

OSCAR PABLO DI LISCIA
“¿Estoy interpretando una habitación?”
(2018, para violoncello y electroacústica envolvente)
Indicaciones técnicas y de interpretación

Agradecimientos

Esta obra no hubiera sido posible sin el subsidio económico de la Fundación IBERMUSICAS y el apoyo técnico y logístico del CMMAS de México, Morelia a quienes el autor expresa su reconocimiento y gratitud. El autor agradece especialmente tanto al cellista Martín Devoto, quien grabó bajo su supervisión la gran mayoría de los sonidos que -luego de ser procesados- se usaron para generar la parte electroacústica de la pieza, como a Natalia Perelman, quien se desempeñó como ingeniera de grabación en esa oportunidad. Dado que, para la generación de la parte electroacústica de esta obra se usó el programa *Csound* (Barry Vercoe *et al*), en conjunto con el DAW *Reaper* y la suite de Plugins *ATK* (Joseph Anderson, Josh Parmenter y Trond Lossius), el autor expresa también su gratitud a los equipos de desarrollo de cada uno de éstos.

Indicaciones técnicas

1-La obra está realizada para Electroacústica Envolvente 3D (usando la técnica *Ambisonics*) y Violoncello. Se dispone de la parte electroacústica en dos conjuntos de cinco archivos de audio cada uno con dos formatos diferentes (ver explicación abajo). El formato *Ambisonics* ha de ser decodificado de acuerdo con el sistema de altoparlantes del que se disponga en el recinto donde será tocada la obra. La técnica *Ambisonics* tiene muchas particularidades y refinamientos muy bien documentados que no pueden tratarse aquí, la/el intérprete habrá de informarse y/o contar con un asesor técnico para tomar las decisiones adecuadas.

2-Descripción de los formatos del material electroacústico:

2.1-TRACK1-UHJ.wav a TRACK5-UHJ.wav

Se trata de las cinco partes electroacústicas de la obra en archivos de formato WAV, Estéreo, 24 bits, SR 48 Khz con la decodificación UHJ. Esta versión se provee a los efectos de disponer de una versión “de estudio” para ensayar la obra con un sistema de reproducción estándar. El autor no recomienda la interpretación de la obra en concierto usando esta versión en estéreo.

2.2-TRACK1-BF.wav a TRACK5-BF.wav

Se trata de las cinco partes electroacústicas de la obra en archivos de formato WAV, 24 bits, SR 48 Khz, de 16 canales, codificada en el formato *Ambisonics* B de tercer orden. El orden de los canales *Ambisonics* y los factores de normalización corresponden a la convención *FuMa*. Esta versión debe ser decodificada de acuerdo con el sistema de altoparlantes que se disponga en el recinto donde será tocada la obra.

3-Tanto los comienzos como los finales de cada una de las cinco partes electroacústicas están indicados de manera precisa en el compás correspondiente de la partitura, mediante las leyendas “START TRACK#” y “STOP TRACK#”.

4-La obra puede reproducirse en diversos sistemas de múltiples altoparlantes en 2D o 3D, mínimo 4 para 2D y 8 para 3D, de acuerdo con la decodificación *Ambisonics* que se use.

5-La/el intérprete debe ubicarse en el frente del escenario y el sistema de altoparlantes rodeando la audiencia.

6-La parte instrumental puede ser amplificada, o no. Esto depende del tamaño de la sala y de la sonoridad que pueda producir la/el intérprete.

7-Ni la parte instrumental, ni la electroacústica deben ser reverberadas.

8-La parte electroacústica está anotada de forma esquemática en la partitura con el grado de precisión temporal y los rasgos de cada sonido (altura, envolvente dinámica, simbología de timbre, etc.) que el autor ha considerado suficientes para lograr una sincronización adecuada. La mayoría de los sonidos y texturas de la parte electroacústica poseen una gran complejidad que no se refleja en la notación por las razones antedichas.

Indicaciones de interpretación

1-La/el intérprete habrá de buscar, de acuerdo con sus propias habilidades, el mejor resultado en función de los siguientes criterios generales:

1.1-La sonoridad plena y homogénea de acuerdo con el fraseo y las indicaciones dinámicas.

