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Juan F. Mansilla

Florida International University, jmans020@fiu.edu

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

“VOCES”

DRAMA IN ONE ACT

A thesis submitted in partial fulfillment of the
requirements for the degree of

MASTER OF MUSIC

by

Juan Felipe Mansilla

2017

To: Dean Brian Schriener,
College of Architecture and the Arts

This thesis, written by Juan Felipe Mansilla, and entitled “VOCES” - Drama in One Act, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved,

Robert B. Dundas

Jacob Sudol

Orlando Garcia, Main Professor

Date of Defense: March 24, 2017

The thesis of Juan Felipe Mansilla is approved.

Dean Brian Schriener
College of Architecture and the Arts

Andrés G. Gil
Vice President for Research and Economic Development
And Dean of the University Graduate School

Florida International University, 2017

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DEDICATION

I dedicate this thesis to my wife, Stephanie, whose love and unconditional support made this work possible; to my father Adolfo; and the memory of my grandfather, Vicente, for instilling in me a love and respect for the Colombian tiple.

ACKNOWLEDGMENTS

I want to thank the members of my thesis committee for their support and guidance throughout the completion of my degree. To Dr. Garcia for opening my eyes and ears to different aesthetics and techniques while guiding me in the process of writing better music, and trusting in me and my abilities, pushing my boundaries to where I never thought I could go. To Dr. Sudol for his insights about different styles and his help in opening my mind to an interdisciplinary and experimental path to music. To Professor Dundas for giving me the opportunity to keep my voice in shape and allowing me to continue training as much as possible.

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Also, I want to thank the anonymous benefactor for the grant that allowed me to conduct a research trip to Colombia to learn more about the tiple. Per request, a copy of this document will be sent to the National Library in Bogotá, Colombia, as a contribution to the documentation on the works of the Colombian tiple.

I want to also acknowledge the Chancel Choir of Church on the Hill in Boca Raton, Florida. The members of the choir lent their talent to create the noises and voices that linger in the head of the main character.

ABSTRACT OF THE THESIS

“VOCES”

DRAMA IN ONE ACT

by

Juan Felipe Mansilla

Florida International University, 2017

Miami, Florida

Professor Orlando Garcia, Main Professor

This thesis consists of a chamber-staged composition for soprano, baritone, modified Pierrot ensemble (flute, clarinet, piano, violin, viola and cello), Colombian tiple, and fixed media, together with an analytical paper in which I discuss my compositional techniques and their historical antecedents. The composition is an interpretation of an acute schizophrenic episode of a young female patient that is committed to a mental health facility. It was inspired by the need to bring awareness about mental illness and the struggles that these patients experience every day. In this work, I explore the inclusion of a folkloric instrument, the Colombian tiple, within a classical chamber ensemble to expand the color and timbre of the sound world of the composition. In addition, I use different compositional techniques including set theory, unordered pitch collections, and choral-like polyphonic texture. The work is composed in a twenty-first century expressionistic style.

TABLE OF CONTENTS

CHAPTER	PAGE
INTRODUCTION	1
I. STORY OF <i>VOCES</i>	2
II. SCIENCE OF <i>VOCES</i>	4
III. MUSICAL INFLUENCES AND HISTORICAL BACKGROUND.....	8
Commedia dell'Arte	9
Music and Speech	10
Carlo Gesualdo	11
Expressionism.....	12
Arnold Schoenberg	14
IV. VOCES: THE MUSIC	15
Overall Form	15
Instrumentation	16
Fixed Media.....	17
The Colombian Tiple	17
Origins	18
General aspects of the tiple	19
The Tiple in <i>Voces</i>	23
Pitch Material	25
<i>Voces</i> Section by Section	26
Section 1 (minute 0:00 to measure 90)	26
Section 2 (measures 91 to 226)	31
Section 3 (measure 227 to the end)	36
CONCLUSION	38
REFERENCES	39
APPENDICES	41

LIST OF EXAMPLES

EXAMPLE	PAGE
1. The strings of the tiple.....	20
2. Tuning of the tiple in concert pitch	20
3. ¿Me Regalan Para el Pan? by Oscar Santafé, mm 1 – 5	21
4. Pitch sets on the tiple part of <i>Voces</i> , mm 1 – 15	26
5. Entrance indications for the players	27
6. Patient’s first verbal reaction	29
7. Woodwind motive and ensemble response, mm 76 - 80	30
8. Closing gesture, mm 81 – 89	31
9. Rhythmic irregular pattern of the speech, mm 100 – 108	32
10. Bambuco patterns in mm 108 – 114	33
11. Gesualdo, <i>Io parto</i> , mm 26 – 31	33
12. “Gesualdo texture,” mm 159 – 168	34
13. Improvisational section	36

INTRODUCTION

Voces is a short drama in one act, where a tormented young patient with schizophrenia struggles with a possibly final acute episode of delusion. The story takes place in a room at a psychiatric facility and is an exploration of her fragile state of mind and a moment of self-control. These struggles and triumphs are portrayed by the musical and theatrical elements presented throughout the work.

The premise of *Voces* is based on these questions:

- Within the aesthetics of the twenty-first century, how applicable is the inclusion of an expressionistic style in a polyphonic one-act drama for two voices, instrumental ensemble and fixed media?
- How does this function with the inclusion of the Colombian *tiple* as a vehicle for sonic exploration and expression?

For the purpose of this study, it will be necessary to use a stylistic adaptation of the main characteristics of expressionism, which constitute the aesthetics of the new work. It will also be necessary to describe the compositional style of this aesthetic and its adaptation in this work. Drawing the connections among the music, the libretto, and the media will do this. I will then demonstrate how the doctrine of affections and expressionism are used as mechanisms for expression and color exploration. This exploration is supported by inclusion of a folkloric instrument, the Colombian Tiple, as an expansion of the Pierrot ensemble.

I. STORY OF *VOCES*

Voces is a short narrative play presenting an episode of hallucination experienced by a female patient in a mental health facility who is suffering from schizophrenia. The drama, written by the composer, pays homage to those who struggle every day with mental health issues. In the work, some of the symptoms and struggles that these individuals endure are represented musically and theatrically. The work does not intend to emulate a schizophrenia case study.

The patient is inside an isolation room. She has suffered from auditory and visual hallucinations since childhood. Before she was committed, the hallucinations led her to isolate herself from her family and friends. Her parents tried to help and protect her from the voices she heard and the things she saw, but the treatments, medicines and therapy were mostly in vain. The voices, silent for many years while she was able to live a normal life, have now returned and she has been committed to a psychiatric institution for her own safety.

The work starts with the patient kneeling on the floor of her hospital room, alone. Her doctor enters and checks on her. Several members of the staff pass by and interact with her; some are afraid, some are indifferent, but others are compassionate. During this time, she starts hearing the voices in her head and it is clear that she tries to reject them. She still doesn't know what these voices and sounds are or what they mean. She doesn't know if the voices in her head are real or are just part of her suffering. Some voices tell her story and describe her suffering. The voices abate, and although there is no one else in the room, she asks if someone is there. She feels someone's presence in the room and then yields to her hallucination. In her

hallucination, an old friend from the time when she was able to lead a normal life, comes to take her to what appears to be a better place. She wants to go with him, but is still very hesitant. In this parallel reality, while she doubts his presence, the lack of reference points in time and space makes her think that he and her interactions with him are real. The unintelligible voices represent the transition between the objective and subjective realities. When she hears the voices again she realizes she is trapped in her psychosis and it makes her push her hallucination away. At the end, as a gesture of hope and relief, she looks up when the voices disappear, and she sits on the only chair in her room.

