

JAVIER TORRES MALDONADO

ESTUDIOS CONCRETOS

for guitar and electronics

EDIZIONI SUVINI ZERBONI - MILANO

# DEMO SCORE

*A Pablo Márquez*

## Remarks:

- **GUITAR TUNING:** the 6th. string must be tuned 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"

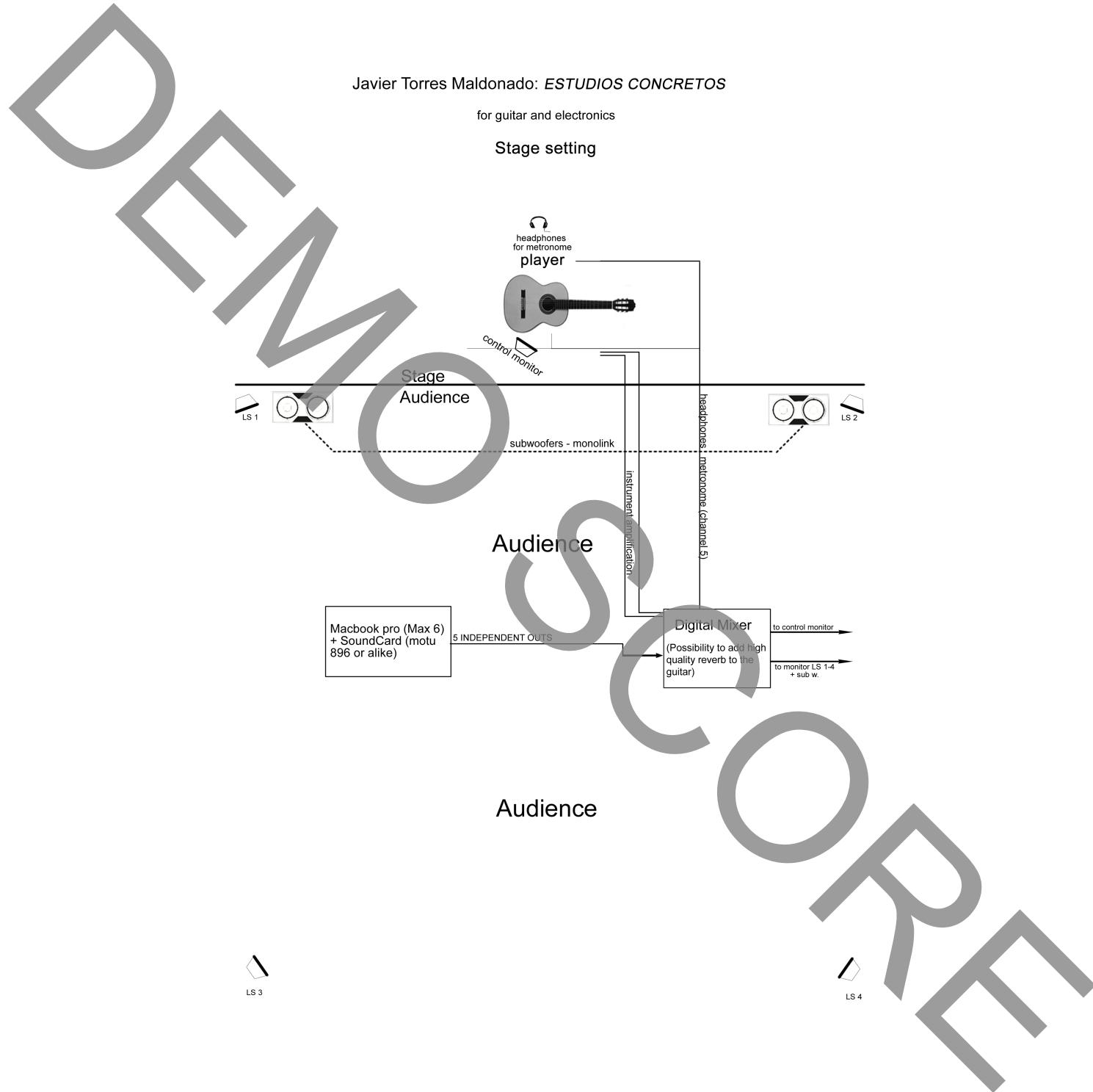
## ELECTRONIC PART:

