

JULIÁN BRIJALDO

CONGANESS

for Percussion Quartet

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CONGANESS

5:00

INSTRUMENTATION

Percussion I:

Bongos
Conga drum
Tumbadora

Percussion II:

Vibraphone
Marimba
4 Tom-toms
Crash cymbal, Splash cymbal & China cymbal

Percussion III:

Vibraphone
Marimba
4 Tom-toms
Crash cymbal, Splash cymbal & China cymbal*

Percussion IV:

Glockenspiel
Vibraphone
3 Timpani: 32," 26," 23"

* The percussion sets share instruments (See the suggested stage diagram)

Performance Notes:

- . Percussion I has the leading role throughout the piece. It should not be overpowered by the other instruments at any moment.
- . The tempo markings in parentheses are approximated. Ideally, the rhythmic flow should feel flexible.
- . Any fermata should not last more than 5 seconds.
- . The individual parts include an instrumental glossary.



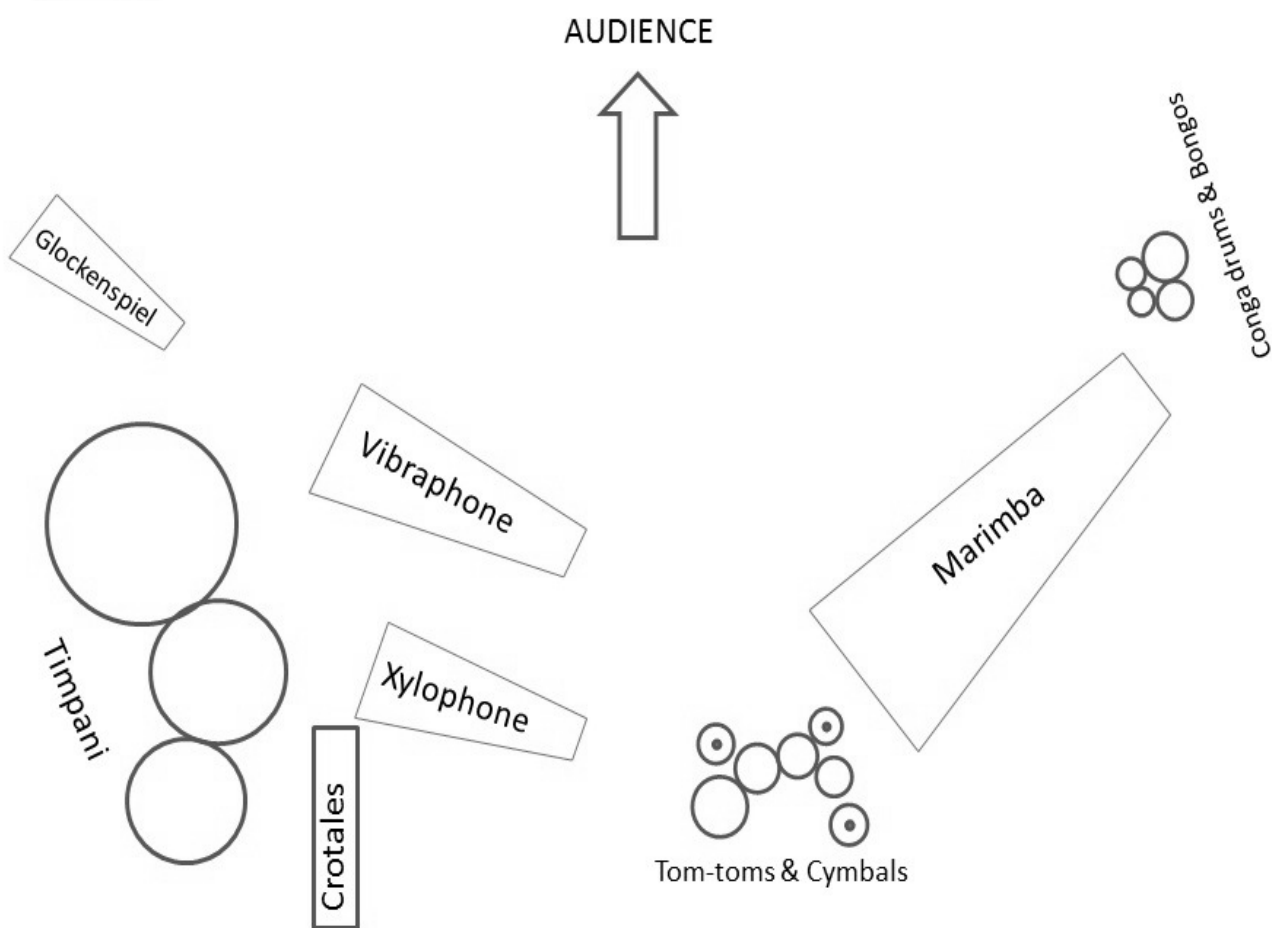
Duration up to the performers



Square fermata: Duration in seconds is notated above the symbol



Roll accelerando or ritardando independently from the tempo indications for the ensemble.



