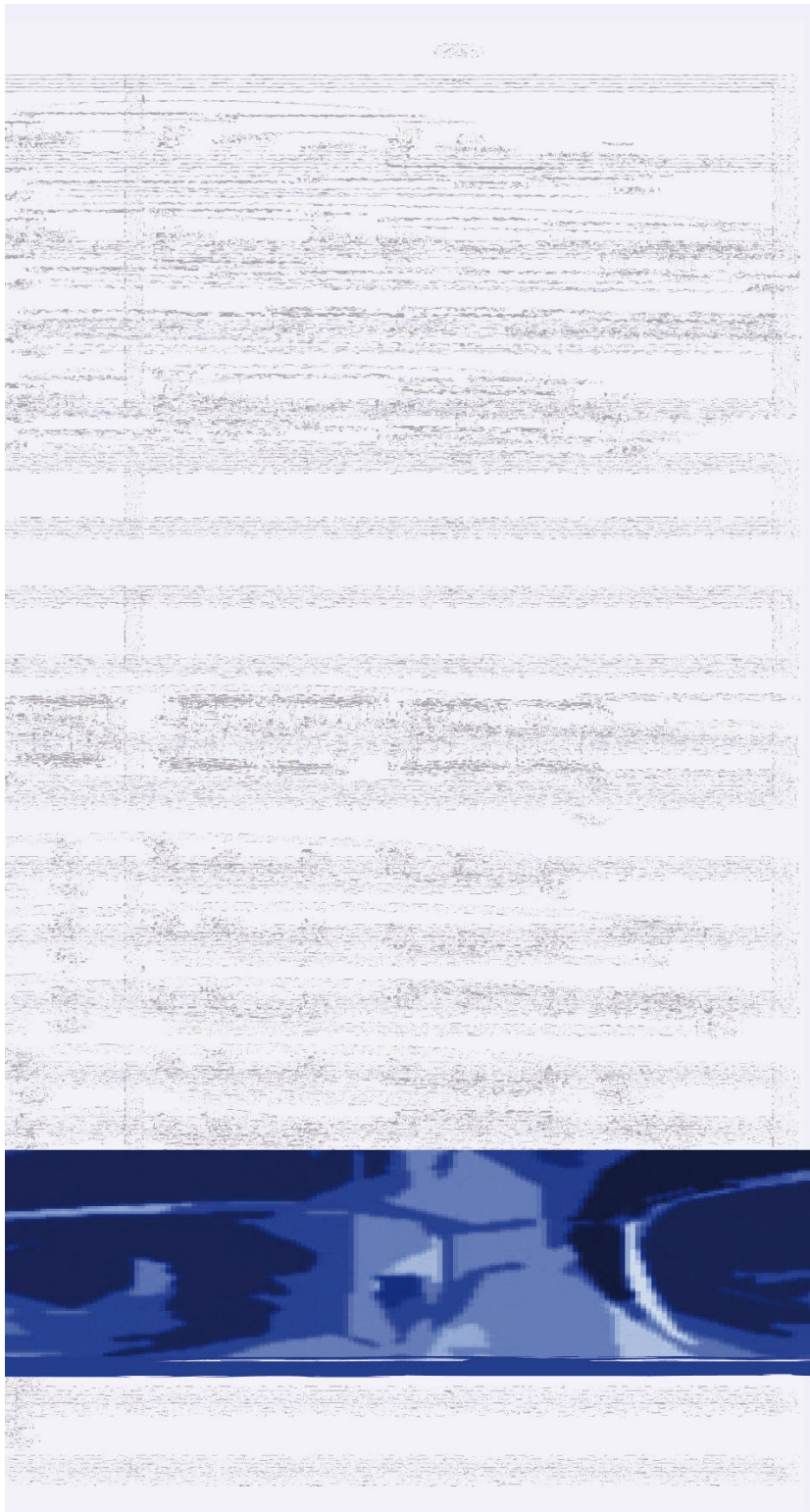


Agustí Charles

Trans-it!

for Saxophone, Accordion & Live Electronics

www.agusticharles.com

agustí charles

Trans-it!

- ❑ Alt-Saxophone & Tenor Saxophone
- ❑ Accordion

Duration: 12 min. aprox.

Electronics

The live reproduction of the Electronic part it's with 4 channels (quadraphonic). The Electronic-software instrument used for that is the Max 6 "ACH Espacializador Trans-it!".

For a Live Concert the minimum necessary for the reproduction is a mixer of 4 out channels, and 4 in channels, and they need to be linked to channels 5, 6, 7, 8 of the "ACH Espacializadot Trans-it!". It's possible do not use a live stereo reproduction if they are previously recorded and panellized the four channels to only two channels.

The Max 6 instrument "ACH Espacializadot Tzak!" it's displayed with a Apple iPad with software TouchOSC (with the configuration of a software of the same name), and two modules: iCON iPAD, and iCON iControls.

For the Live Concert the best set of microphones are:

1.- Alt and Tenor Saxophone (condenser super cardioid microphones). **Output channel 1 & 2**

2.- Accordion (condenser cardioid microphone). **Output channel 3 & 4**

The maximum amplified volume of the instruments is the 30% of total. The most relevant volume it's for modified electronic sound and they will be balanced with the direct out instruments.

All the microphones are linked to the Max 6 "ACH Espacializador Trans-it!". In this electronic instrument any instrument have the same number from the entry channel and return channel. For the Live Concert they will be linked to the channels 5, 6, 7, 8 at the same order 1, 2, 3 and 4.

It's possible to use both channels 1, 2, 3, 4 and 5, 6, 7, 8. The 1, 2, 3, 4 are optional, and they use only a sound-waves pre-recorded. The 5, 6, 7, 8 use the live sound. For this, 1-5, 2-6, 3-7, 4-8 channels are equivalent

The numbers of presets from the score determines the basic modified departure sound. For this, they indicate the number of preset (octagonal), channel number (rectangle and diamond), wave type (pentagon), and sub-preset of delay frequency changes (circle).

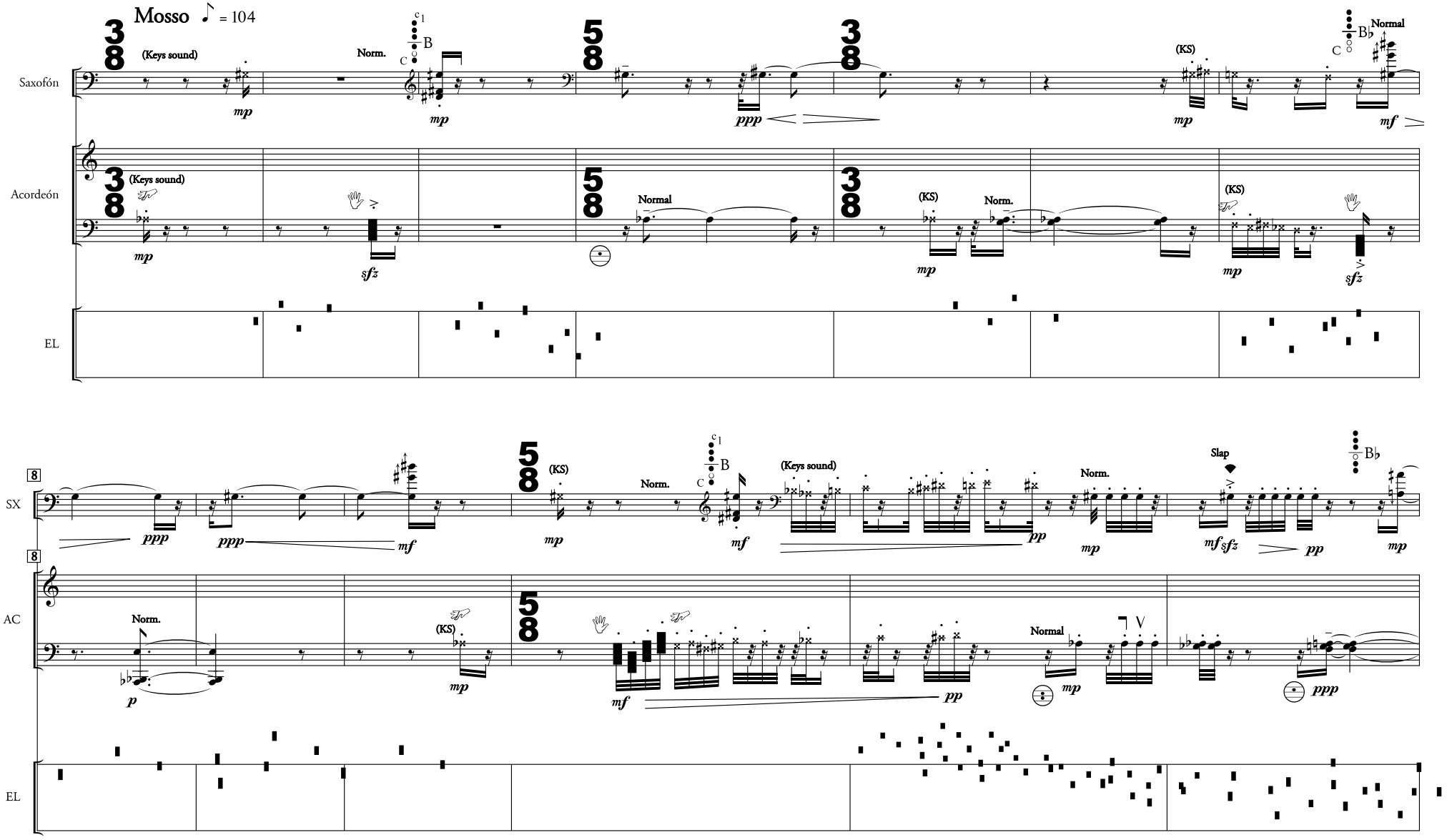
It's possible to record previously the electronic part, and after reproduce it from quadraphonic or stereo speakers, but the best form is that the Electronic player improvises and interacts inside Live Concert in quadraphonic way.

TRANS-IT!

