

Trumpet-loops (2018)

Elielson Gomes e Alexander Duarte

INSTRUMENTAÇÃO

Trompete em Si bemol

Pedal Loop Station boss RC-300

Pedal Guitar Processor boss GP-10

Notas dos compositors

Trumpet-Loops: *For trumpet and real time electronics (Live Looping and Effects)*

A obra *Trumpet-Loops (2018)* é uma composição em três movimentos para trompete e processamento eletrônico em tempo real, realizada por meio dos dispositivos eletrônicos *Loop Station* (Boss RC-300) e pedal de efeito (*Guitar Processor* Boss GP-10). Esta obra é resultado de um trabalho colaborativo entre dois pesquisadores e foi desenvolvida no Departamento de Comunicação e Arte (DeCA) da Universidade de Aveiro, Portugal.

O processo de criação da obra seguiu a seguinte divisão de papéis: o primeiro pesquisador atuou como viabilizador e criador da estrutura tecnológica da obra, configurando a *Loop Station* e adicionando modulação sonora em tempo real por meio do pedal de efeito (GP-10); o segundo pesquisador foi o compositor e organizador da parte musical instrumental e o performer da obra.

A obra é composta por três movimentos – I DODEKA, II DENSUS BRIDGE e III BLUSIANDO – e busca explorar novas possibilidades sonoras entre o instrumento (trompete) e as ferramentas tecnológicas (*Loop Station* e pedal de efeitos), em conjunto com a amplificação sonora nas caixas de som.

I DODEKA

O primeiro movimento tem como objetivo a utilização do *live looping* em conjunto com uma técnica expandida denominada *mouthpiece pop* (Blatter; Zonn, 1976, p.4). Esse efeito ocorre quando o performer bate com a palma da mão no centro do bocal, podendo ser também chamado de *mouthpiece percussion* (Perdesen; Dörig, 2014, p. 6). Além da técnica expandida, empregou-se a técnica composicional serial dodecafônica. O movimento é baseado em uma sequência de doze sons, P0 (Dó-Ré-Ré#-LÁ-Mi-Fá#-Lá#-Sol-Dó#-Láb-Si-Fá), e suas respectivas permutações da série original: P3, P6 e P9. As permutações utilizadas ao longo de todo o movimento DODEKA estão devidamente identificadas na partitura.

II DENSUS BRIDGE

O segundo movimento possui como elemento estrutural a escala de blues menor. Com a programação do processamento, dois resultados sonoros são reproduzidos: a escala de blues menor utilizada (Dó-Mib-Fá-Fá#-Sol-Sib) e a escala de blues resultante da aplicação do efeito pelo pedal GP-10 (Fá#-Lá-Si-Dó-Dó#-Mi).

Este movimento foi dividido em duas seções: na primeira, a escala de blues foi segmentada em três partes que servem de base para a criação de *drones*¹ utilizando o trompete com três tipos de surdina (*harmon, cup and straight*). Na segunda seção, há uma linha melódica criada, ainda com a escala de blues resultante do efeito de *Pitch Shifter* (Gomes; Duarte, 2023, p. 96).

III BLUSIANDO

O último movimento combina elementos dos movimentos anteriores: do primeiro movimento, as camadas dos acompanhamentos de *overdubs*; do segundo, os efeitos sonoros do pedal e a escala de blues. Os efeitos de modulação sonora são utilizados em todos os movimentos da obra, proporcionando ao público duas respostas sonoras durante a performance: o som real do ambiente acústico e o som processado amplificado pelas caixas de som.

REQUERIMENTO TÉCNICO DA OBRA *TRUMPET-LOOPS*

Para esta obra, recomenda-se o uso do pedal *Loop Station Boss RC-300* (pela disponibilidade de três pistas separadas) e de um pedal de efeitos similar ao *Boss GP-10*, a fim de viabilizar a programação dos efeitos previstos. Para a performance apresentada da obra *Trumpet-Loops*, foram utilizados os seguintes recursos:

- Trompete em Sib
- *Boss RC-300 Loop Station*
- *Boss GP-10 Guitar Processor*

1 (...) No entanto, enquanto em tais músicas, o "drone" é geralmente uma nota contínua que desempenha um papel de acompanhamento em outros acontecimentos musicais (Hainge, 2004 p.10).

