

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.

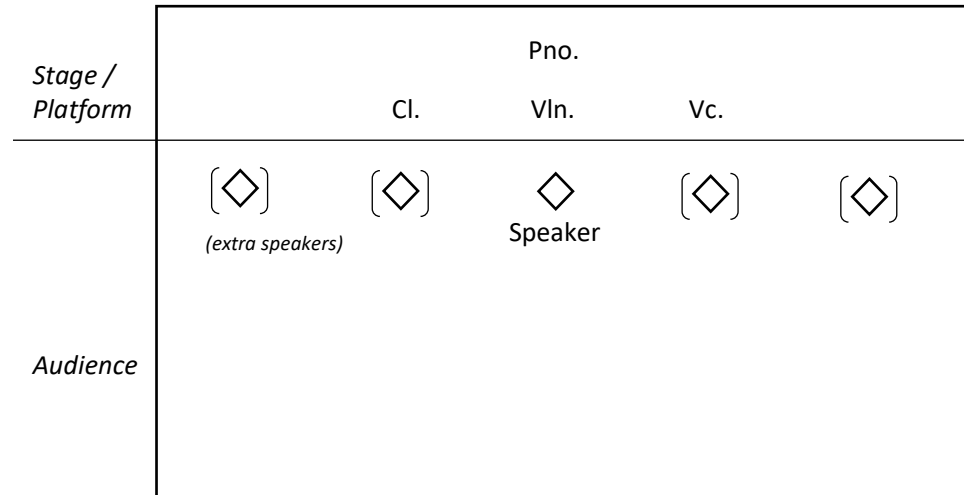
### Preparation

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.

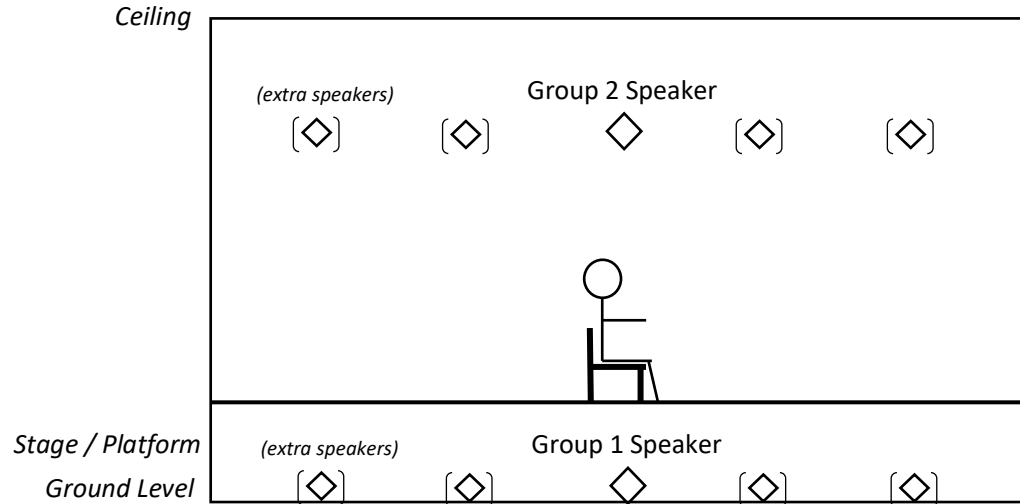
Group 2: should ideally be attached to the ceiling right above and perpendicular to Group 1. If this is not possible, find any other realistic means to place this group of speakers at a point in space higher than the performers and the audience.

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.

# sketch 4

for clarinet, violin, cello, piano, electronics

Transposed Score

Nhat M. Nguyen  
(2020)

0:00

RANGE OF MIDI PIANO

*15<sup>ma</sup>*

Electronics

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

♩ = 61 with clicktrack

0:00 choose any box but never the same box more than twice in a row

turn on playback | start stopwatch

Clarinet in B $\flat$

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

0:00 choose any box but never the same box more than twice in a row

start stopwatch

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

0:00 choose any box but never the same box more than twice in a row

start stopwatch

♩ = 61 with clicktrack

0:00

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*)

