schemes that offer us a sense of futurity

for soprano, flute, clarinet, violin, and electronics

Julio Zúñiga

This piece is a sort of travelogue of the past 8 months or so, if a travelogue can be made from travels within a 600-meter radius from my place. Over the course of these 8 months, i have collected pictures, field recordings, fallen leaves and flowers, thoughts, drawings, and anecdotes, most of them while spending the days by myself — lately with a dog. Some of these items are now here, in this score or in the tape part that will revive their specter during performance and when people listen to the recording of the piece at home. Others served more as points of departure into imaginary travels for the interpreters and listeners of the work that will manifest sonically.

The phrase "schemes that offer us a sense of futurity" appears in the first entry of *Parallel Peaks*, the contribution that my friend, Danny Walden and i made to Fonema Consort's *Digital Mural*, posted on January 18, 2021, accessible online:

https://www.fonemaconsort.com/our-digital-mural/parallel-peaks-monday

The piece shares with the mural its general framework as well as many of the collected items, albeit in a much more individual sense here. I owe a lot of the inspiration to Danny nonetheless and see both works as intimately tied.

Initially, things in *schemes that offer us a sense of futurity* were supposed to be held together conceptually by alluding to the myth of *la llorona*, though it would be a stretch to claim that is still the case at this point. Traces of her specter can be found everywhere, but instead of holding items together these traces bathe them in her aura, with no attempt to amalgamate. Unlike me, she's not interested in collecting them.

The work in its current state is the travelogue of imaginary trips facilitated by all of these ideas during a time when stimuli were few and far apart, and when moving beyond 600 meters was not possible physically, but very much a necessity for the mind.

INSTRUMENTATION AND SETUP

soprano
- 1 large-diaphragm condenser mic

flutes (piccolo, bass)
- 1 small-diaphragm condenser on picc.
- 1 large-diaphragm condenser on bass

clarinets (E-flat, contrabass)
- 1 small-diaphragm condenser on E-flat
- 1 large-diaphragm condenser on contra

violin
- 1 small-diaphragm condenser mic
- 1 hybrid metal + rubber mute
  (like an Otto Musica Artina practice mute)

1 MIDI cue pedal (possible to have multiple pedals if that helps with performance)

1 audio interface + computer running MaxMSP

2 speakers with wide frequency range a in narrow stereo disposition (no more than 5 m apart)
1 subwoofer

GENERAL INDICATIONS FOR PERFORMANCE

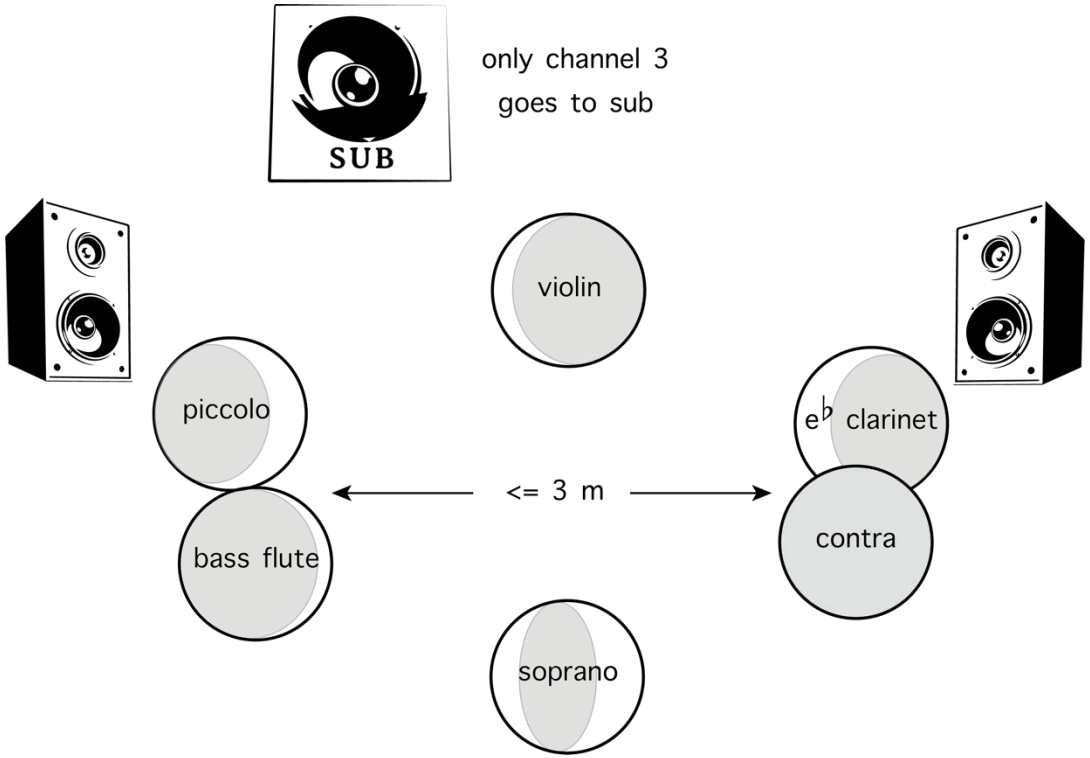
This is a **transposing** score.

Small arrows on accidentals indicate subdivisions smaller than a quarter tone.

