

Miguel Bellusci

*"Disertación de Tesis de Doctorado
del Profesor Yack Pineda Machaca"*

/

*"Doctoral Thesis Dissertation
by Professor Yack Pineda Machaca"*

para Disertante y Quinteto Instrumental

/

for Lecturer and Instrumental Quintet

Un kagelismo / A kagelism

Orgánico

Disertante

Voz en off

Instrumentos

Flauta (+Piccolo + Flauta Bajo)

Clarinete en Sib (+ Clarinete Bajo en Sib)

Violín

Violoncello

Piano

(+ 2 baquetas de percusión, 2 plectros de guitarra eléctrica (duros),

tanza de pesca pasada por resina, una tira de cinta de cassette, algunas bolitas de vidrio.) /

Objetos sonoros

Flautista:

un espantasuegras,
una hoja de papel de aluminio.

Clarinetista:

un balde de plástico con agua. (+ un pedazo de manguera.)

Violinista:

2 cuadrados de papel de lija de aproximadamente 15 cm de lado
(pueden estar fijados con pegamento a un bloque de madera del mismo tamaño),
una tapa de olla.

Violoncellista:

2 cuadrados de telgopor
(de aproximadamente 10 a 15 cm. de lado y 1 a 2 cm de grosor),
una bolsa de plástico.

Pianista:

un rollo de cinta de enmascarar (de aproximadamente 3 cm. de ancho),
una bolsa de papel.

Director

Instrumentation

Lecturer

Voice-over

Instruments

Flute (+Piccolo Flute + Bass Flute)

Clarinet (Bb) (+ Bass Clarinet (Bb))

Violin

Violoncello

Piano

(+ 2 percussion mallets, 2 guitar plectrums (hard),

a piece of rosined fishing line, a piece of cassette tape, some glas marbles.)

Sound objects

Flutist:

a blowout,
an aluminium foil sheet.

Clarinetist:

a plastic bucket with water (+ a piece of plastic hose.)

Violinist:

2 sandpaper squares (about 15 cm. each side
(can be fixed with glue to a wooden block of the same measure),
a pot lid.

Violoncellist:

two styrofoam squares
(about 10 to 15 cm. each side and 1 to 2 cm. thick),
a plastic bag.

Pianist:

a masking tape roll (about 3 cm. wide),
1 paper bag.

Conductor

(La sala de concierto está totalmente a oscuras.)

Voz en off:

En el año 4958, la Tierra está en su mayor parte cubierta de agua, a causa de un cambio de ángulo de su eje de rotación, producido por el choque de un enorme asteroide contra ella a mediados del siglo XXI. La mayoría de los habitantes de nuestro planeta murieron en esa catástrofe natural, sobreviviendo solamente los asentamientos ubicados a más de 4000 m. de altura del antiguo nivel del mar, de los cuales 14 se encuentran en territorios de la actual Asia y 11 en el de la actual Sudamérica.

En estos más de 3000 años, una nueva y sumamente avanzada civilización se ha desarrollado, la cual desconoce en gran medida el desarrollo humano en el planeta antes de dicha catástrofe. Algunos estudiosos comienzan a interesarse por el legado de esa cultura a partir de las excavaciones submarinas realizadas por varias Universidades de las zonas aún pobladas.

Tendremos a continuación la extraordinaria oportunidad de presenciar, a partir de una proyección holográfica generada por un extraño artefacto caído recientemente en una plazoleta del barrio de Caballito de la ciudad de Buenos Aires, la disertación de la Tesis de Doctorado del Profesor Yack Pineda Machaca, de la Universidad de La Rinconada, situada en el antiguo territorio del Perú, la cual trata sobre sus profundas investigaciones sobre la música de los siglos XX y XXI (con un margen de error de 150 a 250 años).

(La sala de concierto se ilumina, entra el Disertante, totalmente vestido de blanco, que se ubica frente a un estrado.)

Disertante:

Estimados colegas docentes, estudiosos de la arqueología musical, graduados y estudiantes de esta prestigiosa casa de estudios:

Desde mi época de estudiante he sentido una enorme curiosidad acerca de las culturas pre-cataclísmicas, las cuales nos han resultado hasta hace muy poco tiempo en gran medida desconocidas. Las recientes excavaciones submarinas

(The concert hall is totally dark.)

Voice-over:

In the year 4958, the Earth is mostly under water, because of a change in its rotational axis caused by the impact of a huge asteroid in the middle of the 21st century. Most of its inhabitants died in the catastrophe, the only survivors being those living in settlements located over 4000 m. high over the former sea level, 14 of which are located in the territories of current Asia and 11 located in current South America.

In these over than 3000 years, a new and very advanced civilization has developed, which largely ignores the human development in the planet before that catastrophe. Some scholars begin to turn their attention to that culture's legacy after the submarine excavations carried out by several universities of the areas still populated.

Today we will have the extraordinary opportunity to witness, through a holographic projection generated by a strange artifact recently fallen in a small plaza in the Buenos Aires neighborhood known as Caballito, the Doctoral Thesis Dissertation by Professor Yack Pineda Machaca, of La Rinconada University, located in the former Peruvian territory, which presents his in-depth research about 20th and 21st century music (with an error margin of 150 to 250 years).

(The concert hall lights up, the Lecturer enters, totally dressed in white and places himself in front of a lectern.)

Lecturer:

Dear teaching colleagues, musical archeology scholars, graduates and students of this prestigious house of scholarship:

Since my student days I felt an enormous curiosity about the Pre-Cataclysmic cultures, which have been until recently to a large degree unknown to us. Recent underwater excavations brought to light a great amount of material, although

han traído a la luz gran cantidad de material, si bien sumamente fragmentario, con respecto a los usos y costumbres de nuestros ancestros en todas sus actividades, incluyendo el campo de nuestra especialidad, la música.

Dicho arte, completamente diferente a lo que hoy en día nos imaginamos como tal, desde el momento en que no sucedía en nuestra mente sino que era transmitido a través del aire, en forma de oscilaciones que eran captadas por nuestros oídos (del mismo modo que la antigua comunicación oral, hoy en día nuevamente revalorizada por muchos educadores entre los cuales me cuento, como se demuestra en este preciso momento) las que eran luego decodificadas por el cerebro, produciéndose recién en ese momento la denominada “percepción sonora”.

Entre los fragmentos de objetos relacionados con la denominada *práctica musical* hemos tenido la oportunidad de estudiar, en colaboración con destacados colegas de otras grandes Universidades del mundo habitado, elementos tales como registros “sonoros” de diversa naturaleza, registros escritos, utilizados para la transmisión de dichas experiencias sonoras e incluso registros visuales, lamentablemente solamente sin movimiento, de artefactos sumamente particulares, denominados al parecer “*instrumentos musicales*”, así como de otros objetos sonoros utilizados en aquellas lejanas épocas.

Debo agradecer sobremanera en este momento la valiosa colaboración de los seis colegas que participarán en la presentación de nuestra disertación, haciendo funcionar cinco de ellos réplicas de dichos artefactos primitivos y el sexto cumpliendo una función aparentemente ritual (no descartamos la aplicación religiosa de muchas de estas experiencias sonora), que consistía, según se desprende del material visual recuperado, en la realización de gestos cuya utilidad no terminamos aún de comprender...

(Ingresan los cinco músicos del ensamble y su director, todos del mismo modo vestidos completamente de blanco, ubicándose en sus respectivos lugares.)

Nuestro primer ejemplo, de bastante brevedad, es uno de los grandes enigmas que plantea esta práctica sonora pre-cataclísmica. La pieza que escucharemos a continuación, por cierto bastante diferente a todos los demás fragmentos

extremely fragmentary, about the customs and habits of our ancestors in all their activities, including our special field, music.

This art, completely different from the one we nowadays imagine as such, since it didn't happen in our mind but it was transmitted through the air, in the form of oscillations which were collected by the ears (in the same way as ancient oral communication, nowadays revalued by many educators among whom I am included, as can be proved in this very moment) which were then decoded by the brain, producing just at that moment the so-called “sonorous perception”.

Among the fragments of objects related to the so-called *musical practice* we had the chance of studying, in close collaboration with outstanding colleagues from other great universities of the inhabited world, such elements as “sound records” of diverse nature, written records, used for transmission of such sound experiences and even visual records, unfortunately just motionless, from very particular artifacts, known apparently as “*musical instruments*”, and also from other sound objects used in those distant times.

I must exceedingly thank at this point the invaluable collaboration of the six colleagues who will participate in the presentation of our dissertation, five of them operating some replicas of such primitive artifacts and the sixth one fulfilling an apparently ritual function (we don't discard the religious application of many of these sonorous experiences), which consisted of, according to the recovered visual material, the performance of gestures whose usefulness we haven't accomplished to understand yet...

(The five musicians of the ensemble and their conductor enter, all of them totally dressed in white as well.)

Our first example, quite short, is one of the great enigmas that this Pre-Cataclysmic sonorous practice presents. The piece that we will hear next, is very different indeed to almost all other reconstructed fragments, probably a smack of a former cultural

musicales reconstruidos, probablemente resabio de un estadio cultural anterior, se ejecutaba al parecer en todos los eventos sonoros de este tipo (nos atrevemos a especular incluso antes del período estudiado en nuestra tesis), la cual tiene también sin duda alguna un contenido ritual, ya que se ejecutaba siempre al inicio del evento, no figurando ningún autor en particular indicado como creador del mismo:

A

(Los músicos afinan sus instrumentos de la manera habitual, es decir tomando en primer término uno a uno el La central del Piano, y ajustando luego el Violín y el Violoncello sus otras tres cuerdas. Una vez concluida la afinación, el pianista baja la tapa del teclado.)

La sugerencia de mi estimado colega, el Profesor Dr. Sanjay Deshpande, de la distinguida Universidad de Korzok, de que esta breve experiencia sonora no tiene un contenido ritual iniciático, sino que se trata meramente de ajustar los artefactos a la temperatura ambiente, merece sin duda ser tenida en cuenta, si bien no es compartida por mí, ya que por algún motivo el artefacto de mayor tamaño (señala el Piano) impone a los otros su propia temperatura, lo cual demuestra una clara relación de poder que no es explicable por motivos simplemente acústicos.

A continuación explicaremos el funcionamiento de cada uno de estos artefactos, los cuales conforman un grupo muy típico en esta cultura, probablemente de raíz folklórica, si bien no hemos encontrado documentación que avale esta aseveración.

Hemos distinguido tres tipos de artefactos: en primer término presentaremos los que hemos denominado *tubos*, uno de ellos construido en una primitiva aleación metálica y el otro con un material de tipo natural proveniente de los antiguos seres vegetales del planeta que, según parece, se denominaban *rboles*.

B

Comenzaremos por el tubo metálico, cuyo nombre aparece en la mayor parte de los fragmentos documentales hallados, lamentablemente en alto estado de

stage. It was played apparently in all sonorous events of this kind (we dare to speculate even before the period studied in our thesis'), which has also doubtlessly a ritual content, because it was always played at the beginning of the event, not being any particular author avowed as its creator:

A

(The musicians tune their instruments in the usual way, picking first one by one the central A from the Piano, then adjusting the Violin and Cello their other three strings. Once the tuning is concluded the pianist closes the keyboard lid.)

The suggestion of my esteemed colleague, Prof. Dr. Sanjay Deshpande, from the distinguished Korzok University, stating that this brief sonorous experience does not have an initiation rite type of content, being merely an adjustment of the artifacts tuning to the room temperature, deserves undoubtedly to be taken in consideration, even though is not shared by me, because for some reason the larger artifact (he points at the Piano) imposes to the others its own temperature, which shows a clear power relationship, not explicable by simple acoustical reasons.

Next we will explain the operation of each one of these artifacts, which formed a very typical group in that culture, probably of a folkloric origin, although we haven't found any documentation that supports this statement.

We have distinguished three types of artifacts: first we will introduce those we have named *tubes*, one of them built in a primitive metal alloy and the other one in a natural material coming from the ancient vegetal beings on the planet, which were apparently called *rees*.

B

We will start with the metallic tube, whose name appears in most of the documentary evidence found, unfortunately in a high degree of decomposition, as

descomposición, como *lauta*, *lute*, *lauto* o *löte*, según de qué región de los antiguos continentes provenga el material. Para los aficionados a la arqueología pre-cataclísmica recordamos los nombres reconstruidos de esos arcaicos macizos denominados, como hemos dicho, continentes: *Frica*, *Ropa*, *Erica* (en algunos casos *Mérica*, éste al parecer a su vez subdividido en dos o tres partes, apareciendo incluso en varios documentos como el nombre de un país individual, lo cual es muy sorprendente...), *Sia* y *Ceanía*.

(*Las luces iluminan al flautista del ensemble.*)

Este artefacto ha sido encontrado en tres tamaños, que hemos denominado para nuestro estudio y a falta de seguridad acerca de sus nombres reales, el *pequeño* (el flautista muestra el Piccolo), el *mediano* (muestra la Flauta) y el *grande* (muestra la Flauta Bajo).

