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Discordancia

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Discordancia | **Christian Quinones**

for chamber ensemble and electronics (2019)

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Instrumentation:

Electric Guitar—with distortion, delay and reverb. Sustain pedal to trigger the electronic cues and from m. 89 the guitarist will bow the guitar with a cello bow. For this part, to facilitate the bowing, a *freeze* pedal can be used. The delay and reverb must be generous but not "*drowning the sound"*. The distortion should be minimum, just enough to be able to hear it. For reference you may listen to *Suburban War* by Arcade Fire and *El Recipiente* by Alegría Rampante.

Violoncello (also plays handbells and inside the piano with mallets) Amplification is recommended. In m. 89 the performer is asked to give his/her bow to the guitarist.

Piano

Percussion (1 octave Crotales, Vibraphone with motor, Hihat, Kick Drum, set of hand-bells including G, A, B, C)

Electronics— the electronics in this piece are going to work by numbered cues. In the score the electronic staff contains numbers that correspond to the cue which should sound at that specific moment. Each of these cues are going to be triggered in the downbeat of the measure by the guitarist with a sustain pedal.

The piece contain an optional click-track for the beginning (measure 1– 41). In order to use this, *only the pianist* is going to have headphones with the click-track and he/she will conduct the beginning.

The volume of the electronic should be enough to always be present but never over powering the ensemble, most of the cues serve as a harmonic atmosphere for the ensemble and not the other way around.

- Computer
- Audio Interface (with minimum 2 outs or 3 if the click-track is going to be used)
- 2 Speakers, positioned in front of the ensemble
- Max/Msp (free to download from the website, to request the patch send an email to caqperez@gmail.com)
- 1 Headphones (if the optional click track is going to be used)

- *Piano and Violoncello may benefit from amplification and some reverb, but it is not required.*

Program Notes:

*Discordancia (*Discordancy in English) is a piece that deals with the concept of gender identity crisis. I've always been fascinated by the construct of human identity in social contexts, and I felt that a parallel could be drawn from the gender perspective to the identity of the *performer*. So I started writing a piece where identities could be interchangeable, where harmonically the piece itself would "struggle" to find where it belongs and morph constantly.

This idea is manifested in different levels on the piece, the cellist, for example, begins the piece by playing hand bells. This is an almost poetic way of posing a question to the audience: Why the cellist is not acting the way we he/she should be as a performer? Later things will get more mixed when the cellist will give the bow, as a morphing gesture, to the guitarist. From this point on the identity of the guitarist will be forever changed and he/she will only bow the guitar. As a final gesture, at the end, all of the performers are going to end up together at the piano. At this moment, I would like to think, that all of the *performers* identities have been changed to some degree, except one.

Notation and performance notes:

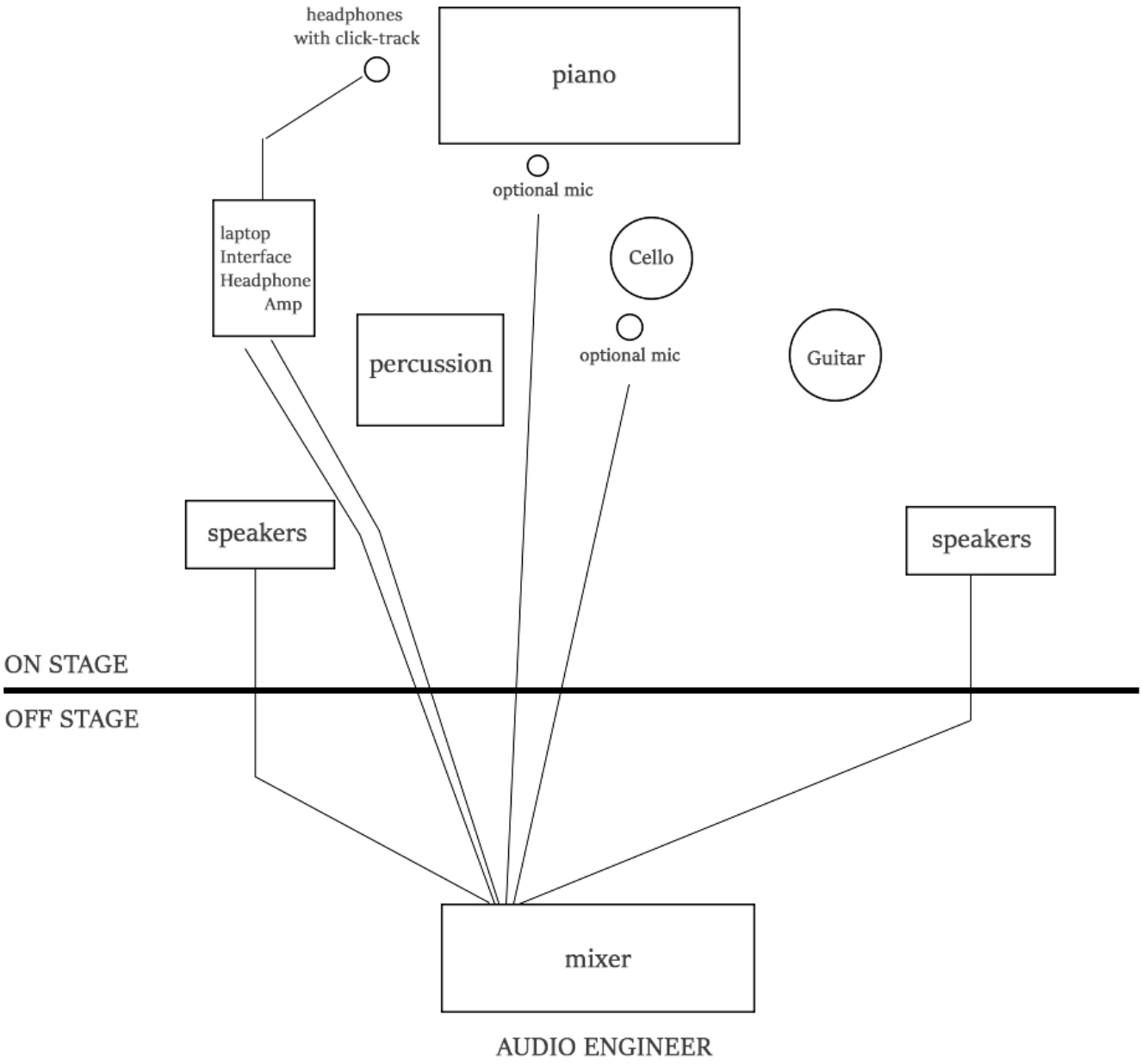
The **cellist** and the **percussionist** use mallets to **play inside the piano,** in order to make easier finding each note, the strings can be marked with yarn or small adhesive notes . If any of the pitches, due to the construction of the piano, is awkward or impossible to play it can be transposed to another octave that works.

In mm. 70 the players are ask to **Freeze** and **Unfreeze.** This refers to their physical movements and it is in order to achieve a dramatic theatrical effect, while the performer is playing he/she can move but as soon as the passage is finished, if the score indicates it, he/she should freeze again.

Duration:

11 minutes
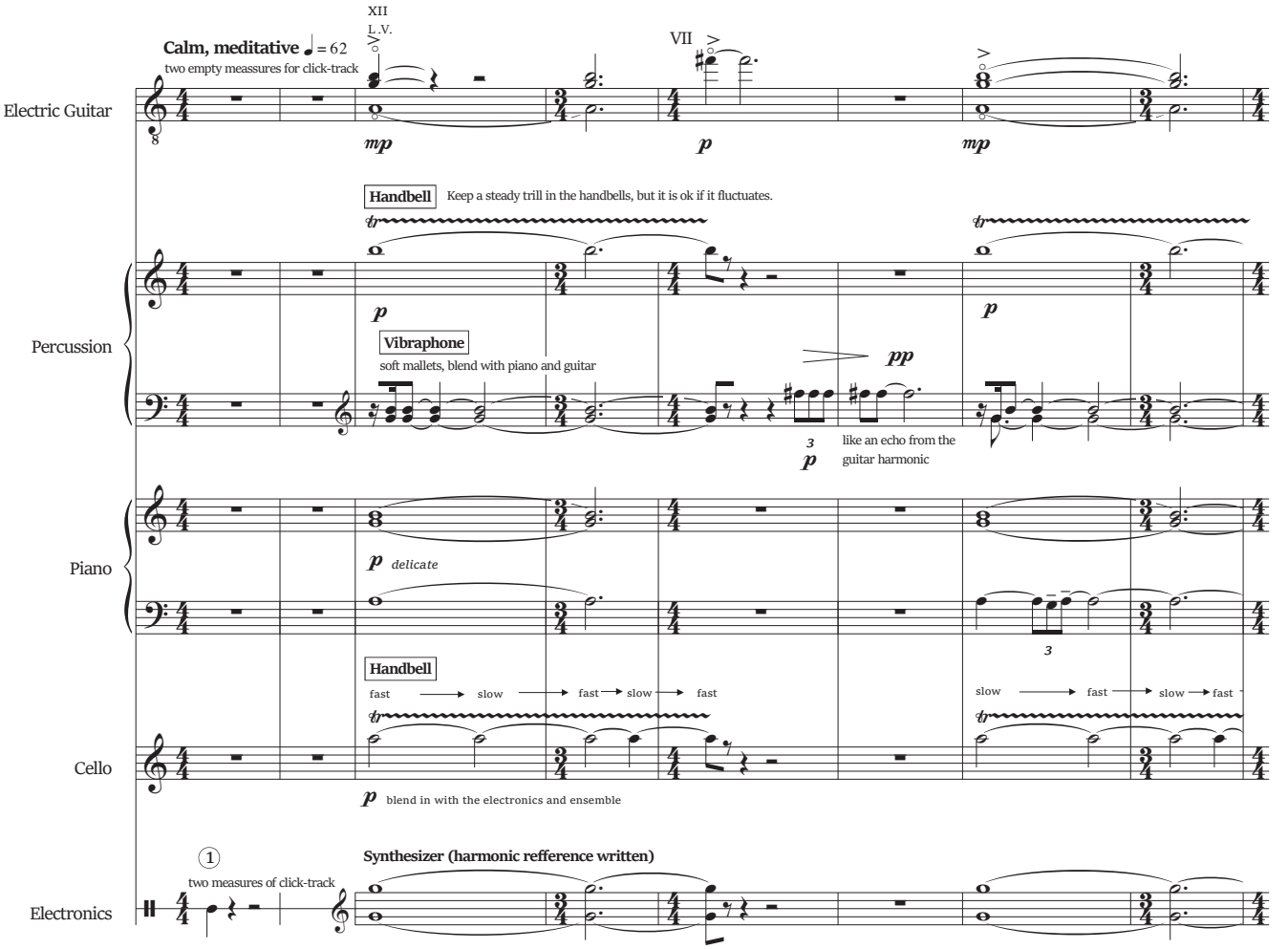
SUGGESTED ELECTRONICS SETUP
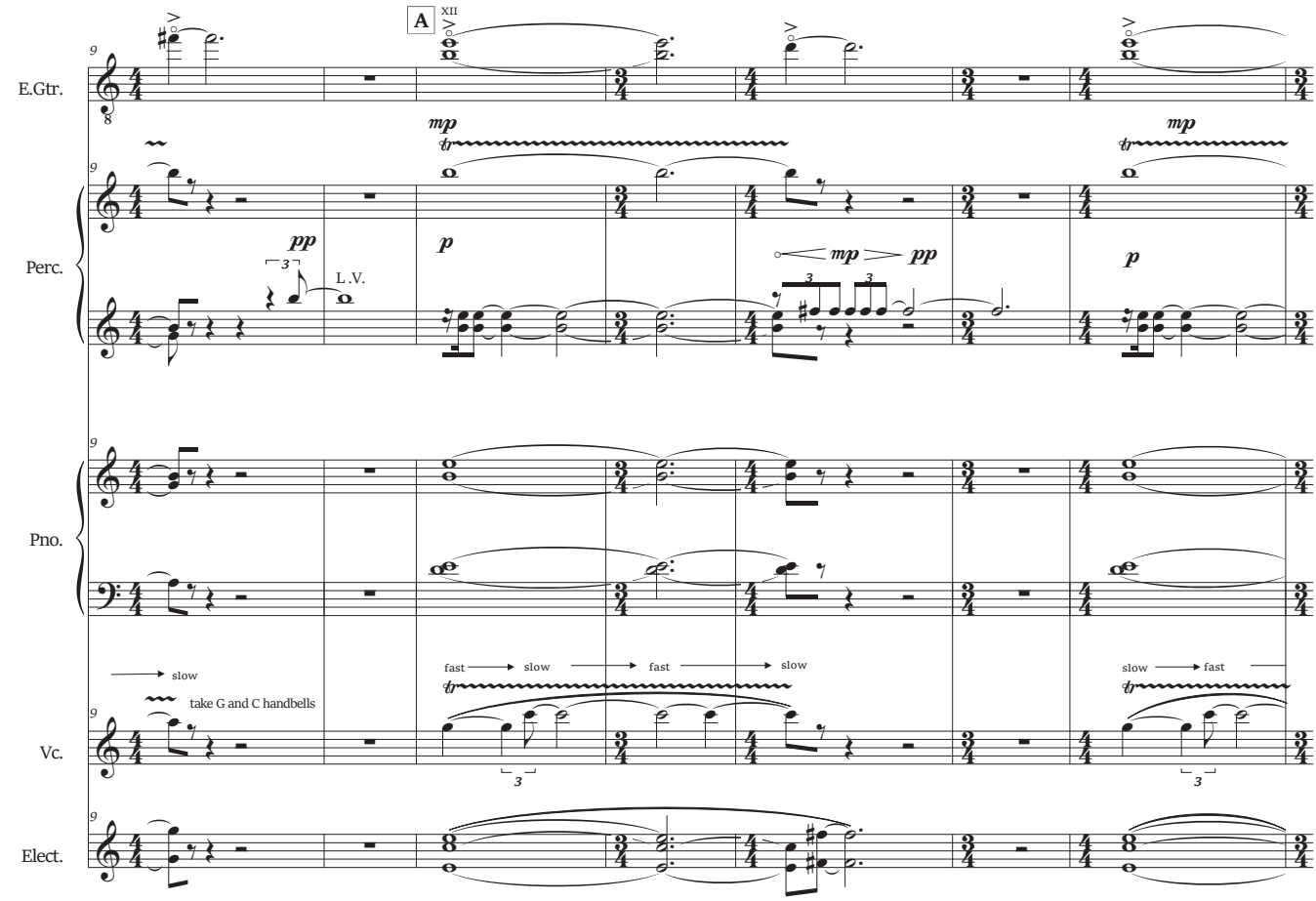


