

on the shattered surface of time

for guitar, double bass and percussion

written for Pablo Gómez, Scott Worthington and Dustin Donahue

Iván Naranjo | 2015

general remarks

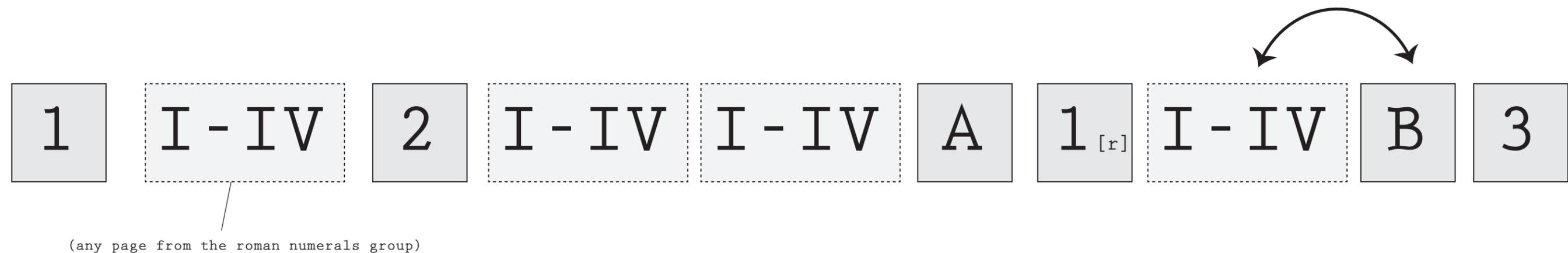
Each page is a unit. Within it, all event durations are proportional to the space they occupy. However, the scale is different on each page.

The piece consists of three groups:

1. Pages numbered in arabic numbers: 1, 1[r], 2 & 3.
 2. Pages numbered in roman numerals: I, II, III, IV.
 3. Pages labelled: A & B.
- (1[r] is an exact copy of 1)

The order of the pages should be decided based on the following considerations:

1. Pages, 1, 1[r], 2 & A will always be in the same place.
2. All pages have to be played once and only once (considering 1 and 1[r] as two different pages with the same content).
3. The following diagram shows the fixed and movable sections:

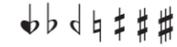


Even though the tempi seem extremely irrational, they relate to each other in perfect ratios, which can be visually understood by counting the number of spaces between two synchronous moments within two instruments. For example, in the first page we see that 17 spaces/time-units in the double bass line, fit exactly the space of 21 spaces/time-units of the percussion line. The tempo relation is thus of 17:21. We then see that 21 time-units of the guitar line fit exactly 16 time-units of the double bass line, so their tempo relation is 21:16.

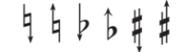
instrumental techniques & notation

general

accidentals:
1/4 tone scale



microtonal inflection [up to an 1/8 tone]

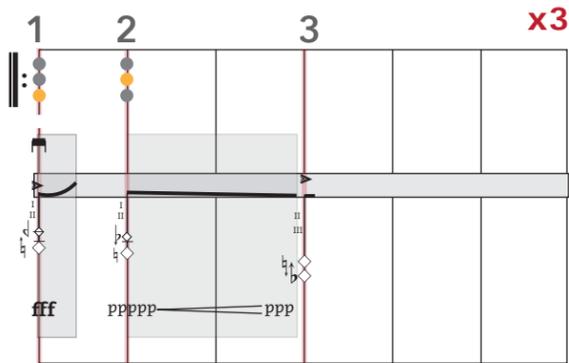


} indicates a clear gap between events

noteheads:

◇ harmonic pressure, not necessarily on a natural harmonic node

○ scratch on the surface (of tom-tom or guitar) with the nails

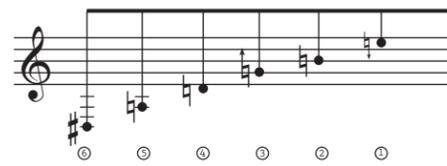


within an iterated section (pages A and B) grey (off) and yellow (on) buttons, indicate whether the event (on a light grey area) happens in each of the iterations or not (iterations are ordered from top to bottom). when it does not, the event is replaced with silence.

