Transdisciplinary Collaboration, Gestural Embodiment of Sound and Social Context.

A Framework for a Sonic Portfolio.

A dissertation presented

by

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Transdisciplinary Collaboration, Gestural Embodiment of Sound and Social Context.

A Framework for a Sonic Portfolio.

Abstract

This portfolio of compositions is a logbook on how trans-disciplinary collaboration, gestural embodiment of sound and social context influenced my work as a composer between 2008 and 2013. In most pieces, community based environments with experts in fields other than music were crucial to explore new sound worlds and creative processes beyond my solely scope. While music composition is traditionally a lonely act, this collaborative approach allowed me to repeatedly answer two questions that fascinate me: How can other fields of knowledge inform music? And: How can music inform other fields of knowledge? In some cases, I even used the score to foster transdisciplinary collaboration, like in “Nadir” and “Bisbiglio Qualcosa en el mio Orecchio” where collaboration between musicians and non-musicians is necessary.

This portfolio offers a collection of pieces where the gestural embodiment of sound production and the physical reactions of the performer(s) and listener(s) are key to my compositional interests. These pieces deal with breathing, muscle contractions, face expressions, heart rate and/or any other body signals that potentially can affect and enhance the experience of constructing and perceiving a flow in the sonic discourse. These bodily reactions are sometimes even written in several scores.
Furthermore, in some pieces I tried to connect with the performer’s creative side, having a mixture of graphic/improvisatory representation of sound, combined with more conventional and controlled notation. I aimed to use the score as a catalyst for focal attention and a graphic gestural stimulator for the performer. This exploration led me to investigate the concept of multi-sensorial perception, which will be important in my future works.

Finally, social context, particularly the influence of culture, geographical displacement, violence, the role of technology and the use of music creation for social integration are now at the core of my writing research. During the process of composing these pieces, I learned that music has a lot to teach us about collaboration, innovation, education, perception, entrepreneurship, creativity, and especially about ourselves. Music is so much more than sound in a concert hall. I believe that the future of music composition will be increasingly a collaborative one.
Table of Contents

1. Title Page i
2. Copyright Page ii
3. Abstract iii
4. Table of Contents v
5. Front Matter vi
6. Body of Text
   1. Echoic (2010), for Violin, Gamelan and Live Electronics 1
   2. Metric Expansion of Space (2011), for Accordion Solo 17
   3. Kuanasi Uato (2012), for mixed quintet 26
   4. Nadir (2013), for a creative cellist and a non-musician collaborator 60
   5. Noemata (2012), for Electric Guitar, Saxophone, Percussion and Piano 77
   7. Engrama (2010), for String Quartet 121
   8. Bisbiglio Qualcosa nel mio Orecchio (2013) for Mixed Sextet 133
   10. Lunfarda (2009), for Cello, Piano and four Percussions 204
   11. ACU (2008), for 8.0 Electroacoustic 218
7. Back Matter 220
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My time at Harvard was without a doubt one of the best of my life. It was a time of intense intellectual learning, strong friendships, teaching, collaboration, personal development, love and of course music. These years helped me reshaped the way I think about the importance of communities and the role of musicians in modern society. I am immensely thankful to all the people who crossed my path and taught me so much inside and outside of a classroom. It is impossible to mentioned all of them,

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To all of you, I am eternally in debt.
Gamelan Instrument Distribution for Echoic Ke

Performer 1
- Gong
- Kempul (Slendro + Pielog)
- Bells set

Performer 2
- Kenong (Slendro + Pielog)
- Gender (Slendro + 2 Pielog)
- 2 Kedang Batangan
- Operator

Performer 3
- 2 Kegang
- Slenther (Slendro + Pielog)
- Peking (Slendro + Pielog)

Performer 4
- Bonang (2 Pielog + Slendro)
- Kedhang
- Low Drum

2 Sitar
Mallet Distribution Mallet

Performer 1
- Hard Mallets / (B) Big, (M) Medium, (S) Small
- Medium Mallets / (B) Big, (M) Medium, (S) Small
- Soft Mallets / (B) Big, (M) Medium, (S) Small
- Metal and Plastic sticks
- Keys - Wood or Metal
- Brush / Rope with metal

Performer 2
- Hard Mallets / (B) Big, (M) Medium, (S) Small
- Medium Mallets / (B) Big, (M) Medium, (S) Small
- Soft Mallets / (B) Big, (M) Medium, (S) Small
- Keys - Wood or Metal
- Brush / Rope with metal

Performer 3
- Hard Mallets / (B) Big, (M) Medium, (S) Small
- Medium Mallets / (B) Big, (M) Medium, (S) Small
- Soft Mallets / (B) Big, (M) Medium, (S) Small
- Keys - Wood or Metal
- Brush / Rope with metal

Performer 4
- Hard Mallets / (B) Big, (M) Medium, (S) Small
- Medium Mallets / (B) Big, (M) Medium, (S) Small
- Soft Mallets / (B) Big, (M) Medium, (S) Small
- Keys - Wood or Metal
- Brush / Rope with metal

Operator
- Hard Mallets / (B) Big, (M) Medium, (S) Small
- Medium Mallets / (B) Big, (M) Medium, (S) Small
- Soft Mallets / (B) Big, (M) Medium, (S) Small
- Keys - Wood or Metal
- Brush / Rope with metal

Metal and Plastic sticks
- Keys - Wood or Metal
- Brush / Rope with metal

Metal Sticks
- Keys - Wood or Metal
- Brush / Rope with metal

Chain
(Expect Random / Irregular harmonics)

(Everything)

Behind the Bridge - D-string with very soft bow look for a noisy sound and stay there.

8 Sec.

Very steadily and gently start rubbing the skin of the drum in a circular manner integrating it with the noise coming from the violin.

12 Sec.

Low Drum
With a sudden movement, using a coin, rub the wood keys against each other, three times following the motion of the drawings and imitating the violin gestures.

Gently and slowly rub the wood keys against each other in a vertical manner.

Violently and fast rub the metal keys against each other in a vertical manner and imitating the violin gestures.

Gently and slowly rub two metal keys against each other in a vertical manner.

With a hard mallet and damp it immediately after the gesture.

Rub the surface of the Gong with a Hard Brush in a circular manner, increase speed when louder.
Listen to the violin / Create a dialogue with the violin. Try to anticipate or react to his gestures.
You should play the seven notes/bichords given during this period of time.
With the Left hand play random notes in the low register
between the indicated numbers.
With the Right hand play random notes in the high register
between the indicated numbers.
With the Left hand play random notes in the low register
between the indicated numbers.
With the Right hand play random notes in the high register
between the indicated numbers.
With the Left hand play random notes in the low register
between the indicated numbers.
With the Right hand play random notes in the high register
between the indicated numbers.
With the fingernails, and both hands rub the surface
of the Kedang in a circular manner.
As fast as possible but very quiet / Improvise using the following playing techniques:
Collegno Batt / Harmonics / Ricochet / Tremolo / Sul. Pont. / GLiss

Metronome Markings:
- Slight Tempo
- Approx.
- Molto Rallentando
- Less Density

Playing Techniques:
- Combining two motions
- Metal tubes
- Plastic rings
- Kempul
- Kenong
- Sledro
- Bonang

Cambridge, MA
November 18 - 2009
"METRIC EXPANSION OF SPACE"
(2011)

For Accordion Solo

This piece is about expanding and contracting the performer’s body and the instrument that he holds in his hands. These spasms generate a repertoire of sonic and bodily gestures that result in a dialogue between the limitations and the need to go beyond the performer’s reach. In physics, the metric expansion of space is the increase of distance between distant objects in a space that is constantly expanding, like the universe. Even though the universe is expanding, it is not expanding into anything outside of itself. This metaphor helped me to construct the composition strategy to create gestures that are related to effort, release, accumulation, stretching, imploding, etc. The piece also sticks to the principle in which from very little material and energy, it expands (sometimes violently) into itself, a sort of a force that is trying to reach the unreachable, to escape into the same space expanding but just within its own domain. The material has no place to go but to return to its very center. With an obsessive obstinate rhythmic structure and with spasms of energy that revolves in its own discourse, range and physicality, the accordion becomes a machine, a mechanism that receives a non-stop stream of gestural energy from the player and has to adapt continuously to those changes. These bursts of energy can be perceived between several nearby points along the piece and they are structure milestones. Depending on the hall, the piece may use amplification as a continuation of the idea of being expanded. This piece is about the transmission of energy, the pursuit of escaping using expansion and contraction of the body and the instrument into a place that we cannot reach. Regardless of our efforts as humans, we always have to go back to our own inescapable inner space.

To watch the first performance of Metric Expansion of Space please visit: http://vimeo.com/23025129

For more information: edgarbarroso.net
Notation explanation

Melodic clusters. Intuitively, follow the melodic profile of the clusters. Accuracy is not expected. What is important is the flow of unstable energy.

When this graphic notation appears, it means that you have to bring a very sudden and unstable short disruption to the previous material. You have freedom to look for different options to make this sound as frantic and as violent as possible.

