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Spectral Residue

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Publication Date
2020

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SPECTRAL RESIDUE

Brass Quintet, Tam-Tam (amplyfied), Tibetan bells (in C)

Víctor Guzmán Bel

Score

Spectral Residue

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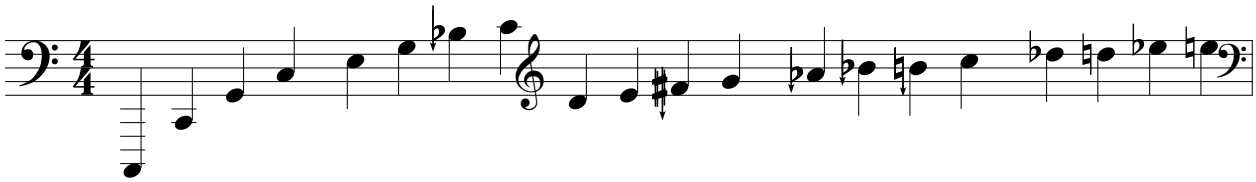
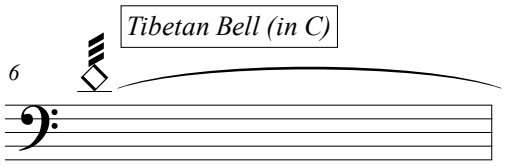
Harmonic scale on which the piece is based

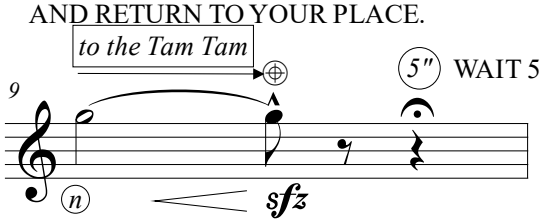


BAR 1- PLAYED BY TUBA PLAYER ALWAYS

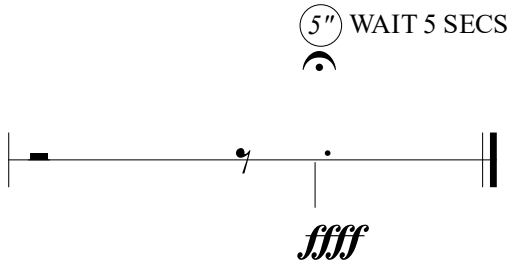


BAR 5- THIS MEANS TO BLOW AIR, NOT TO PRODUCE NOTES

BAR 23- INCREASE THE VOLUME FROM n (nothing) TO SFZ. GOING TO THE TAM TAM TO MAKE THE ACCENT THE MORE CLOSE TO HIM, TO MAKE THE EFFECT MORE CLEAR, AND RETURN TO YOUR PLACE.



BAR 23- IN THIS CASE YOU HAVE INCREASE THE VOLUME OF THE MICROPHONE AND APPLY RANDOM EFFECTS IN EACH TIME.



It' s important to respect the indications of the sharps and flats that has to be played low if it is indicated.

It is highly recommended to use an unidirectional dynamic microphone and place it the more close to the Tam Tam.

As much big the Tam Tam can be, much sound and resonance it can retain and produce.

The Tibetan Bell has to be tuned in C (if it is possible) because the piece is based on the harmonics of this note.
The piece can be performed without having the Tam Tam and Tibetan Bell, as an standard brass quintet too ignoring the elements of this instrumetns and the 5 secs pauses.

Bar 107 to 124 is an excerpt of the Mahler Brass Chorale of his 2nd Symphony "Resurrection" but adapted to this Spectral language.

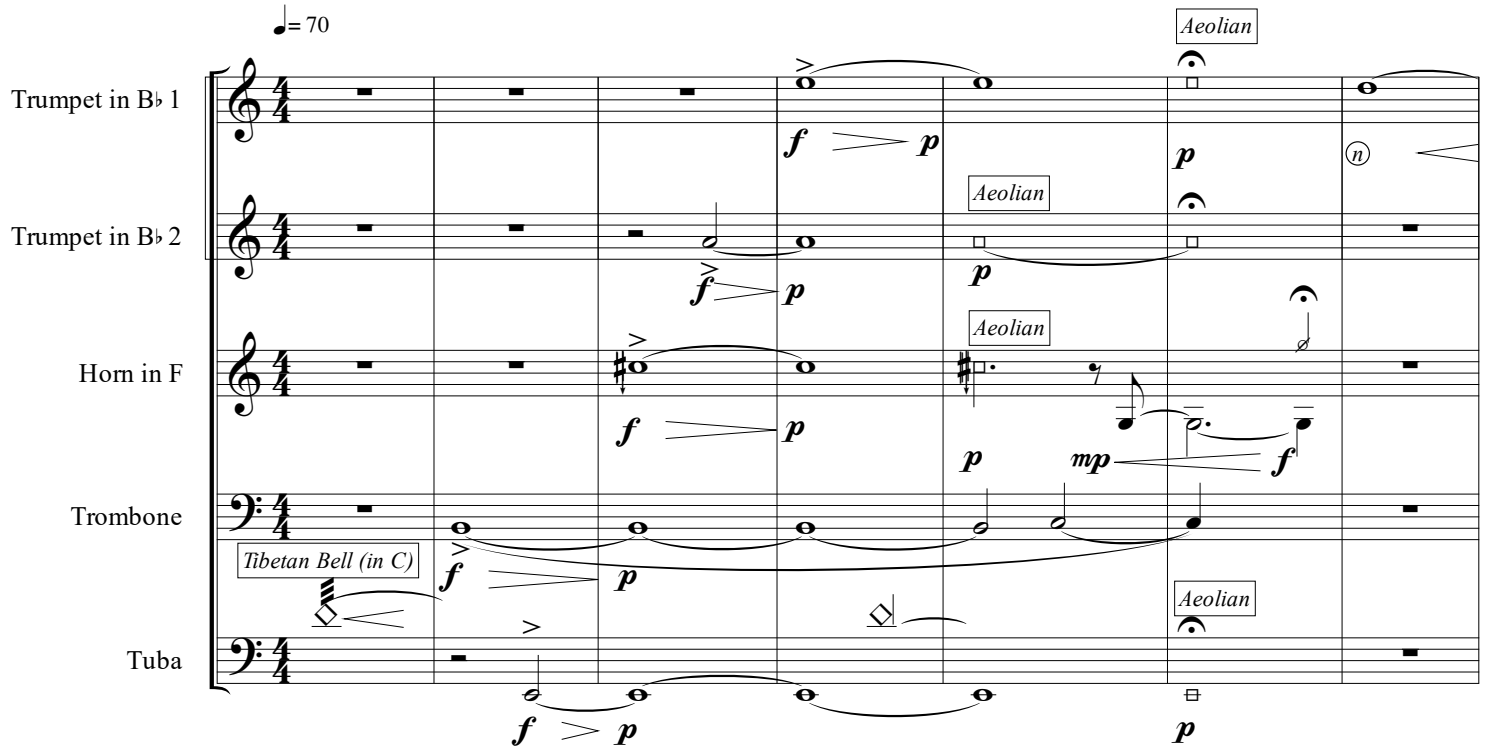
©

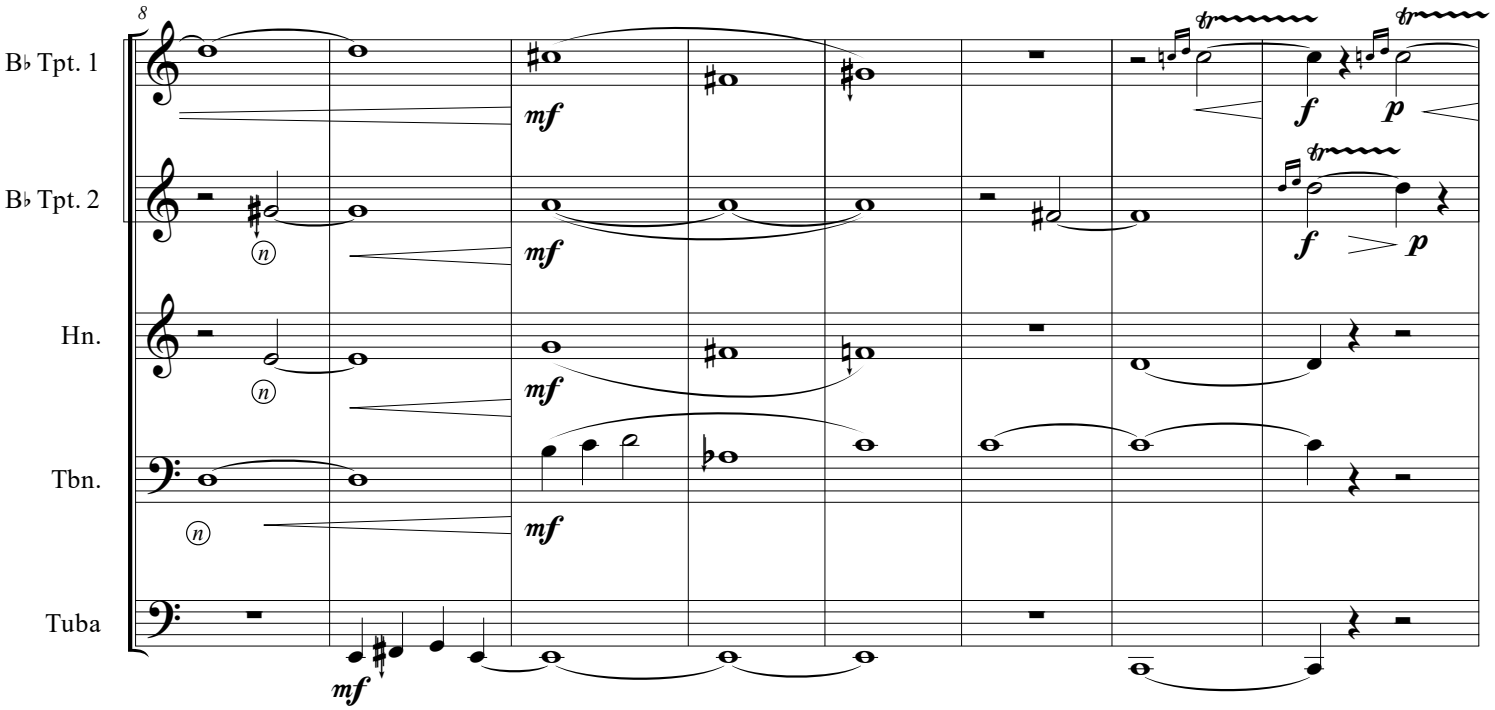
Score

Spectral Residue

for Brass Quintet, Tam Tam (amplified) and Tibetan Bell (in C)

