

superorganismo

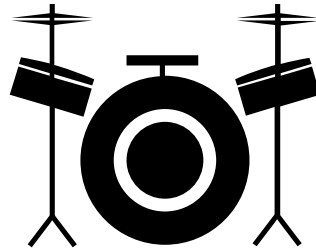
para ensamble y electrónica

Agustín Issidoro

2021

Para Florencia, que nunca escuchó la obra, pero me escuchó a mí.

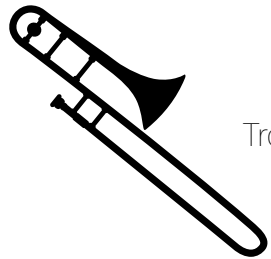
orgánico y disposición



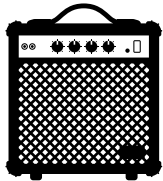
Batería y percusión



Amplificador 3



Trombón



Amplificador 2

Guitarra eléctrica



Cello



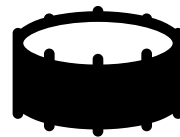
Amplificador 5



Trompeta



Amplificador 1



Redoblante preparado



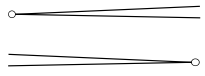
Violín



Amplificador 4

glosario

generales



Dal niente



Al niente



Vibrato progresivo

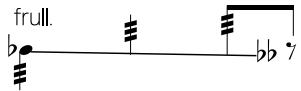


Vibrato progresivo



Transición de una técnica a otra

bronces



Glissando de semitono descendente + frullato.



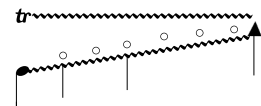
Poner sordina. En el caso de trompeta, cuando esté puesta la sordina harmon, el símbolo significa tapar el hueco en la misma.



Quitar sordina. En el caso de trompeta, cuando esté puesta la sordina harmon, el símbolo significa destapar el hueco en la misma.

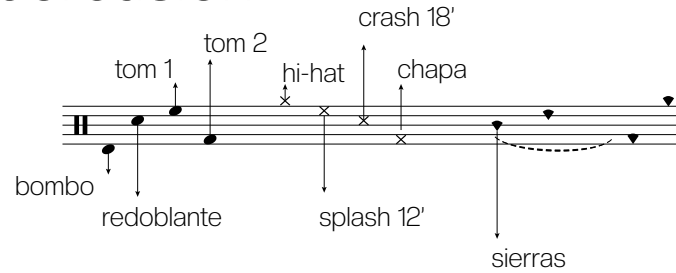


Repeticiones staccati lo más rápido posible.



Glissando irregular de armónicos desde altura escrita hasta nota más alta. Trinar con otro pistón para "ensuciar" y desafinar la serie.

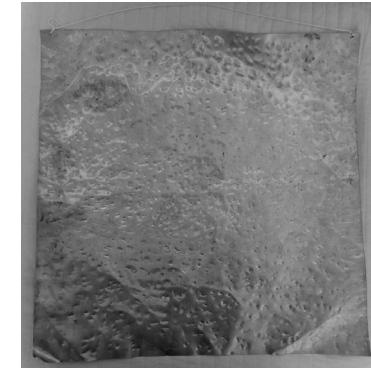
percusión



Redoblante preparado con transductor de superficie en el centro. Asegurar el transductor con cinta al parche. La bordona no debe estar activa.



Mesa de madera con 4 sierras de metal. Las sierras deben permanecer rebotando un tiempo considerable. Todas deben producir distintos sonidos a distintas frecuencias o velocidades. La acción de las sierras es capturada por un micrófono de contacto colocado en la mesa y ruteado al redoblante.



Chapa de bronce martillada. Dimensiones de 60 cm x 60 cm.



Baquetas de batería



Mallets de batería



Hi-hat medio abierto



Mutear



Rulo cerrado



Rulo abierto



Rimshot

cuerdas



Presión normal



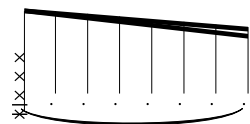
Semi-scratch. Sonido tónico con poco contenido de ruido.



Scratch. Mucho contenido de ruido.



