

Exploring an Instrument's Diversity:
The Creative Implications of the Recorder Performer's
Choice of Instrument

Volume II

Carmen Liliana Troncoso Cáceres

PhD

University of York

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APPENDIX

Appendix

Appendix 1: Searching for Alto Recorders to Meet the Piano.....	263
1.1. Score, Sonata for Alto Recorder or Flute and Piano (2015) by John Frith.....	264
1.2. Score, Excerpt of Sonata for Flute and Piano (2008) by John Frith.....	299
1.3. Score, Cadenza 1 by Carmen Troncoso.....	301
1.4. Score, Cadenza 2 by Carmen Troncoso.....	302
1.5. Score, Cadenza 3 by Carmen Troncoso.....	303
1.6. Score, 'Allegro malincolico' by Francis Poulenc. Sonata for Flute and Piano (1957).	304
Appendix 2: Beyond the Acoustic Environment.....	313
2.1. Score, <i>Recordari: A Cycle in Seven Movements</i> (2017), collaboratively developed by Desmond Clarke and Carmen Troncoso.....	314
2.2. Score, <i>Oiseaux Metamorphique</i> (2017) by Desmond Clark.....	336
2.3. Score, Four Ricordi (from <i>Recordari</i>) by Desmond Clarke.....	341
2.4. Score, 'Trotto' (Anon S XIV); 'Der May' (Oswald von Wolkenstein, 1377 – 1445); 'Ricerca Quinta' – 'Ricerca Terza' (Giovanni Bassano, 1560/61 – 1617).....	349
2.5. Research Poster, 'The Birth of a Hybrid' (2017), collaboratively developed by Lynette Quek and Carmen Troncoso.....	355
Appendix 3: MACROFISTULUS.....	356
3.1. Score, <i>Macrofistulus</i> (2016-17) by Adam Bonser.....	357
Appendix 4: Coppel.....	381
4.1. Score, <i>Coppel</i> (2018) by Roger Marsh.....	382

Appendix 5: Double Pipes, Antique et Moderne.....	391
5.1 Score, <i>Being in the Sounds</i> (2018-19), collaboratively developed by Guillermo Eisner and Carmen Troncoso.....	392
5.2 Score, <i>Etude 9</i> (for <i>Being in the Sounds</i>) by Guillermo Eisner.....	429
Appendix 6: Searching for Recorders to Meet a Chamber Orchestra.....	430
6.1. Score, Concerto for Recorders and Chamber Orchestra (2018) by Carlos Zamora.....	431
6.2. Score, Cadenza by Carmen Troncoso.....	521
6.3. Score, 'Momento I' (2015) by Carlos Zamora.....	522
Appendix 7: Informed Consents from Collaborators.....	524

APENDIX 1

Searching for Alto Recorders to Meet the Piano

SONATA
for Treble Recorder/Flute and Piano

John Frith

1. Moderato (♩ = 82).....1
2. Andante misterioso (♩ = 66)7
3. Rondo: Moderato (♩ = 56).....13

Duration: approx. 12 minutes

As the preferred solo woodwind instrument of the Baroque era the treble recorder has amassed a large and colourful repertoire. At this time in its development recorder music was invariably written in 'accessible' keys thus avoiding awkward fingerings.

My friend Tim Cranmore (recorder maker and exponent) commissioned this work in 2015 and I am aware that, by regarding the recorder as comparable (both technically and musically) with other modern woodwind instruments, I have created many technically challenging passages. Nevertheless, I am hopeful that recorder players will, ultimately, agree with our assertion that the end does justify the means.

This Sonata has three movements. The first is in sonata form. The second draws something from the illusive 'other-worldliness' of folk music. The final movement is written in rondo form the coda section of which contains some virtuosic passages for both instruments.

As a work for flute and piano the solo part is less challenging, while the musical effect should be equally satisfying.

John Frith, Ledbury

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About the Composer

John Frith was born in Hampshire, England, and has had a lifelong love of music. His professional training began at Dartington College of Arts where he studied composition with Richard Hall. He continued his musical education at The Guildhall School of Music, studying horn with Anthony Halstead and composition with Edmund Rubbra, winning the Brass and School Composition Prizes in 1970 and 1971.

Having combined professional horn playing with teaching for some years, John now lives in the West Midlands, England. He recently retired from Worcestershire Youth Music where he had the dual rôle of Brass Teacher and Composer in Residence in county schools, developing creative projects with young children.

John has written extensively for wind, brass, strings and voices and has published many pieces for various combinations of instruments including large orchestral pieces, some of which have been both professionally recorded and broadcast by the BBC.

SONATA for Treble Recorder (Flute) and Piano

I

Moderato $q = 82$

John Frith 2015

Musical score for measures 1-4. The treble clef part (Recorder) begins with a *p dolce* marking. The piano accompaniment starts with a *p legato* marking. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes with various articulations.

Musical score for measures 5-7. The treble clef part continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

Musical score for measures 8-10. The treble clef part includes a trill marked *tr b* and a dynamic marking of *f*. The piano accompaniment also features a dynamic marking of *f*. The piece concludes with a final measure marked with a '3' below the staff.

11

Musical score for measures 11-13. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 11 features a melodic line in the treble staff with a dotted quarter note, followed by eighth notes, and a half note. The grand staff provides harmonic accompaniment with chords and moving lines. Measure 12 continues the melodic and harmonic development. Measure 13 concludes with a melodic phrase in the treble staff and a triplet of eighth notes in the bass staff.

14

Musical score for measures 14-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 14 starts with a *mf* dynamic in the treble staff, followed by rests and then a melodic phrase. The grand staff accompaniment includes chords and moving lines. Measure 15 continues the accompaniment. Measure 16 features a *p* dynamic marking in the treble staff. Measure 17 ends with a 3/4 time signature change.

18

Musical score for measures 18-21. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 18 begins with a *mf* dynamic in the treble staff, featuring a melodic phrase. The grand staff accompaniment includes chords and moving lines. Measure 19 continues the accompaniment. Measure 20 features a *mf* dynamic marking in the grand staff. Measure 21 ends with a 3/4 time signature change.

22

3 f 3 *trm* 3

26

rit. . . .

A *Meno mosso* q = 66

p

29

pp

poco accel. . .

B A tempo q = 82

33

p dolce

p legato

This system contains measures 33, 34, and 35. Measure 33 features a treble clef with a whole rest, followed by a half rest, and then a quarter note G4 with a sharp sign. Measure 34 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 35 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The piano accompaniment in the grand staff includes a bass line with eighth notes and chords in the right hand.

36

This system contains measures 36, 37, 38, and 39. Measure 36 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 37 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 38 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 39 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The piano accompaniment continues with complex rhythmic patterns.

40

This system contains measures 40, 41, 42, and 43. Measure 40 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 41 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 42 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 43 has a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The piano accompaniment concludes with a final chord.

43

Measures 43-45 of a musical score. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 43 starts with a treble clef and a dynamic marking of *f*. The melody in the treble clef features a dotted quarter note followed by eighth notes. The piano accompaniment in the bass clef includes a triplet of eighth notes. A crescendo hairpin is present across measures 43 and 44.

46

Measures 46-48 of a musical score. The treble clef melody continues with eighth-note patterns and slurs. The piano accompaniment in the bass clef features a triplet of eighth notes in measure 46 and continues with eighth-note patterns. A crescendo hairpin is present across measures 46 and 47.

49

Measures 49-51 of a musical score. The treble clef melody continues with eighth-note patterns and slurs. The piano accompaniment in the bass clef features a triplet of eighth notes in measure 49 and continues with eighth-note patterns. A crescendo hairpin is present across measures 49 and 50.

52 *tr*

poco f

poco f

54

6

57

p

p

61 C

mf 3

mf

Detailed description: This system covers measures 61 to 63. The treble clef part begins with a measure rest, followed by a melodic line starting on G4, moving through A4, B4, and C5, with a triplet of eighth notes (B4, A4, G4) in the final measure. The bass clef part features a steady accompaniment of eighth notes, with a triplet of eighth notes (G3, A3, B3) in the final measure. The dynamic is marked *mf* throughout.

64

f 3 tr

f

Detailed description: This system covers measures 64 to 66. The treble clef part starts with a melodic line on G4, followed by a triplet of eighth notes (A4, B4, C5) and a trill on C5. The bass clef part continues with eighth-note accompaniment, including a triplet of eighth notes (G3, A3, B3) in the second measure. The dynamic is marked *f*.

67

p

p

Detailed description: This system covers measures 67 to 69. The treble clef part features a long, sustained note on G4, with a fermata over it, followed by a measure rest and another long, sustained note on G4. The bass clef part has eighth-note accompaniment, including a triplet of eighth notes (G3, A3, B3) in the second measure. The dynamic is marked *p*.

70

rit.

D *Meno mosso* q = 66

73

77

81

6 pp

espress. 3 pp

85

(pp)

(pp)

89

p

rall.

92 (3:45)

pp

pp

senza ped.

II

John Frith 2015

Andante misterioso $q = 66$

mp dolce

p

5

8

3 6

3 3 3 3

Ped. Ped.

N.B. The high Gb in bar 51 is for Flute only.

10

f

Ped.

A

12

mf

pp

mp dolce

Ped.

15

mf

Ped.

17

Musical score for measures 17-18. The top staff is a single melodic line with triplets and a sextuplet. The middle and bottom staves are piano accompaniment with chords and bass lines.

19

cresc.

Musical score for measures 19-20. The top staff has a melodic line with a crescendo marking and a sextuplet. The middle and bottom staves have piano accompaniment with triplets and pedal markings.

21

Musical score for measures 21-22. The top staff has a melodic line with a triplet. The middle and bottom staves have piano accompaniment with triplets and pedal markings.

4

23

f

f

Ped.

3

3

Ped.

25

B

mf

mp sonore

27

tr b

cresc.

cresc.

29

3 6 6 6

31

rit. **C** A tempo q = 66

f dim. *p*

f dim. *p sotto voce*

34

3 3 3

37

Musical score for measures 37-38. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 37 features a complex melodic line in the treble staff with many accidentals and a triplet of eighth notes at the end. The grand staff provides accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamic markings include *mf* and *f*. A fermata is placed over the final notes of measure 38.

39

Musical score for measures 39-40. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 39 continues the melodic complexity in the treble staff, ending with a triplet of eighth notes. Measure 40 features a sixteenth-note triplet in the treble staff. The grand staff accompaniment continues with eighth-note patterns and melodic lines. Dynamic markings include *mf* and *f*. A fermata is placed over the final notes of measure 40.

41

Musical score for measures 41-44. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 41 features a melodic line in the treble staff with a *cresc.* marking. The grand staff accompaniment includes a *cresc.* marking and triplet patterns in the bass line. Measure 42 shows a change in time signature to 3/4. Measure 43 shows a change to 4/4. Measure 44 features a sixteenth-note triplet in the treble staff. Dynamic markings include *mf* and *f*. Pedal markings (*Ped.*) are present in the bass line of measures 41, 42, and 43.

43

3

Ped. Ped. Ped.

45

f

f

dim.

Ped. Ped.

47

p

mp sonore

Ped.

8

49 *mp* *tr* ^b

51 *cresc.* 3 6

53 *f* *rit.* *dim.* *f* *dim.*

D A tempo $q = 66$

55

p *espress.*

58

p

61

p

10

64

mf

mf

Detailed description: This system contains measures 64, 65, and 66. The right-hand part (RH) features a melodic line with slurs and accents, including a triplet of eighth notes in measure 65. The left-hand part (LH) consists of chords and single notes, with a triplet of eighth notes in measure 65. Dynamics are marked *mf* in both staves.

67

3 6 3 dim. 3 6 3

dim.

Detailed description: This system contains measures 67 and 68. The RH part has a melodic line with slurs and accents, featuring triplets and sextuplets. The LH part has chords and single notes, with a triplet in measure 67. Dynamics include *dim.* in both staves.

69

rall.

3 6 3 3 6 3

3 3

8^{vb}

Detailed description: This system contains measures 69 and 70. The RH part has a melodic line with slurs and accents, featuring triplets and sextuplets. The LH part has chords and single notes, with a triplet in measure 69. A *rall.* marking is present above the RH staff. Dynamics include *8^{vb}* in the LH staff.

71

(4:20)

The musical score consists of three staves. The top staff is a vocal line in G major, starting with a piano (*pp*) dynamic. It features a half note G4 in measure 71, which is tied to a half note G4 in measure 72. The middle and bottom staves are piano accompaniment. Measure 71 has a whole rest in the right hand and a whole rest in the left hand. Measure 72 begins with a piano (*pp*) dynamic. The right hand plays a half note G4 (with a sharp sign) and a half note A4, tied to a half note G4 in measure 72. The left hand plays a half note G3 and a half note A3, tied to a half note G3 in measure 72. The piano part concludes with a fermata over the final G4 in both hands.

III

John Frith 2015

Rondo - Moderato q. = 56

f ten.

f ten.

 accel. **A** Allegro giocoso q. = 66

5

p leggiero

p leggiero

9

mf

mf

B

12

f

f

16

mf

mf

19

f

f

23 C

p

mf

pp

27

cresc.

tr

30

D

33 *tr*

f *mp*

f *p*

36

mf *mp* *mf* *mp*

mf *p* *mf* *p*

40

mf

mf

44

p *cresc.*

pp *cresc.*

This system contains measures 44, 45, and 46. The upper staff features a melodic line with eighth-note patterns and slurs, starting with a piano (*p*) dynamic and increasing to a crescendo (*cresc.*). The lower staff provides a harmonic accompaniment with chords and eighth-note patterns, starting with a pianissimo (*pp*) dynamic and also increasing to a crescendo (*cresc.*).

47

tr *mf*

mf

This system contains measures 47, 48, and 49. Measure 47 begins with a trill (*tr*) in the upper staff. The melodic line continues with eighth-note patterns, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment also features eighth-note patterns and chords, marked with a mezzo-forte (*mf*) dynamic.

50

tr *f*

f

This system contains measures 50, 51, and 52. Measure 50 starts with a trill (*tr*) in the upper staff. The melodic line continues with eighth-note patterns, marked with a forte (*f*) dynamic. The piano accompaniment features eighth-note patterns and chords, also marked with a forte (*f*) dynamic.

53

Musical score for measures 53-55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three flats. Measure 53 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. A dynamic marking of *f* is present. Measure 54 continues the melodic and bass lines. Measure 55 shows a continuation of the melodic line in the treble staff and a bass line with a fermata.

56

Musical score for measures 56-58. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three flats. Measure 56 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. Dynamic markings of *fp* and *cresc.* are present. Measure 57 continues the melodic and bass lines. Measure 58 shows a continuation of the melodic line in the treble staff and a bass line with a fermata.

59

Musical score for measures 59-61. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three flats. Measure 59 features a treble staff with a melodic line of eighth notes and a grand staff with a bass line of eighth notes. Dynamic markings of *ff* and *f* are present. Measure 60 continues the melodic and bass lines. Measure 61 shows a continuation of the melodic line in the treble staff and a bass line with a fermata. A *rit.* marking is present above the treble staff.

E *Meno mosso* q. = 48

63

p

p ten.

Ped.

65

rit. *accel.*

p leggiero

Ped.

Ped.

F *Allegro giocoso* q. = 66

68

p leggiero

71

mf

mf

74

G

f

espress.

mp *leggiero*

78

mp *espress.*

H

81

mf

mf

85

mf

88

mp

mp

91

f

f

94

rit.

Animato
q. = 80

p *leggiero*

pp

98

I

I

p *leggiero*

101

mf

mf

104

f

3

3

3

3

3

p cresc.

f

p cresc.

107

tr

rall.

110

mf

sff

mf

più f

sff

tr

(3:27)

Detailed description: This musical score consists of two systems. The first system (measures 110-112) features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase marked *mf* and is followed by a long, sweeping phrase that ends with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. The second system (measures 111-112) shows a change in dynamics to *più f* and *sff*. A trill (*tr*) is indicated in the bass line of measure 112. A rehearsal mark (3:27) is placed at the end of the second system. The tempo marking *rall.* is positioned at the top left of the page.

Excerpt - John Frith, Recorder Sonata (first movement)

D

51

Fl. *mf poco à poco cresc.*

Pno. *mf poco à poco cresc.*

53

Fl.

Pno.

55

Fl. *(cresc.)*

Pno. *(cresc.)*

57
Fl. *(cresc.)*
Pno. *(cresc.)*

3

3

59 **E**
Fl. *ff*
Pno. *ff*

ff

61
Fl. *ff*
Pno. *ff*

3

3

Cadenza 1 Modern Alto E-foot

This musical score is a cadenza for a modern alto saxophone, titled "Cadenza 1 Modern Alto E-foot". It consists of ten staves of music, all in a single system. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece is characterized by its intricate melodic lines and complex rhythmic patterns, including triplets, sextuplets, and various articulations such as slurs, accents, and breath marks. The notation includes a variety of note values, from eighth and sixteenth notes to dotted half notes, and rests. The score is written for a single melodic line, typical of a saxophone cadenza. The first staff begins with a melodic phrase that flows into the second staff, which features a triplet of eighth notes. The third staff continues with more complex rhythmic patterns, including a triplet of eighth notes. The fourth staff shows a melodic line with slurs and accents. The fifth staff is a dense, rhythmic passage with many sixteenth notes. The sixth staff continues this rhythmic intensity. The seventh staff features a melodic line with a slur and an accent. The eighth staff has a melodic line with a slur and an accent. The ninth staff continues the melodic line with a slur and an accent. The tenth staff concludes the piece with a final melodic phrase and a double bar line.

Cadenza 2 Modern Alto E-foot

This musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat). The piece is a cadenza, characterized by its technical and expressive nature. It begins with a series of eighth-note runs and slurs, leading into more complex rhythmic patterns. The score includes several triplet markings (indicated by a '3' above the notes) and a septuplet (indicated by a '7' above the notes). The piece concludes with a final triplet and a fermata over the last note. The notation is dense, with many slurs and ties, emphasizing the fluidity and technical demands of the piece.

Cadenza 3 Alto en Fa

The musical score for "Cadenza 3 Alto en Fa" consists of eight staves of music in treble clef. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, trills (tr), ornaments (tr with a flourish), and dynamic markings like *p*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is arranged in a single system with eight staves. The first staff begins with a melodic line, followed by a series of more rhythmic passages. The final staff concludes with a melodic phrase and a fermata.

à la mémoire de Madame Elizabeth Sprague Coolidge

SONATE

pour
Flûte et Piano

FRANCIS POULENC (1957)

1 Allegretto malincolico

[♩ = 84]

FLUTE

PIANO

mf

mf

[mettre beaucoup de pédale (les doubles croches très estompées)]

f

f

[*mf*]

mf

2

12

Musical score for measures 12-14. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 12 features a melodic line in the treble staff with a slur and a 7-measure rest, and a piano accompaniment in the grand staff. Measure 13 continues the accompaniment. Measure 14 shows a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Dynamics include *f* (forte) in measures 12 and 14.

