Carnivalesque expressions in musical composition:
A Colombian perspective

Portfolio
Vol. II

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Birmingham City University for the degree of Doctor of Philosophy.

September 2011

Birmingham Conservatoire
Birmingham City University
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Pedazos de Chonta
For Piano Quartet

Written for the Schubert Ensemble

2009
**Pedazos de Chonta**
For Piano Quartet

*Written for the Schubert Ensemble*

Duration: 90"

*Pedazos de Chonta* (Chonta Shreds) is a textural exploration of the *Currulao*. This is a typical musical genre from the Colombian Pacific Coast, the rhythmic pattern of which resembles a dance. The *Currulao* is usually played by the *Conjunto de Marimba* (Marimba Ensemble).

The main aesthetic goal of my piece is to represent the cracked sound of the “Marimba de Chonta” by means of a pointillist and polyrhythmic counterpoint based on a microtonal structure. The form of *Chonta Shreds*, AABBA, does not come directly from the *Currulao*, but is not completely alien to its usual form. In addition to the relation in timbre, other elements of the *Currulao* remain recognizable: the general rhythmic percussive pattern of the piece (usually played by the piano left hand, and the cello), a sense of heterophonic texture (provided by the type of relationship between the percussive pattern and the melody of the piece) and the melody (usually played by the violin, the viola and the piano on the right hand). Although the general melodic shape is not modified in the main sections of the piece, I tried to add dissonant shadows to it, in order to create the effect of greater volume.

*Pedazos de Chonta* was rehearsed by the Schubert Ensemble during an open workshop at Birmingham Conservatoire, on February 2009.

CNP
Notes on Intonation

Slightly flat.

Quarter of a tone (1/4) flat.

Three quarters of a tone (3/4) flat.

Slightly sharp.

Quarter of a tone (1/4) sharp.

Three quarters of a tone (3/4) sharp.
Pedazos de Chonta
Chonta Shreds

for Piano Quartet

Written for the Schubert Ensemble

Carolina Noguera Palau

Vivo \( J = 84 - 87 \)

Violin

Viola

Cello

Piano

\textit{Sempre pizz.}
Chonta Shreds

Sempre pizz.


pizz. behind the bridge  pizz. behind the bridge  pizz. behind the bridge  pizz. normal

52

pizz. normal  pizz. normal  pizz. normal

pizz. normal  sul ponticello flautando

pizz. normal  flautando  pizz. normal

normale  scratch  c. l. bar

pizz. normal  c. l. bar

 scratch: overpressure

nail pizz.
Elegía errante
For solo Viola
2009
Program Notes

_Elegía errante_
_(Drifting Elegy)_

Duration: 9 minutes approximately

Based on a simple melody, _Elegía errante_ (Drifting Elegy) explores the expressive possibilities of the distinctive gestures, overall performing style and associated affect of certain popular Latin-American music. The goal is neither to evoke this cultural context nor to translate it into classical music standards, but to allow the idiosyncrasies of these musical languages to become a source of new musical expressive possibilities. The procedure consists of amplifying these idiosyncrasies and unfolding them to the point that they become alien both to its popular origins and to classical music. By doing this, the piece oscillates constantly between the stability provided by the simplicity of the melody, and the chaotic potential of its stylistic and affective elements. I explore this oscillation through the use of more or less subtle timbre and pitch transformations. This tension between certain given musical standards and the dissolving quality of some of the expressions they give rise to is the main concern of this piece, just as it is to my mind, one of the most fundamental elements of music in general.

CNP

_Elegía errante_ was premièred by Rose Redgrave at the Old Joint Stock Theatre on the 15th of December of 2009. The revised version was performed by Garth Knox during the Frontiers Series at Birmingham Conservatoire the 8th of February of 2010.
Notes on Intonation

Slightly flat.

Quarter of a tone (1/4) flat.

Three quarters of a tone (3/4) flat.

Slightly sharp.

Quarter of a tone (1/4) sharp.

Three quarters of a tone (3/4) sharp.
Elegía errante

for solo viola

Very slow, like dragging out a very deep sorrow

Free and expressive  \( \cdot \cdot \cdot = 40 \), approx.

Sempre tempo rubato

Viola

\[
\begin{align*}
p &< \text{mp} \\
pp &< \\
mp &< \text{mf} \\
mp &< \text{mf} \\
p &< \\
\end{align*}
\]

stringendo

\[
\begin{align*}
pp &< \text{mp} \\
p &< \\
\text{mf} &< \\
\end{align*}
\]

ritardando ........ Calm rall. a tempo

\[
\begin{align*}
f &< \\
\text{sfz} &< \text{mp} \\
p &< \\
f &< \text{mf} \\
\end{align*}
\]

with no sense of measure

\[
\begin{align*}
\text{mp} &< \text{mf} \\
f &< \text{mp} \\
\text{mf} &< \text{f} \\
\text{f} &< \text{pp} \\
\end{align*}
\]

a tempo

Dolce

\[
\begin{align*}
mf &< \text{pp} \\
mp &< \text{p} \\
p &< \text{pp} \\
\end{align*}
\]

Fugando

normale arco

\[
\begin{align*}
mf &< \text{pp} \\
mp &< \text{pp} \\
p &< \\
\end{align*}
\]

Vivo (\( \cdot \cdot \cdot = 72 \))

\[
\begin{align*}
\text{mp} &< \text{f} \\
mf &< \text{p} \\
\text{mf} &< \text{p} \\
mp &< \\
\end{align*}
\]
molto rubato

Tranquil and not too sad \( \frac{3}{4}, \) sempre

Con moto

a tempo

scratch: overpressured sound arco normal

Andante \( \frac{3}{4} = 80 \)

col legno tratto

* Change string as imperceptible as possible.
** Change bow as much as necessary.
\textbf{Con moto} $\dot{=} 128$ \\
\textit{leggierissimo}

\textbf{rall.} \hspace{1cm} \textbf{accel.} \hspace{1cm} \textit{a tempo}

\textbf{accel.} \hspace{1cm} \textit{a tempo}

\textbf{molto rall.} \hspace{1cm} \textit{a tempo}

\textbf{rit.} \hspace{1cm} \textit{Clumsy} $\dot{=} 48$ \hspace{1cm} \textbf{rit.} \hspace{1cm} \textit{a tempo} \hspace{1cm} \textbf{rit.}

\textbf{Più mosso} $\dot{=} 86$ \hspace{1cm} \textbf{rit.} \hspace{1cm} \textit{a tempo} \hspace{1cm} (\textbf{\textit{d}} = \textbf{\textit{96}}) \hspace{1cm} \textbf{rit.}

\textbf{meno mosso} $\dot{=} 86$ \hspace{1cm} \textbf{rit.} \hspace{1cm} \textit{morendo} \hspace{1cm} \textit{Agonising, lost} $\dot{=} 42$ \hspace{1cm} \textbf{rall.}

\textbf{Irrational} $\dot{=} 50$ \\
\textit{arco norm.}
accl.

