

Premios Internacionales de Composición
"Ciudad de Logroño"

Carlos Blanco Ruíz

Música en DO

para orquesta de plectro
(2º Premio "Ciudad de Logroño" 2006)



 Ayuntamiento
de Logroño

Con Trastes-Rioja
Ediciones Musicales

Premios Internacionales de Composición "Ciudad de Logroño"

Carlos Blanco Ruiz

Música en DO para orquesta de plectro

(2º Premio "Ciudad de Logroño" 2006)

Música en DO.

Música en DO es una obra basada en la premisa de que no todo es tan sencillo como parece. "Si una obra no tiene alteraciones en la armadura, empieza en DO y termina en DO, pues está en DO". Esta música está por lo tanto en DO...

La obra no está en DO mayor ni en Do menor, no es tonal, ni modal. Es, por exclusión, atonal (o no tonal). Sin embargo, las ideas motivicas que la conforman no son propias sino del *Cuarteto K.465* de Mozart, denominado "de las disonancias". Este también está en DO. La ambigüedad del DO mayor y Do menor que Mozart presenta en aquel Cuarteto ha servido como base para los desarrollos de Música en DO.

La estructura es sencilla, en tres grandes secciones, alternando la clásica idea de rápido-lento-rápido: El *Deciso* inicial alterna *solí* con robustos momentos de *tutti* orquestal. Sigue una *Chacona* construida a base de inversiones, transposiciones, retrogradaciones y permutaciones del motivo, aderezado con efectos tímbricos de los instrumentos de plectro (baticolas, arpeggiados en armónicos, sobre la pala, tambores...). Sigue, de nuevo sin pausa, la *Danza final*. Tras la exposición y un breve desarrollo de esta danza surge una cadencia para bandurria que recoge brevemente lo antes expuesto. Y a partir de esta cadencia, una sección final, a modo de coda que combina las tres ideas dando unidad al conjunto de la obra: el *Deciso* aparece sobre el pulso más rápido de la *Danza* (compás 285), la propia *Danza* se superpone a este ritmo ternario con su alternancia de binario y ternario (compás 301) y finalmente los tenores retoman la *Chacona* sobre este cruce, a partir del compás 313, alcanzando un orgiástico final lleno de entradas fugadas con abundantes estrechos y concluyendo con un rotundo DO final en todos los instrumentos.

Logroño, Enero de 2008.
Carlos Blanco Ruiz

Carlos Blanco Ruiz.

Nacido en San Asensio (La Rioja) en 1970, comienza a estudiar guitarra con José Fernández Rojas en Logroño, para posteriormente trasladarse a Valencia y obtener el título de Profesor Superior de Guitarra en el Conservatorio "Joaquín Rodrigo", estudiando con los profesores Antonio Galindo y José Luis Ruiz del Puerto. Ha recibido clases de perfeccionamiento de David Russell, José Tomás, Paulino García Blanco, Manuel Barrueco, Roberto Aussel, José Miguel Moreno, Angelo Gilardino y José Luis Rodrigo. Es licenciado en Historia y Ciencias de la Música por la Universidad de La Rioja y Arquitecto Técnico por la Universidad Politécnica de Valencia.

Ha ofrecido numerosos conciertos como guitarra solista y ha realizado estrenos de varias obras de José Fernández Rojas, siendo dedicatario y colaborando en la edición musical de varias de ellas. Ha formado parte del proyecto Nacional Ensemble y la Orquesta de Plectro Roberto Grandío bajo la dirección de Pedro Chamorro. Forma dúo con la mandolinista alemana Carla Maria Huber, con el guitarrista Francisco Sagredo y actuó con el fallecido mandolinista y compositor japonés Yasuo Kuwahara, además de participar en diversas colaboraciones con otros instrumentos en formaciones de música de cámara. Es Director Musical, guitarrista de grupo y guitarra solista de la Orquesta de Plectro La Orden de la Terraza y de su Quinteto, con quienes ha actuado en Alemania, Italia, Francia, Austria, Hungría, Rusia, Canadá o Japón. Posee con todos ellos una amplia experiencia discográfica.

