

Julio Zúñiga



for amplified clarinet, trombone  
and percussion, with electronics

(2017)

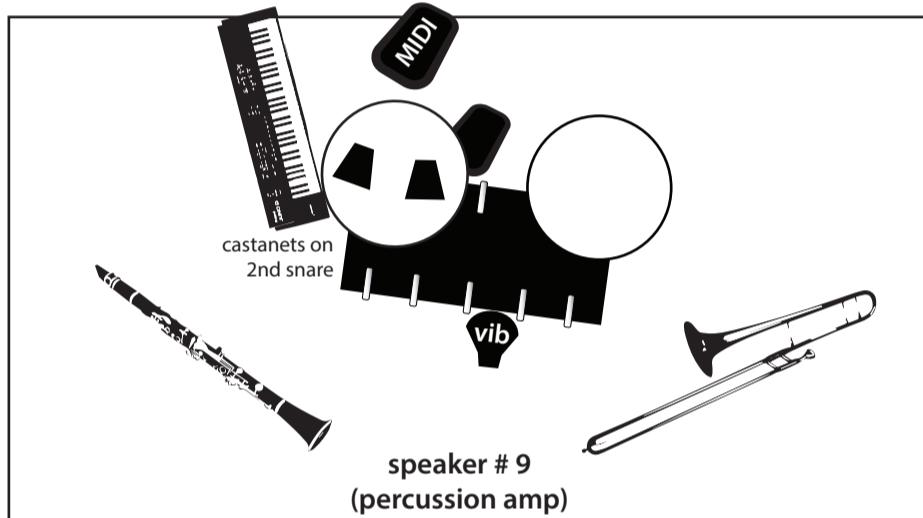


## INSTRUMENTATION AND SETUP

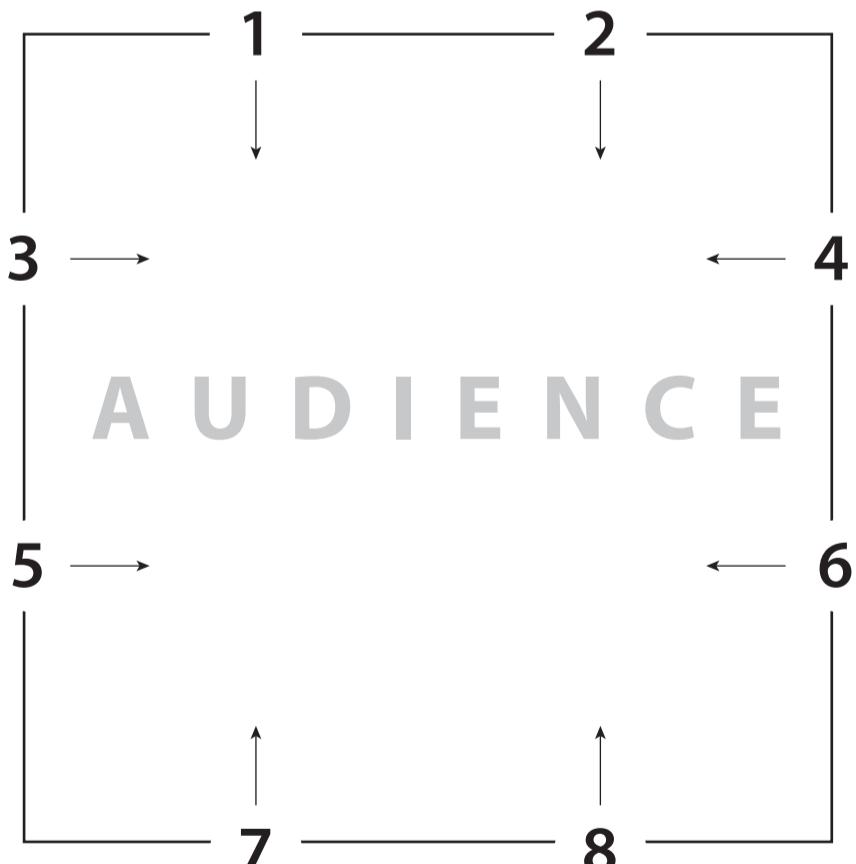
clarinet in B<sup>b</sup>, bass clarinet in B<sup>b</sup>(transposing score)  
 trombone, 1 practice mute  
 percussion:  
 2 snare drums, 1 rock bass drum w/ foot pedal,  
 drumsticks, brush, 2 Meinl cajón jingle castanets,  
 MIDI foot switch, 1 MIDI controller