Score in C
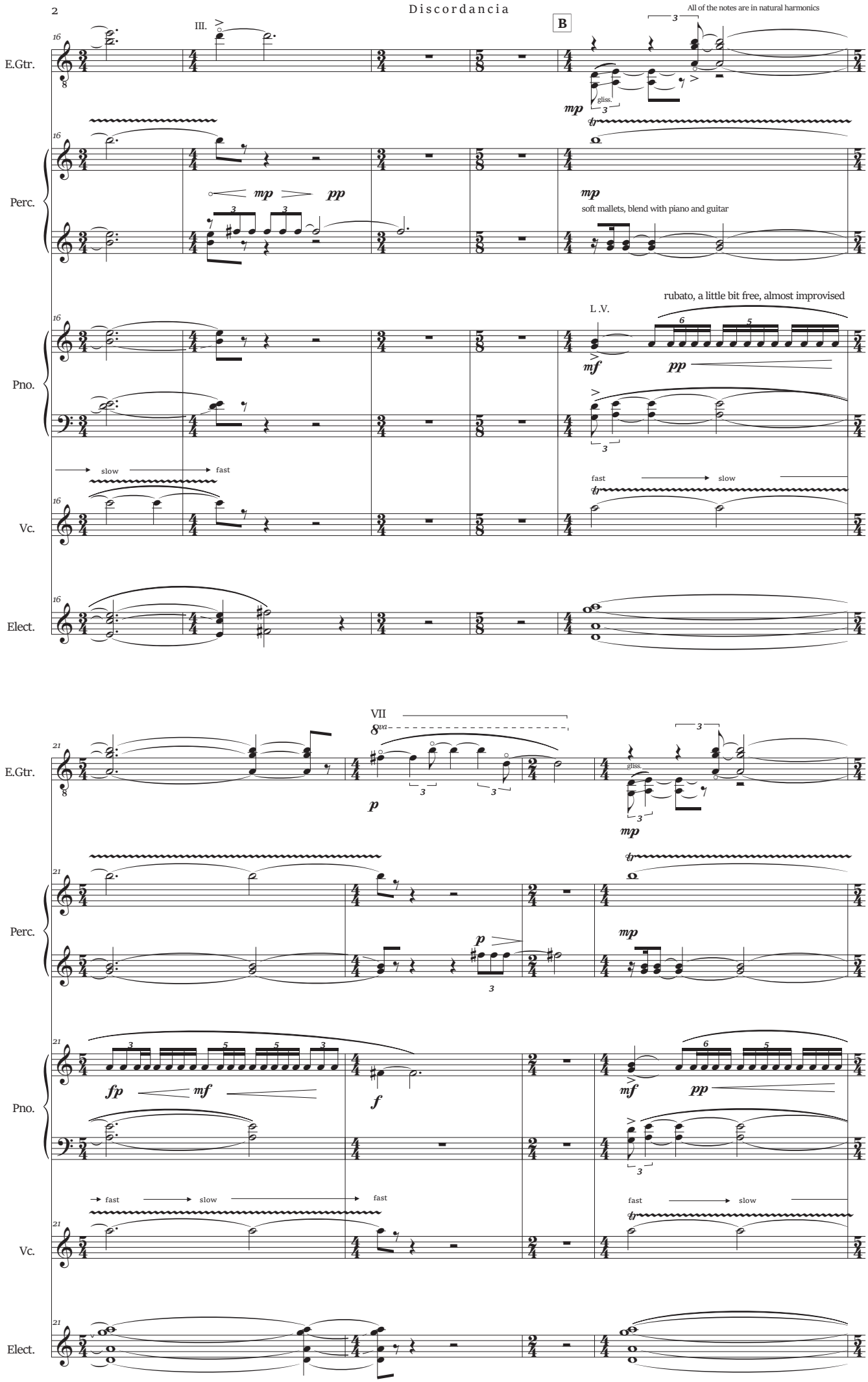
Discordancia | **Christian Quinones**
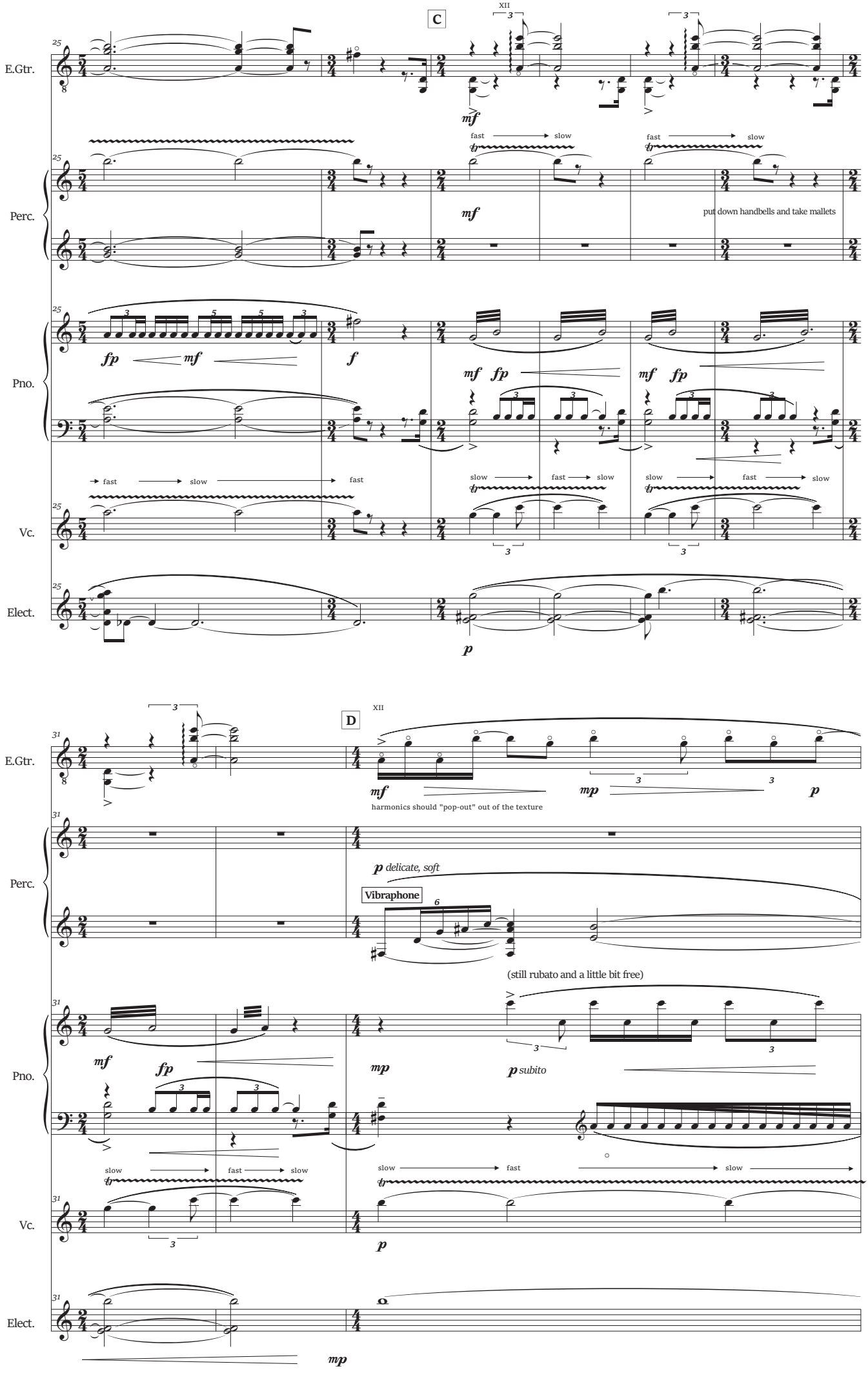
2019 for chamber ensemble and electronics

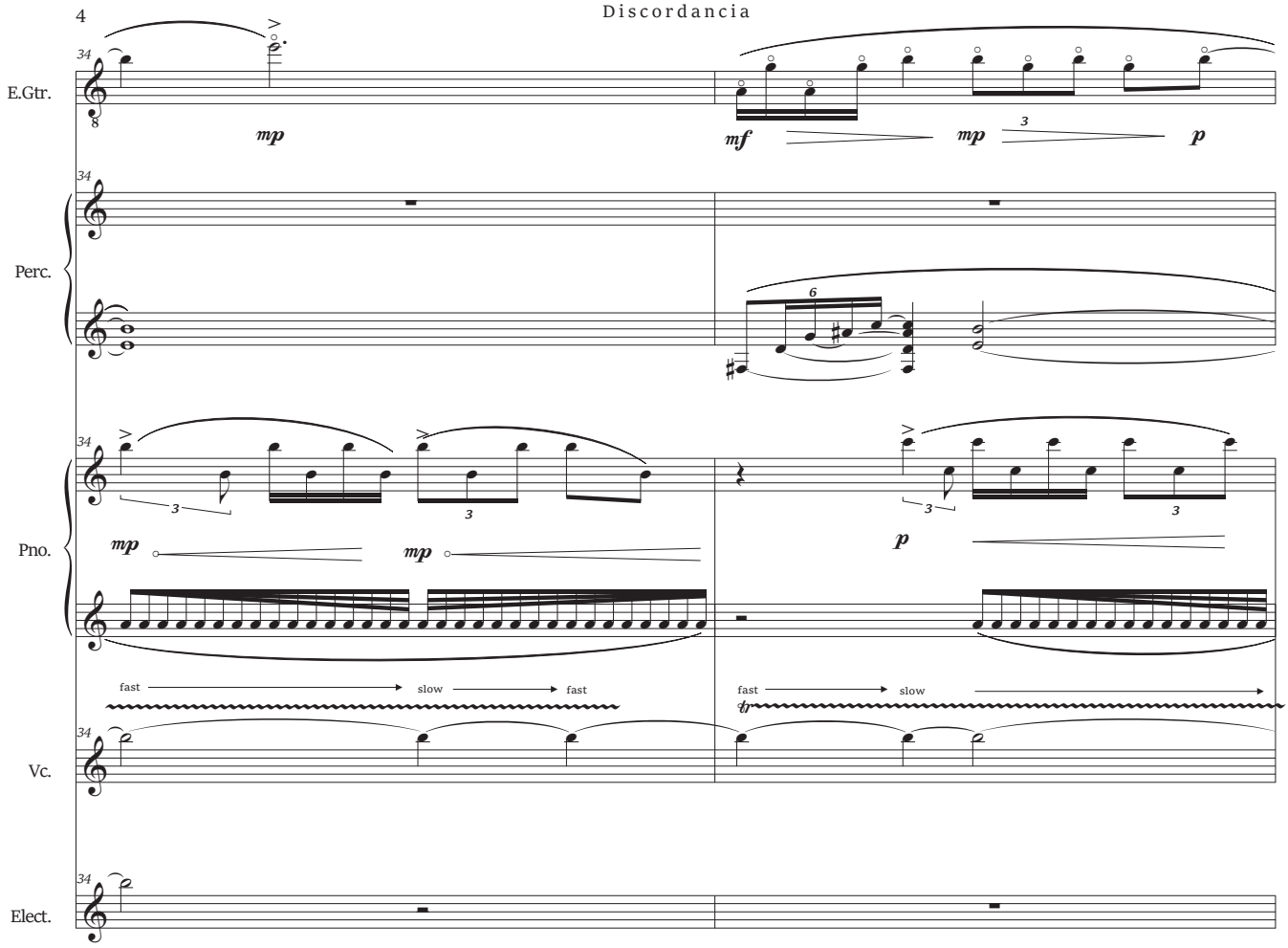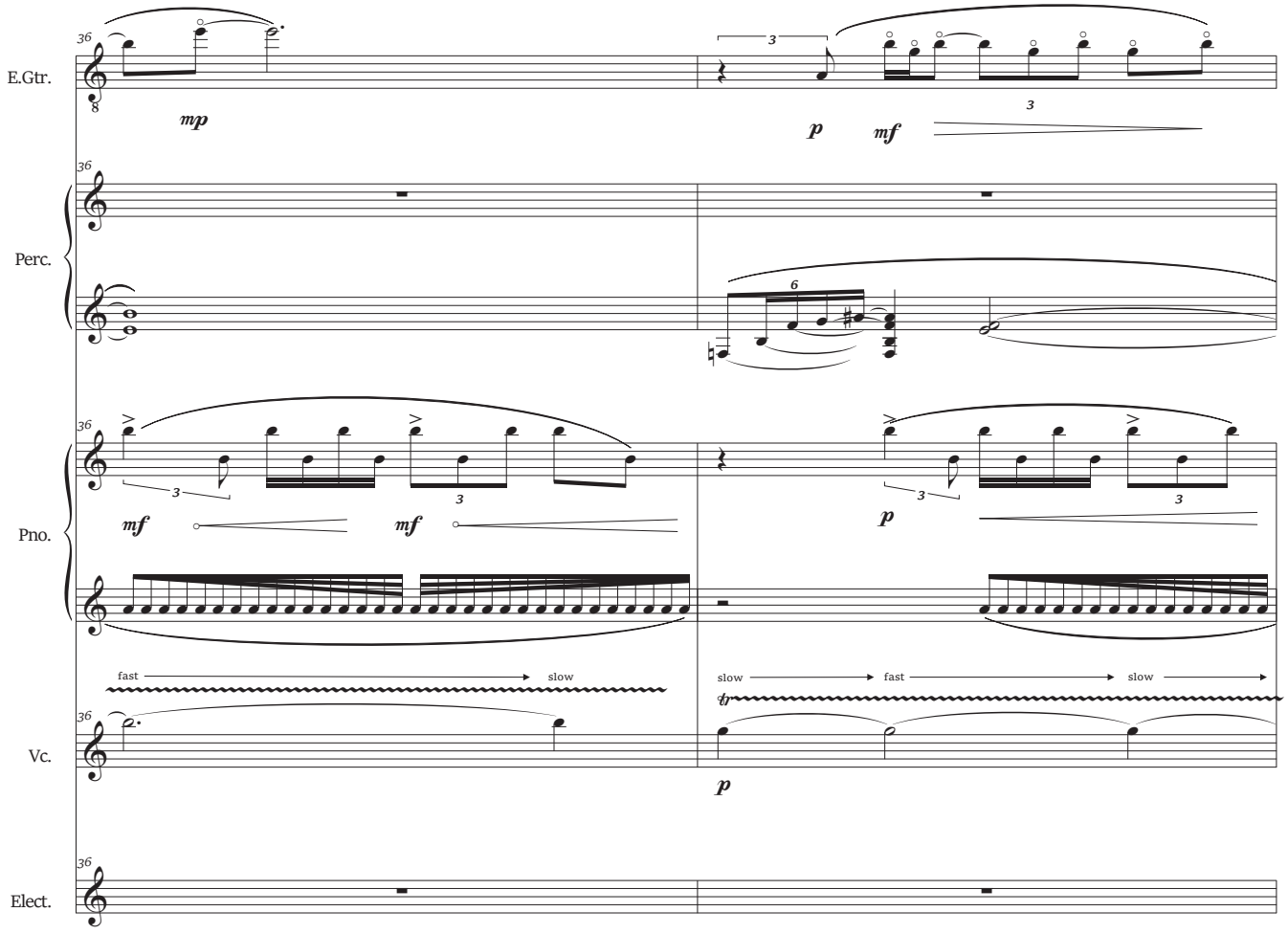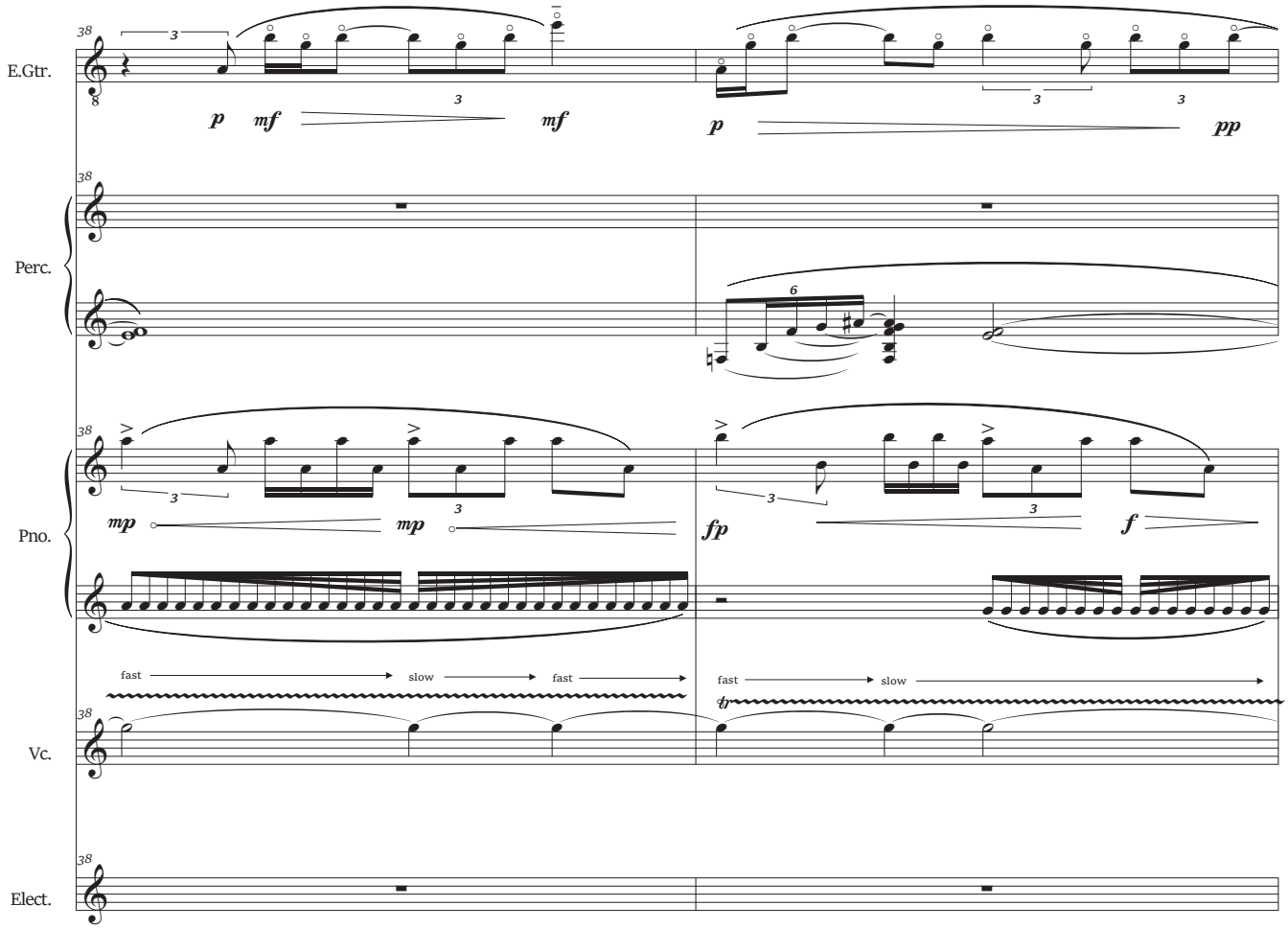




