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The role of symbolism as a vehicle of identity in the music of  
Mesias Maiguashca

*El Oro*, Op.31, for flute, cello, narrator and magnetic tape, (1992).

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‘... Estaban como un hombre desesperado, tonto, loco. Perdido el juicio con la codicia de oro y plata. A veces no comía, con el pensamiento de oro y plata. A veces tenía gran fiesta, pareciendo que todo era oro y plata’.  
Felipe Guamán Pona de Ayala (1536-1616).<sup>1</sup>

## 1. Introduction

Ever since music has been taken as a suitable subject for analysis and reflection throughout the history of mankind, theorists have always taken into account not only those technical factors that keep together the structure of the piece, but also the [eventual] social function and meaning this manifestation has had within its society. Several theoreticians throughout history have documented in their own contexts what we now have as the basis of our western musical culture and therefore heritage. The works developed by the most significant [Western] names such as Plato, Boethius, Rameau, or Bartók, for example, amply document this phenomenon.

Nevertheless, it was not until the first decades of twentieth century that music acquired a particular special emphasis by composers on the rationalization of structural processes within the composition exercise. The noticeable influence generated by this attitude triggered within a vast number of composers a general change of stream which was reflected in a detriment in the relationship between the object of art (music piece in the context) and the public, transforming music composition into an independent self-contained object regardless of its connection to the community. This paper analyses, from this perspective, the relation between the inner language of the piece and its eventual link to the public, taking as point of reference a work by Ecuadorian composer Mesias Maiguashca. In saying this, an emphasis will be placed on the detection, analysis and further discussion of the types of symbols used as a reference point and the way they function as codes and agents for cultural transmission. The aesthetic characteristics of these symbols will be analyzed not only in terms of musical structural factors, but also the nature of the relationship between this object and its eventual transformation into a cultural vehicle will be addressed.

## 2. Music in Society

‘Functional analysis of musical structure cannot be detached from structural analysis of its social function: the function of tones in relation to each other cannot be explained adequately as part of a closed system without reference to the structures of the sociocultural system of which the musical system is a part, and to the biological system to which all music makers belong. [...] If some music can be analyzed and understood as tonal expression

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<sup>1</sup> ‘... they were like desperate men, fool, crazy. Lost [is] all reason with the greed for gold and silver. Sometimes they did not eat, with the thought of gold and silver. Sometimes [they] had great festivity, as if everything was gold and silver’ Trans. Jorge García. Translator note: This text corresponds to the original first body of text on which the work was based.

of human experience in the context of different kinds of social and cultural organization, I see no reason why all music should not be analyzed in the same way.<sup>2</sup>

Music, understood as one of the most important manifestations of human culture throughout history, has usually been considered by different cultures as emblematic portrayals of establishment communities sharing various kinds of extra-musical interests. To extend this idea, we propose here understanding music as portrayals of cultural signs, in this case artistic ones, although it has to be taken into account that this *model/concept of art* dramatically changes between societies. As Nattiez indicates, ‘There is no limit to the number of the genre of variables that might intervene in a definition of the musical. [...] music is a total social fact [fait social total] whose definition varies according to era and culture’<sup>3</sup>. Arguably, writing from a Western perspective about *art* can easily lead to the common mistake of assuming a [narrow] point of view of art as a *universal language*. In this sense it is normal to see specialists discussing about arts in general and its meanings in a given society, especially in Western culture. Their analysis usually do not take in consideration the fact that *art* as a concept is a Western conception and, although certain analogous figures can be found around the globe, its misconception constitutes one of the most common drawbacks in issue. As stated above by Blacking, depending on the function within its society assumed by the *manifestation issuer* [artist in our terms], this concept of *work of art* can assume dramatically different shapes. Musicologist Timothy Rice, in his paper entitled Reflections on Music and Meaning, reminds the reader of the case of the Navajo community in the United States of America, which uses music not as an entertainment apparatus, but as ‘a medicine tool, a form of therapy’<sup>4</sup>. Parallel to this can be perceived the concept of the Muslim communities where music is classified into *musical* and *non-musical* manifestations. One has to remember that the Adhan (call to prayers) for example, does not function as entertainment. Its function is strictly communicative; the codes are wholly unidirectional in terms of significance; there is no place for open interpretation of its meaning. With this in mind we are navigating the borders of art and communication, defined solely by the role undertaken by its community. It must be clear that the values that characterize and give validation to a piece of work are modeled and administered by its society.

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<sup>2</sup> J. Blacking, *How Musical is the Man?* University of Washington Press, Seattle, 1973, pp. 30-31.

<sup>3</sup> J.J. Nattiez, *Music and Discourse: Toward a Semiology of Music*. Princeton University Press, New Jersey, 1990, p. 42.

<sup>4</sup> T. Rice, ‘Reflections on Music and Meaning: Metaphor, Signification and Control in the Bulgarian Case’, *British Journal of Ethnomusicology*, Vol. 10, no. 1, 2001, pp. 19-38.

### 3. Contemporary art music in Latin America

It has never been considered a taboo in modern Latin American society to recognize that our perception of self identity has been dramatically conditioned by the *process of civilization* imposed by the European colonization. More than five centuries have passed since the *New World* felt the marauding arrival of the ambassadors of greed on the coasts of Guanahani, an island belonging to what nowadays is recognized as the sovereign country of El Salvador. After several decades of affliction and struggle, there are just small portions of land currently occupied by these nations. Two major foreign powers still have their flags flying above this terrain. Others, once their imperialist needs were fulfilled, have returned home with their coffers full not only of natural resources, but also with the stolen memory of the conquered civilizations.

Following a generic panoramic view of the current aesthetic proposals of a certain group of Latin American academic composers, it is easy to perceive the impact that those memories have had on their musical output. Timbres, melodic fragments, the use of indigenous languages, and so on, are intermingled in the common necessity of searching for a different voice. In his influential text *Conversaciones sobre música, cultura e identidad*<sup>5</sup>, Coriún Aharonián (b. 1940, Montevideo), one of the most prolific composers and researchers of Latin American new music, reflects on the situation of the theatre and its relation to Latin America, when he addresses the concept of universality in the arts by stating that, from his point of view, ‘cultural *universality* was invented in order to impose the control of the bourgeoisie Western Europe over the rest of the world’<sup>6</sup>. His position is settled in the idea that it is precisely through the imposition of its cultural models that imperialism unifies its control over the marginal communities.