15

Musical score for measures 15-18. The system consists of three staves. Measure 15 has a melodic line in the treble staff and a piano accompaniment in the grand staff. Measure 16 continues the accompaniment. Measure 17 features a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Measure 18 shows a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Dynamics include *f* (forte) in measures 15 and 17.

19 (2)

8

Musical score for measures 19-22. The system consists of three staves. Measure 19 has a melodic line in the treble staff with a trill and a piano accompaniment in the grand staff. Measure 20 continues the accompaniment. Measure 21 features a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Measure 22 shows a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Dynamics include *mf* (mezzo-forte) in measures 19 and 22.

23

Musical score for measures 23-26. The system consists of three staves. Measure 23 has a melodic line in the treble staff and a piano accompaniment in the grand staff. Measure 24 continues the accompaniment. Measure 25 features a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Measure 26 shows a melodic phrase in the treble staff and a corresponding accompaniment in the grand staff. Dynamics include *f* (forte) in measures 23 and 24, and *mf* (mezzo-forte) in measure 26.

27 (3)

f *mf*

mf *f*

31 (4) [léger et mordant]

mf *p*

léger et mordant

[sans pédale]

35

39 (5)

[*mf*] *mf*

43

p

m.d.

f

m.g. dessus

[*m.g.*]

Detailed description: This system contains measures 43 through 46. The upper staff features a melodic line with a dynamic marking of *p* (piano) starting at measure 44. The lower staff is a grand staff with two parts: the upper part is marked *m.d.* (mezzo-dolce) and *f* (forte), and the lower part is marked *m.g. dessus* (mezzo-gioco) and *[m.g.]*. The music includes various rhythmic patterns and articulations.

47

f

mf

f

Detailed description: This system contains measures 47 through 50. The upper staff has a dynamic marking of *f* (forte) at measure 47. The lower staff has dynamic markings of *mf* (mezzo-forte) at measure 48 and *f* at measure 50. The music continues with complex rhythmic textures.

51

f

mf

⑥

tr

Detailed description: This system contains measures 51 through 54. The upper staff has a dynamic marking of *f* (forte) at measure 51 and a circled number 6 (⑥) above measure 52. The lower staff has a dynamic marking of *mf* (mezzo-forte) at measure 52. A trill (*tr*) is indicated above the final note of measure 54.

55

f

tr

7

Detailed description: This system contains measures 55 through 58. The upper staff has a dynamic marking of *f* (forte) at measure 55 and a trill (*tr*) above measure 56. The lower staff has a dynamic marking of *f* at measure 55 and a circled number 7 (⑦) above measure 57. The music concludes with a final melodic flourish.

[surtout sans ralentir]

59

Musical score for measures 59-62. The system includes a treble clef staff and a grand staff (treble and bass clefs). Measure 59 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The grand staff contains a complex accompaniment. A dynamic marking *[f]* is present in measure 60. A fermata is placed over the final notes of measure 62.

63

Musical score for measures 63-68. The system includes a treble clef staff and a grand staff. Measure 63 begins with a treble clef staff containing a half note G4. A circled number 7 is above measure 64. Dynamic markings *p* and *mf* are used. A dashed line with a circled number 8 below it spans measures 65-68, with the instruction *Péd. (sans changer)* below it.

A peine plus vite [$\text{♩} = 92$]

69

Musical score for measures 69-73. The system includes a treble clef staff and a grand staff. Measure 69 starts with a treble clef staff containing a half note G4. A circled number 8 is above measure 70. Dynamic markings *f* and *mf* are used. The time signature changes from 4/4 to 3/4 in measure 70 and back to 4/4 in measure 71.

74

Musical score for measures 74-77. The system includes a treble clef staff and a grand staff. Measure 74 begins with a treble clef staff containing a half note G4. The time signature changes from 4/4 to 3/4 in measure 75 and back to 4/4 in measure 76.

78

9

78

79

80

81

82

f

8va

82

83

84

85

10

f

85

86

87

88

f

[pp subito]

88

89

90

91

92 (11)

ff

96

f *mf* *mf*

céder **a tempo** [♩ = 84]

tr

99 (12)

mf

tr

103

f *mf*

107 (13)

Trills and piano accompaniment in measures 107-110.

111

Measures 111-114 with dynamics *f*, *mf*, and *f*.

115 (14)

Measures 115-118 with dynamic *p* and time signature changes.

119

Measures 119-122 with dynamics *mf* and *p*.

122 *mf*

p

125 (15) [*f*] [*sans rigueur*]

f [*sans rigueur*]

129 [*pp*] [*ppp*] [*p*]

pp

132 (16) [*céder*]

pp

p [*pp*]

Péd.

APENDIX 2

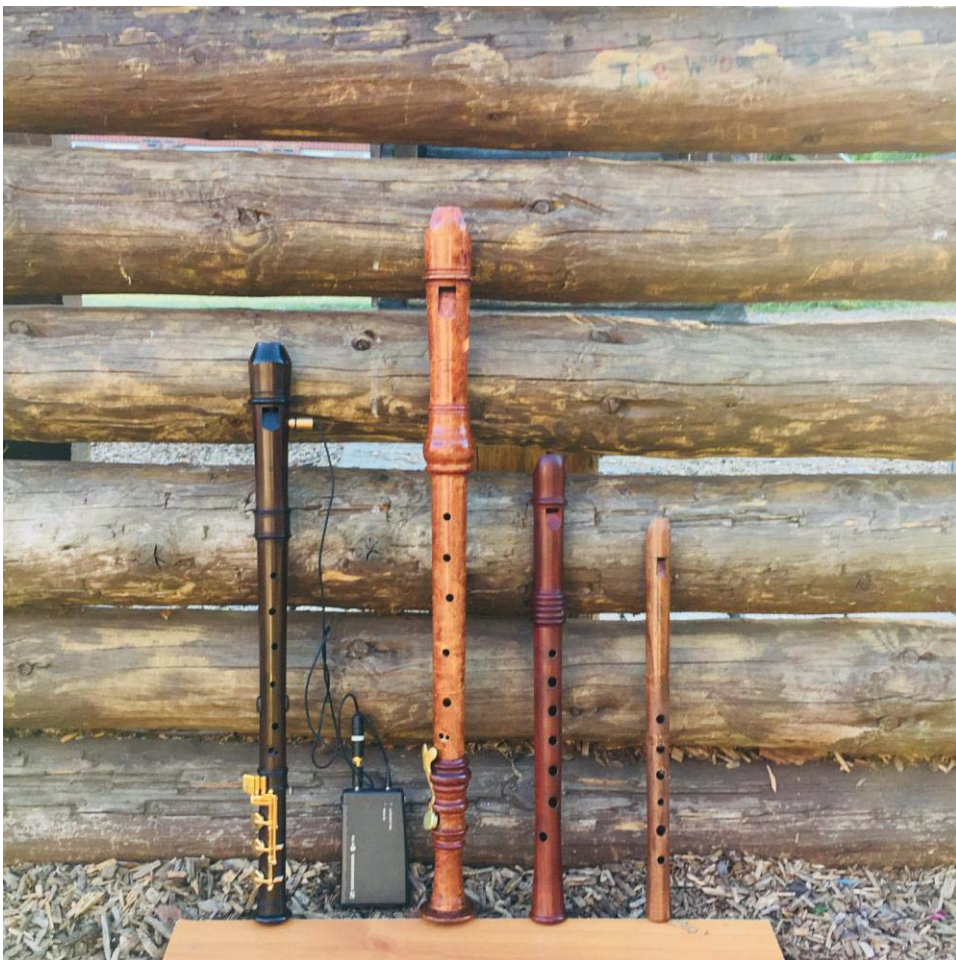
Beyond the Acoustic Environment

RECORDARI

for recorder player and live electronics

Desmond Clarke and Carmen Troncoso

2017



RECORDARI

A cycle in seven movements

1. **Ricordo 1:** *What Prophecies Declare*

2. **Song 1:** *Sol oritur in sydere*

3. **Ricordo 2:** *This sun, taken from our midst*

4. **Song 2:** *Homo Considera*

5. **Ricordo 3:** *You, who quickly pass by*

6. **Song 3:** *Eclypsim Passus Tociens*

7. **Ricordo 4:** *What mysteries murmur*

Duration c. 21 minutes

Preface to the Score

Carmen Troncoso

My work as a twenty-first century recorder performer involves the constant need to select recorder models to play different repertoires and styles, in different venues and instrumental settings. The fact that no particular model of recorder has replaced previous historical ones – despite the ongoing creative innovations in the recorder’s manufacturing/design that have arisen since the early twentieth century – has generated an interesting situation for performers to deal with: nowadays the number of recorder models, both early and contemporary, is enormous, turning the process of choosing into a complex but also fascinating part of the performance preparation. As a doctoral performer-researcher at the University of York from 2015 - 2019, I examined the variables that arise in that process, aiming to identify and understand the criteria of instrumental selection and to explore, within the context of music-making, the creative implications of those choices.

RECORDARI is a seven-movement work, from which four were composed by Clarke as part of the exploration of my Modern Alto Recorder with an E-foot extension and an in-mic system fitted by Philippe Bolton in 2016; and three are medieval songs taken from the tenth fascicle of the thirteenth-century codex “Florence”, played by three different recorder models.

The title of this piece, “RECORDARI”, alludes to the origins of the English word “recorder”, which derives from the Latin “**recordāri**”, meaning to call to mind, to remember, to recollect. These latter actions influenced the process of developing the work: by means of the composition and the performance, Clarke and I aimed to experience the simultaneous inhabitancy of distant epochs related to the recorder’s history, through the integration and juxtaposition of repertoires and instruments, and electronics.

Our version of this score can be listened to at the following link:

<https://youtu.be/tScSj-70nCO>

Addressing RECORDARI’s score

Any live performance of RECORDARI should consider both the already defined elements in the score and those decisions that remain open. These were determined by the composer, Desmond Clarke, and myself in the process of creation.

The defined elements are:

- The inclusion of the four notated “Ricordi” composed by Clarke (movements 1,3,5 and7) and of the medieval song “Sol orytur in sidere” (movement 2).
- The use of an alto recorder with an E-foot extension, ideally with an in-mic system fitted, to play the four “Ricordi”.

- The use of a Ganassi in G pitched at A=462Hz to play alongside the recorded song 'Eclipsim passum tociens' (movement 6).
- The use of the pre-recorded material, which should be played back as indicated in the score (see the indications for the electronics in *Notes on performance*). This pre-recorded material includes the medieval songs "Homo considera" (movement 4) and "Eclipsim passum tociens" (movement 6), recorded by specific instruments (whistle in A pitched at A=462Hz and Ganassi in G pitched at A=462Hz respectively) aiming to generate musical contexts and atmospheres.
- The electronic patches indicated in the *Notes on performance*.
Please note that acquainting oneself with the electronics is essential when making performance choices.

The decisions/elements that remain open to the performer are:

- The choice of alto recorder with an E-foot extension to play the four Ricordi. One suitable model would be the "Elody" recorder by Mollenhauer, but using another model with an external microphone is also possible.
- The choice of tenor recorder pitched at A=440 to play movement 2. Any type of tenor model could be selected (medieval, renaissance, baroque or a contemporary design) taking into account the ways in which the design and sound of the instrument inevitably carry a sense of a particular epoch's aesthetics. The performer may want to match the medieval song with a medieval tenor recorder, or to contrast epochs using a later model.
- The choice of instrument to play movement 4, alongside the recorded song "Homo Considera", which is recorded with a wooden whistle in A pitched at A= 462Hz. One could consider another type of duct flute that could depict an early stage (medieval) in the development of the recorder: a "tabor and pipe", a simple pipe, or even a double recorder. It is, nevertheless, essential, that the recorder performer make their instrumental decision aware of the fixed-electronics environment, which includes the transposed song played with the whistle¹ included within the score of RECORDARI (see Appendix 1).
- The selection of new musical material to play alongside the medieval songs "Homo considera" and "Eclipsim passum tociens" (movements 4 and 6). These additional repertoires can be either related to the historical epoch or style that the instrument selected represents, or set as a contrast: the choice may include contemporary pieces or improvisation. In my version, I played excerpts from medieval *Trotto* and *Ductia* (XIII century) and from the medieval song "Der May" by Oswald von Wolkenstein (1377 - 1445) alongside the recorded song "Homo Considera" in movement 4, and excerpts from "Ricerca Quinta" and "Ricerca Terza" by Giovanni Bassano (1560/61 – 1617) alongside the recorded song "Eclipsim passus tociens" in movement 6. The repertoire that I selected illustrated or responded to these songs' texts, also included in the score.

¹ In RECORDARI, the songs 'Homo considera' and 'Eclipsim passum tociens' are written a third below and a fifth above the originals respectively responding to my instrumental choices.

- The inclusion of theatrical elements. Performers are invited to consider possible modes of presentation giving significance to the visual aspects, such as the combination of elements and objects from different epochs.

The music that arises incorporates both personalities – the composer’s and the performer’s – but also ghosts of other entities, other “voices”: composers from the past, instrument makers, the “presence” of people from different contexts and epochs related to the music. The instruments signify beyond their native epochs, acting as anachronisms within the contemporaneity of the new work: they are of the present, but also carry an “old soul” which coexists with those of the performers. Many pasts are involved: the performer explores a personal relationship to those pasts, through performance. We travel back to those epochs and contexts, or we bring them to our time; of course in truth we do both...

In summary, this is a multi-faceted work; each performance will be different, as each player will bring a different clutch of memories and associations to the piece. We, its originators, hope that in this way the work will live, grow and change, as have the songs embedded in the work.

Song Texts

These songs are taken from the Codex Florence, written by the poet Philip, Chancellor of the University of Paris from 1217 until his death in 1236. He probably collaborated with the composer Pérotin (Perotinus). Detailed information about these songs can be found in Susan Rankin's article 'Some Medieval Songs', in the Early Music Magazine vol. XXXI/3 August 2003.

1. *Sol oritur in Sydere* -

Celebrates the virgin birth.

Sol oritur in sydere,

Rori compar in vellere,

Et Lucifer in vespere

Serenat umbra[m] littere,

Intacto semper latere

Virginis et puerpere

Prodit proles deica.

The sun is born in the heavenly body

like dew in the fleece

and at evening the morning star

lights up the shadow of the word;

from the chaste loins

of the Virgin and childbearer

the divine child comes forth.

Divino verbo numinis

Supplente vicem seminis

Tumescit alvus virginis

Absconsa virtus luminis,

Quot lucet mundi terminis,

Lapsum reformat hominis

Gratia vivifica.

As the divine Word of God

makes good an exchange of seeds

the Virgin's womb swells up;

the hidden power of the light,

which shines to the ends of the world,

reforms the fall of man

with quickening grace.

Quod clamant vaticinia,

Quod murmurant misteria,

Iusta produnt indicia,

Lactante patrem filia,

Inclinantur celestia

Indulcans legis gratia

Terris unit celica.

What prophecies declare,

what mysteries murmur,

just signs bring forth:

by a daughter suckling the Father

the heavens bend down;

grace sweetening the Law

joins the heavens to the earth.

2. *Homo considera*

Refers to the inevitability of death and the worldly temptations and sorrow.

<i>Homo considera</i>	Man, consider of what
<i>Qualis, quam misera</i>	kind, and how wretched
<i>Sors vite sit mortalis;</i>	is the lot of mortal life:
<i>Vita mortifera,</i>	death-bearing life,
<i>Pene puerpera,</i>	almost from childbirth,
<i>Mors vera, mors vitalis;</i>	true death, vital death.
<i>Fomentus est doloris,</i>	Death is an alleviation of sorrow,
<i>Stadium vite laboris,</i>	the course of life's labour
<i>Premit per onera,</i>	oppresses through its burdens,
<i>Sordet pre scelera</i>	it befouls through sins
<i>Squaloris et fetoris,</i>	of filth and stench,
<i>Fermentum est dulcoris,</i>	it is a leaven of sweetness,
<i>Somnium, umbra vaporis;</i>	a dream, a cloud of vapour;
<i>Fallit per prospera,</i>	it deceives in prosperity,
<i>Trahit ad aspera</i>	it drags down to hardships
<i>Meroris et stridoris,</i>	of sorrow and lamenting,
<i>Figmentum est erroris,</i>	it is the image of error,
<i>Gaudium brevis honoris,</i>	the joy of brief honour,
<i>Mordet ut vipera,</i>	it bites like an asp,
<i>Flebilis vespera</i>	it is a tearful evening
<i>Algoris et ardoris.</i>	of cold and heat.

3. *Eclipsim passus tociens*

Mourns the death of a cantor of Paris (probably Peter, 'cantor Parisiensis')

<i>Eclipsim passus tociens</i>	Having suffered eclipse so many times
<i>Mundus Dolores iteret,</i>	let the world renew its sorrows,
<i>Preclare lucis patiens</i>	suffering the setting of a great
<i>Occasum luctu[m] reseret,</i>	light, let it open up its grief;
<i>Radiabat Parisius</i>	Paris was radiant
<i>Fulgens Cantoris radius,</i>	when the ray of the Cantor shone forth,
<i>Quem mors videt et invidet,</i>	whom death saw and envied,
<i>Dum toti mundo providet,</i>	while he cared for the whole world,
<i>Dum verbum vite seminat,</i>	while he sowed the word of life,
<i>Dum lucet non sub modio,</i>	while he shone forth not under a bushel;
<i>Sublatus sol de medio</i>	this sun, taken from our midst,
<i>Felicem vitam terminat.</i>	ends a blessed life.

Notes on Performance:

Recorder:

This work requires an alto recorder with a range to **low E**.

A recorder with an in-built microphone is strongly recommended for this work.

The instruments utilised at the first performance were:

- Modern Alto Recorder in E by Mollenhauer, fitted with an electroacoustic system by the French recorder maker Philipp Bolton. Pitch A= 442.
- Tenor Recorder in C Pitch A= 442. 'Hotetterre' model by Moeck Company.
- Whistle in A Pitch A= 462. Made by the Chilean recorder maker Jorge Montero.
- Ganassi Alto Recorder in G Pitch A= 462. Made by Montero.

Non-standard Notation (Recordari 3 and 4 only):

Cross notehead: unpitched sound.

Cross accent: tongue clicking.

Dashed line: The right-hand forefinger partially covers the lip, resulting in a very quiet, pulsing sound. Due to this partially closed lip, the intonation of the pitches drops between a quarter- and semi-tone. Pitches therefore should be read one semitone up.

