

Henri ALGADAFE

Contraction, expansion, résolution
ou les rêveries cosmologiques d'un promeneur égaré
(2019-2020)

Pour shakuhachi 2.4 en La, guitare électrique et dispositif informatique

Notes Guitare électrique

H.art
XV



: Son harmonique. Main gauche = Sol grave, Note effleurée par la main droite Sol aigu



: Percuter les cordes avec la main droite



: Frottement brillant, geste vif

⑥

Main droite i/m



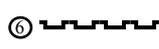
: Trille percussif réalisé par l'index et le majeur (Main droite) contre les cordes accompagné d'un mouvement du chevalet à la touche, en maintenant la position d'accord à la main gauche



: Son harmonique. Note effleurée sur corde Do abaissé, son entendu Sol aigu



: Son harmonique "frotté". Note effleurée Fa# XIV ème case, la corde est mise en vibration par un mouvement de frottement.



: D'un mouvement lent, frotter la 6 ème corde avec le médiator.

NP

: Jeu normal

Electronique

Deux micros captent le son de flûte. L'un est dirigé vers l'embouchure, l'autre vers le pavillon destiné au mode de jeu "tongue-ram" (attention forte pression acoustique !). Ces deux sources sont mixées et envoyées à l'entrée droite (2) de la carte son. La guitare est, elle, connecté à un pré-ampli et envoyée à l'entrée gauche(1) de la carte son. Cette dernière est connectée à l'ordinateur dans lequel doit être installé l'application correspondante à cette pièce. Les sorties stéréo de la carte son étant elles reliées aux enceintes de diffusions. L'intervention de l'électronique s'opère de deux façons, au choix des interprètes :

- Une tierce personne déclenche depuis le clavier de l'ordinateur les évènements avec la barre espace. Cocher alors la case dans la page principale de l'application
- L'un des musiciens utilise un contrôleur midi, dont le numéro doit être choisi (par exemple le contrôleur 64 généralement affecté à la pédale de sustain) et indiqué dans la fenêtre principale de l'application Max. En conséquence un câble midi relira le dispositif de déclenchement à la carte son.



: Ce signe situé sous la portée de guitare indique un point de déclenchement à effectuer.

Les informations indispensables à la gestion des actions programmées se retrouvent sur le fichier "Contraction-Expansion-Resolution.asco.txt" qui est le "score" utilisé par Antescofo présent dans le patch MAX

Shakuhachi

La partition est écrite en sons transposés, les hauteurs sonnent une quarte en-dessous, exception faite des sons "Tongue-ram" qui eux sont indiqués en sons réels.



Jouer en "tongue-ram". Le doigté indiqué doit produire la note écrite, qui n'a pas à être transposée
Play a tongue ram. The indicated pitch is the concert pitch



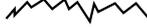
Son à hauteur définie, avec beaucoup d'air.
Pitched sound with air

Son bruyant à hauteur indéterminé (Air seul).
Noisy and unpitched air sound blown in the tube



Muraiki

W.T



Whistle-tone sur le doigté de Ré.
Free whistle tone with D fingering



Son indéterminé, aigu.
Undeterminate high sound

Inspiration



Inspirez bruyamment dans le tube.
Noisy inhalation in the tube.



Pizz Sound

Karakara



Voix



AH

Chantez un son fragmenté dans la flûte tout en trillant (karakara) afin de le moduler.
Fragmented vocal sound sung in the tube with karakara

NP : Jeu normal, technique "normale"
Normal playing

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♩ = 52

A

Inspiration

ff

10 env

sfz

mf

sfz

f

8va

f

12 **B** T.R. ●●○○

mp *p* *f* *mp*

16

p *f* *p*

20

mf *mf*

23

sfz *p* *f* *mf*

26 C

p *f* *p* *mp*

f *mp*

Record

29

p *mf* *mp* *f*

32

mp *f* *f*

35 D

p *f* *pp*

W.T.

Bottleneck

Boucle

N.P.

39

p *f* *5*

8va *Ord.* *mf* *Bottleneck*

Bottleneck *f* *pp* *5*

42

mf *M* *Ord.* *tr* *gliss* *f* *mf* *f* *5* *Komi buki*

E

pp *6* *Muted* *5* *Gliss.* *6* *f* *5* *Muted* *5*

T.R.

51

8va *Bottleneck* *XI* *Ord.* *6* *Pizz* *5* *Inspiration* *ff* *AH* *Voix seule* *karakara* *8va* *6*

56

mp *10* *10* *10* *Soutenu* *10* *5* *2* *3* *4* *5*

16 env | 20 env | 20 env

58

16 env | 20 env | 20 env

M

F ♩ = 46

W.T

f

H.art XXIV ⑤

15^{ma} ①

H.art XXVIII

f

pp

l.v ⑤ ④ ③ ② 3 7

5 5

62

mp

5 ②

5 5

65

mf

gliss

Komi buki

H.XII ⑥ ④ ③ ① ② ⑤

5 5

68

mf

5 ④ ③ ② ④ ③ ② ①

5 ④ ③ ② ①

71

mf

gliss

5 ③ ③ ③

5 ③ ③ ③

6

74

77

79

82

86

T.R

Sp

Main droite i/m

G $\text{♩} = 52$



Musical notation for measures 85-91. The system consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. Dynamics include *f* and *p*. There are triplets in both staves. A guitar-specific symbol is present in the upper staff.