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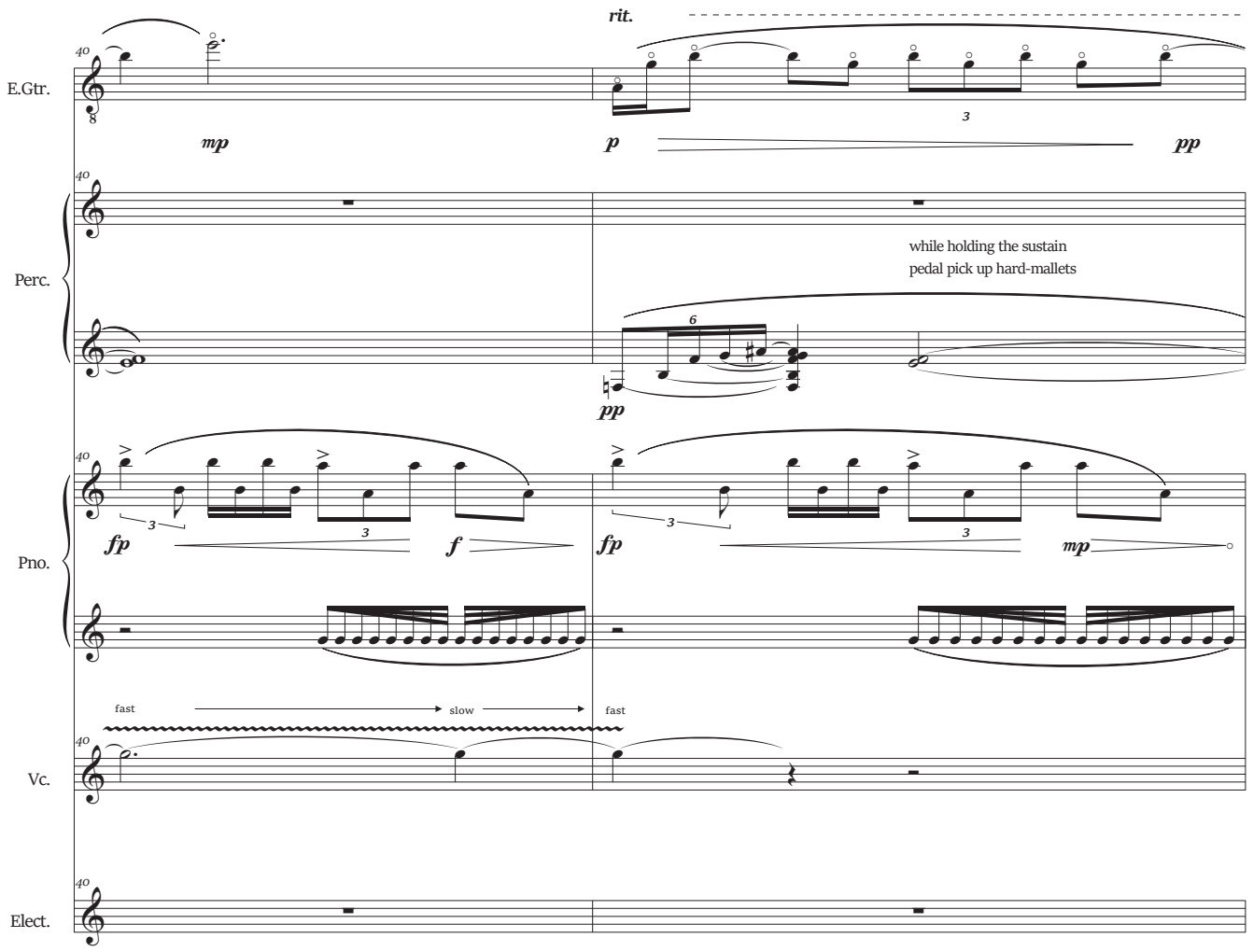

B
All of the notes are in natural harmonics
III.
gliss.
mp
tr
E.Gtr.
Perc.
mp
pp
mp
soft mallets, blend with piano and guitar
rubato, a little bit free, almost improvised
L.V.
mf
pp
Pno.
slow
fast
fast
slow
tr
Vc.
Elect.
VII
8va
p
gliss.
mp
fp
mf
f
mf
pp
fast
slow
fast
fast
slow
tr
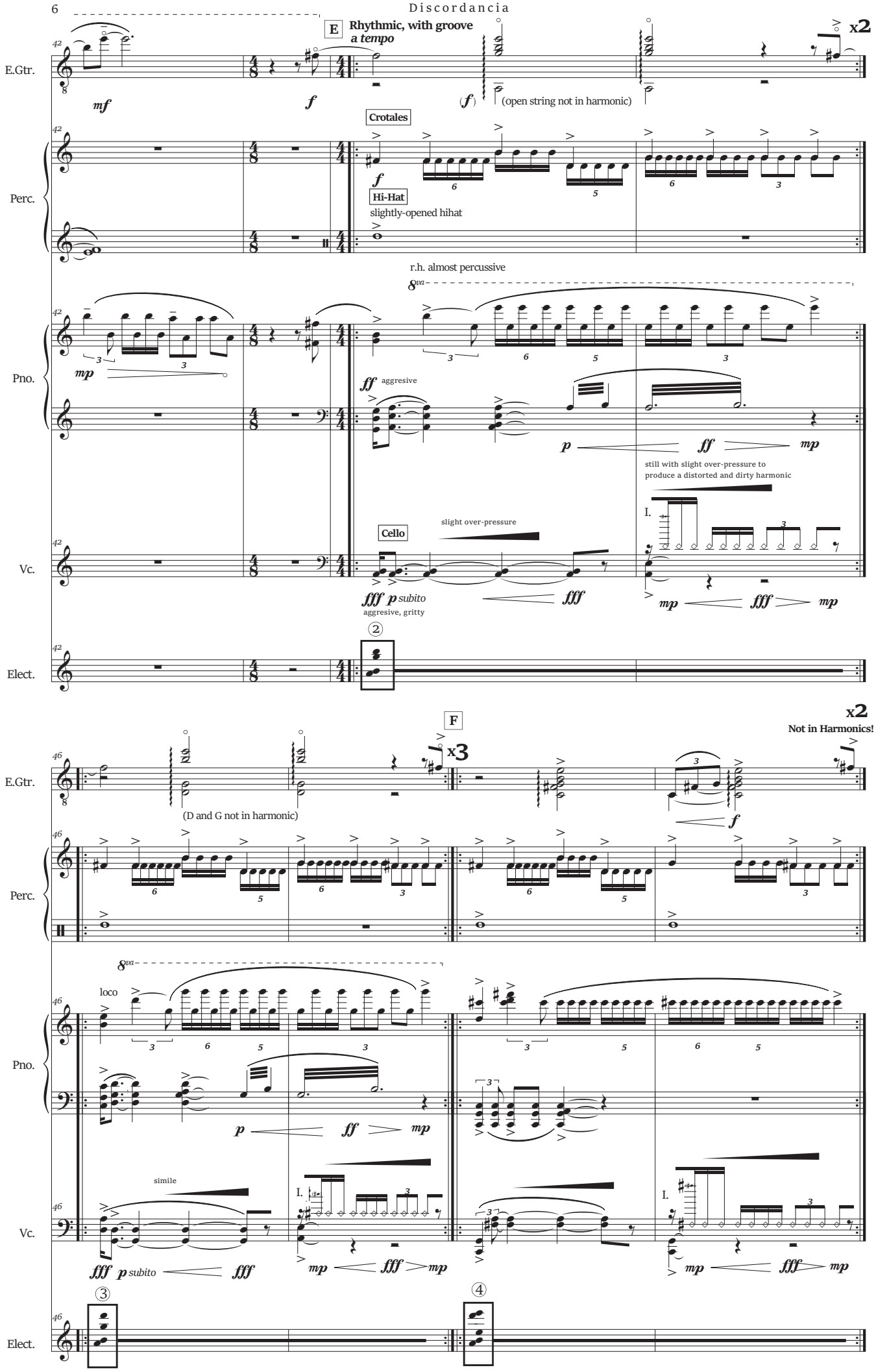

C
D
E.Gtr.
Perc.
Pno.
Vc.
Elect.
put down handbells and take mallets
harmonics should "pop-out" out of the texture
p delicate, soft
Vibraphone
(still rubato and a little bit free)
p subito
fast
slow
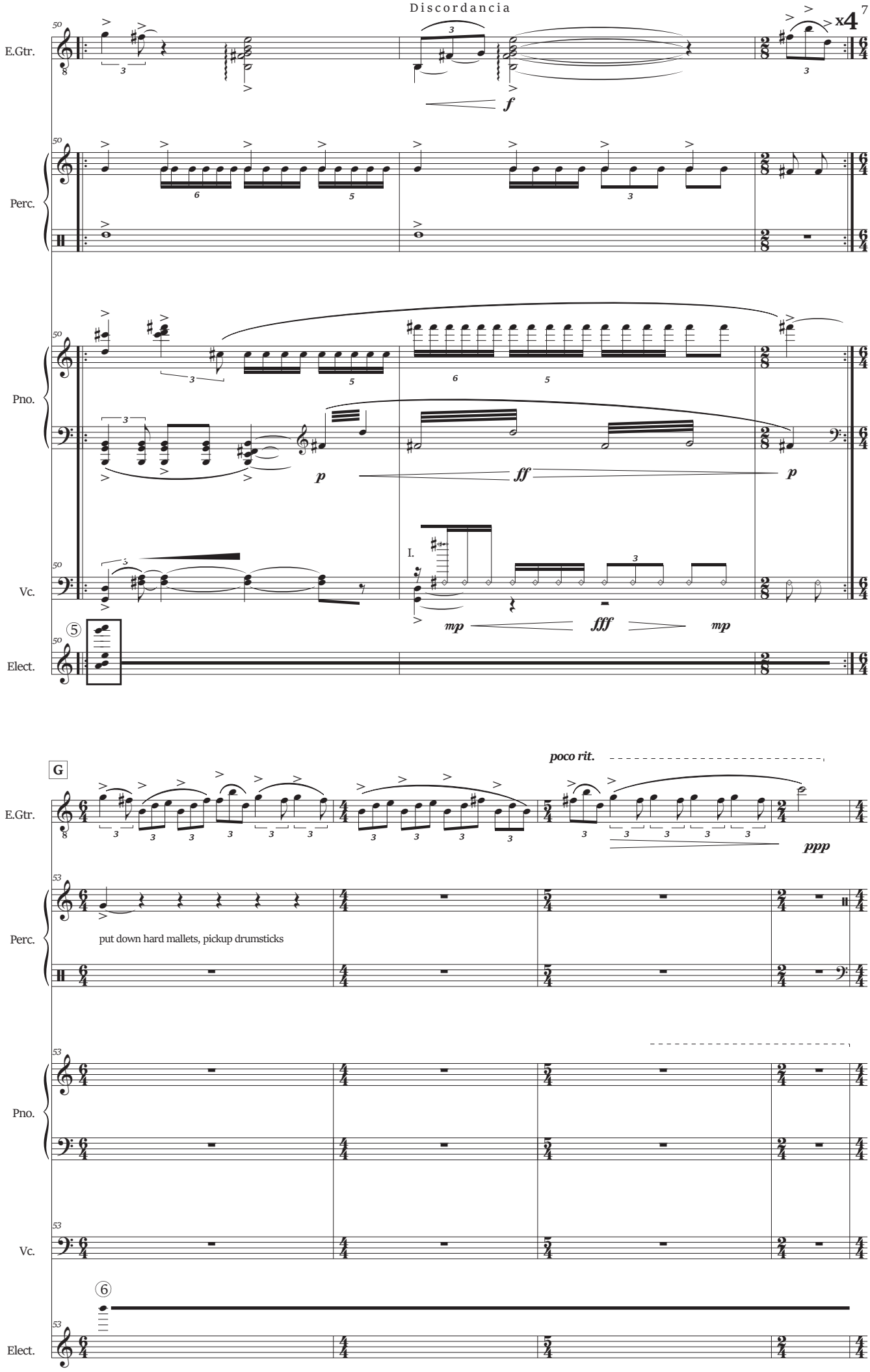

