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Author
Naranjo, Iván

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Assemblage Theory

for [va, cl], [vn, vc], [Fl in G, E.Gtr, Perc]

written for DIstractfold

Iván Naranjo

2017

Assemblage Theory

performance notes and techniques 1

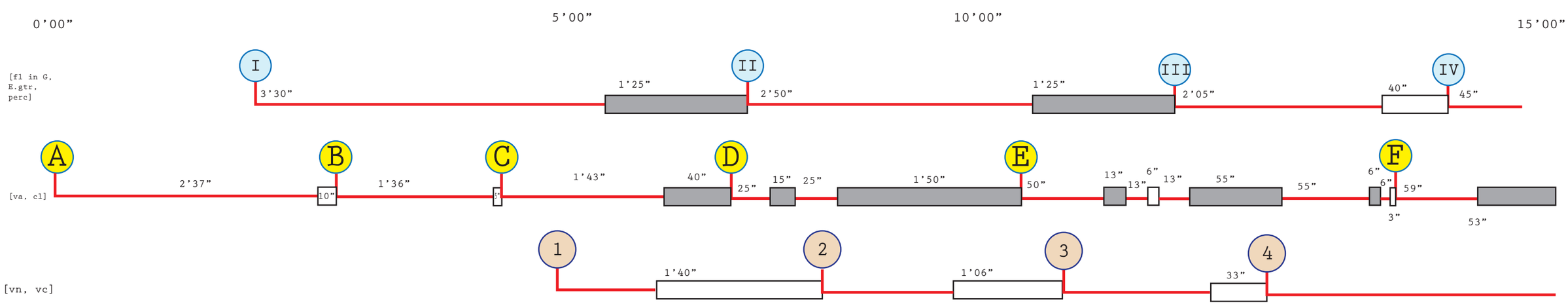
general remarks

THREE SCORES: There is no general score, but three separate scores to be played simultaneously. The piece consists of two duos: 1) viola and clarinet in Bb, 2)violin and cello; and a trio: flute in G, electric guitar and percussion (drumset).

The viola and clarinet begin the piece. Then the trio joins, and finally, the duo. The duration before the two last groups start playing is indicated in seconds. It is not to be taken with extreme precision, but it should be a close aproximation. The pieces are calculated to last roughly the same (including resting time between parts).

TIME AND STRUCTURE:

The following graph shows each piece's main sections in relation to each other and to the timeline. It can be used as a reference, while allowing the amount of flexibility that each score provides.



SPATIAL DISPOSITION:

The three groups are to be located close to each other, as if it was a single ensemble playing, while at the same time, being indiferent to the other groups.

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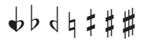
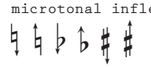
performance notes and techniques 2

accidentals:
1/4 tone scale



microtonal inflection [up to an 1/8 tone]



gradual transformation

regular accent

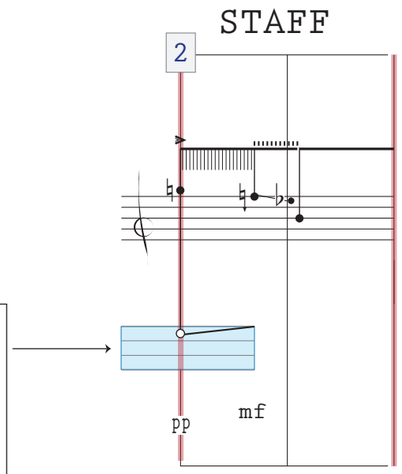
very strong accent

CLARINET IN Bb

Transposed in the score.

VOICE STAFF

The pitches are not precisely defined, rather, the position of the notehead on the staff is to be read proportionally. The staff covers the range of the performer.
More than a separate line, the voice should blend with the overall timbre.



NOTEHEADS

Normal, pitched sound.

Mostly air, close to noise, with a slight presence of pitch.

voice. always combined with a pitched sound.

Slap tongue.

wide, irregular vibrato.

flutter tongue

fast double articulation (t-k-t-k-t)

soft internal articulation. [with diafragm or throat]

Assemblage Theory

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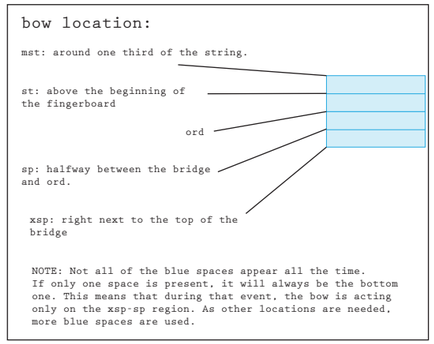
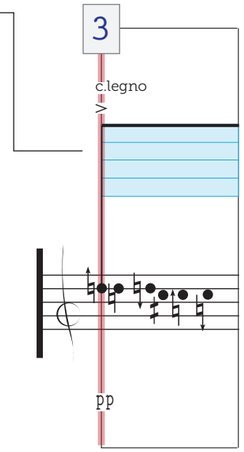
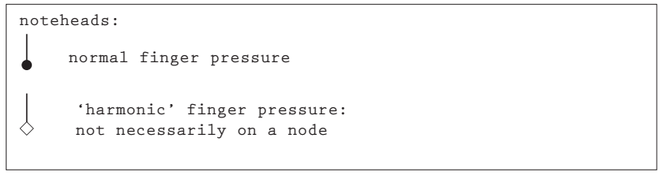
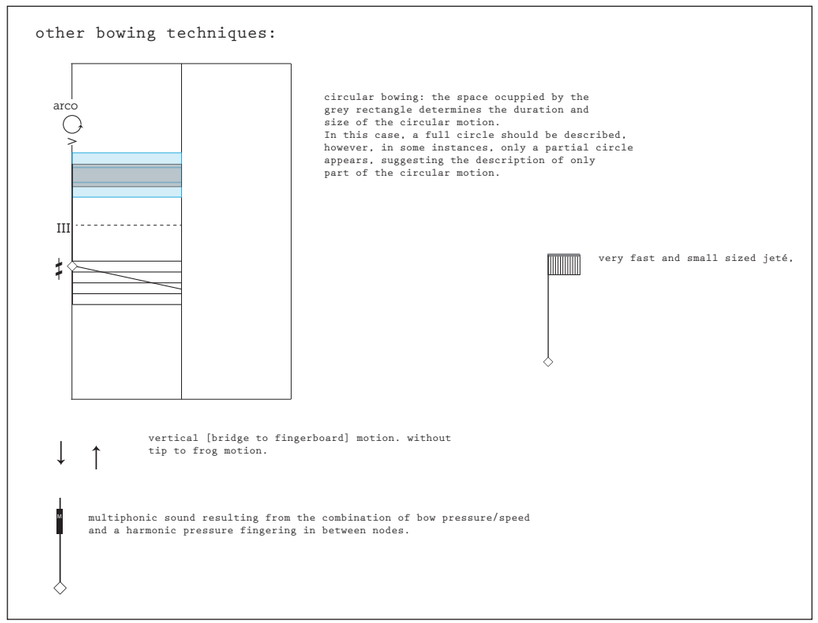
STRINGS