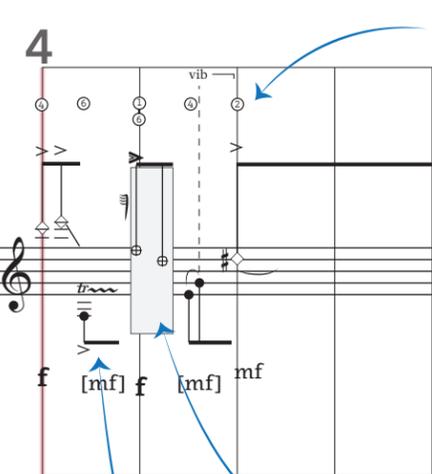
in the example, the first event happens only in the third and last iteration. The second event happens only in the second iteration. The third event, happens in all three iterations.

guitar

scordatura:



the score is notated transposed



string number

the length of the beam determines the note duration: space=time

guitar specific noteheads

- ◇ percuté all strings with the palm of the hand and keep still, damping them
- damp the strings with the palm of the hand (right hand plucks or strums)

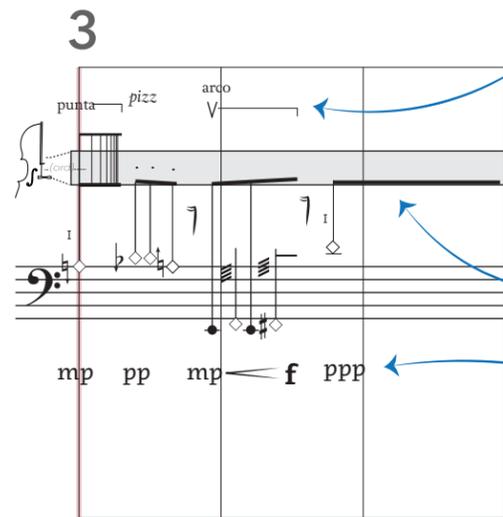
other symbols

⊕ random arpeggio: arpeggiate all strings in random order

a grey rectangle is used when pitchless material occur. The height of the rectangle denotes the total length of the strings on the instrument's body

lower stems indicate action of only the left hand.

double bass



other, traditionally notated, right hand information

the grey area's vertical axis denotes the region of the string to be bowed/plucked, its bottom extreme being extremo sul ponticello, and the upper molto sul tasto (around the fourth harmonic node).

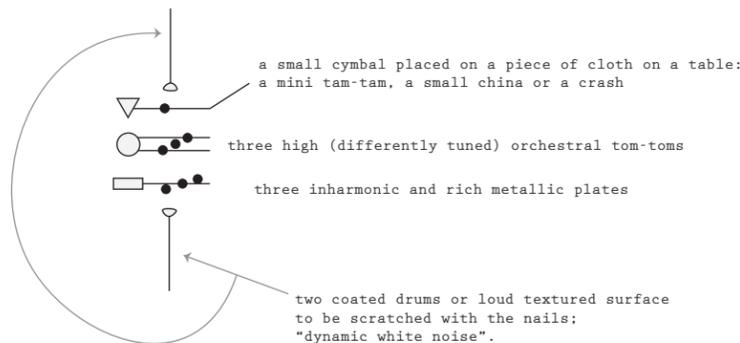
the length of the beam determines the note duration: space=time

dynamics: traditionally notated

◇ multiphonic, normally in between harmonic nodes. bowing speed should be determined in rehearsal so as to achieve a steady multiphonic

○ strictly vertical jeté, very close to the string.

