Henri ALGADAFE

Des traces de Ré

(2007-2016)

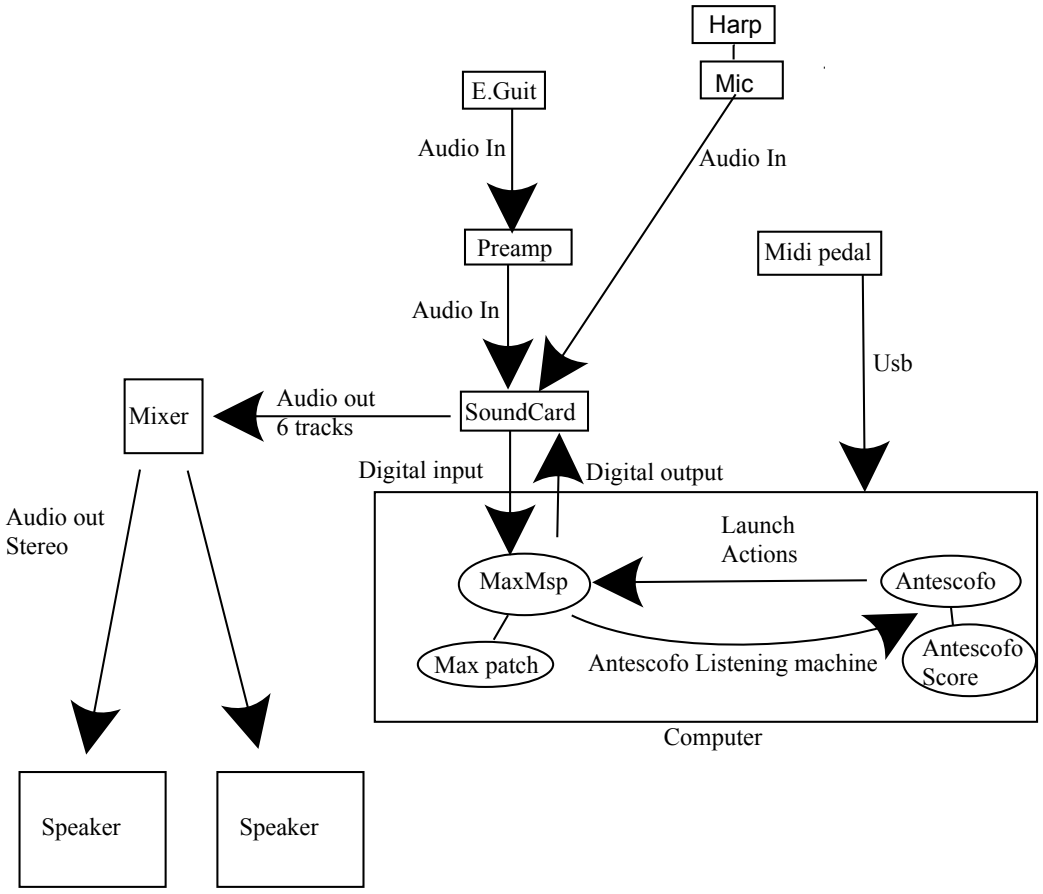
pour harpe, guitare électrique et électronique

Technical requirements

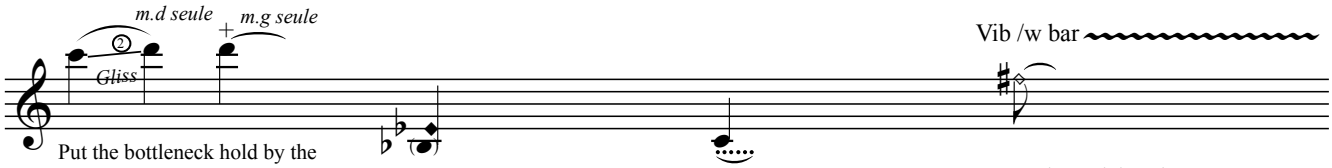
Guitar : Electric guitar with a vibrato bar, a bottleneck, a little wood stick that allows to play bouncing effects on a string.
Fron the beginning up to section D the distorted guitar sound should ideally come from the external preamp, manually switched on off by the guitar player. From D to the end, the distorted guitar sounds are generated internally in MAX/MSP.
The guitar player ltriggers the electronic events using the MIDI foot pedal.

Harp : A superball stick (used in section E), a small wood stick (used in section D).
At section E the square noteheads indicate which strings are to be affected by the strip of paper.
A microphone.

Electronic : The piece must be performed using the MAX/MSP patch provided by the composer.
The system generates pre-recorded sound files, synthesized sounds, midi sequence and real-time audio processing as well.
In a concise manner the score provides a graphic representations of the electronic events.
The team should provide a Macintosh computer with MAX/MSP, a sound card, a midi pedal and a professional sound system.



Guitar Notation

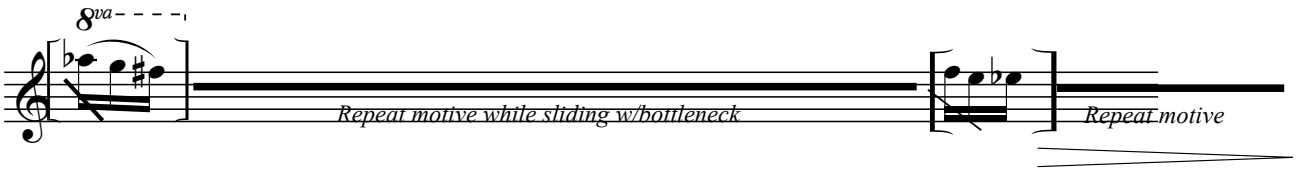


Put the bottleneck hold by the right hand on the bridge then play the C (XIIIth fret) and simultaneously raise the note to D sliding the bottleneck to the left (left hand stays on the C). The second D is played by a left hand hammer-on

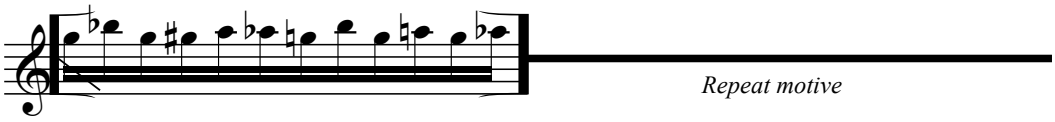
Harmonic sounds :
Hold Bb with left hand and lightly touch Eb with the right hand index

Bouncing effect played with a wood stick. Try to imitate the fall of a ball.

Freely modulate the resonance with the vibrato bar



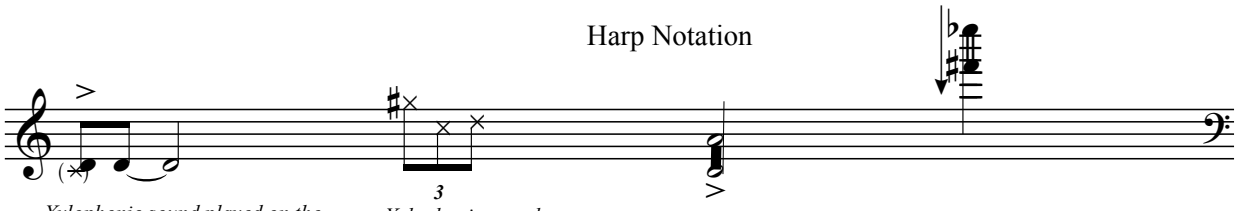
The left hand always plays F,E, Eb but the bottleneck, held by the right hand and set on the first string approximately at 5 cm from the bridge, raises the pitch to Ab, G, F#. Repeat the motive freely and slide slowly the bottleneck to the bridge.



Repeat the motive freely, the notes can be played in any order

Ped. : A important part of the electronic events are launched by ANTESCOFO, but some events have to be launched manually. The PED symbol indicates when the guitarist has to press the midi pedal.

Harp Notation

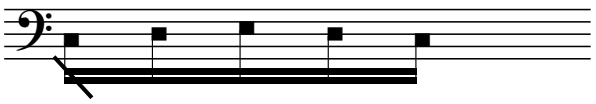


Xylophonic sound played on the string between brackets producing the pitch indicated by the normal note head a whole ton above due to the applied pressure.

Xylophonic sounds

The palm of the hand hits the written cluster

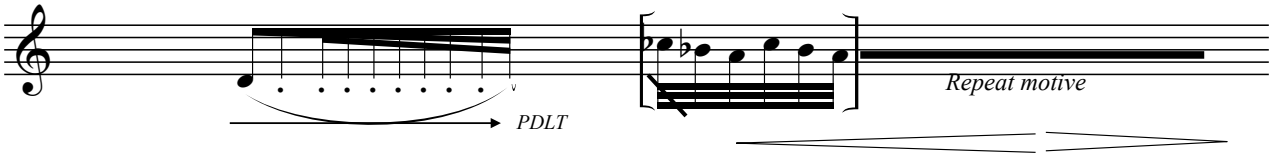
Cluster glissando played quickly from low to high



The square head notes are played with a strip of paper beteween the strings. Arriving at letter E put the strip of paper between D3 to Ab3

Scrape the soundboard with a superball. It should produce a low dense sound

Boucing effect with the superball on the soundboard. Try to imitate the fall of a ball.