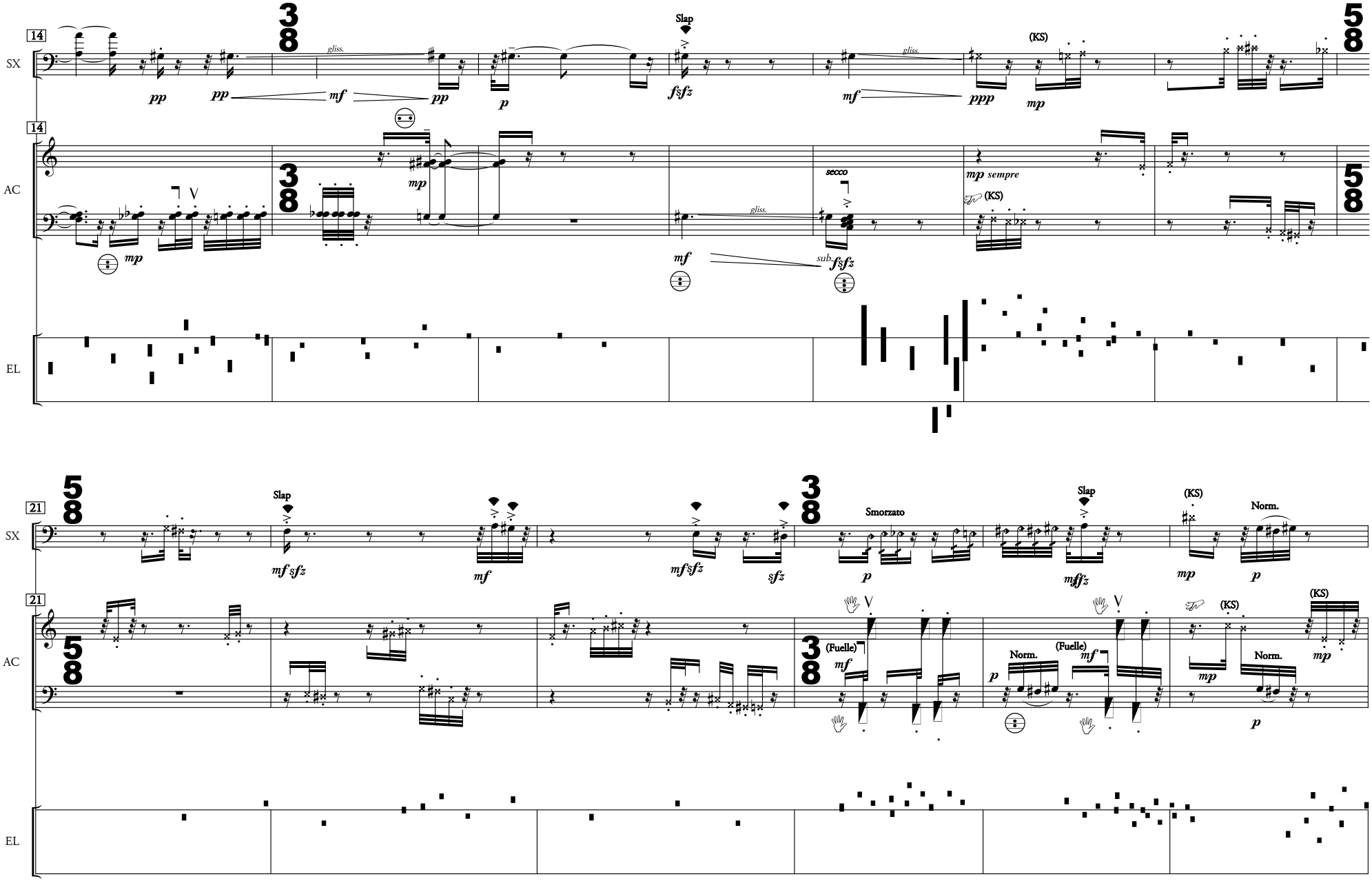
for saxophone, accordion & electronics

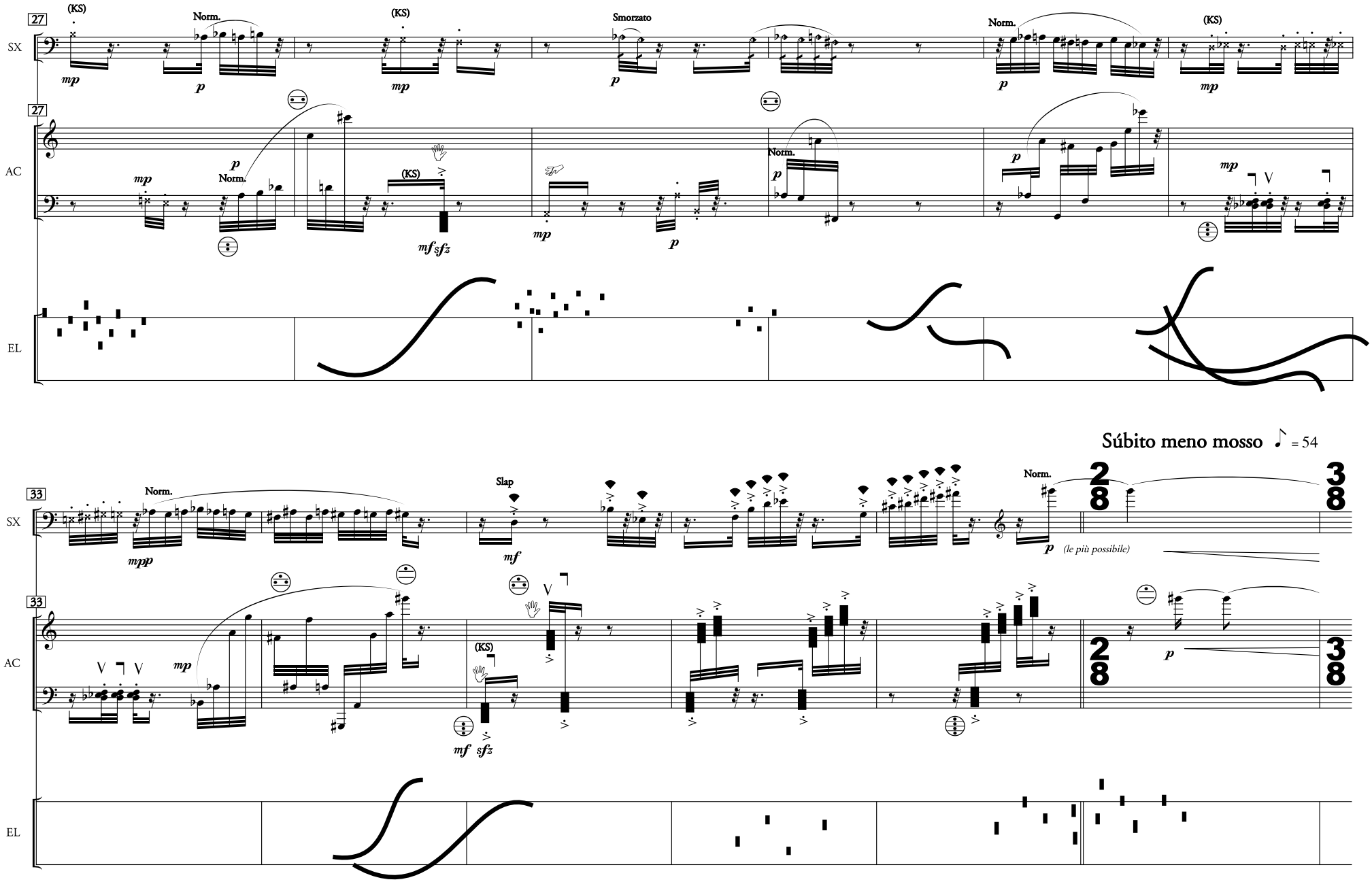
Agustí Charles
(1960)

