Jatyantara parinamah

for large ensemble

Christopher Luna-Mega (2013)

Instrumentation

Clarinet in Bb

Tenor saxophone

Trombone

Percussion (player 1)

- Gong or Cymbal (suspended)
- Bass drum
- Marimba
- Wood blocks
- Snare drum

Percussion (player 2)

- Gong or Cymbal (suspended)
- Floor tom
- Fire extinguisher
- Marimba
- Wood blocks

Electric guitar

Acoustic guitar

Harp

Piano

2 Violins

2 Cellos

Electronics/field recordings

General instructions

Bowings

SP	on the bridge
ST	on the fingerboard
ORD	normal position
ORD----ST	gradual transition from normal position to fingerboard position, etc.

Accidentals

𝄲 quarter-tone higher

𝄳 three quarters of a tone higher

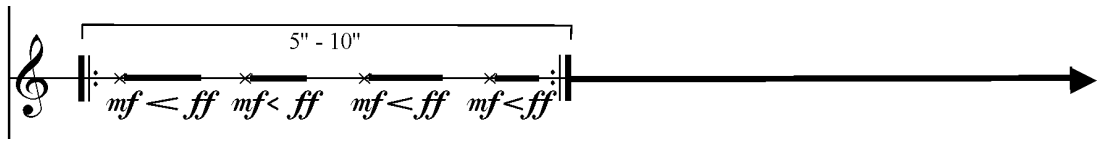
𝄬 quarter-tone lower

The quarter-tones can be read approximately.

Accidentals apply to the whole measure in which they appear.

Toneless sounds

The “x” note-heads indicate toneless air-like sounds. The wind instruments can achieve this sound by blowing into their instrument and increasing the dynamics rapidly. The rest of the instruments may achieve this sound through bowing or scratching in particular areas of the instrument. The sound must be clearly audible and present, and tone must be avoided by all means.



Electronics

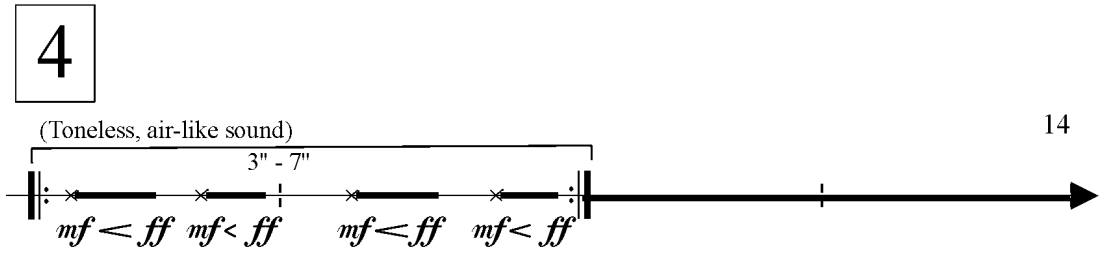
The electronic performer uses his/her own amp on stage throughout the entire piece. During the two electronic solo interludes, the sound is projected through the house speakers if available. The samples written in the score will be provided to the conductor and the electronic performer of the piece upon request. The performer may improvise with the samples through filtering, granaluation, and other analog procedures. Request to: ch.luna.mega@gmail.com

Instructions for the first section (p. 1 -45)

TIME

Non-pulsed proportional notation

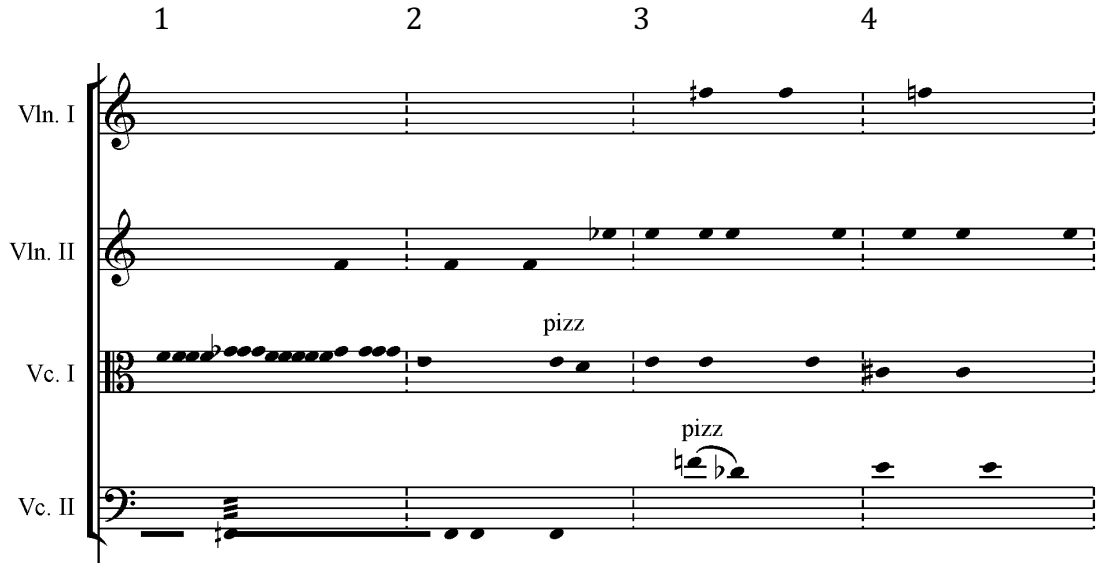
The materials involving this notation are always cued by the conductor by showing the number of the sub-section to which they are assigned, activating them with a downbeat. The numbers of the sub-sections are in cycles of 5, in order to be easily cued with the hand. The players must repeat the material throughout until cued to silence or to execute different material in following sections (this is illustrated by a horizontal arrow). A duration span for each set of material is indicated; the players are to vary the duration of each repetition within the time limits provided. In the example below, the material must be repeated within the following durations: 3'', 4'', 5'', 6'', and 7'', varying the order *ad libitum*.



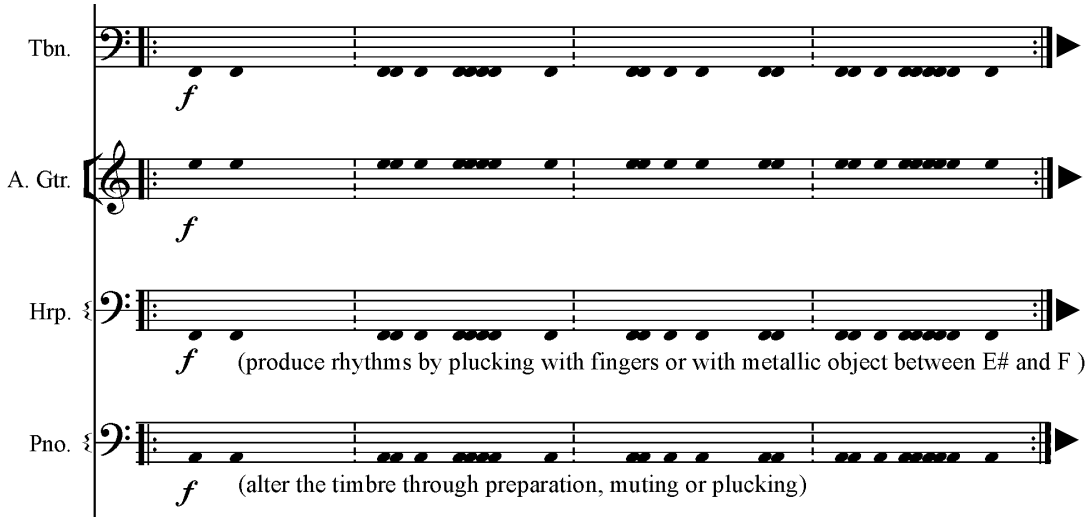
Pulsed proportional notation

This is used exclusively in the first section of the piece. The time signature throughout the piece is 4/4, at 60 BPM. The four spaces between the dotted vertical lines in each system represent the four beats within each measure. Thus, one system = one measure. There are two versions of this notation:

1. Conducted, where only the string quartet is following the conductor's pulse throughout the piece.



2. Cued, where each player of the ensemble is assigned particular material contained within repeat signs. Players have the freedom to alter the order of these materials and not play in a successive order from the first to the last beat of the segment. The tempo of most of these materials is c. 60BPM, which is to be determined by each player independently, not synchronized with the conductor or other players. In this sense, there are sections where several instruments will have the same materials, but nevertheless they will not sound simultaneously due to the procedures explained above.



Simultaneous notations

This first section simultaneously combines the conducted and the cued notations. As explained above, the conducted notation requires the tempo and meter to be conducted; the cued notation mainly requires the announcement of a section (indicated as boxed numbers in the score) and its activation in any given downbeat of the conducted notation. The conductor divides the attention in two ways: 1. The string quartet, to be conducted throughout the section; 2. The rest of the ensemble, to be cued through the numbers assigned to specific materials in the score and parts.

PITCH

Indeterminate pitch

These sections are delimited with a box. From he given notes, choose as many as possible using the whole micro-chromatic pallet or chromatic pitch pallet (depending on the instrument) in a spontaneous, improvisatory manner. Increasing, decreasing and static densities of random sounds should be achieved with this notation. In this logic, beats 1 and 2 of the example below are denser than beats 3 and 4. The smaller noteheads indicate softer dynamics than the regular noteheads, to which the overall dynamic markings apply.

String quartet: the bow must not be held (placed on the lap of the performer). All the fingers in both hands should tap on the fingerboard in order to achieve

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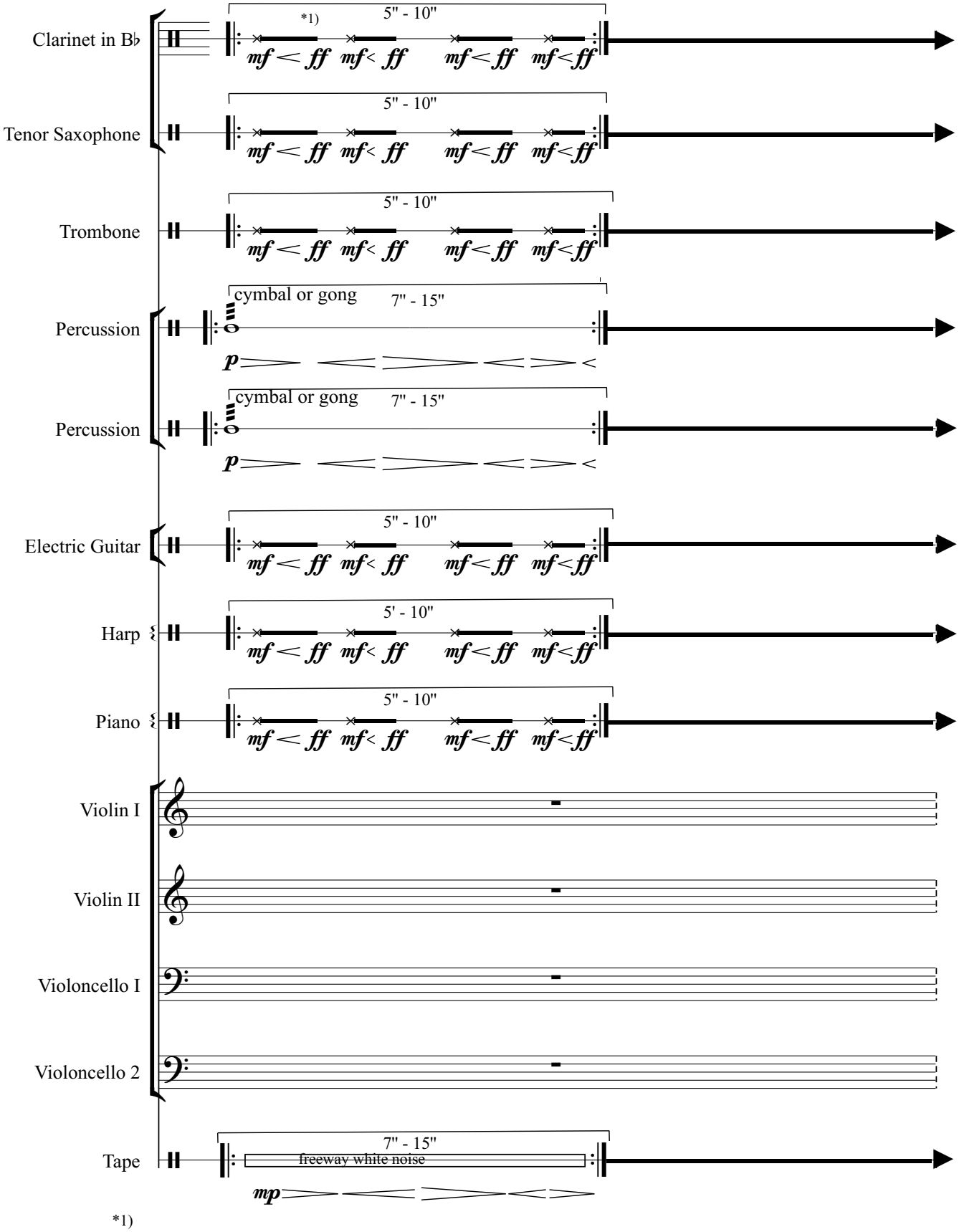
Score in C

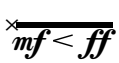
Introduction: freeway study

Graudally building density
(Toneless, air-like sound)

c.a. 1'

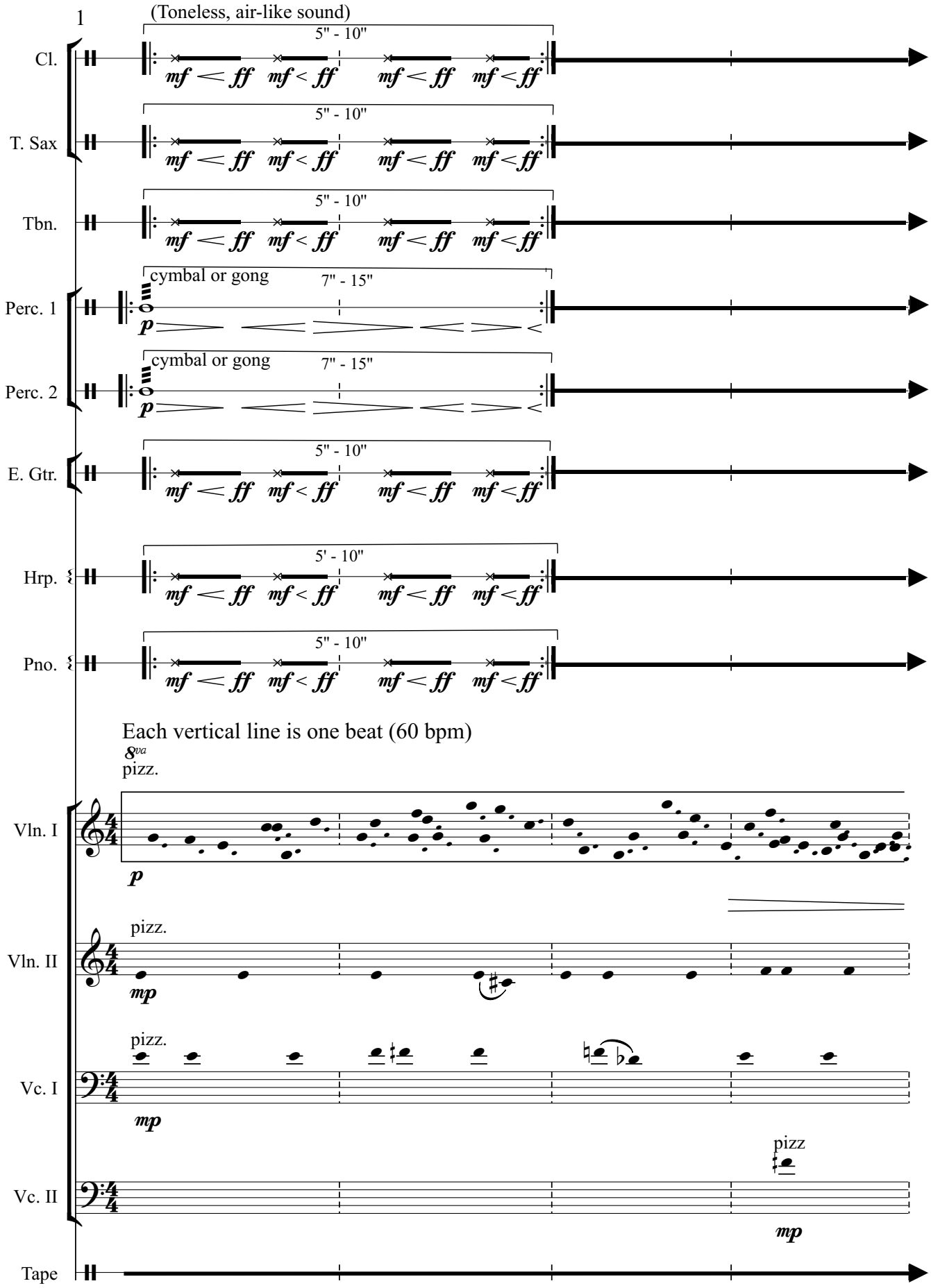


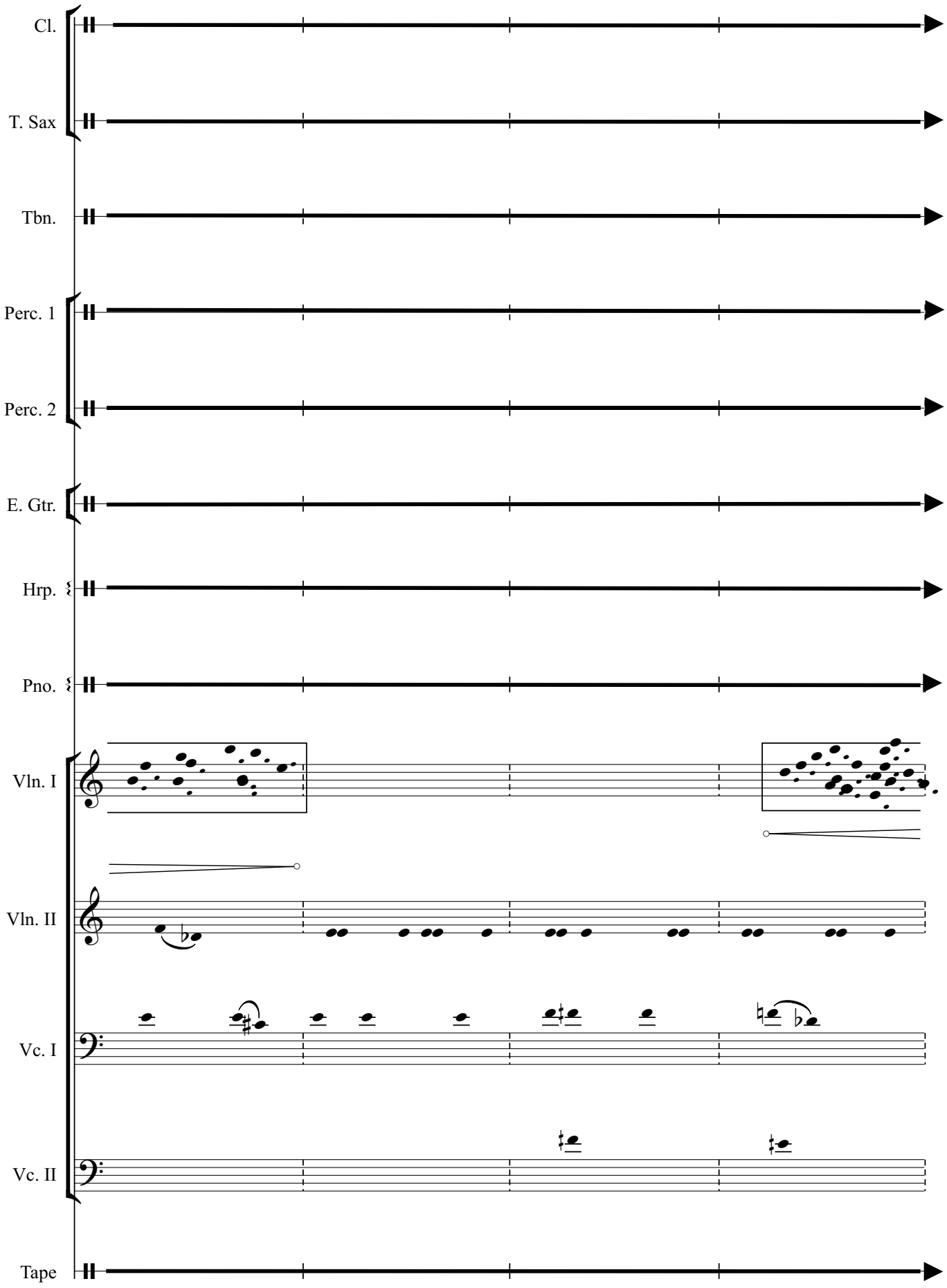
*1)

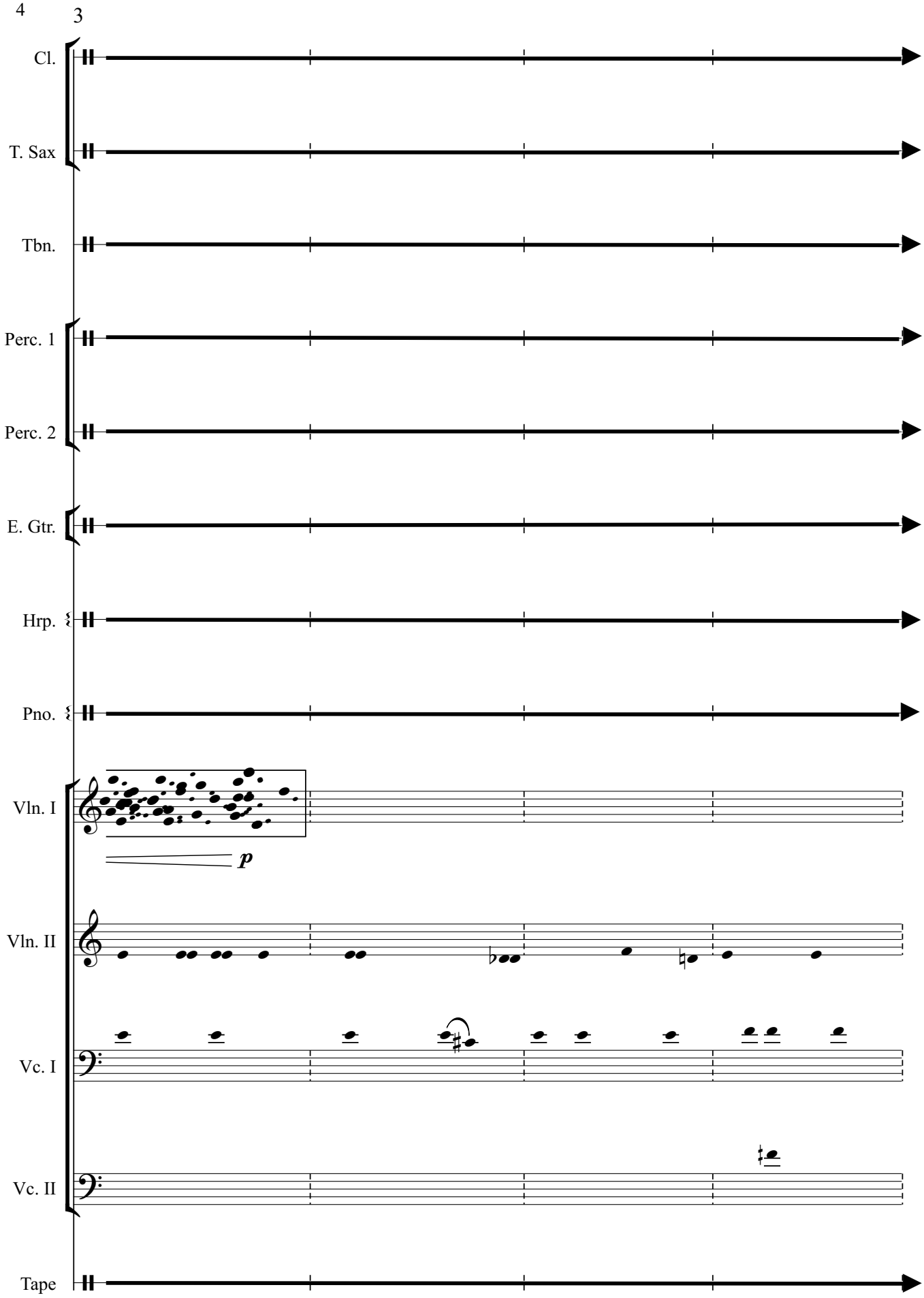


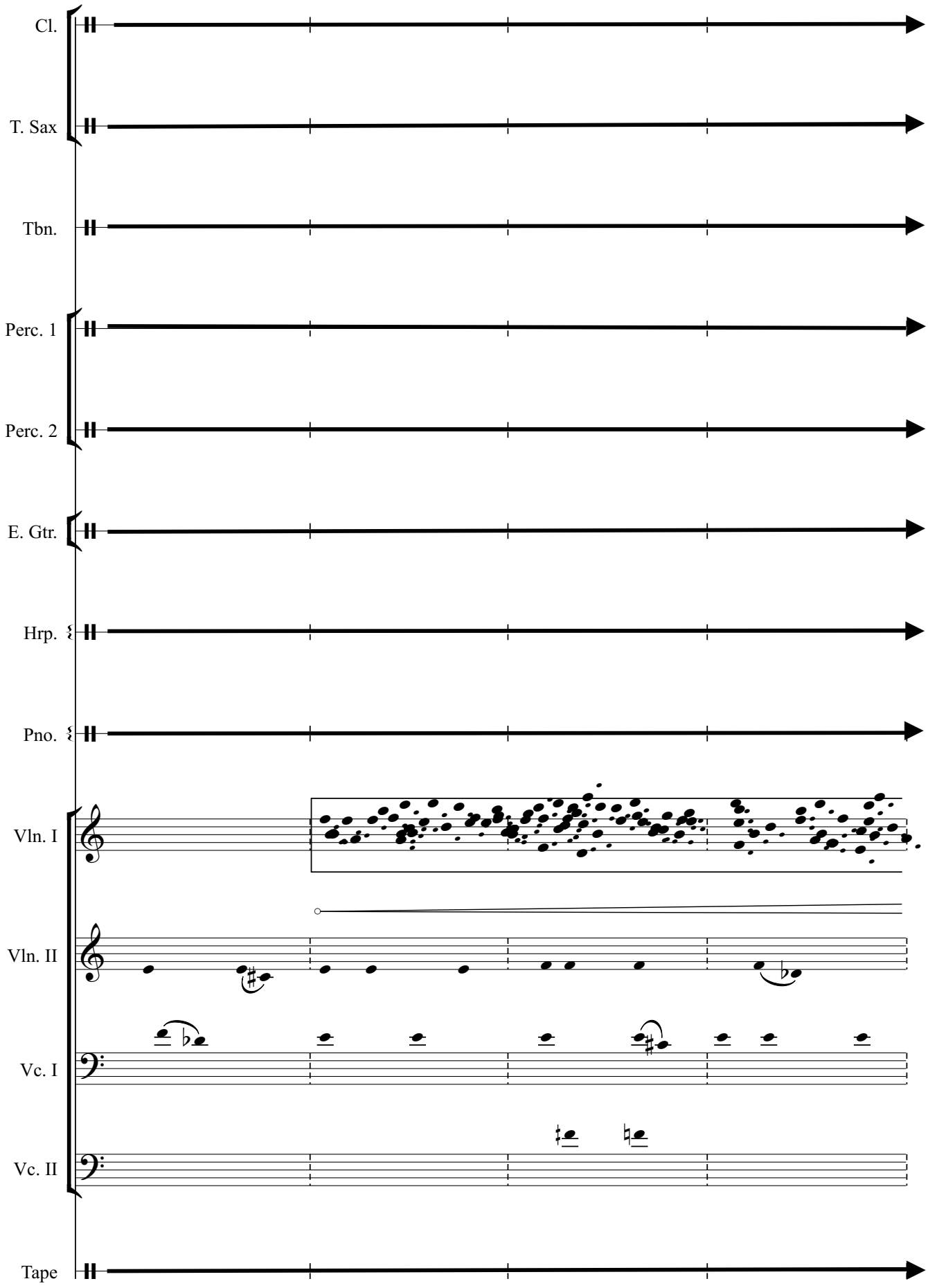
All instruments: Toneless sound must not be shorter than 1/2 second or longer than 1 second, depending on the proportinal duration chosen for the segment between repeat signs.

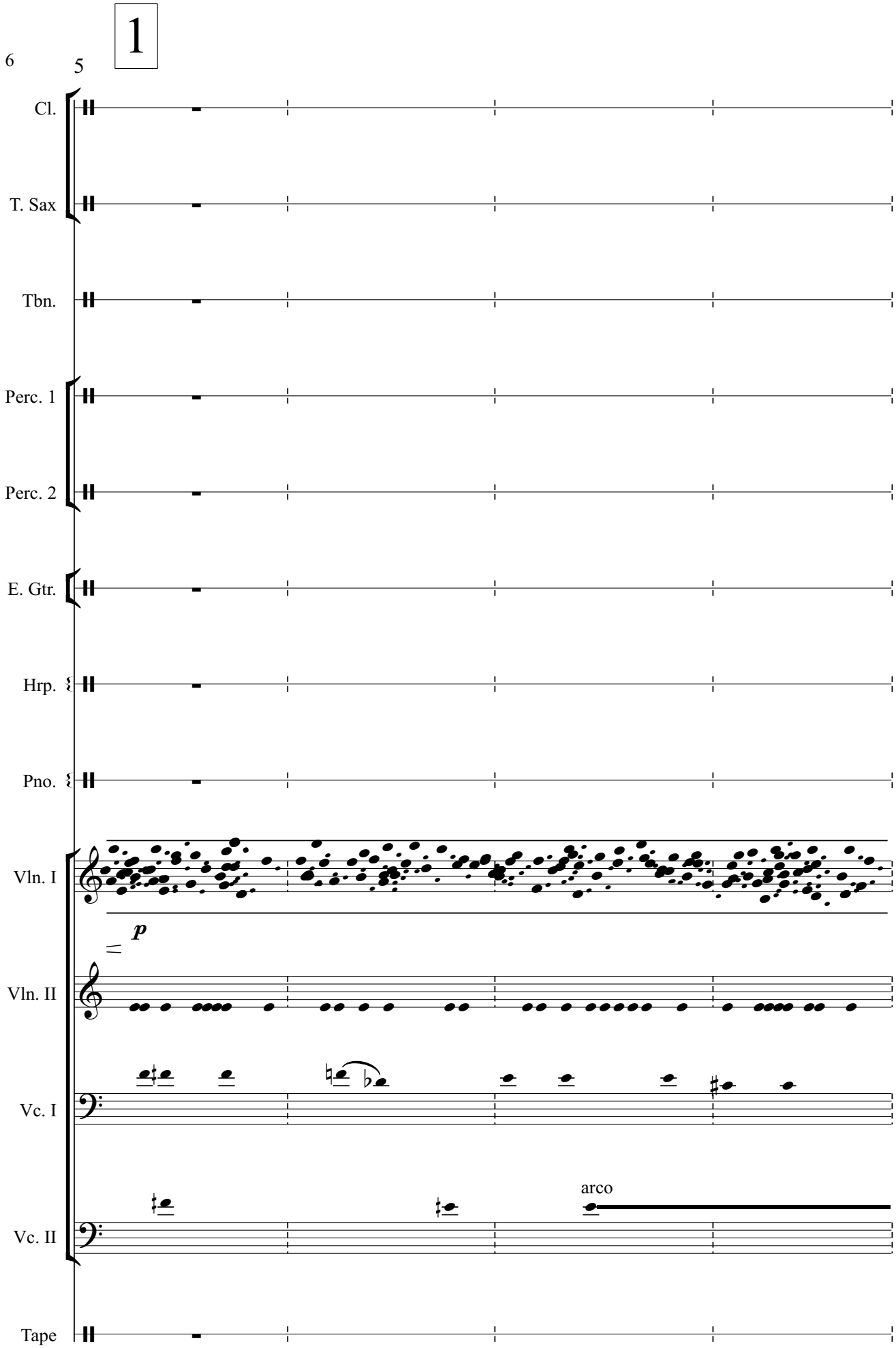
1. Water study no. 2 / freeway study / extrapolations