Shake the accordion very rapidly back and forth having increasing energy. Should sound like a machine that it’s about to collapse. Stop very sudden into silence and don’t move in the fermata.

The graphic extensions mean that you should increase dynamics and also the density in a form of a growing cluster. Once again, accuracy is not as important as energy flow.

The blurred graphics, represent breathing sound. The arrows are the change of direction on the instrument. Produce NO pitch, just air. The dynamic triangles are to be respected. Most importantly it should simulate the breathing act of a living creature.

Integration of all the techniques. Percussive noises, breathing sound and key clicks. Lowest cluster and register possible (as long as it is ff). Let it resonate and die in a rallentando fashion.

Simply introduce some kind of interruption to the material. You are free to choose how to do so.

The graphics mean that you should increase dynamics and density in a form of a growing cluster. Once again, accuracy is not as important as energy flow. Follow dynamics and exaggerate the contrast between them.

Simply combine rapid and gentle percussive sounds in the instrument while making the breathing sounds that you had before. No pitch should come out of this section.

Simply combine rapid and gentle percussive sounds in the instrument while making the breathing sounds that you had before. No pitch should come out of this section.
Kuanasi Uato
For Flute, Clarinet, Violin, Violoncello and piano

Edgar Barroso

Kuanasi Uato
(2012)

For Flute, Clarinet, Violin, Violoncello and piano
“KUANASI UATO” 
(2012)

For Flute, Clarinet, Violin, Violoncello and Piano

Commissioned by the International Cervantino Festival of the city of Guanajuato – Mexico. “Kuanasi Uato” comes from two words that formed the current name of this city: Kuanasi and Uato from the Purepecha language. The name means “hill of frogs”. It was given this name because according to ancient Purépechas, it seemed that the hills were shaped like frogs. Because of the geographical characteristics of the city, where you can only access it going through tunnels, the contrast in environmental changes is dramatic. Therefore contrast and differentiation are very important in the piece. Kuanasi Uato is made up of different materials that collide against one another, separated, incapable of mixing and driven by an unstable continuous force. Throughout the piece, sound starts modeling the interaction among these materials until they get trapped in a flow of disconnected sound sources, which are stepping each other and overlapping constantly like a sort of stampede. During the piece, these overlapping energies create a vocabulary of gestures that compose the entire sonic profile of the piece. This energy, and this piece is a sort of melancholic homage to Guanajuato, where I did my undergraduate studies and where I have dear friends and family.

To listen to the first recording of Echoic please visit: http://goo.gl/Kxl9By

For more information: edgarbarroso.net
Kuanasi Uato
For Flute, Clarinet, Piano, Violin and Cello
Para María Fernanda Gándara y Juan Hernández
SCORE in C

Flute

 Clarke in B♭

Violin I

Violoncello

Piano

Produce random percussive noises as fast as you can. Be creative. Use extended techniques (keyclicks, air sound, etc.) use your instrument, your mouth, your chair, your body. No pitch allowed, only percussive sounds.

Produce random percussive noises as fast as you can. Be creative. Use extended techniques (keyclicks, air sound, etc.) use your instrument, your mouth, your chair, your body. No pitch allowed, only percussive sounds.

Produce random percussive noises as fast as you can. Be creative. Use your instrument, your mouth, your chair, your body. No pitch allowed, only percussive sounds.

Produce random percussive noises as fast as you can. Be creative. Use the wood of your piano, your mouth, the keyboard, your chair, your body. No pitch allowed, only percussive sounds.
Produce random percussive noises as fast as you can. Be creative.
Use extended techniques (penny clicks, air sound, etc) use your instrument, your mouth, your chair, your body, your scene.
No pitch allowed, only percussive sounds.

Produce random percussive noises as fast as you can. Be creative.
Use extended techniques (penny clicks, air sound, etc) use your instrument, your mouth, your chair, your body. No pitch allowed, only percussive sounds.

Without the bow and with both hands, produce random percussive noises as fast as you can. Be creative. Use your instrument, your mouth, your scene, your chair, your body. No pitch allowed, only percussive sounds.

Without the bow and with both hands, produce random percussive noises as fast as you can. Be creative. Use your instrument, your mouth, your chair, your body. No pitch allowed, only percussive sounds.

Gliisando with aluminium tube inside the instrument on the middle range of the piano's harp
Press the piano pedal
L.V. Piano Sustain Pedal

Direction of the Gliisando (up)
L.V. Piano Sustain Pedal

Direction of the Gliisando (down)
Clap your hands

Behind the bridge pizz.

With two percussion mallets play the lowest note in the piano (in tremolo)

The cluster serves to indicate an approximation of the pitch range the mallet will hit in the piano's harp. It is by no means an accurate measure.
Hold mutes. Similar to bar number 1. Same principle, but be sure that you use a different "percussion" and/or a way of playing this section than ever before.
Mallets inside the instrument. Hit with indicated approximate pitch.

With lauldees or mallet gently hit the body of the piano, preferably the outside wood, but many places looking for different color.
Unstable glissando up-down less than half tone.

Con Scordina

Pizz inside the instrument with plectro

Legato

Ord.
Without the bow and with both hands, produce random percussive noises as fast as you can. Be creative. Use your instrument, your mouth, your nose, your chair, your body. No pitch allowed, only percussive sounds.

Without the bow and with both hands, produce random percussive noises as fast as you can. Be creative. Use your instrument, your mouth, your nose, your body. No pitch allowed, only percussive sounds.
Similar to Bar 1 - Make sure you make variations on the "perception sounds" you choose. Be creative!

Clap with both hands as if they were cold and you want to warm them.

Similar to Bar 1 - Make sure you make variations on the "perception sounds" you choose. Be creative!

Clap with both hands and then rubbed them as if they were cold and you want to warm them.

Similar to Bar 1 - Make sure you make variations on the "perception sounds" you choose.

Clap with both hands and then rubbed them as if they were cold and you want to warm them.

Similar to Bar 1 - Make sure you make variations on the "perception sounds" you choose.

Clap with both hands and then rubbed them as if they were cold and you want to warm them.

Color thrill

Clarinet in Sib
Inside the instrument.
With two percussion mallets
play the lowest note in the piano
(see molo-c).
NADIR

(2013)

For a creative cellist and a non-musician collaborator(s)

50699315
“NADIR”
(2013)

For Cello solo and a Non-musician Collaborator

This first version of Nadir was a collaboration between engineer Ernesto Rodríguez-Leal, cellist Séverine Ballon and composer Edgar Barroso. NADIR is mostly a graphic score where the cellist, (in rare cases a composer) and a non-musician join together their ideas, their skills, their taste, and their personalities to create a musical shared experience. In this version of the piece, the use of paper and origami techniques was of special importance. This is where Ernesto (an engineer) contributed to "prepare" the cello with paper "sordines". The score of Nadir functions merely as a starting point. In this case, Séverine (cellist) actually made considerable changes to the score based on her own creative and improvisatory experience and aesthetic preferences. Certain sections were extended and other sections were erased. The idea behind NADIR is to have an exciter of creativity. Performers and collaborators can add electronics, visuals, multi-sensorial experiences, interacting installations, relationships with other arts, and anything they pleased. It is a sort of Open Source piece in which the “code” is there to build upon. The only "suggestion" there is in the score is that they should involved at least one collaborator that is a non-professional musician to the realization of the piece. One of the main goals of Nadir is to foster transdisciplinary collaboration. The performer and collaborators can reduced, extend, re-arrange or fragment the piece as pleased. This piece is part of my research concerning trans-disciplinary collaboration and open music/art creation. I would like to thank Séverine Ballon and Ernesto Rodríguez-Leal very deeply for their amazing insights, creativity and enthusiasm to share this first version of the piece.

First performance of Nadir (video): http://vimeo.com/68829514

For more information: edgarbarroso.net
Instructions for performer and collaborator(s)

• Thank you so much for your interest in this piece. The idea behind Nadir is to foster transdisciplinary collaboration and innovation. It encourages and invite people outside music to co-create music with a professional cellist.

• The score should be seen merely as a starting point. Absolutely everything in the score is subject for interpretation between collaborators. For example: collaborators can decide how long the piece would be. They can extend, reduced, add or delete any section in the piece.

• Collaborators can add any media, object, data, or support to the piece. Visual, tactile, digital, biological, political, anthropological, interactivity, robotics, etc. all are welcome. The sky is the limit.

• The rule of thumb is to create an appealing version of the piece for the collaborators and to enjoy the process of making the piece that has almost no constrains. In fact, it challenges the collaborators to take risks and convey a unique innovative and collaborative approach to music creation.

• Extreme experimentation and very distant relations between music and other fields of knowledge is expected and desired. The more extreme the distant between fields of knowledge, the better. We encourage you to integrate what is normally never integrated.

• The number of people involved in the piece is flexible depending of the needs of the version.