It is surprising to realize to what extent we are accustomed to imperialism by taking as main cultural bastions models like *classical music*, *rock*, *classical theatre*, *christianity*, and so on, which are actually entirely constructed from European codes and behavior<sup>7</sup>. Therefore, the sympathetic reaction of some musical communities like those cited above, should not be interpreted then as simple appliances of externally imposed structures *per se*, but rather as solid attempts from the humanities community to develop its own aesthetic and technical approaches to artistic expression.

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<sup>5</sup> C. Aharonián, *Conversaciones sobre música, cultura e identidad*. Tacuabé, Montevideo. 2005, p. 21. Trans. J. García

<sup>6</sup> C. Aharonián, *ibid.* Trans. J. García.

<sup>7</sup> C. Aharonián, *ibid.* Trans. J. García.

Bolivian composer Cergio Prudencio (b. 1955, La Paz), addresses this issue by stating that there is a common lack of sensibility and awareness of local cultural heritage by the general South American composition community, which is demonstrated by their tendency to unsuccessfully replicate first world standards in music creation<sup>8</sup>.

Within this context we must first deal with the artistic positions developed by a group of composers interested in the development of a nationalist/regionalist creative position within a given group of composers categorized by its eclectic creative spirit. In the modern Latin American context, focal points of this activity can be traced to countries such as in Mexico, Colombia, Brazil, Uruguay, Bolivia, and Argentina, amongst others. It is important to consider that although there are tangential points of agreement within their musical and extra-musical positions, such as political, cultural or regional issues (amongst others) a real common movement covering these art forms cannot be identified. The reason for adopting this type of behavior could be found within the roots of the *reactionary* qualities of their positions, binding them together in what could be, given their rhetorical interests, understood as an auto-segregated community of composers and theoreticians, not only taking into account the characteristics of their musical output but also their analytical/critical writings as well.

Outstanding names in the field like Coriún Aharonián, Graciela Paraskevaídis (b. 1940, Buenos Aires), Cergio Prudencio (b. 1955, La Paz), Javier Álvarez (b. 1956, Mexico City), Alejandro Iglesias Rossi (b. 1960, Buenos Aires) or Jesús Pinzón Urrea (b. 1928, Bucaramanga), isolated but significant cases nonetheless, share a common ground in this regard. Special attention is placed on the case of Ecuadorian born composer Mesias Maiguashca (b. 1938, Quito) one of the current most internationally recognized figures of academic new music. His role as one of the leading composers of his generation cannot be underestimated given his constant appearances in the most important scenarios around the world, which count international festivals such as the Sommernachtmusik in Oeldorf, the CERM Festival in Metz, The Darmstadt New Music Courses, at the IRCAM in Paris, France and at the ZKM in Karlsruhe, between others. The composer has been one of the most influential composition professors for new generations, teaching in important centres such as the Musikhochschule of Freiburg, Germany, Universidad de los Andes at Bogotá, Colombia, or IRCAM in Paris, France, and other significant centres in cities like Metz, Stuttgart, Basel, Sofia, Quito,

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<sup>8</sup> C. Prudencio, *Parrot in the Garden: The situation of the composer in Latin America*. Retrieved 30 Aug. 2010 <<http://www.latinoamerica-musica.net/>>, 1993.

Cuenca, Buenos Aires, Madrid, Barcelona and Seoul<sup>9</sup>. Given his artistic relevance, as well as taking into account his musical characteristics involving cultural issues, a piece of his authorship has been chosen as a referential point for this analysis.

## 4. The work

*El Oro* is a piece calling to be performed by an ensemble conformed by a flute, a violoncello, a narrator and tape (pre-recorded electroacoustic sounds). '[The work] is a funeral chant written in 1992 by Maiguashca on behalf of the official fifth centenary of the discovery of America, an elegy for the cultural loss'<sup>10</sup>. The piece forms part of the cycle called *Reading Castañeda*, a group of works composed in the decade of the 1980's and later published by the label Wergo in CD audio format. These pieces, although sharing an inspirational common ground, the first five books written by Carlos Castañeda (1925 - 1998), a Peruvian anthropologist who wrote several texts about the shamanism performed by the Yaqui Indians in Mexico, are not musicalizations of the text as it is in the case of programmatic music. They are compositions sharing both technical and aesthetic characteristics as a group. It is important to point out the variety of the instrumental setups of the pieces within this cycle, which vary from pieces written for solo instrument, to pieces composed by what can be described as the 'acoustic sound object' or Klangobjekt<sup>11</sup>; other pieces are composed for mixed media ensembles (like *El Oro*) as well as totally acousmatic works. Nowadays commonly known as Electroacoustic Music, [acousmatic music] is a genre 'in which electronic technology, now primarily computer-based, is used to access, generate, explore and configure sound materials, and in which loudspeakers are the prime medium of transmission'<sup>12</sup>.

Furthermore, in the unusually in-depth concert programme notes written by Argentinean composer Jose María Solare (b. 1966, Buenos Aires) about Maiguashca's work, the author gives valuable background information about the piece which facilitates in great extent a further analysis of the work.

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<sup>9</sup> M. Maiguashca, Bio. Retrieved 29 August 2010. <<http://www.maiguashca.de/index.html>>.

<sup>10</sup> J. M. Solare, '*Reading Maiguashca*. Program notes to the concert "Auditorio 500" held at the Nuevo Auditorio Museo Nacional Centro de Arte Reina Sofia, 20 March 2006. Centro para la difusión de la música contemporánea, Madrid, España', p. 11. Retrieved 29 August 2010 <<http://www.maiguashca.de/t-solare.pdf>>. Trans. J. García.

<sup>11</sup> Klangobjekt: an experimental acoustic sound installation developed by the composer which serves not only as a live instrument but also as source of sounds to be processed electronically both, in real time as well as in the studio.

<sup>12</sup> S. Emmerson and D. Smalley, "Electro-acoustic music." *Grove Music Online. Oxford Music Online*. Retrieved 28 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08695>>.

