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Publication Date
2020

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木霊

[Kodama]

(2017)

Para flauta, clarinete bajo, violín, violoncello y piano

For flute, bass clarinet, violin, violoncello and piano

Juan José Contreras González

Estreno mundial en la sala Manuel M. Ponce, del Palacio de Bellas Artes de la Ciudad de México, como parte del 39 Foro Internacional de Música Nueva Manuel Enríquez, el 7 de octubre del 2017.

First performance at Manuel M. Ponce hall, in the Palace of Fine Arts, Mexico City, as part of the 39th Foro Internacional de Música Nueva Manuel Enríquez, on October 7, 2017.

Duración aproximada: 8’ 30”
Approximate duration: 8’ 30”

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木霊 *[Kodama]* - Espíritu de árbol / *Tree Spirit*.

Dentro del folklore japonés, los Kodama son espíritus que habitan dentro de los árboles de un bosque. A pesar de ser invisibles para los humanos, se dice que estos espíritus juegan con las personas e imitan voces humanas, con lo que crean el eco en bosques y montañas. Por esta razón, Kodama también significa “eco” en Japonés.

La pieza busca emular el efecto de eco con los instrumentos del ensamble, con el objetivo de generar varios de ellos simultáneamente para que convivan entre sí, hasta llegar a un punto en el que, de manera similar a lo que los Kodama hacen con las voces humanas, los timbres de los instrumentos del ensamble se combinan para imitar el timbre de un corno francés.

In the Japanese folklore, the Kodama are spirits that live inside the trees of a forest. Even though they are invisible to the human eye, it is said that they play with people and imitate human voices, and this is how echo is generated in forests and mountains. This is why Kodama also means ‘echo’ in Japanese.

The piece is a search for emulating the echo effect with the instruments of the ensemble, so that different echoes coexist and interact until, similarly to when the Kodama imitate human voices, the timbres of the instruments of the ensamble are combined to imitate the timbre of a French horn.

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Indicaciones

Indications

Con aire / *With air*

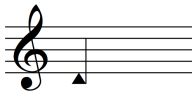
Soplar con la fuerza y posición de la embocadura necesarios para hacer sonar el aire que sale de la boca y entra al instrumento.
Blow using the force and embouchure position needed so that the air that comes out from the mouth and goes into the instrument can be heard.

Sin aire / *No air*

Soplar de manera ordinaria para tocar la nota.
Blow in an ordinary manner to play the note.

ftz. -

Flatterzunge / *Flutter-tongue*

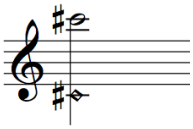


Slap tongue

Generar un sonido percutivo con la boca, al momento de atacar la nota.
Generate a percussive sound with the mouth when attacking the note.

Fall off

Atacar la nota indicada e inmediatamente realizar un desajuste descendente en la afinación.
Attack the indicated note and immediately bend the pitch downwards.



Whisper tone

Soplar suavemente utilizando la digitación de la nota más grave de tal forma que se escuche la otra nota, casi como un susurro.
Blow gently into the embouchure hole while using the fingering that would be used to play the lowest note, so that the other note can be heard as a faint whistle.

bis. -

Bisbigliando

Realizar un trino alternando dos digitaciones para la misma nota.
Perform a thrill by alternating fingerings for the same note.

Pizzicato Bartók / *Bartók Pizzicato*

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↘ **Arcada diagonal / *Diagonal bowing***

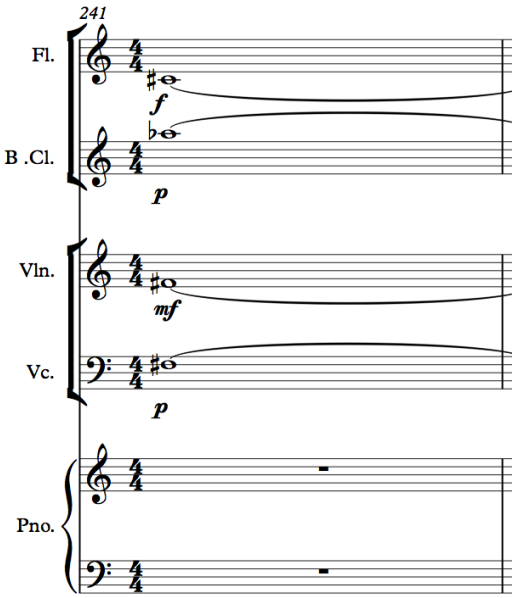
Realizar la arcada trazando un ángulo de 45 grados con respecto a la cuerda, con la punta del arco cerca del puente y el talón cerca de la tastiera.

Perform the bowing at a 45 degree angle to the string, placing the tip of the bow close to the bridge and the frog close to the fingerboard.

scratch - **Scratch noise**

Frotar la cuerda con el arco, aplicando mucha presión para producir un sonido rasposo.

Press down hard on the string with the bow to produce a rasping.



En el compás 241, el timbre colectivo del ensamble debe buscar asemejar el de un corno francés.

At bar 241, the collective timbre of the ensemble must attempt to resemble that of a french horn.

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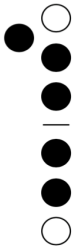
Multifónicos
Multiphonics

1. Flauta / *Flute*

2. Clarinete Bajo / *Bass Clarinet*



(Concert Pitch)

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Partitura Transpuesta.
Transposed Score.

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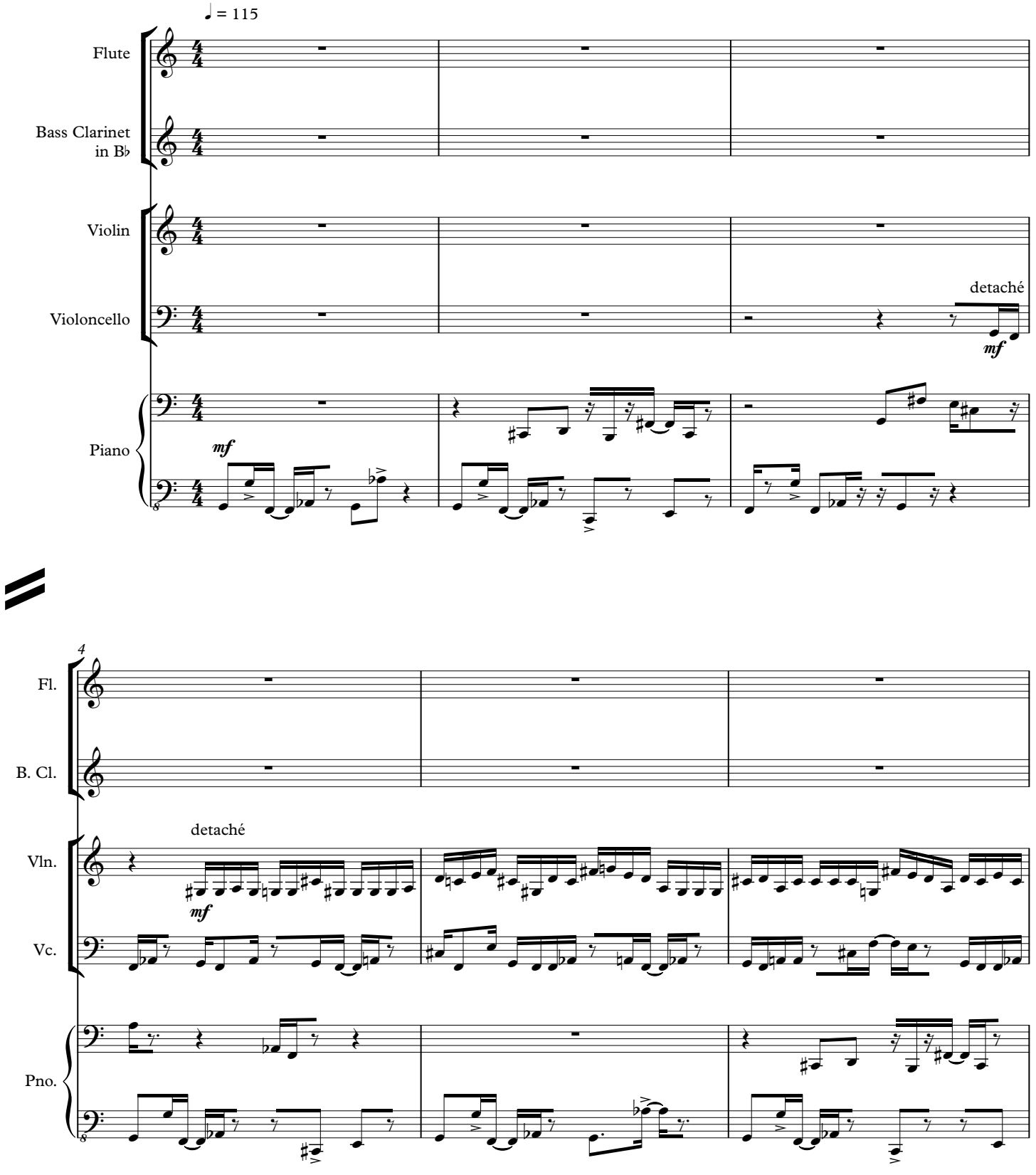
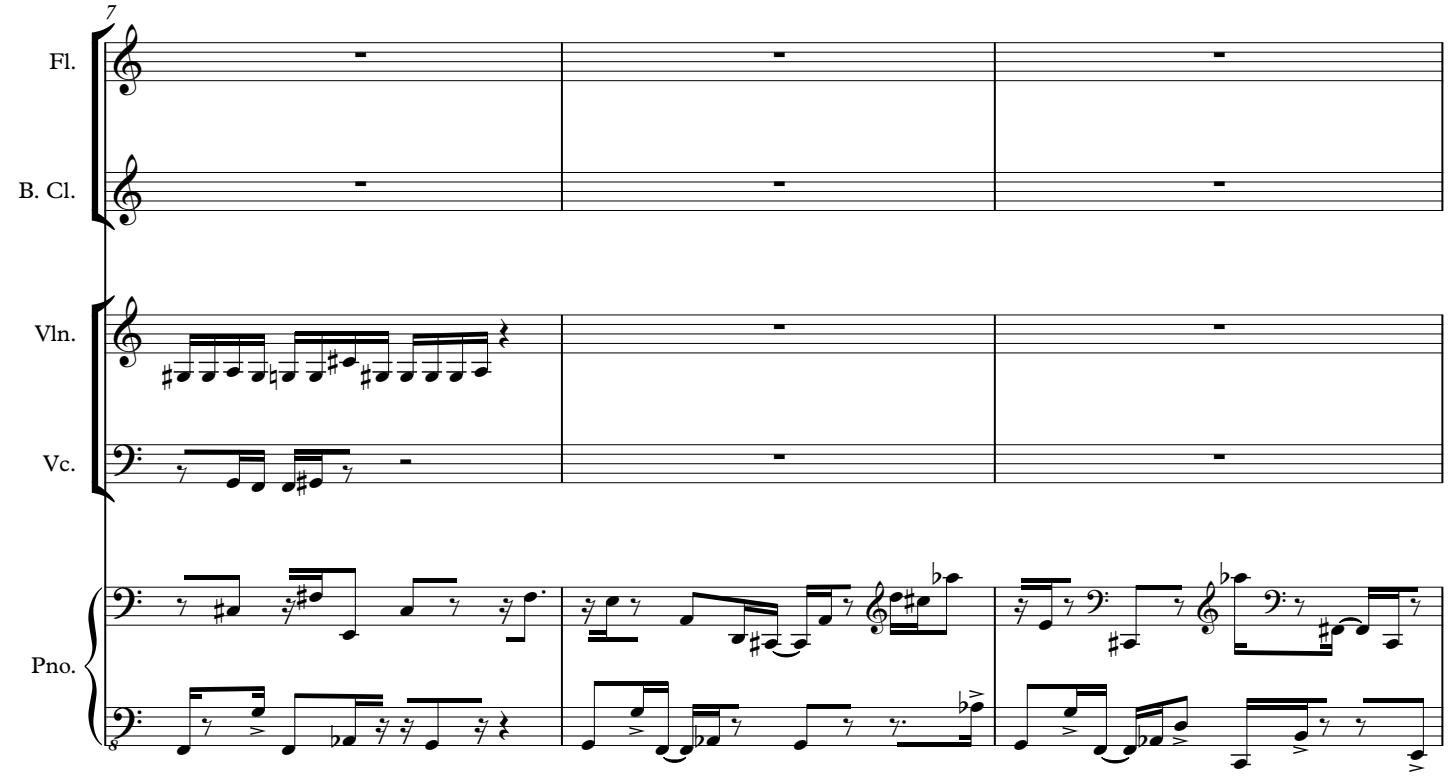
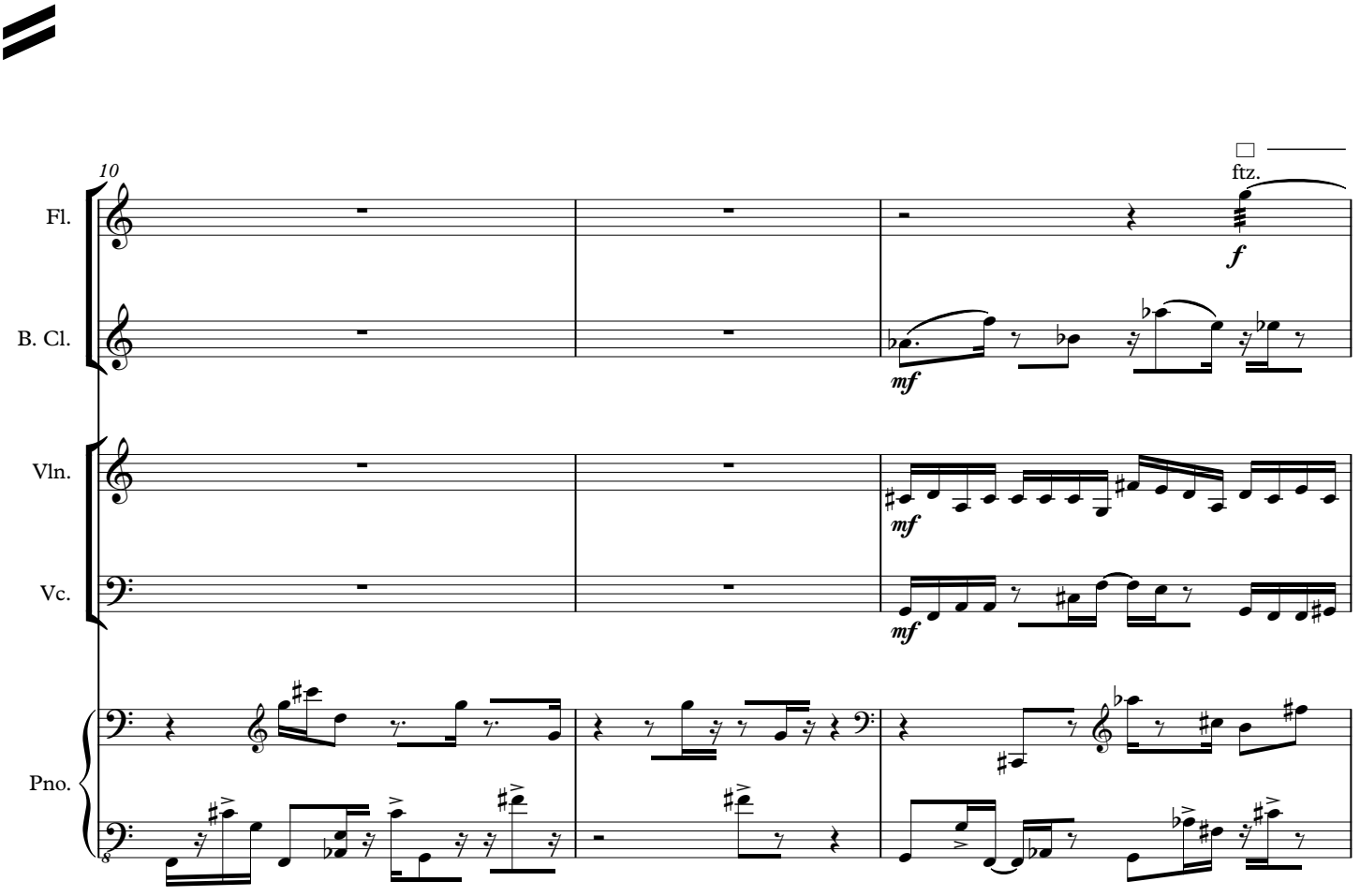
木霊