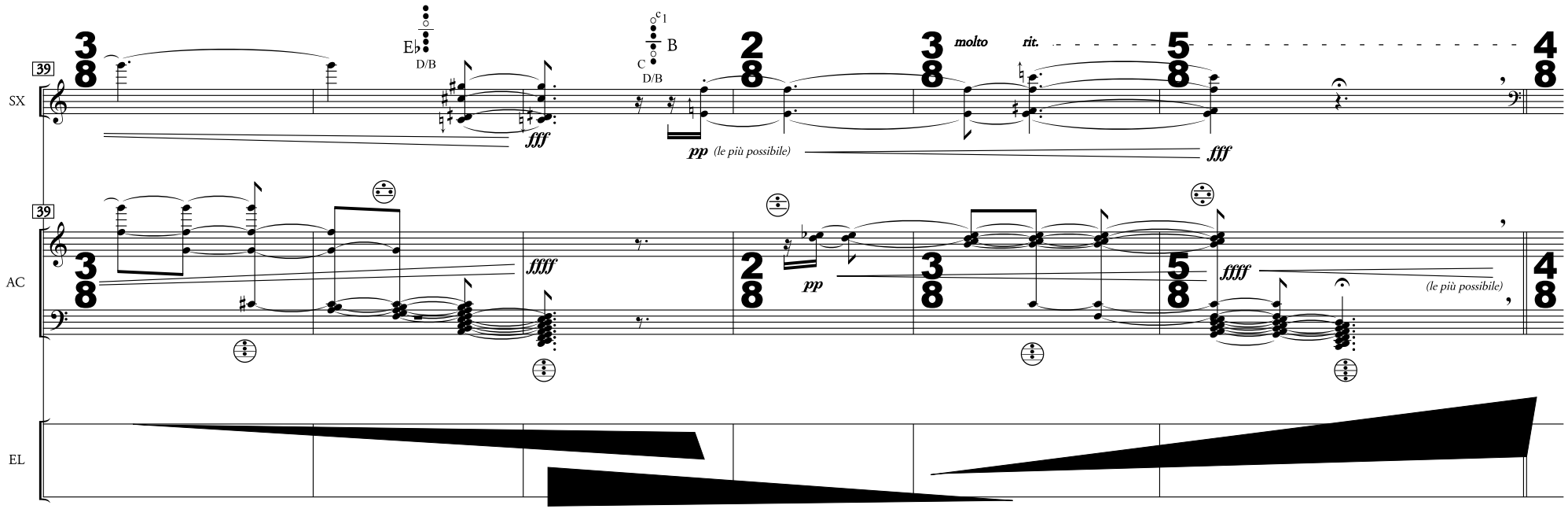
I. Intro



© Agustí Charles Soler, Barcelona (Spain) 2015

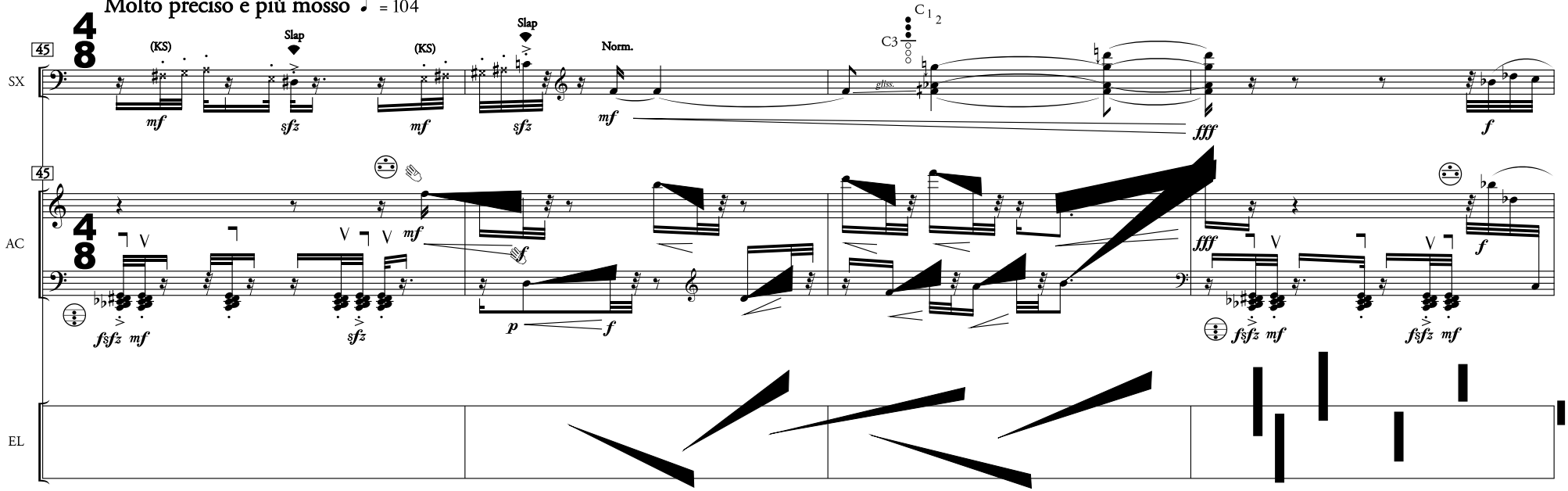

14
SX
AC
EL
Slap
(KS)
secco
mp sempre
21
Smorzato
Norm.
(Fuelle)

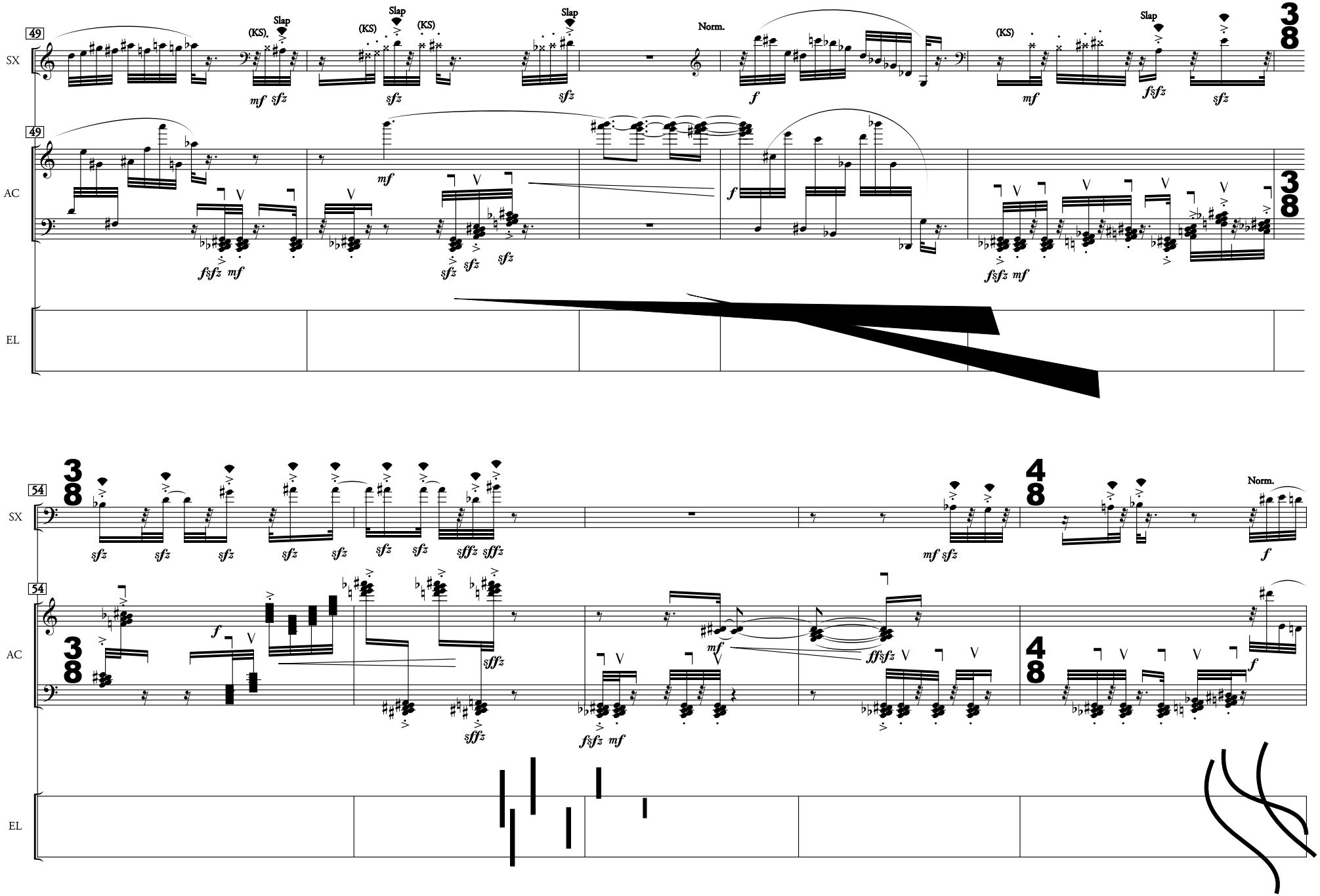

27
SX
AC
EL
(KS)
Norm.
Smorzato
mp
p
mf sfz
33
Súbito meno mosso ♪ = 54
Slap
mpp
mf
(le più possibile)
2/8
3/8

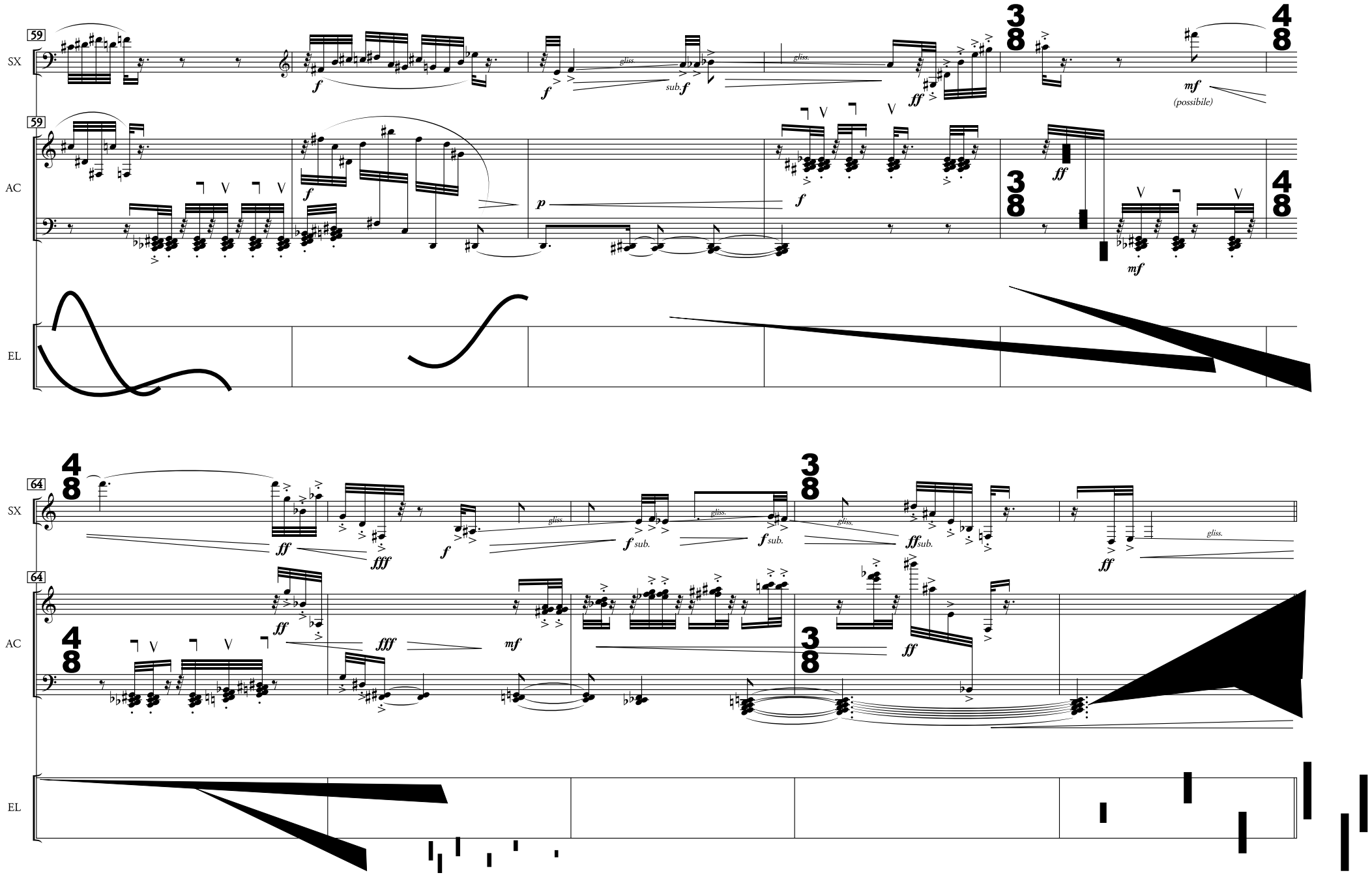


II. Rhythmic feel

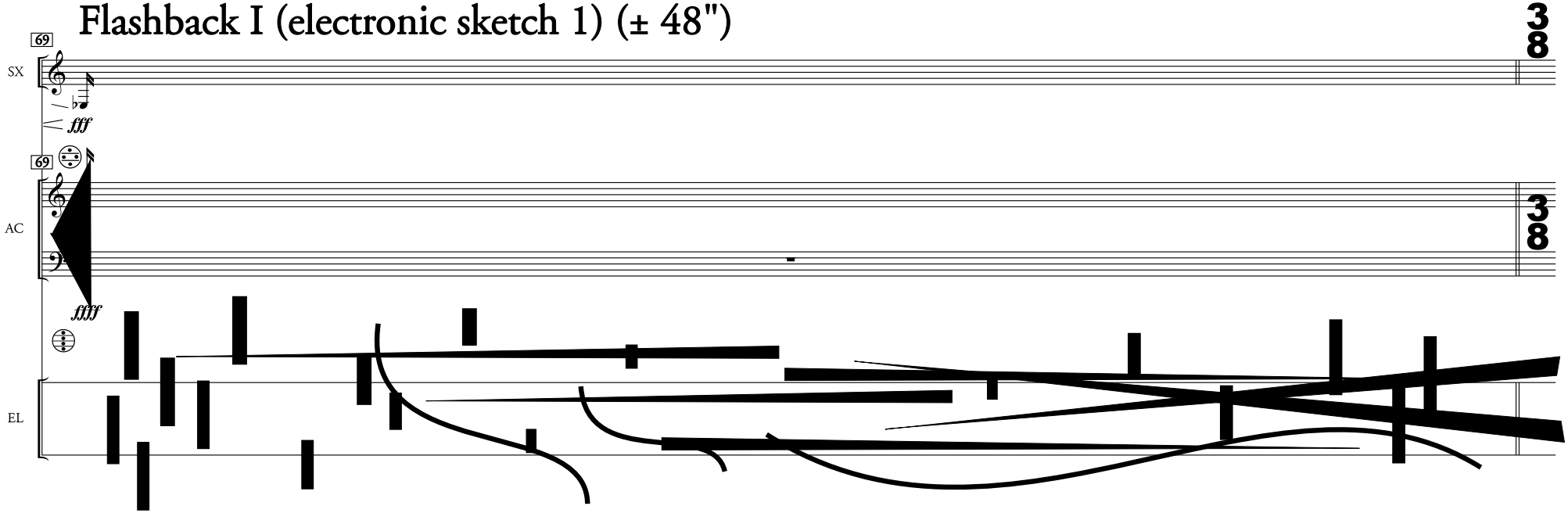
Molto preciso e più mosso ♪ = 104




49
SX
AC
EL
(KS).
Slap
(KS)
Slap
(KS)
Slap
Norm.
(KS)
Slap
3
8
mf sfz
sfz
sfz
f
mf
fsfz
sfz
fsfz mf
mf
sfz sfz
sfz
fsfz mf
54
SX
AC
EL
3
8
4
8
sfz sfz sfz sfz sfz sfz sfz sfffz sfffz
mf sfz
Norm.
f
f
sfffz
sfffz
mf
ffsfz
f
fsfz mf

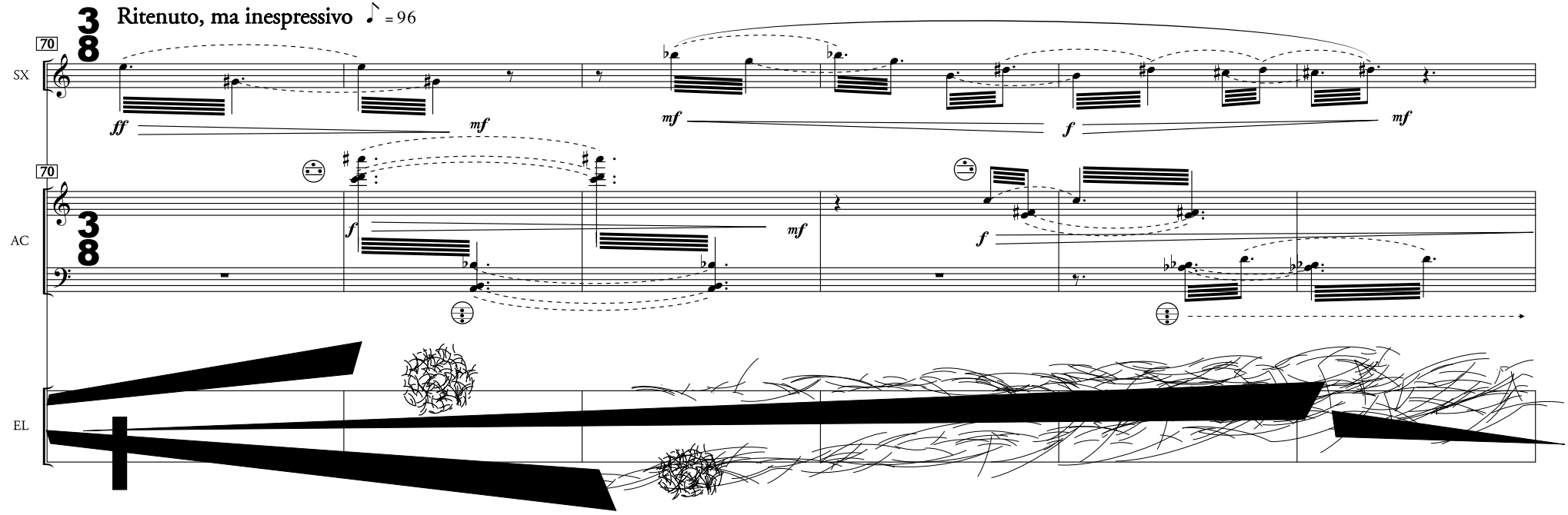

59
SX
AC
EL
gliss.
sub.
(possibile)
64

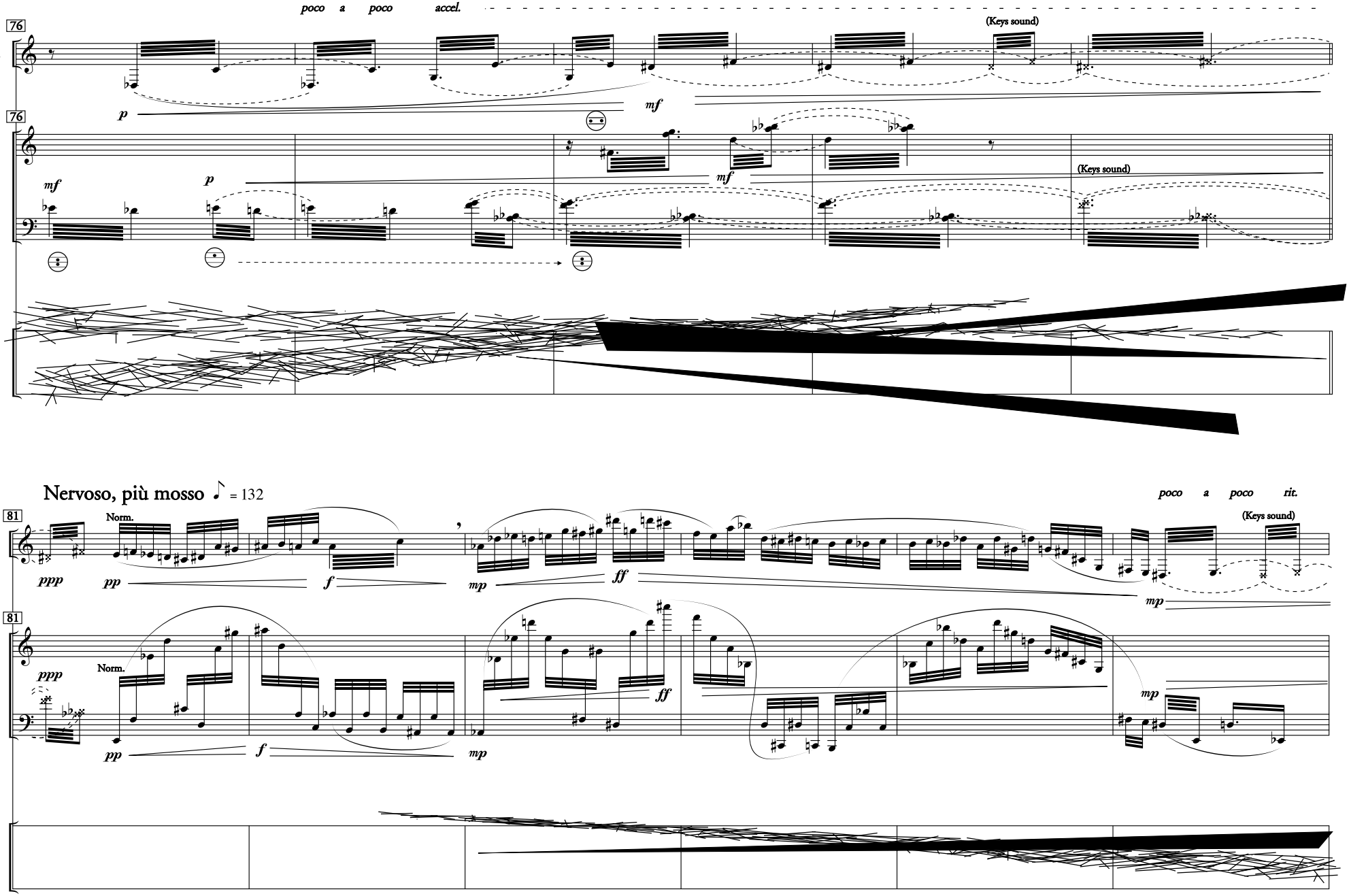
Flashback I (electronic sketch 1) (± 48")



