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New Contexts for Old Melodies

Vaguely repeating evocative fragments as a way to reflect on my
cultural heritage while struggling with the notation of time

José Mora-González

A thesis submitted to the University of Huddersfield in partial
fulfilment of the requirements for the degree of
Master in Music by Research

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Abstract

The following text is a written commentary accompanying a portfolio of four original compositions for solo instruments (oboe, cello, voice and piano). The text is divided into three parts, each focusing on one of the issues that have defined my compositional practice lately, and which best help to clarify the nature of the compositions, their origin and their evolution.

The first part addresses the use of fragments of popular and traditional songs as basic materials in my music, as well as issues of selection, evocation, resignification and reformulation brought by the use of such fragments, and the operations implemented on them. Further context is provided in a discussion of *song and identity*, in which my compositional output is framed as research into my cultural background and identity, and a discussion of *song and nation*, where that background is set against the current political crisis in Spain, which has directed my work towards musical traditions and songs that are strongly related to Spanish national and cultural identity.

The second part focuses on *form and perception*, examining the key strategies regarding the approach to the organisation of time and material, including *limited materials*, *repetition*, and *slowness*. Issues related to process, quietness, development or reflexivity are also addressed.

Finally, the third section describes the changing approaches to the *notation* of time that have arisen during the project. The notation of time has become a territory displaying a struggle between the expression of, on one hand, the maximum possible thoroughness regarding the transmission of information about durations and, on the other hand, the maximum achievable flexibility in the approximation towards materials aiming to convey a certain organicity, blurriness and elusiveness. This struggle has become central to the process of writing, and has led to different notational approaches to text, rhythm, pulse or space.

Introduction

From the earliest stages of my compositional output, I've been trying to figure out ways to relate to the cultural and political state of my surroundings, as well as the history/histories that has/have shaped them and conformed the heritage that I dialogue constantly with to conform my own identity. Following these intentions of dialogue, relation and reflection regarding my background, its influence on me and the problems around it, I have been working throughout the years with different procedures involving the allusion, reference or even the quotation of musical pieces, styles or traditions that are somehow relevant to my life and practice, Western classical and pop music providing the main sources, as well as Spanish' historical and folklore-related songs (with a special attention to national and political party anthems). This kind of engagement with preexisting materials and practices has taken quite different forms throughout the years: from the direct borrowing of pitch and rhythmic content from Pierre Boulez's *Le Marteau sans maître* in *La Música es una Mierda* (2015), in which, for example, the whole vocal part from the third movement is almost unalteredly displayed at some point, to the use of the harmonic base, tempo and duration of David Bowie's *It's No Game (Part 2)* as the grounds for the ensemble part in *Dinámicas Antihegemónicas* (2018), or the stretching of the materials contained in the first eight bars of J. S. Bach's *Goldberg Variations* up to more than seven minutes, which is the elemental idea behind *Dormir* (2017), to name a few examples. By drawing upon previous work from other people rather than starting my pieces "from scratch", so to say, I try to emphasize the collective aspect of culture, the fact that every cultural product is the product of a society, its history and its influences, as so are the subjects themselves whose contributions are, in the end, no more than little waves amidst the savage sea of humanity. As a composer, I see myself more as an observer or, maybe, a commentator, than a creator of any kind, and thus it makes sense for my pieces to act like comments, reflections or gazes on the circumstances that surround and influence me and, of course, the music that has nourished my experience and that of the society I'm part of, and which can help us to have a better understanding of ourselves and our common memories.

As I embrace this way of approaching the compositional act and the selection of materials and procedures (borrowing, referencing, building from previous work of others), I am aware that it is a fairly old, busy way, travelled by many from as early as the twelfth century, when the composers of the Notre-Dame school took the *organa* tradition of harmonizing already-existing melodies extracted from the Gregorian chants to a further level with the introduction of melismatic

passages organized by rhythmic modes, as well as new structural developments that led to the composition of the first motets. Fragments of old melodies and texts abstracted from their origin to be re-shaped and re-thought as the foundations for new pieces. This is, one could argue, a key point to understand Perotin's output, and a principle, a way of doing, an idea of music-making that's reappeared in different configurations all over our history, from the subsequent liturgic tradition of using existing melodies as *cantus firmi* in new masses (*L'homme armé* being one of the most outstanding cases) and the later developements of paraphrase and parody masses, all the way to contemporary investigations on translation, transcription and homage being performed by composers such as Michael Finnissy, and drawn into pieces such as *Five famous adagios*¹, by Joanna Bailie.

During this last year, I've tried to follow this "way of doing", attempting to find my own path through parody (this term being understood close to the way Rubén López Cano describes it in *Música e intertextualidad*², and disconnected from its usual relation with humour and irony), favouring this principle over both direct, explicit quotation and a more abstract kind of allusion to genres, styles or authors. By doing this, my intention was to aim at the universal from the particular. By leaning on concrete pieces to build my own but at the same time avoiding explicit references to the specific sources; by filtering, masking and modifying those original sources but at the same time trying to make sure the results remained evocative pieces with somehow traceable backgrounds, I've tried, in a way, to abstract, or sublimate, some of the aspects that could, in every piece, be linked to musical traditions that could connect the audience's perception to a common territory.

The idea in mind was that the listener did not glimpse at the original source of the materials and therefore the attention wasn't led towards the tributary nature of the piece, that is, it wasn't perceived as an homage or a reworking of an individual subject/object. Instead, what was to be heard were vague traces of familiarity that could lead any listener³ towards a known memory, a known tradition, possibly even one that they could relate to themselves, even given the case that they couldn't spot it clearly, thus remaining to some extent unsure of the specific cultural references being involved and their relations to them. A chord progression, a modal melodic line, constitutive

1 <https://www.youtube.com/watch?v=IgVz9y8xdK8&list=PLIQLG5xebjkf-bDE0mRszhrK4pViJL65I>

2 In that article, *parody* is referred to as "the employment of a theme, fragment or idea from a specific piece as starting point for the composition of a different piece".
[Self-translated from: López Cano, Rubén. 2007. "Música e intertextualidad". *Pauta. Cuadernos de teoría y crítica musical* 104: 30-36]

3 That is, any listener with a cultural baggage close enough or wide enough so that they could have integrated into their own background some of the key aspects of the cultural traditions being referred to by the use of the original sources being taken place.

ingredients for most of the music that most people keep in their memories (at least most Western people), for most of the traditions that we share and most of the traditions by which we identify and distinguish ourselves, used in elusive ways, disconnected from their normal contexts and behaviours, as if being pushed towards terrains of abstraction to find out how well do their cultural connections stand. Those "vague traces of familiarity", those abstracted stylistic references, would then be, not the results of a general study and later reworking on the characteristics of a particular genre, but rather the remaining cultural links left to the ear after continued processes of filtering, variation and repetition of isolated fragments of material exiled from their original environments. This approach has led me to focus my work on "abandoned" extracts from melodies and songs, which are taken as basic materials for pieces of music that elusively display an exploration of a cultural background in a tight connection with identity issues. This particular use of parody is thought, then, as a contribution to the creation of an environment that intends to aim at a general reflection around the nature of **song** and its role in the shaping and the transmission of identity. This reflection has come, over the year and given current historical circumstances, to have a special focus on national identity, the eye put on the state of Spanish identity in the 21st century (particularly after the crisis that's led to the Catalan secessionist process and the rise of the far-right party Vox), and the songs and traditions that have built its past and present.

The melodic fragments abstracted from the songs used as sources become the center towards which the pieces end up converging, around which everything ends up circulating somehow, from which practically everything else is built. Those extracts act, then, as both origins and destinations in pieces that are constructed as orbital systems tending to a capture orbit figure, with cyclic motions around similar versions of the same elusive, and at the same time allusive, objects, progressively coming closer to the central body, that is, the objects themselves as they were extracted from their source. This leads to pieces in which repetition and self-similarity play an important role, and are intertwined with different processes of unveiling or definition that, nonetheless, remain always vague and imprecise. The repetitive procedures being implemented combine with the use of parody in the environment of reflection being sought throughout the compositions. The reflexive aspect attempted to underlie the pieces that have come out of this compositional project is, in fact, to some degree accountable for the extensive use of repetition and self-similarity, and also for the pace chosen regarding the unfolding of the materials, which is characterized by a general slowness and, in most of the pieces, an important use of silence, as will be discussed on *Form, perception*.

Finding adequate ways by which to approach this pace, this unfolding of the materials, has been a central problem during the process of composition of the pieces. As a matter of fact, and humorously enough, the issues around time have taken most of my time: from the estimations regarding the speed and the path of development or variation of the materials to, especially, the decision-making processes around durations. Durations, their specificity, their length, and the manners in which to translate them to **notation**. Their subdivisions, their relations to one another, to a common rhythmic background, environment or scheme. The duration of each musical unit, be it a motive, a note, a pause, a fingering, has been considered as a basic individuality the definition of which has become a real struggle, almost as if every time value was sort of a battlefield, most particularly in *Dirección a un Hogar*, for oboe, and in *Una pared y una vía (Ni el campo lleno de flores)*, for soprano voice, in which the lifespan of every unit is measured by the tenth of a second. Those strictly measured individualities had to deal, though, once defined, with the rest of the members of their society. That's to say, the durations of the single musical units had to be integrated into the general pace of the music, and to fall, as if naturally, into the cyclic form, and character, of the pieces. This necessary negotiation between the tightly gauged, independently treated events and the organicity expected from pieces wanting to resemble the inevitability and the floating qualities of an orbiting figure has forced me to experiment with different kinds of notation in order to try to achieve acceptable resolutions for the contradictions inherent to this music's nature.

The four pieces I'm presenting as the main results of this year of research offer, then, four different attempts to solve, somehow, these contradictions. Four different approaches to the notation of time for four circling fragments of song. In them, an intent to conciliate, or to manage, the conflicts that rise between evocation and elusion, between organicity and meticulousness, between repetition, variation and development.

Song

Until relatively recently, I actually had never given much thought to the fact that choosing an existing musical piece as a basis within which to work had become an almost inescapable step in the process of starting my own compositions. This procedure had embedded itself in such a progressive, natural way to my practice that I could only realize its importance at the advanced stage when it had come to be a central aspect of all of my pieces since the last half of 2017. Whenever I'd had to talk (or even when thinking) about my music, I'd spoken (thought) about formal procedures, about the use of time and its implications, but very rarely about the materials themselves and their nature, a subject which I thought of more as a kind of personal, almost irrational matter, as lying in somehow intimate, even semi-unconscious grounds, besides being sort of a secondary aspect. So, when finally confronting this issue, it felt like a paradigm shift in my understanding of my own output: it led me to a re-evaluation of my work and a new view which could bring me to a different way of approaching composition. This MAR became, then, a framework within which to re-explore my own practice by bringing to the front of my research something that had always been in the background: the evocative, referential, parodical aspect of my pieces. Within this framework, I decided to focus, in particular, on the use of existing songs as basic materials from which to compose: the reasons for that, the methodological procedures and the aesthetic and political implications.

Song and identity

The fact that all of the materials that constitute them are extracted from popular songs is a key aspect to understand the four pieces that I'm submitting, and to gather them together under a common project. The choice of this kind of source began a couple of years ago, again, as an intuitive, almost-as-if natural affair, having to do mostly with my personal tastes. There were certain songs that I felt close to, and therefore I wanted to work on them as a composer-commentator; to, so to say, *perform* them compositionally. As I embraced this kind of procedure, though, the very relationship between those songs and myself became a point of interest and questioning. Why did I choose those songs? What did those choices say about me? What was the nature of that *closeness* I felt to them? It became clear that there was a strong connection between the way I perceived those songs and the way I saw myself and understood my life. Those songs had played a significant role in the conformation of my identity, and were also a crucial aspect in the way I related myself to

other people. Gaining awareness on the importance of popular or historical songs as constitutive ingredients of life's narration through a critical revision of my own background, I decided to lead my research towards these territories of song and identity, which could allow me to better understand my cultural heritage and, consequently, that of the society surrounding me. This could lead me, then, to address, through music composition, some of the most urgent issues my country was immersed in, since they relate strongly to matters of identity.

The relationship between song and identity (including, of course, national identity) has a long history in literature, and has been covered from different fields of knowledge, such as musicology, psychology, sociology, anthropology, philosophy or ethnology. From J. G. Herder's upholding of folksongs as shapers of the *Volkgeist*, the sentiment of the people and the national spirit⁴, to the studies of musicologists like Simon Frith (for whom the fact that it allows people to answer questions about their identity as individuals, as well as regarding their place in society, is one of the essential functions of popular music)⁵ or P. V. Bohlman ("Music mobilizes the nation and provides a language for its invention"⁶), not to mention the work of intellectuals such as Pierre Bourdieu (whose oeuvre has been capital to point up the connections between artistic taste and social distinction)⁷, the accounts on the nature and development of said relationship are numerous and varied, covering a large territory and digging deep into it. Given the nature and scope both of this paper and of my research itself, though, it wouldn't have made much sense to try going too far inside these vast lands of theoretical investigations. Hence, on this text, I'll restrict myself to an explanation on how I've tried to develop these issues from a perspective of compositional practice.

Mainly, my work has dealt with fragments of songs which cannot be easily recognized by the audience, but still hint strongly at possible sources, resonate full with connotations and point more or less clearly towards some possible origins that speak about traditions and cultural legacies the listener can to some degree locate, even if only approximately, or relate to. Since the primary

4 Herder's statements around song and nation can be consulted in this P. V. Bohlman's compilation of his writings: Herder, Johann Gottfried; Bohlman, Philip Vilas [comp.]. 2017. *Song Loves the Masses: Herder on Music and Nationalism*. Oakland, California: University of California Press.

5 As he puts it in: Frith, Simon. 1987. "Towards an aesthetic of popular music". In: Leepert, Richard D.; McClary, Susan [eds.]. *The politics of composition, performance and reception*. Cambridge: Cambridge University Press, pp. 133-172.