• It is my hope (as a composer) that putting together this piece will create a collaborative bond between the people involved. Perhaps the main goal of Nadir is to create a small community around the piece, a community of musicians and non-musicians that can collaborate in future projects within and outside music. This piece is above all a transdisciplinary micro-community builder.
• Every version should be documented and named: Based on “Nadir” (2013) by Edgar Barroso. Version made by (Collaborators names) (year) (free subtitle).

Instructions for the cellist

• As in any graphic score, improvisation and creative input is crucial for the realization of the piece. A creative cellist is mandatory to perform Nadir.
• Choose your collaborator wisely. Choose someone that is open to new ideas and that is willing to invest time in this project.
• Nadir challenges your own limits of interpretation. There is no right or wrong way to approach the piece as long as music that is at the highest standard for you emerges. Keep searching for beauty. Create a magic moment with your interpretation.
• You will work very closely with your non-musician(s) collaborator(s), listen to them, even though they are not professional musicians like you, they might have some interesting ideas. Keep your ears and mind open to suggestions.
• Please be open to adapt to perform this piece in different settings. This will depend heavily in what kind of specialist your collaborator is and what are his/her/their interests.
• Time signatures are merely symbolic. They must be used only to revise proportions in the piece. The duration is up to the performer and collaborator(s).
• Use the gestural information of the graphic score and translate it into musical and bodily gestures and structure milestones. Connect with the score, construct your version of the piece and enjoy playing it.
• Tempo is totally up to you. Try to vary it. Do not stay in the same tempo playing notes fast and slow. Tempo is key for this piece. Use it wisely.
• Duration of the piece is up to you and your collaborator(s).
• You can manipulate the score in any way you please.
• The indications of the score make reference to certain materials (paper) or objects (spin wheel), nonetheless you are free to change them for any ideas that you might have.
• Explain the score to your collaborator(s). Be patient with him, her or them. It is very important that you explain the score, why you chose which sections you will play and which you wont. Then together decide the final structure of the piece.
• Be attentive to any creative connection between the field(s) of knowledge of your collaborator(s) and take advantage of it. Try to combine your ideas to come up with something new and interesting for all of you.
• After the performance of Nadir, it would be interesting to continue collaborating, perhaps in a project outside music, the same way that your collaborator is getting out of his comfort zone to help you realize this piece of music.
• Most importantly: have fun and make this a memorable experience for you, your collaborators and the audience.
• If you don’t understand an indication in the score. Do not worry. Come up with your interpretation of the instructions. There is no right or wrong. The important thing is that you make personal an unique musical sense.
Instructions for the non-musician(s)

- Thank you so much for getting involved in this piece. You are about to initiate into music co-creation.
- Your role in the piece is to be curious and to make connections with your field of knowledge or your interests in general. You are here to disrupt the mind of a professional musician that has played hundreds of pieces of music. Your job is to make this one a memorable experience for the player and for yourself.
- You can add anything to the piece. Theatrical components, objects, text, intervene the cello, the bow, the venue, the body of the player, interactions, visuals, electronics, robotics, philosophical content, science, etc. Literally anything that can make the piece unique and innovative for you and the performer is desired. The limit is your imagination.
- The idea is to establish a strong collaborative environment between you and the performer. Be curious, and ask as many questions as you have.
- Understand the aesthetic value of the performance of the piece so that you can come up with ideas. Let the performer know when you really liked something that he or she is performing.
- Use the score as a suggested structure, but at the end the final version of the piece will be yours. There is a lot of flexibility in the score; therefore any suggestion that can help the performer to move his or her ideas forward will be of great contribution to the piece. Do not be afraid to say something wrong, too crazy or inappropriate. There is not such a thing in this piece.
- Everything that is in the score is open for interpretation. Listen to the performance and let your imagination open to get ideas. Constantly ask the question of: what if …? Remember there are no limits into the piece.
• Also, it is my hope that this piece will be the beginning of future collaborations in projects inside and outside music. Think of the question: How my field of knowledge and skills can inform this piece of music?
• After this project I hope you can also think of the question: how can music inform my own projects or my field of knowledge.
• If possible document the collaboration process and the presentation(s) to inspire others to do their own version and to foster transdisciplinary collaboration.
• Most importantly: have fun and make this a memorable experience for you, the cellist and the audience.
NADIR
For a creative cellist and a non-musician collaborator(s)

Dedicated to all creative cellists and collaborators

Edgar Barroso
December 17, 2012
Zurich - Switzerland

Suggested tempo
\[ \approx 60 \text{ approx.} \]

Left hand: Irregular Glissandos along the instruments. Freely vary the pressure of the left hand. Look for harmonics, mute effects and everything in between. Be creative, be beautiful, be continuous. Move your fingers searching for harmonics and noise.

Duration is up to you

Bow: Play as legato as possible between the different strings. Never stop motion. Vary the pressure and position (Tasto - Molto Sul. Pont) of the bow freely. Be creative, be beautiful, be continuous. No edges, just circular movements.

Violoncello
Vary dynamics and speed. Be creative, be beautiful, be continuous.

A Tempo
Gliss down until you find the first MULTIPHONIC and stay there. Vary bow pressure.

Hit something. Your foot, the bow, exhale, do as you please, but explode! Let it ring.

Sudden arbitrary pause

Highest comfortable note possible.

Interferences

Vc.

mf

\[ \approx 60 \text{ approx.} \]
Play as fast as possible small "grains" of sound, sul. Pont, ricochet, Col legno, etc. Randomly vary pitch and slowly play less and less pitch until you get the same density of grains with no pitch. Use the body of the instruments, your body, your bow, your own ideas. It should sound like frozen drops.

No pitch. Just short percussive sounds. Use the body of the instrument, your body, your fingers whatever you can reach, whatever you can imagine.

Very high pitches and very short random (incidental) glissandos.

---

Duration

Gradually

Gradually

Similar to bar -1

-\( X' \)

Use inertia from the previous bar, build upon the legato movement and rip it, destroy it, remember a frustrating moment in your life and thought it to you cello. Make a storm, get tired, use as much time as you need. Continue to the next bar like nothing have happened but keep the legato movement, be continuous, be beautiful.

Very dynamics

\( \text{L.V.} \)

Left Hand Pizz

mf

---

"A Tempo"

Gliss down until you find the first polyphonic and stay there. Less and less bow pressure.

Ord.

Molto Sul. Pont

Ord.

Highest comfortable note possible

Let it ring.

hit something else than the first time. Again, do as you please, but explore!
Blow into the air, or into an object you can exult, like a spin wheel. Liberate yourself from the previous tension.

A spin wheel is just a suggestion, you can use any object, or sensor that you want. Or no object at all. The important aspect is the breathing and the release of tension.

Cellist.

Vc.

Be fast, play very short notes, wherever you can, make arbitrary glissandos, make a texture out of it.

Vc.

Arco

Extreme crescendo

Play double stops. Use open strings and harmonics and when possible let them ring, be very aggressive, be as fast as you can. Vary the intensity of each bow.

Vc.

Left Hand pizz.

Blow into the "object" or air. Again, liberate yourself from the previous tension.

Vc.

ff fpp fpp

ff fpp

Play something that you have never played before in your cello. Make it sound beautiful. Surprise yourself, surprise us. Take as much time as needed.

Perc.

pp

mutes

Play differently!

Str.

Arpeggio up

Ord. Fast pizz.
Vary dynamics and speed. Be creative, be beautiful, be continuous.

Use the bow as the very beginning but add noise into it.

Blow into the object, liberate yourself from the previous tension.

Only with left hand. Tap hard to get sound.

Play the C note, combine normal and airy sounds, vary pressure of the bow.

Interpret the flow with a surprise gesture.

Play as legato as possible anywhere except the strings. Never stop motion. Vary the pressure and position of the bow freely. Be creative, be beautiful, be continuous. No edges, no pitch just soft movements.

Duration


Sul. Pont.

Rub in a part of the cello where no pitch is involved. Make it beautiful.

On D String

Multiphonics

Play these notes inerratically, construct a phrase. Bow.

On G String

Gliss down until you find the first MULTIPHONIC and stay there. Vary bow pressure.

Play these notes inerratically, construct a phrase.

Simply release beautifully into space.

Free notes be creative!

Soft beautiful
surprise.

Only with left hand. Tap hard to get sound.

Play the C note, combine normal and airy sounds, vary pressure of the bow.
Introduce your left hand into a box and make noises with the objects inside the box. You choose the objects, be creative. Do not destroy them, just move them. Be musical with sounds you get from the interaction with the objects. With bow, rub a surface that you choose and make a soft friction sound, combine solid and softer sounds.
Edgar Barroso

NOEMATA
(2012)

For Electric Guitar, Saxophone, Percussion and Piano.
Disrupt, crack, break, interrupt, shapeless, timeless, corrupted, decadent, unbalance, confusing, disorderly, distracting, disturbing, obstreperous, problematize, troublesome, unruly, unsettling, upsetting. The list can go on forever. Recently, all of these terms are quite common in two contexts that are very familiar to me as a composer and as a person. The first context is when talking and thinking about contemporary art and music. This is standard vocabulary in an academic setting. Nonetheless, these terms started to appear in many of my regular conversations in contemporary Mexico, where I am a native and where all my family and many friends live.