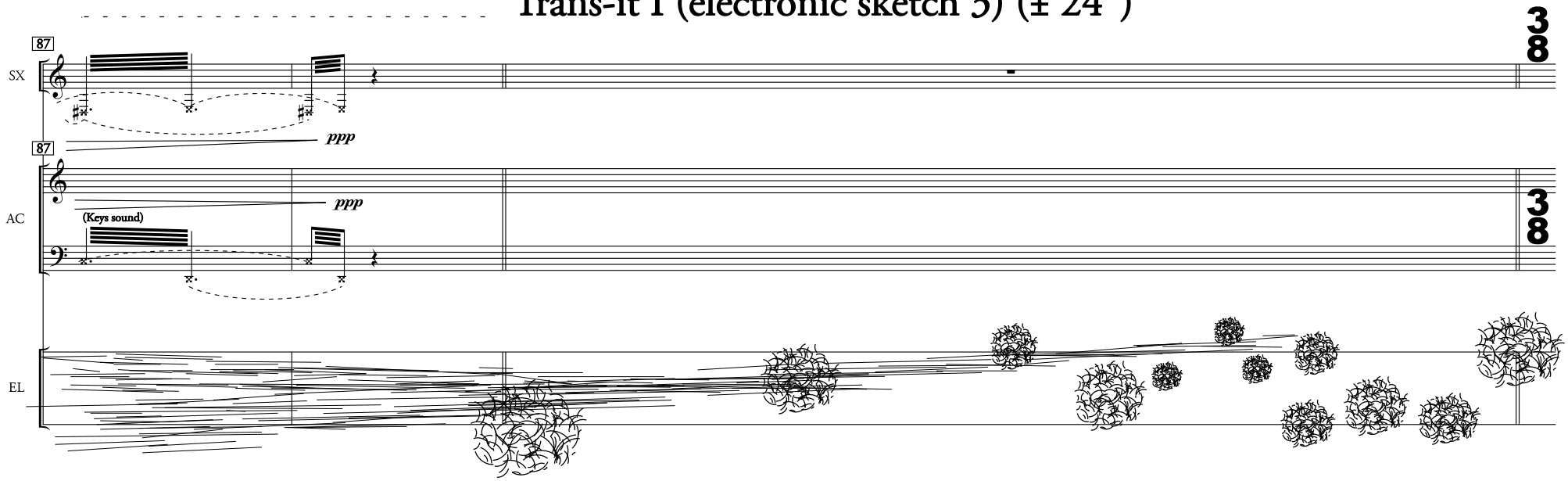
III. Dead lines

Ritenuto, ma inespressivo ♪ = 96



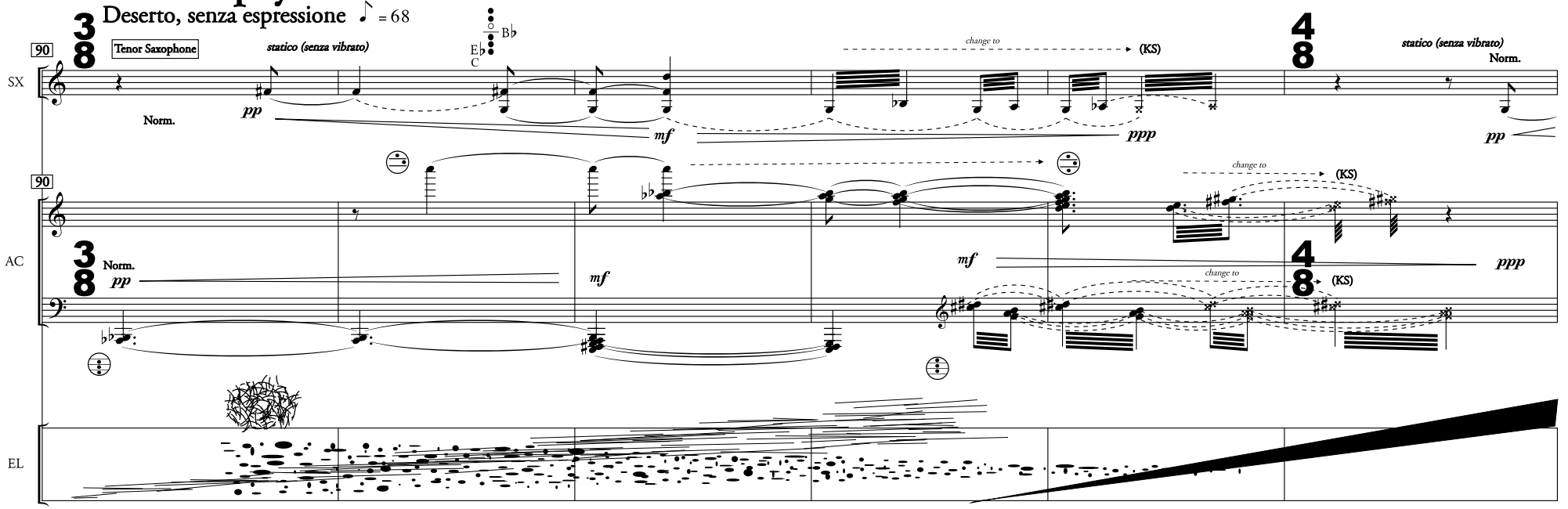

poco a poco accel.
76
SX
AC
EL
p
mf
(Keys sound)
Nervoso, più mosso ♪ = 132
81
Norm.
ppp
pp
f
mp
ff
poco a poco rit.

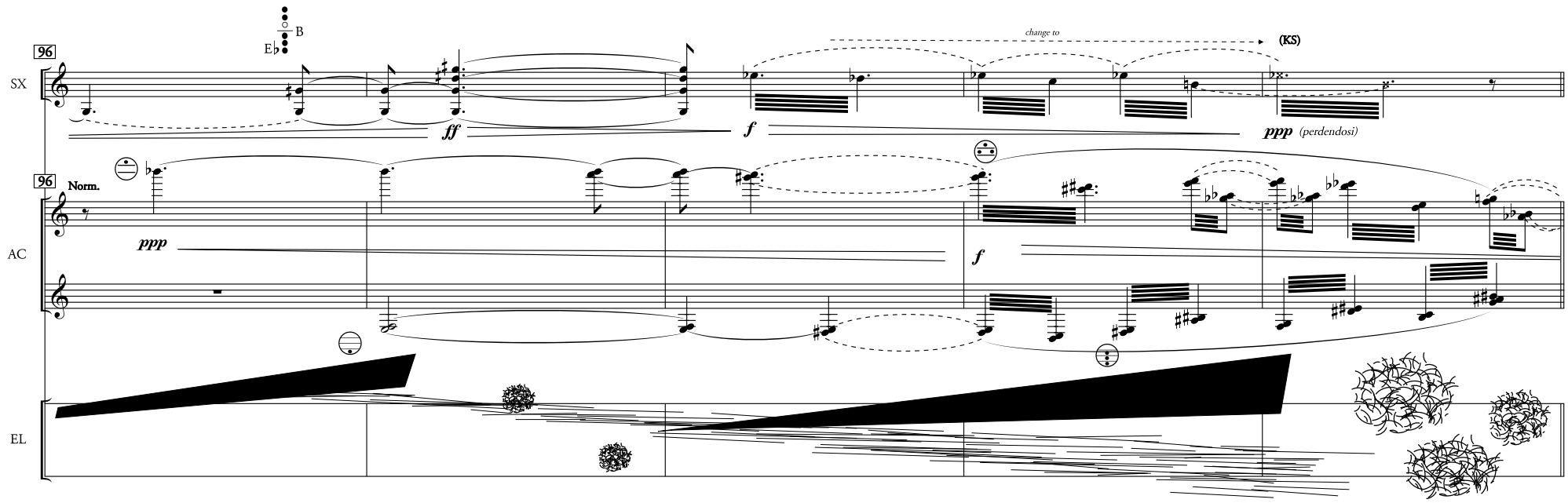
Trans-it I (electronic sketch 3) (± 24")



