



Cristian Morales-Ossio

Formas de convergencia

for baritone saxophone and live electronics

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In collaboration with Karem Ruiz

Premiered on 26th January 2021 at Instituto de Música - Universidad Católica de Chile.

29th Universidad Católica de Chile Contemporary Music Festival

Karem Ruiz, baritone saxophone; Cristian Morales Ossio, electronics.

Santiago 2020-21

Programme note

In an autopoietic system, as it is explained by Varela and Maturana, there are different processes of “production, transformation, and destruction of components”, and, at the same time, their interactions update the processes that create them. Such an idea can also be seen as a recursive pattern constituted by iterations where production-transformation-destruction procedures occur endlessly with certain degrees of instability, which allows to bound and regulate the living of the system.

The composition process of “Formas de convergencia” involved long collaborative sessions with Chilean saxophonist Karem Ruiz since 2020, where the main actions pointed to carry out recursive patterns of both creative-collaboration and musical behaviours. The former was worked by exploring physical actions in the saxophone: performer and instrument were intended to be a single body (or system). The piece belongs to a series headed by “Dinámica destructiva” (2017), for bass-clarinete and live electronics.

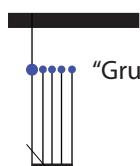
Notation

1. Noteheads



Noteheads in red represent multiphonic sounds freely selected by the performer

[◌] Short silence



“Gruppetti” (to be played as fast as possible)

2. Time

A. The duration of the piece depends on the decisions the performer makes at the choice of tempi and the time of improvisations (ca. 30 - 70 seconds). However, it should not last longer than 20 minutes nor less than 15 minutes.

B. The tempo has not been fixed in the score; it is the performer who must decide about this for every system or the whole piece, according to the different characters they want to develop. Thus, the score provides numerators only (a number of beats per bar).

C. Diverse rhythmic configurations are represented by vertical lines hanging from the thick black bar. These lines cross down the layers involved in the bass clarinet part, including P1, P2, and P3 layers. The rhythmic configurations must be interpreted proportionally to the visual bar space.

3. Layers P1, P2, and P3

These layers represent three different physical actions for sound production. These actions, which must be previously defined by the performer, articulate the physical relationships between them and their instrument. It is expected that the resulting sound is the product of simultaneous interactions between them. The score gives diverse shapes drawn on layers P1 to P3, which suggest velocity, intensity, trajectory, duration, and the extent of physical actions for the performer to generate different sound modulations.

As a suggestion, the performer can choose to operate over the three different layers (P1, P2, and P3) from the following physical dimensions:

1. Lips' actions on the embouchure: pressure, position over the reed, etc.
2. Teeth's actions over the reed: sliding, biting, blocking up, etc.
3. Vocal tract's actions: vowels and transitions between them, throat inflections, voicing, articulations, etc.
3. Air's actions: diaphragm, temperature, speed, openness, rugosity, circular breath, etc.
4. Fingers actions': key noises, colour changes, tuning shifts, surrounding notes, etc.

5. Improvisations

An improvisation space has been established at the end of each system. The duration of these spaces must not exceed 70 seconds, nor be shorter than 30 seconds. It is recommended to set these durations previously and assign them in each of the ten systems variedly.

The performer must also embody common qualities in all improvisations, which should contrast with those found in the notated part of the systems. One should aim to create a sort of refrain.

The improvisations interact with the live electronic material: The Max/M-SP patch provided for doing this detects dynamics and specific pitch ambitus and reacts with multiple degradations of the sonic material. In their improvisations, the performer must emphasise on such degradation by exploring different techniques, registers and nuances in a kind of destructive dynamic.

6. Order of systems

1. There are 10 systems written in the score (2 on each page). They can be freely assigned and sorted, with no repetitions.

2. A natural and flexible waiting in between each system can be performed. In those moments, the electronic part will perform “residual sounds” that are remaining from the interactions during the improvised

7. Electronics part

The electronic part is written in six layers, each one representing specific sound processes. It must be performed by two persons; one controlling a Korg Nano Kontrol and the other one controlling the amplification system. Each of the six layers is assigned to a fader of the Nano Kontrol, and the person handling it must follow the shapes drawn in the layers that represent the volume path of the sound process.

