

Rumia

*For three electric guitars,
in three movements.*

Mateo Marín Calderón, 2017.

Preparatory Page

Instrumentation:

Electric Guitar 1: Pedals - *Reverb 1* + *Overdrive/Distortion* + *Tremolo effect*

Electric Guitar 2: Pedals - *Reverb 1* + *Overdrive/Distortion* + *Tremolo effect*

Electric Guitar 3: Pedals - *Reverb 1* + *Overdrive/Distortion* + *Tremolo effect*


All guitars must use wounded strings.


All guitars must have at least 2 pickups, with a different volume regulator for each.


Reverb 1 must be used all throughout the piece, and must resemble a small room, with short decay (about 35%).

Overdrive/Distortion is only used during movement III, with varying equalization.

Notation, symbols and abbreviations:

One-lined measures such as  account for estimated register values, and may be interpreted in pitch-like as well as in timbre-like techniques. The line represents C4.

Scrawled boxes such as  account for free-elected random sounds, as long as the above-notated rhythmic subdivision is clearly implied.

 appears meaning that the volume regulator must be at 0% at the moment of execution of the note, and the implied *crescendo* must be conceived by means of rolling the regulator towards the desired volume.

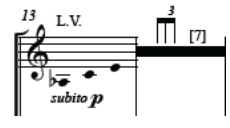

 appears meaning that interpreter must execute the specified pitches (in any order) for as many beats as the number between the brackets indicates, using the rhythmic value equally specified. In this example, on measure 13, the Guitar 1 must play notes Ab-C-E, in any order, in a triplet-like fashion, for seven beats before continuing.

Figure  stands for “On Cue”, and it’s placed above the staff of that player which must give the indication.

‘ST’ stands for *sul tasto*; ‘SP’ stands for *sul ponticello*.

Specifically in movement II, the spatial notation is regulated by the course of interaction between the 3 interpreters. The interaction functions as follows: small-sized notes account for an immediate reaction (meaning the indicated notes must be executed right after the previous notes are interpreted), normal-sized hollow notes account for a dilated reaction in relation to the small-sized notes. Normal sized notes have no interaction repercussions, and are found either below a *fermata* figure, or after one. Those notes whose beams are connected account for rhythmic regularity (as opposed to the indeterminism of the small-sized or hollow notes paradigm).

‘Pos.’ stands for *position*. These are labeled with numbers, so as to facilitate the reading of further appearances of a chord that uses the exact same fingering.

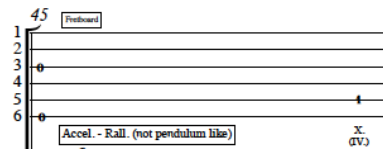
A rectangle enclosing a group of notes in a certain staff, such as in



indicates that the interpreter must cease to interact with the other players (in terms of the reactions triggered by small-sized or hollow notes).



Graphic notation such as during movement II, stands for the pressure applied by the interpreter to the strings (6th and 5th only) with the plectrum. No movement across the strings is specified (though it is physically imminent), but interpreter must not reach further than the split point between the body of the guitar and the beginning of the fingerboard.



Notation such as is intended to resemble the guitar’s fret board, where Arabic numbers account for fingering (‘0’ stands for an open string) and roman ones for the implied fret.



Figure  suggests that interpreter must slide (thus chromatically) his fingers back and forth throughout the fret board.



Figure  stands for a closed pickup selection, which implies that no sound is obtained at all from the guitar.





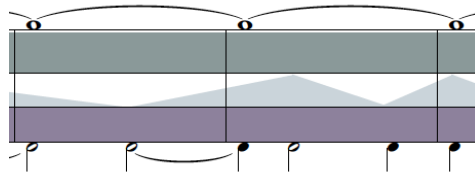
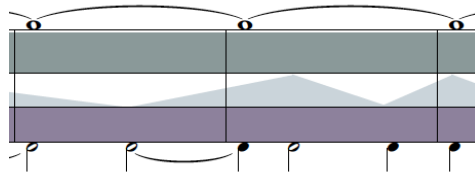
On the other hand, figure  stands for an opened pickup selection. No intentioned noise would be produced, though slight movement or even feedback (which shouldn't be impeded, as m. 36 suggests) might outcome naturally.



