8. Cicléctica

(Gestos tradicionales de pasillo y bambuco)

CONTEMPORANDINO
3er Movimiento

YEISON BEDOYA ÁLVAREZ

En este ciclo interminable de sucesos buscamos hacernos eclécticos… porque no hay nada nuevo bajo el Sol… lo que hoy es ya había sido en otro momento.

Reseña de la Obra

El título, al igual que los demás, hace parte de un juego verbal; en este caso, se unen las palabras ciclos y ecléctica, ya que la obra está compuesta por distintos gestos comunes en la música tradicional colombiana, especialmente en el pasillo y el bambuco, que se presentan cíclicamente en forma ecléctica.

Duración aproximada 4:20min

Formas de escritura: Isométrica, polimétrica, heterométrica y polirrítmica.

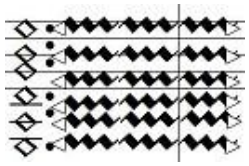
Texturas: Polifónica (principalmente), homofónica y mixta.

Estéticas representadas: Serialismo – Minimalismo

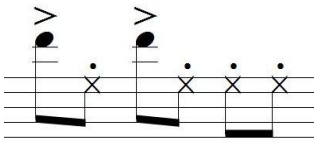
Serialismo: Corriente de pensamiento musical que debe su origen al sistema dodecafónico propuesto por Schoenberg, que ubica los doce sonidos (escala cromática), en igualdad de condiciones jerárquicas. En términos generales una serie consiste en una construcción melódica, basada en la organización de los doce sonidos de manera determinada, los cuales sólo pueden aparecer una sola vez. Como posibilidades de variación, pueden usarse cuatro formas de cada una de ellas: original, retrogradada, inversión y retrogradación de la inversión. (Sarmiento, 2007).

Especificaciones Técnicas

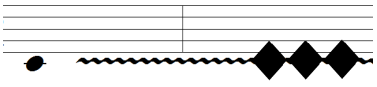
En este movimiento se hace uso de arco de violín para la Guitarra 2 y el bajo electroacústico, además de la inclusión de pandereta (tambourine) en el set de percusión



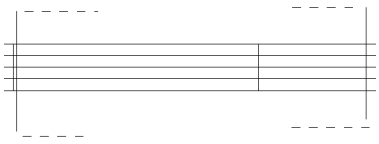
En la Guitarra. Deslizar y sobrepresionar el arco sobre el traste XXI



Tocar apoyando suavemente el dedo sobre la cuerda a modo de *phantom note, (Nota fantasma) R*ealizado con la mano izquierda. Interpretar de manera normal aquellas que no tienen equis (X). Puede usarse cualquiera de las dos notas escritas para hacer el efecto



Para el bajo, indicación del uso del arco con notas sostenidas de acuerdo a las figuras indicadas



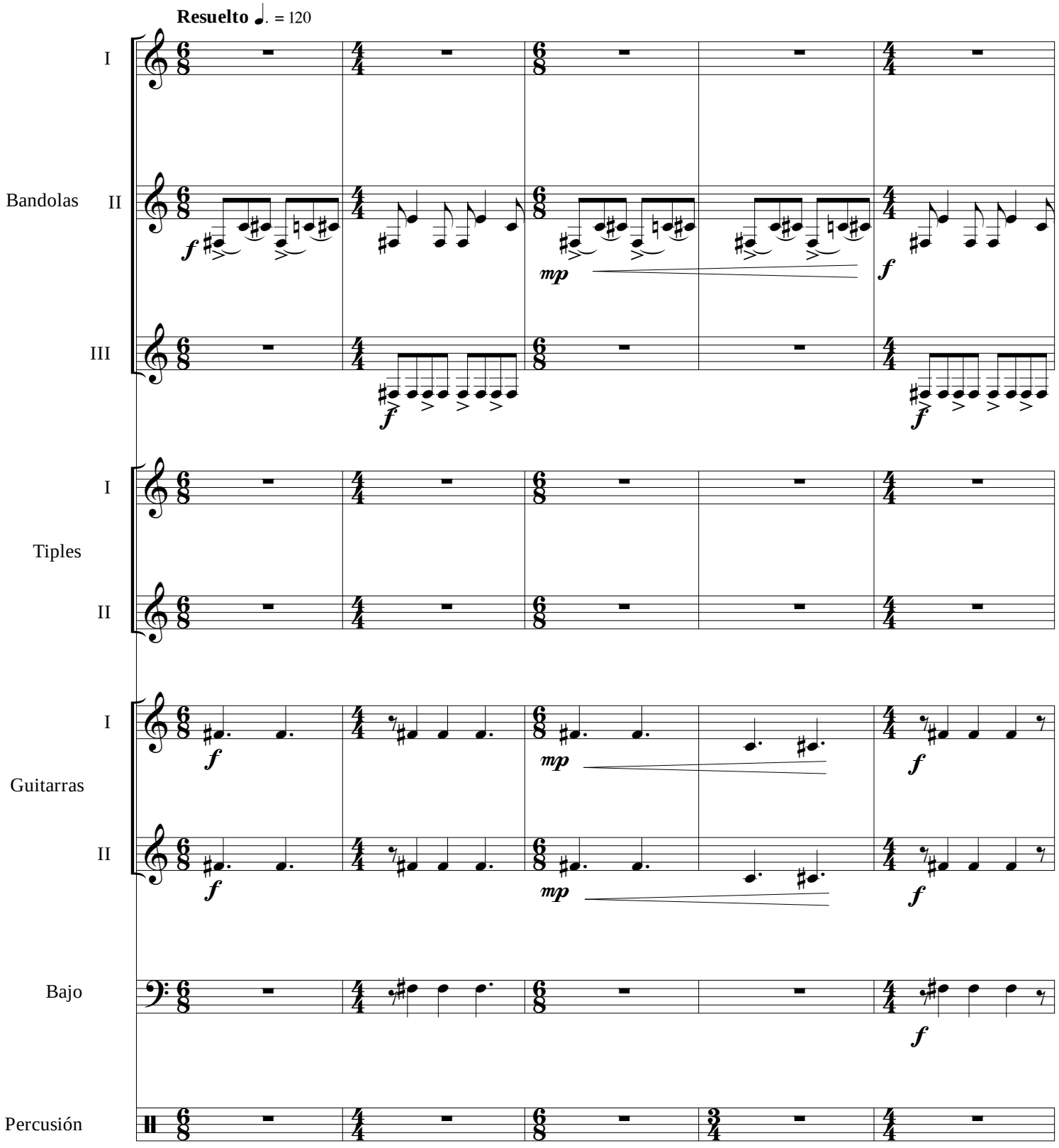
El uso de corchetes, delimita el lapso de tiempo aproximado para que el intérprete realice sus propuestas de improvización.

CICLÉCTICA

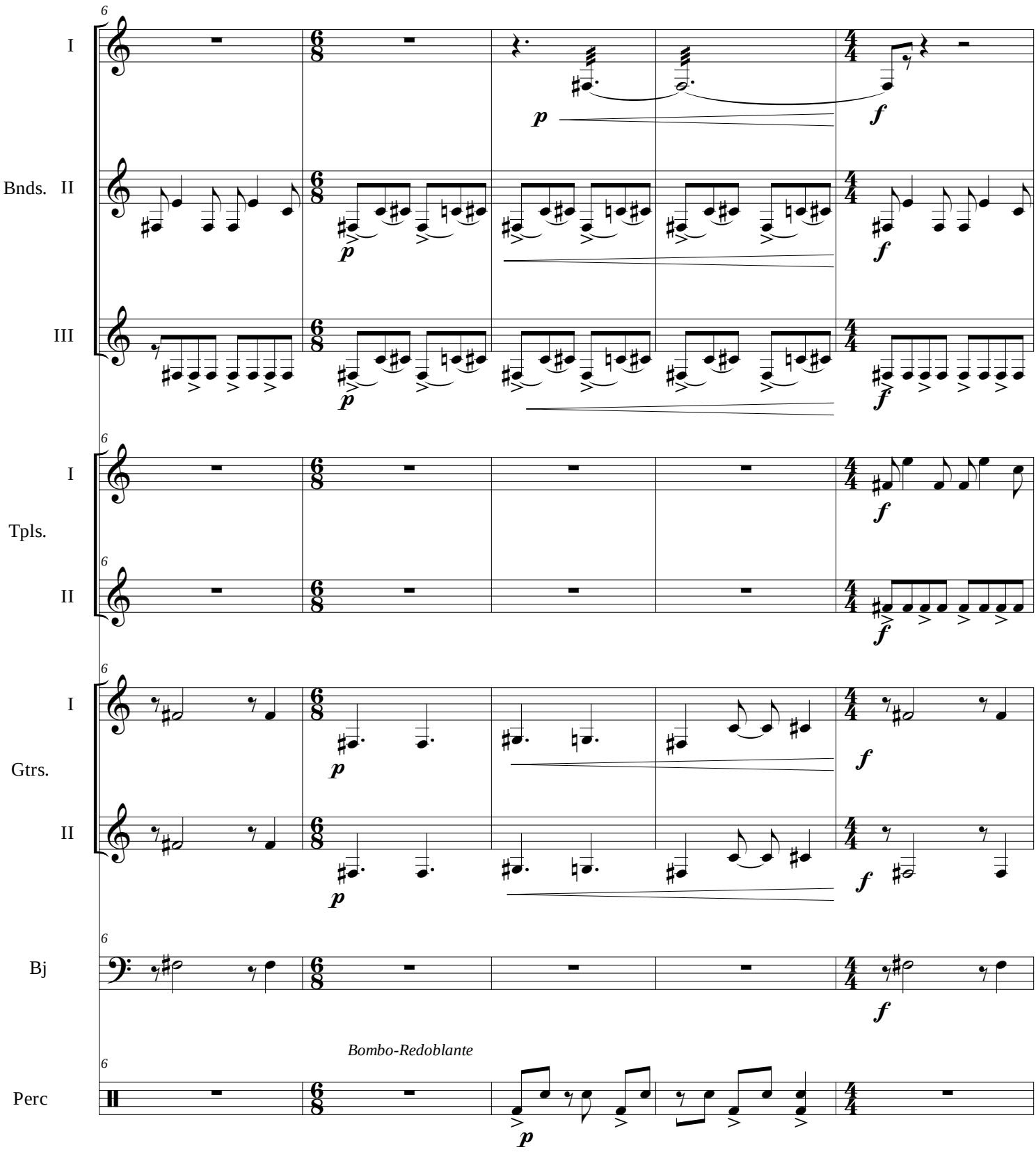
(Gestos tradicionales de Pasillo y Bambuco)