Víctor Guzmán Bel





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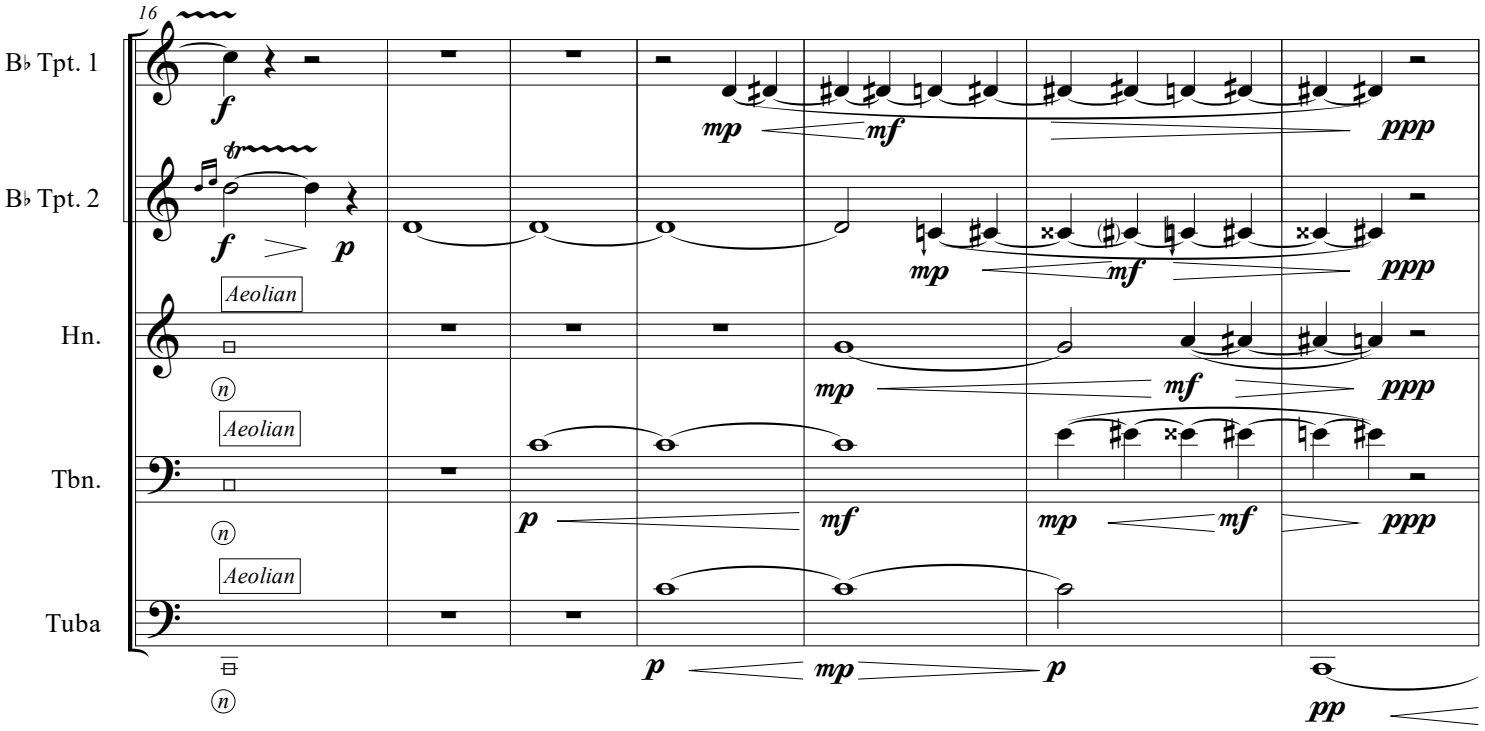

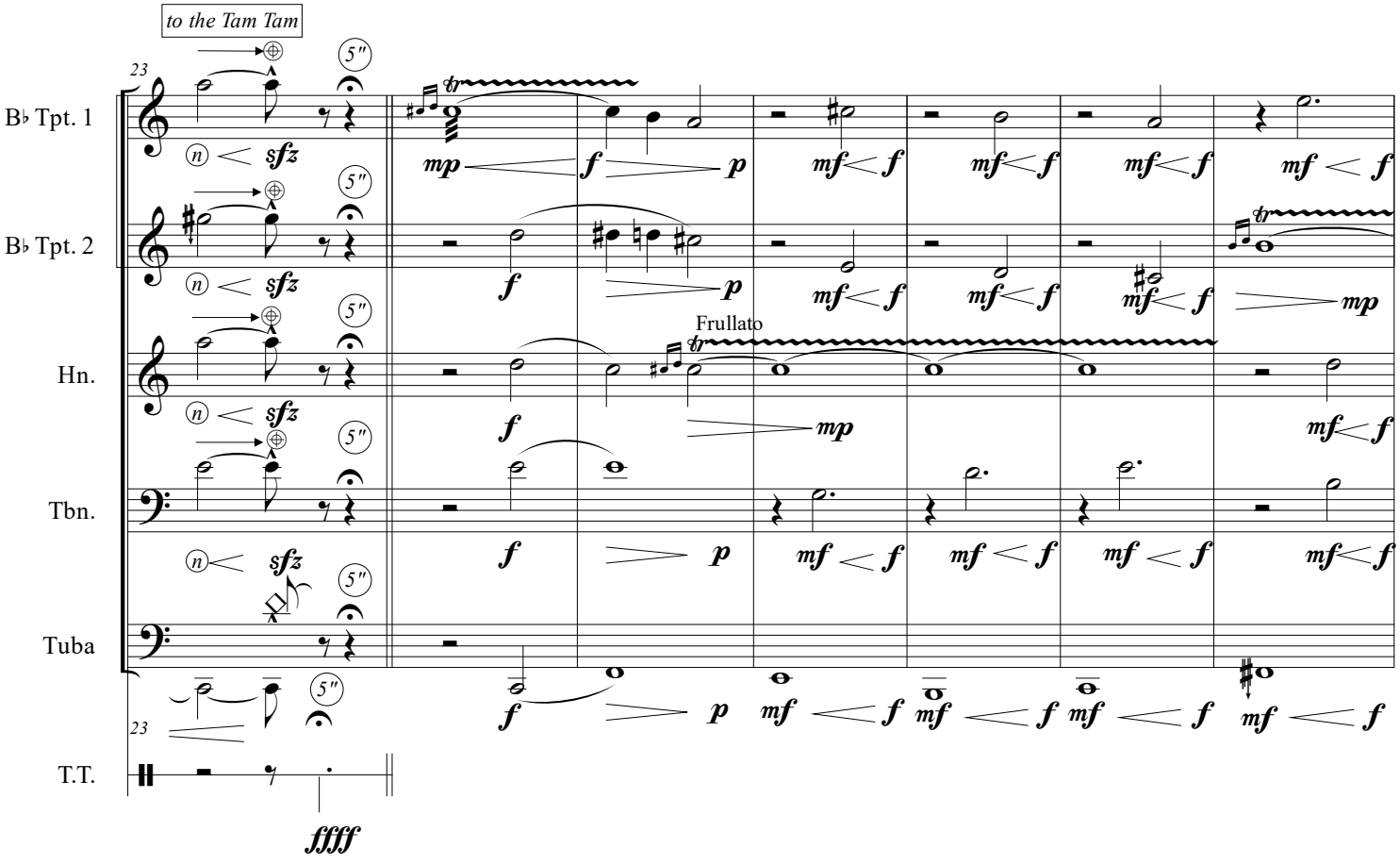

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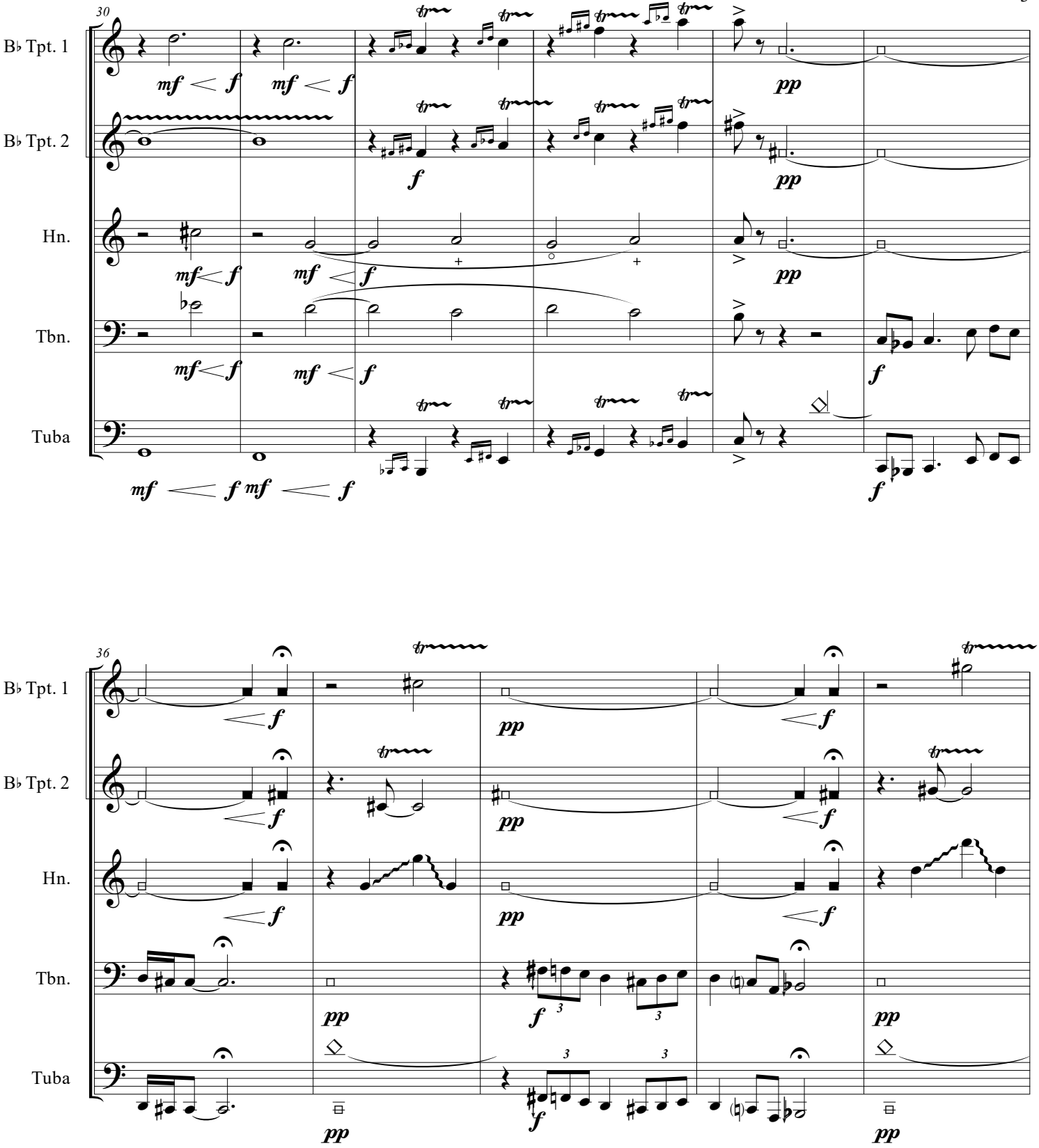