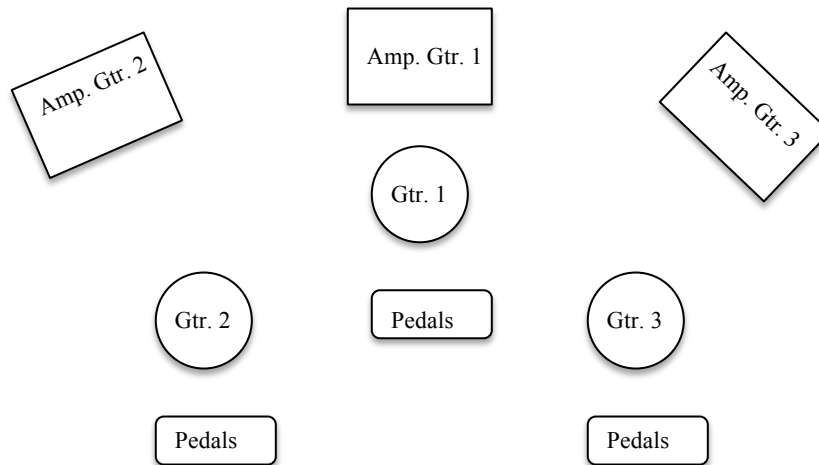
Figure  stands for pedal click, obtained either by activating it or deactivating it (which means it might appear under a rest).



Graphic notation such as , used during movement III (example is taken from measures 19-20 on guitar 1), accounts for pedal-produced noise and its manipulation. The upper box contains the pedal 1's (abbreviated as Ped. 1, and set up by the combination of an overdrive and/or a distortion [even a fuzz pedal might come useful, instead]) information, where amplitude of the dark-green line stands for the amount of "white noise" produced either by the drive, the balance or the brightness of the pedal(s) (it might be obtained by any means, since the non-deterministic purpose is to obtain the noise exclusively); the wider the noisier. The middle and bottom boxes describe the pedal 2's (abbreviated as Ped. 2, and constituted by a tremolo pedal only) set up. The former, using a gray line, describes the rate of the tremolo effect, where a wider line describes a shorter rate (lots of quick intermittent sounds) and a narrow one describes a larger rate (sound ceases/diminishes more sparingly). The later (the bottom box), using a dark-purple line, describes the depth of the tremolo effect, where a wider line describes greater depth. Rhythmic figures above and below the staff aid the 3 interpreters in assembling the noise throughout time, as well as aid each of them to precisely locate the high-peaks and low-peaks of the gestures, as well as the duration of these; figures above the staff account for Ped. 1, while those below the staff account for Ped. 2 (there is no need to describe any depth and rate simultaneous movement, because there is any).

Performance considerations:

Each player must have its own amplifier, with his/hers pedals in front of them, at hand-reach level (most likely, resting over a table, not on the floor) and distributed as follows:



A slight amplification of the pedal's clicks is encouraged, especially for big venues or recordings.

Rumia

I

A Andante maestoso

With plectrum

Electric Guitar 1 *f* *simile*

Electric Guitar 2 With plectrum *mp* *simile*

Electric Guitar 3 With plectrum *mp*

3

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

4

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

8

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

10

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

L.V.

11

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

B

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

L.V.

subito *p*

23

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

subito *p*

Rumia

Musical score for E.Gtr. 1, 2, and 3, measures 33-42. The score is written in treble clef for all three parts. Measure 33 starts with a bar line and a measure rest for E.Gtr. 1, followed by a 4-measure rest for E.Gtr. 2 and E.Gtr. 3. From measure 34 onwards, all three parts play. E.Gtr. 1 features a 4-measure rest in measure 34, followed by chords with fingerings (5) and (3). E.Gtr. 2 and E.Gtr. 3 play chords with various fingerings (3, 4, 5, 3, 3, 6). Fingering numbers are circled. Fret numbers VII, XII, and VII are indicated above the staff. A circled '1' is present in measure 35. A circled '5' is present in measure 36. A circled '3' is present in measure 37. A circled '2' is present in measure 38. A circled '1' is present in measure 39. A circled '3' is present in measure 40. A circled '2' is present in measure 41. A circled '1' is present in measure 42.