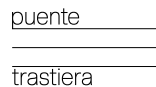
Poquísima presión, presión de armónicos.



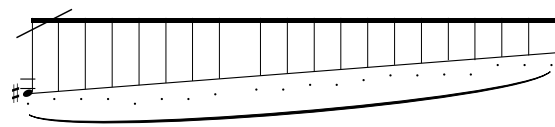
Jeté col legno. Golpear las cuerdas con la madera y dejar rebotar.



Altura más alta posible.



La acción se debe desarrollar entre los puntos indicados en los extremos del trígrama. Las cabezas de nota señalan ubicaciones aproximadas.



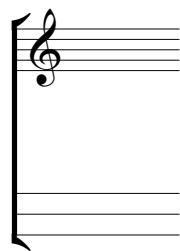
Ricochet con muchísima presión. Hacer rebotar las cerdas del arco contra las cuerdas, lo más rápido posible y en una sola arcada. Se debe ejercer mucha presión con el antebrazo y el hombro para que el arco rebote. A la vez, la mano izquierda glissa por la cuerda indicada. Buscar sonidos con contenido de ruido, no tónicos.



Ruido de aire

- ord. Ordinario
- x.p. Extremo ponticello
- s.t. Sul tasto
- Ⓟ Pizzicato Bartok

guitarra eléctrica



El pentagrama lee según la técnica de guitarra tradicional, salvo que se indique M.I., en cuyo caso la acción aplica sólo para la mano izquierda. El trígrama aplica sólo para la mano derecha. La acción se desarrolla entre dos ubicaciones señaladas en la partitura en los extremos del trígrama.



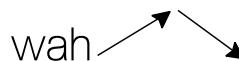
Los vibratos se ejecutan siempre con la palanca.



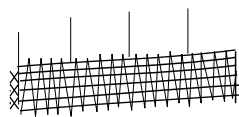
Scratch. Raspar la cuerda.



Ruido de aire. Frotar la mano izquierda por las cuerdas con poca presión.

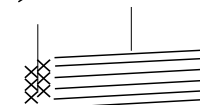


Indicaciones para el pedal wah-wah



Glissando + slide transversal. Mover el slide rápidamente en sentido perpendicular a las cuerdas.

wah



Apagar pedal

La cabeza de nota en cruz con slide indica iniciar la acción con un golpe del slide contra las cuerdas.



Al tocar dos alturas muy cercanas y con mucha distorsión, se producen batimentos.

arco

Utilizar un arco para frotar las cuerdas. Preferentemente, un arco de cello o contrabajo.

afeitadora

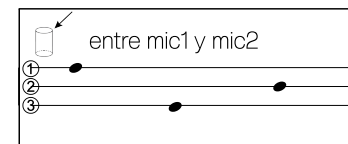
Predender una afeitadora eléctrica muy cerca de los micrófonos.

0% ————— 100%

Volúmen del pedal de expresión



El látigo. Glissando muy rápido recorriendo gran parte del mástil y cambiando bruscamente de dirección, generando un acento. Típico de los solos de rock.



Caja de improvisación. Con el canto del slide, apoyarlo sobre las cuerdas 1, 2 o 3 entre los micrófonos. Duraciones cortas.

+

Pizzicato con mano izquierda

superorganismo

para ensamble y electrónica

Agustín Issidoro
2021

$\text{♩} = 90$

The score is written for a 4/4 time signature with a tempo of 90 beats per minute. It features seven staves:

- Trompeta:** Features a melodic line with dynamics *f* and *p*, and a *frull.* (trill) effect.
- Trombón:** Features a melodic line with dynamics *f* and *p*, and a *frull.* (trill) effect.
- Percusión:** Features a rhythmic pattern with dynamics *f*, *p*, and *f*, including a sixteenth-note run.
- Guitarra Eléctrica:** Features a distorted sound (60% distortion) with a wah pedal effect, dynamics *f*, *mf*, and *f*, and a slide effect on the bridge.
- Violín:** Features a melodic line with dynamics *ff* and *p*, and a *sobre III y IV* (over III and IV) effect.
- Cello:** Features a melodic line with dynamics *p*, *sff*, *ff*, and *p*, and a *sobre III y IV* (over III and IV) effect.
- Electrónica:** Features a dense, textured sound.

