

Cristian Morales Ossio  
**Matters of fact**

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for Helder Tenor Recorder and Guitar

Dedicated to Paola Muñoz Manuguán and Diego Castro Magas

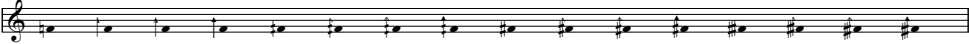
Huddersfield 2015 - 2016

## Performance notes

*Matters of fact* is a piece that should be understood as a texture in which the Helder Tenor Recorder develops a soloist role, while the Guitar describes a sort of 'contour'. Even though the whole piece has been written in microtones, both instruments have been conceived through different principles, materials, and processes. Therefore, no complementarity criteria should be applied for the performance, but only synchronicity in every single measure. Any polyphonic situation such as unisons, imitation, complementary intervals, among others, must be assumed as sheer chance, as these kind of situations have not been pursued as principle of composition.

### Microtones notation

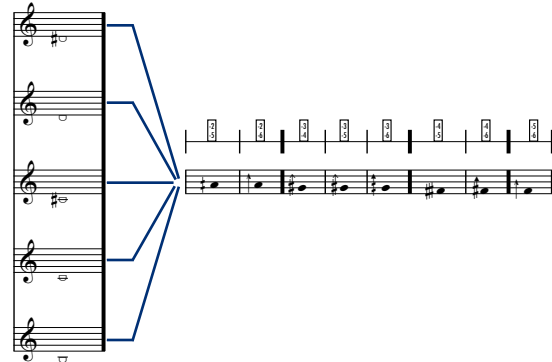
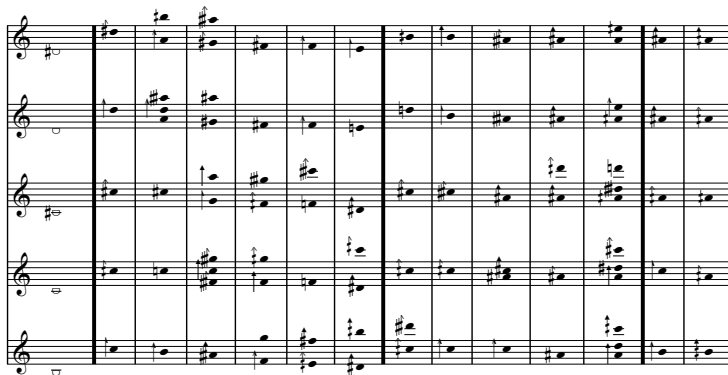
In this work microtones are both consequence of particular fingering (in the case of the Helder Recorder) and tuning (in the case of the Guitar). In concordance with my own investigation experience with both instruments, I have opted to write pitches in 'high resolution' (1/16 Tone), as the method of pitch approximation has been developed aurally, by comparing pitch-resulted of fingering against pitch digitally synthesised. It is very important to underline that these results could change in other recorders and guitars, so that the notation is only an approximation and represents a trace of my own experience with these instruments.

1/16 of TONE sorted in ascending order (chromatically) 

### Helder Recorder fingering

The fingering is written on the basis of notes B - C - C# - D - D# by uncovering one or two holes on the flute. Numbers 1 to 6 represent each of fingers: 1, 2, and 3 for the left hand, as well as 4, 5, and 6 for the right hand. Negative sign represents the action of uncovering holes. The table below shows these fingering and the resulted pitch for each one of them. Depending on the level of air pressure, two or more pitches could be obtained in some fingering. It is strongly recommendable practicing these fingering as scale exercises, and then improvise with them in order to acquire the physical and harmonic language of the piece