Program Notes:

by **Catalina Villamarín**

What makes a conga drum what it is? What gives it its distinctive round, earthy sound? Would it be possible to turn any instrument into a conga drum? **CONGANESS** plays with these questions, and sets out to make a conga drum out of the combination of all the instruments in this percussion quartet.

The foundation of **CONGANESS** was the spectrographic analysis of the four strokes found in a conga-drum salsa pattern: a tumbadora open stroke, a conga-drum open stroke, a conga-drum slap stroke and a conga-drum muffled stroke. The most prominent frequencies of each of these sounds were approximated to the closest pitches available, becoming the palette of sounds with which the piece was built.

In **CONGANESS**, the lines of each instrument are intertwined in an imitation game, where the conga drums propose different musical ideas, which are echoed with variations by the rest of the instruments. As the imitations get closer together, patterns grow in complexity and density, progressively breaking down, spreading out through the ensemble. The four instruments converge as part of a blurred instrumental mass from which the conga drums break free, sprinting towards the end in an ostinato pattern, cheered on by every other instrument's newly attained conganess.

CONGANESS

Julián Brijaldo

Moderato misterioso $\text{♩} = 100$

accel.

($\text{♩} = 144$)

Conga drums

Percussion 1 *mf* roll *accel.* *mfpp cresc.* *mf*

Marimba

Percussion 2 *mfpp* *cresc.* *fp* *f*

Vibraphone

Percussion 3 *mfpp* *f*

Timpani (Ab2, Db3, G3)

Percussion 4 *mfppp* *cresc.* *mp*

1

molto rit. ($\text{♩} = 80$) **Tempo I** *molto rit.* ($\text{♩} = 80$)

Perc. 1 *p* *mp* *mf* *mp*

Perc. 2 *p* *mp* *p*

Perc. 3 *mf* *p* *mf*

Perc. 4 *pp* *p* *pp*

L.V. 3" (Db3- C3)

Andante $\text{♩} = 80$ *poco rit.* *a tempo* **Tempo I** *accel.* -----

Perc. 1 mf mp *cresc.* -----

Perc. 2 mp *cresc.* -----

Perc. 3 *cresc.* *Reo.* -----

Perc. 4 (G3- Ab3) (Glockenspiel)

Allegro energico $\text{♩} = 126$

Perc. 1 f

Perc. 2 f

Perc. 3 f *Reo.*

Perc. 4 Glockenspiel f

Conganness

3

molto rit. (♩ = 60) **Andante** ♩ = 80 *molto rit.* (♩ = 46) **Tempo I**

Perc. 1 *roll rit.* *pp* *f* *p* *poco f*

Perc. 2 *roll rit.* *pp* *f* *poco f* Tom-toms & Cymbals L.V.

Perc. 3 *p* *poco f*

Perc. 4 *p* *mf* Timpani (Ab2, Db3, Ab3)

4

Perc. 1 *mf* *poco f*

Perc. 2 *mf* L.V.

Perc. 3 *mf* *mp* *poco f*

Perc. 4 L.V. (Ab3- F3) *mf*

Perc. 1 *mf* *p* *mf* *p dim.* *rit.*

Perc. 2 *mf* *p* *mf* L.V. (Marimba)

Perc. 3 *mp* *mf* *mp* *mf* *p*

Perc. 4 L.V. *mp* *pp*

Conganness

5

----- (♩ = 40) **Andante** ♩ = 80 *accel.* (♩ = 144)

Perc. 1

pp *mfp* *f* *p* *f*

Perc. 2

mfp *f* *mp* *f*

Perc. 3

(L.V.) *fp* *f* *p*

Perc. 4

L.V. *pp*

molto rit. (♩ = 60)

Perc. 1

Bongos *mp* Conga drums 1.5"

Perc. 2

mp *dim.* *p* *mp* 1.5" 1.5"

Perc. 3

(Xylophone) 1.5"

Perc. 4

mp *dim.* *pp* *p* L.V. 1.5"

6

Tempo I

Perc. 1 *mf* *mp* *dim.*

Perc. 2 *mf* *pp* *mf* *mp* *dim.*

Perc. 3 Xylophone *mf* *pp*

Perc. 4 Glockenspiel L.V. (Timpani) (Ab2, C3, F3) *mf*

rit.

