JORGE MUÑIZ

Duende

Fantasy for Chamber Ensemble

TRASGU MUSIC

To Stefan Freund and my friends at the Mizzou New Music Ensemble

Duende

Columbia, Missouri
January 2, 2013

Duration: 7 minutes

For Chamber Ensemble

Instruments

Flute
Clarinet in B♭ and Bass Clarinet

Violin
Violoncello

Percussion (tenor drum, medium gong, marimba, clapping (*palmas*) and knocking on a wooden surface)
One additional performer of *palmas*

Piano

Program Notes

Spanish poet and playwright Federico García Lorca defined "Duende" as "a power, not a work." He adds "It is a struggle, not a thought. I have heard an old maestro of the guitar say, 'The duende is not in the throat; the duende climbs up inside you, from the soles of the feet.' Meaning this: it is not a question of ability, but of true, living style, of blood, of the most ancient culture, of spontaneous creation."
Duende, Fantasy For Chamber Ensemble was commissioned by the Mizzou New Music Ensemble for their 2012-13 season. It brings raw elements of three flamenco styles: *saeta, soleá, and bulerías*. These three styles articulate the composition for flute, clarinet, violin, violoncello, piano, and two percussionists (one of them solely handclapping -or *palmas*, as it is called in flamenco). From the almost improvisatorial and sober *saeta* (a Holy Week processional *cante jondo* -deep singing, from the South of Spain), the soleá develops, based on the basic flamenco *compass* –style/meter- of 12/8 (as 6/8 plus 3/4). Tempo progressively evolves in this lyrical section into the last part of the composition, *bulerías*, where the extrovert and rhythmically exuberant dance takes, like an ancient spirit over the music and the musicians and the scene becomes a flamenco gathering of celebration and enthusiasm, like an improvised *tablao flamenco*.

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Performance Notes

There a few extended techniques used in this composition, all of them standard.
These are some recommendations when preparing the performance of this composition.

Flute: When required to play *freely* (also for clarinet), it should have a certain level of *rubato*, always making sure to keep within the duration of the measure.
Harmonics (m. 17): double octave harmonic. The sound of air added to the pitch is a desirable outcome.
Singing and playing (m. 30): same pitch played and sung. If a male flutist is singing, an octave lower to what is written is acceptable. The vowels "¡ay!," a common cry in Spanish require a central-, open-placed /a/ (like *father* in English) and an front-, close-placed /i/ (like in *see*).
When required to clap, clapping should always be done by crossing the hands and not with parallel placement of the hands, for added resonance and lower pitch.

Clarinet: flz. (flutter-tongue) either throat or rolling is acceptable.
Spoken words "¡Olé!," an encouragement word used in flamenco performances should have a clear change in pitch (higher) for the second syllable. It should almost be like a cry: loud and rough in quality and throat-based. The pronunciation involves a mid-, back-placed /o/ (like in *sore)* and a mid-, front-placed /e/ (like in *set*). The stress is on the second syllable (-lé).

Violoncello: in addition to Bartok pizzicati and pizzicato slides (like on m. 34), artificial and natural hamonics (and harmonic glissandi) are required. Knocking on the body of the instrument (a deep sound with the knuckles) is requested in m. 29.

Piano: Strings for pizzicato should be marked on the dampers. The pitches to mark are: E0, F3, F#3, G3. Pizzicati should be performed with the fingernail, with the most clear attack. Palm clusters are approximate in pitch and range, but they should be in the lowest octave of the piano (on strings). On m. 28, knocking is requested on the left, wooden side of the piano, for added resonance.

Percussion: a wooden table is required for the section (m. 80) where knocking with two hands is performed.

Instrument Setup

Performance in a semi-circle, with the flute, clarinet, violin, violoncello (left to right) in front of the conductor is recommended. The main percussionist should be behind the semicircle on the stage-right. The second percussionist (playing *palmas*) will be standing apart from the first percussionist, although in the back as well, so there is an effect of space while both clapping. The piano will be on the stage-left.

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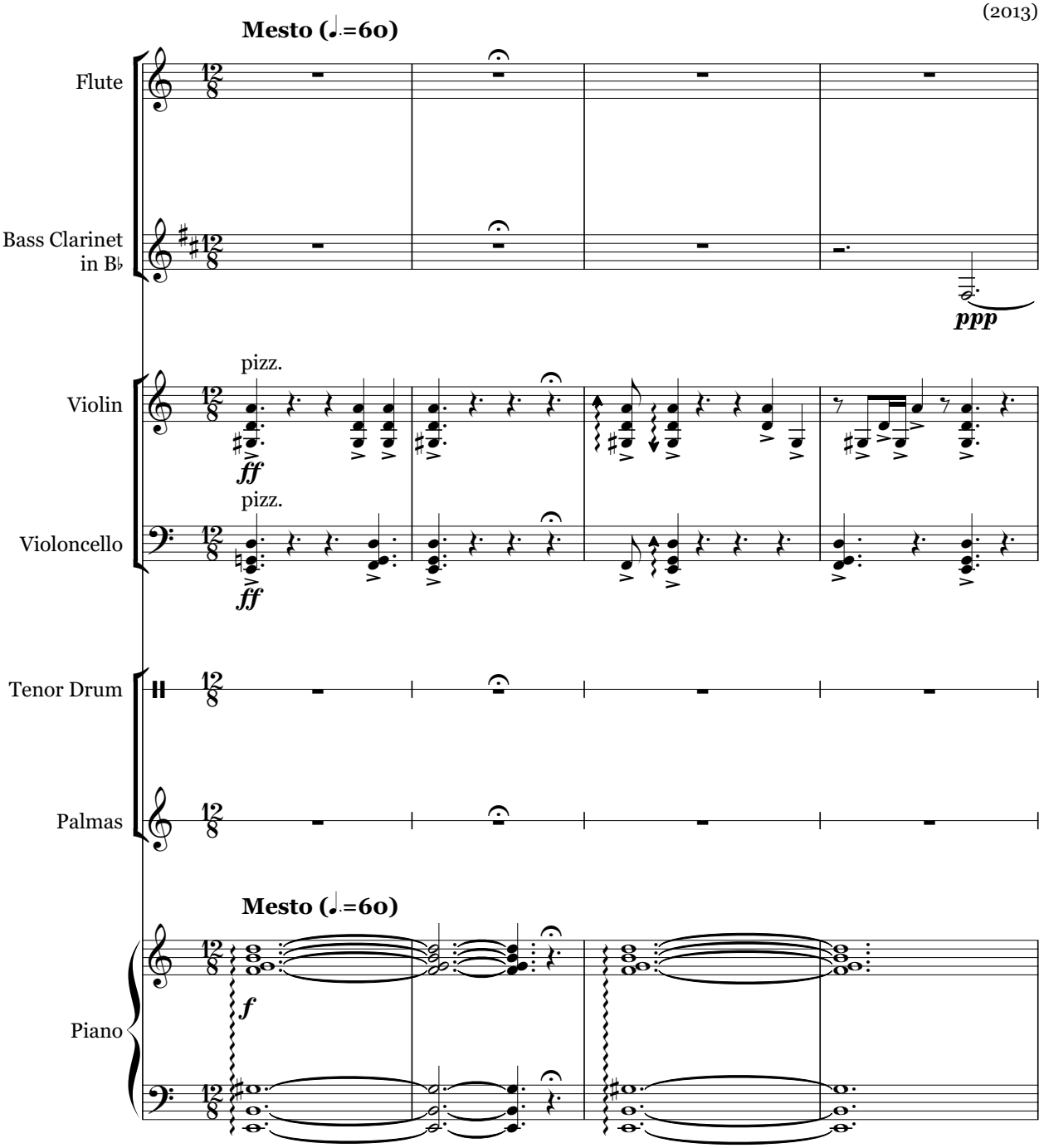
Duende

Fantasy for Chamber Ensemble

Jorge Muñiz
(2013)



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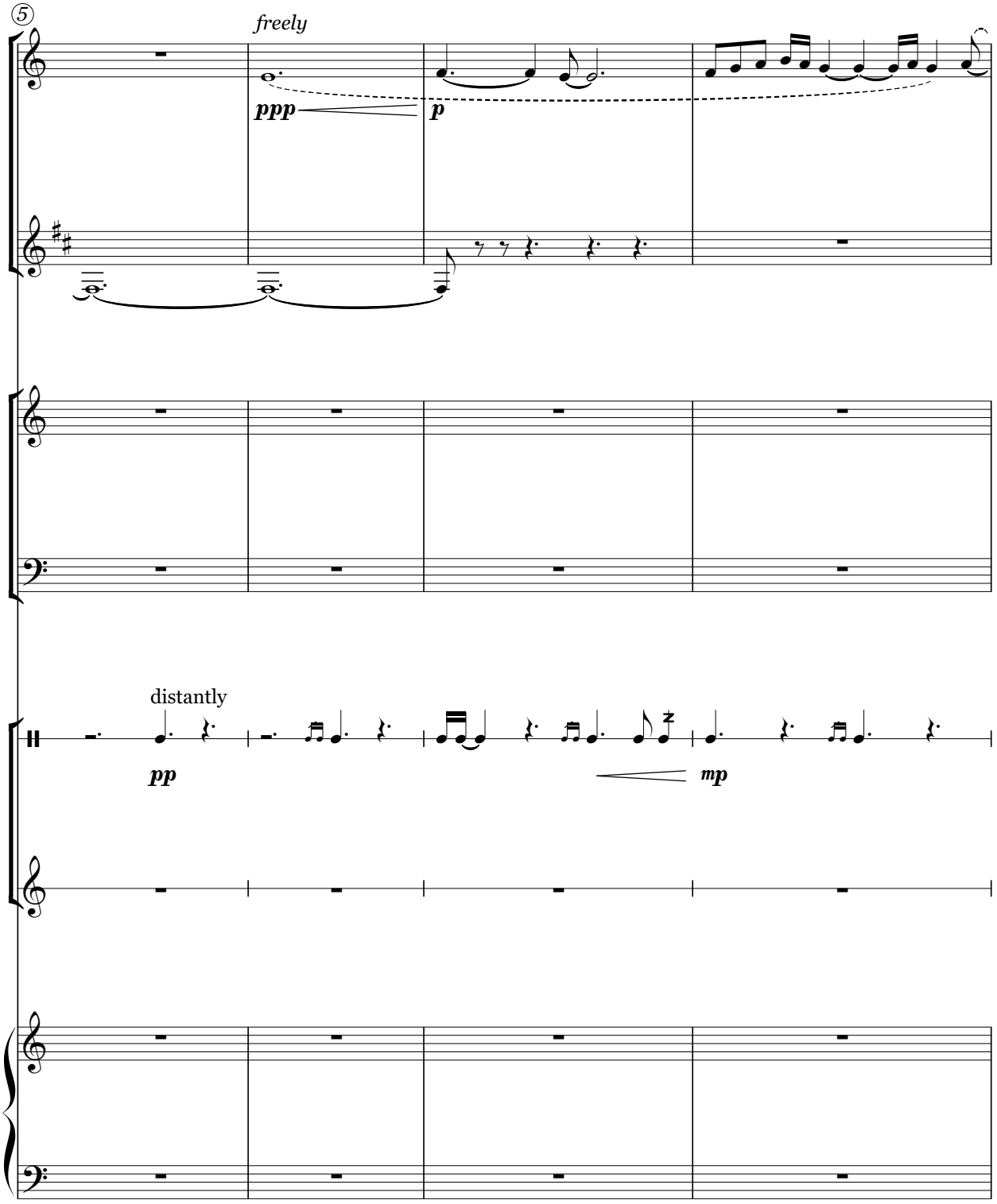
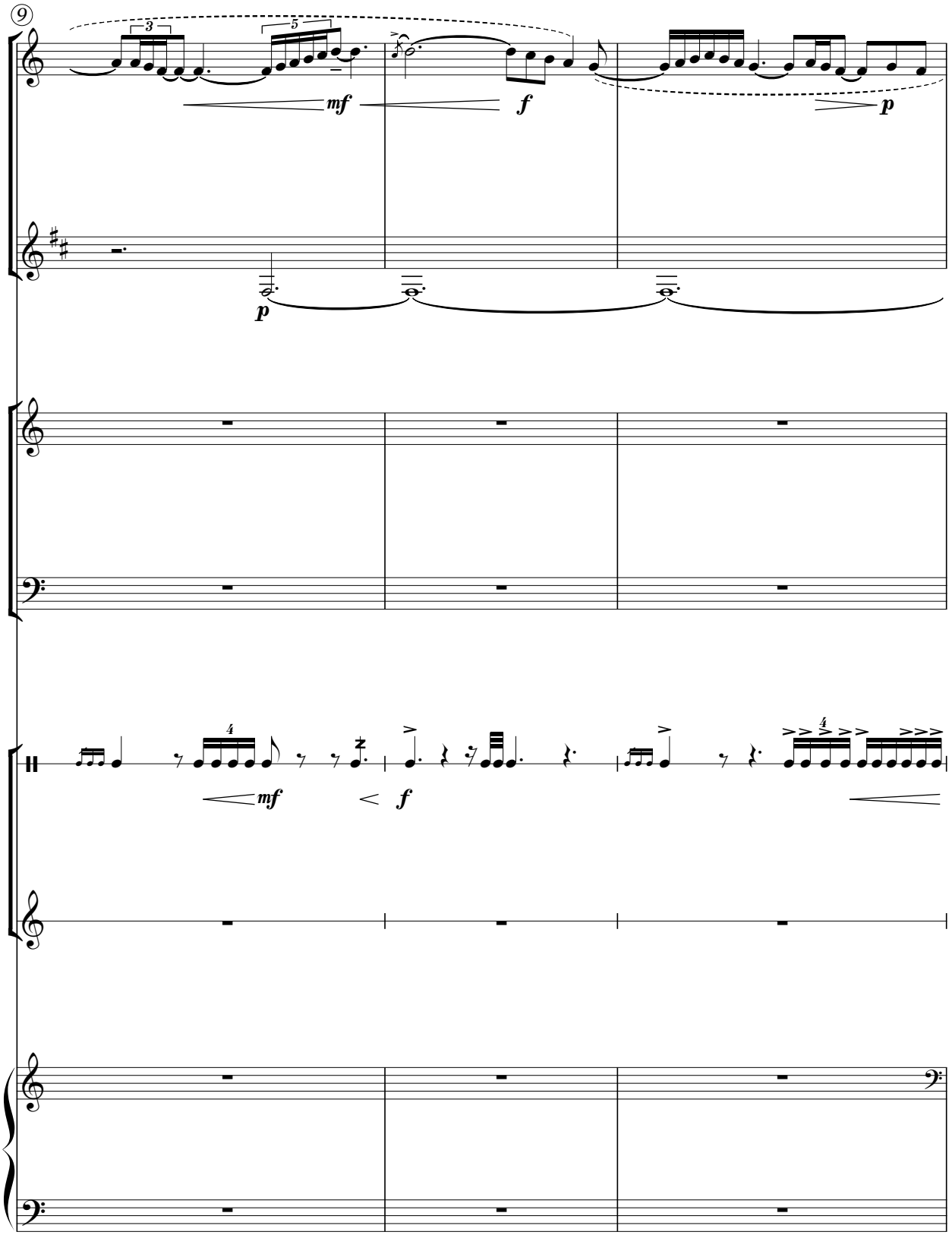
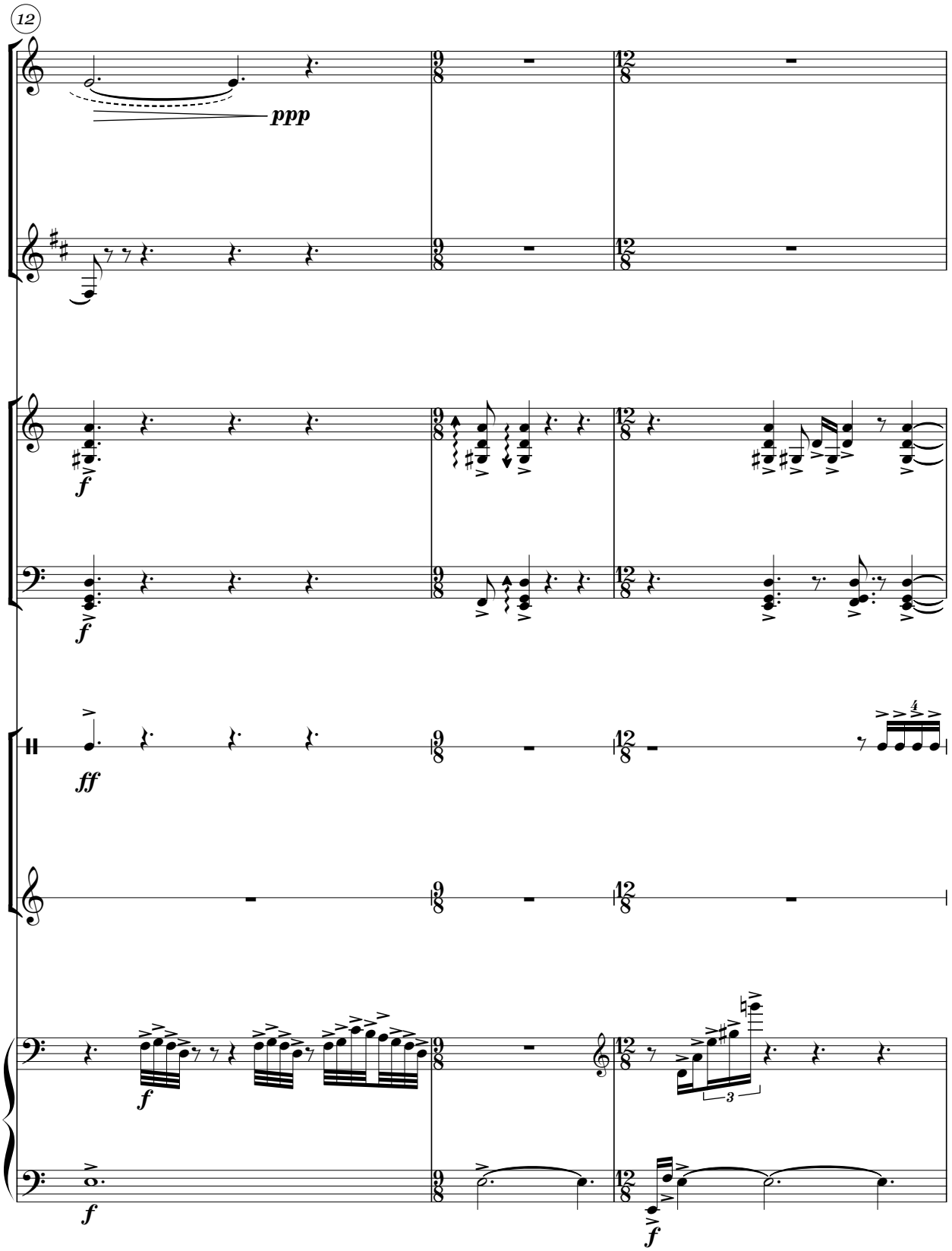
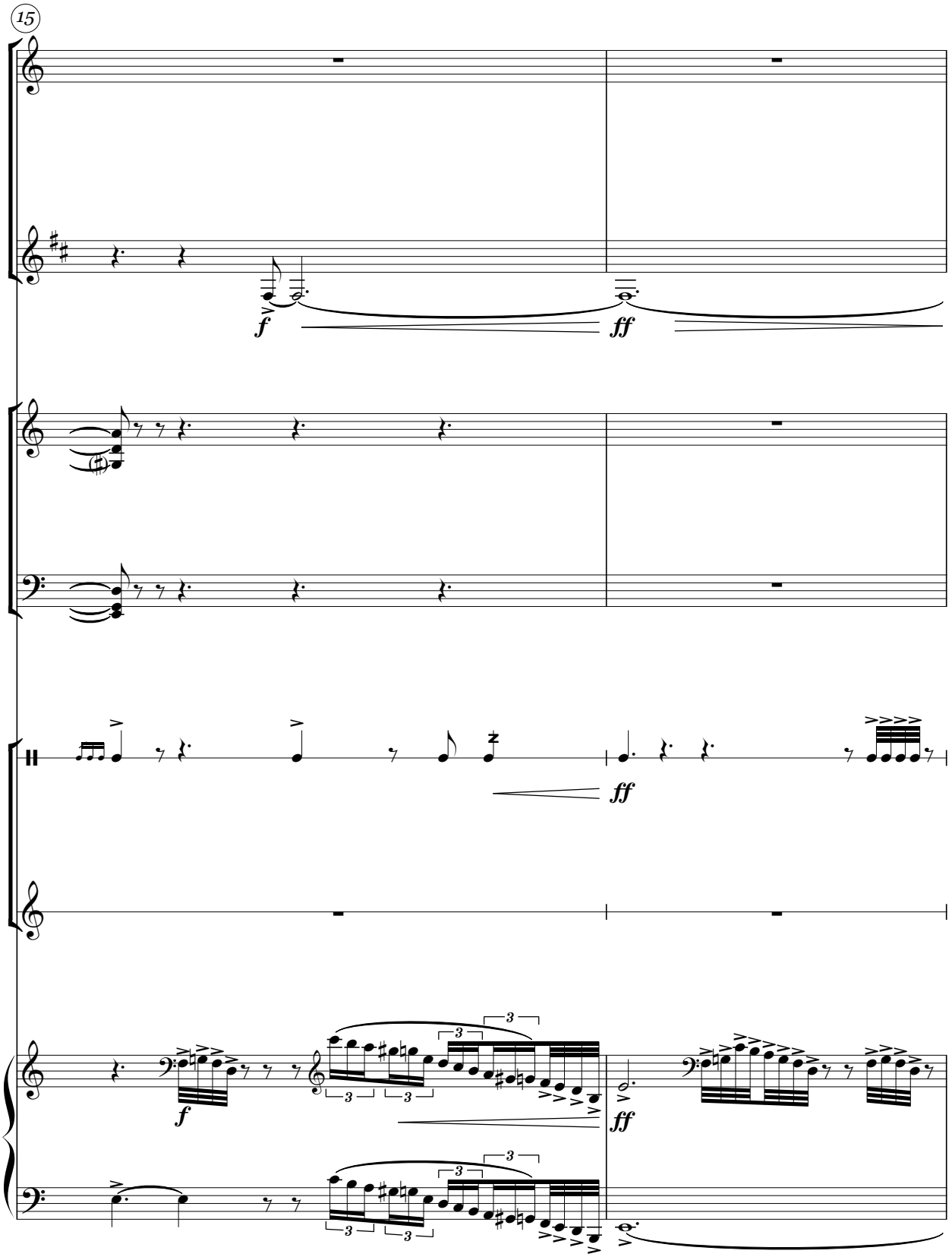
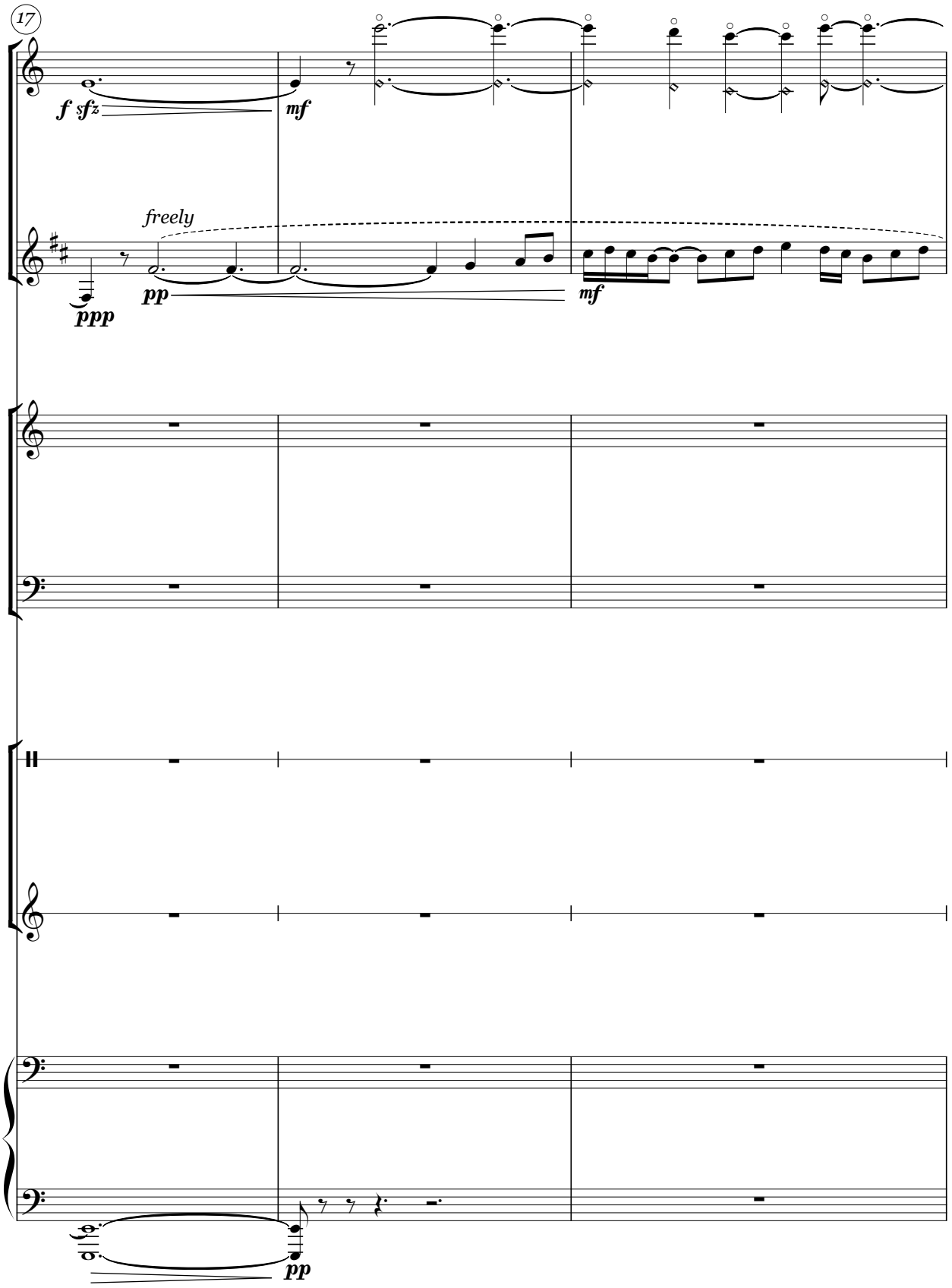
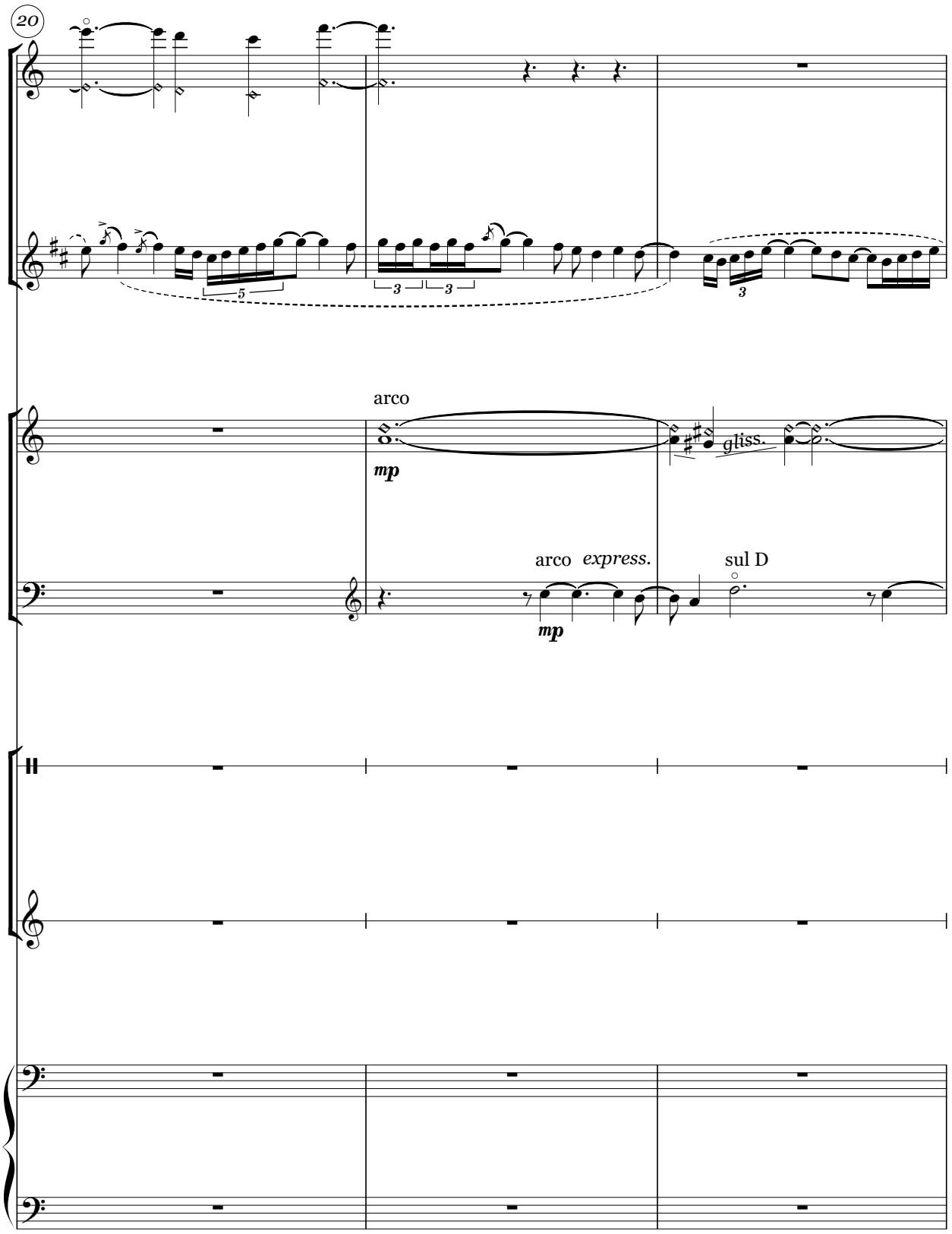