‘The base of the composition are four texts. The first one, in quechua language, is a fertility traditional prayer directed to Viracocha, the God of the Incas. The other three fragments are testimonies by Felipe Guamán Poma de Ayala (1536 - 1616), a Peruvian mestizo who decades after the conquest wrote a report about these apocalyptic events (Nueva Crónica y Buen Gobierno). In this report, written in ancient spanish, Poma describes the conquer wars from the perspective of the indigenous people. After Poma, the [native] indians were totally astonished for the avidity for Gold and Silver of the Spaniards: for the indians, gold and silver had a ritual function without material value. These fragments describe the voracity of the outlanders, so fatal for the indians’<sup>13</sup>.

The formal planning of the piece is directly related to the iterations of the text. Taking this subject as a primary factor, which is very clear given the unity of discourse and texture of the whole ensemble towards the live voice line, it can be stated that the piece is to be divided into a total of four different sections. The piece, in terms of its macro-form, tends to have the following shape<sup>14</sup>:

	Section 1	Section 2	Section 3	Section 4
System number	1 - 10	11-20	21-31	32-39
Total of systems	10	10	11	8
In time (min:sec):	3:33	3:33	3:66	2:66
total in time (min:sec)	13:00			

The iterations of the text have a sound development in a linear way: every time the text is repeated, it is transformed by means of applying a sound filter. Manguashca decides to use as a voice filter not highly sophisticated informatics algorithms [the composer is already well known for his mastery in this regard] but to implement rather quite a *rudimentary element* as a sound transformation filter: an Andinian Rondador.



Fig. 1: *Rondador.jpg*, Wikimedia Commons, <<http://commons.wikimedia.org/wiki/File:Rondador.jpg>> Retrieved 30 Aug. 2010.

‘A traditional [aerophone] panpipe of Ecuador, the instrument is made of cane, condor or vulture feathers. Highland Ecuadorian rodadors may have from eight to 43 tubes, and it is notable for its staggered tube-arrangement (not staircase-fashion) and for prayer’s propensity to sound two adjacent tubes simultaneously, at the ends of phrases’<sup>15</sup>. The rondador can be understood as the Ecuadorian version of the Peruvian *antara* or Bolivian *kena*, with noticeable differences in its tuning as well as its limited but factual polyphonic performance possibilities.

<sup>13</sup> Solare, op. cit., p.10.

<sup>14</sup> See section markings in score (appendix).

<sup>15</sup> G. Béhague and J.M. Schechter. "Ecuador." *Grove Music Online*. *Oxford Music Online*. Retrieved 30 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08534>>.



The employment of this artifact requires discussion from two different viewpoints. First, dealing exclusively with pure acoustic phenomena, the rondador's main purpose is to generate a progressive transformation of the whispered narrator's sound text while, as specified in the score, the performer brings the instrument nearer his mouth every time the text is repeated. In this sense, the term *repetition* should be understood as *development of material*, since the acoustic perception of the resulting sonority will dramatically change every time this filter is approximated to the speaker's mouth. In this way, the acoustic material that before lacked musical tone, mutates into an almost pure melodic/textural element.

The second reflexion on this developmental technique concerns the eventual extra-musical meanings in terms of audio-visual relation with the public. French musical semiotician Jean-Jaques Nattiez addresses Schaeffer's<sup>16</sup> position regarding the subject by recalling the fact that Schaeffer, one of the fathers of the genre, 'never conceived electro-acoustic works as anything other than studies upon objects'<sup>17</sup>. This last statement highlights one of the main divergences between Maiguashca's position and the mainstream of current electroacoustic musical thought, in the sense that the composer certainly believes in the dramatic implications of source recognition as a principal means of expression. Having taken into account not only geographical but also important socio-historical implications, this might be one of the most important aspects of *El Oro*'s musical discourse: it can be thought of as a 'conditional piece' in the sense that it will only completely flourish if the receptor has an understanding of its unique codes by having been previously exposed within the cultural environment described by the author in timbral terms. In this sense, the sound object, by betraying the most important aspects of electroacoustic music - the irrelevant/secondary importance about the sound source in itself but concerning in exploiting its timbral and textural characteristics in different technical and aesthetic ways - constructs an entirely cultural discourse in itself when it enters in a discursive correlation between the work and the receptor. This is the most important aspect of the piece: this connection needed to bring out cultural significance to the sound object.

In very broad [and quite allegorical but technical] terms, the piece presents a constant type of sonority throughout its entire duration. It could represent what centuries ago Plato, considered throughout history as one of the most relevant antique sources in the field, could have described as

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<sup>16</sup> Pierre Schaeffer (1910-1995), French composer and sound engineer, developed the genre known as *musique concrète*, which settles its basis in the process of recording and further manipulation of the sound material in order to reproduce it through loudspeakers (see 'acousmatique musique' in p. 5).

<sup>17</sup> Nattiez. op. cit., p. 100.

an *ethos*<sup>18</sup> *mode*<sup>19</sup> making allusion to sorrow and fear, symbolized by the whisper tone and the low dynamics used as main sonority throughout the whole piece. The whisper, icon representing [colonial] fear and extinction over the natives in this context, states as a remembrance for what once fulfilled the role of semantic spoken language getting transformed into music throughout timbral means. An individual reading of this metaphor could be interpreted as one of the symptoms of acculturation suffered by the natives [or the few of them who survived the brutal slaughter of colonialism]; in this sense, the indigenous, by losing their voice, lose their language, and therefore, finished by losing their memory. The composition is an elegy: at the same time that the reciter declaims a traditional fertility prayer, he is taking back death from the conqueror<sup>20</sup>. This is the role not only of the *rondador* as a sound filter technique but also the special articulation in the other two instruments. As can be seen throughout the score, they do not carry out the traditional function of accompaniment; the composer clearly chooses that material in order to provide a common ground sonority for the whole ensemble by intermingle similar aural material in order to achieve a unitarian timbral texture. The flute's material at the beginning of the piece is placed over the base-middle register of the instrument, presenting a significant limitation over the number of events within the section. The sound events are articulated and developed with special lip technique treatments. Simultaneously, a special color is achieved by applying a particular articulation and movement over the bow of the cello. This is obtained by moving the bow lengthwise the string from a *sul ponticello*<sup>21</sup> position upwards or downwards applying soft dynamics as specified in the score. Twenty seconds later the voice of the narrator is presented for the first time stating the pre-columbian Kichua language texts unmodified (another unmistakable cultural discursive factor). Furthermore, it is not until the third system (sec. 41) that an actual pitched note is heard in the flute, emphasized by its high position within the *tessitura*<sup>22</sup> of the instrument. From this point on, it

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<sup>18</sup> Ethos: 'In the theory of the ancient Greek music, *ethos* refer to the character conveyed by an entire piece of music or by one of its component parts [...]'. Mathiesen, Thomas. "ethos." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Retrieved 2 Sep. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2348>>.