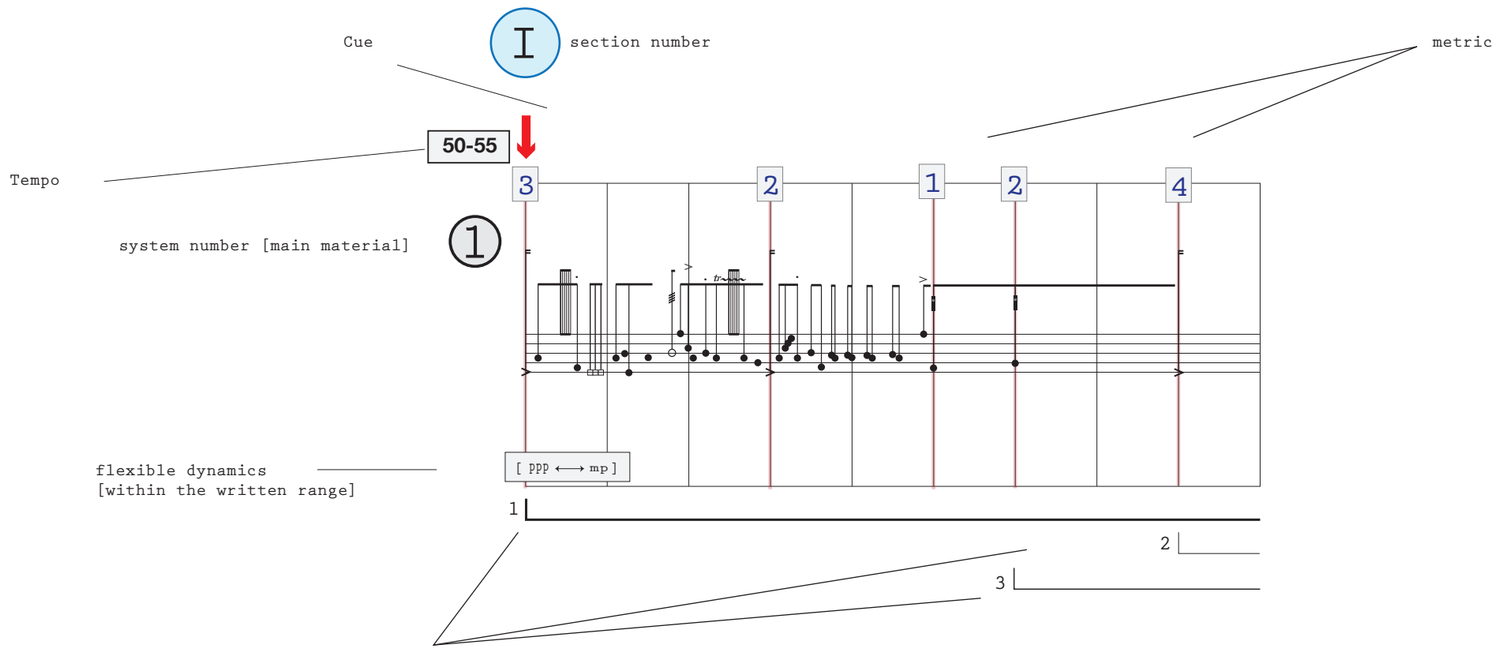


Assemblage Theory

performance notes and techniques 4

TRIO [general score design]:

Each part consists of six or seven systems, separated by long silences, or by soft interferences, labelled “x” and “y”, and to be played in ascending order. Each system in each part has a flexible tempo range. Synchronization is not desired, except for the beginning of each system. A red arrow at the beginning of each system, reminds the performers to wait for the cue.



Segmentation and iteration

Segmentation lines appear in some systems. They should be played in descending order and all of them should be played. In this case, the system is first played in its entirety, and then the last measure, followed by the two last measures, and so on. Tempo can be varied, but not drastically, in each iteration.

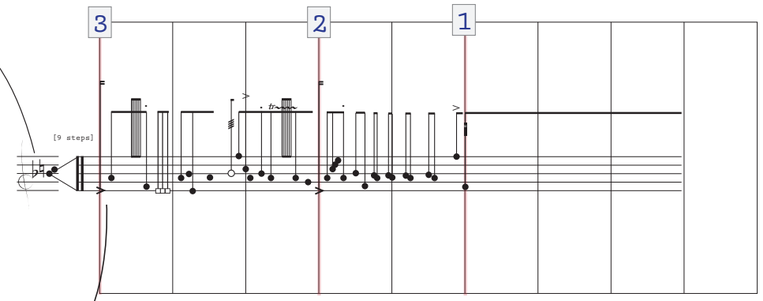
Assemblage Theory

performance notes and techniques 5

flute in g

Pitches:

In each systemm an interval is indicated, as well as a number of steps.
These notes should be the lowest and highest pitches used in that system. The musician can choose the pitches in between, according to the indicated number of steps.
The steps do not necessarily have to be equidistant.
Once defined, assign each degree of your scale to a line or a space in the staff.



noteheads:

Pitched sound, pitched with air and mostly air with a slighty perceivable pitch, respectively.

Slap tongue.

Other indications

Very fast internal articulation, like a soft flutter tongue.

Flutter tongue

Multiphonic. It should include the written pitch.

tr trill, on the next ascending pitch of the chosen scale.

electric guitar

vibrato/bend, with whammy bar.

string number.
1 to 6 from top to bottom

Left Hand:

location of the hand on the string (always played with slide). The active region changes for each system.

Left Hand (2):

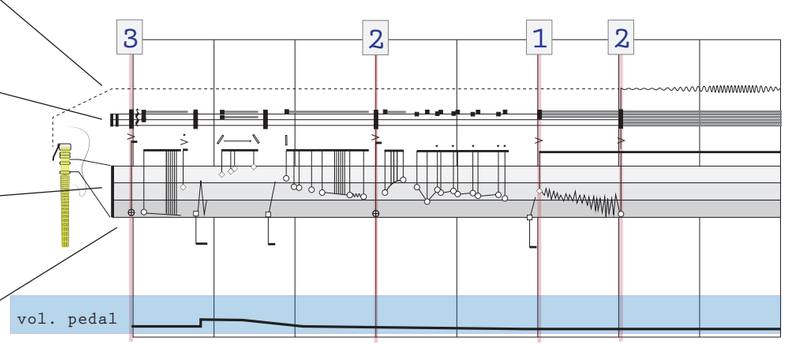
damp the strings with the palm of your hand

minimum pressure on the string

normal pressure on the string

diagonal movement of the slide.

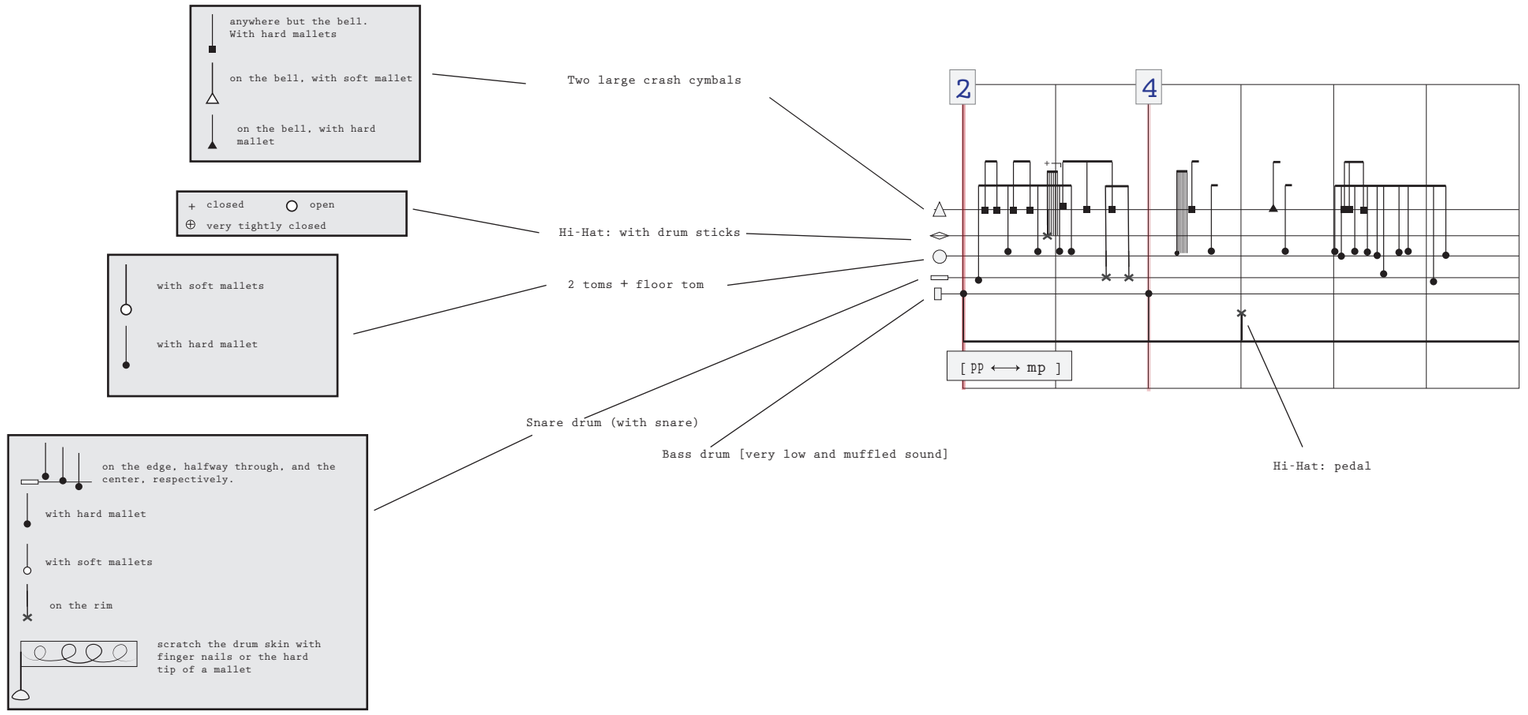
low stemmed notes are to be played only with the left hand.