- Microfone (com clipe de vestuário integrado)
- Caixas de som amplificadas

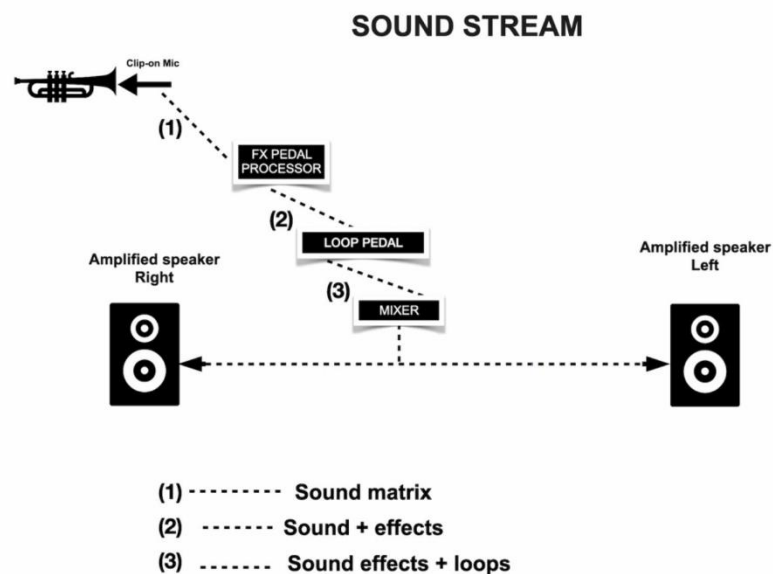


Figura 1 – Diagrama de fluxo de som (vista da parte de trás do palco em direção ao público. (Gomes;; Duarte, 2023, p. 96, tradução nossa)²

REFERÊNCIAS

BLATTER, Alfred; ZONN, Paul. *Contemporary trumpet studies*. Editado por David Hickman. Denver, Colorado: Tromba Publications, 1976.

GOMES, Elielson da Silva; DUARTE, Alexsander. Densus Bridge: For trumpet and live electronics (live looping and effects). In: DUARTE, Alexsander; SARDO, Susana (Org.). *Live Looping in Musical Performance: Lusophone Experiences in Dialogue*. 1. ed. London: Focal Press, 2023. p. 90–105.

HAINGE, Greg. The sound of time is not tick tock: the loop as a direct image of time in Noto's Endless Loop Edition (2) and the drone music of Phill Niblock. *Visible Culture: An Electronic Journal for Visual Culture*, 2004. Disponível em:

² Sound flow diagram (view from the back of the stage towards the audience)

<https://ivc.lib.rochester.edu/the-sound-of-time-is-not-tick-tock-the-loop-as-a-direct-image-of-time-in-notos-endless-loop-edition-2-and-the-drone-music-of-phill-niblock/>.

Acesso em: 27 mar. 2019.

PERDESEN, Craig; DÖRIG, Ueli. *Trumpet sound effects*. Boston: Berklee Press, 2014.

I DODEKA

Orientações para a performance

Trompete no primeiro sistema

o pedal GP 10 deve ser acionado no modo Pitch Shifter

TRACK 1 no segundo sistema

O pedal de efeito GP-10 deve ser ativado no modo Harmonist 1-voice
bater no centro do bocal com palma da mão



TRACK 2 no terceiro e quarto sistema

Esta faixa possui duas camadas de gravação: a primeira,
o pedal de efeito GP-10 deve ser ativado no modo Deluxe Crunch
a segunda, com o efeito Pitch Shifter.

TRACK 3 no quarto sistema

O pedal de efeito GP-10 deve ser ativado no modo Harmonist 2-mono

OVERDUBBING

Na overdubbing (sobreposição de sons) que ocorre no compasso 127, o pedal de efeitos deve estar no modo Pitch Shifter.

I DODEKA

Allegro ♩ = 110

Elielson Gomes e Alexsander Duarte

The musical score is written for a trumpet loop. It consists of two systems of staves. The first system includes staves for Trompete Pit-Sht 1, TRACK 1 Har1Voice, TRACK 2 Dlx-Cru Pit-Sht, and TRACK 3 Harm2 mono. The second system includes staves for Trp 1, Track 1, Track 2, and Track 3. The score is in 3/4 time and features various musical notations including rests, eighth notes, and sixteenth notes. Dynamic markings like 'REC' and 'PLAY' are present. The tempo is marked as Allegro with a quarter note equal to 110 beats per minute.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each with four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4.

