Óscar Garrido de la Rosa

CMYK

for two marimbas
para dos marimbas
(2007)

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PROGRAM NOTE

"CMYK (short for cyan, magenta, yellow, and key-black), is a subtractive color model, used in color printing, also used to describe the printing process itself. The CMYK model works by partially or entirely masking certain colors on the typically white background (that is, absorbing particular wavelengths of light). Such a model is called subtractive because inks "subtract" brightness from white."

One source of inspiration for this and some of my latest works have been the paintings of artist Chuck Close, who works with CMYK color grids, "creating large portraits in low-resolution grid squares. Viewed from afar, these squares appear as a single, unified image which attempt photo-reality, albeit in pixelated form." (quotes from www.wikipedia.org)

NOTAS AL PROGRAMA

"El modelo CMYK (acrónimo de Cyan, Magenta, Yellow y Key) es un modelo de colores sustractivo que se utiliza en la impresión a colores. La mezcla de colores CMY ideales es sustractiva (pues imprimir cian, magenta y amarillo en fondo blanco resulta en el color negro). El modelo CMYK trabaja en base a la absorción de la luz. Los colores que se ven son de la parte de la luz que no es absorbida." (extracto de www.wikipedia.org)

Una fuente de inspiración para ésta y otras de mis últimas obras han sido los retratos del pintor Chuck Close, que trabaja con mallas de color CMYK, descomponiendo las imágenes en pixels que después son reconstruidas por nuestra retina.

Performance instructions

Both marimbas are to be placed as far from each other as possible, as practicable within the stage, in order to get a stereo effect.

hard mallet

soft mallet

play with the stem of the mallet

Proposals for mallet allocation:

Marimba 1: soft / hard in the left hand, soft / hard in the right hand; then (from bar 26 on) soft / soft in the left hand, hard / hard in the right hand. From bar 131 (left hand) and 139 (right hand) only the stem of the mallet is needed.

Marimba 2: all the music written in the upper staff is to be played with hard mallets, the music written in the lower staff is to be played with soft mallets. From bar 132 (upper staff) only the stem of the mallet is needed.

The time signature does not represent any metrical order - it is only a reference frame. Notes under a slur should be phrased always with emphasis on the first note of the phrase, regardless of their position within the bar.

Accidentals apply only to the following note, except for immediate repetitions.

Notas para la interpretación

Las marimbas se deben situar lo más lejos posible una de otra, dentro de lo posible en el escenario, para conseguir un efecto estereofónico.

baqueta dura

baqueta blanda

tocar con el mango de la baqueta

Propuesta para el reparto de las baquetas:

Marimba 1: blanda/dura en la mano izquierda, blanda/dura en la mano derecha; después (desde el compás 26) dos baquetas blandas en la mano izquierda y dos baquetas duras en la mano derecha. Desde los compases 131 (mano izquierda) y 139 (mano derecha) hasta el final, solo se utiliza el mango de las baquetas.

Marimba 2: la música escrita en el pentagrama superior debe ser tocada con baquetas duras, la escrita en el pentagrama inferior con baquetas blandas. Desde el compás 132 (pentagrama superior) solo se utiliza el mango de las baquetas.

El compás de 9/8 (y 3/4 al final de la obra) no representa ningún tipo de orden métrico, se trata solo de un marco de referencia. Como consecuencia, todas las notas escritas bajo una misma ligadura se deben frasear con énfasis en la primera nota, independientemente de su posición dentro del compás.

Los accidentes solo afectan a la nota siguiente, excepto si ésta se repite inmediatamente.