Piano

The musical score for page 2 consists of five staves. The top two staves are for the Electric Ensemble (Electr.), both of which are completely obscured by a solid black rectangular block. The Clarinet (Cl.) staff is in the treble clef and features a rhythmic pattern of eighth notes with slurs. It includes dynamic markings of *f* (forte) and *p* (piano) and has six plus signs (+) above the notes. The Violin 1 (Vln. 1) staff is also in the treble clef and follows the same rhythmic pattern as the Clarinet, with dynamic markings of *f* and *p* and six circled plus signs (⊕) above the notes. The Viola (Vc.) staff is in the bass clef and follows the same rhythmic pattern, with dynamic markings of *f* and *p* and six circled plus signs (⊕) above the notes. The Piano (Pno.) staff, consisting of both treble and bass clefs, is empty and has a long horizontal arrow pointing to the right across the bottom of the page.

The musical score for page 3 consists of five systems of staves. The first system, labeled "Electr.", features two staves (treble and bass clef) with a large blacked-out rectangular area above them. The second system, labeled "Cl.", has a single treble clef staff with a rhythmic pattern of eighth notes. It includes dynamic markings *p*, *f*, *f*, *p*, *f*, *f*, *p*, and *p*. Above the notes, there are four "+" symbols. The third system, labeled "Vln. 1", has a single treble clef staff with a rhythmic pattern of eighth notes. It includes dynamic markings *p*, *f*, *f*, *p*, *f*, *f*, *p*, and *p*. Above the notes, there are four "o" symbols. The fourth system, labeled "Vc.", has a single bass clef staff with a rhythmic pattern of eighth notes. It includes dynamic markings *p*, *f*, *f*, *p*, *f*, *f*, *p*, and *p*. Above the notes, there are four "o" symbols. The fifth system, labeled "Pno.", has two staves (treble and bass clef) with a large blacked-out rectangular area above them.

Electr.

Cl.

Vln. 1

Vc.

Pno.

*p* *f* *f* *f* *f* *p* *p*

*p* *f* *f* *f* *f* *p* *p*

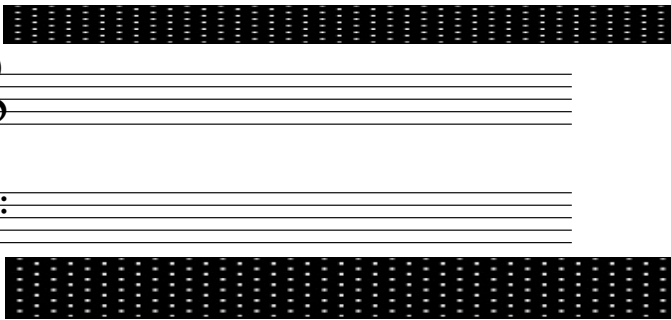
*p* *f* *f* *f* *f* *p* *p*

The score consists of five systems of staves. The first system, labeled 'Electr.', has two staves (treble and bass clef) that are completely obscured by a thick black bar. The second system, labeled 'Cl.', has a single treble clef staff with a continuous eighth-note pattern. It features dynamic markings *p*, *f*, *f*, *f*, *f*, *p*, and *p* across the measures. Above the staff, there are four '+' symbols positioned above the 8th, 9th, 13th, and 14th measures. The third system, labeled 'Vln. 1', has a single treble clef staff with a continuous eighth-note pattern. It features dynamic markings *p*, *f*, *f*, *f*, *f*, *p*, and *p*. Above the staff, there are four 'o' symbols positioned above the 8th, 9th, 13th, and 14th measures. The fourth system, labeled 'Vc.', has a single bass clef staff with a continuous eighth-note pattern. It features dynamic markings *p*, *f*, *f*, *f*, *f*, *p*, and *p*. Above the staff, there are four 'o' symbols positioned above the 8th, 9th, 13th, and 14th measures. The fifth system, labeled 'Pno.', has two staves (treble and bass clef) that are empty, with a long horizontal arrow pointing to the right across the bottom of the system.



