Julio Zúñiga

GIS

for amplified clarinet, trombone
and percussion, with electronics

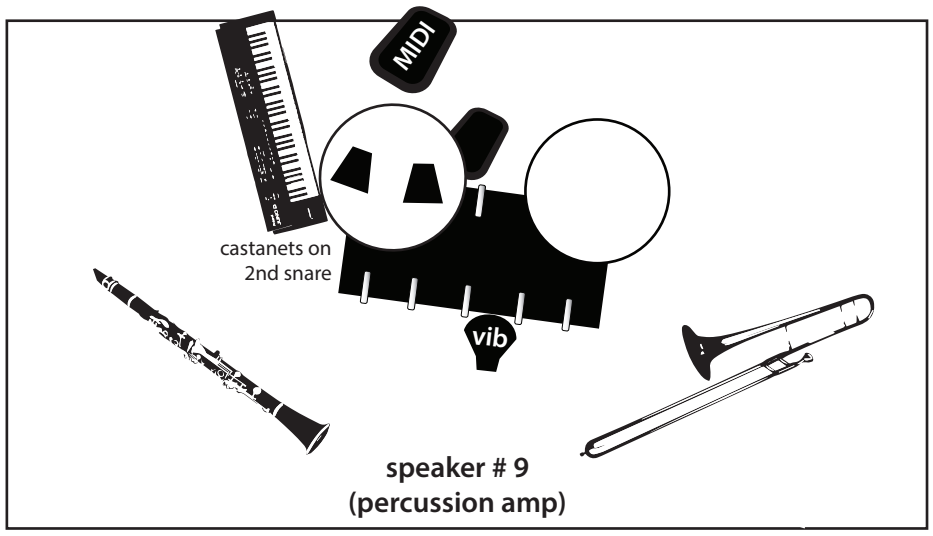
(2017)

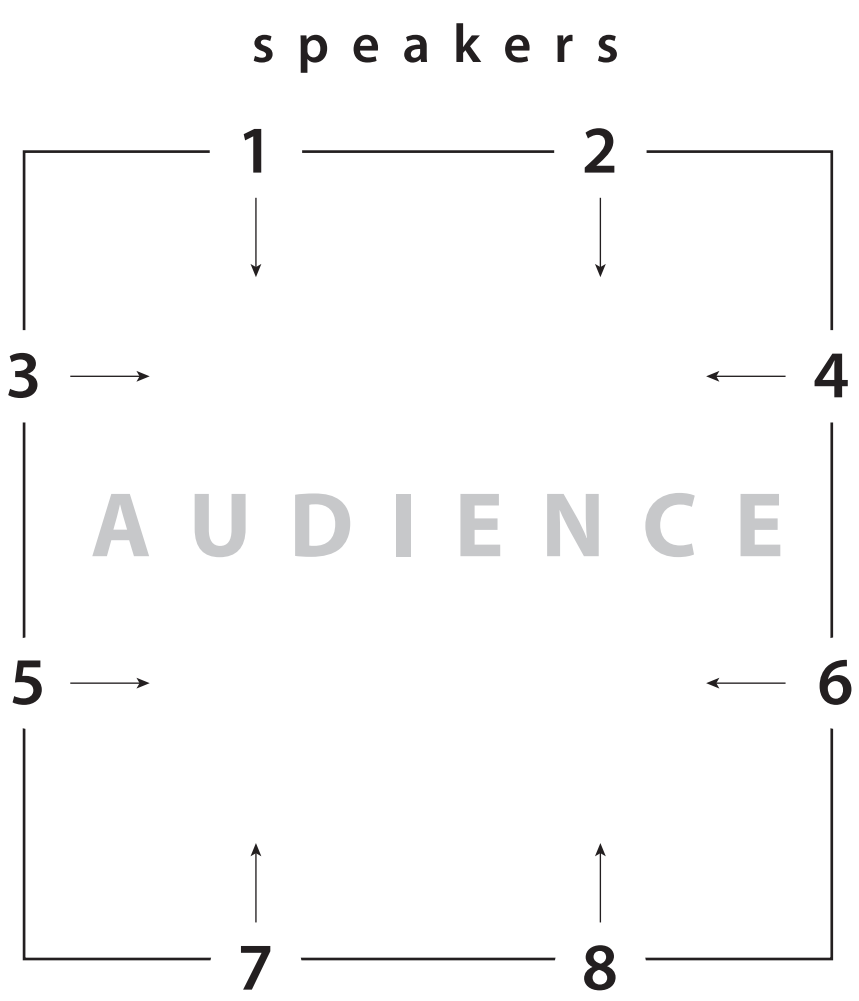
INSTRUMENTATION AND SETUP

clarinet in B♭, bass clarinet in B♭ (transposing score)
trombone, 1 practice mute
percussion:
2 snare drums, 1 rock bass drum w/ foot pedal, drumsticks, brush, 2 Meinl cajón jingle castanets, MIDI foot switch, 1 MIDI controller

