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Dialogue #4: Remembranzas

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Guadalupe Perales

Dialogue #4: Remembranzas

for guitar and electronics

2019

CULTURA
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FONCA

Dialogue #4: Remembranzas

for guitar and electronics

From contemplative melodic gestures generated by the guitar, a subtle space is born… Here, these gestures stay for a while, only to disappear gradually…

The composition of this work was possible thanks to the scholarship granted by Mexico's National Fund for Art and Culture (Fondo Nacional para la Cultura y las Artes, FONCA), 2018-2019.

Performance notes:

The performer may use a MIDI controller/pedal to trigger the tracks at the indicated time, having, in this way, flexibility and control for the synchronization of both parts. The triggers are indicated as follow:

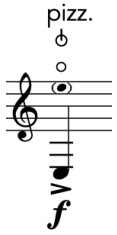
and so on, ending at 20.

Techniques:

- s.t.: *sul tasto.* Play near the fretboard.
- m.s.p.: *molto sul ponticello*. Play very close to the bridge.
- P.M: Palm muting. Mute the strings with the side of the right hand, placing it almost over the bridge.
- T.H: Tap harmonics. With the right hand, hit the string over the indicated fret in order to produce an harmonic.
- slap: Hit the string with the thumb.
- tap: Hammer on or pull off over the fretboard with the right Indicated with **+.**
- strike: In one gesture, strum the strings quickly with all the fingers held together (except for the thumb), hitting the strings with the low part of the palm right after. Let ring.

- t.b: Tap the bridge with the thumb. Using the right hand thumb, hit the bridge and let ring.
-
- pizz. Bartók: indicated with

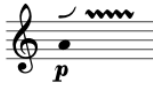
, strongly pull the string and let it go so that the string hits the fretboard.

- pizz. Bartók with harmonic: 

right after playing the *pizz.*, touch the string gently with the thumb over the indicated harmonic node (aproximately at the middle of the soundhole)

- Bending*:*

Bend the string to make the note sound a quarter tone or a semitone sharp.

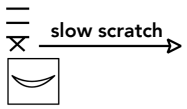
- Bending with *vibrato*: 

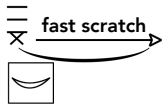
Play an upward bending (sharp) and add *vibrato* at the end.

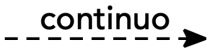
- Buzzing:
  -

1. Interfere with the vibration of the string by barely touching it with the right hand thumbnail or with a guitar pick when indicated.
  -

2. Press the string behind the fret, so that the note doesn't ring clearly.

- Scratches:
  - 

Slow: slide the thumbnail slow and continuously over the string.
  - 

Fast: slide the thumbnail quickly over the string and let ring.
- Other:
  - 

Play the indicated gesture continuously.