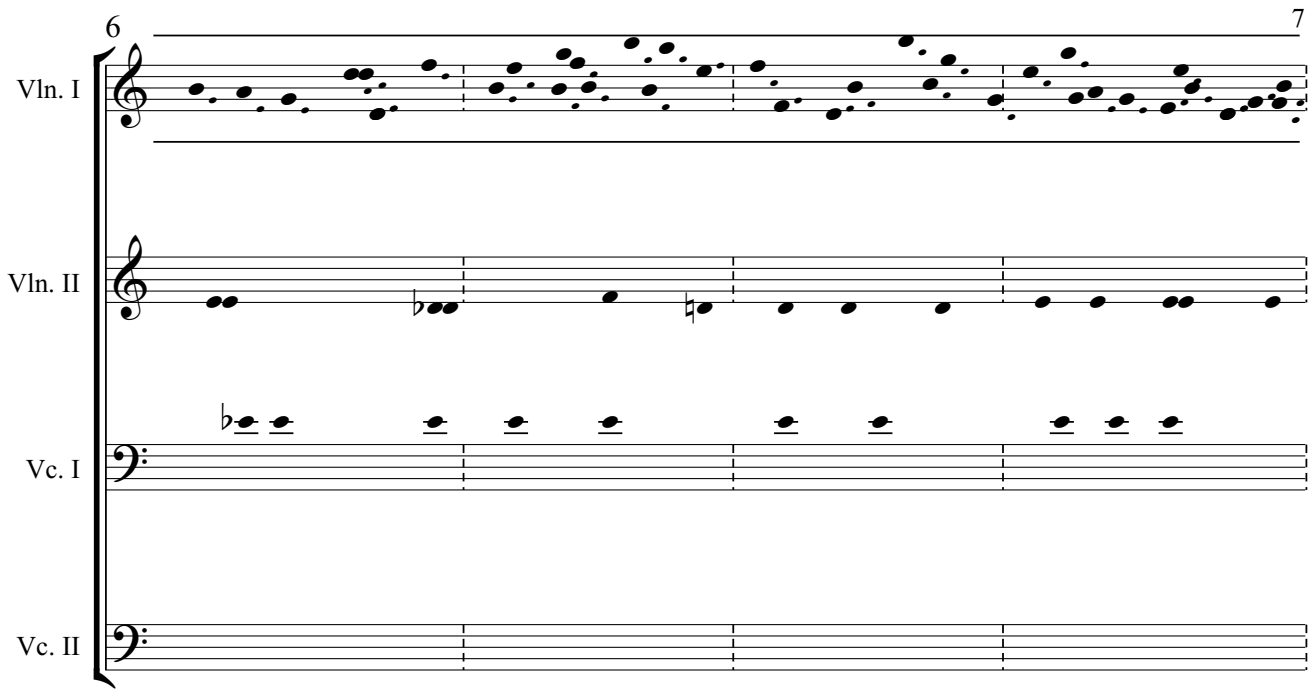


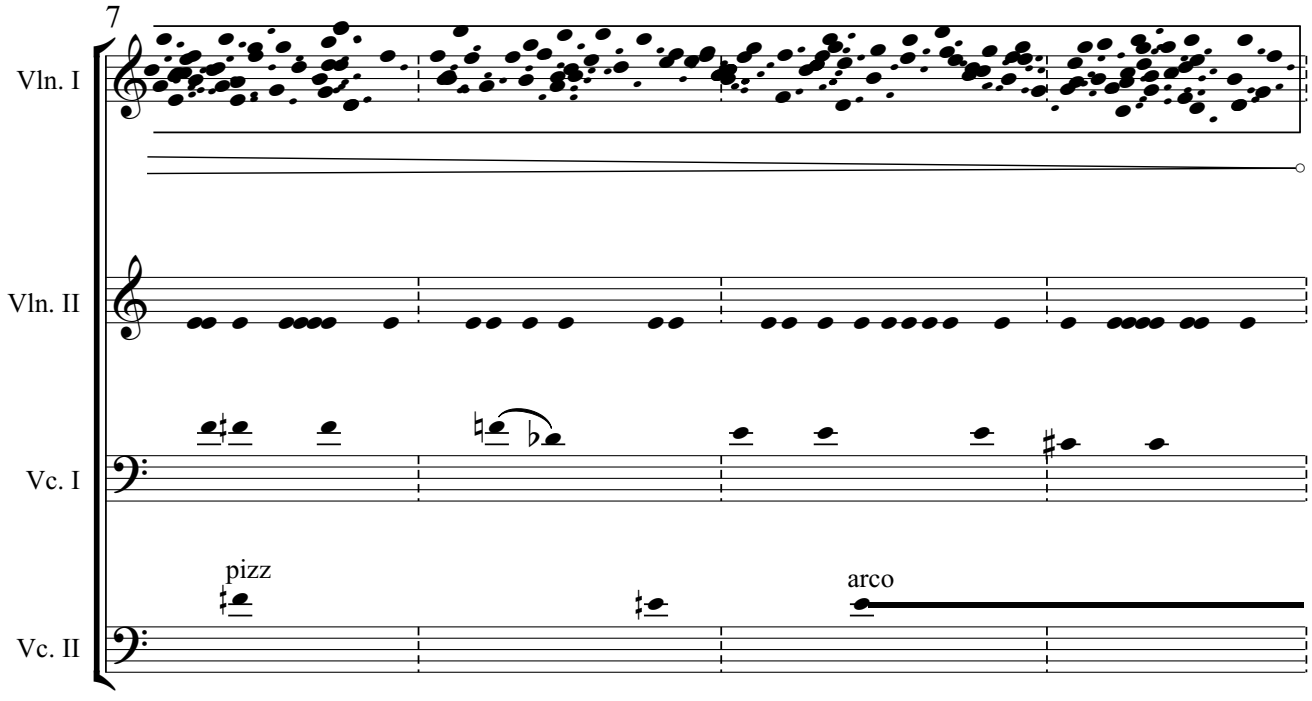

Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape

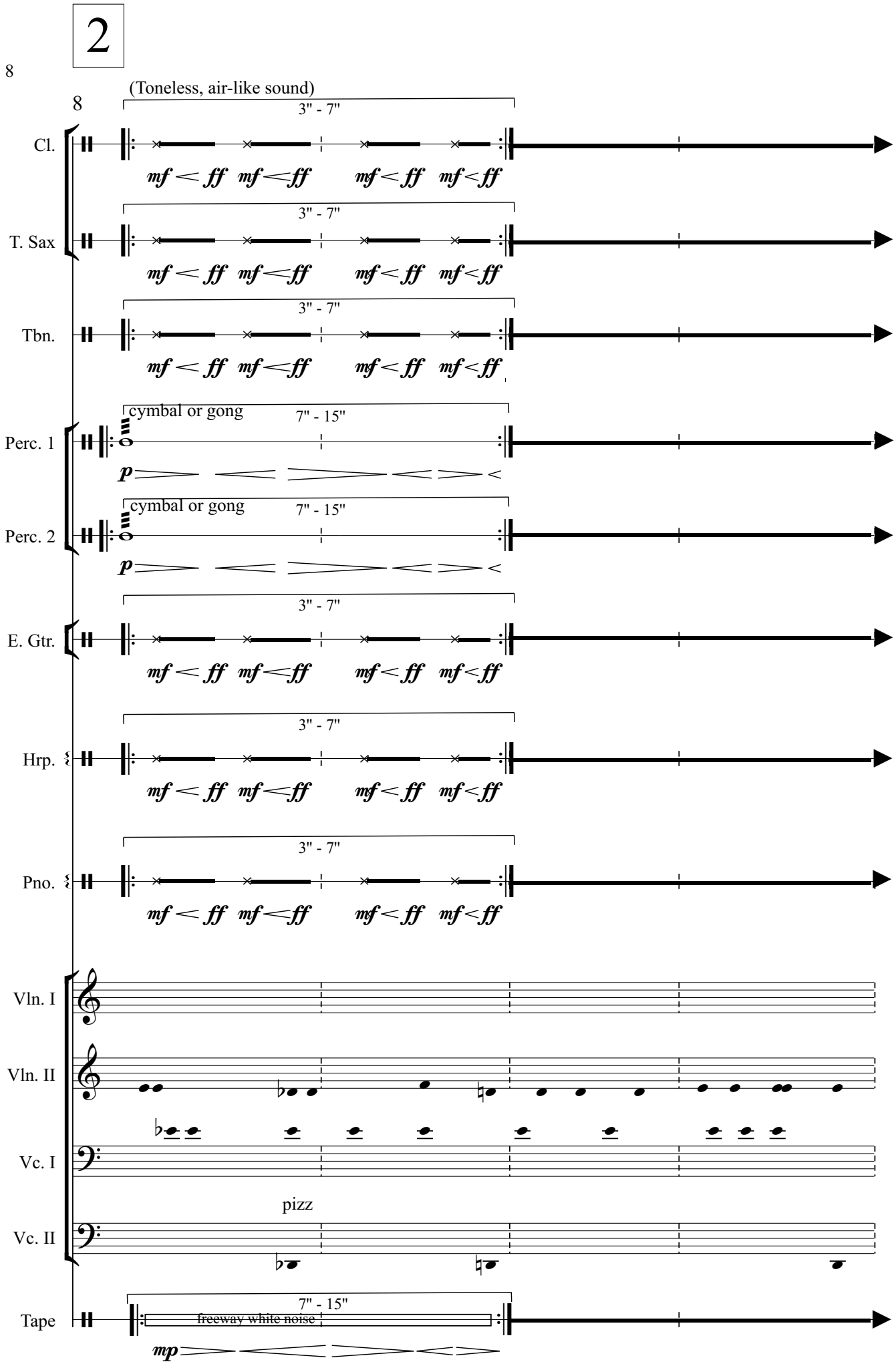

3
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
p
Vln. II
Vc. I
Vc. II
Tape

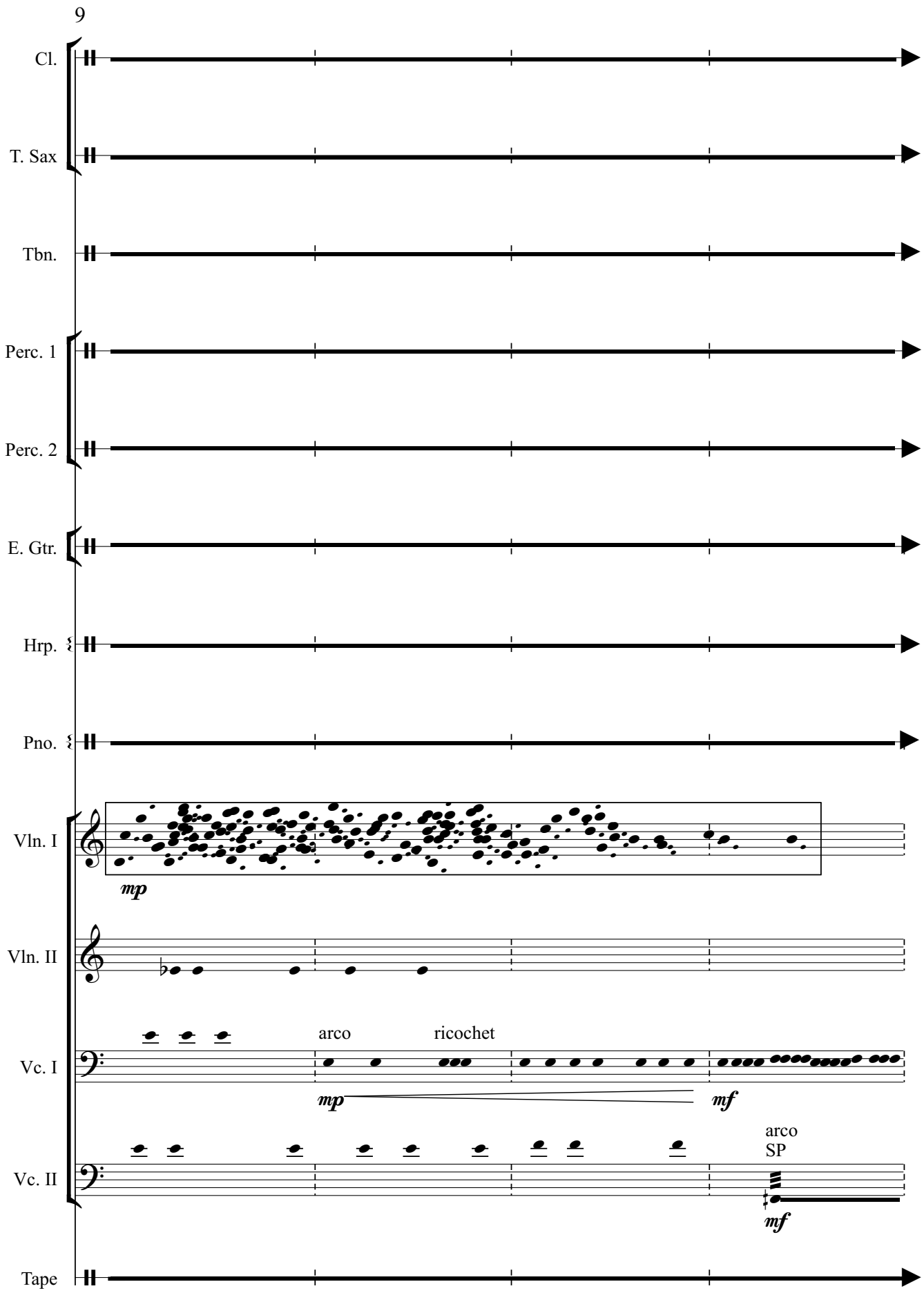

Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape

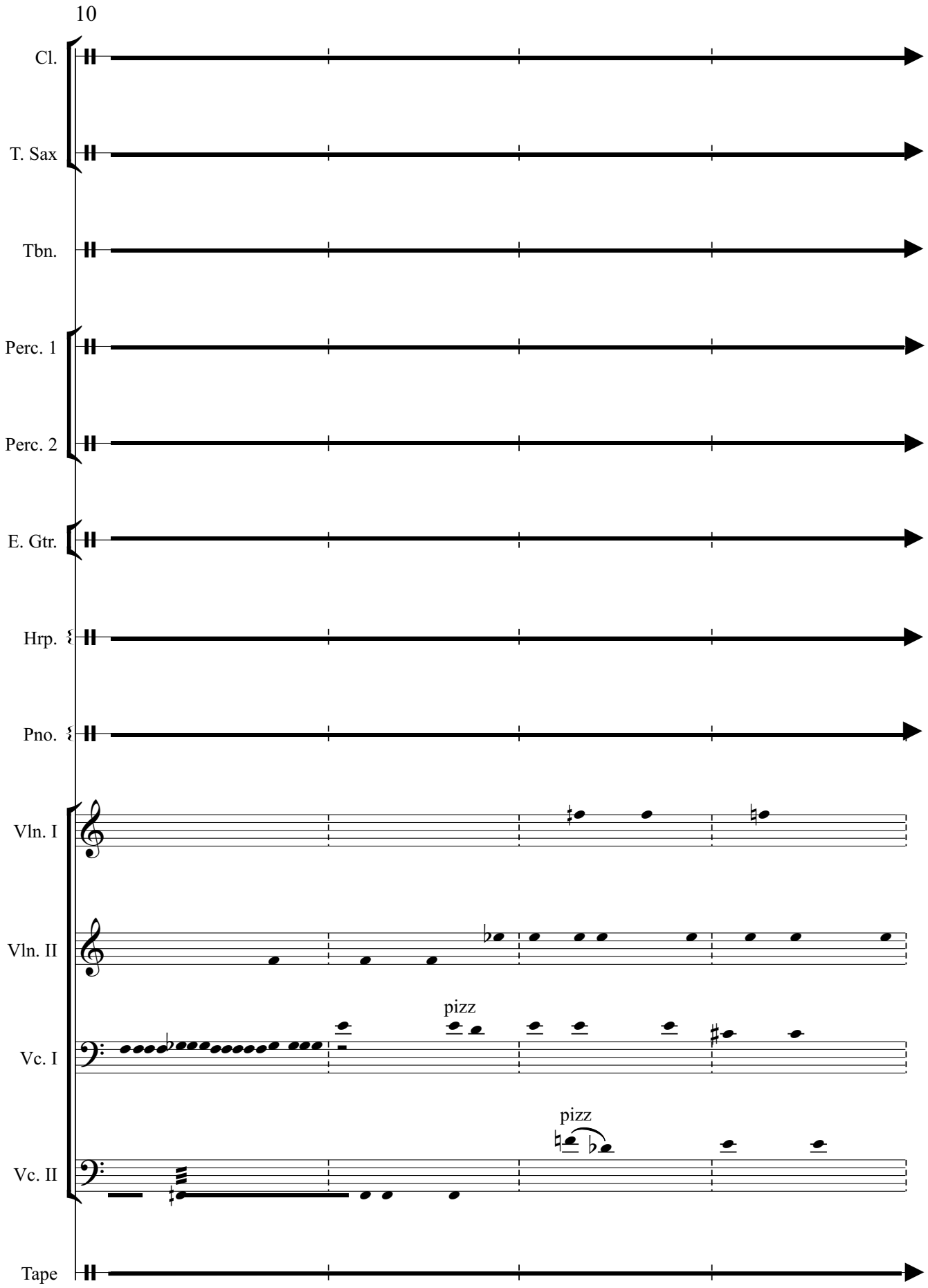

1
5
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
p
Vln. II
Vc. I
arco
Vc. II
Tape

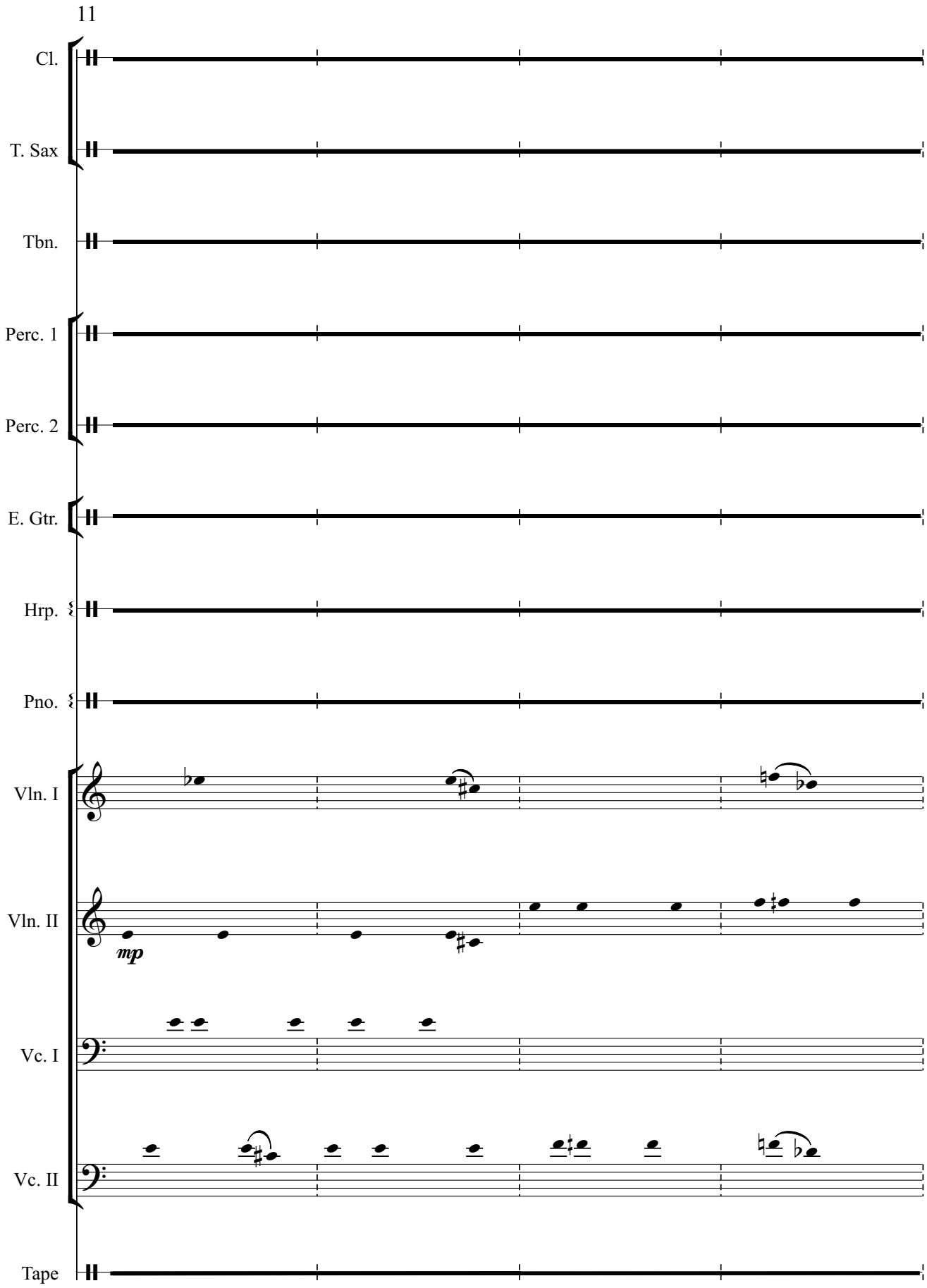

6
7
Vln. I
Vln. II
Vc. I
Vc. II


7
Vln. I
Vln. II
Vc. I
pizz
arco
Vc. II


2
8
(Toneless, air-like sound)
8
3" - 7"
Cl.
mf < ff mf < ff mf < ff mf < ff
3" - 7"
T. Sax
mf < ff mf < ff mf < ff mf < ff
3" - 7"
Tbn.
mf < ff mf < ff mf < ff mf < ff
cymbal or gong
7" - 15"
Perc. 1
p
cymbal or gong
7" - 15"
Perc. 2
p
3" - 7"
E. Gtr.
mf < ff mf < ff mf < ff mf < ff
3" - 7"
Hrp.
mf < ff mf < ff mf < ff mf < ff
3" - 7"
Pno.
mf < ff mf < ff mf < ff mf < ff
Vln. I
Vln. II
Vc. I
pizz
Vc. II
7" - 15"
Tape
freeway white noise
mp


9
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
mp
Vln. II
Vc. I
arco
ricochet
mp
mf
Vc. II
arco
SP
mf
Tape


10
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
pizz
Vc. I
pizz
Vc. II
Tape


