

ZV



EDGAR BARROSO

ENGRAMA

(2010)

FOR STRING QUARTET

50699315

ENGRAMA - NOTATION 1 - 2

Vln I

Molto espressivo

$\text{♩} = 60$

pp

Use as many bows as need it and preserve the accents. The black lines mean sound continuity. They should be consider as slur. Slur = Black bar

Sul. Pont.

Shaped glissando

$7:4$

ff **sfpppz** *subito*

When having this indication, it means that the glissando should follow the shape indicated with the graphic line, being as faithful as possible to the range and shape of the graphic.

Sul. Pont.
Static,
no movement

Random Glissando

$7:4$

pp *subito* **sfpz** *subito*

When having this indication, it means that the glissando should be random and unstable, the performer should "invent" the glissando taking into account the range and dynamic indications.

Sul. Pont.

Gradually

$7:4$

sfpppz *subito*

Gradually go from sul Pont. to noisy sound.

Frozen

sfz — **pp**

Vlc

"Frozen" means extremely static. No moment. Nevertheless, it should contained a lot of energy, there fore is not a "dead" note, but a note that was very active and all of sudden it freezes, keeping all that energy within it.

Gradually

Scratch

Gradually go from sul Pont. to continuous scratch
(Apply a lot of bow pressure)

Hold your breath

p — **f**

When a square box has the indication of hold your breath, it means that you should hold your breath during the entire duration of the square, until it is release in an audible manner.

(Subito)
Scratch

ff

Put as much pressure as possible and get a noise-based soviolet sound that sounds like a scratch. Should sound very agressive and sharp.

Sul. Pont.

ff

Whenever you see notation like this, without specific notes, it means that you simply have to play random harmonics as fast as possible. No accuracy is expected from the performer in terms of rhythm or the number of harmonic notes he/she might played. For this piece the gestures of extreme velocity is what is important. Nonetheless, the harmonic notes should be shaped and articulated in the most comfortable fashion to the performer. Also a straight line on top of the notes means that it should sound almost like an active glissando, so fingers should be moving as fast as possible while moving the hand up and down. A slur, suggests a way of articulating passages like this. But as I mentioned before, it is open to interpretation of the performer. Keep in mind that that intention of these passages is to convey extreme velocity and intensity.

$\text{♩} = 40$

Unstable Vibrato

subito

ppp *subito* **sfz** **ppp** *subito*

"Unstable vibrato" simply means that it is a glissando which contains a very present vibrato. Respect the range and dynamics.

Ord.

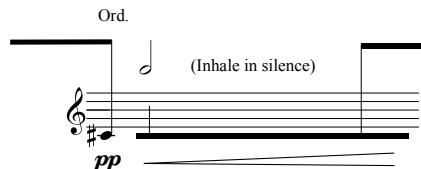
Noise Scratch

sfz — **ff** — **sfz**

Gradually switch from normal sound to noisy scratch

If you have any questions about notation or the piece in general please don't hesitate to contact:
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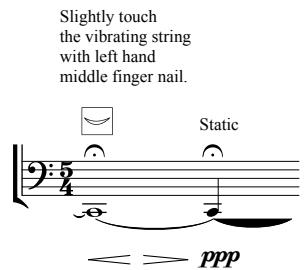
ENGRAMA - NOTATION 2- 2



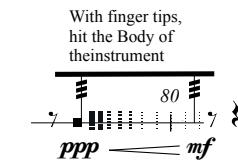
"Inhale in silence" indicate that while playing the note you should silently take a deep breath, you will use this breath to make a loud exhale that will become part of the music.



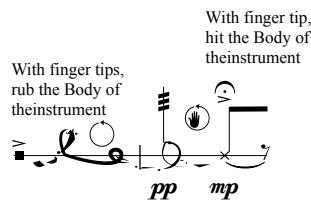
This graphic indicates that the scratch shoul be continuosly produced by applying a lot of pressure. Should sound agressive and loud. Use as many bow changes as you need.