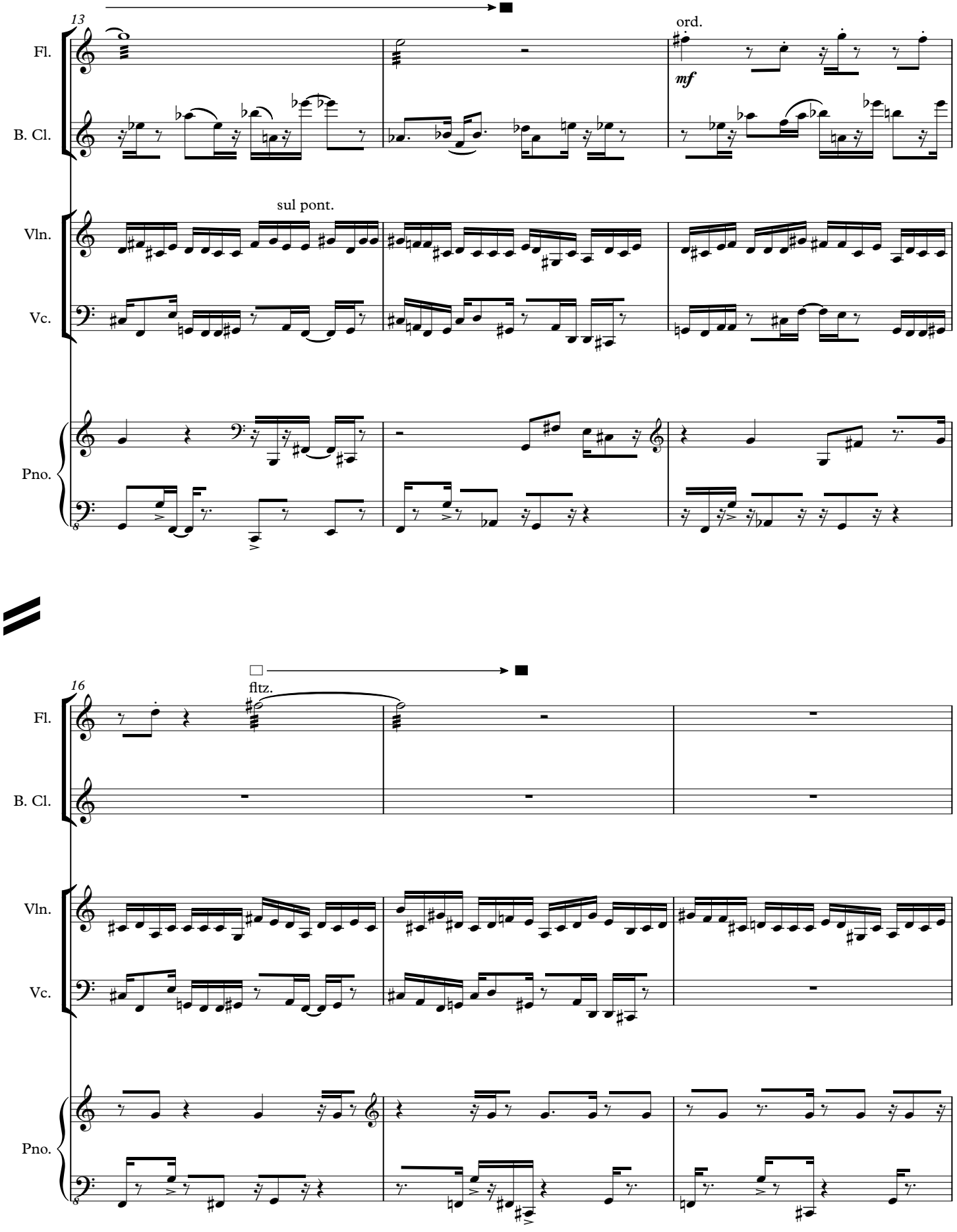
Transposed Score

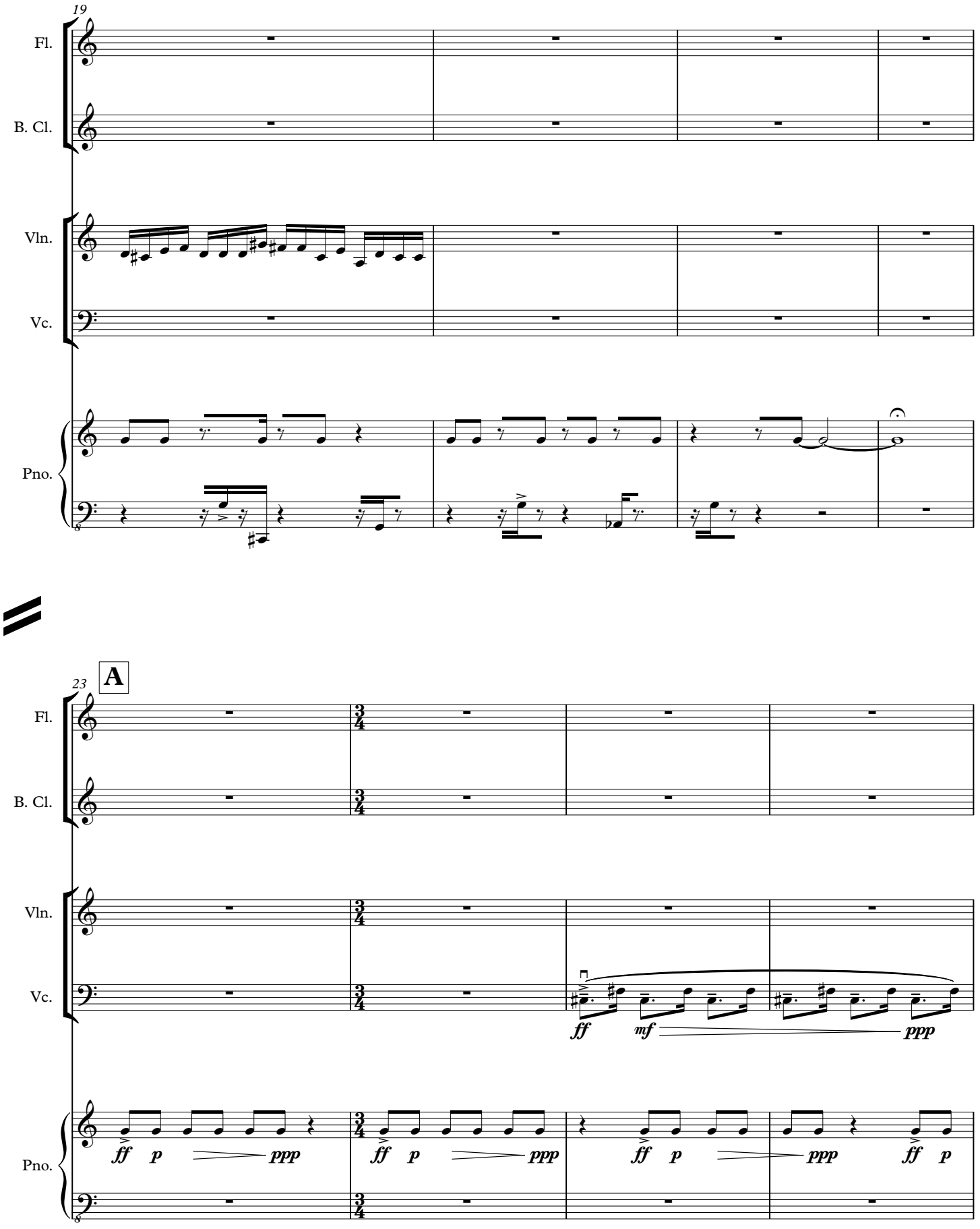
Juan José Contreras

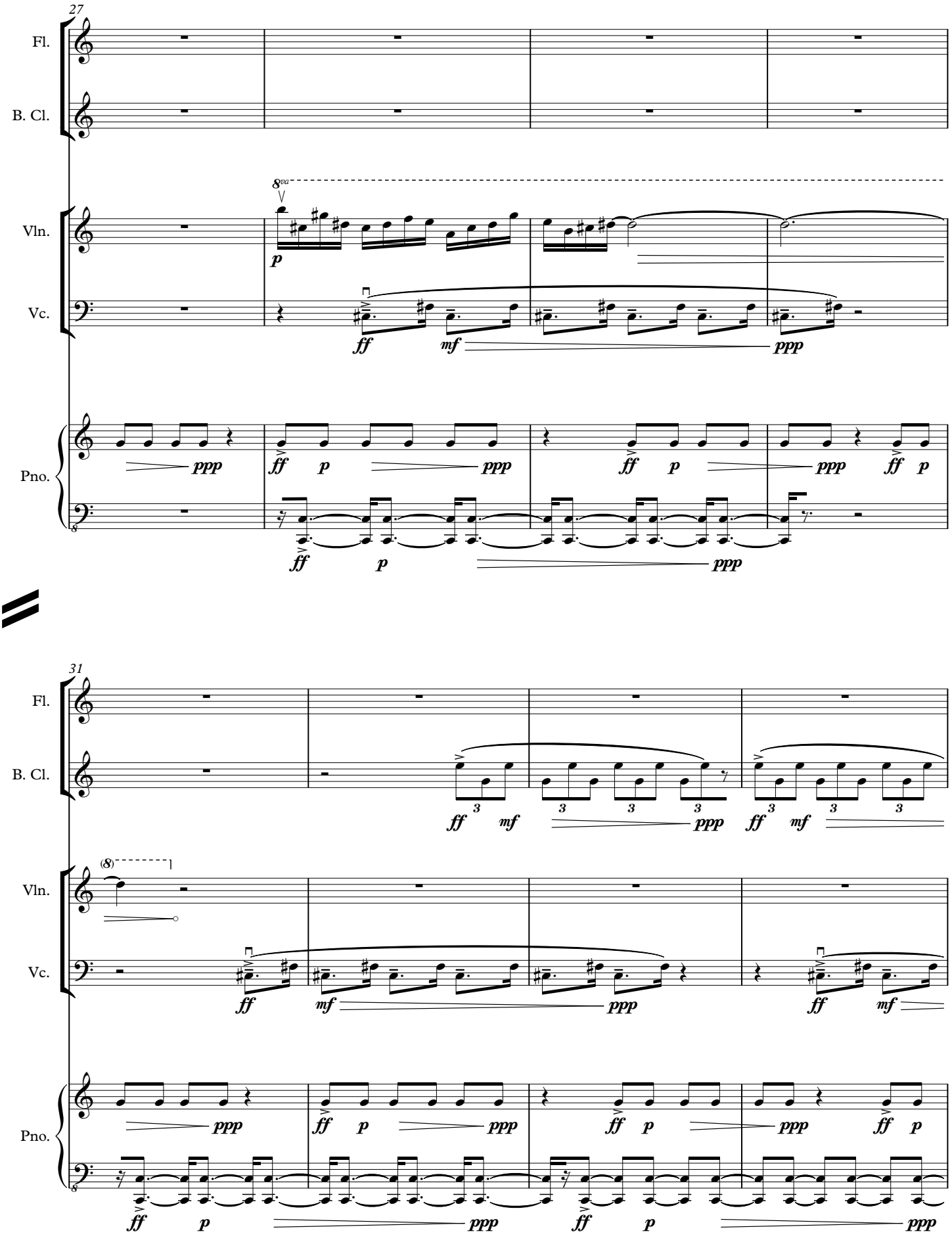



7
Fl.
B. Cl.
Vln.
Vc.
Pno.


10
Fl.
B. Cl.
Vln.
Vc.
Pno.
ftz.
f
mf
mf
mf


13
Fl.
B. Cl.
Vln.
Vc.
Pno.
ord.
mf
sul pont.
16
fltz.


19
Fl.
B. Cl.
Vln.
Vc.
Pno.
23
A
Fl.
B. Cl.
Vln.
Vc.
Pno.
ff
mf
ppp
ff p ppp
ff p ppp
ff p ppp
ff p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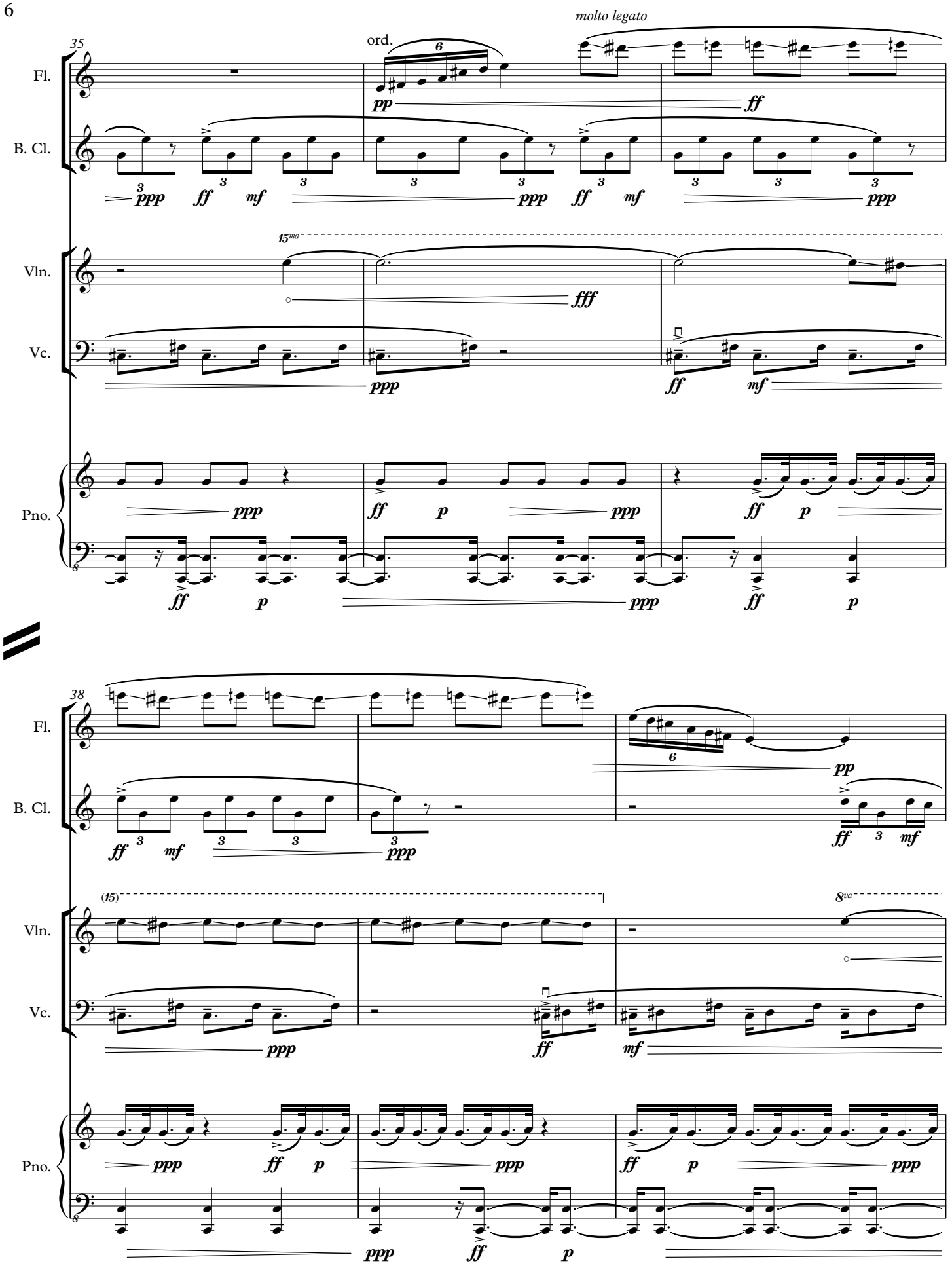
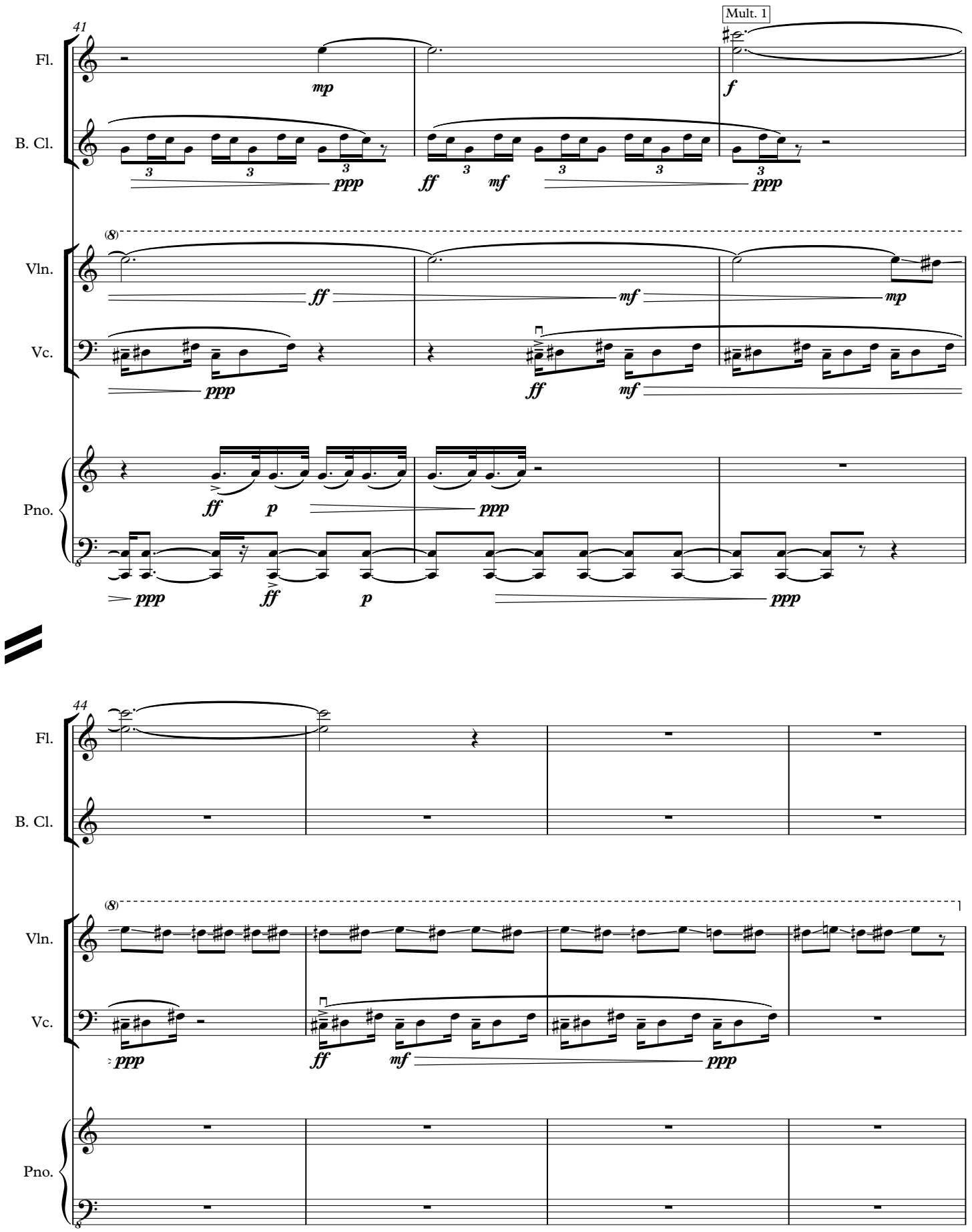
Fl.
B. Cl.
Vln.
Vc.
Pno.
8va
p
ff
mf
ppp
ff p
31
(8)


35
molto legato
ord.
Fl.
B. Cl.
Vln.
Vc.
Pno.
15ma
38
(15)
8va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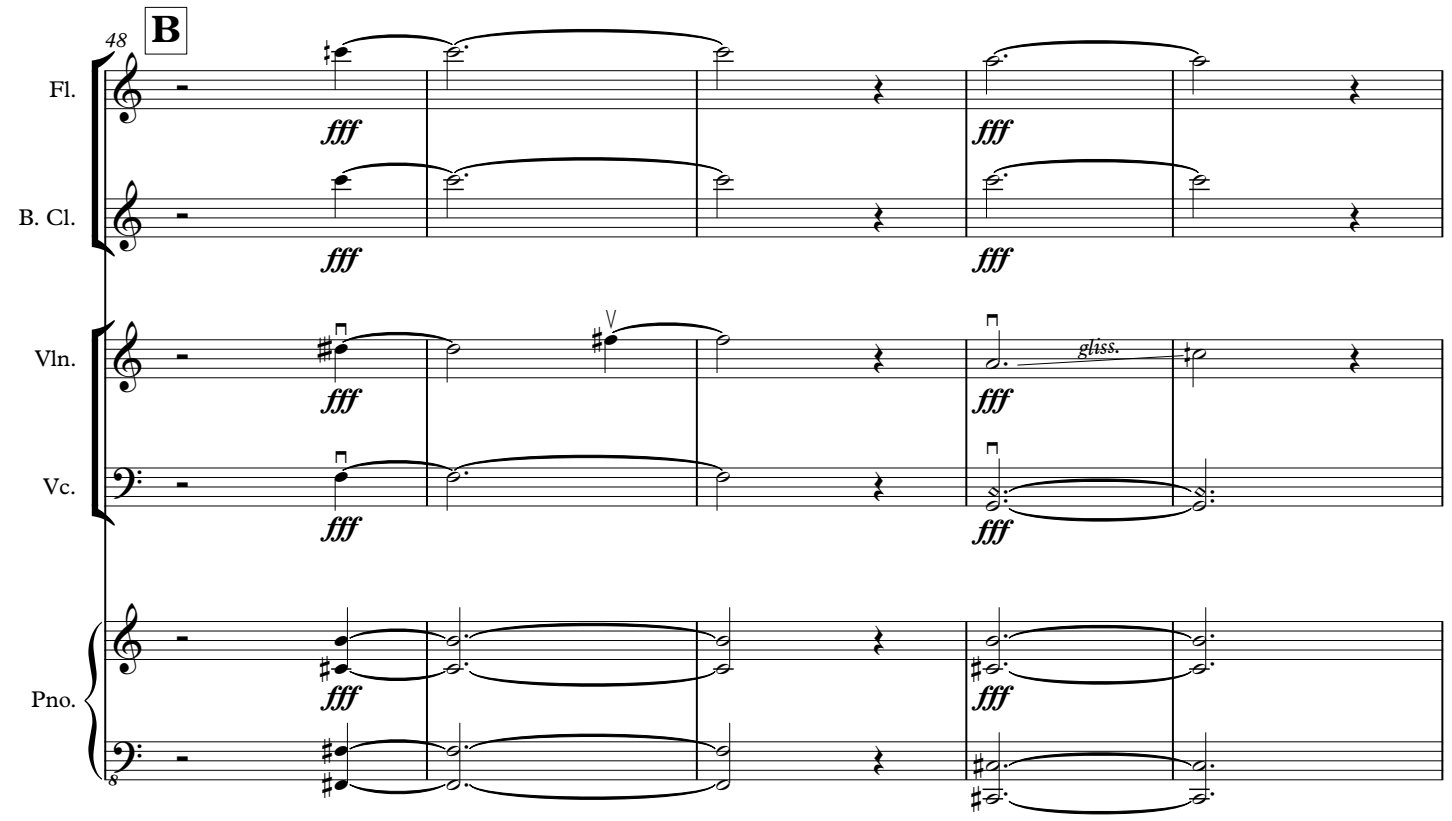
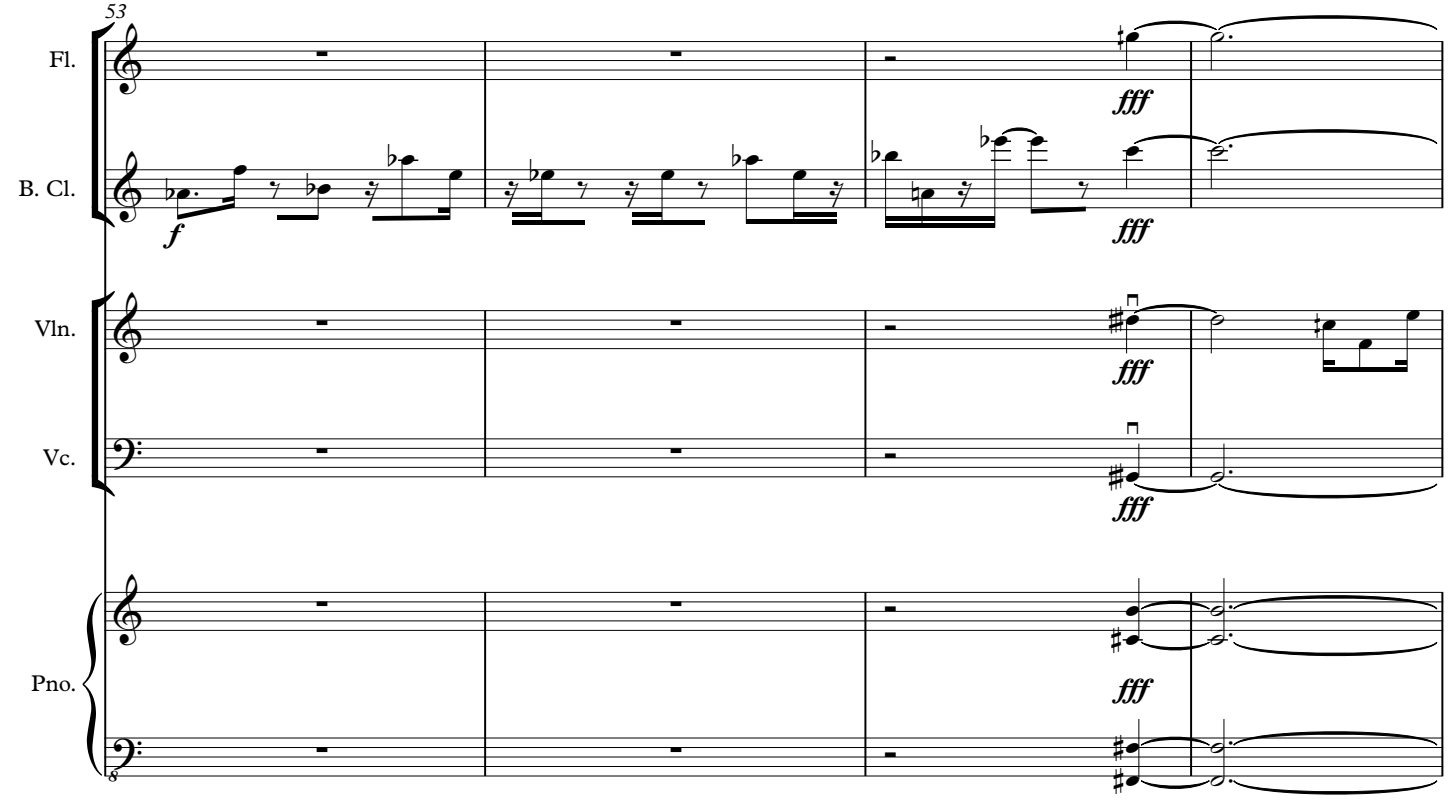
Mult. 1
Fl.
B. Cl.
Vln.
Vc.
Pno.
44
Fl.
B. Cl.
Vln.
Vc.
Pno.


