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Title
Material/Sustancia

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Author
Zárate Flores, Carlos Angel

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material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

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for 14 instruments
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General Remarks

The piece is scored for 14 instruments divided into 2 subsets (***material/sustancia***) performing simultaneously 2 different types of music. The idea is to confront both and explore the textures formed by that confrontation. There is a dynamic crossfade between them along the piece, so the piece is a transition between 3 dynamic states: in the first one ***material*** is louder. In the middle, the two of them have more or less equal dynamics (so the result should be a dense opaque texture) and in the final one ***sustancia*** is louder.

material/sustancia

for 14 instruments
2018/2019
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material

is written in traditional notation and must be read as a score. Musicians in this subset have a conductor, who must give the cues for ***sustancia***. Some of the instruments in this subset will move to ***sustancia*** along the piece .

Instruments

Material

Flute
Bass Clarinet in Bb
Bassoon
Percussion I (bass drum, snare drum, hi-hats, crash cymbal)
Piano
Violin I
Violin II
Viola

General Notation

-Accidentals only concern the note before which they are placed, except repeated notes.
-Written pitch.
- ⟶ Gradual transitions from one state to another.

-Conductor must cue the musicians performing ***sustancia***. Cues will be written in boxes.

Flute

□ Air sound.

■ Ordinary sound.

Flz. *Flatterzunge*.

M Free multiphonic including the given pitch.

Inverted triangle notehead: slap tongue.

Clarinet in Bb

Flz. *Flatterzunge*.

M Free multiphonic including the given pitch.

Inverted triangle notehead: slap tongue.

Bassoon

Flz. *Flatterzunge*.

M Free multiphonic including the given pitch.

Inverted triangle notehead: slap tongue.

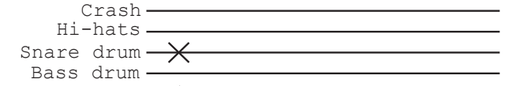
Violins and Viola

sp. sul ponticello
st. sul tasto
mv. molto vibrato
nv. non vibrato

Scratch-like tone. No audible pitch.

Bartók pizz.

Percussion



1 Cross stick

The whole piece must be performed with conventional drumsticks.

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sustancia

Accidentals

3/4 flat

1/4 flat

1/4 sharp

High Strings

Ordinary finger pressure.

Half finger pressure.

Unmeasured tremolo.
As fast as possible.

Jeté

Circular bowing.

The line determines the duration and size of the circular bowing.

Artificial harmonic.

Slightly stronger pressure than ordinary, still audible pitch.

parallel bow

Place the bow perpendicularly to the strings and bow in a parallel motion to them.

Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.

Bow beyond the bridge and over the tailpiece as graphically recquired.

Scratch-like tone. No audible pitch.

Low Strings

Ordinary finger pressure.

Half finger pressure.

Unmeasured tremolo.
As fast as possible.

Jeté

Circular bowing.

The line determines the duration and size of the circular bowing.

Artificial harmonic.

Slightly stronger pressure than ordinary, still audible pitch.

parallel bow

Place the bow perpendicularly to the strings and bow in a parallel motion to them.

Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.

Bow beyond the bridge and over the tailpiece as graphically recquired.

Scratch-like tone. No audible pitch.

Winds

Ordinary sound.

Air sound.

Aeolic sound, pitch still has to be perceptible.

Each vertical line is a re-articulation.

Voice.

flz.

Flatterzunge. Waves represent intensity of flatterzunge. In this example it goes from less to more intensity.

M

Play a free multiphonic that includes the indicated pitch.

Percussion

Rub the indicated mallet in circles over the indicated surface.

Up-side down frying pan.

Coated snare with loud textured surface.

Sandpaper sheet glued to a heavier surface such as a piece of wood or taped to the table so it won't move when brushing.

2 sandpaper sheets, one per hand.

Fingernails.

Wire brush.

Scouring pad (with the rough part facing down the surface).

Hard mallets.

Soft mallets.

The 3 lines indicate a drum roll as fast as possible.

Move along the surface while beating, following the line.

Place the cymbal slightly off the patch so you can bow it with a doublebass bow.

Upside-down ride cymbal placed in the timpano's patch.

SB

Superball mallet. Rub a superball on the surface of the patch following the graphic.

Grey area indicates the surface where the roll must be executed.In this example you are expected to make a roll randomly moving over the cymbal.

Make a roll randomly moving over the free space left in the patch without cymbal.

Make a roll randomly moving over the whole surface.

Move the pedal up or down following the line across time.

Instruments

Sustancia

Oboe
Clarinet in Bb
Horn
Percussion II (frying pan, coated snare with loud textured surface, sand papersheets, ride cymbal, timpano)
Cello
Doublebass

Piano

Events happening inside the piano are written in a grey box which indicates the place in the harp where sounds are to be produced: the lowest region of the piano, which includes all the thickest strings after the first metal bar. Glissandi recquired are to be played vertically along any desired set of strings inside the indicated area except when an horizontal glissando is recquired.

Glissando with a plastic card. Place the card perpendicularly to the strings and gliss along the strings, up or down following the graphic.

Glissando with a superball mallet.

Glissando with a rubber piece made with bycicle inner tube.

H

Horizontal *glissando with* wooden tongue spatula across the strings.

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sustancia

is written as parts for instrumental families or single instruments. There are different pages per family/instrument numbered from 1 to 3, except for the piano, which only has one page. These pages are abbreviated as follows:

Ls which stands for **Low strings** and includes Cello and Doublebass' parts.
Hs which stands for **High strings** and includes, in different moments of the piece, Violin I, Violin II and Viola's parts.
W which stands for **Winds** and includes Oboe, Clarinet in Bb and Horn's parts.
P which stands for **Percussion** and includes the parts written for Percussion I.
Pf which stands for **Pianoforte**.

These pages contain modules filled with music. Players must move freely from module to module, following the indications given in those pages for about 4 minutes per page. A cue will be given by the conductor every time players must change from one page to another as shown in the Form and cues page. There will be instruments who belong first to the ***Material*** subset, but change to ***Sustancia*** in a certain moment. A cue was written in the score and parts in the moment where the change is expected to happen.

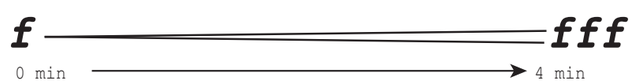
modules

Modules must be read from left to righ. More precise indications about techniques are given in each page.

10" Approximate length in seconds of the gesture.

dynamics

Dynamics are written in two different ways in sustancia: per module or per page. In the first one they are traditionally written bellow the music and in the second one they are written at the top of the page and indicate a continuous exponential shaped crescendo between the two dynamics written along the section's length. It is notated as bellow:



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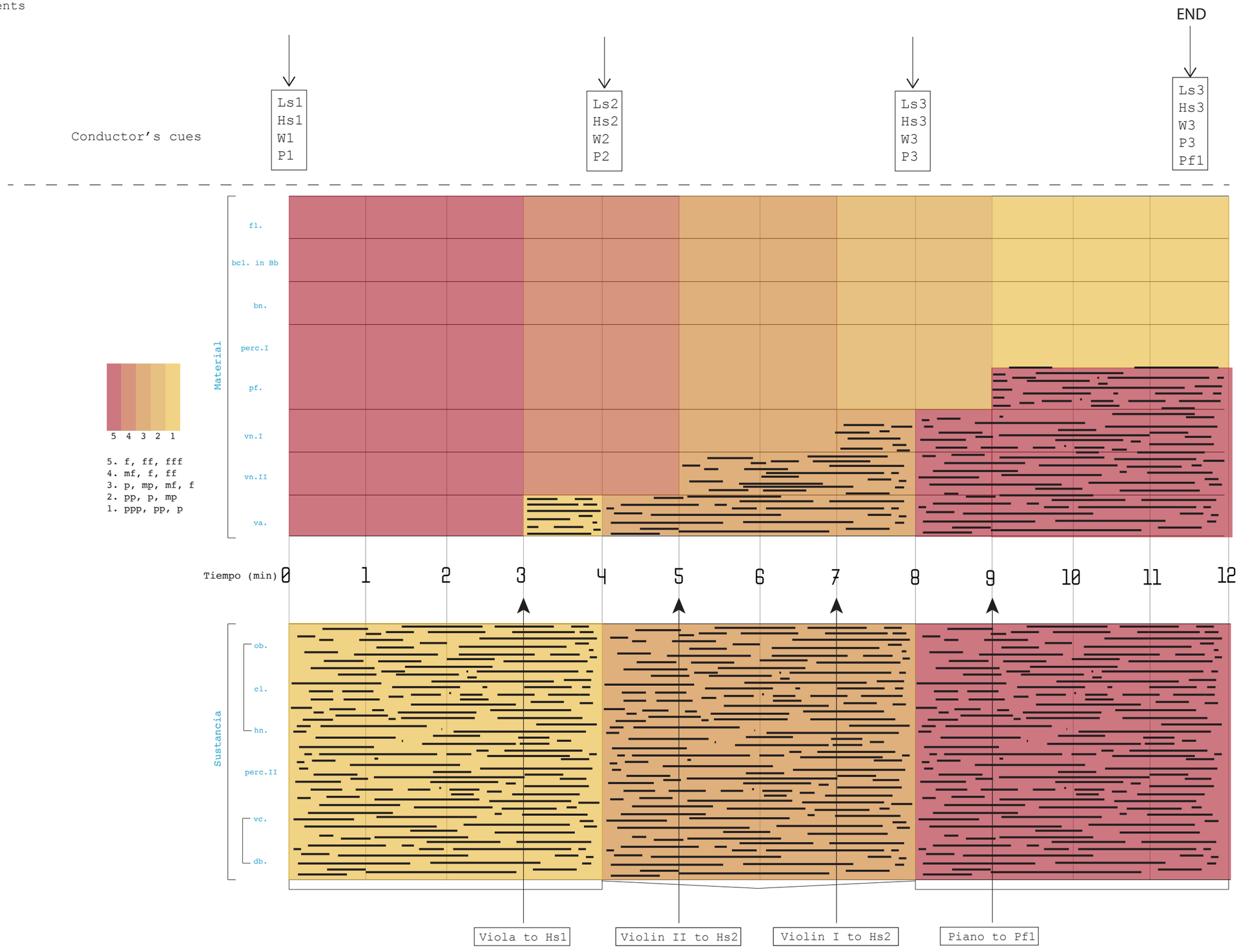
Form and cues