II. SCIENCE OF *VOCES*

Voces is not intended as a case of study of schizophrenia, but, for the purposes of this study, it is fundamental to understand the science behind the story and the music of this work.

Schizophrenia is one of the most severe psychopathologies. It can start in early childhood, but it usually appears in late adolescence or in early adulthood. It affects about one percent of the population, men and women equally. This psychotic disorder is characterized by major disturbances in thought, emotion, and behavior. Patients with this disorder tend to withdraw from people and reality, often into a life of delusions and hallucinations (Davison, Neale and Kring 2004, 319).

In *Voces*, the patient shows several of these characteristics. According to the narration, the patient has been showing signs of the psychotic disorder since she was a child and it has become more acute in her early adulthood. Patients with schizophrenia usually have a number of acute symptomatic episodes alternating with less severe, but still debilitating, periods (Davison, Neale and Kring 2004, 319). In the acute episode portrayed here, the patient presents most, if not all, of the symptoms that she has been experiencing throughout her life.

The symptoms presented by the main character of *Voces* are some of the most representative of this psychopathology. Patients with schizophrenia present symptoms that involve disturbances in major areas such as thought, perception, motor behavior, affect or emotion and life functioning, and the patients only present some of these problems at any given time (Davison, Neale and Kring 2004, 319). That is the case of the patient in the work: she clearly presents thought, perception and minor motor

behavior disorder symptoms only at certain moments throughout the episode, while other symptoms such as asociality are present as a constant condition.

In their book *Abnormal Psychology*, Gerald Davison, John Neale and Ann Kring divide the symptoms of schizophrenia in two main categories: positive symptoms and negative symptoms. Positive symptoms are comprised of “excesses” and “distortions,” such as delusions and hallucinations, and define an acute episode of schizophrenia. Negative symptoms consist of “behavioral deficits” such as asociality. These symptoms tend to continue beyond an acute episode and have a debilitating effect on the lives of the patient (Davison, Neale and Kring 2004, 319-321).

The patient in *Voces* explicitly presents six main schizophrenic symptoms. She demonstrates two positive symptoms, delusions and hallucinations, and two negative symptoms, avolition, or apathy, and asociality. She also has one “disorganized” symptom that can only be described as bizarre behavior and catatonia, a symptom that is not yet distinctly categorized. Catatonia can take many forms, where patients may fall into inexplicable rages or bouts of agitation (Davison, Neale and Kring 2004, 323), as the patient in *Voces* does when she hears the return of the voices. Uncontrollable movements that sometimes may be perceived as voluntary are part of the catatonic state. Catatonia is defined by motor abnormalities including not only repeated gestures or movements but also immobility. Catatonic immobility occurs when a patient adopts unusual postures and maintains them for a long period of time (Davison, Neale and Kring 2004, 323). The patient in *Voces* displays these symptoms in her immobility at the beginning and end of the episode, and in the almost inexplicable rage and uncontrollable movements as she grapples with the voices in her head.

Negative symptoms in schizophrenia cause behavioral deficits. This is demonstrated in the patient's avolition: her lack of energy and of interest in participating in any daily routines (Davison, Neale and Kring 2004, 321). This is already apparent from the moment the character enters, her visual appearance suggesting a person clearly inattentive to personal care. The patient also suffers from the negative symptom of asociality, or severe impairment in social relations. This symptom has been a constant in her life since her childhood (see appendix 1). With schizophrenia, isolation is often the first symptom to appear before the onset of more psychotic symptoms (Davison, Neale and Kring 2004, 322).

There are two positive symptoms that make this woman's story an acute episode. The first is her delusional state. Patients in a delusional state may believe that their thoughts have been placed by an external source that controls their actions and feelings. Conversely, some patients may believe that their thoughts are being broadcast or transmitted and that an external force may have stolen those thoughts from them (Davison, Neale and Kring 2004, 320). The patient believes that the voices in her head have been placed there with no explanation. She also thinks that her thoughts are outside of her mind and that others can hear her.

The second positive symptom is hallucination. According to Davison, Neale and Kring, "The most dramatic distortions of perception are hallucinations" (Davison, Neale and Kring 2004, 321). Hallucinations are sensory experiences that occur even in the absence of a physical stimulus. These experiences are more often auditory than visual, and like delusions, can be very frightening experiences. Hallucinations are thought to be particularly important in diagnosing the disease because they occur more

often in patients with schizophrenia than in patients with other types of psychosis. Patients stating that they hear their own thoughts or hear voices arguing or commenting on their behaviors (Davison, Neale and Kring 2004, 320–321) exemplify this symptom. In *Voces*, hallucinations prompt an interaction between the characters and are used to develop the story.

The main character in *Voces* struggles with both auditory and visual hallucinations. The auditory hallucinations are the voices she has heard in her head throughout her life. The visual hallucination is the man with whom she interacts. Seeking ways to represent the five symptoms mentioned above both musically and theatrically led me to a connection between the eighteenth-century doctrine of affections and the expressionistic movement of the twentieth century.

III. MUSICAL INFLUENCES AND HISTORICAL BACKGROUND

Influences ranging from early operas to the new technologies are evident in *Voces*. These influences serve as vehicles to portray emotions in the piece. The work is a short opera whose structure and texture are based on the strict polyphony of the Renaissance and early Baroque, where every line is independent from the other, but, when combined, create a complex harmony. Although this complex harmony works within the confines of the intervallic material, it is not the main element of the piece's language. The disjunction of the lines as independent entities represents the mental illness of the schizophrenic patient.

In *Voces*, the musical and theatrical representations of schizophrenia have roots in different elements of the *commedia dell'arte*, the transformation of the opera during the eighteenth century, and the abstract elements of expressionism in the twentieth century. Opera and musical theater influence the theatrical elements and the relationship between text and music. The text is set in odd rhythms that are distinct from the natural pattern of speech, in order to represent the patient's struggle to identify the boundaries between reality and the world within her mind.

Although some theatrical indications seem to be precise, they are flexible and open to different interpretations and approaches. This gives more freedom to the singers to act according to their role and provide a more organic performance. The instrumental ensemble is part of the action on stage, breaking boundaries of interaction between the ensemble and the actors and supporting the blurred lines between the objective and subjective realities within the schizophrenic episode.

Voces is a work marked by the globalization of music. It is influenced by European classical musical tradition as well as Colombian music history, as manifested, for example, by the inclusion of the tiple, a traditional folkloric instrument from Colombia. But the music is frequently polyphonic, a texture not commonly used in this instrument's repertoire. The music contains regional rhythmic patterns from the central region of Colombia, from the Cundinamarca and Boyacá departments, and sets Spanish text.

Commedia dell'Arte

Until late eighteenth century, the art of drama and theater can be divided into two main tendencies: the serious theater geared to the aristocracy and the nobility, and the popular theater geared to general audiences. In the first category, the stories presented revolved around tragedies or dramas, while the second mostly included comedies and satires that gave birth to the *commedia dell'arte*.