percussion

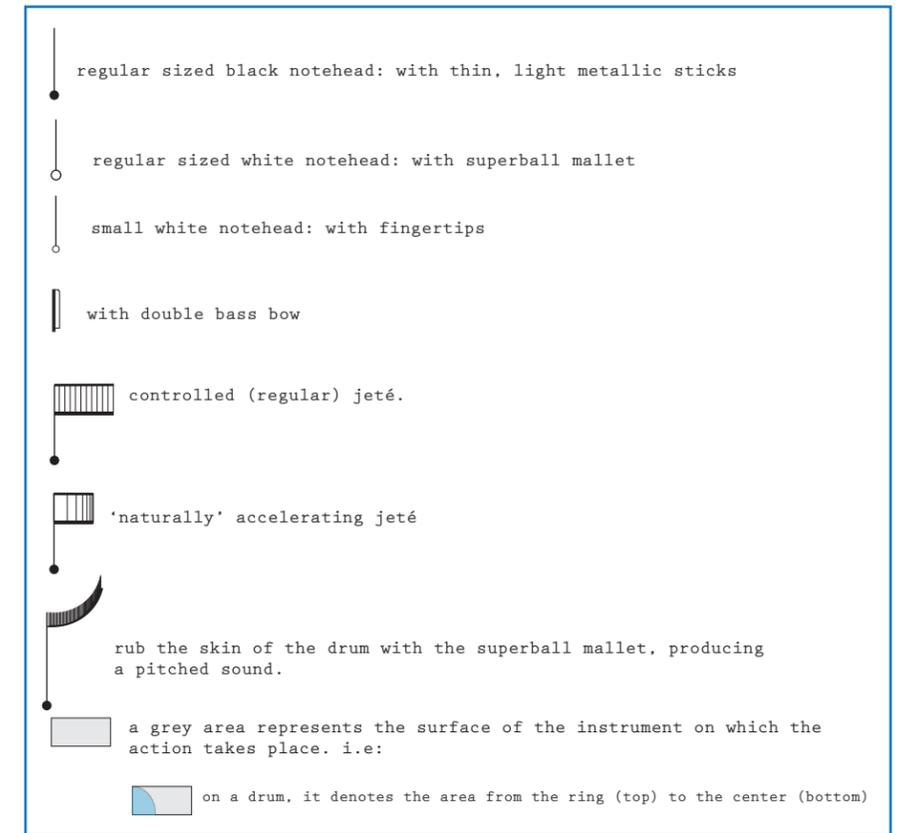


a small cymbal placed on a piece of cloth on a table: a mini tam-tam, a small china or a crash

three high (differently tuned) orchestral tom-toms

three inharmonic and rich metallic plates

two coated drums or loud textured surface to be scratched with the nails: "dynamic white noise".



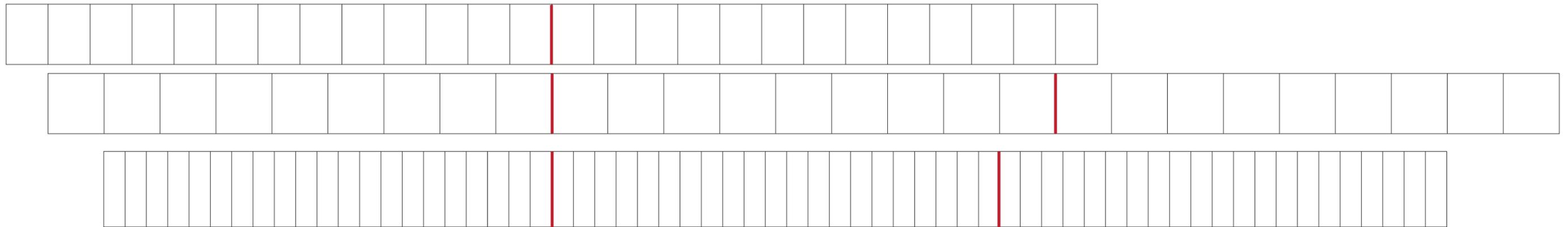
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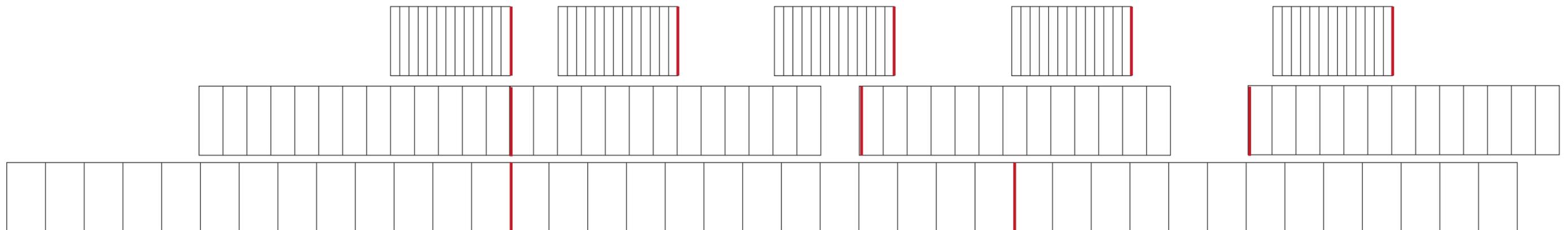
PAGES A and B. Iteration scheme.