Material/Sustancia
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material

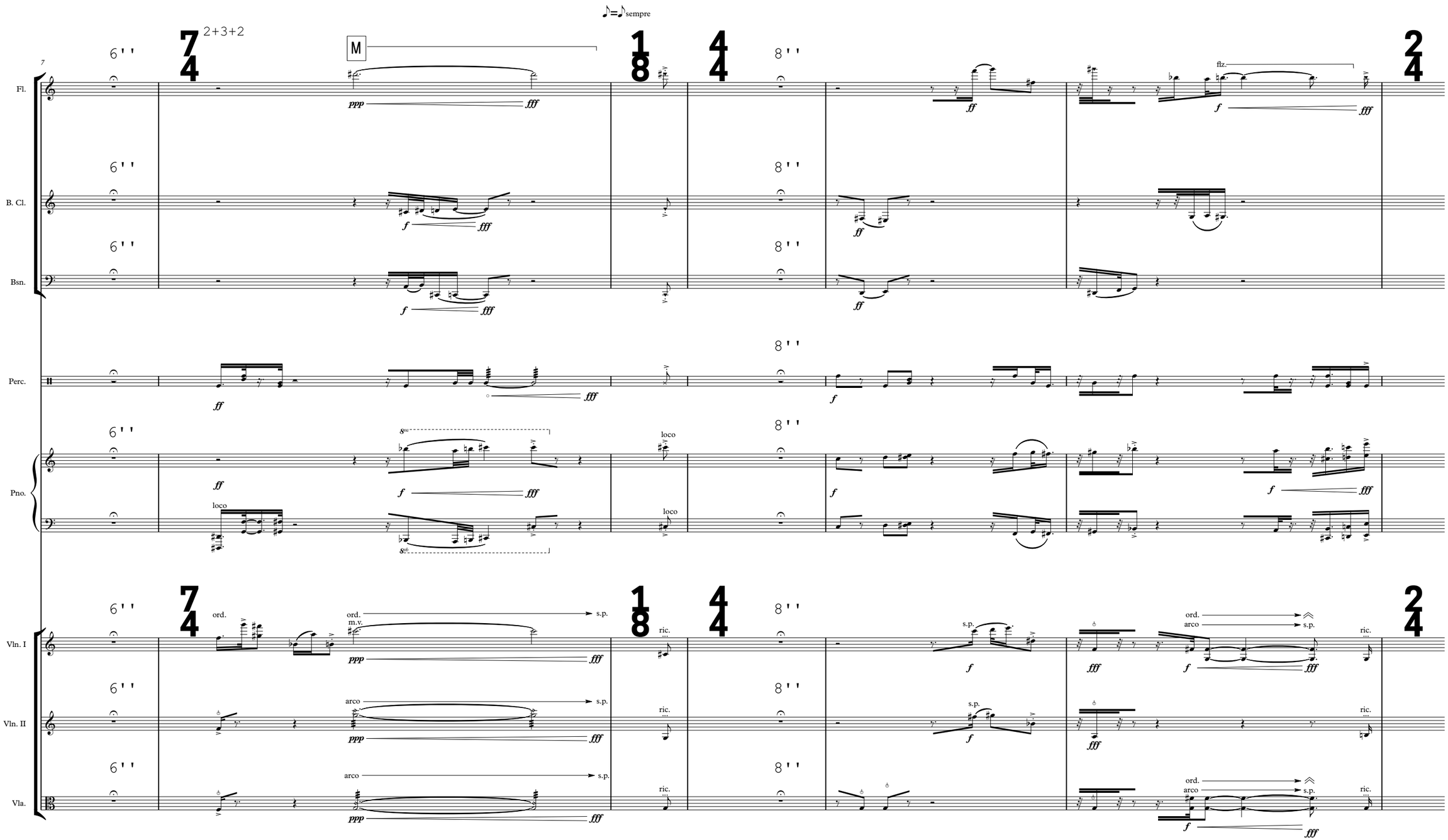
to Cecil Taylor

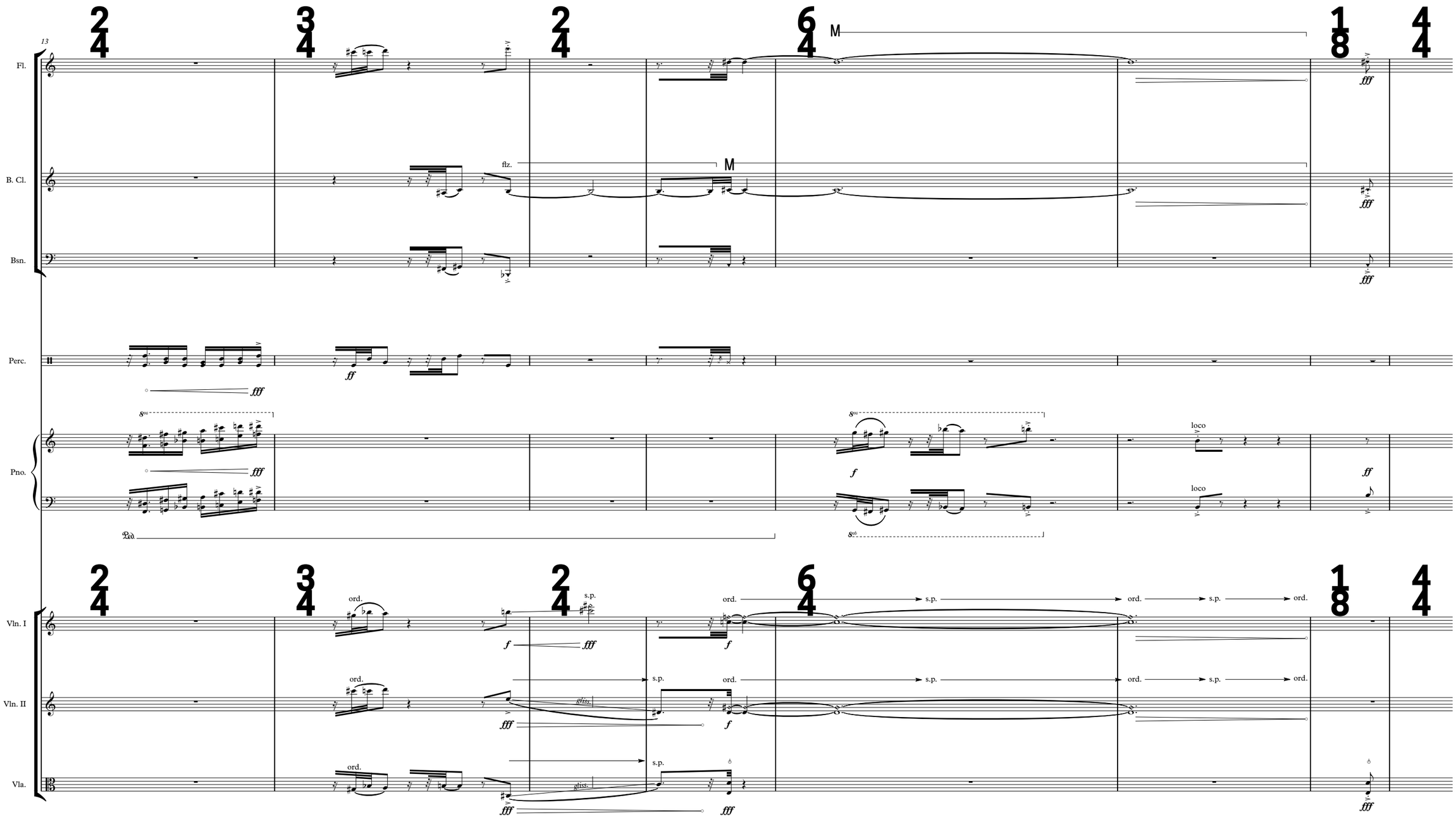
Ls1
Hs1
W1
P1

(♩=80) **Very energetic**

Flute
Bass Clarinet in B♭
Bassoon
Percussion I
Crash
Hi-hats
Snare drum
Bass drum
Piano
Violin I
Violin II
Viola

slap
flz.
loco
ric.
s.p.
n.v.
m.v.
arco
Bartók pizz.
M
6''


♪=♪sempre
2+3+2
M
Fl.
B. Cl.
Bsn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
ppp
fff
ff
f
flz.
loco
ord.
m.v.
arco
s.p.
ric.


13
Fl.
B. Cl.
Bsn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
M
flz.
ord.
s.p.
gliss.
loco
Ped.

20

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

M

ppp fff ppp

fff

ord.

flz.

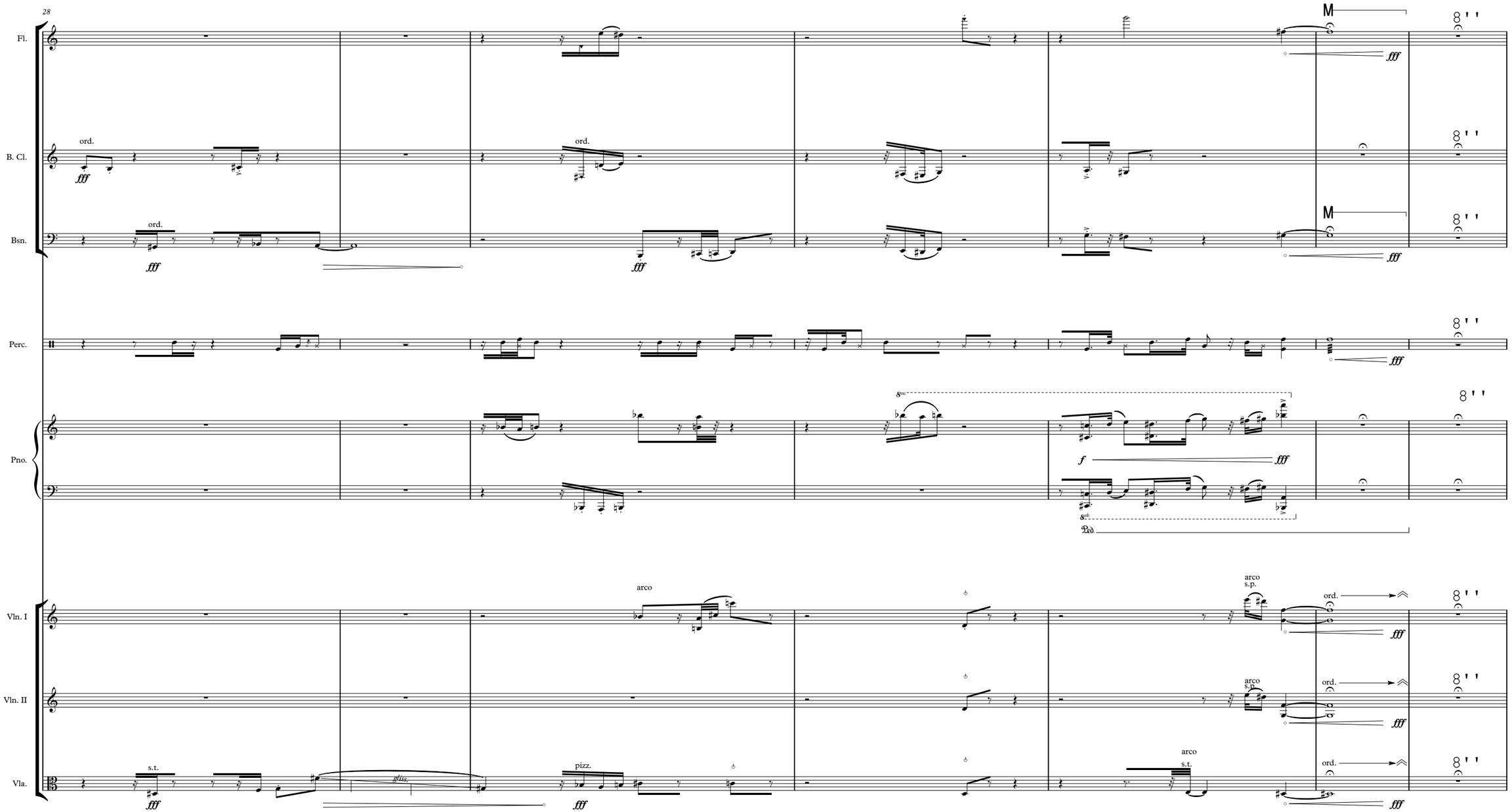
s.p. ord. s.p.

arco

gliss.

s.p.

pizz.


28
Fl.
B. Cl.
Bsn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
ord.
fff
arco
s.p.
s.t.
pizz.
gliss.
f
M

35

M

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

ff

fff

flz.

s.p.

ord.

arco

pizz.

A

(♩=75) Furioso

42

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

fff

ff

flz.

ord.

tr

loco

arco

46

Fl.

B. Cl.

flz.

ord.

Bsn.

flz.

ord.

Perc.

Pno.

Vln. I

Vln. II

Vla.

50

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

10''

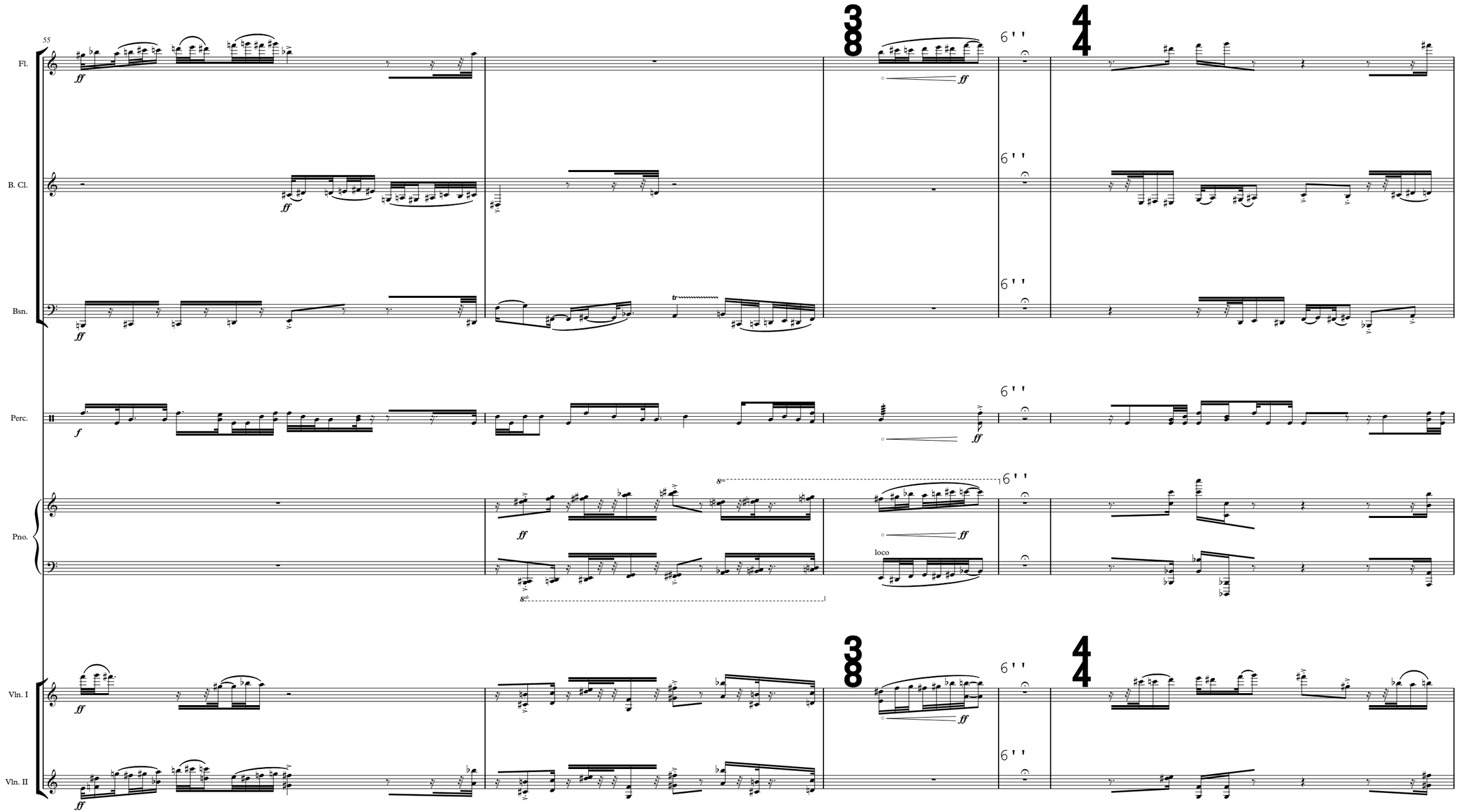
loco

8va

tr

3

Viola to Hs1


55
Fl.
B. Cl.
Bsn.
Perc.
Pno.
Vln. I
Vln. II
ff
f
tr
8va
8vb
loco
6''
3
8
4
4

60

B

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

4 ' '

loco

fff

loco

Ped.

65

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

4''

3

70

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Ls2
Hs2
W2
P2

75

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

C

4 ' '

81

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

86

poco rall.

♩=68

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Ped

Vln. I

poco rall.

f

Vln. II

Violin II to Hs2

90

Fl.

B. Cl.

Bsn.

Perc.

mf

Pno.

Vln. I

f

94

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

flz.

ord.

98

Fl.

flz.

ord.

fff

B. Cl.

fff

ff

Bsn.

Perc.

Pno.

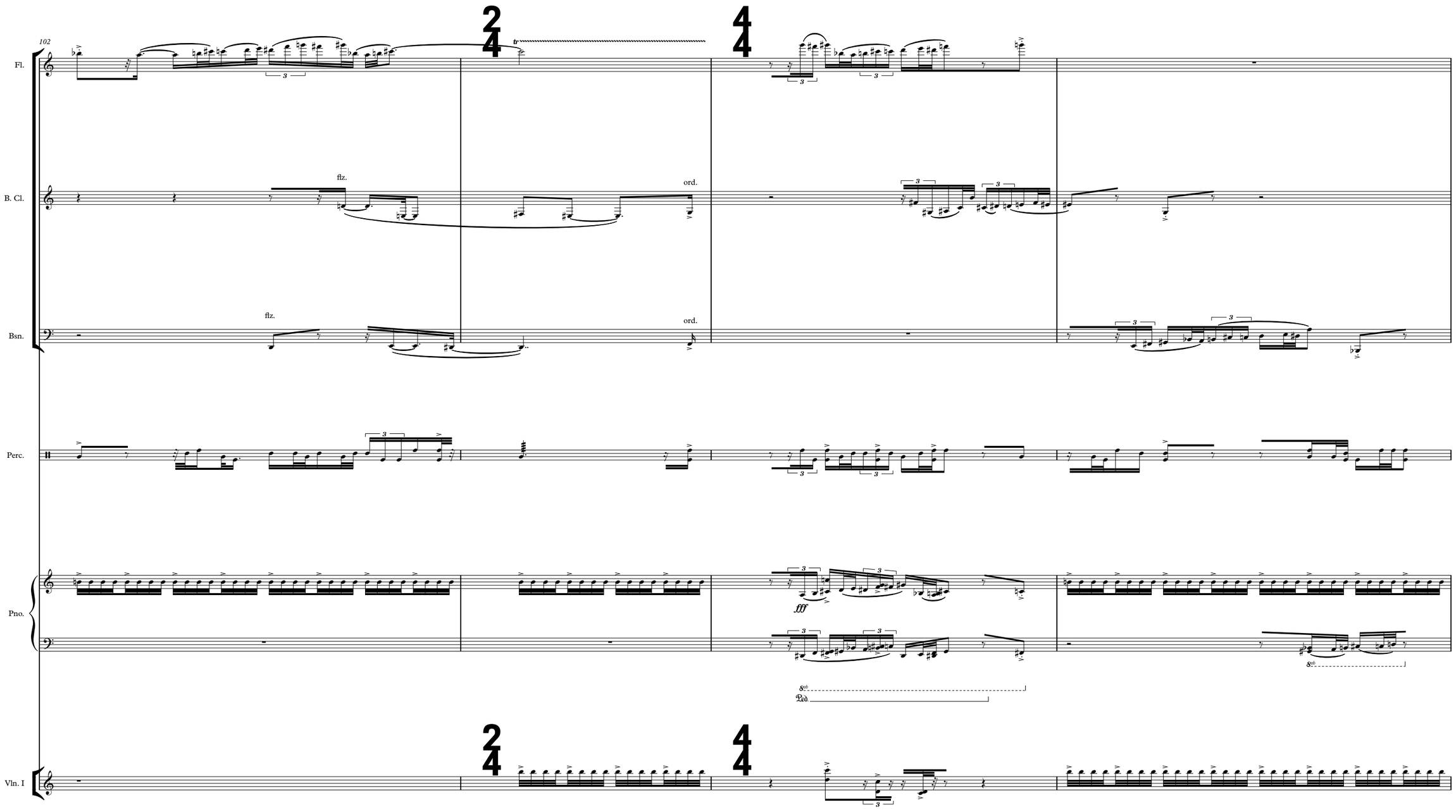
f

loco

loco

loco

Vln. I


102
Fl.
B. Cl.
flz.
ord.
Bsn.
flz.
ord.
Perc.
Pno.
fff
Vln. I

106

Fl.