Remembranzas

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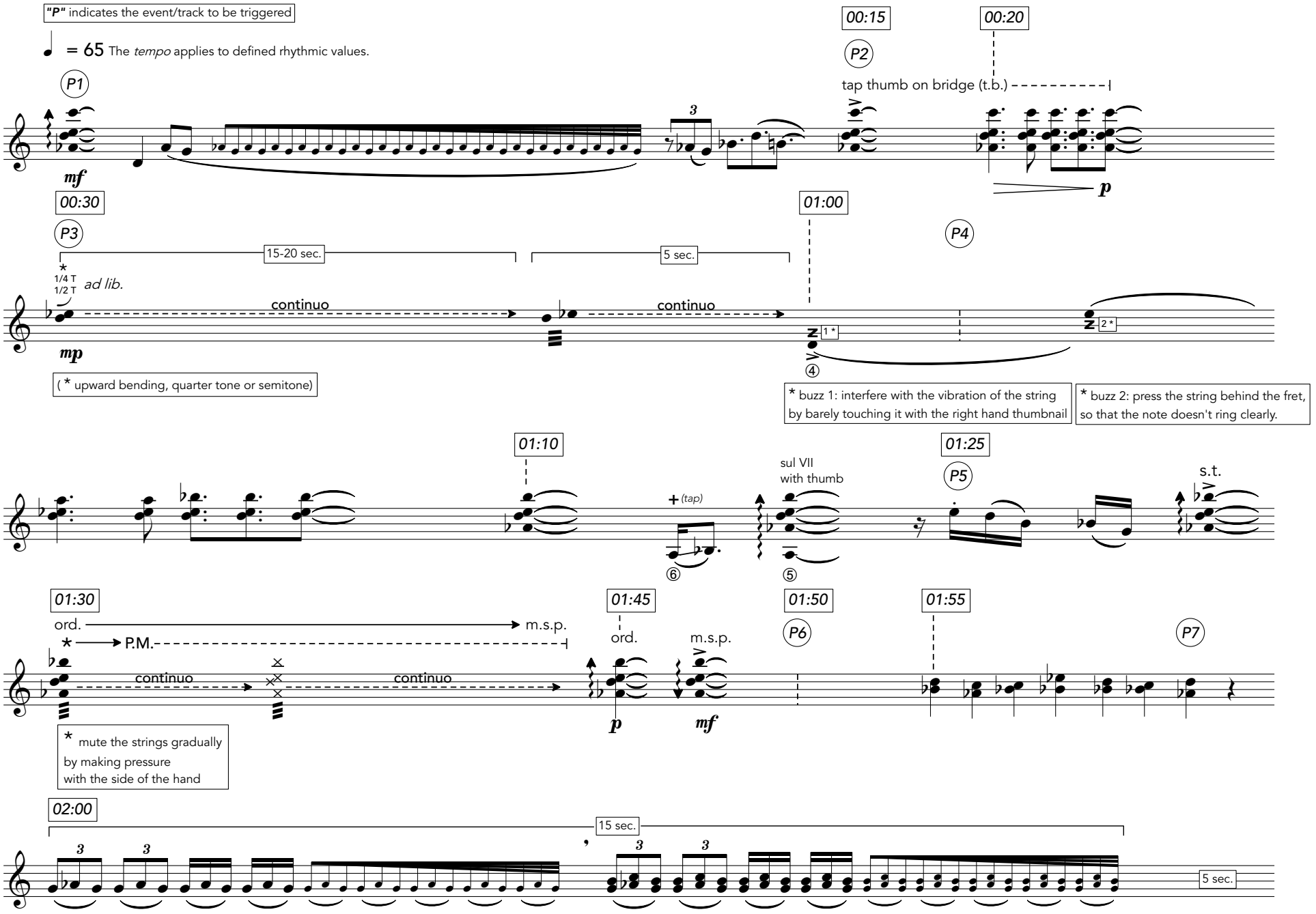