Wavy line: slow undulation of pitch

The exact realisation of these non-standard techniques is at the discretion of the player.

Songs 2 and 3:

The electronics for songs 2 and 3 comprise recordings of two medieval pieces, and in the case of Song 2, pre-recorded percussion. The live player is free to play or improvise music of their choice over and against these recordings.

Electronics:

The electronic component for this work comprises a pd-extended patch, a Reaper patch and a bank of sound files. The patches resample and alter the live playing of the recorder in various ways, and playback the pre-recorded material.

The electronics player must follow the score and trigger cues when indicated. Black arrows indicate cues in the pd-extended patch, white arrows indicate cues in the Reaper patch.

Each movement's cues begin at 0 or 1, and correspond to labelled controls in the patch. See overleaf for example and detailed instructions.

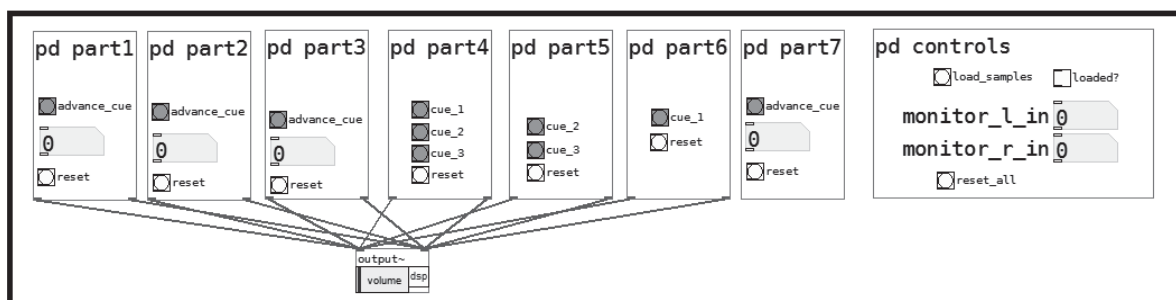
The alto recorder should always be amplified. (Other recorders used may or be may not be amplified, at the discretion of the performers.)

The work uses both fixed and live electronics. Live electronics are used in movements 1, 3, 5 and 7. Fixed media is used in movements 2, 4, 5 and 6.

pd-extended Patch:

Each movement of the piece is clearly labelled within the patch, and corresponds to the cues in the score. Some movements have a click-button for each cue, some have an "advance cue" button.

Before using the patch, be sure to click "load samples" at the right, and ensure the recorder feed is connected to the left channel.



Reaper Patch:

The Reaper patch is used in movements 3 and 5 of the work. Operating it simply requires un-muting two tracks. Before use ensure the recorder feed is connected to the left channel, and channels 1 and 2 are monitoring the incoming signal (this should be on by default).

The two patches and the samples (as well as technical support) can be obtained from the composer at desmondclarke.com

1.

Ricordo 1. What prophecies declare

♩ = c.75

molto ritmico (1)

Alto Recorder in E (442 Hz)

♩ = c.60

liberamente, arioso (2)

↓ 1* ↓ 2**
8x

* Trigger 1 immediately before the recorder starts playing

** Trigger 2 on the 6th or 7th repeat

A musical staff in treble clef. The upper voice has a long, sweeping melodic line with various accidentals (sharps and flats) and a wavy line at the beginning. The lower voice has a complex, rhythmic bass line with many beamed notes.

(1)
5x

Two measures of music. The first measure is marked (1) and has a bracket above it labeled 5x. The second measure is marked (2) and has a bracket above it labeled 4x. Both measures feature a melodic line in the upper voice and a bass line in the lower voice.

A musical staff in treble clef. The upper voice has a melodic line with a wavy line at the beginning. The lower voice has a bass line with many beamed notes.

A musical staff in treble clef. The upper voice has a melodic line with a wavy line at the beginning. The lower voice has a bass line with many beamed notes.

(1)
4x

(2)

Two measures of music. The first measure is marked (1) and has a bracket above it labeled 4x. The second measure is marked (2) and has a bracket above it labeled 4x. Both measures feature a melodic line in the upper voice and a bass line in the lower voice.

A musical staff in treble clef. The upper voice has a melodic line with a wavy line at the beginning. The lower voice has a bass line with many beamed notes.

(1)
8x

A musical staff in treble clef. The upper voice has a melodic line with a wavy line at the beginning. The lower voice has a bass line with many beamed notes.

3
c. 15"

Recorders

Electronics

ff

Performance instructions for recorders and electronics. It includes a measure with a wavy line and a dynamic marking of *ff*.

2.
Sol oritur in sydere
Tenor Recorder (442 Hz)

The image displays a musical score for a Tenor Recorder, consisting of eight staves of music. The notation is in treble clef and features a series of eighth and sixteenth notes, often grouped with slurs. The score includes seven numbered breath marks (1 through 7) indicated by downward-pointing arrows. The music concludes with a double bar line at the end of the eighth staff.

3.

Ricordo 2. This sun, taken from our midst

Alto Recorder in E (442 Hz)

♩ = c. 75 very straight, organ-like

Electronics

*0 turn on delay and pitch shifters
(unmute track 1: MOVEMENT 3)

(pppp cresc.)

with increasing freedom

Lilting
Repeat ad lib.
tempo, inversions etc. ad lib.

27*
wait for silence

16 *27 turn off delay and pitch shifters (mute track 1: MOVEMENT 3)

4.
Song 2: Homo Considera
Whistle (462 Hz)

Recorder ad lib. al fine

Attacca Ricordo 3 ad lib

Electronics

1 2 - Percussion Start (x2) 3 - Song Playback Start (duration 1:30) ...percussion continues

5.

Ricordo 3: You, who quickly pass by

NB. this score is more of a guide for controlled improvisation than a literal document

Alto Recorder in E (442 Hz)

c. 100 improvisatory, very free
sempre stacatissimo!

↓ 1*

Electronics
ff percussion (ongoing) *(cresc...)* *pp*

*1 turn on delay and pitch shifters
(unmute track 2: MOVEMENT 4)

ff *pp* *ff*

↓ 2

pp *ff* (percussion continues)
whistle sample begins

pp *ff*

begin to introduce longer notes

pp introduce **much** longer notes - flutter, air sound etc. ad lib.
↓ 3
whistle sample ends (approx)

long notes dominate texture

pp percussion ends
↓ 4** wait for silence

**4 turn off delay and pitch shifters
(mute track 2: MOVEMENT 4)

6.

Song 3: Eclypsum Passus Tociens

Ganassi Alto Recorder in G (462 Hz)

Recorder ad lib. al fine

Attacca Ricordo 4

Electronics

1 - Song Playback Start... (duration c. 2:10) ...Automatic segue into birdsong

7.

Ricordo 4. What mysteries murmur

Alto Recorder in E (442 Hz)

Slow, hesitant, delicate ♩ = c. 40 (1)

↓ 1 c. 10" ↓ 2 ↓ 3 ↓ 4 ↓ 5

Bird Sounds

Electronics

pp < > *pp* > ○ *pp* > ○ *pppp* *pp* < > < > *pp*

p

Suddenly energised ♩ = c. 55 (2)

gliss. (1) (2) rit. (1)

p *mf* *pp* *pp* < > *poco sf* *molto* *ppp* < >

(2) gliss. (1) (2)

pp < > *p* *ppp* 3 *pp* < *ff*

(1) (2)

ppp *ppp* < > *ppp* < > *p* 7 *ppp*

(1) (2) (1) (2) (1) ↓ 6

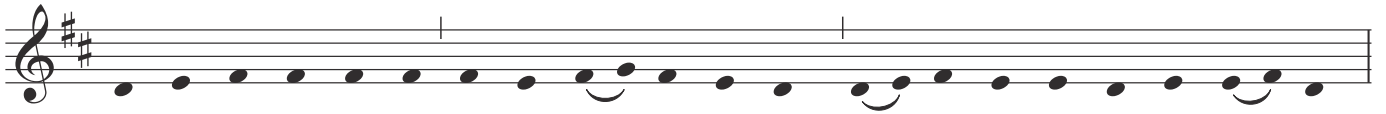
slow pulses, air sounds ad lib.

p *p* *ppp* < >

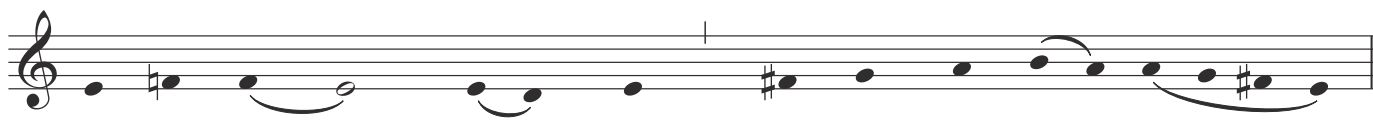
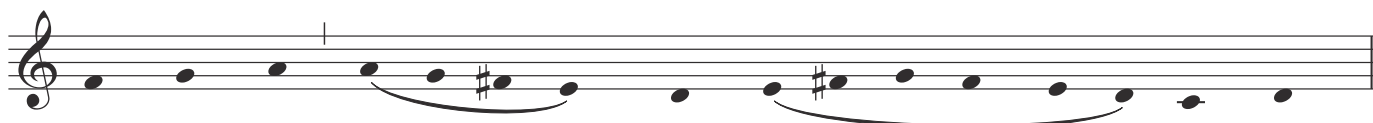
↓ 7 ↓ 8 ↓ 9 ↓ 10 ↓ 11 ↓ 12 ↓ 13

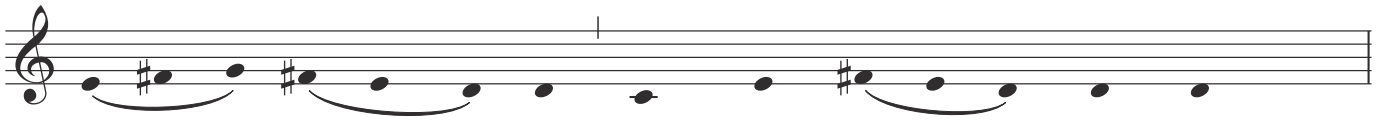
pp *pp* < > *pp* < >

Recordari appendix 1
Homo Considera



Recordari appendix 2
Eclypsum Passus
Tociens





oiseaux métamorphique

for Alto Recorder in E and Live Electronics

Desmond Clarke

2017

This work was composed in close collaboration with recorder player Carmen Troncoso. It is dedicated, with affection, to her.

Duration c. 7-9 minutes

Notes on Performance:

Electronics:

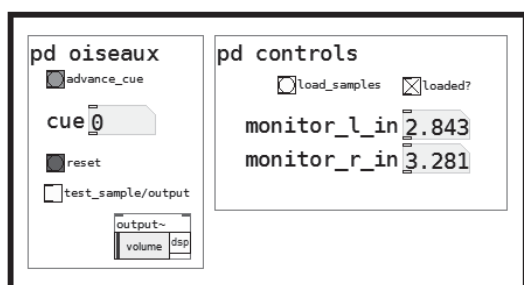
The electronic component for this work comprises a pd-extended patch and one sound file.

The patch resamples the live playing of the recorder into a dense, bird-like texture, and responds to a series of cues.

The electronics player must follow the score and trigger these cues when indicated by pressing the “advance_cue” button in the patch (shown below). With the exception of cue number 3, the exact placement of the cues should be judged in performance.

The recorder should be amplified to balance with the resampled playback.

Before using the patch, be sure to click “load samples” at the right and ensure the recorder feed is connected to the left channel and the volume is not set to zero.



The patch (as well as technical support) can be obtained from the composer through desmondclarke.com

Recorder:

This work requires an alto recorder with a range to **low E**.

A recorder with an in-built microphone is strongly recommended for this work.

Notation:

Cross notehead: unpitched sound.

Cross accent: tongue pizzicato.

Dashed line: The right-hand partially covers the lip, resulting in a very quiet, pulsing sound. Due to this partially closed lip, the intonation of the pitches drops between a quarter- and semi-tone. Pitches therefore should be read one semitone up.

Wavy line: slow undulation of pitch

The exact realisation of these non-standard techniques is at the discretion of the player.

Recording:

A studio recording of the work, which may be of interest to players learning or working on this piece, can be found at:

<https://soundcloud.com/desclarke/oiseaux>

oiseaux métamorphique

♩ = c.75
molto ritmico (1)

♩ = c.60
liberamente, arioso (2)

↓ 1* ↓ 2**

8x

* Trigger 1 immediately before the recorder starts playing
** Trigger 2 on the 6th or 7th repeat

(1) (2)

4x

(1)

2x 4x

(2)

(1) 3x 4x (2)

4x

A musical staff in treble clef. It begins with a tremolo effect on a chord, indicated by a wavy line above the notes. This is followed by a long, continuous melodic line with various accidentals (sharps and flats) and a wide intervallic range.

(1)
5x

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign with '5x' written above it. The phrase is then repeated five times.

(2)

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign with '4x' written above it. The phrase is then repeated four times.

A musical staff in treble clef. It features a melodic line with various accidentals. The right hand part of the staff shows a tremolo effect on a chord, indicated by a wavy line above the notes.

A musical staff in treble clef. It begins with a tremolo effect on a chord, followed by a long, continuous melodic line with various accidentals.

(1)
4x

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign with '4x' written above it. The phrase is then repeated four times.

(2)

A musical staff in treble clef. It features a melodic line with various accidentals.

A musical staff in treble clef. It features a melodic line with various accidentals. The right hand part of the staff shows a tremolo effect on a chord, indicated by a wavy line above the notes.

(1)
8x

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign with '8x' written above it. The phrase is then repeated eight times.

3

c. 15"

A musical staff in treble clef. It features a melodic line with various accidentals, followed by a 3-measure rest.

Birdsong

A musical staff in treble clef. It features a wavy line representing birdsong.

Electronics

A musical staff in treble clef. It features a wavy line representing electronics.

ff

4 Slow, hesitant, delicate ♩ = c. 40 (3)

4 5 6 7

pp *pp* *pp* *pppp* *pp* *pp*

> p

Suddenly energised ♩ = c. 55 (4)

gliss. *mf* *pp* *pp* *poco sf* *molto* *ppp*

(3) (4) rit. (3)

pp *p* *ppp* *pp* *ff*

(3) (4)

ppp *ppp* *ppp* *p* *ppp*

tr *p* *p* *ppp*

slow pulses, air sounds ad lib.

9 10 11 12 13 14 15

pp *pp* *pp*

Four Ricordi

From RECORDARI

for Alto Recorder in E and Live Electronics

Desmond Clarke and Carmen Troncoso

2017

Duration c. 13 minutes

Notes on Performance:

Electronics:

The electronic component for this work comprises a pure-data patch, a Reaper patch and a bank of sound files.

The patches resamples and alters the live playing of the recorder in various ways.

The electronics player must follow the score and trigger cues when indicated. Black arrows indicate cues in the pure-data patch, white arrows indicate cues in the Reaper patch.

The recorder should always be amplified.

Recorder:

This work requires an alto recorder with a range to **low E**.

A recorder with an in-built microphone is strongly recommended for this work.

Notation:

Cross notehead: unpitched sound.

Cross accent: tongue pizzicato.

Dashed line: The right-hand partially covers the lip, resulting in a very quiet, pulsing sound. Due to this partially closed lip, the intonation of the pitches drops between a quarter- and semi-tone. Pitches therefore should be read one semitone up.

Wavy line: slow undulation of pitch

The exact realisation of these non-standard techniques is at the discretion of the player.

NB. THIS IS AN INCOMPLETE SCORE

RECORDARI CONSISTS OF SEVEN MOVEMENTS, FOUR ARE PRESENTED HERE

Ricordo 1. What prophecies declare

♩ = c.75

molto ritmico (1)

♩ = c.60

liberamente, arioso (2)

↓ 1 ↓ 2*
8x

* Trigger 1 immediately before the recorder starts playing

** Trigger 2 on the 6th or 7th repeat

A musical staff in treble clef. It begins with a tremolo effect on a chord, indicated by a wavy line above the notes. The main melody consists of a long, continuous line of notes with various accidentals (sharps and flats) and a wide range of intervals, spanning several octaves.

(1)
5x

A musical staff showing a melodic phrase starting with a flat. It is followed by a repeat sign with '5x' written above it, indicating five repetitions of the phrase.

(2)

A musical staff showing a melodic phrase starting with a flat. It is followed by a repeat sign with '4x' written above it, indicating four repetitions of the phrase.

A musical staff with a melodic line. The right side of the staff features a tremolo effect on a chord, indicated by a wavy line above the notes.

A musical staff with a melodic line. The right side of the staff features a tremolo effect on a chord, indicated by a wavy line above the notes.

(1)
4x

A musical staff showing a melodic phrase starting with a flat. It is followed by a repeat sign with '4x' written above it, indicating four repetitions of the phrase.

(2)

A musical staff showing a melodic phrase starting with a flat. It is followed by a repeat sign with '4x' written above it, indicating four repetitions of the phrase.

A musical staff with a melodic line. The right side of the staff features a tremolo effect on a chord, indicated by a wavy line above the notes.

(1)
8x

A musical staff showing a melodic phrase starting with a flat. It is followed by a repeat sign with '8x' written above it, indicating eight repetitions of the phrase.

3
c. 15"

A musical staff with a wavy line above it, labeled 'Recorders'. Below the staff, the word 'Recorders' is written.

Electronics
ff

A musical staff with a wavy line above it, labeled 'Electronics'. Below the staff, the word 'Electronics' is written, followed by the dynamic marking 'ff'.

Ricordo 2. This sun, taken from our midst

♩ = c. 75 very straight, organ-like

Electronics

(pppp cresc.)

with increasing freedom

whistle tones, harmonics.
very free - improvise with electronics.
c. 1 minute

Lilting

Repeat ad lib.
tempo, inversions etc. ad lib.

Ricordo 3: You, who quickly pass by

NB. this score is more of a guide for controlled improvisation than a literal document

c. 100 improvisatory, very free

sempre stacatissimo!

