Nguyen M. Nhat

sketch 4

for clarinet, violin, cello, piano & electronics

2020

Performance Notes

Duration: 8’

The piece is dedicated to the Unheard-Of Ensemble and was written for their CCI (Collaborative Composition Initiative). The work is three repetitions built within itself, with the last iteration cut short at 8 minutes on the performers’ stopwatches. There are aleatoric elements with the piano acting as an intermediary between the electronics and the group of clarinet, violin and cello. The clarinet, violin and cello parts are each given 8 variable boxes, which are actively chosen by the performers during the performance. The pianist on the other hand attempts to imitate the electronic piano version, while also carefully listening to other three members of the ensemble for direction.

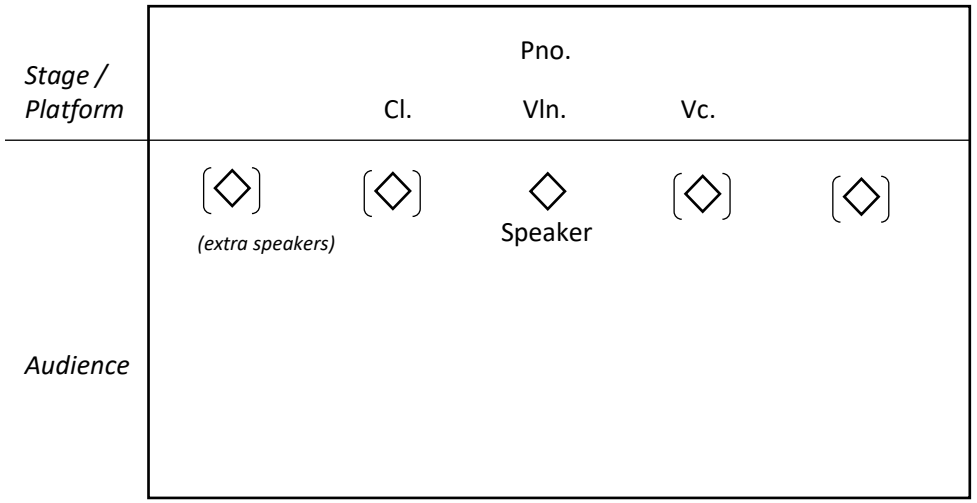
= when the choice is made and played. Whenever it is tied to another note, this shows how long (and fast or slow) the glissando should be. It is not a problem if sound does not last the full indicated duration. The piece is to be played three times, with the third time being cut short.

<u>Preparation</u>
There are 2 groups of speakers: Group 1 and 2. Each group should have at least one speaker. Any kind of speaker is acceptable, as long as the volume is sufficient to be heard clearly by everyone in the room. The idea is to have the speakers act as the top and bottom frames of sound.

Group 1: should be placed on the ground. If there is a platform typical of a stage, place this group of speaker on the ground before the platform. The speakers should be placed at the lowest point in the performance space and between the stage & the audience (preferably closer towards the stage). When there are more than 1 speakers for each group available, place them in a straight line, parallel to the stage. There is no limit to the number of speakers per each group, but they must be the same amount.

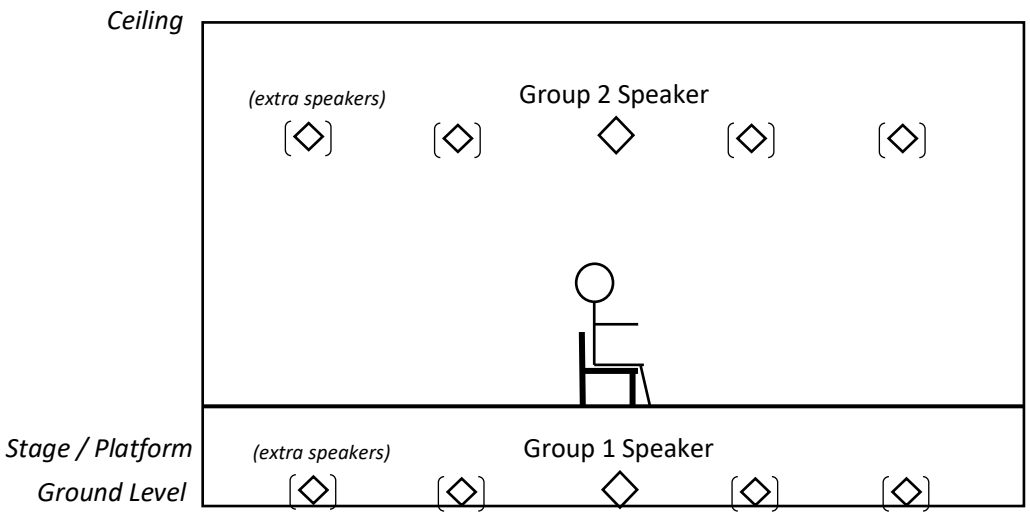
Group 2: should ideally be attached to the ceiling right above and perpendicular to Group 1. If this is not possible, find any other realistic means to place this group of speakers at a point in space higher than the performers and the audience.

Sample Diagram 1: Bird's Eye View



**Group 1 & 2 have the same positioning, but Group 2 is higher in space.*

Sample Diagram 2: Frontal View



Equipment

- Macbook Pro or equivalent laptop DAW (eg. Logic Pro X)
- Audio Interface with at least 5 outputs (2 speakers, 3 headphone outs)
- Composer will give Logic Pro X file or 2 WAV tracks: Track 1 and 2, corresponding to the speaker groups they are assigned to.
- 3 headphones or earplugs for click track
- 3 stopwatches or phone stopwatches for the clarinetist, violinist and cellist
- Minimum of 2 speakers: one for Group 1 and one for Group 2

How to Begin

1. After the person in charge of the electronics press play, there is a 4 beats of silence at quarter note = 61 before the actual sound comes out. The players should hear the click track in their headphone instead.
2. Use this time to get into ready position.
3. Cl, Vln, Vc starts their stopwatches after the 4 beats countdown and then play on.

