

entre michigan y jefferson
(Between Michigan and Jefferson)
for mezzo soprano, flute, percussion, and electronics

Orlando Jacinto Garcia

ABOUT THE WORK

entre michigan y jefferson (Between Michigan and Jefferson) was written for the Fonema Consort ensemble and its director Pablo Chin during the summer of 2014. The samples utilized in the electronic part for the work were realized during an iSAW recording residency at Audiotheque located on Lincoln Road in Miami Beach, Florida with the assistance of the director of the studio Gustavo Matamoros. The title of the work references the location of the studio between Michigan and Jefferson streets as does the text heard in the work. The original text in Spanish, lo que se oye afuera no se oye adentro, lo que se oye adentro no se oye afuera, translates to what is heard outside is not heard inside, what is heard inside is not heard outside. The electronic part consists of flute, percussion, and vocal samples created with the assistance of flutist Elissa Lakofsky and soprano Kathleen Wilson at the studio. The remainder of the work was completed during a residency at the Millay Colony in August of the same summer. The slow evolution of material as well as the counterpoint between timbre, density, texture, register, and pacing are important aesthetic concerns.

PERFORMANCE NOTES

- (1) Accidentals only apply to the note that they precede
- (2) Flute doubles c flute and alto flute (begins with alto flute) – alto flute part is transposed sounds P4 lower than written
- (3) Percussion required: Ride Cymbal (bowed), Wood Block (large preferred), Tam Tam (small), Tibetan bowl (tuned to A), Antique Cymbals, Maracas, Snare Drum (muted with the snare turned off)
- (4) Note the Tibetan Bowl can be tuned to any A and should be played by holding the bowl in the palm of the hand or the finger tips and rubbing the mallet around the outside of the bowl to produce a sustained sound
- (5) Dynamics on the score are relative to those in the fixed media part - the ensemble should blend with the material on the electronics so preferably should be amplified yet neither should not be too loud - timings are provided on the score so that the ensemble can align properly with the fixed media part - the ensemble and the electronics should begin together at the start of the work - dynamics are relative to the hall pp being the softest sound possible while still producing an attractive sound
- (6) To maintain the mood of the work the performers should focus on the score and/or close their eyes when not performing during the long rests
- (7) It is preferable that very little vibrato if any be used in the flute and voice parts
- (8) Text by the composer in Spanish: lo que se oye afuera no se oye adentro, lo que se oye adentro no se oye afuera; English translation: what is heard outside is not heard inside, what is heard inside is not heard outside

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♩ = 60

Begin and align with Electronics

1:15
Simile

Mezzo Soprano

5/4 *mp* < *mf*, *mp* < *mf*, *mp* < *mf*, *mp* < *mf*, Tacet 55" 5/4 *mp* < *mf*, *mp* < *mf*, *mp* < *mf*, *mp* < *mf*, Tacet 55"

hm hm hm hm ah ah ah ah

Flute
(c flute & alto)

5/4 Play and hum on pitch Alto Flute, Tacet 55" 5/4 Play and hum on pitch, Tacet 55"

mp < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf*

Percussion

5/4 Bowed Ride Cymbal, Tacet 55" 5/4, Tacet 55"

mp < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf* *mp* < *mf*

2:30

2:50

Spoken slowly and softly:

11 M.S. lo que se oye afuera, no se oye adentro; lo que se oye adentro, no se oye afuera; lo que se oye afuera, no se oye adentro; lo que se oye adentro, no se oye afuera; 2/4

11 Fl. 2/4

11 Perc. Wood Block *mp* 2/4

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M.S. 15 ^{3:10} *p* *mp* *pp*

Fl. 15 *p* *mp* *pp* *p*

Perc. 15 *p*

to Small Tam Tam Small Tam Tam

M.S. 27 *p* *pp* *p*

Fl. 27 *mp* *pp* *p*

Perc. 27 *p* *pp* *p*

to Tibetan Bowl Tibetan Bowl (singing)