Musical score for E.Gtr. 1, 2, and 3, measures 43-46. A box labeled 'C' is positioned above the first measure. Measures 43-46 are marked with a wavy line at the bottom. E.Gtr. 1: Measure 43 has a 4-measure rest, then a 6-measure rest, then a melodic line starting with a circled '5' and circled '3' fingerings. A box labeled 'with right hand' is above the staff. Dynamics: *mf*. E.Gtr. 2: Measure 43 has a 4-measure rest, then a 6-measure rest, then a melodic line starting with a circled '5' and circled '3' fingerings. Dynamics: *mf*. E.Gtr. 3: Measure 43 has a 4-measure rest, then a 6-measure rest, then a melodic line starting with a circled '5' and circled '3' fingerings. Dynamics: *mf*. Measure 44: E.Gtr. 1 and 2 play a melodic line with accents and a circled '5' fingering. Dynamics: *f agitato*. E.Gtr. 3 plays a melodic line with a circled '5' fingering. Dynamics: *f*. Measure 45: E.Gtr. 1 and 2 play a melodic line with accents and a circled '5' fingering. Dynamics: *f agitato*. E.Gtr. 3 plays a melodic line with a circled '5' fingering. Dynamics: *f*. Measure 46: E.Gtr. 1 and 2 play a melodic line with accents and a circled '5' fingering. Dynamics: *f agitato*. E.Gtr. 3 plays a melodic line with a circled '5' fingering. Dynamics: *f*. Fingering numbers are circled. Fret numbers XII and VII are indicated above the staff. A circled '5' is present in measure 43. A circled '3' is present in measure 44. A circled '5' is present in measure 45. A circled '3' is present in measure 46.

Musical score for E.Gtr. 1, 2, and 3, measures 47-50. Measures 47-50 are marked with a wavy line at the bottom. E.Gtr. 1: Measure 47 has a melodic line with accents and a circled '5' fingering. Dynamics: *diminuendo towards ppp*. E.Gtr. 2: Measure 47 has a melodic line with accents and a circled '5' fingering. Dynamics: *diminuendo towards ppp*. E.Gtr. 3: Measure 47 has a melodic line with accents and a circled '5' fingering. Dynamics: *diminuendo towards ppp*. Measure 48: E.Gtr. 1 and 2 play a melodic line with accents and a circled '5' fingering. Dynamics: *diminuendo towards ppp*. E.Gtr. 3 plays a melodic line with a circled '5' fingering. Dynamics: *diminuendo towards ppp*. Measure 49: E.Gtr. 1 and 2 play a melodic line with accents and a circled '5' fingering. Dynamics: *diminuendo towards ppp*. E.Gtr. 3 plays a melodic line with a circled '5' fingering. Dynamics: *diminuendo towards ppp*. Measure 50: E.Gtr. 1 and 2 play a melodic line with accents and a circled '5' fingering. Dynamics: *diminuendo towards ppp*. E.Gtr. 3 plays a melodic line with a circled '5' fingering. Dynamics: *diminuendo towards ppp*. Fingering numbers are circled. A circled '5' is present in measure 47. A circled '3' is present in measure 48. A circled '5' is present in measure 49. A circled '3' is present in measure 50.

E.Gtr. 1

49

approaching the bridge *poco a poco*

E.Gtr. 2

3 6 *approaching the bridge* *poco a poco* 6 3

E.Gtr. 3

3 3 3 3 *approaching the bridge* *poco a poco*

E.Gtr. 1

51

E.Gtr. 2

6

E.Gtr. 3

3 3 3 3

E.Gtr. 1

53

SP *ppp*

E.Gtr. 2

5 *ppp* 5

E.Gtr. 3

3 *ppp* 3

O.C.

E. Gtr. 1, 2 & 3

Free collective improvisation, short, *ppp*, abandoned "On Cue".

0'15 aprox.

mp

O.C.

