

Perro rojo fantasma

for viola, 2 violins, cello, piano, and electronics

Julio Zúñiga (rev. 2018)

EQUIPMENT AND SETUP

Two vibration speakers will be placed inside of the piano, on the sound board. In measure 22, the violist triggers a set of sound files consisting of sine tones using a MIDI pedal, for which the inside of the piano acts as their resonating space.

In addition to these two vibration speakers, a large speaker is placed in the center of the quartet, facing upwards. One sound file comes out of this speaker, which consists of white noise (page 3 of the score).

INDICATIONS FOR PERFORMANCE

Dynamics should be interpreted very literally throughout. Unless otherwise indicated, *cresc.* and *decresc.* should not be applied to note onsets and offsets, respectively. Rather, an impression of crude sonic blocks is desired.

In addition to quarter-tones, eighth-tones are indicated by small arrows on an accidental.

While diamond-shaped note heads indicate harmonic pressure, half-dark / half-blank diamond-shaped note heads are used for medium finger pressure, in between harmonic and full left hand pressure.

In the first page of the score, an extra staff above the instrument staff for the strings represents the space between the bridge (upper line) and the fingerboard (bottom line). Here, the bottom line represents the position of the bow that is the closest to the left hand finger position and is thereby variable depending on the notated pitch and string on which the note is to be played. This extra staff also contains information on bow direction (up bow or down bow, notated right above the upper line), bow speed (s: slow, m: medium, f: fast), and bow pressure (represented by thickness of the moving lines).

MUTES AND STRING PREPARATION

At the beginning of the piece, vln 1, vln 2, and vc are asked to play with a mute and aluminum foil. The mute must significantly dampen the upper end of the harmonic spectrum, while the foil distorts the resulting sound. The aluminum foil must encircle all four strings as shown here:



The fourth string of the **cello** must be tuned down to a E-flat 1 prior to the performance.

This is a revision of this work written for the JACK quartet and my friend, Danny Walden.

Total duration: 4 minutes.

Perro rojo fantasma

for JACK and Danny

Julio Zúñiga

$\text{♩} = 99$

bridge
fingerboard s

vln 1
 $\text{♩} = 99$
mf semperse
forceful but inexpressive

vln 2
mf semperse
forceful but inexpressive

bridge
fingerboard s

vla
pp semperse
almost entirely masked by other strings

bridge
fingerboard s

vc
mf semperse
forceful but inexpressive

8

v1
v2
v
c

16

v1
v2
v
c

$\text{J} = 72$

bow close to left hand

v | 22 | $\frac{2}{3}$ $\frac{3}{8}$ p *mp sempre*

* 1 1050 Hz 658 Hz

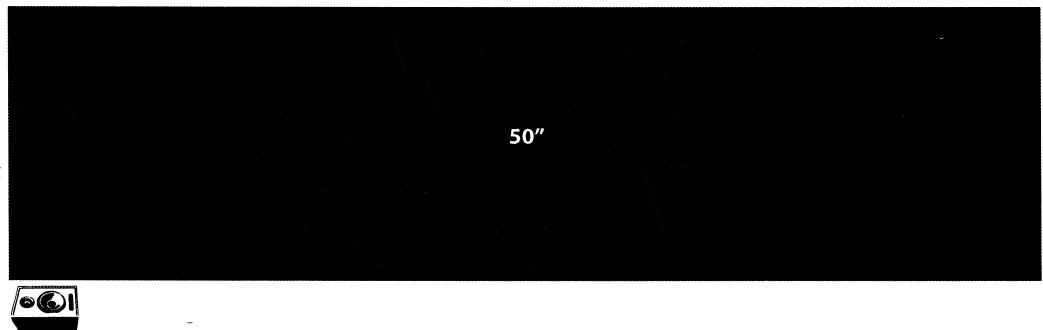
p { 1d 286 Hz

vib. speaker

* vla cues electronics

v | 34 | $\frac{2}{3}$ b *ped.* cresc. : : : (mp)

v | 46 | $\frac{2}{3}$ b sines stop solst ped (ped.) take all mutes and foil off during next section



$J = 99$

v bow slowly, always as close to the left hand as possible

v1 $\frac{4}{4}$ ***pp sempre***

v2 $\frac{4}{4}$ ***ppp sempre***

v $\frac{2}{4}$

c $\frac{2}{4}$

very quick, very short vib
(no decresc.)

pitch just audible
around here

bow slowly, always as close to the left hand as possible
ppp

$=$

v1 $\frac{4}{4}$ ***ppp***

v2 $\frac{4}{4}$ accents very subtle throughout
ppp

v $\frac{2}{4}$ bow very slowly, always as close to the left hand as possible
ppp

c $\frac{2}{4}$

arco ord.
p (no decresc.)
pp

back to slow bow, near finger
ppp

pizz
poco p

$=$

v1 $\frac{4}{4}$ ***pppp*** pitch just audible
mp

v2 $\frac{4}{4}$

v $\frac{2}{4}$

c $\frac{2}{4}$

arco ord.
pppp almost imperceptible
poco decresc.

pppp almost imperceptible

J = 72

75

v1 $\frac{2}{4}$

v2 $\frac{2}{4}$

v $\frac{2}{4}$

c $\frac{2}{4}$

arco ord.
poco vib → no vib

fp

mp

poco vib → molto vib

f

p $\frac{2}{4}$

mp

ped.

81

v1

v2

c

bow very slowly, as close to the left hand as possible

pp *sempre*

bow very slowly, as close to the left hand as possible

pp *sempre*

slow bow

mp *sempre*

87

v1

v2

c

no decresc.

no decresc.

93

c

very quick,
very short vib

simile

simile

no decresc.