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

----- THERE WILL BE SOME EXTRA INDICATIONS HERE REGARDING AUDIO EFFECTS AFTER REHEARSALS -----

SEATING AND AMPLIFICATION



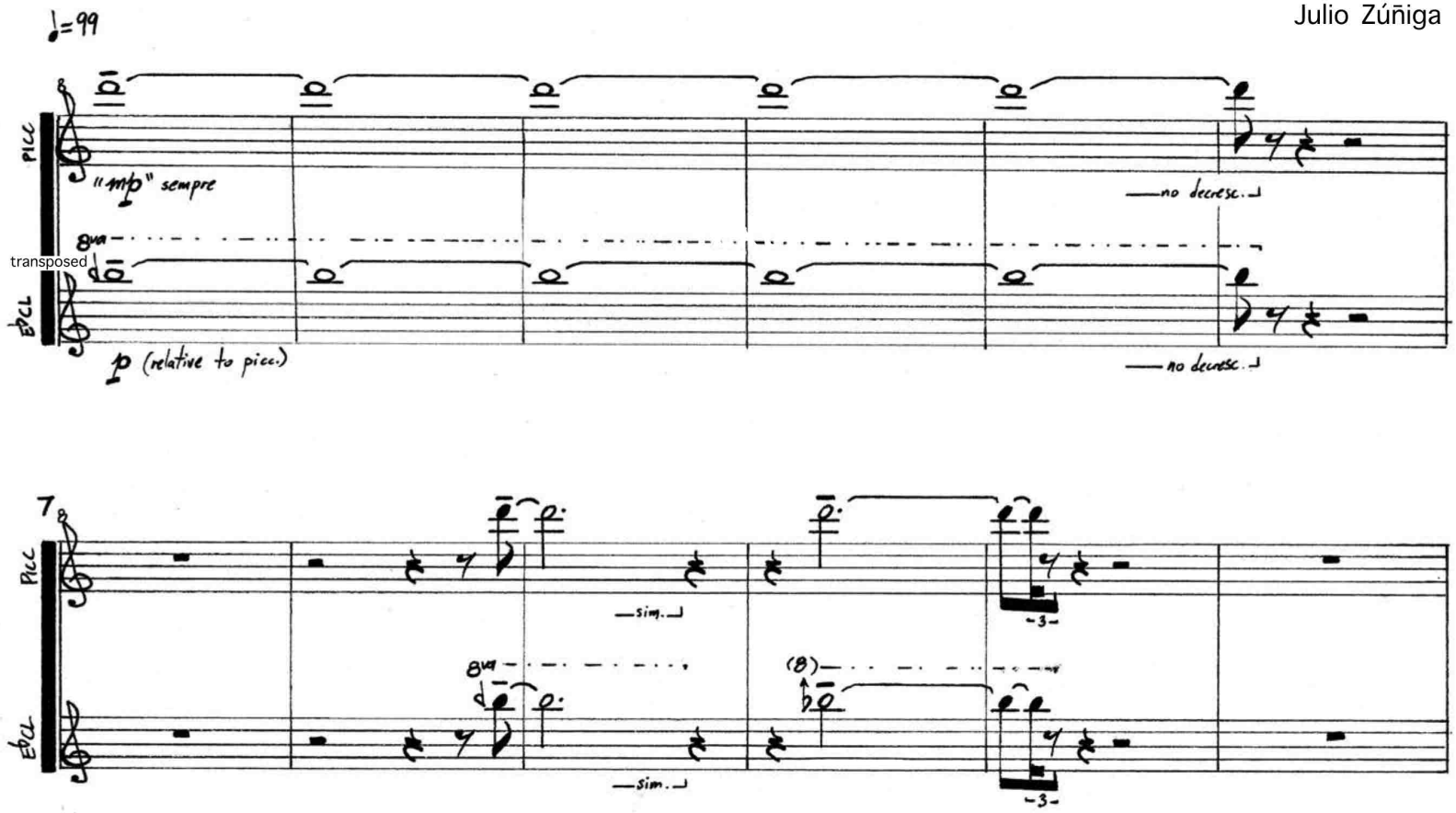
each circle represents the full stereo field
pan signal according to diagram

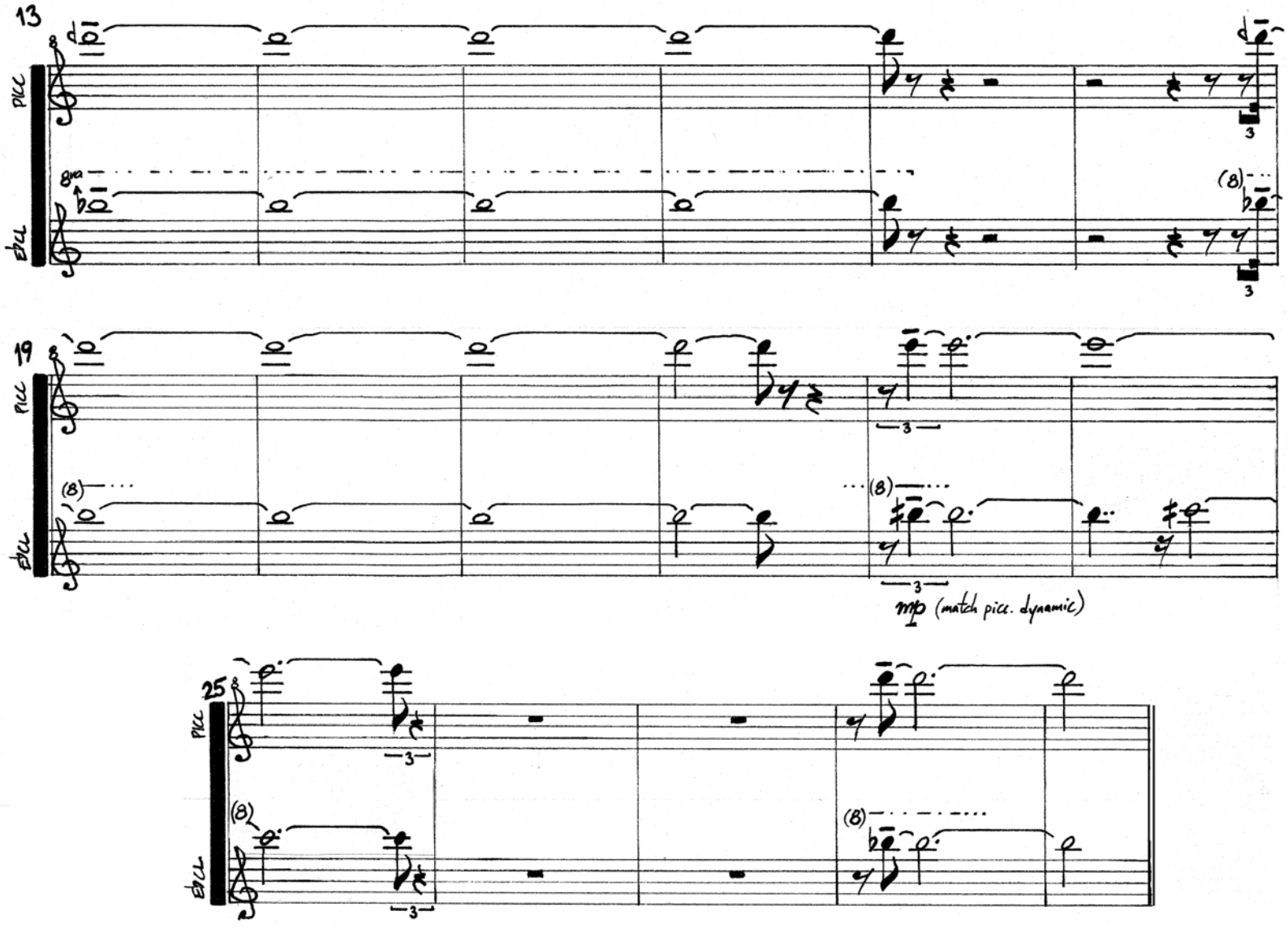
written for TAK Ensemble between November 2020 and March 2021
approximate duration: 10 minutes