A

♩ = 90

♩ = 55

6

Tpt. *fp* *sff* *p* *mf* *p* *f* *p* *frull.* *f*

Tbn. *fp* *sff* *p* *mf* *f* *frull.* *f*

Perc. *pp* *ff* *f* *f*

Gtr. El. *wah* *f* *slide todas las cuerdas* *ff* *wah* *wah*

Vln. *ff* *f* *ff* *p* *ff* *p* *ff* *x.p.* *ord.* *p* *f*

Vc. *ff* *f* *ff* *p* *ff* *p* *ff* *x.p.* *ord.* *p* *f*

Elec.

Detailed description of the musical score: The score is for a 2-page section, marked 'A'. It features seven staves: Tpt. (Trumpet), Tbn. (Tuba), Perc. (Percussion), Gtr. El. (Electric Guitar), Vln. (Violin), Vc. (Violoncello), and Elec. (Electric). The tempo is marked as ♩ = 90. The first measure of the Tpt. and Tbn. staves is marked with a '6' and a tempo change to ♩ = 55. The Tpt. part starts with a fortissimo piano (fp) dynamic, followed by a fortissimo (sff) dynamic, then a piano (p) dynamic, a mezzo-forte (mf) dynamic, a piano (p) dynamic, a forte (f) dynamic, and a piano (p) dynamic. The Tbn. part follows a similar dynamic pattern. The Percussion part starts with a pianissimo (pp) dynamic, followed by a fortissimo (ff) dynamic, and then a forte (f) dynamic. The Electric Guitar part features a wah effect, a forte (f) dynamic, a slide instruction for all strings, a fortissimo (ff) dynamic, and another wah effect. The Violin and Violoncello parts both start with a fortissimo (ff) dynamic, followed by a forte (f) dynamic, and then a fortissimo (ff) dynamic. The Violin part includes a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, and a fortissimo (ff) dynamic. The Violoncello part includes a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, and a fortissimo (ff) dynamic. The Electric part features a fortissimo (ff) dynamic, a forte (f) dynamic, a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, and a fortissimo (ff) dynamic. The score also includes various articulation marks, such as slurs and accents, and performance instructions like 'wah' and 'slide todas las cuerdas'. The Violin and Violoncello parts include instructions for playing 'sobre I y II ord.' and 'sobre III y IV'. The Violoncello part includes a fortissimo (ff) dynamic and a fortissimo (ff) dynamic. The Violin part includes a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, and a fortissimo (ff) dynamic. The Electric part includes a fortissimo (ff) dynamic, a forte (f) dynamic, a fortissimo (ff) dynamic, a piano (p) dynamic, a fortissimo (ff) dynamic, and a fortissimo (ff) dynamic. The score concludes with a fortissimo (ff) dynamic and a fortissimo (ff) dynamic.

♩ = 80

bajar con pistones 2 y 3

12

Tpt. *p sfmp p p sff* *frull. p sff*

Tbn. *p p sff p sff p sff*

Perc. *pp f p f*

Gtr. El. *f wah puente mic1 f* *batimentos lv. f* *slide ① ② ③ mf p* *lv. f*

Vln. *ff p ff p ff p ff p* *sobre I y II f*

Vc. *ff p ff p ff p ff p* *sobre I y II f*

Elec.

B ♩ = 70

♩ = 90

con piston 2 *tr*

19

Tpt.

Tbn.

Perc.

Gtr. El.

Vln.

Vc.

Elec.

p

pp

f

pp — *ff*

f

f

f

pp — *ff* — *mf* — *f*

f

single stroke roll

batimentos

mic1 XIV

slide ①②③

④⑤⑥

sobre III y IV ord.

sobre III y IV ord.

C

$\text{♩} = 60$

$\text{♩} = 90$

25 (tr)

Tpt. f

Tbn. p f sff p ff p

Perc. ff f p f ff p f pp

Gtr. El. f mf p wah wah f

Vln. p ff $arco$ ff p ff $sobre I y II$

Vc. p ff $collegno$ $jeté$ $arco$ ff p ff $sobre I y II$

Elec.

