

Tomando partido por tu voz

[Taking the Side of Your Voice]

Tomando partido por tu voz

[Taking the Side of Your Voice]

Nicolás Arnáez - © 2014

for six musicians and conductor

Duration: Between 10 and 18 minutes

ENSEMBLE SPECIFICATIONS

Brass quartet

- trumpet (Bb)
- french horn (F)
- trombone
- tuba

all performers use mute.

Grand piano

Piano performer has to have:

- a newspaper article of the day of the performance.
- a baby toy that produces sound (no electronics).

Percussion

Regular instruments (on the stage)

- bass drum.
- tam tam.
- timpani (32").
- crotales (one very high, one very low, any pitch).
- large windchimes.
- tambourine.
- tibetan bowl (biggest possible).
- two maracas.

Special instruments (on the hall, see "Staging" on pag. vi)

- one woodblock (any size).
- one jam block (any size).
- empty plastic bottle (2 liters or similar).
- ocarina.
- whistle.

Mallets:

- pair of timpani soft mallets.
- pair of hard timpani mallets.
- pair of drumsticks.
- pair of metal brushes.
- one contrabass bow.

INTRODUCTION

The narrative of *Tomando Partido por tu Voz* is an instant in politics, the traditional agitated moment of fight between leaders for collecting voters and supporters and all the reactions that are raised during this momentum. The phenomena of agreement and disagreement based in ideological empathy and apathy, associations and rivalry and decision-making take participants to constrain and relax permanently their relationships. The piece then, is a representation, a snapshot of the frantic journey engendered by the struggle that the desire of political power constantly sows in our agitated world.

The music, the score and the open concept of the composition have been thought to keep this principle present, exposed and shared with the auditor. To attain a successful performance, players engaged with the score and the concept, absorbed in their roles and principally concentrated in listening are required.

SCORE GENERAL LAYOUT

There is no overall score, each performer has individual sheet music to follow and conductor has a general score with most of the musical material of all instruments. The design of each is a mixture of three essential components: traditional, text and graphic notation.

Piano and Percussion are considerate two separated categories; each one has different sheet music in both format and content. Brasses belong to a third category, the first half of the piece they are forced to improvise based on listening, during the second part of the piece they read from a music sheet that is slightly different in format and equal in content to piano and percussion.

The musical material is organized by: numbered and lettered musical excerpts (freely controlled by conductor) and "impulses" (freely controlled by performers). Everything on the scores has been composed strategically to represent specific parts of the overall narrative, coded with a specific color, assigned to selected instruments as follows:

Representation	Color	Instruments	Controlled by
Main ideological position	Yellow	Piano, Percussion, Conductor	Conductor
Agreement	Green	Piano, Brasses, Conductor	Conductor
Disagreement	Red	Piano, Percussion, Conductor	Conductor
Musical Impulses	White	Piano, Percussion, Brasses	Each Performer
Sonic Impulses	Grey	Piano, Percussion	Each Performer
Theatrical Impulses	Blue	Piano, Percussion	Each Performer

Fig. 1 - Score's general characteristics

For all scores accidentals work equally; they affect same pitches on the line/space during all measure, new measure needs new accidentals. No accidentals shown means natural pitch.

ROLES AND SCORE DESIGN

General

Each category of instruments (piano, percussion and brasses) have a specific role during the storyline, to achieve a successful and efficient performance, each group has a specific score design that facilitates the interpretation of his individual role and narrative function.

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Piano

Role

It is the main political figure, the head and epicenter of the state. It can be thought as the political party that is on power at the moment. Because it is a large political party it suffers of internal divisions, some of them agree with the main ideological position, some others disagree with it.

There also exist "impulses", they represent the humanity out of the ideology; they are short, loud, suppressive and uncontrolled explosions of events not related with the main ideological position, nor agreements neither disagreements.

Score Design

Two pages with similar material and design. As a representation of the role assigned to piano in the storyline, left and right hands are conceptualized as two different "voices" that permanently agree and disagree one with the other. When one hand plays what is considered the party's main ideological position (yellow), the other will agree by playing some excerpt in the green area, or disagree by doing the same with an excerpt on the red area.

Characteristics

- Main ideological position (yellow):

- Located on the top of page one (to be played with right hand) and in the bottom of page two (to be played with left hand)
- 17 symmetrical upwards and downwards short musical gestures in permanent repetition (lettered A to Q).
- Dynamically quiet and invariable.
- Always with sostenuto pedal (E4-E3), if not possible, it must be played without any pedal.
- Arrows show pitch movement in hand position (performer freely control this).
- Ritardando and accelerando are encouraged but always a fast tempo is required.
- Controlled and chosen only by conductor.

- Agreements (green):

- Located surrounding main ideological position.
- To be played with left hand on page one and right hand in page two.
- 20 musical phrases organized in four groups; each group contains related musical material.
- Dynamically slightly louder than main ideological position with eventual variations.
- Controlled and chosen only by conductor.

- Disagreements (red):

- Located away from the main ideological position.
- To be played with left hand on page one and right hand on page two.
- 19 musical phrases organized in four groups; each group contains related musical material.
- Dynamically slightly louder than main ideological position with eventual changes.
- Controlled and chosen only by conductor.

- Musical impulses (white):

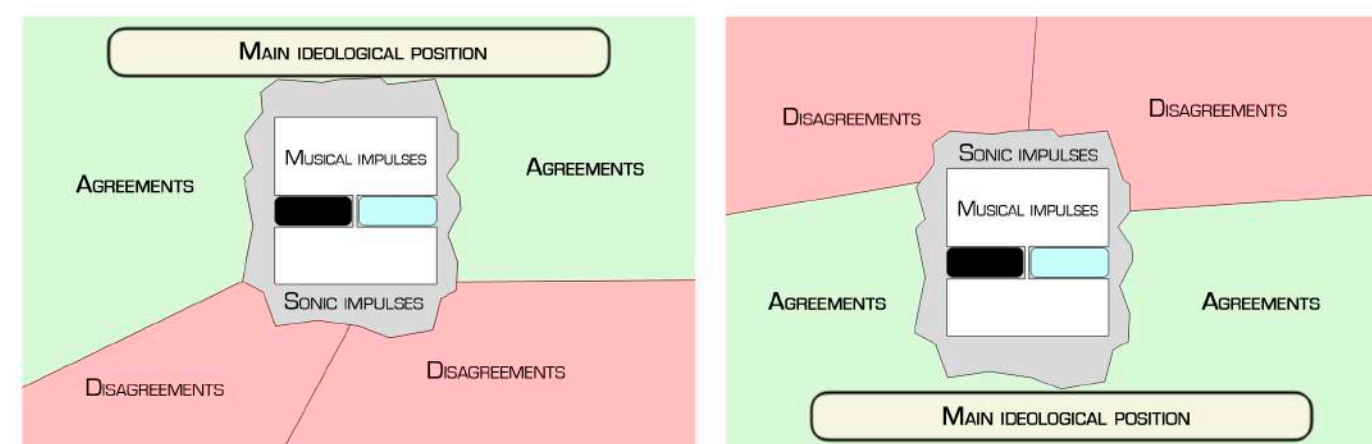
- Located in the center of the score, both pages contain all the same impulses, they are repeated just for effectiveness of performance.
- To be played with left or right hand (decided by the performer). They interrupt abruptly the discourse, once they are finished the discourse is resumed from where stopped.
- 14 very short and loud musical excerpts.
- Controlled and chosen only by performer.

- Sonic impulses (grey):

- Located surrounding musical impulses.
- They interrupt abruptly the discourse, once they are finished the discourse is resumed from where stopped.
- 12 short and loud sonic events.
- Controlled and chosen only by performer.

- Theatrical impulses (blue):

- Located outside of the score, in cards to be freely spread and organized by performer.
- Require the performer to make a specific theatrical action, and then resume playing from where stopped.
- 8 different cards.
- Controlled and chosen only by performer.



Percussion

Role

It is the piano's biggest political opponent and both are in permanent disagreement. Its main ideological position is to deny piano. This incessant discrepancy is shown by the content of his always-opposed musical statements. It has no internal divisions.

It also has "Impulses" that represent the same than in piano (the humanity out of the ideology) but unrelated.

Score Design

Two pages, one contains the principal ideology and the other all impulses: musical and sonic-theatrical.

Characteristics

- Main ideological position in permanent disagreement with pianos' (yellow/red):
 - Located on page one.
 - Organized in four quadrants, each quadrant contains one instrument with four different phrases to be played in a specific way. NOTE: quadrant 1 has a group of four instruments with one phrase per instrument.
 - 16 textural music excerpts in permanent repetition.
 - Dynamically mostly quiet and variable.
 - Controlled and chosen only by conductor.
- Musical impulses (white):
 - Located on the center of page two.
 - They interrupt abruptly the discourse, once they are finished the discourse is resumed from where stopped.
 - 8 rhythmic and loud musical excerpts.
 - Undetermined instrumentation, performer chooses.
 - Controlled and chosen only by performer.
- Theatrical-sonic impulses (blue/grey):
 - Located surrounding musical impulses.
 - They interrupt abruptly the discourse, once they are finished, the discourse is resumed from where stopped.
 - 10 theatrical and sonic indications to be performed in different "percussion positions". Each one of five positions has assigned one "special instrument", the action must be performed specifically with the instrument correspondent to that position. Positions and instruments set up are shown on "Staging" (pag. 6).
 - Controlled and chosen only by performer.