Boucing effect with a wood stick on the D string, moving slowly from the middle of the string to the soundboard

Repeat freely the motive

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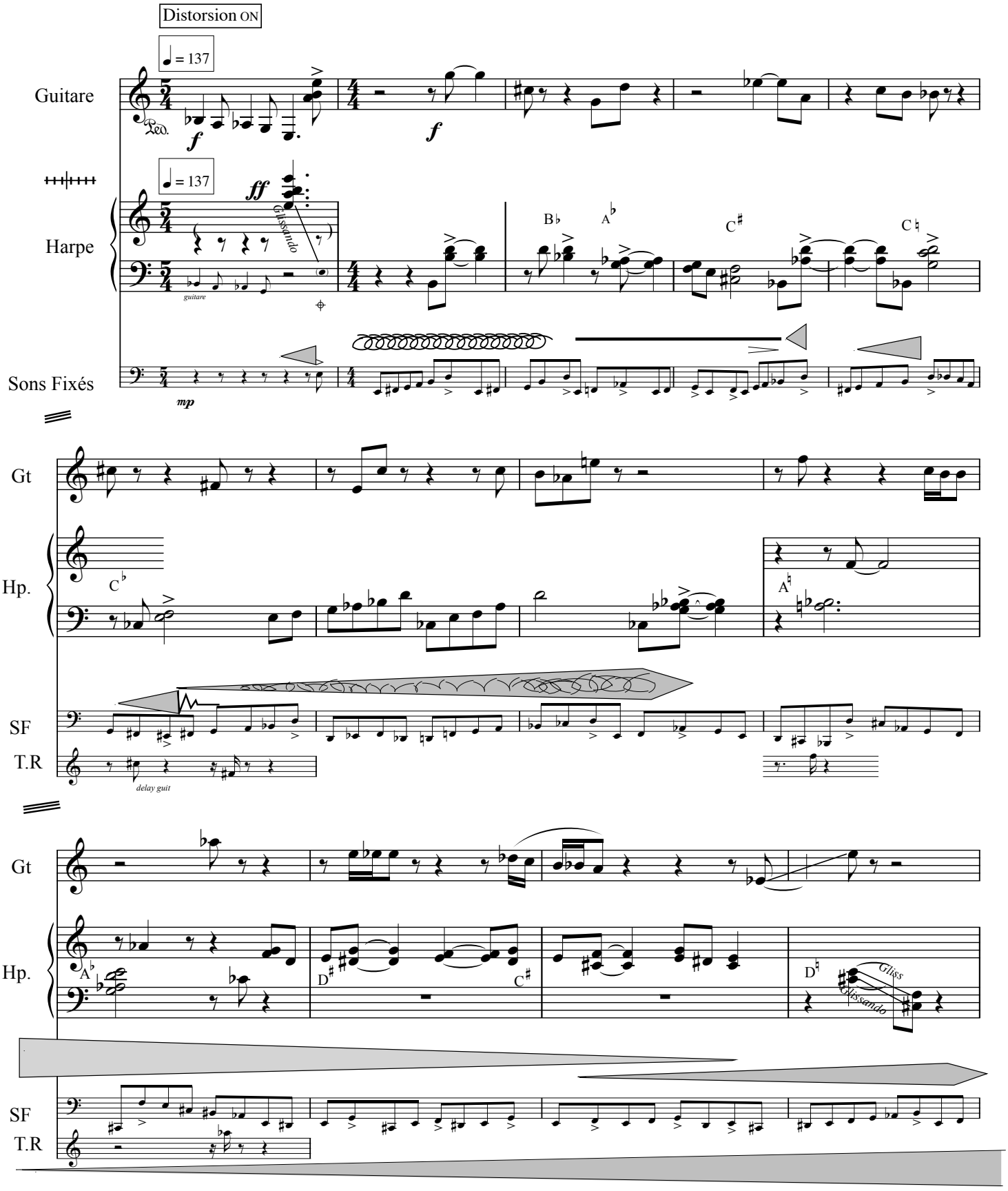
