Constructo 2.0

For one single-reed instrument

Eduardo Partida

15″

Junio 2017

General indications

The piece consists of two parts: The electroacoustic (fixed media) and one live performer. The piece can be performed either with a Clarinet (in any transposition) or with a Saxophone (in any transposition). The piece can be read as a transposed score in any case. It doesn't matter the transposition of the instrument. The piece also requires a computer with Max installed and, at least, a pair of speakers. The max patch does not make any process to the signal of the live instrument, that's why this piece can be played without the instrument being amplified, but if the physical space requires it, it can be amplified with almost no effects added to the signal (a little reverb should be ok). It is important to make sure that the louder part of the electroacoustic (the last 5 minutes) should be in the same volume as the louder dynamics marked for the instrument (fff). The piece also requieres a MIDI pedal recognizable by the Max patch. This must me played by the performer following the indications in the score. The performer must be able to play with circular breathing.

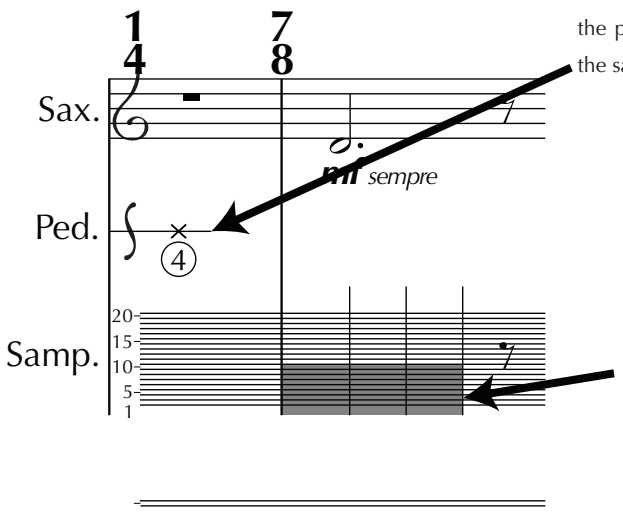
The electroacoustics

The electroacoustic is constructed from 20 samples of popular music and common sounds. The electroacoustic part of the piece consist only of the organization of this smaples. In the course of the piece the samples are looped, mixed in different ways and combined. All this changes are previously defined by the composer in a fixed structure.
The 20 samples must be chosen by the performer and must follow this criteria: The samples must by easily recognisable by the audience. This means that the selection of samples are going to be completely different if the piece is played in Mexico City or if it is played in Berlin. Also, the selection is going to be completely different if the piece is played in 2017 or if it is played in 2027. The sounds and samples must adapt to the audience. Popular songs, tv ads or any other very popular music/sounds are expected.
The ambiguity of this criteria is huge. Thats why the patch tries to deal with any possible combination of samples without affecting the discourse of the piece.

The Max patch

The 20 selected songs/samples must be in mp3 format. The quality of the audio is not very important, that's why it is possible to download all the samples from youtube or some similar website.
The mp3 files must be placed in the folder */audios* that in inside the main folder (*Constructo 2.0 Patch*). The Max patch will perform all the required transformations to the mp3 files, so that the electroacoustic part of the piece is constructed correctly.

The notation

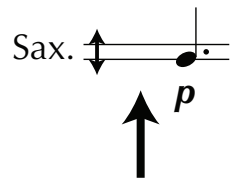


Pedal

The x indicate when the performer should press the pedal. The number inside the circle must be the same that the number in the Max patch.

Samples

Each space represents one sample. In this example, the score indicates that 10 samples are going to be played simultaneously.
The lines indicate the rhythm in wich the samples are going to sound, as well as the silences.



Breathing

This staff represents breathing sound inside the instrument. If necessary, the mouthpiece can be removed. It is important that no notes are sounded here. Only the breathing must be audible.
The superior line indicated inhalation and the inferior line indicates exhalation.
It is important to follow the marked dynamics as accurately as possible.

From pedal 8

General indications

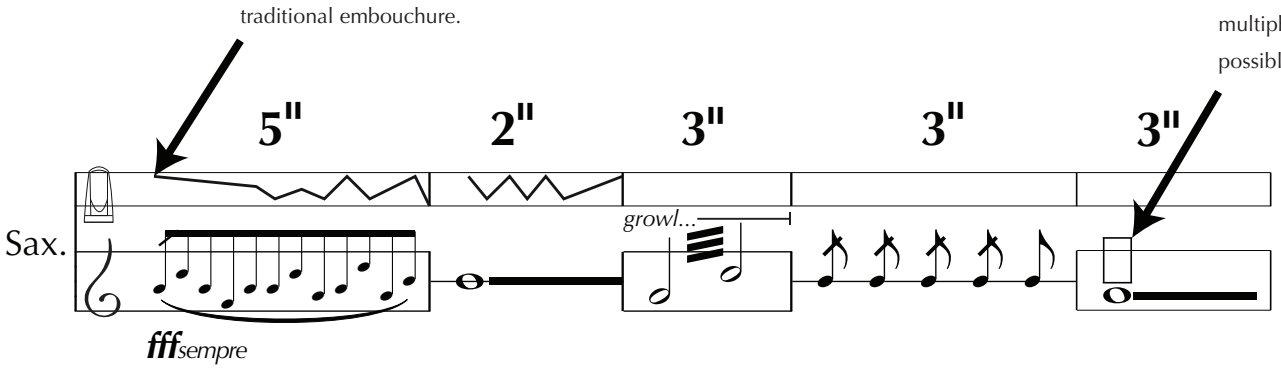
From pedal **8** till the end of the piece, the score uses a more or less free notation system in which the pitches are not specified and where rhythm and durations are only approximate. Each bar represents one gesture wich must last the numer of seconds indicated above the bar. The bars in wich the notes are written under one line indicate that the gesture must be played with one random note repeated. The bars in wich the notes are written under a space indicate that the gesture must be played with various notes chosen randomly by the performer. All this section must be played as loud as possible.

