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Title

Damasco Roxo

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damasco roxo

for euphonium and fixed media

Ema Ferreira

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Descriptive memory

damasco roxo is a piece for euphonium and fixed media that was made by request of Álvaro Valente da Silva, student of the Master in Music Teaching at Escola Superior de Música e Artes do Espectáculo (ESMAE; in Oporto, Portugal) in the present academic year (2018/19), whose thesis focus is “*Traditional Portuguese Music in the teaching of euphonium. Creation of a corpus of thematic works*”.

The popular melody chosen to be base of the piece was “*Indo o Lavrador à Noite*”, present at the *Cancioneiro Popular Português* collected by Michel Giacometti and Fernando Lopes-Graça. This is a “*xácara da quaresma*”¹ from the Alcoutim region (which belongs to the district of Faro).

At the ESMAE studios and with the jazz singer Maria Inês Gouveia, were recorder several versions of this melody, of its text and very free improvisations about it. The production of these recordings was made by Filipe Moço. Subsequently, the electronic part was made using these recordings², which were mainly worked on cutting and pasting, timestretch, reverb and tuning. The euphonium line is also based on the popular melody, seeking to explore the various timbres and registers of the instrument, as well as their connection with the voice that is present in the tape.

We can divide *damasco roxo* into three large sections, which are bounded in the score by the euphonium entries. The first and last sections mainly use the popular melody: with and without text, with the original and changed rhythm. In fact, we can see the last section as a return to the beginning, whose bridge is created by a large melodic line that mostly uses the popular melody’s notes sequence, but with the rhythmic values changed. However, this section presents something different on its way to the end, something harmonic from the central section. The central section has all the electronic part based into the improvisation recordings and in its whole, this often has in the background a motif, repeated almost looped by several voices and shifted (both in tape and euphonium, although in this last one sometimes slightly different). In the tape this offset is initially metric, but gradually ceases to be, especially when other motives begin to emerge. Also in this central section were used words and phrases from the spoken text recording. The choice of these words and phrases, as well as their placement, looks for the effect that consonant sounds can create and the impacting effect that spoken text can have here. However, by clearly understanding the text you hear,







1 popular romance in verse, from Lenten time.

2 The first three paragraphs of this descriptive memory should be included in full, at least to the point of this footnote, in all program notes of the piece, when existent in its presentation.

and, but not necessarily, knowing the original text, the listener can create an interpretation of it and link it to the whole piece. It's important to say that this interpretation is entirely subjective.

Finally, this piece also wants to be an experience at the level of the listener's perception. In order to this, is requested in the execution notes to be performed with the least light in the room. Given the short and ambiguous phrase used for this purpose, this experience of perception will be influenced by the will of the interpreter.

Execution notes

-  : gradual transition.
-  : extension of the note until the end of the line or for the indicated time.
- c. 0:57 min. : time indication according to the fixed media file.
-  : *diminuendo al niente*.
-  : sound with more air than the normal.
-  : *accelerando*.
-  : notes produced with the voice, using the technique of singing and playing. When convenient, notes may be sung one octave above the indicated register.
- the textual indications on the electronics line refers to spoken or chanted text which stands out in the fixed media and should serve as a guide for the euphonium entries.
- during the very long notes of euphonium, the player can breathe in half, since made discreetly and without compromising the auditory effect.
- the piece should be performed with least light as possible in the room.
- for a better fusion of euphonium with the electronics, the instrument can be slightly amplified, including some reverberation on it.

damasco roxo

for euphonium and fixed media

Ema Ferreira

c. 0:00 min.

Euphonium

Tapé

$\text{♩} = 60$

c. 4" c. 14" c. 5"

ppp *mp* *p*

di ----- da

c. 00:30 min.

ord.

mf *p*

6 6 6 3 3 3

c. 10" ord.

paêá -----

c. 0:57 min.

legato

p *mp*

ii á ----- , á á ê á -----
ii á ----- , á á ê á -----

c. 01:30 min.

marcato *legato espressivo*

mf *mp*

c. 02:00 min. *legato espressivo*

f *mf* *marcato*

f *mp*

prata fina

c. 02:30 min.

mf *f*

c. 7"

p *ppp* *mp*

o pobre nada comia

i i á ----- , (...)

the tape continues
in solo for
about 1 sec.,
before next section

c. 3:10 min.

c. 4" *cantabile* c. 03:30 min.

ppp *mp* *mf*

i--á-----
ssssá -----

c. 7" c. 04:00 min.

ppp *mp*

e a virgem sagrada

c. 8" ord.

mf

oh valha-me u -----

c. 04:30 min. c. 7" c. 3"

mp *mf*

paéá -----