## COMPOSITIONS

# by <br> MARIA CHRISTINE MUYCO <br> B.Mus., University of the Philippines, 1995 <br> A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF <br> MASTER OF MUSIC (COMPOSITION) <br> in <br> THE FACULTY OF GRADUATE STUDIES <br> (School of Music) 

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
April, 1998
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Department of Music
The University of British Columbia
Vancouver, Canada
Date Aprit 30,1998


#### Abstract

The succeeding pages contain scores of my music---Passage to Kublò, Dalamhati ni Osang, Pintig, and Talibun-ag.


"Passage to kublò", for large orchestra, is a travelogue. Using a certain number of intervals, the instruments go through a journey, signifying life's constant changes and ceaseless motion. Melodic and rhythmic motives are used, fragmentation, and variation of timbral colors. "Kubld" is a fictional place; in essence, a destination of one's life journey.
"Dalamhati ni Osang" (Lament of Osang) for a soprano, bass clarinet and marimba, is a composition revolving around a hextatonic scale which goes through a process of change as the music progresses. The text, written in the Filipino language, conveys the lament of a woman wanting to escape from her sorrows as she pleads her beloved to "ull" her; thus the repeated phrase "iduyan mo, o hirang" which means lull me or cradle me, my beloved. The woman's concept of "sleep" is an end-goal from which she frees herself of bitter memories of the past. The nuances of the vocal lines point to some native materials common to the Filipino "kundiman"(ballad). Use of expressive lines in legato phrasing, repeated sections (ABA form), and in some instances, use of embellishments like the repeated grace notes. The hextatonic scale is the composer's own material injected to some pre-formed structure already existing as in the mentioned ballad.
"Pintig" (Pulses of Mother Earth) which was originally written for the "Elektra Women's Choir" during a pre-Christmas choral reading is a study of tribal vocables and different vocal effects. Stomping of foot, tapping, and other ritual sounds are employed to concoct an amalgam of primitive or earthy vista. (Note that the recording provided with this thesis is simply a reading session of the piece).
"Talibun-ag " is a coined title from the Filipino words "tail" and "bun-ag" (bondage and birth) which if combined literally can mean "birth of freedom". This is a music drama for a chamber ensemble (piano, alto flute and percussions), a mono-dramatist and a choral quartet.

## Passage to Kublo

Score in C except for the Piccolos (8ve up), Glockenspiel(2 ives up), and Double Basses(8ve down).

## Instrumentation:

Piccolos 1 and 2
Flutes 1 and 2
Oboes 1 and 2
Clarinests(Bb) 1 and 2
Bassoons 1 and 2

Hor in F (4)
Trumpets 1 and 2
Tenor Trombones 1 and 2
Bass Trombone
Tuba
Violins 1 and 2
Violas
Cali
Double Basses

Percussion:
(1)

Maracas
Tomtoms(4)
Temple Blocks
Glockenspiel
Triangle(suspended)
(2)

Vibraphone
Tamtam
Triangle(suspended)
Suspended Cymbal
Maracas
(3)

Tubular Bells
Suspended Cymbal
Bass Drum
Triangle(suspended)
Timpani(F,G,Ab)
String bass bow (for bowing the cymbal)

## Performance Notes:

Scrape in a circular fashion using the metal beater of the triangle:
Tamtam-:


Play as fast as possible


Continue or repeat boxed notes

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## Dalamkati ni Osang

## Notes on the text

Pronounciation of the lyrics is based on the following:
Phonemes and Keywords
a---Saturday, balloon
i ---igloo, mittens
o----on, olympics
u----loose, room

Hirang,
Iduyan mo, O hirang
Puso ko'y tumatangis
Puno ng dalamhati
Sa alaalang kay pait.
Hirang, iduyan mo, o hirang
Kat'wan kong namamanhid
Hindi na makaimik
Sa lumbay ng pag-ibig

Sa pagduyan mo, Hangin sa liko ko'y bumabalik Inaamo't tinutunaw ang galit
Bigyang daan nag pagtangis
Sa dulo ng hikbi
Luluwag din ang dibdib.
O iduyan mo,
O, iduyan mo,
Kaluluwa kong natahimik
Ngayon sa nawalang sidhi
Nais kong maidlip
Maidlip, maidlip
Hirang,
Lumilipad ang pag-iisip
Sa huli, kalayaan ko sa 'yo
Tuluyang nakamit,
Hirang.

