

*Commissioned by the Ensemble Klang with support from the NFPK+*

**Aushtentic**  
for prepared ensemble and computer narrator on tape

**Hugo Morales Murguía**

## Aushtentic

for prepared ensemble and computer narrator on tape

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This piece was commissioned by the “Ensemble Klang” with support from the “Nederlans Fonds voor Podiumkunsten” (NFPK+).

### *Instrumentation*

2 Alto Saxophones + plastic or cardboard glasses containing a number of small light metal objects (coins, screws, etc)

Trombone + glass (similar to the saxophones)

Snare Drum + small speaker and low voltage amplifier

Electric Guitar + E-bow

Bass Voice + Dynamic microphone

Grand Piano + E-bow and light coin

Tape

### *Instrumental Preparations*

#### - Saxophones

Both saxophones use a medium size plastic or cardboard glass placed inside the bell, containing some small light metal objects. The number of objects, and the kind, should be decided based on the amount of vibration acquired. A low Db (concert pitch) is played throughout the piece. However, with the glass placed inside the bell the pitch rises up to a G.

#### - Trombone

Only the bell section of the instrument is to be used (no slides). The instrument should be played sitting down and blowing directly into the slide's receiver. The preparation of the instrument is the same as in the case of the saxophones. The note to be produced is a low C, with the glass would rise up to a G.

#### - Snare drum and loudspeaker

The percussionist should use a snare drum and a speaker that is connected, through an amplifier, to the singer's microphone. In this way the snare drum is used as a voice resonator which is controlled by the percussionist, scrubbing the skin of the instrument, following certain rhythms by slightly touching the skin with the speaker or placing on the skin small light metal objects (screws, coins, etc) that would shiver as a result of the speaker's cone movements.

- Electric Guitar

Played sitting down, with an E-bow and preferably with a volume pedal.

- Voice

A dynamic microphone (which signal goes to the percussionist's speaker via a small amplifier) picks up the voice signal. Both hands of the singer should cover the space between the microphone and the mouth.

- Piano

Played with an E-bow and a coin placed on the string right after it, which is supposed to shimmer with the vibration of the string. The pianist is to control the vibration with the piano pedal, pressing it gently, according to the notated rhythm, and without stopping the string's vibration completely.

- Tape (Narrator: Fred)

The piece is originally created to be performed along with the tape part. However, it is also intended to function without it. The decision is to be made based on the conditions of the venue and the preference of the ensemble.

-General indications

Ideally the piece is to be performed with the aid of amplification (subjected to the conditions and characteristics of the venue)

The text is inspired in the poem *Sigaret komt van zuig eruit* by the Dutch writer Ilja Leonard Pfeijffer

Duration: 4'55''

Hugo Morales Murguía 2009

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# Aushtentatic

for prepared ensemble and narrator on tape  
commissioned by the Ensemble Klang

Hugo Morales Murguía

♩=60

glass inside the bell



Alto Saxophone

Alto Saxophone staff with notes and dynamics. Includes fingering (b♭) and *p* dynamic.

glass inside the bell



Alto Saxophone

Alto Saxophone staff with notes and dynamics. Includes fingering (b♭) and *ppp* dynamic.

glass inside the bell



Trombone  
(no slide)

Trombone staff with notes and dynamics. Includes *mf* and *f* dynamics. Includes instruction: "Play sitting down Blow directly into the bell section."

Play sitting down

Blow directly into the bell section.

*mf*

*f*

Move the speaker slowly while slightly touching the skin making it vibrate (no snare)



Snare drum & Speaker

Snare drum & Speaker staff with notes and dynamics.

Electric Guitar  
(E-bowed)

Electric Guitar staff with notes and dynamics. Includes *mf* and *f* dynamics. Includes instruction: "Play sitting down with vol.pedal" and "XII".

Play sitting down

with vol.pedal

XII

cover microphone with both hands

*ppp*

*mp*

*mp*

Voice

Voice staff with notes and dynamics. Includes *ppp*, *mp*, and *mp* dynamics. Includes syllables 'i' and 'o'.

i

o

♩=60

Plucked

Piano  
(E-bowed + coin)

Piano staff with notes and dynamics. Includes *f* dynamic. Includes instruction: "Ped. Press the pedal gently without stopping the string vibration".