Commedia dell'arte arose in Italy during the sixteenth century. Reportedly, the genre was first introduced by a group of eight actors that worked together exclusively for the theater in Padua in 1545 (Ly 2011, 34). This new genre was evident in both the technical and artistic developments created by this new group. Since they lacked resources for big scenic productions, they explored extremes of physical expression, generated multiple technical developments, and focused on dramatic action (Ly 2011, 34). In addition, the small size of this and other similar companies limited the number of characters on stage.

The *commedia dell'arte* continued to evolve up until early classicism in the eighteenth century. By then, the influences of early opera started to take over and the

commedia dell'arte was transformed. The focus on melody during this period led to a different musical syntax than the continuous motivic variations found in the earlier styles, generating in a new speech-like flow to music. Another characteristic of this period, and maybe the most striking one, came from a new view on human psychology. In the seventeenth century, philosophers like Descartes believed that once an emotion was aroused in an individual, this individual was not able to move on to another emotional state without a new stimulus. This notion changed in the following century, when a less mechanistic approach to human psychology led to understanding that feelings and emotion are in constant flux and change unpredictably (Hanning 2014, 312–314).

The technical developments and limitations of the *commedia dell'arte* inspired the development of the characters and the restricted environment of *Voces*. This influence is apparent within the limited amount of characters, the small production size, and the use of specific physical expressions to be able to effectively portray the symptoms of this acute episode of schizophrenia.

Music and Speech

The doctrine of affections is a theory of musical aesthetics, which started in the late Renaissance and was widely accepted and developed by late Baroque theorists and composers. These composers supported the proposition that music can arouse a variety of specific emotions within the listener. This doctrine has its roots in classical rhetorical speech. In his article *Toward a Rhetorical Code of Early Music Performance*, Dan Harrán discusses how modern scholars have been using music theorists' discussion about the doctrine of affections as a springboard for defining similarly affective

tendencies in written music (Harrán 1997, 21). Like most scholars, he recognizes that text and music have been connected throughout history. He also states that

Speech and music were inseparable in early theory. From Plato to the Church Fathers and later humanists the "word" played a primordial role in determining the content and influencing the perception of music. This idea of words being the driving force behind the rhythmic and melodic sense of music comes from poetry. (Harrán 1997, 22)

In poetry, the skill of choosing the perfect words was what provided meaning and created mood. Nonetheless, what would happen if it were music that gave quality to speech? The significance of music in oratory sheds light on this question.

In her thesis, *A Historical Study of The Doctrine of the Affections as Exemplified in the Theoretical Writings of Johann Mattheson and Jean – Philippe Rameau*, Carla Jean Ramirez states that

The foundations of this musical philosophy [i.e. the doctrine of affections] are in turn derived from general trends of thought during this period [eighteenth century], as manifested in social, political, religious and cultural movements. (Ramirez 1967, 49)

Here, Ramirez opens the door to the relationship between music and society. It is an intrinsic part of the meaning and the rhetoric of music. Movements such as nationalism, futurism, expressionism, among many others, along with certain styles of writing, have been direct responses to what was happening in society throughout time.

Carlo Gesualdo

One of the most important influences in *Voces* comes from vocal tradition. The polyphony in the work, which will be discussed in a later chapter, is influenced by the madrigal style – in particular, from the unusual works of Carlo Gesualdo.

Carlo Gesualdo (1566-1613), Prince of Venosa, was an Italian aristocrat and amateur musician. He killed his first wife and her lover when he found them together, and although his princely status prevented legal action, Gesualdo retreated to his estate after the incident and focused on the composition and performance of madrigals. The style of Gesualdo's motets is conservative in texture but very unconventional in its harmonic language. His motets have phrases of imitative polyphony that alternate with homophonic sections featuring sudden shifts of chords and unexpected harmonic changes. Although it seems that the first four books of madrigals published under his name are plagiarisms from other composers like Luzzasco Luzzaschi, the compositions in the last two books contain the same chromatic elements and sudden and unexpected changes of the earlier books, now taken to an extreme (Shrock 2009, 83-84).

Gesualdo's madrigals often dwell on themes of torment and death. He dramatizes and intensifies the text through contrasts between diatonic and chromatic passages, consonance and dissonance, homophonic and polyphonic passages, and the alternation of slow and fast moving rhythmic motives (Harran 2014, 133).

Expressionism

Expressionism was a movement that originated in Germany in the beginning of the twentieth century and aimed to present the world from a subjective perspective. This movement is characterized by the attempt to drastically distort reality to portray moods or ideas for emotional effect. It was also a reaction to the dehumanization that resulted from industrialization and to the anomie of urban life. This was an anti-realist avant-garde movement that rejected the dominant conventions of representation (Murphy 1999, 43). The representation of moods depicted by this movement is similar

to the doctrine of affections: using words to determine the content and influence the perception of music (Harrán 1997, 22).

Voces cannot be characterized as an expressionistic work *per se*, but it uses elements related to this movement exemplified as an abstraction of the schizophrenic patient's parallel reality and represented through musical and theatrical elements. The representation of symptoms is subjective and, though they accord with clinical descriptions, it is impossible to determine their accuracy. This descriptive portrayal is only intended to create an image, and to achieve a specific reaction in the audience accentuating dramatic elements through the distortion of reality for emotional effects.

Within the theatrical aspects there are some exaggerated elements that fit the characteristics of the expressionistic style. Some of the actions that became the mark of expressionist acting techniques include players flinging their arms, arching their backs and making exaggerated facial expressions. This can be seen in the play *Murderer, Hope of Women* by Kokoschka, premiered in Vienna in 1909 (Goldberg 2011, 52 – 53). This work was a prototypical expressionist production so abstract that the cast had only one rehearsal before opening night. For the set, they dug a ditch for the musicians in a garden and the stage was built out of boards and planks (Goldberg 2011, 53). This minimalistic idea of staging is similar to the beginnings of opera in the sixteenth century Italy and the *commedia dell'Arte*, where there were limited stage resources placed the emphasis on the actors' physical expressions as it is necessary for the staging of *Voces*.

Arnold Schoenberg

Schoenberg's music is the other main compositional influence on *Voces*.

One of the challenges that Schoenberg found was the need to find a way to create coherence in this atonal music. Without a tonal structure, it seemed that music was lacking organization. Schoenberg uses three methods to achieve structure: variations, integration of melody and harmony, and chromatic saturation (Hanning 2014, 556). With these three methods, the pitch material in the melodies is recycled and creates different coherent harmonies according to the initial material. The chromatic material and variations are elements that help connect and keep the flow of the music. Schoenberg uses these elements from tonal music to provide the necessary coherence in his atonal works. In addition, when writing vocal music, Schoenberg relies on the text and its structure to create the formal structure of his music (Hanning 2014, 556). These methods influenced at large the construction of *Voces*. The most challenging aspect was to create coherence between the subjective and the objective representations of reality within the music.