Brasses

Role

Brasses represent people, the electors, the reason of piano and percussion's actions. For the first half, they listen and respond carefully (in agreement or disagreement) to the two main political parties' (piano and percussion) speeches. During the second half they will associate with one or the other, and they will proclaim their ideology, also at this point they can use "impulses" to show disagreement (if so) with the group they belong.

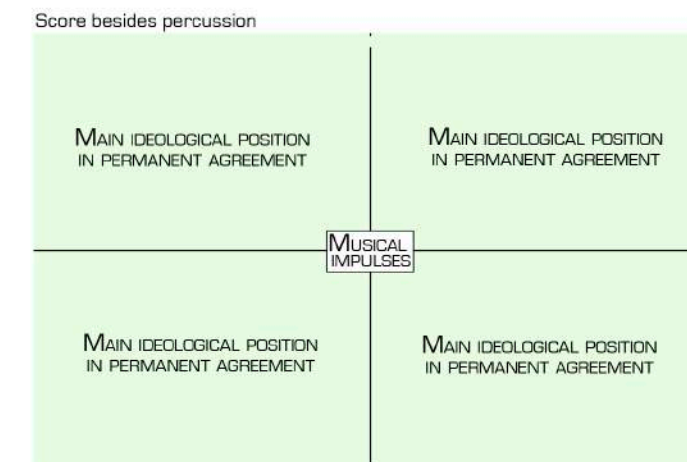
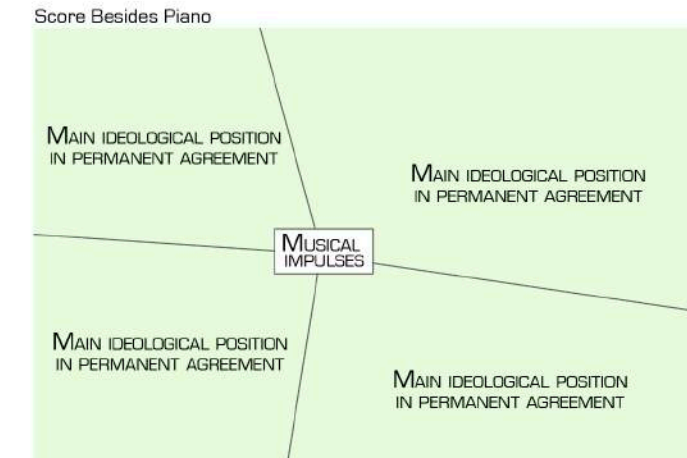
Score design

During the first half of the piece they have no score, they improvise from different position in the hall (see "Staging" - zone 1). During the second half of the piece they go up to the stage besides piano or percussion. In each area there will be a score that is in permanent agreement with the instrument they choose.

All scores uses the same design:

Characteristics

- Main ideological position in permanent agreement with the principal instrument of the group (green):
 - Two pages with four quadrants each. Each quadrant contains 4 musical excerpts to be played as an ensemble.
 - When besides piano:
 - Musical phrases in unison with piano agreements and disagreements (some of them are transposed because of registry capability).
 - When besides percussion:
 - Mostly non-standard instrument indications aimed towards imitations of percussion's excerpts that wide the ensemble's texture.
 - Chosen and controlled only by conductor.
- Musical impulses (white):
 - Located at the center of the score.
 - They are no specified, they are improvised by the performer.
 - Chosen and controlled only by performer.



Conductor

Role

Conductor is the hidden real power, the one who really governs and controls everything on this political frenzy. He tells to both political parties what to do and how to do it.

Besides his power, he has no jurisdiction on all impulses in general, or brasses' impulses reactions during the first half. Impulses are rebellions from the subordinated, is the only place where the rest of the participants can break free of his hidden dictatorship.

Score Design

The conductor has the same score than piano, percussion and brasses but without any kind of impulses. All the descriptions above (but the impulses) fit also here. Is very important to remember that conductor is in charge of everyone on the stage, he decides how and when the music is going to be played.

NOTE: When brasses associate with piano and percussion (zone 3) the conductor deals with two ensembles (piano plus brasses, percussion plus brasses), because brasses have free will to choose to whom they will associate, it is not known how these ensembles will be constituted, unless planned ahead on rehearsals.

STAGING

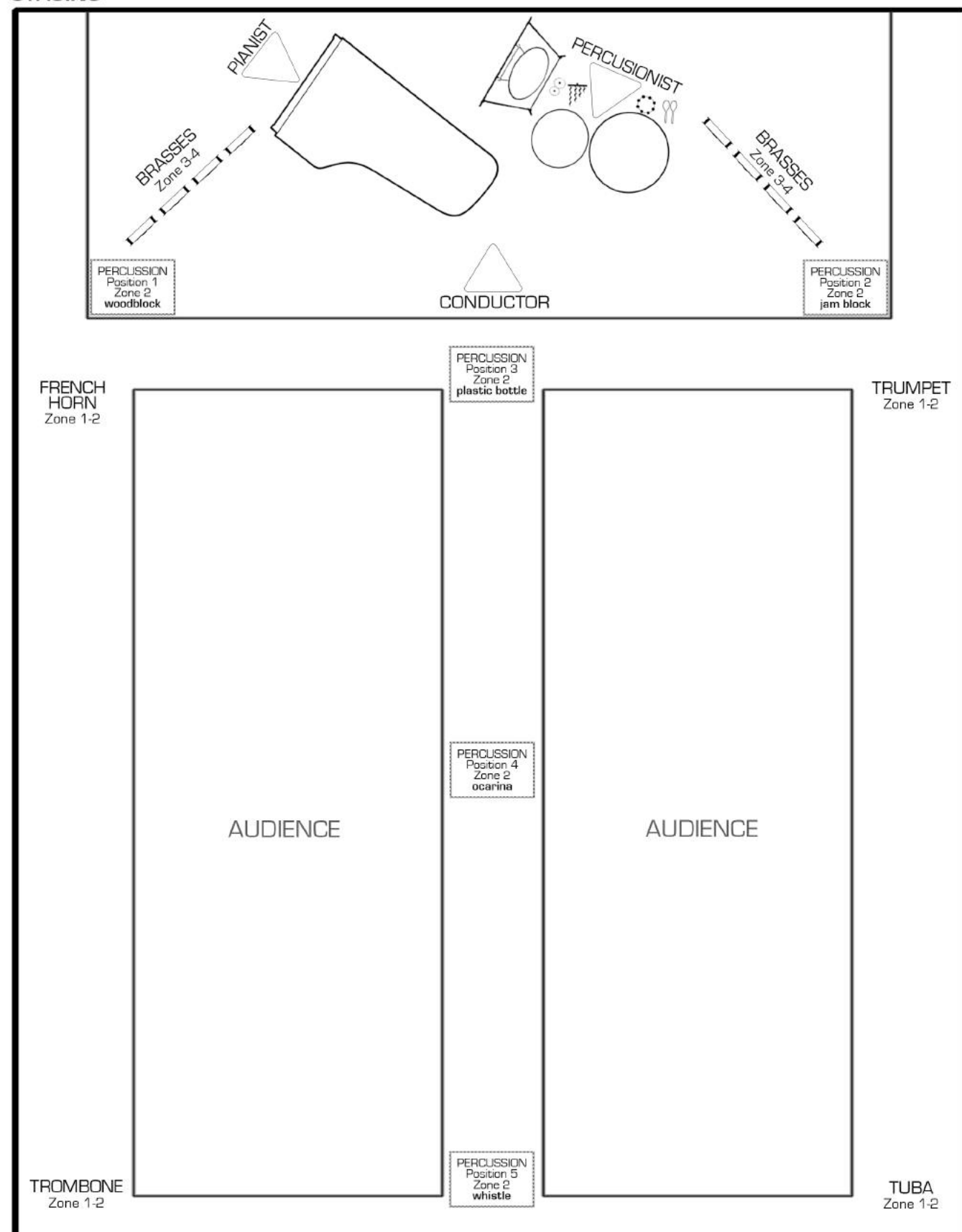


Fig. 2 - Instruments distribution, zones and percussion positions

PERFORMANCE

The piece is organized in 4 zones, each zone request different actions from performers and conductor (Fig. 3).

Performers start situated in their initial position (Fig. 2 - Zone 1)

Conductor communicate with piano and percussion by showing them the given "conductor cards":

First: show the selected card to communicate which excerpt will be played.

Second: cue him when to start (or change) the excerpts.

ZONE 1

"Proclamation of Opposed Statements" (1" to 2")

Characteristics

- Piano and percussion perform, brasses just listen.
- No impulses allowed.

Steps

1. Conductor cues piano one main ideological position (yellow).
2. Conductor cues piano one agreement (green) or disagreement (red).
3. Conductor cues percussion one main ideological position (yellow/red).
4. From here to the end of the piece, conductor builds the narrative of the instruments on the stage by combining main ideological positions, agreements and disagreements as he wishes, every combination of these musical phrases is allowed. Silences are between excerpts are also allowed.
5. Move to Zone 2.