0* ↓ 1 ↓

Electronics

percussion (ongoing) *ff* (*cresc...*) *pp*

*0 turn on delay and pitch shifters

ff *pp* *ff*

2 ↓

pp *ff*

(percussion continues)

whistle sample begins

pp *ff*

begin to introduce longer notes

introduce **much** longer notes - flutter, air sound etc. ad lib.

pp *ff*

(*molto dim*)

whistle sample ends (approx)

long notes dominate texture

3 ↓ 4** ↓ wait for silence

percussion ends

**4 turn off delay and pitch shifters

Ricordo 4. What mysteries murmur

Slow, hesitant, delicate ♩ = c. 40 (3)

1 c. 10" 2 3 4 5

Bird Sounds

Electronics

pp *pp* *pp* *pppp* *pp* *pp*

p

Suddenly energised ♩ = c. 55 (4)

gliss. 9 3 7 (3) (4) rit. (3)

p *mf* *pp* *pp* *poco sf* *molto* *ppp*

(4) gliss. 9 3 pp pp ff

p *ppp* *pp* *ff*

9 3 7 7 7 ppp p ppp

ppp *ppp* *ppp* *p* *ppp*

(3) (4) (3) (4) (3) slow pulses, air sounds ad lib. 6 p ppp

p *p* *ppp*

7 8 9 10 12 12 13 pp pp pp

pp *pp* *pp*

Trotto (anon. 14th century)

t
 Rotto. prima. pars. ^{chiuso.} Aperto. Secunda. pars.
 Terga. pars. Quinta. pars. ©
 Quinta. pars. ©
 Alterello. prima. pars. ©
 chiuso. Secunda. pars. doppia. Terga. pars.
 Quarta. pars.
 Alterello. © Aperto. chiuso. %
 Terga. pars. © Quarta. pars. © Quinta.

'Der May' by Oswald von Wolkenstein (1377-1445)

60. Oswald von Wolkenstein (1377-1445)

Accompanied song

Der May

Der
 may mit lieber zal Die erd be-decktet úberal, Puhl, eben, perg und tal. Aus
 süsser vogelein schal Erklin-gen, sin-gen hohen hal Ga-lander, lerchen, droschel, nachti-gal. Der gauch fleucht hinder
 nach Mit grossem ungemach, Kleinen vogelein gogoleich. Ho-ret wie er sprach: cu-cu, cu-cu, Den zins gib mir, Den
 wil ich han von dir Der hunger macht lunger Mir den Magen schier Ach elend nu wellent sol ich? So sprach das kleine
 vieh. Kungel, zeisel, mays, lerch, nu kumm, wir sin-gen: sa und tu-ich tuich tuich tu-ich tu-ich, sa sa sa sa sa sa sa
 sa sa sa sa, fi fideli fideli fideli fi, ci ci-e-ri-ri ci-ri ci-e-ri-ri ci-ri ci-ri ci-ri-li, sia sia so sing der

gauch nur ka-wa-wa, cu-cu. Ra-co so sprach der rab Zwar ich sing auch wol, Vol mus

ich sein Das sin-gen mein: Scheub ein, her-ein, vol sein. Liri liri liri liri li-ri li-ri-lon, So sang die lerch, so

sang die lerch, so sang die lerch. Ich sing hel ein droschlein, ich sing hel ein droschlein, ich sing hel ein droschlein, das in demwald erklingt,

ir-lie-rent, zie-rent, grachet, grachet und wa-chet hin und her, recht als unser pha-rer. Zi-di-wick, zi-di-wick, zi-di-wick,

zi-si-ci-go, zi-si-ci-go, zi-si-ci-go, nachtigall, Die selb-mit irem ge-sang behub den grill. sang behub den grill.

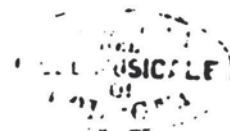
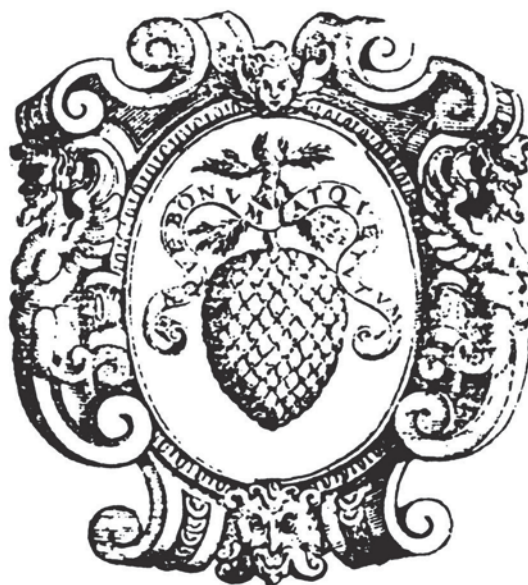
R I C E R C A T E
P A S S A G G I E T
C A D E N T I E,

Per poterfi esercitar nel diminuir terminatamente con ogni sorte
d'Istrumento: & anco diuerfi passaggi per
la semplice uoce.

D I G I O V A N N I B A S S A N O
*Musico Dell'Illustrissima Signoria di Venetia,
nouamente composte, & date in luce.*



CON PRIVILEGGIO.



I N V E N E T I A
Appresso Giacomo Vincenzi, & Ricciardo Amadino, compagni.

M D LXXXV.

Ricercata
Terza.

This musical score, titled "Ricercata Terza," consists of 14 staves of music. The notation is highly complex and polyphonic, characteristic of the style of Johann Sebastian Bach's Notebook for Anna Bach. The score begins with a treble clef and a common time signature (C). The first staff includes a fermata over a dotted quarter note and a triplet of eighth notes. The music is written in a single system, with each staff containing multiple voices. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Ricercata
Quinta.

The musical score consists of 13 staves of music. The first staff is in treble clef with a common time signature (C). A fermata is placed over the fifth measure of the first staff. The subsequent staves are in alto clef. The music is characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and a repeat sign.

Diminutioni di Gio. Baffano. B

Recorder, [the] one who retells...

Experiencing the metamorphosis of sound.

The Electroacoustic
Modern Alto Recorder -
The Birth of a Hybrid:

PROCESS

- Real-time explorative and improvisatory studies
- Extended techniques and live processing of sounds
- Software and hardware manipulation and processing of recorded sounds

OUTPUTS

- Electroacoustic audio piece "Recorder I - II"
- Transcription of "Recorder I-II" into a graphic score for live performance
- Audiovisual representation of the piece



© Philippe Bolton,
system designer

A collaborative project
between
Recorder Performer
and Sound Artist.

AIMS

- To explore the sonic spectra of the recently fitted into electroacoustic Modern Alto Recorder
- To examine and define the scope of the roles across the different agents within the

COLLABORATION:
the Recorder (device),
Recording (action),
the Recorder (instrument).

Recorder Performer: Carmen Troncoso
(PhD in Performance)

Sound Artist: Lynette Quek
(PhD in Audiovisual Composition)

University of York
2017

APENDIX 3

Macrofistulus

MACROFISTULUS

for Contrabass Recorder, Double Bass, and Electronics

A. J. BONSER

2016-17

ABOUT

In the Latin book *Yconomica* (1348-52) of Konrad of Megenberg, there is found the earliest surviving account of members of the flute family.

The book is a compilation of material that the young sons of princes needed to study.

One section is about the servants of a household, including its musicians, who are among the servants to provide entertainment.

Wind players are divided into two types: Macrofistulus and Microfistulus.

The former plays the burduna (apparently a long drone pipe or the Oliphant), musa (a large reed pipe), tuba (trumpet), and tibia (shawm).

The latter is the one who makes music on a smaller pipe (fistula).

PERFORMANCE INSTRUCTIONS

General Remarks

Both players will require:

- ◆ Stopwatches, or equivalent apps: for synchronisation, at the beginning of Movement I and for the full duration of Movement III.
- ◆ Suitable microphones and stands: for both Contrabass Recorder and Double Bass condenser microphones are recommended. 1 each, plus 2 as a stereo pair, for the second movement.
- ◆ 1 x surface Transducer + suitable amplifier
- ◆ Amplification – 2 loudspeakers minimum, preferably four or more + 1 x subwoofer.
- ◆ Large table + covering + stands/chairs as necessary

This piece involves guided improvisatory sections alongside fully notated material.

In the improvised passages the players may choose to prepare, modify or process their instruments as they see fit; however, this is not an absolute prerequisite.

The score makes use of traditional descriptions for certain technique - eg, battuto, col legno, etc. - as well as more unconventional ones that are described in detail below for each instrument.

Tunings


The score follows conventional symbols for flat/natural/sharp, and the following for microtonal inflections. Unpitched sounds are given as crossed noteheads, or with specification given below.

 Quarter-flat
  Quarter-sharp

CONTRABASS RECORDERArticulations

□ Exhale (where specified – otherwise phrasing is left to the discretion of the performer)


∨ Inhale (as above)

 Flutter tongue, flz.

 Slap tongue

 Key clicks

 Flageolet tone

 Individual tonguing for each note; can be grouped into larger phrases through slurring.

Fingerings

⊕ Fingering fully covered

⊖ Half-covered, half open

○ Aperture fully open

Tone

● Full tone; 'as normal'

◇ Mixed tone; combination of normal playing and breathiness

* Breathy tone – less pitch content, or towards a harmonic mode of playing (see below)

-----> Move from one mode of playing gradually to another.

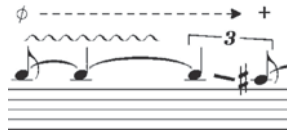
-----| Continue playing in this mode of tone production for indicated length of time

Vibrato

Poco vib, or p.v.
 Molto vib or m.v.

Glissandi

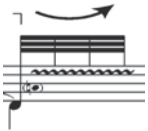
Finger glissando between notes



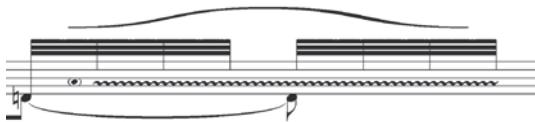
Gliss between hummed notes

Harmonic glissandi (ribattuto)

Re-articulate each harmonic as you move upwards/downwards. Arrows indicate direction.



Up



Up/Down

DOUBLE BASSBow positions

E.S.P.	- Estremamente Sul Pont (just before the bridge)
S.P.	- Sul Pont
N.	- Normale
S.T.	- Sul Tastos

Vibrato

Poco vib, or p.v.
 Molto vib or m.v.



Speed generally at players discretion; often indicated to follow suitably for dynamic expressions.

Glissandi

Regular glissando between two notes. Generally bow at N. position.



'Inharmonic' glissando - an intermediary glissando between two notes. Apply fair pressure with the bow quite near the bridge, with normal-light left hand finger pressure. The result should be a mixture between the harmonic and the pitched note.

Not the same as a 'harmonic' glissando, with light finger pressure and just harmonic sound resulting.

Harmonic glissando, up to and including the pitches specified.

Articulations

Crossed noteheads indicate tones of a generally pitchless quality; harmonic noteheads of harmonic, split or mixed tone/noise; and conventional noteheads of normal tone.

Noteheads with an arrow up indicate relative indeterminacy – as high as the musical moment allows, precision not a priority.



Indications for how long to split/scratch are given above the written material

ELECTRONICS

There are Max & Supercollider Performance Patches included that have all relevant information for the live electronics player.

This engineer is responsible for sound projection and balance of levels – there's no live processing of the input signal. Most of the electronics part simply involves triggering cues (from the Supercollider patch) when indicated in the score and following dry/wet reverb indications.

Default reverb settings are preset upon patchload. Feel free to adjust accordingly to the space.

FURTHER NOTES ON SCORING

MOVEMENT I - INTRODUCTION

The beginning of movement I is notated to encourage improvisation within a notated framework.

At the given timings, players 'add' (notated +) the ensuing boxed musical example to what they are already playing.

The boxed musical examples contain a dynamic range, within which the fragment should be played; for example, $mp < > f$ asks for a dynamic range no quieter or louder than mezzo-piano/forte.

The players continue to improvise, selecting material from as many boxes as they wish that are currently available to them.

For example – at **0 : 12** seconds in, the Double Bass player can only bow the tailpiece; however, at **0 : 31**, they are free to bow the tailpiece, use circular bow motions to produce scratchy tones, or to play glissandi within the specified pitch ranges.

At **0 : 54** seconds in, the '=' sign indicates that both players should stop what they are currently doing, enjoy a moment's pause and then proceed to the final box.

Full descriptions of playing techniques for this section are given overleaf.

MOVEMENT II

Movement II is a text score. Discussion and execution of what exactly to perform is left up to what the players feel appropriate. Suggestions and setup are included in the score. Playing should not exceed the duration of the tape part.

MOVEMENT III

Movement III is divided into two parts; an overview, and the two parts. Instructions for performance are within the parts, and should be relatively clear.

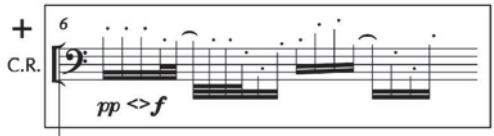
Contrabass Recorder:

0 : 08



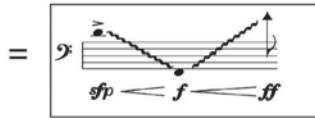
“Suono del vento”, after F.Romitelli;
within the range *pianissimo* to *mezzo-forte*
(also applies to regular scoring!)

0 : 27



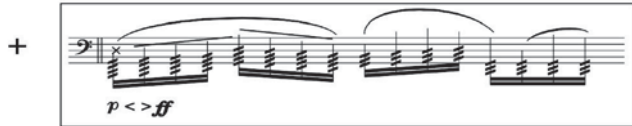
As at 0 : 18, however instead of flz. Strive more for 'scattered' impulses – aperiodic, no pulse. Varying between the two boxes may be quite effective

0 : 54



Aggressively gliss. between the given pitches; dramatic flourish to the uppermost reach of the instrument. Aim to come off simultaneously with the bassist.

0 : 18



Flz. gestures that focus on contour rather than precision of pitch; vary articulations with glissandi, uneven slurring, but keep the pulse fairly regular – like an uneven stream.

Double Bass:

0 : 08



Bow the tailpiece, within the dynamic range *pianissimo* to *mezzo-forte*

0 : 29



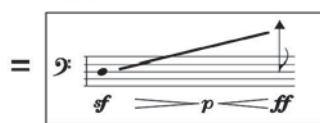
Freely glissando, with extra articulations as you please, to the edges of the given pitch constraints. You can choose to play through the entire sequence, or to skip back mid-glissando to previous boxes while improvising

0 : 14



Bow circularly across all strings with alternating pressure to create a 'scratched' texture with occasional hints of pitch.

0 : 54



Glissando from the second string until the highest note the moment demands. Aim to come off with the recorder player.

Macrofistulus

for Carmen Troncoso Cáceres

A. J. BONSER
2016-17

Movement I

Start stopwatches 0 : 08

Contrabass Recorder *pp <> mf*

0 : 18

+ *p <> ff*

Start stopwatches 0 : 08

Double Bass *pp <> mf*

0 : 14

+ *pp <> mf*

Electronics (fade in rumble) *p*

||

0 : 27

+ C.R. *pp <> f*

0 : 54

= *sfz < f < ff*

0 : 29

+ Db. B. *p < f*

0 : 54

= *f > p < ff*

El. $\frac{4}{4}$

2

A

1 $\text{♩} = 58-62$

C.R. *sfz* *fp* *f* *p* *pp* *mf*

Db. arco N. S.T. N. S.P. 3 poco vib. *sfz* *p* *f* *pp*

El. $\frac{4}{4}$ $\frac{5}{4}$ *ppp*

||

4

C.R. *f* *fp* *sf* *ff* *f* *pp* *mf*

Db. N. S.P. *tr* *ppp*

El. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

7

C.R. *f p f p mf p mf pp*

whistle through/across end of mouthpiece

3

Db. N. S.T. poco vib. - vary speed S.P.

f p mf pp

El. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$



11

C.R. *sf f p sf sf p sf*

poco rall. acc.

Db. N. S.P. m.v. p.v.

sfz p mf p f pp

El. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

4

14

C.R.

Db.

fp *f* *p* *mf* *f* *f* *fp* *ppp*

N. S.P. N. E.S.P.

sfz *p* *f* *mp* *ppp*

||

B

17

C.R.

Db.

El.

poco rall.

sfz *f* *mp* *mf* *pp* *f*

(played, then fingered)

E.S.P. *arco* *jetée* *battuto* N. S.P. p.v. E.S.P.

sfz *sfz* *mf* *p* *pp* *f*

2 'Ethereal harmonics' *p*

3 'Impulse Cloud' *pp*

20

C.R. *a/f* *f* *fp* *f* *ff* *fp* *f* 5

Db. N. S.P. IV *f* *f* *p* N. *f* *sf* *f* E.S.P. *jetée*

EI *mp* *ff*



72 - 78

22

C.R. *f* *sfp* *f* *pp* *f* *p* *sf*

Db. N. S.T. p.v. S.P. (sempre sul IV) *mf* *f* *fp* *f* E.S.P. *f*

EI Cue first scattered gesture - high sines continue, band-passed cloud gradually fades *sfz* *mp* *f* *sfp*

6

25

C.R.

sf *p* *f* *fp* *fp* *f* *p* *f* *ff* *sf*

Db.

N. S.P. S.P. E.S.P.

sf *p* *f* *p* *fp* *sf*

Ei

6 7

sf *sf* *p* *f* *fp* *sf*

rall.

27

C.R.

sf *f* *p* *f*

Db.

N. S.P. E.S.P.

ff *p* *f*

Ei

8 9

p *mf* *f*

C $\text{♩} = 60$

29

C.R. f ff f sf 7

Db. N. S.P. N. S.P. N. S.P. (etc.) 5 5

sf f sf f sf f sf f

El. 10 sf f pp



acc.

32

C.R. f f pp

Db. 5 5 N. ff p mf

El. p f pp

8

♩ = 72

35

acc. ♩ = 86

C.R.

Db. *cresc. poco a poco*
fp *sf*

El

38

C.R.

Db. *poco rall.*
II *5*
fp *sf*

El

D

Freer, still pushing slightly

9

41 ♩ = 66 - 72

poco vib, vary speed (soave)

C.R.

pp p < p > pp mp pp < mf > p

S.T. poco vib, vary speed according to dynamics

Db.

ppp p p p mf mf

I N. S.P.

3 3 3

* gliss with equal pressure to keep pitch at same register

El 5/4 4/4 5/4 4/4

||

45

finger vib. (soave)

rit.

C.R.

normale mp < f > p f p (fingered) pp

(overtones)

Db.

N. S.T. N. II III

p pp mf < f > mp pp p ppp

3 3 3

El 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

10

E

♩ = 56 - 60

51 (humming evenly)
C.R. (fingered) *p sempre*

N./S.P. Quasi Cantabile I *ppp* *mf* *p* II S.P. *split* *f* N. *p*

11 Cue 'dust', scattered impulses
El *p sempre* etc.

56 *poco rall.* ♩ = 52 - 56

(normal playing) (sung/hummed)

C.R. *mf* *p* *p* *mf* *mf*

II S.P. I *mf* *f* *tr* *tr* *mf* *p* *f* *pp*

N. l.v. *mf* *ppp*

61

C.R. *p* *fp* *ff* *pp* *mp* *f*

Db. N. S.P. N. S.P. IV *f* *mf* *mp* *pp*

||

66

C.R. *p* *f* *pp* *f* *p* *mf*

Db. N. S.P. split *mf*

EI *pp*

Dust density gradually fades

12

C.R. 71

Db.