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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## I. *Objets intrus*

(time duration: ca. 3'08")

$\text{♩} = 40$

Right-hand: (6th. string tuned in E flat)

Guitar

(pont.) \*\*\*)  
(parallel gliss. to the strings)  
molto sul ponticello! (almost a noise)  
\*\*\*  
sffz  
Glissando, il movimento asomiglia a un vibrato orizzontale, parallelo alla corda \*)  
7:8  
sffz

\*) Glissando -almost horizontal vibrato-: after the triple pizzicato "alla Bartok" play the glissando moving back and forth the left hand, parallelly 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.

1

Electronics

(girl voice)  
girl voice (whispering): "siamo bernaguala"  
f

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*delicato sul tasto*

Guit.

(\*) harmonic played with a right-hand's finger

El.

*poco sul pont.*

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

\*) 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. Triangle 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 is produced and not a different string to be played together with the note corresponding to the harmonic (only one string must be played)

*p*

*pp*

*f*

*p*

*violento*

Guit.

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

tamb.

vibrando

*ffff*

El.

*ff*

*mp*

*p*

*f*

*mp*

*mf*

6

Guit.

*p* < ***f p<sub>sub.</sub>*** < ***sffz sub.*** (VI) *ff* (possible) *mf* *f* *ff* (possible) *mf* *f* < ***f p<sub>sub.</sub>*** < ***f*** *sffz*

\*) The movement of the left hand and the resulting effect must be similar to the first measure, 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.

(the granular activity continue...) (whispering sounds)

El.

9

Guit.

*non preciso* \*\*\*)  
*a m i a m i sempre sim.*

*pp* *mf*

(the granular activity continue...)

El.

\* ) 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 simultaneously 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)*

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(keep the same position of the left hand)

Guit. El.

10

*pp* *mf* *pp mf sub.* *pp mf sub.* *pp*

Guit. El.

11

*mf* *pp* *mf* *pp* *mf*

Guit. El.

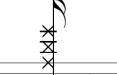
12

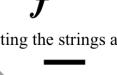
>*pp* <*mp* *pp sub.* <*mf* <*pp* <*mf* <*pp* <*mf* <*pp* *ff sub.* *f*

All'improvviso:

$\text{♩} = 130$

*preciso*  
tamb.

\*) With the palm of the hand shot on the sound hole muting the strings at the same time.

## II. Crisscrossing ("the bells")

(Preparation: crisscross the IV and V string at the fourth fret of the guitar before start playing. The crosscrossing must be maintained until the end of this piece.)

The musical score consists of two staves. The top staff is for 'Guit.' (guitar) and the bottom staff is for 'El.' (electric guitar). Both staves are in common time.

**Guitar Staff:**

- Measure 1: Shows a preparation for crisscrossing the 4th and 5th strings at the 4th fret. The tempo is indicated as  $\text{♩} = 60$ .
- Measure 2: Starts with a dynamic  $\text{ppp}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{mp}$  for the next measure.
- Measure 3: The dynamic is  $\text{fff}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{pp}$  for the next measure.
- Measure 4: The dynamic is  $\text{pp}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{f}$  for the next measure.
- Measure 5: The dynamic is  $\text{f}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{p}$  for the next measure.
- Measure 6: The dynamic is  $\text{p}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{f}$  for the next measure.
- Measure 7: The dynamic is  $\text{f}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{p}$  for the next measure.
- Measure 8: The dynamic is  $\text{p}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{pp}$  for the next measure.
- Measure 9: The dynamic is  $\text{pp}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{f}$  for the next measure.
- Measure 10: The dynamic is  $\text{f}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{p}$  for the next measure.
- Measure 11: The dynamic is  $\text{p}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{pp}$  for the next measure.
- Measure 12: The dynamic is  $\text{pp}$ . The right hand uses fingerings 2, 1, 3, 4, 5, and 6. The left hand has a bass note. The dynamic changes to  $\text{f sub.}$  for the next measure.