The red squared numbers indicate the moment the person doing the electronic part must press the red (record) button in the Nano Kontrol to record some fragments played by the bass clarinet. In the score, there is a black square with a blue triangle inside that indicates when the recorded fragments should be released. In the Nano Kontrol this action is done by pressing the play button.

8. Technical requirements

Two cardioid microphones to amplify the instrument

A Korg Nano Kontrol

A stereo amplification system, with subwoofer

Macbook Pro computer (2,3 GHz - Intel Core i7, 16Gb)

Max/MSP 7

Audio interface 2 inputs/4 outputs

A Max/MSP patch as well as a complete set of instructions can be provided by the composer.

Please, write to:

moralesossio@gmail.com

Cristian Morales-Ossio - Formas de convergencia

		11 5 3 2 5 11 7 5 4							Ad Lib. (fix duration)	Solo Electronics
Baritone Saxophone									IMPROVISATION	▼ Go to the next system
P1										
P2										
P3										
Dist.									IMP	SYST
Sstr.										
Fz.										
Hrm.										
FB										
Crr.										

Cristian Morales-Ossio - Formas de convergencia

		5 2 5 2 5 7 3 11							Ad Lib. (fix duration)	Solo Electronics
Baritone Saxophone									IMPROVISATION	▼ Go to the next system
P1										
P2										
P3										
Dist.									IMP	SYST
Sstr.										
Fz.										
Hrm.										
FB										
Crr.										

Cristian Morales-Ossio - Formas de convergencia

5 8 11 7 11 9 11

Baritone Saxophone

pppp *p* *mf* *pppp*

P1

P2

P3

1 2 3 4 5 6 7

Dist.

Sstr.

Fz. **F** dal niente **F** *mf*

Hrm.

FB

Crr.

Ad Lib. (fix duration)

Solo Electronics

IMPROVISATION

Go to the next system

IMP

SYST

Cristian Morales-Ossio - Formas de convergencia

7 11 9 11 5 8 11

Baritone Saxophone

mf *pppp* *p* *mf* *ff* *f* *p*

P1

P2

P3

1 2 3 4 5 6 7

Dist.

Sstr.

Fz.

Hrm. **⊙** dal niente *p* *p* *p*

FB

Crr.

Ad Lib. (fix duration)

Solo Electronics

IMPROVISATION

Go to the next system

IMP

SYST

Cristian Morales-Ossio - Formas de convergencia

								Ad Lib. (fix duration)	Solo Electronics		
8 11 7 11 9 11 5								IMPROVISATION	Go to the next system		
Baritone Saxophone											
P1											
P2											
P3											
Dist.										IMP	SYST
Electronics											

Cristian Morales-Ossio - Formas de convergencia

								Ad Lib. (fix duration)	Solo Electronics		
9 2 6 3 5 7 8 3 5 8								IMPROVISATION	Go to the next system		
Baritone Saxophone											
P1											
P2											
P3											
Dist.										IMP	SYST
Electronics											

Cristian Morales-Ossio - Formas de convergencia

5 8 11 7 11 9 11

Baritone Saxophone

IMPROVISATION

Ad Lib. (fix duration)

Solo Electronics

Go to the next system

IMP SYST

Cristian Morales-Ossio - Formas de convergencia

7 11 9 11 5 8 11 7

Baritone Saxophone

IMPROVISATION

Ad Lib. (fix duration)

Solo Electronics

Go to the next system

IMP SYST

Cristian Morales-Ossio - Formas de convergencia

	9	11	5	8	11	7	11
Baritone Saxophone							
P1							
P2							
P3							
Dist.							
Sstr.							
Fz.							
Hrm.							
FB							
Crr.							

Ad Lib. (fix duration)	Solo Electronics
IMPROVISATION	Go to the next system
IMP	SYST

Cristian Morales-Ossio - Formas de convergencia

	9	11	5	8	11	7	11
Baritone Saxophone							
P1							
P2							
P3							
Dist.							
Sstr.							
Fz.							
Hrm.							
FB							
Crr.							

Ad Lib. (fix duration)	Solo Electronics
IMPROVISATION	Go to the next system
IMP	SYST