Cristian Morales-Ossio

Estudios automáticos

Études for undetermined instrumentation

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Études for undetermined instrumentation

Huddersfield, 2016 -

Estudios automáticos, études for undetermined instrumentation

Performance notes

These études do not have any predetermined instrumentation so that musicians are free to conceive any possible instrumentation. The following guidelines must be considered:

1. Most of the études are written in two staffs (V.1 and V.2 in the score). However, it is possible to distribute these materials into more instrumental voices if needed.
2. In general, all pieces hold a resonant character in terms of sound production (for instance, harp, guitar, piano, etc.) Thus, it is advisable to preserve such a feature even if the chosen instruments don't have long natural resonances (for instance, wind instruments)
3. In order to fit pitches into the instrument's range, transpositions should only be made for both voices and the whole piece; all pitches are to be transposed equally.
4. Different tunings between voices are allowed. For instance, while one voice is 441 Hz, the other one can be a third tone lower.
5. It is allowed to include any extended technique as a timbrical exploration, as long as this doesn't distort the melodic and harmonic qualities of the piece.
6. It is also allowed to include electronics effects and (or) live electronics, but it must consider the same criteria as in the previous point.
7. The playing order of the pieces can be modified for a concert, and it is not necessary to play all of them. Also, the pieces can be played between other works by other composers in a concert programme.

Programme note

Estudios automáticos is a set of pieces for undetermined instrumentation composed since 2016. Each of these études represents particular musical materials that contain some notational traces intended being relevant information for musicians to make decisions for possible instrumentations and instrumental techniques. Thus, they can take such materials and arrange different instrumentations by following the considerations outlined in the score (see Performance notes).

The compositional process involves algorithmic implementations made in both Open Music and Common Lisp programming language. As studies of composition, this series of works explores music resulting from interactions between musical materials emerging from both improvised fragments and melodic segments created within the central algorithm randomly. The improvisations are made at the MIDI keyboard and recorded as a MIDI file. The process carries out multiple selections of fragments of the improvisations, which provide its contours, in terms of intervallic contents and temporal proportions. Then, these materials transfer its shapes to a pitch scale created by the algorithm which appropriates them according to its interval features. Also, the new material adopts temporal proportions delivered by improvised music to develop particular rhythmic qualities.

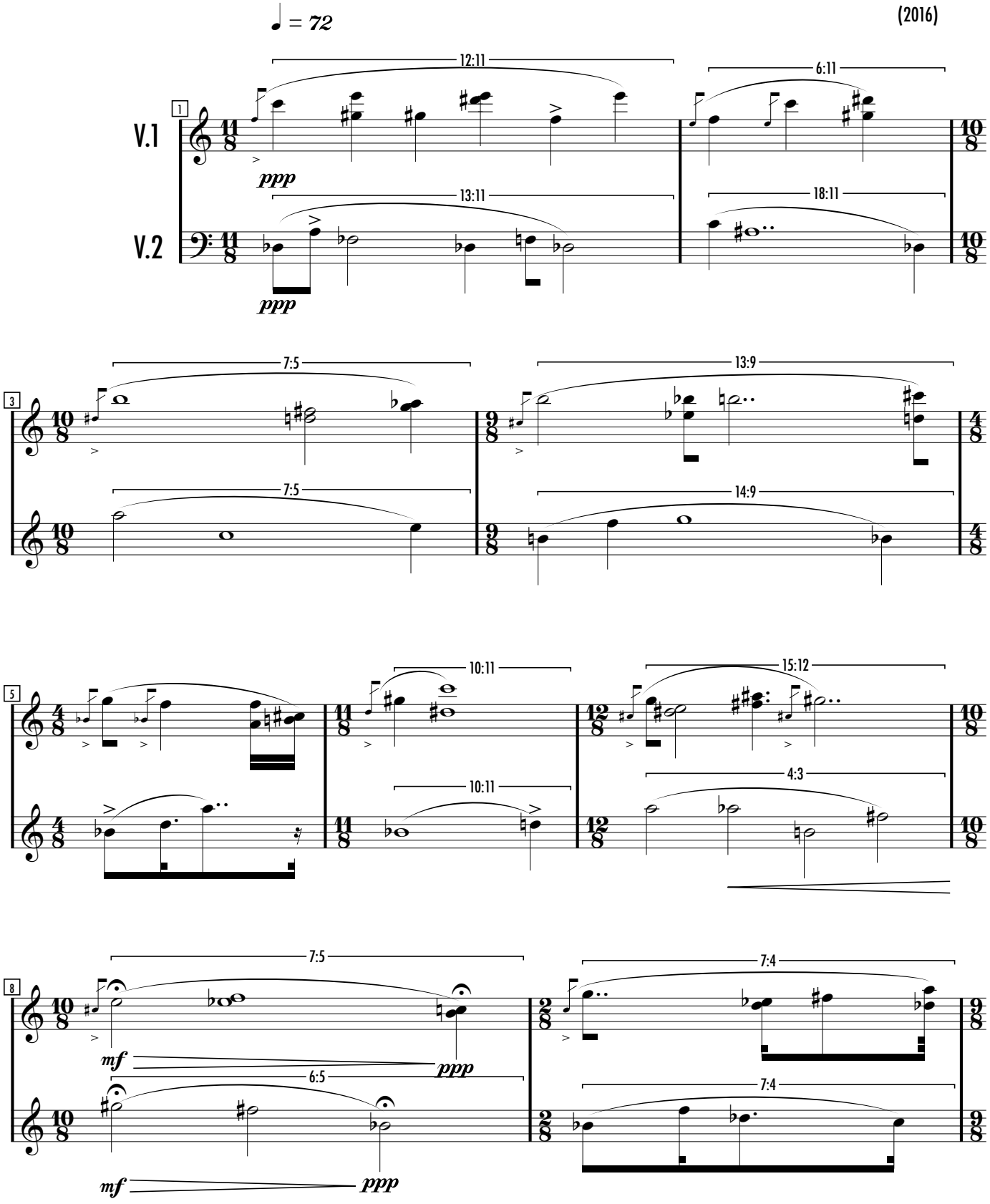
Every instance of this process complements with my own decisions as a composer, so that dynamics, tempo, fermata, phrasing, agogic, articulations, among other musical dimensions, are conceived by my music intuition as a relevant part of the whole algorithmic process.

