Germán Toro Pérez

Onda

(soyuz/Licht)
für Ensemble (2021)

X

Commissioned by soyuz21
with the friendly support of

ernst von siemens musikstiftung

and

FONDATION SUISA

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°	7nth. 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

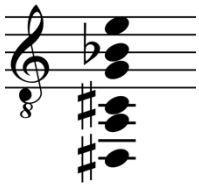
4'	4' register, normal tunning
8'qT	8' register, sounds a ¼-tone higher, (sounds as written)
16'qT	16' register, sounds a ¼-tone higher, (sounds as written)
8' + 8'qT	8' register, normal tunning plus 8'qT register, sounds a ¼-tone higher; only the normal register 8' is written.
8' + 4'	8' register, normal tunning plus 4' register, normal tunning; 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
①- - - - - - - - -⑤	e.g. timber transition from dark (center) to bright (edge)

Electric guitar

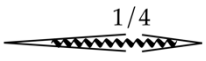
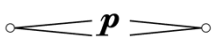
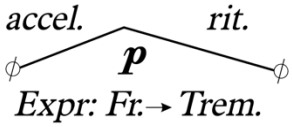
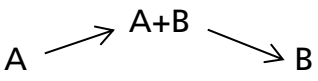
Tunning:



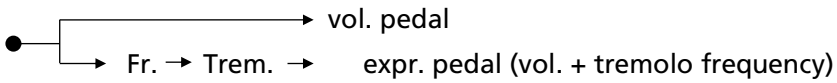
It sounds one octave lower.

Effects:

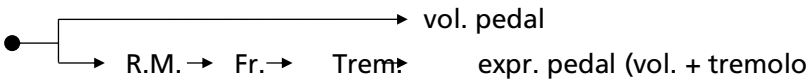
E.Bow	e-bow
Fr.	freeze
Trem.	tremolo: low frequency amplitude modulation
Chorus	to be used gently
Wawa	can oscillate automatically
R.M.	ring modulator
Dist.	distortion

▼	plectrum
B.N.	bottle neck
W.B.	whammy bar
W.B.	trill with whammy bar, 1/8-tone approx.
W.B. 	trill with whammy bar, up to a ¼-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. rythmic action with the volume pedal
Expr. pedal	expression pedal (2)
	The expression pedal controls the freeze-tremolo effect chain. Die tremolo frequency is proportional to the volume: the lauder 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

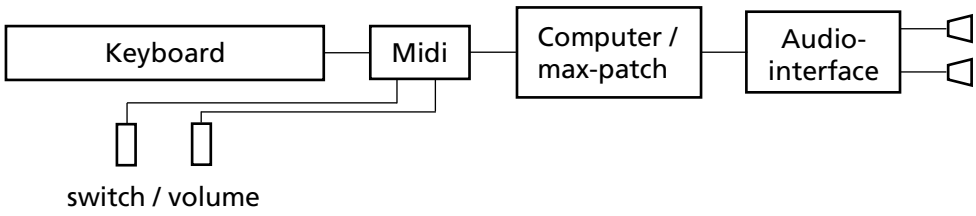
switch pedal for program change, connected directly to the computer

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

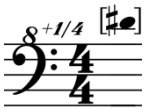
audio interface

two high quality, full range loudspeakers placed behind the keyboard

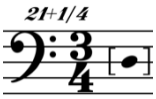
A subwoofer is recommended (very low synthesis frequencies).



e.g. program change (switch pedal)

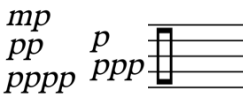


The note in parenthesis and all notes below sound one octave and a ¼-tone higher.



similar, sound 3 octaves and a ¼-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 5th, 7th and 12th harmonics. (s. www.cellomap.com)
+33¢	e.g. pitch deviations in cent

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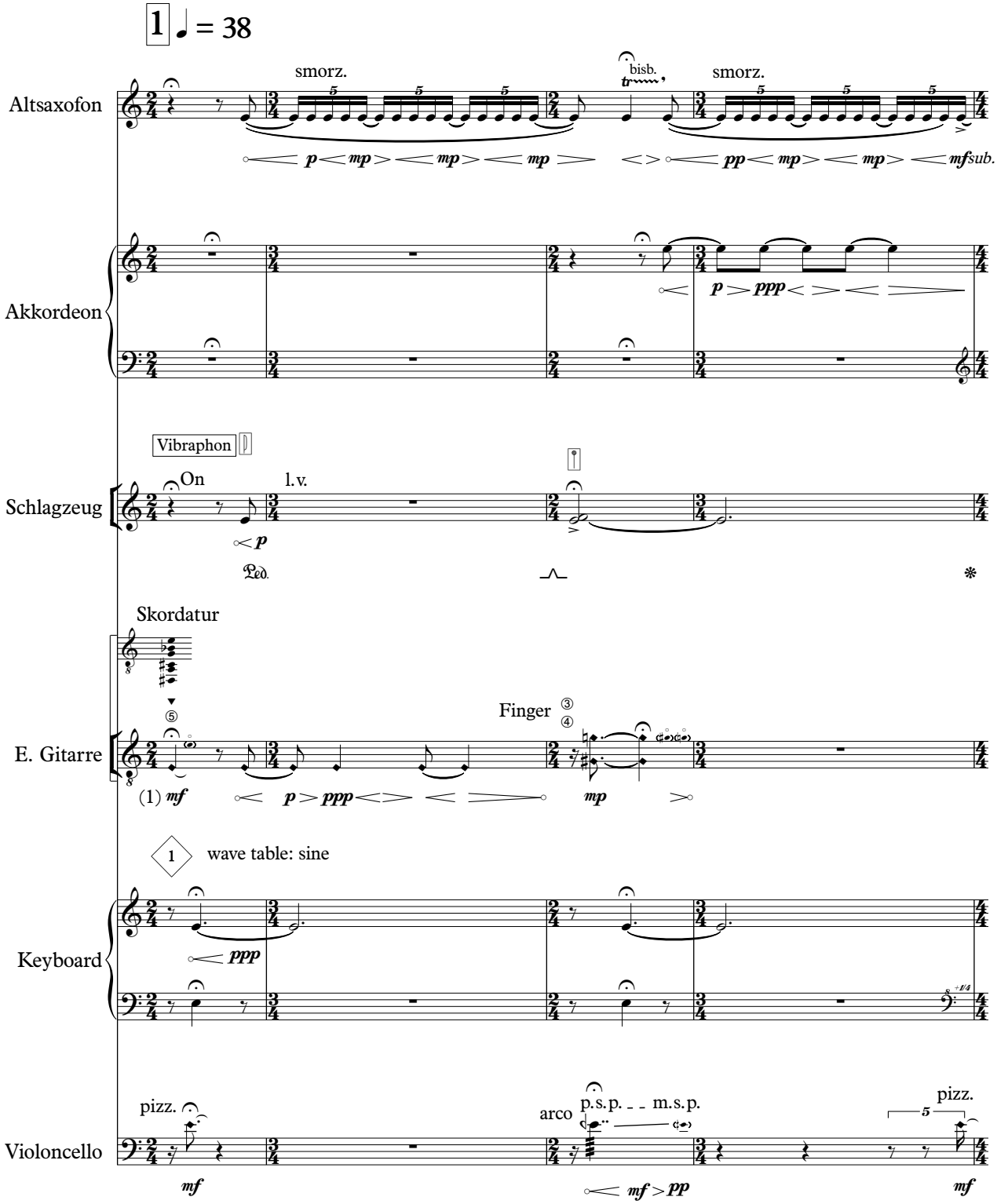
Auftragswerk von soyuz21

Germán Toro Pérez
(*1964)



