Turning
Carlos I. Juanillo-Castillo

Instrumentation

Treble 1

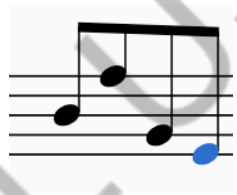
Treble 2

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.

PERUSAL USE ONLY

Score in C

Turning

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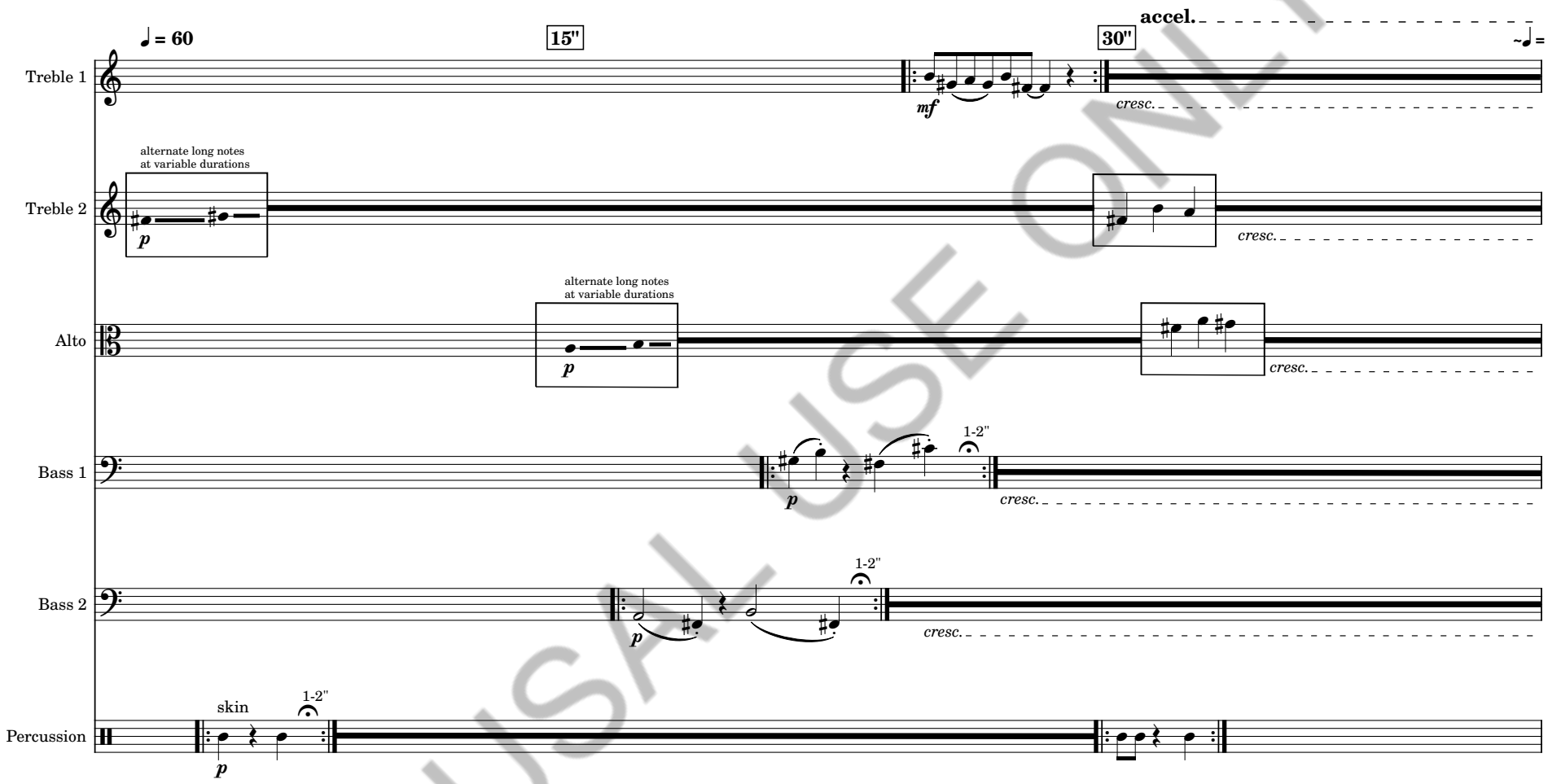