El mismo tuvo al parecer una función principal: la de generar una especie de *clics* rítmicos de tipo percusivo y otra secundaria, la de hacer pasar aire a través del tubo para producir sonidos, mayormente de espectro inarmónico. Por este motivo, nuestra hipótesis es que el primero en construirse ha sido el *pequeño*, luego se llegó al *mediano* y por último al *grande*, básicamente para que estos *clics* fuesen más sonoros, ya que hemos comprobado que durante mucho tiempo estos artefactos han sonado sin ser amplificados mediante el uso de la electricidad:

lute, *lauta*, *lauto* or *löte*, according to the region of the ancient continents the material comes from. For the *aficionados* to the Pre-Cataclysmic archeology we recall the reconstructed names of those archaic massifs called, as we have already mentioned, continents: *Frica*, *Rope*, *Erica* (in some cases also *Merica*, this one apparently subdivided in two or three parts, appearing even in some documents as the name of an individual country, which is very surprising...), *Sia* and *Ceania*.

(*The lights illuminate the flutist of the ensemble.*)

This artifact has been found in three sizes, which we have denominated in our research, the *small one* (the flutist shows the Piccolo Flute), the *medium one* (shows the Flute) and the *big one* (shows the Bass Flute.)

This had apparently a main function: to generate a kind of percussive rhythmical clicks, and a secondary one, which was to let air pass through the tube to produce sounds, mostly of inharmonic spectrum. For this reason, our hypothesis is that the first to be built was the *small one*, then it came to the *medium one*, and finally to the *big one*, basically in order to make those clicks louder, since we have verified that during a long time these artifacts had been played without being amplified by electricity:

Tempo ad lib. (Veloz / Fast)
Piccolo / Piccolo Flute
sonido de llaves (sin aire) /
key clicks (no air)

Fl. *f* *mf* *ff* *p*

Flauta / Flute
2 *sonido de llaves (sin aire) /*
key clicks (no air)

Fl. *f* *mf* *ff* *p*

Flauta Bajo / Bass Flute

3 *sonido de llaves (sin aire) / key clicks (no air)*

Fl. *f* *mf* *ff* *p*

La función secundaria de este artefacto, en sus tres medidas, se realizaba, según hemos podido comprobar en los registros visuales fragmentarios recuperados, colocando los labios del ejecutante sobre el pequeño orificio del artefacto que no estaba cubierto con una llave (*el flautista muestra la embocadura de la flauta*) para, haciendo pasar el aire generado por la respiración del ejecutante, producir los sonidos más diversos, como ya se ha dicho, mayormente de espectro inarmónico.

Escucharemos a continuación algunas de estas posibilidades.

La primera de ellas, probablemente surgida como un complemento de la función básica, consiste en producir el sonido recién demostrado pero soplando simultáneamente por el tubo:

The secondary function of this artifact, in its three sizes, was achieved, as we have been able to check in the fragmentary visual records recovered, placing the lips of the player on the small orifice of the artifact, which was not covered by a key (*the flutist shows the embouchure of the Flute*) to produce, by passing the air generated by the player's breathing through the tube, the most diverse sounds, as it was already said, mostly of inharmonic spectrum.

Next we will listen to some of these possibilities.

The first of them, probably emerged as a complement to the basic function, consisted of producing the sound just exemplified, but blowing simultaneously into the tube:

Tempo ad lib. (Veloz / Fast)

Flauta / Flute

4 (*llaves + aire / keys + air*)

Fl. *mp* *f* *mp*

Más adelante se empiezan explorar las posibilidades del uso del aire, si bien lográndose siempre resultados sumamente rudimentarios, producto obviamente del desconocimiento del funcionamiento de estos artefactos, tal como detallaremos más adelante, al enunciar nuestra hipótesis de trabajo:

Later, the possibilities of using the air will be explored, although always reaching extremely rudimentary results, obviously as a consequence of the lack of knowledge about the functioning of these artifacts, as we will detail later, by stating our working hypothesis:

5 *Senza tempo*
Sílvido "Jet" /
"Jet" Whistle

Fl. *ff* *ff* *ff* *mp* *ff*

rolar la lengua casi sin aire, cubriendo la embocadura con los labios /
roll the tongue almost without air, covering the mouthpiece with the lips
(rrrr....)

7
golpe de lengus / tongue ram

Fl. *ff* *f* *ff*

"pizz." de labios (sin sostener el sonido con la respiración) /
lips "pizz." (without holding the sound with the breathing)
(sin sostener el sonido con la respiración) / (without holding the sound with the breathing)

Todos estos típicos sonidos tribales seguramente a algún tipo de deidad, presente en la conciencia de aquellos pueblos que poblaron nuestro planeta antes de la gran catástrofe.

All these typical tribal sounds surely invoke some kind of deity, present in the consciousness of those people who populated our planet before the great catastrophe.

En un estadio más evolucionado, ya logran sostener el sonido, si bien éste es aún muy frágil, a causa de los parciales inarmonicos que surgen de la emisión aún sumamente imperfecta, lo que nos demuestra claramente la falta de dominio del artefacto desconocido que aún impera en esa época:

In a more evolved stage, they managed to sustain the sound, even though this would still be very fragile, because of the inharmonic partials that emerge from a still very imperfect emission technique, which clearly shows the lack of control of the unknown artifact that still prevail at that time:

9 *Lento, transición suave entre los multifónicos /*
Slow, smooth transition between the multiphonics

Fl. *mp* *f* *mf* *mp*

10
8^{va} sonidos sibilantes / whistle tones

Fl. *pp* *pp* *mf*

repetir ad lib / repeat ad lib.

sonido "aireado" por embocadura amplia /
"breathy" sound through wide embochure

Seguramente luego de varias generaciones de exploración, ellos lograron por fin descubrir la manera de emitir los sonidos de espectro armónico, para el cual el artefacto probablemente fue construido originalmente:

Surely after several generations of exploration, they finally managed to discover the way to emit the harmonic spectrum sounds, for which the artifact was probably originally built:

12 $\text{♩} = 82$
(sonido normal / normal sound)

Fl. *mp* *mf* *ff* *p sub.*

C

(Las luces iluminan ahora al clarinetista.)

El otro de los tubos, de color negro, se presentaba en dos tamaños: el *pequeño* (*el clarinetista muestra el Clarinete*) y el *grande* (*muestra el Clarinete Bajo*). Su nombre parece ser *larinete*, *larinet* o *larinette*, según su proveniencia geográfica. En este caso es nuestra hipótesis que primero se creó el *grande*, de algún modo una especie de cruce con los tubos metálicos (*el clarinetista muestra la campana del Clarinete Bajo*) y luego el *pequeño*, ya puramente construido en la materia de origen vegetal. La función básica de este artefacto era la misma que la del anteriormente presentado, es decir la producción de los *clics* con las llaves:

C

(The lights illuminate now the clarinetist.)

The other of these tubes, black-coloured, was available in two sizes: the *small one* (*the clarinetist shows the Clarinet*) and the *big one* (*shows the Bass Clarinet*). Its name seems to be *larinet*, *larinete* or *larinette*, according to its geographic provenance. In this case our hypothesis is that first the *big one* was created, somehow a mix with the metallic tubes (*the clarinetist shows the Bass Clarinet's bell*) and later the *small one*, already purely built in the material of vegetal origin. The basic function of this artifact was the same as that one exposed before, the production of clicks with the keys:

Tempo ad lib. (Veloz / Fast)

13 Clarinete Bajo / Bass Clarinet

*sonido de llaves (sin aire) /
key clicks (no air)*

Cl. Sib *f*

14 Clarinete en Sib / Bb Clarinet

*sonido de llaves (sin aire) /
key clicks (no air)*

Cl. Sib *f*

Más tarde descubrirán también en él la función secundaria ya mencionada, es decir el paso del aire por el tubo mediante la respiración del ejecutante, también en variantes diversas, si bien el lento proceso de aprendizaje mostrará claramente lo rudimentario de su técnica inicial al toparse con este objeto desconocido, ya que usarán la lengua e incluso llegarán a morder la lámina vibrante de materia vegetal que produce el sonido antes de encontrar la manera adecuada de emitir los espectros armónicos propios del artefacto:

Later they would also discover in it the already mentioned secondary function, that is the passing of the air through the tube by the player's breathing, also in diverse modes, although the learning process will clearly show the precariousness of their initial technique as they ran into this unknown object, since they will use the tongue and they will even bite the vegetal material vibrating sheet that produces the sound before they could find a way to emit the artifact's proper harmonic spectra:

Clarinete Bajo / Bass Clarinet

Tempo ad lib. (Veloz / Fast)
sólo aire / air only

15

Cl. Sib

16 **Tempo ad lib.**

slap tongue

Cl. Sib

*Lento, transición suave entre los multifónicos /
Slow, smooth transition between the multiphonics*

Tempo ad lib.

Clarinete en Sib / Bb Clarinet

*sonido chirriante por presión de los labios /
scratchy sound by lips pressure*

18

Cl. Sib

Lento / Slow

*morder la caña /
teeth-on-reed*

(gliss. continuo / continuous gliss.)

20

♩ = 40
(sonido normal / normal sound)

Cl. Sib

pp f mp mf mp p mp

12 5

(b)

D

Pasamos ahora a los dos artefactos que conforman otro grupo completamente diferente al anterior, que hemos denominado *cajas resonantes*. En ellas, también construídas con el material de origen vegetal ya mencionado, se tensan cuatro cables de un material sintético que serán un elemento sonoro muy importante de estos artefactos, si bien no el único. Las *cajas* cumplirán la función de amplificar el sonido generado por los cables, si bien en muchos casos serán las *cajas* mismas las que generarán las oscilaciones, como mostraremos en alguno de nuestros ejemplos. En este grupo encontramos la caja de menor tamaño, que hemos denominado para nuestro estudio *cajín* (hemos hallado la denominación *iolín*, *iolino*, *ioline* e incluso la rarísima *eige* para el instrumento de tamaño pequeño) y el más grande, que hemos denominado *cajón* (hemos encontrado para éste en algún fragmento documental la incomprensible denominación *Vc.*, con un punto al final, sobre la cual no tenemos referencia alguna para su significado...).

Al ser ambos artefactos similares en su aplicación, presentaremos en forma conjunta las distintas posibilidades sonoras que hemos encontrado documentadas en nuestra investigación.

(Las luces iluminan al violinista y al violoncellista.)

E

El *cajón* presenta modalidades semejantes al *cajín*, siendo diferente la postura del ejecutante, quien debe tocar necesariamente sentado, fijando en el suelo un elemento punzante que impide el deslizamiento del artefacto y que seguramente tenía también usos de defensa personal en casos de ejecuciones cuestionables (El violoncellista simula una especie de ataque contra un adversario invisible con el puntal del Cello.)

D

We move on now to the two artifacts that form another group totally different from the previous one, which we have called *resonant cases*. In them, also built with the material of vegetal provenance already mentioned, four wires made of a synthetic material are tightened, which will be a very important sonorous element in these artifacts, but not the only one. The *cases* will fulfill the function of amplifying the sound generated by the cables, although in many instances the cases themselves will be the ones which will generate the oscillations, as we will display in some of our examples. In this group we find the minor size case, that we have called within our research *minicase* (we found the denomination *ioline*, *iolín*, *iolino* and even the extremely strange word *eige* for the small size instrument) and the larger one, which we have called *megacase* (we have only found for this one in some documentary fragment the incomprehensible denomination *Vc.*, with a final point, about which we have absolutely no references for its meaning...)

Being both artifacts similar in their construction, we will jointly present the different sound possibilities that we have found documented in our research.

(The lights illuminate the violinist and the violoncellist.)

E

The *megacase* presents similar modalities as the *minicase*, being but the posture of the player different, who must play necessarily sitting, fixing on the floor a piercing element that avoids the slipping of the artifact and had surely personal defense purposes too, in case of questionable performances. (The violoncellist simulates a kind of an attack against an invisible adversary with the cello's endpin.)

Seguidamente demostraremos un procedimiento paralelo al las llaves en los tubos recién presentados, que consiste en percutir con los dedos sobre la *caja resonante*, seguramente en continuidad con el uso de algún artefacto propio de su cultura, hoy desconocido para nosotros, que se ejecutaría en forma similar:

Next we will demonstrate a parallel procedure to that of the keys in the recently presented tubes, which consist in tapping with the fingers over the *resonant case*, surely as a continuity to performance of some kind of artifact of their own culture, today unknown to us, which would be played in a similar way:

♩ = ca. 112

21 *percutir con los dedos sobre la tapa del instrumento / tap with the fingers on the instrument's top plate*

VI. $\frac{4}{4}$ agudo / high medio / medium grave / low *p* *mp* *mf*

Vc. $\frac{4}{4}$ agudo / high medio / medium grave / low *p* *mp* *mf*

27

VI. *f* *ff*

Vc. *f* *ff*

Un elemento bastante común en la ejecución de las *cajas*, es este extraño adinículo (*el violinista y el violoncellista muestran sus arcos*) que consta de una mezcla de material vegetal (*ambos señalan la baqueta*) y un haz de fibras tensadas provenientes de la pilosidad de algún tipo de animal pre-cataclísmico,

A pretty usual element by the performance of the *cases* is this strange gadget (*the violinist and the violoncellist show their bows*) which consisted of a rod made of vegetal material (*both point at the rod*) and a bundle of tightened fibers stemming from the hairiness of some Pre-Cataclysmic animal, whose characteristics will be

cuyas características serán seguramente estudiadas en el campo de la paleozoología. (*Ambos músicos señalan las cerdas de sus arcos.*) El nombre de este extraño implemento está sumamente en duda, ya que hemos encontrado denominaciones tan diversas como *rco*, *rchet* (estas dos sin dudas emparentadas) y *ogen* o *ow* (éstas provenientes tal vez de otros dialectos regionales).

surely examined in the field of the paleozoology. (*Both players point to their bows' hair*). The name of this strange implement is extremely in doubt, since we have found so diverse denominations as *rco*, *rchet* (this two without undoubtedly related) and *ow* or *ogen* (these perhaps coming from other regional dialects).