ZONE 2

"Public Awareness and Social Gathering" (5" to 8")

Characteristics

- Conductor stays on step 4.
- Everybody plays.
- Impulses are requested. When a performer decides to play an impulse conductor have to wait until done to cue a new excerpt.

Steps

6. Conductor cues zone change to everybody.
7. Piano and Percussion add impulses; they decide when and how many of them will be performed during this zone (conductor does not have control over these). They must perform at least one impulse of each kind; there is no limit on how many of each they can play. Once they finish performing an impulse, they will resume what playing before.
8. Brass: keep listening to piano and percussion statements. Wait for impulses, when hear or see one, there are two options: to agree or disagree with them.

If agree: imitate repeatedly for a moment what was heard. When the impulse has a:

- Musical content: no exact pitch is mandatory, imitating the sonic gesture is encouraged, the motive can be developed if desired.
- Sonic content: copy what heard (clap, talk, shout, etcetera)
- Theatrical content: agree by copying what seen, once done, come back to the original place and react again.

If disagree: play something that sounds totally the opposite of what was heard: change the dynamics, play in another registry, change the pitch intervals, invert melodic direction, do something sonically dissonant, make an action different to what seen, etc.

There is the option of ignoring impulses, but just if more than one happens at the same time, or if brasses are responding to an earlier one.

9. Move to Zone 3.

ZONE 3

“Association by Ideological Empathy” (2” to 4”)

Characteristics

- Conductor stays on step 4.
- Impulses are restricted.

Steps

10. Conductor cues zone change to everybody.
11. Impulses are restricted, piano and percussion can play up to two music impulses, sonic and theatrical impulses are prohibited.
12. Brasses walk to the stage besides the player they agreed the most during Zone 2.
13. Piano and brasses and percussion and brasses work as two ensembles. Conductor indications are for each ensemble. Brasses follow numbers written on the score, they match with piano’s and percussion’s (When besides piano, brasses ignore capital lettered excerpts, just follow numbers categories)
14. Brasses can play up to two impulses. These impulses are not provided, they have to be improvised by them. Don’t react to other players’ impulses.
15. Move to Zone 4

ZONE 4

“Reconsideration and Judgment of the Association” (2” to 4”)

Characteristics

- Conductor stops doing step 4.
- Impulses are not allowed.

Steps

16. Conductor cues zone change to everybody.
17. Conductor concludes the sounding area of the piece by slowly diminishing the activity of musical excerpts until none.
18. After three seconds of silence, conductor walks out of the stage.
19. Piano and percussion stand up and walk to the closest corner of the stage: piano stage right (will form group A), percussion stage left (will form group B). After in position, wait.
20. It is time for brasses to reconsider and judge if the main performer they joined was at the level of their expectations.
Brasses have three options:
 - a. If they are comfortable with the main performer’s statements, they will walk towards him and join him on the corner.
 - b. If they are not comfortable with him, they can or
 - i. Join to the opponent performer.
 - ii. Form a third group somewhere away of piano and percussion (group C).
21. Each one of the two (or three) groups walks together out of the stage one by one. First A, second B and third C. If the stage layout allows it, each group walks out from different exits (nobody will use the exit that conductor used, if possible).
22. Come back to the stage for final applause.

PERFORMANCE DIAGRAM

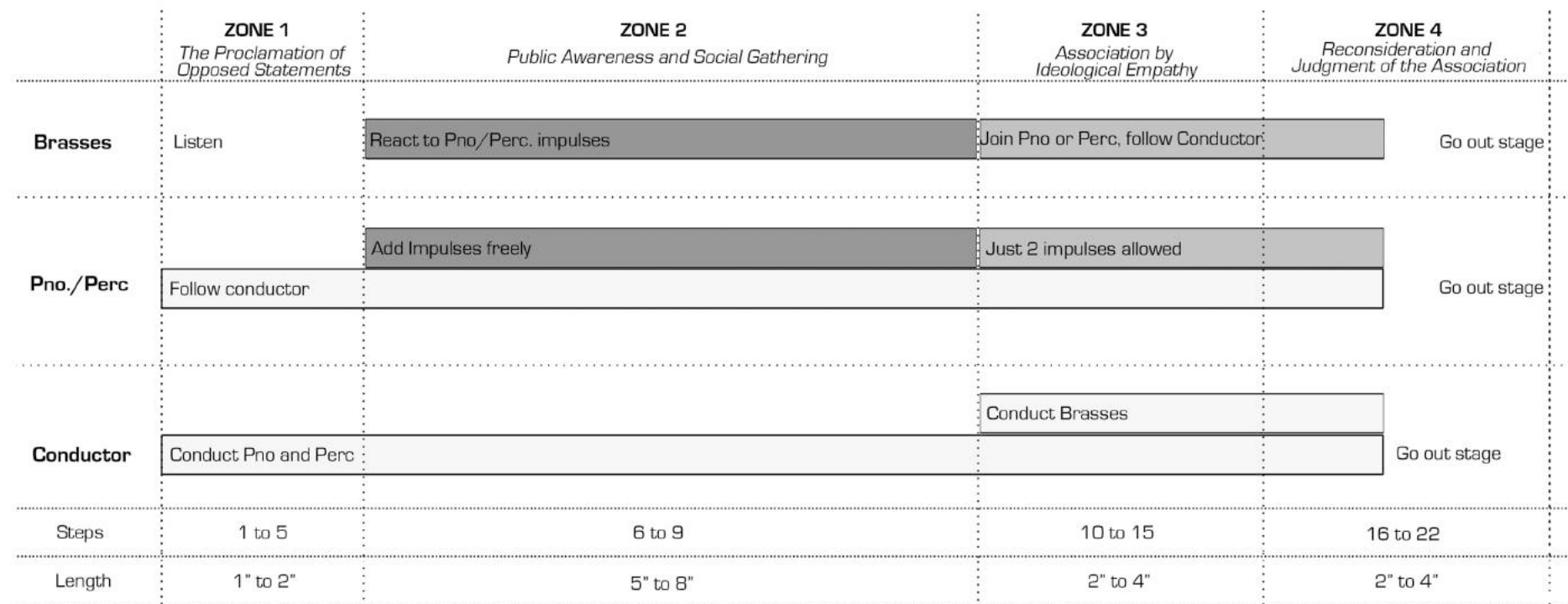


Fig. 3 - Form diagram with the most relevant events

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PIANO

R.H.

- Sempre with sostenuto pedal (E4-E3), if not possible: *Sensa Ped*
- Always *pp e leggero*.
- Speed up and slow down is needed, but always fast tempo.
- Arrows shows pitch movement in hand position.

L.H.

- *Sensa Ped. sempre*.
- Every excerpt should be ♩ = c.a. 60

1d

- Choose any Bb.
- Using a constant rhythm play symmetric intervals around it.
- Give to each pitch a particular articulation.
- Start the process again after few seconds of silence.

L.H.

- *Sensa Ped. sempre*.
- Every excerpt should be ♩ = c.a. 60

3c

- Choose any tempo.
- Play any note (but Bb) negating that tempo.
- Play each pitch with different dynamic.
- Start the process again after few seconds of silence.

hit something wood-made twice *f*

whistle the lowest note you can, as long as you can, twice *f*

count out loud down from 11 to 6 as fast as possible *f*

whisper as loud as you can any phrase *ff*

clap three times at any speed *ff*

ALWAYS LISTEN TO YOUR OPPONENT
Use strategically your impulses to gather brasses

Select and perform a theatre card

clap ten times afap *f*

read out loud the first paragraph of the selected article *ff*

Use your sound toy for about 10 sec.

count up from 2 to 7 as fast as possible *ff*

hit something metal-made *ff*

whistle the highest note you can, as long as possible, once *ff*

L.H.

- *Sensa Ped. sempre*.
- Every excerpt should be ♩ = c.a. 60

2d

- Improvise a legato and expressive melody around any Bb.
- Start the process again after few seconds of silence.

L.H.

- *Sensa Ped. sempre*.
- Every excerpt should be ♩ = c.a. 60

PIANO SCORE Page 1

4d

- Choose any Bb.
- Freely alternate between long and short durations and *pp* and *ff* respectively.
- Freely insert in between very long durations clusters in *pp*.
- Start the process again after few seconds of silence.

R.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

5

5b

5c *molto espressivo e leggero*

- 5d
- Select any pitch.
 - Play an ascendant or descendent chromatic scale.
 - Stop playing when you reach a B♭.
 - Start the process again after few seconds of silence.

R.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

7

7b

7c

- 7d
- Choose any B♭.
 - Play glissandi trills with it, in between add melodies around B♭.
 - Start the process again after few seconds of silence.

R.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

6

6b

6c

- 6d
- Choose three to five pitches separated by big intervals.
 - Play very fast rhythms in *p* with them.
 - Start the process again after few seconds of silence.

