Xmmash

for five strings electric cello
and real time electronic device

by

Salvador Torré

Xmmash

On the subject of electric instruments, it is too tempting not to succumb to the power and fascination of an amplified instrument. The clearest example is that of the electric Rock guitar of the 1970s, this phenomenon later influenced all genres of music and was crucial for the electronic treatment of many instruments, including acoustics instruments, even up for musical composition in general, enriching processes used in electric instruments providing an extensive palette of electroacoustic processing that today is still used and have become classic "effects".

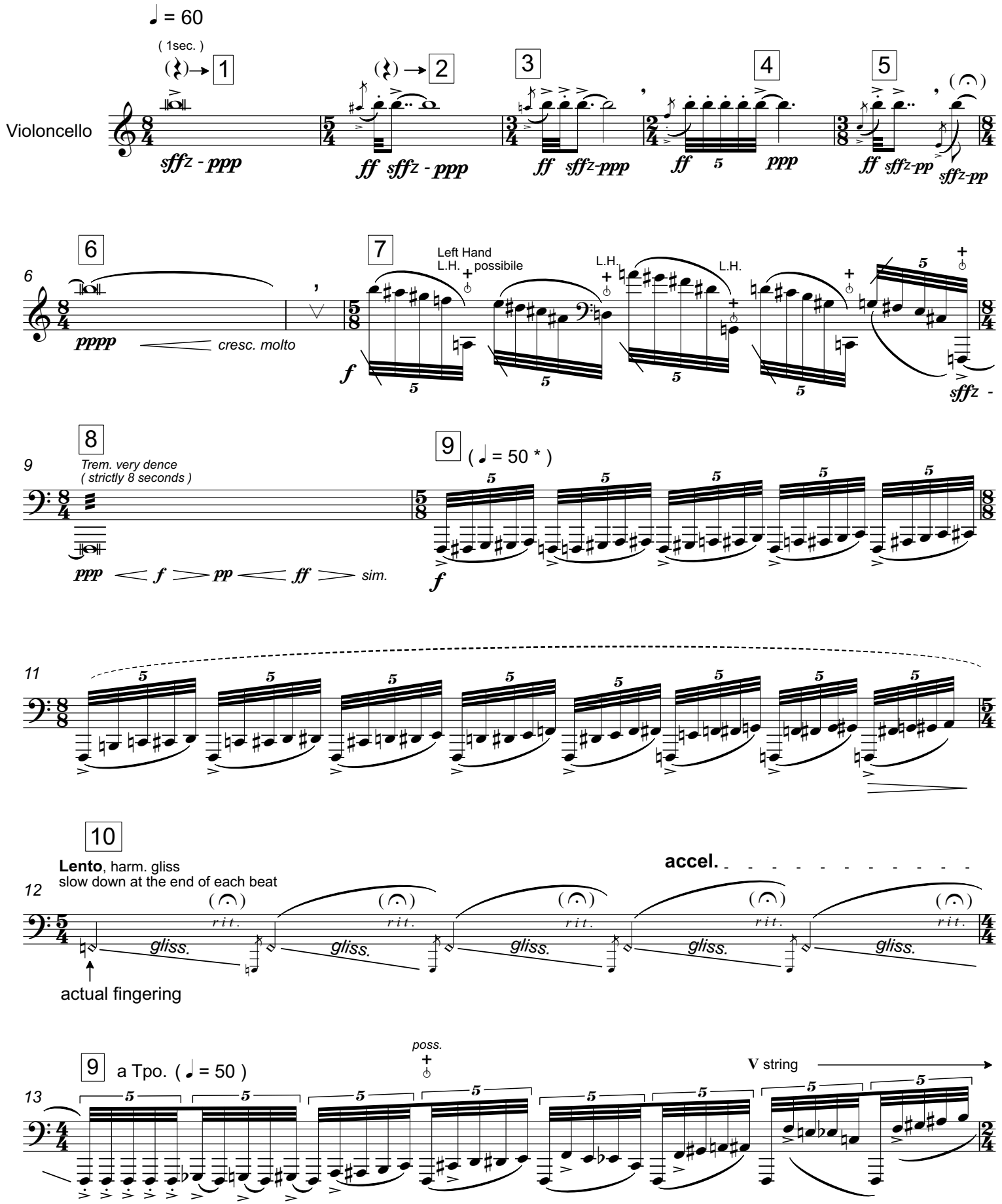
These processes were evident through pedals that were portable easy to connect and above all, very playful, in that the instrumentalist could combine them in a versatile dialogue with his instrument with total freedom, since the control of them is done by means of the feet of the same performer himself, being able, for example, to move the time slightly making the music more organic in an elastic, fun and personalized game. In this case we have an additional element consisting in the addition of an additional string in the cello, enriching and further expanding the sound palette of the instrument.