#### Fingering




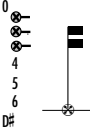




## Guitar scordatura









## On signs

### Helder Recorder

- ◇ ◆ Aeolian colored pitch. Black headnotes are valid for either quarter or dotted quarter notes only
- P T Sht Short and explosive consonants produced usually outside the Recorder, by aiming these sounds at the air channel of the mouthpiece
-  Blowing from outside the flute by aiming the air channel of the mouthpiece
-  Cover only a half of the mouthpiece with lips, in order to get a colored noise sound
-  Fade-in and fade-out articulation over a short duration. It can be obtained not by making the ordinary technique of blowing, but by a simultaneous combination of 'pushing' little air shots with the vocal cavity, and by pressing the mouthpiece with lips.
- ▲** *Sputtato* (spat). Very short and aggressive articulation producing a 'spectral explosion'
-  Finger percussion on holes designated by the fingering placed above the notes. The dark circles with x represent the fingers doing the action (1, 2, and 3 for the left hand; 4, 5, and 6 for the right hand)
-  Multiphonic sound produced by overblowing technique
-  Shadow sound. It is usually reached in extremely soft dynamics on faster passages of neighboring notes
- +B** The note inside the square designates a key of the Helder Recorder to be added to any fingering

### Guitar

- ◇ ◆ Harmonics. In the study score the produced sounding pitch is written. A special score has been designed as a tablature. Black headnotes are valid for either quarter or dotted quarter notes only
-  Notes to be plucked behind the fingered 'basis' note ( ◯ ). It can be performed with either right hand or left hand
-  Finger percussion. The in-parentheses note is the one that sounds behind the stopping note. This means that it is necessary this note is heard
-  Short *molto vibrato*
- (RH) (LH)** Right hand / left hand
-  Finger percussion and immediate glissando. By the end of this, the sound must be dumped with the same finger ( ⊕ )
-  Dumping strings
-  Opposite action

# Matters of fact

Cristian Morales Ossio  
(Huddersfield, 2015/2016)

to Paola Muñoz and Diego Castro

♩ = 60

Helder recorder

Guitar

*sffz ppp* *sfz* *quasi gliss.* *A tempo* *ppp* *sfz* *ppp*

(l.v.) *mf* *ppp* *5:4* *A tempo* *mf* *ppp* *ppp* *4:5*

*sffz* *ppp* *p* *ppp* *5:4* *sfz*

H. Rec.

Guit.

*p* *mf* *pp* *f* *A tempo* *p*

*molto rit.* *A tempo*

*4* *5* *3* *2* *5* *1* *7* *5* *6* *6*

*4:13* *(RH)* *5* *A tempo*

*8va* *loco* *mf* *8va* *VI* *loco* *f* *ppp* *f* *mf*

H. Rec. *f* *p* *ff* *fff* *pp* *f* *sfz*

Guit. *sfz* *mf* *fff* *pp*

A tempo *rit.* A tempo *♩ = 68*

6 7 8 21

5 4 4 4 4 1  
6 6 6 5 6

0  
4  
5  
6

3:2 5 3:2

P Sht P t

7:4 8va

gliss. gliss.

H. Rec. *mf*

Guit. *ff* *pp* *f* *pp* *mf*

19:21 8:21 12:21

3:2 5:4 5:4 5:4

t P t P t t Sht t t P Sht P t t t P

(RH bsf) Ord.

8va

H. Rec.

10

*f* *pp* *ff* *p* *sfz* *p*

3:2 3:2 3:2 4:3 3:2 3:2 3:2 3:2

Guit.

*f* *ppp*

12:21

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

H. Rec.

11

*ppp* *ff* *ff ppp* *mf* *ppp* *sfz*

5:4 5:4 3:2 3:2 3:2

*simile*

Guit.

*ff* *p* *mf* *p* *sfz*

(RH) (LH)

*aliss.*

(RH) dumping/no-dumping

22:21 24:21

12 13

H. Rec. *f* *p* *ff* *sfz* *mf* *p* *ppp* *sfz ppp*

Guit. *ff* *mf* *p* *ff* *p* *ppp*

8va - 1 (x)

4 3 2 7:4 5:4 5:4 6 3 1 rit. 7:4 3:2 A tempo 6:4

14 15 16 17

P sht T

4:5

H. Rec. *f* *p < f* *p* *sfz* *mf* *ff* *mf* *ppp*

Guit. *mf* *ppp* *mf* *ff* *p*

(LH) *p* *ff* *p*

(RH) *mf* *aliss.*

♩ = 96

6 5 4 3 6 7:4 5:4 7:3 3:2

18 19