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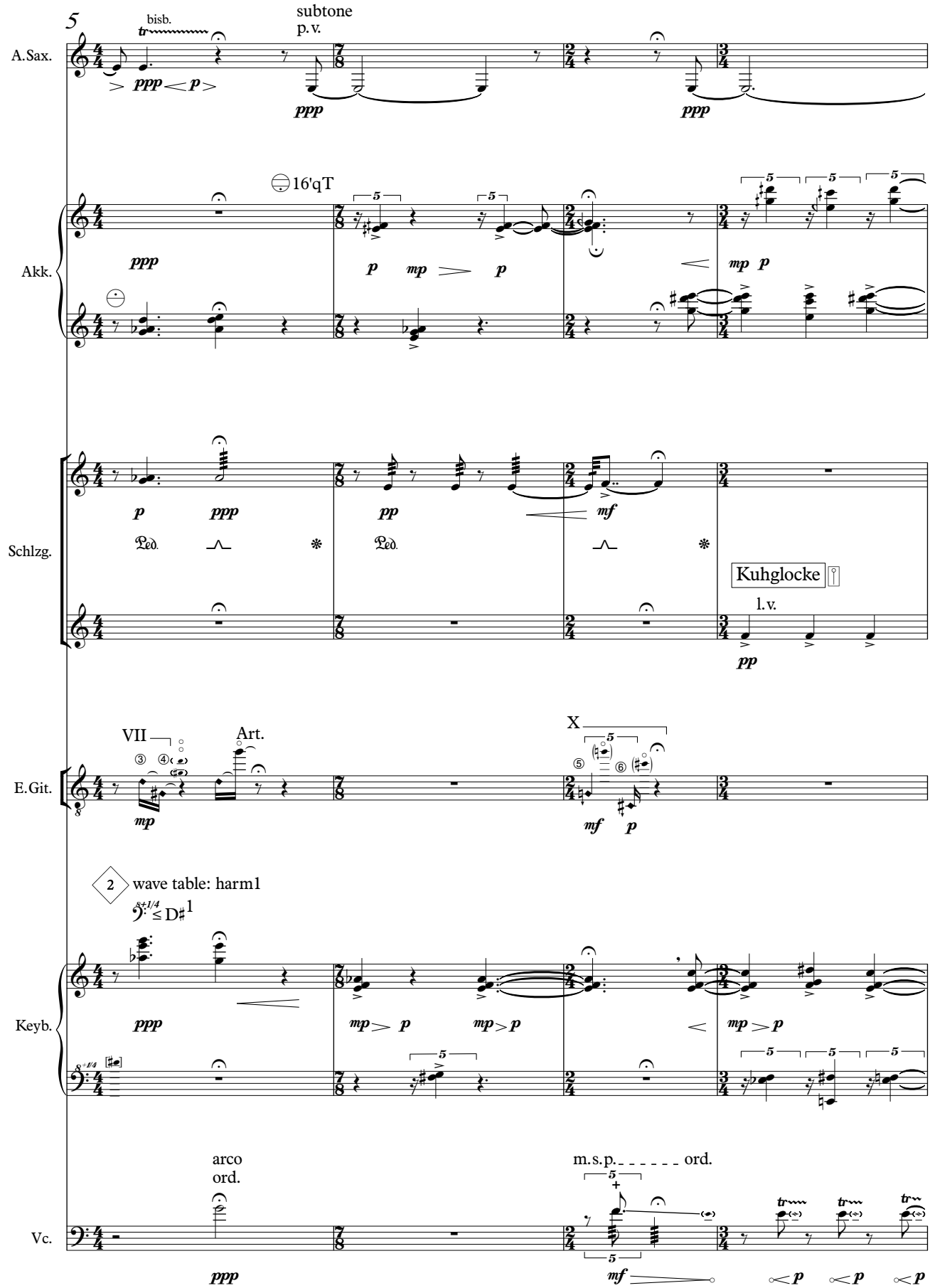
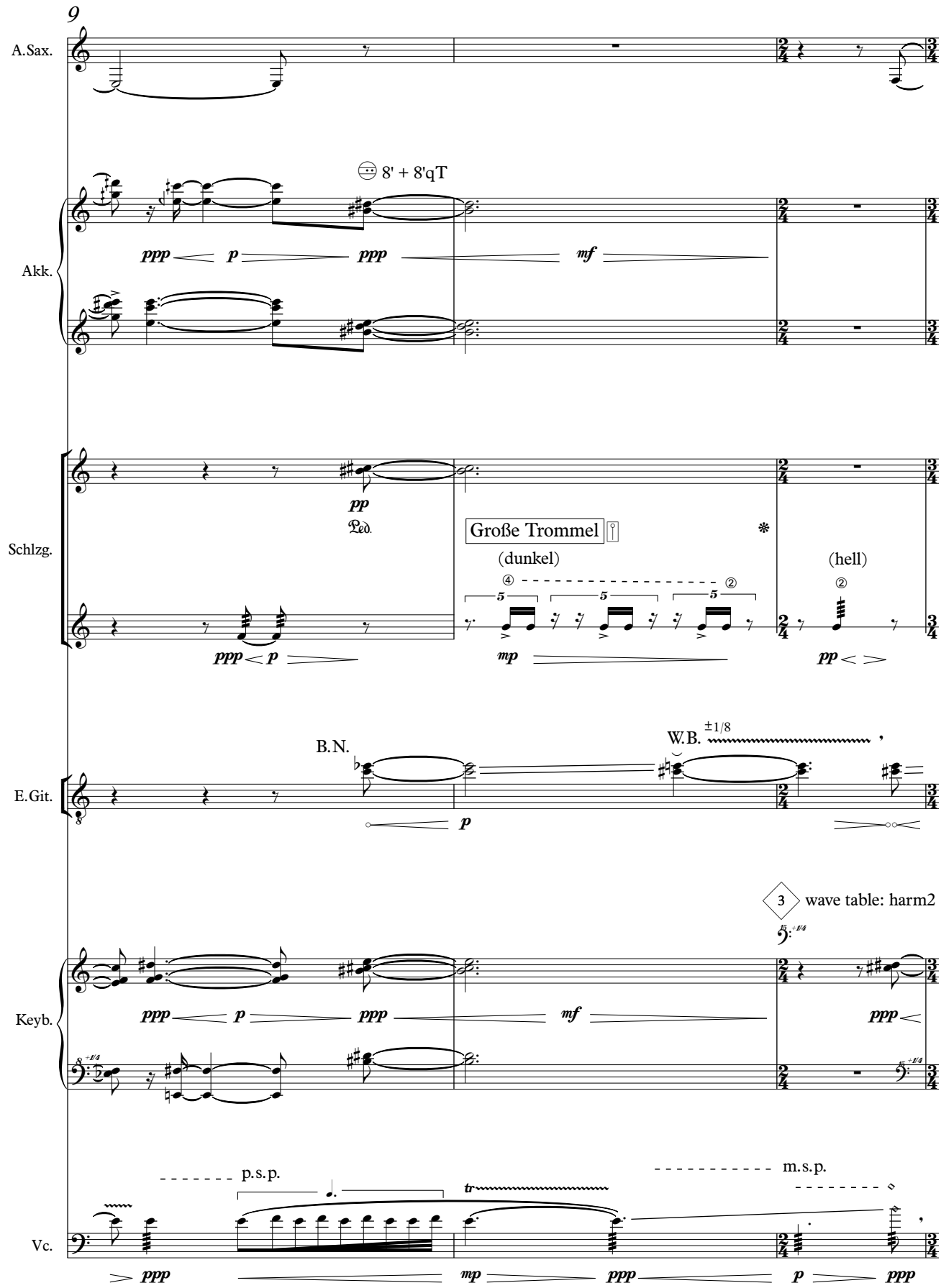
