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Title

on the shattered surface of time

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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:

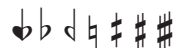


Even though the tempi seem extremely irrational, they relate to each other in perfect ratios, which can be visually understood by counting the number of spaces between two synchronous moments within two instruments. For example, in the first page we see that 17 spaces/time-units in the double bass line, 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]

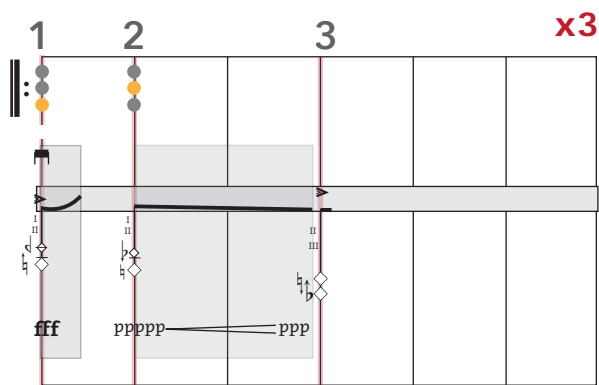


} indicates a clear gap between events

noteheads:

◇ harmonic pressure, not necessarily on a natural harmonic node

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

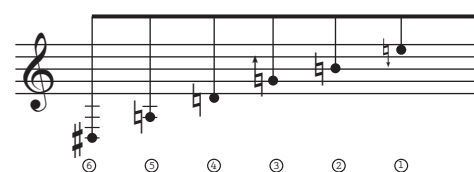


within an iterated section (pages A and B) grey (off) and yellow (on) buttons, indicate whether the event (on a light grey area) happens in each of the iterations or not (iterations are ordered from top to bottom). when it does not, the event is replaced with silence.

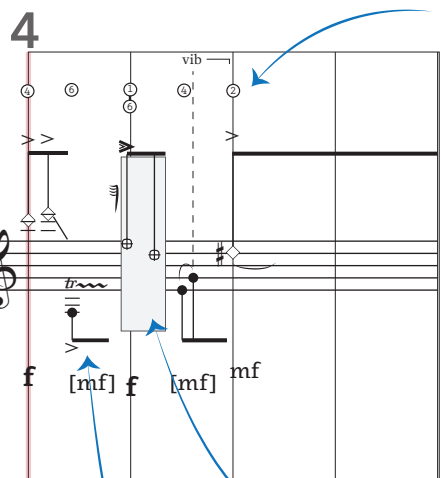
in the example, the first event happens only in the third and last iteration. The second event happens only in the second iteration. The third event, happens in all three iterations.

guitar

scordatura:



the score is notated transposed



string number

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

guitar specific noteheads

- percute 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

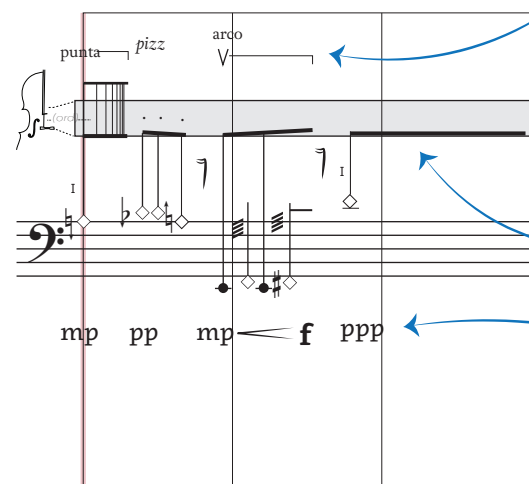
random arpeggio: arpeggiate all strings in random order

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

3



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).