- System 1 (Measures 13-18):** Trp 1 has a rest. Track 1 has a rhythmic pattern of eighth notes. Track 2 has a melodic line starting with a rest, marked *mf*, and includes a "REC" (Record) instruction. Track 3 has a rest.
- System 2 (Measures 19-24):** Trp 1 has a rest. Track 1 has a rhythmic pattern of eighth notes. Track 2 has a melodic line starting with a rest, marked *mf*, and includes a "PLAY" instruction. Track 3 has a rest.
- System 3 (Measures 25-30):** Trp 1 has a rest. Track 1 has a rhythmic pattern of eighth notes. Track 2 has a melodic line starting with a rest, marked *mf*, and includes "REC" (Record) and "STOP-REC" instructions. Track 3 has a rest.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each with four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4.

System 1:

- Trp 1:** Rests for 31 measures.
- Track 1:** Rhythmic pattern of eighth notes with accents.
- Track 2:** Melodic line starting with a *mf* dynamic, featuring a long note with a slur.
- Track 3:** Melodic line starting with a *mf* dynamic, featuring a long note with a slur.

System 2:

- Trp 1:** Rests for 37 measures.
- Track 1:** Continues the rhythmic pattern.
- Track 2:** Continues the melodic line, marked *mf*. Includes a "PLAY" instruction.
- Track 3:** Continues the melodic line, marked *mf*. Includes a "REC (P0)" instruction.

System 3:

- Trp 1:** Melodic line starting at measure 43 with a *f* dynamic, marked (P9).
- Track 1:** Continues the rhythmic pattern.
- Track 2:** Continues the melodic line, marked *mf*.
- Track 3:** Continues the melodic line, marked *mf*. Includes a "PLAY" instruction.

Additional markings include "STOP" and "STOP REC" at the end of the second system.

I DODEKA

The musical score for "I DODEKA" is presented in three systems. Each system consists of four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4. The first system begins with a forte (f) dynamic marking on the Trp 1 staff. The second system begins with a mezzo-forte (mf) dynamic marking on the Track 2 staff. The third system begins with a mezzo-forte (mf) dynamic marking on the Track 2 staff. The score includes various musical notations such as notes, rests, and dynamic markings.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each containing four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. The first system starts with measure 67, the second with measure 73, and the third with measure 79. The Trp 1 part features complex melodic lines with triplets and slurs. Track 1 consists of rhythmic patterns with accents. Track 2 is mostly silent, with some notes appearing in the later measures. Track 3 provides a harmonic foundation with sustained notes and moving lines.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each containing four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4.

- System 1:**
 - Trp 1:** Starts with a rest (measure 85) followed by a series of eighth notes.
 - Track 1:** Features a rhythmic pattern of eighth notes with accents.
 - Track 2:** Contains a melodic line starting with a *mf* dynamic marking.
 - Track 3:** Provides a harmonic foundation with eighth notes.
- System 2:**
 - Trp 1:** Includes triplets (P3) and (P9) and a decrescendo hairpin.
 - Track 1:** Continues the rhythmic pattern.
 - Track 2:** Features a melodic line with a *mf* dynamic marking.
 - Track 3:** Continues the harmonic foundation.
- System 3:**
 - Trp 1:** Includes triplets (P3) and (P9) and a *mf* dynamic marking.
 - Track 1:** Continues the rhythmic pattern.
 - Track 2:** Features a melodic line with a *mf* dynamic marking.
 - Track 3:** Continues the harmonic foundation.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each with four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4.

- System 1:**
 - Trp 1:** Starts with a rest, then plays a melodic line with dynamics *mp* and *f*. Includes performance markings (P0), (P6), and 1-3.
 - Track 1:** Features a rhythmic pattern of eighth notes with accents.
 - Track 2:** Plays a sustained melodic line with a *mf* dynamic.
 - Track 3:** Provides a harmonic accompaniment with a *mf* dynamic.
- System 2:**
 - Trp 1:** Continues the melodic line with a *mf* dynamic.
 - Track 1:** Continues the rhythmic pattern.
 - Track 2:** Continues the sustained melodic line with a *mf* dynamic.
 - Track 3:** Continues the harmonic accompaniment with a *mf* dynamic.
- System 3:**
 - Trp 1:** Ends with a melodic phrase marked *f* and measure 115.
 - Track 1:** Continues the rhythmic pattern.
 - Track 2:** Continues the sustained melodic line with a *mf* dynamic, ending with a "STOP" instruction.
 - Track 3:** Continues the harmonic accompaniment with a *mf* dynamic, ending with a "STOP" instruction.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each containing four tracks: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4.

