JAVIER TORRES MALDONADO

ESTUDIOS CONCRETOS

for guitar and electronics

EDIZIONI SUVINI ZERBONI - MILANO

DEMO SCORE

DEMO SCORE

A Pablo Márquez

Remarks:

- **GUITAR TUNNING:** the 6th. string must be tunned in E flat.
- Accidentals only concern the note before which they are placed, except repeated notes that compare after in the same passage.
- Duration: ca. 12'30"

ELECTRONIC PART:

The electronic part can be distributed together with the score in three different formats:

- **Max 6 patch (sample rate: 48000 kHz):** the Max patch control the original electronic part (quadraphonic) and gives also the possibility to diffuse the electronics in stereo format. The preferred version by the composer is the original 4 channels version.
- **Max 6 patch (sample rate: 48000 kHz), stereo:** to use in the case in which it is preferred to diffuse the electronic part in stereo format.
- **Max 6 patch (sample rate: 44100 kHz):** the same previous quadraphonic version but all audio files are converted to the referred sample rate.
- **Max 6 patch (sample rate: 44100 kHz), stereo:** to use in the case in which it is preferred to diffuse the electronic part in stereo format at the sample rate indicated.

Technical requirements:

1. Macintosh or PC computer equipped with an audio interface compatible with Max 6 (e.g. Motu 828mkII; Motu 896; Digidesign DIGI002; RME sound-card) to run a patch including quadraphonic hard-disk playback of sound-files.

2. Stereo amplification of the guitar (channels 1 & 2.)

4. Depending on the concert hall acoustics it is possible to apply a slightly reverberation to the guitar (see the instrumental setting in the next page)

5. Mixer (2 mic in, monitor out, aux send, stereo aux return, quad. diffusion including subwoofer –see the stage setting included for more details-).

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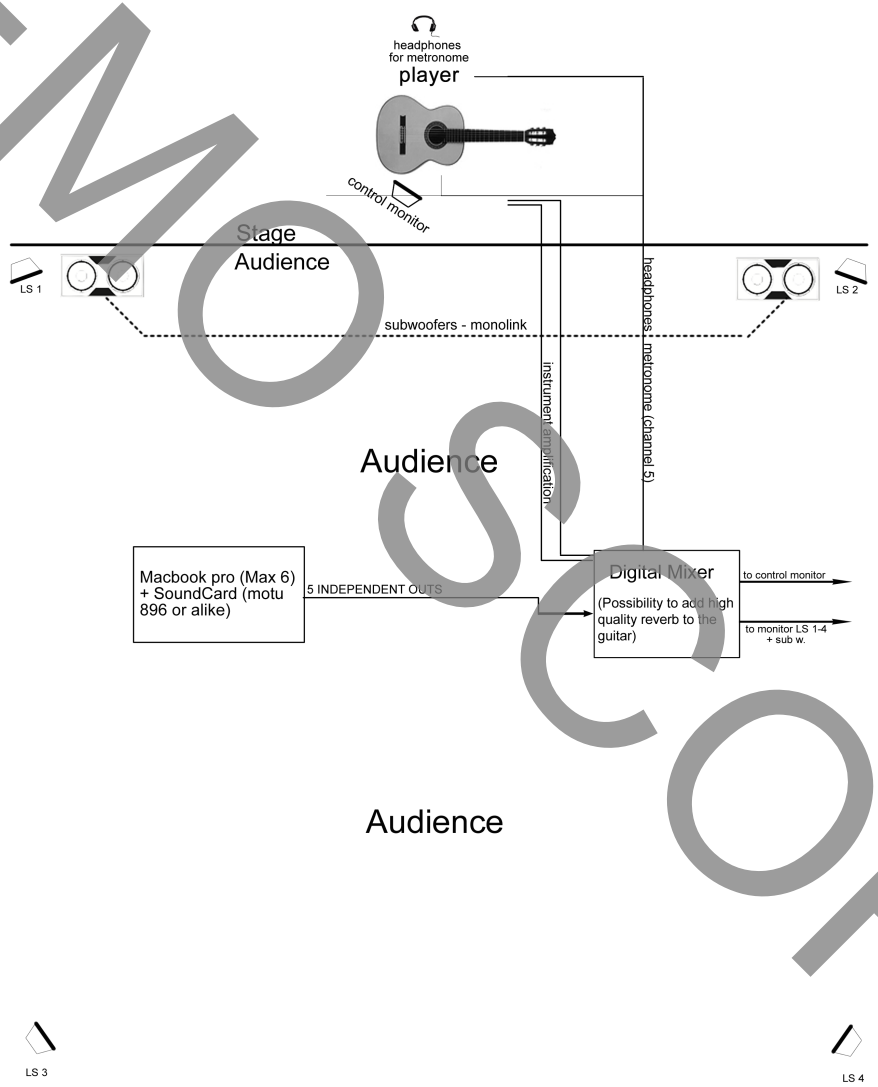
Stage setting