5
freely
ppp
p
distantly
pp
mp

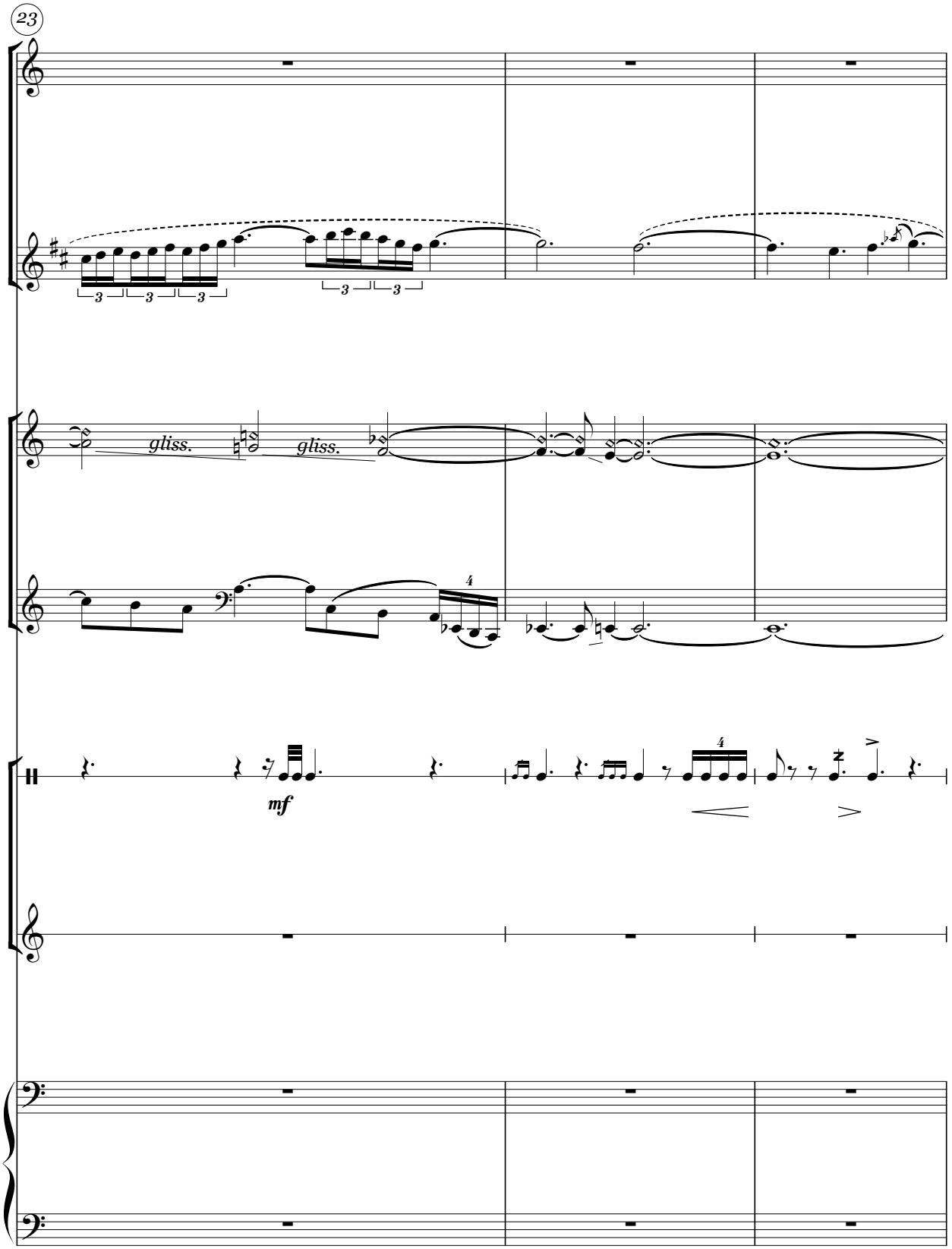

9
mf
f
p
p
mf
f

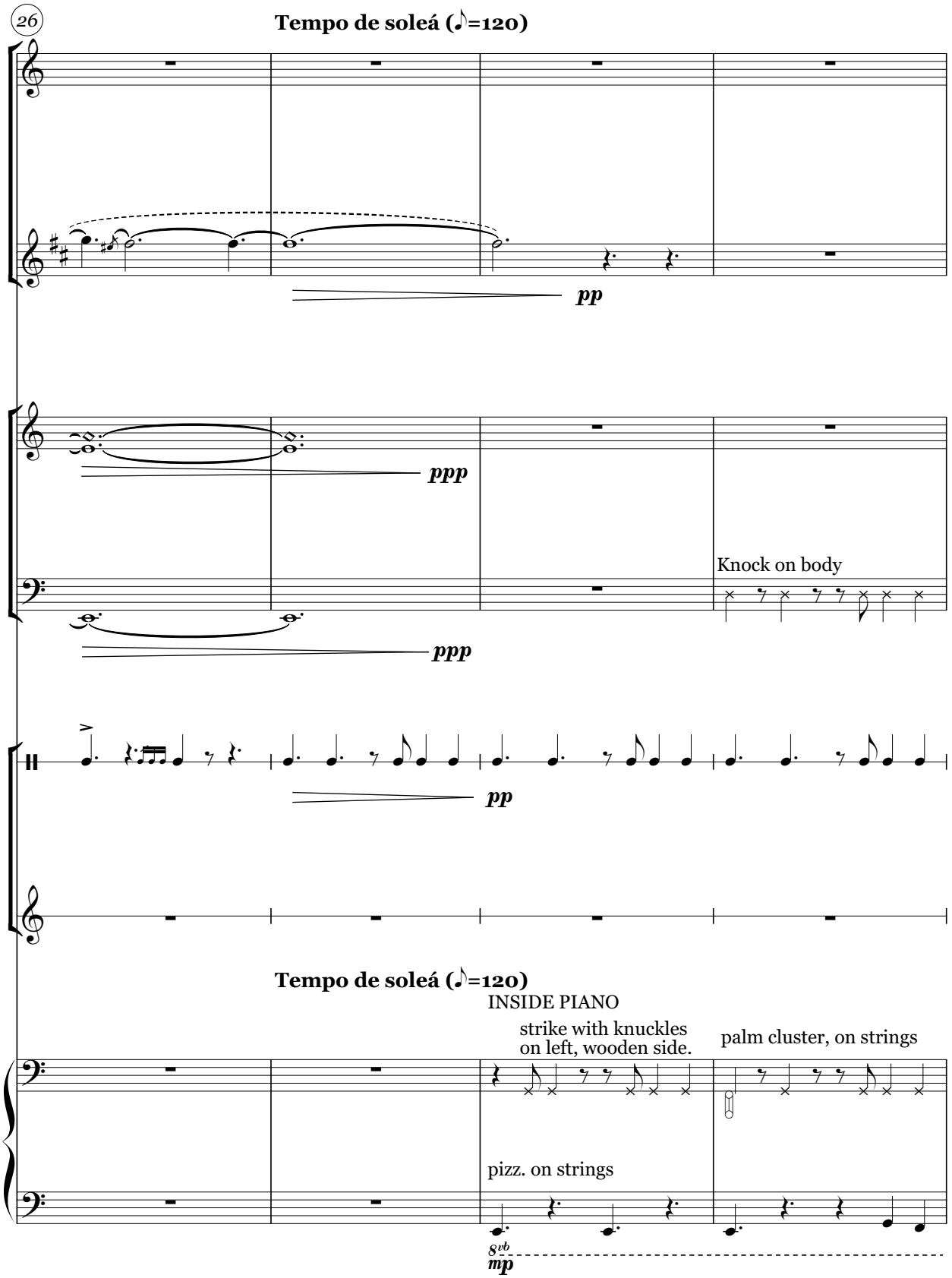

12
ppp
f
f
ff
f
3
f

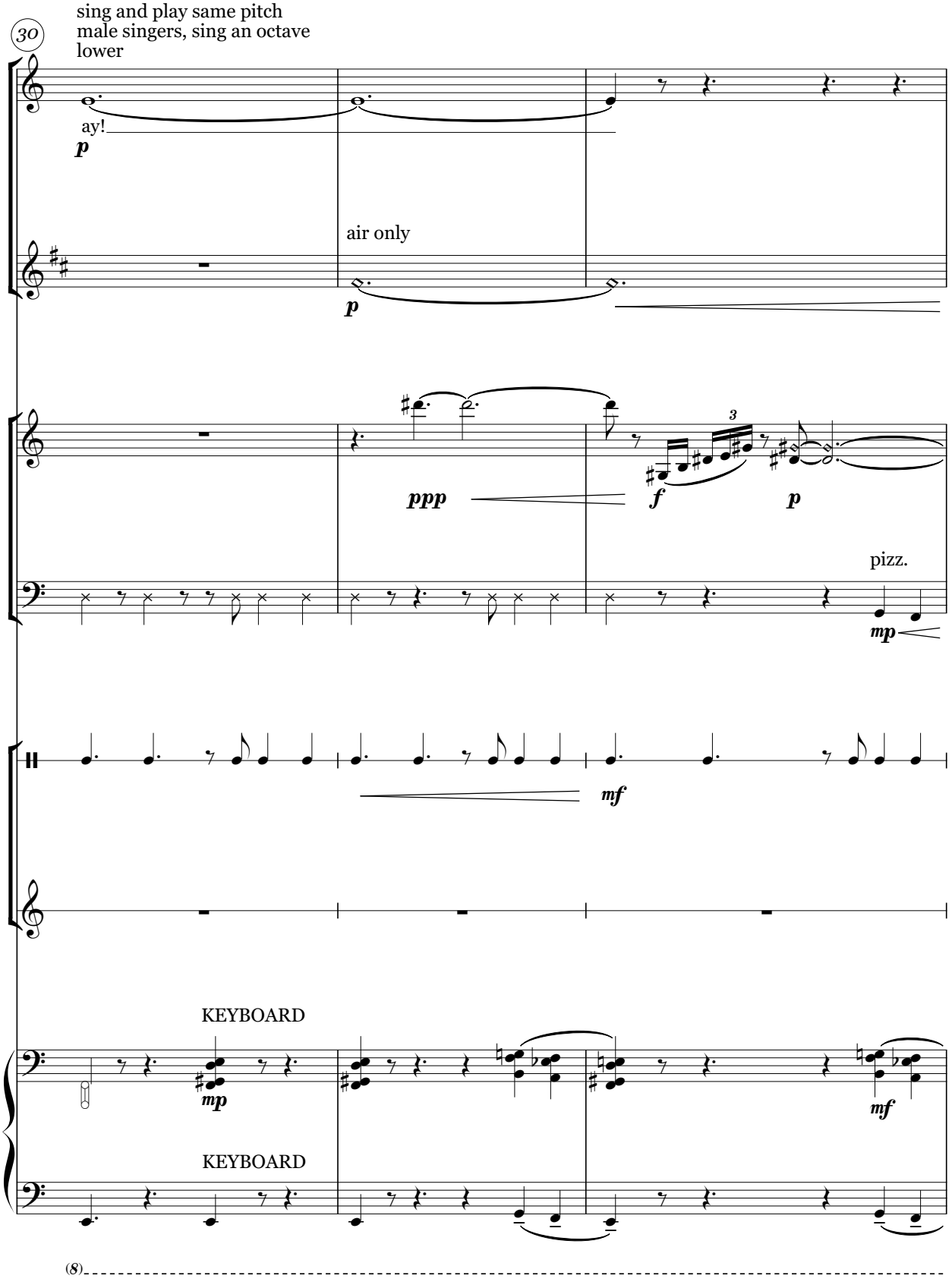

15
f
ff
ff
f
ff
3
3
3
3
3
3

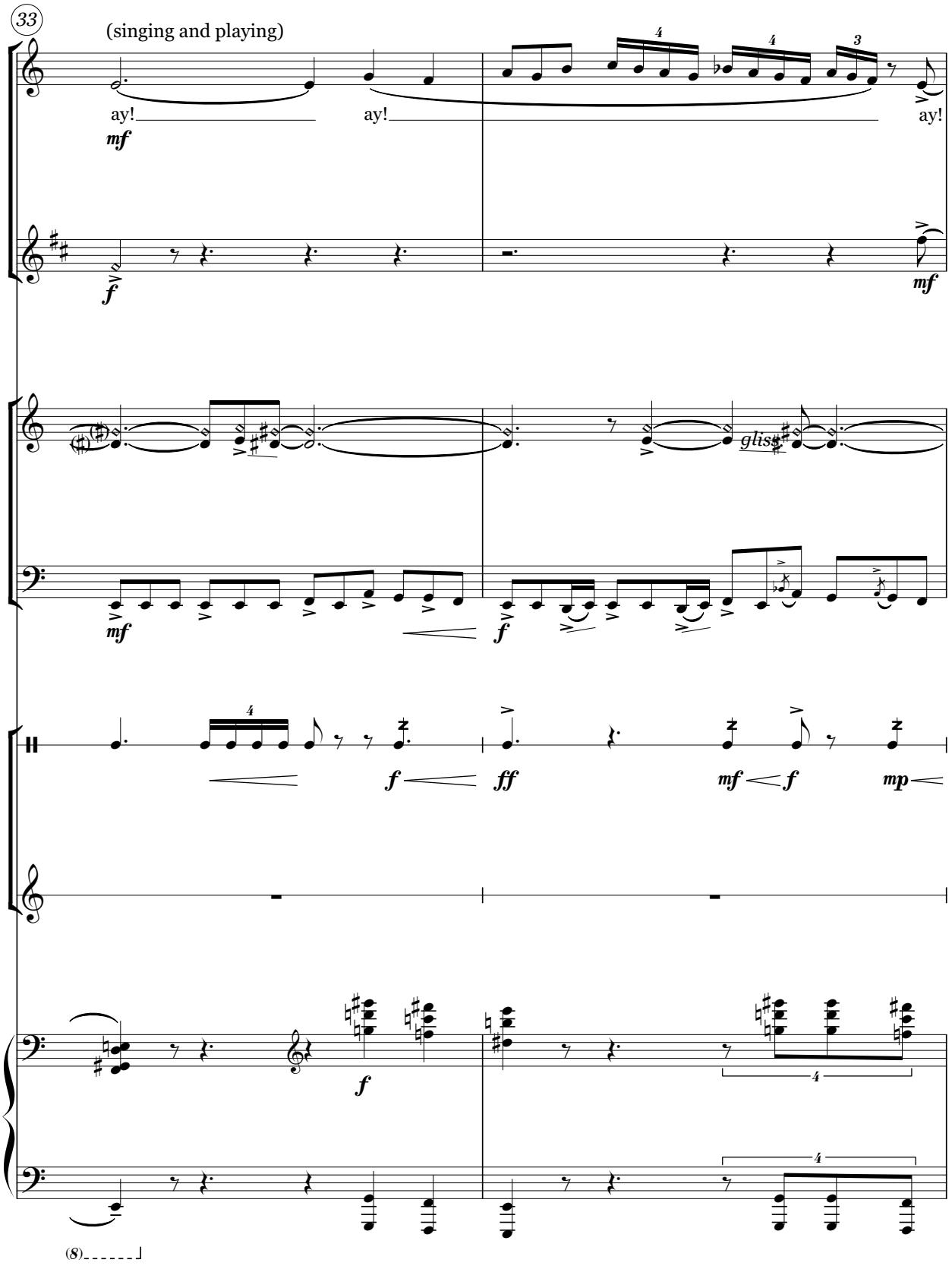

17
f sfz
mf
freely
pp
mf
ppp
pp

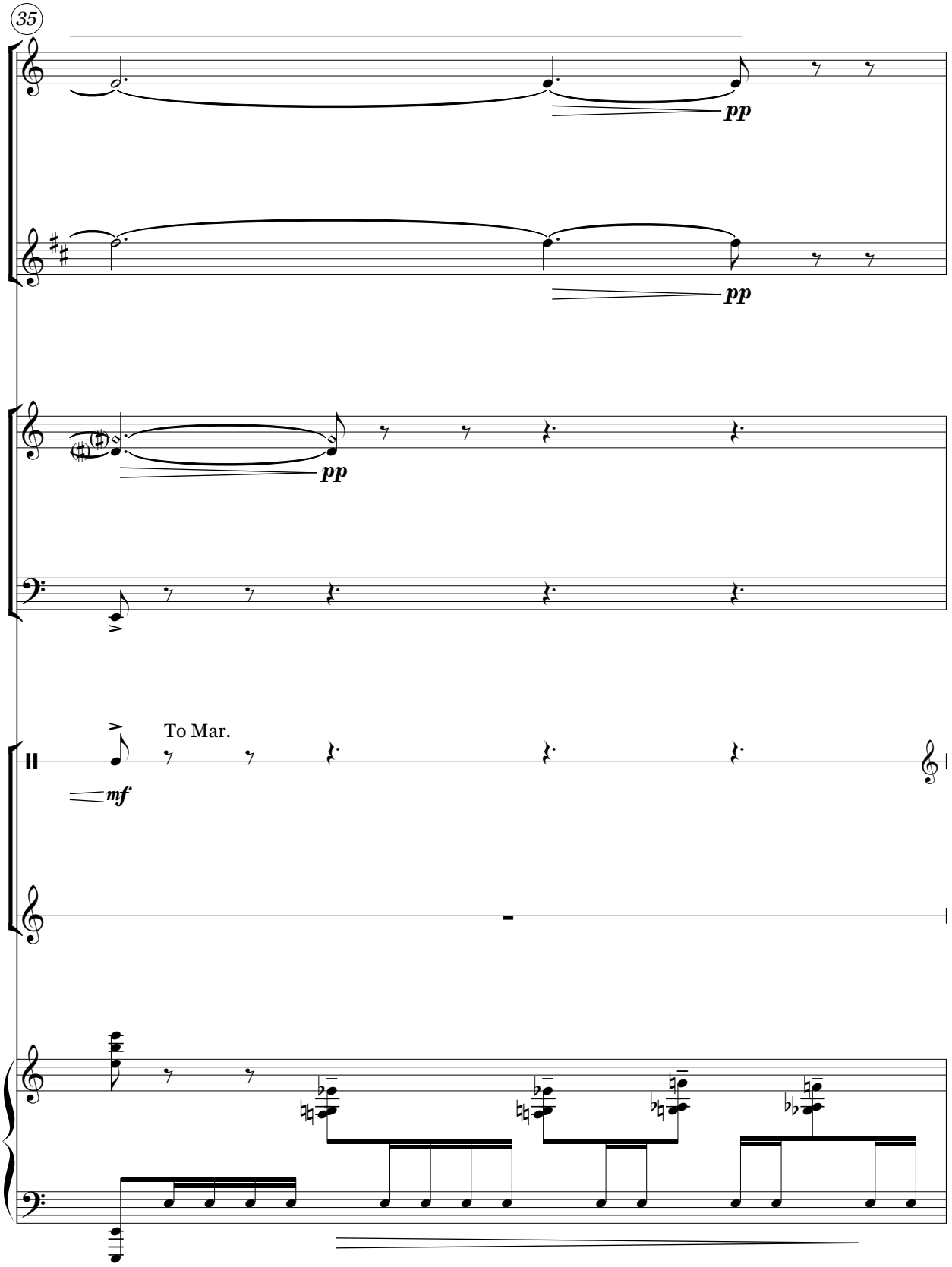

20
arco
mp
gliss.
arco
express.
mp
sul D

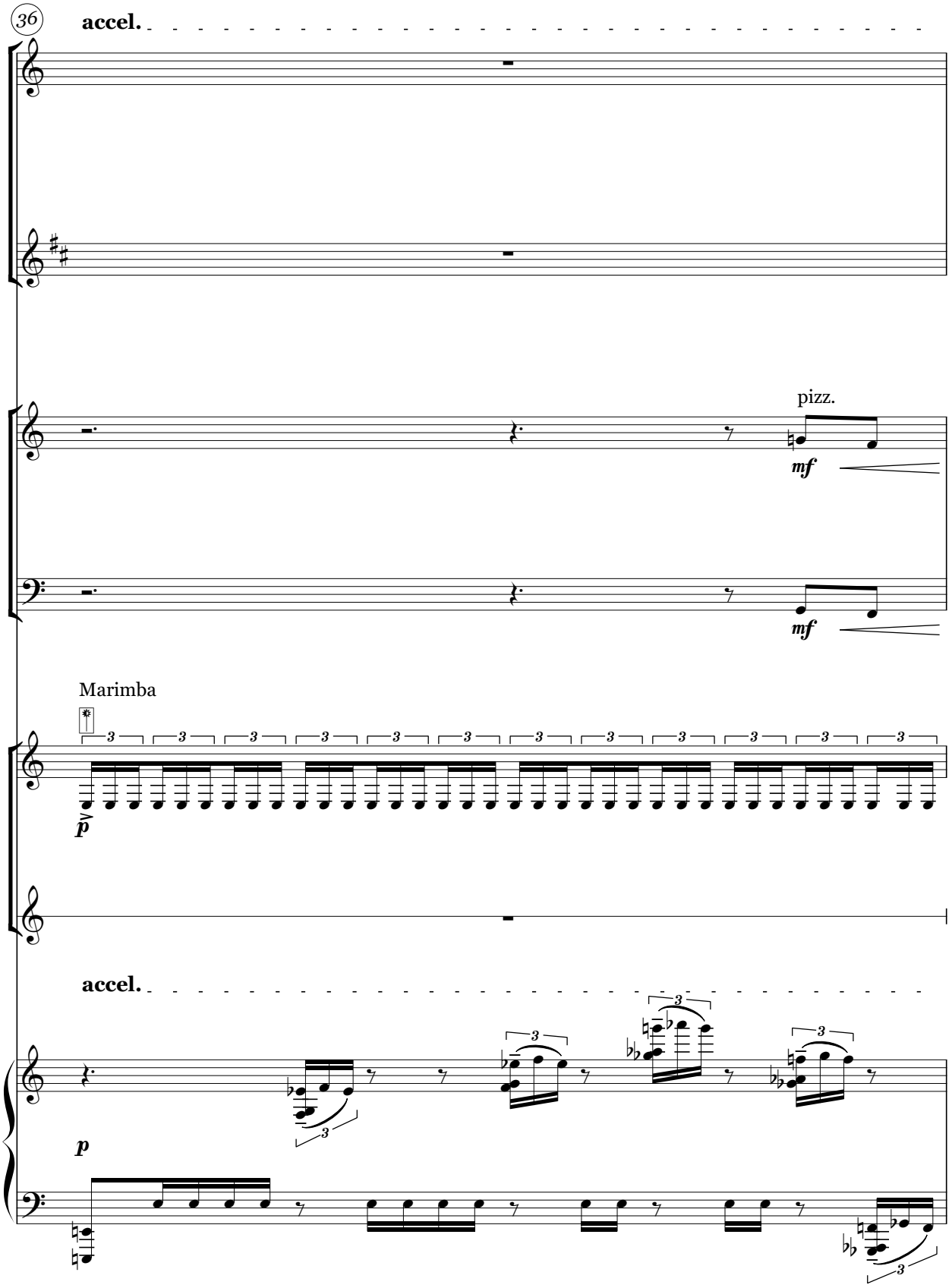

23
gliss.
gliss.
mf

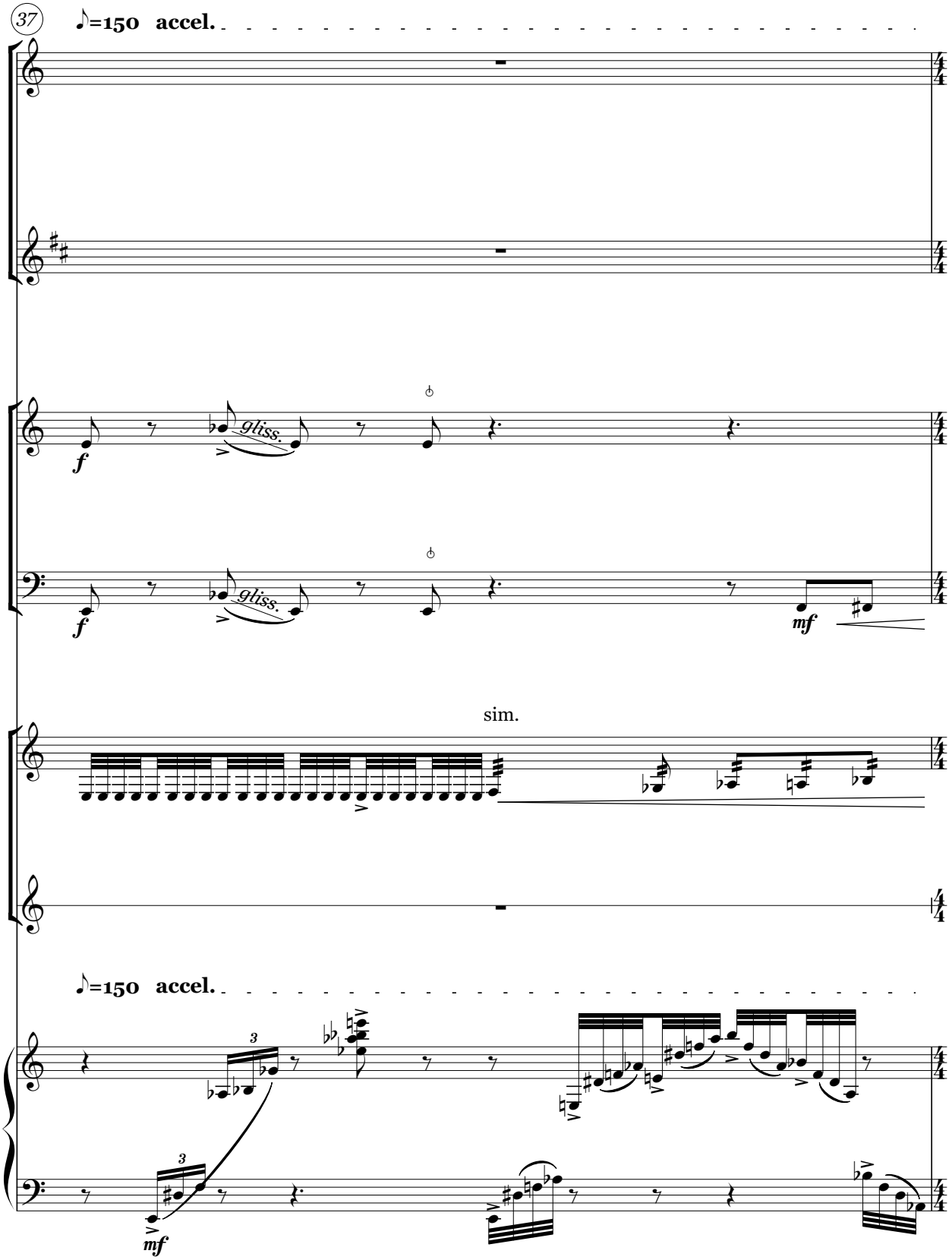

26
Tempo de soleá (♪=120)
pp
ppp
ppp
Knock on body
pp
Tempo de soleá (♪=120)
INSIDE PIANO
strike with knuckles
on left, wooden side.
palm cluster, on strings
pizz. on strings
8vb
mp