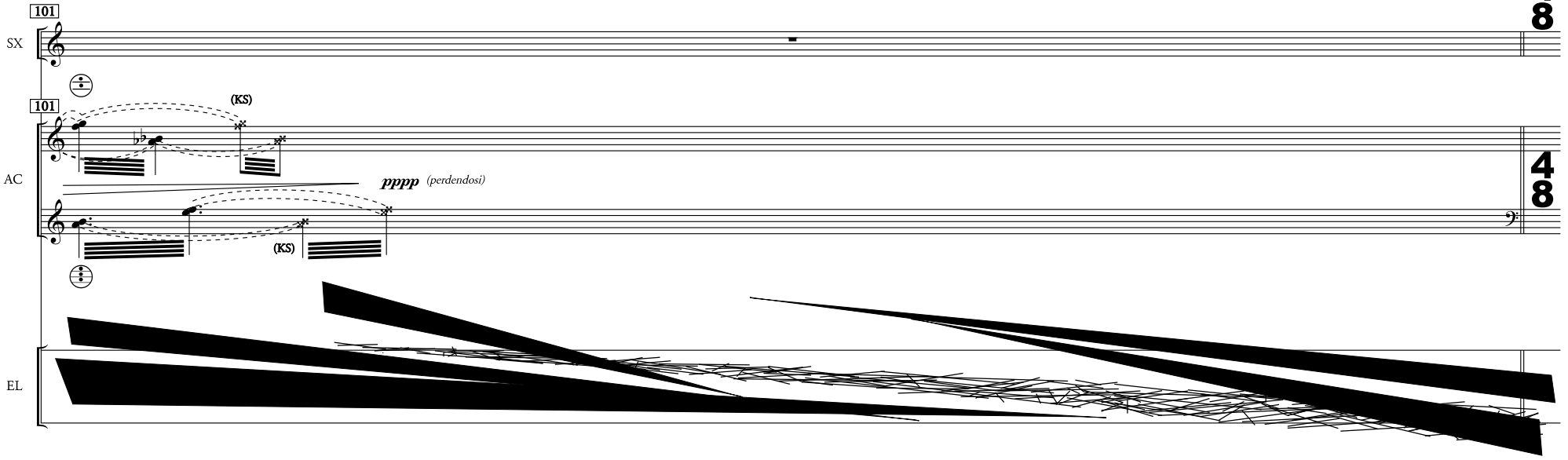
IV. Empty lines

Deserto, senza espressione ♪ = 68

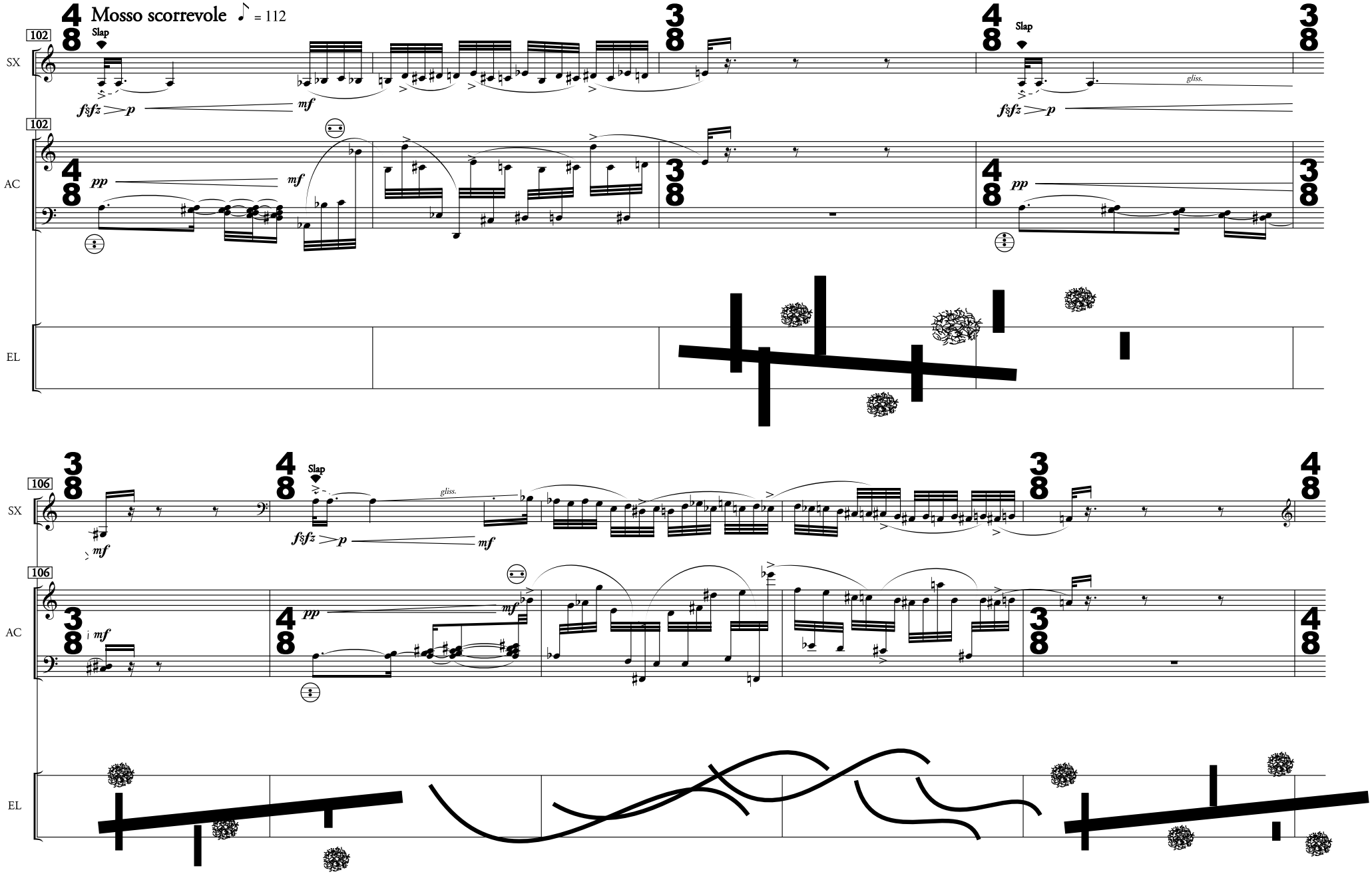


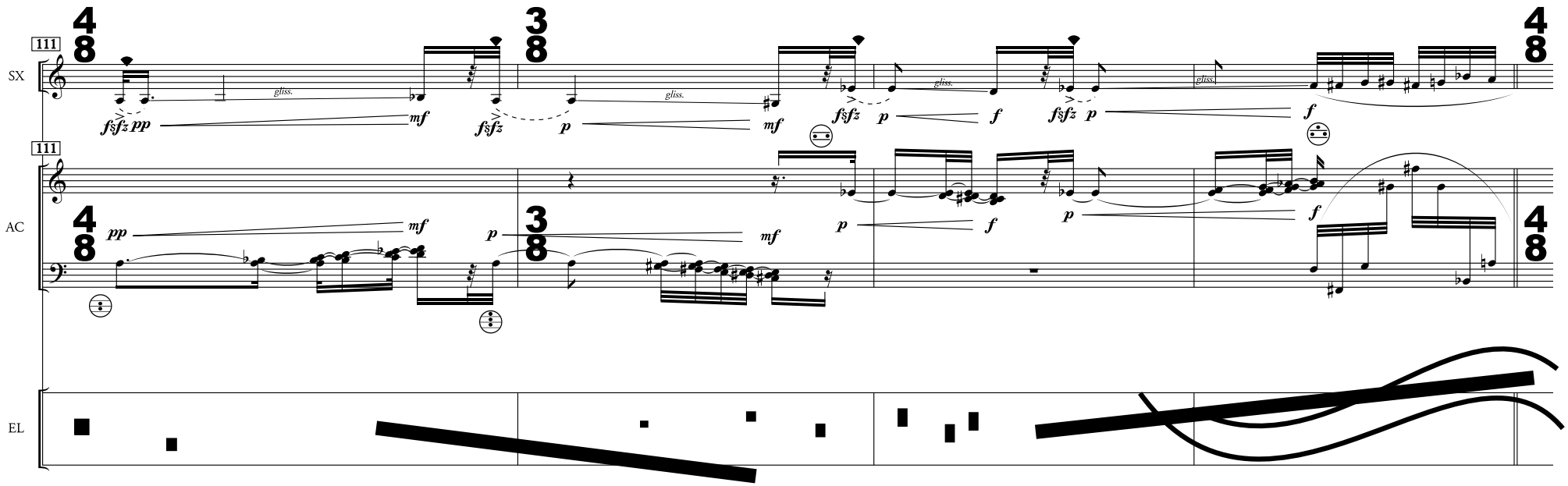


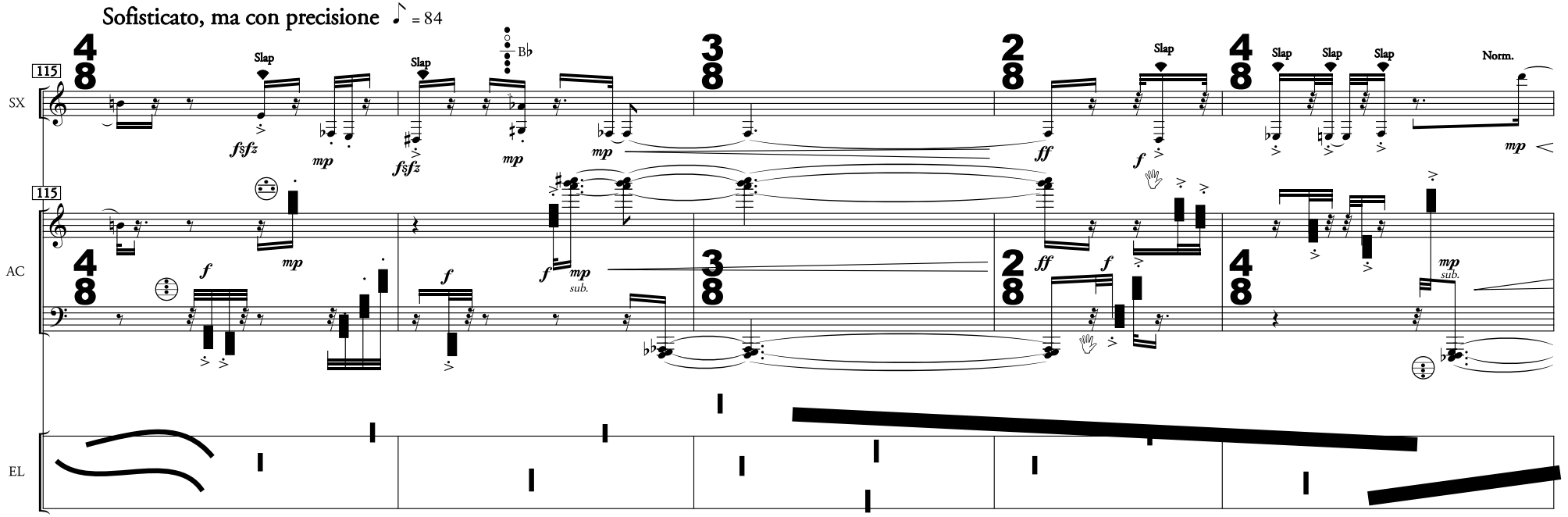
Flashback II (electronic sketch 2) (± 48")