6 Bohlman, Philip V.. 2010. *Focus: Music, Nationalism, and the Making of the New Europe*. London: Routledge, p. xxiv

7 Particularly influential on the literature around music and identity have been:

- Bourdieu, Pierre; Gutiérrez, Alicia B. [trans.]. 2010. *El sentido social del gusto: elementos para una sociología de la cultura*. Buenos Aires: Siglo Veintiuno.

- Bourdieu, Pierre; Nice, Richard [trans.]. 1987. *Distinction: a social critique of the judgement of taste*. London: Routledge.

identity that I wanted to examine was my own one, this meant using music that felt in certain ways relevant to my personal background, as well as to my cultural heritage: music from the classical Western canon, pop music, Spanish traditional and folk music and anthems...

One of my main interests lay in discovering whether those fragments kept, or not, reflecting the cultural identity of their original sources, even if dealt with following procedures way alien to their traditional framework. And, given the case they did, in which way did they? Which aspects remained, how was the cultural baggage of the source transformed by the evasive process of parody? This questions had been lying, as said before, on a background position of my output for quite a while, only emerging to foreground in early experiments on parodical procedures such as 2016's *El fantasma de tu memoria (Como una China en mi zapato)*, which was built from the harmonies of Tom Waits' *Blue Valentines*, and which posed questions about how the nature of the bluesy sounds in the piece could be understood as reference to an external figure or source on a narrative level or as internal mechanisms of emotional display or suggestion. Pieces like this had opened the way for the things I was planning on doing this year.⁸

In parallel to those questions, I was intrigued by the way the songs' extracts could imprint an evocative character on the whole of the pieces, creating a kind of self-referential environment where any event could be linked by the listener to the same evocative imaginery, no matter how "culturally-neutral" it could've felt if located within another context. For example, in *Aquí estamos*, the tremolli played by the cellist all over the piece wouldn't probably be connected by the audience to a folk-related background, but become imprinted with that character after the appearance of the vocal melody.

On another level, it would be interesting to see how the influence of the fragments' sources could affect my practice. Being fully aware that I was doing a piece around flamenco repertoire, for example, in *Una pared y una vía (Ni el campo lleno de flores)*, to what extent would that change my writing, to which point would I let the influence of that particular tradition show? In what way would it sound like a flamenco piece, and in what way would it sound like my "regular" output? And, even more, to which point was that "regular" output of mine already under the influence of

8 - *El fantasma de tu memoria (Como una China en mi zapato)*:

<https://soundcloud.com/sallaveras/el-fantasma-de-tu-memoria-como-una-china-en-mi-zapato>

- *Blue Valentines*:

<https://www.youtube.com/watch?v=Fa80DYICJ8g>

Their connections are more or less easy to catch even on a superficial listening, but, at the same time, when the source is not revealed, it's rather difficult to discern the references being displayed.

traditions which, like flamenco, had been essential to my cultural upbringing? In a way, a direct encounter with the sonic representatives of my cultural heritage could help me evaluate to which level those traditions had informed my own conceptions around music, and the way I composed, how much of my way of working I actually owed to specific influences from those musics.

I've tried to use, then, song as a dialogue with my heritage and surrounding, diving in my memory in order to collect musics that could also help me to understand the shared memory of the people around me, trying to connect the personal and the social, popular songs as a central part of one's upbringing and identity building, even from the early childhood (such is the case with cradle songs), and shared songs as a central part of a society's vision of its history and its future. As an example of this intention, I could mention one of the unlikely marriages produced in *(No) tenemos otra* (¿?), in which the sound of the cradle songs operated by music boxes, which stands as one of my first musical memories, is referenced and somehow mimicked, but with, for example, a fascist anthem as one of the main materials, thus bringing together, in a simple musical fragment, intimate, familiar heritage and the (in this case, sadly) historical one.

Song and nation

When dealing with my identity and my background, my society and its heritage, and with the role of popular song in their shaping, the national issue was impossible to ignore. J. G. Herder's and P. V. Bohlman's work has been mentioned before, and, like them, countless intellectuals, thinkers, academicians and scholars of different disciplines have discussed the evident (as well as the subtle) relations between the creation, diffusion, selection, interpretation and performance of certain songs and musical works and the establishment and development of the national (and nationalist) ideas (and ideals), whereas focusing on classical repertoire (such as Barbara Eichner in *History in Mighty Sounds*⁹ or M. Riley and A. D. Smith in *Nation and Classical Music*¹⁰) or on the various expressions lying under the term "folk music" (such as T. Da Costa Garcia's *Reconfigurando la canción, reinventando la nación*¹¹ or Gillian Mitchell's *The North American Folk Music Revival*¹²).

9 Eichner, Barbara. 2013. *History in Mighty Sounds: Musical Constructions of German National Identity, 1848-1914*. Cambridge: Cambridge University Press.

10 Riley, Matthew; Smith, Anthony D.. 2016. *Nation and classical music: from Händel to Copland*. Woodbridge, Suffolk : The Boydell Press.

11 Da Costa Garcia, Tânia. 2012. "Reconfigurando la canción, reinventando la nación: La folclorización de la música popular en Brasil y en Chile en los años cuarenta y cincuenta". *Historia*, vol. 1, núm. 45, enero-junio: 49-68.

12 Mitchell, Gillian. 2007. *The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980*. Aldershot: Ashgate PL.

Music, in general, and song, in particular, constitute important (even, perhaps, necessary) elements in the conformation of the national being. So, in the currently evolving historical situation wherein the national becomes an identity submerged in a crisis in the context of a globalized world, they turn to be representative agents in the complex struggles that arise between the eccentric and the introspective forces of culture, between the impulses to blend, to trade, to transcend the historical boundaries that have accompanied the building of the national identities and the will to hold on to a cultural heritage that's a key defining aspect of a territory of sovereignty which feels threatened by supra-national powers and dynamics. In a moment like this, the national idea(l) (and, within it, the musical works that's associated with; the, so to say, "national songbook") becomes sort of a battlefield and jumps back once again to the public debate as a central topic in today's politics, in between calls for reinvention or rediscovery (which, in the end, is somehow the same thing), for dissolution or reaffirmation, for miscegenation or purification.

This situation affects somehow particularly the European Union, as the negotiation between the national and the global is juxtaposed to another, related one between the union itself and the countries which constitute it. Those countries have to deal with a state of in-betweenness regarding their self-government, as the EU struggles on its own to find an identity with the capacity to include all the diversity it hosts and, at the same time, itself face the challenges of globalization. As D. Tragaki puts it on an interesting reading about this continent and its attempts at a cultural auto-definition, Europe is "fatigued to the point of exhaustion by being simultaneously in search of its own heritage and in the need to overcome it".¹³

In the middle of this context, Spain faces its own particular crisis. In the last ten years, the political, social and cultural consensuses achieved during the period of transition to democracy through the political reforms, the setting-up of the Welfare state and the adoption of the Constitution of 1978, have been either put into question or directly torn down. The economic crash starting around 2008 practically destroyed the country's middle class and it exacerbated the structural unemployment problem (reaching rates of almost 26% of unemployed population by 2014)¹⁴. The politics of austerity forced a reduction of the Welfare state that contributed to a rise of inequality and poverty which continues to be problematic today,¹⁵¹⁶¹⁷ while the political parties' system as it

13 Tragaki, Dafni [ed.]. 2013. *Empire of Song : Europe and Nation in the Eurovision Song Contest*. Lanham, MD: Scarecrow Press, p. 14

14 Official data from the National Institute of Statistics: https://www.ine.es/en/prensa/epa_tabla_en.htm

15 https://elpais.com/economia/2019/02/23/actualidad/1550940064_334603.html

16 https://elpais.com/elpais/2019/03/25/inenglish/1553511838_639423.html

17 <https://www.forbes.com/sites/anagarciavaldivia/2019/03/22/the-alarming-child-poverty-risk-in-spain-despite-the->

had remained since the eighties collapsed amidst a wave of discontent fuelled by severe cases of corruption¹⁸¹⁹. In the midst of this instability and disengagement with regards to what started to be called the *Regime of '78* by forces of opposition like *the indignants*²⁰, the historically-recurrent territorial conflicts reappeared, with the independence movement developed in Catalonia from 2012 in the center. The consequent disputes between Catalan authorities and Spain's central government prompted a major aggravation of the general institutional crisis (turning it into the country's "biggest political crisis for 40 years"²¹), and drove the debate towards the terrains of national identity.

The national question has always remained in dispute in Spain. Moreover, "to its identity construction processes the Spanish case is particularly interesting, because of its diversity and complexity"²². Given the nature of this paper, it won't be possible to get embarked on extended explanations about this (never-ending) issue (about which one could read on books such as the one just quoted from D. Kleiner-Liebau, or, on another contemporary take, *La Nación de los Españoles*, edited by Ismael Saz and Ferran Archilés²³. Also on more wide-ranging -in terms of historical scope- texts, like J. Álvarez Junco's *Spanish Identity in the Age of Nations*²⁴). However, this bits of context are important to understand the situation that's lead this little research into the topics of song and identity to land where it finally did.

The fact that the issue of national identity took the central stage of the country's crisis following the development of the Catalan independence movement gave rise to debates that had been dormant for years. Was Spain a plurinational country? And, given that case, which nations did it integrate? Was the Spanish one of those nations, was it the only one? Was it even a nation, or rather was Spain just a state structure containing diverse nations and the Spanish nation was a construct produced by centralist and Castillian nationalism, not reflective of the real characteristics of the country and its society? One of the responses to this ambient of questioning around the very nature of the country, and, particularly, to the Catalan independentists' claims that the Catalan was a

[economic-recovery/](#)

18 <https://www.theguardian.com/world/2018/may/24/court-finds-spain-ruling-party-pp-benefited-bribery-luis-barceas>

19 <https://www.ipe.com/reports/special-reports/outlook-for-europe/spain-the-end-of-two-party-dominance/10019246.article>

20 https://www.eldiario.es/politica/15M-1o-desborde-regimen-78_0_692931368.html

21 <https://www.bbc.com/news/world-europe-41584864>

22 Kleiner-Liebau, Désirée. 2009. *Migration and the Construction of National Identity in Spain*. Madrid: Iberoamericana, p. 46

23 Saz, Ismael; Archilés, Ferran [eds.]. 2012. *La nación de los españoles: discursos y prácticas del nacionalismo español en la época contemporánea*. Valencia: Universidad de Valencia.

24 Álvarez Junco, José. 2011. *Spanish Identity in the Age of Nations*. Manchester: Manchester University Press.

nation whose right for self-determination ought to be put into practice and their widespread will not to be a part of a Spain they generally regarded as an authoritarian state, rather retrograde and too close to its francoist past, consisted, precisely, and like through a counteroffensive reply, in a vindication and exaltation, by part of the political party system, of the symbols, the values and the traditional elements associated to Spanish nationalism.



Fig. 1: Images of the "war of flags", one of the visible outcomes of the rise of conflicting nationalisms in the last years in Spain between exalted Spanish centralists and Catalan independentists. [Images taken by myself in Madrid -left- and Barcelona -right- during 2017]

A political strategy of conflict between nationalisms was put into practice, with the main parties in Spain and Catalonia acquiring growingly belligerent discourses of inflated patriotism. This led to a rising ambient of radicalization among growing sectors of the population. Within this breeding ground, a new party, Vox, gained sudden recognition. A far-right party inspired by the national-populist movements from other parts of Europe, Vox took the political strategy of identifying the national symbols and the very idea of "spanishhood" or "spanishness" with their own ideology and political positioning (a strategy that's of old use by the right wing parties in Spain, an appropriation that's performed almost with no resistance due to the reticencies of the left to relate themselves to some emblems or ideas that are still connected in the collective imaginary to Franco's regime) to an extremely blatant explicitness not seen in this country since the fascist forces kidnapped every cultural item representative of the nation they deemed useful to build their own idea of Spain.

Along with the resurgence of the far-right, flags, colours, words, and certain songs started to recover their old associations to the fascist history of the country. By then, *being* Spanish had become a very problematic issue, particularly when trying to embrace certain cultural aspects or to address certain historical matters. Both as a Spanish citizen and as a Spanish composer, this situation was impossible to avoid, and it compelled me to face a reflection around my national identity, an evaluation of my heritage and its political significance and a defense of my values and the cultural traditions from their manipulation and kidnapping. As a composer, this determination took two first directions:

- The pursuit of a possible reconstruction of a cultural significant with potential ability to represent our country and culture. Flamenco has been so influential and has been promoted so extensively that has become, without contest, the music most widely related to the image of Spain, both abroad and within our borders. Historically, it's been championed, despised, appropriated and stigmatized by the most diverse groups of population. It's been associated to gypsies, jews, bourgeois, delinquents, lumpenproletariat, intellectuals. It's the official music of the Andalusia region; it was heavily used by Franco's regime for the construction of their idea of Spain, but also vindicated by the democratic opposition, especially in the final years of the dictatorship. In *Una pared y una vía (Ni el campo lleno de flores)*, I decided to make a personal, exploratory approximation to this tradition and, particularly, to the styles developed in my region, in order to defend my cultural heritage by appropriating it before the new national-populists attempt at doing what Franco did, as well as to research its influence on my practice, and to see whether by rebuilding a music representative of "spanishhood" I could rebuild my identity as a Spanish composer.
- A reflection on our history, its ongoing dialectic processes and its possible outcomes in a (near) future. The figure of *the two spains* has been used frequently to refer to the two irreconcilable population blocks (as well as their respective political positionings) whose clash led the country to the Civil War. In *(No) tenemos otra (¿?)*, their anthems are combined into a hybrid between a military march and a lullaby, which is to set the scene for the performer to reflect on the current situation of the country, the persistence of the polarization, the lack of a culmination for the democratization process, the weakness of the current regime and its possible demise.

