

Germán Toro Pérez

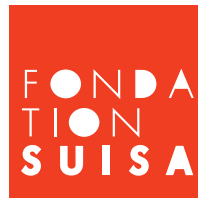
Onda

(soyuz/Licht)
für Ensemble (2021)

Commissioned by soyuz21
with the friendly support of

 ernst von siemens
musikstiftung

and



Premiere on Internet, April 20, 2021

Recorded by soyuz21 at Ackermannhof, Basel, on March 24, 2021

Sascha Armbruster, saxophone

Jean Étienne Sotty, accordion

Mats Scheidegger, electric guitar

Philipp Meier, keyboard

Julien Mégroz, percussion

Esther Saladin, violoncello

Nicolas Buzzi, sound engineer

Germán Toro Pérez, musical supervision

Georg Lendorff, video projection and light



Duration: 19 min

Digital edition: Angel Hernández Lovera

Editing: Josef S. Durek

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Saxophone

bisb.	bisbigliando
smorz.	smorzato
p.v.	poco vibrato
s.v.	senza vibrato
	vibrato diminuendo: transition from molto to non-vibrato
	fundamental
7°	7th. harmonic
Z	teeth on reed

The multiphonics refer to following publication: Weiss, M. , Netti, G. (2010) *The techniques of the Saxophone Playing*. Kassel: Bärenreiter.

Accordion

4'	4' register, normal tuning
8'qT	8' register, sounds a ¼-tone higher, (sounds as written)
16'qT	16' register, sounds a ¼-tone higher, (sounds as written)
8' + 8'qT	8' register, normal tuning plus 8'qT register, sounds a ¼-tone higher; only the normal register 8' is written.
8' + 4'	8' register, normal tuning plus 4' register, normal tuning; only the 8' register is written.
vibr.	vibrato
s.v.	senza vibrato
■	air noise

Percussion



bow



wooden mallet (drumstick)



rub with the tip of the drumstick



wooden mallet (approx. 2 cm diameter) covered with leather



hard mallet



soft mallet



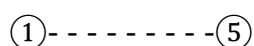
metal mallet



brush

l.v.

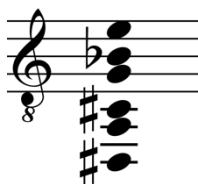
lasciare vibrare



e.g. timber transition from dark (center) to bright (edge)

Electric guitar


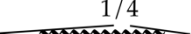
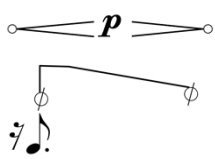
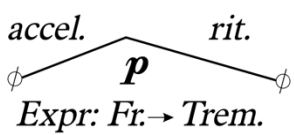
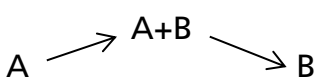
Tuning:



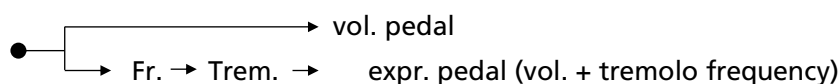
It sounds one octave lower.

Effects:

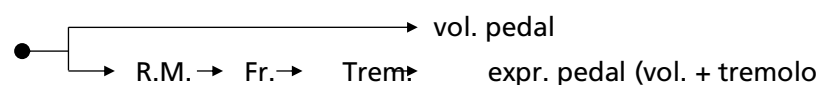
E.Bow	e-bow
Fr.	freeze
Trem.	tremolo: low frequency amplitude modulation
Chorus	to be used gently
Wawa	can oscillate automatically
R.M.	ring modulator
Dist.	distortion

▼		plectrum
B.N.		bottle neck
W.B.		whammy bar
W.B.	$\pm 1/8$ 	trill with whammy bar, 1/8-tone approx.
W.B.	$1/4$ 	trill with whammy bar, up to a 1/4-tone and back
S.T.		sul tasto
S.P.		sul ponticello
L.V.		lascia vibrare
Vol. pedal		volume pedal (1)
		e.g. volume pedal: fade-in after attack (no sound) and fade-out. e.g. rhythmic action with the volume pedal
Expr. pedal		expression pedal (2)
	 <i>Expr: Fr. → Trem.</i>	The expression pedal controls the freeze-tremolo effect chain. Die tremolo frequency is proportional to the volume: the louder the output, the faster the tremolo.
Bi-tone		If possible, a pick up should be installed at the bottom of the fretboard in order to amplify the portion of the string behind the left hand ("bi-tone" pickup).
		movements for the mix between main pickup (A) and bi-tone-pickup (B) using a pedal (3)