M.S. 39 *pp* *p* *pp* *p* *pp* *p* *pp*

oh ah

Fl. 39

Perc. 39 *pp* *p* *pp* *pp* *p* to Antique Cymbals Antique Cymbals

M.S. 50 5:30 *p* hm

Play and hum on pitch

Fl. 50 *mp* *p* ord. *mp* *pp* *p*

Perc. 50 to Bowed Ride Cymbal Bowed Ride Cymbal *p* *mp*

M.S. 61 *pp* *p* *pp* Tacet 10" 6:50

Fl. 61 *pp* *p* *pp* Tacet 10" to Flute

Perc. 61 *pp* *p* *pp* *p* to Tibetan Bowl Tibetan Bowl (singing) Tacet 10" to Maracas Maracas

M.S. 71 Tacet 60" 8:30 *mf* *mp*

Fl. 71 Tacet 60" *mf* *mp* ah Flute

Perc. 71 Tacet 60" to Snare Drum Snare Drum (snare off) *p* *mp*

Detailed description of the musical score: The score is for a piece titled 'entre michigan y jefferson'. It consists of three systems of staves. The first system (measures 61-70) features M.S. (Melodica/Saxophone), Flute, and Percussion. M.S. and Flute play melodic lines with dynamics ranging from *pp* to *p*. Percussion includes Tibetan Bowl and Maracas. The second system (measures 71-80) shows M.S., Flute, and Percussion. M.S. and Flute are mostly in a *Tacet 60"* state. Percussion plays a rhythmic pattern on the Snare Drum. The third system (measures 81-84) features M.S., Flute, and Percussion. M.S. and Flute play melodic lines with dynamics *mf* and *mp*. Percussion continues with the Snare Drum. Time signatures change throughout: 5/4, 4/4, 7/4, 12/4, 6/4, 3/4, and 9/8.

M.S.
82 *mf* *mp* *mf* *mp* *mf* *mp*
ah ah ah

Fl.
82 *mf* *mp* *mf* *mp* *mf* *mp*

Perc.
82 *p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

M.S.
88 *mf* *mp* *mf* *mp* *mf* *mp*
ah ah ah

Fl.
88 *mf* *mp* *mf* *mp* *mf* *mp*

Perc.
88 *p* *mp* *p* *p* *mp* *p*

Detailed description: This musical score page, titled 'entre michigan y jefferson', is page 7. It features three systems of music for M.S. (Mezzo-Soprano), Fl. (Flute), and Perc. (Percussion). The first system (measures 82-87) has a key signature of one flat and a common time signature. The M.S. part includes lyrics 'ah' and dynamic markings *mf* and *mp*. The Fl. part mirrors the M.S. line. The Perc. part uses various rhythmic patterns with dynamic markings *p*, *mp*, and *p*. The second system (measures 88-93) continues the piece with similar dynamics and includes time signature changes to 7/4, 3/4, 4/4, 7/4, 6/4, and 9/8. The M.S. part again includes 'ah' lyrics. The Fl. and Perc. parts continue their respective parts with dynamic markings *mf*, *mp*, and *p*.

M.S. *mf* *mp* *mf* *mp*

94 $\frac{9}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

ah _____ ah _____

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

94 $\frac{9}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. *p* *mp* *p* *p* *mp* *p*

94 $\frac{9}{8}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

M.S. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

103 Tacet 40" 11:10 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

ah _____ oh _____ ah _____ oh _____

Fl. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p*

103 Tacet 40" $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. *mf* *mp* *mf* *mp* *mf* *mp* *mp*

103 Tacet 40" to Antique Cymbals Antique Cymbals $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

M.S. 112 *p* *mp* *p* *mp* *p* *p* *pp* *p* *pp* *pp*

ah ah oh oh ah

Fl. 112 *mp* *p* *mp* *p* *p* *pp* *p* *pp* *p* *pp*

Perc. 112 *p* *pp*

M.S. 122 Tacet 10" 12:20 *p* *pp*

Spoken softly and slowly in unison:
lo que se oye, afuera

Spoken softly and slowly in unison:
lo que se oye, afuera

Spoken softly and slowly in unison:
lo que se oye, afuera

Fl. 122 Tacet 10" *p* *pp*

Perc. 122 Tacet 10" to Maracas *p* *pp*