48
B
Fl.
B. Cl.
Vln.
Vc.
Pno.
fff
gliss.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Fl.
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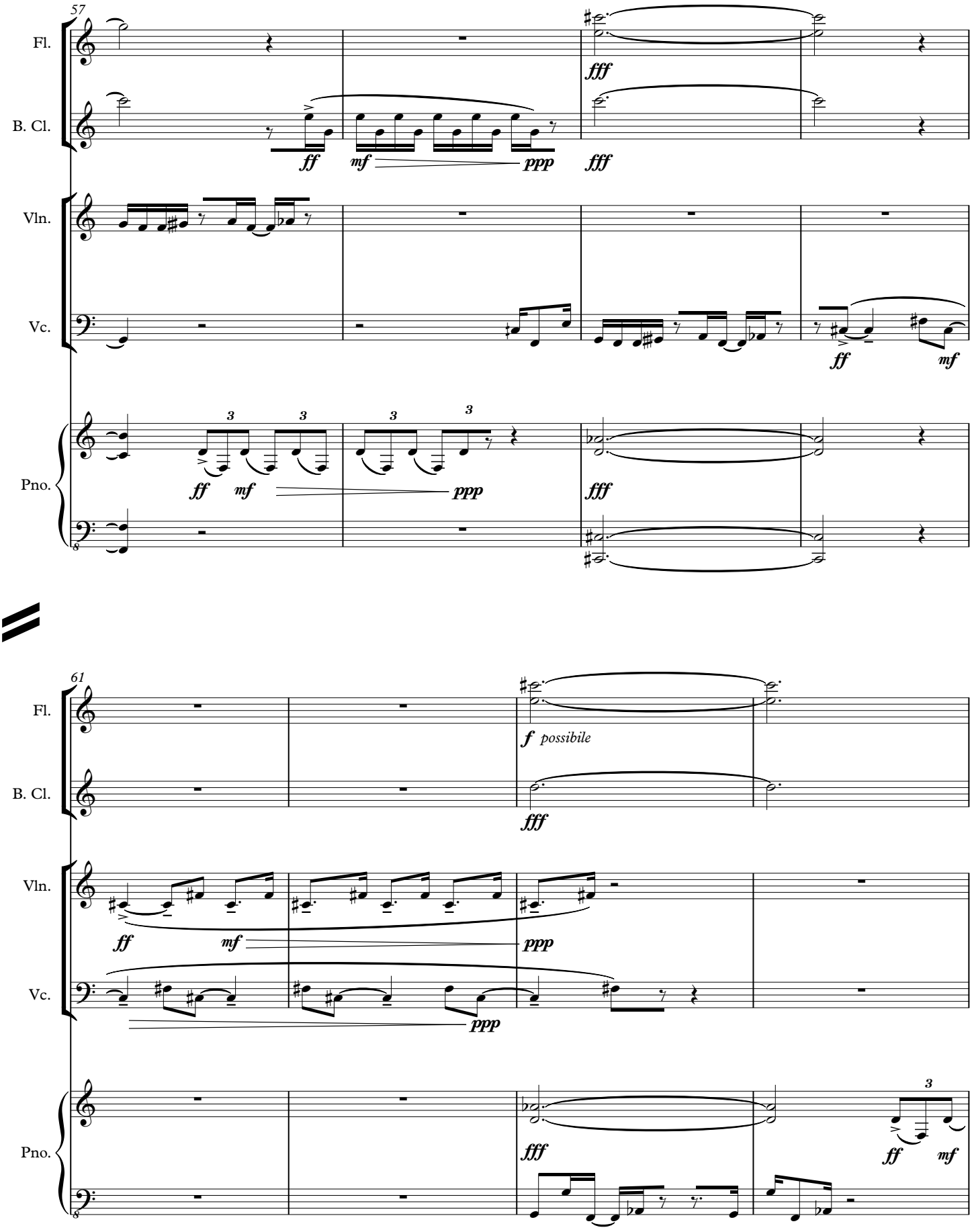
Vln.
Vc.
Pno.
f
fff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Fl.
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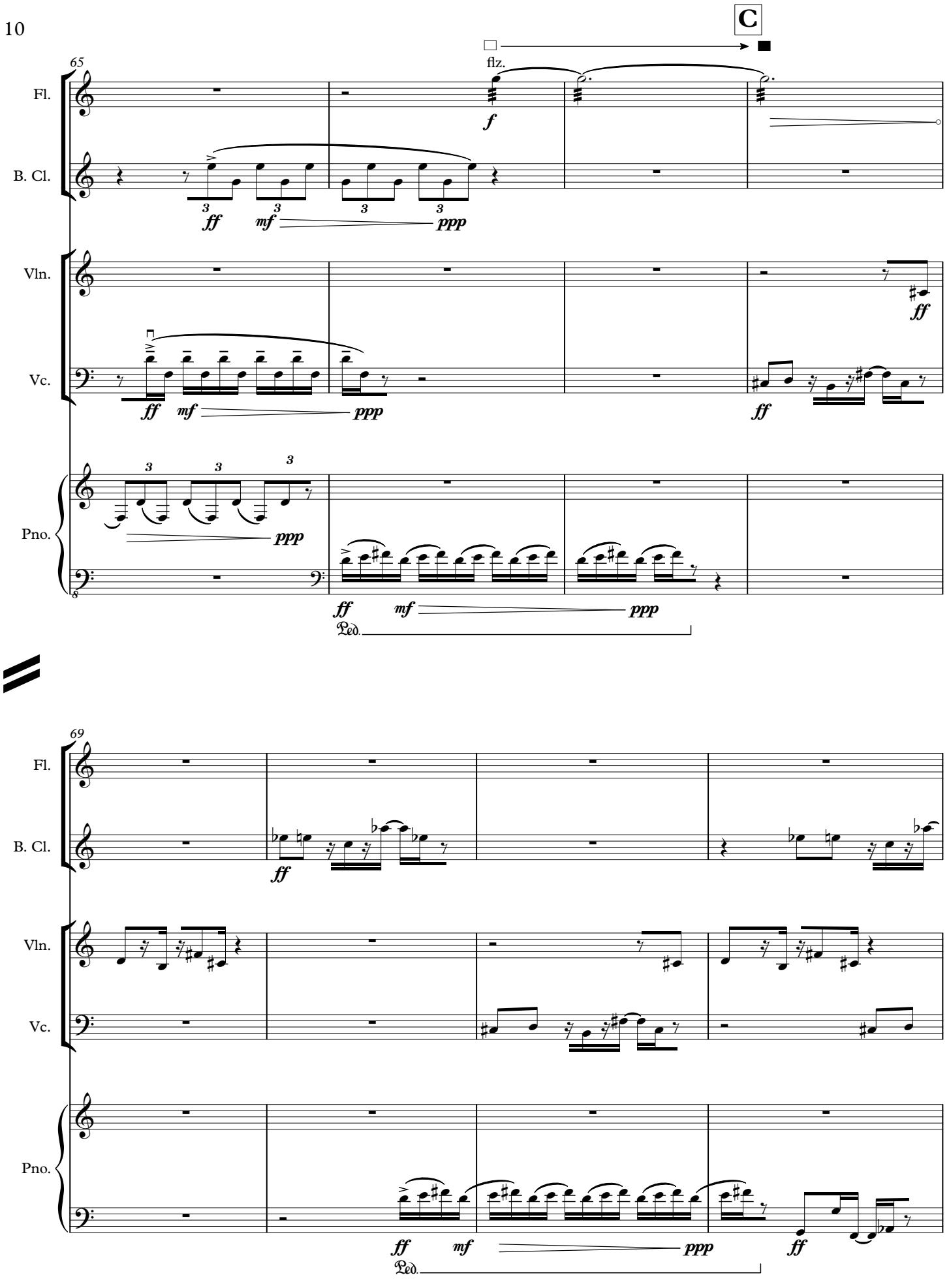
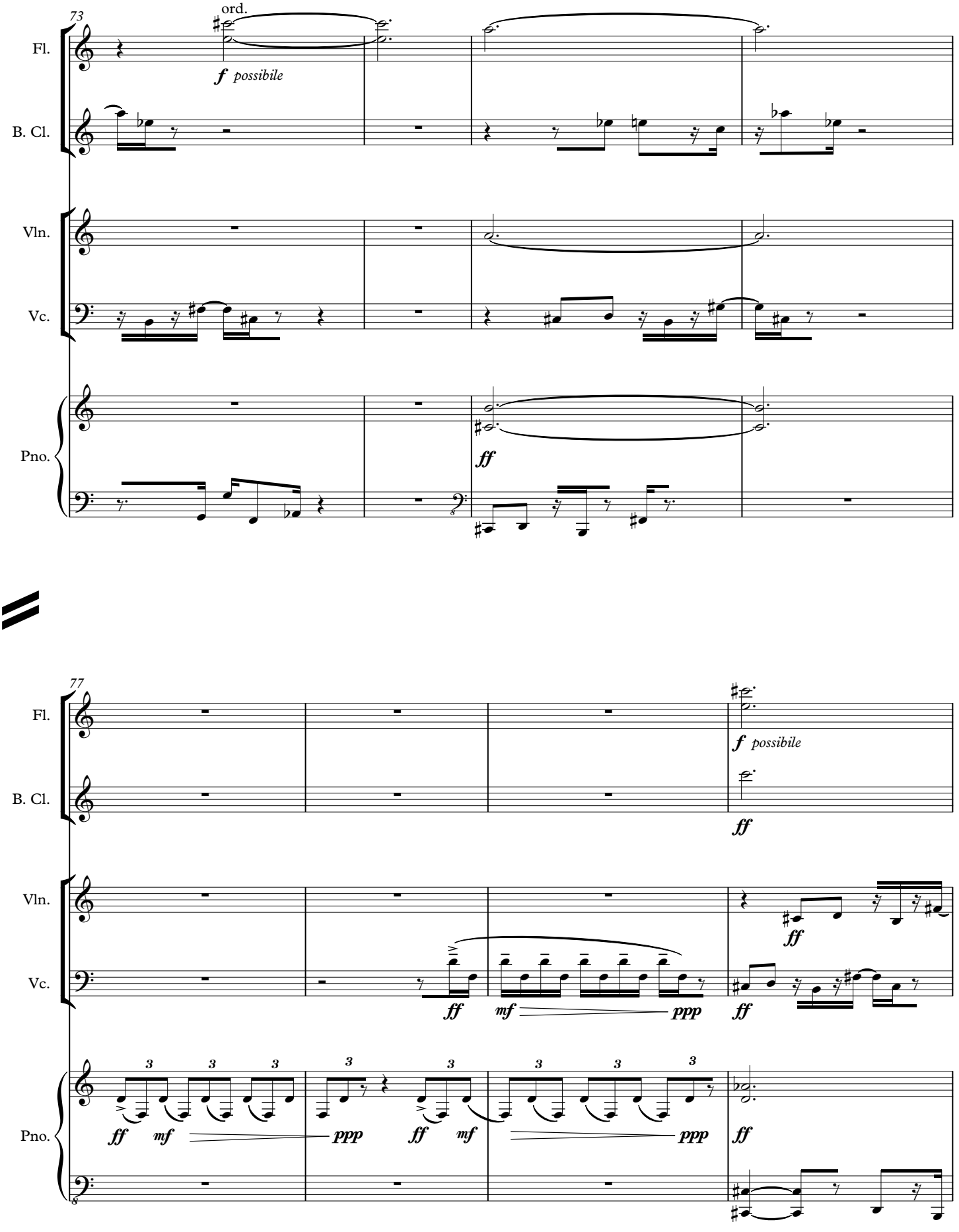
Vln.
Vc.
Pno.
ff
mf
ppp
fff
61
f possibile


C
65
Fl.
B. Cl.
Vln.
Vc.
Pno.
flz.
f
ff
mf
ppp
Ped.
69


73
ord.
Fl.
f possibile
B. Cl.
Vln.
Vc.
Pno.
ff
77
Fl.
f possibile
B. Cl.
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Vln.
ff
Vc.
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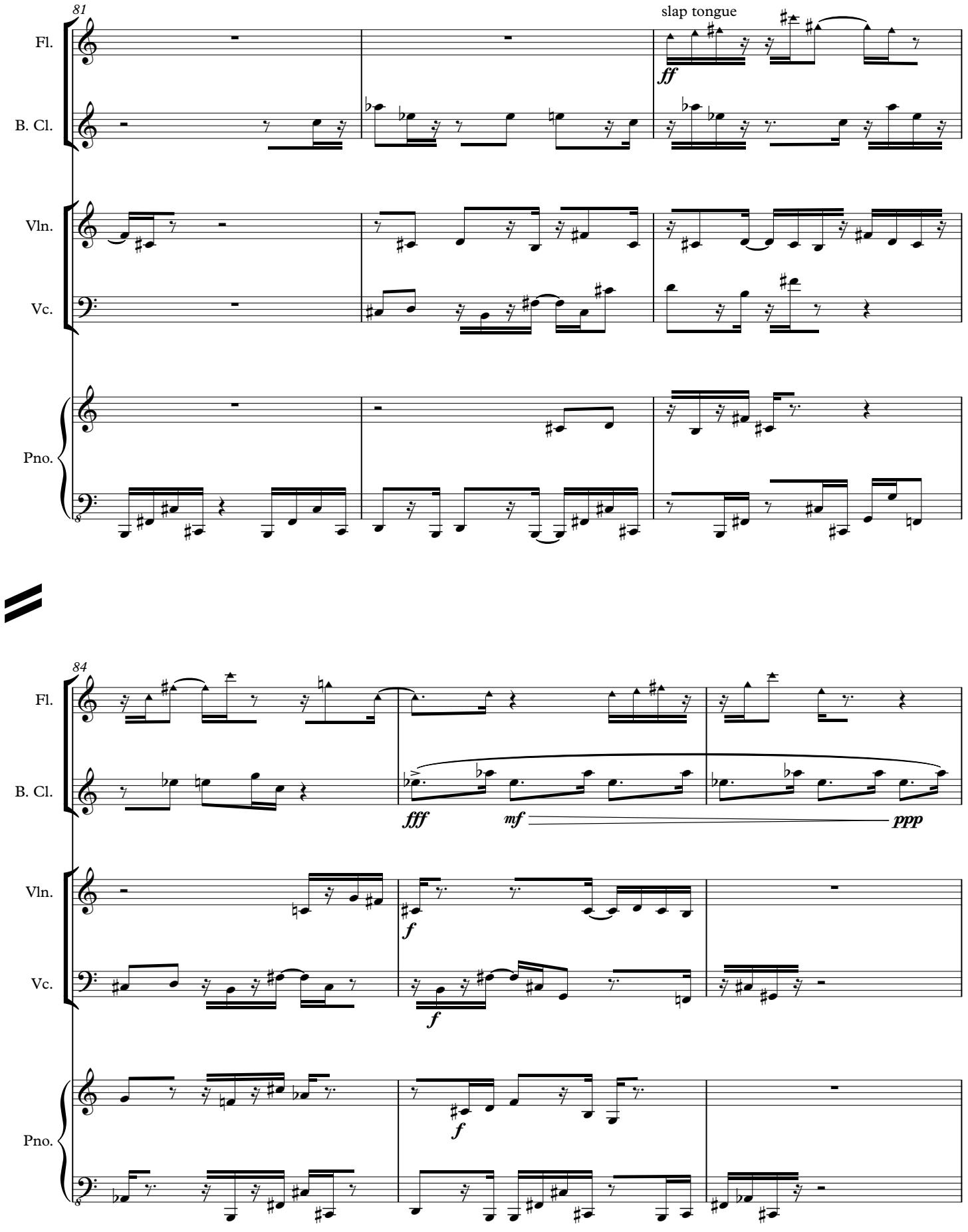
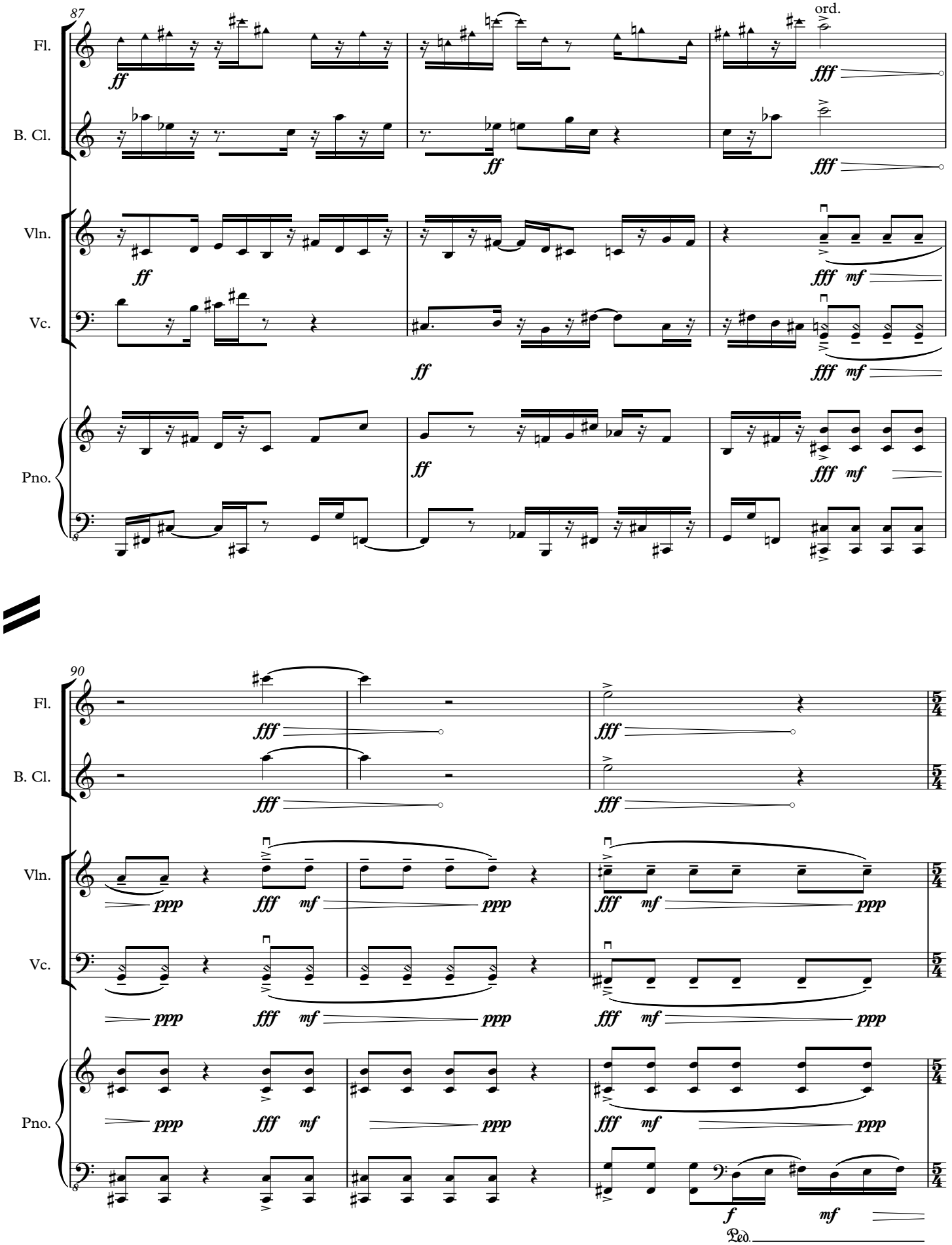
mf
ppp
ff
Pno.
ff
mf
ppp
ff
mf
ppp
ff