B. Cl.

Bsn.

Perc.

Pno.

loco

loco

8va

Vln. I

110

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

8 ' '

3/8

4/4

f

tr

8va

8vb

loco

115

Fl.

B. Cl.

Bsn.

Perc.

Pno.

loco

Vln. I

119

Fl.

B. Cl.

Bsn.

Perc.

Pno.

loco

Vln. I

123

Fl.

B. Cl.

Bsn.

Perc.

Pno.

loco

8va

Ped.

loco

8va

Ped.

Vln. I

Violin I to Hs2

127

Fl.

mp

B. Cl.

mp

Bsn.

mp

Perc.

p

Pno.

mp

131

Fl.

B. Cl.

ord.

Bsn.

Perc.

Pno.

8va

8vb

Ped.

135

Fl.

B. Cl.

Bsn.

Perc.

Pno.

139

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Ls3
Hs3
W3
P3

144

Fl.

8''

B. Cl.

8''

Bsn.

8''

Perc.

8''

Pno.

8''

149

Fl.

B. Cl.

Bsn.

Perc.

Pno.

8 ' '

Piano to Pf 1

154

Fl.

B. Cl.

Bsn.

Perc.

8'' 8'' 8'' 8''

p p p pp

159

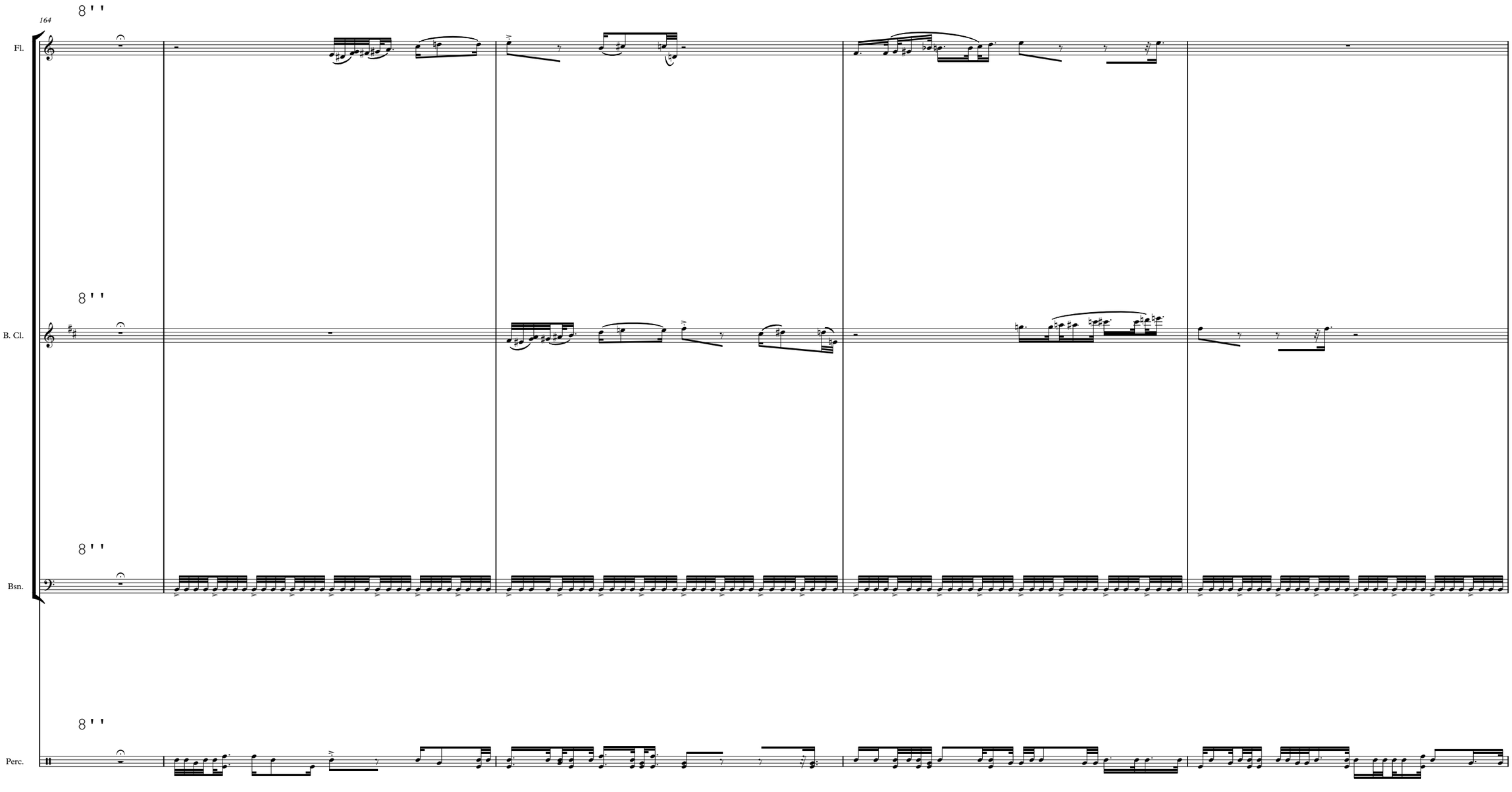
Fl.

B. Cl.

Bsn.

Perc.

8' '


164
Fl.
B. Cl.
Bsn.
Perc.
8''

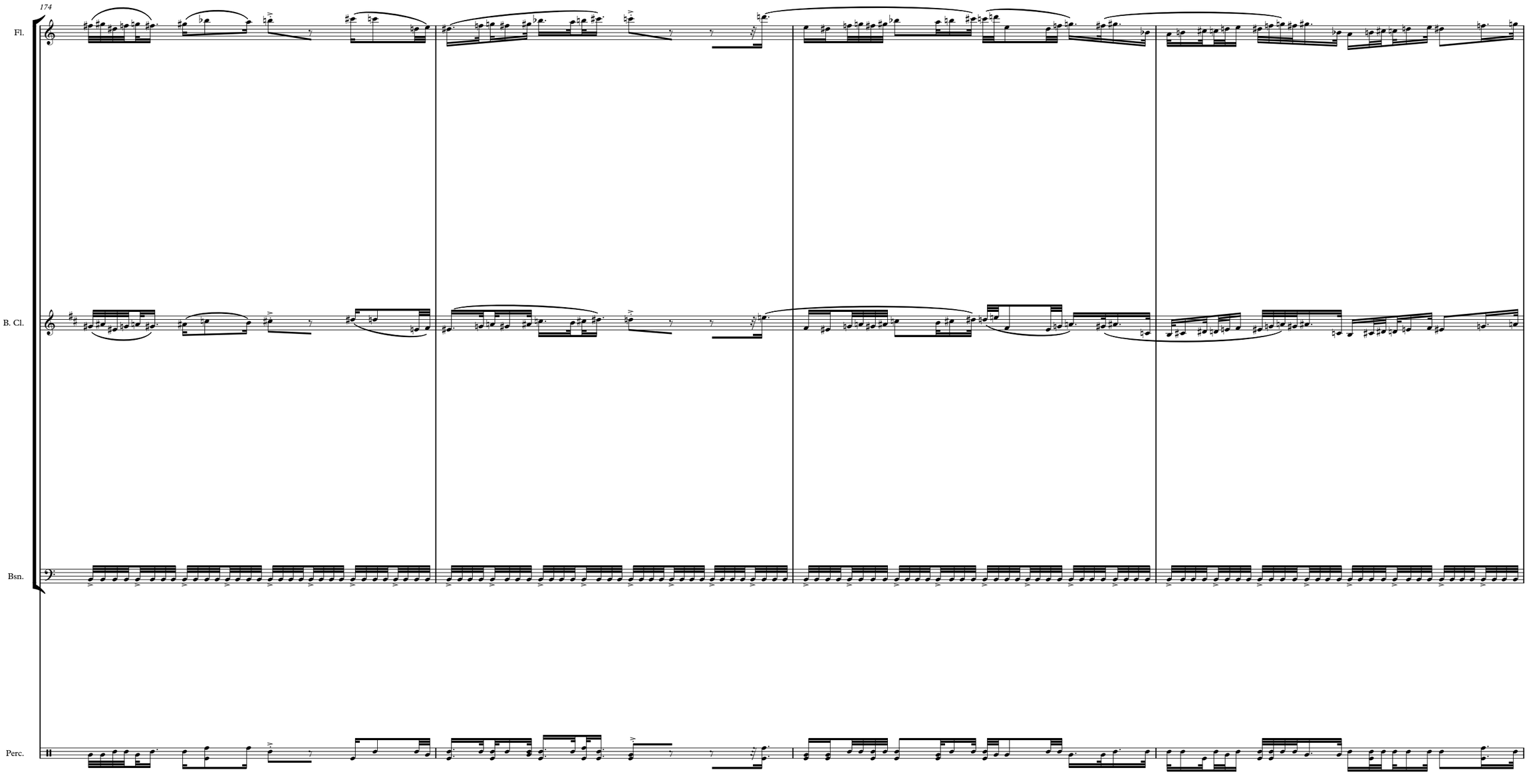
169

Fl.

B. Cl.

Bsn.

Perc.


174
Fl.
B. Cl.
Bsn.
Perc.

178

Fl.

B. Cl.

Bsn.

Perc.

182

Fl.

B. Cl.

Bsn.

Perc.

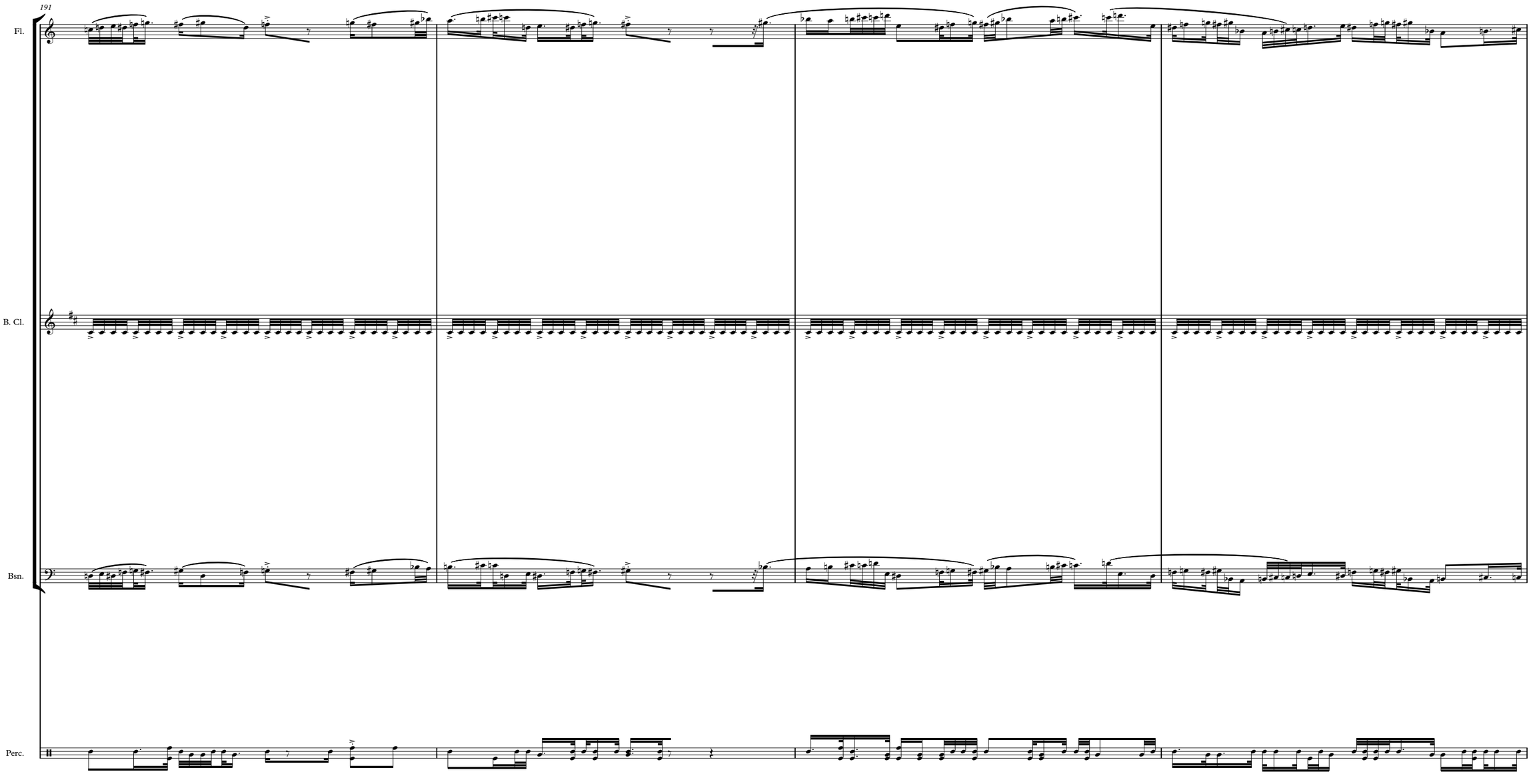
186

Fl.