schemes that offer us a sense of futurity

for TAK

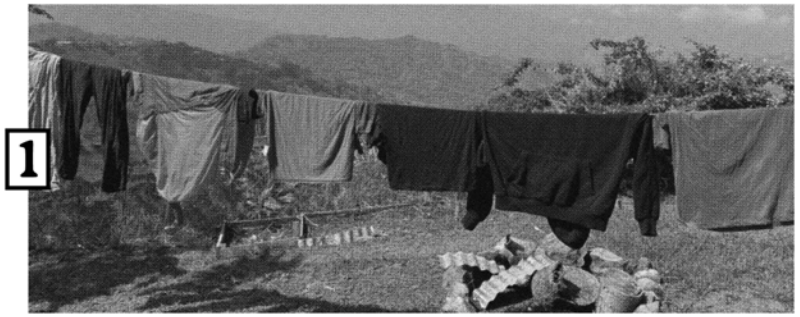
Julio Zúñiga



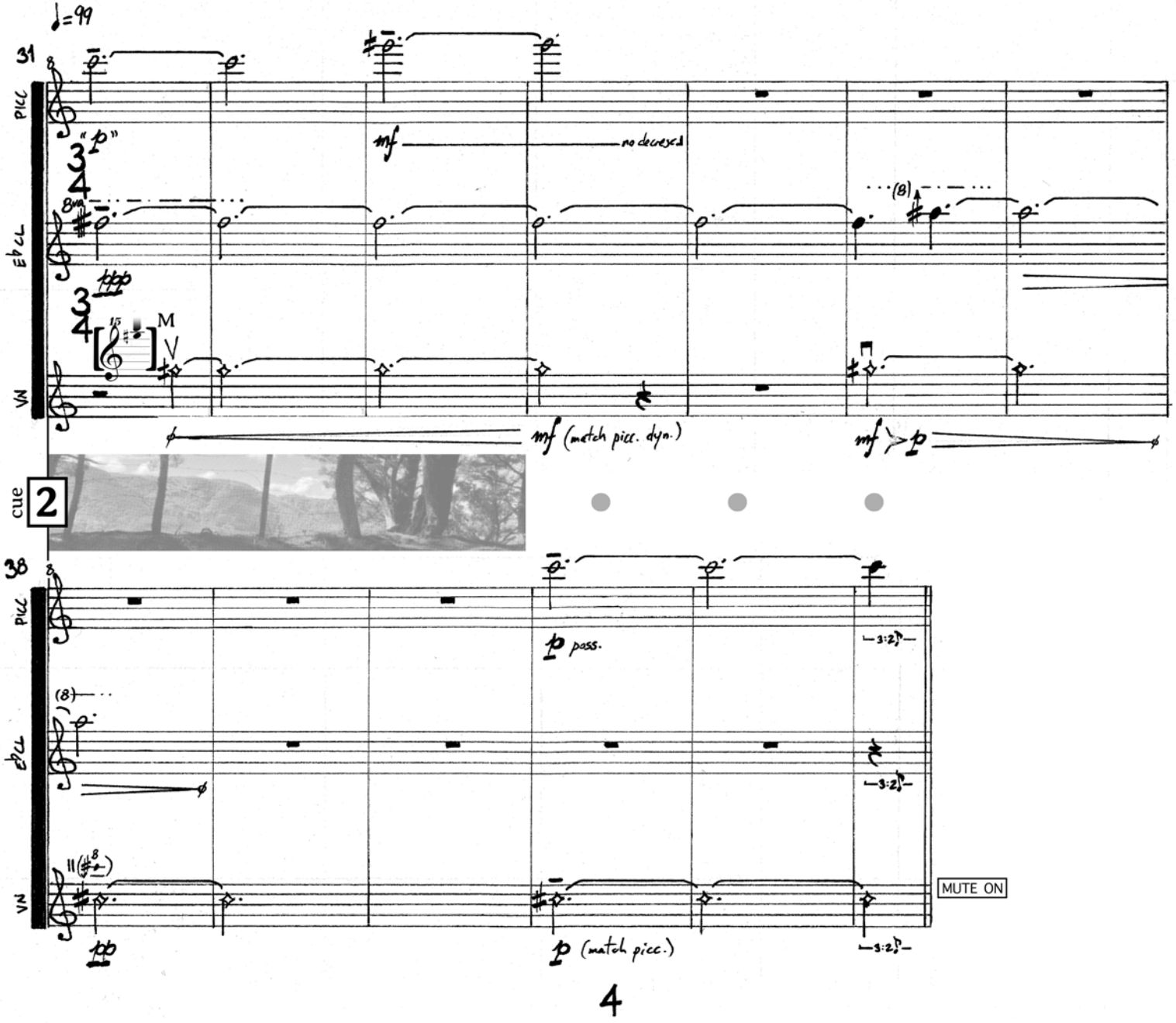

13
Picc
Bcl
8va
(8)
3
19
Picc
Bcl
(8)
3
mp (match picc. dynamic)
25
Picc
Bcl
(8)
3

30”

