Cristian Morales-Ossio

Relief VI

for solo guitar

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Relief VI

for guitar

2016 version

dedicated to Diego Castro Magas

Huddersfield 2015 - 2016

Programme note

Relief VI belongs to the cycle 'Relief' together with Relief II (for recorder flute quartet and electronics); Relief III (for percussion and electronics); Relief IV (for soprano sax and real-time electronics); and Relief V (for flute and real-time electronics)

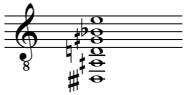
Originally the word relief refers to the French word so that the meaning is related to a textural approach. The whole cycle has been composed under such a tactile prism. Particularly in this piece, at least three dimensions are continuously acting: different degrees of 'stress' between pitches, which is given by the scordatura possibilities; other qualities of sound, meaning the diversity of extended techniques and articulation of sound; long term trends of the distributions of the previously mentioned dimensions. The two former represent microscopic 'relief' articulations, and the latter could be metaphorically understood as a landscape of steep mountains (Cordillera de los Andes, for instance). These two approaches might be useful in order to understand the micro/macro formal aspects of this work.

There is a first (short duration) version of this piece, which was composed and premiered in 2011. It may be considered as a trial version, as the original project supposed a long-duration piece. The nature of the compositional principles allows creating different versions, as the process involves composer/performer collaboration sessions. The current version was entirely composed in collaboration with Diego Castro Magas. Some traces of the 2011 collaboration can be found now - the whole 2011 materials were kept intact but differently distributed over time. Other versions should consider this material, which could be provided by me, in the case that other guitarists wanted to work on this work-in-progress. In that case, please contact me through my web site https://www.moralesossio-composer.com/

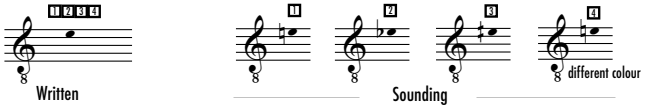
Collaboration

I want to thank Diego Castro Magas, who actively participated in the composition process of this work. Some of the materials that make up Relief VI were direct contributions from him.

Performance notes

scordatura 

The notation of pitches acts as a kind of tablature. Numbers in squares represent the guitar strings (1 to 6), so that two 'same-name-notes' to be played on two different string can signify either two different tunings or two different colours. For instance:



Bartok pizzicato

Percussion line. Select different points onto the guitar's body

Completely dry percussion by damping string with left hand

Percussion with a resonant chord, which must be 'tapped' with the left hand

Percussion with irregular rhythms

Muted notes

'Tapping' notes.

Resulting 'hidden' notes behind the stopping finger

Half pressure notes, between normal note and harmonic. The effect is similar as the muted notes

Natural hamonics

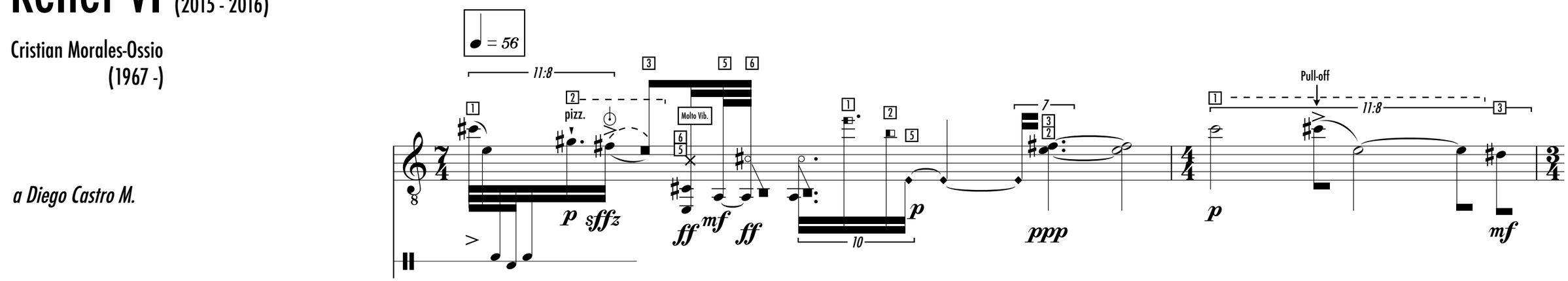
fast molto vibrato, short or long

Relief VI (2015 - 2016)

Cristian Morales-Ossio
(1967 -)

a Diego Castro M.

Scordatura



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11

bisb.
(accel.)

6:4

7

13:8

pesante

feroce!

12:8

11:8

7:4

5:4

feroce!

14

Como un eco

11:8

7:4

pizz.

12:8

5:4

7:4

17

14:11

espressivo

6:4

5:4

7:4

13:9

6

pizz.

(tap)

20

11:8

5:4

7:4

7:4

5:4