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



## s p e a k e r s



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<sup>b</sup>\*

### 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

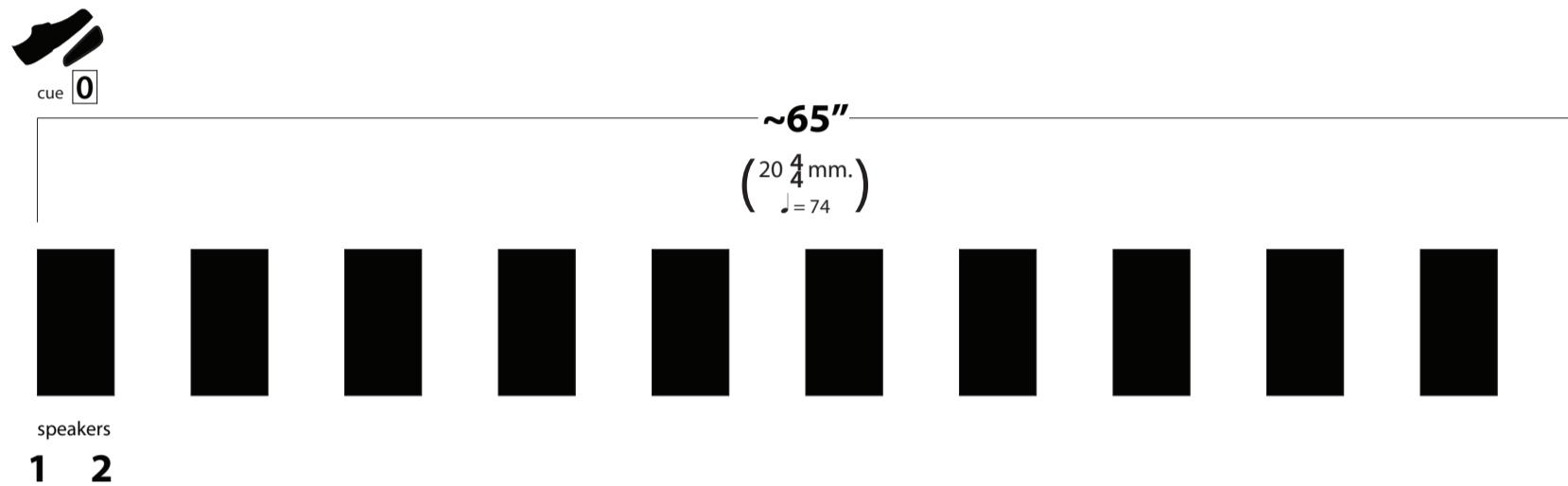
The percussionist triggers 14 cues using a MIDI pedal and a MIDI controller. These cues go into a Max patch for playback of the different audio files that compose the electronics. These files consist entirely of either white noise, sine tones or field recordings.



# GIS

*written for ELISION*

Julio Zúñiga



*J = 74*

bcl      *transposed*      *pp semper*

tbn      *sing*      *mf semper*  
*w/ mute*      *5:4*  
*mf semper*      *sfz*

perc      *snare*      *5:4*      *3:2*      **1**

*mp semper*  
with the intensity of a *f*

bcl      *6*

tbn

perc      **2**      *(d)*

*5*      *3:2*      *5*      *6:4*      *5*      *3:2*      *5*

*11*

bcl      *ppp almost imperceptible*

perc      *bass drum*

**3**

*pp*

*3*

*sing*  
(sounding pitch)

*16*

bcl

tbn

perc      *5*

*pp*      *mf*

*mf*

*5*

21

bcl

t

o

4

26

bcl

*pp almost imperceptible*

t

o

31

bcl

*pp*

t

o

bass drum

36

bcl

t

o





p [7]

1 2  
3 4  
5 speakers  
6 7 8



**1'06"**

33"

57

*p*  
begin 3-5" seconds  
before the end of the  
white noise section

(w/ mute)

*p*

*p*

1 2  
3 4  
5 6  
7 8

This musical score consists of two staves. Staff 1 begins with a dynamic marking 'p'. A bracket above the staff indicates a duration of '33"'. Below the staff, there is a note with a vertical stroke and a horizontal bar, followed by the instruction: 'begin 3-5" seconds before the end of the white noise section'. Staff 2 begins with a dynamic marking 'p'. Below the staff, there is a note with a vertical stroke and a horizontal bar, followed by the instruction: '(w/ mute)'. Both staves end with a dynamic marking 'p'. The score is labeled with measure number '57' and time signature '2/4'. At the bottom, a gray box contains the measure numbers '1 2', '3 4', '5 6', and '7 8'.

Musical score for orchestra and piano, page 67, measures 1-10. The score includes parts for cl (clarinet), t (timpani), and p (piano). The piano part features a continuous eighth-note pattern with dynamic markings. The tempo is indicated as  $\text{♩} = 74$ . The score concludes with a double bar line.