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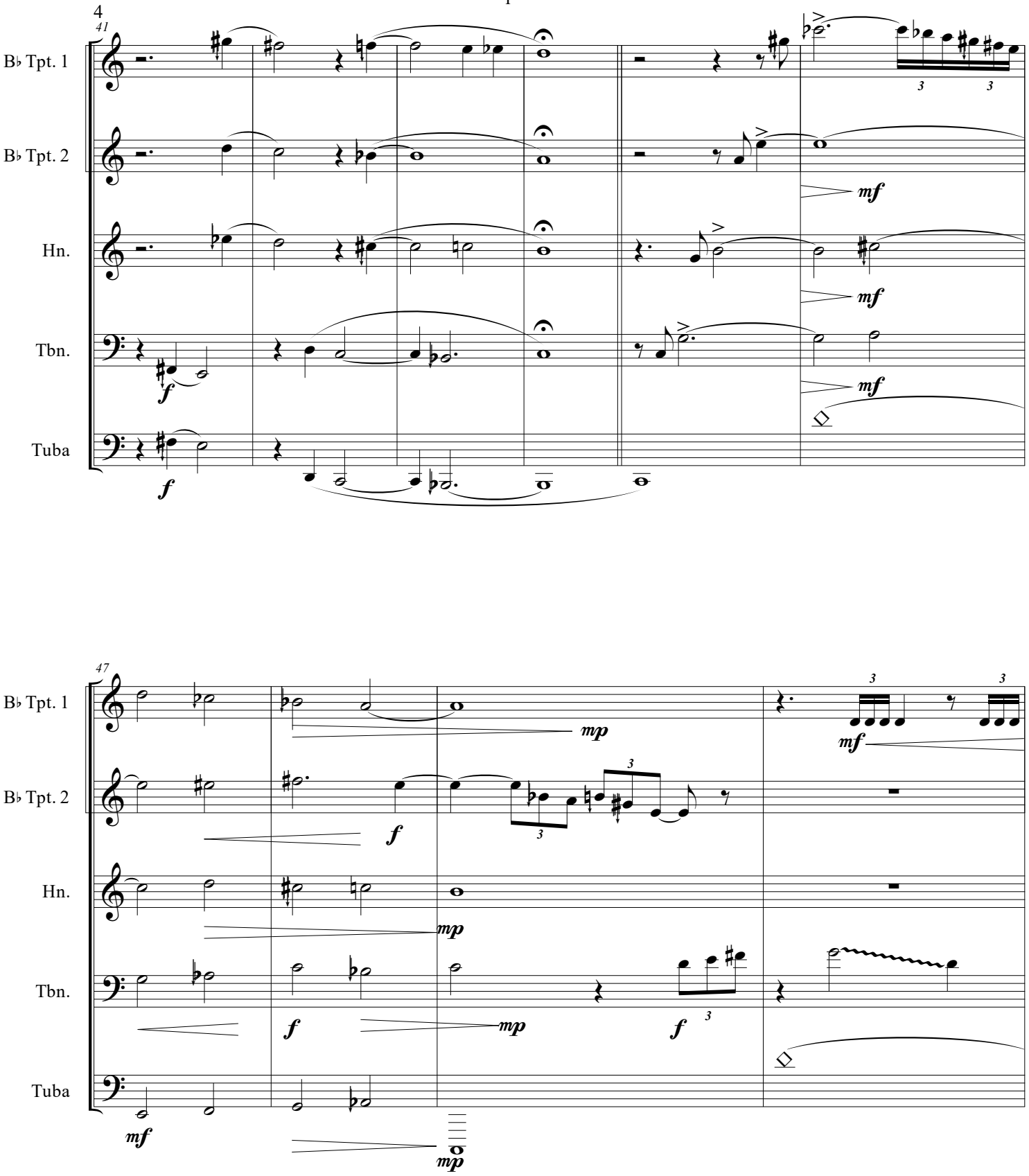

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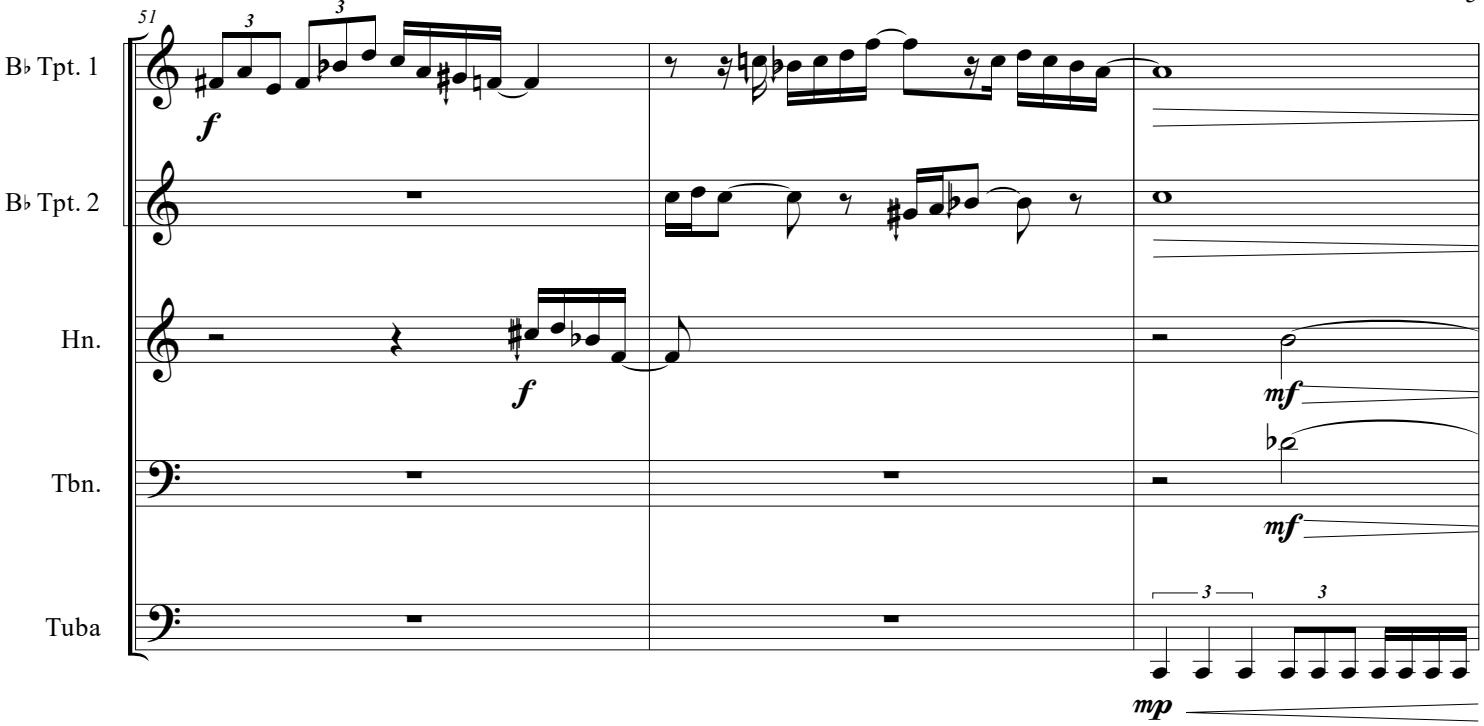