11
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
mp
Vc. I
Vc. II
Tape

3

12

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

arco ricochet

mp *mf*

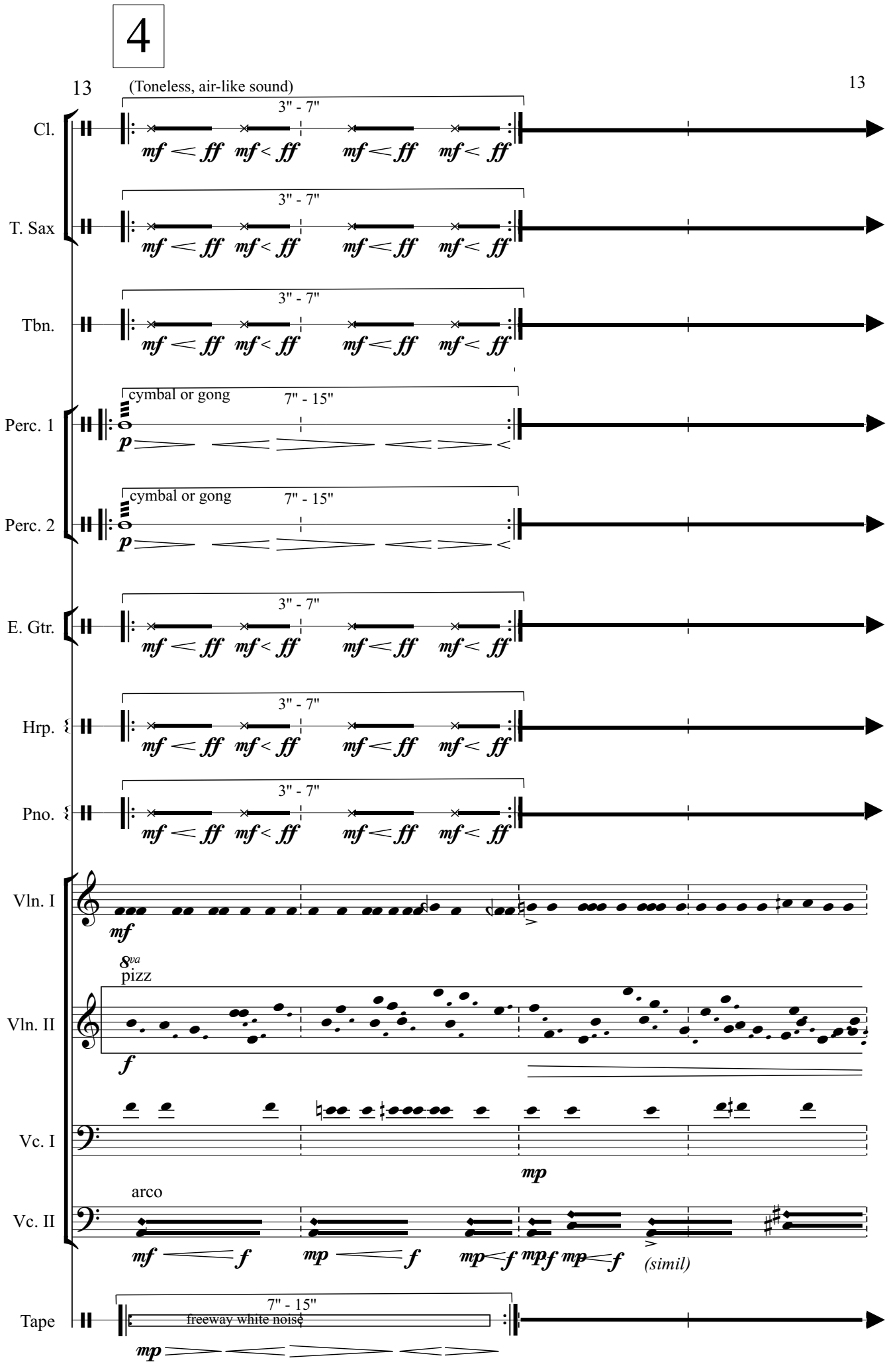
Vln. II

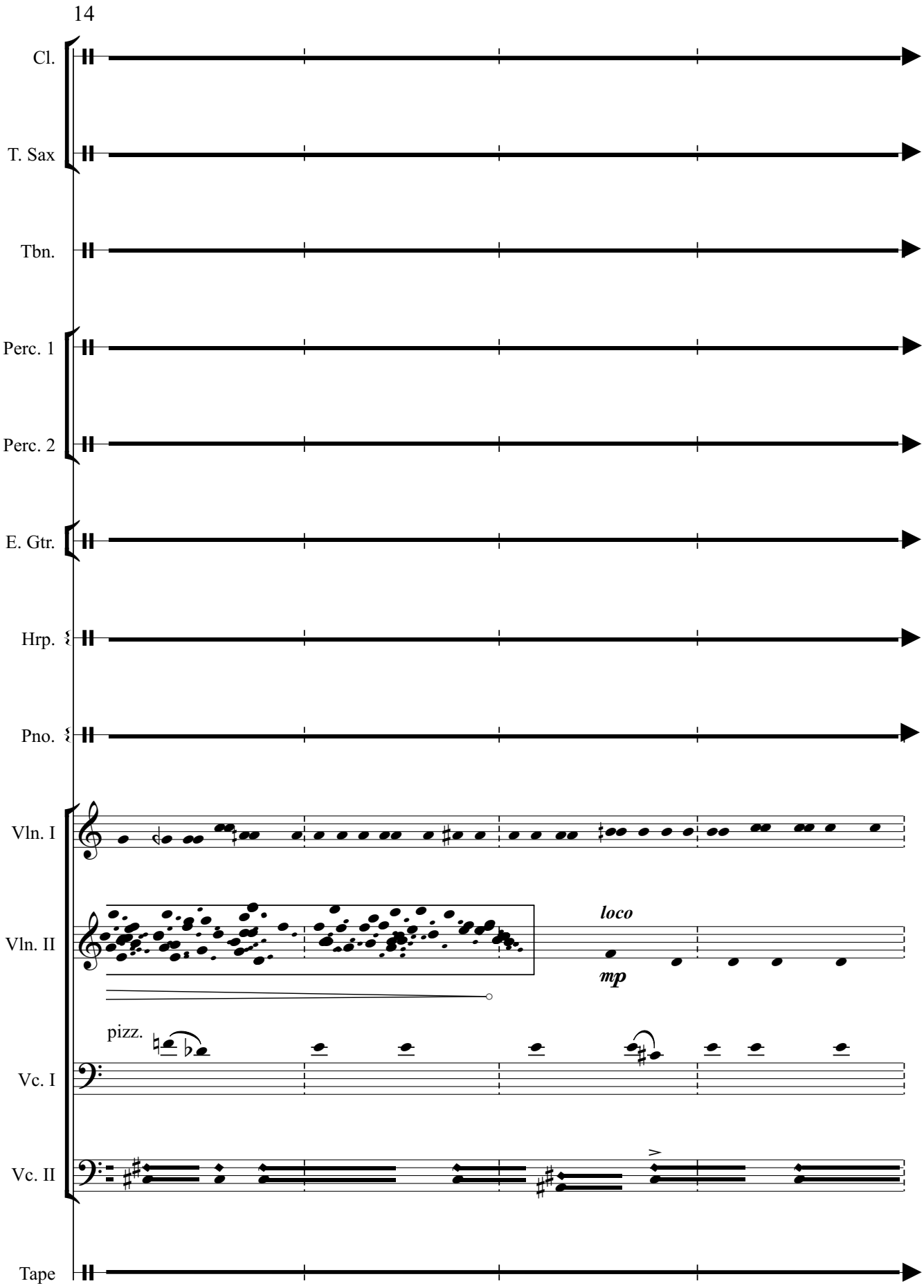
arco
ricochet

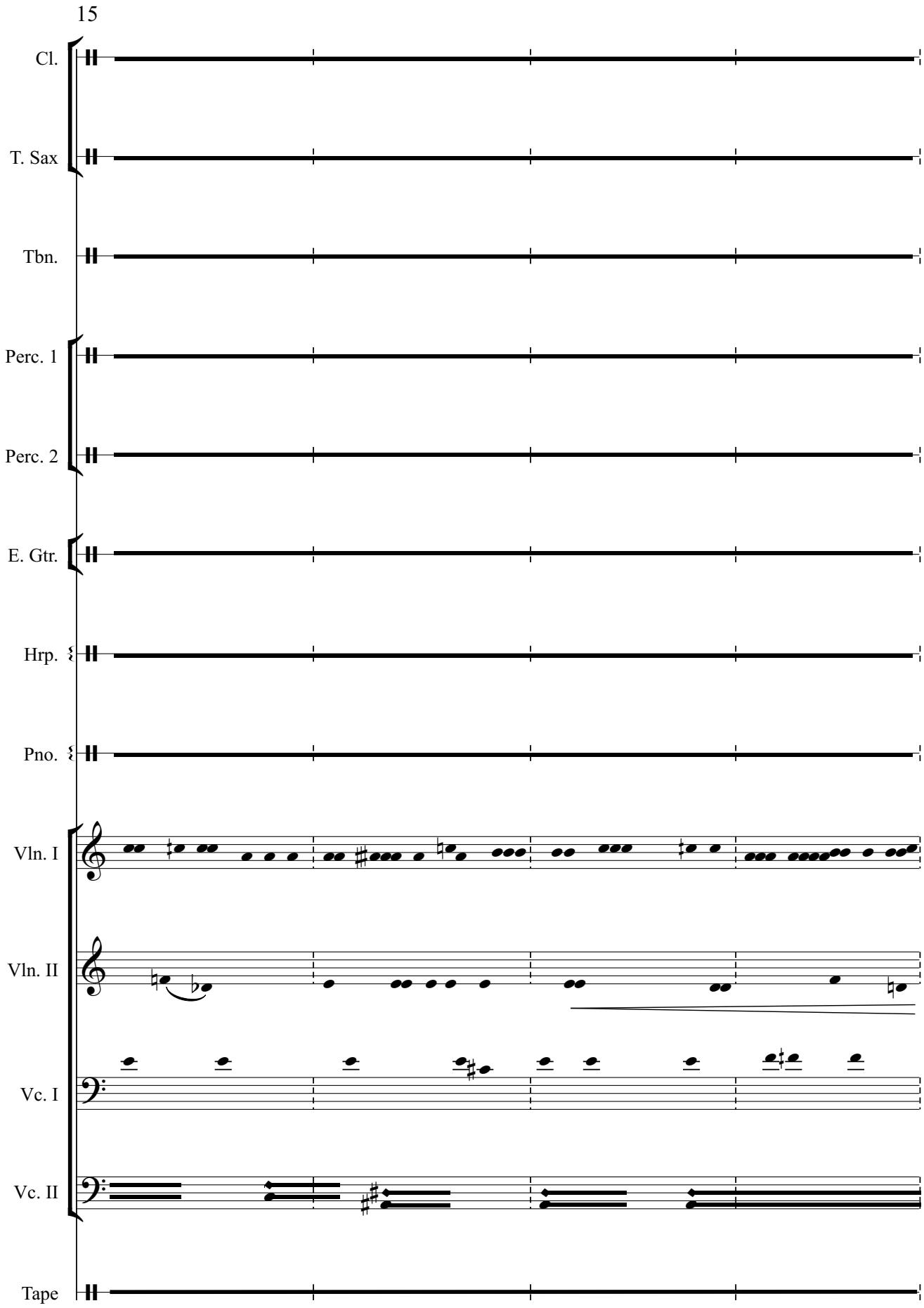
Vc. I

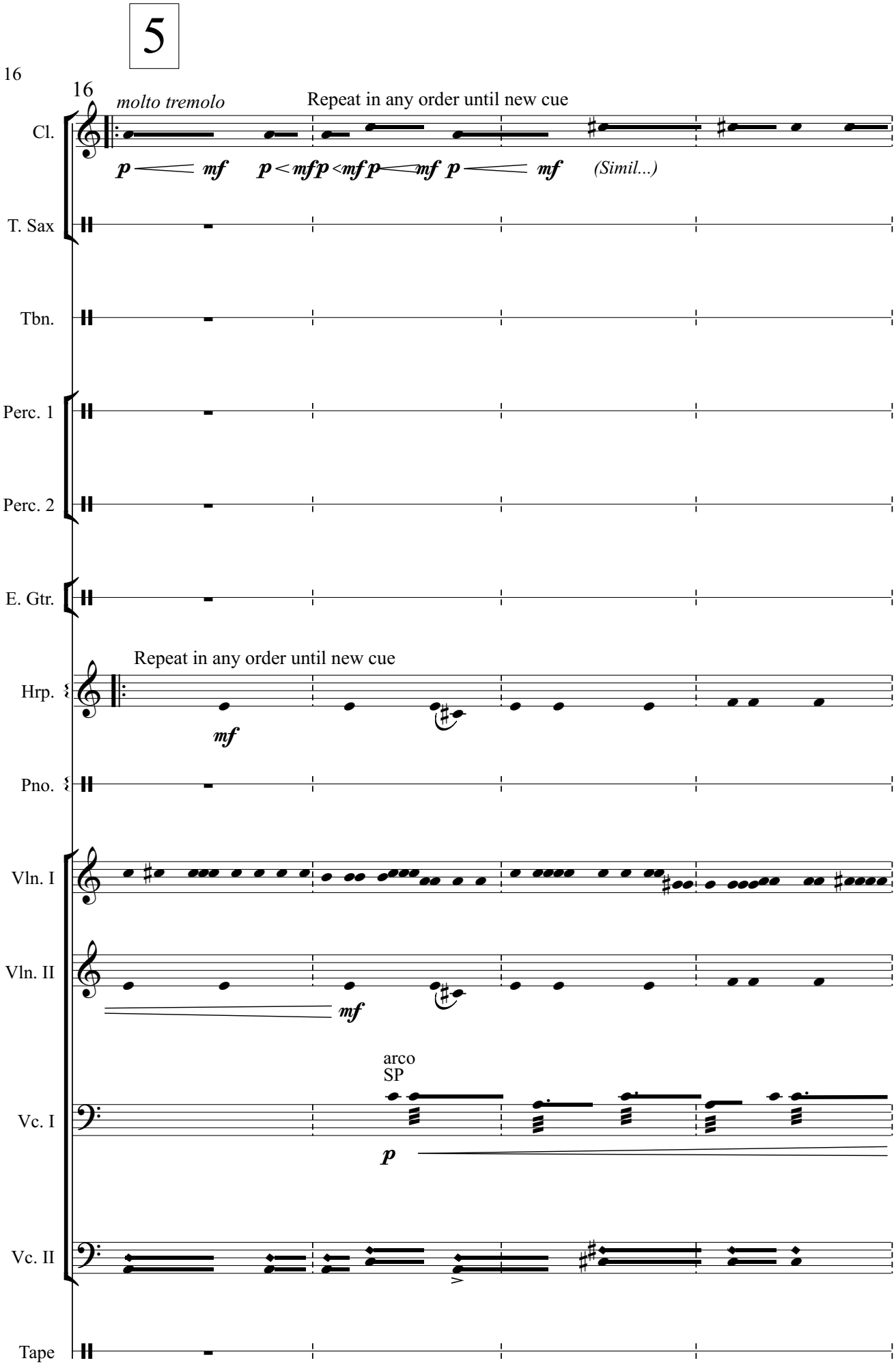
Vc. II

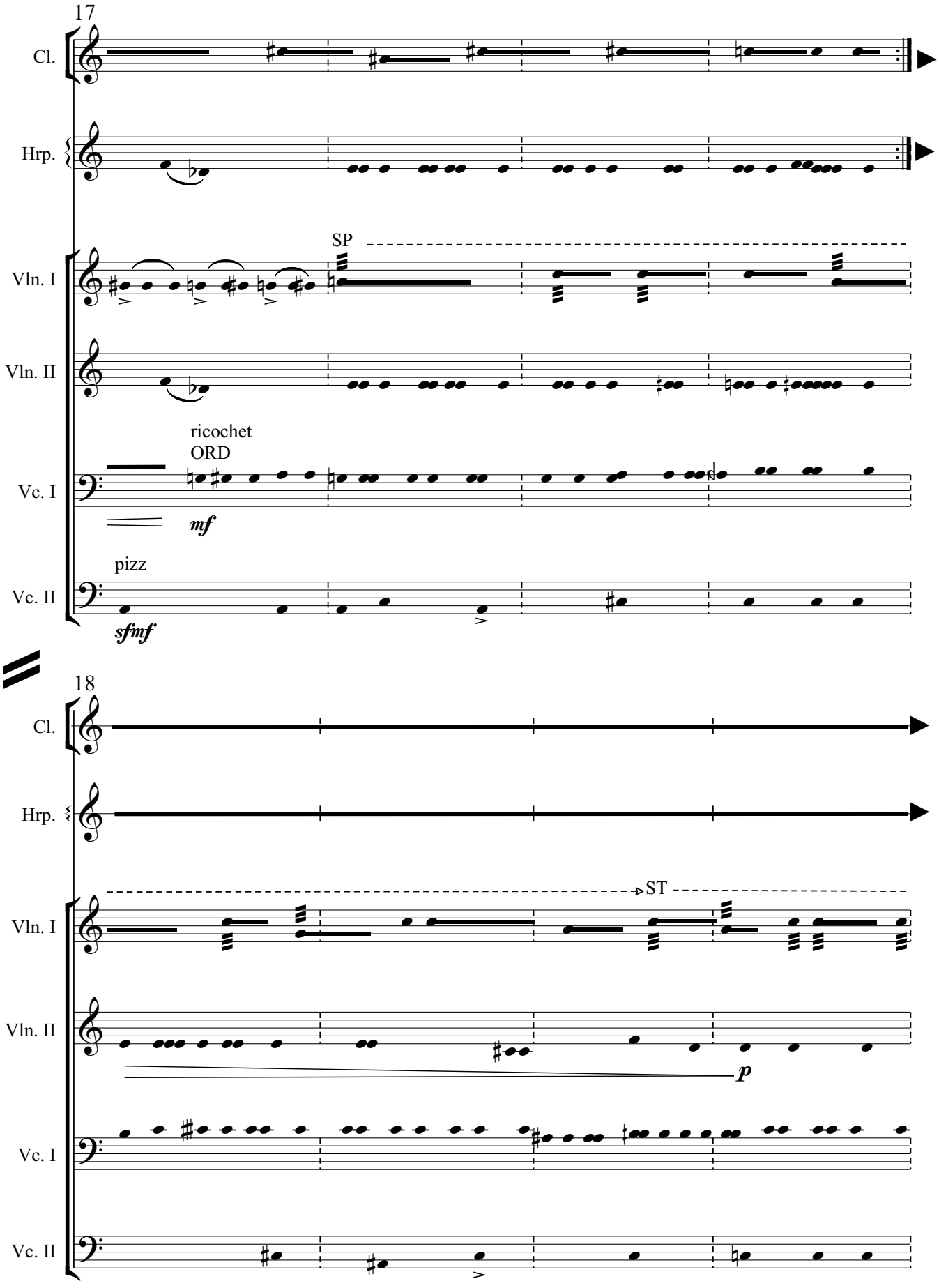
Tape

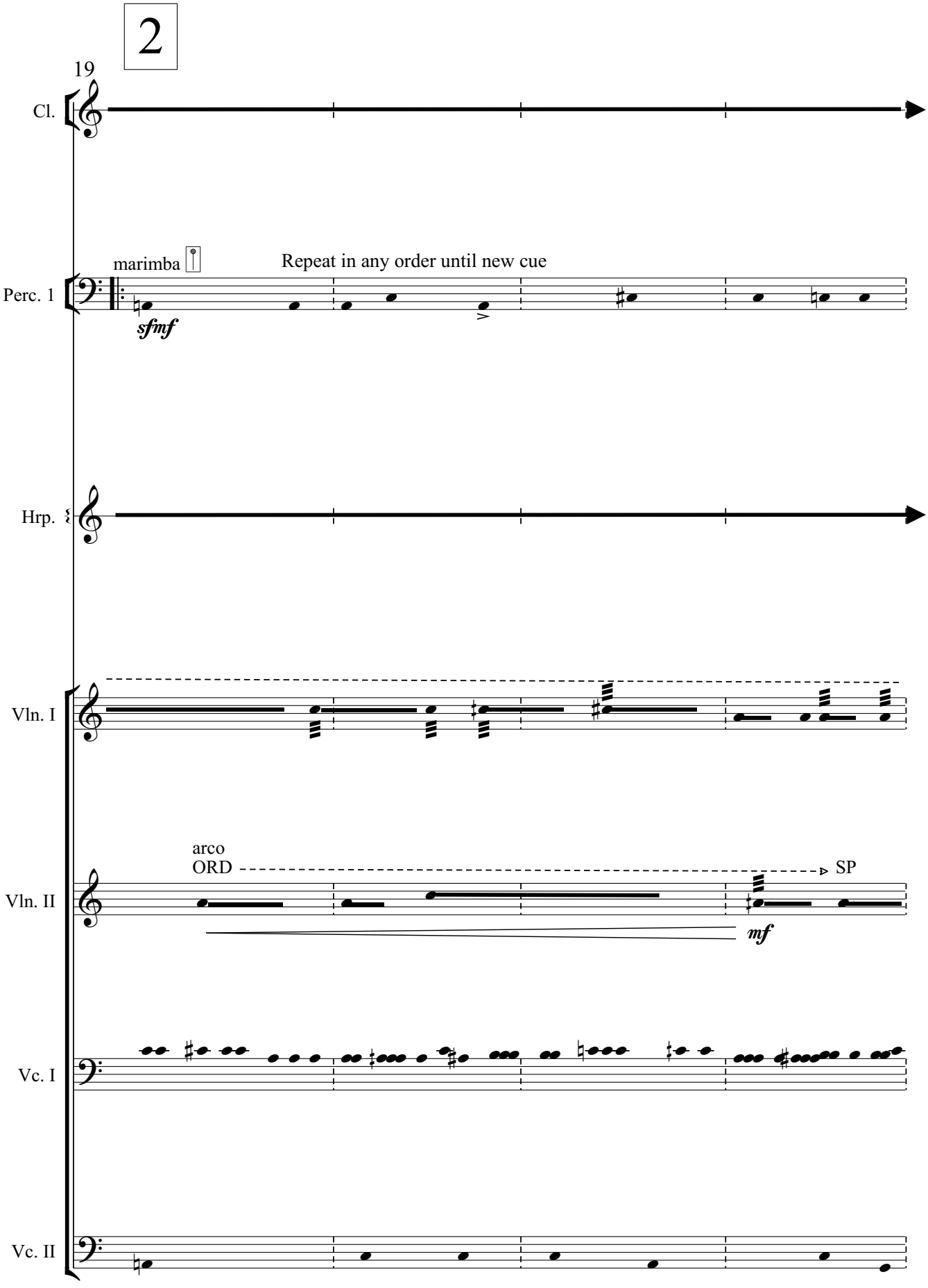

4
13
(Toneless, air-like sound)
13
Cl.
3" - 7"
mf < ff mf < ff mf < ff mf < ff
T. Sax
3" - 7"
mf < ff mf < ff mf < ff mf < ff
Tbn.
3" - 7"
mf < ff mf < ff mf < ff mf < ff
Perc. 1
cymbal or gong
7" - 15"
p
Perc. 2
cymbal or gong
7" - 15"
p
E. Gtr.
3" - 7"
mf < ff mf < ff mf < ff mf < ff
Hrp.
3" - 7"
mf < ff mf < ff mf < ff mf < ff
Pno.
3" - 7"
mf < ff mf < ff mf < ff mf < ff
Vln. I
mf
8va
pizz
Vln. II
f
Vc. I
mp
arco
Vc. II
mf f mp f mp f mp f mp f
(simil)
Tape
7" - 15"
freeway white noise
mp


14
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
loco
mp
pizz.
Vc. I
Vc. II
Tape


15
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape


5
16
16
molto tremolo
Repeat in any order until new cue
Cl.
p mf p < mf p < mf p mf p mf
(Simil...)
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Repeat in any order until new cue
Hrp.
mf
Pno.
Vln. I
Vln. II
mf
arco
SP
Vc. I
p
Vc. II
Tape


17
Cl.
Hrp.
SP
Vln. I
Vln. II
ricochet
ORD
Vc. I
mf
pizz
Vc. II
sfmf
18
Cl.
Hrp.
ST
Vln. I
Vln. II
p
Vc. I
Vc. II


2
19
Cl.
marimba
Repeat in any order until new cue
Perc. 1
sfmf
Hrp.
Vln. I
arco
ORD
SP
Vln. II
mf
Vc. I
Vc. II

3

20

Cl.

Perc. 1

Hrp.

Pno.

L.H. partially muted strings

Repeat in any order until new cue

mf

Vln. I

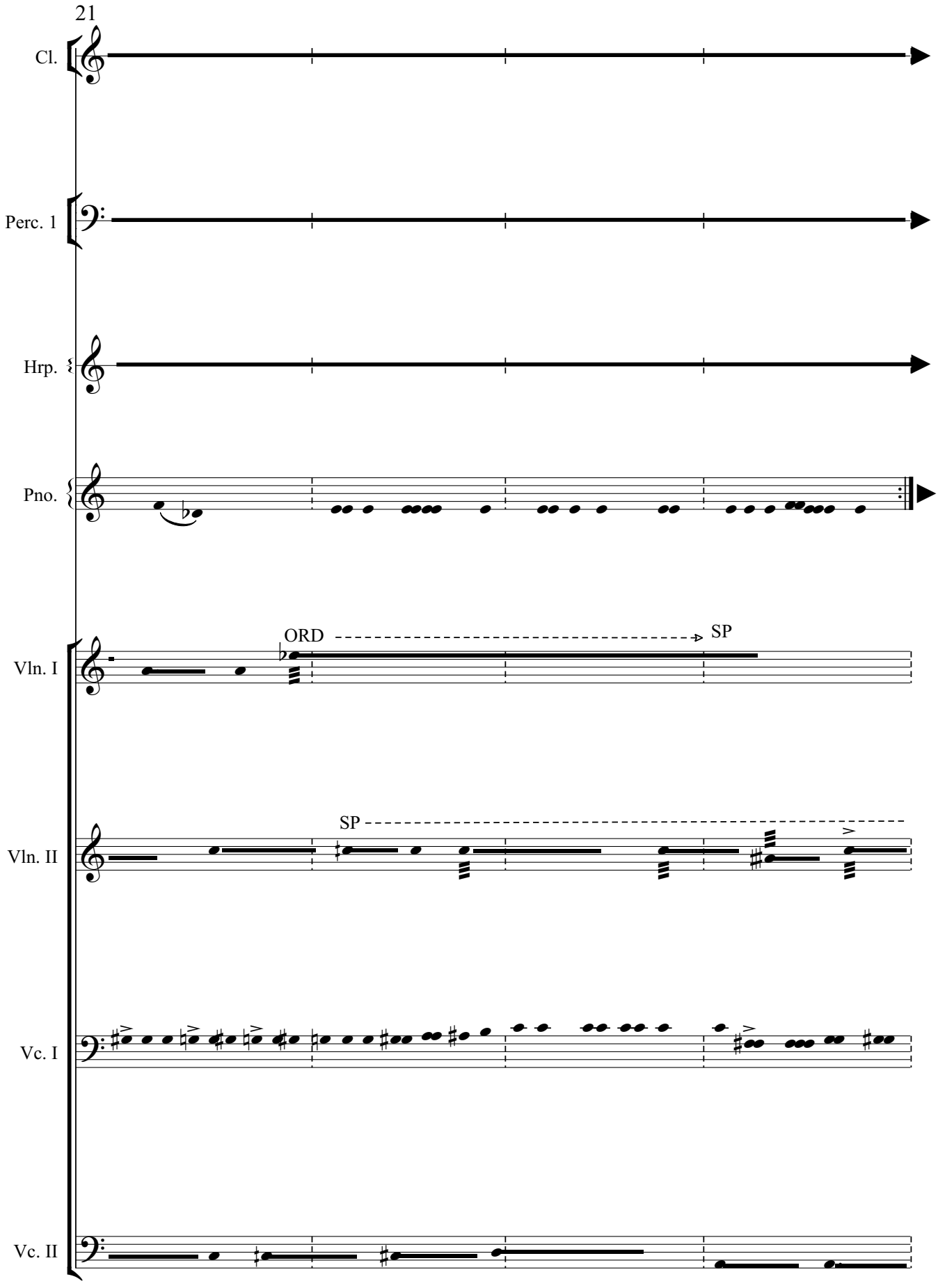
ORD

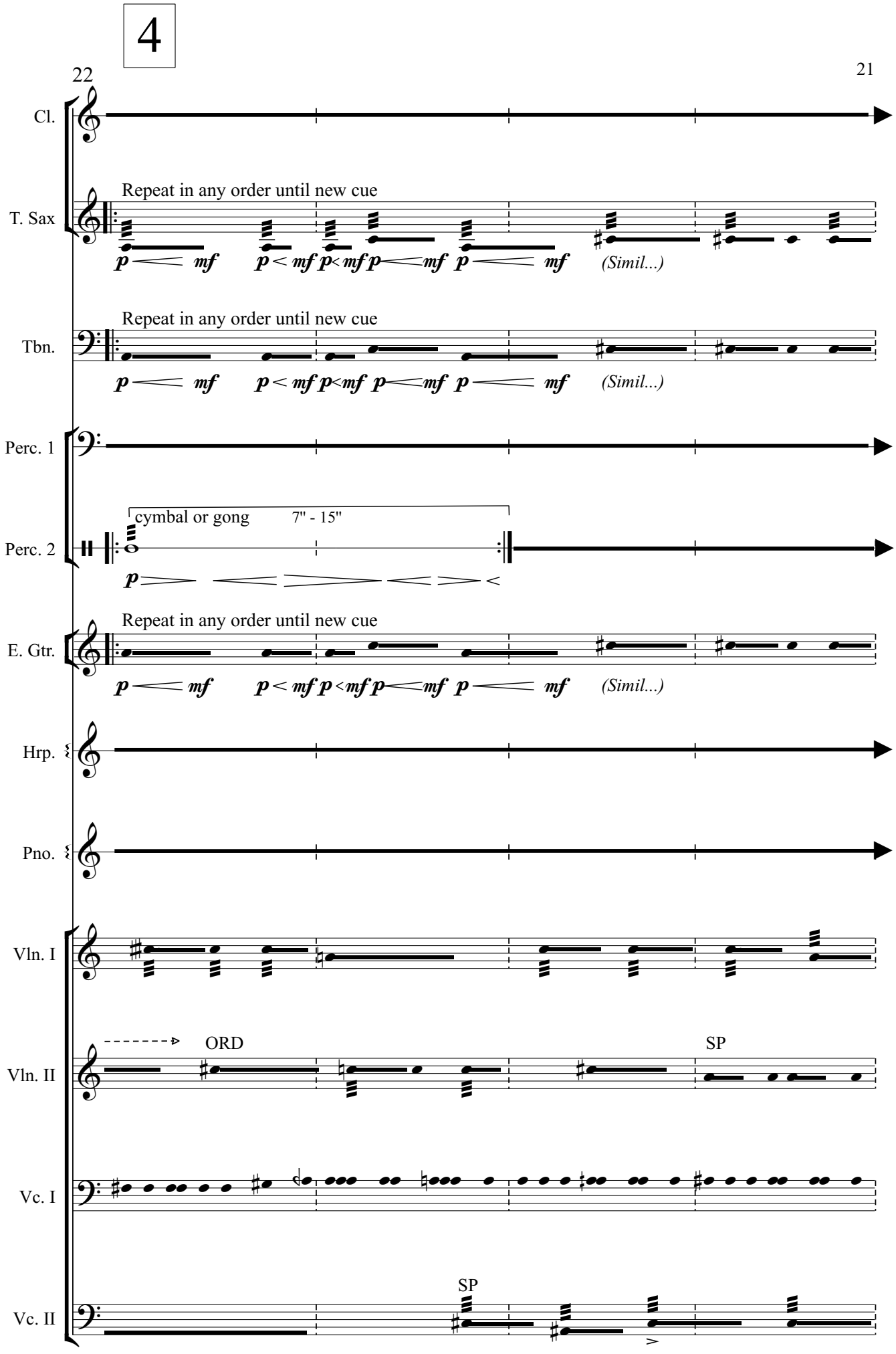
Vln. II

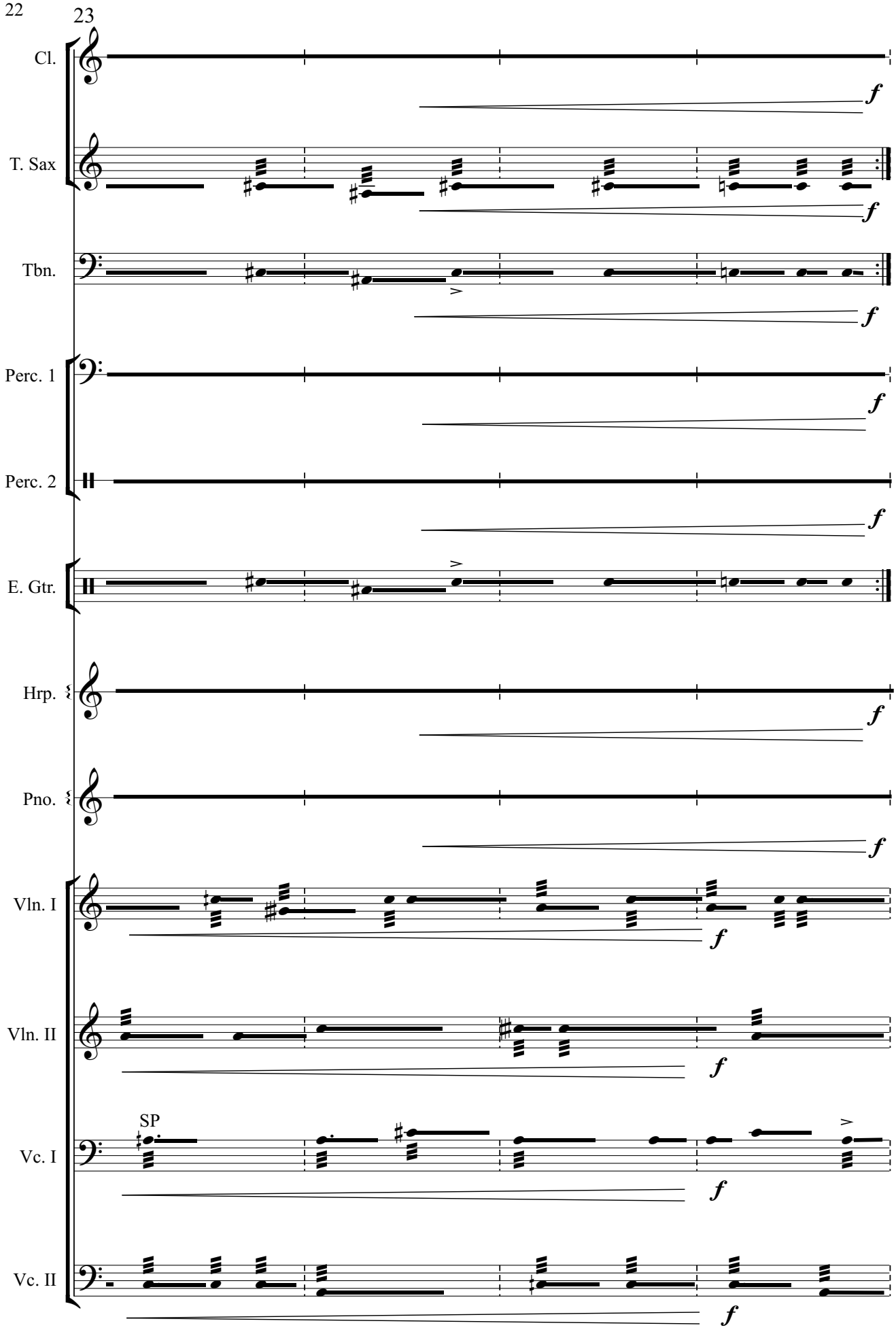
Vc. I

Vc. II

arco


21
Cl.
Perc. 1
Hrp.
Pno.
ORD
SP
Vln. I
SP
Vln. II
Vc. I
Vc. II


4
22
21
Cl.
T. Sax
Repeat in any order until new cue
p mf p mf p mf p mf p mf
(Simil...)
Tbn.
Repeat in any order until new cue
p mf p mf p mf p mf p mf
(Simil...)
Perc. 1
Perc. 2
cymbal or gong
7" - 15"
p
E. Gtr.
Repeat in any order until new cue
p mf p mf p mf p mf p mf
(Simil...)
Hrp.
Pno.
Vln. I
Vln. II
ORD
SP
Vc. I
Vc. II
SP


23
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
SP
Vc. I
Vc. II
f

5

24

Cl.

T. Sax

Tbn.

Perc. 1

Perc. 2

E. Gtr.

Hrp.

Pno.