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Estudios concretos

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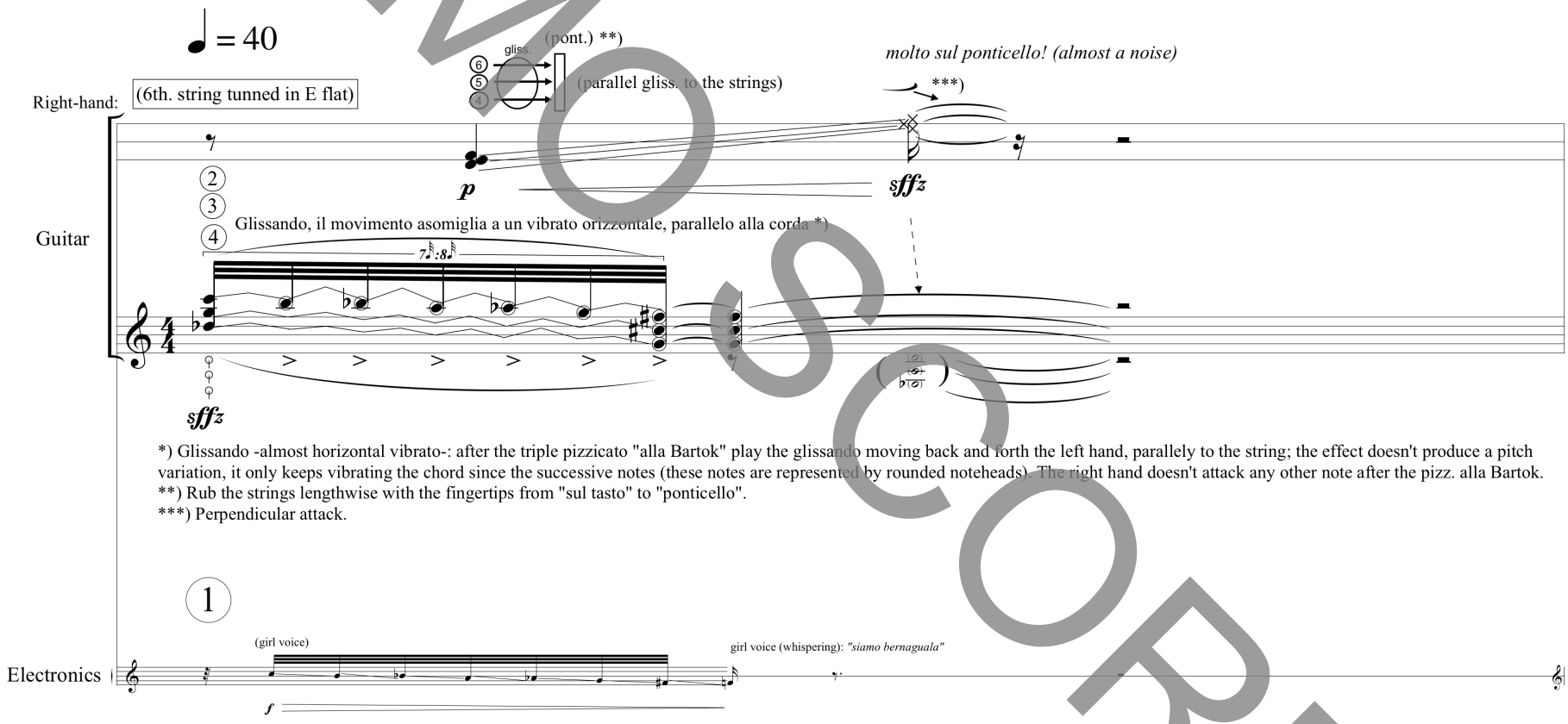
I. *Objets intrus*

(time duration: ca. 3'08")



*) Glissando -almost horizontal vibrato-: after the triple pizzicato "alla Bartok" play the glissando moving back and forth the left hand, parallely to the string; the effect doesn't produce a pitch variation, it only keeps vibrating the chord since the successive notes (these notes are represented by rounded noteheads). The right hand doesn't attack any other note after the pizz. alla Bartok.
**) Rub the strings lengthwise with the fingertips from "sul tasto" to "ponticello".
***) Perpendicular attack.

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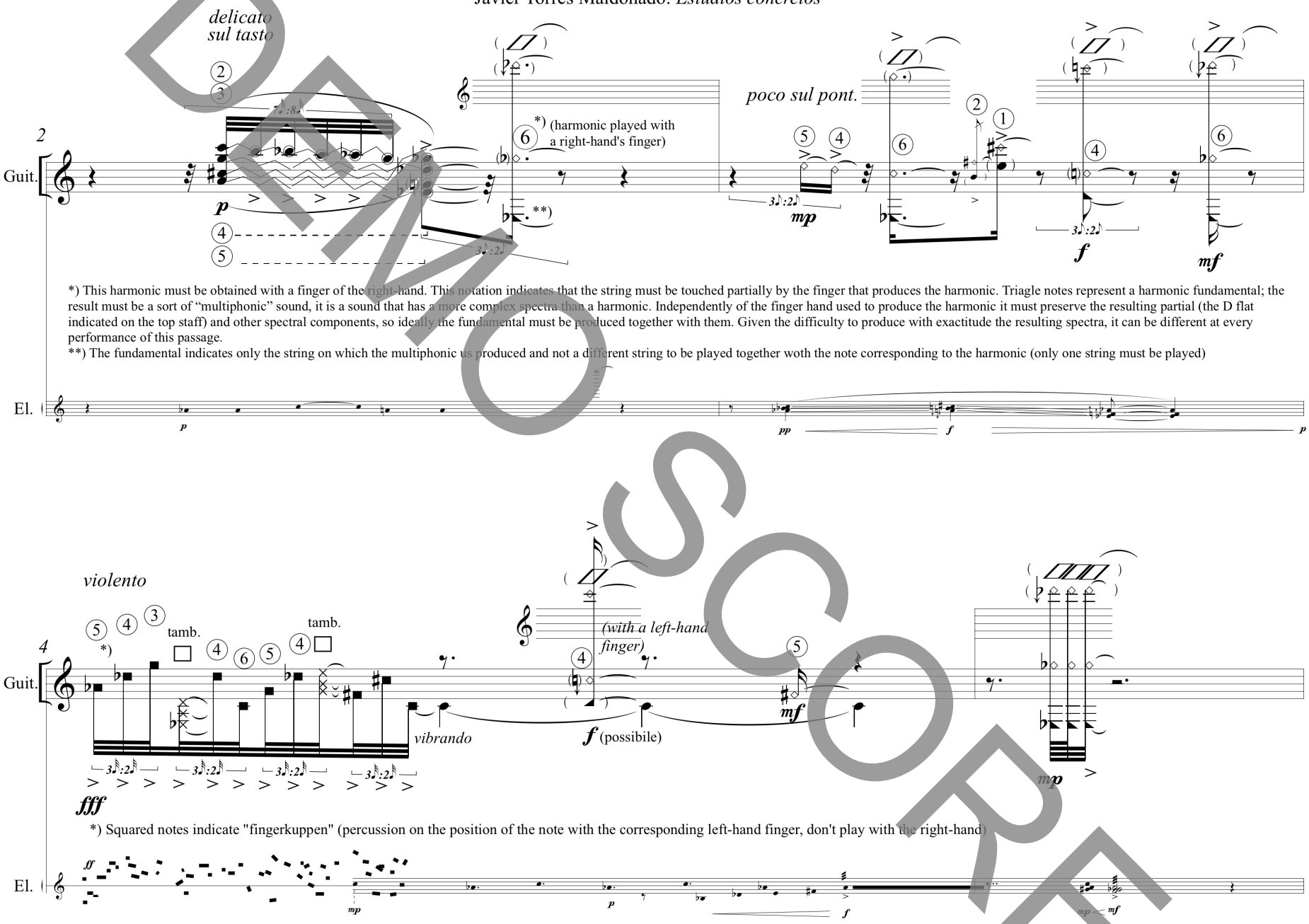