1.2-Los niveles dinámicos deseados y su balance con la parte electroacústica.

1.3-El gesto expresivo musical, que el autor cree haber plasmado claramente a través de las indicaciones de dinámica y articulación.

1.4-La mezcla tímbrica con la parte electroacústica. Se recomienda un trabajo detallado de “ajuste fino” de las envolventes dinámicas en función de la parte electroacústica en la primera parte de la obra especialmente.

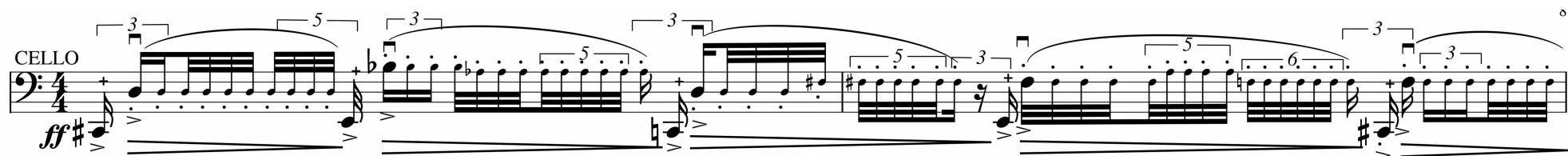
2-Los armónicos (la mayoría de ellos naturales) están indicados con la cabeza de la nota en forma de rombo y deben sonar en la altura donde están escritos. Allí donde haya distintas posibilidades, se elegirá la que tenga mejor rendimiento de acuerdo con los criterios expresados en el punto anterior. El autor está al tanto de las diferencias de afinación entre los sonidos armónicos y las notas del sistema temperado.

3-Salvo indicación contraria (*non vibrato* / *molto vibrato*), o en los casos en los que es imposible por razones obvias, se habrán de interpretar los sonidos de mediana/larga duración con un vibrato muy discreto y natural.

4-La obra dura aproximadamente entre 11 y 13 minutos y se divide en dos partes que han de ser interpretadas seguidas (*Cantabile espressivo* / *Con bravura*). Por razones de practicidad, la numeración de los compases se reinicia en la segunda parte (*Con bravura*, página 8).

5-Las partes instrumentales en las que la electroacústica no está presente pueden tocarse con una cierta flexibilidad en el ritmo (*cuasi cadenza*).

6-En las sucesiones de notas con arcadas del tipo “*ricochet*”, como la que se muestra en la imagen, las notas con cabeza pequeña son aproximadas en cantidad y subdivisión rítmica. La/el intérprete deberá “imprimir” en su memoria el gesto musical anotado y hacer su versión respetando su naturaleza expresiva. El comienzo *sfz* de cada *ricochet* debe producirse con la mayor intensidad posible, y el sonido “ruidoso” que eventualmente hará la cuerda al rebotar en la *tastiera* no ha de evitarse, sino todo lo contrario.



7-Asimismo, en acciones como las que muestra la imagen, los *pizzicati* de mano izquierda indicados con un “+” pueden ser reemplazados por un golpe de la mano izquierda en la *tastiera* (“tap”) sobre la nota adecuada si el/la intérprete lo consideran de mejor efecto y/o más cómodo.

Oscar Pablo Di Liscia
Morelia, México, Octubre de 2018.

OSCAR PABLO DI LISCIA
“¿Estoy interpretando una habitación?”
(“Am I interpreting a room?”)
(2018, for violoncello and surround electroacoustic sound)

Technical and performing directives

Acknowledgments

The composition of this work would not had be possible without the financial support of the IBERMUSICAS Foundation, and the technical/logistic support of the CMMAS of México, Morelia, to both whom the author wish to express his gratitude and acknowledgment. The author wish to specially thanks both the cellist Martín Devoto, who recorded under his supervision almost all the sounds that -after further processing- were used to generate the electroacoustic part of the work, and to Natalia Perelman who was the sound engineer in the recording. As for the generation of the electroacoustic part of this work, the *Csound* (Barry Vercoe *et al*), together with the *Reaper* DAW and the *ATK* plugin suite (by Joseph Anderson, Josh Parmenter and Trond Lossius) were used, the author also express his gratitude to their respective developer teams.