Assemblage Theory

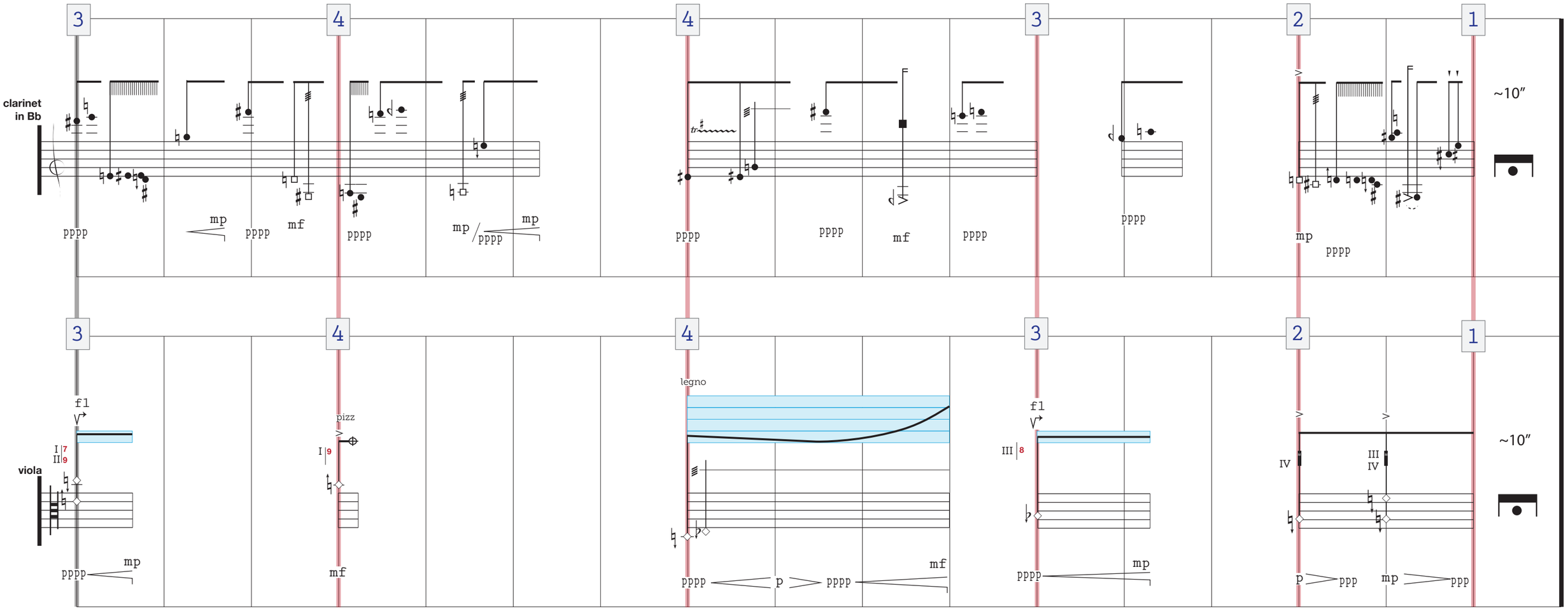
performance notes and techniques 6

PERCUSSION [drumset]



