Annex
Ph.D. Portfolio

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Audance I
&
Audance II

Ph.D. in Music Composition 2020

Submitted in satisfaction of the requirements for the degree of Ph.D. in The University of Edinburgh
I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where states otherwise by reference or acknowledgment, the work presented is entirely my own.

Jose Rafael Subia Valdez
This annex contains 2 pieces for instrument solo and live electronics that were written but not finished. They give testimony of additional work done during the Ph.D.
Repeat "A" while listening closely to the computer. The
femnata should be long but [ad libitum] and you can
repeat each number as you wish but changing the place
that you start and end "shrinking" the total length of it.
Number 4 must be used only if desired and followed by
another Letter Section.

\text{volatile} \quad \dot{\text{f}} = 55

1

\begin{music}
\begin{staffs}
\staff1
\\text{shrink}
\\musicnotenotes
\end{staffs}
\\musicnotenotes
\end{music}

2

\begin{music}
\begin{staffs}
\staff1
\\text{shrink}
\\musicnotenotes
\end{staffs}
\\musicnotenotes
\end{music}

3

\begin{music}
\begin{staffs}
\staff1
\\text{shrink}
\\musicnotenotes
\end{staffs}
\\musicnotenotes
\end{music}

4

\begin{music}
\begin{staffs}
\staff1
\\musicnotenotes
\end{staffs}
\\musicnotenotes
\end{music}
B

Repeat cell 1 at least 5 times before inserting the other cells. Always playful and listening to the electronics.

dynamics must change ad libitum according to the context

silence can be excluded every now and then but when present, it must be different each time. If it is 4 sec. or longer, the computer will create a noticeable change.

Example:
1-1-1-1-2-1-3-1-4-1-5. you can also move between secondary cells after completing the 3x5 seq.

C

faster $\frac{\text{d}}{\text{tempo}} = 75$

always express.
Maintain "1" as the background as you superimpose the other materials. Avoid any type of silence. If resting is needed, do so when covered by electronics and producing any type of delicate sound (like key noises). You can play "1" from and up to wherever. You can play freely with the materials, shortening, chopping and swapping.
Audance II
for Classical Guitar & Live Electronics

José Rafael Subía Valdez

A
\[ \text{Guitar} \]
\[ \begin{align*}
&\text{\( \frac{3}{4} \)} \\
&\text{\( \frac{3}{8} \)} \\
&\text{\( \frac{3}{16} \)} \\
&\text{\( \frac{3}{32} \)}
\end{align*} \]

\[ \begin{align*}
&\text{\( p \)} \\
&\text{\( m \)} \\
&\text{\( f \)} \\
&\text{\( s \)}
\end{align*} \]

\[ \begin{align*}
&\text{\( \frac{3}{4} \)} \\
&\text{\( \frac{3}{8} \)} \\
&\text{\( \frac{3}{16} \)} \\
&\text{\( \frac{3}{32} \)}
\end{align*} \]

\[ \begin{align*}
&\text{\( p \)} \\
&\text{\( m \)} \\
&\text{\( f \)} \\
&\text{\( s \)}
\end{align*} \]

\[ \begin{align*}
&\text{\( \frac{3}{4} \)} \\
&\text{\( \frac{3}{8} \)} \\
&\text{\( \frac{3}{16} \)} \\
&\text{\( \frac{3}{32} \)}
\end{align*} \]

\[ \begin{align*}
&\text{\( p \)} \\
&\text{\( m \)} \\
&\text{\( f \)} \\
&\text{\( s \)}
\end{align*} \]

B
\[ \text{\( \text{Sonoro} \)} \\
\text{\( \text{Pulled} \)} \\
\text{\( \text{Pizz.} \)} \]

\[ \begin{align*}
&\text{\( \frac{3}{4} \)} \\
&\text{\( \frac{3}{8} \)} \\
&\text{\( \frac{3}{16} \)} \\
&\text{\( \frac{3}{32} \)}
\end{align*} \]

\[ \begin{align*}
&\text{\( p \)} \\
&\text{\( m \)} \\
&\text{\( f \)} \\
&\text{\( s \)}
\end{align*} \]

* keep a steady speed producing the gliss, with constant volume

* bend the string to create vibrato, do it faster to excite the string and create a subtle resonance, lift violently to let the open string ring
\[ \text{40 very regular} \]

\[ \text{ff} \]

\[ \text{L.H. XII} \]

\[ \text{mp} \]

\[ \text{ord.} \]

\[ \text{ff} \]

\[ \text{mp} \]

\[ \text{ord.} \]

\[ \text{funky} \]

\[ \text{ff} \]

\[ \text{mp} \]

\[ \text{f} \]

\[ \text{ff} \]

\[ \text{classic} \]

\[ \text{D} \]

\[ \text{S.P.} \]

\[ \text{sfé} \]

\[ \text{mp} \]

\[ \text{sfé} \]

\[ \text{ff} \]

\[ \text{ppp} \]

\[ \text{f} \]

\[ \text{funky} \]

\[ \text{classic} \]

\[ \text{D} \]

\[ \text{S.P.} \]

\[ \text{sfé} \]

\[ \text{mp} \]

\[ \text{sfé} \]

\[ \text{ff} \]

\[ \text{ppp} \]

\[ \text{f} \]

\[ \text{funky} \]

\[ \text{classic} \]

\[ \text{D} \]

\[ \text{S.P.} \]

\[ \text{sfé} \]

\[ \text{mp} \]

\[ \text{sfé} \]

\[ \text{ff} \]

\[ \text{ppp} \]

\[ \text{f} \]

\[ \text{funky} \]

\[ \text{classic} \]

\[ \text{D} \]

\[ \text{S.P.} \]

\[ \text{sfé} \]

\[ \text{mp} \]

\[ \text{sfé} \]

\[ \text{ff} \]

\[ \text{ppp} \]

\[ \text{f} \]