La vuelta hacia arriba del aire de la mañana

para flauta, cinta y electrónica en vivo opcional

Jorge Sad Levi

2004

Score Notes

Coloured or tuned noise. The notes played must be as narrow noise bands

Tap the keys

Ordinary Sound + key

Wide Noise band. May appear a consonant under the sign , like "s" "f" "g" " k" . Also a vowel between brackets indicates the form of the resonator "s" (i) , for ex. indicates that you must pronunciate an "s" and to put your lips/mouth to say an "i". The sound of the vowels is taken from spanish

Tuned or coloured noise with an slap tongue attack.

Slap tongue. If appears.a vowel between brackets indicates the the form and position of the mouth.

slap tongue plus key

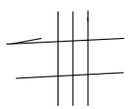
"Increasing blow pressure" must result in a gliss of harmonics, if playing a coloured noise, increasing blow pressure will give a harmonic gliss of narrow noise bands, sound as when some flute players blow into the embochure to warm up the tube

Blowing into the emochure

Blowing as usual

the arrow means transform gradually the sound and/ or change gradually from a position to another

1/4 tone up

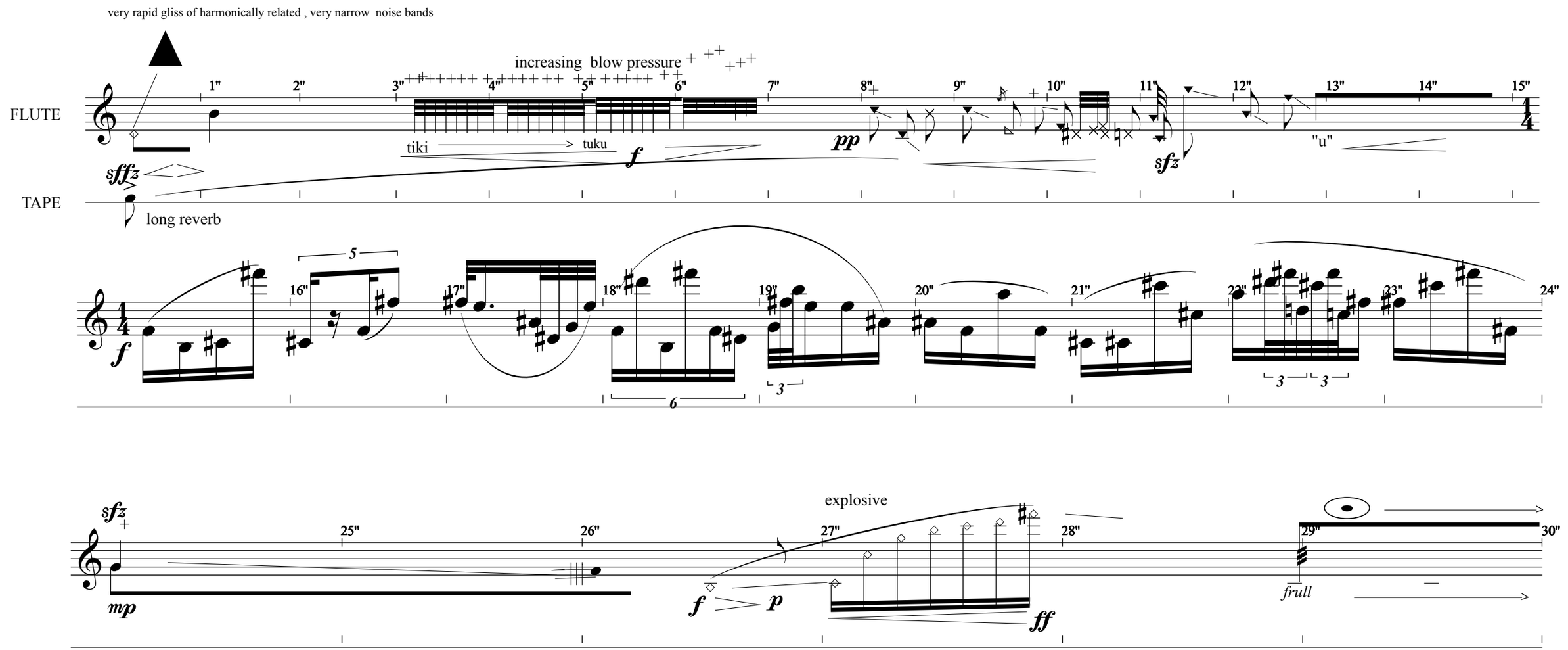


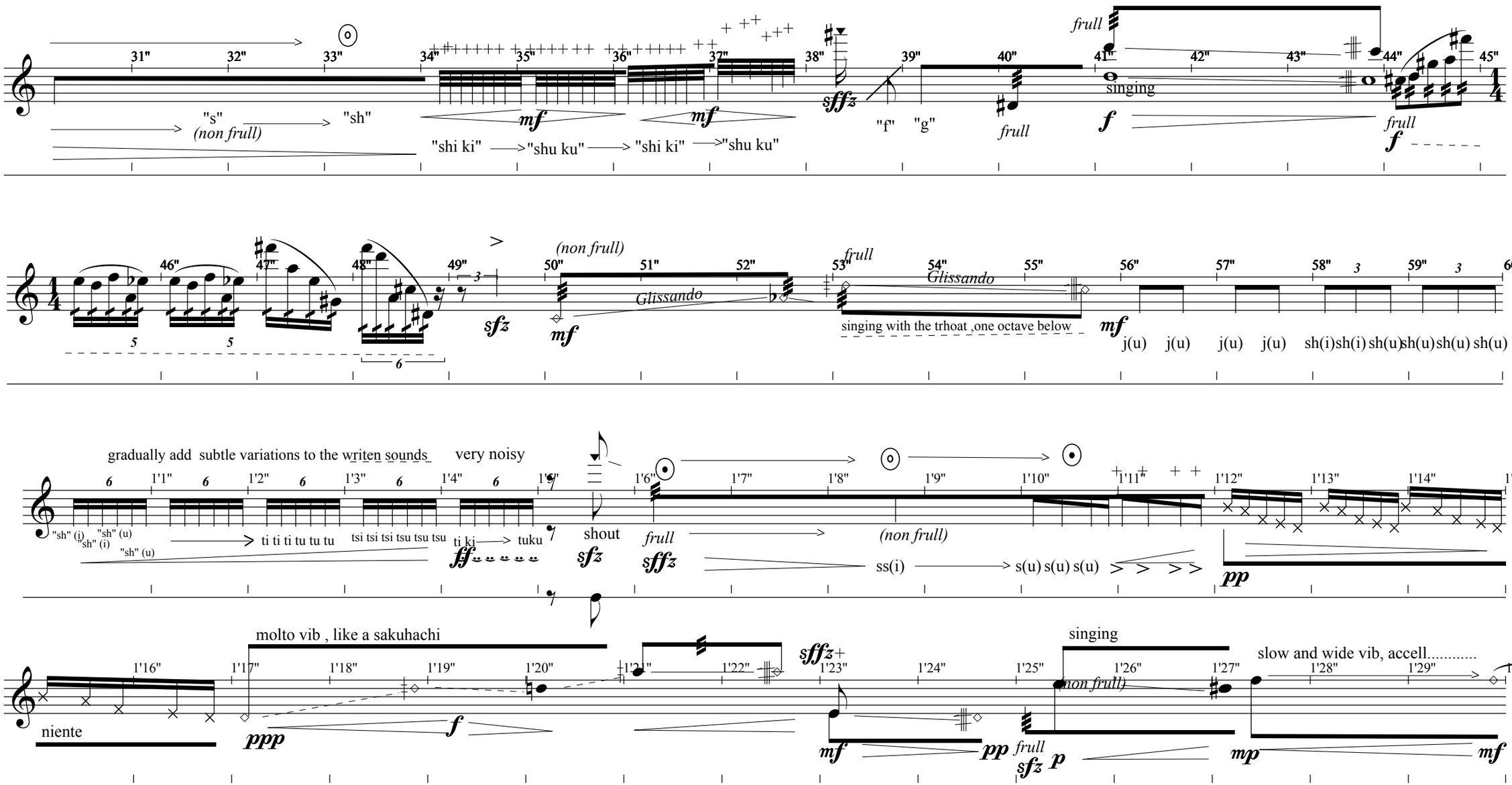
3/4 tone up

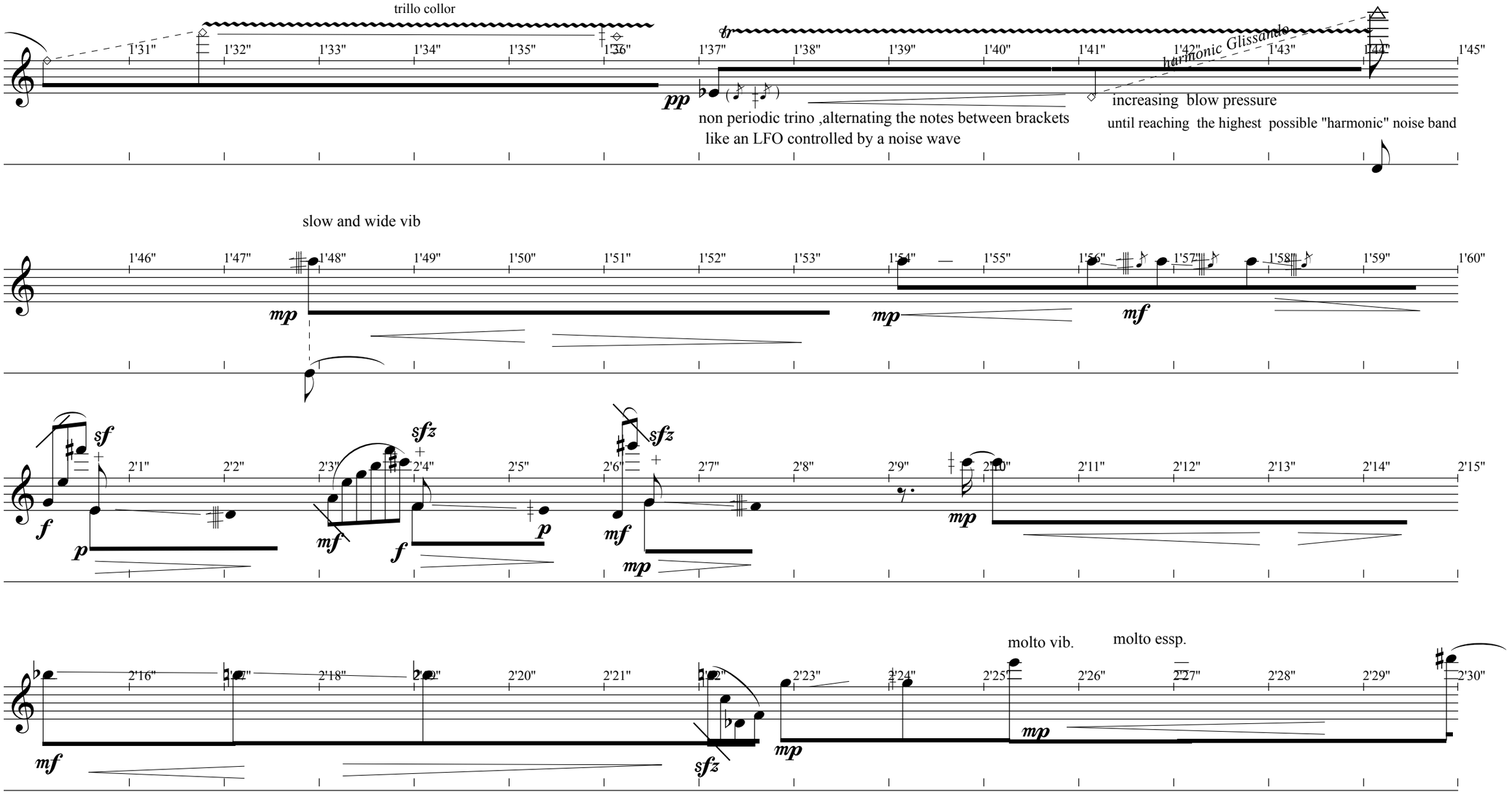
La vuelta hacia arriba
del aire de la mañana