81
slap tongue
ff
Fl.
B. Cl.
Vln.
Vc.
Pno.
84
fff
mf
ppp
f
f
f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Fl.
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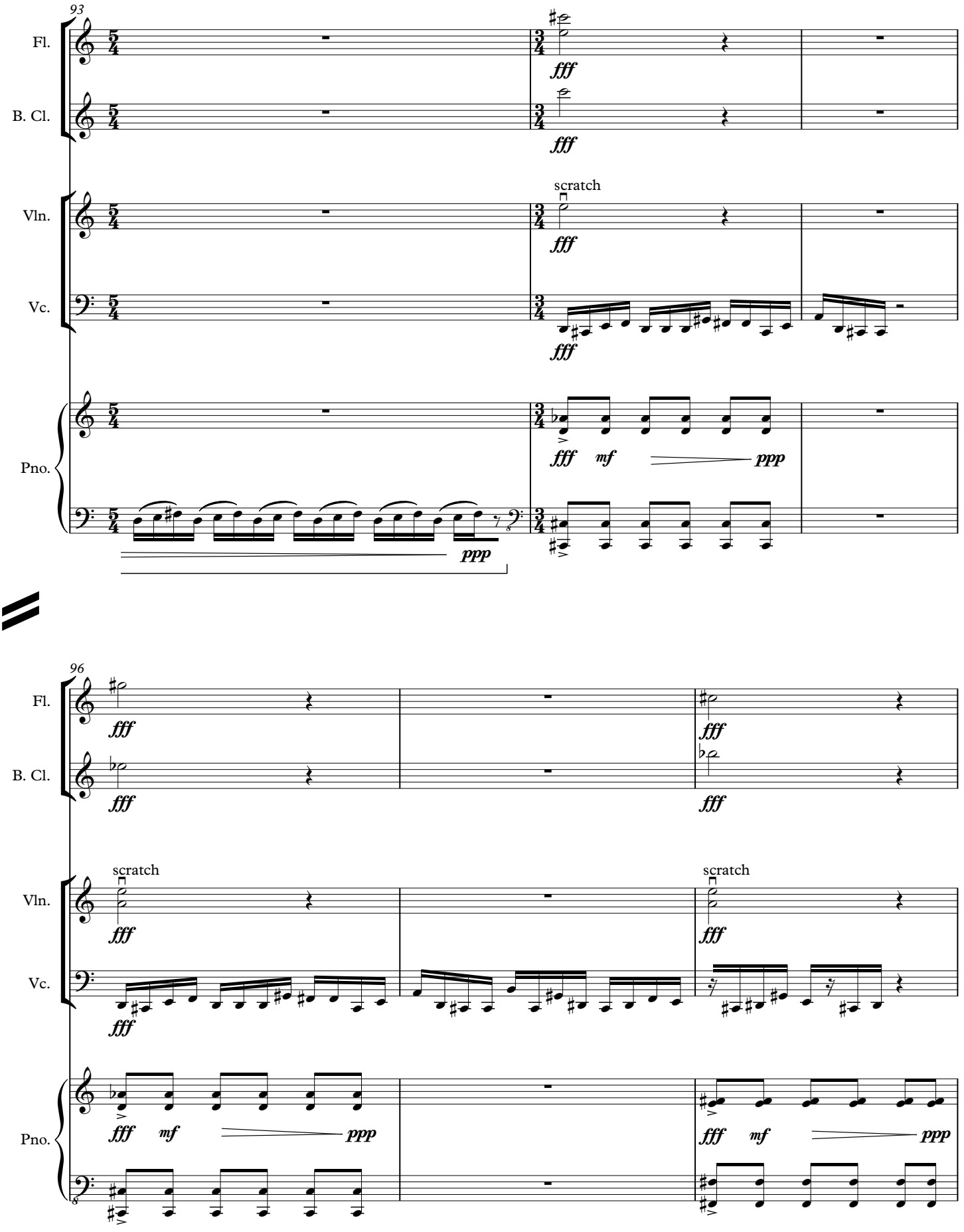
ff
fff
mf
90
ppp
f
Ped.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Fl.
B. Cl.
Vln.
Vc.
Pno.
scratch
fff
mf
ppp
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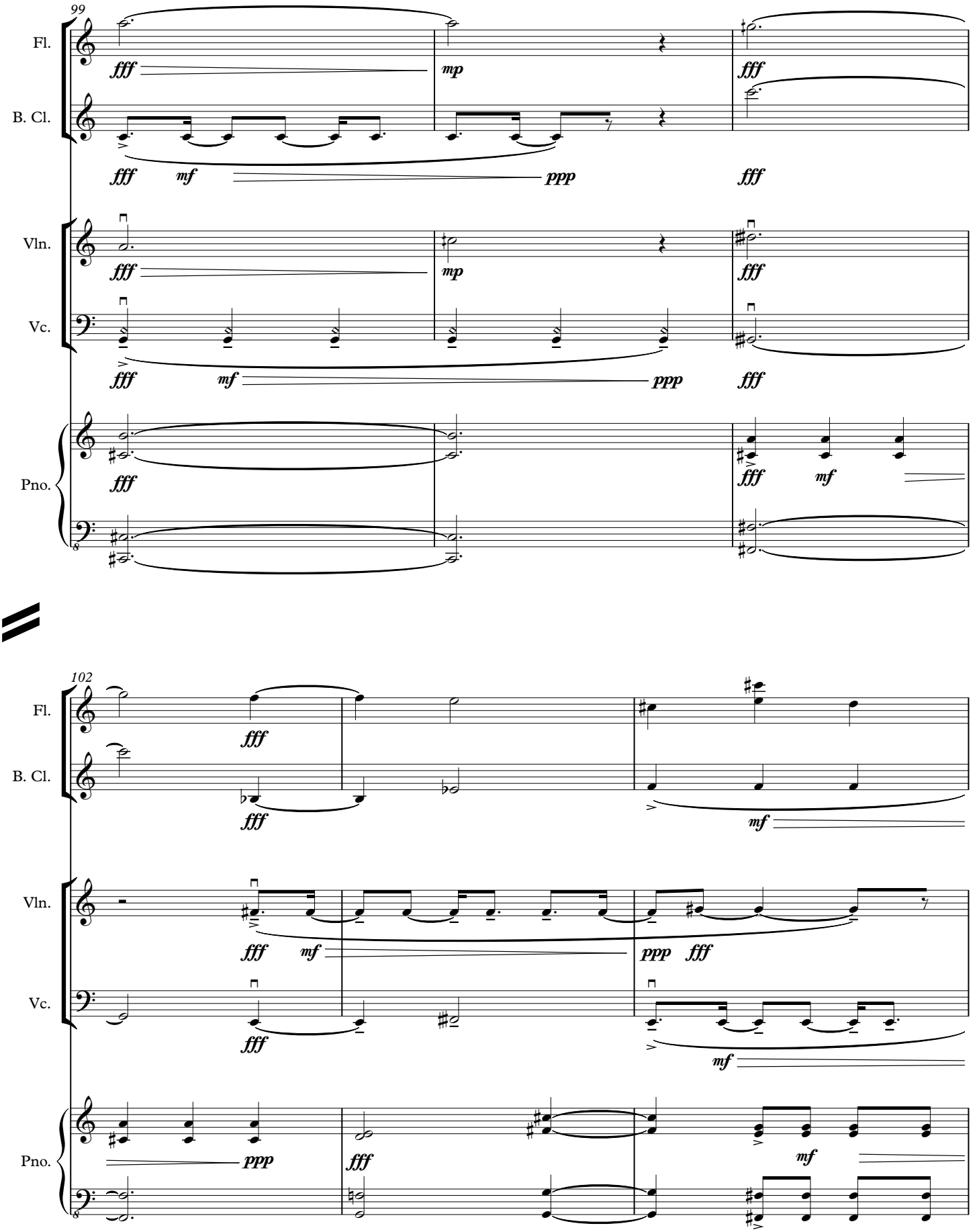
Vln.
Vc.
Pno.
scratch
fff
mf
ppp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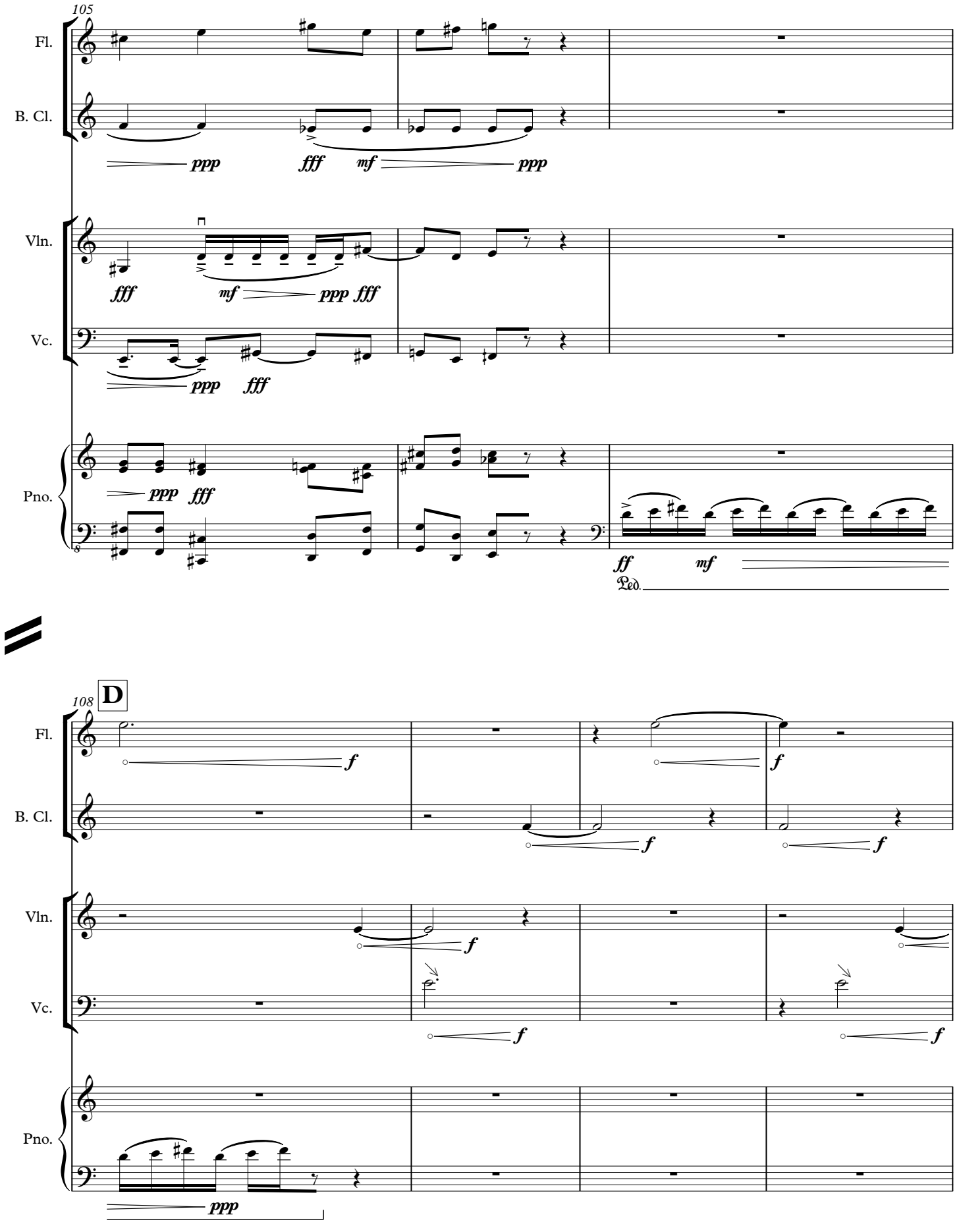
Fl.
B. Cl.
Vln.
Vc.
Pno.
fff
mp
mf
ppp
102
ppp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Fl.
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Vln.
Vc.
Pno.
ppp
fff
mf
ppp
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fff
ff
mf
Ped.
108
D
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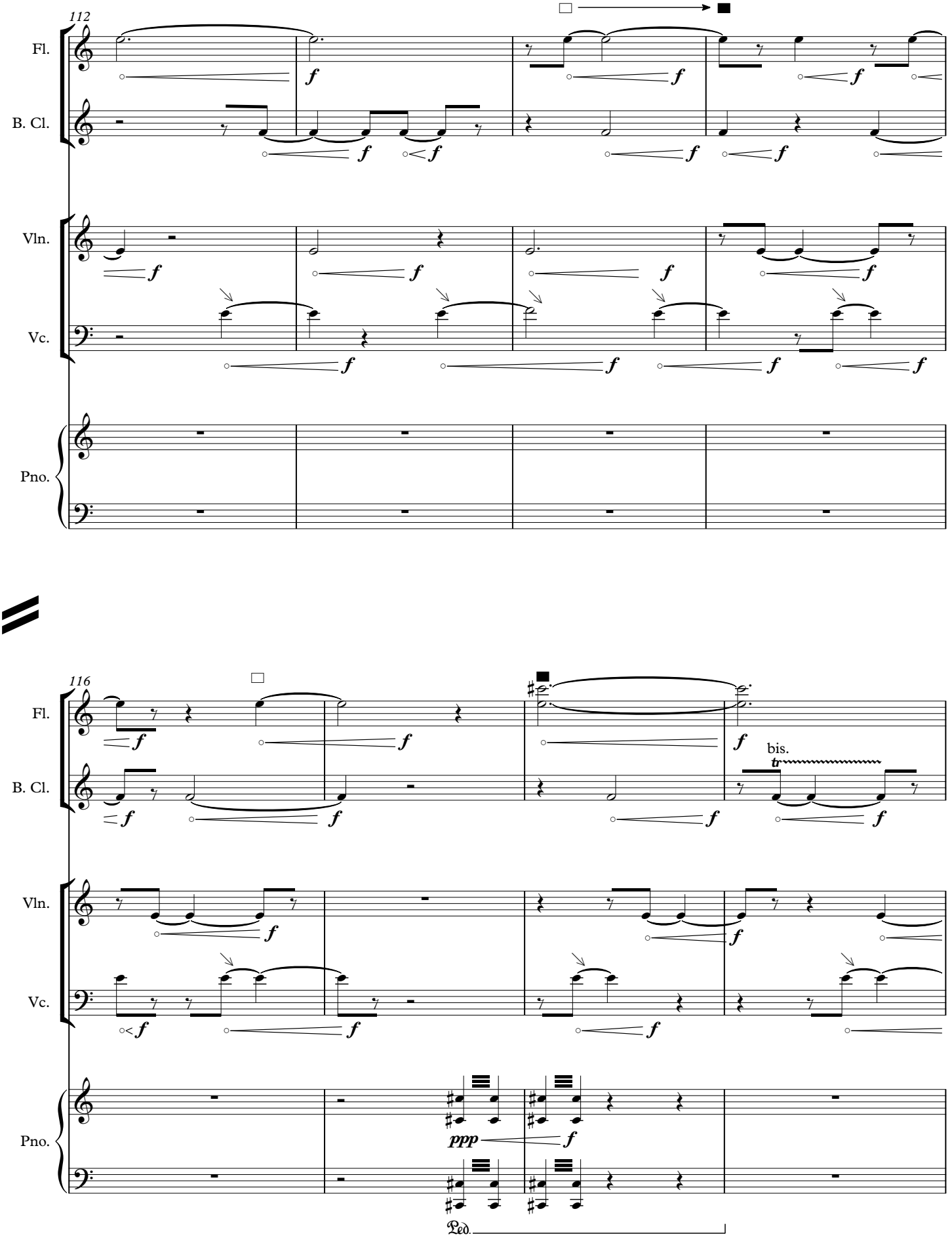
f
f
f
f
f
f
f
f
ppp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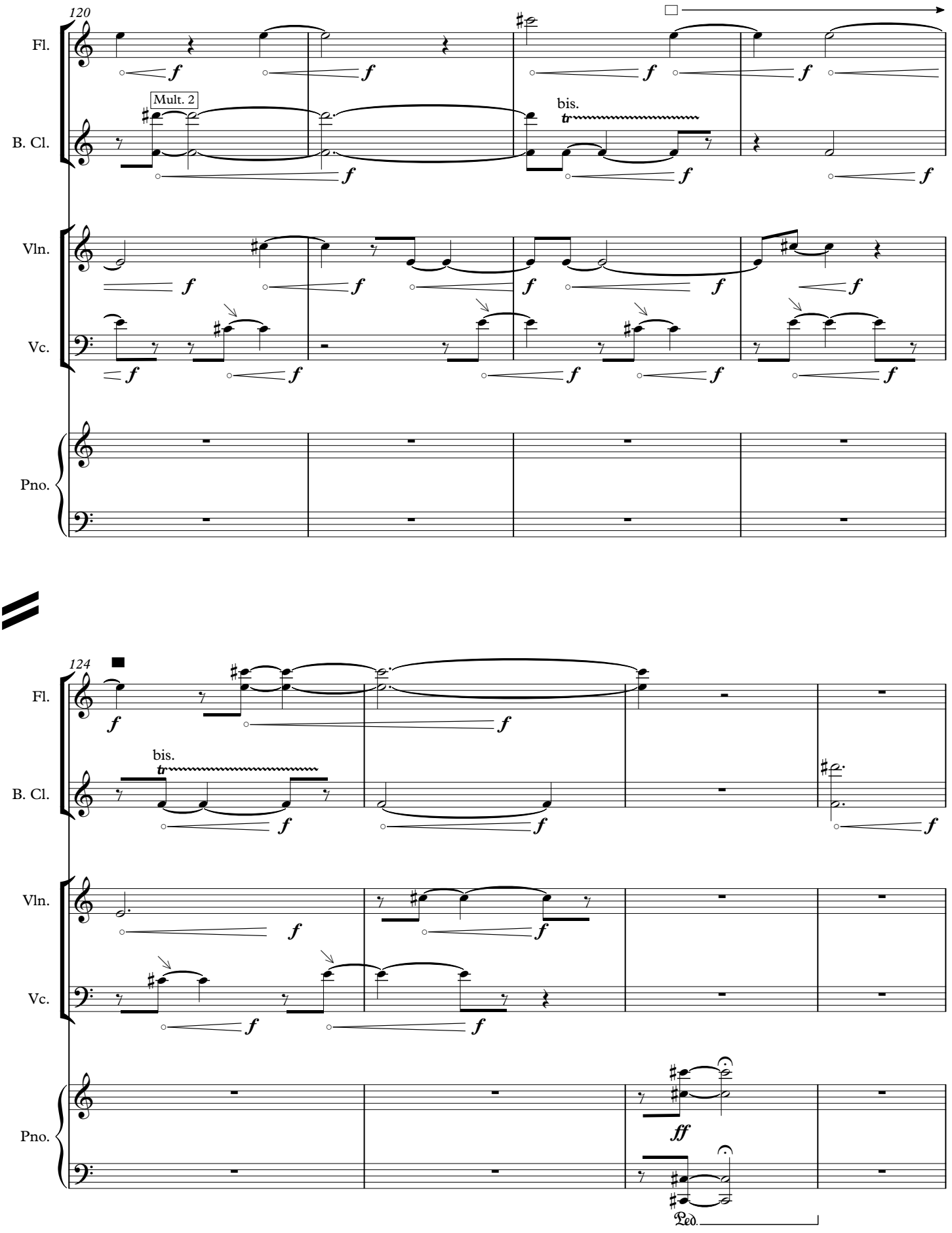
Vc.
Pno.
116
bis.
ppp
Ped.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Fl.
B. Cl.
Mult. 2
bis.
Vln.
Vc.
Pno.
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B. Cl.
bis.
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Vc.
Pno.
ff
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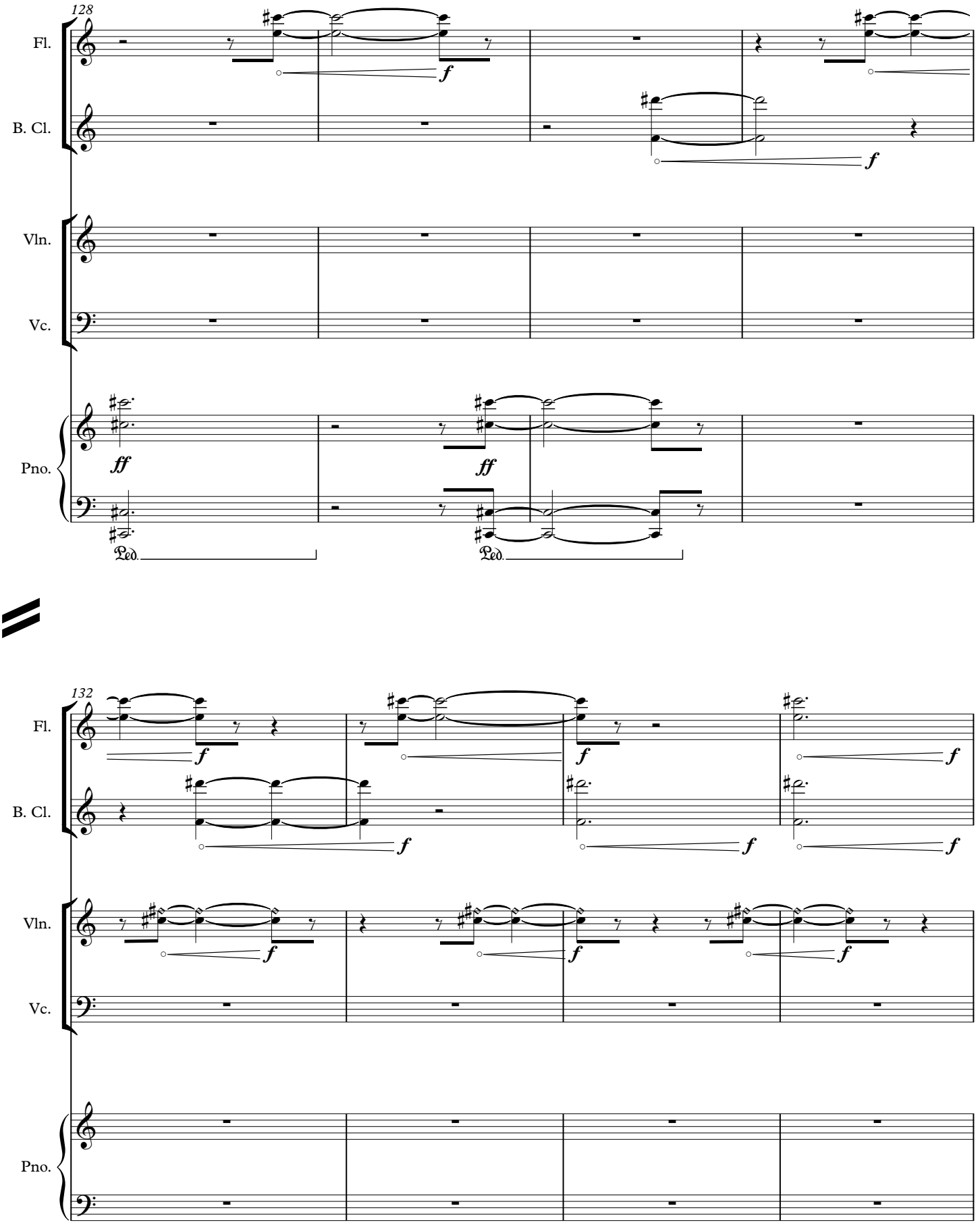
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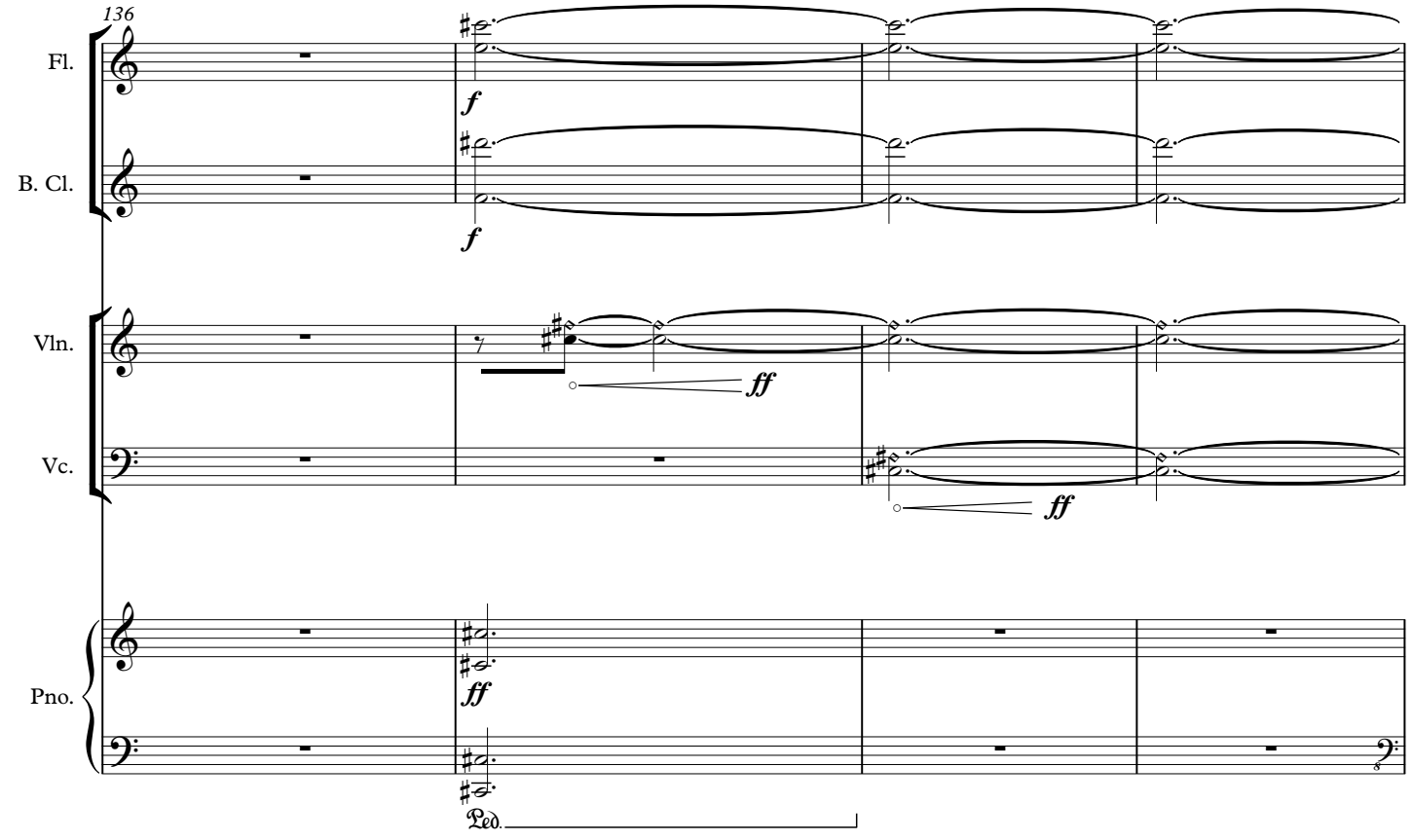
Fl.
B. Cl.
Vln.
Vc.
Pno.
f
ff
Ped.
132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Vln.
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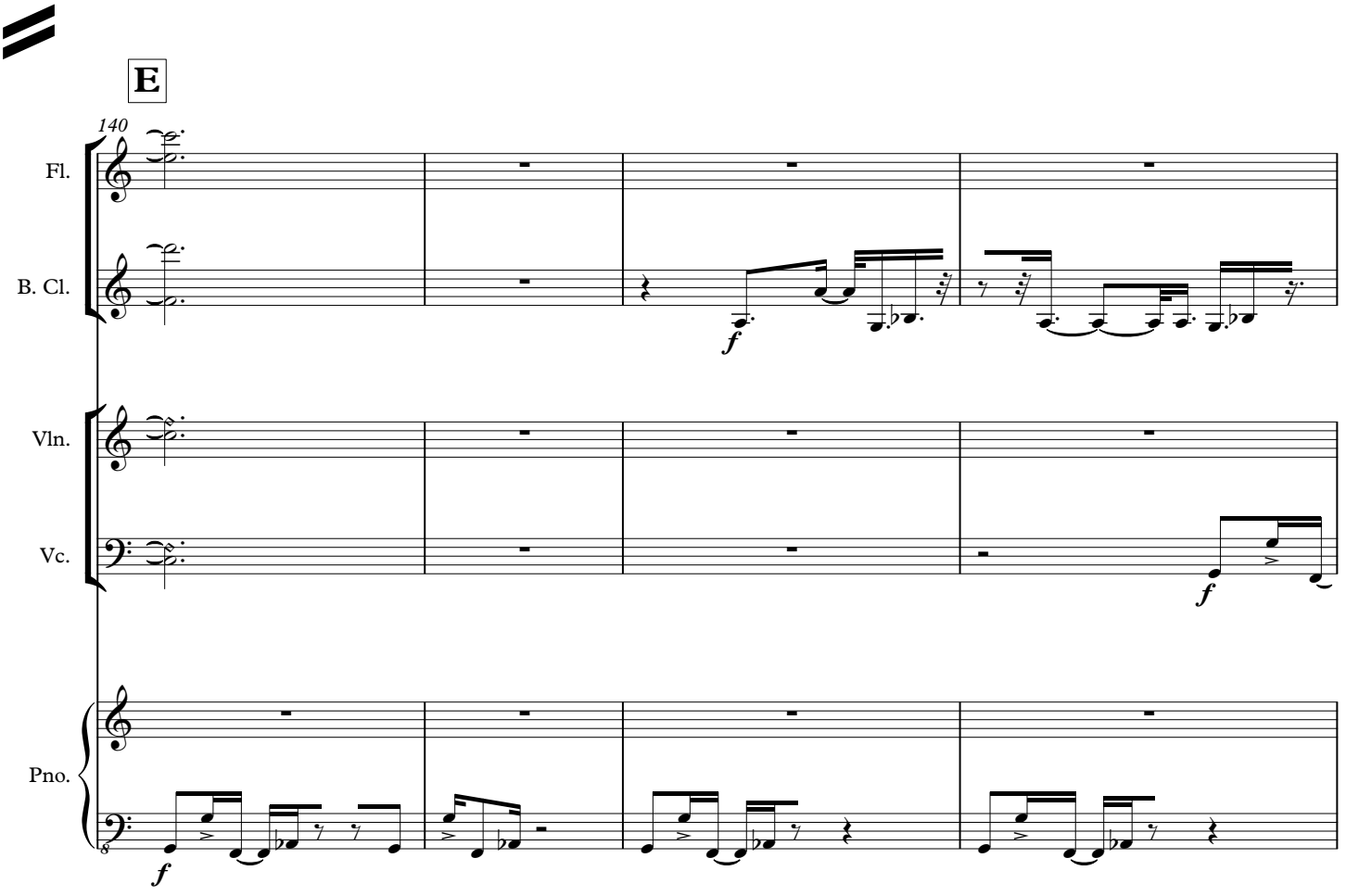
f
ff
Ped.