<sup>19</sup> A [musical] mode, in general terms, may be understood as a codified hierarchical system, usually within a pre-established musical community, ruling the behavior of the elements normally in terms of tension-relaxation within the musical discourse.

<sup>20</sup> M. Manguashca, interview cited in Solare, op. cit., p. 11.

<sup>21</sup> Sul ponticello: 'On the bridge. Instruction to the player of the violin, viola, violoncello and double bass that he is to take the bow as near as possible to the bridge to produce a rather metallic but mysterious sound-effect'. "Sul Ponticello." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. Retrieved 29 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9946>>.

<sup>22</sup> Tessitura: 'A term used to describe the part of a vocal (or less often instrumental) compass in which a piece of music lies - whether high or low, etc. [...]'. Jander, Owen. "Tessitura." *Grove Music Online*. *Oxford Music Online*. 29 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27741>>.

can be stated that the closer an event gets to be generated as a tempered pitch in the flute, the higher in its tessitura will be positioned. At the end of this first page there is the introduction of another main characteristic of the piece: the utilization of recurrent microtonal material as well as very subtle changes of color within a note by change of fingering. Another important material relevant to point out given its recurrence, found in the second page of the score, is the realization of a single melodic line build upon a multiphonic<sup>23</sup> fingering structure in the flute. At this stage of the analysis it is easy to appreciate the special emphasis placed by the composer in the timbral and textural elements, giving clear evidence about the electroacoustic compositional nature of thought of the composer's discourse.

Later on, in system number six (min 1:50), an important event can be found that will have noticeable micro-formal implications in terms of segmentation in this first section: the entrance of the tape part. It is important to point out that although this is clear in the paper, the relevant perception will be in aural terms, given the fact that this is the first time that all the electronic sound sources are active, giving the sensation of sound immersion to the audience who is cited in the middle of this peripheral acoustic framework specially designed for the piece<sup>24</sup>. It should be of special attention the fact that the text used in the tape part is not Kichua but ancient Spanish (the texts by Poma de Ayala previously claimed by Solare's paper *Reading Maiguashca*). The interesting fact here lies not only in the active counterpoint structure generated by the simultaneity of the voices but, the superimposed polyglot structure generated, which may recall to certain extent those types of structures found in late European Middle Ages - early Renaissance in the genre known as *bilingual double motet*, where a combination of text in both, Latin and French are to be found in simultaneous voices within a piece.<sup>25</sup> These similarities may represent a conscious instance of another iconic element presented by the composer symbolizing, in this case, the European presence. Nevertheless, if this were true, an icon representing Spain would have been more accurate, for what should be thought is that this relationship may not be a conscious part of the discursive design.

The *economy policy* in quantitative terms over the material that constitutes this first section can be confirmed by performing a simple calculation not only about the total of gestures but also by

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<sup>23</sup> Mutiphonic: Sounds generated by a normally monophonic instrument in which two or more pitches can be heard simultaneously. CAMPBELL, MURRAY. 'Multiphonics.' *Grove Music Online. Oxford Music Online*. Retrieved 30 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43536>>.

<sup>24</sup> Refer to appendix, score, glossary, stage set up, page 1.

<sup>25</sup> Ernest H. Sanders, et al. "Motet." *Grove Music Online. Oxford Music Online*. Retrieve 30 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40086>>.

tracking its instances of reappearance for development. Marked as g.x<sup>26</sup> in the score, there can be located eight different sound objects in the first section along their correspondent developmental reiterations. The following table presents a summary of the events and its developmental iterations in the first section:

Section 1								
Object	g.1	g.2	g.3	g.4	g.5	g.6	g.7	g.8
number of iterations	2	7	3	11	4	6	3	1
total								37

Given the relative expanded time lapse of duration of this section (3:33), it can be confirmed the economy of resources chosen by the composer. Thirty seven events in 3:33 mins averages 5.7 secs per object, representing a significant long developmental time length per event. This fact, adding the close relationship of the constituent characteristics in holistic terms of the components assures an aural perception of the strong structural sense of the piece.

An important aspect that characterizes [and confirms] the entrance of the second section is the progressive mutation of the material already presented into the new material through very subtle means. By this way it can be appreciated how, for example in page five, second system in the violoncello part, by addition of the *saltando*<sup>27</sup> articulation over the string in what previously could have been perceived as the g.5 object, it creates such a distinctive rhythmical pattern that it allows the sonority to assume its mutation into the what here has been called the g.11 sound object. The embodiments of the new objects are confirmed by developmental iteration throughout the duration of the section. The mutations correspond as follows:

- g.5 transformed into g.8 by adding the double string gesture (pg. 3 & 4, 3rd and 1st system, cello part).
- g.2 transformed into g.9 by the addition of the multiphonic technique (p. 4, flute part, 3rd system).
- g.2 transformed into g.10 by addition of harmonic (p. 5, violoncello part, 1st system).

<sup>26</sup> “g.x” states as *gesture x*. Note: The numeric classification system proposed here follows a chronological order of appearance. It does not imply any other characteristics but the order of disposition of presentation of the sound objects within the musical discourse.

<sup>27</sup> Saltando: ‘A short bowstroke played with the middle of the bow so that it bounces slightly. It is generated by a separate wrist movement for each note - unlike the jetè or ricochet strokes, in which the bow, once set in motion, bounces naturally’. Milsom, David. ‘sautillé.’ *The Oxford Companion to Music*. Ed. Alison Latham. Oxford Music Online. Retrieved 29 Aug. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5908>>.

- g.2 transformed into g.11 by addition of flatterzunge<sup>28</sup> (flutter-tonging), (p. 5, flute part, 2nd system).
- g.5 transformed into g.12 (explained above), (p. 5, cello part, 2nd system).