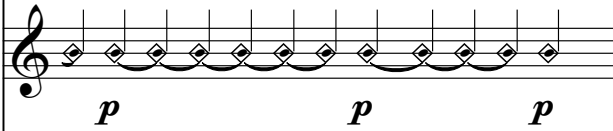
The musical score for page 5 consists of five staves. The top two staves are for the Electric Ensemble (Electr.), which are currently silent, indicated by blacked-out staves. The Clarinet (Cl.) part is in the treble clef and features a rhythmic pattern of eighth notes. It starts with a *p* (piano) dynamic and transitions to *f* (forte) dynamics at two points, marked with '+' symbols above the notes. The Violin 1 (Vln. 1) part is also in the treble clef and follows the same rhythmic pattern, with *f* dynamics marked by 'o' symbols above the notes. The Viola (Vc.) part is in the bass clef and follows the same rhythmic pattern, with *f* dynamics marked by 'o' symbols above the notes. The Piano (Pno.) part is in the grand staff (treble and bass clefs) and is currently silent, indicated by a horizontal line with an arrow pointing to the right.

Electr.



The electric guitar part consists of two staves, both of which are completely blacked out, indicating that the specific notes and dynamics are not provided in this score.

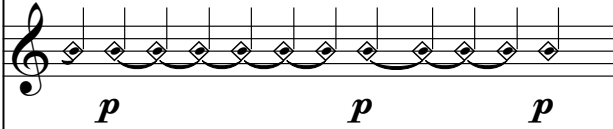
Cl.



1. STOP  
2. STOP PLAYBACK  
3. RESET PLAYBACK TO THE BEGINNING  
4. RESTART AS SOON AS EVERYONE'S READY

The clarinet part features a melodic line with notes marked with a diamond symbol and a dynamic marking of *p* (piano) repeated three times.

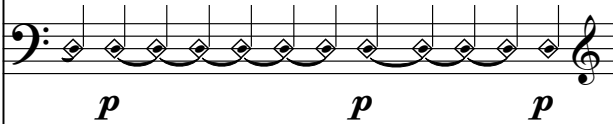
Vln. 1



1. STOP  
2. GET READY TO RESTART

The violin 1 part features a melodic line with notes marked with a diamond symbol and a dynamic marking of *p* (piano) repeated three times.

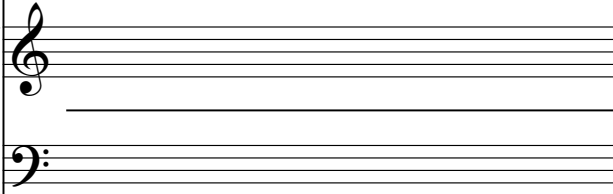
Vc.



1. STOP  
2. GET READY TO RESTART

The cello part features a melodic line with notes marked with a diamond symbol and a dynamic marking of *p* (piano) repeated three times.

Pno.



1. STOP AFTER FINISHING THE LAST IMITATION  
2. GET READY TO RESTART

The piano part consists of two empty staves, with an arrow pointing from the right-hand staff to the first instruction.



RESTART (2nd time)

RANGE OF MIDI PIANO

Electr.

♩ = 61 with clicktrack

RESTART (2nd time)

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 (2nd time)

choose any box but never the same box more than twice in a row

Vln. I

*pizz. I II III IV IV molto pont. IV*

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

Vc.

*pizz. I I II III IV IV IV molto pont. IV*

♩ = 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.

The Electric guitar staff consists of two staves (treble and bass clef). The entire staff area is obscured by a solid black rectangular block, indicating that the music for this instrument is redacted.

Cl.

The Clarinet staff features a single melodic line in treble clef. The music consists of eighth notes with stems pointing down. Dynamics are indicated by *f* (forte) and *p* (piano) markings. Accents are marked with a '+' sign above the notes. The sequence of dynamics is: *f*, *f*, *f*, *p*, *f*, *f*, *p*, *f*, *f*, *p*.

Vln. 1

The Violin 1 staff features a single melodic line in treble clef. The music consists of eighth notes with stems pointing down. Dynamics are indicated by *f* (forte) and *p* (piano) markings. Accents are marked with a circled 'o' above the notes. The sequence of dynamics is: *f*, *f*, *f*, *p*, *f*, *f*, *p*, *f*, *f*, *p*.

Vc.

The Violoncello staff features a single melodic line in bass clef. The music consists of eighth notes with stems pointing down. Dynamics are indicated by *f* (forte) and *p* (piano) markings. Accents are marked with a circled 'o' above the notes. The sequence of dynamics is: *f*, *f*, *f*, *p*, *f*, *f*, *p*, *f*, *f*, *p*.

Pno.

The Piano staff consists of two staves (treble and bass clef). A long horizontal line with an arrow at the end spans across both staves, indicating that the piano part is redacted.

