



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

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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 contribution in the writing 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.



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

The image shows a musical score for two instruments: a Helder Tenor Recorder and a guitar. The score is divided into five systems, each containing five staves. The recorder staves are on the left, and the guitar staves are on the right. Blue lines connect specific recorder fingerings to specific guitar notes, illustrating the microtonal mapping between the two instruments. The recorder fingerings are indicated by numbers above the holes, and the guitar notes are standard musical notation. The score includes various dynamics, rests, and time signatures.

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 airchannel 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'
- 0 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
- gliss. 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

Cristian Morales-Ossio (Huddersfield, 2015/2016)

to Paola Muñoz and Diego Castro

H. Rec.

Guit.

ff

rit.

A tempo $\text{♩} = 68$

fff

p *Sht* *p* *t*

rit.

A tempo $5:4$

fff

pp

mf

p *8va*

pp

gliss.

H. Rec.

Guit.

$3:2$

$5:4$

$19:21$

$5:4$

$5:4$

$5:4$

mf

p *t* *P*

Sht

t *t*

p *Sht* *p* *t*

t *t* *P* *t*

t *t* *t* *P*

(RH bsf)

Ord.

8va

ff

pp

f

pp

mf

12:21

H. Rec.

f *pp* *ff* *p* *sfs* *p*

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

Guit.

f *ppp*

H. Rec.

ppp *ff*

ffff *p* *mf* *simile* *ppp* *mf* *sfs*

Guit.

ffff *p* *mf* *p* *(RH)* *dumping/no-dumping* *24:21* *sfs*

Musical score for *H. Rec.* and *Guit.* showing measures 14 through 18. The score consists of two staves. The top staff is for *H. Rec.* and the bottom staff is for *Guit.*. Measure 14 starts with *H. Rec.* at f and *Guit.* at ff . Measure 15 begins with a dynamic of $"ff"$ for *Guit.* followed by $sffz$. Measures 16 and 17 show both instruments playing eighth-note patterns. Measure 18 concludes with *H. Rec.* at ppp and *Guit.* at ppp .

Musical score for H. Rec. and Guit. The score consists of two staves. The top staff is for H. Rec. and the bottom staff is for Guit. Measure 18 starts with a dynamic ***f***. The H. Rec. part features a complex rhythmic pattern with sixteenth-note figures and grace notes. Measure 19 begins with a dynamic ***p***. The H. Rec. part includes slurs and grace notes. The Guit. part has dynamics ***mf*** and ***ppp***, and includes glissando markings. Measure numbers 18 and 19 are circled.

molto rit. - - - - - **7:4**

A tempo $\text{♩} = 60$

H. Rec. $\frac{2}{4}$ *mf* *p* *sffz* **10** *pp* *mf* *sffz* *p* *sffz* **10** *pp* *mf* *sffz* *p* *sffz* **18** *Sht*

Guit. $\frac{2}{4}$ *mf* **20** *p* *sffz* **21** *sffz* **10** *(RH)* *sffz* **10** *(LH)* *sffz* **18**

rit. - - - - - **5:4** **5:4** **5:4** **5:4** **7:4**

A tempo $\text{♩} = 44$

Ord. **7:4** **3:2** **3:2** **3:2** **7:4**

H. Rec. $\frac{1}{8}$ *p* *sffz* **22** *mf* **23** *p* **24** *ff* *p* **25** *f* *p* *sffz* **18**

Guit. $\frac{1}{8}$ *p* *sffz* *ppp* **22** *mf* **23** *p* **24** *pp* *sffz* **25** *f* *p* *sffz* **18**

a c c e / e r a n d o - - - - - **24:21** *sffz* **221** *pp* *sffz* **25** *5:4*

A tempo $\text{♩} = 72$

H. Rec.

Guit.

26

$\boxed{-1}$ $\boxed{6}$ $\boxed{4}$ $\boxed{5}$ $\boxed{4}$ $\boxed{4}$ $\boxed{3}$ $\boxed{2}$ $\boxed{-1}$ $\boxed{-1}$ $\boxed{6}$ $\boxed{5}$ $\boxed{4}$ $\boxed{6}$ $\boxed{3}$ $\boxed{2}$ $\boxed{-1}$ $\boxed{-2}$

$\boxed{3}$ $\boxed{3:2}$ $\boxed{3}$

p f p

♩

H. Rec.

Guit.

27

28

29

30

31

p

f

ff

p

pp

sffz

pp

ff

ff

ff

mf

rit.

metallic

rit.

0
1
2
3
4
5
6
C#

0
1
2
3
4
5
6

5:4

7:4

3:4

8:6

7:4

3:2

7:2

8

8

A tempo ♩ = 63

H. Rec.

Guit.

32

33

34

35

36

37

38

* Random fingering on the basis note

H. Rec.

Guit.

34

35

36

37

38

39

40

41

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H. Rec.