While playing the open string, locate the middle finger in between the C and G string, having the finger nail facing the C string, letting the nail slightly touching the C string while vibrating.



With finger tips, gently and in a tremolo manner, hit the body of the instrument . Follow dynamic indications.



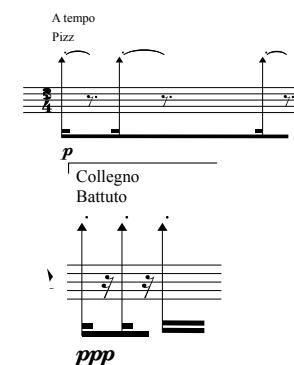
With all finger tips, gently and in a circular manner, rub the body of the instrument .



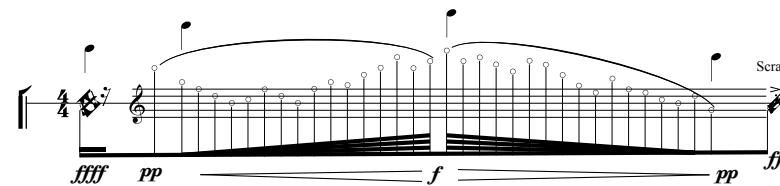
Apply a lot of bow pressure, do not move the bow in a horizontal manner. Simply stay at the beginning of the bow and move in non-stable circles, imitating the motion of the hand while opening a bottle. The sound should represent a person "chocking".

INHALE and play breathy noise (bow) (damp the all 4 strings)	EXHALE and play breathy noise (bow) (damp the all 4 strings)

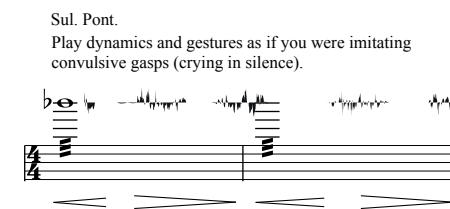
Simultaneously, breath in an audible fashion while playing a breathy noise with the instrument. The idea is to fused and integrate the noisy-high frequency sounds of the human breath and the noisy sounds of the instrument. To get the noisy part of the instrument simply damped all strings and play close to the bridge, look for a beautiful noisy sound and use it.



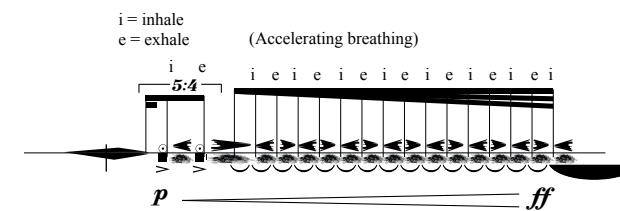
Simply play the highest note possible, the specific pitch is not relevant, what is important is the extreme sound quality of the range.



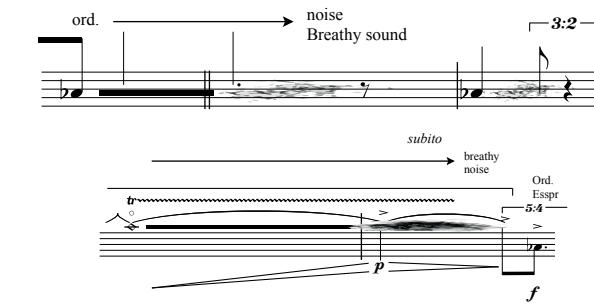
The little notes on top of the figure are simply indicating the beat placement in the bar. They serve just as metric guides.



On the note, play sul pont. Change the intensity of dynamics and speed of the tremolo, imitating whipping (crying in silence), and/or when you are scare and your breath becomesnon-stable and agitated.



Breath and noisy sound should be in sync. The rhythmic suggestion is not to be followed exactly, it is more important to achieve the accelerating breathing.



The arrows indicate a gradual change from "ordinario" to breathy sound.