Score

Yeison Bedoya Álvarez



DeLirios Contemporáneos
Estímulos ICPA 2020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III
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Tpls.
II
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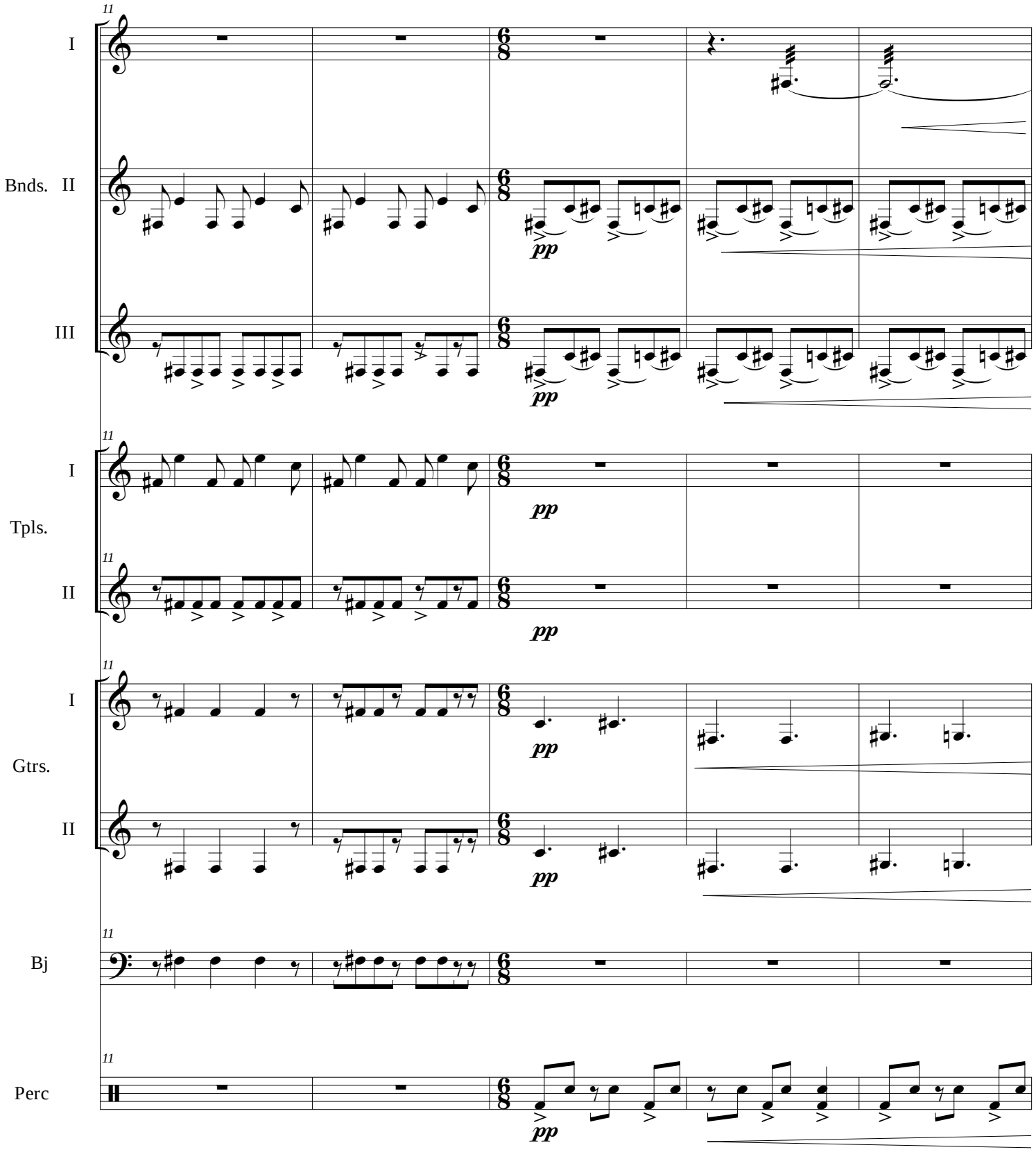
Gtrs.
II
Bj
Perc
Bombo-Redoblante
p
f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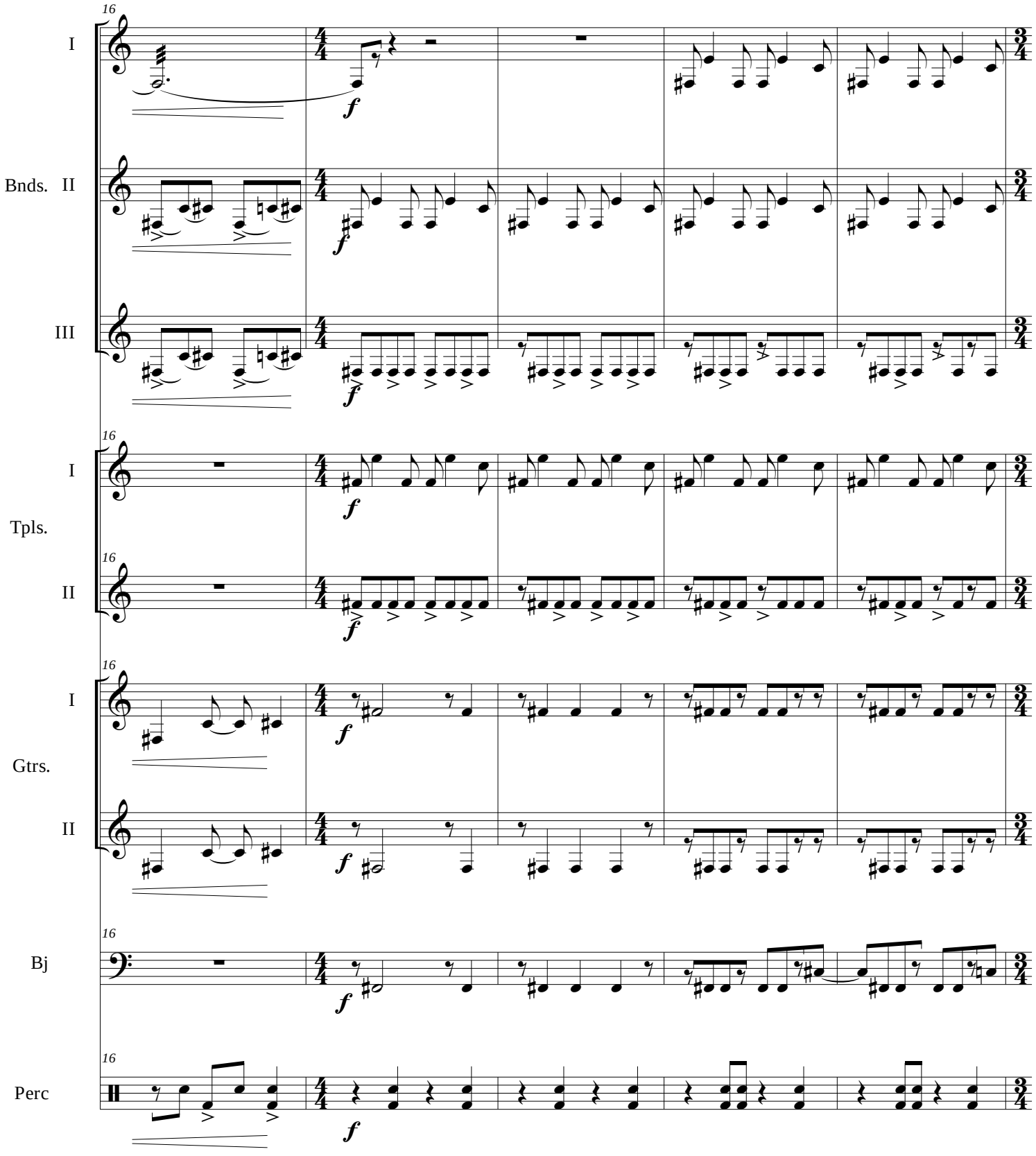
II
pp
11
Bj
11
Perc
pp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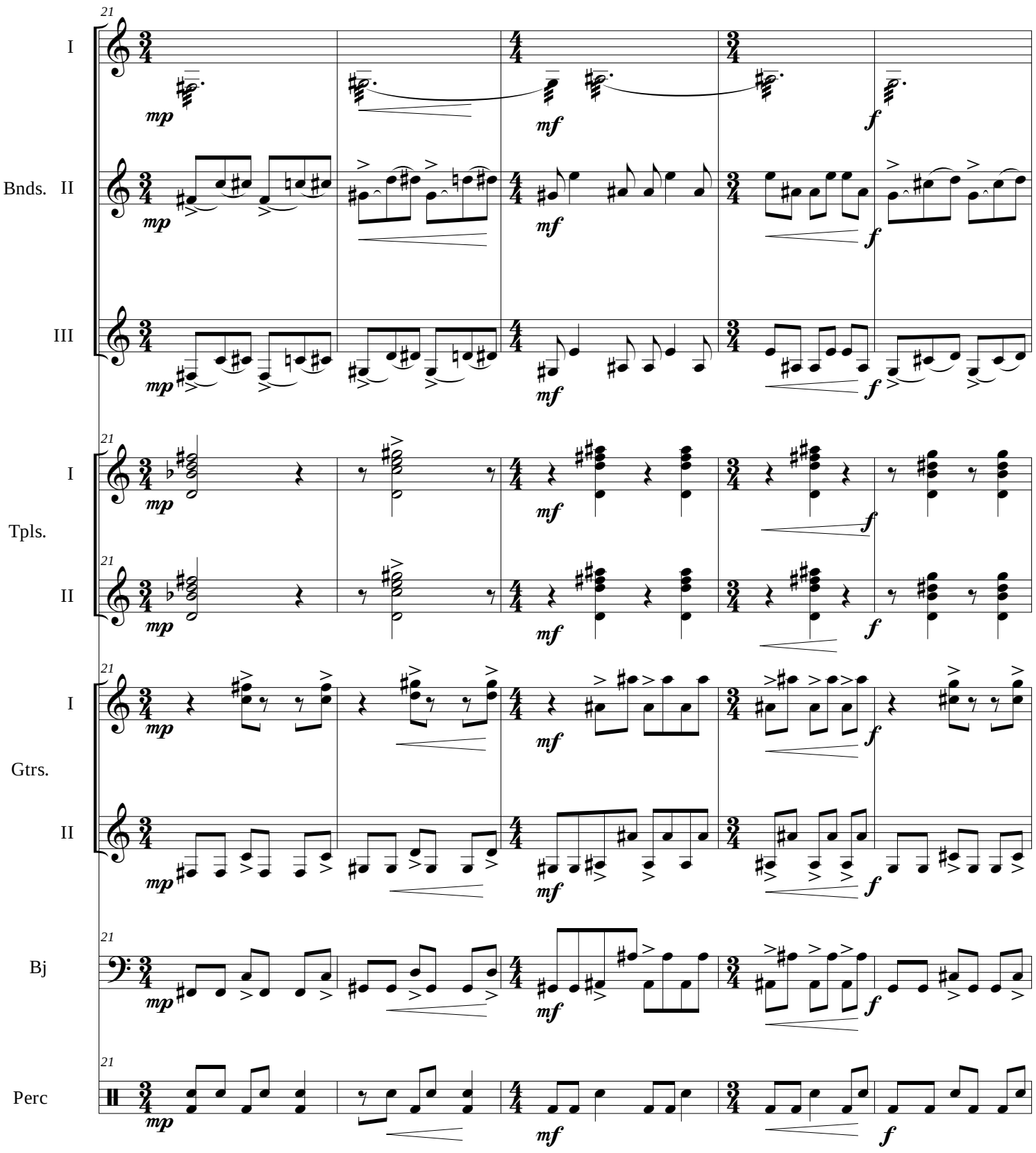
Gtrs.
II
f
16
Bj
f
16
Perc
f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Perc
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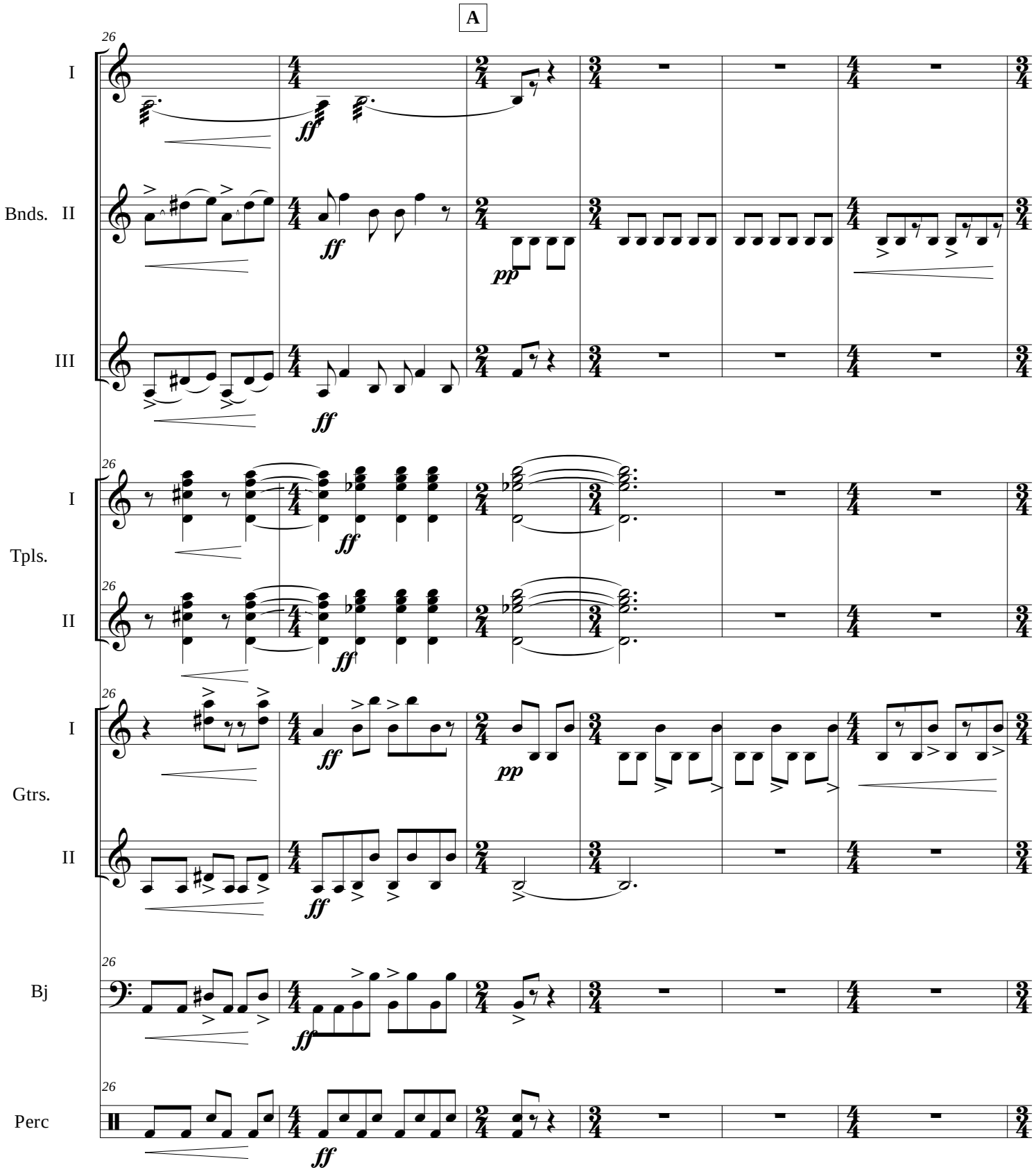
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pp
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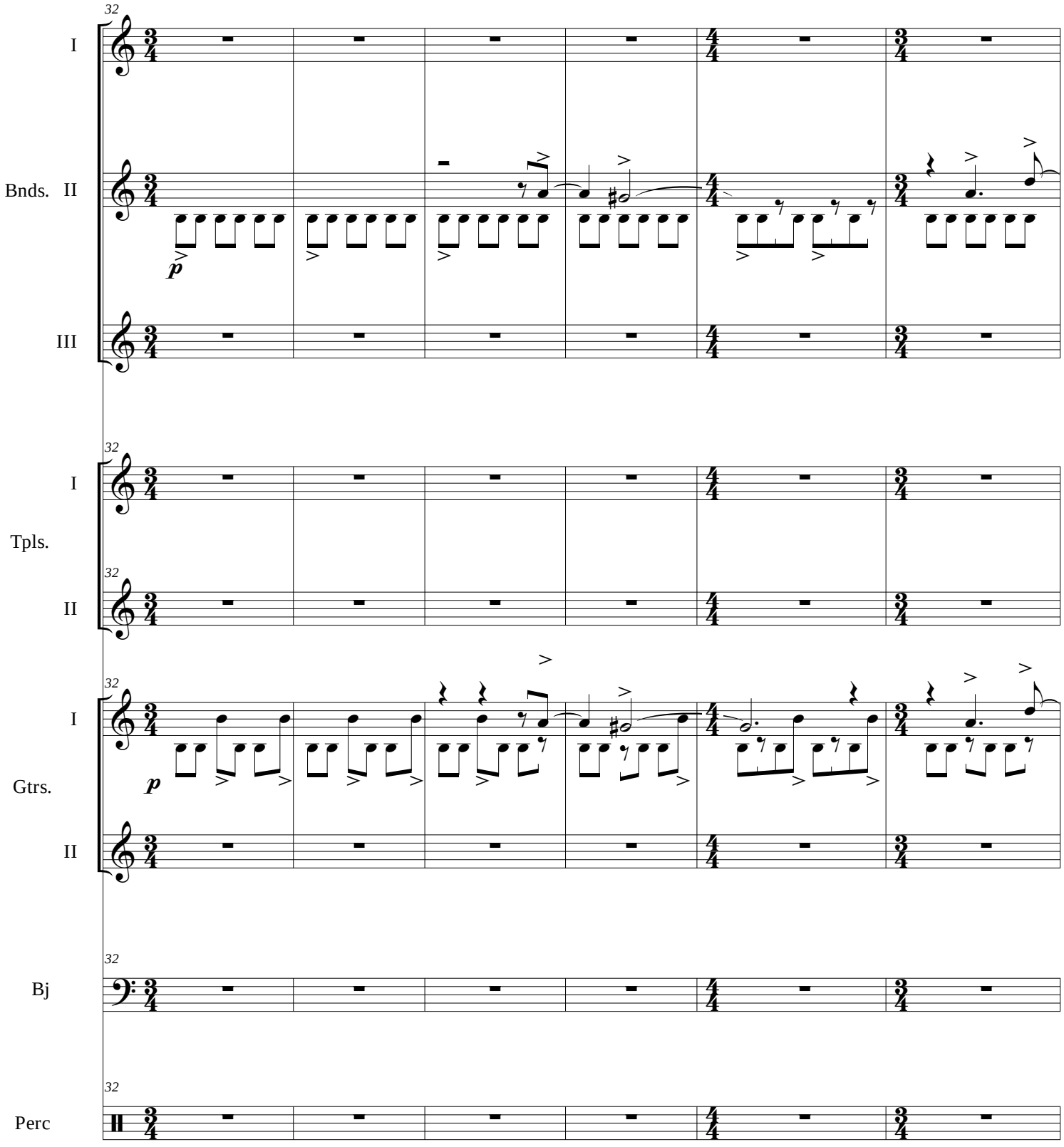
Gtrs.
Bj
Perc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p
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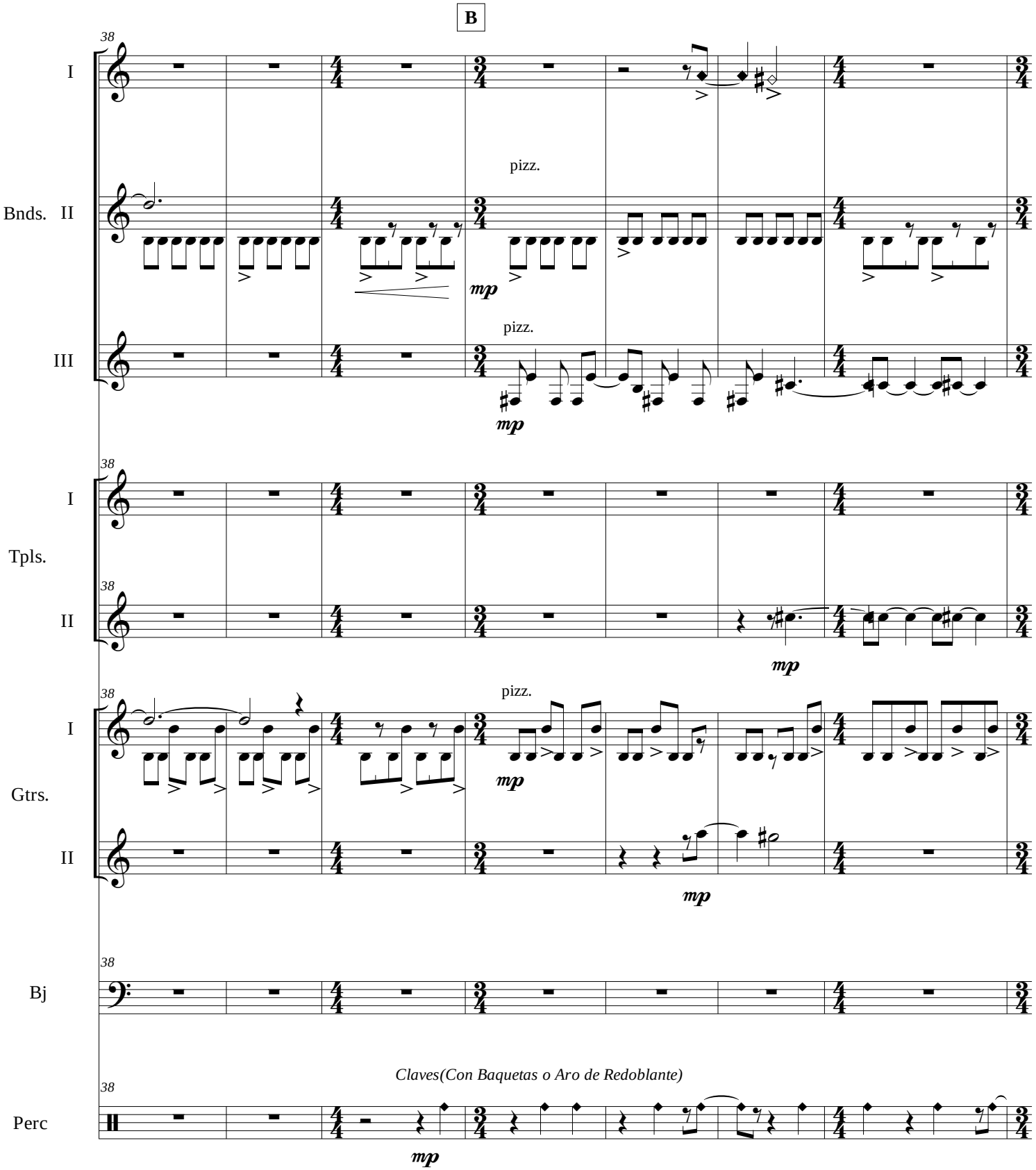
Bj
32
Perc


B
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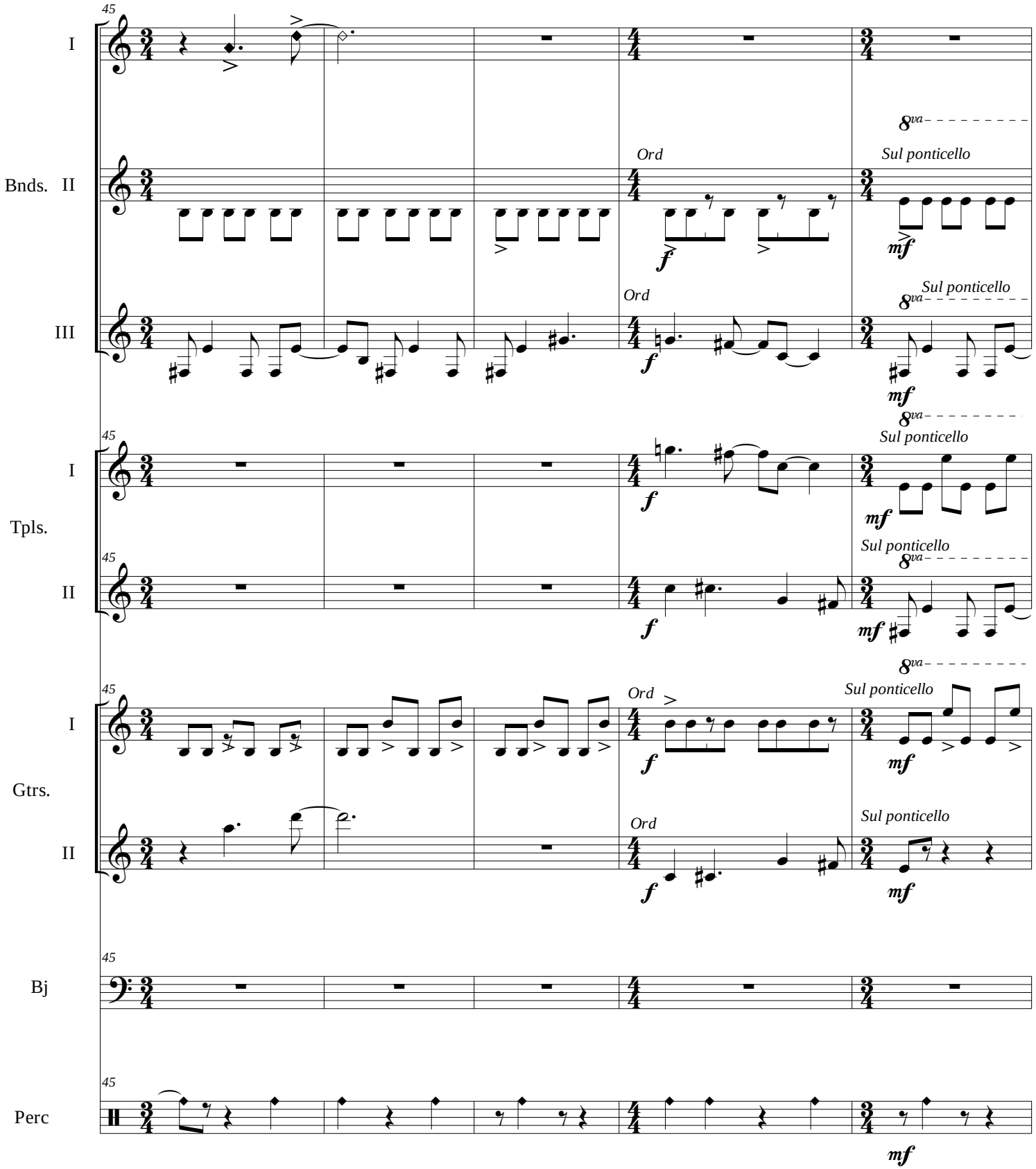
Bnds.
II
pizz.
mp
III
pizz.
mp
38
I
Tpls.
II
38
mp
38
pizz.
I
Gtrs.
mp
II
mp
38
Bj
38
Claves(Con Baquetas o Aro de Redoblante)
Perc
mp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mf
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Tpls.
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mf
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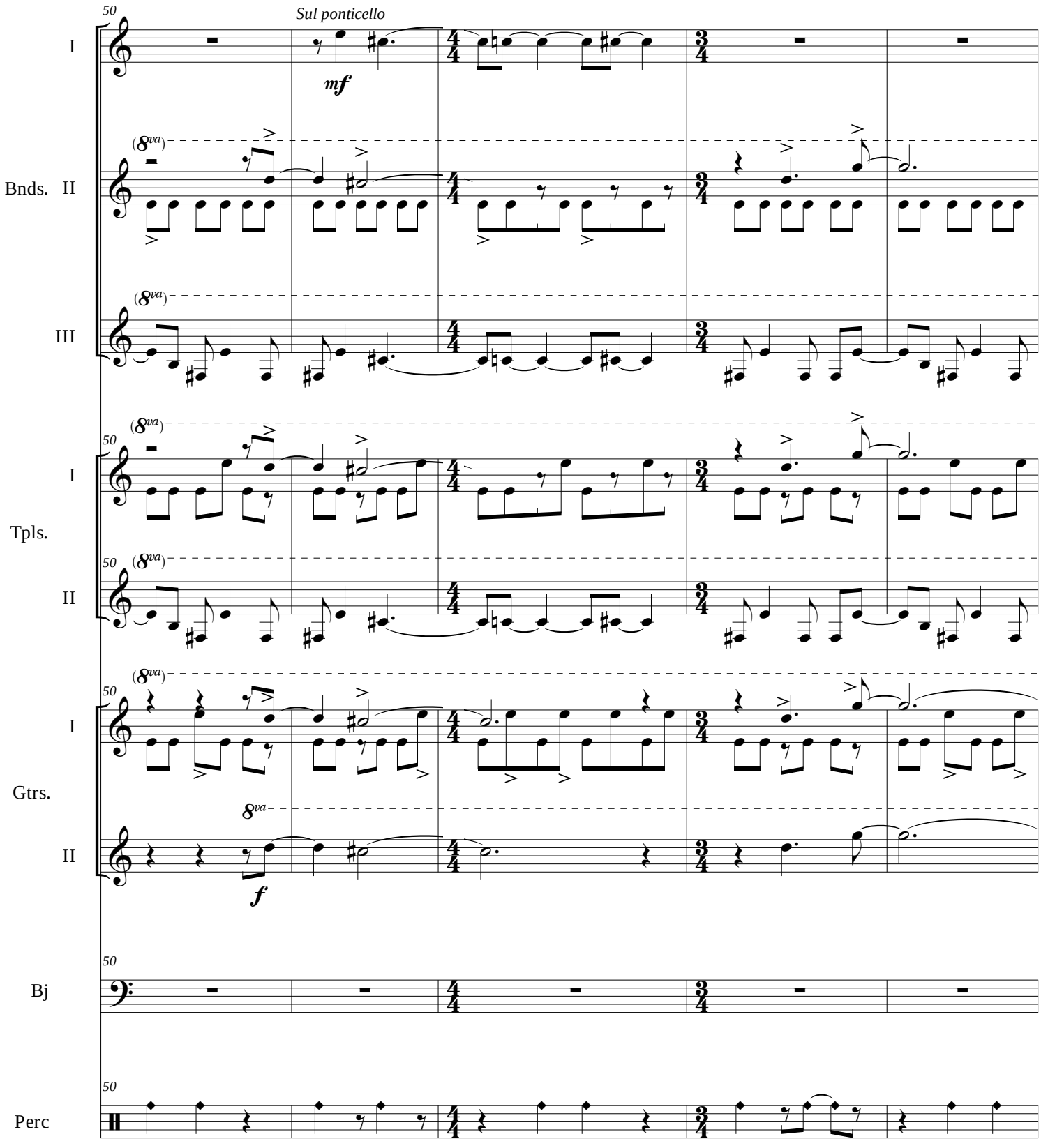
Bj
45
Perc
mf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Gtrs.
II
8va
f
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Bj
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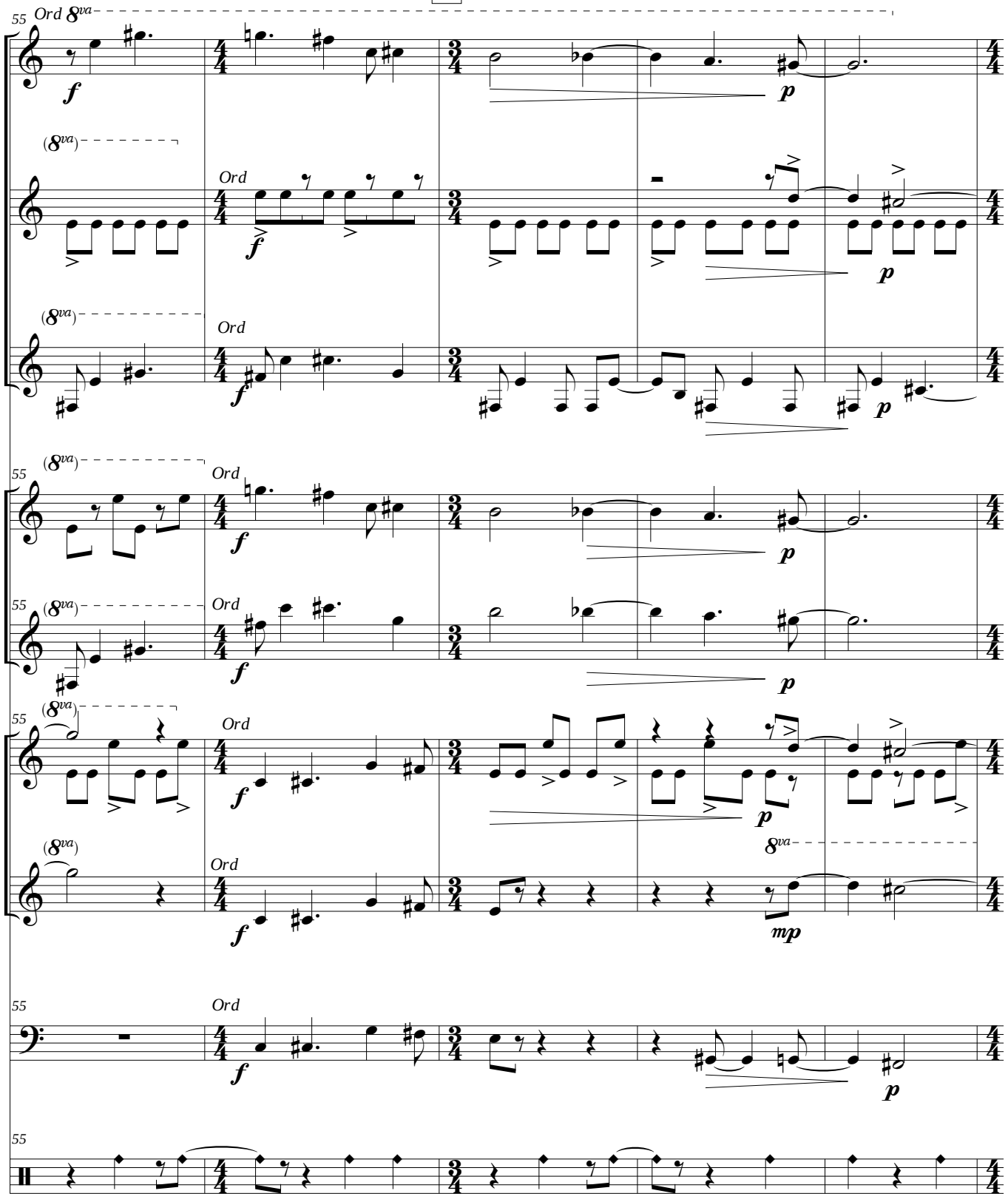
Perc

