

JAVIER TORRES MALDONADO

**Hacia el umbral del aire**

for accordion and electroacoustic system

EDIZIONI SUVINI ZERBONI - MILANO

*Work composed with the support of the "Sistema Nacional de Creadores de Arte, Consejo Nacional para la Cultura y las Artes of Mexico.*

# DEMO SCORE

*A Germano Scurti*

## Remarks:

- Accidentals only concern the note before which they are placed, except repeated notes.
- The score is written in real sounds, the different registers indicated corresponds to the wished timbre changes. The player must find the correct register to produce pitches in the octave indicated.
- Duration: 7'36".

Javier Torres Maldonado: *Hacia el umbral del aire*, for accordion and electro-acoustic support (4 channels)

### Technical requirements:

1. Macintosh or PC computer equipped with an audio interface compatible with Max/MSP (e.g. Motu 828mkII; Motu 896; Digidesign DIGI002; RME sound-card) to run a patch including quadrasonic hard-disk playback of sound-files.
2. Stereo amplification of the accordion (channels 1 & 2.)
4. Depending on the concert hall acoustics it is possible to apply a slightly reverberation to the accordion.
5. Mixer (2 mic in, monitor out, aux send, stereo aux return, quad. diffusion including subwoofer).

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Revision by the composer to these notes and Max Patch: 09.2016.

### Electronic part:

The electronic part must be diffused in a quadrasonic system (format: 16 bit, SR= 44100 Hz. It is also possible to diffuse it in stereo using the patch or an independent tape – see below for more details), it is controlled by a Max 6 patch, with this channel disposition (see also the technical rider attached to this score, next page):

## ACCORDION

monitor

1

2

## AUDIENCE

4

3

The quadrasonic part can be played using a different software to control it. In this case it is very important to consider that it is divided into two events:

1. It must be triggered at the beginning of the piece, measure of the score number 0. It is separated into two stereo files that must be sent to the specified channels:

Stereo audio file 1: A-chnls-1-2.aif (channels 1 and 2)

Stereo audio file 2: A-chnls-3-4.aif (channels 3 and 4)

2. It must be triggered at the measure 67. It is also separated into two stereo files that must be played in this way:

Stereo audio file 3: B-1-2.aif (channels 1 and 2)

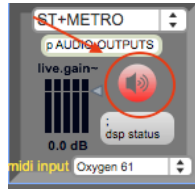
Stereo audio file 4: B-3-4.aif (channels 3 and 4)

The CD ROM also includes a stereo tape version of the piece that allow to diffuse it in stereo systems (the ORIGINAL VERSION IS QUADRAPHONIC). The part is not separated into two events as for the quadrasonic version so it is advisable to send to the headphones player a metronome with a value equal to  $1/4 = 60$ .

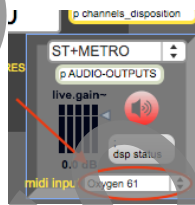
### About the Max patch:

- Before to open the patch launch Max 6 in your computer and set correctly the environment variables using the menu Options/File preferences/your directory in which is located the folder "Hacia\_el\_umbral\_Max6Patch".
- The main patch (written in Max 6) is in the folder "Hacia\_el\_umbral\_Max6Patch" (it is named "Hacia\_el\_umbral\_rev2016V2.maxpat")

- The channels 1 to 4 are routed as specified before and in the technical rider.
- The metronome is routed to the output number 5.
- Open the patch and start audio using the “ezdac~” button:



- Event triggering can be activated by the player, he can use a MIDI-pedal for it (see the technical rider attached). Another possibility is to activate them using the “space bar” of the computer’s keyboard (it can be done by the Sound-engineer). If you use a MIDI pedal please choose in the popup menu the external MIDI interface or controller you will use:



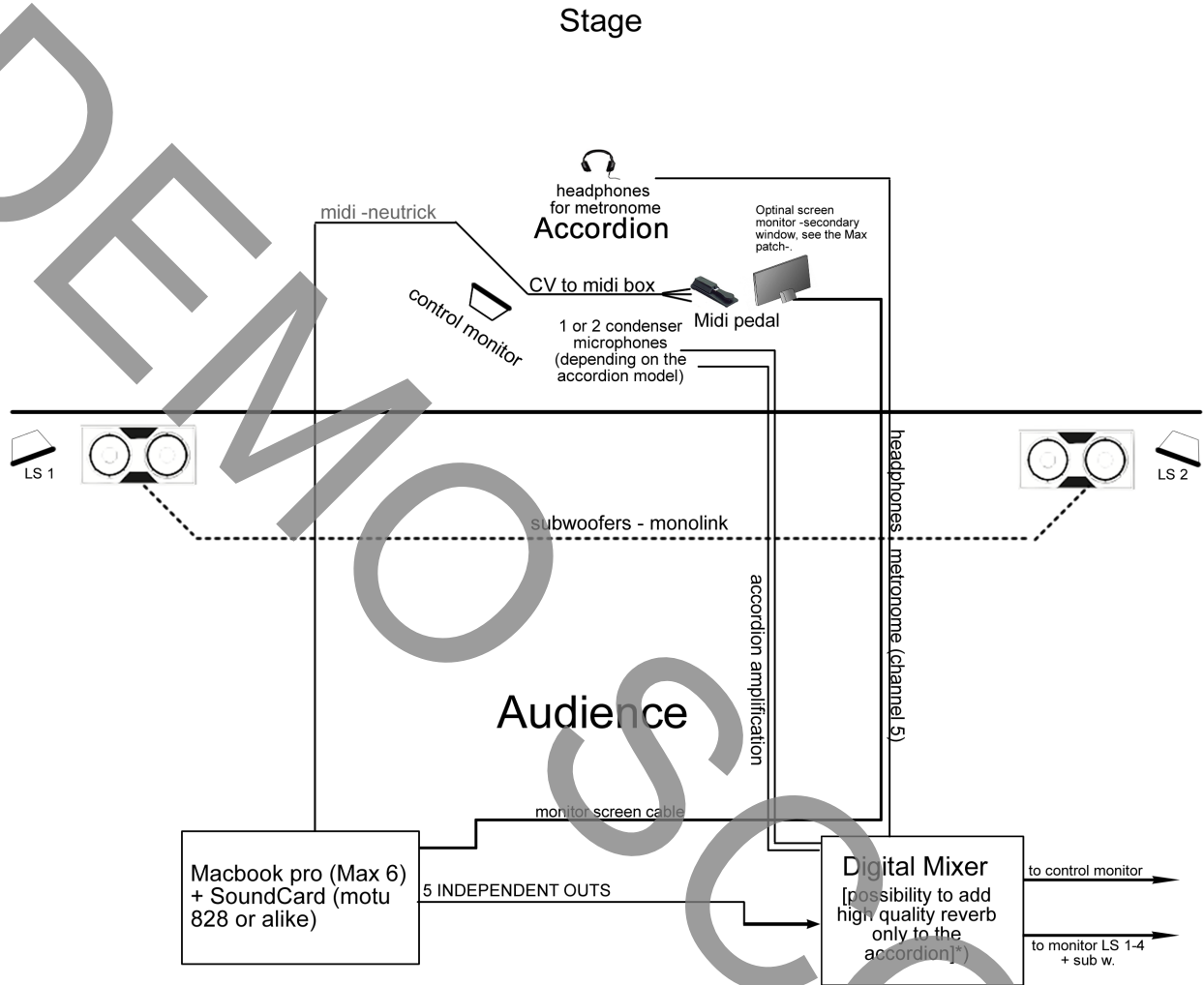
- The toggle “on/off midi pedal” allows the use of an external MIDI controller.
- It is possible to connect a second monitor to the computer output (see technical rider), it can be used by the player in the scene. It shows to the player a useful “visual system” that can help him during the performance (it shows the score, the metronome, the number of second or measure). To open it activate the toggle “Monitor for the performer”.
- The visual assistance system integrated in the patch allows to see the score during the performance and to auto-turn the pages of it in the main monitor of the computer. It is possible to open or close this window using the button “SCORE- (main-monitor).
- It is possible to deactivate the automatic turn of pages by clicking on the toggle “auto turn pages”.
- The toggle “interrupt sound” stops the electronic part and metronome.
- The number box “set next” accepts values correspondig to the event 1 (measure 0), event 2 (measure 67) and event 0 (stops any sound). It allows to set the next event number on which the electronic part will re-start. It is very useful for rehearsals sessions.
- The pop-up menu originally in the top of the outputs square can be used to set a different sound diffusion system configuration (quadriphonic without a metronome sound, stereo + metronome sound and stereo without metronome).



- In addition to the metronome beat the fifth output output includes recorded spoken instructions for the player, the amplitude of both can be controlled independently using the faders corresponding to "METRO" and "MEASURES).
- All audio settings can be set by opening the window integrated in Max (click in the message box ;dsp status to open the Audio Status window in Max).
- Last revision of the patch: september 2016.

Javier Torres Maldonado: *Hacia el umbral del aire*, for accordion and electroacoustic quadraphonic system.

### Stage setting



LS 4

\*) Reverberation could be applied to the accordion, not to the electronic part. Sound projection of the accordion must be only in the channels 1 and 2.



LS 3



a Germano Scurti

# Hacia el umbral del aire

Javier Torres Maldonado

Bayan

Midi pedal:

Bayan

Bayan

12"

12"

1

3

5

$\bullet = 60$

*dal nulla*

*mp*

*ppp*

*niente*

*mf*

*ppp*

*p sub.*

6

Bayan

Bayan

*ppp* *mf* niente dal nulla *mf*

9

Bayan

Bayan

*ppp* *mf*

12

Bayan

Bayan

*ppp* *p* niente dal nulla

15

Bayan

Bayan

*mf* *ppp*

3

Bayan

17

*mp* *ppp*

niente dal nulla

Bayan

19

*mp* *ppp*

8va

Bayan

20

*mp* *pp*

(8va)

Bayan

21

*mp* *pp*

sempre *pp*

Bayan

22

9

ppp

Bayan

24

10

10

7

mp pp < mf > pp

Bayan

25

ppp mf pp

5

f ppp sub.

Bayan

27

9

10

10

ppp

Hacia el umbral del aire

Bayan

28

*mf* *pp* (♩..)

*sfz pp sub.*

Bayan

30

*f p sub.*

Bayan

32

*f sub.* *p*

*f sub.* *pp* *ppp*

*mf sub.* *pp*

Bayan

34

*mf*

Vibr. accel.

37

Bayan

*ff pp sub.*

38

Bayan

*pp sub. < f > pp*

*fff*

40

Bayan

*f > pp < f > niente*

43

Bayan

*f > p ff*