Cristian Morales-Ossio

Matters of fact

For Helder tenor recorder and guitar

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Dedicated to Paola Muñoz Manuguián and Diego Castro Magas

Huddersfield 2015 - 2016

Programme note

Motivated by *The logic of sensation*, by Gilles Deleuze–who developed an in-depth analysis of Francis Bacon's paintings, this essay represents to me a reservoir of very concrete ideas that I have explored in previous compositional processes. This way, figure and contour –as foundational elements of my piece–were developed through the concept of 'matters of fact', by Deleuze, understood by the French author as either 'coupled figures' or 'simultaneous figures'.

In a complementary dimension, the concepts of 'sensation' and 'resonance' attracted my attention deeply. Such ideas were naturally coherent with my concerns about collaboration and creativity, which are already present in previous works. In *Matters of fact* I develop two aspects linked to those concerns: the sensation and resonance that matters ('figural' elements here) can release by themselves; that means their influential/reiteration temporal radius; as well as the sensation and resonance that the fact (event) can perform into the creativity of musicians, who ultimately allow that facts may exist.

Through such an understanding, I carry out a strategy of active/creative participation by the instrumentalist, which operates through three aspects with which I interact as a composer: the decision of setting figures up in specific time-points of the piece; musical operations on 'non-cooked' material (notes sequences); free improvisations having as a reference both figures and passages that were originally written by me beforehand. Beyond the mere interpretation, the expected musician role is a systemic-operator-like so, who acts straight into the construction of the form of the piece.

Performance notes

Matters of fact is a piece that should be understood as a texture in which the Helder Tenor Recorder develops a soloist role, while the guitar describes a sort of 'contour'. Even though the whole piece has been written in microtones, both instruments have been conceived through different principles, materials, and processes. Therefore, no complementarity criteria should be applied for the performance, but only synchronicity in every single measure. Any polyphonic situation such as unisons, imitation, complementary intervals, among others, must be assumed as sheer chance, as these kind of situations have not been pursued as principle of composition.

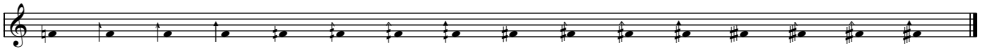
Collaborators

I want to thank Diego Castro Magas, and especially Paola Muñoz Manuguián, for her creative contirbution in the wiriting process of this work.

Microtonal notation

In this work microtones are both a consequence of particular fingering (in the case of the Helder Recorder) and tuning (in the case of the Guitar). In concordance with my own investigation experience with both instruments, I have opted to write pitches in 'high resolution' (1/16 Tone), as the method of pitch approximation has been developed aurally, by comparing pitch-resulted of fingering against pitch digitally synthesised. It is very important to underline that these results could change in other recorders and guitars, so that the notation is only an approximation and represents a trace of my own experience with these instruments.

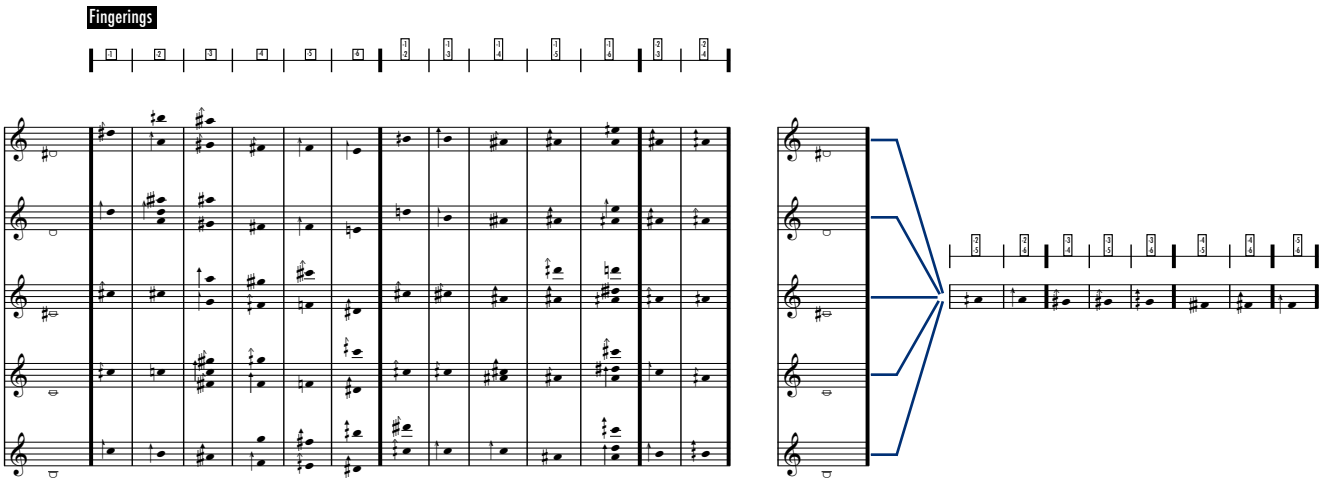
1/16 of TONE sorted in ascending order (chromatically)