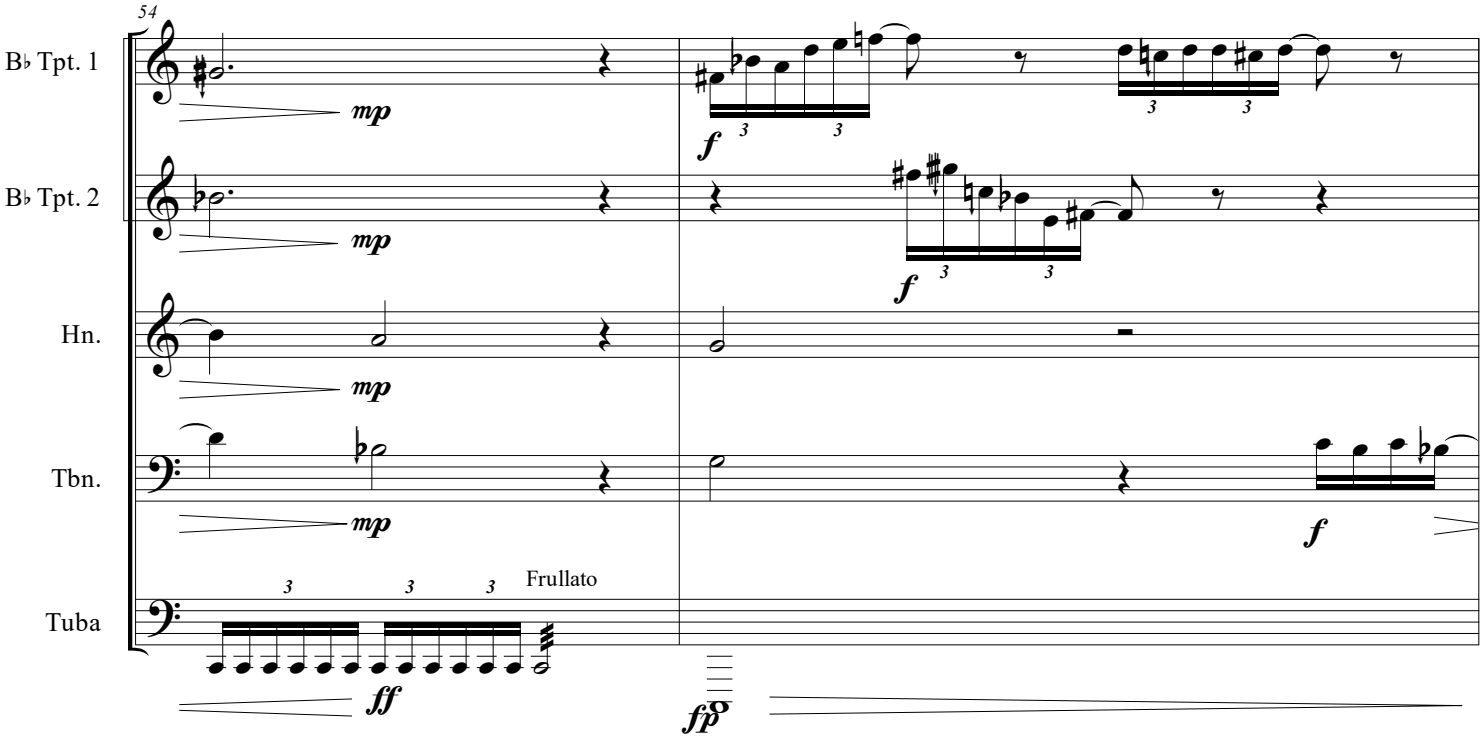

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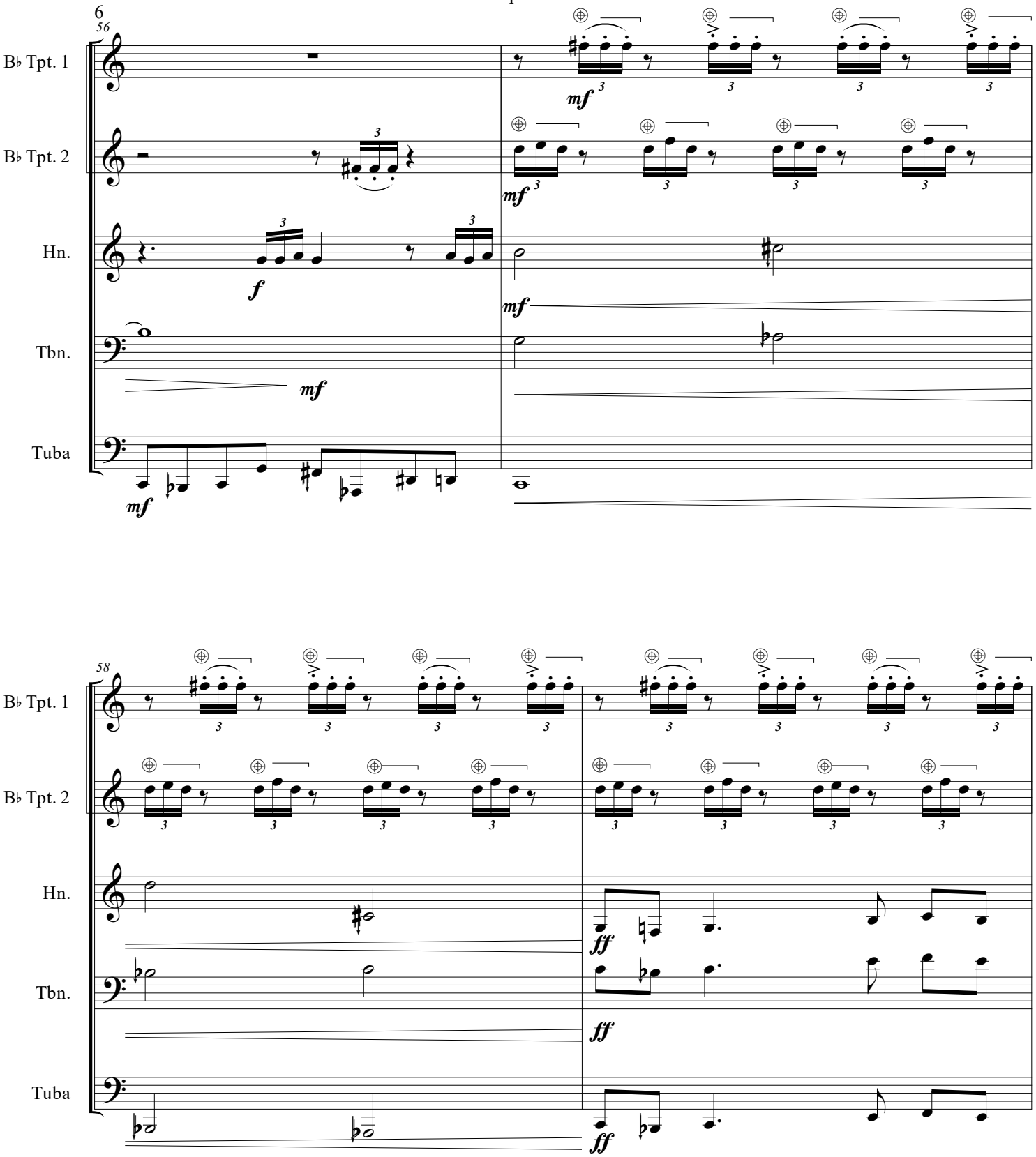

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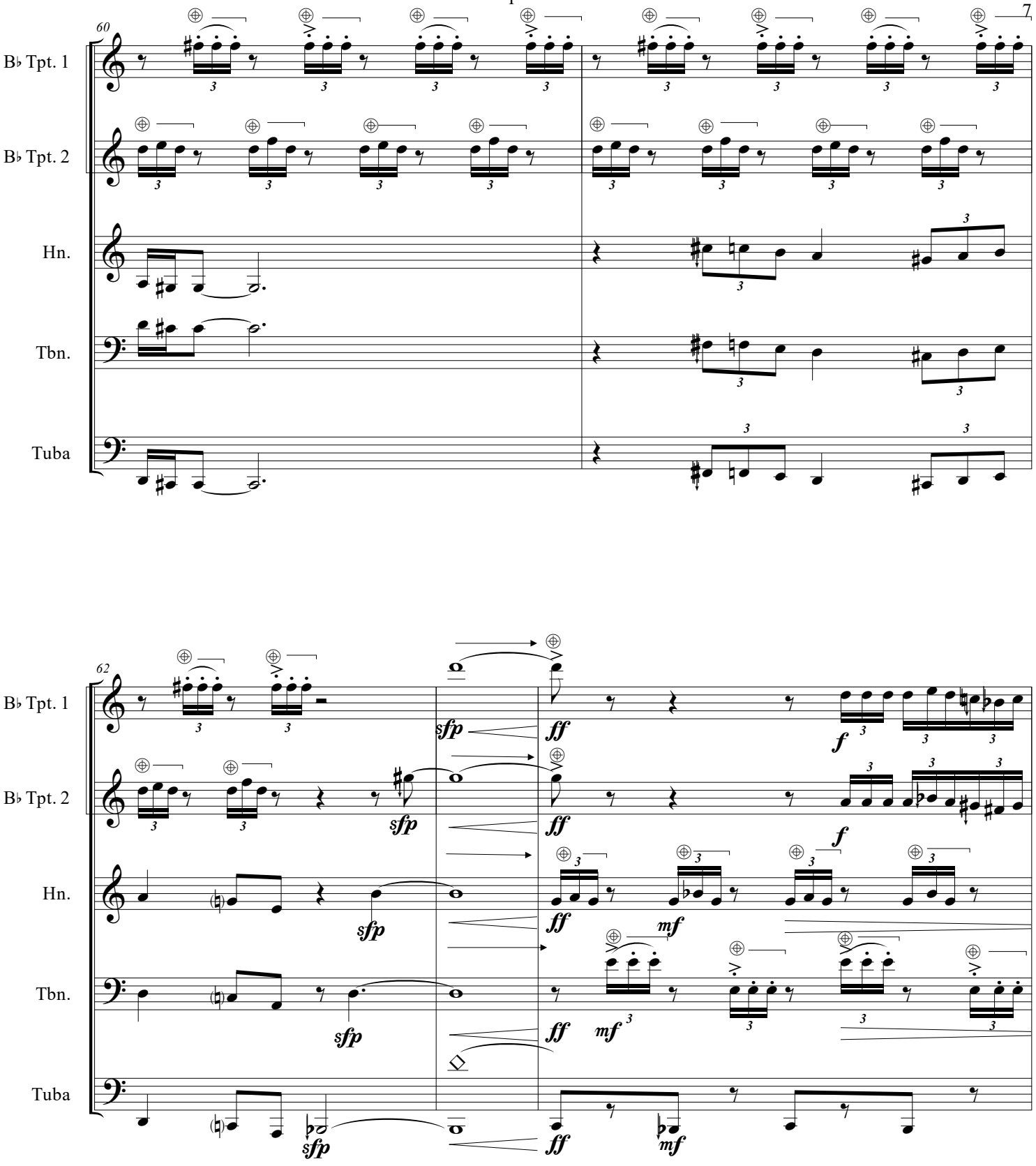

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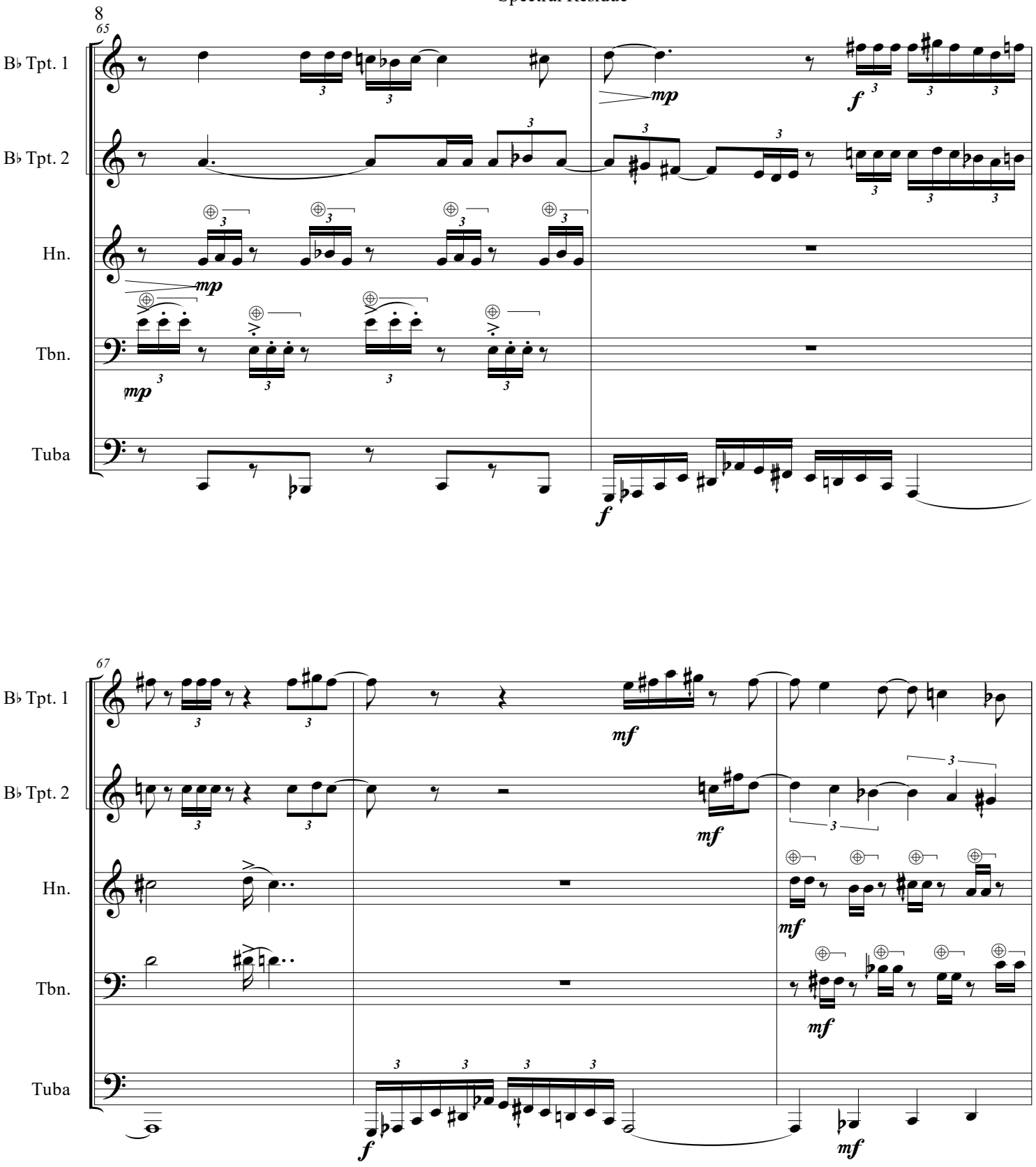