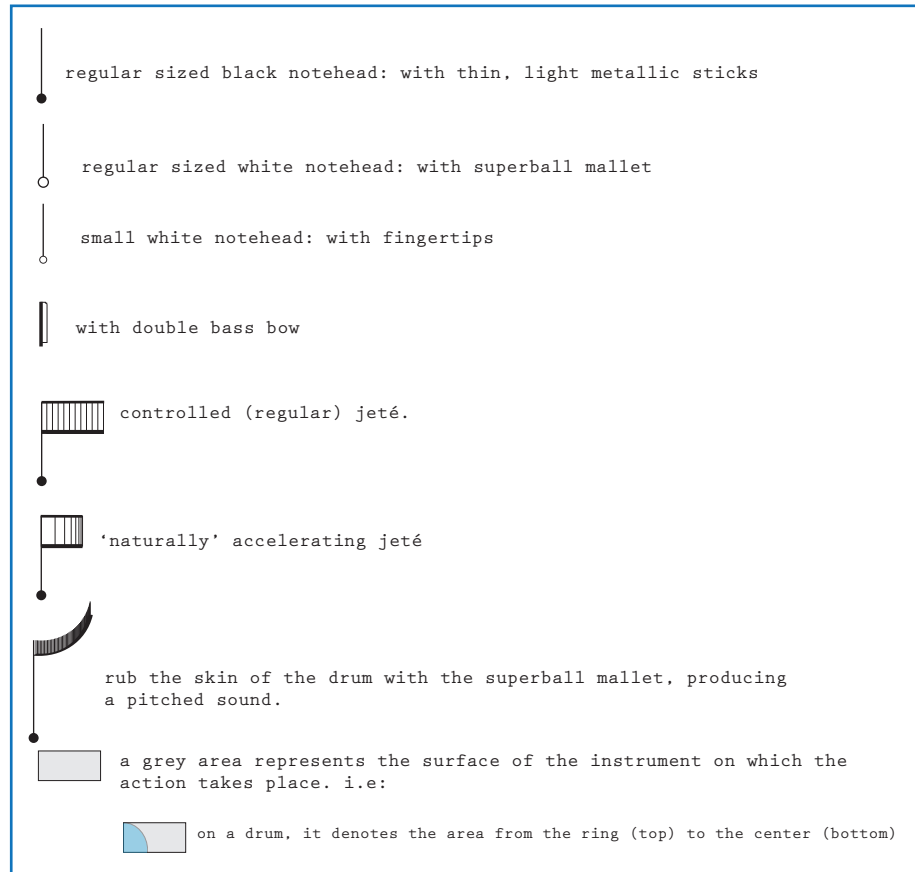
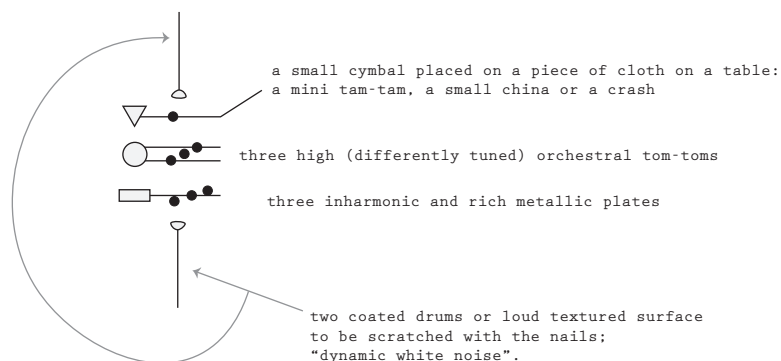
the length of the beam determines the note duration: space=time

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



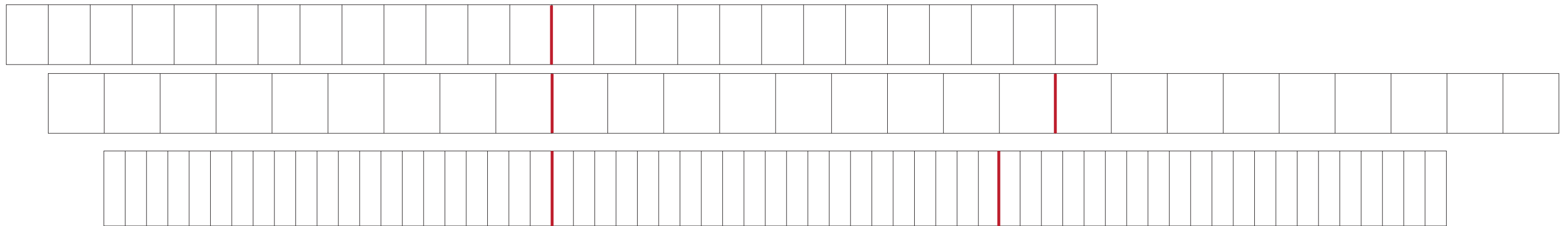
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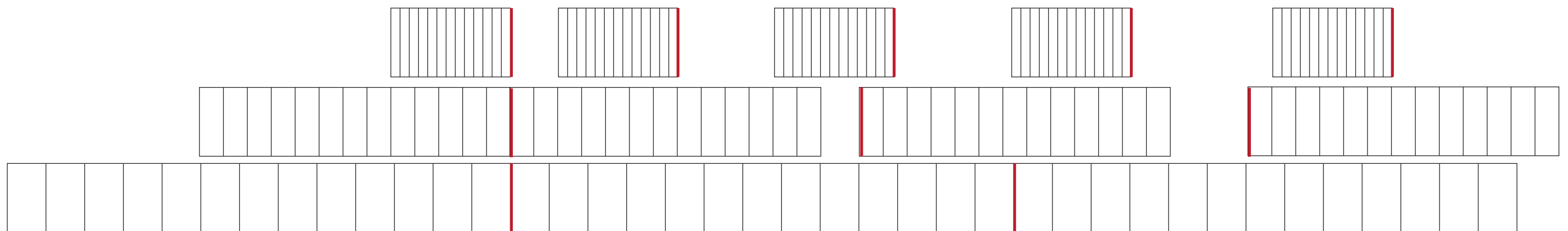
PAGES A and B. Iteration scheme.