34
E.Gtr.
mp
mf
mp
3
p
Perc.
6
Pno.
mp
mp
p
fast
slow
fast
fast
slow
tr
Vc.
Elect.
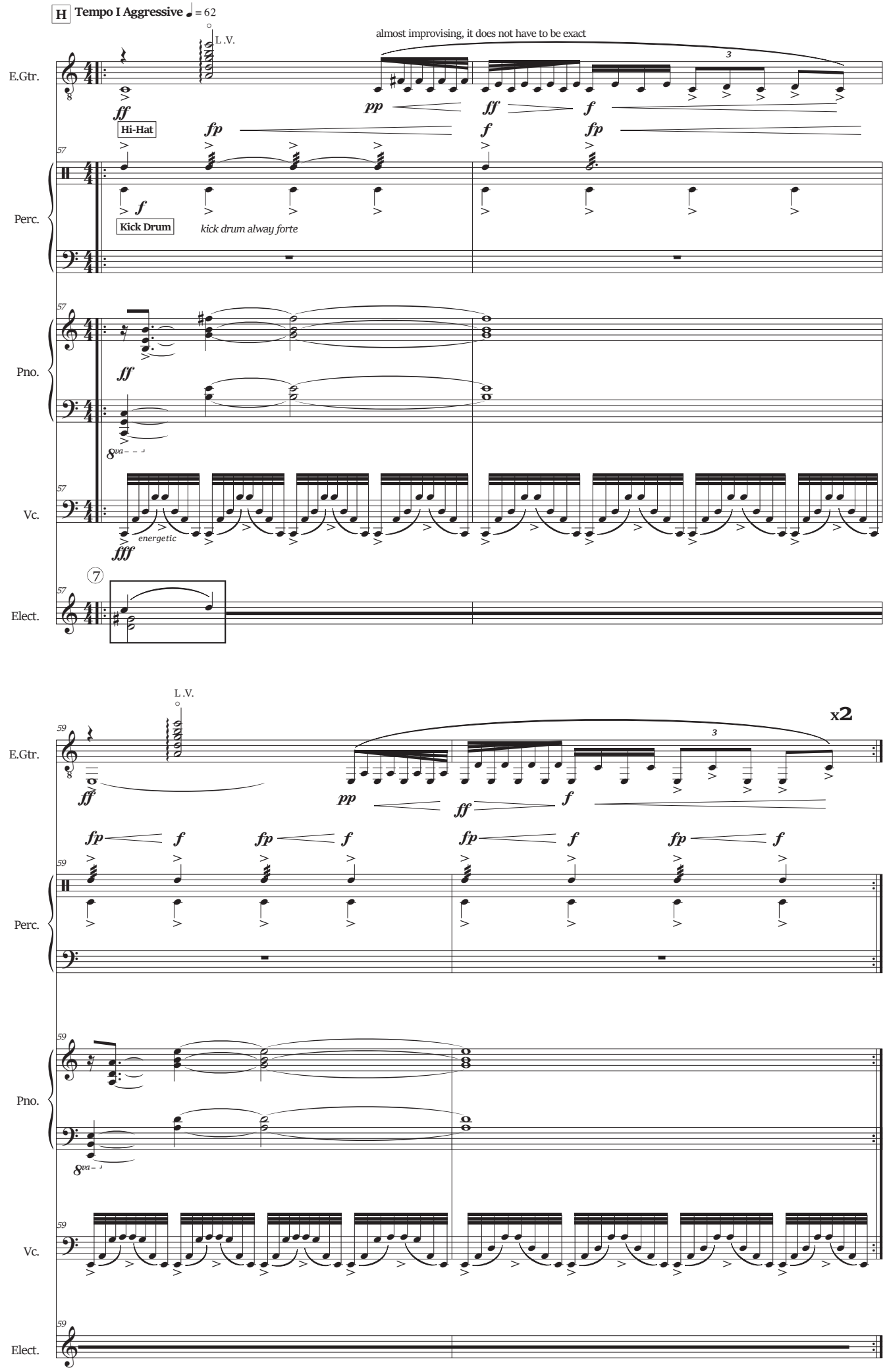

36
E.Gtr.
mp
3
p
mf
3
Perc.
6
Pno.
mf
mf
p
fast
slow
slow
fast
slow
tr
Vc.
p
Elect.

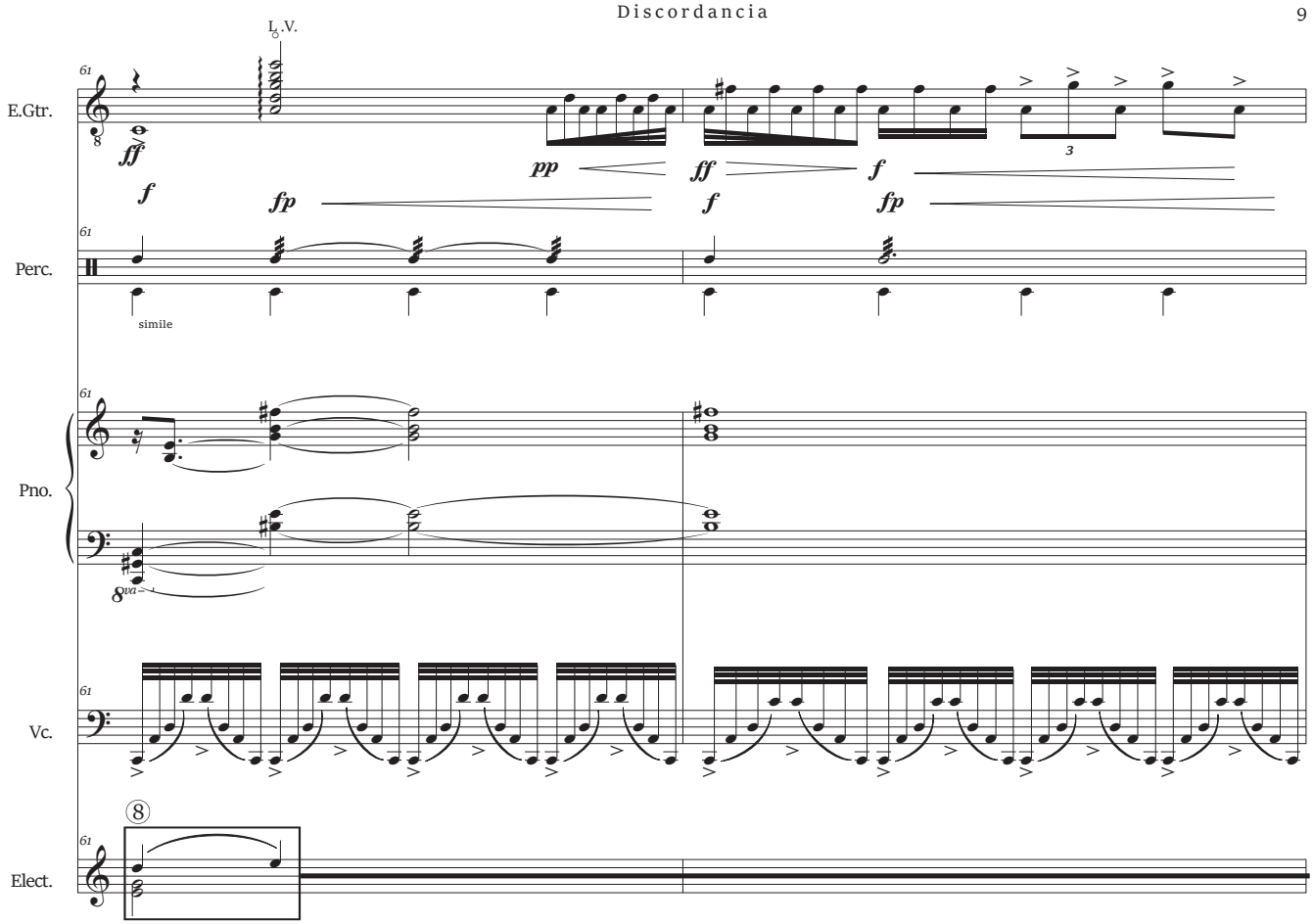

38
E.Gtr.
p mf mf p pp
Perc.
6
Pno.
mp mp fp f
fast slow fast fast slow
Vc.
Elect.

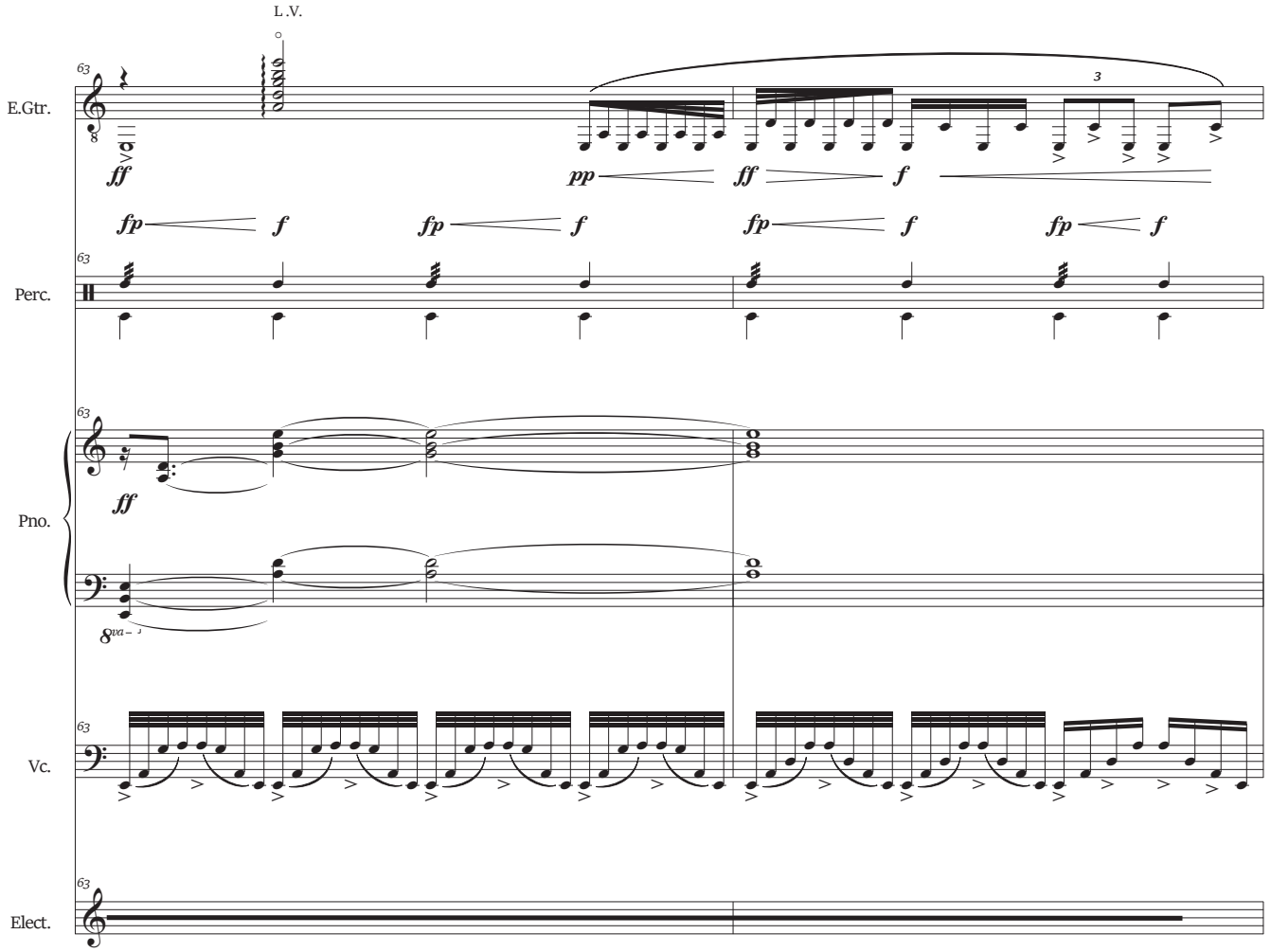

rit.
40
E.Gtr.
mp p pp
Perc.
while holding the sustain
pedal pick up hard-mallets
6
pp
Pno.
fp f fp mp
fast slow fast
Vc.
Elect.
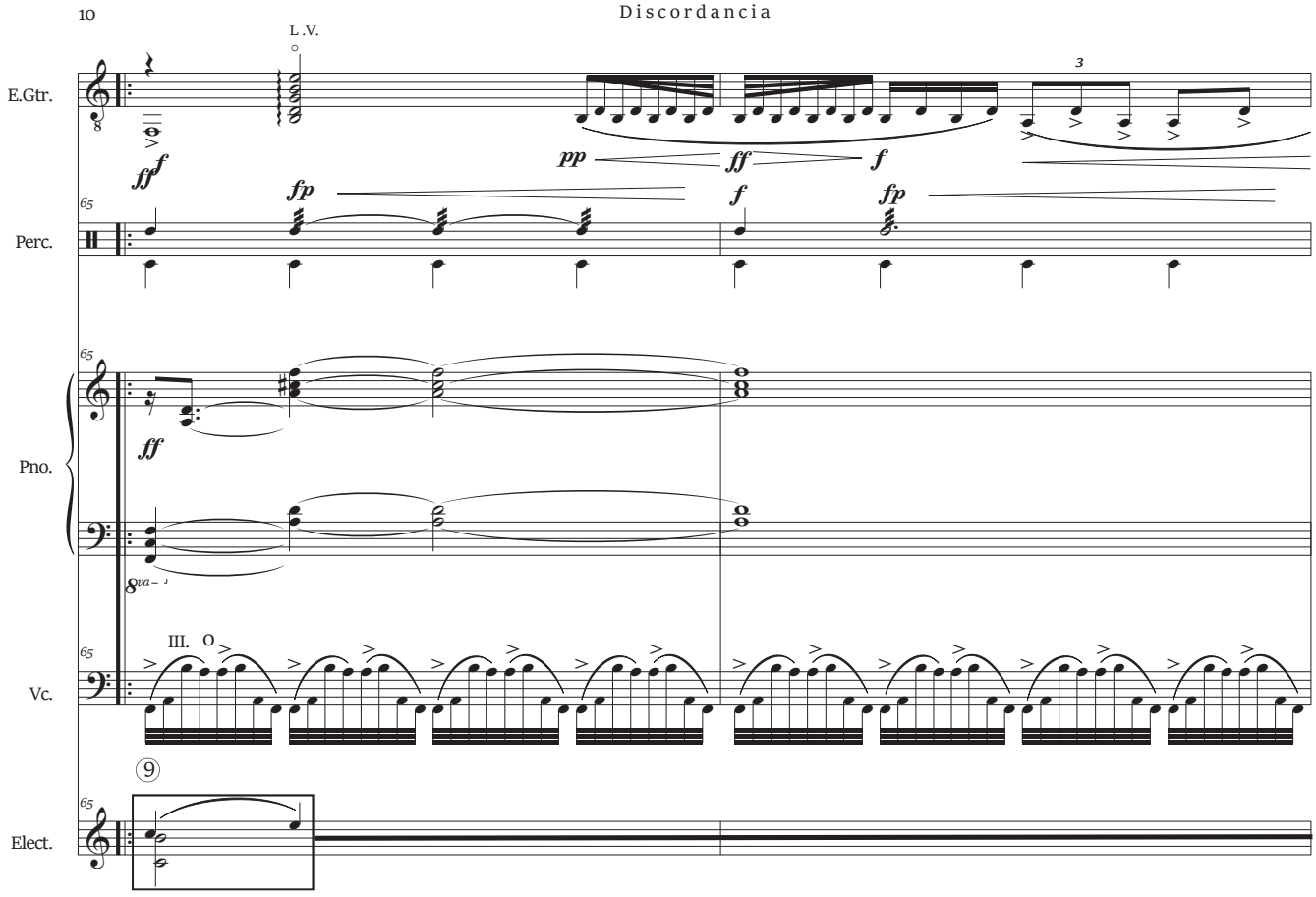

