

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 in narrow stereo disposition (no more than 5 m apart)

1 subwoofer

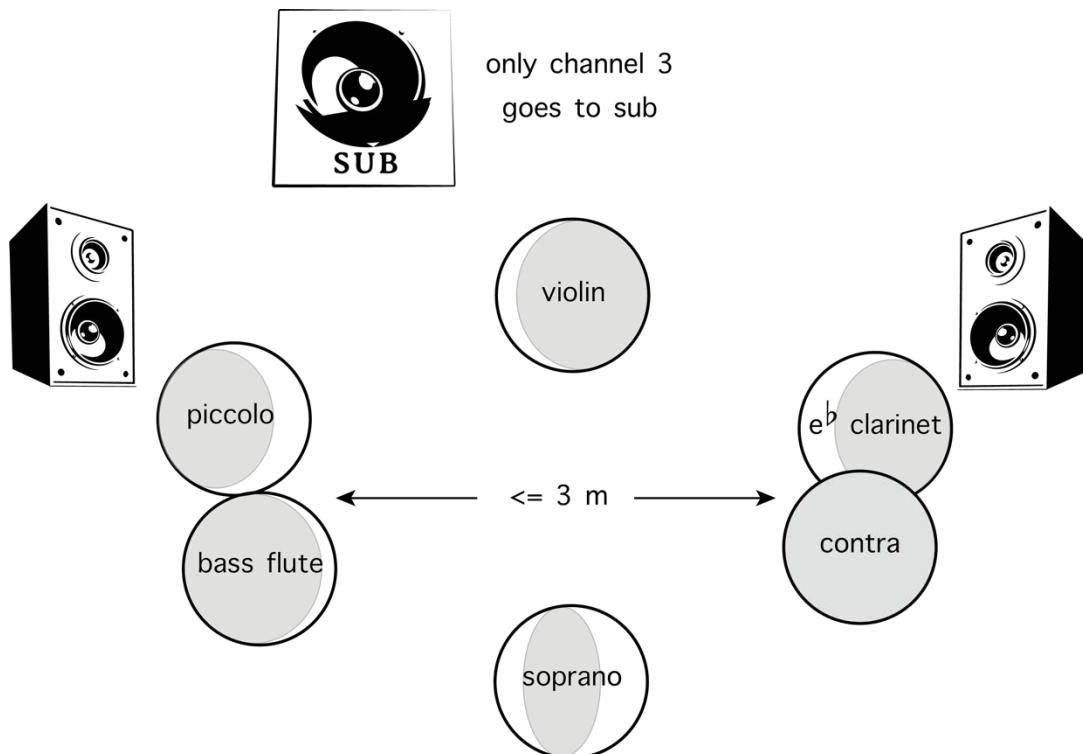
GENERAL INDICATIONS FOR PERFORMANCE

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**.)

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

$J=99$

Julio Zúñiga

This section of the score consists of two staves. The top staff is for 'picc' (piccolo) and the bottom staff is for 'Eflat CL' (Eflat clarinet). Both staves have a treble clef and a key signature of one sharp. The tempo is marked $J=99$. The music features a repeating pattern of sixteenth-note groups. The first group is dynamic p , followed by five groups of p with horizontal dashes above them. The first group has a grace note. The first group is labeled "'mp' sempre'. The last group of p is followed by a dynamic f and a grace note. Below the staves, it says 'transposed' with a dashed line above the notes. The first note of the second staff is dynamic p relative to picc. The dynamic f at the end of the first staff is followed by a grace note and a dynamic p in the second staff. Two markings 'no decresc.' are placed below the staves.

