



TURNING

CARLOS I. JUANILLO-CASTILLO

Instrumentation

Treble 1

Treble 2

Alto

Bass 1

Bass 2

Percussion



Left to right, sounds used are skin, metal, wood high, and wood low. Any sound may be used to the discretion of the percussionist. Note that for the metal parts, scrape is involved. For the scraping and other choices of mallets are also to the discretion of the percussionist, but it must blend with the ensemble

Program Notes:

Turning is for flex instrumentation inspired by two sets (group) of pitches. Initially, I had experimented with the two sets of pitches: [6,8,9,E] and [E,1,2,4], to create a cloudy, melancholic soundscape that develops instead of focusing on melody, but it was difficult to make sense of them long term. Instead, I derived the form of the piece from three sets instead of two, by creating a *passing* set in between the two sets consisting of [T,0,3,5]. This creates parallel 2nd voice leading between the three sets when played as two dyads in contrary motion. As a result, it determined the form of the piece as a long progression: [6,8,9,E]-[T,0,3,5]-[E,1,2,4], which led me to focus on texture using these sets as destination points by expanding each set territory as its own harmonic region, but with the same melodic fragments. Each change of set territories is heard by fermata chords of their respective set.

Score in C

Turning

Carlos I. Juanillo-Castillo

♩ = 60

15"

30"

accel. -----

♩ = 120

Treble 1

Treble 2

Alto

Bass 1

Bass 2

Percussion

alternate long notes at variable durations

p

mf

cresc. -----

p

cresc. -----

p

cresc. -----

p

cresc. -----

p

cresc. -----

skin

1-2"

45" ♩ = 60

~10" G.P. 1'00" 1'15

T1 *f*

T2 *f*

Alt. *f* *mf*

B1 *f* *p* *cresc.*

B2 *f* *p* *cresc.*

Perc. *f* *p* *sfz* *p*

metal *p* scrape, slow to fast *gliss.* continuously and slowly scrape *gliss.*

3 **1'30"** mechanically articulated, very spaced out short notes (τ or longer for silence) **1'45"** **2'00"** gradually shorten space between notes, from τ to †

T1 *mf*

T2 mechanically articulated, very spaced out short notes (τ or longer for silence) *mf* gradually shorten space between notes, from τ to †

Alt. mechanically articulated, very spaced out short notes (τ or longer for silence) *mf* gradually shorten space between notes, from τ to †

B1 ~10" *f*

B2 ~10" *f*

Perc. mechanically high and low wood *mf*

Detailed description of the musical score: The score is for a percussion ensemble. It features six parts: T1 (Tom 1), T2 (Tom 2), Alt. (Alto Tom), B1 (Bass Drum 1), B2 (Bass Drum 2), and Perc. (Percussion). The key signature has one flat (B-flat). The score is divided into three sections by time markers: 1'30", 1'45", and 2'00". In the 1'30" section, T1, T2, and Alt. play mechanically articulated, very spaced out short notes (τ or longer for silence) at a mezzo-forte (mf) dynamic. B1 and B2 play sustained notes at a forte (f) dynamic, with a ~10" duration. Perc. plays mechanically high and low wood at a mezzo-forte (mf) dynamic. In the 1'45" section, T1, T2, and Alt. continue with the same articulation. In the 2'00" section, T1, T2, and Alt. gradually shorten the space between notes from τ to †. The Perc. part continues with its rhythmic pattern.

PERUSAL USE ONLY

2'15" mechanically articulated, spaced out short notes (♯ or longer for silence)

4

T1

2'30" gradually shorten space between notes, from ♯ to 7

2'45"

T2

mechanically articulated, spaced out short notes (♯ or longer for silence)

gradually shorten space between notes, from ♯ to 7

Alt.

mechanically articulated, spaced out short notes (♯ or longer for silence)

gradually shorten space between notes, from ♯ to 7

B1

cresc.

B2

cresc.

Perc.

cresc.

Detailed description of the musical score: The score is for six instruments: T1 (Trumpet 1), T2 (Trumpet 2), Alt. (Alto Saxophone), B1 (Baritone 1), B2 (Baritone 2), and Perc. (Percussion). The piece is in 4/4 time. The first measure is marked with a box containing '2'15"'. The instruction 'mechanically articulated, spaced out short notes (♯ or longer for silence)' is written above the first three staves. The second measure is marked with a box containing '2'30"'. The instruction 'gradually shorten space between notes, from ♯ to 7' is written above the first three staves. The third measure is marked with a box containing '2'45"'. The Percussion part has two boxes of rhythmic notation, one at the beginning and one at the end of the piece, with a 'cresc.' marking below the second box. The B1 and B2 parts also have boxes of rhythmic notation and 'cresc.' markings below them. A large diagonal watermark 'PERUSAL USE ONLY' is overlaid on the page.

5

3'00" mechanically articulated, spaced out short notes (7 or longer for silence)

3'15"

3'30" ~10"

G.P

T1
cresc. *ff*

T2
 mechanically articulated, spaced out short notes (7 or longer for silence)
cresc. *ff*

Alt.
 mechanically articulated, spaced out short notes (7 or longer for silence)
cresc. *ff*

B1
ff *ff*

B2
ff *ff*


Perc.
ff

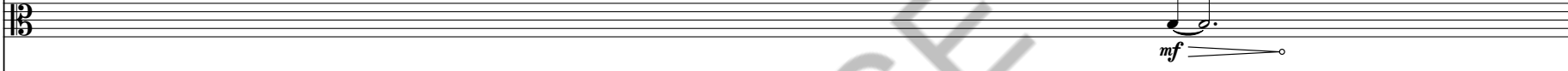
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6


6 3'45" 4'00" 4'15"


T1 

T2 

Alt. 

B1 

B2 

Perc. 

PERUSAL USE ONLY

4'30" alternate long notes at variable durations **4'45"** **5'00"**

T1 *p*

T2 *p*

Alt. *p*

B1 *mp*

B2 *mf*

Perc. *mp*