- System 1 (Measures 121-127):**
 - Trp 1:** Rests in measures 121-124, then plays a half note in measure 125, and rests in measures 126-127.
 - Track 1:** Consists of eighth-note patterns with accents throughout measures 121-127.
 - Track 2:** Labeled "CLEAN TRACKS 2", it contains rests in measures 121-124, followed by a half note in measure 125, and rests in measures 126-127.
 - Track 3:** Features a steady eighth-note bass line with various accidentals (sharps, flats, naturals) in measures 121-127.
- System 2 (Measures 127-133):**
 - Trp 1:** Rests in measures 127-130, then plays a half note in measure 131, and rests in measures 132-133.
 - Track 1:** Continues the eighth-note pattern with accents in measures 127-133.
 - Track 2:** Labeled "OVERDUBBING", it features a melodic line starting in measure 127 with dynamics *mf* and *f*, and rests in measures 130-133.
 - Track 3:** Continues the eighth-note bass line in measures 127-133.
- System 3 (Measures 133-139):**
 - Trp 1:** Rests in measures 133-136, then plays a half note in measure 137, and rests in measures 138-139.
 - Track 1:** Continues the eighth-note pattern with accents in measures 133-139.
 - Track 2:** Features a complex melodic line starting in measure 133 with dynamics *mf* and *f*, including triplets and rests in measures 136-139.
 - Track 3:** Continues the eighth-note bass line in measures 133-139.

I DODEKA

The musical score for "I DODEKA" is presented in three systems, each containing four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4. The key signature has one sharp (F#).

- System 1:** Trp 1 starts with a measure marked (P6) and (P0). Track 1 has a measure marked 139. Track 2 and Track 3 have measures marked 139 and 140. Track 2 has a dynamic marking *mf*.
- System 2:** Trp 1 starts with a measure marked 145. Track 1 has a measure marked 145. Track 2 and Track 3 have measures marked 145 and 146. Track 2 has a dynamic marking *mf*. A "STOP" instruction is placed at the end of the system.
- System 3:** Trp 1 starts with a measure marked 151. Track 1 has a measure marked 151. Track 2 and Track 3 have measures marked 151 and 152. Track 2 has a dynamic marking *mf*. A "STOP" instruction is placed at the end of the system.

I DODEKA

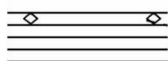
The musical score is organized into three systems, each containing four staves: Trp 1, Track 1, Track 2, and Track 3. The time signature is 3/4. The first system (measures 157-162) features Trp 1 with a melodic line and Track 1 with a rhythmic pattern. The second system (measures 163-168) continues the Trp 1 melody and Track 1 rhythm. The third system (measures 169-174) concludes the piece with a 'Fade out' instruction. The word 'STOP' appears at the end of the first and second systems.

II Densus Bridge

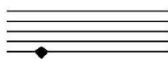
Orientações para a performance

Para criações de drones o pedal de efeitos GP-10 deve ser ativado com efeitos PITCH SHIFTER

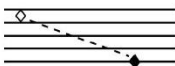
BOSS GP 10
pedal aberto



BOSS GP 10
pedal fechado



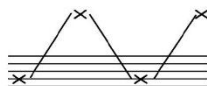
BOSS GP 10
movimentar o
pedal lentamente



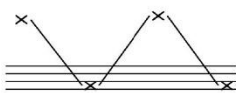
BOSS GP 10
movimentar o pedal
de forma rápida



BOSS GP 10
movimentar o pedal
de baixo para cima
não tão rápido



BOSS GP 10
movimento de cima
para baixo
não tão rápido



II Densus Bridge

Trompete
com pedal
de efeito
Pitch Shifter
TRACK 1

Lento ♩ = 60
[harmon mute]

TRACK 2
[cup mute]

TRACK 3
[straight mute]