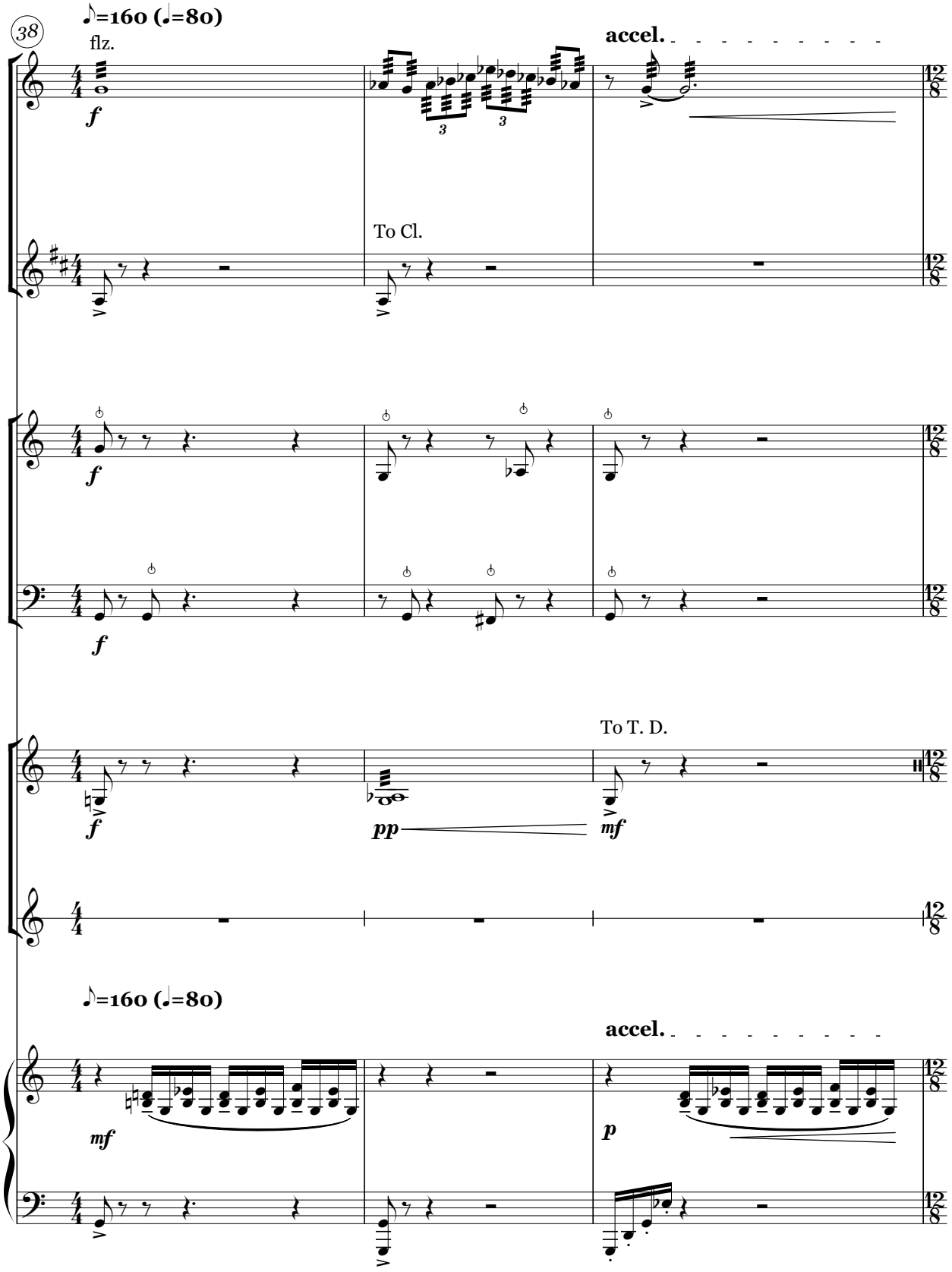

30
sing and play same pitch
male singers, sing an octave lower
ay!
p
air only
p
ppp
f
3
p
pizz.
mp
mf
KEYBOARD
mp
mf
KEYBOARD
(8)

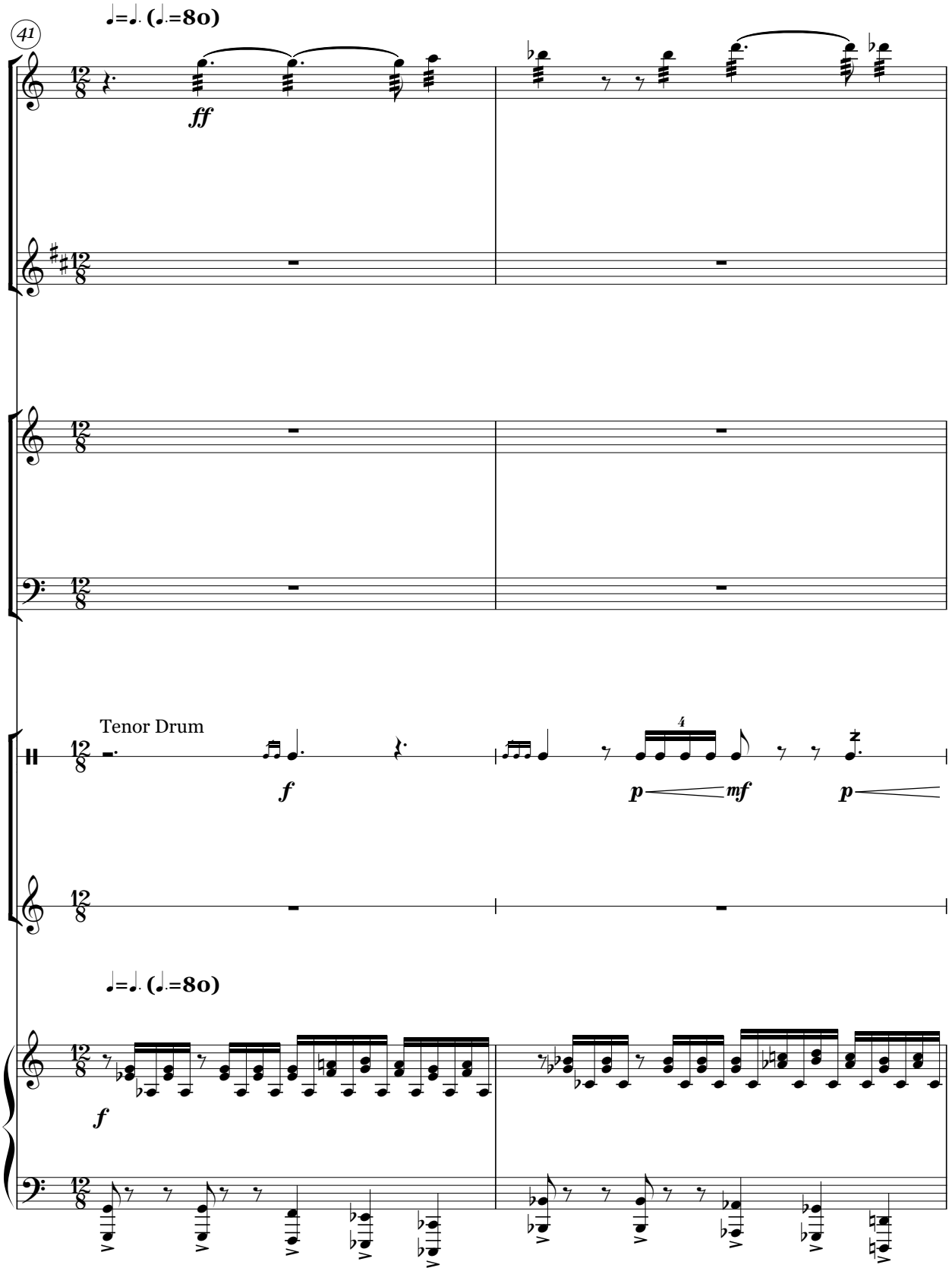

33
(singing and playing)
ay!
ay!
ay!
mf
f
mf
gliss
mf
f
f
ff
mf
f
mp
f
(8)

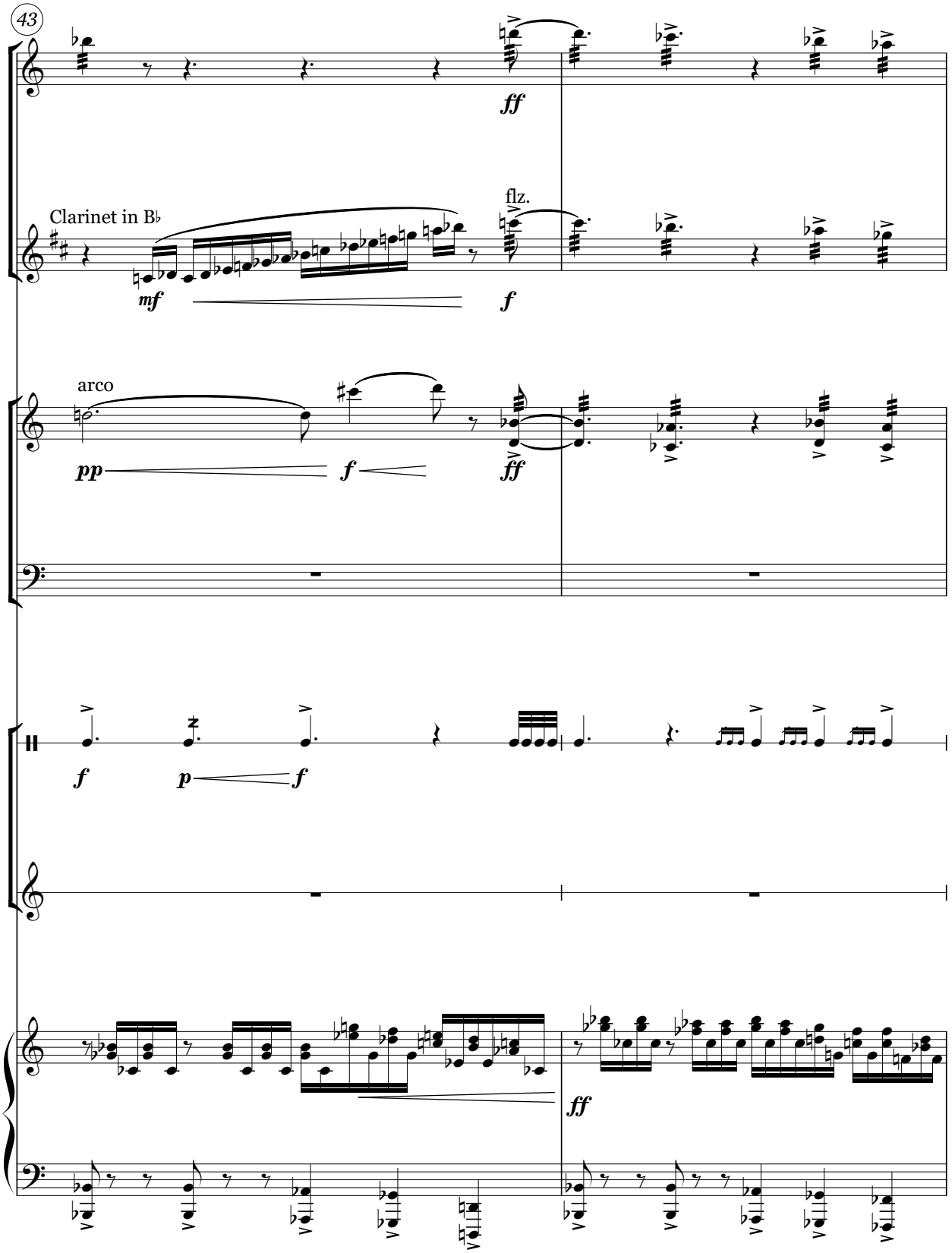

35
pp
pp
pp
To Mar.
mf

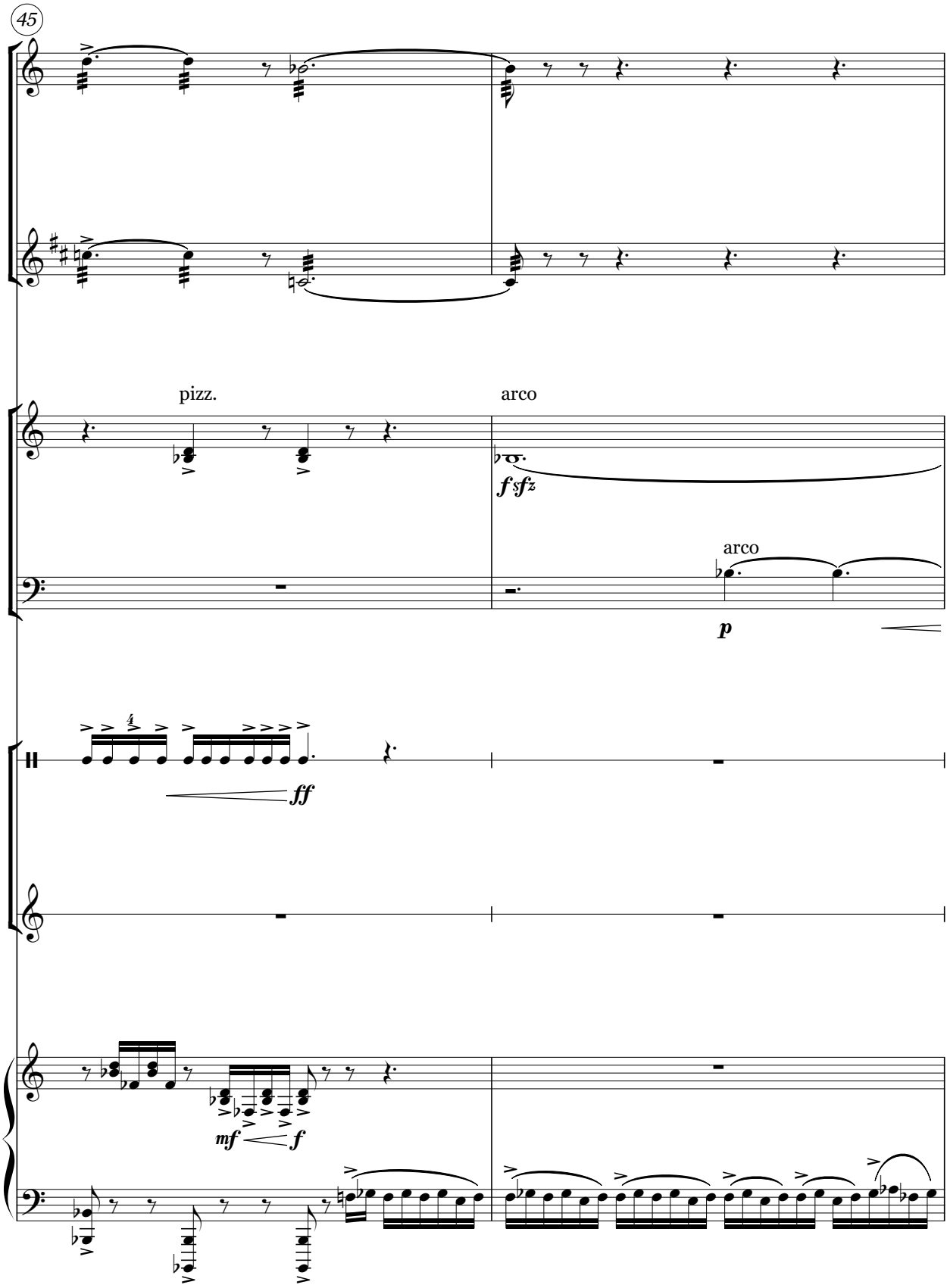

36
accel.
pizz.
mf
mf
Marimba
p
accel.
p

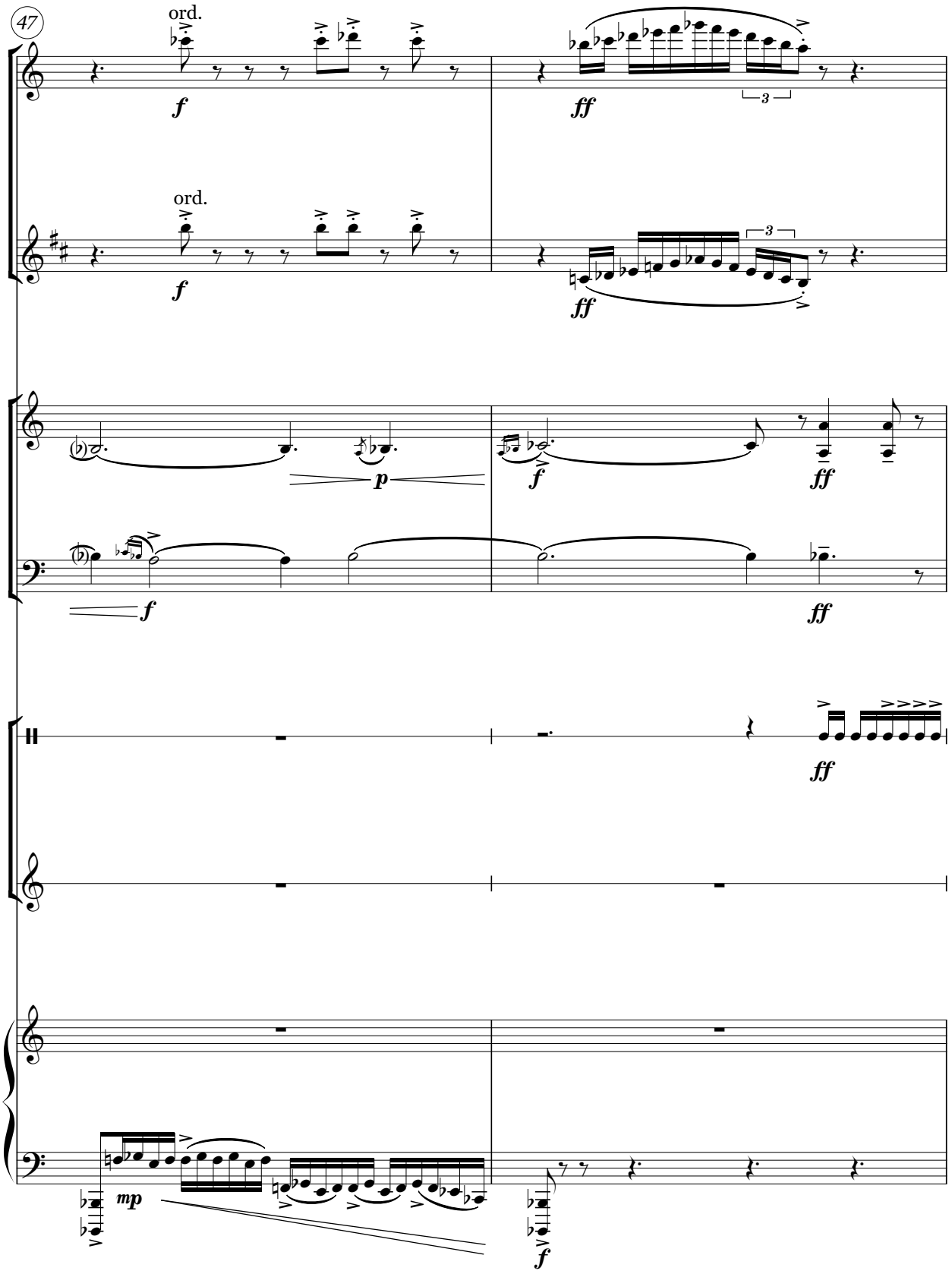

37
♪=150 accel.
f
gliss.
mf
sim.
♪=150 accel.
3
mf

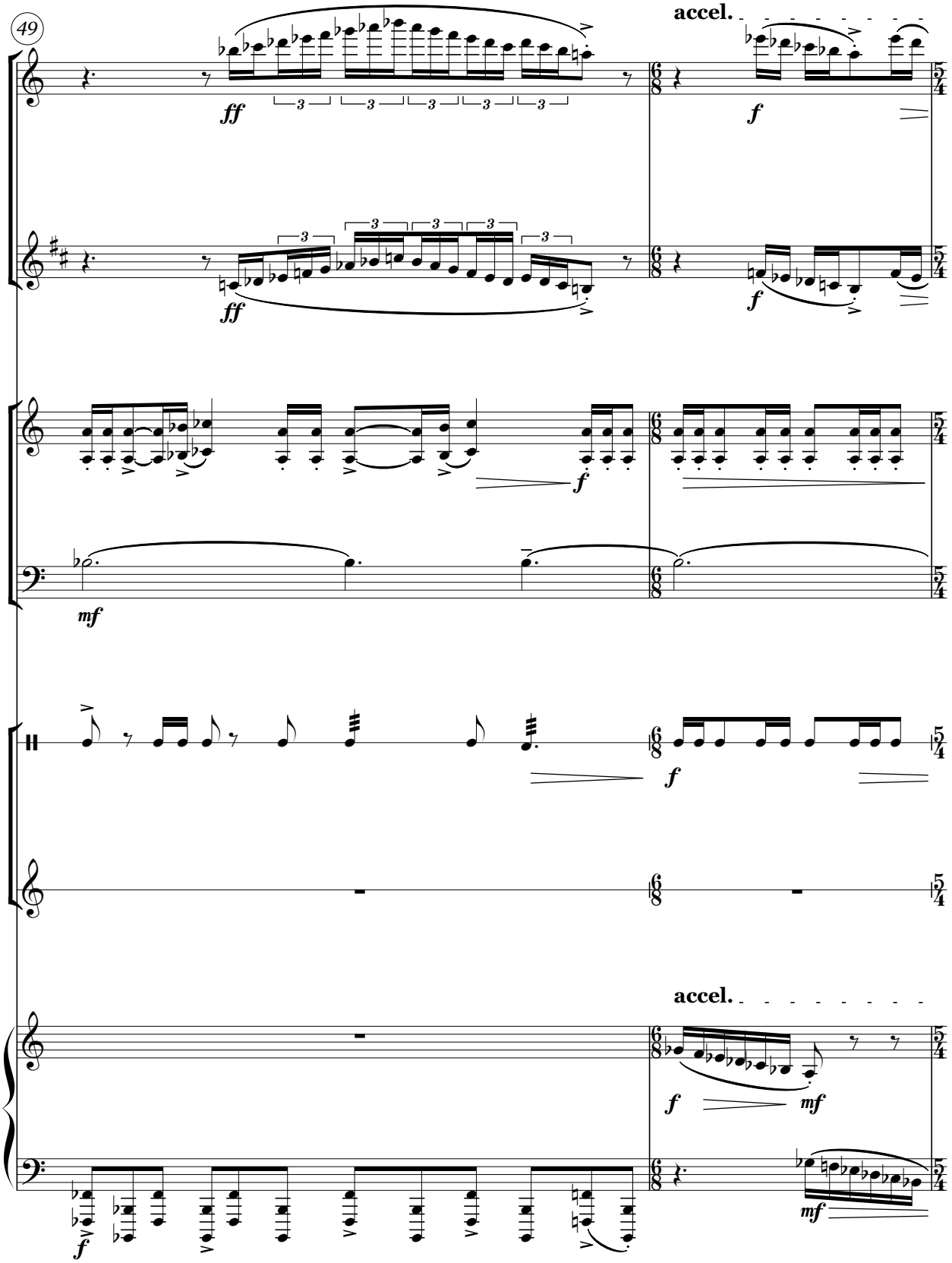

38
♪=160 (♩=80)
flz.
accel.
To Cl.
To T. D.
♪=160 (♩=80)
accel.

