

Alonso Izquierdo

Instantes

For Alto Saxophone & Live Electronics

To Boglárka Nagy

2016

English:

About the Piece:

Instantes

The sound is so ephemeral that memory is the only thing that makes it true. Music is composed of small moments that die immediately after being born. On the contrary, painting is an art where all the instants are permanently shaped and combined; they create "the work".




This piece is inspired by the constructive and spontaneous nature of the abstract expressionist painting. The performer is always constructing the piece with musical ideas that can be from very defined to completely random and full of improvisation.

As the work continues, the live electronics creates a sound mass composed using all those little instants that have been born along the piece. This gives the performer the ability to shape the final sonority of that sound mass and therefore, of the piece.

Approximate Duration: 12 minutes

Instructions for Performance:

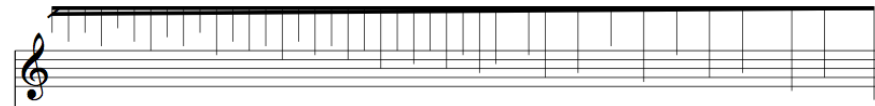
Note Heads:

- Air sound 
- Highest possible pitch sound 
- Free pitches 

Vibrato:

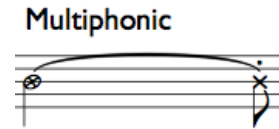


Acciacaturas with free pitches trying to follow the register of the design:



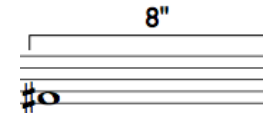
Multiphonics:

- Free multiphonic, using the written note as bass.



Duration Indications:

- Brackets (Suggested duration in seconds)

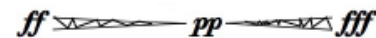


- Proportional Rhythm
(From letter B to the end)



** If the note or silence has no additional duration indication, it will be interpreted following the original rhythm and metronome mark.*

Irregular crescendos & diminuendos:



Multiple-Choice Boxes:

- a) Play in a free order the gestures inside the box; always make a small pause between each one.

- b) Play in a free order the gestures inside the box, following the gray areas to determine the duration of each gesture.

Improvisation Areas:

Gray areas that are not related to any multiple-choice box must be performed as free improvisation areas. The performer can improvise in a free way, trying to generate ideas based on some previous musical material of the piece. The time duration of each improvisation is delimited by the gray area extension.

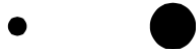
Alternative Notation:

The main purpose of this notation is to achieve an intuitive performance to produce a chaotic atmosphere conformed by irregular rhythms and free pitches. It is suggested to the performer to explore non tonal or modal interval relationship textures.



Symbols:

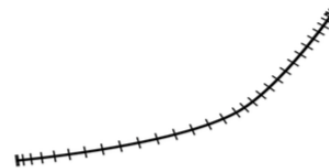
- Very short notes (similar to a staccato): The note's dynamic is related to the note (dot).
Very small: **pppp** – Very Large: **ffff**



- Glissando (Follow the design's register).



- Glissando with growling (Follow the design's register).



- Harmonic. \triangle

- Keep sounding the pitch until the end of the line.



Live Electronics:

A MAX/MSP patch generates this parameter in the piece, which may be available by contacting the composer.

For the proper use of the patch is necessary:

- A Stereo sound system.
- A microphone for the instrument.
- A MIDI pedal that allows the performer to trigger the patch.

MIDI Pedal Indications:

The performer will be able to activate the various memories of the patch by pressing the MIDI pedal, which always will activate the follow memory after being pressed.

The indication to press the pedal and pedal number are indicated in the score at the Live Electronics system. The score contains a list of actions of the patch in each memory pedal mark for a better control and understanding of the live electronics.

Español:

Acerca de la Obra:

Instantes

El sonido es tan efímero que la memoria es lo único que lo hace verdadero. La música se compone de pequeños instantes que prácticamente mueren al momento de nacer. Por el contrario, la pintura es un arte donde todos los instantes se ven plasmados de manera permanente y combinados dan origen a “la obra”.




Esta pieza está inspirada en la naturaleza constructiva e improvisatoria de la pintura abstracta. El intérprete va construyendo la pieza con ideas musicales que pueden ser desde muy fijas a completamente aleatorias e improvisatorias.