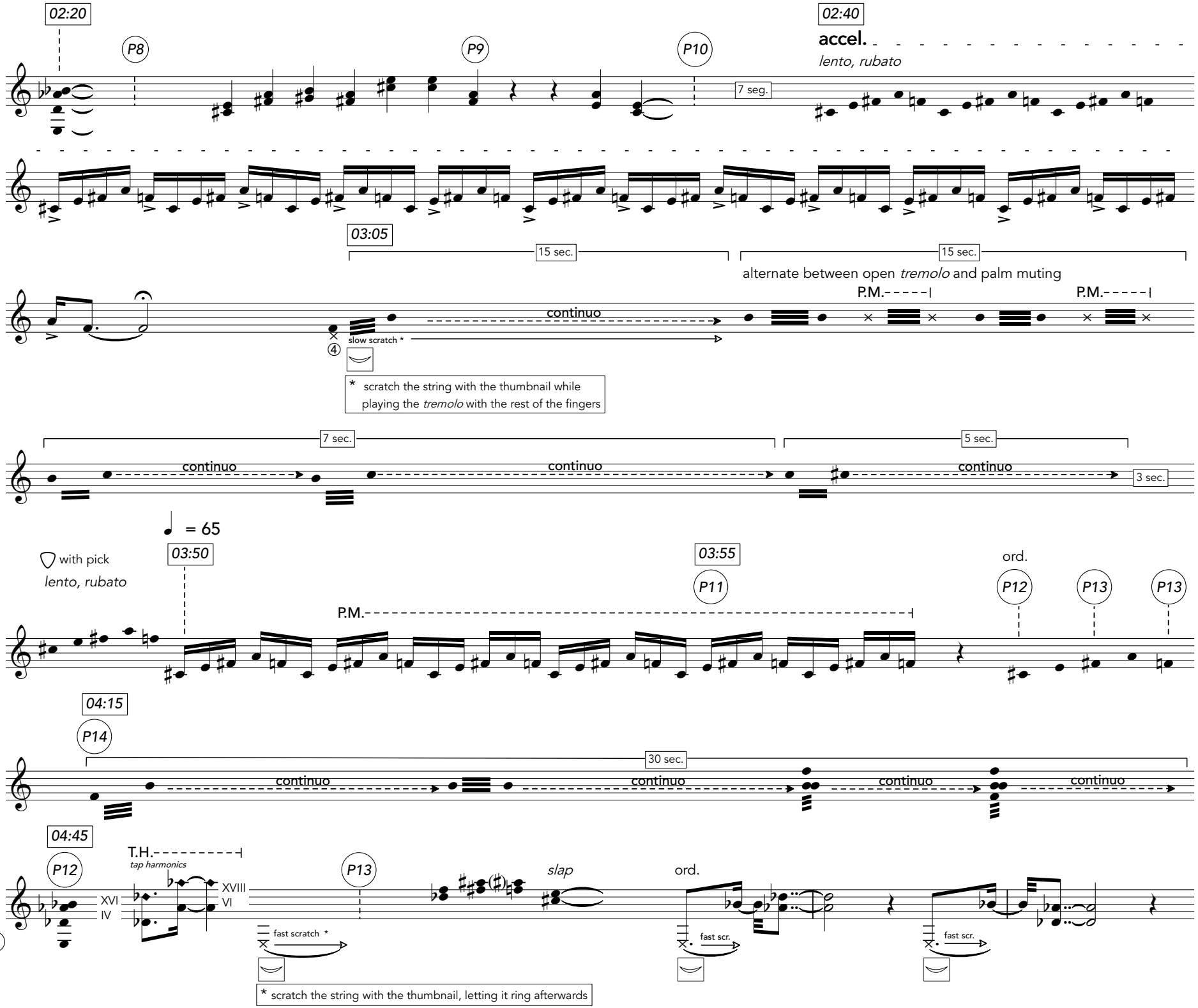
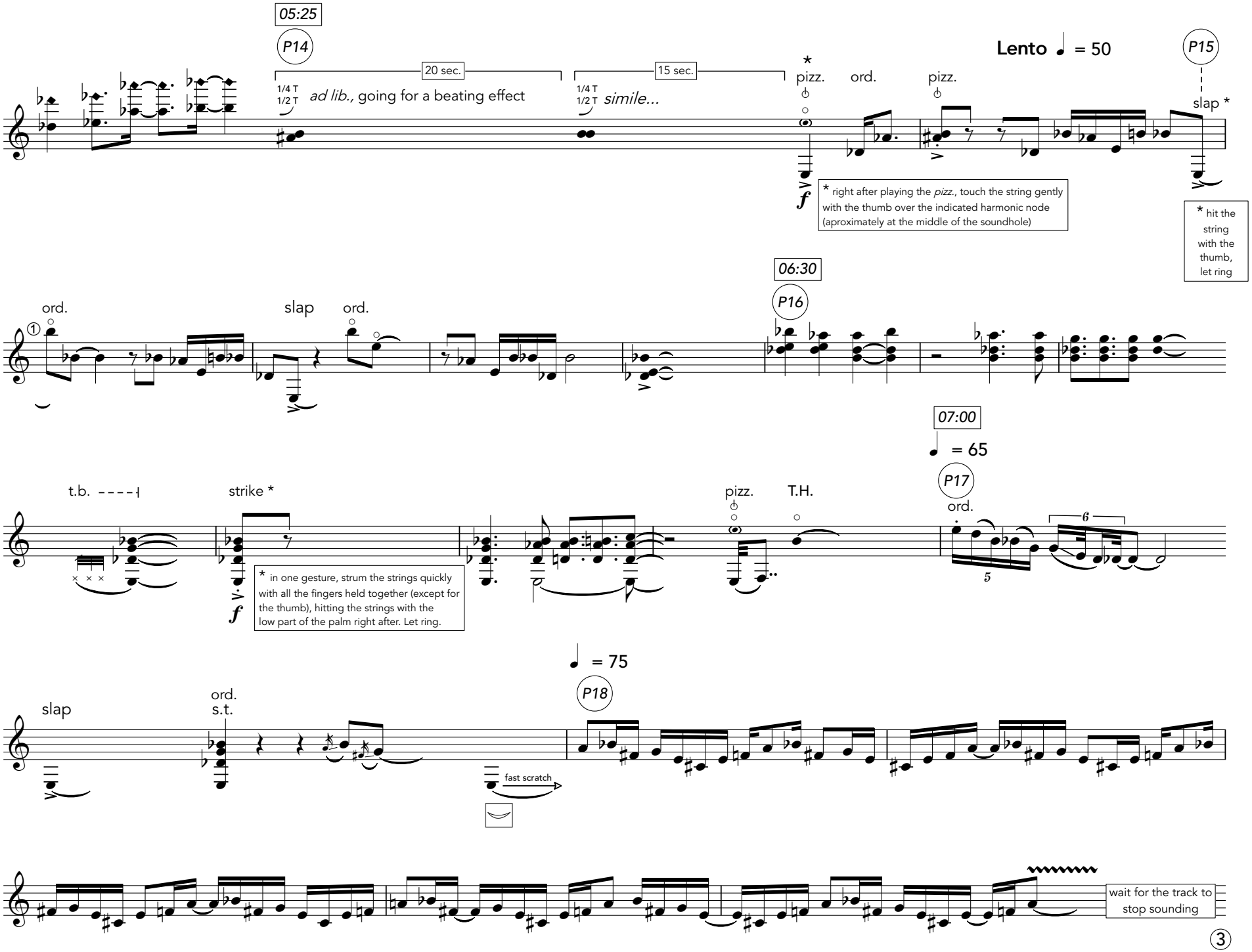
"P" indicates the event/track to be triggered