C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p
(8va)
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(8va)
Ord
III
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p
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(8va)
Ord
I
Tpls.
f
p
55
(8va)
Ord
II
f
p
55
(8va)
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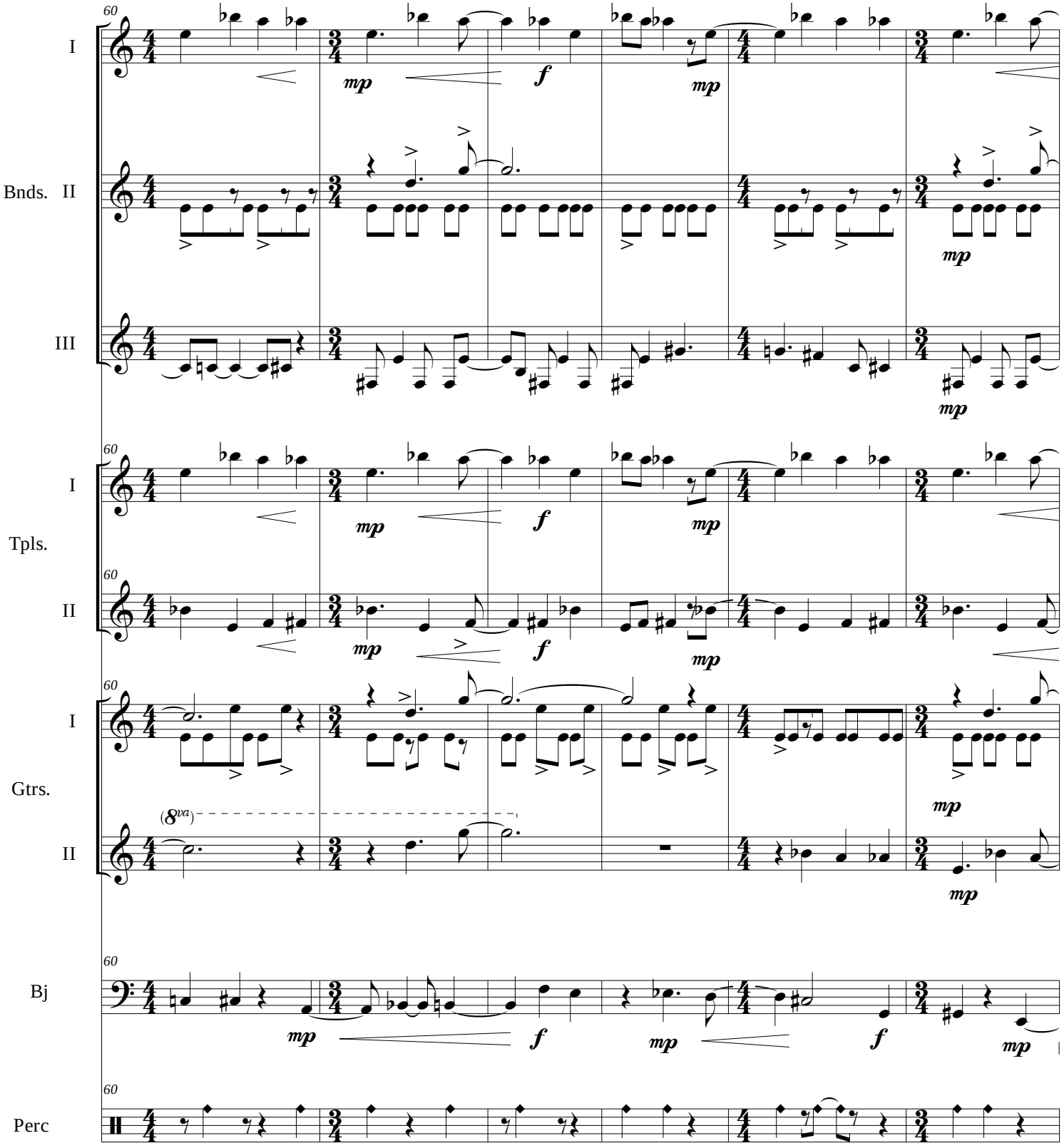
Perc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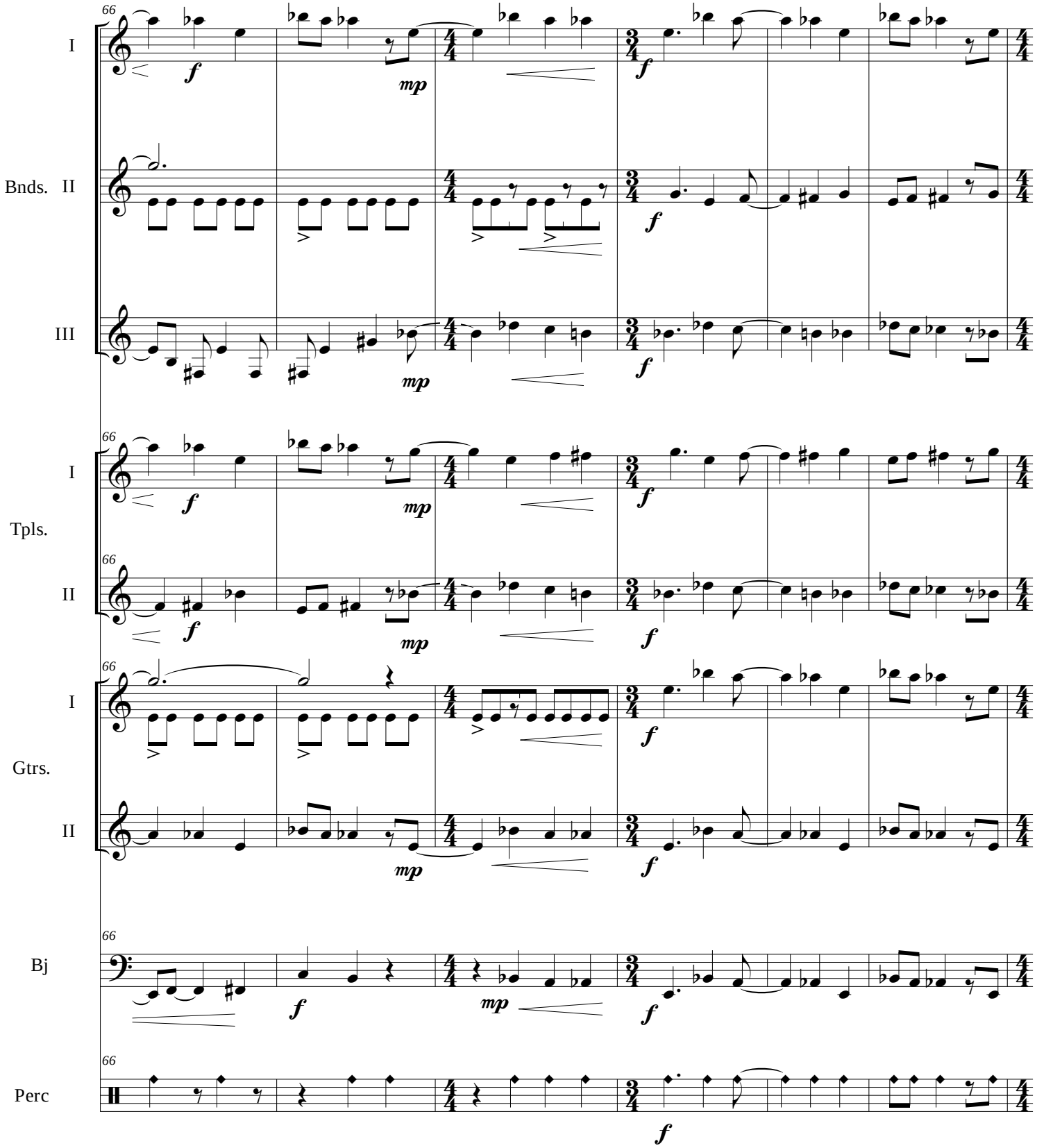
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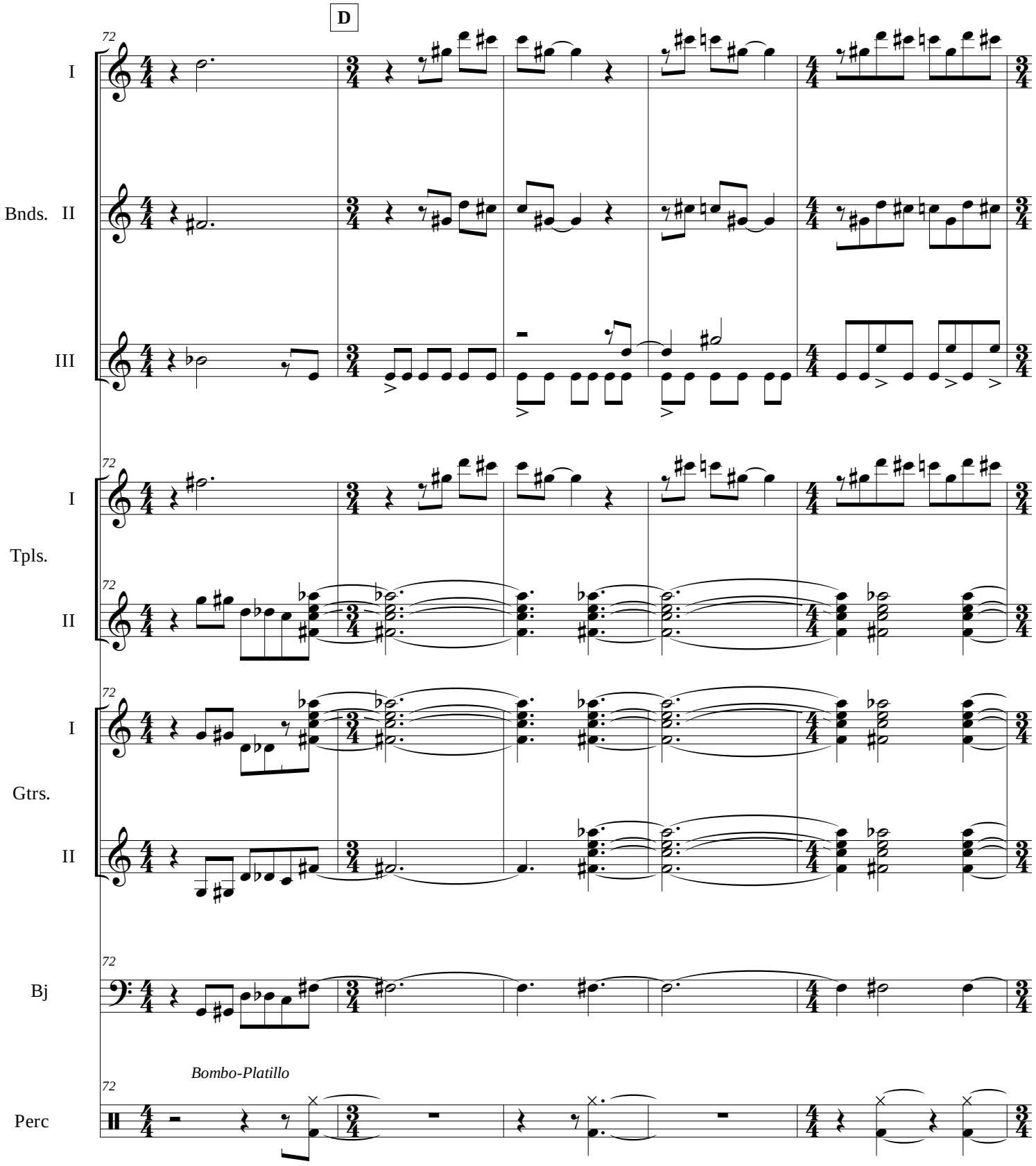
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Bombo-Platillo
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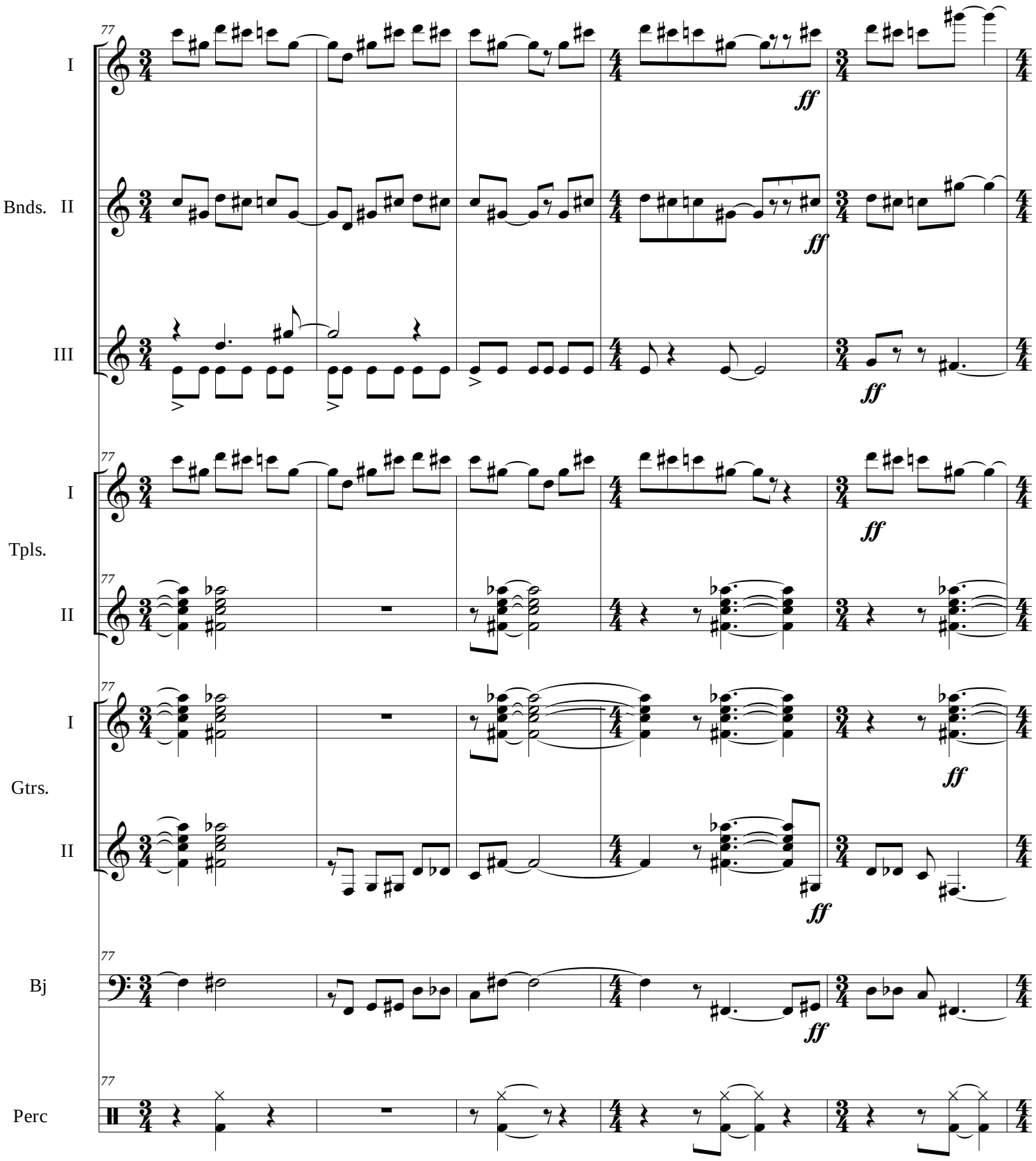
Perc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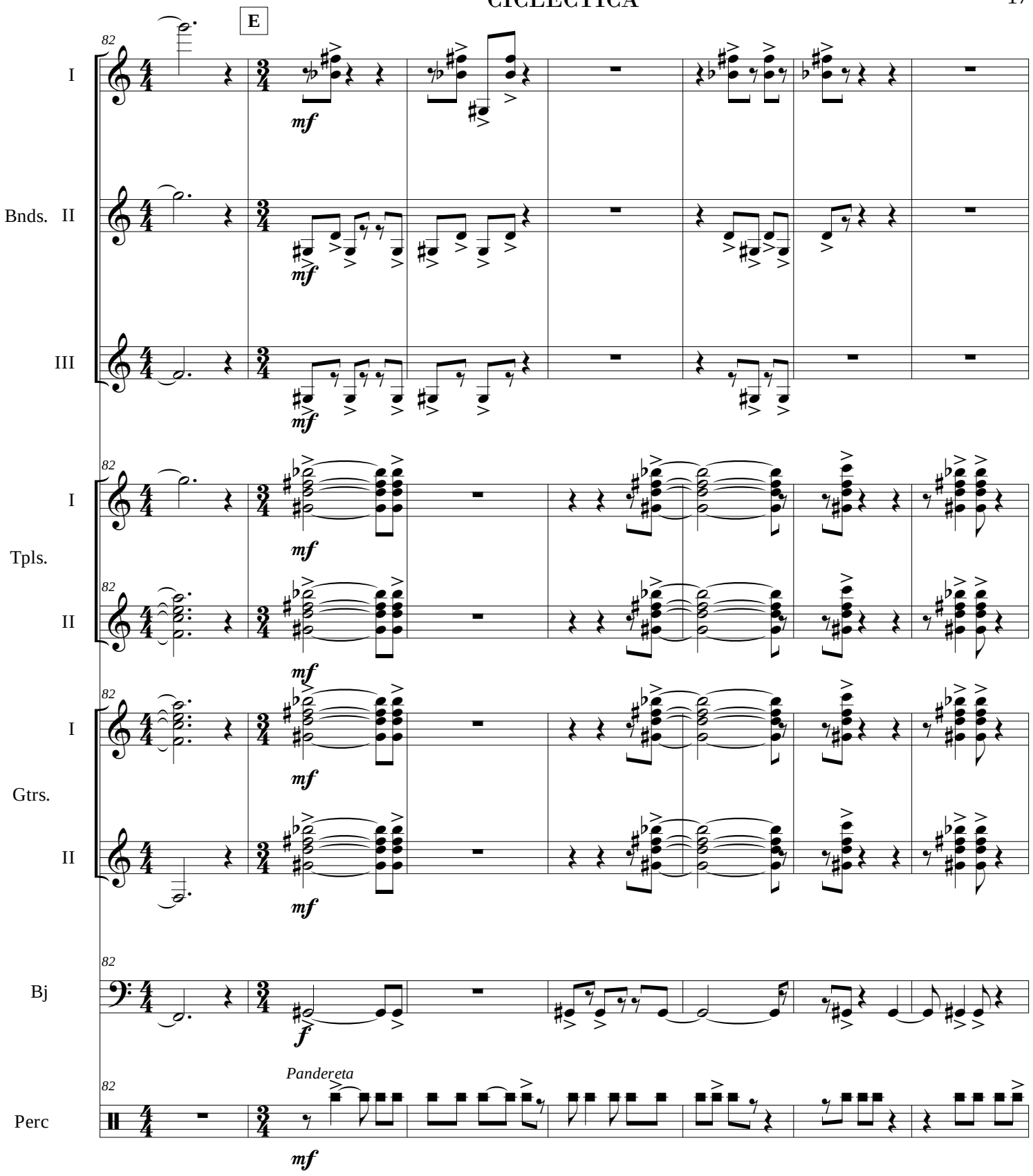
Perc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II
Bj
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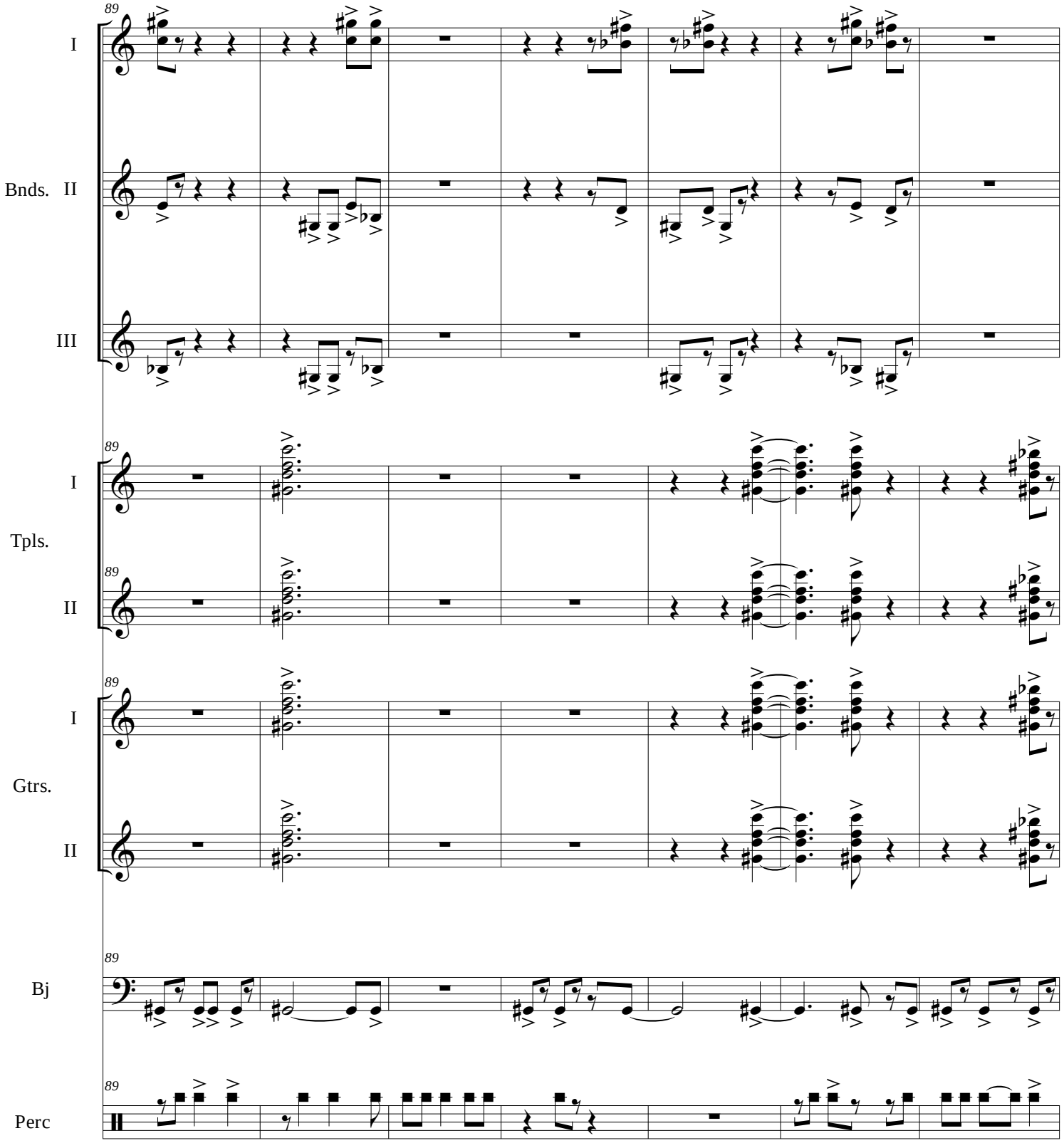
Pandereta
Perc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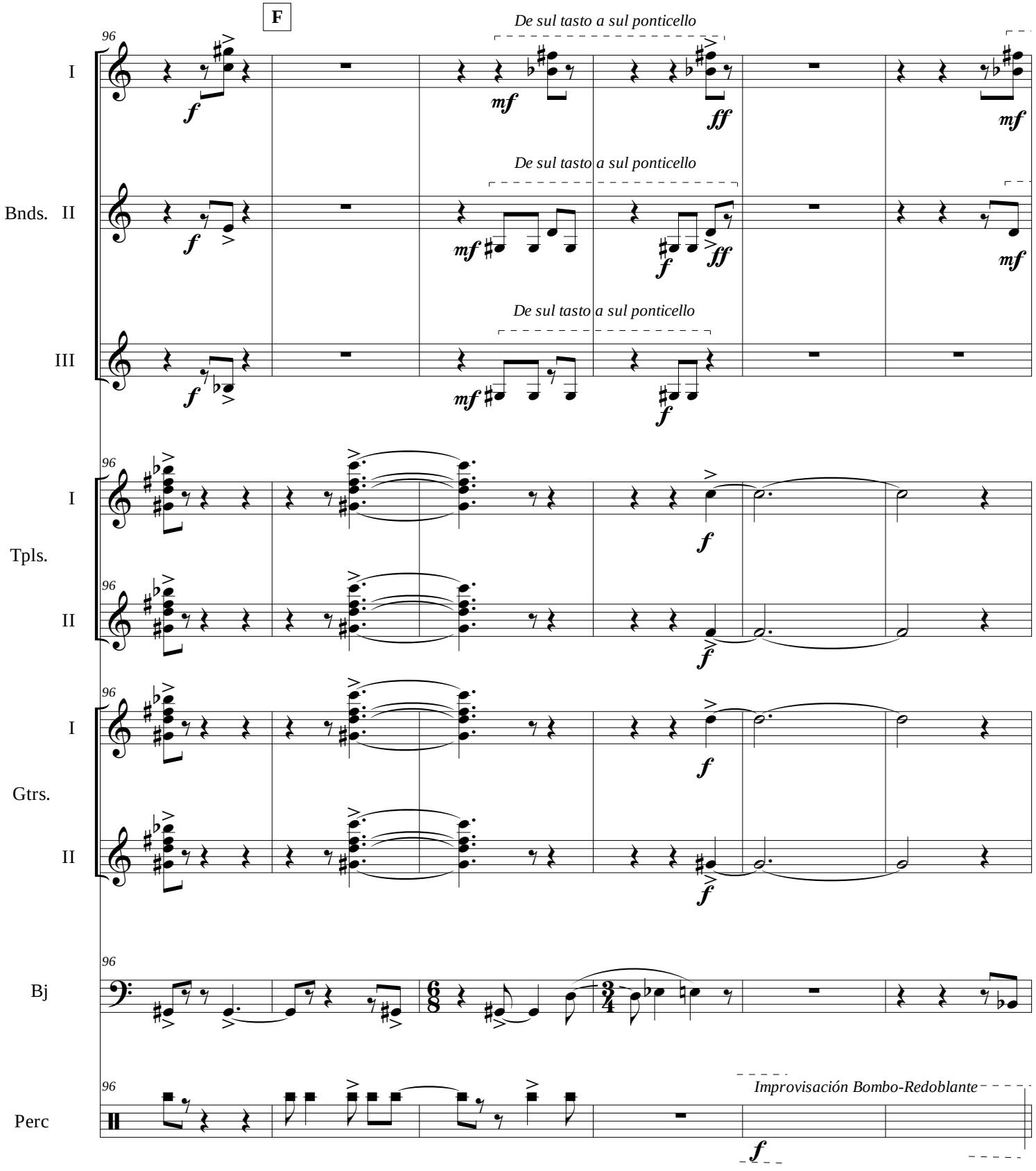
F
De sul tasto a sul ponticello
De sul tasto a sul ponticello
De sul tasto a sul ponticello
Improvisación Bombo-Redoblante
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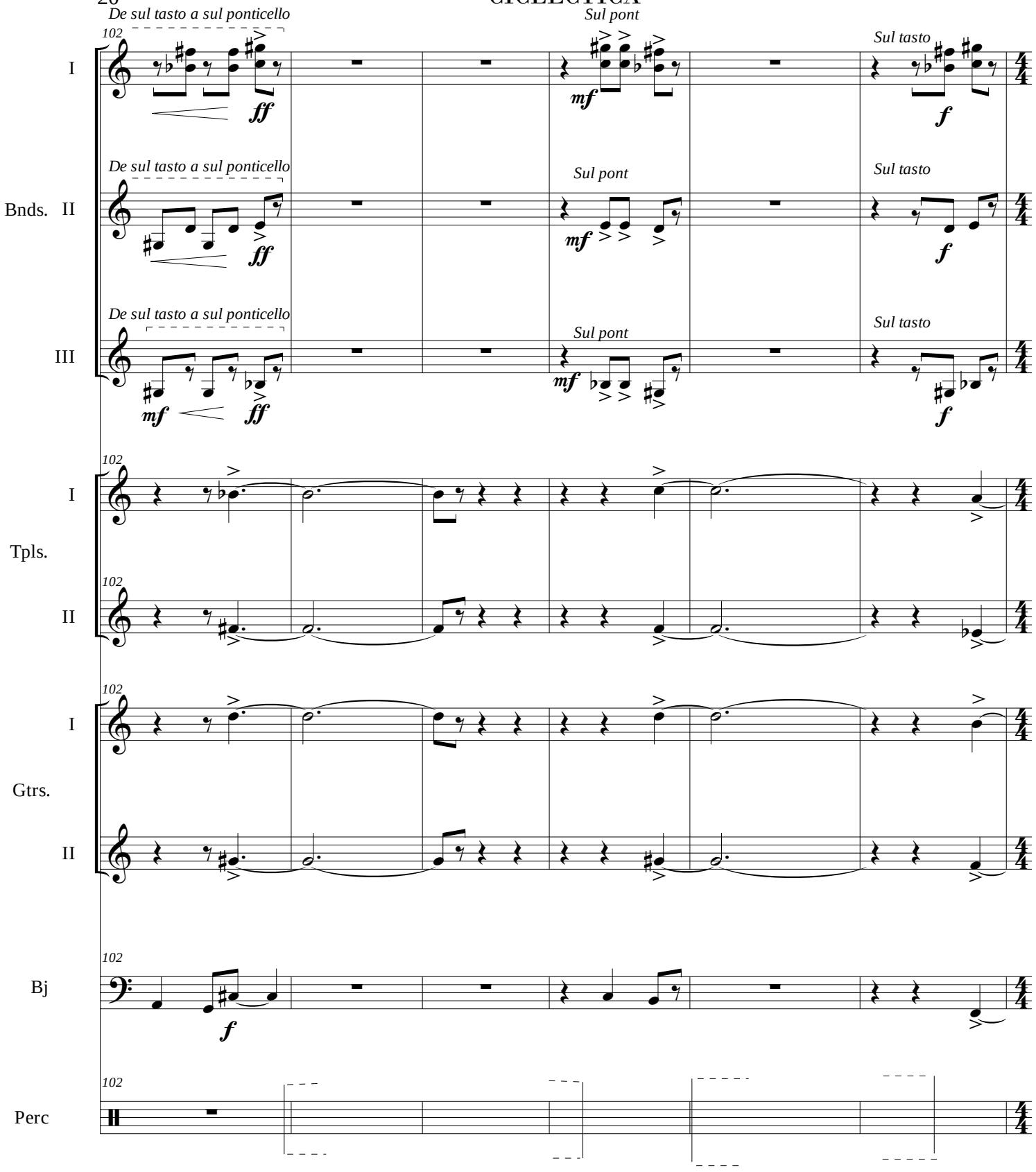
Gtrs. I
II
Bj
Perc
96