The image displays three staves of musical notation for trumpet loops. Each staff begins with a treble clef and a 2/4 time signature. The first staff, labeled 'TRACK 1', includes the instruction 'Trompete com pedal de efeito Pitch Shifter' and 'TRACK 1'. It is marked 'Lento' with a tempo of 60 bpm and '[harmon mute]'. The second staff, labeled 'TRACK 2', is marked '[cup mute]'. The third staff, labeled 'TRACK 3', is marked '[straight mute]'. All three tracks start with a forte (f) dynamic. The notation consists of complex, overlapping melodic lines with many ties, creating a dense texture. Each track ends with a double bar line and a fermata.

II Densus Bridge

The image displays a musical score for a piece titled "II Densus Bridge". It consists of two main sections of notation.

The first section features three tracks labeled TRACK 1, TRACK 2, and TRACK 3. TRACK 1 is a treble clef staff with a key signature of two flats and a common time signature. It contains a series of chords, with a measure number "20" at the beginning. TRACK 2 and TRACK 3 are also treble clef staves with the same key signature and time signature, containing similar chordal material. To the right of TRACK 2 and TRACK 3, the text "STOP TRACK 2" and "STOP TRACK 3" is written.

The second section features a trumpet part labeled "Trompete com efeito Pitch Shifter" and a BOSS GP 10 effect unit. The trumpet part is in a treble clef staff with a key signature of two flats and a common time signature. It includes a dynamic marking "f" and a breath mark. Above the staff, the text "[harmon mute]" is written. The BOSS GP 10 effect unit is represented by a staff with a series of diamond-shaped notes connected by lines, indicating a pitch shift effect. Below the BOSS GP 10 staff is TRACK 1, which is a treble clef staff with a key signature of two flats and a common time signature, containing a series of chords, with a measure number "26" at the beginning.

II Densus Bridge

Trp

BOSS GP 10

TRACK 1

TRACK 2

mf

f

II Densus Bridge

The musical score for "II Densus Bridge" consists of five staves. The top staff is for Trompete (Trumpet), starting at measure 40 with a melodic line. The second staff is for BOSS GP 10, showing a series of 'x' marks and a line connecting them, indicating a specific performance technique. The bottom three staves are labeled TRACK 1, TRACK 2, and TRACK 3, each containing dense, overlapping harmonic loops. The music is in 4/4 time and features a key signature of one sharp (F#).

The musical score for "Poco mais" consists of five staves. The top staff is for Trp (Trumpet), starting at measure 45 with a melodic line. The second staff is for BOSS GP 10, showing a series of 'x' marks and a line connecting them, indicating a specific performance technique. The bottom three staves are labeled TRACK 1, TRACK 2, and TRACK 3, each containing dense, overlapping harmonic loops. The music is in 4/4 time and features a key signature of one flat (Bb).

II Densus Bridge

The musical score for "II Densus Bridge" is presented across five staves. The top staff, labeled "Trp", features a trumpet line with a dynamic marking of 50 and a series of notes, including a prominent half note in the final measure. The second staff, labeled "BOSS GP 10", displays a series of 'x' marks connected by a line, suggesting a specific performance technique or a sequence of notes. The bottom three staves, labeled "TRACK 1", "TRACK 2", and "TRACK 3", each begin with a dynamic marking of 50 and contain dense, overlapping musical notation, likely representing a complex texture or a specific sound effect. The score is organized into measures by vertical bar lines, with a final double bar line at the end of the sequence.

III Blusiando

III Blusiando

Allegro ♩=110

Elielson Gomes e Alexsander Duarte

Trumpete Sib
TRACK 1
FX.Harmonist
2-mono 1

TRACK-2 1

TRACK-2 1

STOP-REC
TRACK1

PLAY-TRACK1

TRACK 3 2

TRACK 3 2

TRACK 3 2

III Blusiando

REC-TRACK2 (Harmon mute/wa- wa)

TRACK-2 1

25 *mf*

TRACK 3 2

TRACK-2 1

29

TRACK 3 2

STOP-REC TRACK2

33

TRACK-2 1

TRACK 3 2

PLAY-TRACK2

37 *mf*

TRACK 3 2

TRACK 1 3

III Blusiando

TRACK 3 2

41

TRACK 1 3

TRACK 3 2

45

TRACK 1 3

PLAY-TRACK3
+ (Harmon mute/wa-wa)

