


hacen así

para seis percusionistas

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montevideo, 1996

- xilófono 1 ejecutante
- wood-block y gong agudo 1 ejecutante
- 4 pares de claves de 4 ejecutantes

1) el xilófono suena a la octava superior: 

usar baquetas duras

2) wood-block: usar baqueta muy dura

3) gong: usar el instrumento más agudo posible con baqueta muy blanda y, al final, () frotar con una y luego con dos baquetas irregularmente

4) claves: los cuatro pares deberán diferenciarse todo lo posible entre sí en su timbre y altura

- no hacer cortes ni interrupciones entre bloque y bloque, salvo que estén indicados con silencios o calderones, sino pasar de uno a otro fluidamente

- posición en el escenario: buscar la que más convenga según acústica y tamaño del recinto:


puede ser frontal

xil wb / gong
claves 1, claves 2, claves 3, claves 4

o en semicírculo

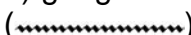
o en círculo cerrado de las claves con el xil y el wb y gong a los costados

- xylophone 1 player
- wood-block and gong 1 player
- 4 pairs of claves 4 players

1) the xylophone sounds an octave higher: 

use hard mallets

2) wood-block: use very hard mallets

3) gong: use a very high-pitched one with a soft mallet and, at the end, () rub irregularly with one and then with two mallets

4) claves: the four pairs should be as different as possible in pitch and timbre

- do not stop between one block and the next, unless indicated with silence or fermata. Go fluently from one to the next

- position on stage: find the most convenient according to acoustics and size of the concert hall

it can be frontal:

xyl wb / gong
claves 1, claves 2, claves 3, claves 4

or in semicircle or in a closed circle of claves, with xyl, wb and gong at each side

hacen así fue compuesta en 1996 por invitación de Jorge Camiruaga, fundador y director del conjunto de percusión Perceum, y se estrenó en Montevideo el 18 de setiembre de 1996.

Su título proviene de un juego infantil cantado y mimado, conocido y practicado tanto en Argentina como en Uruguay, con variantes locales propias. El juego refleja el mundo de los adultos a través de la imitación de distintos oficios y trabajos, cuyas acciones son libremente elegidas e improvisadas.

Como la música es una especie de juego simbólico de comunicación destinado a todas las edades del género humano, **hacen así** desea relacionarse con esa actitud lúdica implícita que los adultos habitualmente ocultan o reprimen.

A través de la utilización de pocos instrumentos, se intenta entrelazar texturas rítmico-tímbricas dentro de un ámbito intimista alejado de todo estruendo percusivo.

hacen así (they do it like this) was composed in 1996 following an invitation of Jorge Camiruaga, founder and director of the Uruguayan Percussion Ensemble Perceum, which premiered it in Montevideo on September 18, 1996.

The title of this piece quotes and evokes a children's game that is sung to and danced, still popular on both sides of the Rio de la Plata (Argentina and Uruguay), with regional variations. The game reflects the world of adults through the imitation of different professions and occupations, whose actions are freely chosen and improvised by the participants.

Since music is a sort of game dealing with symbolic communication destined to and between people of all ages, **hacen así** wishes to bring out and relate to that implicit playful attitude, which adults usually hide or repress.

This piece purposely involves only a few instruments out of a rich and most diverse percussive treasures, chosen for their timbral qualities and chamber-like sounds, far from thunderous results, in order to intertwine rhythms and textures within an intimate atmosphere.

♩ = 60 MM

(A)

Claves 1

Claves 2

Claves 3

Claves 4

2 x

3 x

ppp sempre

ppp sempre

ppp sempre

ppp sempre



♩ = 80 MM

(B)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

3 x

3

2 x

5

5

3

3

3

$\text{♩} = 100 \text{ MM}$

(C)

Cl. 1

Cl. 2

Cl. 3

Cl. 4

2 x

3 x



$\text{♩} = 120 \text{ MM}$

(D)

W.B.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

3 x

fff sempre

fff sempre

fff sempre

fff sempre

fff sempre

♩ = 132 MM

(E)

3 x

W.B.

Cl. 1

Cl. 2

Cl. 3

Cl. 4



(F)

5 x

Xil.

W.B.

Cl. 1

Cl. 2

Cl. 3

Cl. 4

fff

G

Xil. $\frac{15}{4}$ *fff* $3x$

W.B. Gong $\frac{15}{4}$ *fff*

$\text{♩} = 80 \text{ MM}$

H

Cl. 1 $\frac{12}{4}$ *ppp* 3 $4x$ 5

Cl. 2 $\frac{12}{4}$ *ppp*

Cl. 3 $\frac{12}{4}$ *ppp*

Cl. 4 $\frac{12}{4}$ *ppp* 3

$\text{♩} = 120 \text{ MM}$

I

Xil. $\frac{7}{4}$ *fff* $4x$ $3x$

W.B. Gong $\frac{7}{4}$ *fff* 5

J

Xil. *fff* 3 3 3 3 3 x 3 3 3 3

W.B. Gong *fff*



K ♩ = 96 MM

Xil. *fff* *p* 5 5

W.B. *fff* *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p* 3 >

Cl. 4 *p*

Ⓛ

Musical score for section L, measures 10-11. The score is for six instruments: Xil., W.B., Cl. 1, Cl. 2, Cl. 3, and Cl. 4. A vertical dashed line separates measure 10 from measure 11. In measure 10, the Xil. part has a fermata. The W.B. part has a slur over five notes, with a '5' above it. The Cl. 1, 2, 3, and 4 parts have slurs over their respective notes. Dynamics are *pp* for measures 10 and 11, and *fff* for measure 11. The Cl. 1, 2, 3, and 4 parts have accents and *fff* dynamics in measure 11.



Ⓜ

Musical score for section M, measure 10. The score is for the Xil. instrument. The tempo is marked as $\text{♩} = 100 \text{ MM}$. The time signature is 10/4. The measure starts with a fermata and a *fff* dynamic. The rest of the measure contains a series of notes, with a 3-measure slur and a 6-measure slur.

(N)

Xil. *fff* 3 3 3 3 3 3 3 3 3 3 3 3 3 x

W.B. Gong *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

Cl. 4 *fff*



♩ = 96 MM

(O)

Cl. 1 *p* *f* 4 x *p* *sf* *p* *sf*

Cl. 2 *p* *f* *p* *sf* *p*

Cl. 3 *p* *p* *sf* *p* *sf* *p*

Cl. 4 *p* *sf* *p*

♩ = 60 MM

(P)

Cl. 1 *p* *sf*

Cl. 2 *p* *f*

Cl. 3 *p* *f* *p* *sf*

Cl. 4 *p* *f*

♩ = 40 MM

(Q)

Xil. *ppp*

W.B. Gong *ppp*

Cl. 1 *ppp* *mf*

Cl. 2 *ppp* *mf* *ppp*

Cl. 3 *ppp*

Cl. 4 *ppp*

(R)

Musical score for section (R). The Xil. part features a melodic line with a slur and five '5' fingerings. The W.B. Gong part has a wavy line and a few notes. The four Clarinet parts (Cl. 1-4) play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *ppp*. A vertical dashed line is present in the middle of the score.



(S)

Musical score for section (S). The W.B. Gong part has a wavy line and a few notes. The text "dos baquetas" is written below the staff. The word "tacet" is written above the staff. A vertical dashed line is present in the middle of the score.



Musical score for section (S). The Gong part has a wavy line. The text "rall. e al niente" is written below the staff. A vertical dashed line is present in the middle of the score.