**Electric Guitar Staff:**

- Measure 1: The dynamic is  $\text{pp}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 2: The dynamic is  $\text{pp}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 3: The dynamic is  $\text{f}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 4: The dynamic is  $\text{p}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 5: The dynamic is  $\text{f}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 6: The dynamic is  $\text{p}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 7: The dynamic is  $\text{f}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 8: The dynamic is  $\text{p}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 9: The dynamic is  $\text{pp}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 10: The dynamic is  $\text{f}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 11: The dynamic is  $\text{p}$ . The electric guitar part consists of sustained notes with a tremolo effect.
- Measure 12: The dynamic is  $\text{pp}$ . The electric guitar part consists of sustained notes with a tremolo effect.

**Performance Techniques:**

- Right Hand:** Fingerings 2, 1, 3, 4, 5, and 6 are used throughout the piece. A specific technique is shown in measure 2 where the right hand uses the fingertip (alternate right hand index and middle fingers) for perpendicular percussion.
- Left Hand:** Bass notes are indicated by a bass clef and a '2' above it.
- Percussion:** The electric guitar part provides rhythmic support with sustained notes and tremolo effects.
- Dynamic Markings:** Dynamics include  $\text{molto sul tasto}$ ,  $i$ ,  $m$ ,  $\text{segue}$ ,  $\text{fff}$ ,  $\text{ppp}$ ,  $\text{pp}$ ,  $\text{f}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{f sub.}$ , and  $\text{eco}$ .

\*) Perpendicular percussion with the fingertip (alternate right hand index and middle fingers)

### **III. *Acuática***

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**23**

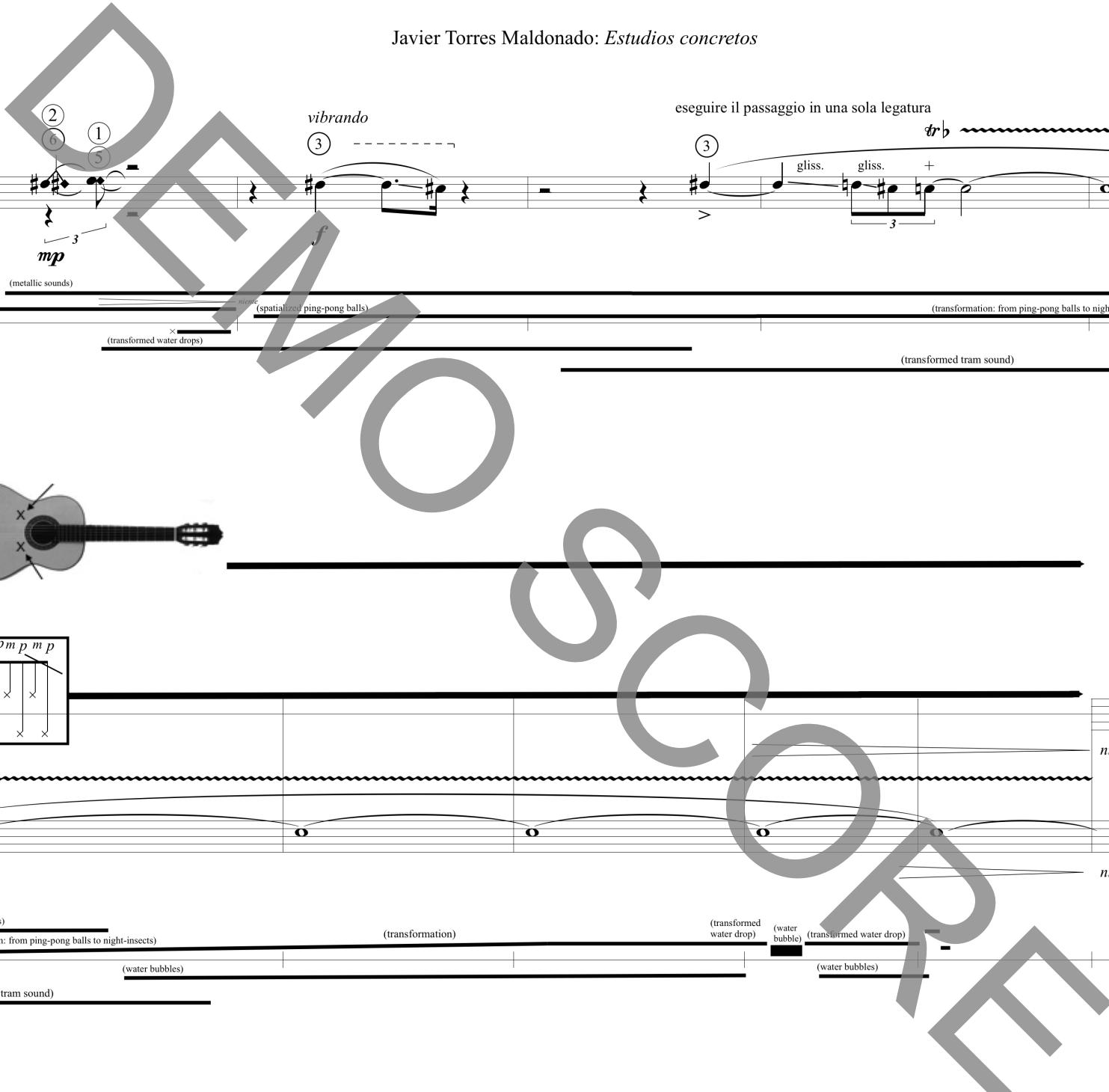
Guit.  *mp* (metallic sounds) *niente* (transformed water drops) *vibrando* (spatialized ping-pong balls) *f* (transformed tram sound) *eseguire il passaggio in una sola legatura* *trb* (transformation: from ping-pong balls to night-insects)