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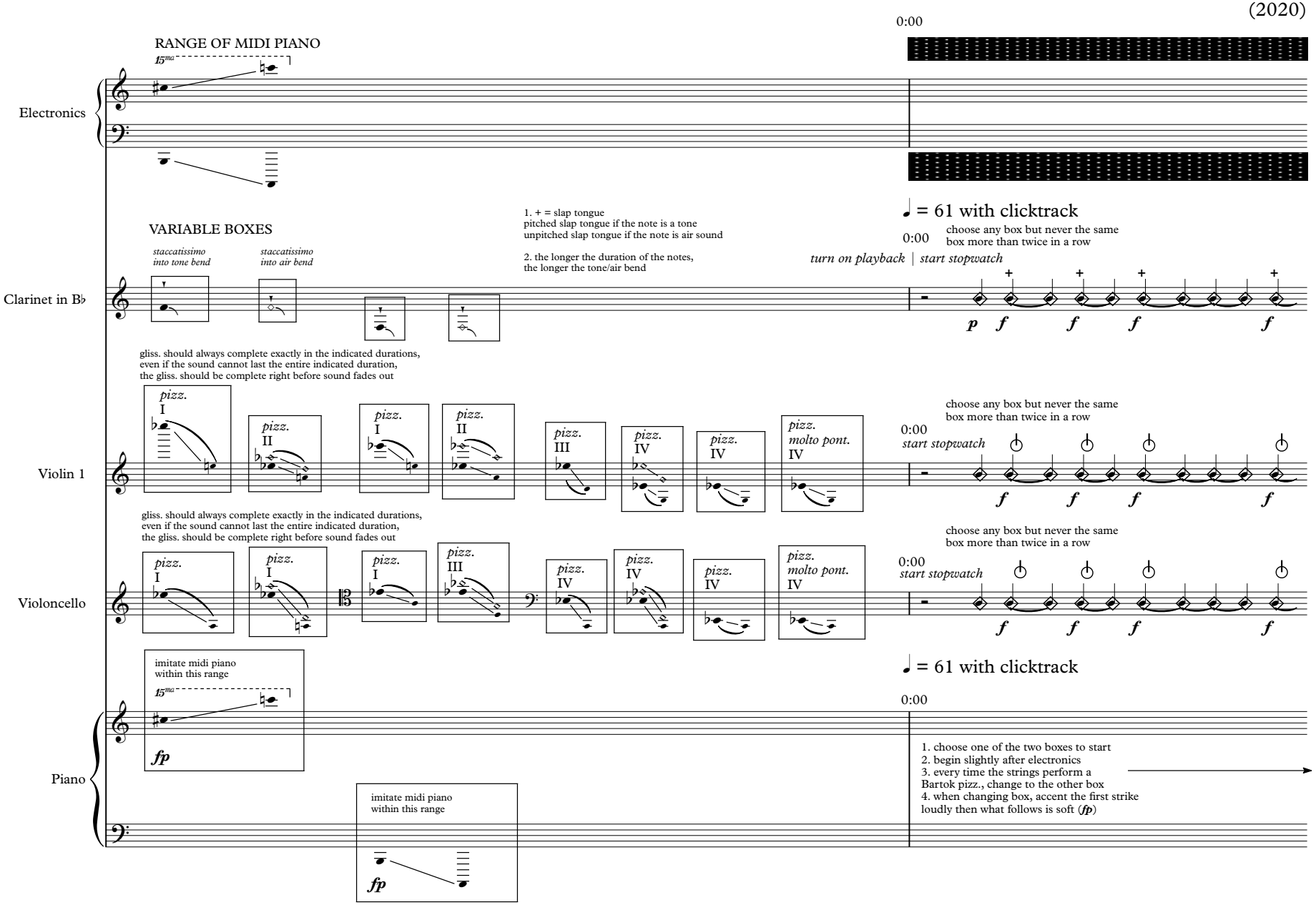
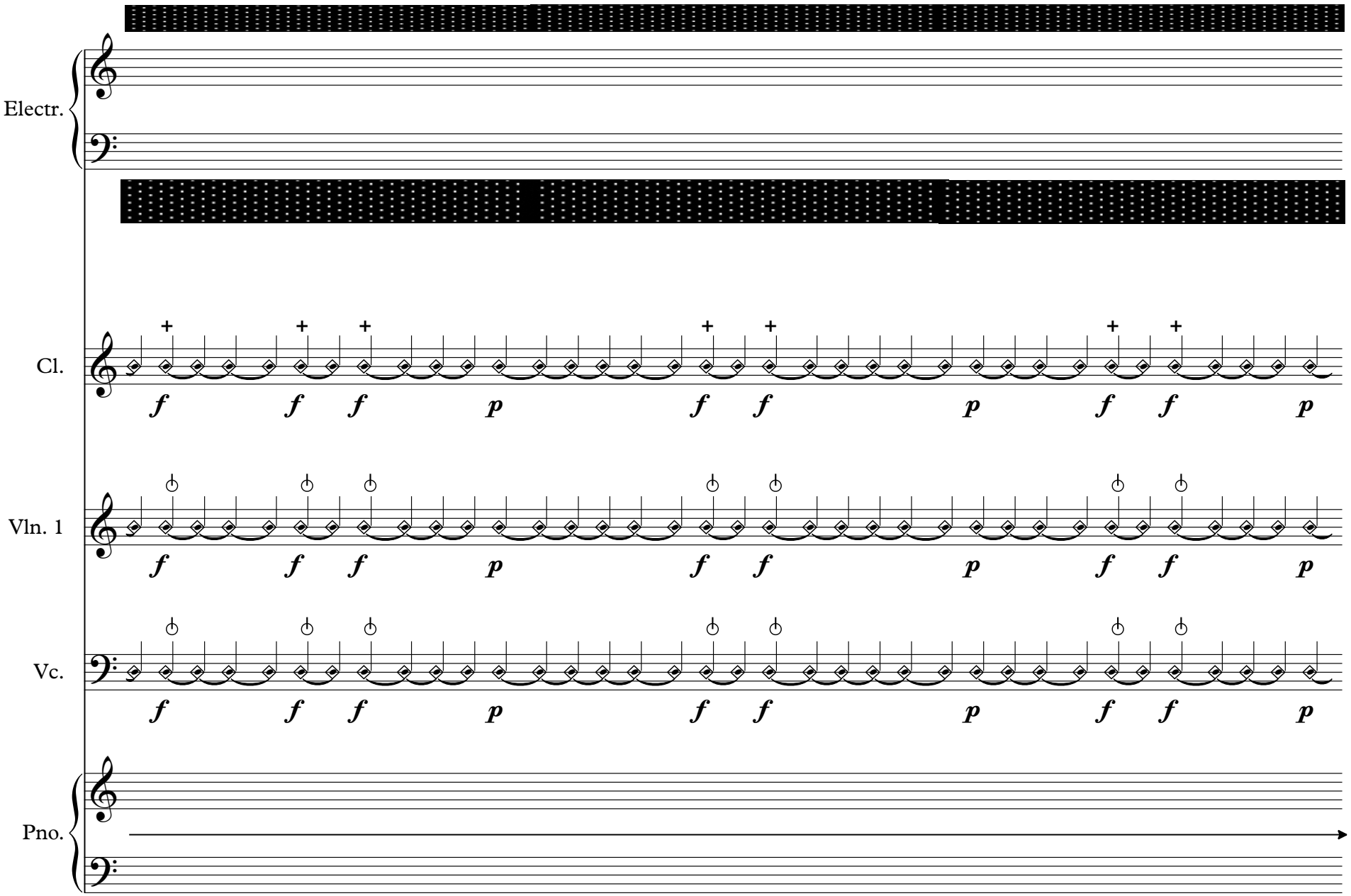
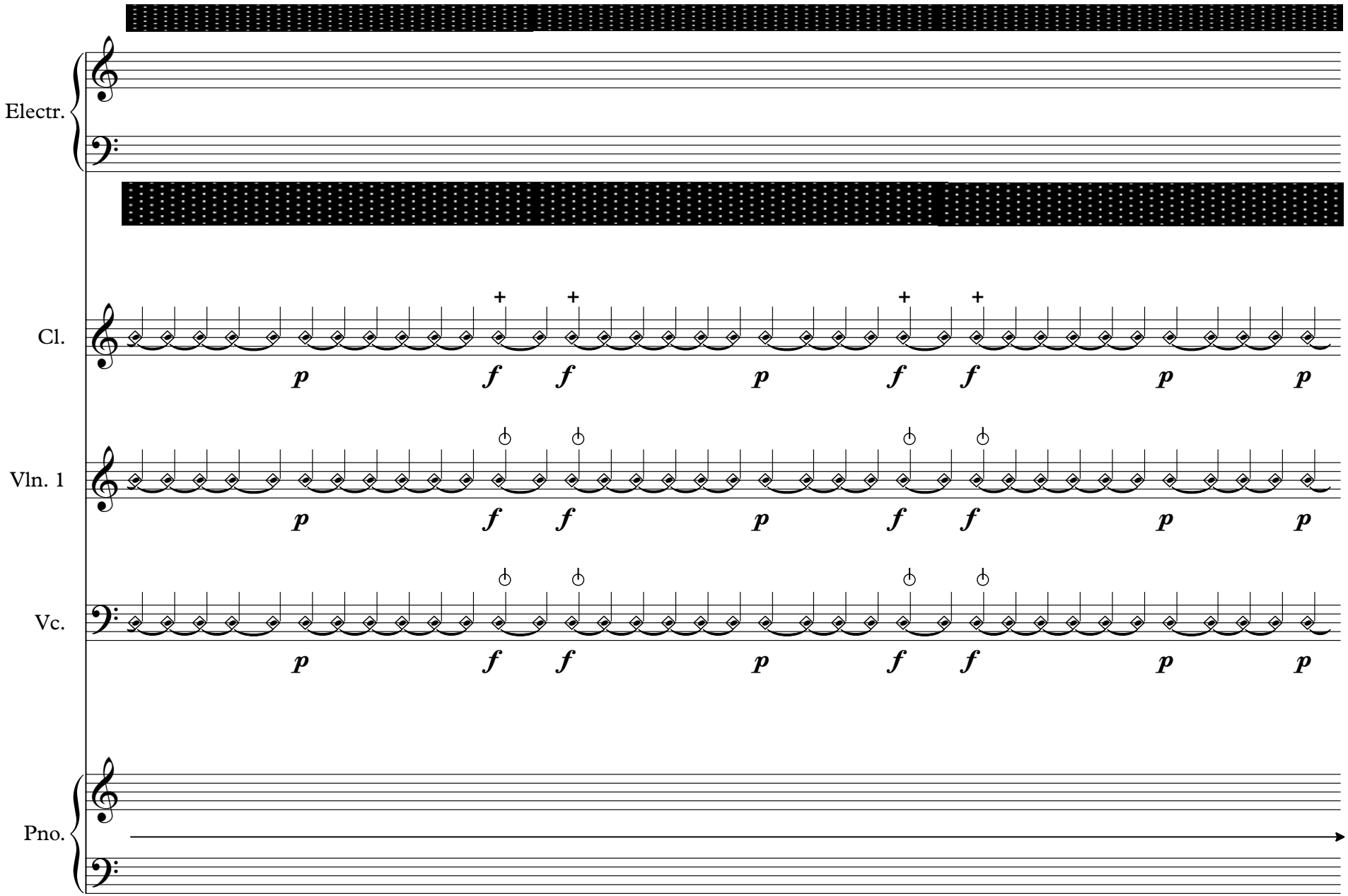
for clarinet, violin, cello, piano, electronics