I have to thank Iracema de Andrade for her great professionalism, commitment and enthusiasm for me to write this piece, then Rodrígo Sigal and the CMMAS Centre without whom this piece would not have reached a happy conclusion, from there the name of this composition : **Xmmash**

afectuosamente para Iracema de Andrade

Xmmash

Salvador Torré



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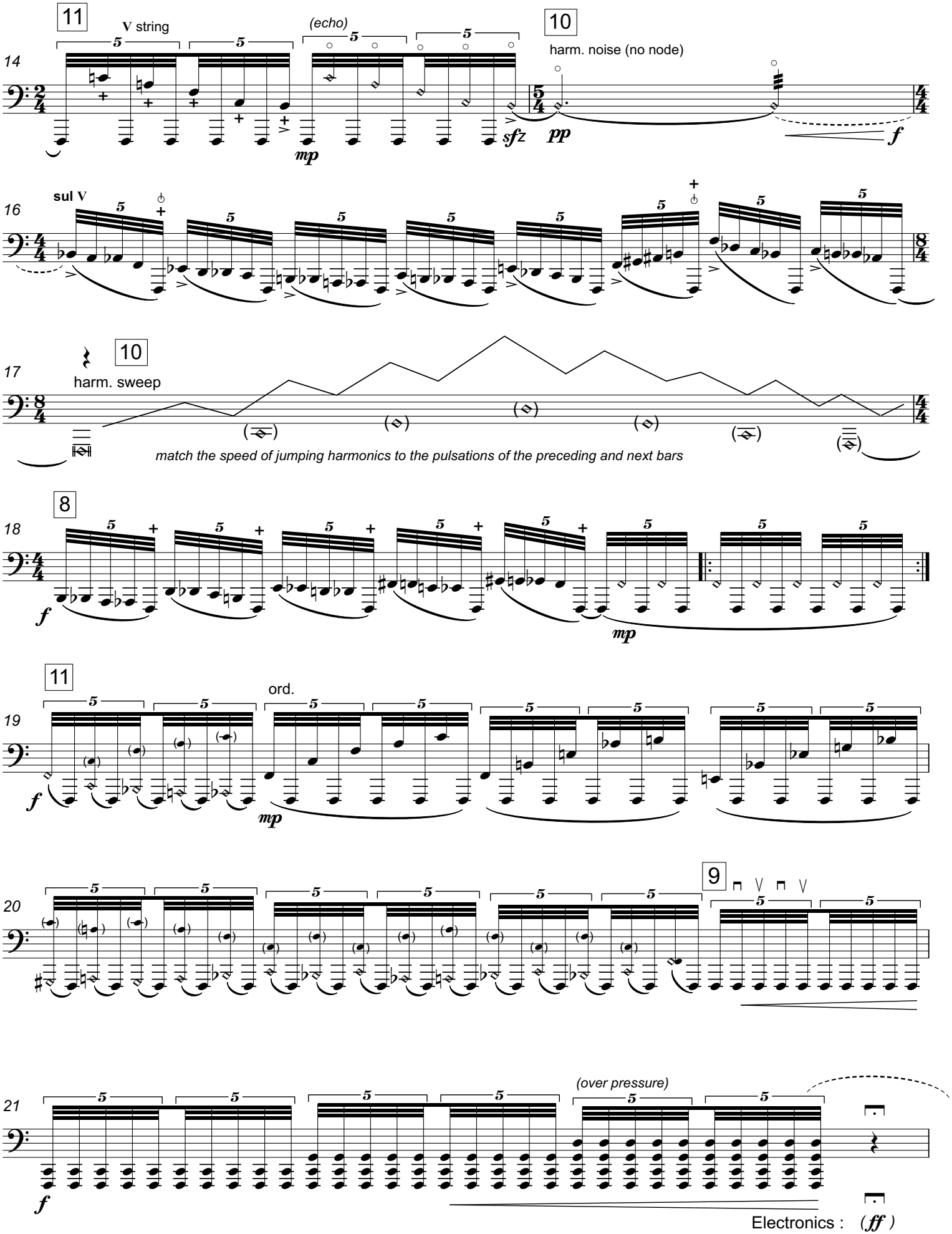