A

55



50

clarinet in Bb

viola

47

clarinet in Bb

3 2 2 4 2 1 1

pppp mp mf pp f/p ppp mf p f/pppp mp p ppp mp mf f pppp f pp

viola

3 2 2 4 2

mp mf mp ppp mf pp pppp mp p mf f mp ppp pp mp mp p ppp mf f mf

legno punta crine arco pizz fl

punta crine pizz

crine → legno pizz

45

clarinet in Bb

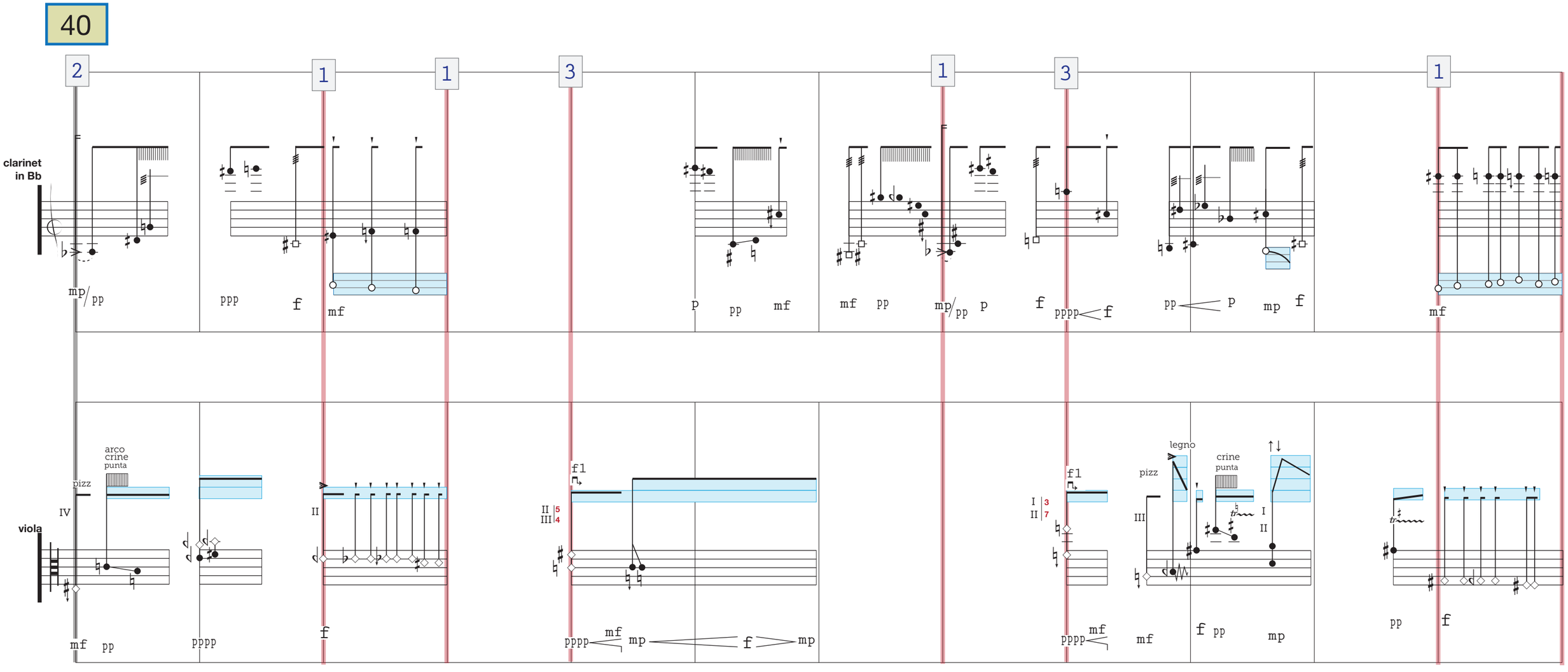
viola

pizz arco punta legno crine fl norm

42

clarinet in Bb

viola


40
clarinet in Bb
viola
arco
crine
punta
pizz
legno

35

clarinet in Bb

viola

30

clarinet in Bb

viola

B

55

~10″

clarinet in Bb

~10″

viola

52

clarinet in Bb

viola

50

clarinet in Bb

viola

47

clarinet in Bb

viola

legno

crine

45

clarinet in Bb

viola

~10″

~10″

C

40

clarinet in Bb

viola

crine

legno

pizz

arco

37

clarinet in Bb

mp / ppp

pp

f

ppp pp mp

mp p mp ppp

mp pppp mf f

p pp mp p mf

mf p f mp

viola

arco
crine
punta

pizz

III

mf

mp < mf > p

pppp mf

II III

ff

II III

mp f mp

fl

pppp mf

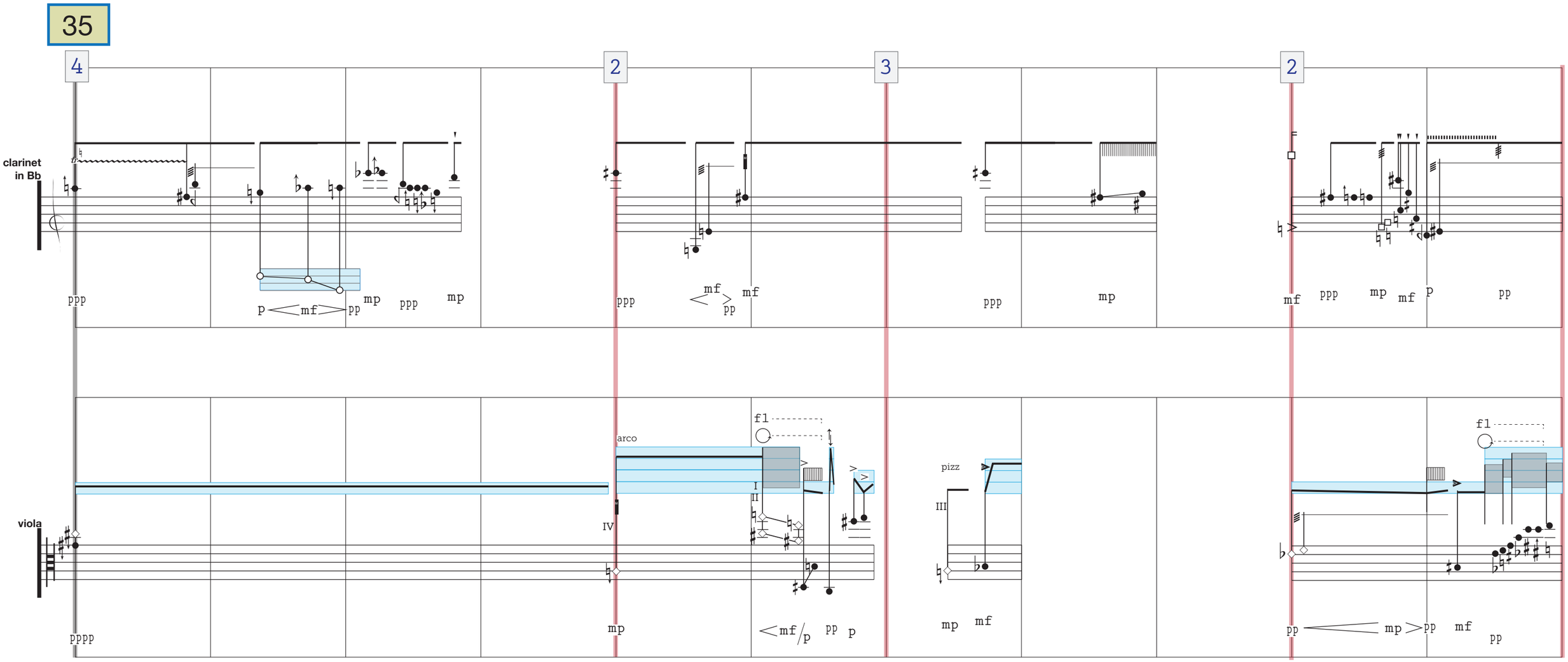
legno
crine

pizz

I II

f p mf f mp

p f p mf


35
4
2
3
2
clarinet in Bb
viola
arco
pizz
fl
I
II
III
IV

30

clarinet in Bb

viola

pizz arco

47

clarinet in Bb

viola

clarinet
in Bb

~40″

~40″

viola

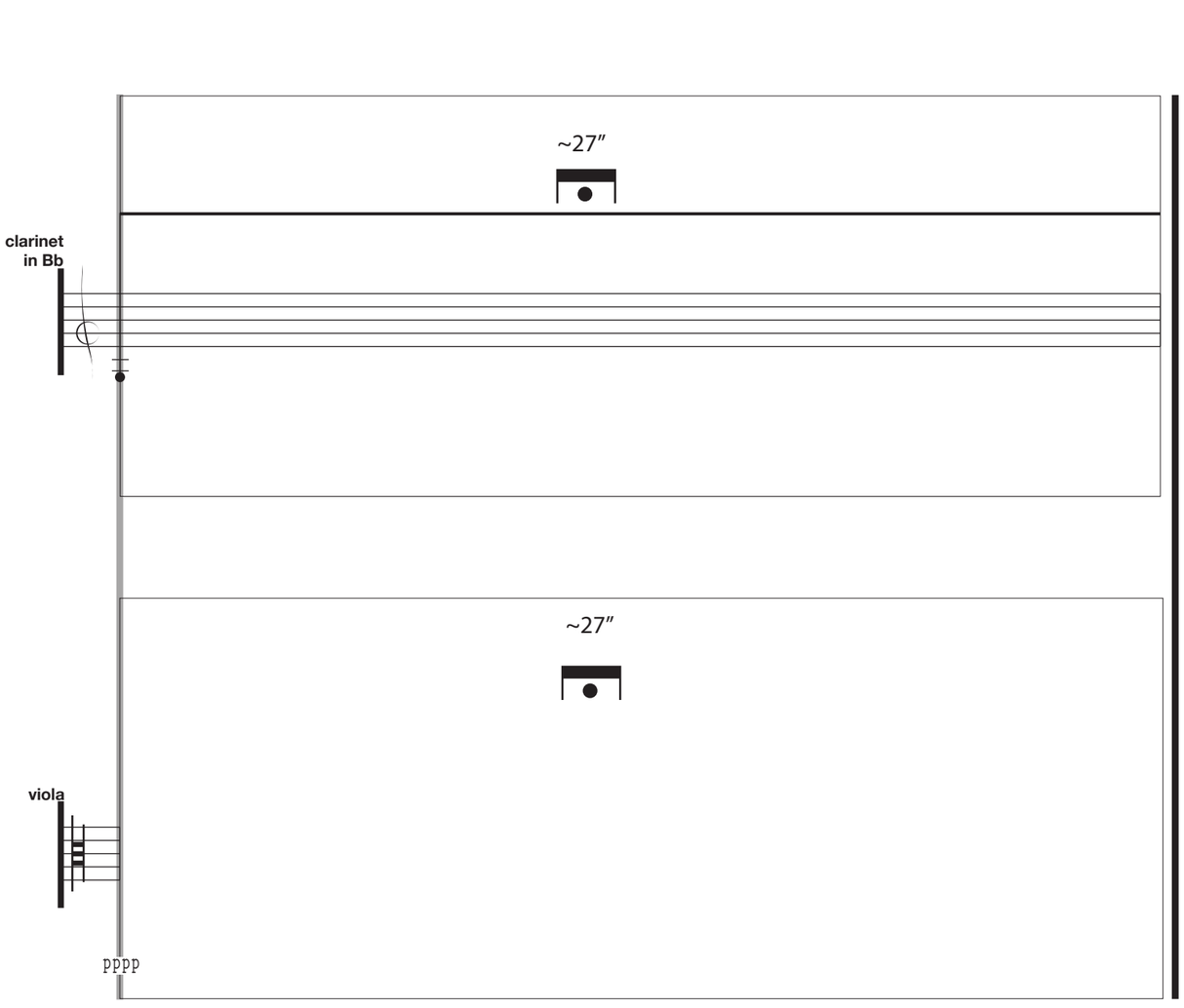
[pppp]