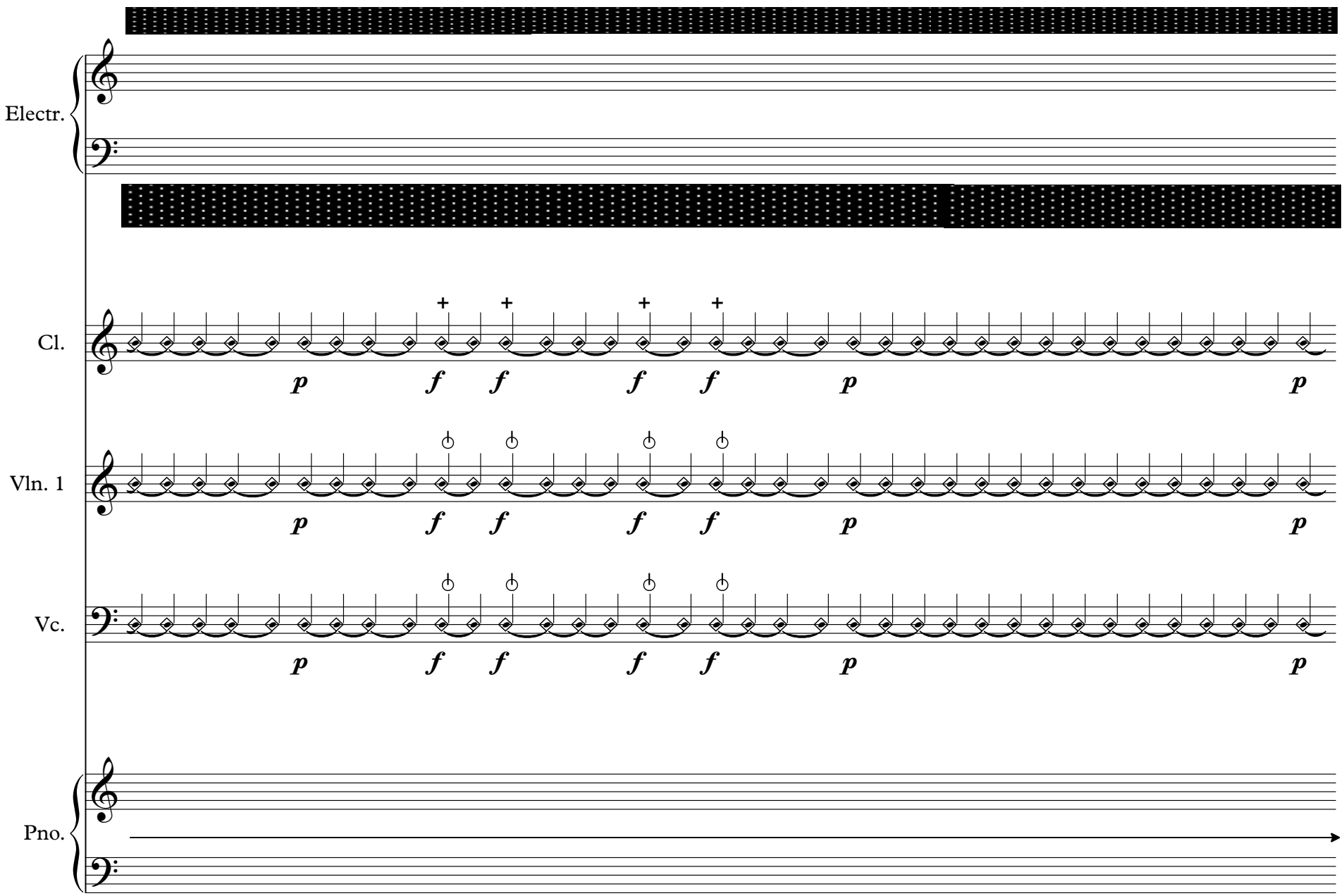
Transposed Score

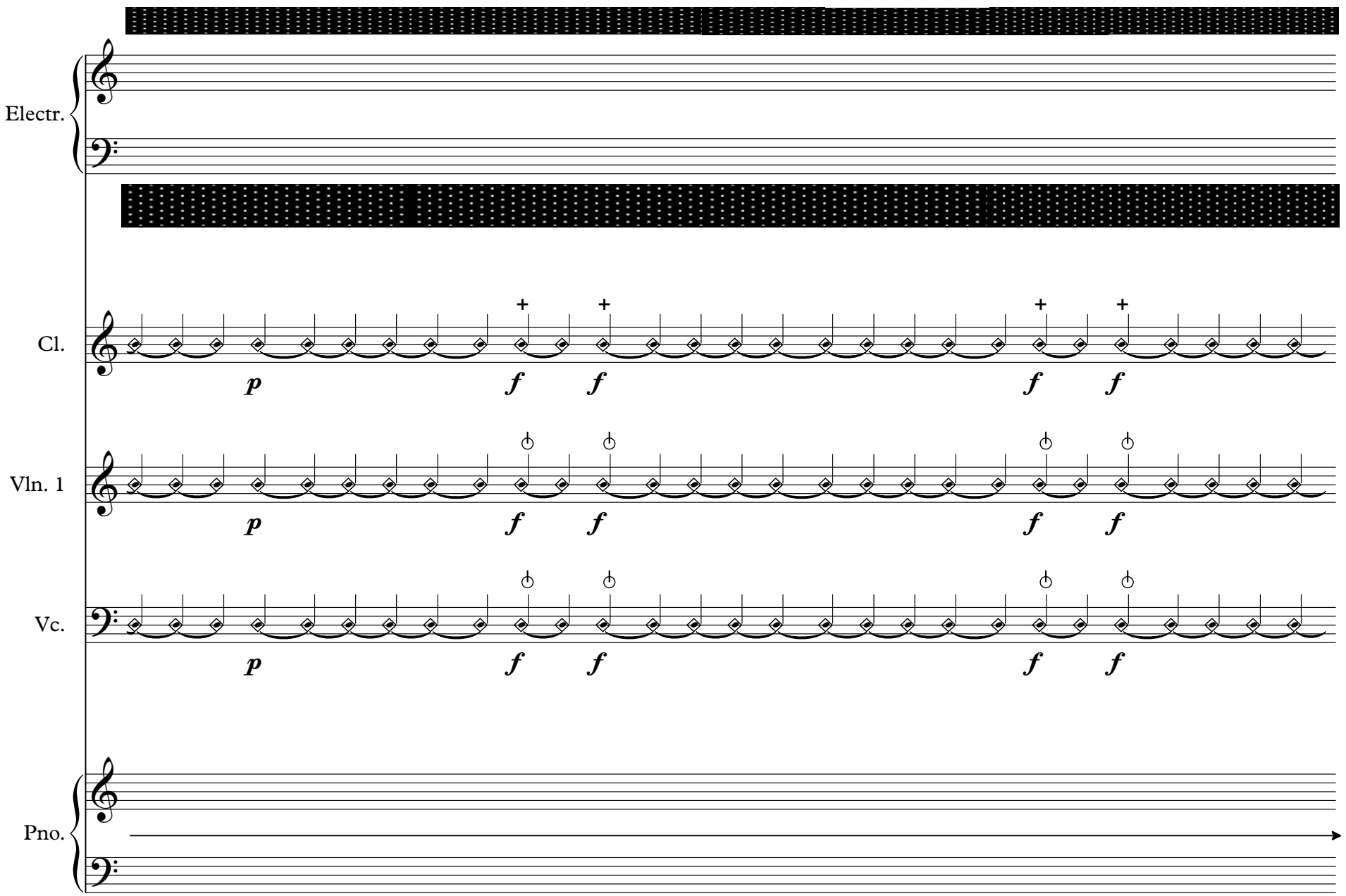
Nhat M. Nguyen
(2020)