These gestures intermingle with the precedent ones maintaining by this way the consistency of the general sonority of the piece. This table summarizes the material in this second section:

Section 2												
Object	g.1	g.2	g.3	g.4	g.5	g.6	g.7	g.8	g.9	g.10	g.11	g.12
number of iterations	0	1	1	11	9	1	2	3	2	2	2	2
total												36

From the information of the chart above it can be inferred a similar musical behavior in the case only the total of events are taken into account. Nevertheless, there are two major factor that refute this:

- The quantities of the developmental iterations substantially vary.
- As as can be appreciated in the score, the distribution of the objects in the time lapse of this section is uneven compared with the preceding one; as a consequence, there is a considerable number of silences between objects which were absent in the previous section.

The following table displays the information regarding the third section:

Section 3												
Object	g.1	g.2	g.3	g.4	g.5	g.6	g.7	g.8	g.9	g.10	g.11	g.12
number of iterations	0	5	2	15	4	1	5	0	0	0	3	5
total												40

The behavior of this section, as exposed by the figure, centers its activity towards the development of the g.4 object type, emphasizing in g.2 and g.12 as well. The compoment of the material in the time lapse is uneven as well. As can be seen in the score, this section is seen as being divided into two internal sections: from system 21 to 27, showing a compressed, dense main texture while, from

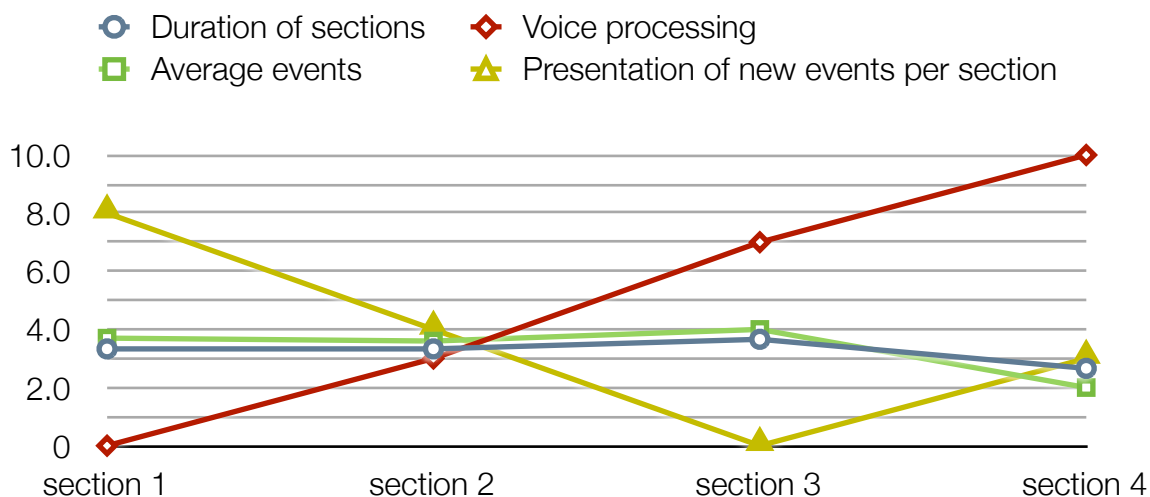
<sup>28</sup> Flatterzunge (ger.) *Flutter-tonguing*: 'A type of tonguing demanded by some 20th-century composers in which the instrumentalist rolls the letter 'r' on the tip of his tongue while playing. The technique is particularly effective on the flute, but it is also applied to various other wind instruments'. "Flutter-tonguing." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09904> (accessed August 27, 2010).

system 28 to 30 (p. 10), the texture tends to show a dissemination of its contents resulting in a crystal-like transparent texture. Tape material is absent here.

Section 4															
Object	g.1	g.2	g.3	g.4	g.5	g.6	g.7	g.8	g.9	g.10	g.11	g.12	g.13	g.14	g.15
number of iterations	1	3	1	9	1	1	0	1	0	0	0	0	1	1	1
total															20

The table above summarizes the last section of the piece. The numbers in red (g.13-15) make reference to three major and contrasting objects which take an unusual extended time length to get developed given their discursive importance (p. 11, systems 2 & 3 and p. 12, 1st system). The contrast goes far beyond the durational issue. As seen in the score, all the instrumental lines acquire strict rhythmic notation for the first time. This rhythm seems to be totally influenced by the text the instrumentalists are to be singing. It can easily be assumed that these rhythmic patterns are the actual rendering notation of the diction of the texts, but this can only be confirmed with the proper knowledge about this particular ancient language.

The following chart summarizes all the information given above in a convenient way:



It can be appreciated from the chart the constant rise in the processing of the live recited voice, while the other factors tend to present a stable behavior throughout the duration of the piece. The other significant variant is the presentation of new material (yellow data line) within each section,

which, as discussed above, is very limited given the consistency nature of the compositional concept itself.

## 5. Conclusion

Maiguashca's artistic position should be taken into special consideration, since it represents an exceptional valid attempt to [re]construct that bridge broken long ago between the artistic work and the listener. Recently, the position of structuralist composers like Boulez (b. 1925), Varèse (1883 - 1965) or even the multifaceted Stravinsky (1882 - 1971) arrived at a common conclusion about the powerless expressive nature of music. A famous statement by the latter proclaims 'music is, by its very nature, essentially powerless to express anything at all... expression has never been an inherent property of music'<sup>29</sup>. Nevertheless, contemporary theorists, especially from the area of ethnic studies, tend to have converse attitudes. Ethnomusicologist Timothy Rice, for example, points out in this regard that there can indeed be meaning in music in different ways, one of which concerns the correlation between sign and signifier in terms of building sound icons, defining by this means actual extra-musical relationships when the codes are available<sup>30</sup>.

Although it cannot be expressed as a generalization, given the increasing cases of these type of interests within Latin American composers since some decades ago, it can be inferred that there is no coincidence in assuming a general establishment of a division between the European post-serialism position and Latin American approximation to music thinking from the perspective of the composer. Aharonián contemplates the way in which music has been transmitted to us in terms of education within our local conservatoires and music schools in Latin America. An important point is the fact that there has always been a tendency from our educators to make us believe that music is not related to anything but music itself<sup>31</sup>. This, of course, transcends the limits of music composition influencing the whole system of what our micro-musical society tends to fashionably call nowadays 'academic music'. This will include, of course performers as well as theoreticians. Is the musician in contemporary life so blindly centered in his inner world that he no longer belongs to real society? Does the current traditional European music model still have a realistic future in our contemporary local society? Furthermore, does the type of artistic proposals like the one previously analyzed genuinely respond to the autochthonous question? As a matter of fact, the question can be

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<sup>29</sup> I. Stravinsky, *An Autobiography*. Norton, New York, 1936 cited on J. J. Nattiez and K. Ellis, *Reflexions on the development of Semiology of Music*, Music Analysis, Vol. 8, no 1/2 March-July 1989, p. 26.