Conforme la obra avanza, la parte electrónica va creando una masa sonora compuesta por todos esos pequeños instantes que han nacido a lo largo de la misma; brindando al intérprete la capacidad de moldear el resultado sonoro de dicha masa y por lo tanto, de la obra.

Duración Aproximada: 12 mins

Notas de Ejecución:

Cabeza de Nota:

- Sonido de aire 
- Nota más aguda posible 
- Altura libre 

Vibrato:



Lento

Rápido

Acciacaturas con alturas libres intentando seguir el registro del diseño:



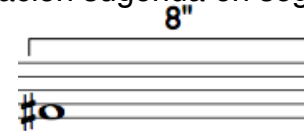
Multifónicos:

- Tocar multifónico libre, utilizando la nota escrita como fundamental.



Indicaciones de duración:

- Brackets (duración sugerida en segundos)

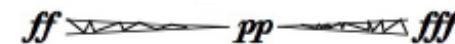


- Escritura proporcional (Desde ensayo B al final)



**Si la nota o silencio no tiene ninguna indicación de duración adicional, se interpretará respetando la indicación de metrónomo.*

Crescendos & diminuendos irregulares:



Recuadros de opciones múltiples:

a) Interpretar en cualquier orden los gestos dentro del recuadro, siempre hacer una pequeña pausa entre cada uno.

Multiphonic 6" 8" X 2

pp < *mf* < *fff* *fff*

The diagram shows a musical staff with a treble clef and a common time signature. It features two multiphonic gestures: one labeled "6" and another labeled "8" X 2. The "6" gesture is marked with *pp* and *mf*, while the "8" X 2 gesture is marked with *fff*. Below the staff, there is a dynamic marking *fff* and a fermata symbol.

b) Interpretar en cualquier orden los gestos dentro del recuadro, utilizando las zonas marcadas en gris para determinar la duración de cada uno.

The diagram illustrates improvisation zones on a musical staff. It features a treble clef and a common time signature. Three grey shaded areas are marked on the staff, indicating zones of improvisation. Above the staff, there are three boxes containing different patterns of dots, representing different improvisation options. Arrows point from these boxes to the corresponding grey shaded areas on the staff.

Zonas de improvisación:

Las zonas marcadas en gris que no estén relacionadas con algún recuadro de opciones múltiples serán zonas de improvisación. El intérprete podrá improvisar de manera libre, procurando generar ideas basadas en algún material previo de la pieza. Los parámetros de registro y duración de cada improvisación están delimitados por la zona gris sobre el pentagrama.

pp < *ff*

The diagram shows a musical staff with a treble clef and a common time signature. It features three grey shaded areas on the staff, indicating zones of improvisation. Below the staff, there is a dynamic marking *pp* < *ff*.

Notación Gráfica:

La intención de esta notación es obtener una interpretación intuitiva que derive en una atmosfera caótica conformada por ritmos irregulares y alturas libres. Se sugiere al interprete explorar texturas cuyas alturas no tengan una relación interválica tonal o modal.



Símbolos:

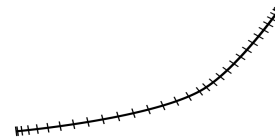
- Notas muy cortas (cercanas a un staccato): La dinámica está relacionada con el tamaño del punto.
Muy pequeño: **pppp** – Muy grande: **ffff**



- Glissando (Seguir el registro del diseño).

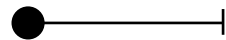


- Glissando con growling (Seguir el registro del diseño).



- Armónico. \triangle

- Mantener sonando la nota hasta el final de la línea.



Electrónica en vivo:

Este parámetro de la obra es generado mediante un patch de MAX/MSP, el cual puede estar disponible contactando al compositor.

Correo del compositor: alonsoizquierdo.avilazuleta@gmail.com

El diseño de dicho patch contempla el uso de:

- Un sistema de sonido estéreo.
- Un micrófono para el instrumento
- Un pedal MIDI que permita al intérprete accionar el patch a distancia.

Indicaciones de pedal MIDI:

El intérprete podrá accionar las distintas memorias del patch, presionando el pedal MIDI, el cual cada vez que sea oprimido activará la memoria siguiente.