CICLÉCTICA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Sul pont
Sul tasto
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Gtrs.
Bj
Perc
ff
mf
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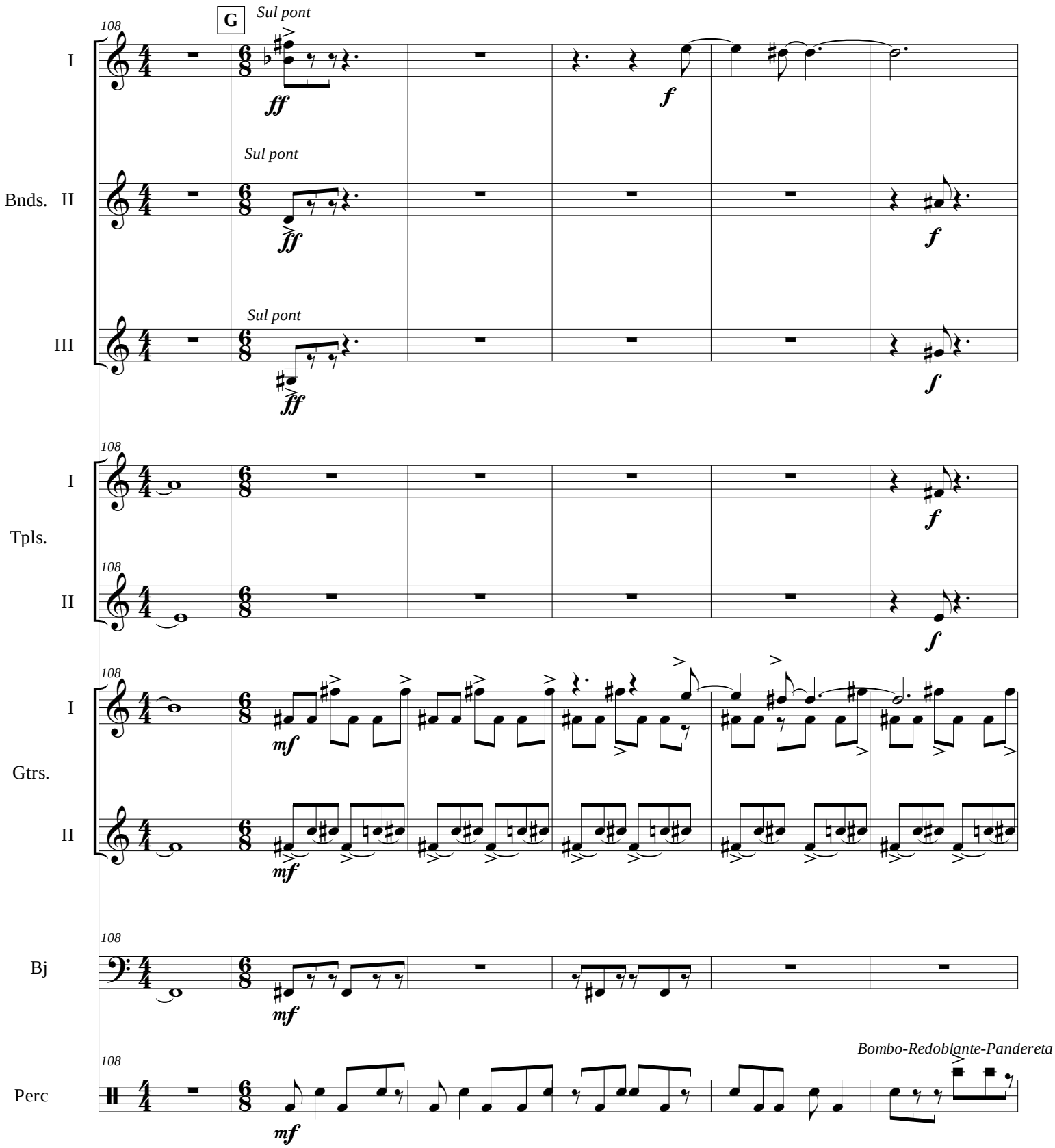
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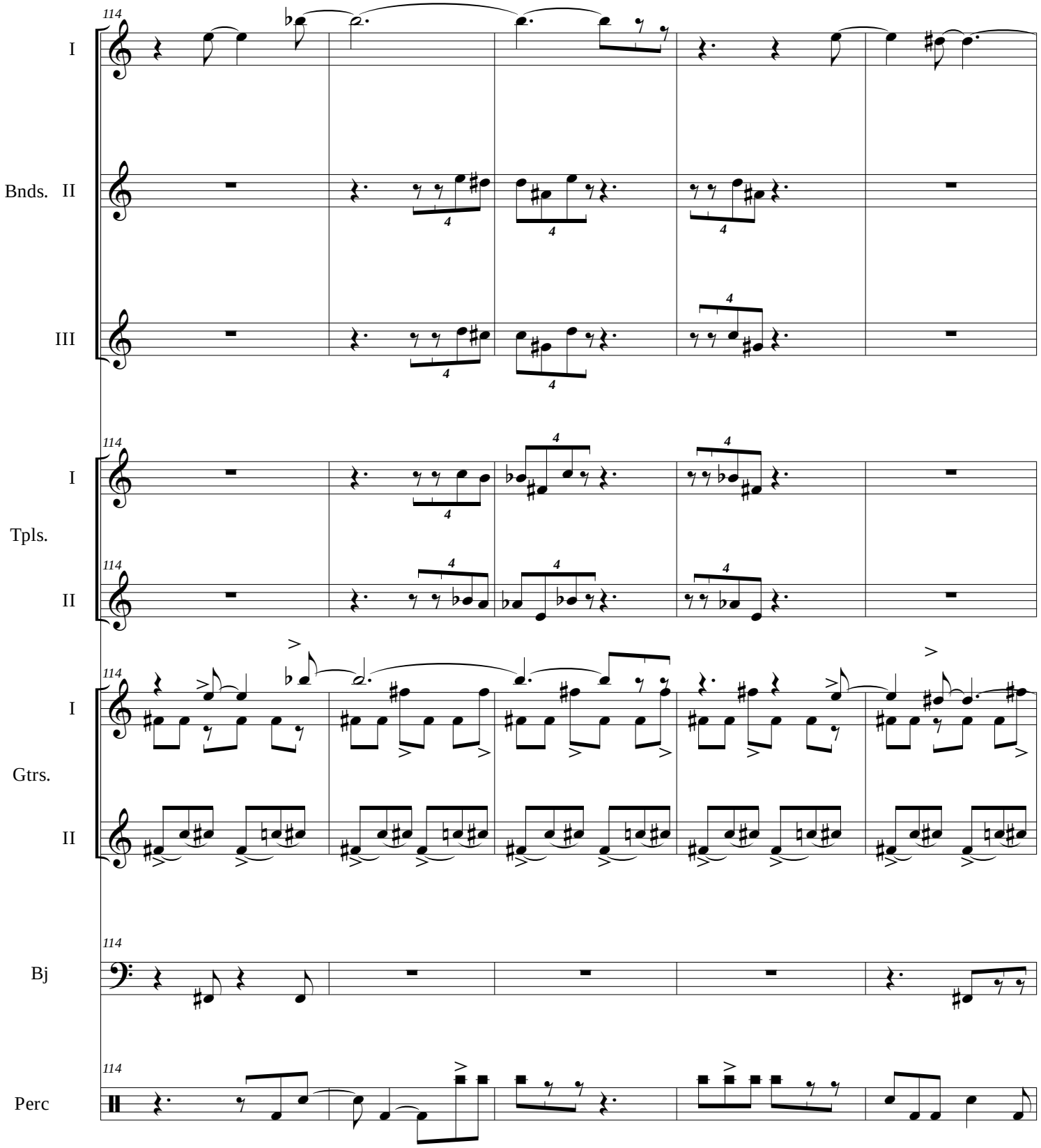
III
Tpls.
Gtrs.
mf
Bj
Perc
Bombo-Redoblante-Pandereta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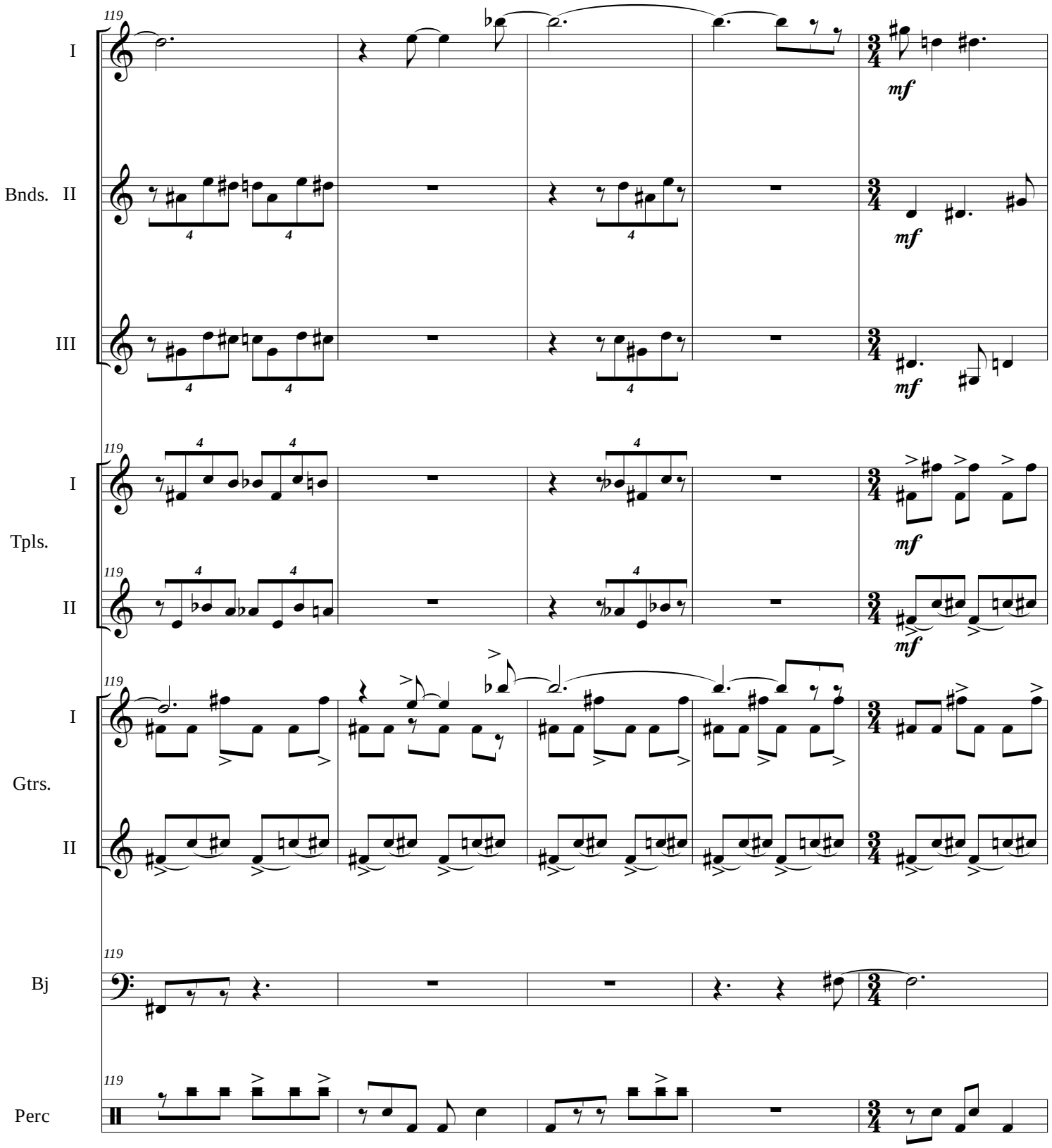
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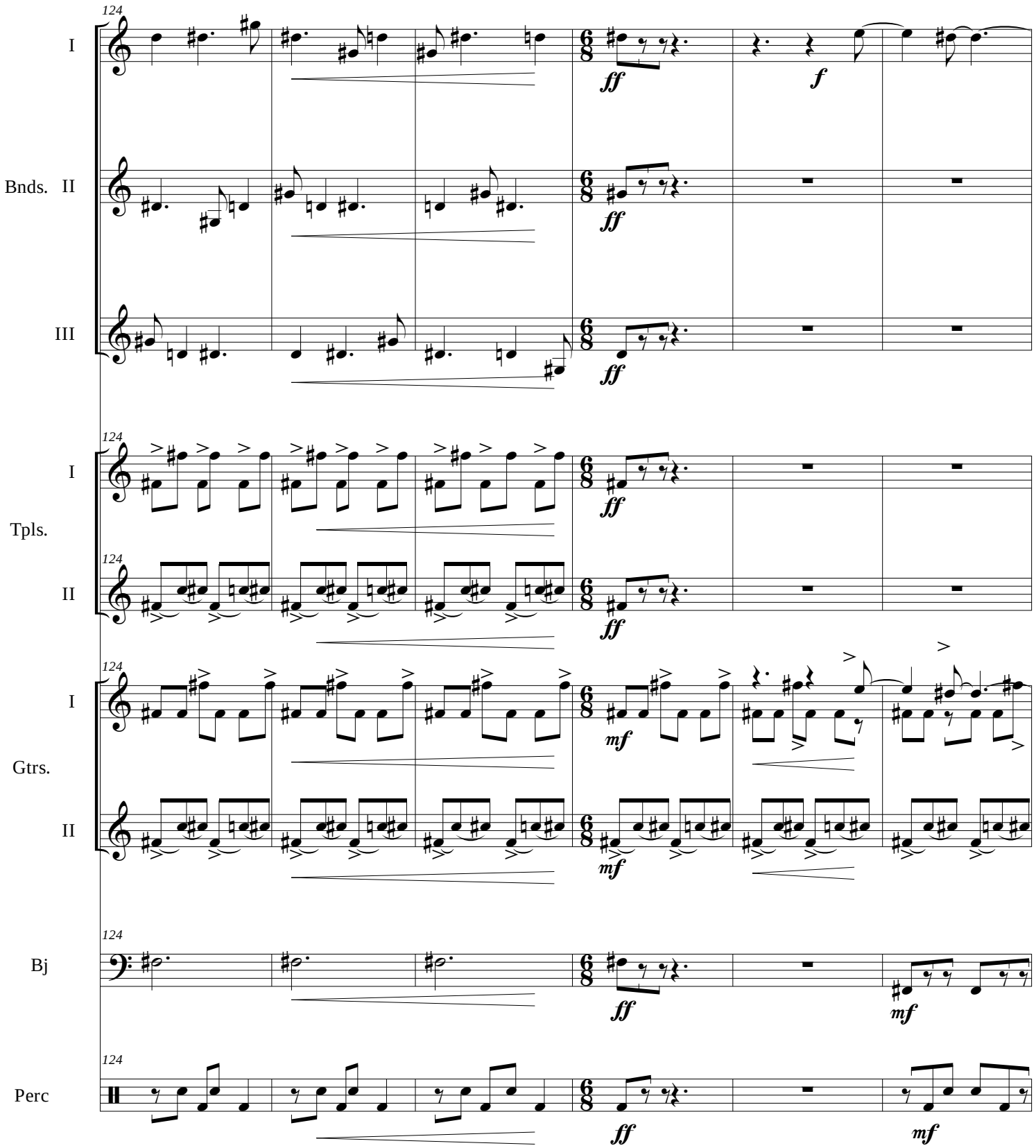