6 cardioid condenser microphones
(Neumann KM 184 or similar)
2 on the clarinet,
1 on the trombone,
1 on each snare drum
1 on the bass drum

8 speakers around the audience, 1 in front of the stage,
1 vibration speaker on the bass drum





Approximate duration 17’30”

NOTATION AND GENERAL INDICATIONS

In addition to quarter-tones, small arrows on accidentals are used for eighth-tones:
𝄲 = one eighth-tone higher.

Dynamics are to be interpreted very literally throughout. Unless otherwise indicated, *cresc*. and *decresc*. should not be applied to note onsets and offsets, respectively. Rather, the impression of crude sonic blocks is desired.

CLARINET

● full tone / ○ toneless
Gradual transitions between the two or along the tone/breath spectrum are indicated using lines that connect the circles.

An extra staff is sometimes used for simultaneous singing while playing. This is **always notated at sounding pitch**.

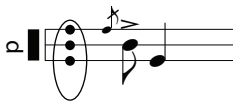
* everything is notated in B♭ *

TROMBONE

When using the practice mute, ***mf***, ***f*** and ***sfz*** markings should result in a sound of roughly the same loudness as the ***pp*** - ***p*** of the bass clarinet. That is, these indications are for sound production, and do not necessarily correspond with perceived loudness.

PERCUSSION

One snare drum’s skin is significantly loosened from the middle point and down. This is the one used in the first part of the piece, and the notation indicates on which part of the skin to play.



The upper line corresponds to the tightest part of the skin, and the bottom one to the loosest.

ELECTRONICS

The percussionist triggers 14 cues using a MIDI pedal and a MIDI controller. These cues go into a Max patch for playback of the different audio files that compose the electronics. These files consist entirely of either white noise, sine tones or field recordings.

GIS

written for ELISION

Julio Zúñiga

cue **0**

~65″

(20 $\frac{4}{4}$ mm. ♩ = 74)

speakers

1 2

♩ = 74

transposed

b cl

5:4

pp sempre

tbn

sing

mf sempre

5:4

w/ mute

5:4

mf sempre

5

sfz

perc

snare

1

5:4

3:2

mp sempre

with the intensity of a *f*

6

b cl

t

p

2

3:2

6:4

3:2

11

b cl

ppp almost imperceptible

pp

p

bass drum

3

16

b cl

sing

(sounding pitch)

t

pp

pp

mf

mf

p

21

b cl

t

p

ppp

sfz

4

26

b cl

t

p

pp

ppp almost imperceptible

31

b cl

t

p

pp

bass drum

36

b cl

t

p

41

b cl

t

p

48

b cl

pp sempre

t

mf sempre

p

mp sempre

52

b cl

ppp

→ b♭ cl.