En algún momento estos individuos comienzan a utilizar este elemento, si bien pudimos comprobar que tardarán mucho tiempo en encontrar la manera de generar un sonido relativamente evolucionado colocando el implemento en el lugar más apropiado, luego de muchos intentos fallidos de prueba y error, tal como observaremos a continuación:

At one point these individuals began to use this element, while it could be proved that it will take them a long time to find the way to generate a relatively evolved sound placing the element on the most appropriate place, after many failed trial and error attempts, as we will see next:

♩ = ca.86

32 *dietro il ponte / behind the bridge*
legno battuto *arco normale*

VI. *mp* *pp* *mf* *pp*

Vc. *mp*

34 *arco sobre el puente (madera) / bow on the bridge (wood)* *arco sobre el cordal / bow on the tailpiece* *Senza tempo* *arco en movimiento circular / bow with circular motion*

VI. *p* *f* *mp*

Vc. *p* *mp* *f* *mp*

37 *Senza tempo*
arco con mucha presión /
bow with high pressure
(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

col legno battuto
(alturas ad lib. / pitches ad lib.)

col legno tratto
(gliss. de armónicos) / (flageolets gliss.)

VI. *ff*

arco con mucha presión /
bow with high pressure
(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

mp ————— *ff* ————— *mp*

col legno battuto
(alturas ad lib. / pitches ad lib.)

col legno tratto
(gliss. de armónicos) / (flageolets gliss.)

Vc. *ff*

mp ————— *ff* ————— *mp*

pp

Seguramente luego de un largo tiempo de exploración de los artefactos, finalmente arriban a la manera más adecuada de extraer sonido de ellos:

Surely after a time of exploration of these artifacts, finally they arrive to the most appropriate way to extract sound out of them:

40 ♩ = 56

molto vibr.
(arco normale)

pp ————— *mf* ————— *ff* ————— *mf* ————— *ff* *f* *p*

molto vibr.
(arco normale)

p ————— *mf* ————— *ff* ————— *f* ————— *p*

El Profesor Vishal Hain, asistente del distinguido colega Dr. Sanjay Deshpande, de la prestigiosa Universidad de Korzok, ha listado en sus propias investigaciones la supuesta existencia de un artefacto de tamaño intermedio entre el *cajín* y el *cajón* e incluso de otro enorme, más grande aún que el último, si bien nosotros no contamos con datos ciertos que confirmen esta afirmación.

Professor Vishal Hain, assistant professor to the distinguished colleague Dr. Sanjay Deshpande, from the prestigious Korzok University, has listed in his own investigations the supposed existence of a middle size artifact between the *minicase* and the *megacase* and even of another, enormous one, larger than the last, although we don't have certain data that confirm this affirmation.

F

(*Las luces iluminan ahora al pianista.*)

Llegamos finalmente al más complejo (siempre dentro de las limitaciones de esta cultura), y enigmático de los artefactos musicales documentados, el cual sin duda tenía un rol dominante en los rituales previos, tal como ya hemos visto, imponiendo su propia temperatura al resto, seguramente a causa de su tamaño, el cual debía probablemente tener un contenido simbólico. Nuestra hipótesis es que se creó después de los demás y que al incorporarse al grupo, por razones para nosotros difíciles de comprender, comenzó rápidamente a dominarlo. Su denominación genérica era *iano*, si bien también se halla documentada la denominación *lavier*, pero no estamos seguros de que se trate de exactamente del mismo artefacto, siendo tal vez una modificación o una variante del anterior.

Este artefacto sorprende por su relativa complejidad en una cultura en otros sentidos tan primitiva, si bien en nuestra hipótesis, que delinearemos más adelante, se trata de un artefacto de una capa cultural sin duda anterior al de los registros estudiados en nuestro trabajo. De acuerdo al promedio de los numerosos fragmentos encontrados sobre el uso de este artefacto, incluso fuera de esta configuración folklórica sino como artefacto individual, llegamos a la conclusión de que su componente más importante son los numerosos cables tensados que se encuentran dentro del receptáculo de material vegetal, los cuales son de una aleación puramente metálica. La cantidad de implementos utilizados para generar vibraciones en ellos es asombrosa (*el pianista va señalando los elementos a medida que el Disertante los nombra*), entre los cuales podemos mencionar: palillos de diverso tipo, fibras similares a las utilizadas por las *cajas resonantes*, pequeñas esferas de un material llamado *idrio*, varillas metálicas, pequeños plectros de materiales diversos y por supuesto los dedos y uñas del ejecutante.

A continuación veremos el uso de algunos de estos elementos, los que seguramente eran fabricados como accesorios básicos para la ejecución habitual en este curioso artefacto. Todos estos elementos se aplicaban en su interior, indudablemente su ámbito principal de ejecución, según consta en la mayoría de los fragmentos recuperados:

F

(*The lights illuminate now the pianist.*)

Finally we arrive to the most complex (always within the limitations of this culture) and enigmatic of the documented musical artifacts, which undoubtedly had a dominant role in the previous rituals, as we have already seen, imposing its own temperature to the rest, surely because of its size, which would have probably had a symbolic content. Our hypothesis is that it was created after the others and that when joining the group, for reasons that we can hardly understand, it began rapidly to dominate it. Its generic denomination was *iano*, while is it also documented the name *lavier*, but we are not quite sure that it is the same artifact, being perhaps a modification or a variant of the former.

This artifact astonishes us because of its relative complexity within a culture in other senses so primitive, although in our hypothesis, which we will delineate later, it is an artifact coming from an earlier cultural layer with respect to the records studied in our research. According to the average of the numerous fragments found, even outside this folkloric configuration but as an individual artifact, we conclude that its most important component are the numerous tightened cables which lie inside the vegetal material receptacle, which are made of a pure metallic alloy. The amount of elements used to generate vibrations on them is amazing (*the pianist points the elements as they are named by the Lecturer*), among which we can mention: sticks of diverse type, fibers similar to those used in the *resonant cases*, little spheres made of a material called *lass*, metal rods, small plectrums made of diverse materials and of course the fingers and nails of the player.

Next we will show the use of some of these elements, which surely were manufactured as basic accessories for the usual performance on this curious artifact. All these elements were applied inside it, undoubtedly its main performance area, as stated in most of the recovered fragments:

44 **Tempo ad lib. (Veloz / Fast)**

*percutir las cuerdas con los dedos (alturas ad lib.) /
tap on the strings with the fingers (pitches ad lib.)*

*pulsar las cuerdas con los dedos o uñas (alturas ad lib.) /
pluck the strings with the fingers or fingernails (pitches ad lib.)*

*frotar las cuerdas con los dedos o uñas /
rub the strings with the fingers or fingernails*

Lento.

* *Lento.*

* *8va-1*
Lento.

*

47

*tocar con baquetas sobre las cuerdas (alturas ad lib.), clavijero, arpa /
play with mallets on the strings (pitches ad lib.), tune pins. plate*

Lento.

*

48

Tempo ad lib. (Lento / Slow)

*frotar con tanza de pesca pasada por resina /
"bow" with rosined fishing line*

*pasar una tira de cinta de cassette alrededor de la cuerda,
tensarla con una mano, frotar un dedo con fuerza a lo largo de ella /
put a cassette tape strip around the string, hold it with one hand
thightening it, rub a finger strongly along it.*

Lento.

* *Lento.*

*

Elementos tales como las bolitas de *idrio* apoyadas sobre los cables tensados son un accesorio básico de este artefacto, lo cual se combina frecuentemente con un violento golpe del pie sobre una de la piezas metálicas ubicadas en la parte baja del mismo, cuya función era dejar libre la resonancia de los cables:

Such elements as the little *lass* spheres laid on the cables, are a basic accessory of this artifact, which are frequently combined with a violent foot strike on one of the metallic pieces located in the lower part of it, whose function was to set the cables' resonance free:

Senza tempo

50

Colocar bolitas de vidrio sobre las cuerdas cubriendo aproximadamente el registro indicado / Put some glass marbles on the strings covering approximately the indicated range.

Dar un violento golpe de pedal. / Hit the pedal violently.
sffz (dejar abierto / leave open)
ped.

La tapa de *adera* (probable nombre de esta material vegetal) que cubre los extraños adminículos vistos en el ritual inicial permanecerá durante largo tiempo cerrada, lo cual se explica a causa de su función percusiva, claramente la finalidad de su presencia en el artefacto:

The *ooden* (probable name of this vegetal stuff) lid which covers the strange gadgets seen in the initial ritual, will remain closed for a long time, which could be explained due to its percussive function, clearly the purpose of its presence in the artifact:

Tempo ad lib. (Veloz / Fast)

52

percutir con los dedos en distintas partes de la tapa del teclado obteniendo alturas diversas / tap with the fingers on different places of the lid obtaining diverse pitches
 las cruces más pequeñas representan figuras veloces, las más grandes "detenciones" / the smaller crosses represent fast figures, bigger ones "stops"

Uno de los grandes enigmas de este enorme artefacto es sin duda la presencia del juego de varillas de material vegetal y su extraña disposición en filas blancas y negras respectivamente, las cuales se utilizaban muy raramente, salvo en el ritual inicial que ya hemos presenciado, en el cual no se usaban al parecer jamás los implementos esenciales de ejecución de est artefacto.

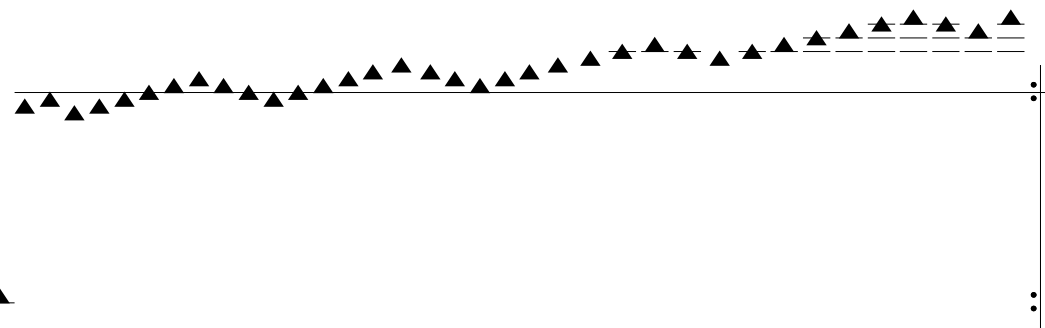
One of the great enigmas about this huge sonorous artifact is indeed the presence of the rod set, and their strange arrangement in white and black rows respectively, which were very rarely used, except in the initial ritual which we have already witnessed, in which seemingly the essential performance elements of this artifact were never used.

Tal como ha sucedido siempre en la historia de la humanidad, en algún momento un ejemplar tal vez más curioso que el resto de sus contemporáneos, decidió levantar esta tapa, encontrándose con las varillas. (*El pianista levanta la tapa del teclado y señala las teclas.*) No sabiendo qué hacer con ellas, intentó producir sonidos, tal como lo hacían en el interior del artefacto:

As it has always happened in the history of mankind, at some point, a specimen perhaps more curious than the rest of his contemporaries, decided to lift this lid, finding the rods. (*The pianist lifts the keyboard lid and points to the keys.*) Without knowing what to do with them, he tried to produce sounds, as they did inside the artifact:

53 *Senza tempo*

P. *Deslizar una uña por la superficie superior de la teclas blancas. /
Glide a fingernail over the front surface of the white keys. /*



Hasta que algún día, tal vez por casualidad, logró accionar una varilla, descubriendo su conexión de la misma con el interior del enorme artefacto. Ese momento seguramente generó el ritual de ajuste de temperatura que hemos presenciado anteriormente. (*El pianista toca el La central, los otros músicos comienzan a afinar, el director los detiene con un gesto abrupto.*)

Until one day, maybe by chance, he managed to operate one rod, discovering its connection with the interior of the huge artifact. That moment most probably generated the temperature adjustment ritual that we have witnessed previously. (*The pianist plays the central A, the other players begin the tuning, the conductor stops them with an abrupt gesture.*):

54

P.

Un mundo nuevo se abrió ante sus ojos (y oídos) al descubrir que los cables tensados de este artefacto se podían accionar también en forma indirecta mediante los adminículos blancos y negros lográndose resultados hasta ese momento impensables para ellos:

A brand new world opened up before their eyes (and ears) when they discovered that the tightened cables of this artifact could also be operated indirectly through the white and black rods, achieving results unthinkable for them until that moment:

55 $\text{♩} = \text{ca. } 84$

The musical score for measure 55 is in 3/4 time. It consists of two systems of staves. The upper system is a grand staff with a treble clef and a 3/4 time signature. The lower system is a grand staff with a bass clef and a 3/4 time signature. The music is marked with a piano (p) dynamic and a forte (f) dynamic. A 9-measure phrase is indicated by a bracket and a fermata. The score includes a piano (P.) marking and a *pp* marking with a *Red.* instruction. The second system includes a ** Red. sim.* instruction.