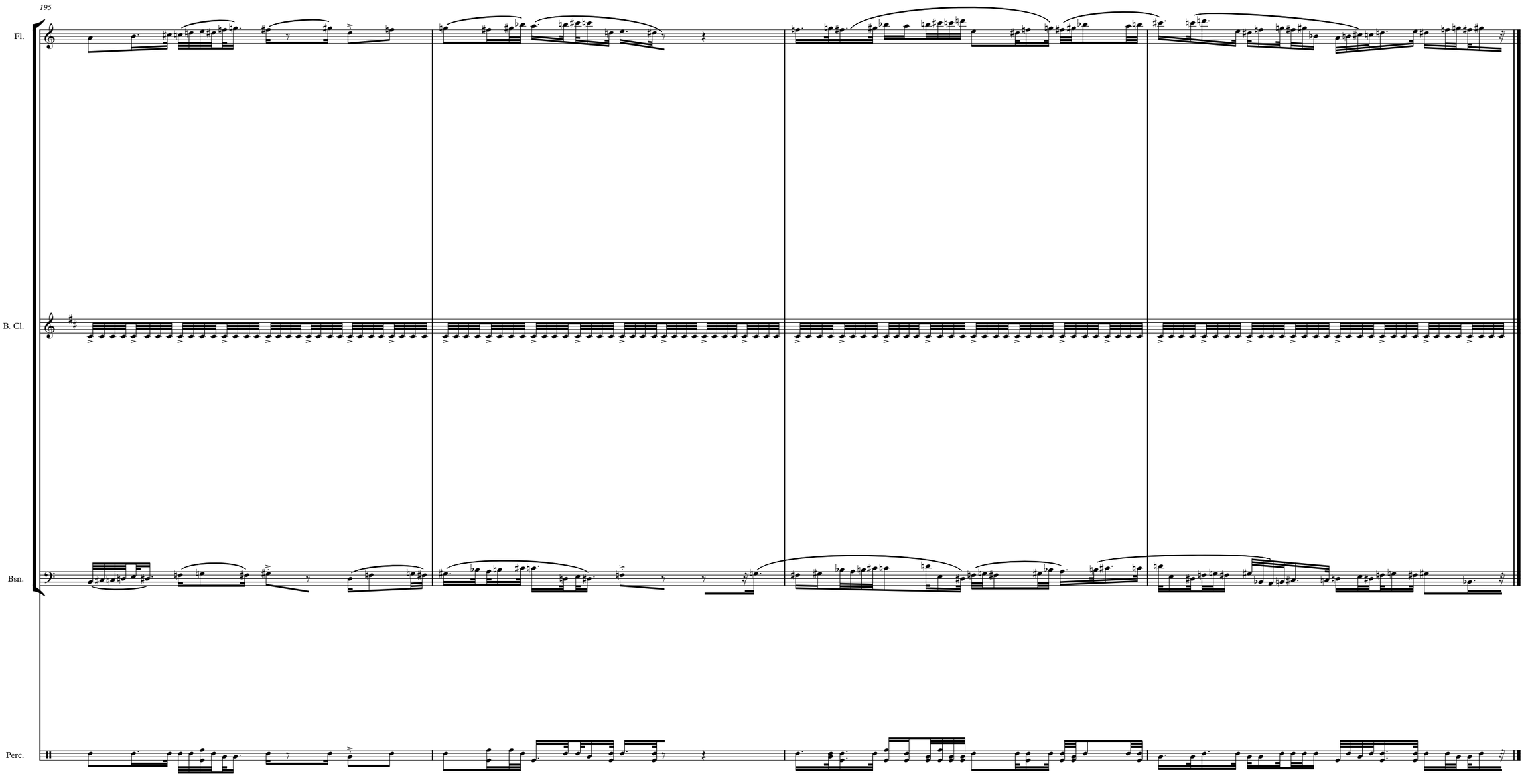
B. Cl.

Bsn.

Perc.


191
Fl.
B. Cl.
Bsn.
Perc.

Give a cue for *Sustancia* to finish.



CDMX, junio 2019.

material/sustancia

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Duration: 4’ aprox.

Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Explore. Don‘t repeat any module consecutively. Go to the silence at least once. Wait for the director’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

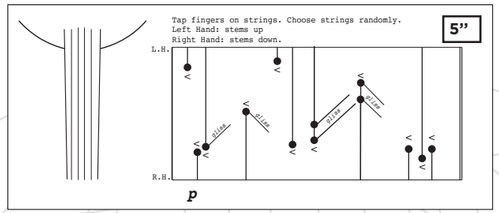
Ordinary finger pressure.

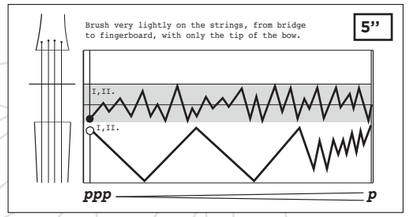
Half finger pressure.

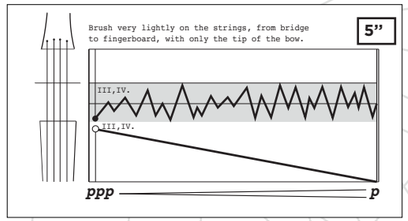
Unmeasured tremolo.
As fast as possible.

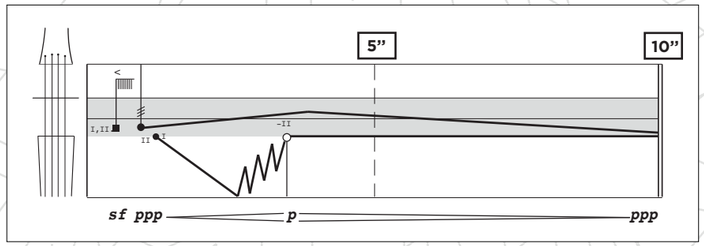
Jeté

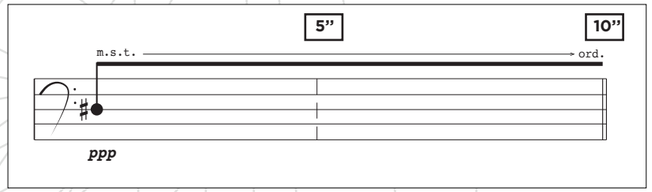
Sustancia
Cello and doublebass.

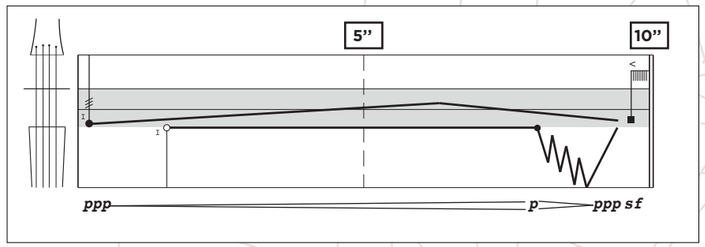


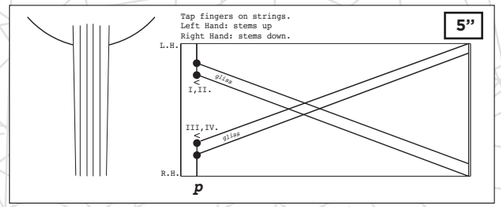


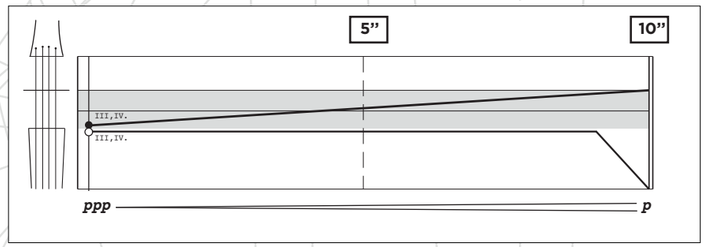


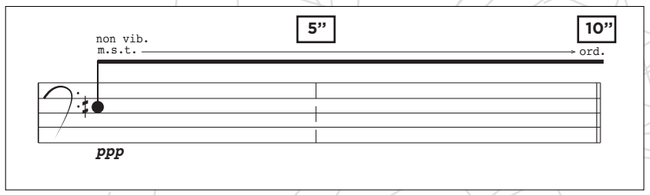


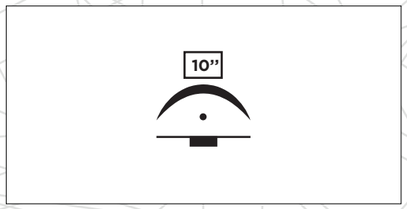


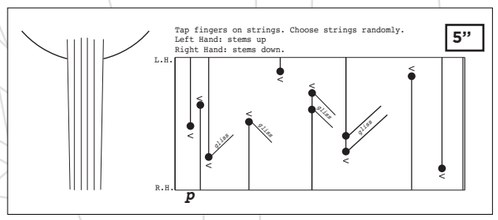


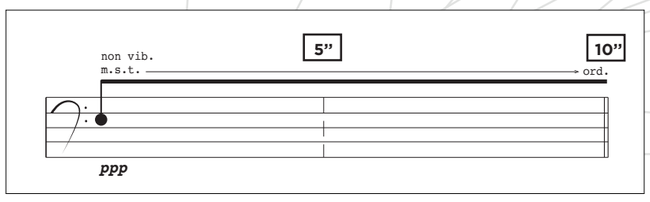


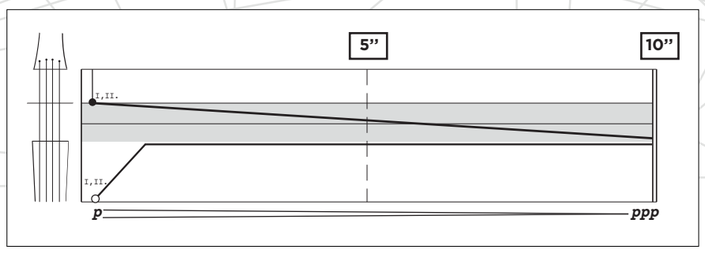


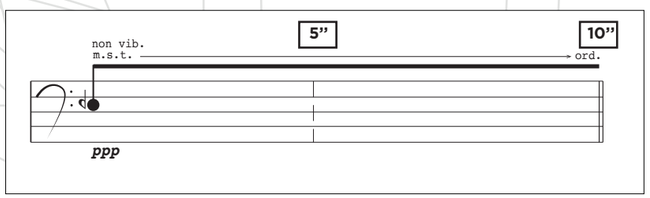












Ls1

material/sustancia

for 14 instruments
2018/2019
Carlos Zárate

Duration: 4’ aprox.

Wait for the conductor’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

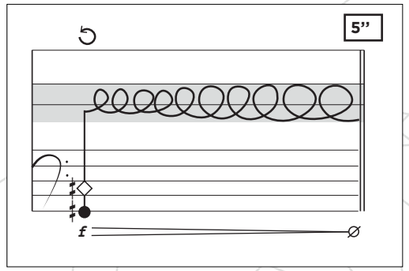
Circular bowing.

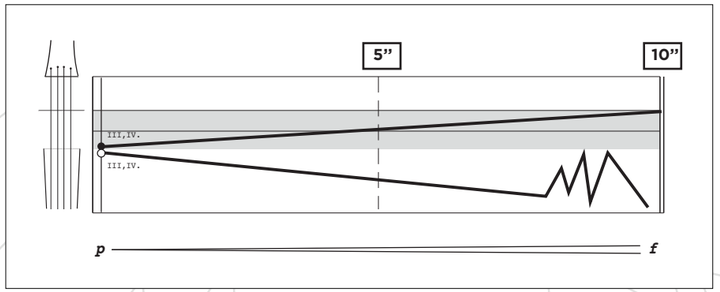
The line determines the duration and size of the circular bowing.

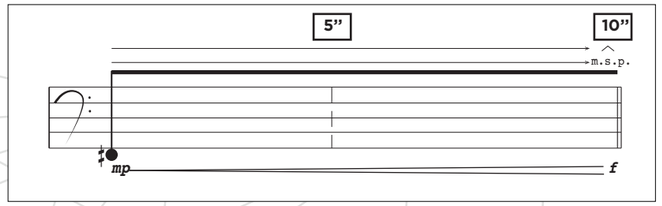
Artificial harmonic.

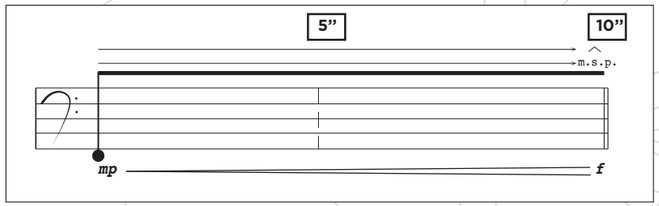
Slightly stronger pressure than ordinary, still audible pitch.

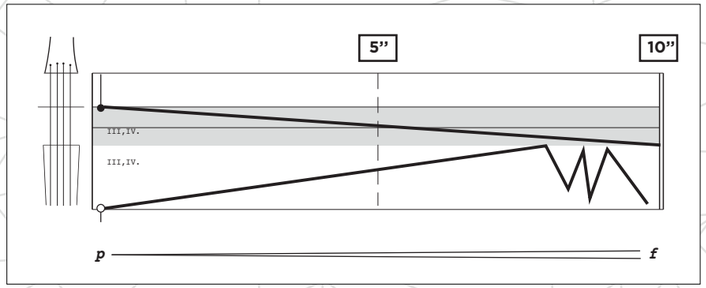
Sustancia
Cello and doublebass.

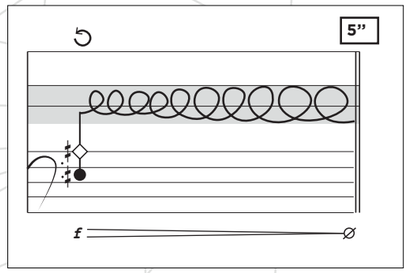


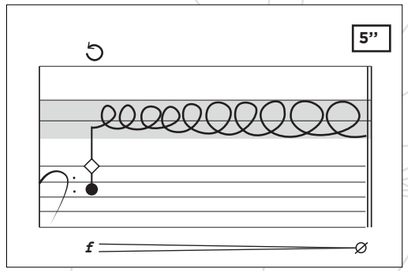


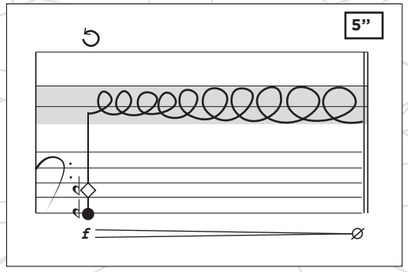


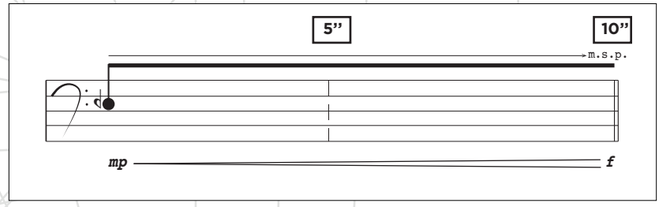


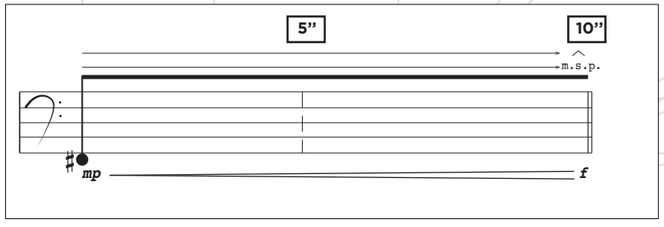


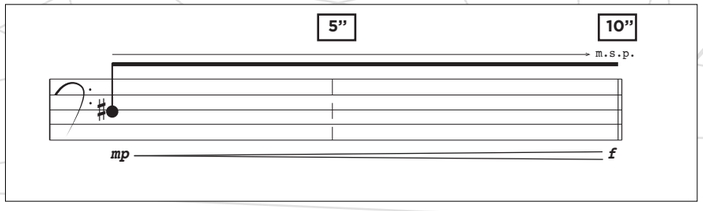


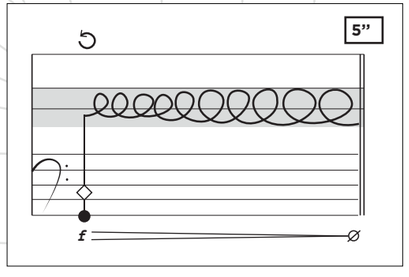












Ls2

material/sustancia

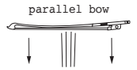
for 14 instruments

2018/2019

Carlos Zárate

Duration: 4’ aprox.

