Closeness is an Opportunity to be Cruel
for String Quartet

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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
About the piece:

This piece talks about the experience with intimate human relations and the fine line that appears when people grow close to each other. There is a point where these relationships are often jeopardized as closeness can produce happiness but very often produces fear and triggers the need to self-sabotage. Allowing a perfect scenario where cruelty regularly takes over and forces the relationship to break.

The piece uses this idea as an excuse to create simple musical entities, defined by textures or harmonies that are rudely interrupted or disrupted/distorted by sonic material close to them but under a different point of view. This way, a unison being detuned can produce a stable moment to drastically change.

Score Indications:

SYMBOL KEY:

- “Behind the bridge” play “arco” or “pizzicato” behind the bridge.

- “Vibrato” the piece should be played with vibrato unless specified and indicating from less to more vibrato or the other way around.

- “Scratch” apply pressure with the bow and reduce the movement “breaking” the sound. MSP (molto sul pont), As close to the bridge, but not on top. Produce a very noisy and metallic sound rich with upper “distant” harmonics.

- “Trino” in the same position between completely pressed string and the “stopped” position.

- “On the bridge” play with the bow and produce noise “soffio” or a “blow” sound

- “ricochet” and “ricochet with glissando”, play getatto and with an unmeasured number of bounces
• “Bounce the bow” – with rhythm or approximate rhythm changes. Do not displace the bow, just the sound of the bouncing slightly exciting the strings.

• “Bounce the bow” – without rhythm: keep bouncing the bow fast as a “string tremolo” with unmeasured rhythm, the amount of time to be maintained is specified on the top.

• “Soffio” and “muted” strings: mute the strings and produce the “blowing” sound with the bow. Only noise, no “tone” sound.

• Highest note possible

• “Vertical bow” move the bow in a parallel direction of the strings. Produces noise

• “Tapping”. Strike the string with the left hand fingers in the position specified.
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always without vibrato unless specified

for String Quartet

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1. sle always decrease immediately
to pp and increase to f

2. use vibrato to non-vibrato
on each attack