Electr.

The Electric Ensemble part consists of two staves, treble and bass clef. The musical notation is completely obscured by a solid black rectangular block.

Cl.

The Clarinet staff features a rhythmic pattern of eighth notes. The dynamics are marked as *p* (piano) for the first, third, and fifth measures, and *f* (forte) for the second, fourth, and sixth measures. The first and fourth measures of the *f* sections include a '+' symbol above the notes.

Vln. 1

The Violin 1 staff features a rhythmic pattern of eighth notes. The dynamics are marked as *p* (piano) for the first, third, and fifth measures, and *f* (forte) for the second, fourth, and sixth measures. The first and fourth measures of the *f* sections include a circled 'o' symbol above the notes.

Vc.

The Violoncello staff features a rhythmic pattern of eighth notes. The dynamics are marked as *p* (piano) for the first, third, and fifth measures, and *f* (forte) for the second, fourth, and sixth measures. The first and fourth measures of the *f* sections include a circled 'o' symbol above the notes.

Pno.

The Piano part consists of two staves, treble and bass clef. The musical notation is blank, and a long horizontal arrow points to the right across the bottom of the staves.

Electr.

Cl.

Vln. 1

Vc.

Pno.

*p* *f* *f* *f* *f* *p* *p*

*p* *f* *f* *f* *f* *p* *p*

*p* *f* *f* *f* *f* *p* *p*

The score for page 10 features four staves with musical notation. The Electric Guitar (Electr.) and Piano (Pno.) staves are completely obscured by black bars. The Clarinet (Cl.), Violin 1 (Vln. 1), and Viola (Vc.) staves contain a melodic line of eighth notes. The Clarinet staff includes four '+' symbols above the notes at measures 11, 12, 15, and 16. The Violin 1 and Viola staves include four 'o' symbols above the notes at measures 11, 12, 15, and 16. Dynamic markings *p* and *f* are placed below the staves in groups: *p* *f* *f* *f* *f* *p* *p* for the Clarinet, Violin 1, and Viola. The Piano staff shows a horizontal line with an arrow pointing to the right, indicating a sustained or continuous sound.

Electr.

Cl.

Vln. 1

Vc.

Pno.

*p* *f* *f* *f* *f* *p*

*p* *f* *f* *f* *f* *p*


*p* *f* *f* *f* *f* *p*

The musical score for page 11 features four staves: Electric Guitar (Electr.), Clarinet (Cl.), Violin 1 (Vln. 1), and Viola (Vc.). The Electric Guitar part is represented by two staves with a solid black background. The Clarinet, Violin 1, and Viola parts are written in treble and bass clefs, respectively, and feature a rhythmic pattern of eighth notes with dynamic markings of *p* (piano) and *f* (forte). The Clarinet part includes '+' symbols above the notes, while the Violin 1 and Viola parts include 'o' symbols above the notes. The Piano (Pno.) part is shown as two empty staves with a long horizontal line and an arrow pointing to the right, indicating it is silent or playing a sustained tone.

Electr.




Cl.




1. STOP
2. STOP PLAYBACK
3. RESET PLAYBACK TO THE BEGINNING
4. RESTART AS SOON AS EVERYONE'S READY

Vln. 1



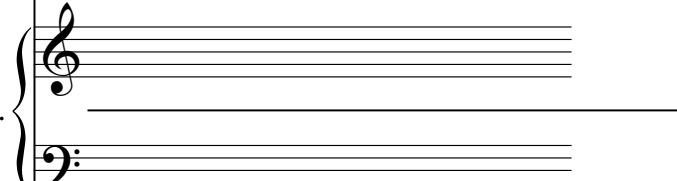
1. STOP
2. GET READY TO RESTART

Vc.



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

Electr.

Pno.

♩ = 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

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

Cl.

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

Vln. I

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

Vc.

♩ = 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.

Electr.

Cl.

Vln. 1

Vc.

Pno.

