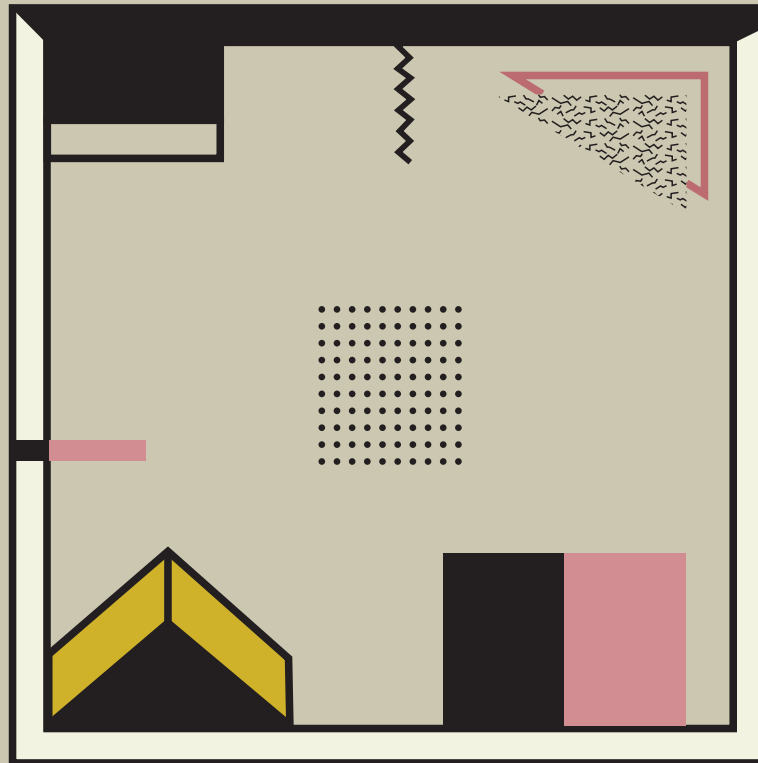


RUMORI

PARA ENSAMBLE , SINTETIZADORES Y ELECTRÓNICA



JUAN IGNACIO FERNÁNDEZ

2017

A mi banda preferida, Resina Lunar

Orgánico

(Pista electrónica)

Sintetizador Korg Minilogue

Sintetizador Korg Microkorg 1

Flauta traversa

Clarinete en Bb

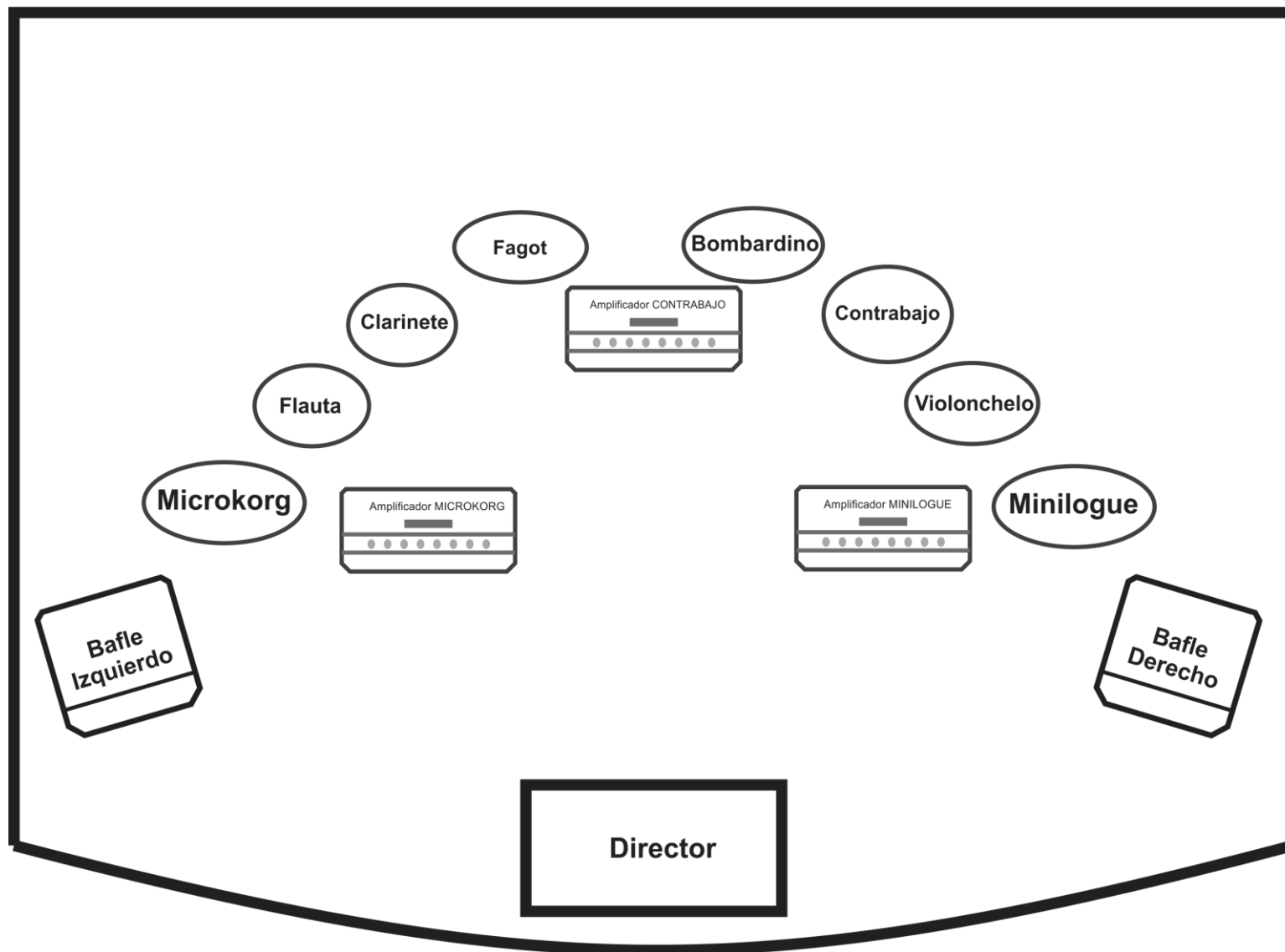
Fagot

Bombardino

Violonchelo

Contrabajo

Partitura en C



Indicaciones para la ejecución

El director deberá hacer uso de auriculares para escuchar el metrónomo de la pista electrónica y guiarse, cuando sea necesario, con el reloj proyectado en la computadora.

Es necesario que todos los instrumentos acústicos estén amplificados utilizando micrófonos condensadores. Para el contrabajo se empleará un amplificador individual de bajo eléctrico.

Pedal de reverberación en Fagot: DIGITECH - DIGIVERB.

Procesadores de efectos en contrabajo: BOSS ME-50B y DIGITECH - RP 255.

Pedal de reverberación en Miniloge: TC ELECTRONICS - HALL OF FAME

Los dos sintetizadores se amplificarán individualmente con amplificadores de guitarra eléctrica.

ELECTRÓNICOS

Pista electrónica



Ritmo: en la partitura se puede visualizar a través de una línea ondulante los momentos en los que la pista electrónica está presente, cuando es necesario destacar algún ataque o intervención específica se utiliza escritura rítmica tradicional.

Sintetizadores

VCO: oscilador controlado por voltaje.

VCF: filtro controlado por voltaje.

VCA: amplificador controlado por voltaje.

EG: generador de envolvente.

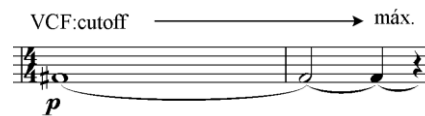
LFO: oscilador de baja frecuencia.

Minilogue:

PATCH 2

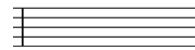


Plantillas de configuraciones predeterminadas: éstas indican cada valor de los controles (perillas y selectores), que el intérprete deberá manipular para recrear los sonidos designados a cada sección.



Modificaciones del sonido en tiempo real: las siglas en mayúscula indican el módulo del sintetizador en el que se encuentra el parámetro a modificar. En este ejemplo, la flecha indica que el control de cutoff deberá abrirse gradualmente hasta el máximo.

VCF: cutoff 288
resonancia: 500



Modificaciones del sonido en tiempo real: en éste caso, los valores a modificar se indican en números que se podrán visualizar en la pantalla del sintetizador al girar los controles correspondientes.

Microkorg I:



Patches guardados en la memoria del

sintetizador: éste instrumento permite archivar un gran número de sonidos a los cuales se pueden acceder a través de sus 8 botones del panel frontal. El intérprete deberá recrear anticipadamente, cada patch compuesto exclusivamente para ésta obra utilizando las planillas adjuntas y guardarlos en la memoria del sintetizador en el siguiente orden: desde A11 a B12.

