

# MÁQUINA PARLANTE

MUSIC FOR SOLO VOICE



VOICE  
**SAMUEL CEDILLO**

WORKS BY  
**EDUARDO PARTIDA**  
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**PRESS KIT**

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VOICE: SAMUEL CEDILLO

A vocal program where the human voice proposes new phonetic and expressive horizons, comprised of works for solo voice by young American composers – three from Mexico and one from Canada. Composed within a vanguardist aesthetic, the four works explore expansive and alternate vocal acoustic universes: the pieces open the vocal, expressive, and linguistic resources to new and propulsive horizons. Some of them go as far as to place themselves into the realm of poetry.

Acoustic force, vocal and corporeal energy, as well as physical intensity is a main characteristic of all the pieces in the program. All of them display a high level of exigency not only with regards to vocal technique or expressive and innovative resources: the exigency is extended to the spectator as well, in as much as each piece challenges the listener to a high level of psychic and perceptual resistance.

# SYNTHESIS OF WORKS

## 1. Verbo (Verb)

The title of this work has to do with the relationship of this piece with the word verb in a grammatical context. Like this word in grammar, this work has to do with the action, the difference is that this piece pretends to be an action in itself. Far from indicating, meaning or representing an external action, this work is direct action, it is a verb that never acquires meaning, that never gets to be language, that, in the middle of the way to becoming a word, convulses. Because the word, before acquiring meaning, is pure noise, and because it requires a body to be pronounced, it is pure body. This work is speech without word, a sound-body.

## 2. Avanzi col capo voltato sempre all'indietro? - oppure: - Ciò che vedi è sempre alle tue spalle? o meglio: - Il tuo viaggio si svolge solo nel passato? (*Go forward with your head always turned backwards? - or: - What do you see is always behind you? or better: - Does your trip take place only in the past?*)

This piece deconstructs the voice and its proximity to noise by never asking the vocalist to “sing”, but rather to approximate and transverse the physical space within the vocal cavity capable of producing pitch. In this work, the notion of the voice and its assumed communicability is deconstructed through its focus on the formative plane of the mouth. The piece asks the performer to consider separate vocal parameters, such as breath, vowel shape, vocal cord tension, and fricative and plosive formation, to create a network of paths which resemble a cohesive whole but are never totally unified.

The score for this piece is never attempting to describe a sound; rather, it is prescribing a physical situation to the vocalist that they must navigate. Even though the piece contains no communicable text per se, it is fully possible that the webs of vocalized and combined artifacts conjoin to potentially form words and meanings.

Avanzi takes its title from a passage in Italo Calvino's Invisible Cities as the music mirrors

its structure on the prose, as does the title. Throughout the work, materials are created and repeated by individual vocal parameters, but they are transformed and recombined with other material to hide their repetitive nature (as in the novel). The same object can be described many ways simply depending on perspective.

### **3. Voz sola No. 1, ov. 1. (*Solo voice No. 1, ov. 1.*)**

This piece is the first instalment of a series of pieces for solo voice. Here the different mechanisms of the mouth –comprised of muscles, bones, and flesh- become disjointed, independent parts of an engine’s gear. Each part responds to its own stimuli and need in a convulsive way, without a coordinated common goal. There is no text and there is no singing: no communication; no expression. It rather attends to the dissected folds of each zone, point, and edge of each muscle and ligament.

### **4. Máquina Parlante (*Talking Machine*)**

In this piece the acoustic raw material is the word: a poem where the word is incarnated in the body, and the body is incarnated in the words. Due to its characteristics, the Talking Machine overflows into different genres: it is music, poetry, theatre, and all sort of things at once, and none of them at the same time. A text woven with such a scope of affections that, being read in a dizzying, convulsive, grotesque way –between moaning, screaming, and crying – the relationship between meaning and sound – between word and meaning – gets to its very limit through the vocal expressive potential developed throughout the work. Conceived as a poem to be read out loud by one voice, this piece proposes a notation in which the words distend along a single 50 meters page. This poem poses a series of relationships between the temporal unfolding of the words taken as sounds in space, and the spacial unfolding of the words as written signs on the page. A piece that challenges both reader and listener due to its intensity, extension, and need of physical resistance. The Talking Machine is a poem/book/score which installs itself in the body. The mouth itself becomes its very narrator, showing the very articulatory machinery it is itself: masked words.