E
Rhythmic, with groove
a tempo
x2
E.Gtr.
mf
f
(f)
(open string not in harmonic)
Crotales
Perc.
Hi-Hat
slightly-opened hihat
r.h. almost percussive
8va
Pno.
mp
ff aggresive
p
ff
mp
still with slight over-pressure to
produce a distorted and dirty harmonic
I.
Cello
slight over-pressure
Vc.
fff p subito
aggresive, gritty
fff
mp
fff
mp
Elect.
F
x3
x2
Not in Harmonics!
(D and G not in harmonic)
loco
simile
fff p subito
fff
mp
fff
mp
mp
fff
mp
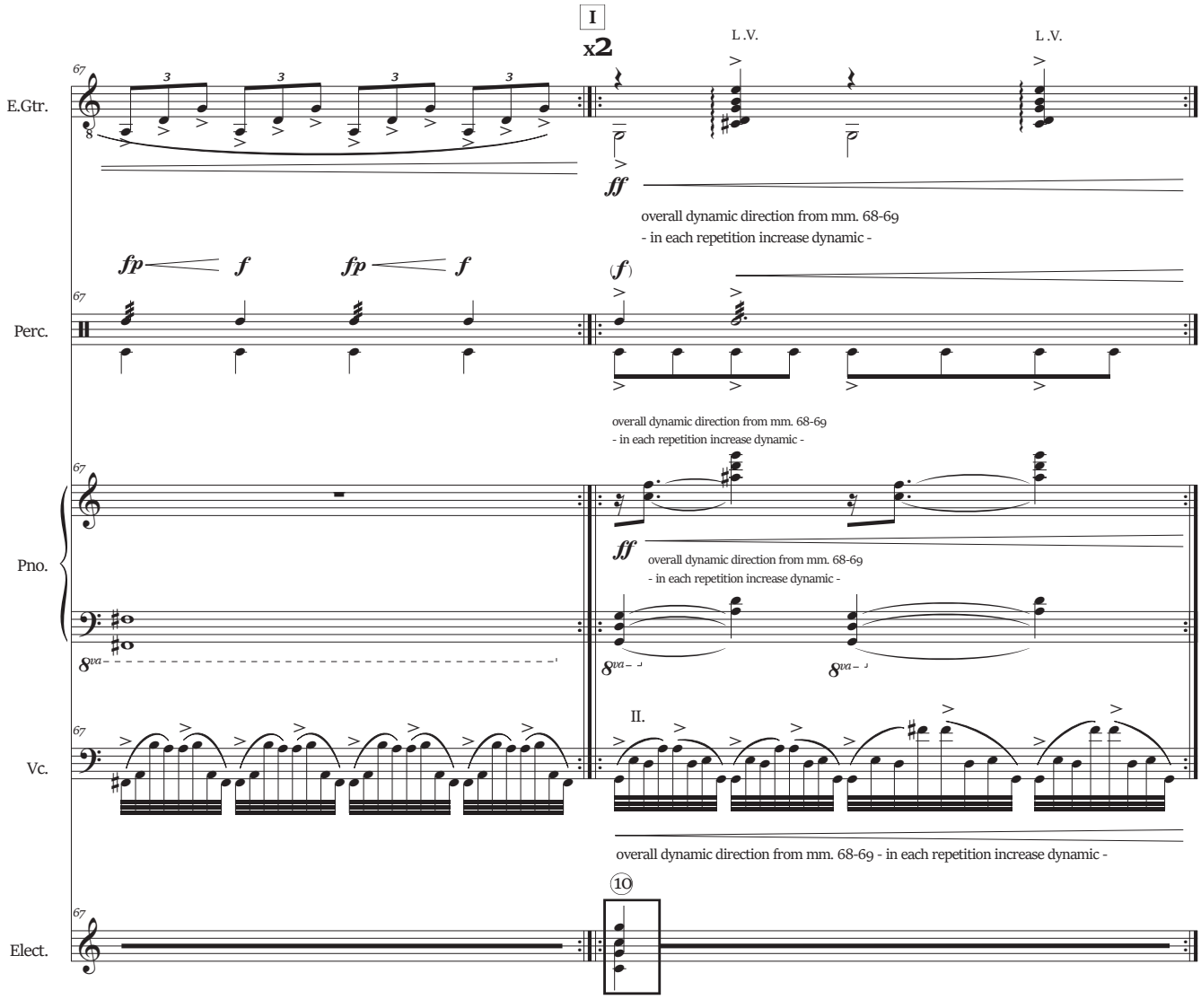

E.Gtr.
Perc.
Pno.
Vc.
Elect.
x4
f
p
ff
p
mp
fff
mp
poco rit.
ppp
G
put down hard mallets, pickup drumsticks
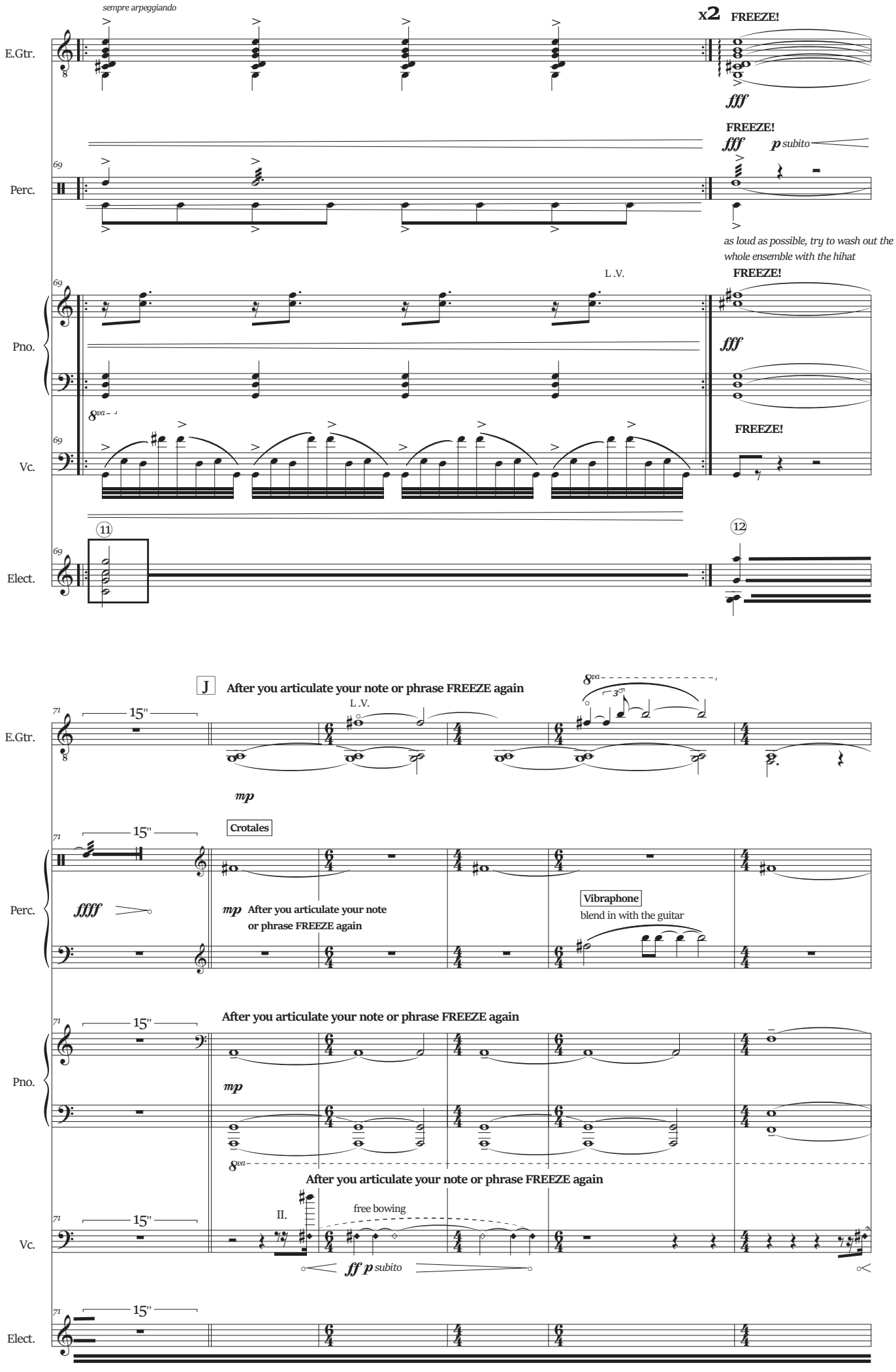

H Tempo I Aggressive ♩= 62
L.V.
almost improvising, it does not have to be exact
E.Gtr.
Hi-Hat
Perc.
Kick Drum
kick drum alway forte
Pno.
Vc.
energetic
Elect.
x2
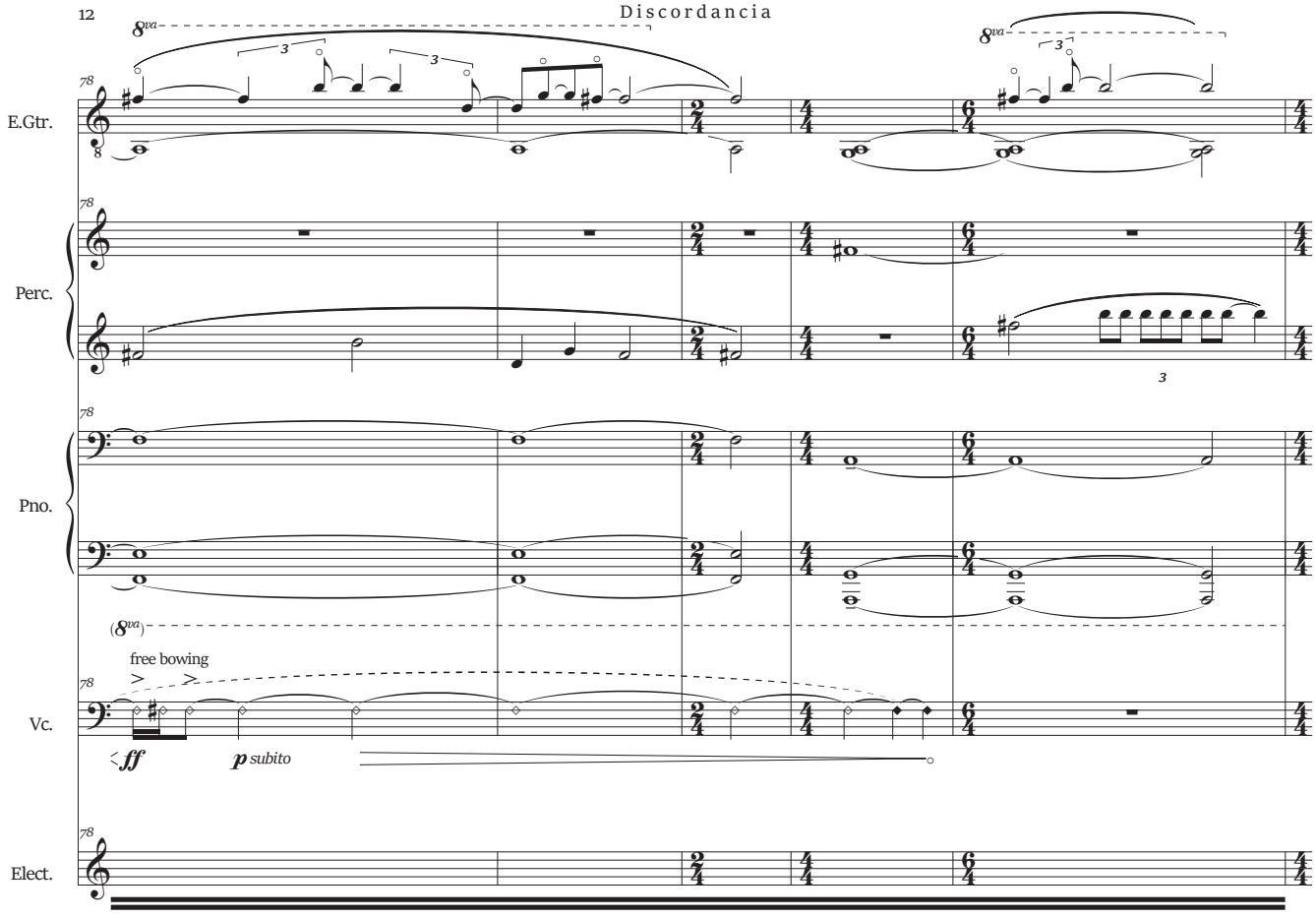

L.V.
E.Gtr.
Perc.
simile
Pno.
Vc.
Elect.
8
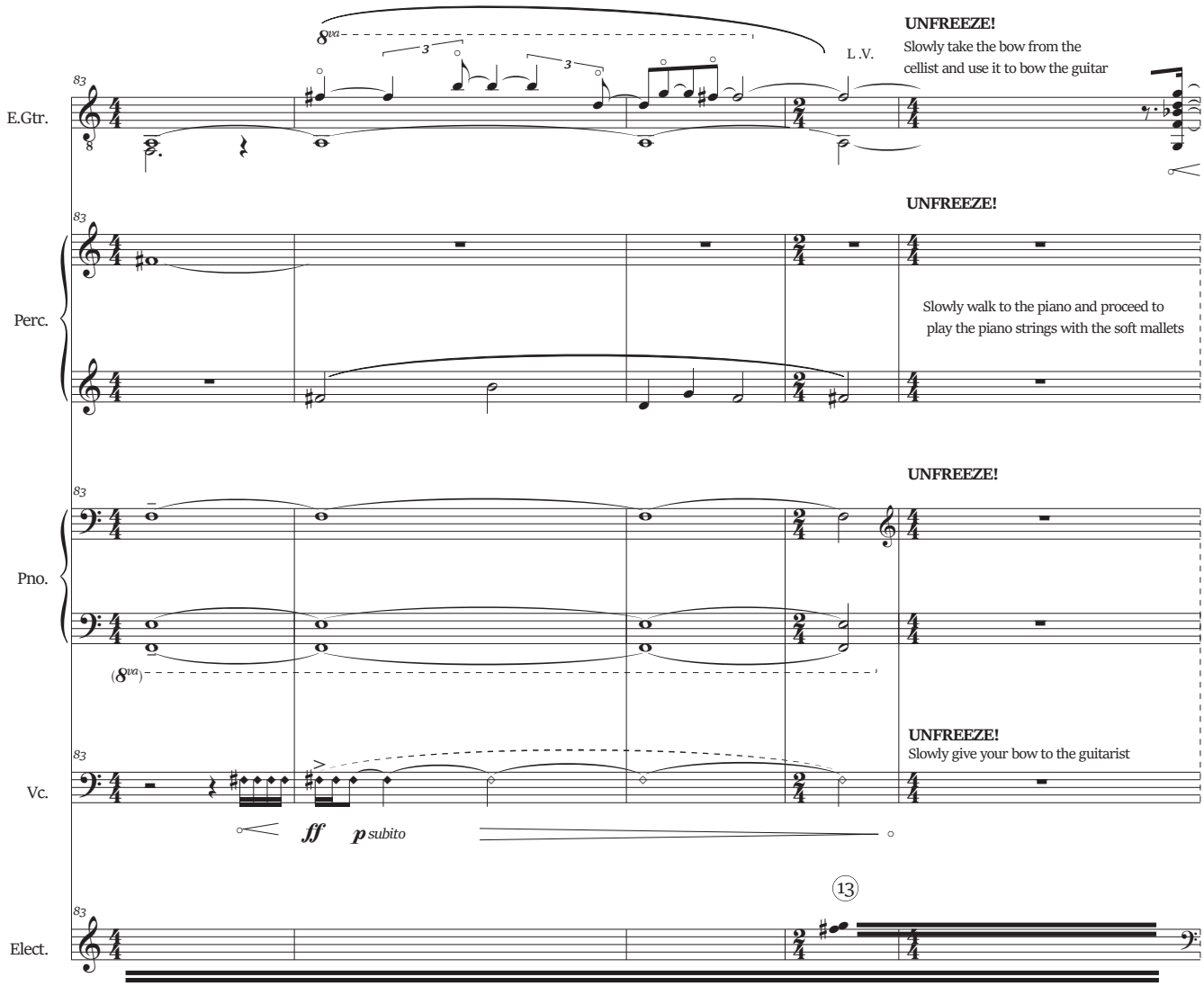

L.V.
E.Gtr.
Perc.
Pno.
Vc.
Elect.