Detailed description: This block contains the musical notation for measures 6 and 7. It features four percussion parts: Perc. 1 (snare), Perc. 2 (tom-toms), Perc. 3 (xylophone), and Perc. 4 (glockenspiel and timpani). The music is in 3/4 time and includes dynamic markings such as *mf*, *mp*, *pp*, and *dim.*. A *rit.* (ritardando) marking is present at the end of measure 7.

Perc. 1 *pp*

Perc. 2 (Vibraphone) *pp*

Perc. 3 Crotales *pp* *pp*

Perc. 4

Detailed description: This block contains the musical notation for measures 8, 9, and 10. The percussion parts continue with Perc. 1 (snare), Perc. 2 (vibraphone), Perc. 3 (crotales), and Perc. 4. The music is in 3/4 time and includes dynamic markings such as *pp*. Perc. 2 and Perc. 3 have specific instrument labels: (Vibraphone) and Crotales.

7

♩ = 80 accel. *♩ = 120 rit.* *♩ = 100*

Perc. 1 Bongos *p* *cresc.* *f* *dim.* *p*

Perc. 2 Vibraphone (L.V.) *p* *cresc.* *f* *mf*

Perc. 3 (Vibraphone) *mp*

Perc. 4 L.V. *mp*

Detailed description: This block contains the musical notation for measures 11, 12, 13, and 14. The percussion parts include Perc. 1 (bongos), Perc. 2 (vibraphone), Perc. 3 (vibraphone), and Perc. 4 (vibraphone). The music is in 3/4 time and includes dynamic markings such as *p*, *cresc.*, *f*, *dim.*, *mp*, and *mf*. There are also tempo markings: *♩ = 80 accel.*, *♩ = 120 rit.*, and *♩ = 100*. Perc. 2 and Perc. 4 have a *Leo* (L.V.) marking.

Tempo I *poco rit.* (♩ = 84) Tempo I

Perc. 1

Perc. 2 *p* *mp* Tom-toms & Cymbals L.V.

Perc. 3 *mp* *Reo.* Vibraphone

Perc. 4 (Ab2, C3, F3) *p*

9 *accel.* -----

Perc. 1

Perc. 2 *mf* *f* L.V. (Marimba)

Perc. 3 *mf* *f* *mf* *cresc. poco a poco* *Reo.*

Perc. 4 *mf* *cresc.*

Perc. 1

Perc. 2 Marimba *mf* *cresc. poco a poco*

Perc. 3 *Reo.*

Perc. 4 *poco a poco*

10

----- Allegro con fuoco ♩ = 160

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (Timpani) (Gb2, C3, Gb3)

ff

ff

ff

rit. -----
Conga drums

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff

mf

mp

p

f

mf

mf

11

----- (♩ = 138) ----- 5" ----- **Andante** ♩ = 80 ----- *accel.* -----

Perc. 1 *p* *mf* *poco f* *f*

Perc. 2 *mf*

Perc. 3 *pp* *poco f*

Perc. 4 *mf* *fp*

12

----- **Tempo I** ----- *accel.* -----

Perc. 1 *f* *cresc.*

Perc. 2 *mf* *f* *cresc.*

Perc. 3 Tom-toms & Cymbals *f*

Perc. 4 *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff

mf

ff

mf

ff

L.V.

f

Allegro energico $\text{♩} = 126$

Perc. 1

Perc. 2

Perc. 3 (Vibraphone)

Perc. 4

mp

p

cresc.

ff

1.5"

mp

p

cresc.

ff

1.5"

1.5"

mf

1.5"

p

f

14

Allegro $\text{♩} = 120$ *molto rit. rubato* ----- $(\text{♩} = 54)$

Perc. 1

mf *p* *pp*

Perc. 2

Perc. 3

Vibraphone

mf *pp*

Leg. ----- *

Perc. 4

mf

2" 2" 2" 3" 3"

2" 3" 3"

2" 2" 3" 3"

2" 3" 3" L.V.