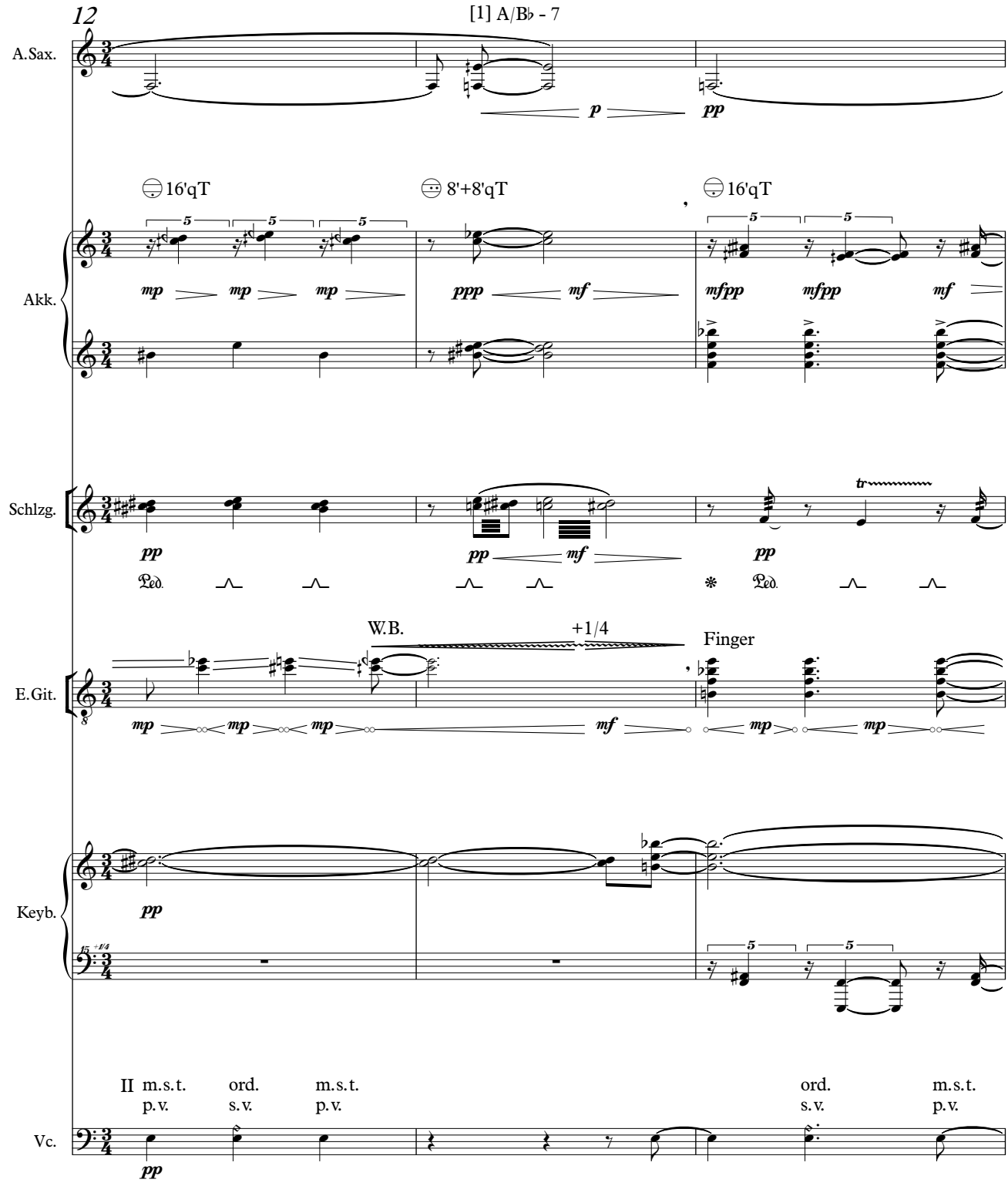
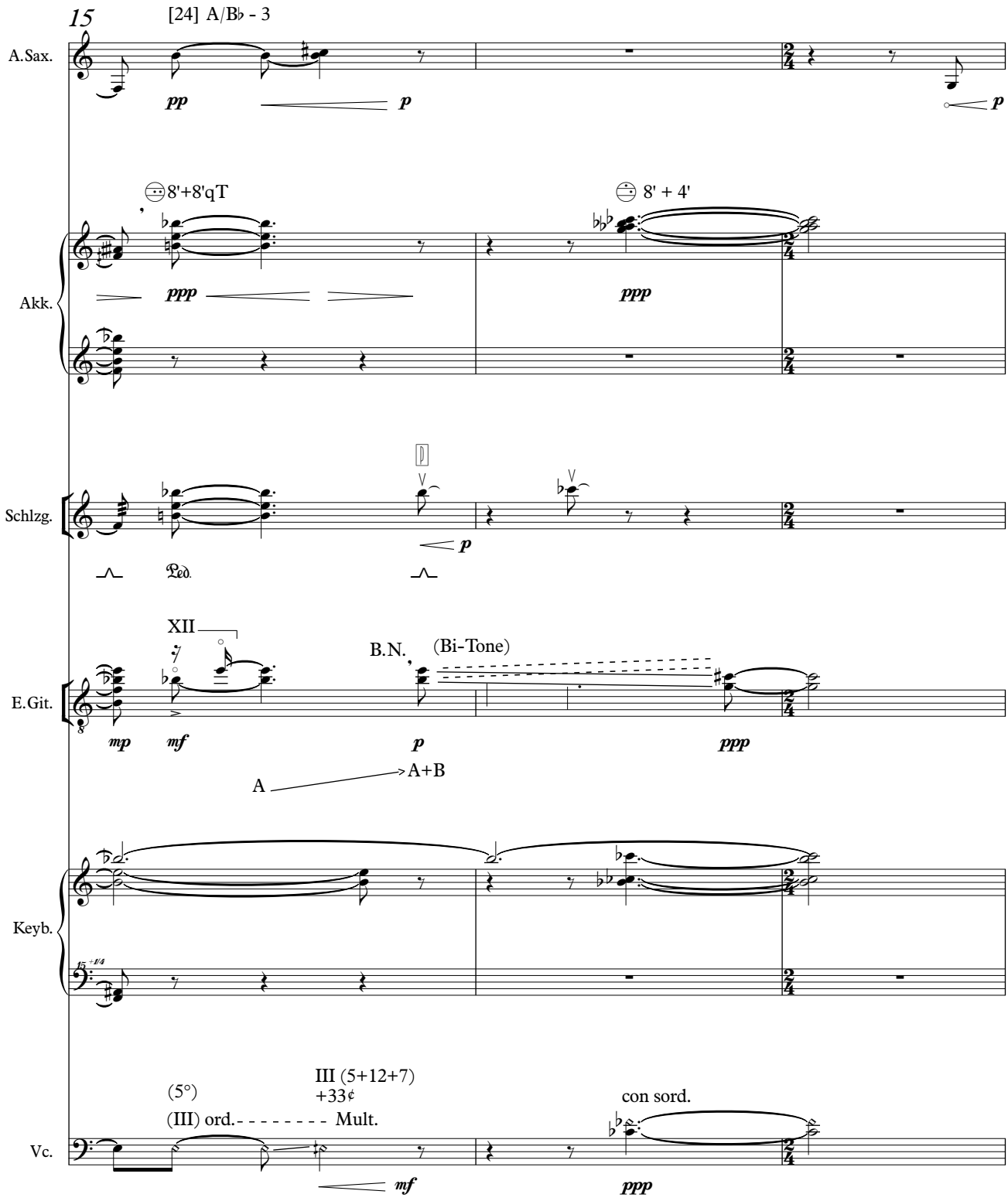
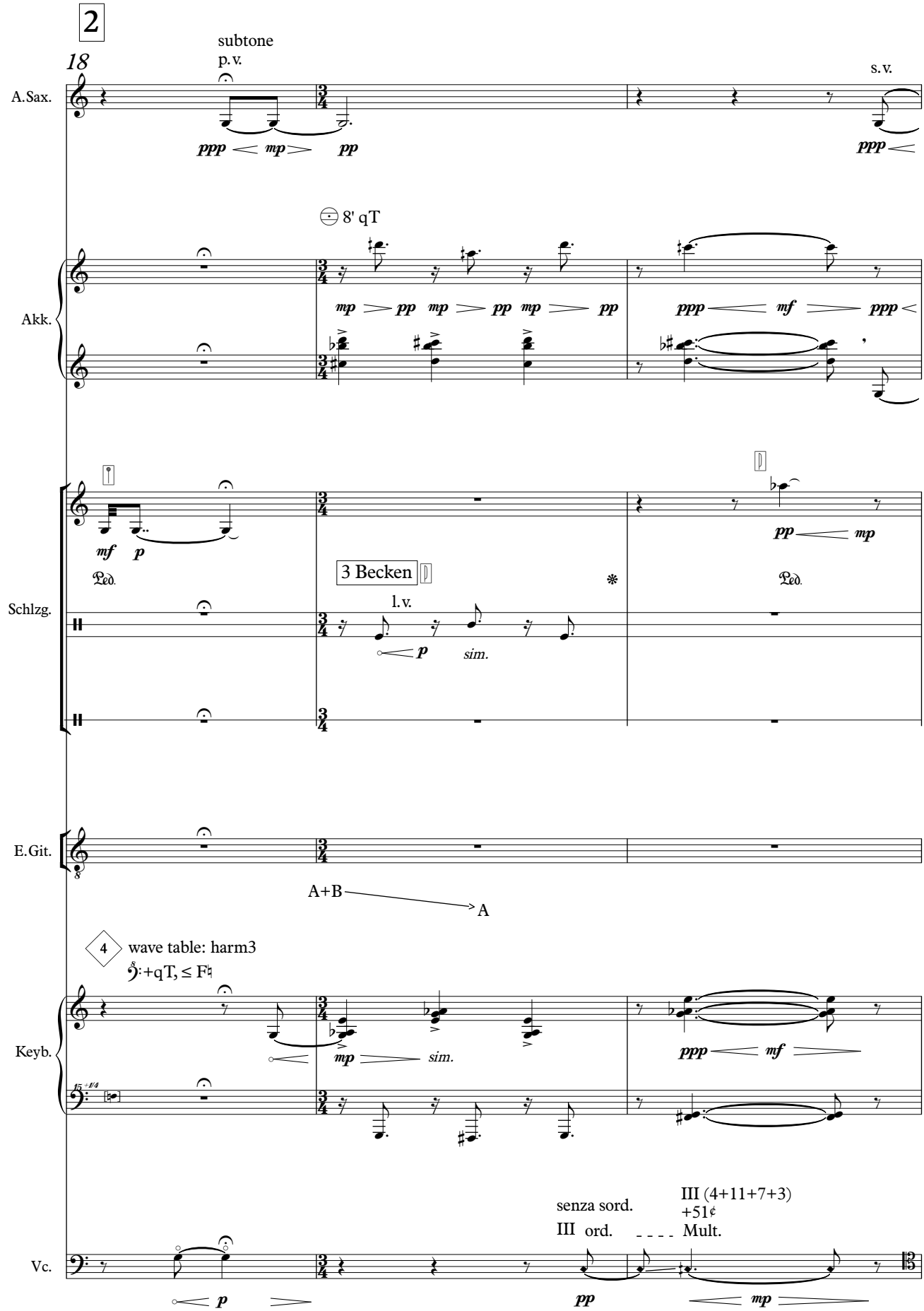
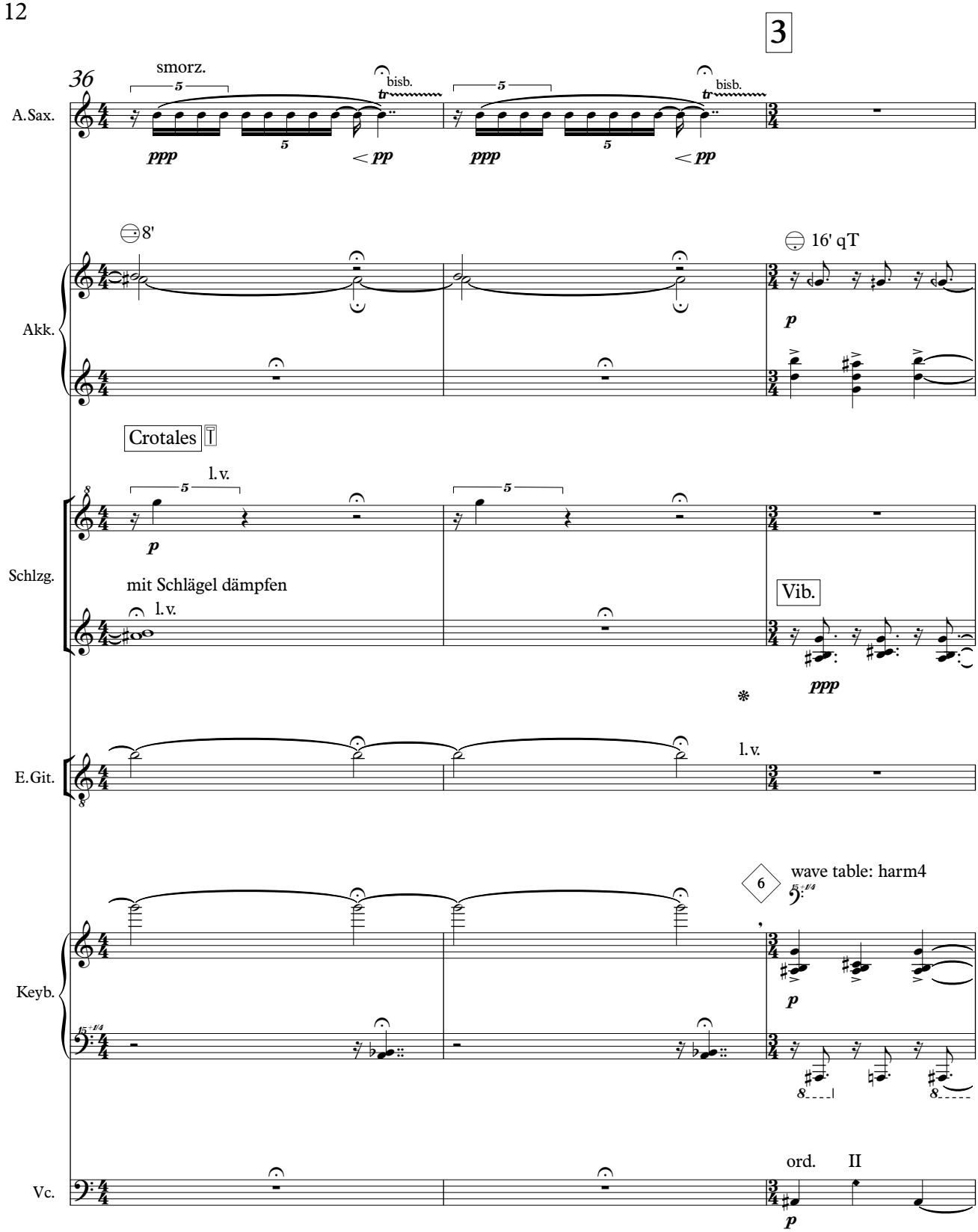