Ephemeral and confusing

accl.

Ephemeral and confusing

Ephemeral and confusing

Ephemeral and confusing

Ephemeral and confusing

Ephemeral and confusing

Ephemeral and confusing

Melancholic \( \dot{=} 68 \)

Dolce, espressivo e molto cantabile

sul tasto

dolcissimo

accl.

a tempo

 scratch: overpressured sound

rit. accel.

(leggiero)

rit. a tempo

rit.

rall. a tempo

rall.

rit. a tempo

rit.

rit.

rit. a tempo

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Elegía errante

Slow, with sadness and bitterness \( \frac{j}{4} = 50 \)
Nocturno

For ensemble

Written for the Orchestra of the Swan

©2009
Nocturno

For ensemble

Instrumentation:
- Flute (low B extension)
- Oboe
- Clarinet in Bb
- Horn in F
- Bassoon
- Percussion (1 player)
- Violin I & II
- Viola
- Cello
- Double Bass

List of Percussion:
- Optional: A bottle of wine or fizzy drink.
- Vibraphone, two bows
- 1 Small Maraca
- 1 Triangle
- 1 Crotale
- 1 Hit Hat
- 3 Suspended Cymbals
- 1 Snare Drum
- 1 Tom Tom
- Large Thunder Sheet
- Bass Drum
The score is notated in C.

<table>
<thead>
<tr>
<th>H</th>
<th>Hauptstimme (Main voice)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>Nebenstimme (Secondary voice)</td>
</tr>
</tbody>
</table>

Duration: 5 min.

About *Nocturno*

The piece consists in the interaction between two kinds of activity. On the one hand, there is a mass-like activity characterized by noisy timbres, piercing textures, a greyish harmony, a development driven by discontinuous impulses, and the absence of easily discernible individual patterns. On the other hand, there is a singular activity that emerges from the former mass outlining a melody in Eb minor—as if an insect stood out of the nocturnal background sound produced by other insects.

The mass-like type of activity dominates the first section of the piece. The singular activity appears for the first time near the end, and only in a semi-concealed and ephemeral fashion. The second part focuses on the individual activity, the melody of which structures the whole section. The melody alternates between different instruments as in an orchestral melody. In contrast with the grey harmony of the first part, in this section the background activity colours the melody using microtonal alterations around its notes.

In the third part the melody is once again replaced by low, dark and viscous sonorities, but near the end it appears slightly distorted as if reflected on the water of a sewer.

*Nocturno* was premiered by the Orchestra of the Swan, conducted by David Curtis, the 18th of June of 2009 in the Recital Hall of Birmingham Conservatoire.
Contemplative \( \frac{\text{\textbf{\textbar}}}{} = 52 \)

Flute

- Without the reed air sound

Oboe

- Slap Tongue: Violent release of the tongue, creating a "slap" as the vacuum is repeated.

Clarinet in Bb

- Hi Hat
- Snare Drum

Bassoon

- Without reed air sound

Percussion

- Key clicks
- Air sound
- Tongue pizz.: Percussive effect by producing a hard "p" with the tongue.
- Tongue ram: Percussive device: completely covering the embouchure hole with the mouth and forcibly sealing it with the tongue.

Violin I

- Sul ponticello
- Gliss.

Violin II

- Sul ponticello
- Gliss.

Viola

- Sul ponticello
- Sul pont.

Violoncello

- Pizz. sul ponticello
- Anco on the bridge

Double Bass

- 

Alternatively:

- Open a bottle of gas drink out of sight of the audience or high wood block, alternatively.

- Rub in circles on the edge of the instrument with a metal stick.

- With brush
Nocturno

Con moto \( \frac{J}{= 62} \)

animating

\[
\begin{array}{c}
\text{Fl.} \\
\text{Ob.} \\
\text{B-Cl.} \\
\text{Hn.} \\
\text{Bsn.} \\
\text{Perc.} \\
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.} \\
\text{D.B.}
\end{array}
\]

\text{flz. norm.} \quad \text{subPPP} \quad \text{flz. air sound} \quad \text{mp} \quad \text{f} \quad \text{pp}

\text{Tongue Ram sim.} \quad \text{Crysal} \quad \text{Sabre Drum} \quad \text{Hi Hat} \quad \text{Hi Hat} \quad \text{Hi Hat}

\text{with mouthpiece} \quad \text{without snare} \quad \text{with pedal}

\text{Jeté} \quad \text{Jeté} \quad \text{Jeté} \quad \text{Jeté} \quad \text{Jeté}

\text{Con moto} \quad \text{Con moto}

\text{Norm.} \quad \text{Norm.} \quad \text{Norm.} \quad \text{Norm.} \quad \text{Norm.}
Nocturno

Meno mosso \( \mathcal{J} = 57 \)

Fl.

Ob.

Eb-Cl.

Hn.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**No Ticks**

- gliss.
- \( \text{sf} \rightarrow \text{ppp} \)
- \( f \)
- \( p \)
- \( \text{pf} \)
- \( \text{p} \)
- \( \text{ff} \)
- \( f \)
- \( \text{pp} \)
- \( \text{pp} \)
- \( \text{p} \)
- \( \text{pp} \)
- \( \text{p} \)
- \( \text{pp} \)
- \( \text{p} \)
- \( \text{pp} \)

**Notations**

- Tongue Ram
- Rub in circles on the surface of the instrument with brushes
- Snare Drum
- Rub in circles on the surface of the instrument with brushes
- Fragile, cracked
- S. Cymbal
- Vibraphone
- F
t

**Inscriptions**

- Fl.
- Ob.
- Eb-Cl.
- Hn.
- Bsn.
- Perc.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.
animating . . . . . . pressando . . . . . . . . . . . . . . . . a tempo

S. Cymbal  Rub in circles on the edge of the instrument with a metal stick.
stringendo

Vln. II

Vln. I

Perc.

Hn.

Bsn.

Nocturno

Natural harmonics sul D

Natural harmonics sul C

Natural harmonics sul A

flautando

Natural harmonics sul G

Natural harmonics sul G
Nocturno

Fl.

Ob.

B-Cl.

Hn.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Thunder Sheet

without reed

without reed

Thunder Sheet or Tam Tam with metal sticks on the edges

S. Cymbal with metal stick

Bass Drum

Whistle Tones

air sound

air sound

air sound

air sound

air sound

air sound

air sound

air sound

air sound

air sound

sub pp

sub ppp

sul ponticello

pos. norm.
Nocturno

a tempo

frangible $j = 52$

Fl.

Ob.

E-Cl.

Hn.

Bsn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass Drum

S. Cymbal

S. Cymbal

on domes:

sul ponticello

pos. norm.

pos. norm.
K

Nocturno

stringendo . . . . . . . . . . . . . . ritardando . . . . . . . . . . . . a tempo
Chirimías Metálicas
2009
For solo flute
Written for Shanna Gutiérrez
About *Chirimías Metálicas*

Duration: c. a. 7 min.