La indicación de momento y número de pedal a realizar se encuentra indicada en la partitura en el sistema de *Electrónica en vivo*. Para un mayor control y entendimiento de la obra por parte del intérprete, cada marca de pedal contiene una lista con las acciones del patch en dicha memoria.

Instantes

For Alto Saxophone & Live Electronics

Alonso Izquierdo

♩ = 60

Alto Saxophone

Live Electronics

air sound inhale exhale inhale (as long as possible)

Irregular Key Clicks

* Recording Vox I / ON

mp *f* *sff* *pp* *ff* *p* *gliss.*



Repeat the boxed motive increasing the speed until reaching the maximum possible speed.
Rise gradually pitch at every repetition until reaching an extremely high register.

Alto Saxophone

Live Electronics

mp *mf* *sffp* *fff* *ppp* *p* *fff*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Growling

* Drone Maker / ON Pres. I
* Recording Vox II / ON
* Recording Vox I / OFF

2



Alto Saxophone

Live Electronics

20" 6" 8"

fff *mp* *mf*

* Drone Maker Pres. I / OFF
* Recording Vox II / OFF

* Drone Maker Pres. 2 / ON

3 4

2

Growing *ff*

Multiphonic 6" 8" X 2

Multiphonic 10" 12"

ff *fff* *sffpp* *fff*

Growing *ff* *fff* *sffpp* *fff*

ff *pp* *fff*

* Recording Vox III / ON
Drone Maker Pres. 2

* Spectral Grains / ON Pres. 1
* Recording Vox III / OFF
Drone Maker Pres. 2

5 6

B

4" 4" same length of time

ppp (possibile) legato *ff* *pp* *mp* *sfz* *pp* *p* *ppp* (possibile) legato *f* *p* *ff*