E
140
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B. Cl.
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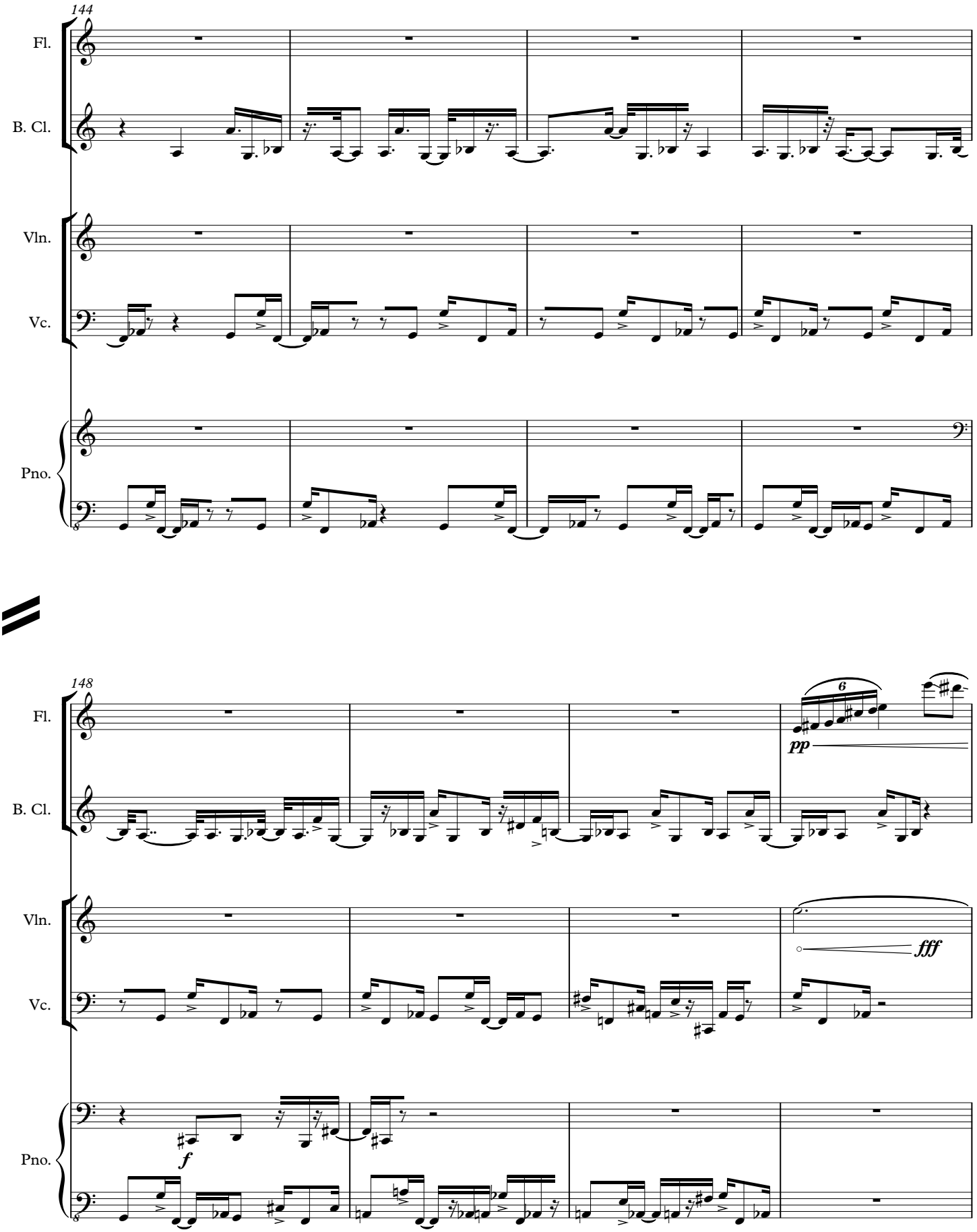
Vc.
Pno.
f


144
Fl.
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Vc.
Pno.
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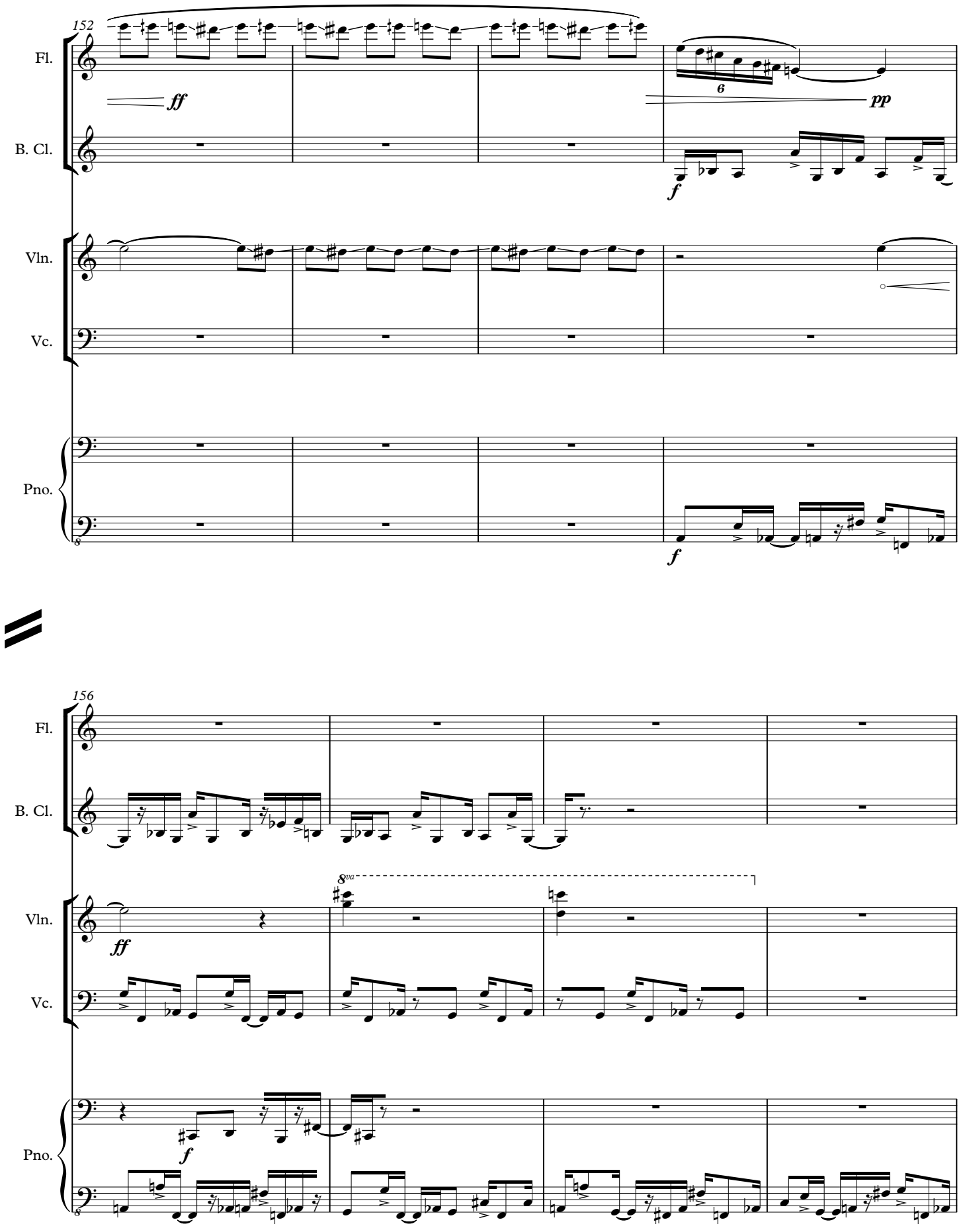
Fl.
B. Cl.
Vln.
Vc.
Pno.
6
pp
fff
f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Fl.
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Vln.
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ff
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pp
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f
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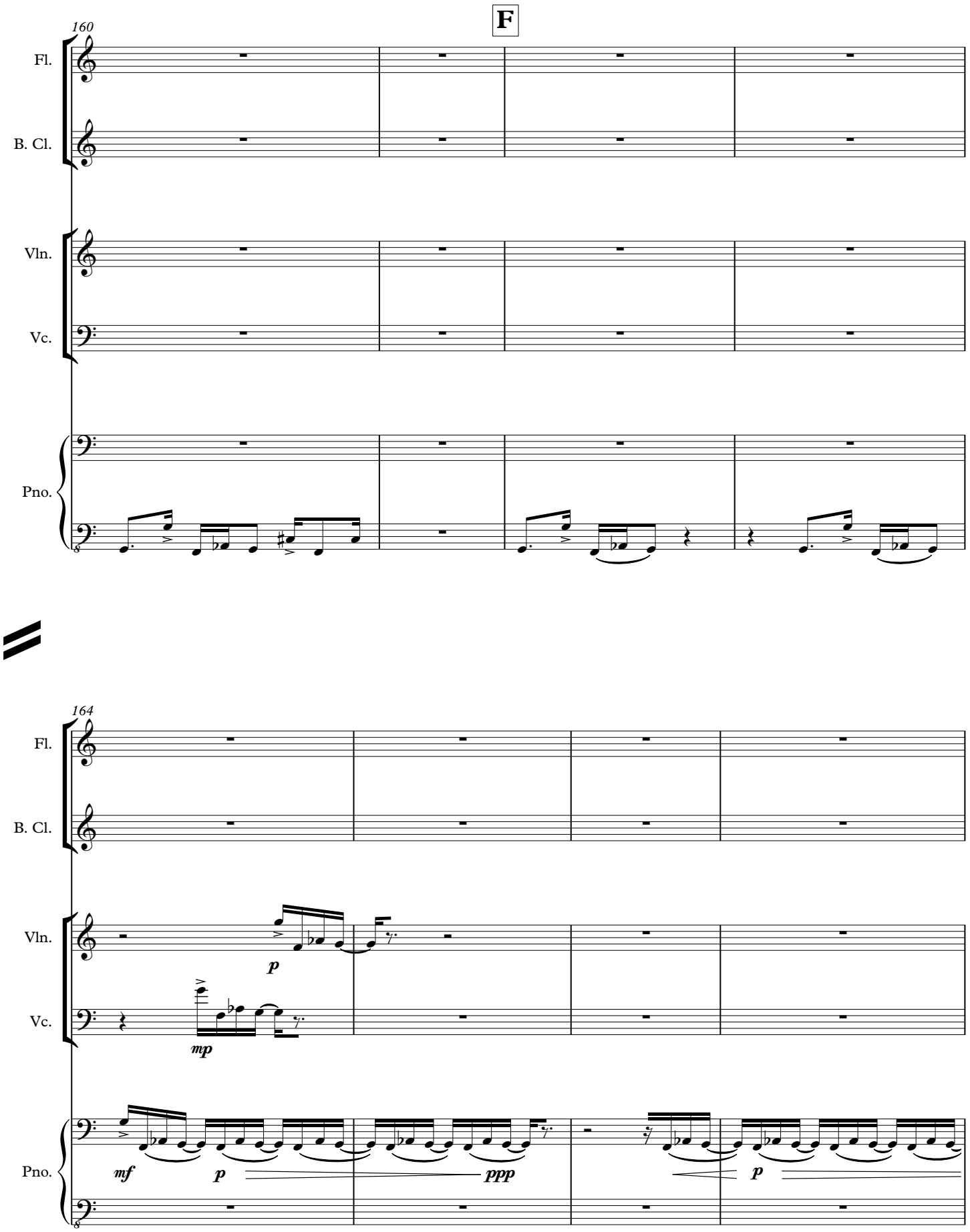
Pno.
8va
ff
f