Vln. I

Vln. II

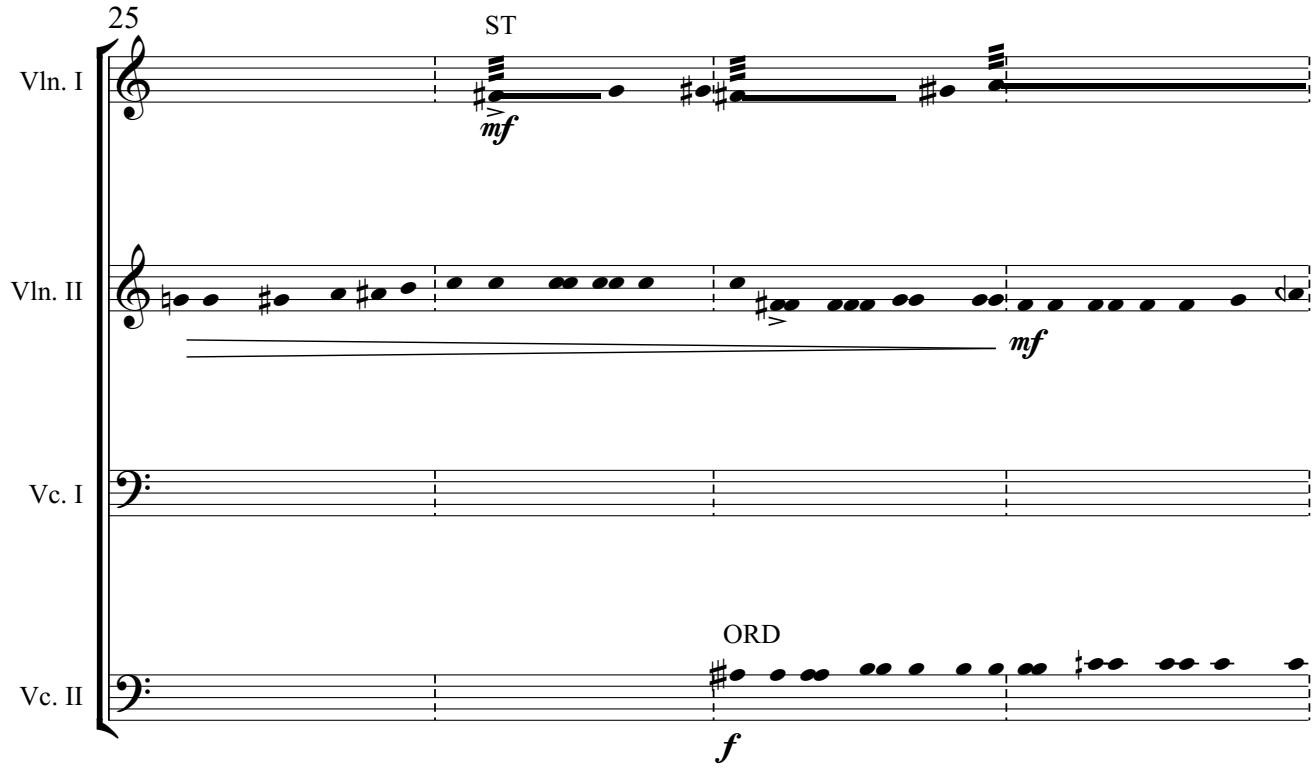
ricochet
ORD

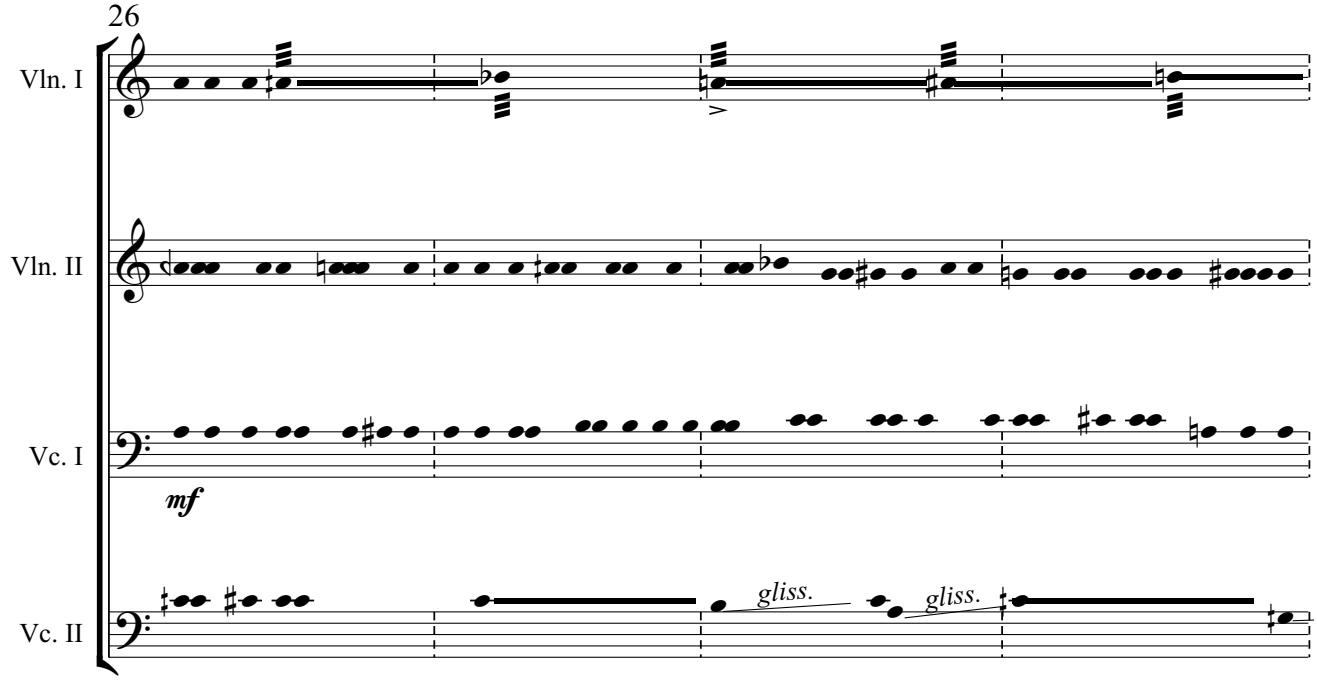
f

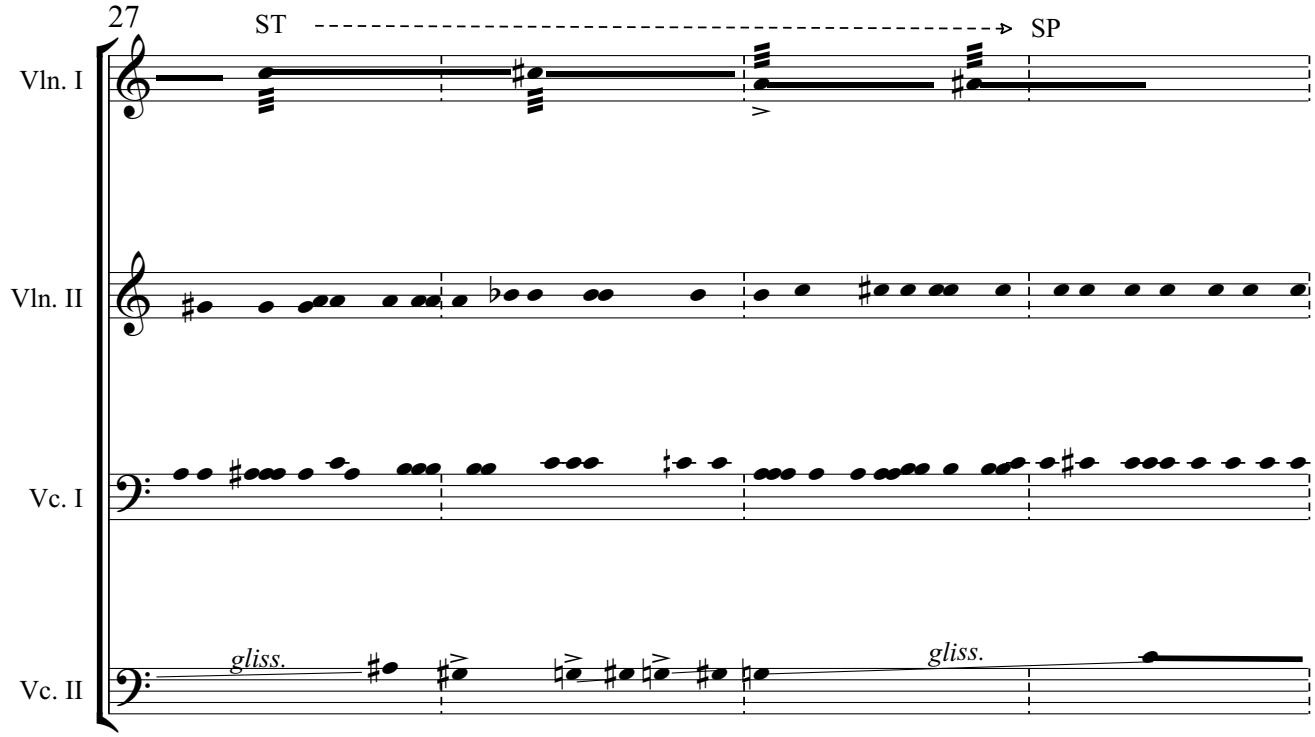
Vc. I

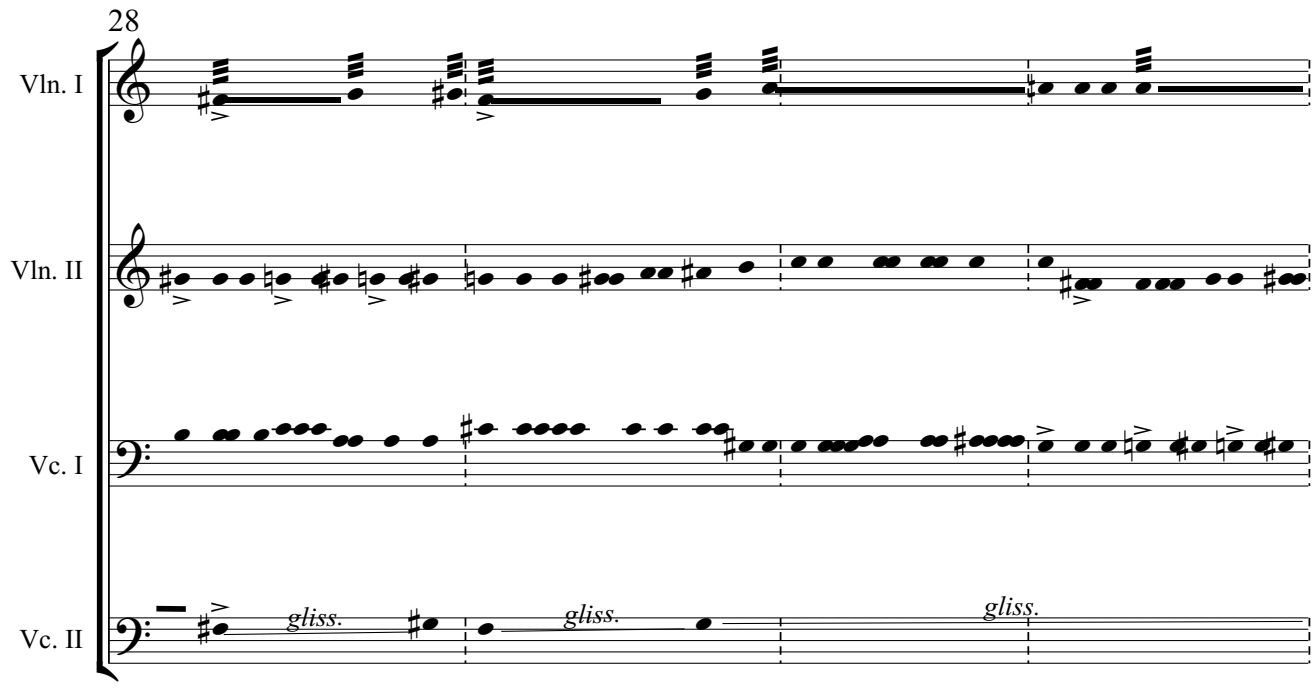
Vc. II

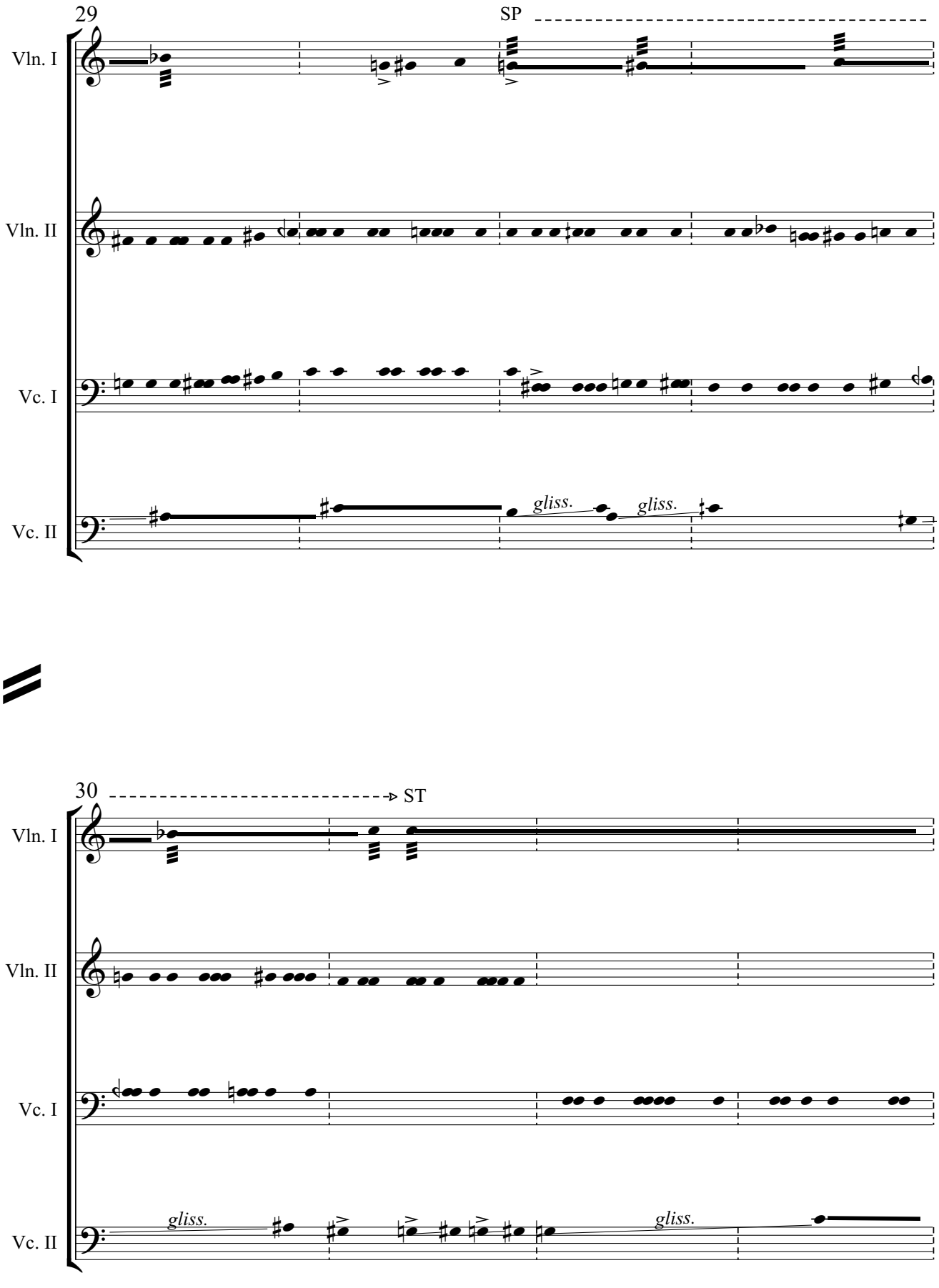
Tape

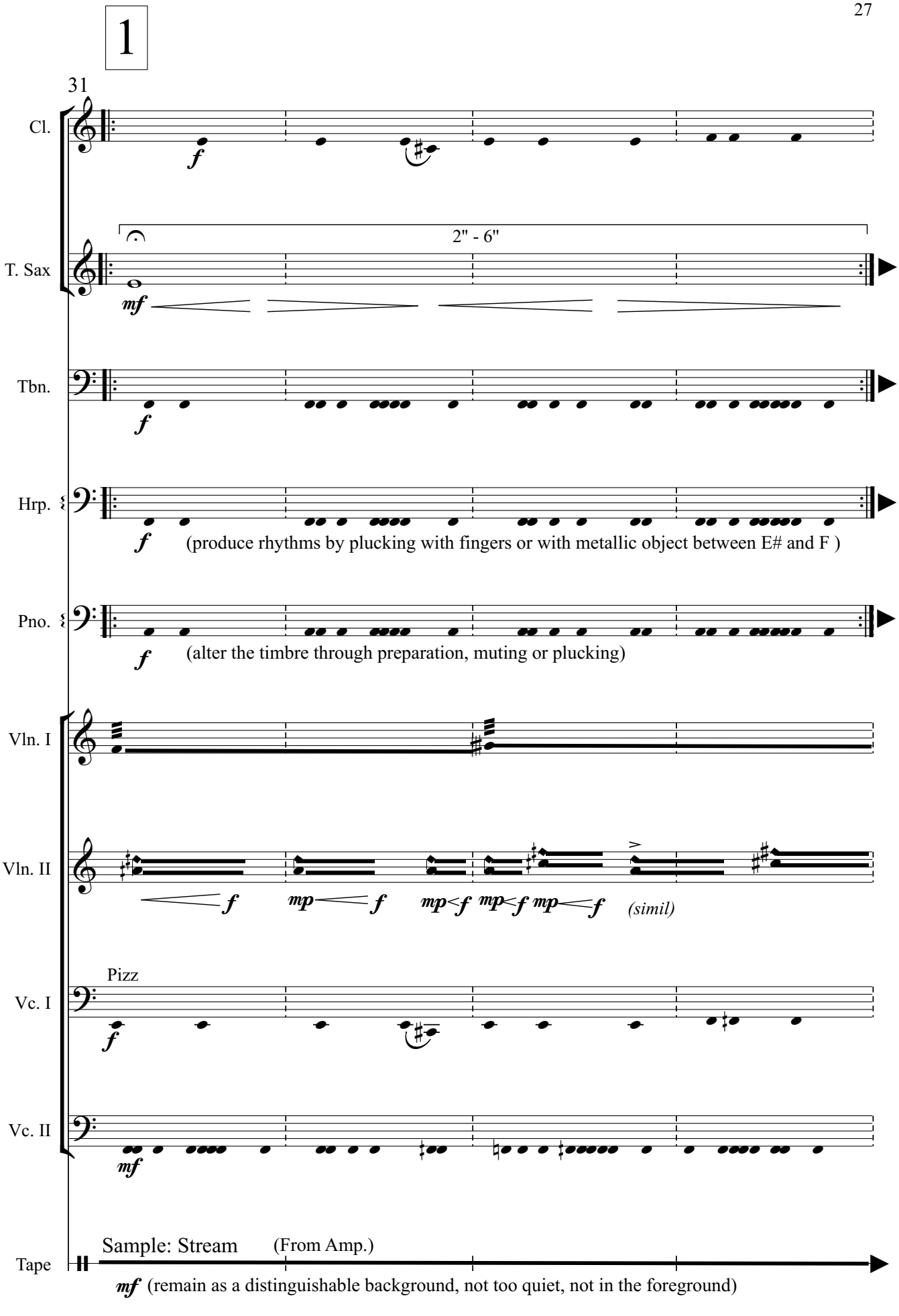

25
ST
Vln. I
mf
Vln. II
mf
Vc. I
ORD
Vc. II
f

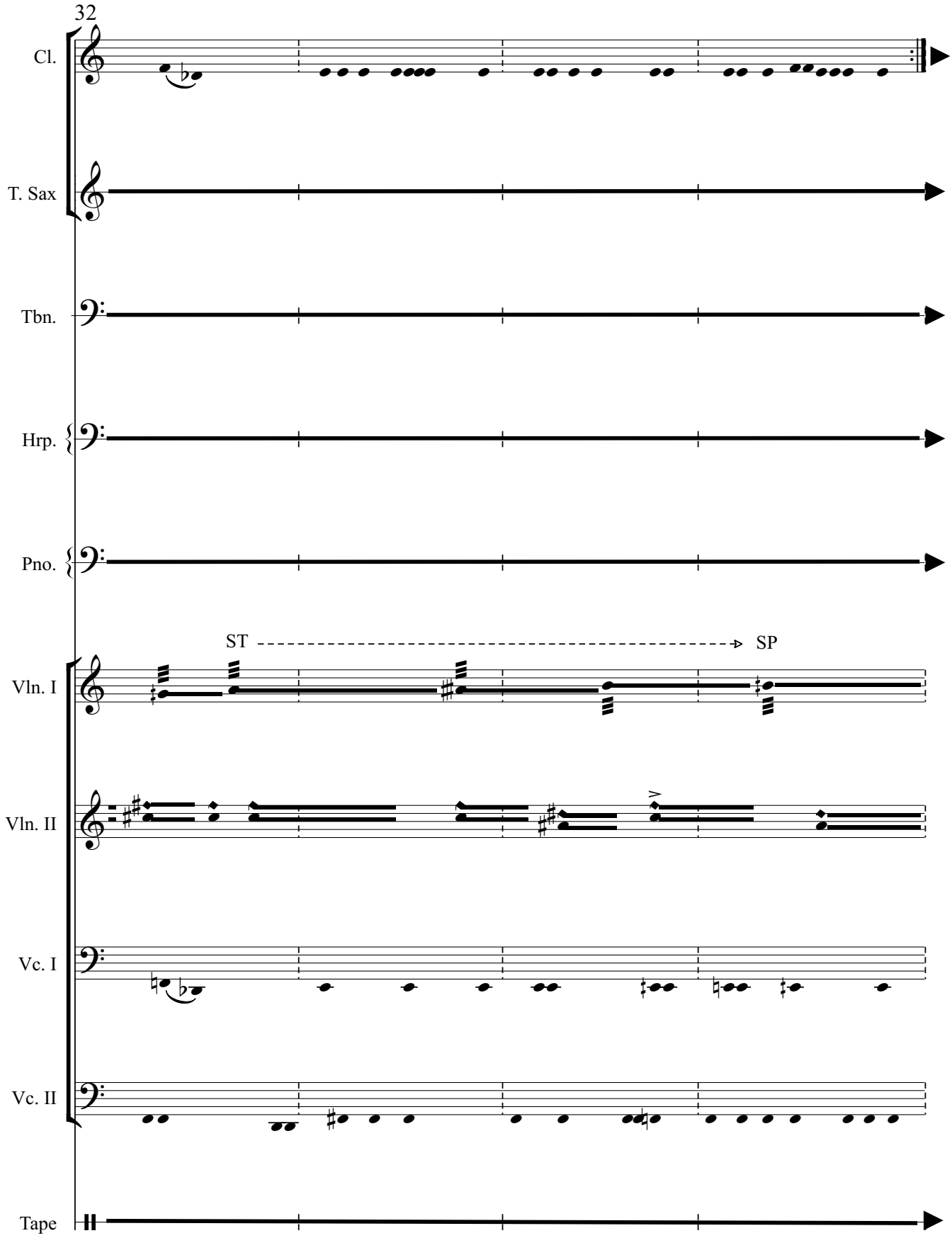

26
Vln. I
Vln. II
Vc. I
mf
Vc. II
gliss.
gliss.

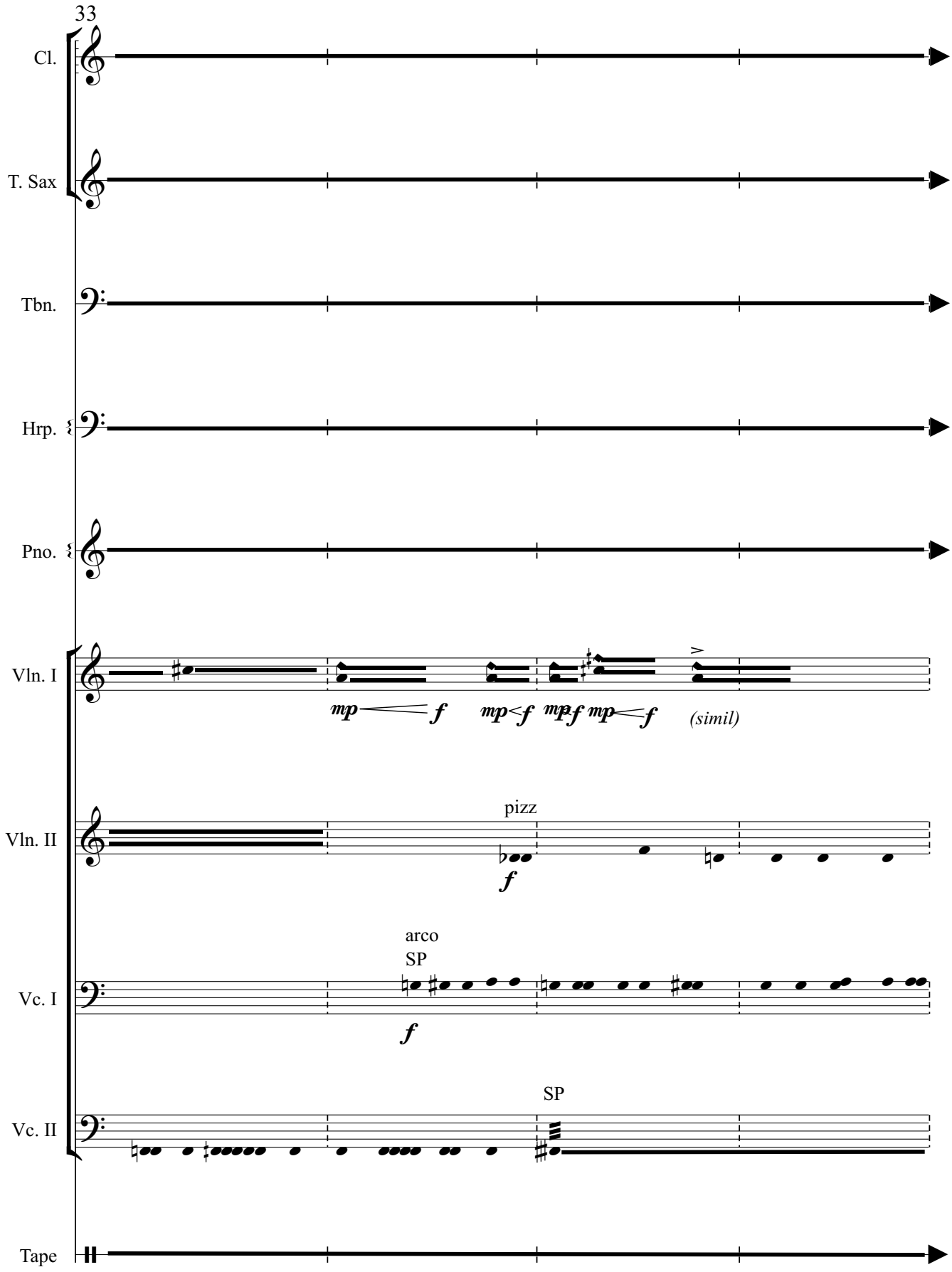

27
ST
SP
Vln. I
Vln. II
Vc. I
Vc. II
gliss.
gliss.

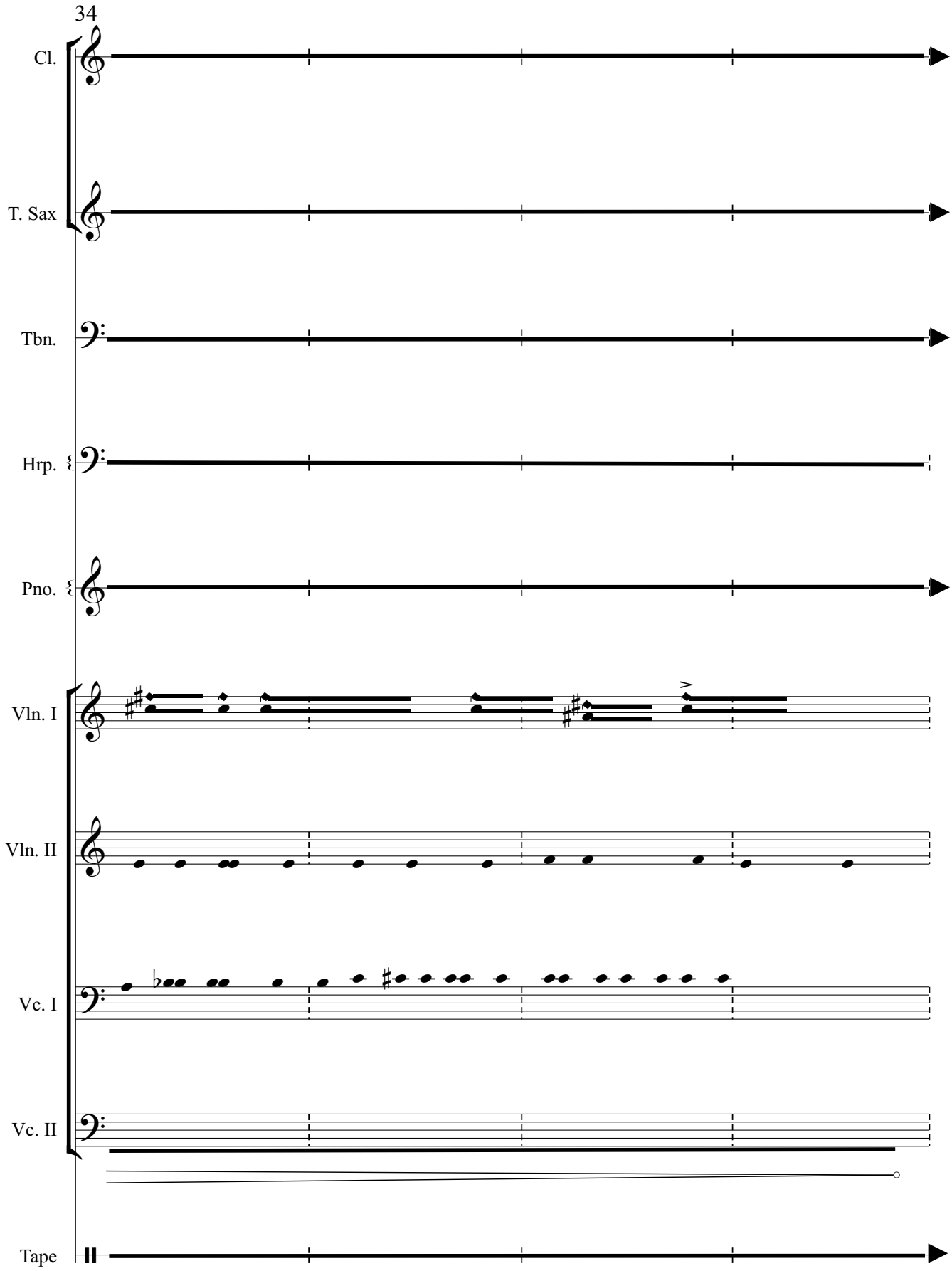

28
Vln. I
Vln. II
Vc. I
Vc. II
gliss.
gliss.
gliss.

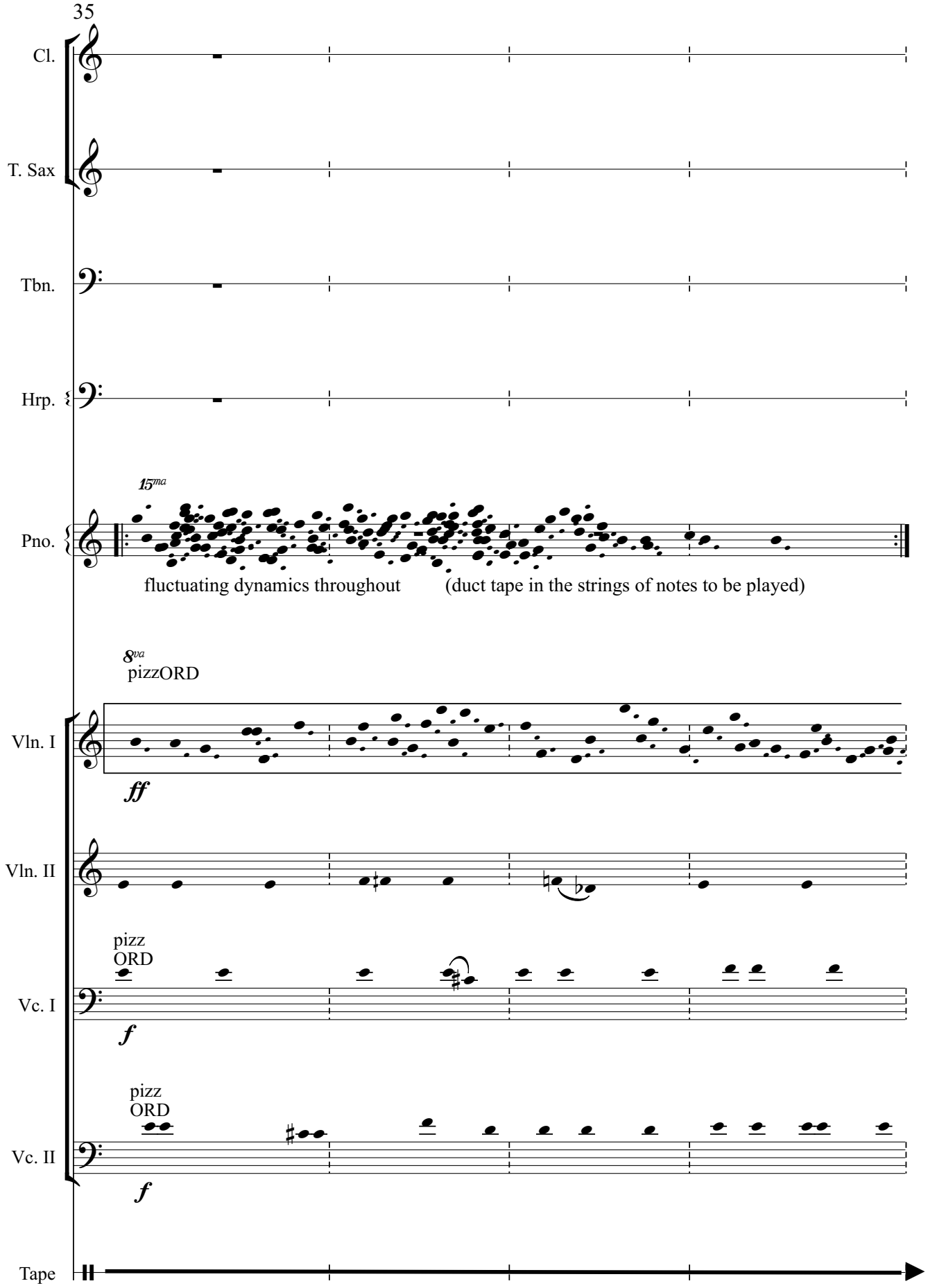

29
SP
Vln. I
Vln. II
Vc. I
Vc. II
gliss.
gliss.
30
ST
Vln. I
Vln. II
Vc. I
Vc. II
gliss.
gliss.

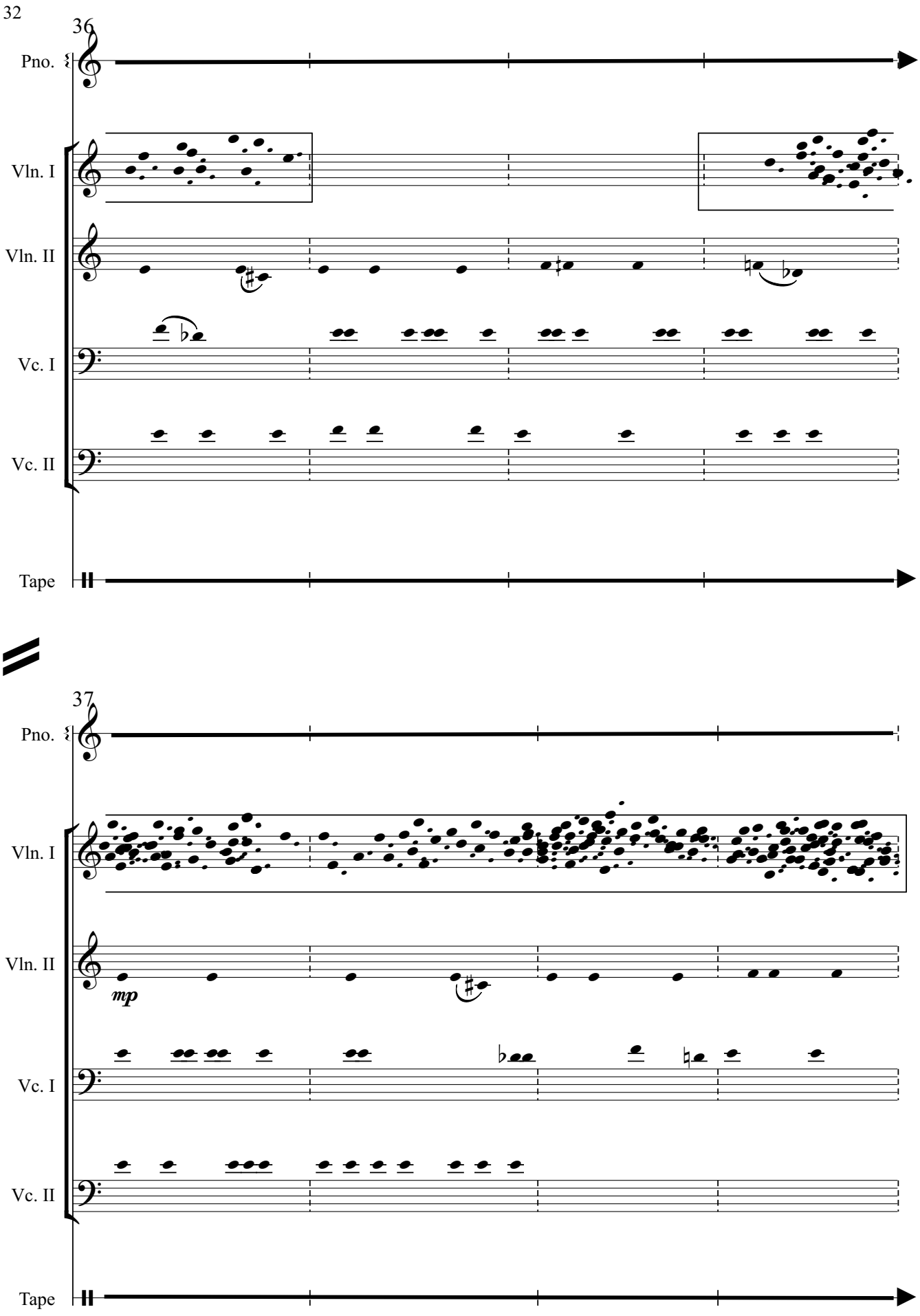

1
31
Cl.
f
T. Sax
2" - 6"
mf
Tbn.
f
Hrp.
f
(produce rhythms by plucking with fingers or with metallic object between E# and F)
Pno.
f
(alter the timbre through preparation, muting or plucking)
Vln. I
Vln. II
f
mp
f
mp
f
mp
f
mp
f
(simil)
Pizz
Vc. I
f
Vc. II
mf
Tape
Sample: Stream
(From Amp.)
mf
(remain as a distinguishable background, not too quiet, not in the foreground)

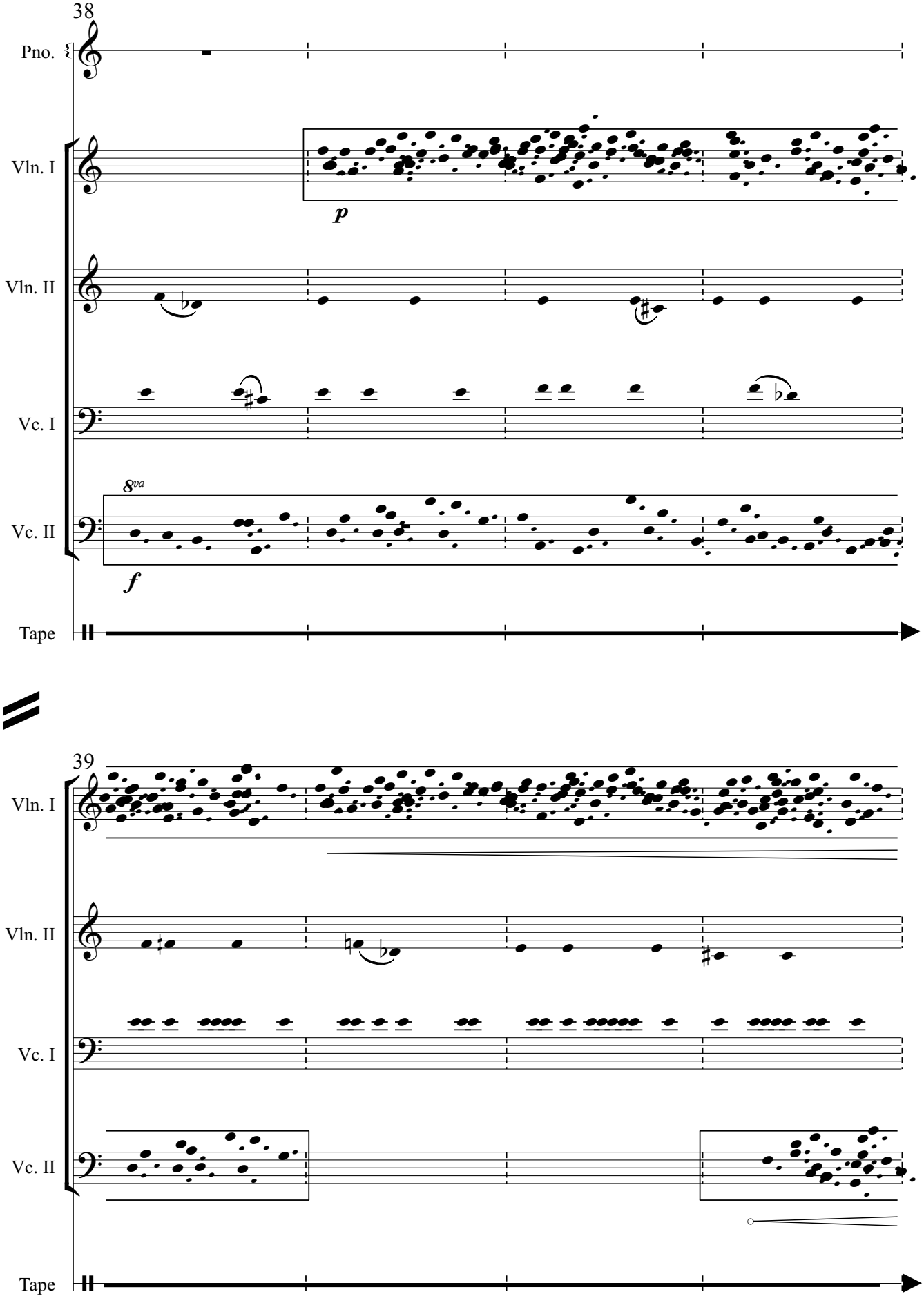

32
Cl.
T. Sax
Tbn.
Hrp.
Pno.
ST
SP
Vln. I
Vln. II
Vc. I
Vc. II
Tape


33
Cl.
T. Sax
Tbn.
Hrp.
Pno.
Vln. I
mp f mp f mp f mp f
(simil)
Vln. II
pizz
f
Vc. I
arco
SP
f
Vc. II
SP
Tape


34
Cl.
T. Sax
Tbn.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape


35
Cl.
T. Sax
Tbn.
Hrp.
15ma
Pno.
fluctuating dynamics throughout
(duct tape in the strings of notes to be played)
8va
pizzORD
Vln. I
ff
Vln. II
pizz
ORD
Vc. I
f
pizz
ORD
Vc. II
f
Tape


36
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape
37
Pno.
Vln. I
Vln. II
mp
Vc. I
Vc. II
Tape


38
Pno.
Vln. I
p
Vln. II
Vc. I
8va
Vc. II
f
Tape
39
Vln. I
Vln. II
Vc. I
Vc. II
Tape

4

40

Repeat in any order until new cue

Tbn.

f

marimba

Repeat in any order until new cue

Perc. 1

f

Pno.