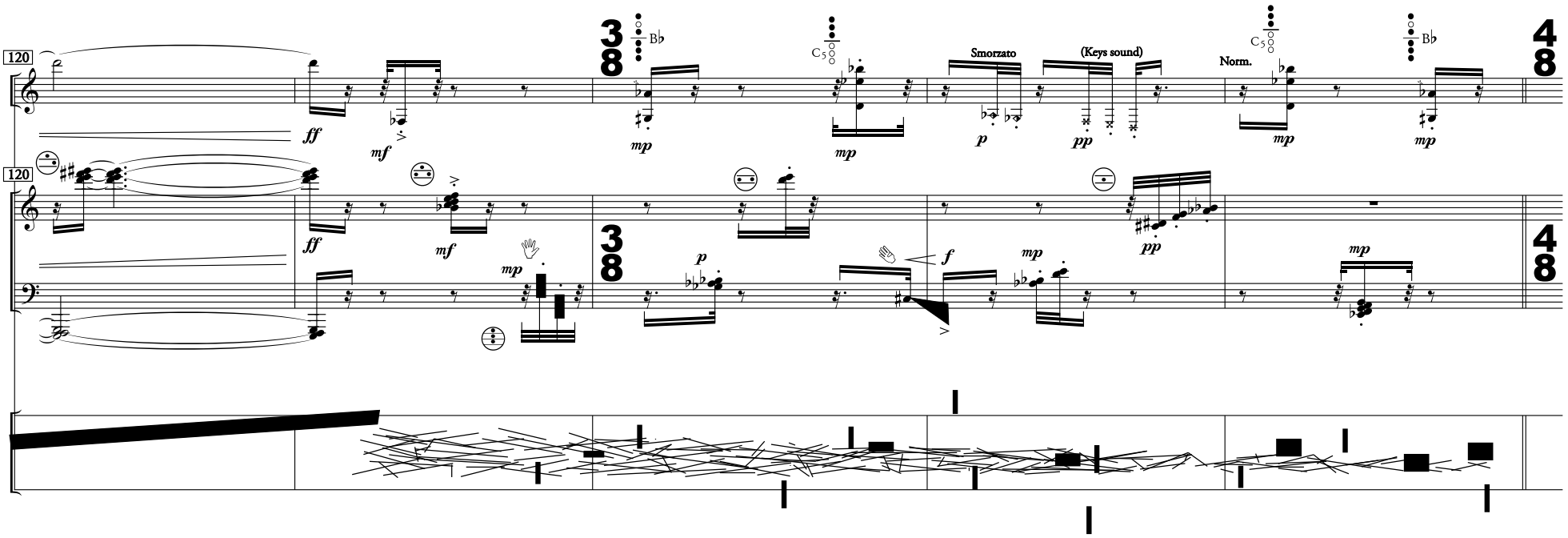


V. Attack movement and chaos

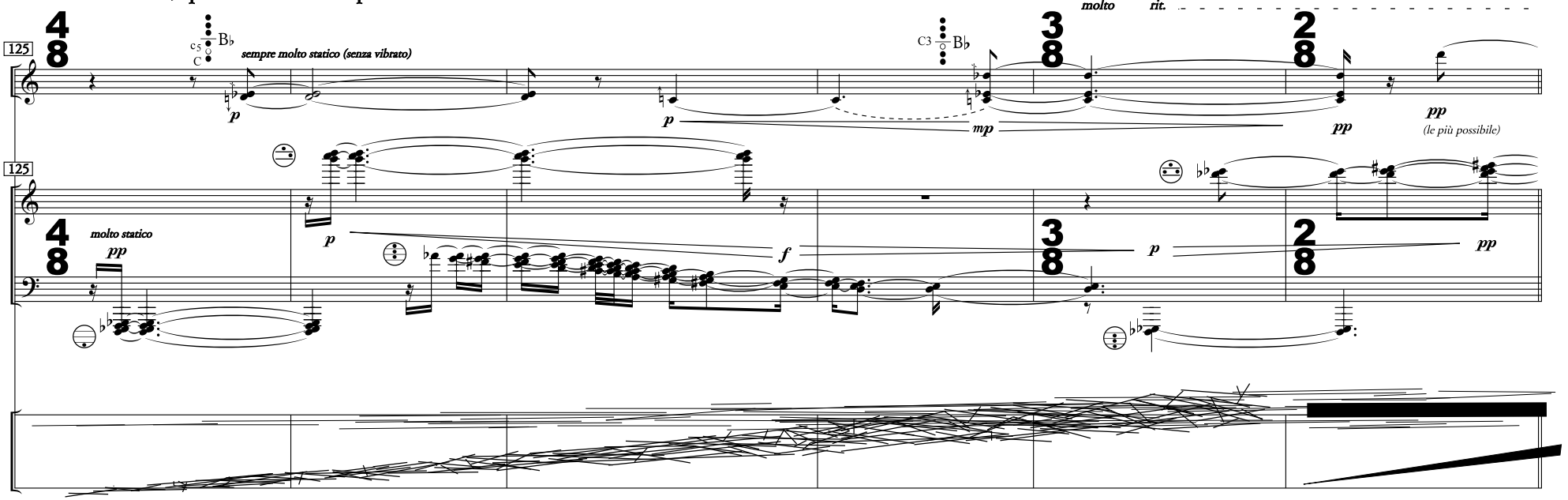



111
SX
AC
EL
gliss.
pp
mf
p
f
fsfz

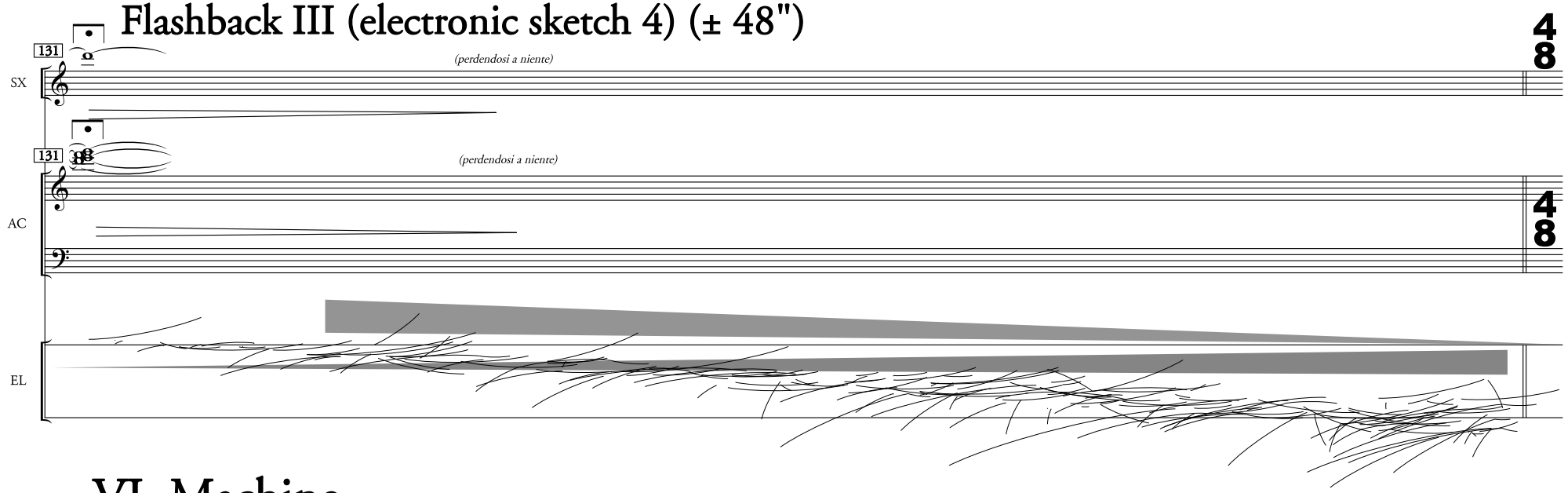

Sofisticato, ma con precisione
= 84
115
SX
AC
EL
Slap
Norm.
Bb
fsfz
mp
f
ff
sub.



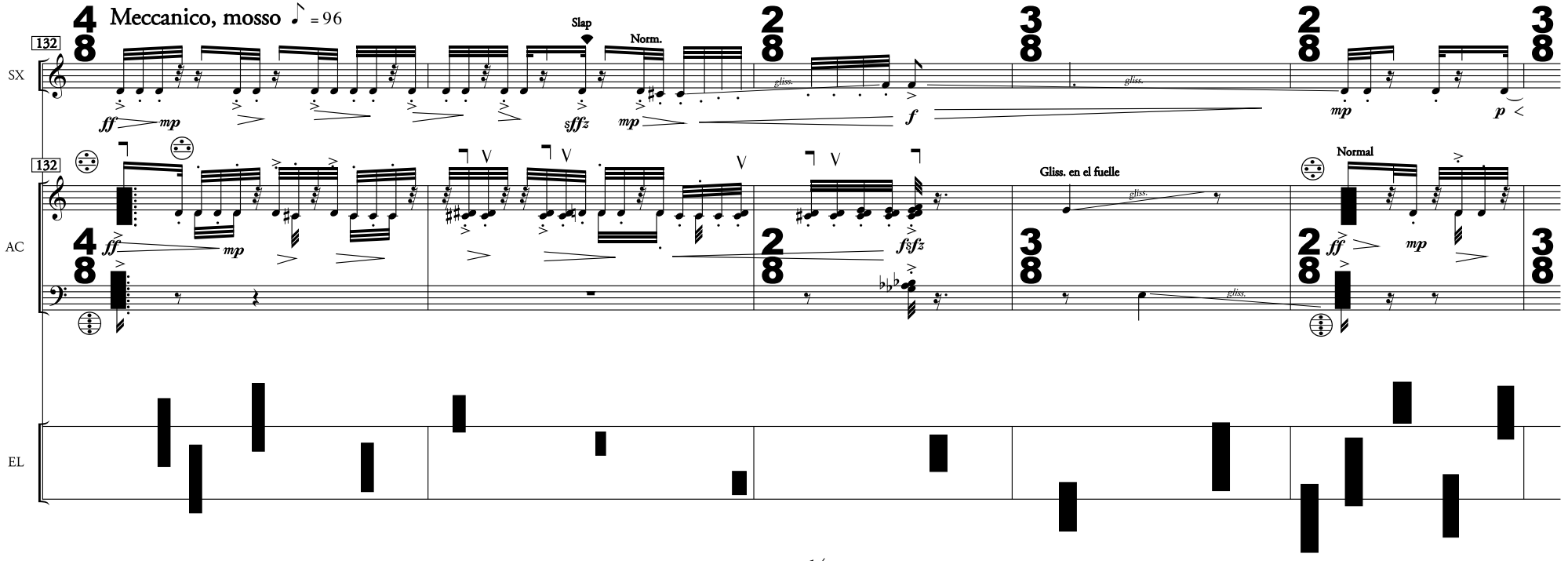
Lentamente, quasi statico e inespressivo ♪ = 42

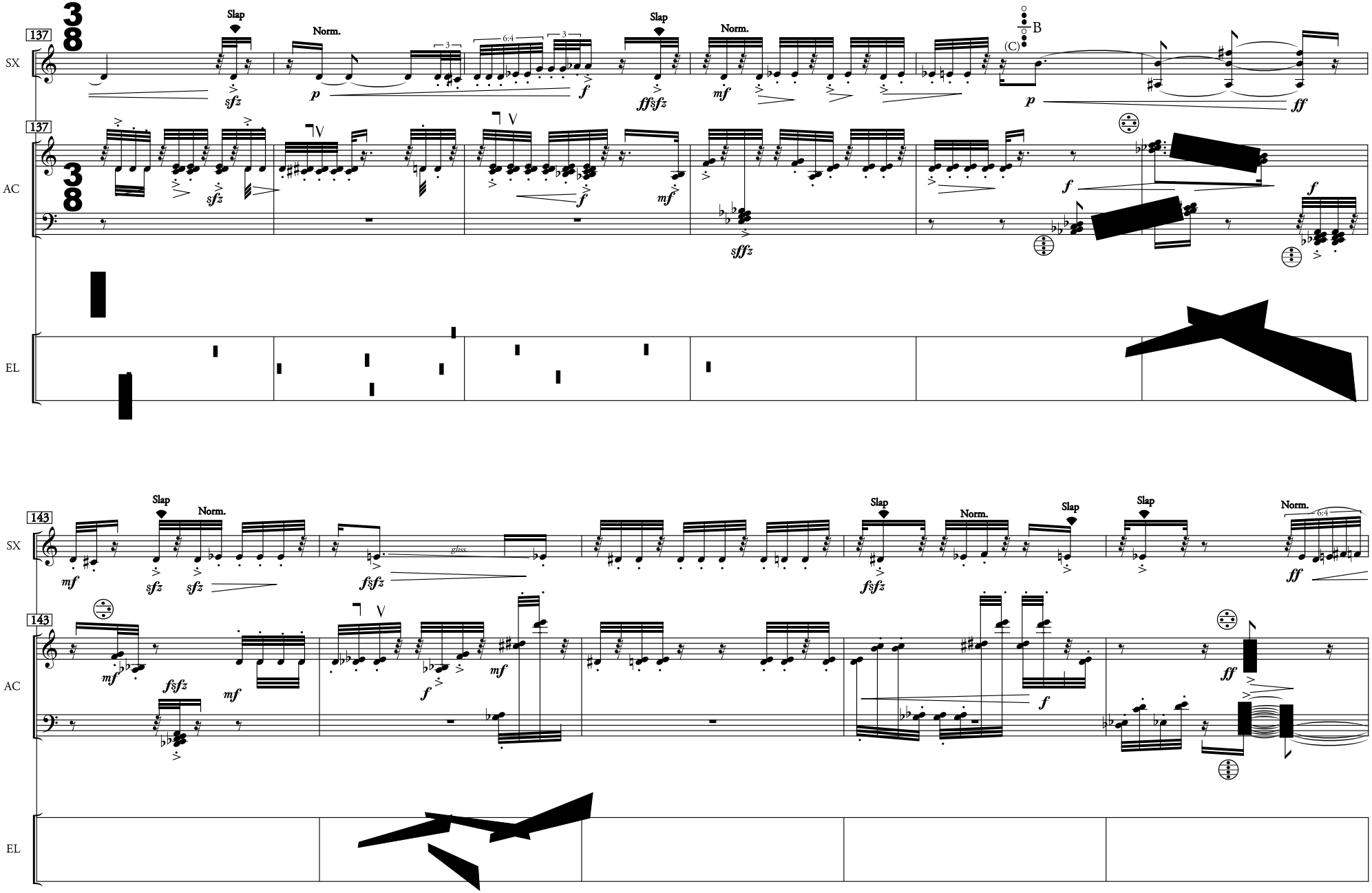


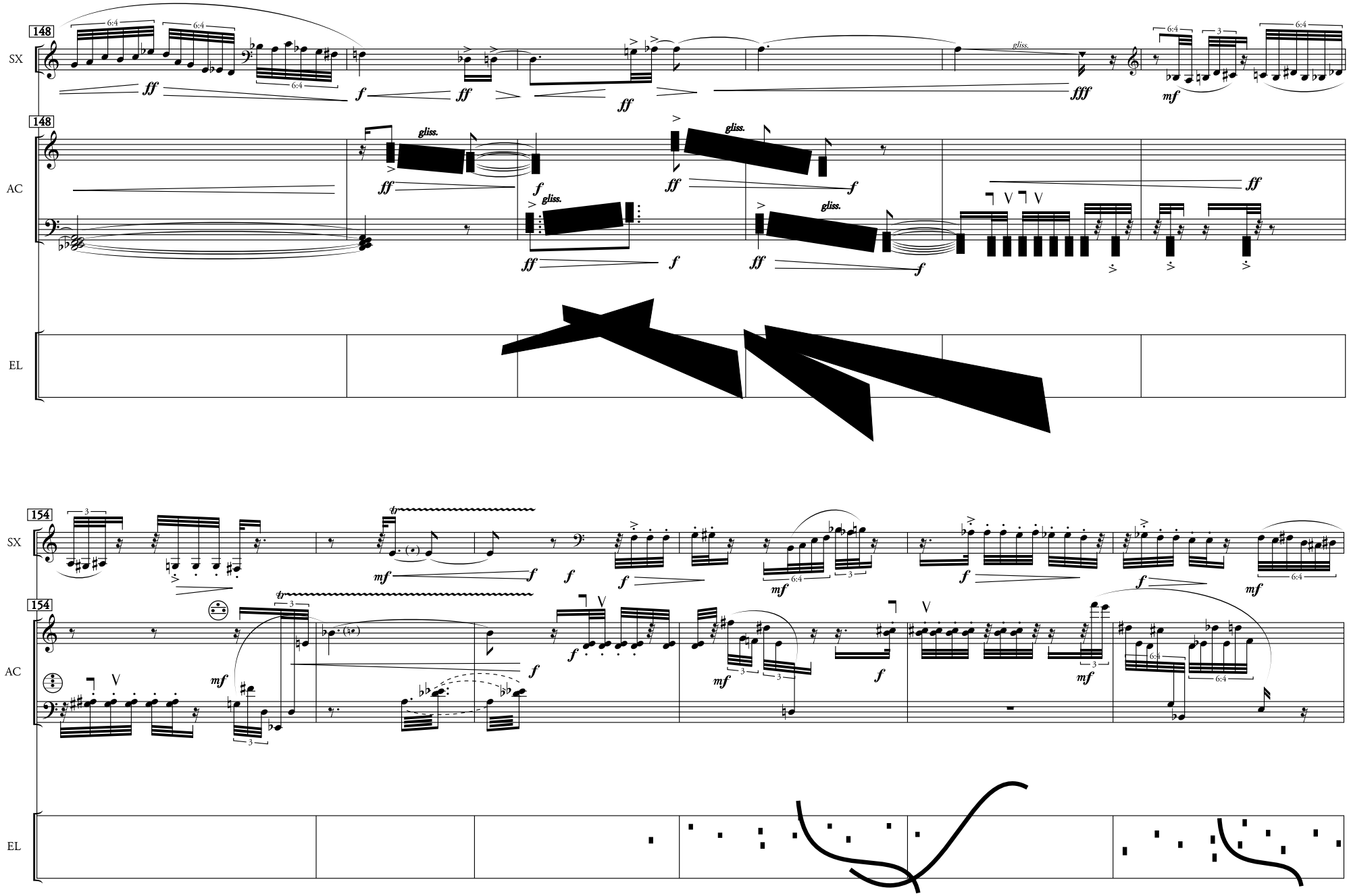
Flashback III (electronic sketch 4) (± 48")