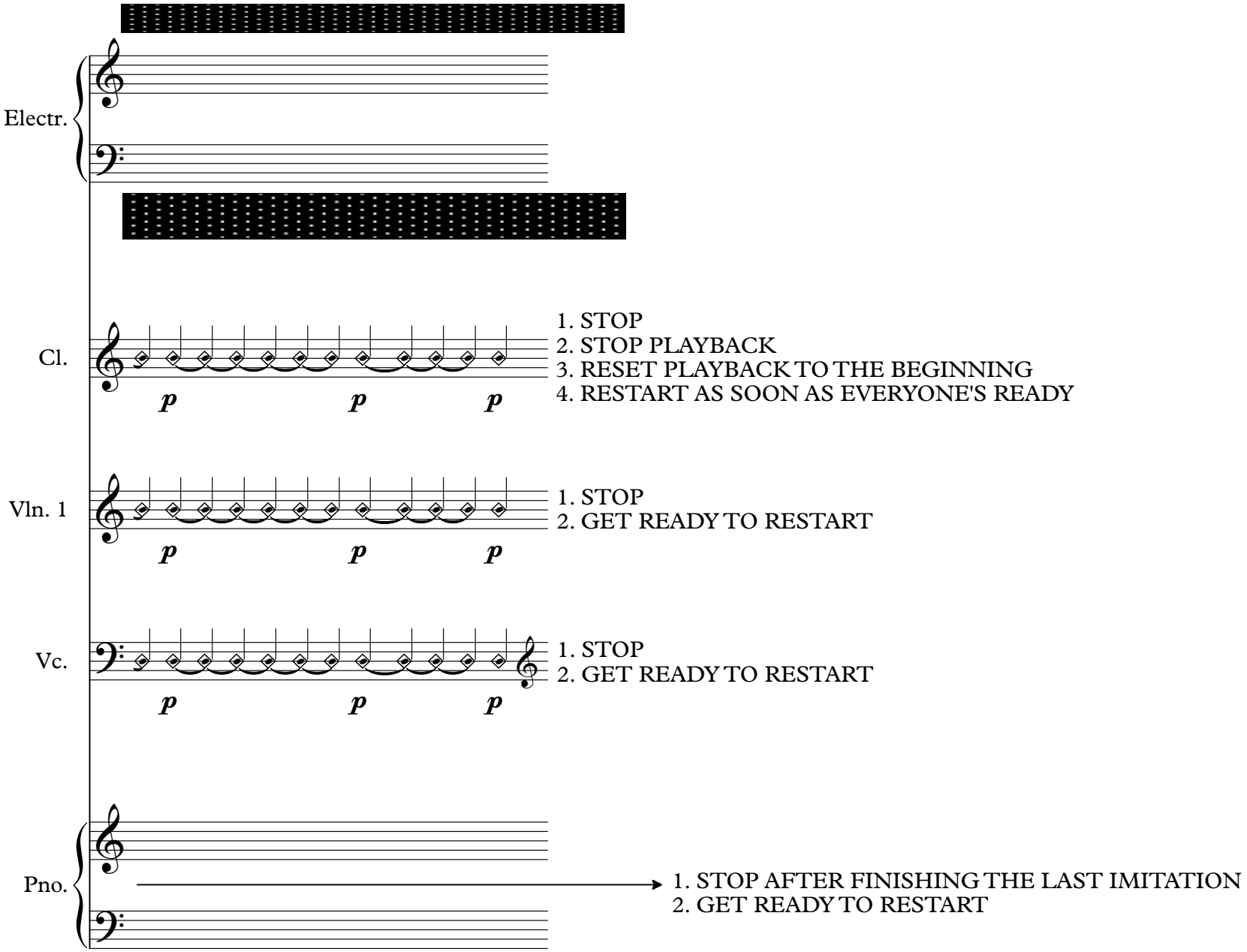


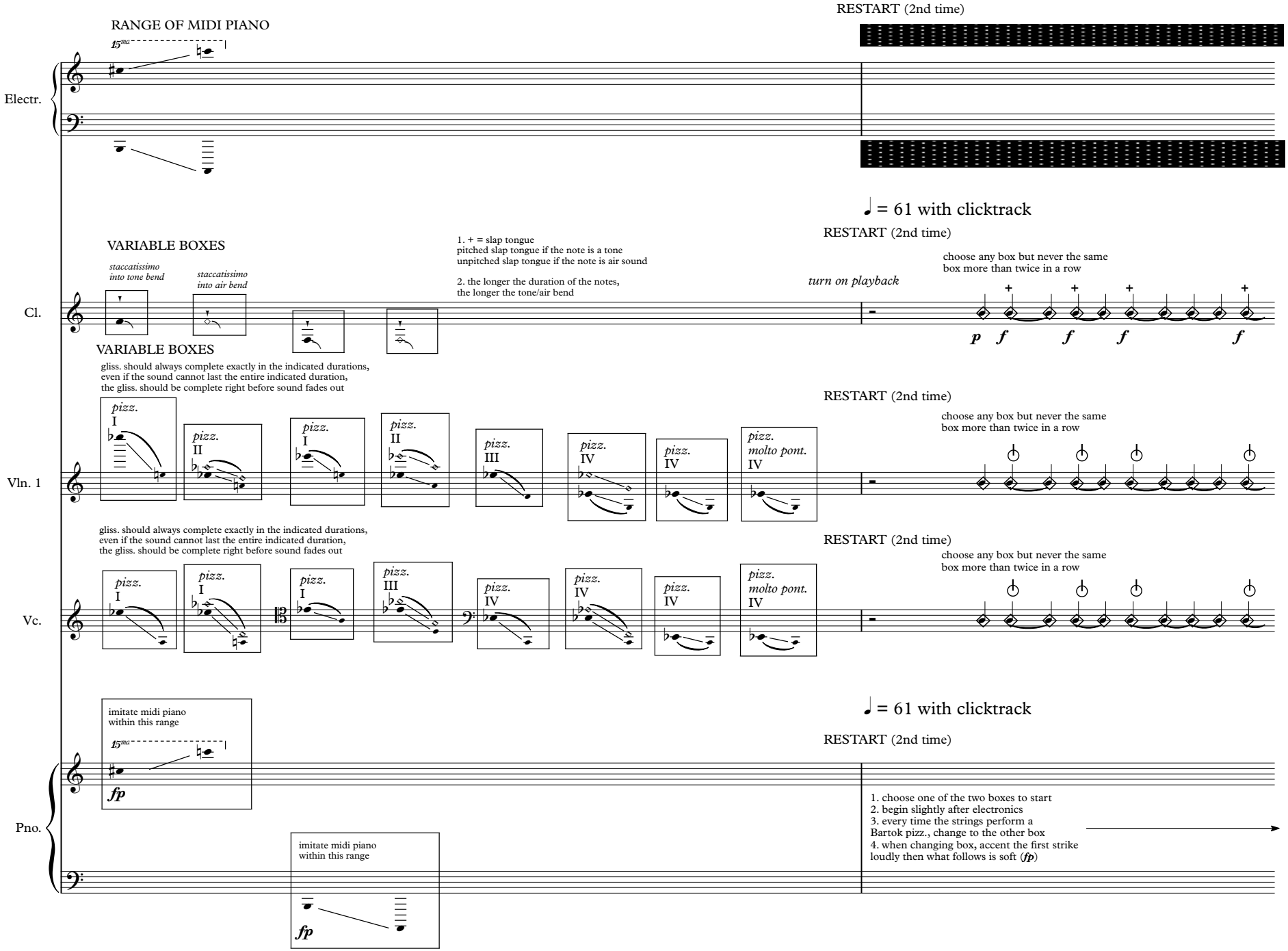

Electr.
Cl.
Vln. 1
Vc.
Pno.
f f f p f f p f f p

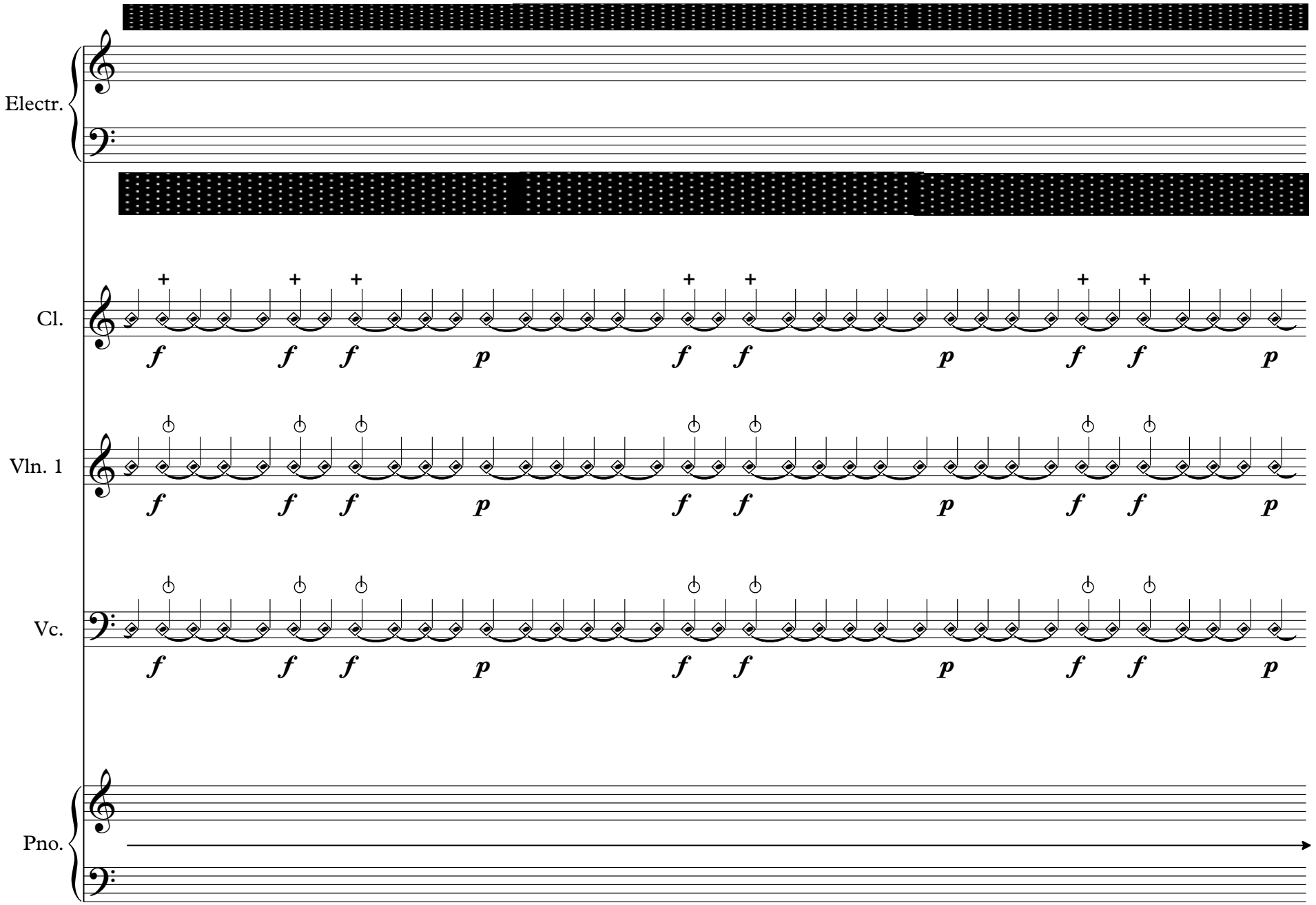

Electr.
Cl.
Vln. 1
Vc.
Pno.
p f f p f f p p

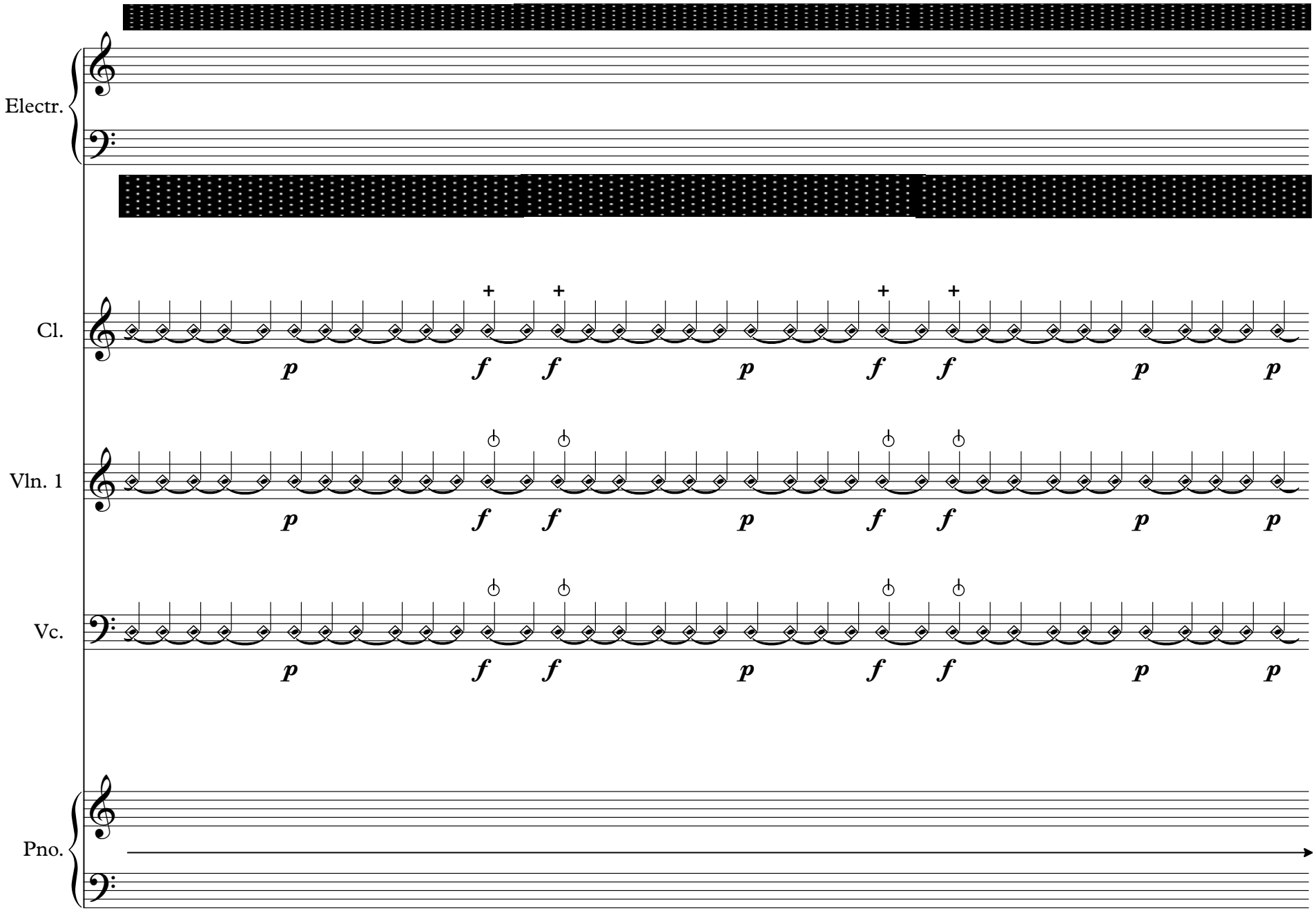

Electr.
Cl.
Vln. 1
Vc.
Pno.
p f f f f p p

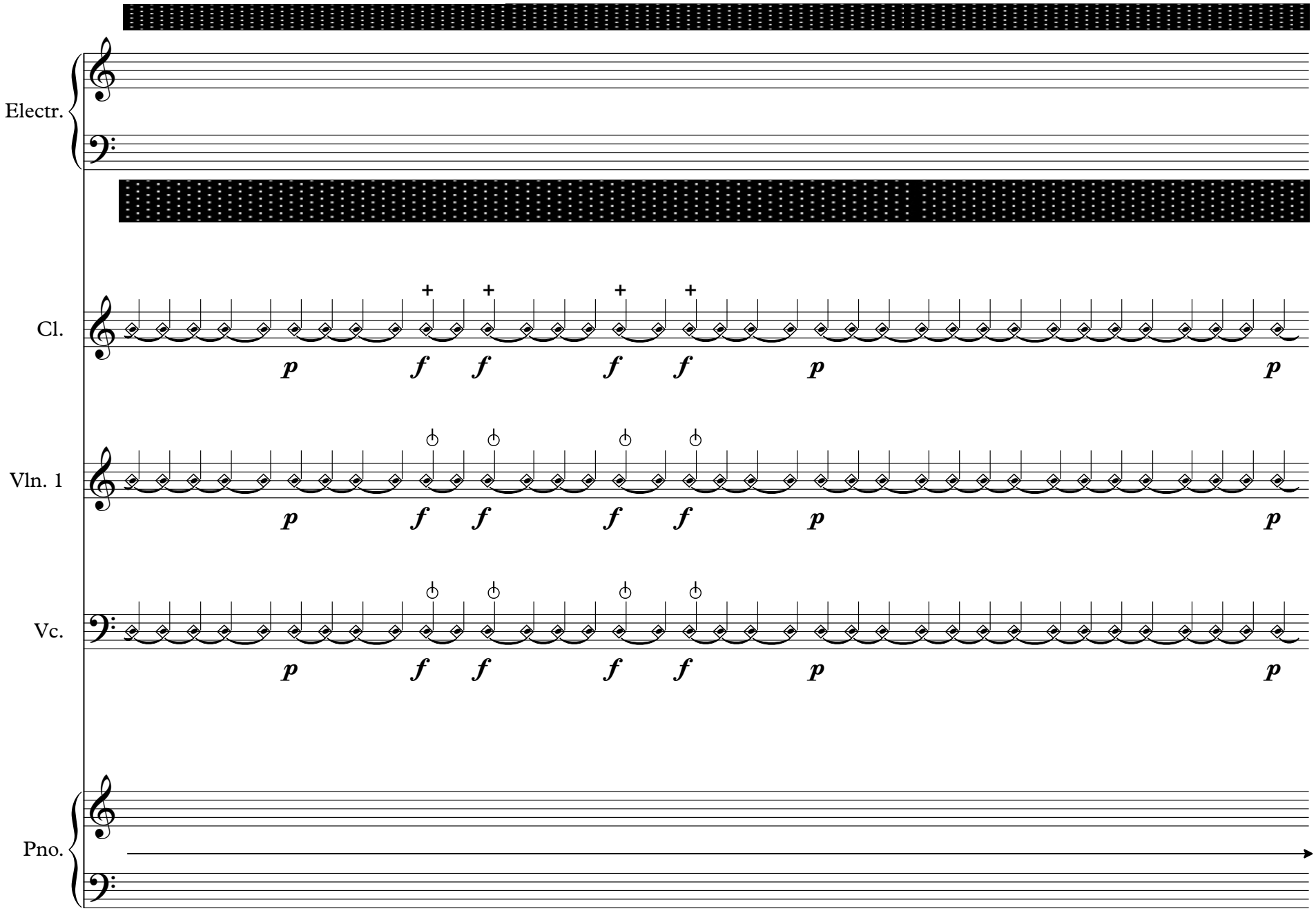

Electr.