*) This harmonic must be obtained with a finger of the right-hand. This notation indicates that the string must be touched partially by the finger that produces the harmonic. Triagle notes represent a harmonic fundamental; the result must be a sort of “multiphonic” sound, it is a sound that has a more complex spectra than a harmonic. Independently of the finger hand used to produce the harmonic it must preserve the resulting partial (the D flat indicated on the top staff) and other spectral components, so ideally the fundamental must be produced together with them. Given the difficulty to produce with exactitude the resulting spectra, it can be different at every performance of this passage.

**) The fundamental indicates only the string on which the multiphonic us produced and not a different string to be played together woth the note corresponding to the harmonic (only one string must be played)

*) Squared notes indicate "fingerkuppen" (percussion on the position of the note with the corresponding left-hand finger, don't play with the right-hand)

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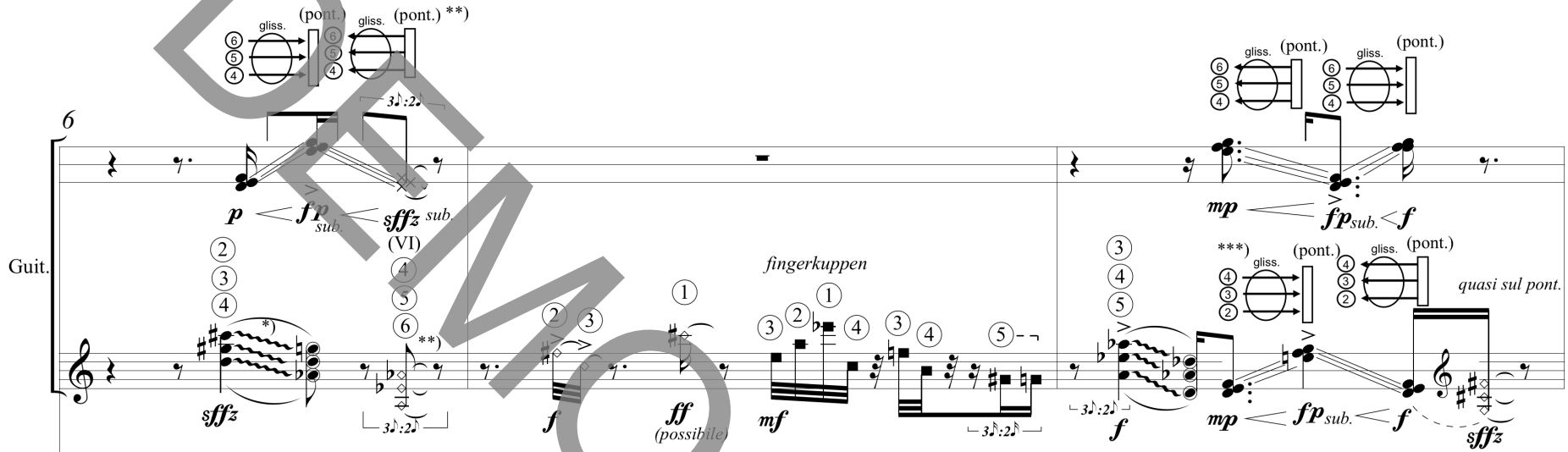
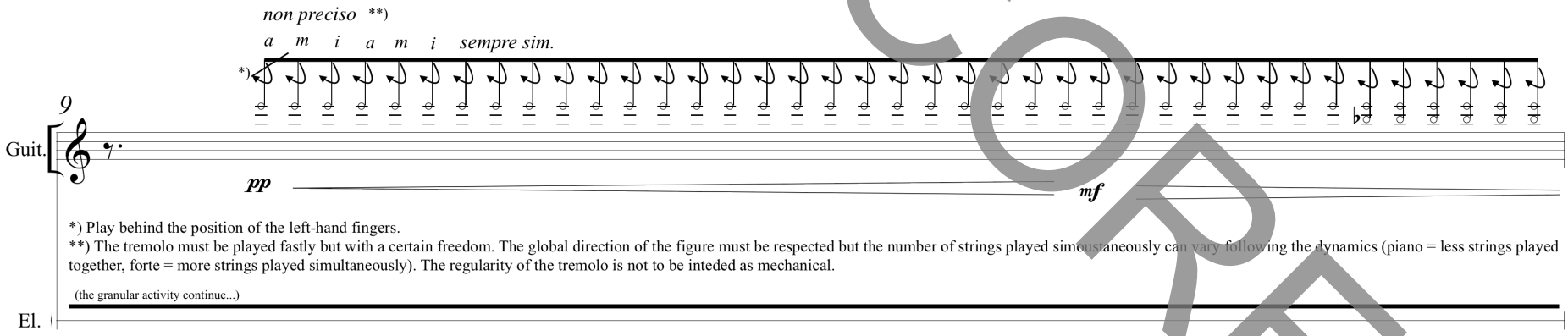


*) The movement of the left hand and the resulting effect must be similar to the first mesaure, the only difference is that this time the movement in both directions of the left hand is to intend more free (but always fast).
**) Rub the strings lengthwise with the fingertips from "ponticello" to "sul tasto".
***) Parallel glissando to the strings with the left hand, in the opposite direction of the glissando played with the right hand.