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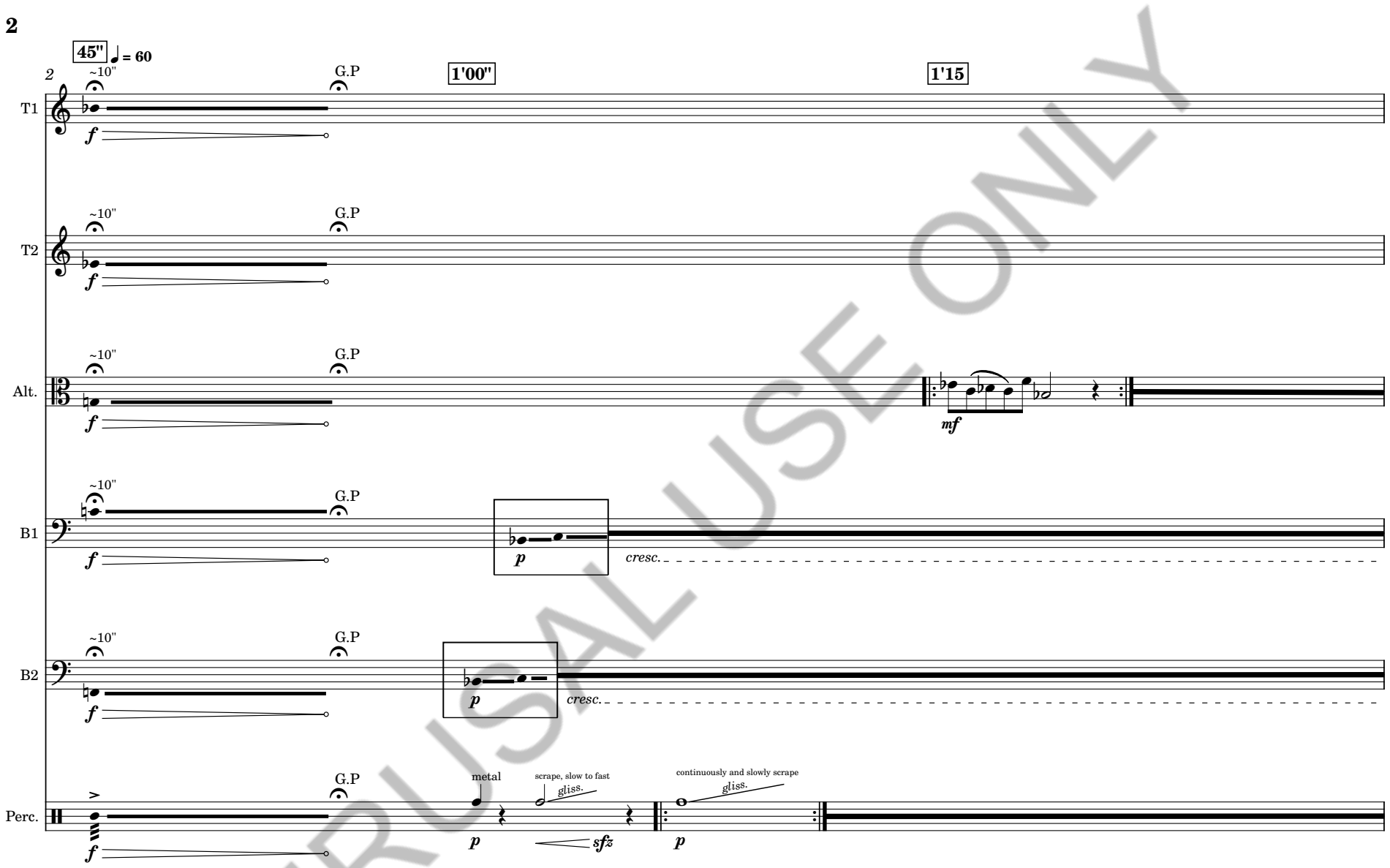