D

31

frull. *f* *p* *tr* *p* *f*

frull. *f* *p* *sff* *p* *f*

mf *f* *p* *mf* *f* *p*

f *wah* *mf* *p* *wah*

slide todas las cuerdas *f*

sobre III y IV *p* *ff* *p* *f* *p* *ff*

sobre I y II *f* *p* *f* *p* *ff*

sobre III y IV *f* *p* *ff*

sobre III y IV *p* *ff* *p* *f* *p* *ff*

sobre I y II *f* *p* *f* *p* *ff*

sobre III y IV *f* *p* *f* *p* *ff*

Elec.

Detailed description of the musical score: The score is for measures 31-36. It includes parts for Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Electric Guitar (Gtr. El.), Violin (Vln.), Violoncello (Vc.), and Electric (Elec.).
 - **Tpt.:** Measure 31 starts with a flourish (frull.) from *f* to *p*. Measure 32 has a trill (tr) from *p* to *f*.
 - **Tbn.:** Measure 31 has a flourish (frull.) from *f* to *p*. Measure 32 has a *sff* dynamic followed by a *p* dynamic.
 - **Perc.:** Measure 31 has *mf* and *f* dynamics. Measure 32 has *p* and *mf*.
 - **Gtr. El.:** Measure 31 has *f* and a wah effect. Measure 32 has *mf* and *p*.
 - **Vln.:** Measure 31 has *p* and *ff* dynamics, with instructions 'sobre III y IV' and 'sobre I y II'.
 - **Vc.:** Measure 31 has *p* and *ff* dynamics, with instructions 'sobre III y IV' and 'sobre I y II'.
 - **Elec.:** A waveform is shown at the bottom of the page.

E

♩ = 75

con sord. harmon

37

Tpt.

Tbn.

p

p

ppp

Perc.

al lado del aro, que no suene la bordona

ppp

Gtr. El.

M.I. ϕ

25%

wah

puente

p

entre mic1 y mic2

Vln.

p

x.p.

Vc.

p

x.p.



43

(tr)

Tpt.

p

ppp

p

ppp

Tbn.

Perc.

z

z

z

z

z

mf

Gtr. El.

Vln.

Vc.

Elec.

F

48 $\text{♩} = 90$

Tpt. mf sff sf p sf p

Tbn. p f p p sf p sf p p sff

Perc. ff pp f p mf

Gtr. El. wah 100% f wah mf p wah

Vln. ord. ff p ff p ff p ff p ff p ff p

Vc. ord. ff p ff p ff p ff p ff p ff p

Elec.

frull.

slide sobre todas las cuerdas

sobre I y II

sobre III y IV

3

5

TTT

54

Tpt. *sff* *p sff* *mf* *p* *p sff*

Tbn. *sff* *sff* *p sff*

Perc. *pp* *f* *f*

Gtr. El. *p* *wah* *puente* *mic1* *mf* *p* *mf* *p* *f* *batimentos* *f*

Vln. *p* *f* *p* *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p* *ff* *p*

Elec.

G

60

J = 70 *frull.*

sff *p*

J = 90

frull.

p *f* *p*

tr

p *f*

frull.

f *p* *mf* *p*

p *sff* *p* *f*

mf

pp *f*

XII

p *mf*

f *3* *f*

wah

wah

f *p* *f* *p*

batimentos

f *p*

6 5 4

wah

f *p*

sobre I y II

ff *f*

sobre III y IV

ff *p* *ff* *p* *ff* *p*

sobre I y II

ff *f*

sobre III y IV

ff *p* *ff* *p*

col legno
jeté

ff

arco

p

Elec.

H

♩ = 65

♩ = 90

66

Tpt. *sff*

Tbn. *sff*

Perc. *pp* *f* *pp* *f* *f* *pp* *f*

Gtr. El. *f* *p* *f* *p*
 wah → wah
 puente *f*
 slide todas las cuerdas

Vln. *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p*
 sobre I y II *p* *f* *ff* *p*
 sobre III y IV

Elec.

72 ♩ = 70

Tpt.
 Musical staff with dynamics: *f* > *p*, *p* — *f* > *p*, *f* > *p*. Includes a trill (tr) and a wavy line with a box labeled 'I' above it.