Note to the Performers

While writing this piece I began to hear terrible things that were happening in Mexico related to the violence that the war against organized crime has unleashed in Mexico in the last four years. Living abroad, it is very difficult to understand what my family and friends have to deal with every day. This piece is an homage to those people. Every note of this piece was written having in my mind, the fact that people live now with constant fear, anger and impotence and I wanted to have some of that energy present in my mind while writing it. Therefore the piece is not so much about accuracy (therefore the choice of notation), but raw emotion. It's about playing as fast as you can, as loud as you can, and beautiful as you can. All to the extreme. It also involves some of the performer breathing, and it is very important that the performer imagine him or herself emerged in an imaginary war that it's not really your war.

In this piece, the performers have to imagine for 12 minutes being trapped against their will or having a beloved one in this situation. How would you breath? How would you play? How hard would you try to escape? How confused and scared would you be? And hopefully convey those feelings through sounds.

Thank you very much to spend time with the piece.

Program Notes

Engram (for string quartet) is the first part of a modular trilogy (with a total of 45 minutes) that explores three concepts that are related to the sense of hearing, being such, memory, translation and balance in relation to the increased violence in Mexico in the last four years. Each of these parts, in addition to form this trilogy- may be submitted as separate pieces where each part will consist of different instrumentation. Engram, is a hypothetical means by which memory traces are stored. Traumatic events such as kidnapping and robbery with violence marked the lives of those affected. That first engram, or change that happens in our brain when we realized that we are subject of a violent act, and how memory at that very first moment leads to sequels and traumatic memories is the motivations to write this piece. For the construction of engram, I heard and read several interviews of people who have been kidnapped and selected words or phrases that were common in all of them. Expressions like: "... it all happened very fast" or "I felt like I was drowning of impotence" were key to generate the material of the work in which acceleration processes and the use of the performers actual breathing is used as an extension of the instrument. These elements are fundamental to understand the first part of this trilogy. This piece is in its turn, the first of a series of works related to the phenomenon of violence in Mexico.

EDGAR BARROSO

ENGRAMA

FOR STRING QUARTET

(2010)

ENGRAMA

For String Quartet
To the Diotima Quartet

Edgar Barroso
July - 21- 2010
Vienna - Austria

$\text{♩} = 60$

Molto espressivo

Vln I

Vln II

Vla

Vlc

sffz *pp*

Emotionless

sffz

Emotionless

sffz *pp*

Emotionless

sffz *pp*

Sul. Pont.

Shaped Glissando

7:4

Static, no movement

Gradually

Ord. Esspr.

5:4

Sul. Pont. Static, no movement

Random Glissando

10

Ord. Esspr.

5:4

Noise

Pitch Sul. Pont. Ord.

5:4

sfz *ff* *sfpppz* *subito*

f *subito*

pp *subito*

sfpz *subito*

f *subito*

pp *subito*

f *subito*

pp *subito*

pp *f* *subito*

Noise

Sul. Pont / close to bridge

7:4

pppp

A detailed musical score for string quartet (Vln I, Vln II, Vla, Vlc). The score spans ten measures across four staves. Measure 1: Vln I starts with a dynamic **f**, followed by a sixteenth-note pattern. Measure 2: Vln II has a sustained note with a dynamic **p**. Measure 3: Vla has a dynamic **pp** with a label "subito". Measure 4: Vlc has a dynamic **pp**. Measures 5-6: Vln I has a dynamic **f** with a label "subito". Measures 7-8: Vln II has dynamics **p** and **f** with labels "subito". Measures 9-10: Vla has dynamics **pp** and **f** with labels "subito". Various performance techniques are indicated: "Scratch accent" (with a downward arrow), "Sul. Pont" (with a downward arrow), "Shaped Glissando" (with arrows indicating direction), "Ord." (Ordinary bowing), "3:2" and "5:4" (time signatures), and "Random Gliss." (with a downward arrow). Dynamics include **f**, **p**, **mf**, **pp**, **mp**, **mf**, **ff**, and **acc.** (accelerando).