15ma

fluctuating dynamics throughout (duct tape in the strings of notes to be played)

Vln. I

f

Vln. II

Vc. I

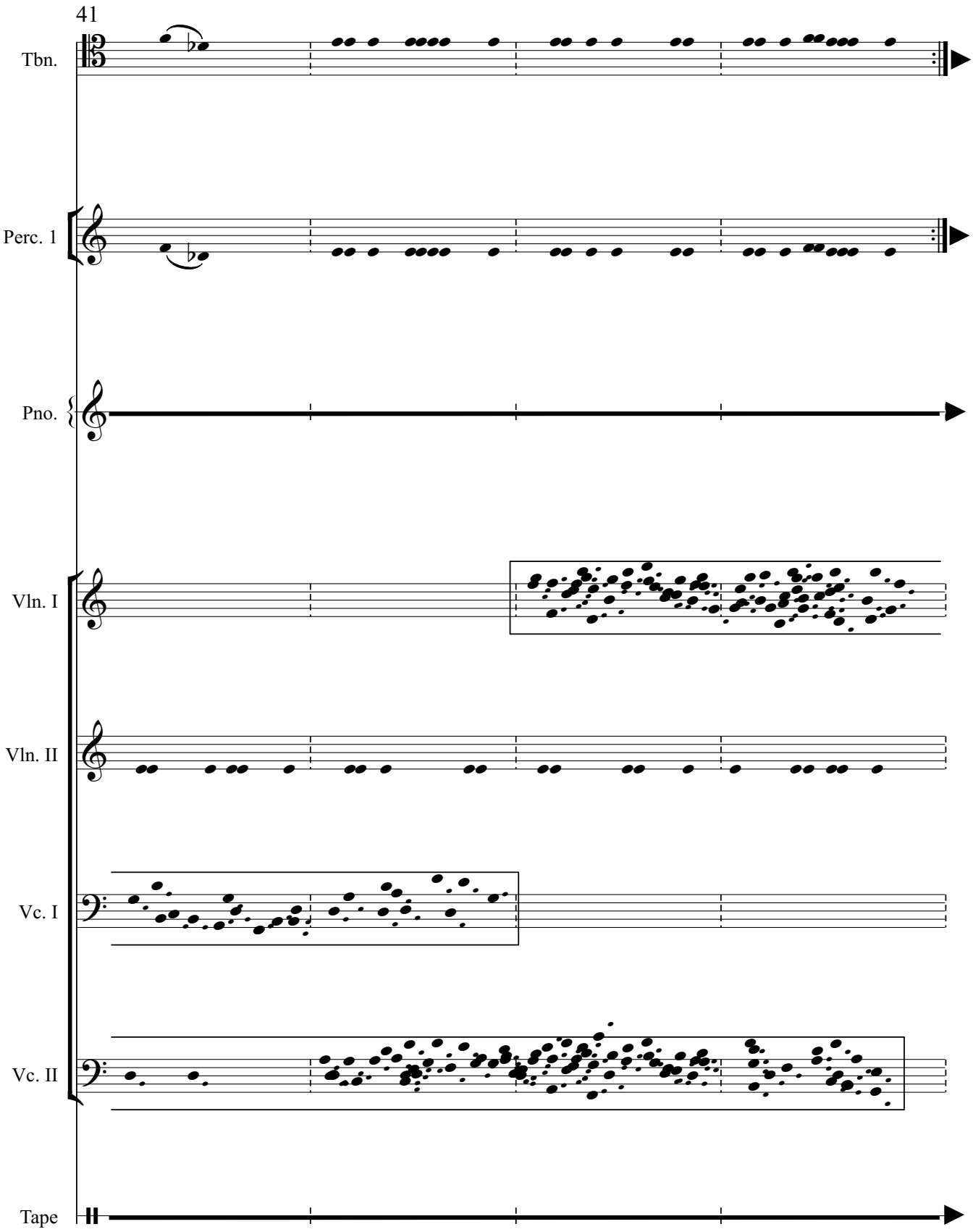
8va

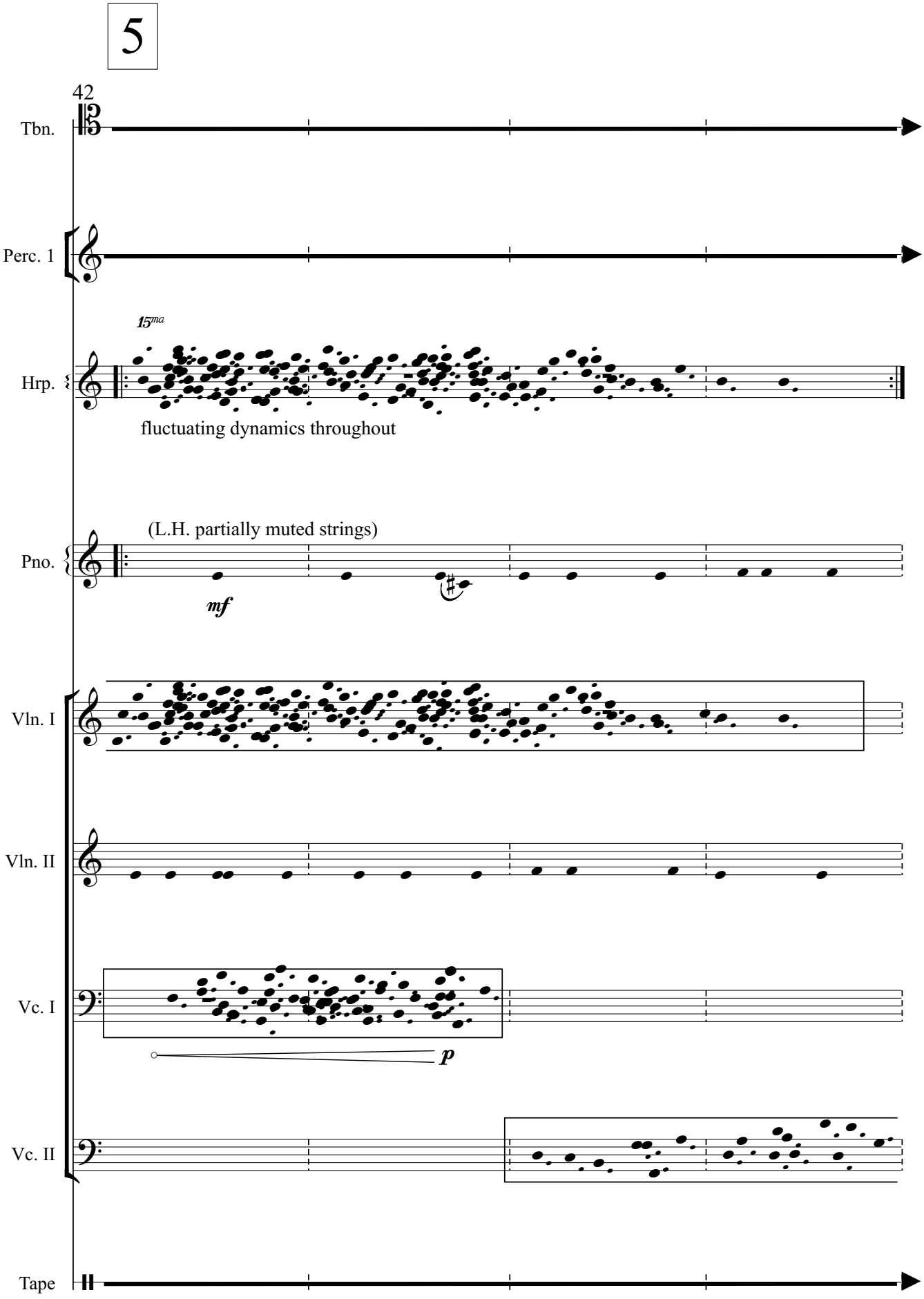
f

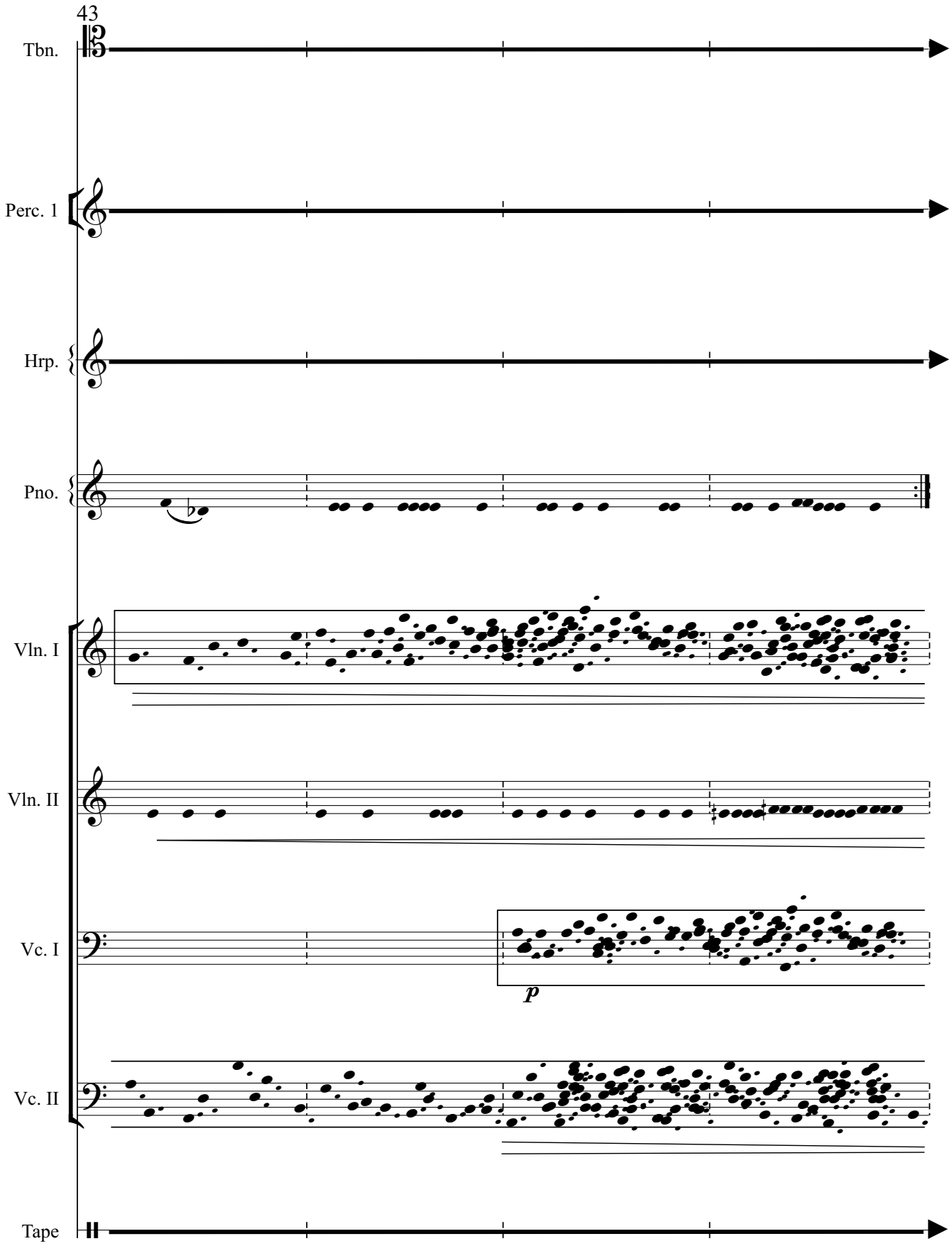
Vc. II

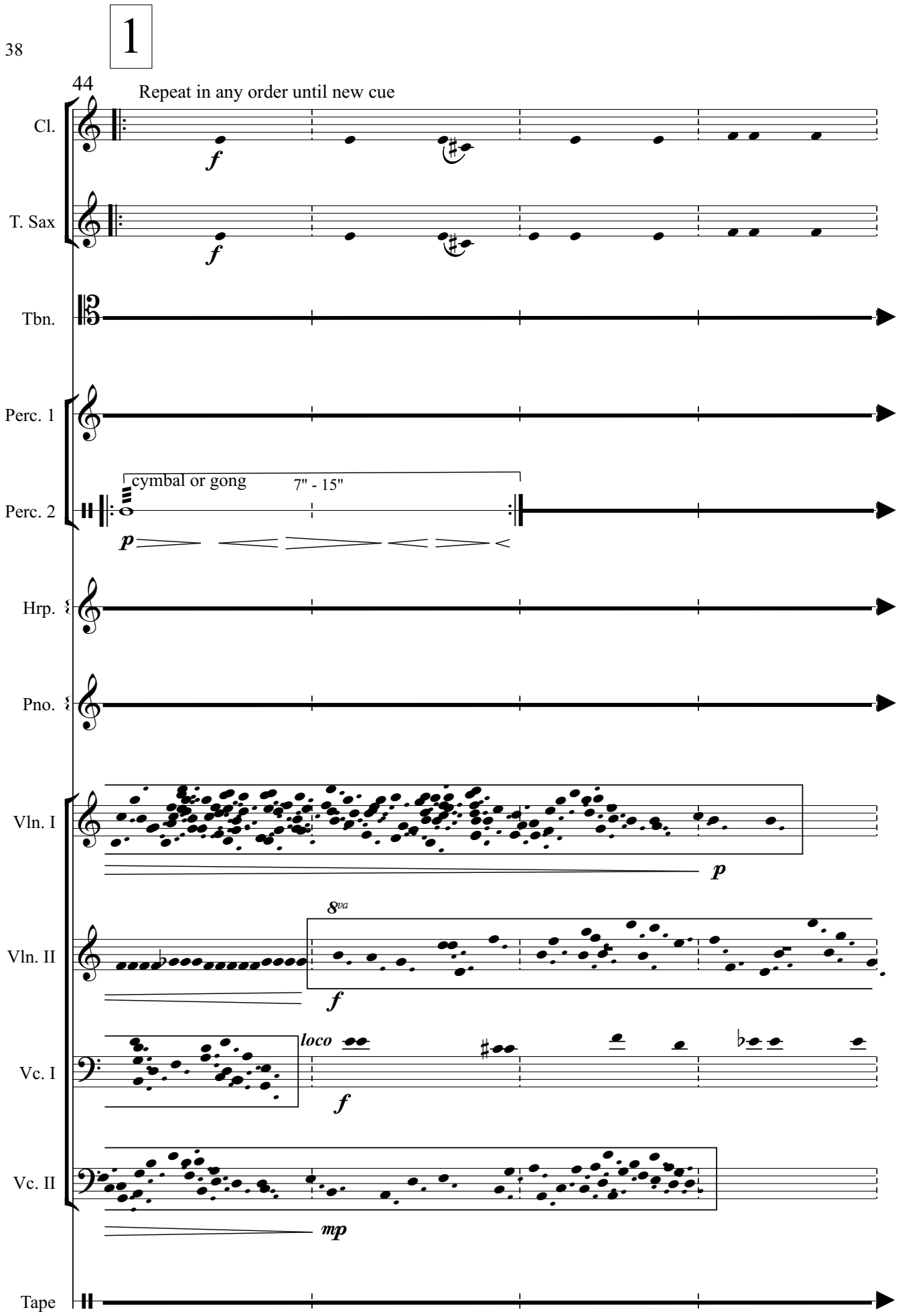
f

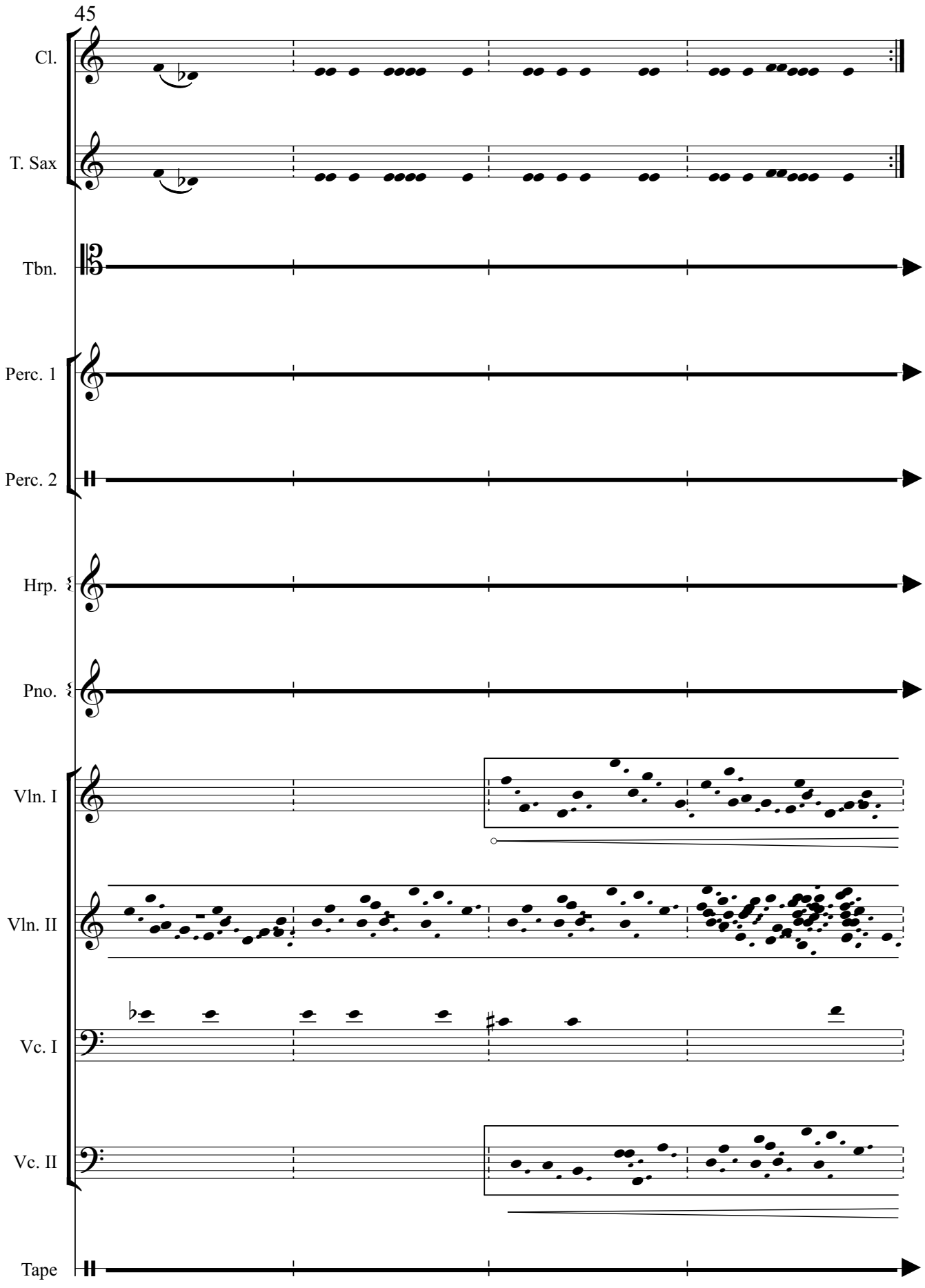
Tape

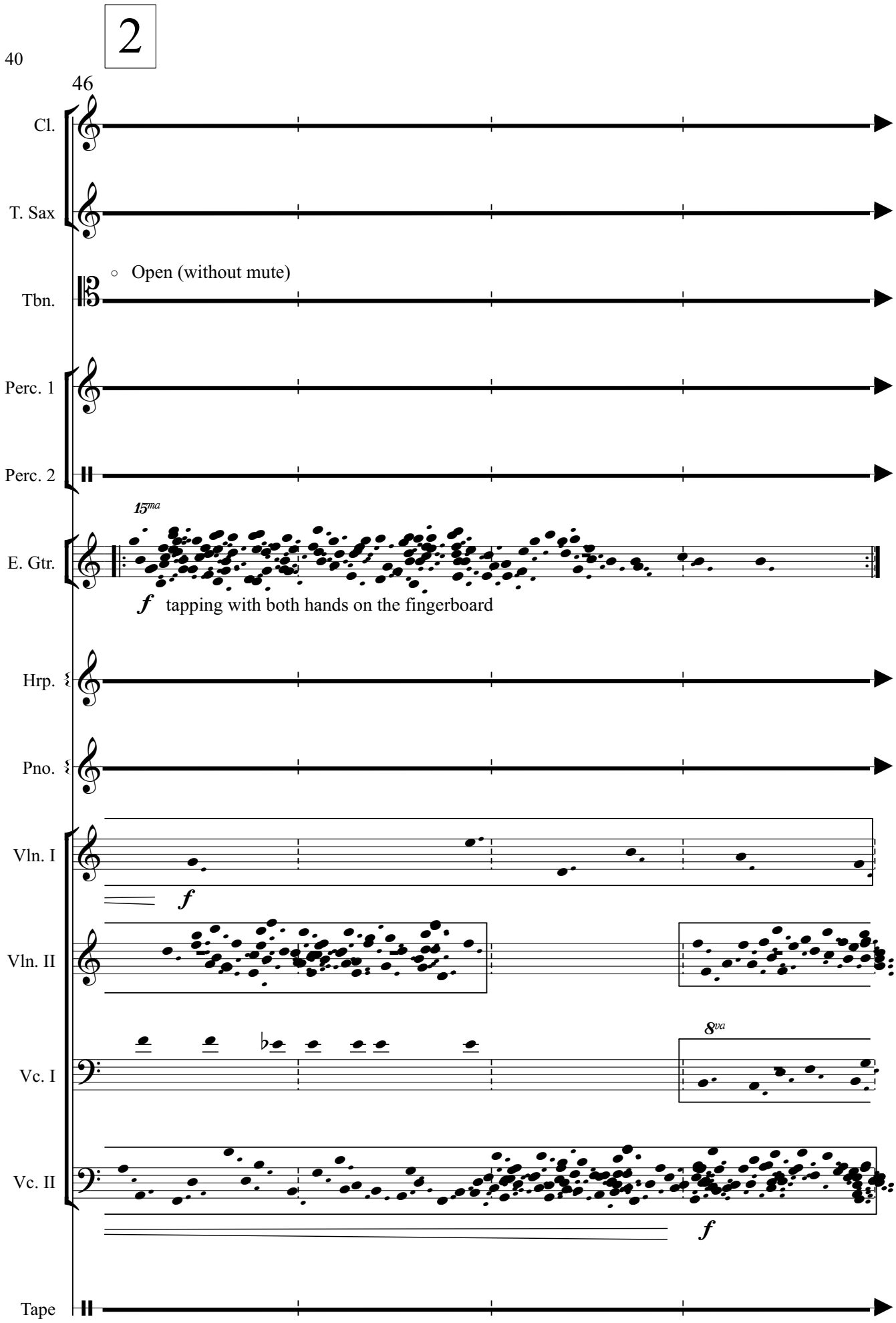

41
Tbn.
Perc. 1
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape

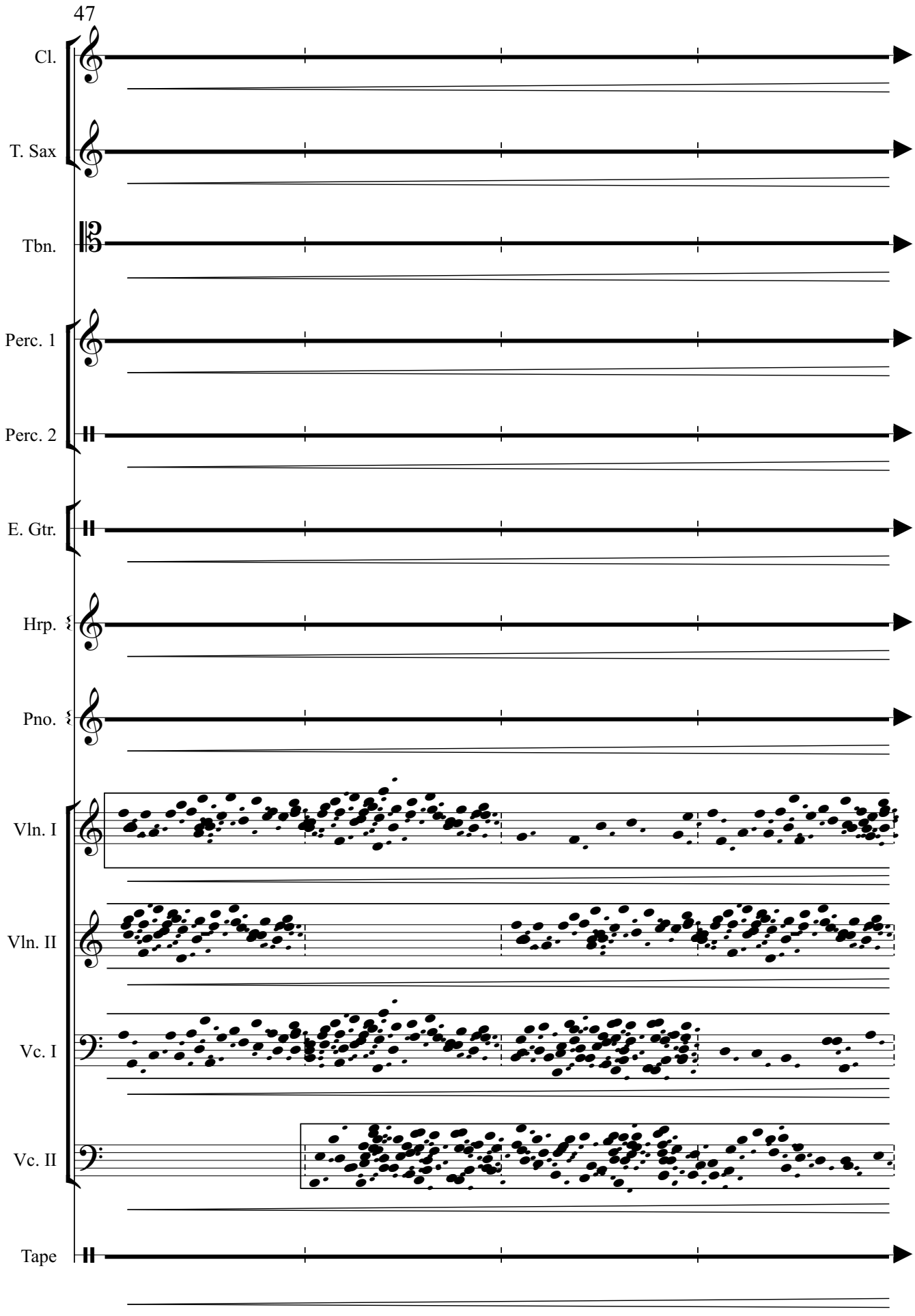

5
42
Tbn.
Perc. 1
15ma
Hrp.
fluctuating dynamics throughout
(L.H. partially muted strings)
Pno.
mf
Vln. I
Vln. II
Vc. I
p
Vc. II
Tape

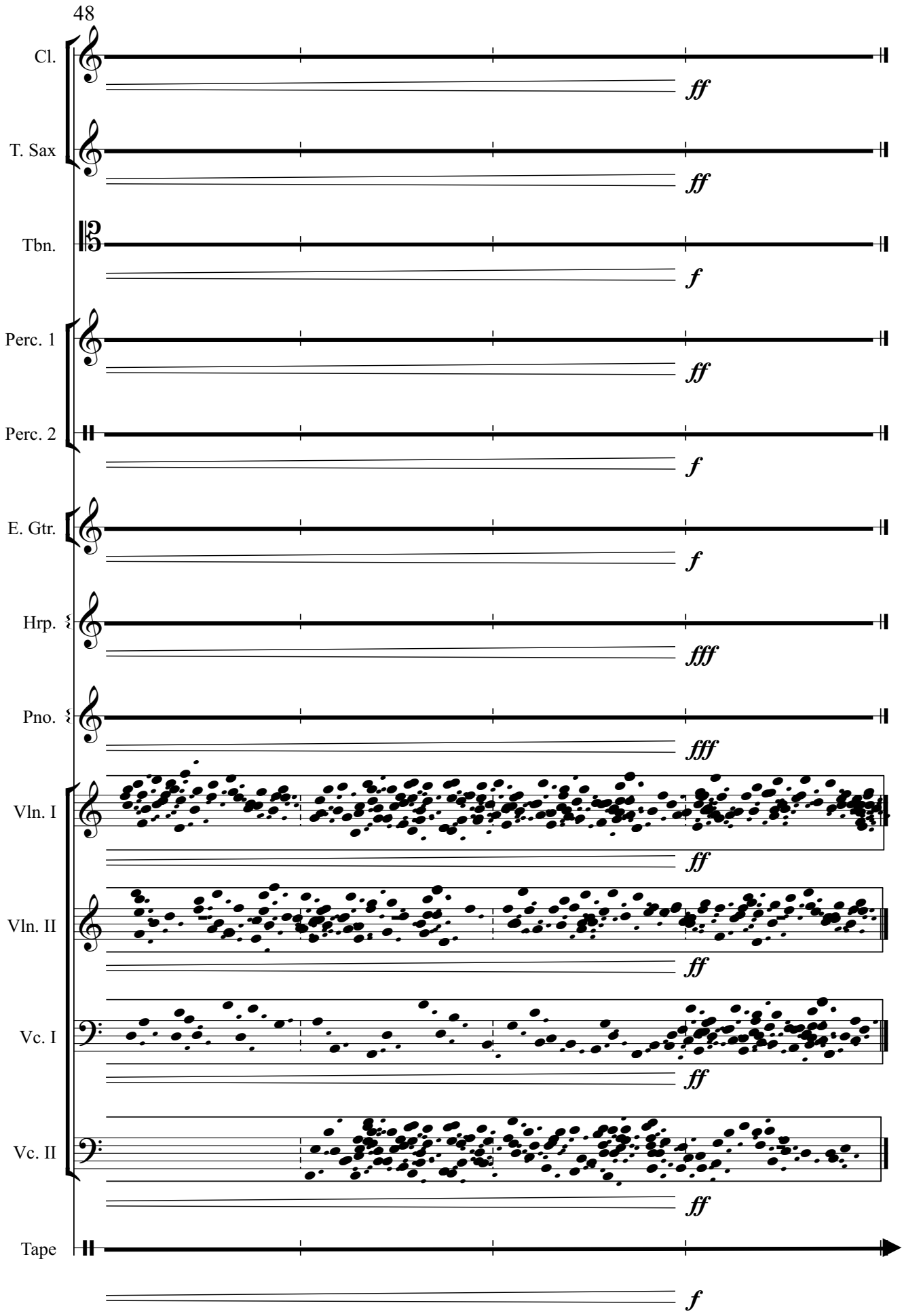

43
Tbn.
Perc. 1
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
p
Vc. II
Tape

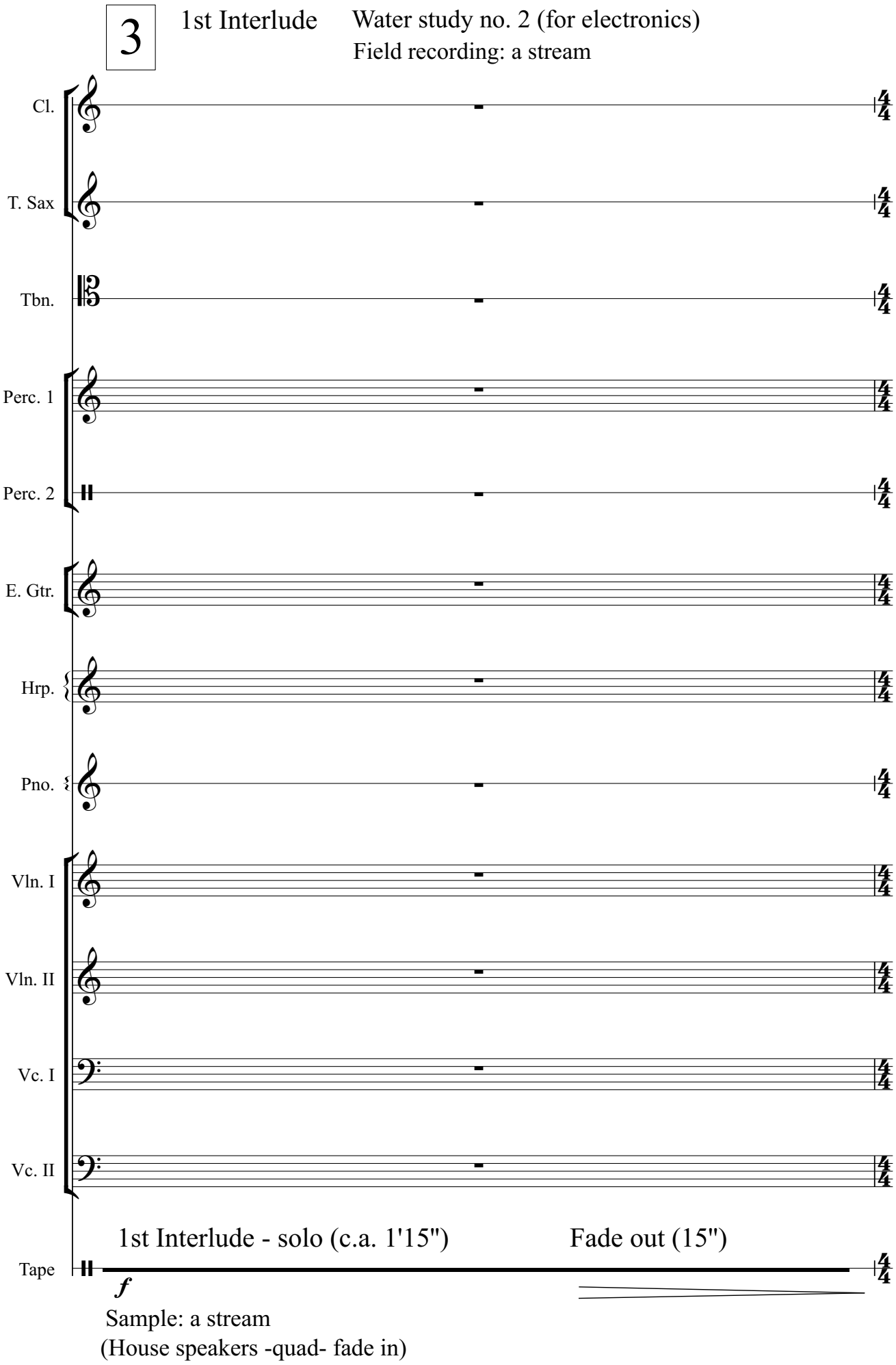

1
44
Repeat in any order until new cue
Cl.
f
T. Sax
f
Tbn.
Perc. 1
Perc. 2
cymbal or gong
7" - 15"
p
Hrp.
Pno.
Vln. I
p
Vln. II
8va
f
Vc. I
loco
f
Vc. II
mp
Tape


45
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape

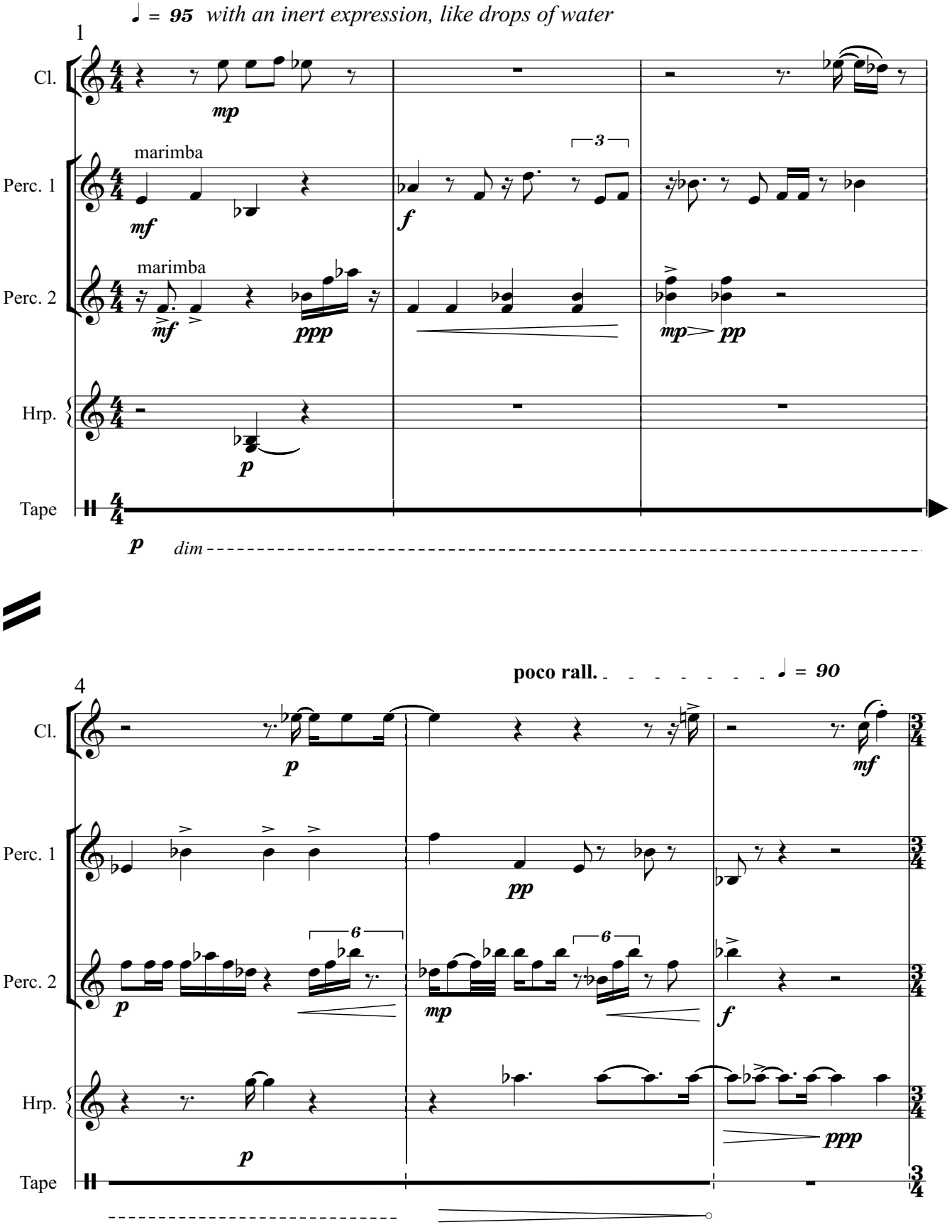

2
46
Cl.
T. Sax
Tbn.
○ Open (without mute)
Perc. 1
Perc. 2
E. Gtr.
15ma
f tapping with both hands on the fingerboard
Hrp.
Pno.
Vln. I
f
Vln. II
Vc. I
8va
Vc. II
f
Tape