*) Play behind the position of the left-hand fingers.
**) The tremolo must be played fastly but with a certain freedom. The global direction of the figure must be respected but the number of strings played simoustaneously can vary following the dynamics (piano = less strings played together, forte = more strings played simultaneously). The regularity of the tremolo is not to be inteded as mechanical.

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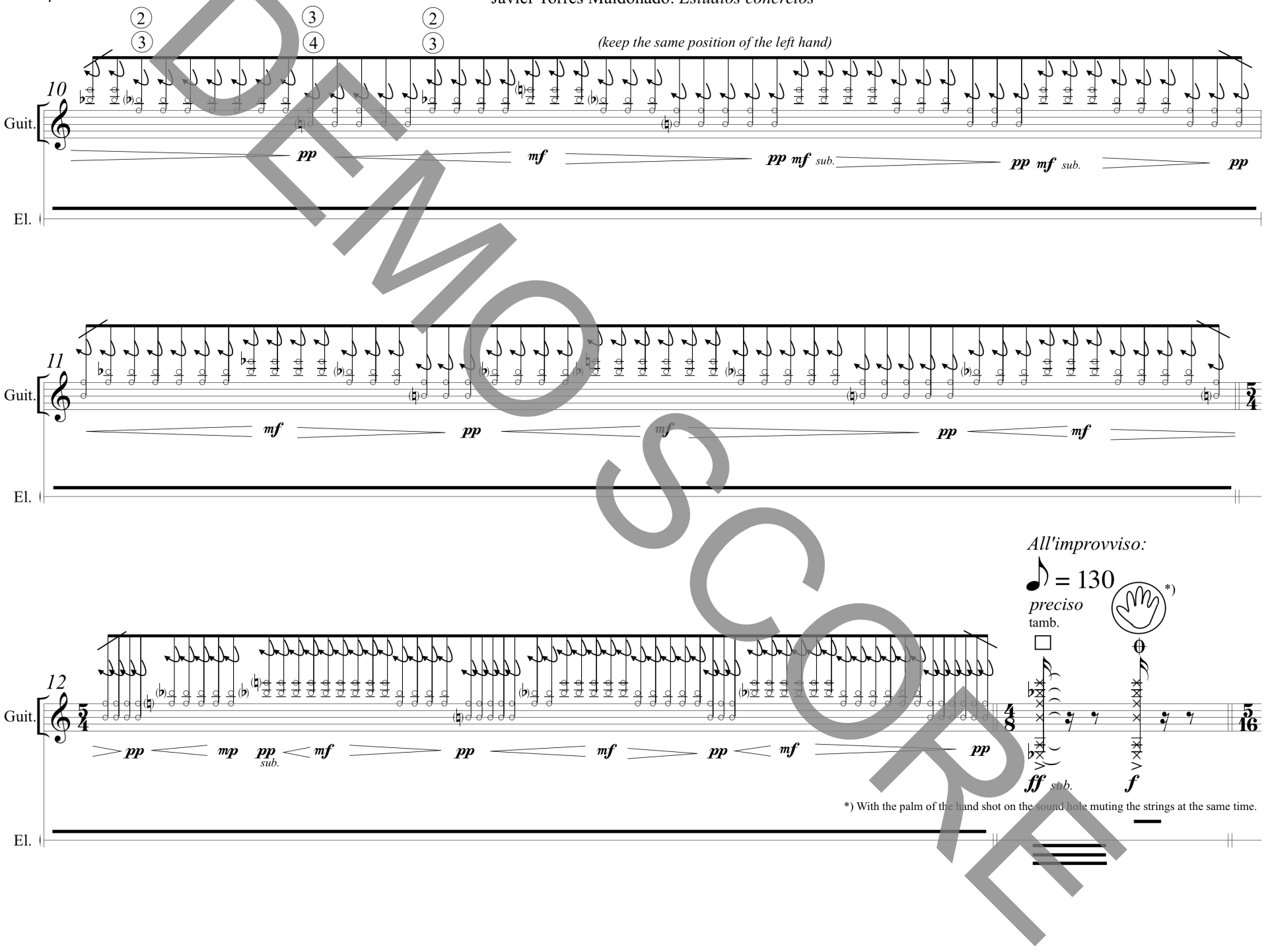
(keep the same position of the left hand)
10
Guit.
El.
pp mf pp mf sub. pp mf sub. pp
11
mf pp mf pp mf
12
pp mp pp sub. mf pp mf pp mf pp
All'improvviso:
= 130
preciso
tamb.
*)
ff sub.
f
*) With the palm of the hand shot on the sound hole muting the strings at the same time.