Musical notation for measures 92-94. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. Dynamics include *f* and *p*. The piece concludes with the instruction "(Désactivation Ant.)".

Musical notation for measures 95-97. The system consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. Dynamics include *mp*. The notation features wavy lines above the notes in the upper staff.

Musical notation for measures 98-100. The system consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. Dynamics include *mf* and *p*. The notation includes a "Glissando" marking and fingerings 6, 5, and 3.

Musical notation for measures 101-104. The system consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. Dynamics include *p*, *f*, and *mp*. The notation includes wavy lines above the notes in the upper staff.

104

mf f ff

3

Detailed description: This system contains measures 104, 105, and 106. The music is written for two staves. Measure 104 starts with a mezzo-forte (mf) dynamic. Measure 105 features a crescendo leading to a forte (f) dynamic. Measure 106 is marked fortissimo (ff). The right hand has melodic lines with slurs and a triplet in measure 105. The left hand provides harmonic support with chords and moving lines. A fermata is placed over the final note of measure 106.

107

mp f ff f

Komi buki

Detailed description: This system contains measures 107, 108, and 109. Measure 107 is marked mezzo-piano (mp). Measure 108 has a crescendo to forte (f). Measure 109 is marked fortissimo (ff) and features a wavy line labeled 'Komi buki' above the staff. The right hand has melodic lines with slurs and a fermata. The left hand has chords and moving lines. A fermata is placed over the final note of measure 109.

110

H T.R. mf mf f

L.V. - - - - - 10

6 5 4 3 2 1

Detailed description: This system contains measures 110, 111, 112, and 113. Measure 110 is marked mezzo-forte (mf) and includes a trill (T.R.) and a box labeled 'H'. A dashed line labeled 'L.V.' with a fermata and the number '10' spans measures 110 and 111. Measure 111 is also marked mf. Measure 112 is marked mf. Measure 113 is marked forte (f). The right hand has melodic lines with slurs and a fermata. The left hand has chords and moving lines. A fermata is placed over the final note of measure 113.

114

N.P. p f mf N.P. f

doux vib. p

Detailed description: This system contains measures 114, 115, 116, and 117. Measure 114 is marked piano (p) and includes a trill (tr) and a box labeled 'N.P.'. Measure 115 is marked forte (f) and includes a trill (tr) and a box labeled 'T.R.'. Measure 116 is marked mezzo-forte (mf) and includes a trill (tr) and a box labeled 'N.P.'. Measure 117 is marked forte (f) and includes a trill (tr) and a box labeled 'N.P.'. The right hand has melodic lines with slurs and a fermata. The left hand has chords and moving lines. A fermata is placed over the final note of measure 117.

117 *Komi buki*

T.R. N.P. M

f *mf* *f* *mp*

5 ① ② ③ ④ ⑥

vib.

123

f *sfz* *p*

H.art XV

p ③ ④ ③ ④ ⑤

128

mp *mp* *mp*

l.v. VIII ③ ⑤ ④ ③ ②

simi 5

132

mf *f*

VI l.v. ③ ④

l.v. ④ ③ ② ① ③

136

mp *mf* *mp* *mf* *mp* *sfz* *mf* *sfz* *f*

5 10

Gliss Glissando

l.v. 5

♩ = 76

T.R

N.P

139

143

146

150

154

Musical score for measures 154-155. The system consists of two staves. The upper staff is in treble clef with a 5/4 time signature, changing to 4/4 in the second measure, and returning to 5/4 in the third. The lower staff is in treble clef with a 5/4 time signature, changing to 4/4 in the second measure, and returning to 5/4 in the third. The music features complex rhythmic patterns with slurs and ties. Fingerings of 5 and 10 are indicated in the lower staff.

156

Musical score for measures 156-157. The system consists of two staves. The upper staff is in treble clef with a 5/4 time signature, changing to 4/4 in the second measure. The lower staff is in treble clef with a 5/4 time signature, changing to 4/4 in the second measure. Dynamics markings *mp* and *f* are present. Fingerings of 5 and 10 are indicated. The lower staff includes circled fingerings 5, 2, 1, 4, 3, 2, 3, 2, 1.

158

Musical score for measures 158-159. The system consists of two staves. The upper staff is in treble clef with a 5/4 time signature, changing to 4/4 in the second measure. The lower staff is in treble clef with a 5/4 time signature, changing to 4/4 in the second measure. Fingerings of 10 and 5 are indicated. A triplet of 3 is marked in the lower staff.

160

Musical score for measures 160-161. The system consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in treble clef with a 4/4 time signature. Fingerings of 5 and 5 are indicated.