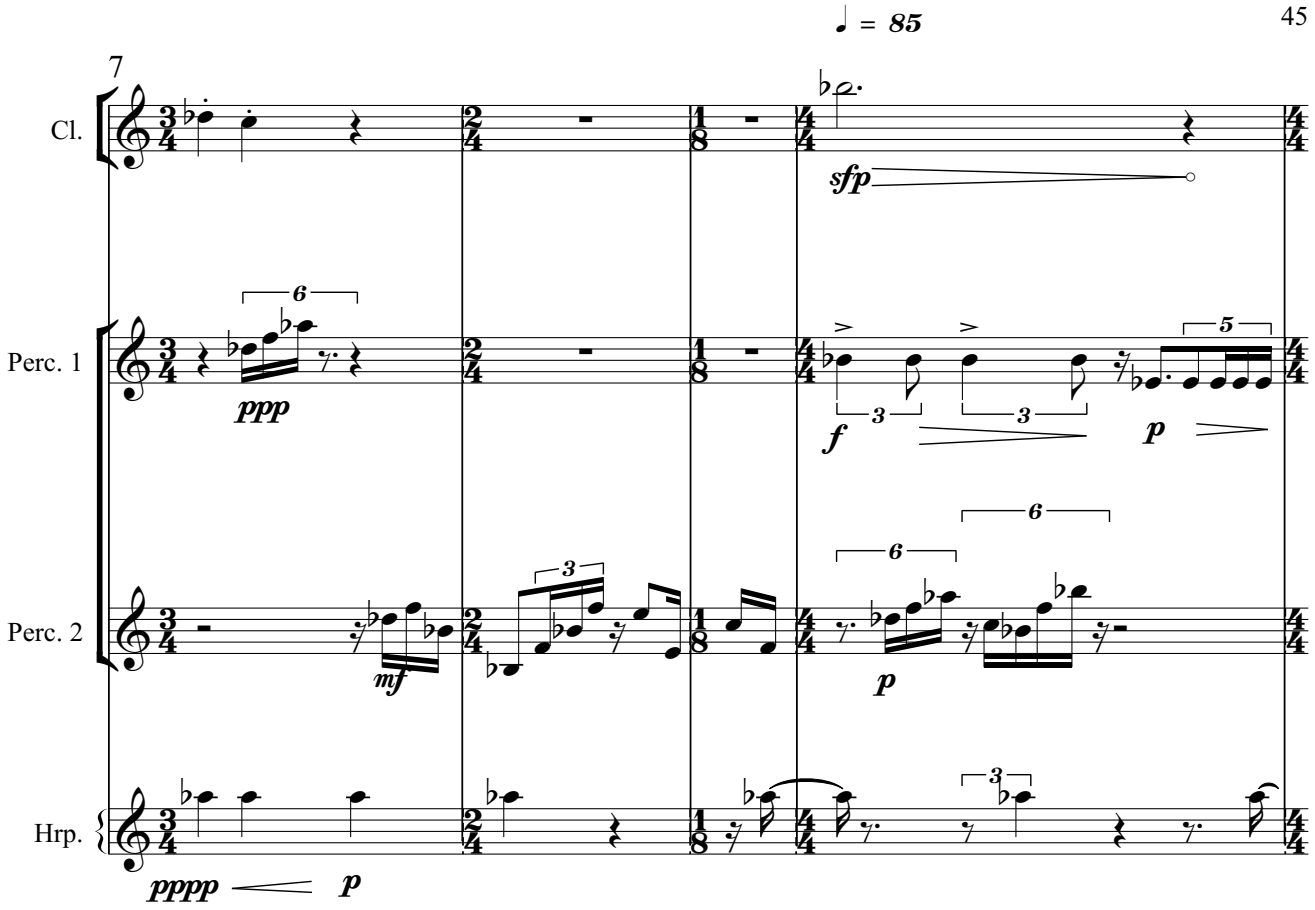

47
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape

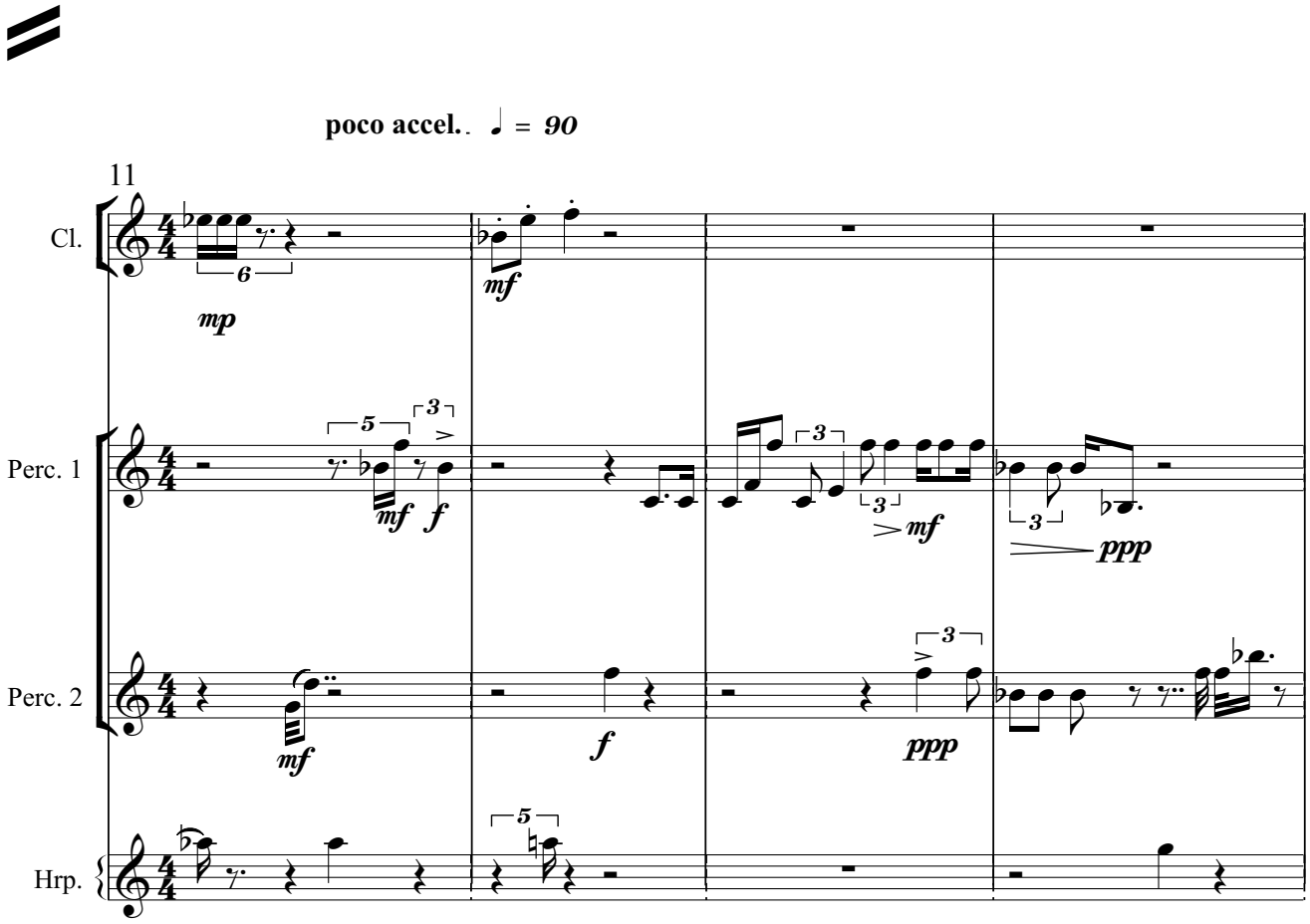

48
Cl.
ff
T. Sax
ff
Tbn.
f
Perc. 1
ff
Perc. 2
f
E. Gtr.
f
Hrp.
fff
Pno.
fff
Vln. I
ff
Vln. II
ff
Vc. I
ff
Vc. II
ff
Tape
f

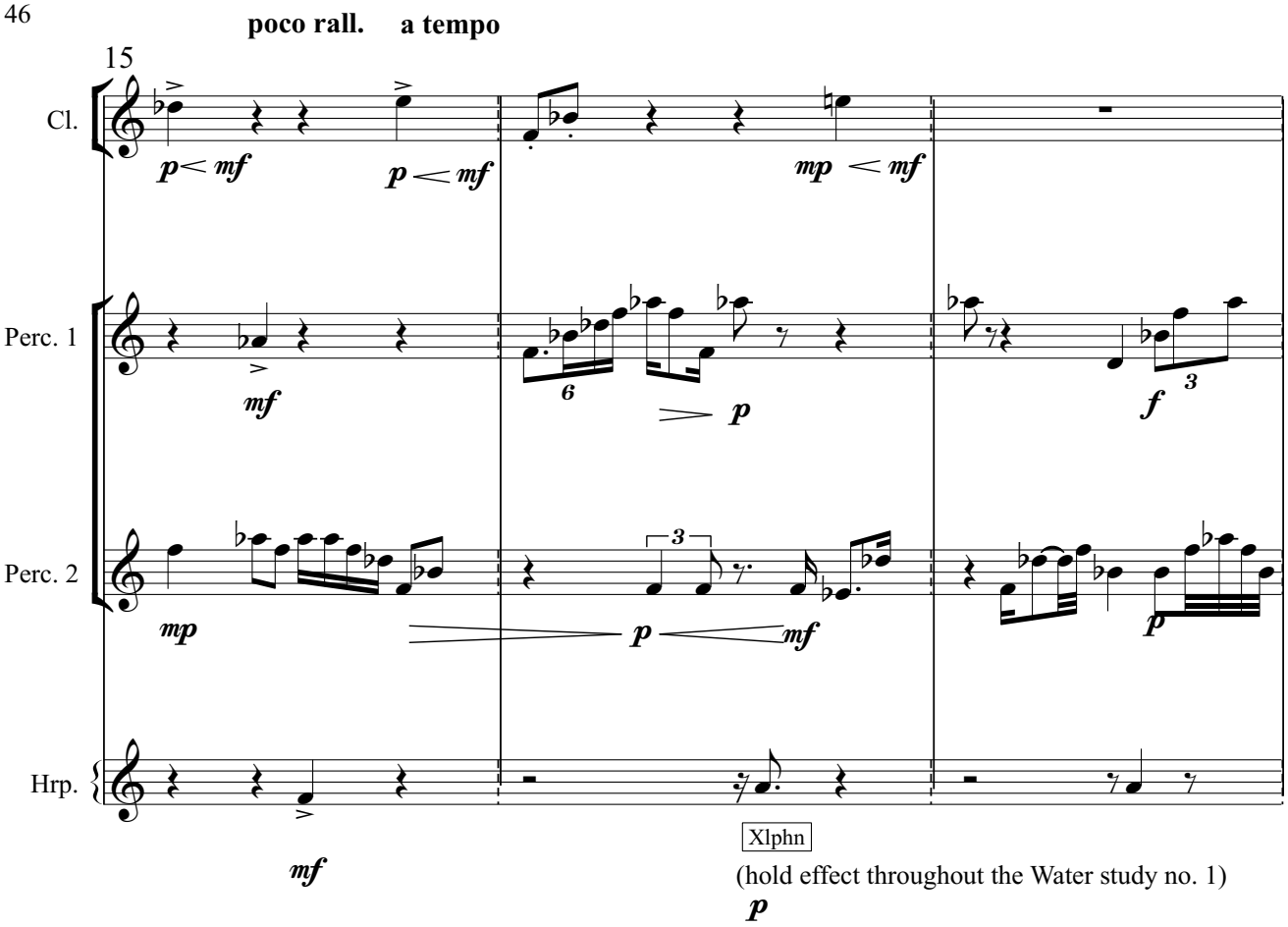

3
1st Interlude
Water study no. 2 (for electronics)
Field recording: a stream
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape
1st Interlude - solo (c.a. 1'15")
Fade out (15")
f
Sample: a stream
(House speakers -quad- fade in)

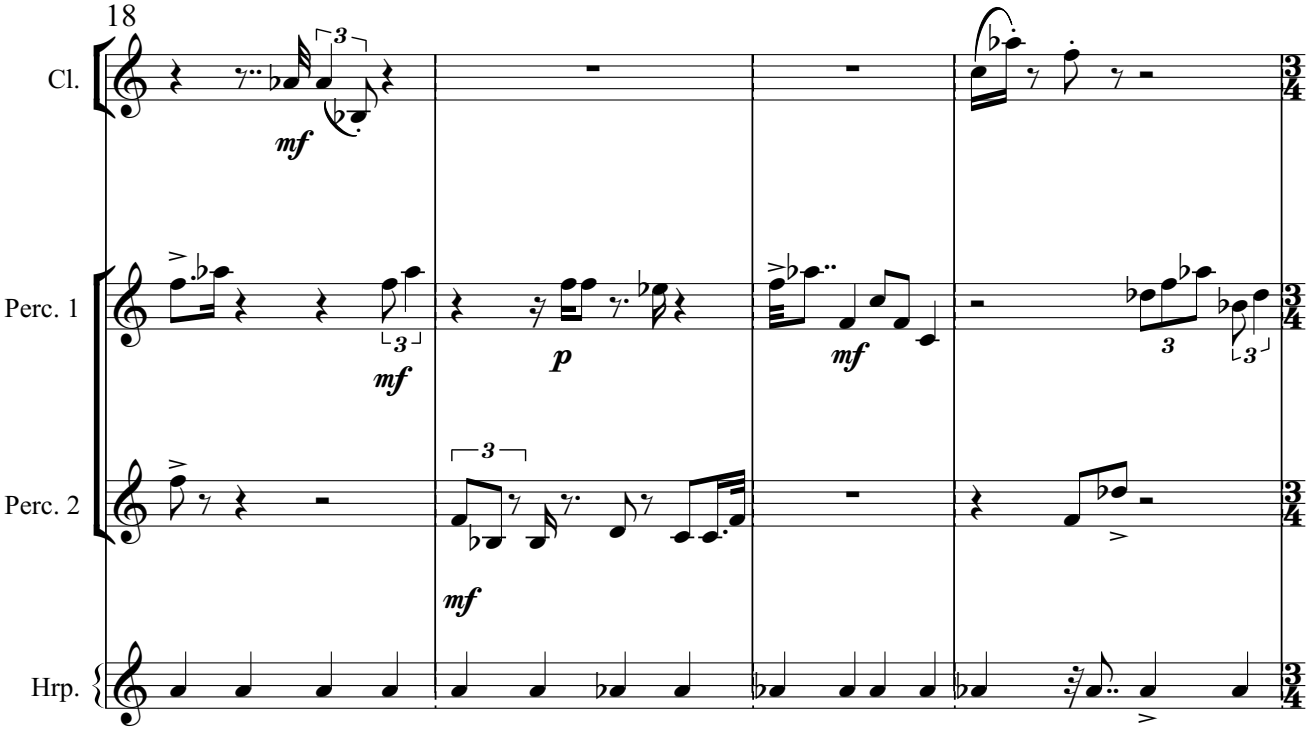
2. Water study no. 1

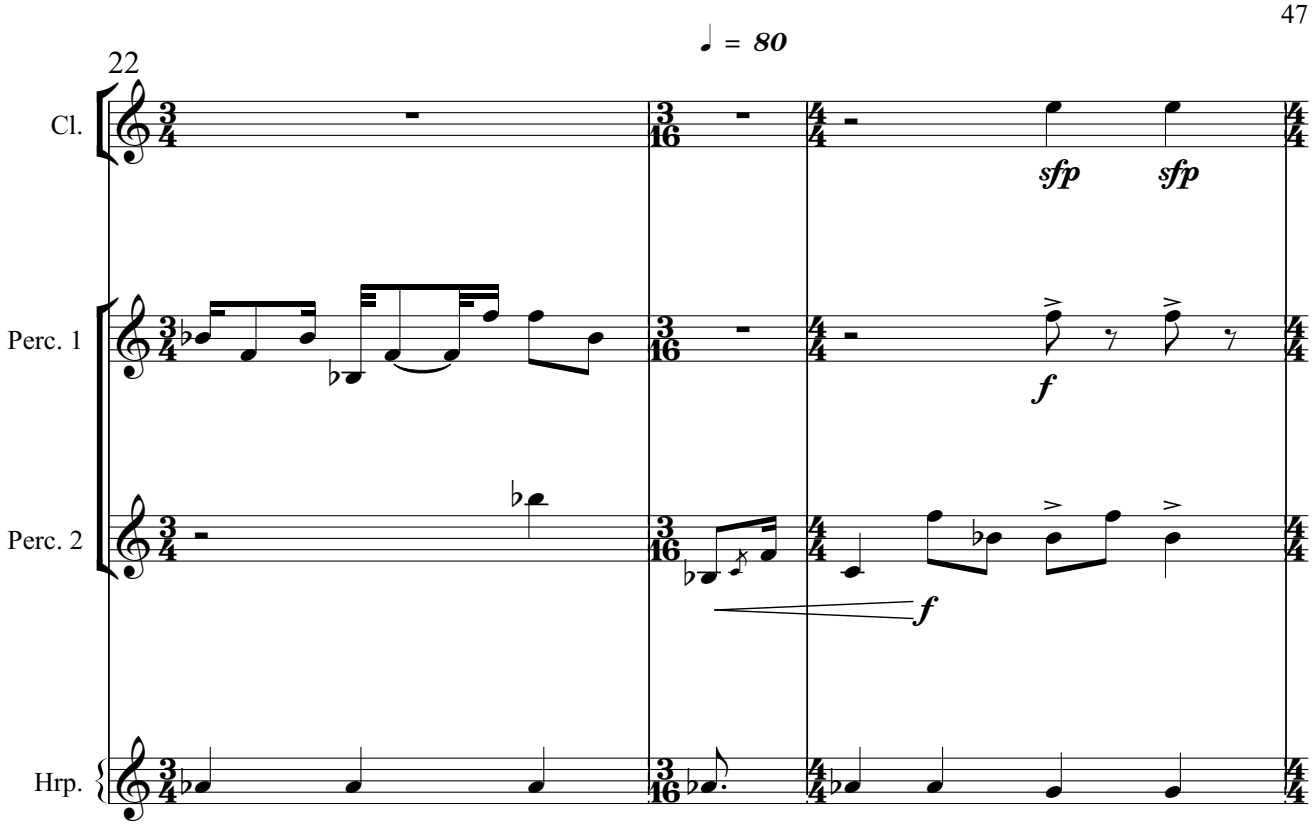


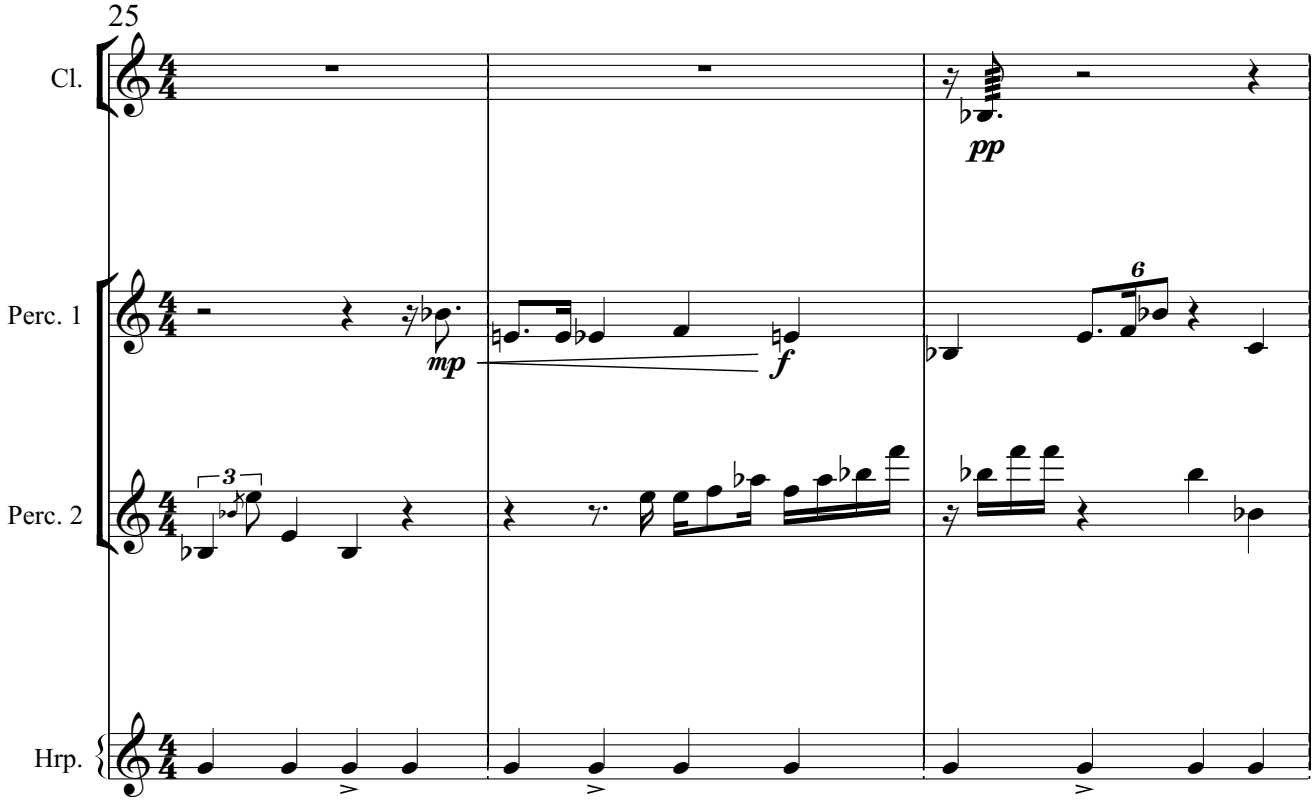

♩ = 85
7
Cl.
Perc. 1
Perc. 2
Hrp.
sfp
ppp
f
p
mf
pppp

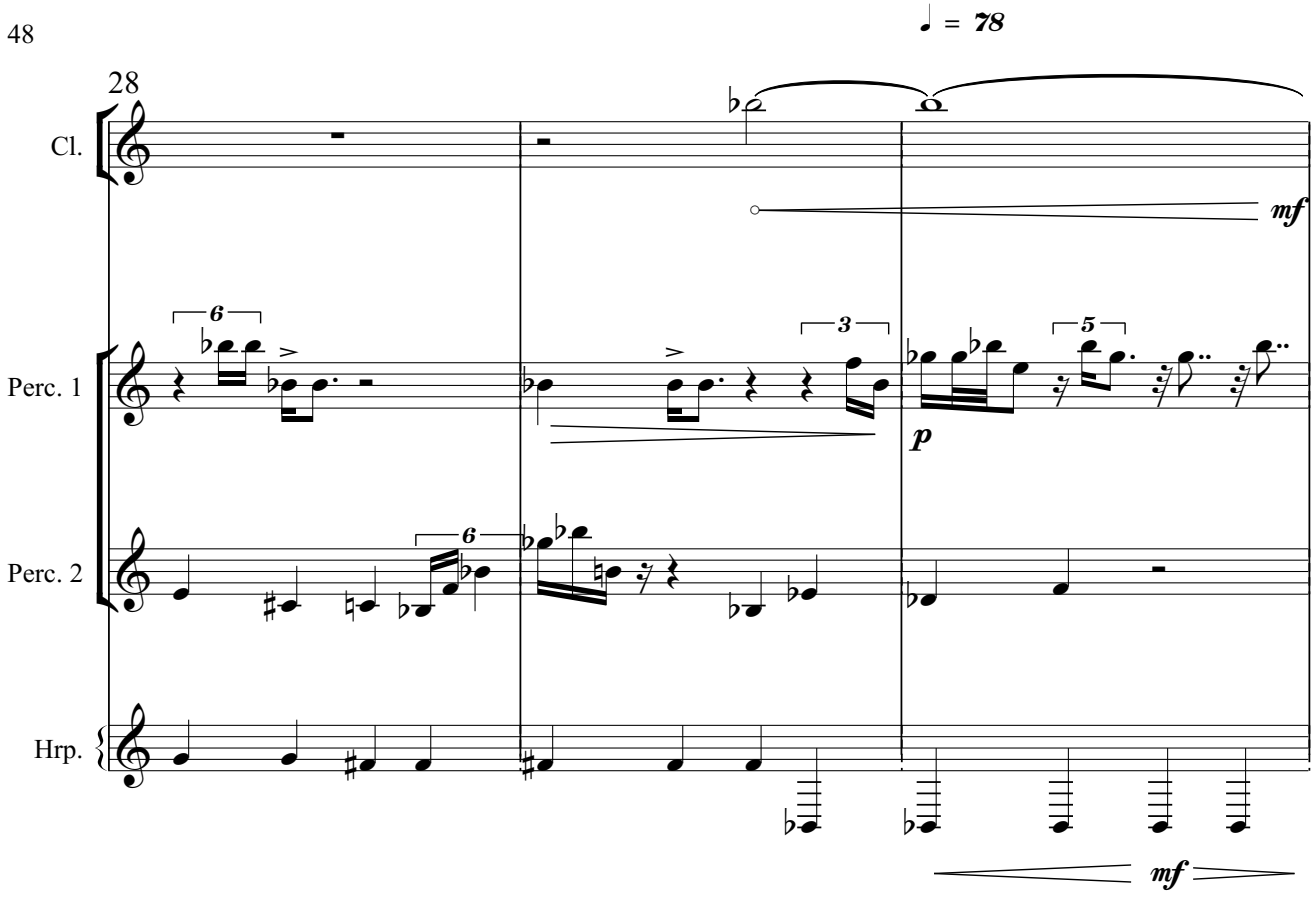

poco accel.
♩ = 90
11
Cl.
Perc. 1
Perc. 2
Hrp.
mp
mf
f
ppp

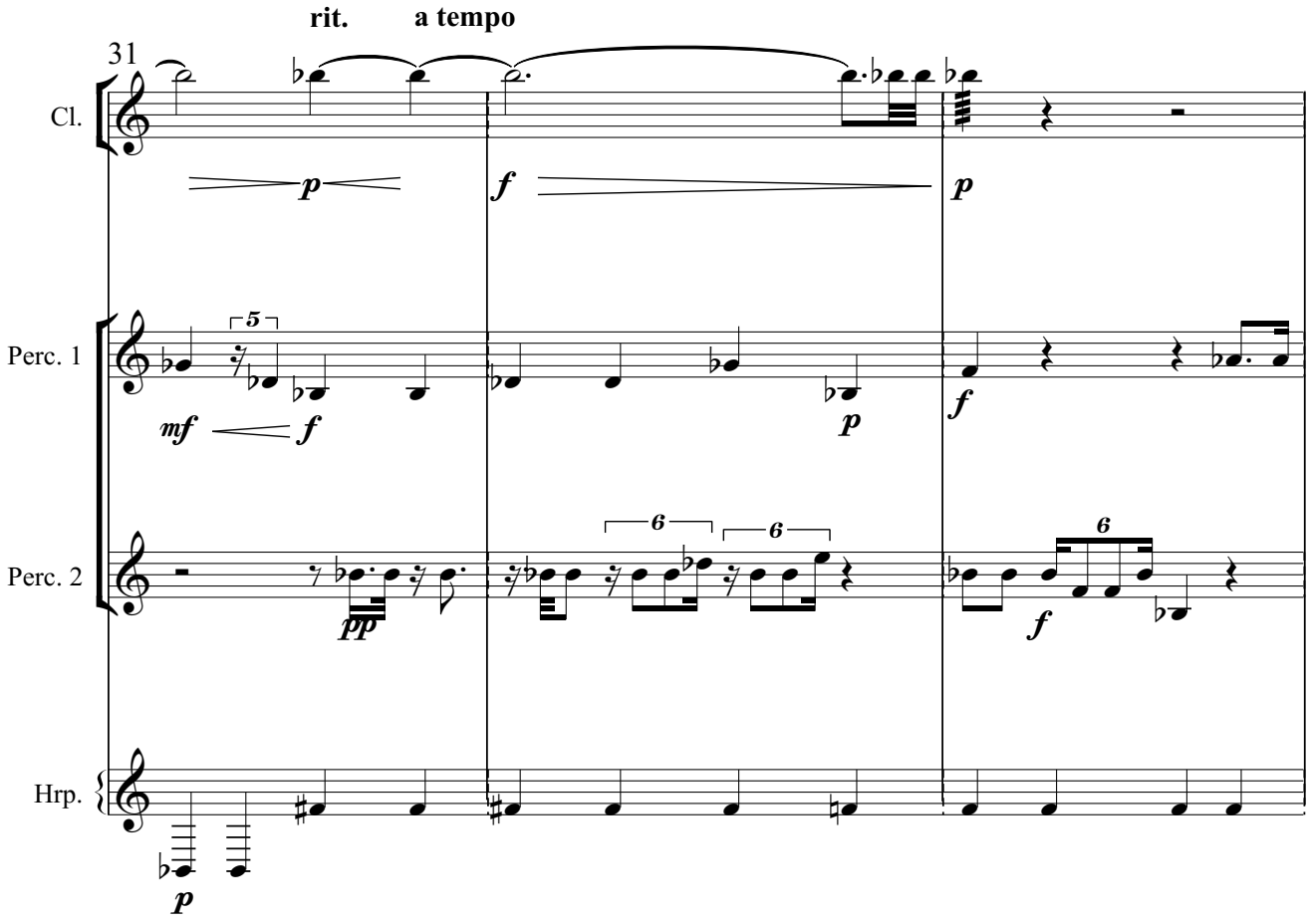

poco rall. a tempo
15
Cl.
Perc. 1
Perc. 2
Hrp.
Xlphn
(hold effect throughout the Water study no. 1)