Dalamfuati ni Osang
(Lament of Osang)
Score in C
Text and Music:
Ma. Christine Muyco


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## Tafibunzag

(A Chamber Musical Drama)

Music:Ma.Christine Muyco
Libretto: Angelo Barrieses
September -February 1998

## Notes on the libretto:

The story tries to explore the transformation of the conventional passive female into the empowered woman, emancipated from traditional, patriarchal norms and structures. Now conscious of her strength and reoriented psyche, she rises and takes the cudgels to battle the oppression and marginalization of her lot. It is a case of the oppressed grabbing the role of oppressor in order to infuse balance and harmony to a biased world-view regarding gender and an unfair male-dominated universal justice system.

## Synopsis:

## THE PROLOGUE

A chorus composed of death masks representing the artist's slain family members recites the prologue giving the audience an idea of what is to come.

OPENING SCENE
(1)

A woman-sculptor suddenly vanishes from the city of her bith after being raped and her family being killed by a powerful patriarch. Hoping to find healing by dedicating herself fully to the cause and dictates of the creative muse, she retires to the serene and fertile mountains across the sea and builds an art sanctuary there. The years find her life to sublime artistic creation but frustratingly failing to erase the deep and violent stigma inflicted on her. The years of her solitary existence intensify a consuming passion to take revenge against the perpetrator. She decides that the only solution to her renewal is to take the path of violence and only upon seeing the head severed and the blood of the perpetrator flowing on the ground can her agitated soul rest in peace.

In memory of her slain siblings, she sculpts a death mask for each of them. She also designs a stylized, gold crested rendition of a sword similar to the Muslims' kris that will ultimately be used to slay her tormentor. With this done, her ritualistic search begins.

SCENE 2
Her bloody intentions bring her back to the city which is in the midst of nocturnal revelry. Amidst the sound of drums, fireworks and drunken dancing, she stealthily stalks her prey. She finally finds him in the villa and she succeeds in cutting his head with her sword. She escapes through the dim-lit alleys of the city. On her way, she finds a child in tattered clothes about to collapse in hunger. She takes pity on her. Together with the severed head, she brings the child back to her sanctuary.

## SCENE 3

Back to the mountains, she celebrates as she places the dismembered head in a specially reserved pedestal. Again she recites a ritual before she gorges her eyes and slits her wrists. While she lays dying, she hands over the sword to the child she brought along with her.

EPILOGUE
A recitative from the chorus ends the story.

## The Text:

## PROLOGUE

## Chorus:

Tonight
A memory ignites an anguish And delights out muted tongues To sing again the songs forgotten The melodies of fire burning With its hallowed voices invoking The ghosts of her wanton ire.

Tonight
We crave for a resolution And seek redress for the pain We pray her jagged sword will tame The unleashed sword will whip, Those screaming refrains Of our souls unbreathing.

Tonight
Let Death brandish his sickle unrestrained So the caring angels can lend their ears
To our wounded words, frozen
In a cesspool of lifeless blood.

## Tonight

Let it be that our frothing tears
Water the seeds of mutiny
Of beauty revolting feverishly
In the deepest heartlands
$O$ avenging desire.
Let the lucid moon resist to rise Tonight.

## SCENE ONE

## Woman:

How swiftly the night surrenders Helplessly, to the wicked ways of day In darkest silk my eyes I veil
Not to see descending
To perpetuate her indecent stare Undressing the loins of a dying land
Fresh with scars from rusty spears Smelted in cowardly blood Fords his banal fears.

Blind my eyes from the deceiving light Cradle me in breasts of sensuous night Let her caressing quiet uncover A power that will give me might.

Now morning reborn and I am broken Let sunlight tell how I mourn the leaving Of a father, a mother, a sister, and a newborn boy Let daylight confess how I weep my dying.

I ,the whore, the patriarch's favorite score
No more! no more! I cry no more!
I refuse to gaze at that evil face
And its trillion mangling tentacles
Scheming to ravish me some more
I will fight with sword and might
I will seethe behind the soot of lamplight
I, the whore, turned warrior will settle the score
Seething, screaming, seething, screaming
Till the head of that omnipotent monster
Will steer no more
Will drool no more.

## SCENE TWO

## Chorus:

Such defined insolence we surrender now To the great divine
Our voices are a discordant mess
We close our eyes and hope to slumber
Over this impetuous hour
We muffle our ears to deny the sound
Of Death bells incessant ringing.
If this madness be granted, let it be
But let it be swift
And final.
Woman:
I come alone, a stranger
From the outskirts of a city
I couldn't call my own
A ghost with a name
Long forgotten like the others
Who shared the fate,
I pass through the portals unseen
I come with a bag full of hatred
Which I will sow before the restless night time ends.
An unwanted guest
I shall roam every street
Every filthy cranny
With a dutiful scorn
Until I have reach that bend
Where evil reigns.