R.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

8

8b

8c

- 8d
- Choose any B♭.
 - Improvise a "Morse code" sounding gesture with it.
 - Start the process again after few seconds of silence.

hit something wood-made twice *f*
whistle the lowest note you can, as long as you can, twice *f*
count out loud down from 11 to 6 as fast as possible *f*

- *Sensa Ped. sempre.*
- *Rápido ad lib.*

whisper as loud as you can any phrase *ff*

shout any word *f*

ALWAYS LISTEN TO YOUR OPPONENT
Use strategically your impulses to gather brasses

Select and perform a theatre card *f*

clap three times at any speed *ff*

clap ten times afap *f*

read out loud the first paragraph of the selected article *ff*

Use your sound toy for about 10 sec. *ff*

count up from 2 to 7 as fast as possible *ff*
hit something metal-made *ff*
whistle the highest note you can, as long as possible, once *ff*

L.H.

- *Sempre with sostenuto pedal (E4-E3), if not possible: Sensa Ped*
- Always *pp* e *leggero*.
- *Speed up and slow down is needed, but always fast tempo.*
- Arrows shows pitch movement in hand position.

J K L M N O P Q

Piano Cards

PIANO

Get up, go besides the percussionist and look at his score for few seconds [do not perform, just look at it]. Then come back to the piano and resume playing from where you stopped.

PIANO

Get up, walk towards some brass player, once besides him whisper anything to his ear. Then come back to the piano and resume playing from where you stopped.

PIANO

Get up, walk once around the piano, sit again and resume playing from where you stopped.

PIANO

Stand up, keep standing up doing nothing for few seconds, then sit back and resume playing from where you stopped.

PIANO

Pretend you are playing something very fast, *ff* and difficult without producing any sound, when you decide, resume playing normally from where you stopped.

PIANO

Get up, close the piano lid, go to your bench and resume playing from where you stopped. After some time, get up again, open the piano lid, go back and resume playing from where you stopped.

PIANO

Get up, sit backwards on your bench, when you decide return to normal position and resume playing from where you stopped.

PIANO

Reject the conductor's indication by yelling "No!", wait for the next indication and play.


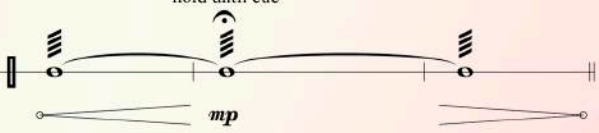
Tomando partido por tu voz

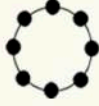
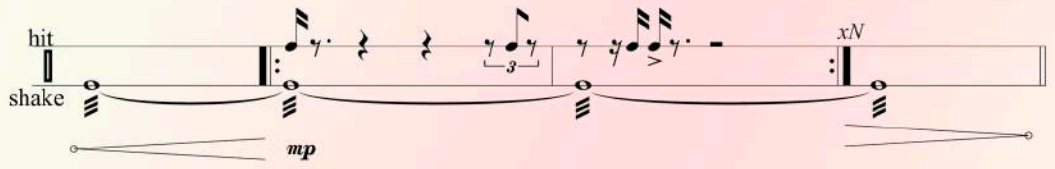
[Taking the Side of Your Voice]

PERCUSSION


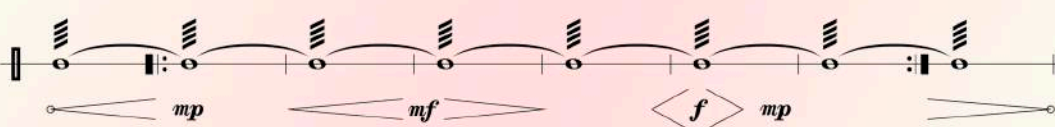
continuous circular movements

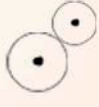
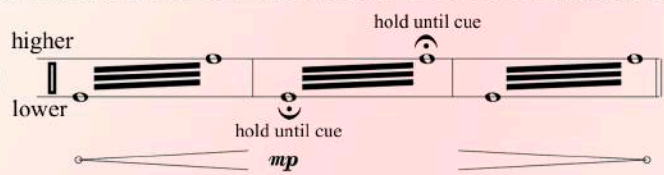
Every excerpt should be c.a. 60

1  


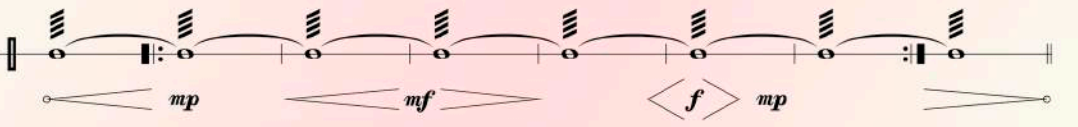
1a  


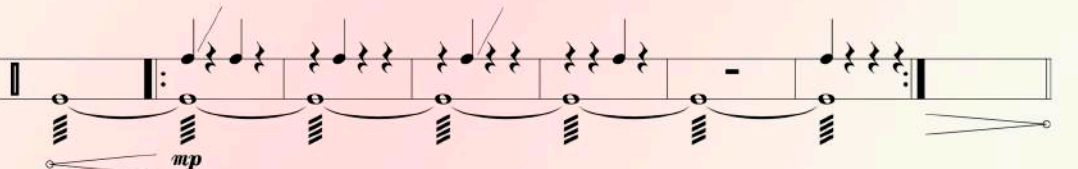
shake gently the instrument


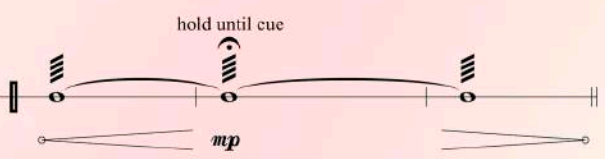
1b  

1c  

bow the edge

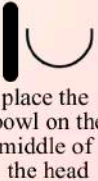
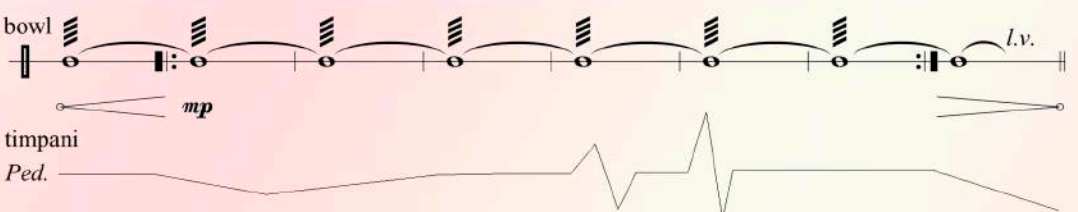
2  


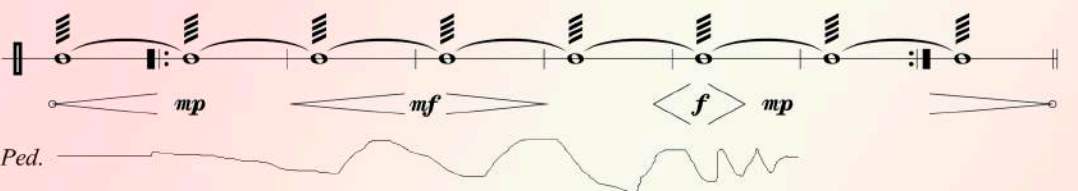
2a  


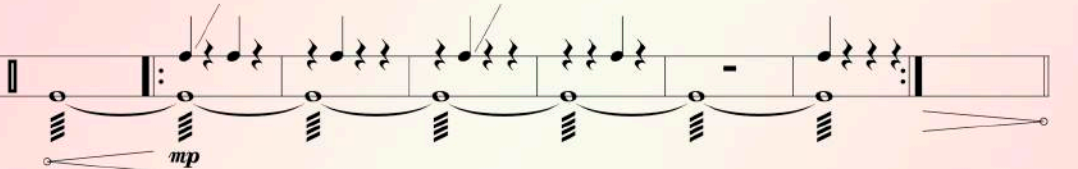
2b  

- 2c
- i) Choose four different sticks/mallets (two by hand)
 - ii) Improvise continuous sounds.
 - iii) Eventually hit the head, every time with a different stick/mallet and never louder than **mp**.
 - iv) Start the process again after few seconds of silence.


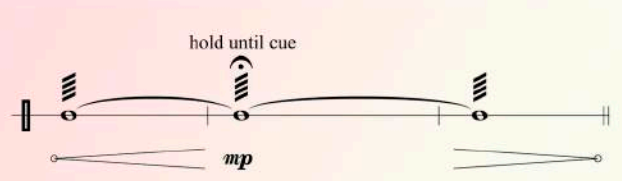
PERCUSSION SCORE Page 1


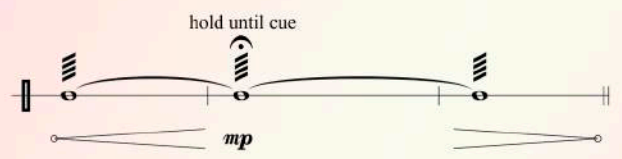
3  


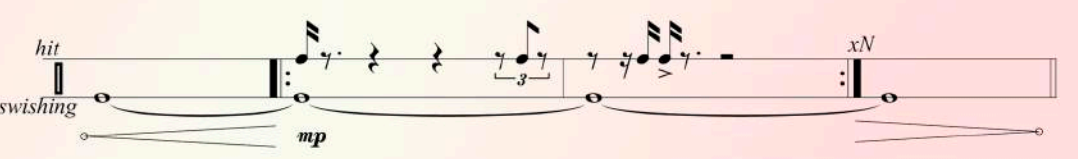
3a  

3b  

- 3c
- i) Choose four different sticks/mallets (two by hand)
 - ii) Improvise continuous sounds.
 - iii) Eventually hit the head, every time with a different stick/mallet and never louder than **mp**.
 - iv) Start the process again after few seconds of silence.