EI

pitchless, on the tail & into the microphone

11 Cue rumbles

p *f* *p* *f*

pp *p sempre*

p

C.R. 77

Db.

EI

S.P.

p *mf* *mp* *ppp*

mf *p* *ppp*

ppp

Movement II : "Realizing God within ourselves"

In Memoriam Z. Karkowski

Listen.

Modulate the space where you and sound co-exist.

Instructions

This is a text score. Discussion and execution of what exactly to perform is left up to what the players feel appropriate. Suggested setup is given below.

Place the double bass face up on a suitable table, covered by a cloth, towards the back of the stage.

The electronic part plus the live feed from the Contrabass Recorder should both be sent to the surface transducer, held by the bassist.

As the recorder player improvises and the tape part plays, the bassist can move the transducer around the body of the instrument, bringing out different harmonic nodes and resonances.

The two additional microphones should be setup so that they capture a full stereo image of the double bass as it resonates; this is sent back to the mixing desk and out to the 4 (or more!) loudspeakers.

Try to achieve a totally *immersive* sound field. Overall volume level should be *loud as possible*, without being overwhelming.

Actions should be calm and understate the visual drama of the scene – aim to evoke a kind of 'resonance ritual', with the focus on slowly shifting *sonic* characteristics.

This visual arrangement is designed to highlight the cross-modulation of one instrument to the other; the recorder 'playing through' the body of the double bass.

To help achieve this effect, the recorder player is encouraged to find pitches that activate particular resonant frequencies on the double bass. This clarifies the relationship a bit more.

Playing should not exceed the duration of the tape part.

For further visual documentation, rehearsal excerpts are available online, on the composer's YouTube Channel.

Movement III: "wet/rain speed|rhythm|train humming/remembrance"

Preface

The performance instructions for this movement were designed to be a framework that allows the players to explore *depth*.

If the previous two movements highlighted horizontal/contrapuntal and vertical/resonant relationships, this one tries to evoke a shifting spatial field – with elements sliding in/out of focus on a z-axis.

The idea of ascension, of transcending the limits of two quite profoundly heavy, elephantine instruments, carries on throughout the series of movements.

In this episode, performers are encouraged to engage with the electronic part as an equal layer from the outset – to try and follow similar processes, to complement the tape part.

'Pulse' is hugely important. Try to keep it in mind as you play. Explore notions of 'noisiness' as irregularity in the time-domain; its opposite, 'periodicity' as regularly distributed pulses.

Move in and out of the two, varying the density of new attacks so you can sublimate up into a sustained pitch, or back down into individual pulses.

Having taken a prominent role in the previous movement, the recorder player should as a guiding principle try to take a more 'background' role.

For the double bass player, the opposite is true – they are encouraged to work musically in the foreground, but strive to stay *within the time period between consecutive electronic events*.

The opening, for example has distinctly clear, constant phrases, around which an improviser can decorate their own periodic/aperiodic sequences.

Appropriate use of register and timbre should be kept in mind – follow the melodic contours of what you hear in the tape part.

Further suggestions and instructions are given in the parts, overleaf.

For the engineer; bring the live double bass level *up* and the recorder level *down* slightly. Both should still be audible, but there should be the foreground/background shift in relations mentioned above.

Prerecorded spatial movements exist for quadraphonic setups. For other loudspeaker arrangements and on-the-fly diffusion, generally follow the rule that more atmospheric material to be diffused around the space, whereas explicitly periodic sections such as the opening sequences and the arrival at 2' 40" should be panned to the Front L/R speakers.

Overview of events

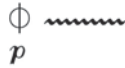
0 : 00	Start stopwatches
0 : 24	Start playing: Db. Short, irregular phrases, gradually expanding in length; Cb. Rec – suono del viento/stuttering, uneven phrases
0 : 32	Double bass + material B
1 : 06	Double bass - Occasionally add short, downwards glissandi to what you are already playing. Start at the upper regions of the instrument
1 : 20	Cue for synthesised texture in Electronics part.
1 : 40	Db. Glissandi increase in prominence, gradual phasing out of materials A + B.
2 : 22	Re-entry of Double Bass, recorder follows
2 : 40	Pulse train emerges at 10 impulses a second
3 : 13	Tape part: Provide 'responses' to the provided gesture
3 : 41	2 nd time
4 : 00	Pulse train finishes
4 : 09	3 rd time
4 : 34	4 th time
4 : 55	5 th time
5 : 15	6 th time
5 : 37	Final time, fade out

CONTRABASS RECORDER – MOVEMENT III

0 : 00 Start stopwatch

0 : 24 Switch between Suono del viento and stuttering, 'wet', rhythmically uneven gestures.
Include multiple modes of articulation to create short, jagged phrases.
Aperiodic, or 'quasi-periodic' phrasing is key.

Emphasise the hollow, resonant aspects of the instrument – don't aim for continuity.



Eg: MM ♩ = 75



1 : 20 Cue synthesised electronics part

Gradually increase density (regularity) of new phrases until you are overpowered by the electronic part.
Think of pulse, sublimating into pitch as it speeds up....like boiling water.
[pause]

2 : 22 Re-emerge, this time moving the other direction - from 'atmospheric' sustained material to shorter, more concrete oscillations and interactions, gradually becoming more present

2 : 40 The pulse should emerge now at a rate of 10 pulses/second. Lock in to the groove and articulate, via one or two notes, various subdivisions of the stream.
For example: straight semiquavers in groups of 4; 2 groups of quintuplets; [3, 7], [4, 6], 2, [8]. Dance, moving in and out.

Only use pitch classes C and C# - use a firm tone, be confident and sharp with attacks. Differentiate from the material played earlier.

When the 'chords' come in, fade out this material and provide 'responses', as if at a sermon; never in unison with the pre-recorder hums.

3 : 13 Tape part: first 'hum' entry

3 : 41 2nd time

4 : 00 Pulse train finishes!

4 : 09 3rd time

4 : 34 4th time

4 : 55 5th time

5 : 15 6th time

5 : 37 Final time

5 : 58

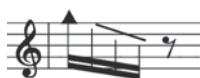
Suono del vento *ppp*



DOUBLE BASS – MOVEMENT III

0 : 00 Start stopwatch

0 : 16 Material A



vary regularity/dynamic envelope

0 : 32 Material B

MM: ♩ = 75

1 : 06 Occasionally add short, downwards glissandi to what you are already playing. Start at the upper regions of the instrument.

1 : 20 Cue synthesised electronics part
 Gradually increase density (regularity) of new phrases until you are overpowered by the electronic part.
 Think of pulse, sublimating into pitch as it speeds up....like boiling water.
 [pause]

2 : 22 Re-emerge, this time moving the other direction - from 'atmospheric' sustained material to shorter, more concrete oscillations and interactions, gradually becoming more periodic.

2 : 40 The pulse should emerge now at a rate of 10 pulses/second. Lock in to the groove and articulate, via one or two notes, various subdivisions of the stream.
 For example: straight semiquavers in groups of 4; 2 groups of quintuplets; [3, 7], [4, 6], 2, [8]. Dance, moving in and out.

Only use pitch classes C and C# - use a firm tone, be confident and sharp with attacks. Differentiate from the material played earlier.

When the 'chords' come in, fade out this material and provide 'responses', as if at a sermon; for example F > G slide that alludes to 1st movement.

3 : 13 Tape part:

5 : 15 6th time

3 : 41 2nd time

5 : 37 Final time

4 : 00 Pulse train finishes!

4 : 09 3rd time

4 : 34 4th time

4 : 55 5th time

APENDIX 4

Coppel

Coppel
for recorders
(2018)

ROGER MARSH



DECIPHERER ARTS PRESS
EDITION

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Coppel (2018)
for recorders
duration ca. 11 mins

“... four or six recorders were generally put together in a case called a coppel . . . ”*

Preface by Carmen Troncoso

Coppel was created with the idea of making a video about an abandoned recorder case, found without the recorders inside. The idea of this mysterious ‘coppel’ led me to create a story-telling narrative in which I played six recorders, one for each of the case’s slots. Each of the recorders assumes an individual role in releasing embodied memories from their past lives, when they were used in different contexts, when carried in the case.

However, another idea had been previously discussed with the composer: the idea of making performable an ‘impossible-to-play-live’ work for several recorders, where the change of recorders during the performance would occur magically, triggered by a kind of enchanted spin whereby each new recorder appears in the performer’s hands. This idea suggested a film/video approach that would enable us to visually fake the transitions.

Excerpts from the poem ‘Arte Poética’, by the Chilean poet Vicente Huidobro, are used throughout. The tone of the poem, in its Spanish-original version, acts as a spell, which together with the recorder sounds, has the power to awaken the coppel-case and its memories. The English—should an English version be preferred—attempts to convey the same spell-like quality. One may add or repeat lines of the poem in other parts of the score.

Thus, Coppel invites you (recorder performer) to create a video version, one which considers these same ideas.

To explore the idea of filling the six slots within the empty case, one will need to use two different soprano recorders. One can, alternatively, utilise a five-slot case, in which case you may use only one soprano recorder.

The performer chooses their recorders according to the score, which requires the following tessitura for the instruments utilised:

- Bassett: low F to high B
 - Tenor: low C to high A
 - Treble: low F to high D
 - Soprano: low C to high C
 - Sopranino: low F to high E \flat
- (all recorders are used chromatically)

A live performance of Coppel may consider other aspects. The performer might choose to concentrate on the interaction between the music and the poem, not aiming to convey a story-telling narrative. For the sake of continuity within the live-performance, we suggest omitting the four single-note bars of the bassett in bars 91, 95, 113 and 117. The case itself may or may not be part of the staging of the piece.

The performer is free to contextualise Coppel’s score in any manner that suits their artistic goals.

The choice of instruments should be considered a significant part of the process of imagining a version. Despite the requirement for a specific range for each recorder, there is no other element which should restrain your personal criteria of instrumental selection. You may combine contemporary and old recorders (eg Renaissance), or use instruments from the same consort.

The recorders utilised in the collaborators’ version are:

- Bassett Classica by Kung Recorders
 - Tenor Hotteterre by Moeck Recorders
 - Treble recorder by Friedrich von Heune
 - Descant by Jorge Montero
 - Descant by Moeck Recorders
 - Sopranino Classica by Kung Recorders
- (all pitched at 440Hz)

Coppel was developed with support from the CMRC, University of York. The first performances were at the Crescent and at the Unitarian Chapel in York, and at Shandy Hall in Coxwold, North Yorkshire.

* David Lasocki (2011), a study on Virdung’s *Musica Getuscht: A treatise on Musical Instruments* (1511)

From *Arte poética*
Vicente Huidobro (1893–1948)

Poema.
Que el verso sea como una llave
Que abra mil puertas.
Una hoja cae; algo pasa volando;
Cuanto miren los ojos creado sea,
Y el alma del oyente quede temblando.
... *

Estamos en el ciclo de los nervios,
El músculo cuelga,
Como recuerdo, en los museos;
Mas no por eso tenemos menos fuerza:
El vigor verdadero
Reside en la cabeza.

Por qué cantáis la rosa, ¡oh, Poetas!
Hacedla florecer en el poema;
Sólo para nosotros
Viven todas las cosas bajo el Sol.
...

Poem.
Let the verse be like a key
That opens a thousand doors.
A leaf falls; something flies by;
All that which the eyes may see, be created
And the listener's soul to remain trembling
...

We are in the cycle of nerves.
The muscle hangs,
Like a memory, in museums.
Nonetheless, we do not have less strength:
The true vigour
Resides in the head.

Why singest thou the rose? Oh Poets!
Make it bloom in the poem;
Only for us
Live all the things under the Sun.
...

Coppel

for recorders

(2018)

ROGER MARSH

Slow ♩ = ca. 50
Bass Recorder
molto vibrato ad lib

*sotto voce**
port.
p > Que el verso sea como una llave *mp* • Que el verso sea como una llave que abra mil puertas *mp sim* > mil puertas una llave Una hoja cae

7 *port.* *mfp* *mp* > Una hoja *mfp* *mp* *port.* > Una hoja cae; algo pasa volando

11 *port.* *mp* > *pp* *p* >

A **A little faster** ♩ = ca. 60

15 *port.* *mp* > *p* *mp* 5

Una hoja cae; algo pasa volando;
Cuanto miren los ojos creado sea,
Y el alma del oyente quede temblando.

19 *port.* *mp* 5

23 *port.* (→) 9 > una llave
Que abra mil puertas.
Una hoja cae

28 *port.* 5 9 *slow spin* Tenor Rec. *port.* *mp* ciclo

• The time signatures are a guide to the flow of the speaking part; measuring how much time to take with the interspersed texts.

* The texts should be spoken 'sotto voce' but clearly and audibly. Speak quite quickly, but do not rush to return to playing. If the space allows, begin the performance behind the audience and walk slowly towards the stage during the first section (up to A)

B

32 $\text{♩} = 65$

Estamos en el ciclo de los nervios

9

5

port.

el ciclo de los nervios

36

port.

5

port.

9

5

5

39

port.

5

5

port.

9

43

port.

9

port.

9

port.

mf

Where there is a space, hold the initial note a little before the glissandi
 () *sim., etc.*

46

mp

port.

port.

C

51 $\text{♩} = 72$

mf

5

mf

5

mf

5

fp

p sempre

accel.

5

4

53 **A little faster**

9

9

5

5

fp

54 $\text{♩} = 75$

port.

slow spin

Alto Recorder

El músculo cuelga, Como recuerdo

9

9

port.

58

61 *flz.* *slow spin*

2/4 4/4

mp 5 5

Estamos en el ciclo de los nervios.
El músculo cuelga,
Como recuerdo, en los museos

D

64 *flz.* 5 *ord.* 5 9

66 5

71 9 9 *flz.* el muscolo cuelga

74 9 9 6 9

76 *flz.* *port.* *p* 2/4 4/4 *mp* *mf* *f*

como recuerdo en los museos

82 5 *mp* *mf* 9 9 9 *flz.*

84 *f* *f* *flz.* 5 5 *fp* *f*

87 *mp* *tr*

90 *f* *flz.* *spin* *Bass Rec.* *8* *(m.v.) port.* *spin* *como recuerdo* *Sopr Rec.* *flz.* *= 90* *5* *mf*

94 *spin* *Bass Rec.* *8* *port.* *algo pasa volando* *Sopr Rec.* *mf* *9* *9*

98 *mf* *9* *3* *4* *5* *mf* *9*

101 *9*

103 *f* *mf* *5* *5* *9* *9*

105 *5* *f* *mf* *5*

107 *mf* *f* *mf* *f* *pasa volando*

F Sopranino Rec. 109 *flz. f* *ord.* *(tongue vibr.)*

111 *spin* Bass Rec. 8 *mp* *spin*

$\bullet = \text{ca. } 100$ 115 Alto Rec. *mp* *spin* Bass Rec. 8 *port.* *mp* *spin*

119 Alto Rec. *mp*

123

125 *flz.* *flz. b*

Que el verso sea como una llave
Que abra mil puertas.

Una hoja cae; algo pasa volando;
Cuanto miren los ojos creado sea,
Y el alma del oyente quede temblando.

129

Estamos en el ciclo de los nervios.
El músculo cuelga,
Como recuerdo, en los museos;

Mas no por eso tenemos menos fuerza:
El vigor verdadero
Reside en la cabeza

132 *flz.* **G** *spin* Soprano Rec. *mf* 9 9

Por qué cantáis la rosa, ioh, Poetas!
Hacedla florecer en el poema;
Sólo para nosotros
Viven todas las cosas bajo el Sol.

136 *spin* Sopranino Rec. 8 *mf* 5 *mf* *spin*

Sólo para nosotros
Viven todas las cosas bajo el Sol.

Sólo para nosotros

APENDIX 5

Double Pipes, Antique et Moderne

Being in the sounds

For ten combinations of double recorders
and audio tracks
One performer



Collaborative work

Guillermo Eisner - Composer
Carmen Troncoso - Performer

Concert pitch and transposed version

The work *Being in the sounds* was created in the context of the academic research project ‘Double Pipes, Antique et Moderne’, undertaken collaboratively by Guillermo Eisner and Carmen Troncoso during their PhD studies in, respectively, composition at the Universidad Autónoma de México, and performance at the University of York, UK.

Authors’ preface to the score

No single and unique contemporary recorder model has been established to replace previous models; on the contrary, recorder performers continue combining early instruments – Medieval, Renaissance, Baroque, early Romantic, Modern – with contemporary models. This has generated a fascinating variety of instruments, with related yet significantly distinct features, available to play any type of repertoire. This situation was a significant factor in the development of this work, which aimed particularly to explore different combinations of recorder models so as to create unique twofold voices: double-pipes.

The use of double-pipes stems from antiquity, with instruments such as the Greek Aulos (diaulos) or the Latin Tibia. Such instruments are apparent in cultures around the world, with instruments including the Launeddas in Sardinia, the Dvojnica from Serbia and South Hungary, the Algoza double flutes from Rajasthan, the Native North-American double flute and several American, pre-Columbian models – to mention some. Recorder makers have also recreated old and created new double-recorders.

Familiarising ourselves with the sonorities of these instruments and exploring contemporary scores that include two recorders played at the same time formed an important stage of our collaboration. This was followed firstly by exploring the possibilities of combining the different recorder models of Troncoso’s personal collection (including instruments related to its evolution, such as whistles), and secondly by the examination, through performance, of the expressive potential and particular features of each resulting ‘double pipe’.

The main criterion for selecting specific double-recorders for inclusion was the two instruments’ combined sound, as experienced in our improvisatory workshops. Establishing "sound" as the main target led us to consider and choose unprejudiced any model of recorder available today, accepting significant differences in their design quality. Consequently, we included handmade or series made wooden instruments (mostly copies of historical

instruments), plastic instruments (and their derivatives), and instruments related to the recorder's evolution, such as different type of six-holed pipes (whistles).

Once the instruments had been selected, we developed a process of systematization, considering the many variables that arise from simultaneous playing. Due to the different tunings of the instruments, we created two scores: the first representing the 'real sound' (i.e. the pitches that are heard) and the second 'transposed'. The transposed version helps the performer simplify the reading of the score: all recorders utilised were transposed either to a recorder in C or a recorder in F pitched at A=440.