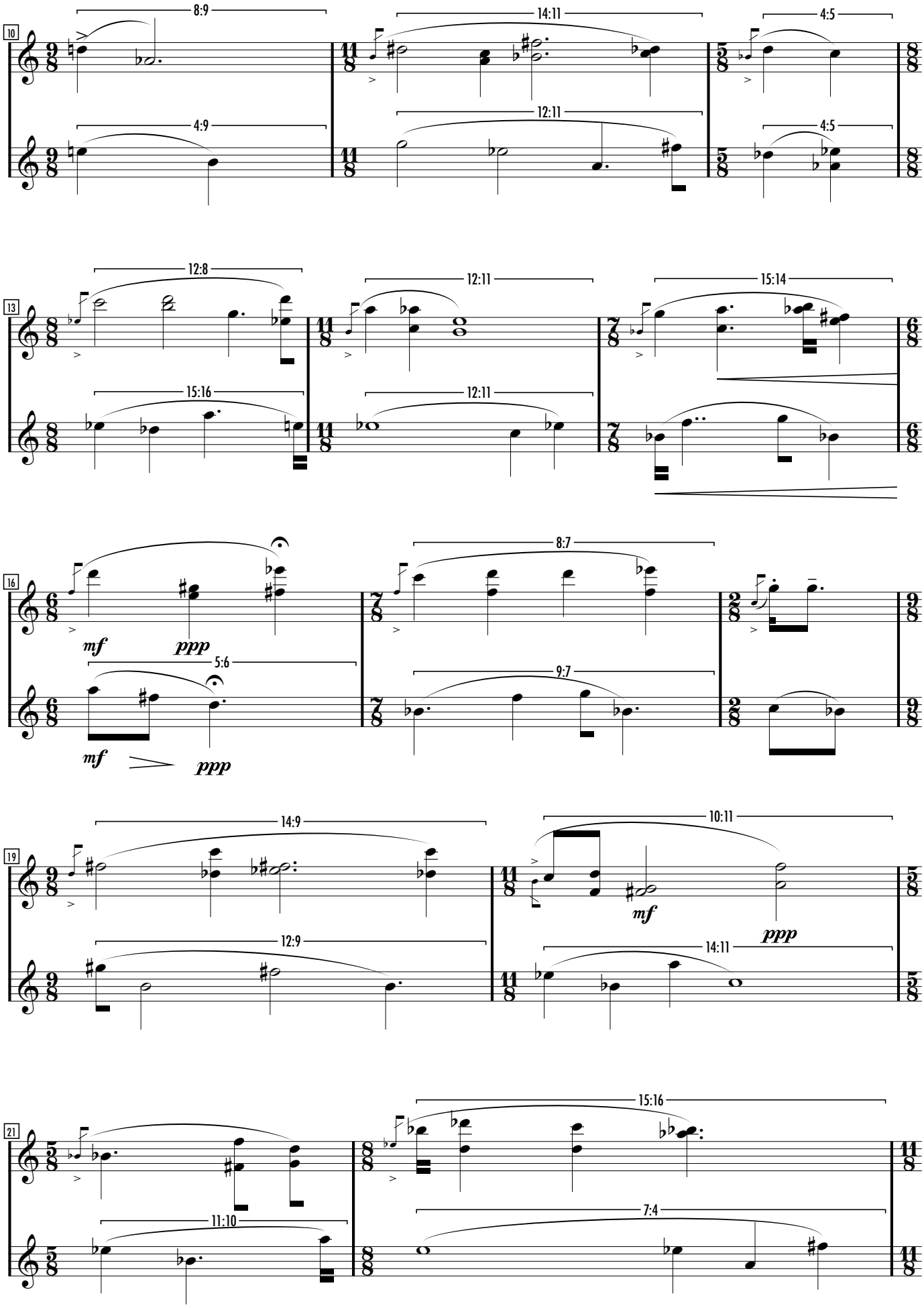
Cristian Morales Ossio
Huddersfield, 2019

