

# ot murd, wol fup

for trombone  
for percussionist

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*written for Kevin Toksöz Fairbairn*

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## general remarks

The piece consists of two separate scores, one for trombone and one for a percussionist. They can be performed as solo pieces or as a duo. In the latter case, the only moment of precise coordination is the beginning (both instruments vcoordinate to begin in synchrony). After that moment, they naturally diverge and follow their own tempi and meter.

## time and duration

a tempo range is also indicated, and should remain constant throughout the piece. measure bars in red and measure subdivision, in thin black lines are provided. Rythms are written in proportional notation within this grid. The duration of an event is suggested by the length of the beam. noteheads with stem are attacked notes, while un-stemmed notes are not. In the example below, the first two notes are played legato, and the other two are both articulated.

The diagram illustrates a musical score with a grid of measures. A tempo range of 75-95 is indicated in a black box. A tempo arrow points to the right, and a meter arrow points to the grid. The grid is divided into measures by red vertical lines. The first measure is marked with a circled '1'. The first two notes are connected by a beam, indicating they are played legato. The other notes are un-stemmed, indicating they are articulated. The notes are marked with numbers 3, 4, 1, 4, 3, 1, 2, indicating their duration or articulation. Below the grid, there are three horizontal lines of varying lengths, representing different durations or segments.

Legend for musical notation symbols:

- very short pause/breath between systems or segments
- short-medium fermatta [0.5-2"]
- medium-long fermatta [2-7"]

## 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 first two measures, followed by the second to fourth measures, and so on. Tempo may vary, but not drastically, in each iteration.

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## trombone staff design and notation

accidentals:  
1/4 tone scale

microtonal inflection [up to an 1/8 tone]

→ gradual transformation

> regular accent

▶ very strong accent

≡ frulato

two types of internal articulation, to be decided by the performer, both should be relatively soft, but the second softer (i.e. with throat / with diaphragm)

□ toneless/ air sound. changes in "pitch" are a suggestion of contour and color variation

[o] [e] vowel vocal cavity shape while producing toneless/ air sound.

[x] fricative/velar sound, as written in International Phonetic Alphabet. As in spanish Jarra for consultation: <https://www.internationalphoneticalphabet.org/ipa-sounds/ipa-chart-with-sounds/>

4

slide vib

mp f mf p

F trigger vib/tremolo

voiced sound contour. the range (represented by the height of the blue area, is to be adjusted to the performer's vocal range). more than a separate line, the voice should mix with the trombone's sounds, changing its timbre and internal behavior; generating texture, turbulence and/or multiphonics.

7:6  
II

split tones: slide position and harmonics involved are indicated in red

[f]

whole length of the slide. bottom = 7th position; top = 1st position

the slide movement is decoupled from the attacks/blowing/voicing actions

↑ inhaling

↓ exhaling

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75-95

1 5 1 2 3 4 2

1

f pp

p f p f p ppp ppp

mf pp

1

2 1 4 3 1 2 3 2

2

f pp / f p p

f p f p/mf

f p ppp mp ppp/mf pp

2

3

1 2 3 3 1 2 2 4

*p* *ff* *pp* / *f* *p* *f* *p* *f* *p* *ppp* *mp* *ppp* / *mf* *p* *mf* *pp*

4

2 3 3 1 2 2 2 2 1

*mf* *pp* / *f* *p* *f* *p* / *f* *p* *ppp* *mp* *ppp* *mf* *f* *p* *f* *pp* / *f* *p* *p* *ppp*

5

3 2 1 1 3 1 2 3 2

*f* *p* *mf* *p* *f* *p* / *ppp*

*mf* *pp/mf* *f* *pp* / *f* *p* *p* / *f* *p* *ppp* *mp* *ppp* *p*

6

2 1 1 2 2 1 4 2 3

*p* *ppp* *p* *mp* *f* *pp* / *f* *p* *pp* *f* *p* *ppp* *f* *p* *mf* *pp* *f* *p* *mf* *p*

7

Musical score for exercise 7. The guitar part (top staff) includes a tremolo effect and a 6:5 VI interval. The piano part (bottom staff) features dynamic markings: mp, mf, f, p, mf/pp, f, ff, pp, f, p, mf, p, mf, f, mf, f, mf, pp. Fingering numbers 1, 4, 2, 3, 2 are indicated above the guitar staff. A blue shaded area is present in the piano part.

8

Musical score for exercise 8. The guitar part (top staff) includes a tremolo effect and a 6:5 V interval. The piano part (bottom staff) features dynamic markings: p, mf, pp, f, pp, f, ff, f, p, mf, pp/mp, f, p, mp, p, mf, p. Fingering numbers 1, 1, 1, 3, 1, 3, 2, 3, 2, 1 are indicated above the guitar staff. A blue shaded area is present in the piano part.

9

3 1 4 2 2 1 2 3

p mf ff mp mf f pp mp / p pp f p mf mp f p mf p

6.5 IV

10

2 1 2 1 4 2 3 2 1

f p mp / f mp p f p mf p mp pp /mf p <f /p mf mf f f /mf mp f p

7.5 IV



11

1 2 2 1 1 4 2 3 2

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

6:5 III

12

2 1 2 3 1 3 1 2 3

mf/mp pp/mf p/f mf mp f pp mf [o] [x] [e] p mf mp f p mf p f p/mf

7:6 IIIh

13

2 2 4 1 1 2 2 1 3

mp f f ff/f pp p mf mp pp p mf p mf [f] p

6.5 II

14

1 1 2 1 2 1 3 2 2 3

mf p mf mp f mp [f] f p f pp/mp mf mf [sh][ish][x] [e] p mf/f [f]

7.6 II

15

3 1 3 2 1 3 1 2 2

[f] p [o] f p mp f pp f pp/mf ff p f p f [f]

8:7 II 7:6 II

16

2 3 1 2 2 2 3 1 2

mp f pp/[f] < [f] mp ff p mf f p ff/mp f pp/f [f]

7:6 I 8:7 I

17

2 2 3 1 3 1 2 3 1

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

18

4 1 3 1 3 1 2 3

[f] p [f] f mp ff mp/mf [f] mp f mp

Musical score for a horn, starting at measure 19. The score is divided into measures 19-22, 23-24, 25-26, and 27-28. The key signature is one sharp (F#) and the time signature is 9/8. The score includes dynamic markings (mp, f, [f], mp/mf) and performance instructions such as breath marks (downward arrows), tonguing marks (upward arrows), and slurs. The score is annotated with blue boxes containing numbers 3, 4, 1, 4, 3, 1, 2. Below the staff, there are several horizontal lines and a comma, likely indicating phrasing or breath marks.

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