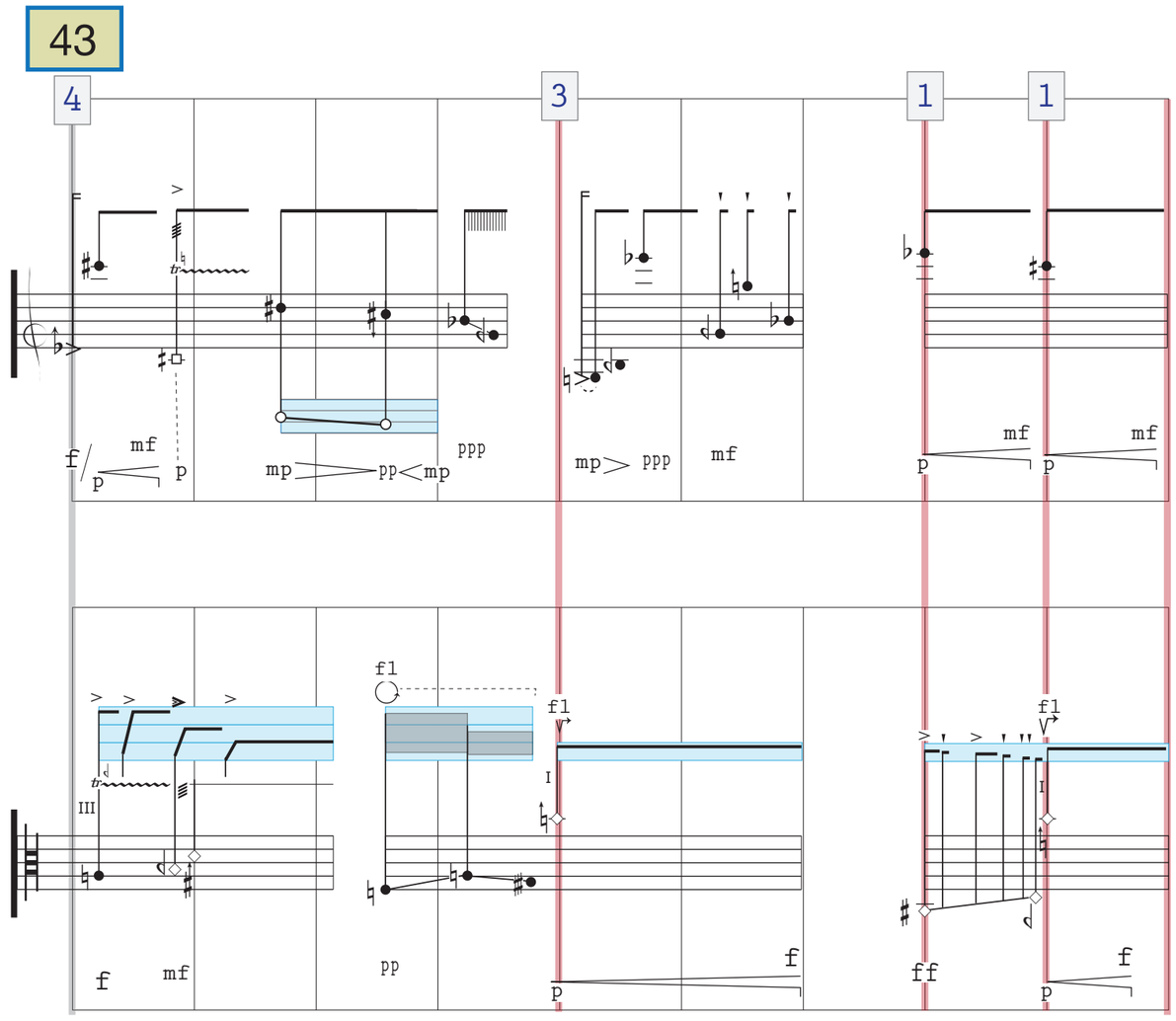
D

45

clarinet in Bb

viola


~27″
clarinet
in Bb
~27″
viola
pppp


43
4
3
1
1
f
mf
p
mp
pp
mp
ppp
mp
ppp
mf
mf
p
mf
p
f1
f1
f1
III
I
I
f
mf
pp
f
p
ff
f
p

clarinet in Bb

1 2 3 2 2

circular breathing

~1′45″

pppp f mp f p ppp ppp

viola

arco pizz f1

II III II III

~1′45″

f p mf mp f pppp f mf

E

40

clarinet in Bb

viola

legno

crine

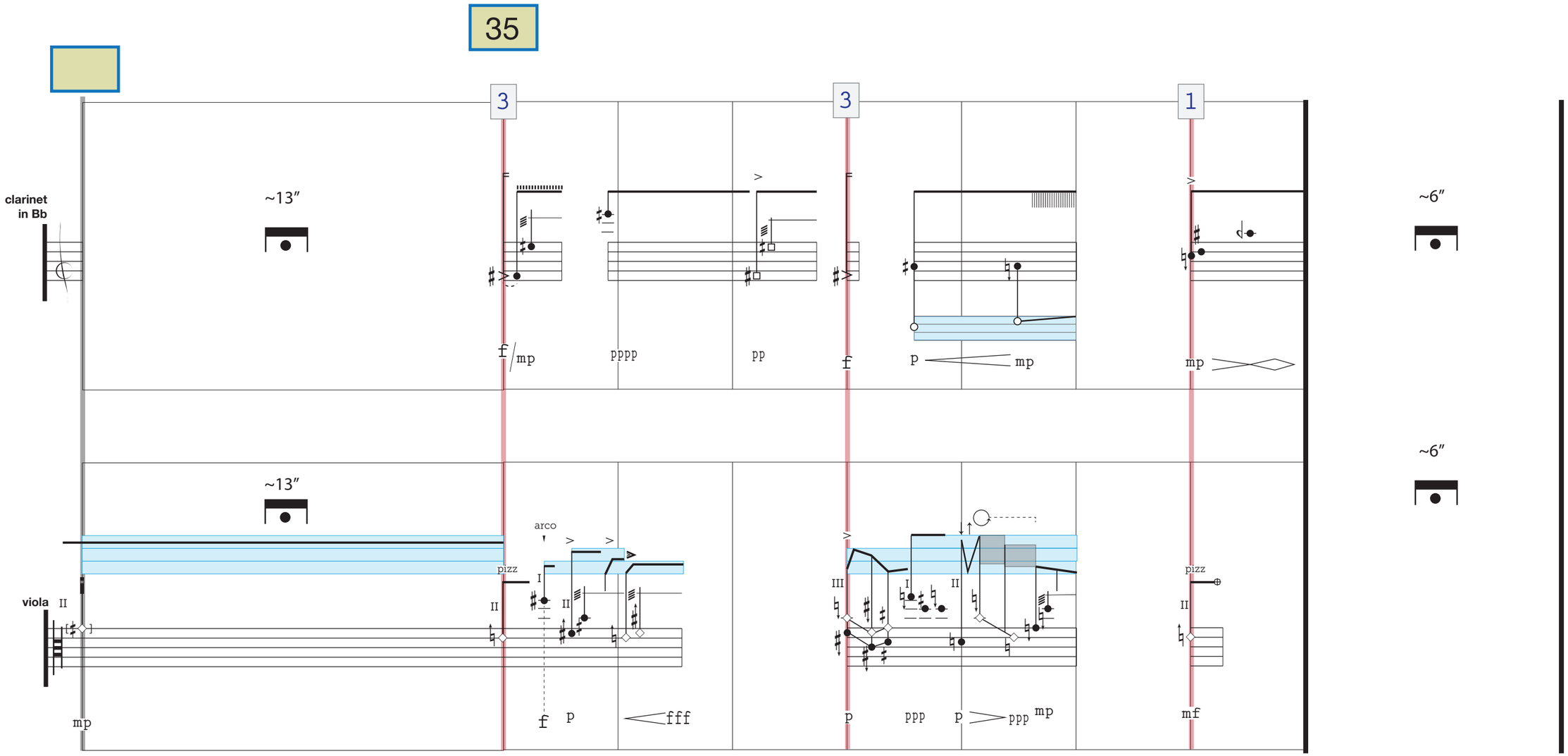
fl

pizz

37

clarinet in Bb

viola


35
3
3
1
clarinet in Bb
~13″
~6″
f
mp
pppp
pp
f
p
mp
mp
~13″
~6″
arco
pizz
I
II
III
viola
II
mp
f
p
fff
p
ppp
p
ppp
mp
pizz
II
mf

30

3

3

~35″

~20″

clarinet
in Bb

f/mp

pppp

pp

f

ppp

viola

arco

pizz

I

II

III

mp

f

p

fff

p

ppp

p

ppp

mp

pppp

~35″

~20″

45

clarinet in Bb

viola

40

clarinet in Bb

ppp mf

mp p mp ppp/mf mp mf mp ppp

mp

f p mf ppp pp mf

mf

viola

II [ ]

p mf p

p mp

mf p pp mf f ppp p mf

legno crine f1 pizz arco

II IV IV II

mf

35

clarinet in Bb

2 3 2 3

~6″ ~3″

mf pppp pp f/p ppp f>p mf ppp pp<mf mf mp mf ppp mf

viola

II II II II I IV I

legno crine pizz arco punta

~6″ ~3″

mp pp mf p mp f ppp p mf ppp mf mp ppp

F

45

clarinet in Bb

viola

40

clarinet in Bb

3 2 5 3 2

p pp mp pp ppp f mp ppp p pppp f p

viola

p mp pp f p f fff pp p p mf pp f pp pp mf mp f ppp mp

35

stop together with group 3 [vn, vc]

2 3 1 3

clarinet in Bb

f/p ppp mp f pp pppp

~53″

viola

pizz arco IV

f p pp pppp pp mf pppp

~53″

Ciudad de México. Marzo, 2017

Assemblage Theory

[e.gtr, fl in g, perc.]

I

35-40

2 4 4 3 2

attacca

1

~2'00"

[11 steps]

[mp ⟷ mf]

1
2
3
4
5
6
7

35-40

1 4 2 5 3 1

2

[11 steps]

[mp ⟷ mf]

1
2
3
4
5
5
6

1

II

45-50

3

~1'25"

[9 steps]

3 2 1 2 4 3 3 1

[p ⟷ mp]

1
2
3
4
5
6

45-50

4

wait until the other two instruments finish their iterations. Then begin with the cue.

[9 steps]

2 1 3 1 4 3 1 2

[p ⟷ mp]

attacca

1
2
3
4
5
6

2

y

attacca. give cue

~1'25"

circular breathing

pp

III

50-55

attacca

5

[9 steps]

[mp ⟷ f]

1
2
3
4
5
6
7

55-60

wait until the other two instruments finish their iterations. Then begin with the cue.