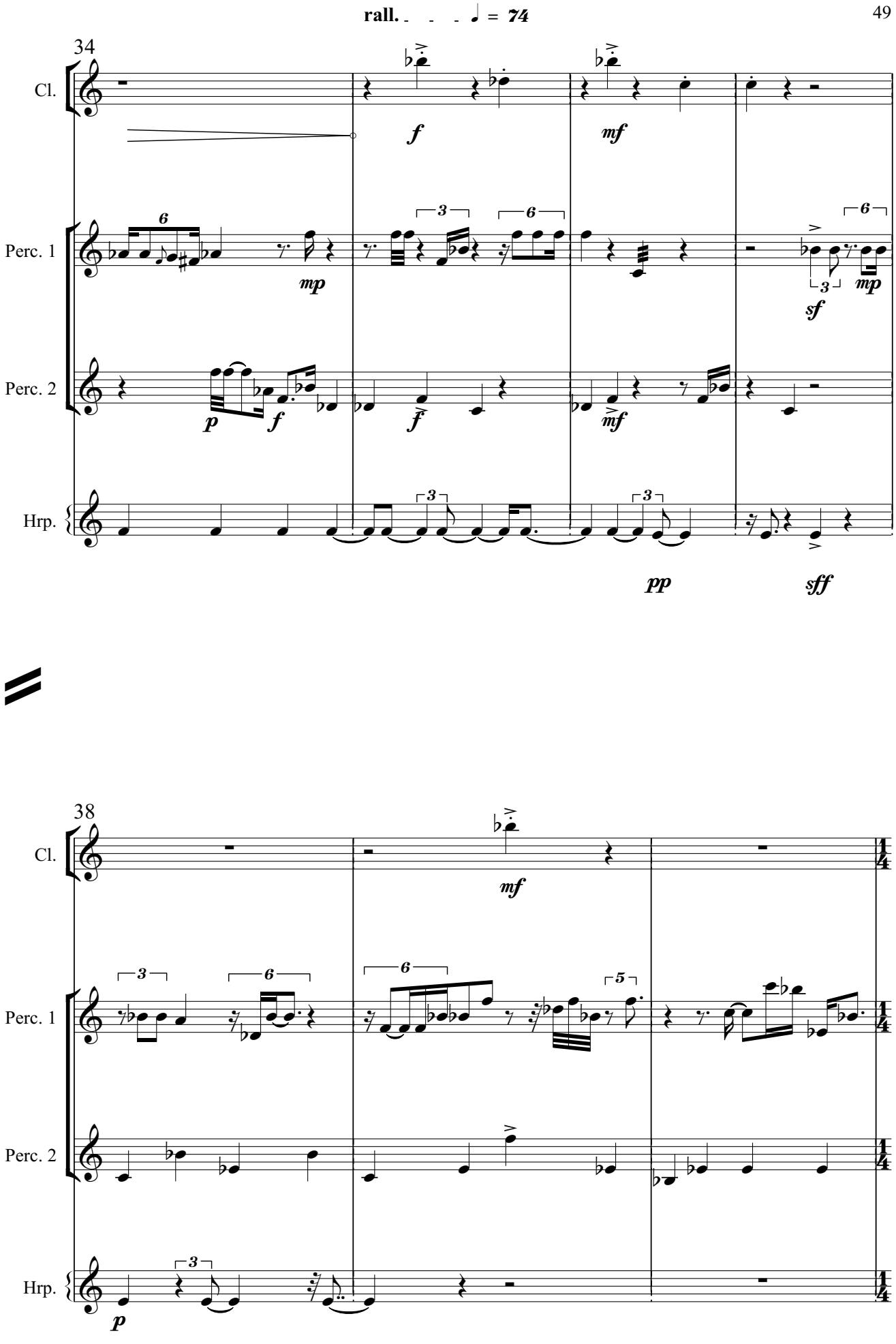

18
Cl.
Perc. 1
Perc. 2
Hrp.

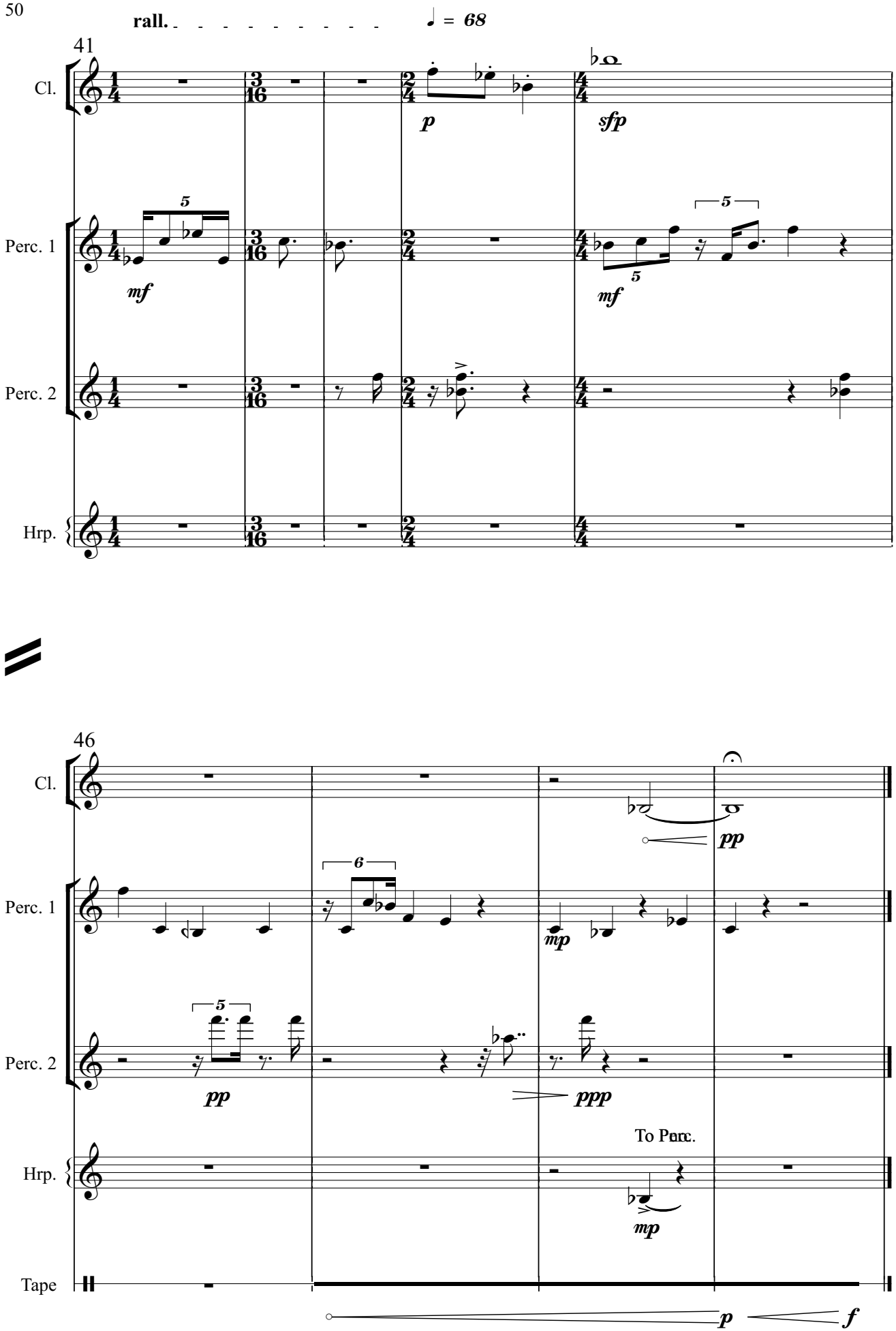

♩ = 80
22
Cl.
Perc. 1
Perc. 2
Hrp.
sfp
sfp
f
f


25
Cl.
Perc. 1
Perc. 2
Hrp.
pp
mp
f
6
3


♩ = 78
28
Cl.
Perc. 1
Perc. 2
Hrp.
mf
p
mf


rit.
a tempo
31
Cl.
Perc. 1
Perc. 2
Hrp.
p
f
p
mf
f
p
f
pp
f
p

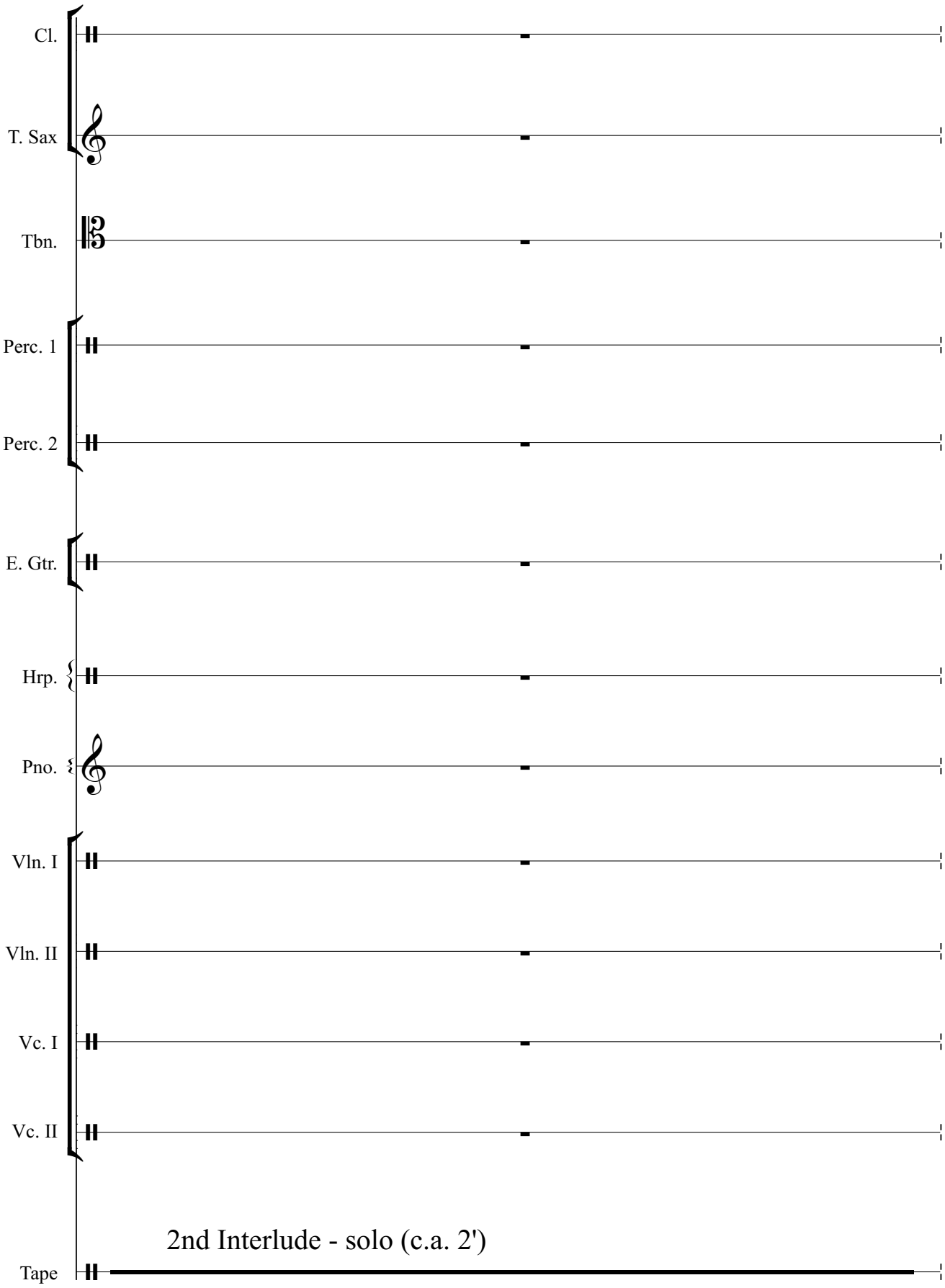

rall. ♩ = 74
34
Cl.
Perc. 1
Perc. 2
Hrp.
f
mf
mp
sf
p
pp
sff
38
Cl.
Perc. 1
Perc. 2
Hrp.
mf
p



Sample: Stopsign
(House speakers -quad- fade in)

2nd Interlude

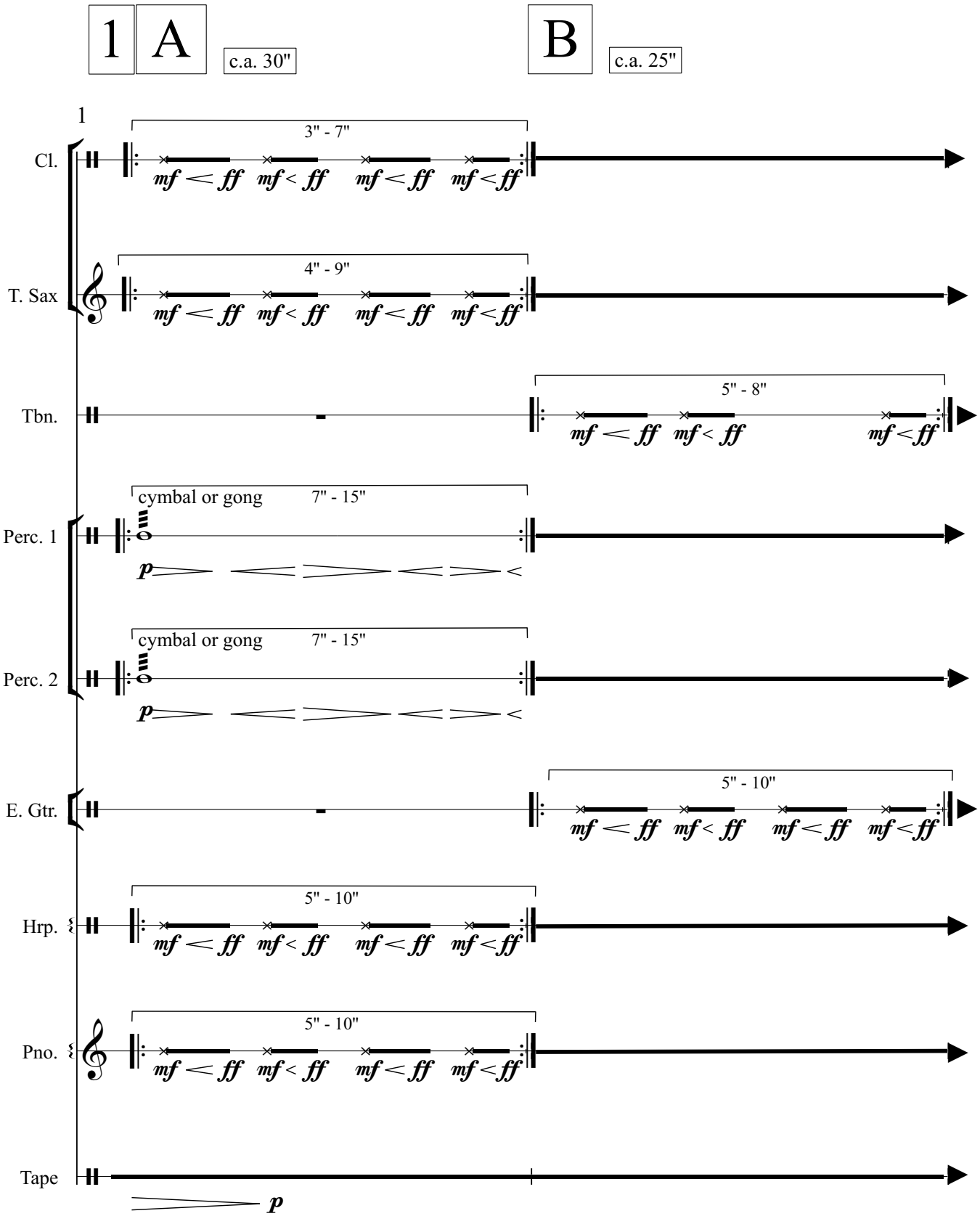
Stop sign (for electronics)
Field recording: a stop sign



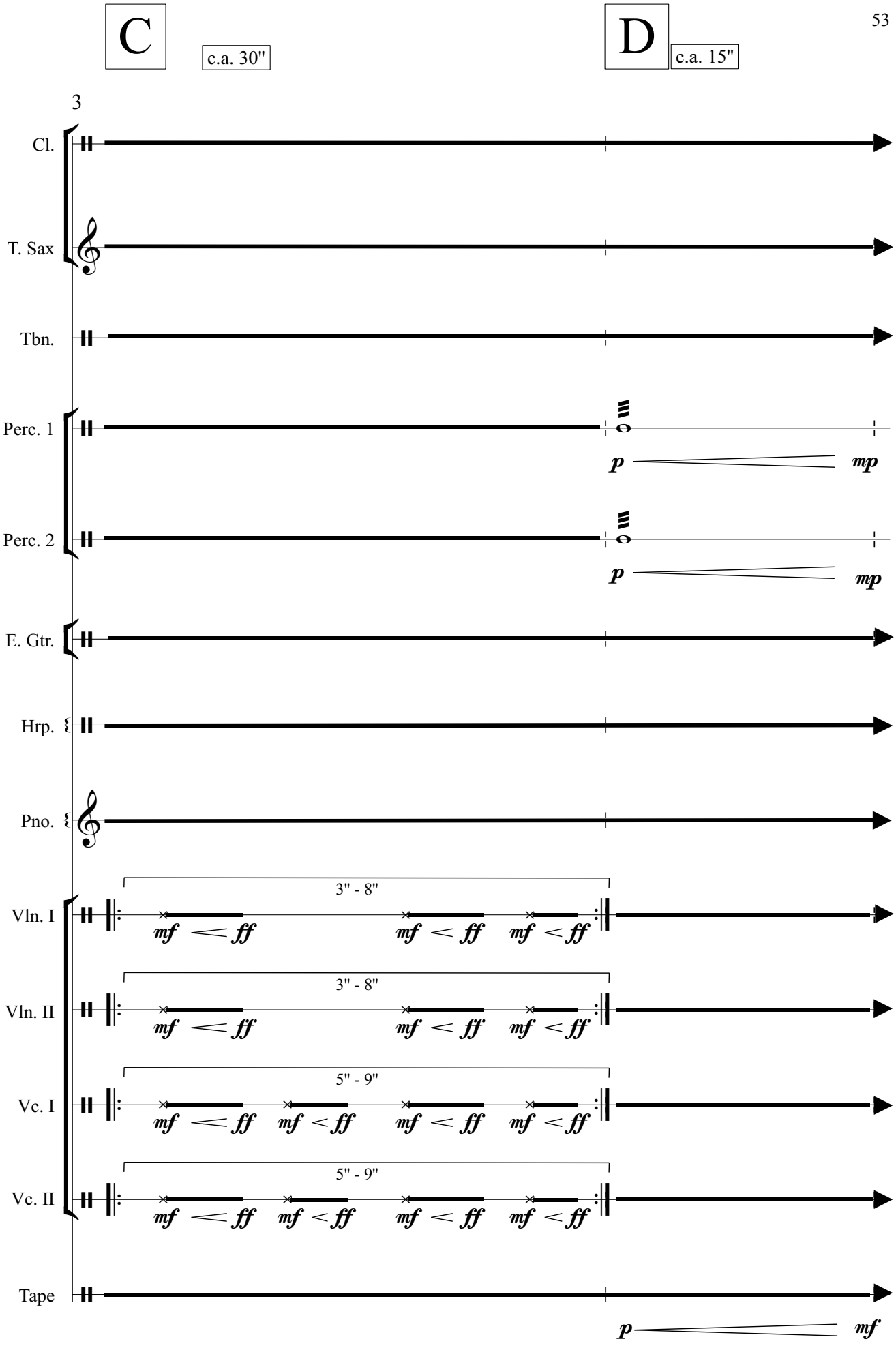
2nd Interlude - solo (c.a. 2')

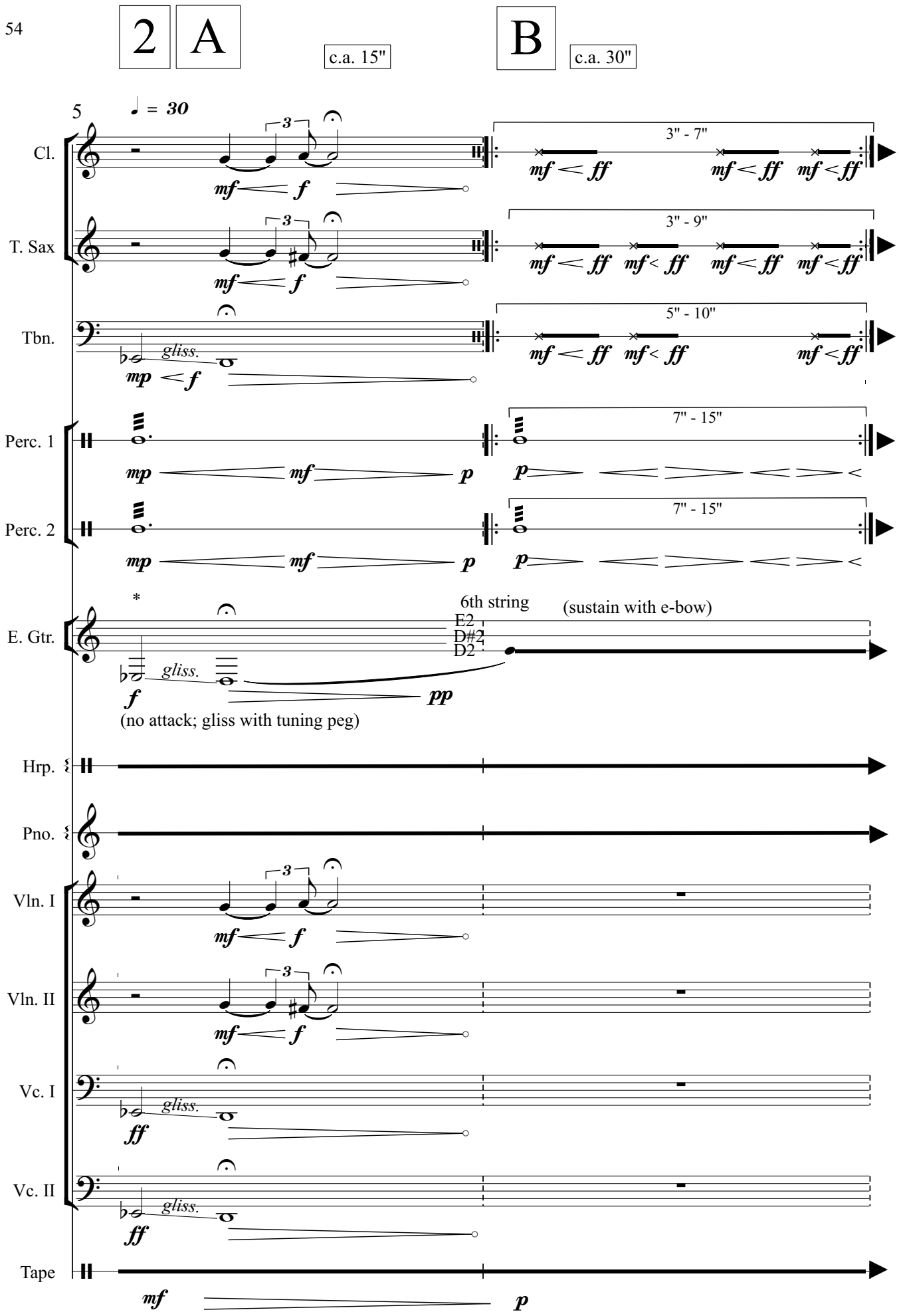
Extends until cues 1 A and B of 3rd piece. On cue C it fades out.

3. Freeway study/Three motorcycles/Inductor/ Omar/Stop sign (acoustic version)

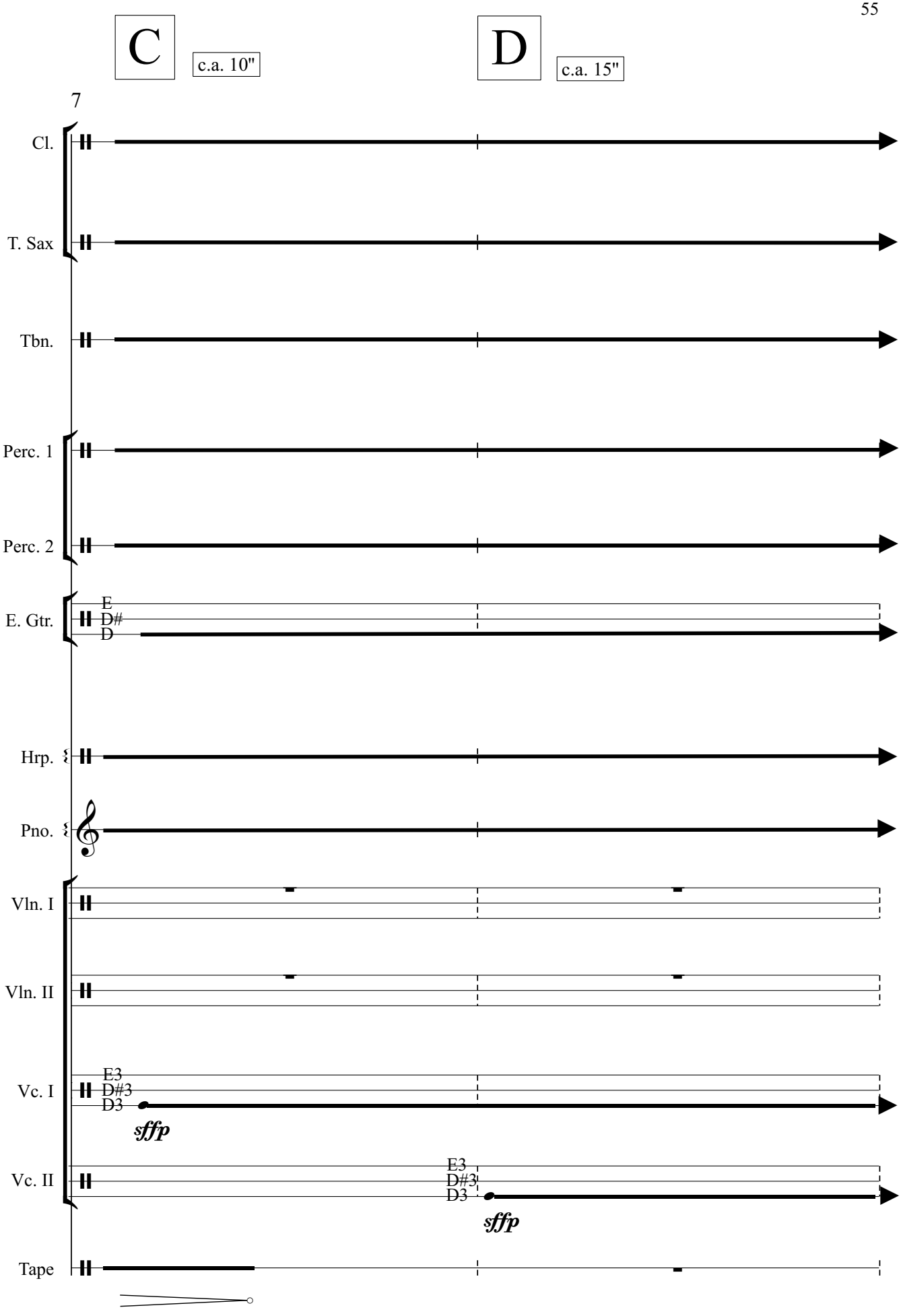


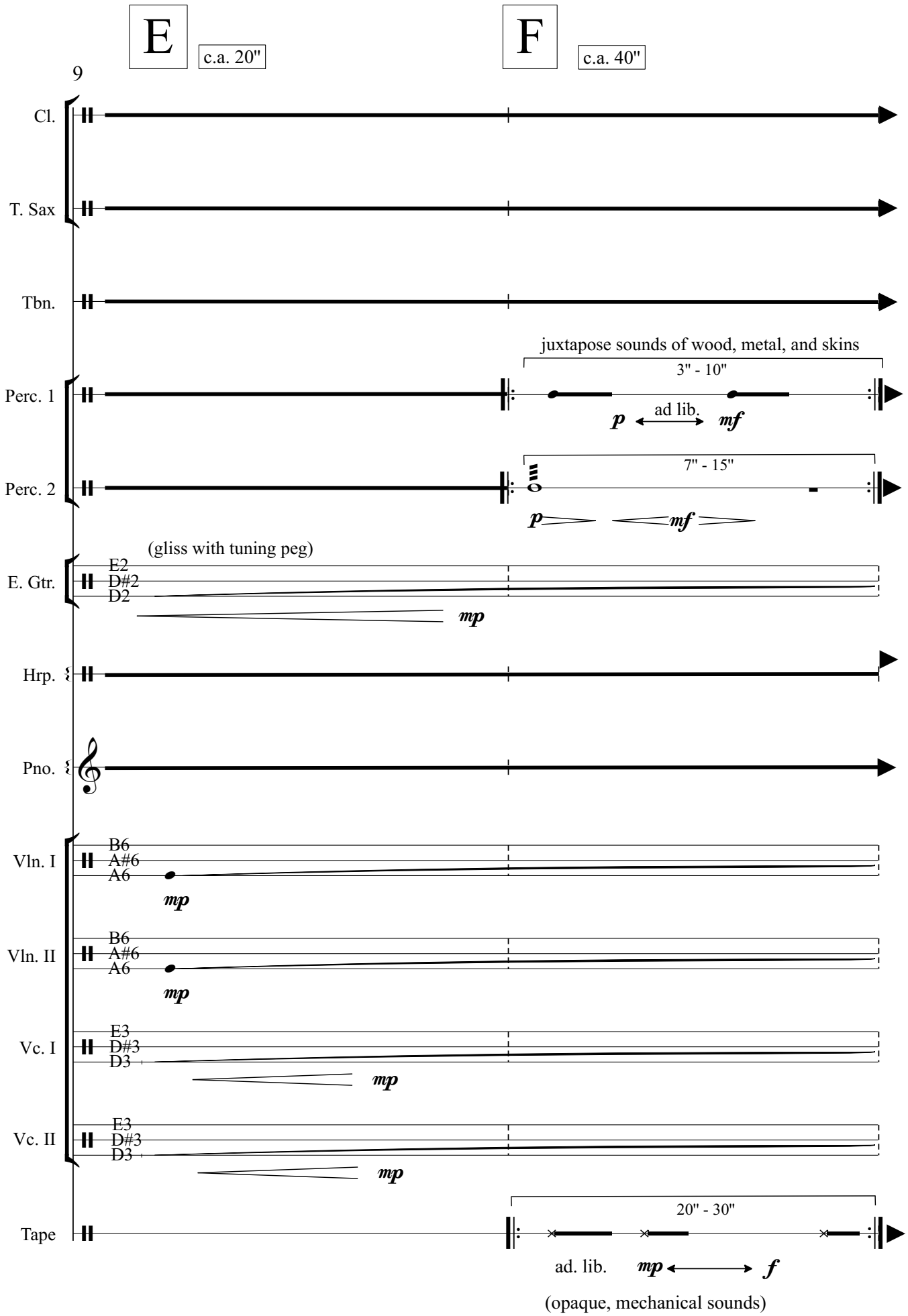
(dim. in c.a. 10", starting when conductor announces cue 1A)

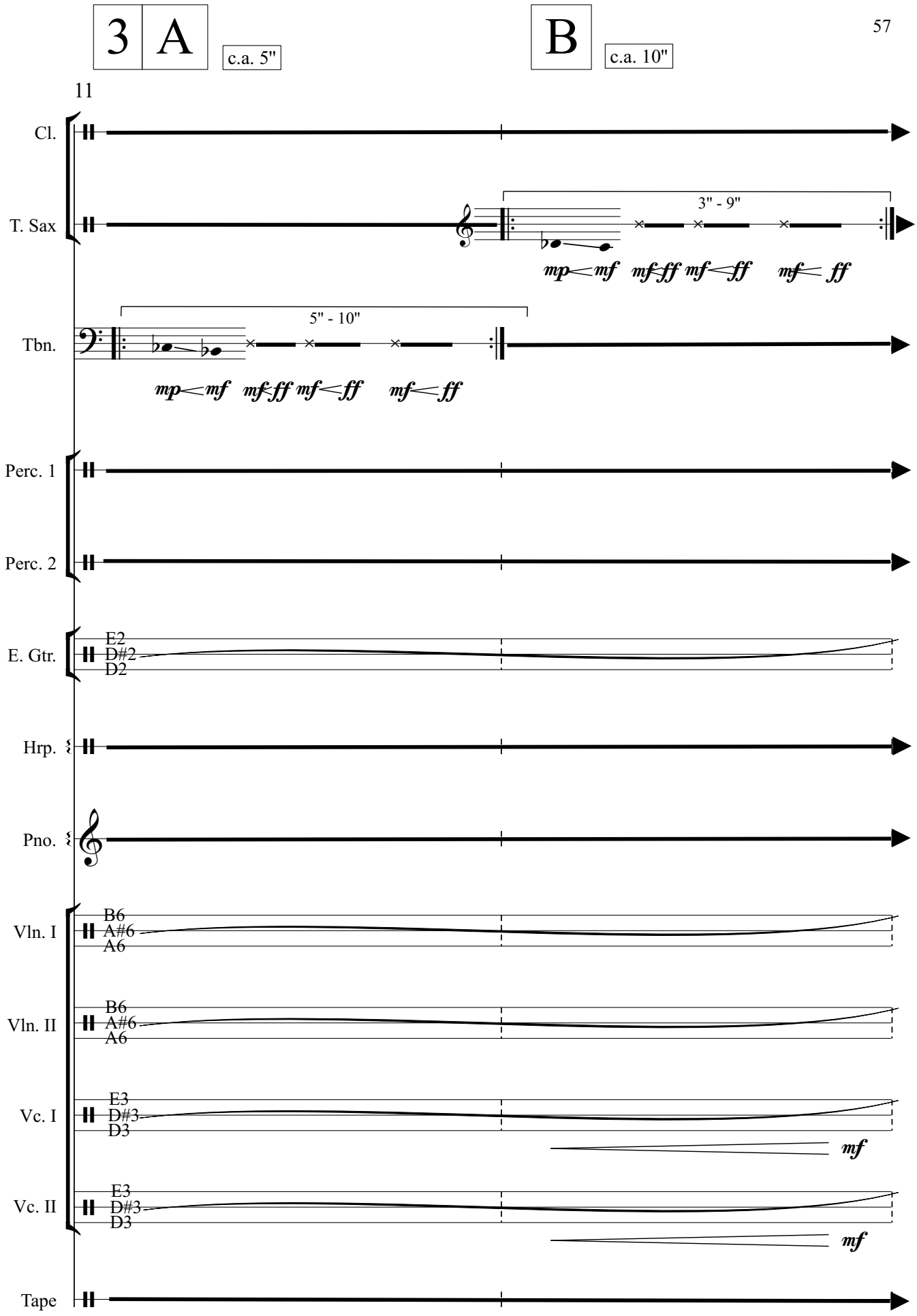

C
c.a. 30"
D
c.a. 15"
3
Cl.
T. Sax
Tbn.
Perc. 1
p
mp
Perc. 2
p
mp
E. Gtr.
Hrp.
Pno.
Vln. I
3" - 8"
mf < ff
mf < ff
mf < ff
Vln. II
3" - 8"
mf < ff
mf < ff
mf < ff
Vc. I
5" - 9"
mf < ff
mf < ff
mf < ff
mf < ff
Vc. II
5" - 9"
mf < ff
mf < ff
mf < ff
mf < ff
Tape
p
mf