Pages A and B involve irregular and off-phase iterations. The following graphics show the relation between the different instruments in each iteration.

A



B



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72.4 bpm

81 bpm

1

95 bpm

5 5 6 2 1 2

mf mp f mf [mf] f

mf [mf] mf [mf] f p

mf [mf] p [f] p mf

72.4 bpm

81 bpm

3 4 3 7 2

punta pizz arco

punta c.legno crine

mp pp mp f ppp

mf mp mf f mp ppp pppp pp

mp mf ∅ pp

pp < mf ppp mp ppp

* the resulting sound from this combination of actions should be of a blurred multiphonic

81 bpm

6 3 7 5

mf

mp pp pppp pp

pppp mp pppp

pp mp pp mp mf

mf mp

pp

pp pp mf

pp

pp mf

attacca

72.4 bpm

81 bpm

95 bpm

5 5 6 2 3 1 2

81 bpm

72.4 bpm

3 4 3 7 2

81 bpm

6 3 7 5

attacca

61 bpm

4 5 6 2 6

ppp p mp pp mp p [mf] mp pp [mf] p [mf] [mf] p mp [mf] [mf] p mp [mf] f [mf] [mf]

61 bpm

67.4 bpm

61 bpm

2 3 7 7 4 2

arco pizz arco arco arco pizz arco punta legno punta crini. crini. punta pizz arco

mp < mf > ∅ p pp mf ppp mf > p mp mf p mp ppp f mp ppp < mp mp mf mp

63.6 bpm

61 bpm

2 4 5 2 4 5

mp pp mp mf pp mp pp mf mp mp mf pp pp mf pp mf pp mf pp

attacca

50 bpm

3

6

3

72.7 bpm

4

4

4

2

2

64.7 bpm

4

Musical score for the first system, primarily for piano. It includes a treble clef staff with notes, rests, and dynamic markings such as *p*, *[mf]*, *mf*, *f*, *p*, *mp*, *ppp*, *mp*, *mf*, *ppp*, and *[mf]*. There are also trills and slurs. Above the staff, there are rhythmic groupings: 3, 6, 3, 4, 4, 4, 2, 2, 4. Fingerings are indicated with circled numbers 1-5. A large grey rectangular block is present in the first measure.

50 bpm

3

6

5

2

3

2

2

64.7 bpm

4

Musical score for the second system, featuring woodwind parts. It includes a bass clef staff with notes, rests, and dynamic markings such as *ppp*, *mp*, *ppp*, *pp*, *ppp*, *ppp*, *mf*, *pp*, *p*, *mp*, *p < f*, *mp*, *pp*, *mp*, *pp*, *mp*, *mf*, *p*, *pp*, *mp*, *pp*, *pppp*, and *pppp*. There are also slurs and articulations. Above the staff, there are rhythmic groupings: 3, 6, 5, 2, 3, 2, 2, 4. Labels include *punta*, *legno battuto*, and *flaut.*. Fingerings are indicated with circled numbers 1-4.