The musical content – as well as the title *Being in the sounds* – was inspired by and drew directly on the opinions and musical examples collected in a workshop with the recorder performer Pierre Hamon, in April 2016. Comments such as: '...find [the] pleasure in the sound, maybe more than in the music'; 'you should receive information from the music'; 'choose the instruments that offer something special'; 'in the recorder, you feel the walls of the attack'; 'enjoy the tension of the double recorder'; and 'the recorder is my voice': these inspired the composition, such that the work aims to resonate with and create a musical translation of Hamon's ideas. At times, Hamon's voice coexists with music, acting both as an element that communicates an idea (with words) but also as a sound material in dialogue with the live instruments.

Hamon's playing, recorded during Carmen's second workshop with Pierre Hamon (Paris, September 2018), are also incorporated, demonstrating the influence that the instrumental practice of the double pipes had on the creation of this work.

We list the instruments utilised in our version. However, any new performer may search for their preferred instruments as long as these do not significantly alter what is written in the score. The process of selecting the instruments is revealed as itself an essential, critical stage of the unfolding of this work. New identities are created from these new 'combined instruments'; new instrumental voices appear, and, as Hamon expresses so beautifully, these embody the 'pleasure of the sounds' experienced in playing.

Being in the sounds comprises a series of instrumental and human voices that invite us to perceive them through all their tensions and resonances.

Notes of performance

Instruments utilised by the authors' performances:

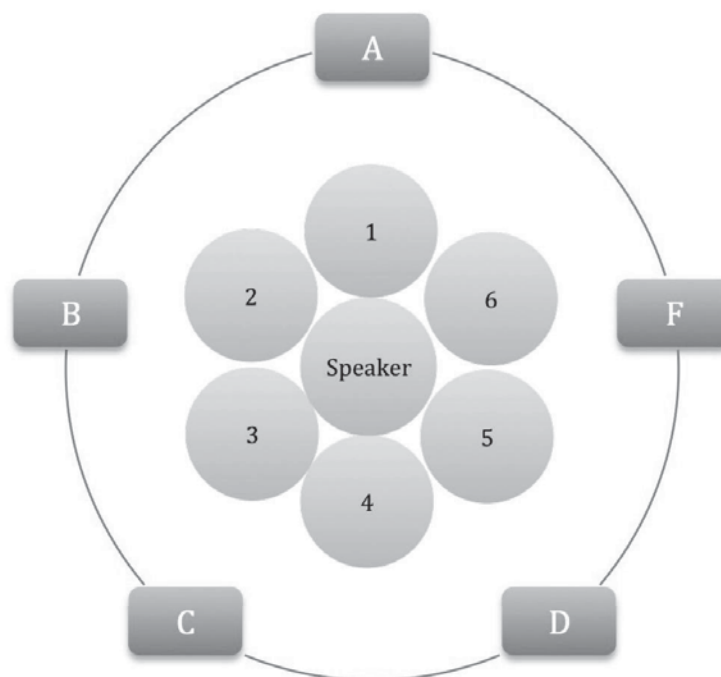
1. Tenor recorder in C. 'Aulos 211A' Model. Pitch, A= 440.
2. Tenor recorder in D (voice flute). 'Bressan' model. Made by Joachim Rohmer. Pitch, A= 415.
3. Treble recorder in F. 'Bressan' model. Made by Jorge Montero. Pitch, A=440.
4. Alto in G. 'Ganassi' model. Made by Jorge Montero. Pitch, A= 440.
5. Descant recorder in C. 'Ganassi' model. Made by Jorge Montero. Pitch, A=440.
6. Descant recorder in C. 'Hohner B9509 Melody' model. Pitch, A= 440.
7. Descant recorder in C. Baroque model. Made by Jorge Montero. Pitch, A= 440.
8. Descant recorder in C. Baroque model. Made by Jorge Montero. Pitch, A= 415.
9. Sopranino recorder in F. 'Aulos 700092.0 Symphony Recorder' model. Pitch, A440.
10. Sopranino recorder in F. Baroque model. Made by Jorge Montero. Pitch, A= 415.
11. "Indian" whistle in C hexaphone. Pitch, A= 440.
12. Whistle in A. Made by Jorge Montero. Pitch, A= 462.

Double recorders' combinations:

- a. 1 - 3
- b. 2 - 3
- c. 3 - 4
- d. 4 - 5
- e. 5 - 8
- f. 8 - 9
- g. 6 - 9
- h. 6 - 11
- i. 11 - 12
- j. 7 - 10

Technical considerations:

- Five music stands for the instruments (A-F)
- Six music stands for the scores (1-6).
- One speaker looking up.
- Audio player.

Disposal of the stage:**Notes to electronics player:**

- The audio files can be download from the next link:
<https://www.dropbox.com/sh/15m6v9bgtuhh7nv/AAAUCBuLiLsnsb7l6Nw3EIH4a?dl=0>
- Start each audio file where it is indicated in the score, and let it play until the end of each one.
- Use the same volume for all audio files.

Addressing *Being in the sounds* score:

There are two scores: concert pitch and transposed version.

In both scores, all the instruments are written at pitch A=440.

Instruments transposed to Pitch, A=440:

- Tenor recorder in D (415) (voice flute) into Tenor recorder in C# (440).
- Descant recorder in C (415) into Descant recorder in B (440).
- Sopranino recorder in F (415) into Sopranino recorder in E (440).
- Whistle in A (462) into Whistle in Bb (440).

In the transposed version, all the recorders were written either as a recorder in F or as a recorder in C in order to facilitate reading.

“What is important is the result of the connection between the two instruments.

Sometimes, each instrument is a little bit impure but works very well combined.”

Pierre Hamon’s criteria for selecting a twofold pipe/recorder.
Expressed during a workshop with Carmen Troncoso in April 2016, Paris.

Being in the sounds

To Carmen Troncoso

Guillermo Eisner
Carmen Troncoso

*Concert pitch

"Give life to the notes, subtlety. Prepare the tension." (Pierre Hamon)
Ideally, to be played in a venue with large natural reverb.

AUDIO 1 ♩ = 120

Voice

M... *fp* M... *fp* M... *fp*

↑Begin on the final resonance of the Audio 1

Treble in F

Tenor

8

M... *fp* *p* M... *fp* *sf*

Treble in F

Tenor *p*

Overblow

Attaca

15

Voice

mp *f*

3 3 3 3

* In the Treble recorder in F, all E flat notes sound a 1/4 tone higher (due to the one-hand fingering).

2 Being in the sounds (concert pitch)

(♩ = 120)

21 (Voice)
8 M...

21 (Treble in F)

21 (Tenor) *fp sf f sf*

27

8

27

27 *mp*

27 *mf*

Change to Voice Flute 415

rit.-----

AUDIO 2.1

♩ = 80

32 Treble in F

32 Wait until Audio 2.1 finished. The last lines are: "speaking with the instrument".

32 *mp*

Voice Flute 415

38

38

Being in the sounds (concert pitch)

3

(♩ = 80)

43 (Treble in F)

43 (Voice Flute 415)

AUDIO 2.2

♩ = 100 *ad libitum*

a tempo

Ganassi in G *

48

48

Wait until listening to the lines: "with the traverse...". Then continue.

mp

Treble in F

mp

54

54

f

59

59

mp

f

mp

64

64

* In the Ganassi in G, all F notes sound a 1/4 tone higher (due to the one-hand fingering).

4

Being in the sounds (concert pitch)

(♩ = 100)
(Ganassi in G)

69 (Ganassi in G)

69 (Treble in F)

sf fp fp fp fp f

tr (F_b) tr

accel.-----

♩ = 120

AUDIO 3

74

74

f

tr (D) tr (E) p

79

79

84 Change to Soprano Ganassi 440

(Soprano Ganassi)

84 Wait until listening to the lines: "what kind of sound do you think..." Then continue.

84

p

Ganassi in G

*tr (A) **

p

88

88

Change to Soprano 415

Change to Soprano 415

* In the Soprano Ganassi, all B flat notes sound a 1/4 tone higher (due to the one-hand fingering).

Being in the sounds (concert pitch)

(♩ = 100)
(Soprano Ganassi)

93 8

mf
Soprano 415

gradually Frull

97 8

Frull

sf *mf* *sf*

101 8

f *p* *fp* *fp*

Frull

104 8

f *p* *f* *sf*

107 8

mf *sf* *mf* *sf* *mf* *sf*

6

Being in the

♩ = 100

1108 (Soprano Ganassi)

1108 (Soprano 415)

gradually Frull

1138

1138

1168

1168

f *p* *f*

1198

1198

(A) (B)

fp *f* *fp* *f* *fp*

(G#)

1228

1228

gradually (C#)

fp *f* *p* *sf* *mf*

gradually (C)

Being in the sounds (concert pitch)

1258 (Soprano Ganassi)
1258 (Soprano 415)

$\text{♩} = 100$
mp *p*

1288 *gradually Frull*

f *mp*

1318 *fp* (A)

mf *fp* *f* *fp*

1348 *fp* *sf* *f* *f*

fp *sf* *f* *f*

1388 Change to Sopranino 440
1388 *mf* *Sputato (t) Flattement*

mf *Sputato (t) Flattement*

8 Being in the sounds (concert pitch)

1428 (Sopranino 440) *(t) Soave** *(mf)* Fingering: 0 2 trill

1428 (Soprano 415) *(mf)* Fingering: 3 4 trill

1428 *(t) Soave* Fingering: 01 3 4 trill

145 Voice

1458 *(t)*

1458 *f*

1458 Change to Hohner recorder

149

1498 *(t)*

1498 *mp* Hohner

155 AUDIO 4

1558 Change to Indian whistle

1558 *p*

* Soave: Soft trill to a 1/4 tone higher.

Being in the sounds (concert pitch)

(♩ = 100)

161 (Voice)

168 (Indian whistle)

168 (Hohner)

Indian whistle

rit.

♩ = 80

168 *f*

168 *mp*

168 *fp*

178 *mp*

178

Impro in medieval style with the Indian whistle, followed by the grace notes

178 *mp*

178

Impro in medieval style with the Hohner

10

Being in the sounds (concert pitch)

(♩ = 80)
(Indian whistle)

1768 6''

1768 (Hohner)

1778 *p*

1778 *f*

Frull

1808 (t) Frull

1808 *f* *f* *p*

Frull

1828 *mf*

1828 Change to whistle in B flat

1868 *

1868 *p*

Whistle in B flat

* Find harmonic for the B.

Being in the sounds (concert pitch)

(♩ = 80)

1888 (Indian whistle)

1888 (Whistle in B flat)

f *p*

1908

1908

f *p*

1928

1928

f *mf*

1948

1948

p *mf*

♩ = 80

1968

1968

p *f* *f* *f* *f*

12

Being in the sounds (concert pitch)

(♩ = 80)
(Indian whistle)

1998 *p* (Whistle in B flat)

f

p

2028 *f* *p* *f* *mf* *f* *mf*

mf

205

2038 *f* *p* *fp* *sf*

Voice

208 *f* *p* *sf*

210 (♩ = 80)
(Voice)

2108 Change to Soprano 415

2108 Change to Soprano 440

♩ = 70 expressive

214

2148 Soprano 415 *

mp

2148 Soprano 440

2188

2228

AUDIO 5

Change to Treble in F

2228

Change to Tenor

Wait until Audio 5 finished.
The last lines are:
"the musical vibrations".

* To tune the A note, put tape on hole 6.

14

Being in the sounds (concert pitch)

♩ = 90

226 Treble in F

226 Tenor

p *mp*

228 Flatt.

228

mp

232

232

p *mf*

236

236

mp *sf* *p* gradually *sf* (E)

240

240

mp *mf* *p*

Being in the sounds (concert pitch)

(♩ = 90)
(Treble in F)

244

244

(Tenor)

f

246

mp

Vib.

p *sf* *p*

246

mp

p *sf* *p*

Being in the sounds

To Carmen Troncoso

Guillermo Eisner
Carmen Troncoso

*Transposed version

"Give life to the notes, subtlety. Prepare the tension." (Pierre Hamon)
Ideally, to be played in a venue with large natural reverb.

AUDIO 1 ♩ = 120

8 8 8

8 8 8

15 15 15

15 15 15

15 15 15

Attaca

* In the Treble recorder in F, all E flat notes sound a 1/4 tone higher (due to the one-hand fingering).

2

Being in the sounds (transposed version)

(♩ = 120)

21 (Voice) M...

21 (Treble in F)

21 (Tenor) *fp sf f sf*

27 *rit.*

27 *mp mf*

27 Change to Voice Flute 415

AUDIO 2.1

♩ = 80

32 Treble in F *mp*

32 Voice Flute 415

Wait until Audio 2.1 finished. The last lines are: "speaking with the instrument".

38

38

5

Being in the sounds (transposed version)

(♩ = 80)

AUDIO 2.2

43 (Treble in F)

43 (Voice Flute 415)

48

Wait until listening to the lines: "with the traverse...". Then continue.

48

♩ = 100 *ad libitum* *a tempo*

Ganassi in G *

mp *mp*

Treble in F

54

54

f

59

59

mp *f* *mp*

64

64

* In the Ganassi in G, all E flat notes sound a 1/4 tone higher (due to the one-hand fingering).

4

Being in the sounds (transposed version)

(♩ = 100)
(Ganassi in G)

69

69 (Treble in F)

sf *fp* *fp* *fp* *fp* *f*

(E♭) (D) (E)

74 *accel.* $\text{♩} = 120$ $\text{♩} = 100$ AUDIO 3

74 *f* *p*

(D)

79

79

84 Change to Soprano Ganassi 440

(Soprano Ganassi)

(A)

p *

Ganassi in G

84

84

88

88

Change to Soprano 415

* In the Soprano Ganassi, all B flat notes sound a 1/4 tone higher (due to the one-hand fingering).

Being in the sounds (transposed version)

(♩ = 100)
(Soprano Ganassi)

93 8

mf

Soprano 415

gradually Frull

97 8

sf mf

Frull

sf

1018

f

p

fp

fp

1048

Frull

f

p

f

sf

1078

mf

sf

mf

sf

mf

sf

6

Being in the sounds (transposed version)

 $(\text{♩} = 100)$

1108 (Soprano Ganassi)

f *sf* *mp*

1108 (Soprano 415)

gradually Frull

1138

1138

1168

f *p* *f*

1168

1198

fp *f* *fp* *f* *fp*

(A) (B)

1198

1228

gradually (C#)

fp *f* *p* *sf* *mf*

1228

gradually (C#)

The musical score is presented in five systems, each with two staves. The first system (measures 1108-1137) features two soprano parts: 'Soprano Ganassi' and 'Soprano 415'. Both parts begin with a forte (*f*) dynamic and a triplet of eighth notes. The 'Soprano Ganassi' part continues with a crescendo to *sf* and then a decrescendo to *mp*. The second system (measures 1138-1167) shows a 'gradually Frull' (trill) in the upper staff, which becomes more complex and dense over time. The lower staff provides a harmonic accompaniment. The third system (measures 1168-1197) is in 4/4 time and features a dynamic contrast between *f* and *p* in the upper staff, with a *f* dynamic in the lower staff. The fourth system (measures 1198-1227) is also in 4/4 time and includes trills (marked with a wavy line) and dynamic markings of *fp*, *f*, and *fp*. It contains two sections labeled (A) and (B). The fifth system (measures 1228-1257) is in 7/4 time and features a 'gradually' trill in the upper staff, with dynamic markings of *fp*, *f*, *p*, *sf*, and *mf*. It includes a section labeled (C#) and a fourth-note group at the end.

Being in the sounds (transposed version)

(♩ = 100)

1258 (Soprano Ganassi)

1258 (Soprano 415)

mp *p*

1288

gradually Frull

f *mp*

1318

mf *fp* *f* *fp*

(A)

1348

fp *sf* *f* *f*

1388 Change to Sopranino 440

Sopranino 440

Sputato (t) Flattent

mf

8 Being in the sounds (transposed version)

1428 (Sopranino 440) *(mf)* *Soave** *(t)* *Soave* *(t)* *Soave*
 Fingering: 01
 3
 4 trill

1428 (Soprano 415) *(mf)* Fingering: 0
 2 trill

145 Voice *f*

1458 *(t)* *(t)*

1458 Change to Hohner recorder

149 *mp* Hohner

1498 *(t)*

155 AUDIO 4

1558 Change to Indian whistle *p*

* Soave: Soft trill to a 1/4 tone higher.

Being in the sounds (transposed version)

(♩ = 100)

161 (Voice)

168 (Indian whistle)

168 (Hohner)

Indian whistle

rit.

♩ = 80

168

168

f

mp

fp

5

5

6"

178

178

mp

8"

6"

4"

178

178

Impro in medieval style with the Indian whistle, followed by the grace notes

Impro in medieval style with the Hohner

10

Being in the sounds (transposed version)

(♩ = 80)
(Indian whistle)

1768 6ⁿ

1768 (Hohner)

Frull

1788

1788 *p*

1788 *f*

1808 (t) Frull

1808 *f*

1808 *f*

1808 *p*

1828 *mf*

1828 Change to whistle in B flat

1868

1868 *p*

Whistle in B flat

* Find harmonic for the C (B in concert pitch).

Being in the sounds (transposed version)

(♩ = 80)

1888 (Indian whistle)

1888 (Whistle in B flat)

f *p*

1908

1908

f *p*

1928

1928

f *mf*

1948

1948

p *mf*

♩ = 80

1968

1968

p *f* *f* *f*

12

Being in the sounds (transposed version)

(♩ = 80)
(Indian whistle)

Musical score for measures 12-19. The top staff is marked *p* (Whistle in B flat). The bottom staff is marked *f* and *p*. Both staves feature complex rhythmic patterns with many beamed notes and rests. Measure numbers 19, 28, and 37 are indicated on the left.

Musical score for measures 20-27. The top staff has dynamic markings *f*, *p*, *f*, *mf*, and *f*. The bottom staff has *mf*. Both staves feature complex rhythmic patterns with many beamed notes and rests. Measure numbers 20, 28, and 35 are indicated on the left.

Musical score for measures 205-212. The top staff is labeled "Voice" and has a dynamic marking *fp*. The middle and bottom staves have dynamic markings *f* and *sf*. The score includes rests in the upper staves and complex rhythmic patterns in the lower staves. Measure numbers 205, 208, and 212 are indicated on the left.

Musical score for measures 208-215. The top staff has dynamic markings *f* and *p*. The middle and bottom staves have *mf* and *sf*. The score includes rests in the upper staves and complex rhythmic patterns in the lower staves. Measure numbers 208, 212, and 215 are indicated on the left.

Being in the sounds (transposed version)

210 (♩ = 80)
(Voice)

2108 Change to Soprano 415

2108 Change to Soprano 440

♩ = 70 expressive

214

214 Soprano 415 *

mp

214 Soprano 440

2188

2188

228

AUDIO 5

↓

Change to Treble in F

228

Change to Tenor

Wait until Audio 5 finished.
The last lines are:
"the musical vibrations".

* To tune the F note, put tape on hole 6.