5
bisb.
subtone
p.v.
A.Sax.
ppp
p
ppp
ppp
16'qT
Akk.
ppp
p
mp
p
mp
p
Schlzg.
p
ppp
pp
mf
Kuhglocke
l.v.
pp
VII
Art.
E.Git.
mp
X
mf
p
2
wave table: harm1
D♯1
Keyb.
ppp
mp
p
mp
p
mp
p
arco
ord.
m.s.p.
ord.
Vc.
ppp
mf
p
p
p

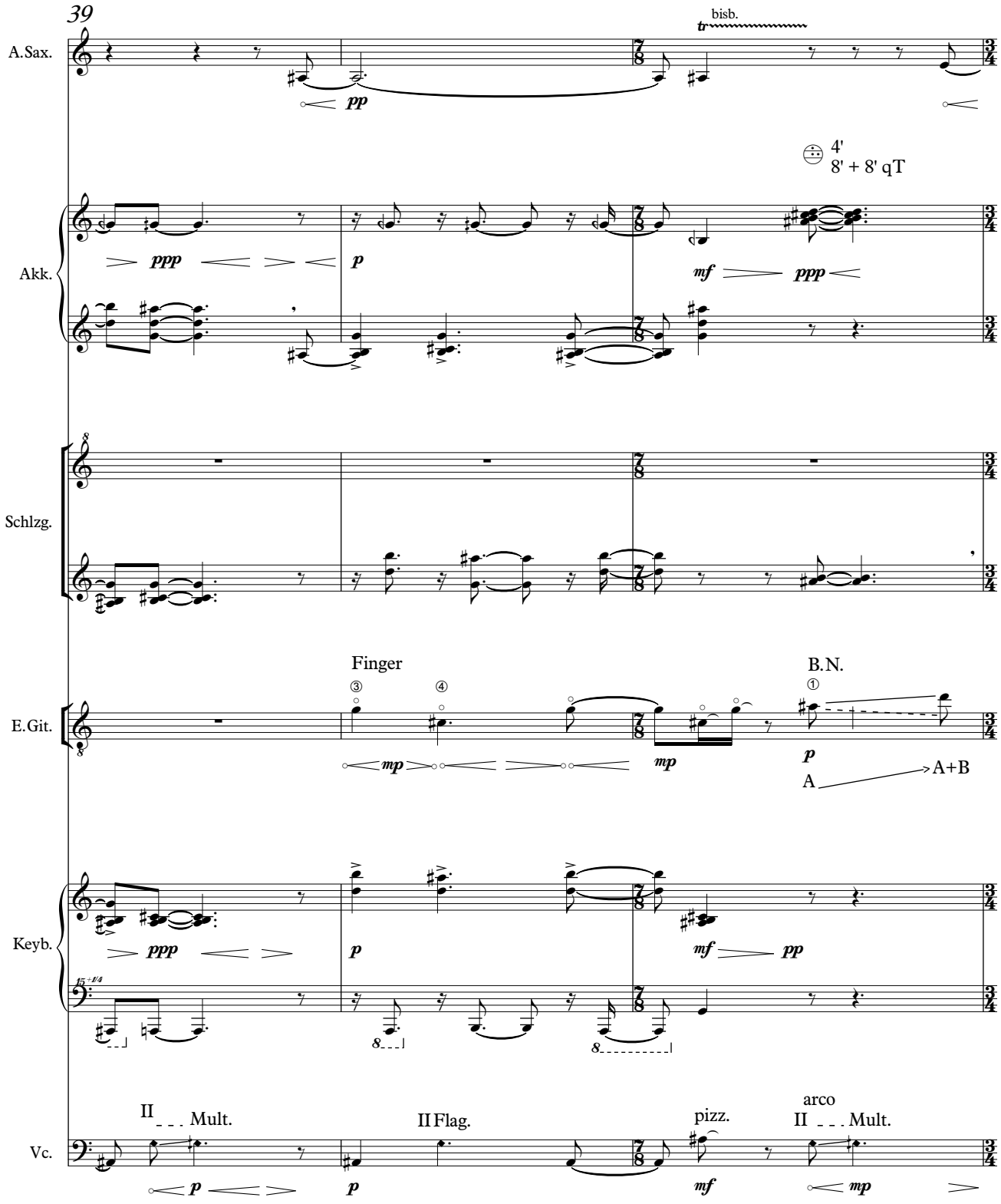

9
A.Sax.
8' + 8'qT
Akk.
ppp p ppp mf
pp
Schlzg.
Große Trommel
(dunkel)
(hell)
ppp p mp pp
B.N.
W.B. ±1/8
E.Git.
p
3 wave table: harm2
Keyb.
ppp p ppp mf ppp
p.s.p.
m.s.p.
tr
Vc.
ppp mp ppp p ppp

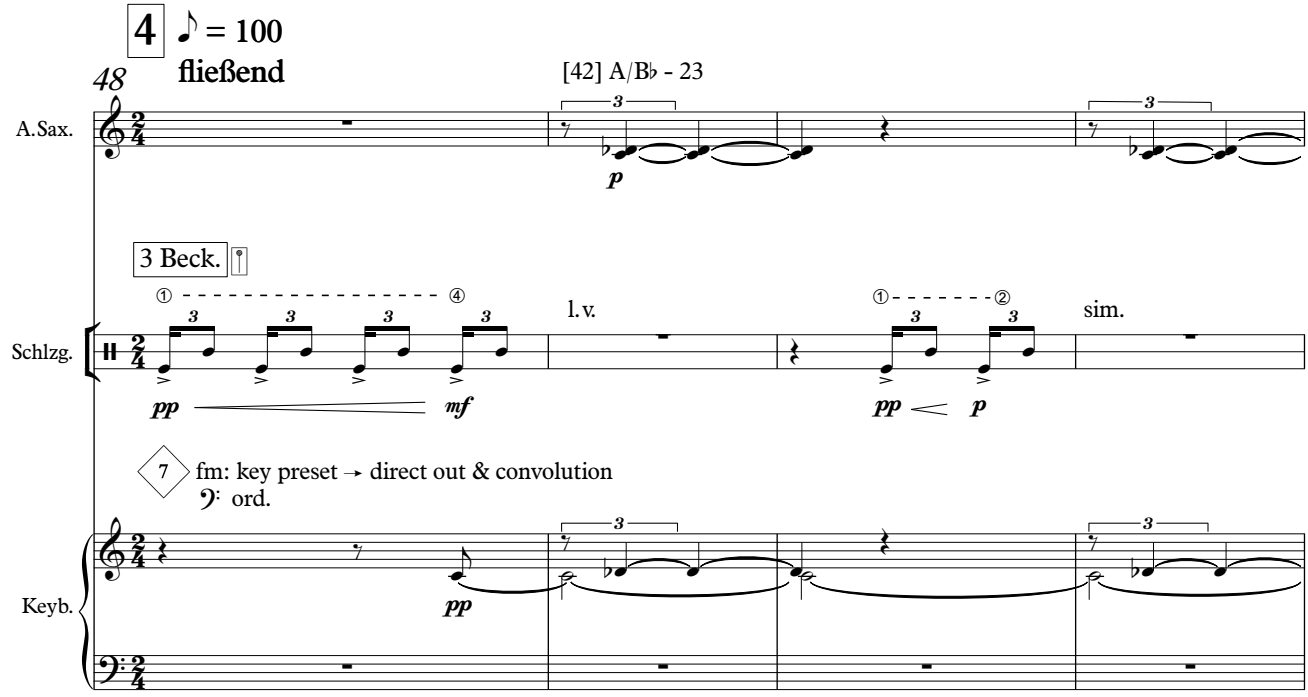

12
[1] A/B♭ - 7
A.Sax.
p
pp
16'qT
8'+8'qT
16'qT
Akk.
mp mp mp
ppp mf
mfpp mfpp mf
Schlzg.
pp
pp mf
pp
tr
Ped.
Ped.
W.B.
+1/4
Finger
E.Git.
mp mp mp mf mp mp
Keyb.
pp
II m.s.t. ord. m.s.t. ord. m.s.t.
p.v. s.v. p.v. s.v. p.v.
Vc.
pp