Cl.
Vln. 1
Vc.
Pno.
p
f
f
f
f

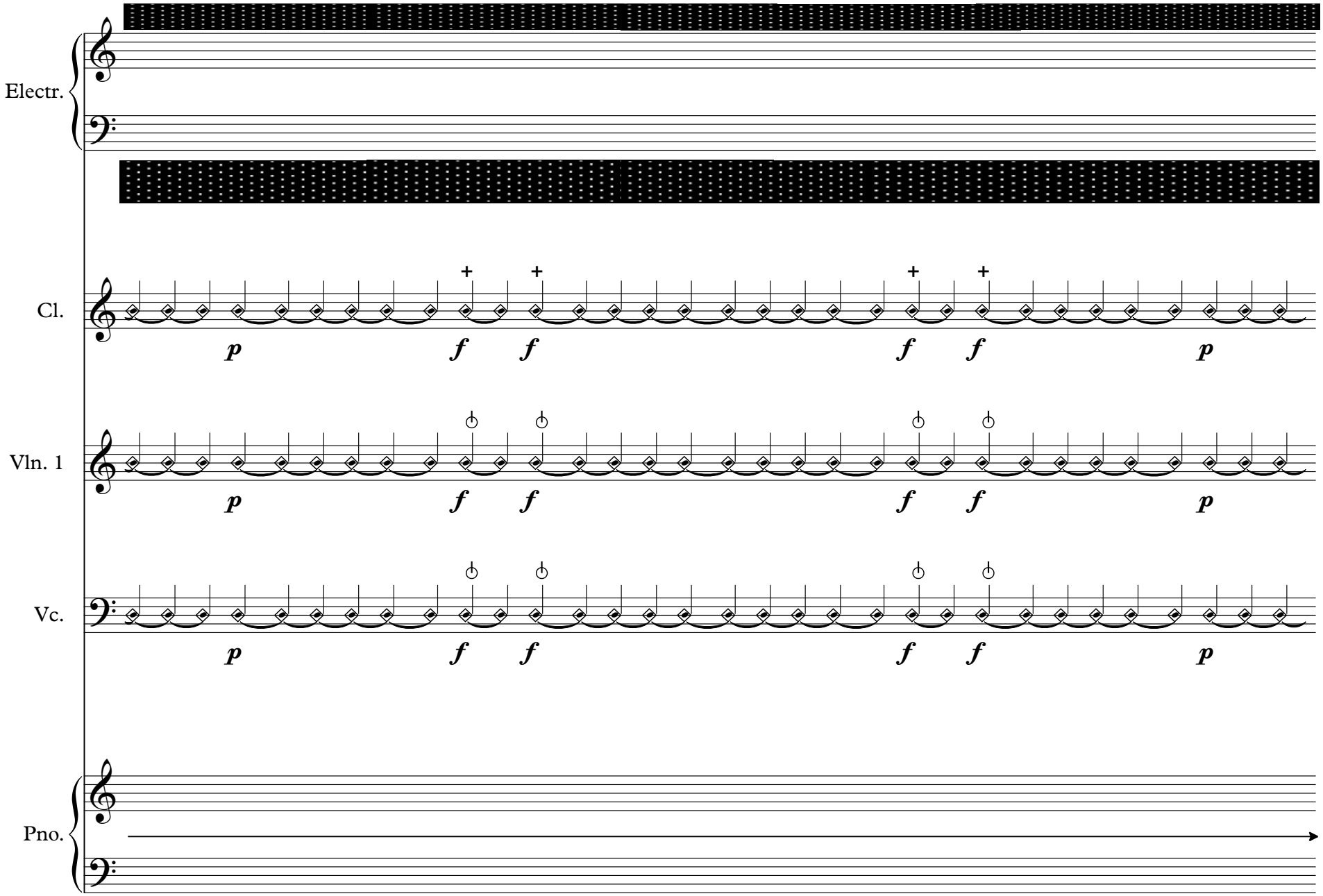

Electr.
Cl.
p p p
1. STOP
2. STOP PLAYBACK
3. RESET PLAYBACK TO THE BEGINNING
4. RESTART AS SOON AS EVERYONE'S READY
Vln. 1
p p p
1. STOP
2. GET READY TO RESTART
Vc.
p p p
1. STOP
2. GET READY TO RESTART
Pno.
1. STOP AFTER FINISHING THE LAST IMITATION
2. GET READY TO RESTART

