

Mother

Notas para la performance

- Para la interpretación de esta obra se usarán las siguientes configuraciones de sonido:

Clean: refiere al sonido limpio de la guitarra eléctrica conectada al amplificador. Se requerirá el agregado de un 30% aprox. de reverb, puede ser generada por el mismo amplificador o por un pedal específico. La ecualización del amplificador tendrá los valores aproximados de (en una escala de 1 al 10) 8 de agudos, 5 de medios y 5 de graves. Por último dejo a criterio del intérprete la posibilidad de agregar, del mismo amplificador o por un pedal a parte, un 40% aprox. de chorus.

Flanger: la ecualización del amplificador tendrá los valores aproximados de (en una escala de 1 al 10) 8 de agudos, 5 de medios y 4 de graves. Se necesitará un pedal de flanger que tenga aproximadamente los valores de (en una escala de 1 al 10) nivel de flanger de 7, Depth (profundidad) de 8,5 y un rate (velocidad) de 3.

El arreglo está pensado a partir de la superposición de dos cuartetos de guitarras, uno comprende desde la guitarra 1 a la 4 y el otro desde la 5 hasta la 8. Sugiero ubicar el espacio intercalando a los miembros de ambos cuartetos de la siguiente manera:

GT2 Y 6 GT 3 Y 7
GT 1 Y 5 GT 4 Y 8

Mother

Arreglo: Tomás Cusmano

♩ = 60 Tap clean

First system of musical notation for guitars 1 through 8. The score is in 5/8 time and D major. Guitars 1 and 2 play melodic lines with fingerings and accents. Guitars 3 and 4 play accompaniment with chords and arpeggios. Guitars 5, 6, 7, and 8 are silent.

1. Guitarra eléctrica 1: *p*, Tap clean

2. Guitarra eléctrica 2: *mf*, Tap clean

3. Guitarra eléctrica 3: *p*, Tap clean

4. Guitarra eléctrica 4: *mf*, Tap clean

5. Guitarra eléctrica 5: -

6. Guitarra eléctrica 6: -

7. Guitarra eléctrica 7: -

8. Guitarra eléctrica 8: -

Second system of musical notation for guitars 1 through 8, separated by a double bar line. The notation continues from the first system. Guitars 1 and 2 have a triplet of eighth notes. Guitars 3 and 4 continue their accompaniment.

1. Guit. el. 1: 3

2. Guit. el. 2: ①

3. Guit. el. 3: -

4. Guit. el. 4: -

5. Guit. el. 5: -

6. Guit. el. 6: -

7. Guit. el. 7: -

8. Guit. el. 8: -

5

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5
Tap flanger
mf

Guit. el. 6
Tap flanger
f

Guit. el. 7
Tap flanger
mf

Guit. el. 8
Tap flanger
f

Detailed description: This block contains the musical notation for measures 5 and 6 of a guitar ensemble. It features eight staves, each labeled 'Guit. el. 1' through 'Guit. el. 8'. The key signature is one sharp (F#) and the time signature is 4/4. Staves 1-4 are mostly silent, with a few notes in measure 5. Stave 5 is marked 'Tap flanger' and '*mf*', playing a sequence of notes. Stave 6 is marked 'Tap flanger' and '*f*', playing a complex, fast-moving melodic line with fingerings (1-4, 2-4, 3-4, 1-4, 2-4, 3-4) and accents. Stave 7 is marked 'Tap flanger' and '*mf*', playing a series of chords. Stave 8 is marked 'Tap flanger' and '*f*', playing a melodic line with fingerings (2-4, 1-4, 2-4, 1-4) and accents. A double bar line with repeat dots is at the end of measure 6.

7

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Detailed description: This block contains the musical notation for measures 7 and 8 of the guitar ensemble. It features eight staves, each labeled 'Guit. el. 1' through 'Guit. el. 8'. The key signature is one sharp (F#) and the time signature is 4/4. Staves 1-4 are silent. Stave 5 plays a sequence of notes. Stave 6 continues the complex melodic line from measure 6, with fingerings (4-3, 4-3, 1-4, 1-4, 3-4, 3-4, 1-4, 1-4) and accents. Stave 7 plays a series of chords. Stave 8 plays a melodic line with fingerings (4-3, 4-3, 1-4, 1-4) and accents. A double bar line with repeat dots is at the end of measure 8.

9

Guit. el. 1 *p*

Guit. el. 2 *mf*

Guit. el. 3 *p*

Guit. el. 4 *mf*

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

11

p = *p*
Poco piu mosso ♩ = ca. 65

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4 *p* 1.v.

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

15

Guit. el. 1 *mf*

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



21

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4 *p* *mf*

Guit. el. 5 *mf*

Guit. el. 6 *f*

Guit. el. 7 *mf*

Guit. el. 8 *f*

24

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



26

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

mf

p

l.v.

31

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

f

f

f

f

f

f

f

f



38

$\text{♩} = \text{♩}$
 $\text{♩} = 60$

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

mf

f

mf

f

mf

f

mf

f

43

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



45

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

47 $\text{♩} = \text{♩}$

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



51

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

59 $\text{♩} = \text{♩}$

Guit. el. 1 *mf*

Guit. el. 2 *f*

Guit. el. 3 *mf*

Guit. el. 4 *f*

Guit. el. 5 *mf*

Guit. el. 6 *f*

Guit. el. 7 *mf*

Guit. el. 8 *f*

63 $\text{♩} = \text{♩}$

Guit. el. 1 *mf*

Guit. el. 2 *mf*

Guit. el. 3 *mf*

Guit. el. 4 *mf*

Guit. el. 5 *mf*

Guit. el. 6 *mf*

Guit. el. 7 *mf*

Guit. el. 8 *mf*

66

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

74

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8