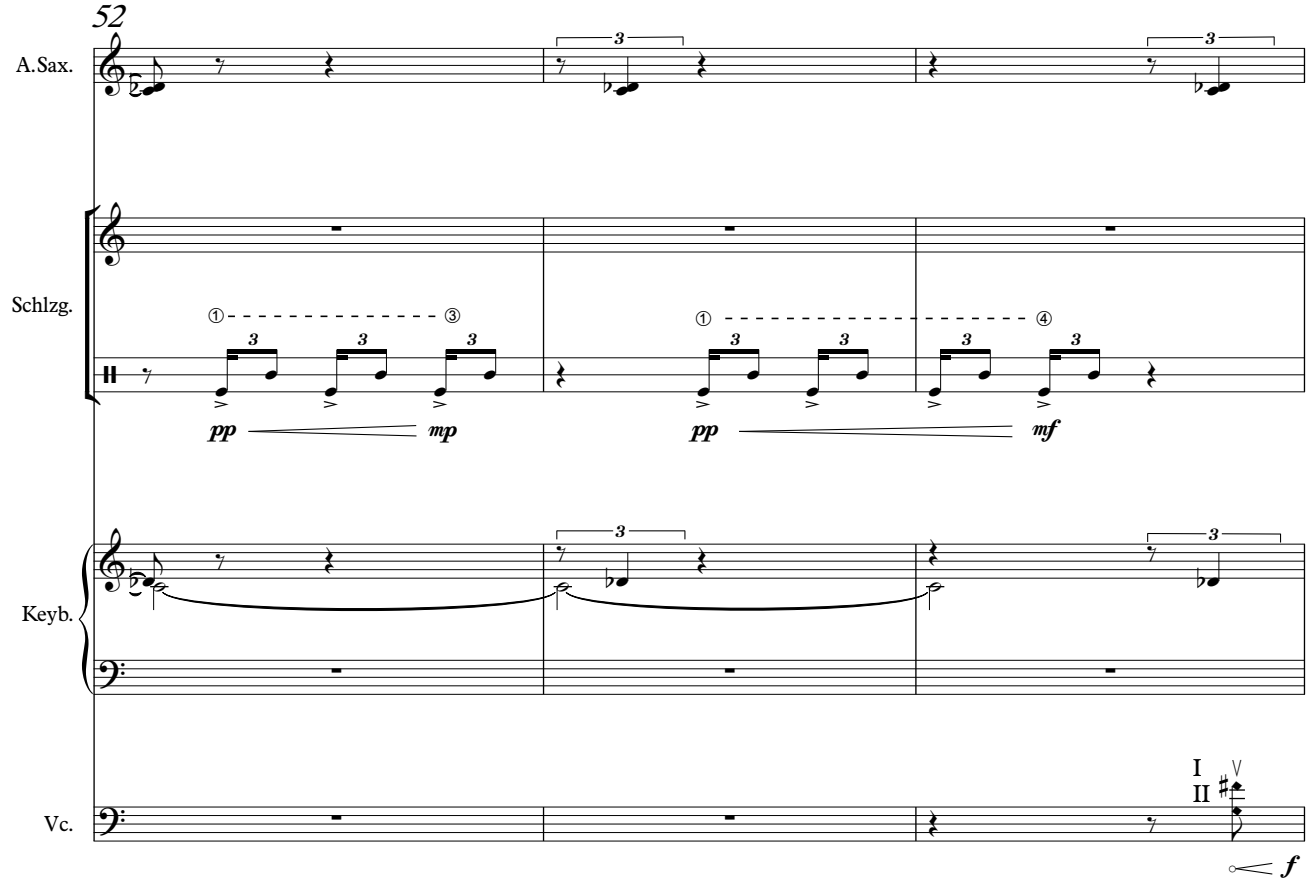

15
[24] A/B♭ - 3
A.Sax.
pp
p
p
8'+8'qT
8' + 4'
Akk.
ppp
ppp
Schlzg.
p
Ped.
XII
B.N.
(Bi-Tone)
E.Git.
mp
mf
p
ppp
A
A+B
Keyb.
(5°)
III (5+12+7)
+33¢
(III) ord.
Mult.
con sord.
Vc.
mf
ppp

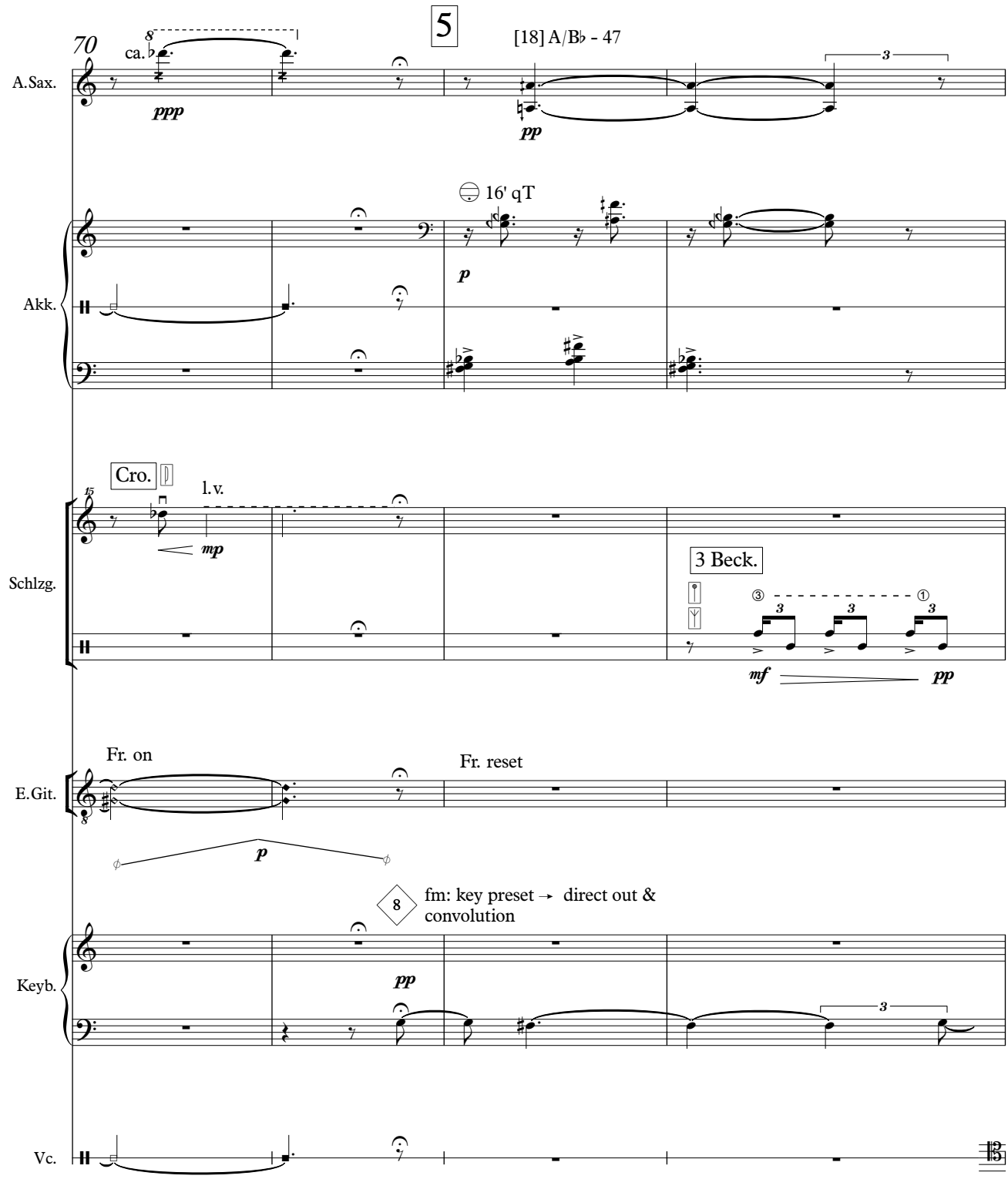

2
18
A.Sax.
subtone
p.v.
ppp mp pp
s.v.
ppp
Akk.
8' qT
mp pp mp pp mp pp
ppp mf ppp
Schlzg.
mf p
Ped.
3 Becken
l.v.
p sim.
pp mp
Ped.
E.Git.
A+B
A
4
wave table: harm3
+qT, ≤ F♮
Keyb.
mp sim.
ppp mf
senza sord.
III ord.
III (4+11+7+3)
+51¢
Mult.
Vc.
p
pp
mp

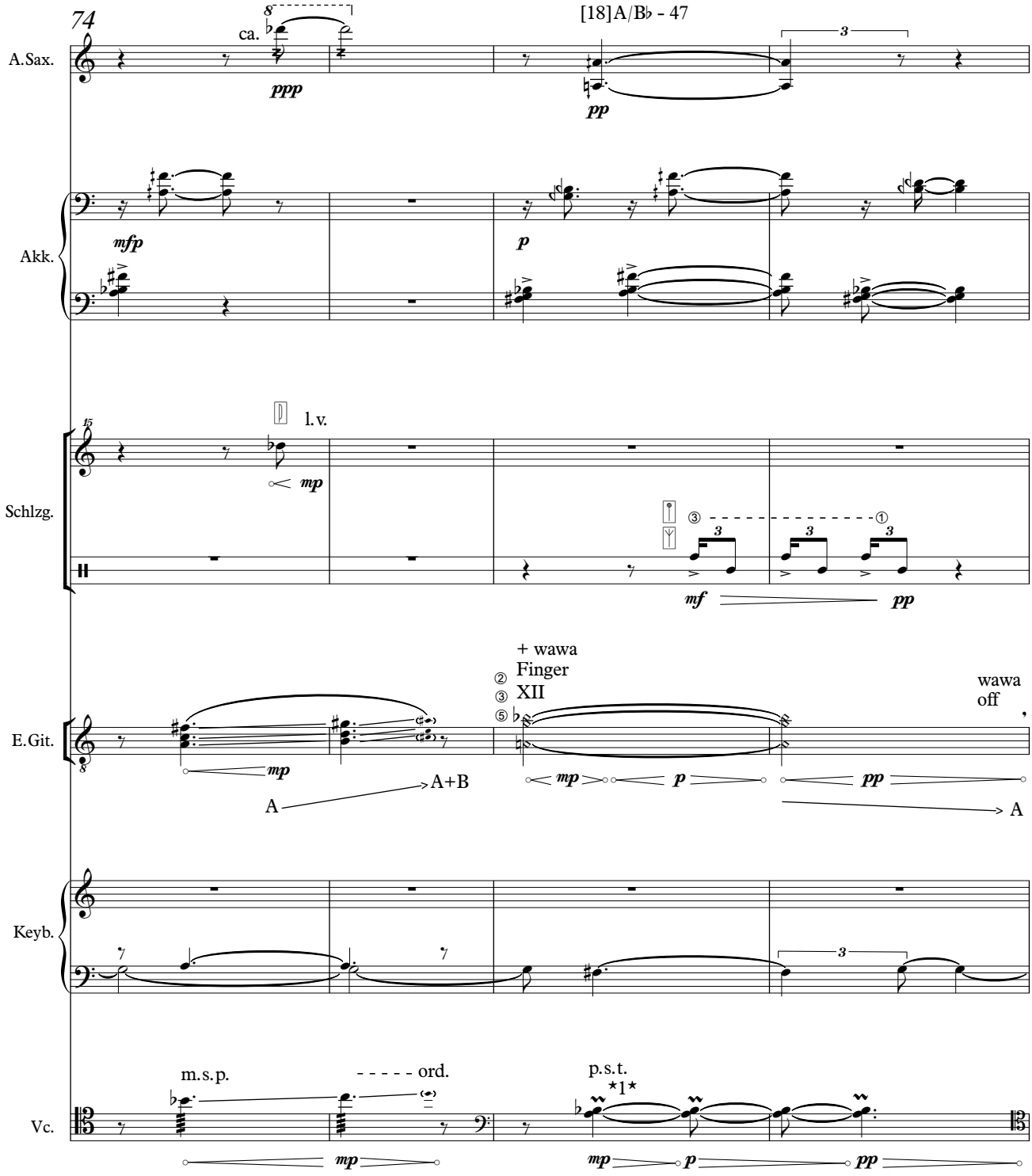

3
36
smorz.
A.Sax.
ppp
pp
bisb.
8'
16' qT
Akk.
p
Crotales
l.v.
Schlzg.
mit Schlägel dämpfen
Vib.
ppp
E.Git.
wave table: harm4
6
Keyb.
ord.
II
Vc.