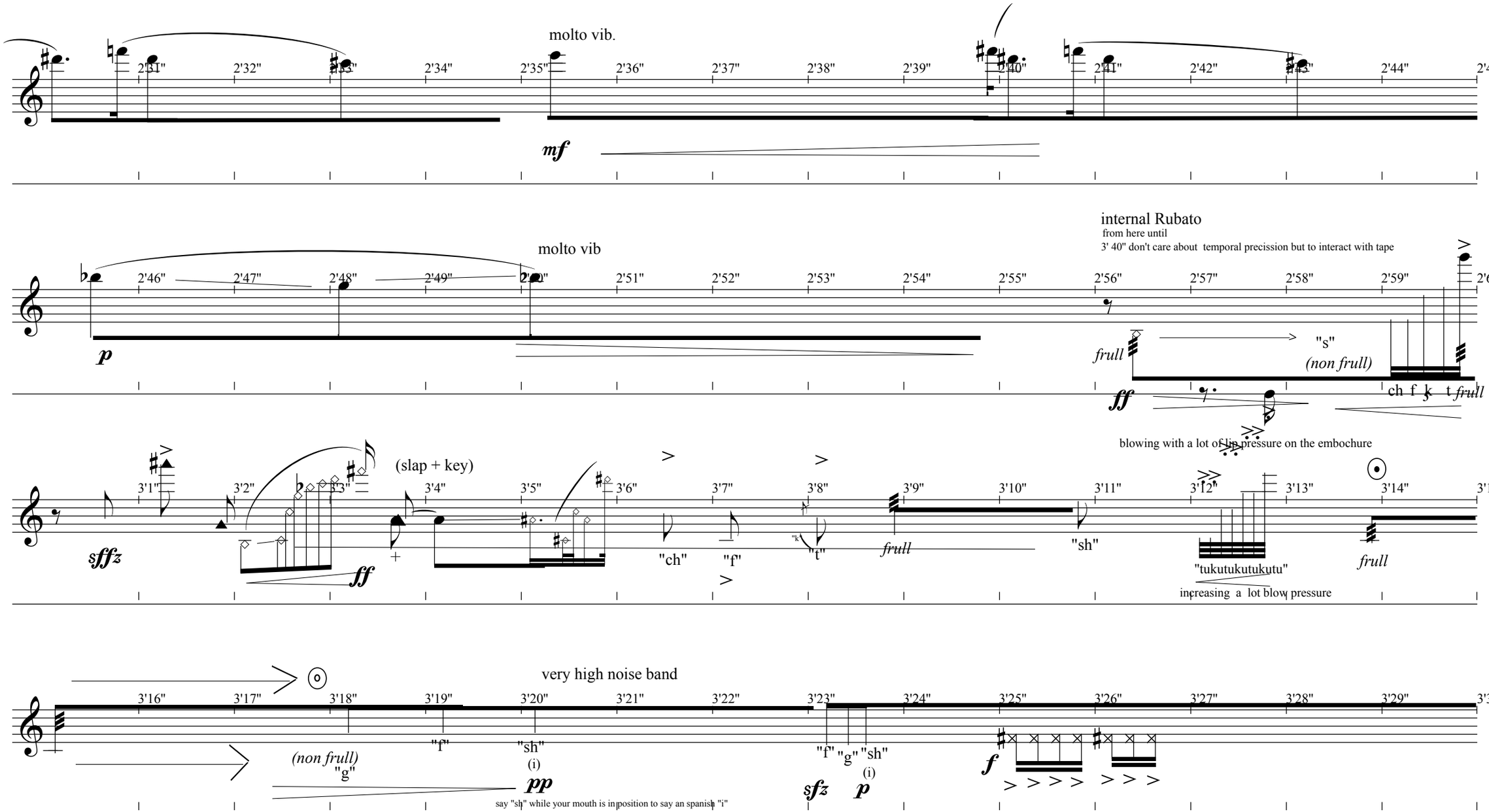
Jorge Sad Levi , 2004

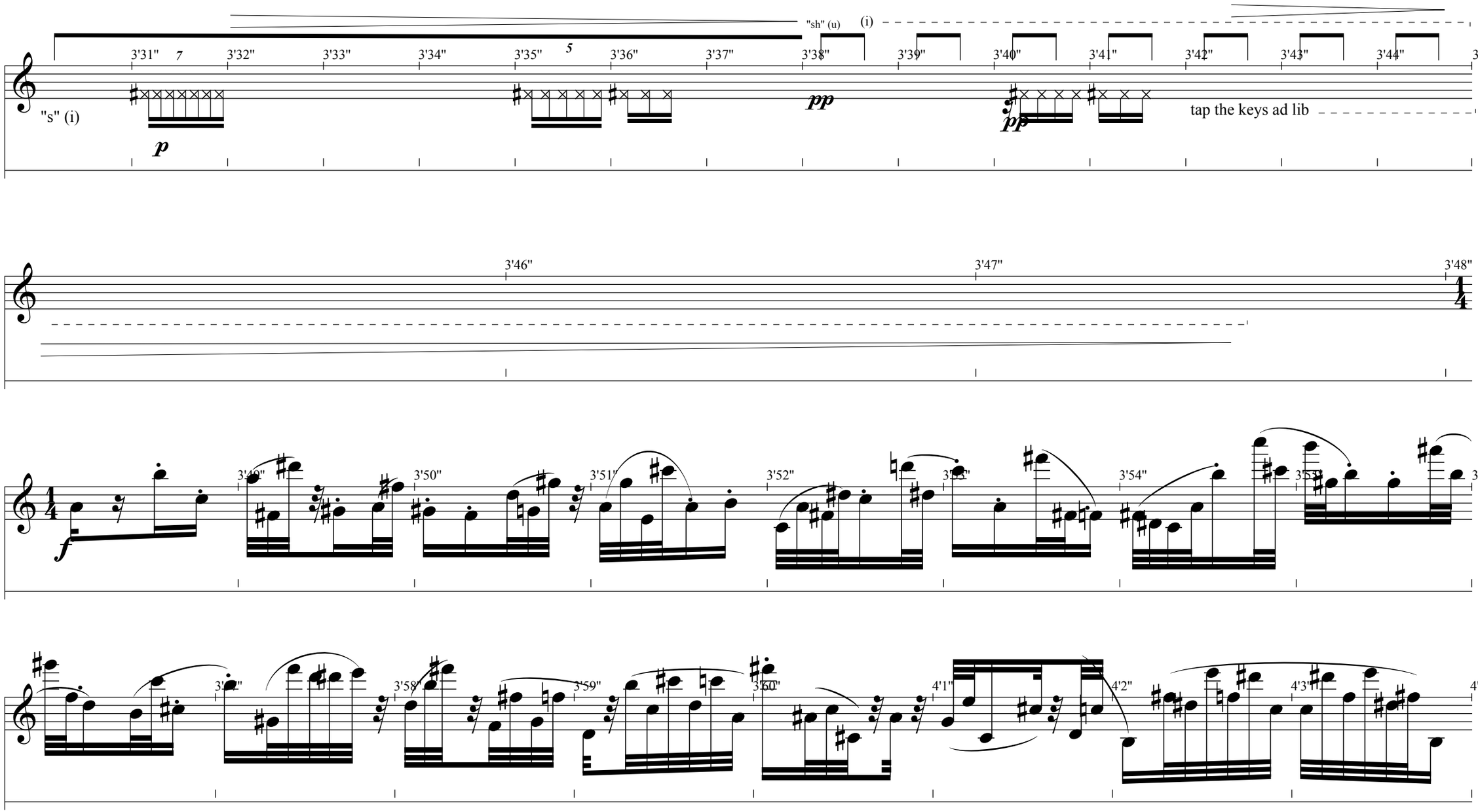
a Juliana Moreno

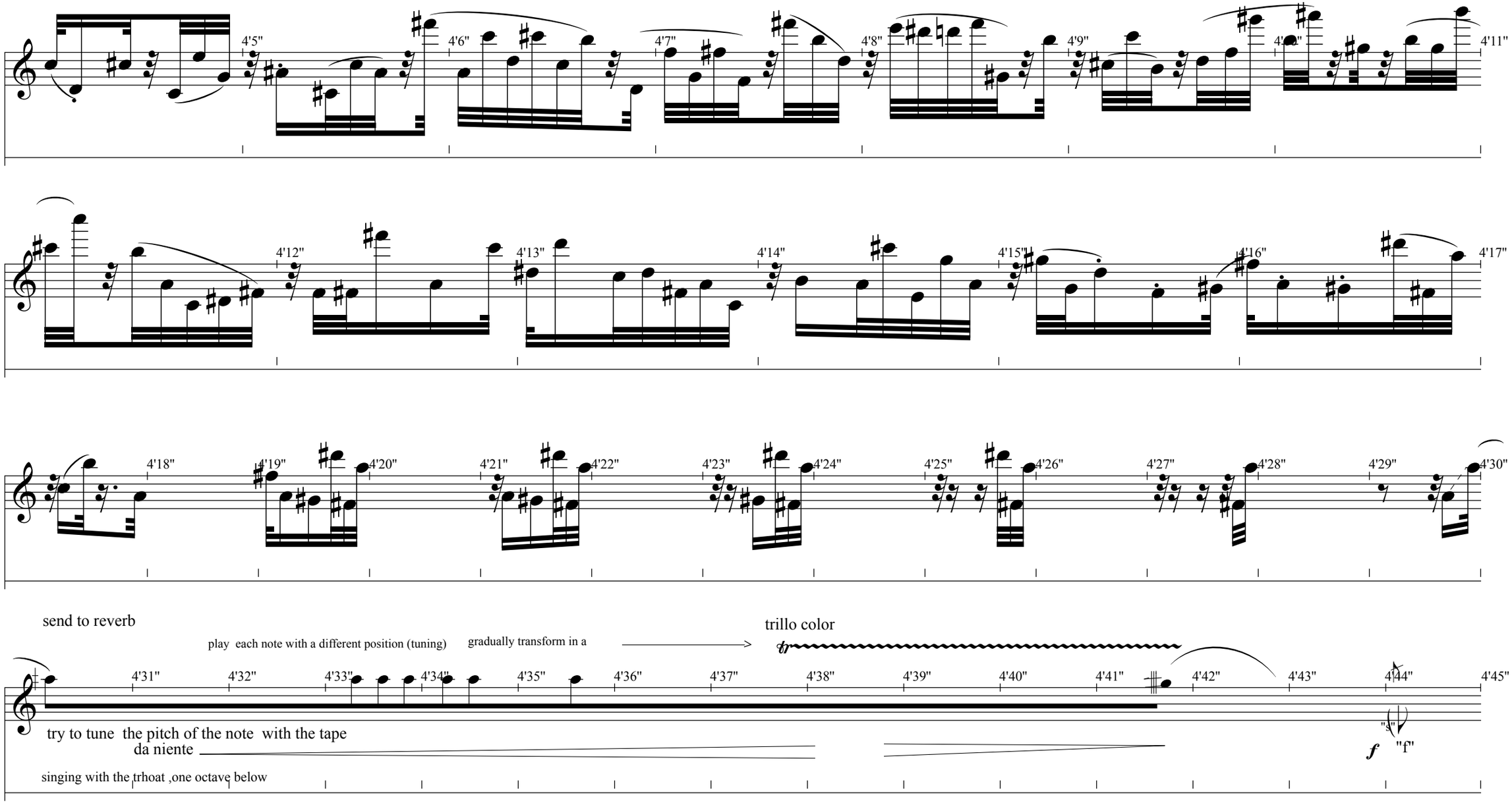


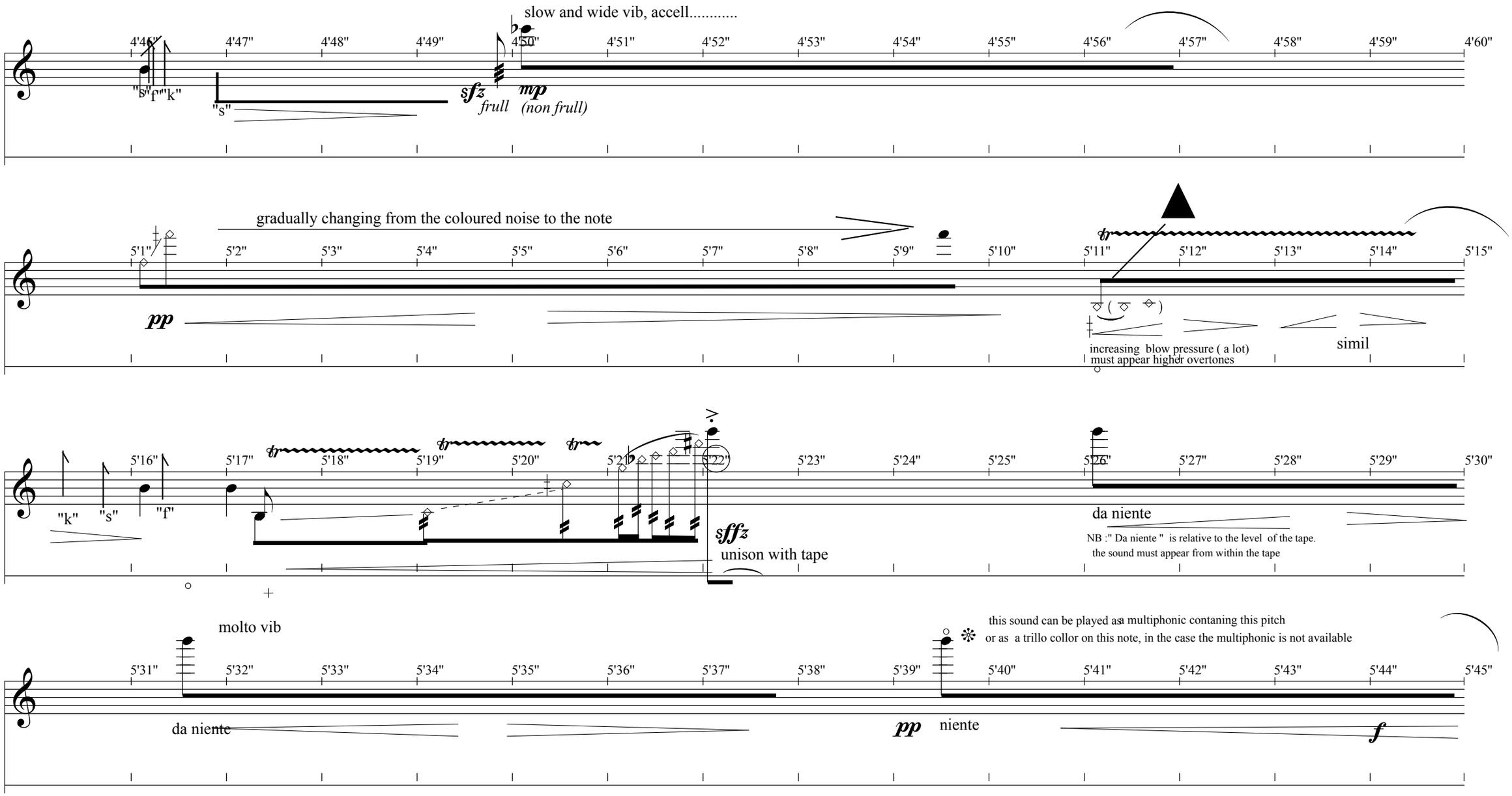

"s"
(non frull)
"sh"
"shi ki"
"shu ku"
"shi ki"
"shu ku"
"f"
"g"
frull
singing
frull
(non frull)
Glissando
frull
Glissando
singing with the trhoat ,one octave below
j(u) j(u) j(u) j(u) sh(i)sh(i) sh(u)sh(u)sh(u) sh(u)
gradually add subtle variations to the writen sounds
very noisy
"sh" (i) "sh" (i) "sh" (u) "sh" (u)
ti ti ti tu tu tu
tsi tsi tsi tsu tsu tsu
ti ki
tuku
shout
frull
(non frull)
ss(i)
s(u) s(u) s(u)
molto vib , like a sakuhachi
niente
singing
(non frull)
frull
slow and wide vib, accell.....