The presence of drug cartels along with the constant threat to be black mailed or kidnapped along with the sense that nobody can realistically protect you or your family is quite unsettling and invariably creates individual and collective anxiety. Like in a prehistoric jungle, the only possible thing to do is to hope that you, or someone you love is not the next victim. Nothing more. This hopelessness brought the same vocabulary that was exclusive for my work as a composer to conversations on the street, dinners and gatherings and it bothered me quite a lot.

Therefore, I decided to eliminate in Noemata these terms from my compositional process and instead, depart from ideas of reconciliation, continuity, shape, flow, stability, and enjoyment. Right now, I really don’t feel like breaking anything, I feel like “repairing things” even though it comes from a broken-anxious and violent impulse. The structure and sound material evolved in reverse, it starts “broken”, and the piece struggles to reestablished a certain rhythmic stability, a consensus within a chaotic system. This piece is highly influenced by my social context and how it affects my compositional strategies. Noemata is the fourth of a series of pieces concerning violence in modern Mexico.

To watch Noemata performed by ensemble Nikel please visit: http://vimeo.com/37297825
For more information: edgarbarroso.net
Instrumentation Distribution
PERCUSSION

Instruments

- Timpani (2)
- Marimba
- Vibraphone
- Woodblocks (3)
- Bongos (2)
- Crotales
- Tam Tam
- Storm Sheet
- Bass Drum
- Styrofoam Board
- Maracas (2)

Mallets

- Hard Mallet
- Medium Mallet
- Soft Mallet
- With finger tips
- Jazz beater

Score Distribution

BAGS

- Cartoon Bags (2)
- Styrofoam Board
NOEMATA
For Electric Guitar, Saxophone, Percussion and Piano

\[ \text{dedicated to Ensemble Nokal} \]

\[ J = 60 \]

July 30, 2011
Zürich, Switzerland
Edgar Barroso

Electric Guitar

Soprano Saxophone

Paper Bag

With right hand, play normally the C\#. With left hand, inside the instrument deep the G\# string and give speed down. Expect different harmonies and dropped sounds.

\[ mf \]

With right hand, play normally the F\#. With left hand damp the F\# string in the bag, look for the 5th harmonic.

\[ pp \]
Play chromatic random notes as fast as possible

Electric Guitar

Play the two highest notes possible and make sporadic turbulences

Soprano Sax

Woodblocks

Vibraphone

Piano
Play these group of notes as fast as possible. The order and accuracy is not critical as much as the energy and speed.
With plectra, rub the E-string up and down very slowly.

With left hand damp all the strings. Look for a
noisy/presssure sound. Avoid clear pitch glissandi as
much as possible.

With a sudden movement, gliss (from left to right)
inside the instrument, in the harp. Damp with pedal
immediately at the beginning of the following bar.

Note: Rub the styrofoam board with both hands in a circular [almost] sable manner. Use the highest and the

lowest register possible.
“BINARY OPPOSITION”
(2012)

For Video and Electronics

Binary Opposition was produced during an interdisciplinary course at Harvard called “Electroacoustic Music and Video in Dialogue”. Alfred Guzzetti and Hans Tutschku taught the course. During the course composers and video artists collaborated exchanging roles where the composer will help video artists with sound, and video artists will help composers to create the visual part. This was a great opportunity to explore my compositional interests integrating video into them. At this moment I was fascinated by the concept of duality. Duality is one of the strongest concepts in life on this planet. The male-female dichotomy, presence – absence, rational – emotional, etc. are all concepts that help us to make sense out of the rather infinite possibilities that emerge from a deceiving chaotic state. Binary opposition is a piece that explores the interaction of stable and unstable aural and visual materials. They both interact producing a set of new sonic and visual possibilities emerging from the mutation and combination of two rather different and opposed materials.
The frame functions as a third element; it is used as the environment in which all these interactions are taking place. It is segmented into two opposing frames. This binary opposition is the guiding idea that generated the structure and development of the sonic and visual materials. The sound spatialization is made in four channels and it is in constant connection with the space given by the frame.

Since this piece exists only in a digital file, a paper version cannot be included.

To watch Binary Opposition please visit: http://vimeo.com/17512592

For more information: edgarbarroso.net
Edgar Barroso

E N G R A M A

(2010)

FOR STRING QUARTET
Engrama (for string quartet) is the first part of a modular trilogy concerning recent violence in Mexico. For this piece I researched three concepts that are related to the sense of hearing: memory, translation and balance. This piece started asking the question, what happens in our brain the very first moment we are victims of a violent event? How is it storage in our memory? Engrama, is the hypothetical means by which memory traces are stored. Traumatic events such as kidnapping and robbery with violence marked the lives of those affected. Reflection of that first engram, or change that happens in our brain when we realized that we are subject of a violent act, and how memory at that very first moment, leads to sequels and traumatic memories are the main motivations to write this piece. For the construction of engram, I heard and read several interviews of people who have been kidnapped and selected words or phrases that were common in all of them. Expressions like: "... it all happened very fast" or "I felt like I was drowning of impotence" or "I couldn't breath" were key to generate the material of the work in which acceleration processes and the use of the performers actual breathing is used as an extension of the string quartet sound world. Memory and storage of memories are fundamental to understand the first part of this trilogy. This piece is in its turn, the first of a series of works related to the phenomenon of violence and the social context that we are living in contemporary México.
Bisbiglio qualcosa
nel mio orecchio
(2013)

for Six Whisperers, six Poets,
one Composer and six Musicians

Edgar Barroso
“BISBIGLIO QUALCOSA NEL MIO ORECCHIO”
(2013)

For Voice, Guitar, Saxophone, Accordion, Percussions, Piano and six Non-musicians Whisperers

*Bisbiglio Qualcosa nel mio Orecchio* is a piece that explores four fundamental aspects of music creation:

1) Trans-disciplinary collaboration and music co-creation.
2) The role of oral music transmission in contemporary music.
3) The ability of musicians to improvise and react to spoken language as opposed to a conventional written score.
4) Creating transdisciplinary collaboration communities.

To begin the composition process of the piece, three Mexican writers were asked by the composer to invite three other writers who did not know the composer to participate in this project. Each one of them was asked to write a poem or text for one specific instrument of the six instruments used in this piece. Then the composer adapted the poems into music instructions and determined the structure of the piece.

Immediately after, we asked six participants (musicians and non-musicians) to become the “whisperers”. The function of the whisperers is to read the adapted text to the ears of the musicians via microphones connected directly to headphones used by the performers.

Everybody in the piece has a creative role. There are a couple of places were the whisperers will actually have the opportunity to write part of the instructions based on their own ideas or by influence of the texts they were reading. *Bisbiglio Qualcosa nel mio Orecchio* investigates new forms of music transmission and musical creation strategies where musicians and non-musicians come together to create music. *Bisbiglio Qualcosa nel mio Orrechio*’s music is the sum of the imagination of all nineteen people.

Each musician will be “wired” to a whisperer through a microphone connected directly into his/her personal set of headphones. Nobody other than the musician and the whisperer will clearly hear what they are saying. Only the unclear whispers will be perceive by the audience.
Creative musicians (ready and eager to improvise) are absolutely mandatory for this piece. The musicians will need to adapt to the instructions they will hear from the whisperers and try to come up with sonic ideas that match the instructions orally received.

The percussion instruments, the extended techniques, the objects used to math the instructions are up to the musicians and they have absolute freedom to decide the sound production techniques, loudness, timbre, and any other music parameter.

The performers should feel free and comfortable; there are no right or wrong interpretations of this piece. The only parameter that is rigid is the duration of the piece. Vary tempo sensation.

A digital clock should be placed where all the whisperers can see it. That is their guide, a sort of conductor. For the first performance of the piece we used this online clock: http://goo.gl/dj1xO2

The musicians do not need to see the written scores at any point. The music resulting of this piece should come out exclusively from oral instruction interpretation.

*Bisbiglio Qualcosa nel mio Orecchio* explores the possibility to liberate the musician from the visual aspect of the traditional score to focus exclusively on sound aural perception as a trigger for music creation.

This piece is above all a transdisciplinary community builder. It is my hope that the people involved in this piece will create a strong collaborative bond that can serve for future collaborations inside and outside the music domain.