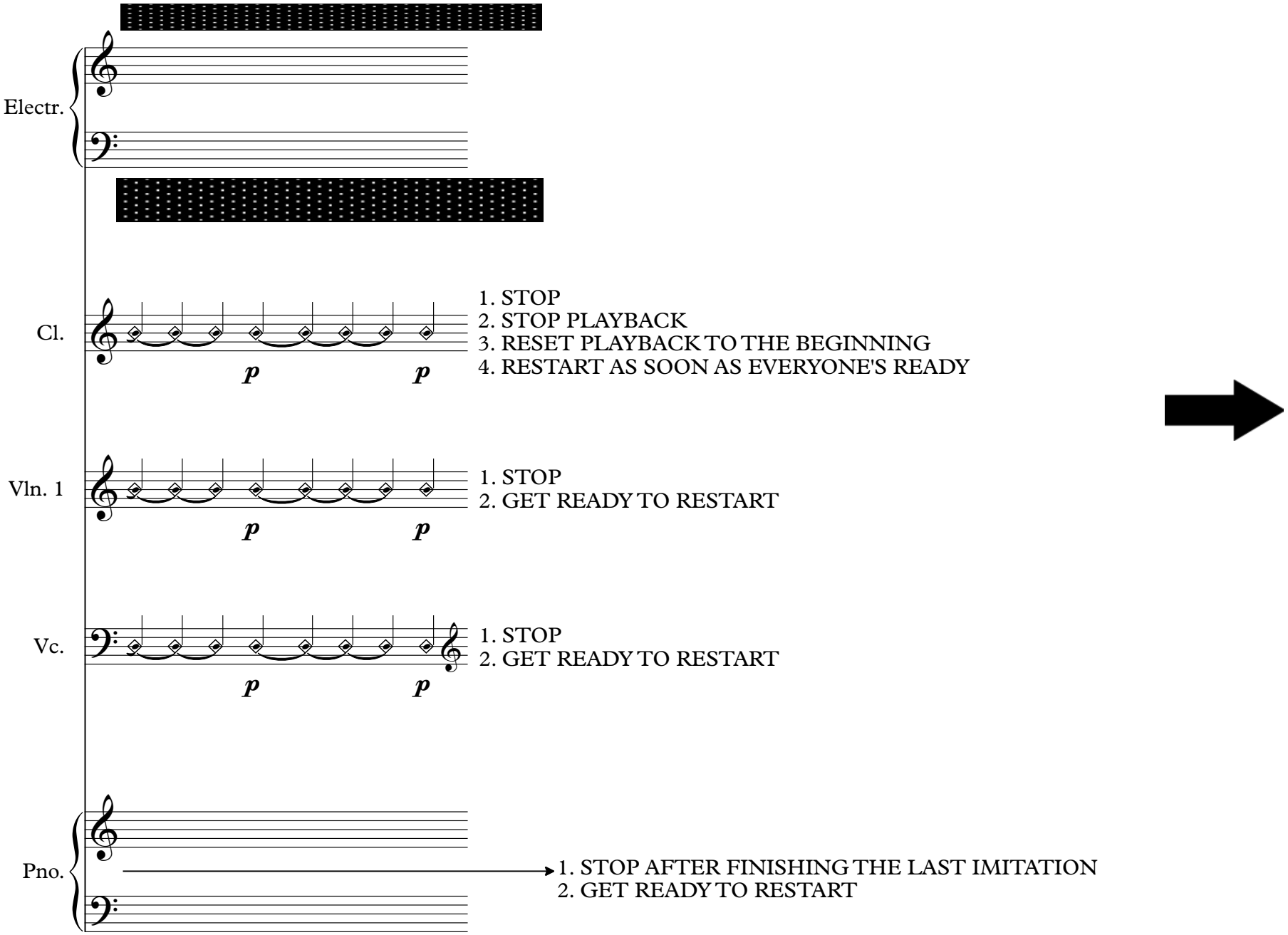

RESTART (2nd time)
RANGE OF MIDI PIANO
15ma
Electr.
♩ = 61 with clicktrack
RESTART (2nd time)
VARIABLE BOXES
staccatissimo into tone bend
staccatissimo into air bend
1. + = slap tongue
pitched slap tongue if the note is a tone
unpitched slap tongue if the note is air sound
2. the longer the duration of the notes,
the longer the tone/air bend
turn on playback
choose any box but never the same box more than twice in a row
Cl.
p f f f f
VARIABLE BOXES
gliss. should always complete exactly in the indicated durations, even if the sound cannot last the entire indicated duration, the gliss. should be complete right before sound fades out
RESTART (2nd time)
choose any box but never the same box more than twice in a row
pizz. I
pizz. II
pizz. I
pizz. II
pizz. III
pizz. IV
pizz. IV
pizz. molto pont. IV
Vln. 1
gliss. should always complete exactly in the indicated durations, even if the sound cannot last the entire indicated duration, the gliss. should be complete right before sound fades out
RESTART (2nd time)
choose any box but never the same box more than twice in a row
pizz. I
pizz. I
pizz. I
pizz. III
pizz. IV
pizz. IV
pizz. IV
pizz. molto pont. IV
Vc.
imitate midi piano within this range
15ma
fp
♩ = 61 with clicktrack
RESTART (2nd time)
1. choose one of the two boxes to start
2. begin slightly after electronics
3. every time the strings perform a Bartok pizz., change to the other box
4. when changing box, accent the first strike loudly then what follows is soft (fp)
Pno.
imitate midi piano within this range
fp