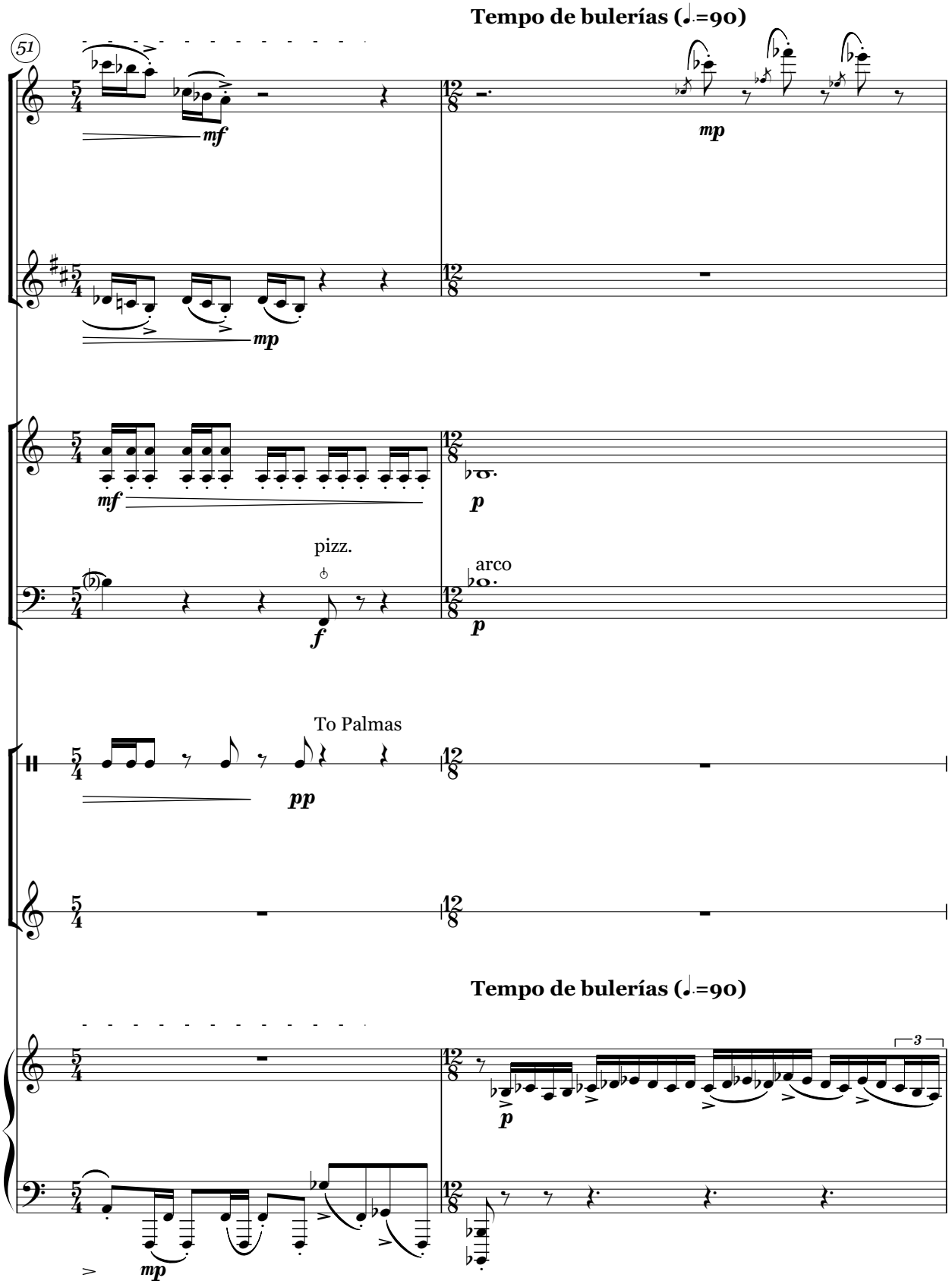

41
♩=♩. (♩.=80)
ff
Tenor Drum
f
p
mf
p
♩=♩. (♩.=80)
f

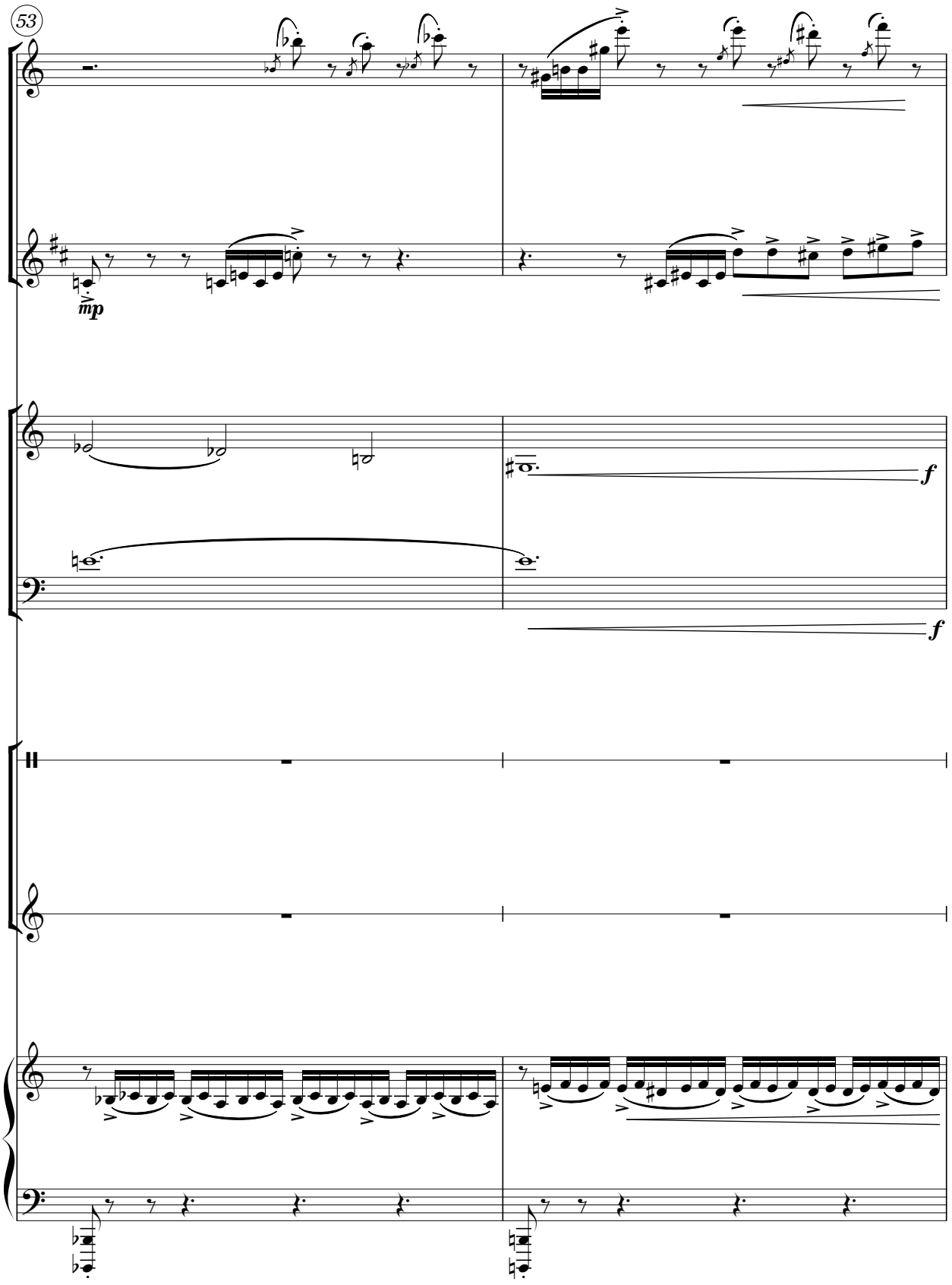

43
Clarinet in B♭
flz.
arco

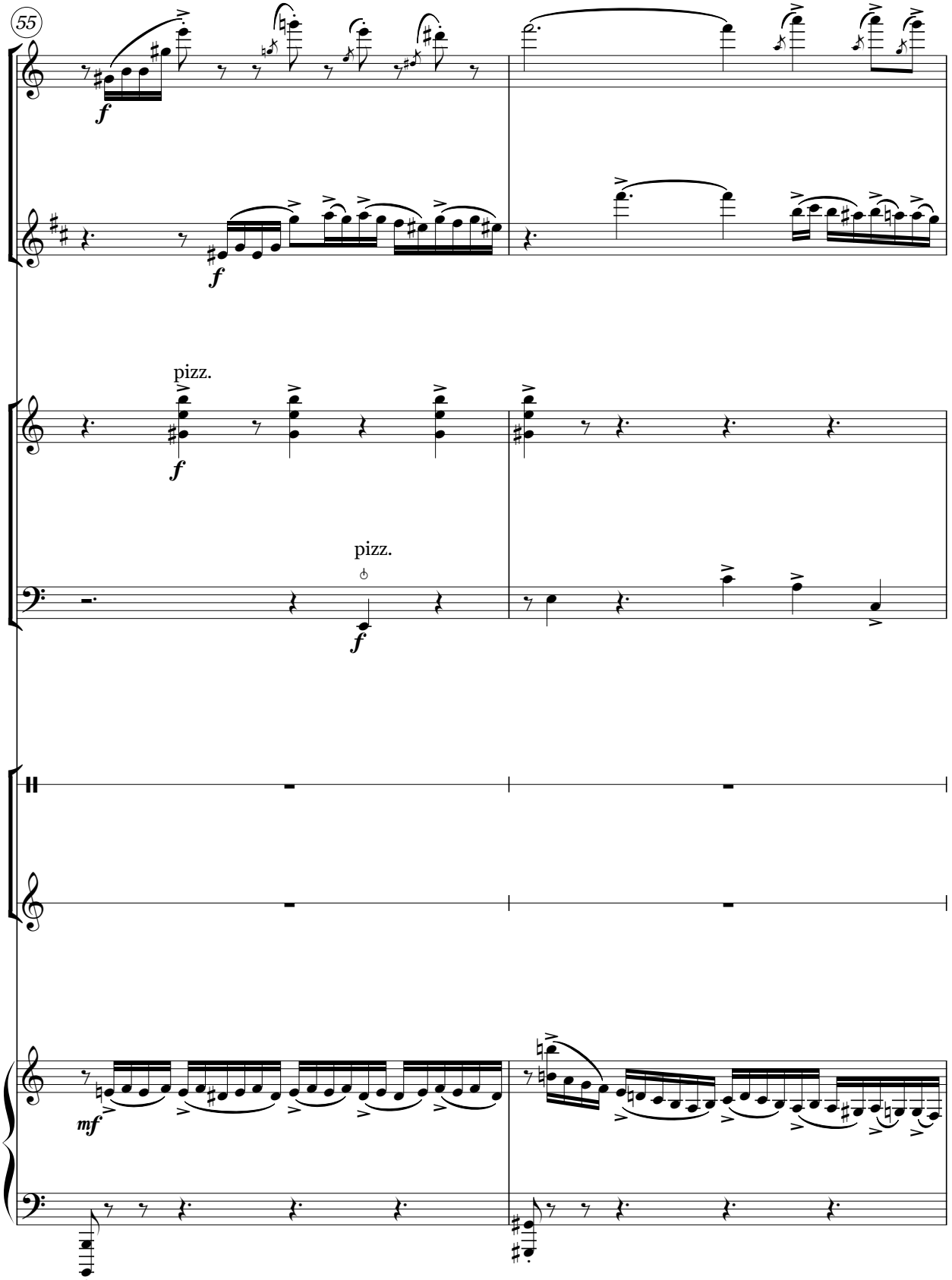

45
pizz.
arco
f sfz
arco
p
ff
mf
f

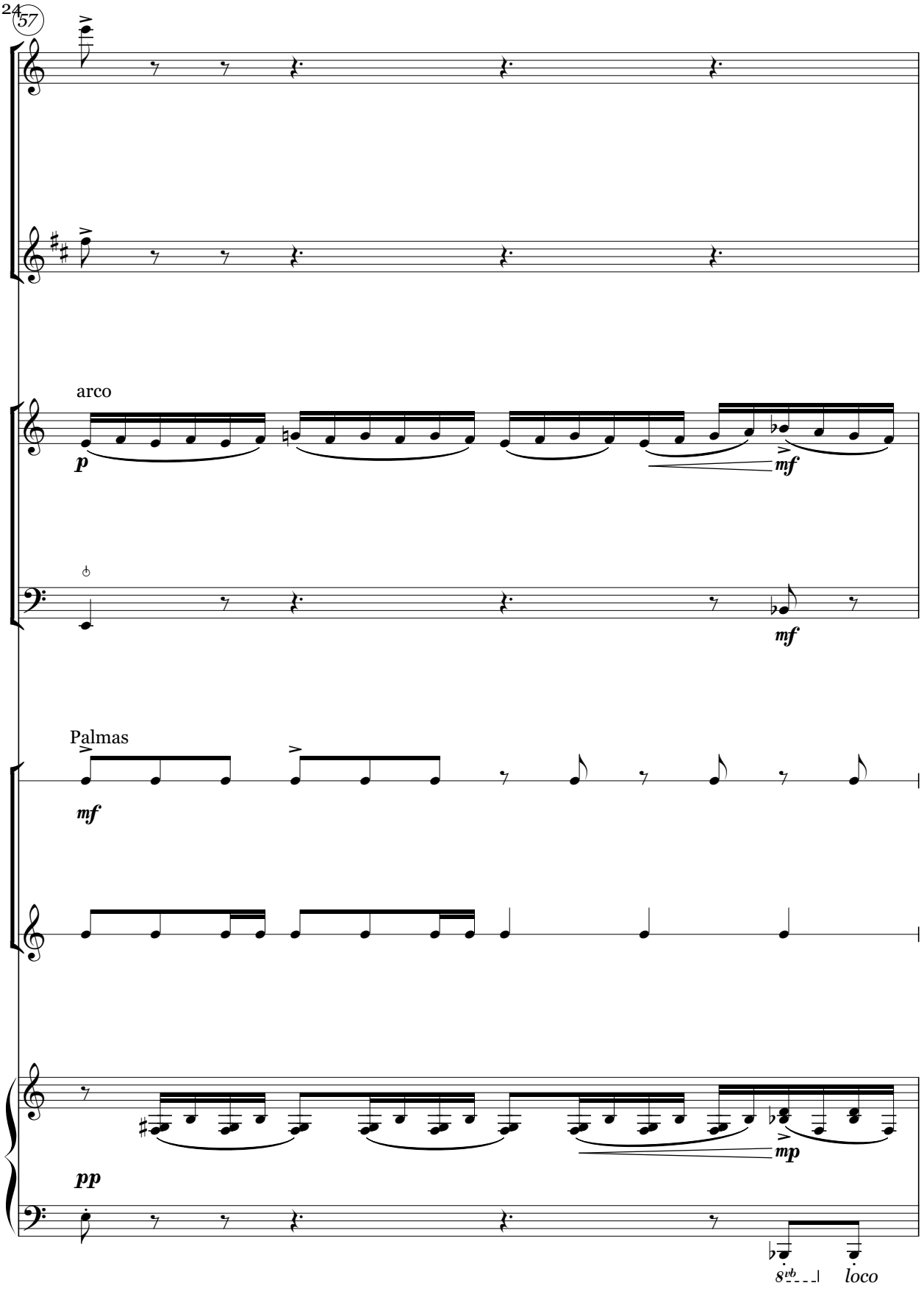

47
ord.
ord.
f
ff
p
mp

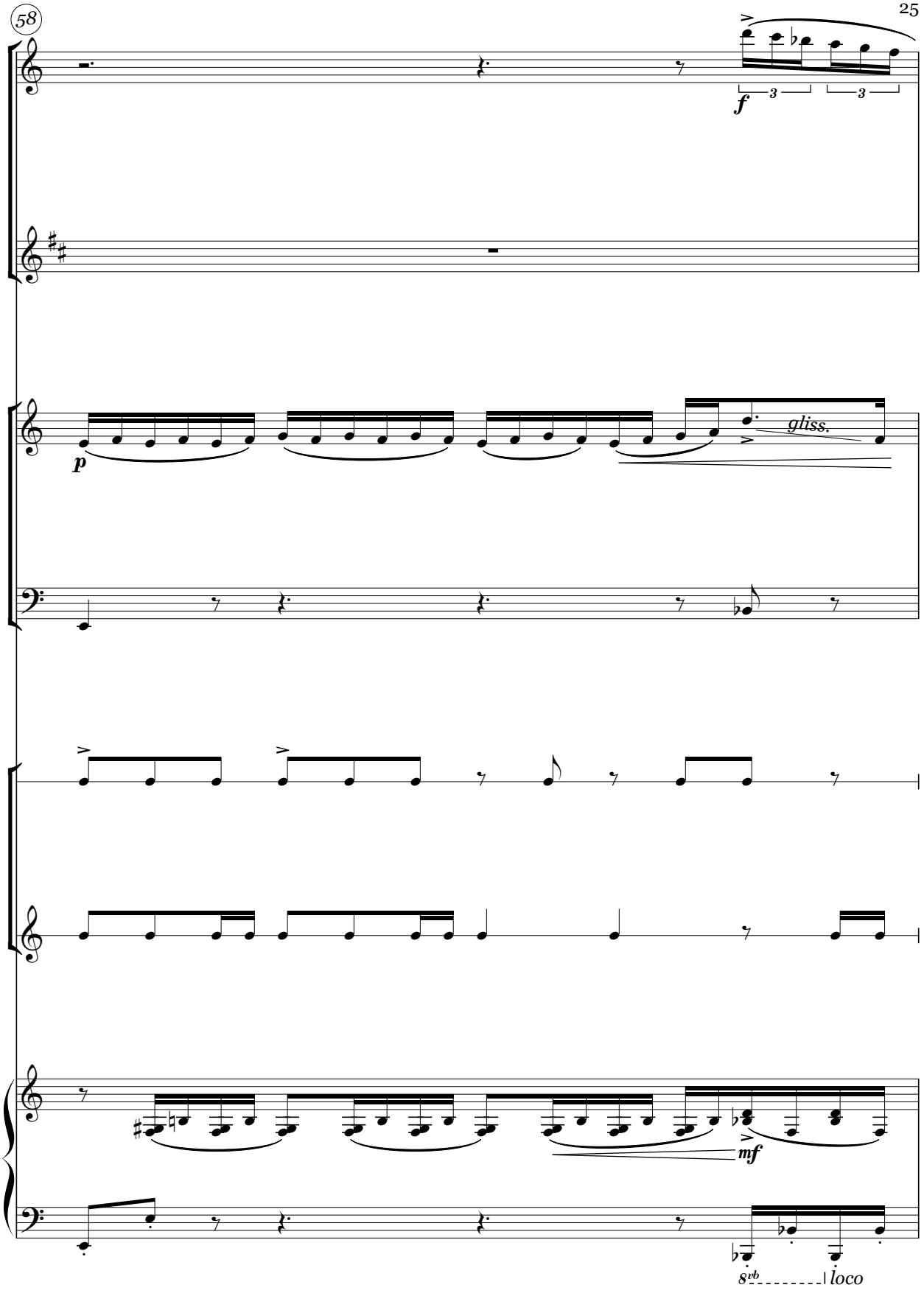

49
accel.
ff
f
mf
accel.

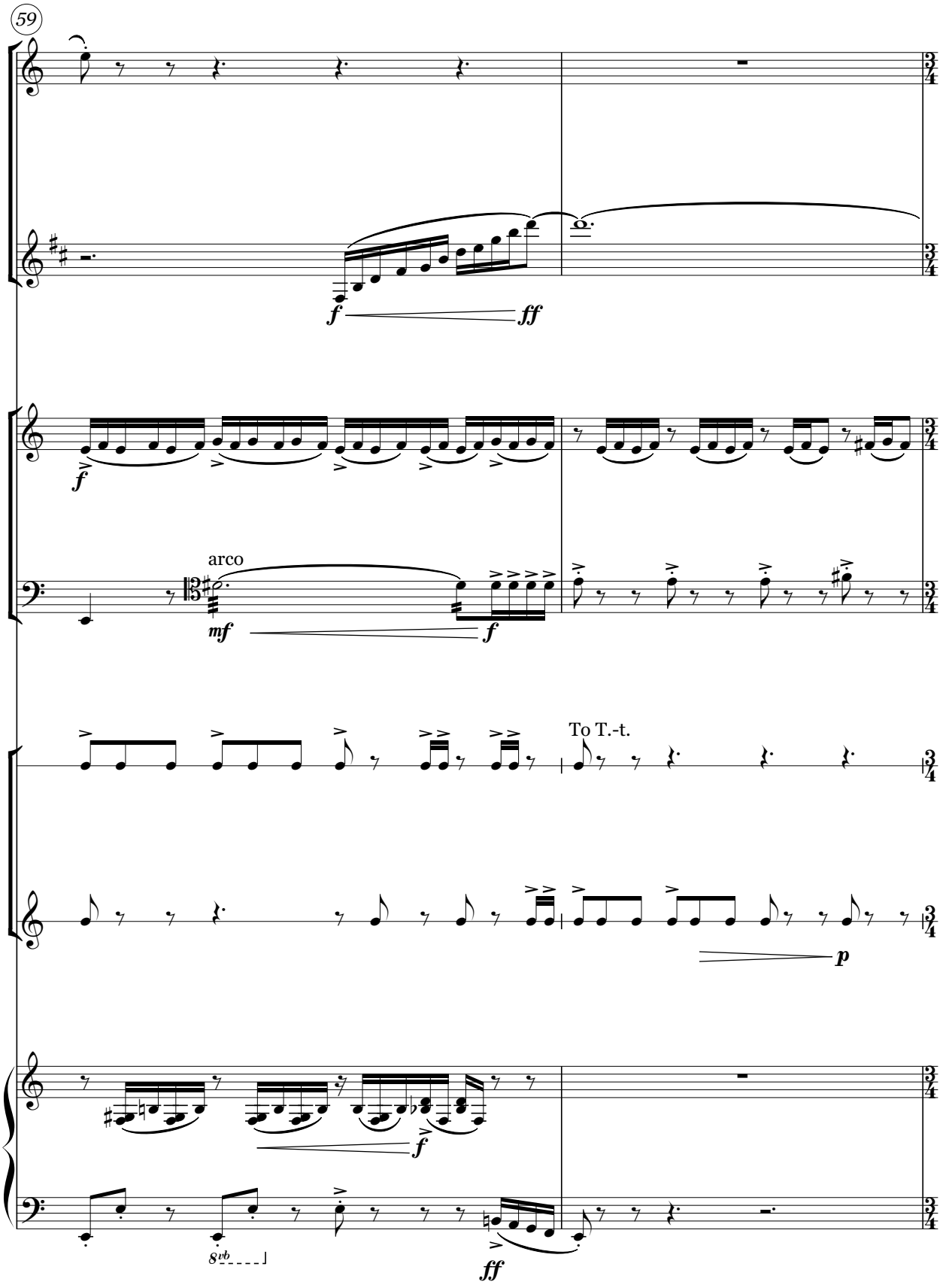

Tempo de bulerías (♩.=90)
51
mf
mp
mf
p
pizz.
arco
f
p
To Palmas
pp
Tempo de bulerías (♩.=90)
3
p
mp