The first community that gathered together for the first performance of *Bisbiglio Qualcosa nel mio Orecchio* was:

<table>
<thead>
<tr>
<th>Poets / Writers</th>
<th>Whisperers:</th>
<th>Performers - L’arsenale Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mónica Nepote (voice)</td>
<td>Filippo Perocco (Voice)</td>
<td>Livia Rado, soprano</td>
</tr>
<tr>
<td>Olivia Gonzáles Zamarrón (guitar)</td>
<td>Guitar: Aylin B. Yildirim</td>
<td>Lorenzo Tomio, guitar</td>
</tr>
<tr>
<td>Maria Fernanda Galindo (saxophones)</td>
<td>Tschoepe</td>
<td>Filippo Perocco, conductor</td>
</tr>
<tr>
<td>Shaday Larios (Accordion)</td>
<td>Sax: Ian Power</td>
<td>Ilario Morciano, sax</td>
</tr>
<tr>
<td>Xitlalitl Rodríguez Mendoza (Percussion)</td>
<td>Accordion: Daniel Aguirre</td>
<td>Simone Beneventi, Percussion</td>
</tr>
<tr>
<td>Renée Isadora S. Pont (Piano)</td>
<td>Oteiza</td>
<td>Roberto Durante, piano</td>
</tr>
</tbody>
</table>
Position of whisperers and performers

To watch the video of the first performance of Bisbiglio Qualcosa nel mio Orecchio please visit: http://goo.gl/u9utA1

For more information: edgarbarroso.net
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Time 0.0&quot;</th>
<th>Time 5.0&quot;</th>
<th>Time 10.0&quot;</th>
<th>Time 15.0&quot;</th>
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</thead>
<tbody>
<tr>
<td>Soprano</td>
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</table>

Don't move. Stay still. Focus on your breathing. Your voice will come and kiss my ears slowly. Something in your eyes petrify. You will become the breath and silence. You will be the sound of the falling drop.

pp

Do not move. Stay still. Focus on your breathing. You will be capable with one single stroke to split the sky in two. Silence. Dark metallic shrill. You’ll scream and feel naked and vulnerable. Acidic bubbles scattered in your high frequencies, multiform notes and different guitar sounds.

pp

Do not move. Stay still. Focus on your breathing. A rumor. As the wind gets tangled in the hair of a siren. Or the murmur of memory that comes to your head and warm your hands on a winter day.

pp

Do not move. Stay still. Focus on your breathing. Slowly slides along the skin sound, slowly you focus all the sweetness of your senses contained in the smooth run of your fingers.

pp

Do not move. Stay still. Focus on your breathing. This is, above all, about having hands, ventricles and overall body. Anything that can be hit and the ability to perceive the vibration of the beaten.

pp

Do not move. Stay still. Focus on your breathing. The same pitch, make sound, and watch what happens with the other rumors. The flow have seen it all. It’s in everyone’s memory. The story is told over and over again.

pp
Water waves. Air Form. Some of the innocence of things also whispers your name. Air, name, voice slowly reinventing you. Ask with voice your voice. Your voice is the only certainty.

Electric and broken sounds. Agony comes with them. Strings and silences will be your guidance. Your sonorous tones languished. Push your sounds to collide between you and them. Hardly anyone listens to your heart. The noise of the tumult is louder than you.

The breeze that knocks on your window when you thought you had chosen solitude. You try to explain it, but there's nothing. Just that. A rumor. The sense of being.

Press each button as if you drew an enigma, each button plays like he did a question that repeated again and again, and has continued to be repeated over time, doubt the world.

Space. A room of its own, or close your eyes and open a space inside. Hand, fish and sound. The hand like a fish without liquid air on wood. Don't worry, a horde of neurotransmitters stroll will bring every sound at the exact moment.

There was a flood. So silent for a while. Let the rumors come. Show them that your hands are free. Now there are but waves drops. There are spears but breeze. This is how you present yourself. Another tremor.
Begin a rumor with your sax. Let it be circular, let the wind run through your body and instrument. You cannot resist to the flow of the rumor. Combine sporadic pitches and noises, make your sound an unpredictable breeze.

Slowly, slide along producing sound through your skin, slowly you sense all the contained sweetness in the smooth, in the flat, in the simplicity of a smooth note. When you feel like, run your fingers and let them inhabit smoothness.
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<tr>
<td>1'20.0&quot;</td>
<td></td>
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Your voice is this noise that runs through your thought. |  
Each time make the bursts longer and louder. Make each one of them different but similar. |  
In one stroke, the sky splits in two. |  
Make a variation of the stroke |  
Imagine you are exploding from the inside |  
Make a low thunder with your piano. Don't press the keys |
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| And again |
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<td>Your high frequencies create a blue velvet atmosphere</td>
<td>Multiply your voices</td>
<td>Another question.</td>
<td>Change the electricity</td>
<td>Shake the memory with sound</td>
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<tr>
<td>1'45.0&quot;</td>
<td>You depend on other instruments</td>
<td>Turn the velvet atmosphere into a burst of bubbles</td>
<td>F  G</td>
<td>An</td>
<td>G</td>
<td>S</td>
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<td>S</td>
<td>More G</td>
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<td>G</td>
<td>G</td>
<td>S</td>
<td>Repeat the first G</td>
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ода сектарство русские песни из альбома "ирония" на латышском языке.

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2'00.0" Guitar
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2'20.0"  2'25.0"  2'30.0"  2'35.0"

Soprano

Repeat my
words like a
prayer.

My voice is my certainty. My voice is my shepherd, I
don’t lack nothing.

Imagine you are
painting every corner
of the hall with your
voice. Move your
head in all directions.

Guitar

Imagine one
dry hit, that
splits the sky
in two
(no
resonance)

Saxophone

Play the
softest, velvet
note. Don’t
move.

Let sound slide smoothly through your own
skin, glide your finger trough your instrument
like drawing a terse enigma.

Accordion

Percussion

Piano
Soprano

Go
Follow the influence of the other instruments
Diminuendo al niente in three seconds

Guitar

Now, play separated clouds of chromatic notes in the highest register, be cristal, be powder.
Follow the influence of the voice.

Saxophone

Imagine you are painting every corner of the hall with your sound. Move your instrument in all directions. Life multiplies your voices
Go!
Follow, let sound be circular and let air run through your body

Accordion

Ask sound questions that repeat again and again.

Percussion

Imagine, your neurons are firing non-resonant - sharp sounds.

Piano

Imagine, a really faraway storm, the lowest sounds, the abrupt but quiet sound of distance, use the keyboard.
3'20.0''  3'25.0''  3'30.0''  3'35.0''

**Soprano**
- Keep opening and giving. Extend yourself.
- Touch the air with your voice, pick something on the air.
- Just because you have a voice, make it heard in questions and answers.
- Louder! Louder!

3'20.0''  3'25.0''  3'30.0''  3'35.0''

**Guitar**
- Listen. Make electrifying bursts, transforming agony, into short cries, looking for unusual spaces, timbers and secrets.
- Go

3'20.0''  3'25.0''  3'30.0''  3'35.0''

**Saxophone**
- Listen. Run, hide, jump.
- Go
- Listen. You raise sand with your sound. Run!

3'20.0''  3'25.0''  3'30.0''  3'35.0''

**Accordion**
- Escape from the present, resist the flight and hold your notes. Snap your notes with sudden bursts. Answer occasionally to the voice.
- Insist, insist!

3'20.0''  3'25.0''  3'30.0''  3'35.0''

**Percussion**
- Continue the shadowing
- Go
- Listen. Confront the guitar with a very unusual timbre. Create musical meaning.

3'20.0''  3'25.0''  3'30.0''  3'35.0''

**Piano**
- Transform the questions into small spasms that connect the rest of the instruments.
Soprano
Listen. The Insanity of your voice is rooted. Your voice is an elephant. It is heavy, deep and loud. Tell us why.

Guitar
Keep trying to grow!

Saxophone
Listen. The order is received: You ride an impulsive note with your breath as the wave surfer conquest after the usual setbacks.

Accordion
Listen. Give just answers. Make the answers small, loud explosions.

Percussion
Insist on your voice.

Piano
Listen. Make your notes connecting spasms with the rest of the instruments. You are the meaning giver.
4'00.00"  4'05.00"  4'10.00"  4'15.00"

Soprano

Be a siren and form a chord with the others. Make it soft and beautiful. Search for the right note and color until you find it and stick to it. Bond in sound.

4'00.00"  4'05.00"  4'10.00"  4'15.00"

Guitar

Be the shadow of the percussion. Play this shadow as many times as needed in different ways. Repeat, Hit, Drag, interact. Now, Become as piano as you can be.

4'00.00"  4'05.00"  4'10.00"  4'15.00"

Saxophone

Be the sensation of existance, a brise and form a chord with the others. Make it soft and beautiful. Search for the right note and color until you find it and stick to it. Bond in sound.

4'00.00"  4'05.00"  4'10.00"  4'15.00"

Accordian

Be the accent of memory and form a chord with the others. Make it soft and beautiful. Search for the right note and color(s) until you find it and stick to it. Bond in sound.

4'00.00"  4'05.00"  4'10.00"  4'15.00"

Percussion

Now. Become as piano as you can be.

4'00.00"  4'05.00"  4'10.00"  4'15.00"

Piano

Be the whisper of the wind and form a chord with the others. Make it soft and beautiful. Search for the right note(s) and color until you find it and stick to it. Bond in sound.
Soprano: Nod your head in yes and no, like if you were receiving instructions.
Like praying put your hands together.
Repeat my words like a prayer.

Guitar: Listen. Make your guitar a light quiet short rain.
(Mid register)

Saxophone: Something unspeakable is the silence that has been suspended. You decide to share it, make it sound.

