

**AJAYU LLUMPPA\* (7'37'')**  
For amplified Mohoceño and Voice (2004)

**This work received the First Prize at the Rostrum of Latin American and Caribbean Music (in the category of Young Composers) organized by the Music Council of the Three Americas (Asunción, Paraguay 2004), an the First Prize at the National Tribune of Electroacoustic music (Buenos Aires, Argentina 2004)**

**And was selected to be played at the “International Congress on Women in Music, Beijing 2008”, organized by the International Alliance for Women in Music (IAWM)**

*\*Ajayu Llumppa* means “Virgin Soul” in the Aymará\*\* indigenous language

*\*\*The Aymará* is an indigenous southamerican language.

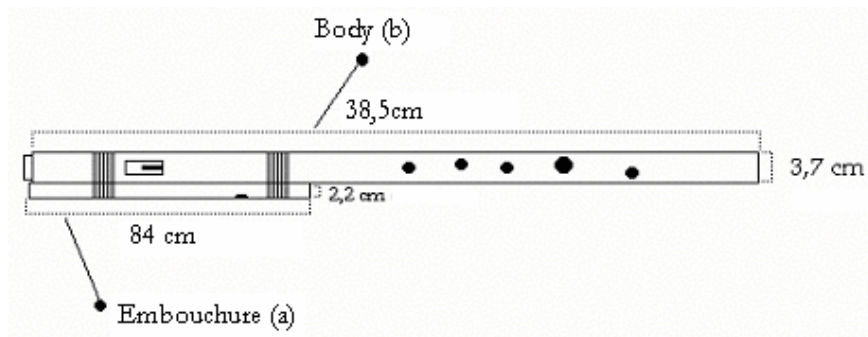
*“Wind through the mountains,  
Aridity,  
Loneliness,  
The collision with our self...  
Our virgin soul,  
Scream of the eagle and the condor,  
The immense landscape of Latin América,  
The infinity,  
All that is Ajayu Llumppa”*

## Notes:

- 1) A) the Moxeño is an indigenous instrument from the southamerican Andes.
- 2) It belongs to the wind instruments family. It's a bass traverse flute made of two tubes of wood (a,b), with different lengths:

a) The **embouchure**

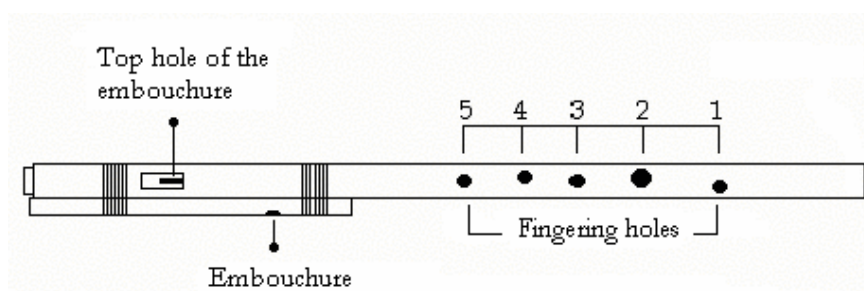
b) The **body**

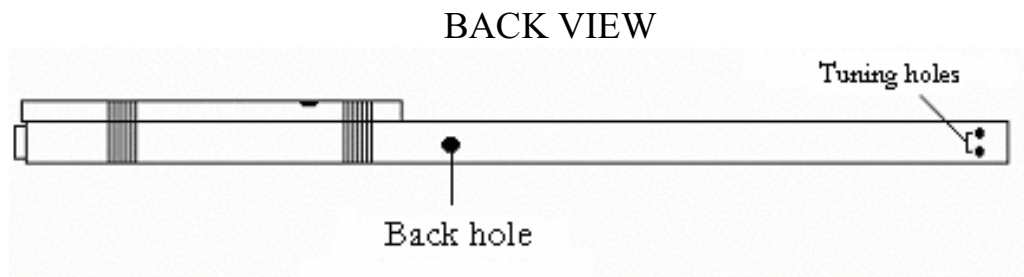


B) **The Embouchure:** Its function is to transport the air to the body of the instrument

**The body:** It has a hole at the top called "*embouchure's top hole*", (the sound of the moxeño goes out through it). This piece has others six holes; five in the front, called "*fingering holes*", used to produce notas; and one on the back called "*back hole*" used to change the range.