-Paso 1: borrar el patch de fábrica. (Shift + 3)

-Paso 2: copiar los valores de cada plantilla para recrear los sonidos a utilizar en la obra.

-Paso 3: guardar patch (Shift + 8, girar perilla 1 a la opción “off”, Write + Shift, Write).



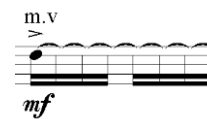
Rueda de modulación: el

Microkorg cuenta con dos controles de tipo “Wheel”: (Los valores indicados en la partitura son: 0%, 50% y 100%)

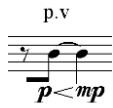
-1) Pitch: permite variar la frecuencia/altura de manera ascendente o descendente.

-2) Mod: en la mayoría de los casos controla la velocidad de modulación del LFO 2, pero se le puede asignar diferentes opciones. Por ejemplo: el paneo del sonido.

ACÚSTICOS



Molto vibrato: al realizar el vibrato se deberá respetar el ritmo indicado.

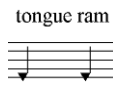


Poco vibrato: vibrato lento sin ritmo definido.

Vientos madera



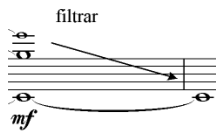
Frulatto



Tongue ram: la nota resultante es una 7ma mayor descendente a la nota digitada.



Ruido scratch KJ: tapar totalmente la embocadura con los labios y ejecutar el vocablo KJ.



Filtrado de multifónico: filtrar gradualmente los diferentes armónicos que componen el multifónico concluyendo dicho proceso en la nota indicada.

bisbigliando



Bisbigliando: Usar dos digitaciones alternativas para la misma nota, en donde el cambio de afinación sea inferior al octavo de tono.



Aire/ ruido: cuando la cabeza de nota es cuadrada indica que el sonido es de espectro ruido sin componente tónico. El intérprete deberá reproducir sobre la embocadura del instrumento la palabra escrita respetando la duración indicada.

FFF



Aire/ ruido: soplar sin presión de labio digitando la altura indicada teniendo como referencia la letra F.



Transición de aire a sonido ordinario con aire

Flauta:



Jet: soplar casi desde la garganta chocando el aire contra el filo de la embocadura de la flauta, se produce un barrido de armónicos.



Fruatto embocadura cerrada: ejecutar un frulatto tapando completamente la embocadura con los labios.



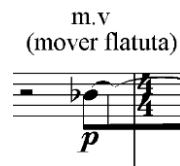
Variación de embocadura: mientras se ejecuta la nota indicada girar gradualmente la flauta, el efecto resultante es un glissando de aproximadamente una 2da menor.



Whistle tones: girar la flauta levemente y soplar casi sin presión de aire, con la digitación indicada.



Fruatto de aire: ejecutar un frulatto solo con sonido de aire alejándose unos centímetros de la embocadura.



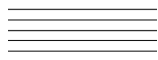
Molto vibrato: ejecutar un vibrato combinado con movimientos continuos de alejamiento y acercamiento de la flauta

Clarinete:



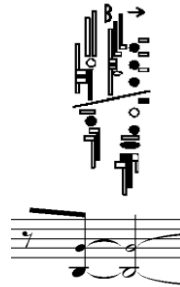
Multifónico: para la notación se ha tenido en cuenta el catálogo de <http://www.clarinet-multiphonics.org/clarinet-multiphonics.html>

sacar barrilote



Sacar barrilote: el clarinetista deberá desarmar la parte superior de su instrumento (barrilote).

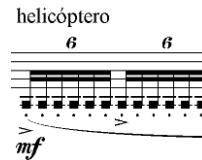
Fagot:



Multifónico: para la notación se ha tenido en cuenta el catálogo de <http://leslieross.net/multies1T.html>



Sacar caña: el fagotista deberá sacar la caña para ejecutar su instrumento directamente sobre el tudel.



Hélicoptero: staccatos rápidos sobre el tudel, es necesario sacar previamente la caña.

Vientos bronce

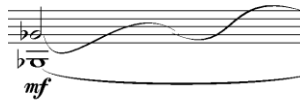
Bombardino:

KJ



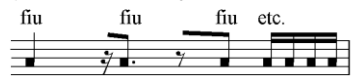
Ruido scratch KJ: ejecutar el vocablo KJ sobre la embocadura.

cantar la nota superior
guiándose con el gráfico

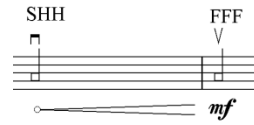


Cantar y tocar: a la vez que se ejecuta la nota indicada en el instrumento cantar la nota superior realizando variaciones tal como lo especifican las líneas ondulantes.

(aire filtrado al abrir y cerrar cavidad bucal)



Aire/ ruido filtrado: reproducir sobre la embocadura la palabra “fiu” imitando el efecto de filtrado de un sintetizador.



Aire/ ruido: soplar sin presión de labio

digitando la altura indicada teniendo como referencia el vocablo “SHH” cuando se exhala y “FFF” cuando se inspira.



Aire/ ruido: cuando la cabeza de nota es cuadrada indica que el sonido es de espectro ruido sin componente tónico. El intérprete deberá reproducir sobre la embocadura del instrumento la palabra escrita respetando la duración indicada.

Cuerdas

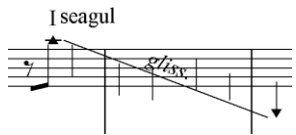


Sul tasto a sul ponticello: desplazar el arco desde la tastiera hacia el puente respetando la duración indicada.

IV trémolo de dedo



Trémolo de dedo: con la mano izquierda realizar variaciones de presión sobre la nota digitada respetando la rítmica indicada.

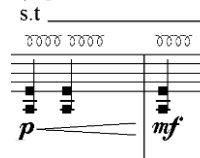


Seagul effect (efecto de gaviota): a partir de la nota más aguda posible digitar un intervalo de quinta justa (aproximadamente), acto seguido, glissar descendentemente manteniendo fija la posición de la mano izquierda. El efecto resultante es el de un glissando de armónicos que se interrumpe continuamente y vuelve a comenzar.



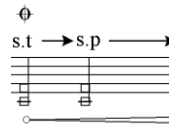
Scratch: máxima presión del arco sobre las cuerdas produciendo un sonido de tipo ruido.

⊕ spazzolato circular

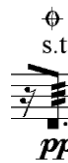


Spazzolato circular: muteando las cuerdas con la mano izquierda frotar el arco de manera circular.

spazzolato perpendicular a las cuerdas



Spazzolato perpendicular: frotar el arco de manera perpendicular a las cuerdas.



Mutear cuerdas con mano izquierda.

tocar sobre el costado del puente



Frotar el arco sobre el costado del puente: se produce un sonido de tipo ruido y dependiendo la presión ejercida pueden producirse algunas alturas.



Roll en tapa: presionar con fuerza las

cerdas del arco contra la tapa del instrumento a la vez que se realiza un movimiento rotativo del arco, la resultantes sonoro puede definirse como un crujido.



Glissando de armónicos naturales: sobre

la cuerda especificada y ejerciendo muy poca presión, realizar un glissando ascendente y descendente.



Pizzicato Bartók



Col legno tratto: frotar las cuerdas con la parte de

madera del arco.

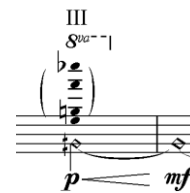
col legno tratto → nat.



Transición col legno – col cerdas: para

indicar el retorno del arco a su posición tradicional con cerdas se utiliza la indicación “nat.” (Natural).

Violonchelo:



Multifónico: para la notación se ha tenido en cuenta

el catálogo de <http://www.cellomap.com/index/the-string/multiphonics-and-other-multiple-sounds.html>



Vibratuchelli: recurso técnico

inventado por el músico Emmanuel Mazzuchelli. Enganchar la cuerda con los dedos índice y medio de la mano izquierda y realizar un movimiento ondulante de estiramiento y relajación.

flautando
(s.p)



Flautando: frotar la cuerda con poca presión y a gran velocidad lo más cercano al puente posible.

Contrabajo:



Activar pedales: cuando se indique “on” deberán activarse los pedales especificados.

tocar sobre el
costado del puente



Frotar el arco sobre el costado del puente con mucha presión: se escucha la nota Do.

Anexo

Presets de pedales

Minilogue:

TC ELECTRONICS – HALL OF FAME

-Reverb: Decay 70% - Tone 50% - Fx level 70% - Type Mod.

Fagot:

DIGITECH - DIGIVERB

-Reverb: Level 70% - EQ 70% - Decay 80% - Type 4 (Church).

Contrabajo:

DIGITECH - RP 255

-Trémolo 1: Fx: tremolo – Velocidad 9% - Depth 90% – Wave: seno – Reverb: lexicón hall – Decay 40% - Liv 90% - Level 50%.

