

¿CUÁNTOS  
COLORES  
VES EN  
MIS OJOS?

For Sextet and Film

Fer Feria

2020

## TECHNICAL DETAILS

### FILM

The film is divided in (number) clips. The clips are triggered by the projector operator on cues indicated on the score. The cues indicate which clip to play, the event happening on that clip, the music notation (if required), and the duration of the clip.

SCREEN- OFF - Indicates that the opacity of the video must turn down to 0%.

SCREEN- ON - Indicates that the opacity of the video must be turn on to 100%

The audio output of laptop should be connected the P.A.

For controlling the clips it is recommended the software "Resolume Arena".

### LIGHTS

Light related events are written in a boxed text above the staves, light is used in a general sence for all the stage illumination; even though the intensity and color of the lights is unspecified, I really encourage you to experiment and have fun with this idea, explore with different tones, textures, intensities and directions.

## Instrumental Details

### VOICE

#### RANGE

The type of voice isn't specified since throughout the piece there is an emphasis on the physical, rather than on the vocal performance. However the part is open for any singer who can reach the following range:



### ELECTRIC GUITAR

The tone of the guitar is a little bit dark and fuzzy, but not heavily distorted. Radiohead's Jonny Greenwood could be a good reference, particularly on the Amneisac record.

#### Pedals.

Overdrive: any model. Used subtly for tone color purposes.

Feedback/Booster (abbr.-F.B.B.); Boss FB - 2.

Freeze: Electro Harmonix Sound Retainer.

Reverb: any model. Used subtly for tone color purposes.

Any pedal related event will be notated in a boxed text below the staff. e.g:

Freeze (latch) - ON (15% - <b>ppp</b> )
--

#### Casual Scordatura.

Once you have tuned your guitar on standard tuning, casually detune every string at a maximum point of a quarter tone. Alternating between detuning up and detuning down between each string. The guitar part is notated without microtonal alterations, as if without the scordatura.

