

EUFÓTICA

for six musicians

Miguelángel Clerc 2010 (revised 2014)

Eufónica Indications

Percussion 1

<p>Right = close to the right leg</p> <p>Center = middle of the wire This stave indicates the position of the bow on the wire.</p> <p>High This stave indicates pitch.</p> <p>Low The tension of the wire is changed with the fingers of the left hand.</p>	<p>almost by the leg</p> <p>center</p>	<p>Squared head note: pull "box-instrument"</p>	<p>Regular headnote: play on the wire-instrument. (at the end of the piece on crotales).</p>	<p>Low frequency (low tension) + playing on the center of the wire: will make the bow jump on the string producing irregular beats. Allow this to happen even if it is not graphically implied on the score.</p> <p>Harmonic headnote: high frequency (high tension) + playing on the right of the wire. This will produce high frequencies (similar to the harmonics that result when playing sul ponticello).</p>
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Wire-instrument (instr. A)



Box-instrument (instr. B) : tie a string to pull the box.

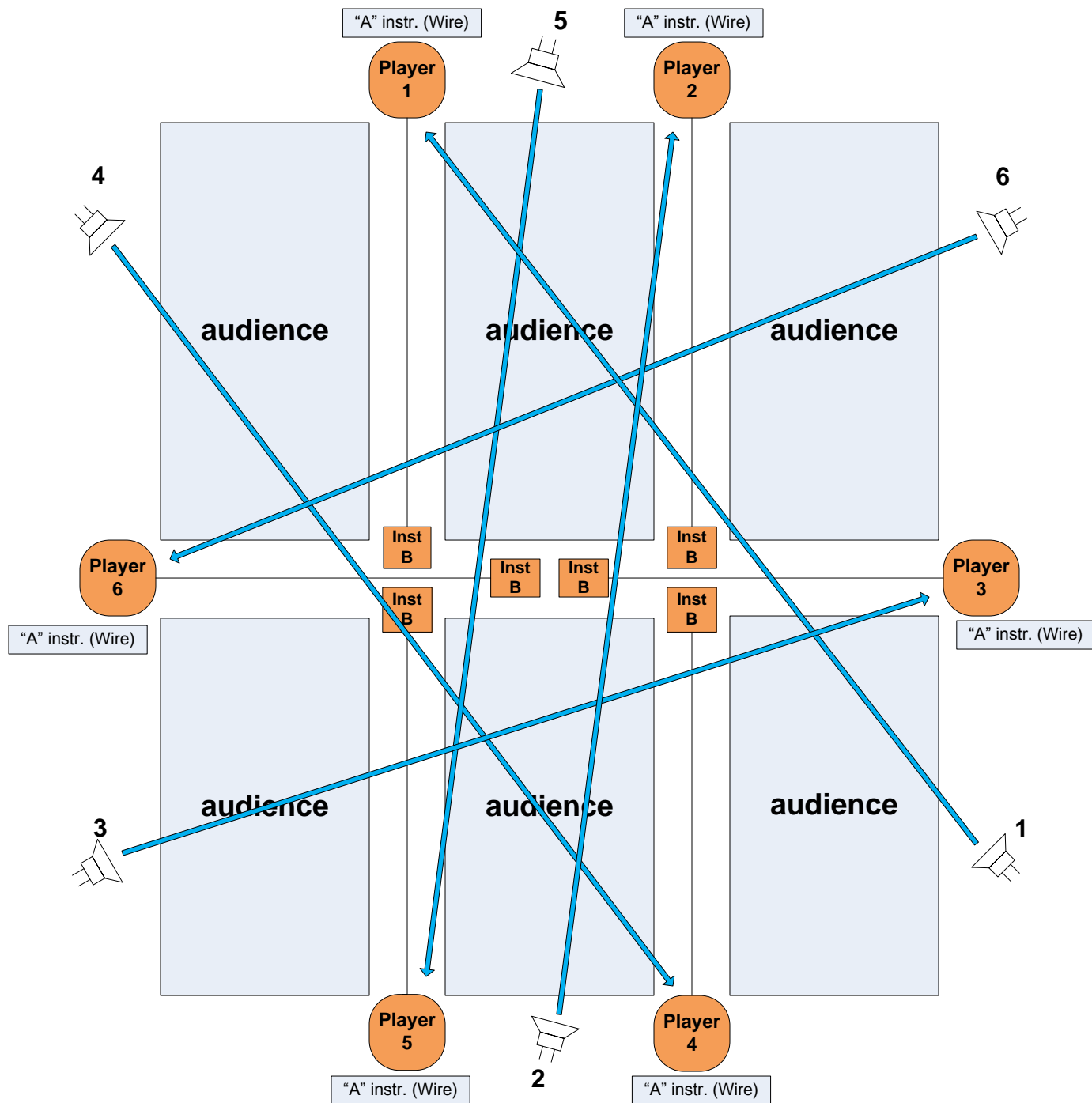


Box-instrument (inverted) : metallic candle holders glued to a carton board



Crotales: A (low 8ve), A (high 8ve), A# (low 8ve), A# (high 8ve), C (high 8ve middle), C (high 8ve top).