-Trémolo 2: Fx: tremolo – Speed – Depth 99% - Wave: square – Pedal: min 9%, máx 37%.

BOSS ME-50B

-Fuzz: Drive 70% - Tone 45% - D. level 100% - E. level 30%

Patches Minilogue

PATCH 1

The interface for Patch 1 is divided into several sections:

- MASTER:** MASTER (knob), TEMPO (knob), OCTAVE (4 buttons).
- VCO 1:** OCTAVE (4 buttons), WAVE (3 buttons), PITCH (knob), SHAPE (knob).
- VCO 2:** OCTAVE (4 buttons), WAVE (3 buttons), PITCH (knob), SHAPE (knob).
- VCO2 MODULATION:** CROSS MOD DEPTH (knob), PITCH EG INT (knob), SYNC (ON/OFF), RING (ON/OFF).
- MIXER:** VCO 1 (knob), VCO 2 (knob), NOISE (knob).
- FILTER:** 4-POLE (knob), 2-POLE (knob), KEY TRACK (knob), VELO CITY (knob), CUTOFF (knob), RESONANCE (knob), EG INT (knob).
- AMP EG:** ATTACK (knob), DECAY (knob), SUSTAIN (knob), RELEASE (knob).
- EG:** ATTACK (knob), DECAY (knob), SUSTAIN (knob), RELEASE (knob).
- LFO:** WAVE (3 buttons), EG MOD (knob), TRATE (knob), INT (knob), TARGET (knob), PITCH (knob), SHAPE (knob), CUTOFF (knob).
- DELAY:** HI PASS CUTOFF (knob), TIME (knob), FEEDBACK (knob), OUTPUT ROUTING (knob).
- PROGRAM:** PROGRAM SELECT (knob), VOICE MODE DEPTH (knob).

Modo: Poly

PATCH 2

The interface for Patch 2 is identical in layout to Patch 1, with the following knob settings:

- MASTER:** MASTER (knob), TEMPO (knob), OCTAVE (4 buttons).
- VCO 1:** OCTAVE (4 buttons), WAVE (3 buttons), PITCH (knob), SHAPE (knob).
- VCO 2:** OCTAVE (4 buttons), WAVE (3 buttons), PITCH (knob), SHAPE (knob).
- VCO2 MODULATION:** CROSS MOD DEPTH (knob), PITCH EG INT (knob), SYNC (ON/OFF), RING (ON/OFF).
- MIXER:** VCO 1 (knob), VCO 2 (knob), NOISE (knob).
- FILTER:** 4-POLE (knob), 2-POLE (knob), KEY TRACK (knob), VELO CITY (knob), CUTOFF (knob), RESONANCE (knob), EG INT (knob).
- AMP EG:** ATTACK (knob), DECAY (knob), SUSTAIN (knob), RELEASE (knob).
- EG:** ATTACK (knob), DECAY (knob), SUSTAIN (knob), RELEASE (knob).
- LFO:** WAVE (3 buttons), EG MOD (knob), TRATE (knob), INT (knob), TARGET (knob), PITCH (knob), SHAPE (knob), CUTOFF (knob).
- DELAY:** HI PASS CUTOFF (knob), TIME (knob), FEEDBACK (knob), OUTPUT ROUTING (knob).
- PROGRAM:** PROGRAM SELECT (knob), VOICE MODE DEPTH (knob).

Modo: Poly

PATCH 3

MASTER
 TEMPO
 OCTAVE

VCO 1
 OCTAVE WAVE PITCH SHAPE
VCO 2
 OCTAVE WAVE PITCH SHAPE

VCO2 MODULATION
 CROSS MOD DEPTH PITCH EG INT
 SYNC RING

MIXER
 VCO 1 VCO 2 NOISE

FILTER
 RESONANCE CUTOFF
 4-POLE 2-POLE
 KEY TRACK VELO CITY

AMP EG
 ATTACK DECAY SUSTAIN RELEASE
EG
 ATTACK DECAY SUSTAIN RELEASE
LFO
 WAVE EG MOD TRATE INT TARGET
 INT RATE OFF
 PITCH SHAPE CUTOFF

DELAY
 HI PASS CUTOFF TIME FEEDBACK
 POST FILTER PRE FILTER BYPASS
 OUTPUT ROUTING

PROGRAM
 PROGRAM SELECT VOICE MODE DEPTH

Modo: Poly

PATCH 4

MASTER
 TEMPO
 OCTAVE

VCO 1
 OCTAVE WAVE PITCH SHAPE
VCO 2
 OCTAVE WAVE PITCH SHAPE

VCO2 MODULATION
 CROSS MOD DEPTH PITCH EG INT
 SYNC RING

MIXER
 VCO 1 VCO 2 NOISE

FILTER
 RESONANCE CUTOFF
 4-POLE 2-POLE
 KEY TRACK VELO CITY

AMP EG
 ATTACK DECAY SUSTAIN RELEASE
EG
 ATTACK DECAY SUSTAIN RELEASE
LFO
 WAVE EG MOD TRATE INT TARGET
 INT RATE OFF
 PITCH SHAPE CUTOFF

DELAY
 HI PASS CUTOFF TIME FEEDBACK
 POST FILTER PRE FILTER BYPASS
 OUTPUT ROUTING

PROGRAM
 PROGRAM SELECT VOICE MODE DEPTH

Modo: Poly

PATCH 5

MASTER
 MASTER
 TEMPO
 OCTAVE

VCO 1
 OCTAVE WAVE PITCH SHAPE
 VCO 1

VCO 2
 OCTAVE WAVE PITCH SHAPE
 VCO 2

VCO2 MODULATION
 CROSS MOD DEPTH PITCH EG INT
 SYNC OFF RING OFF
 NOISE

MIXER
 VCO 1
 VCO 2
 NOISE

FILTER
 CUTOFF
 RESONANCE EG INT
 4-POLE
 2-POLE KEY TRACK VELO CITY

AMP EG
 ATTACK DECAY SUSTAIN RELEASE
 EG
 ATTACK DECAY SUSTAIN RELEASE

LFO
 WAVE EG MOD TRATE INT TARGET
 INT RATE OFF
 PITCH SHAPE CUTOFF

DELAY
 HI PASS CUTOFF TIME FEEDBACK
 POST FILTER PRE FILTER BYPASS
 OUTPUT ROUTING

PROGRAM
 PROGRAM SELECT VOICE MODE DEPTH

Modo: Duo

Patches Microkorg

Patch A11

<u>A 11</u> <u>Mod : 0%</u>														
Voice	syt	Sgl	ply	-	-									
Pitch	0	0	0	2	5									
OSC 1	sag	0	0	-	-									
OSC 2	Tri	rng	6	5	-									
Mixer	127	72	0	-	-									
Filter	12L	75	40	0	0									
Filter EG	0	64	124	119	on									
AMP	127	cnt	off	0	-									
AMP EG	0	64	127	119	on									
LFO 1	sq.1	off	off	10	-									
LFO 2	Sq.2	off	off	off	-									
Patch 1	LF.1	Cut	0	0	-									
Patch 2	LF.2	Ptc	0	-	-									
Patch 3	LF.1	Cut	0	-	-									
Patch 4	LF.2	Cut	0	-	-									
MOD FX	FLG	20	21	-	-									
Delay	Str	off	24	106	-									
EQ	320	0	600	0	-									

Patch A12

<u>A 12</u> <u>Mod 0%</u>														
Voice	Syt	SGL	PLY	-	-									
Pitch	0	0	0	2	5									
OSC 1	tri	0	0	-	-									
OSC 2	Squ	rng	6	18	-									
Mixer	124	127	0	-	-									
Filter	12.L	64	20	0	0									
Filter EG	75	64	127	0	On									
AMP	127	cnt	off	0	-									
AMP EG	0	64	127	0	On									
LFO 1	tri	off	Off	10	-									
LFO 2	Sq.2	off	off	70	-									
Patch 1	LF.1	Cut	28	-	-									
Patch 2	LF.2	Ptc	0	-	-									
Patch 3	LF.1	Cut	0	-	-									
Patch 4	LF.2	Cut	0	-	-									
MOD FX	Ens	28	104	-	-									
Delay	Stc	off	47	38	-									
EQ	320	0	6.00	0	-									

Patch A13

<u>A 13</u> <u>Mod 0%</u>										
Voice	Syt	SGL	PLY	-	-					
Pitch	0	0	0	2	5					
OSC 1	nos	127	0	-	-					
OSC 2	SAG	off	0	0	-					
Mixer	127	0	0	-	-					
Filter	12.L	127	0	0	0					
Filter EG	90	64	127	85	On					
AMP	127	cnt	off	0	-					
AMPEG	90	64	127	85	On					
LFO 1	tri	off	off	50	-					
LFO 2	Sin	off	off	70	-					
Patch 1	Vel	Cut	63	-	-					
Patch 2	LF.2	Ptc	0	-	-					
Patch 3	LF.1	Cut	0	-	-					
Patch 4	LF.2	Cut	0	-	-					
MOD FX	FLG	20	0	-	-					
Delay	Str	off	34	106	-					
EQ	320	0	6.00	0	-					