## FRONT VIEW





2) a- To play the high notes from the Moxeño, the player should finger only half of the **back hole**, (as in any other kind of flute).

b- The high notes from the movement VIII should be played like this:



- 3) When a diminuendo finishes with a **0**, means that the sound should disappear completely little by little. If the mark is at the beginning of a crescendo means that the sound should appears from nothing.
- 4) The reverb used lasts four seconds approx.
- 5) In movements II and VII, the notes are represented with little drawings; they show how to use the **fingering holes**.
- 6) The microphone should be a good quality condenser with polar cardioid diaphragm ( I recommend: RHODE; model NT2).
- 7) In movements I, III, IV, VI, and VIII, the microphone should aim to the "*embouchure's top hole*". In movements II and VII, the microphone should aim to the end of the Moxeño.
- 8) In movement V,
- 9) It's very important to use a wind protection on the microphone, in order to avoid the unnecessary noise that the wind produces.

# AJAYU LLUMPPA

## I

♩ = 55

Arid

MOXEÑO

∅ *sfz p Sub.* *mp* ∅

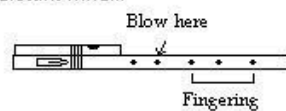
∅ *sfz p Sub.* *mp* ∅ *mp*

∅ *sfz p Sub.* ∅ *sfz p Sub.* *mp* ∅

*p* ∅ *pp* ∅

## II

Like a distant wind...



To play this movement, the player should blow through the fourth hole of the moxeño's body

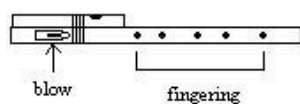
AIR  
(real sound produced)

FINGERING

*mf* *mp*

*p* ∅ *pp* ∅

### III



In this movement the player should blow through the hole on top of the mouthpiece

WHISTLE

AIR

FINGERING

*mf sfz* *mf sfz*

*sfz* *sfz*

*sfz* *mf sfz* *sfz* *mf sfz*

Musical notation for Movement III. The WHISTLE part is on a single staff with notes and rests, including dynamic markings *mf* and *sfz*. The AIR part is on a single staff with notes and rests, including dynamic markings *sfz*. The FINGERING part is on a single staff with notes and rests, including dynamic markings *sfz*, *mf sfz*, *sfz*, and *mf sfz*.

WHISTLE

FINGERING

*mf* *p*

*mf* *p*

Musical notation for Movement III. The WHISTLE part is on a single staff with notes and rests, including dynamic markings *mf* and *p*. The FINGERING part is on a single staff with notes and rests, including dynamic markings *mf* and *p*.

### IV

Like a lamentation

All the number is whistled out of the moxeño, on the microphone

WHISTLE

*ff* (maintain the *ff*) *mf* *f* *mp*

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

Musical notation for Movement IV. The WHISTLE part is on a single staff with notes and rests, including dynamic markings *ff* (maintain the *ff*), *mf*, *f*, and *mp*. The FINGERING part is on a single staff with notes and rests, including dynamic markings *mp*, *f*, *mf*, and *mf*.

