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Colotomy

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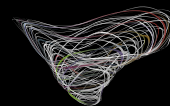
Guadarrama, Andrés

Publication Date

2020

ANDRÉS GUADARRAMA

COLOTOMY



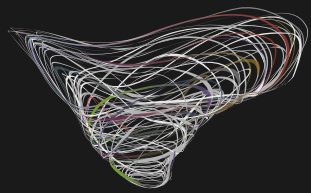
VORÁGNES

ANDRÉS GUADARRAMA

COLOTOMY

Para piano

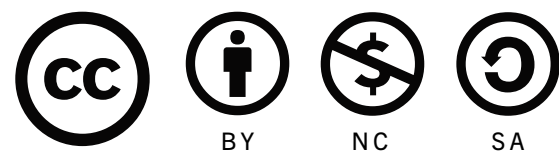
For piano



EDICIONES
VORÁGINES

Colotomy

Andrés Guadarrama



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Diseño y edición: Eduardo Partida y Andrés Guadarrama

Título: Colotomy

Compositor: Andrés Guadarrama

Catálogo: AnGu-02.0

Fecha: Octubre, 2016

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For more information about the piece, editions or the composer, please contact us at: contacto@voragines.com

Índice/Contents

vi	Indicaciones
vii	Indications
1	Partitura/Score

COLOTOMY [2016]

para piano

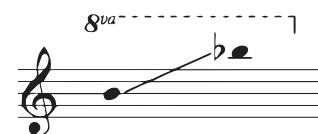
Pieza realizada para el Seminario de Composición Laberintos Sonoros, a cargo del Mtro. Javier Torres Maldonado, llevado a cabo en agosto de 2016 en el Centro Nacional de las Artes (CENART), Ciudad de México, México. Dedicada con enorme respeto y admiración a Ignacio Torner, pianista del ensamble Taller Sonoro.

INDICACIONES

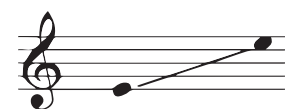
PREPARACIÓN DEL PIANO



Preparar estas alturas con blue tack. Colocarlos en nodos de armónicos naturales. El resultado debe ser una combinación entre la nota real y el armónico

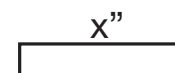


Preparar este rango con cinta de pintor/masking tape. El resultado debe ser un sonido muy penetrante y percusivo.



Cubrir esta rango con una libreta con un grosor de entre .8 y 1 cm. El resultado debe ser una combinación entre la nota real algo muteada y sonido granular, resultado de la cuerda vibrando contra la libreta.

NOTACIÓN



Duración indicada en X cantidad de segundos. Esta puede ser ajustado por el intérprete de acuerdo al piano y la acústica de la sala en la que se interprete la pieza.



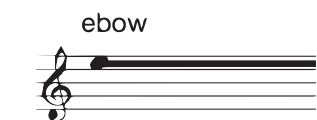
Repetir el material musical dentro de la caja hasta donde lleve la flecha.



Tapar el inicio del entorchado de las cuerdas de las alturas escritas, como en la siguiente foto:



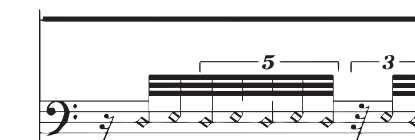
Frotar la cuerda(s) de la altura escrita con dedos cubiertos por un pedazo de cámara de bicicleta. Se requiere como mínimo cubrir un dedo de cada mano.



Colocar un ebow sobre la cuerda(s) de la altura escrita.



Armónicos. escritos con la cabeza de nota en forma de rombo. Se incluyen escrita la fundamental sobre la que se deben de buscar el armónico, indicado con una cabeza de nota en forma de rombo. Entre paréntesis se incluyen las alturas resultantes.



Tocar con una mano en el teclado y la otra detrás de los apagadores. Deslizar los dedos a lo largo de las cuerdas para producir una textura de armónicos y notas apagadas. Cambiar de dirección libremente. La máxima extensión debe ser la que alcance el brazo completamente estirado.

Ped. I Pedal de sustain

Ped. II Pedal sostenuto

Ped. III Pedal una corda

Para varias de las técnicas utilizadas en la pieza el pianista puede cambiar los roles de las manos libremente de acuerdo a lo que le quede más cómodo.