Spatial setup



- 1.-Each player will have an "A" instrument (wire): The wire should be amplified with a condenser microphone placed very close to the wire on the left side. The microphone stand shouldn't interrupt the bowing.
- 2.-The amplification should be distributed as shown in the graphic above. The number beside the speaker indicates the player that must sound through it. The arrow indicates the direction and position of the speaker. The speaker will always point towards the player that is producing the sound for it.
- 3.-The "B" instrument should be dragged along the hallways so that space should be left open.
- 4.- Tape: the recorded tape is stereo. **Right channel:** should be amplified in speakers 1, 3 and 5. **Left channel:** should be amplified in speakers 2, 4 and 6. The tape may be triggered by percussionist number 2, the conductor or a technician.

- 1.-Cada Percusionista tendra un instrumento "A" (alambre): el alambre se debe amplificar con un microfono de condensador situado muy cerca del alambre, del lado izquierdo. EL microfono y su atril no deben interrumpir el movimiento del arco.
- 2.-La amplificacion tiene que ser distribuida como en el grafico superior. El numero al lado del parlante indica que percusionista debe sonar en aquel 3.- parlante. La flecha indica la direccion y posicion del parlante. El parlante siempre va a apuntar al percusionista que produce el sonido de este.
- 3.-El instrumento "B" debe ser arrastrado a traves del pasillo asi que ese espacio debe mantenerse abierto.
- 4.-Tape: la pieza tiene un fragmento pre-grabado en stereo. **Canal derecho:** amplificado en parlantes 1,3 y 5. **Canal izquierdo:** amplificado en canales 2, 4 y 6. La grabacion debe ser activada por el percusionista numero 2.

Eufónica

Miguelángel Clerc P. 2010 (revised 2014)

A

90 secs. ♩ = 60

Percussion 1
Right
Center
High*
Low
pp *mp* *sfz* *mf*

Percussion 2
Right
Center
High*
Low
pp *f pos* *pp* *sfz* *mf*

Percussion 3
Right
Center
High*
Low
pp *sfz p* *pp* *f pos* *pp* *f* *mf*

Percussion 4
Right
Center
High*
Low
pp *mp* *pp* *sfz* *mf*

Percussion 5
Right
Center
High*
Low
pp *f pos* *pp* *sfz p* *mf*

Percussion 6
Right
Center
High*
Low
pp *sfz* *mp* *fff* *sfz* *mf*

* Play the 1st bar as the audience come in.

After the audience is "relatively" silent keep on playing for one minute before starting the 2nd bar.

11

Perc.1
5/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
ff *p pos* *fff* *p pos* *fff* *fff* *fff* *sfz* *sfz* *fff* *pp*

Perc.2
5/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
p pos *p* *p pos* *fff* *p pos* *fff* *p pos* *f* *pp*

Perc.3
5/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
sfz *f* *mf* *p pos* *sfz* *sfz* *fff* *p pos* *p pos*

Perc.4
5/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
ff *p pos* *fff* *p pos* *fff* *pp* *fff* *sfz* *sfz* *pp*

Perc.5
5/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
ff *p pos* *fff* *p pos* *mf* *p pos*

Perc.6
5/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4
f *p pos* *mf* *p pos*

circular bowing

B

20

The image shows a musical score for six percussion parts, labeled Perc.1 through Perc.6. Each part consists of two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staves feature a melodic line with a wavy, oscillating contour, marked with a circle and the text "circular bowing". The bottom staves feature a rhythmic accompaniment of dotted half notes, marked with "p pos". Dynamic markings include "p pos" at the beginning of each part, and "mf" with hairpins indicating crescendos and decrescendos. Perc.1 and Perc.4 have "mf" markings at the end of the first and second measures respectively. Perc.2 and Perc.5 have "mf" markings at the end of the second measure. Perc.3 and Perc.6 do not have explicit dynamic markings in this section. The score is set in a 4/4 time signature.