Patch A14

<u>A 14</u> <u>Mod:</u> <u>100%</u>						Timbre 2					
Voice	Syt	Lay	Ply	-	-		Syt	Lay	PLY	-	-
Pitch	0	0	0	2	5		0	0	0	2	5
OSC 1	nos	127	0	-	-		nos	107	12	-	-
OSC 2	SAG	off	0	0	-		SAG	off	0	0	-
Mixer	127	0	0	-	-		127	0	0	-	-
Filter	12.L	127	0	0	0		12.L	127	20	0	0
Filter EG	90	64	127	85	On		0	64	127	0	On
AMP	127	cnt	off	0	-		127	cnt	off	0	-
AMPEG	90	64	127	85	On		111	0	127	104	On
LFO 1	tri	off	off	50	-		Sq.1	off	off	65	-
LFO 2	Sin	off	off	70	-		Sin	off	off	70	-
Patch 1	mod	Cut	-63	-	-		A.EG	Cut	-22	-	-
Patch 2	LF.2	Ptc	0	-	-		LF.2	Ptc	0	-	-
Patch 3	LF.1	Cut	0	-	-		LF.1	Cut	0	-	-
Patch 4	LF.2	Cut	0	-	-		LF.2	Cut	0	-	-
MOD FX	FLG	20	0	-	-		FLG	20	0	-	-
Delay	Str	off	34	106	-		Str	off	34	106	-
EQ	320	0	6.00	0	-		320	0	700	0	-

Patch A15

<u>A15</u>						Timbre					
<u>Mod:0</u>						2					
Voice	Syt	SGL	PLY	-	-		Syt	LAY	PLY	-	-
Pitch	0	0	0	12	5		0	0	0	2	5
OSC 1	Squ	59	15	-	-		nos	84	93	-	-
OSC 2	tri	rng	18	39	-		Squ	r-s	-11	62	-
Mixer	127	94	61	-	-		127	127	38	-	-
Filter	12. L	84	13	54	41		12. L	56	31	0	0
Filter EG	127	0	127	109	On		0	64	127	0	on
AMP	127	cnt	off	43	-		127	cnt	Off	0	-
AMPEG	110	0	127	109	On		109	0	127	0	on
LFO 1	tri	off	off	2	-		SAG	off	Off	32	-
LFO 2	Tri	off	off	2	-		Sin	off	off	70	-
Patch 1	LF.1	Cut	63	-	-		LF.1	Cut	14	-	-
Patch 2	LF.2	nos	5	-	-		LF.2	Ptc	17	-	-
Patch 3	mod	amp	0	-	-		LF.1	Cut	0	-	-
Patch 4	LF.2	Cut	0	-	-		LF.2	Cut	0	-	-
MOD FX	Ens	70	35	-	-		Ens	70	35	-	-
Delay	Str	off	40	110	-		Str	off	40	110	-
EQ	320	0	6.00	0	-		320	0	6.00	0	-

Patch A16

<u>A16</u>											
<u>Mod:0%</u>											
Voice	Syt	Lay	PLY	-	-						
Pitch	0	0	0	2	5						
OSC 1	Sin	30	0	-	-						
OSC 2	SAG	Off	0	0	-						
Mixer	127	0	13	-	-						
Filter	12.L	127	20	0	0						
Filter EG	0	64	127	0	On						
AMP	127	cnt	off	0	-						
AMPEG	69	64	127	115	On						
LFO 1	tri	off	off	10	-						
LFO 2	Sin	off	off	70	-						
Patch 1	LF.1	Ptc	0	-	-						
Patch 2	LF.2	Ptc	0	-	-						
Patch 3	LF.1	Cut	0	-	-						
Patch 4	LF.2	Cut	0	-	-						
MOD FX	FLG	20	0	-	-						
Delay	Str	off	40	0	-						
EQ	320	0	6.00	0	-						

Patch A17

<u>A17</u>														
<u>Mod:0%</u>														
Voice	Syt	SGL	Ply	-	-									
Pitch	0	0	0	2	5									
OSC 1	Sin	30	0	-	-									
OSC 2	SAG	off	0	0	-									
Mixer	127	0	13	-	-									
Filter	12.L	127	20	0	0									
Filter EG	38	64	127	86	On									
AMP	127	cnt	off	0	-									
AMPEG	38	64	127	86	on									
LFO 1	tri	off	off	10	-									
LFO 2	Sin	off	off	70	-									
Patch 1	LF.1	Ptc0	0	-	-									
Patch 2	LF.2	Ptc	0	-	-									
Patch 3	LF.1	Cut	0	-	-									
Patch 4	LF.2	Cut	0	-	-									
MOD FX	FLG	20	0	-	-									
Delay	Str	off	40	0	-									
EQ	320	0	6.00	-										

Patch A18

<u>A18</u>														
<u>Mod:0%</u>														
Voice	Syt	SGL	PNY	-	-									
Pitch	0	0	0	2	5									
OSC 1	Sin	56	31	-	-									
OSC 2	SAG	off	0	0	-									
Mixer	127	0	0	-	-									
Filter	12.L	127	20	0	0									
Filter EG	33	64	127	86	On									
AMP	127	cnt	off	0	-									
AMPEG	33	64	127	86	On									
LFO 1	Tri	off	off	10	-									
LFO 2	Sin	off	off	70	-									
Patch 1	LF.1	Ptc	0	-	-									
Patch 2	LF.2	Ptc	0	-	-									
Patch 3	LF.1	Cut	0	-	-									
Patch 4	LF.2	Cut	0	-	-									
MOD FX	Flg	20	0	-	-									
Delay	Str	off	40	0	-									
EQ	320	0	6.00	0	-									

Patch B11

<u>B11:</u>																			
<u>Mod :0%</u>																			
Voice	Syt	SGL	PLY	-	-														
Pitch	0	0	0	2	5														
OSC 1	dig	-	27	-	-														
OSC 2	tri	rng	1	0	-														
Mixer	127	127	0	-	-														
Filter	12.L	75	40	0	0														
Filter EG	0	64	127	119	On														
AMP	127	cnt	off	0	-														
AMPEG	0	64	127	110	On														
LFO 1	tri	off	off	10	-														
LFO 2	Sin	off	off	70	-														
Patch 1	LF.1	Ptc	0	-	-														
Patch 2	LF.2	Ptc	0	-	-														
Patch 3	LF.1	Cut	0	-	-														
Patch 4	LF.2	Cut	0	-	-														
MOD FX	Flg	20	0	-	-														
Delay	Str	off	62	91	-														
EQ	320	0	6.00	0	-														

Patch B12

<u>B12</u>																			
<u>Mod : 0%</u>																			
Voice	Syt	SGL	PLY	-	-														
Pitch	0	0	0	2	5														
OSC 1	tri	127	25	-	-														
OSC 2	SAG	off	0	0	-														
Mixer	127	0	0	-	-														
Filter	12.L	127	20	0	0														
Filter EG	90	64	127	117	On														
AMP	127	cnt	off	0	-														
AMPEG	90	64	127	117	On														
LFO 1	Tri	off	off	10	-														
LFO 2	Sin	off	off	70	-														
Patch 1	LF.1	Ptc	0	-	-														
Patch 2	LF.2	Ptc	0	-	-														
Patch 3	LF.1	Cut	0	-	-														
Patch 4	LF.2	Cut	0	-	-														
MOD FX	Flg	20	0	-	-														
Delay	Str	Off	40	0	-														
EQ	320	0	6.00	0	-														

Rumori

Para ensemble, sintetizadores y electrónica

Juan Ignacio Fernández

Partitura en C

The score is for the piece "Rumori" by Juan Ignacio Fernández, intended for ensemble, synthesizers, and electronics. It is written in C major and 3/4 time, with a tempo of 60 beats per minute. The score consists of nine staves:

- Electrónica:** Features a continuous tremolo pattern starting at the first measure, marked with a dynamic of *mf*. A patch box labeled "PATCH 1" is positioned above the staff.
- Minilogue:** A synthesizer part with a patch box labeled "PATCH 1" and the instruction "REVERB: on".
- Microkorg:** A synthesizer part with a patch box labeled "PATCH A11".
- Flauta:** Starts in the second measure with a dynamic of *ppp* and a marking of *m.v*. The part consists of a series of eighth notes with fingerings of 5, marked with a dynamic of *mp*.
- Clarinete en B♭:** Starts in the second measure with a dynamic of *mf* and a marking of *m.v*. The part consists of a series of eighth notes with fingerings of 5.
- Fagot:** Includes the instruction "REVERB: on".
- Bombardino:** A woodwind part with a patch box labeled "PATCH 1".
- Violoncello:** Starts in the second measure with a dynamic of *mf*. The part is marked "III s.p" and "15ma" with a bass clef and a double flat sign.
- Contrabajo:** A bass part with a patch box labeled "PATCH 1".