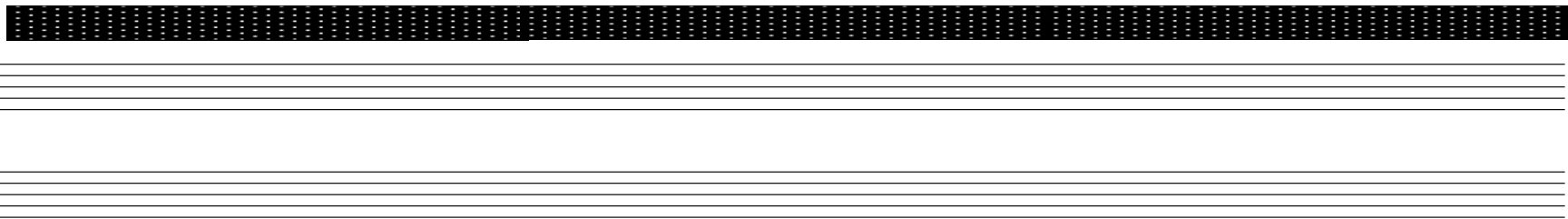
*f* *f* *f* *p* *f* *f* *p* *f* *f* *p*

*f* *f* *f* *p* *f* *f* *p* *f* *f* *p*

*f* *f* *f* *p* *f* *f* *p* *f* *f* *p*

The score for page 14 features four staves: Electric Guitar (Electr.), Clarinet (Cl.), Violin 1 (Vln. 1), and Viola (Vc.). The Electric Guitar part is represented by two staves with a solid black bar above them, indicating it is silent. The Clarinet, Violin 1, and Viola parts play a rhythmic pattern of eighth notes. The Clarinet part includes plus signs (+) above the first three notes of each of the four groups of three notes. The Violin 1 and Viola parts include a circle with a vertical line through it (a fermata-like symbol) above the first note of each of the four groups of three notes. Dynamic markings are placed below the notes: *f* (forte) for the first three notes of each group, and *p* (piano) for the last note of each group. The piano part (Pno.) is represented by two staves with a solid black bar above them, indicating it is silent.

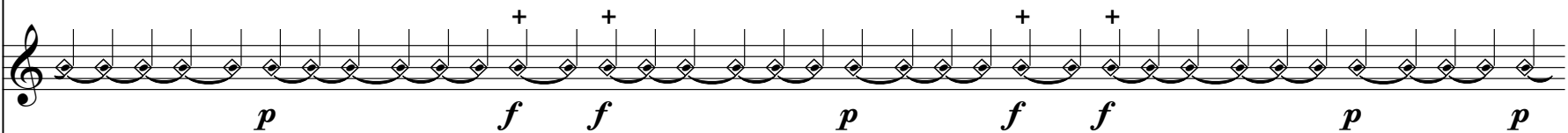
Electr.



The electric guitar part consists of two staves. The upper staff is completely blacked out, indicating a silent or muted section. The lower staff is also blacked out.

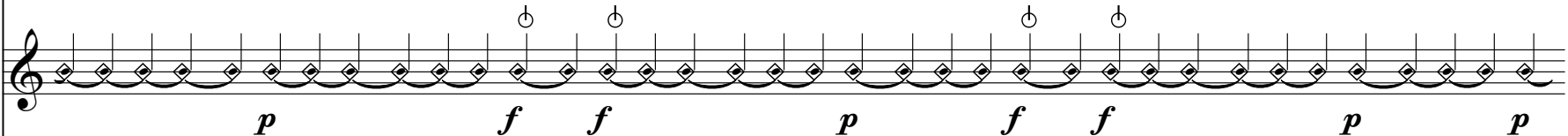


Cl.



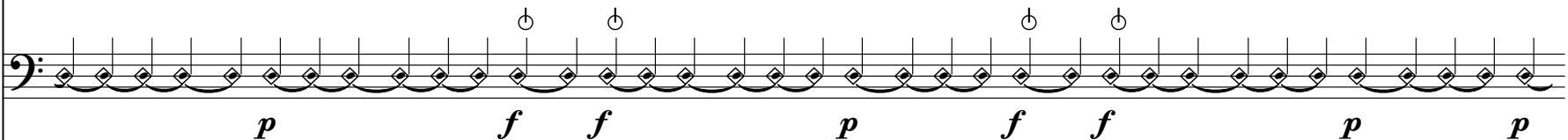
The clarinet part features a continuous eighth-note pattern. Dynamics are marked as *p* (piano) and *f* (forte). Accents are indicated by '+' signs above the notes. The sequence of dynamics is *p*, *f*, *f*, *p*, *f*, *f*, *p*, *p*.

