



Cristian Morales-Ossio
Viaje al cielo de Occidente
for solo accordion and electronics

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Dedicated to Teodoro Anzellotti

Premiered on 18th February 2018 at St Paul's Hall.
Teodoro Anzellotti, accordion; Cristian Morales Ossio, electronics.

(Freiburg - Huddersfield 2017/2018)

Programme note

The piece is a musical memorial to Selk'nam culture, people who lived in freedom in the "end of the World": Patagonia and Tierra del Fuego. They were exterminated in a systematic process of genocide by European migrants in the late 19th century. Voices appearing on the electronic part of the piece were recorded by anthropologist Anne Chapman between 1964 and 1965; they belong to Kiepja, one of the two last Selknam women. Her death (1966) was also the end of that culture and ethnic group.

The excerpts from the Selknam song quoted in my piece tell us about Kiepja's journey to the 'Western Sky', or Kénenik, in Selk'nam language. According to their elaborate cosmogony and mythology, Kénenik is the place where ancestors still live, and also the place where many Selk'nam people, as Kiepja, were born and live.

I want to acknowledge Teodoro Anzellotti's creative contributions to the collaborative process of this work in his home in Freiburg.

Performance notes

The score is written in two parts for the button accordion (RH = right hand; LH = left hand)

The electronic part shows some sounding qualities through a combination of drawings and standard musical notation. Yellow enclosed numbers indicate an event to be triggered by a performer.

The accordion part also combines drawings and musical notation

DURATION ca. 10 - 11 minutes

NOTATION



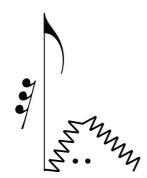
The grey functions represent how the dynamics of an air-sound (produced when opening the air button) evolve.

Dynamics. In several places in the score, dynamics are written either in the left or right hand. In such cases, dynamics affect the sounds produced by both hands. Similarly, there are accents written for one of the hands involving sustained notes played for the other one.

Chromatic clusters



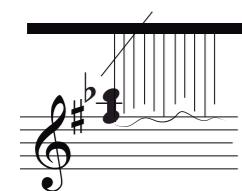
Rhythms that must be executed with the bellows



Scratch the bellows in two different directions (very fast)

Scratch the bellows (rallentando)

The distance between the "teeth" of the drawn function represents the speed of the action.



Improvise by playing as fast as possible within the ambitus



Key noises (produced by striking buttons without producing a note)

Improvisation on page 6, 8, and 9

These improvisations should consider the main texture indicated in the score within which the performer must embed gestures that the framed elements placed at the bottom of the page suggest. Except for page 9, the embedding of these fragments in the main texture should be done by following the distribution pattern proposed by the arrows pointing to the main texture. At the same time, the performer must incorporate silence interruptions indicated by the symbol below: while embedded fragments are less frequent (according to the arrows), the interruptions are longer.



Improvisation on page 11

This should be considered as a kind of "cadenza". The character is Molto agitato. It is suggested to take different short fragments from the piece and connect them in a way that the density of events is always high during the whole improvisation.

The next section must be suddenly attacked after thirty seconds of improvisation. The latter acts as a bridge to the final part.

Register/timbre choices or different combinations are free.

Technical requirements

A stereo amplification system, with subwoofer

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

Max/MSP 8

Audio interface 2 inputs/2 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

Viaje al Cielo de Occidente

a Teodoro Anzellotti

Cristian Morales-Ossio
(2017/18)

Accordion

Electronics

8va: Octave up; **sub 8va**: Octave down.

1: **RH**: Soft sound. **LH**: **sub pppp**, **sffz**.

2: **RH**: **p**, **8va** sustained. **LH**: **p**, **mf**.

3: **RH**: **pppp**. **LH**: **pppp**, **perdendosi**.

4: **RH**: **pppp**. **LH**: **pppp**, **VOICE**.

5: **RH**: **pppp**. **LH**: **p**, **mf**.

Acc.

Electr.

8va: Octave up; **sub 8va**: Octave down.

10: **RH**: **al niente**. **LH**: **p**.

3: **RH**: **pppp**. **LH**: **pppp**, **simile**.