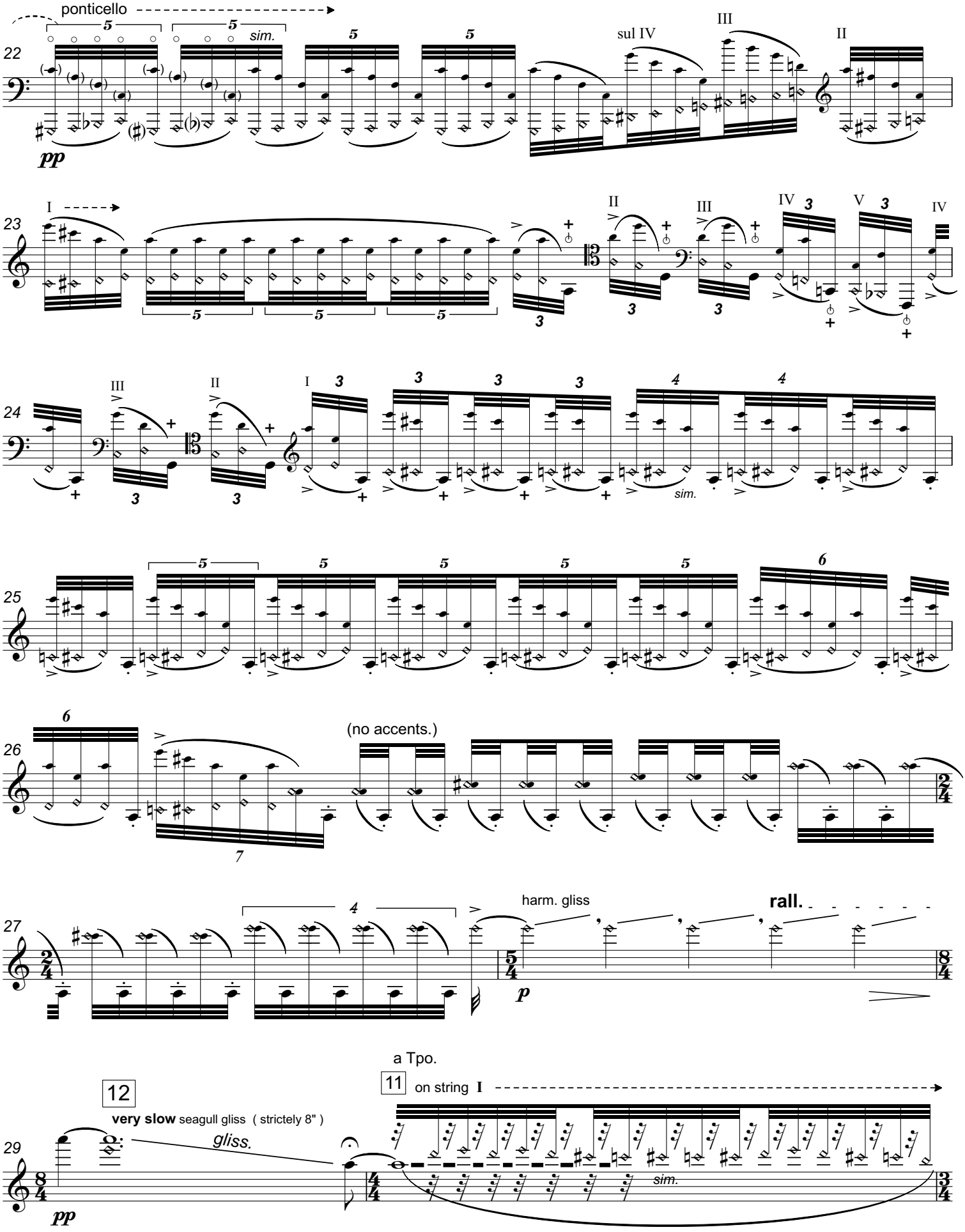
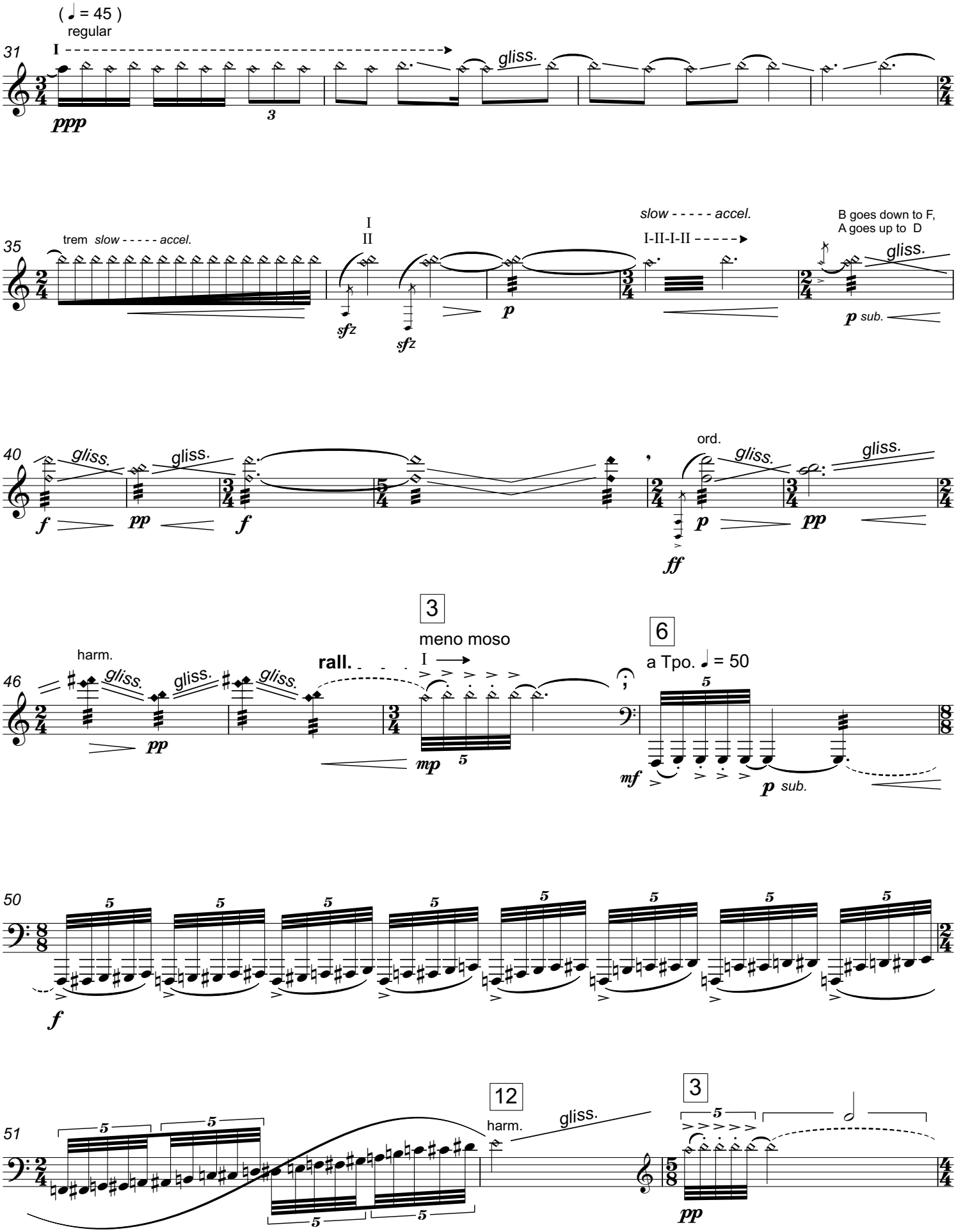
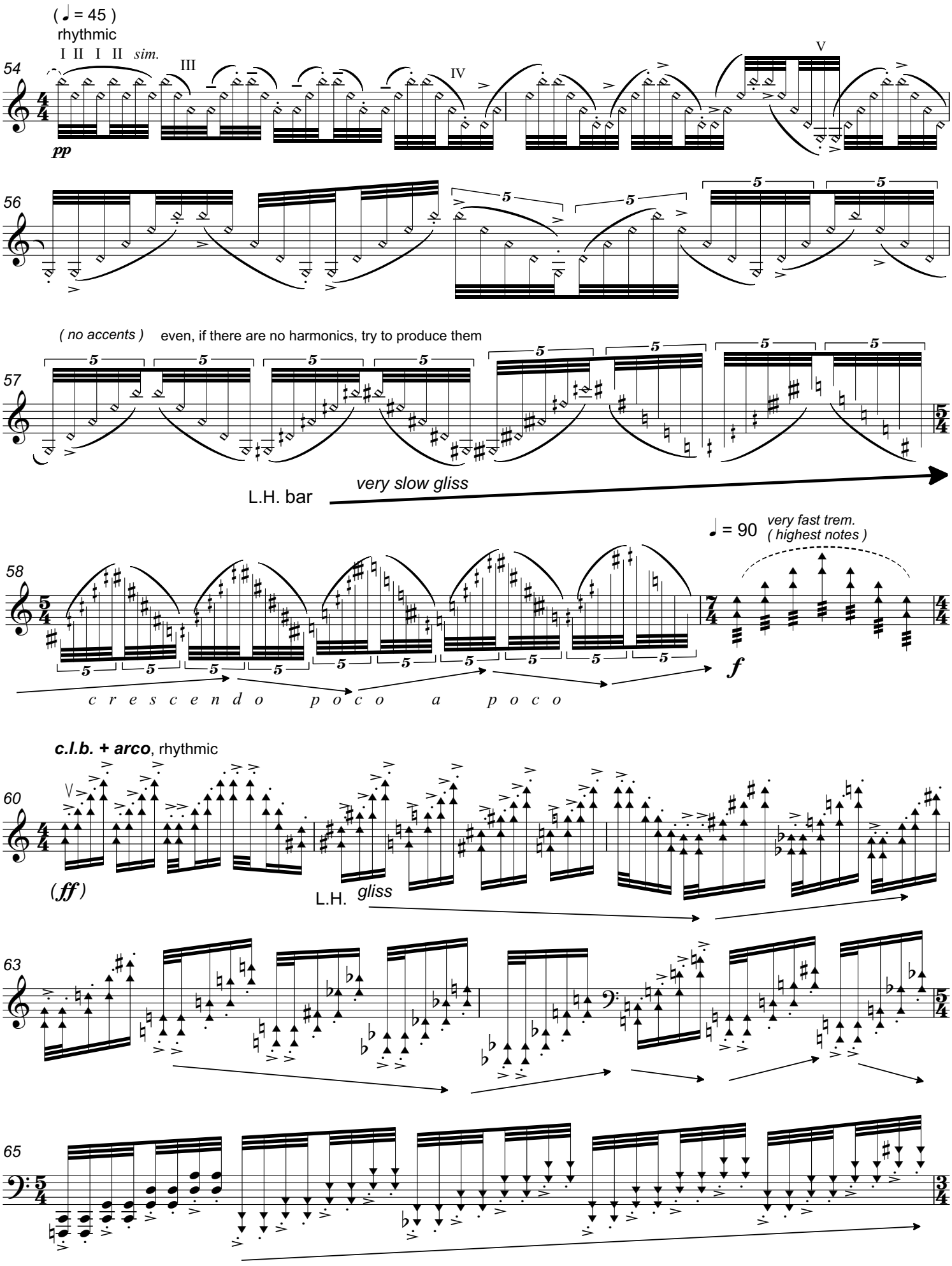
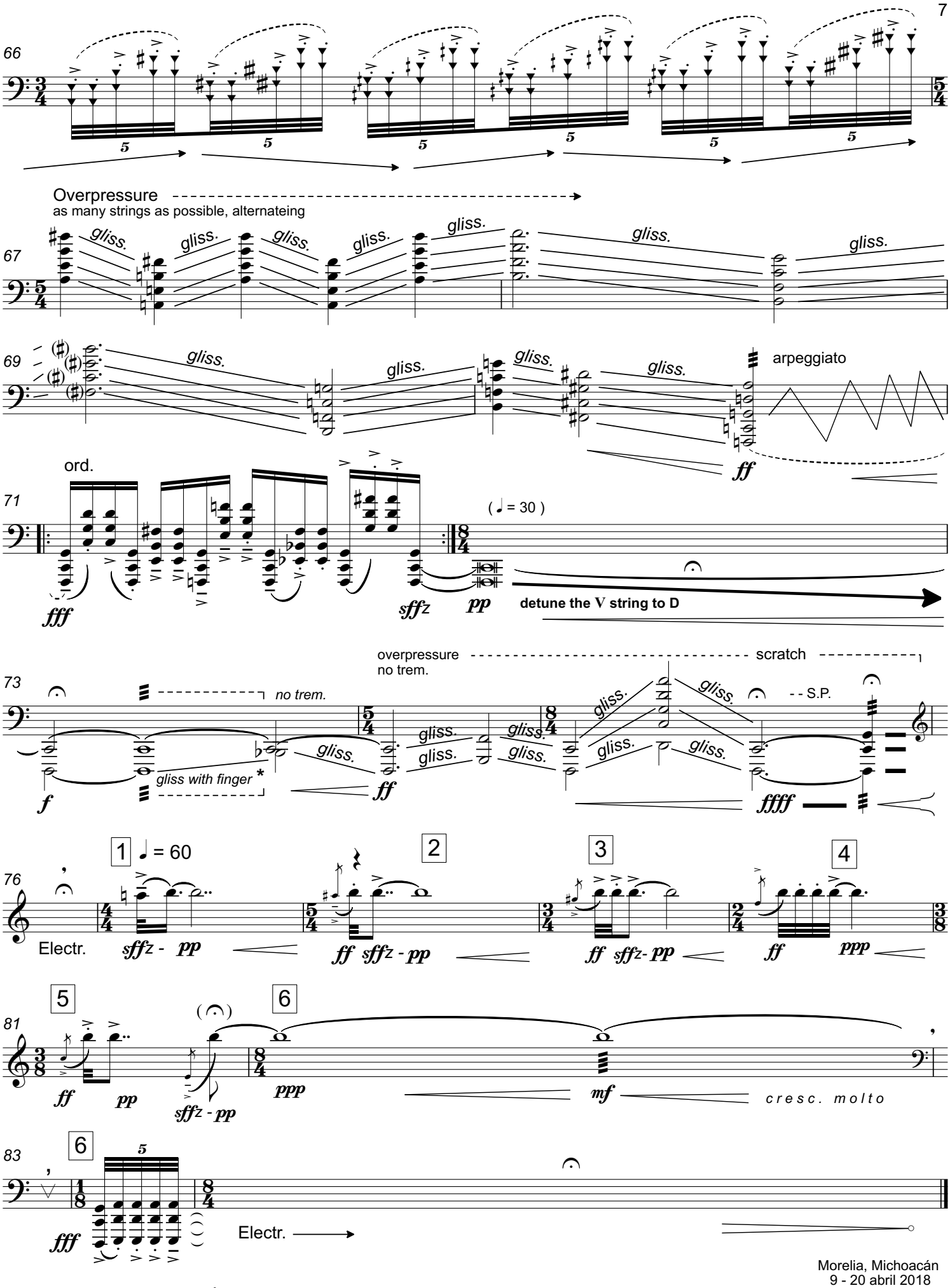