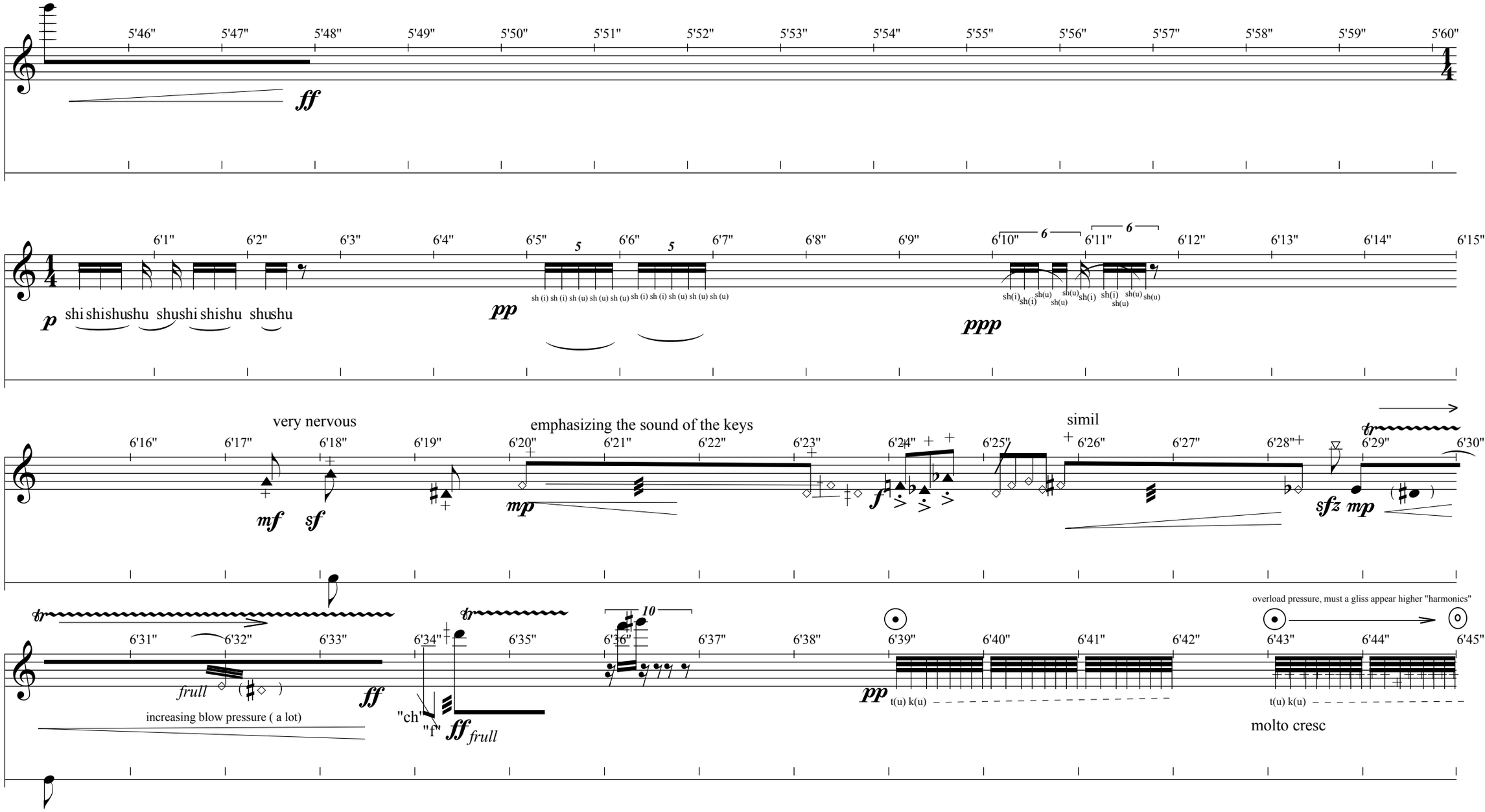

trillo collor
1'31"
1'32"
1'33"
1'34"
1'35"
1'36"
1'37"
1'38"
1'39"
1'40"
1'41"
1'42"
1'43"
1'44"
1'45"
pp
non periodic trino ,alternating the notes between brackets
like an LFO controlled by a noise wave
harmonic Glissando
increasing blow pressure
until reaching the highest possible "harmonic" noise band
slow and wide vib
1'46"
1'47"
1'48"
1'49"
1'50"
1'51"
1'52"
1'53"
1'54"
1'55"
1'56"
1'57"
1'58"
1'59"
1'60"
mp
mf
sf
sfz
f
p
2'1"
2'2"
2'3"
2'4"
2'5"
2'6"
2'7"
2'8"
2'9"
2'10"
2'11"
2'12"
2'13"
2'14"
2'15"
molto vib.
molto essp.
2'16"
2'17"
2'18"
2'19"
2'20"
2'21"
2'22"
2'23"
2'24"
2'25"
2'26"
2'27"
2'28"
2'29"
2'30"