4  

4a  

4b  

- 4c
- i) Choose four different sticks/mallets (two by hand)
 - ii) Improvise continuous sounds.
 - iii) Eventually hit the head, every time with a different stick/mallet and never louder than **mp**.
 - iv) Start the process again after few seconds of silence.

Go to percussion position 5

Blow the whistle 3 times during nearly 3 seconds each.

Go to percussion position 2

Play fast and complex rhythms.

To be followed in all grey/blue impulses:

- Walk to the station selected to perform each excerpt.
- All the excerpts must last circa to 10 seconds.
- Always *f*

Go to percussion position 1

Play slow and simple rhythms.

Go to percussion position 5

Blow the whistle by playing very fast rhythmic groups separated by short silences.

PERCUSSION SCORE Page 2

- To be followed in all white impulses:
- Performer chooses the instruments.
 - All excerpts are ♩ = 60

The main score consists of several staves of music. The top staff is in 4/4 time and features complex rhythmic patterns with dynamic markings of *f*, *mp*, *f*, and *ff*. It includes a section marked "molto accell. and desc. continuously" with a dashed line. The second staff is in 3/4 time and contains triplet rhythms. The third staff is in 4/4 time and features a dense, fast rhythmic pattern. The fourth staff is in 4/4 time and contains more complex rhythmic patterns with dynamic markings of *mf* and *fp*. The score is annotated with various performance instructions such as "sempre sfz" and "l.v."

Go to percussion position 2

Improvise a legato melody.

Go to percussion position 4

Improvise a staccato melody.

Go to percussion position 3

Go to percussion position 3

Go to percussion position 1

Play slow and simple rhythms.

ALWAYS LISTEN TO YOUR OPPONENT

Use strategically your impulses to gather brasses.

Go to percussion position 2

Play slow and simple rhythms.

Play staccato and fast sounds.

Place the bottle straight in front of your lips, by blowing slowly inside play long sounds.

Tomando partido por tu voz

[Taking the Side of Your Voice]

TRUMPET

TRUMPET SCORE 1 When besides piano

- Every excerpt should be ♩ = c.a. 60

1

1a

1b

1c

1d

- i) Choose any C.
- ii) Using a constant rhythm play symmetric intervals around it.
- iii) Give to each pitch a particular articulation.
- iv) Start the process again after few seconds of silence.

2

2a

2b

2c

2d

- i) Improvise a legato and expressive melody around any C.
- ii) Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

3

3a

3b

3c

- i) Choose any tempo.
- ii) Play any note (but C) negating that tempo.
- iii) Play each pitch with different dynamic.
- iv) Start the process again after few seconds of silence.

4

4a

4b

4c

4d

- i) Choose any C#.
- ii) Freely alternate between long and short durations and *pp* and *ff* respectively.
- iii) Freely insert in between very long durations pitches (any) in *pp*.
- iv) Start the process again after few seconds of silence.

TRUMPET SCORE 2
When besides piano

- Every excerpt should be $\text{♩} = \text{c.a. } 60$

5

5a

5b

5c

molto espressivo e leggero

5d

- i) Select any pitch.
- ii) Play an ascendant or descendent chromatic scale.
- iii) Stop playing when you reach a C#.
- iv) Start the process again after few seconds of silence.

6

6a

6b

6c

6d

- i) Choose three to five pitches separated by big intervals.
- ii) Play very fast rhythms in *p* with them.
- iii) Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

7

7a

7b

7c

7d

- i) Choose any C.
- ii) Play glissandi trills with it, in between add melodies around C.
- iii) Start the process again after few seconds of silence.

8

8a

8b

8c

8d

- i) Choose any C.
- ii) Improvise a "Morse code" sounding gesture with it.
- iii) Start the process again after few seconds of silence.

TRUMPET SCORE
When besides percussion

Blow continuous "ssss" on the embouchure. No pitch. Breath when needed.

1

Blow continuous "shhh" on the embouchure (bottom line). No pitch. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

1a

Blow continuous "trtrtr" on the embouchure. No pitch. Breath when needed.

1b

Play the tremolo with a bigger intervalic separation your instrument can do easily. Breath when needed.

1c

Every excerpt should be ♩ = c.a. 60

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Breath when needed.

2

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

2a

Play the lower pitch your instrument can produce and play it as indicated. Mute on all the time. Breath when needed.

2b

2c

i) Mute on all the time.
ii) Choose a very low pitch.
iii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
iv) Eventually hit the bell, never louder than **mp**.
v) Keep doing this until new indication.

Improvise up to two short, fast and loud musical impulses.

Choose a very low pitch.. Use your mute, change the closeness from the bell by following the graphic. Breath when needed.

3

Choose a very low pitch. Use your hand, change the closeness from the bell by following the graphic. Breath when needed.

3a

Choose a very low pitch (bottom line). Hit the bell of the instrument with your fingernail (top line). Breath when needed.

3b

3c

i) Choose a very low pitch.
ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
iii) Eventually hit the bell, never louder than **mp**.
iv) Keep doing this until new indication.

Choose a C# in the middle register of your instrument and played as indicated. Breath when needed.

4

Choose a Bb in the high register of your instrument and played as indicated. Breath when needed.

4a

Choose a Bb in the low register of your instrument and played as indicated. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

4b

4c

i) Choose any Bb.
ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
iii) Eventually hit the bell, never louder than **mp**.
iv) Keep doing this until new indication.

Tomando partido por tu voz

[Taking the Side of Your Voice]

FRENCH HORN

FRENCH HORN SCORE 1
When besides piano

- Every excerpt should be $\text{♩} = \text{c.a. } 60$

1

1a

1b

1c

1d

- i) Choose any F.
- ii) Using a constant rhythm play symmetric intervals around it.
- iii) Give to each pitch a particular articulation.
- iv) Start the process again after few seconds of silence.

2

2a

2b

2c

2d

- i) Improvise a legato and expressive melody around any F.
- ii) Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

3

3a

3b

3c

- i) Choose any tempo.
- ii) Play any note (but E) negating that tempo.
- iii) Play each pitch with different dynamic.
- iv) Start the process again after few seconds of silence.

4

4a

4b


4c


4d


- i) Choose any E.
- ii) Freely alternate between long and short durations and *pp* and *ff* respectively.
- iii) Freely insert in between very long durations pitches (any) in *pp*.
- iv) Start the process again after few seconds of silence.


FRENCH HORN SCORE 2
When besides piano

- Every excerpt should be ♩ = c.a. 60

5 


5a 


5b 


5c *molto espressivo e leggero* 


5d

- Select any pitch.
- Play an ascendant or descendent chromatic scale.
- Stop playing when you reach a F#.
- Start the process again after few seconds of silence.

6 

6a 

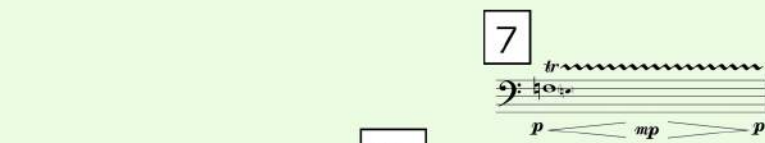
6b 


6c 


6d

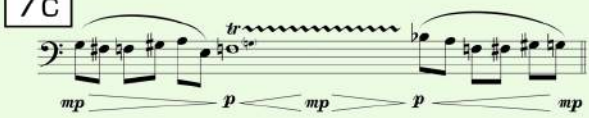
- Choose three to five pitches separated by big intervals.
- Play very fast rhythms in *p* with them.
- Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

7 


7a 

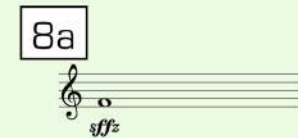
7b 


7c 

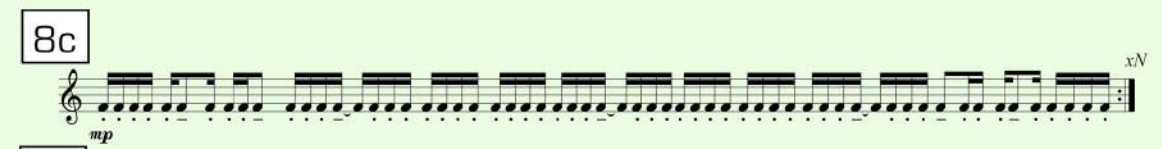
7d

- Choose any F.
- Play glissandi trills with it, in between add melodies around F.
- Start the process again after few seconds of silence.

8 

8a 

8b 

8c 

8d

- Choose any F.
- Improvise a "Morse code" sounding gesture with it.
- Start the process again after few seconds of silence.

FRENCH HORN SCORE
When besides percussion

Blow continuous "ssss" on the embouchure. No pitch. Breath when needed.

1

Blow continuous "shhh" on the embouchure (bottom line). No pitch. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

1a

Blow continuous "trtrtr" on the embouchure. No pitch. Breath when needed.