A compositional technique used in *Voces* is based on the way Schoenberg integrates melody and harmony using what he called "composing with the tones of a motive" (Hanning 2014, 556). It consists on the manipulation of a motive's determined and limited collection of notes and intervals to create new melodies and chords. By using a limited number of motives with a limited number of pitches, Schoenberg gave his music a consistent sound.

IV. VOCES: THE MUSIC

As discussed above, *Voces* is a music drama in one act that portrays an acute episode of schizophrenia in a young female patient; its scale is that of a chamber opera with limited scenic and musical resources. The work is highly influenced by the expressionistic style, Schoenberg's compositional method, and Gesualdo's rich polyphony and sectionalized forms. The Spanish libretto relates to the use of the Colombian tiple.

Overall Form

The piece is divided in three large sections that are subdivided into smaller subsections. The first large section (mm. 1–90) ends with the first fixed media file. In this section, the patient is introduced and her story is presented by what seem to be the voices of family members. Simultaneously, the patient demonstrates the symptoms of her mental illness in the following order: avolition, catatonic immobility, auditory hallucination, asociality, catatonia (movement), delusion, and visual hallucination. The second section (mm. 91–226) focuses on the interaction between the patient and her hallucination. This section includes an acute episode of schizophrenia where delusion and hallucinations are the prominent symptoms. These symptoms are accompanied by a mild speech disorder; the patient is incoherent and her rhythm deviates from the natural speech patterns of the language. In the third and final section, the hallucinations disappear and, by the end of the piece, the patient goes back to her asociality and catatonic immobility.

The melodic motives and harmonic material in *Voces* are not linked to the characters, but rather they portray the patient's state of mind. Each symptom has a close relationship with the motivic material associated. The texture throughout the work is mainly polyphonic. The chaotic harmonic language, which seems almost aleatoric, is derived from the melodic independence of the instruments and voices.

There are a few closing gestures that separate sections. These closing gestures serve as transitions dissipating the rhythmic, harmonic or dramatic tension, as the instrumentation and texture change.

Instrumentation

As mentioned before, one of the biggest influences in *Voces* comes from Arnold Schoenberg. The instrumentation of this one act drama uses the basic format of the *Pierrot Lunaire* ensemble. According to Dr. Christopher Dromey, in his article *A Snapshot of the Pierrot Ensemble Today*, the ensemble that Schoenberg used in his melodrama *Pierrot Lunaire*, op. 21 (1913), has become a common instrumentation for modern music (Dromey 2012, 6). The original *Pierrot* ensemble consists of flute (doubling on piccolo); clarinet (in A and Bb, doubling on bass clarinet); mezzo-soprano (the speaker); violin (doubling on viola); cello; and piano. For *Voces*, the *Pierrot* ensemble includes the basic format without doubling instruments: flute, clarinet in Bb, voice, piano, violin, viola and cello. This basic *Pierrot* ensemble is expanded with a male baritone voice and the Colombian tiple which adds color and unique sonorities.

Fixed Media

The Fixed Media part of the work consists of recorded and processed sounds and voices. The recorded voices are those of the Church on the Hill Chancel Choir. The choir was asked to talk, sing, and laugh at random. They were also asked to make sounds with what they had at their reach, such as keys and chairs, and to stomp on the floor. There were six original takes consisting of three static takes and three moving takes. On the static takes, the recorder was placed on the conductor's podium. On the other three, the recorder was moved around the choir to capture spontaneous outbursts of sounds "in the moment." These sounds were processed with reverb, speed changes, and reversing samples using Cubase LE software.

The fixed media portion of the work also includes samples taken from playing the inside of a piano. These samples include ascending and descending *glissandi* on the strings on specific and non-specific pitches. The specific pitches used in the *glissandi* and the plucked string samples are from the set [0, 1, 5, 7], consistent with the material heard throughout the work. Consistent with the vocal sounds, these sounds were processed with reverb and reverse in Cubase LE.

The Colombian Tiple

The Colombian tiple is a plucked string instrument similar to the guitar that is closely linked to the traditions and cultural heritage of the central region of Colombia. The tiple has played an important role in the definition of the form and structure of folkloric music and dances since their beginnings. It also plays a fundamental sociocultural role in Colombia (Alvarez 1996, 21).

Origins

The origin of the tiple is still uncertain. There are a variety of oral traditions, partly supported by documentary evidence. According to one traditional account, the tiple originated in Medellín. In this story, the tiple had four strings and was made by an artisan in Medellín in 1880, and then sent it to Bogotá, but the four strings had a simple sound that only became alive when each string was tripled and this is how the instrument acquired its personality (Cortiple 2015).

David Puerta Zuluaga, in his book *Los Caminos del Tiple (The Paths of the Tiple)*, presents six theories of the creation of the instrument: the tiple is a degenerate form of the guitar; the instrument is a nineteenth century creation that was brought to the country and evolved to the modern tiple; it descends from the Canarian *timple*; it derives from the *chitarra battente*; it is a regional adaptation of the guitar using native materials for its construction; and it is an original regional creation developed during the nineteenth century. “In Spain exists a vast collection of direct documentation about the evolution of the Iberian musical instruments” (Puerta Zuluaga 1988, 24), but only a few of these documents are available in Colombia. These theories point to the fact that the tiple was a cultural phenomenon in Colombia during the nineteenth century.

Some of these theories notwithstanding, the tiple seems to have originated in the eighteenth century. It was first documented—and differentiated from the guitar—in Popayan, a city located near the southwest of the country, it reached its current form at the beginning of the twentieth century (Puerta Zuluaga 1988, 135 – 136).

General aspects of the tiple

Oriol Caro, a renowned Colombian tiplista (tiple player), describes the tiple on his website as follows:

[The tiple is a] plucked string instrument, compound by a resonance box and an arm with frets. It is built with wood, but some of its parts are metallic or synthetic. Initially it was used as a harmonic instrument to accompany; but through time it has been immersed as a melodic instrument in diverse formats. Its origins are from the Colombian Andes and it is believed that it is derived from the renaissance guitar. In its beginnings, [the tiple] had four strings, then eight and at the end twelve. (Caro 2010, oriolcaro.com)

There are certain regional differences in tuning and playing. In Bogotá and its surroundings, the tiple is tuned like the first four strings of the guitar, and it is tuned in C. The tiple is strummed and plucked with the fingers and fingernails. In Santander, in northeast Colombia, the tiple is strummed and plucked with a plectrum and, in some cases, a dull razor blade. There it is tuned in Bb. Depending on the artisan or the constructor, the wood and materials vary, as is the case with the guitar and other similar instruments. These differences provide different feel, color and sonorities to the music. The only constant for the tiple is the type and number of strings used, namely twelve strings grouped in four courses, or sets, as shown in Example 1.

Name	Type of strings	Tuning (C4 is middle C)	Caliber (diameter in inches)
Primas (first course)	3 steel strings	All strings are unison in E4 or D4	All three: 0.009 – 0.012
Segundas (second course)	2 lateral steel strings and 1 torched central string	Lateral Strings: B4 or A4 Middle string: B3 or A3	Lateral Strings: 0.007 – 0.008 Middle string: 0.018
Terceras (third course)	2 lateral steel strings and 1 torched central string	Lateral Strings: G4 or F4 Middle string: G3 or F3	Lateral Strings: 0.008 – 0.010 Middle string: 0.020
Cuartas (fourth course)	2 lateral steel strings and 1 torched central string	Lateral Strings: D4 or C4 Middle string: D3 or C3	Lateral Strings: 0.010 – 0.014 Middle string: 0.025

Example 1. The strings of the tiple (Puerta Zuluaga 1988, 177).