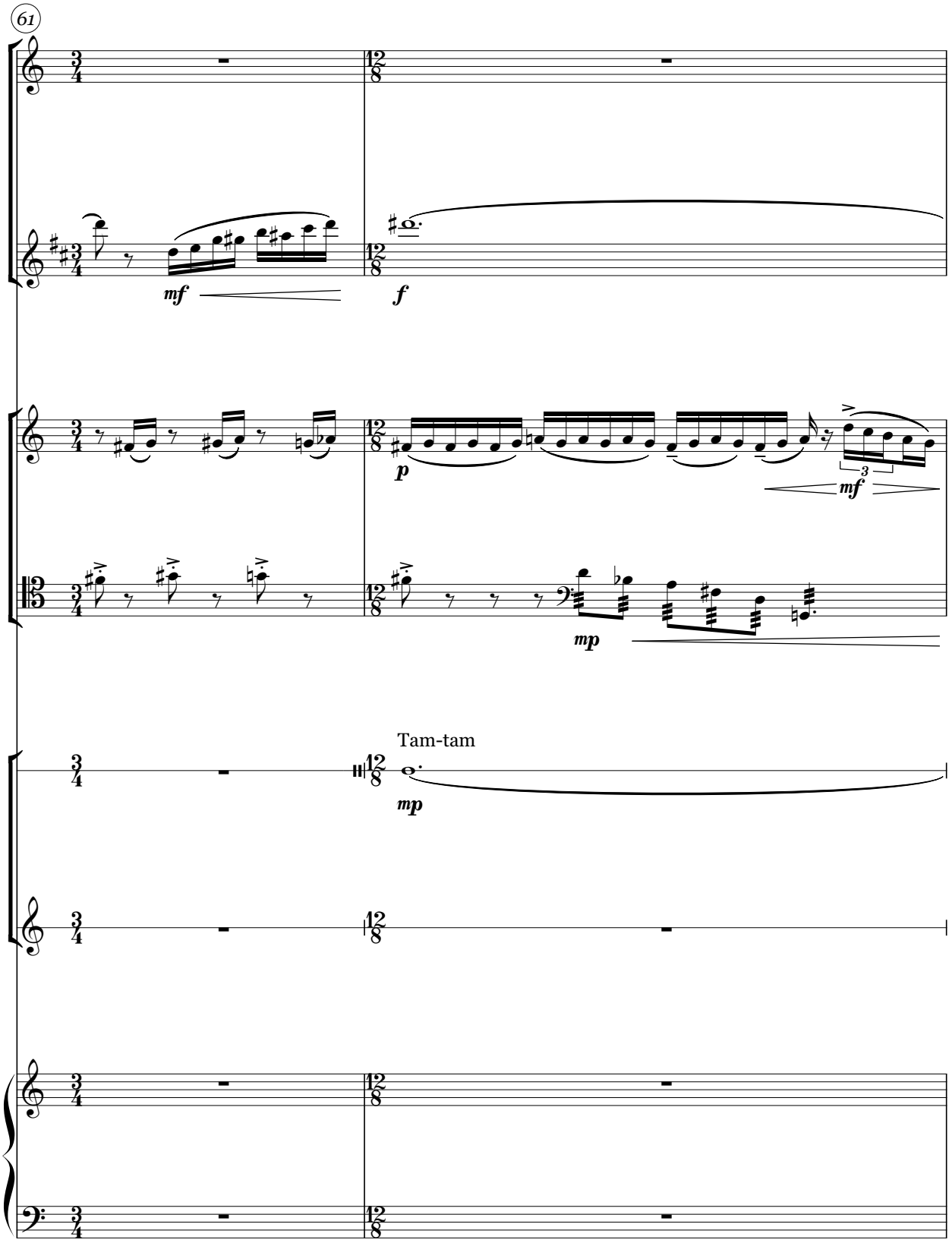

53
mp
f
f

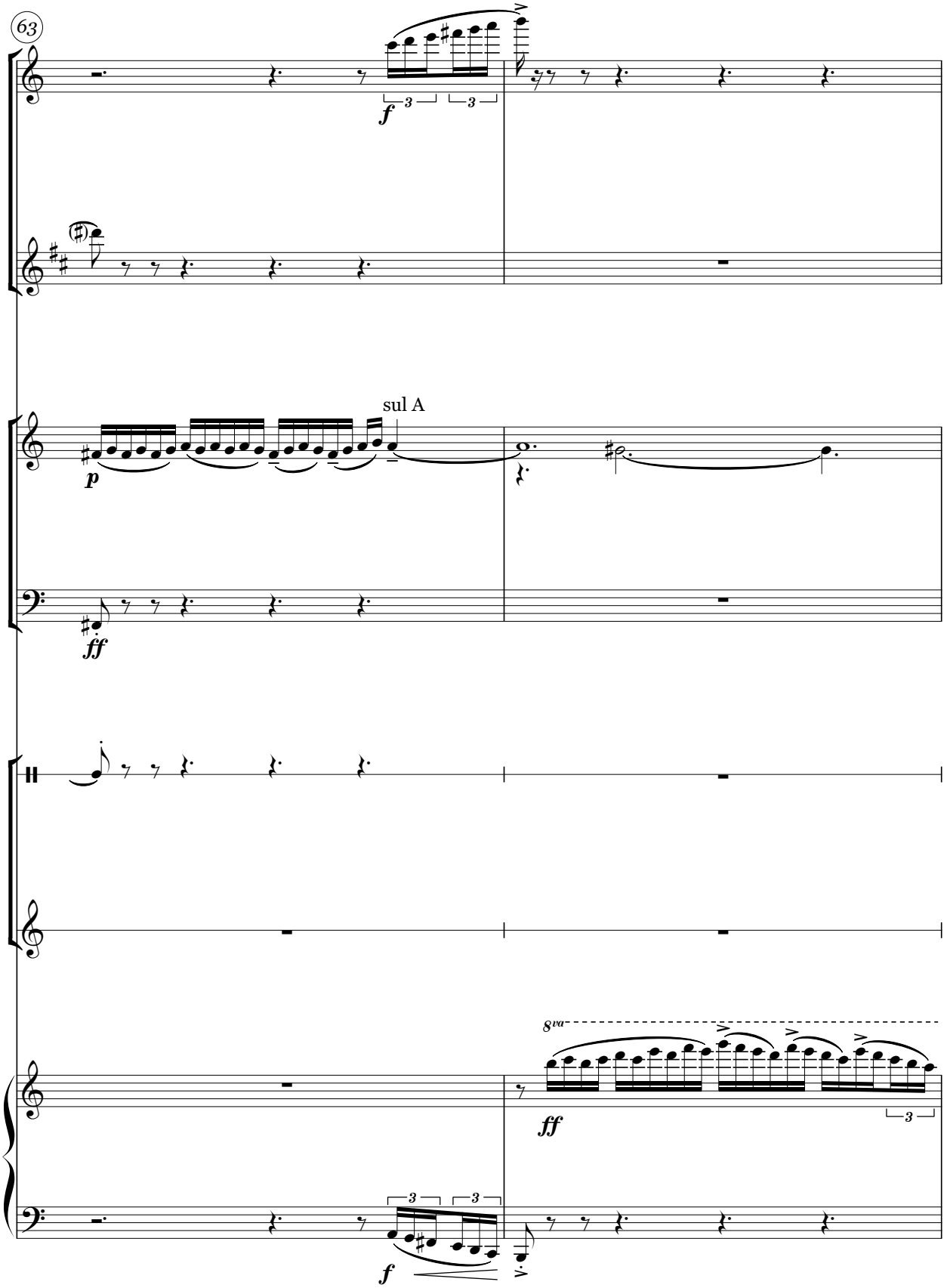

55
f
f
pizz.
f
pizz.
f
mf

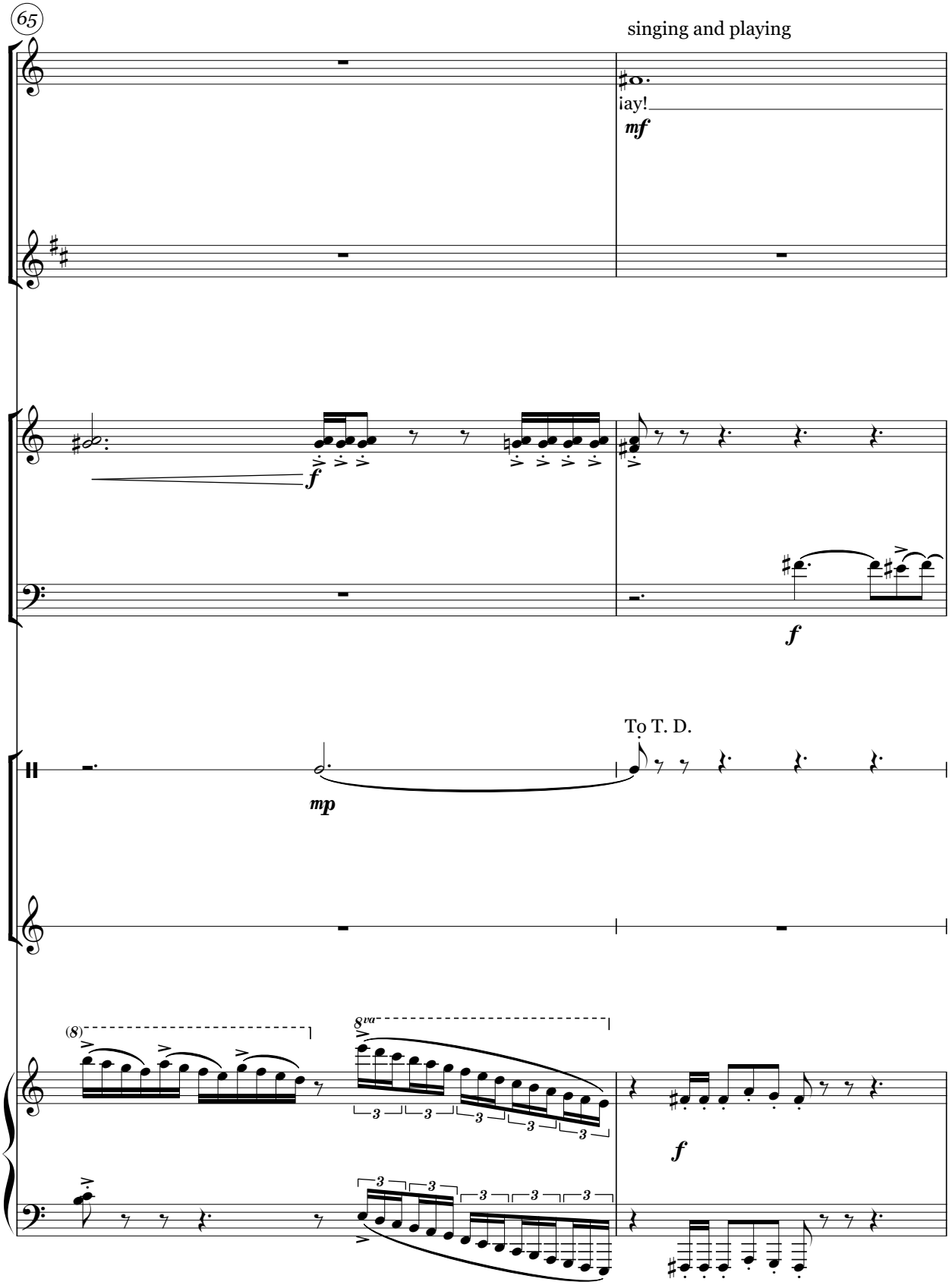

24
57
arco
p
mf
mf
Palmas
mf
pp
mp
8vb
loco

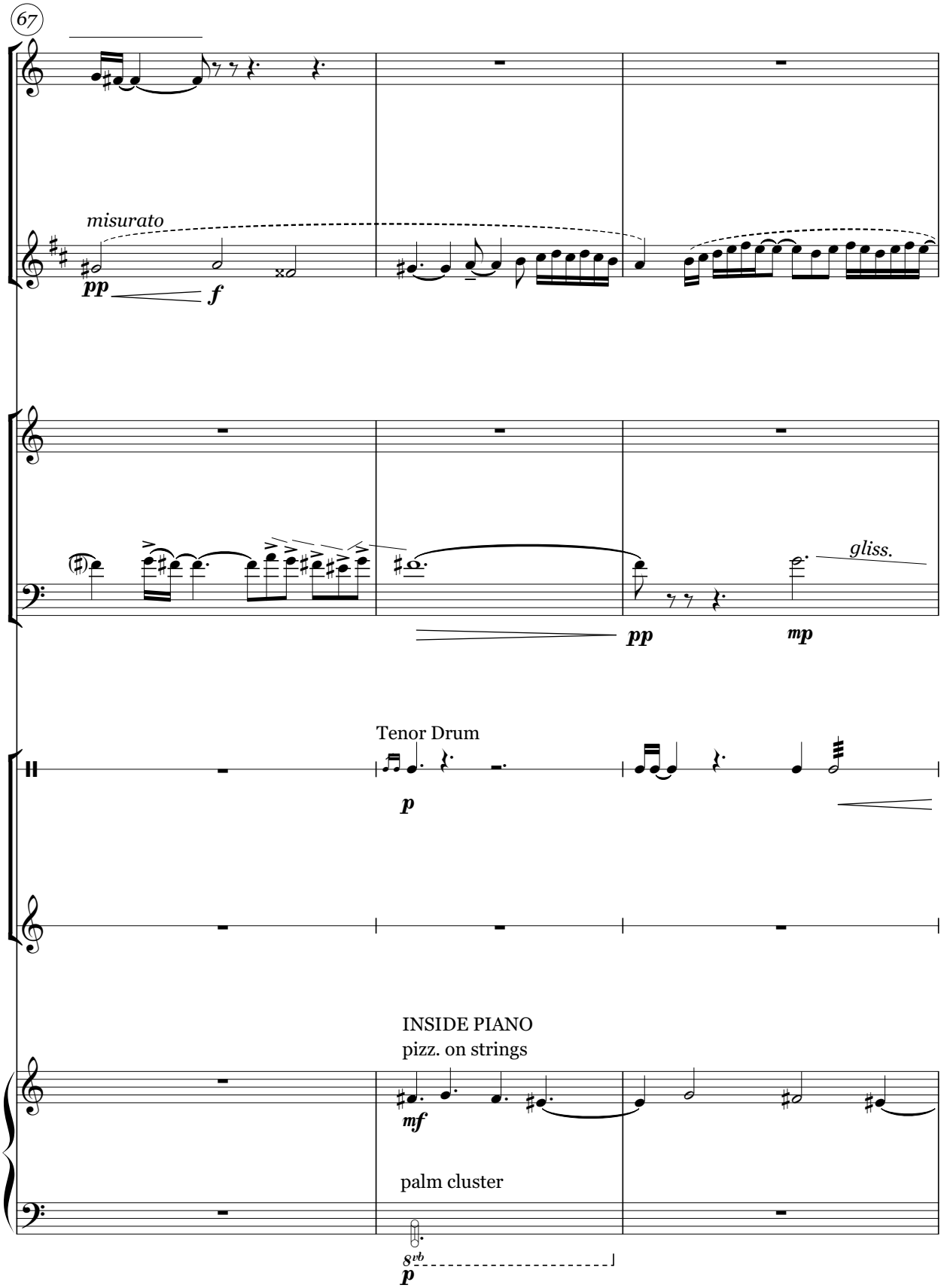

58
f
3
3
p
gliss.
mf
8vb
loco

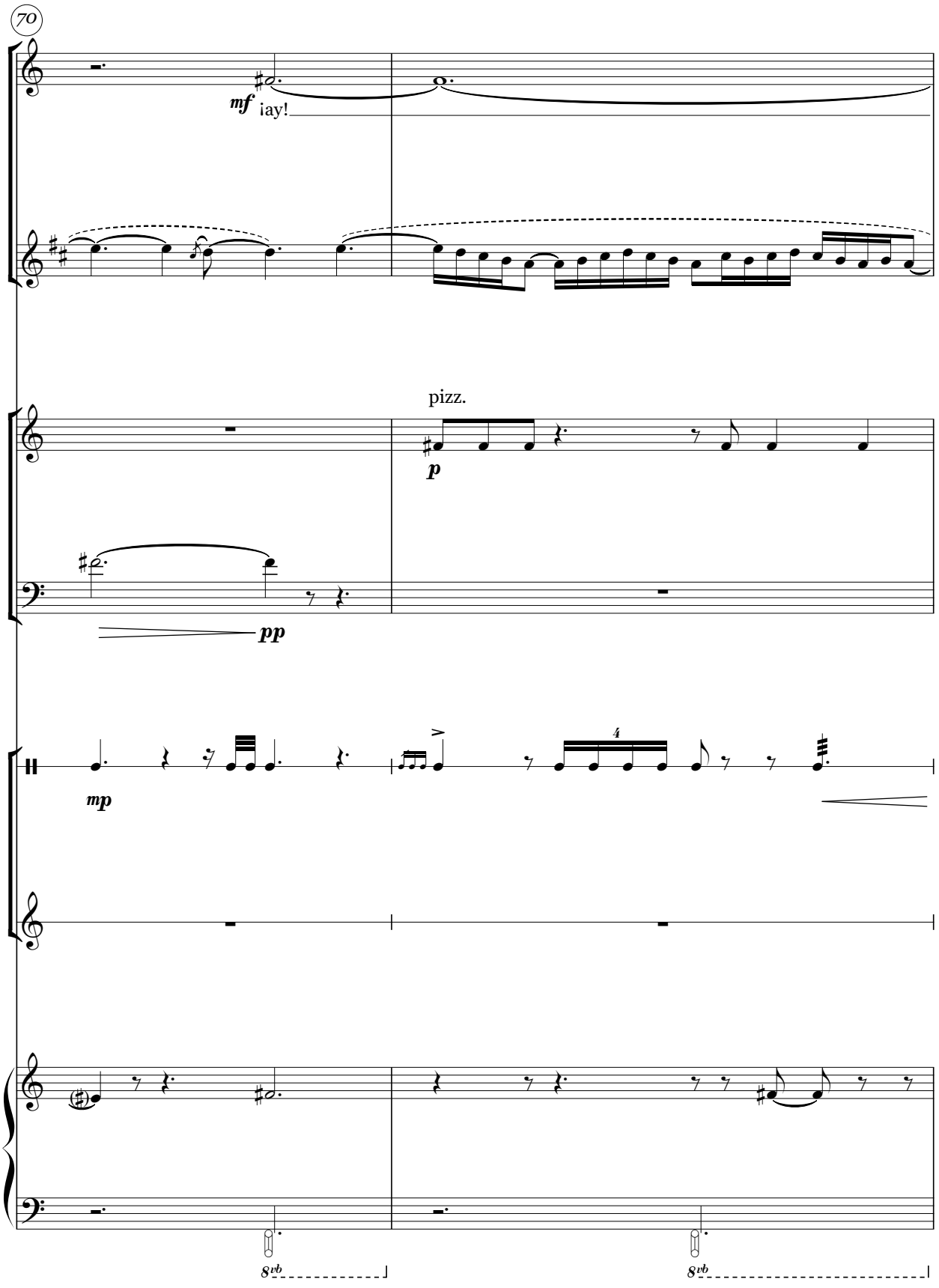

59
f
ff
f
arco
mf
f
To T.-t.
p
f
8vb
ff

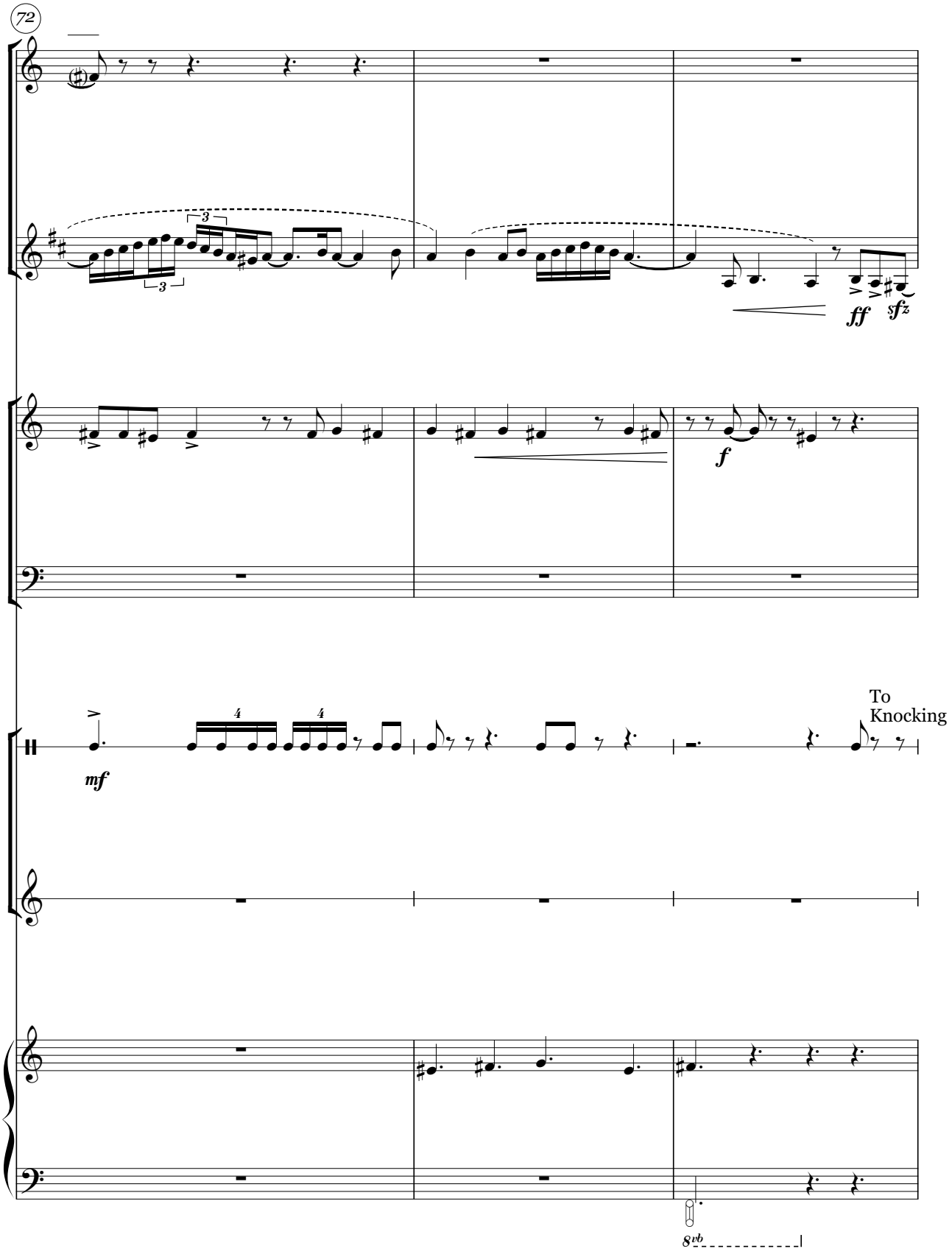

61
mf
f
p
3
mf
mp
Tam-tam
mp

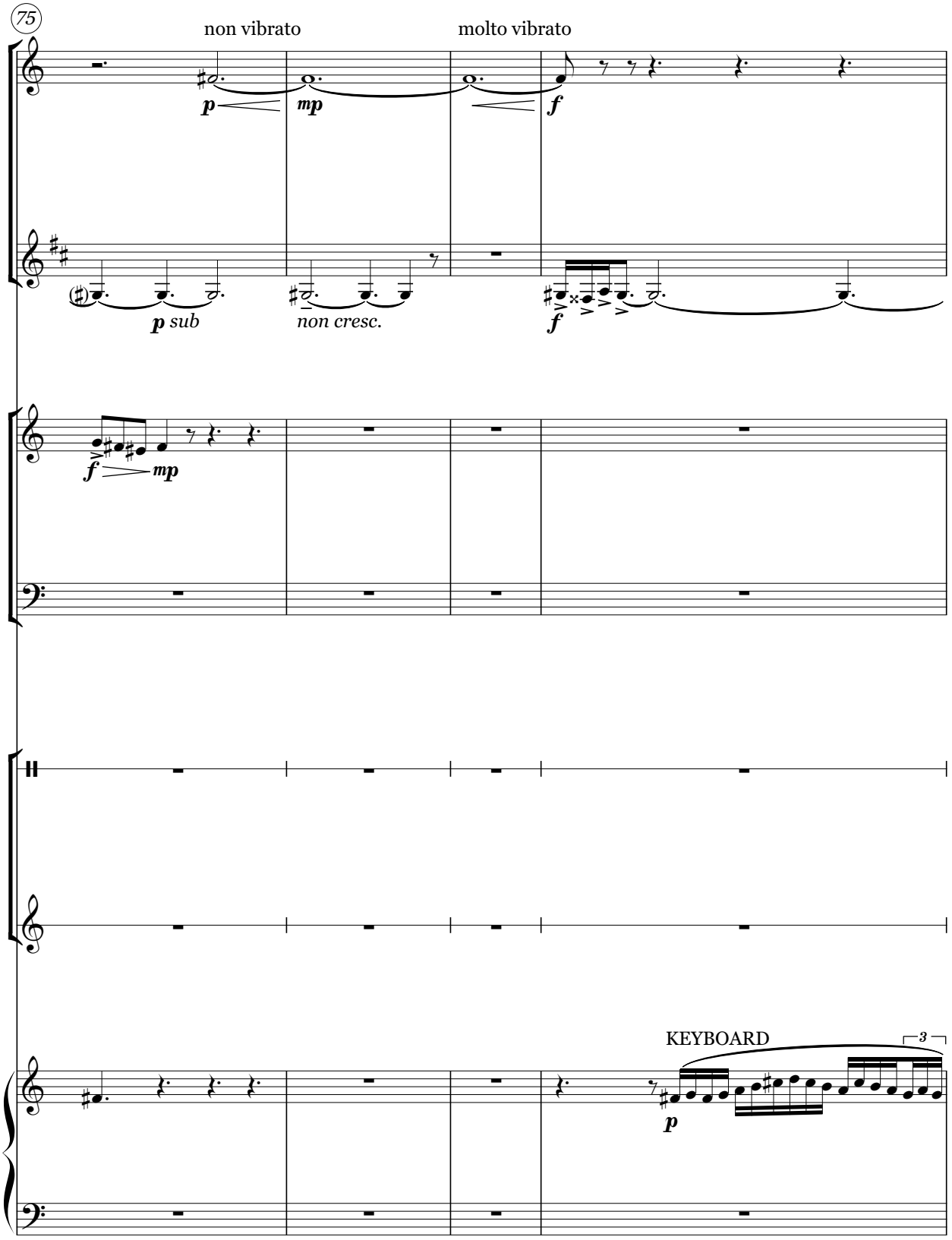

63
f
3
3
sul A
p
ff
8va
ff
3
3
3
f

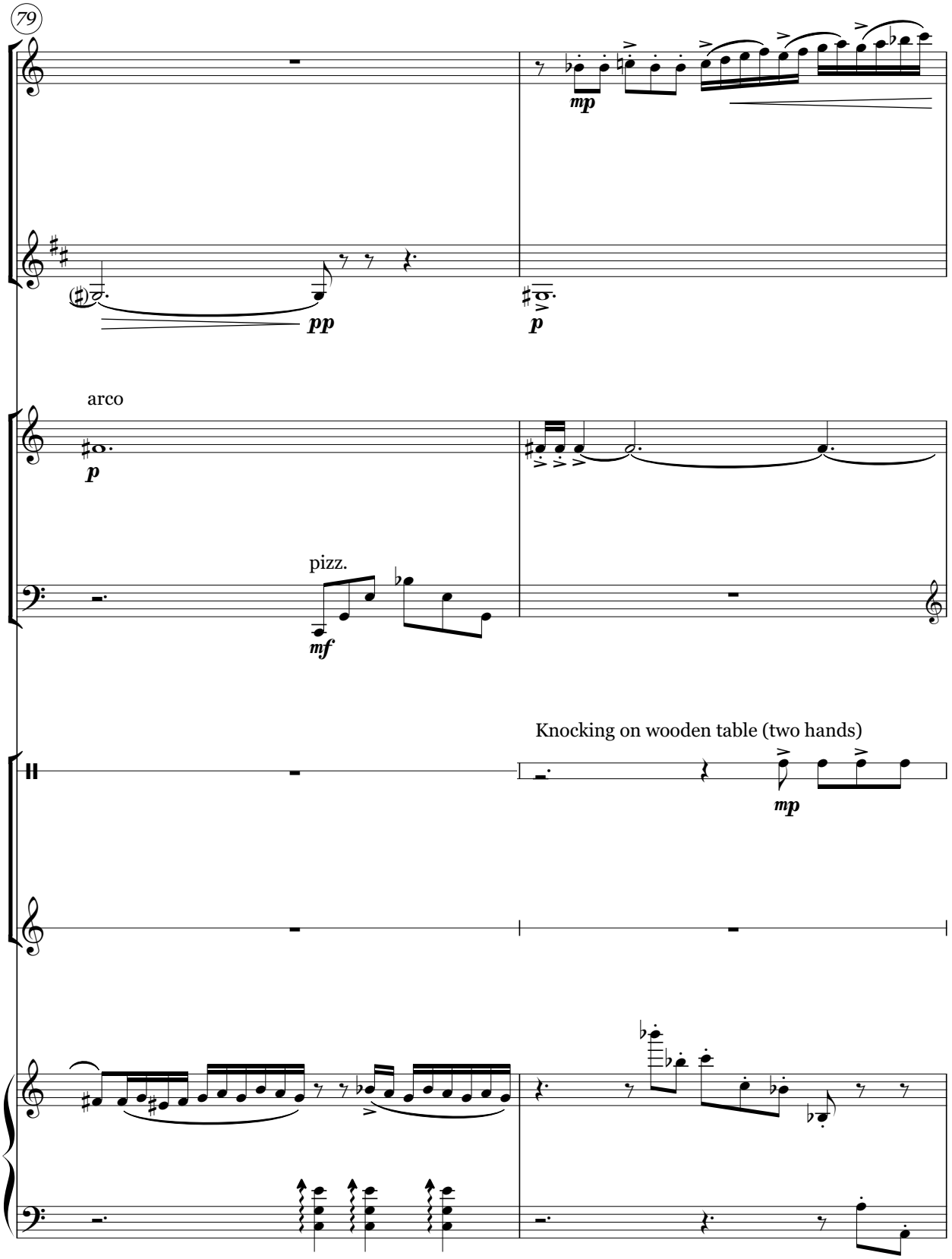

65
singing and playing
iay!
mf
f
f
To T. D.
mp
(8)
8va
3
f

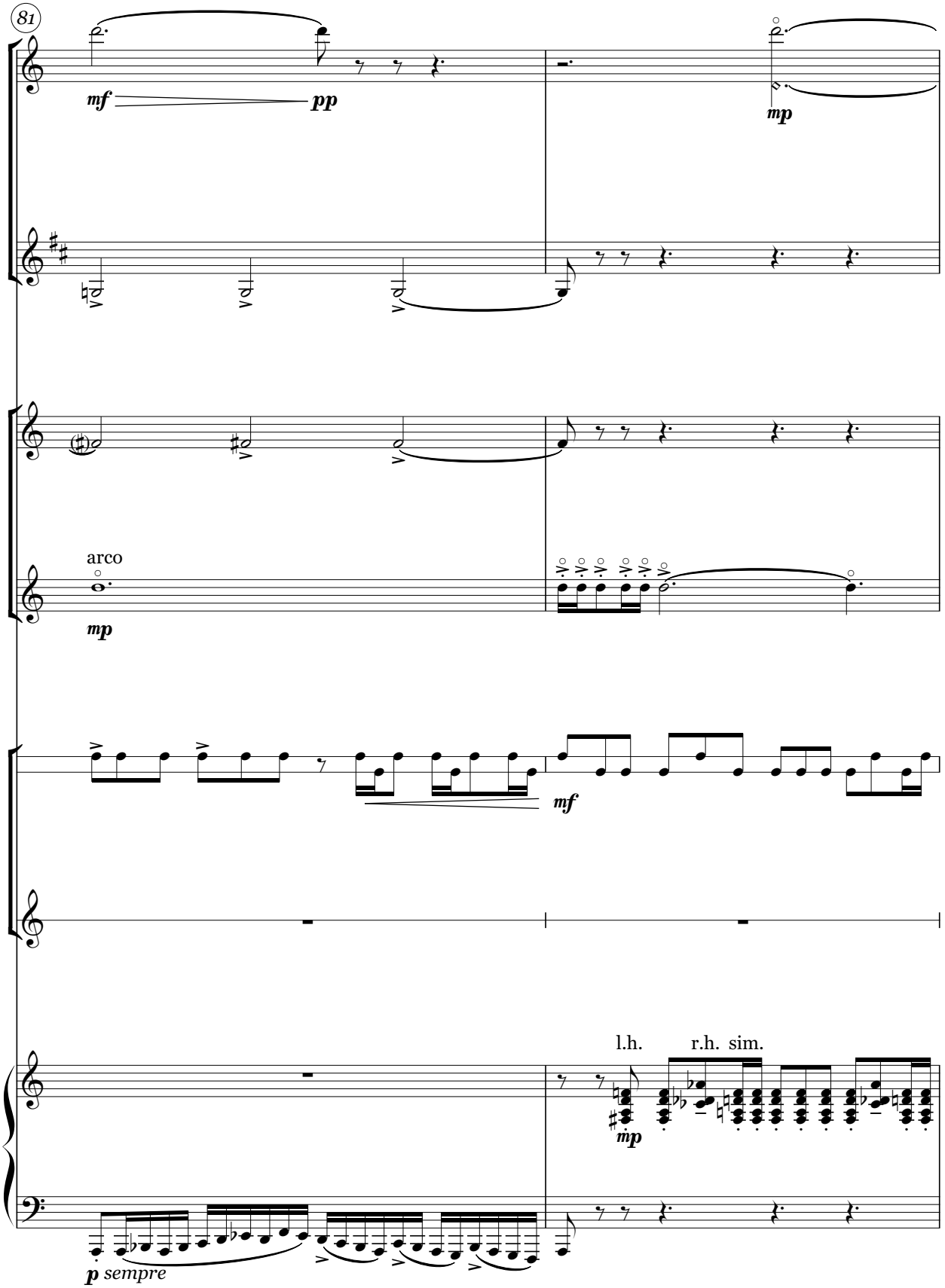

67
misurato
pp
f
pp
gliss.
mp
Tenor Drum
p
INSIDE PIANO
pizz. on strings
mf
palm cluster
8vb
p

