



Cristian Morales-Ossio
Relief VI
for solo guitar

Cristian Morales-Ossio
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



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		<div> <div>'Tapping' notes.</div> <div>Resulting 'hidden' notes behind the stopping finger</div> </div> <div> <div>Half pressure notes, between normal note and harmonic.</div> <div>The effect is similar as the muted notes</div> </div>
	Natural harmonics		fast molto vibrato, short or long

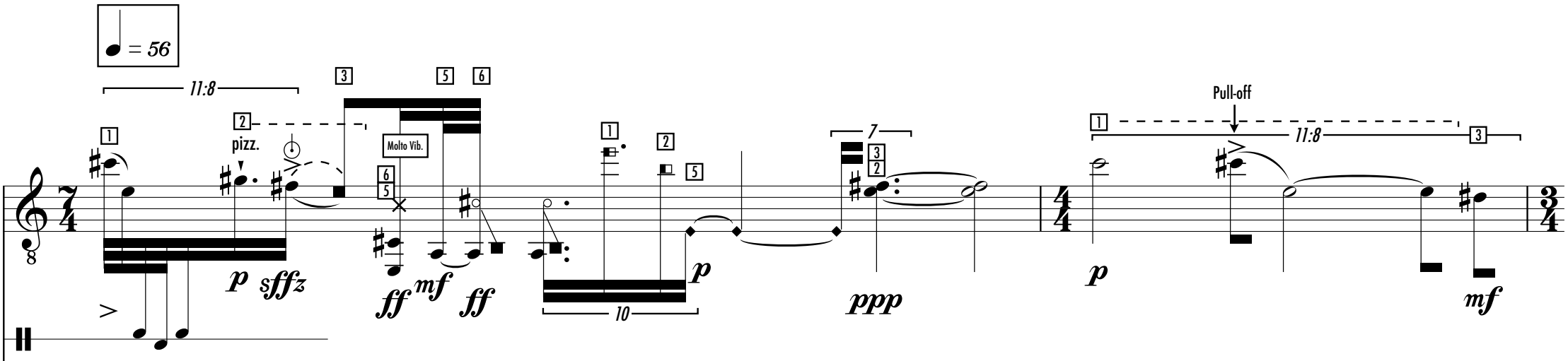
Scordatura
 

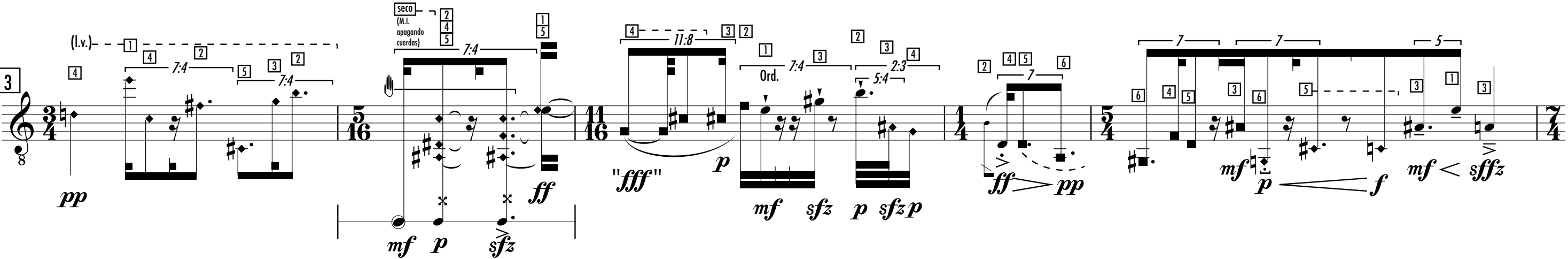
Relief VI

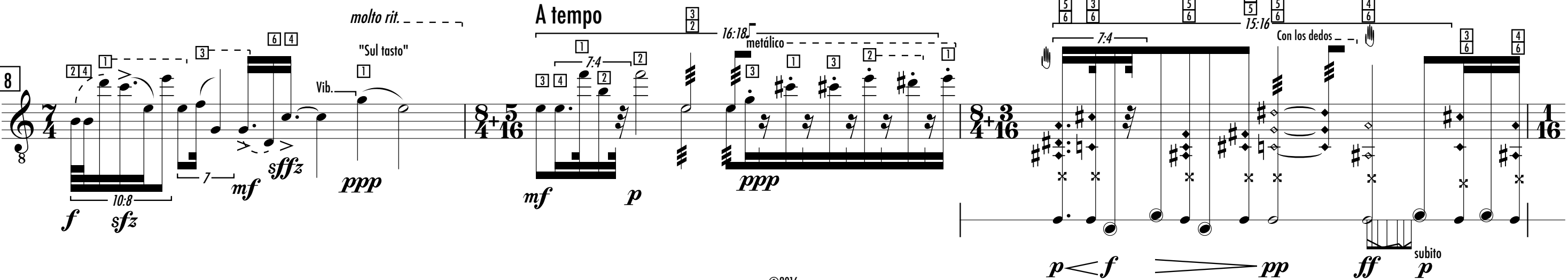
(2015 - 2016)

Cristian Morales-Ossio
(1967 -)

a Diego Castro M.







This musical score is for a section of 'The Firebird' by Igor Stravinsky. It is written for a single melodic line, likely for a flute or violin. The score is divided into four systems, each containing multiple measures with complex rhythmic patterns and dynamic markings.

System 1 (Measures 11-13): Starts with a treble clef and a key signature of one sharp (F#). The time signature is 16/8. Measure 11 has a dynamic marking of *ff*. Measure 12 has a dynamic marking of *p* and a performance instruction 'bisb. (accel.)'. Measure 13 has a dynamic marking of *ff* and a performance instruction 'pesante'.

System 2 (Measures 14-16): Measure 14 has a dynamic marking of *f*. Measure 15 has a dynamic marking of *p* and a performance instruction 'sfz'. Measure 16 has a dynamic marking of *ppp* and a performance instruction 'mf'.

System 3 (Measures 17-19): Measure 17 has a dynamic marking of *sfz* and a performance instruction 'p'. Measure 18 has a dynamic marking of *ff* and a performance instruction 'mf'. Measure 19 has a dynamic marking of *ppp* and a performance instruction 'sfz'.

System 4 (Measures 20-22): Measure 20 has a dynamic marking of *ff*. Measure 21 has a dynamic marking of *fff*. Measure 22 has a dynamic marking of *mf*.

The score includes various performance instructions such as 'pesante', 'feroce!', 'pizz.', 'espressivo', and 'tap'. It also features complex rhythmic markings, including 13:8, 12:8, 11:8, 7:4, 5:4, and 6:4.