14

Being in the sounds (transposed version)

♩ = 90

226 Treble in F

226 Tenor

p *mp*

228 Flatt.-----

228

mp

232

232

p *mf*

236

236

mp *sf* *p* gradually *sf* (E)

240

240

mp *mf* *p*

Being in the sounds (transposed version)

(♩ = 90)
(Treble in F)

244

244

f

Vib.

246

mp

p *sf* *p*

246

ejercicio 9

*Sonido real $\text{♩} = 80$

Sopranino 415
Soprano 440

mf

Resultante

5

5

8

8

¿? ¿? ¿?

¿?

APENDIX 6

Searching for Recorders to Meet a Chamber Orchestra

EDITORIAL NACIONAL

Carlos
ZAMORA

CONCIERTO PARA FLAUTAS DULCES Y
ORQUESTA DE CAMARA

a Carmen Troncoso

Concerto for Recorders and Chamber Orchestra
to Carmen Troncoso

Score / Partitura



EM 68 124

Biografía

Carlos Zamora nació en Calama, Chile en 1968. Es graduado de Profesor de Música y Licenciado en Educación Musical en la Universidad de Concepción. En 1993 ingresó a la carrera de Licenciatura en Composición en la Universidad de Chile, carrera que abandonó para ingresar al programa de Magíster en Artes mención Composición. Estudió Composición con Miguel Aguilar, Gustavo Becerra y Eduardo Cáceres. Participó en los Campos de Composición INJUVE en España (Cristóbal Halffter y Mauricio Sotelo). Ha recibido varios premios entre los que se destacan el Primer lugar en el concurso de composición 1997 de la Federación Nacional de Coros por su "Padre Nuestro Kunza"; Primer lugar 1999 con "Sikuris" en la Orquesta Sinfónica Nacional (Chile); Premio al Mejor Compositor 2006 de la Orquesta Moderna (Chile). Premio Obra por Encargo 2008 de la SCD; Premio Charles Ives 2009 del Instituto Chileno Norteamericano por su trayectoria musical; Premio "Escuela Moderna de Música-70 Años" en 2010 por su aporte a la cultura musical latinoamericana, Premios "Sir Jack Lyons Commission Award 2016" y "Terry Holmes Celebrations Award 2017" de la Universidad de York. A la fecha suma en su catálogo unas setenta piezas para diversas agrupaciones de cámara, de los géneros sinfónico, sinfónico coral y operático. La mayor parte de su creación musical ha sido estrenada en la mayoría de los países de América a la vez de haberse interpretado en Europa, Asia, Oceanía y África. Además, varias de ellas han sido grabadas en más de veinte discos compactos. Fue Presidente de la Asociación Nacional de Compositores de Chile entre los años 2007 y 2009. En 2016 ingresó al Doctorado en Composición de la Universidad de York, UK bajo la supervisión del Doctor Thomas Symaku.

Biography

Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music Teacher and the degree of Bachelor in Music Education at Universidad de Concepción. In 1993 he entered the Bachelor's degree program in composition at the University of Chile, which he left to join the Master of Arts in Composition. He studied with Miguel Aguilar, Gustavo Becerra and Eduardo Cáceres. He attended the INJUVE Composition Workshops in Spain (Cristóbal Halffter and Mauricio Sotelo). He has received several awards including first place in the 1997 composition competition of the National Federation of Choirs for his work "Padre Nuestro Kunza"; first place 1999 for his work "Sikuris" of the National Symphony Orchestra (Chile); 2006 Best Composer Award of the Modern Orchestra (Chile). Commission Work Award 2008 of the National Copyrights Society-Chile; the Charles Ives Award 2009 of the Chilean North-American Institute for his musical career; "Escuela Moderna de Música - 70 Years Award 2010" for his contribution to Latin American musical culture, the "Sir Jack Lyons Commission Award 2016" and the "Terry Holmes Celebrations Award" both by the University of York. To date his catalogue comprises around sixty works for various chamber ensembles, symphonic, choral symphonic, and operatic genres. The greater part of his musical output has been released in most countries of the Americas and also performed in Europe, Asia, Oceania and Africa. In addition, several of his works have been recorded on more than 20 CDs. He was Chair of the National Association of Chilean composers between 2007 and 2009. In 2016 he entered the PhD in Composition at the University of York, UK under the supervision of Doctor Thomas Symaku.

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CONCIERTO PARA FLAUTAS DULCES Y ORQUESTA DE CÁMARA

a Carmen troncoso

Concerto for Recorders and Chamber Orchestra

to Carmen Troncoso

I

Carlos Zamora

$\text{♩} = 172$

Piccolo *pp* *f*

Flute

Oboe

Clarinet in B \flat

Bassoon *f*

Horn in F

Trumpet in C

Timpani *f*

Gong & Wood Block *f* Wood Block

Glockenspiel

Snare Drum & Bass Drum

Sopranino Recorder *p* *f* *p*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*



A

Picc. *f* ³ *f*
 Fl. *f* ³ *f*
 Ob. *p* *f* ³ *f*
 B♭ Cl. *f*
 Bsn. *p* *f*
 Hn. *f*
 C Tpt. *f*
 Timp. *mp* *f*
 Gn & WB
 Glk.
 S.Dr. & B.Dr. *mf*
 B. Rec. *mf* *f*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

27

Picc. *mf*

Fl. *mf*

Ob. *mf* *1.*

B♭ Cl. *mf* *p* *mf*

Bsn. *a2* *mf* *mf*

Hn.

C Tpt.

Timp. *mf*

Gn & WB *mf*

Glk. *mf*³

S. Dr. & B. Dr. *mf* *pp*

B. Rec. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *pizz.* *arco* *mf* *pizz.* *arco*

D.B. *mf* *arco* *pizz.* *mf*

34 C

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S. Dr. & B. Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mf

mf

p

mf

mf

p

mf

p

mf

mp

gliss

gliss

gliss

3

41

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

f

f

f

pizz.

mp

f

mp

f

47

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *f* *ff*

Gn & WB

Glk. *f* *ff*

S. Dr. & B. Dr. *ff*

B. Rec. *mf*

Vln. I *mp*

Vln. II

Vla.

Vc. *arco* *ff*

D.B. *arco* *ff*

E

54

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Timp. Gn & WB. Glk. S.Dr. & B.Dr. B. Rec. Vln. I Vln. II Vla. Vc. D.B.

mp

a2

Sord. mp

Sord. mp

Sord. mp

mp

mp

mp

pizz. mp

pizz. mp

61

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *mf*

Hn. Senza sord. *p* *mf* *fp*

C Tpt. Senza sord. *p* *fp*

Timp. *mf*

Gn & WB

Glk. *mf* *f*

S. Dr. & B. Dr.

B. Rec. *p* *f*

Vln. I *mp* *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. arco *mf* *f*

D.B. arco *mf* *f*

68

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Timp. *f* *p* *ff*

Gn & WB

Glk. *ff*

S.Dr. & B.Dr. *f* *p* *ff* *Muta a Bass Drum*

B. Rec. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff*

D.B. *ff*

F *Muta a Fl 2*

Picc. *p*

Fl. *p*

Ob. *p*

B \flat Cl.

Bsn.

Hn. *p*

C Tpt. *p*

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr. *pp* *mp* *pp*

B. Rec.

Vln. I *pizz.* *mf*

Vln. II *p*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

Gong *mf*

81

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk. *mf*

S.Dr. & B.Dr.

B. Rec.

Vln. I *arco* *p*

Vln. II

Vla. *arco* *p*

Vc. *p*

D.B. *p*

88 G

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

pp

arco

Gong
Muta a Wb.

95

Picc.

Fl. *l.-*
p

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

l.

p

f

p

pp

p

111 H

Picc.

Fl. *f* *pp* *Fl2 muta a Picc.*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. *f* *p* *a2* *mf*

Hn.

C Tpt.

Timp. *mf* *pp*

Gn & WB

Glk.

S.Dr. & B.Dr. *mf* *pp* *Muta a s.drum*

B. Rec. *f* *pp* *tr* *3* *3* *3*

Vln. I *f* *mf* *pizz.*

Vln. II *f* *mf* *pizz.*

Vla. *f* *mf* *pizz.*

Vc. *f* *mf* *pizz.*

D.B. *f* *mf* *pizz.*

120

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

I

127

Picc.

Fl. *l.*
pp

Ob.

B \flat Cl. *l.*
pp

Bsn.

Hn. Sord. *pp*

C Tpt. Sord. *pp*

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec. 3 3 3 3 3 3 3 3

Vln. I *arco* *p* \curvearrowright *f*

Vln. II *arco* *p* \curvearrowright *f*

Vla. *arco* *p* \curvearrowright *f*

Vc.

D.B.

134

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn.

C Tpt.

Timp.

pp

Gn & WB

Glk.

S. Dr. & B. Dr.

B. Rec.

Vln. I

mf

pizz.

Vln. II

mf

pizz.

Vla.

mf

pizz.

Vc.

mf

D.B.

mf

141 J

Picc. *mp*

Fl. *f*

Ob. *a2* *f*

B \flat Cl. *f*

Bsn. *f*

Hn. *Senza sord.* *f*

C Tpt. *Senza sord.* *f*

Timp. *f*

Gn & WB *f* *Muta a Gong*

Glk.

S.Dr. & B.Dr. *s.drums* *mf*

B. Rec. *f*

Vln. I *arco* *mp*

Vln. II *arco* *mp*

Vla. *arco* *f*

Vc. *arco* *f*

D.B. *arco* *f*

147

Picc. *f*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp. *f*

Gn & WB

Glk.

S.Dr. & B.Dr. *p* *f* *f*

B. Rec. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *ff*

D.B. *arco*

152

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *fp* *f*

Hn. *fp* *f*

C Tpt. *f*

Timp.

Gn & WB *f* *Gong*

Glk.

S. Dr. & B. Dr. *pp* *f*

B. Rec.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

157 K

Picc. *p*

Fl. *p*

Ob. *p*

B♭ Cl. *p* *mf*

Bsn. *p*

Hn. *f* *p*

C Tpt. *p*

Timp.

Gn & WB

Glk. *mf*

S.Dr. & B.Dr. *f* *p*

B. Rec. *p* *f*

Vln. I *mp*

Vln. II

Vla.

Vc. *p*

D.B. *pizz.* *mp*

162

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

p

mp

p

mp

mp

arco

Detailed description of the musical score: The score is for page 457, measures 162-171. It features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet) are mostly silent, with some activity in the B♭ Clarinet and Bassoon parts. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) have active parts, with dynamics ranging from *mp* to *p*. The percussion (Timpani, Gong/Woodblock, Glockenspiel, Snare/Brush Drums, Bass Drum) also has parts, with the Glockenspiel and Bass Drum showing more activity. The score includes various musical notations such as slurs, accents, and dynamic markings.

II

$\text{♩} = 60$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Timpani

Gong

Glockenspiel

Tubular Bells

Snare Drum & Bass Drum

Bass Recorder

Violin I

Violin II

Viola

Violoncello

Double Bass

ppp

p

p

pp *(frull)* *ord.* *mf*

pp *mf*

pp *mf*

pp *mf*

5

Fl.

Ob.

B \flat Cl.

Bsn. *l.*
pp *mp*

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *B.Dr.*
p

B. Rec. *p* *mf* *p* *pp* *frull*

Vln. I

Vln. II

Vla.

Vc.

D.B.

9

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

mp

mf

ord.

mf

pp

mf

12 A *ppp*

Fl. *ppp* *p*

Ob. *ppp* *p*

B♭ Cl. *ppp*

Bsn. *ppp* *pp*

Hn. *pp*

C Tpt.

Timp. *ppp*

Gg. *pp* *<*
Triang. stick (gliss)

Glk. *p*

T.B.

S.Dr. & B.Dr. *p*

B. Rec.

Vln. I

Vln. II

Vla. *ppp*

Vc. *divisi* *p*

D.B. *divisi* *p*

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

pp

pp

pp

mf

pp

pp

pp

pp

tutti

ppp

24

Fl. *pp* *ff*

Ob. *pp* *ff*

B^b Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. *ff*

C Tpt. *p* *ff*

Timp. *ppp* *ff* *E muta a F*

Gg. *f*

Glk.

T.B. *ff*

S.Dr. & B.Dr.

B. Rec. *ff* *mf*

Vln. I *ppp* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *mf* *ff*

B

30

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

fp

pp

C

33

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp *mf* *fp* *f* *fp* *fp* *f* *mf*

pp

pp

39

Fl.

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec. *f*

Vln. I

Vln. II

Vla. *mp*

Vc. *ppp*

D.B. *ppp*

43

Fl. *pp* *l.*

Ob. *pp* *l.*

Bsn.

Hn.

C Tpt. *pp*

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec. *p* *p* *fp*

Vln. I

Vln. II

Vla. *ppp*

Vc. *tutti* *pp* *mf*

D.B. *mf*

48

Fl. *p* *mp*

Ob. *pp* *mf* *a2*

B♭ Cl. *pp* *mp* *a2*

Bsn. *p* *mf* *l.*

Hn. *pp* *mf* *pp*

C Tpt. *pp* *mf* *pp*

Timp. *ppp*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *ppp*

B. Rec. *fp* *p* *overblowing* *mp* *5*

Vln. I *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *pp*

D.B. *pp*

54

Fl. *ppp*

Ob. *pp*

B♭ Cl. *ppp* *p*

Bsn. *pp*

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *Muta a S.Dr.*

B. Rec. *f* *frull 10 ord.* *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Fl. *mf* 6 6

Ob. *ppp* *mp* *mf* 6 6

B \flat Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *mp*

C Tpt. *p* *mp*

Timp. *p*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *p* S.Dr.

B. Rec. *mf* *frull* *fp* 6 6

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

Fl. *ff*

Ob. *ff*

B \flat Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *f*

Gg. *p* *Triang. stick* *gliss*

Glk.

T.B. *p*

S.Dr. & B.Dr. *f* *Muta a B.Dr.* *(B.Dr.) pp* *Muta a S.Dr.*

B. Rec. *ff* *ord.* *5* *5* *pizz.* *ord.* *3* *6* *6*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *(gliss)*

Vc. *ff* *mf* *(gliss)*

D.B. *ff*

68

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp. *f* *F muta a G* *ppp*

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I *pp* *p*

Vln. II *p*

Vla.

Vc.

D.B.

F

Fl.
Ob.
B \flat Cl.
Bsn.
Hn.
C Tpt.
Timp.
Gg.
Glk.
T.B.
S.Dr. & B.Dr.
B. Rec.
Vln. I
Vln. II
Vla.
Vc.
D.B.

overblowing *frull* *ord. (gliss)* *pizz.* *3* *(gliss)* *overblowing* *frull*

p *< >* *f* *p* *3* *3* *< >* *mf*

pp *p* *ppp* *p* *ppp* *p*

76

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

S.Dr.

ppp

ppp

ppp

Muta a B.Dr.

ord. (gliss)

p

pizz.

(gliss)

pizz.

(gliss)

pizz.

(gliss)

pp

p

pp

p

80

Fl.

Ob.

B \flat Cl. *pp*

Bsn. *pp*

Hn.

C Tpt. Senza sord. *p*

Timp. Senza sord. *p*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *ppp*

B. Rec. *overblowing* *(gliss)* *overblowing* *pizz.*

Vln. I *pp* *p*

Vln. II

Vla.

Vc. *pp*

D.B.

85

Fl. *p* *frull* *mf* **G** *frull*

Ob. *p* *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. Senza sord. *p* *mf*

C Tpt. *mf*

Timp. *pp*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *mf*

B. Rec. *mf* *p*

Vln. I *pp* *pp*

Vln. II *mf*

Vla. *mf*

Vc. *pp*

D.B. *pizz.* *mf*

88

Fl.

Ob. *pp* *pp* *l.*

B♭ Cl. *p*

Bsn. *mf* *p* *ppp*

Hn. *pp* *pp* *pp*

C Tpt. *pp* *Sord.* *Sord.* *pp*

Timp.

Gg. *Triang. stick* *gliss* *p*

Glk. *p*

T.B.

S.Dr. & B.Dr.

B. Rec. *mp* *pp*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc.

D.B. *arco* *pp*

94

Fl.

Ob. *ppp*

B♭ Cl. ^{2.} *pp* *ppp*

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk. *pp*

T.B. *p*

S.Dr. & B.Dr.

B. Rec. *mp* *p* *ppp*

Vln. I

Vln. II

Vla. *ppp*

Vc.

D.B.

III

$\text{♩} = 126$

Piccolo *ff* *mf*

Flute *ff* *mf*

Oboe *ff* *mf*

Clarinet in B \flat *ff* *mf*

Bassoon *ff*

Horn in F *ff*

Trumpet in C *ff*

Timpani *ff* *E muta a F*

Xilophone *f*

Vibraphone *f*

Alto Recorder *mf* *f*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Double Bass *ff*

Detailed description: This page contains the musical score for the third movement, 'III'. The score is arranged in a standard orchestral format with 13 staves. The top five staves are for woodwinds: Piccolo, Flute, Oboe, Clarinet in B-flat, and Bassoon. The next three staves are for brass: Horn in F, Trumpet in C, and Timpani. The percussion section includes Xilophone and Vibraphone. The bottom five staves are for strings: Alto Recorder, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins with a tempo marking of quarter note = 126. The key signature has one sharp (F#) and the time signature is 2/4. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and timpani provide harmonic support. The Alto Recorder has a melodic line with a triplet. The score is marked with dynamic levels: fortissimo (ff) for the woodwinds and strings, mezzo-forte (mf) for the woodwinds and Alto Recorder, and forte (f) for the percussion.

5

Picc. *p*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. *pp*

C Tpt.

Timp.

Xil. *p*

Vib. *p*

B. Rec. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

8

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

pizz.

mf

pizz.

mf

p

11 A

Picc. mf

Fl. mf

Ob. f pp

B \flat Cl. mf

Bsn. mf

Hn. p mf

C Tpt. f

Timp.

Xil.

Vib. f

B. Rec. f pp

Vln. I f

Vln. II f

Vla. f

Vc. arco p

D.B.

Measures: 11 (2/4), 12 (2/4), 13 (4/4)

14

Picc. *pp*

Fl. *pp*

Ob.

B \flat Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *p*

Timp.

Xil.

Vib.

B. Rec. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

D.B. *arco* *p*

17

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil. *mf*

Vib.

B. Rec. *3*

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

20 B

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Timp. Xil. Vib. B. Rec. Vln. I Vln. II Vla. Vc. D.B.

mp *mf* *p* *mf* *p* *mf* *p* *p* *p*

D muta a C
F muta a E

28

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

pp

mf

p

tr

31

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. *P*

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

34 C

Picc. *f*

Fl. *f*

Ob. *f*
mf

B \flat Cl. *fp*

Bsn. *fp*

Hn. *mf*

C Tpt. *mf*

Timp.