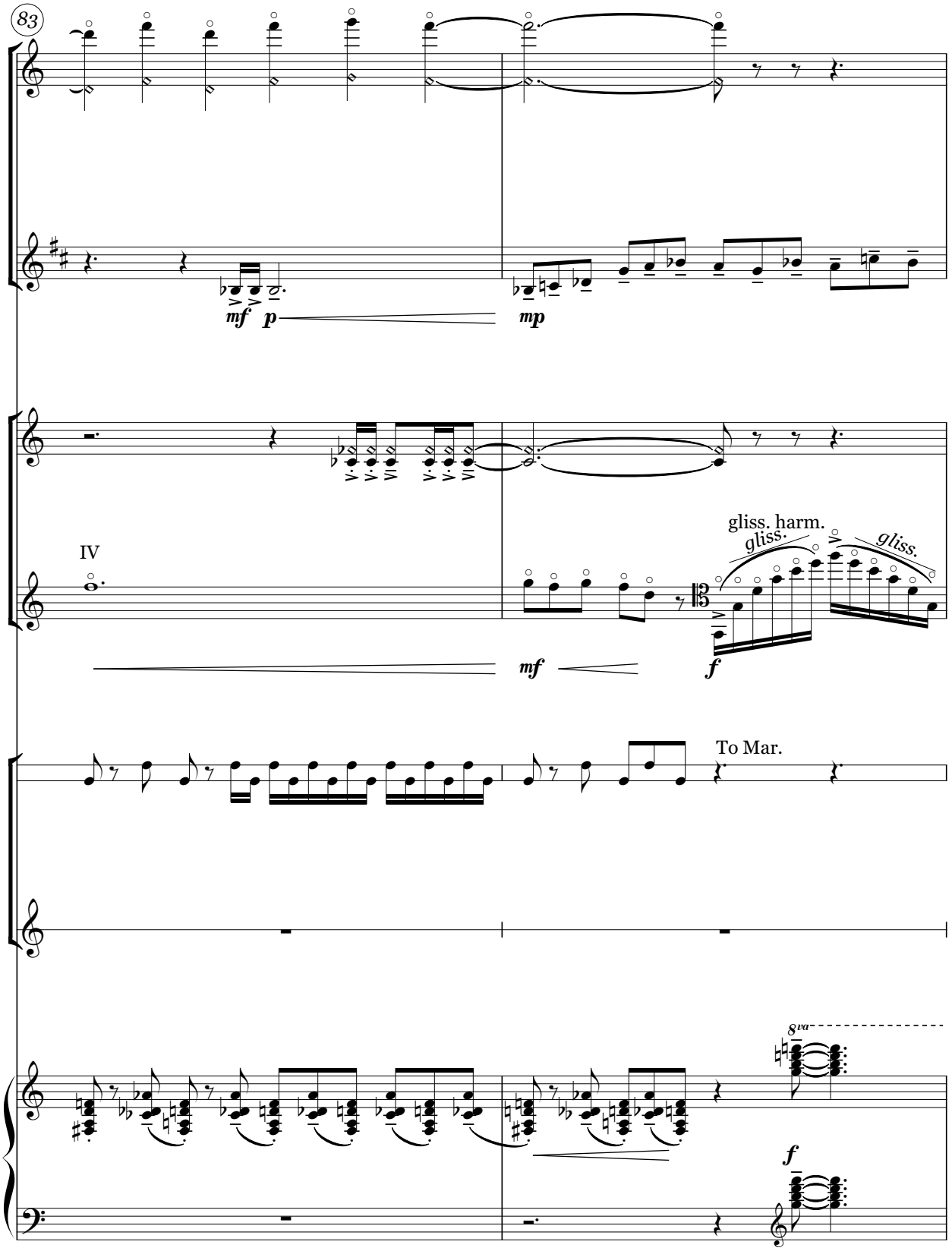

70
mf ¡ay!
pizz.
p
pp
mp
4
8vb
8vb

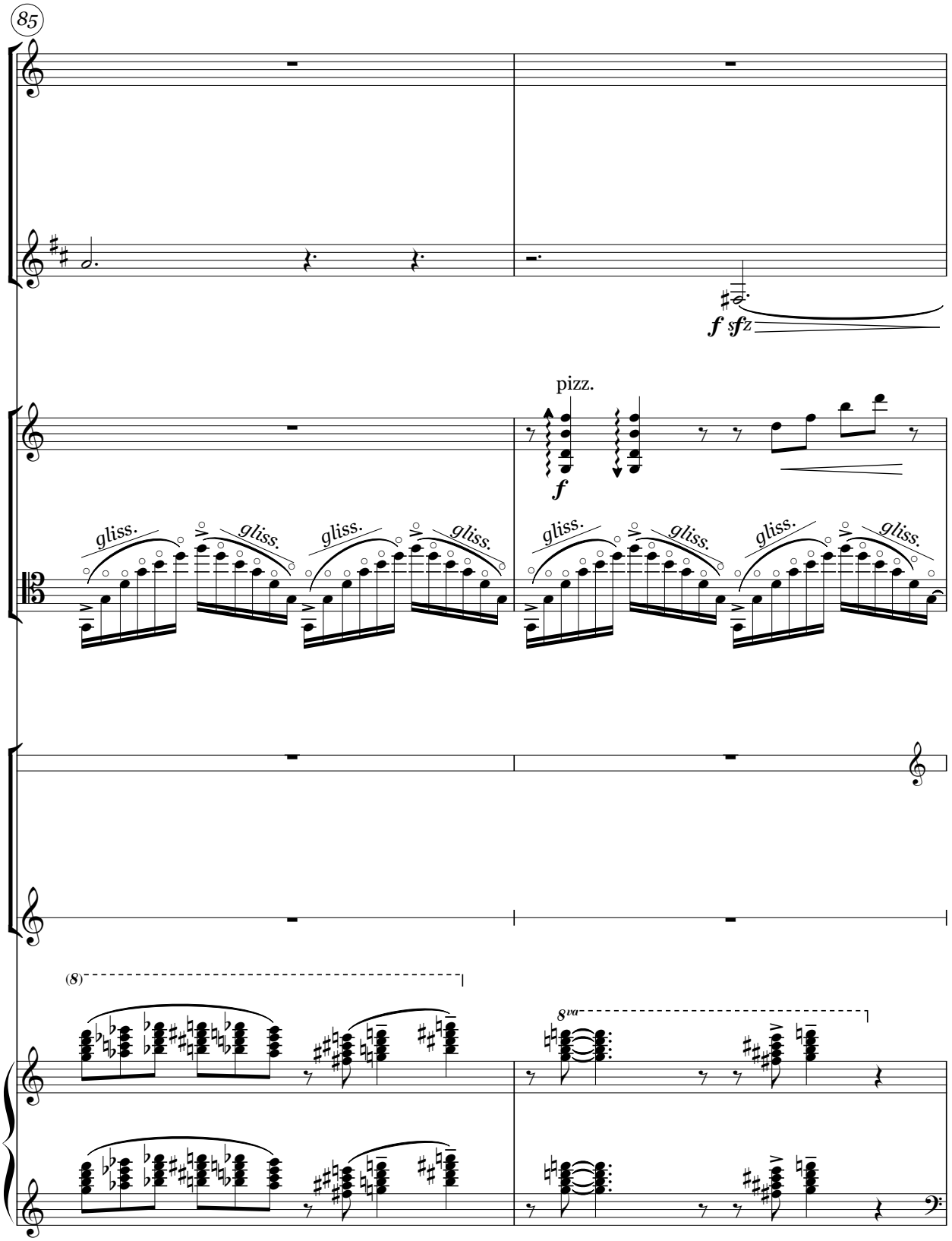

72
3
3
ff
sfz
f
mf
4
4
To
Knocking
8vb

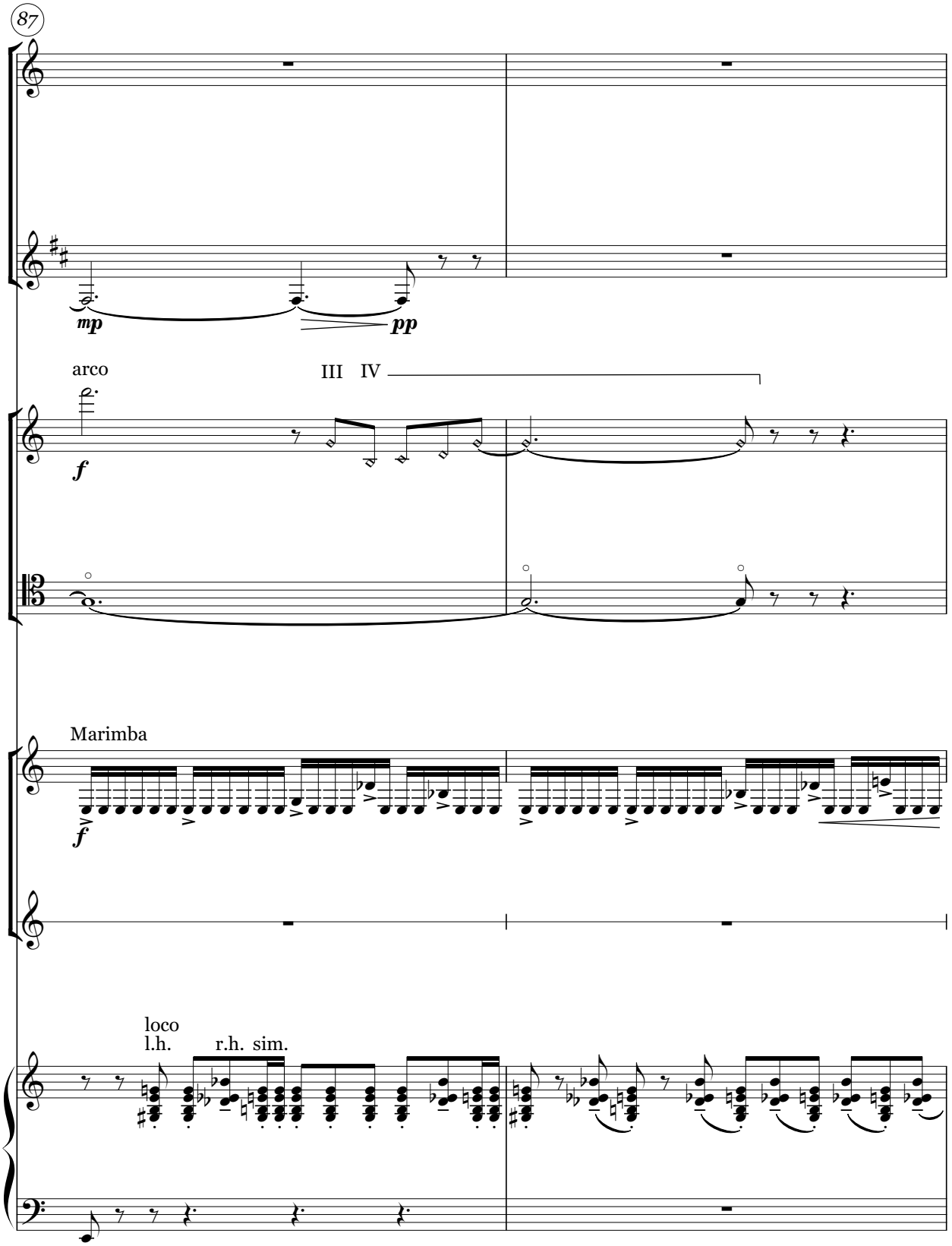

75
non vibrato
molto vibrato
p
mp
f
p sub
non cresc.
f
f
mp
KEYBOARD
3
p

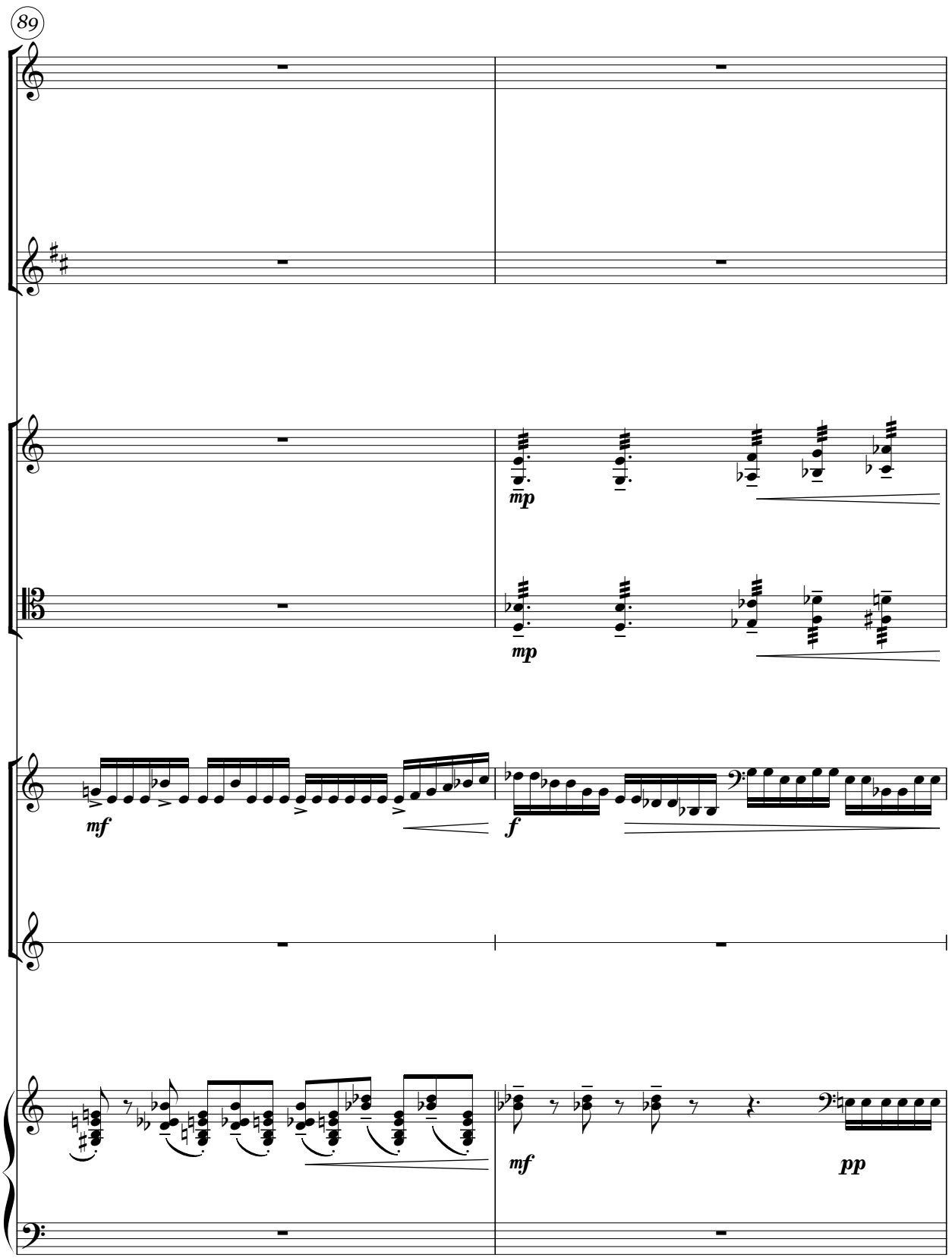

79
mp
pp
p
arco
p
pizz.
mf
Knocking on wooden table (two hands)
mp

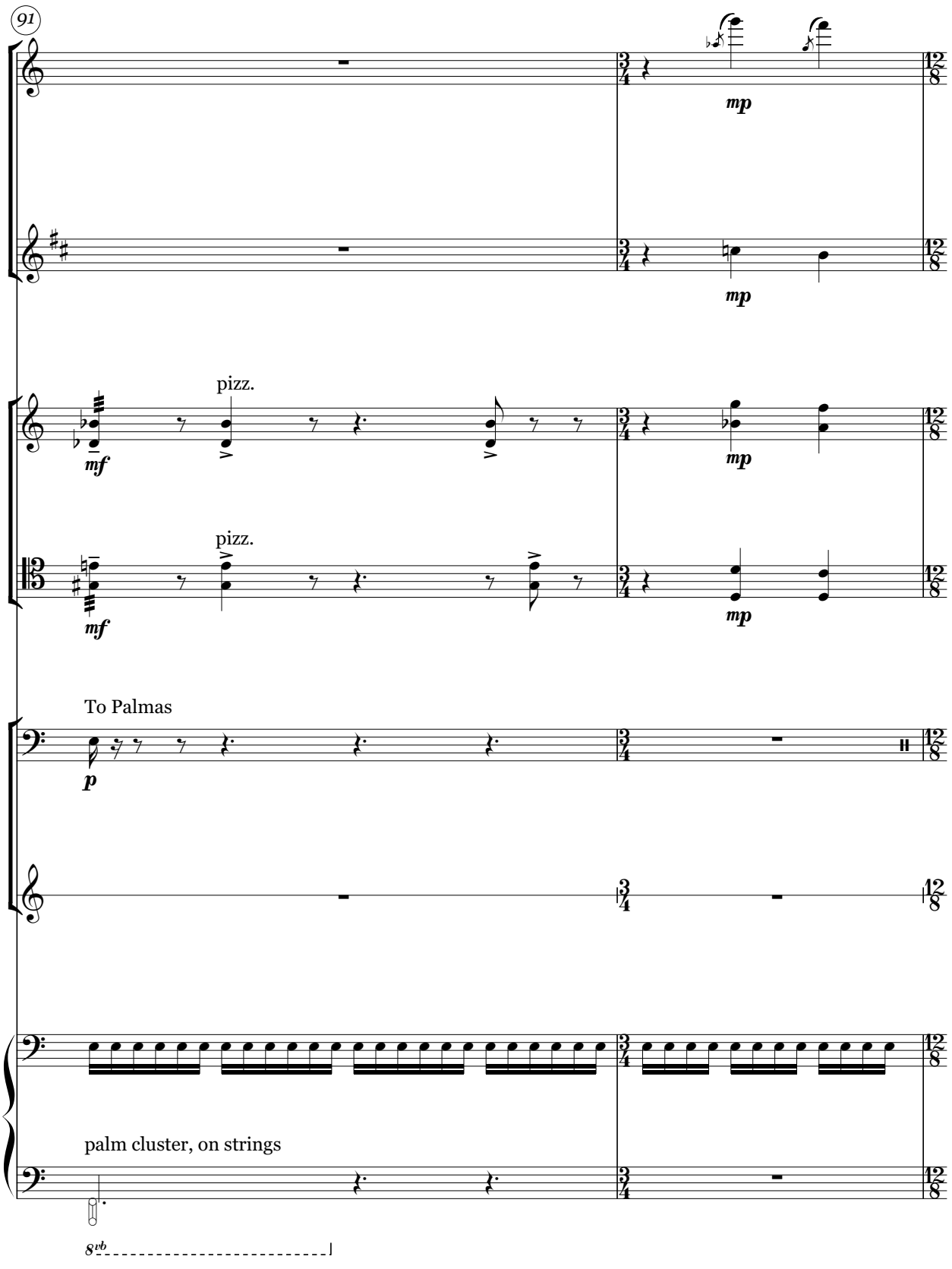

81
mf
pp
mp
arco
mp
mf
l.h.
r.h. sim.
mp
p sempre

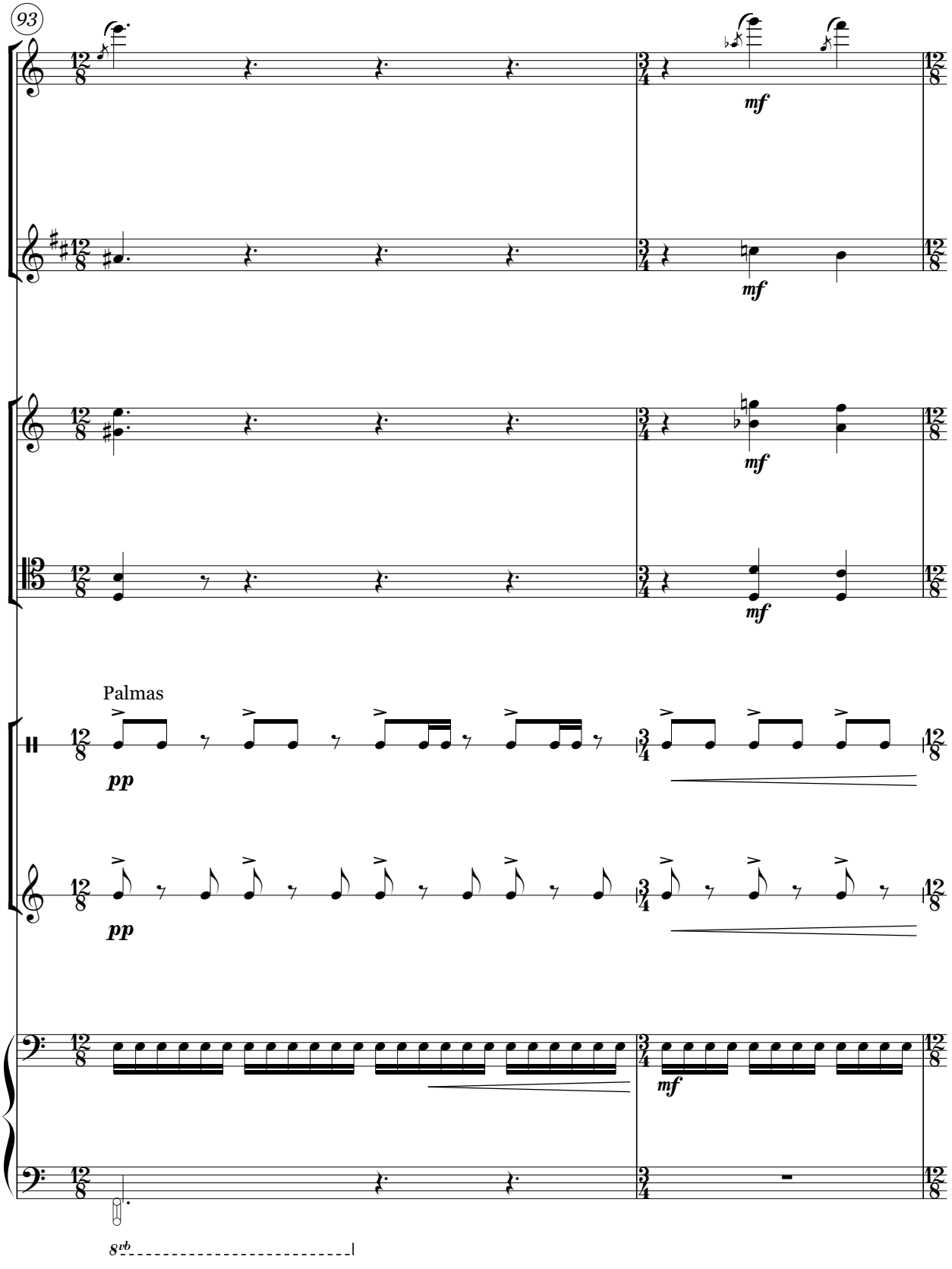

83
mf p
mp
IV
gliss. harm.
gliss.
gliss.
mf
f
To Mar.
8va
f

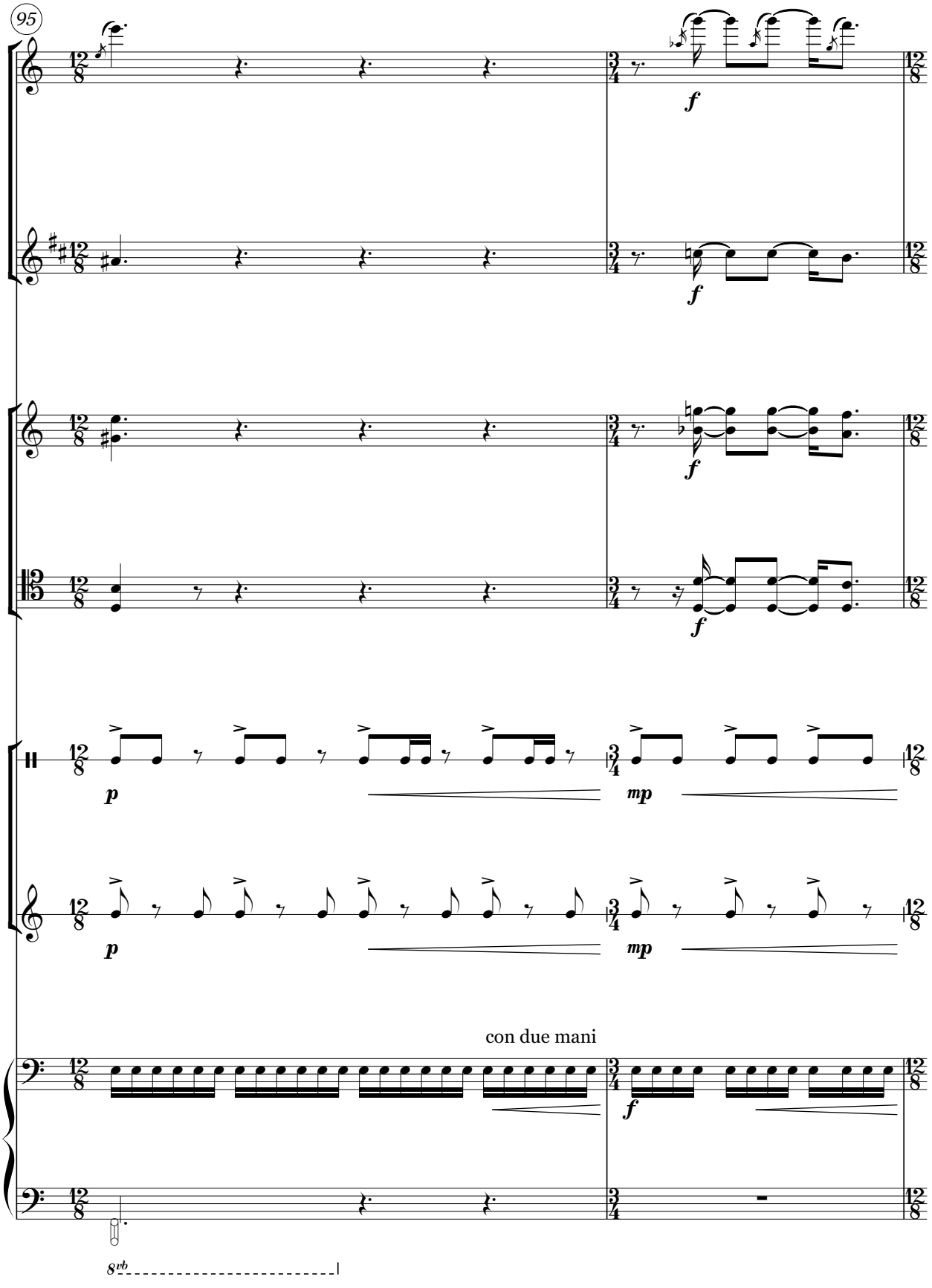

85
f sfz
pizz.
f
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
(8)
8va

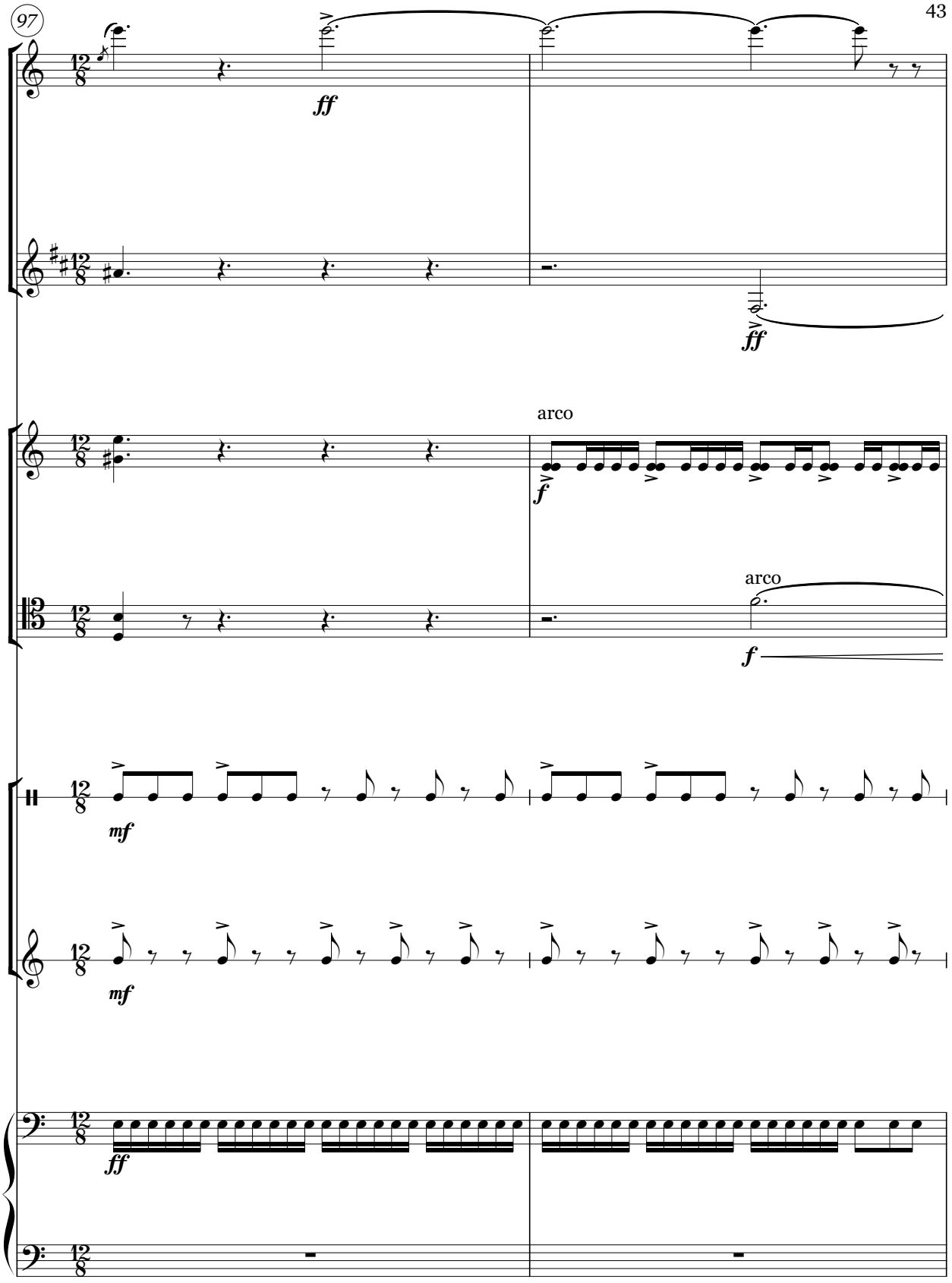

87
mp
pp
arco
f
III IV
Marimba
f
loco
l.h.
r.h. sim.