In *Voces*, the tiple is tuned in the same way as it is in Bogotá and the central region of Colombia. This tuning is shown in Example 2.



Example 2. Tuning of the tiple in concert pitch (Puerta Zuluaga 1988, 177).

Like the guitar, the tiple is notated as a transposing instrument and written an octave higher than it sounds. The courses, or sets of strings described above, are treated as a single string for notation purposes and the notation is in treble clef. Since the instrument has a short history compared to other plucked string instruments, the

notation derives mostly from the notation for the guitar, and the tiple's techniques have not been standardized. There have been attempts to put together catalogs with pedagogical methods for the instrument. One example is the *Metodo de Tiple* (Tiple Method) by Elkin Perez Alvarez, published in 1996 by the Secretaría de Educación y Cultura de Medellín (Office of the secretary of Education and Culture of Medellín). Although this method book puts forth some notational aspects, these are still not standardized. This has given performers the freedom to explore different ways to interpret what is intended on the score when exploring different sonorities with the tiple. In addition, when scordatura is used, it is standard practice, as it is with the guitar, to write the pitches for the hand position on the instrument rather than the actual pitch. It is also a common practice to specify scordaturas and other specific and technical instructions at the beginning of the score, as Oscar Santafé, Colombian tiplista and composer for the instrument, does on his *¿Me Regalan para el PAN? - Rumba NO Criolla* (Can you give me to buy BREAD? – NOT a National Rumba) in Example 3.

Escordatura:
 1 orden: E.E.E
 2 orden: A.A.A
 3 orden: F.F.A
 4 orden: C.C.E

¿ Me Regalan Para el PAN ?

Rumba NO criolla

Oscar Santafé
[Arranger]

Tiple solo

*Escritura al diapason
NO en nota real.*

Example 3. *¿Me Regalan Para el Pan?* by Oscar Santafé, mm 1 – 5.

Experimentation with the tiple in different formats outside of the traditional Colombian trio—comprised of tiple, guitar and bandola—has increased in the last few decades. Composers such as Oscar Santafé, Oriol Caro and Lucas Saboya, among others, have put the tiple in the spotlight as a solo instrument. Composers like Mauricio Lozano Riveros have treated it as a concert instrument by combining it with chamber orchestra, as in his *Desconcierto para Tiple y Orquesta* (Unconcert for Tiple and Orchestra).

Unfortunately, there are not many recordings and other materials documenting the tiple and contemporary experimentations with it. Composers and *tiplistas* such as Lucas Saboya and his ensemble *Palos y Cuerdas*, Oriol Caro, Oscar Santafé, Inerith Nuñez and Mauricio Lozano, among many more, have been working towards formalizing the instrument's performance technique. This has opened up experimentation and composition for the instrument. However, the restricted access to professional and even amateur recordings due to copyright and commercialization regulations in Columbia has limited their influence. The music that is transcribed and available for research is still mostly traditional in its form and rhythms, although some music has a more sophisticated harmonic and melodic language. The works of Oriol Caro combine tradition rhythms with more sophisticated harmonies. Caro's works are written in traditional Colombian rhythms such as Pasillos, Guabinas, and Danzas that originated with the instrument. However, Caro also explores rhythms outside of those traditional for the instrument, like the Currulao that comes from the Pacific region of Colombia (Caro 2010). This rhythm is not part of the traditional repertoire for the tiple, but it is part of the folkloric repertoire of the country.

There are new avant-garde works for tiple and electronics, tiple and fixed media, and tiple and other small ensembles. There are also works that include elements of pop and other less traditional genres for the instrument. Still, these are not very accessible because most are not published. Universities such as the *Universidad Pedagógica de Colombia* are making efforts to standardize and develop performance practices for the tiple by offering majors in the performance and pedagogy of the tiple and the bandola (another string instrument from Colombia). Students in this program learn how to play and improve their technique and interpretation through traditional repertoire for the instrument, as well as through transcriptions of repertoire from other instruments like violin or cello. These transcriptions include music from composers like Bach and Vivaldi, among others, that is intended to provide a theoretical and technical foundation for the performer in training. Notwithstanding these attempts, there is not yet an established strong academic tradition for the instrument, given that it has always been taught via oral tradition from generation to generation. Within the last few decades, *tiplistas*, composers and universities have been gradually transforming an oral tradition to a written one.

The Tiple in Voces

In *Voces*, the tiple is part of the orchestration and is used for rhythmic and melodic support. In keeping with the theatrical nature of the piece, the tiple is never emphasized above the other instruments and voices in the work. The instrument is intended to be part of the ensemble, functioning somewhat like a Baroque continuo part that supports the harmonic language and the polyphonic texture. It is also intended to expand the range of colors and effects in support of the story.

Three main sonic experimentation techniques for the Tiple are found within the work: *Arco*, *Requintilla* and *Tambora*. *Arco* indicates the use of a violin bow on the tiple strings to generate a jarring and sustained sound. *Requintilla* (req.) refers to the use of the *requintilla* strings, the outer strings of the courses or sets of strings. These strings, as mentioned before, are tuned an octave above the middle string on the second, third and fourth courses. They are usually played simultaneously with the middle string. The normal way to play the tiple is to pluck the whole course, instead of each individual string. When the *requintilla* strings are plucked individually, the result is a mandolin-like sound, high in pitch, quiet in dynamic and delicate in color. Finally, *Tambora* (tamb.) is an extended percussive guitar technique; as the Spanish name implies, the performer is to hit the strings as a drum, near the bridge of the tiple. A *tambora*, meaning female drum, is a big resonant drum from the northern coast of Colombia. It is shaped like a tam-tam with a long cylindrical body and both sides covered with leather. The tension in the *tambora* is held with a natural fiber rope that passes alternately between the top and bottom drum-head hoops. Its body is usually made from a single piece of hand carved wood. Its sound has a similar resonance to that of the strings of the tiple when hit with a dry stroke of one finger in the base near the bridge. The advantage of this technique is that the resulting sound is pitched. The sound can be either of one note, when it is on one course of strings, or a full chord, as a result of hitting all the strings. These sonic explorations are used along with plucking (*punteado*) and strumming (*rasgueo y rasgueado*), which are the ordinary ways to play the Tiple.

Pitch Material

The pitch material in this work is derived from five basic tetrachords, or sets of four notes. These tetrachords are the fundamental sets used in the motives. These pitch-class sets are manipulated using Schoenberg's "composing with the tones of a motive" technique, as explained before (see page 15). This technique is used to create a more dissonant texture in the work, which enhances the portrayal of the patient's perceived reality for the audience.

Voces is not composed through set theory, but it is important to clarify the concept of pitch-class sets. Pitch is a tone with certain frequency and it is unique. A pitch class comprises all transpositionally and enharmonically equivalent pitches. A set class comprises all sets of pitch classes that are transpositionally or inversionally equivalent. These pitch-class sets will be referred to simply as sets throughout the analysis of *Voces*; sets names are used to identify the motivic material and its narrative function within each section.

