



sumtone

:

**luís antunes pena**

música para 30 metais

for 30 metal cymbals and electronics

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2012/17

I - em folia sempre

II - terrain vague

III - in construction 1 - 5 (mirror, diminution, one change, statify, all combinations)

luís antunes pena  
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for 30 metal cymbals and electronics

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**instruments:**

1 ride 20' (or bigger) with a contact microphone and placed separated from the rest of the setup.  
It will be used only for *II. Terrain Vague*.

4 splash 8'x, 8', 10', 12'  
5 turkish 9', 10', 12', 13', 16'  
2 hi-hat 12'  
3 china 15'w, 15', 20'  
3 ride 13', 18', 20'  
2 tai 6', 10'  
5 tai 6'  
5 tai 7'

these are the cymbal indications used for the premiere and recording of the piece.  
it is possible to vary and use other cymbals keeping the relations between the size.

audio cd available: *Terrains Vagues* WERGO 81192 / germany 2013 / nuno aroso, percussion: <https://de.schott-music.com/shop/terrains-vagues-no319770.html>

**about *II. terrain vague*:**

this movement is for one big ride cymbal only. choose one that has a good harmonic sound when played with a double bass bow.  
the notation of the score is made with a 3 line staff. the lowest note indicates a dampered sound without any harmonics, just something similar to white noise. the higher the notation is, more harmonics should be heard.  
use a good contact micro to amplify all sounds with bow. experiences with an akg 411 proved to be appropriate. avoid using a piezo microphone since its quality is not satisfactory in this case.  
for electronics use your preferred sound player with the time display and follow the score. If you need a freeware alternative take a look at this one <http://www.audacity.de/>  
please download the audio file here (113MB): <http://icem.folkwang-hochschule.de/~pena/electronics/TerrainVague.zip>

**about *III. in construction*:**

tempo, dynamic and order of *in construction* 1-5 is open.

**recording setup** at ZKM | karlsruhe (germany 2012):



**live setup** nuno aroso, 2017:



## **about MÚSICA PARA 30 METAIS**

I - em folia sempre  
II - terrain vague  
III - in construction 1 - 5  
(mirror, diminution, one change, statify, all combinations)

The idea to work a new piece for a large number of cymbals happened during a residency at the ZKM | Karlsruhe with the percussionist and friend Nuno Aroso. After using intensively a cymbal in a piece called *I-X-Herculean* we discussed the expansion of this setup exploring the unrepeatable sound each cymbal can offer. After a research phase selecting cymbals, I started composing the piece, having in mind a concrete selection of cymbals we had gathered together. For the recording session, I had written scores as well as a list of playing technics and sounds I wanted to work with.

The first movement is a tribute to pulse; the second one an acclamation of noise; and the third one a celebration of simplicity.

*Música para 30 Metais* I uses a rhythm writing, which I use to call "almost regular". I'm interested in creating a tension between the expectation and disquiet of the listener. Every small deviation from a perfect and machine regularity becomes a certain kind of written Humanity.

The second movement *Terrain Vague* deals with all sounds that are not played with sticks, but with a metal screw and a double bass bow. The sonorous imaginary of this piece evokes places in transition, places that are note-yet-something and the ones that used-to-be-something.

*In Construction 1- 5* are small pieces that my be played in a different order. Each one of this pieces is constructed using a very simple algorithm that transforms the flow of pitches according to a certain logic: mirror, diminution, one change, statify, all combinations.



## MÚSICA PARA 30 METAIS

Luís Antunes Pena

$\text{♩} = 134$

Splash	8
	10
	11
	9
	10
Turkish	12
	13
	10

**f** secco *sempre* [but not completely dampened]

#### I. Em folia, sempre

l.v.

Splash	8
	10
	11
	9
	10
Turkish	11
	12
	16

Splash 8  
10  
11

Splash	8
Turkish	9
	10
	11
	12

Splash	8
	10
	11
	9
	10
Turkish	11
	11
	10

19

25

l.v.