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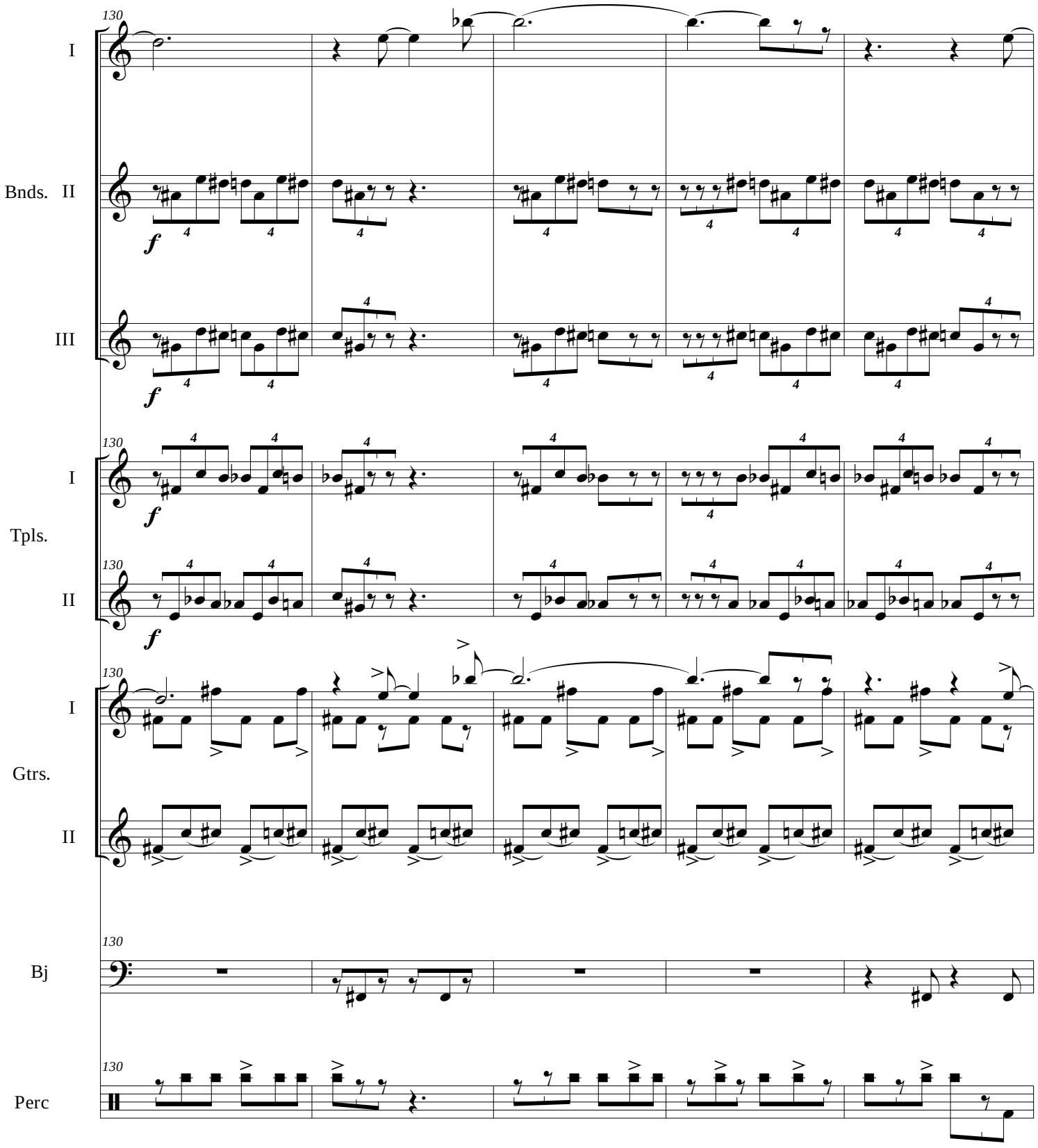
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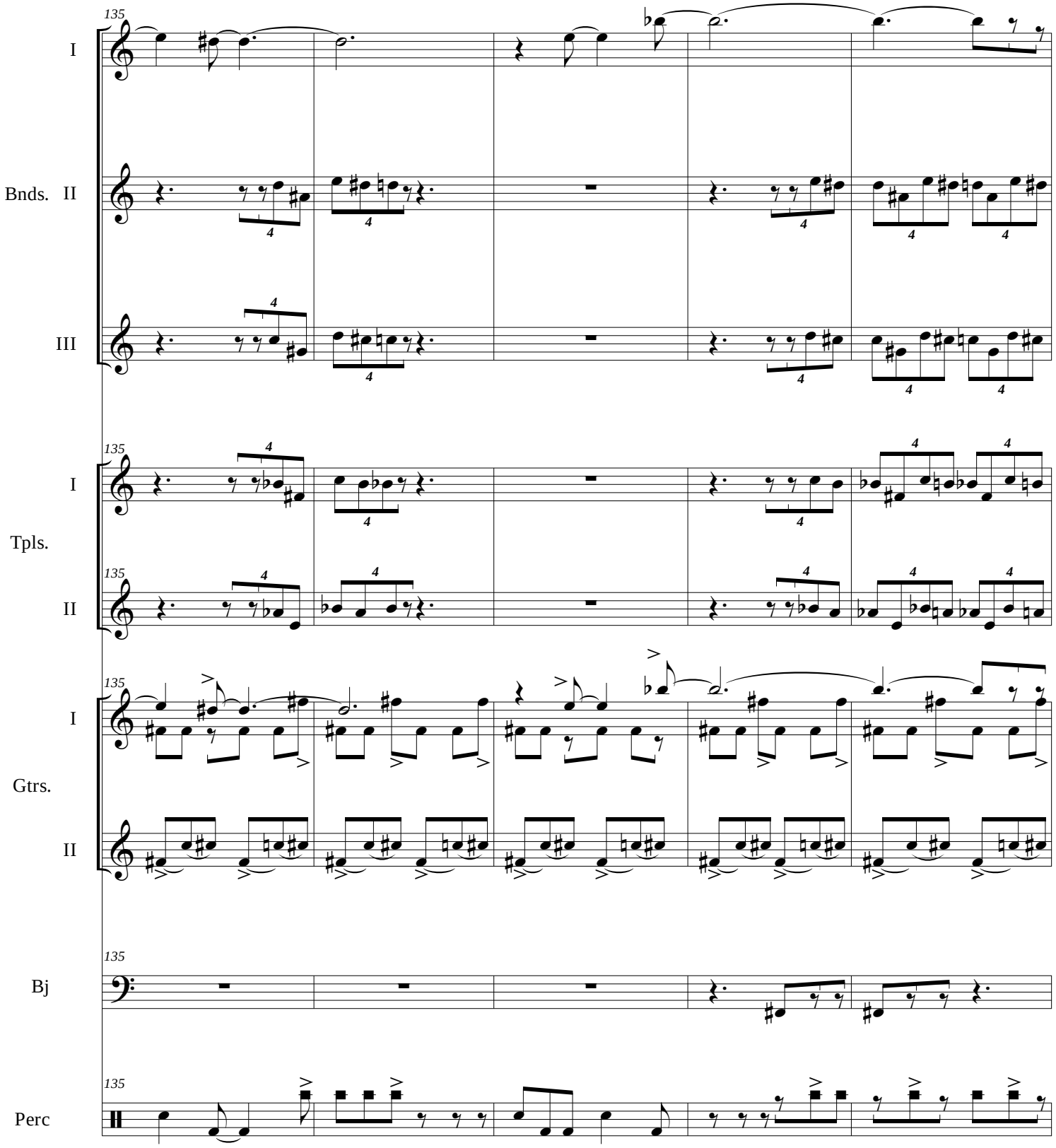
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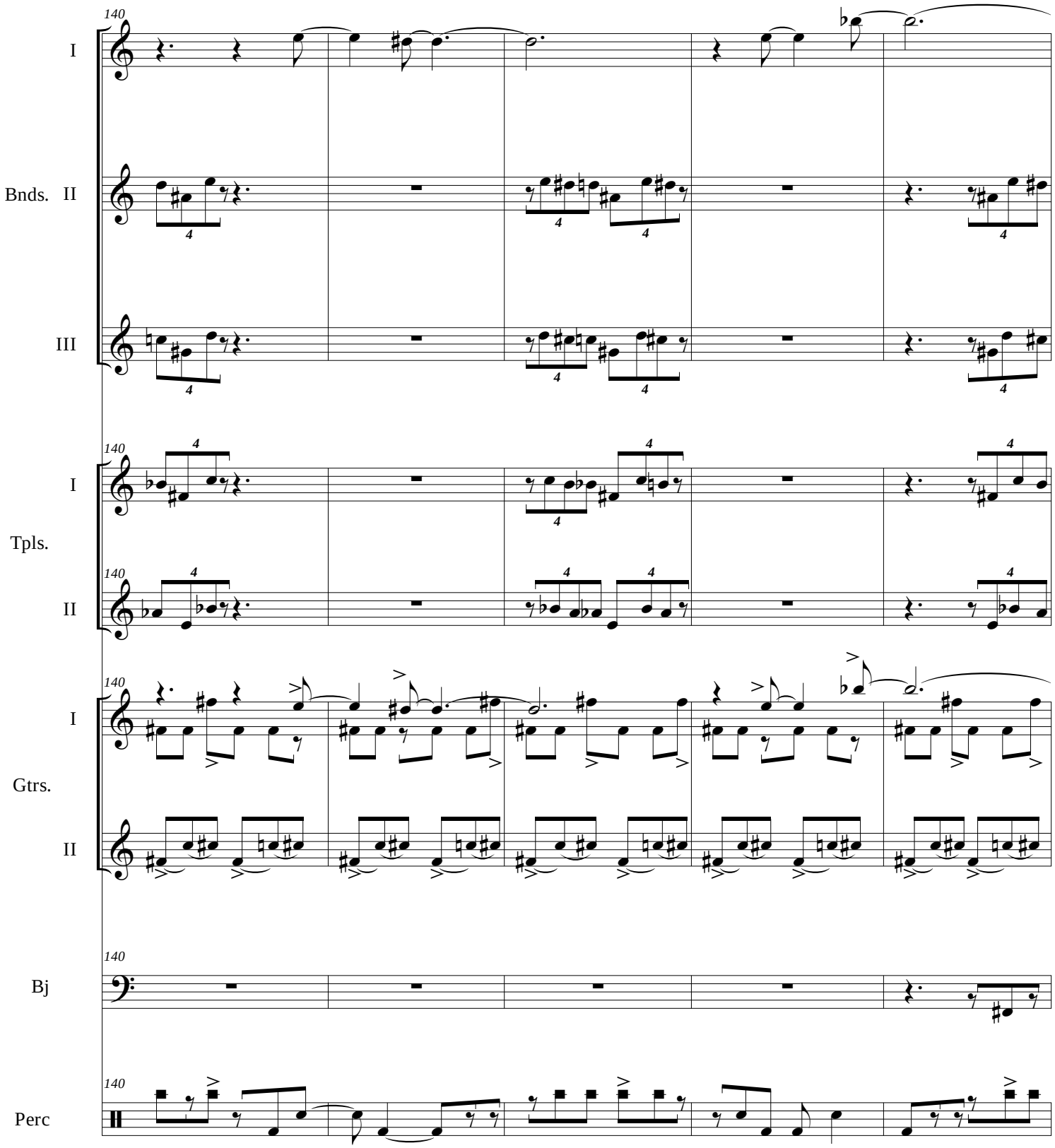
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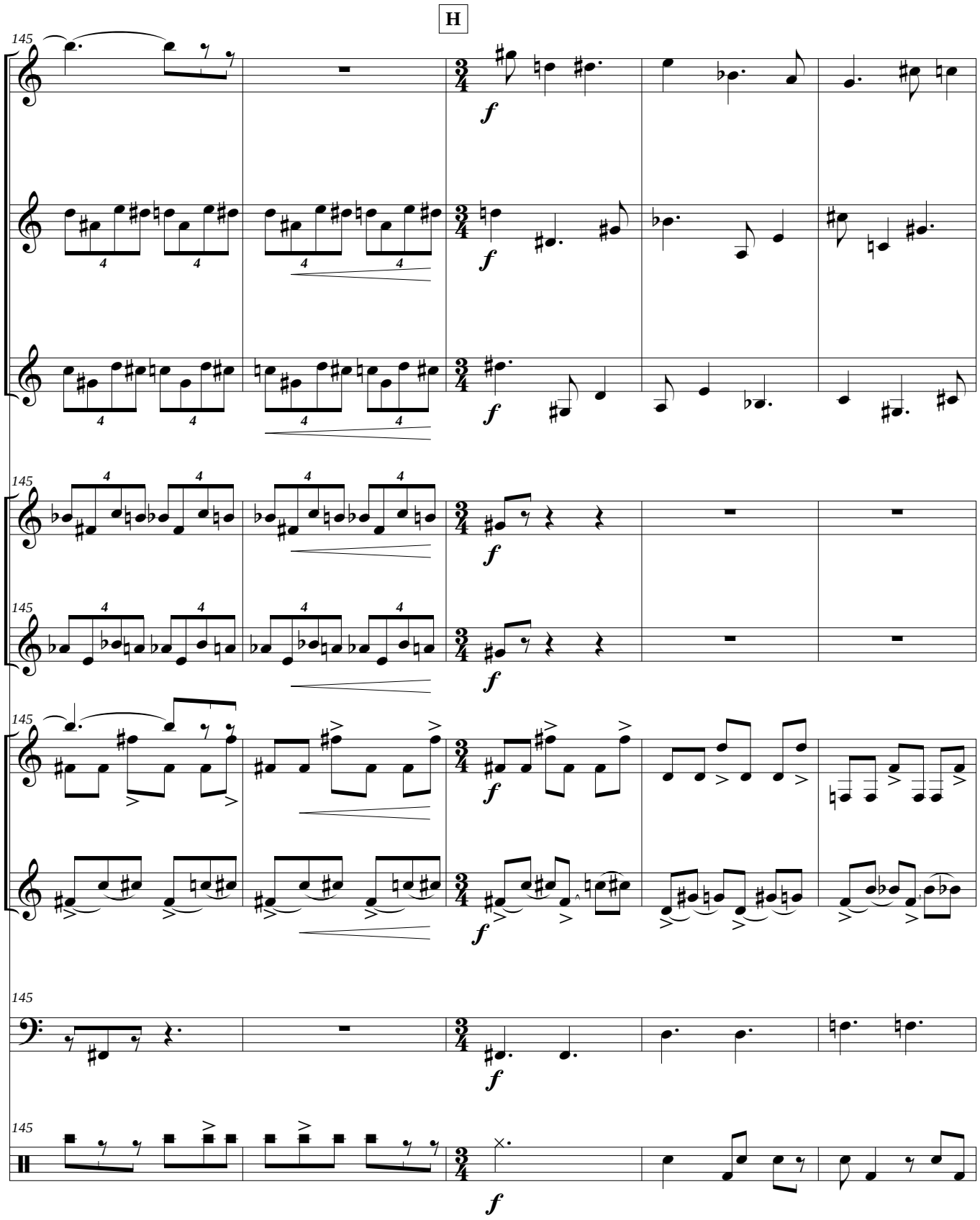
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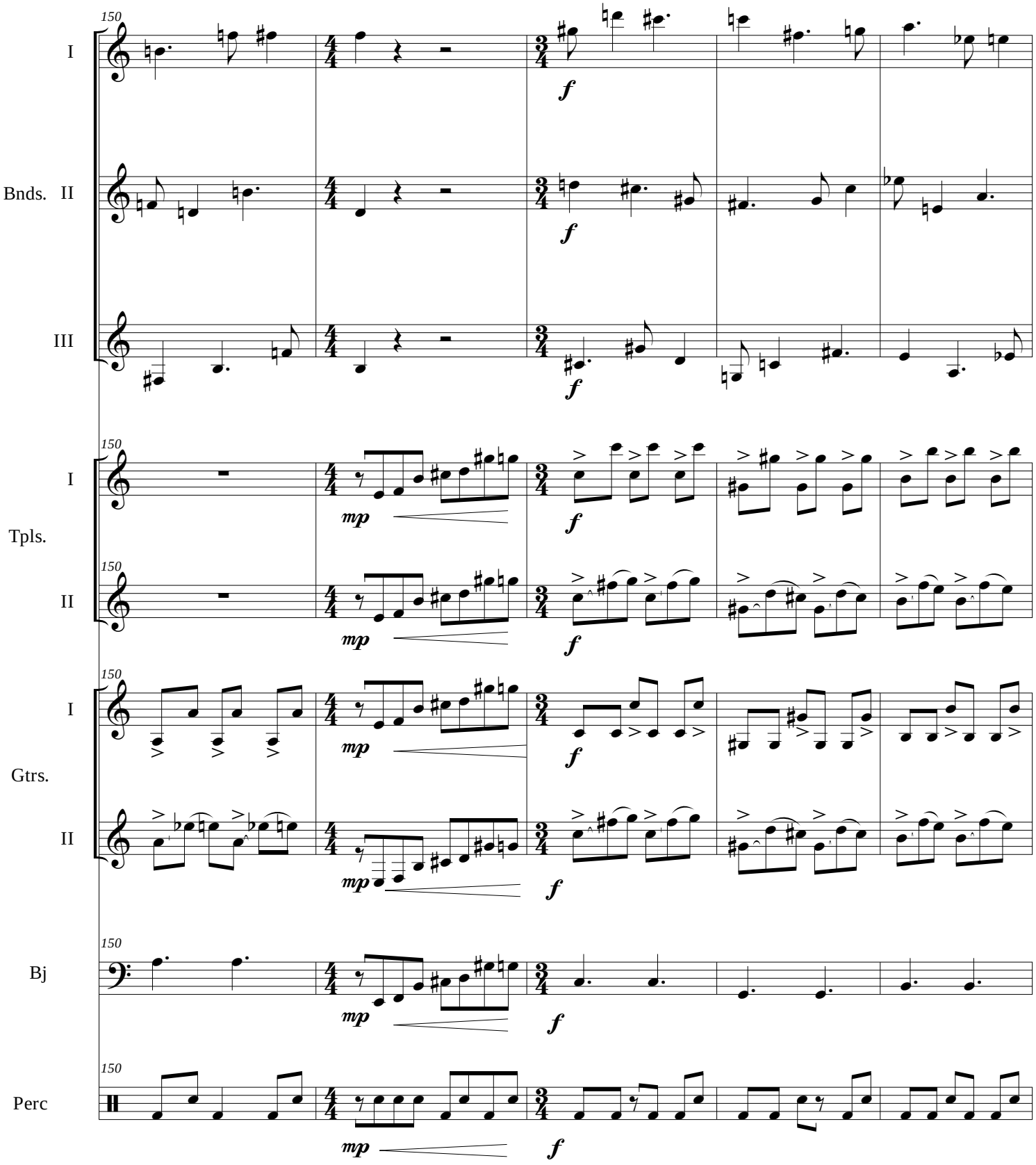
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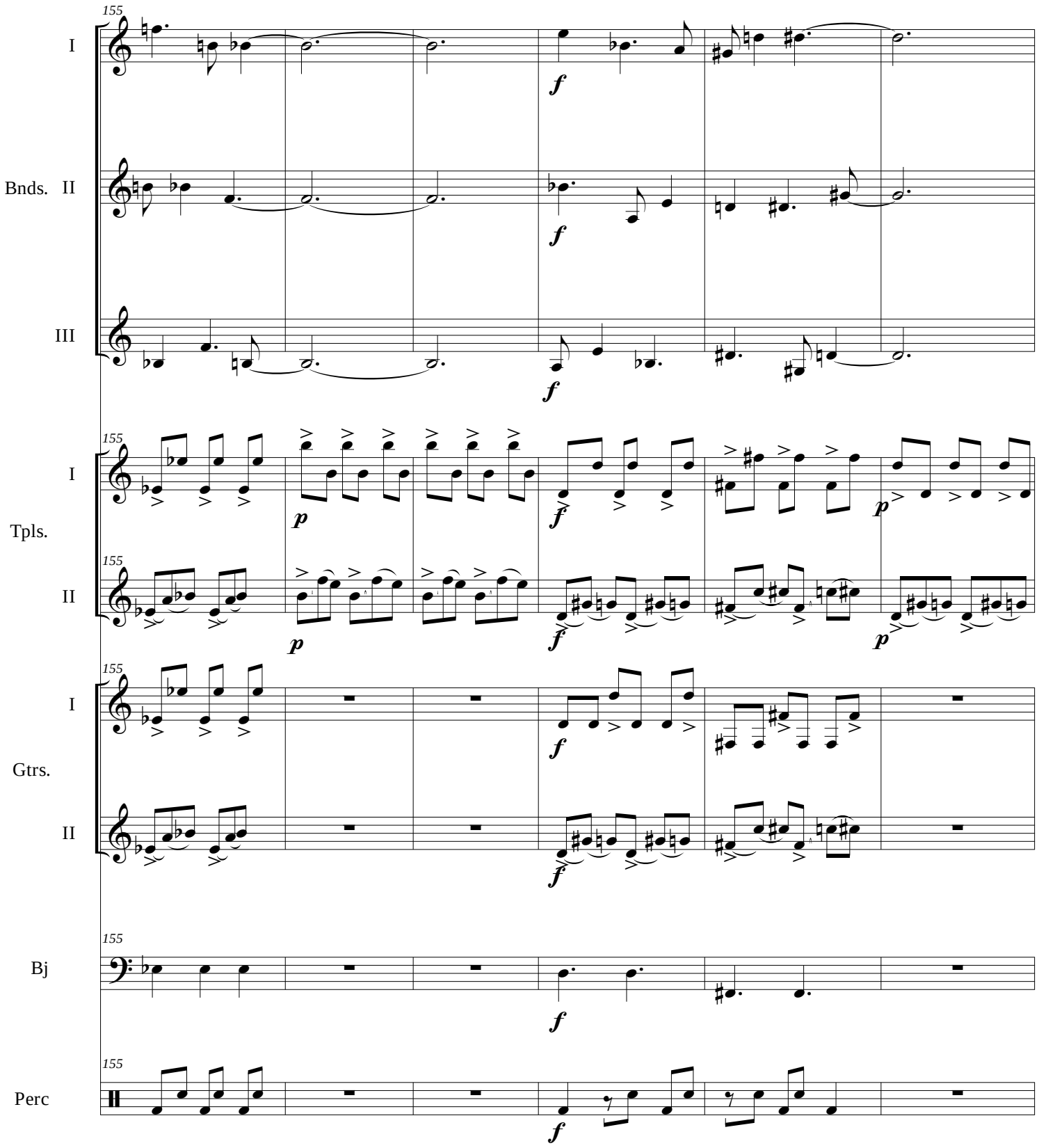
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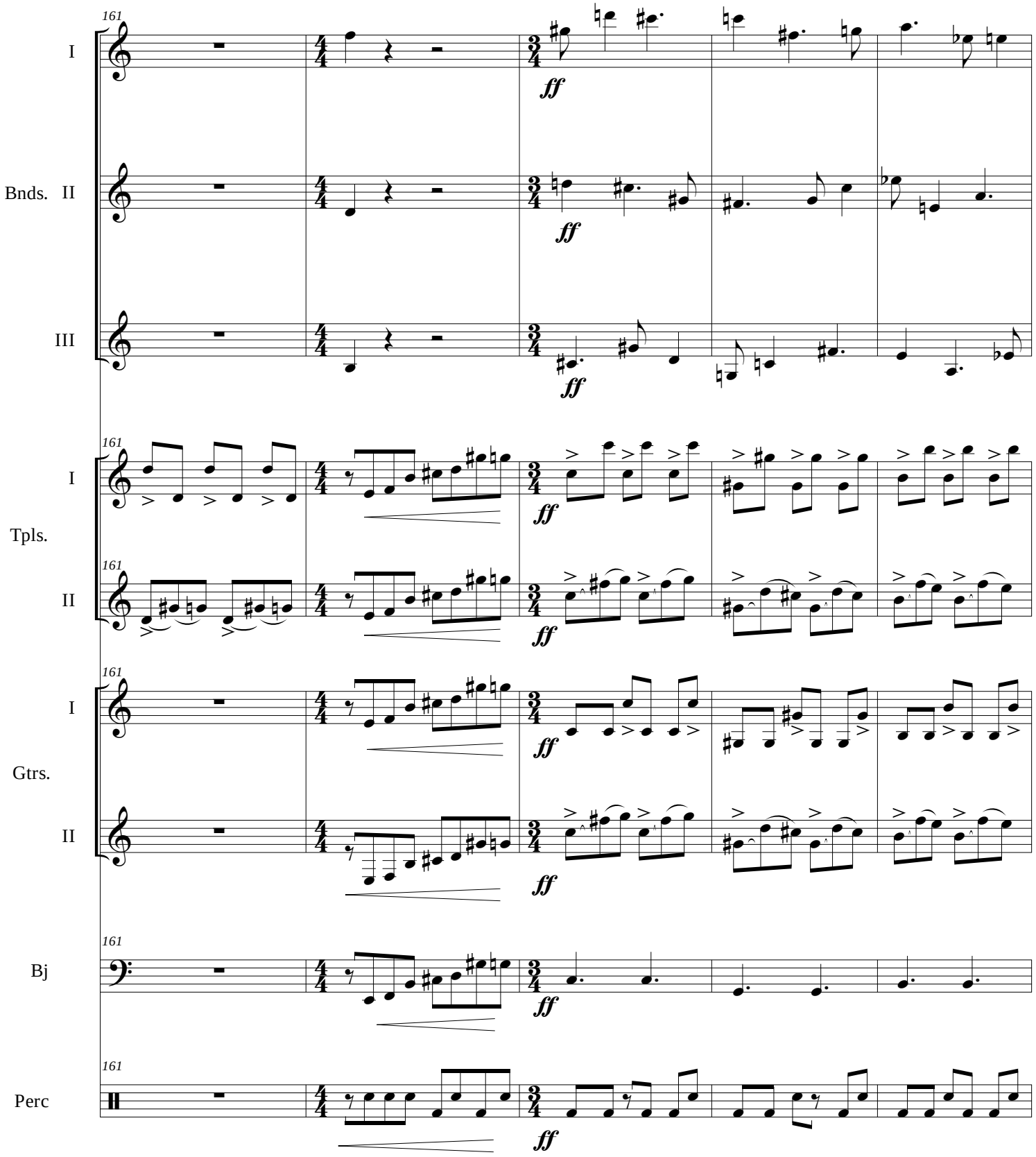