Tbn.
 Musical staff with dynamics: *f* > *p*, *sfp* — *f* — *p*, *mf*.

Perc.
 Musical staff with dynamics: *p* — *mf*, *f*, *f*. Includes a box with two vertical lines.

Gtr. El.
 Musical staff with dynamics: *mf* — *p*, *f* — *p*, *f*. Includes a wavy line and a 'wah' effect arrow. A circled '6' is above a final note with a 'p' dynamic below it.

Vln.
 Musical staff with dynamics: *ff* — *p* — *ff* — *p* — *ff* — *p* — *ff*. Includes fingerings: 'sobre I y II' and 'sobre III y IV'.

Vc.
 Musical staff with dynamics: *ff* — *p* — *ff* — *p* — *ff* — *p* — *ff*. Includes fingerings: 'sobre I y II' and 'sobre III y IV'.

Elec.
 A large, dense black waveform representing the electric guitar signal.

J

♩ = 90

78

Tpt.
 Tbn.
 Perc.
 Gtr. El.
 Vln.
 Vc.
 Elec.

Musical score for a jazz ensemble. The score includes parts for Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Electric Guitar (Gtr. El.), Violin (Vln.), Viola (Vc.), and Electric Bass (Elec.). The music is in 4/4 time with a tempo of 90 bpm. The score is divided into measures, with dynamics ranging from ppp to ff. The Electric Guitar part features a 'wah' effect and a 'slide sobre todas las cuerdas' section. The Violin and Viola parts have specific fingering instructions: 'sobre I y II' and 'sobre III y IV'. The Electric Bass part has a dense, textured sound.

K

♩ = 75

84

Tpt.

Tbn.

Perc.

Gtr. El.

Vln.

Vc.

Elec.

reverb en bombo on

wah

mf

ff

f

p

sff

p

ff

0%

100%

x.p.

p

st.

p

ff

st.

p

ff

♩ = 65

♩ = 55

91

frull.

pp f

sff p

ff p f

ff 0% 100%

ff

mf ff

p ff

Elec.

100

Tpt. *sord.* *sf* *pp* *sin sord.* *p* *frull.*
 Tbn. *sff* *pp* *p* *ppp* *pp*
 Perc. *mf*
 Gtr. El. *slide* *p* *distorsion*
 Vln. *ord. sobre I y II* *f* *pp* *sobre III y IV* *p*
 Vc. *ord. sobre I y II* *f* *pp* *sobre III y IV* *p*
 Elec.

The score is for page 17, marked 'rall.' and 'L'. It features seven staves: Tpt., Tbn., Perc., Gtr. El., Vln., Vc., and Elec. The Tpt. part starts with a dynamic of *sf* and *pp*, with instructions for *sord.* and *sin sord.* The Tbn. part starts with *sff* and *pp*, with dynamics *p*, *ppp*, and *pp*. The Perc. part has a dynamic of *mf*. The Gtr. El. part includes a *slide* and *p* dynamic, with a *distorsion* effect. The Vln. and Vc. parts have dynamics *f*, *pp*, and *p*, with instructions for *ord. sobre I y II* and *sobre III y IV*. The Elec. part is represented by a solid black bar at the bottom.

107

♩ = 30 ♩ = 45

Tpt.

Tbn.

Perc.

p pp p

slide

scordatura
⑥ = Si b

agarrar afeitadora

Gtr. El.

Vln.

Vc.



N ♩ = 70

126

frull.

sff

frull.

sff

f

f

p

f

alejar progresivamente de los mics

dejar afeitadora

arco

p

sff

sobre IV ricochet

f

p

f

p

ord.

ricochet sobre IV

f

p

ff

Elec.

Detailed description of the musical score: The score is for measures 126-128. It features seven staves: Tpt. (Trumpet), Tbn. (Tuba), Perc. (Percussion), Gtr. El. (Electric Guitar), Vln. (Violin), Vc. (Violoncello), and Elec. (Electric guitar signal). The Tpt. part has a melodic line with a 'frull.' (trill) and a dynamic marking of 'sff'. The Tbn. part has a wavy line. The Perc. part has rhythmic patterns with dynamics 'f' and 'p'. The Gtr. El. part has a wavy line and instructions: 'alejar progresivamente de los mics', 'dejar afeitadora', and 'arco'. The Vln. part has a long note with a 'ricochet' instruction and dynamics 'f' and 'p'. The Vc. part has a long note with a 'ricochet sobre IV' instruction and dynamics 'f' and 'p'. The Elec. part shows a signal waveform.