A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

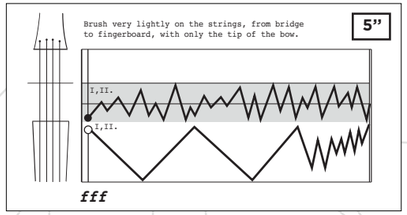


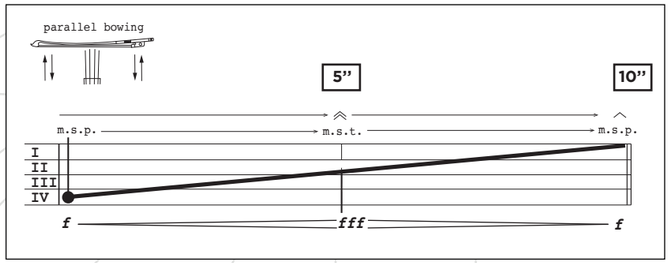
Place the bow perpendicularly to the strings and bow in a parallel motion to them.

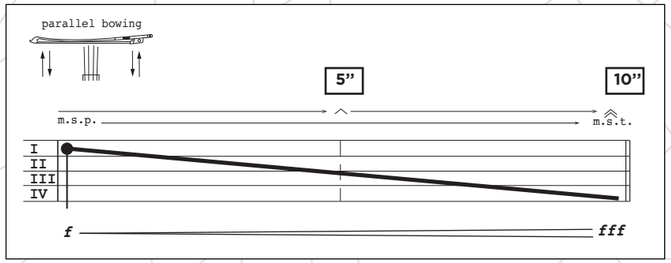
Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.

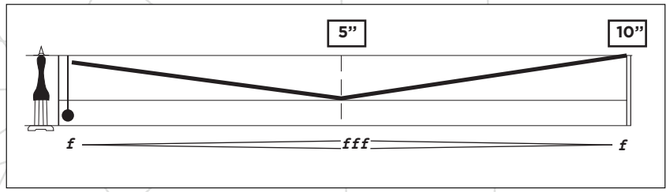
Bow beyond the bridge and over the tailpiece as graphically recquired.

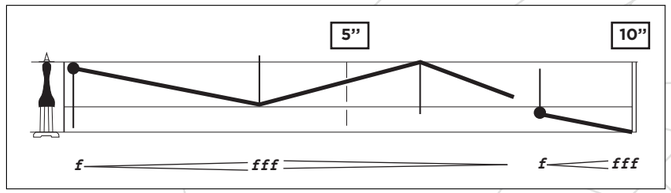
Scratch-like tone. No audible pitch.

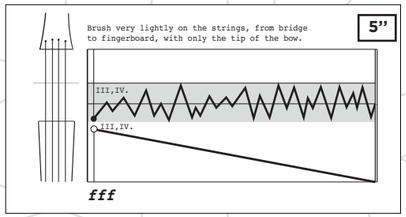


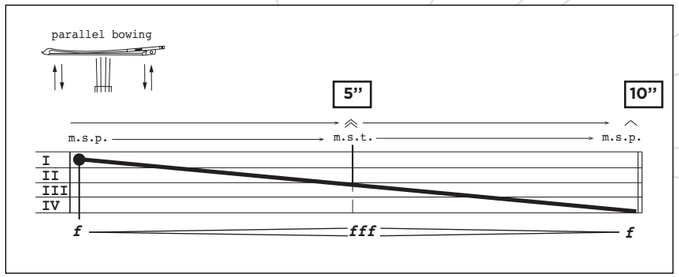


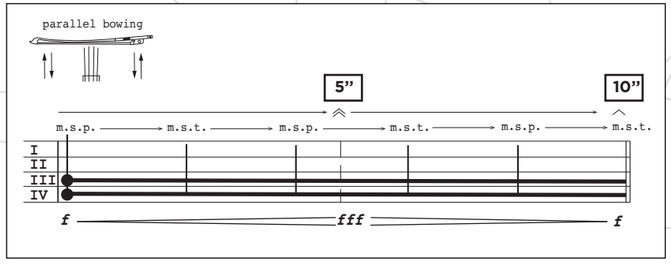


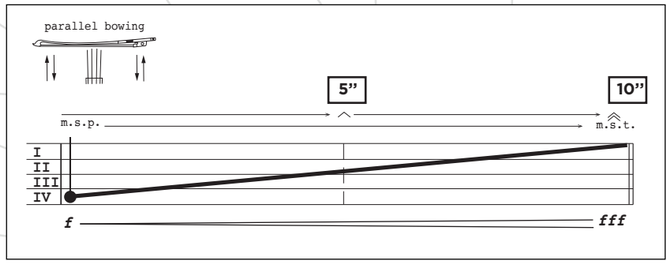












Sustancia

Cello and doublebass.

Ls3

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Ordinary finger pressure.

Half finger pressure.

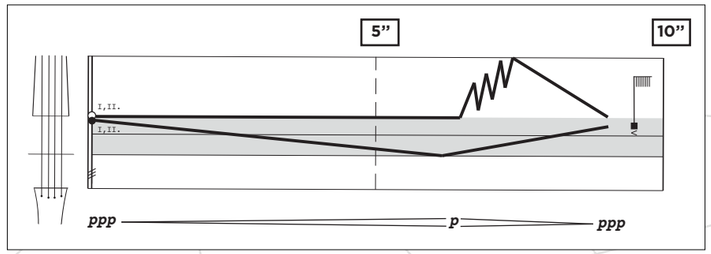
Unmeasured tremolo.
As fast as possible.

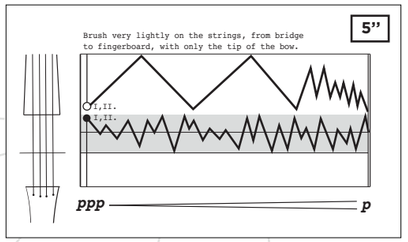
Jeté

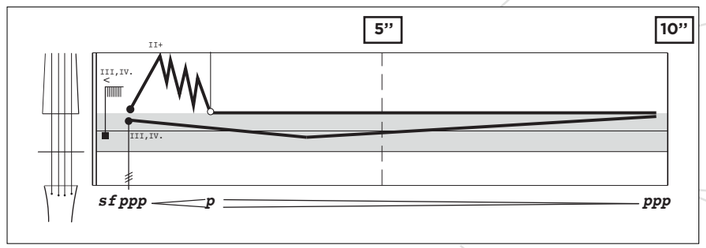
Duration: 4’ aprox.

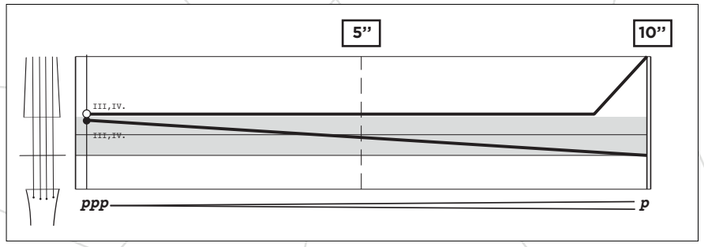
Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Explore. Don‘t repeat any module consecutively. Wait for the director’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

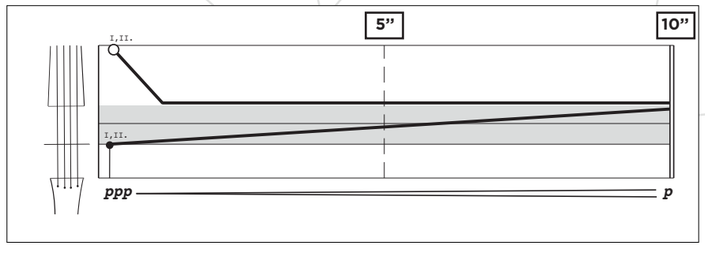
Sustancia
Viola

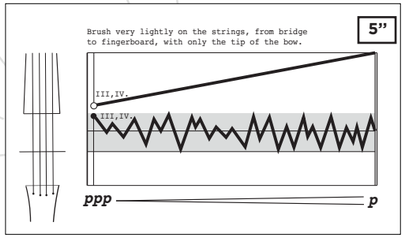












Hs1

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration: 4’ aprox.

Wait for the conductor’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

Sustancia

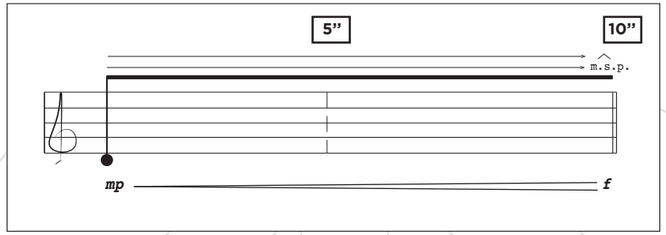
Viola, violins I & II

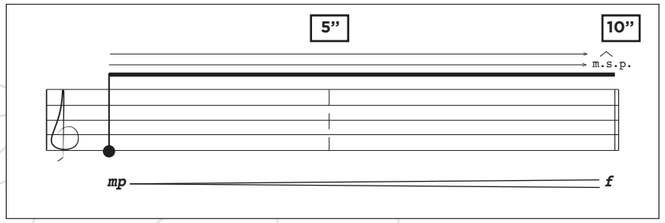
Circular bowing.

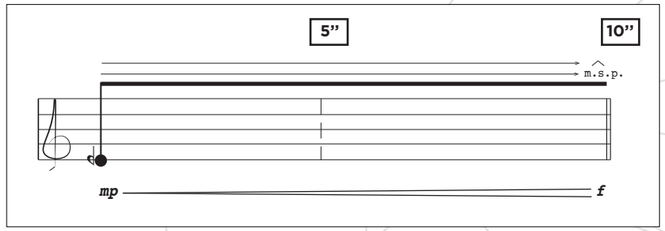
The line determines the duration and size of the circular bowing.

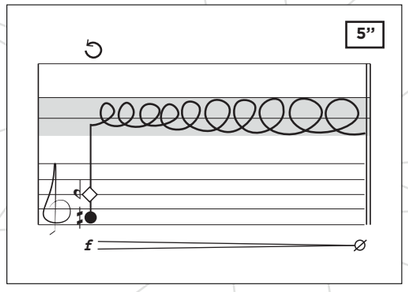
Artificial harmonic.

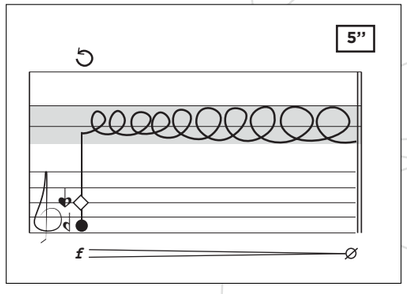
Slightly stronger pressure than ordinary, still audible pitch.

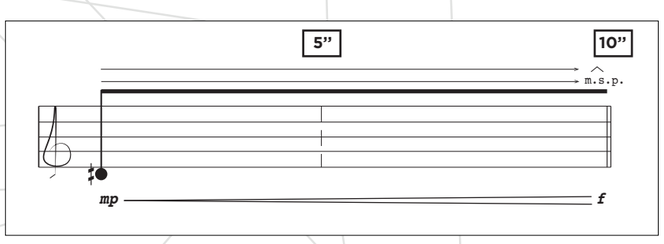


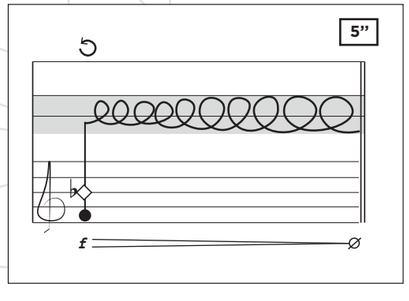


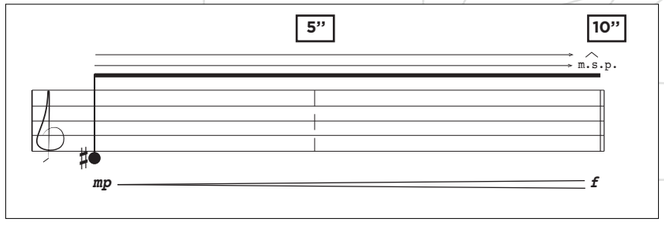


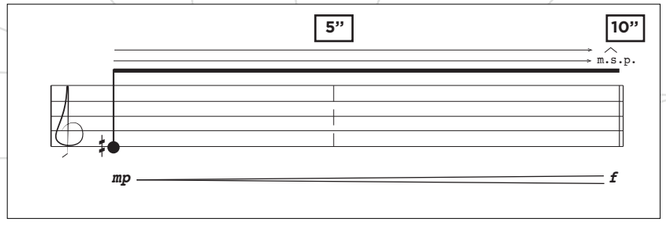












Hs2

material/sustancia

for 14 instruments

2018/2019

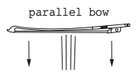
Carlos Zárate

Duration: 4’ aprox.

A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

Sustancia

Viola, violins I & II

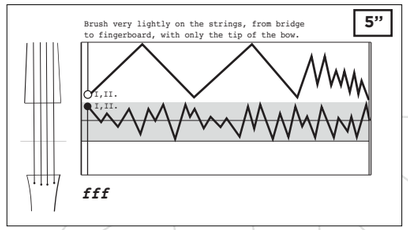


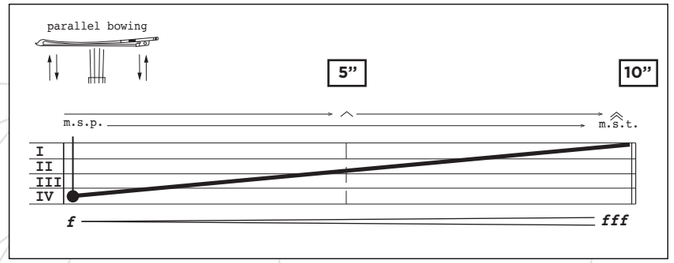
Place the bow perpendicularly to the strings and bow in a parallel motion to them.

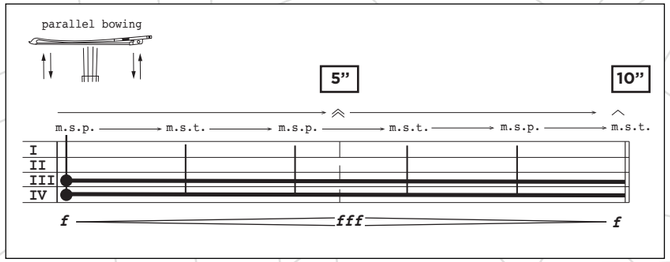
Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.

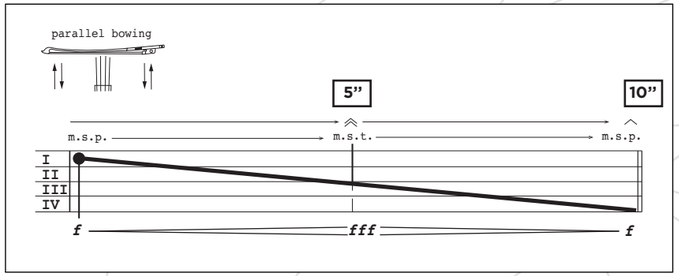
Bow beyond the bridge and over the tailpiece as graphically recquired.

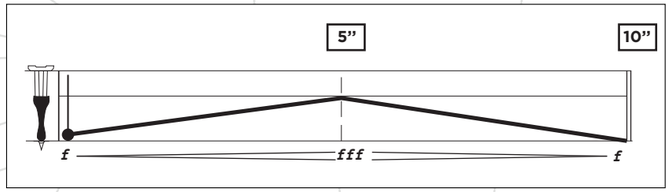
Scratch-like tone. No audible pitch.