cue 1



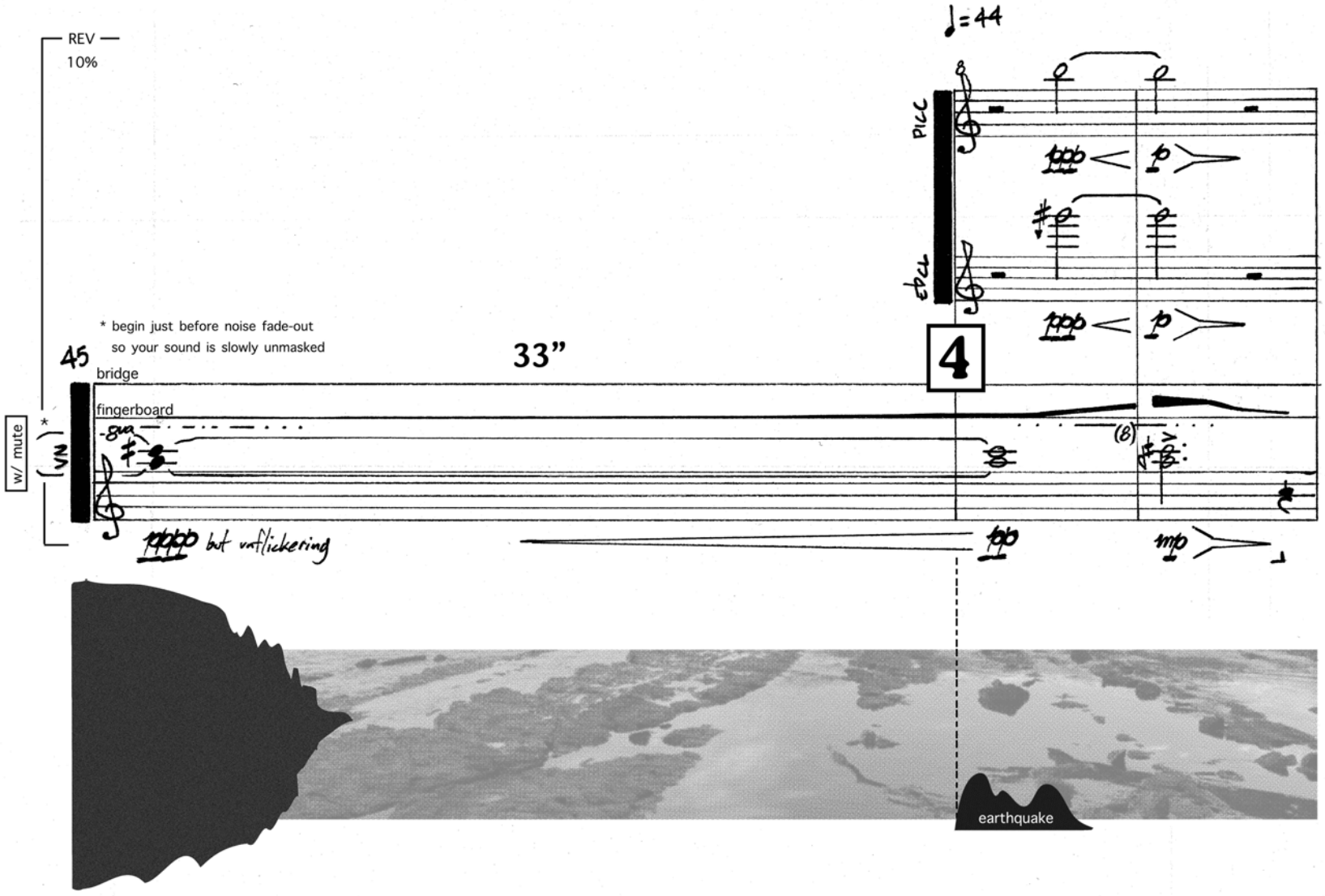
3

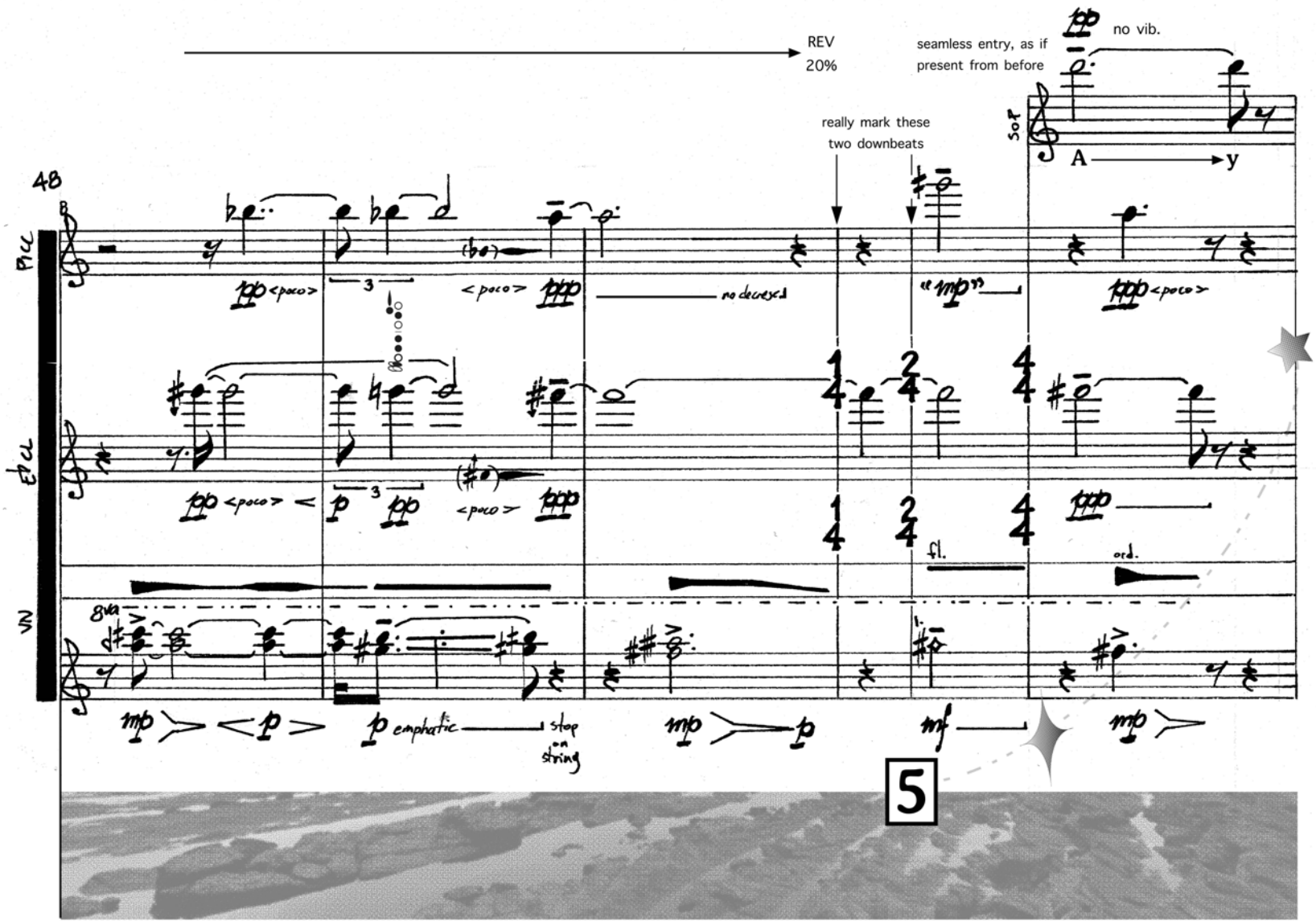

♩=99
31
PICC
"p"
mf
no decresc.
8va
(8)
E♭CL
ppp
M
VN
mf (match picc. dyn.)
mf > p
cue
2
38
PICC
p poss.
3:2
(8)
E♭CL
3:2
VN
pp