39
A.Sax.
bisb.
pp
4'
8' + 8' qT
Akk.
ppp
p
mf
ppp
Schlzg.
Finger
B.N.
E.Git.
mp
mp
p
A
A+B
Keyb.
ppp
p
mf
pp
II
Mult.
II Flag.
pizz.
arco
II
Mult.
Vc.
p
p
mf
mp

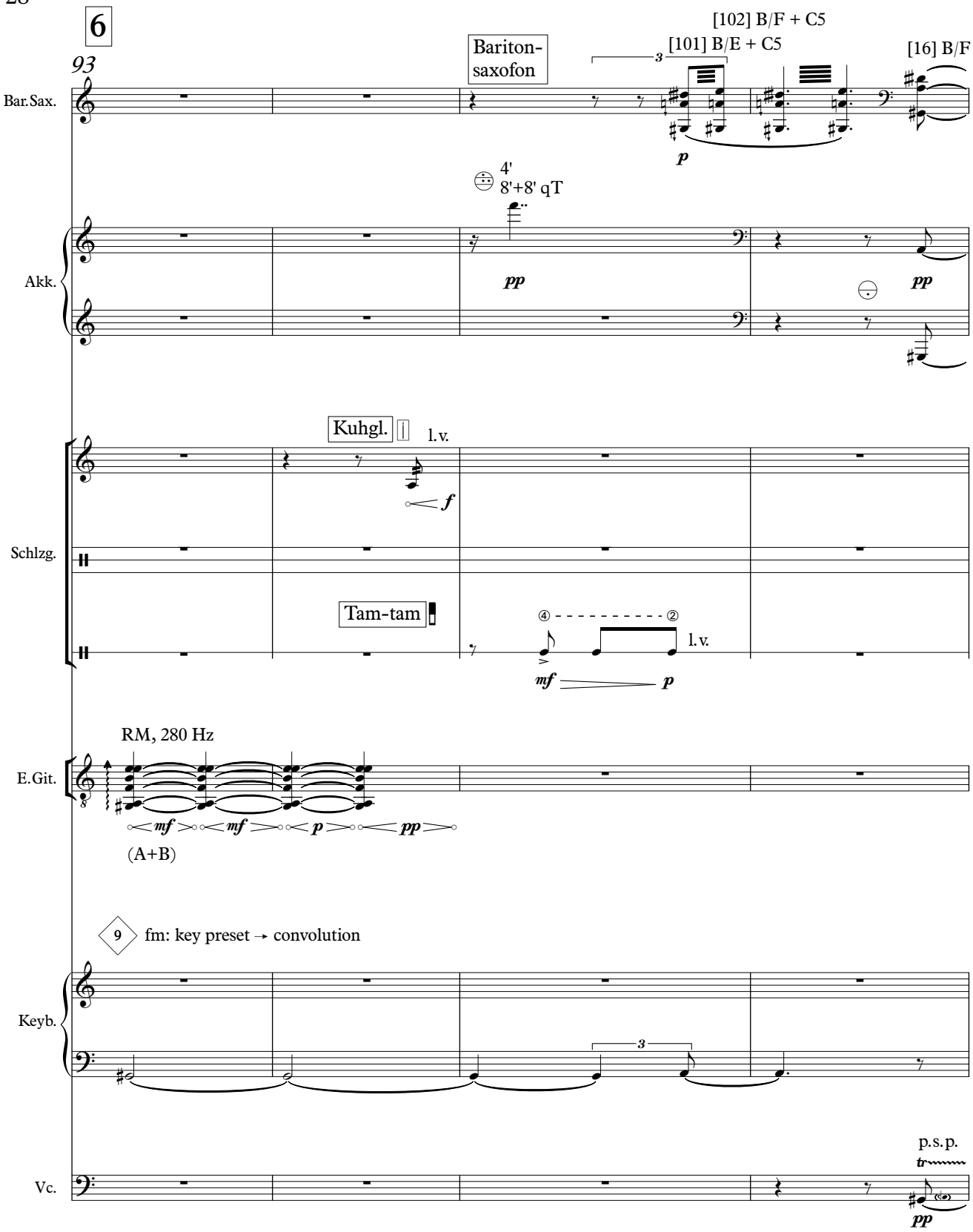

4
♪ = 100
fließend
48
[42] A/B♭ - 23
A.Sax.
p
3 Beck.
Schlzg.
l.v.
sim.
pp
mf
pp
p
7
fm: key preset → direct out & convolution
ord.
Keyb.
pp

