

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 pronounce 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

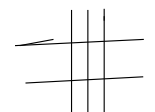
"Increasing blow pressure" must result in a gliss of harmonics, if playing a coloured noise, increasing blow pressure will give a harmonic gliss of narrow noise bands, sound as when some flute players blow into the embouchure to warm up the tube

 Blowing into the embouchure

 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

very rapid gliss of harmonically related , very narrow noise bands

FLUTE

1" 2" 3" 4" 5" 6" 7" 8" 9" 10" 11" 12" 13" 14" 15"

increasing blow pressure + + + + +

tiki → tuku

sfz *f* *pp* *sfz*

TAPE

long reverb

16" 17" 18" 19" 20" 21" 22" 23" 24"

5

6

3

3 3

25" 26" 27" 28" 29" 30"

sfz *mp* *f* *p* *ff* *frull*

explosive

31" 32" 33" 34" 35" 36" 37" 38" 39" 40" 41" 42" 43" 44" 45"

"s" (non frull) "sh"

"shi ki" -> "shu ku" -> "shi ki" -> "shu ku"

mf *mf* *sfz* *f* *frull* *f* *frull*

singing

46" 47" 48" 49" 50" 51" 52" 53" 54" 55" 56" 57" 58" 59" 60"

5 5 6

sfz *mf* *frull* *Glissando* *mf*

singing with the throat, one octave below

j(u) j(u) j(u) j(u) sh(i)sh(i)sh(u)sh(u)sh(u)sh(u)

6 1'1" 6 1'2" 6 1'3" 6 1'4" 6 1'5" 1'6" 1'7" 1'8" 1'9" 1'10" 1'11" 1'12" 1'13" 1'14" 1'15"

gradually add subtle variations to the written sounds very noisy

"sh" (i) "sh" (u) "sh" (i) "sh" (u)

ti ti ti tu tu tu tsi tsi tsi tsu tsu ti ki -> tuku

shout

ss(i) -> s(u) s(u) s(u)

ff *sfz* *frull* *sfz* *pp*

1'16" 1'17" 1'18" 1'19" 1'20" 1'21" 1'22" 1'23" 1'24" 1'25" 1'26" 1'27" 1'28" 1'29" 1'30"

niente

molto vib, like a sakuhachi

singing

slow and wide vib, accell.....

ppp *f* *sfz+* *pp* *frull* *sfz* *p* *mp* *mf*

trillo collar

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

increasing blow pressure until reaching the highest possible "harmonic" noise band

harmonic Glissando

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 *mp* *mf*

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"

f *sf* *mf* *f* *p* *mf* *mp* *sfz* *mp*

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"

mf *sfz* *mp* *mp*

molto vib. molto essp.

musical staff with notes and time markers: 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"

molto vib.

mf

musical staff with notes and time markers: 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"

molto vib

p

internal Rubato
from here until 3' 40" don't care about temporal precision but to interact with tape

frull → "s" (non frull)

ff → ch f k t *frull*

musical staff with notes and time markers: 3'11", 3'12", 3'13", 3'14", 3'15"

(slap + key)

sffz

ff

"ch" "f" "k" "t" *frull* "sh" "tuketuketukutu" *frull*

blowing with a lot of lip pressure on the embouchure

increasing a lot blow pressure

musical staff with notes and time markers: 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"

very high noise band

(non frull) "g" "f" "sh" (i) "f" "g" "sh" *pp* *sfz* *p*

say "sh" while your mouth is in position to say a spanish "i"

f > > > > > >

3'31" 7 3'32" 3'33" 3'34" 3'35" 5 3'36" 3'37" 3'38" "sh" (u) (i) 3'39" 3'40" 3'41" 3'42" 3'43" 3'44" 3'45"

"s" (i) *p* *pp* tap the keys ad lib

This system contains a treble clef staff with a key signature of one sharp (F#). It features piano accompaniment with chords and a melodic line. The piano part includes a 7-measure chordal sequence starting at 3'31" and a 5-measure sequence starting at 3'35". The melodic line begins at 3'38" with the instruction "sh" (u) (i) and continues with a series of notes. A dynamic marking of *pp* is present. A dashed line indicates "tap the keys ad lib" from 3'42" onwards.

3'46" 3'47" 3'48"

This system is mostly blank, with a treble clef staff and a dashed line. It contains time markers at 3'46", 3'47", and 3'48".

3'49" 3'50" 3'51" 3'52" 3'53" 3'54" 3'55" 3'56"

This system continues the piano accompaniment from the first system, featuring chords and melodic lines with slurs. Time markers are placed above the staff at 3'49", 3'50", 3'51", 3'52", 3'53", 3'54", 3'55", and 3'56".

3'57" 3'58" 3'59" 3'50" 4'1" 4'2" 4'3" 4'4"

This system continues the piano accompaniment, featuring chords and melodic lines with slurs. Time markers are placed above the staff at 3'57", 3'58", 3'59", 3'50", 4'1", 4'2", 4'3", and 4'4".

send to reverb

play each note with a different position (tuning) gradually transform in a

trillo color

try to tune the pitch of the note with the tape da niente

singing with the throat, one octave below

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)

slow and wide vib, accell.....

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"

gradually changing from the coloured noise to the note

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"

sfz

unison with tape

da niente

NB : " Da niente " is relative to the level of the tape. the sound must appear from within the tape

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"

molto vib

da niente

pp niente

f

this sound can be played as a multiphonic containing this pitch or as a trillo collar on this note, in the case the multiphonic is not available

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 shishishushu shushishishu shushu

pp sh (i) sh (i) sh (u) sh (u) sh (u) sh (i) sh (i) sh (u) sh (u) sh (u)

ppp sh(i)sh(i) sh(u)sh(u) sh(u)sh(i) sh(i)sh(u)sh(u)

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

very nervous

emphasizing the sound of the keys

simil

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

ff frull "ch" "1"

pp t(u) k(u)

molto cresc t(u) k(u)

increasing blow pressure (a lot)

overload pressure, must a gliss appear higher "harmonics"

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* "s" "k" "s" "h" "k" *ff* "s" "k" "s" "h" "k" *ff* "t" "k" "t" "k" *ff*

7'1" 7'2" 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

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 the body as if you were playing a trumpet
 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

7'46" 7'47" 7'48" 7'49" 7'50" 7'51" 7'52" 7'53" 7'54" 7'55" 7'56" 7'57" 7'58" 7'59"

simil

ff 8^{va}

8'2" 8'3" 8'4" 8'5" 8'6" 8'7" 8'8" 8'9" 8'10" 8'11" 8'12" 8'13" 8'14"

simil

ff

8'15" 8'16" 8'17" 8'18" 8'19" 8'20" 8'21" 8'22" 8'23" 8'24" 8'25" 8'26" 8'27" 8'28" 8'29"

simil

p as possible

8'30" 8'31" 8'32" 8'33" 8'34" 8'35" 8'36" 8'37" 8'38" 8'39" 8'40"