The first motive to be heard, which is the first recurring set of the piece, is the all-interval tetrachord [D, C#, G#, Bb]. This set is numbered [2, 1, 8, 11] based on the intervallic relationship to the note C. In its normal form it is [0, 1, 7, 9] and in its prime form [0, 1, 4, 6]. This creates the first set. The subsequent set is the first chord strummed on the tiple is [D, A, B, E], or [0, 2, 5, 7]; this diatonic tetrachord provides a strong contrast to the previous, all-interval one. The next set found is a slight variation of the first set [0, 1, 2, 6] and last two most recurrent sets are at first found at rehearsal

marking B, where the sets [0, 2, 7, 9]—a reordering of [0,2,5,7] and [0, 1, 5, 7] alternate on the tiple.

Example 4. Pitch sets in the tiple part of *Voces*, mm 1 – 15

The pitches from these sets are the core material of the melodic and harmonic language of the piece; however, the work is not restricted to these sets. To develop more lyrical lines, I add melodic elements that help connect the sets. These elements include passing tones, chromaticisms, as well as rhythmic and melodic variations that achieve a choral-like style.

***Voces* Section by Section**

Section 1 (minute 0:00 to m. 90)

The first section of *Voces* is divided into three smaller sections, and it is defined by the duration of the first fixed media file. During the first three minutes, the composition consists of electronically processed sounds on fixed media. This audio file plays while the instrumentalists enter one by one, cued by the conductor according to a

timeline. Each instrumentalist has a specific task to achieve during the first three minutes, as indicated on the first page of the instrumental parts, outlined in Example 5.

0:00	Fixed Media File Starts
0:25	Conductor walks in from stage right, checks on the patient as the doctor, makes notes. Sits on a chair observing and Cues the entrances for the players
0:55	Violin walks on stage with a magazine. Walks around the girl, goes to place
1:00	Piano walks on stage around the girl, with curiosity kneels to take a closer look, stands and goes to place
1:20	Viola walks on stage in a distracted manner. Stops suddenly next to the girl, pauses and runs afraid to place.
1:45	Flute and Clarinet walk in, observe, look at each other, mimic a comment, then go to places
2:00	Cello walks in with a newspaper, looks without caring, goes to place, sits and reads.
2:20	Tiple walks on stage, poses his hand on the girls shoulder, then goes to place
2:40	Conductor goes to podium, Ensemble to instruments
3:00	Downbeat at A (mm 1)

Example 5. Entrance indications for the players

The second subsection starts at minute 3:00. The downbeat marks its first measure, and the tiple begins playing the first non-electronic material heard in the work.

The instrumentalists stage entrances, and the recorded narration, comprising the testimonies of family members (see appendix, page 45), introduce the background of the schizophrenic episode and a brief medical history of the patient. A combination of unintelligible sounds heard from the fixed media, such as random conversations,

laughter, humming and singing, in addition to the visual elements projected on a screen, and the melodic materials performed by the instruments, represent the patient's hallucinations. During these first two subsections, the patient is in a catatonic, motionless state, demonstrating the symptoms of asociality and avolition. A new subsection starts after a closing gesture in m. 55. At this point, there is an abrupt reduction of the polyphonic texture changes to a single instrument. The use of strumming chords in the tiple suggests a homophonic texture.

In each of the different sections of the work, there are musical elements that support a variety of emotional responses from the patient and serve as structural landmarks and transitions between sections. In m. 73, the percussive *tambora* technique on the tiple represents the sound of a person entering the room. It is used more as an auditory cue for the actress than as an effect intended for the audience. At the same time, the sound of the woodwinds, marked "Breathy, slight pitch." suggests the patient's response to feeling someone present in the room. At this point in the narrative, it is still not clear who this is. This extended technique on the woodwinds consists of producing less pitch with a greater quantity of air. The air-flow becomes audible along with a soft pitch. Also, in m. 73, the patient's first verbal reaction occurs. This verbal reaction is in response to the feeling of not being alone in the room. She asks "Quién está ahí? (Who is there?)" to an empty room.

6:53 6:57 7:01

73 Fl. *Breathy, slight pitch*
p

B♭ Cl. *Breathy, slight pitch*
p

S *Spoken*
p
¿Quién es - tá/a - hí?

B

Tpl. *Tamb.*
mp

Example 6. Patient's first verbal reaction

In m. 76, the presence of the male character, the patient's vivid hallucination, is supported with an alternating motive in the flute and the clarinet played in thirty-second notes. The predominant sets in this section are [0, 1, 5, 7] and [0, 2, 5, 7]. Although these sets are not necessarily easily recognizable by the audience, these are used simultaneously to support the idea of a dichotomy between the subjective and the objective realities surrounding the patient. The patient's subjective reality is illustrated by [0, 1, 5, 7], while the objective reality has a half step difference [0, 2, 5, 7] in its construction. Furthermore, in mm. 76–80, this dichotomy is emphasized with a jarring metallic sound achieved by drawing a violin bow on the strings of the tiple. This jarring metallic sound is a salient representation of the patient's conflicted state of mind.

The image displays a musical score for Example 7, spanning measures 76 to 80. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute, Clarinet in Bb, Soprano, Baritone, Tiple, Piano, Violin, Viola, and Cello. The woodwind parts (Flute and Clarinet) feature a complex rhythmic pattern of eighth and quarter note triplets, marked with dynamics like *mp* and *mf*. The vocal parts (Soprano and Baritone) have lyrics in Italian, with the Soprano part starting with "Quale es?" and the Baritone part with "(Appears as a shadow and moves around stage)". The Tiple part is marked "arco" and plays a closing gesture. The Piano part is marked "On the keys" and plays short interjections. The string parts (Violin, Viola, and Cello) play long notes, with the Violin and Viola parts marked "Sul Pont" and "mp".

Example 7. Woodwind motive and ensemble response, mm 76 – 80

As the piece continues, the melodic rhythm shifts from alternating thirty-second notes to eighth and quarter note triplets in the woodwinds, in contrast with long notes in the strings and short piano interjections. This creates a polyrhythmic tension that is released by a closing gesture played by the tiple. This gesture marks the next stage of the delusion: the patient communicates with her hallucination as if it were a person present in the room. The hallucination appears in the form of a male character. His first verbal response occurs in m. 81 during the closing gesture. This closing gesture is a direct quote from m.55, where there are strumming chords played on the tiple.

The image shows a musical score for three voices: Soprano, Baritone, and Tiple. The Soprano part is in treble clef with lyrics '¿Dón-de es - ta-bas?' and markings 'Distressed mf' and 'Dismissive f'. The Baritone part is in bass clef with lyrics 'Só-lo soy Yo...' and 'por a-hi..' and markings 'Spoken Tired and wounded mf' and 'Dismissive f'. The Tiple part is in treble clef with a 'Rasgado mf' marking. The score is in 3/4 time and ends with a closing gesture.

Example 8. Closing gesture, mm 81 – 90

Section 2 (mm. 91–226)

Section 2 includes the interaction between the patient and her hallucination. The section starts with a question-and-answer gesture between the piano and the flute. This gesture consists of the recurring set [0, 1, 5, 7] that represents the subjective reality in which the patient is fully immersed at this point in the work. After the initial contact with the male hallucination, the first exchange of dialogue is not heard until m. 100, where she questions him about his whereabouts, singing the pitches of the set [0, 1, 5, 7].