CMYK

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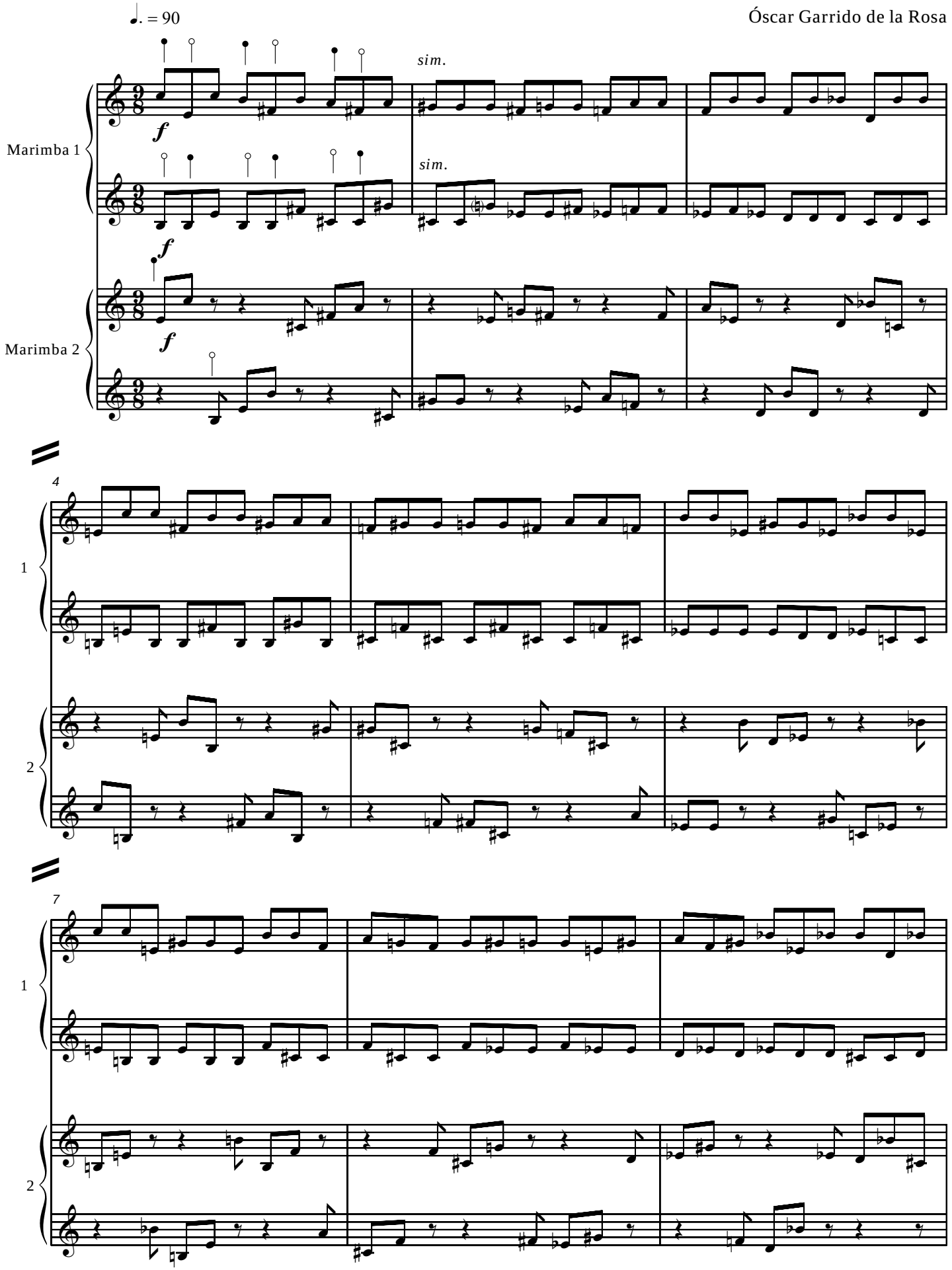