<sup>30</sup> Rice, op. cit., p. 30.

<sup>31</sup> Aharonián, op. cit., pp. 31-32.

extended in order to incorporate the problematic of its eventual pertinence within the globalization type of scenario in which art [as well as life in general] relies in present times.

Furthermore, it should not be forgotten that cultural expressions usually have a feedback function within society, in the sense that a work of art takes from its surroundings meaningful cultural elements transforming their reality into abstract significance and by this means permeating the structure of the piece with actual meaning which eventually enters in dialog with its community by sharing common codes; there is a number of composers that determine their own creative work in terms of searching within their societies cultural aspects in order to codify them within their compositional structures<sup>32</sup>. The compositional virtuosity then changes in scope; it is not longer anymore about *mechanic* technical skill or craftsmanship, but about communication. Nevertheless, a dangerous path opens in front of the composer when this premise is so prominent that it eclipses the fact that there is a necessity of a solid technical compositional development inherited in the process of creation. In order to cross this torrential river successfully, a proper strong vessel has to be build in such a technical manner that not only a country flag will be devised in the horizon. The creation of a new language [either personal or as an emergent common regional practice] has to be supported over firm structural artistic constructions. This is what Maiguasha's *El Oro* might represent in this regard: an artistic work well supported in its technical approach not only in terms of its structure but also in the way the composition reflects a historical / cultural position based on previous knowledge and research in the inherited cultural field.

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<sup>32</sup> For examples please refer to the composers previously mentioned in p. 3 of this paper.



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# APPENDIX 1

## E L O R O

für Flöte, Violoncello, Sprecher und Tonband

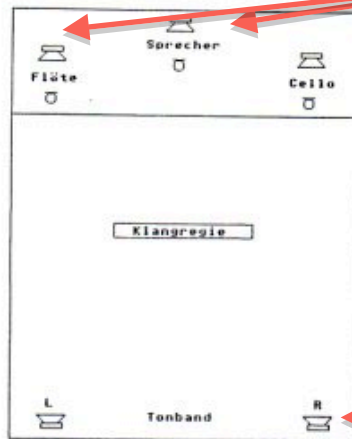
(1992)

Mesias Maiguashca

1) Scenario setup

Amplified instruments

Instrumente und  
Lautsprecher  
Anordnung:



Besondere Zeichen:

Violoncello:

Bogen:	Notenbild:
<p>gerade streichen (normaler Ton) (sul tasto, ordinario, sul pont.)</p>	<p>Normal</p>
<p>schräg streichen (tonhaftes Geräusch) (sul tasto, ordinario, sul pont.)</p>	<p>Diagonal / whispered</p>
<p>Klangfarbe dazwischen:</p>	
<p>a) nach unten, b) nach oben. Die vertikale Linie stellt die gesamte Länge der Saite dar, der mittlere Strich beschreibt die obere Grenze der Bewegung. Effekt: changierendes gehauchtes tonhaftes Geräusch.</p>	<p>Color (tone quality) between written notes</p>
<p>Etwa in der Mitte des Bogens anfangen, wenig Druck, mit bogeneigenen Gewicht tischen lassen. Effekt: granuliertes tonhaftes Geräusch!</p>	<p>Saltato effect</p>

Gliss between  
ponticello and  
tasto

Der Sprecher soll als Instrument einen 'Rondador' zu Verfügung haben. Ein 'Rondador' ist ein Volksinstrument aus den Anden, in Europa als 'Panflöte' bekannt. Der Rondador wird als Resonator benutzt. Der Sprecher soll stimmlos kräftig vor dem Rondador sprechen. Der Luftstrom geht an den Röhren des Rondadors vorbei und erzeugt ein tonhaftes Rauschen. Der Sprecher soll den Rondador so bewegen, als wenn er darauf spielen würde. Der Sprecher hat 4 Einsätze:

1. Beim ersten Einsatz benutzt er den Rondador nicht;
2. Beim zweiten Einsatz hält er den Rondador etwas fern, es entstehen gelegentliche Resonanzen;
3. Beim dritten Einsatz hält er den Rondador nah, die Sprache wird deutlich moduliert, die Sprache ist aber dennoch deutlich als solche zu erkennen;
4. Beim vierten Einsatz hält er den Rondador sehr nah, die Sprache ist fast nicht mehr zu erkennen, sie wird fast vollständig 'musikalisiert'.

TM 3040 E

Flöte:

**Schema für Fingersätze**

Griffe! In EL ORD werden nur die Griffe benutzt, die in der nachstehenden Tabelle verzeichnet sind. Zahlengruppen, die sich auf das SCHEMA FÜR FINGERSATZE beziehen, beschreiben jeden einzelnen Griff.

z.Bei spiel, bei 

1	3	4
2	5	

 drückt die linke Hand die Klappen 1, 3 und 4; die rechte Hand, die Klappen 2 und 5.

Die Tabelle GRIFFE zeigt ferner die Tongruppen, die mit jedem Griff erzeugbar sind. Diese Töne sind selten temperiert. Die Notation der Tonhöhe ist approximativ und kann von Instrument zu Instrument bzw. von Spieler zu Spieler leicht variieren.

**Griffe für EL ORD**

I a	I b	I c	I d	
1 2 3 4 3 4 5 $\sharp$	1 2 3 4 3 4 5 $\sharp$	1 2 3 4 3 4 5 $\sharp$	1 3 4 3 4 5 $\sharp$	
II a	II b	II c	II d	
1 2 $\times$ $\times$ 2 5	1 2 $\times$ $\times$ 2 3 5	1 2 $\times$ $\times$ 3 4	1 3 4 3 4 5 $\sharp$	
III a	III b	III c	III d	III e
1 3 4 2 3 5	1 3 2 3 5	1 3 4 $\times$ 3 4	1 3 4 3 4	1 3 4 4 5
IV a	IV b	IV c	IV d	
3 4 5	1 2 3 2 A 3	1 2 3 4 5 2 A 3	1 3 5	

Suggested fingering: the position should be maintained but the sounds should be produced melodically (not as a multiphonic).