# BIOGRAPHIES



## **Samuel Cedillo (Tetela Tlalpujahua, Michoacán, 1981)**

*Voice*

Mexican Composer of Mazahua origins. He was a farmer and artisan in his infancy. Cedillo studied music composition with Germán Romero at the Conservatorio de las Rosas in Michoacán.

After Romero, he considers Emmanuel Nunes, Pierluigi Billone, and Dror Feiler as his most important formative influences. He has workshoped his music with many composers in Mexico and abroad. His music is regularly programmed in Europe, the U.E., and Latin America. He has garnered many prizes, recognitions, scholarships, recordings, commissions, residencies, and courses along his career.

Part of his pedagogic labor is dedicated to community work within indigenous communities. Along with a team of purhépecha musicians, Cedillo founded and is the current rector of the Purhépecha Conservatory: a unique institution with regards to its format and educational model, this independent project is devoted to the formation of traditional musicians. Since 2008, Cedillo directs, free of charge, a creative workshop in the city of Pátzcuaro Michoacán, where he guides and follows the creative process of several young creators. He is part of the National System of Art Creators (Mexico) since 2018.



## **Eduardo Partida (Iztapalapa, México, 1992)**

Born in the town of San Lorenzo Tezonco within the Iztapalapa delegation in Mexico City. He currently studies music composition with Germán Romero and Samuel Cedillo. His main focus of interest is the problematisation of the body as a

poetic, politic, and philosophical practice. In 2017 he founded, along with other mexican musicians, the Vorágines Collective: an alternative artistic platform dedicated to the creation and exhibition of diverse creative practices.



### **Nolan Krell (Victoria, BC, Canada, 1991)**

Nolan Krell is a composer of experimental music living in Victoria, BC, Canada. His music examines the intersections and boundaries of musical physicality with specific attention given to sensitive, challenging, and reductive sounds. He is interested in how notation affects the plurality of performance via information saturation and the grounding of notation in movement. His music has been performed by Quatuor Bozzini, Orkest de Ereprijs, Heather Roche, Quasar quatuor de saxophones, and the University of Manitoba Symphony Orchestra among others.

Nolan completed his Masters of Music at the University of Manitoba in Winnipeg, Manitoba where he studied composition and electronic music with Gordon Fitzell and Örjan Sandred. He completed his Bachelors of Music at the University of Victoria in Victoria, BC where he studied composition with Christopher Butterfield, Dániel Péter Biró, and John Celona, and guitar performance with Alexander Dunn. In the recent past, he has also received individual lessons from Richard Ayres, Detlef Heusinger, Samir Odeh-Tamimi, Martijn Padding, Marc Sabat, Linda Catlin Smith, and Owen Underhill.

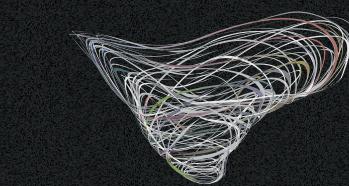


### **Abraham Ortiz (Apatzingán, Michoacán, México, 1982)**

An honorary graduate at the Conservatorio de las Rosas (2011), he has attended composition classes with Juan Sebastián Lach, Germán Romer, Helmut Lachenmann, and Tristan Murail. His pieces for solo voice (Voz sola no.1, no.2, and no.3) are among his most relevant works, as well as his

string quartets I-V, his opera *I. Porno*, and his emblematic pieces for wind instruments: the *Escolopendras*. His music has been performed in many contemporary music festivals including the Morelia International Contemporary Music Festival, RADAR Sound Exploration Space, Manuel Enriquez International Forum for New Music, by performers as the Arditti String Quartet (UK), Taller Sonoro (Spain), and Ensamble Onix (México), among others. His music has garnered several prizes including: winning piece of the National Composition Competition of the Sixth Morelia International Contemporary Music Festival (2010), SACM 2007 honorary mention for Concerto Music Composition, several selections at the Morelia International Contemporary Music Festival, honorary mention at the 2nd National Percussion Quartet Composition Competition by the SAFA Ensamble de Percusiones and the Mexican Center for Sound Art and Music (CMMAS) in 2018. His creative work focuses on the autonomous invention of original instruments, as well as music creation for traditional instruments using extended techniques, and sound sculpture.

# CONTACT



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