

**Jurel** (1993) 11'12"

fixed electronics

**format**

stereo recorded electronics

**premiere**

06-06-1994

Synthèse, Palacio Jacques Coeur, Bourges, France

Adolfo Núñez, sound diffusion

**commission**

Groupe de Musique Electroacoustique de Bourges (GMEB)

**listen excerpt**

<https://soundcloud.com/adolfo-nunez/jurel0000-0200>

**record**

*Música Contemporánea*, vol 2. CAB.

Sony Music. Colombia 1996

**program notes**

*Jurel* was a commission from the "Groupe de Musique Experimentale de Bourges" and was composed at the their Studios in 1993.

I consider computers and the new technology for music as a set of tools for improving the expression and development of musical ideas. In a similar way we make use of a crane to lift big weights or an aircraft to fly, with this technology we can produce new sounds and it can help us to develop the rational side of the music, amplifying, to this effect, our imagination. Human beings can contribute to the other "non-rational" side of the music. I usually compose using specialized computer systems for music, for algorithmic generation of rhythm, pitches, musical events in general and for sound synthesis. But in this piece the approach is more intuitive and I use more popular computer systems like those for MIDI sequencing or recording.

The source sound materials for "Jurel" are recordings of several flamenco music performances. The flamenco style (from Spain) is made by very virtuoso performers and combines singing, guitar, clapping, heel-clicking, dancing and "jaleos" (shouting to encourage dancers and guitar performers). The whole result is a rhythmically precise and completely coherent mix of sounds and music with strong drive and expresivity. I have tried to extrapolate a new type of flamenco based in its own elements, in

particular I have used recordings of "taconeos" (heel-clicking), "palmas" (clapping) , guitar and "jaleos". The title, which is a Spanish name of a fish, comes from one of those "jaleos".

All the recorded sound materials were processed following digital techniques such as Doppler shift, time compression and stretching, shuffling, filtering, delay, pitch change, vocoder, string resonance, editing, etc; done with GRMTools, Sound Designer, Sampler Cell, Eventide H-3000, etc. The composition process was carried out using two hard disk based recorders (ProTools and DAWN) and Sampler Cell.