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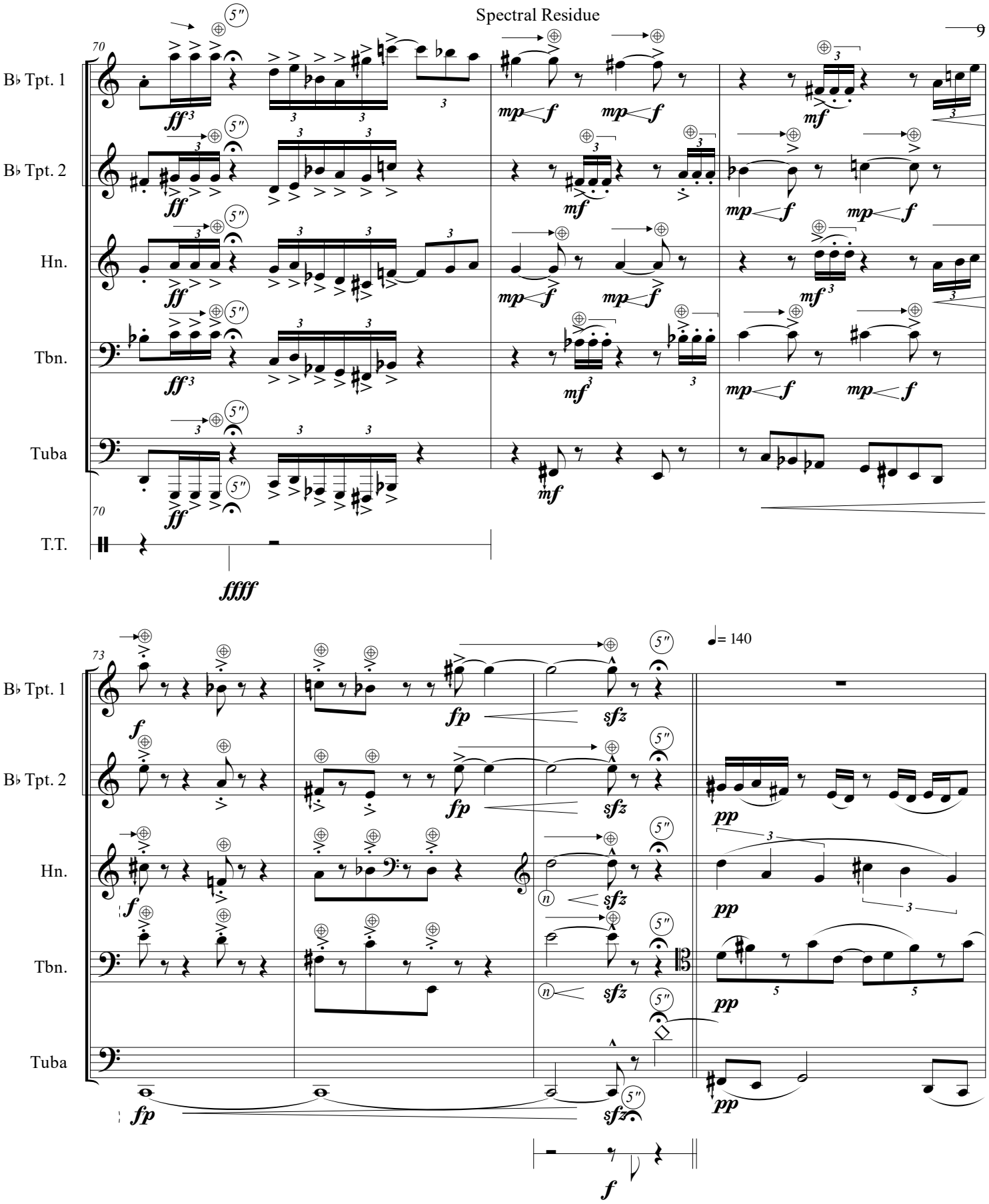

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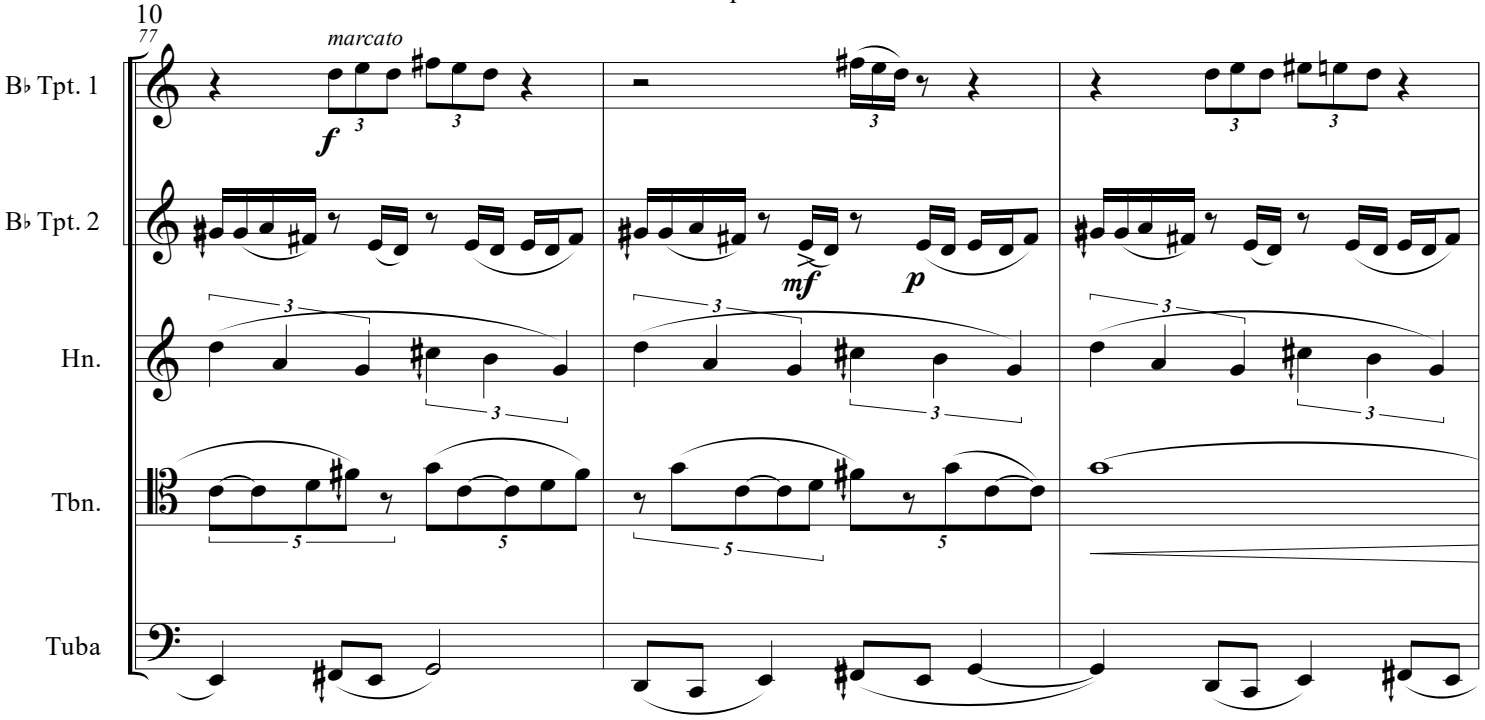

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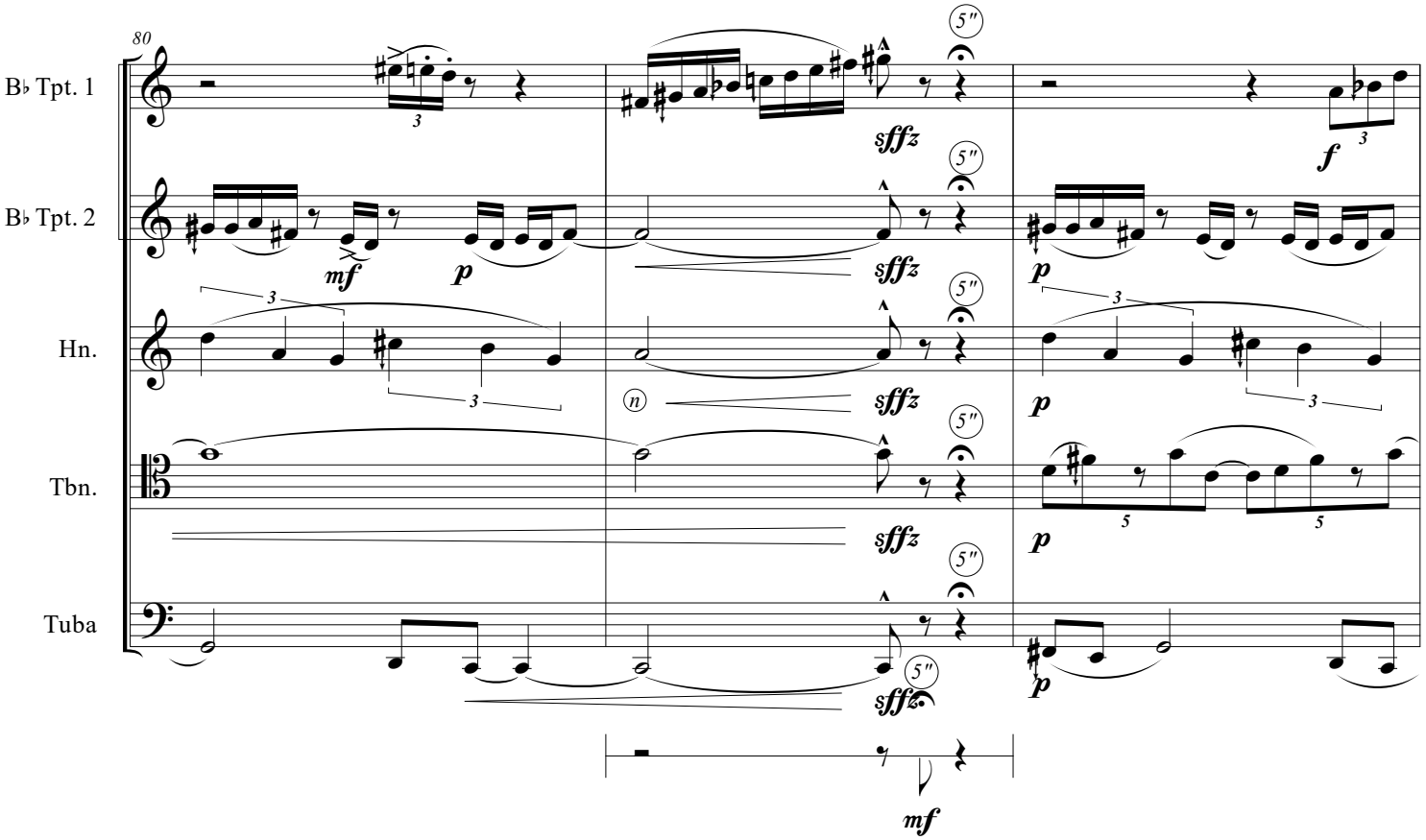