Luego de un tiempo que no podemos determinar con precisión, se darán cuenta que, quitando los elementos insertos en el artefacto, lograban un sonido menos perturbado en su resonancia:

After some time that we cannot determine precisely, they would also realize that by removing the elements laid inside the artifact, they could get a sound less perturbed in its resonance:

57

(Quitar rápidamente las bolitas mientras el Disertante lee la frase anterior / Take away quickly the marbles while the Lecturer reads the former sentence.)

The musical score for measure 57 is in 3/4 time. It consists of two systems of staves. The upper system is a grand staff with a treble clef and a 3/4 time signature. The lower system is a grand staff with a bass clef and a 3/4 time signature. The music is marked with a piano (p) dynamic and a forte (f) dynamic. A 9-measure phrase is indicated by a bracket and a fermata. The score includes a piano (P.) marking and a *pp* marking. The instruction *(Quitar rápidamente las bolitas mientras el Disertante lee la frase anterior / Take away quickly the marbles while the Lecturer reads the former sentence.)* is written above the score.

G


Escucharemos ahora un fragmento de una pieza típica de la época que nos ocupa, desde fines del S.XX hasta comienzos del XXI según la cronología pre-cataclísmica, siempre con un margen de error de 150 a 250 años. Resulta evidente en el ejemplo siguiente la casi imposibilidad de los músicos de extraer sonido de los artefactos, lo cual reafirma nuestra hipótesis de que los mismos les son, en este estadio aún, fuertemente ajenos a su cultura:

G

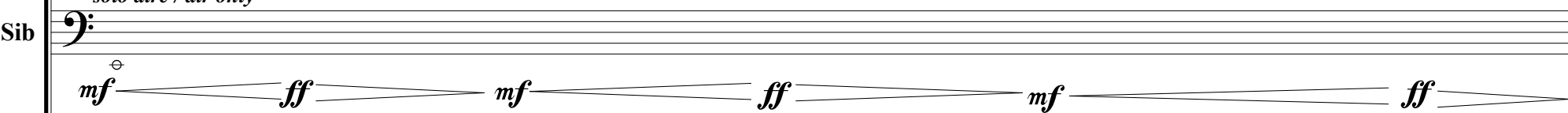
We will hear now a fragment of a typical piece from the period of our subject, from the late 20th to the early 21st century, according to the Pre-Cataclysmic chronology, always with an error range of 150 to 250 years. It is evident in the following example the near impossibility of the players to extract sound out of the artifacts, which confirms our hypothesis that those are, even in these evolutionary stage, still strongly alien to their culture:

59 Flauta Bajo / Bass Flute
sólo aire / air only

9"

Fl. 

Clarinete Bajo / Bass Clarinet
sólo aire / air only

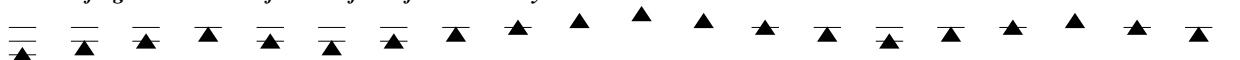
Cl. Sib 

P.

3"

6"

*Deslizar una uña por la superficie superior de la teclas blancas. /
Glide a fingernail over the front surface of the white keys. /*



60

7"

Silbido "Jet" /
"Jet" Whistle

Fl.

sólo aire / air only

Cl. Sib

arco sobre el puente (madera) /
bow on the bridge (wood)

Vi.

3"

arco sobre el puente (madera) /
bow on the bridge (wood)

4"

Vc.

P. *trémolo con baquetas sobre el clavijero (sobre el registro indicado)*
tremolo with mallets on the tune pins (on the indicatad range)

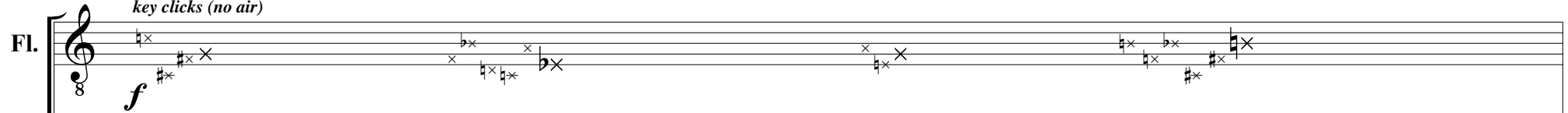
8va
mp *mf* *f* *ff*

Red. (dejar abierto / leave open)

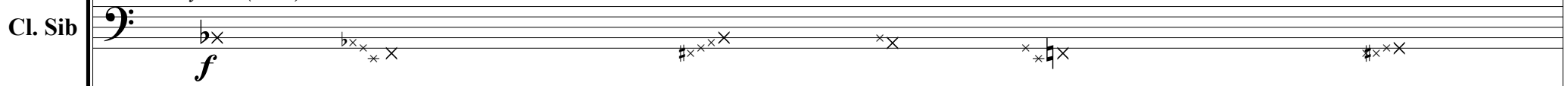
6"

61

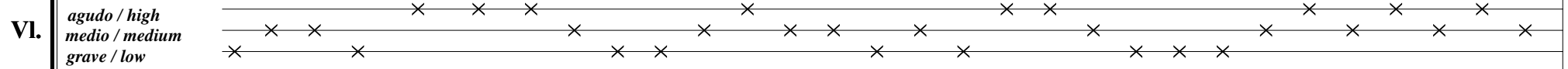
*sonido de llaves (sin aire) /
key clicks (no air)*

Fl. 

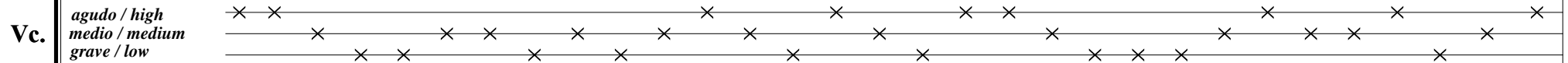
*sonido de llaves (sin aire) /
key clicks (no air)*

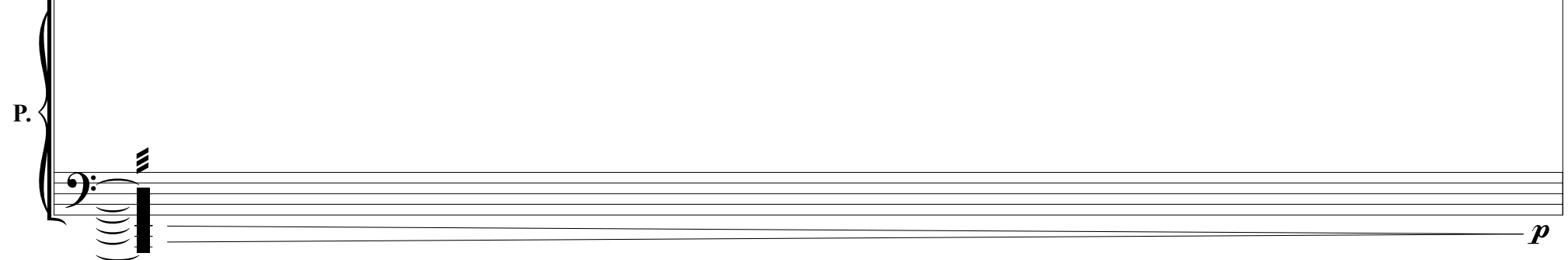
Cl. Sib 

*percutir con los dedos sobre la tapa del instrumento /
tap with the fingers on the instrument's top plate*

Vl. 

*percutir con los dedos sobre la tapa del instrumento /
tap with the fingers on the instrument's top plate*

Vc. 

P. 

(8va)

5"

62

Flauta / Flute

"pizz." de labios (sin sostener el sonido con la respiración) /
lips "pizz." (without holding the sound with the breathing)

Fl.

Cl. Sib *slap tongue*

VI. *pizz. dietro il ponte / pizz. behind the bridge*

Vc. *pizz. dietro il ponte / pizz. behind the bridge*

mf (cresc. / dim. ad lib.)

mf (cresc. / dim. ad lib.)

P. *gliss. sobre las cuerdas / gliss. on the strings* *pp* *mf*

Dar un violento golpe de pedal. / Hit the pedal violently.

sfz

ped. (dejar abierto / leave open)

63

4"

6"

rolar la lengua casi sin aire, cubriendo la embocadura con los labios /
roll the tongue almost without air, covering the mouthpiece with the lips

(rrrr.....)

Fl.

Flute staff showing notes and dynamics: *mp* (middle), *ff* (end)

Clarinete en Sib / Bb Clarinet

sonido chirriante por presión de los labios /
scratchy sound by lips pressure

Cl. Sib

Clarinet staff showing notes and dynamics: *pp* (start), *mp* (middle), *f* (middle), *ff* (end)

col legno battuto
(alturas ad lib. / pitches ad lib.)

arco con mucha presión /
bow with high pressure

(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

Vi.

Violin staff showing notes and dynamics: *mp* (start), *ff* (middle), *ff* (middle), *mf* (end)

col legno battuto
(alturas ad lib. / pitches ad lib.)

arco con mucha presión /
bow with high pressure

(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

Vc.

Violoncello staff showing notes and dynamics: *mp* (start), *ff* (middle), *ff* (middle), *mf* (end)

percutir las cuerdas con los dedos (alturas ad lib.) /
tap on the strings with the fingers (pitches ad lib.) (cresc. / dim. ad lib.)

P.

Piano staff showing notes and dynamics: *mf* (start), *mf* (end)

Red.

*

H

Otra de las preguntas que surge de nuestras investigaciones es el uso de objetos sonoros mucho más primitivos aún que los artefactos presentados, los que sin ninguna duda debían pertenecer a una etapa anterior del desarrollo de esta cultura o bien, según propone nuestra tesis, a otra cultura completamente diferente, siendo éstos sus implementos sonoros propios, mientras que los artefactos más complejos eran el products de otra capa cultural más desarrollada, los que fueron hallados por estos individuos luego de alguna otra catástrofe natural.

La experiencia sonora denominada para ellos *música* se llevaba a cabo, en una etapa anterior al descubrimiento de los artefactos mencionados, al parecer mediante estos objetos, los cuales producían espectros sonoros mayormente inarmónicos y que servían probablemente a fines rituales, seguramente en un estrato cultural muy anterior al del ritual sonoro presentado al comienzo de nuestra disertación.

Presentaremos a continuación solamente algunos de los muchos objetos sonoros encontrados, extraídos paradójicamente de capas superiores de excavación a las que contenían los fragmentos de artefactos sonoros enormemente más complejos ya vistos lo cual plantea un nuevo enigma a los arqueólogos de nuestro tiempo.

Explicaremos ahora brevemente el uso de cada uno de ellos y, a falta de una completa seguridad en cuanto a sus nombres originales (sospechamos que alguno de ellos tenía una finalidad completamente distinta a la puramente sonora) los denominamos en nuestro trabajo Evidencia #1, #2, #3, etc.

Tenemos también la impresión de que estos objetos no eran ejecutados por un especialista, como sí lo era al parecer en el caso de los artefactos mucho más evolucionados presentados anteriormente, sino que cualquier músico de aquella cultura de algún modo lograba ejecutarlos, lo que resulta en una prueba más de su anterioridad con respecto a los artefactos, los cuales suponían una especialización técnica para su correcta ejecución.

Hemos clasificado los objetos encontrados, de acuerdo a la modalidad de emisión del sonido en objetos *soplados* (Evidencias #1, #2 y #3), *frotados*, ya sea entre sí o con el accesorio de las *cajas resonantes* (Evidencias #4, #5 y #6), *estrujados* (Evidencias #7 y #9) y *tironeados* (Evidencia #8).

H

Other question that emerges out of our research is the use of much more primitive sound objects than the displayed artifacts, which doubtlessly must belong to a previous stage of the development of this culture or, as our thesis proposes, to a completely different culture, being these their own sonorous implements while the more complex artifacts were the product of another more developed cultural layer, which was found by these individuals after another natural catastrophe.

The sonorous experience called by them *music* was carried out, in a stage previous to the discovery of those artifacts, seemingly through these objects, which produced mostly inharmonic sound spectra and that probably served to ritual purposes, surely in a much earlier stage than the sonorous ritual presented at the beginning of our dissertation.

Next we will introduce just some of the many sound objects found, paradoxically extracted from higher excavation layers, that those containing the fragments of the enormously more complex sonorous artifacts already seen, what poses a new enigma to the archeologists of our time.

We will now briefly explain the use of each of them and, not having a complete certainty about their original names (we suspect that some of them had a completely different purpose to the purely sonorous one), we have designated them in our work as Evidence #1, #2, #3, and so on.

We also have the impression that these objects were not necessarily played by a specialist, what was seemingly the case in the much more evolved artifacts introduced previously, but that any musician from that culture in some way managed to perform with them, which results in a further evidence of their precedence with respect to the artifacts, which supposed a technical specialization for their correct performance.

We have classified the recovered objects, according with their modality of sound emission, in *blown* objects (Evidences #1, #2 and #3), *rubbed* objects, whether to each other or with the accessory of the *resonant cases* (Evidences #4, #5 and #6), *squeezed* objects (Evidences #7 and #9) and *pulled* objects (Evidence #8).