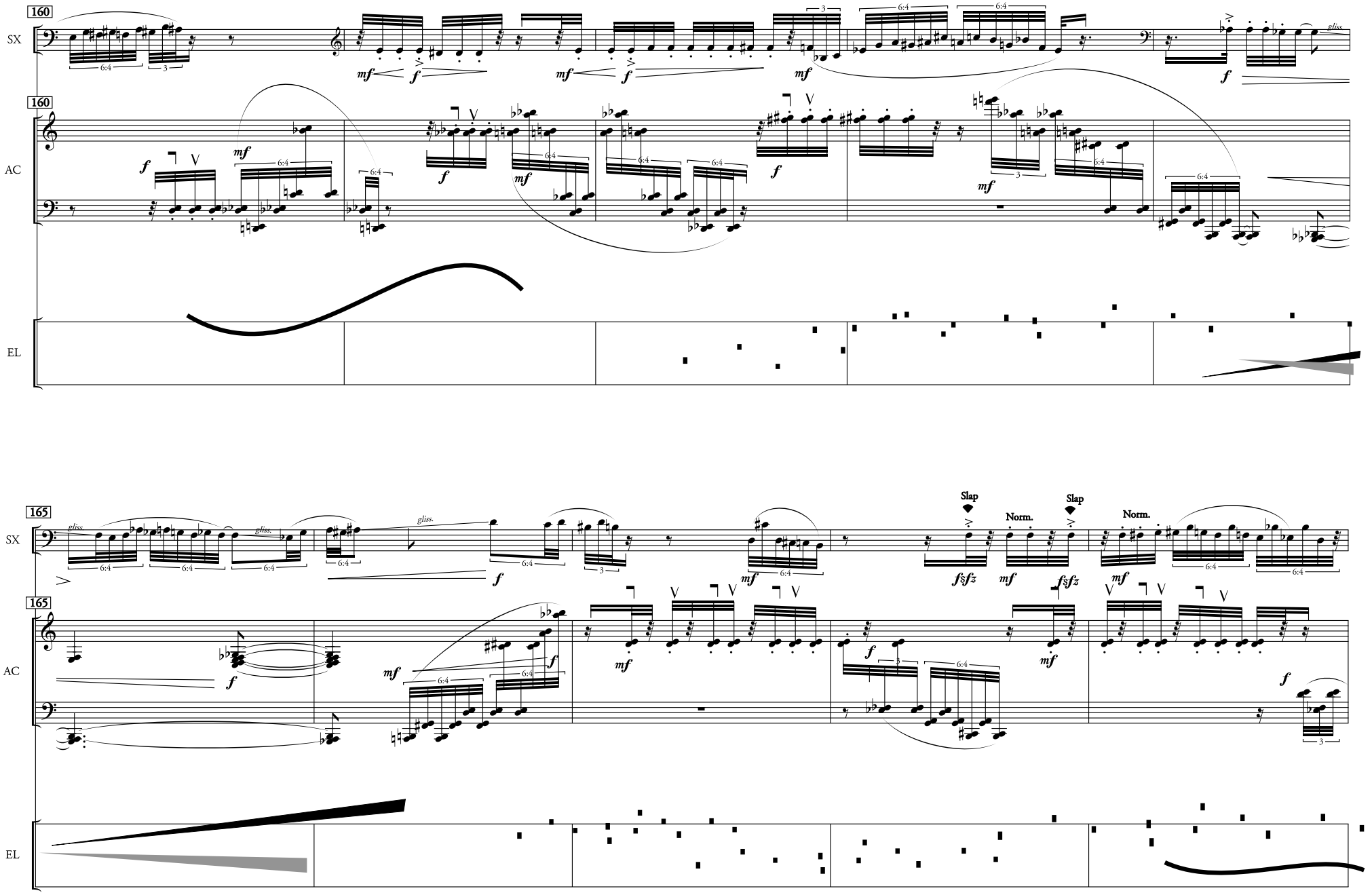


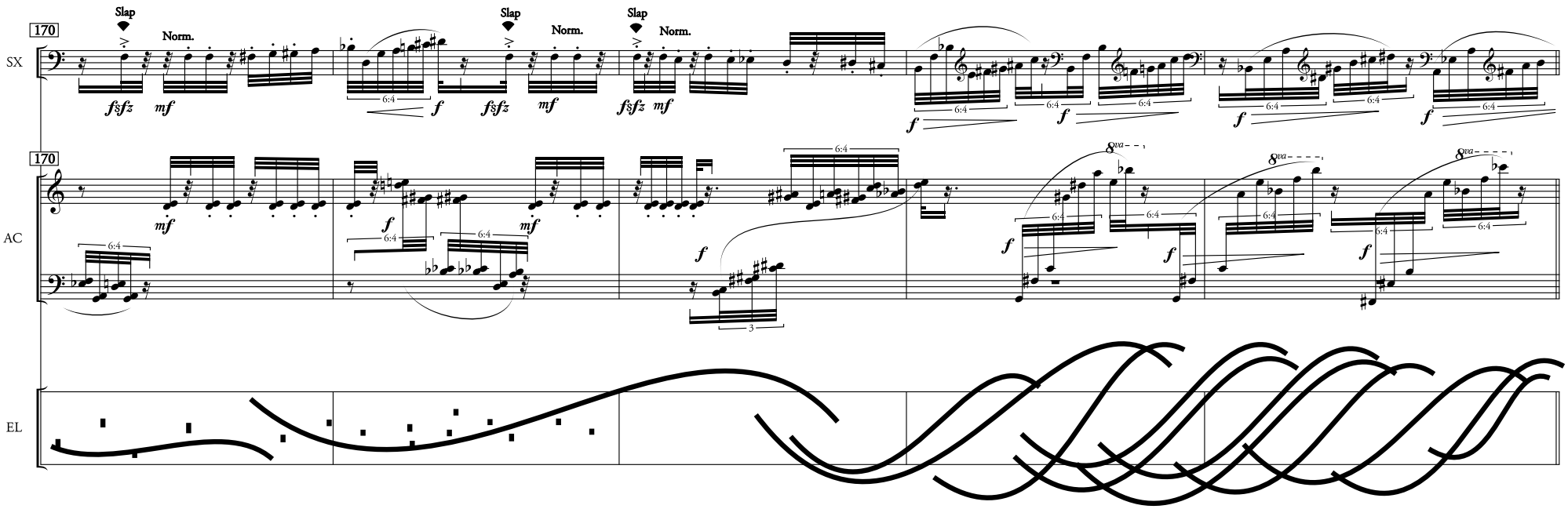
VI. Machine



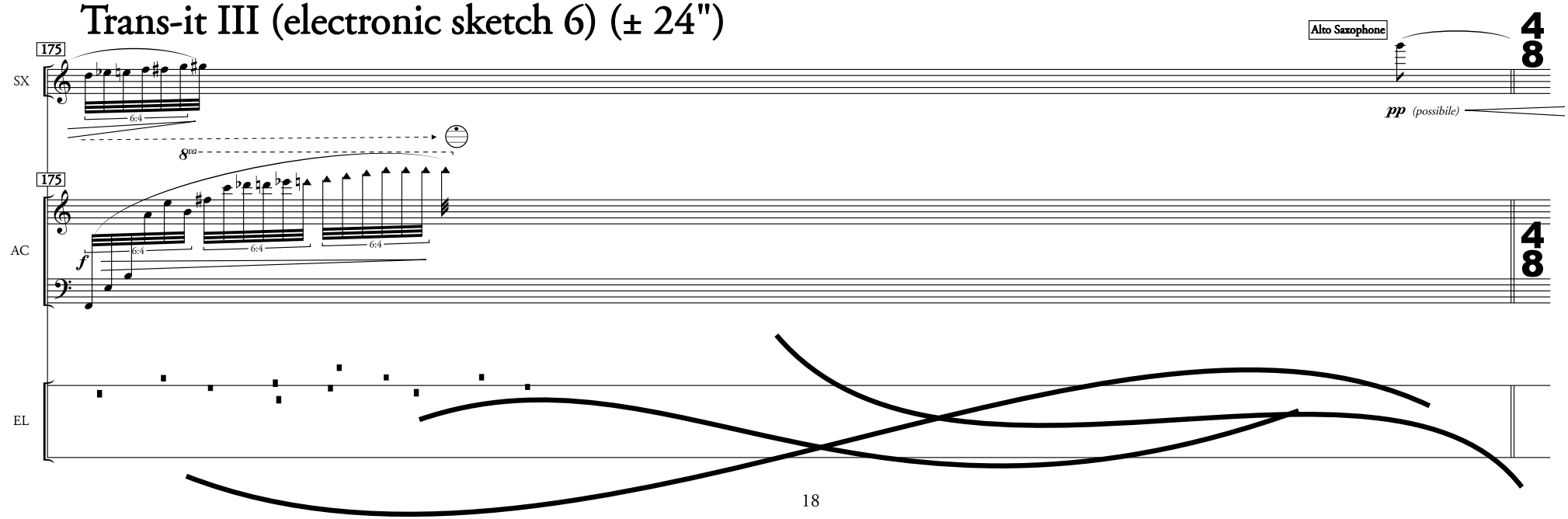

137
SX
AC
EL
Slap
Norm.
Slap
Norm.
(C)
B
143
Slap
Norm.
Slap
Slap
Slap
Norm.
gliss.


148
SX
AC
EL
gliss.
154

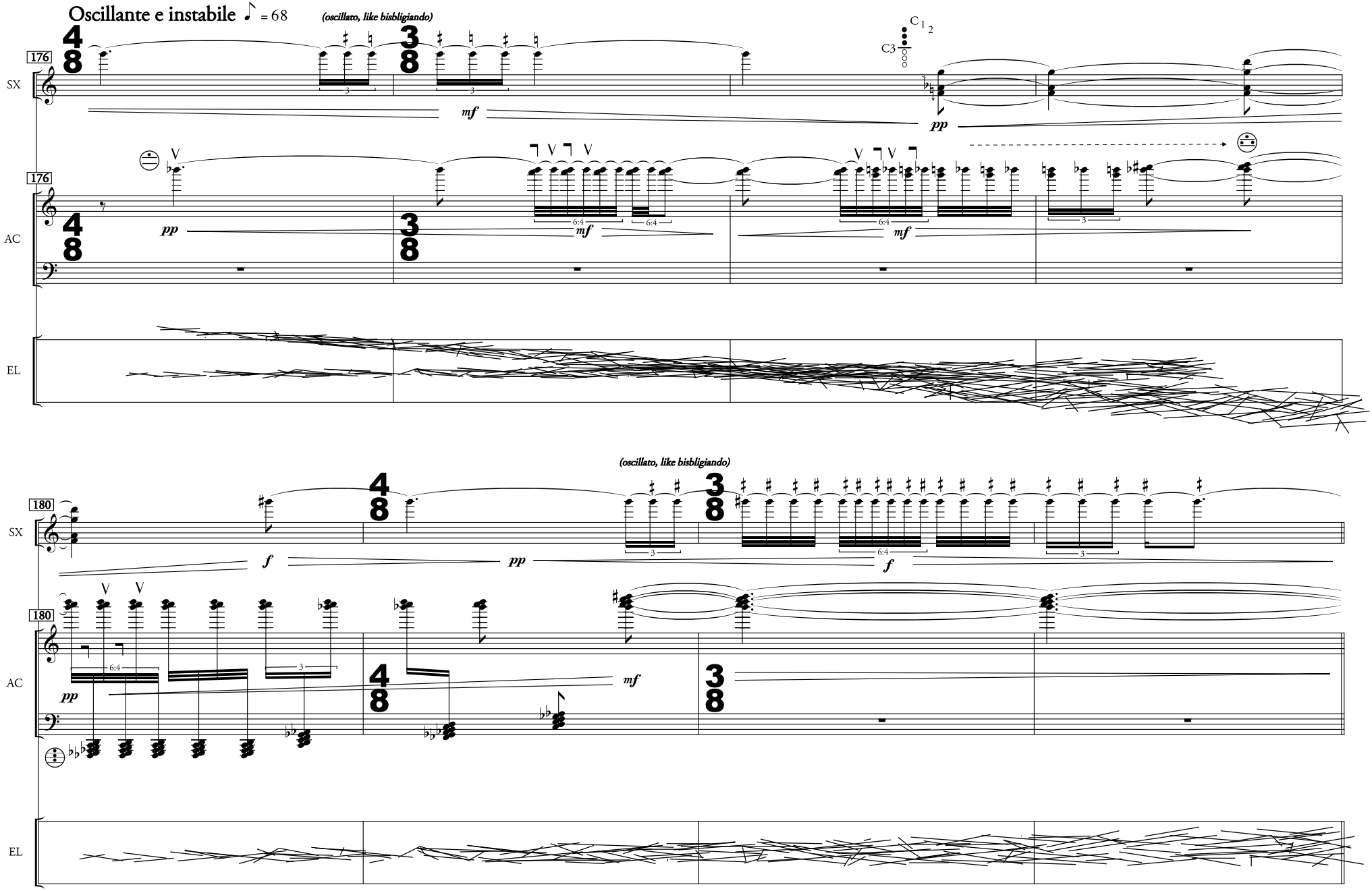

160
SX
AC
EL
gliss.
6:4
3
mf
f
165
Slap
Norm.
fsfz



Trans-it III (electronic sketch 6) (± 24")