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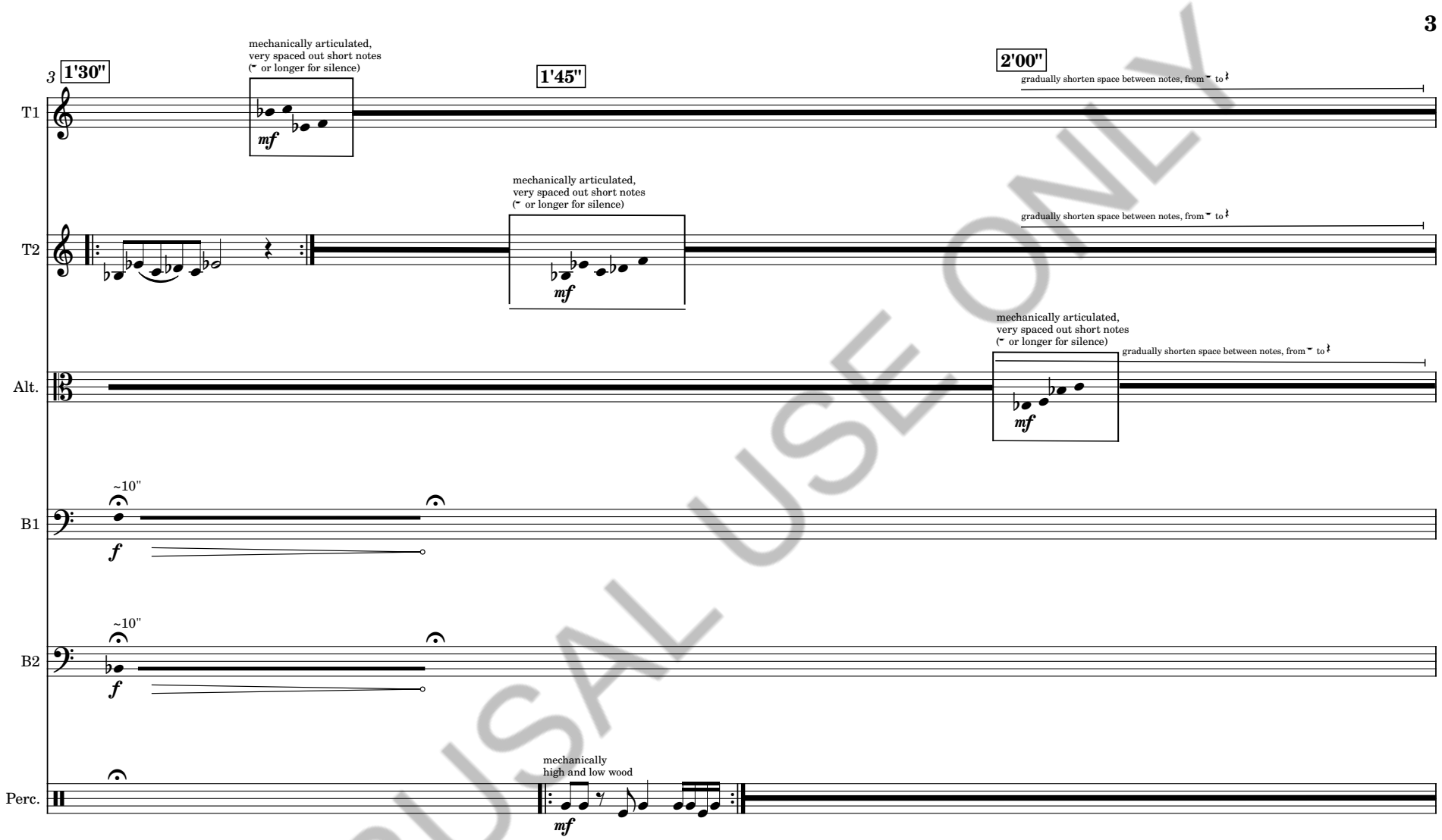