Vln. 1



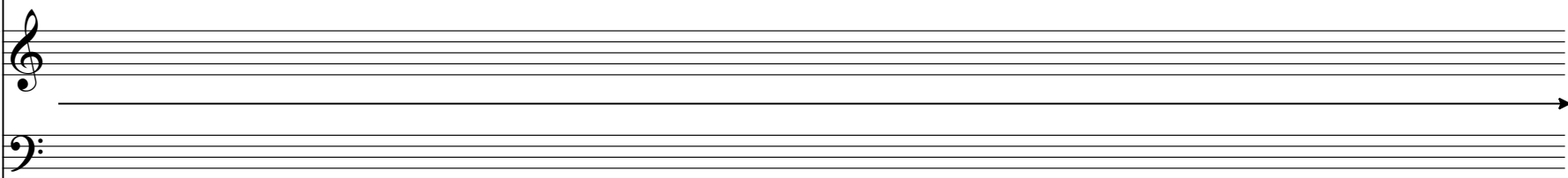
The violin 1 part features a continuous eighth-note pattern. Dynamics are marked as *p* (piano) and *f* (forte). Accents are indicated by 'o' symbols above the notes. The sequence of dynamics is *p*, *f*, *f*, *p*, *f*, *f*, *p*, *p*.

Vc.



The cello part features a continuous eighth-note pattern. Dynamics are marked as *p* (piano) and *f* (forte). Accents are indicated by 'o' symbols above the notes. The sequence of dynamics is *p*, *f*, *f*, *p*, *f*, *f*, *p*, *p*.

Pno.



The piano part consists of two staves. A long horizontal line with an arrowhead at the right end is drawn across both staves, indicating a sustained or continuous sound.

Electr.

Cl.

Vln. 1

Vc.

Pno.

*p* *f* *f* *f* *f* *p* *p*

*p* *f* *f* *f* *f* *p* *p*

*p* *f* *f* *f* *f* *p* *p*

The score for page 16 features four staves with musical notation. The Electric Guitar (Electr.) and Piano (Pno.) staves are completely obscured by black bars. The Clarinet (Cl.), Violin 1 (Vln. 1), and Viola (Vc.) staves contain a rhythmic pattern of eighth notes. The dynamics are marked as *p* (piano) and *f* (forte). The Clarinet part includes four '+' symbols above the notes. The Violin 1 and Viola parts include four 'o' symbols above the notes. The Piano part is empty.

Electr.

A musical staff for an electric instrument, consisting of a treble and bass clef. A solid black bar covers the top of the staff.

A solid black bar spanning the width of the page.

Cl.

A musical staff for a clarinet. It features a treble clef and a series of eighth notes. Dynamics are marked as *p*, *f*, *f*, *f*, *f*, and *p*. Accents (+) are placed above the first and third *f* notes.

Vln. 1

A musical staff for Violin 1. It features a treble clef and a series of eighth notes. Dynamics are marked as *p*, *f*, *f*, *f*, *f*, and *p*. Accents (◡) are placed above the first and third *f* notes.

Vc.

A musical staff for Violoncello. It features a bass clef and a series of eighth notes. Dynamics are marked as *p*, *f*, *f*, *f*, *f*, and *p*. Accents (◡) are placed above the first and third *f* notes.

Pno.

A musical staff for Piano, consisting of a treble and bass clef. A long horizontal line with an arrow at the end spans the width of the staff.

Electr.

Cl.

Vln. 1

Vc.

Pno.

*p* *p*

*p* *p*

Detailed description: This page of a musical score contains five staves. The top staff, labeled 'Electr.', consists of two staves (treble and bass clef) with a blacked-out rectangular area above them. The second staff, labeled 'Cl.', is a single treble clef staff with a melodic line of eighth notes, marked with a piano (*p*) dynamic. The third staff, labeled 'Vln. 1', is a single treble clef staff with a melodic line of eighth notes, also marked with a piano (*p*) dynamic. The fourth staff, labeled 'Vc.', is a single bass clef staff with a melodic line of eighth notes, marked with a piano (*p*) dynamic. The bottom staff, labeled 'Pno.', consists of two staves (treble and bass clef) with a long horizontal line and an arrow pointing to the right, indicating a sustained or continuous sound.