In this piece, the complex, raw and plural sonority of the *Conjunto de Chirimía Caucano* (Chirimía Ensemble from Cauca) is paraphrased by the soft, compact and unitary sound of the Western concert flute. The piece is based on a transcription of a traditional march. Its development consists in distortions and amplifications of melodic material, which intend to reflect and unfold the multiplicity and heterogeneity of the *Conjunto de Chirimía*. In this way, *Chirimías metálicas* constitutes an effort to comment on the rash but gentle spontaneity of this ensemble.

CNP

First Performance:
Shanna Gutiérrez, flute
Musique Fatale Series (Colombian Tour)
Pablo VI Auditorium
Pontificia Universidad Javeriana, Facultad de Artes
Bogotá, Colombia
04.08.2009
Glossary

*Chirimías Metálicas* is written for a flute with low B extension. The piece uses a large amount of extended techniques, most of which are very well known. However I offer in what follows a fairly detailed explanation of the technique and description of the expected sound along with their notation. As a practical help for performers I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air.

![lip pizz](image1)

![key click](image2)

Spoken syllables

In this effect, the flutist not only articulates the requested sound or syllable, but always provides enough air to create a resonance in the flute. For this reason the interior of the mouth should remain open. The syllable/speech action should always be accompanied by a strong air stream. Here, the resonance relationship of the flute body comes into play, i.e., the pitch that is fingered influences the resulting sound. For a fuller resonance, the fingering positions of the lower register of the flute are best.

![spoken syllable](image3)
Singing and playing

To produce this effect, the vocal chords rub against one another (as in speaking) while simultaneously exhaling air flows out through the larynx into the flute. The pitches that are to be sung can be transposed to the most suitable register, according to the natural vocal register of the flutist.

Tongue Ram

The tongue ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh. There are three ways of producing a tongue ram, in each case the embouchure hole is completely covered with the lips:

- The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).
- Again, with a strong thrust of air, the tongue is propelled into the embouchure hole where it is stopped.
- With a forceful inhalation through the closed embouchure hole, the tongue is virtually sucked into the roof of the mouth and stopped there.

The resulting sound of the tongue ram is a major seventh lower than the original fingering position upon which it is based.

Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced.
Air Sounds

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [r].

![Air sound](image1)

Whistle Tones

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.

![Whistle Tones](image2)

Harmonics

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingerling of the flute allows many tones of the harmonic series to be sounded by focusing the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.

![Harmonics](image3)
Chirimías Metálicas
for flute

Written for Shanna Gutiérrez

Carolina Noguera Palau

Placidly indifferent \( \cdot = 51 \)

\( \cdot = \cdot \) sempre

a tempo

Flute

Like a March \( \cdot = [88-92] \)
Chirimías Metálicas

rall... con moto poco a poco rit.
a tempo
con moto

Placidly indifferent $j = 51$

Dandling $j = 72$

singing and playing

sub $p$

accel.

T. R. $5$ ord.

T. R. $5$ ord.

T. R. $5$ ord.

T. R. $5$ ord.

lip pizz. ord.

$\text{Placidly indifferent } \dot{\text{j}} = 51$

$\text{Dandling } \dot{\text{j}} = 72$

$\text{Chirimías Metálicas}$

singing and playing

sub $p$

accel.

T. R. $5$ ord.

T. R. $5$ ord.

T. R. $5$ ord.

T. R. $5$ ord.

lip pizz. ord.

$\text{Placidly indifferent } \dot{\text{j}} = 51$

$\text{Dandling } \dot{\text{j}} = 72$
Chirimías Metálicas
accel.

Vivo

breathy sound
rall.

48
Placidly indifferent  \( \frac{\text{4}}{\text{4}} = 51 \)

Chirimías Metálicas

rall.

Thrilling  \( \frac{\text{4}}{\text{4}} = [108-112] \)

singing and playing (multiphonic)

tongue pizz ord.

tongue pizz ord.

tongue pizz ord.

tongue pizz ord.

Tongue Ram ord.

key click ord.

key click ord.

key click ord.

key click ord.

ppp ff pp< p < mp ppp f ppp<p ppp mf < pp < p < ppp mp ppp<

rall.

\( \text{Placidly indifferent} \)

\( \text{Thrilling} \)

\( \text{singing and playing} \)

\( \text{(multiphonic)} \)

\( \text{tongue pizz ord.} \)

\( \text{tongue pizz ord.} \)

\( \text{tongue pizz ord.} \)

\( \text{tongue pizz ord.} \)

\( \text{Tongue Ram ord.} \)

\( \text{key click ord.} \)

\( \text{key click ord.} \)

\( \text{key click ord.} \)

\( \text{key click ord.} \)

\( \text{rall.} \)

\( \text{Chirimías Metálicas} \)
Masks
2009

For Mezzo-soprano and Bb Clarinet
Based on Masks, a poem by Oz Hardwick
Before and after Carnival. Measured expectation as we shuffle in the cold morning, tired and edgy, preparing for the old ritual. Then, the celebration erupts in an explosion of sound: the ideas – the words - are just ghosts hidden in the wilderness of the gathering.

Afterwards, masks are discarded: who have we become?

CNP & OH

Commissioned by Leeds + Lieder
2009
Leeds College of Music

First Performance:
Benjamin Graves (Bb Clarinet) and Helena Raeburn (mezzo-soprano)
The Venue, Leeds College of Music
Leeds, UK
03.10.2009

First Performance of the revised version:
Benjamin Graves (Bb Clarinet) and Helena Raeburn (mezzo-soprano)
PLG Composition Symposium, Royal Festival Hall, South Bank
London, UK
28.11.2009
Masks
by Oz Hardwick

Night slips on its mask of morning, painted
pale in ashes. Late winter snow
crisps glittered streets, still untainted,
before the first tentative footstep. Slow:

twist and tangle, bind our steps
closer, careless of consequence. Come.

Who dreams this earthly immortality,
who today is king? Come, rich ladies
ruled by folly: follow me.

Transient royalty who walk in pomp,
who feel neither care nor remorse, gather
your goods and garlands: all things fly.

Behind our masks, all are equal,
we carry nothing but paint and bones,
our worldly will, our dark desire.

Dance your costumed circles of forgetfulness:
you will know neither toil nor pain,
for at day’s end you dance with Death.

night falls on silence
forgotten snow lies melted
eyes blink, hatched from masks
Notes on Intonation

Slightly flat.

Quarter of tone (1/4) flat.

Three quarters of tone (3/4) flat.

Slightly sharp.

Quarter of tone (1/4) sharp.

Three quarters of tone (3/4) sharp.
Masks
Based on a poem by Oz Hardwick

Carolina Noguera Palau

Score in C

Delicate and expressive $ \cdot \cdot \cdot = 63$

Clarinet in B♭

Mezzo-Soprano

B♭ Cl.