The score concludes at the 3/4 mark.

7 **A**

Elec. $\text{H } \frac{3}{4}$ $\frac{4}{4}$ *pp* mf

Ml. $\frac{3}{4}$ $\frac{4}{4}$ *p* VCF:cutoff \longrightarrow máx. VCF: cutoff 288 resonancia: 500

Mk. $\frac{3}{4}$ $\frac{4}{4}$ *p*

Fl. $\frac{3}{4}$ $\frac{4}{4}$ *fp*

Cl. $\frac{3}{4}$ $\frac{4}{4}$ *mf* filtrar *pp* *p* m.v 5 5 5 5 5 5 5 5

Fgt. $\frac{3}{4}$ $\frac{4}{4}$ *p* mf


Vc. $\frac{3}{4}$ $\frac{4}{4}$ *p* mf

III
8va⁻
(b e)
(g e)

B \longrightarrow

13

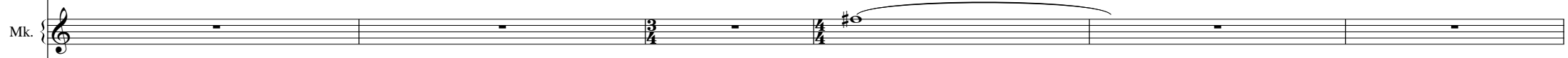
B

Elec. **H** 

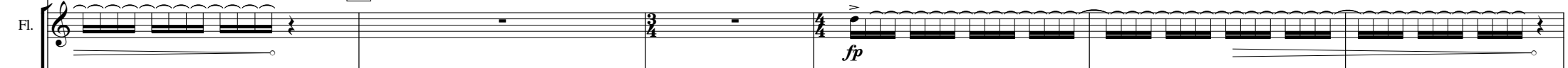
cutoff → máx

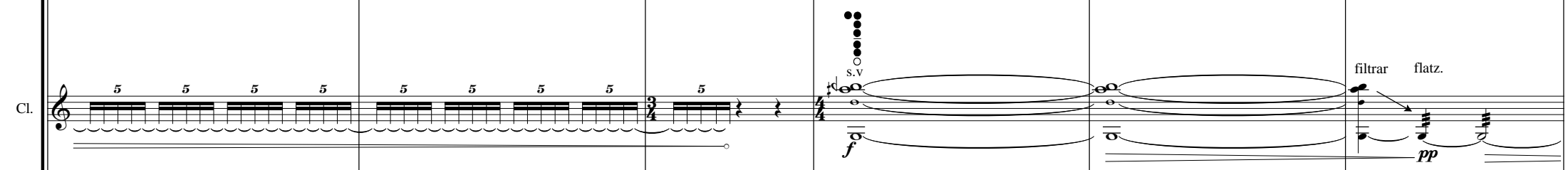
VCF: resonancia 0
Delay: time 500, feedback 850

MI. 

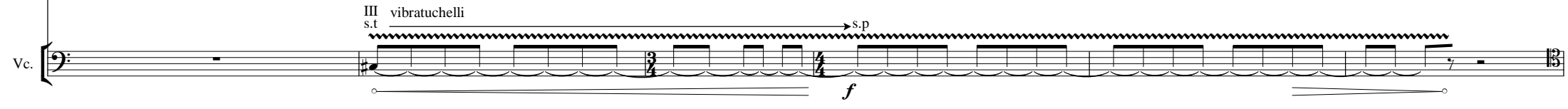
Mk. 

B

Fl. 

Cl. 

Fgt. 

Vc. 

Elec. C D

19 *mf* *mf*

ML.

p

Mk.

p

Fl. C D

fp *f* *p*

Cl. C D

fp *m.v.*

Fgt.

pp I *mf* *p*


8^{va}-1

Vc. C D

mf *f* *p*

Cb. D

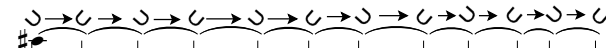
mf *vib. s.p.*

Elec. 

VCO 2: c.m.depth 0
 VCF: cutoff 724, resonancia: 255
 VCA: attack máx.
 LFO: wave cuadrada, rate 630, int 776
 Delay: feedback 690

MI. *slide* → *máx.* *LFO: rate* → *máx.*

Mk. PATCH A12

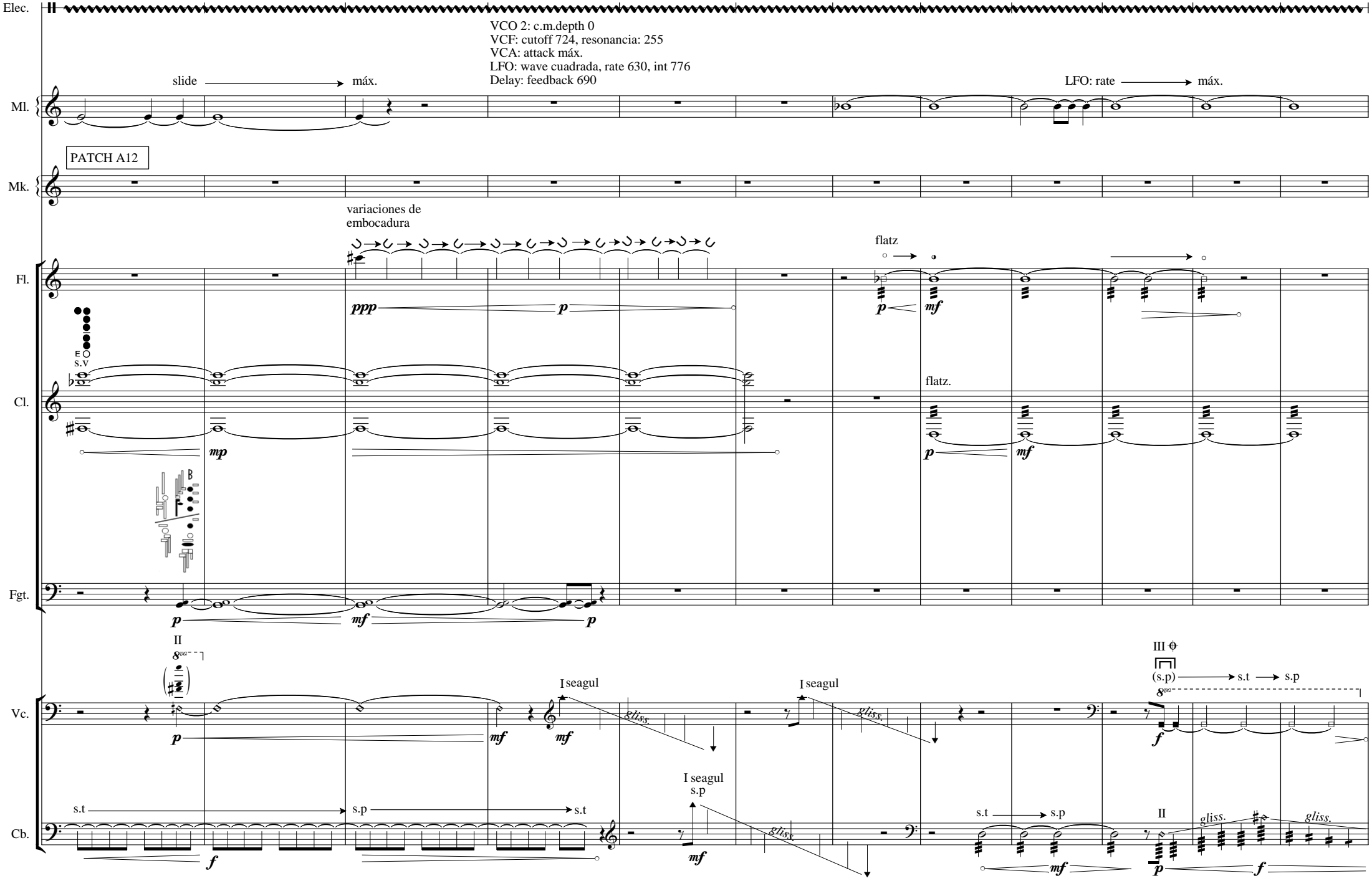
Fl. *variaciones de embocadura*

ppp → *p* *flatz* → *mf*

Cl. *mp* *flatz.*
p → *mf*

Fgt. *p* → *mf* → *p*

Vc. *p* → *mf* → *mf* *I seagul* *gliss.* *I seagul* *gliss.* *f* *III* *(s.p)* → *s.t* → *s.p* *8va*

Cb. *f* *s.t* → *s.p* → *s.t* *mf* *I seagul s.p* *gliss.* *s.t* → *s.p* *II* *gliss.* *f*



E

F

Elec.