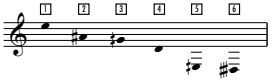
Helder Recorder fingering

The fingering is written on the basis of notes B – C – C# - D - D# by uncovering one or two holes on the flute. Numbers 1 to 6 represent each of fingers: 1, 2, and 3 for the left hand, as well as 4, 5, and 6 for the right hand. Negative sign represents the action of uncovering holes. The table below shows these fingerings and the resulting pitch for each one of them. Depending on the level of air pressure, two or more pitches could be obtained in some fingering. It is strongly recommendable practicing these fingerings as scale exercises, and then improvise with them in order to acquire the physical and harmonic language of the piece

Fingerings



Guitar scordatura



On symbols

Helder Recorder

◇ ◆ — Aeolian colored pitch. Black headnotes are valid for either quarter or dotted quarter notes only

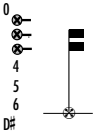
P T Sht — Short and explosive consonants produced usually outside the Recorder, by aiming these sounds at the air channel of the mouthpiece

Blowing from outside the flute by aiming at the air channel of the mouthpiece

Cover only a half of the mouthpiece with lips, in order to get a colored noise sound

<> — Fade-in and fade-out articulation over a short duration. It can be obtained not by making the ordinary technique of blowing, but by a simultaneous combination of 'pushing' little air shots with the vocal cavity, and by pressing the mouthpiece with lips.

Sputtato (spat). Very short and aggressive articulation producing a 'spectral explosion'



Finger percussion on holes designated by the fingering placed above the notes. The dark circles with x represent the fingers doing the action (1, 2, and 3 for the left hand; 4, 5, and 6 for the right hand)

Multiphonic sound produced by overblowing technique

Shadow sound. It is usually reached in extremely soft dynamics on faster passages of neighboring notes

+B — The note inside the square designates a key of the Helder Recorder to be added to any fingering

Guitar

◇ ◆ — Harmonics. In the study score the produced sounding pitch is written. A special score has been designed as a tablature. Black headnotes are valid for either quarter or dotted quarter notes only

Notes to be plucked behind the fingered 'basis' note (⊔). It can be performed with either right hand or left hand

Finger percussion. The in-parentheses note is the one that sounds behind the stopping note. This means that it is necessary this note is heard

Short *molto vibrato*

(RH) (LH) — Right hand / left hand

Finger percussion and immediate glissando. By the end of this, the sound must be damped with the same finger (⊖)