### DRUM SET

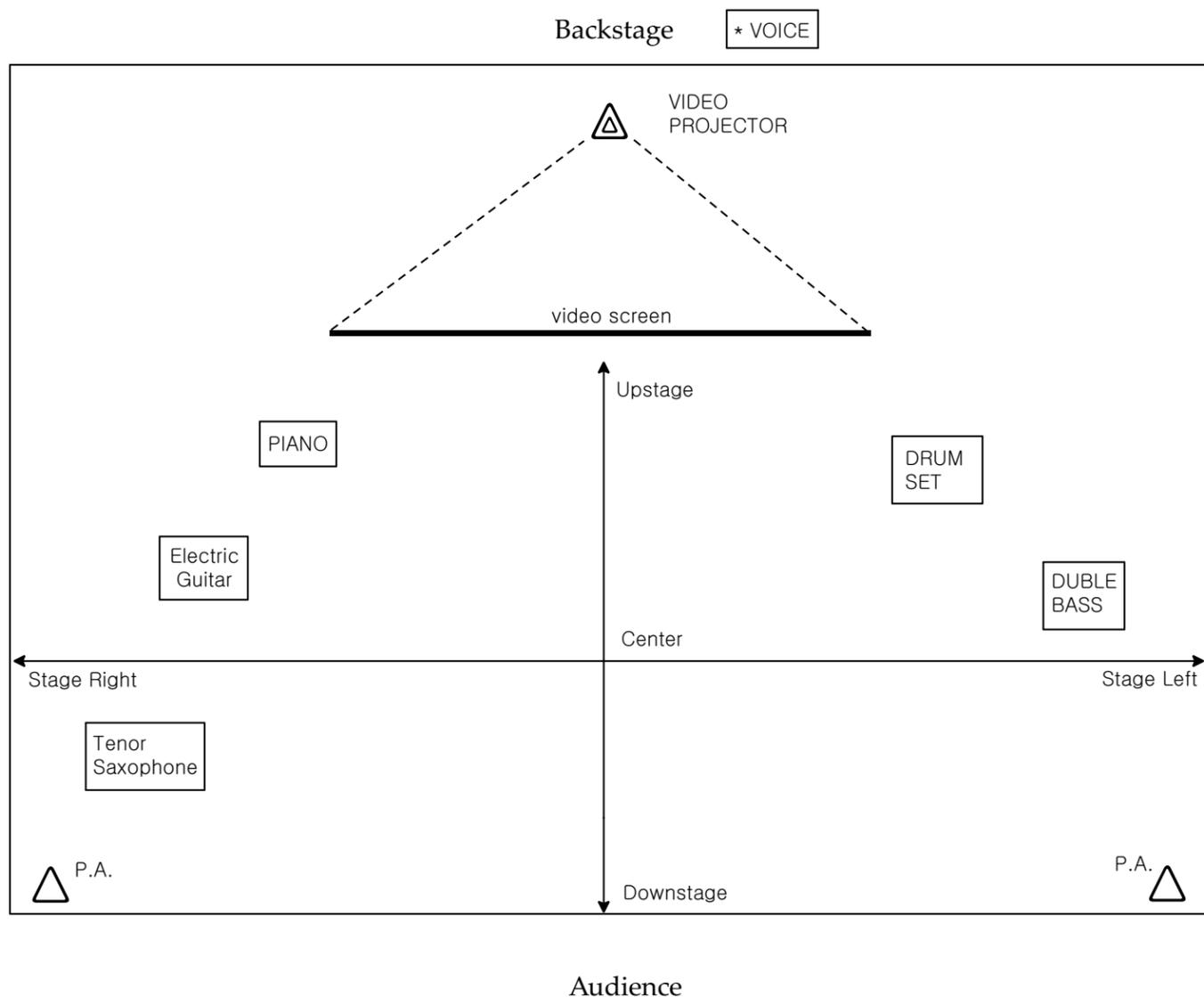
#### Grips:

Drumstick  
Brushes  
Soft Yarn Mallet  
Hard Yarn Mallet

#### Notation:



## STAGE PLOT



\* VOICE changes position throughtout the piece.

## FINAL NOTES:

I suggest you to listen to the following playlist, as it would help you to undestand the soundscape and general aesthetic of the piece.

Floating Islands (2009) – Lotte Anker, Craing Taborn, Gerald Cleaver.  
 Big Satan (I Think They Like It, Honey) (1997) – Tim Berne, Marc Ducret, and Tom Rainey.  
 Lounge Lizards (1981) – The Lounge Lizards.  
 Grand Guingnol (1992) – Naked City.  
 Naked City (1990) – Naked City.  
 Daylight Ghosts (2017) – Craig Taborn.  
 Invisible Cinema (2008) – Aaron Parks.  
 Little Big (2018) – Aaron Parks.  
 From Gagarin's Point Of View (1999). – Ebjörn Svensson Trio.

As in every work, I really want to thank you, the performer(s), for taking your time to learn this piece. I hope it's as fun for you to perform it, as it was for me to compose it.

Special thanks to Carlos Iturralde and Alejandro Varela, teachers who guided me throughout this piece, checking every detail in every step of the process, and whose advice and questioning helped me to have a better understanding of my work.

Finally, I would like to dedicate this piece to: Andrea Cravioto, Emiliano Cruz, Francisco Josué de la Cruz, Camila Echeagaray, Ernesto Hevia del Puerto, Bernardo Moctezuma, Magnolia Orozco, Yuko Cornale, Diana Martínez, Ricardo Ramírez, Alely Saldaña, and Conchita Tapia. Friends, colleagues, and family who made possible the creation of this piece.



Ten. Sax. *sf* *p* *sf* *mf* *ff* *mf*

Irregular attacks. First spread appart, then gradually getting closer.  
(This graphic is just a sample. The quantity and continuity of the attacks are not meant to be performed literally.)