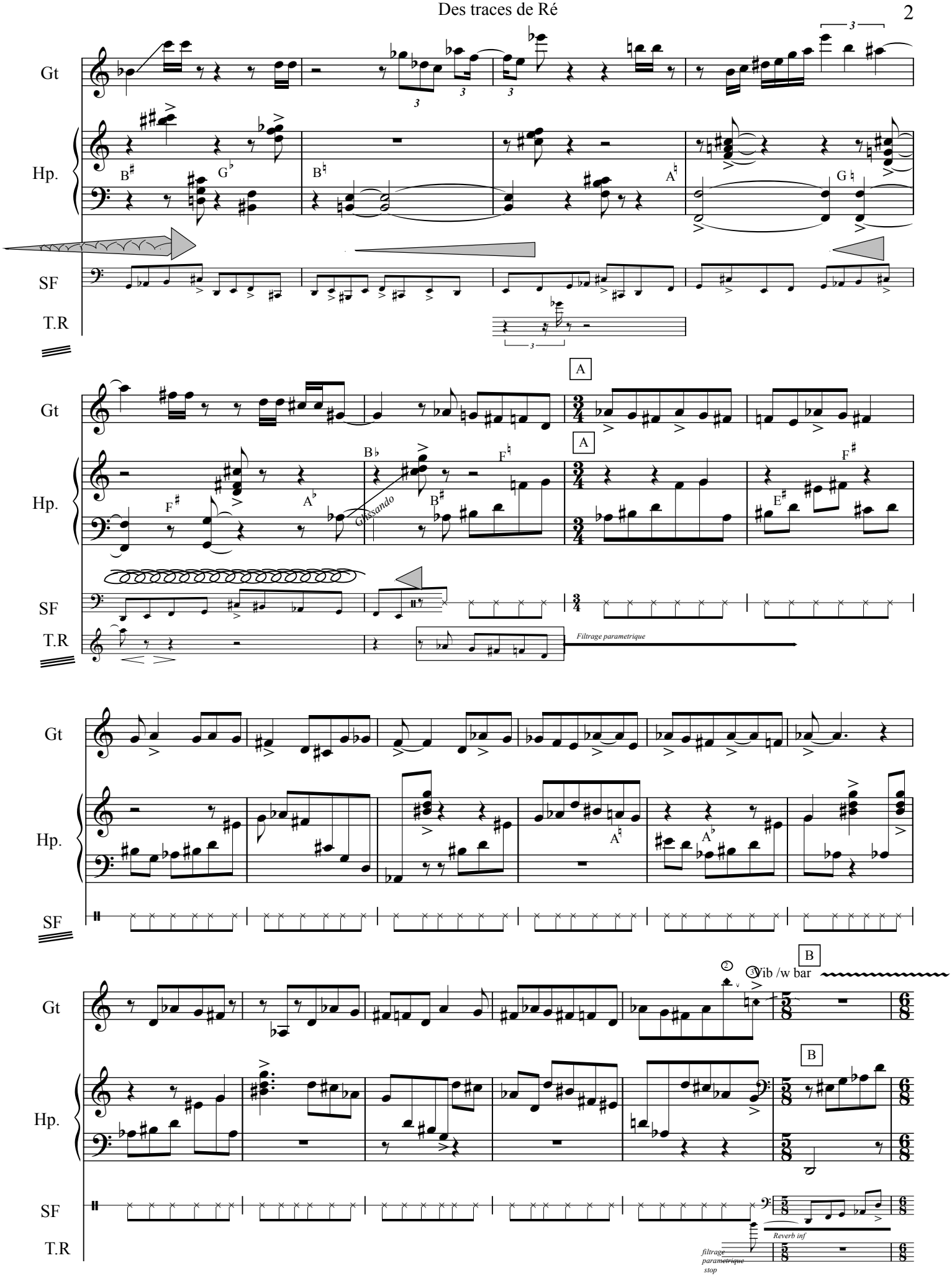
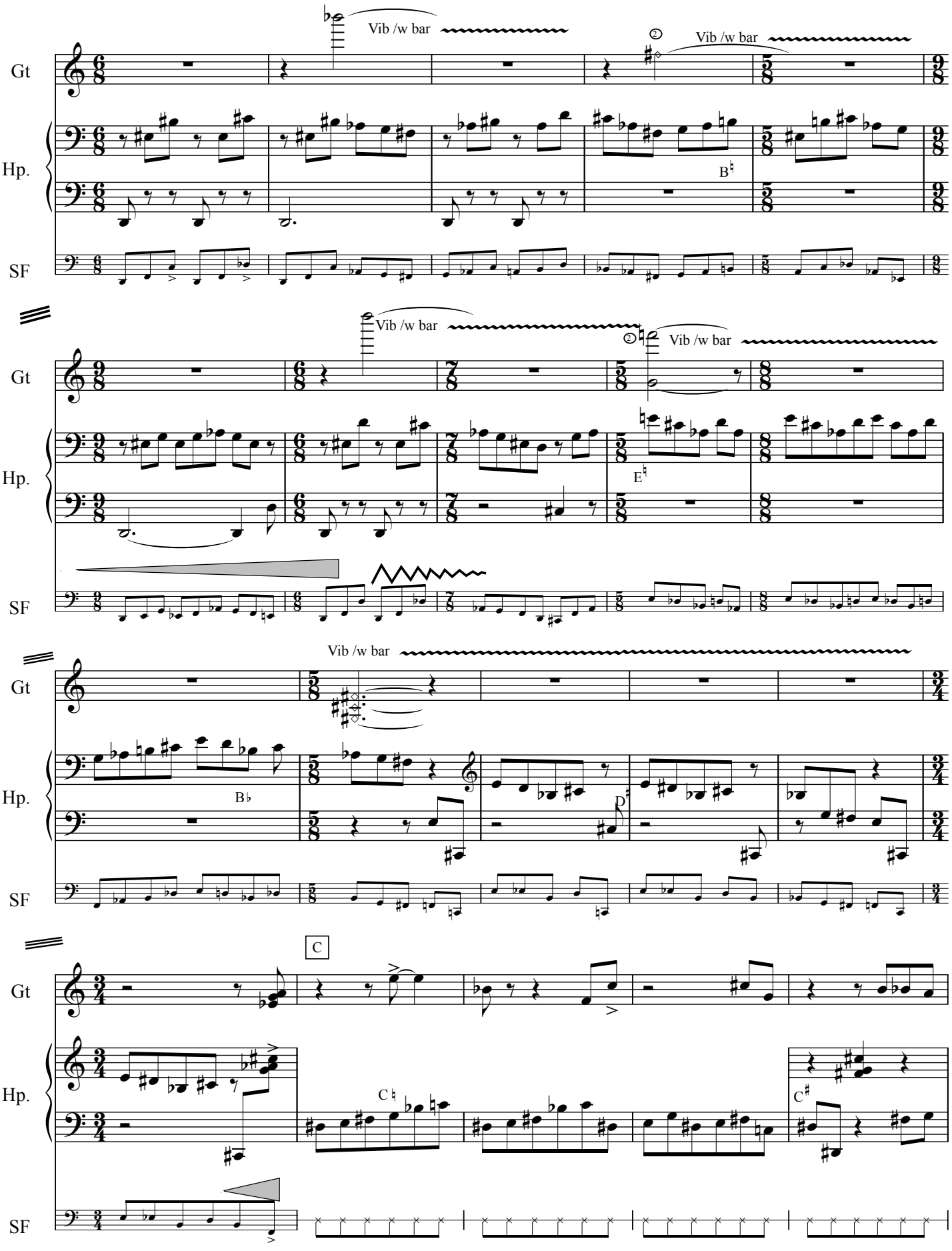
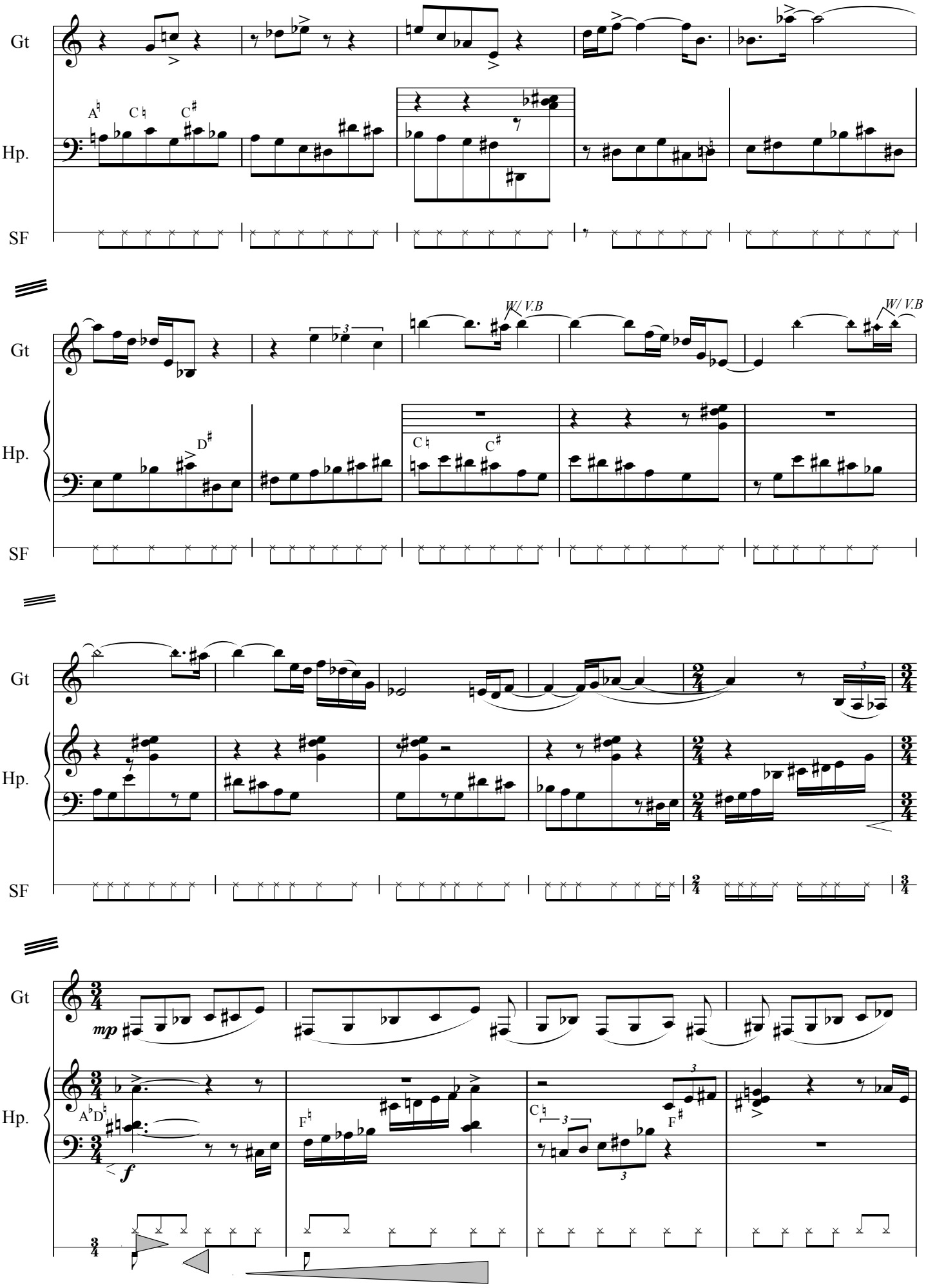
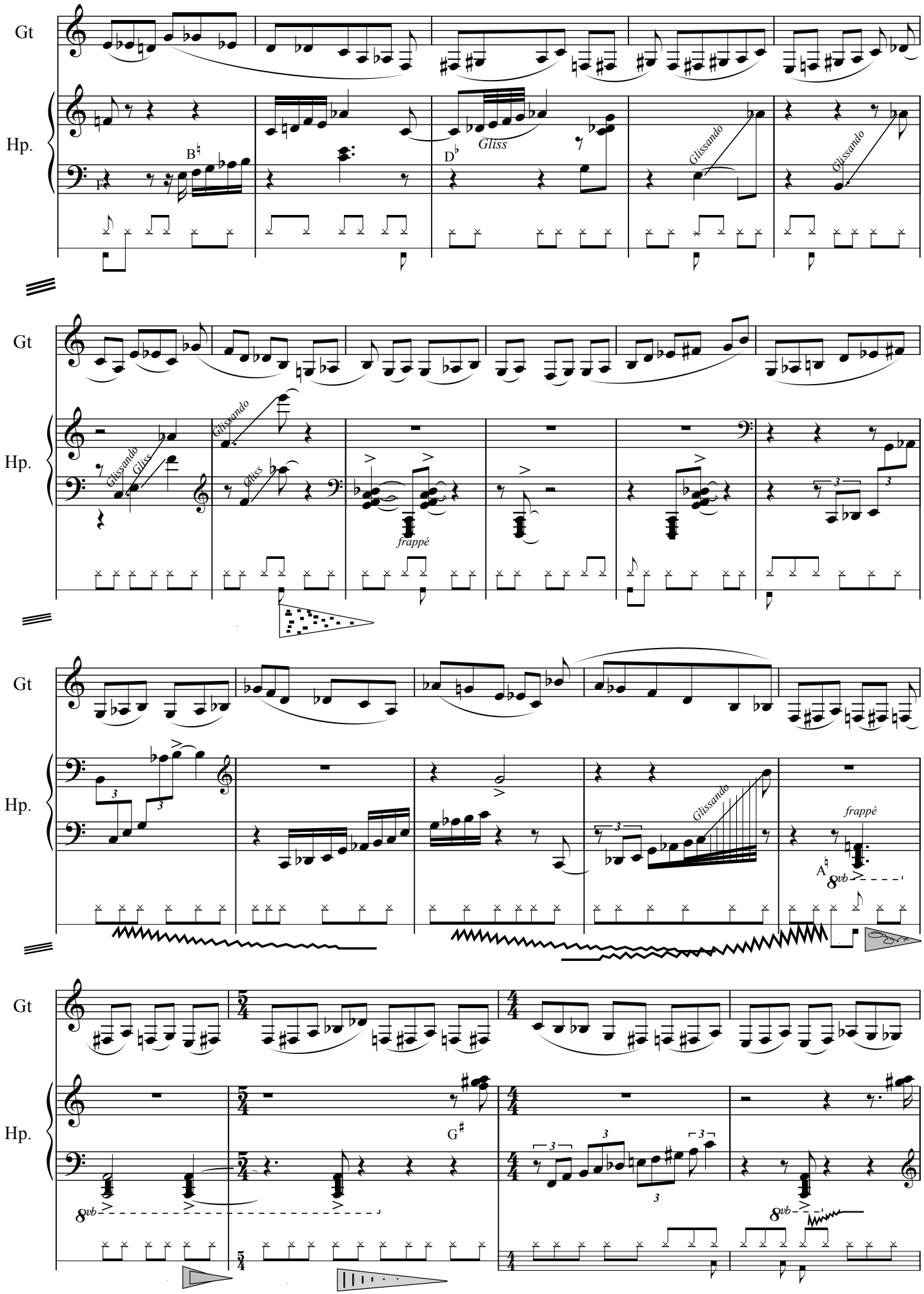
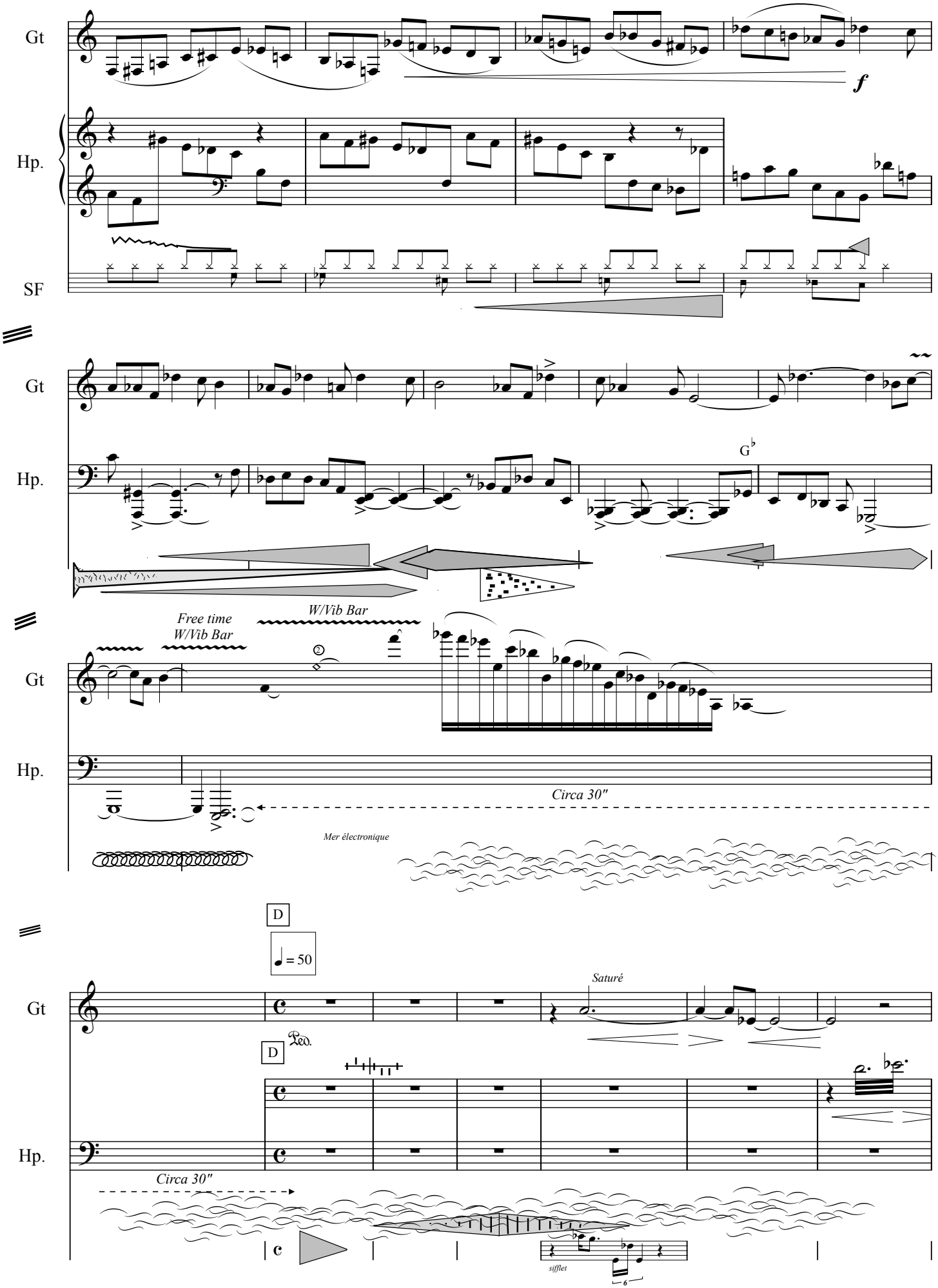