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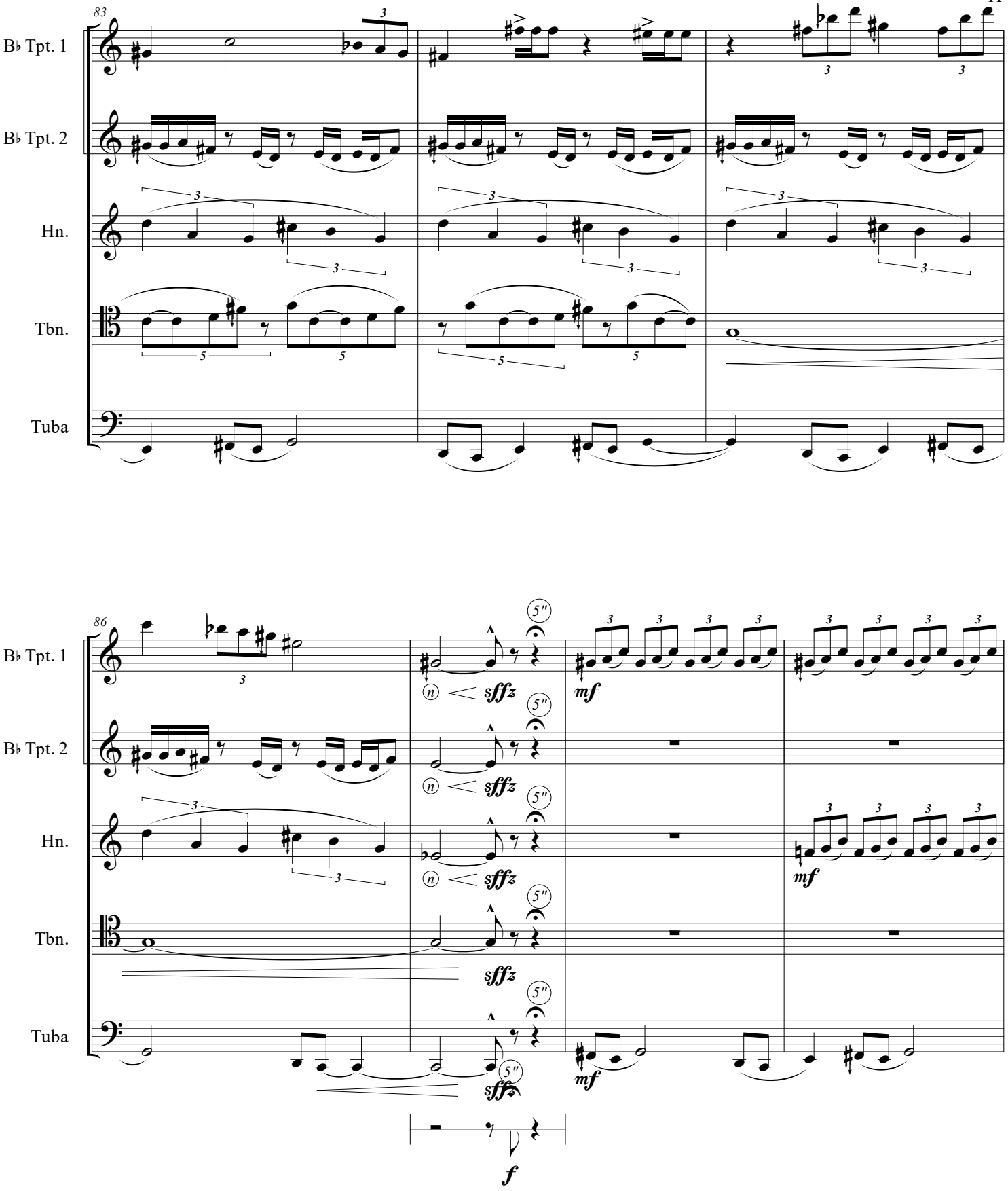

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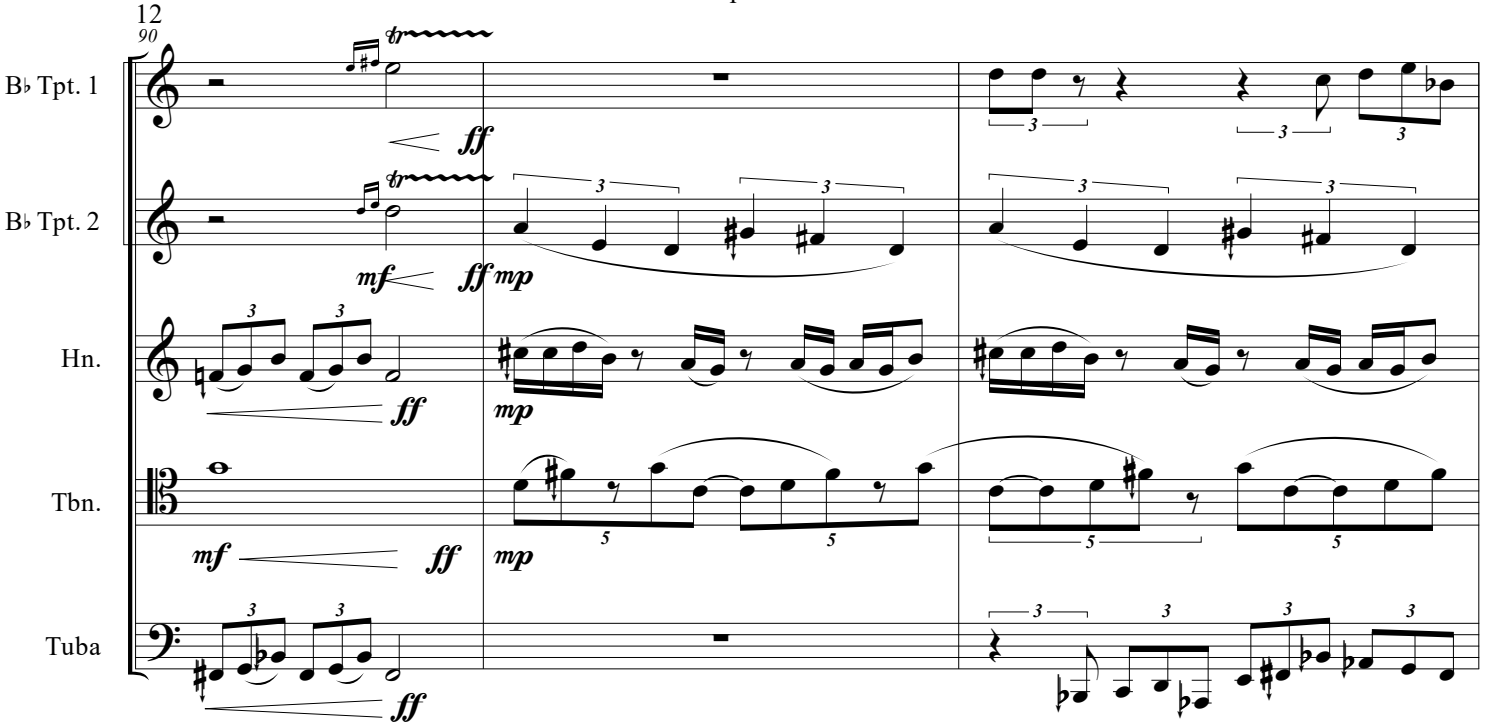

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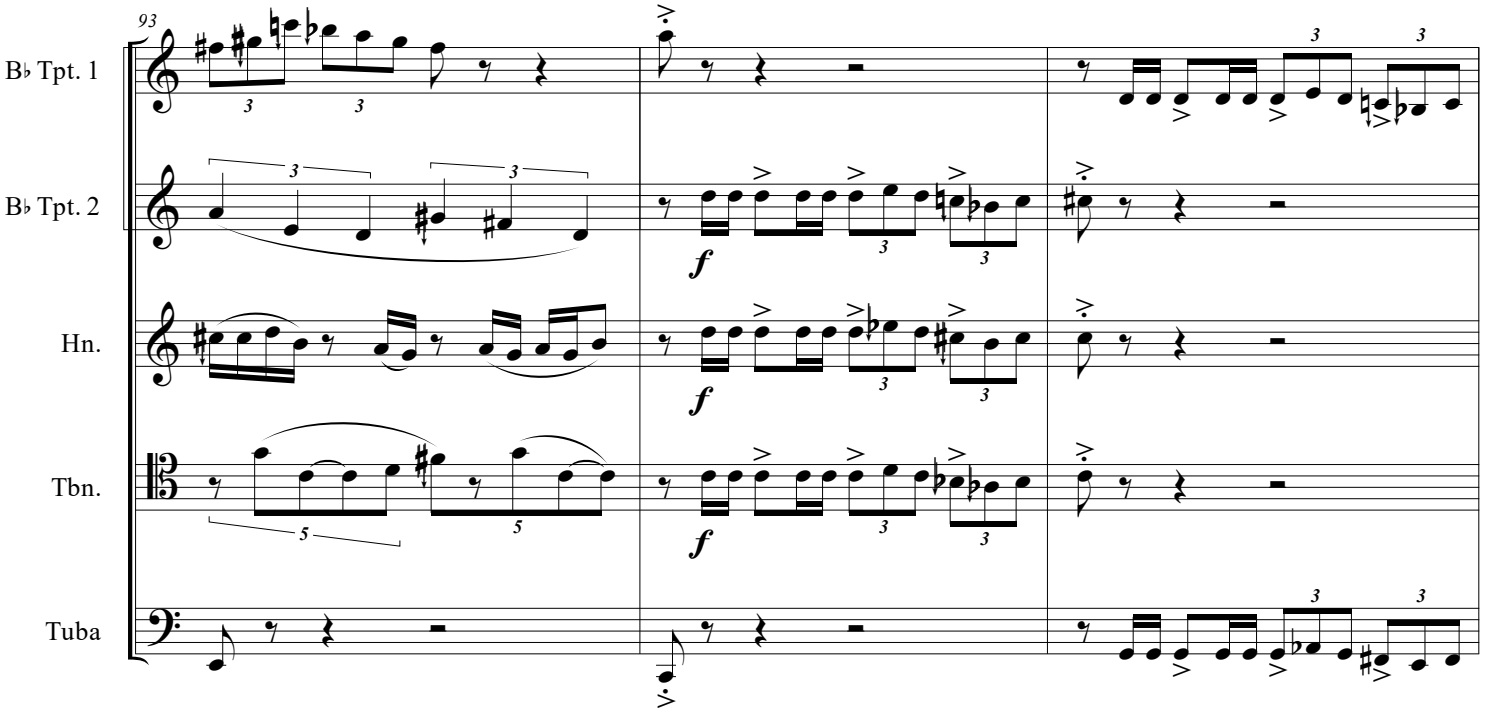