Methodologies

Fragmentation, extraction, condensation: I've tried to select significant (either for their representative qualities regarding style or, on another perspective, for being easily exportable or compatible with a broader context than that of their source) fragments of songs that could allow me to address, somehow, the issues referred above. I'd then extract their pitch content (as in *Dirección a un Hogar* or *Aquí estamos*) and maybe a part of their rhythmic qualities (as done for *Una pared y una vía* (*Ni el campo lleno de flores* and *(No) tenemos otra (¿?)*), so that I was left with "abstract", yet clearly evocative objects that could be developed through time using different approaches. Those objects would act then as "carriers" of the cultural references of the original sources. Within them, in a way, I'd try to imprint a condensation of the nature of the original materials (even if sometimes too subtle or too generic for the evoked tradition to be clearly identifiable). An example of this would be the coloured arpeggiated figure which in *Aquí estamos* stands as the representation of the minimum expression of a tonal tune [see Fig. 2].

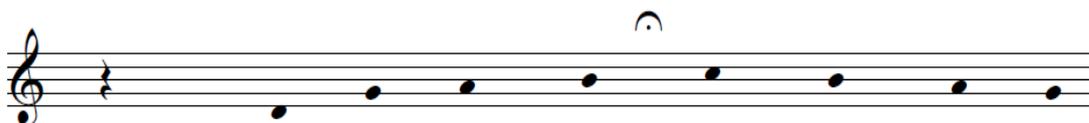


Fig. 2: Coloured arpeggiated figure in *Aquí estamos*.

In a similar disposition, but this time reaching the point where the abstraction of the materials goes as far as to lose the ability to represent the stylistic identifiers of the original source, the descending arpeggio drawn by the last three notes sung on *Una pared y una vía* (*Ni el campo lleno de flores*) [see Fig. 3] acts as an oddly-placed harmonic resolution which encapsulates a tonal resonance that sits on a much broader level of reference than that corresponding to the flamenco world that's reflected on the piece and, in fact, almost looks like a strange object, both for its harmonic content and for its "non-flamencoish" character, pointing at a more general representation, again, of a minimum expression of tonality.



Fig. 3: G major arpeggio at the end of *Una pared y una vía* (*Ni el campo lleno de flores*).

Anthems, politics, communication: The picking of the sources has been varied, and they have been treated differently on every piece. In *(No) tenemos otra (¿?)*, in fact, the source was itself a composition of different sources: Four different songs, all relevant to the 20th century's Spanish history, all used as anthems either by the governments or by the militia in the Civil War, were superposed, as if trying to create a forced conversation between the *two spains*. Then, a fragment of the resulting mixture was extracted. In it, the pitch content of the melodies was kept, but octave transpositions and register changes were applied in order to resemble the sound of the cradle songs played by music boxes that I recall from my childhood, so as to superimpose the national and the intimate history. As for the rhythms, the proportions between durations as they were on the original sources were reflected on the final fragment, but brought under a general 6/8 meter, which again was a reference to cradle songs. The common meter imposition, together with the superposition of the different rhythms of the original songs, created rhythmic patterns that, on account of their unexpectability and their rickety character, related to the irregularities produced in the flow of the melodies drawn out of hand-actioned music boxes.

One of the effects produced by this compositional process (and one that affected all of the pieces being discussed) consisted in the burying of the original sources which, having only fragments to represent them and being those hidden behind layers of transformation, came to be obscure references displayed in the form of rather mysterious, abstracted, evocations, very difficult to recognize by even an audience familiar with the songs. This situation has brought out a problematic (that related to the contradictions inherent to a music that intends to evoke popular traditions while at the same time trying to be elusive, intriguing, puzzling) which, in the case of *(No) tenemos otra (¿?)*, is especially delicate, given the political nature of the materials and the topics it addresses. The wilful combination of those historical sources, the political intentions behind it, the issues that the piece aims to confront, are hardly communicated to the listener (and even, to some point, to the performer, who is not necessarily informed about the songs used to create the score) by the resulting melody nor its behaviour, getting, most probably, completely lost in translation.

The enhancement or reduction of the communicative gap generated is left to the performer, who is to make decisions about the amount of information given to the listener and the ways in which to deliver that information. In that respect, Francisco Martí, who premiered the piece in January 2020, performed it on two consecutive days²⁵. On the first concert, he gave a detailed

²⁵ 03/01/2020, in Yecla (Murcia) and 04/01/2020, in Valencia. Audio files from both performances are included as part

account on the nature of the score, the text instructions of which were read out loud prior to performance. On the second, the work was played as a bis with no introduction or context. As it was to be expected, the reactions from the audience differed clearly from one evening to the other: while people at the premiere described an active engagement in the reflection the score proposes to the performer as their main response to the piece, most comments in the second day circled around melody and repetition – listeners reported their attempts to follow the different melodic lines or to find a meaning for the melody, or adopted a contemplative approach towards their experience of the work. A considerably different perception from the audience will probably take place on forthcoming concerts, as Martí is planning to add a visual layer to his performance, showing a series of pictures he relates to the thoughts he has most recurrently encountered through his meditations while playing the piece.

The reception of the work, then, depends on the performer's will to create a determined context to an extent that brings up questions around the piece's purpose and achievements, as it becomes clear that its potential agency as a political statement is restricted by its cryptic nature and limited expression skills. Awareness about this communicative conflict which, as said, affects the other three pieces as well on different levels (and which is, incidentally, in some measure, a problem shared by every piece of music dealing with political issues) prompts a necessary evaluation of the scope of the aims and the nature of the sense (or functionality) of these works. And, although this evaluation, far from being finished, prevails as one of the main questions faced at every step I take as a composer, some strokes of definition have been drawn. They relate to that will, mentioned before, to vaguely suggest, refusing, so to say, any proclamation. The will to, trying to keep purposes humbly scaled, limit the goals to the impulse of personal reflection and hopefully, at best, to the sharing of those questions, those reflections, with the performer and the listener, assuming the difficulties of communication and, in fact, putting the refusal to impose clear, predefined points of view above the success of the transmission of information. Elusion, concealment, become then basic features in order to deal with critical issues, problematic topics, without much limitation of the possibilities the listener and the performer have to start the journey from their own contexts or positions. Their implementation intends to contribute to a translucent quality in the pieces, which, even in the case that the listener isn't able to reach the original context of the material or the questions around which the work wonders, still allows her/him to perceive that work as a question, a question that he/she may feel invited to reflect upon, trying to follow what happens while searching for keys, similarly to the way those members from the audience in the second concert in

of the portfolio submission.

which (*No tenemos otra* ¿?) was performed searched for meanings for the melody regardless of not knowing where it came from.

(Pop) song: Given the direction the research took, the exploration and allusion to the nature of song became an intriguing and, in a way, necessary line of work. I took an interest in aspects like the relation, in different pop and folk song contexts, between the harmonic base, the riff and the melodic vocal part, especially around the introductory parts of recorded songs. In those sections, there's normally an instrumental display of the harmonic material in quite clearly separated chords ordered around basic progressions. Also, the riffs are constructed around a constant repetition of a limited number of patterns which connect those chord progressions to defined rhythms. Typically, the introduction ends as the voice enters, bringing in new melodic elements which are added as a new layer on top of the instrumental base constructed in the introduction, which is prolonged, now functioning as accompaniment.

On *Aquí estamos*, my intention was to work my way through this kind of setting, trying to abstract or condense some of the basic elements at play in song's introductions. Intending to allude to the constant repetition of basic chord progressions and rhythmic patterns as layers of a framework for the beginning of the singing part to take place, things were taken to the minimum expression while relying on unstable, unpredictably complex materials in order to set an environment that was simple and straightforward, yet rich and mysterious. The materials chosen to fulfill this task consisted in a succession of tremolli surrounded by long silences (which were intended to present each tremollo in semi-isolation and to contribute to the setting of a slow path) and performed on harmonic dyads which followed a loose harmonic progression never clearly shown. The bleary nature of the double harmonics and the blurring of the chord progression provided the material with a richness and a somehow elusive character. That way, while this introductory section could certainly work as an accompaniment, as a backtrack for the singing of the song, it had an identity on its own. This ambivalent nature was put into focus by letting the "introduction" take over almost the entire piece, which ended just as the voice entered, that is, just as the piece was revealed as a song and the tremolli, which had been its core (and in fact, until then, its only content), as accompaniment.

Similar procedures were disposed in *Dirección a un Hogar*, in which the different motives are also organized to loosely follow a harmonic progression that's to create a context for a melodic fragment to happen. In this piece, though, those motives are not thought of as a ground layer to

sustain a hypothetical song started with the melody's appearance. Instead, the melody is thought of as their river mouth, a point of landing as a process leads them to slowly "turn" themselves into the melodic fragment.

The (old) melody as (new) origin: The just mentioned transformation of the motives in *Dirección a un Hogar* into the final melodic fragment of the piece is actually a vague process of recomposition. Although it is displayed as its destination, ontologically the melody is the origin of the piece, as well as all of the motives used in it, which are designed as stretched transpositions of the notes in the fragment, coloured by superpositions or interpositions of the intervals also contained in the final (and original) melody. The melodic offcut plays a similar inceptional role, as alluded before, in *(No) tenemos otra (¿?)*, in which the fragment extracted from the combination of the four sources, subject to the register, transposition and rhythmical changes explained, gives form to the only material in the piece, the phrase that is to be repeated following the text suggestions.

In a similar way, everything in *Una pared y una vía (Ni el campo lleno de flores)* revolves around the repetition of the single melodic fragment that is extracted from the original song, out of which different amounts of information are taken in order to form the various motives sung by the soprano. To do so, a transcription of a recorded version of the song, containing only pitches and durations, was devised. Dividing the resulting score into sections according to the phrases and the pauses of the singer from the recorded version, to compose every motive of the piece I'd select a determined number of pitches from each phrase, and those selected pitches would occupy both the duration they had on the recording, but also that of the ones in the same phrase which were not chosen. In this way, the durations of the singer's phrases from the recording would be mostly replicated in the piece, thus keeping the original fragment's time structure for every repetition regarding the relation between singing and silence. The melodic lines, however, would be simplified on a degree depending on the number of notes being selected for each repetition of the fragment, thus blurring the content of the pitch material from the transcription and abstracting the motives of the fragment from their primal background, the fragment itself already being an abstraction of the original source.

In those pieces, then, practically the entirety of the materials have the fragments abstracted from the original songs as their origin. By having the pieces built in this manner, an exploration around the possibilities of resignification of these second-hand materials, which become raw material in a way, is performed. Through their application within environments alien to those of their original "homes", different functions, different consequents are sought from them.

Cantes de Levante: In *Una pared y una vía (Ni el campo lleno de flores)*, aspects of the Spanish flamenco tradition were examined, especially around the *palos* developed in the area of Murcia and Cartagena, and the whole corpus of the *cantes de Levante* ("eastern chants") as sung by people like Pepe Marchena and Cojo de Málaga.²⁶ *Palo* (*palos* being the plural form) is the denomination used to identify each of the different kinds of songs that are gathered under the common tradition of flamenco music. Each *palo* is defined by a particular corpus of lyrics and melodies, as well as specific rhythmic and harmonic characteristics, and is to be performed on certain occasions following performative attitudes and techniques which are linked to its own history, the cultural background where it was born and its original purposes and traits. The different *palos* linked up under the denomination *cantes de Levante*, briefly explained, were born during the nineteenth century around the area of the southeast of Spain as a product, mainly, of the mixture between the folk songs from the Murcian region and its surroundings (including the local variants of the *fandango*) and the flamenco chants brought there by the Andalusian immigrants who came, mostly from Almería, Granada and Málaga, to work at the mines located near cities like Cartagena and at the newborn industries from Murcia and the south of Alicante.

This *palos* are normally performed with no pulsated rhythm, giving much room for the singer's recreation and virtuosic display. This feature has helped to configure a singing style that's characterized by an extended use of melodic flourishes and melismatic ornaments, as well as a tendency to stretch the verses of the songs beyond their normal limits in more common practices. Lines and words are "over-prolonged", even to the point of having to be interrupted for the singer to pause in the middle of them. These pauses create silences between verses, or silences between words, that have the double purpose of letting the singer rest and creating a space in which to reflect on what's been said. The dramatical importance of these silences was stressed in the piece, for example, with annotations like those shown on figures 4, 5 and 6. All the silences on the recording

26 Some examples of the music being referenced in this section:

- Pepe Marchena sings a *murciana* and a *fandango*:
<https://www.youtube.com/watch?v=sR5iXmHwDIs>
- El Cojo de Málaga sings a *murciana* and a *fandango*:
<https://www.youtube.com/watch?v=c05fyspTtMo>
- Rocío Márquez sings two *mineras*:
<https://www.youtube.com/watch?v=KDs0ayjFaWU>
- Miguel Poveda sings a *murciana* and a *minera*:
<https://www.youtube.com/watch?v=LsyxpHJ1cFc>
- Rosalía sings a *taranta*:
<https://www.youtube.com/watch?v=FgBSXg3cGeo>
- Ana Mochón sings a *murciana* and a *levantica*:
https://www.youtube.com/watch?v=ql1kTx3Zj_M

of the original song being used for the transcription score that was the basis of the piece were maintained, also, as a means to respect their importance for the practice.



Fig. 4: Bars 22-24 of *Una pared y una vía* (*Ni el campo lleno de flores*). Over bar 24: "A silence retaining the emotion of the fragment".



Fig. 5: Bars 92-93 of *Una pared y una vía* (*Ni el campo lleno de flores*). Over the D, "Raising expectation". Over the silences: "Raising more expectation".



Fig. 6: Bar 104 of *Una pared y una vía* (*Ni el campo lleno de flores*). "Everything floats dramatically, yet calmly at the same time".