Presto
Pos. 4

E.Gtr. 1 *pp* [10 sec. aprox.] *mf*

Moderato
Pos. 4

E.Gtr. 2 *pp* *mf*

Grave
Pos. 4

E.Gtr. 3 *pp* *mf*

E.Gtr. 1 *f*

Left hand palm mute Using E. Gtr. 1 as diachronic reference.

E.Gtr. 2

E.Gtr. 3 *f*

Moderato *sempre*

Presto VII. II. III.

E.Gtr. 1 *mf*

E.Gtr. 2

E.Gtr. 3 *mp*

Moderato SP V. II. *mf*

Moderato VII. VI. V. IV. Unis. C. IV

Presto Pos. 1 ST Norm. *mp*

Presto Norm. Pos. 3 *p*

Rumia

Tranquillamente

(O.C.) E. Gtr. 1 insinuates an steady pulse with a head gesture.

21

C. VIII

C. VII

mp

Unis.

XII. *8^{va}*

p

Unis.

simile

rall.

Left hand palm mute

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

SP

VII.

mf

C. VI

f

rall.

Left hand palm mute

26

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

Sweep picking, with plectrum's larger side perpendicular to the strings

30

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

simile

Sweep picking, with plectrum's larger side perpendicular to the strings

33

simile

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

simile

simile, according to guitars 1 & 2

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

36

2/4

Stop minding tempo, but remain motorhythmical. Gradually develop towards the subsequent gesture. Plectrum's position remains.

Stop minding tempo, but remain motorhythmical. Gradually develop towards the subsequent gesture. Plectrum's position remains.

Stop minding tempo, but remain motorhythmical. Gradually develop towards the subsequent gesture. Plectrum's position remains.

Pos. 1

mf

or/alternating with

Pos. 1

mf

Pos. 1

mf

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

39

[20 sec. aprox.]

ST - SP

ST - SP

ST - SP

O.C.

Sudden left hand palm mute [5 sec. aprox.]

All other aspects of preceding gesture remain.

O.C.

Resemble gesture developed through measure 39.

Accel. - Rall. (pendulum like)

cresc.

[15 sec. aprox.]

(as in, but not imitating, E. Gtr. 1)

(as in, but not imitating, E. Gtr. 1)

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

42

Suddenly resemble the freely and collectively improvised texture developed during movement I, at the very end. Each interpreter must resemble his own gesture.

[7 sec. aprox.]

O.C.

Resemble gesture developed through measure 39.

Accel. - Rall. (pendulum like)

cresc.

ST - SP

[15 sec. aprox.]

O.C.

Gradually develop towards the subsequent gesture.

(resembling own's gesture)

(resembling own's gesture)

(resembling own's gesture)

(as in, but not imitating, E. Gtr. 1)

(as in, but not imitating, E. Gtr. 1)

(as in, but not imitating, E. Gtr. 1)

Gradually develop towards the subsequent gesture.

Gradually develop towards the subsequent gesture.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

45

Fretboard

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

Always remain well fretted

[40 sec. aprox.]

O.C.

Always remain well fretted

Always remain well fretted

Accel. - Rall. (not pendulum like)

f

X. (IV.) XII. (VI.) XIV. (VIII.)

Accel. - Rall. (not pendulum like)

f

VIII. X. XII.

constantly

f

VI. VIII. X.

47 Suddenly quit picking, whilst left hand's gesture remains. [10 sec. aprox.] (O.C.)

Before the nut and/or after the bridge **ff**

E.Gtr. 1 *simile (new texture overlaps, not replaces)*

E.Gtr. 2 (as in, but not imitating, E. Gtr. 1) *simile (new texture overlaps, not replaces)*

E.Gtr. 3 (as in, but not imitating, E. Gtr. 1) *simile (new texture overlaps, not replaces)*