136

Musical score for seven instruments: Tpt., Tbn., Perc., Gtr. El., Vln., Vc., and Elec. The score is organized into five measures. The Tpt., Tbn., Gtr. El., Vln., and Vc. staves are mostly empty, with small horizontal dashes indicating rests. The Perc. staff features a snare drum symbol in the first measure and a cymbal symbol in the fifth measure, with a long horizontal line underneath. The Elec. staff at the bottom is filled with a dense, black, textured pattern representing an electronic track.

Tpt.

Tbn.

Perc.

Gtr. El.

Vln.

Vc.



147

Tpt. *sffp* *sffp* *p* *f* *frull.* *f*

Tbn. *sffp* *sffp* *pp* *sffp*

Perc. *p* *f* *f* *mf* *f* *p* *mf*

Gtr. El. *cl* *cll* *cV* *cVIII* *sffp* *pp* *p* *sffp*

Vln. *sobre III y IV* *sffp* *sffp* *p* *f* *sobre I y II* *fp* *f*

Vc. *sobre II y III ord.* *sffp* *sobre III y IV* *sffp* *p* *f* *p* *sffp*

Elec.

153

Q

♩ = 45

♩ = 100

Tpt.
 Tbn.
 Perc.
 Gtr. El.
 Vln.
 Vc.
 Elec.

frull.
 sff
 p
 sff
 pp
 ff
 mf
 arco
 sff
 p
 uña
 f
 p
 puente
 trastiera
 sobre II
 x.p.
 pp
 pp
 sff
 ord.
 sff
 sobre III y IV
 f
 sobre III y IV
 f
 sff
 p
 pp
 pp
 sff
 f

159

R

Tpt. *frull.* *sff* *p*
 Tbn. *sff* *frull.* *p*
 Perc. *mf* *f*
 Gtr. El. *sff* *p* *cXIII* *sff* *p* *cXV* *f* *p*
 Vln. *p* *sff* *sff* *sobre II y III* *sobre III y IV* *p* *f* *p* *f* *x.p.*
 Vc. *p* *sff* *sff* *sobre II y III* *sobre III y IV* *p* *f* *p* *f* *x.p.*
 Elec.

Musical score for Tpt., Tbn., Perc., Gtr. El., Vln., Vc., and Elec. The score includes various musical notations such as dynamics (mf, pp, sff, sf, f, p), articulations (frull., trill), and performance instructions (ord. sobre I y II, sobre III y IV, sobre I ricochet). It also features a large black waveform at the bottom.

Tpt. (Trumpet): Starts with a triplet of eighth notes marked "frull." and "mf". Dynamics range from "pp" to "sff" and "mf". Includes a trill at the end.

Tbn. (Tuba): Features "frull." markings and dynamics from "p" to "sff".

Perc. (Percussion): Consists of a rhythmic pattern of eighth notes with dynamics "f" and "p".

Gtr. El. (Electric Guitar): Shows chords for cVIII, cX, cVI, cIX, Iv., and cV with dynamics "sff" and "sf".

Vln. (Violin): Includes instructions "ord. sobre I y II" and "sobre III y IV". Dynamics include "p < f > p", "f", and "sff". A "ricochet" effect is marked in the final measure.

Vc. (Violoncello): Mirrors the violin part with similar dynamics and articulations.

Elec. (Electronics): A large black waveform representing an electronic sound effect or noise floor.

Tpt. *(tr)* *sff* *sord.* *frull.* *sff* *tr* *p* *pp* *p*
 Tbn. *frull.* *sff* *sff* *p*
 Perc. *>p* *f* *f*
 Gtr. El. *cVII* *sff* *cX* *sff* *cVIII* *sff* *lv.* *cVI* *p* *cll* *lv.* *pp*
 Vln. *sff* *sff* *sff* *f* *3*
 Vc. *sff* *sff* *sff* *p*
 Elec.