Sonstiges:

<table border="1" style="display: inline-table; vertical-align: middle;"><tr><td>1</td><td>2</td><td>3</td><td>4</td></tr><tr><td>3</td><td>4</td><td>5<math>\sharp</math></td></tr></table>	1	2	3	4	3	4	5 $\sharp$
1	2	3	4				
3	4	5 $\sharp$					
Die Pfeile zwischen den Noten stellen (durch Überblasen) einen Übergang von einem Ton zu dem nächsten dar. In der Mitte des Übergangs sollten in Idealfall beide Töne erklingen.							
Drei Hauptklangfarben werden in EL ORD benutzt:							
<table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td>tonhaftes Bläsergusch</td> <td>rauschhafter Ton</td> <td>Ton (etwas gehaucht)</td> </tr> </table>	tonhaftes Bläsergusch	rauschhafter Ton	Ton (etwas gehaucht)				
tonhaftes Bläsergusch	rauschhafter Ton	Ton (etwas gehaucht)					
Position der Flöte: nach außen    normal    nach innen    ganz zugedeckt							

3 tone qualities used for the piece in the flute.

Lips positions

Toneful blowing noise

Between tone and air sound

'Clean' note (no air sound).



1) Rhythmic type or notation: Proportional (no standard rhythmic notation).

Section 1

Fl. g.1 g.2.2 g.1.2

Vlc. g.2 g.2.3

Spr.

Tb.

Narrator instruction 1, rondador far away from mouth.

Fl. g.2.4 g.2.5 g.4

Vlc. g.3

Spr. Vi-ra-qu-cha A-pu k'an-cha Tij-si. Vi-ra-qu-cha Wall-pay wa-nuy-pa

Tb. f sempre

kräftig flüstern, secco (ohne Rondador)

Fl. g.4.2 g.6

Vlc. g.5 g.2.6

Spr. Vi-ra-qu-cha T'u-ka-pu aj-nu-pu-yuj Vi-ra-qu-cha

Tb.

FL. g.4.3 g.4.4

Vl. g.3.2

Spr. Ru-na ya-cha-chun war-ma ya-cha-chun mi-ra- chun

Tb.

FL. g.4.5 g.7

Vl. g.5.2 g.2.7

Spr. llaj - ta pa - cha Wa-si - lla, qhes-pi- lla Wa-chun - ku Ka-mas - kay-ki

Tb.

FL. g.6.2 g.4.6

Vl. g.5.3 g.2.7

Spr. ta Wa-qay-chay Ja-ta-ri - nam ka- ma

Tb. Estaban ----- plata Estaban -----  
Perdido ----- y plata? Perdido -----



Variation on g.4 (recurrent).

Fl. **g.7.2** **g.6.3** **g.4.8**

Vl. **g.5.4** **g.4.7**

Spr. Beh. ka pin - chau la - ma Wi - ra -

Tb. oro Estaban oro oro oro  
y plata? Perdido plata plata plata

Fl. **g.6.4** **g.6.5**

Vl. **g.5.5**

Spr. - qu - cha

Tb. Estaban Perdido a veces Oro Oro Oro  
Perdido Plata Plata

Fl. **g.4.10** **g.7.3**

Vl. **g.4.9** **g.8**

Spr.

Tb. plata? Estaban tonto, loco, Perdido oro

Could be classified as g.1 type as well

Function: transitional gesture leading to the 2nd section of the piece

Tenuto inner-section, function:  
merge material with 2nd section of  
the piece.

blasen:   
 4

Fl.   
 g.3.3   
 g.6.6

Vl.   
 (... g.8)   
 simile   
 simile

Spr.   
 H veces - - - - - Dro, Dro,

Tb.   
 H veces - - - - - Dro, Dro,

section 2

Fl.   
 g.3.4

Narrator instruction 2, rondador closer to mouth.

Vl.   
 g.8.2

Spr.   
 11   
 k'roftiq' Hístern' secco (Rondador fern)   
 Wi- ra- qu- cha A- pu Kan- chaj Tij- si Wi- ra- qu- cha Wall- pay wa- nu- y- pa

Tb.   
 Dro Plata, Plata, Plata.

blasen:   
 simile

Fl.   
 g.9   
 g.7.4

Vl.   
 k'lingt:   
 g.5.7   
 g.7.5

Spr.   
 12   
 Wi- ra- qu- chan T'u- ka- pu aj- nu- pu- yuj Wi- ra- qu- cha

Tb.

Same g.4 but not broken  
melodically

TM 3040 E

Same g.5 but with timbral  
development: addition of  
harmonic.



Evolution from g.5.5 object.

Fl. g.4.10 g.4.11

Vl. (...g.7.5) g.10

Spr. Ru - na ya - cha - chun war - ma ya - cha - chun mi - ra - chun

Tb.

Flutter-tonguing: instance of g.2 transformed into a g.11 type object.

New object from transformation of g.5 by adding the 'saltando' effect.

Fl. g.11 g.4.12

Vl. g.12 g.5.8

Spr. Naj - ta pa - cha Qa - si - Na, phes - pi - Na Ka - chon - ku Wa - mas - qay - ki

Tb.

Fl. g.4.13 g.11.2

Vl. g.8.3

Spr. ta Wa - qay - chay Jata - ri - nam - ra - ma Rsh - ba - pun - cha - ra - ma

Tb.

6

g.4.14

g.5.9

silence

g.12.2

No voice

blasen:

g.4.15

g.4.17

g.5.10

No voice

Silence

g.2.7

g.4.18

g.5.11

No voice

Significant modification by means of applying slide on the harmonics; nevertheless, the slide is a connector between 2 instances of the same object.

TM 3040 E

Microformal division: after notorious general silence, states g.2 (not recently preset).

Development of same gesture by appliance of especial articulation on the bow.



Fl. (... g. 4.18) Silence g.5.12 g.4.19

Vlc. (...g.5.11) g.5.13 s.p.

Spr. No Voice

Tb.

Fl. g.4.20 Silence

Vlc. g.5.14 g.5.15 ord. s.p.

Spr. No Voice

Tb.

Section 3 g.7.6 g.6.7 Silence

Narrator instruction 3, rondador even closer to mouth. g.6.8

Vlc. g.5.16 m. (Boggs: s. langsam) molto s.p.