Part 4, effect chain:



Part 8, effect chain:



Keyboard

Setup:

keyboard (88 keys)

volume pedal (midi 0–127), connected directly to the computer

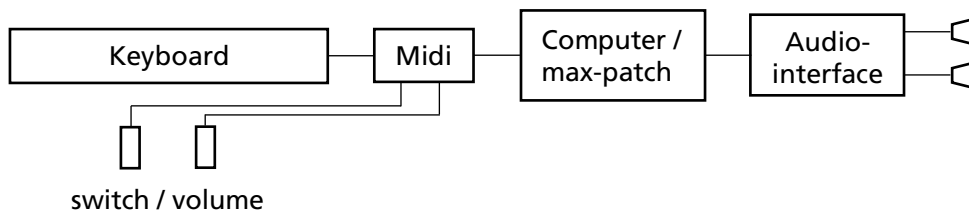
switch pedal for program change, connected directly to the computer

computer with Max (the Max-patch will be provided by the composer: toroperez@aon.at)

audio interface

two high quality, full range loudspeakers placed behind the keyboard

A subwoofer is recommended (very low synthesis frequencies).

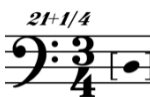


e.g.

program change (switch pedal)

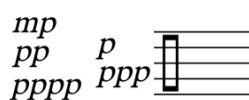


The note in parenthesis and all notes below sound one octave and a 1/4-tone higher.



similar, sound 3 octaves and a 1/4-tone higher

PGM 11



The second staff represents the volume pedal. This pedal controls the output of the synthesizer and feeds the convolution module. The convolution module is very sensitive to some frequencies and is difficult to predict. Therefore, the volume must be controlled carefully throughout.

PGM 12

Above *ppp* (second line bottom-up) the synthesizer should be heard directly (direct output). Below *ppp* and with closed pedal (midi=0) only the convolution module resonates (ca. 3 seconds).



convolution decay

Violoncello

■	arco sul ponticello
m.s.p.	molto sul ponticello
p.s.p.	poco sul ponticello
ord.	ordinario
p.s.t.	poco sul tasto
m.s.t.	molto sul tasto
salt.	saltato
+	pizz. with left hand
p.v.	poco vibrato
s.v.	senza vibrato
~	vibrato accent
l.v.	lascia vibrare
-----◇	poco a poco flageolet
Mult.	multiphonic
III (5+12+7)	e.g. multiphonic on the G-string, containing the 5 th , 7 th and 12 th harmonics. (s. www.cellomap.com)
+33¢	e.g. pitch deviations in cent

Onda

(soyuz/Licht)
für Ensemble (2021)
Auftragswerk von soyuz21

Germán Toro Pérez
(*1964)

1 ♩ = 38

Altsaxofon *smorz.* *bisb. tr.* *smorz.*
p < mp > mp < mp > < > pp < mp > mp < mfsub.

Akkordeon *p > ppp < > < >*

Schlagzeug *On* *l.v.*
< p
Ped. ***

Skordatur

E. Gitarre *Finger* ③ ④
(1) mf *p > ppp < > < > mp >*

Keyboard *1* *wave table: sine*
ppp

Violoncello *pizz.* *arco* *p.s.p. - - m.s.p.* *pizz.*
mf *< mf > pp* *mf*

5

A.Sax. *bish.* *tr* *ppp* *p* *subtone* *p.v.* *ppp* *ppp*

Akk. *ppp* *16'qT* *p mp p* *mp p*

Schlg. *p ppp* *pp mf* *Kuhglocke* *1.v.* *pp*

E.Git. VII *mp* *Art.* X *mf p*

Keyb. *ppp* *mp > p mp > p* *mp > p*

Vc. *arco ord.* *ppp* *m.s.p. - - - ord.* *mf* *tr* *< p* *< p* *< p*

2 wave table: harm1 $\text{5}^{+1/4} \leq \text{D}\sharp^1$

Detailed description of the musical score: The score is for a multi-instrument ensemble. It consists of six staves. The top staff is for Alto Saxophone (A.Sax.), the second for Accordion (Akk.), the third for Snare Drum (Schlg.), the fourth for Electric Guitar (E.Git.), the fifth for Keyboard (Keyb.), and the sixth for Violoncello (Vc.). The music is in 4/4 time, with changes to 7/8, 2/4, and 3/4. Dynamics range from *ppp* to *mf*. Performance instructions include *bish.*, *tr*, *subtone*, *p.v.*, *16'qT*, *mp*, *p*, *mf*, *pp*, *ppp*, *Art.*, *X*, *arco ord.*, *m.s.p.*, *ord.*, *tr*, and *1.v.*. There are also fingering numbers (5) and a circled '2' with a note about a wave table.