ML. LFO: target pitch

E

F

Fl.

Cl.

Fgt.

Vc.

Cb.

52

G

Elec. *pp* *p*

ML. LFO: target shape VCF: cutoff → máx PATCH 2

Mk. mod → 50% pitch → min PATCH A13

Fl. flatz. emb. cerrada *p*

Fgt. bisbigliando *mp*

Vc. IV trémolo de dedo ord. *mf*

Cb. glissandos microtonales (s.p) → s.t → s.p *f* *mp*

Elec.

Fl. *f* *pp*

Cl. *pp* *mf* filtrar *pp*

Fgt. *mf* *p* *mf* *mp* *mf* *p* *tr*

Bd. *p* *tr*

Vc. *p* *mf* *p* *mf* *p* *mf*

Cb. *f* *mp* *f* *mp* *f* *mp* *f*

dirección normal de micrófono

H

10 86 → máx. Delay: feedback _____

Ml. Delay: depth _____

Mk. *f*

Fl. *pp* *mf* *pp* *mf*


Cl. *mf* *pp* *mf* *pp* *mf*


Fgt. *p* *mp* *p* *mp* *p*


Bd. SHH FFF *mf*


Vc. s.p s.t

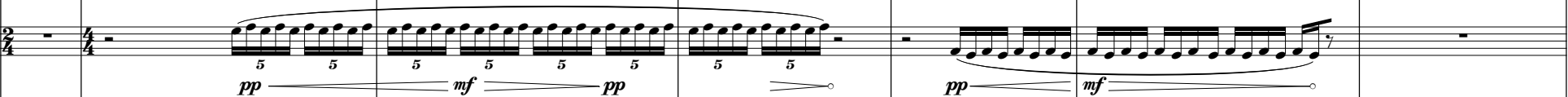
Cb. s.t s.p s.t s.p s.t

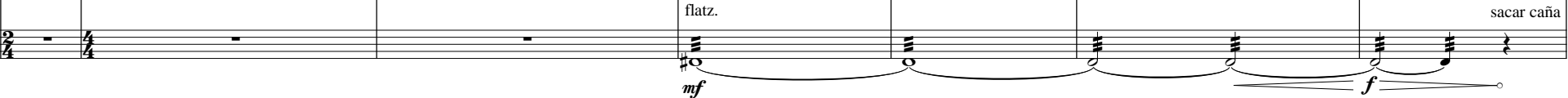
Elec.  *mf*

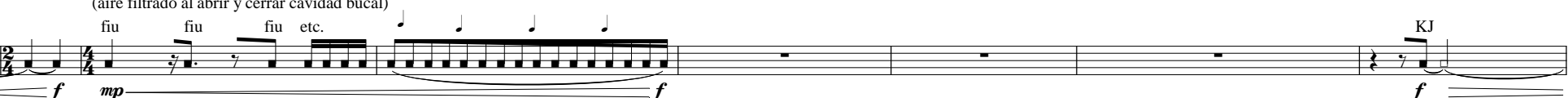
Ml.  *máx* *time* 550


Mk.  *máx*


Fl.  *pp* *mf* *p* *flatz.* *mf* *pp*

Cl.  *pp* *mf* *pp* *flatz.* *pp* *mf*

Fgt.  *mf* *f* *sacar caña*

Bd.  *f* *mp* *f* *fiu* *fiu* *fiu* etc. *f*

Vc.  *ff* *mp* *f* *col legno tratto* *s.p* *ord.* *s.p* *ord.* *s.p* (c.l.) *s.t* *nat.* *phi* *pp* *mf* *col legno tratto* *s.t* *mf*

Cb.  *ff* *p* *f* *p* *s.p* *s.t* *s.p*

VCF: cutoff 500
LFO: wave sierra, rate 720, int 870
Delay: feedback 900

J

Elec.

Mk.

Fl. *mf* *p* direccionar el pie de la flauta de manera recta hacia el micrófono J tongue ram *p* *f*

Cl. *pp* 5 5 5 5 *mf* 5 5 sacar barrilote flatz. *p* *f*

Fgt. helicóptero 6 6 6 6 6 6 6 6 *mf* *f*

Bd. KJ *f* FFF *f*

Vc. (rall. trémolo) s.p. *p* nat. s.t. (sin mutear) *pp* *mf* *f*

Cb. (rall. tremolo) ϕ spazzolato circular ord. *p* *f* *ff*

Elec.

mf

VCF: cutoff máx, resonance 794
 VCA: release 850
 LFO: rate 0, int 0

VCF: resonance → 500 cutoff → min.

Ml.

f

Mod → 0%

PATCH A15

Mk.

Fl.

flatz. emb. cerrada
p *f*

Cl.

KJ
f

Fgt.

helicóptero
mp *f* *p*

Bd.

KJ
p

Vc.

roll en tapa
p *ff*

Cb.

roll en tapa
p *ff*

Elec. *f* *mf*
 Fl. *ff* dirección normal de micrófono *FFF* *f* *FFF* *p* *f* *p*
 Cl. *ff* *f* *FFF* *p* *FFF* *f* *p*
 Fgt. helicóptero *f* *p* *f* *p*
 Bd. *f*
 Vc. ϕ spazzolato circular *p* *f* *p* *f*
 Cb. ϕ spazzolato circular *p* *f* *p* *f*

The score is divided into seven staves. The top staff (Elec.) shows a continuous tremolo effect with dynamics *f* and *mf*. The Flute (Fl.) staff includes a microphone direction instruction and dynamics *ff*, *f*, *FFF*, *p*, *f*, and *p*. The Clarinet (Cl.) staff has dynamics *ff*, *f*, *FFF*, *p*, *FFF*, *f*, and *p*. The Bassoon (Fgt.) staff features a helicopter sound effect and dynamics *f*, *p*, *f*, and *p*. The Bass Drum (Bd.) staff has a dynamic *f*. The Violoncello (Vc.) and Contrabass (Cb.) staves both include a circular spazzolato effect and dynamics *p*, *f*, *p*, and *f*.

136

M

N

Elec.

Electric guitar staff showing tremolo and sustain effects. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The tremolo effect is indicated by a wavy line, and the sustain effect is indicated by a horizontal line with a diamond shape at the end.

ML.

MIDI controller staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *pp*. A box labeled "PATCH 3 (reverb: 75%)" is present. An arrow indicates a cutoff frequency change from 750 to 370, with "máx" and "resonance" labels.

Fl.

Flute staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *f*.

Cl.

Clarinet staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *f*, *p*, and *f*. The instruction "poner barrilote" is present.

Fgt.

Bassoon staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *f*. The instruction "poner caña" is present.

Bd.

Bass drum staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *mf* and *p*. The instruction "∨ (inspirar)" is present.

Vc.

Violoncello staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *p*, *f*, and *mp*. The instruction "tocar sobre el costado del puente" is present.

Cb.

Cello staff with notes and dynamic markings. The staff is divided into two sections, M and N, with time signatures 3/4 and 4/4. The notes are marked with *mp* and *f*. The instruction "tocar sobre el costado del puente" is present.