Mezzo

B♭ Cl.

Mezzo

B♭ Cl.

Mezzo

B♭ Cl.

Mezzo

Night slips on its mask of morning, painted
Who dreams this earthy immortality, who today is king? Come rich ladies ruled by folly:
Masks

Free, improvisatory

Transient royalty who walk in pomp, who feel neither care nor remorse, gather your goods and garlands: all things fly
Behind our masks, all are equal, we carry nothing but paint and bones, our wordly will, our dark desire

Dance your costumed circles of forgetfulness: you will know neither toil nor pain,
for at day's end you dance with Death. night falls on

silence forgotten snow lies melted eyes

blink, hatched from masks

Masks

Sinister $\frac{\text{d}}{\text{e}} = 42$

week, (even breaking the sound, as indicated by rests)

breathy sound

whispering very slow, exaggerating the pronunciation.
My lonely Cumbia
For septet

2009-2010
My lonely Cumbia
For septet
2009 (revised in 2010)

Instrumentation:

- Flute
- Clarinet in Bb
- Percussion 1
  * Hi Hat
  * Cowbell
  * Snare Drum
  * Tenor Drum
  * Bongos
  * Mark Tree
  * Normal mallets, metal stick, 1 bow, brushes.

- Percussion 2
  * Three Temple Blocks
  * Maraca
  * Suspended Cymbal
  * Crotales
  * Normal mallets, metal stick, 1 bow, brushes.
- Prepared Piano (some sheets of paper, two rolls of foil paper, blu-tak and a coin)
- Violin
- Violoncello

Duration: 6 minutes
Percussion

Percussion 1:

Percussion 2:
My Lonely Cumbia uses a large amount of extended techniques, most of which are very well known. However I offer in what follows a fairly detailed explanation of the technique and description of the expected sound along with their notation.

Percussion
Rub in circles on the surface of the instrument.

Woodwinds

Air Sounds
Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [r]. For double reed instruments, air sounds are obtained by removing the reed from the crook and blowing through the instrument.
Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced. This effect can be produced throughout the entire range of the instruments.

Flute

As a practical help for flautists I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

Tongue Ram

The tongue ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh. There are three ways of producing a tongue ram, in each case the embouchure hole is completely covered with the lips:

- The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([hut]).
- Again, with a strong thrust of air, the tongue is propelled into the embouchure hole where it is stopped.
- With a forceful inhalation through the closed embouchure hole, the tongue is virtually sucked into the roof of the mouth and stopped there.

The resulting sound of the tongue ram is a major seventh lower than the original fingering position upon which it is based.
Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air. In some places (bars 51-54) the flutist will be required to play tongue pizz. This effect is produced by modifying the normal articulation of the tongue: the tip of the tongue lies firmly on the roof of the mouth and then, supported by a strong air stream is explosively thrown to the bottom.

Spoken syllables

In this effect, the flautist not only articulates the requested sound or syllable, but always provides enough air to create a resonance in the flute. For this reason the interior of the mouth should remain open. The syllable/speech action should always be accompanied by a strong air stream. Here, the resonance relationship of the flute body comes into play, i.e., the pitch that is fingered influences the resulting sound. For a fuller resonance, the fingering positions of the lower register of the flute are best.

Harmonics

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of
the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.

Whistle Tones

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.

Strings

The following symbol indicates that the performer is required to play a very high note of indefinite pitch. There may be accidental symbols accompanying these graphics, suggesting a melodic contour without specifying the actual pitches.
My Lonely Cumbia was first performed by The Curious Chamber Players from Sweden, conducted by Rei Munakata, during the Frontiers Series at the Recital Hall in Birmingham Conservatoire the 30th of November 2009. The revised version was performed by Interrobang Ensemble conducted by Simon Cummings at the Recital Hall in Birmingham Conservatoire the 14th of June 2010.
My lonely Cumbia
for seven instruments

Score in C

- Alternating strings II-III/III-IV at start of tremolo.

Carolina Noguera-Palau
Fl.

** air sound

——— mp ——— pp

l lip pizz.
key click

Bb Cl.

— air sound —

breathy sound ————

— norm. ————

Perc. 1

(Hi Hat)

ff

Perc. 2

Maraca

pp ———— mp ———— pp

Pno.

— blu-tack ————

pp ———— mf ———— pp

Vln.

— sul pont. ————

— norm. ————

Vc.

— White noise: ————

— on the bridge ————

— pp ————


** Very high note of indefinite pitch.
My lonely Cumbia

Fl.
- Whistle tones
- Lip pizz.
- Key click

Bb Cl.
- Woodwind
- Exaggerating key click sounds
- Breathy and percussive

Perc. 1
- Hi Hat (dry)

Perc. 2
- Cymbal (bowed)

Pno.
- On the strings
- With the fingertips

Vln.
- White noise:
- On the bridge

Vc.
- Crescendo

My lonely Cumbia
Metallic tremolo:
Let vibrate a coin
between the strings
scratch the coin
against the string
on the strings
ƒ
sub
f
keyboard

Temple Blocks
on the bridge

Hi Hat

W. Noise

My lonely Cumbia
lip pizz.
key click
sempre ff pos

My lonely Cumbia

Fl.

Bb Cl.

Perc. 1

Temple Blocks

Perc. 2

Pno.

Vln.

Vc.

air sound

Hi Hat

(decreasing pressure)

W. Noise
My lonely Cumbia

My lonely Cumbia

Paper preparation:
The performer has to put some sheets of A4 paper on the strings, with the short side parallel to the keyboard, covering the following register:

- On the keyboard
  - ½
  - ¼
  - 1/8

- On the strings
  - ¼
  - 1/8
  - 1/16

- With metal stick
  - ½
  - ¼
  - 1/8

- With brush

- With the fist

- Clusters

- LoCo

- Sul ponticello

- Hi Hat

- Maraca

- Paper preparation:

- On the strings
  - ½
  - ¼
  - 1/8

- With metal stick
  - ½
  - ¼
  - 1/8

- With brush

- With the fist

- Clusters

- LoCo

- Sul ponticello

- Hi Hat

- Maraca

- Paper preparation:

- On the strings
  - ½
  - ¼
  - 1/8

- With metal stick
  - ½
  - ¼
  - 1/8

- With brush

- With the fist

- Clusters

- LoCo

- Sul ponticello

- Hi Hat

- Maraca

- Paper preparation:

- On the strings
  - ½
  - ¼
  - 1/8

- With metal stick
  - ½
  - ¼
  - 1/8

- With brush

- With the fist

- Clusters

- LoCo

- Sul ponticello

- Hi Hat

- Maraca

- Paper preparation:

- On the strings
  - ½
  - ¼
  - 1/8

- With metal stick
  - ½
  - ¼
  - 1/8

- With brush

- With the fist

- Clusters

- LoCo

- Sul ponticello

- Hi Hat

- Maraca
My lonely Cumbia

Whistle tones

Hi Hat (with brush)

Perc. 1

Temple Blocks

Perc. 2

on the keyboard

Remove paper preparation

on the strings

scratch with a coin

over the string

(scratch)

(damp)

arco norm.
sul ponticello

Natural harmonics sul C

arco norm.

sul ponticello

loco

sul ponticello

Pno.