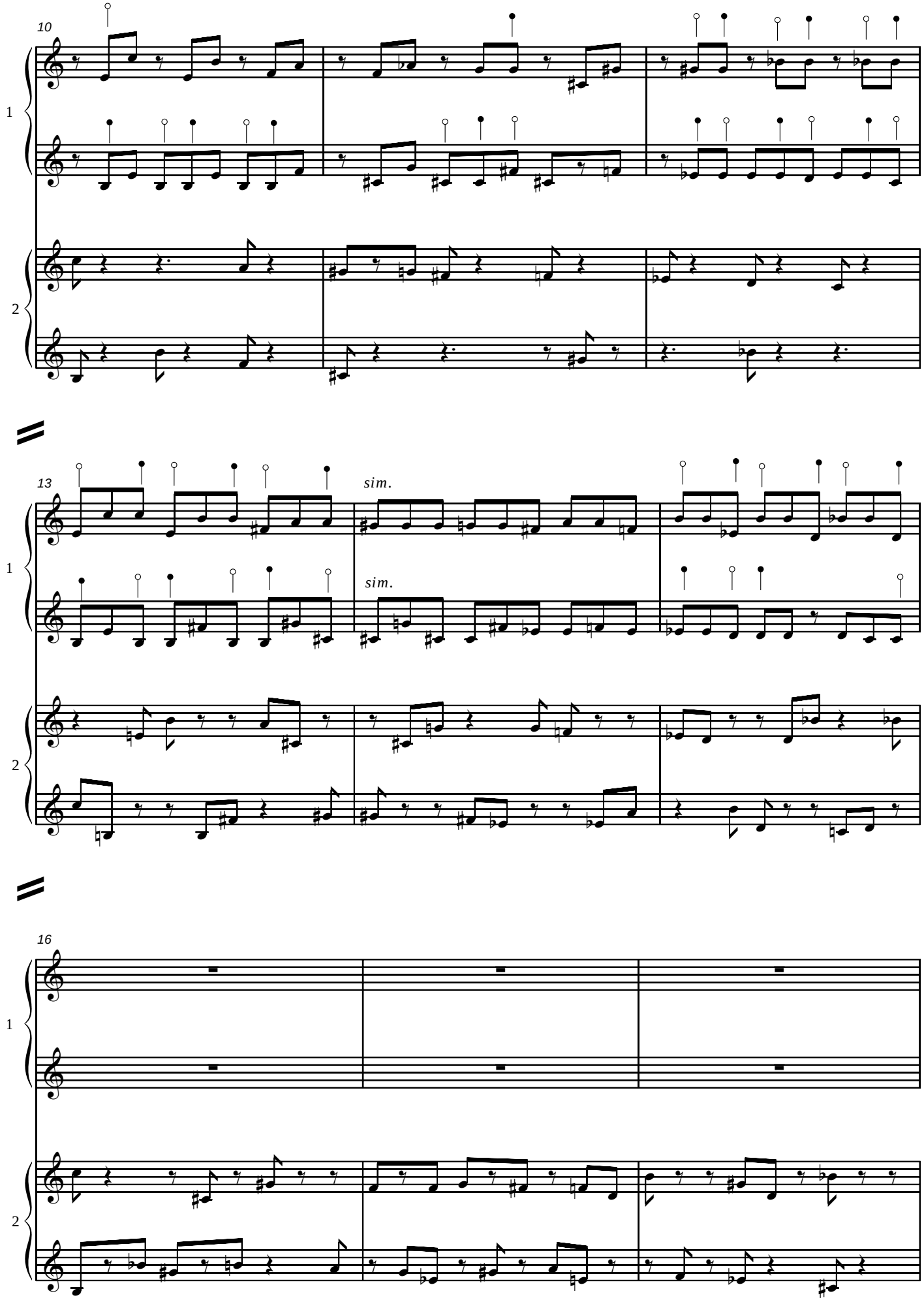
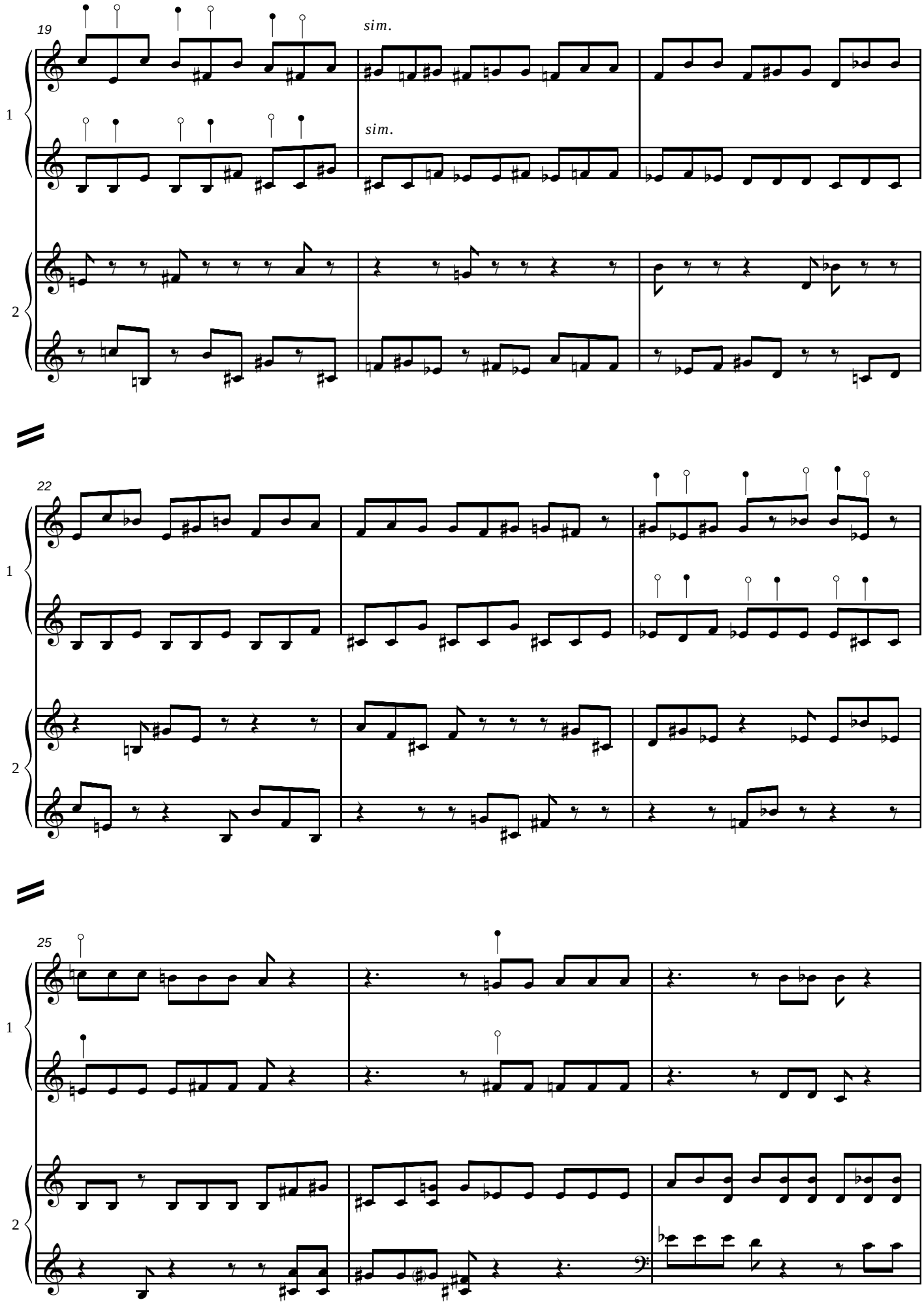
