

mandar obedeciendo

percussion duo
to sumire yoshihara
and yasunori yamaguchi

yuji takahashi
2004

* the title mandar obedeciendo - lead by obeying
is borrowed from mexican zapatistas


tempo pf each section is free but always going ahead


instruments (any of the kind unless specified) :

wood W

skin(drums) S

metal M


low / middle / high 

short / middle / long 
(of free duration)

fine / soft / hard *pp* *p* *f*

✕ muted (not rebound)

∨ break of free duration

o  to the end of decay

some specified instruments/playing method:

snare (for a drumhead)
jingle (tambourine doira or rabana etc.)
scraper
shaker (caxixi maracas etc.)
gliss (flexatone or siren whistle)
rebound (tibetan or japanese cymbals)

D

snare solo (4 e.) 2X

Handwritten musical notation for a snare solo in 4/4 time, consisting of three staves. The notation includes various rhythmic patterns with dynamic markings such as *f*, *p*, *pp*, and *fz*. The first staff is marked with a double bar line and a repeat sign. The second staff is marked with a double bar line and a repeat sign, and includes the annotation "(5.) 3X". The third staff is marked with a double bar line and a repeat sign.

E

Handwritten musical notation for a snare solo in 4/4 time, consisting of two staves. The notation includes various rhythmic patterns with dynamic markings such as *f*, *p*, *pp*, and *fz*. The first staff is marked with a double bar line and a repeat sign. The second staff is marked with a double bar line and a repeat sign, and includes the annotation "accel.".

Handwritten musical notation for a snare solo in 4/4 time, consisting of two staves. The notation includes various rhythmic patterns with dynamic markings such as *f*, *p*, and *pp*. The first staff is marked with a double bar line and a repeat sign. The second staff is marked with a double bar line and a repeat sign.

F

Handwritten musical notation for a snare solo in 4/4 time, consisting of two staves. The notation includes various rhythmic patterns with dynamic markings such as *f*, *p*, *pp*, and *fz*. The first staff is marked with a double bar line and a repeat sign. The second staff is marked with a double bar line and a repeat sign, and includes the annotation "rebound" and "Cymbals".

scrub cymbal plates against each other

etc. improvise

G

1 M

2 S

p (7) (7)

✓
→
attacca

H

(7 6)

1 S

2 S

p

I

(6 6)

1 S

2 S

2x

I

(6 6)

1 S

1 M

2 S

2x

shaker

1 S

1 M

2 S

1 S

1 M

2 S

L (4/4)

1 W Snare *f p p f pp*

2 S *p pp p*

M shaker *p pp*

2X

1 W *p f pp*

2 S *p p*

M *pp p flexa. p pp*

2X

1 W *p f p f*

2 S *p p*

M *p pp*

2X

1 W *p pp f*

2 S *pp p*

M *f flexa. p pp*

3X

mandar obedeciendo

written for percussion duo of sumire yoshihara and yasunori yamaguchi

with diverse afrocuban rhythm patterns derived from african hemiola
(compound rhythm of 2 and 3)
and also with an african principle of ensemble of not blending but
interlocking individual colors

the last section quotes the riffs from bob marley's <buffalo soldier>
and <three little birds> without precise pitch changes

the title *mandar obedeciendo* (lead by obeying) was borrowed
from the indigenous rebel autonomy zapatista movement
of lacandon jungle in southeast mexico

mandar obedeciendo について

吉原すみれと山口恭範との打楽器デュオのために書かれた

アフリカのヘミオラ（2と3の複合）から
さまざまに変化するアフロキューバン
・リズムパターンにより
それぞれの音色が混合せず交錯するアフリカ的合奏のかたち
最後の部分はボブ・マーリーの「バッファロー・ソルジャー」と
「3羽の小鳥」のリフの ピッチによらない引用

タイトル<mandar obedeciendo >（したがうことによってリードする）は
メキシコ南東部ラカンドン密林の先住民叛乱と自治をささえる
サパティスタ運動のスローガンを借りた

すみれ