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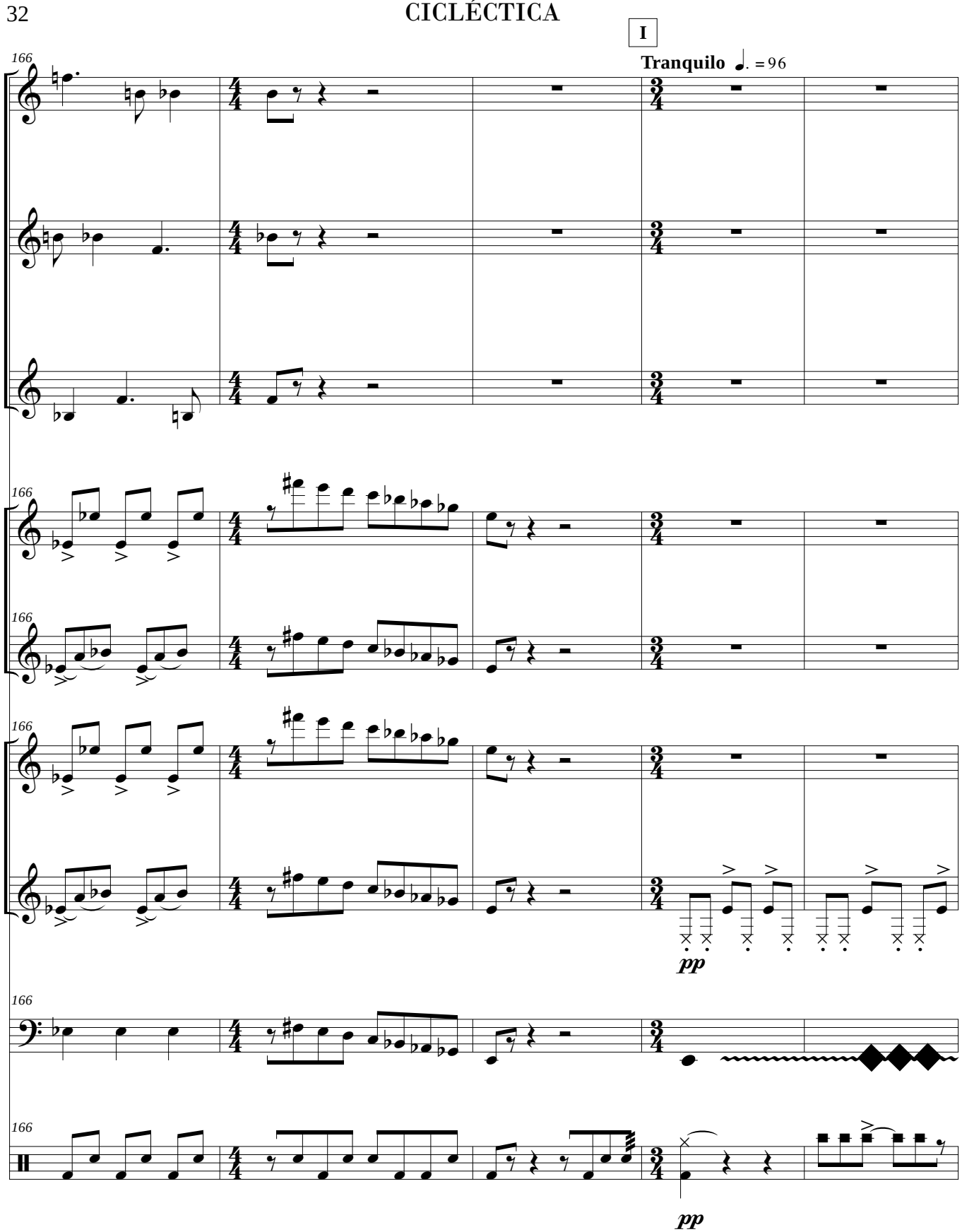
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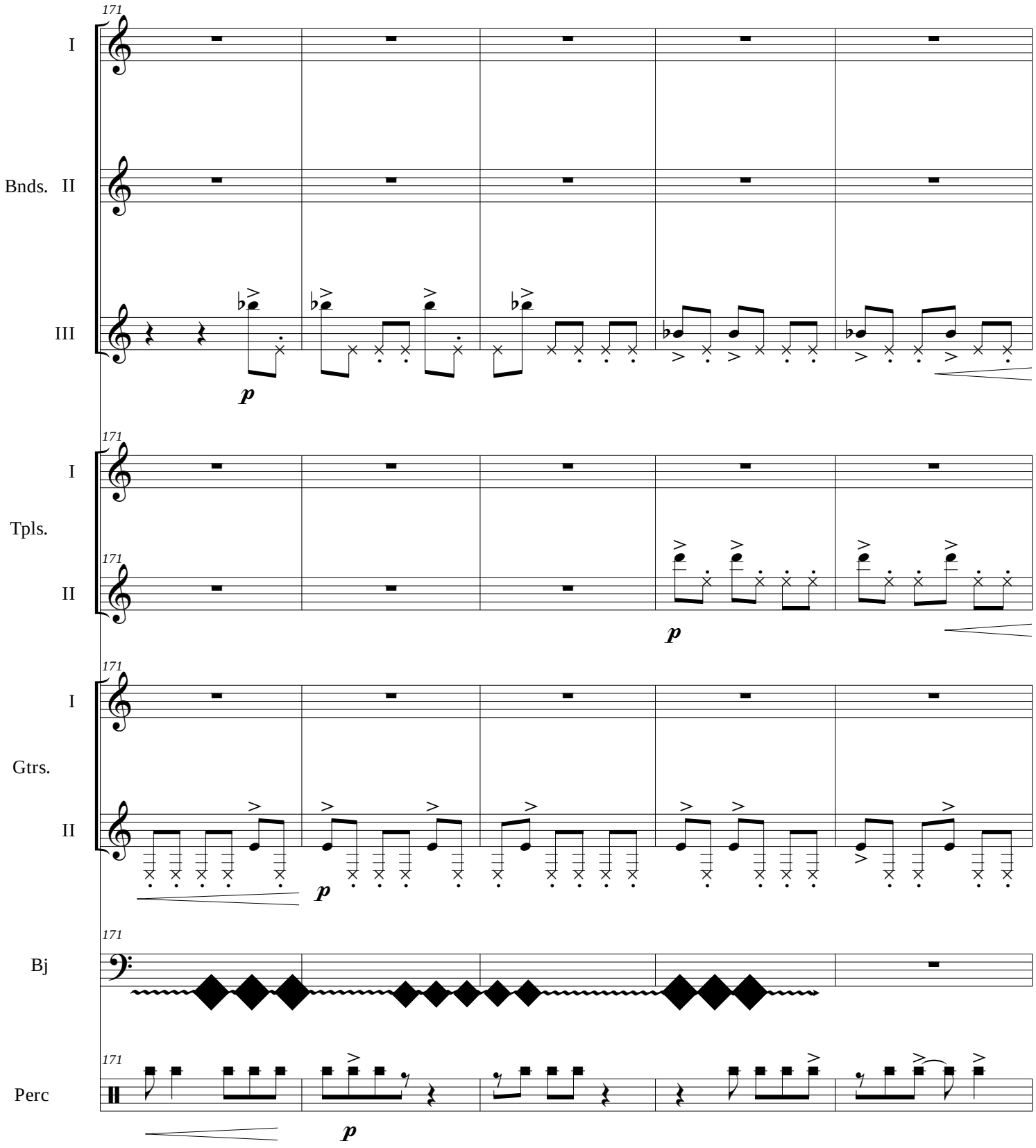
Gtrs.
Bj
Perc
pp
pp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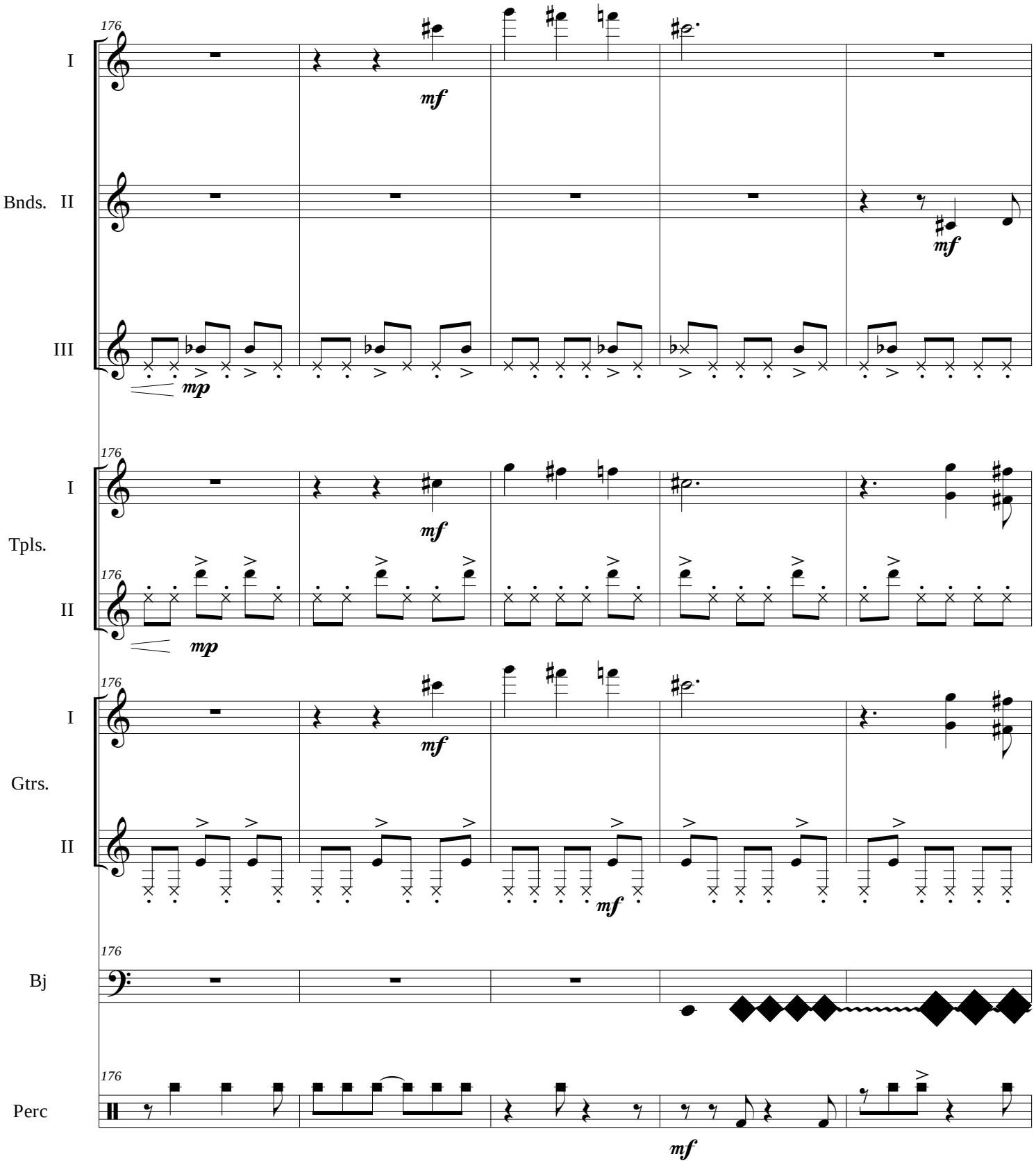
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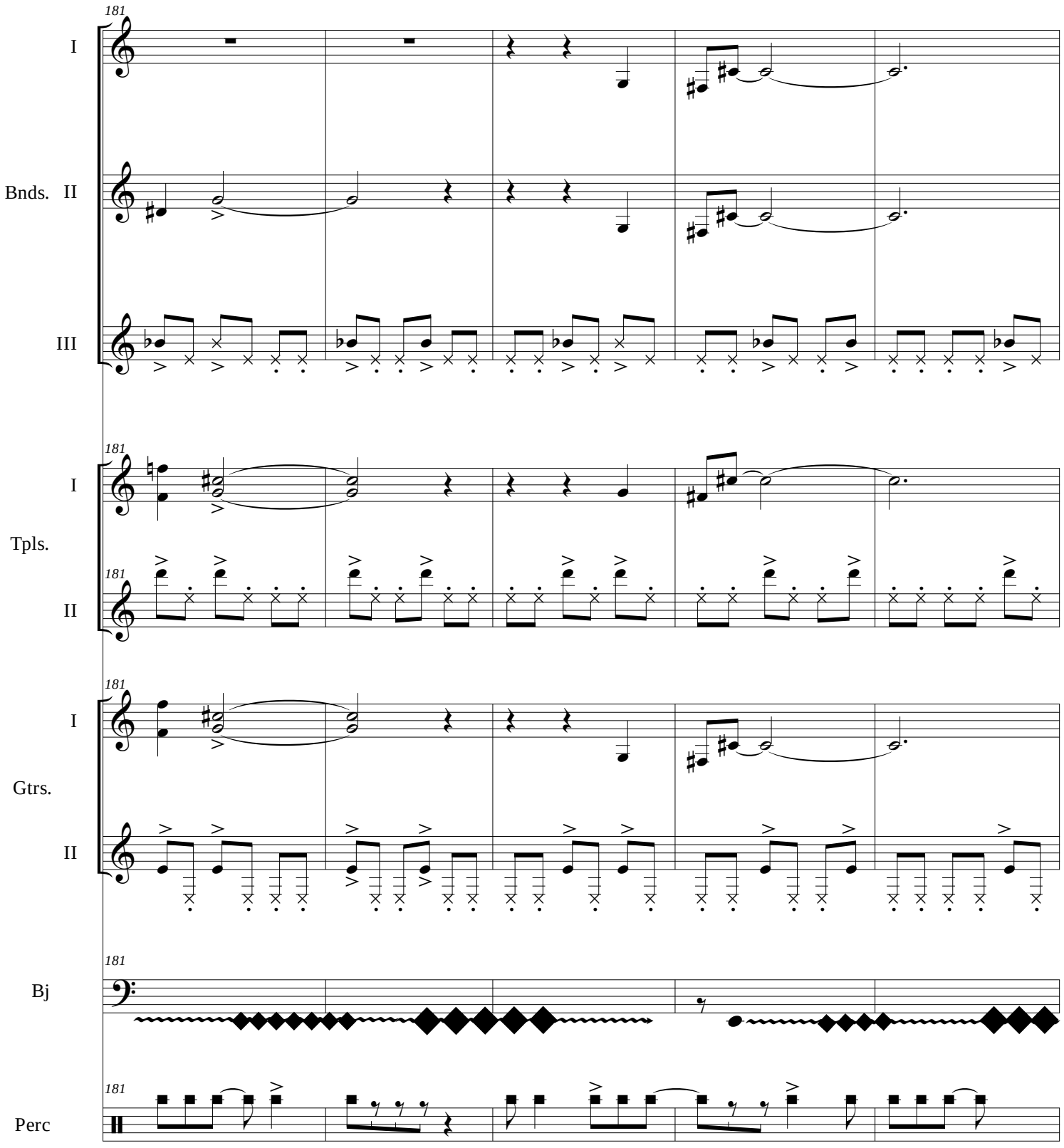
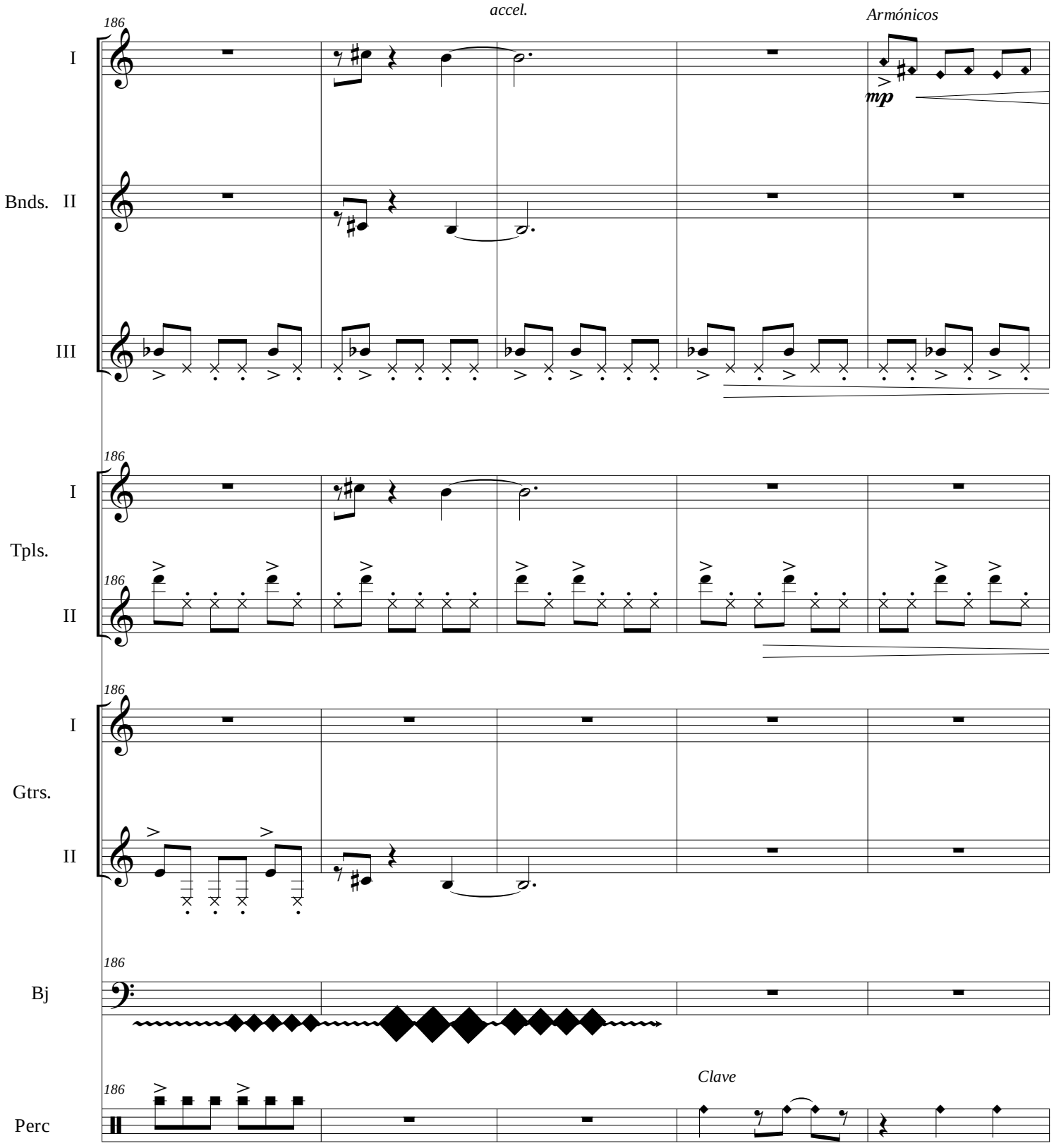
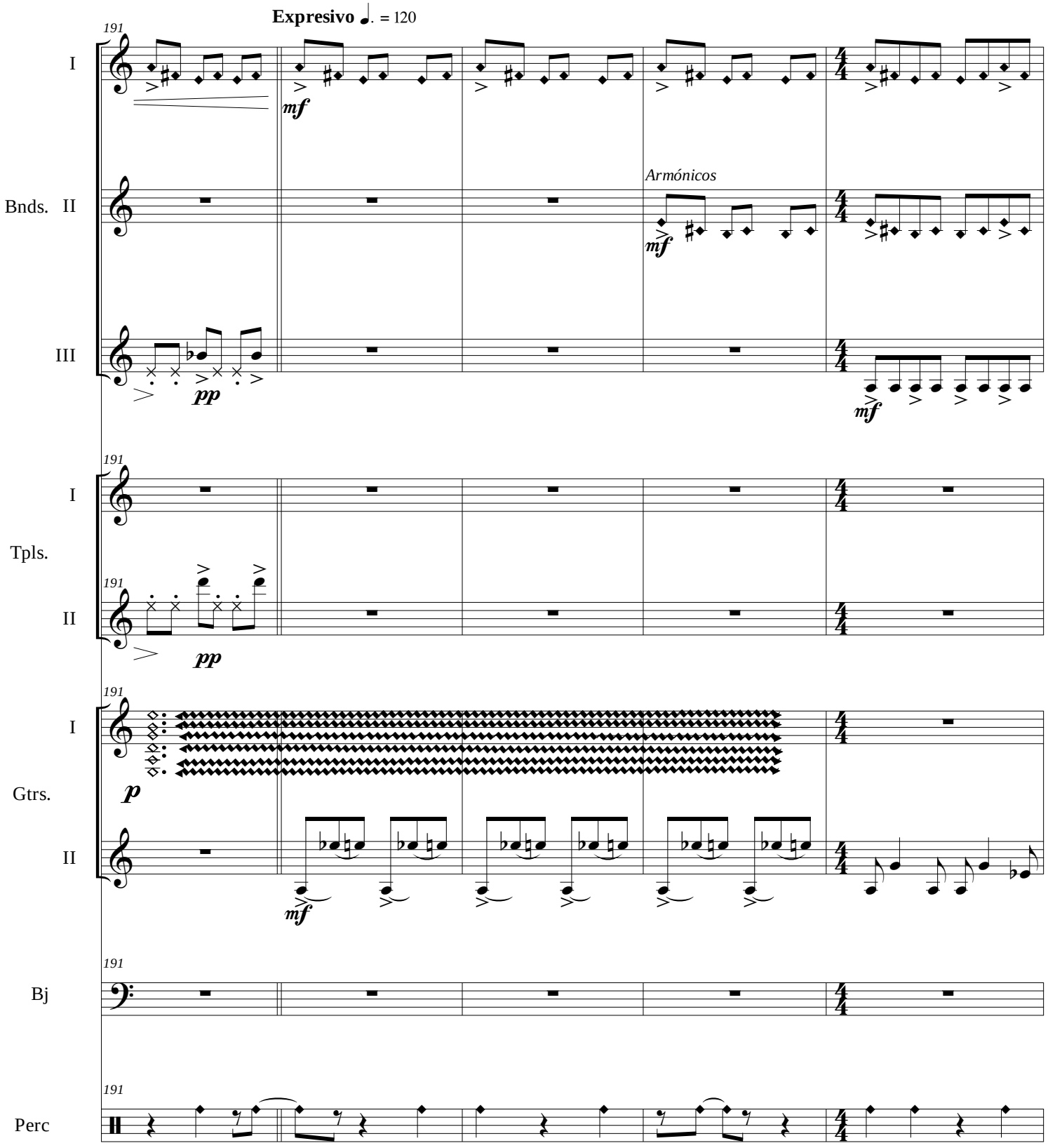
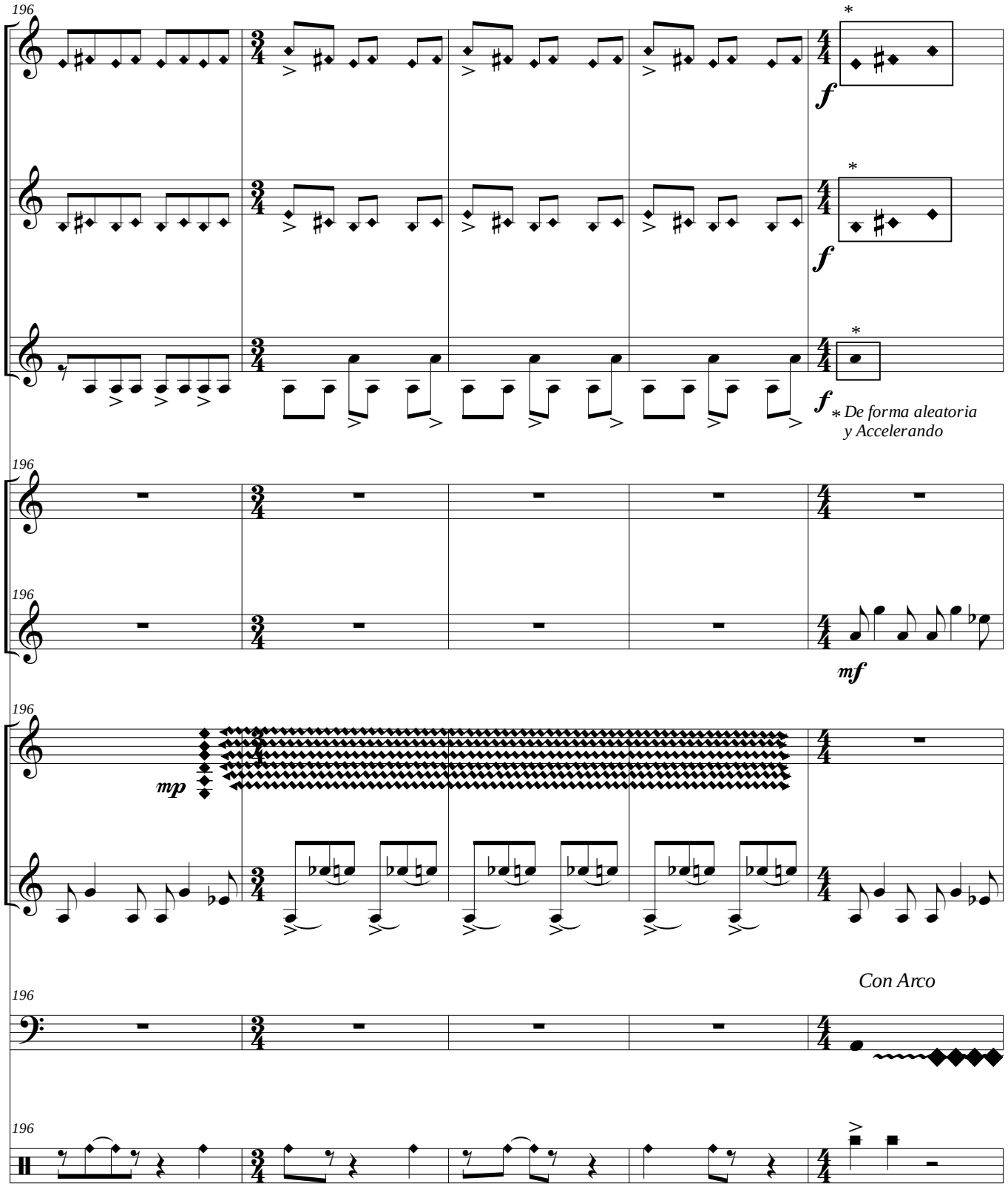
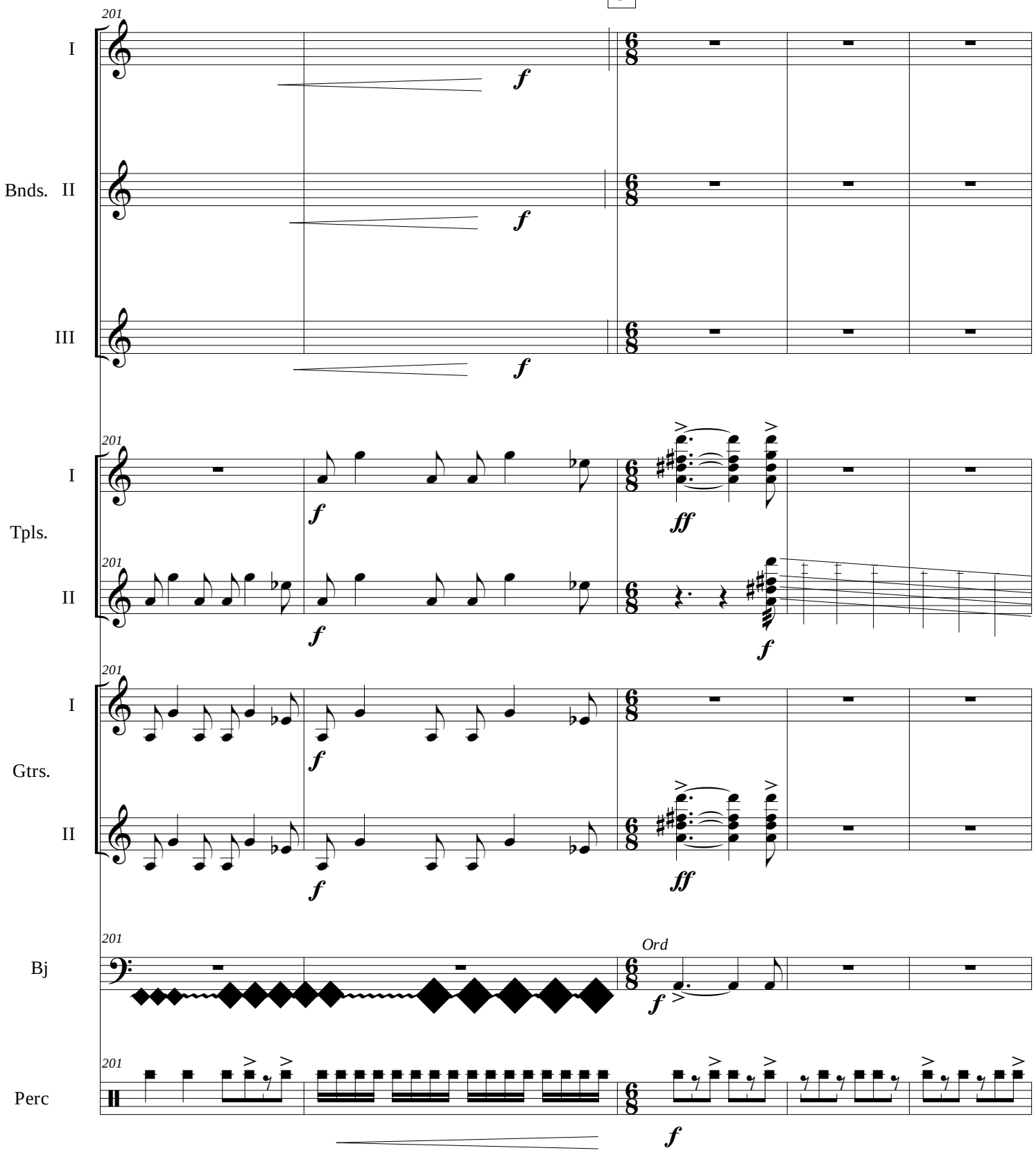
Gtrs.
Bj
Perc