E. Gtr. *mf cresc.*

Pno. (Cont.) *mp* *simile* *crescendo*

Db. (Cont.) S.P. *fr* *pizz.* *mp mechanic* *crescendo, follow the piano*

Dr. (Cont.) *mp-f* *crescendo* Gradually introduce different cymbals

Play at any register, in any order. Repeating notes is a possibility, as well a doing patterns.

Ten. Sax. *fff*

E. Gtr. *f* *fff heavy!* *crescendo*

Pno. (Cont.) *ff* *crescendo*

Db. (Cont.) arco staccato, al tallone. *ff* *simile* *crescendo*

Dr. (Cont.) *mf-ff*

**MOVE CHAOTICALLY BETWEEN THIS MODULES**

Undetermined chord on highest register *ff heavy!*

c.1" - 3" *ff heavy!*

*fff* CORROSIVE AND HEAVY!

Also try some ugly multiphonics, split tones, half fingerings, growls, play out of tune, etc.

2. *p* *mf* *p*

Voice (Stage)  
Ta - ka ti - ka kih kuh kah tam tam

Ten. Sax.  
*p* *mp* *p*

E. Gtr.  
*p* *mf* *p*

Comp with the following pitch class set.  
Full, spicy voicings.

Pno.  
*p - mf*

as written

Db.  
*mp* *p - mf*

Dr.  
fill  
as written  
ride cymbal follows melody  
sample line:

Bass line with the following pitch class set.  
Keep D as a focal point



*mf* *f* *mf dim.* *p*

Voice (Stage)  
Ta - ka - ti kah Kih Kuh Kah Kah Ti - kah Ta - Kah

Ten. Sax.  
*mf* *f* *mf dim.* *p*

E. Gtr.  
*mf* *f* *mf dim.* *p*

Pno.

obligato with drums. return to previous bass line.

Db.

obligato with bass. sample line

Dr.

7

LIGHTS - OFF

Tutti



GRADUALLY GROW INTO A CONTEMPORARY FREE JAZZ IMPROVISATION!!  
 (DERIVE AND TRANSFORM FROM PREVIOUS MATERIAL)

==

**CONTEMPORARY FREE JAZZ!!**

Keep in mind:

- The use of tempo, register, dynamics and density as a collective tool for Narrative. Also known as ENERGY.
- Linear improvisation based on the exploration and transformation of mainly melodic motifs.
- Usage of extended techniques and Rhythmic clusters in contrasting registers with motif citation of previous sections.
- Interplay is essential. Listen to each other and develop to build an interesting collective narrative.
- Most importantly: BELIVE IN WHAT YOU ARE PLAYING

Tutti



SCREEN - ON

Screen

Camera violently chasing the character on stage.  
 (Checar redacción e instrucciones)

==

Tutti



ENERGY CRESCENDO!!  
 TO THE HIGHEST REGISTER *fff*

- GRADUALLY ARRIVE TO EACH RESPECTIVE MODULE OF PART IV





# PART SIX

♩ = c.50

[Imitate double bass player's body movements.]

Voice

c. 10"

**5/4** *p* → *mf*     **4/4** *p* → *mf*     **3/4** *p* → *mf* → *f subito* → *p*

m → ah     m → ah     m → ah     ki - ka m

S.P. → ord.     S.P. , ord.

V as continuous as possible

Film (Db.)

*pp* → *p* → *mp*     *f* → *pp*     *sfz* → *f* → *p*

w/ dist and oct down (+dry).     *espress. cantabile*  
*Heavily distorted video of a double bass being played.*     *exaggerate the dynamic changes*



Voice

*mp*     **5/4** *f*     *sfz* scream     *f* → *p*     *calmo dolcissimo*     *ppp* → *mp* → *p*     *mp* → *f*     *sfz* → *p*

ah → ah → gutural sound on lowest possible register     m → ah     tah

becoming aggressive norm. → overpressure     S.P. norm.     S.T.     Molto S.P.