As for the practice of stretching the phrases and the words in time in a somewhat exaggerated manner, to the point of breaking them into pieces, causing kind of a slowdown in the development of the music's time, a parallelism was attempted to be drawn in the first stages of the piece, where the pitches selected from the transcribed score mentioned before were restricted to the minimum in terms of number and mobility. Thus, a similar effect to that produced in the performances, with special effect on the lyrics, was intended to be applied in the piece to the melody, as the same pitches entered over and over again, being interrupted only to return with insistence.

The typical use of the voice in these chants tends to put aside the "throaty" quality of other flamenco styles, as well as the use of screaming and shouting, favouring cleaner, lighter voices, so as to bring the attention towards the melismatic arrangements and the subtle use of expressive microtonal bendings. These characteristics made the songs of this *palos* more naturally translatable

to the voice I was planning on writing for, that of a classically-trained, thin-sounding soprano *leggero*, whose singing would fit this repertoire less problematically than other flamenco practices.

The fact that the melodies are usually performed with so much flourishings that the basic pitches can be seen like centers of pitch constellations produced, given the procedures explained before about the composition of the different motives, interesting results. In the process of selecting only a specific number of pitches from every phrase to compose each motive, the melodic results had a huge potential variety, for in even the shortest intervention of the voice a significant number of pitches surrounded the center. When avoiding the pitches situated closer to the center of each constellation, new melodies could emerge; melodies that had been always potentially there, hidden among the embellishments.

Among the effects of this encounter between the nature of the original material and the procedure used for motivic construction was the contrast between some of the versions of the same fragment when appearing on the different repetitions forming the piece. This can be appreciated, for example, when looking at the two different outcomes resulting from the selection of different pitches of the same material as they appear on bars 247-249 [see Fig. 7] and 312-313 [already depicted on Fig. 3, reproduced here again to ease the comparison between the two]. On figure 8, the fragment from which both motives were extracted, as it is on the transcribed score containing just pitches and durations.



Fig. 7: Bars 247-249 of *Una pared y una vía* (*Ni el campo lleno de flores*).



Fig. 3: Bars 312-313 of *Una pared y una vía* (*Ni el campo lleno de flores*).

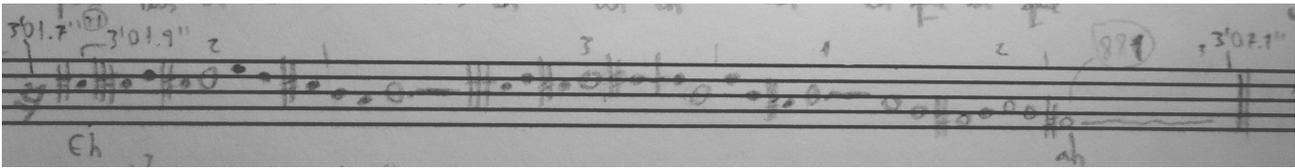


Fig. 8: Fragment of the transcribed score of *Una pared y una vía (Ni el campo lleno de flores)*.

The two contrasted motives of figures 3 and 7 work also as examples of the different references being made in the piece to the two basic harmonic backgrounds used in the context of *cantes de Levante*. Having their roots grown in the mixture of traditional Murcian folk songs and the flamenco singing of Andalusia, in this *palos* there's a constant balance between the major/minor modes (common in the first) and the phrygian (traditionally associated with the second). This balance, this tension between these two harmonic poles is dealt with along the piece, especially around resolute moments like the ones shown in the previous examples, where, taking advantage of the method used to extract the pitches from the score to compose the motives, the melody is turned alternatively towards one mode and the other.

Some work of others, some references

During the development of this project and the pieces it embraces, several connections have surfaced between my practice and that of other artists, whose works may provide mine with further contextualisation, as they deal with similar materials, questions or procedures. They have been helpful in creating a framework within which to interpret and evaluate my output, allowing me to gain more awareness on the topics being dealt with and learn from the different approaches taken by musicians, filmmakers or sculptors. On the following list, some of the references that have informed (or can be linked to) my work around the use of preexisting songs in relation to a reflection around identity are featured.

- Ben Spatz: Researcher, performer and theorist of embodied practice with a theatre background, Spatz has undertaken several projects focused on using songs as basic materials for explorations on identity (*Songwork Catalogue*²⁷, especially *Judaica: An embodied laboratory for songwork*²⁸, in which he explores questions around *jewishness* in the 21st century that I can relate to my own questions around *spanishness*).

²⁷ <http://urbanresearchtheater.com/songwork/>

²⁸ <http://urbanresearchtheater.com/judaica/>

- **Fuerza nueva:** A project including Spanish's indie rock band Los Planetas and the self-defined *ex-flamenco* artist Niño de Elche, Fuerza nueva rethink traditional or historical songs with important implications regarding Spain, its history and identity in a contemporary way with critical and sometimes revolutionary connotations, in pieces like *Los Campanilleros*²⁹, *Santo Dios*³⁰ or *Canción para los obreros de SEAT*³¹, based on religious and regional anthems.
- **Cassandra Miller:** Working extensively around transcription processes, this Canadian musician has written compositions like *Bel Canto*³² by extracting fragments of melodies (or other components of existent pieces of sound or scores) that are somehow relevant to her life and practice and working with them as new basic materials.
- **Laurence Crane:** A significant portion of his output finds this British composer working with culturally resonant motives as found objects which are dealt with in a way that's strange to what the nature of the evocations they carry with them might lead us to expect (in pieces like *20th Century Music*³³).
- **Jorge Oteiza's *Las meninas* (*Lo convexo y lo cóncavo, el perro y el espejo*)³⁴:** In this sculpture, the Basque artist provides a reworking of an existing piece of art (that is, Velázquez's most notorious painting³⁵) through the abstracted representation of two of its fragments (the dog and the mirror, taken as reifications of concavity and convexity).

29 <https://www.youtube.com/watch?v=wbpC2Fm5aLY>

30 <https://www.youtube.com/watch?v=p7kKpe7ITTE>

31 https://www.youtube.com/watch?v=II8rL05NOIE&has_verified=1

32 <https://soundcloud.com/cassandra-miller-composer/bel-canto-kore>

33 <https://www.youtube.com/watch?v=PGI9JAH6LFU>

34 <https://recursos.march.es/web/exposiciones/coleccion/obras/grandes/17136.jpg>

35 https://upload.wikimedia.org/wikipedia/commons/3/31/Las_Meninas%2C_by_Diego_Vel%C3%A1zquez%2C_from_Prado_in_Google_Earth.jpg

Form, perception

In the previous section, I've mostly discussed the materials used in the pieces resulting from this research. The reasons to use them, and the criteria followed for their selection. The way they've been implemented, worked out, defined, and the intentions behind these actions. Briefly mentioned has been the use of development, processes and repetition. In the next pages, the focus will be put on those proceedings, on how the materials exposed above have been dealt with in time. On how they've been organized, shaped, limited. On the "economic" aspect of the pieces. Also, on the ways this use of the material tries to relate to the listening experience.

Unified, limited materials

A strong restriction on the materials to use has been a key ingredient of my practice ever since the beginning, and has certainly continued to be so during the composition of this pieces. Using limited materials has been, in a way, an attempt to emphasize coherence and continuity in the discourse. Also, it has allowed for the potentialities of the materials to be explored, exploited and, most of all, valued. To concentrate the music around reduced amounts of material was, besides, probably the best choice so as to evaluate the prevalence of cultural traces when applying "abstractive" processes on them, since it favoured a focused treatment for each melodic fragment, which was dealt with intensively and without interferences from other subjects.

The limitations on the materials have had a lot to do, then, with the decision to base entire pieces on single fragments of song. With the fact that the pieces were thought of, in a way, as "tests of resistance" for the capacity of signification of what were, mostly, tiny melodic lines. As mentioned in the previous part of the paper (in *The (old) melody as (new) origin*, inside the *Methodologies* section of *Song*), almost everything in every one of these pieces comes from a single source: the melodic fragments, which act as some kind of nucleus for the rest of the musical events on the piece. As if they were ideal expressions of the original sources, conveying an abstracted condensation of their significance, they become sources themselves for even more abstracted motives which float around their image [see Fig. 9]. These motives, again, try to replicate different possible reinterpretations of the information contained in their source [remember the comparison between figures 3 and 7] [see Fig. 10].

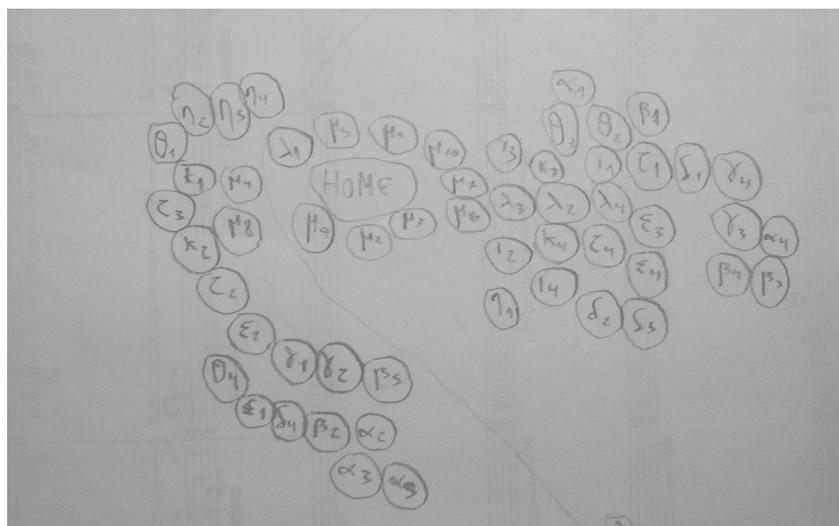


Fig. 9: All the motives in the piece orbiting around the final melodic fragment, represented as *HOME* in this scheme for *Dirección a un Hogar*.

Fig. 10: Two different interpretations of the same material stand next to each other in *Dirección a un Hogar*.

Alongside the restrictions derived from the unicity of sources, the materials have also endured what I've come to call "topographic limitations", that is, limitations applied to the extension of the region of the instruments involved in the performance to be used, be it a physical region or one concerning the register. Examples of this kind of restrictions can be found in *Dirección a un Hogar*, where the process being carried out during the entire piece was limited to the extension of an octave, which is travelled vaguely from the top region down to the bottom. Also, on *(No) tenemos otra* (?), in which, due to the references being directed towards music boxes, only the upper ambit of the piano was used. Most relevantly, in *Aquí estamos*, only two of the strings of the cello are played and, from them, a very limited region, restricted to a fifth in the A string and, until the end, roughly a major second in the D string.

These procedures of limitation may affect the perception of the music in some ways. For instance, the constant reusing of the same material may lead the listening towards questions regarding the very essence of that material. By looking at a single thing for a certain amount of time, one is likely to look closer: by moving through a field of similarity, by presenting all the events sharing common roots, the attention of the listener is more likely to focus on their nature, on their possible meanings, on the spaces they create when given all the room for themselves to be. The reinterpretation of the material through the listening becomes easier, or more natural, when that material is given all the space to develop. Besides, its relation with that space changes: after some time, and due to it being the only constant entity present, the different representations of the material stop feeling like mere objects projected into a space, but start conforming an environment on their own, in which the rules and the limits that the material is subjected to apply to the space they project into. When that happens, the perception of the listener is more likely to be turned towards the differences between the similar events that display the various outcomes of the material, the singularities of the diverse incarnations gaining emphasis. Likewise, a bigger attention will be probably put on the internal movements of the events, bringing the ear to the nuances of every pitch that's stretched in time. Thus, elements like the internal movement of a trill in *Dirección a un Hogar* or the evolution of the sound contained on every tremollo from *Aquí estamos* are to be enhanced.

Repetition

The use of different mechanisms of repetition has been a recurrent strategy in the laying of the structure for all the pieces. Whether precise, varied or just hinted, repetition is the engine running the passing of time for this music.

Intimately related to the use of unified, limited material, the use of repetition is also connected to the listening experience in these pieces. Among its roles is to play with the memory of the audience as they reencounter, and therefore re-evaluate, things. Through this process of re-evaluation, the listener may take notes on the changes that the materials are put through on each reappearance, changes emphasized, as said before, by the limitations of the material being revisited. These procedures strengthen the diverse relations that are created around the materials and their evolution, and facilitate the construction of meaning and the perception of long-scale trajectories, hence helping to create, so to say, an intra-historical perspective within the music.

Take, for example, the evolution of the trilling figure in *Dirección a un Hogar*, the trajectory of which is clearly drawn from the first stages, at the higher register of the oboe, where it involves complex combinations of microtonal trills moving around a (very relatively) wide range of pitches [see Fig. 11], towards much more stable and simpler versions [see Fig. 12], ending up at the bottom of the pieces' range, transformed into plane notes only allured by vibrati [see Fig. 13]. Here, the repetition of motives or events, intertwined with basic processes, allows for the evolution of the piece in time to be transparent, and punctuates the teleological character of the piece.

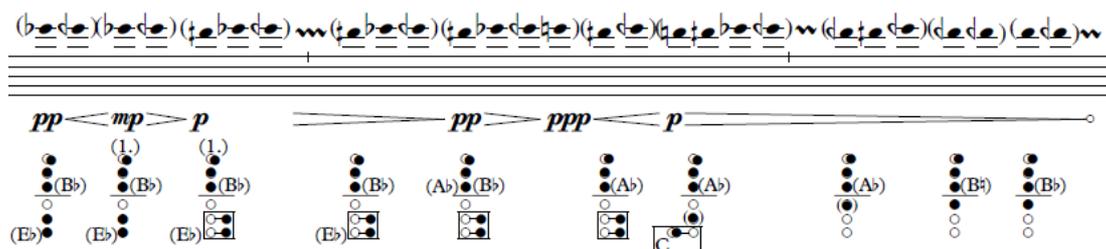


Fig. 11: *Dirección a un Hogar*, between, approx., 4'47,7" and 5'.