El. (transformed water drops) (transformed tram sound)

**28**

Guit. *pp* (metallic sounds) *niente* (transformation: from ping-pong balls to night-insects) *niente* (water bubbles) (transformation) (transformed water drop) (water bubble) (transformed water drop) (water bubbles) (transformed tram sound)

El. (transformed water drops) (transformed tram sound)



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**34**

Guit. (rasgueado) *a m i*  $\frac{3}{2}:\frac{2}{1}$  *f* *fff* *il più f possibile* *\*)* *fingerkuppen (right hand)* (non più forte della mano sinistra) *p* *gliss.* *niente*

El. *f* *(water bubbles)* *gliss.* *(water bubbles)*

**37**

Guit. *f* *molto sul pont.* *f* *sul tasto* *mp* *p*

El. *(water drops)* *(karplus & str.)* *(water bubbles)* *(transformed water bubbles)* *(granular activity)* *(water drops)* *(spat)*

The musical score consists of two staves. The top staff is for 'Guit.' (guitar) and the bottom staff is for 'El.' (electric guitar). Measure 34 starts with a 'rasgueado' (strumming) pattern followed by a dynamic 'fff'. The right hand uses 'fingerkuppen' (fingertip pressure) on the fretboard. Measure 37 begins with a dynamic 'f' and 'molto sul pont.' (on the bridge). The electric guitar part includes 'water drops' and 'karplus & str.' (karplus-and-stick synthesis) effects. Both staves feature 'gliss.' (glissando) and 'spat' (sound scattering) techniques. Large, semi-transparent grey letters 'DF' and 'SC' are overlaid on the score, corresponding to specific sections of the music.

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15

Guit.

59

*ff*

(granular activity: night insects, synth gongs, sound instruments -harp, guitar, santor, different marimbas, electric detuned piano-)

Guit.

60

*rasgueado \*)*

*fff*

(granular activity: night insects, synth gongs, sound instruments -harp, guitar, santor, different marimbas, electric detuned piano-)

Guit.

61

*cresc. molto*

(granular activity: metal bars, synth gongs, water sounds, rain, sound instruments -harp, guitar, santor, different marimbas, celesta, electric detuned piano, Persian santoor..-)

El.

El.