Duración: ca. 9:30

Contacto: joseandres.guadarrama@gmail.com

v.1.0 - Estreno en noviembre de 2017 en el Festival Encuentros Sonoros realizado en Sevilla, España a cargo del pianista Ignacio Torner del Ensamble Taller Sonoro.

v.2.0 - Estreno en abril de 2018 en las Jornadas de Música Contemporánea organizadas por el Círculo Colombiano de Música Contemporánea realizado en Bogotá, Colombia a cargo del pianista Ignacio Torner del Ensamble Taller Sonoro.

COLOTOMY [2016]

for piano

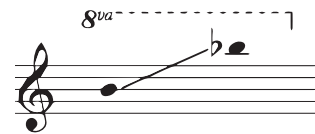
Piece composed for the Composition Seminar *Laberintos Sonoros*, organized by Javier Torres Maldonado, held in August 2016 at the National Center for the Arts (CENART), Mexico City, Mexico. Dedicated with great respect and admiration to Ignacio Torner, pianist of the Taller Sonoro Ensemble.

INDICATIONS

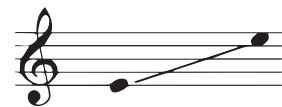
PIANO PREPARATION



Prepare these pitches with blu tack, which must be placed in natural harmonics nodes. The result must be a combination between the real note and the harmonic.

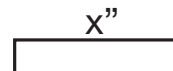


Prepare this range with masking tape. The result must be a very penetrating and percussive sound.



Cover this range with a notebook of a thickness of between .8 and 1 cm. The result must be a combination between a muted real note and a granular sound, result of the string vibrating against the notebook.

NOTATION



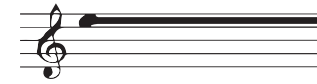
Duration indicated in X number of seconds. This can be adjusted by the performer according to the piano and the acoustics of the room in which the piece is performed.



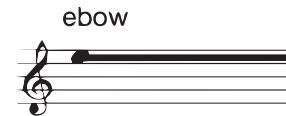
Repeat the musical material inside the box until the end of the arrow.



Cover the beginning of the twisting of the strings of the written pitches, as in the following photo:



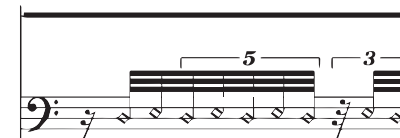
Rub the written pitch(es) string(s) with fingers covered by a piece of bicycle inner tube. It requires enough tube to cover one finger of each hand.



Place an ebow on the string of the written pitch.



Harmonics. The fundamental is written with a round notehead and the harmonic is with a diamond notehead. The resultant pitches are included in the upper staff inside parentheses.



One plays on the keyboard; the other behind slide the fingers behind the dampers to produce a texture of harmonics and muted notes. Change direction freely. The maximum extension must be of the arm completely stretched.

Ped. I Sustain pedal

Ped. II Sostenuato pedal

Ped. III *Una corda* pedal

For several of the techniques used in the piece the pianist can change the roles of the hands freely according to what is most comfortable for him/her.

Duration: ca. 9:30
Contact: joseandres.guadarrama@gmail.com

v.1.0 - World Premiere in November 2017 at the Encuentros Sonoros Festival held in Seville, Spain by the pianist Ignacio Torner of the Taller Sonoro Ensemble.

v.2.0 - Premiere in April 2018 at the Contemporary Music Conferences organized by the Colombian Circle of Contemporary Music realized in Bogotá, Colombia by the pianist Ignacio Torner of the Taller Sonoro Ensemble.

*Dedicada con enorme respeto y admiración a
Ignacio Torner, pianista del ensamble Taller Sonoro.*

to Ignacio Torner of Taller Sonoro

COLOTOMY | Andrés Guadarrama (2016)

for piano

10" 8" 15" 5" 10"

Piano

Resultant pitches

Cover the first section of the string

8^{vb}

sffz *sffz* *sffz* *f* *sffz* *sffz*

Ped. I * Ped. II * Ped. I * Ped. II * Ped. I * Ped. I

Stomp on Ped. I

Pedal II

sfz *sfz*

A ♩=60

6

4/4

One hand in the keyboard and the other one after the dampers. Slide the fingers along the strings to produce a texture of harmonics and ghost notes. Change freely the direction of the hand. The maximum extension should be that of the arm completely stretched

3 5 5 3 5 5 3 5

pppp *f* *pppp* *f* *pppp* *f* *pp* *f* *pp* *f* *p*

8

poco rit.

5 3 3 3 5 3 5 3 5

f *p* *f* *p* *f* *p* *f* *p* *pppp*

*

B 8-10'' $\text{♩} = 60$

11

Pno.

8^{vb} *sfz*

Hit the low strings with the palm of the hand.