Damping strings

Opposite action

Matters of fact

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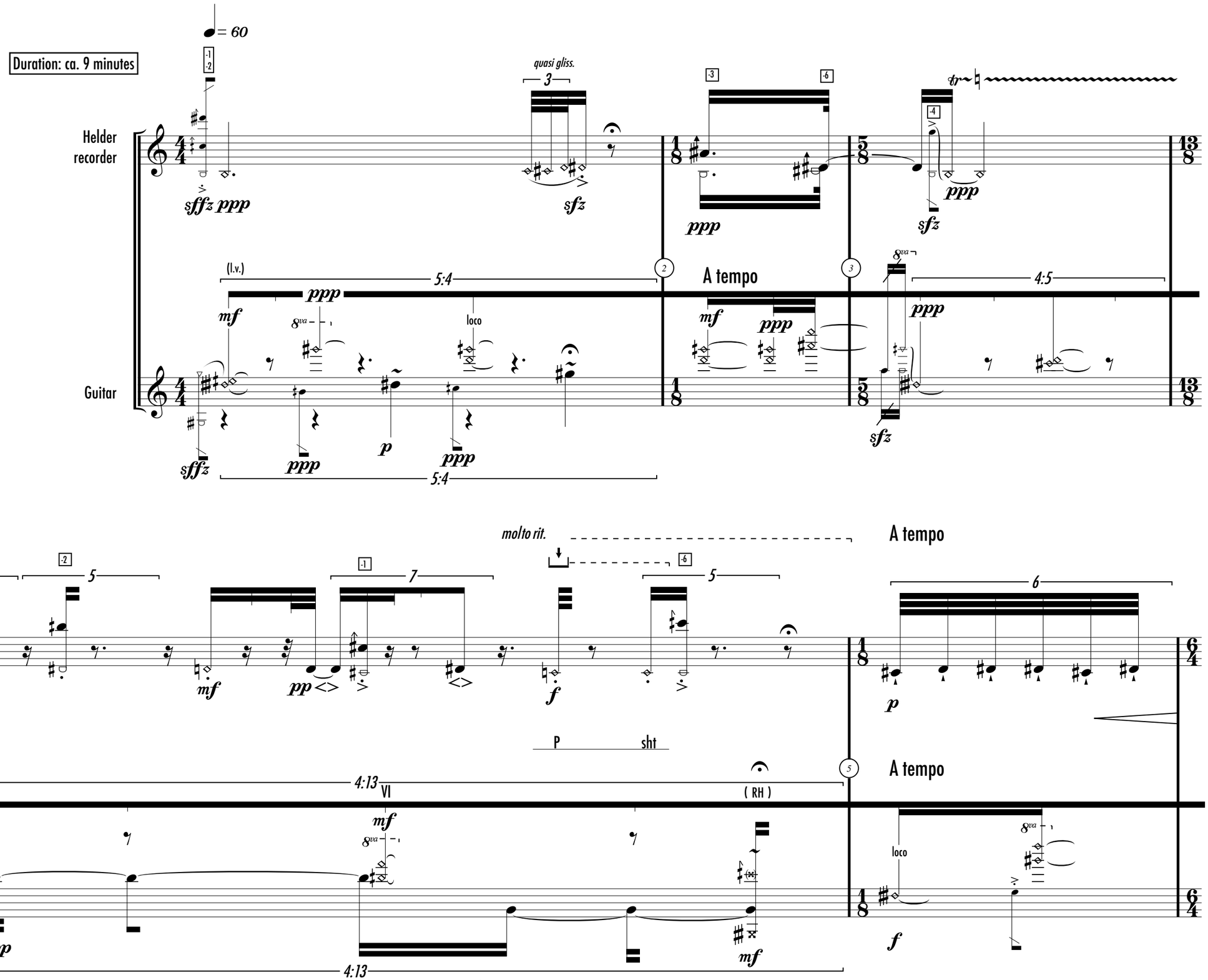
(Huddersfield, 2015/2016)

to Paola Muñoz and Diego Castro



H. Rec.

Guit.

6

7

8

9

rit.

"ff"

A tempo ♩ = 68

3:2

5

7

5:4

7:4

19:21

8:21

12:21

(RH bsf)

Ord.

gliss.

P Sht P t

P P

t P t P t t Sht t t P Sht P t t t P t t t t P

H. Rec.

Guit.

10

3:2 3:2 3:2 4:3 3:2 3:2 3:2 3:2 3:2

f pp ff p sfz p

3:2

* Holding on the pitch and interrupt it with the next notes

12:21

f ppp

11

5:4 5:4 3:2 3:2

ppp ff ff ppp p mf ppp sfffz

simile

12

22:21 24:21

(RH) (LH)

gliss. gliss.

ff p mf p

(RH)
dumping/no-dumping

13

sfffz

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H. Rec.