(Disertante / Lecturer)

Evidencia #1: / Evidence #1:

Senza tempo

64 Hoja de papel de aluminio (*Suspender en el aire con ambas manos y soplar contra ella.*) / Aluminium foil sheet (*Hold the sheet with both hands suspended in the air and blow against it.*)

Evidencia #2: / Evidence #2:

Espantasuegras / Blowout

Fl. *mf* *Senza tempo* Evidence #3: / Evidence #3: *Senza tempo* *p* *ff*

Musical notation for Flute (Fl.) showing a long, sustained note with a dynamic marking of *mf* and a *Senza tempo* instruction. The note is followed by a rest, then a series of notes with a dynamic marking of *p*, and finally a note with a dynamic marking of *ff*.

66 Balde de plástico con agua (*Soplar con un pedazo de manguera.*) / Plastic bucket with water (*Blow with a piece of plastic hose.*)

Cl. Sib *mf* Evidence #4: / Evidence #4: *Senza tempo* Evidence #5: / Evidence #5:

Musical notation for Clarinet in B-flat (Cl. Sib) showing a series of notes with a dynamic marking of *mf* and a *Senza tempo* instruction. The notes are followed by a rest, then a series of notes with a dynamic marking of *mp*, and finally a note with a dynamic marking of *f*.

67 Cuadrados de papel de lija (*Frotar entre sí*) / Sandpaper squares (*Rub together*)

Tapa de olla (*percutir con los dedos o uñas*) / Pot lid (*tap with the fingers or fingernails*)

VI. *pp* *f* Evidence #6: / Evidence #6: Evidence #7: / Evidence #7:

Musical notation for Violin (VI.) showing a series of notes with a dynamic marking of *pp* and a *f* dynamic marking. The notes are followed by a rest, then a series of notes with a dynamic marking of *mp*, and finally a note with a dynamic marking of *f*.

69 Cuadrados de telgopor (*Frotar entre sí*) / Styrofoam squares (*Rub together*)

Bolsa de plástico (*estrujar-estirar*) / Plastic bag (*squeeze-stretch*)

Vc. *p* *ff* Evidence #8: / Evidence #8: Evidence #9: / Evidence #9:

Musical notation for Violoncello (Vc.) showing a series of notes with a dynamic marking of *p* and a *ff* dynamic marking. The notes are followed by a rest, then a series of notes with a dynamic marking of *f*, and finally a note with a dynamic marking of *f*.

71 Cinta de enmascarar (*Ir despegando. tironeando de la punta.*) / Masking tape (*Unstick by pulling the end.*)

Bolsa de papel (*estrujar-estirar*) / Paper bag (*squeeze-stretch*)

P. *mf*

Musical notation for Percussion (P.) showing a series of notes with a dynamic marking of *mf*. The notes are followed by a rest, then a series of notes with a dynamic marking of *f*, and finally a note with a dynamic marking of *f*.

I

Seguidamente escucharemos la reconstrucción de un breve fragmento de una obra escrita por un compositor no identificado del período estudiado, proveniente de alguno de los antiguos países en los que se subdividía el continente de *Ropa* (los pocos indicios idiomáticos de la partitura sugieren como su posible origen los antiguos territorios vecinos de *Talia* y *Uecia*), en los cuales se utilizaron frecuentemente estos objetos sonoros:

I

Next we will hear the reconstruction of a short fragment of a work written by an unidentified composer from the studied period, coming from someone of the ancient countries in which the continent called *Rope* was subdivided (the few idiomatic clues on the score suggest as his/her possible origin the ancient neighboring territories of *Taly* and *Weden*), in which these sound objects were frequently used:

4''

73 **Hoja de papel de aluminio** (*Suspender en el aire con ambas manos y soplar contra ella.*) / **Aluminium foil sheet** (*Hold the sheet with both hands suspended in the air and blow against it.*)

Fl. *mf*

Cl. Sib

%

Balde de plástico con agua (*Soplar con un pedazo de manguera.*) / **Plastic bucket with water** (*Blow with a piece of plastic hose.*)

Fl.

Cl. Sib *mf*

75

Fl.

Cl. Sib

Cuadrados de papel de lija (*Frotar entre sí*) / **Sandpaper squares** (*Rub together*)

VI. *pp*

Fl.

Cl. Sib

VI. *p* *f*

77

VI. *mf* *pp* *mf* *pp* *mf* *p* *ff*

Cuadrados de telgopor (*Frotar entre sí*) /
Styrofoam squares (*Rub together*)

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *p* *ff*

79 Tapa de olla (*percutir con los dedos o uñas*) /
Pot lid (*tap with the fingers or fingernails*)

VI. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vc. *pp*

81

Fl. Espantassuegras /
Blowout

Vc. Bolsa de plástico (estrujar-estirar) /
Plastic bag (squeeze-stretch)

P. Bolsa de papel (estrujar-estirar) /
Paper bag (squeeze-stretch)

83

Cl. Sib Balde de plástico con agua (Soplar con un pedazo de manguera.) /
Plastic bucket with water (Blow with a piece of plastic hose.)

P. Cinta de enmascarar (Ir despegando, tironeando de la punta.) /
Masking tape (Unstick by pulling the end.)

J

En un estadio posterior de la evolución de esta cultura, hemos también encontrado fragmentos musicales que reúnen algunos de estos objetos sonoros primitivos, según nuestra hipótesis los propios de estas poblaciones, con los artefactos mucho más sofisticados presentados anteriormente, los cuales fueron probablemente encontrados abandonados por la cultura a la que pertenecieron y adoptados por la nueva, la que hasta ese momento tan sólo poseía aquellos primitivos adminículos sonoros.

Un dato que apoya sólidamente esta línea de pensamiento es que en estos fragmentos citados, la ejecución en los artefactos es sumamente primitiva, es decir que, según nuestra opinión, este trabajo correspondería al preciso momento del descubrimiento de los artefactos desconocidos para ellos, los cuales pertenecían a una cultura mucho más desarrollada, y seguramente en aquel momento ya largamente desaparecida.

Ciertamente estaban tratando de reproducir en estos artefactos mucho más sofisticados, pero extraños a su cultura, las sonoridades primitivas producidas por sus propios antiguos objetos sonoros.

Encontraremos incluso algún pasaje en que ambos grupos de objetos se entremezclan en una misma pieza musical, tal vez mejor definida aún como mera experiencia sonora:

85 ♩ = 56

Fl.

Tapa de olla (*pasar el arco por el canto*) /
Pot lid (*bowing on the edge*)
 ▣ √ (*sempre ad lib.*)

sonidos sibilantes / whistle tones
 8^{va} —————
 repetir ad lib / repeat ad lib.

pp

(ajustar sonido fundamental al dado por la tapa de olla del violinista / adjust fundamental tone to that of the violinist's pot lid)

mp

VI.

J

In a later evolutionary stage of this culture, we have also encountered musical fragments that bring together some of these primitive sound objects, according to our hypothesis the own ones of these populations, with the much more sophisticated artifacts introduced previously, which were probably found abandoned by the vanished culture to which they originally belonged and adopted by the new one which until that moment only possessed those primitive sound gadgets.

A fact that strongly supports this line of thought is that in these cited fragments, the performance of the more complex artifacts is extremely primitive, meaning, in our opinion, that they would correspond to the very moment of the discovery of the artifacts unknown by them, which belonged to a very much developed culture, which had surely disappeared long ago by then.

Certainly they were trying to reproduce with those much more sophisticated artifacts, but alien to their culture, the primitive sonorities produced by their own ancient sound objects.

We will find even some passage in which both groups of objects would intermingle inside the same musical piece, maybe better defined yet as a mere sonorous experience:

88

VI.

mf

p
pulsar con 2 plectros (alturas ad lib. en el registro indicado) /
pluck with 2 plectrums (pitches ad lib in the indicated range)

P.

mp
(sin / no Ped.)

The musical score consists of two systems. The first system is for the VI. (Violin) part, which has a single staff with a long note spanning the first two measures, marked *mf*. The second system is for the P. (Piano) part, which has two staves. The first measure of the P. part has two notes, one on each staff, marked *mp*. The second measure of the P. part has a plucking instruction in Spanish and English, followed by a series of vertical lines representing plucked notes on both staves, also marked *mp*. The VI. part has a slur over the first two measures, and the P. part has a slur over the second measure.

91 Clarinete Bajo / Bass Clarinet

Cl. Sib

VI.

Vc.

P.

slap tongue

f

f

*arco con mucha presión /
bow with high pressure (bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)*

**Bolsa de papel (estrujar-estirar) /
Paper bag (squeeze-stretch)**

f

ff *sffz*

Red. (dejar abierto / leave open)

*Dar un violento golpe de pedal. /
Hit the pedal violently.*

94

Flauta Bajo / Bass Flute

(llaves + aire / keys + air)

Fl. *f*

Cl. Sib

Vc. *f*

P.

Bolsa de plástico (estrujar-estirar) / Plastic bag (squeeze-stretch)

97

accel: ----- ♩ = 82

Espantasegras /
Blowout

Fl.

Flute staff with rhythmic notation (beats with 'x' marks) and dynamics. A wavy line above the staff indicates a tremolo effect. Dynamics include *mp* and *ff*. A triplet of eighth notes is marked *ff*.

Clarinete en Sib / Bb Clarinet

8va-
morder la caña /
teeth-on-reed

mp *cresc.*

ff

Cl. Sib

Clarinet staff with notes and dynamics. Dynamics include *mp*, *cresc.*, and *ff*. Triplet markings are present.

Cuadrados de telgopor (Frotar entre sí) /
Styrofoam squares (Rub together)

p

cresc.

mf

f

Vc.

Violin staff with rhythmic notation (beats with 'x' marks) and dynamics. Dynamics include *p*, *cresc.*, *mf*, and *f*. Triplet markings are present.

P.

pasar una tira de cinta de cassette alrededor de la cuerda,
tensorla con una mano, frotar un dedo con fuerza a lo largo de ella /
put a cassette tape strip around the string, hold it with one hand
tightening it, rub a finger strongly along it.

P.

Percussion staff with rhythmic notation (beats with 'x' marks) and dynamics. Dynamics include *p*, *cresc.*, *mf*, and *f*. Triplet markings are present.

100

accel.

♩ = 112

Fl.

Flute part notation showing a series of notes with accents and slurs, transitioning from a melodic line to a more rhythmic pattern.

Cl. Sib

Clarinet in B-flat part notation, featuring a long note with a slur and a dynamic marking of *b* (piano).

VI.

col legno battuto
(alturas ad lib. / pitches ad lib.)

Violin part notation showing a series of notes with stems, indicating a *col legno battuto* technique.

Vc.

Violoncello part notation showing a series of notes with stems and a dynamic marking of *ff* (fortissimo).

pp

col legno battuto
(alturas ad lib. / pitches ad lib.)

Violoncello part notation showing a series of notes with stems, indicating a *col legno battuto* technique.

pp

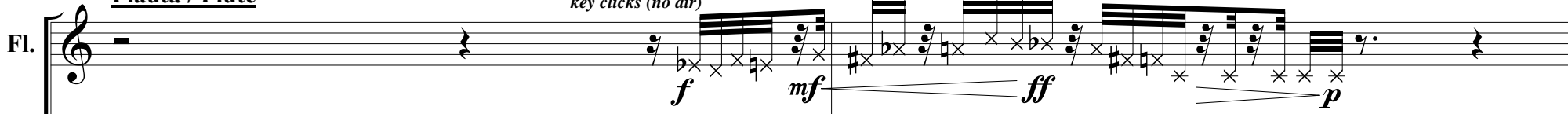
P.

Piano part notation showing a series of notes with stems and a dynamic marking of *ff* (fortissimo).

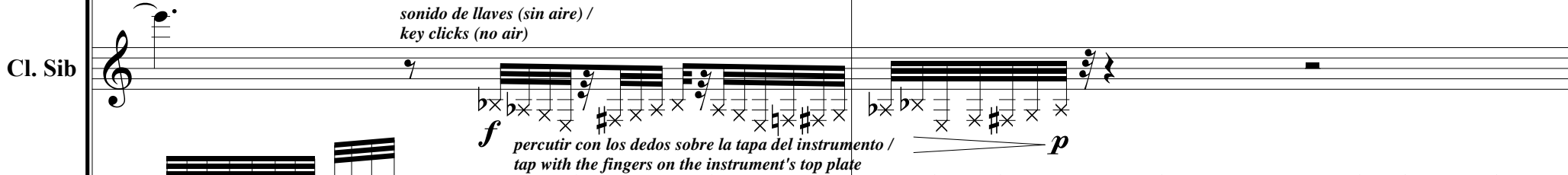


Flauta / Flute

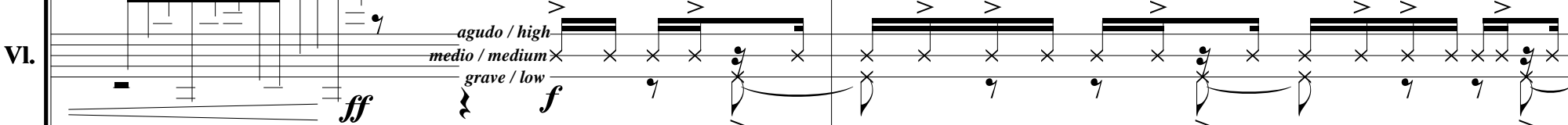
*sonido de llaves (sin aire) /
key clicks (no air)*

Fl. 