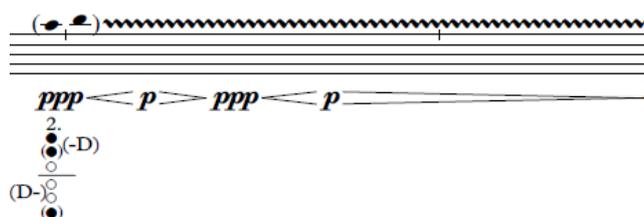


Fig. 12: *Dirección a un Hogar*, between, approx., 10'24,7" and 10'32,6".

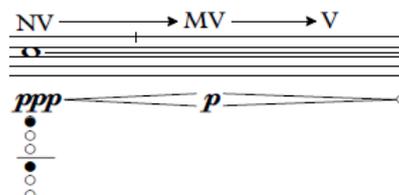


Fig. 13: *Dirección a un Hogar*, between, approx., 13'03,8" and 13'8".

Besides this, repetition is used to enhance and expand the evocative quality of the pieces. The references to the original sources keep on reappearing in different forms and moments, reconnecting the listener to different visions and aspects of the songs and traditions suggested. Also, a self-referential scheme takes place, where some motives, at certain stages of the pieces, may evoke for the listener, not just (or not at all, depending partly on the familiarity of the listener with the original songs) the traditional sources, but the materials previously heard at the piece from which the present ones are derived.

The nature of the processes of repetition applied have varied throughout the project, being adapted to the characteristics of each of the pieces. However, a common feature has been the avoidance of exact or strict repetition, instead favouring modulated reifications of this principle which could embrace mechanisms of processing, development, variation or filtering. The extent of the use of such mechanisms and the vagueness frequently applied in their use, combined with the scarcity of the materials, have reached, at certain points, situations where the repetition procedures got partially or completely blurred among the self-similarity of the different events. The boundaries between self-similar and repeated motives have been played with extensively in pieces like *Aquí estamos*, in which the materials were so restricted, and yet so unstable, that it was really difficult for the listener to distinguish between different tremolli and repetitions of the same.

The use of different kinds of vague processes juxtaposed to the reappearances of constant materials in these non-exact, or "developed", repetitions aims at the partial deactivation of the second of the functions Bryn Harrison attributes to repetition on *Cyclical Structures and the Organisation of Time* (that is, the provision of statism to the work of art, the capacity to arrest "any direct sense of development through time"³⁶), while trying to deal with rediscovery, unveiling or completion. In this sense, the motives which "float around the melodic fragments that convey the ideal representation of the original songs", as described before, don't form static, stable orbits around said center. Rather, they embark on wandering trajectories which are to direct them either towards their center, as in a capture orbit, or to far, unknown, territories, as in an escape orbit.

Following the first of these models, both in *Dirección a un Hogar* and in *Una pared y una vía (Ni el campo lleno de flores)*, a melody looks for itself, as at-first isolated motives are slowly drawn to converge towards a melodic fragment almost as if inevitably by means of constant, modulated repetitions. On the latter, for instance, the same melody is to be sung five times in progressively higher fidelity versions, never reaching, though, the complete drawing of the original melodic lines used. With the transcribed score containing pitches and durations as a base, and through the use of the mechanisms of pitch selection described before, the development is conformed simply by repeating the fragment over and over again, each time letting a bigger number of pitches show up in the final piece. Thus, every time a passage reappears does so displaying more and more information about the pitch and rhythmic content of the evasive, never fully heard, melody, and the melodic lines are progressively defined, progressively shaped into evocative

36 Harrison, Bryn. 2017. "Cyclical Structures and the Organisation of Time". Doctor in Philosophy Thesis. University of Huddersfield, p. 4.

material, as if following a gravitational force which would make the, at the beginning, abstracted simple lines get closer to their flamenco origin. As it is a piece for voice, the same process of loose reconstruction is applied on the lyrics. See, as examples of this, the five different versions of one of the fragments of the melody, as they appear on bars 21-23 [Fig. 14], 76-78 [Fig. 15], 139-142 [Fig. 16], 201-204 [Fig. 17] and 263-266 [Fig. 18]:

tan simple como misteriosamente revelador *fragmento que conserva la emoción del origen*
 21 < p > ppp < p > ppp
 Han he E.

Fig. 14: Bars 21-23 from *Una pared y una vía (Ni el campo lleno de flores)*.

abriendo más *se puede oler la sal*
 4:3 < p > ppp pp
 Han he Gran e

Fig. 15: Bars 76-78 from *Una pared y una vía (Ni el campo lleno de flores)*.

y el viento canta
 139 pp < p pp p ppp
 Han he o u na pa red

Fig. 16: Bars 139-142 from *Una pared y una vía (Ni el campo lleno de flores)*.

con humildad, o constreñimiento, ante la vista de la pared
 pp mp pp
 Han he cho u na gran pa red

Fig. 17: Bars 201-204 from *Una pared y una vía (Ni el campo lleno de flores)*.

con la mente en el camino recorrido
 p mp pp
 4:3 5:4
 Han he cho u na gran pa e

Fig. 18: Bars 263-266 from *Una pared y una vía (Ni el campo lleno de flores)*.

Taking an opposite direction, the different repetitions performed on *(No) tenemos otra (¿?)* are to move the piece from being centered around the written staff notation which stands as the primary melodic fragment towards more personal grounds, as the thoughts, memories and political positions of the performer (as well as the listener) are to take control of the piece's behaviour. Here, each new approach to the song's extract will represent a step further from what's written to what's thought about it, what's questioned, what's felt, making the development of the piece almost entirely dependent on the performer's decisions, as the form draws an escape-orbit figure which makes the ending point potentially inexistent and the sound's evolution widely open. The ways with which to represent this evolution vary from the ones used in the rest of the pieces, since linguistic instructions take the lead role. The openness of the form, combined with its outwards direction from the center of the orbit and, especially, the will to take the performer's personal background as the reference for the development, make the language an adequate modulator for the piece's and the repetition's behaviour.

The particularities featured in this way of approaching the modulation or variation of the different repetitions being performed throughout the duration of the piece involve leaving the evolution of the music and the magnitude of the changes affecting the material in the hands of the performer, the context he/she decides to set and the listener. To talk about “development”, “process” or “modulated repetition” when the written fragment being played remains unaltered all along the performance can be problematic since, as the changes in the recurrent appearances of the fragment are mostly limited to the inner, intimate sphere of the participants, to the progress of their thoughts, the distinction of this approach from one proposing an exact, continued repetition of that same fragment could be an apparently impossible task, at least from the viewpoint of the sound results. Nevertheless, the consideration of the proposed reflection as being part of the musical material and indissociable from the staves written in classical notation seems to me, not only an opening to interesting possibilities on a compositional level and in relation to notational strategies but, and in this case more importantly, a clear picture showing to what extent the reflective element aims at the occupation of the centrality of my practice.

(No) tenemos otra (¿?) becomes, then, the most obvious example of the will to use repetition as a musical expression of the act of reflection and, in fact, as a tool for that purpose. In that piece, the constant repetition of the very limited sounds from the score behaves, after all, almost as a background for the reflection that's to be carried out in the mind of the performer. The use of repetition as a means for and rendering of reflection is of the oldest traditions, and can be observed,

for example, in religious expressions such as the singing of mantras in Buddhism or Hinduism or the prayer of the Rosary within the catholic church (a practice pretty much alive in Spain and, in fact, quite influential in the cultural upbringing of part of the population).

As for its purpose in the whole of this project, it is in clear connection with the initial premise to develop a meditation regarding the cultural heritage and identity of myself and the society I'm part of. By dwelling on the constant reappearances of the same motives, a process of (re)signification is realized around the cultural objects being referenced, as the relations between the different events are re-evaluated with the evolution of the piece. The modulated, progressive and/or teleological character of that evolution affects that re-evaluation, enabling the settling of ideas of causality, trajectory and meaning. As the relations between materials and/in time are examined, an examination regarding one's own relation to the material (and its references) may take place. This reflection is looked for both on the composer, the performer and the audience.

Slowness

While the rhythms at which the different pieces are unfolded differ from one to the other, a general sense of slowness has been pursued in all of them, whether focused on the formal development or on the morphology of the objects displayed. This general slowness has contributed, alongside repetition, to enact the reflective character of these pieces. Time is given for every event to dwell on the performative space, and for every transformation or process to take place with no rush at all. Likewise, the listener is then also given plenty of time to examine every motive, to calibrate its possible meanings, to enjoy its nuances, to think about it from different perspectives. As Marina Garcés remembers in *Nueva ilustración radical*, the entry for "Critique" found in the original *Encyclopédie Française* contained a warning about the need for time to carefully digest every new piece of knowledge or experience.³⁷ When stepping on the brakes, I try to follow that advise, and create a space where the listener has time to explore the possibilities of the materials.

One of the mechanisms contributing to the general slowness of the pieces consists in an extended use of silence, put into practice mainly in *Dirección a un Hogar* and *Aquí estamos*. In both of them, the piece in fact falls into an ongoing dynamic in which for every "sonorous" event there's a silence, both situations intercalating constantly in a silence-sound-silence scheme in which every silence bit is as significative as the most-populated-by-sound one. The importance of these silences

³⁷ Garcés, Marina. 2017. *Nueva ilustración radical*. Barcelona: Anagrama, p. 48

is stressed, for instance, in the preface for *Aquí estamos*, in which there's a passage referring to its function and also expliciting the search for slowness in the performance:

"The general flowing and unfolding of things should be rather slow, giving time for each dyad to reveal its nuances, for each harmonic to appear, to disappear, to reappear, intermingled with its partner in different ways during the irregular dance of the tremolo. For each silence to be regarded as content rather than a pause between contents, for each resonance to be able to wander freely around the room without new sounds bursting in."

Although in general they are not as long as the ones taking place in those two other pieces, silences are also of great importance in *Una pared y una vía (Ni el campo lleno de flores)*, which also follows the same silence-sound-silence scheme, although in a more flexible way. Even when short, nonetheless, silences are imprinted with a very dramatic character in that piece for voice, as has been referred to when speaking about the influence of *cantes de Levante* and showing figures 4, 5 and 6. They are also used to clearly frame every repetition of the melody, which is separated from the others by prolonged pauses.

Apart from the use of silence, slowness has been portrayed in these pieces both in the formal level, in the path of evolution of the works, and in more local levels, including the very interior of some motives. As for the slowness in development, it's been helped by the limitation in the variability of the materials for each repetition (the most extreme example is *(No) tenemos otra (¿?)*, in which the staff music remains the same for every possible repetition), also by a delimitation of the spectrum of changes to make on a large scale (in *Dirección a un Hogar*, for instance, there's barely an octave through which to move, and the changes from a minor-third trill to a stable pitch with vibrato are slow when that trip takes fourteen minutes). The, so to say, local or internal slowness is been prompted by the use of passages containing little amounts of information (such as the first repetition of *Una pared y una vía (Ni el campo lleno de flores)*) and the restriction of the internal variability of the events (the tremolli of *Aquí estamos*, as rich as they are in terms of sonorous possibilities, start, develop and end displaying the same behaviour, the same basic pitches, the same position and the same rhythm all way through).

Some work of others, some references

Similarly to the previous part, *Form, perception* ends with a list of significant references aiming to frame the pieces presented within a broader context, linking my practice to works that have informed it, to artists with the output of whom seems to share similar concerns. In this case, the list portrays people and pieces employing limitation, repetition or slowness as main characteristics of the evolution of materials in time.

- Cassandra Miller: Already mentioned on the previous list for her research around transcription and the way she confronts preexisting materials, Miller's compositions are also a reference on a formal level for working on repeated fragments that she superposes with evolving, yet restricted, material (pieces like *Round*³⁸).
- Jürg Frey: A significant amount of this composer's oeuvre has a sparing use of unified materials, slow paths and silences deeply embedded at its core. Pieces like *Streichquartett II*³⁹, displaying continuous juxtapositions of sonorous and silence events, represent important influences.
- Catherine Lamb's *portions transparent/opaque*⁴⁰: This orchestral work from 2014 presents slow movements between self-similar, almost-static, seemingly-half-isolated chords that follow a vague process between the narrow and the wide expression of the same kinds of translucency.
- Jim Jarmush's *Paterson*⁴¹: In this 2016 motion picture by the American filmmaker, slow-rhythm driven, self-similar looking scenes move following repetitive patterns while they aim at the rediscovery of the mundane and the common.
- Morton Feldman's *Three Voices*⁴²: Both for its formal development, its tributary condition and its use of melody, this composition for voice is a clear reference. Repetitive and self-similar patterns appear and reappear all over the piece while a sentence is progressively built. When the sentence is finished, it's shown in the form of a gorgeous melody.

38 <https://www.youtube.com/watch?v=bAuUphwLm7c>

39 <https://soundcloud.com/apartment-house/jurg-frey-second-string-quartet>

40 <https://soundcloud.com/catherine-lamb/portions-transparentopaque-2014-excerpt>

41 <https://www.youtube.com/watch?v=m8pGJBgiiDU>

42 <https://www.youtube.com/watch?v=EZVsEbodf6o>

- Roy Andersson's *A pigeon sat on a branch reflecting on existence*⁴³: To close his *Living* trilogy, the Swedish director presented a film largely consisting of static shots populated by recurrently reappearing situations with an underlying reflection on the history, the memory and the identity of a nation and its society.
- Rozalie Hirs' *article 4 [map butterfly]*⁴⁴: This piece for violin (or viola) written by the Dutch composer in 2004 involves a constant wandering around the same kind of technically and topographically restricted material, which is complemented by a thoughtful use of silence interlapses.

43 <https://www.youtube.com/watch?v=h7pna4laaAk>

44 <https://www.youtube.com/watch?v=XGVVRw3UqkM>

Notation

The translation of the ideas expressed in the past sections into notated scores has become one of the central matters around this research. During the process of construction of the pieces, a certain number of issues of notation have emerged, affecting, mostly, (as it may be logical after reading the previous part of the paper) the problematics around duration, rhythm and time.