# V

## Invocation

This movement doesn't use the Moxeño

VOICE

HARMONIZER

VEN GO LLE GAN DO DE LE JOS

VEN GO LLE GAN DO DE LE JOS

VEN GO LLE GAN DO DE LE JOS

VEN GO LLE GAN DO DE LE JOS

VEN GO A BUS CAR A MI

VEN GO A BUS CAR A MI

VEN GO A BUS CAR A MI

VEN GO A BUS CAR A MI

AL — MA

AL — MA

AL — MA

AL — MA

DON — DE ES — TA — RA

DON — DE ES — TA — RA

DON — DE ES — TA — RA

DON — DE ES — TA — RA

DON — DE SE FUE

DON — DE SE FUE

DON — DE SE FUE

DON — DE SE FUE

VEN — GO LLE

*mp* VEN — GO LLE

*mp* VEN — GO LLE

*mp* VEN — GO LLE

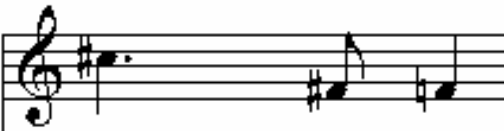

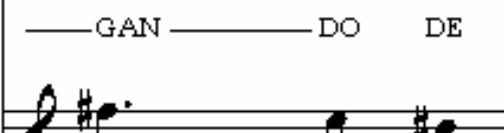
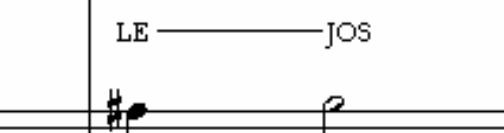
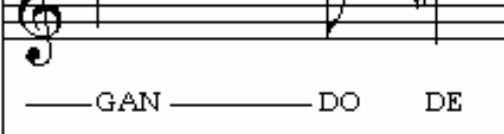
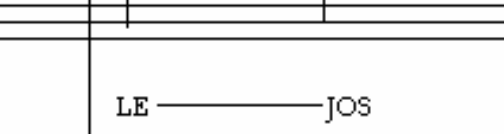
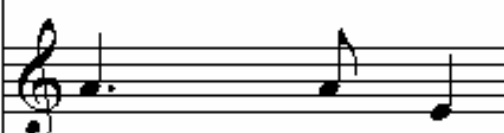
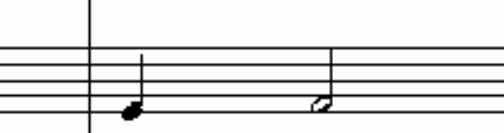
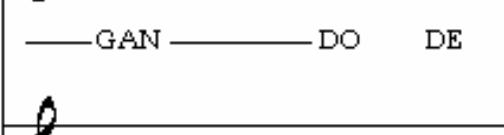
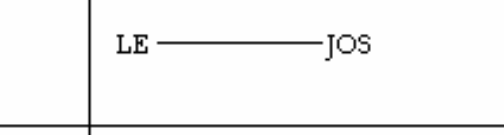


—GAN —DO DE LE —JOS VEN —GO LLE —

*p*

*p*

*p*

 <p>— GAN ——— DO DE</p>	 <p>LE ——— JOS</p>
 <p>— GAN ——— DO DE</p>	 <p>LE ——— JOS</p>
 <p>— GAN ——— DO DE</p>	 <p>LE ——— JOS</p>
 <p>— GAN ——— DO DE</p>	 <p>LE ——— JOS</p>
 <p>— GAN ——— DO DE</p>	 <p>LE ——— JOS</p>

## VI

This movement doesn't use the Moxeño, it is whistled on the microphone

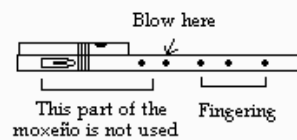
AIR

*pp* *mp* *pp* *mp* *pp*

WHISTLE

*pp* *pp* *pp*

## VII



To play this movement, the player should blow through the fourth hole of the muxeño's body

AIR  
(Real produced notes)

*mp* *mp*

FINGERING

*p* *pp*

# VIII

Like an echo ...

MOXEÑO

The musical score for Moxeño consists of seven staves of music. The first staff begins with a whole rest, followed by a series of eighth notes with dynamics *mf*, *p*, and *mf*. The second staff starts with a triplet of eighth notes (*mf*), followed by a half note (*sfz p<sub>súb.</sub>*), a quarter note (*mf sfz p<sub>súb.</sub>*), and a final eighth note (*mf*). The third staff is a continuous line of eighth notes with a *mp* dynamic. The fourth staff begins with a half note (*p*), followed by a half note (*f*), and then a series of eighth notes. The fifth staff starts with a half note (*f*), followed by a half note (*p*), and then a series of eighth notes (*p*). The sixth staff begins with a half note (*pp*), followed by a half note (*ppp*), and then a series of eighth notes (*pppp*). The seventh staff starts with a half note (*ppppp*), followed by a half note (*ppppp*), and then a series of eighth notes (*ppppp*). The score includes various dynamics such as *mf*, *p*, *mp*, *f*, *pp*, *ppp*, and *ppppp*, as well as articulations like *sfz* and *p<sub>súb.</sub>*.

*mf* *p* *mf*

*mf* *sfz p<sub>súb.</sub>* *mf* *sfz p<sub>súb.</sub>* *mf*

*mp*

*p* *f*

*f* *p* *p*

*pp* *ppp* *pppp*

*ppppp*

The sound turns gradually into wind ...