181
I
Bnds. II
III
181
I
Tpls.
181
II
181
I
Gtrs.
II
181
Bj
181
Perc


accel.
Armónicos
186
I
Bnds.
II
III
mp
186
I
Tpls.
II
186
I
Gtrs.
II
186
Bj
186
Clave
Perc


Expresivo ♩. = 120
191
I
Bnds. II
III
mf
pp
Armónicos
Tpls.
Gtrs.
Bj
Perc


196
I
Bnds. II
III
*
f
* De forma aleatoria
y Accelerando
196
I
Tpls.
II
mf
196
I
Gtrs.
II
mp
196
Bj
Con Arco
196
Perc


J
201
I
Bnds.
II
III
f
201
I
Tpls.
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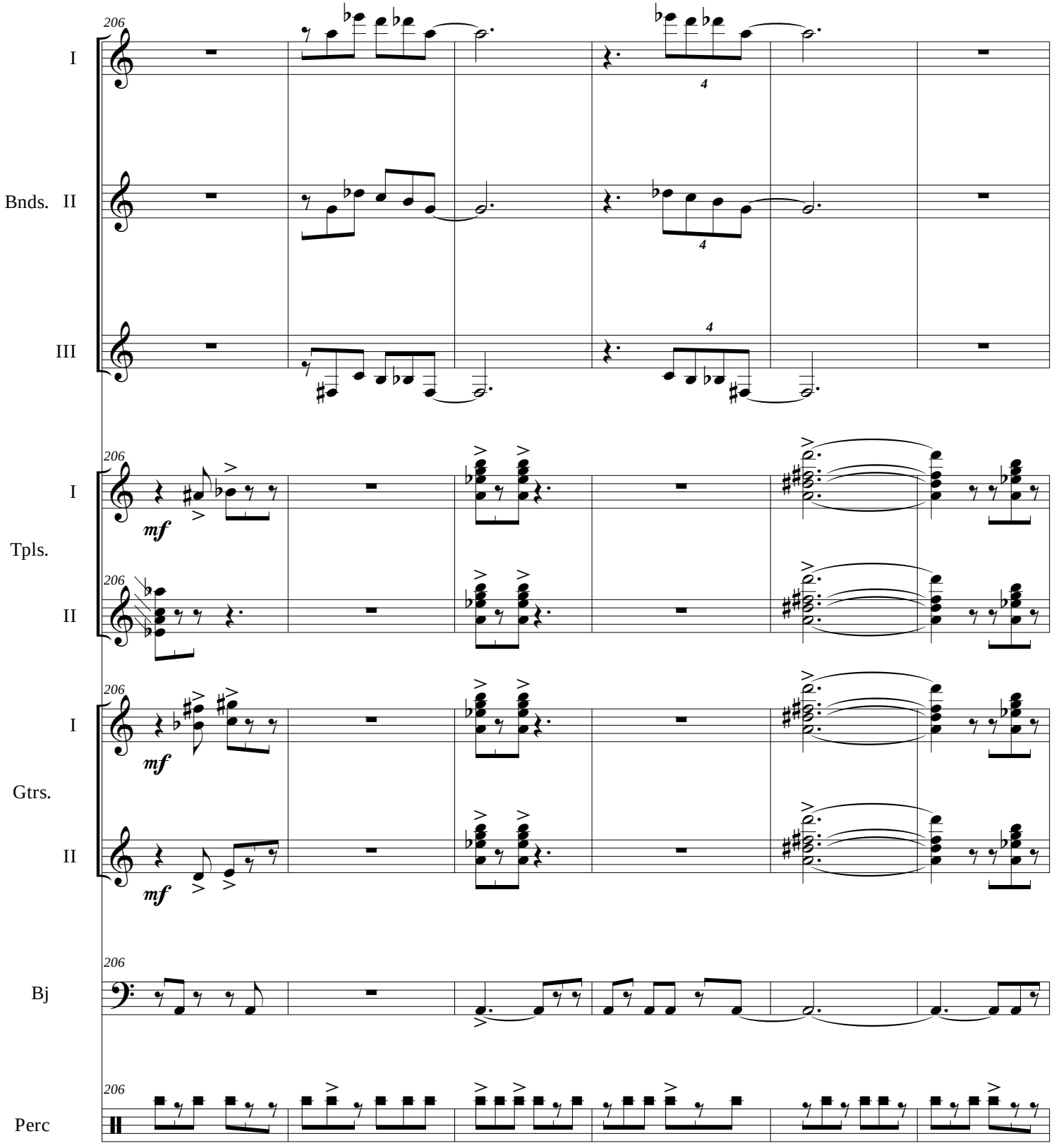
Gtrs.
II
f
ff
201
Bj
Ord
f
201
Perc
f