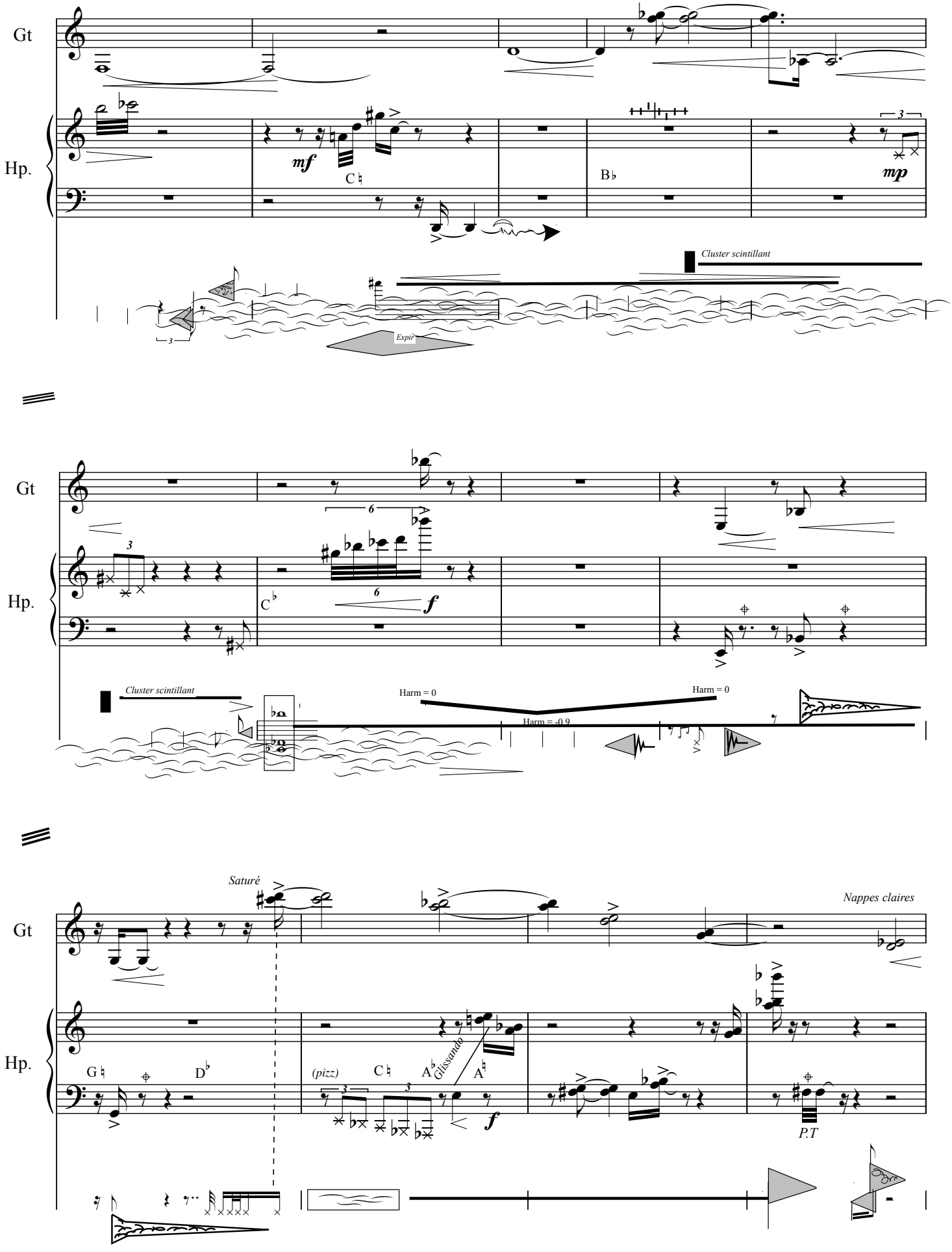

Gt
Hp.
SF
T.R
A
Glissando
Filtrage parametrique
B
Vib /w bar
Reverb inf
filtrage paramétrique stop

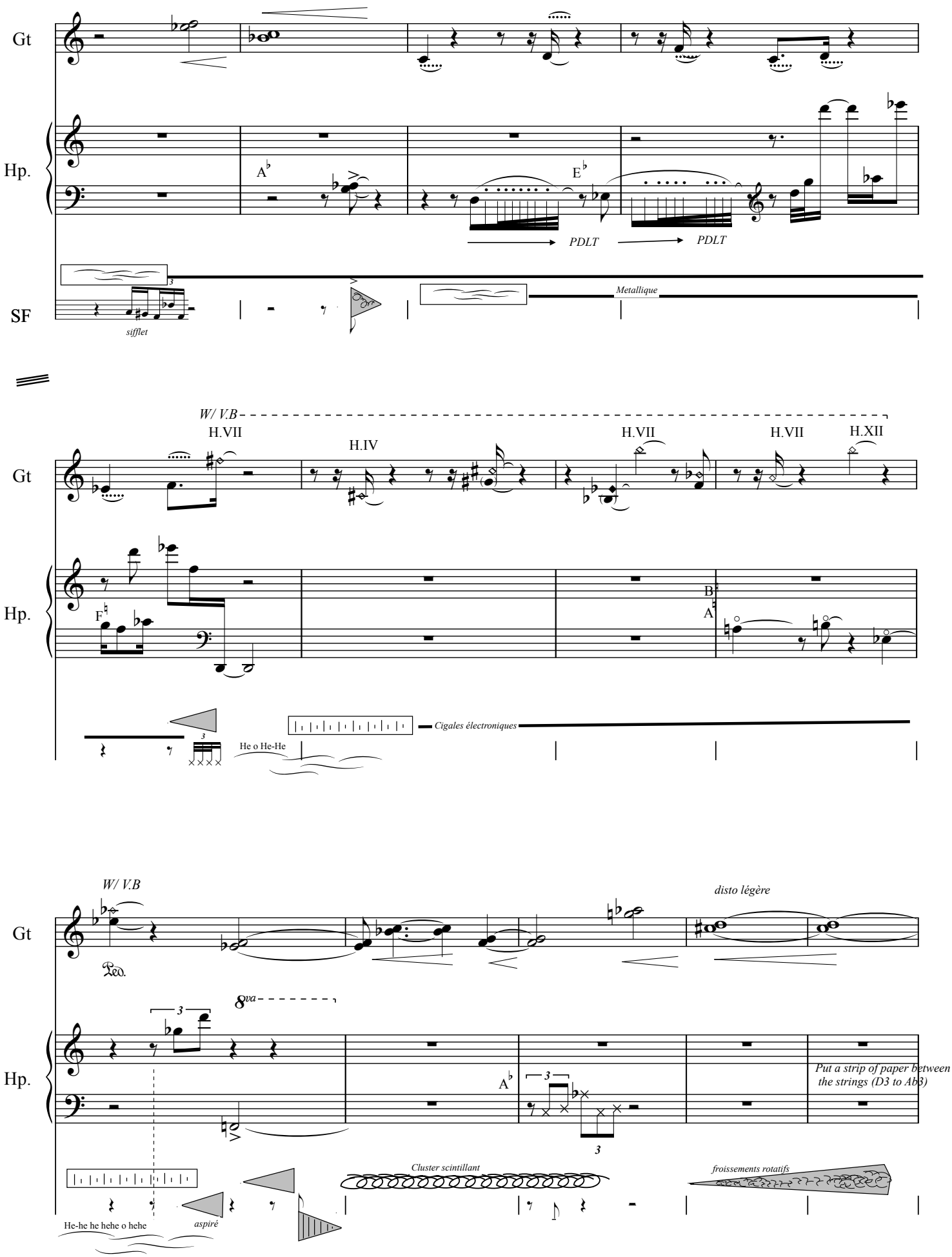

Vib /w bar
Vib /w bar
Gt
Hp.
SF
B♮
Vib /w bar
Vib /w bar
E♮
Vib /w bar
B♭
D♯
C
C♮
C♯