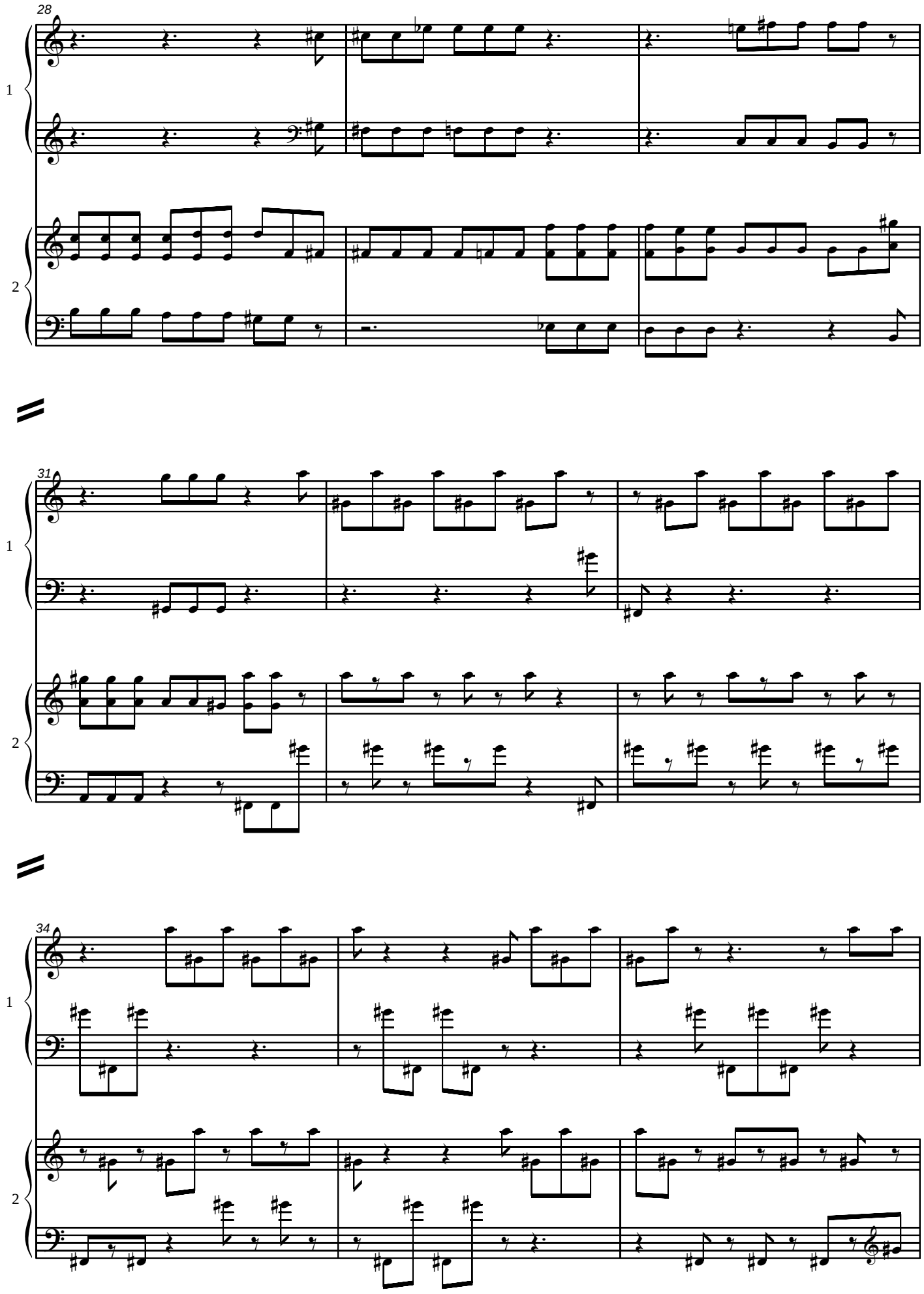
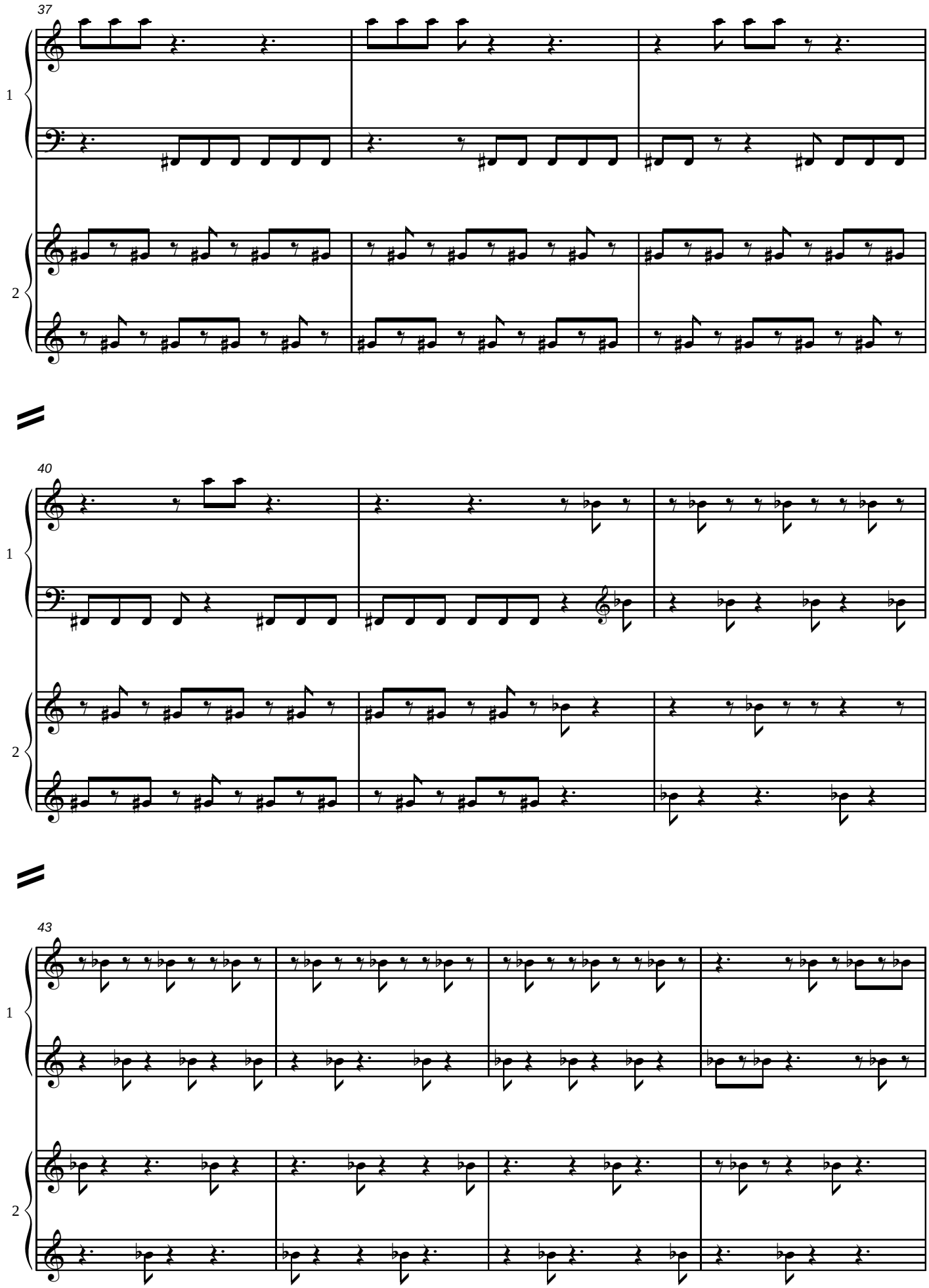