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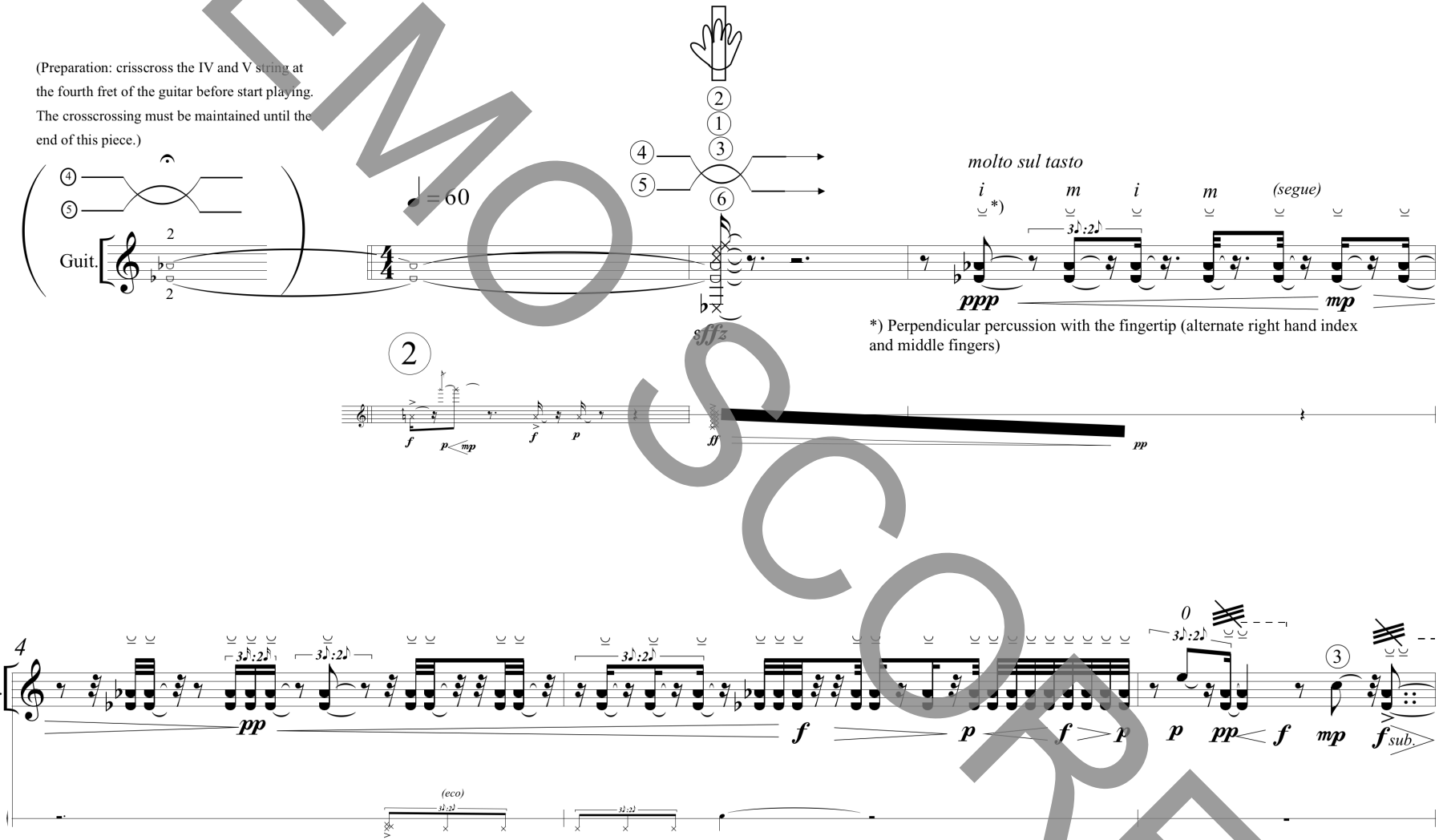
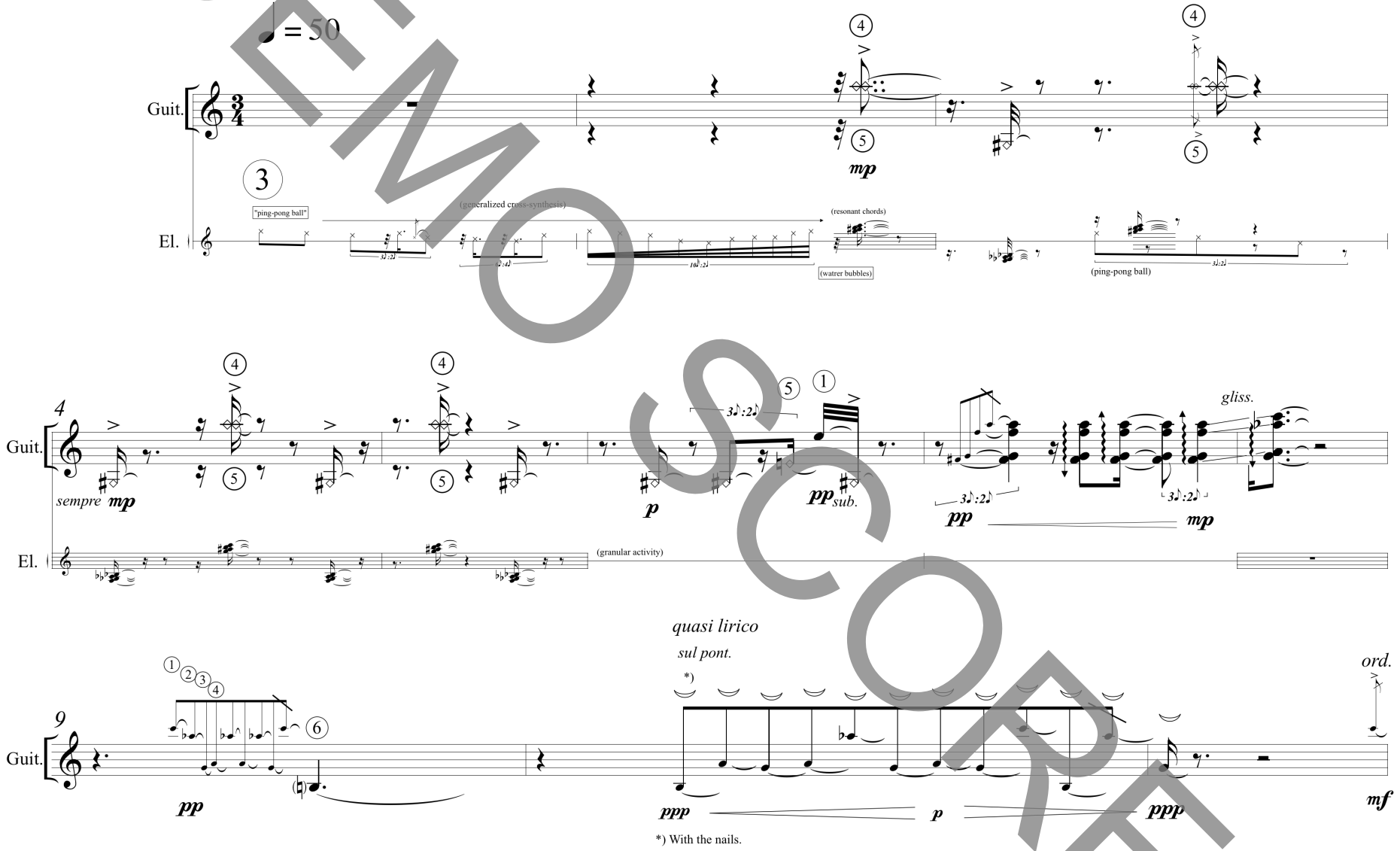
II. *Crisscrossing ("the bells")*