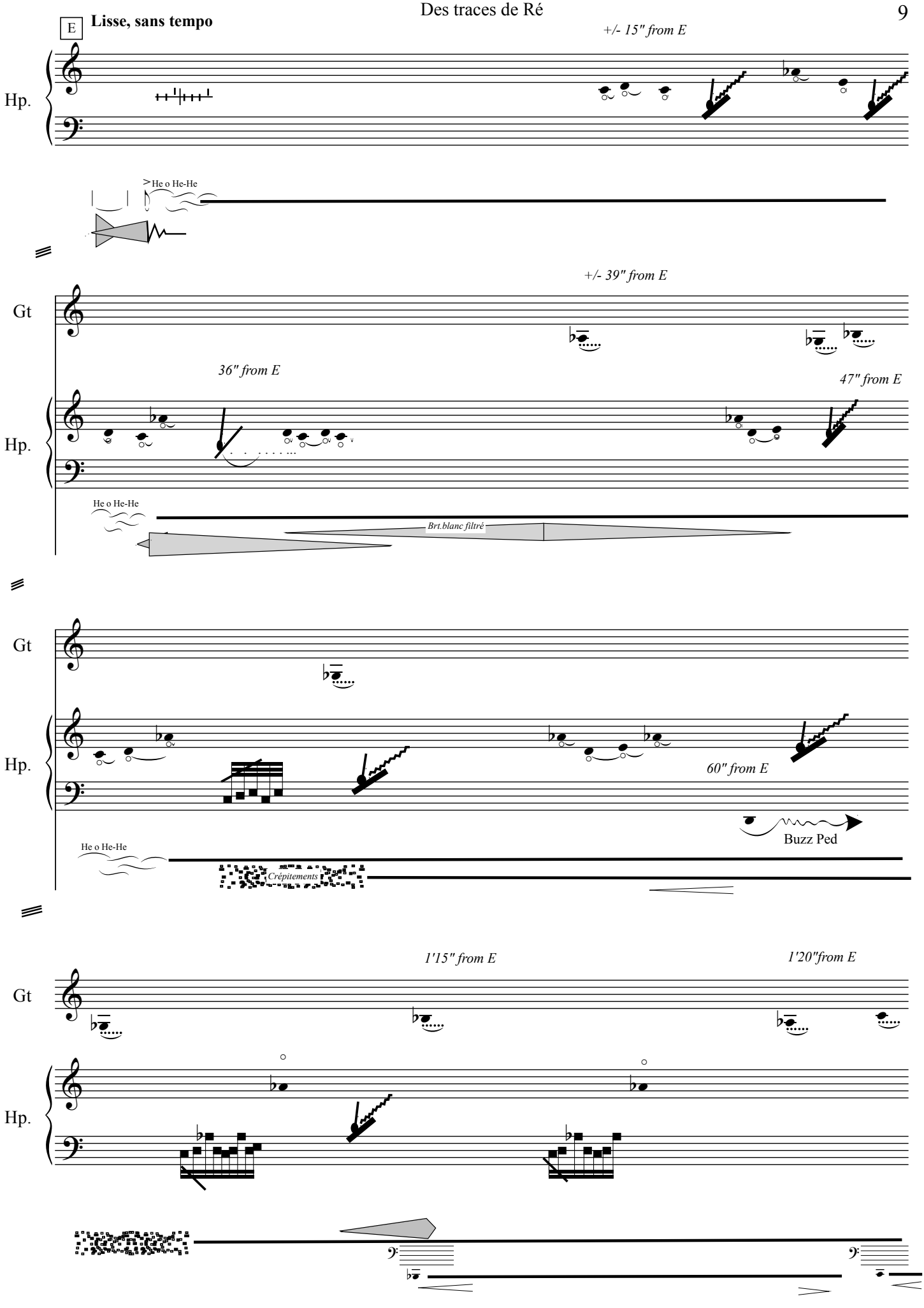

Gt
Hp.
SF
W/ V.B
W/ V.B
mp
f

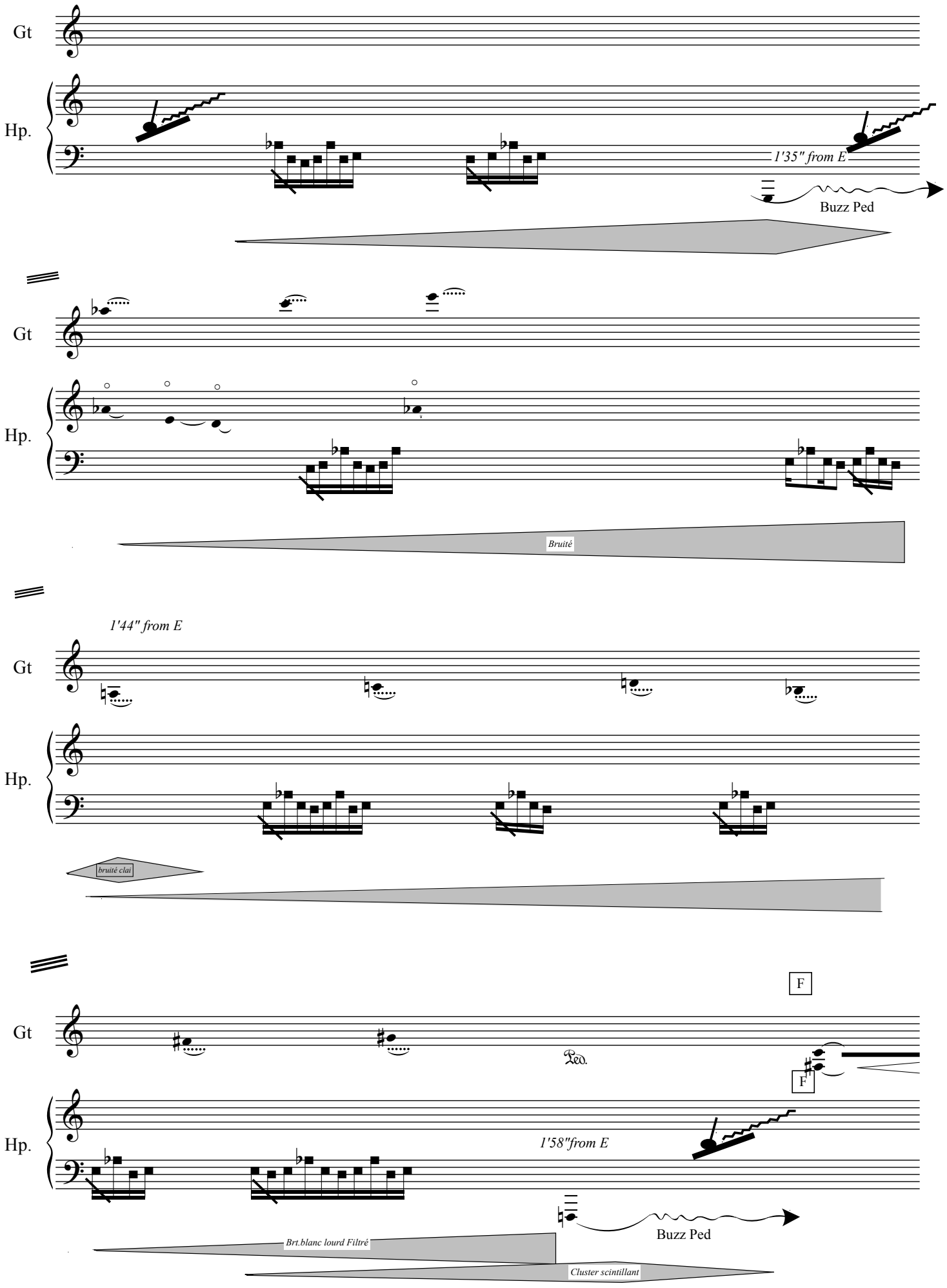

Gt
Hp.
B♮
D♭
Gliss
Glissando
Glissando
Gt
Hp.
Glissando
Glissando
Gliss
Gliss
frappé
Gt
Hp.
Glissando
frappé
A♮
8vb
Gt
Hp.
G♯
8vb
8vb