20 $\text{J} = 80$ Ord. Sul. Pont 3:2 ff subito pp subito sffz

25 $\text{J} = 40$ Frozen sffppz

30 Sul. Pont (II) tr sffz

35 Frozen sffppz

40 Frozen sffppz

45 Frozen sffppz

50 Frozen sffppz

55 Frozen sffppz

60 accel. (Sul. Pont) 3:2 5:4 7:4 Sul. Pont Static, no movement sffppp subito

65 Ord sffz subito ppp subito

20 $\text{Closer to Ord. bridge Esspr.}$ 5:4 f fff pp subito

25 Scratch accent 7:4 (Sul. Pont) 3:2 Ord. sffppp subito

30 A tempo $\text{J} = 80$ Sul Pon. Frozen f subito

35 A tempo $\text{J} = 60$ Ord. f

40 Scratch accent Sul. Pont Ord. f

45 Sul. Pont Ord. f

50 Gradually Scratch Ord. 5:4 3:2 5:4 Sul. Pont f subito

55 Sul. Pont Ord. f

60 Ord. A tempo 3:2 5:4 Sul. Pont f subito

65 Sul. Pont Ord. f

70 Sul. Pont Ord. mf

The image shows a single page from a complex musical score. It features six staves, each with a different instrument's part. The top staff uses a treble clef, while the bottom staff uses a bass clef. The score is divided into measures by vertical bar lines. Each measure contains several notes, some with stems pointing up and others down. The dynamics are varied, with labels like 'ppp' (pianississimo), 'ff' (fortississimo), and 'sfz' (sforzando) placed above or below the notes. There are also performance instructions such as 'Unstable Vibrato' and 'Sul Pont.'. The tempo is indicated by a '♩ = 60' in the first measure. The score is set against a white background with black lines for the staves and text.

This musical score page contains six staves of music for a string quartet. The first staff features a treble clef and includes dynamic markings such as *ff*, *Rallentando*, *tr*, and *5:4*. The second staff uses a bass clef and includes *ff* and *Rallentando*. The third staff has a treble clef and includes *ff* and *Rallentando*. The fourth staff uses a bass clef and includes *ff* and *Rallentando*. The fifth staff has a treble clef and includes *ff* and *Rallentando*. The sixth staff uses a bass clef and includes *ff* and *Rallentando*. Measure 50 starts with *ff* and *Rallentando*. Measure 51 begins with *Ord Molto Esspressivo* and *pp*. Measure 52 starts with *Ord Molto Esspressivo* and *pp*. Measure 53 begins with *Sul Pont. Frozen* and *pp*. Measure 54 begins with *Sul Pont. Frozen* and *pp*. Measure 55 begins with *(Relentless) / Sul. Pont.* and *sfpz*.

Molto Sul. Pont

Sul. Pont

Ord.

tr

Ord.

Ord. → Molto Sul. Pont

(Subito) Scratch

Ord.

sfppz

mf

sfpz

pp

ffff

as fast & loud as possible

sfz

pp

Molto Sul. Pont

ffff

Ord.

Ord.

sfz

5:4

pp

Molto Sul. Pont

ffff

as fast & loud as possible

sfz

ff

p

ffff (Subito)

f

subito

Ord.

tr

3:2

mf

sfpz

ffff

as fast & loud as possible

sfz

3:2

5:4

ord.

ff

3:2

7:4

Static

70

sfpz

mp

ffff (Subito)

ord.

ord.

Sul Pont.

ord.

Sul Pont.

Scratch

Sul Pont.

ord.

ord.

Scratch

ord.

Loudly and only Exhale —

(Inhale in silence)

f

ord.

ord.

Scratch

ord.

Loudly and only Exhale

(Inhale in silence)

f

ord.

ord.

Scratch as

violently as

No pitch

ord.

Loudly and only Exhale

(Inhale in silence)

f

ord.

ord.

Scratch

ord.