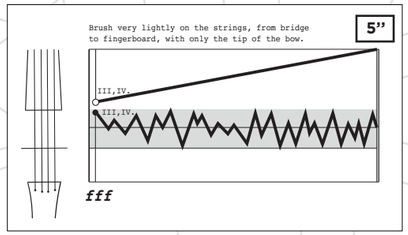


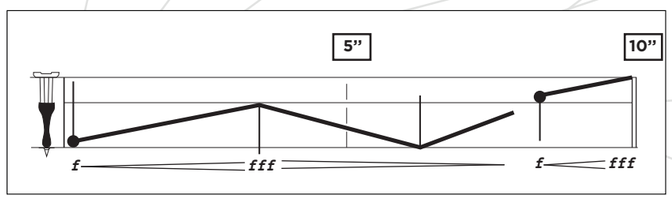


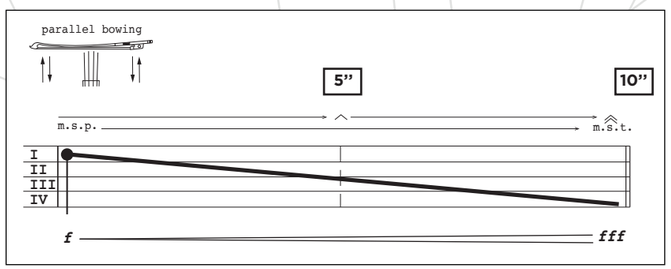


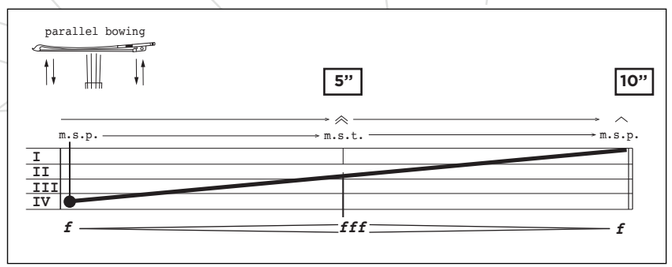












Hs3

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration per sheet: 4’

Ordinary sound.

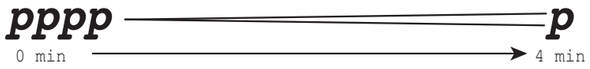
Air sound.

Aeolic sound, pitch still has to be perceptible.

Each vertical line is a re-articulation.

Voice.

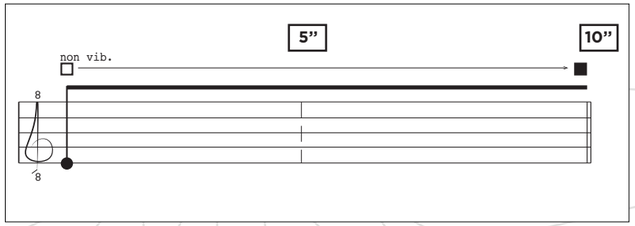
CONCERT PITCH. Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Explore. Choose an octave that allows your instrument to project a controlled and even sound on the given pitch. Dynamics must be thought as a continuous exponential shaped crescendo from pppp to p along this section’s length. Wait for the director’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

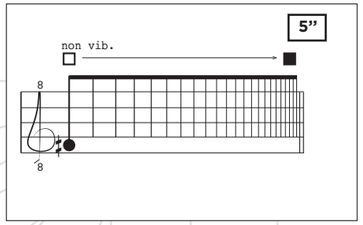


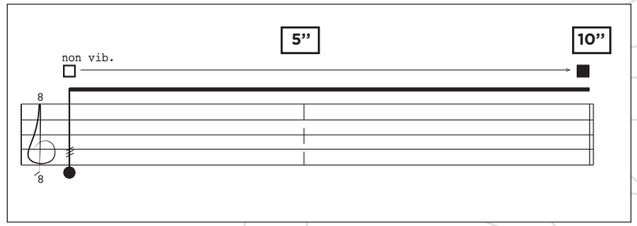
Sustancia

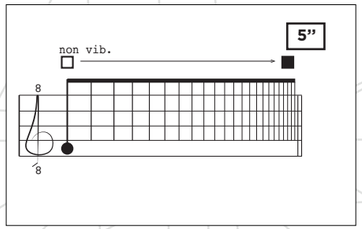
Oboe, clarinet and horn.

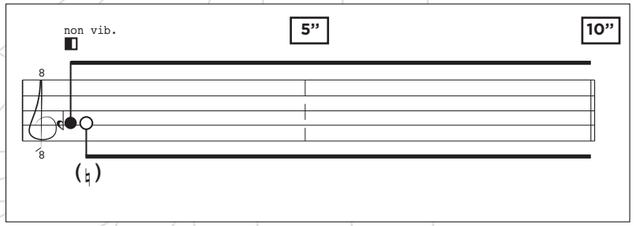
Concert pitch.

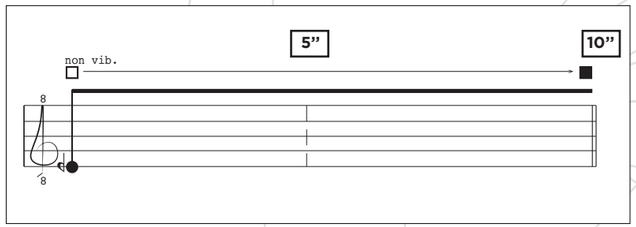


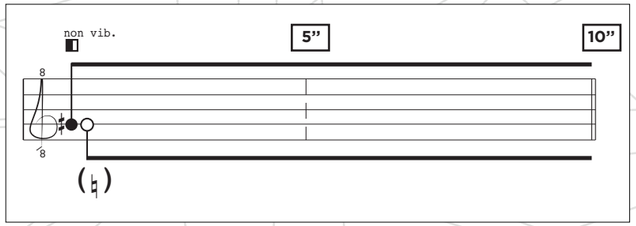


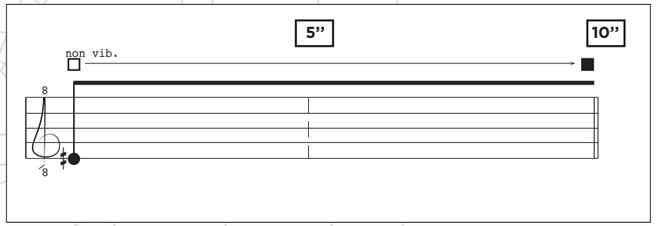


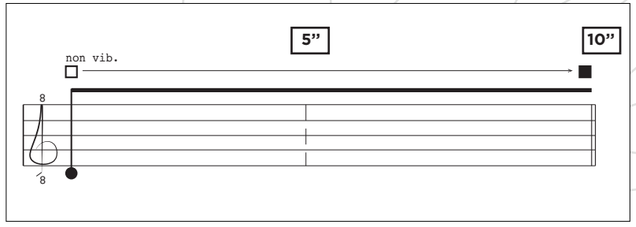


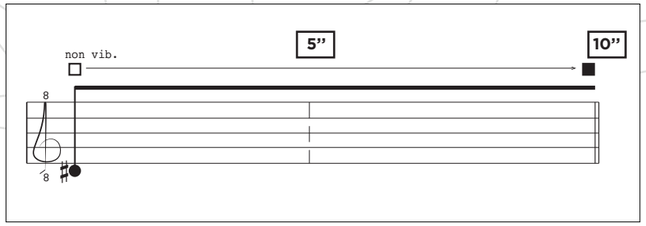


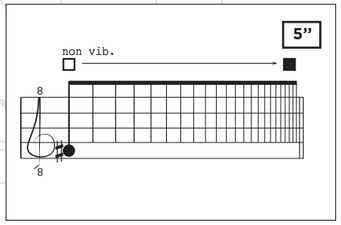












W1

material/sustancia

for 14 instruments

2018/2019

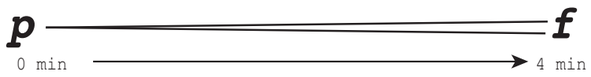
Carlos Zárate

flz.

Flatterzunge. Waves represent intensity of flatterzunge. In this example it goes from less to more intensity.

Duration: 4’ aprox.

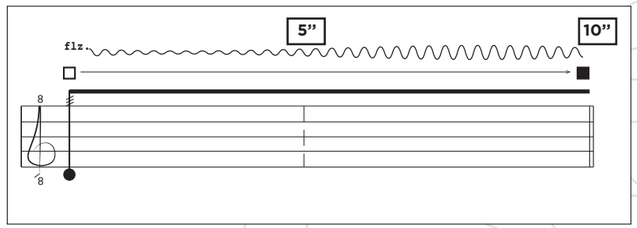
Wait for the conductor’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

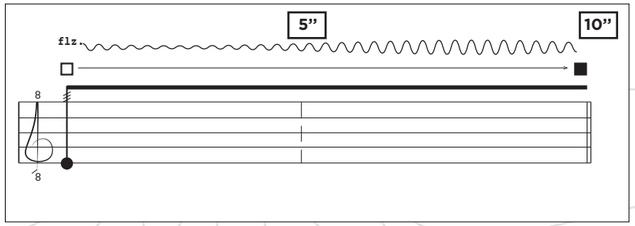


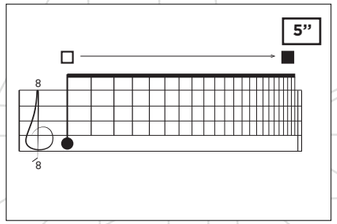
Sustancia

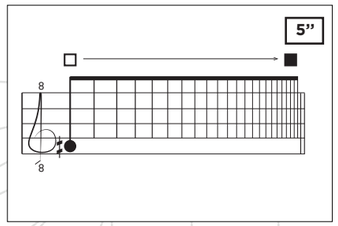
Oboe, clarinet and horn.

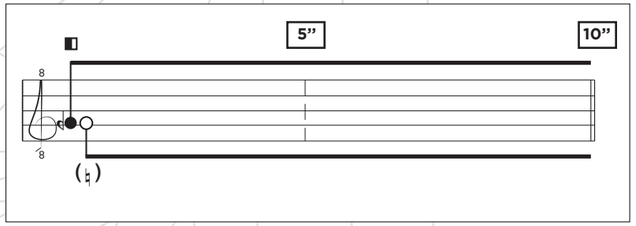
Concert pitch.

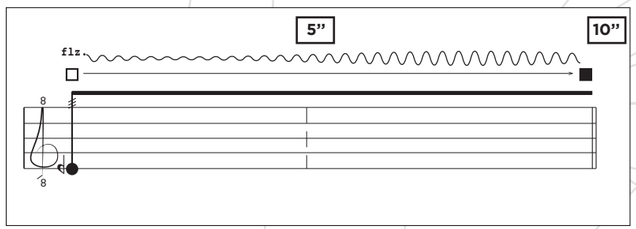


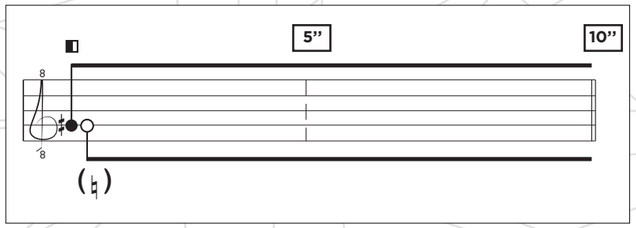


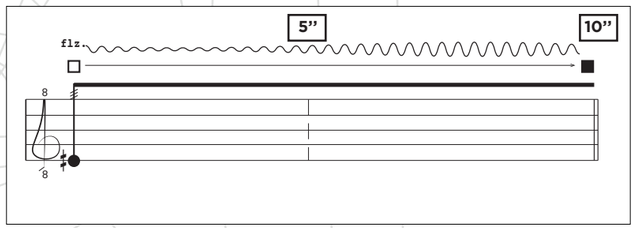


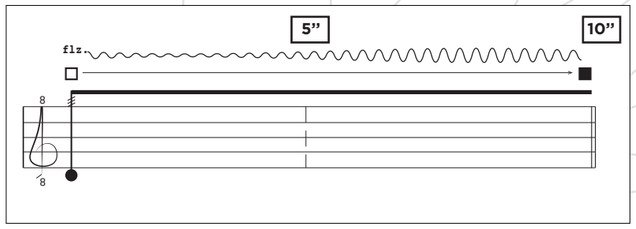


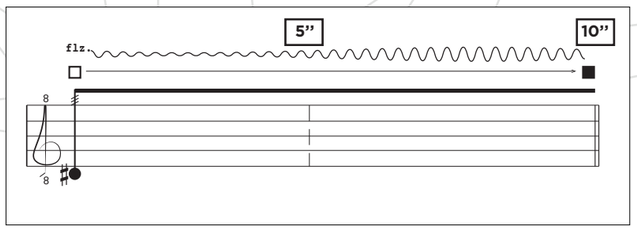


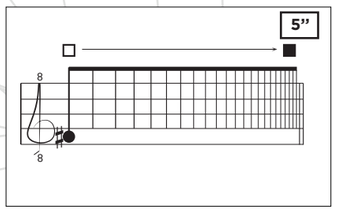












W2

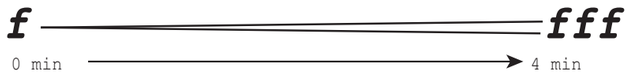
material/sustancia

for 14 instruments
2018/2019
Carlos Zárate

M Play a free multiphonic that includes the indicated pitch.

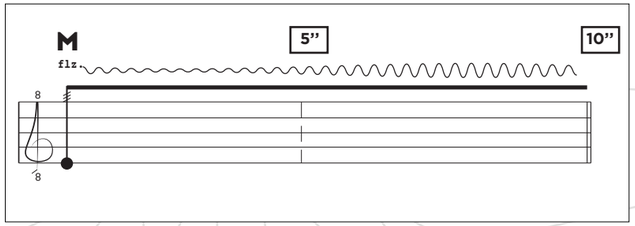
Duration: 4’ aprox.

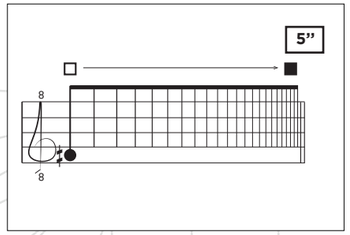
A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

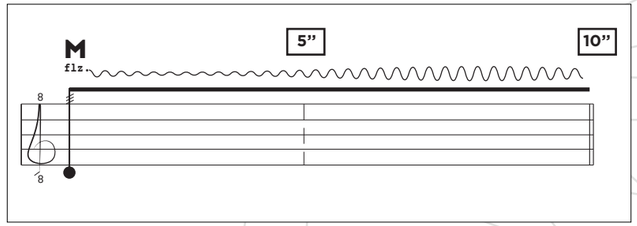


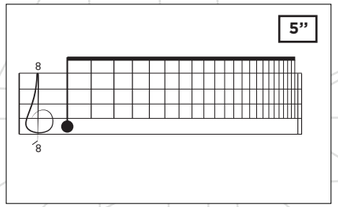
Sustancia

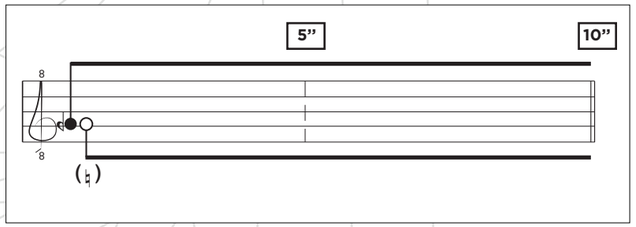
Oboe, clarinet and horn.
Concert pitch.