Disorganized speech is a new symptom of schizophrenia introduced in this section. Spanish, like every other language, has its own accentuation and inflection. In *Voces*, these patterns of accentuation and inflection are altered to exemplify the speech pathology of the schizophrenic patient. This pathology is usually characterized by disorganized speech, characterized by disorganized or loosely associated ideas and incoherent speech. This disturbance of speech was, at one time, regarded as the

principal symptom of schizophrenia, and it remains one of the criteria for the diagnosis of the psychopathology (Davison, Neale and Kring 2004, 322 -323).

As musical analogues to this symptom, I use syncopations and other rhythmic devices, such as disregarding the bar line to loosen the speech pattern, making it sound less structured to the listener. The words start on the off beats, and the durations of the syllables are altered to distort the normal speech pattern of the language. This makes it a challenge for both listener and singer to keep track of the natural rhythmic pattern of the language.

The image shows a musical score for four instruments: Flute, Clarinet in Bb, Soprano, and Baritone. The Flute part is mostly silent with some notes in the later measures. The Clarinet in Bb part features a complex, syncopated melody. The Soprano part has lyrics: "Qué ha pa - sa - do? por qué re - gre - sa? cre - i que me de - ja - bas... y me que - de a - qui so - la". The Baritone part is mostly silent. The score includes dynamic markings like *mf* and *acc.* and a tempo marking *♩ = 64*.

Example 9. Rhythmic irregular pattern of the speech, mm 100 – 108

Although the entire work is polyphonic, this section includes the most pronounced passages of melodic and rhythmic independence. This independence results in complex polyrhythms and harmonies. The time signature here alternates between 6/8 and 3/4. Some of the rhythms of the traditional repertoire for the tiple, such as Bambuco, Pasillo and Torbellino, are written in a similar fashion. The rhythmic strumming patterns in mm. 108–114, repeated throughout the work, are the basic patterns of Bambuco:



Example 10. Bambuco patterns, mm 108 – 114

The texture of this second section is heavily influenced by the music of Carlo Gesualdo. In this section, the melodies in the instruments and voices are completely independent of each other. In his works, Gesualdo accentuates the drama of the text by alternating diatonic and chromatic passages and combining them with fast and slow rhythmic movements and cadential gestures. An example of this can be seen in mm. 26–31 of Gesualdo's *Io parto*:

Example 11. Gesualdo, *Io parto*, mm 26 – 31

In *Voces*, Gesualdo's influence can be plainly observed in mm. 127–227 (the end of the section). For over one hundred measures, the music never stops; it slows down and intensifies, but it is in constant motion. In this section, the melodies of each instrument are totally independent from each other and the combination of these

melodies creates a chaotic sound atmosphere that expresses the climax of the episode, as shown in Example 12.

The image shows a page of a musical score for a symphony. It features nine staves: Flute, Clarinet in Bb, Soprano, Baritone, Tuba, Piano, Violin, Viola, and Cello. The music is characterized by a 'Gesualdo texture' with chromatic and dissonant intervals. The Soprano part includes the lyrics: 'Te he es - pe - ran - do... que ha - sia... Tan to que de - ce... Tu no que... con - ter - re... de - ce - ti - do... agra - ti - gias...'. The score includes dynamic markings such as *f* and *mf*, and a rehearsal mark 'K' at the beginning of the section.

Example 12. “Gesualdo texture,” mm 159 – 168

At m. 177 the second file of fixed media starts. The fixed media adds an additional layer and is used to indicate that the patient has begun to hear the voices in her head one more time. As the music continues, the recorded sounds and melodies accumulate voices. The voices are also more disorganized and less intelligible; in addition, there appear sounds of objects, steps and laughter, not present in the first fixed media file.

Also in this section, the patient and her male counterpart return to spoken dialogue at m. 172. The male character, the hallucination, talks to the patient asking her to go with him. The responses and interactions from the patient are silent until m. 185

where she speaks again and realizes that the sounds and voices are present again. After m. 181, the melodic rhythm of the instruments starts slowing down through longer note values resembling a written-out ritardando. At the same time, the density of the texture becomes sparser.

In m. 191, the woodwinds repeat the alternating thirty-second note motives from measure 76. This has the formal function of introducing the final section that leads to the resolution of the acute episode of schizophrenia. The short note values in the woodwinds against the long note values of the strings once again dichotomize the two realities of the patient. The fixed-media voices that the patient (and the audience) has started to hear again lead her to a desperation that is particularly evident in her spoken dialogue (mm. 185–195) where she describes these voices. Her last word of the dialogue is the expression “desaparezcan... (disappear),” a commanding order that ends with a gesture of silent scream. The instruments portray the actual scream with a [D, Bb, E, A] chord played by the woodwinds, the tiple and the strings fortissimo in measure 196. This long-sustained chord is the [0, 1, 5, 7] set that has been used to represent subjective reality. At this moment, she collapses on the floor, overwhelmed with emotion, to signify the beginning of her return to objective reality. This return is signaled by an improvisational section, where a variation of the set [0, 1, 5, 7] is played by every instrument, each player improvising in response to the fixed media. The conductor cues entrances and exits of the instrumentation as shown in the score.

Example 13. Improvisational section

Measure 226 is an empty measure that allows the ensemble to align with the end of the fixed media file before the next section starts. The improvisational section marks the beginning of the patient’s journey back to objective reality, as she pushes her hallucination away until he disappears off stage.

Section 3 (mm. 227 to the end)

There is silence after the voices abate and the acute episode of schizophrenia dissipates, followed by the last section starting in m. 227. This section begins the same way as the section before, in m. 91, with a question and answer gesture between the piano and the flute. This time the violin doubles the piano and the viola doubles the flute. This gesture, consisting of the recurring set [0, 1, 5, 7] that represents the subjective reality from which the patient is now recovering. At m. 235, the patient chants the same melody of m. 100, this time in the form of a *vocalise*, as a sort of

distant memory of what happened, and in m. 241 she sings one last phrase: “ya se fueron las voces” (the voices are gone) as she heralds her moment of triumph.

This leads to a reprise from the beginning of the work and signals her return to the original immobile catatonic state. From m. 245 to the end, the musical material is retaken from the beginning of the work. In mm. 245–254, the material derives directly from mm. 13–16 and 23–29 on the tiple, piano and strings. Between mm. 255–263, the instruments quote directly from mm. 65–73. This repetition of previous material contextualizes the scene to remind the audience of the first symptoms. These melodies, as stated earlier, are not linked to the characters, but to the patient’s state of mind.

In m. 255, the patient stops suddenly and, for the first time, stares directly at the audience, glancing through the crowd as if looking for something. In m. 264, instead of kneeling, she sits on the only chair on the stage, and looks up with an expression of joy and peace. She is satisfied that she is finally free of the hallucination. She remains there until the sound fades to silence and the light fades to black.