Guit.

14 15 16 17

-4 -3 -2 7:4 5:4 5:4 -6 -3 -1 rit. -1 A tempo 7:4 3:2 6:4

f *p* *ff* *sfffz* *mf* *p* *ppp* *sfffz* *ppp*

P sht T

rit. A tempo

ff *f* *f*

8va *mf* 8va loco *mf*

"*ff*" *sfffz* 4:5 7:4 *p* *ff* *p*

18 19

-6 -5 -4 -3 -6 7:4 -5 ♩= 96 5:4 7:3 3:2

f *p* *f* *p* *sfffz* *mf* *ff* *mf* *ppp*

(LH) *p* *ff* *p*

gliss. gliss. gliss. gliss.

mf *ppp* (RH) *mf*

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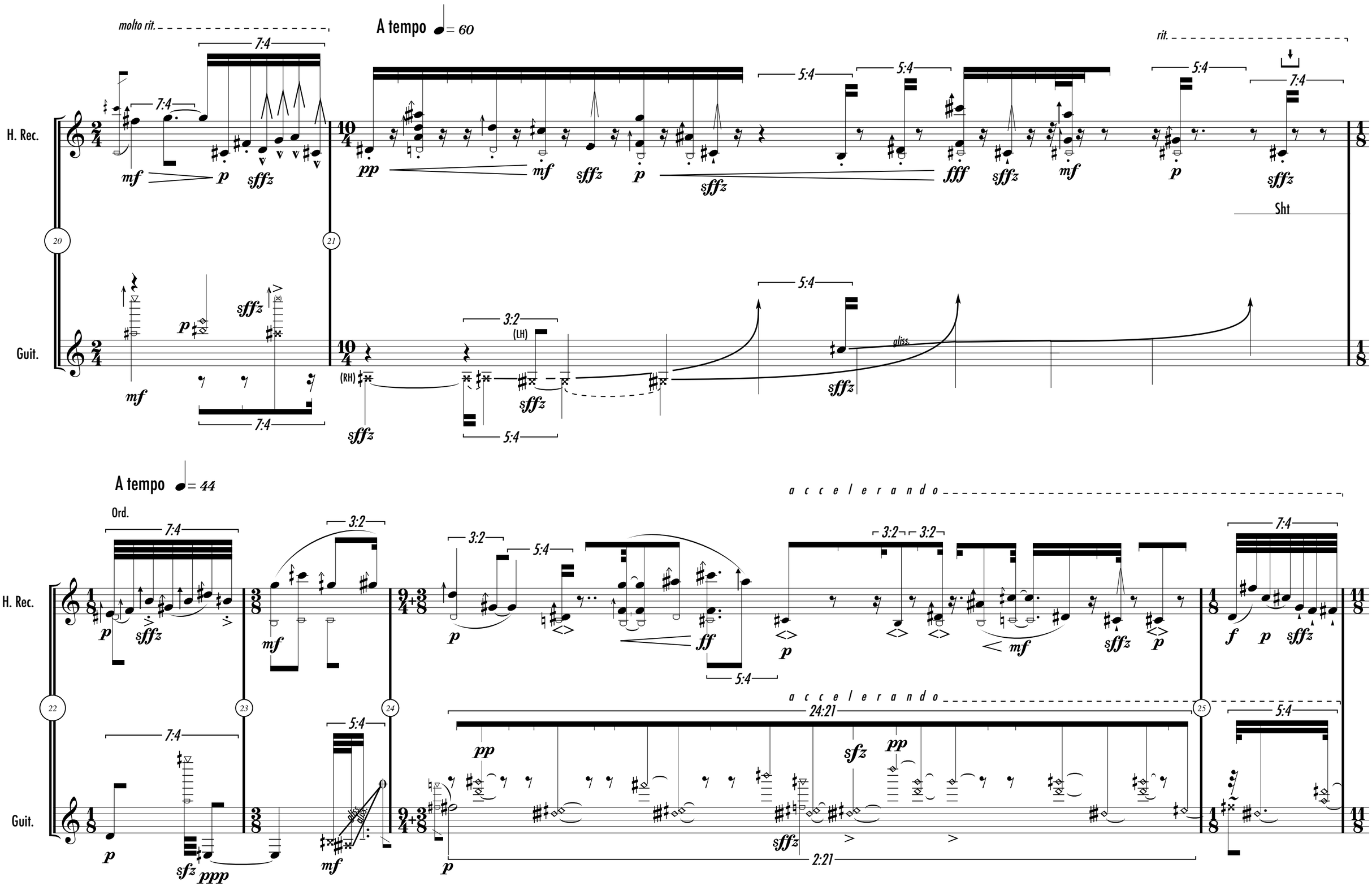
molto rit.
A tempo ♩= 60
rit.
H. Rec.
Guit.
20
21
Sht
(RH)
(LH)
gliss.
A tempo ♩= 44
Ord.
22
23
24
25
accelerando
accelerando
24:21
2:21