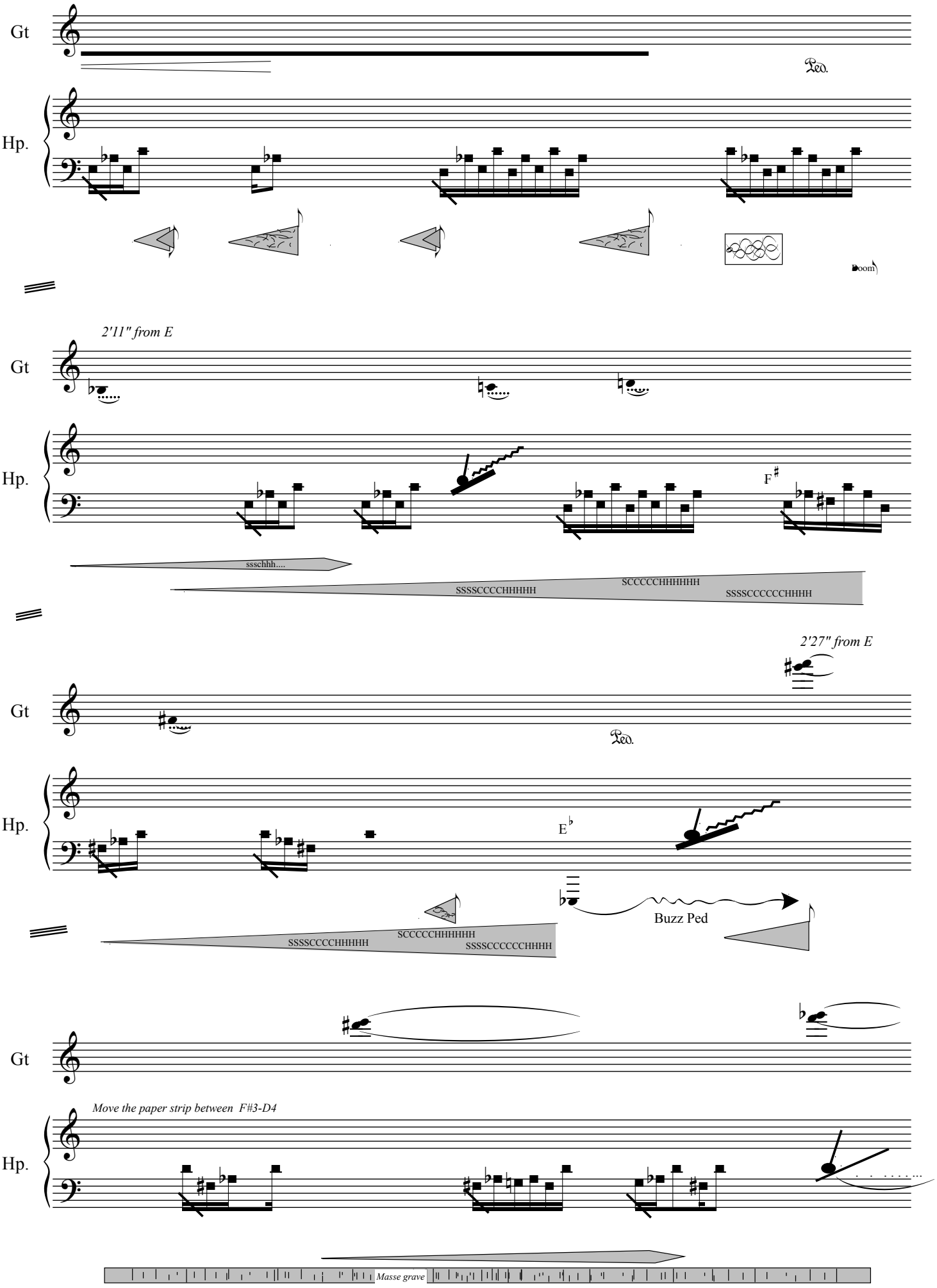

Gt
Hp.
SF
f
Gt
Hp.
G♭
Free time
W/Vib Bar
W/Vib Bar
Gt
Hp.
Circa 30"
Mer électronique
D
♩ = 50
Saturé
Gt
D
Ped.
Hp.
Circa 30"
sifflet

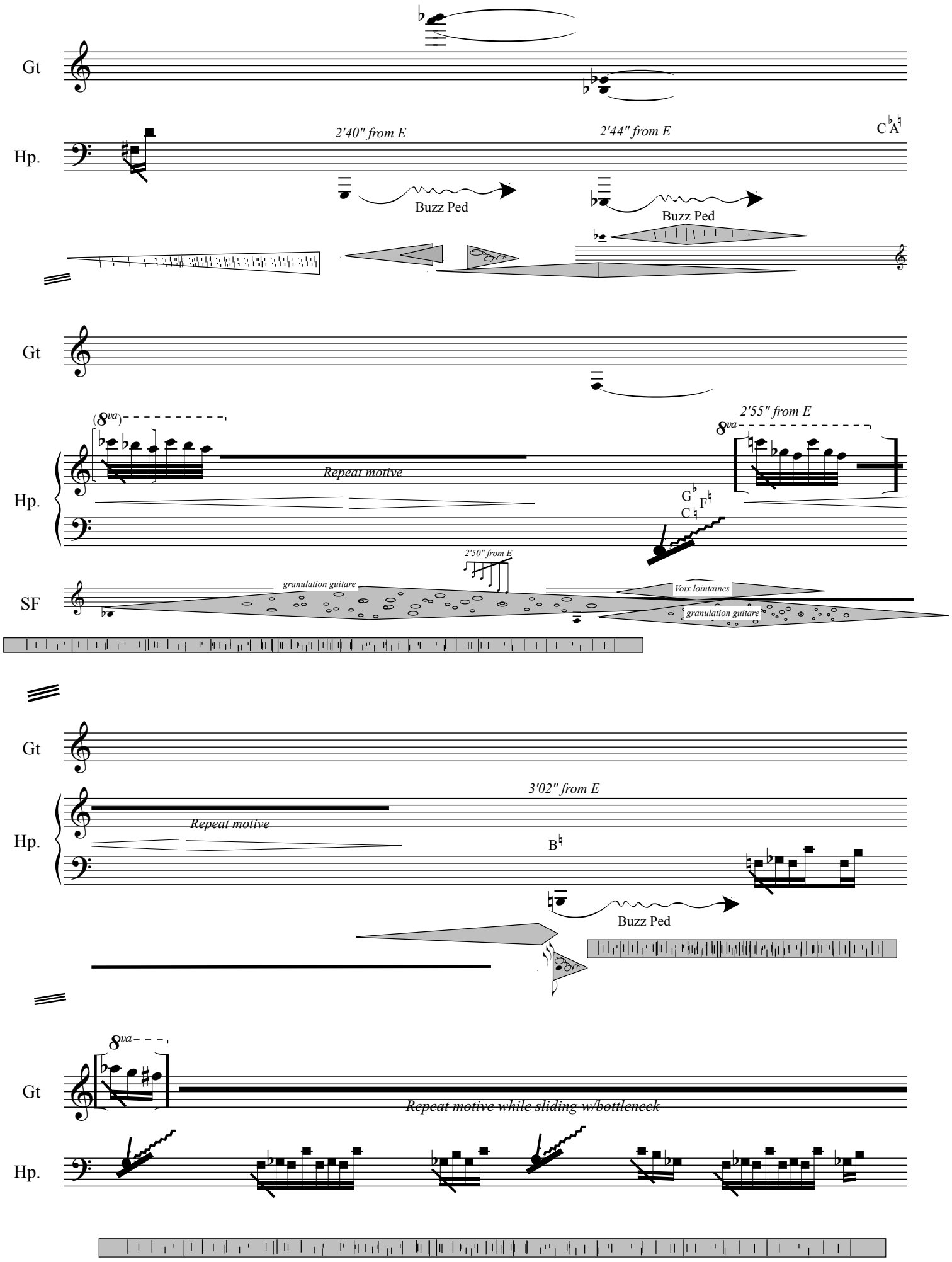

Gt
Hp.
mf
C♮
B♭
mp
Cluster scintillant
Expir
C♭
f
Harm = 0
Harm = -0.9
Saturé
Nappes claires
G♮
D♭
(pizz)
C♮
A♭
Glissando
A♮
P.T

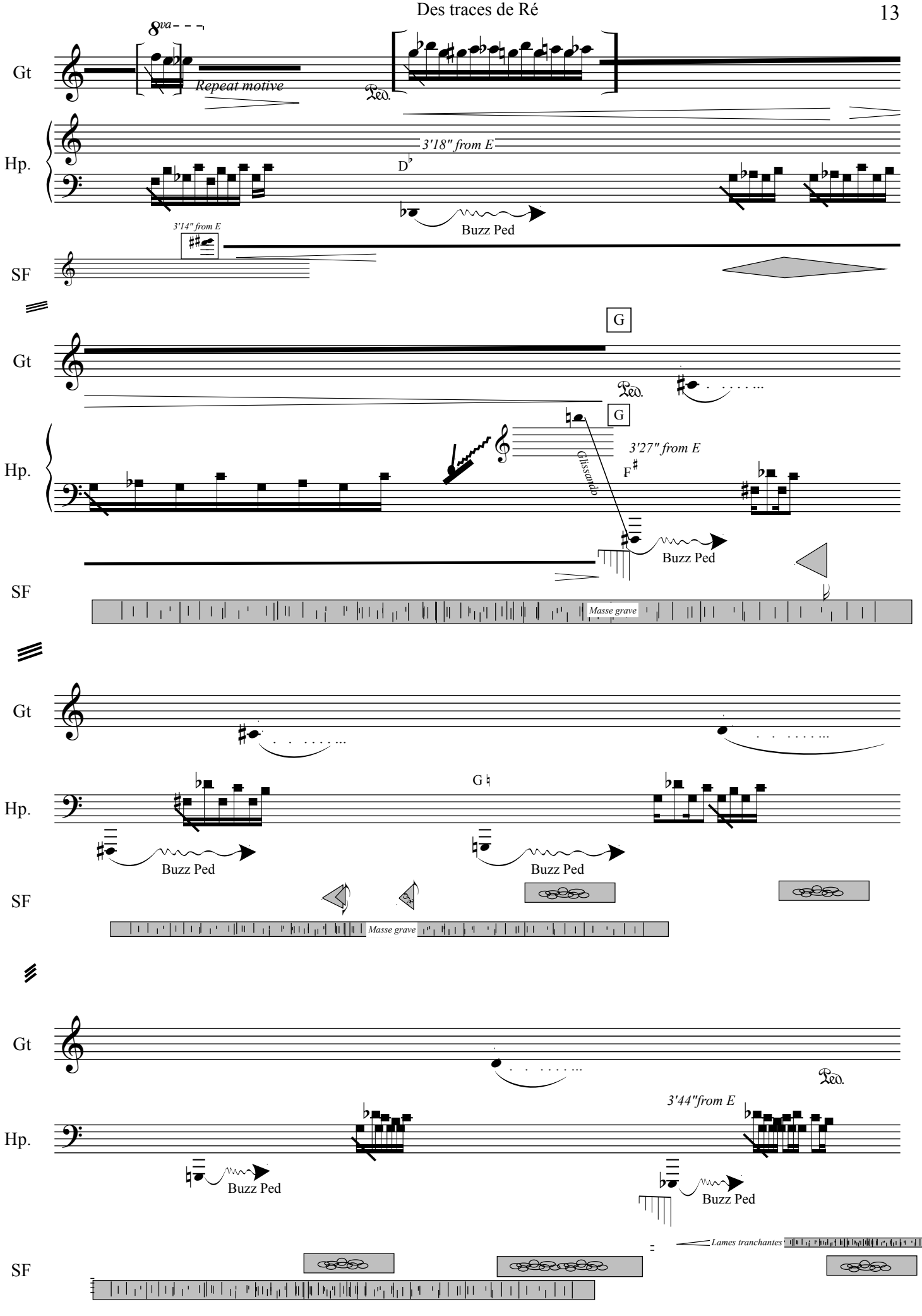

Gt
Hp.
SF
A♭
E♭
PDLT
PDLT
sifflet
Metallique
W/ V.B
H.VII
H.IV
H.VII
H.VII
H.XII
F♮
B♮
A♮
Cigales électroniques
He o He-He
W/ V.B
Ped.
8va
disto légère
A♭
Put a strip of paper between the strings (D3 to Ab3)
Cluster scintillant
froissements rotatifs
He-he he hehe o hehe
aspiré