10
1
2
13
sim.
sim.
1
2
16
1
2


19
sim.
sim.
1
2
22
1
2
25
1
2


28
1
2
31
1
2
34
1
2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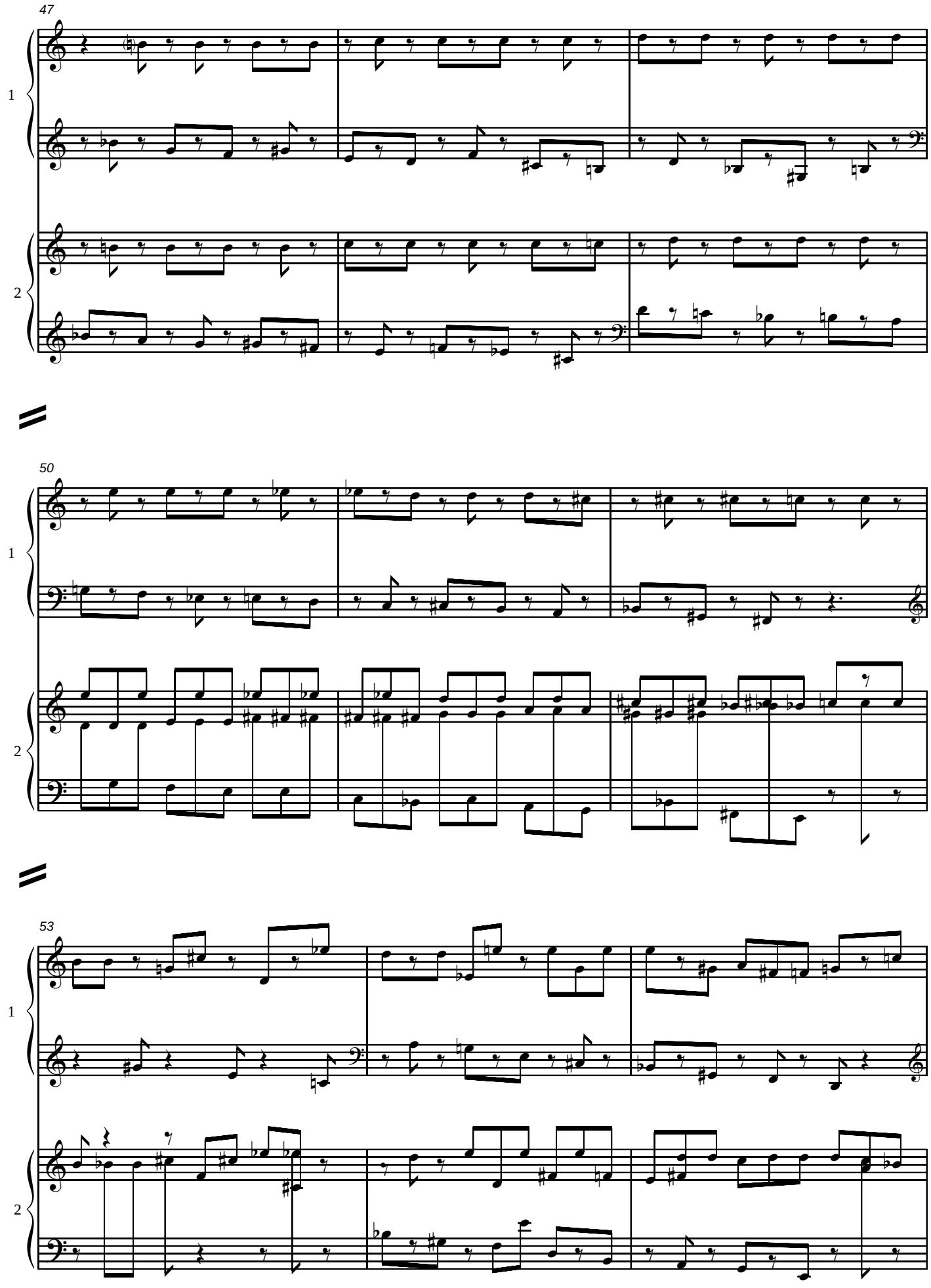
1
2
40
1
2
43
1
2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