t

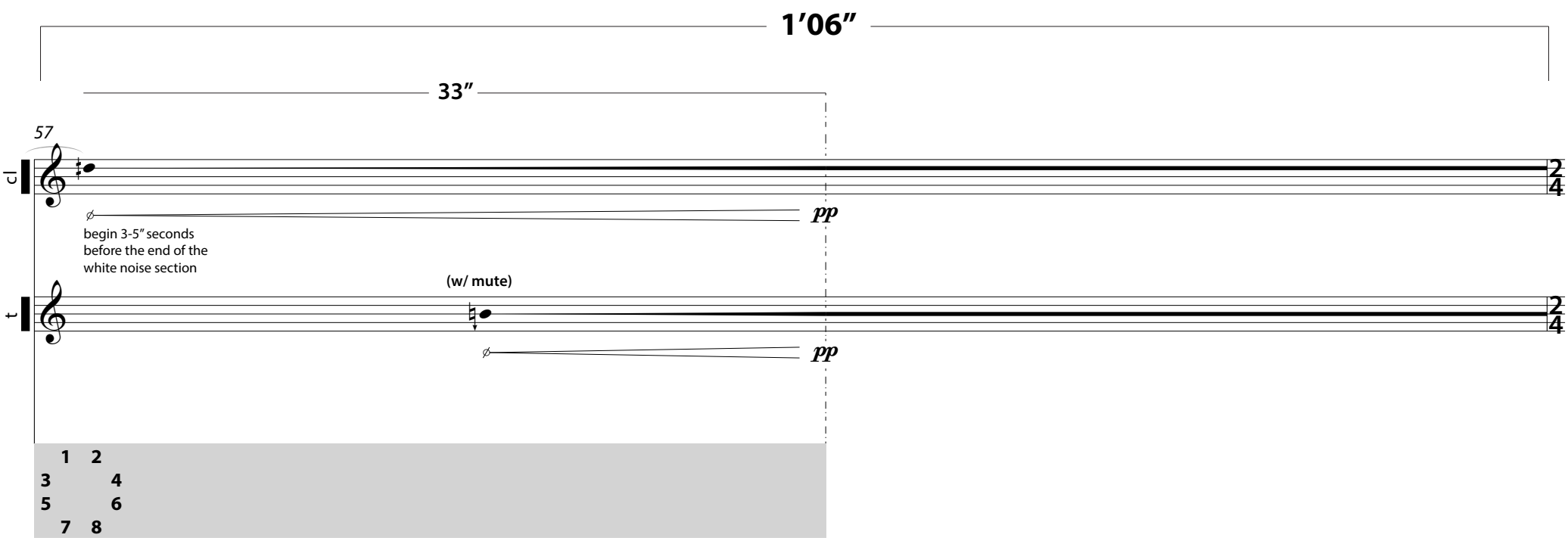
sfz

sfz

p

bass drum


p 7
1 2
3 4
speakers
5 6
7 8
7’13”
. . . very loud


1’06”
33”
57
cl
t
begin 3-5” seconds
before the end of the
white noise section
(w/ mute)
pp
pp
2
4
2
4
1 2
3 4
5 6
7 8

♩ = 90 ♩ = 74 ♩ = 90

58

3rd partial

cl

pp sempre

t

pp sempre

f

f

prepared snare

alternate hands ad lib

p

8

w/ MIDI controller

♩ = 74

67

sing pp

cl

t

f

f

p

9

(controller)