Xil. *f*

Vib. *f*

B. Rec. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* pizz.

Vc. *f* pizz.

D.B. *f* pizz.

37 *Muta a Fl.*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *p* *ff*

Xil. *mf* *ff*

Vib. *mf* *ff*

B. Rec. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *arco* *mf* *ff*

Vc. *arco* *mf* *ff*

D.B. *arco* *mf* *ff*

40

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp. *C muta a D*

Xil.

Vib.

B. Rec. *f* *mp*

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

45

Picc.

Fl. *mp* *p* *Fl 2 muta a Picc.*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp. *mf* *E muta a F*

Xil.

Vib. *mf*

B. Rec.

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

50

Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

D $\text{♩} = 63$

Picc. *pp*

Fl. *pp*

Ob. *pp*

B. Cl. *pp* *p* *pp*

Bsn. *pp*

Hn. *p*

C Tpt. *p* Con sord. *p* Con sord. *p*

Timp.

Xil. *mp* *pp*

Vib. *mp* *pp*

B. Rec.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

D.B. *pp*

54

Picc.

Fl.

Ob. *1.*
p

B \flat Cl.

Bsn.

Hn. *p*

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B. *f* *p*

E

Picc. *p*

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Timp. *pp*

Xil. *p*

Vib. *p*

B. Rec.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

62

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *a2* *p*

B♭ Cl. *pp* *p*

Bsn. *a2* *p*

Hn. *l.* *p*

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *eolic* *ord.* *p*

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

66

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *p*

B♭ Cl. *pp* *p* *a2*

Bsn. *p*

Hn. *p* *a2*

C Tpt.

Timp.

Xil. *mp*

Vib. *mp*

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

F

Picc. *mp*

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Timp. *pp*

Xil.

Vib.

B. Rec. *mp* *eolic* *ord.*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *3*

D.B. *3*

72

Picc. *pp*

Fl. *pp* *mp* *mp*

Ob. *pp* *mp* *mp*

B♭ Cl.

Bsn. *pp* *mp*

Hn.

C Tpt.

Timp. *pp*

Xil. *mp*

Vib.

B. Rec.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

74

Picc. *mp*

Fl.

Ob.

B♭ Cl. *mp*

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *eolic mp* *ord.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

76

Picc. *pp* *mf*

Fl. *p* *mf*

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. *mf*

C Tpt. Senza sord. *mf*

Timp. *pp* *mf*

Xil.

Vib.

B. Rec. *mf* *eolic*

Vln. I

Vln. II

Vla.

Vc.

D.B.

78 G

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

B \flat Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Timp.

Xil. *f*

Vib. *f*

B. Rec. *ord.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

80

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for orchestra, starting at measure 80. The score is written for various instruments, each on a separate staff. The Piccolo (Picc.) and Flute (Fl.) parts feature melodic lines with slurs and accents. The Oboe (Ob.) part has a more complex, rhythmic texture. The Bass Clarinet (B♭ Cl.) part is characterized by dense, multi-measure rests and complex rhythmic patterns. The Bassoon (Bsn.), Horn (Hn.), and Trumpet (C Tpt.) parts have long, sustained notes with slurs. The Timpani (Timp.), Xylophone (Xil.), and Vibraphone (Vib.) parts are mostly silent, indicated by long horizontal lines. The Bass Drum (D.B.) part has a rhythmic pattern. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.) parts have long, sustained notes with slurs. The score is written in a standard musical notation style with various clefs, key signatures, and time signatures.

81

Picc. *p*
 Fl. *p*
 Ob. *p*
 B♭ Cl. *p* *f*
 Bsn. *f*
 Hn. *f*
 C Tpt. *f*
 Timp.
 Xil.
 Vib.
 B. Rec.
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 D.B. *f*

82

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

83

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

$\text{♩} = 126$

H

Picc. *p*

Fl. *p*

Ob. *a2* *p*

B♭ Cl. *a2* *p*

Bsn. *a2* *p*

Hn. *ff* *p*

C Tpt. *ff* *p*

Timp. *ff* *p* *F muta a E*

Xil.

Vib.

B. Rec. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

89

Picc. *p*

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

Hn.

C Tpt.

Timp.

Xil. *mf*

Vib. *mf*

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

92

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Timp. Xil. Vib. B. Rec. Vln. I Vln. II Vla. Vc. D.B.

mf

mf

mf

Detailed description: This page of a musical score covers measures 92, 93, and 94. The woodwind section includes Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn, and Trumpet. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Xylophone, Vibraphone, and Bass Drum. Measures 92-94 feature complex rhythmic patterns with many sixteenth and thirty-second notes. The woodwinds and strings play melodic lines with various articulations and dynamics. The dynamic marking *mf* (mezzo-forte) is present in measures 93 and 94. The score is written in a key signature of two flats and a common time signature.

101

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

107

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *p* *ff* *pp*

Xil. *mf* *ff*

Vib. *mf* *ff*

B. Rec. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

111

Picc. *ff* CADENZA (optional)

Fl. *ff* CADENZA (optional)

Ob. *ff* CADENZA (optional)

B♭ Cl. *ff* CADENZA (optional)

Bsn. *ff* CADENZA (optional)

Hn. *ff* CADENZA (optional)

C Tpt. *ff* CADENZA (optional)

Timp. *ff* CADENZA (optional)

Xil. *ff* CADENZA (optional)

Vib. *ff* CADENZA (optional)

B. Rec. *ff* *mp* CADENZA (optional)

Vln. I *ff* CADENZA (optional)

Vln. II *ff* CADENZA (optional)

Vla. *ff* CADENZA (optional)

Vc. *ff* CADENZA (optional)

D.B. *ff* CADENZA (optional)

115 ♩ = 63

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *ff*

Xil. *ff*

Vib. *p* *ff*

B. Rec. *p*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *ff*

D.B. *ff*



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CADENZA

The musical score for the cadenza is written on five staves. The first staff begins with a treble clef and a 7/8 time signature. It contains a sequence of notes, including a triplet of eighth notes marked with a '3' and a fermata. The second staff continues the melodic line with a triplet of eighth notes marked with a '3'. The third staff features a series of sixteenth-note runs with dynamic markings like p and f , and a fermata. The fourth staff is characterized by a dense sixteenth-note texture with several trills marked 'tr'. The fifth and final staff concludes with a five-note quintuplet marked '5' and a seven-note septuplet marked '7', followed by a series of eighth notes with accents.

Momento I

♩=108

Carlos Zamora
2015

mf *mf*

3

6 *f* *mf* *f*

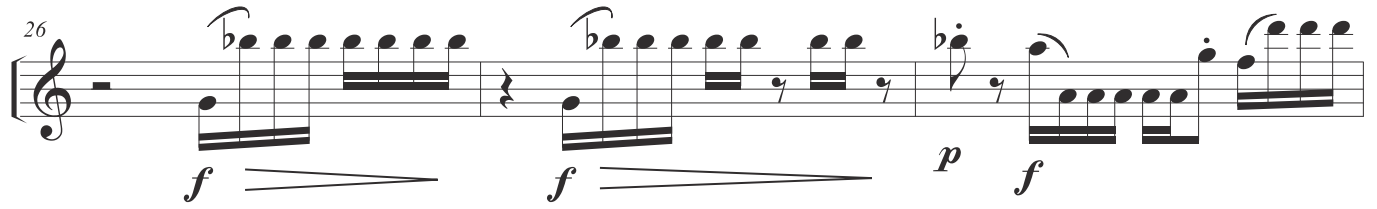
10 *mf* *p*

14

18 *mf* *f*

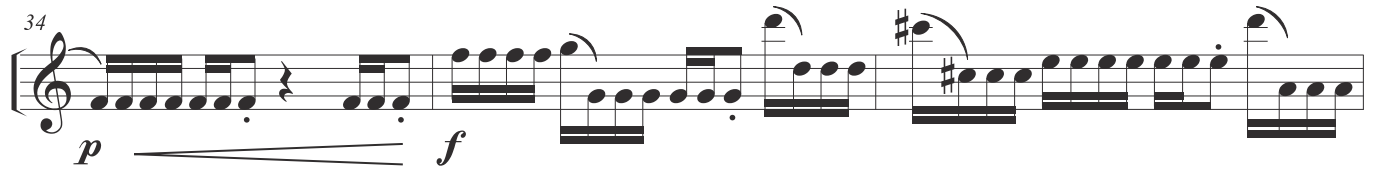
22 *f*

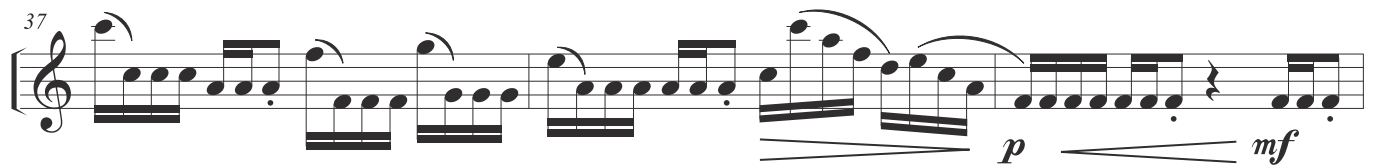
24 

26 

29 

31 

34 

37 

40 

APENDIX 7

Informed Consents from Collaborators

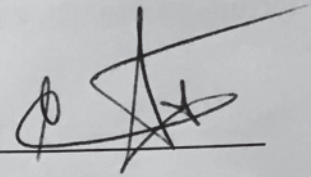
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

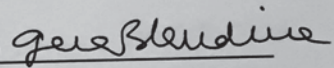
signature



Participant:

Name: GAIA BLANDINA

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____

✓

✓

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration.

_____ ✓

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____ ✓

I allow Carmen Troncoso to use my recordings playing the violoncello for her research and performing proposes. _____ ✓

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes _____ ✓

No _____

c)

Informed Consent
Carmen Troncoso
Research project

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

Signature:



Participant:

Name: Adam Bonser

Signature:



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

_____x_____

Or/and

Be identified by my name _____

_____x_____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration.

_____x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____x_____

I allow Carmen Troncoso to use all the material created within Macrofistulus project for her research and performing proposes. _____x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes_x_____

No_____

c)

Informed Consent
Carmen Troncoso
Research project

I give permission for my comments to be quoted or alluded to in: a grant application,
lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it
below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:



Name: Carmen Troncoso signature

Participant:

Name: Desmond Clarke signature: Desmond Clarke

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name X _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X _____

I allow Carmen Troncoso to use my scores and the electronics created collaboratively as well as the material registered during our workshops, for her research and performing proposes.

 X _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes _____ No _____

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher : Carmen Troncoso

signature



Participant:

Name: Jennifer Cohen

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

x _____

Or/and

Be identified by my name _____

x _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. x _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. x _____

I allow Carmen Troncoso to use my recordings playing the flute for her research and performing proposes. x _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes No

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:



Name: Carmen Troncoso signature

Participant:

Name: Guillermo Eisner

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name X

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____

I allow Carmen Troncoso to use my scores and the electronics created collaboratively as well as the material registered during our workshops, for her research and performing proposes.

 X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes No

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

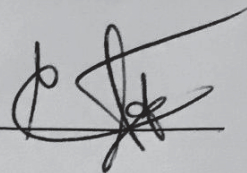
If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

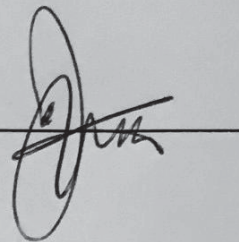
Researcher:

Name: Carmen Troncoso

signature 

Participant:

Name: JOHN FRITH

signature 

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____

I allow Carmen Troncoso to work on my Sonata for alto recorder and piano for her research and performing proposes. _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes _____

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

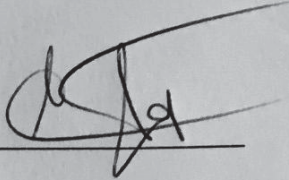
N/A

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

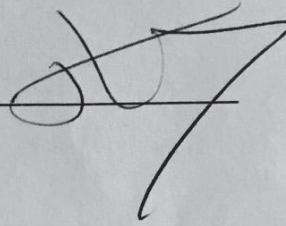
Researcher:

Name: Carmen Troncoso

signature 

Participant:

Name: Pierre HAMON

signature 

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name

3. Please cross your option/s:

a)

I give permission to keep using the data related to my collaboration.

I request that the recording of the interview be destroyed. _____

I give permission for the recording of the interview to be stored electronically.

b)

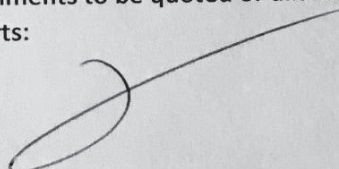
I allow the recording to be shared to third parties in a not editable format, for academic or artistic proposes.

Yes

No _____

c)

I give permission for my comments to be quoted or alluded to in :a grant application, lecture publication, seminar , concerts:



Informed Consent
Carmen Troncoso
Research project

Yes No

If Yes:

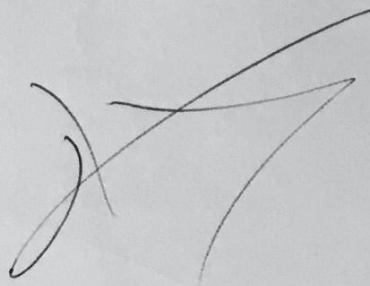
Anonymously

Identified X

If you are afraid of any risk from being involved in this research project, please state it below:

-I confirmed that I read the Information sheet provided by the researcher:

Yes X No



Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:



Name: ___Carmen Troncoso

signature

Participant:

Name: Mark Hutchinson

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

__X__

Or/and

Be identified by my name _____

__X__

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. ___X___

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. ___X___

I allow Carmen Troncoso to use my recordings playing the piano for her research and performing proposes. ___X___

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes No

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:


Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Joachim Kunath

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

 X

Or/and

Be identified by my name _____

 X

3. Please, cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X

I allow Carmen Troncoso to use the information / material registered during our workshops, for her research and performing proposes. X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes X

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

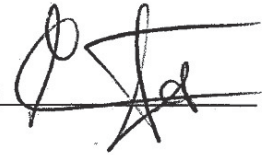
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: ZOFIA LEWANDOWSKA

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: X

Or/and

Be identified by my name X

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X

I allow Carmen Troncoso to use my recordings playing the harpsichord for her research and performing proposes. X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes X

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified


If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

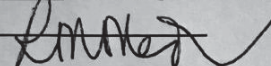
Researcher:

Name: Carmen Troncoso

signature 

Participant:

Name: Prof. Roger Marsh

signature 

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____x_____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____

I allow Carmen Troncoso to perform, adapt, and submit my scores, for her research and performing proposes. _____x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes x _____ No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ x _____ No _____

If Yes:

Anonymously _____

Identified _____ x _____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Lynette Quek

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

x _____

Or/and

Be identified by my name _____

x _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____ x _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____ x _____

I allow Carmen Troncoso to use my scores and the electronics created collaboratively as well as the material registered during our workshops, for her research and performing proposes.

_____ x _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes _____ x _____

No _____

Informed Consent
Carmen Troncoso
Research project
c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____x_____ No _____

If Yes:

Anonymously _____

Identified _____x_____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature _____



Participant:

Name: Nik Tarasov

signature _____



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

 X

Or/and

Be identified by my name _____

 X

3. Please, cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X

I allow Carmen Troncoso to use the information / material registered during our workshops, for her research and performing proposes. X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes X

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Carlos Zamora

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. ___x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. ___x_____

I allow Carmen Troncoso to use my score, recording and video of my Concerto for Recorders and Chamber Orchestra, as well as any additional material she requires for her research and performing proposes. ___x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

Huddersfield, 16 August 2019

I, Paola Muñoz, allow Carmen Troncoso to keep my picture playing the contrabass recorder and to use it for her academic purposes (i.e., to include the picture in her PhD thesis).

I allow the picture to be shared with third parties.

A handwritten signature in black ink, appearing to read 'Paola Muñoz Manuguán'. The signature is stylized with a large loop at the beginning and several vertical strokes at the end.

Paola Muñoz Manuguán

Recorder performer

Santiago, Chile 24th August 2019

**Mrs
Carmen Troncoso**

Dear Mrs Troncoso

On behalf this letter Editorial Nacional authorise you to use the full score of Carlos Zamora's Concerto for Recorders and Chamber Orchestra as part of your PhD studies at the University of York.

Kind Regards



Francia Gómez Román
**Chief Ejecutivo
EDITORIAL NACIONAL**

Coppel.



Edward Jessen

Sun, 22 Sep
2019, 14:36

to me

Dear Carmen

Many thanks for your note. I am attaching a pdf for Coppel.

Good luck with you PhD submission.

All best

Ed.



Luca Balbo

Thu, 3 Oct
2019, 10:21

Dear Carmen,

We are contacting you on behalf of Chester Music Limited, the publisher of the Poulenc's Flute Sonata, as their print rights representatives.

We are very happy to grant you free permission to include the following work in your upcoming thesis and written at the University of York.

Allegro Malincolico (from "Sonata for Flute and Piano")

Composed by Francis Poulenc

© Copyright 1958, 1992 Chester Music Limited.

All Rights Reserved. International Copyright Secured.

Used by Permission of Hal Leonard Europe Limited.

Please display the above copyright line in the acknowledgement section of your paper.

This is agreed that this project is strictly for scholarly and educational purposes and is not to be distributed commercially.

Copies of your thesis can be made for family members, friends and members of the jury. Moreover, your thesis can be available in physical format at the University's library for review purposes only.

Please let me know if you have any questions.

Best wishes,

Luca Balbo

Licensing & Copyright Administrator

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www.halleonardeurope.com

***Hal Leonard Europe is proud to support Youth Music,
helping to create life-changing music-making opportunities.***



Hugh Field-Richards

29 Sep 2019,
18:21

to me

Hi Carmen

The attached is full score of the treble sonata by John Frith. Please do redistribute the file and only use for you own academic purposes — thanks.

Hugh

=====
Dr H.S. Field-Richards
CEng BSc PhD MIEEE
www.hopvine-music.com
www.paloose.org

Written consent Michala Petri.

On Tue, 25 Jun 2019 at 00:19, Michala Petri wrote:

Dear Carmen,

Very nice to hear from you - and very nice to see that you are this far now...

What great work you have done - I have learned much from this...

I have corrected some things - and made some notes, just for your information - and please feel completely free to use or not use what you think.

I am impressed with your work, and see your point very well in working for the new instruments. Without this work, of course, they would also not be taken as seriously as they are already now.

This just in briefness - I let us stay in touch and do write and ask about anything I can help with.

Warmest greetings from

Michala