Voces ends with a restatement of the first measures of the work, leaving the patient back in her initial immobile catatonic state. She has realized that everything was a product of her illness and she was alone the entire time. All her actions, the sounds she heard and her interactions were part of her subjective reality; nothing actually occurred in the objective reality of that lonely room in the psychiatric facility.

CONCLUSION

Voces represents a subjective reality inside the mind of a patient that suffers an acute episode of schizophrenia. Stylistic adaptations of the main characteristics of expressionism were used as mechanisms for expression and color exploration. In this work, the expressionistic elements in the musical representation of schizophrenia represent the separation between the subjective and the objective realities within the patient's mind as well as specific symptoms of the illness.

The inclusion of a folkloric instrument, the Colombian Tiple, to the format of the Pierrot ensemble brings a new palette of colors and sonic possibilities to the work. The contrasting timbre of the tiple enhances the dramatic narrative by adding an extra layer that is as different and surreal as the illness is to the patient. Also, in *Voces*, the tiple is decontextualized from its traditional folkloric setting, much as the patient is decontextualized from objective reality during this schizophrenic episode.

With this work, I hope to help with the formalization process of the tiple and continue the expansion of its use outside of the Colombian folkloric setting. This work illustrates how this instrument can be effectively integrated with a traditional chamber ensemble. I intend this work to be part of a new generation of works that helps bring the tiple to a more respected place within classical and academic music.

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Appendices

Appendix 1 – Texts and Translations

Fixed Media Narrations

The Father

Desde niña escuchaba voces, voces en su cabeza, voces en su interior... simplemente voces. Voces con sentido, voces sin sentido... voces que ella nunca pudo explicar.

Ahora vuelven...

Después de muchos intentos, tratamientos, según ella, miles de remedios, las voces se callaron por muchos años... pero las voces vuelven, así como el pasado vuelve... Todo en un ciclo, en un ciclo... en un momento inesperado, en un lugar inesperado...

Y allí esta ella, sola.

Translation

Since she was a child, she could hear voices, voices in her head, voices inside her... simply voices. These were coherent, not coherent, she could never explain these voices...

After some time, they are back.

After so many attempts, treatments, according to her, thousands of medicines, the voices disappeared for a while. But the voices return, just like the past returns. Everything returns in a cycle, in a cycle, at a moment when no one is prepared, at the least imaginable place...

And there she is, Alone...

The Mother

Ella escuchaba melodías, escuchaba canciones, escuchaba sonidos... escuchaba un sinnúmero de cosas que en su imaginación existían... que su imaginación dictaba... bueno, eso creía, pero no sabía que era... no sabía que eran esas voces que a veces la atormentaban con llantos, risas y palabras que ella no entendía... pero pensaba que tal vez eran fantasmas, voces de otros tiempos...

Sus padres quisieron protegerla, pero no querían sus voces... sus fantasías e imaginación eran, según ellos, muy poderosas para su pobre niña.

Pero después de años éstas regresan, regresan fuertes...

Y ella está ahí, sola...

Translation

She used to hear melodies, songs, sounds... she used to hear a vast array of things that existed in her imagination... she heard what her imagination gave her... well, that is what she thought, but she didn't know what it was... what were those voices that used to torment her with cries, laughter and words that she couldn't understand... but she used to think that they were ghosts, voices from the past...

Her parents wanted to protect her, but they didn't want the voices... they thought that her fantasies and imagination were too powerful for their poor girl...

And there she is, alone...

The Brother

Y allí estaba ella... estaba perdida entre sus pensamientos... perdida preguntándose ¿que fue? o más bien, ¿qué sería si...?

Estaba en ese instante de lucidez, de lucidez perdida, perdida entre tantas dudas que comenzaban con ¿qué tal si...? ¿Qué tal si hubiera hecho...? ¿Qué tal si hubiera ido...? ¿Qué tal si hubiera sido...?

Estaba allí, perdida entre sus pensamientos y sus borrosos recuerdos... sola en su habitación, en ese único refugio, que, según ella, era la única morada donde se hallaba tranquila.

Y allí estaba ella, sola... perdida en el refugio de su imaginación... perdida en el refugio de sus recuerdos, ensimismada, tímida, lejana de toda realidad...

Allí estaba ella, sola...

Translation

And there she was... lost in her thoughts... lost wondering about what happened, or, what if...?

She was awake, awake but lost, lost surrounded by too many doubts starting with What if? What If I had done...? What if I had gone...? What if I had been...?

There she was lost in her thoughts and her blurry memories... alone in her room, her only refuge, the only place that, she thought, would give her peace.

And there she was, alone... lost in the refuge of her imagination... lost in the refuge of her memories, within herself, shy, away from any reality...

There she was, alone.

Hallucination (from measure 77)

- Ella: ¿Quién es?... ¿Quién eres?... ¿Padre?...
- El: Solo soy yo...
- Ella: ¿Dónde estabas?
- El: Por ahí...
- Ella: ¿Qué es esto?
- El: No es nada... curará
- Ella: ¿Qué ha pasado? ¿Por qué regresas?, creí que me dejabas... y me quedé aquí sola...
- El: No hagas preguntas tontas... sabes que no, no puedo estar sin ti... y sé que no puedes separarte de mí...
- Ella: Tómame, abrázame, no me dejes ir...
- El: No es momento... necesito fuerzas...
- Ella: NO... olvida el mundo, quédate, contigo no existe nada más... no necesito nada más...
- El: (aparte) ¿Será que sabe? ¿Será que sabe que quiero... que quiero cubrirla con sombras, dudas y miedos?
(a ella) Ven, ven a mí... quédate conmigo...
- Ella: NO... llévame a ese lugar donde era tranquilidad... llévame... por favor...
- El: Vamos ya...
- Ella: Te he esperado... tanto de que hablar, tanto de decir, tanto de contarte... mi vida no es igual... desde que te fuiste deje de escuchar las tormentosas voces... las voces que no se callaban... solo oía tu voz...
- El: Es hora de irnos, sígueme...
- Ella: No... no... no... no... las voces... escucho las voces... y los ruidos... ahora... ahora son distintas... me hablan, no entiendo... se ríen, se burlan... no... no... no... desaparezcan... aaaaaahhh...

Translation

Her: Who is it? Who are you? Father?

Him: It's just me

Her: Where were you?

Him: Somewhere...

Her: What is that?

Him: Nothing, it will heal...

Her: What has happened? Why did you come back? I thought you left me, here alone...

Him: Don't make silly questions... you know I can't, I can't be without you... as I know you can't be without me either...

Her: Take me, hold me, and don't let me go...

Him: Not the moment... I am weak

Her: NO... Forget about the world, stay, with you there is nothing else out there, I don't need anything else...

Him: (to the side) does she know? Does she know what I want? Does she know that I want to cover her in shadows, anguish and fear?
(to her) Come, come to me... stay with me...

Her: NO... Take me to that peaceful place... take me... please...

Him: Let's go...

Her: I have been waiting for you, so much to talk about, so much to say, so much to tell you... my life is different... since you left me, I haven't Heard the voices that used to torment me... those voices that never disappeared, I could only hear your voice...

Him: It's time to go, follow me...

Her: No... no... no... no... the voices... I hear the voices... and the noises... now they are different... they talk to me and I can't understand... they laugh, make fun of me... no... no... no... disappear... aaaaaahhh...