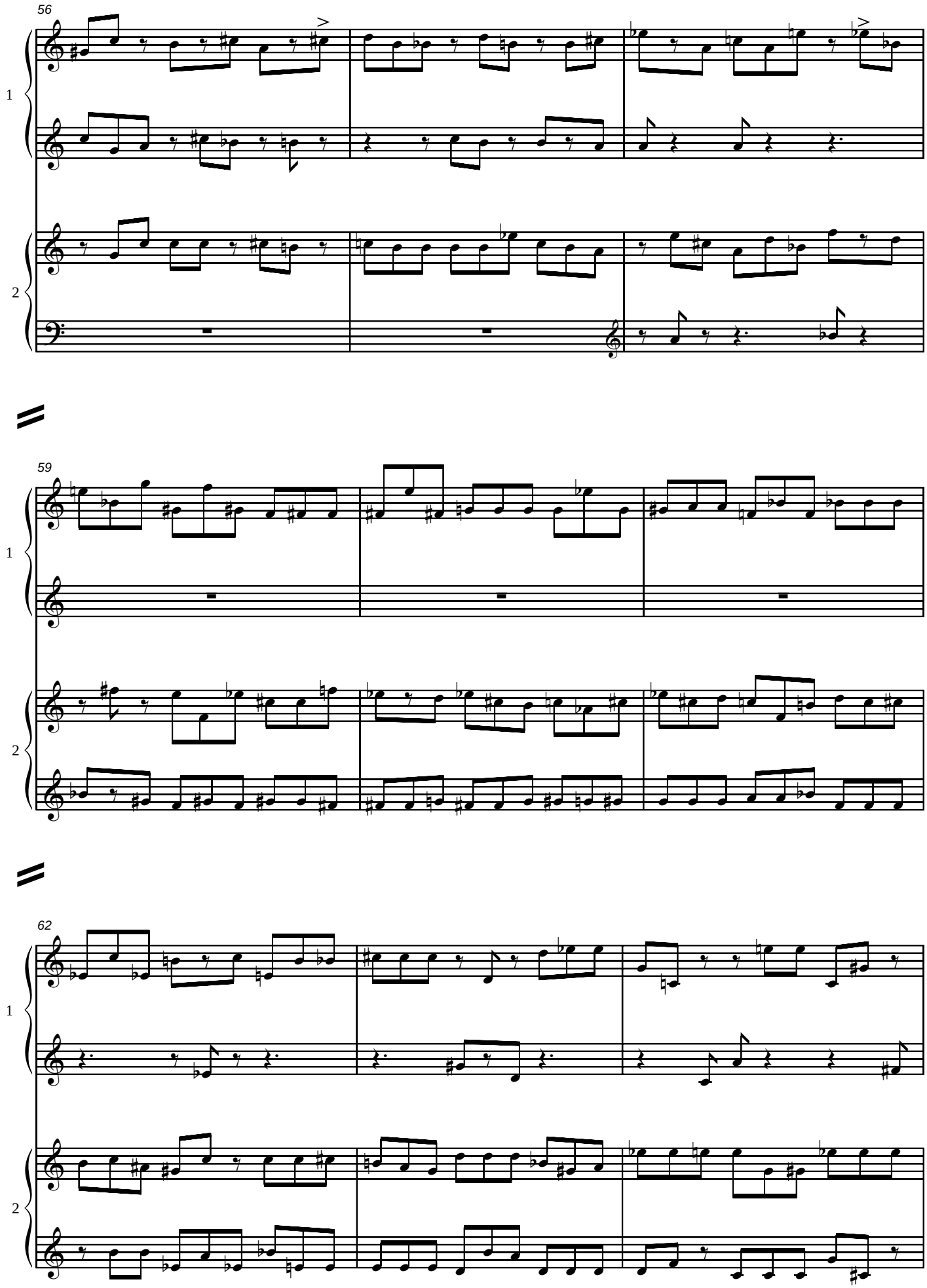
1
2
50
1
2
53
1
2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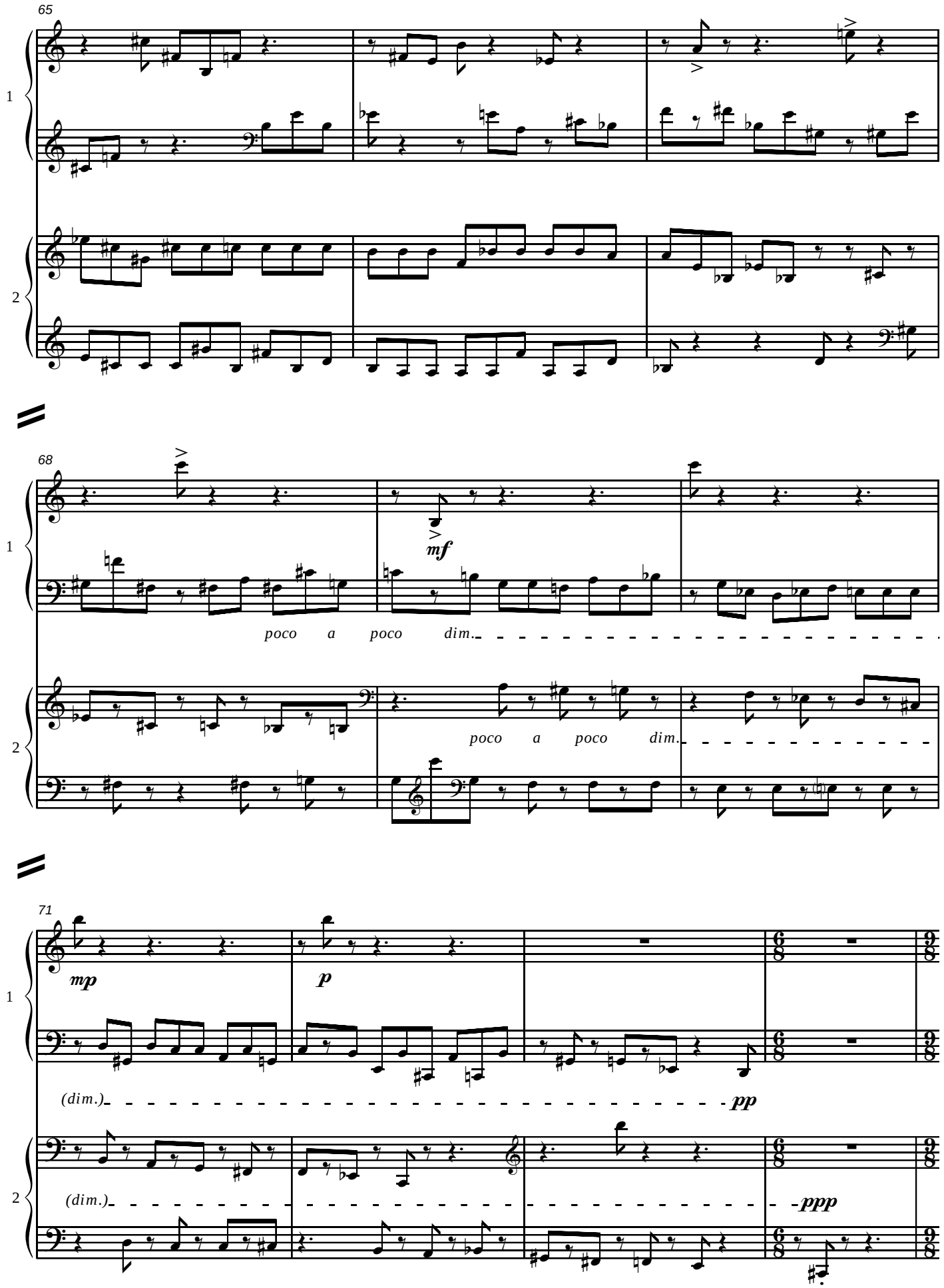
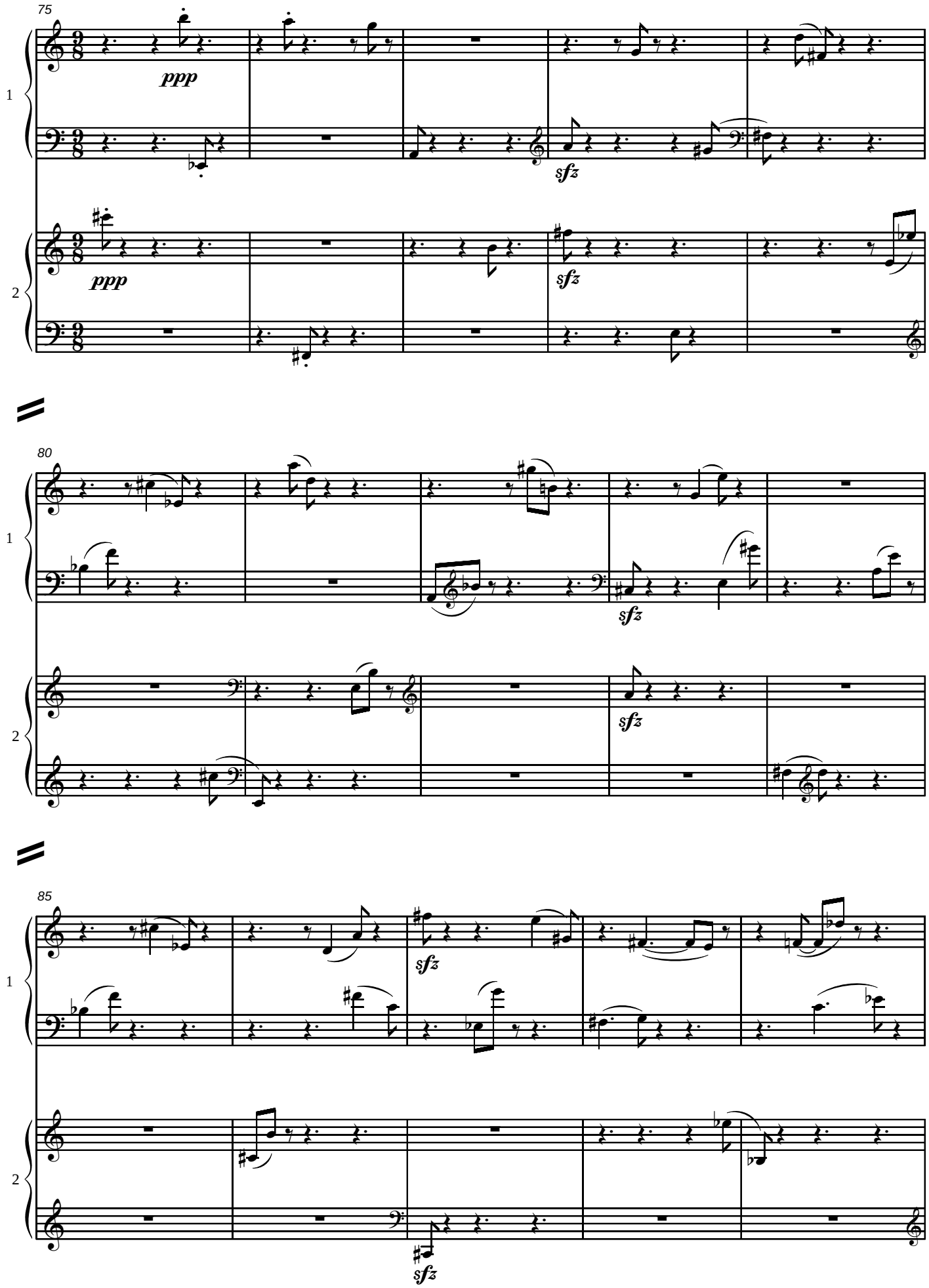
1
2
59
1
2
62
1
2