Loudly and only Exhale

(Inhale in silence)

f

ord.

ord.

Scratch

ord.

Loudly and only Exhale

(Inhale in silence)

f

mp

ffff (Subito)

sfz

5:4

ord.

sfpz

mp

ffff (Subito)

sfz

5:4

ord.

sfpz

3:2

5:4

Sul Pont.

ord.

Scratch (no pitch)

Sul Pont.

ord.

Scratch (no pitch)

Sul Pont.

ord.

75

No instrument

with nail pizz
behind the bridge

ff

l.v.

With finger tips,
hit the Body of
the instrument

80

ppp

mf

with nail
pizz
behind the bridge
damp any resonance

Exhale

With finger tips,
hit the Body of
the instrument

5:4

inhale

Hold your
breath

Collegno
Battuto

mp

With finger tips,
hit the Body of
the instrument

3:2

inhale

Hold your
breath

Collegno
Battuto

ffff

pp

(Inhale in silence)

ffff

pp

ffff

pp

f

ffff

pp

(Inhale in silence)

ffff

pp

f

ffff

pp

(Inhale in silence)

ffff

pp

ffff

pp

With finger tip,
hit the Body of
the instrument

With finger tips,
rub the Body of
the instrument

With finger tips,
hit the Body of
the instrument

With finger tips,
rub the Body of
the instrument

85

Scratch

Apply (only) a lot of bow pressure, move bow only in circles, remaining in the same place. Sound should imitate choking gestures

INHALE and play breathy noise (bow) (damp the all 4 strings)

EXHALE and play breathy noise (bow) (damp the all 4 strings)

Pizz 5:4 inhale exhale + breathybreathy

Scratch

inhale Ord.

Ord.

breathy (bow) Molto Sul. Pont.

Pizz Behind the bridge Ord. Scratch

Collegno Battuto Sul. Pont. Ricochet Sul. Pont.

Static / No motion / Emotionless

Sul. Pont. Static / No motion / Emotionless / Very Fragile

Sul. Pont.

Ord. Very Fragile / Emotionless

135

Scratch

ff Subito

noise Breathy sound

ord.

3:2

(ord.)

noise

Pizz

mf

inhal

noise

fff

p

Hold your breath -

Collegno battuto

Exhale

Exhale

Exhale

Exhale

Suddenly and scarcely interrupt the inhale process.

Scratch

noise

ffff pp

f

pp ff

exhale

(Inhale in silence)

ffff pp

f

pp ff

exhale

(Inhale in silence)

ffff pp

f

pp ff

exhale

Scratch

noise

ffff pp

Ord.

exhale

inhal

Hold your breath

Sul. Pont

noise

Bridge

Sul. Pont

Hit the body of the instrument with fingers

150

Hold your breath

Ord.

Pizz

Behind the bridge

II I

Hold your breath

noise

Bridge

Ord.

Hold your breath

Scratch

noise

ffff pp

Hold your breath

Hit the body of the instrument with fingers

mf

p

10

This page contains five staves of musical notation. The first three staves on the left are for 'No instrument' and feature dynamic markings like **p**, **ff**, and **fff**. The fourth staff includes a 'pizz.' instruction. The fifth staff is for 'No instrument' and ends with a dynamic **f**. The right side of the page contains three staves for 'Sul. Pont.' (crying in silence). The top staff has a tempo of **5:4** and includes instructions for 'i = inhale' and 'e = exhale'. The middle staff has a tempo of **3:2** and also includes 'i = inhale' and 'e = exhale' with '(Accelerating breathing)' notes. The bottom staff for 'Sul. Pont.' has a tempo of **13:4** and includes 'i = inhale' and 'e = exhale' with 'Accelerating breathing' notes. The rightmost section of the page is titled 'Sul. Pont.' and 'Play dynamics and gestures as if you were imitating convulsive gasps (crying in silence.)' It features three staves with dynamics like **ppp**, **f**, **fff**, **sfpz**, **mf**, **pp**, and **pp**.