A musical score for two instruments: Cello (C) and Trombone (t). The Cello part is in 2/4 time, major key, and dynamic sforzando (sf) at 90 BPM. The Trombone part is in 2/4 time, minor key, and dynamic pianississimo (pp). Both parts play eighth-note patterns with grace notes and slurs. The score is divided into measures by vertical bar lines.

Musical score for three parts: cl, t, and p. The score consists of three staves. The top staff (cl) has a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 74$ . The middle staff (t) has a treble clef and a tempo of  $\text{♩} = 90$ . The bottom staff (p) has a bass clef and a tempo of  $\text{♩} = 90$ . The score includes measure numbers 85 and 90, time signatures (4/4, 2/4), and various dynamics like forte and piano. The bottom staff (p) features a unique rhythmic pattern with vertical stems and horizontal strokes. A box labeled "10 (controller)" is located at the bottom left.

93

= =

*J = 74*

*J = 90*

*ppp almost imperceptible*

*mute off*

103

= =

*slightly irregular*

*p* — *mp*

*ff* — *fff*

*mf*

111

= =

*bass cl.*

*put on mute*

*p*

118

$\text{♩} = 99$

121

bcl. sing *pp* → bcl.

bcl. *pp*

w/ mute *mf* *più f* *mf* *p*

*mf* *più f* *mf* *mp* *sffz*

12 low sine 20.6 Hz (E-1) exponential gliss. increasing speed →

1 2  
3 4  
5 6  
7 8

$\text{♩} = 66$

131

f 3 4 4 4

f sfz sfz sfz 4 4

brush slowly (d) 4 4 p

snare

$\text{♩} = 99$        $\text{♩} = 60$

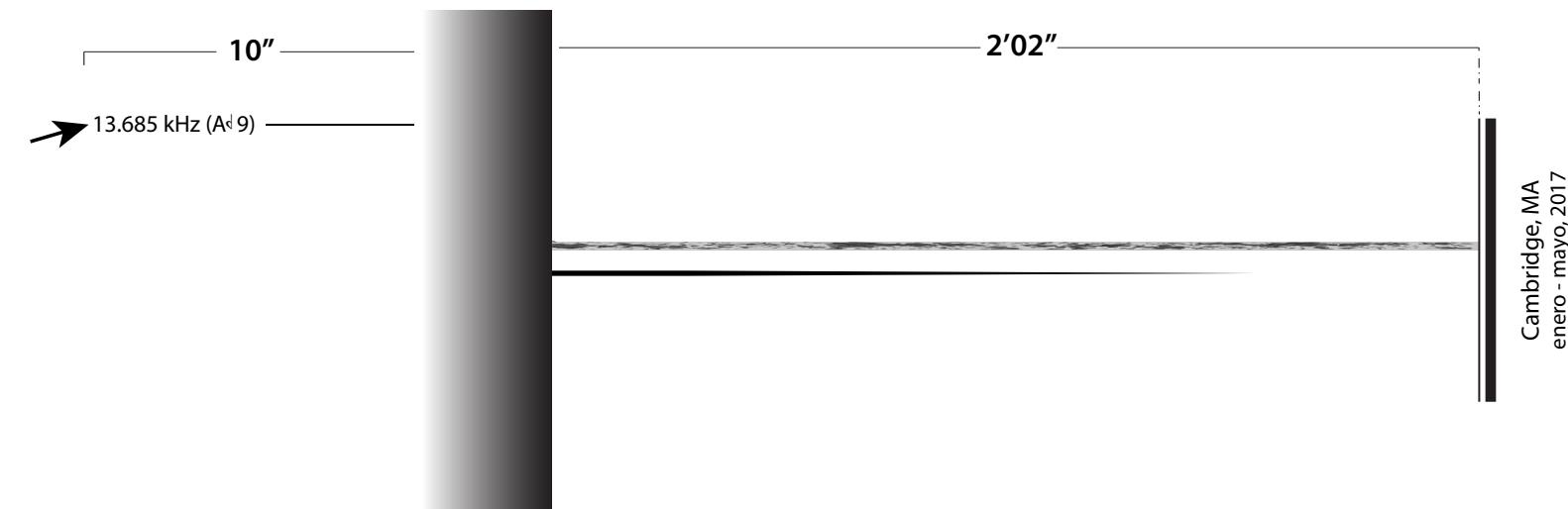
138 9 16 15# 16 4 4 4 4 3 4

9 16 15 4 4 3 4

bit reed

PPP barely audible maintain PPP dynamic as much as possible

13 1 2 3 4 5 6 7 8



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