p (match picc.)
3:2
MUTE ON

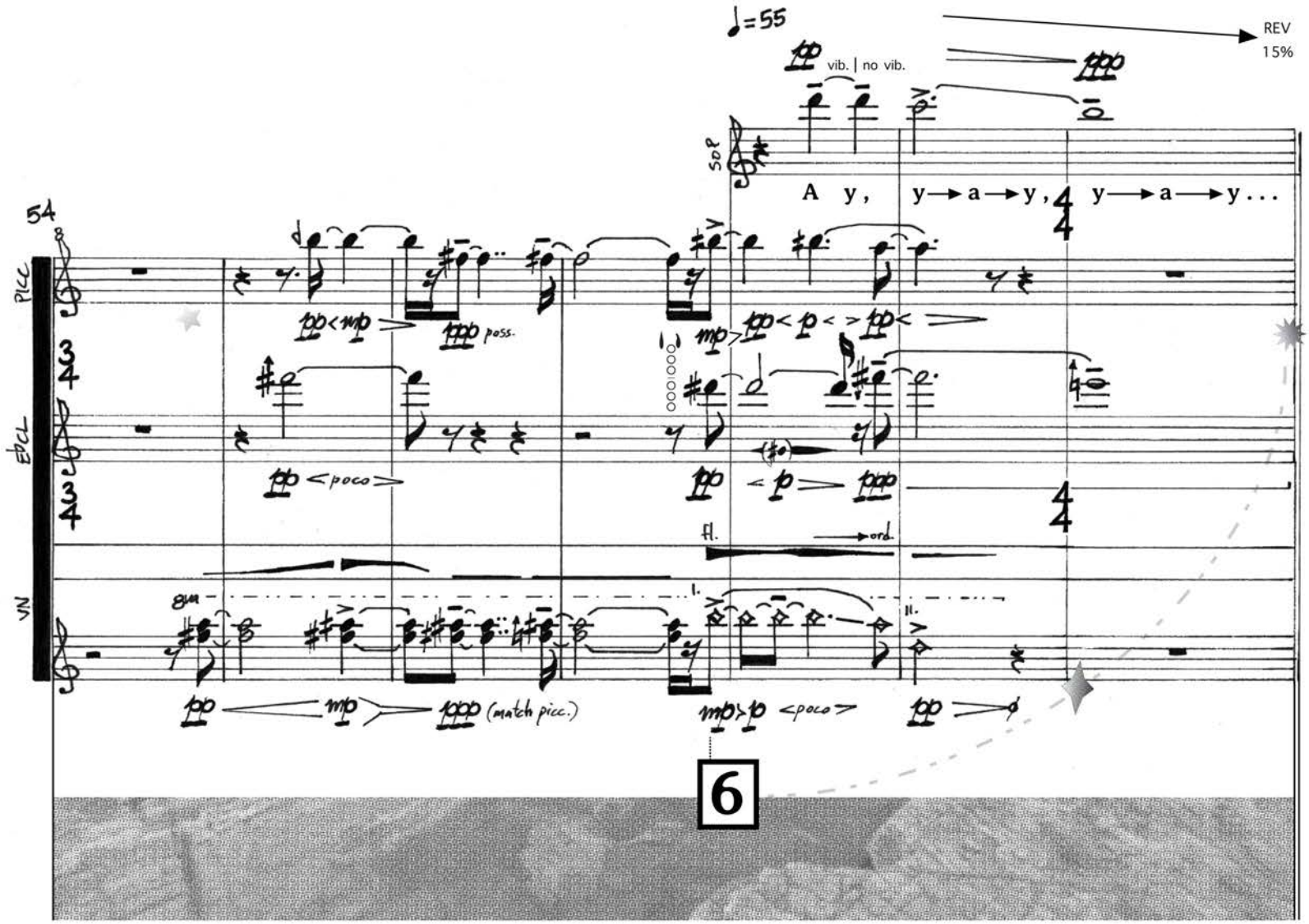
2’24”

11”

3


REV
10%
w/ mute
* begin just before noise fade-out
so your sound is slowly unmasked
45
bridge
fingerboard
33"
4
PICC
but unflickering
earthquake