Film (Db.)

*sfz* → *p*     *pp* → *ff*     *ppp*     *calmo*     *mp* → *pp* → *mp* → *ff*     *dolcissimo*



Voice

*mp* → *f*     *p* → *f*     *fff*     *ff*     *mf* → *p* → *f*     *ppp* → *p* → *mf*     *p* → *ff*

Ra mah     gasp.     Ra ti-ra mah

S.T.     S.P.     Ord.     S.P.     ord.

Film (Db.)

*p* → *f*     *pp* → *mp* → *ff*     *p* → *ff*     *f*     *p* → *f*     *ppp* → *p* → *ff*     *calmo*     *p* → *ff*



accel.     .....     molto rit.     ♩ = c.50

*p*     *molto cresc.*     **6/4** *ff*     *sfz* → **5/4** → *ppp*     air sound as continuous as possible     LIGHTS - OFF

Ra ta-ka-ti - kah ta-ka-ti - kah ta-ka-ti - kah     m ah

S.P.     molto S.P.

Film (Db.)

*mf* → *p*     *molto cresc.*     *ff*     *sfz* → *ppp*     *ff*     niente

SCREEN - OFF

Reminder:  
SCREEN - OFF  
LIGHTS- OFF

# PART EIGHT

(Cont.)

Voice (Stage) *f* Gutural sound on lowest possible register with mouth close *pp* as continuous as possible  
m

Ten. Sax. (Cont.) *f* Multiphonics on low register TACET

E. Gtr. Only attack once. *l.v.* *mp* Freeze (latch) - ON (15% - *pp*) Freeze (latch) - OFF

Pno. (Cont.) *f* Hit with your hand on the side of the instrument TACET

Db. (Cont.) *f* Hit with your hand the body of the instrument TACET

Dr. (Cont.) *f* Forcefully slide your fingers through the floor tom to get squeaky sounds TACET

Film TACET

SCREEN- ON

Voice *pp* as continuous as possible  
m



LIGHTS - ON

♩=c.85

*p*

Voice (Stage)

Explore different combinations of the following consonants with different vowels: /c/ , /sh/ , /b/ , /w/ , /j/ , /g/ , /p/ , /ch/ , /m/ , /r/

The consonant must be articulated before every vowel.

*p*

Film (Voice)

Explore different combinations of the following consonants with different vowels: /f/ , /x/ , /k/ , /d/ , /n/ , /s/ , /v/ , /l/ , /t/

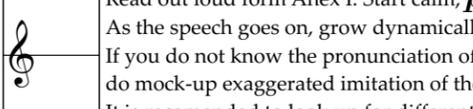
The consonant must be articulated after every vowel.

(Cont.)

Voice (Stage)  *ff*

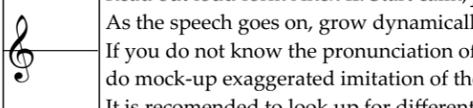
Explore different combinations of the following consonants with different vowels:  
/c/ , /sh/ , /b/ , /w/ , /j/ , /g/ , /p/ , /ch/ , /m/ , /r/  
The consonant must be articulated before every vowel.

(Cont.)

Ten. Sax.  *ff* **TACET** once you finished reading the text.

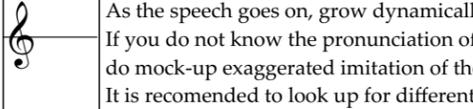
Read out loud form Anex I. Start calm, **p**, and doing long pauses.  
As the speech goes on, grow dynamically, to a **ff** by the end, and progressively increase the speed.  
If you do not know the pronunciation of certain words, or do not speak the language at all, do mock-up exaggerated imitation of the accent and pronounce as you think it is pronounce. It is recommended to look up for different interpretations of the text online.