A tempo ♩= 72

H. Rec.

Guit.

26

3 3:2 3

p f p

27 28 29 30 31

5:4 5:4 7:4 3:2 7:2

8:6

rit.

"ff" pp p sffz pp pp ff mf

metallic

A tempo ♩= 63

H. Rec.

Guit.

frull. frull. frull. frull. frull.

3:2 5:4 5:4 7:4 6:4 7:4 5:4 6:4 3:2 7:4 22:15 10:15 10:8 6:4 6:4 6:4 5:4

Overblowing

Random * fingering

Random fingerings

Ord.

sub.

* Random fingering on the basis note

gliss.

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H. Rec.

Guit.

38

39

Moving fingers
randomly

(l.v.)

(RH bsf)
(Arpeggiato)

* Play as fast as possible, by alternating randomly designated fingerings embedding grace notes. The resulting pitches are around the notes without stems.
Over the couse, the grace notes should be insterted

40

42:46

H. Rec.

Guit.

41

3:2

3:2

24:30

ppp

mf

mf

f

p

4:15

42

ppp

8:23

H. Rec.

Guit.

43 44 45

5 -1 6:4 7:2 -2 23:13 3:2 3:2 3:2 3:2 3:2 3:2

sffz ppp sffz p sffz mf

8:7 4:3 16:13

46 47 48 49

3:2 5:4 5:4 Ord. 7:4 7:4 7:4 5:4

p sfz pppp sfz pppp sffz

gliss

p f p pppp mf sfz ppp

5:3 3:2 3:5 5 6 8:13

H. Rec.

Guit.

50 51 52

53 54

T P Sht

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H. Rec.

Guit.

55

10:6

15:10

ppp

f

sfz

p

ff

5:4

3:2

7:4

56

57

fff

7:5

6:4

11:8

13:8

10:11

(LH)

(RH)

"fff"

* In this passage there are two levels of action: fistly, the repeated sequence B B B A♯ with its fingering; secondly, the *sputtato* sounds, which should produce three possible notes in each of attacks (D, D♯ or E♮). It must be noted that the first level it is almost a physical action only, it is mostly about a movable base for producing higher pitches (second level). However, this does not prevent that notes can become gently audible between brief moments. The whole is mediated by an oscillating *fff*, as showed by the breakpoint line.

H. Rec.

Guit.

58

59

60

61

62

ø 1 2 3 5 C

ø 1 2 3 B 5 6 C

O 1 B 5 6 C

O 4 5 6 C♯

O -1 -3 4 5 6 D♯

Ł

3:2

8:10

11:10

7

6:4

= 66

(LH)

(RH)

loco

8va

Random -4 -4 -5 -5 -6 -6

-4

+B

Meno mosso = 54

13:12

3:2

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Subito ♪ = 42

H. Rec.

Guit.

63 64 65

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

+B

p "ff" f p ppp p Freely pppp sfz

f (Tempo giusto)

5:4 5:4 3:2 6:4 6:4 3:2 7:4 4:3

pppp sfz ff p sffz p "ff" pppp pp

66 67 68 69 70 71

7:4 7:4 7:4 4:3

Ambitus 1 5 (Random notes within the ambitus)

pppp ff p pp mf (LH) (RH) p ppp

Slowly and freely x 3