152

Elec. $\text{H } \frac{3}{4}$ $\frac{4}{4}$ mf p pp

Fl. nat.
 variaciones de embocadura
 (nat.)
 mp (aire) p mf

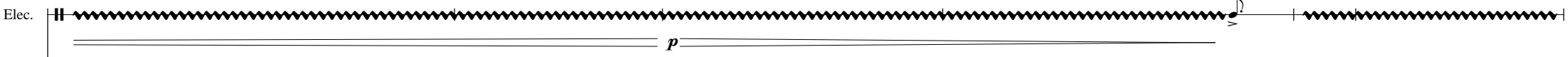
Cl. $p.v$ bisbigliando
 $p < mp$ pp mp

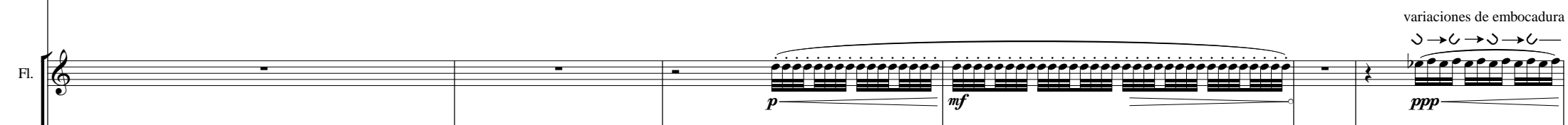
Fgt. sacar caña helicóptero
 mp p p

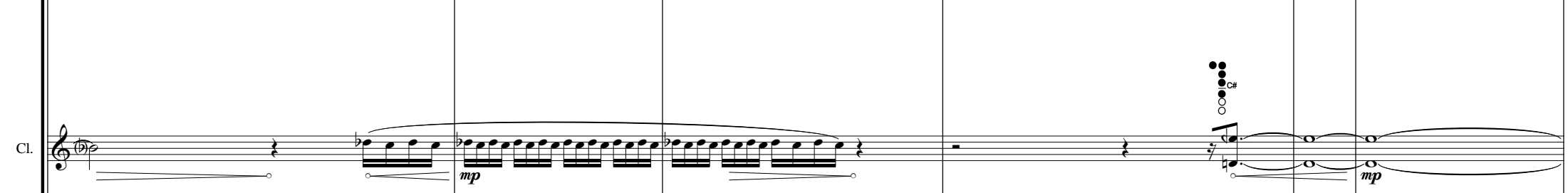
Bd. f

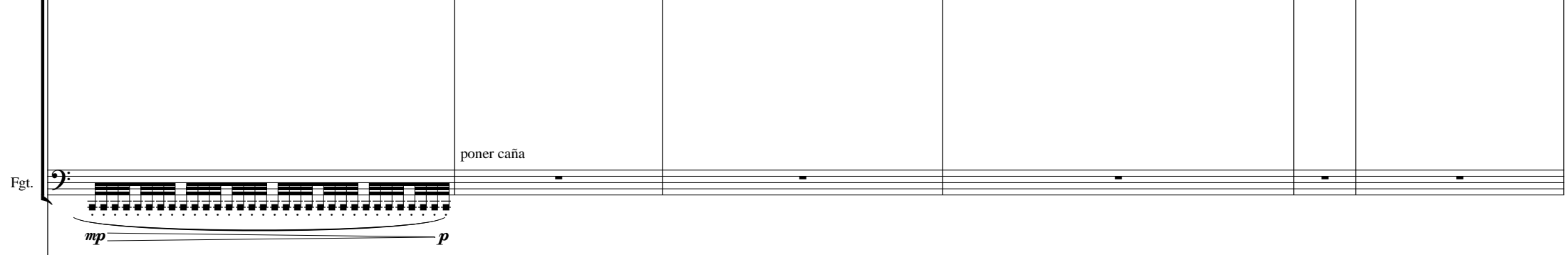
Vc. II mf I pp

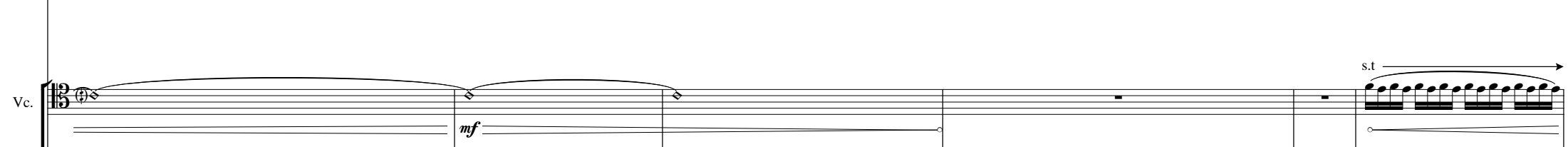
Cb. p mf
 trémolo de dedo
 s.t.

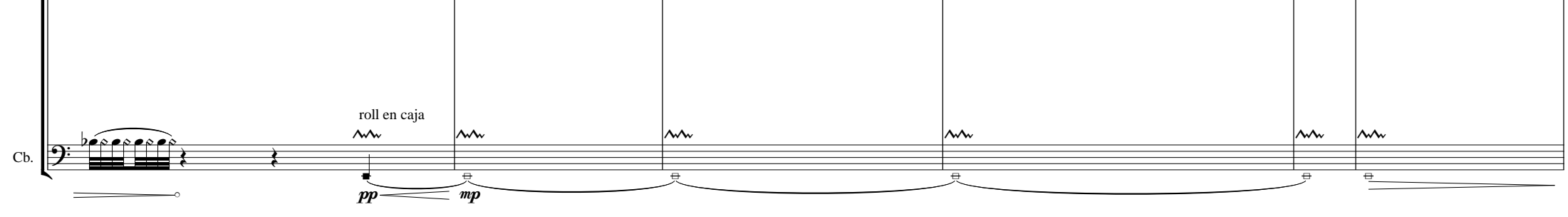
Elec. 

Fl.  *p* *mf* *ppp* variaciones de embocadura

Cl.  *mp* C#

Fgt.  *mp* *p* poner caña

Vc.  *mf* s.t

Cb.  *pp* *mp* roll en caja

Elec.

 Ml.

 Fl.

 Cl.

 Fgt.

 Bd.

 Vc.

 Cb.

174 **P**

Q

Elec. $\text{H } \frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

mp *mf* *mp*

MI. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

PATCH A16
Mod: 0%

Mk. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

f

Fl. **P** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ **Q**

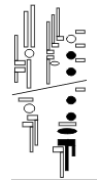
ppp *p*

mantener rítmica
digitar las notas de manera aleatoria hasta c.180
tongue ram

Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

p *f*

sacar barrilote



Fgt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

mp *p* *p* *p* *p*

Bd. SHH V V V V

p *p* *p* *p*

Vc. III *f* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

III
8va⁻⁻⁻ 7
($\frac{2}{1}$)
($\frac{2}{1}$)
($\frac{2}{1}$)

Cb. II ord. *mf* *gliss.* FUZZ: on *f* *port.* *port.* *port.*

R

Elec. *mf* *mp*
 Fl. (aire) *f* *mf* *mf*
 Cl. poner barrilote *p* *mf* flatz.
 Fgt. *p* *p* *p* *p* *p* *p* *p* *mp* *p* *mf* *f* flatz.
 Bd. *p* *p* *p* *p* *p* *p* *p* *f* *p* *mf* flatz.
 Vc. *mf* *f* *ff* II-III vibratuchelli ord. s.p. gliss.
 Cb. II *f* FUZZ:off *ff* Iseagul gliss. *mf*

186

Elec. *mf*

Mk. Mod → 100% → Mod: 0%

Fl. flatz. de aire (soplar alejado de la embocadura)

Cl. *mp* *pp* *mf* *p* *mf*

Fgt. *mp* *mf* *p*

Bd. cantar la nota superior guiándose con el gráfico *gliss.* pararse y acercar los pistones al micrófono

Vc. *mf* *f* *mf* col legno tratto s.p. → s.t. → s.p. → s.p.

Cb. *gliss.* s.p. → s.t. → s.p. → s.t. *mf*

S

Elec.

p *mf*

VCF: resonance min.
 VCA: release máx.
 LFO: rate 0, int 0
 REVERB: 63 %

Ml.

pp

PATCH A17

Mk.

S

w.t (ritmo ad lib.)

Fl.

mf *mp*

Cl.

mf *mp*

Fgt.

pp

Bd.

pp

silbar nota La

sentarse/ dirección normal del micrófono

nat. II ord.

Vc.

p

Cb.

pp *p*

TRÉMOLO 2:on

T

Elec.

Ml.

Fl.

Cl.

Fgt.

Bd.

Vc.

Cb.

The musical score for page 208, measures 208-212, is arranged in a standard orchestral format. The top staff is for Electric guitar (Elec.), which begins with a 4/4 time signature and a key signature of one sharp (F#). It features a melodic line with slurs and accents, transitioning to a 7/8 time signature at measure 210 and ending in 4/4. A 'rit.' (ritardando) marking is present above the 7/8 section, and a tempo of ♩=43 is indicated. A 'T' (Tutti) marking is placed above the 7/8 section. The Mellophone (Ml.) part is mostly silent, with a final note in measure 212 marked *pp*. The Flute (Fl.) part starts with a *pp* dynamic and a slur, then has a rest in measure 209. It resumes in measure 210 with a *p* dynamic and a slur, reaching *mf* by measure 212. The Clarinet (Cl.) part begins with a *f* dynamic and a slur, then has a rest in measure 209. It resumes in measure 210 with a *p* dynamic and a slur, ending in measure 212 with a *mf* dynamic. The Fagot (Fgt.) part starts with a *mp* dynamic and a slur, then has a rest in measure 209. It resumes in measure 210 with a *p* dynamic and a slur, ending in measure 212 with a *p* dynamic. The Bass Drum (Bd.) part features a series of accents marked 'FFF' with dynamics of *f*, *mf*, *mp*, and *p*. The Violin (Vc.) part starts with a *mp* dynamic and a slur, then has a rest in measure 209. It resumes in measure 210 with a *mp* dynamic and a slur, ending in measure 212 with a *p* dynamic. The Cello (Cb.) part is mostly silent, with a final note in measure 212. Performance instructions include 'flatz.' for the Fagot, 'vibratuchelli' and 'roll en tapa' for the Violin, and 'retardar trémolo a corcheas' for the Cello. A finger chart for the Clarinet is provided in measure 210.

Elec.

Electric guitar staff showing a tremolo effect starting at measure 216.

Ml.