29 **accel.** $\text{♩} = 120$ 25 secs. $\frac{3}{4}$

Perc.1 $\frac{3}{4}$
change bow direction irregularly $\frac{3}{4}$
 $\langle mf \rangle p pos$ $\langle mp \rangle p pos$ $\langle mf \rangle p pos$ $\langle f \rangle p pos$ fff

Perc.2 $\frac{3}{4}$
change bow direction irregularly $\frac{3}{4}$
 $\langle mf \rangle p pos$ $\langle mp \rangle p pos$ $\langle mf \rangle p pos$ $\langle f \rangle p pos$ $\langle ff \rangle$ fff

Perc.3 $\frac{3}{4}$
change bow direction irregularly $\frac{3}{4}$
 $\langle mf \rangle p pos$ $\langle mf \rangle p pos$ $\langle f \rangle p pos$ $\langle ff \rangle$ fff

Perc.4 $\frac{3}{4}$
change bow direction irregularly $\frac{3}{4}$
 $\langle mf \rangle p pos$ $\langle mf \rangle p pos$ $\langle mf \rangle p pos$ fff

Perc.5 $\frac{3}{4}$
change bow direction irregularly $\frac{3}{4}$
 $\langle mf \rangle p pos$ $\langle mf \rangle p pos$ $\langle mf \rangle$ fff

Perc.6 $\frac{3}{4}$
change bow direction irregularly $\frac{3}{4}$
 $\langle mf \rangle p pos$ $\langle mf \rangle p pos$ $\langle mf \rangle p pos$ $\langle mf \rangle$ fff

C

♩ = 60

38

Musical score for Percussion 1 through Percussion 6, measures 38-43. The score is in 3/4 time and includes dynamic markings such as *sfz* and *p*.

Perc. 1: Measures 38-43. Features a melodic line with accents and dynamic markings *sfz*. Includes a wavy line indicating a tremolo effect in measures 38 and 39.

Perc. 2: Measures 38-43. Features a melodic line with accents and dynamic markings *sfz*.

Perc. 3: Measures 38-43. Features a steady rhythmic pattern of eighth notes.

Perc. 4: Measures 38-43. Features a steady rhythmic pattern of eighth notes.

Perc. 5: Measures 38-43. Features a melodic line with accents and dynamic markings *sfz*, *p*, and *sfz*.

Perc. 6: Measures 38-43. Features a melodic line with accents and dynamic markings *sfz*.

44

Musical score for Percussion 1 through Percussion 6, measures 44-49. The score is written for six percussion parts, each on a grand staff (treble and bass clefs). Percussion 1 and 5 have melodic lines with dynamics *sfz* and *mf*. Percussion 2 has melodic lines with *sfz*. Percussion 3, 4, and 6 have rhythmic patterns indicated by stems and flags. Percussion 5 and 6 include the instruction "col legno tratto ricochet" at the end of the page.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

sfz *mf* *sfz* *mf*

sfz *sfz*

sfz *sfz* *sfz* *mf* *sfz* *sfz*

sfz *sfz* *sfz* *mf*

col legno tratto ricochet

col legno tratto ricochet

50

Musical score for Percussion 1 through Percussion 6, page 50. The score is written for six percussion parts, each with a grand staff (treble and bass clefs). Percussion 1, 2, and 3 are mostly silent, indicated by rests. Percussion 4, 5, and 6 have complex rhythmic and melodic lines. Percussion 4 includes dynamics *ff*, *p*, *fff*, and *p pos*. Percussion 5 includes dynamics *sfz* and the instruction *col legno tratto ricochet*. Percussion 6 includes dynamics *sfz*, *ff*, *fff*, *p*, and *p pos*, along with the instruction *ord*. The score is divided into six measures.

Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6

ff
p pos
fff
fff
ff
ord
fff
ff
p pos
ff

Gliss H
 Gliss H

63

Musical score for Percussion 1 through Percussion 6, measures 63-65. The score is written for six percussion parts, each on a grand staff (treble and bass clefs). Percussion 1 and Percussion 6 are mostly silent, indicated by rests. Percussion 2, 3, 4, and 5 have active parts with various rhythmic patterns and dynamics. Percussion 2 starts in measure 64 with a *ff* dynamic, followed by a *pp* dynamic, and then returns to *ff*. Percussion 3 has a *ff* dynamic in measure 63, followed by *p*, *ff*, *p*, *p*, *ff*, and *ff* in measure 65. Percussion 4 has a *ff* dynamic in measure 63, followed by *p*, *ff*, *p*, *ff*, and *ff* in measure 65. Percussion 5 has a *ff* dynamic in measure 63, followed by *ff*, *p*, *p*, *ff*, and *ff* in measure 65. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

65

Musical score for Percussion 1 through Percussion 6, measures 69-74. The score is written for six percussion parts, each with a grand staff (treble and bass clefs). Percussion 1 is mostly silent. Percussion 2 and 3 feature complex rhythmic patterns with glissandos and various dynamics. Percussion 4 has a prominent glissando in the second half. Percussion 5 has a rhythmic pattern in the first half. Percussion 6 is mostly silent.