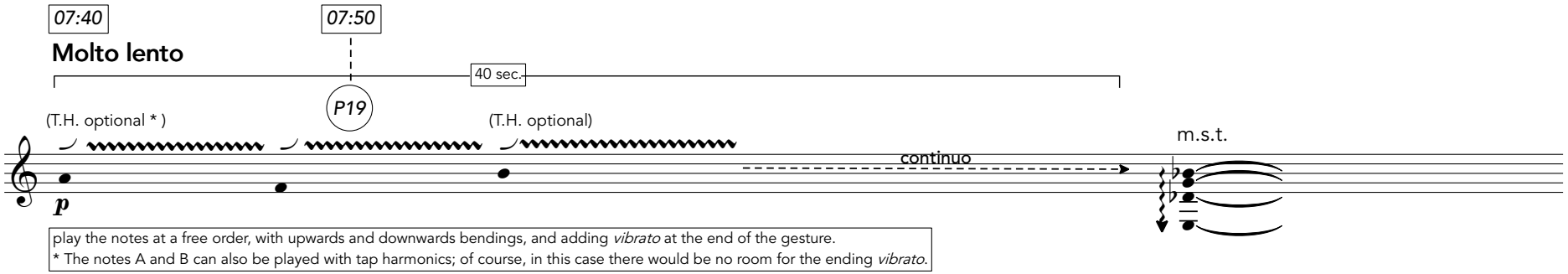
♩ = 65 The *tempo* applies to defined rhythmic values.

The time (minutes:seconds) is only written for reference. It's not necessary to follow it strictly.