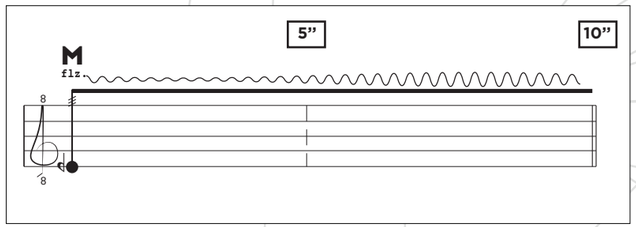


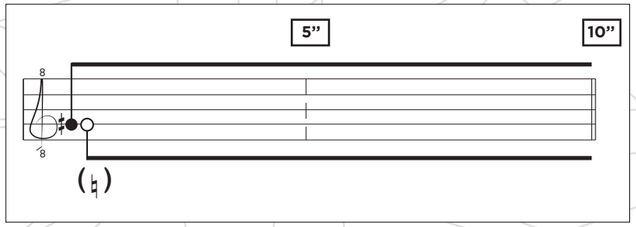


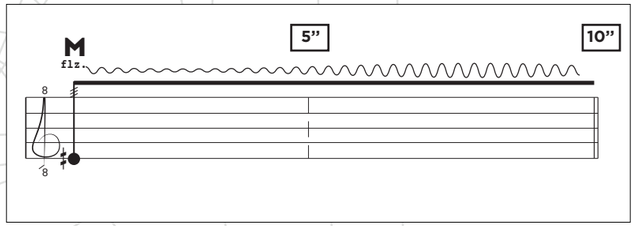


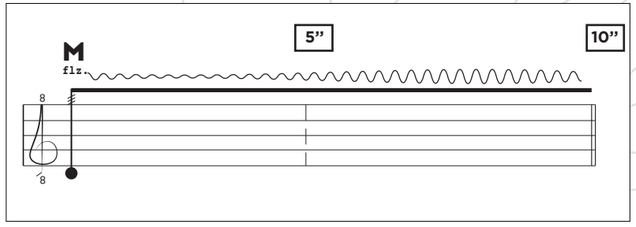


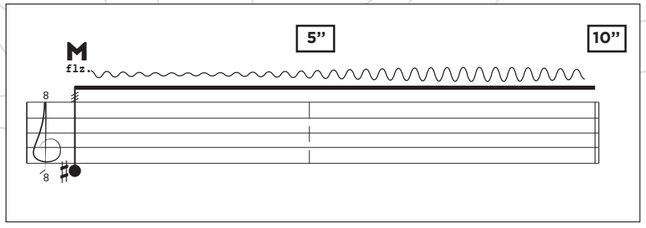


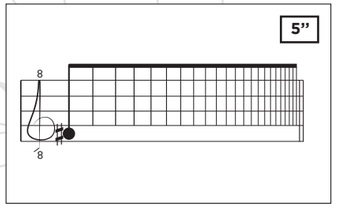












material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration per sheet: 4’

Rub the indicated mallet in circles over the indicated surface.

Up-side down frying pan.

Coated snare with loud textured surface.

Sandpaper sheet glued to a heavier surface such as a piece of wood or taped to the table so it won’t move when brushing.

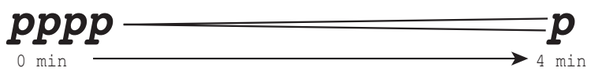
2 sandpaper sheets, one per hand.

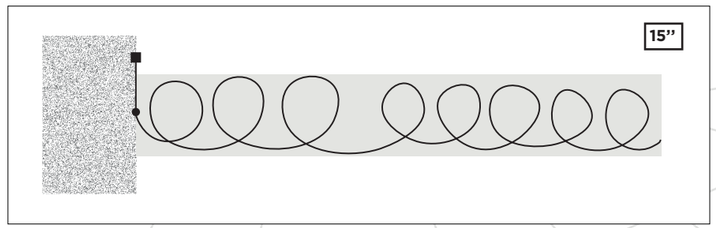
Fingernails.

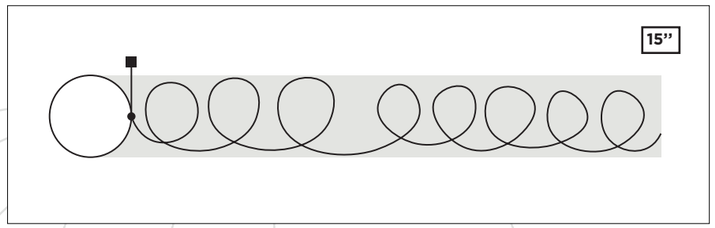
Wire brush.

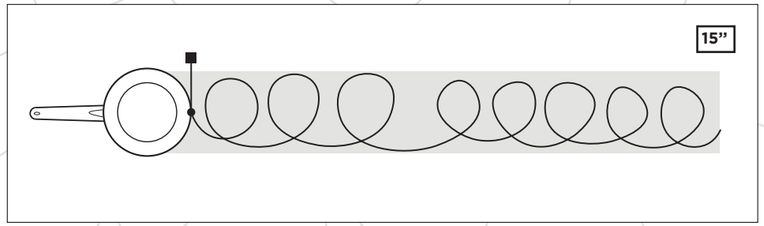
Scouring pad (with the rough part facing down the surface).

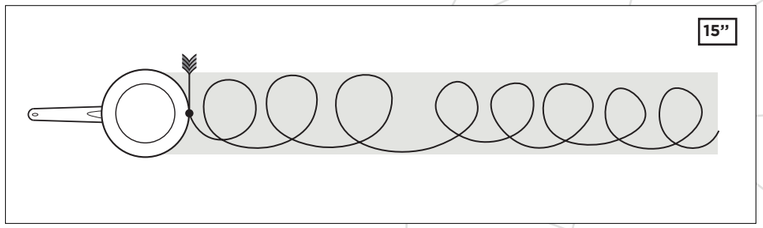
Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Don‘t repeat a module more than once consecutively. Explore. Choose a module for one hand, and a different one for the other and play them simultaneously, except when you choose the module with the 2 sandpaper sheets. Dynamics must be thought as a continuous exponential shaped crescendo from pppp to p along this section’s length. Wait for the director’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

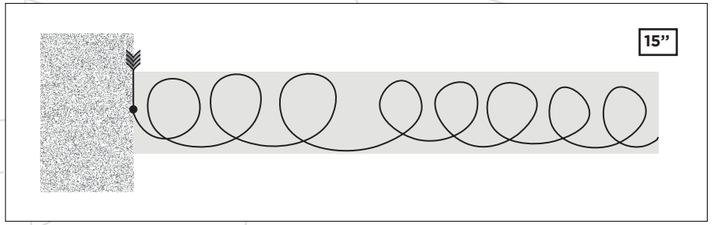


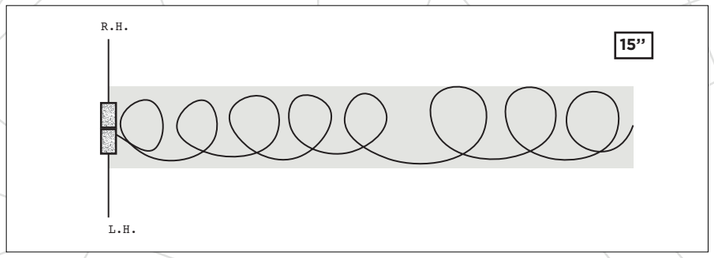


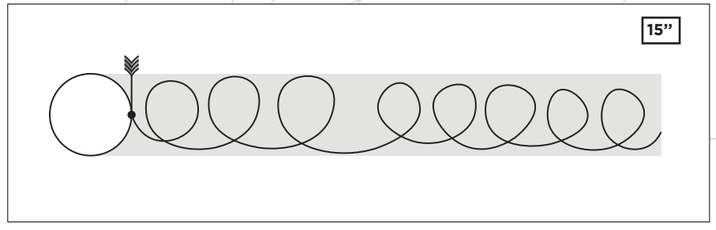


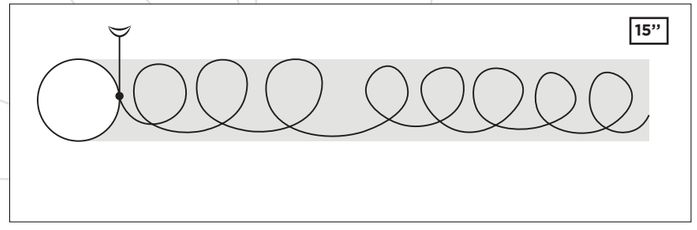












material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration: 4’ aprox.

Same as last page, but in this one dynamics are written in every event. Wait for the conductor’s cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

Hard mallets.

Soft mallets.

The 3 lines indicate a drum roll as fast as possible.

Move along the surface while beating, following the line.

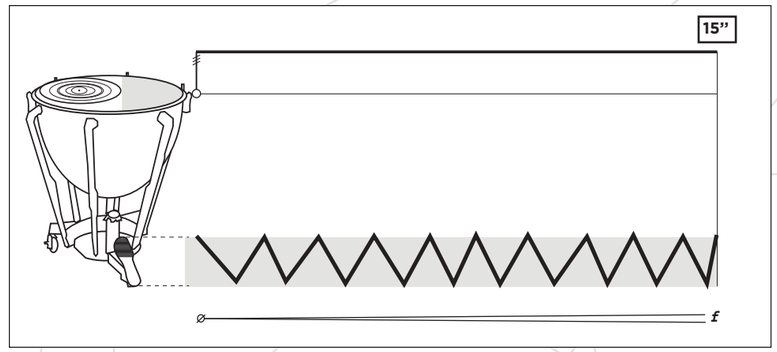
Upside-down ride cymbal placed in the timpano’s patch.

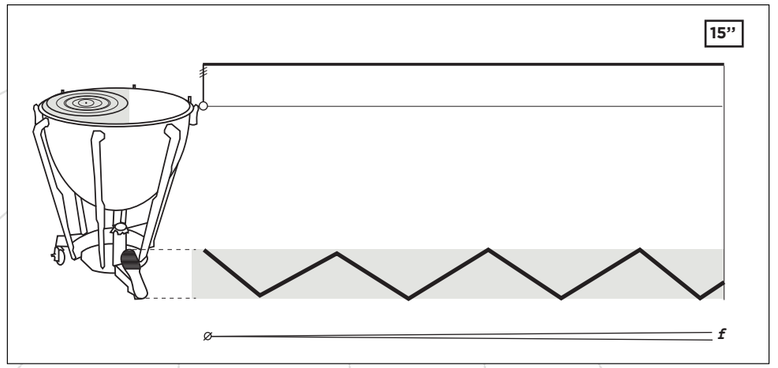
Grey area indicates the surface where the roll must be executed.In this example you are expected to make a roll randomly moving over the cymbal.

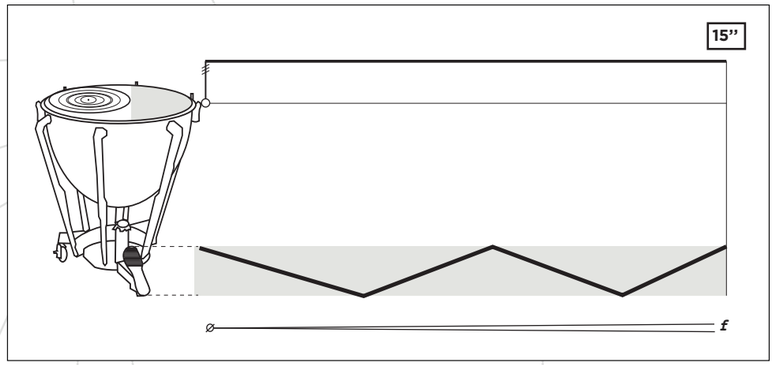
Make a roll randomly moving over the free space left in the patch without cymbal.

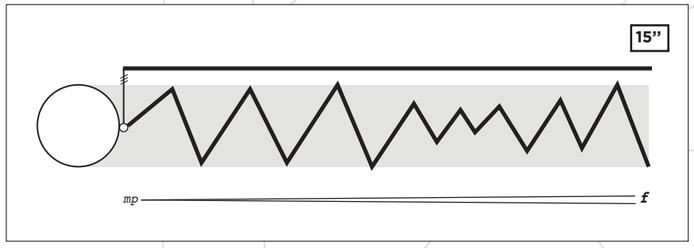
Make a roll randomly moving over the whole surface.

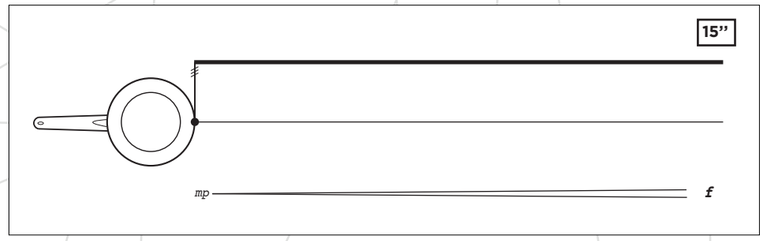
Move the pedal up or down following the line across time.