6

1 4 2 5 3 1

[11 steps]

[mp ⟷ mf]

1 1

2

3

4

5

6

IV

45-50

7

2 3 1 3 2

[9 steps]

40”

[p ⟷ mf]

1

2

3

4

5

6

4

Ciudad de México. Marzo, 2017

Assemblage Theory

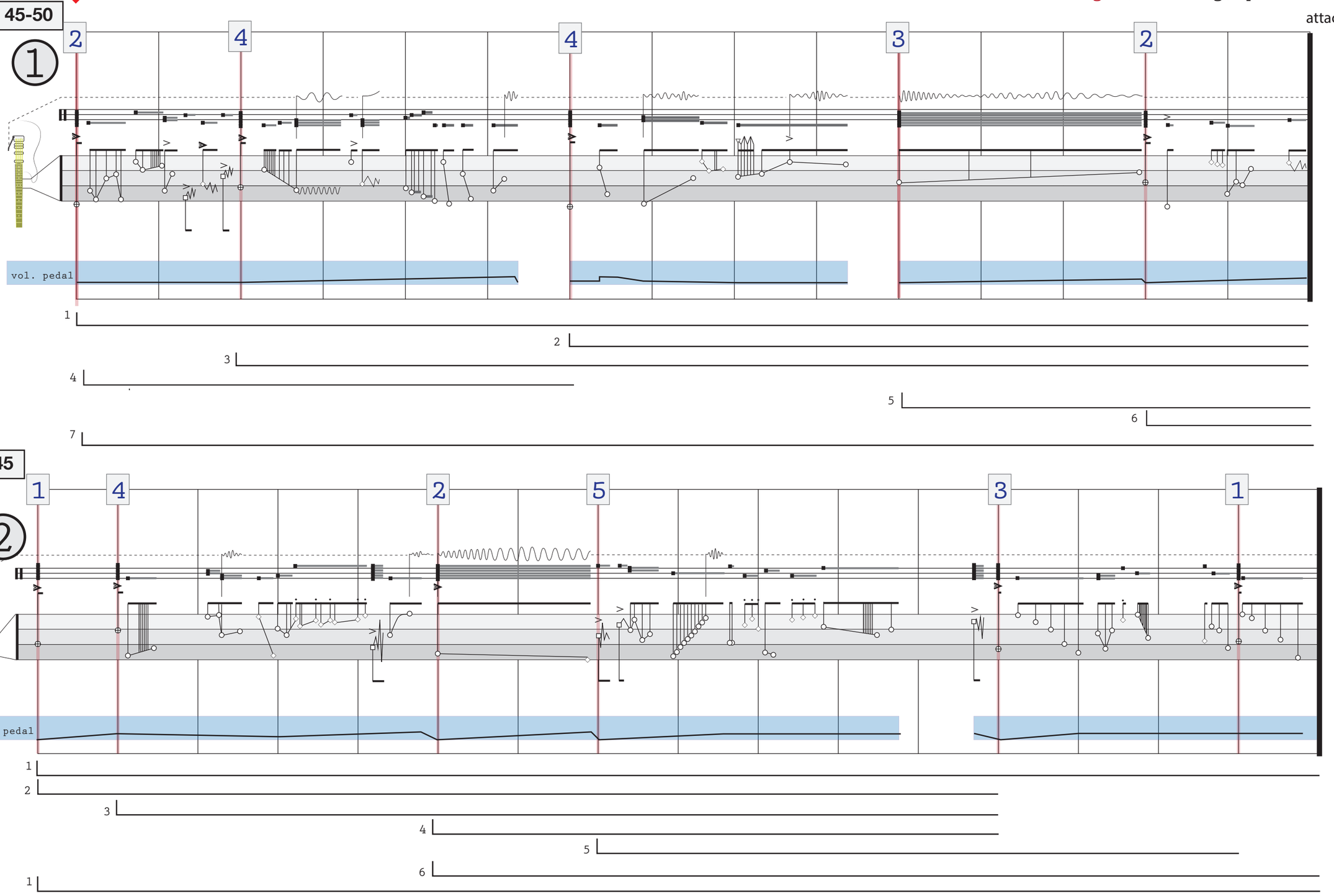
[e.gtr, fl in g, perc.]

I

~2'00"

45-50

attacca



40-45

1

II

40-45

3 2 1 2 4 3 3 1

3

~1’25”

vol. pedal

1
2
3
4
5
6
7

wait until the other two instruments finish their iterations. Then begin with the cue.

50-55

2 1 3 1 4 3 1 2

4

vol. pedal

1
2
3
4
5
6
7
8
9

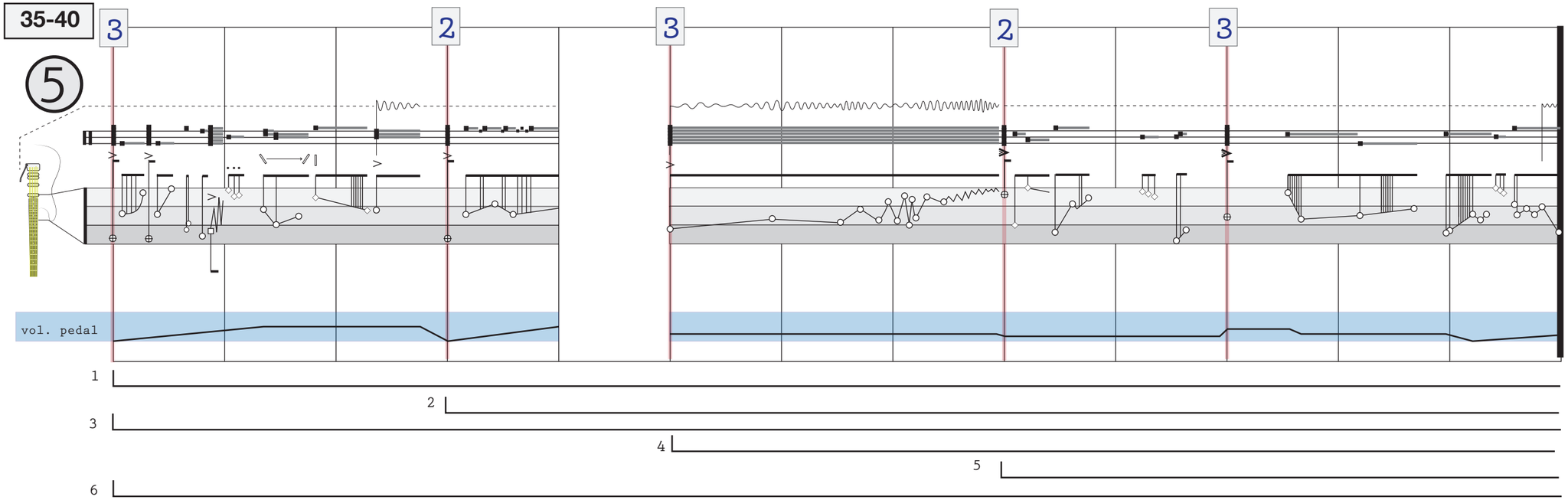
2

~1’25”

III

35-40

5

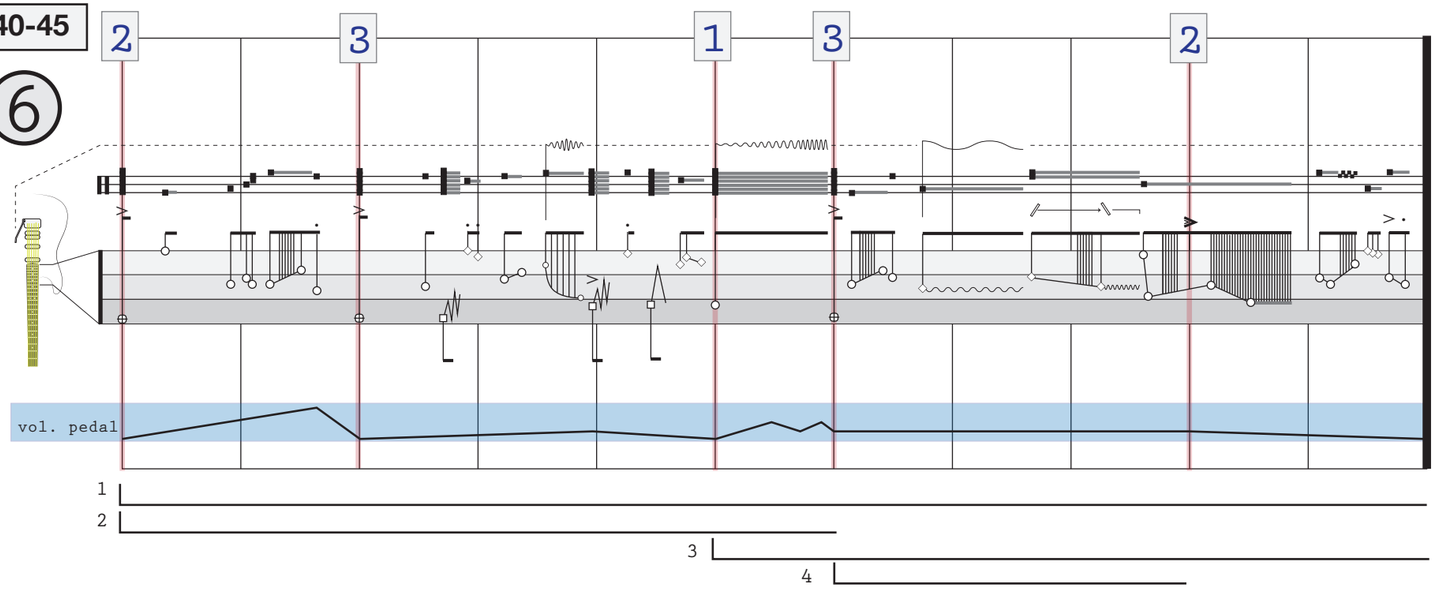


40”

IV

40-45

6



Ciudad de México. Marzo, 2017

Assemblage Theory

[e.gtr, fl in g, perc.]