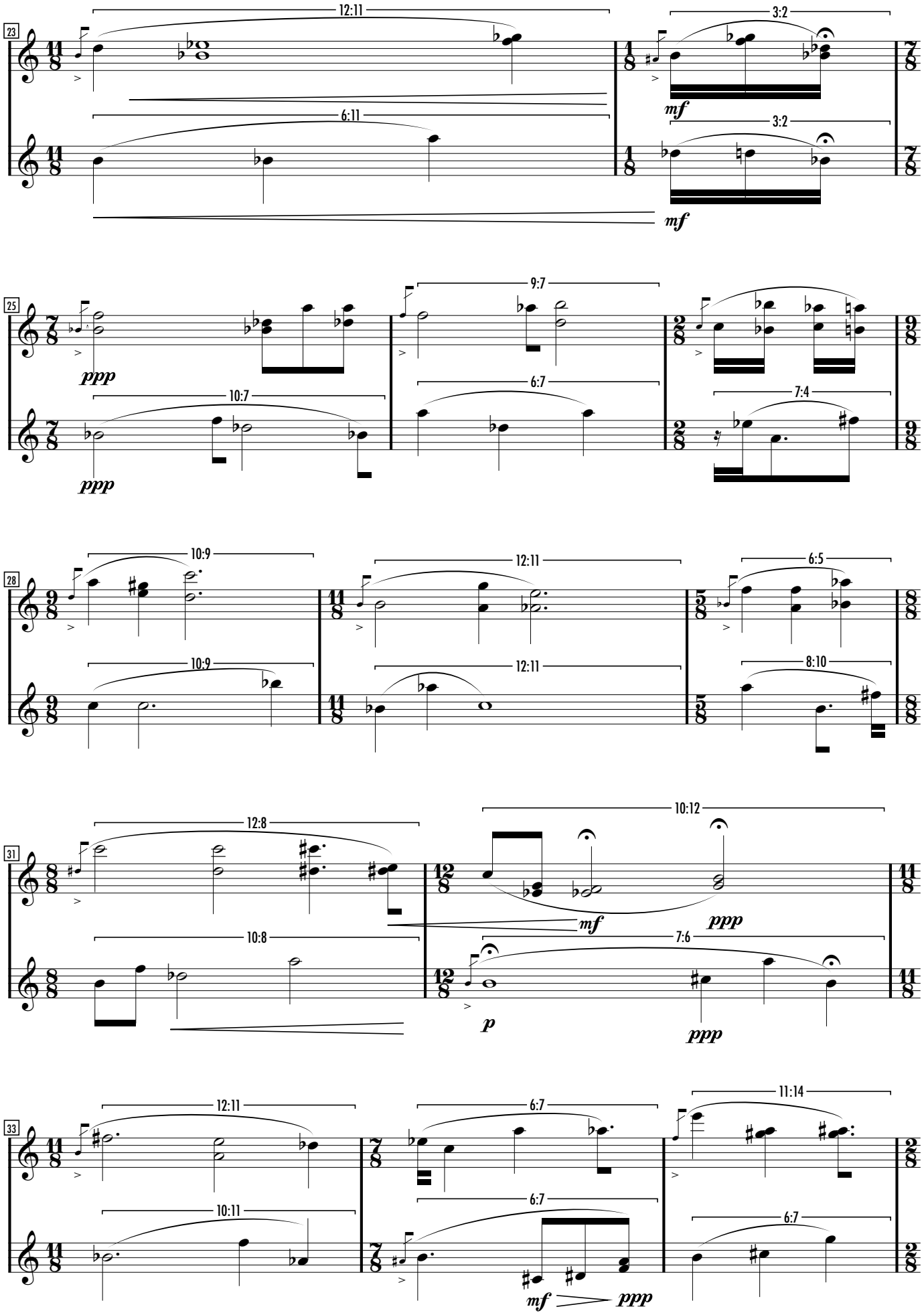
- Estudio 1-

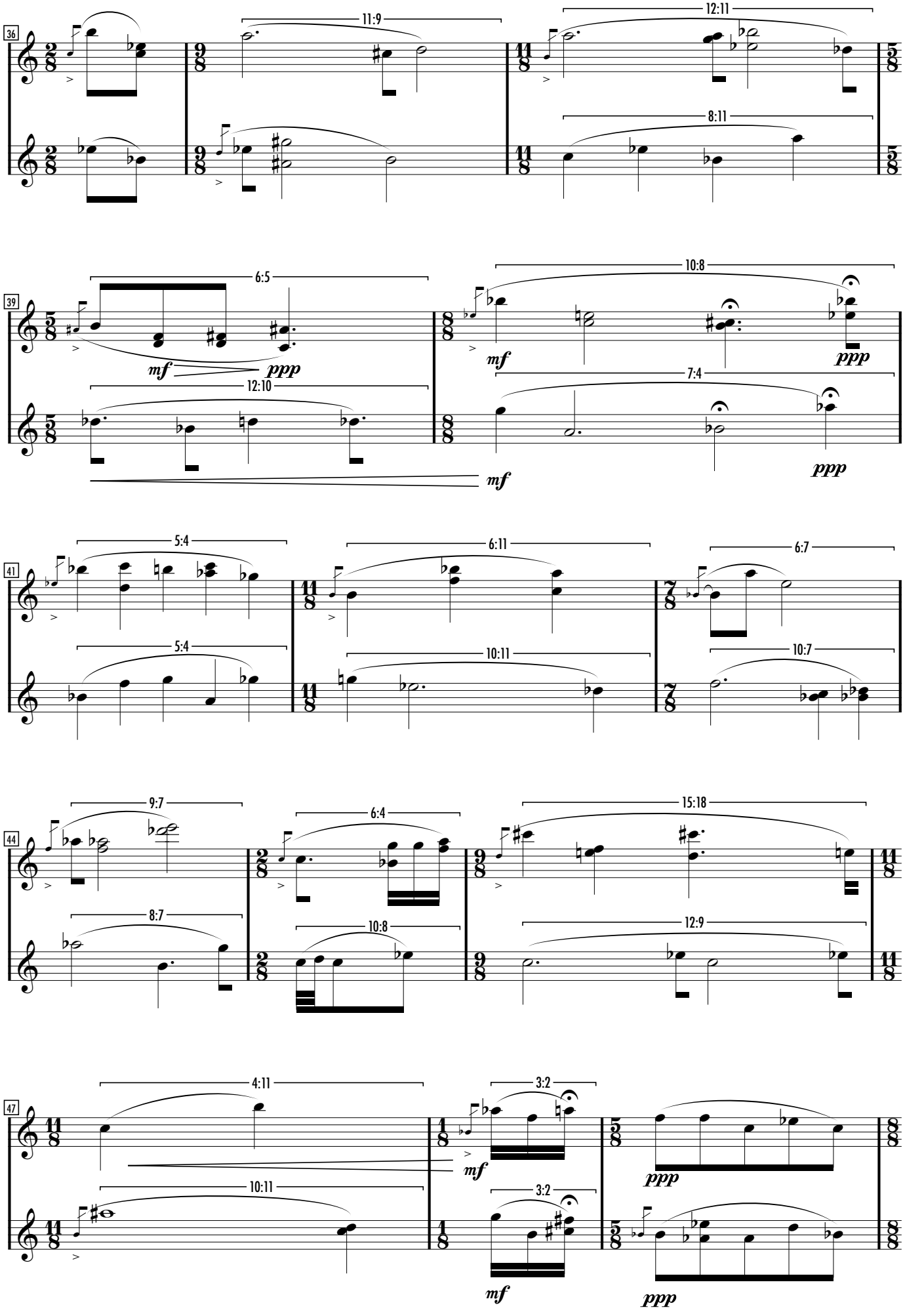
Duration: ca. 3 - 4 minutes

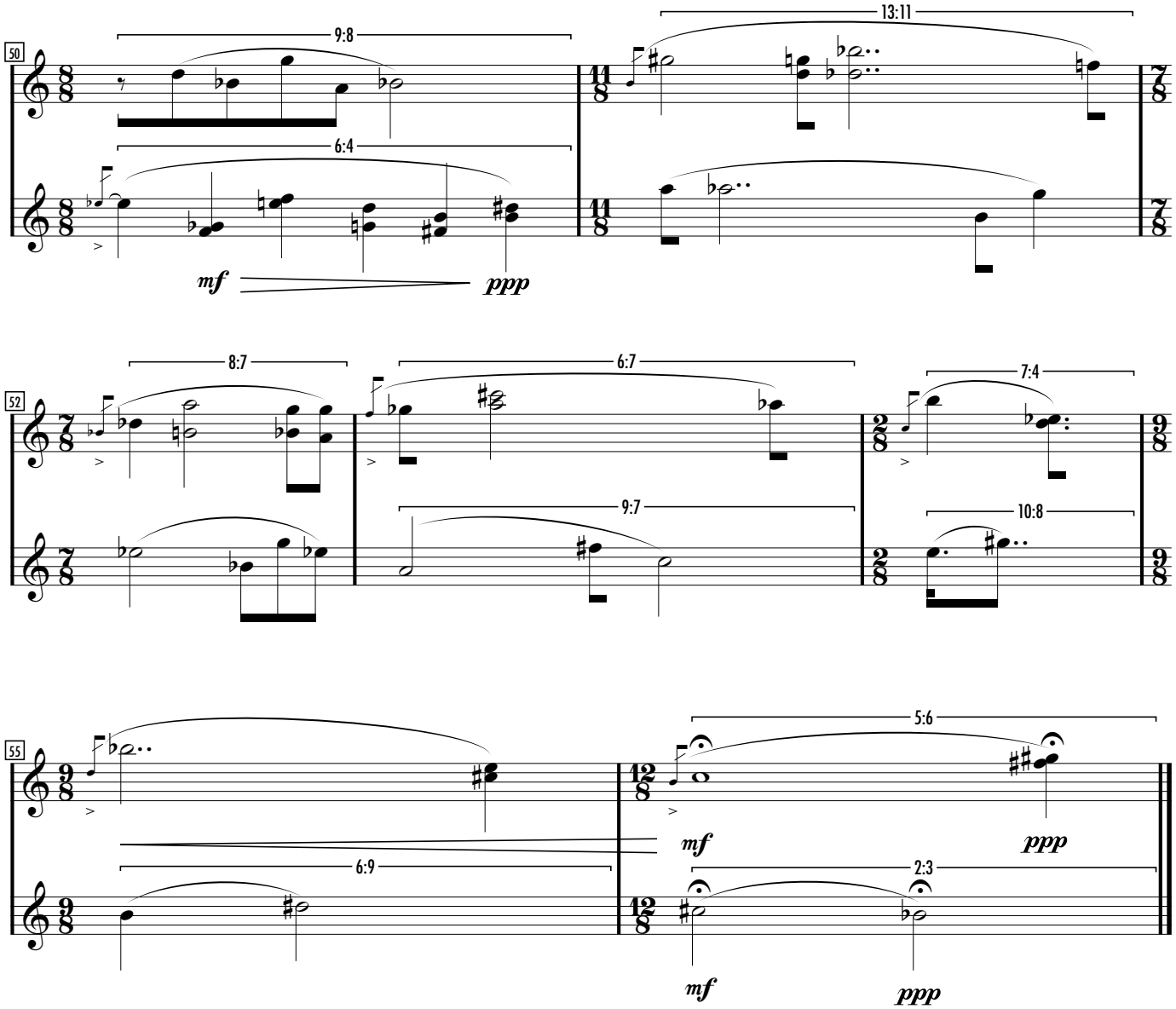
Cristian Morales-Ossio
Huddersfield
(2016)




10
8:9
14:11
4:5
4:9
12:11
4:5
13
12:8
12:11
15:14
15:16
12:11
16
8:7
mf
ppp
5:6
9:7
mf
ppp
19
14:9
10:11
12:9
mf
ppp
14:11
21
15:16
11:10
7:4


23
12:11
6:11
3:2
3:2
mf
mf
25
9:7
6:7
10:7
7:4
ppp
ppp
28
10:9
12:11
6:5
10:9
12:11
8:10
31
12:8
10:12
10:8
7:6
mf
ppp
p
ppp
33
12:11
6:7
11:14
10:11
6:7
6:7
mf
ppp