9

A.Sax.

Akk.

Schlzg.

E.Git.

Keyb.

Vc.

⊖ 8' + 8'qT

ppp < p ppp mf

pp Led. * (dunkel) (hell)

Große Trommel

④ 5 5 5 ②

mp ppp < >

B.N. W.B. ±1/8

3 wave table: harm2

p.s.p. m.s.p.

ppp mp ppp p ppp

12 [1] A/B \flat - 7

A.Sax. *p* *pp*

Akk. \ominus 16'qT \oplus 8'+8'qT \ominus 16'qT
mp *mp* *mp* *ppp* *mf* *mfpp* *mfpp* *mf*

Schlz. *pp* *pp* *mf* *pp*
 Led. \wedge \wedge \wedge \wedge \wedge * Led. \wedge \wedge

E.Git. *mp* *mp* *mp* *mf* *mp* *mp*
 W.B. +1/4 Finger

Keyb. *pp*

Vc. II m.s.t. ord. m.s.t. ord. m.s.t.
 p.v. s.v. p.v. s.v. p.v.
pp

15 [24] A/B \flat - 3

A.Sax. *pp* *p* *p*

Akk. \ominus 8'+8'qT *ppp* \ominus 8' + 4' *ppp*

Schlg. *p*

E.Git. XII *mp* *mf* B.N. (Bi-Tone) *p* *ppp*
A \rightarrow A+B

Keyb.

Vc. (5 $^\circ$) (III) ord.----- Mult. III (5+12+7) +33 ϵ *mf* con sord. *ppp*

2

subtone
p.v.

18

A.Sax. *ppp* < *mp* > *pp* *ppp* < *ppp* <

Akk. \ominus 8' qT
mp > *pp* *mp* > *pp* *mp* > *pp* *ppp* < *mf* > *ppp* <

Schlzg. *mf* *p* *pp* < *mp*
Ped. 3 Becken *p* *sim.* *

E.Git. A+B → A

4 wave table: harm3
♩: +qT, ≤ F \sharp

Keyb. *mp* > *sim.* *ppp* < *mf* >

Vc. *p* *pp* < *mp* >
senza sord. III (4+11+7+3)
III ord. +51¢ Mult.

36

A. Sax. *smorz.* *PPP* *5* *bisb. tr* *5* *PPP* *5* *bisb. tr* *5* *PP*

Akk. $\ominus 8'$ $\ominus 16' \text{ qT}$ *p*

Schlgz. **Crotales** *p* *l.v.* *5* *5* *mit Schlägel dämpfen* *l.v.* **Vib.** *ppp* *

E. Git. *l.v.*

Keyb. **6** *wave table: harm4* *p* *8...* *8...*

Vc. *ord. II* *p*

39

A.Sax. *pp* *bisb.* *tr*

Akk. *ppp* *p* *mf* *ppp*

Schlg.

E.Git. Finger *mp* *mp* B.N. *p*
 ③ ④ ①
 A → A+B

Keyb. *ppp* *p* *mf* *pp*

Vc. II ... Mult. II Flag. *pizz.* arco II ... Mult. *p* *p* *mf* *mp*

⊕ 4' 8' + 8' qT

4 ♩ = 100

fließend

[42] A/B \flat - 23

48

A.Sax. *p*

Schlg. 3 Beck. *pp* *mf* *pp* *p* *sim.* l.v.

7 fm: key preset → direct out & convolution
ord.

Keyb. *pp*



52

A.Sax.

Schlg. *pp* *mp* *pp* *mf*

Keyb.

Vc. I V II # *f*

70 5 [18] A/B \flat - 47

A.Sax. *ppp* *pp* *pp*

Akk. \ominus 16' qT *p*

Schlg. Cro. \square l.v. *mp* 3 Beck. *mf* *pp*

E.Git. Fr. on Fr. reset *p* \diamond 8 fm: key preset \rightarrow direct out & convolution