Perc.1

Perc.2

Gliss H

ff

ff

sfz p

sfz p

Perc.3

Gliss H

pp

ff

ff

ff

sfz p

Perc.4

Gliss H

ff

ff

ff

Perc.5

ff

ff

p

p

ff

Perc.6

75

Perc.1

Bow left-right tremolo

col legno tratto ricochet

sffz p *sffz p* $\langle ff \rangle p$ *ff* *sfz*

Perc.2

Bow left-right tremolo

col legno tratto ricochet

ff *sffz p* *sfz* *pp*

Perc.3

Bow left-right tremolo

sffz p *sffz p* *sfz p* *pp* $\langle ff \rangle p$ $\langle ff \rangle p$

Perc.4

Perc.5

Perc.6

Detailed description of the musical score: The score is for six percussion parts. Perc. 1 and 2 are the most active, featuring melodic lines with various dynamics and tremolos. Perc. 3 also has melodic lines with tremolos. Perc. 4, 5, and 6 are empty staves, indicating they are not playing in this section. The score includes dynamic markings such as *sffz p*, *ff*, *sfz*, *pp*, and *p*, as well as performance instructions like 'Bow left-right tremolo' and 'col legno tratto ricochet

82

Perc.1

col legno tratto
ricochet

ord short sideways
tremolo (shaky)

ord

l.v. slow pitch
oscillation

l.v.

sfz

sffz p

sffz p

fff

fff

Perc.2

col legno tratto
ricochet

ord short sideways
tremolo (shaky)

l.v. slow pitch
oscillation

l.v. pizz

l.v. pizz

sfz

sffz p

sffz p

fff

sffz ff

ff

Perc.3

Perc.4

Perc.5

short sideways
tremolo (shaky)

l.v. slow pitch
oscillation

sffz p

p

sffz p

ff

Perc.6

short sideways
tremolo (shaky)

l.v. slow pitch
oscillation

l.v.

p

sfz

p

sfz p

ff

fff

88

Musical score for Percussion 1 through Percussion 6, measures 88-92. The score is written for six percussion parts, each with a grand staff (treble and bass clefs). Percussion 1 and 4 are mostly silent. Percussion 2 and 3 play complex rhythmic patterns with finger tapping and quintuplets. Percussion 5 plays a sequence of notes with dynamic markings and left-hand pizzicato. Percussion 6 has a tremolo in the first measure and a quintuplet in the final measure.

Perc.1

Perc.2

- l.v. pizz
- ff
- finger tapping
- ff
- ff
- ff
- ff
- ff
- ff

Perc.3

- finger tapping
- ff

Perc.4

Perc.5

- l.v. pizz
- sfz
- f
- f
- ff
- ff

Perc.6

- finger tapping

The score consists of six staves, each with a grand staff (treble and bass clefs). Perc. 1: Features glissandos (Gliss H) and wood block playing (col legno battuto) with dynamics *p*, *sfz*, and *sfzp*. Perc. 2: Features wood block playing (col legno battuto) and glissandos (Gliss H) with dynamics *p* and *sfz*. Perc. 3: Features wood block playing (col legno battuto) with dynamics *ff* and *sfz*, and an *ord* (order) marking. Perc. 4: Features finger tapping and wood block playing (col legno battuto) with dynamics *ff*. Perc. 5: Features finger tapping and wood block playing (col legno battuto) with dynamics *ff*, *p*, and *sfz*. Perc. 6: Features wood block playing (col legno battuto) and glissandos (Gliss H) with dynamics *mp* and *sfz*.