F
160
Fl.
B. Cl.
Vln.
Vc.
Pno.
164
Fl.
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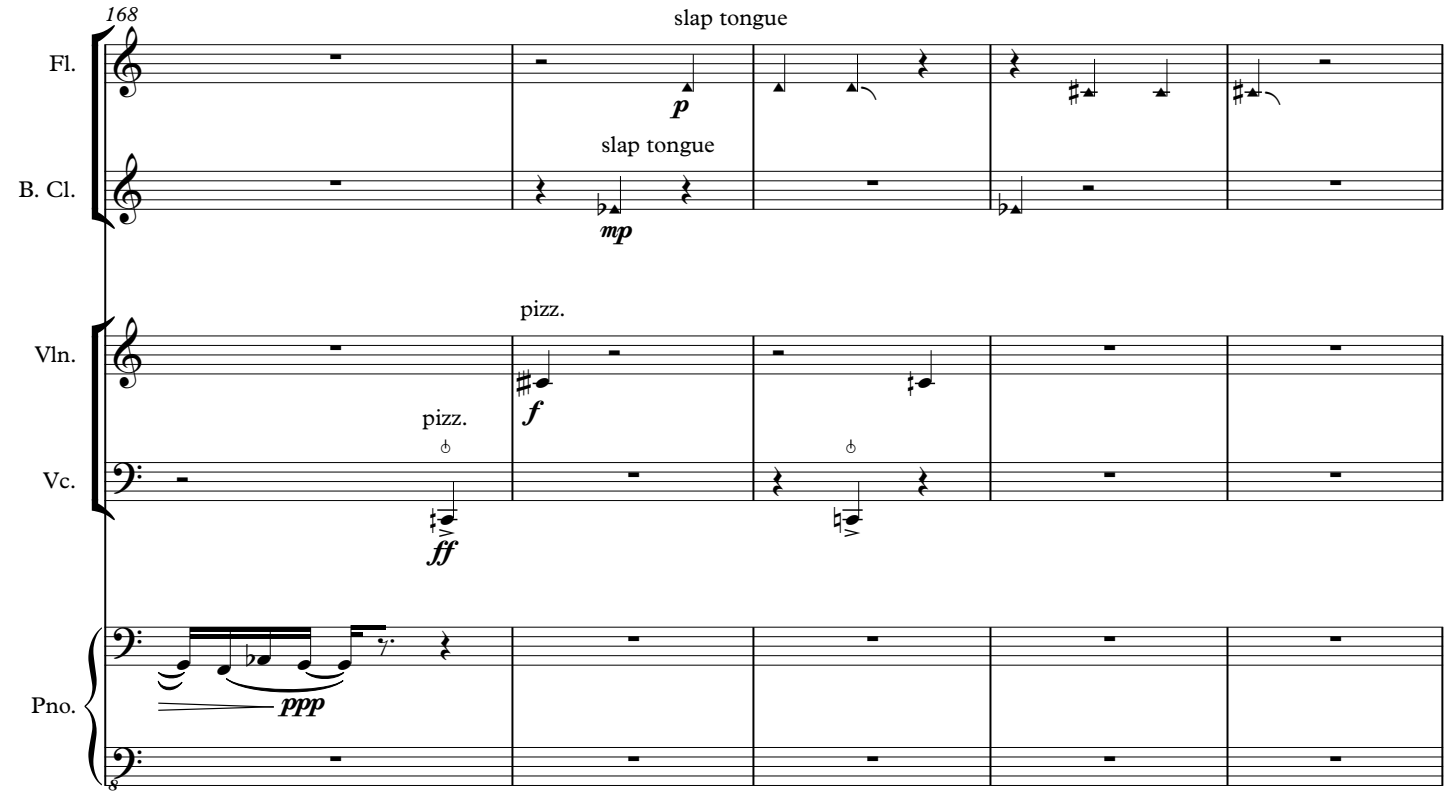
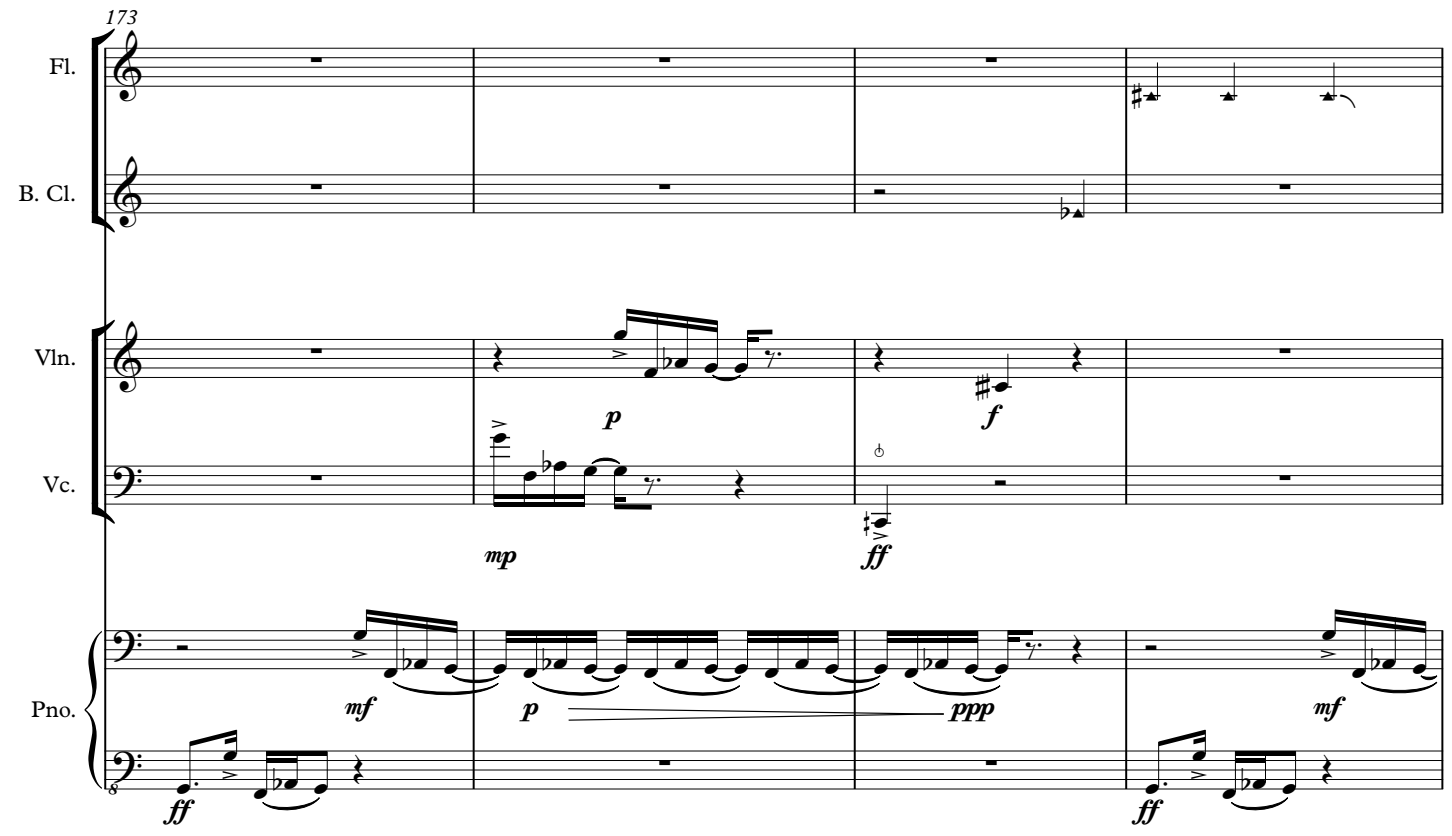
Pno.
p
mp
mf
p
ppp
p


168
Fl.
B. Cl.
Vln.
Vc.
Pno.
slap tongue
p
slap tongue
mp
pizz.
f
pizz.
ff
ppp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Fl.
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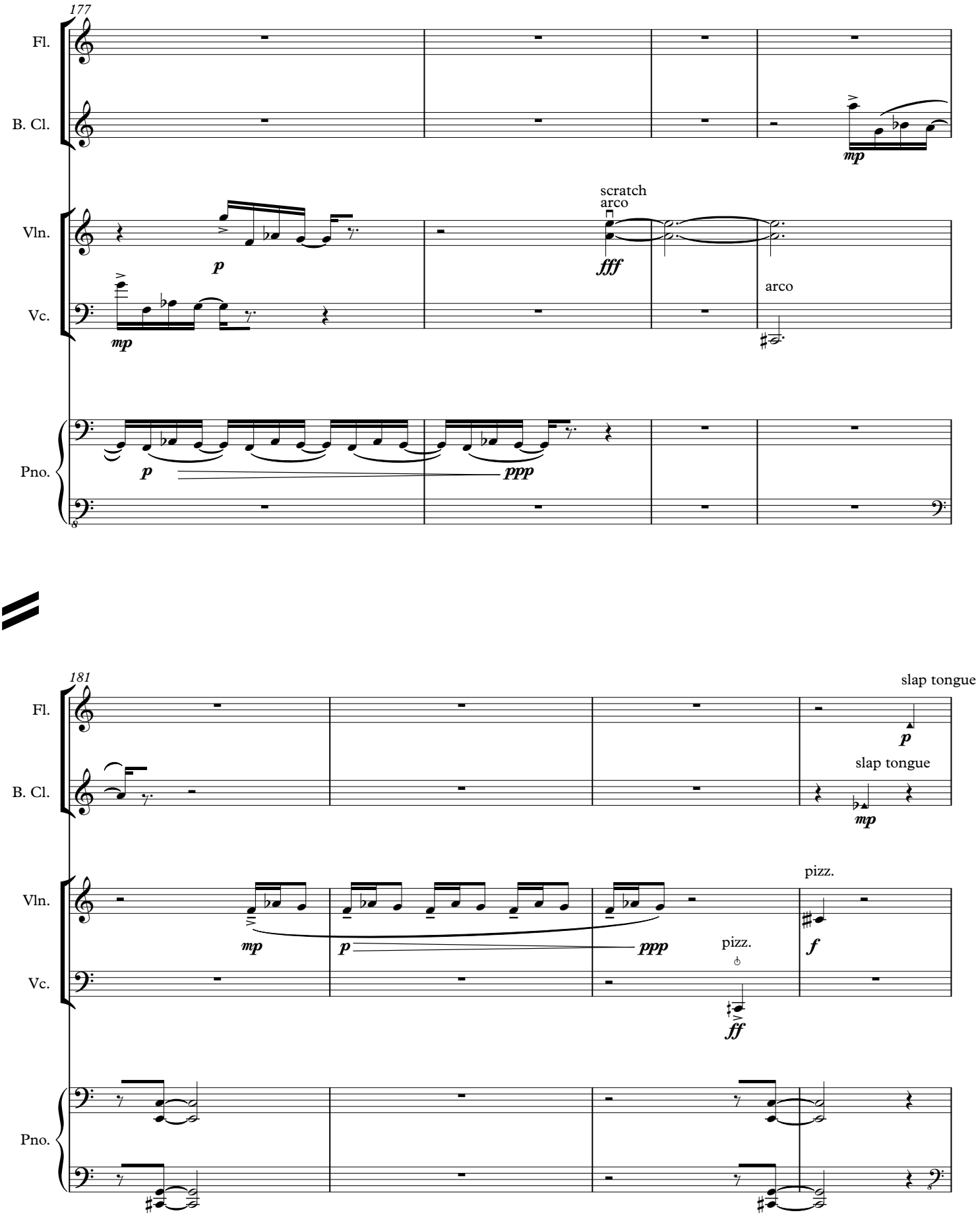
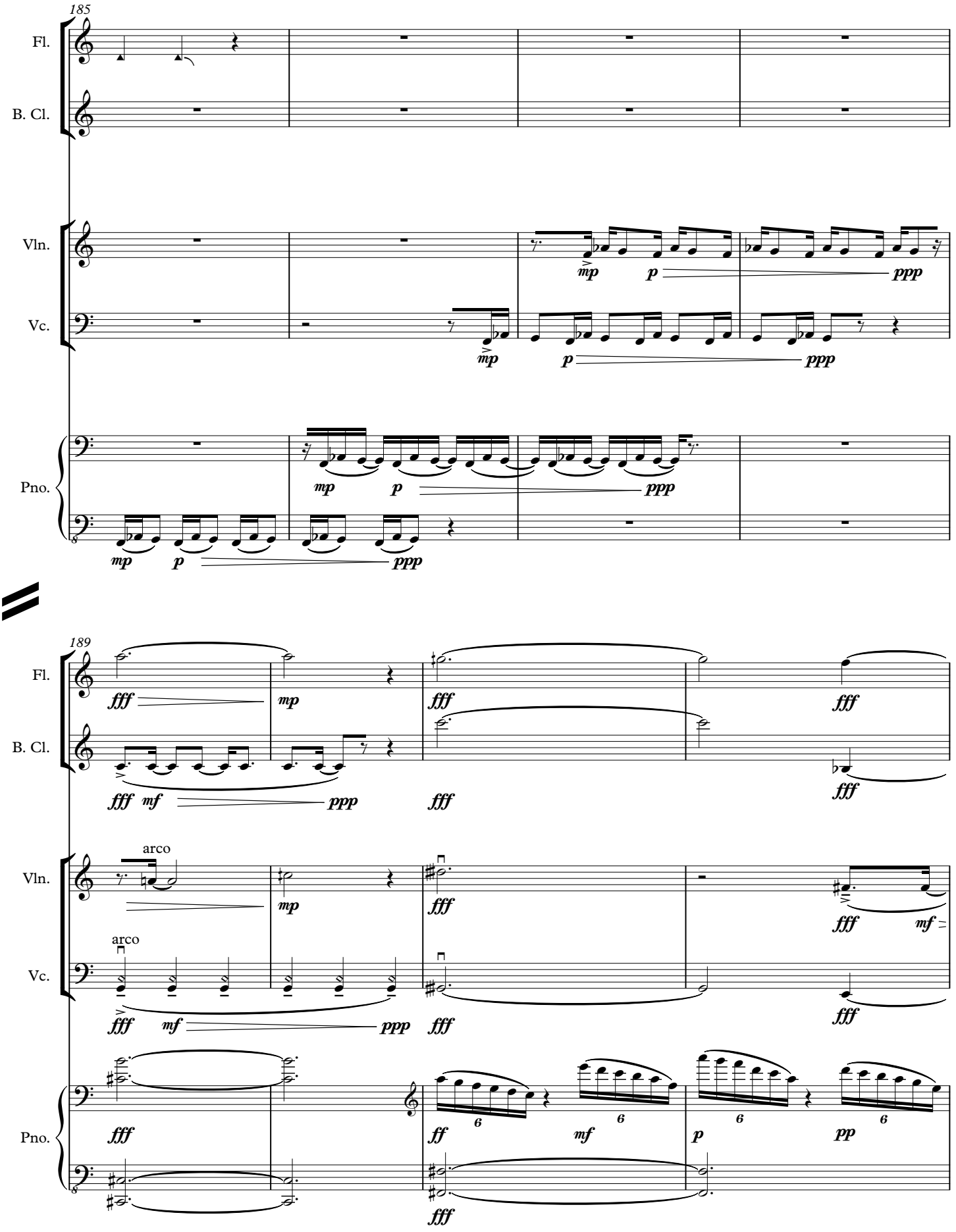
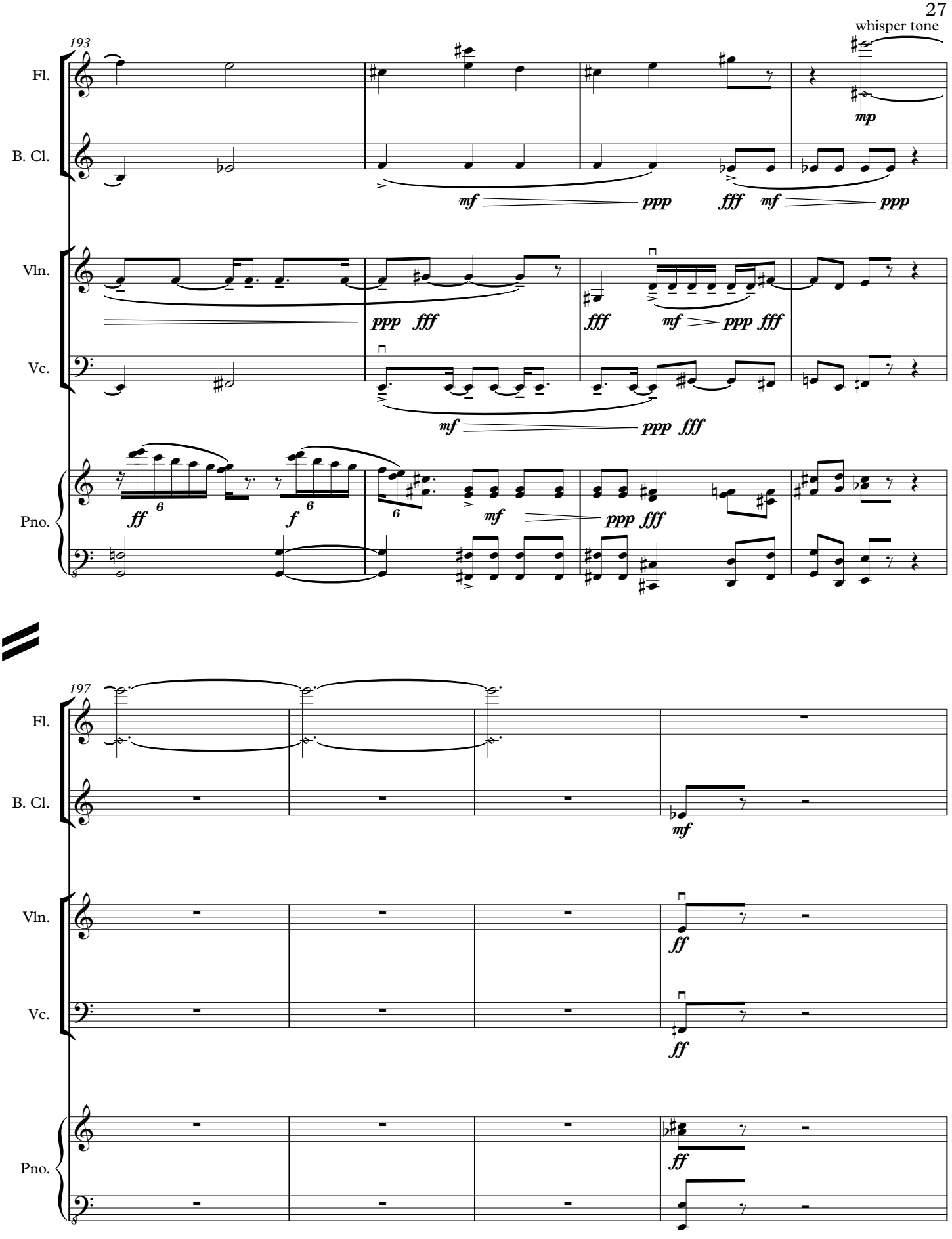
Vln.
Vc.
Pno.
p
f
mp
ff
mf
p
ppp
mf
ff
ff


177
Fl.
B. Cl.
Vln.
Vc.
Pno.
mp
scratch
arco
fff
arco
p
mp
ppp
181
slap tongue
p
slap tongue
mp
pizz.
mp
p
ppp
pizz.
f
ff