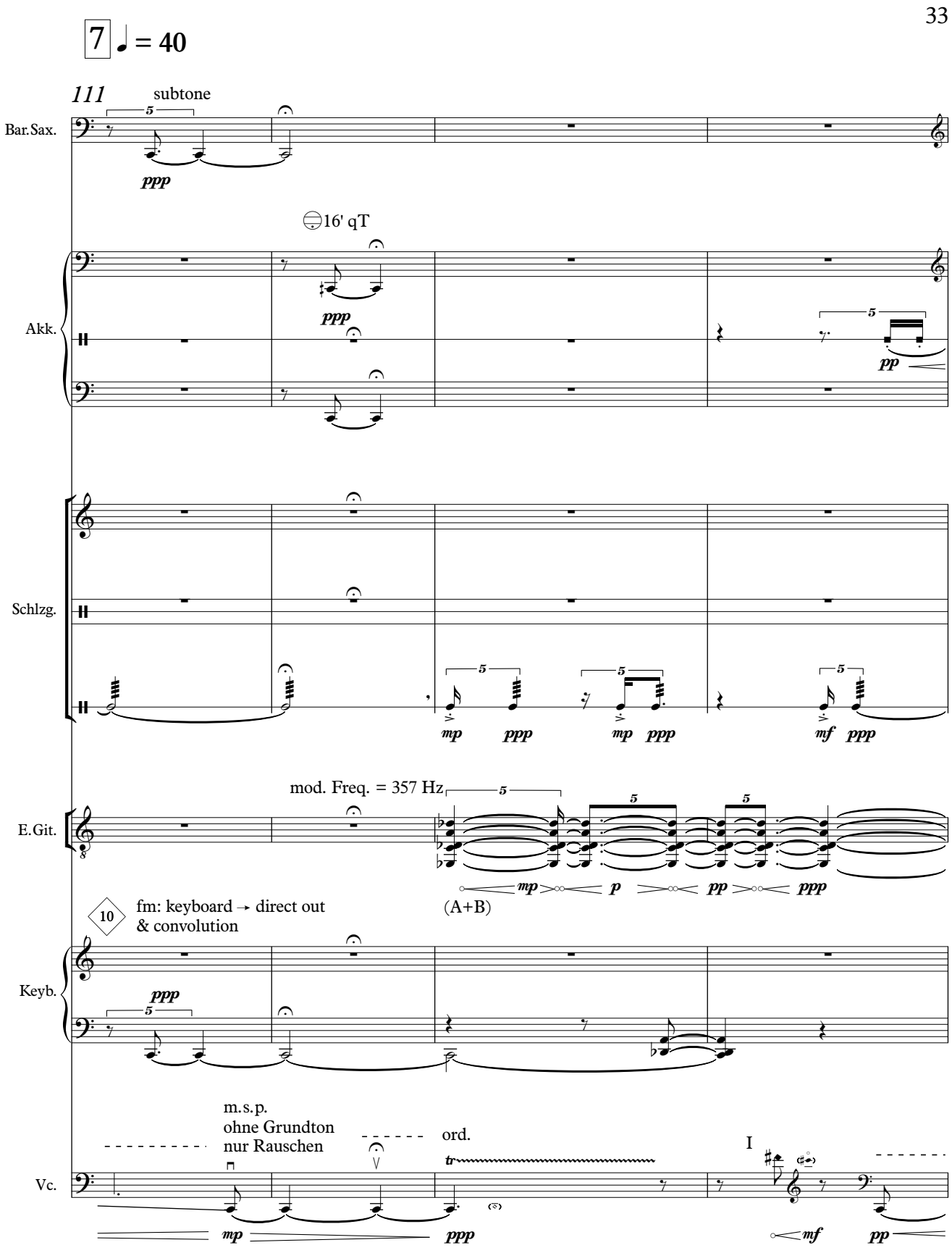

52
A.Sax.
Schlzg.
pp
mp
pp
mf
Keyb.
Vc.
I
II
f

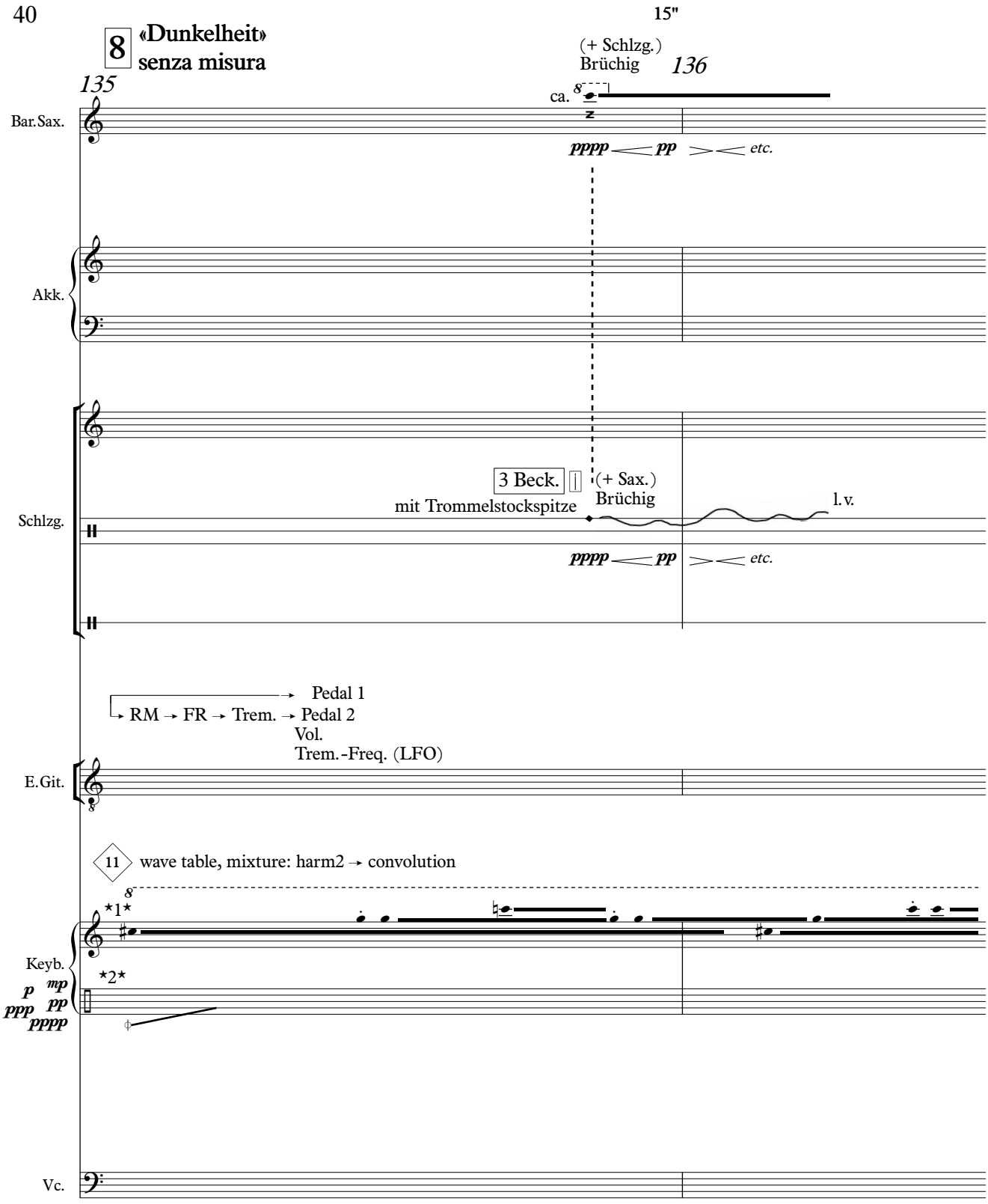

70
5
[18] A/B♭ - 47
A.Sax.
ca.
ppp
pp
16' qT
Akk.
p
Cro.
l.v.
mp
Schlzg.
3 Beck.
mf
pp
E.Git.
Fr. on
Fr. reset
p
8
fm: key preset → direct out & convolution
Keyb.
pp
Vc.



1: Vibrato-Akzent (II)

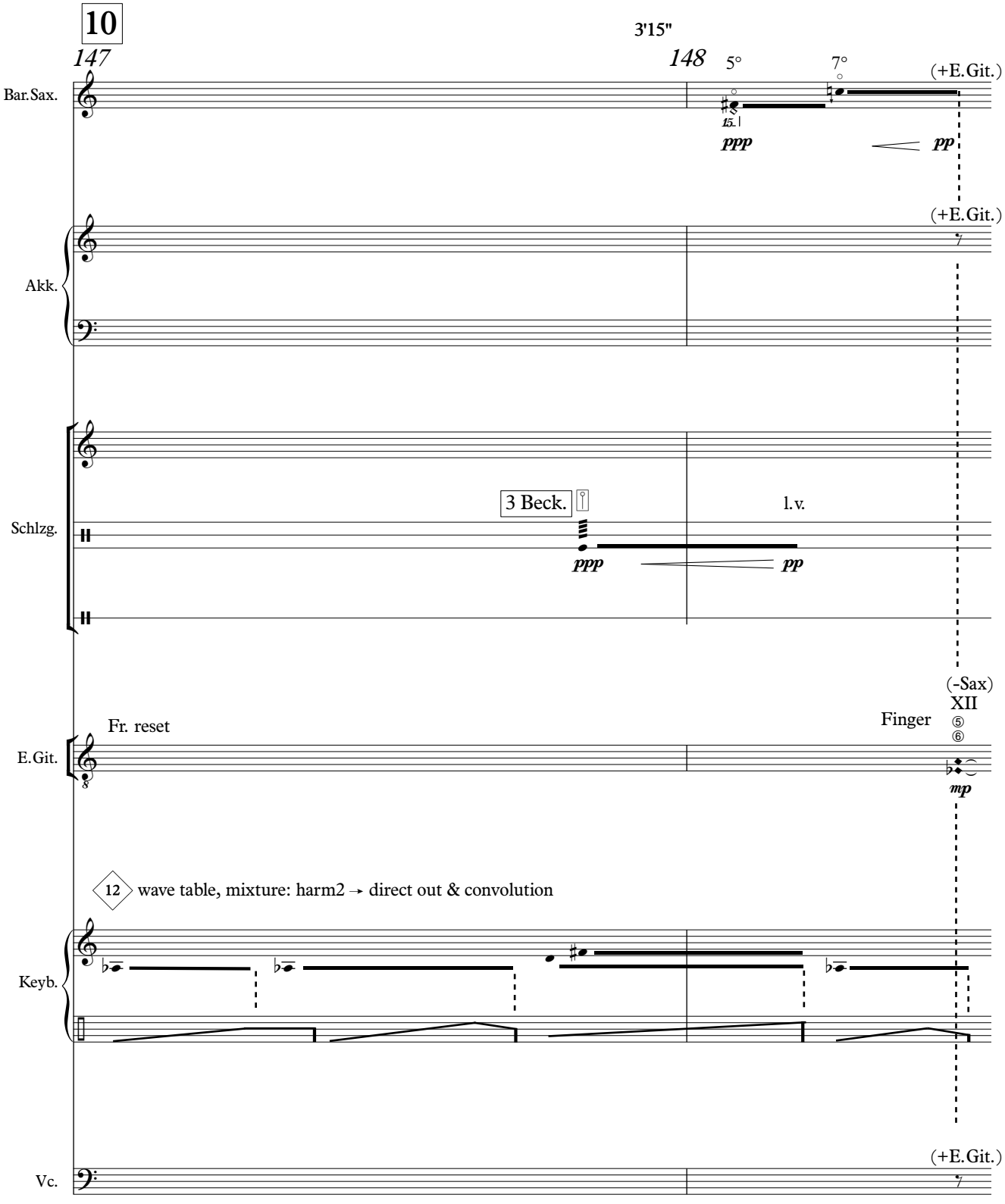

6
93
Bar.Sax.
Bariton-
saxofon
[102] B/F + C5
[101] B/E + C5
[16] B/F
p
Akk.
4'
8'+8' qT
pp
pp
Schlzg.
Kuhgl.
l.v.
f
Tam-tam
④ ② l.v.
mf p
E.Git.
RM, 280 Hz
mf mf p pp
(A+B)
9 fm: key preset → convolution
Keyb.
Vc.
p.s.p.
tr
pp

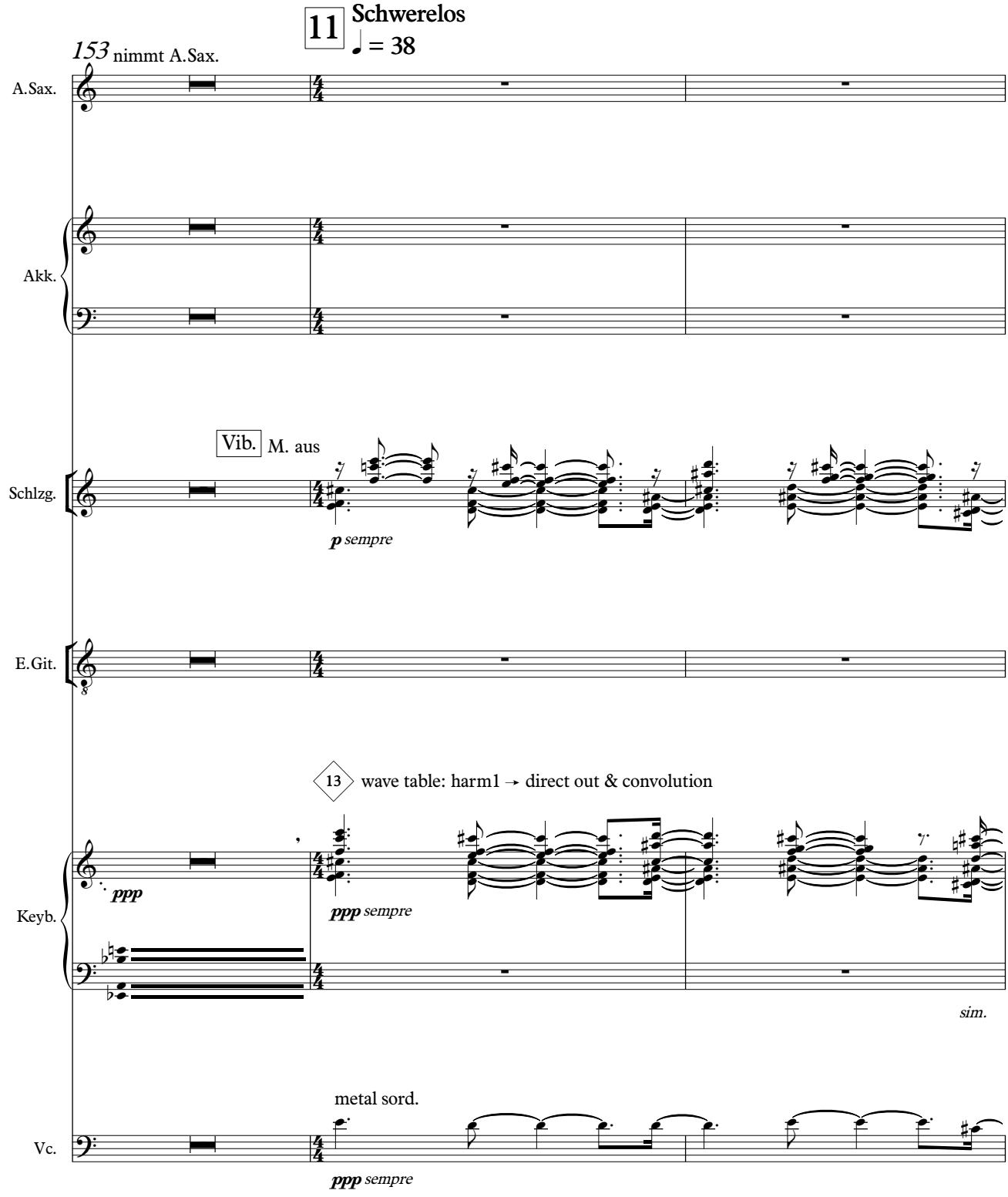

7 ♩ = 40
111
subtone
Bar.Sax.
ppp
16' qT
Akk.
ppp
pp
Schlzg.
mp ppp mp ppp mf ppp
mod. Freq. = 357 Hz
E.Git.
mp p pp ppp
10
fm: keyboard → direct out
& convolution
(A+B)
Keyb.
ppp
m.s.p.
ohne Grundton
nur Rauschen
ord.
I
Vc.
mp ppp mf pp