Technical directives

1-The work is realized for 3D Surround Electroacoustic Sound (using the *Ambisonics* technique) and live performed Violoncello. The electroacoustic part is distributed in two sets of five sets sound files with different format (explained below). The *Ambisonics* format is to be properly decoded according to the loudspeaker system available. The *Ambisonics* technique has many particularities and refinements very well documented that cannot be treated here, the performer should consult a technical adviser to make the appropriate decisions.

2-Electroacoustic part file format description:

2.1-TRACK1-UHJ.wav to TRACK5-UHJ.wav

These are the five electroacoustic parts of the work in WAV, stereo, 24 bits, SR 48 Khz UHJ decoded format. This version is meant to provide the performer a “studio version” suitable for rehearsal using a conventional stereo system. The use of this version for concert performance is not recommended by the author.

2.2-TRACK1-BF.wav to TRACK5-BF.wav

These are the five electroacoustic parts of the work in WAV, 24 bits, SR 48 Khz, 16 channels, Third order *Ambisonics* B-Format encoded format. The channel ordering and normalization factor meets the *FuMa* convention. This version is to be decoded according the loudspeaker system available.

3-The start and end times of each one of the electroacoustic parts are precisely notated in the corresponding bars of the score by means of the “START TRACK#” and “STOP TRACK#” statements.

4-The the work may be played using several 2D or 3D arrays of loudspeakers, minimal 4 (square rig) for 2D and 8 for 3D (cube rig), depending on the *Ambisonic* decoding that will be used.

5-The performer must be located in the front of the stage, facing the audience and the loudspeaker system must surround the audience.

6-The instrumental part may be amplified or not. This depends on the size of the room and on the loudness that the performer may produce.

7-Neither the electronic part nor the instrumental part should be artificially reverberated.

8-The electroacoustic par is notated in the score schematically with the degree of temporal precision and the features of each sound (pitch, envelope, timbre quality, etc.) that the author judged enough to help the performer to achieve an accurate synchronization. Most sounds and textures of the electroacoustic part have a great complexity that is not reflected in the score notation by the reasons aforementioned.

Performing directives

1-The performer shall obtain, according her/his own skills, the best result using the following general criteria:

1.1-The good sound and homogeneous loudness according the phrasing and dynamics directives.

1.2-The desired loudness levels and their balance with the electroacoustic part.

1.3-The musical expressive gesture, that the author believes is clearly notated in the score.

1.4-The timbral blend of the instrumental part and the electroacoustic part. A detailed work of “fine tuning” on the dynamic envelopes with the electroacoustic part is recommended, specially in the first part of the work.

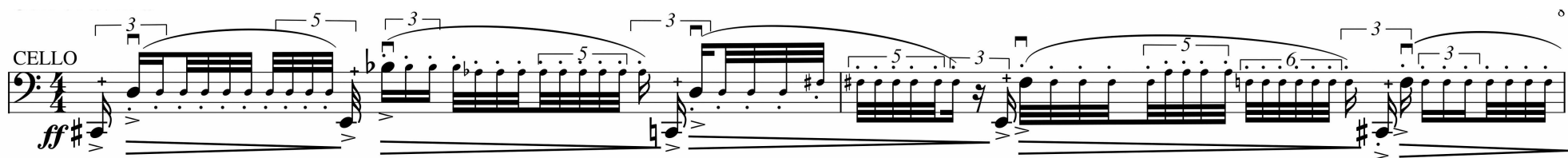
2-The harmonics (almost all of them “natural”) are notated in the pitch where they should sound with rhomboid note-heads. When existing more than one possible realization the performer shall choose the one with best result using the aforementioned criteria. The author is aware on the tuning differences between the harmonics and the tempered pitch.

3-Except otherwise explicitly notated (*non vibrato* / *molto vibrato*), or in the cases that it is impossible, because of obvious reasons, the sounds of medium/large duration should be performed using a very discrete and natural vibrato.