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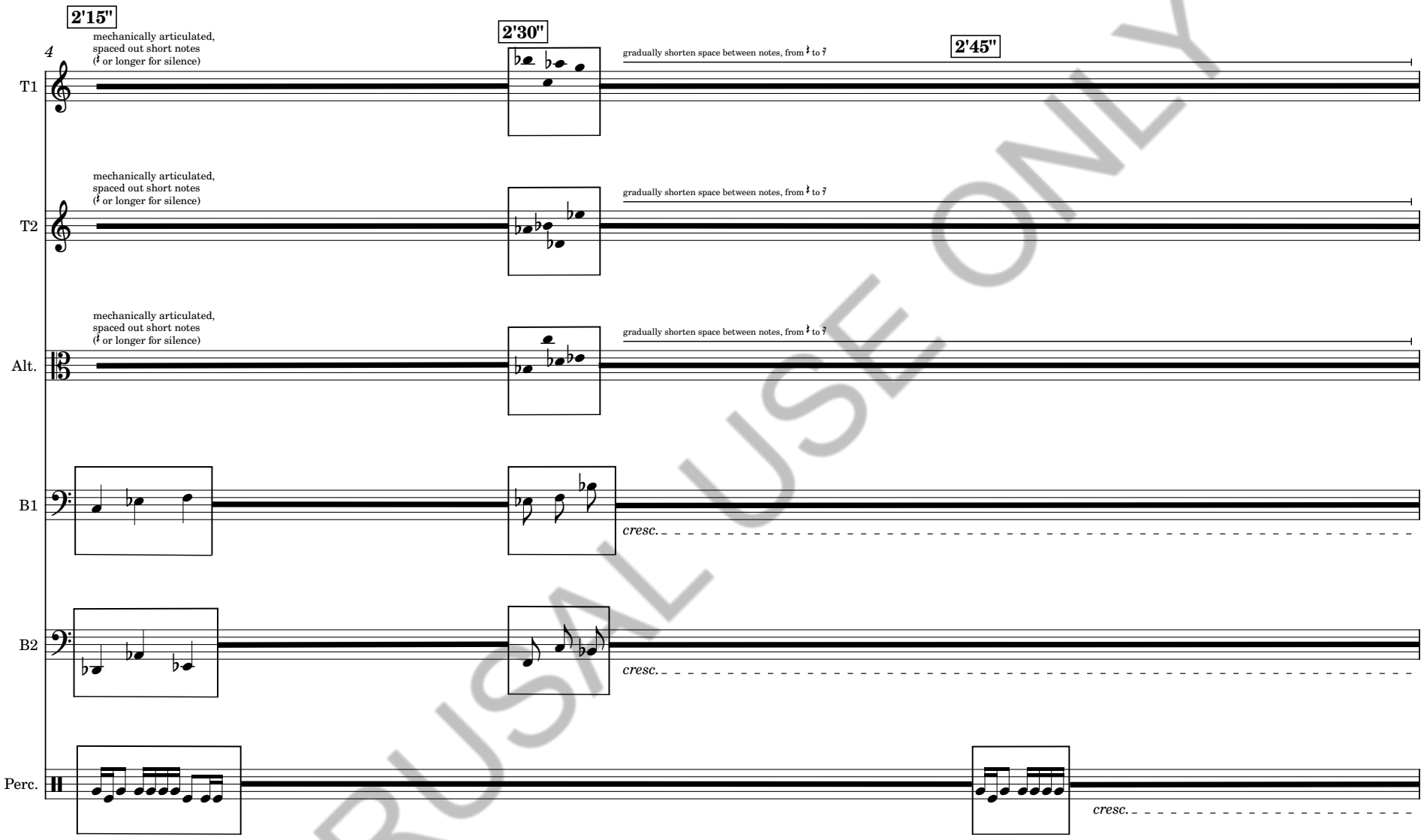