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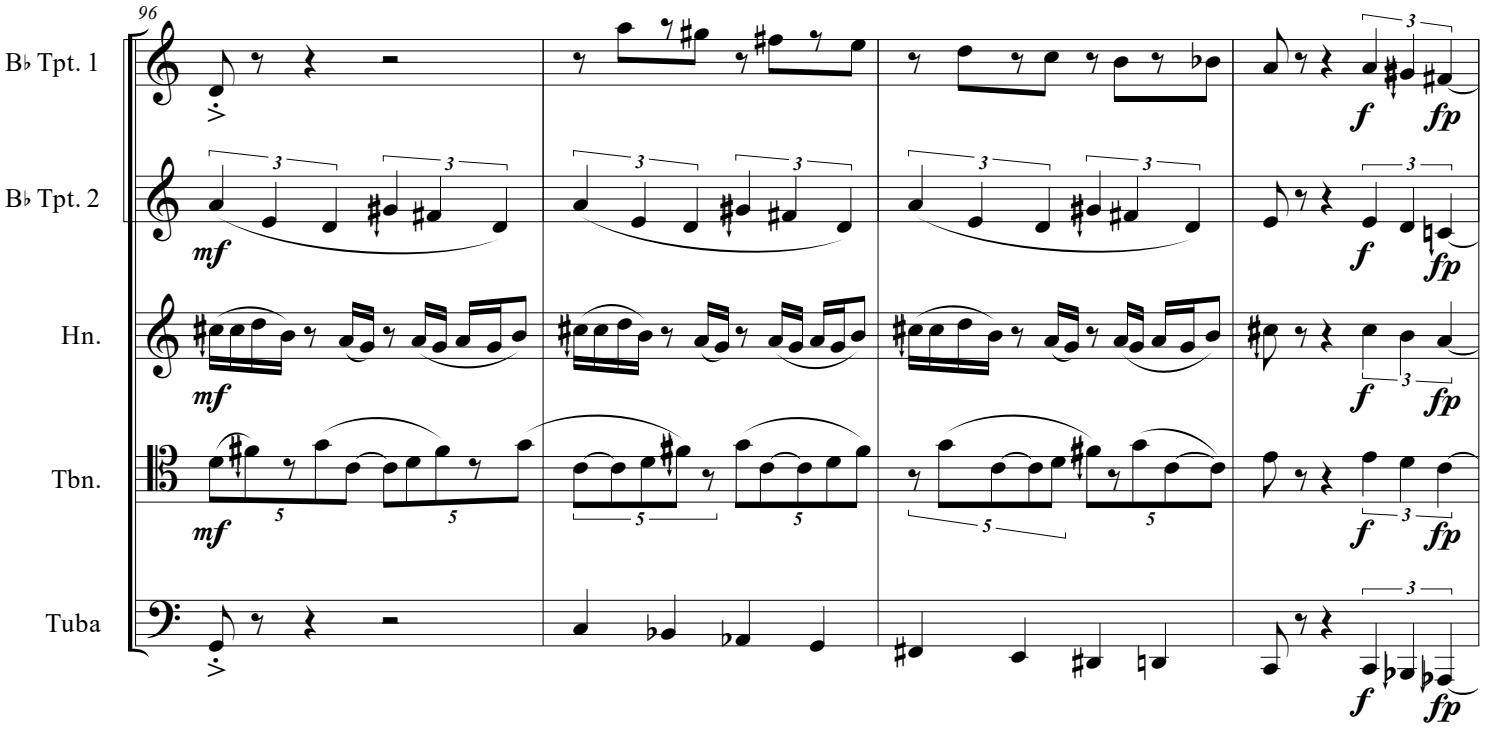

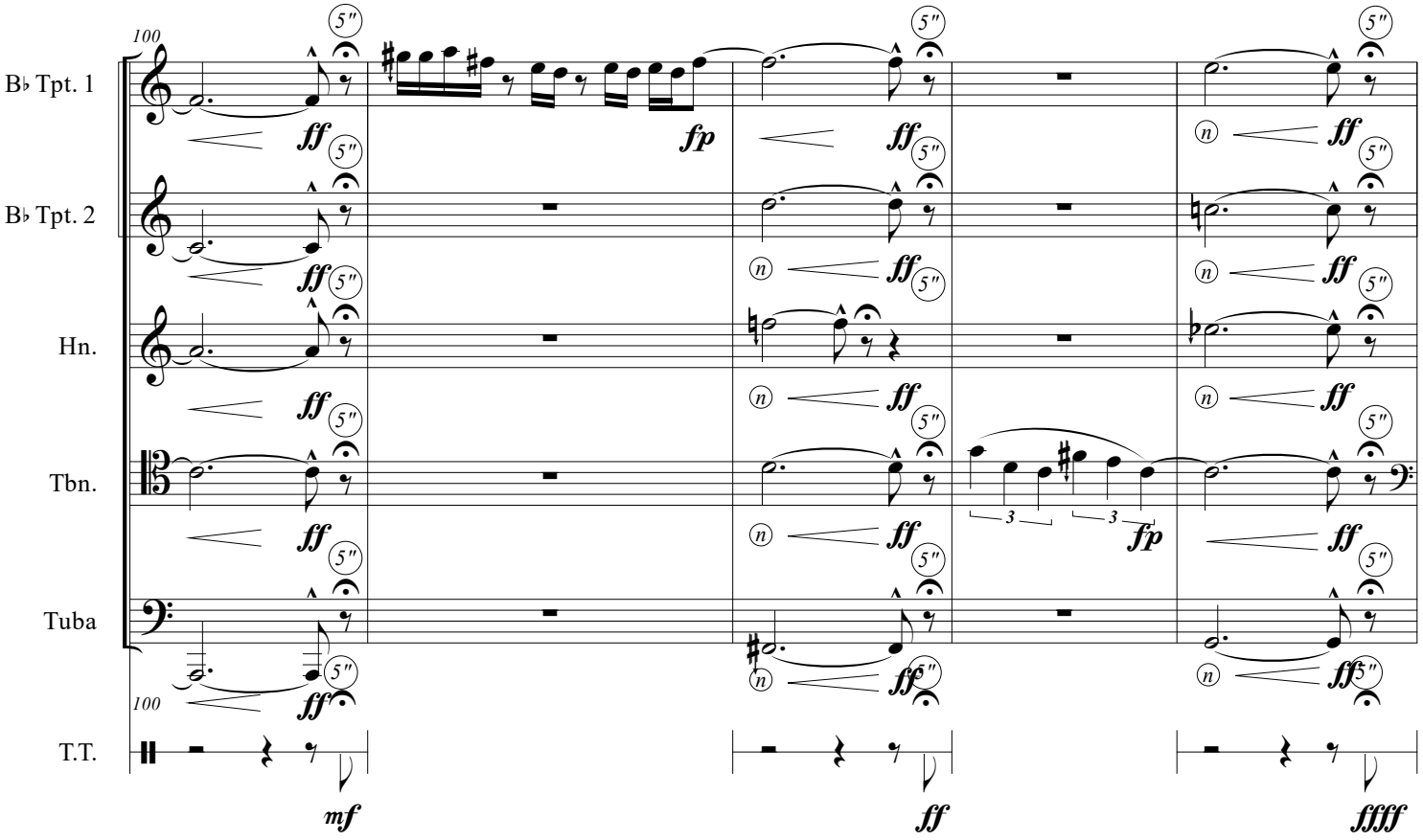

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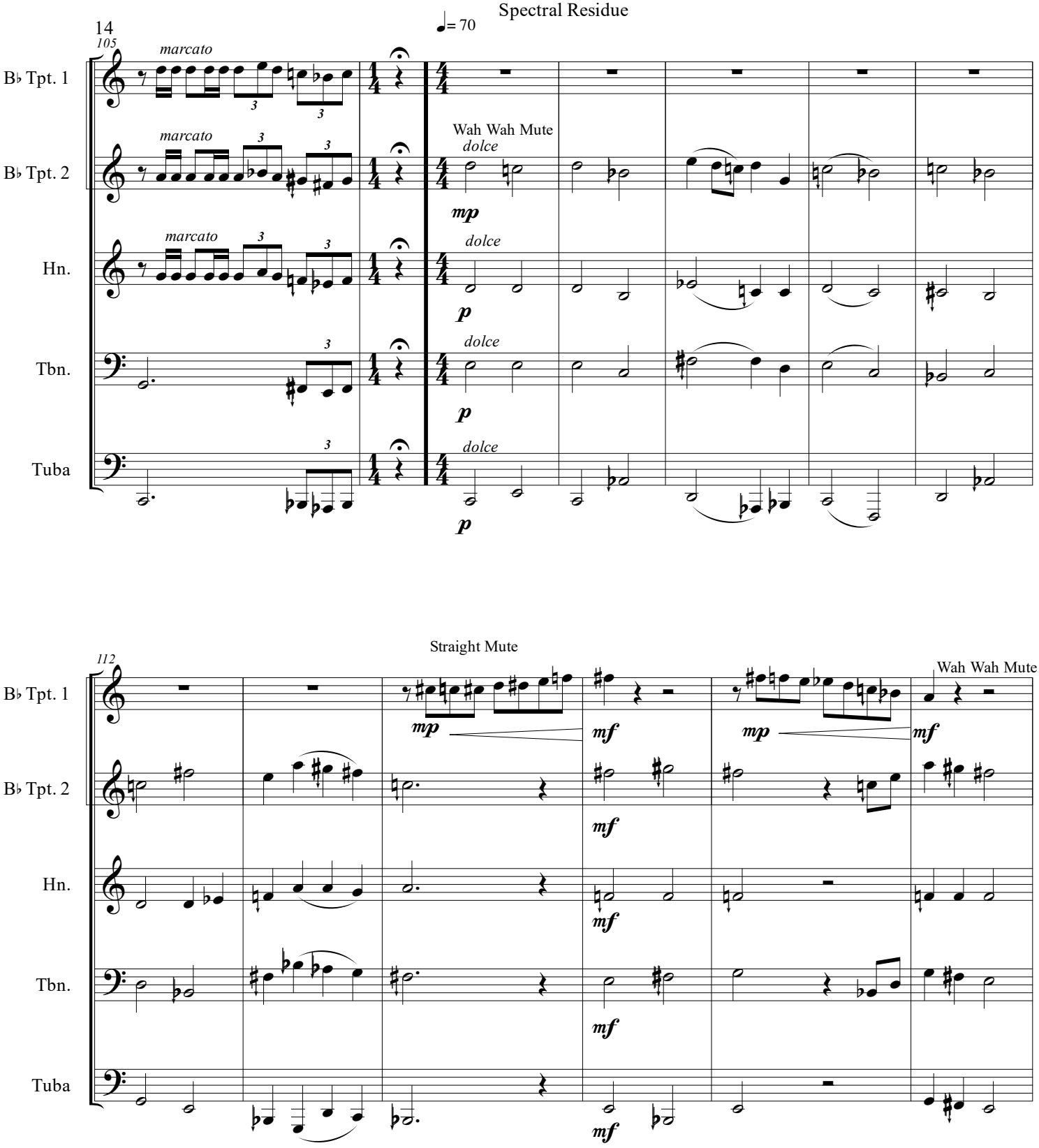