Time vs. Beats

When talking about the behaviour of the musical events in the pieces composed during this year, as well as their character, several references have been made to them "floating", "orbiting", with "no pulsated rhythms". When writing the scores for those pieces, then, it makes sense that one of the things in mind was to find out ways by which to be able to avoid the feeling of a beat in favour of the sense of "**free** durations **floating**". This feeling would have to be achieved, though, while at the same time keeping control over the length of those durations, since a detailed management of the temporal behaviour of the pieces was deemed of the greatest importance for them to be right expressions of the musical intentions behind. In fact, as it has been mentioned for the case of *Una pared y una vía (Ni el campo lleno de flores)*, the first drafts of the scores contained nothing but pitches and durations. This draws a somewhat clear picture of what the priorities were when addressing the compositional tasks for these pieces. Pitches in time: that was the basic idea, those would be the basic elements to play with in these experiments around song.

And to deal with pitches in time meant (at least in this case) to deal with time as a general parameter and a common space of reference for any possible musical event to happen. Particularly when trying to escape beatings in favour of flowing elements, the idea was to keep that space as far away from definition, thus as continuous and universal, as possible during the first stages of the design of the different versions the material would embody. Therefore, in those first steps of coming up with the basic pitch-duration informations, the different musical figures related to rhythm and meter were averted, in order to try to get closer to what Gérard Grisey described as "pure duration, with no reference point", so that each duration could "only be compared to those preceding it, our apprehension of durations then being more global and more relative"⁴⁵. Attempting to follow this

⁴⁵ Grisey, Gérard. 1989. "Tempus ex machina: réflexions d'un compositeur sur le temps musical". *Entretemps* 8 (september): 83-119. Translation of my own from the Spanish translation of Nora García for the Electroacoustic Studies Center of the Catholic University of Argentina.

premises, the durations of the first drafts of the pieces were measured **not in rhythms but in seconds**.

The reasons were also practical and depending on the followed methodology, which in turn was affected by these decisions. For most of these pieces, measuring the duration of each musical event would be one of the first operations performed at the process of composition. At that time, a notational context to inscribe those durations in wouldn't have been devised, so a chronometrical timing of the durations would be a practical solution. A pulse, measure, notation, etc, wouldn't be imagined in the moment of designing the musical motives and calculating how much they ought to extend in time: their durations were attempted to be figured out alone, independent. In this situation in which duration would find itself isolated, only linked, in those pieces, to a series of pitches in the beginning, the most reliable way of keeping the information about the durations of every note, motive or event as exactly as possible, so that they'd be altered as little as possible when they were to be applied to different notational systems with more or less accuracy and with different characteristics regarding their way of representing time, would be the one that drew upon an initial notation with as much an ability for accuracy and, at the same time, versatility as it was the one used in the scientific system; that would be, the documentation that had the second as its basic unit. Working extensively, then, with chronological measurements instead of rhythmical ones when starting to compose the pieces, and being delighted with their ability to combine adaptability and meticulousness in their representation of time, the feeling that a notation based on seconds could be of great help in the attempt to represent those "floaty" motives free from any relation to a background beat that I was seeking for in the actual scores and not only in the early versions grew in consistency.

The idea of a notation based on chronological time had been around my head for a while, especially when working on pieces such as *Todas las noches pido a Dios que acabe con mi vida*⁴⁶ or *Ventajas y desventajas de una huida hacia adelante*⁴⁷, in which the elongation of very unstable lines made a rather suitable, attractive option out of that approach. However, difficulties such as those attached to the unfamiliarity of the performers towards this kind of notation had kept on dissuading me. The experiment, though, needed to be performed, given the recurrence of those thoughts and the direction my work was taking. In the end, thus, in *Dirección a un Hogar* that way was explored and, away from any metrical indications, the second was the basic unit expressing time in the score.

46 <https://soundcloud.com/sallaveras/todas-las-noches-pido-a-dios-que-acabe-con-mi-vida>

47 <https://soundcloud.com/sallaveras/ventajas-y-desventajas-de-una-huida-hacia-adelante-2017>

To devise a notation according to that principle was not at all automatic: Several solutions were tried out, in order to overcome the different problems derived from this approach. The lack of metrical references, of bars, of figures, had to be supplied with some graphic solutions which could provide the performer with information he/she could take up visually right away. The information about time could not be reduced to a series of numbers written over empty noteheads, it had to be embedded in the notation as profoundly as rhythms were imprinted in stems or beams. Yet, the solutions had to be as straightforward as they could, and rely on classical notation when possible, so that the performer wasn't overwhelmed by a big amount of new signs to interpret. On top of that, the durations defined during the draft versions of the piece had to be respected as much as possible, and the notation had to take account of them with as much accuracy as possible, without leaning too much on number informations or breaking the flowing character looked for. To arrive to the final solution, it was key to turn towards the **use of the physical space of the page** as a means to express information graphically with relative ease. By applying a basic relation within measured time and measured space (each distance within bars equals five exact seconds, with a precision of up to 0,1 seconds for each event; each staff line of the score is 20 seconds long), the length of drawn lines on a staff could convey information in a very intuitively-perceivable, yet pretty effective and accurate way. The resulting score allowed me to combine maximum specificity of durations with a way of representing the materials which was faithful to their floaty, flexible nature.

A completely divergent take on the problem of representing this kind of material was assumed when writing *Aquí estamos*. For this piece, a priority was made out of the simplicity of the notation and of the mechanisms of translation between the temporality sought for and the compositional procedures. Renouncing to maintain the levels of specificity reached regarding the expression of time in *Dirección a un Hogar*, and introducing text as a means to inform about the temporal behaviour of the piece (a procedure that would be central, later, in *(No) tenemos otra (¿?)*), an extensive use of **fermatas** was worked out as a straightforward representation of "freely-floating-in-time" chords. To reach this alternative solution to the temporal issues, classical notation was revisited under specific conditions, limiting the extension of its effects through a strong constriction of its symbols, so that it was used in a way that didn't imply a pulsing rhythm of any kind.

This trip back to classical notation went a step further with the **return of the beat in *Una pared y una vía (Ni el campo lleno de flores)***. Following experiments with a range of diverse ways in which to write the piece's materials performed alongside Patricia Castro Recuero (the singer to

whom the piece is dedicated), it turned out that the use of a flexible combination of measures, bars, breathing marks and written rhythms resulted in more accuracy in the performance on a temporal level and easier addressing from the performer. The familiarity of the beats-in-bars environment helped the singer to engage with the piece more directly, to learn it faster, to be less tense regarding her use of time, and also to be more precise. Given this situation, the process of adaptation of my writing to the materials I was working with turned towards finding out a way in which to preserve the orbiting feeling of the lines while remaining in the realms of classical writing. The solution, in this piece, involved the individualized work on every one of the different events, for which, and with help both from the transcribed score of pitches and durations and from a recording of the song that was at its origin, a "personalized" context was designed, including a meter subdivision, a bar measure, a location inside that measure, an accompanying text, etc. In this way, the sense of a general beat was to be avoided, not by the absence of beat at all, but by its total multiplicity, by the inscription of each motive into a rhythm, a character, a situation of its own.

Specificity and flexibility

From the past few pages, it's relatively easy to infer that one of the main issues regarding notation that have emerged during the process of composing the pieces for this project lies around the different tensions that have surfaced between accuracy and looseness. Whether looked into from the perspective of the contradictory nature of pieces portraying flyaway, floaty materials subjected to the tightest of measurements or from the contrasts assumed between the very detailed, thorough writing of some of the pieces and the more open notation of, quite similar sounding nonetheless, others, precision and laxity engage all over the research in a transversal heat.

Measurement devices and the specificity of durations: A share of the responsibility for the extension of this struggle is to be adjudged to the use of recordings employed in the development of some of the pieces and omitted when working on other ones. Working around recorded material has been a source of rhythmical/durational specificity when applied to the compositional process: Recordings have been used, somehow, to freeze the unstable, to capture the free, to manipulate the fragile. Having the possibility to, in a way, photograph different versions of the same blurry objects, I've been able to work with organic, "natural", irregular durations in a thorough way.

Different methods for having recorded material to orientate the durations of the musical events have been used in *Dirección a un Hogar* and *Una pared y una vía (Ni el campo lleno de flores)*. On the latter, as it has been accounted, a recording of a performer singing the song from which the piece is drawn was used to transcribe two parameters, pitch and duration, into a score from which the diverse motives were extracted. On *Dirección a un Hogar*, on the other hand, the shape and pitch information of every event was designed in abstraction from specific durations at first, starting from transformations of different pitches, intervals or fragments extracted from the melodic line which would be the end of the piece. Those transformations consisted, basically, on pitch transpositions and interval super or interpositions and were worked out for every event individually, just modulated by the vague process guiding the general evolution of the piece. Once the location and the general behaviour of every event had been figured out, the process of adhering time information to each one of them went through, again, an individualized treatment, which was contrasted by a constant setting of context so as to have a firm control of both the inner and the global temporal development.

This process of timing was dealt with in strict chronological order, from the beginning of the piece, step by step until the ending. It started with me "performing" the first event⁴⁸. This "performance" was recorded, so that I had a clear sense of the time that first event was supposed to last. This step was then iterated an amount of five times, so that I had a significant number of versions, each with its duration. After this, a critical listening of those six versions took place, in order to compare the effects the different durations had on my experience of the piece so far as a listener. The one deemed more reflective of the functions and characteristics the event was intended to carry inside had its duration selected. Having settled the duration of the first event, I placed the selected recording at the start of a Reaper project, and reproduced it (on mute, since I didn't want to use my "performances" for anything else than the durations) so that I could perform the same process again to choose a duration for the second event. By working this way, I would have then six versions of that second event to compare, six versions which would be directly influenced by the duration of the first event. For every event of the piece, then, I'd repeat the steps, starting from the very beginning in order to always inform my decisions with every choice previously made.

48 I would "perform" every event, including both the silences and the "played" motives. This step, in the case of the events where the performer would play her/his instrument, normally involved the mimicking of the sound the motives would have when played, as well as their behaviour, with my voice; sometimes, instead, I just "listened" to them unfolding in my imagination.

In clear contrast to this extended use of recording and its great relevance in the decision-making processes and, therefore, in the structure and the behaviour of the materials from *Dirección a un Hogar* and *Una pared y una vía (Ni el campo lleno de flores)*, no devices of this kind were used in *Aquí estamos* nor in *(No) tenemos otra (¿?)*. The disregard for this kind of technology entailed the need for significant changes in the methodological process during the composition of these two pieces, and, consequently, it may be partly accountable for the greater looseness of the notation of their scores. Of course, many other aesthetical, practical, personal and experimental reasons had to do with the decisions to approach the setting of durations differently, but the influence that the technology used has on one's writing is always a point to consider, and definitely impacted on my work.

The score and the performance: The strict notation of time helped by the heavy use of recordings during the composition of *Dirección a un Hogar* brought to focus another expression of this constant tension between accuracy and looseness in the writing, one regarding the relationship between the performer and the score, and which pointed to the fact that a notation can be very thorough, yet boost vagueness in performance. The very accurate time measurements that were applied to the score of *Dirección a un Hogar* contrast with the loose aspect of the wavy lines that are used to indicate the length of a trill. Furthermore, those lines are prolonged through empty staves, giving a wide sense of space and lightness to the written material that helps the creation of an environment in which a performer could easily opt for a loose following of the duration indications. That was the case, for instance, with Christopher Redgate's performance during the premiere⁴⁹, in which he chose to prioritize an intensive work with the fingerings and an intentionality in the performance of the line's directions over meticulousness in the timings.

It could even be argued that, to some extent, the performers actually *should* avoid a too strict deliverance of the durations, focusing, preferably, on keeping the blurry, orbiting feeling of the materials. Referring to this issue, Niamh Dell's experience with the piece may be of use, since her first approach towards the piece was extremely thorough. She measured the distances in the score in order to make careful annotations of every duration, and worked extensively with metronomes and chronometers so as to be as exact as possible. When meeting for rehearsals, it became clear that, while the first of those measures had actually helped her to have more control over the piece's structure and the motives' behaviour, her performance was tightened by the use of the chronometer and even became rigid when using the metronome. When loosing the backing of those devices, she

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felt much less tense, and the brought flexibility helped in her breathing, her performance gaining organicity. Similar to that situation was that involving Patricia Castro Recuero and the preliminary versions of *Una pared y una vía (Ni el campo lleno de flores)*, which has been explained before, and in which more thorough notations of time actually involved less accuracy from the performance than the more classical notation which in the end became established.

The micro and the macro: Another aspect of the music in which the dispute between accuracy and looseness in the notation of time came to the surface was that of the relationship between the different structural levels composing the pieces. This issue was more relevantly addressed in *(No) tenemos otra (¿?)*, in which a dichotomy was set where on the, so to say, micro-level of time⁵⁰ a certain degree of precision was embedded in the writing, while on the macro-level it was abandoned in favour of a more open approach. That dichotomy was expressed in a score where the rhythms are classically notated and are to be followed according to a clear beat in a typical bar-measured score but, on a broader level of time organisation, the instructions about the large-scale form and the piece's development, including the total duration of the whole thing, are loosely defined through the introduction of a text encouraging the performer to undertake a personal reflection based on a hypothesis (the possibility of a regime change in Spain) the vague character of which is shared by the becoming and the possible resolutions of a process to which a lack of ending is pointed; a reflection, a process, that's to take her/him (all of this while the bars on the staff keep being repeated, played on the keyboard with no pause) on an internal, intimate journey through her/his own ideas, prejudices and feelings towards those peculiar constructions which are Spain and its history.