1b

Play the tremolo with a bigger intervalic separation your instrument can do easily. Breath when needed.

1c

Every excerpt should be $\text{♩} = \text{c.a. } 60$

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Breath when needed.

2

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

2a

Play the lower pitch your instrument can produce and play it as indicated. Mute on all the time. Breath when needed.

2b

- 2c
- i) Mute on all the time.
 - ii) Choose a very low pitch.
 - iii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iv) Eventually hit the bell, never louder than **mp**.
 - v) Keep doing this until new indication.

Improvise up to two short, fast and loud musical impulses.

Choose a very low pitch.. Use your mute, change the closeness from the bell by following the graphic. Breath when needed.

3

Choose a very low pitch. Use your hand, change the closeness from the bell by following the graphic. Breath when needed.

3a

Choose a very low pitch (bottom line). Hit the bell of the instrument with your fingernail (top line). Breath when needed.

3b

- 3c
- i) Choose a very low pitch.
 - ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iii) Eventually hit the bell, never louder than **mp**.
 - iv) Keep doing this until new indication.

Choose a F# in the middle register of your instrument and played as indicated. Breath when needed.

4

Choose a Bb in the high register of your instrument and played as indicated. Breath when needed.

4a

Choose a Bb in the low register of your instrument and played as indicated. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

4b

- 4c
- i) Choose any F#.
 - ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iii) Eventually hit the bell, never louder than **mp**.
 - iv) Keep doing this until new indication.

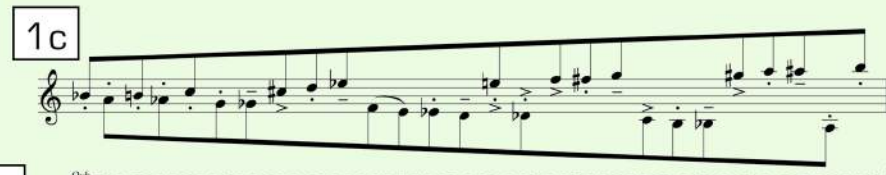
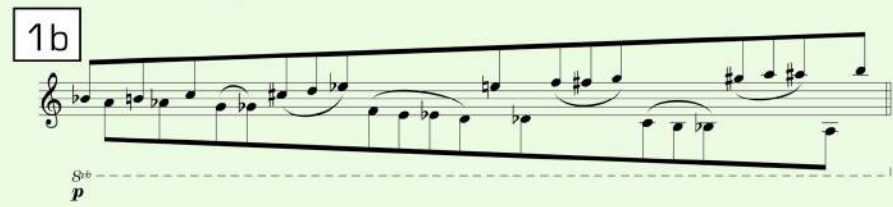
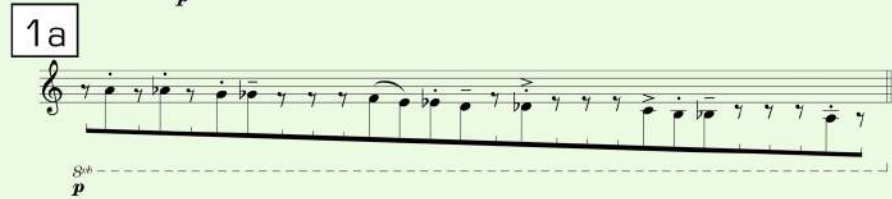
Tomando partido por tu voz

[Taking the Side of Your Voice]

TROMBONE

TROMBONE SCORE 1
When besides piano

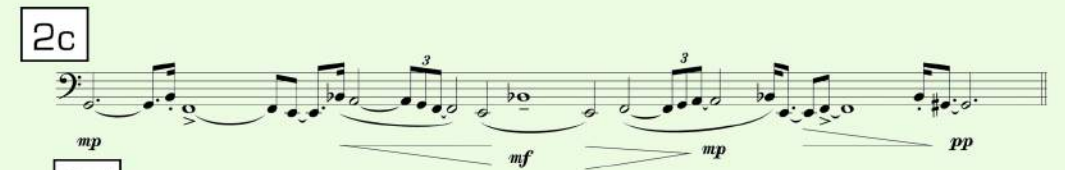
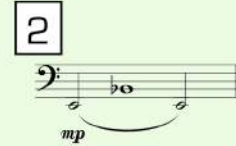
- Every excerpt should be ♩= c.a. 60



- 1d**
- i) Choose any Bb.
 - ii) Using a constant rhythm play symmetric intervals around it.
 - iii) Give to each pitch a particular articulation.
 - iv) Start the process again after few seconds of silence.



- 3c**
- i) Choose any tempo.
 - ii) Play any note (but Bb) negating that tempo.
 - iii) Play each pitch with different dynamic.
 - iv) Start the process again after few seconds of silence.



- 2d**
- i) Improvise a legato and expressive melody around any Bb.
 - ii) Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.



- 4d**
- i) Choose any Bb.
 - ii) Freely alternate between long and short durations and pp and ff respectively.
 - iii) Freely insert in between very long durations pitches (any) in pp.
 - iv) Start the process again after few seconds of silence.

TROMBONE SCORE 2
When besides piano

- Every excerpt should be ♩ = c.a. 60

5

mp

5a

mp

5b

mp

5c *molto espressivo e leggero*

ppp *p*

- 5d
- Select any pitch.
 - Play an ascendant or descendent chromatic scale.
 - Stop playing when you reach a B \flat .
 - Start the process again after few seconds of silence.

6

mp

6a

mp

6b

mp

6c

mp *p* *mp*

- 6d
- Choose three to five pitches separated by big intervals.
 - Play very fast rhythms in *p* with them.
 - Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

7 *semitone up and down glissandi*

p *mp* *p*

7a

mp *p*

7b

p *mp*

7c *tone up and down glissandi*

mp *p* *mp* *p* *mp*

- 7d
- Choose any B \flat .
 - Play glissandi trills with it, in between add melodies around B \flat .
 - Start the process again after few seconds of silence.

8

mp

8a

sffz

8b

mp

8c

mp

- 8d
- Choose any B \flat .
 - Improvise a "Morse code" sounding gesture with it.
 - Start the process again after few seconds of silence.

TROMBONE SCORE
When besides percussion

Blow continuous "ssss" on the embouchure. No pitch. Breath when needed.

1

Blow continuous "shhh" on the embouchure (bottom line). No pitch. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

1a

Blow continuous "trtrtr" on the embouchure. No pitch. Breath when needed.

1b

Play the tremolo with a bigger intervalic separation your instrument can do easily. Breath when needed.

1c

Every excerpt should be ♩ = c.a. 60

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Breath when needed.

2

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

2a

Play the lower pitch your instrument can produce and play it as indicated. Mute on all the time. Breath when needed.

2b

- 2c
- i) Mute on all the time.
 - ii) Choose a very low pitch.
 - iii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iv) Eventually hit the bell, never louder than **mp**.
 - v) Keep doing this until new indication.

Improvise up to two short, fast and loud musical impulses.

Choose a very low pitch.. Use your mute, change the closeness from the bell by following the graphic. Breath when needed.

3

Choose a very low pitch. Use your hand, change the closeness from the bell by following the graphic. Breath when needed.

3a

Choose a very low pitch (bottom line). Hit the bell of the instrument with your fingernail (top line). Breath when needed.

3b

- 3c
- i) Choose a very low pitch.
 - ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iii) Eventually hit the bell, never louder than **mp**.
 - iv) Keep doing this until new indication.

Choose a B♭ in the middle register of your instrument and played as indicated. Breath when needed.

4

Choose a B♭ in the high register of your instrument and played as indicated. Breath when needed.

4a

Choose a B♭ in the low register of your instrument and played as indicated. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

4b

- 4c
- i) Choose any B♭.
 - ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iii) Eventually hit the bell, never louder than **mp**.
 - iv) Keep doing this until new indication.

Tomando partido por tu voz

[Taking the Side of Your Voice]

TUBA

TUBA SCORE 1

When besides piano

- Every excerpt should be ♩ = c.a. 60

1

1a

1b

1c

1d

- i) Choose any Bb.
- ii) Using a constant rhythm play symmetric intervals around it.
- iii) Give to each pitch a particular articulation.
- iv) Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

2

2a

2b

2c

2d

- i) Improvise a legato and expressive melody around any Bb.
- ii) Start the process again after few seconds of silence.

3

3a

3b

3c

- i) Choose any tempo.
- ii) Play any note (but Bb) negating that tempo.
- iii) Play each pitch with different dynamic.
- iv) Start the process again after few seconds of silence.

4

4a

4b

4c

4d

- i) Choose any Bb.
- ii) Freely alternate between long and short durations and *pp* and *ff* respectively.
- iii) Freely insert in between very long durations pitches [any] in *pp*.
- iv) Start the process again after few seconds of silence.

TUBA SCORE 2

When besides piano

- Every excerpt should be ♩ = c.a. 60

5

5a

5b

5c *molto espressivo e leggero*

- 5d
- Select any pitch.
 - Play an ascendant or descendent chromatic scale.
 - Stop playing when you reach a B \flat .
 - Start the process again after few seconds of silence.

6

6a

6b

6c

- 6d
- Choose three to five pitches separated by big intervals.
 - Play very fast rhythms in *p* with them.
 - Start the process again after few seconds of silence.