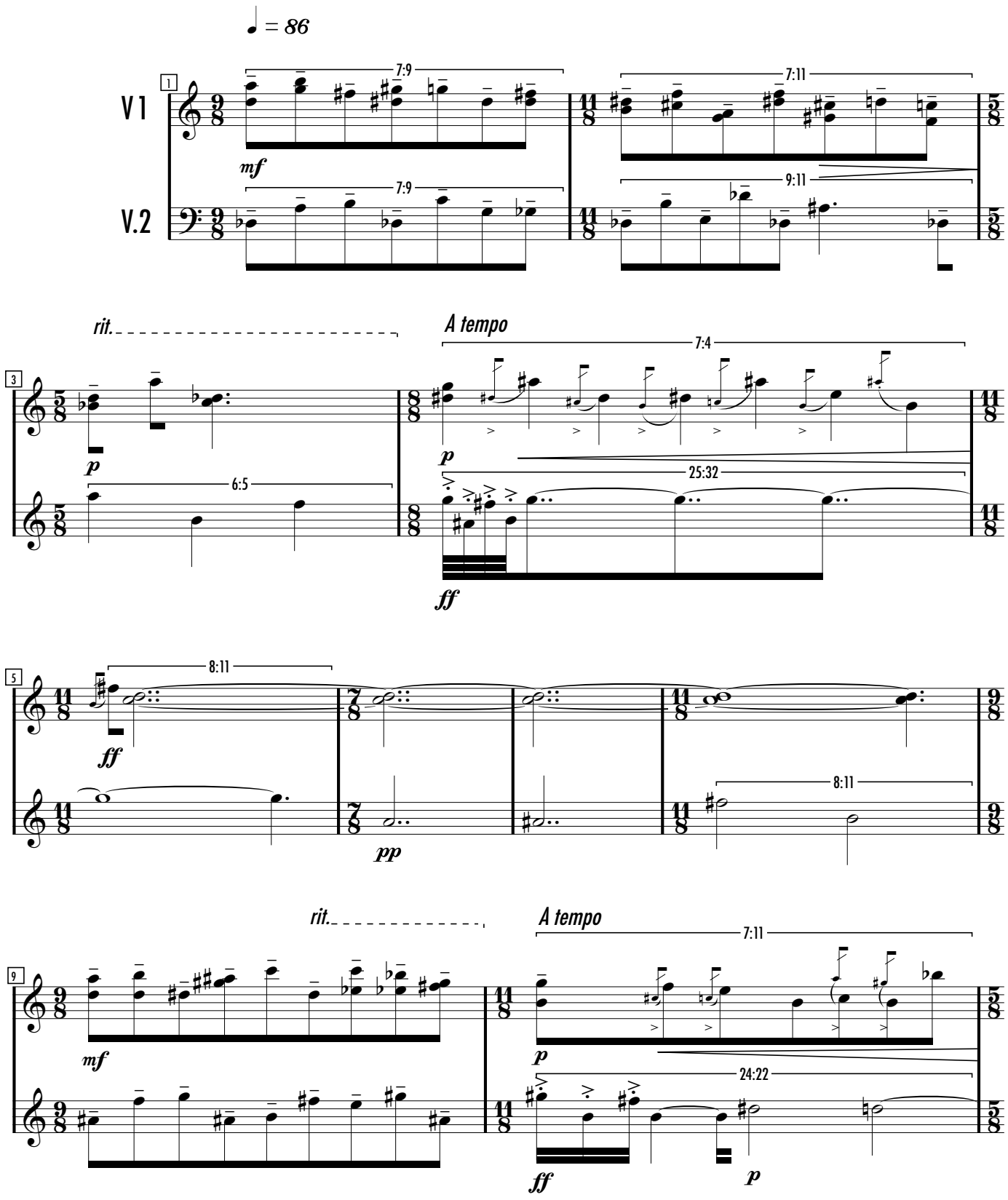

36
11:9
12:11
8:11
39
6:5
mf
ppp
12:10
mf
10:8
mf
ppp
7:4
ppp
41
5:4
5:4
6:11
10:11
6:7
10:7
44
9:7
8:7
6:4
10:8
15:18
12:9
47
4:11
10:11
3:2
mf
3:2
mf
ppp
ppp

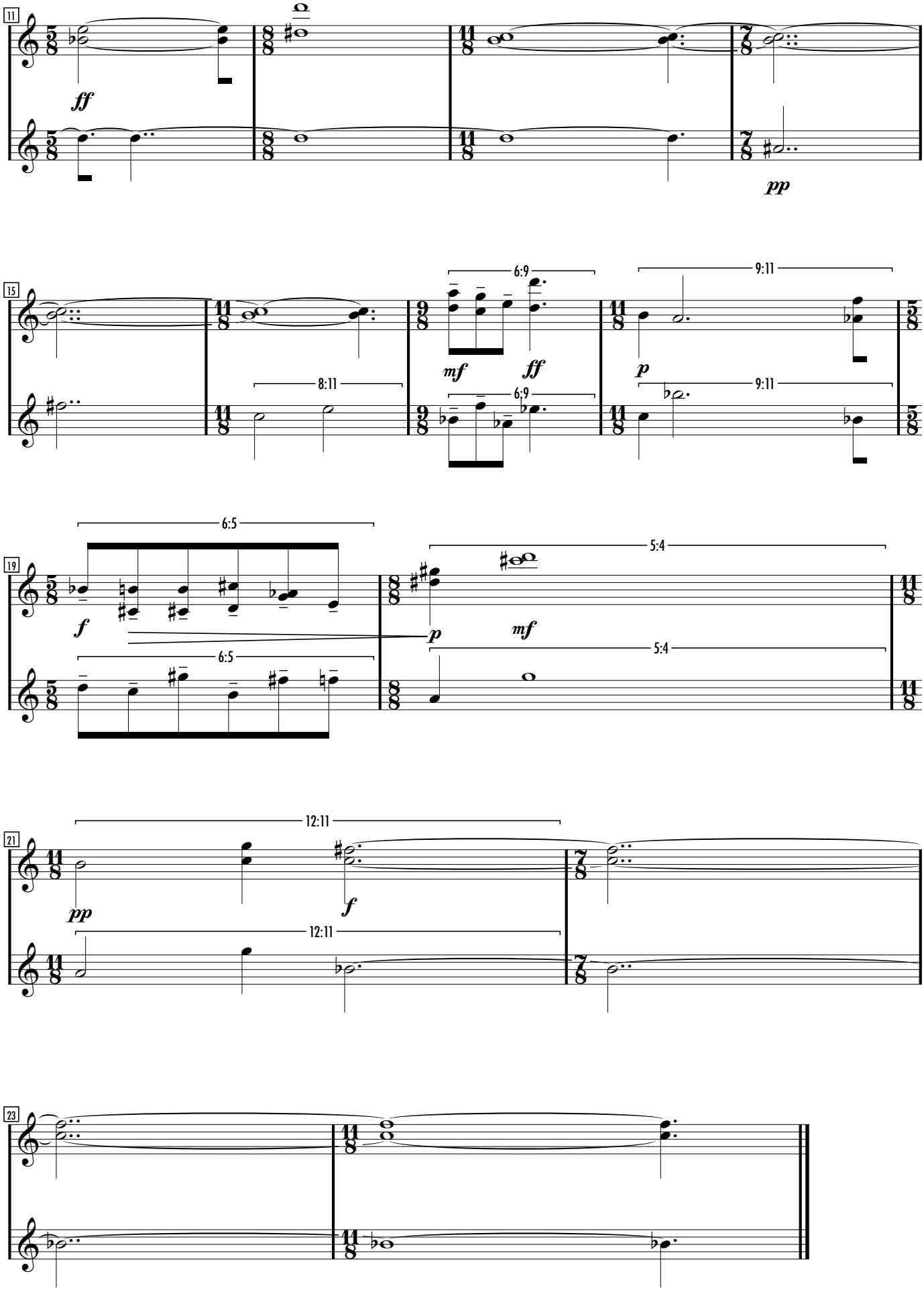

50
9:8
13:11
6:4
mf
ppp
52
8:7
6:7
7:4
9:7
10:8
55
5:6
6:9
2:3
mf
ppp
mf
ppp

- Estudio 2-

Cristian Morales-Ossio
Huddersfield
(2019)