(Cont.)

E. Gtr.  *ff* **TACET** once you finished reading the text.

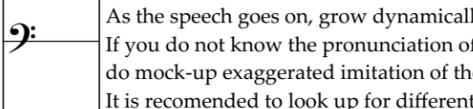
Read out loud form Anex II. Start calm, **p**, and doing long pauses.  
As the speech goes on, grow dynamically, to a **ff** by the end, and progressively increase the speed.  
If you do not know the pronunciation of certain words, or do not speak the language at all, do mock-up exaggerated imitation of the accent and pronounce as you think it is pronounce. It is recommended to look up for different interpretations of the text online.

(Cont.)

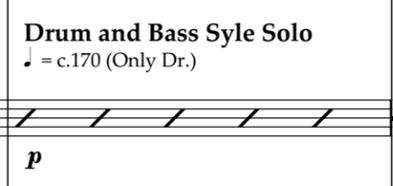
Pno.  *ff* **TACET** once you finished reading the text.

Read out loud form Anex III. Start calm, **p**, and doing long pauses.  
As the speech goes on, grow dynamically, to a **ff** by the end, and progressively increase the speed.  
If you do not know the pronunciation of certain words, or do not speak the language at all, do mock-up exaggerated imitation of the accent and pronounce as you think it is pronounce. It is recommended to look up for different interpretations of the text online.

(Cont.)

Db.  *ff* **TACET** once you finished reading the text.

Read out loud form Anex IV. Start calm, **p**, and doing long pauses.  
As the speech goes on, grow dynamically, to a **ff** by the end, and progressively increase the speed.  
If you do not know the pronunciation of certain words, or do not speak the language at all, do mock-up exaggerated imitation of the accent and pronounce as you think it is pronounce. It is recommended to look up for different interpretations of the text online.

Dr.  *p* *sempre crescendo a fine.*

**Drum and Bass Syle Solo**  
♩ = c.170 (Only Dr.)

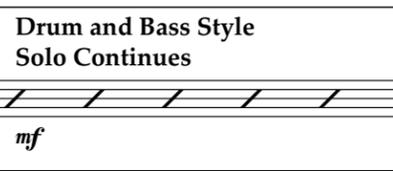
(Cont.)

Screen (Voice)  *ff*

Explore different combinations of the following consonants with different vowels:  
/f/ , /x/ , /k/ , /d/ , /n/ , /s/ , /v/ , /l/ , /t/  
The consonant must be articulated after every vowel.



Voice (stage)  **TACET** once the screen has gone off.

Dr.  *mf* *ff*

**Drum and Bass Style Solo Continues**

Screen (Voice)  **TACET** Video ends. Screen goes off.

Remain on stage

Voice (Stage)

Get off the stage

Ten. Sax.

Get off the stage

E. Gtr.

Get off the stage

Pno.

Get off the stage

Db.

Get off the stage

Dr.

SCREEN- OFF

Film



9

LIGHTS - ON  
 SCREEN- ON  
 Project a live shot from the audience on to the screen, if it is unviable to do it live, you may use a prerecorded one even if its one where the venue is empty.

**CHOOSE**

Voce (Stage)

Stare at the audience for a few moments

[Leave to back stage.

[Thank the audience, do a bow.

[Get off the stage towards the audience, and leave the venue.