50 bpm

3

3

64.7 bpm

4

6

4

2

2

4

4

Musical score for the third system, primarily for piano. It includes a bass clef staff with notes, rests, and dynamic markings such as *p*, *f*, *mf*, *pp*, *mp*, *ppp*, *mp*, *ppp*, *mf*, *ppp*, and *mp*. There are also slurs and articulations. Above the staff, there are rhythmic groupings: 3, 3, 4, 6, 4, 2, 2, 4, 4. A large grey rectangular block is present in the first measure.

70.9 bpm

60 bpm

4 4 2 3 3 1 2 1 2

[right hand]

[mf]

mp mf mp p f mf ff mp mf f mp f ppp

60 bpm

54 bpm

80 bpm

86.6 bpm

2 2 1 1 2 1 4 7

[left hand]

ppp mp mf p mf mf ff > ppp mp ppp mp pp ff/pp fff/ppppp

pizz saltato arco punta pizz

pizz arco flautato

60 bpm

86.6 bpm

7 4 3 2 4 4

[right hand]

ppp mf ppp/ppppp ff > ppp mp mf pppppp

56.2 bpm

50 bpm

43.7 bpm

III

Musical score for the first system, featuring a treble clef staff. The tempo is 56.2 bpm. The score is divided into measures with fingerings indicated by circled numbers 1-6. Dynamics include *mf*, *mp*, *f*, *[mf]*, *mp*, *[mf]*, *mf*, *f*, *ff*, *p*, *mf*, *f*, *mf*, *mp*, and *[mf]* [left hand only]. Articulations include accents (>), slurs, and trills. A *delicate* marking is present. A grey shaded area covers the first two measures.

62.5 bpm

43.7 bpm

Musical score for the second system, featuring a bass clef staff. The tempo is 62.5 bpm. The score is divided into measures with fingerings indicated by circled numbers 1-4. Dynamics include *p*, *[f]*, *ppp*, *mf*, *mf* [left hand], *p*, *f*, *mp*, *ppp*, *mp*, *ppp*, *pp*, and *mp*. Articulations include accents (>), slurs, and trills. Performance instructions include *arco*, *saltato*, *punta*, and *pizz*. A grey shaded area covers the first two measures.

50 bpm

54.6 bpm

43.7 bpm

Musical score for the third system, featuring a grand staff (treble and bass clefs). The tempo is 50 bpm. The score is divided into measures with fingerings indicated by circled numbers 1-4. Dynamics include *p*, *f*, *p*, *[mf]*, *p*, *f*, *ppp*, *ppp*, *f*, *pp*, *pppp*, *ppppp*, and *ppppp*. Articulations include accents (>), slurs, and trills. A grey shaded area covers the first two measures.

attacca

IV

90 bpm 81 bpm **70.8 bpm** 63 bpm

2 2 3 3 2 3 2 3

[mf] mf f mf [mf] f f f mp p mp mf f mp mf

90 bpm 81 bpm 94.5 bpm 63 bpm

3 4 2 3 2 4

mp pp ppp mp mf [left hand] [left hand] [f] mp mf pp

90 bpm 55.1 bpm 63 bpm

5 3 2 3 3 2 2

pppp pp mf f pppp mf ppp mf

attacca

40 bpm

1

3

2

3

4

x2 **A**

mf p mf f

5 5 5 7 9 9 -harmonic

4 7 7 7 9 10 -harmonic

ff p

synchronous in first iteration only

40 bpm

60 bpm

2

6

4

4

2

x3

ppp ppppp pp ff mp > pp mf ppp

~15"

40 bpm

60 bpm

78.7 bpm

1

3

2

3

4

5

3

x3

mp ppp p ppp mp ppp f p ppp p ppp p

65 bpm

105.6 bpm

274.6 bpm

1 3 2 4 2 1 **x5 B**

harmonic

p f mf

65 bpm

105.6 bpm

1 2 3 2 2 3 **x4**

arco

pizz

fff ppppp ppp mf mp f

65 bpm

1 2 3 2 4 1 **x3**

ppp mp p ppp p f pp p p [mf] mp p mp