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 3 1 2

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

mp pp pppp pp mf
pppp pp pppp
pp mp pp mp mf mf mp
pp mf pp
pp mf mp pp

attacca

72.4 bpm

81 bpm

95 bpm

5 5 6 2 3 1 2

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

81 bpm

72.4 bpm

3 4 3 7 2

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

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

81 bpm

6 3 7 5

mp pp pppp pp mf
pppp mp pppp
pp mp pp mp mf mf mp
pp mf pp mf

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. bend bend 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 mf pp mf pp

50 bpm

3

6

3

72.7 bpm

4

4

4

2

2

64.7 bpm

4

Musical score for the first system. It includes a piano part with various dynamics (p, [mf], mf, f, p, mp, ppp) and articulations (trills, accents, slurs). Fingerings are indicated with circled numbers. The score is divided into measures with time signatures 3, 6, 3, 4, 4, 4, 2, 2, 4.

50 bpm

3

6

5

2

3

2

2

64.7 bpm

4

Musical score for the second system, featuring woodwind parts. It includes specific articulations like 'punta', 'legno battuto', and 'flaut.'. Dynamics range from ppp to p. Fingerings and breath marks are present. The score is divided into measures with time signatures 3, 6, 5, 2, 3, 2, 2, 4.

50 bpm

3

3

64.7 bpm

4

6

4

2

2

4

4

Musical score for the third system, featuring a variety of instruments. It includes complex rhythmic patterns and dynamics (p, f, mp, ppp, mf). The score is divided into measures with time signatures 3, 3, 4, 6, 4, 2, 2, 4, 4.

81 bpm

3 5 6

161.2 bpm

3 3 5 4 5

133 bpm 125 bpm

tr2 [mf] f mp f mf [mf] mp f mp delicate

tr2 [mf] f mf f mf f mp f mf [mf] mf f mf

81 bpm 86 bpm

4 3 5 3 2 3 5 6 3

133 bpm 125 bpm

pizz arco pizz arco pizz arco flautato saltato pizz

arco punta arco punta

punta [erini] legno battuto

mf f mp pp mf mf mp mf p mp mp pppp mf mp f [f]

left hand [f]

81 bpm 86 bpm

104.4 bpm

3 5 4 5 4 3 5 2 3

125 bpm

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

mf mf pp

I

~7"

II

70.9 bpm

60 bpm

[right hand]

[mf]

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

delicate

60 bpm

54 bpm

80 bpm

86.6 bpm

[left hand]

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

pizz saltato arco punta pizz arco flautato

60 bpm

86.6 bpm

[left hand]

ppp mf ppp/ppppp ff ppp mp mf pppppp

attacca

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 *delicate* markings. A large 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*, *p*, *f*, *mp*, *ppp*, *mp*, *ppp*, *pp*, and *mp*. Articulations include *arco*, *saltato*, *punta*, *pizz*, and accents (>). A large 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 a wavy line indicating tremolo in the bass clef. A large 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 mp p mp mf f mp mf

~12"

90 bpm | **81 bpm** | **94.5 bpm** | 63 bpm

3 4 2 3 2 4

punta pizz arco pizz arco saltato

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

90 bpm | **55.1 bpm** | 63 bpm

5 3 2 3 3 2 2

pppp pp mf f pppp ppp mf

attacca

40 bpm

1

3

2

3

4

x2 **A**

40 bpm

60 bpm

2

6

4

4

2

x3

synchronous in first iteration only

~15"

40 bpm

60 bpm

78.7 bpm

1

3

2

3

4

5

3

x3

65 bpm

105.6 bpm

274.6 bpm

x5 B

1 3 2 4 2 1

③ ⑤ ① ④ ③ ⑤

4 7 7 9 10 harmonic

p f mf

65 bpm

105.6 bpm

x4

1 2 3 2 2 3

2 3

arco pizz pizz pizz pizz pizz

fff ppppp ppp mf mp f

65 bpm

x3

1 2 3 2 4 1

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