15

Lento ritmico $\text{♩} = 50$ *accel.* -----

Perc. 1

mf *dim. poco a poco* ----- *p* *cresc.* ----- *simile*

Perc. 2

Perc. 3

(Xylophone)

Perc. 4

(Vibraphone)

16

-- Allegro ritmico ♩ = 126

rit. -----

Perc. 1

-- *mf*

Perc. 2

mf *mp*

Perc. 3

Xylophone

mf *p*

Perc. 4

Vibraphone

mf *p*

Perc. 1

mf

Perc. 2

f *poco f* *mf*

Perc. 3

(Tom-toms & Cymbals)

f *mp*

Perc. 4

f *mp* *f* *poco f* *mf*

Conganness

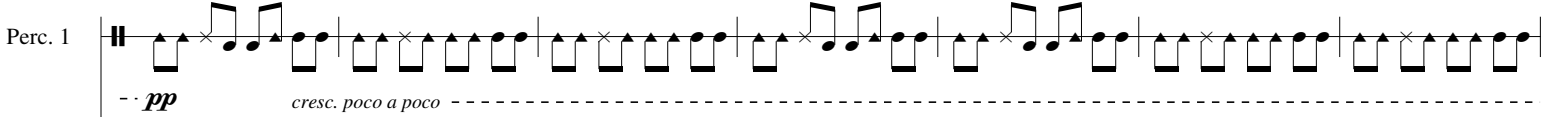
Perc. 1  *dim.*

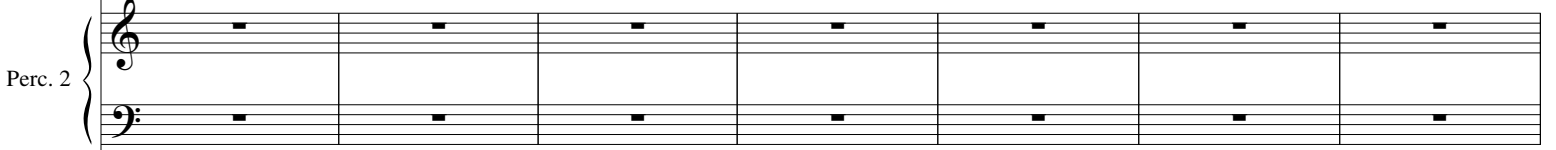
Perc. 2  *mp* *mf* *mf* *dim.* *pp*

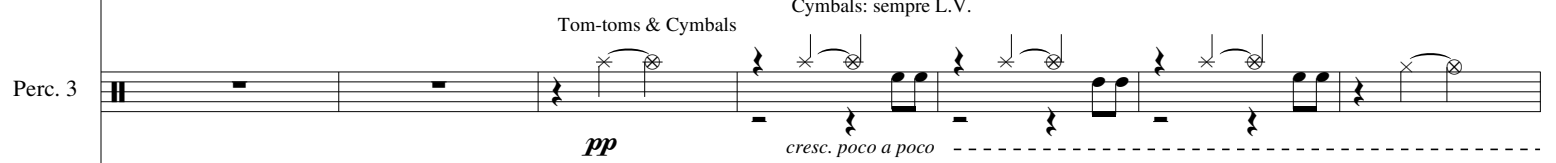
Perc. 3 

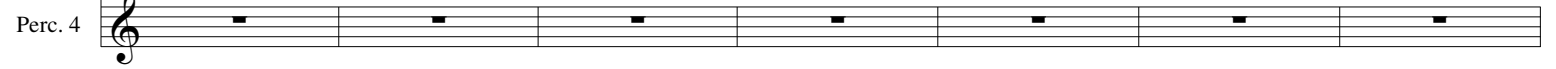
Perc. 4  *mf*

Andante $\text{♩} = 80$ *accel.*

Perc. 1  *pp* *cresc. poco a poco*

Perc. 2 

Perc. 3  *pp* *cresc. poco a poco*
Tom-toms & Cymbals Cymbals: sempre L.V.

Perc. 4 

Tempo I *rit.* ($\text{♩} = 80$) *accel. poco a poco*

Perc. 1  *mf* *cresc. poco a poco*

Perc. 2  *mf* *cresc.*

Perc. 3  *mf*

Perc. 4  *mf* *cresc.*

Perc. 1

Perc. 2

poco a poco

Perc. 3

mf *cresc. poco a poco*

Perc. 4

poco a poco

Allegro ritmico ♩ = 126

Perc. 1

Perc. 2

Perc. 3

Perc. 4

L.V.

Perc. 1 *rit.* *dim.* *ff*

Perc. 2 *ff* *dim.*

Perc. 3 *ff* *dim.*

Perc. 4 L.V. L.V. *ff*

19 *Bongos* $(\text{♩} = 40)$ *ppp* *8va*

Perc. 1 *ppp*

Perc. 2 *ppp* *8va*

Perc. 3 *pp*

Perc. 4 *mf* *dim.* *ppp*