Guit.

Moving fingers randomly -

38

39

23

8

The musical score consists of two staves: H. Rec. (top) and Guit. (bottom). The H. Rec. staff uses a treble clef and 4/4 time signature. It features grace notes, slurs, and dynamic markings like *pp*, *sffz*, and *sfz*. The Guit. staff also uses a treble clef and 4/4 time signature. It includes dynamic markings *f* and *p*, and a tempo marking *(l.v.)*. Both staves switch to 5/4 time at various points. The score concludes with a section labeled "Moving fingers randomly" with fingerings like [4|4|5] and [5|6|6]. A note states: "Play as fast as possible, by alternating randomly designated fingerings embedding grace notes. The resulting pitches are around the notes without stems. Over the course, the grace notes should be inserted". The final measures show a transition to 9/4 time, followed by 5/4 and 3/4 time, with dynamic markings *mf*, *simile*, and *ff*.

Musical score for **H. Rec.** and **Guit.** The score consists of two staves. The top staff, labeled **H. Rec.**, starts at measure 40 with a dynamic of ***ppp***. It features a continuous eighth-note pattern of open and filled diamonds, with various grace note patterns above the main line. Measure 41 continues this pattern with some changes in grace notes and dynamics. Measure 42 begins with a dynamic of ***sforzando*** (***sfz***). Measures 43 through 46 show a continuation of the eighth-note pattern with complex grace note figures. The bottom staff, labeled **Guit.**, also follows this pattern across the same measures. A bracket covers measures 40-42:46, with a time signature of **23/8** indicated above it. Measure 42:46 is explicitly labeled **42:46**. Measure 47 concludes the section with a time signature of **15/8**.

H. Rec.

15 5 4 4 3.2 4 2 2 3.2 1

Guit.

15 41 ppp 24:30 4:15 f 23

H. Rec.

23 4 -6 4 -5 3 -5 1 -2 6 -2 -6 .1 5 -6 4 -6 5 -4 4 -5 .1 4 -6 3 -5 2 -6 1 -5 -2 -5 3 -1 -6 6 -1 -6 6 -1 -5 .1

Guit.

23 42 ppp 8:23 7

H. Rec.

Guit.

43

44

45

23:13

16:13

3

H. Rec.

Guit.

46

47

48

49

50

Ord.

8:13

2

5:3

3:2

3:5

5

6

mf

sfz

ppp

Musical score for H. Rec. and Guit. The score consists of two staves. The top staff is for H. Rec. and the bottom staff is for Guit. Measure 50: H. Rec. has a 5:4 time signature bracket above four measures. Guit. has a 5:4 time signature bracket above four measures. Dynamics: pp. Measure 51: H. Rec. has a 5:4 time signature bracket above four measures. Guit. has a 5:4 time signature bracket above four measures. Dynamics: mf, pp. Measure 52: H. Rec. has a 5:4 time signature bracket above four measures. Guit. has a 5:4 time signature bracket above four measures. Dynamics: p.

Musical score for H. Rec. and Guit. The score consists of two staves. The top staff is for H. Rec. and the bottom staff is for Guit. Measure 53 starts with a dynamic *sffz*. Measure 54 begins with a measure repeat sign, followed by a dynamic *p*, a grace note, and a dynamic *sffz*. The Guit. staff has a dynamic *mf* at the beginning of measure 54. The score continues with various dynamics and performance instructions like *pp*, *mf*, and *ppp*, along with complex rhythmic patterns and fingerings.

Musical score for **H. Rec.** and **Guit.** featuring two staves. The top staff (H. Rec.) uses a treble clef and 5/4 time signature, with various dynamic markings like ***ff***, ***mf***, ***sfz***, ***ff***, ***mf***, ***ppp***, **"*ff*"**, ***pp***, **"*ff*"**, ***pp***, and ***mf***. The bottom staff (Guit.) uses a treble clef and 5/4 time signature, with ***ff***, ***p***, ***ppp***, ***p***, ***ppp***, ***p***, and ***pp***. Both staves include detailed fingering boxes above the strings. The score includes measure numbers 58, 59, 60, 61, and 62. Measure 61 includes a "Random 4 4-5 5-6-6" instruction. Measure 62 starts with ***Meno mosso*** at **$\text{♩} = 54$** , followed by ***p***, ***mf***, ***ppz***, ***pp***, and ***V*** markings. Measure 63 continues with ***V*** markings. Measure 64 concludes with ***V*** markings.

Subito ♩ = 42

H. Rec.

Guit.

63 64 65

ff *f* *p*

pppp

Tempo giusto

66 67 68 69 70 71

pppp *s fz* *ff* *p* *f* *s fz p*

ff *p* *p* *ppppp*

Ambitus (Random notes within the ambitus)

p *mf* *p* *ppp*

Slowly and freely x 3

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