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

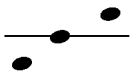
tempo pf each section is free but always going ahead

instruments (any of the kind unless specified) :

wood W

skin(drums) S

metal M

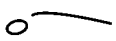
low / middle / high 

short / middle / long (of free duration)

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

× muted (not rebound)

break of free duration

 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)

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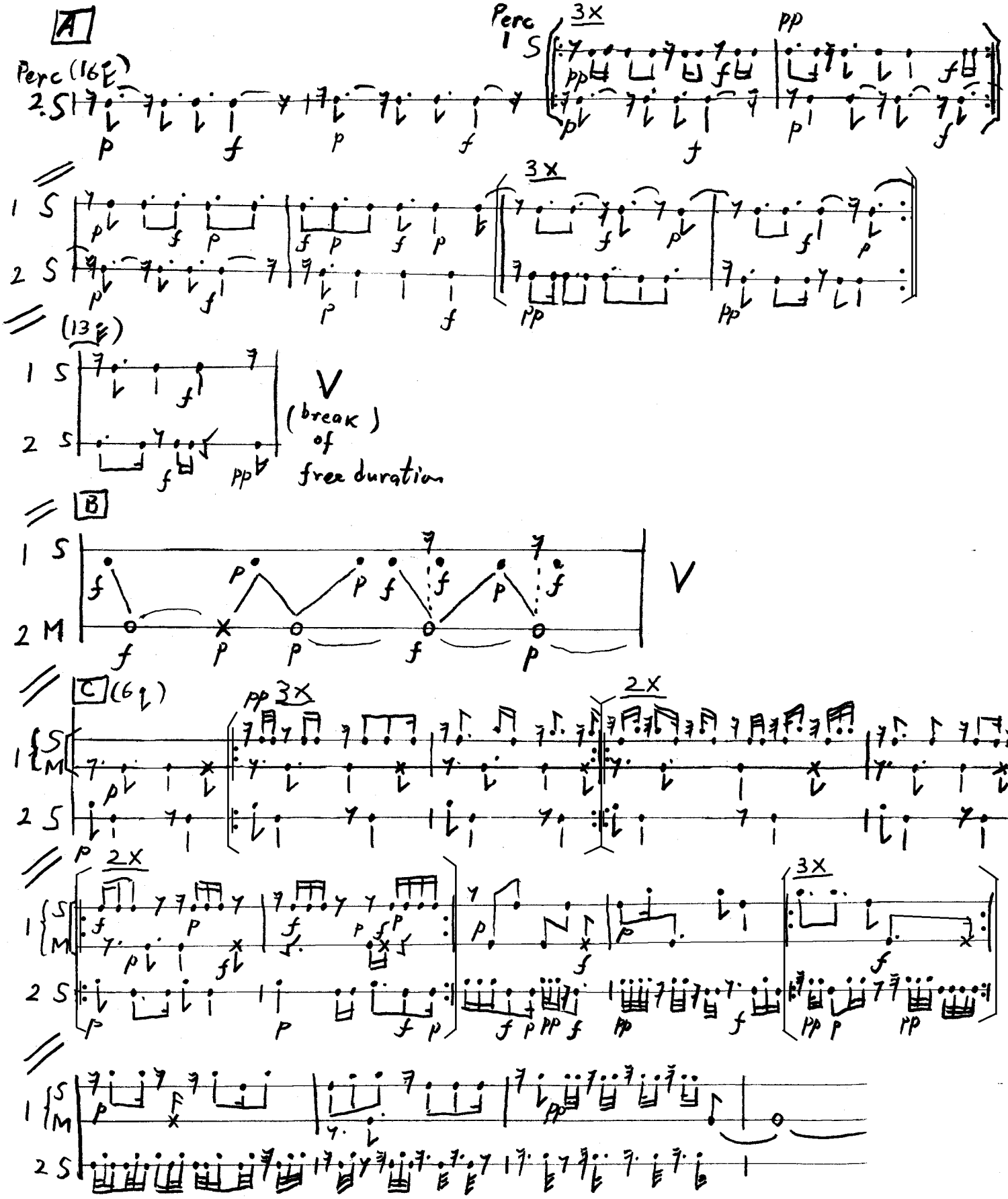