4: **RH**: **p**, **8va** sustained. **LH**: **p**, **mf**.

5: **RH**: **p**, **8va** sustained. **LH**: **p**, **mf**.

2017: **RH**: **f**. **LH**: **p**.

(25) *8va* *8va*

RH (pp) *"bisbigliando"* Acc. (pp)

LH Electr.

9

mp *p* *p*

6 **5**

30 (loco) *ffff* *ffff*

RH Acc. LH Electr.

10 *8va* *8va*

35

RH: Dynamics *pp*, *sffz*, *ff*. Measure 11: Dynamics *pp*, *ff*. Measure 15: Dynamics *8va*, *pp*.

Acc.: Measure 11: Dynamics *pp*, *ff*. Measure 15: Dynamics *8va*.

LH: Measure 11: Dynamics *pp*, *ff*. Measure 13: Dynamics *8va*, *libero*, *sffz*, *mf*.

Electr.: Measures 11-15: Arrows pointing right.

40

RH: Dynamics *mp*, *f*, *pp*. Measure 6: Dynamics *mp*.

Acc.: Measure 6: Dynamics *mp*.

LH: Measure 6: Dynamics *mp*.

Electr.: Measures 6-10: Arrows pointing right.

Dynamics: *mf*, *sffz*, *p*, *ff*, *pp*, *f*, *pp*.

RH
Acc.
LH
Electr.

8vb

ff
sffz ————— ppp
mf ————— pppp ————— ff

4" ca.

legatissimo, quasi sciolto e disperso

(45) 15^{ma}

RH
Acc.
LH
Electr.

pppp
mf
sffz
pppp
8vb

49

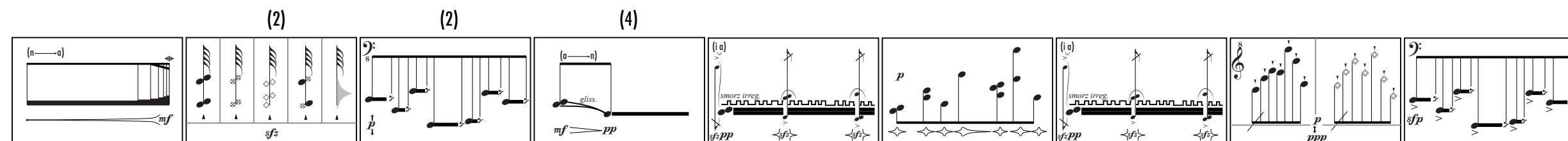
30"ca.

(Improvise by developing elements of the previous texture)

The image shows a musical score page from Stravinsky's 'The Rite of Spring'. The page is divided into two main sections by a vertical bar. On the left, there is a detailed piano-roll style notation for four staves: RH (right hand), Acc. (accordéon), LH (left hand), and Electr. (electric instruments). The RH staff features wavy lines and small 'x' marks. The Acc. staff has horizontal bars with vertical stems. The LH staff has vertical stems with diagonal slashes. The Electr. staff has vertical stems with diagonal slashes. The right section consists of a series of vertical bars with brackets above them, each containing a symbol resembling a 'y'. An arrow points to the right at the end of the page.

Pattern of distribution of fragments

Choose freely and embed them into the main texture



50

RH

Acc.

LH

Electr.

sffz > pp

sub pp

ff

sffz > pp

ff

Vib.

(loco)

p

ff

trattenendo

"pppp"

ff > p

p

15^{ma}

RH

Acc.

LH

Electr.

p

3

5

15^{ma}

3

5

mf

mfp

3

5

mf

8^{va}

(legatissimo, quasi sciolto e disperso)

3

5

fffz

f

(57)

RH
Acc.
LH
Electr.



Improvisation

Ambitus

20''ca.

Pattern of distribution of fragments



Choose freely and embed them within the ambitus

(2)

(2)

(2)

P



⑥0

RH
Acc.
LH
Electr.