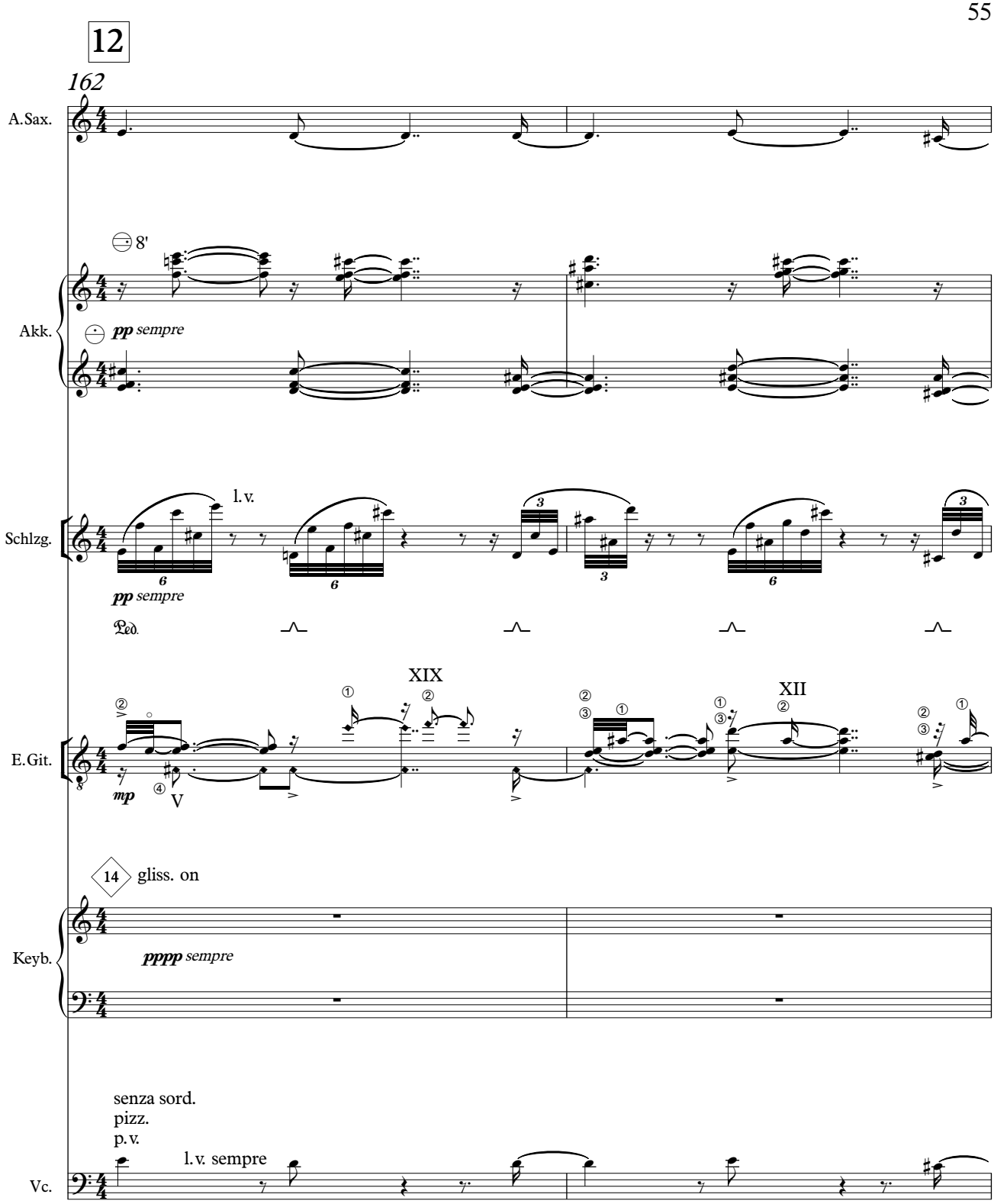


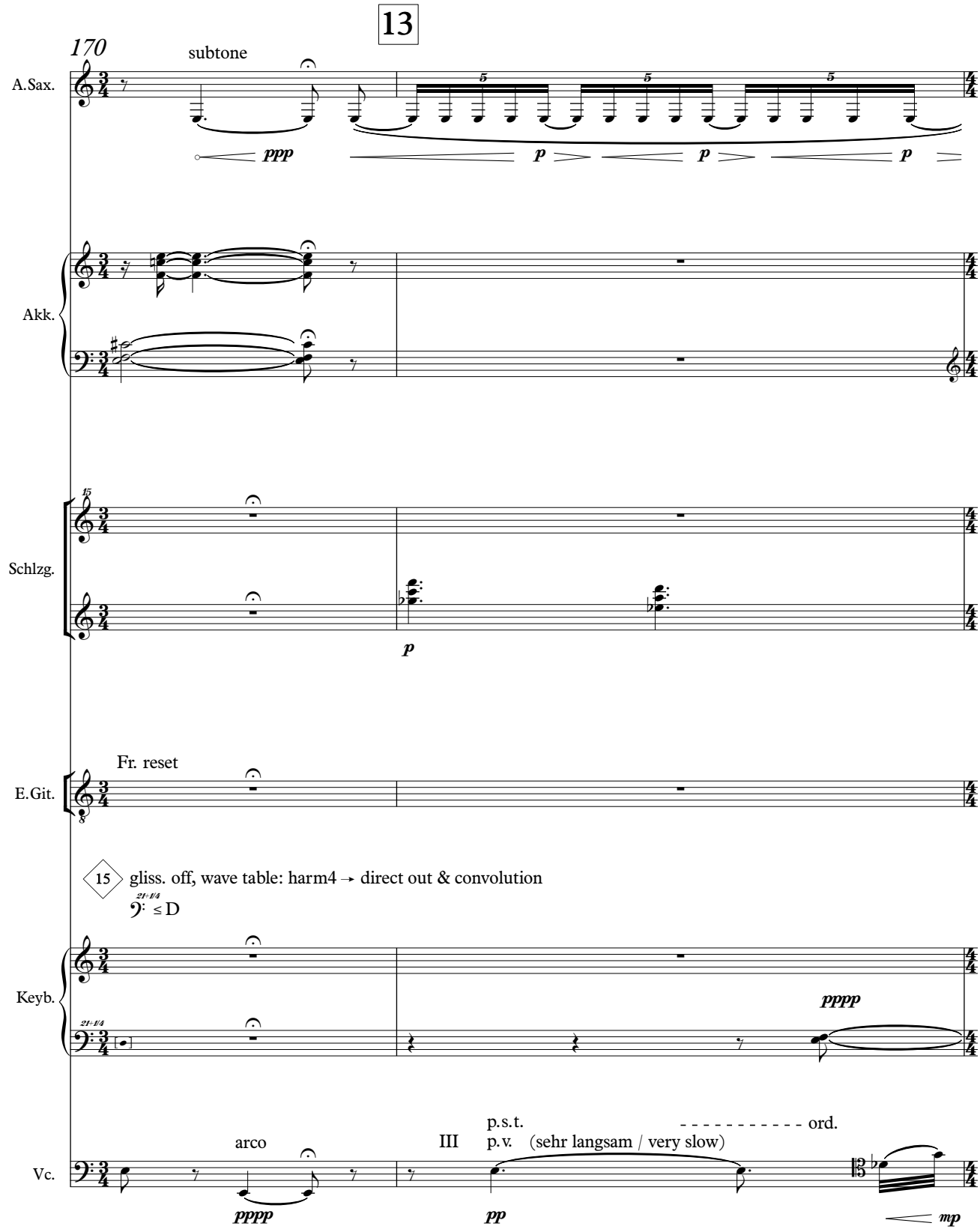
1: Der Einsatz überlappt mit dem Ausklang aus Takt 134. Keine Zäsur.
Synt. Entrance overlaps with decay of bar 134. No caesura.

2: Das Volumen-Pedal muss kontinuierlich angepasst werden.
Volume pedal must be continously adjusted.


10
147
3'15"
148
5°
7°
(+E.Git.)
Bar.Sax.
15.
ppp
pp
(+E.Git.)
Akk.
Schlzg.
3 Beck.
l.v.
ppp
pp
(-Sax)
XII
Finger
Fr. reset
E.Git.
mp
12
wave table, mixture: harm2 → direct out & convolution
Keyb.
(+E.Git.)
Vc.


11 Schwerelos
♩ = 38
153 nimmt A.Sax.
A.Sax.
Akk.
Vib. M. aus
Schlzg.
p sempre
E.Git.
13 wave table: harm1 → direct out & convolution
Keyb.
ppp
ppp sempre
sim.
metal sord.
Vc.
ppp sempre


12
162
A.Sax.
8'
Akk.
pp sempre
Schlzg.
l.v.
pp sempre
Ped.
E.Git.
XIX
XII
mp
V
14
gliss. on
Keyb.
pppp sempre
senza sord.
pizz.
p.v.
l.v. sempre
Vc.


13
170
A.Sax.
subtone
ppp
p
p
p
Akk.
Schlzg.
p
Fr. reset
E.Git.
15
gliss. off, wave table: harm4 → direct out & convolution
≤ D
Keyb.
pppp
Vc.
arco
pppp
III
p.s.t.
p.v.
(sehr langsam / very slow)
ord.
pp
mp