L.V.
E.Gtr.
Perc.
Pno.
Vc.
Elect.
III.
9


I
x2
L.V.
L.V.
E.Gtr.
overall dynamic direction from mm. 68-69
- in each repetition increase dynamic -
Perc.
overall dynamic direction from mm. 68-69
- in each repetition increase dynamic -
Pno.
overall dynamic direction from mm. 68-69
- in each repetition increase dynamic -
II.
Vc.
overall dynamic direction from mm. 68-69 - in each repetition increase dynamic -
10
Elect.


sempre arpeggiando
x2
FREEZE!
E.Gtr.
fff
FREEZE!
fff
p subito
Perc.
as loud as possible, try to wash out the whole ensemble with the hihat
L.V.
FREEZE!
Pno.
fff
8va
FREEZE!
Vc.
11
12
Elect.
J
After you articulate your note or phrase FREEZE again
L.V.
8va
15"
mp
Crotales
fffff
mp After you articulate your note or phrase FREEZE again
Vibraphone
blend in with the guitar
After you articulate your note or phrase FREEZE again
mp
After you articulate your note or phrase FREEZE again
II.
free bowing
ff p subito


E.Gtr.
Perc.
Pno.
Vc.
Elect.
free bowing
ff
p subito


L .V.
UNFREEZE!
Slowly take the bow from the cellist and use it to bow the guitar
UNFREEZE!
Slowly walk to the piano and proceed to play the piano strings with the soft mallets
UNFREEZE!
UNFREEZE!
Slowly give your bow to the guitarist
E.Gtr.
Perc.
Pno.
Vc.
Elect.
ff
p subito

Calm ***a tempo***

K **Bowed Electric Guitar**

E.Gtr.

Perc.

Piano strings - play with mallets

Sustain pedal trough the rest of the piece

Even with the sustain pedal, articulate every sixteenth note to create a clear pulse

Pno.

8va L.V. pizz.

Vc.

14

15

Elect.

E.Gtr.

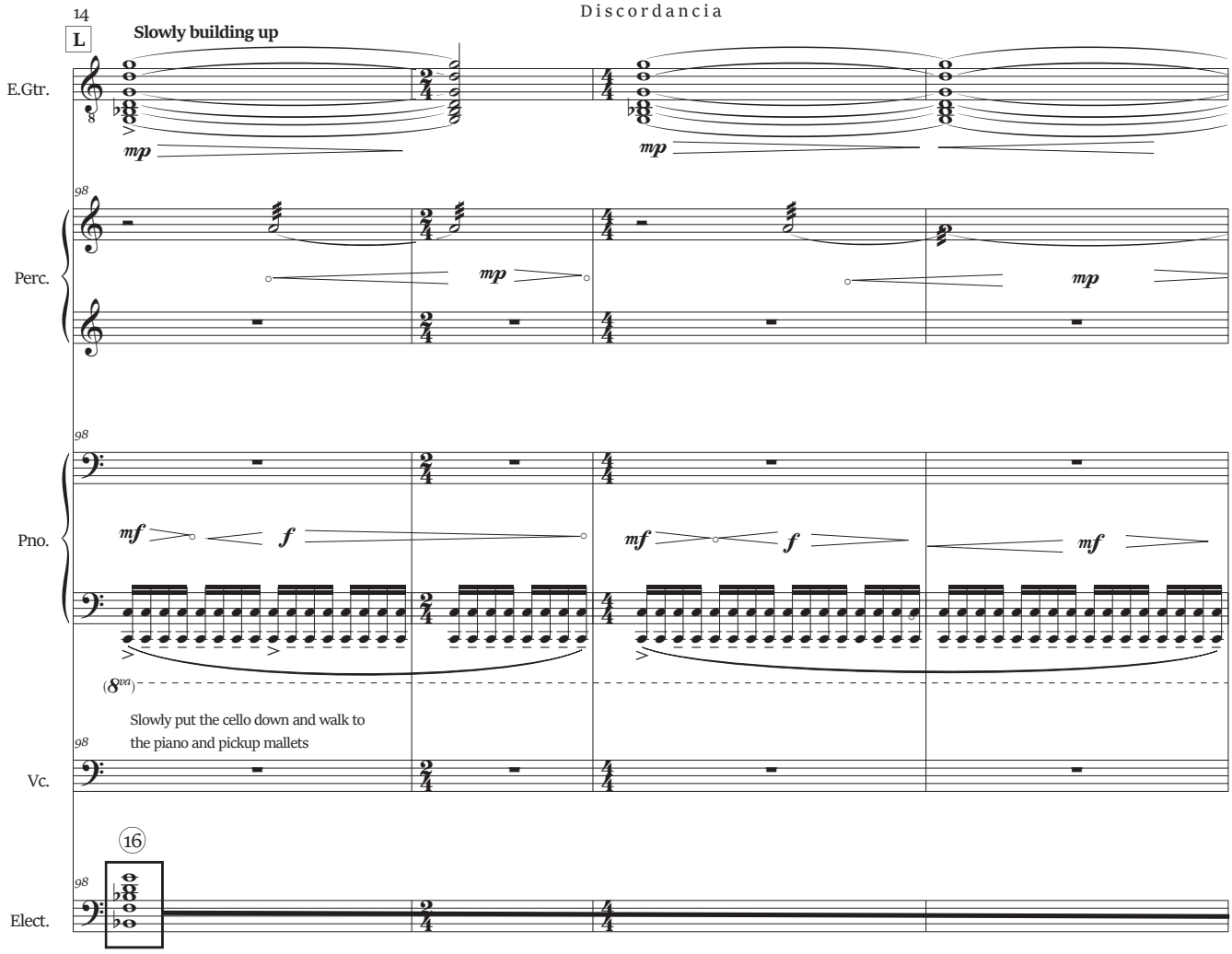
Perc.

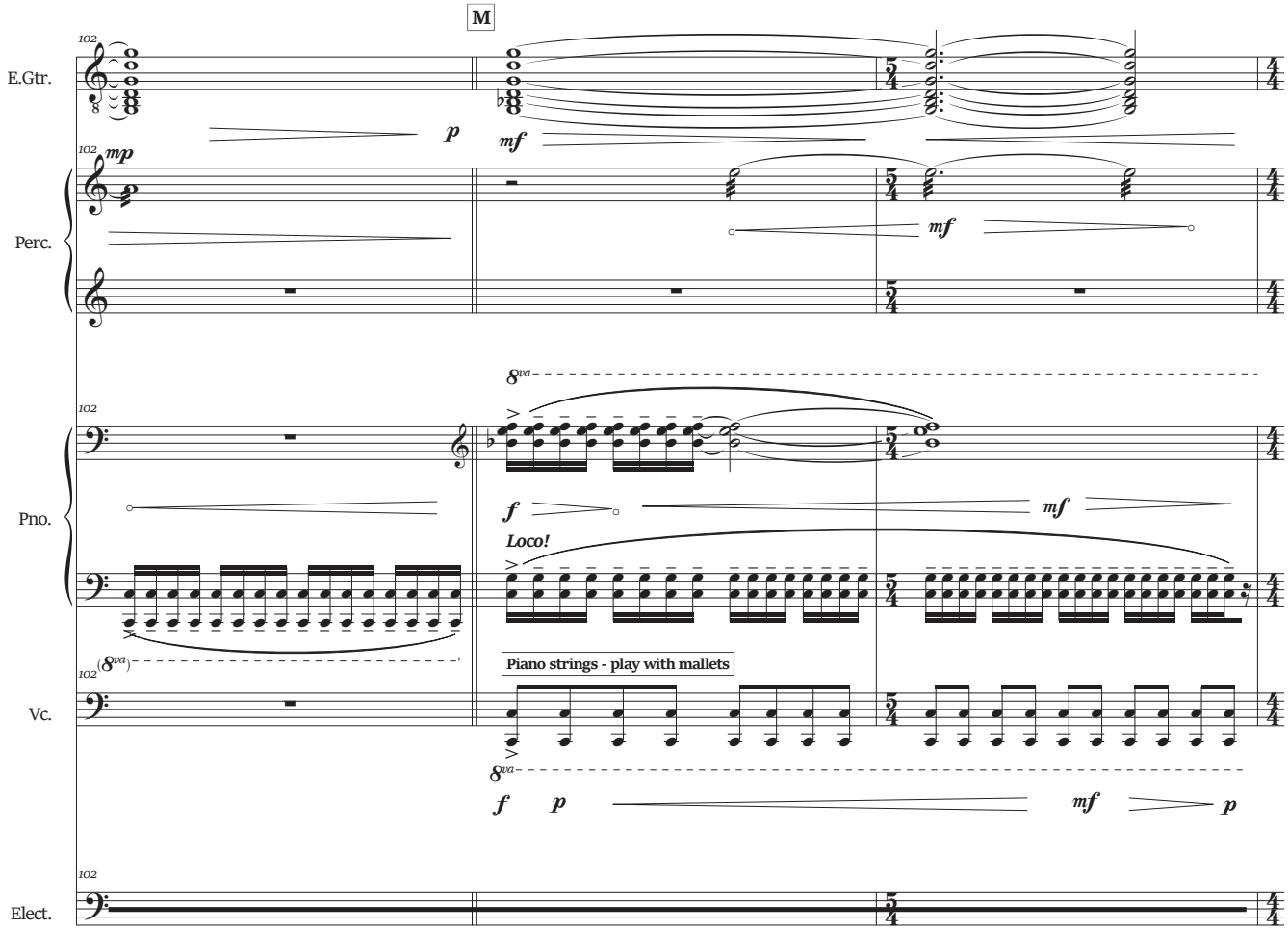
Pno.

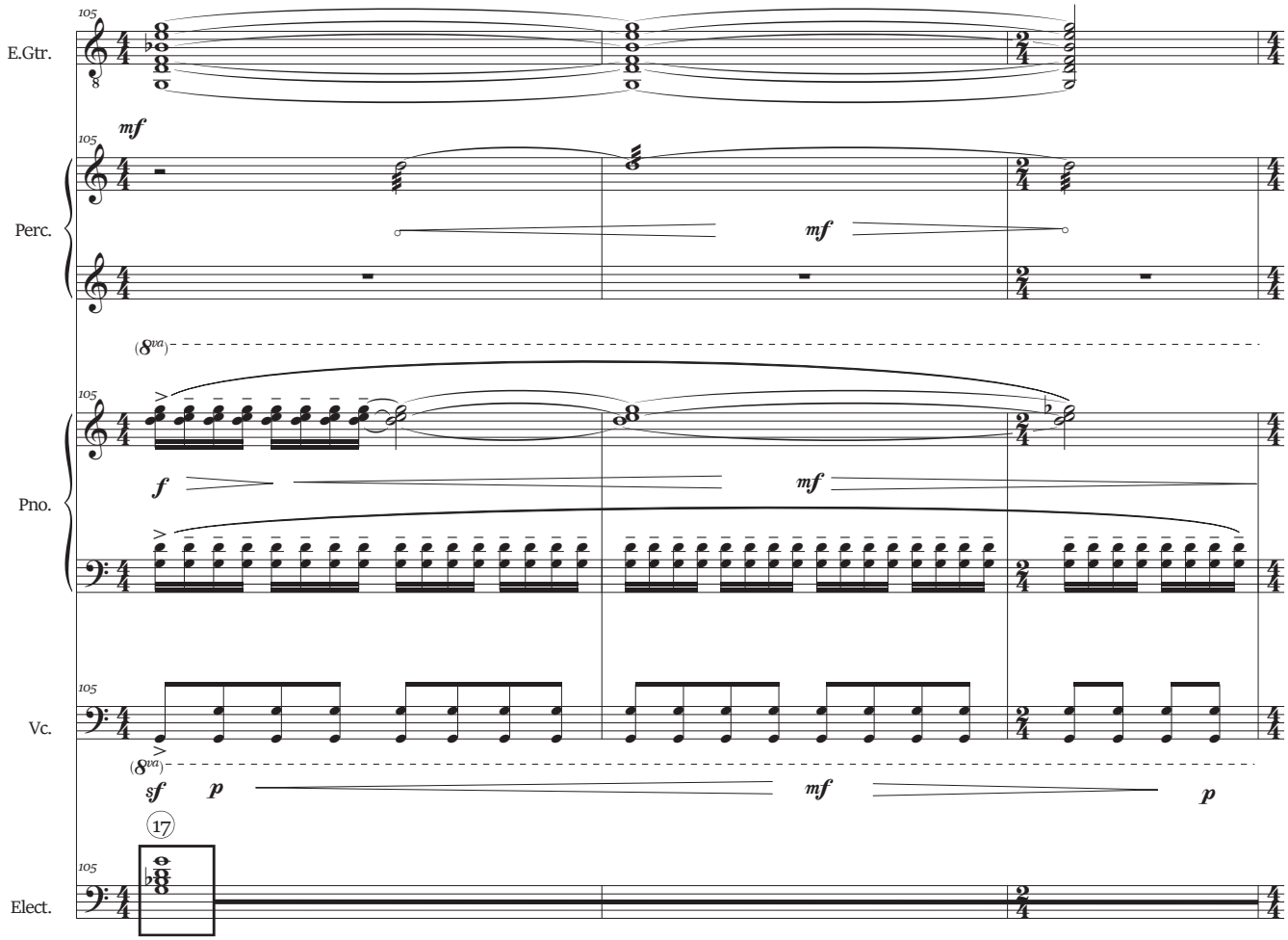
(8va)