Fl.

Vln.

Vc.
My lonely Cumbia

Fluttering $a = 63$

**Flute (Fl.)**
- $mp$
- $pp$
- $ppp$ with brush

**Bass Clarinet (Bc Cl.)**
- $pp$
- $pp$
- $pp$ with brush

**Percussion 1 (Perc. 1)**
- $mp$
- $pp$
- $pp$

**Percussion 2 (Perc. 2)**
- $secco$
- $mp$
- $pp$

**Piano (Pno.)**
- $pp$
- $pp$

**Violin (Vln.)**
- $mp$
- $pp$
- $mf$
- $p$
- $f$
- $pp$

**Viola (Vc.)**
- $ppp$
- $f$
- $mf$

**Paper preparation:**
The performer has to put some sheets of A4 paper on the strings, with the short side parallel to the keyboard, covering the following register:

- $pp$}

**White noise:**
- on the bridge
- on the bridge
My lonely Cumbia
My lonely Cumbia

Tongue Ram

Fl.

B\-Cl.

Perc. 1

Perc. 2

Pno.

Vln.

Vc.

poco a poco accel.  

Frantic and joyful $q = 94$

My lonely Cumbia
My lonely Cumbia
My lonely Cumbia

Fl.

Breathy sound
(like a shadow)

Bb Cl.

Perc. 1

Snare Drum
with brush

Perc. 2

Maraca

Hi Hat
with pedal

Tenor Drum
on the rim

Pno.

arco

W. Noise
on the bridge

Vln.

arco

sul ponticello

Vc.

flautando

Naked $ \frac{q}{r} = 60$
My lonely Cumbia

- Flute
- B♭ Clarinet
- Percussion 1
- Percussion 2
- Piano
- Violin
- Viola
- Cello

Natural harmonics sul E (upper partials)
- Whistle tones

[Mark Tree]
[Maraca]
[ppp] sempre
[fff]
My lonely Cumbia

- Fl.
- Bc.
- Perc. 1
- Perc. 2
- Pno.
- Vln.
- Vc.

Mark Tree

on the keyboard

Natural harmonics sul G
Natural harmonics sul C
Natural harmonics sul E (upper partials)
Natural harmonics sul E (sul ponticello)
Natural harmonics sul G (sul ponticello)
Natural harmonics sul E (sul ponticello)
Natural harmonics sul E (upper partials)
My lonely Cumbia
Murmullos atómicos
Atomic murmurs
For large ensemble
2010
**Murmulos atómicos**  
*Atomic murmurs*

For large ensemble

**2010**

Approximate duration: 10 minutes.

**Score in C**

Instrumentation:

- Flute/piccolo / alto flute
- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Horn in F
- Trumpet in Bb1 (practice, harmon, straight metal and straight plastic mute)
- Trumpet in Bb2 (harmon mute)
- Trumpet in Bb3 (cup, practice and harmon mute) / Flugelhorn
- Trombone 1 (harmon and cup mute)
- Trombone 1 (harmon and solo-tone mute)
- Bass Trombone (harmon mute)
- Piano (a coin, blutak, one paper clip and foil paper)

Some strings on the piano should be prepared, as follows:

![Piano Diagram]

Take a sheet of aluminium cooking foil approx. 10 cm, roll it into a ‘sausage’, and wrap this sausage several times around the piano string as follows:

![Foil Paper Diagram]

Take a ball of blu-tak (a sphere of approx 3 cm diameter) and attach it firmly to the piano string approx 20 cm behind the dampers.
Glossary

Murmillos Atómicos uses a large amount of extended techniques, most of which are very well known. However here follows a fairly detailed explanation of the technique and description of the expected sound along with their notation. As a practical help for performers I have included here an extract from The Techniques of Flute Playing by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

Woodwinds

Air Sounds

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz), which is produced by rolling the tip of the tongue [r]. For double reed instruments, air sounds are obtained by removing the reed from the crook and blowing through the instrument.

Breathy Sounds

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced. This effect can be produced throughout the entire range of the instruments.

Harmonics

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.
Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air.

![Key Click](image1)

Whistle Tones (Flute)

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.

![Whistle Tone](image2)

Brass

Air Sounds

These sounds are produced by blowing through the instrument in order to make an air noise. They can be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue, as if producing an [r] sound.

![Air Sound](image3)

Percussive sounds

These can be produced by different methods. In most of the cases the sound will be produced by tapping the bell of the instrument, either with the nail, the finger or a pencil (or pen). Another percussive sound can also be produced by forcefully stopping the tongue against the mouthpiece (slap tongue).
Notes on Intonation

\begin{align*}
\frac{3}{4} \flat & \text{ Slightly flat.} \\
\frac{1}{4} \flat & \text{ Quarter of a tone (1/4) flat.} \\
\frac{3}{4} \flat & \text{ Three quarters of a tone (3/4) flat.} \\
\frac{3}{4} \sharp & \text{ Slightly sharp.} \\
\frac{1}{4} \sharp & \text{ Quarter of a tone (1/4) sharp.} \\
\frac{3}{4} \sharp & \text{ Three quarters of a tone (3/4) sharp.}
\end{align*}
Score in C

Murmullos atómicos
Atomic murmurs

for ensemble

Carolina Noguera P.

Hatching out $j = 50 - 60$

Trombone 1

Tbn. 1

B. Tbn.

Bv Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

A

Gliss.
Murmillos atómicos
Murmillos atómicos

Straight plastic mute

con moto

brillante

Murmullos atómicos

104
Murmillos atómicos

accel.

con moto \( \frac{1}{4} = 72 \)
Murmillos atómicos

poco a poco rit.

tempo primo ($j = 60$)

Fl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn.
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Murmillos atómicos

poco accel.

con moto $\frac{d}{b} = 72$
Murmillos atómicos

Contemplative  \( \frac{1}{2} = 60 \)
Murmullos atómicos

Fl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Pno.

Like a dance $q = 78$
breathy sound

ppp
breathy sound

ppp
breathy sound

ppp
breathy sound

p
breathy sound

pp
breathy sound

pp
breathy sound

pp
breathy sound

Practice mute

flz.
breathy sound

flz.
breathy sound

flz.
air sound

flz.
air sound

flz.
air sound

flz.
air sound

flz.
breathy sound

flz.
breathy sound

flz.
breathy sound

flz.
breathy sound

ff

ppp

pp

pp

pp

pp

pp
Murmillos atómicos

Picc.  

S. Sx.  

A. Sx.  

T. Sx.  

B. Sx.  

Hn.  