14
11
V string
(echo)
10
harm. noise (no node)
mp
sfz
pp
f
16
sul V
17
10
harm. sweep
match the speed of jumping harmonics to the pulsations of the preceding and next bars
18
8
f
mp
19
11
ord.
f
mp
20
9
21
(over pressure)
f
Electronics : (ff)


ponticello
sim.
sul IV
III
II
pp
I
IV
V
sim.
(no accents.)
harm. gliss
rall.
p
a Tpo.
12
very slow seagull gliss (strictely 8")
gliss.
11
on string I
sim.
pp


(♩ = 45)
regular
31
I
gliss.
ppp
3
35
trem slow - - - - - accel.
I
II
sfz
sfz
p
slow - - - - - accel.
I-II-I-II - - - - - ▸
B goes down to F,
A goes up to D
gliss.
p sub.
40
gliss.
gliss.
f
pp
f
ord.
gliss.
p
ff
gliss.
pp
3
meno moso
I ⟶
6
a Tpo. ♩ = 50
46
harm.
gliss.
gliss.
gliss.
pp
rall.
mp
5
mf
p sub.
50
5
f
51
5
12
harm.
gliss.
3
pp


(♩ = 45)
rhythmic
I II I II sim.
III
IV
V
54
pp
56
5
(no accents)
even, if there are no harmonics, try to produce them
57
L.H. bar
very slow gliss
58
♩ = 90
very fast trem.
(highest notes)
f
c r e s c e n d o p o c o a p o c o
c.l.b. + arco, rhythmic
60
(ff)
L.H.
gliss
63
65



Morelia, Michoacán
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* the V string remains on D until the end