

# **Perro rojo fantasma**

for viola, 2 violins, cello, piano, and electronics

Julio Zúñiga (rev. 2018)



## EQUIPMENT AND SETUP

Two vibration speakers will be placed inside of the piano, on the sound board. In measure 22, the violist triggers a set of sound files consisting of sine tones using a MIDI pedal, for which the inside of the piano acts as their resonating space.

In addition to these two vibration speakers, a large speaker is placed in the center of the quartet, facing upwards. One sound file comes out of this speaker, which consists of white noise (page 3 of the score).

## INDICATIONS FOR PERFORMANCE

Dynamics should be interpreted very literally throughout. Unless otherwise indicated, *cresc.* and *decresc.* should not be applied to note onsets and offsets, respectively. Rather, an impression of crude sonic blocks is desired.

In addition to quarter-tones, eighth-tones are indicated by small arrows on an accidental.

While diamond-shaped note heads indicate harmonic pressure, half-dark / half-blank diamond-shaped note heads are used for medium finger pressure, in between harmonic and full left hand pressure.

In the first page of the score, an extra staff above the instrument staff for the strings represents the space between the bridge (upper line) and the fingerboard (bottom line). Here, the bottom line represents the position of the bow that is the closest to the left hand finger position and is thereby variable depending on the notated pitch and string on which the note is to be played. This extra staff also contains information on bow direction (up bow or down bow, notated right above the upper line), bow speed (s: slow, m: medium, f: fast), and bow pressure (represented by thickness of the moving lines).

## MUTES AND STRING PREPARATION

At the beginning of the piece, vln 1, vln 2, and vc are asked to play with a mute and aluminum foil. The mute must significantly dampen the upper end of the harmonic spectrum, while the foil distorts the resulting sound. The aluminum foil must encircle all four strings as shown here:



The fourth string of the **cello** must be tuned down to a E-flat 1 prior to the performance.

This is a revision of this work written for the JACK quartet and my friend, Danny Walden.

Total duration: 4 minutes.



Perro rojo fantasma  
for JACK and Danny

Julio Zúñiga

♩ = 99

bridge

max. 1.60

vin 1

fingerboard

*mf* *sempre*  
forceful but inexpressive

vin 2

bridge

fingerboard

*mf* *sempre*  
forceful but inexpressive

vla

bridge

fingerboard

*pp* *sempre*  
almost entirely masked  
by other strings

VC

bridge

fingerboard

*mf* *sempre*  
forceful but inexpressive

8

v1

v2

v

c

*ppp*  
almost imperceptible

16

v1

v2

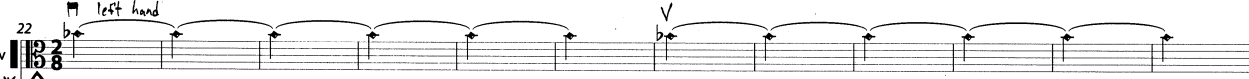
v

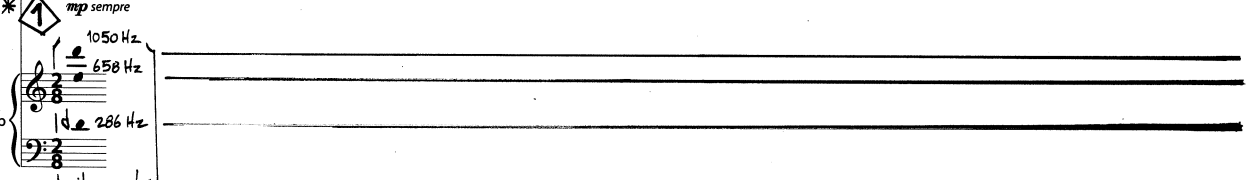
c

♩ = 72

bow close to left hand

22

v 


\*  *mp sempre*

1050 Hz  
658 Hz  
286 Hz

vib. speaker

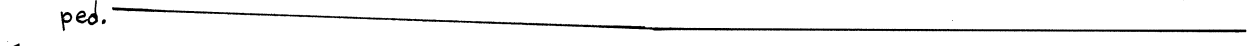
\* *via cues electronics*

34

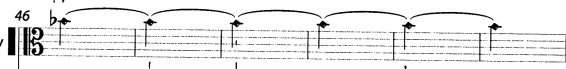
v 

*cresc.*

*(mp)*

ped. 

46

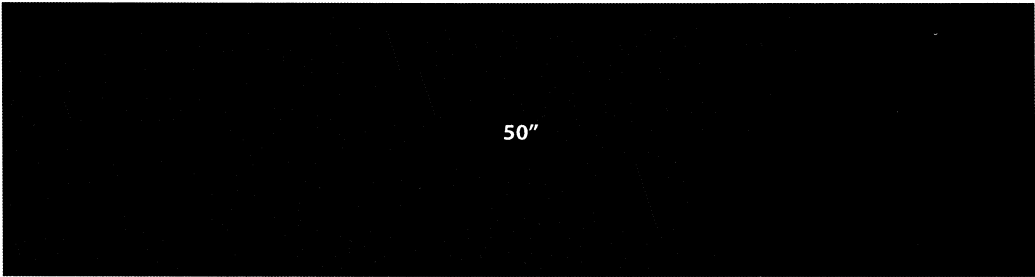
v 

*sines*  
*stop*

*so.ist*  
*ped*

*(ped.)*

*take all mutes and foil off during next section*



50"



♩ = 99

bow slowly, always as close to the left hand as possible

*pp* sempre

bow slowly, always as close to the left hand as possible

*ppp* sempre

very quick, very short vib

pitch just audible around here

bow slowly, always as close to the left hand as possible

*ppp*

(no decresc.)

*ppp*

accents very subtle throughout

*ppp*

bow very slowly, always as close to the left hand as possible

*ppp*

arco ord.

*pp*

(no decresc.)

back to slow bow, near finger

*ppp*

*pp*

pizz

poco *p*

*pppp* pitch just audible

*mp*

arco ord.

*pppp* almost imperceptible

no decresc.

*pppp* almost imperceptible



75  $\text{♩} = 72$

v1

v2

v

c

p

ped.

arco ord.

poco vib → no vib

poco vib → molto vib

*fp*

*mp*

*f*

*mp*

v1

v2

c

bow very slowly, as close to the left hand as possible

*pp* sempre

bow very slowly, as close to the left hand as possible

*pp* sempre

slow bow

*mp* sempre

v1

v2

c

no decresc.

no decresc.

v1

v2

c

very quick, very short vib

*simile*

*simile*

no decresc.

rev. 9 de mayo de 2018  
Cambridge, MA