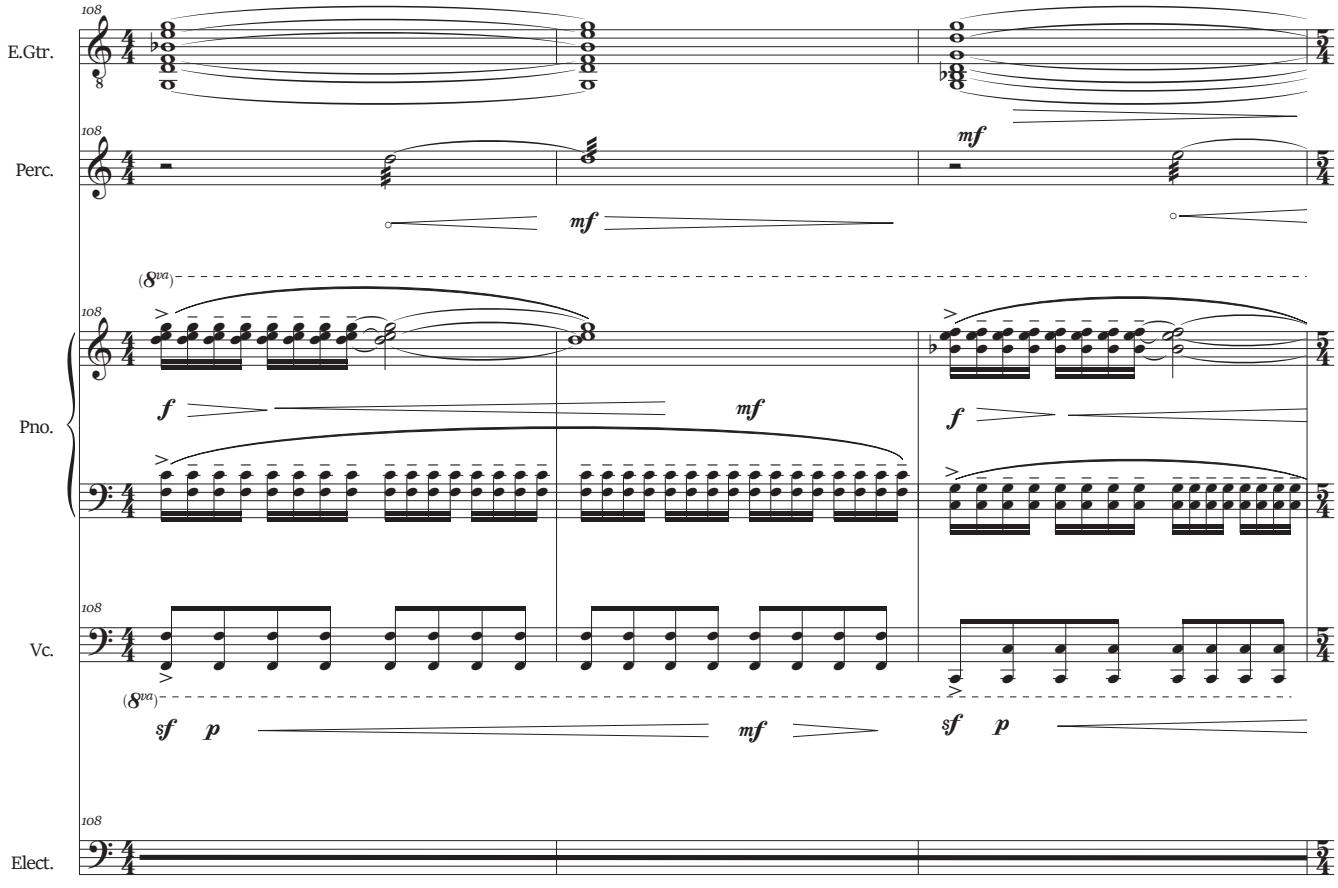
Vc.

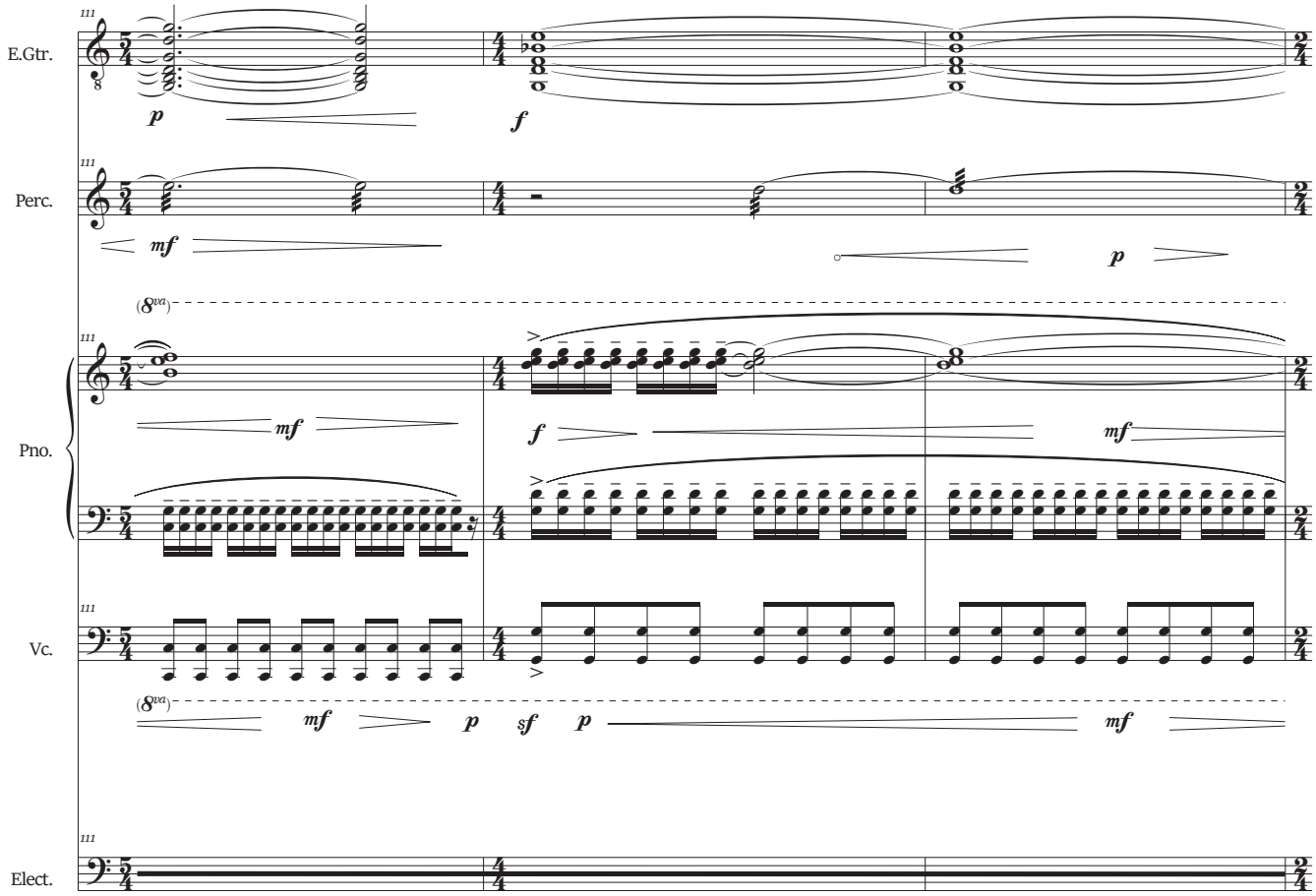
Elect.

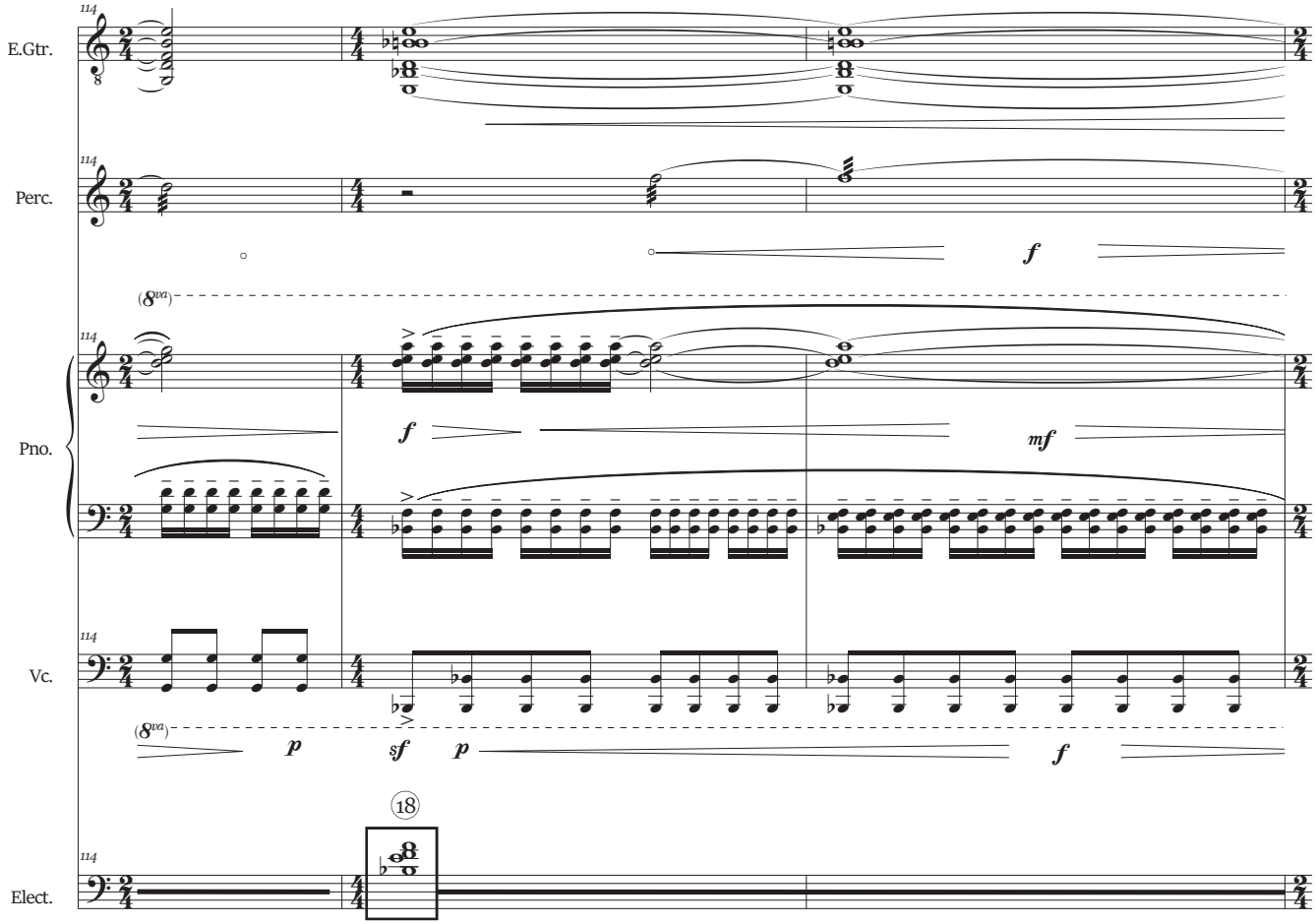

L
Slowly building up
E.Gtr.
Perc.
Pno.
Slowly put the cello down and walk to the piano and pickup mallets
Vc.
16
Elect.

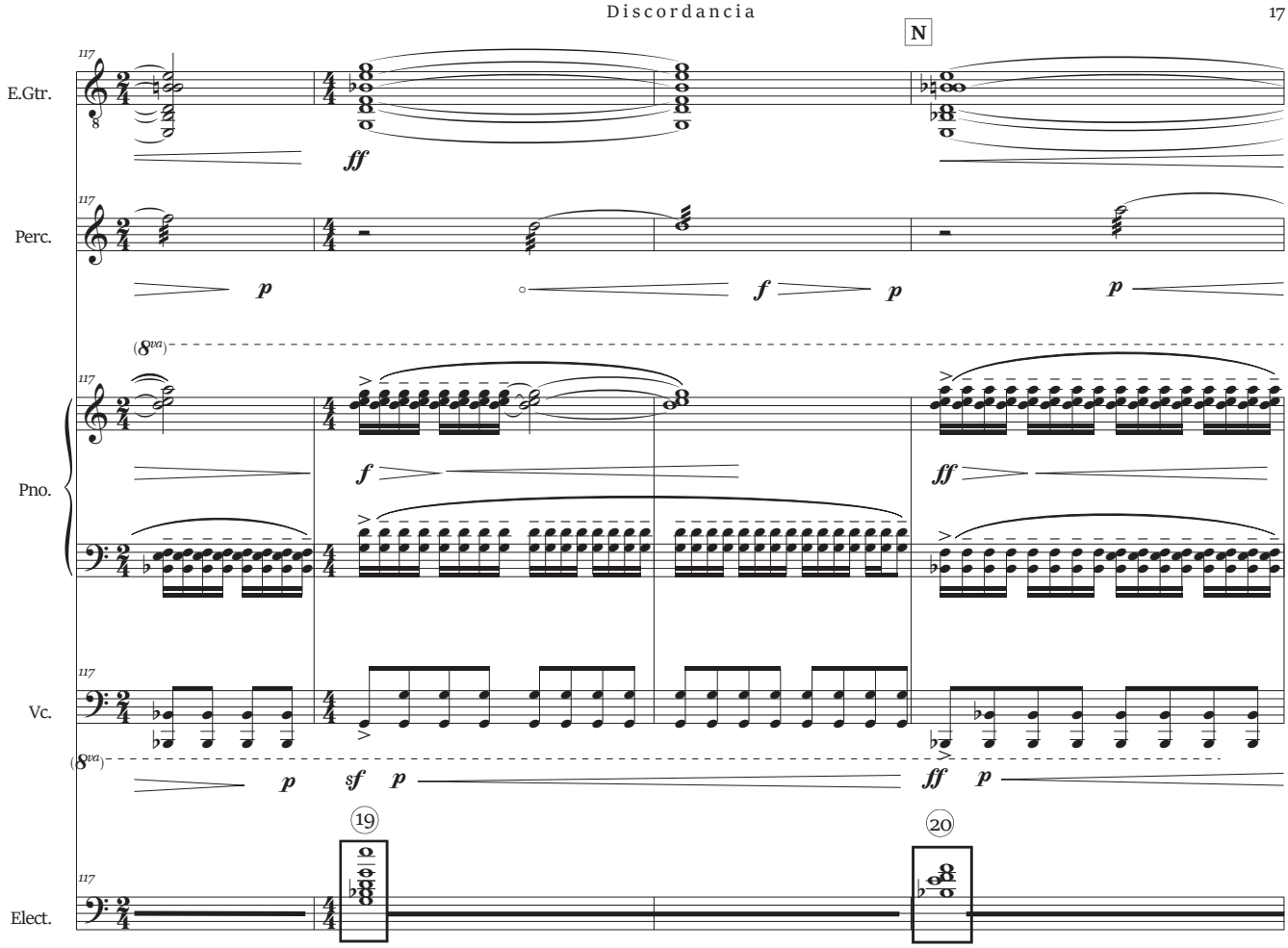

M
E.Gtr.
Perc.
Loco!
Pno.
Piano strings - play with mallets
Vc.
Elect.