TRACK-2 1

49

mp *mf* *mp* *mf*

TRACK 3 2

mf

TRACK 1 3

III Blusiando

The musical score for "III Blusiando" is presented in three systems, each with three tracks. The first system (measures 53-56) features TRACK-2 1 with a melodic line and TRACK 3 2 with a complex, rhythmic accompaniment. TRACK 1 3 provides a steady bass line. The second system (measures 57-60) continues the melodic and rhythmic development. The third system (measures 61-64) concludes the piece. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is written in a key with one flat (B-flat) and a 4/4 time signature.

III Blusiando

overdubbing TRACK3

The musical score is divided into two systems, each containing four tracks. The notation is as follows:

- TRACK-2 1:** Treble clef, 2/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Dynamics: *mp* to *mf* crescendo, then *mp* to *mf* crescendo. Articulation: '+' above first and third notes, '°' above second and fourth notes.
- TRACK 3 2:** Treble clef, 2/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Dynamics: *mp* to *mf* crescendo, then *mp* to *mf* crescendo. Articulation: '+' above first and third notes, '°' above second and fourth notes.
- TRACK 1 3:** Treble clef, 2/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Dynamics: *mf*. Articulation: '>' above first and third notes, '>' below second and fourth notes.
- TRACK2 4:** Treble clef, 2/4 time. Notes: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter). Dynamics: *mf*. Articulation: '>' above first and third notes, '>' below second and fourth notes.

The second system repeats the same notation for TRACK-2 1 and TRACK 3 2, but with a key signature change to one flat (Bb4) and a different articulation mark '°' above the second and fourth notes. TRACK 1 3 and TRACK2 4 remain the same.

III Blusiando

The musical score for "III Blusiando" consists of four tracks:

- TRACK-2 1:** Features a melodic line with a key signature of one flat (B-flat) and a common time signature. It includes a key signature change to two flats (B-flat, E-flat) and a common time signature. The track ends with a double bar line.
- TRACK 3 2:** Features a melodic line with a key signature of one flat (B-flat) and a common time signature. It includes a key signature change to two flats (B-flat, E-flat) and a common time signature. The track ends with a double bar line.
- TRACK 1 3:** Features a rhythmic line with a key signature of one flat (B-flat) and a common time signature. It includes a key signature change to two flats (B-flat, E-flat) and a common time signature. The track ends with a double bar line.
- TRACK2 4:** Features a rhythmic line with a key signature of one flat (B-flat) and a common time signature. It includes a key signature change to two flats (B-flat, E-flat) and a common time signature. The track ends with a double bar line.

Performance instructions include:

- STOP-REC TRACK3:** Indicated by a double bar line and the text "STOP-REC TRACK3".
- PLAY-TRACK3:** Indicated by a double bar line and the text "PLAY-TRACK3".
- 73:** A measure number indicating the start of a new section.
- mp (mezzo-piano):** A dynamic marking indicating a moderate volume.
- mf (mezzo-forte):** A dynamic marking indicating a moderate-loud volume.

III Blusiando

The musical score for "III Blusiando" consists of three tracks: TRACK 3 2, TRACK 1 3, and TRACK 2 4. The score is divided into two systems, starting at measure 77 and 81. TRACK 3 2 is a trumpet line with dynamic markings *mp* and *mf*. TRACK 1 3 is a piano line with a complex rhythmic pattern. TRACK 2 4 is a bass line with a complex rhythmic pattern.

III Blusiando

The musical score for "III Blusiando" consists of five tracks, each with a unique rhythmic and melodic pattern. The notation is as follows:

- TRACK - 2 1:** Features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. A measure number of 85 is indicated.
- TRACK 3 2:** Features a rhythmic line with eighth and sixteenth notes, mirroring the tempo of the other tracks.
- TRACK 1 3:** Features a melodic line with eighth and sixteenth notes, starting with a mezzo-forte (*mf*) dynamic. A measure number of 89 is indicated.
- TRACK 2 4:** Features a rhythmic line with eighth and sixteenth notes, mirroring the tempo of the other tracks.
- TRACK 1 5:** Features a melodic line with eighth and sixteenth notes, starting with a mezzo-forte (*mf*) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mp*, and *mf*. The tracks are arranged in a way that they can be played simultaneously, creating a complex and layered sound.