Keyb. *pp* *pp*

Vc. \mathbb{B}

Detailed description of the musical score: The score is for page 22 of a piece. It features six staves: A.Sax., Akk., Schlg., E.Git., Keyb., and Vc. The A.Sax. staff starts at measure 70 with a dynamic of *ppp* and a breath mark 'ca. b.' with an 8-measure slur. A box containing the number '5' is placed above the staff. The key signature is [18] A/B \flat - 47. The Akk. staff has a dynamic of *p* and a circled '16' qT' above it. The Schlg. staff has a 'Cro.' box, 'l.v.', and a dynamic of *mp*. It includes a '3 Beck.' section with three triplet notes, each with a circled number (3, 3, 1) above it, and dynamics of *mf* and *pp*. The E.Git. staff has 'Fr. on' and 'Fr. reset' markings, a dynamic of *p*, and a circled '8' with the text 'fm: key preset \rightarrow direct out & convolution'. The Keyb. staff has a dynamic of *pp*. The Vc. staff has a dynamic of *pp* and a double bar line with a repeat sign at the end.

74 [18]A/B \flat - 47

A.Sax. *ppp* *pp*

Akk. *mfp* *p*

Schlg. *mp* *mf* *pp*

E.Git. *mp* *mp* *p* *pp*

Keyb.

Vc. *mp* *mp* *p* *pp*

ca. 8⁸

l.v.

+ wawa
Finger
② XII
③
⑤

wawa off

m.s.p. ----- ord.

p.s.t. *1*

A A+B A

1: Vibrato-Akzent (II)

6

93

Bar. Sax. Bariton-saxofon

[102] B/F + C5

[101] B/E + C5

[16] B/F

Akk. $4' \text{ } \textcircled{\ominus} \text{ } 8'+8' \text{ } qT$

Schlz. Kuhgl. || l.v.

f

Tam-tam || $\textcircled{4}$ - - - - $\textcircled{2}$ l.v.

mf p

E. Git. RM, 280 Hz

mf mf p pp

(A+B)

Keyb. $\textcircled{9}$ fm: key preset \rightarrow convolution

Vc. p.s.p. tr

pp

7 ♩ = 40

111 subtone

Bar.Sax. *ppp*

Akk. $\ominus 16' qT$ *ppp* *pp*

Schlg. *mp ppp mp ppp mf ppp*

E.Git. mod. Freq. = 357 Hz *mp p pp ppp*
(A+B)

10 fm: keyboard → direct out & convolution

Keyb. *ppp*

Vc. m.s.p. ohne Grundton nur Rauschen ord. I *mp ppp mf pp*

8 «Dunkelheit»
senza misura

15"

(+ Schlzg.)
Brüchig 136

135

Bar. Sax. ca. 8^z *pppp* < < *pp* > < etc.

Akk.

Schlzg. 3 Beck. mit Trommelstockspitze (+ Sax.) Brüchig l.v. *pppp* < < *pp* > < etc.

E. Git. Pedal 1
RM → FR → Trem. → Pedal 2
Vol.
Trem.-Freq. (LFO)

11 wave table, mixture: harm2 → convolution

Keyb. *p mp ppp pp pppp*

Vc.

1: Der Einsatz überlappt mit dem Ausklang aus Takt 134. Keine Zäsur.

Synt. Entrance overlaps with decay of bar 134. No caesura.

2: Das Volumen-Pedal muss kontinuierlich angepasst werden.

Volume pedal must be continuously adjusted.

10

3'15"

147 148 5° 7° (+E. Git.)

Bar.Sax. *ppp* *pp*

Akk. (+E. Git.)

Schlg. 3 Beck. *ppp* *pp* l.v.

E.Git. Fr. reset Finger (-Sax) XII ⑤ ⑥ *mp*

12 wave table, mixture: harm2 → direct out & convolution

Keyb.

Vc. (+E. Git.)

11 Schwerelos

♩ = 38

153 nimmt A.Sax.

A.Sax.

Akk.

Schlg.

E.Git.

13 wave table: harm1 → direct out & convolution

Keyb.

Vc.

12

162

A.Sax.

Akk. \ominus 8' *pp sempre*

Schlg. *pp sempre* *Red.* *l.v.* *6* *3* *6* *3*

E.Git. *mp* *V* XIX XII

Keyb. *pppp sempre* 14 *gliss. on*

Vc. *senza sord.* *pizz.* *p.v.* *l.v. sempre*

13

170 subtone

A.Sax. *ppp* *p* *p* *p*

Akk.

Schlzg. *p*

E.Git. Fr. reset

15 gliss. off, wave table: harm4 → direct out & convolution
 21-14
 ♭: ≤ D

Keyb. *pppp*

Vc. arco *pppp* III p.s.t. p.v. (sehr langsam / very slow) ----- ord. *pp* *mp*