

Hoquetus

*for Tárógató (or soprano saxophone in B)
& multi-track live-electronics*

dedicated to Esther Lamneck

**© Javier Alejandro Garavaglia
(2005/6 - revised 2014)**

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Libero - Molto espressivo - Lento ♩ = 60 (aprox)

9" 6"

Tárogató (or Sop Sax Bb)

ff (tenuto) *pp* *p* (quasi echo)

SMPTE 00:00:00:000 00:00:16:000

Electronics Record 3" Start GRAINS + Reverb

3

Tar. (Sax Bb)

fff *molto* *molto* *pp* (quasi echo)

Frullato

SMPTE 00:00:21:000

Electr.

5

Tar. (Sax Bb)

pp *fff* *p*

SMPTE

Electr.

7

Tar. (Sax Bb)

mf *sfz* *mf* < *ff*

SMPTE

Electr.

9

Tar. (Sax Bb)

fff *mp* *f* *sfz* *p* (quasi echo)

SMPTE

Electr.

11

Tar. (Sax Bb)

accelerando molto - libero

mf *molto* *attaca*

SMPTE

Electr.

00:00:55:000

12

Tar. (Sax Bb)

$\text{♩} = 200$ Tempo giusto

ff

SMPTE

Electr.

00:01:00:000

Start Mic live Reverb

14

Tar. (Sax Bb)

SMPTE

Electr.

16

Tar. (Sax Bb)

SMPTE

Electr.

18

Tar. (Sax Bb)

SMPTE

Electr.

20

Tar. (Sax Bb)

SMPTE

Electr.

22

Tar. (Sax Bb)

Multiphonic I - 21"

Each MULTIPHONIC has a number, and each of them MUST be different. The performer selects their own choice for each number, responding to the given duration and dynamic.

Tempo giusto $\text{♩} = 200$

p

00:01:17:000 00:01:29:000 00:01:38:000 (Notes and following Multiphonics convolve Multiphonic I)

Record 8" Multiphonic Start CONVOLUTION + Multiple Delays & RVB Stop Grains (auf FADE OUT)

SMPTE

Electr.

24

Tar. (Sax Bb)

Multiphonic II - 18"

Multiphonic III - 15"

Multiphonic IV - 12"

Tempo giusto

p *mf* *ff* *mf*

00:01:40:000 00:01:58:000 00:01:59:000 00:02:14:000 00:02:15:200

SMPTE

Electr.

26

Tar. (Sax Bb)

Multiphonic V - 9"

Multiphonic VI - 6"

Tempo giusto

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

00:02:27:000 00:02:28:250 00:02:37:250 00:02:38:000 00:02:44:000

SMPTE

Electr.

Multiphonic VII - 3" Multiphonic II - 21" Tempo giusto Senza Tempo

28

Tar. (Sax Bb)

SMPTE

Electr.

00:02:44:750 00:02:47:750 00:02:48:350 00:03:10:000 00:03:16:000 00:03:37:000

Stop CONVOLUTION Start multitrack CLUSTER

Stop Multiple Delays & Rvb Record 6"

30

Tar. (Sax Bb)

SMPTE

Electr.

00:03:40:000 00:03:58:000 00:04:04:000 00:04:19:000

Record 6" Record 6"

32

Tar. (Sax Bb)

SMPTE

Electr.

00:04:28:000 00:04:40:000 00:04:52:000 00:05:01:000

Record 6" Record 4"

34

Tar. (Sax Bb)

SMPTE

Electr.

00:05:10:000 00:05:22:000 00:05:28:000 00:05:43:000

Record 3" Record 2"

36

Tar. (Sax Bb)

SMPTE

Electr.