III Blusiando

TRACK - 2 1

TRACK 3 2

TRACK 1 3

TRACK 2 4

TRACK 1 5

STOP TRACK3

STOP TRACK2

Improviso

TRACK - 2 1

TRACK 3 2

TRACK - 2 1

TRACK 3 2

C_{MIN}^9 C_{MIN}^9 C_{MIN}^9 $G_{M7(b5)}$ $C_{7(b9)}$

F_{MIN}^9 F_{MIN}^9 C_{MIN}^9 C_{MIN}^9

III Blusiando

The musical score for "III Blusiando" is presented in three systems, each containing three tracks: TRACK - 2.1, TRACK 3.2, and TRACK 1.3.

System 1 (Measures 105-112):

- TRACK - 2.1:** Chords: $G^7(\sharp 9)$, F^{MIN^9} , C^{MIN^9} , G^{MIN^7} , $F^{\sharp MAJ^7(13)}$.
- TRACK 3.2:** Melodic line with eighth and sixteenth notes.
- TRACK 1.3:** Melodic line with eighth and sixteenth notes.

System 2 (Measures 109-116):

- TRACK - 2.1:** Chords: C^{MIN^9} , C^{MIN^9} , C^{MIN^9} , $G^{MI^7(b5)}$, $C^7(\sharp 9)$.
- TRACK 3.2:** Includes a "PLAY-TRACK3" instruction and dynamic markings mp and mf with crescendo/decrescendo hairpins.
- TRACK 1.3:** Melodic line with eighth and sixteenth notes.

System 3 (Measures 113-120):

- TRACK - 2.1:** Chords: F^{MIN^9} , F^{MIN^9} , C^{MIN^9} , C^{MIN^9} .
- TRACK 3.2:** Includes dynamic markings mp and mf with crescendo/decrescendo hairpins.
- TRACK 1.3:** Melodic line with eighth and sixteenth notes.

III Blusiando

The musical score for "III Blusiando" consists of six tracks, each with specific musical notation and dynamics.

- TRACK - 2 1:** Features a series of chords: $G^7(\frac{4}{11})$, F^{MIN^9} , C^{MIN^9} , G^{MIN^7} , and $F^{\sharp MAJ^7(13)}$. The notation includes a treble clef and a key signature of one flat.
- TRACK 3 2:** Contains a melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mf .
- TRACK 1 3:** Features a complex melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mf .
- TRACK - 2 1:** Features a melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of f .
- TRACK 3 2:** Contains a melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mf .
- TRACK 1 3:** Features a complex melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mp .
- PLAY-TRACK2:** Features a melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mf .
- TRACK 2 4:** Contains a melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mf .
- TRACK 1 5:** Features a complex melodic line with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes and a dynamic marking of mf .

III Blusiando

The musical score for "III Blusiando" consists of five tracks, each with specific musical notation and dynamics. The score is divided into two systems.

First System:

- TRACK - 2 1:** Starts at measure 125 with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes with accents.
- TRACK 3 2:** Continues the melodic line with similar rhythmic patterns.
- TRACK 1 3:** Features sustained notes with dynamic markings of *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp*. It includes breath marks (+) and a crescendo/decrescendo hairpin.
- TRACK 2 4:** Contains eighth-note chords with accents and dynamic markings.
- TRACK 1 5:** Features a bass line with eighth-note chords and dynamic markings.

Second System:

- TRACK - 2 1:** Starts at measure 128. The notation includes eighth and sixteenth notes, with a triplet of eighth notes in measure 131. It ends with a decrescendo hairpin.
- TRACK 3 2:** Continues the melodic line, ending with a decrescendo hairpin.
- TRACK 1 3:** Features sustained notes with a *mf* dynamic. It includes breath marks (+) and ends with a decrescendo hairpin. A "STOP TRACK3" instruction is placed at the end of the track.
- TRACK 2 4:** Contains eighth-note chords with accents and dynamic markings. It ends with a decrescendo hairpin. A "STOP TRACK2" instruction is placed at the end of the track.
- TRACK 1 5:** Features a bass line with eighth-note chords and dynamic markings. It ends with a decrescendo hairpin. A "STOP TRACK1" instruction is placed at the end of the track.