This section of the score continues from the previous one. It shows two staves for 'picc' and 'Eflat CL'. The dynamics and patterns are similar to the first section, with sixteenth-note groups and grace notes. The first staff starts with a dynamic p followed by a grace note. The second staff starts with a dynamic p followed by a grace note. The dynamics p and f are used throughout, with grace notes and sixteenth-note patterns. The marking 'sim.' appears twice below the staves. The number '-3-' is written at the end of the second staff.

picc 13

picc
bass

picc 19

picc
bass

mp (match picc. dynamic)

picc 25

picc
bass

30"



**cue
1**

3

$\text{J}=99$

31

picc Eb cl vn

"p" "p" "p"

mf no decrease

(B) mf (match picc. dyn.) mf > p

cue 2



38

picc Eb cl vn

"p" pass. -3:2- -3:2-

"p" (match picc.) MUTE ON

4

3



11"



2'24"

5

REV —
10%

* begin just before noise fade-out
so your sound is slowly unmuted
bridge

45

fingerboard

w/ mute

████████ but unflickering

33"

$\text{J}=44$

4



picc 48

REV
20%

seamless entry, as if present from before

really mark these two downbeats

SOFT A → y

picc

ehcl

vn

8va

mb > <**p**> **p** emphatic stop string

mf > **p**

mf >

5

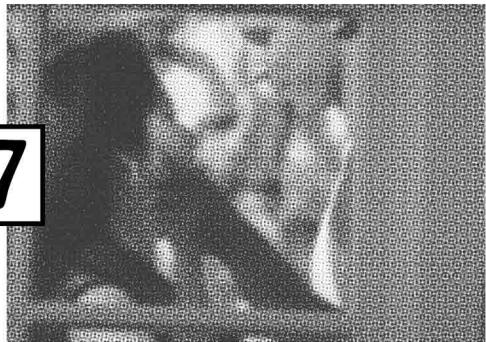
REV
15%

A y, y→a→y, 4 y→a→y...

6

45"

7



there's a 3"
gap here

9

(no reverb!)

! = 66

62

imp emphatic

(d)

—^p

8

 beating @ 99 bpm

69.88Hz
68.14Hz

Musical score page 11, measures 11-12. The score is for Violin (VN) and Cello (CCL). Measure 11 starts with a dynamic **p** for Cello. The Violin part has a dynamic **w.t.** (without tenuto). Measure 12 begins with a dynamic **f** for Violin. The Cello part has a dynamic **p**.

10

66

BFL

vn

(d)

(d) -

mp

p

p > pp

underdown
3 slightly

GBCL

11

This image shows a handwritten musical score page, numbered 11 at the bottom right. The score is divided into three staves: Bassoon (BFL) on the left, Violin (vn) in the center, and Bassoon Clarinet (GBCL) on the right. The key signature is one sharp. Measure 66 begins with a bassoon note (BFL) marked 'mp'. This is followed by a measure with a bassoon note marked 'p' and a violin note marked 'p'. In the next measure, there is a bassoon note marked 'p > pp' and a violin note marked 'underdown slightly'. The GBCL staff has a note marked 'p'. The score concludes with a bassoon note marked '(d)' and a bassoon clarinet note marked '(d) -'. The page features various dynamics and performance instructions, such as 'underdown' and 'slightly'.

$\text{!}=72$

66"

CB CL 72

mp

9

10

BFL 3 4

p mf

ff mf

ff mf

This is a handwritten musical score page. The top right corner indicates a tempo of $\text{!}=72$. The center of the page features a measure duration of "66)". On the left side, there is a bassoon part labeled "CB CL" with a tempo of 72 and a dynamic marking "mp". A vertical column of dots is positioned above a thick horizontal bar. On the right side, a flute part is labeled "BFL" with a dynamic "p" and a dynamic "mf" following it. Measures are numbered 9 and 10. Measure 9 ends with a dynamic "ff". Measure 10 begins with a dynamic "ff" and ends with a dynamic "mf". There are also other dynamics like "ff mf" and "ff > mf" scattered throughout the score.

7A

N

BFL

CGCL

[Svart]

11 **12** **13** **14** **15**

79

5"

vn

ben legato



pp

stop
on
string

f(p) almost imperceptible

16



49Hz

15"

♩ = 99

bright



mp

17

33 bpm
32.97 Hz
32.44 Hz

14

San José y Penitenciaría, Costa Rica
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