B♭ Tpt. 1  

B♭ Tpt. 2  

B♭ Tpt. 3  

Tbn. 1  

Tbn. 2  

B. Tbn.  

Pno.  

breathy sound (pedal note)  

Harmon mute, stem in
Murmillos atómicos

`G  Murmullos atómicos
Like a dance  = 78

Fl.  |  S. Sx.  |  A. Sx.  |  T. Sx.  |  B. Sx.  |  Hn.  |
--- | --- | --- | --- | --- | --- |
\[\text{vibr.} \]  |  \[\text{p} \]  |  \[\text{p} \]  |  \[\text{pp} \]  |  \[\text{mp} \]  |  \[\text{mf} \]  |

--- | --- | --- | --- | --- | --- |
\[\text{Straight metal mute} \]  |  \[\text{breathy sound} \]  |  \[\text{irregular} \]  |  \[\text{f} \]  |  \[\text{f} \]  |  \[\text{f} \]  |

Phno.  |
--- |
\[\text{ppp} \]  |  \[\text{ppp} \]  |  \[\text{ppp} \]  |  \[\text{ppp} \]  |  \[\text{ppp} \]  |  \[\text{ppp} \]  |

Metallic tremolo:
- Let vibrate a coin between the strings
- scratch the coin against the string

Metallic tremolo:
- Let vibrate a paper-clip between the strings
- Let the tremolo stop naturally

Breathy sound:
- (stem in and out)
Murmillos atómicos

Fl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn.
B.Tpt. 1
B.Tpt. 2
B.Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Pno.

(stem in and out)

irregular
blu-tak
Murmillos atómicos

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

Bv Tpt. 1

Bv Tpt. 2

Bv Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.
Murmulos atómicos
poco rit.
Murmullos atómicos

Contemplative \( \dot{=} 60 \)

Alto Flute

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Pno.

\[ \text{without mute} \]

\[ \text{on the strings: with the fist (cluster)} \]

\[ \text{(cluster)} \]

\[ \text{pp} \]

\[ \text{p} \]
Murmurios atómicos

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Pno.

Hn.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Cup mute

Solotone mute

Flugelhorn

Pizzicato, norm.

Norm.

Pizzicato

Breathy sound

Breathy sound

Murmullos atómicos
Murmulos atómicos
Murmulos atómicos

A. Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

Bs Tpt. 1

Bs Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.
Murmullos atómicos

A. Fl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn.
B. Tpt. 1
B. Tpt. 2
Flg.
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
Murmurlos atómicos
Murmillos atómicos
Murmillos atómicos

A. Fl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn.
B Tpt. 1
B Tpt. 2
Flg.
Tbn. 1
Tbn. 2
B. Tbn.
Pno.

[Musical notation image]
Murmillos atómicos

A. Fl.

S. Sx.

B. Tbn.

Hn.

Bv Tpt. 1

Bv Tpt. 2

Flg.

Tbn. 1

Tbn. 2

Pno.
on the strings, with the hands
(cluster)
Murmillos atómicos

poco a poco accel. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Like a dance \( \frac{3}{4} \) \( \frac{9}{8} \) \( \frac{72}{8} \)
Murmillos atómicos
Murmillos atómicos
Murmillos atómicos
Murmurios atómicos

rit.

a tempo
Murmillos atómicos

Fl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Flg.

Tbn. 1

Tbn. 2

B. Tbn.

Pno.
Murmillos atómicos

Con moto $\frac{3}{4} - 72$
m o r e n d o  Contemplative \( \frac{q}{J} = 60 \) lip pizz.

Fl.  

S. Sx.  

A. Sx.  

T. Sx.  

B. Sx.  

Hn.  

B♭ Tpt. 1  

B♭ Tpt. 2  

Flg.  

Tbn. 1  

Tbn. 2  

B. Tbn.  

Pno.  

Murmurlos atómicos
Cuarteto Palenquero

String Quartet No. 2

2010
Cuarteto Palenquero
*Palisade's Quartet*

For string quartet

Duration: 9’ approx.

Performance Notes

- A pick will be required for ‘pick pizz.’ in the first movement of the piece. This pick can be made from a plastic card (‘credit card’ like).

- Although all the symbols in the piece are well known in the tradition of instrumental contemporary music, in order to avoid ambiguity I provide the following clarifications:

Symbols

- **Cross-head notes:**
  With undetermined pitch. They can be used in different ways:

- **‘Scratch’ effect:**
  Playing with the bow with over-pressure, damping the strings to avoid the perception of pitch.

- **‘White noise’ effect:**
  Playing with the bow right on the bridge on the indicated string (I, II, III or IV).

- **Behind the bridge:**
  Playing with the bow behind the bridge; the pitch of the resulting sound is undetermined.

- **Bartok pizzicato:**
  Strong pizzicato where the string is plucked vertically by snapping and rebounds off the fingerboard of the instrument.
Left hand pizzicato.

Quartet tone oscillations:
Wide and slow microtonal vibrato.

Notes on Intonation

Slightly flat.

Quarter of tone (1/4) flat.

Three quarters of tone (3/4) flat.

Slightly sharp.

Quarter of tone (1/4) sharp.

Three quarters of tone (3/4) sharp
About Cuarteto Palenquero

The first of the three movements of Cuarteto Palenquero, Bordón y Requinta, is a “comment” on a Currulao, a folk dance from the Colombian Pacific region. It is a rhythmic and spectral exploration of this dance and its instrumentation. The second movement, Intemperies, distorts and combines the materials of the first movement with an irregular and pointillist activity that resembles, to a certain extent, the kind of background environmental noise of the landscape where this music is supposed to take place, and which consists, in part, of insect sounds. The third movement, Etelvina, comprises an interaction between two kinds of activity. On the one hand, a singular activity that emerges from the former mass (second movement), contouring a melody in G. On the other hand, a mass-like activity characterized by noisy timbres, piercing textures and a grayish harmony.
Cuarteto Palenquero

I. Bordón y requinta

Cracked but danceable

Relaxed $\frac{1}{4} \approx 78$

Violin 1

Violin 2

Viola

Cello

pizz. with pick

pizz.

pizz.

col legno batt.

ppppp

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

$\frac{1}{4}$

Vln. 1

Vln. 2

Vla.

Vlc.

piz.

nail pizz

gliss.
II. Intemperies

Misterious
Contemplative \( \boxed{\text{\textit{\textbf{j}} = 70}} \)

\begin{align*}
\text{Violin 1} & \quad \text{sul ponticello} \\
\text{Violin 2} & \quad \text{white noise: on the bridge} \\
\text{Viola} & \quad \text{always pp} \\
\text{Cello} & \quad \text{white noise: on the bridge} \\
\end{align*}
wild, unstable, aggressive

behind the bridge

poco a poco rit.