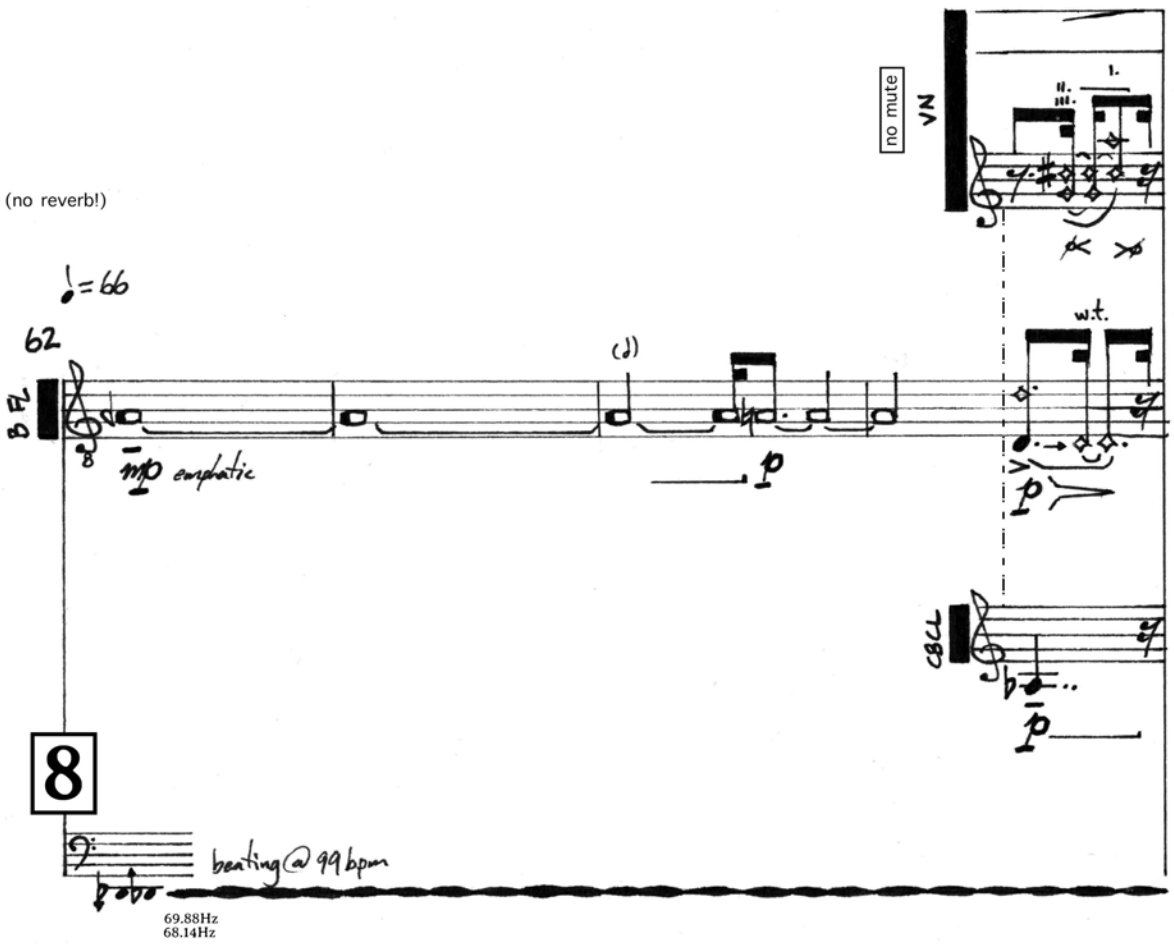

REV
20%
seamless entry, as if
present from before
no vib.
really mark these
two downbeats
SOP
A
y
48
PICC
EPCL
VN
no decreased
fl.
ord.
8va
emphatic
stop
on
string
5