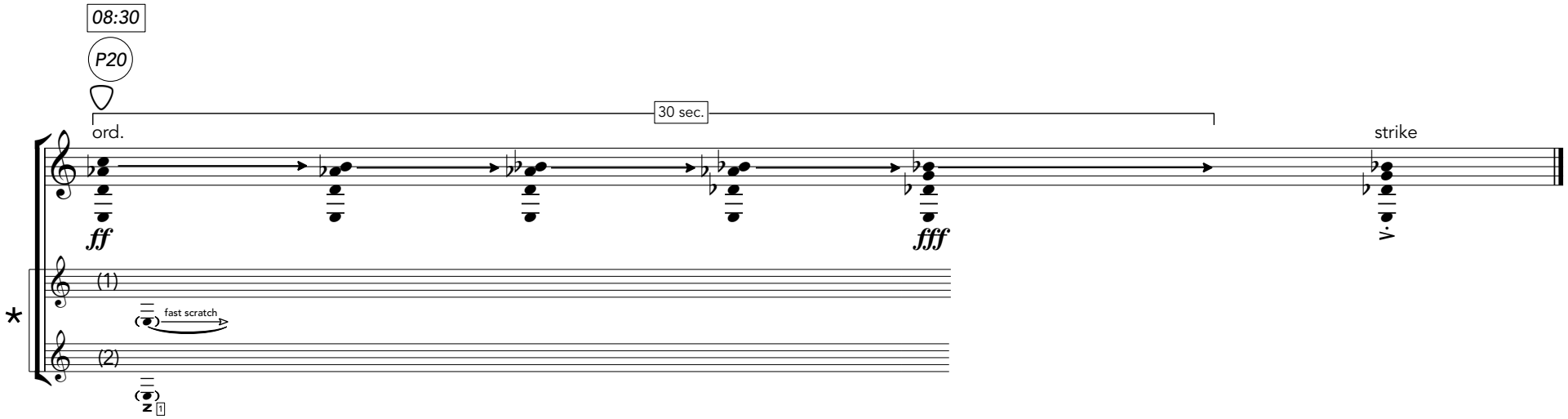



02:20
P8
P9
P10
02:40
accel.
lento, rubato
7 seg.
03:05
15 sec.
15 sec.
alternate between open tremolo and palm muting
P.M.
P.M.
continuo
slow scratch *
* scratch the string with the thumbnail while playing the tremolo with the rest of the fingers
7 sec.
5 sec.
continuo
continuo
continuo
3 sec.
= 65
with pick
lento, rubato
03:50
03:55
P11
ord.
P12
P13
P13
P.M.
04:15
P14
30 sec.
continuo
continuo
continuo
continuo
04:45
P12
T.H.
tap harmonics
XVI
IV
XVIII
VI
P13
slap
ord.
fast scratch *
fast scr.
fast scr.
* scratch the string with the thumbnail, letting it ring afterwards
2


05:25
P14
20 sec.
15 sec.
1/4 T
1/2 T
ad lib., going for a beating effect
1/4 T
1/2 T
simile...
pizz.
ord.
pizz.
Lento ♩ = 50
P15
slap *
f
* right after playing the pizz., touch the string gently with the thumb over the indicated harmonic node (aproximately at the middle of the soundhole)
* hit the string with the thumb, let ring
ord.
slap
ord.
06:30
P16
t.b.
strike *
f
* in one gesture, strum the strings quickly with all the fingers held together (except for the thumb), hitting the strings with the low part of the palm right after. Let ring.
pizz.
T.H.
07:00
♩ = 65
P17
ord.
6
5
♩ = 75
P18
slap
ord.
s.t.
fast scratch
wait for the track to stop sounding



play the notes at a free order, with upwards and downwards bendings, and adding *vibrato* at the end of the gesture.
* The notes A and B can also be played with tap harmonics; of course, in this case there would be no room for the ending *vibrato*.



* For each chord: play the chord and immediately after, choose between gesture (1) (fast scratch) or (2) (use the pick to interfere with the vibration of the string). Each chord can be played more than once, following the given sequence.