50

E.Gtr. 1 **Presto**

E.Gtr. 2

E.Gtr. 3 **Presto**

52

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

54

E.Gtr. 1 **Presto**

E.Gtr. 2 **Presto**

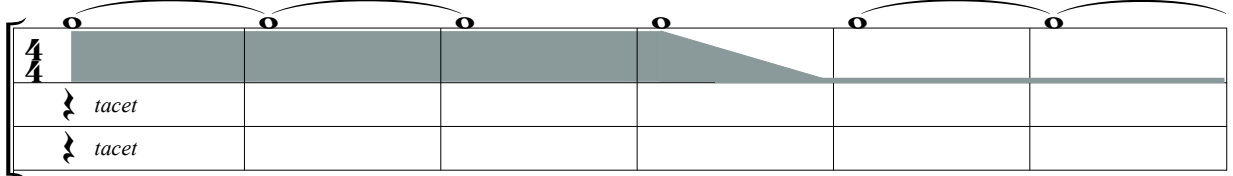
E.Gtr. 3 **Presto**

III

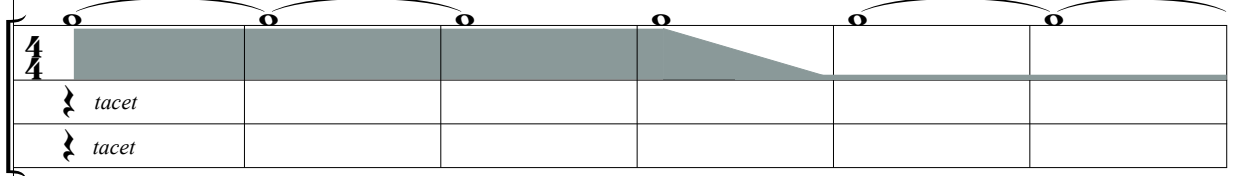
♩ = 63



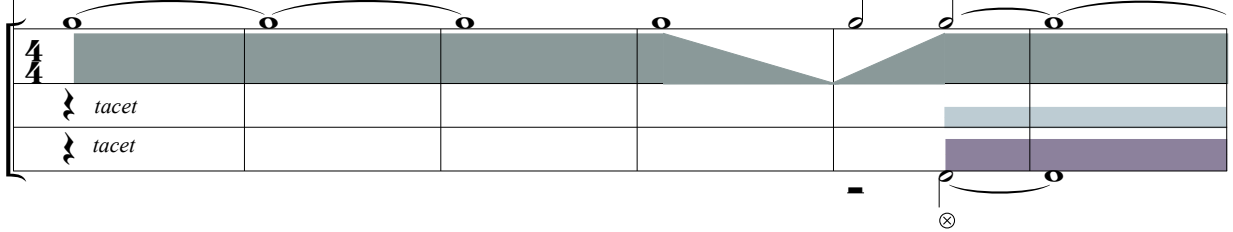
Electric Guitar 1 / Ped.1
Ped. 2 - Rate
Depth



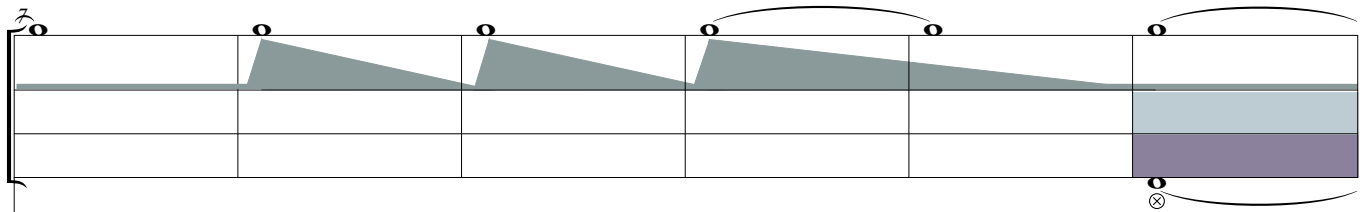
Electric Guitar 2 / Ped.1
Ped. 2 - Rate
Depth