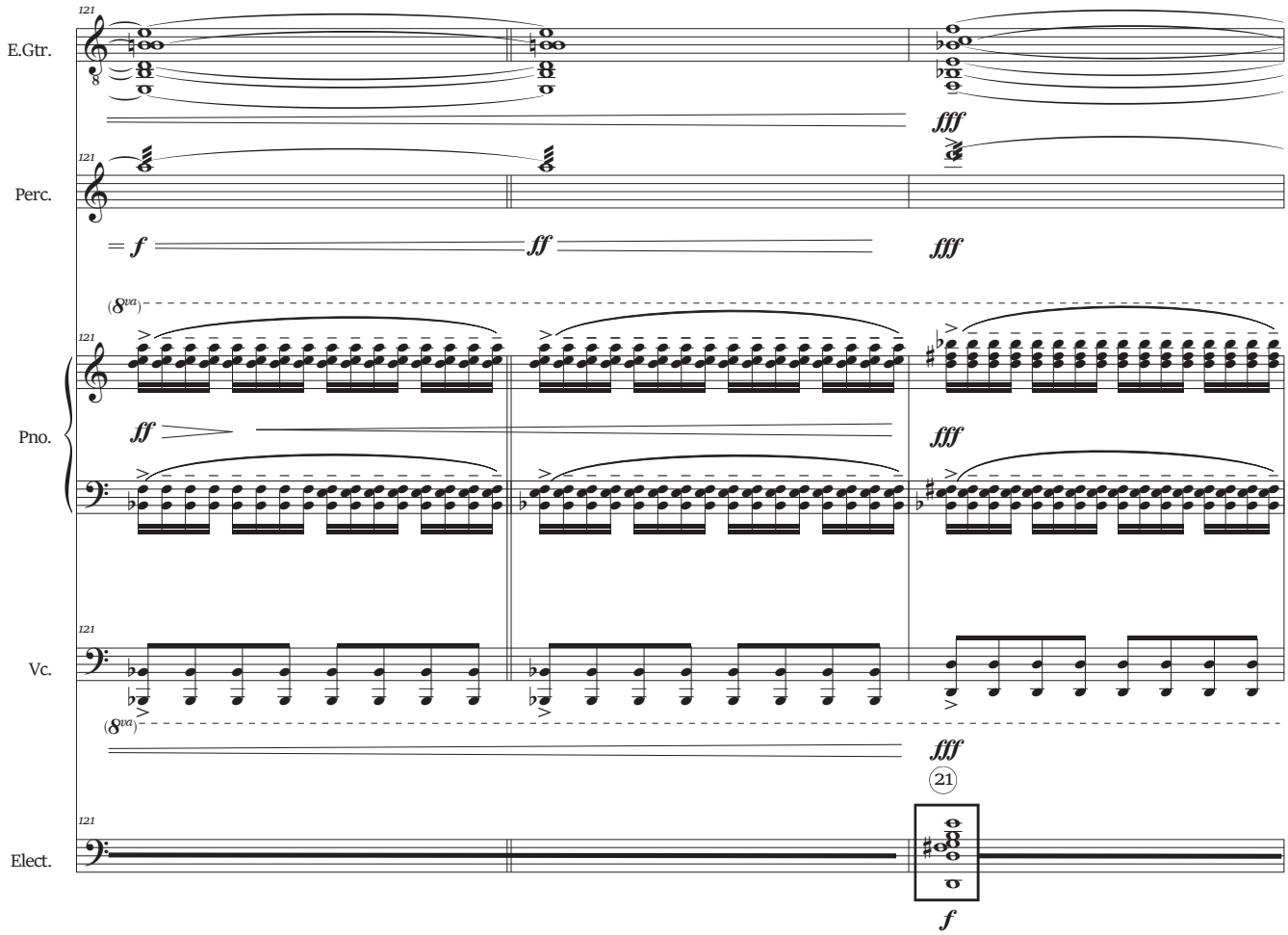

E.Gtr.
Perc.
Pno.
Vc.
Elect.
105
mf
f
sf
p
17

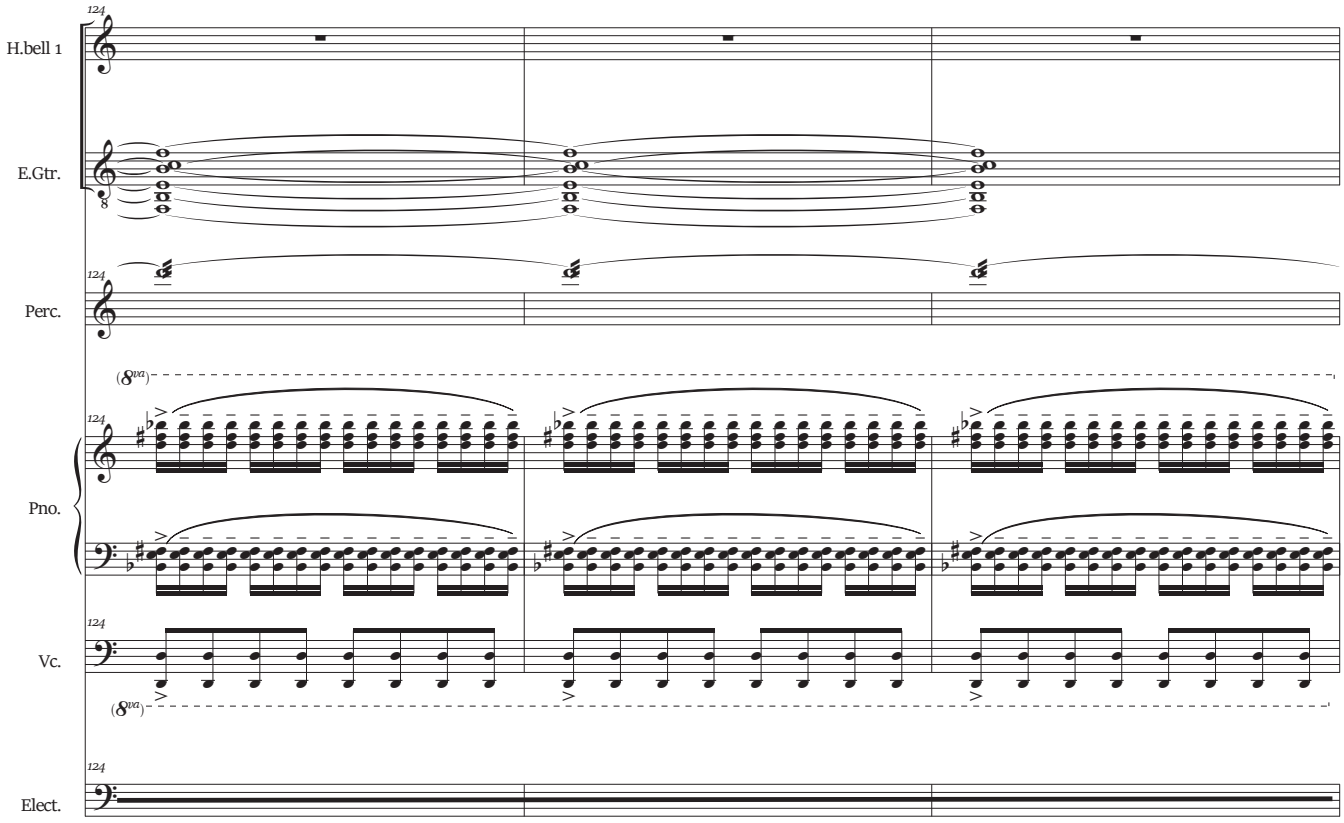

E.Gtr.
Perc.
Pno.
Vc.
Elect.
108
mf
f
sf
p

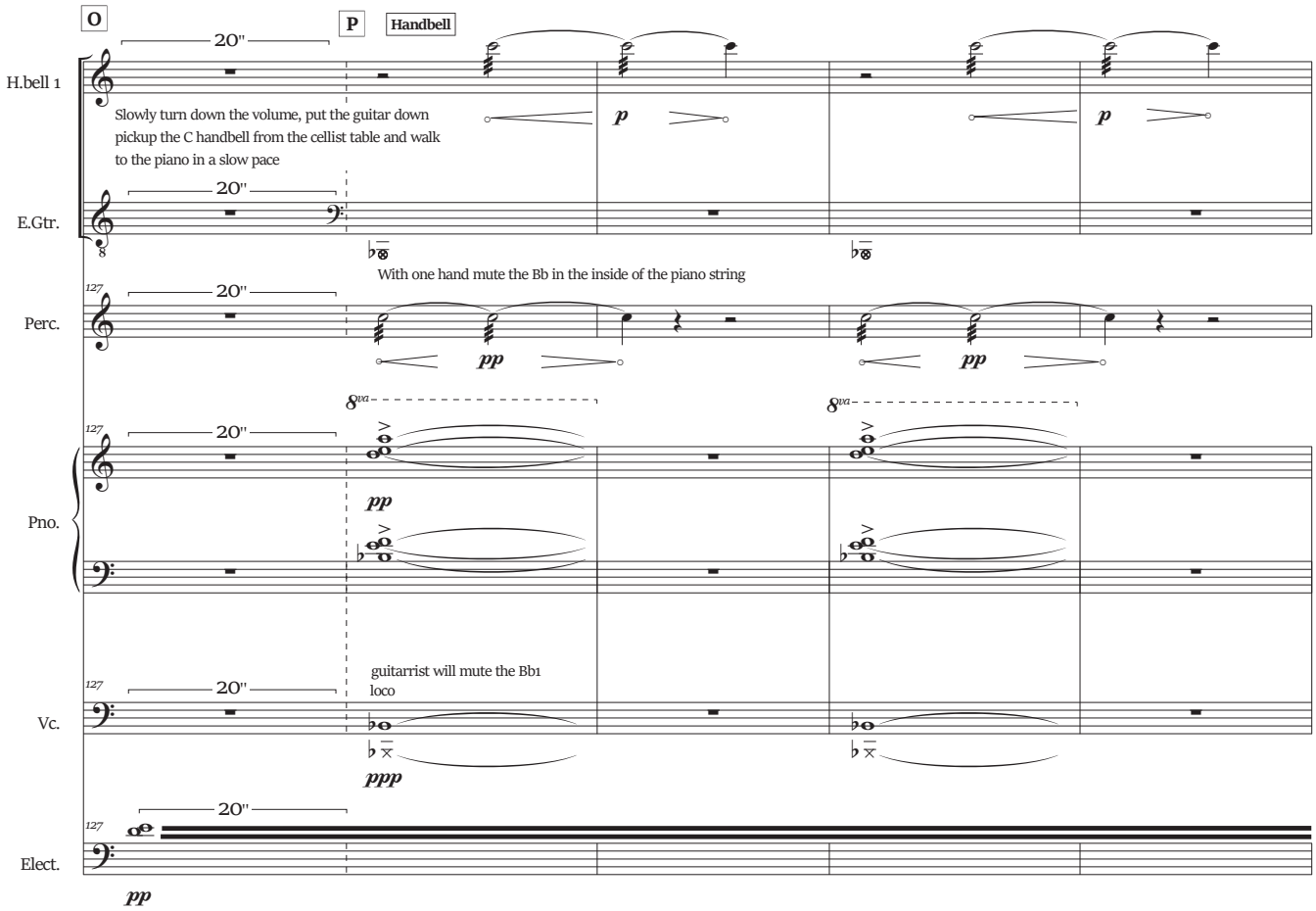

E.Gtr.
Perc.
Pno.
Vc.
Elect.
(8va)
p
f
mf
p
mf
f
mf
mf
p
sf
p
mf

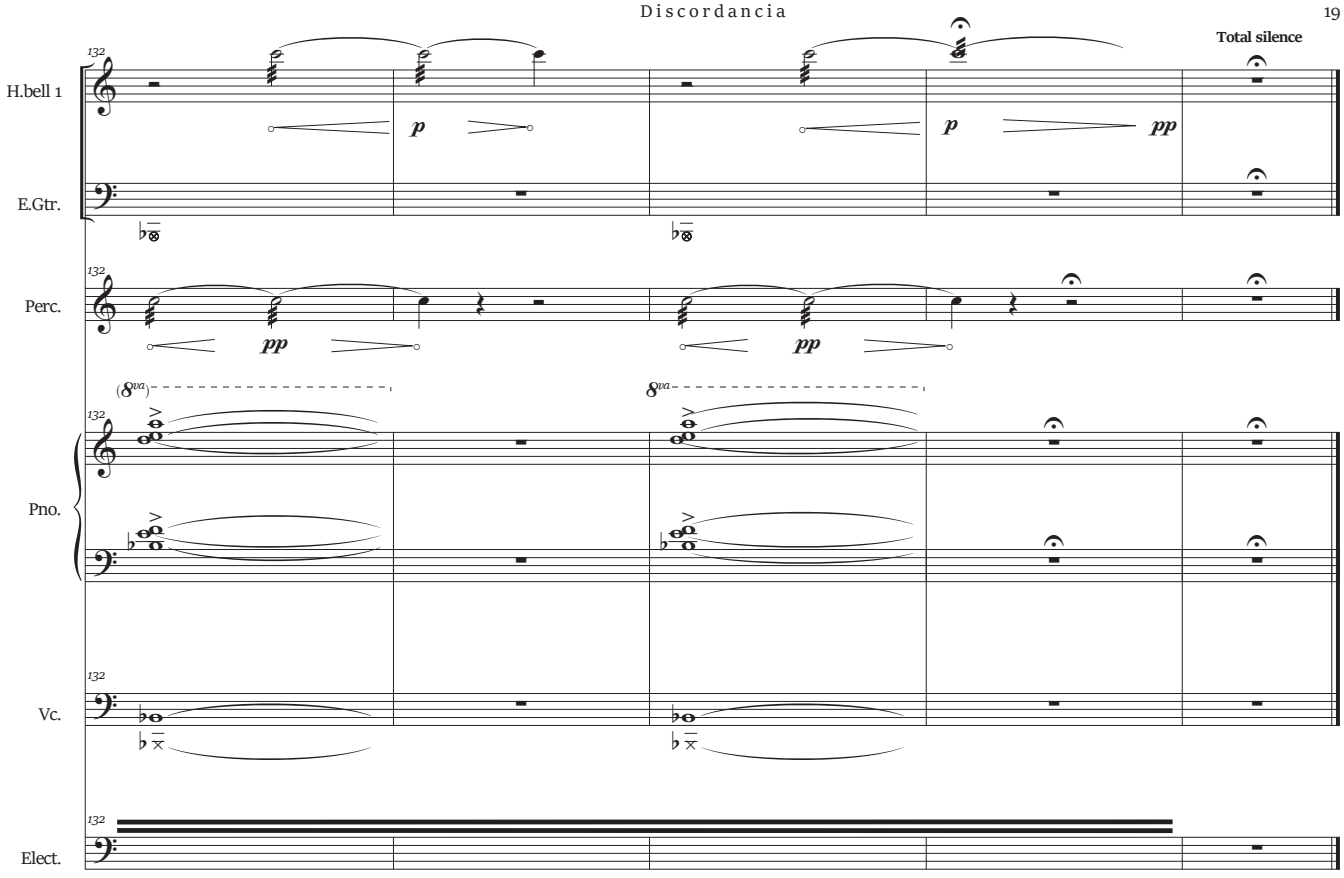

E.Gtr.
Perc.
Pno.
Vc.
Elect.
(8va)
f
f
mf
p
sf
p
f
18


N
E.Gtr.
Perc.
Pno.
Vc.
Elect.
117
ff
p
f
p
p
(8va)
f
ff
sf
p
ff
p
19
20


E.Gtr.
Perc.
Pno.
Vc.
Elect.
121
fff
f
ff
fff
(8va)
ff
fff
fff
21
f


H.bell 1
E.Gtr.
Perc.
Pno.
Vc.
Elect.
124
(8va)


O
P
Handbell
20"
H.bell 1
Slowly turn down the volume, put the guitar down
pickup the C handbell from the cellist table and walk
to the piano in a slow pace
p
E.Gtr.
With one hand mute the Bb in the inside of the piano string
127
Perc.
pp
8va
Pno.
guitarrist will mute the Bb1
loco
Vc.
ppp
Elect.


Total silence
H.bell 1
E.Gtr.
Perc.
Pno.
Vc.
Elect.
132
p
pp
(8va)
8va