I

40-45

2 4 4 3 2

attacca

1

~2'00"

[PPPP ⟷ mp]

1 2 3 4 5 6

35-40

1 4 2 5 3 1

2

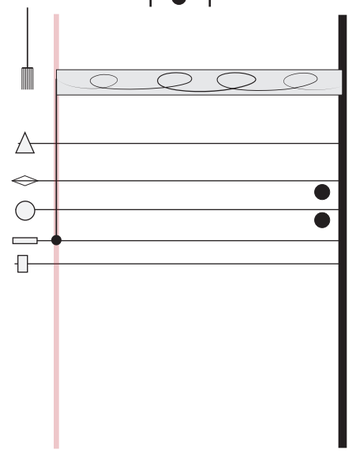
[PPPP ⟷ pp]

1 2 3 4 5 6

1

~1’25”

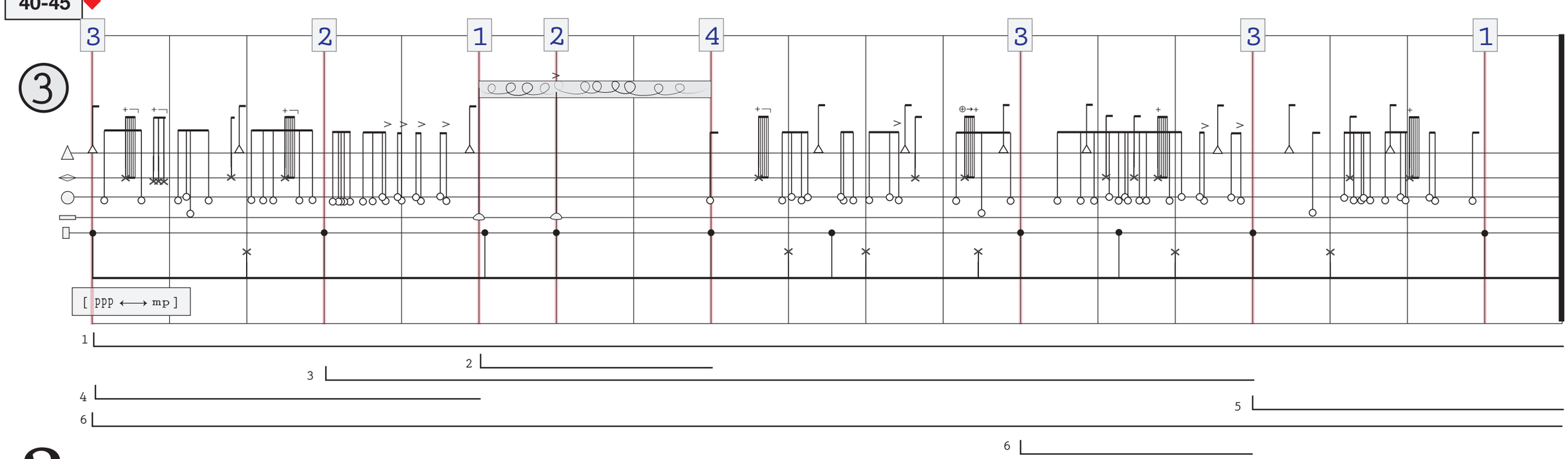
attacca. give cue



X

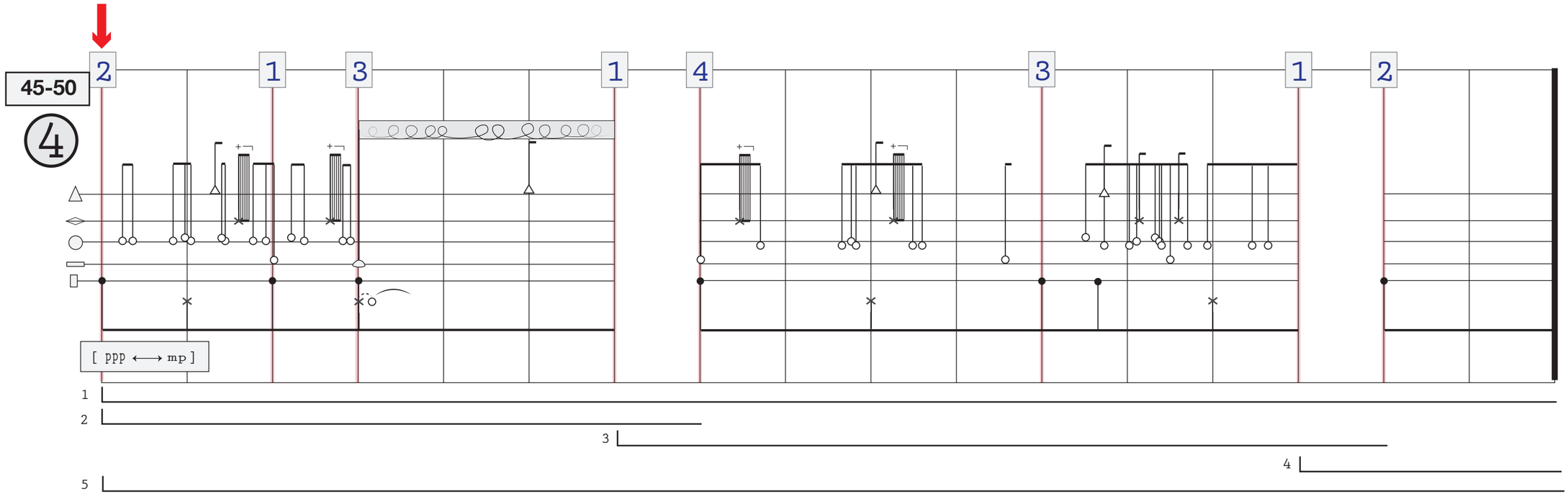
II

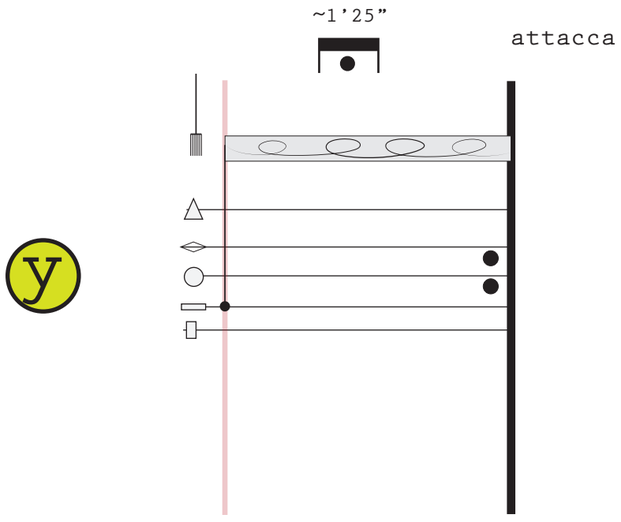
40-45



2

wait until the other two instruments finish their iterations. Then begin with the cue.