65
1
2
68
mf
poco a poco dim.
poco a poco dim.
71
mp
p
(dim.)
pp
(dim.)
ppp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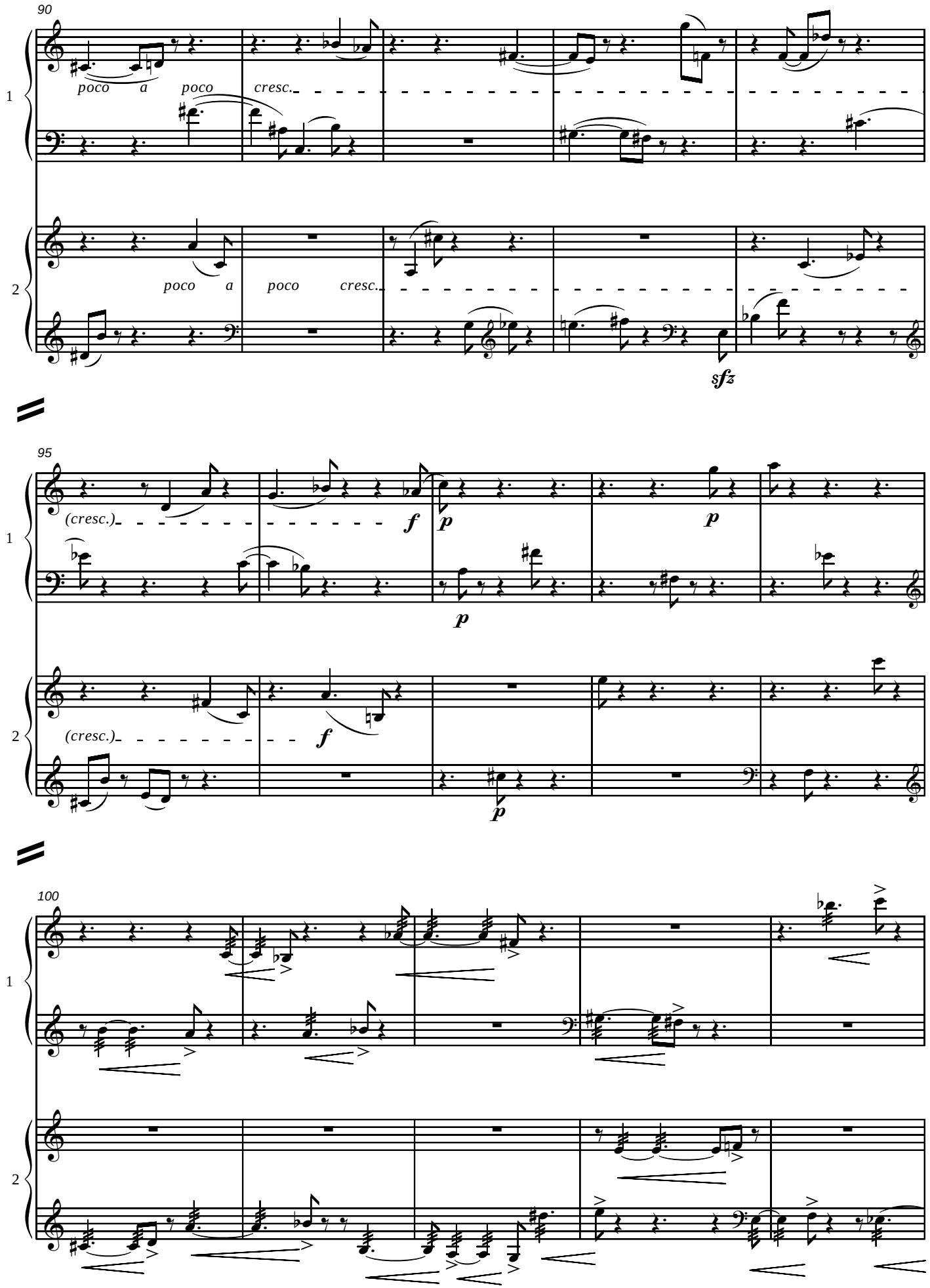
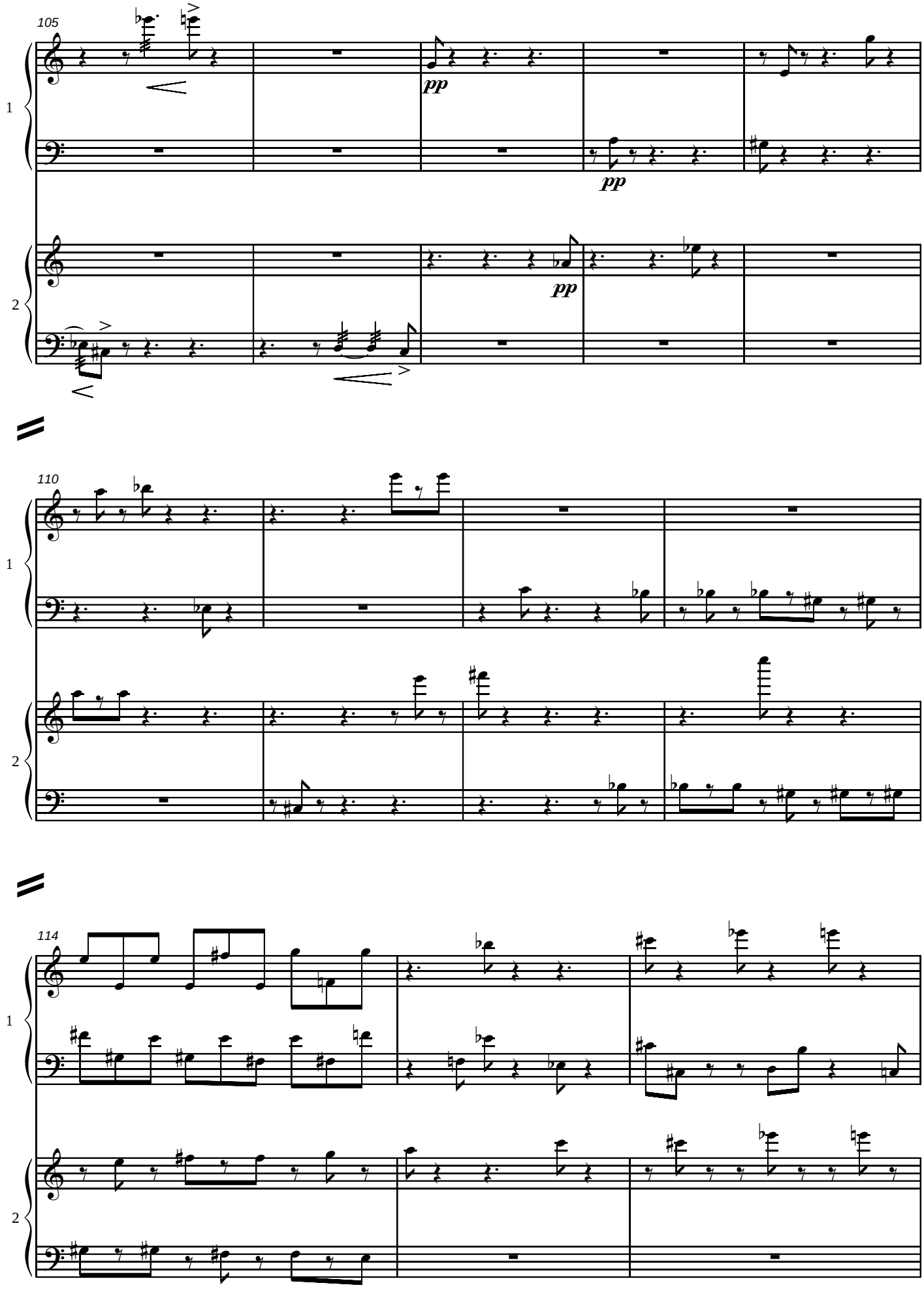
ppp
sfz
ppp
sfz
80
sfz
sfz
85
sfz
sfz