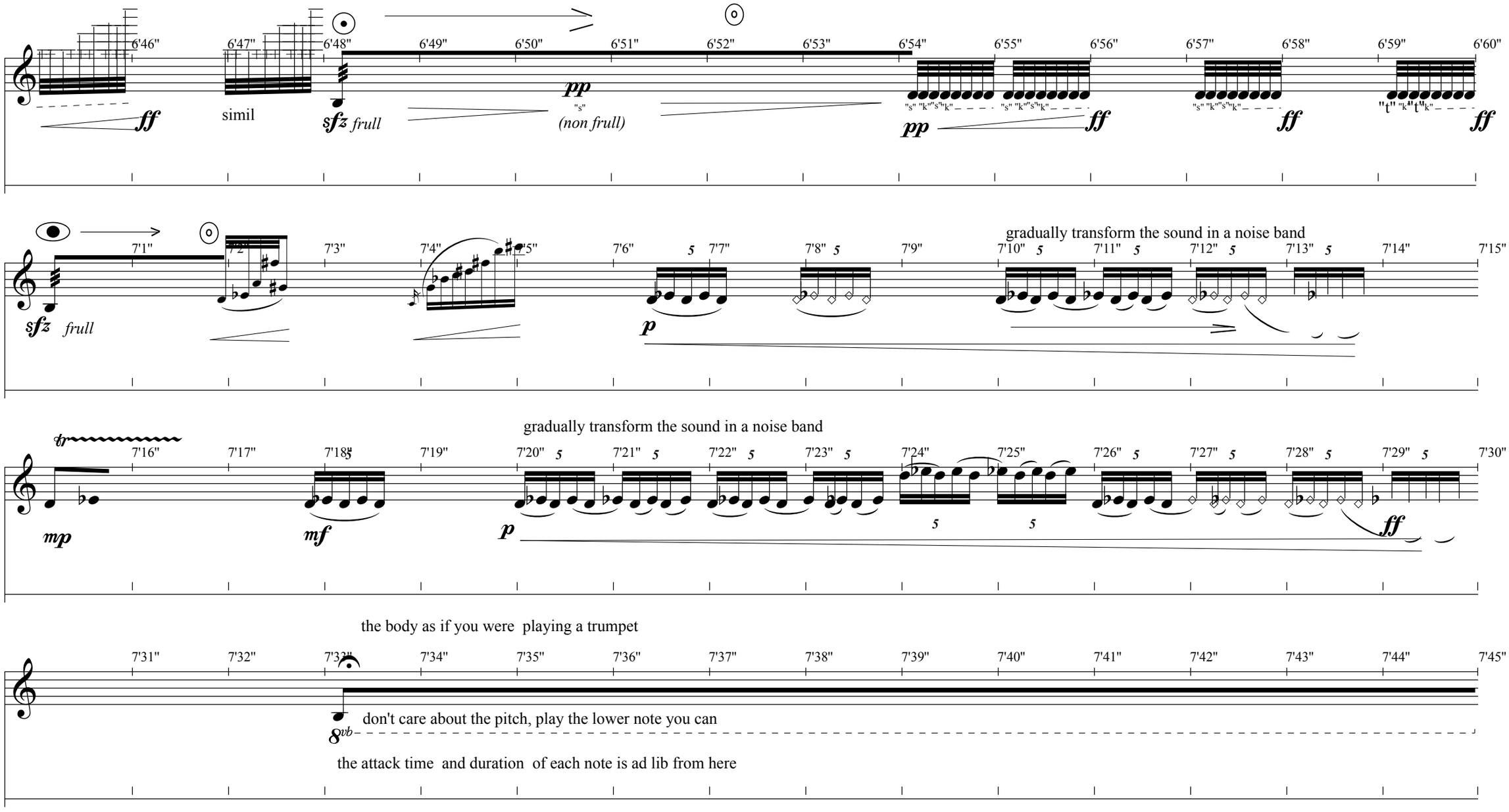

molto vib.
2'31" 2'32" 2'33" 2'34" 2'35" 2'36" 2'37" 2'38" 2'39" 2'40" 2'41" 2'42" 2'43" 2'44" 2'45"
mf
molto vib
2'46" 2'47" 2'48" 2'49" 2'50" 2'51" 2'52" 2'53" 2'54" 2'55" 2'56" 2'57" 2'58" 2'59" 2'60"
p
internal Rubato
from here until
3' 40" don't care about temporal precission but to interact with tape
frull
"s"
(non frull)
ff
ch f k t frull
blowing with a lot of lip pressure on the embochure
3'1" 3'2" 3'3" 3'4" 3'5" 3'6" 3'7" 3'8" 3'9" 3'10" 3'11" 3'12" 3'13" 3'14" 3'15"
(slap + key)
sfffz
ff
"ch"
"f"
"t"
frull
"sh"
"tukutukutukutu"
increasing a lot blow pressure
frull
very high noise band
3'16" 3'17" 3'18" 3'19" 3'20" 3'21" 3'22" 3'23" 3'24" 3'25" 3'26" 3'27" 3'28" 3'29" 3'30"
(non frull)
"g"
"f"
"sh"
(i)
pp
say "sh" while your mouth is in position to say an spanish "i"
"f" "g" "sh"
(i)
sfz
p
f