Improvise up to two short, fast and loud musical impulses.

7

7a

7b

7c

- 7d
- Choose any B \flat .
 - Play glissandi trills with it, in between add melodies around B \flat .
 - Start the process again after few seconds of silence.

8

8a

8b

8c

- 8d
- Choose any B \flat .
 - Improvise a "Morse code" sounding gesture with it.
 - Start the process again after few seconds of silence.

TUBA SCORE
When besides percussion

Every excerpt should be ♩ = c.a. 60

Blow continuous "ssss" on the embouchure. No pitch. Breath when needed.

1

Blow continuous "shhh" on the embouchure (bottom line). No pitch. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

1a

Blow continuous "trtrtr" on the embouchure. No pitch. Breath when needed.

1b

Play the tremolo with a bigger intervalic separation your instrument can do easily. Breath when needed.

1c

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Breath when needed.

2

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

2a

Play the lower pitch your instrument can produce and play it as indicated. Mute on all the time. Breath when needed.

2b

2c

- i) Mute on all the time.
- ii) Choose a very low pitch.
- iii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
- iv) Eventually hit the bell, never louder than **mp**.
- v) Keep doing this until new indication.

Improvise up to two short, fast and loud musical impulses.

Choose a very low pitch.. Use your mute, change the closeness from the bell by following the graphic. Breath when needed.

3

Choose a very low pitch. Use your hand, change the closeness from the bell by following the graphic. Breath when needed.

3a

Choose a very low pitch (bottom line). Hit the bell of the instrument with your fingernail (top line). Breath when needed.

3b

3c

- i) Choose a very low pitch.
- ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
- iii) Eventually hit the bell, never louder than **mp**.
- iv) Keep doing this until new indication.

Choose a B♭ in the middle register of your instrument and played as indicated. Breath when needed.

4

Choose a B♭ in the high register of your instrument and played as indicated. Breath when needed.

4a

Choose a B♭ in the low register of your instrument and played as indicated. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

4b

4c

- i) Choose any B♭.
- ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
- iii) Eventually hit the bell, never louder than **mp**.
- iv) Keep doing this until new indication.

Tomando partido por tu voz

[Taking the Side of Your Voice]

CONDUCTOR

ZONE 1

“Proclamation of Opposed Statements” (1” to 2”)

1. Cue piano one main ideological position (yellow), use your cards.
2. Cue piano one agreement (green) or disagreement (red), use your cards.
3. Cue percussion one main ideological position (yellow/red), use your cards.
4. Combine main ideological positions, agreements and disagreements as desired, every combination of these musical phrases is allowed. Silences between excerpts are also allowed. Use cards
5. Move to Zone 2.

ZONE 2

“Public Awareness and Social Gathering” (5” to 8”)

6. Cue zone change to everybody.
7. Piano and Percussion add impulses.
8. Brasses react to impulses.
9. Move to Zone 3.

ZONE 3

“Association by Ideological Empathy” (2” to 4”)

10. Cue zone change to everybody.
11. Impulses are restricted (just two each instrument).
12. Brasses walk to the stage and join piano or percussion.
13. Piano and brasses / Percussion and brasses work as two ensembles. Indications are for each ensemble.
14. Brasses can play up to two impulses.
15. Move to Zone 4.

ZONE 4

“Reconsideration and Judgment of the Association” (2” to 4”)

16. Cue zone change to everybody.
17. Conclude the sounding area of the piece by slowly diminishing the activity of musical excerpts until none.
18. After three seconds of silence, Walks out of the stage.

Without conductor:

19. Piano and percussion stand up and walk to the closest corner of the stage: piano stage right (will form group A), percussion stage left (will form group B). After in position, wait.
20. Brasses have three options:
 - a. If they are comfortable with the main performer’s statements, they will walk towards him and join him on the corner.
 - b. If they are not comfortable with him, they can or
 - i. Join to the opponent performer.
 - ii. Form a third group somewhere away of piano and percussion (group C).
21. Each one of the two (or three) groups walks together out of the stage one by one. First A, second B and third C. If the stage layout allows it, each group walks out from different exits (nobody will use the exit that conductor used, if possible).
22. Everybody come back to the stage for final applause.

R.H.

- Sempre with sostenuto pedal (E4-E3), if not possible: *Sensa Ped*
- Always *pp e leggero*.
- Speed up and slow down is needed, but always fast tempo.
- Arrows shows pitch movement in hand position.

L.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

1

1a

1b

1c

1d

- i) Choose any Bb.
- ii) Using a constant rhythm play symmetric intervals around it.
- iii) Give to each pitch a particular articulation.
- iv) Start the process again after few seconds of silence.

L.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

2

2a

2b

2c

2d

- i) Improvise a legato and expressive melody around any Bb.
- ii) Start the process again after few seconds of silence.

CONDUCTOR SCORE
Piano material 1

L.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

3 *molto espressivo*

3a *molto espressivo*

3b *molto espressivo*

3c

- i) Choose any tempo.
- ii) Play any note (but Bb) negating that tempo.
- iii) Play each pitch with different dynamic.
- iv) Start the process again after few seconds of silence.

L.H.

- *Sensa Ped. sempre.*
- Every excerpt should be ♩ = c.a. 60

4

4a

4b

4c

4d

- i) Choose any Bb.
- ii) Freely alternate between long and short durations and *pp* and *ff* respectively.
- iii) Freely insert in between very long durations clusters in *pp*.
- iv) Start the process again after few seconds of silence.

R.H.

- *Sensa Ped.* sempre.
- Every excerpt should be ♩ = c.a. 60

5 **5a**

5b

5c *molto espressivo e leggero*

5d

- i) Select any pitch.
- ii) Play an ascendant or descendent chromatic scale.
- iii) Stop playing when you reach a B♯.
- iv) Start the process again after few seconds of silence.

R.H.

- *Sensa Ped.* sempre.
- Every excerpt should be ♩ = c.a. 60

6 **6a**

6b

6c

6d

- i) Choose three to five pitches separated by big intervals.
- ii) Play very fast rhythms in *p* with them.
- iii) Start the process again after few seconds of silence.

CONDUCTOR SCORE
Piano material 2

R.H.

- *Sensa Ped.* sempre.
- Every excerpt should be ♩ = c.a. 60

7 **7a**

7b

7c

7d

- i) Choose any Bb.
- ii) Play trills with it in between any long pitches.
- iii) Start the process again after few seconds of silence.

R.H.

- *Sensa Ped.* sempre.
- Every excerpt should be ♩ = c.a. 60

8 **8a**

8b

8c

8d

- i) Choose any Bb.
- ii) Improvise a "Morse code" sounding gesture with it.
- iii) Start the process again after few seconds of silence.

L.H.

- *Sempre* with *sostenuto pedal* (E4-E3), if not possible: *Sensa Ped*
- Always *pp* e *leggero*.
- *Speed up and slow down* is needed, but always *fast tempo*.
- Arrows shows pitch movement in hand position.

J **K** **L** **M** **N** **O** **P** **Q**

Blow continuous "ssss" on the embouchure. No pitch. Breath when needed.

1

Blow continuous "shhh" on the embouchure (bottom line). No pitch. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

1a

Blow continuous "trtrtr" on the embouchure. No pitch. Breath when needed.

1b

Play the tremolo with a bigger intervallic separation your instrument can do easily. Breath when needed.

1c

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Breath when needed.

2

Select the highest pitch you feel comfortable with and play it as indicated. Mute on all the time. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

2a

Play the lower pitch your instrument can produce and play it as indicated. Mute on all the time. Breath when needed.

2b

- 2c
- i) Mute on all the time.
 - ii) Choose a very low pitch.
 - iii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iv) Eventually hit the bell, never louder than **mp**.
 - v) Keep doing this until new indication.

CONDUCTOR SCORE
Brasses material

Choose a very low pitch.. Use your mute, change the closeness from the bell by following the graphic. Breath when needed.

3

Choose a very low pitch. Use your hand, change the closeness from the bell by following the graphic. Breath when needed.

3a

Choose a very low pitch (bottom line). Hit the bell of the instrument with your fingernail (top line). Breath when needed.

3b

- 3c
- i) Choose a very low pitch.
 - ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iii) Eventually hit the bell, never louder than **mp**.
 - iv) Keep doing this until new indication.

Choose a B♭ in the middle register of your instrument and played as indicated. Breath when needed.

4

Choose a B♭ in the high register of your instrument and played as indicated. Breath when needed.

4a


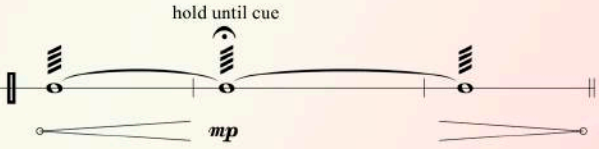
Choose a B♭ in the low register of your instrument and played as indicated. Hit the bell of the instrument with your fingernail (top line). Breath when needed.