90
poco a poco cresc.
poco a poco cresc.
sfz
95
(cresc.)
f
p
p
p
(cresc.)
f
p
100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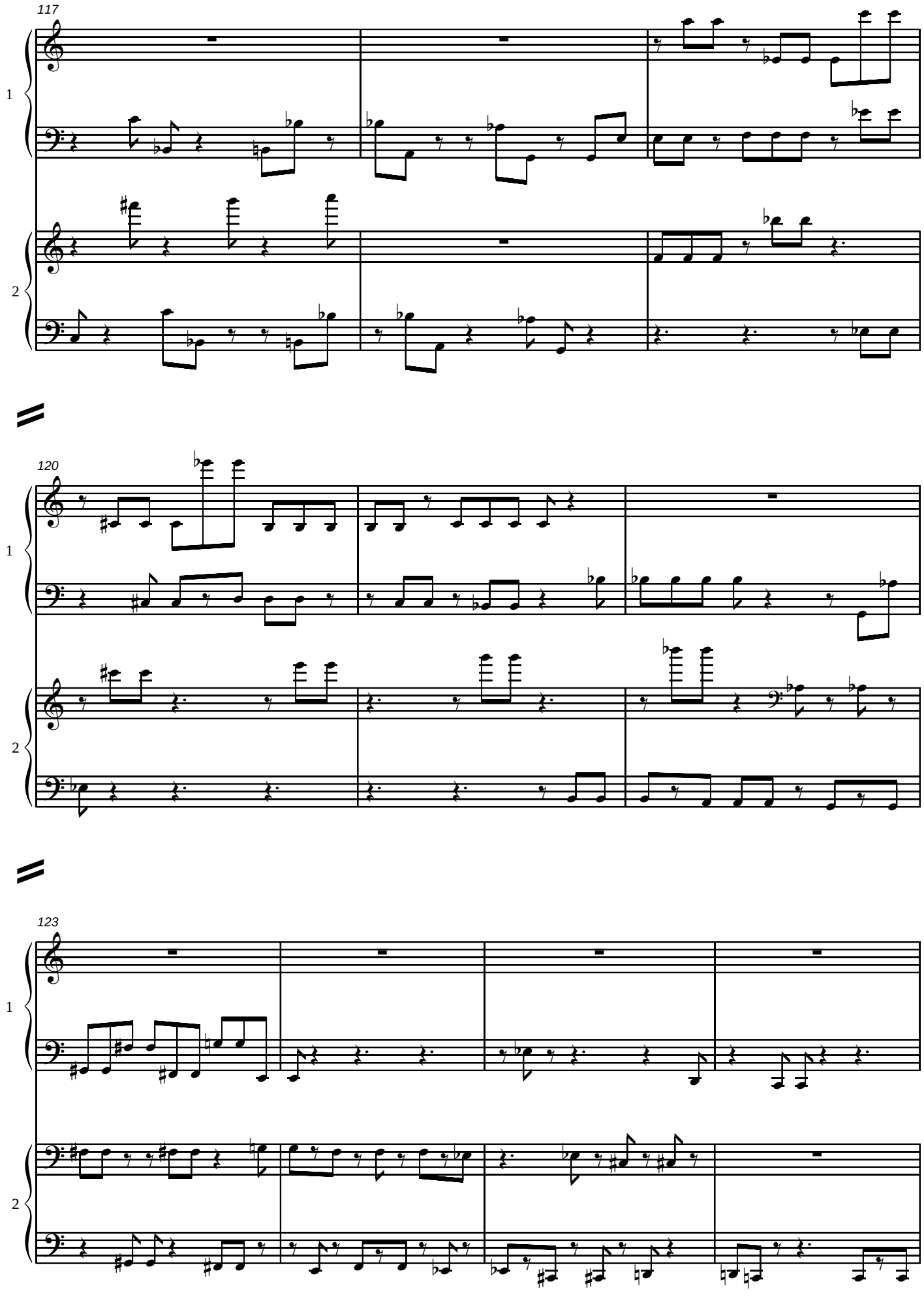
pp
pp
pp
1
2
110
1
2
114
1
2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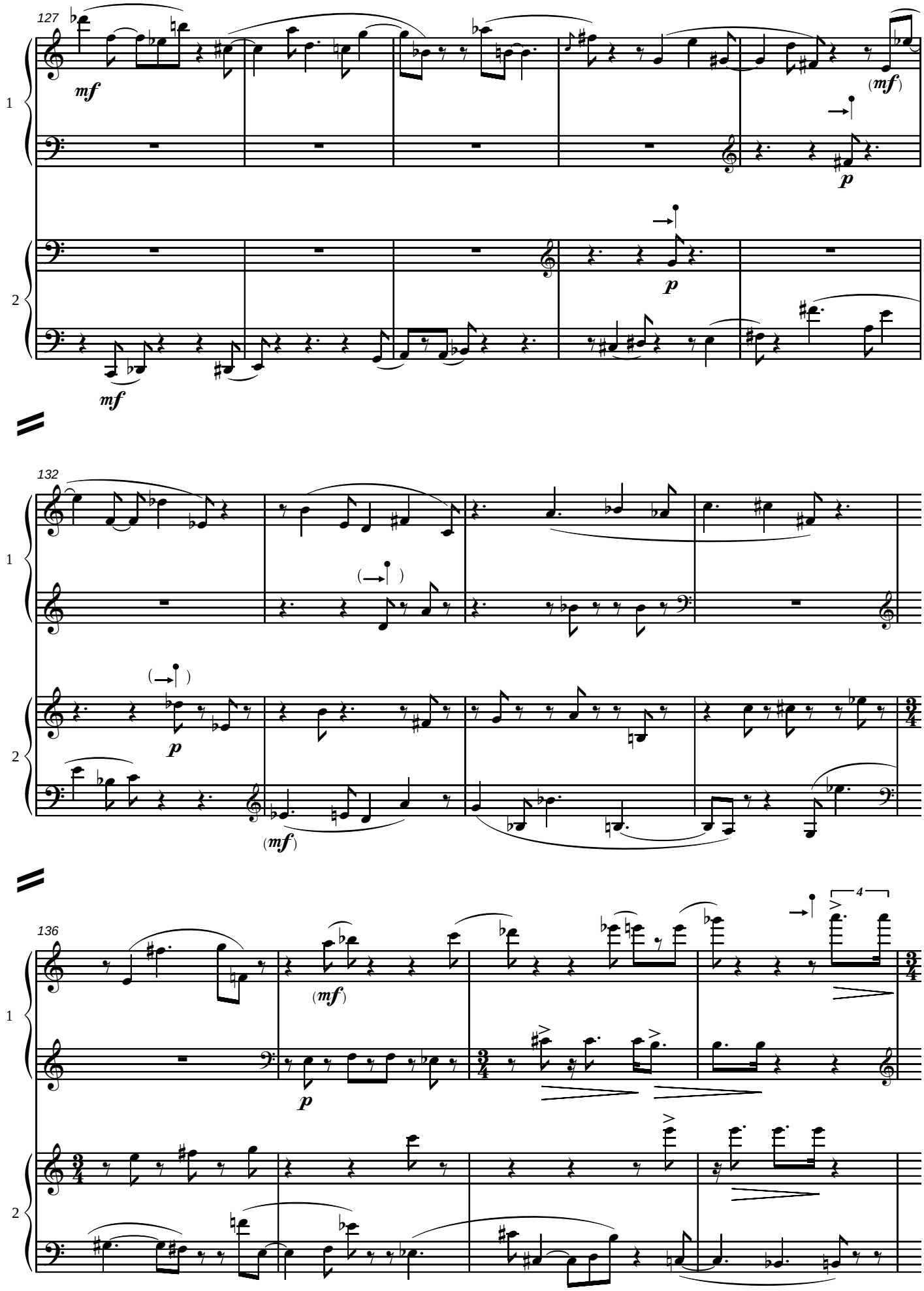
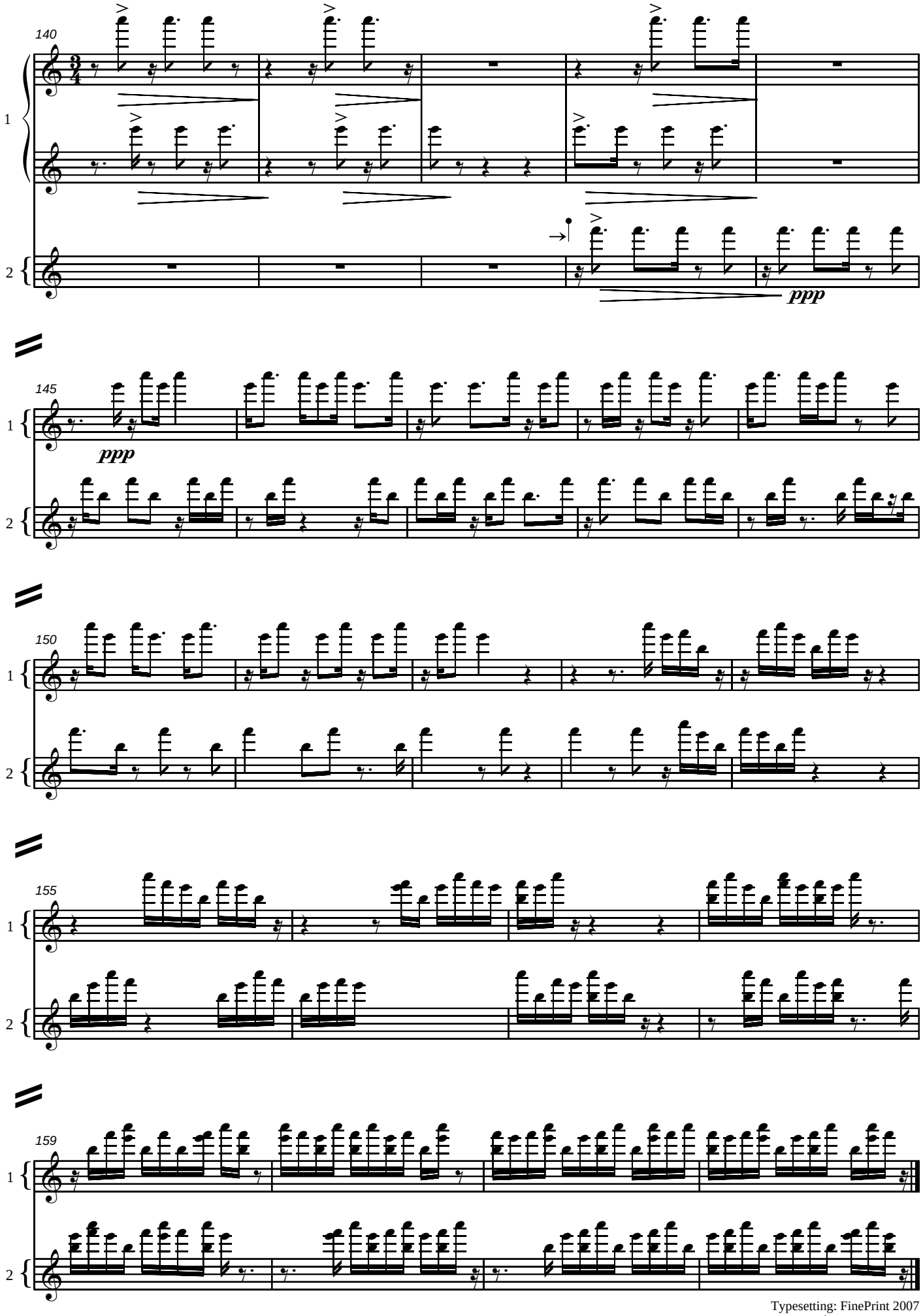
2
120
1
2
123
1
2


127
mf
(mf)
p
p
mf
132
p
(mf)
136
(mf)
p
4



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