The need to combine, simultaneously and with no chance of pause, the development of a mental political discourse and the repetition (and re-evaluation, also depending on the process of internal debate) of a fragment that, though brief and far from virtuosic, presents a thorough writing of rhythm, not free of difficulties, puts the performer in a situation described by Francisco Martí as “unsteady and challenging to balance”. In conversations about his approach towards the piece, Martí highlighted the importance the tension between the will to let himself get carried away in a wandering reflection inspired by the text and the desire to keep a strict attachment to the material written in the staff had for him. In his own words: “It's tricky: the more I try to engage in a deep reflection and flow along the stream of my thoughts, the more I unwillingly disconnect from the

⁵⁰ Not actually a microscopic level, precisely, but since I'll make only a two-levels distinction that nomenclature is probably the simplest

music, and I think trying to reach an equilibrium between letting the mind roam and staying strictly focused on the musical text is the key issue here”.

Text

The use of text-based instructions, descriptions or suggestions has taken a fair range of roles in the pieces presented: From the practical absence in *Dirección a un Hogar*, which made the communicative value of the score to rely almost entirely on the notation devised for the piece, to the clear protagonism in *(No) tenemos otra (¿?)*, in which the written text contains as big a part of the total information as the staff notation, if not even a bigger one, (Spanish) language being the vehicle to express form, character, duration, developmental procedures, etc., through a series of annotations which appeal to the performer's points of view and decisions in a poetical way. Far from any precision, these text directions lay down information, display material, in a way that's to contrast with, but also to complement and inflect, the staff-written part of the score, prompting a dialectical relation between the two notational devices the dynamism of which is fuelled by the tensions that have been described in the previous section. This particular use of text, and its relation to the classically notated material in the score, have led Francisco Martí to link *(No) tenemos otra (¿?)* to the works of Erik Satie, stating that he approached the piece in much the same way as he usually does with the ones by the French composer.

Matters of duration and character are also addressed linguistically in *Aquí estamos*, in which the fields left open by the stark staff notation are more or less delimited by the textual suggestions written in the preface. There, a certain definition is given on how to approach time (even if keeping the space given to the performer somehow open with sentences like "The general flowing and unfolding of things should be rather slow"), and information is given regarding the intentions of the piece and the kinds of feelings and sounds being looked for ("This is, in the end and foremost, a song, even if it is a (really) slow one").

In a more traditional way, although pushed a little bit further than normally, text-based suggestions are used extensively in *Una pared y una vía (Ni el campo lleno de flores)* in the form of expression comments that are applied to every single intervention of the voice and, in a procedure influenced by works of Evan Johnson such as *Inscribed, in the center: '1520, Antorff'*, even some of the silences. In this way, an additional, permanently present layer of meaning is supplied to the melodic lines, a meaning that's to be fathomed somehow by the singer in her/his own terms, given

the elusive nature of some of the suggestions (which include annotations such as "smell of a candle being blown out by the wind" or "there are caresses that you wish would last forever, aren't there?").

Methodologies

Drafts: The original drafts containing information about pitches and durations have been a previous step in all of the pieces. In some of the cases, they have been very simple (such is the situation for *Aquí estamos*, as shown on Fig. 19). In others, though, the drafts have been worked out and worked with extensively and intensively, becoming sort of scores of the scores. That has been the case, particularly, with the two pieces for which I leaned on recorded material to get the right measurement for the duration of each musical event: *Dirección a un Hogar* [see two excerpts in Fig. 20, and bigger pictures in Annex 1] and *Una pared y una vía (Ni el campo lleno de flores)* [see a detail in Fig. 21, and bigger pictures in Annex 2].

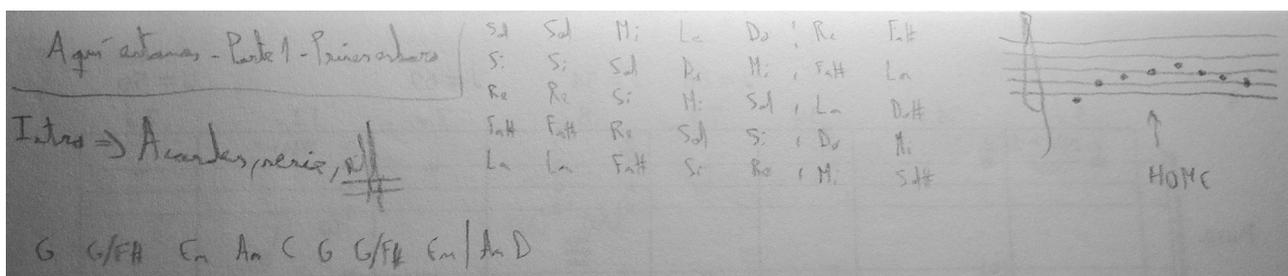


Fig. 19: Detail from the draft of *Aquí estamos*, containing the basic sets of pitches. The draft is as open as the final notation came to be.

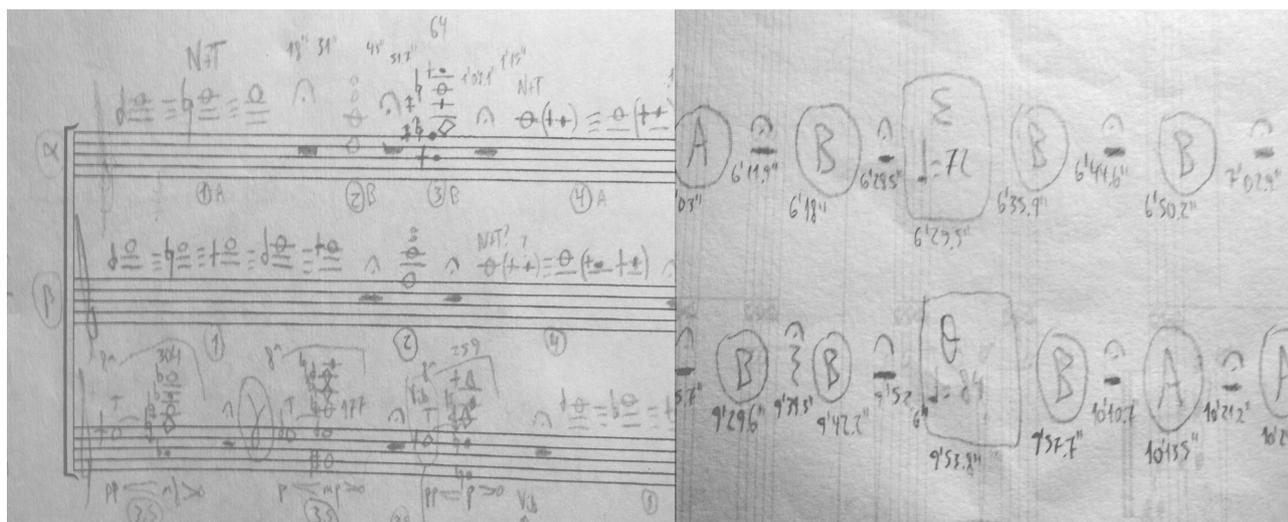


Fig. 20: Excerpts from the draft of *Dirección a un Hogar*. On the left, a detail of the sheet containing pitches and behaviours. On the right, one from the recollection of durations.

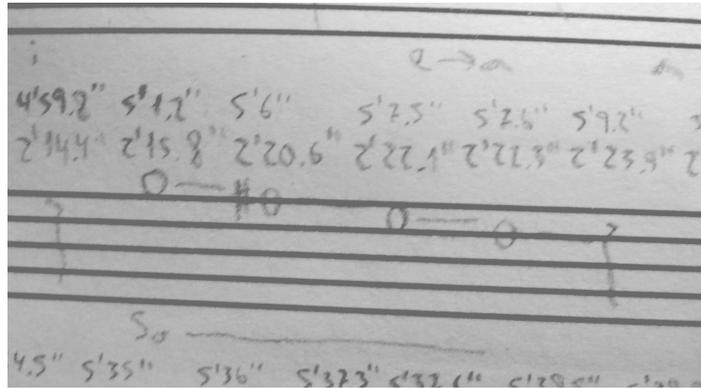


Fig. 21: Detail from the draft of *Una pared y una vía (Ni el campo lleno de flores)*. The top row of numbers indicates the timings with regards to the overall piece, while the bottom one expresses the time location within the repetition taking place.

From drafts to notation: Once having defined the bases for the pieces and designed the drafts, looking for a notation that could reflect both the time accuracy and the fragile, suspended-like character of the materials became a task of most importance, and one for the final realization of which different paths would have to be walked, taking all kinds of directions and constantly correcting and recalculating the routes. The best example to show what that process was like is the trip that I underwent from the draft version to the definition of the final notation for *Dirección a un Hogar*, a trip that became a series of trials and errors that went all the way from a preliminary take based in standard notation [excerpt in Fig. 22, more on Annex 3] up to the final version [exc. in Fig. 23], going through different stages including a "tablature" version [Fig. 24, Annex 4], a more loose take [Fig. 25, Annex 5] and a version using square brackets to mark the duration of the events [Fig. 26, Annex 6].

Alternating between the different fingerings as fast as possible
and in random order, as in a multiple-note trill

♩ = 60

Oboe

ppp < *p* > *pp* > *ppp* ————— *pp* ————— *ppp*

like a far image of a search

Fig. 22: Beginning of the standard notation take on *Dirección a un Hogar*.

The image shows two staves of musical notation for Oboe. The top staff is an 18-measure phrase with dynamics *ppp*, *p*, *pp*, *ppp*, *pp*, and *ppp*. Below the staff are fingering diagrams for notes A^b , E^b , and C , including trills and triplets. The bottom staff has a 13-measure rest followed by a 12-measure phrase starting with 'VWAP (Very weak air pressure)' and dynamics *ppp*, *pp*, and *ppp*. A fingering diagram for C^\sharp is shown below the bottom staff.

Fig. 26: Beginning of the "brackets" version of *Dirección a un Hogar*.

Experimenting with the performers: The feedback provided by the responses of the performers when facing the different stages of the scores has been a strong influence in the process of shaping the final versions, and even in the decisions made for future pieces. The conversations and rehearsals had with Émilie Girard-Charest before the premiere of *Aquí estamos*, for instance, changed my perspectives on the piece's notation to a significant degree. The staff notation as it is written today displays an almost unaltered version of the score she played during her concert in Huddersfield⁵¹. Before our meetings, I thought of that as a sketch version that would be later developed following similar procedures to those undertaken in the composition of *Dirección a un Hogar*. However, after working on it, she argued that, to her, that was a finished piece already, and that I should keep the score as it was, with all its simplicity. While I was reticent at first, a few discussions and, most of all, watching her perform the piece, finally convinced me that, in that score as it was then, practically everything I wanted to say was already contained and communicated, with no need to further develop the notation in order to get the results that were looked for. Further conversations with Émilie were also important in the shaping of the suggestions that performed as a preface for the score. In fact, a considerable amount of the sentences written there was directly picked up from our e-mail communications.

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Another clear example of the importance of performers' feedback regarding notational decisions lies in the experiments performed in collaboration with Patricia Castro Recuero in order to define the way *Una pared y una vía (Ni el campo lleno de flores)* was to be written, as has briefly been explained before. Several scores with fragments of the piece were sent to her, presenting the same material in different notations, so as to examine her responses, both in the form of recordings of the fragments and commentaries. Both time accuracy and the character displayed on the recordings were analyzed, and the final decision on what notational system to follow was taken based on the comparison between these analyses and her text responses to the different versions. On figures 27-32, excerpts from the different versions sent are shown. On Fig. 33, a list comparing the durations of several motives as performed according to different versions is displayed.



Fig. 27: Beginning of a totally failed version of *Una pared y una vía (Ni el campo lleno de flores)* in which the weight of the rhythmic content was tried to be laid onto tempo changes, while keeping figures and measures very simplified.

This was supposed to help statism.



Fig. 28: Beginning of a surprisingly-accurate-when-performed version of *Una pared y una vía (Ni el campo lleno de flores)* in which both the tempo and the measure were kept as stable as possible around the classical 4/4, ♩ = 60.

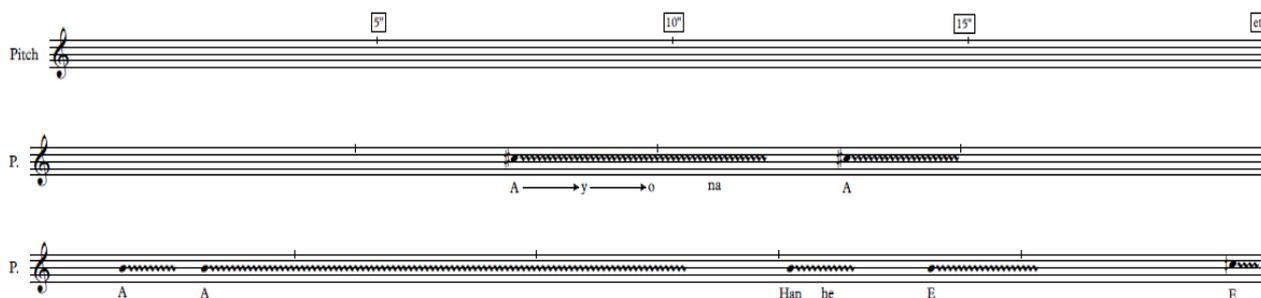


Fig. 29: Beginning of a version of *Una pared y una vía (Ni el campo lleno de flores)* following similar principles to those of the notation of *Dirección a un Hogar*.

Approximating the tempo of time

Soprano

A-y-o na A A A

Han he E E Y A Y

Fig. 30: Beginning of a barless, open-tempo version of *Una pared y una vía* (*Ni el campo lleno de flores*).

$\text{♩} = 60$

Soprano

Silencio que cubre la introducción, o que deviene la introducción

una bienvenida algo dubitativa
PPP — **pp**

A — y — o — na

11 **ppp** *casi fantasmal* *silencio también casi fantasmal* ($\text{♩} = \text{♩}$) *medido, o comedido* *orgánico, o natural* *tan simple como misteriosamente revelador*
pp **ppp** **p** **ppp** **pp** **ppp** **p** **ppp**

A — A — A — Han he

Fig. 31: Beginning of the definitive version of *Una pared y una vía* (*Ni el campo lleno de flores*).