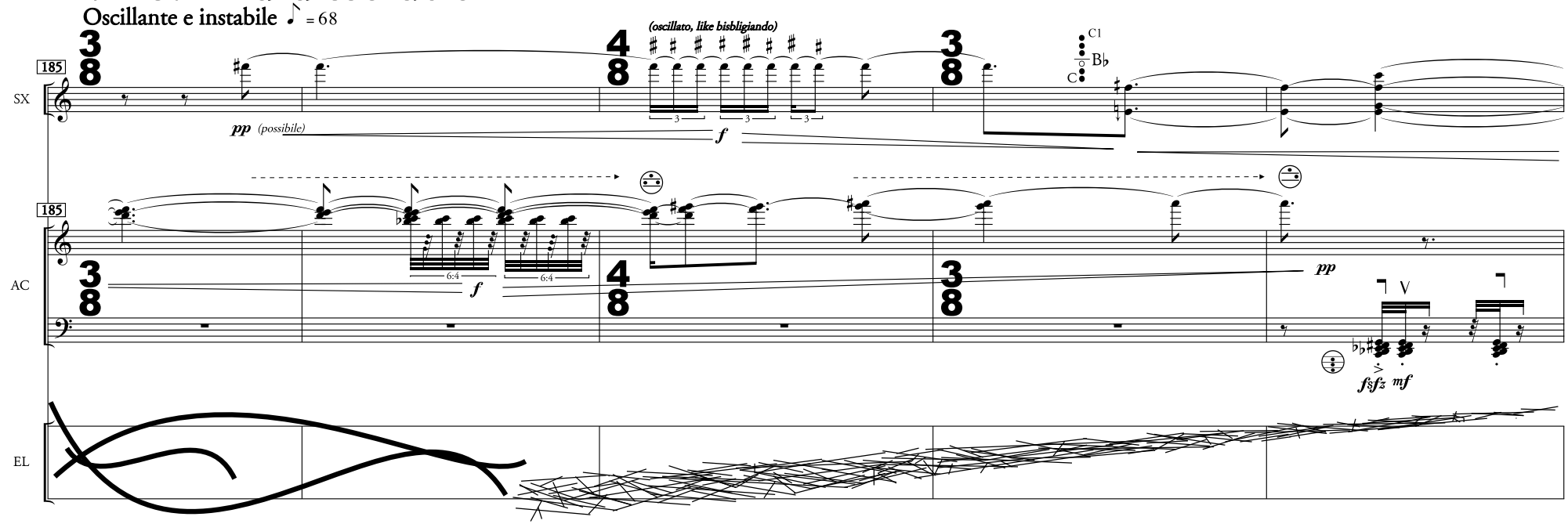
VII. Dissolution

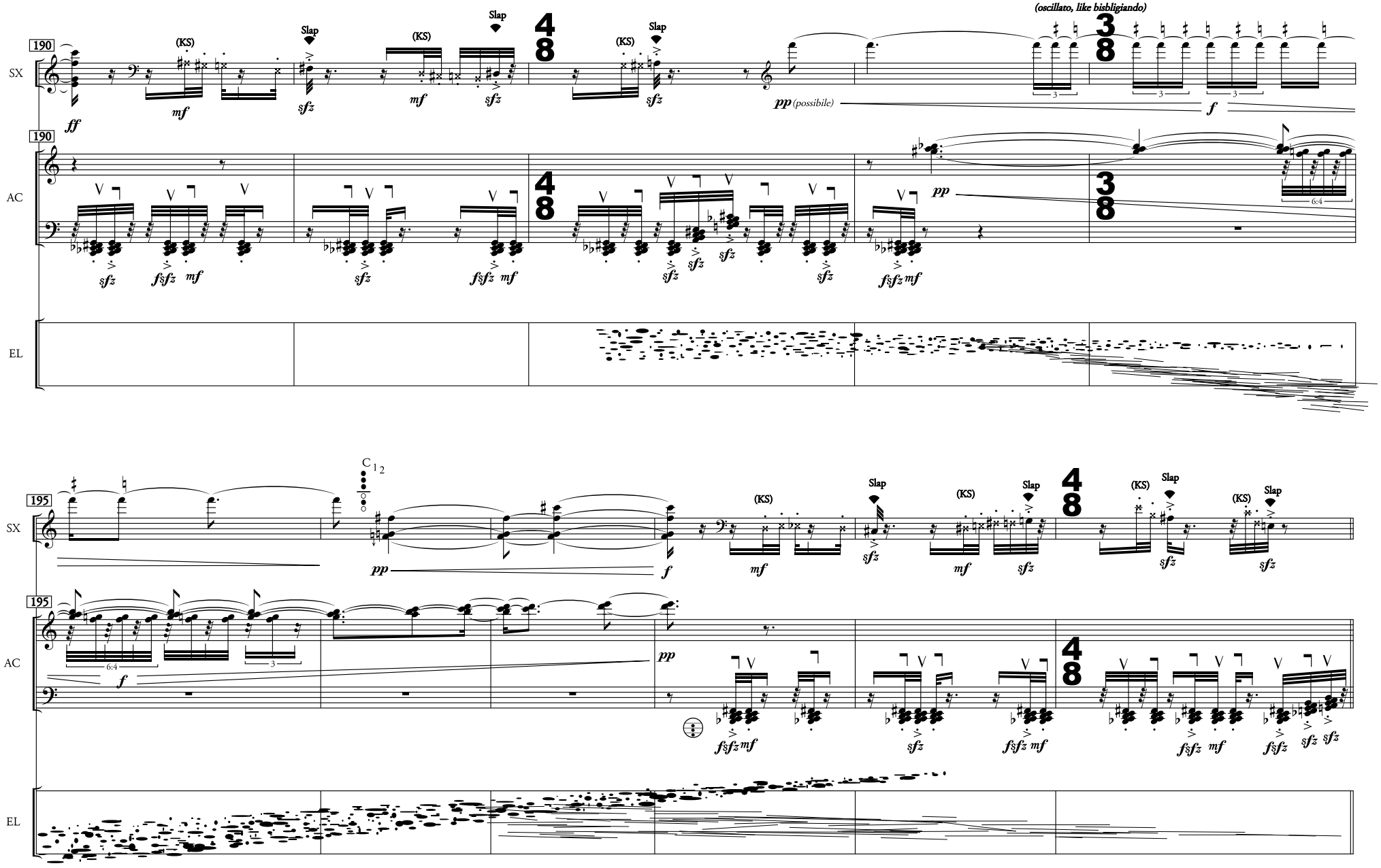


Trans-it IV (electronic sketch 6) (± 24")

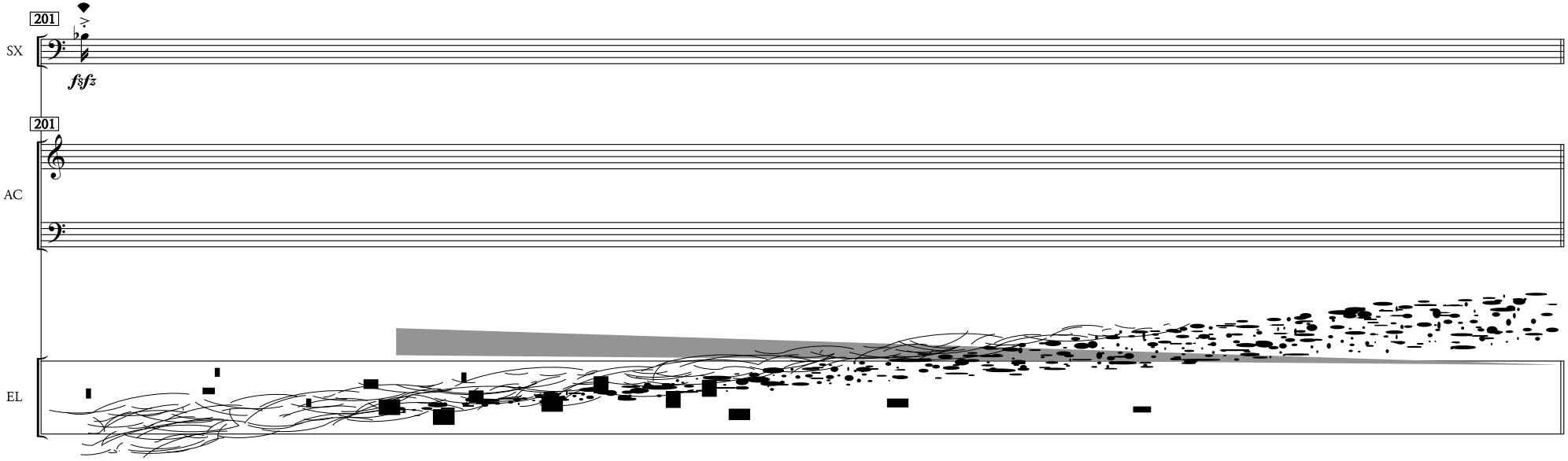
VIIb. End dissolution

Oscillante e instabile ♪ = 68

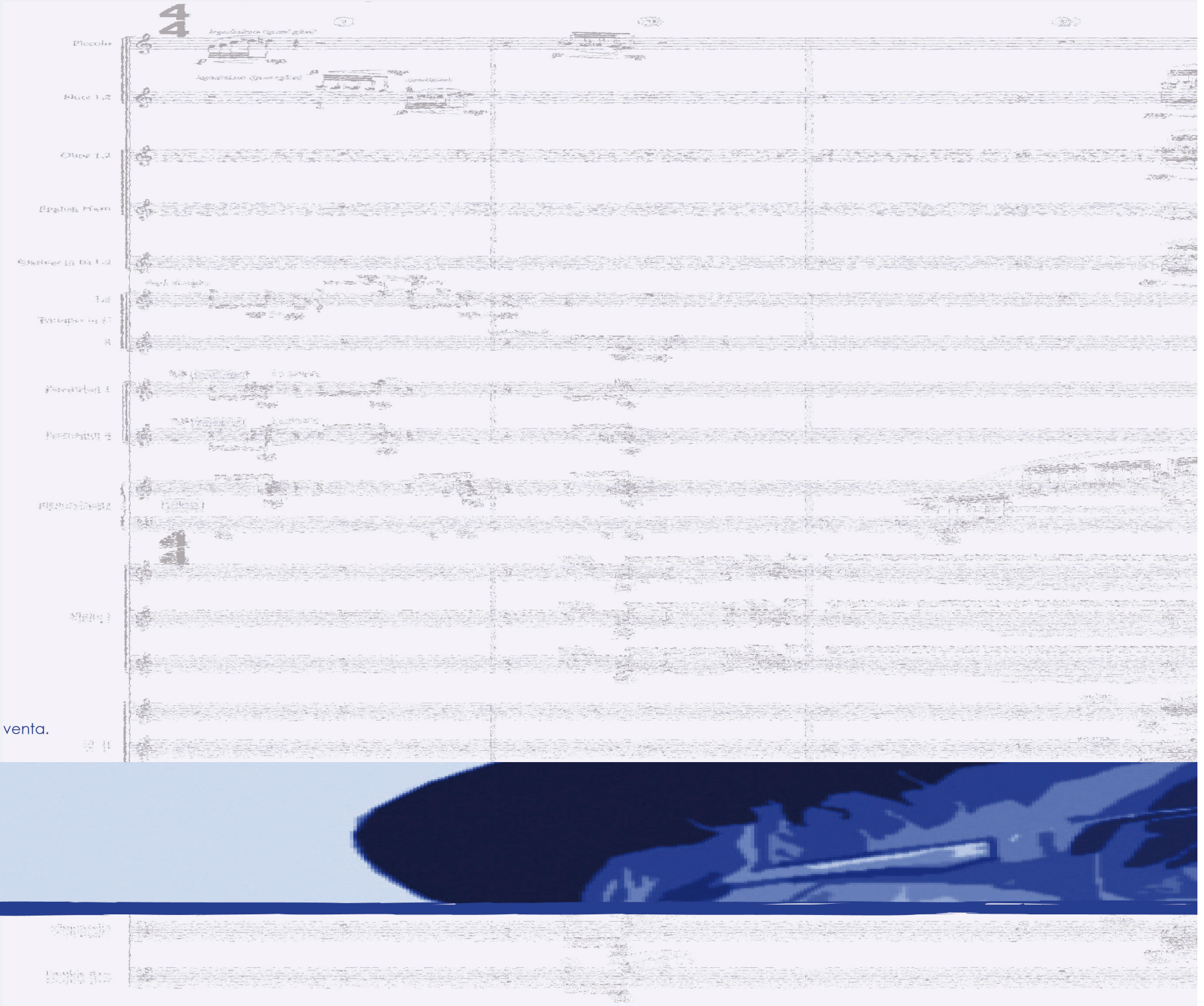



190
SX
AC
EL
(KS)
Slap
(oscillato, like bisbligiando)
pp (possibile)
195
C 1 2

Flashback IV (electronic sketch 4) (± 36")



Zaragoza, 21 de enero de 2015



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