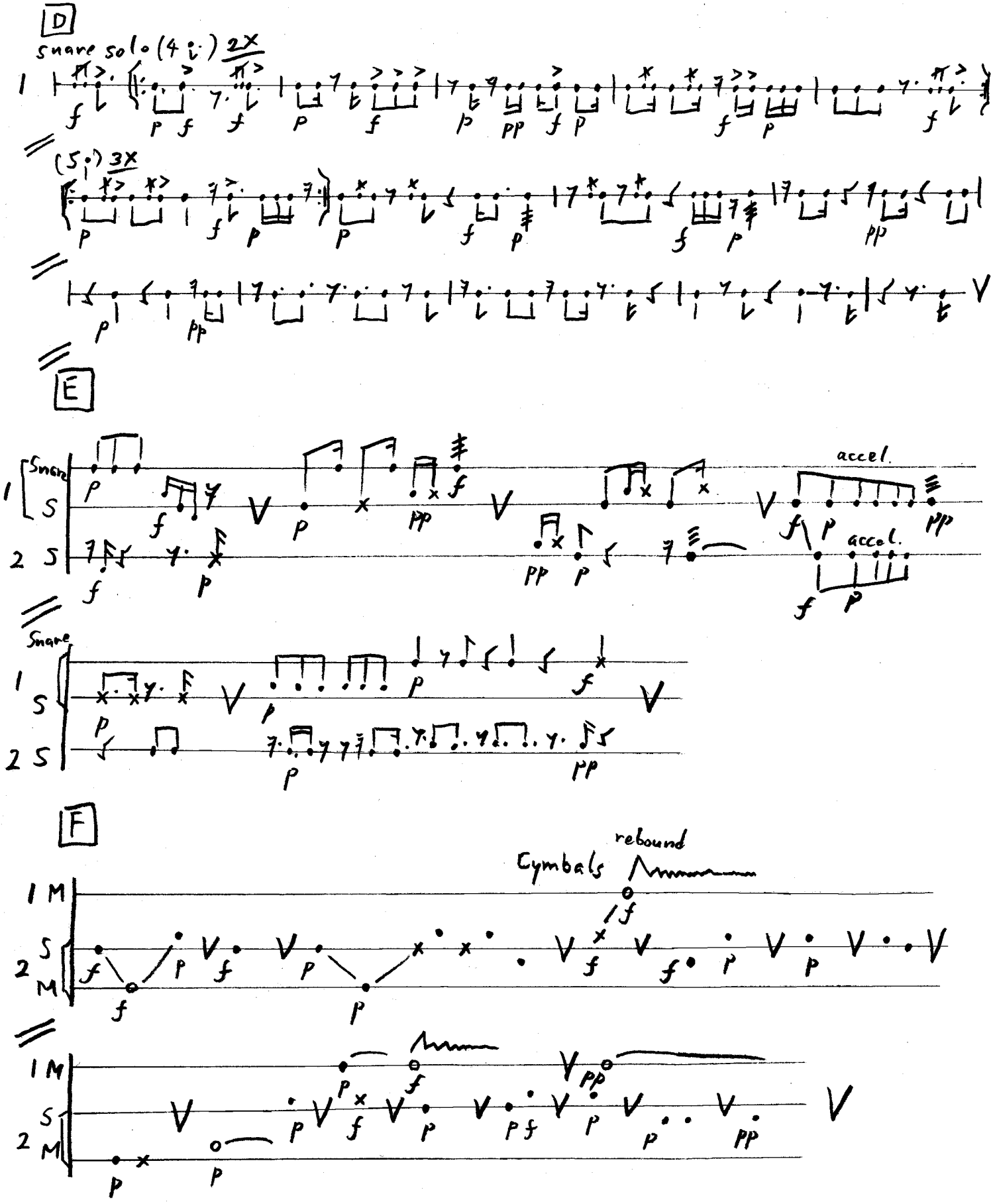
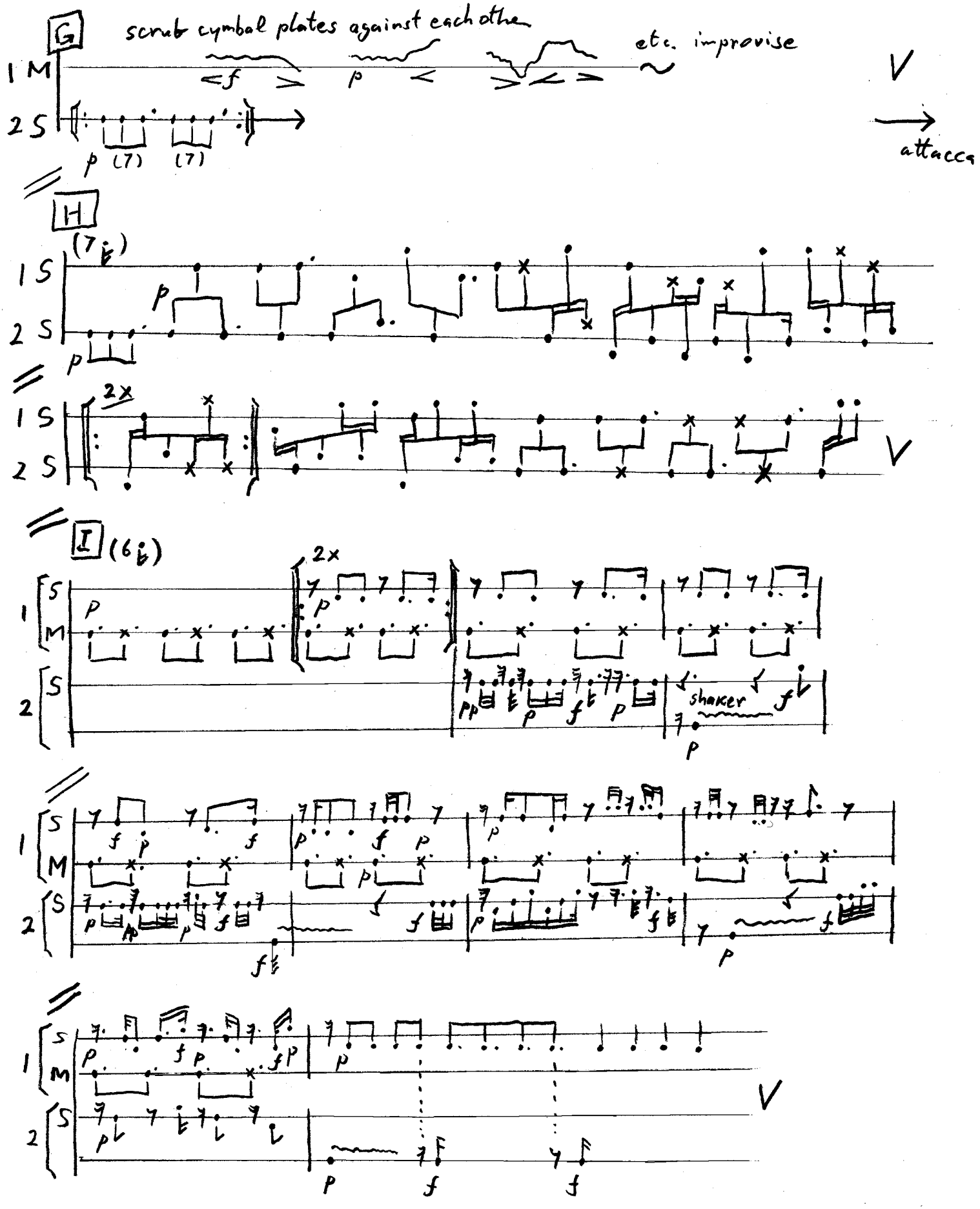
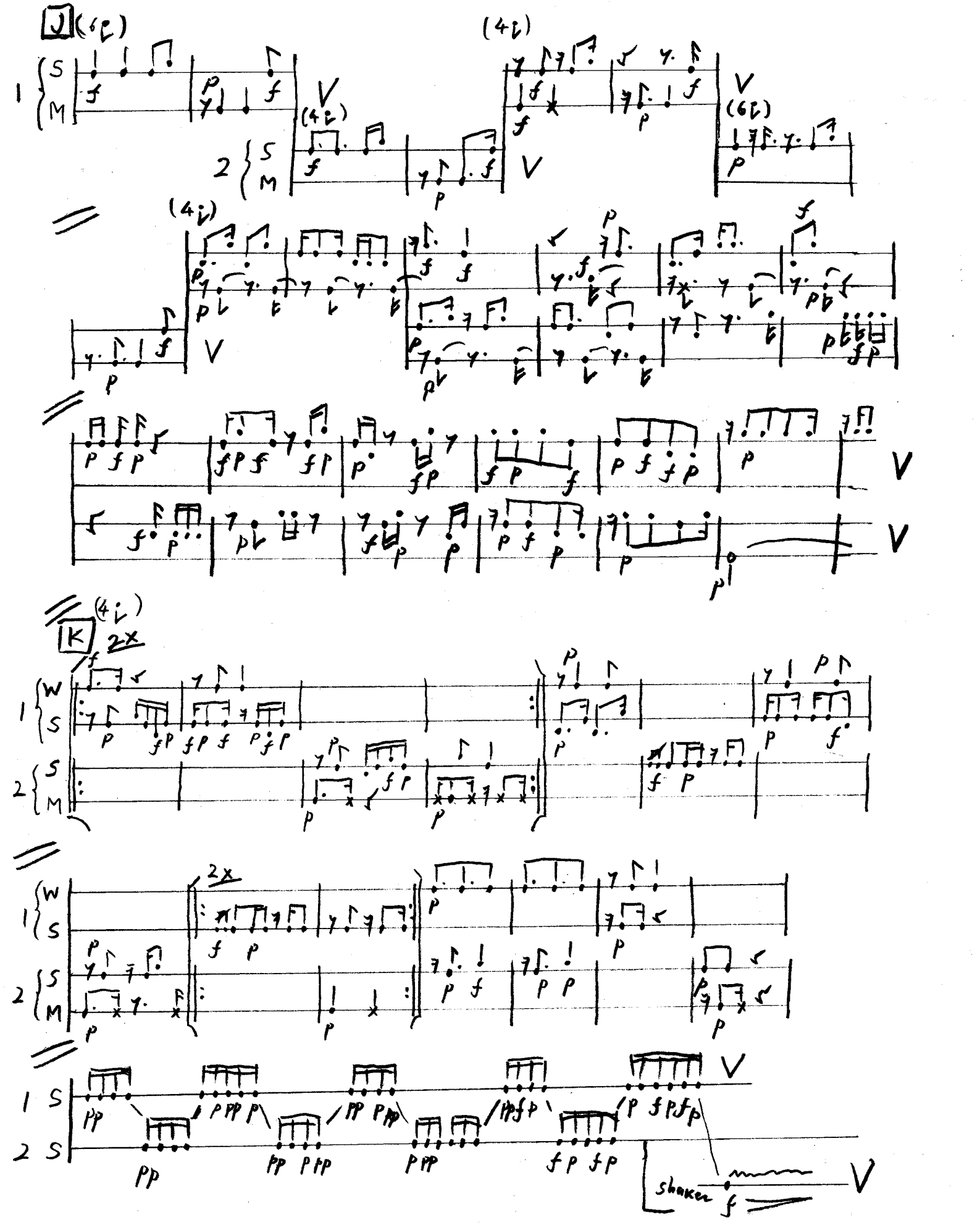
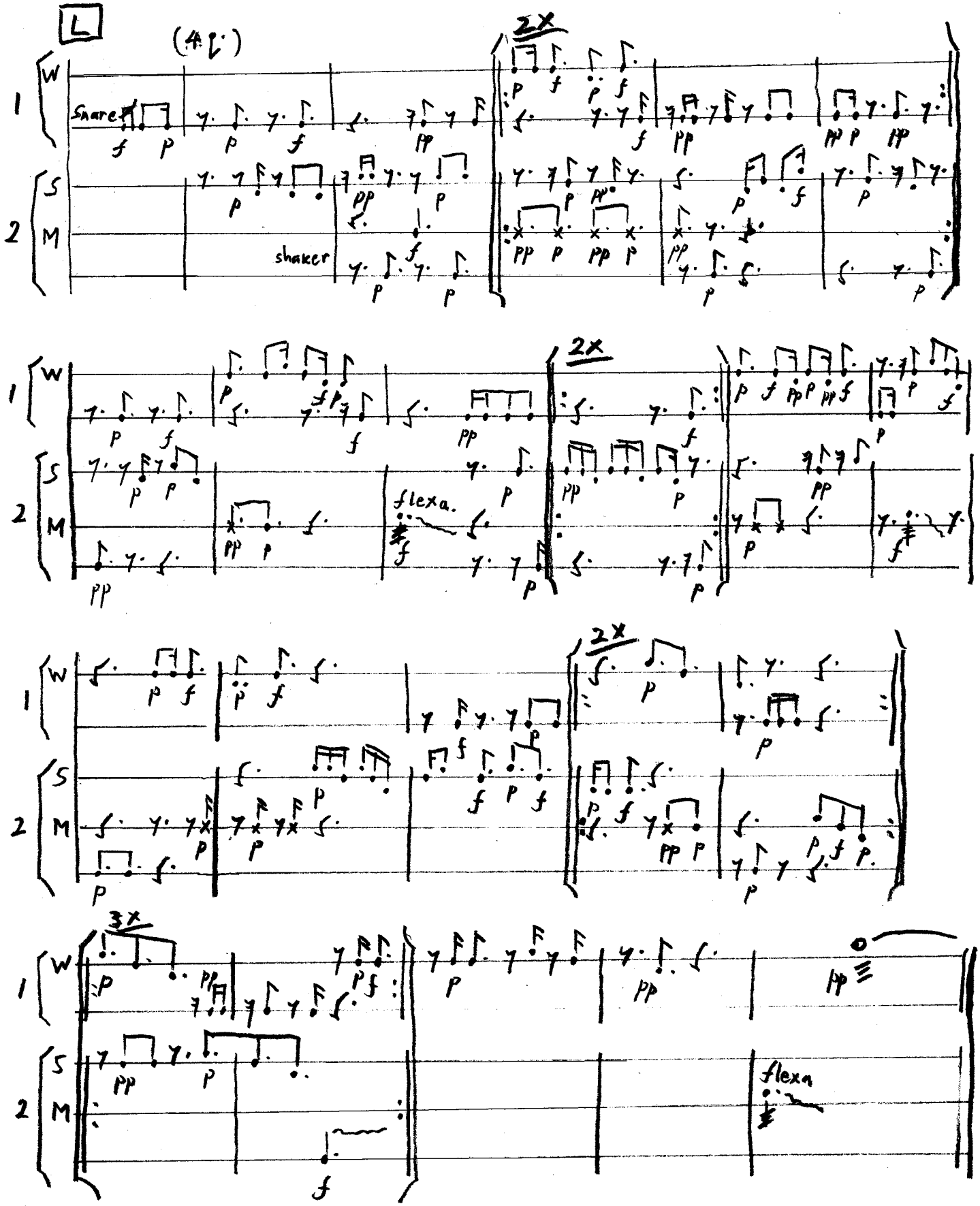



D
Snare solo (4 bars) 2X
(5 bars) 3X
E
Snare
accel.
accel.
Snare
F
rebound
Cymbals


G
scrub cymbal plates against each other
etc. improvise
1 M
2 S
attacca
H
1 S
2 S
2x
I
1 S M
2 S
shaker


J
(6小)
(4小)
(4小)
(6小)
(4小)
(4小)
(4小)
K
2x
2x
shaker


L
(4♩)
2x
W
S
M
1
2
Snare
shaker
flexa.
3x
flexa

mandar obedeciendo

written for percussion duo of sumire yoshihara and yasunori yamaguchi

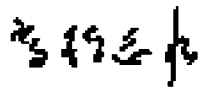
with diverse afrocuban rhythm patterns derived from african hemiola
(compound rhythm of 2 and 3)
and also with an african principle of ensemble of not blending but
interlocking individual colors

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 obbeying) 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