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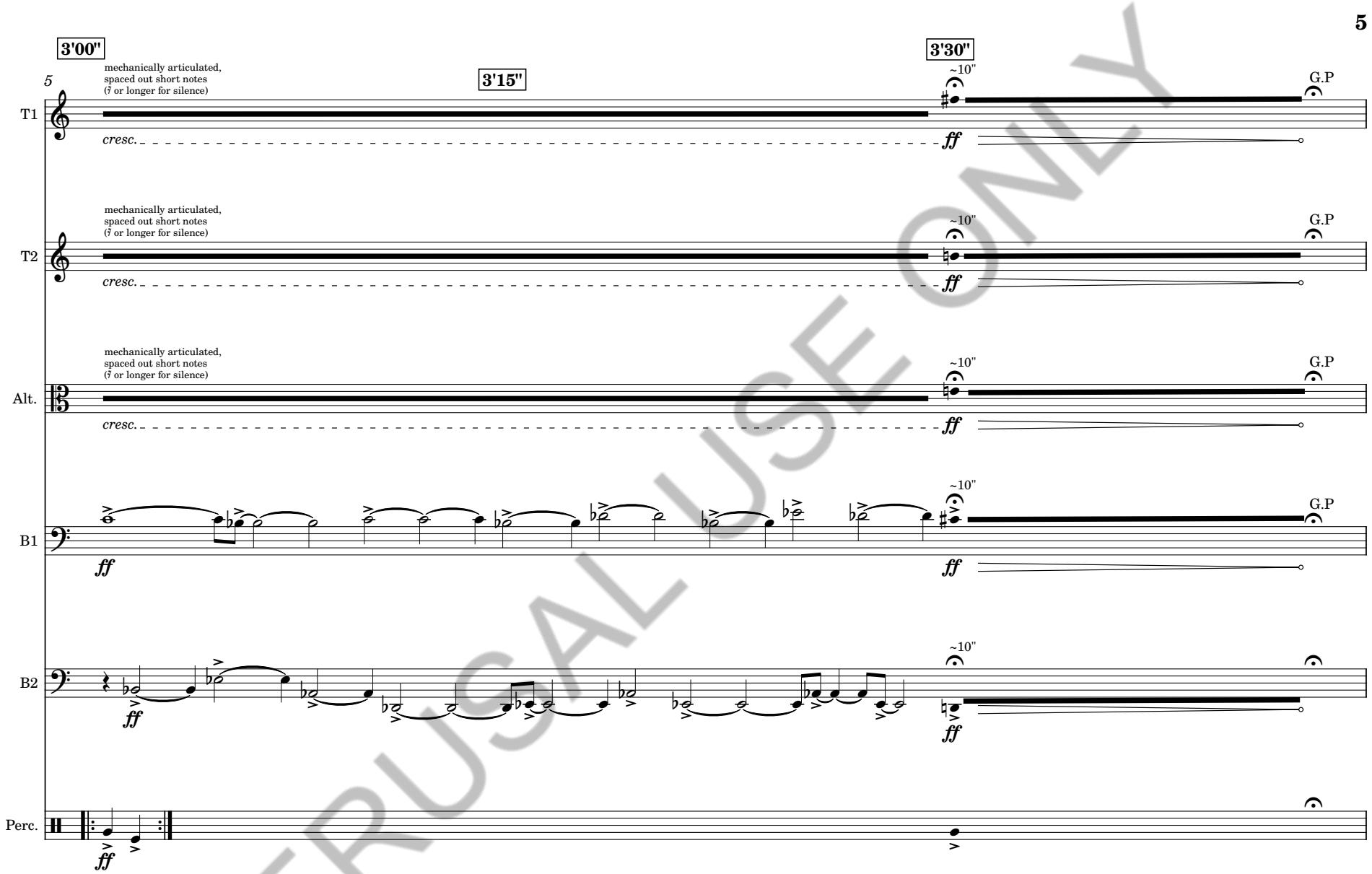