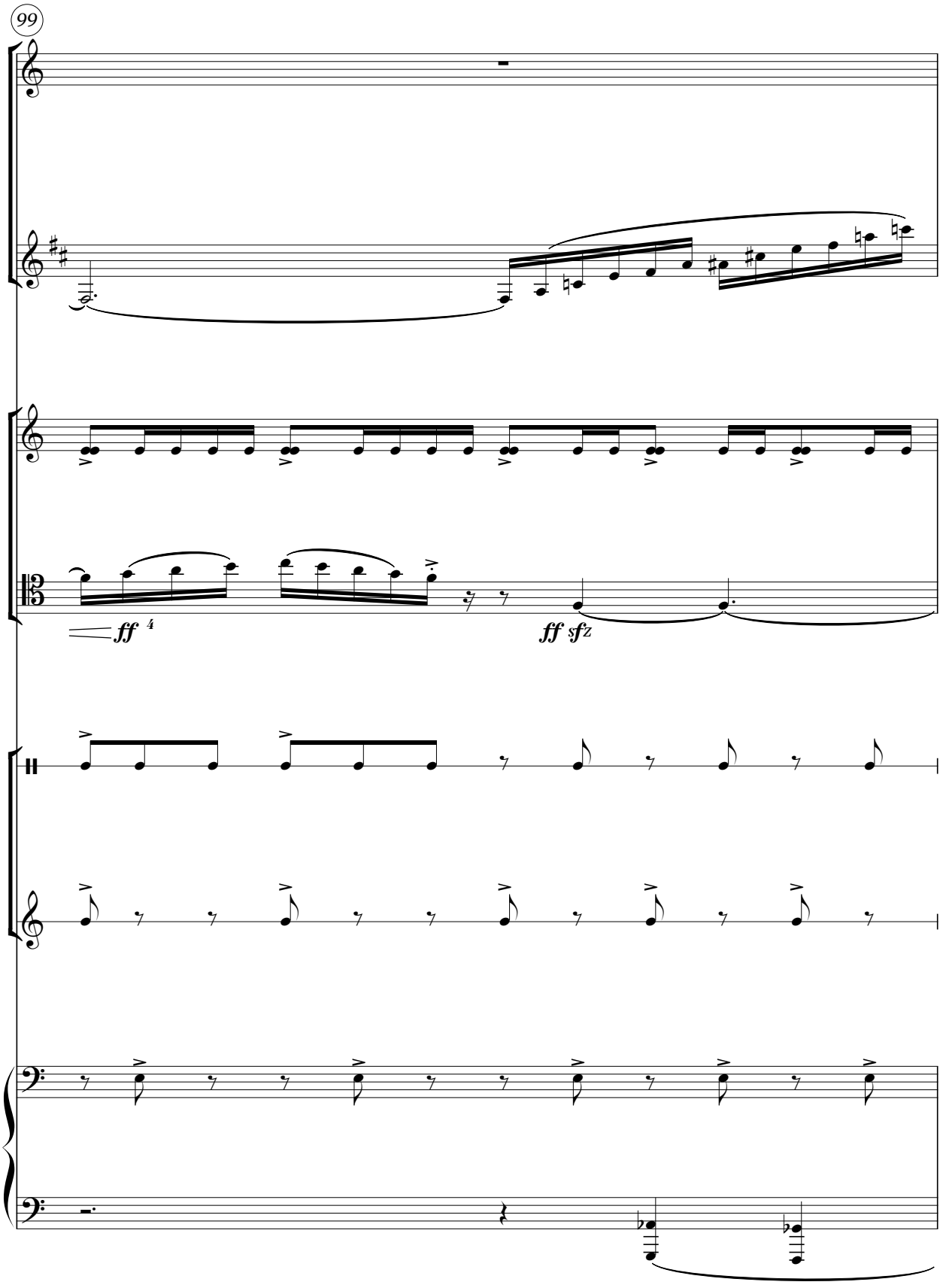

89
mp
mp
mf
f
mf
pp

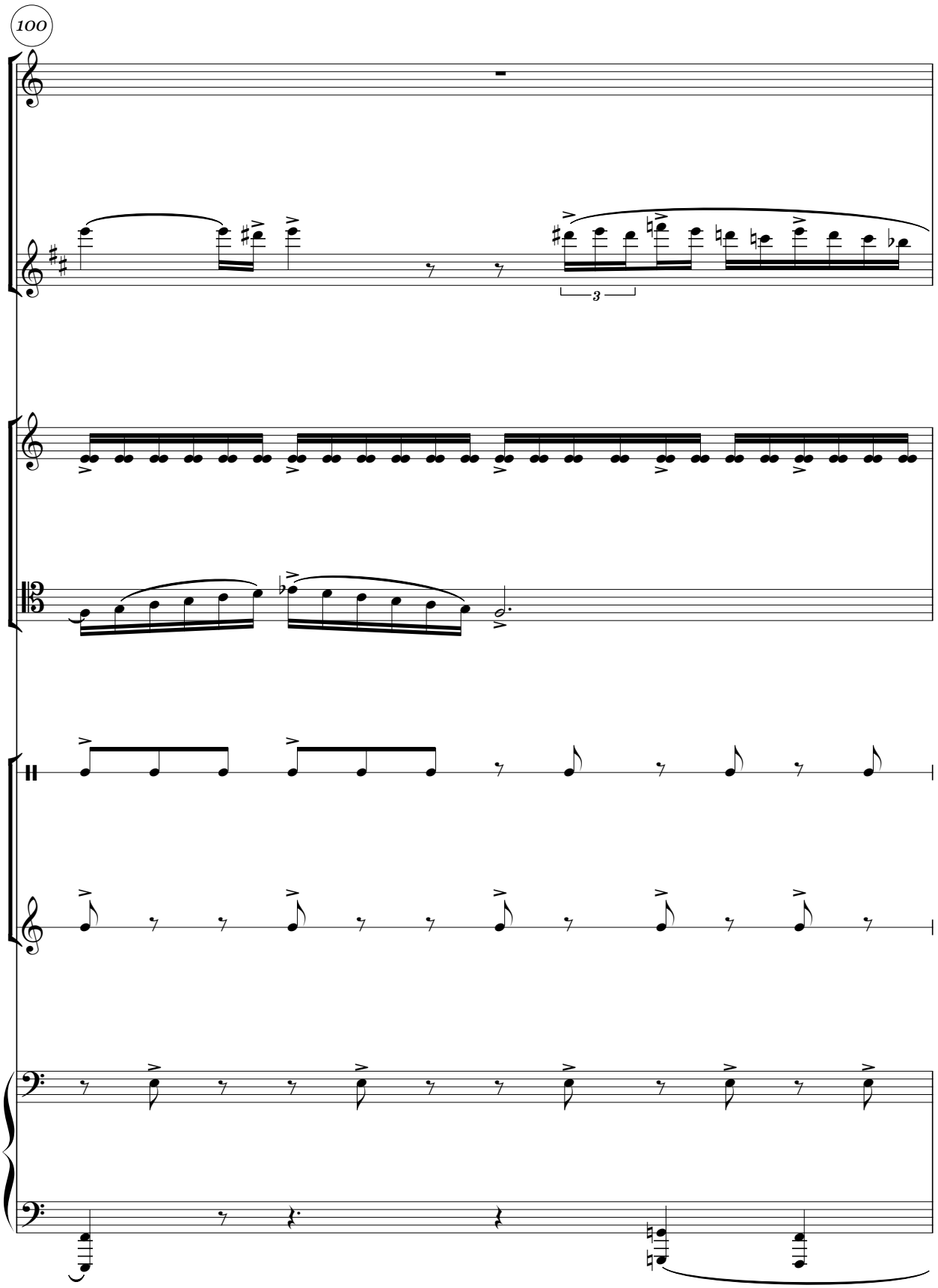

91
mp
mp
pizz.
mf
mp
pizz.
mf
mp
To Palmas
p
palm cluster, on strings
8vb

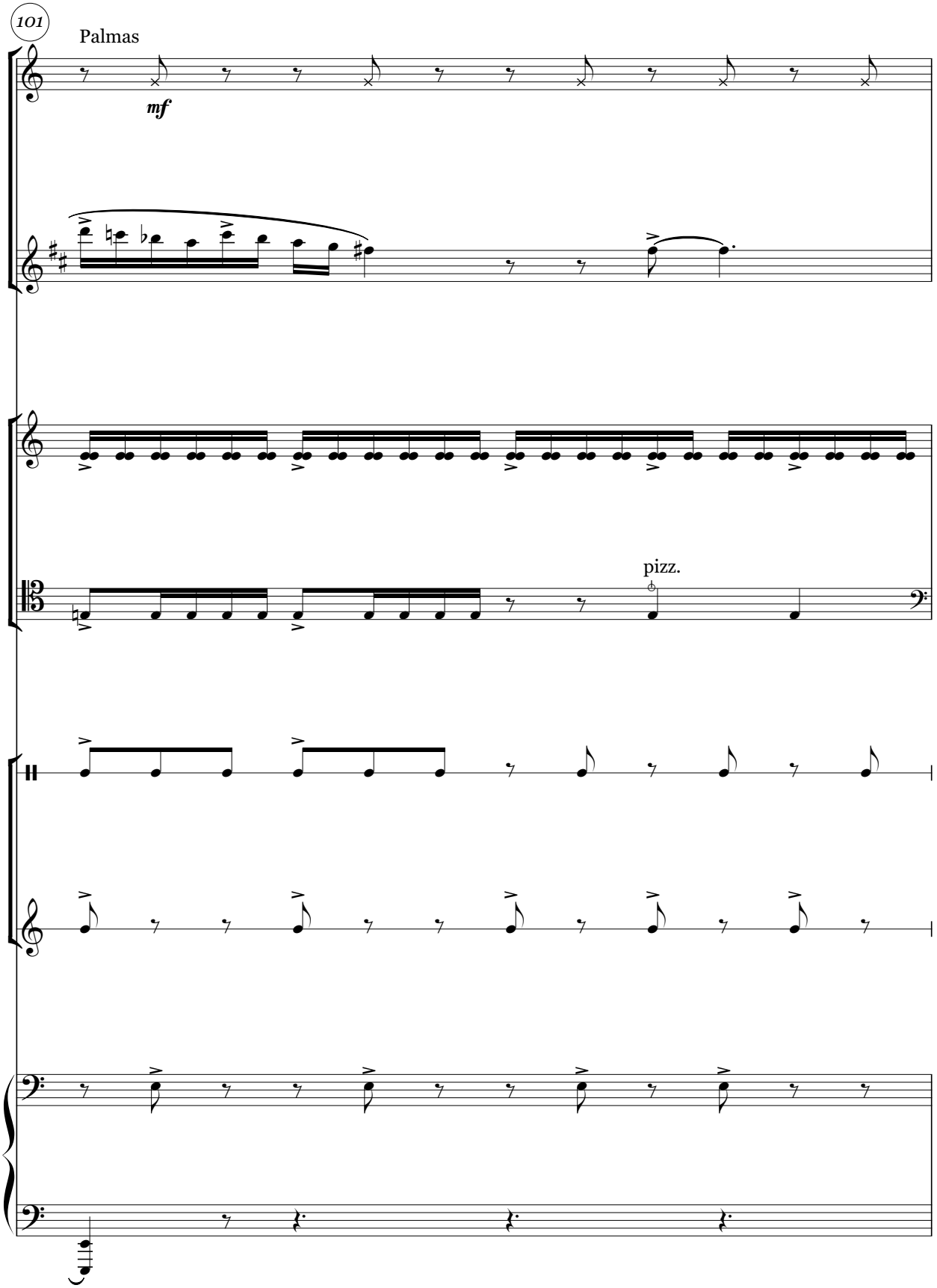

93
mf
mf
mf
mf
Palmas
pp
pp
mf
8vb

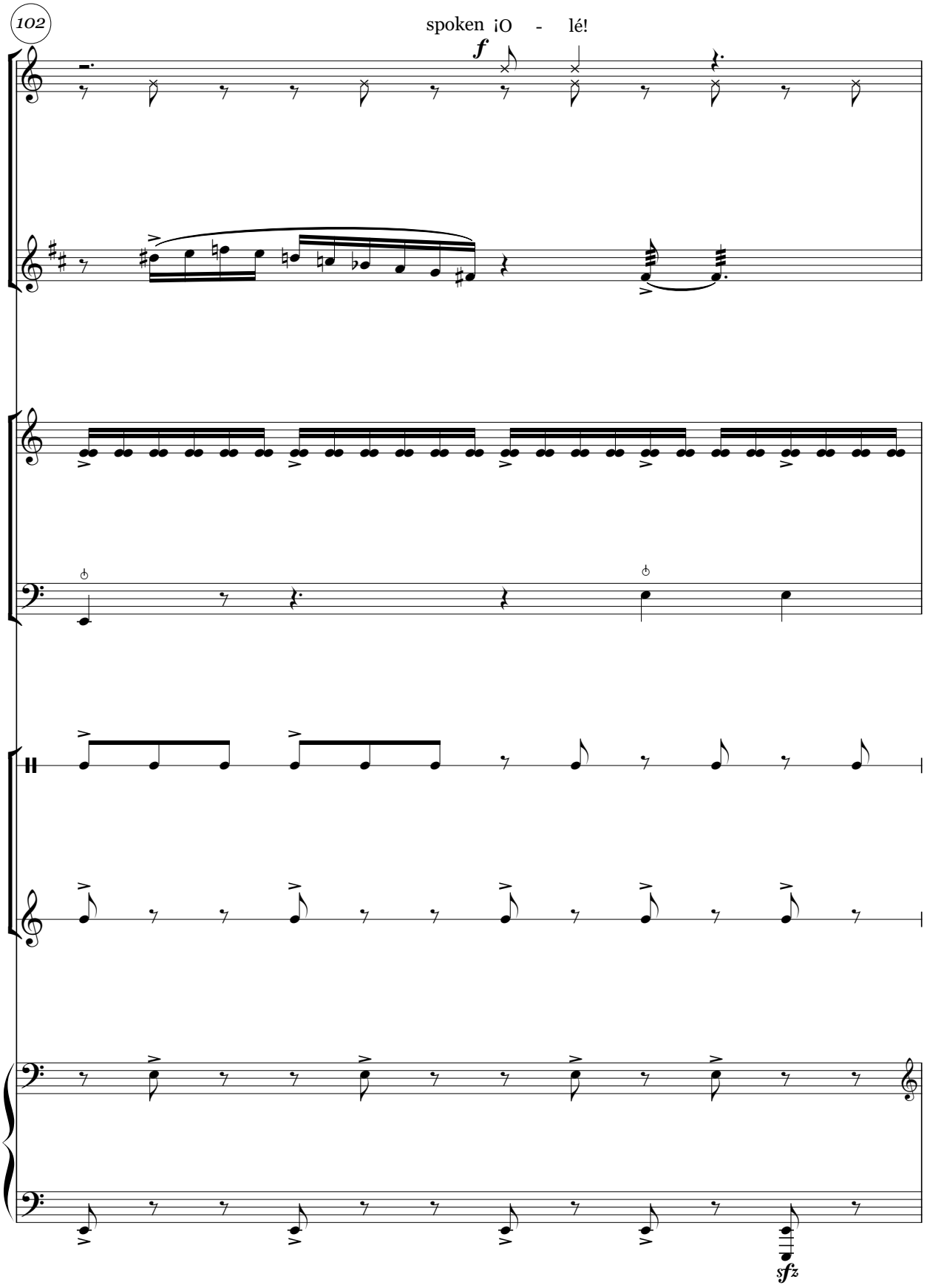

95
f
f
f
f
p
mp
p
mp
con due mani
f
8vb

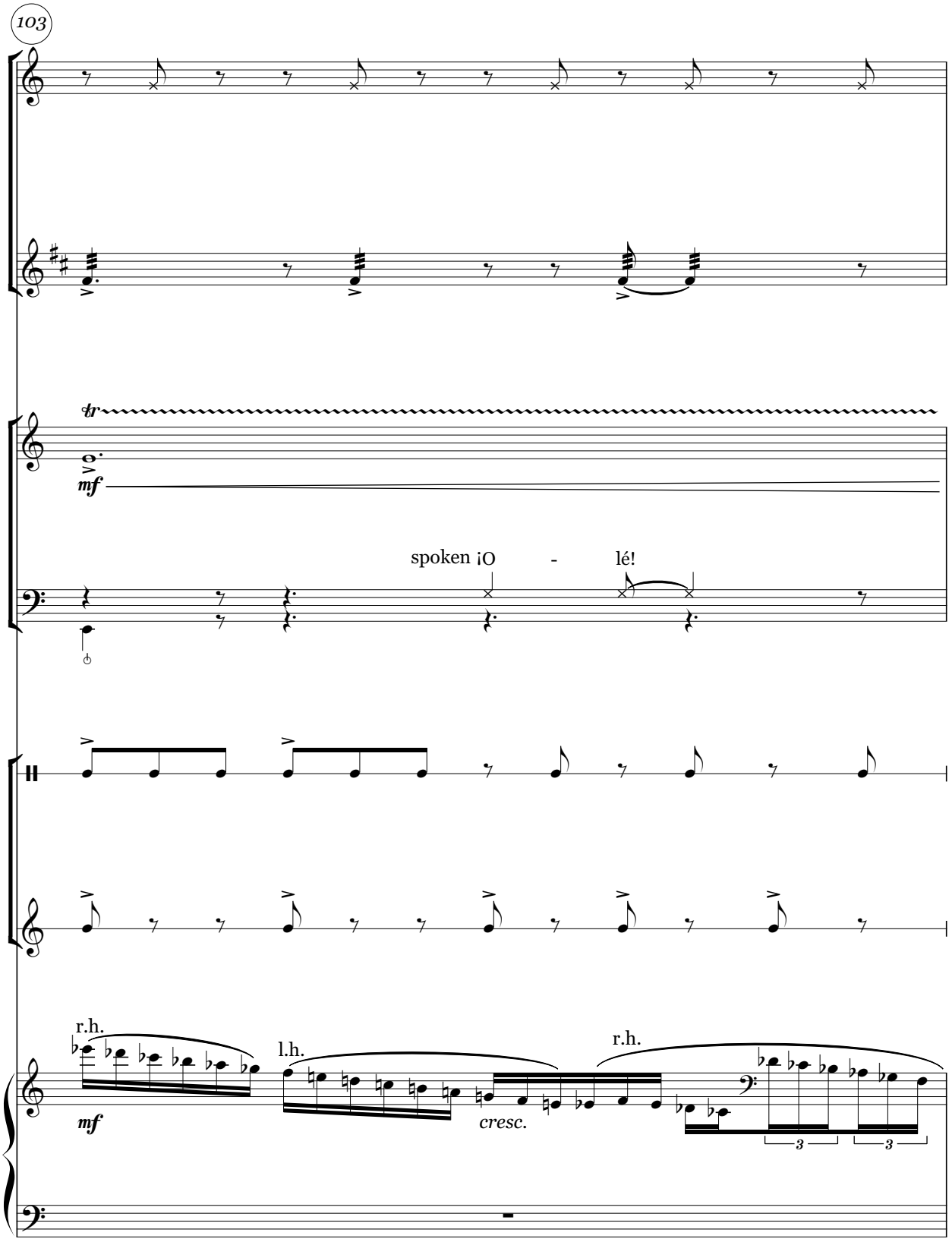

97
ff
ff
arco
f
arco
f
mf
mf
ff

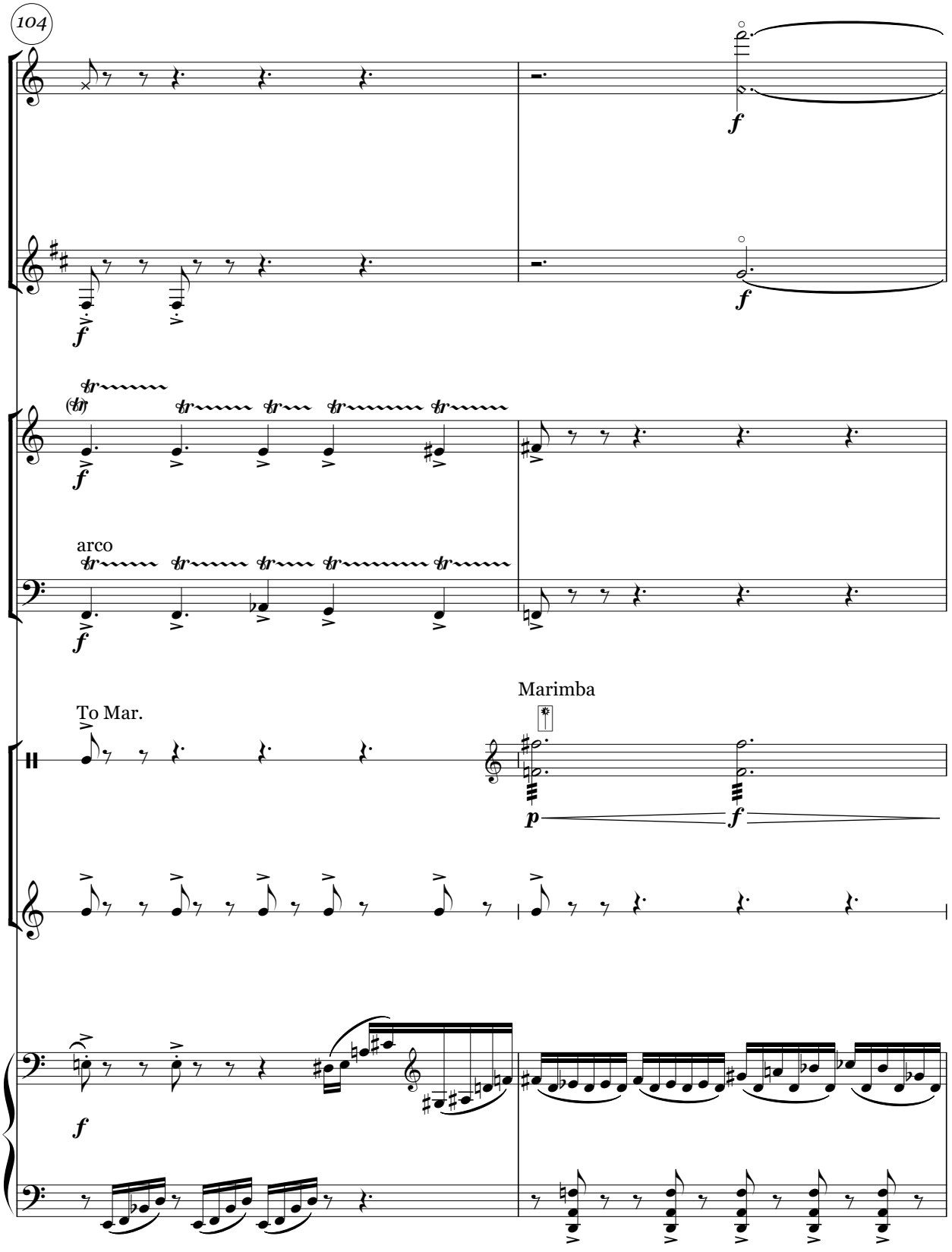

99
ff
ff sfz

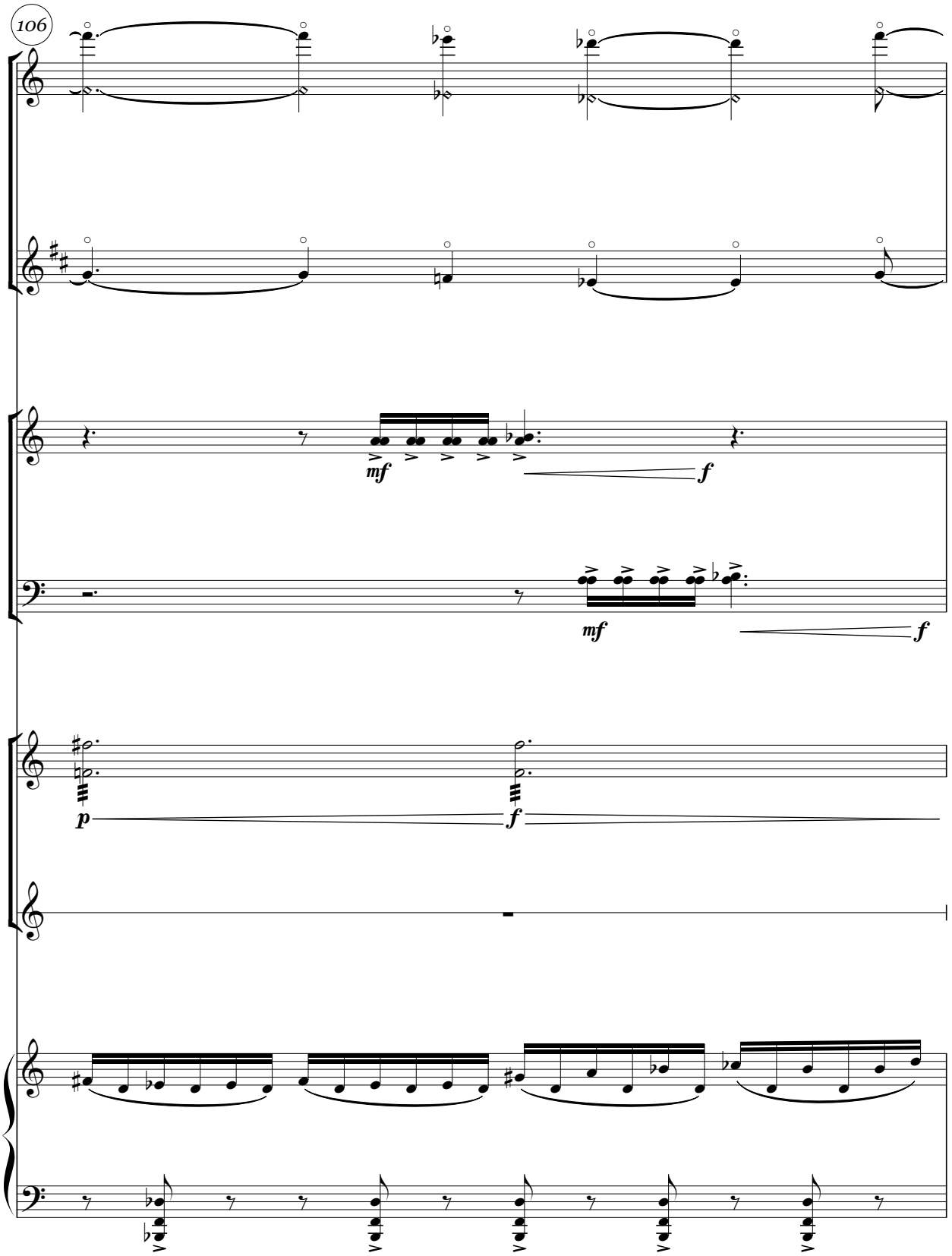

100
3

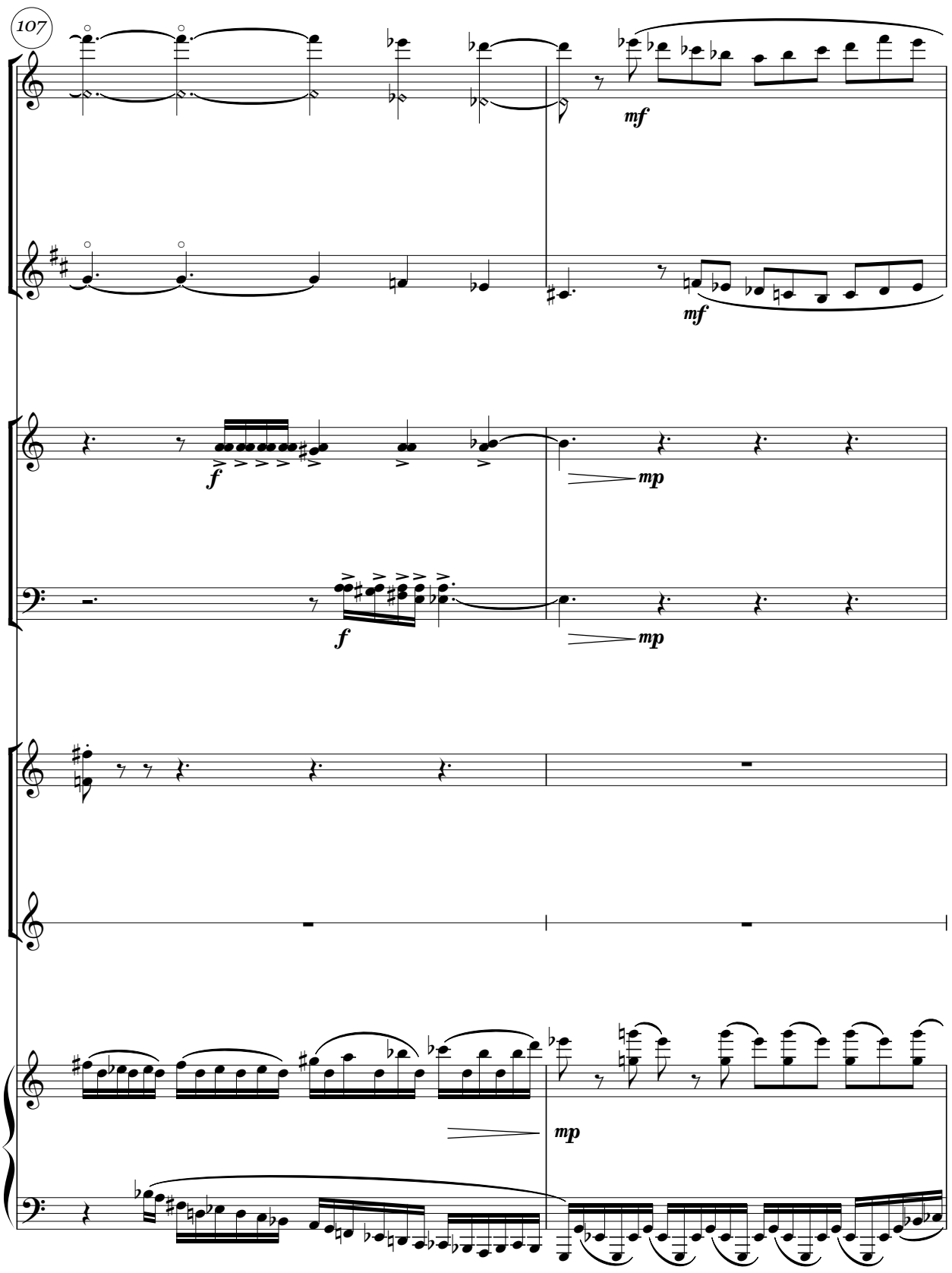

101
Palmas
mf
pizz.

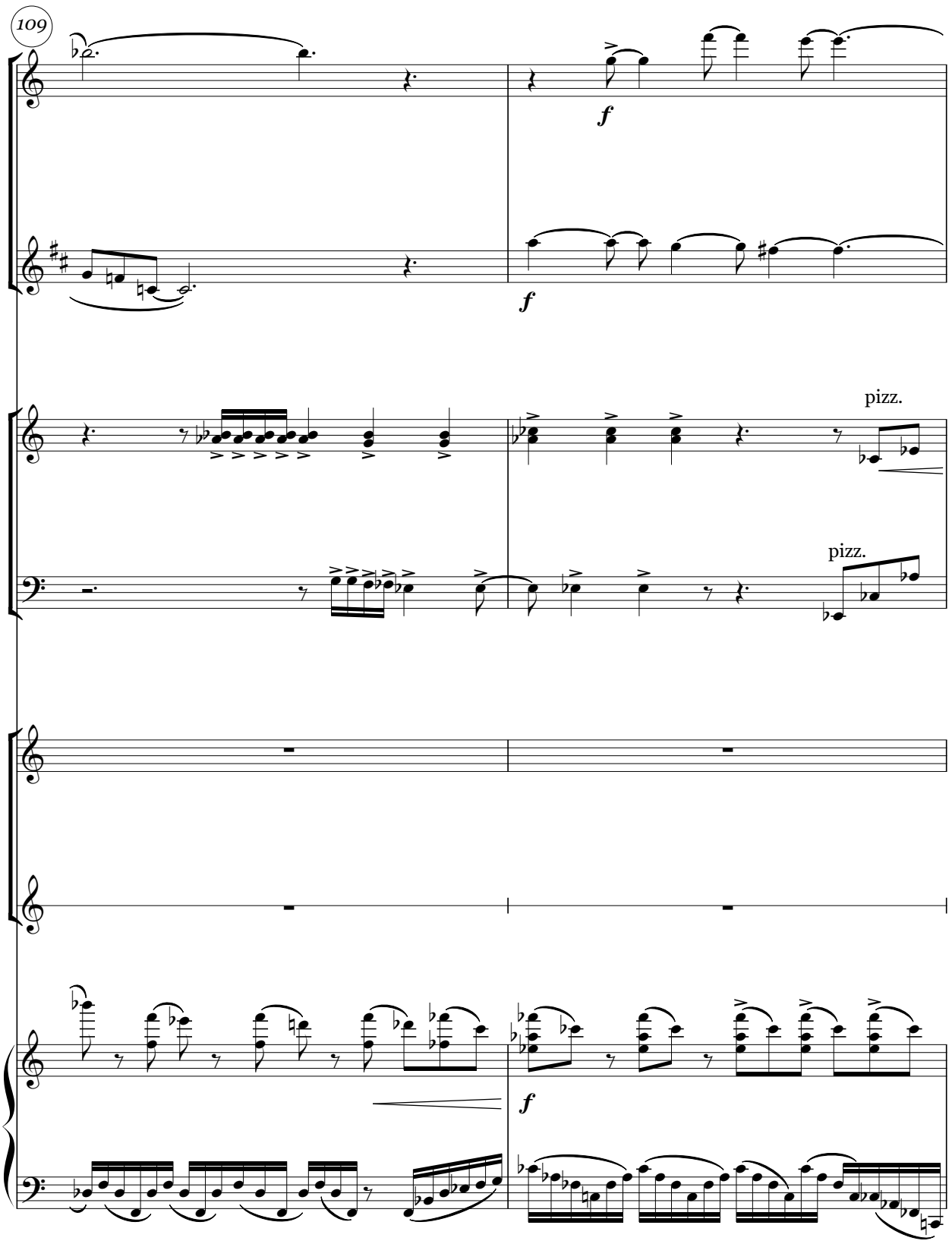

102
spoken ¡O - lé!
f
sfz

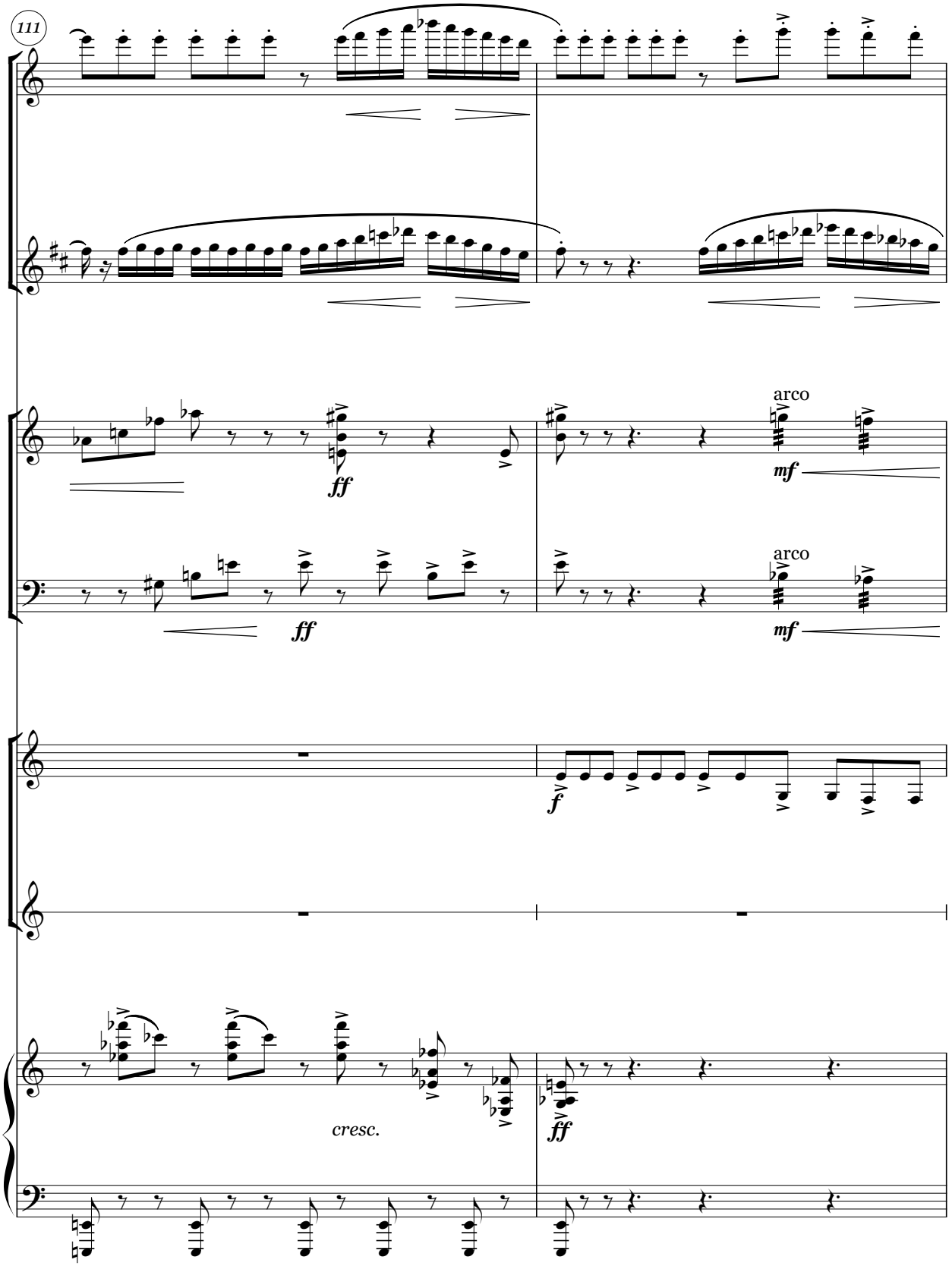

103
tr
mf
spoken ¡O - lé!
r.h.
mf
l.h.
cresc.