A

Sordid \( \downarrow = 60 \)

Intemperies

\( \text{Vln. 1} \)

\( \text{Vln. 2} \)

\( \text{Vla.} \)

\( \text{Vlc.} \)
Intemperies

Vln. 1

<table>
<thead>
<tr>
<th>gliss.</th>
<th>gliss.</th>
</tr>
</thead>
</table>

Vln. 2

<table>
<thead>
<tr>
<th>sub pp</th>
<th>ff</th>
</tr>
</thead>
</table>

Vla.

Gliss.

Vlc.

Gliss.

<table>
<thead>
<tr>
<th>scratched</th>
<th>overpressured sound</th>
</tr>
</thead>
</table>

Arid \( \text{d} = 52 \)

Vln. 1

\( \text{pizz} \)

col legno batt.

Vln. 2

\( \text{mp} \)

norm. ricochet

sul pont.

Vla.

on the neck of the instrument, very fast, like a breath

Vlc.

nail pizz

white noise: on the bridge

D

160
Intemperies

Vln. 1

Vln. 2

Vla.

Vlc.
Natural harmonics sul D
ricochet

on the neck of the instrument,
like a 'breath' sound.

flautando sul ponticello
col legno batt.

Natural harmonics sul C
normale

flautando

on the neck of the instrument,
like a 'breath' sound.

pizz.sul ponticello
arco white noise:
on the bridge

ricochet

Griss.

intemperies

Molto cantabile e espressivo

on the neck of the instrument,
like a 'breath' sound.

pizz.sul ponticello
arco ord.
sul tasto

ricochet

arco ord.
sul tasto

griss.
Intemperies

Vln. 1

Vln. 2

Vla.

Vlc.

sul ponticello

Natural harmonics sul G

gliss.

mp

subp

attacca

Intemperies
III. Etelvina Maldonado

Slow, tender and passionate \( \frac{\text{\breve{}}}{\text{\breve{}}} = 54 \)
Tempo rubato

Violin I

Violin II

Viola

Cello

(white noise effect: on the bridge)

A
dsul pont.

Vln. I

Vln. II

Vla.

Vc.

Col legno tratto molto sul ponticello almost on the bridge

*Molto espressivo e cantabile*
* The notes given serve as a guide only.
molto sul ponticello
almost on the bridge

flautando
sul pont.

pp

sul pont.

molto sul ponticello
almost on the bridge

sul pont.

* Indefinite high note.
Etelvina Maldonado

Vln. I

pp
col leg batt

mp
half col leg batt

ricoch.

p
Con tenerezza

norm.

Vln. II

mp
mf
p

mp sub

mf

pp

mf pp

p

towards

the bridge

Vla.

p

mf

mp

ppp

flautando

Vc.

p

<mp

>pp

p

sul ponticello

Natural harmonics sul G

dolce

Vln. I

pp

p

mp

p

Vln. II

mp

mf

p

mp

<mf

norm.

white noise effect:
on the bridge

col leg batt

norm.

Vla.

f

Vc.

pp

p

mp

pp

mp
Vln. I

Vln. II

Vla.

Vc.

col legno batt.

arco ord.

flautando

sul ponticello

white noise effect:
on the bridge

flautando

sul pont.

Natural harmonics sul C

Natural harmonics sul E

ricochet

sul pont.

Vln. I

Vln. II

Vla.

Vc.

Natural harmonics sul G

sul ponticello

Natural harmonics sul A

norm.
Vln. I

Vln. II

Vla.

Vc.

Natural harmonics sul D
tasto
ricochet
tasto
ricochet

sul ponticello
arco ord.
ricochet
ricochet

sul ponticello
Natural harmonics sul G
ricochet
ricochet
tasto
ricochet
ricochet
col legno batt.
col legno batt.
col legno tratto
col legno tratto
col legno tratto
col legno tratto

Etelvina Maldonado
Vln. I

norm.
ricochet

on the neck of the instrument,
like a 'breath' sound.

Vln. II

norm.

p

Vla.

Natural harmonics sul A

ricochet

Vc.

pp

K

arco
col legno battuto

ricochet

norm. sul pont.

Vln. I

p

ricochet

sul ponticello

col legno batt.
pos. norm.

Vln. II

mp gliss.

Vla.

pp gliss.

Vc.

mp

white noise:
on the bridge

178

Etelvina Maldonado
Autumn Whisperings

for large orchestra

2010
Autumn Whisperings
For large orchestra

Duration: 7 min. approx.

Instrumentation:

One newspaper page will be provided to every performer together with the individual part.

3 Flutes
2 Oboes
1 English Horn
2 Bb Clarinets
1 Bass Clarinets
2 Bassoons
1 Contrabassoon

4 Horns
3 Bb Trumpets (Harmon, Cup and Practice mutes)
2 Trombones (Harmon mute)
1 Bass Trombone
1 Tuba

4 Percussion players*
1 Harp
1 Piano

Violins I
Violins II
Violas
Violoncellos
Double Basses

Percussion Instruments:

Percussion 1:
- 1 Vibraphone (with bow)
- 1 Tam tam
- 1 Suspended Cymbal
- 2 Cowbells
- 1 Maraca

Percussion 2:
- Crotales (with bow)
- 1 Tam tam
- 1 Suspended Cymbal
- 1 Maraca
- 1 Hi hat

Percussion 3:
- 1 Snare Drum
- 1 Triangle
- 1 Mark Tree

Percussion 4:
- 4 Temple Blocks
- 1 Bass Drum
- 1 Suspended Cymbal (with bow)
- 1 Güiro
**GLOSSARY**

*Autumn Whisperings* uses a large amount of extended techniques, most of which are very well known. However, I offer in what follows a fairly detailed explanation of the technique and description of the expected sound along with their notation. Dynamic markings for most effects in the piece reflect the intention that I want rather than absolute loudness.

**Woodwinds**

As a practical help for flautists, I have included here an extract from *The Techniques of Flute Playing* by Carin Levin and Christina Mitropoulos-Bott, Kassel: Bärenreiter (2002), describing the different techniques.

**Air Sounds**

Air sounds can be produced by exhaling through the embouchure while keeping all the holes closed. They are not subject to dynamic limitations. They can range from extremely quiet to extremely loud. Air sounds can also be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue [t]. For double reed instruments, air sounds are obtained by removing the reed from the crook and blowing through the instrument.

**Breathy Sounds**

It is possible to deliberately mix any amount of additional air with the pure instrument sound. This is done through the flexible use of lip tension: the more relaxed the lips, the higher the air content of the tone that is produced. This effect can be produced throughout the entire range of the instruments.

**Flute**

**Tongue Ram**

The tongue ram is a forceful, explosive effect that extends the normal range of the flute downward by a major seventh. There are three ways of producing a tongue ram, in each case the embouchure hole is completely covered with the lips:

- The tongue is propelled forward with a strong thrust of air and suddenly stopped on the roof of the mouth ([but]).
- Again, with a strong thrust of air, the tongue is propelled into the embouchure hole where it is stopped.
- With a forceful inhalation through the closed embouchure hole, the tongue is virtually sucked into the roof of the mouth and stopped there.

