

# Duende

*for solo viola and loop pedal*

**JESSICA MEYER**

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## *for solo viola and loop pedal*

6'30"

In 1933, Spanish poet and theater director Federico Garcia Lorca gave a lecture in Buenos Aires titled "Play and Theory of the Duende" in which he addressed the fiery spirit behind great performances that stir the emotions: "The duende, then, is a power, not a work. It is a struggle, not a thought. I have heard an old maestro of the guitar say, 'The duende is not in the throat; the duende climbs up inside you, from the soles of the feet.' Meaning this: it is not a question of ability, but of true, living style, of blood, of the most ancient culture, of spontaneous creation ... everything that has black sounds in it, has duende."

### PERFORMANCE NOTES

- This piece was written with a Boss Loop Station RC-20XL Phrase Recorder and a DPA 4099V Clip Microphone. However, the piece could be performed on any loop pedal that can start and stop playback, and loop an 8 beat phrase. The mic should amplify the natural resonance of the viola (I don't think stick-on contact mics would work, but feel free to try them). The following comments refer to the devices I used.

- To record, press the left pedal down. When you press it again, whatever you just played will have been recorded by the machine, and will start to repeat over and over again. Repeat the process to add layers. If you don't like what you just recorded, you can erase the last layer by holding the left pedal down a while. Each new layer of material is marked by a rehearsal #.

- To stop the playback (like on the past page), touch the right pedal. To turn it back on, touch it again. To clear all the sounds from the memory bank, hold the right pedal down for a few seconds to erase.

- Once you set the first loop and establish the initial tempo and duration, you could technically hit the pedal at any time to enter in new material (as long as you are lining up the new material with what you are hearing through the playback). However, it is best you follow the directions below while you are learning this piece.

- When it is marked "solo" it means that you are not recording and are just playing along with the loops.

#### *Part One*

- Always start playing the material first, then press pedal to record until you hear that material coming through the speakers as part of the loop (in other words, don't hit the pedal again to stop recording until you hear yourself doubled while playing that particular material). It is not important how fast the tempo light is blinking in the first part (unlike in the second part).

- In measures 16 and 18, make wide circles with your bow starting on beat 3, oscillating between sul pont and sul tasto. Start slowly, get faster, then slower again.

- In measure 25, slide very slowly up and down so you can hear the beating get faster and slower. While you do this, bow random rhythms that get faster then slower again.

#### *Part Two*

- The loop duration must be set exactly at 8 beats of quarter = 132 or this section does not work. A slightly faster or slower tempo is OK, but the duration of the loop must be 8 beats long. If it does not work out on the first try, keep holding the C, erase, and do it again.

- In this section, the red light will blink at the beginning of each measure (every 4 beats). Make sure you are entering new material on the correct beat(s) of the 8 beat looped phrase.

# Duende

♩ = 60 PART ONE

JESSICA MEYER

**A** Dampen string with left hand and slowly drag bow towards and away from bridge to create a ghostly, creaking sound. After a bit, press the pedal and record a 4-beat loop.

Viola & Loop Pedal

**B** Play on G-string inside the peg box, randomly alternate between arco and tremolo. After a bit, record until you hear the sounds overlap, then move to C and keep recording.

2

**C** Dampen strings in 8th position. Play random col legno strokes up and down string behind left hand while recording.

3

**D** Play tremolo until you hear it through the playback. Play tremolo until you hear it through the playback.

4

**SOLO** all solo passages in PART ONE are very free and recit-like, so please take all the time you need.

6

**E** Hold until you hear the drone.

10

**SOLO**

11

19

22 *a tempo*

Slide C# up and down while changing bows randomly.

Musical staff with gliss. markings and a large watermark.

**F** Hold until you hear the drone.

**SOLO**

Musical staff with dynamics *p*, *mp*, and *mf*.

Musical staff with triplets and dynamics *f* and *ff*.

**CUT ALL SOUNDS  
ERASE ALL LOOPS**

vamp and get faster and faster

Cadenza-like...wailing

Musical staff with *fff* dynamic and a gliss. marking.

$\text{♩} = 132$  **PART TWO** **G** RECORD 2 bar PHRASE SET NEW LOOP PHASE

Musical staff with dynamics *sfz* and *ppp*, and a *sul pont* marking.

**H** Drag bow across the mic to create a dark creaking sound.

**I** Find high and low pitches on your tailpiece.

Musical staff with rests and notes.

**FOR NEXT SECTION: play on the 1x, then record on the 2x**

**J** vocal "tsh" sound

**K** Trem on D string behind bridge. Slide finger behind bridge to gliss pitch approx.

Musical staff with gliss. markings.

**L** smack hand on fingerboard

**SOLO**  
improv drumming solo  
on body of instrument

56

**M** Tapping on the body of the instrument, changes of pitch represents different sounds you can find.

60

**N** pizz.

62

**SOLO**  
6 bar Improv pizz. solo

66

slow to  
fast trill

74

81

85

**O**

**P**

90 Quick blow into the mic

sul tasto

*ff*

*mp*

**10 BAR IMPROV SOLO**

get higher, faster, more intense

94 **Q**

*mf*

**STOP LOOPS**

Gypsy-fiddler Cadenza

*f*

**LOOPS BACK ON SOLO**

*ff*

**R**

**SOLO**

CUT ALL SOUND

Blow into the mic.....

*fff*