Once a decision has been made, the screen must remain ON and turn the audience lights ON

**FINE**

Screen remains ON

"Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal God quaquaquaquaqu with white beard quaquaquaquaqu outside time without extension who from the heights of divine apathia divine athambia divine aphasia loves us dearly with some exceptions for reasons unknown but time will tell and suffers like the divine Miranda with those who for reasons unknown but time will tell are plunged in torment plunged in fire whose fire flames if that continues and who can doubt it will fire the firmament that is to say blast hell to heaven so blue still and calm so calm with a calm which even though intermittent is better than nothing but not so fast and considering what is more that as a result of the labours left unfinished crowned by the Acacacademy of Anthropopometry of Essy-in-Possy of Testew and Cunard it is established beyond all doubt all other doubt than that which clings to the labours of men that as a result of the labours unfinished of Testew and Cunard it is established as hereinafter but not so fast for reasons unknown that as a result of the public works of Puncher and Wattmann it is established beyond all doubt that in view of the labours of Fartov and Belcher left unfinished for reasons unknown of Testew and Cunard left unfinished it is established what many deny that man in Possy of Testew and Cunard that man in Essy that man in short that man in brief in spite of the strides of alimentation and defecation is seen to waste and pine waste and pine and concurrently simultaneously what is more for reasons unknown in spite of the strides of physical culture the practice of sports such as tennis football running cycling swimming flying floating riding gliding conating camogie skating tennis of all kinds dying flying sports of all sorts autumn summer winter winter tennis of all kinds hockey of all sorts penicilline and succedanea in a word I resume and concurrently simultaneously for reasons unknown to shrink and dwindle in spite of the tennis I resume flying gliding golf over nine and eighteen holes tennis of all sorts in a word for reasons unknown in Feckham Peckham Fulham Clapham namely concurrently simultaneously what is more for reasons unknown but time will tell to shrink and dwindle I resume Fulham Clapham in a word the dead loss per caput since the death of Bishop Berkeley being to the tune of one inch four ounce per caput approximately by and large more or less to the nearest decimal good measure round figures stark naked in the stockinged feet in Connemara in a word for reasons unknown no matter what matter the facts are there and considering what is more much more grave that in the light of the labours lost of Steinweg and Peterman it appears what is more much more grave that in the light the light the light of the labours lost of Steinweg and Peterman that in the plains in the mountains by the seas by the rivers running water running fire the air is the same and then the earth namely the air and then the earth in the great cold the great dark the air and the earth abode of stones in the great cold alas alas in the year of their Lord six hundred and something the air the earth the sea the earth abode of stones in the great deeps the great cold an sea on land and in the air I resume for reasons unknown in spite of the tennis the facts are there but time will tell I resume alas alas on on in short in fine on on abode of stones who can doubt it I resume but not so fast I resume the skull to shrink and waste and concurrently simultaneously what is more for reasons unknown in spite of the tennis on on the beard the flames the tears the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara in spite of the tennis the labours abandoned left unfinished graver still abode of stones in a word I resume alas alas abandoned unfinished the skull the skull in Connemara in spite of the tennis the skull alas the stones Cunard tennis... the stones... so calm... Cunard... unfinished..."

- Samuel Becket, *Waiting For Godot* (1952). Lucky's Monologue.