206
I
Bnds.
II
III
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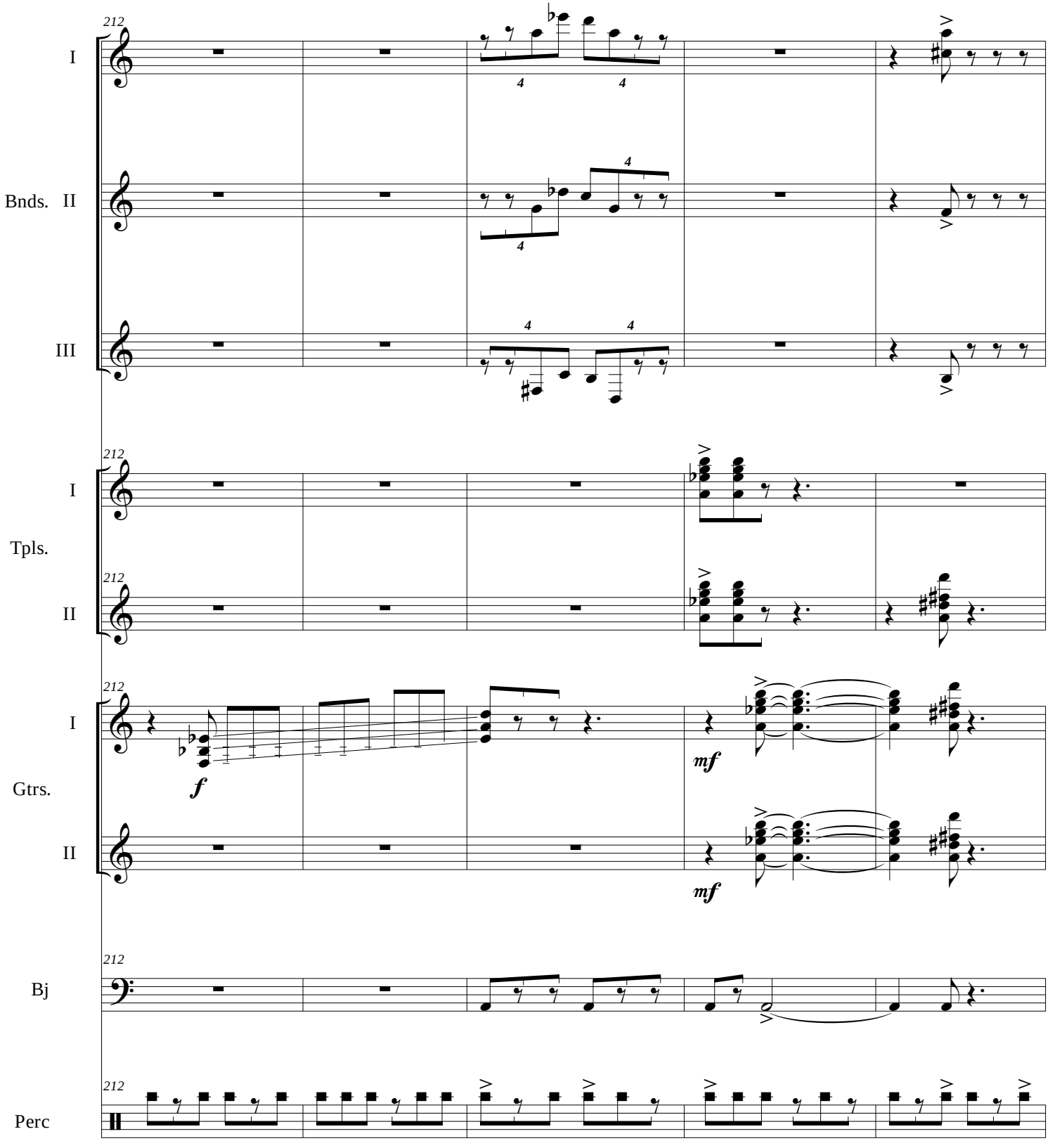
206
I
Tpls.
II
mf
206
I
Gtrs.
II
mf
206
Bj
206
Perc


212
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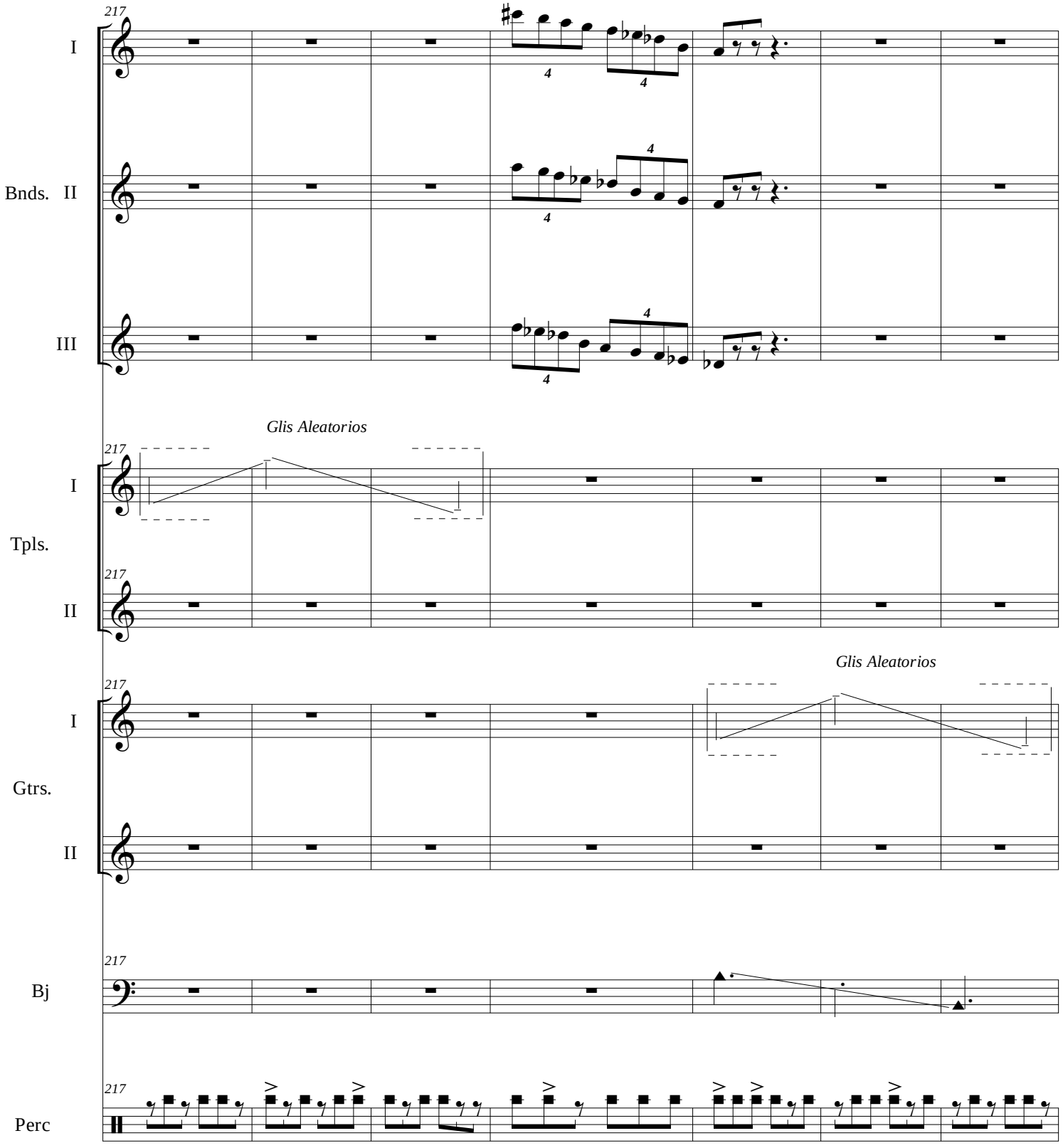
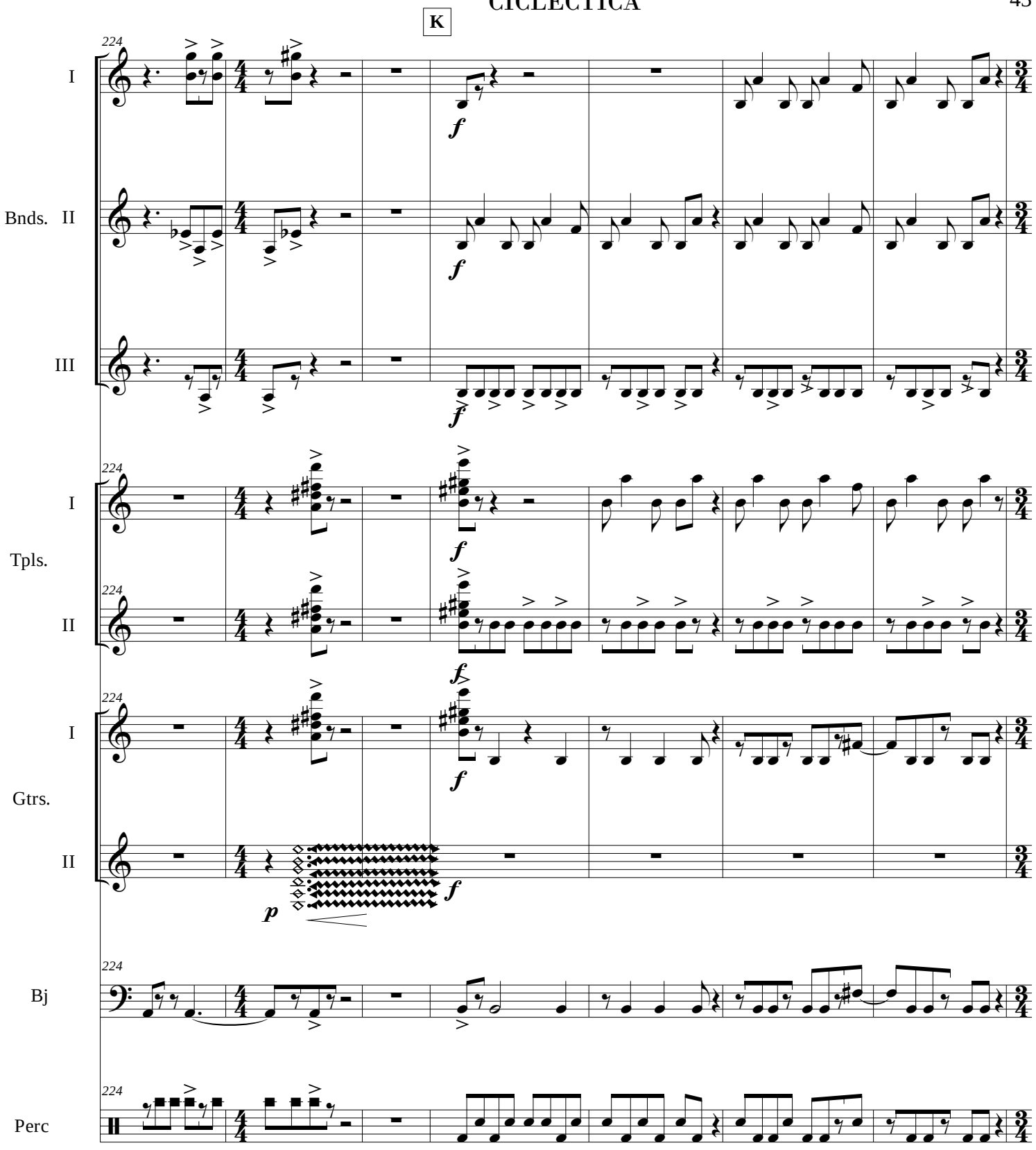
Bnds. II
III
Tpls.
Gtrs.
Bj
Perc
f
mf


217
I
Bnds.
II
III
Glis Aleatorios
Tpls.
Gtrs.
Bj
Perc


K
224
I
Bnds.
II
III
f
224
I
Tpls.
II
f
224
I
Gtrs.
II
f
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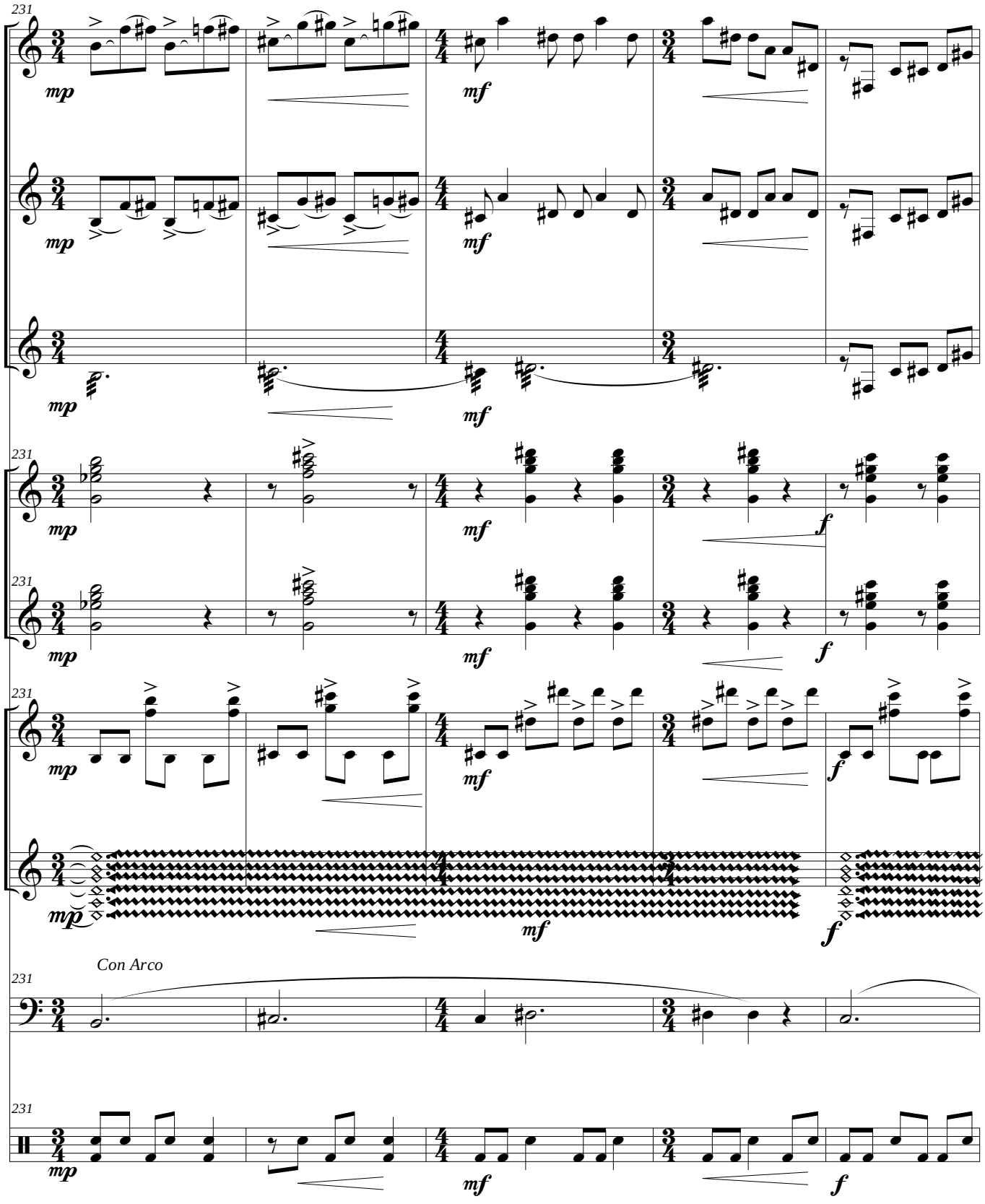
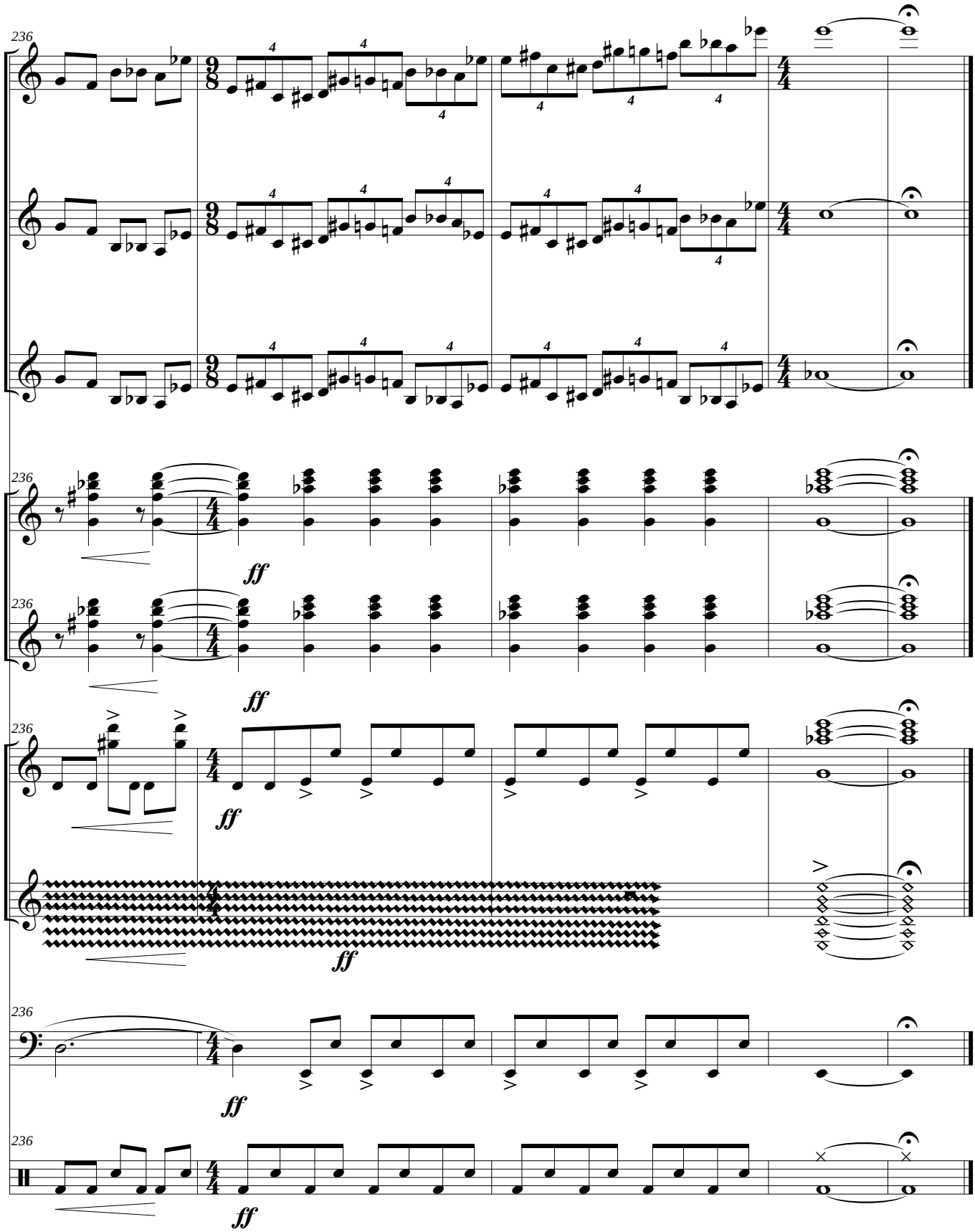
224
Bj
224
Perc


231
I
Bnds.
II
III
mp
mf
231
I
Tpls.
II
mp
mf
f
231
I
Gtrs.
II
mp
mf
f
Con Arco
231
Bj
231
Perc
mp
mf
f


236
I
Bnds. II
III
Tpls. I
II
Gtrs. I
II
Bj
Perc
ff