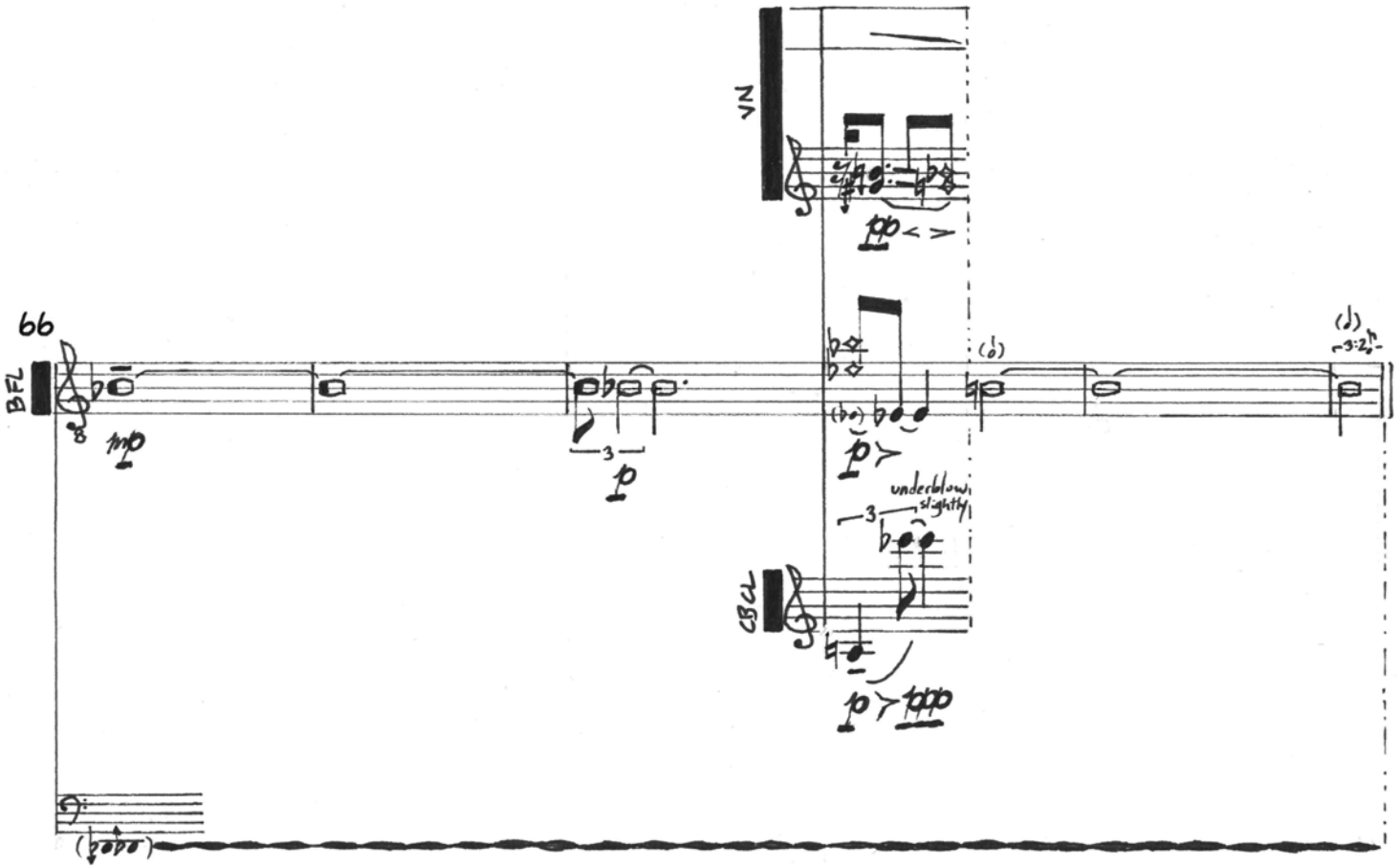

54
PICC
EBCL
VN
♩=55
REV
15%
vib. | no vib.
SOP
A y, y→a→y, y→a→y...
poss.
poco
fl.
ord.
(match picc.)
poco
6

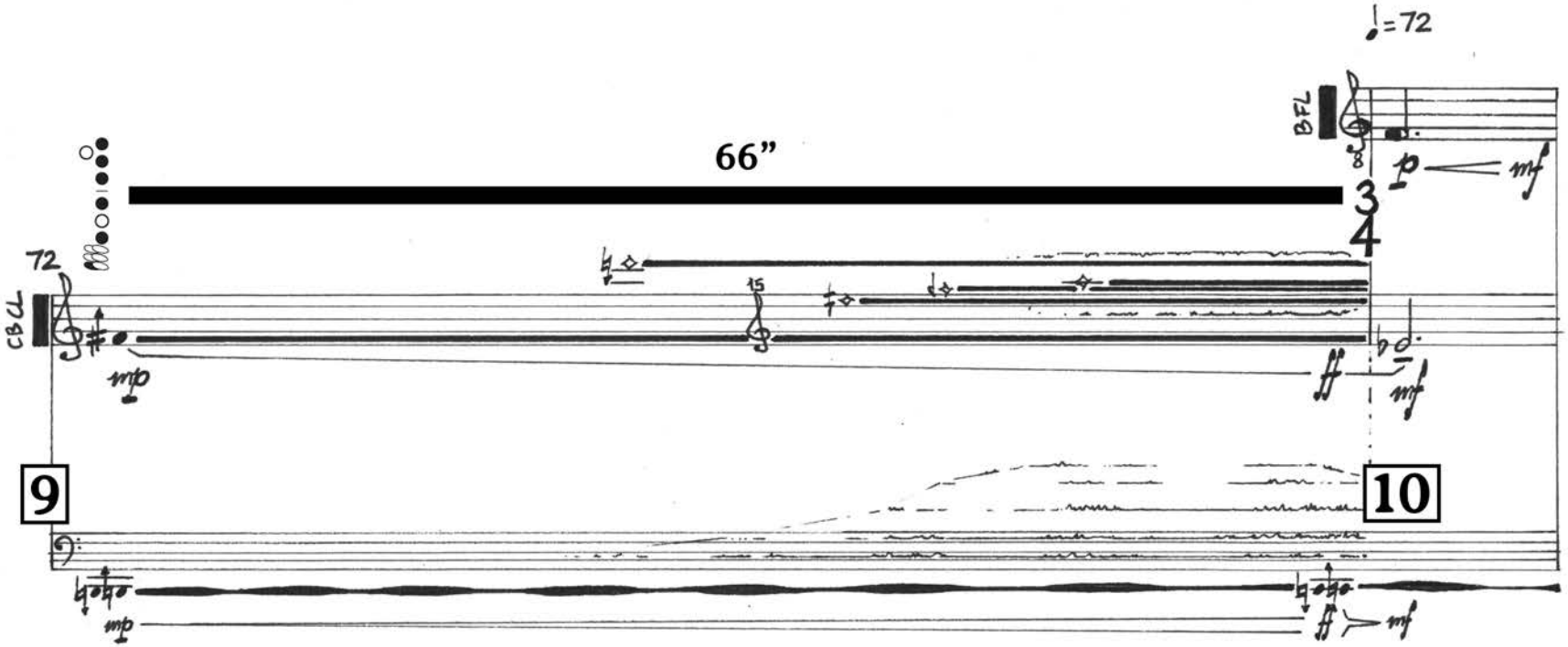
45”