*f*

Ped. Press the pedal gently without stopping the string vibration

Tape

Tape staff with a series of vertical lines representing a prepared ensemble.

13

A. Sax. *ppp*

A. Sax. *ppp*

Tbn. *pp* *f*

S&S. *simile...*

E. Gtr. *f*

V. *f*

Pno. *a* *i*

Tape

26

A. Sax.

A. Sax.

Tbn.

S&S.

E. Gtr.

V.

Pno.

Tape

*pp*

*p*

*p*

*sim.*

*u*

The musical score consists of seven staves. The top staff is for the first Alto Saxophone (A. Sax.), which is mostly silent with a few notes in the final measures, marked *pp*. The second staff is for the second Alto Saxophone (A. Sax.), which plays a rhythmic pattern of eighth notes, marked *p*. The third staff is for the Trombone (Tbn.), which plays a long note in the first measure, followed by a rest, and then a note in the sixth measure, marked *p*. The fourth staff is for the Saxophone and Trumpet (S&S.), which plays a long note in the first measure, followed by a rest, and then a note in the sixth measure. The fifth staff is for the Electric Guitar (E. Gtr.), which plays a rhythmic pattern of eighth notes, marked *sim.*. The sixth staff is for the Violin (V.), which plays a long note in the first measure, followed by a rest, and then a note in the sixth measure, marked *u*. The seventh staff is for the Piano (Pno.), which plays a rhythmic pattern of eighth notes. The eighth staff is for the Tape, which shows a complex rhythmic pattern.

37

A. Sax. *pp*

A. Sax.

Tbn. *p* (breath briefly whenever necessary)

S&S. Add metal objects quietly Speaker fixed, no snare Objects vibrating on skin

E. Gtr. simile

V. *p* (breath briefly whenever necessary)  
i → e → u → o → i → e →

Pno.

Tape

48

A. Sax.

A. Sax.

Tbn.

S&S.

E. Gtr.

V.

Pno.

Tape



59

A. Sax. *fff* *f*

A. Sax. *fff* *p*

Tbn. *fff* *f*

S&S. *with snare*

E. Gtr. Follow the rhythm by switching between active and inactive pickups

V. *fff* *ppp*  
i u i u i

Pno.

Tape

64

A. Sax. *fff* *p* *ff* *p* *fff* *pp* *f*

A. Sax. *fff* *f* *p* *fff* *ppp* *fff*

Tbn. *ff* *pp* *fff* *pp*

S&S. 5 7 5 6 6 7 5

E. Gtr.

V. *ff* *fff* *pp* *fff* *pp* *f* *pp* *fff*  
u e i e u e u i

Pno.

Tape

Detailed description of the musical score for rehearsal mark 64. The score is arranged in a vertical stack of staves. The top two staves are for Alto Saxophone (A. Sax.), with the first staff containing dynamic markings *fff*, *p*, *ff*, *p*, *fff*, *pp*, and *f*. The second staff contains *fff*, *f*, *p*, *fff*, *ppp*, and *fff*. The Tuba (Tbn.) staff has dynamics *ff*, *pp*, *fff*, and *pp*. The Saxophone and Strings (S&S) staff features rhythmic patterns with fingerings 5, 7, 5, 6, 6, 7, and 5. The Electric Guitar (E. Gtr.) staff has a rhythmic pattern with slurs. The Voice (V.) staff has lyrics 'u e i e u e u i' with dynamic markings *ff*, *fff*, *pp*, *fff*, *pp*, *f*, *pp*, and *fff*. The Piano (Pno.) staff has a simple harmonic accompaniment. The Tape staff at the bottom shows a complex, dense waveform.

69

A. Sax. *fffppp* *fff* *ppp f* *fff* *p*

A. Sax. *p ppp* *f fff* *p*

Tbn. *fff* *p* *ppp* *fff f* *fff*

S.&S. 6 7 7 7 7 6

E. Gtr. Press the string with the E-bow so that it distorts its vibration

V. *ppp* *ppp* *fff* *p*  
 o → i a → o → a e → u

Pno. \*

Tape