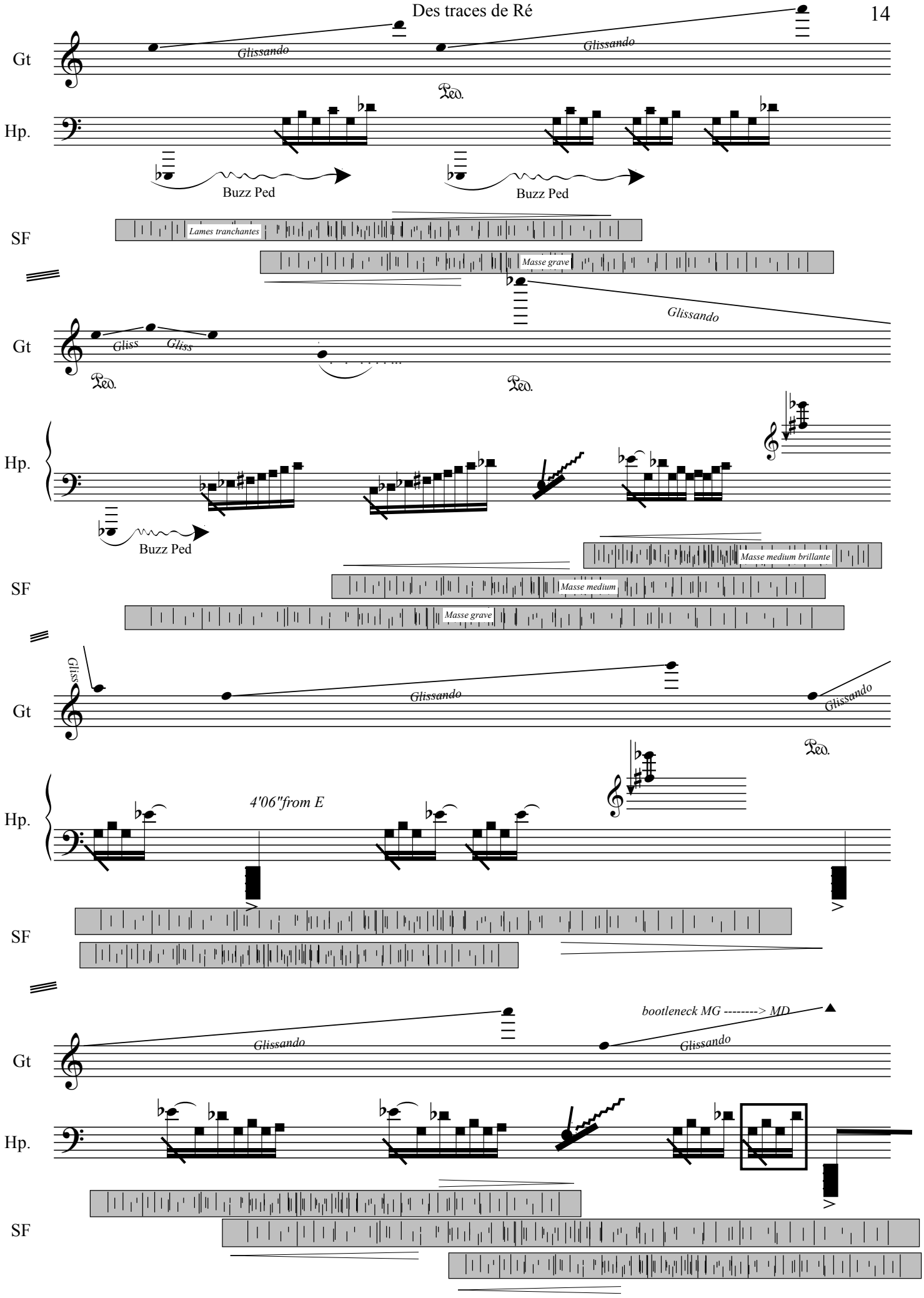

E
Lisse, sans tempo
+/- 15" from E
Hp.
He o He-He
+/- 39" from E
Gt
36" from E
47" from E
Hp.
He o He-He
Brt.blanc filtré
Gt
Hp.
60" from E
Buzz Ped
He o He-He
Crépitements
1'15" from E
1'20"from E
Gt
Hp.

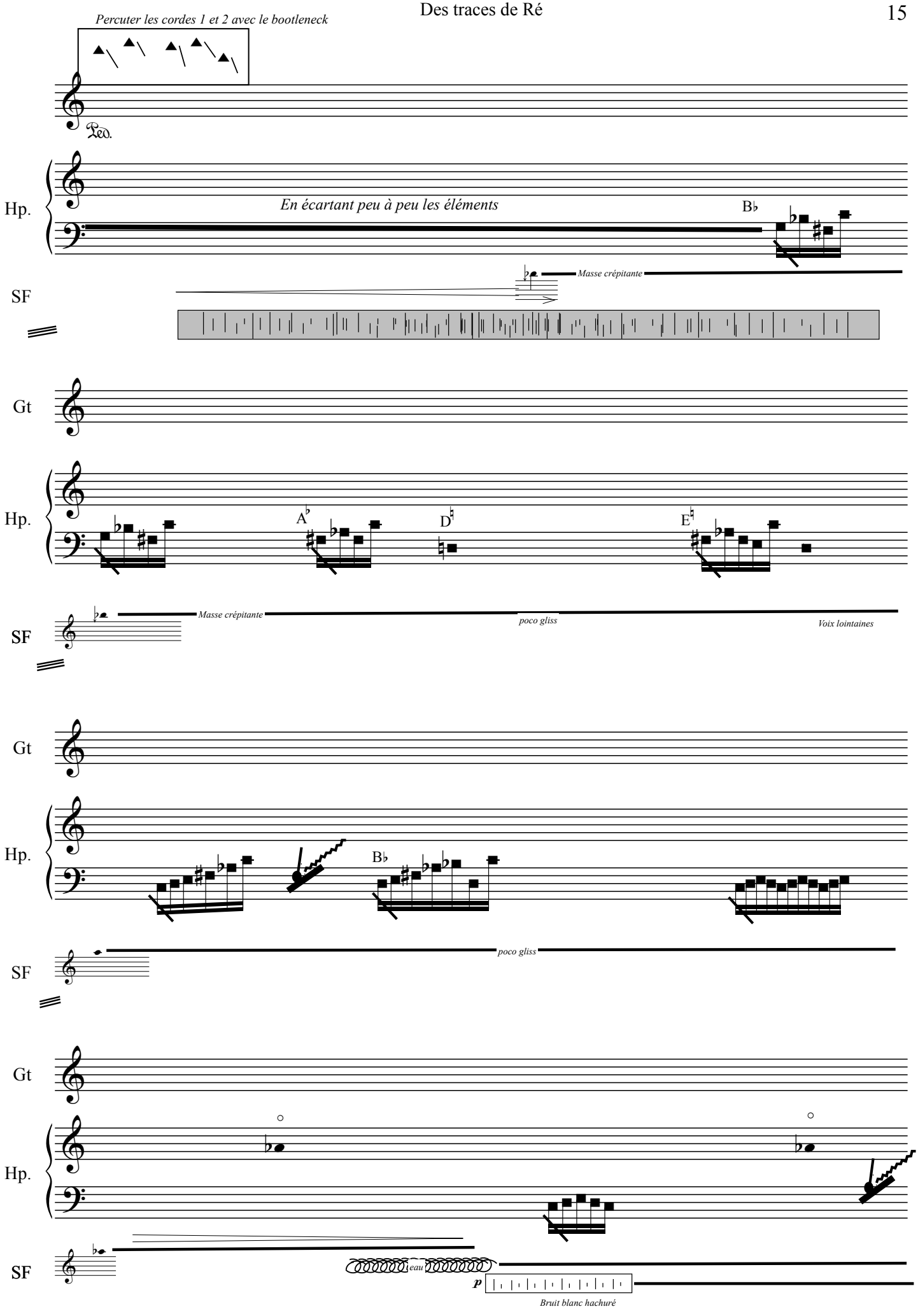

Gt
Hp.
1'35" from E
Buzz Ped
Gt
Hp.
Bruité
1'44" from E
Gt
Hp.
bruité clai
F
Gt
Ped.
F
Hp.
1'58"from E
Buzz Ped
Brt.blanc lourd Filtré
Cluster scintillant