Duration: ca. 1 - 2 minutes

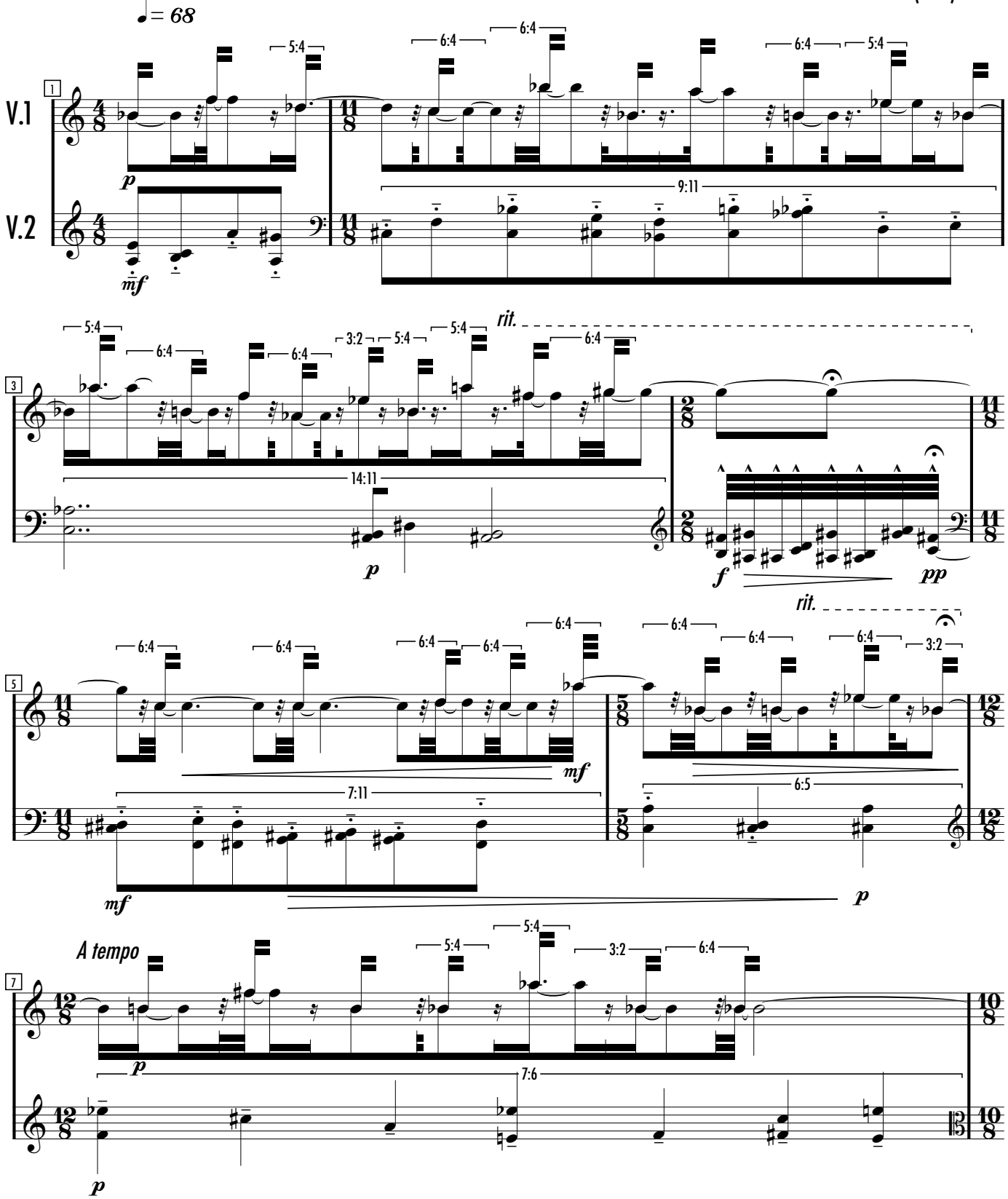


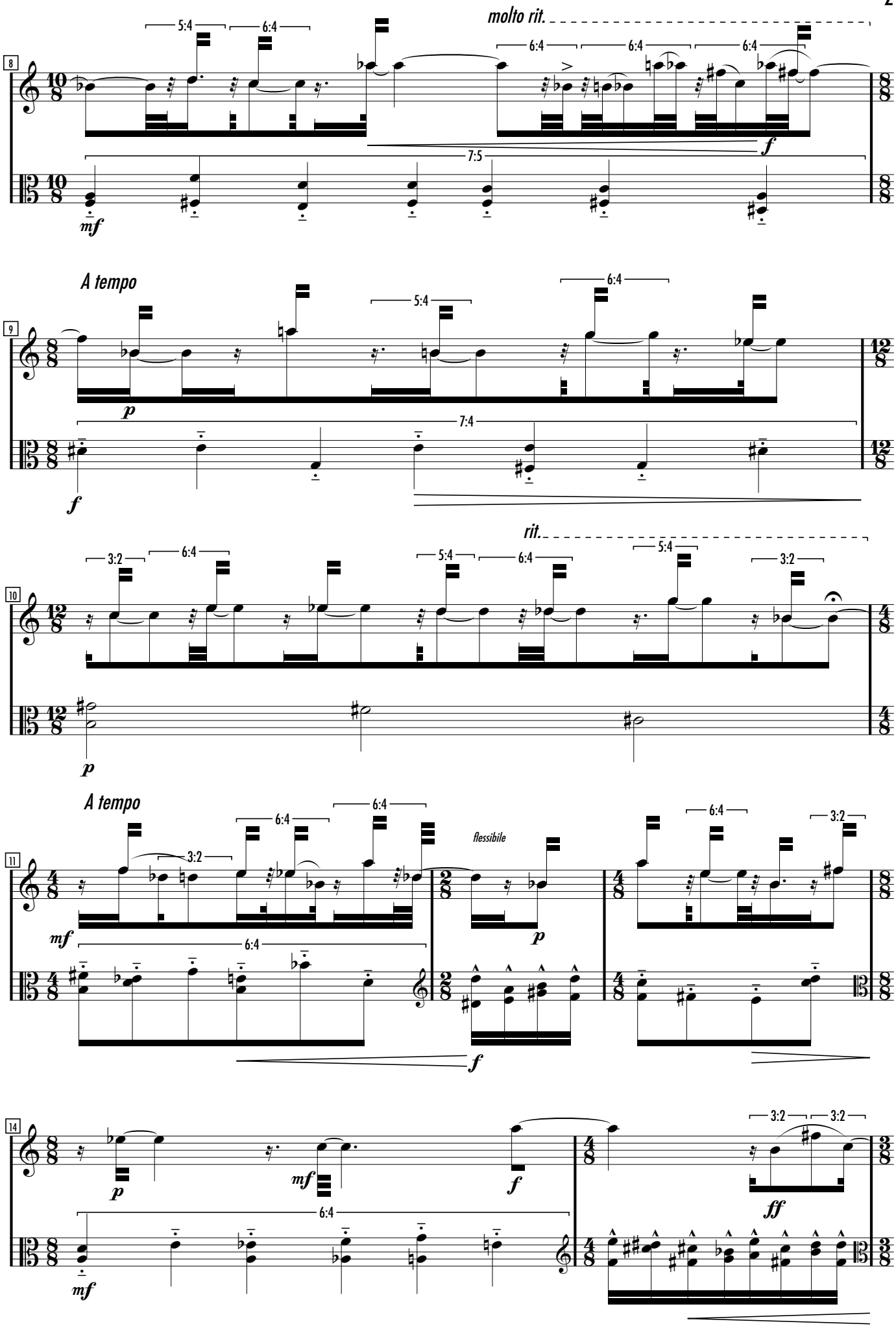

11
ff
pp
15
6:9
9:11
8:11
mf
ff
p
19
6:5
5:4
f
p
mf
21
12:11
pp
f
23

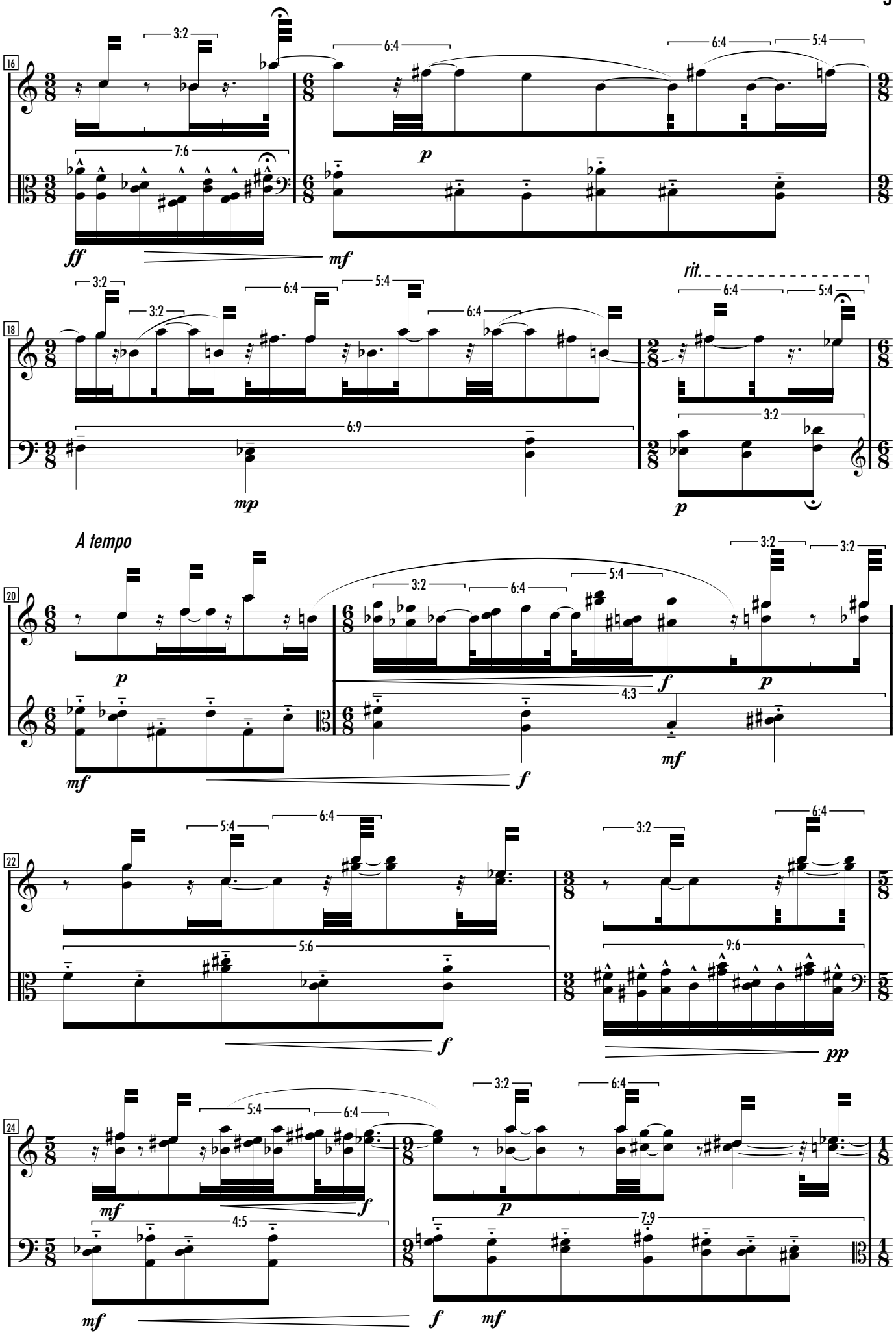
- Estudio 3 -

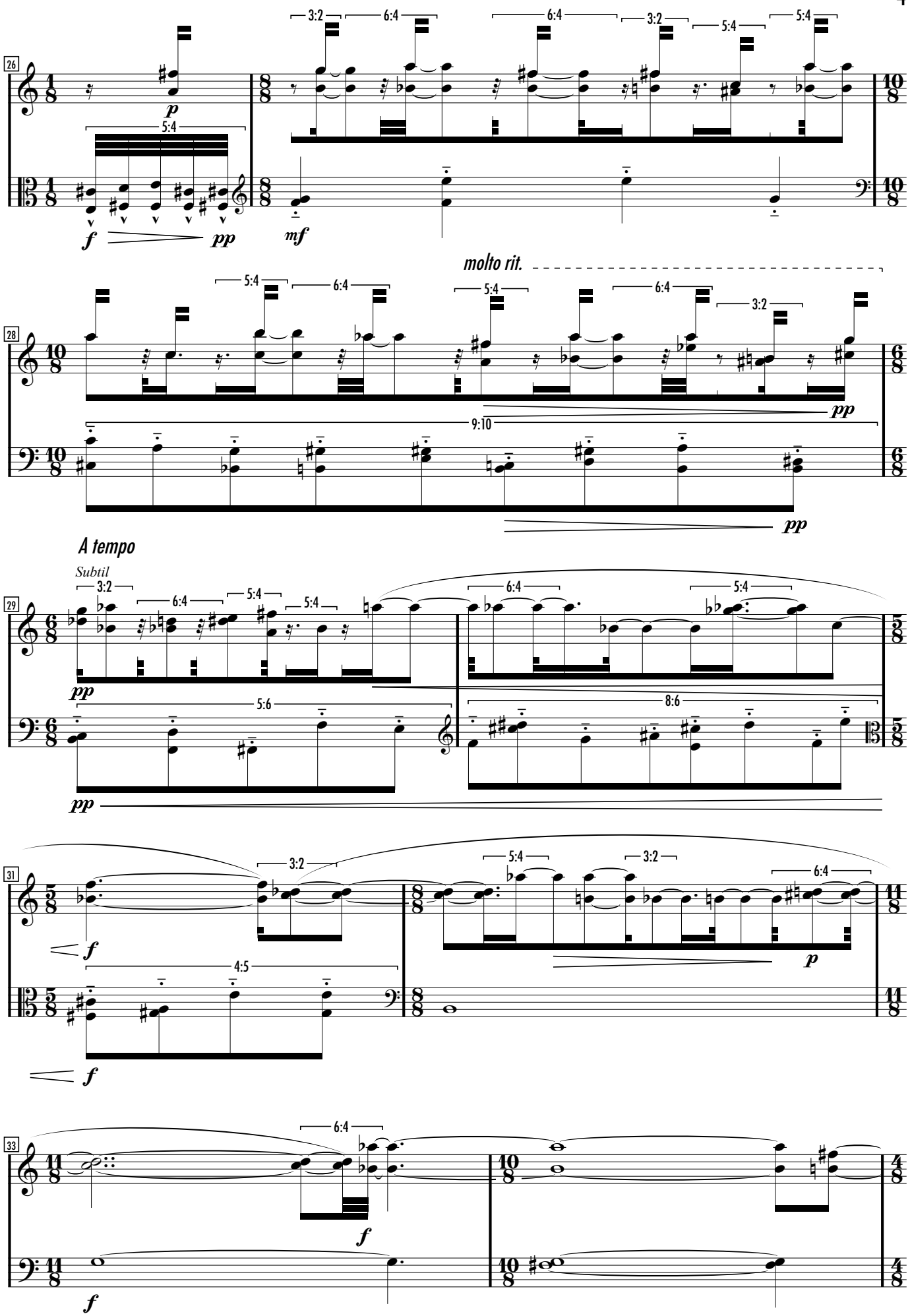