4-The work lasts approximately 11 / 13 minutes and it is divided in two parts that shall be performed without interruptions between them (*Cantabile espressivo* / *Con bravura*). Because of practical reasons, the bar numbering is reinitialized in the second part (*Con bravura*, page 3).

5-The instrumental parts that are not to be performed together with the electroacoustic may be played with some rhythmic flexibility (*cuasi cadenza*).

6-In the *ricochet* bow successions, as the ones shown in the image below, the small note-head notes are to be interpreted approximately in quantity and rhythm. The performer should “print” in his/her memory the notated musical gesture and to produce his/her own version according its expressive goal. The *sfz* beginning stroke of each *ricochet* must be produced with the highest loudness possible, and the “noisy” sound that eventually the string will produce while striking the *tastiera* is desirable and shall not be avoided.



7-Furthermore, in the beginnings of the successions as the ones already shown in the image, the left-handed *pizzicati* notated with “+” may be replaced by a left hand stroke in the correct pith on the *tastiera* (“tap”) if the performer consider it of better effect and/or more handy.

CELLO *p*

ELECTROACUSTICA

mf *mf*

3 3 5

4

pizz. *mf*

arco *pp* *mf*

3 3

7

pizz. l.v. all poss. *mf* *f* *mf*

5 3

10

arco *f* *mf* *pp*

3 pizz. l.v. all poss. 3 arco

13

START TRACK 1

pp *ff* *mf*

3 +

16

arco *f* *f* *p*

3 5 3 3

19

pizz.

mf

sfz

arco

3

f

pp

23

arco

3

sfz p

mf

sul pont

5

f

f

mf

f

normal

28

arco

3

sfz

sfz p

f

f

sfz p

ff

f

33

sfz

p

sfz

pp

mf

38

f

sfz p

f

sfz

p

pizz.

arco

43

STOP TRACK 1

Improvisar libremente (la cantidad de notas de cada uno de los tres grupos es aproximada)

sfz

p

ff

mf

A tempo ♩ = 60

START TRACK 2

mp

Con bravura

[illegible]

15

mf *f* *sfz*

17

f *mf* *sfz*

19

f *sfz*

21

ff *p*

24

$\text{♩} = 50$

mf

27

mf

29

pp

31 $\text{♩} = 60$

Measures 31-32. Treble clef. Measure 31: Rest, then a half note G#4. Measure 32: Rest, then a half note G#4. Bass clef: Measure 31: Octave sign, then a half note G#2. Measure 32: Octave sign, then a half note G#2. Dynamics: *p* (piano) in measure 32.

Measures 33-34. Treble clef. Measure 33: Half note G#4. Measure 34: Half note G#4. Bass clef: Measure 33: Octave sign, then a half note G#2. Measure 34: Octave sign, then a half note G#2. Dynamics: *p* (piano) in measure 34. Markings: "sul pont." (sul ponticello) above measure 34.

Measures 35-36. Treble clef. Measure 35: Half note G#4. Measure 36: Half note G#4. Bass clef: Measure 35: Octave sign, then a half note G#2. Measure 36: Octave sign, then a half note G#2. Dynamics: *p* (piano) in measure 35. Markings: "normal" above measure 35, "sul pont." above measure 36, "normal" above measure 37.

Measures 37-38. Treble clef. Measure 37: Rest, then a half note G#4. Measure 38: Rest, then a half note G#4. Bass clef: Measure 37: Octave sign, then a half note G#2. Measure 38: Octave sign, then a half note G#2.

Measures 39-40. Treble clef. Measure 39: Rest, then a half note G#4. Measure 40: Rest, then a half note G#4. Bass clef: Measure 39: Octave sign, then a half note G#2. Measure 40: Octave sign, then a half note G#2.

Measures 41-42. Treble clef. Measure 41: Half note G#4. Measure 42: Half note G#4. Bass clef: Measure 41: Octave sign, then a half note G#2. Measure 42: Octave sign, then a half note G#2. Dynamics: *pp* (pianissimo) in measure 41. Markings: "sul pont." above measure 42.

Measures 43-44. Treble clef. Measure 43: Half note G#4. Measure 44: Half note G#4. Bass clef: Measure 43: Octave sign, then a half note G#2. Measure 44: Octave sign, then a half note G#2. Dynamics: *p* (piano) in measure 43, *pp* (pianissimo) in measure 44. Markings: "normal" above measure 44.