Ha realizado trabajos de investigación en colaboración con el Instituto de Estudios Riojanos (IER), publicando en 2005 la Edición Crítica de "Francisco Calleja (1891-1950): Música original para guitarra". En 2007 ha presentado la memoria de "Las claves de la Música de M^a Dolores Malumbres", en proceso de publicación. Así mismo ha realizado la edición musical de la obra *Legendas*, de José Fernández Rojas y colaborado en artículos periodísticos de la revista especializada *Mundo Clásico*, notas a programas de conciertos y críticas musicales.

En el año 2004 obtuvo un accésit por su obra *Sonemas*, para mandolina y guitarra, en el 3^{er} Concurso de Composición Ciudad de Logroño y en el año 2006 el 2º Premio en la 5ª Edición de dicho concurso con su obra *Música en DO*.

Actualmente es Profesor de Guitarra y de Informática Musical en el Conservatorio Profesional de Música de La Rioja en Logroño.

www.carlosblancoruiz.com

ISMN: 979-0-801242-03-7

Con Trastes-Rioja

Ediciones Musicales

C/ Marqués de Murrieta, 76.
Conservatorio de Música.
26071 Logroño. La Rioja. España.

 Ayuntamiento
de Logroño



Música en DO

2º Premio Concurso de Composición
"Ciudad de Logroño" 2006

Carlos Blanco Ruíz

Deciso ♩ = 156

Bandurrias

Contraltos

Tenores

Guitarras

Guitarra Bajo

6

Carlos Blanco Ruíz. Música en DO.
2º Premio Concurso de Composición
"Ciudad de Logroño" 2006.

Musical score for measures 12-17. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). Measure 12 starts with a piano (*p*) dynamic. The first treble staff has a series of eighth notes with accents (>). The second treble staff has a similar pattern. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 13 starts with a forte (*f*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 14 starts with a mezzo-forte (*mf*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 15 starts with a mezzo-forte (*mf*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 16 starts with a mezzo-forte (*mf*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 17 starts with a mezzo-forte (*mf*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents.

Musical score for measures 18-23. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). Measure 18 starts with a fortissimo (*ff*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 19 starts with a fortissimo (*ff*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 20 starts with a fortissimo (*ff*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 21 starts with a piano (*p*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 22 starts with a piano (*p*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents. Measure 23 starts with a mezzo-forte (*mf*) dynamic. The first treble staff has a series of eighth notes with accents. The second treble staff has a series of eighth notes with accents. The first bass staff has a series of eighth notes with accents. The second bass staff has a series of eighth notes with accents.

Carlos Blanco Ruíz. Música en DO.
2º Premio Concurso de Composición
"Ciudad de Logroño" 2006.

36

divisi

mp

mp

mp

p

36

p

mp

p

42

f

f

f

f

f

42

f

divisi

mp

unis.

Carlos Blanco Ruíz. Música en DO.
2º Premio Concurso de Composición
"Ciudad de Logroño" 2006.

48

mp

mp

mp

48

mp

Detailed description: This system contains measures 48 through 53. It features five staves: three treble clefs and two bass clefs. The first three staves have a dynamic marking of *mp*. The fourth staff (treble clef) begins at measure 48 with a dynamic marking of *mp*. The fifth staff (bass clef) also begins at measure 48 with a dynamic marking of *mp*. The music consists of rhythmic patterns with various accidentals (sharps, flats, naturals).

54

f

divisi

unis.

f

divisi

unis.

f

54

f

f

Detailed description: This system contains measures 54 through 59. It features five staves: three treble clefs and two bass clefs. The first three staves have a dynamic marking of *f*. The first staff has the instruction 'divisi' above the first two measures and 'unis.' above the fifth measure. The second staff has 'divisi' above the first two measures and 'unis.' above the fifth measure. The third staff has a dynamic marking of *f*. The fourth staff (treble clef) begins at measure 54 with a dynamic marking of *f*. The fifth staff (bass clef) also begins at measure 54 with a dynamic marking of *f*. The music includes accents (>) and dynamic markings.