185
Fl.
B. Cl.
Vln.
Vc.
Pno.
mp
p
ppp
189
fff
mf
arco


193
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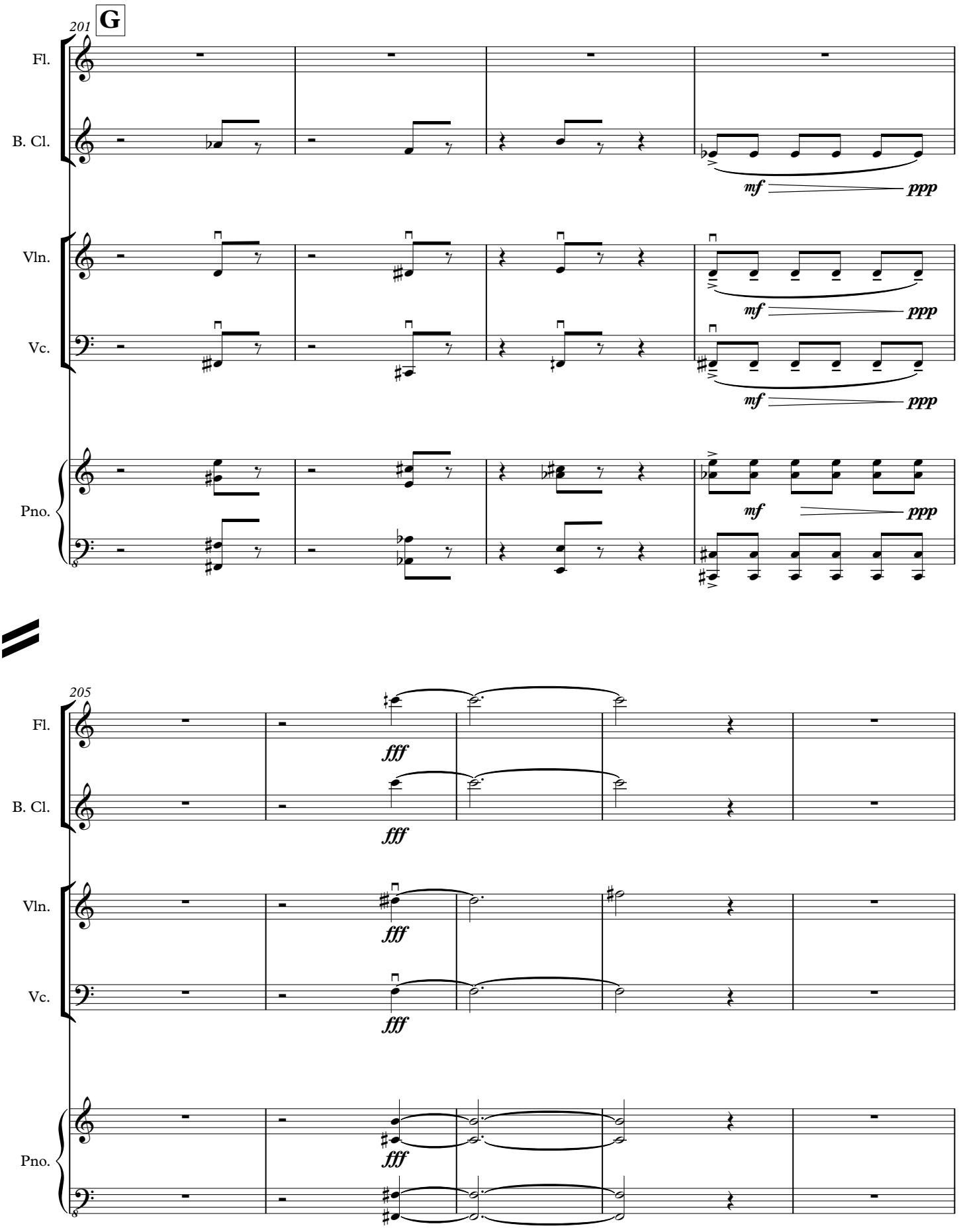
mf
ppp
fff
ff
f
197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ppp
205
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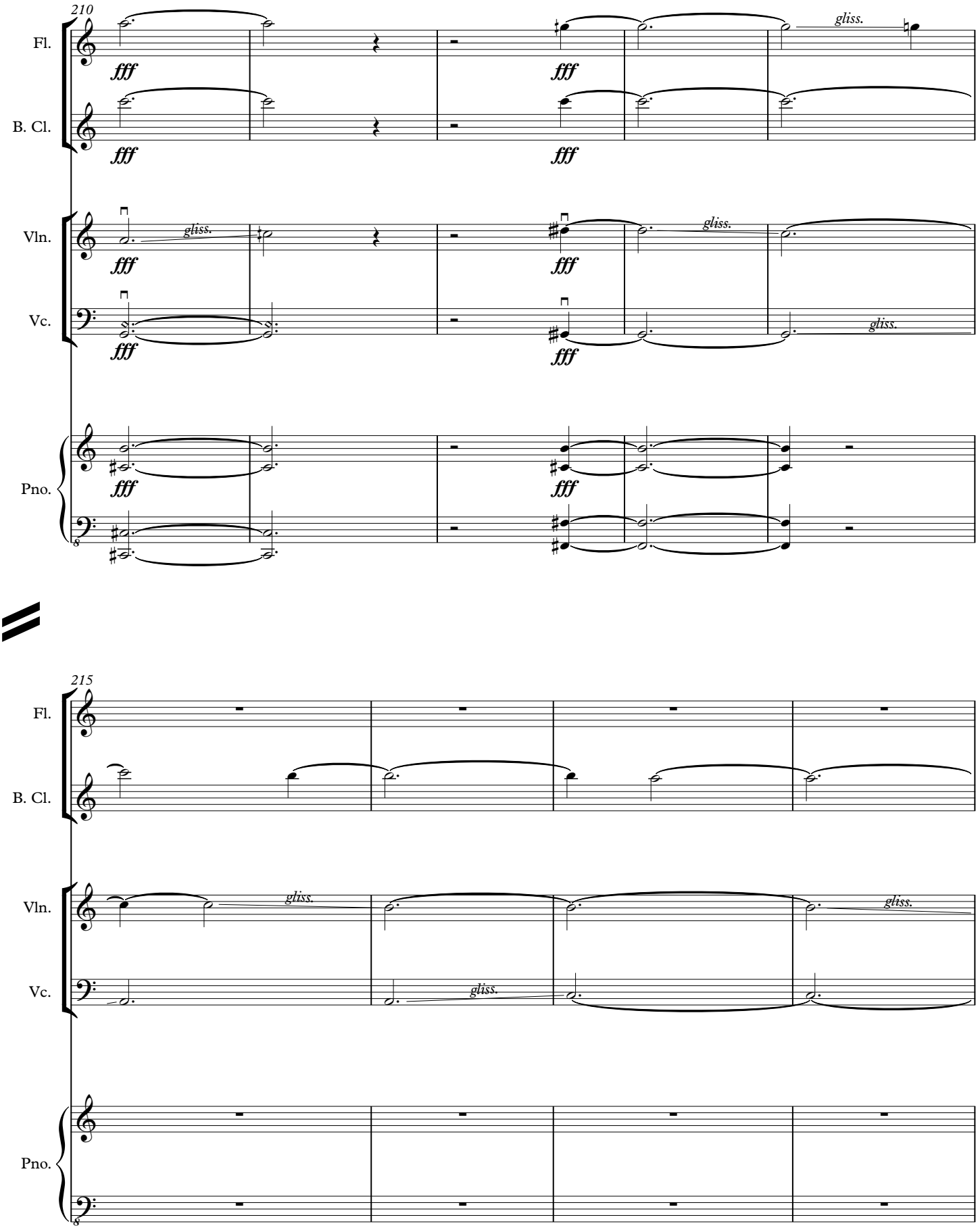
210
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215
Fl.
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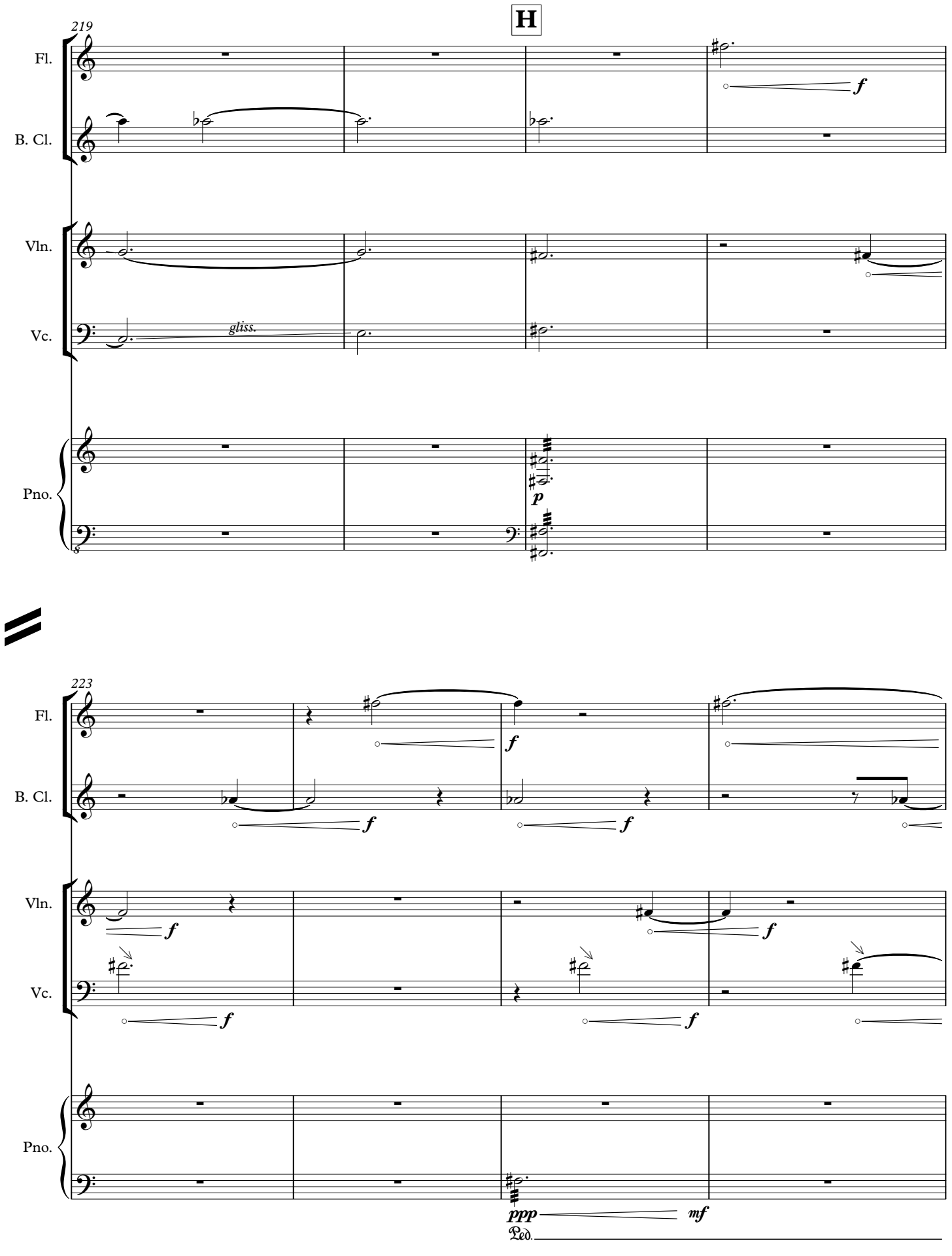
gliss.


H
219
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B. Cl.
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Vc.
Pno.
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f
p
223
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mf
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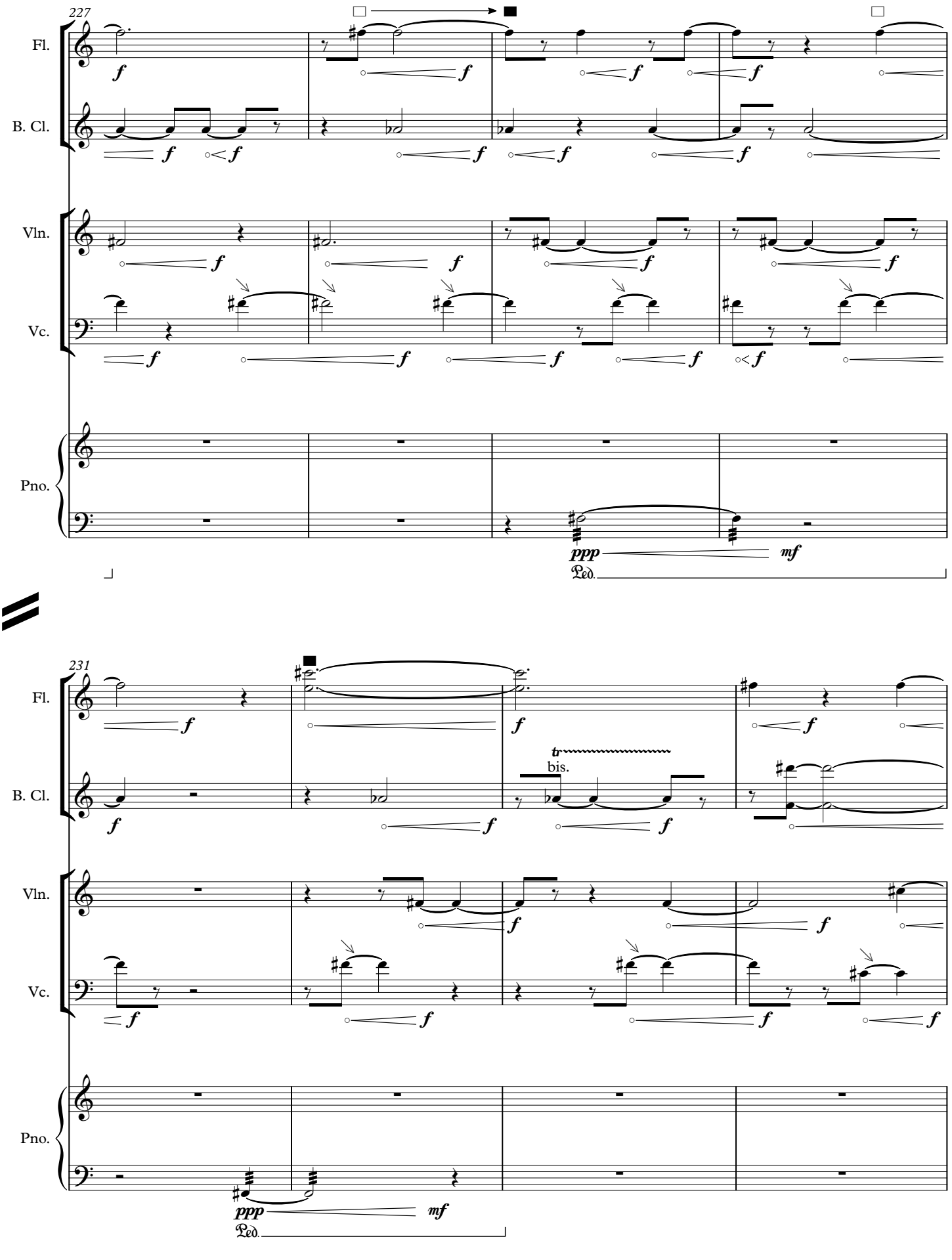
227
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231
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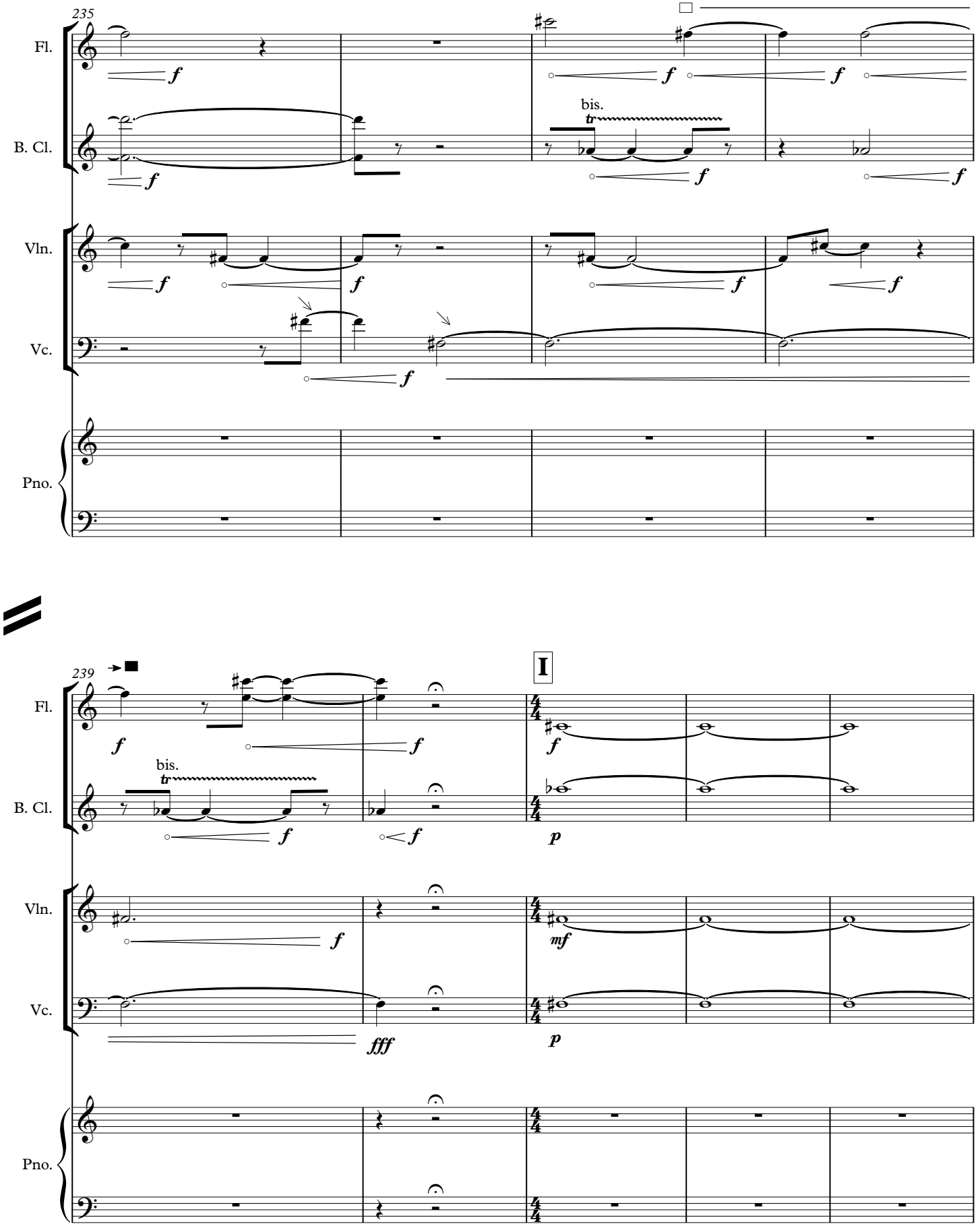
bis.


235
Fl.
B. Cl.
bis.
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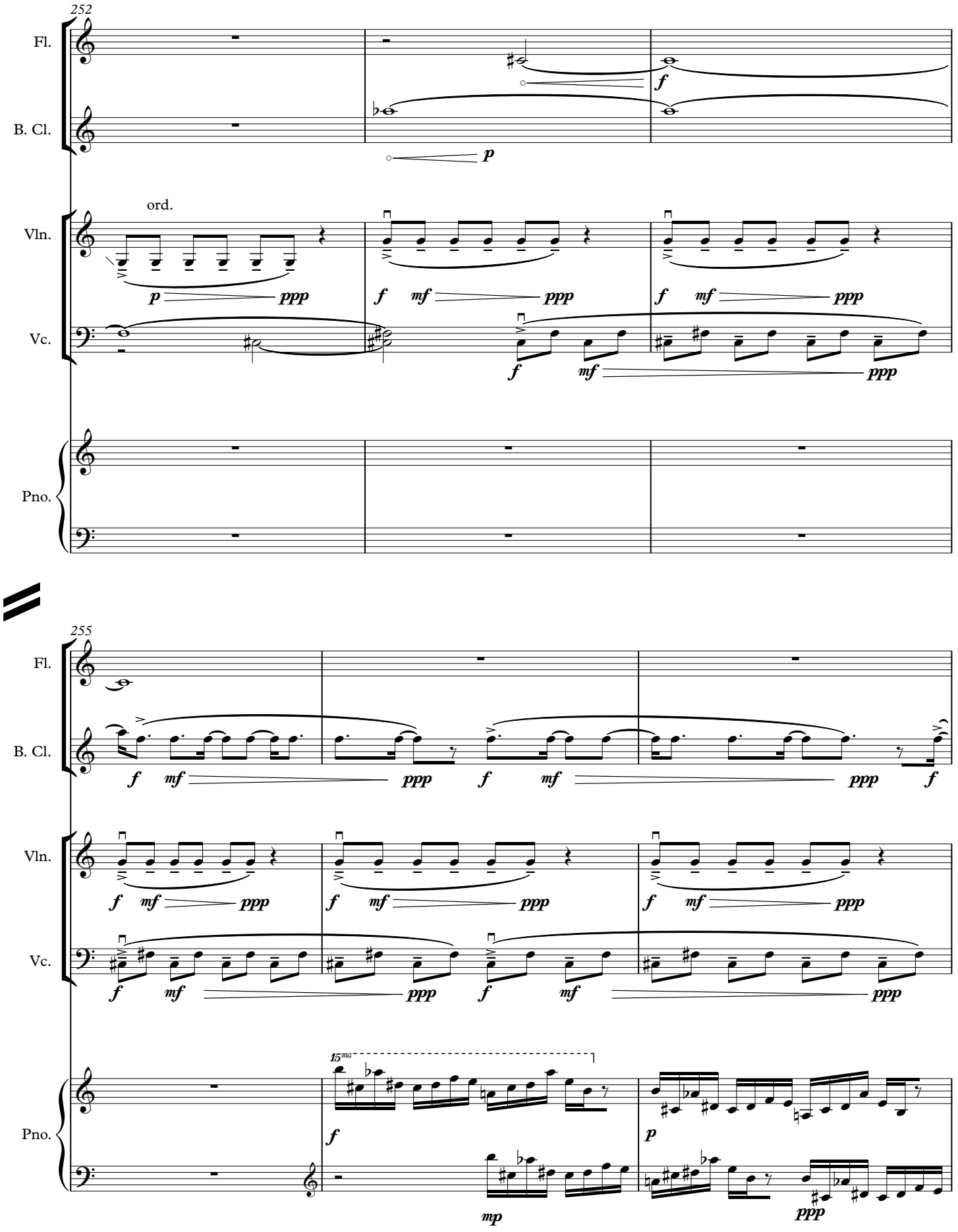
Vln.
Vc.
Pno.
239
I
Fl.
B. Cl.
bis.
tr
Vln.
Vc.
Pno.