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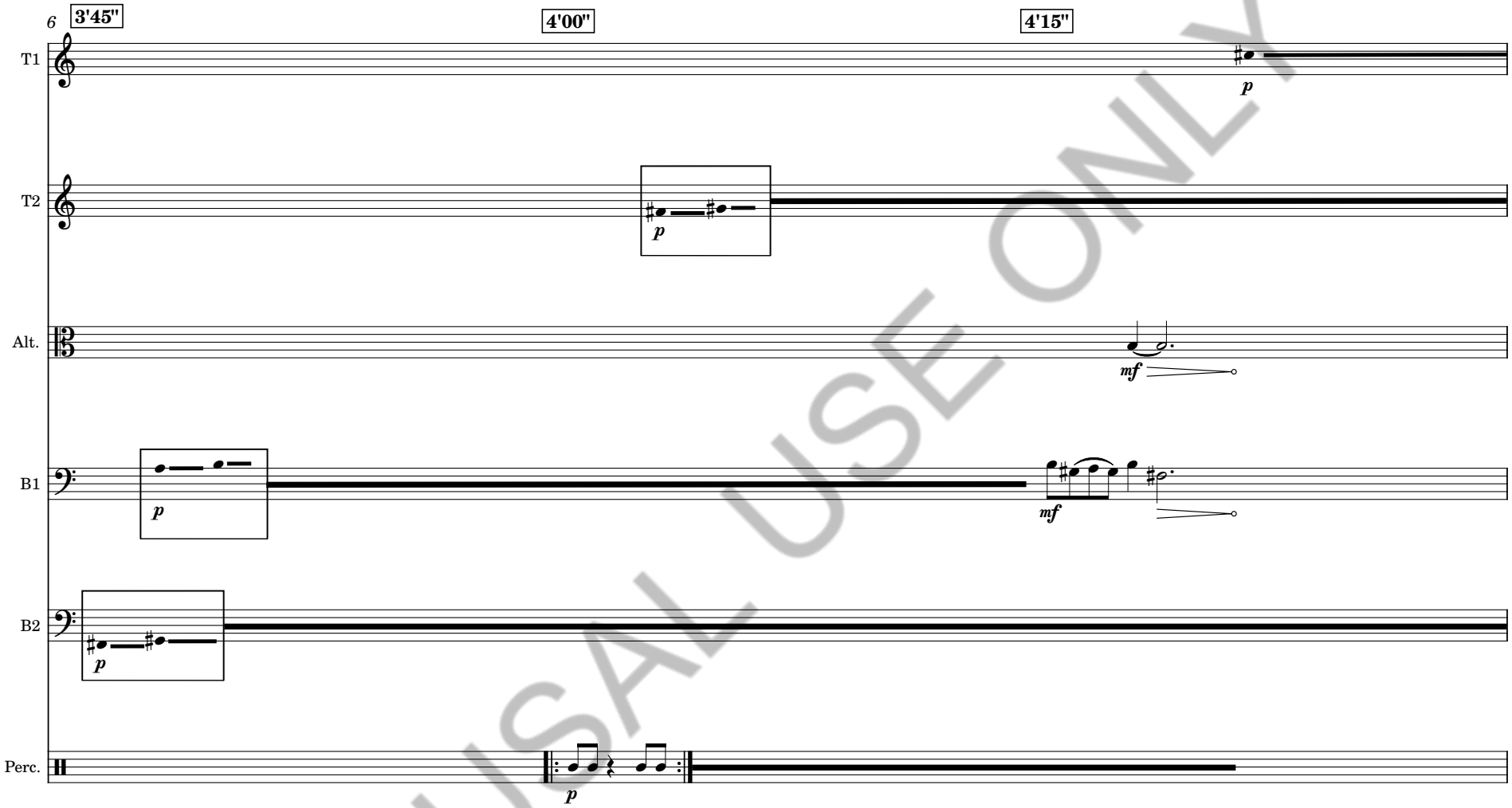