45

mf

47

$\text{♩} = 75$

sfz *p* *mf* *sf*

49

p *mf*

51

f *f* *mf* *f*

53

ff *sfz* *mf* *ff*

55

pp *mf*

57

$\text{♩} = 60$

p *f* *mf*

59

Measures 59-60. Treble clef. Key signature: one sharp (F#). Measure 59: A half note F#4, tied to the next measure. Measure 60: A whole rest. Dynamics: *ff* (fortissimo) starting in measure 59.

61

Measures 61-62. Treble clef. Measure 61: A whole rest. Measure 62: A whole rest. Dynamics: *ff* (fortissimo) continues from the previous system.

63

Measures 63-64. Treble clef. Measure 63: A whole rest. Measure 64: A whole rest. Dynamics: *ff* (fortissimo) continues from the previous system.

65 $\text{♩} = 108-120$

Measures 65-66. Bass clef. Measure 65: A triplet of eighth notes (F#4, G#4, A4) followed by a quarter note (B4). Dynamics: *mf* (mezzo-forte). Measure 66: A quarter note (B4) followed by a quarter rest. Dynamics: *f* (forte). *a tempo* marking above the staff. *STOP TRACK2* written below the staff.

Measures 67-68. Bass clef. Measure 67: A triplet of eighth notes (F#4, G#4, A4) followed by a quarter note (B4). Dynamics: *ff* (fortissimo). Measure 68: A quarter note (B4) followed by a quarter rest. Dynamics: *f* (forte). *a tempo* marking above the staff.

69 $\text{♩} = 60$

Measures 69-70. Bass clef. Measure 69: A triplet of eighth notes (F#4, G#4, A4) followed by a quarter note (B4). Dynamics: *p* (piano). Measure 70: A quarter note (B4) followed by a quarter rest. Dynamics: *f* (forte). *START TRACK3* written below the staff.

71

Measures 71-72. Bass clef. Measure 71: A triplet of eighth notes (F#4, G#4, A4) followed by a quarter note (B4). Dynamics: *f* (forte). Measure 72: A quarter note (B4) followed by a quarter rest. Dynamics: *ff* (fortissimo). *mf* (mezzo-forte) marking above the staff.

♩ = 108-120 **a tempo**

74 *f* *sfz* *mf* *f* *sfz* *mf*

STOP TRACK3

76 *f* *pp* *mf* *pp* *f*

a tempo

78 *mf* *mf* *f* *f* *mf*

♩ = 75 a tempo

80 *p* *f* *f* *mf* *p* *f* *sf pp* *mf* *f*

START TRACK4

82 *ff* *f* *p* *mf* *f* *p* *f* *p* *mf* *mf* *f* *p* *mf*

♩ = 60

84 *f* *sfz p* *f* *p* *mf* *p* *f* *mf* *sfz p* *f*

86 *f* *mp* *sfz* *ff*

88

mf *f* *p* *mf* *p*

3 3 3 5 9

STOP TRACK 4

♩ = 108-120

[illegible]

95

ff *p*

a tempo

f

a tempo

f *mf*

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a piano and voice. The piano part is in the upper staff, and the voice part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts with a piano introduction marked "mf" (mezzo-forte) and "a tempo". It features a series of chords and a melodic line. The second system continues the piano introduction, marked "p" (piano) and "a tempo". It includes a series of chords and a melodic line. The score ends with a final chord marked "mf".

The musical score for 'The Rose Tree' is presented in two systems. The first system, starting at measure 99, features a bass line with a 3-measure rest, followed by a 5-measure rest, and then a series of eighth notes. The tempo is marked 'a tempo'. The second system continues the bass line with a 5-measure rest, followed by a 3-measure rest, and then a series of eighth notes. The tempo is again marked 'a tempo'. The score includes various musical notations such as rests, notes, and dynamic markings.

a tempo

101

♩ = 60, a tempo

p *mp* *f* *mf*

START TRACK5

105

3 10

p

107

3 sul pont.

mf

109

ppp

STOP TRACK5