99

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

Perc.6

Bow slow sideways

ord

p *ff* *p*

Bow slow sideways

col legno ord
battuto Gliss H

sfz *ff* *p*

Bow slow sideways

Gliss H

col legno
battuto

Gliss H ord

p *sfz* *mp* *ff* *p*

Bow slow sideways

Gliss H

col legno
battuto

Gliss H

p *sffz* *p* *sffz* *p* *p*

Bow slow sideways

Gliss H

col legno
battuto

Gliss H

p *sffz* *p*

ord

p *ff* *p*

Bow slow sideways

col legno
battuto

Gliss H

sfz *p* *p* *ff* *p* *p*

105

Musical score for Percussion 1 through Percussion 6, measures 105-110. The score is written for six percussion parts, each with a grand staff (treble and bass clefs). The notation includes various rhythmic patterns, dynamics, and articulations.

Perc.1: Measures 105-110. Dynamics: *p*, *ff*, *p*. Articulation: *ord*.

Perc.2: Measures 105-110. Dynamics: *p*, *ff*, *p*. Articulation: *ord*.

Perc.3: Measures 105-110. Dynamics: *p*, *ff*, *p*, *mf*, *sffz*, *mf*. Articulation: *ord*.

Perc.4: Measures 105-110. Dynamics: *ff*, *p*, *p*, *ff*, *p*. Articulation: *ord*.

Perc.5: Measures 105-110. Dynamics: *p*, *ff*, *p*. Articulation: *ord*.

Perc.6: Measures 105-110. Dynamics: *ff*, *p*, *mf*. Articulation: *ord*.

D

Conductor: starts tape

Bow crotale:
A₂ (low 8ve)

Conductor: starts tape

Conductor: starts tape

Conductor: starts tape

Conductor: starts tape

Conductor: starts tape

112

The score consists of six staves, each with a grand staff (treble and bass clefs). Percussion 1 (Perc.1) features a melodic line with dynamics *mf*, *ff*, and *mf*, and a conductor cue 'Conductor: starts tape' at the end. Percussion 2 (Perc.2) has dynamics *mf*, *ff*, and *mf*. Percussion 3 (Perc.3) has a dynamic of *mf*. Percussion 4 (Perc.4) has dynamics *mf* and *sffz mf*. Percussion 5 (Perc.5) has dynamics *mf* and *sffz mf*. Percussion 6 (Perc.6) has dynamics *sffz mf*, *mf*, and *sffz mf*. The word 'ord' is written above several notes in Perc.1, Perc.2, Perc.4, and Perc.6. Rehearsal marks are present at the beginning of each staff. A bow crotale part is indicated for Perc.1 with the instruction 'Bow crotale: A₂ (low 8ve)'.

118

Perc.1

f possibile

Perc.2

mf *ff* *f possibile*

Bow crotale:
c₄ (high 8ve top)

Perc.3

sffz mf *f possibile*

Bow crotale:
A₄ (high 8ve)

Perc.4

mf *sffz mf*

Bow crotale:
A₄ (high 8ve)

Perc.5

mf *ff mf* *f possibile*

Bow crotale:
c₄ (high 8ve middle)

Perc.6

Bow crotale:
A₄ (low 8ve)

f possibile

126

The image displays a musical score for six percussion parts, labeled Perc.1 through Perc.6, spanning measures 126 to 134. Each part is written on a grand staff consisting of two staves. The top staff of each grand staff contains a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff of each grand staff contains the rhythmic notation. Perc.1 and Perc.2 have a series of eighth notes with beams, starting in measure 126 and ending in measure 133, with a final eighth rest in measure 134. Perc.3, Perc.4, Perc.5, and Perc.6 have a series of eighth notes with beams, starting in measure 126 and ending in measure 134. Perc.1 and Perc.2 also have a final eighth rest in measure 134.

keep pulling until end
(individual ending / do not
try to synchronize ending
with the group)

135

The score consists of six staves, each representing a different percussion part (Perc.1 to Perc.6). Each staff is divided into three sections:

- Section 1 (Measures 1-5):** Contains rhythmic notation. Perc.1 and Perc.2 have simple pulses. Perc.3, Perc.4, and Perc.5 have pulses with curved lines above them, possibly indicating a specific technique or sound effect. Perc.6 has a pulse with a curved line above it.
- Section 2 (Measures 6-7):** Labeled "2' tape continues". Each staff has a small square icon with a dot inside, representing a tape continuation point.
- Section 3 (Measures 8-9):** Labeled "1' tape fades out". A bracket spans across these two measures, with the instruction "pull box as slow as possible" written above it.
- Section 4 (Measures 10-11):** Labeled "2' - 3' after tape ends". A bracket spans across these two measures, with the instruction "keep pulling until end" written above it.

Additional instructions are placed above the staves:

- Between Section 2 and Section 3: "pull box as slow as possible"
- Between Section 3 and Section 4: "keep pulling until end"