Accordion: Listen. Make your accordion a light quiet short rain. (High register)

Percussion: Support the entrance of the sax. Find his harmony.

Piano: Go
4'40.0"  4'45.0"  4'50.0"  4'55.0"
Soprano

Go
My voice, my certainty My voice is my shepherd, I lack nothing.

4'40.0"  4'45.0"  4'50.0"  4'55.0"
Guitar

Listen. Softly, choose a beautiful chord with an open E string and let it ring.

4'40.0"  4'45.0"  4'50.0"  4'55.0"
Saxophone

Listen. You have a solo. Be the sound of the falling drop, water waves. Be the shape of the wind.

4'40.0"  4'45.0"  4'50.0"  4'55.0"
Accordion

Listen, softly choose three notes and bond with the guitar chords.

4'40.0"  4'45.0"  4'50.0"  4'55.0"
Percussion

Go

Listen. Softly choose three different low notes and bond with the sax.

4'40.0"  4'45.0"  4'50.0"  4'55.0"
Piano

Go

Listen. Softly choose three notes and bond with the guitar and the accordion.
5'00.0"  5'05.0"  5'10.0"  5'15.0"

Soprano

| 5'00.0" | 5'05.0" | 5'10.0" | 5'15.0"
<table>
<thead>
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<tbody>
<tr>
<td>Repeat my words like a prayer.</td>
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<tr>
<td>My voice is my certainty. My voice is my shepherd, I lack nothing.</td>
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</table>

5'00.0"  5'05.0"  5'10.0"  5'15.0"

Guitar

| 5'00.0" | 5'05.0" | 5'10.0" | 5'15.0"
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<tbody>
<tr>
<td>Go</td>
<td>Stop</td>
<td>Go</td>
<td>Stop</td>
</tr>
<tr>
<td>And again. Change only the color</td>
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<tr>
<td>Choose a non-pitch sound and mapped the rhythm with what you hear.</td>
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5'00.0"  5'05.0"  5'10.0"  5'15.0"

Saxophone

| 5'00.0" | 5'05.0" | 5'10.0" | 5'15.0"
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<tbody>
<tr>
<td>Stop</td>
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<tr>
<td>Listen. Make your sound circular. Bounce your sound to the walls. Find a sound that runs through your body. You are alone.</td>
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5'00.0"  5'05.0"  5'10.0"  5'15.0"

Accordion

| 5'00.0" | 5'05.0" | 5'10.0" | 5'15.0"
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<tr>
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<td>Stop</td>
<td>Go</td>
<td>Stop</td>
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<tr>
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5'00.0"  5'05.0"  5'10.0"  5'15.0"

Percussion

| 5'00.0" | 5'05.0" | 5'10.0" | 5'15.0"
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5'00.0"  5'05.0"  5'10.0"  5'15.0"

Piano

| 5'00.0" | 5'05.0" | 5'10.0" | 5'15.0"
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<tr>
<td>And again. Change only the color</td>
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<tr>
<td>The whisperer will write this content</td>
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</tbody>
</table>
5'20.0"  5'25.0"  5'30.0"  5'35.0"
Guitar
The whisperer will write this content
Go
Stop

5'20.0"  5'25.0"  5'30.0"  5'35.0"
Saxophone
The whisperer will write this content
Go
Stop

5'20.0"  5'25.0"  5'30.0"  5'35.0"
Accordion
The whisperer will write this content
Go
Stop

5'20.0"  5'25.0"  5'30.0"  5'35.0"
Percussion

5'20.0"  5'25.0"  5'30.0"  5'35.0"
Piano
The whisperer will write this content
Go
Stop

Choose your text. Something is deep, dark, stuck. It expands, you interrupt. Struggle with it.
Be fast, but uncertain
5'40.0"  5'45.0"  5'50.0"  5'55.0"

Soprano:
Something is incomplete in the true voice that fails to come out.
Make it faster but begin to fade out.

5'40.0"  5'45.0"  5'50.0"  5'55.0"

Guitar:
Go

5'40.0"  5'45.0"  5'50.0"  5'55.0"

Saxophone:
Go

5'40.0"  5'45.0"  5'50.0"  5'55.0"

Accordion:
The whisperer will write this content
Go

5'40.0"  5'45.0"  5'50.0"  5'55.0"

Percussion:
Go

5'40.0"  5'45.0"  5'50.0"  5'55.0"

Piano:
Go

154
6'00.0"  6'05.0"  6'10.0"  6'15.0"
Soprano
Be a siren and find notes that can hypnotize a tree.
A fragile transition, do not interrupt the flow. Be the bridge through silence.

6'00.0"  6'05.0"  6'10.0"  6'15.0"
Guitar
Be hypnotized by the voice.
What is she doing to your sound? Let this influence speak in your instrument.

6'00.0"  6'05.0"  6'10.0"  6'15.0"
Saxophone
A fragile integration in conjunction with the voice and the guitar, do not interrupt the flow. Be the bridge through coherence, consistency and beauty.

6'00.0"  6'05.0"  6'10.0"  6'15.0"
Accordion
A fragile integration in conjunction with the voice and the guitar, do not interrupt the flow. Be the bridge through coherence, consistency and beauty.

6'00.0"  6'05.0"  6'10.0"  6'15.0"
Percussion
Stepping on the leaves of trees where days pass like a stampede. Percussion means quiet crashes of leaves.

6'00.0"  6'05.0"  6'10.0"  6'15.0"
Piano
Catch the drops, catch them and Find them a place, too many, you have to find a place.
6'20.0"  6'25.0"  6'30.0"  6'35.0"

Soprano
Start blending with the other instruments. Negotiate the pitch, the intensity, the color. When the perfect sound is found stay there.

6'20.0"  6'25.0"  6'30.0"  6'35.0"
Guitar
Start blending with the other instruments. Negotiate the pitch, the intensity, the color. When the perfect sound is found stay there.

6'20.0"  6'25.0"  6'30.0"  6'35.0"
Saxophone
Start blending with the other instruments. Negotiate the pitch, the intensity, the color. When the perfect sound is found stay there.

6'20.0"  6'25.0"  6'30.0"  6'35.0"
Accordion
Start blending with the other instruments. Negotiate the pitch, the intensity, the color. When the perfect sound is found stay there.

6'20.0"  6'25.0"  6'30.0"  6'35.0"
Percussion
Start blending with the other instruments. Negotiate the pitch, the intensity, the color. When the perfect sound is found stay there.

6'20.0"  6'25.0"  6'30.0"  6'35.0"
Piano
Start blending with the other instruments. Negotiate the pitch, the intensity, the color. When the perfect sound is found stay there.
Gradually start mixing noisy sounds. Like consonants and gutural sounds. Be creative.

Now you are only aloud to be noise. There are no words, no voice. Just your presence.

Gradually start mixing noisy sounds. Use extended techniques, be creative.

Now you are only aloud to be noise. There are no pitches, no notes. Just your presence in noise.

Gradually start mixing noisy sounds. Use extended techniques, be creative.

Now you are only aloud to be noise. There are no pitches, no notes. Just your presence in noise.

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<th>Time</th>
<th>Soprano</th>
<th>Guitar</th>
<th>Saxophone</th>
<th>Accordion</th>
<th>Percussion</th>
<th>Piano</th>
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<tbody>
<tr>
<td>7'00.0&quot;</td>
<td>Explore the world of vocal noise. There are no words, no voice, just vibration. Remember you have a body.</td>
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<td>7'05.0&quot;</td>
<td>You are free. Bring your ideas into this sound world.</td>
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<tr>
<td>7'10.0&quot;</td>
<td>Go The sax and accordion are free too. They are your accomplices.</td>
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<tr>
<td>7'15.0&quot;</td>
<td>Play exactly what the piece needs.</td>
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<td>7'00.0&quot;</td>
<td>Explore the world of percussion noise. There are no phrases, no pitches, just hits, vibration, friction. Be creative.</td>
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<td>7'05.0&quot;</td>
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<tr>
<td>7'00.0&quot;</td>
<td>Explore the world of piano noise. There are no phrases, no pitches, just hits, vibration, friction. Be creative.</td>
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<td>7'05.0&quot;</td>
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<td>7'15.0&quot;</td>
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7'20.0"  7'25.0"  7'30.0"  7'35.0"

Soprano

Gradually. Look for your voice with your voice.

7'20.0"  7'25.0"  7'30.0"  7'35.0"

Guitar

S

Go

Play exactly what you need.

t o p

S

Go

S

Go

S

Go

play

S

Go

S

Go

S

Go

7'20.0"  7'25.0"  7'30.0"  7'35.0"

Saxophone

Percussion


7'20.0"  7'25.0"  7'30.0"  7'35.0"

Accordion

Piano

Ally with the percussion and the voice. Imitate them, compliment them. Be the bridge that bonds the three of you together.

7'20.0"  7'25.0"  7'30.0"  7'35.0"
7'40.0"  7'45.0"  7'50.0"  7'55.0"

**Soprano**

Find your voice. The
elementary surface is yours.

Use your hands to modulate yourself.