## Notes on the music:

Score in C except for the Glockenspiel(sounding 28 ves up) and the Crotales (8ve up).
Instrumentation is as follows-... Grand/Baby Grand Piano; Alto Flute; Percussions: (Player 1)--Crotales; Suspended Cymbal; Triangle; Vibraphone (provide Cello or Bass bow) ; Glockenspiel; Maracas.
(Player 2)--Wood Blocks: Tomtoms; Bass Drum; Temple Blocks; Timpani (\%); Glockenspiel; Crotales; Bongos, Maracas. Player 1 and 2 may share Crotales, Glockenspiel and Maracas.

## Chorus:

Voice 1-Soprano
2-Alto
3-Tenor
4-Bass
Soloist: Soprano

Rendition of Symbols

As fast as possible


The shortest duration (do not consider the value of the next note; just play the grace note fast) ${ }^{\text {i }}$
Continue or repeat boxed notes


As the boxed notes are repeated, play lightly the grace notes


No specific pitch (may approximate levels of intonation from the given contour of lines on the staff)



## PROLOGUE

A chorus of death masks foretelling the anguish and terrors of that night.









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* Nore: "bloo" is from the word "blood". Simply sing "bloo" without the "d".



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## OPENING SCENE

A woman-sculptor performs a ritual.








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Gloexenspiel:










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$\binom{2}{1} \quad$ (Spoken with bitterness and anger) 130

(carefully spoken with softer but mean voice)



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It is dark, almost reaching dawn; the woman journeys by boat to an island to find her prey.
(Calm as the sea)

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I will ream eve-ry street eve-ry fillthy bran-ny with a






Maracas






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(almost unseen from stage; in a dim corner, she finds here prey)

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# The Tenth Annual Sonic Boom Festival of Composers 

Western Front 303 E. 8th Ave.

## Friday April 17 (continued)

Dahlia Song

Joël Tibbits, guitar
Carol Sawyer, soprano
Teresa Connors, soprano

Dalamhati Ni Osang<br>Joanna Go, Phillipino soprano<br>François Houle, bass clarinet<br>Jonathan Bernard, marimba

Two poems for the Rubaiyat of Omar Kayam
Mari Hahn, soprano
Teresa Connors, soprano
Andréa Stoneman, piano
Jonathan Bernard, marimba

Linda Nessel

Christine Muyco

Tom Borugian

## Saturday April 18

## QI SHEN XING

## Zhuo Rui-Shi

Zhuo Rui-Shi, conductor
Ji-Rong Huang, erhu
Angela Luchkow, violin
Sandy Fiddes, violin
Tony Bernal, viola
Finn Manniche, cello

In the Forset the Birds Speak
Andréa Stoneman, piano

Ever Expanding Universe
Grace Lee

Chenoa Anderson, flute
Peter Gal, oboe
Tony Bernal, viola

## THE UNIVERSITY OF BRITISH COLUMBIA

## SCHOOL OF MUSIC

Recital Hall<br>Sunday, February 1, 1998<br>8:00 p.m.








Hm whe
 Andante un poco adagio Allegretto grazioso Vivace











 Adagio
Rondo Allegro

## Maureen Yuen, Alycia Aú Catherine Wong, violing <br> Adrian Dyck, Aaron A u, Davípawioviolin II




Anna'Poltorak Jodi Dawlins fute
Ingrid Chiang, Gordon Macteod basson
Danielle Stephens, Shaly Stevens horn
Andrew Del Riccio, conductor 14




* In partial fulfillment of the requirements for the Master of Music degree witha major in Clarinet.

Reception to follow.

# THE UNIVERSITY OF BRITISH COLUMBIA SCHOOL OF MUSIC 

## Recital Hall

Thursday, May 7, 1998
8:00 p.m.

# MASTERIS STUDENTRECTTAL MA.CHRISTINE MUYCO COMPOSITION 

## Taliinn-ag ( A Chamber Musical Drama)

Na. Christine Muyco

## ManlHahn, monodranatist

Jen Légare Sophia Vassiliadis Jeff Cabraldace Peter Mulhoiliand chorus
Michelle Chang piano
Tack Chentontoflute
Curtis Mathewson Devonformelile percussion
Andrew Del Riccio condictor
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4 In partial fulfillment of the requirements for the Master of Music degree with a major in Composition.

Reception to follow.