Duration: ca. 2 - 3 minutes

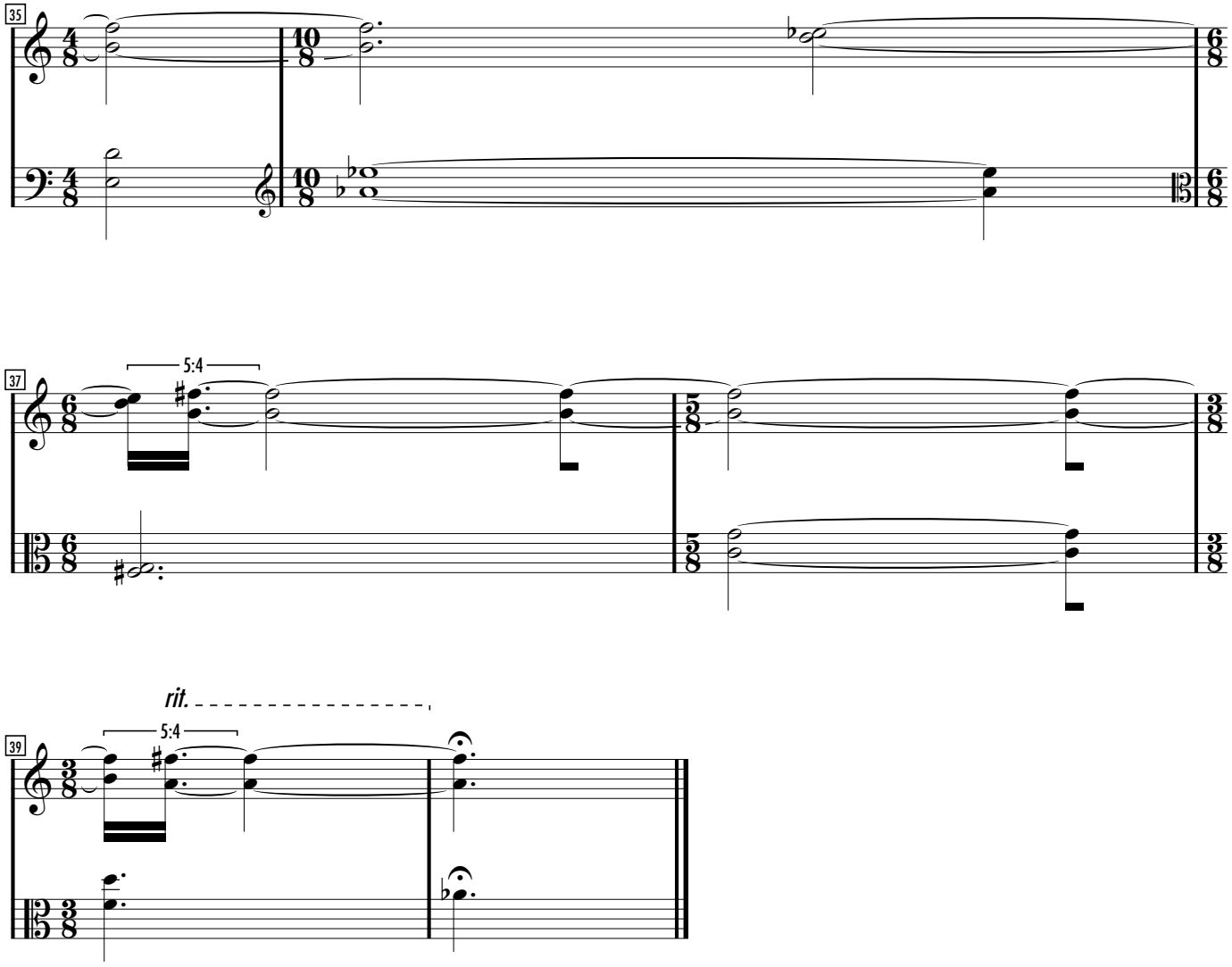
Cristian Morales-Ossio
Huddersfield
(2019)




molto rit.
A tempo
rit.
A tempo
flessibile


16
3:2
6:4
6:4
5:4
7:6
p
ff
mf
18
3:2
3:2
6:4
5:4
6:4
rit.
6:4
5:4
6:9
3:2
mp
p
A tempo
20
3:2
3:2
3:2
6:4
5:4
p
f
p
4:3
mf
mf
f
22
5:4
6:4
3:2
6:4
5:6
9:6
f
pp
24
5:4
6:4
3:2
6:4
mf
f
p
4:5
7:9
mf
f
mf


26
3:2
6:4
6:4
3:2
5:4
5:4
5:4
p
f
pp
mf
molto rit.
28
5:4
6:4
5:4
6:4
3:2
pp
9:10
pp
A tempo
Subtil
29
3:2
6:4
5:4
5:4
6:4
5:4
pp
5:6
8:6
pp
31
3:2
5:4
3:2
6:4
f
p
4:5
f
33
6:4
f
f


35
37
5:4
39
5:4
rit.