Libero

Improvisation

Ambitus

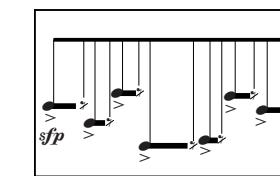
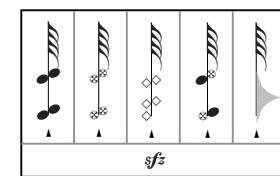
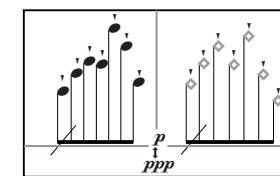
Ambitus

Freely distributed

p

13" ca.

Choose freely and embed them between the air gestures, within the falling ambitus



8^{va} - - -
 (loco)

RH
Acc.
LH
Electr.

65

sffz *f* *p* *fff* *f* *p* *fff* *f* *fff*

Libero 20" ca.

RH
Acc.
LH
Electr.

sffz > *ppp* *mf* *ppp* *sffz*

sffz > *ppp* *mf* *ppp*

f > *ppp* < *f* > *ppp* < *f* > *p*

11

(come bisibiliando)

sempre

70

RH

mf

Acc.

4
4

LH

Electr.

p

3

ca. 17"

Senza misura

ca. 30"

RH

ff > *mf*

Acc.

gliss.

sempre

LH

Molto agitato

FREE IMPROVISATION. INTERACTING WITH THE ELECTRONIC PART

13
4

Electr.

Molto agitato

FREE IMPROVISATION. INTERACTING WITH THE ELECTRONIC PART

(Distributing hands freely)

74

 $\bullet = 50$

Musical score for Accordion and Electric Bass. Measure 74 starts with a single note on the A4 string of the Accordion. The Electric Bass plays a sustained note. Measure 75 begins with a grace note followed by a sixteenth-note pattern on the Accordion. The Electric Bass continues its sustained note. Dynamic markings: *mf* for Accordion in measure 74, and *fff* for both instruments at the end of measure 75.

 $\bullet = 58$

Musical score for Accordion and Electric Bass. Measure 76 consists of eighth-note patterns on the Accordion. The Electric Bass provides harmonic support. Measure 77 continues with eighth-note patterns on the Accordion. Dynamic markings: *mf* for Accordion in measure 76, and *fff* for both instruments at the end of measure 77.

 $\bullet = 54$

Musical score for Accordion and Electric Bass. Measure 78 features eighth-note patterns on the Accordion. The Electric Bass provides harmonic support. Measure 79 concludes with a sixteenth-note pattern on the Accordion. Dynamic marking: *mf* for Accordion in measure 78, and *fff* for both instruments at the end of measure 79.

(77) $\bullet = 96$

Acc.

Electric.

mf *fff*

≡

(78) $\bullet = 92$

Acc.

Electric.

mf *fff*

≡

(79) $\bullet = 63$

Acc.

Electric.

mf *fff*

The musical score consists of three systems of two staves each. The top staff is for the Accordion (Acc.) and the bottom staff is for the Electric Bass (Electr.). Measure 77 starts with a dynamic of *mf* followed by a crescendo to *fff*. Measure 78 continues with a similar pattern. Measure 79 concludes with a dynamic of *fff*.

80 $\text{♩} = 58$

Acc.

$\text{♩} = 67$

Acc.

$\text{♩} = 88$

Acc.

Electr.

Electr.

Electr.

fff

fff

fff

14

14

16

16

16

12

12

12

(83) $\text{♩} = 92$

This musical score consists of three systems of music for Accordion and Electric Bass. The first system (measures 83-84) starts at 12/4 time, tempo 92, dynamic *mf*, and ends with a forte dynamic *fff*. The second system (measure 85) begins at 11/4 time, tempo 71, dynamic *mf*, and ends with a forte dynamic *fff*. The third system (measure 86) begins at 13/4 time, tempo 67, dynamic *mf*, and ends with a forte dynamic *fff*. The Accordion part features eighth-note patterns, while the Electric Bass part provides harmonic support with sustained notes and bass lines.

Acc.

Electr.

$\text{♩} = 71$

$\text{♩} = 67$

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(86) $\bullet = 75$

Acc.

$\text{Acc.} \quad \text{Bass}$

mf fff

Electr. $\text{Acc.} \quad \text{Bass}$

mf fff

Cristian Morales-Ossio
Freiburg - Huddersfield
December 2017 - February 2018