244
Fl.
B. Cl.
Vln.
Vc.
Pno.
15ma
f
p
mf
ppp
248
sul pont.
gliss.
Ped.


252
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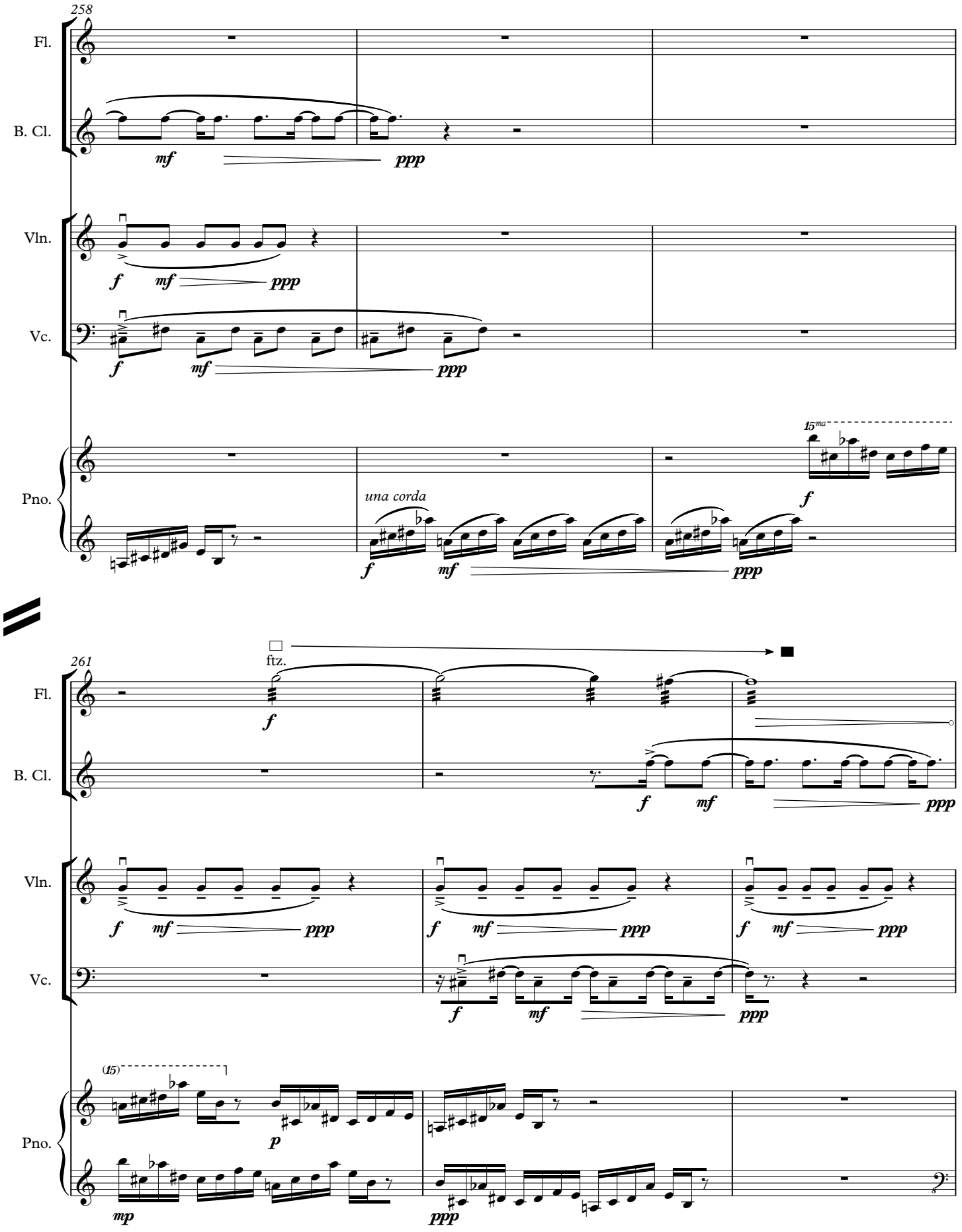
B. Cl.
Vln.
Vc.
Pno.
ord.
255
15ma


258
Fl.
B. Cl.
Vln.
Vc.
Pno.
mf
ppp
f
mf
ppp
una corda
15ma
f
mf
ppp
261
ftz.
Fl.
B. Cl.
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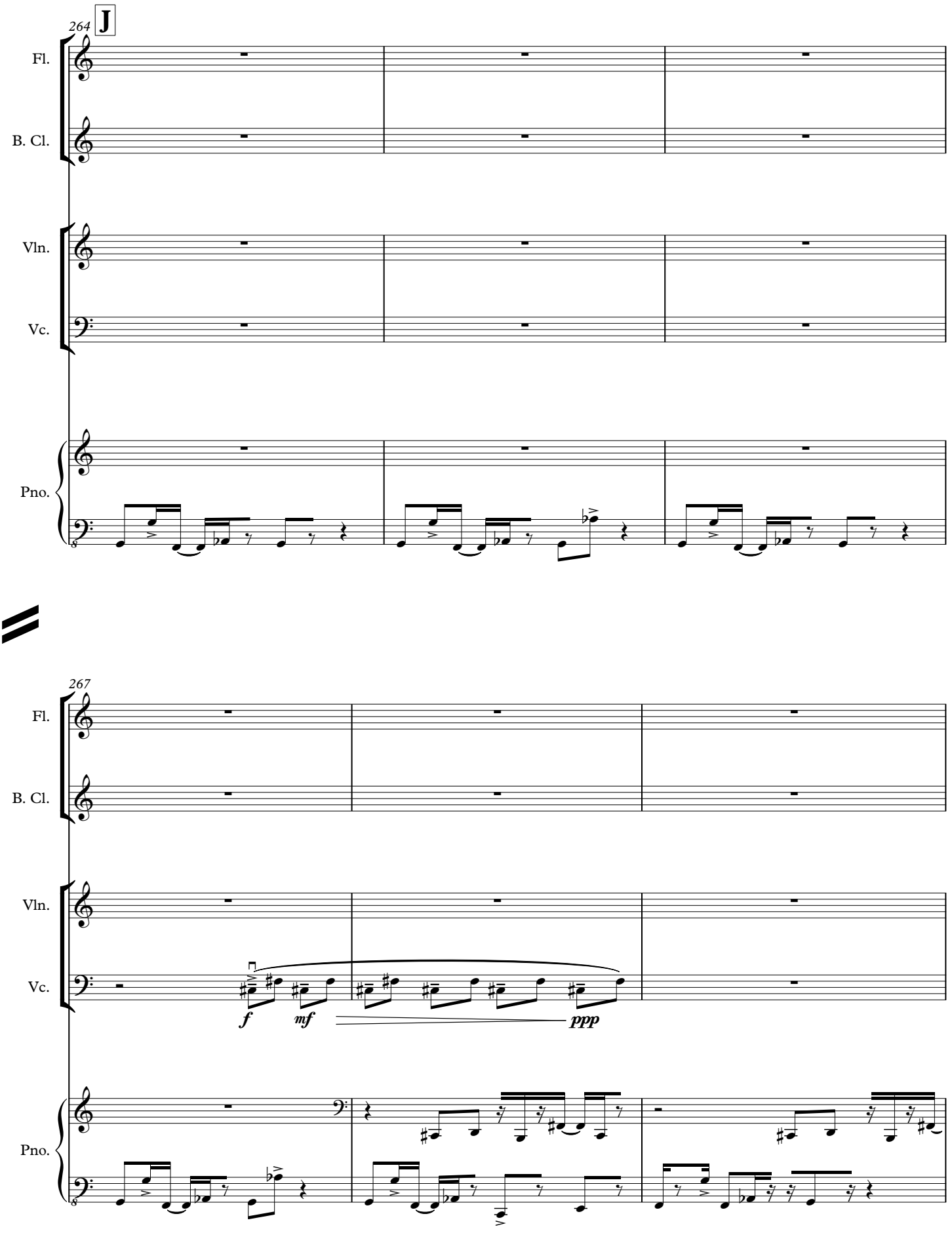
Vc.
Pno.
f
f
mf
ppp
(15)
p
mp
ppp


264
J
Fl.
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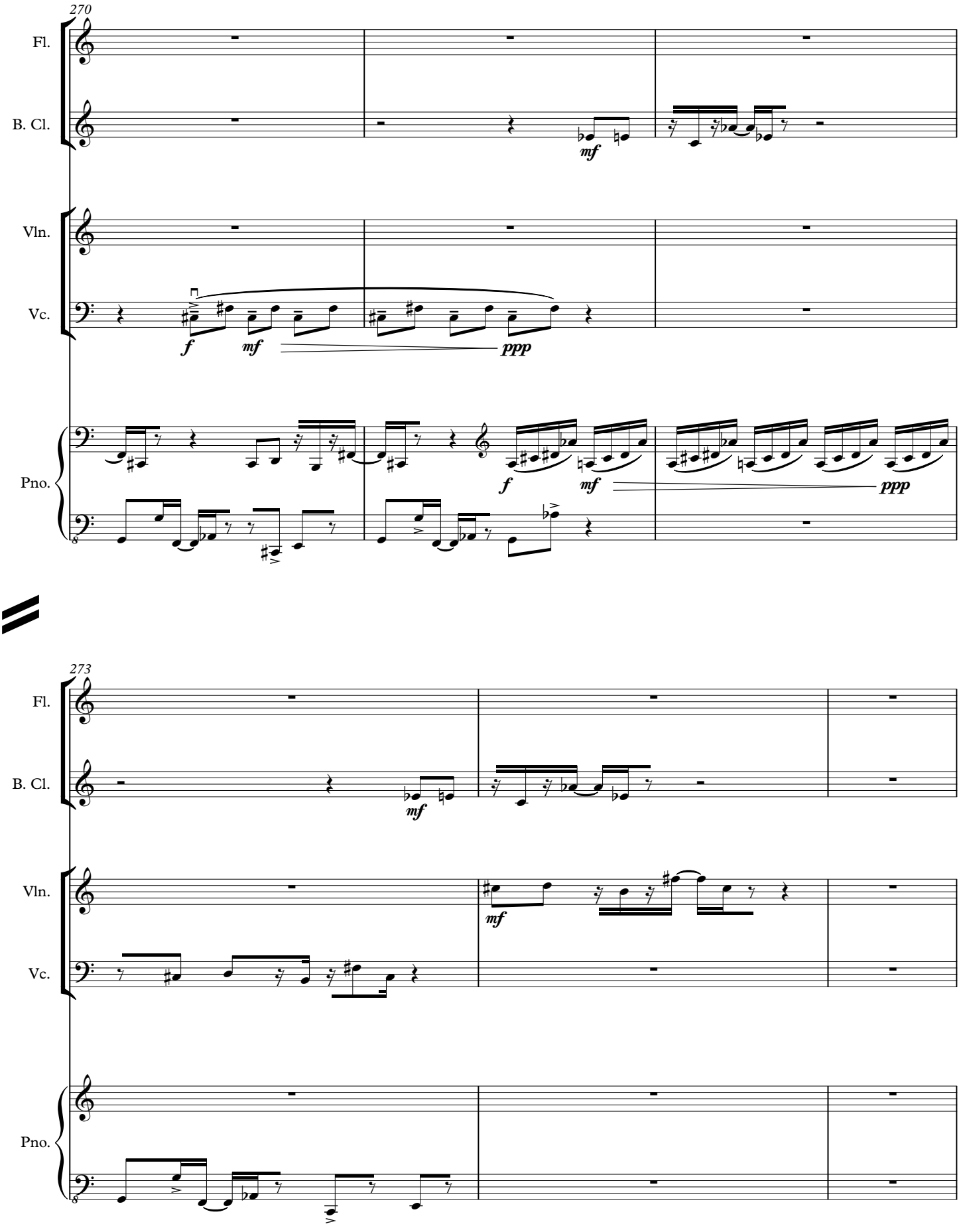
Vc.
Pno.
267
Fl.
B. Cl.
Vln.
Vc.
Pno.
f
mf
ppp


270
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B. Cl.
Vln.
Vc.
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ppp
f
mf
ppp
273
Fl.
B. Cl.
Vln.
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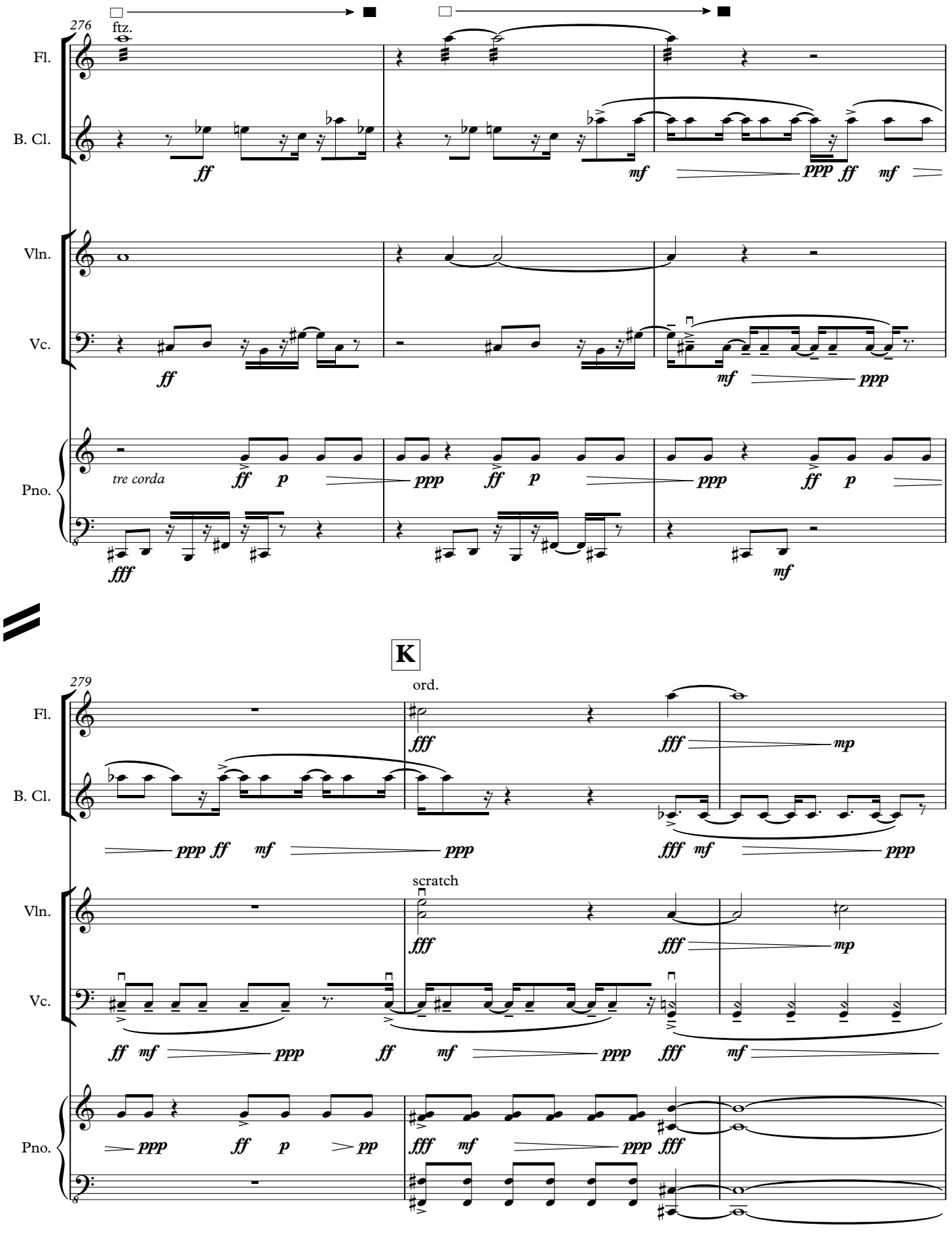
Pno.
mf
mf


276
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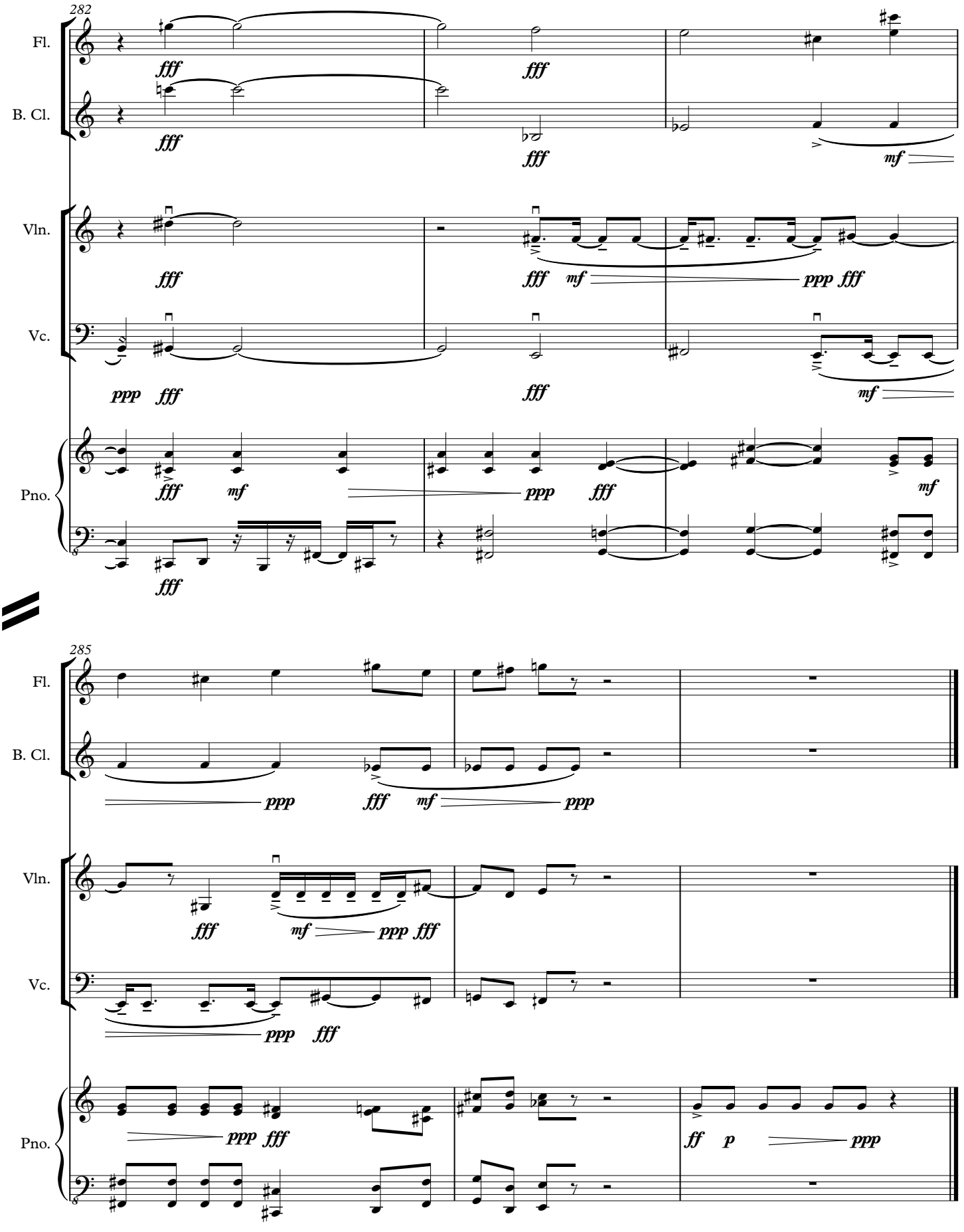
Fl.
B. Cl.
Vln.
Vc.
Pno.
tre corda
K
279
ord.
scratch


282
Fl.
B. Cl.
Vln.
Vc.
Pno.
285
Fl.
B. Cl.
Vln.
Vc.
Pno.