*sonido de llaves (sin aire) /
key clicks (no air)*

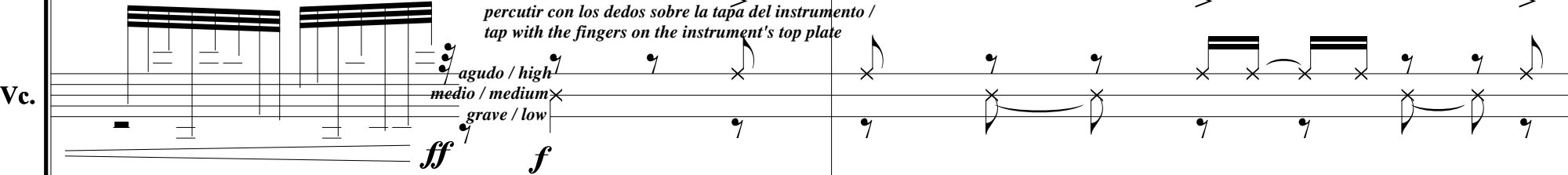
Cl. Sib 

*percutir con los dedos sobre la tapa del instrumento /
tap with the fingers on the instrument's top plate*

VI. 

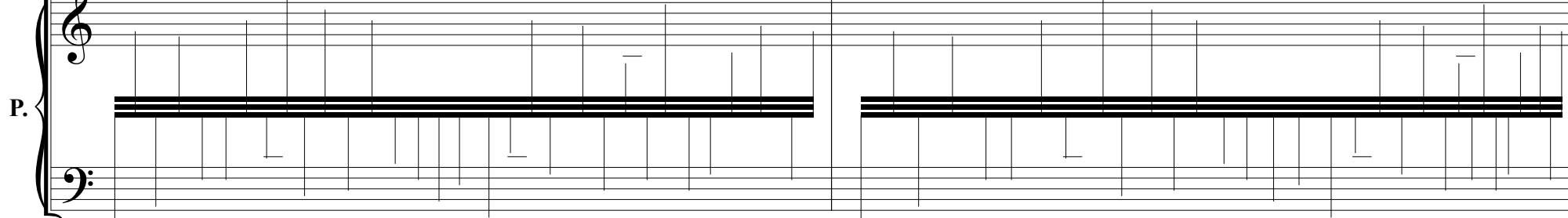
*agudo / high
medio / medium
grave / low*

*percutir con los dedos sobre la tapa del instrumento /
tap with the fingers on the instrument's top plate*

Vc. 

*agudo / high
medio / medium
grave / low*

*pulsar con 2 plectros (alturas ad lib. en el registro indicado) /
pluck with 2 plectrums (pitches ad lib in the indicated range)*

P. 

*f
(sin / no Ped.)*

104

VI.

Vc.

al niente

al niente

K

El próximo documento, seguramente proveniente de un estadio muy posterior, si bien una vez más, paradójicamente hallado ubicado en capas más profundas que los anteriores (seguramente a raíz de algún corrimiento del terreno), nos muestra un desarrollo mucho mayor de las técnicas de ejecución de los artefactos, en el cual los músicos ya han estudiado con gran profundidad las técnicas de ejecución con las que finalmente obtienen la emisión de los sonidos para la que estos artefactos fueron probablemente contruidos, logrando así resultados inimaginables comparados con los ejemplos anteriormente oídos.

El compositor de este fragmento, cuyo nombre no se ha preservado, provenía sin duda de una antigua ciudad de la parte superior del continente *Erica* (o *Mérica*) llamada *Os Ngeles*, cuyo nombre nos lleva a suponer que fue fundada milenios antes por colonizadores *fricanos*, es decir del continente *Frica*. A pesar de su origen *ericano*, este compositor escribe algunas indicaciones de su partitura, tales como *eicht ewegt* o *ehr art nd eicht*, en un idioma que tal vez se hablaba en otra zona del continente, ya que no corresponde a las palabras que se encuentran en la documentación tanto literaria como musical de esta misma zona, aparentemente conocida como *Alifornia*:

K

The next document, surely from a much later stage, although once again, it was paradoxically found located in much deeper layers than the previous ones (surely because of some landslide), shows us a much larger development of the artefacts' performance techniques, in which the players have already deeply studied the techniques by which they finally get the sound emission for what the artifacts were probably built, achieving in this way unimaginable results, compared to the examples previously heard.

The composer of this fragment, whose name regrettably has not been preserved, came from an ancient city in the upper part of the *Erica* (also *Merica* from other sources) continent, called *Os Ngeles*, whose name make us suppose that it was founded millennia earlier by *Frican* colonizers, this is to say from the continent *Frica*. In spite of his *erican* origin, this composer writes some instructions on his score, such as *eicht ewegt* or *ehr art nd eicht*, in a language that maybe was spoken in another areas of the continent, since it doesn't correspond to the words found in literary as well as the musical documentation from this area, apparently known as *Alifornia*:

105

eight ewegt (♩. = ca. 42-46)

Musical score for Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Violin (Vl.), Viola (Vc.), and Piano (P.). The score is in 6/8 time and consists of two measures. The Flute part begins with a *p* dynamic and a slur over the first two notes. The Violin and Viola parts are marked *pizz.* and *pp*. The Piano part is marked with rests in both measures.

Fl.

Cl. Sib
pp
ehr art nd eicht

VI.

Vc.

P.
pp
art
usserst urz, ie ropfen
ppp
Ped. *

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl.), Clarinet in B-flat (Cl. Sib), Viola (VI.), Violoncello (Vc.), and Piano (P.). The Flute part is mostly silent, indicated by a whole rest. The Clarinet in B-flat part has a melodic line with a *pp* dynamic and lyrics "ehr art nd eicht". The Viola part has a rhythmic accompaniment. The Violoncello part has a bass line. The Piano part has a complex accompaniment with a *pp* dynamic and lyrics "art" and "usserst urz, ie ropfen". There are also *ppp* markings and a *ppp* dynamic in the lower register of the piano. The score is divided into two systems by a vertical bar line. At the bottom of the piano part, there are three instances of "Ped." followed by an asterisk, indicating pedal points.

109

Fl.

Cl. Sib

VI.

Vc.

P.

ppp

poco rit.

poco espr.

ppp

poco rit.

3

Detailed description: This page of a musical score covers measures 109 to 112. The score is arranged in five staves: Flute (Fl.), Clarinet in Sib (Cl. Sib), Viola (VI.), Violoncello (Vc.), and Piano (P.). The Flute part begins in measure 110 with a *ppp* dynamic and a *poco rit.* marking, featuring a melodic line with grace notes. The Clarinet in Sib part has a triplet in measure 110 and a *poco rit.* marking in measure 112. The Viola and Violoncello parts provide harmonic support with rhythmic patterns. The Piano part features a *ppp* dynamic in measure 109 and a *poco espr.* marking in measure 110, with a *poco rit.* marking in measure 112. The score includes various musical notations such as slurs, accents, and dynamic markings.

L

Más allá de este desarrollo, otros fragmentos sonoros hallados, si bien sólo en registro sonoro y no escrito, y que no encajan en la lógica de la línea de tiempo propuesta en nuestra tesis. Ellos son por ahora un gran enigma para nosotros y para la mayoría de nuestros colegas. El breve ejemplo siguiente parece provenir de la misma época, de acuerdo al estrato en que se encontró, si bien no tiene nada en común con todas las demás evidencias halladas. Su proveniencia geográfica es dudosa, algunos estudiosos indican alguna zona de la antigua *Érica* (o *Mérica*) y otros se inclinan por la antigua *Frica*, mientras que nosotros en cambio nos inclinamos por el límite norte de la antigua superficie poblada, cerca del antiguo polo magnético, ya que solamente en una zona de frío extremo se desarrollaría una música de estas características, realmente apta para la entrada en calor tanto de los oyentes como de los ejecutantes mismos:

L

Beyond this development, other fragments found, although just as sound but not as written records, and that don't fit anyway in the logic of the timeline proposed in our thesis. They are by now another great enigma for us as well as for most of our colleagues. The short example that follows seems to come from the same period, according to the stratum in which it was found, although it has nothing in common with all other evidences found. Its geographic provenance is doubtful, some scholars point some area in the ancient *Erica* (or *Merica*) and others are inclined toward the ancient *Frica*, while we otherwise lean toward the northern limit of the ancient populated surface, near the old magnetic pole, because we think that only in an area of extreme cold a music of these characteristics would develop, a one really suitable to warm-up both the audience as well as the players:

111 ♩ = 100

Fl.

Clarinete Bajo / Bass Clarinet

Cl. Sib

mf *f*

114

Fl.

Flute staff with dynamics *mf*, *f*, and *mf*. It features a long slur over the first two measures and another slur over the last two measures. The notes are in a higher register, with some accidentals.

Cl. Sib

Clarinet in B-flat staff with dynamics *mf* and *f*. The music consists of eighth and sixteenth notes with various slurs and accents.

P.

Piano staff with dynamics *f*. It includes performance markings such as *Lead.*, ** (Lead. sim.)*, and various slurs and accents. The piano part is written in two staves.

117

Fl.

Cl. Sib

P.

f

f

f

f

M

Otros fragmentos desenterrados, lamentablemente muy breves, están creados en un estilo musical algo emparentado con el de la música anterior, si bien justamente su extremada brevedad hace que nos sea prácticamente imposible identificar su origen, e incluso su exacta ubicación temporal, si bien se encuentran en estratos comunes a los demás fragmentos reconstruidos:

M

Other fragments unearthed, unfortunately very short, are created in a musical style somehow related to the previous one, although just because of their extreme brevity it is for us virtually impossible to identify their origin, and even their temporary dating, although they were located in common strata with the other reconstructed fragments:

121 $\text{♩} = 100$

VI.

Vc.

P.

ff

ff

ff

6

N

Llegados a este punto de nuestra disertación, plantaremos, para aquellos de nuestros oyentes que no hayan tenido la oportunidad aún de leer los artículos preliminares sobre nuestro trabajo publicados en la revista telepática de nuestra Universidad, “*Música en la mente*”, nuestra hipótesis de trabajo en forma sintética, para luego llegar a nuestros postulados y conclusiones finales:

1. Una población pre-cataclísmica, de mediados del S.XX según la cronología pre-cataclísmica (siempre con un margen de error de 150 a 250 años), tiene una vida auditiva muy desarrollada, ya que posee grandes auditorios para la realización de eventos sonoros con una acústica perfectamente planificada y con sistemas de temperatura ambiente constante, que brindan gran comodidad a la

N

Arrived at this point of our dissertation, we will pose our working hypothesis in summary form, for those of our hearers who didn't have the opportunity to read the preliminary articles about our work, published in our University's telepathic magazine: “*Music in the mind*”, to then move on to our postulates and final conclusions:

1. A Pre-Cataclysmic population, from the mid-twentieth century, according to the pre-cataclysmic chronology (always with an error range of 150 to 250 years), has a very developed auditory life, since they had large auditoriums for the performance of sound events with perfectly planned acoustics and constant room temperature systems, providing a great comfort to the audiences of such events, as well as sound and image

audiencia de dichos eventos, así como artefactos de grabación de sonido y de imagen relativamente sofisticados, si bien es esta población es muy primitiva en cuanto a los elementos sonoros que posee para producir las experiencias acústicas que denominan *música*.

2. En algún momento de su historia, los individuos de esta cultura, diseminados por toda la antigua superficie de nuestro planeta, se topan con artefactos musicales de una cultura muy anterior, que desconocen totalmente y sin saber descifrar los antiguos escritos hallados junto a ellos, comienzan a ejecutar estos artefactos de manera muy rudimentaria, combinándolos asimismo con los objetos de su propia tradición sonora.

3. Con el paso del tiempo, van desarrollando cada vez más una técnica de ejecución que tal vez se asemeje a la que utilizaba la cultura que generó originalmente estos artefactos. Ellos comienzan también a fabricar, según los aparatos originales hallados, copias cada vez más perfectas de aquellos artefactos sonoros antiguos, logrando resultados remarcables.

4. Por otra parte, otros documentos sonoros hallados, que parecen ser contemporáneos de los anteriormente mencionados de acuerdo a su estratigrafía, si bien no tienen prácticamente ningún punto de contacto con el desarrollo de la otra así denominada *música*, constituyen en sí mismos un gran enigma a resolver en investigaciones futuras.

Debemos aquí expresar nuevamente nuestro disenso, con todo el respeto que nos merece nuestra distinguida colega, la Dra. Chun He, de la prestigiosa Universidad de Wenquan quien, según sus propias investigaciones llega a conclusiones totalmente opuestas a las nuestras, ordenando los fragmentos recuperados de los mismos estratos en una secuencia cronológicamente inversa.

O

Para demostrar en forma práctica y, en nuestra opinión, irrefutable la corrección de nuestra tesis, escucharemos en primer lugar un extracto de cuatro de los fragmentos seleccionados para nuestra disertación, ordenados cronológicamente de acuerdo a la teoría de la Dra. Chun He y, en segundo término ordenados de acuerdo a nuestras propias conclusiones, las que constituyen el núcleo central de nuestra tesis. Para la distinguida colega, los fragmentos se ordenarían así:

recording artifacts relatively sophisticated, although this population is very primitive with regards to the sonorous elements they possess to produce the acoustic experiences that they call *music*.