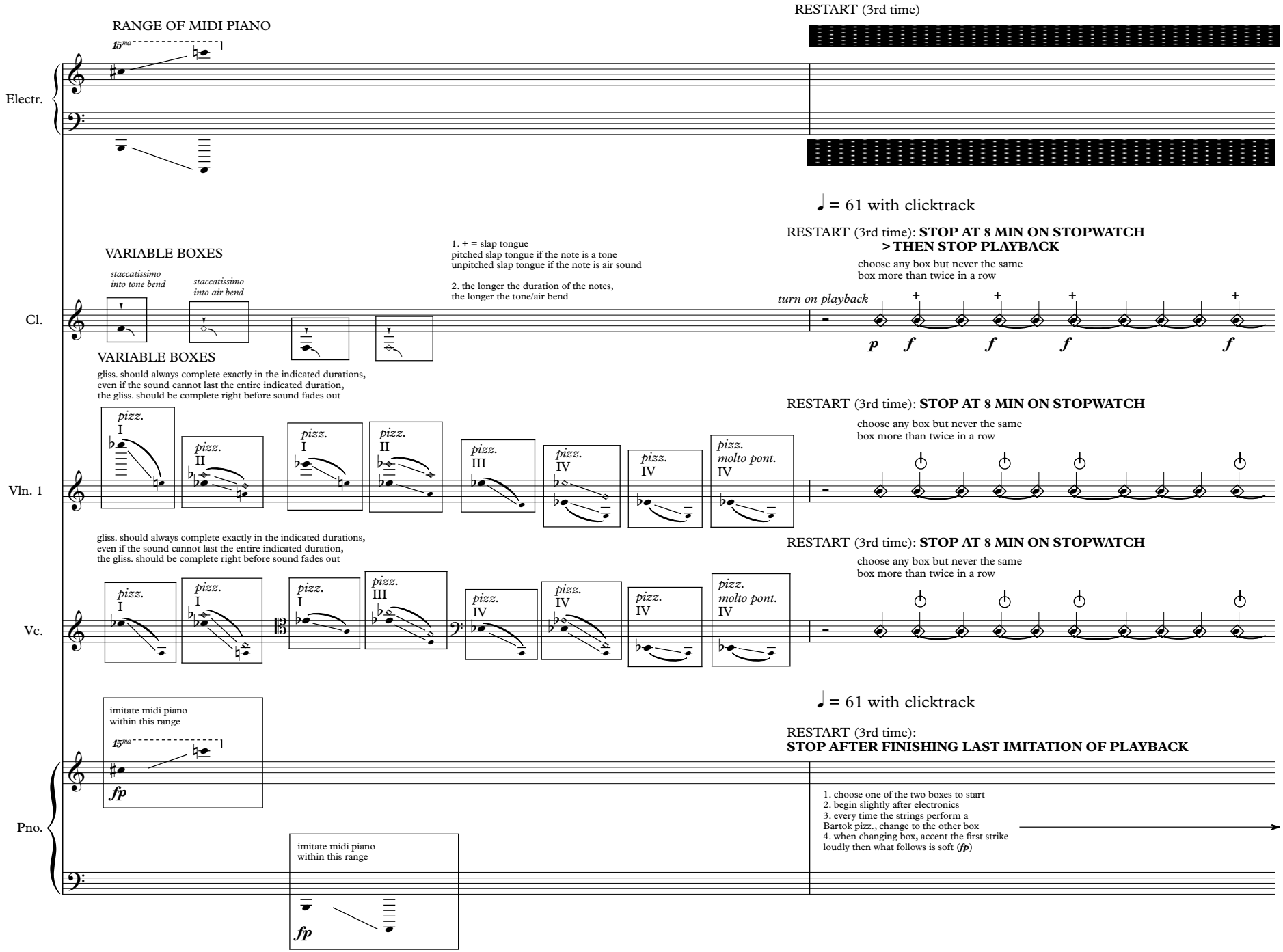

Electr.
Cl.
Vln. 1
Vc.
Pno.
f f f p f f p f f p

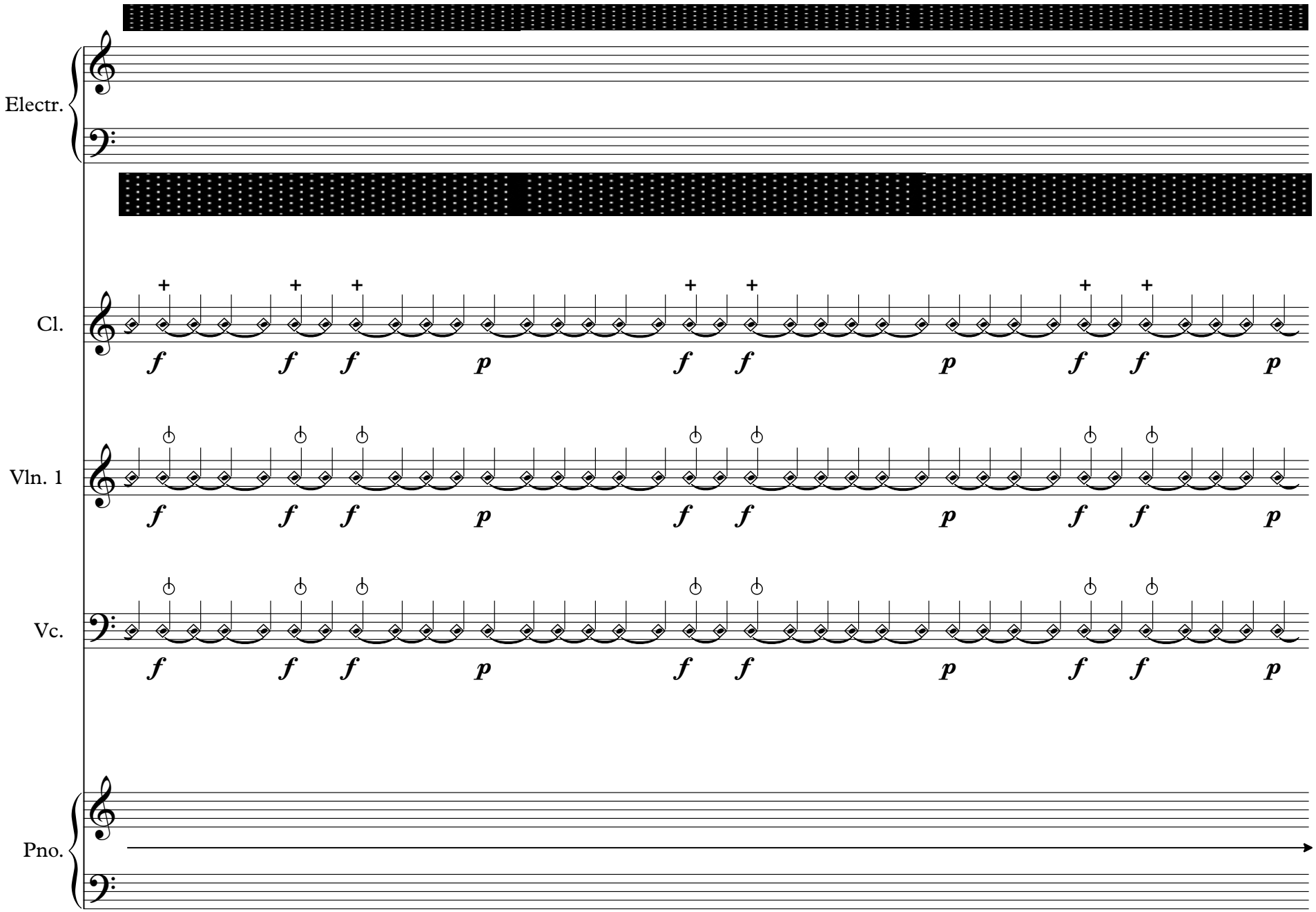

Electr.
Cl.
Vln. 1
Vc.
Pno.
p f f p f f p p

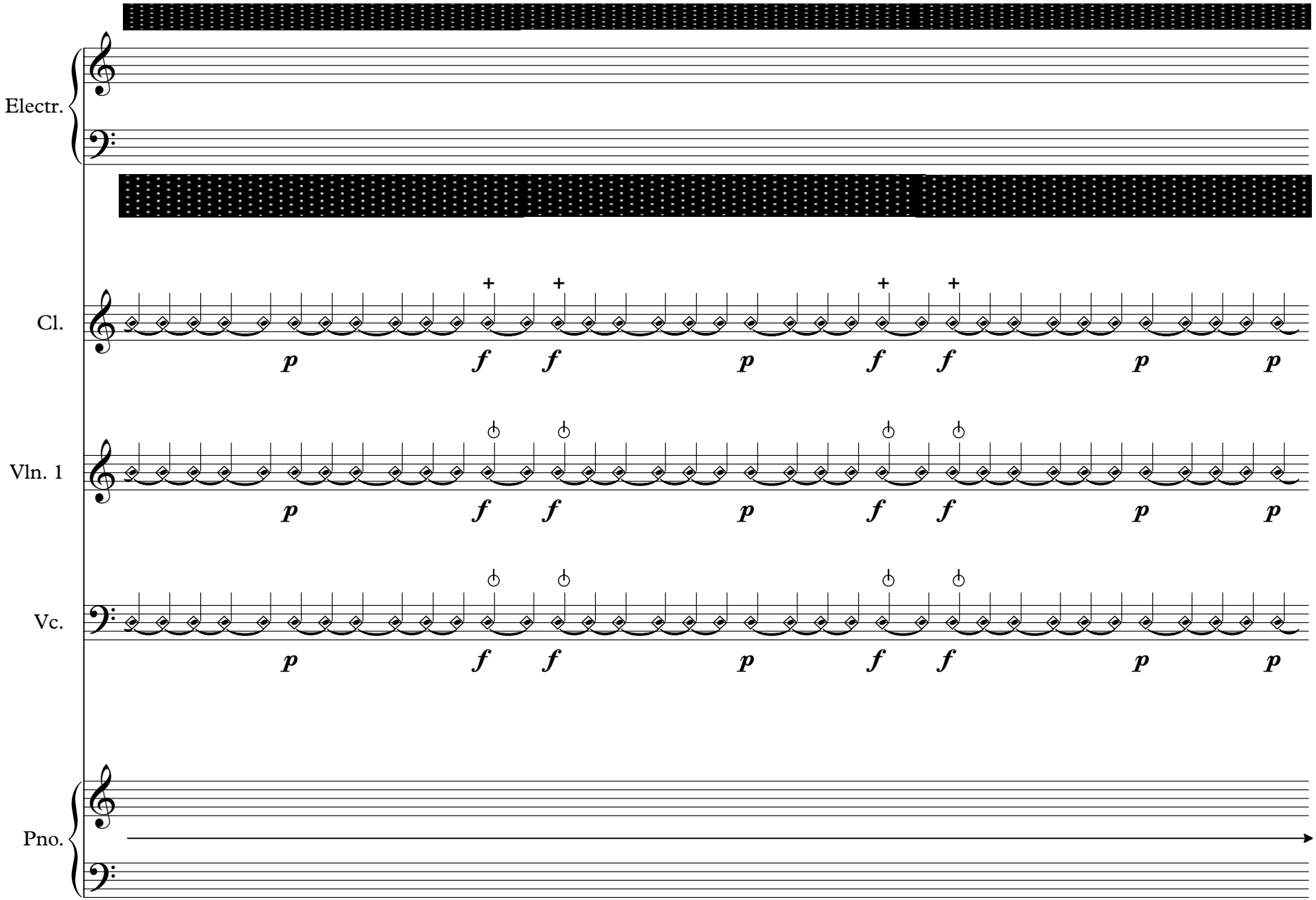

Electr.
Cl.
Vln. 1
Vc.
Pno.
p f f f f p p

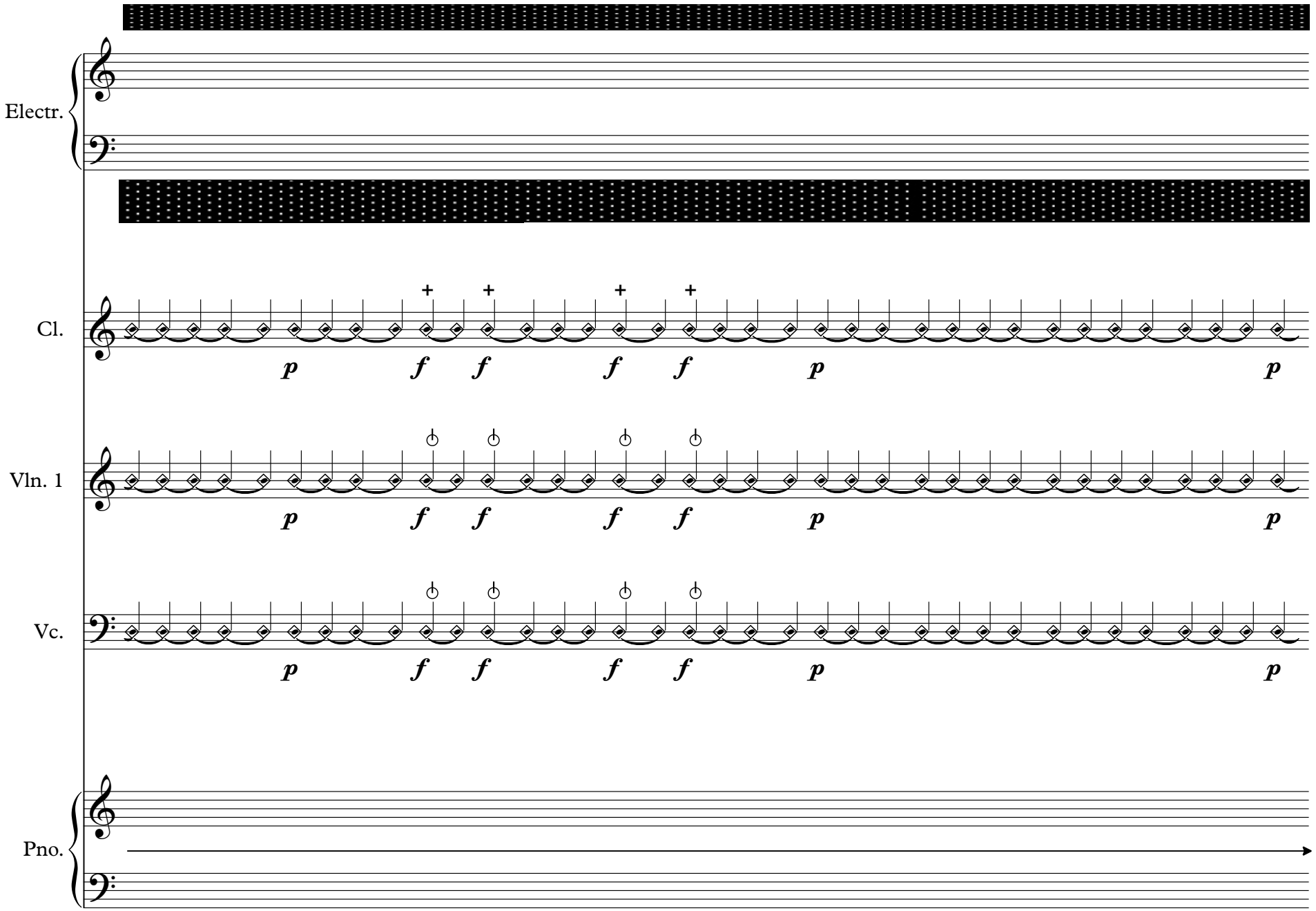

Electr.
Cl.
Vln. 1
Vc.
Pno.
p
f
f
f
f
p

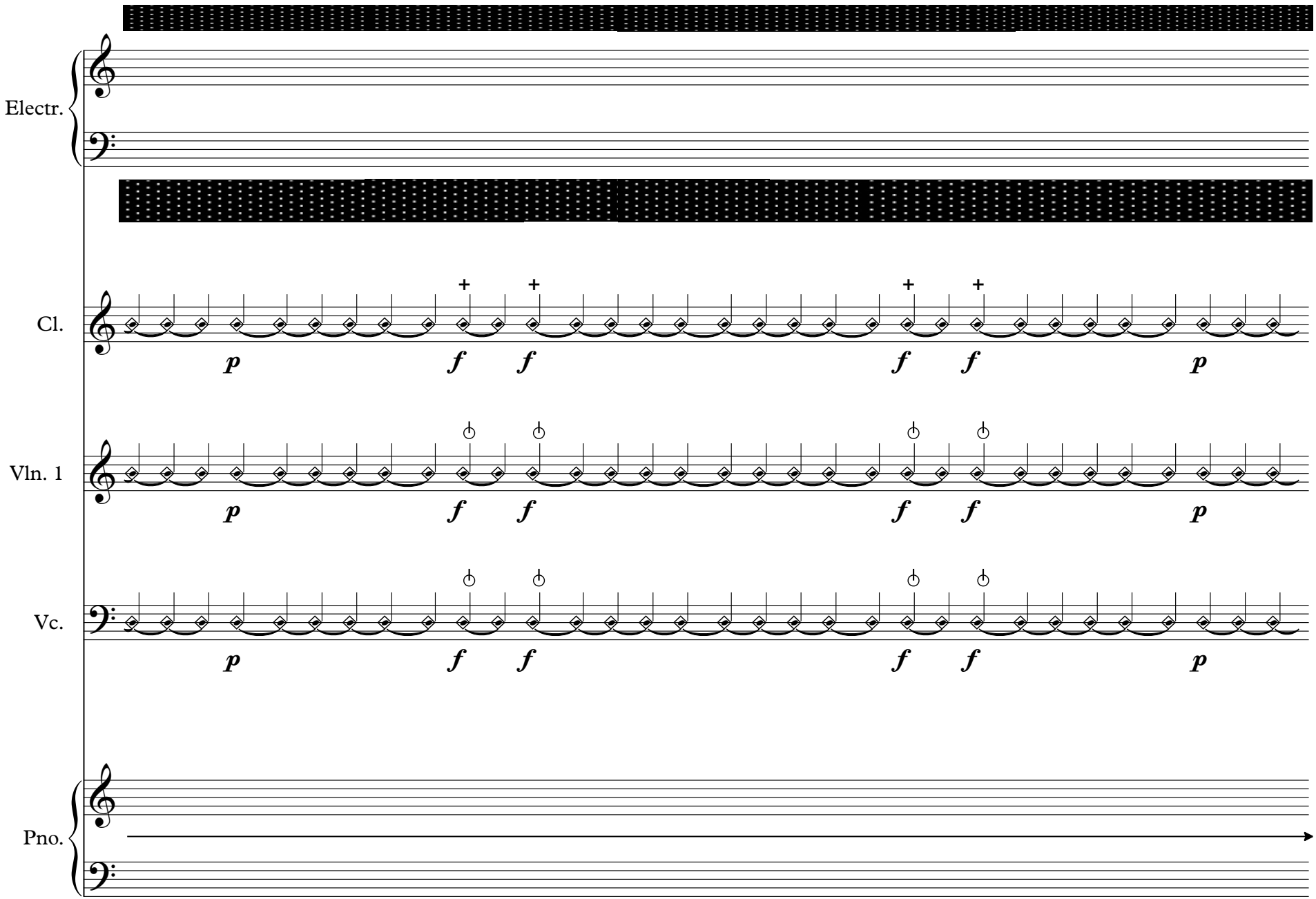

Electr.
Cl.
p
p
1. STOP
2. STOP PLAYBACK
3. RESET PLAYBACK TO THE BEGINNING
4. RESTART AS SOON AS EVERYONE'S READY
Vln. 1
p
p
1. STOP
2. GET READY TO RESTART
Vc.
p
p
1. STOP
2. GET READY TO RESTART
Pno.
1. STOP AFTER FINISHING THE LAST IMITATION
2. GET READY TO RESTART

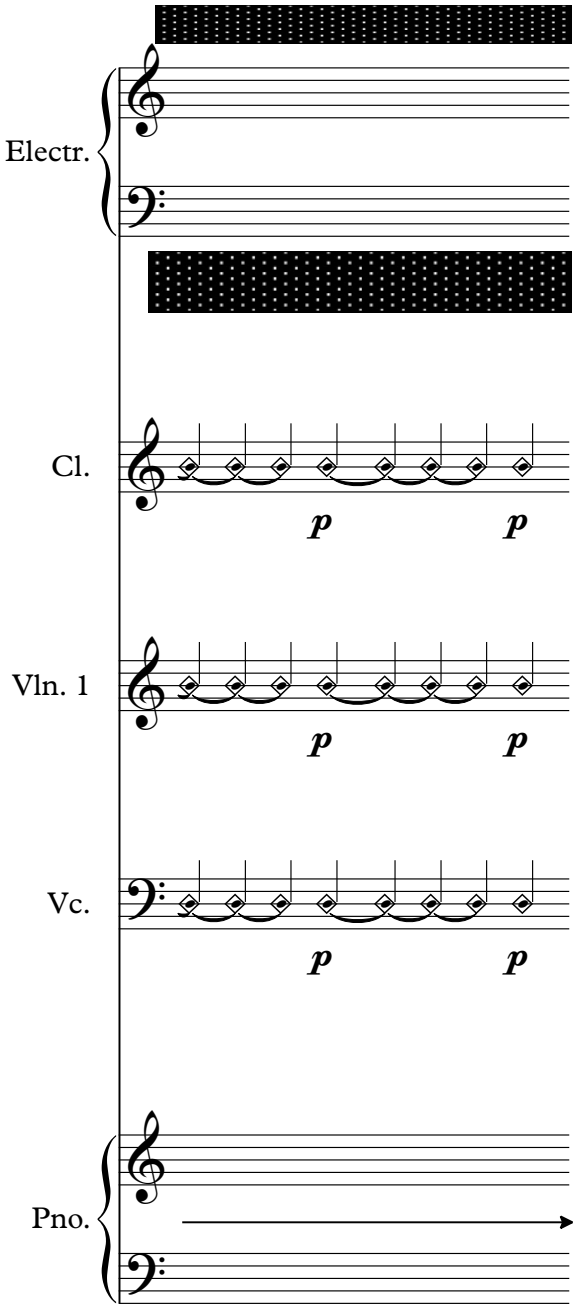

RESTART (3rd time)
RANGE OF MIDI PIANO
15ma
Electr.
♩ = 61 with clicktrack
RESTART (3rd time): STOP AT 8 MIN ON STOPWATCH
> THEN STOP PLAYBACK
choose any box but never the same
box more than twice in a row
turn on playback
VARIABLE BOXES
staccatissimo into tone bend
staccatissimo into air bend
1. + = slap tongue
pitched slap tongue if the note is a tone
unpitched slap tongue if the note is air sound
2. the longer the duration of the notes,
the longer the tone/air bend
Cl.
p f f f f
VARIABLE BOXES
gliss. should always complete exactly in the indicated durations,
even if the sound cannot last the entire indicated duration,