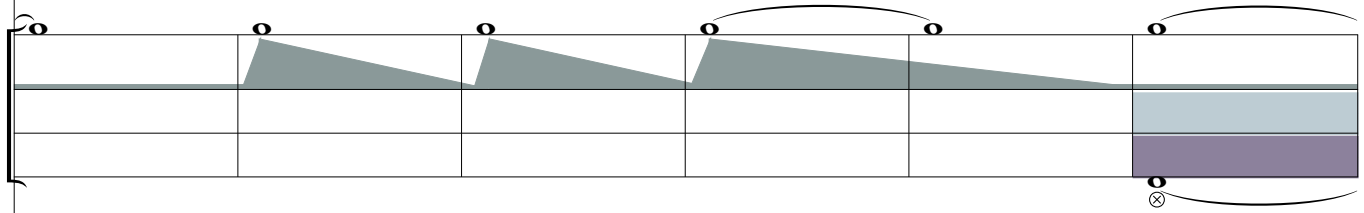
Electric Guitar 3 / Ped.1
Ped. 2 - Rate
Depth



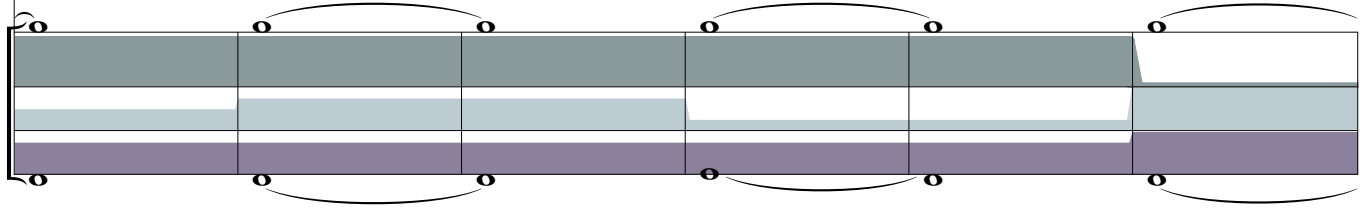
E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth



E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

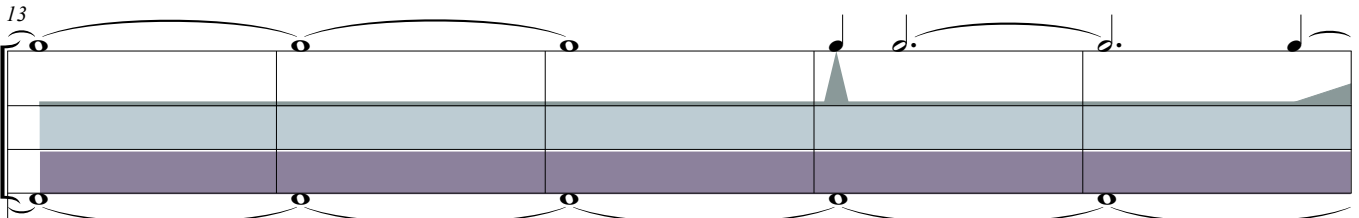


E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

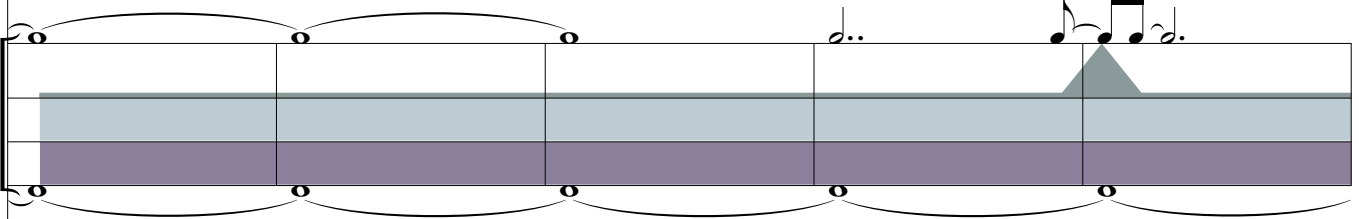


13

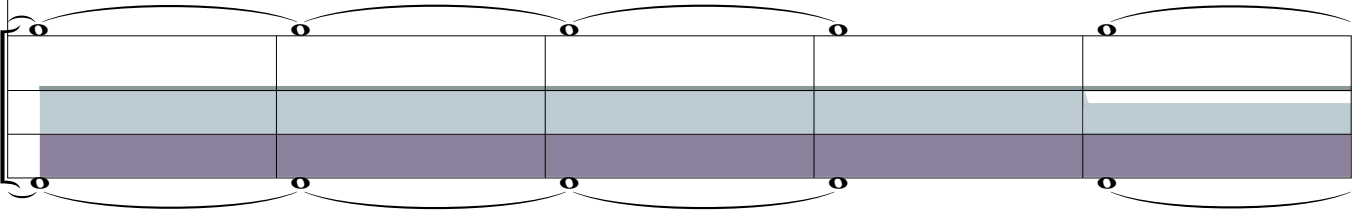
E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth



E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

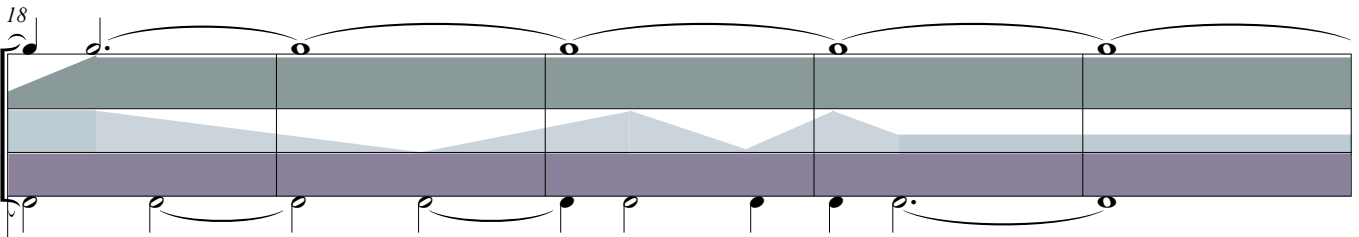


E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

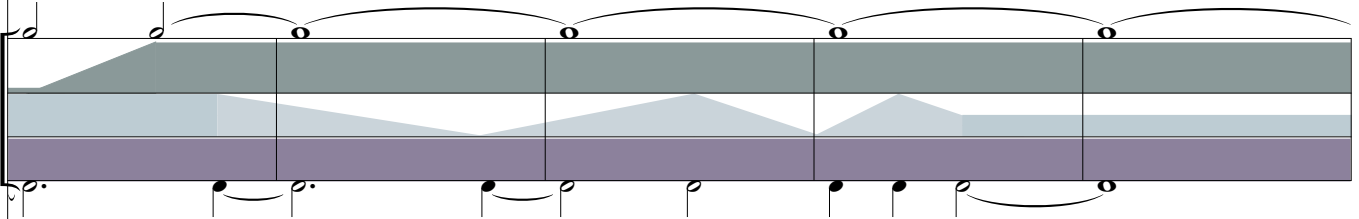


18

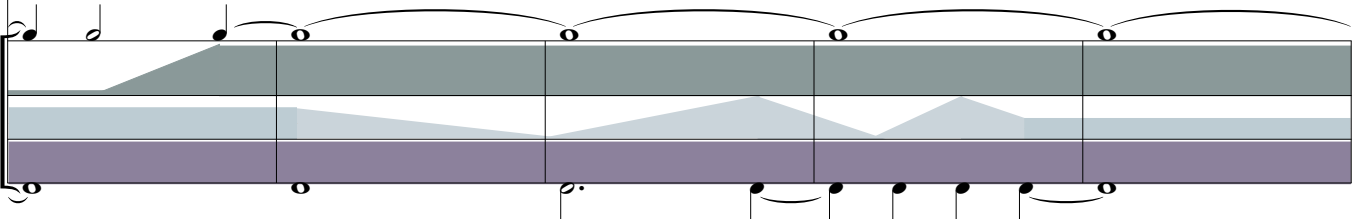
E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth



E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth



E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth



23

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

27

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

31

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

35

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

Let feedback

Let feedback

Let feedback

40

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

45

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

$\text{♩} = \text{♩}(\text{♩} \text{♩})$

49

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

53

E.Gtr. 1 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 2 / Ped. 1
Ped. 2 - Rate
Depth

E.Gtr. 3 / Ped. 1
Ped. 2 - Rate
Depth

7+ m.

7+ m.

7+ m.

$\text{♩} = \text{♩}$