7

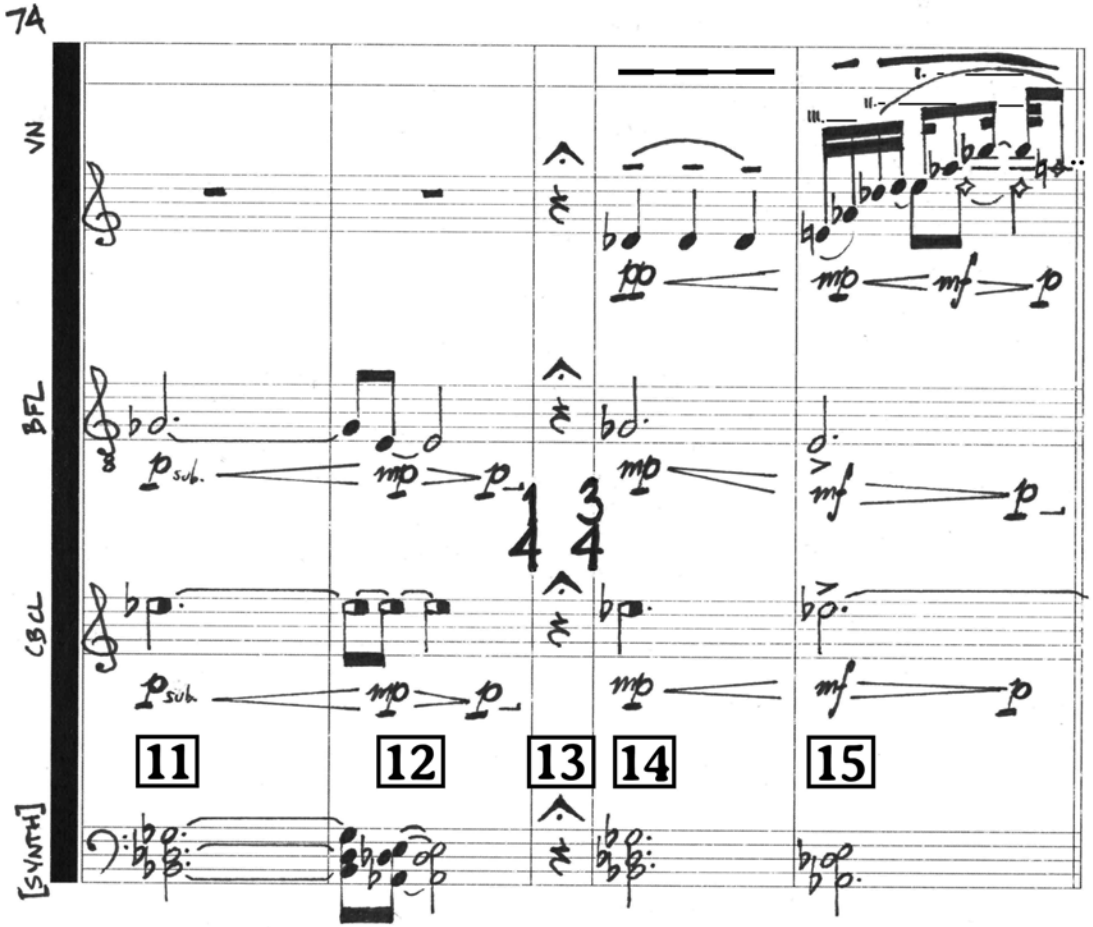
there’s a 3”
gap here

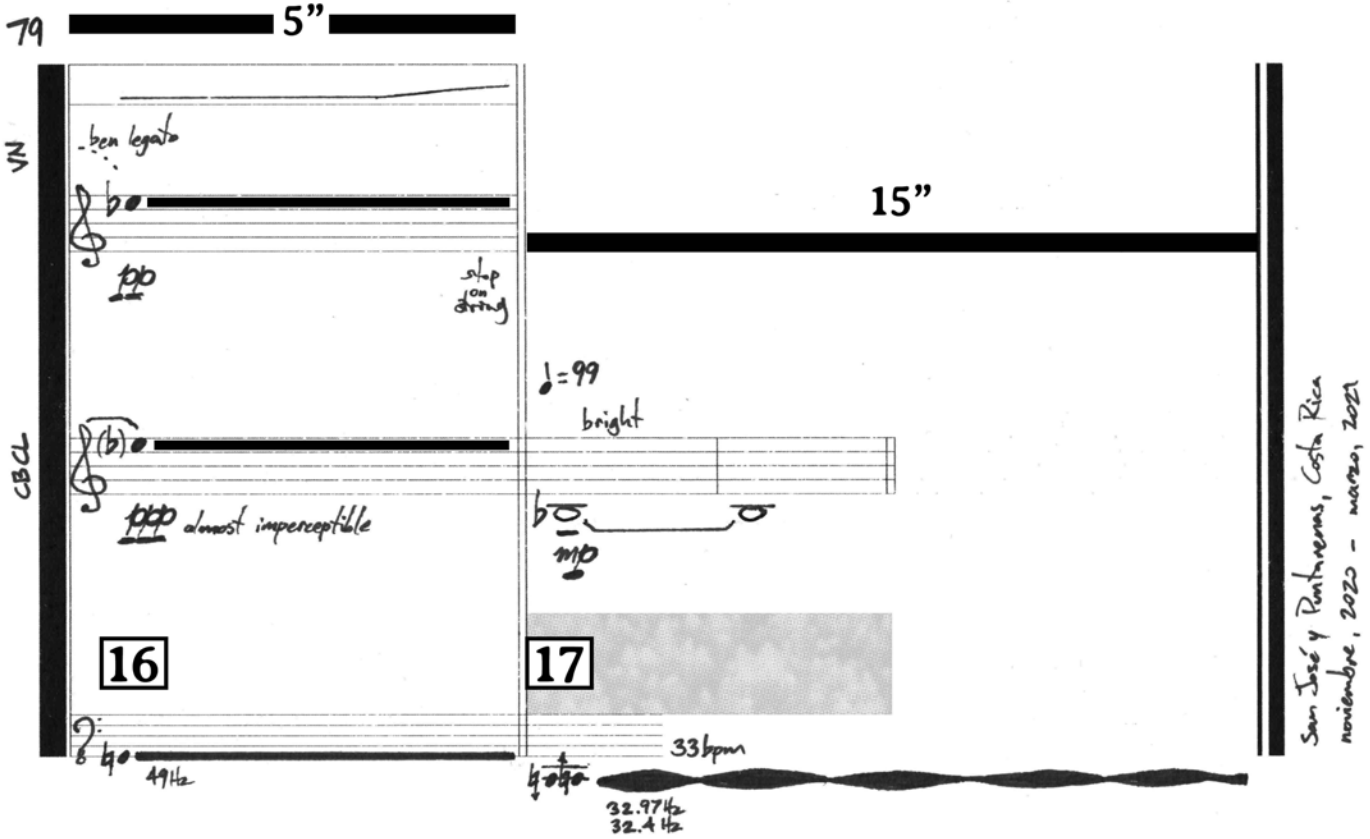

(no reverb!)
♩= 66
62
mp emphatic
p
no mute
VN
II.
III.
I.
w.t.
p
CBCL
p
8
beating @ 99 bpm
69.88Hz
68.14Hz


66
BFL
VN
CBCL
underblow slightly



♩=72
BFL
66"
3
4
72
CBCL
15
mp
ff
mf
p
9
10


7A
VN
BFL
CBCL
[SYNTH]
11
12
13
14
15


79
5"
15"
VN
CBCL
ben legato
ppp
stop on string
♩=99
bright
(b)
ppp almost imperceptible
mp
16
17
49Hz
33bpm
32.97Hz
32.4Hz
San José y Puntarenas, Costa Rica
noviembre, 2020 - marzo, 2021