2. At any time of their history, the individuals of this culture, disseminated throughout all the ancient surface of our planet, ran into some musical artifacts from a much earlier culture, which they totally ignore and without knowing how to decipher the ancient writings they found together with them, they began to extract sounds out of these artifacts in a very rudimentary way, combining them additionally with the objects from their own sonic tradition.

3. Over time they started to develop more and more a performance technique that maybe resembles that one used by the culture which originally generated those artifacts. They began also to build, after the encountered original devices, increasingly perfect copies of those ancient sound artifacts, achieving remarkable results.

4. On the other hand, other sound documents found, which seem to be contemporary of the ones previously mentioned according to their stratigraphy, although they have practically nothing in common with the development of the other so called *music*, constitute in themselves a large enigma to be resolved in future investigations.

We must here express again our dissent, with all due respect to our distinguished colleague, Dr. Chun He, from the prestigious University of Wenquan who, after her own investigations, comes to totally opposite conclusions from ours, lining up the same fragments recovered out of the same strata in a chronologically inverse sequence.

O

To demonstrate in a practical and, in our opinion irrefutable way the correctness of our thesis, we will hear first an extract of four of the sound fragments selected for our dissertation, chronologically ordered according to Dr. Chun He's theory and, secondly, according to our own conclusions, which constitute the central core of our thesis.

For the distinguished colleague, the fragments would be lined up as follows:

123

Ejemplo 1:

(♩. = ca. 42-46)

Example 1:

Fl. *poco rit.*
ppp

Cl. Sib Clarinete en Sib / Bb Clarinet
pp

Vi. *pizz.*
p

Vc. *pizz.*
pp

P. *ppp* *poco espr.* *poco rit.*

The score is for a chamber ensemble in 6/8 time. It consists of six staves: Flute (Fl.), Clarinet in Bb (Cl. Sib), Violin (Vi.), Viola (Vc.), Cello (Vc.), and Piano (P.). The music is divided into two measures by a vertical bar line. The first measure shows the Flute and Clarinet in Bb playing a melodic line, while the Violin, Viola, and Cello play a pizzicato accompaniment. The Piano part features a complex rhythmic pattern. The second measure continues the melodic development, with the Flute and Clarinet playing a more intricate passage. The Piano part includes a triplet of eighth notes. Dynamics range from *ppp* to *pp*. Performance markings include *poco rit.* and *poco espr.*

125

Ejemplo 2:

4"

Example 2:

6"

rolar la lengua casi sin aire, cubriendo la embocadura con los labios /
roll the tongue almost without air, covering the mouthpiece with the lips
(rrrr.....)

Fl.

Cl. Sib

VI.

Vc.

P.

mp *ff* *f* *ff* *mf* *mf*

pp *mp* *f* *ff* *mf*

mp *ff* *ff* *mf*

mf

sonido chirriante por presión de los labios /
scratchy sound by lips pressure

col legno battuto
(alturas ad lib. / pitches ad lib.)

arco con mucha presión /
bow with high pressure
(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

arco con mucha presión /
bow with high pressure
(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

percutir las cuerdas con los dedos (alturas ad lib.) /
tap on the strings with the fingers (pitches ad lib.)

2" 2"

(b)

Ad.

*

126

Ejemplo 3:

Example 3:

Flauta Bajo / Bass Flute

(llaves + aire / keys + air)

**Espantasuegras /
Blowout**

accel.

Fl. *ff*

Cl. Sib *mp* *cresc.* *ff*

Vi. *mp* *mf* *mf* *f* *f* *ff*

Vc. *p* *cresc.* *mf* *f* *ff*

P. *pasar una tira de cinta de cassette alrededor de la cuerda, tensarla con una mano, frotar un dedo con fuerza a lo largo de ella / put a cassette tape strip around the string, hold it with one hand tightening it, rub a finger strongly along it.*

Led.



Ejemplo 4:

4"

Example 4:

5"

129

Hoja de papel de aluminio (*Suspender en el aire con ambas manos y soplar contra ella.*) /
Aluminium foil sheet (*Hold the sheet with both hands suspended in the air and blow against it.*)

Fl.

Balde de plástico con agua (*Soplar con un pedazo de manguera.*) /
Plastic bucket with water (*Blow with a piece of plastic hose.*)

Cl. Sib

p

f

Vi.

Tapa de olla (*percutir con los dedos o uñas*) /
Pot lid (*tap with the fingers or fingernails*)

mp

f

mp

f

mp

f

Bolsa de plástico (*estrujar-estirar*) /
Plastic bag (*squeeze-stretch*)

Vc.

mf

ff

Deslizar una uña por la superficie superior de la teclas blancas. /
Glide a fingernail over the front surface of the white keys. ,

P.

Cinta de enmascarar (*Ir despegando, tironeando de la punta.*) /
Masking tape (*Unstick by pulling the end.*)

mf

P

A continuación, según nuestra opinión, la secuencia histórica correcta:

Ejemplo 1:

4''

P

Next, in our view, the correct historical sequence:

Example 1:

5''

131 Hoja de papel de aluminio (*Suspender en el aire con ambas manos y soplar contra ella.*) / Aluminium foil sheet (*Hold the sheet with both hands suspended in the air and blow against it.*)

Fl.

Cl. Sib Balde de plástico con agua (*Soplar con un pedazo de manguera.*) / Plastic bucket with water (*Blow with a piece of plastic hose.*)

VI. Tapa de olla (*percutir con los dedos o uñas*) / Pot lid (*tap with the fingers or fingernails*)

Vc. Bolsa de plástico (*estrujar-estirar*) / Plastic bag (*squeeze-stretch*)

P. Deslizar una uña por la superficie superior de la teclas blancas. / Glide a fingernail over the front surface of the white keys.

Cl. Sib *p* *f*

VI. *mp* *f* *mp* *f* *mp* *f*

Vc. *mf* *ff*

P. *mf*

Ejemplo 2:

Example 2:

133

Flauta Bajo / Bass Flute

(llaves + aire / keys + air)

Espantasuegras /

Blowout

The musical score is written for five instruments in 4/4 time, with a tempo of 82. The score is divided into three measures. The Bass Flute part starts with a wavy line representing keys and air, followed by a series of notes with accents and triplets, reaching a fortissimo (ff) dynamic. The Sib. Clarinet part begins with a 'teeth-on-reed' effect, followed by notes with accents and triplets, also reaching ff. The Viola part plays a rhythmic pattern of eighth notes, starting at mezzo-piano (mp) and increasing to fortissimo (ff). The Violoncello part plays a series of notes with accents and triplets, starting at piano (p) and increasing to ff. The Piano part is silent for the first two measures, then plays a single note in the third measure.

8va - morder la caña / teeth-on-reed

pizz. dietro il ponte / pizz. behind the bridge

Cuadrados de telgopor (Frotar entre sí) / **Styrofoam squares** (Rub together)

pasar una tira de cinta de cassette alrededor de la cuerda, tensarla con una mano, frotar un dedo con fuerza a lo largo de ella / put a cassette tape strip around the string, hold it with one hand tightening it, rub a finger strongly along it.

Ped.

*

Ejemplo 3:

4"

Example 3:

6"

136

rolar la lengua casi sin aire, cubriendo la embocadura con los labios /
roll the tongue almost without air, covering the mouthpiece with the lips

(rrrr.....)

Fl.

Clarinete en Sib / Bb Clarinet
sonido chirriante por presión de los labios /
scratchy sound by lips pressure

Cl. Sib
pp col legno battuto
(alturas ad lib. / pitches ad lib.)

Vi.
mp
col legno battuto
(alturas ad lib. / pitches ad lib.)

Vc.
mp
percutir las cuerdas con los dedos (alturas ad lib.)/(cresc. / dim. ad lib.)
tap on the strings with the fingers (pitches ad lib.)

P.

2"

arco con mucha presión /
bow with high pressure
(bloquear las 4 cuerdas con la mano izq.) /
(block all 4 strings with the left hand)

ff *mf*

Ped.



137

Ejemplo 4:

(♩. = ca. 42-46)

Example 4:

The musical score is for Example 4, marked with the number 137. It is in 6/8 time and consists of six staves: Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Violin (Vl.), Viola (Vc.), and Piano (P.). The score is divided into two systems by a vertical bar line. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Flute part begins in measure 5 with a *ppp* dynamic and a *poco rit.* marking. The Clarinet in B-flat part has a *pp* dynamic in measure 1 and a triplet of eighth notes in measure 3. The Violin and Viola parts both have *pizz.* markings in measure 2, with the Viola also having a *p* dynamic. The Cello part has a *pizz.* marking in measure 1 and a *pp* dynamic. The Piano part has a *ppp* dynamic in measure 1 and a *poco espr.* marking in measure 4. The score concludes in measure 8 with a *poco rit.* marking and a fermata over the final chord.

Q

Para finalizar nuestra disertación escucharemos un último fragmento, proveniente de un compositor bastante extraño, ni siquiera demasiado interesante debo confesar, pero del cual poseemos el fragmento más completo recuperado durante las recientes excavaciones submarinas, por lo que no pudimos dejarlo de lado en nuestra investigación. La proveniencia geográfica de este compositor es bastante dudosa, ya que los títulos de sus obras (en su mayoría incompletos en su reconstrucción), están escritos en distintos idiomas pre-cataclísmicos y por otra parte no lo podemos encuadrar dentro de ninguna de las líneas estilística de las más comunes en su época, la cual tampoco está, de todos modos, identificada con seguridad.

En algunos de los fragmentos rescatados de su obra los músicos deben tocar extractos de obras de otros compositores (en algún caso el músico debe incluso realizar un relato oral mientras toca su instrumento), por lo cual lo hemos considerado un pionero en el cuestionamiento de algo ya totalmente inexistente en nuestra época, como la propiedad privada intelectual, además de ser probablemente un creador con pocas ideas propias...

Escucharemos entonces a continuación un fragmento de una pieza cuyo título no ha sobrevivido a la humedad reinante en el lugar de su hallazgo, ya que la primera página está parcialmente borrosa debido justamente a ella, si bien hemos podido rescatar el nombre de su autor: *Iguel Ellusci*.

Con esto concluimos la disertación sobre nuestra tesis, quedando luego yo a disposición del distinguido jurado que evaluará mi trabajo en el coloquio telepático de rigor. Para aquellos interesados en consultar mi trabajo completo, una copia holográfica del mismo será enviada mañana al nuevo Centro Multimedia de nuestro Departamento de Música el cual, indico para quienes aún no lo hayan visitado, se encuentra suspendida por sistema anti-gravitacional en el Nivel 2, por encima de las instalaciones dedicadas a los viajes en el tiempo del Departamento de Física, que supongo sí todos conocen.

Al público presente, a los estimados colegas que han colaborado en esta disertación (*señala a los instrumentistas y al director*), profesores y estudiantes de nuestra querida Universidad, agradezco su presencia y su atención.

(*Se oscurece el estrado del Disertante, las luces iluminan nuevamente al ensamble.*)

Q

To conclude our dissertation we will hear a last fragment, coming from a rather strange composer, not even too much interesting I must confess, but from whom we possess the most comprehensive fragment recovered during the recent submarine excavations, so we could not set it aside in our research. The geographic provenance of this composer is doubtful, since the titles of his works (mostly incomplete in their reconstruction) are written in different Pre-Cataclysmic languages and furthermore we cannot square him within any of the most common stylistic lines of his time, which is also anyway not for sure identified.

In some of the rescued fragments of his work the musicians must play excerpts from works by other composers (in some case the player must even perform an oral narration while playing his/her artifact), thus we have considered him as a pioneer in the questioning of something totally unthinkable in our days, such as intellectual property, being moreover probably a creator with very few ideas of his own...

Next we will listen to a fragment of a piece whose title has not survived to the prevailing humidity in the location of its finding, since the first page of the score is partially blurred precisely because of this, although we have been able to rescue the name of its author: *Iguel Ellusci*.

With this example we conclude our thesis' dissertation, to be then myself available to the distinguished jury that will evaluate my work in the mandatory telepathic colloquium. For those people interested in reviewing my full work, a holographic copy of it will be delivered tomorrow to the new Multimedia Center of our Music Department, which I point, for those who don't know it yet, it is located, hovering by anti-gravitational system, on Level 2, over the facilities dedicated to the time journeys of the Physics Department, which I assume everybody does know.

To the attending audience, to the dear colleagues who have collaborated in this dissertation (*he points to the players and conductor*), professors and students of our dear University, I thank sincerely for your presence and attention.

(*The Lecturer's lectern darkens, the lights illuminate again the ensemble.*)

139

R

$\text{♩} = 76$
(b)
tr

Fl. 4/4 p

Cl. Sib 4/4 pp

Vl. 4/4 ff pp f pp f pp mf pp mf pp mp pp mp pp p pp pp

Vc. 4/4 f pp f pp mf pp mf pp mf pp f

P. 4/4 mf ff sfz pp

Ped. Ped. ad lib.