♩ = 90

75

cl

pp

t

p

♩ = 74 ♩ = 90

85

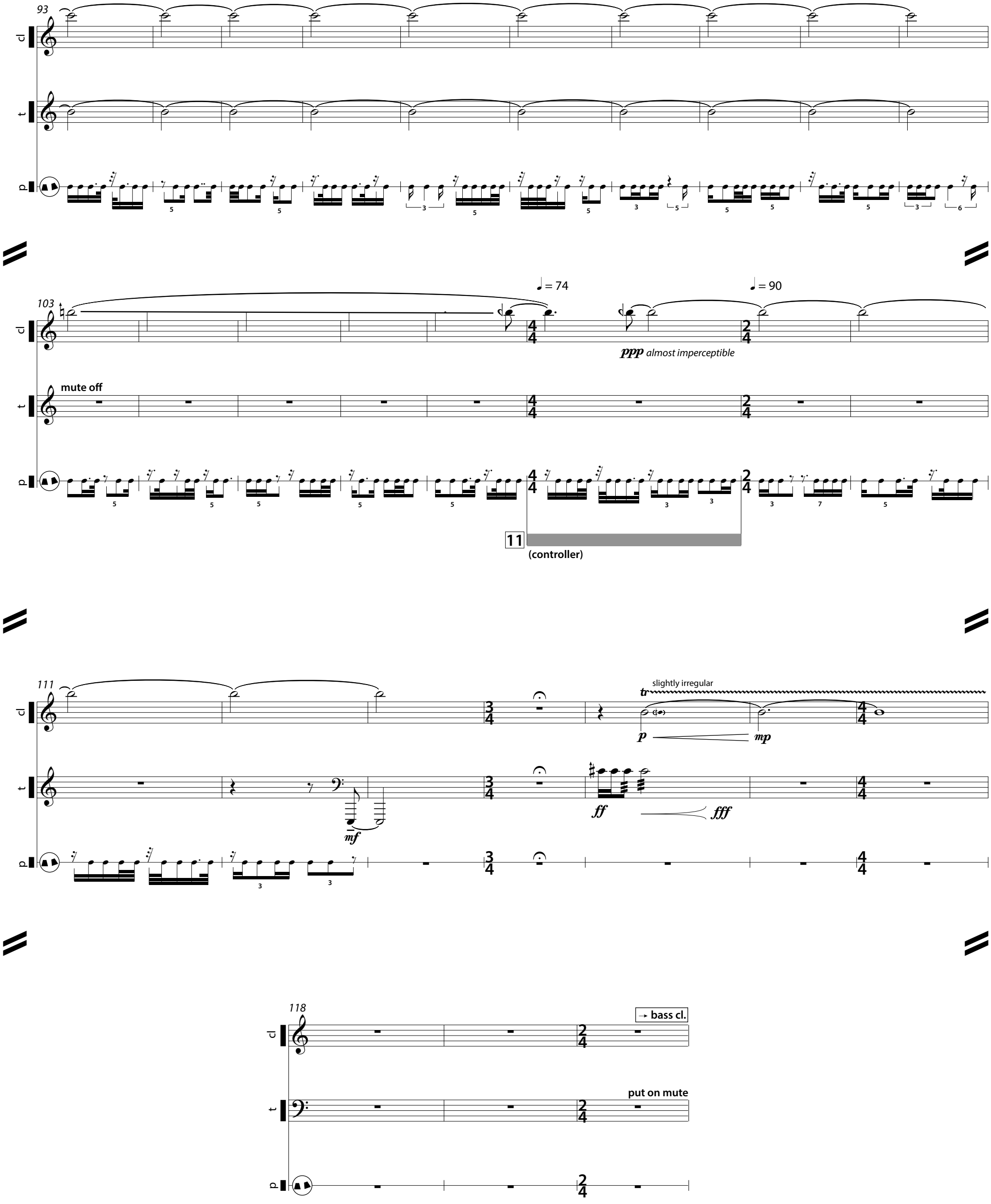
cl

t

p

10

(controller)


93
cl
t
p
103
♩= 74
♩= 90
ppp almost imperceptible
mute off
11
(controller)
111
slightly irregular
tr
p
mp
mf
ff
fff
118
→ bass cl.
put on mute

♩ = 99

121

sing pp

→b♭cl.

b cl

pp

3

5

ppp

t

mf

più f

w/ mute

mf

più f

mf

p

mf

sfz

mp

12

low sine
20.6 Hz (E -1)

exponential
gliss.

1 2
3 4
5 6
7 8

increasing
speed

♩ = 66

131

cl

f

sfz sfz sfz

t

f

snare

brush
slowly

p

♩ = 99

♩ = 60

bite reed

138

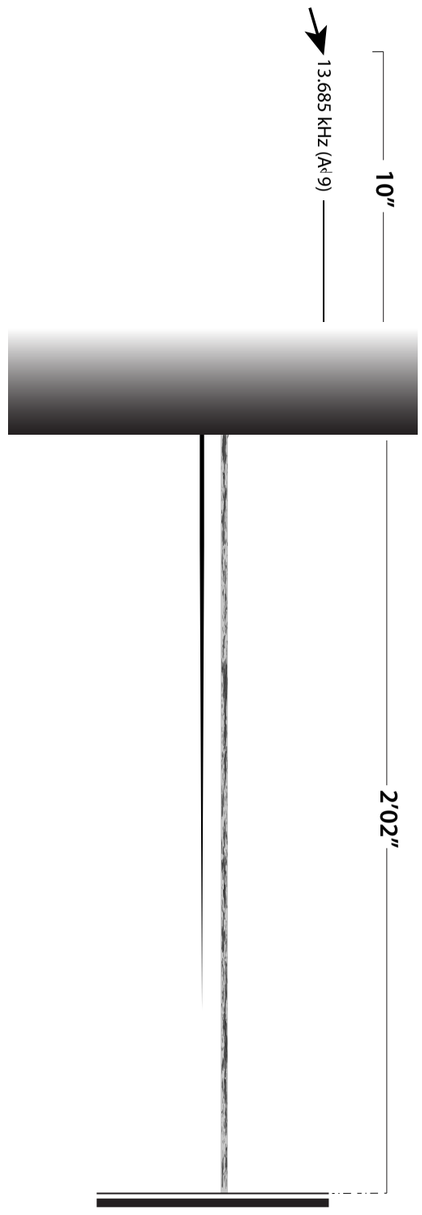
9/16 15/16

ppp barely audible

maintain ppp dynamic
as much as possible

p

13



Cambridge, MA
enero - mayo, 2017