r.h.
3
3

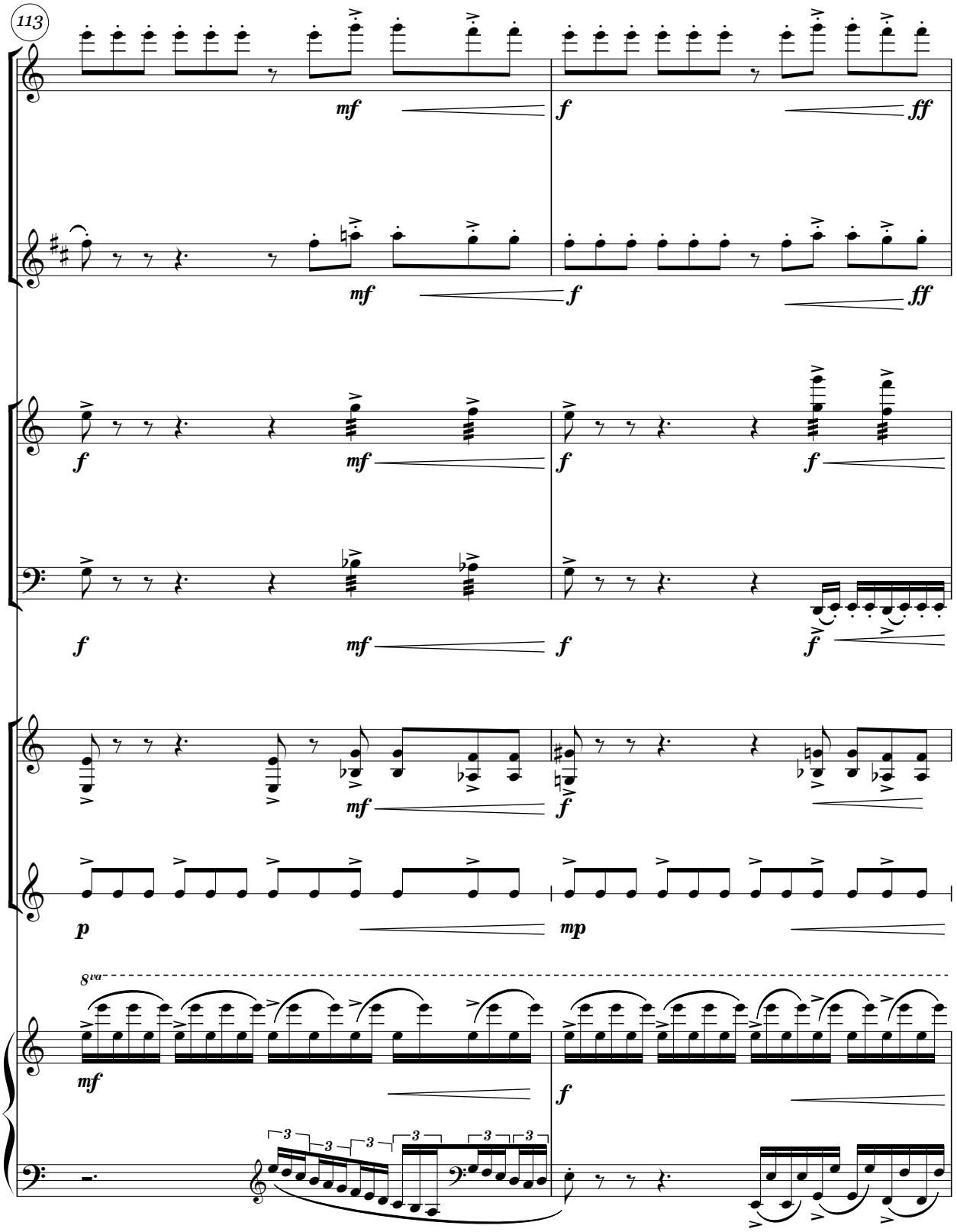

104
arco
To Mar.
Marimba


106
mf
f
mf
f
p
f


107
mf
mf
f
mp
f
mp
mp


109
f
f
pizz.
pizz.
f


111
ff
arco
mf
ff
arco
mf
f
cresc.
ff


113
mf
f
ff
mf
f
ff
f
mf
f
f
f
mf
f
f
f
mf
f
p
mp
8va
mf
f
3
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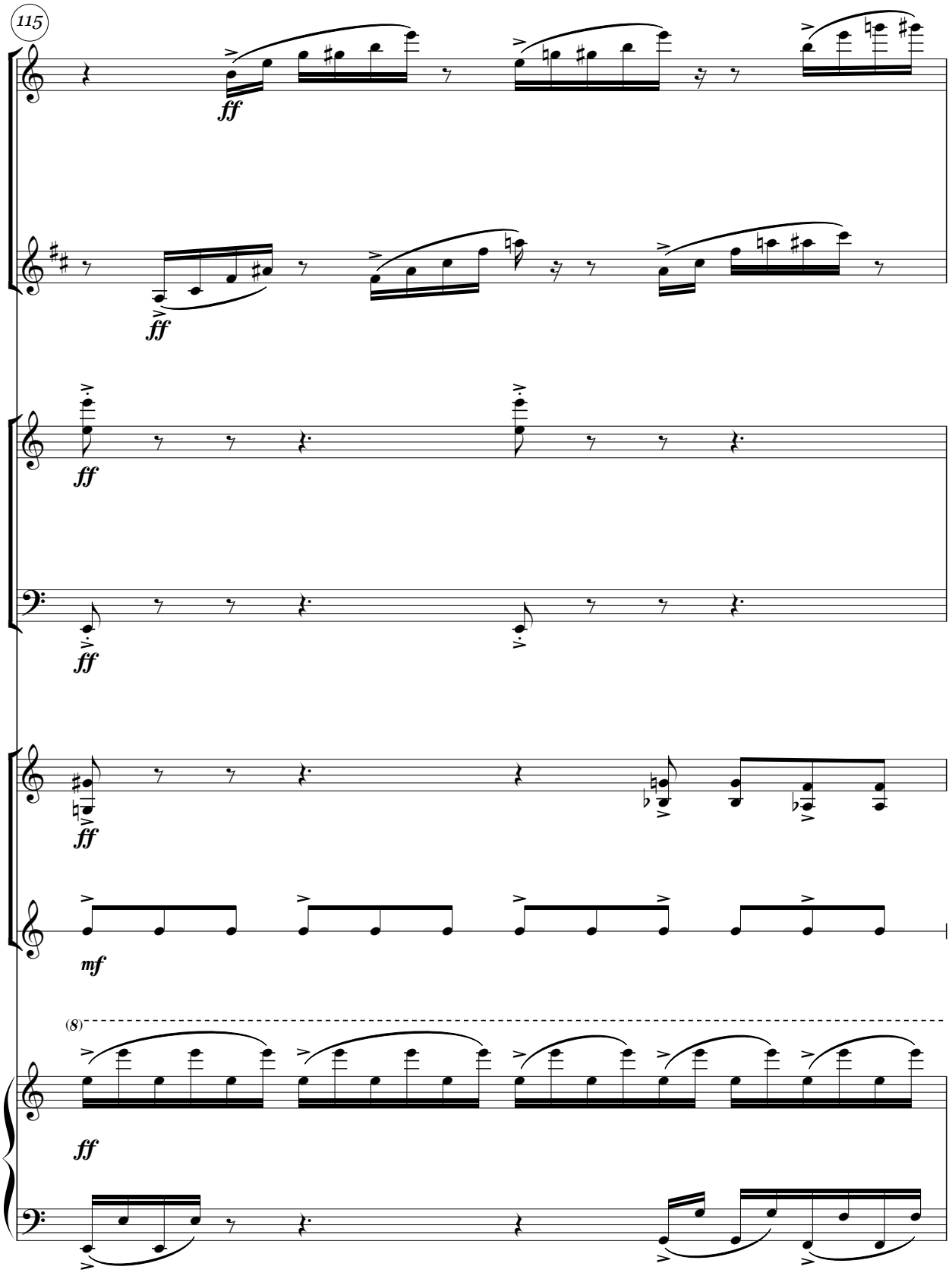
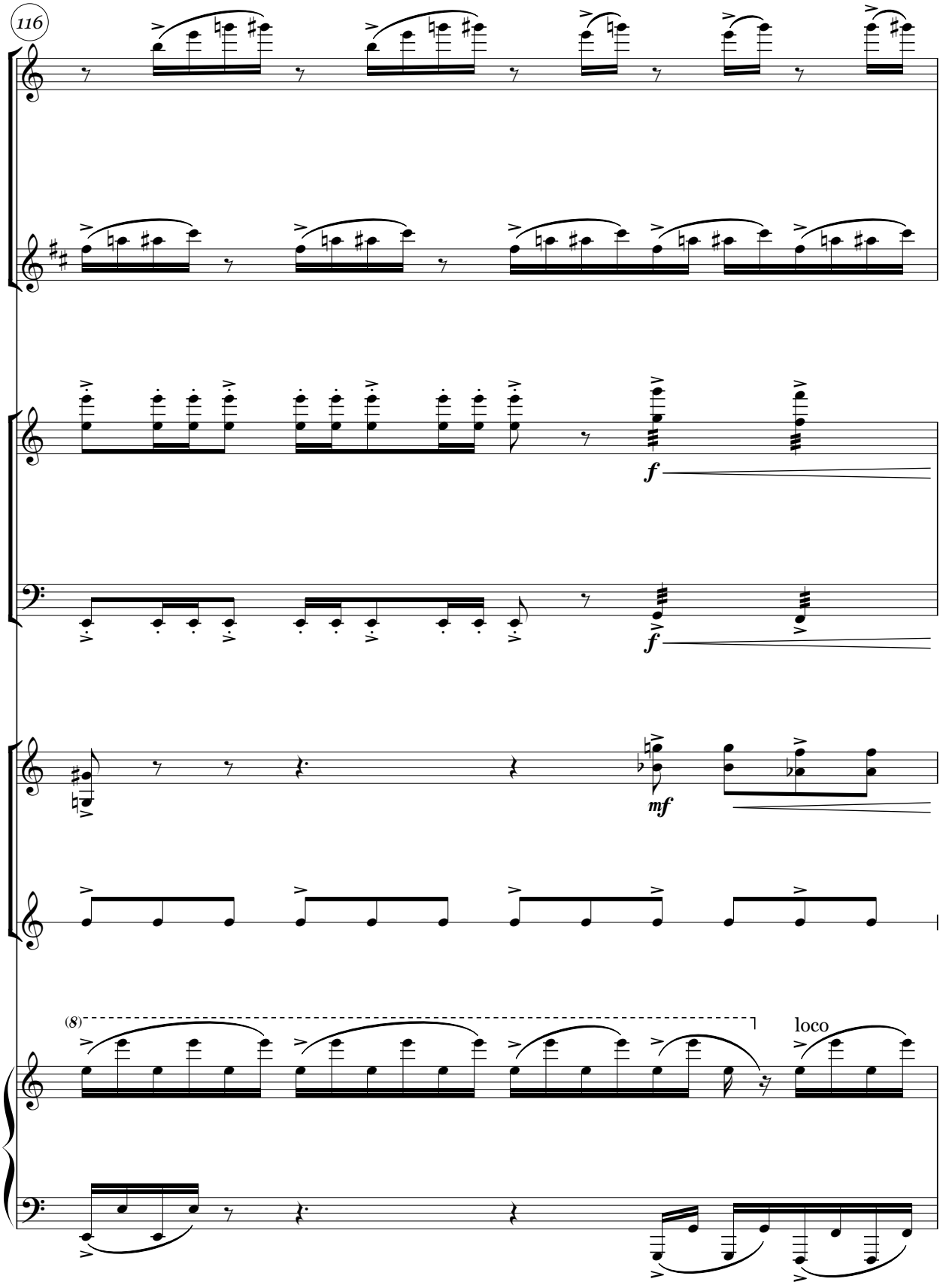
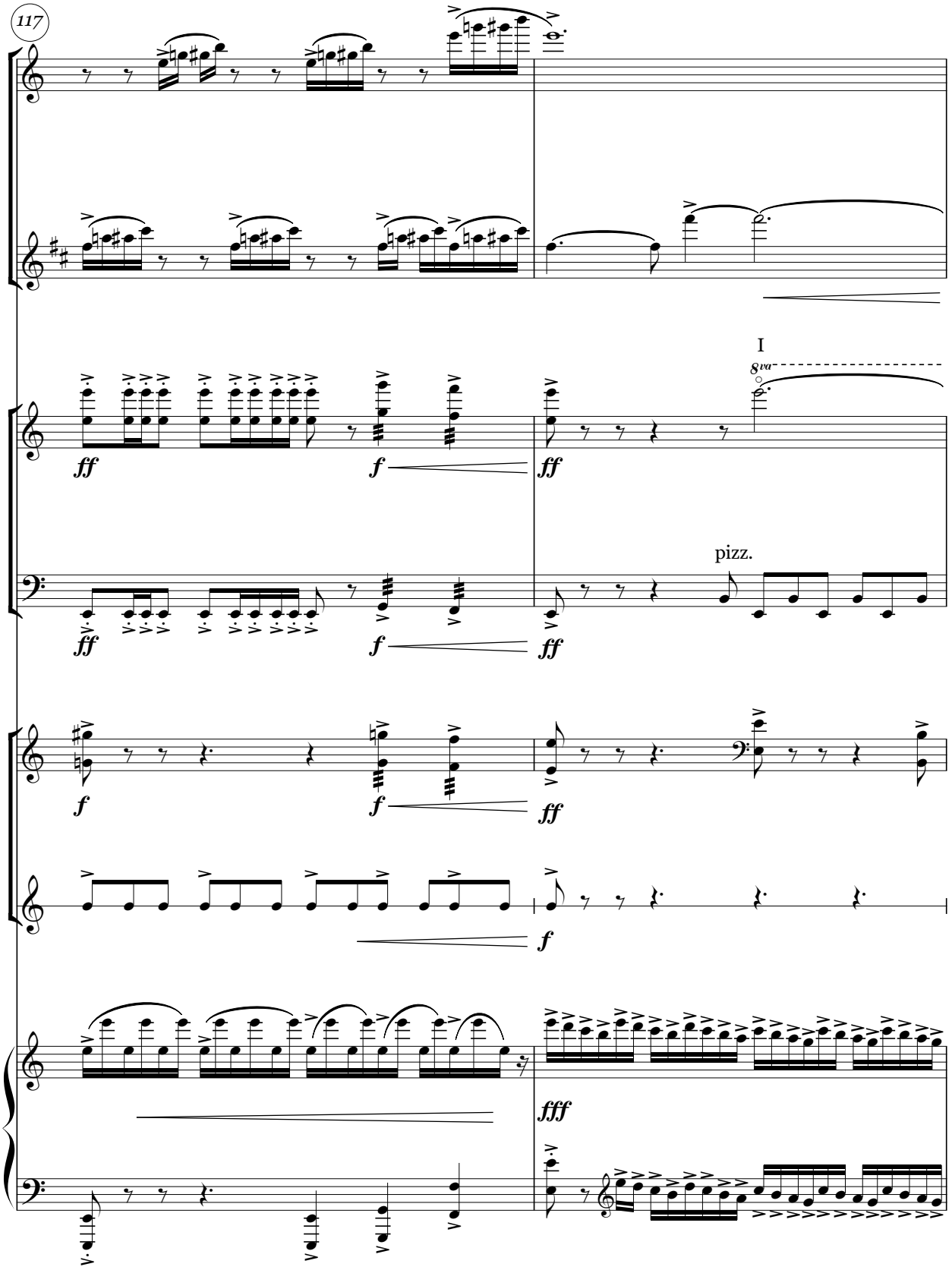
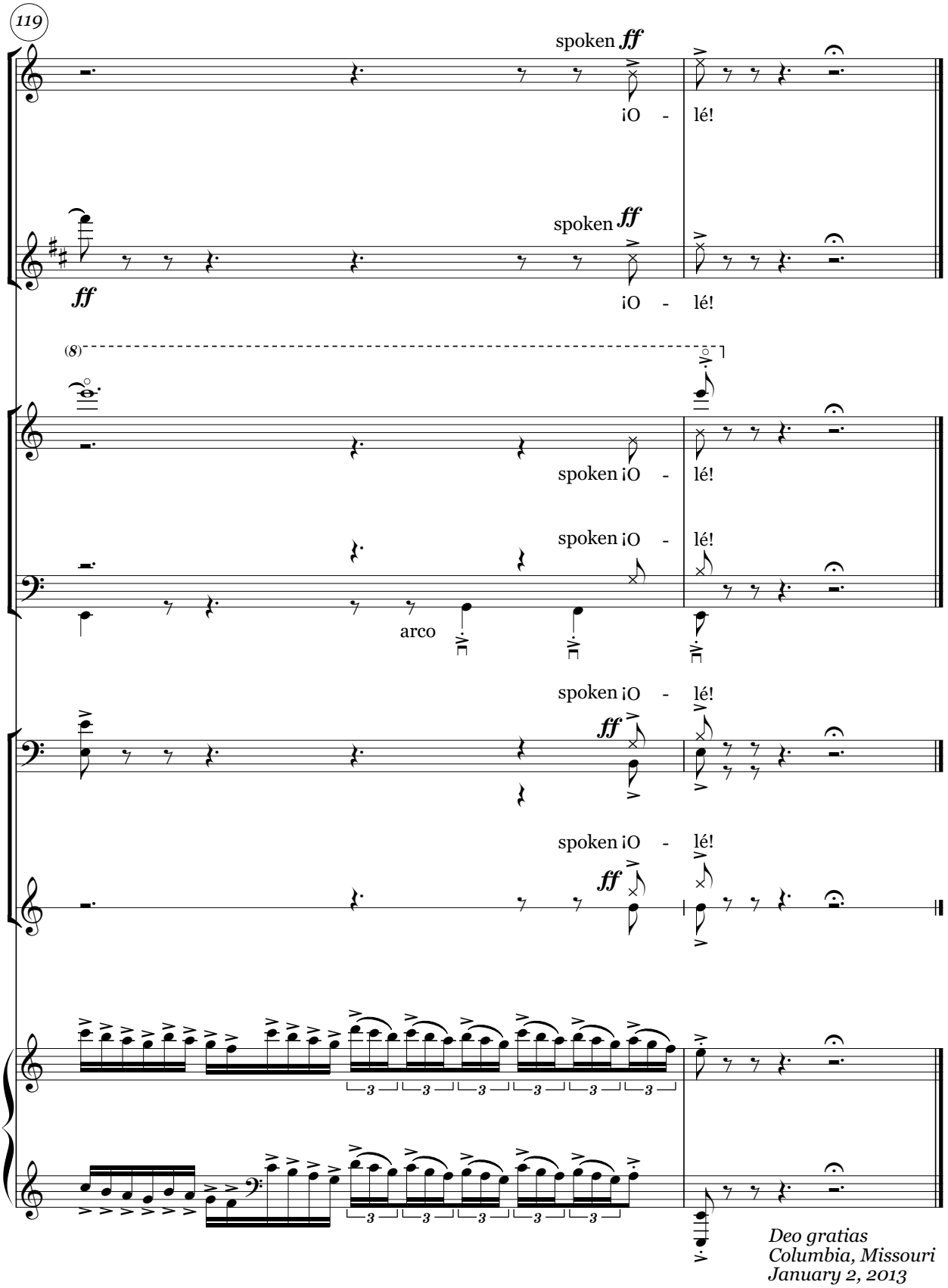
3
3
3
3


115
ff
ff
ff
ff
ff
mf
(8)
ff


116
f
f
mf
(8)
loco


117
I
8va
pizz.


119
spoken ff
¡O - lé!
ff
spoken ff
¡O - lé!
(8)
spoken ¡O - lé!
spoken ¡O - lé!
arco
spoken ¡O - lé!
ff
spoken ¡O - lé!
ff
3 3 3 3 3 3
3 3 3 3 3
Deo gratias
Columbia, Missouri
January 2, 2013