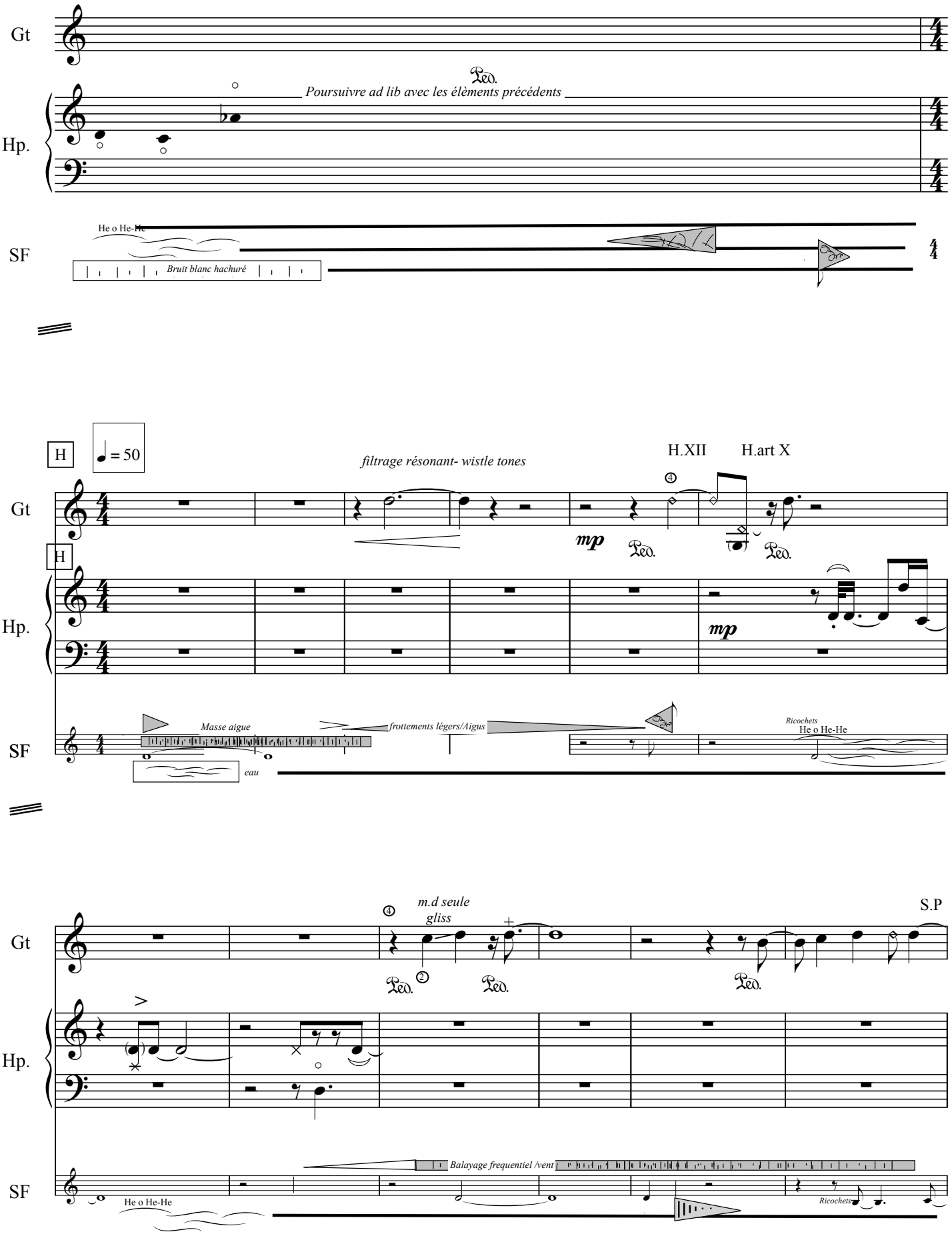

Gt
Ped.
Hp.
Boom
2'11" from E
Gt
Hp.
F♯
ssschhh....
SSSSCCCCHHHHH
SCCCCCHHHHHH
SSSSCCCCCCHHHH
2'27" from E
Gt
Ped.
Hp.
E♭
Buzz Ped
SSSSCCCCHHHHH
SCCCCCHHHHHH
SSSSCCCCCCHHHH
Gt
Move the paper strip between F#3-D4
Hp.
Masse grave

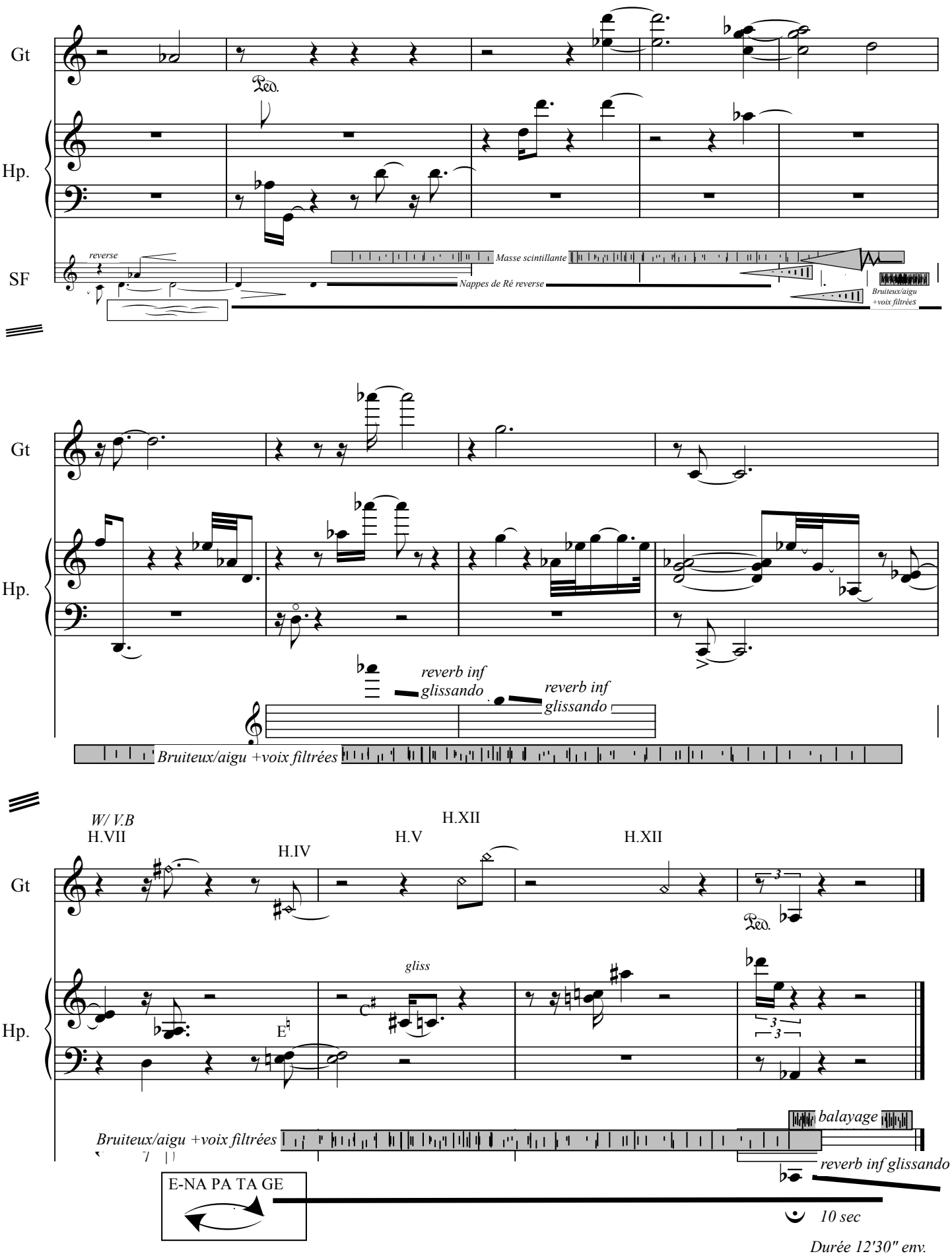

Gt
Hp.
2'40" from E
2'44" from E
C A
Buzz Ped
Buzz Ped
Gt
(8va)
Repeat motive
2'55" from E
8va
Hp.
G F
C
2'50" from E
SF
granulation guitare
Voix lointaines
granulation guitare
Gt
3'02" from E
Repeat motive
Hp.
B
Buzz Ped
8va
Gt
Repeat motive while sliding w/bottleneck
Hp.


Gt
Hp.
SF
8va
Repeat motive
Ped.
3'18" from E
D♭
Buzz Ped
3'14" from E
G
3'27" from E
Glissando
F♯
Masse grave
G♮
3'44"from E
Lames tranchantes


Gt
Glissando
Glissando
Ped.
Hp.
Buzz Ped
Buzz Ped
SF
Lames tranchantes
Masse grave
Gt
Gliss
Gliss
Glissando
Ped.
Ped.
Hp.
Buzz Ped
SF
Masse medium brillante
Masse medium
Masse grave
Gt
Gliss
Glissando
Glissando
Ped.
Hp.
4'06"from E
SF
Gt
Glissando
bootleneck MG --------> MD
Glissando
Hp.
SF


Percuter les cordes 1 et 2 avec le bootleneck
Rev.
Hp.
En écartant peu à peu les éléments
B♭
SF
Masse crépitante
Gt
Hp.
A♭
D♮
E♮
SF
Masse crépitante
poco gliss
Voix lointaines
Gt
Hp.
B♭
SF
poco gliss
Gt
Hp.
SF
eau
p
Bruit blanc hachuré


Gt
Hp.
SF
Poursuivre ad lib avec les élèments précédents
He o He-He
Bruit blanc hachuré
H
= 50
filtrage résonant- wistle tones
H.XII
H.art X
mp
Masse aigue
frottements légers/Aigus
Ricochets
He o He-He
eau
m.d seule
gliss
S.P
Balayage frequentiel /vent
Ricochets


Gt
Hp.
SF
Ped.
reverse
Masse scintillante
Nappes de Ré reverse
Bruiteux/aigu
+voix filtrées
reverb inf
glissando
reverb inf
glissando
Bruiteux/aigu +voix filtrées
W/ V.B
H.VII
H.IV
H.V
H.XII
H.XII
gliss
E
C
balayage
Bruiteux/aigu +voix filtrées
reverb inf glissando
E-NA PA TA GE
10 sec
Durée 12'30" env.