Quickly go to
pianissimo

7'40.0"  7'45.0"  7'50.0"  7'55.0"

**Guitar**

This is your
last chance
of total
freedom.

Seize it.

Go

Repeat what I say

Stop

7'40.0"  7'45.0"  7'50.0"  7'55.0"

**Saxophone**

This is your
last chance
of total
freedom.

Seize it.

Go

Repeat what I say

Stop

7'40.0"  7'45.0"  7'50.0"  7'55.0"

**Accordion**

Listen. This is your last chance of
total freedom. Seize it.

Go

Ignore others. This is
your moment

Stop

7'40.0"  7'45.0"  7'50.0"  7'55.0"

**Percussion**

Gradually be quieter and very slow but choose the
colors carefully: Shake, rub, hit.

Quickly go to
pianissimo

7'40.0"  7'45.0"  7'50.0"  7'55.0"

**Piano**

Gradually be quieter and very slow, but choose the
colors carefully: Shake, rub, hit.

Quickly go to
pianissimo
Soprano

Put your hands together like if you were praying. Repeat what I say like a prayer

I will be the sound of the falling drop.

Guitar

You are alone. Quietly, make transparencies of multiple sounds with multiple forms and multiple dimensions. Love what you play.

Saxophone

Put your hands together like if you were praying. Repeat what I say like a prayer

When you exhale, life is multiplied in voices that take the murmur of memory. Life is about sustaining.

Accordion

The rumor of nostalgia crosses time furiously.

Percussion


Percussion means falling and raining.

A soft wink that flirts with other instruments.

Listen. Repeat what I say.
Soprano

Water waves. Air Forms. Light, heat, vibration

Guitar

You feel weaker, start dissapearing.

Saxophone

Life is about letting go. Let go and sustain. To loose and recover.

Accordion

It expands above a planetary mourning.

Percussion

Sometimes without touching the water or the air or the ground.

Piano

Shake off the rain. Shake the memories.
8'40.0" 8'45.0" 8'50.0" 8'55.0"

Soprano

Listen. Your voice against the oppression. Give shape to loudness. Be the beginning of a storm.

8'40.0" 8'45.0" 8'50.0" 8'55.0"

Guitar

The whisperer will write this content

Go

Listen.

8'40.0" 8'45.0" 8'50.0" 8'55.0"

Saxophone

Fully engaged creating meaning.

Stop

Listen. You are the sound link. You decide to connect to the sound stream of other origin of other instruments

8'40.0" 8'45.0" 8'50.0" 8'55.0"

Accordion

The whisperer will write this content

Go

Creating meaning.

Stop

Listen. Be strong, fragile, strong, fragile.

8'40.0" 8'45.0" 8'50.0" 8'55.0"

Percussion

Continue in the background.

Stop

Listen. Loudly:

8'40.0" 8'45.0" 8'50.0" 8'55.0"

Piano

Imitate what you hear

Go

Stop
9'00.0"
Soprano
Go
Stop

Expell the voice in a singe gesture.


9'05.0"

9'10.0"

9'15.0"

Go
Stop

Compress energy. Get ready to explode.

Violently, bounce your sounds into the walls

You have the permanent feeling of running away. Don't engage with the others. Run!

9'00.0"
Guitar
Go
Stop

Keep running!


9'05.0"

9'10.0"

9'15.0"

Go
Stop

The guitar intrudes on your toes and makes you stumble. React to it.

Still disrupting current preset structure. The piano insists. Talk to it.

9'00.0"
Saxophone
Go
Stop

The guitar intrudes on your toes and makes you stumble. React to it.

Still disrupting current preset structure. The piano insists. Talk to it.

9'05.0"

9'10.0"

9'15.0"

Go
Stop

A S t g o p i

The guitar intrudes on your toes and makes you stumble. React to it.

Still disrupting current preset structure. The piano insists. Talk to it.

9'00.0"
Accordion
Go
Stop

Go
Stop

Percussion

The whisperer will write this content

(suggest a dynamic change)

Your mallets start to burn. Your neurons start to move. Translate your brain impulses into sound. Go fast, connect. Tell us what it is happening in your brain.

9'00.0"
Piano
Go
Stop

A storm is coming. Wake up on spasms. You are chasing the saxophone. Catch his notes. Catch his breaths.

9'05.0"

9'10.0"

9'15.0"

Go
Stop

Show your hands they are free

Through your sound out.
Listen. Focus. Open your lungs. Your voice is written text in water. It invokes rain.

Run! Talk to the piano. You are a fugue. Get louder. Go. Go. Go.

Connect the music ideas. Catch them, repeat them, be them. Insist. Insist. Go. Stop.

Scream anger! Anger is round. Go. Stop. Make your fingers blurred.

Sinapsis burst. Repeat. Go. Stop.

Be part of the Storm. Get fragments of a flood. Go. Stop.
10'00.0"  10'05.0"  10'10.0"  10'15.0"

Soprano:
Repeat my words like a prayer.
My voice is my certainty. My voice is my shepherd, I lack nothing.

10'00.0"  10'05.0"  10'10.0"  10'15.0"

Guitar:
Dim a blue velvet atmosphere.

10'00.0"  10'05.0"  10'10.0"  10'15.0"

Saxophone:
There is no sound countour, just softness.
Go Think of velvet

10'00.0"  10'05.0"  10'10.0"  10'15.0"

Accordion:
Go Think of aging

10'00.0"  10'05.0"  10'10.0"  10'15.0"

Percussion:
Don't be afraid. Let the joy of emptiness inhabit your hands and your percussion.

10'00.0"  10'05.0"  10'10.0"  10'15.0"

Piano:
Sudden diminuendo
Create a fragile whisper of the wind
Soprano

Sound is my certainty. Sound is my shepherd, I lack nothing.

Guitar

Play a silky breeze felt on the skin, you wake up languid, your soft sonorous tones languish. Just awakened warm nakedness. Blend with the texture of the others.

Saxophone

You separate from your sound, your instrument, your body, your focus. Be somewhere else.

Accordion

You separate from your sound, your instrument, your body, your focus. Be somewhere else.

Percussion

Think of positive emptiness

Think of emptiness

Piano

Think of wind whispers

Think of whispers
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Time 1</th>
<th>Time 2</th>
<th>Time 3</th>
<th>Time 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>11'40.0&quot;</td>
<td>11'45.0&quot;</td>
<td>11'50.0&quot;</td>
<td>11'55.0&quot;</td>
</tr>
<tr>
<td>Guitar</td>
<td>11'40.0&quot;</td>
<td>11'45.0&quot;</td>
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<td>Saxophone</td>
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<td>11'55.0&quot;</td>
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<td>11'55.0&quot;</td>
</tr>
</tbody>
</table>
The voice will come and will take your hand and everyone’s hand. Still in silence we will have your voice in the invisible space, in that other subtle body that transformed us. A voice of Ulysses, although he believed in conquering, he did not know it, his body changed and changed after listening. Your voice is my shepherd, I lack nothing. Your voice, our shepherd, we lack nothing. Your voice, our shepherd, we lack nothing.

Your voice, our shepherd, we lack nothing.

The pace of society silences all the screaming and all the beats, almost no one listens to his heart. But your love turbulence and fog distended push off several meetings between souls:

Your loved colors, the noisy and rough monotone human world.
Your loved colors, the noisy and rough monotone human world.
Your loved colors, the noisy and rough monotone human world.

The accordion seduces. You seduce. Remember the union with another body, perfectly compressed, naturally linked. Then get dragged for freedom, the gravitational force you back to the origin of the solos.

You stop at the word alone. The question is not silence but in the words that are repeated. You enlarge and you contract. You created variations of that same loneliness.

Constellation continues to age in the guts. Accordion-seekers, ages by the smoothness of your newborn hands in the water of that arcana light, who talks and talks and talks about the unspeakable, being larger constellation, if so, I see, I see you as liquid, as union, longer you distinguish it under this bond of light.

Love is a rhythm without melody. Tambourine, triangle, bass drum. Love hits softly. Aerophones: whistles, sirens, wind machines. Sometimes fears and deep sounds. Snare drum, heart. Other do not touch us at all, and yet endless vibration passed through us. Percussion means rain, but above all means that every rock we touch is ours, and we will ring forever.