Musician's line staff with an annotation: VCF: resonance

Mk.

MIDI controller staff with annotations: Mod: 0 → 50 etc. and release → 75%. Includes a box labeled PATCH A18 Mod: 0%.

Fl.

Flute staff with dynamic markings: *pp* < *p*, *mf*, *pp* < *p*, *p* < *mf*, and *ppp*. Includes the annotation flatz.

Cl.

Clarinet staff with dynamic markings: *mp*, *pp* < *p*, and *p*.

Fgt.

Fagott staff with dynamic markings: *pp*, *mp*, *pp*, *mp*, *pp*, and *p* < *mp*. Includes the annotation flatz.

Bd.

Bass drum staff with dynamic marking *p* and the annotation con sord.

Vc.

Violoncello staff with dynamic markings *p* and *f*, and the annotation ord.

Cb.

Contrabasso staff with annotation TRÉM 2: off and dynamic markings *mp* and *ff*. Includes the instruction tocar sobre el costado del puente.

U

accel.

Elec.

Staff for Electric guitar (Elec.) showing a tremolo effect. A dynamic marking *p* is indicated with a hairpin.

Ml.

Staff for Melodica (Ml.) showing a melodic line with notes and slurs. A dynamic marking *p* is indicated. A box labeled "PATCH 4" is present above the staff.

Fl.

Staff for Flute (Fl.) showing a melodic line with notes and slurs. Dynamic markings *pp* and *mf* are indicated. A box labeled "U" is present above the staff.

Cl.

Staff for Clarinet (Cl.) showing a melodic line with notes and slurs. Dynamic markings *p* and *mf* are indicated. A box labeled "U" is present above the staff.

Fgt.

Staff for Bassoon (Fgt.) showing a melodic line with notes and slurs. A dynamic marking *pp* is indicated.

Vc.

Staff for Violoncello (Vc.) showing a melodic line with notes and slurs. Dynamic markings *pp* and *mf* are indicated. Performance instructions include "glissando exageradamente lento" and "trémolo de dedo".

Cb.

Staff for Contrabajo (Cb.) showing a melodic line with notes and slurs. A dynamic marking *mp* is indicated. Performance instructions include "glissando exageradamente lento".

V

Elec.

Ml.

Fl.

Cl.

Fgt.

Vc.

Cb.

Elec.

Electric guitar part featuring tremolo effects. It includes a 'W' (Wah) pedal marking. Dynamic markings include *mp* (mezzo-piano) and *mp* (mezzo-piano).

MI.

Musician I (MI) part consisting of long, sustained notes with phrasing slurs.

Fl.

Flute part featuring a 'W' (Wah) pedal marking and a 'flatz.' (flautando) instruction. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano).

Cl.

Clarinet part with slurs and dynamic markings including *pp* (pianissimo).

Fgt.

Fagott (Fgt.) part with slurs and dynamic markings.

Bd.

Bass Drum (Bd.) part with 'tongue ram' and '(T.R)' markings. Dynamic markings include *ppp* (pianississimo) and *p* (piano).

Vc.

Violoncello (Vc.) part with an 'I' marking and dynamic markings including *p* (piano) and *mf* (mezzo-forte).

Cb.

Contrabasso (Cb.) part with slurs and dynamic markings including *p* (piano).

249

X

(filtrado)

Elec.

MI.

Mk.

Fl.

Cl.

Fgt.

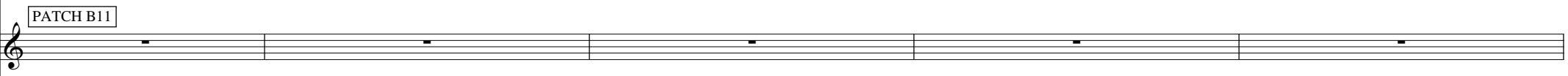
Bd.

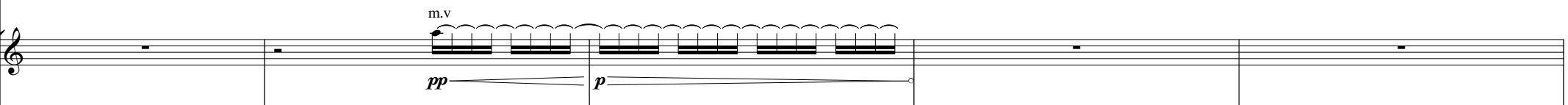
Vc.

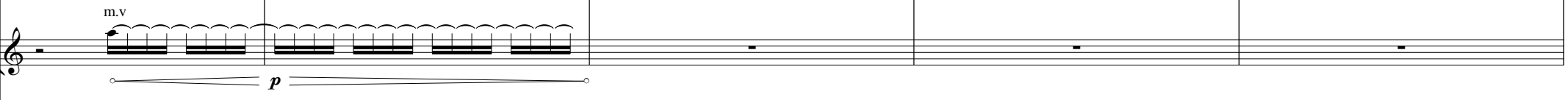
Cb.

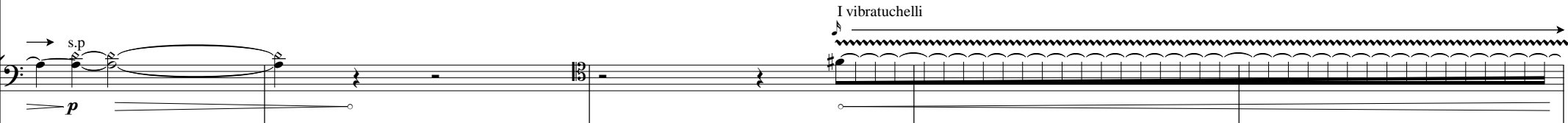
Elec. 

Ml. PATCH 5 

Mk. PATCH B11 

Fl. m.v pp p 

Cl. m.v p 

Vc. s.p p I vibratuchelli 

Cb. TRÉMOLO 2: off 

Y

262

Elec.

Electric guitar staff starting with a tremolo effect. The music features a melodic line with eighth and sixteenth notes, including triplet markings. A dynamic marking of *mp* is present.

Y

Fl.

Flute staff with a vibrato marking (*vib.*) and a dynamic marking of *p*. It features a rapid sixteenth-note passage marked *pp* and *m.v.*, followed by a triplet of eighth notes marked *mf*.

Cl.

Clarinet staff with a dynamic marking of *p* and *m.v.*. It contains rapid sixteenth-note passages, with a dynamic marking of *mf* and a final note marked with a breath mark *(s)*.

Vc.

Violin staff with a tremolo effect and a dynamic marking of *mf*. It includes a section with five-finger patterns (*5 5 5 5*) marked *ord. m.v.*

Cb.

Cello staff with a *pizz.* marking and a dynamic marking of *mp*. It features a long, sustained note.

267

Elec.

MI.

Fl.

Cl.

Vc.

Cb.

Z

p

mfp

mfp

mfp

pp

mf

m.v

fp

(pizz.)

272

Elec.

 Ml.

 Mk.

 Fl.

 Cl.

 Vc.

 Cb.

278

Elec.

Electric guitar staff featuring tremolo patterns and melodic lines. The notation includes a series of sixteenth notes with a tremolo effect, followed by a melodic phrase with eighth notes and a final melodic flourish.

Ml.

Mellophone staff with rests in the first four measures, followed by a melodic line in the fifth measure consisting of a quarter note and a half note, and another melodic line in the seventh measure.

Mk.

PATCH: B12

Moksha staff with rests throughout the entire passage.

Fl.

Flute staff with complex melodic lines. Dynamics include *p*, *pp*, *mp*, *fp*, *pp*, and *p*. Performance markings include *p.v.* (pizzicato) and *m.v.* (marcato).

Cl.


Clarinet staff with melodic lines. Dynamics include *ppp*, *ppp*, *fp*, *pp*, and *p*. Performance markings include *p.v.* (pizzicato).

Vc.


Violoncello staff with melodic lines. Dynamics include *mf*, *p*, *p*, and *mfp*. Performance markings include *m.v.* (marcato).

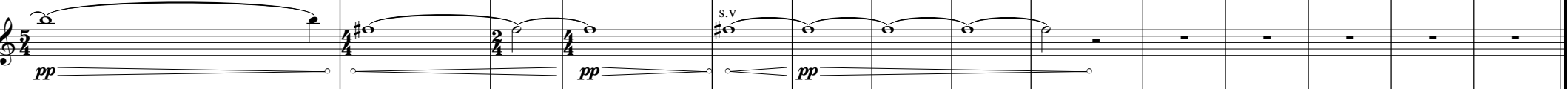
Cb.

Cello staff with melodic lines. Dynamics include *mf*, *mf*, *pp*, and *mfp*. Performance markings include *pizz.* (pizzicato) and *arco ord.* (arco ordinario).


Elec. 

Mk. 

Fl. 

Cl. 

Fgt. 

Vc. 

Cb. 