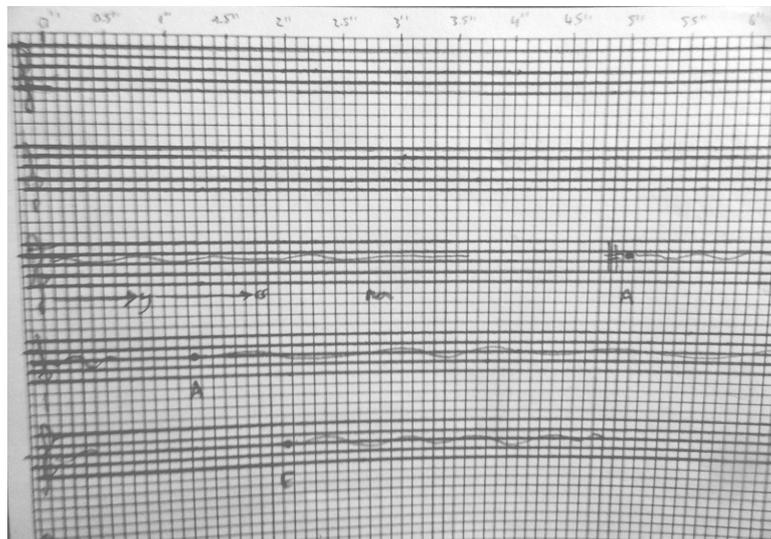


Fig. 32: Detail from a version of *Una pared y una vía* (*Ni el campo lleno de flores*) written in millimeter graph paper.

	$\downarrow=60,4$	DH	Dur. approx.	Partitura
A → y + e na (c#) 27.6" - 31.6" (4")	38.9" - 42.3" (3.9")	38.2" - 37.2" (4")	36.5" - 39" (2.5")	27.6" - 31.6" (4")
}	31.6" - 33" (1.4")	42.3" - 43.5" (1.2")	39" - 39.9" (0.9")	31.6" - 33" (1.4")
A (c#)	33" - 34.9" (1.9")	43.5" - 45.4" (1.9")	37.3" - 37.3" (0.1")	33" - 34.9" (1.9")
}	34.9" - 41.1" (6.2")	43.5" - 45.4" (1.9")	39.9" - 41.4" (1.5")	33" - 34.9" (1.9")
A (B)	41.1" - 42.5" (1.4")	45.4" - 50.7" (5.3")	41.4" - 43.7" (2.3")	34.9" - 41.1" (6.2")
}	41.1" - 42.5" (1.4")	50.7" - 51.9" (1.2")	43.7" - 44.4" (0.7")	41.1" - 42.5" (1.4")
}	42.5" - 43.1" (0.6")	43.8" - 45.1" (1.3")	44.4" - 44.9" (0.5")	42.5" - 43.1" (0.6")
A (B)	43.1" - 53" (9.9")	51.9" - 52.6" (0.7")	45.1" - 45.6" (0.5")	43.1" - 53" (9.9")
	52.6" - 1'01.4" (8.8")	45.6" - 54.2" (8.6")	44.9" - 51.1" (6.2")	43.1" - 52.8" (9.7")

Fig. 33: The durations of the first events from *Una pared y una vía (Ni el campo lleno de flores)* as they are on the draft (First column from the left, right next to the signs expressing the basic content of those events), and on the recordings of the versions displayed in Fig. 28 (second column from the left), Fig. 29 (third), Fig. 30 (fourth) and Fig. 31 (fifth). Note the differences between the versions, and the almost astonishing accuracy of the definitive version (Fig. 31).

(In)conclusions

The research that has been carried out for and through the composition of the pieces that have been presented has driven me to get a fresh look both back and forward: It has allowed for a redefinition of my previous output, bringing elements with dialectical potentialities which were being laid out of focus up to the surface, enabling more complex, and less form-subordinated, readings of my practice; and, at the same time, it has helped me to establish a number of mechanisms and action motors which have opened a way for me to go on exploring in the near future. The ways of working with sources of strong identity/political/national significance this project has lead to have only begun to be exploited. As is the case with the political circumstances which prompted the first steps made in its direction⁵², the approach taken regarding the selection, signification and behaviour of the material in the pieces dealt with on this paper is just on its initial phase. The practice needs to be developed, delimited, deepened, as so does the theoretical contextualization, which will have to be further clarified and grounded.

Among the next, "post-MAR" explorations to be performed following the path just opened, two works are already taking shape: *Variaciones nacionales*, a series of pieces dealing with the current Spanish national anthem, and *Ahora le temo*, an ensemble piece for which a couple of previously-worked-around methodologies will be revisited. On the one hand, the stretching methods employed for the composition of the previously mentioned *Dormir*. On the other, that methodology of translating isolated parameters from recorded sources to score, in a similar way to what was done for *Una pared y una vía (Ni el campo lleno de flores)*. Also in connection to that piece for voice, *Ahora le temo* will as well consist in the reflective reconstruction of a song deemed representative of a popular tradition strongly associated with the society I'm part of. This time, though, the references of identity representation will be "updated", drawing from a more clearly contemporary background, such is the *trap* scene from Granada, so useful when trying to understand the cultural evolution of Spanish' youth after the Great Recession.

Between the different pieces forming *Variaciones Nacionales*, as well as between that opus and *Ahora le temo*, the confrontation between highly precise and highly open notations of time that's been present throughout this project will see its immediate continuation. During the

⁵² As I write this, a new government in Spain has just been formed by a coalition of left-wing and progressive parties, initiating a political phase to which the right-wing parties (among which the far-right Vox stands now as the third overall force in Parliament) have reacted by accusing the president of "breaking Spain" and of committing "treason against the nation".

composition of the submitted scores, the contrast between the levels of thoroughness consolidated in the notation of the different pieces and the lack of a correlation of that contrasting nature found in the perceptual differences when comparing the various listening experiences from the performance of the different works have led to a constant rethinking of the needs, the motivations and the real effects of the diverse ways in which I approached the writing of time and duration which, far from solving them, have only made the arising problems associated with this issue all the more evident.

This is, in conclusion, an inconclusive project, left open; one which has only begun to clarify its axes and to define its performance instruments: the procedures of selection and treatment of the melodic fragments, the constant use of modulated, slowed-down repetition, of a self-similarity derived from the limitation of the materials; the attention put on the notation of time, with that unsolved struggle between vagueness and thoroughness...

Working instruments, all of them routed towards a revision of the personal heritage that's to be reflexive, paused, detailed. And, in a certain way, undefined and non-definitive.

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Annex 2; Draft of *Una pared y una vía (Ni el campo lleno de flores)*

A version in which I try to keep pitch movement to a minimum, while only having, more or less, notes for each 10 of the total (10% of the total material)
 5 notes a total => 14445"

Then 2 notes, 3 notes, 5 notes, 1 note => 209 Kc?

The musical score consists of ten systems, each with a vocal line and a corresponding lyric line. The lyrics are: "A → y → o. na a A A Han ke E E y A", "ih y a. i. i. i. Pa e Vía Pa → u o A a → i ih", "i → a a e a Porque Ni → a Ni Su a", "Ca → o Ca He oe Grande Ma e u Y cam Aire E", "A → y → na a A A Han ke Grande Then e", "y a → e ih Vía Pa e Vía Sud", "e a Porque Ni → a Sud So h Then Then", "flores La más ch Ni grande los Su Y Yo o n i que va E", "A → y → o na gran p red A A de a Han ke e o u na pa red", "e u → e y a i a → a i h i a".

MUS|GRAF - 512

11'54.4" 11'57.4" 11'58.9" 11'59.1" 11'59.5" 12'0.2" 12'0.5" 12'0.8" 12'0.5" 12'1.2" 12'1.5" 12'1.8" 12'4.8" 12'5.8"
 49" 49.3" 49.6" 51.7" 53" 55" 55.5" 56" 56.2" 57.2" 57.6" 57.7" 58.1" 58.8" 58.9" 59" 59.1" 59.8" 60.1" 60.9" 60.3" 60.4" 60.4" 60.4"

a *Haske* *cho* *u* *na* *gion* *pa* *e* *Um* *pa* *pa*
 12'6.2" 12'6.9" 12'01" 12'7.8" 12'9.3" 12'8.4" 12'8.5" 12'8.6" 12'8.7" 12'8.8" 12'9.1" 12'9.4" 12'10.4" 12'11.4" 12'12.1" 12'13" 12'14.6" 12'15" 12'15.3" 12'15.7" 12'16.3" 12'16.3" 12'16.3"
 1104.8" 1105.5" 1105.6" 1106.4" 1106.9" 1107" 1107.1" 1107.2" 1107.3" 1107.4" 1107.7" 1108.6" 1109" 1110" 1110.7" 1111.6" 1113.2" 1113.6" 1113.7" 1113.7" 1113.7" 1113.9" 1113.9"

e *y* *Un*
 12'18" 12'19.6" 12'19.8" 12'20.7" 12'21" 12'21.9" 12'22" 12'22.5" 12'23.3" 12'23.5" 12'24" 12'24.7" 12'25.8" 12'26.1" 12'26.5" 12'27.5" 12'28.3" 12'29.5" 12'31.1" 12'31.1" 12'31.1"
 116.6" 1118.2" 1118.4" 1119.3" 1119.6" 120.5" 120.6" 121.1" 121.8" 123.1" 123.7" 123.7" 123.7" 123.5" 123.7" 125.1" 126.1" 126.5" 129.1" 129.7" 129.7" 129.7"

y *W* *a* *Pen* *na* *Tran* *vi*
 12'32.5" 12'33" 12'34.3" 12'34.4" 12'34.6" 12'35.2" 12'35.5" 12'36.7" 12'37.5" 12'38.7" 12'38.7" 12'39.2" 12'41.1" 12'41.3" 12'41.3" 12'41.7" 12'43" 12'43.1" 12'43.9" 12'44.1" 12'44.2" 12'44.2" 12'44.2"
 131.9" 131.6" 131.9" 131.9" 132.2" 133.8" 134.1" 135.3" 135.3" 137" 137.3" 137.3" 137.7" 139.9" 140.6" 141.3" 141.6" 141.7" 142.5" 142.7" 142.7" 142.9" 142.9"

Tran *yo* *b* *a* *h* *min* *i* *a* *e* *ag*
 12'45" 12'46.3" 12'45.2" 12'46.1" 12'48" 12'48.4" 12'49.3" 12'50.2" 12'51.1" 12'52" 12'52.2" 12'54.1" 12'54.5" 12'54.8" 12'54.8" 12'55" 12'55.1" 12'55.2" 12'56" 12'56.1" 12'56.2" 12'56.2" 12'56.2"
 143.8" 143.7" 143.8" 145.3" 146.6" 147" 148.4" 148.8" 149.7" 150.6" 151.3" 152.7" 153.1" 153.5" 153.5" 153.6" 152.7" 155.8" 154.6" 154.7" 156" 156"

ag *ag* *ca* *e* *e* *ca*
 13'0.2" 13'05.6" 13'7.2" 13'9.5" 13'10.2" 13'10.6" 13'12.1" 13'14" 13'15.8" 13'17.2" 13'19.9" 13'20.8" 13'22.2" 13'23.9" 13'25.1" 13'25.3" 13'25.3" 13'25.3" 13'26.6" 13'26.6" 13'26.6" 13'26.6" 13'26.6"
 158.8" 2104.2" 2105.8" 2108.1" 2108.8" 2109.2" 2110.7" 2112.6" 2114.4" 2115.8" 2118.5" 2119.4" 2120.8" 2122.5" 2123.7" 2123.7" 2123.7" 2123.7" 2124.4" 2125.2" 2125.2" 2125.2" 2125.2"

Porque *las* *na* *yas* *Sol* *Reptan* *donde* *las* *rayas* *Lu*
 13'27.6" 13'27.7" 13'27.8" 13'29.1" 13'29.5" 13'30.4" 13'31.6" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2" 13'32.2"
 2126.2" 2126.3" 2126.4" 2128.1" 2131.1" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2" 2132.2"

na *camp* *Una* *de* *de* *no* *flores* *Ni* *hain* *de* *Wigan* *de*
 13'50.6" 13'51.3" 13'52.7" 13'53.9" 13'54.6" 13'54.9" 13'56.3" 13'56.7" 13'58.4" 13'58.9" 13'59.6" 14'0.1" 14'1" 14'2.3" 14'3.1" 14'3.3" 14'3.5" 14'6.3" 14'7.2" 14'7.2" 14'7.2" 14'7.2"
 2149.7" 2149.9" 2151.3" 2152" 2153.2" 2153.5" 2155" 2155.3" 2157" 2157.5" 2158.7" 2158.7" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6" 2159.6"

foto na y, b(0)divisa por una res, i a e que va qe va

Dirección a un hogar

José Mora González

Alternating between the different fingerings as fast as possible and in random order, as in a multiple-note trill

♩ = 60

Oboe

ppp < p > pp > ppp
like a far image of a search

7

Ob.

ppp < pp
Hasta
la 1ª fusa
del 2º tiempo
a half-lost glow in that image

16

Ob.

pp *p* *mp* *pp*
sub sub

22

Ob.

26

Ob.

34

Ob.

Hasta
la 1ª corchea
del 3º tiempo

♩ = 63

ppp < p > pp

40

Ob.

ppp *p* *pp*

41

Ob.

ppp *pp* *ppp* *pp* *ppp*

Dirección a un hogar

José Mora González

Oboe

18"

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

Ab Eb (3.) Ab Eb (3.)

13"

VWAP (Very weak air pressure)

12"

ppp *pp*

C#

8.7"

SAP (Strong air pressure)

12.4"

ppp *p* *ppp* *pp*

B# (A little more reed than usual)

10.9"