III. *Acuática*



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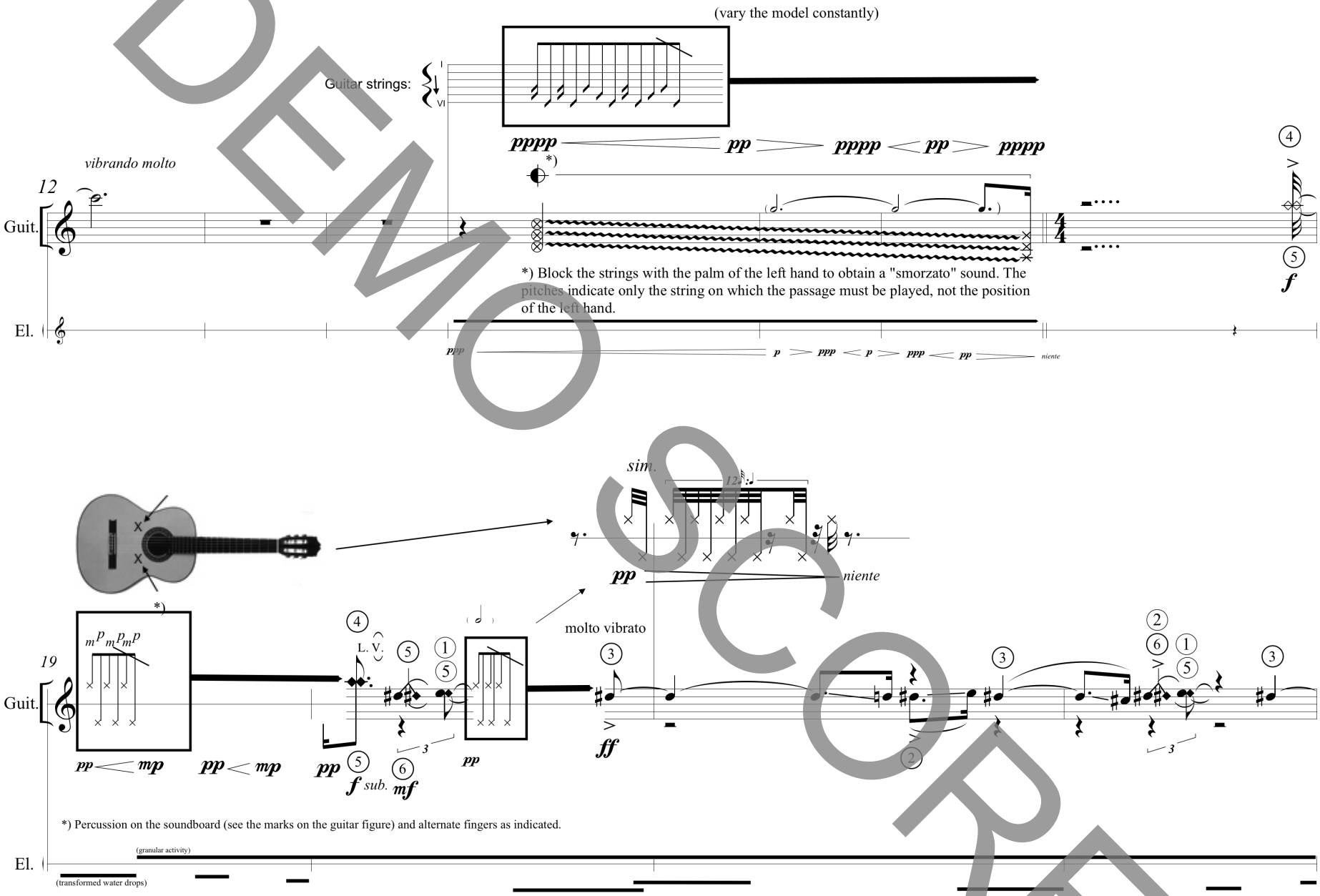
