Ausencias/Ausências/Absences

for String Quartet, Fixed Media, Dance and Interactive Video

by

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A composition submitted in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
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DEDICATION

Ausencias/Ausências/Absences is dedicated to the memory of my dear friend Josefina Mercadal
ACKNOWLEDGMENTS

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**MOVEMENTS**

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INSTRUMENTATION

Violin I
Violin II
Viola
Violoncello

Fixed Media

ADDITIONAL MEDIA

Dance

Interactive Video

Duration: ca. 30:00
NOTES

-Amplification of the string quartet is optional.

-A laptop, and sound system is necessary for the reproduction of the fixed media. The laptop should be located on stage, next to the first violin.

-This score comes with a midi controller foot pedal and a self-contained max patch that will be managed by the first violin.

-The pedal has two buttons that are labeled A and B, cues are written in the first violin part. The third button is STOP and it is only intended for rehearsal purposes. Instructions on how to use the software are indicated in the same.

-Time marks in a box represent the time from each specific track that is being played and it will be visible in the computer screen.

-Text in Italics in the score are excerpts from the three poems source of inspiration and they are only meant to set the mood for the different sections and the overall specific movement.
ABSTRACT

SUMMARY OF DISSERTATION COMPOSITION
AUSENCIAS/AUSÊNCIAS/ABSENCES, FOR STRING QUARTET, FIXED MEDIA,
DANCE AND INTERACTIVE VIDEO

by

Adriana Carolina Heredia

Co-Chairs: Evan Chambers and Michael Daugherty

My dissertation, entitled Ausencias/Ausências/Absences, for string quartet, fixed media, dance, and interactive video is a thirty minutes’ intermedia work. The artistic impetus of this work was taken from the last writings of three South American poets who took their own lives: Violeta Parra (1917-1967) from Chile, Alfonsina Storni (1892-1938) from Argentina and Ana Cristina Cesar (1952-1983) from Brazil. The music consists in an introduction, interlude and three main movements, with each movement focusing on one poet. The choreographer Sandra Torijano created the dance, visual artist Kat Johnson produced the visual media for the projections, and Carlos García developed the interactive technology. This work was premiered on March 24th, 2017 at the Duderstadt Video Studio at the University of Michigan.

The audio fixed media and video portion of the work includes images from Argentina from relevant places to the poets, gathered during research trips to Argentina, Chile and Brazil, and recordings of traditional instruments, including the Cuatro Venezolano (small guitar with four strings) that belonged to Violeta Parra.
The dance floor is illuminated by images projected from two overhead projectors, and it is captured by a camera suspended above the stage. Touch Designer and Kinect motion tracking technology, allows the dancers to trigger video gestures with their movements.

I believe generating empathy through art can be a strong mechanism to develop our understanding of one another and therefore I explore the concept of suicide in an attempt to exercise our capacity for empathy and compassion as well as to destigmatize mental illness. On this work, I aimed to represent their cultures and art, but also their humanity and intense emotions dealing with the obscure times preceding their death.

It is my hope that this work will contribute to further exploration of both, the poetry, music and art of these fine South American poets and their importance as relevant figures of the national collective consciousness, as well as to give a respectful and meaningful insight to vindicate and generate awareness of the heavy weight of mental illness.
Ausencias/Ausências/Absences
for string quartet, fixed media, dance and interactive video
commissioned and premiered by the JACK quartet

Introduction

\( \frac{1}{4} = 120 \)
Determined, vigorous

Carolina Heredia
(2016)
Unemotional, opaque
G\textsuperscript{#}=120

Dramatic, impassioned

141

146

151

(let ring)
I. Violeта

♩=108 Dynamic, lively

Thanks to life, which has given me so much

Violin I

Violin II

Viola

Violoncello

Fixed Media Cue

A

A - 1

Fixed media fades in non vib.

Fixed media fades in non vib.

Fixed media fades in non vib.

