Agenciamientos maquínicos

Jorge David G.

Flute

> ad lib.

5

p t k p f

[p, k, f, t] ad lib.

k

f

> ad lib.

5

p t k t f

[p, k, f, t] ad lib.

k

f

Different drums (to choose by the player)

Percussion

f

ff

f

(Bass drum)

Contrabass

pizz.

pizz.

f

ff

pizz.

f

ff

1

2

Fl.

> ad lib.

5

p t k p f

[p, k, f, t] ad lib.

pp

k

multiphonic

pp < mp

Perc.

p

sfp >

p <

ppp < >

(Bass drum)

Cb.

p

bartok pizz.

sul pont.

pp < mp

23

Fl.

Perc.

Cb.

susp. cymbal
(merging with electronics)

Written notes should be understood as mere provocations
for a free improvisation passage. This improvisation must be very
energetic, and must maintain a dialogue between percussion and
double bass.

Continue improvising
with similar materials.

col legno.

mlt s.p.

bartok pizz.

Textura granular

Resonancia grave

4
30

Fl.

Micro-improvisations based on envelopes,
based on the following rules:
I = Imitate what you hear
C = Contrast what you hear
D = Dialogue with what you hear

slap

ff (always accurate)

Perc.

(Bass drum)

ff (always accurate)

Micro-improvisations based on envelopes,
based on the following rules:
I = Imitate what you hear
C = Contrast what you hear
D = Dialogue with what you hear

Cb.

extr. presión

ff (always accurate)

Micro-improvisations based on envelopes,
based on the following rules:
I = Imitate what you hear
C = Contrast what you hear
D = Dialogue with what you hear

Scratchy noise
as pickup note

(Syllables)

36

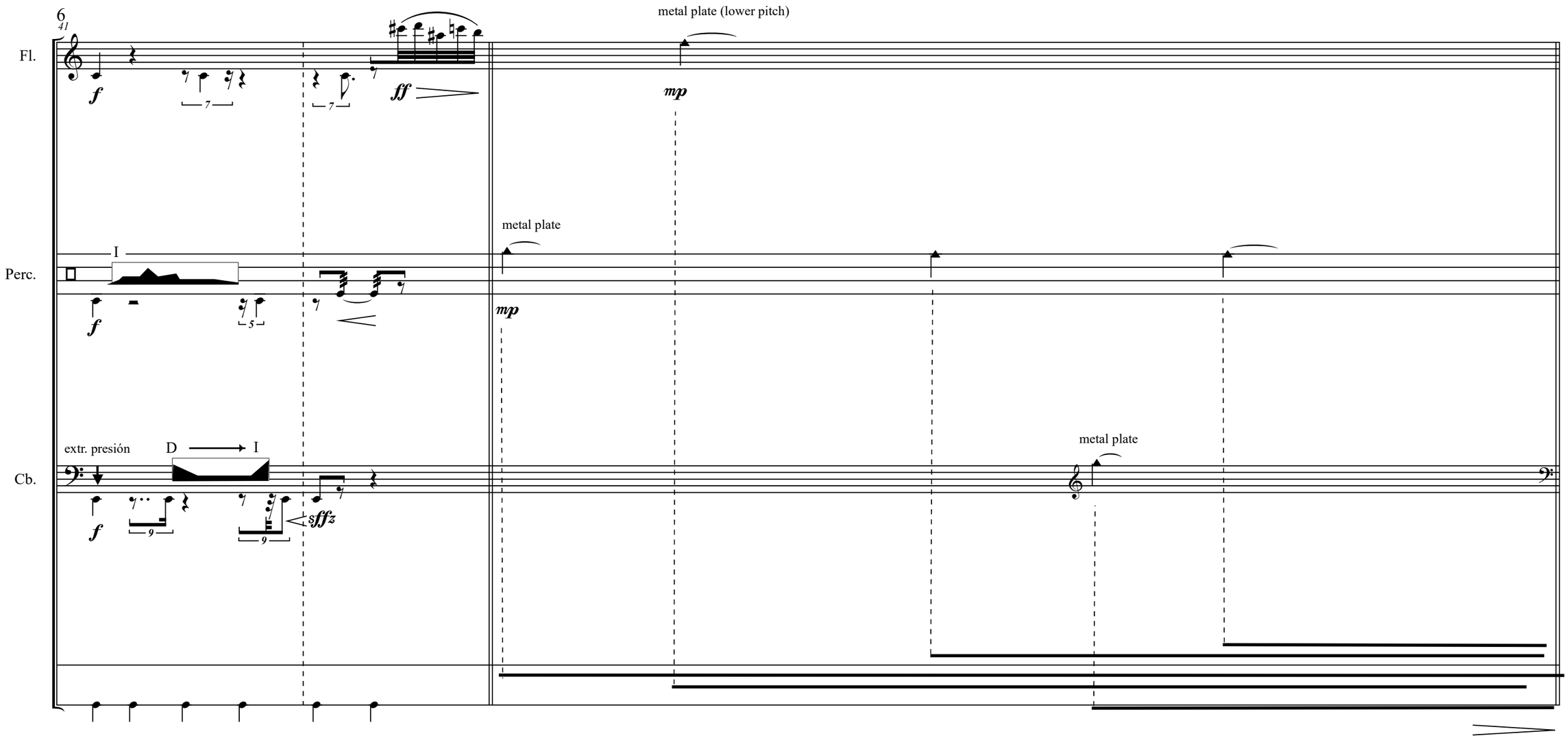
Fl.

Perc.

Cb.

extr. presión

ff


6
41
Fl.
Perc.
Cb.
f
ff
mp
metal plate (lower pitch)
metal plate
I
extr. presión
D
I
sffz
metal plate

49

Fl.

eólico ord. eólico

"pizz"

multifónico saturado

7

CsO

org.

Perc.

TO ALL:
Improvise based on the material that appears in each module. The general dynamics must be of low intensity (between pp and mp),although increases of intensity may occur when the passage requires it. In any case, an agile and explosive movement should be privileged, in which the different sound "particles" generate a fluctuating and surprising body. The lower graphs indicate the level of "free flow" (CsO) verus "prevailing order" (org.), which should be reflected in the accuracy rhythmic, type of attack, etc. In general terms, noise should be privileged over "clean" sounds. Finally, it should be added that the entry of a new module does not eliminate the presence of the above, but is added to it.

▲ = rub with the mallet
■ = with the hand
× = rim shot

cymbal with a cb. bow

cymbal with triangle stick

CsO

org.

In addition to the drums and other percussions, this section suggests using different types of objects to produce sound (toys, marbles, stones, etc.)

Cb.

▲ = col legno bat.
■ = tap pick.
× = pizz. with "muted" string

▵ = gripper in the string
× = "muted" string

ric.

CsO

org.

8
56

Fl.

tongue ram → eólico

CsO

org.

Perc.

rub drum patch
with the hands

(Bass drum)

p *sfffz*

CsO

org.

Cb.

cordal

CsO

org.

64

Fl.

Perc.

Cb.

ff

Two different
pitched woodblocks

tremolo as fast
as possible
(mixing with
electronics)

pp mf ff

poco meno mosso

pp f ff

poco meno mosso.
Gradualy transform
tremolo into a quintuplet

pp ff

Vary the speed and dynamics ad lib., looking
to generate a rhythmic and dynamic contrast
with electronics.

bartok pizz.

ff

bartok pizz.

bartok pizz.