Stop the rain with both hands. And so, with this game of caprices that have already become friends with a masterful gesture, collect all the drops and save them into your pants. Nod your head, take off your hat and put it on your chest. Take off your raincoat and as always, sampling has been a pleasure to have discovered all temperaments.
SKETCHES OF BRIEFNESS

(2011)

For Flute, Percussion, Piano, Violin, Viola, Cello and Double Bass

Edgar Barroso

ZV

50699315
Briefness is above, all a subjective and infinite term. How we divide time into sections, moments or actions is what defines our own tempo in life. Agendas, planners, calendars, watches, project managers, etc. they all fit into this category. They are all tools to divide time into short, medium and large chunks of things we would like to do or have to do, which define who we are. Perhaps, we can think of them as different containers of sketches of what a minute, an hour, a day, a month, a year should be like and what has to be done within these divisions. In this piece the sketch of what is brief is what interests me. I deliberately didn’t connect the five sections that conform this piece, but I rather planned them as separate sketches of a (disconnected) larger piece. This piece is not finished, it will never be. It is just a way to record an idea for later use and to challenge the notion that music scores will always be a sketch of and idea. Sketches are the primary source of creativity. Sketching is a moment that I really appreciate in my composition process. There are no aesthetic or practical limitations, and I think it is when you are truly free. Then culture and practicality happens. In this piece I wanted to focus on a rapid freehand execution of sonic ideas to keep as much as possible the pureness of my train of thought, assuming full responsibility of all the pitfalls that this position (specially towards form and structure) might have. After all, isn’t our perception of life planning an imaginary sketch of briefness?

To watch Sketches of Briefness performed by ICE please visit: http://vimeo.com/23798390

For more information: edgarbarroso.net
Disposition of Instruments

- Piano
- Cello
- Viola
- Flute & Piccolo
- Double Bass
- Violin
- Conductor
- Viola
- Bongos
- Crotales
- Woodblocks
- Marimba
- Timpani
- Tam Tam
- Thundersheet
- Bass Drum
Instrumentation

FLute & Piccolo
Percussion
Piano
Violin
Viola
Cello
Double Bass

Mallets

Hard Mallet
Medium Mallet
Soft Mallet
With finger tips
Jazz beater

Percussion Instruments

Timpani (2)
Marimba
Vibraphone
Woodblocks (3)
Bongos (2)
Crotales
Tam Tam
Storm Sheet
Bass Drum

Crotales
Vibraphone
Marimba
Timpani
Woodblocks
Bongos
Sawtooth Sheet
Beats
Bass Drum
SKETCHES OF BRIEFNESS II
For Flute, Piano, Percussion, Violin, Viola, Violoncello and Double Bass
dedicated to the International Contemporary Ensemble

Edgar Barocco
December 29, 2010
Zurich, Switzerland

- Roll the sphere with both hands. Smoothly come out of the rank of Victors between hands and palms against the four hands holding it in the shape of a 180° arc and should have around the sphere a smooth transition to one's regular round. When "Strongly" occurs, either with sudden strengthening or both sides of the sphere, there is a sense of dynamic indications.

- Also, look for an organic phrasing ensuring the gestures of bearing, following dynamic indications.

- Interpret, using the sense of dynamic indications.

- Interpret, bearing, following dynamic indications.

- Interpret, using the sense of dynamic indications.
FOR CELLO, PIANO AND FOUR PERCUSSIONS

EDGAR BARROSO

(2009)

LUNFARDA
First inspired by the painting “Dancers II” by Joan Miró, were I organized sound material into categories of small, short limited musical elements connected by subtle lines and/or colors (in a similar way as in the painting). Then the name of the painting made me look for metaphors of movement. I ended up looking into the obvious: dance. Specifically Tango. I was intrigued about this question: why is it that movement from tango dancers and the beat of music were most of the time objectively disconnected, but we perceived it as completely integrated?

I mapped some of the “accents” of the movement of two tango dancers in a video, one for the cello and one for the piano. I organized the rhythmic structure of *Lunfarda* using the accents of the movements of the dancers. I confirmed that they were independent, unstable, some of them improvised and very consistently off the beat. They were beautiful. The building rhythmic of Lunfarda is extracted from the accents and movements of two real dancers that possessed the freedom to make a dialogue, seeking for a conversation by perceiving the “body of the other” not necessarily the rigid rhythm of the music.

The percussion instruments function to expand the lines and colors that connected the different sections of the piece like in Joan Miro’s painting. The percussions also provided an extension of gestural activity and timbre nuance. They add awareness to the performers giving them the challenge of getting sound from instruments that are not in their comfort zone. The percussion instruments are integrated in the musical phrases and are a vital part of the piece color and personality.

The piece was named *Lunfarda* because of the relationship with tango. Lunfardo is an argot of the Spanish language, which developed at the end of the 19th century in the lower classes in and around Buenos Aires and Montevideo. Some Tango lyrics use it very heavily.

To watch *Lunfarda* performed by members of the Talea Ensemble please visit: http://vimeo.com/9842585

For more information: edgarbarroso.net
Locate the instruments in such manner that the cellist can play comfortably the cello and the two percussions. The Gong should be played (reached) with the left hand, and the Foam Sphere with the bow. Some parts of the piece require that the cellist play the cello or foam sphere with one hand, (bow) and simultaneously play one the gong with the other.

Locate the instruments in such manner that the pianist can play comfortably the piano and the two percussions. The Foam Board and the Bass Drum should be reachable with both hands. The Foam Board might required to step up to reach it comfortably. The Bass Drum should be reached with both hands just by turning around from the piano chair. Some parts of the piece required that the pianist play the piano with one hand, and simultaneously play one of the percussions with the other.
Inside the piano, strum with a sudden movement the lowest part of the piano harp from left to right and then from right to left with the same hand.

Everytime you have a tremolo glissandi you are asked to play two instruments the lowest part of the piano harp. First, from left to right and then from right to left with the same hand.

The solid bars are an indication of continuous activity. Play the highest loudest harmonic notes possible. It's a simple tremolo and tremolo glissandi. You might have to change strings to reach the next real note.

Follow the dynamic indications. Use both hands to do the tremolandi. Follow the dynamic indications.

A simple tremolo and tremolo glissandi. You might have to change strings to reach the next real note.

Rub the tailpiece of the cello. Follow the direction of the arrows, as if you were painting the cello. Use your nails and your fingertips depending on the direction of your movements.

When these indications are found they only indicate a rhythmic guide to the cellist. Follow the instructions on the page, as you are reading and studying.

The diamond head notes indicate two things. The first one is that it is always Sul Pont. The second one is that it should be treated as a harmonic note. This means that all the notes are only guides to locate the fingers in harmonic positions (without pressing them all the way). In this example you are asked to first part as harmonic notes and gradually change into ordinary Bb note with vibrato.

The solid bars are an indication of continuous activity to produce sound. It continues the previous articulation. For example in this case the bar indicates that you should play three bars of tremolo notes without changing anything, but actively producing sound, perhaps with the bow in a tremolo etc.

When making friction with the Foam Sphere, you are expected to get unstable noises coming from the friction of the bow and the foam. Experiment with different pressures and follow the dynamic indications as a parameter of that pressure.

The squared notes are indication of clusters. The pianist is written and try to be as close as possible to the range. Some variations are expected.

* The notes accidents are valid for the entire bar where they appear.
* Trills are always half time.
* The arrows are used to go gradually from one performance technique to the next one.
* The solid bars are an indication of continuous activity to produce sound.

When these indications are found they only indicate a rhythmic guide to the cellist. Follow the instructions on the page, as you are reading and studying.
“ACU”
(2008)

Electroacoustic 8.0 Multi-channel Piece

This piece was inspired by Nicolas Chevrier and Immunology PhD student at Harvard who explained to me the process of a particular sickness in an organism back in 2007. He explained how the organisms use these processes to face infection, how is inflammation useful and how they achieved recovery. Thanks to these explanations, I organized sound categories based on the structure and processes of sickness. I then complemented the composition strategy using acupuncture as a metaphor of free flow of sound. I thought of sound as “vital energy” that was regulated by the flow of sound in space, tonifying where there is deficiency, draining where there is excess, and giving free flow where there is blockage. Speakers then were specific places that you have to press in specific moments to restore the balance lost in the process of getting sick. An axiom of the medical literature of acupuncture is “no pain, no blockage; no blockage, no pain.” ACU is based on the idea of representing an ill sonic organism full with blockages that eventually will heal by “pressing” specific points (speakers) in space and time. The sound material used the sickness metaphor (T cells, viruses, blood, etc.) to organize the sound material. The sound recordings were obtained from sources that are intrinsically related to sickness such as pain, crying, lack of balance, dizziness, among others. These sounds were then treated to lose their source recognizability but to preserve the profile and character of something that is broken. Through the course
of the piece these “ill” sounds begin to heal and to restore the balance in this sonic organism named ACU.

Since this piece exists only in a digital file, a paper version cannot be included.

To listen to the stereo version of ACU visit: https://soundcloud.com/edgarbarroso/acu
For more information: edgarbarroso.net
List of Enclosed Supplementary Materials

1) Recording of Echoic: performed by Gabriela Díaz
2) Video of Metric Expansion of Space: performed by Corrado Rojac
3) Recording of Kuanasi Uato: performed by Argento Ensemble
4) Video of Nadir: performed by Séverine Ballon
5) Video of Noemata: performed by Nikel Ensemble
6) Binary Opposition video
7) Video of Engrama: performed by the Diotima Quartet
8) Video of Bisbiglio Qualcosa nel mio Orecchio: performed by L’Arsenale Ensemble
9) Video of Sketches of Briefness: performed by the International Contemporary Ensemble
10) Video of Lunfarda: performed by the Talea Ensemble
11) Audio stereo version of ACU