the gliss. should be complete right before sound fades out
RESTART (3rd time): STOP AT 8 MIN ON STOPWATCH
choose any box but never the same
box more than twice in a row
pizz. I
pizz. II
pizz. I
pizz. II
pizz. III
pizz. IV
pizz. IV
pizz. molto pont. IV
Vln. 1
gliss. should always complete exactly in the indicated durations,
even if the sound cannot last the entire indicated duration,
the gliss. should be complete right before sound fades out
RESTART (3rd time): STOP AT 8 MIN ON STOPWATCH
choose any box but never the same
box more than twice in a row
pizz. I
pizz. I
pizz. I
pizz. III
pizz. IV
pizz. IV
pizz. IV
pizz. molto pont. IV
Vc.
imitate midi piano
within this range
15ma
fp
♩ = 61 with clicktrack
RESTART (3rd time):
STOP AFTER FINISHING LAST IMITATION OF PLAYBACK
1. choose one of the two boxes to start
2. begin slightly after electronics
3. every time the strings perform a
Bartok pizz., change to the other box
4. when changing box, accent the first strike
loudly then what follows is soft (fp)
Pno.
imitate midi piano
within this range
fp


Electr.
Cl.
Vln. 1
Vc.
Pno.
f f f p f f p f f p


Electr.
Cl.
Vln. 1
Vc.
Pno.
p f f p f f p p


Electr.
Cl.
Vln. 1
Vc.
Pno.
p f f f f p p


Electr.
Cl.
Vln. 1
Vc.
Pno.
p
f
f
f
f
p


Electr.
Cl.
p
p
Vln. 1
p
p
Vc.
p
p
Pno.