Fixed media fades in
It gave me the laugh
and it gave me the lodging
Abrupt, emotional

C

It gave me the ability to walk with my tired feet.

A - 2
Unsettling, nervous

Thanks to life, which has given me so much
It gave me a heart, that causes my frame to shudder
When I see within the clarity of your eyes

\[ B_n \]
II. Alfonsina

\[=56\] Desolate, wounded

Teeth of petals, bonnet of dew,
handfuls of herbs, oh sweet nursemaid,

...and prepare my quilt of carded moss.
A I’m going to sleep, my nursemaid—lay me down;

B put a lamp on the nightstand for me,
or a constellation, whichever you like—
both are fine; turn the lights down a bit.
Now leave me alone and hear the buds break...

as you're rocked by a heavenly foot from above,
and a bird zigzags you a path
so that you can forget ... Thank you.

Oh, a favor:
if he calls again
tell him not to insist, for I have gone away ...
Interlude

\( \text{\( \frac{1}{4} \)} \text{= 132 Toneless, desolate} \)

\( \text{non vib.} \)

Violin I

\( \text{non vib.} \)

\( \text{mp} \)

Violin II

\( \text{mp} \)

\( \text{non vib.} \)

Viola

\( \text{non vib.} \)

\( \text{mp} \)

Violoncello

\( \text{mp} \)

\( \text{sul pont.} \)

\( \text{Vln.} \)

\( \text{Vln.} \)

\( \text{Vln.} \)

\( \text{Vla.} \)

\( \text{Vc.} \)

\( \text{normal} \)

\( \text{sul pont} \)

\( \text{Vc.} \)

\( \text{mp} \)

\( f \)
A

\( \text{ accel. to } \text{ allegro } \)

Vln. 13

\( \text{ staccato spiccato } \)

Vln. 15

\( \text{ ppp } \)

Vla.

Vc. 5

\( \text{ f } \)

Vln.

Vln.

Vla.

Vc.

\( \text{ non vib } \)

\( \text{ ppp } \)

\( \text{ f } \)

\( \text{ ppp } \)

\( \text{ f } \)

\( \text{ ppp } \)

\( \text{ f } \)

\( \text{ ppp } \)

\( \text{ f } \)

\( \text{ ppp } \)

\( \text{ f } \)

\( \text{ ppp } \)

\( \text{ f } \)
Gliss very slowly to the next indicated pitch when followed by a line

Gliss very slowly to the next indicated pitch when followed by a line

sul tasto

sul tasto

sul tasto
Vln | Vln | Vla | Vc

- 120 Restless, rough

Solo

Continue playing at the same speed
G = 40 Loosening, dissapearing

much bow pressure, saturated

62 soft bowing
III. Ana C.

♩=120 Mechanical, measured

So many poems I lost,

bow down

A - 5

Pedal

Cues

Violin I

Violin II

Viola

Violoncello

A

♩=45 fixed media continues

non vib.

Vln. I

Vln. II

Vla.

Vc.
B Animated, spirited

*I did everything for you to like me*

[final media fades poco a poco]
I was a vulgar woman, half witch, half beast, modernist giggling scratched in the throat.
138 Dynamic, lively

Until one day I dig my heels in, I provided myself with measures

Vln. I

Vln. II

Vla.

Vc.

In this music notation, G represents the key of the piece, 138 indicates the tempo, and Dynamic, lively describes the performance style. The text includes instructions for the musicians, such as dynamic markings (f for forte, p for piano), articulation (arco, simile), and phrasing (mp, fp, f). The notation includes standard musical notation symbols for each instrument (Vln. I, Vln. II, Vla., Vc.) along with specific instructions for each measure.
\( \text{\textbf{H}} \) \( \text{\textit{Decisive, forceful}} \)

\( \text{\textit{I dealt, greedy}} \)
80 Melancholic, fainting
I did so much, maybe wanting the glory,
sul pont.
free bow.
but so, so much I did

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.