5

*l.v.*

)

---

## ricochet

sssz >

31 *l.v.* — *secco sempre*

Splash 8'x  
10'  
12'  
9'  
10'  
Turkish 12'  
13'  
16'  
Hi-Hat  
*p fp*  
*fp*  
*f*

15'w  
China 15'  
20'

37 *l.v.*

Splash 8'x  
10'  
12'  
9'  
10'  
Turkish 12'  
13'  
16'  
Hi-Hat  
Ride 18'  
20'

43 *l.v. ma non troppo*

Tai 7' 3  
4  
5  
Tai 6'  
10'  
8'x  
Splash 8'  
10'  
12'  
9'  
10'  
Turkish 12'  
13'  
16'  
Hi-Hat  
15'w  
China 15'  
20'  
Ride 18'  
20'

49 *l.v.*

Tai 6' 3  
4  
5  
Tai 7' 3  
4  
5  
8'x  
Splash 8'  
10'  
12'  
9'  
10'  
15'w  
China 15'  
20'

*sf sempre molto f*

*secco*

*subito p*

15'w  
China 15'  
20'

Musical score for Measures 61-62, featuring five staves:

- Tai 6' 3":** The first staff uses a soprano C-clef. It starts with a dynamic *l.v.*. Measure 61 contains sixteenth-note patterns with grace notes. Measure 62 begins with a sixteenth-note pattern followed by eighth-note pairs. Dynamic *p* is at the start of Measure 62, followed by *sf* and *sfp*.
- Tai 7' 3":** The second staff uses a soprano C-clef. It features eighth-note patterns with grace notes. Measure 62 ends with *sf*.
- Splash 8' 8":** The third staff uses a soprano C-clef. It starts with *p sf*. Measure 62 ends with a sixteenth-note pattern.
- China 15' 15":** The fourth staff uses a soprano C-clef. It starts with *sf*. Measure 62 ends with a sixteenth-note pattern.
- Ride 13' 20":** The fifth staff uses a soprano C-clef. It starts with a sixteenth-note pattern. Measure 62 ends with a sixteenth-note pattern.

Dynamics and performance instructions include *l.v.*, *>6*, *p*, *sf*, *sfp*, *f*, and specific instructions like 'l.v.' and 'sf' placed near certain notes.

Musical score for organ, page 10, system 67. The score consists of three staves. The top staff is labeled "Tai 6' 3' 4' 5' 1' 2' 3' 4' 5'". The middle staff is labeled "Tai 7' 3' 4' 5'". The bottom staff is labeled "Turkish 12' 13' 16'". The score begins with a dynamic *p*, followed by a forte dynamic *f* under a bracket labeled "5". The music features various articulations such as *secco*, *p sf*, *s>f*, *p sf*, *p sf*, *sf*, and *sf*. Measures are numbered 67, 4, 4, 4, 6, 6, and 6. The score concludes with a dynamic *p* and a final measure labeled "l.v.". The page number 10 is located at the bottom center.

Musical score for Measures 81-85, featuring three staves:

- Tai 6' 3:** The first staff shows measures 81-85. Measure 81 starts with a dynamic *l.v.*. Measures 82-84 feature sixteenth-note patterns with dynamics *p*, *sf*, and *sfp*. Measure 85 ends with a dynamic *pp*.
- Tai 7' 3:** The second staff follows a similar pattern to the first, with sixteenth-note patterns and dynamics *p*, *sf*, and *sfp*.
- Ride 18' 20':** The third staff consists of sustained notes throughout the measures.

Measure numbers 2, 3, and 5 are indicated above the staves at various points. Measure 81 starts with a dynamic *l.v.*. Measures 82-84 feature sixteenth-note patterns with dynamics *p*, *sf*, and *sfp*. Measure 85 ends with a dynamic *pp*.