"Auf Grund der sich aus den letzten öffentlichen Arbeit von Poinçon und Wattmann ergebenden Existenz eines persönlichen Gottes kwakwakwakwa mit weißem Bart kwakwa außerhalb von Zeit und Raum der aus der Höhe seiner göttlichen Apathie göttlichen Aphasie uns lieb hat bis auf einige Ausnahmen man weiß nicht warum aber das kommt noch und deidet wie göttliche Miranda mit denen die man weiß nicht warum aber man hat ja Zeit in der Folterkammer sind in dem Feuer dessen Feuer dessen Flammen wenn es auch noch ein wenig dauert und wer kann daran zweifeln am Ende alles in die Luft sprengen nämlich die Hölle in den Himmel schießen der so blau manchmal noch heute und rhig von einer Ruhe die wenn auch sporadisch nichtsdestoweniger willkommen ist aber greifen wir nicht vor und andererseits in Anbetracht dessen dass im Anschluss an die unvollendeten Forschungen aber greifen wir nicht vor die unvollendeten Forschungen nichtsdestoweniger prämiert von der Akakakademie der Anthropopometrie in Burg am Berg von Testu und Conard festgestellt wurde bei Ausschaltung aller Fehlerquellen bis auf die bei menschlichen Berechnungen nicht auszuschließenden Irrtümer dass im Anschluss an die unvollendeten Forschungen von Testu und Conard festgestellt gestellt gestellt wurde was folgt was nämlich folgt aber greifen wir nicht vor man weiß nicht warum im Anschluss an die Arbeiten von Poinçon und Wattmann es ebenso klar erscheint wie im Hinblick auf die Bemühungen von Fartov und Belcher unvollendet unvollendet wird deutlich dass der Mensch im Gegensatz zu der entgegengesetzten Meinung dass der Mensch in Burg von Testu und Conard dass also der Mensch kurzum dass kurzum der Mensch also trotz der Fortschritte in der Ernährung und bei der Darmentleerung trotz des Aufschwungs bei Leibesübungen der Ausübung von Sportarten wie wie wie Tennis Fußball Rennen zu Fuß und mit dem Fahrrad Schwimmen Reiten Fliegen Siegen Tennis Kegeln Kunstlauf auf Eis und auf Asphalt Tennis Fliegen Sport Wintersport Sommersport und Herbstsport Herbstsport tennis auf Rasen auf Tanne und auf Asche Fliegen Tennis Hockey zu Lande zu Wasser und in der Luft Penicillin und Surrogate kurzum ich wiederhole zugleich parallel dazu kleiner zu werden man weiß nicht warum trotz Tennis ic wiederhole Fliegen Golf mit neun und mit achtzehn Löchern Tennis auf Eis kurz man weiß nicht warum Rhein Rhein und Ruhr Rhein und Main Main und Ruhr zugleich parallel dazu man weiß nicht warum abzumagern einzugehen ich wiederhole Ruhr Main kurzum mit Verlust pro Nase schlankweg seit Gottscheds Tod von zwei Fingern hundert Gramm pro Nase über Daumen im Durchschnitt ungefähr rund gerechnet gut und reichlich Lebendgewicht ohne Schuhe in Oldenburg man weiß nicht warum kurzum also nicht so wichtig es lässt sich leugnen und wenn man andererseits bedenkt was noch schlimmer ist dass daraus hervorgeht was noch schlimmer ist dass im Lichte im Lichte der laufenden Untersuchungen von Steinweg und Petermann daraus hervorgeht was noch schlimmer ist dass daraus hervorgeht was noch schlimmer ist im Lichte im Lichte der aufgegebenen Versuche von Steinweg und Petermann dass auf dem Lande im Gebirge und am Rande der Meere der Ströme von Wasser und Feuer die Luft dieselbe ist und die Erde nämlich die Luft und die Erde bei der großen Kälte die Luft und die Erde gut für die Steine bei der großen Kälte leider leider in dem siebenten saeculum ihrer Ära der Äther die Erde das Meer gut für die Steine in den großen Tiefen bei der großen Kälte zu Wasser zu Land und in der Luft leider leider ich wiederhole man weiß nicht warum trotz Tennis die Dinge sind so man weiß nicht warum och wiederhole weiter kurzum also leider leider weiter gut für die Steine wer kann daran zweifeln ich wiederhole aber greifen wir nicht wor ich wiederhole der Kopf zugleich parallel dazu man weiß nicht warum trotz Tennis weiter der Bart die Falmen die Tränen die Steine so blau so ruhig leider leider der Kopf Kopf der Kopf der Kopf in Oldenburg trotz Tennis Behmühungen aufgegeben unvollendet noch schlimmer die Steine kurzum ich wiederhole leider leider aufgegeben unvollendet der Kopf der Kopf in Oldenburg trotz Tennis der Kopf leider leider die Steine Conard Conar...Tennis!...Steine!...So ruhig!...Conard!...Unvollendet!..."

- Samuel Becket, *Waiting For Godot* (1952). Lucky's Monologue.