00:05:46:000 00:06:04:000 00:06:25:000

Record 5" Start CLUSTER transpositions Start GRAINS + Reverb

STOP Mic live Reverb

38 55" ♩ = 60 Tempo giusto

Tar. (Sax Bb) Slaptone Slaptone

SMPTE 00:06:55:000 00:07:50:000

Electr. CLUSTER transpositions Fade OUT Computer HOQUETUS HOQUETUS algorithm with Instrument

mf *pp* *sfz* *mp* *sfz*

(Stop Grains (aut. FADE OUT)) (Start Multiple Delays + Reverb)

40 Slaptone

Tar. (Sax Bb)

SMPTE 00:08:06:000 00:08:10:000 00:08:22:000

Electr. (Start Mic live Reverb)

f *sfz* *mf* *p*

42 Slaptone

Tar. (Sax Bb)

SMPTE 00:08:38:000 00:08:54:000

Electr.

mf *f* *sfz*

44 Slaptone

Tar. (Sax Bb)

SMPTE 00:09:10:000 00:09:26:000

Electr.

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

46 5" Tempo libero

Tar. (Sax Bb)

SMPTE 00:09:42:000 00:09:47:000

Electr. (Start Multiple Delays + Reverb) (Start GRAINS) (Start S&H) (Start Spatialiser)

ff Fast scale upwards, around 1x 8° -Stop when upper limit reached *ff* Fast scale downwards, around 1x 8° -Stop when lower limit reached

48

Tar. (Sax Bb)

ff (sempre)

SMPTE 00:09:57:000 00:10:06:000

Electr.

50

Tar. (Sax Bb)

SMPTE 00:10:14:000 00:10:21:000

Electr.

52

Tar. (Sax Bb)

$\bullet = 60$

Slaptone

Key-clapping Noise only

sfz *ffff* *mp* *ffff*

SMPTE 00:10:27:000

Electr.

53

Tar. (Sax Bb)

ff

SMPTE 00:10:35:000

Electr.

54

Tar. (Sax Bb)

5"

Each repetition should be 4 secs long 5x

ff improvise freely using the given notes in the given order (until the end of the piece)

SMPTE 00:10:45:000 00:10:50:000

Electr.

56 Tar. (Sax Bb) (simile) 5x 4x

SMPTE 00:11:10:000 00:11:30:000

Electr.

58 Tar. (Sax Bb) 4x 3x

SMPTE 00:11:46:000 00:12:02:000

Electr.

60 Tar. (Sax Bb) 3x 2x

SMPTE 00:12:14:000 00:12:26:000

Electr.

62 Tar. (Sax Bb) mp 2x

SMPTE 00:12:34:000 00:12:42:000

Electr. Stop Mic live Reverb

64 Tar. (Sax Bb)

SMPTE 00:13:10:000 00:13:55:000 00:14:30:000

Electr. Stop /Hoquetus Patch/Grains (aut. FADE OUT)/S&H/ Start Overall FADE OUT 2 -∞ db Start Overall FADE OUT 1

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Instructions for the performance:

(1) The performer must have a Time-code (SMPTE) display close to them on the stage, in order to be able to follow with absolute precision the times given on the second line of the score (SMPTE). This is due to the automation of the real-time electronics, which under other processes, must record live samples at an absolute precise time at several moments during the piece. All real-time processes are indicated on the score's third line (Electronics).

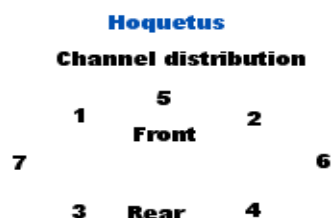
(2) The piece alternates metronomic indications with time given in seconds. The latter are free to be performed within the times given. Note however, that both possibilities are contemplated already in the stated SMPTE times and thus, they must always coincide.

(3) The real-time electronics are programmed with MAX. The MAX Patcher needs to be triggered **ONLY** at the very beginning of the piece with the pink button on the upper left angle. From then on, nothing else needs to be activated by hand on the computer, as the patcher runs automatically until the end of the work.

However, the need of a second person on the mixing desk in charge of the right sound balance in the concert hall **is imperative**.

Details about the MAX patcher are on the patcher itself (i.e. audio interface to be used, channel distribution, etc.).

(4) Channel distribution:



NO channel 8 used here, as this output contains the SMPTE as an Audio Aiff file. This connection goes directly to the SMPTE DISPLAY on the Stage