One hand in the keyboard and the other one after the dampers. Slide the fingers along the strings to produce a texture of harmonics and ghost notes. Change freely the direction of the hand. The maximum extension should be that of the arm completely stretched.

pppp *f* *pppp* *ff* *pp*

Ped. I

13 *poco rit.* $\text{♩} = 60$ *poco accel.*

Pno.

f *pp* *ff* *pp* *f* *pp* *ff* *p* *f* *p* *ff* *pp*

15 $\text{♩} = 60$ *poco rit.* $\text{♩} = \text{ca. } 45$ *accel.*

Pno.

ff *p* *ff* *p* *ff* *pp* *ff* *p* *ff* *p* *f* *p*

17 $\text{♩} = 60$ *rit.* $\text{♩} = 60$ **Tempo I**

Pno.

pp *ppp* *ff* *p* *f*

33 **D**

Pno.

f *pp* *f*

15^{mb} *f* * Ped. I poco a poco

36

Pno.

p *f* *pp*

rit.

(15) *sfz* 15^{mb} *f* *sfz* 10:8 *p* *sfz*

39

Pno.

gradual transition

pppp *f* *pp* *f* *pp* *f*

One hand in the keyboard and the other one after the dampers. Slide the fingers along the strings to produce a texture of harmonics and ghost notes. Change freely the direction of the hand. The maximum extension should be that of the arm completely stretched

accel. * Ped. I *sfz* * Ped. I *sfz* * Ped. I *sfz*

Pno.

gradual transition (lift fingers one string at a time)

f *pppp* *ff* *pppp* *f*

* Ped. I

Ped. **||** *sfz* *sfz* *sfz*

E

43

♩=ca. 45

Pno.

pppp *sfz* *f* *pp* *sfz* *sfz*

pppp *f* *pp* *f*

Ped. III poco a poco

45

Pno.

sfz *sfz* *pp* *mf* *pppp* *sfz* *pppp*

pp *sfz* *mf* *p* *pp* *ppp*

lift Ped. III poco a poco

48 **F** ♩=60

Pno.

Put on bicycle tire chamber in one finger of each hand.

sfz *sfz* *pppp*

8^{vb} * Ped. I

52

12-15"

Pno.

Make friction with the bicycle tire chamber appliet directly on the strings.

mf *pppp* *sfz* *sfz*

* Ped. I

55

Pno.

pppp *ff* *pppp ff* *pppp sfz*

* Ped. I

25 - 30"

57

Pno.

Make friction with the bicycle tire chamber applier directly on the strings.

as fast as possible

ritardando *accelerando* *ritardando* *accelerando*

pppp *mf* *pppp* *f*

58

Pno.

molto ritardando

pppp *ff* *pppp* *ff*

5 3 3 5

62

Pno.

poco rit.

pppp *sffz* *ff* *pppp*

* Ped. I *poco a poco*

3 5 5 3 5

G

15 - 18"

$\text{♩} = 60$

Pno.

Make friction with the bicycle tire chamber applier directly on the strings.

f possibile

pppp

f possibile

Pno.

f

pppp

f

f possibile

f possibile

Pno.

pppp

f

pp

f

pp

mf

sfz

pppp

sfz

Pno.

f

pppp

fff

sfz

pppp

fff

Remove the bicycle tire chamber from the fingers..

H

8 - 10''

6''

71

Hit the low strings with the palm of the hand.

Put the notebook on the strings over the following register:

Pno.

Ped. I

Pno.

74

accel.

Poco più mosso

♩=ca. 68

Ped. I

Pno.

76

accel.

♩=60

pppp

78 **I**

Pno.

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

ritardando *accelerando* *ritardando*

(8) *pppp* *mf*

Ped. I

82

Pno.

mf *ppp* *f* *pp*

accelerando

(8)

pppp *mf*

84

Pno.

f *pp* *sfz* *mf* *sfz* *sfz* *mf* *f* *mf* *f* *mf* *f*

86

Pno.

8^{va}

pppp

ritardando

8^{ub}

Ped. I

pppp

89

Pno.

f

mf

Ped. I

pppp

ritardando

accelerando

94

Pno.

f

pppp

mf

ritardando

accelerando

ritardando

lift Ped. I
poco a poco *

J

15"

10"

99

Sing inside the piano oscillating between + - 1/2 tone

Voice

ppp *mp* *p*

ebow

pp *pp* *pp*

Pno.

sffz *sffz*

Ped. I

sfz *sfz*

*

||

30"

101

Sing inside the piano oscillating between + - 1/2 tone

Voice

ppp

Ebow

Pno.

sffz *sffz*

Ped. I

sfz *sfz*

*