♩ = 70

Tpt.

 Tbn.

 Perc.

 Gtr. El.

 Vln.

 Vc.

 Elec.

184

T

$\text{♩} = 55$

sordina de estudio

sordina de estudio

Tpt.

Tbn.

Perc.

Gtr. El.

Vln.

Vc.

Elec.

cVI

40%

punto
trastiera

silbido

ppp

x.p.

b

193

Tpt. *p* *pp*

Tbn. *p* *pp*

Perc.

Gtr. El. *p* *pp* cl. *pp* *lv.*

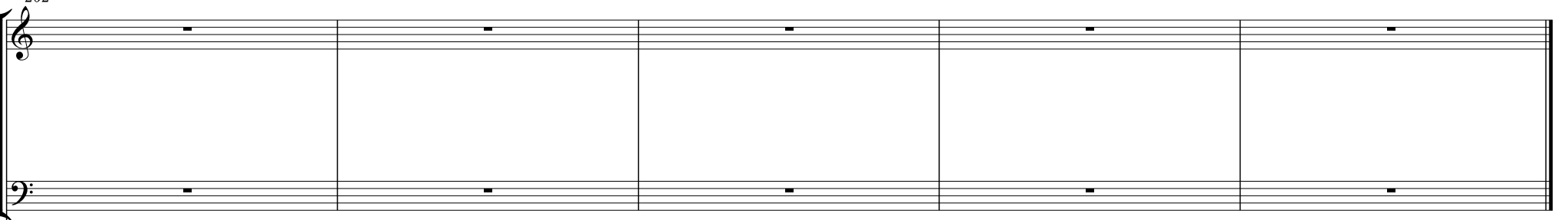
Vln. *ppp*

Vc. *p* *pp*


Elec.

202

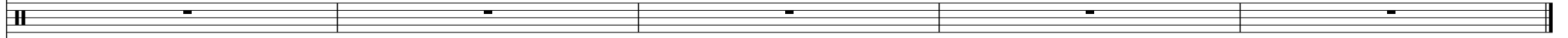
Tpt.



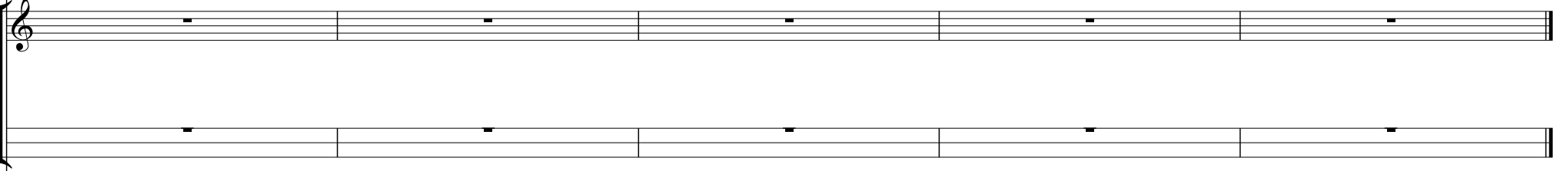
Tbn.



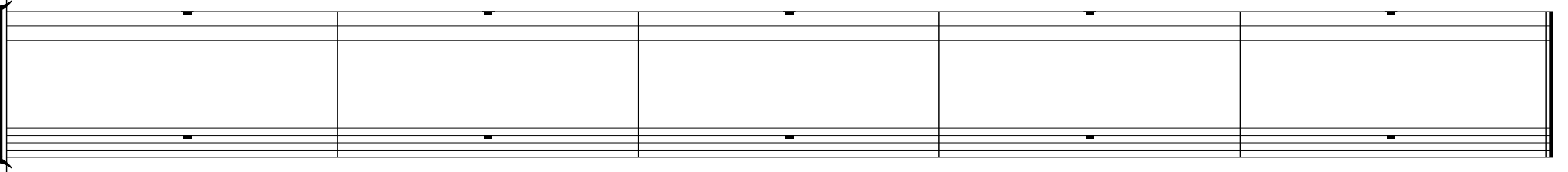
Perc.




Gtr. El.



Vln.



Vc.



Elec.



12' 26"
Córdoba, 09-2021