Spr. kräftig flüsteru, secco (Rondador uoh) Wi-ra-qu-cha R-pu blan-chaj Tij-si Wi-ra-qu-cha Wall-

Tb. f sempre Le encerro - - - - - Le kochi fuego - - - - -

Characteristic uneven gliss of the 3rd section.

Exploitation of microtonal harmonic relationship as vertical-type discourse.

Recurrent modification of previously fixed pattern by including the rhythmic pattern event specified by applying bow pressure.

8

FL. g.7.8 g.4.21 g.7.9

VL. (g.4.21) g.5.17

Spr. pay wa-nuy-pa Wi-ra-qu-chan T'u-lan-pu aj-nu pu-yuj Le encerro ---

Tb. Le hechó fuego ---

FL. g.4.23 g.4.24

VL. g.4.22 g.5.18

Spr. Wi-ra-qu-cha ru-na ya-cha-chun war-ma ya-cha-chun

Tb. plata oro, oro? Le encerro ---  
plata plata, plata? Le hechó

FL. (g.11.3) g.4.25 (g.11.4) Silence

VL. (g.11.3) g.12.3

Spr. mi-ra-chun Uaj-ta pa-cha Ga-si-lla ghes-pi-lla

Tb. --> plata (Oro,) Oro, Oro? Le en  
-----> plata, plata, plata?

Example of an antiphonal (answer-reply) relationship between concatenated objects of the same type.



Fl. (Fl. and Vle. sync.) g.7.10 g.4.27

Vle. g.4.26

Spr. Ka-chuu-ku Ka-mas-qay-bi-ta Wa-qay-chay Ja-ta-ri-nau ka-ma

Tb. Le hechó fuego - - - - -> oro, oro, plata, plata, plata?

Fl. g.2.9 g.11.3 g.4.29 g.4.30

Vle. Silence g.4.28 g.5.18

Spr. Asb-ka pi'un-chau ka-ma. Wi-ra-qu-cha

Tb. Le encerró - - - - - Le hechó fuego - - - - - Bsi mismo - - - - - con varios

First appliance of this type of articulation since page 2.

Development of object by rhythmic accentuation.

Fl. g.11.5

Vle. g.4.31 g.2.10

Spr. oro, oro, oro, plata, plata, plata?

General de-compression of texture (less events, acquiring a more cristal type of texture).

10

Musical score for measures 18-28. The score includes staves for Flute (Fl.), Violin (Vle.), Spruce (Spr.), and Trombone (Tb.). The Flute staff has three highlighted sections: a green box labeled 'g.2.11' covering measures 18-20, a yellow box labeled 'g.3.5' covering measures 21-23, and a blue box labeled 'g.4.31' covering measures 24-26. The Violin staff has a yellow box labeled 'g.12.4' covering measures 21-23. The Trombone staff contains the text 'No Voice' in red. The Spruce staff is empty.

Musical score for measures 29-39. The score includes staves for Flute (Fl.), Violin (Vle.), Spruce (Spr.), and Trombone (Tb.). The Flute staff has two highlighted sections: a green box labeled 'g.2.12' covering measures 29-31 and a yellow box labeled 'g.3.6' covering measures 32-34. The Violin staff has two yellow boxes: 'g.12.5' covering measures 29-31 and 'g.12.6' covering measures 32-34. The Trombone staff contains the text 'No Voice' in red. The Spruce staff is empty.

Musical score for measures 30-40. The score includes staves for Flute (Fl.), Violin (Vle.), Spruce (Spr.), and Trombone (Tb.). The Flute staff has a yellow box covering measures 30-31, a purple box labeled 'g.11.6' covering measures 32-34, and a blue box labeled 'g.4.32' covering measures 35-37. The Violin staff has a yellow box labeled 'g.12.7' covering measures 32-34 and another yellow box covering measures 35-37. The Trombone staff contains the text 'No Voice' in red. The Spruce staff is empty.



First time that strict rhythmic values are used within the piece (significant contrast). - Lasts only 2 to 2 systems.

11

Fl. g.2.13 g.4.33 g.4.35 Silence

Vle. (... g.12.7) g.4.34

Spr. No Voice

Tb.

Section 4

Words spoken inside the instrument.

Fl. g.13 g.15 g.14

Vle. g.15

Spr. g.14

Tb.

Narrator instruction 1, rondador on the lips.

Words spoken inside the instrument.

Cellist recites text as well.

Fl. g.14

Vle.

Spr. g.14

Tb.

Cellist recites text as well.

Fl. *Wi* ..... *vrr... à* ..... *qu* ..... *cha* .....

134  
235

Vl. *pu* ..... *yuj* .....

34 *kräftig flüsternd, secco (Rondador sehr nah)*

Spr. Ru-na ya-cha-chun war-ma ya-cha-chun mi-ya-chun Li-ja

Tb.

g.4.36

Fl. *u. blasen* ..... *n.* .....

139  
25

g.4.37

g.6.9

g.4.38

Vl. *molto s.p.*

35

Spr. ta pa-cha qa-si-lla qhespi-lla ka-chun-ku ka-mas-pay-ki

Tb. Run hasta ahora .....? Run ..... (oro) oro Oro?  
y se matan .....? y se matan ..... plata plata plata?

g.8.4

sfp → ord. → s.t. → ord.

Fl. *u. blasen* ..... *n.* .....

126H  
235

g.2.12

g.4.39

Vl. *ord* ..... *s.p.* ..... *f* ..... *sfp* ..... *molto s.p.* ..... *ord*

36

Spr. ta wa-qay-chay ja-ta-vi-nam ka-wa Ash-ka pun-chav ka-na

Tb. Run hasta ahora ..... (oro) oro, oro? Run hasta ahora ...  
y se matan ..... plata, plata, plata? y se



Fl. g.4.40 g.4.41

Vcl. g.5.6

Spr. 37

Tb. oro oro oro. plata, plata, plata. Ain hasta ahora dura.

Fl. g.4.42 g.4.44 g.2.13

Vcl. g.4.43 g.3.7

Spr. 38

Tb. plata? y se matan indios? y por el oro reino? los puercos

Fl. g.1.3 g.2.14

Vcl. g.12.8

Spr. 39

Tb. plata? oro, oro, oro. plata, plata, plata.