Musical score for three voices:

- Tai 6' 3 (top voice):
  - Measure 1: Rest
  - Measure 2: Rest
  - Measure 3: Rest
  - Measure 4: Rest
  - Measure 5: Rest
  - Measure 6: Rest
  - Measure 7: Rest
  - Measure 8: Rest
  - Measure 9: Rest
  - Measure 10: Rest
- Tai 7' 3 (middle voice):
  - Measure 1: Rest
  - Measure 2: Rest
  - Measure 3: Rest
  - Measure 4: Rest
  - Measure 5: Rest
  - Measure 6: Rest
  - Measure 7: Rest
  - Measure 8: Rest
  - Measure 9: Rest
  - Measure 10: Rest
- Ride 18' 20' (bottom voice):
  - Measure 1: Rest
  - Measure 2: Rest
  - Measure 3: Rest
  - Measure 4: Rest
  - Measure 5: Rest
  - Measure 6: Rest
  - Measure 7: Rest
  - Measure 8: Rest
  - Measure 9: Rest
  - Measure 10: Rest

Performance instructions and dynamics:

- Measure 1: **f**
- Measure 2: **p**, **sf**
- Measure 3: **sf**
- Measure 4: **l.v.**
- Measure 5: **l.v.**
- Measure 6: **3**
- Measure 7: **3**
- Measure 8: **3**
- Measure 9: **3**
- Measure 10: **3**

Groupings and measure numbers:

- Measure 1-5: Grouped by a bracket above the notes.
- Measure 6-10: Grouped by a bracket above the notes.

## MÚSICA PARA 30 METAIS

## II - Terrain Vague

with metal "Reibstock"

00:00:00 00:00:10 00:00:20 00:00:30 00:00:40 00:00:50

Cymbal Tape

00:01:00 00:01:10 00:01:20 00:01:30 00:01:40 00:01:50

Cym. Tape

00:02:00 L.V. 00:02:10 00:02:20 00:02:30 00:02:40 sim. L.V. 00:02:50

Cym. Tape

00:03:00 00:03:10 arco 00:03:20 00:03:30 00:03:40 L.V. 00:03:50

Cym. Tape

00:04:00 L.V. 00:04:10 L.V. 00:04:20 00:04:30 L.V. 00:04:40 00:04:50 toneless (sometimes appears a tone in the upper register)

Cym. Tape

00:05:00 00:05:10 00:05:20 00:05:30 00:05:40 L.V. try to keep a constant tone with many harmonics and inharmonics 00:05:50

Cym. Tape

00:06:00 00:06:10 00:06:20 00:06:30 00:06:40 00:06:50 00:07:00 00:07:10

Cym. Tape

# MÚSICA PARA 30 METAIS

## III. In Construction 1 - Mirror

8'x  
Splash 8'  
10'  
12'

9'  
Turkish 12'  
13'  
16'

Hi-Hat

15'w  
China 15'  
20'

Ride 18'  
20'

**II**

8'x  
10'  
12'

9'  
Turkish 12'  
13'  
16'

Hi-Hat

15'w  
China 15'  
20'

Ride 18'  
20'

**II**

8'x  
10'  
12'

9'  
Turkish 12'  
13'  
16'

Hi-Hat

15'w  
China 15'  
20'

Ride 18'  
20'

16

Splash 8'x  
10'  
12'  
Turkish 12'  
13'  
16'  
Hi-Hat  
China 15'w  
20'  
Ride 18'  
20'

21

Splash 8'x  
10'  
12'  
Turkish 12'  
13'  
16'  
Hi-Hat  
China 15'w  
20'  
Ride 18'  
20'

## MÚSICA PARA 30 METAIS

## III. In Construction 2 - One Less

1

5

9

## MÚSICA PARA 30 METAIS

## III. In Construction 3 - One Change

Tai 6' 10'  
8'x  
Splash 8' 10' 12'  
Turkish 12' 13' 16'  
Hi-Hat  
15'w  
China 15' 20'  
Ride 18' 20'

6

Tai 6' 10'  
8'x  
Splash 8' 10' 12'  
Turkish 12' 13' 16'  
Hi-Hat  
15'w  
China 15' 20'  
Ride 18' 20'

10

Tai 6' 10'  
8'x  
Splash 8' 10' 12'  
Turkish 12' 13' 16'  
Hi-Hat  
15'w  
China 15' 20'  
Ride 18' 20'