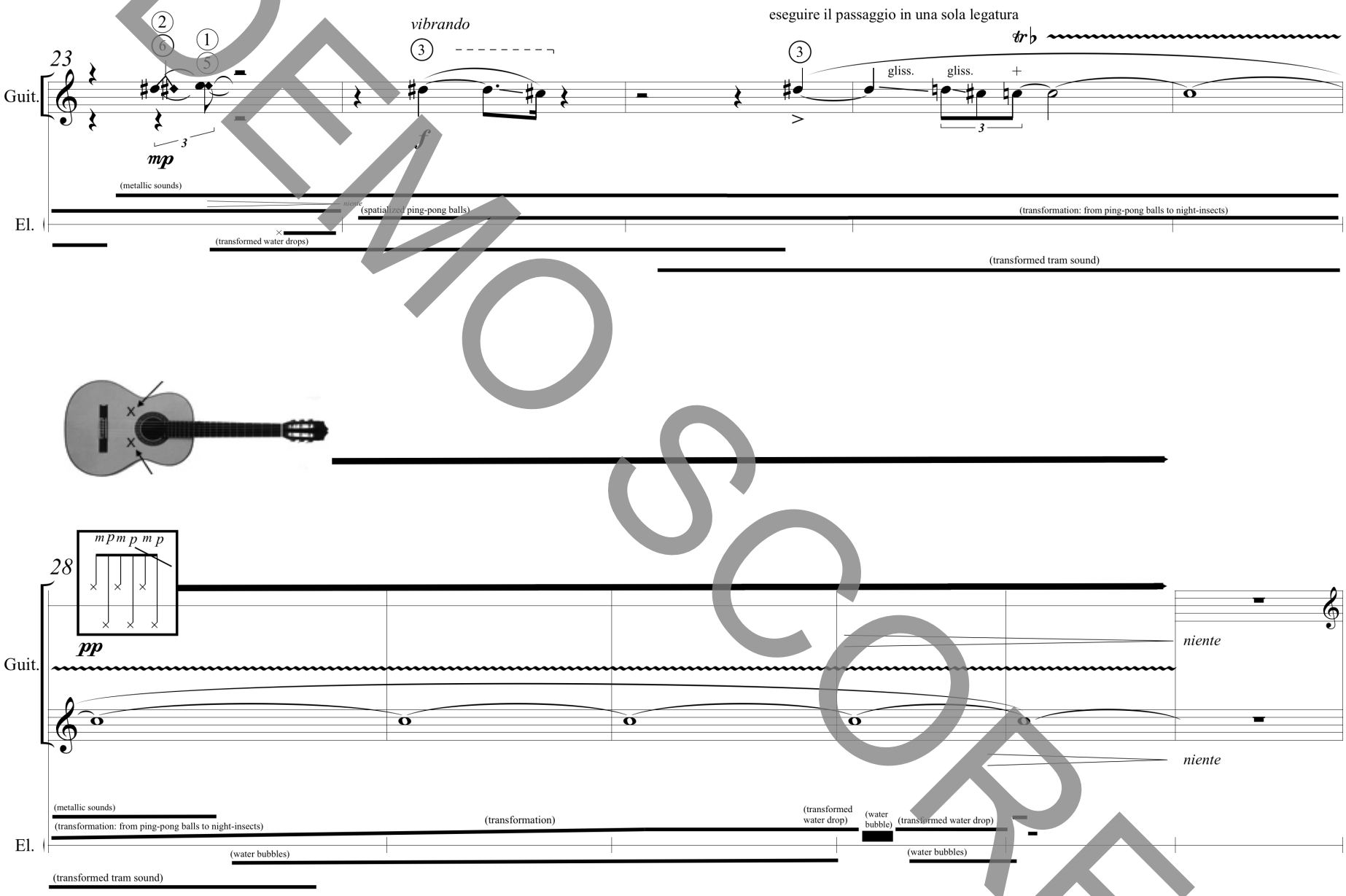
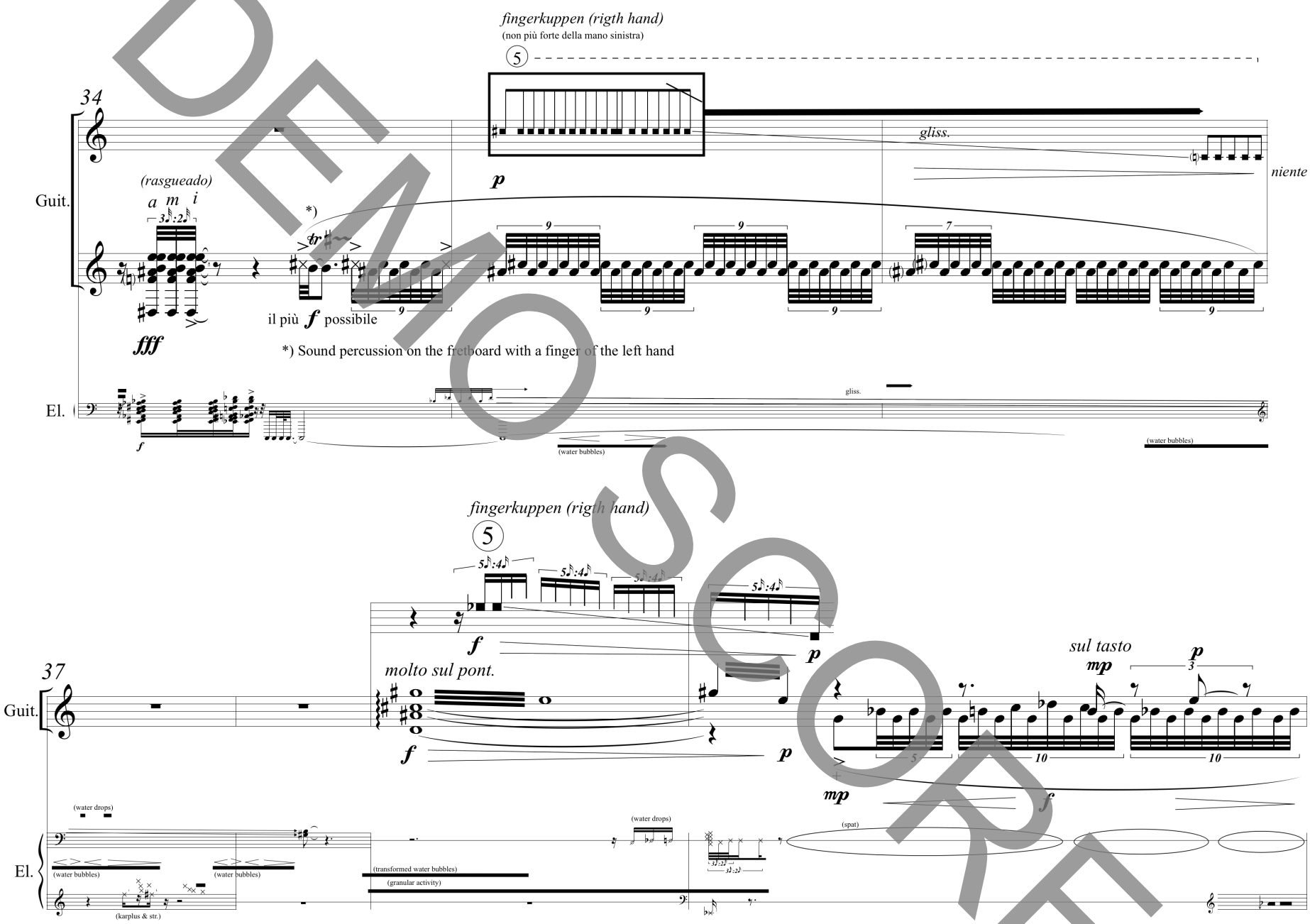
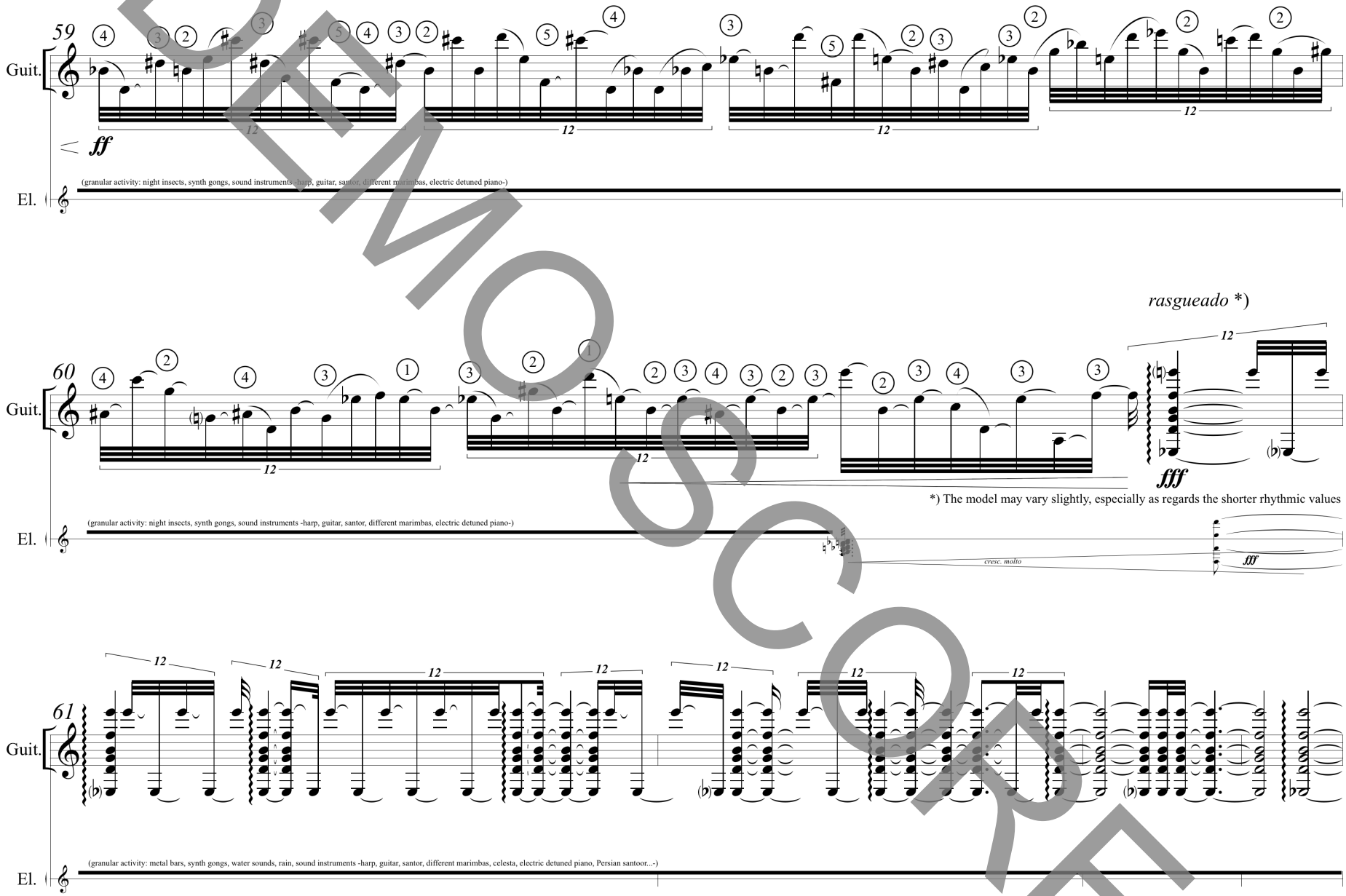