III

snare off

40-45

5

3 2 3 2 3

[mp ⟷ f]

1
2
3
4
5
6
7

X2

IV

45-50

6

2 3 1 3 2

40”

[p ⟷ mf]

1
2
3
4
5
5

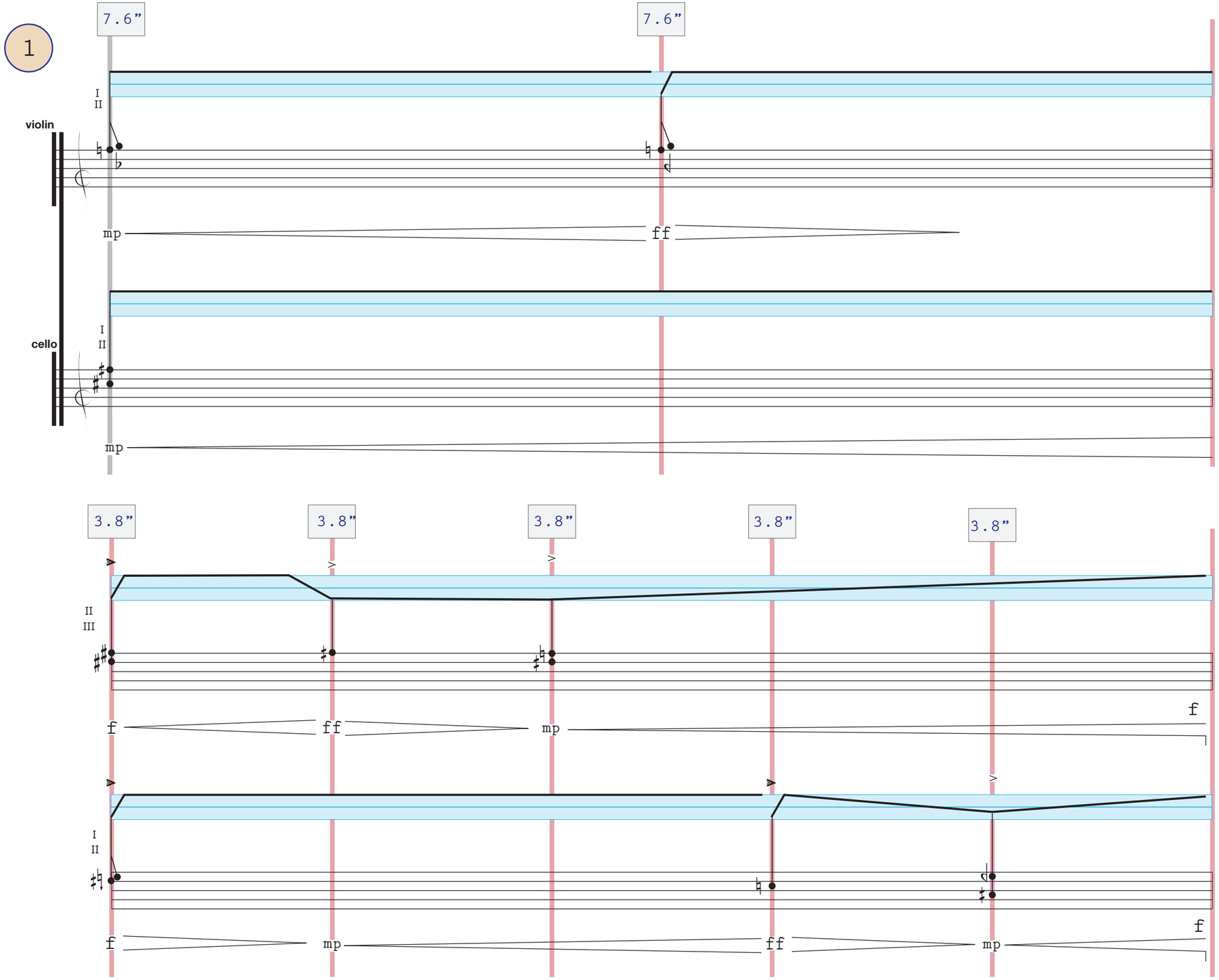
Ciudad de México. Marzo, 2017

Assemblage Theory

[vn, vc]

05’30”

05’30”



3.8”

violin

cello

3.8”

7.6”

7.6”

p

ff

ff

01’39”

01’39”

2

4”

3”

3”

9”

1”

2”

3”

II
III

I

violin

cello

p

mp

f

f

f

pp

pp

mf

ff

p

mf

6” 4” 2” 6” 1” 2” 1” 2”

violin

II
III

p/ ff/ fff /p

pp

cello

[gliss]

mf p/ff/mp fff/p mp pp

3” 1” 2” 1” 6” 2” 4” 4”

violin

mp fff > mp/f > mp

cello

mp f > mp p

2”
3”
2”
1”
9”
3”
3”
violin
cello
pppp
p
ppp
pppp
ppp

4”
violin
cello
mp
pppp
mp
pppp

01’06”

01’06”

3

3.2” 2.9” 11.2” 2.3” 2” 3.6”

violin

III
IV

[gliss] [gliss] [gliss] [gliss]

ppp p mf pp mf pp mf p

9.6” 8.7” 6.9”

cello

I
II

[gliss]

p pp mp mf

4.4” 2” 4” 2” 6” 4” 1.5”

violin

[ ]

pppp ppp mp pp f p mf p mf

6.0” 2” 2” 4” 4” 4” 2”

cello

[gliss] [gliss]

ppp mf p pppp f p mf

violin

2.5” 2” 2” 8” 6” 2” 4”

mf p mp pppp p

cello

4” 2” 6” 8” 2” 2” 2.4”

pppp mp pp mp pppp mp mp

violin

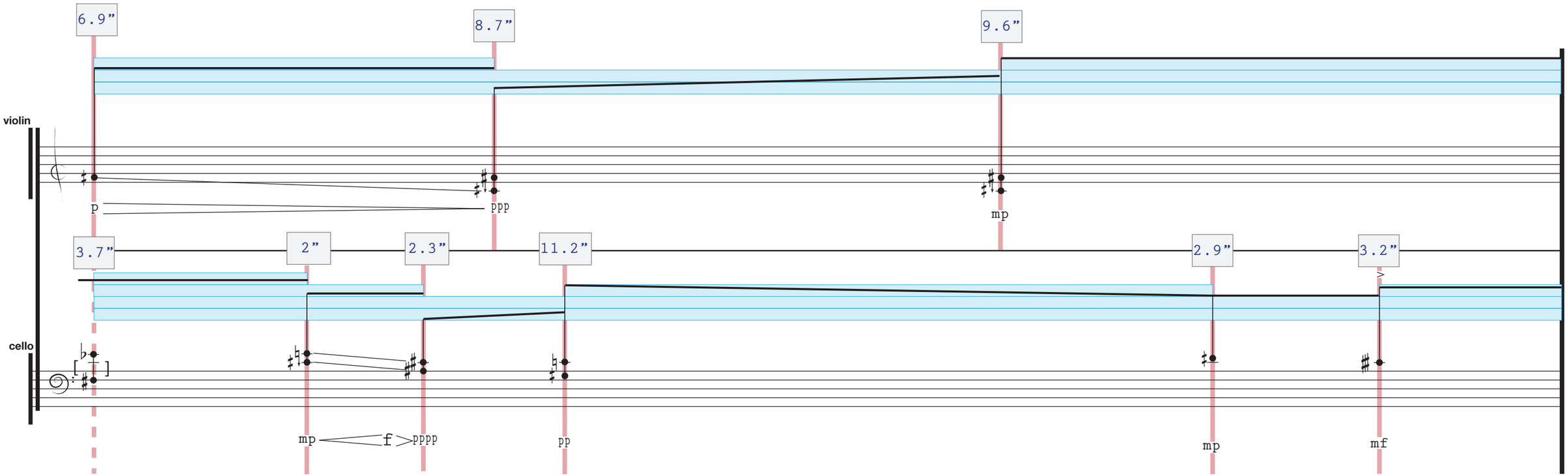
2” 4” 4” 4” 2” 2” 6”

f p mf mf pp f mp

cello

1.6” 4” 6” 2” 4” 2” 4.3”

[mp] f p mp mf mp mf



33″

33″

4

violin

cello

2.6” 5.2” 2.4” 2.2” 2” 1.8” 1.6” 3.3” 1.6”

2.6” 2.6” 2.4” 2.4” 2.2” 2.2” 2” 2” 1.8” 1.8” 0.7”

pizz arco punta

[57.5, 61.25]

3.3” 1.6” 1.6” 6.6” 5.0” 1.6” 1.6” 2.3”

0.6” 1.6” 3.3” 3.3” 3.3” 1.6” 3.3” 1.6” 5.0”

pizz arco legno crine fl norm

violin

cello

1" 3.3" 1.6" 5.0" 1.6" 6.6" 1.6" 3.3"

8.3" 1.6" 1.6" 3.3" 3.3" 5.0" 0.9"

1.6" 5.0" 3.3" 3.3" 1.6" 1.6" 8.3"

0.7" 3.3" 1.6" 6.6" 1.6" 5.0" 1.6" 3.3" 0.9"

legno crine

arco punta

pizz

violin

cello

5.0” 1.6” 3.3” 1.6” 3.3” 3.3” 3.3” 1.6”

p mf p mf p mf pp

2.4” 1.6” 1.6” 5.0” 6.6” 1.6” 1.6” 2.5”

II III II III

[ ] mf ppp p mp f pppp

1.6” 1.8” 1.8” 2” 2” 2.2” 2.2” 2.4” 2.4” 2.6” 2.6”

mf p mp p mp f/mp mf mf p f mp mf

0.8” 1.6” 3.3” 1.6” 1.8” 2.0” 2.2” 2.4” 5.2” 2.6”

mf mp mp f pp mf mp mf f p f mp

Ciudad de México. Marzo, 2017