15

Tai 6' 10'  
8x Splash 8' 10'  
10' 12'  
9' 10'  
Turkish 12' 13'  
13' 16'  
Hi-Hat  
15'w China 15' 20'  
Ride 18' 20'

20

Tai 6' 10'  
8x Splash 8' 10'  
10' 12'  
9' 10'  
Turkish 12' 13'  
13' 16'  
Hi-Hat  
15'w China 15' 20'  
Ride 18' 20'

24

Tai 6' 10'  
8x Splash 8' 10'  
10' 12'  
9' 10'  
Turkish 12' 13'  
13' 16'  
Hi-Hat  
15'w China 15' 20'  
Ride 18' 20'

## MÚSICA PARA 30 METAIS

III. In Construction 4 - Statify

The musical score consists of four staves, each representing a different instrument. The top two staves are labeled 'Tai' with numerical subscripts (1, 2, 3, 4, 5) indicating specific parts or voices. The bottom two staves are also labeled 'Tai' with numerical subscripts (1, 2, 3, 4, 5). The music is written in common time (indicated by a '2' over a '4') and features various note heads, stems, and rests. The notation includes vertical bar lines dividing measures and horizontal bar lines separating different sections of the score. The first staff (top left) has a bracket above it containing the numbers 1, 2, 3, 4, 5. The second staff (top right) has a bracket above it containing the numbers 1, 2, 3, 4, 5. The third staff (bottom left) has a bracket above it containing the numbers 1, 2, 3, 4, 5. The fourth staff (bottom right) has a bracket above it containing the numbers 1, 2, 3, 4, 5. There is a small '5' written above the third staff. The music is divided into measures by vertical bar lines, and the notes are represented by various symbols such as solid black dots, open circles, and vertical dashes.

# MÚSICA PARA 30 METAIS

## III. In Construction 5 - All

The musical score consists of three staves, each representing a different instrument group. The top staff is labeled "Splash 8' 10' 12'", the middle staff "Turkish 9' 10' 12' 13' 16'", and the bottom staff "China 15' w 20'". Each staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The notation includes various note heads (circles, triangles, diamonds) and rests, with some notes having vertical stems and others horizontal stems. Measures are separated by vertical bar lines. Measure numbers 8x, 9, and 15w are visible on the left side of the staves.

13

Splash 8' 10' 12'  
Turkish 12' 13' 16'  
China 15' 20'

17

Splash 8' 10' 12'  
Turkish 12' 13' 16'  
China 15' 20'

21

Splash 8' 10' 12'  
Turkish 12' 13' 16'  
China 15' 20'

25

Splash 8' 10' 12'  
Turkish 12' 13' 16'  
China 15' 20'

This image shows four staves of a musical score. The top staff is for the 'Splash' instrument, featuring a treble clef and a 12/8 time signature. The second staff is for 'Turkish', the third for 'China', and the bottom staff is a bass staff for 'China'. Each staff contains six measures of music, with vertical bar lines dividing them. Measures 13, 17, 21, and 25 are shown. Measure 13 starts with a dynamic of 8' 10' 12'. Measures 17, 21, and 25 start with a dynamic of 8' 10' 12'. Measures 13, 17, and 21 end with a double bar line. Measures 13, 17, and 21 end with a double bar line.

A musical score consisting of three staves, each with a unique set of notes and rests. The top staff, labeled "Splash 8' 10' 12'", features a continuous sequence of eighth-note pairs and sixteenth-note patterns. The middle staff, labeled "Turkish 9' 10' 12' 13' 16'", contains mostly eighth-note pairs. The bottom staff, labeled "China 15' 15' 20'", consists entirely of eighth-note pairs. The score is divided into three systems by vertical bar lines. System 1 (measures 29-32) shows the "Splash" staff with sixteenth-note patterns. System 2 (measures 33-36) shows the "Splash" staff with eighth-note pairs. System 3 (measures 37-40) shows the "Splash" staff with eighth-note pairs, while the "Turkish" and "China" staves remain mostly eighth-note pairs.