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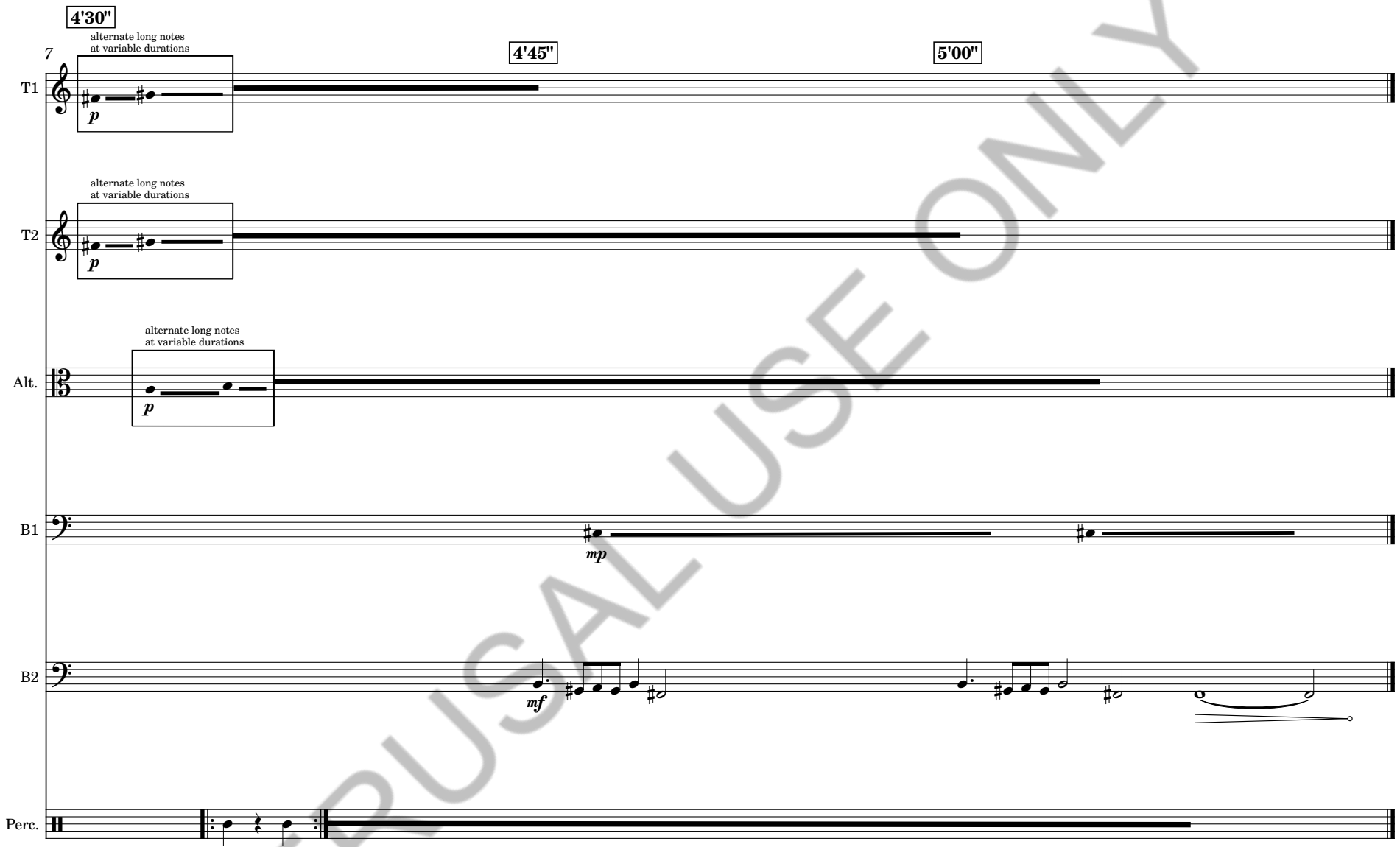

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