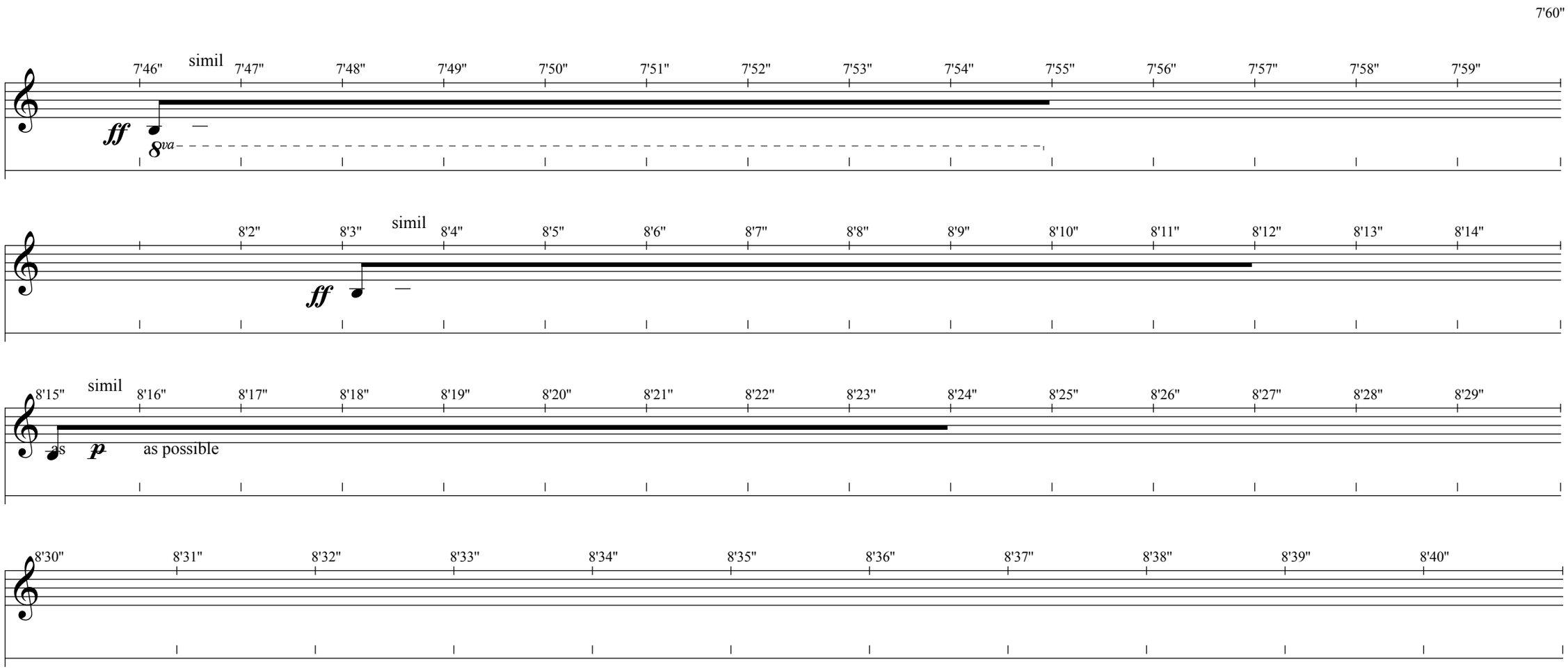

"sh" (u)
(i)
3'31"
3'32"
3'33"
3'34"
3'35"
3'36"
3'37"
3'38"
3'39"
3'40"
3'41"
3'42"
3'43"
3'44"
3'45"
"s" (i)
p
pp
pp
tap the keys ad lib
3'46"
3'47"
3'48"
f
3'49"
3'50"
3'51"
3'52"
3'53"
3'54"
3'55"
3'56"
3'57"
3'58"
3'59"
4'0"
4'1"
4'2"
4'3"
4'4"


4'5"
4'6"
4'7"
4'8"
4'9"
4'11"
4'12"
4'13"
4'14"
4'15"
4'16"
4'17"
4'18"
4'19"
4'20"
4'21"
4'22"
4'23"
4'24"
4'25"
4'26"
4'27"
4'28"
4'29"
4'30"
send to reverb
play each note with a different position (tuning)
gradually transform in a
trillo color
tr
4'31"
4'32"
4'33"
4'34"
4'35"
4'36"
4'37"
4'38"
4'39"
4'40"
4'41"
4'42"
4'43"
4'44"
4'45"
try to tune the pitch of the note with the tape
da niente
"s"
f
"f"
singing with the throat ,one octave below


slow and wide vib, accell.....
4'46"
4'47"
4'48"
4'49"
4'50"
4'51"
4'52"
4'53"
4'54"
4'55"
4'56"
4'57"
4'58"
4'59"
4'60"
"s" "f" "k"
"s"
sfz
frull
mp
(non frull)
gradually changing from the coloured noise to the note
5'1"
5'2"
5'3"
5'4"
5'5"
5'6"
5'7"
5'8"
5'9"
5'10"
5'11"
5'12"
5'13"
5'14"
5'15"
pp
tr
increasing blow pressure (a lot)
must appear higher overtones
simil
5'16"
5'17"
5'18"
5'19"
5'20"
5'21"
5'22"
5'23"
5'24"
5'25"
5'26"
5'27"
5'28"
5'29"
5'30"
"k"
"s"
"f"
sffz
unison with tape
da niente
NB :" Da niente " is relative to the level of the tape.
the sound must appear from within the tape
molto vib
this sound can be played as a multiphonic contaning this pitch
or as a trillo collor on this note, in the case the multiphonic is not available
5'31"
5'32"
5'33"
5'34"
5'35"
5'36"
5'37"
5'38"
5'39"
5'40"
5'41"
5'42"
5'43"
5'44"
5'45"
da niente
pp
niente
f


5'46" 5'47" 5'48" 5'49" 5'50" 5'51" 5'52" 5'53" 5'54" 5'55" 5'56" 5'57" 5'58" 5'59" 5'60"
ff
6'1" 6'2" 6'3" 6'4" 6'5" 6'6" 6'7" 6'8" 6'9" 6'10" 6'11" 6'12" 6'13" 6'14" 6'15"
p shi shishushu shushi shishu shushu
pp
sh (i) sh (i) sh (u) sh (u) sh (u) sh (i) sh (i) sh (u) sh (u) sh (u)
ppp
very nervous
emphasizing the sound of the keys
simil
6'16" 6'17" 6'18" 6'19" 6'20" 6'21" 6'22" 6'23" 6'24" 6'25" 6'26" 6'27" 6'28" 6'29" 6'30"
mf sf
mp
f
sfz mp
6'31" 6'32" 6'33" 6'34" 6'35" 6'36" 6'37" 6'38" 6'39" 6'40" 6'41" 6'42" 6'43" 6'44" 6'45"
frull
ff
increasing blow pressure (a lot)
"ch"
"f"
ff frull
pp
t(u) k(u)
overload pressure, must a gliss appear higher "harmonics"
molto cresc


6'46"
6'47"
6'48"
6'49"
6'50"
6'51"
6'52"
6'53"
6'54"
6'55"
6'56"
6'57"
6'58"
6'59"
6'60"
ff
simil
sfz frull
pp
"s"
(non frull)
pp
ff
ff
ff
7'1"
7'3"
7'4"
7'5"
7'6"
7'7"
7'8"
7'9"
7'10"
7'11"
7'12"
7'13"
7'14"
7'15"
sfz frull
p
gradually transform the sound in a noise band
7'16"
7'17"
7'18"
7'19"
7'20"
7'21"
7'22"
7'23"
7'24"
7'25"
7'26"
7'27"
7'28"
7'29"
7'30"
mp
mf
p
ff
gradually transform the sound in a noise band
the body as if you were playing a trumpet
7'31"
7'32"
7'33"
7'34"
7'35"
7'36"
7'37"
7'38"
7'39"
7'40"
7'41"
7'42"
7'43"
7'44"
7'45"
8vb
don't care about the pitch, play the lower note you can
the attack time and duration of each note is ad lib from here



buenos aires enero de 204