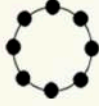
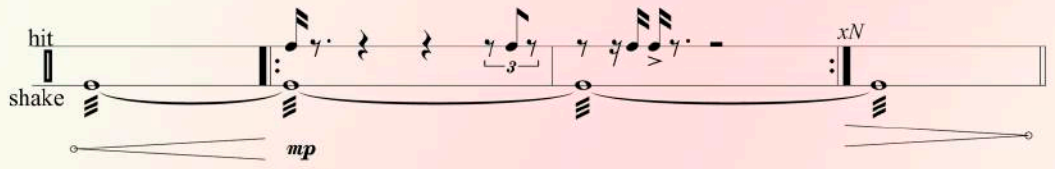
4b

- 4c
- i) Choose any B♭.
 - ii) Improvise continuous sounds, modify timbre with mute, hand using flutter tones, etc. No pitch changes allowed.
 - iii) Eventually hit the bell, never louder than **mp**.
 - iv) Keep doing this until new indication.


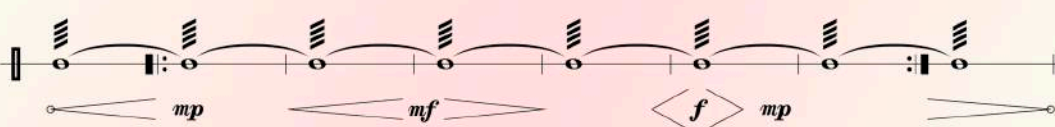
continuous circular movements

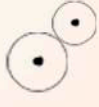
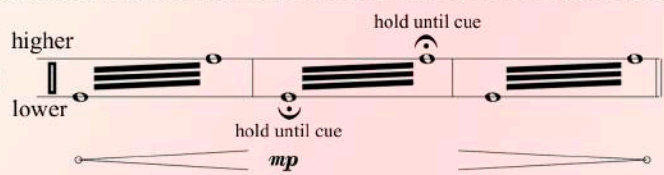
Every excerpt should be c.a. 60

1  


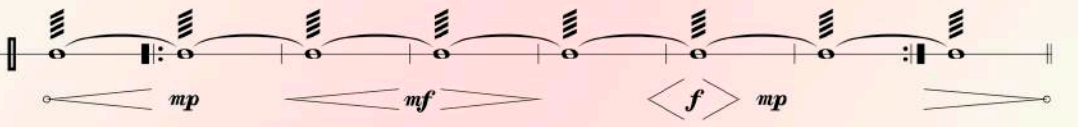
1a  


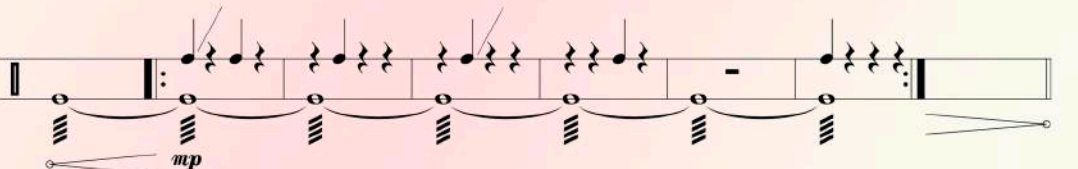
shake gently the instrument


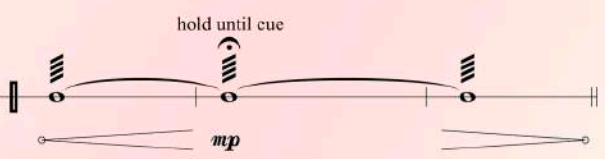
1b  

1c  

bow the edge


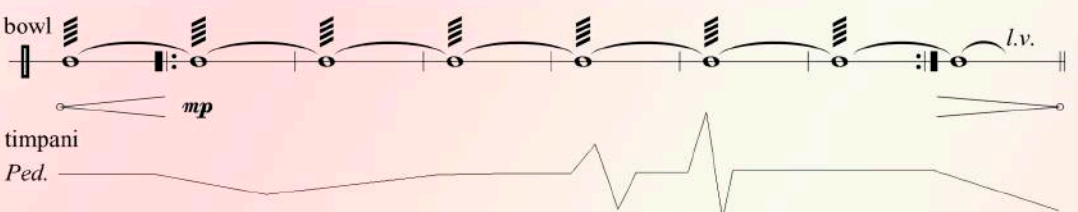
2  


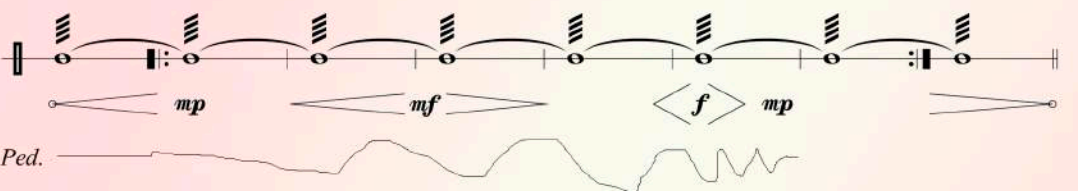
2a  


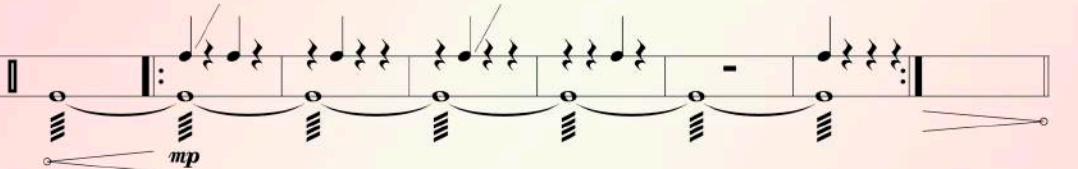
2b  

- 2c
- i) Choose four different sticks/mallets (two by hand)
 - ii) Improvise continuous sounds.
 - iii) Eventually hit the head, every time with a different stick/mallet and never louder than **mp**.
 - iv) Start the process again after few seconds of silence.


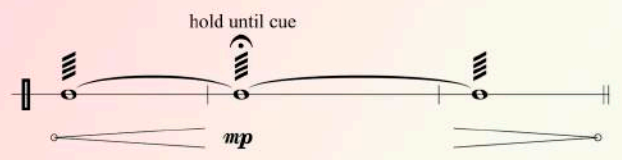
CONDUCTOR SCORE Percussion material


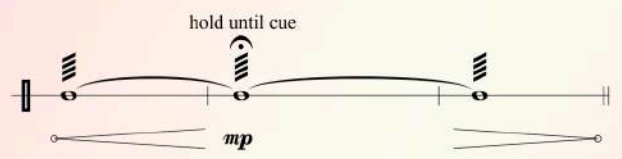
3  


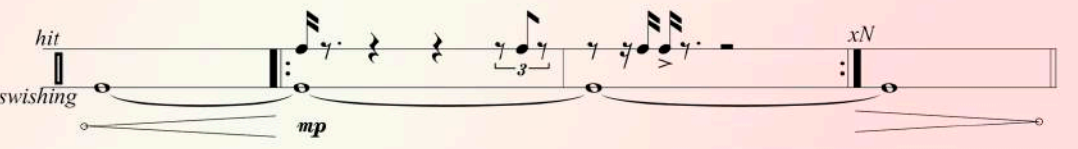
3a  

3b  

- 3c
- i) Choose four different sticks/mallets (two by hand)
 - ii) Improvise continuous sounds.
 - iii) Eventually hit the head, every time with a different stick/mallet and never louder than **mp**.
 - iv) Start the process again after few seconds of silence.

4  

4a  

4b  

- 4c
- i) Choose four different sticks/mallets (two by hand)
 - ii) Improvise continuous sounds.
 - iii) Eventually hit the head, every time with a different stick/mallet and never louder than **mp**.
 - iv) Start the process again after few seconds of silence.

Conductor Cards

<p>CONDUCTOR</p> <p>A</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>B</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>C</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>D</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>E</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>F</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>G</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>H</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>I</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>J</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>K</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>L</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>M</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>N</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>O</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>P</p> <p>Piano</p>

Conductor Cards

<p>CONDUCTOR</p> <p>Q</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>1</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>1a</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>1b</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>1c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>1d</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>2</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>2a</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>2b</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>2c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>2d</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>3</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>3a</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>3b</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>3c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>4</p> <p>Piano</p>

Conductor Cards

<p>CONDUCTOR</p> <p>4a</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>4b</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>4c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>4d</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>5</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>5a</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>5b</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>5c</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>5d</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>6</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>6a</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>6b</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>6c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>6d</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>7</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>7a</p> <p>Piano</p>

Conductor Cards

<p>CONDUCTOR</p> <p>7b</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>7c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>7d</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>8</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>8a</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>8b</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>8c</p> <p>Piano</p>	<p>CONDUCTOR</p> <p>8d</p> <p>Piano</p>
<p>CONDUCTOR</p> <p>1</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>1a</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>1b</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>1c</p> <p>Percussion</p>
<p>CONDUCTOR</p> <p>2</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>2a</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>2b</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>2c</p> <p>Percussion</p>

Conductor Cards

<p>CONDUCTOR</p> <p>3</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>3a</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>3b</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>3c</p> <p>Percussion</p>
<p>CONDUCTOR</p> <p>4</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>4a</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>4b</p> <p>Percussion</p>	<p>CONDUCTOR</p> <p>4c</p> <p>Percussion</p>