pp *fff* *p* () *pp* *ff*

* Recording Vox IV / ON
Drone Maker Pres. 2
Spectral Grains / ON Pres. 1

7

Multiphonic

sfz *ff* *ppp* *<ff* *sfffz* *fff*

- *Recording Vox IV /OFF
- *Spectral Grains/ON Pres. 2
- Drone Maker Pres. 2

8

C

- *Recording Vox V /ON
- Drone Maker Pres. 2
- Spectral Grains Pres. 2

- *Recording Vox V /OFF
- Drone Maker Pres. 2
- Spectral Grains Pres. 2

- *Live Grains Pres.1/ON
- Drone Maker Pres. 2
- Spectral Grains Pres. 2

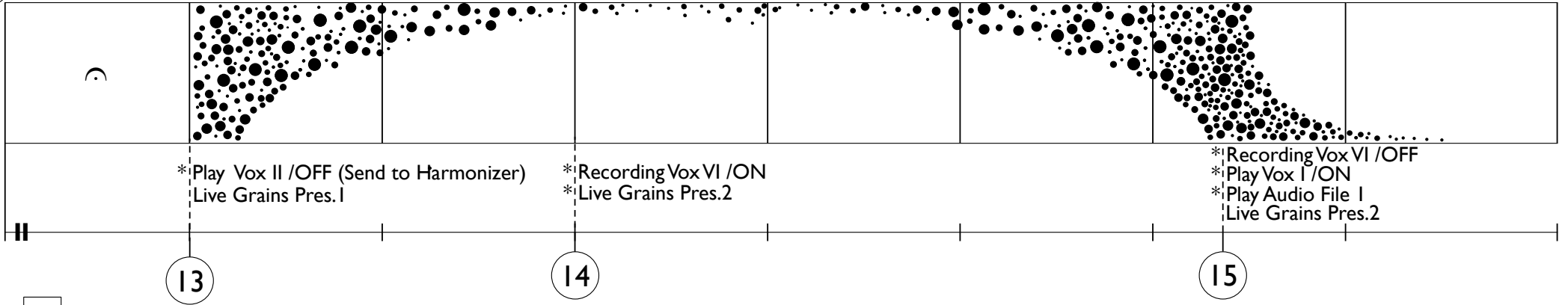
9 10 11

sfz *ff* *ppp* *ff*

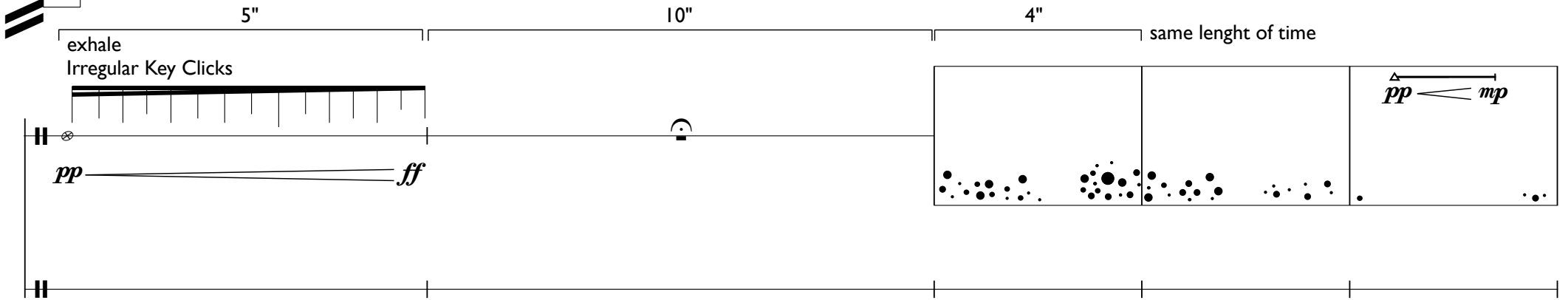
- *Play Vox II /ON (Send to Harmonizer)
- *Drone Maker Pres. 2/OFF
- *Spectral Grains Pres. 2/OFF
- Live Grains Pres. 1

12

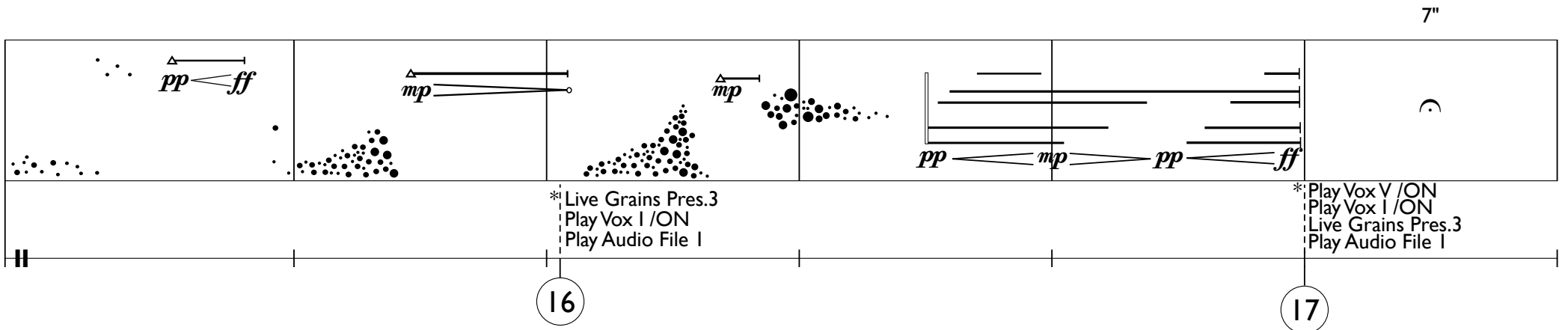
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D

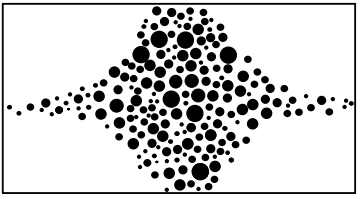


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E

Free Improvisation
(Long notes)



Free Improvisation
(sudden changes
between ppp-fff)

4" same length of time

*Play Vox III /ON
*Play Vox I & V /OFF
;Live Grains Pres.3
;Play Audio File I

*Live Grains Pres.2
;Play Vox III /ON
;Play Audio File I

18 19

F

Free Improvisation trying to respond the electronics

40"

15"
(Keep playing until the end of Vox VI)

*Play Vox IV /ON
*Play Vox III /OFF
;Live Grains Pres.2
;Play Audio File I

*Drone Maker Pres. 3/ON
*Live Grains Pres.3
;Play Vox IV /ON
;Play Audio File I

*Play Vox VI /ON
*Live Grains Pres.4
;Drone Maker Pres. 3/ON
;Play Vox IV /ON
;Play Audio File I

STOP
EVERYTHING
General Fade Out

20 21 22 23