Teeth on reed

This line represents the approximate place where the teeth must be placed in the reed. The bars that don't have this indication must be played with traditional embouchure.

Random multiphonic

This box indicated that one multiphonic must be played. This must be chosen by the performer, if preferably that the chosen multiphonic is as loud and as dissonant as possible



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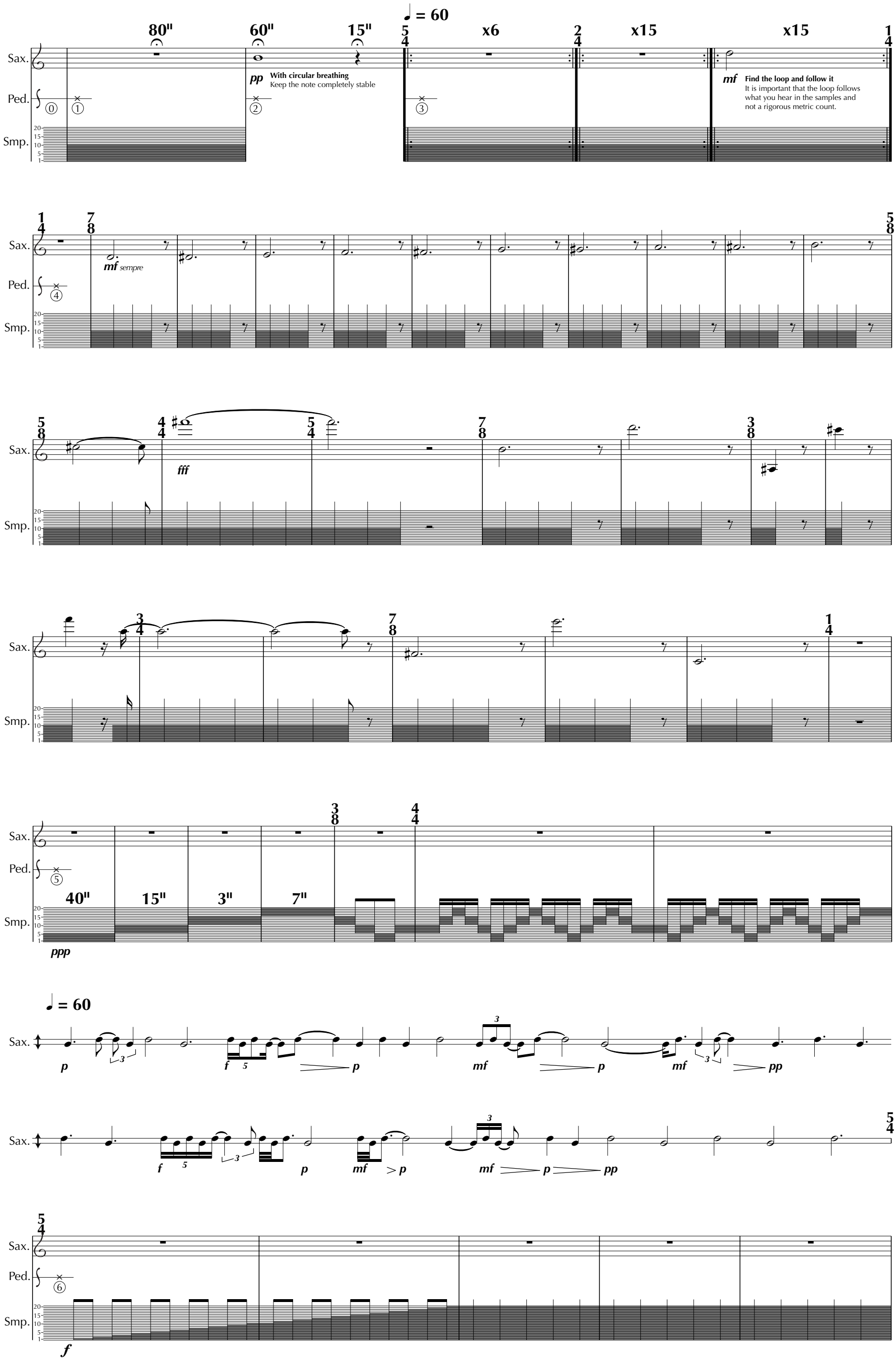

60" 3" 50" 10" 8" 15" 8"

Sax. *fff* *pp* *fff*

Ped. ⑦

2'

Sax. ⑧

This continues till the end of the piece

fff sempre

5" 2" 3" 3" " 2 3" 5" 1" 6" 1" 3"

Sax. *growl...* *growl...* *growl...* *tr*

fff sempre

2" 4" 5" 3" 4" 1" 1" 1" 3" 3" 2"

Sax. *growl...* *growl...* *tr*

3" 4" 3" 2" 5" 3" 4" 4" 5" 2" 3" 2"

Sax. *growl...* *tr* *growl...* *growl...* *growl...* *tr*

2" 3" 1" 4" 3" 2" 5" 1" 2" 3" 3"

Sax. *growl...* *growl...*

3" 2" 4" 5" 3" 4" 2" 1" 1" 3" 3"

Sax. *tr* *growl...* *growl...*

1" 4" 1" 2" 1" 4" 2" 3" 2" 2" 2" 1"

Sax. *growl...* *growl...* *tr* *tr*

3" 4" 5" 2" 3" 2" 3" 6"

Sax. *growl...* *tr* *growl...*

Ped. ⑨

Smp. 20 15 10 5 1