141

Fl. *pp* *mf* *pp*

Cl. Sib *p* *pp* *mf* *pos. ord.* *(b)*

Vi. *p* *f* *pp* *f* *p* *sul pont.* *(b)*

Vc. *pp*

P. *mp pp* *mf pp*

The score is divided into three measures. The Flute part begins with a *pp* dynamic, followed by a *mf* dynamic and a *pp* dynamic. The Clarinet in B-flat part starts with a *p* dynamic, then *pp*, *mf*, and a *pos. ord.* marking with a *(b)* key signature change. The Viola part starts with *p* and *f* dynamics, then *pp*, *f*, and *p*. The Violoncello part is marked *pp*. The Piano part is marked *mp pp* and *mf pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

144

Fl. *mf* *pp* *mf* *pp*

Cl. Sib *pp* *p* *mp* *pp* *p*

VI. *mf* *pp*

Vc. *mf* *pp* *mf* *pp*

P. *mf* *pp*

Detailed description: This page of a musical score, numbered 144, features five staves. The Flute (Fl.) staff begins with a wavy line, followed by a half note, a quarter note triplet, and a half note. The Clarinet in B-flat (Cl. Sib) staff starts with a wavy line, then a half note, a quarter note, and a half note. The Viola (VI.) staff has a wavy line, a half note, and a quarter note triplet. The Violoncello (Vc.) staff begins with a wavy line, followed by a half note with a five-finger fingering, and a half note. The Piano (P.) staff has a wavy line, a half note, and a half note. Dynamics include *mf*, *pp*, *p*, and *mp*. Performance markings include slurs, accents, and breath marks.

147

Fl. *mf* 3

Cl. Sib *pp* *mp* *pp*

Vi. *tr* 3

Vc. *tr* 5 *pp*

P. *mf* *pp* *mf pp* *mf* *pp* *pp* *mp* *pp* *mp* *pp*

Detailed description: This musical score page, numbered 147, features six staves. The Flute (Fl.) staff begins with a wavy line, followed by a melodic line starting with a triplet of eighth notes marked *mf*. The Clarinet in B-flat (Cl. Sib) staff starts with a wavy line, then a dotted quarter note, and a long phrase of half notes marked *pp* and *mp*. The Violin (Vi.) staff has a wavy line and a triplet of eighth notes marked *tr*. The Viola (Vc.) staff has a wavy line and a quintuplet of eighth notes marked *tr* and *pp*. The Piano (P.) part consists of two staves; the upper staff has a triplet of eighth notes marked *mf* and a phrase of half notes marked *pp*, *mf pp*, *mf*, and *pp*. The lower staff has a wavy line and a phrase of half notes marked *pp*, *mp pp*, *mp pp*, *mp*, and *pp*.

150

Flauta Bajo / Bass Flute

FL. 8

Cl. Sib

VI.

Vc.

P.

mf *f* *p* *pp* *mp* *pp* *p*

12

3

5

(b)

(b)

(b)

(b)

(b)

(b)

153

Fl. *p* *tr* (b) 3 7

Cl. Sib *mp* *tr* (b) *pp* (b)

VI. *p* *tr* (b) 6 *pp* (b)

Vc. *p* *tr* (b) *sul tasto* *p* *pos. ord.* *tr* *sul pont.* *tr* *pp* *mf* 5 5 5 5

P. *pp* *sfz* 5 *pp* (b) *pp* (b) *pp* (b)

ped. *

156

Piccolo / Piccolo Flute

Fl.

Cl. Sib

VI.

Vc.

P.

The musical score consists of five staves. The Piccolo / Piccolo Flute staff (top) features a trill marked with a wavy line and a dynamic range from *mp* to *f*. The Clarinet in B-flat staff has a melodic line with dynamics from *mp* to *f*. The Viola staff has a melodic line with dynamics from *mp* to *f*. The Violoncello staff has a melodic line with dynamics from *pp* to *f*. The Piano staff (bottom two staves) has a complex melodic line with dynamics from *p* to *f*, including a trill and a fingering instruction *(2-3/1-4)*. The bottom right of the page includes a dynamic marking *sffz* and a *Lead.* instruction.

Lead.

sffz
* Lead.

Flauta Bajo / Bass Flute

Fl.

Clarinete Bajo / Bass Clarinet

Cl. Sib

VI.

Vc.

P.

Musical score for measures 159-160. The score includes staves for Flute (Fl.), Bass Clarinet (Cl. Sib), Violin (VI.), Viola (Vc.), and Piano (P.).

- Fl.:** Rests in both measures.
- Cl. Sib:** Measure 159: *mf* quarter notes G2, A2, B2, C3. Measure 160: *mf* quarter notes D3, E3, F3, G3. A wavy line above the staff indicates a tremolo effect.
- VI.:** Rests in both measures.
- Vc.:** Wavy line above the staff in both measures, indicating tremolo.
- P.:** Measure 159: *mf* half note G2. Measure 160: *pp* half note G2. A wavy line above the staff indicates tremolo.
- Conductor's part:** Measure 159: *mf*, *pp*, *mp*, *pp*. Measure 160: *p*, *pp*, *p*, *pp*. Includes a fermata over the first measure and a *sfz pp* marking in the second measure.

Musical score for measures 161 and 162, featuring Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Violin (Vl.), Viola (Vc.), and Piano (P.).

Fl.: Measure 161: Rest. Measure 162: *mf* (b) quarter note, *pp* (b) half note.

Cl. Sib.: Measure 161: *tr* (b) quarter note, *tr* (b) quarter note, *tr* (b) quarter note. Measure 162: *pp* (b) half note.

Vl.: Measure 161: Rest. Measure 162: Rest.

Vc.: Measure 161: *p* quarter note, *pp* quarter note. Measure 162: *p* quarter note, *pp* quarter note, *p* quarter note.

P.: Measure 161: *sfz pp* (b) quarter note, *tr* (b) quarter note, *tr* (b) quarter note. Measure 162: *sfz pp* (b) quarter note, *tr* (b) quarter note, *tr* (b) quarter note.

sfz pp * Led. (Measure 161)
sfz pp * Led. (Measure 162)

Fl. *p mp p mp pp mp p*

Cl. Sib *p pp p mp p pp mf*

VI. *mp pp mp dd p pp p pp*

Vc. *pp mp pp mp p pp mf*

P. *p pp mp pp mp p*

mf

mf Red.

(b) 6

(b) 6

(b) 6

Musical score for Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Violin (VI.), Viola (Vc.), and Piano (P.). The score is divided into two systems. The Flute part begins with a dynamic of *f*. The Clarinet in B-flat part features intricate fingerings (5, 6, 5, 6, 7) and dynamics ranging from *pp* to *mf*. The Violin and Viola parts play chords with dynamics from *ff* to *pp*. The Cello part plays chords with dynamics from *ff* to *pp*. The Piano part includes complex fingerings (6, 5, 6, 5, 6, 5, 6, 7) and dynamics from *mp* to *mf*. The bottom staff of the piano part has a dynamic of *pp*.

169

Fl.

Flute part of the musical score. It features a melodic line starting with a dynamic marking of *f*. The first measure includes a trill marked with a *tr* and a flat accidental. The piece concludes with a triplet of eighth notes.

Cl. Sib

Clarinet in B-flat part of the musical score. It begins with a dynamic marking of *f* and includes a trill marked with a *tr* and a flat accidental. The dynamics shift to *mf sub.* and then back to *f*. The piece ends with a dynamic marking of *f*.

Vl.

Violin part of the musical score. It starts with a dynamic marking of *ff* and concludes with a dynamic marking of *p*.

Vc.

Violoncello part of the musical score, which is mostly silent with only a few rests.

P.

Piano part of the musical score. The right hand features a complex rhythmic pattern of triplets and sixteenth notes, starting with a dynamic marking of *f*. The left hand provides a simple bass line.

171

(b)

Fl.

p *mf* *cresc.*

Cl. Sib

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

Vi.

8va *pizz.* *ff*

Vc.

pizz. *ff* *arco* *p sub.*

P.

8va

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

* Led.

173

Fl. *f* *ff*

Cl. Sib *mf* *pp*

VI. *(8va)*

Vc. *f* *(8va)*

P.

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl.), Clarinet in B-flat (Cl. Sib), Violin I (VI.), Violin II (Vc.), and Piano (P.). The score is divided into two measures. The Flute part is highly technical, featuring numerous triplet patterns and dynamic markings of *f* and *ff*. The Clarinet in B-flat part is mostly silent, with a dynamic marking of *pp* and a wavy line indicating a tremolo or sustained note. The Violin I and Violin II parts play rhythmic patterns, with Violin II marked *f* and *(8va)*. The Piano part consists of a complex rhythmic accompaniment with many triplets. The bottom of the page features a large dynamic contour line with markings for *p*, *pp*, *mp*, *pp*, *p*, and *pp*.

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

175

(llaves + aire / keys + air)

Fl. *ff*

Clarinete en Sib / Bb Clarinet

Cl. Sib *pp*

dietro il ponte / behind the bridge
(pizz.)

Vi. *f*

sul pont.

Vc. *f pp sub.*

(8^{va})

P. *15^{ma}*

p *pp*

8^{va}

177

sonido de llaves (sin aire) /
key clicks (no air)

rall. - - - - -

Fl. *ff*

Cl. Sib *ff* *mp* 8^{va}

Vi. *f* *pp* 3

Vc. *f* *pp* 3

P. *ff* 3

(15^{ma})

(8^{va}) *ffz* *

Golpeando con los nudillos en el bloque de madera que se encuentra en el extremo derecho del teclado. /
Knocking with the knuckles on the wooden piece at the right end of the keyboard.

-69-

179

♩ = 60

Piccolo / Piccolo Flute

Fl.

Musical staff for Flute (Fl.) showing a whole rest in the first two measures and a triplet of eighth notes in the third measure, marked *mp*.

*morder la caña /
teeth-on-reed*

(8va)

Cl. Sib

Musical staff for Clarinet in B-flat (Cl. Sib) showing a triplet of eighth notes in the first measure, marked *f*, followed by a long note with a slur and a sharp sign in the second and third measures.

*(cambios de arco imperceptibles ad lib.) /
(unnoticeable bow changes ad lib.)*

(I)

♯ (suenan la 8va. superior / sounding in the higher 8ve.)

VI.

Musical staff for Violin (VI.) showing a long note with a slur and a sharp sign, marked *mp* in the first measure and *f* in the third measure.

mp *mf* *mp* *f* *mf* *f* *mf*

P.

Musical staff for Piano (P.) showing three triplet eighth notes, marked *fff*.

182

Musical score for three instruments: Flute (Fl.), Clarinet in B-flat (Cl. Sib), and Violin (VI.). The score is divided into three measures. The Flute part features a melodic line with dynamic markings *mf*, *f*, *mf*, *mf*, *f*, and *mf*, ending with a *ff* dynamic. The Clarinet in B-flat part has a melodic line with dynamic markings *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, and *mf*, ending with a *ff* dynamic. The Violin part has a melodic line with dynamic markings *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, and *mf*, ending with a *ff* dynamic. The Flute and Violin parts have a *ff* dynamic at the end of the third measure. The Clarinet in B-flat part has a *ff* dynamic at the end of the third measure. The Flute part has a *ff* dynamic at the end of the third measure. The Clarinet in B-flat part has a *ff* dynamic at the end of the third measure. The Violin part has a *ff* dynamic at the end of the third measure. The Flute part has a *ff* dynamic at the end of the third measure. The Clarinet in B-flat part has a *ff* dynamic at the end of the third measure. The Violin part has a *ff* dynamic at the end of the third measure.

185

4"

Fl.

Cl. Sib

Vi.

Vc.

P.

*arco sobre el puente (madera) /
bow on the bridge (wood)*

3
pp

mf p

mf p

mf p

mp

*bajar la cuerda hasta donde sea posible /
lower the string as low as possible*

pp

Dar un violento golpe de pedal. / Hit the pedal violently.

sffz

Ped. (dejar abierto / leave open)

Flauta Bajo / Bass Flute 5"

4"

1"

187

*rolar la lengua casi sin aire, cubriendo la embocadura con los labios /
roll the tongue almost without air, covering the mouthpiece with the lips
(rrrr.....)*

*sólo aire / air only
los labios cubriendo la embocadura - modulación de alturas /
the lips covering the embochure - pitch modulations*

*Silbido "Jet" /
"Jet" Whistle*

Fl.

Musical notation for Flute (Fl.) across three measures. The first measure shows a treble clef with a whole note on G4, marked *mp* and *ff*. The second measure shows a whole note on G4, marked *mf*. The third measure shows a whole note on G4, marked *sffz*.

Balde de plástico con agua (*Soplar con un pedazo de manguera.*) /
Plastic bucket with water (*Blow with a piece of plastic hose.*)

*(Golpear el balde con la manguera,
como un latigazo.) /
(Hit the bucket with the hose,
as a whiplash.)*

Cl. Sib

Musical notation for Clarinet in B-flat (Cl. Sib) across three measures. The first measure shows a whole note on G3, marked *mf*. The second measure shows a whole note on G3, marked *mf*. The third measure shows a whole note on G3, marked *sffz*.

Vi.

Musical notation for Violin (Vi.) across three measures. The first measure shows a whole note on G4, marked *f*. The second measure shows a whole note on G4, marked *pp*. The third measure shows a whole note on G4, marked *sffz*.

Cuadrados de papel de lija (*Frotar entre sí*) /
Sandpaper squares (*Rub together*)

Vc.

Bolsa de plástico (*inflar*) /
Plastic bag (*inflate*)

*Hacerla explotar violentamente. /
Explode it violently.*

P.

*frotar con un plectro /
rub with a plectrum*

*Cerrar violentamente la tapa del teclado. /
Close the keyboard lid violently.*

*8^{va}
ped.*

sffz