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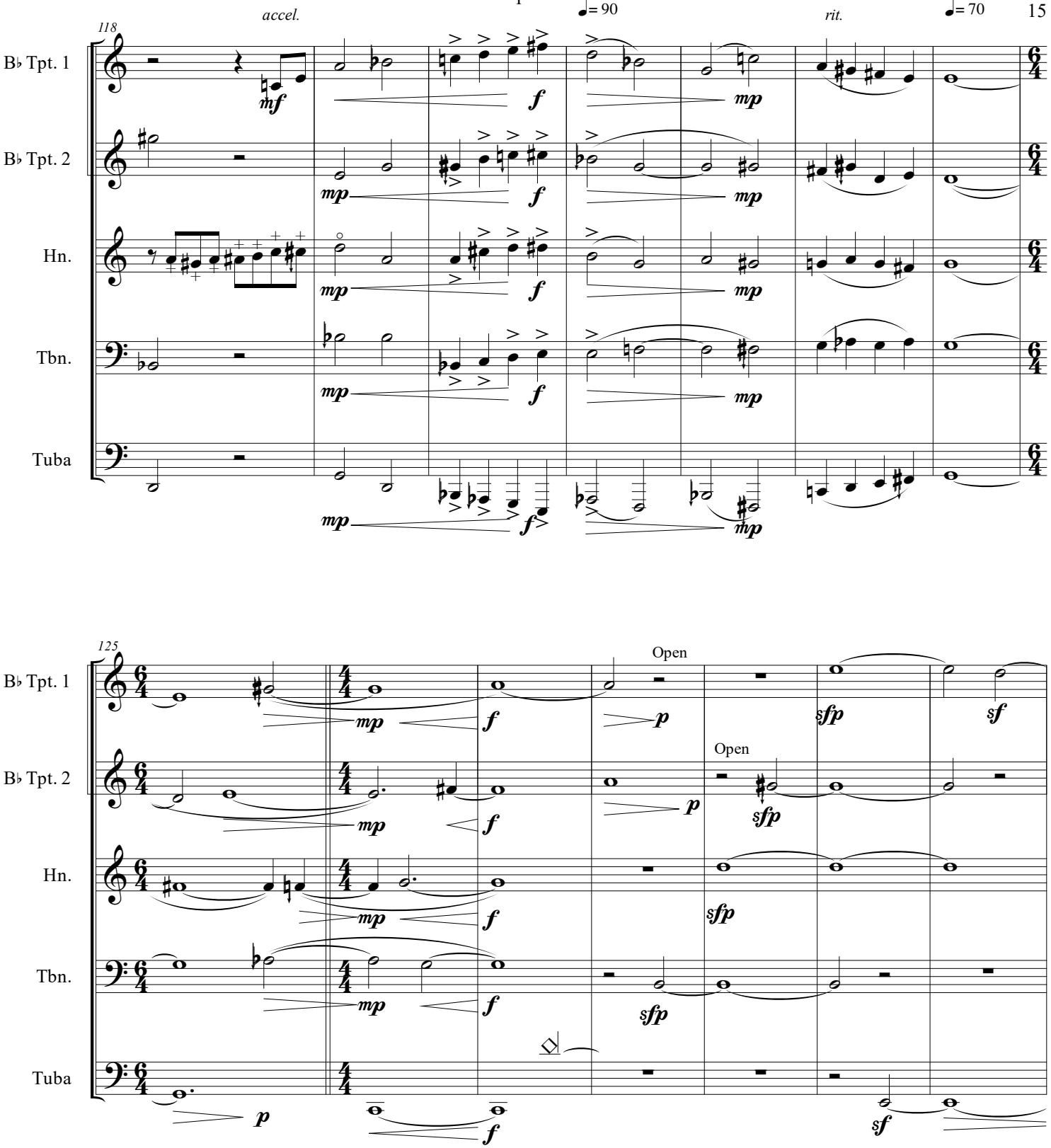

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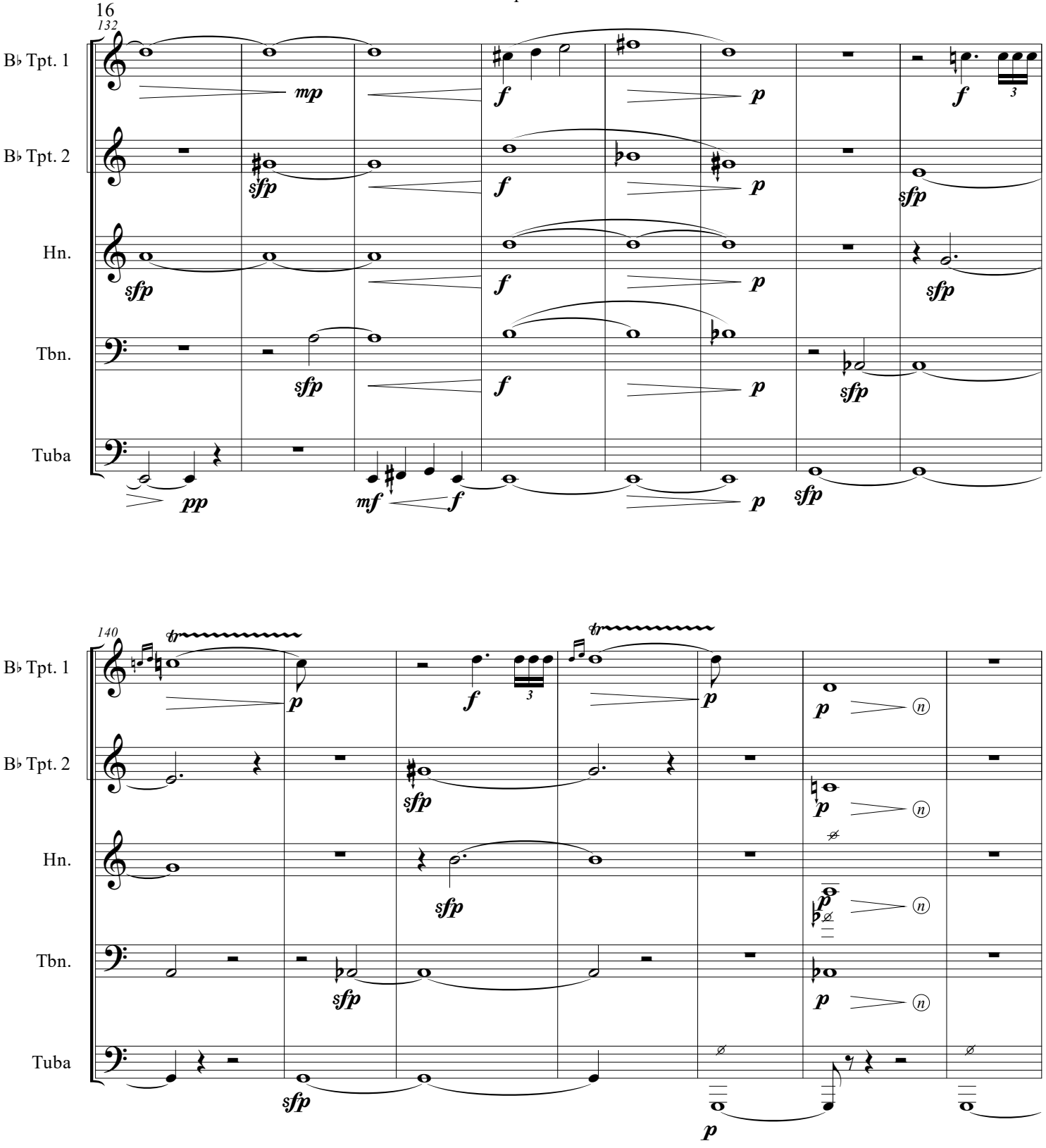

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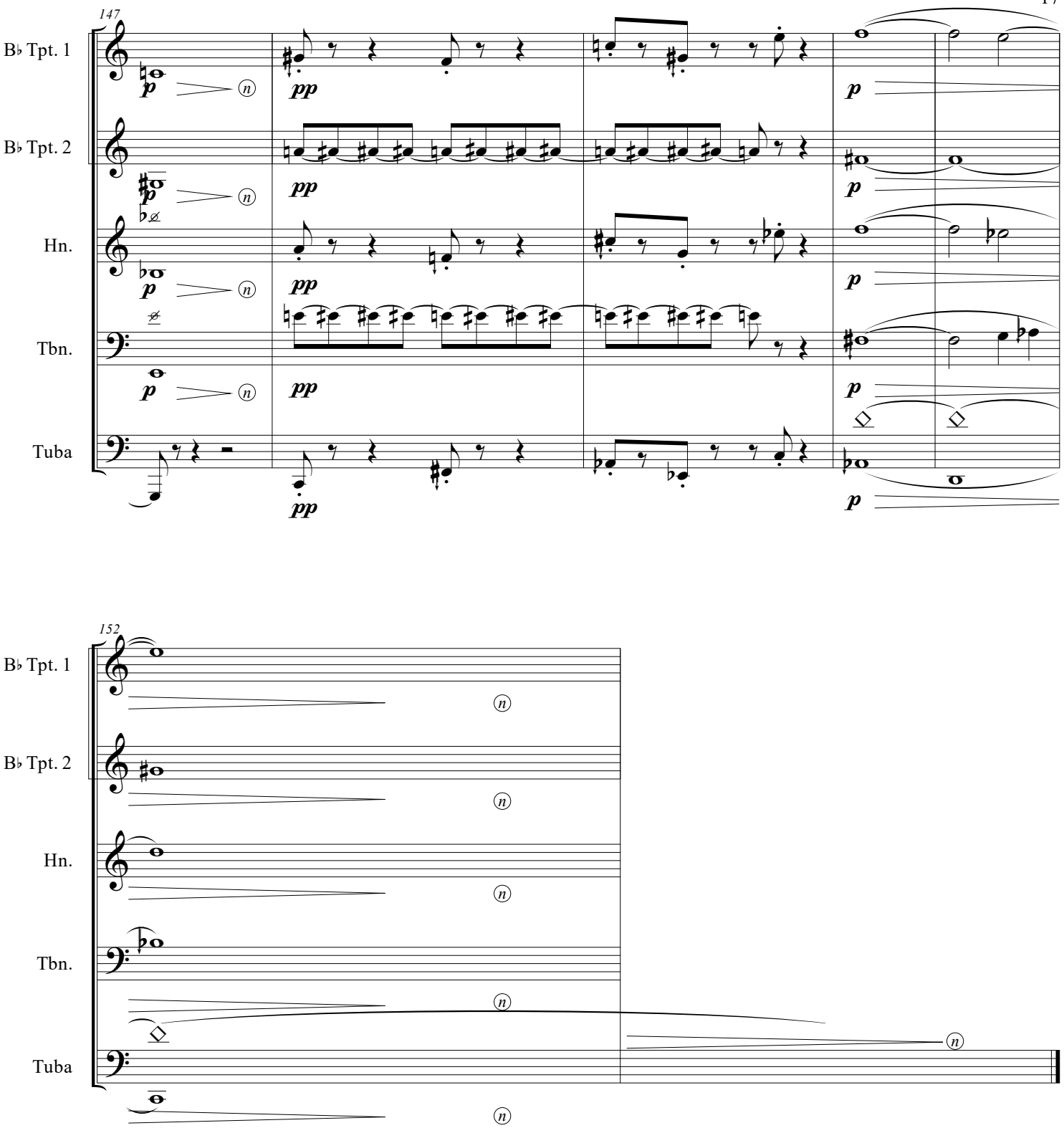

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