(vary the model constantly)
Guitar strings:
I
VI
pppp pp pppp pp pppp
vibrando molto
12
Guit.
El.
*) Block the strings with the palm of the left hand to obtain a "smorzato" sound. The pitches indicate only the string on which the passage must be played, not the position of the left hand.
ppp p ppp p ppp pp niente
sim.
pp niente
molto vibrato
19
Guit.
pp mp pp mp
L. V.
pp f sub. mf
pp
ff
*) Percussion on the soundboard (see the marks on the guitar figure) and alternate fingers as indicated.
El.
(granular activity)
(transformed water drops)

DEMO SCORE


23
Guit.
vibrando
eseguire il passaggio in una sola legatura
gliss.
gliss.
mp
f
(metallic sounds)
(spatialized ping-pong balls)
(transformation: from ping-pong balls to night-insects)
El.
(transformed water drops)
(transformed tram sound)
28
m p m p m p
pp
Guit.
niente
niente
(metallic sounds)
(transformation: from ping-pong balls to night-insects)
(transformation)
(transformed water drop)
(water bubble)
(transformed water drop)
El.
(water bubbles)
(water bubbles)
(transformed tram sound)


fingerkuppen (rigth hand)
(non più forte della mano sinistra)
5
34
Guit.
(rasgueado)
a m i
3:2
*)
tr
p
gliss.
niente
9
7
il più f possibile
fff
*) Sound percussion on the fretboard with a finger of the left hand
El.
f
gliss.
(water bubbles)
(water bubbles)
fingerkuppen (rigth hand)
5
5:4
f
p
37
Guit.
molto sul pont.
f
p
sul tasto
mp
3
10
mp
f
(water drops)
(water drops)
(spat)
El.
(water bubbles)
(water bubbles)
(transformed water bubbles)
(granular activity)
3:2
(karplus & str.)

DEMO SCORE


59
Guit.
ff
(granular activity: night insects, synth gongs, sound instruments -harp, guitar, santor, different marimbas, electric detuned piano-)
El.
rasgueado *)
60
Guit.
fff
*) The model may vary slightly, especially as regards the shorter rhythmic values
(granular activity: night insects, synth gongs, sound instruments -harp, guitar, santor, different marimbas, electric detuned piano-)
El.
cresc. molto
fff
61
Guit.
(granular activity: metal bars, synth gongs, water sounds, rain, sound instruments -harp, guitar, santor, different marimbas, celesta, electric detuned piano, Persian santoor...-)
El.

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