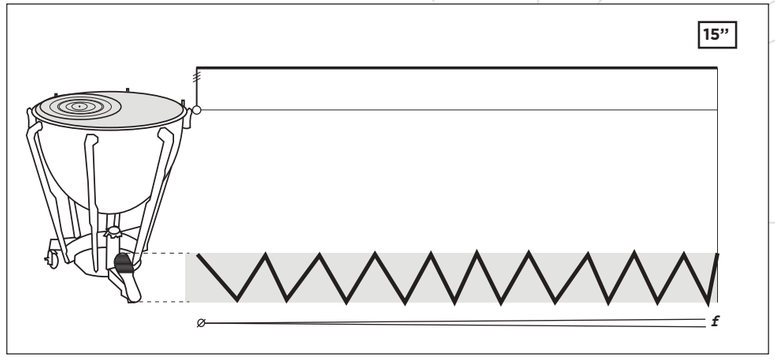


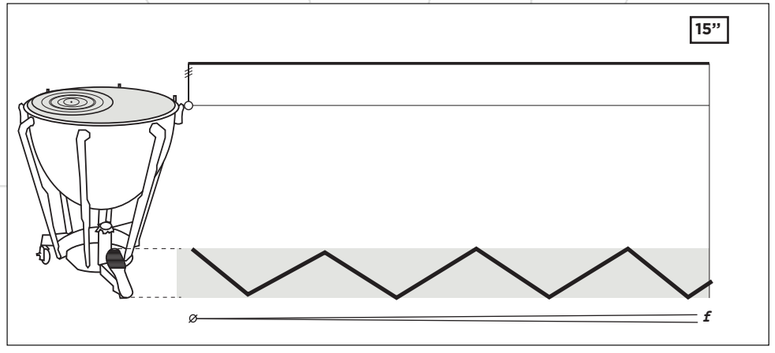


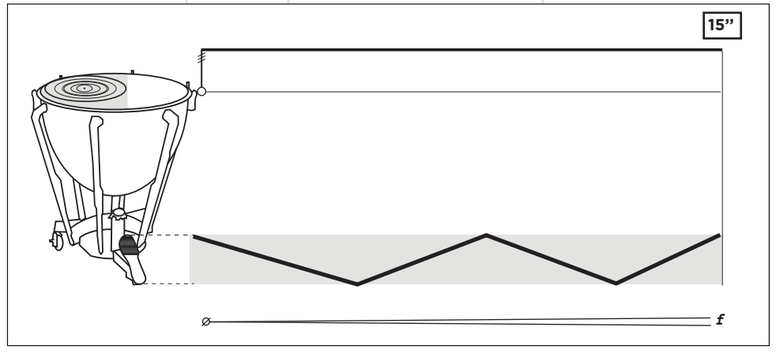












material/sustancia

for 14 instruments

2018/2019

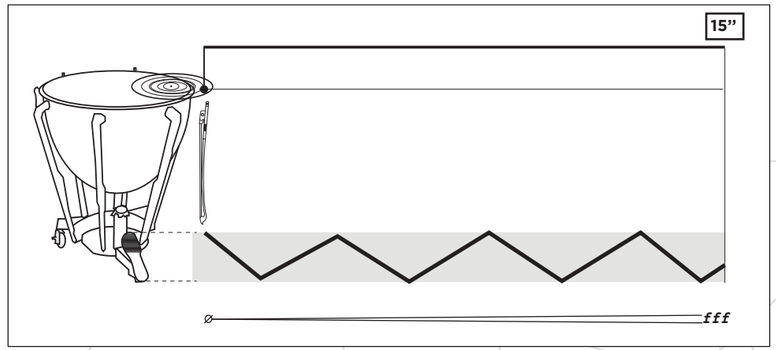
Carlos Zárate

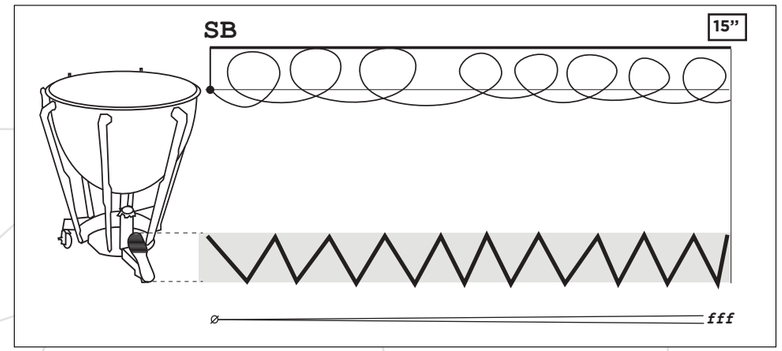
Duration: 4’ aprox.

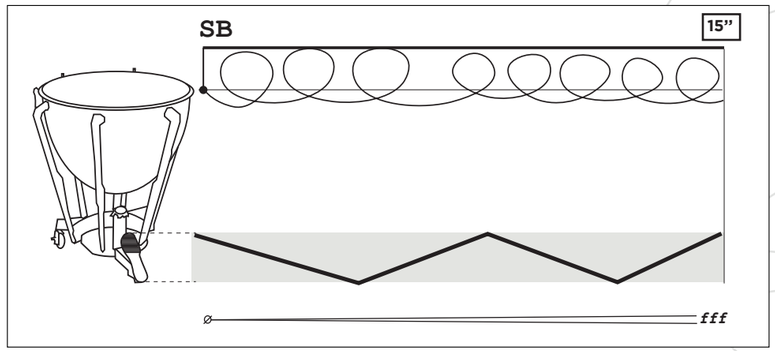
A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

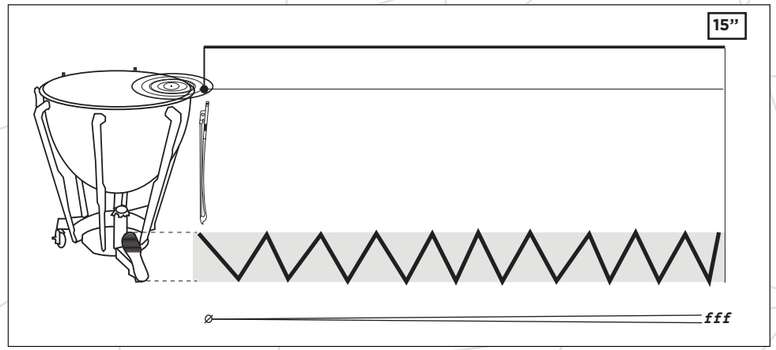
Place the cymbal slightly off the patch so you can bow it with a doublebass bow.

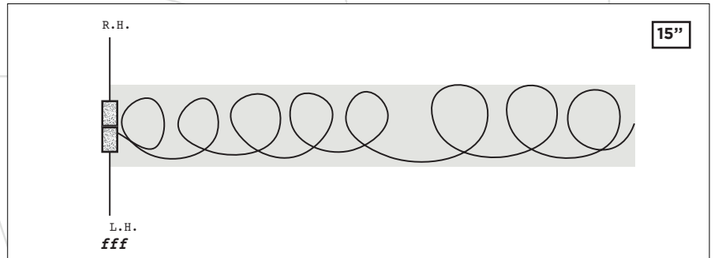
SB Superball mallet. Rub a superball on the surface of the patch following the graphic.

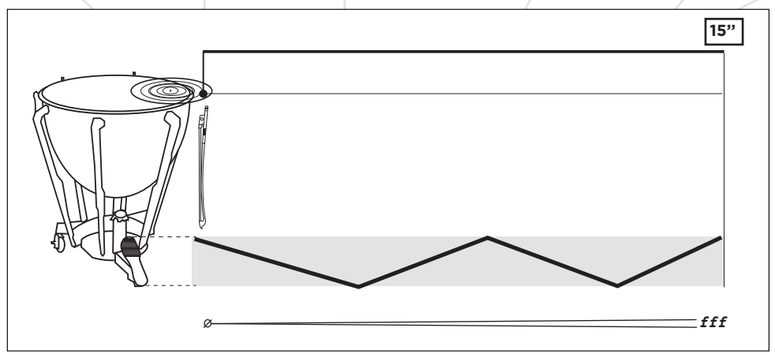


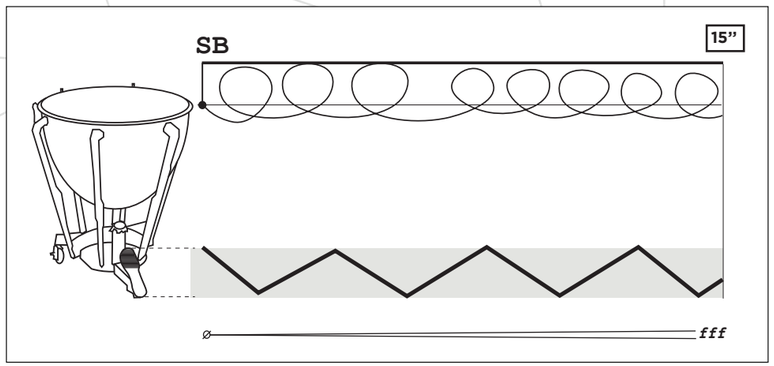












material/sustancia

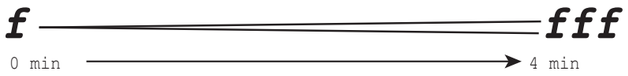
for 14 instruments

2018/2019

Carlos Zárate

Duration: 4’ aprox.

Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Don‘t repeat a module more than 3 times consecutively. Explore. Dynamics must be thought as a continuous exponential shaped crescendo from f to fff along this section’s length. A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.



Sustancia
Piano.

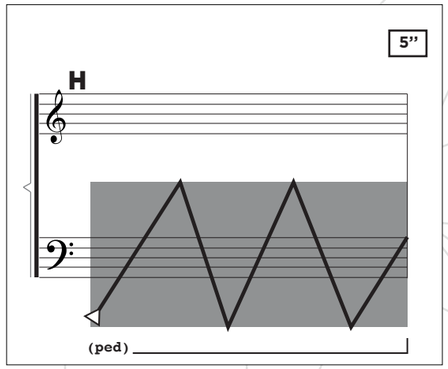
Events happening inside the piano are written in a grey box which indicates the place in the harp where sounds are to be produced: the lowest region of the piano, which includes all the thickest strings after the first metal bar. Glissandi recquired are to be played vertically along any desired set of strings inside the indicated area except when an horizontal glissando is recquired.

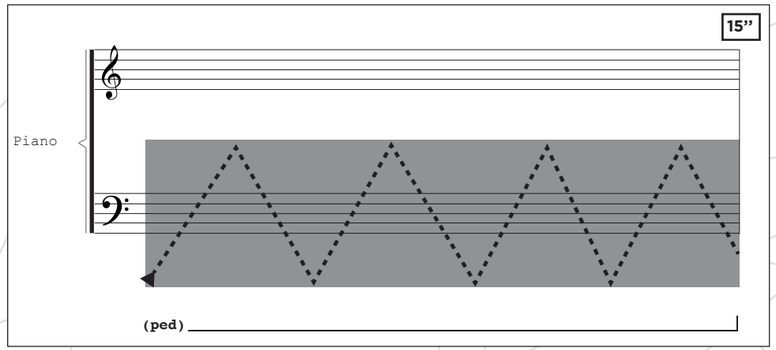
Horizontal *glissando with* wooden tongue spatula across the strings.

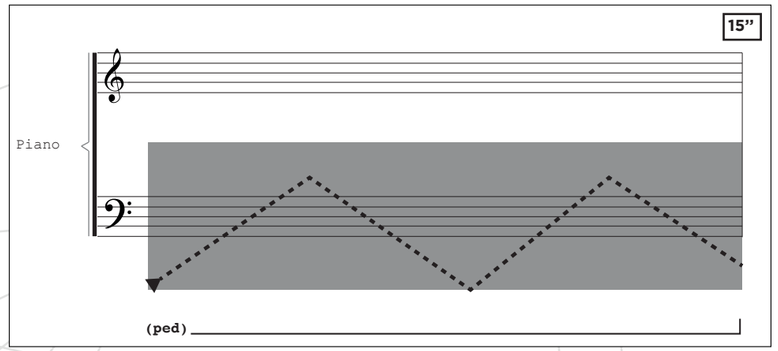
Glissando with a plastic card. Place the card perpendicularly to the strings and gliss along the strings, up or down following the graphic.

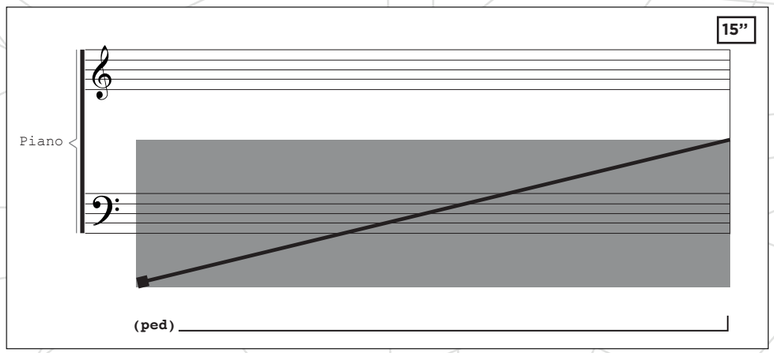
Glissando with a superball mallet.

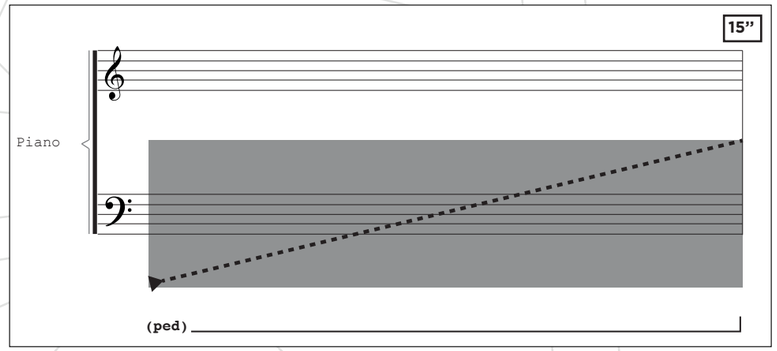
Glissando with a rubber piece made with bycicle inner tube.

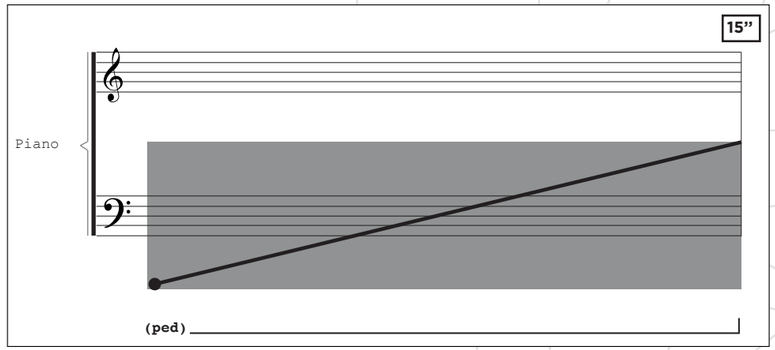


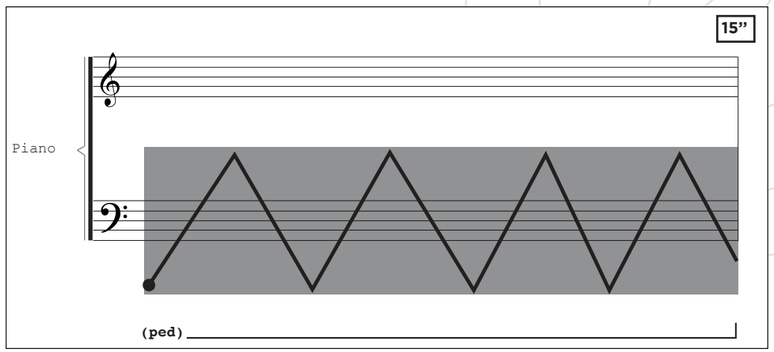


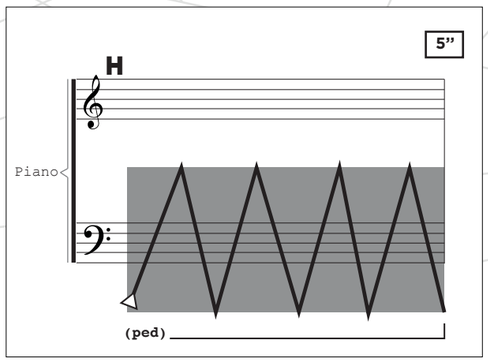


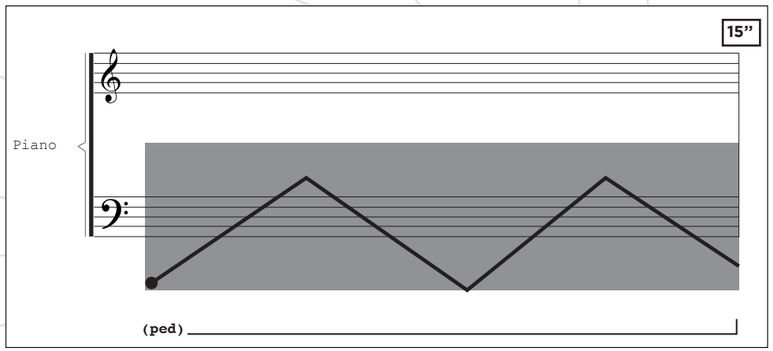












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