The resulting sound of the tongue ram is a major seventh lower than the original fingering position upon which it is based. The different methods of production do not cause any variations in the sound.

**Jet Whistle**

A jet whistle is a forceful, loud attack of air, which, as its name implies, conjures up associations with the starting of a jet plane. The embouchure hole of the flute is completely covered with the lips while exhaled air is forced into the flute with a strong air/diaphragm impulse. To enhance the jet effect it helps to think of a crescendo and to support the progressive rise in pitch by forming phonetic syllables inside the mouth, changing quickly from ([ho]) to ([gi]).

**Harmonics**

Harmonic tones are based on one of the most fundamental principles of the flute, overblowing. Each fingering of the flute allows many tones of the harmonic series to be sounded by focusing
the direction of the air stream and controlling the support. The desired pitch of the respective harmonic determines the degree of the support. The altered resonance relationships within the flute tube cause changes in timbre, resulting in a glassier sound than that produced with the original fingering.

Key clicks and pizzicato

This sound is produced by mixing two kinds of effects. Key clicking, in which the tone is strongly articulated and the keys hit more energetically. And lip pizzicato, which is a short percussive sound. To produce this effect, the lips are first pressed tightly together, often explosively ripped apart by a strong jet of air.

Whistle Tones

Whistle tones are lightly fluctuating tones in the very high register based on the harmonic series. One can produce them using the fingerings of the lowest register of the flute. To produce a whistle tone, turn the flute slightly outward and blow across the embouchure hole with almost no lip tension. The air stream is weak but remains constant.

Bassoon and Contrabassoon

Key-click

This effect is produced by pressing keys down rapidly according to the fingering and without blowing through the instrument so as to produce a short sharp percussive sound.

Tongue slap without reed

This is a percussive noise obtained by removing the reed from the crook and tongue-slapping on the crook. Tongue slap is produced by suddenly stopping the flow of air into the instrument with the tongue in a forceful manner, making an explosive and percussive noise with the tongue.

Brass

Air Sounds

These sounds are produced by blowing through the instrument in order to make an air noise. They can be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue, as if producing an [r] sound.

Percussive sounds with rallentando

These can be produced by different methods, as indicated on the score. In most of the cases the sound will be produced by tapping the bell of the instrument, either with the nail, the finger or a pencil (or pen). This sound effect can also be produced by forcefully stopping the tongue against the mouthpiece. The rhythm suggested by the figure will be an irregular and free rallentando during the period of time showed but without taking into account the number of attacks. This effect does not have to be synchronized between the performers even if the score shows the same effect in two or more instruments at the same time.

Breathy pedal notes

The pedal notes will be notated simply as the lowest note that can be produced in the
instrument, which is symbolized by a triangle-head note. The specific pitch will not affect the timbral global sonic effect and this will allow the performers play in the most comfortable fundamental of his/her own instrument. Most of the times this effect will be required to be played with a breathy sonority and it can be articulated with or without flutter tongue (flz.), which is produced by rolling the tip of the tongue as if producing a [r] sound. This will be indicated on the score.

Percussion
Rubbing in circular movements

This sound is produced by rubbing in circular movement the surface of the instrument. This may be applied to suspended cymbal or snare drum, either with brush or metal (triangle) mallets.

Piano
Damping strings

This is a percussive effect in which one of the hands, covered by a piece of cloth, is required to damp the strings while the other plays on the keyboard the corresponding keys. The resulting effect is a percussive sound; a tom-tom-like effect.

Strings
Toneless effect

The indication “toneless” is to be taken literally. It is to be performed by bowing directly on the bridge while lightly covering the string. In some cases it may be required to be articulated by a tremolo.

Breath-like effect

This sound can be obtained by bowing on the side of the neck of the instrument with a fast movement while lightly covering the strings.

Very high harmonic sound

Performers should play the highest harmonic they can, even if the resulting tone is different for each of them. The resulting sound will naturally be very weak. In these cases the specific frequency will not be specified, but a triangle-head note will be employed. This effect may be articulated with a ricochet bowing, according to the indication in the score.

Scratch effect

This sound is produced by bowing with overpressure on the string while damping the strings with the left hand in order to avoid pitch. The resulting effect will be a loud nasty noise.
Autumn Whisperings

for large orchestra

Carolina Noguera Palau
Autumn Whisperings
Autumn Whisperings
Furias

Para violín y piano

Escrito para Darragh Morgan y Mary Dullea

2011
About

_Furias_ for violin and piano

Duration: c. a. 7 min.

_Furias_ was premiered in England by Mary Dullea and Darragh Morgan during the Frontiers Series at Birmingham Conservatoire in the spring of 2011. The title of the piece is based on a mythological character. Also known as Erinyes in Greek Mythology, the Furies were female deities of vengeance, or supernatural personifications of the anger of the dead. _Furias_ for violin and piano is not really about vengeance but about frantic energy, which might seem similar to anger on some occasions. The violin gestures evoke the brusque and rough spirit of a folk dance, while the dull, percussive and polyrhythmic material on the piano part imitates an old clumsy machine, but also, an imaginary multitude of beetles. The three images I am alluding to, the rage demons, the uncoordinated mechanism and the throng of insects have something in common: they are out of control and the consequences of their behaviour might be unexpectedly violent.

The violin alternates between aggressiveness and percussive energy, on the one hand, and casual moments of distraction from the coexisting violent pulse, recalling other worlds with nostalgic airs, on the other. The piano writing uses the extreme registers of the instrument abundantly and its role is rhythmic and timbral rather than harmonic or melodic.

CNP
With much energy $q = 152$

**Furias**

_for violin and piano_

Carolina Noguera Palau

---

*Score*

---

*Furias*

_for violin and piano_

Carolina Noguera Palau
* Highest possible harmonic
con moto

\( \text{\(J = 120\) approx.} \)
Pno.

Vln.

on the keyboard

(cluster)

(cluster)

(cluster)

(cluster)

(forte)

secco

arco

staccato

jeté

staccato

jeté

slap on the wood (on the lid)

slap on the wood (on the lid)

on the keyboard

loco

on the keyboard

loco

f

f

f

f

f

slap on the wood (on the lid)

jeté

staccato

secco

f

on the keyboard

loco

loco

on the keyboard

f

f

f

3

Vln.  Pno.  !  !

101

105

109

212

Furias
riten.  a tempo

pressando  riten.  a tempo

ewpressivo, molto cantabile ma lontano
and again $\frac{1}{2} = 66$

suddenly frantic $\frac{1}{2} = 164$

---

and again $\frac{1}{2} = 66$

suddenly frantic $\frac{1}{2} = 164$

---

once more $\frac{1}{2} = 66$

suddenly frantic $\frac{1}{2} = 164$
Furias

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.

Vln. | Pno.