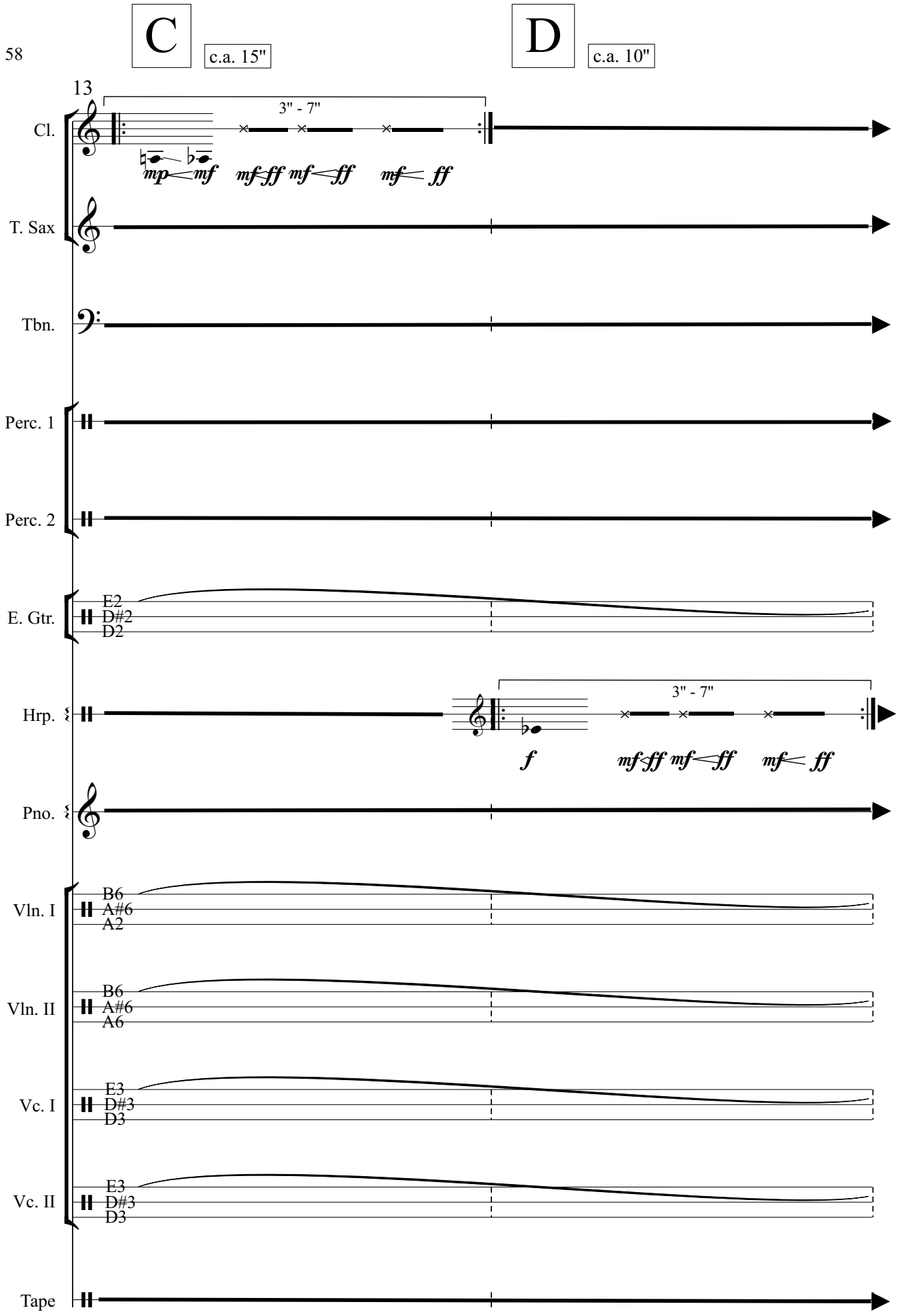


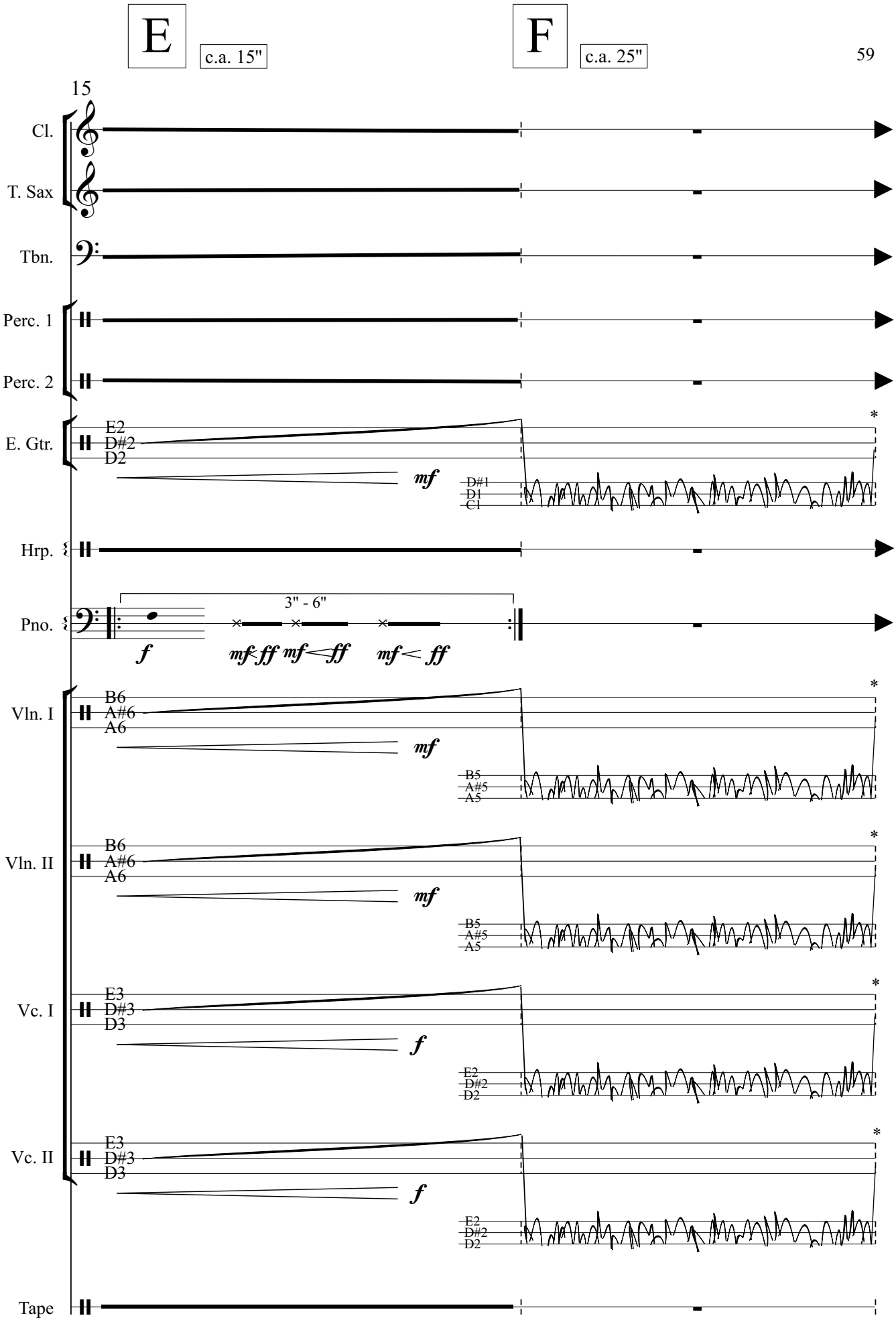
* scordatura on 6th string: major 2nd down, to D


C
c.a. 10"
D
c.a. 15"
7
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
E
D#
D
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
E3
D#3
D3
sffp
Vc. II
E3
D#3
D3
sffp
Tape

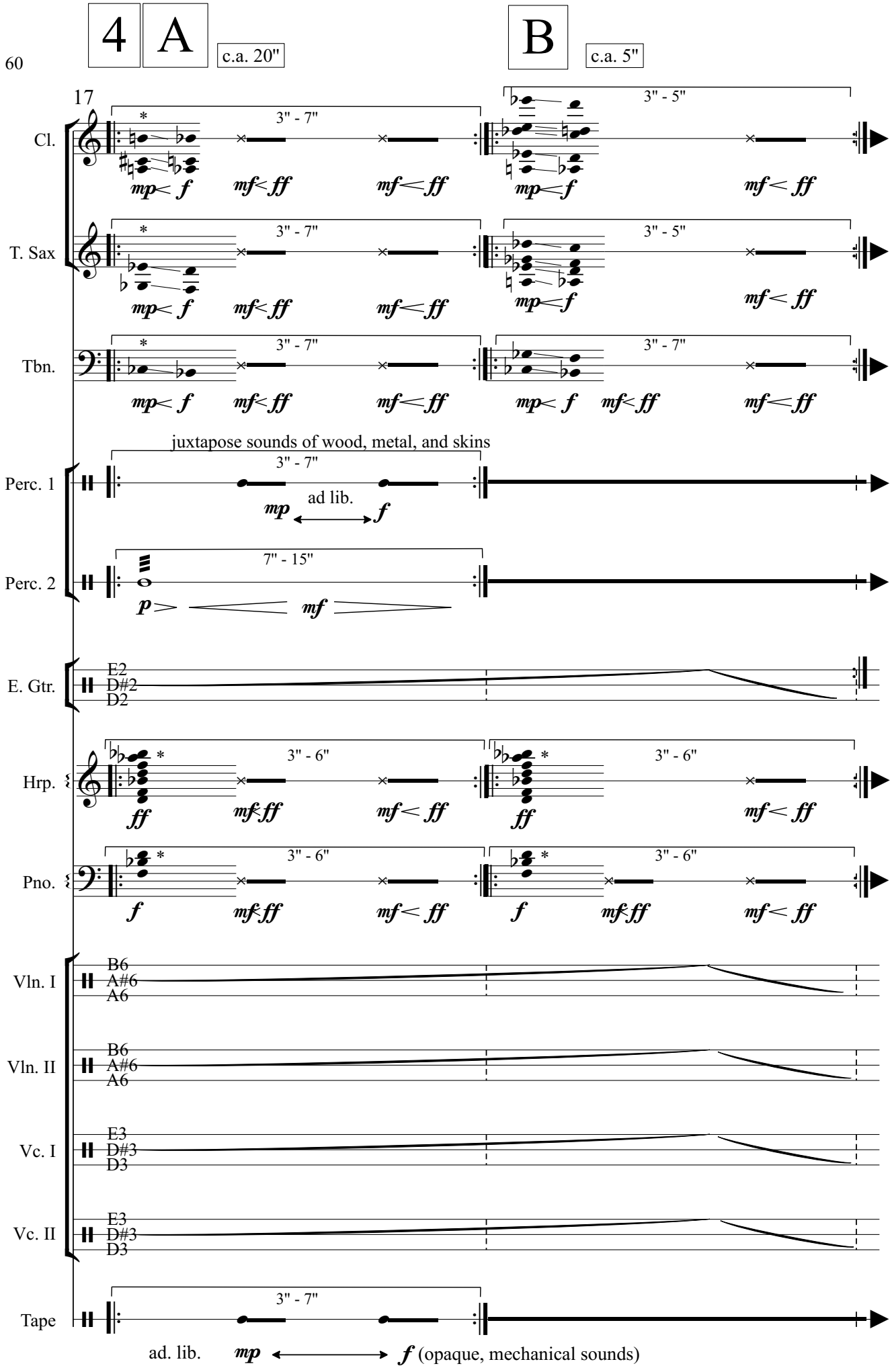

E
c.a. 20"
F
c.a. 40"
9
Cl.
T. Sax
Tbn.
juxtapose sounds of wood, metal, and skins
3" - 10"
Perc. 1
ad lib.
p
mf
7" - 15"
Perc. 2
p
mf
(gliss with tuning peg)
E. Gtr.
E2
D#2
D2
mp
Hrp.
Pno.
Vln. I
B6
A#6
A6
mp
Vln. II
B6
A#6
A6
mp
Vc. I
E3
D#3
D3
mp
Vc. II
E3
D#3
D3
mp
20" - 30"
Tape
ad. lib.
mp
f
(opaque, mechanical sounds)


3
A
c.a. 5"
B
c.a. 10"
11
Cl.
T. Sax
3" - 9"
mp mf mf ff mf ff mf ff
Tbn.
5" - 10"
mp mf mf ff mf ff mf ff
Perc. 1
Perc. 2
E. Gtr.
E2
D#2
D2
Hrp.
Pno.
Vln. I
B6
A#6
A6
Vln. II
B6
A#6
A6
Vc. I
E3
D#3
D3
mf
Vc. II
E3
D#3
D3
mf
Tape

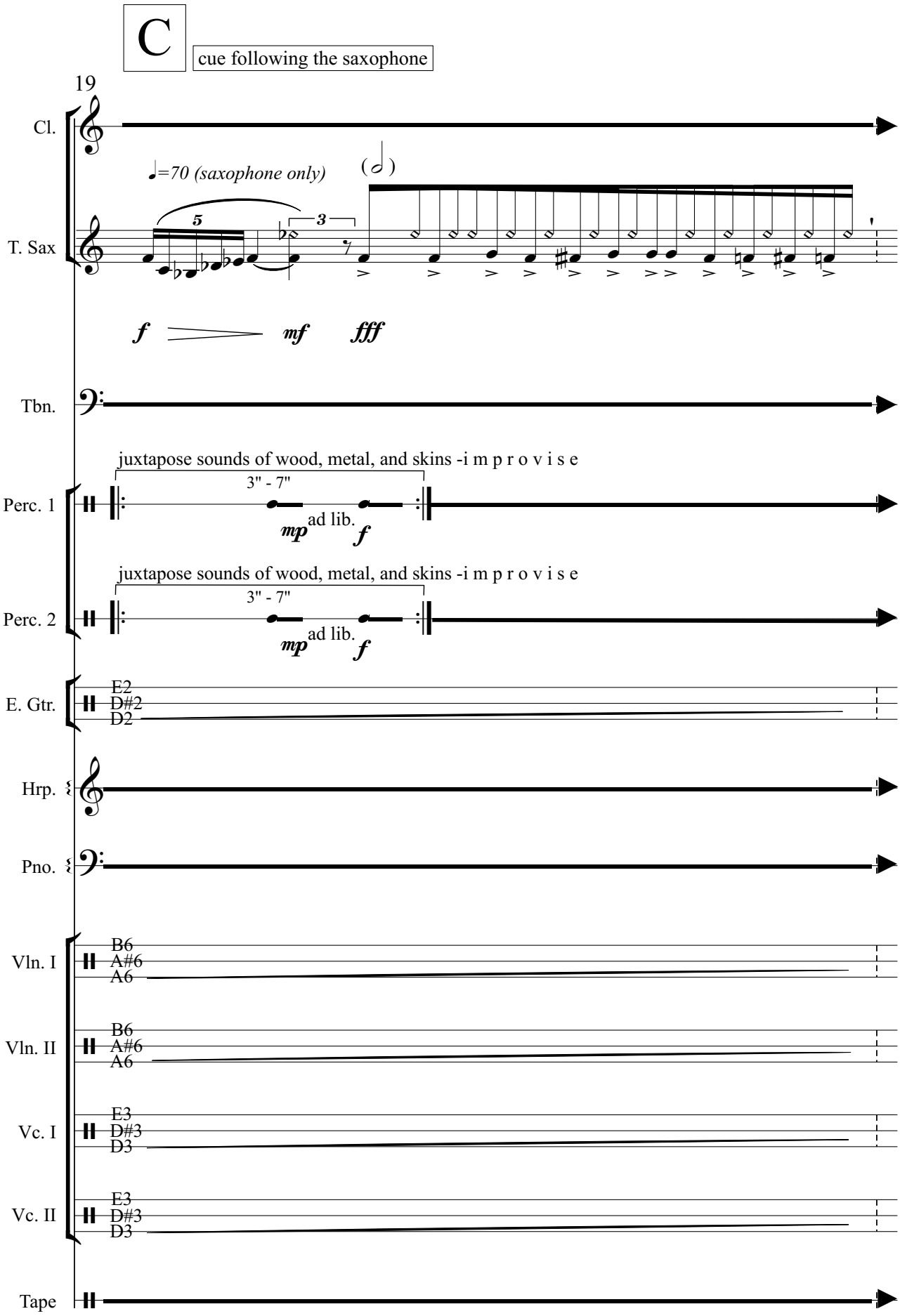

C
c.a. 15"
D
c.a. 10"
13
3" - 7"
Cl.
mp mf mf ff mf ff mf ff
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
E2
D#2
D2
Hrp.
3" - 7"
f
mf ff mf ff mf ff
Pno.
Vln. I
B6
A#6
A2
Vln. II
B6
A#6
A6
Vc. I
E3
D#3
D3
Vc. II
E3
D#3
D3
Tape



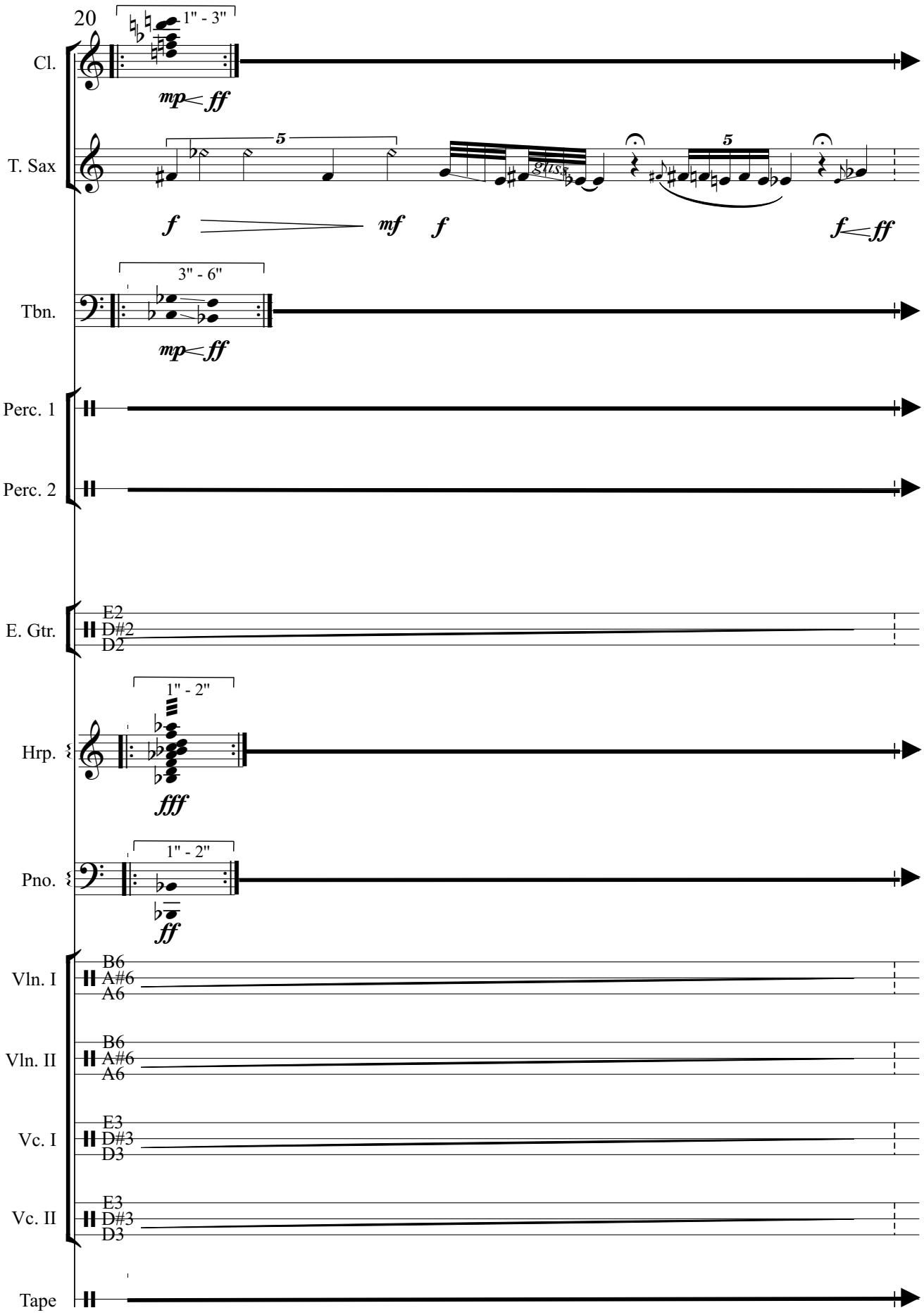
* leap on cue 4A

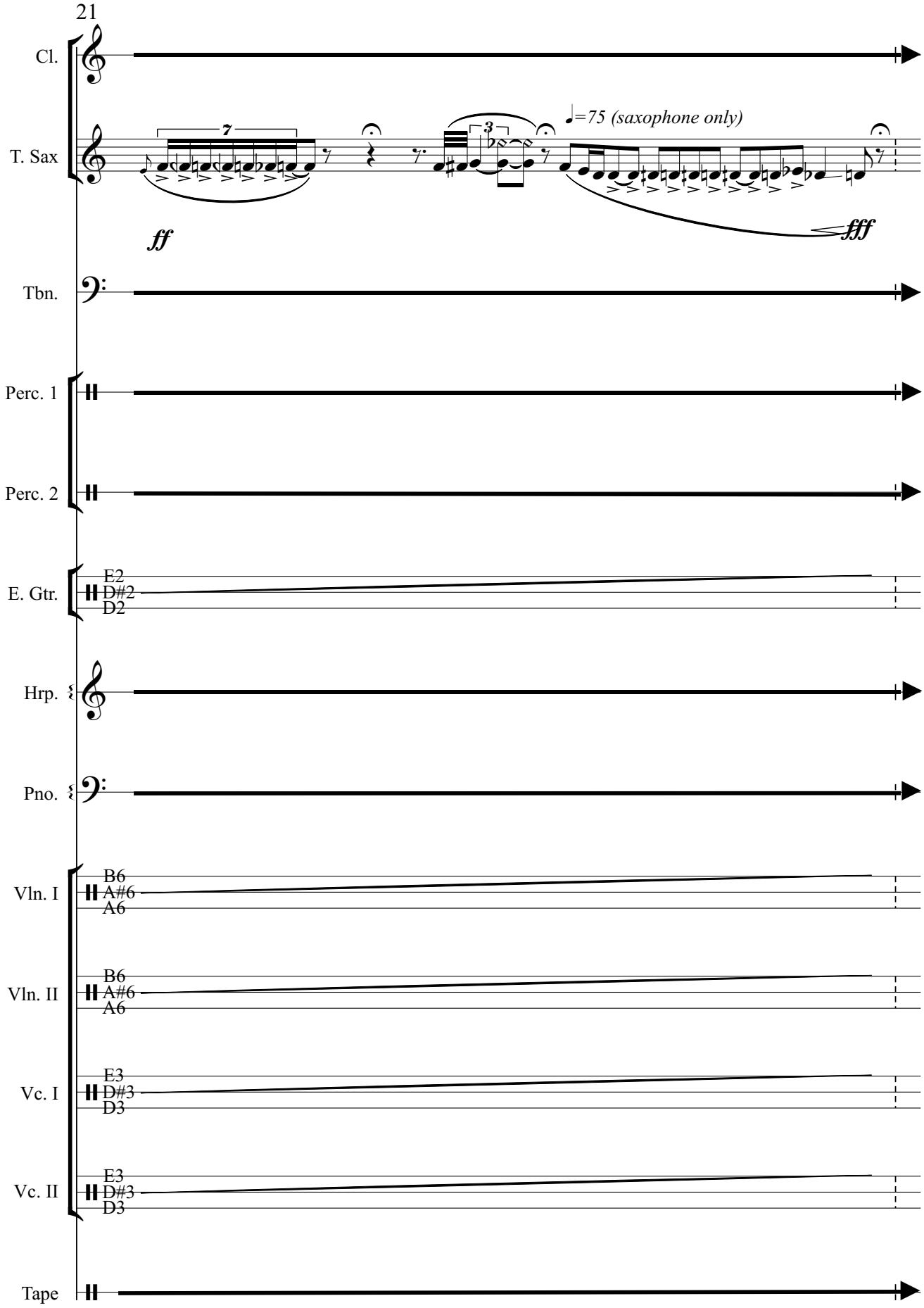


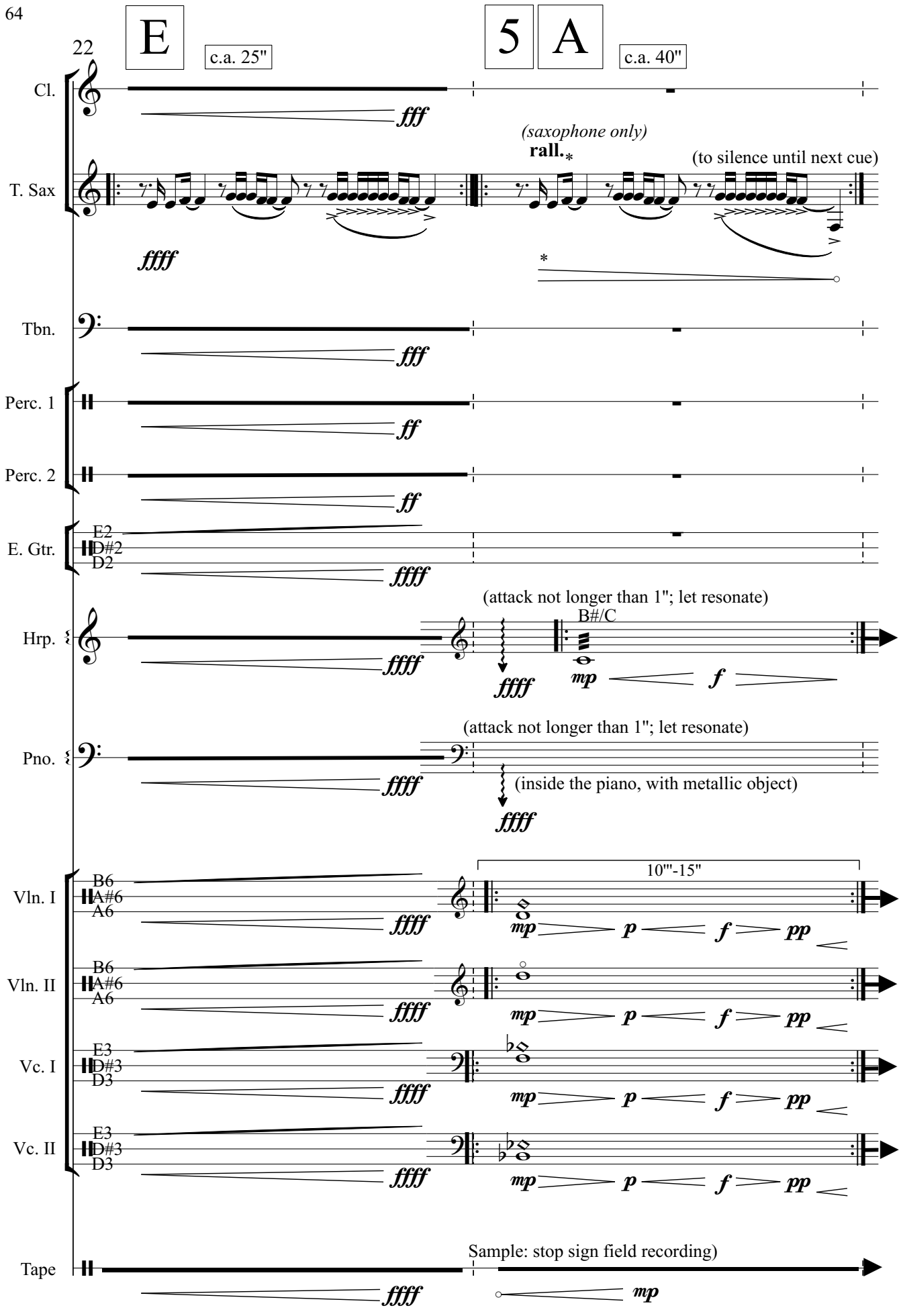
* Choose among these pitches, varying them throughout the repetitions.
A. Gtr., pno. and hrp. may play simultaneous collections of these pitches.


C
cue following the saxophone
19
Cl.
♩=70 (saxophone only)
T. Sax
f
mf
fff
Tbn.
juxtapose sounds of wood, metal, and skins -i m p r o v i s e
3" - 7"
Perc. 1
mp ad lib. f
juxtapose sounds of wood, metal, and skins -i m p r o v i s e
3" - 7"
Perc. 2
mp ad lib. f
E. Gtr.
E2
D#2
D2
Hrp.
Pno.
Vln. I
B6
A#6
A6
Vln. II
B6
A#6
A6
Vc. I
E3
D#3
D3
Vc. II
E3
D#3
D3
Tape

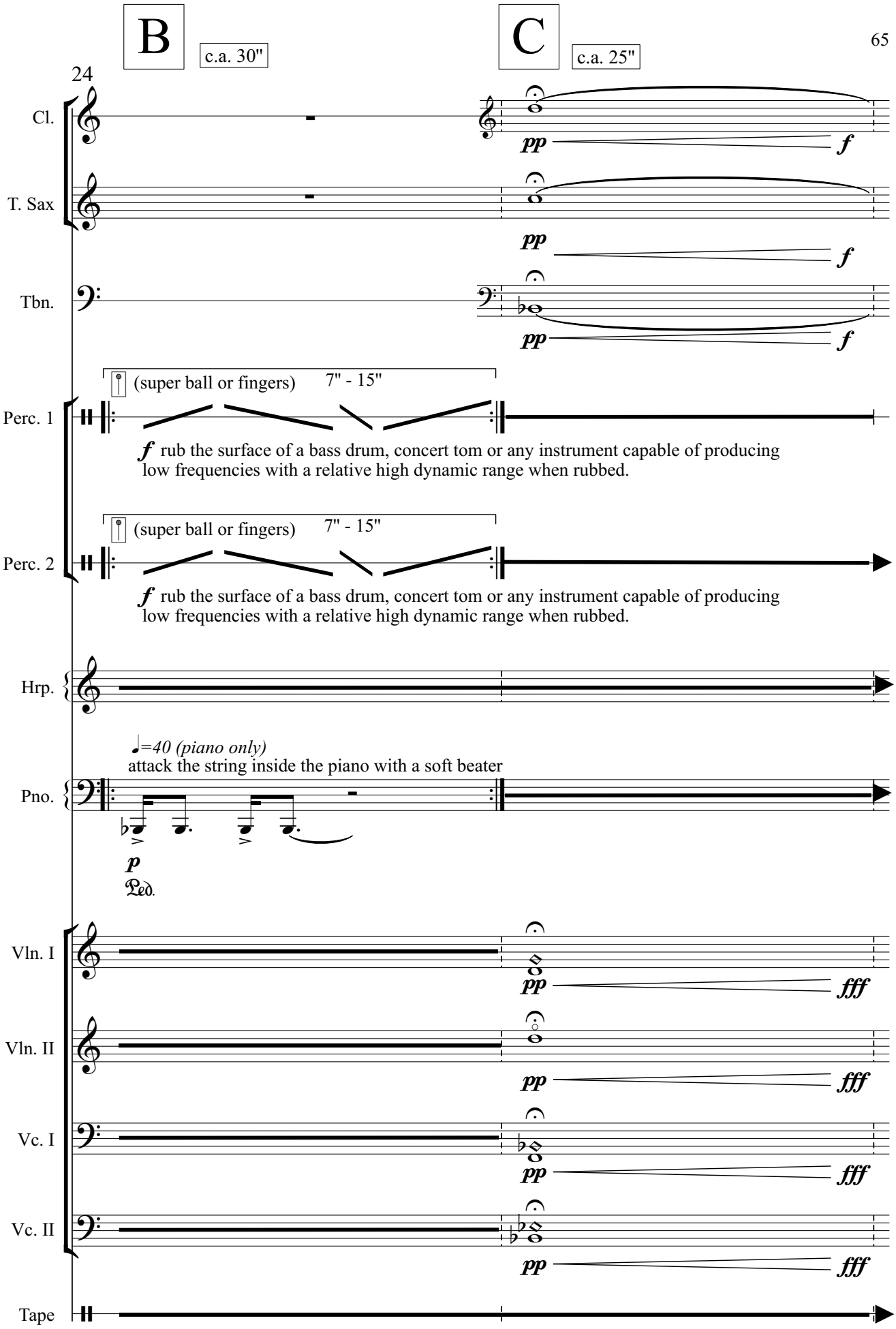
D

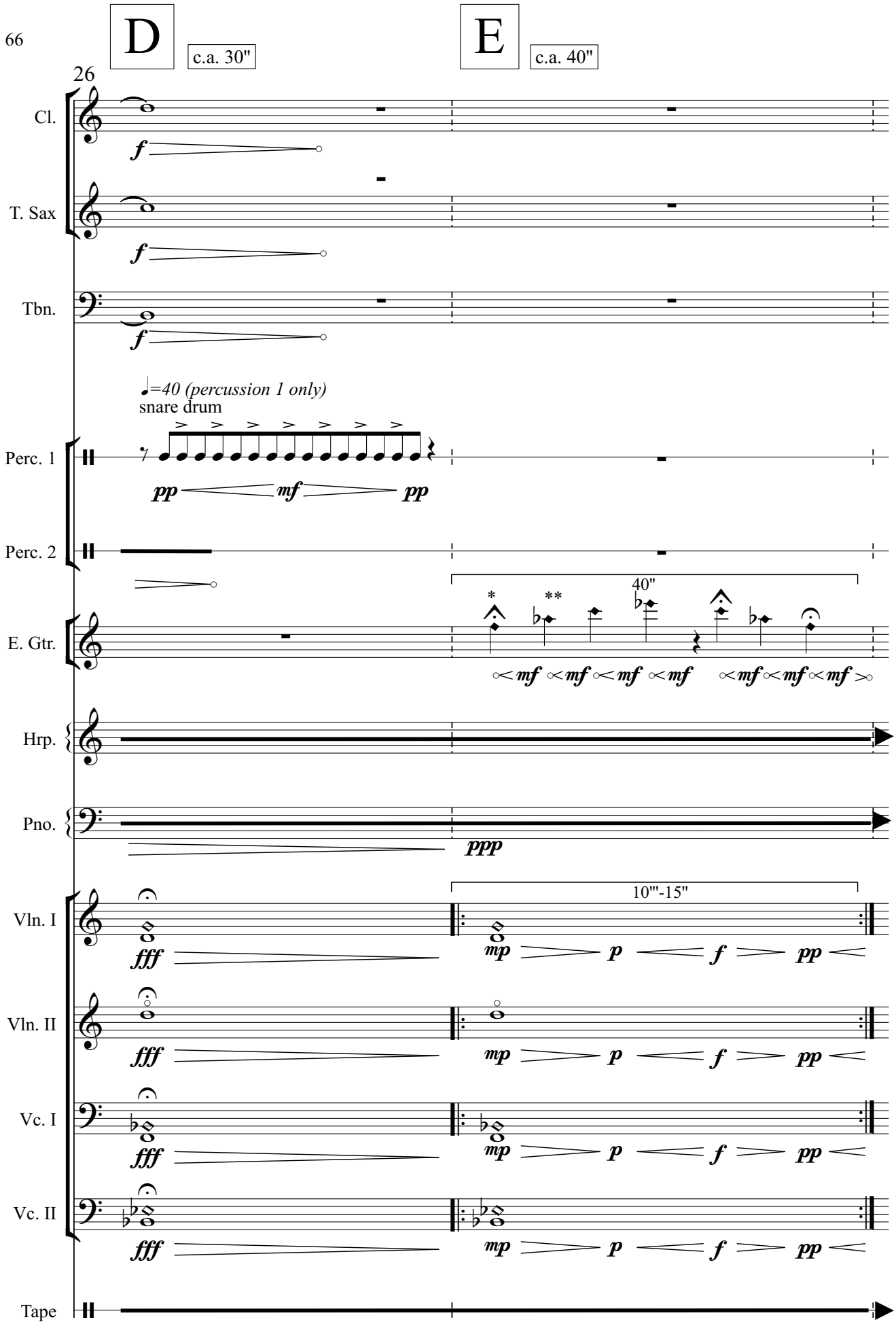

20
1" - 3"
Cl.
mp ff
T. Sax
5
f
mf
f
5
f ff
3" - 6"
Tbn.
mp ff
Perc. 1
Perc. 2
E. Gtr.
E2
D#2
D2
1" - 2"
Hrp.
fff
1" - 2"
Pno.
ff
Vln. I
B6
A#6
A6
Vln. II
B6
A#6
A6
Vc. I
E3
D#3
D3
Vc. II
E3
D#3
D3
Tape


21
Cl.
T. Sax
7
3
♩=75 (saxophone only)
ff
fff
Tbn.
Perc. 1
Perc. 2
E. Gtr.
E2
D#2
D2
Hrp.
Pno.
Vln. I
B6
A#6
A6
Vln. II
B6
A#6
A6
Vc. I
E3
D#3
D3
Vc. II
E3
D#3
D3
Tape



* Distribute the rallentando and diminuendo gradually throughout c.a. 5 repeats


B
c.a. 30"
C
c.a. 25"
24
Cl.
pp
f
T. Sax
pp
f
Tbn.
pp
f
(super ball or fingers)
7" - 15"
Perc. 1
f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.
(super ball or fingers)
7" - 15"
Perc. 2
f rub the surface of a bass drum, concert tom or any instrument capable of producing low frequencies with a relative high dynamic range when rubbed.
Hrp.
♩=40 (piano only)
attack the string inside the piano with a soft beater
Pno.
p
Ped.
Vln. I
pp
fff
Vln. II
pp
fff
Vc. I
pp
fff
Vc. II
pp
fff
Tape



* the duration of the fermatta is slightly longer than the quarter notes

** attacks should not be heard. 1. attack the harmonic with volume knob of e. guitar in "0";
2. control the crescendo with the volume knob; 3. repeat technique in successive notes.

F c.a. 30"

6 A

28

Hrp.

(let resonate)

fff

Pno.

(let resonate)

ff

Vln. I

pp *fff*

Vln. II

pp *fff*

Vc. I

pp *fff*

Vc. II

pp *fff*

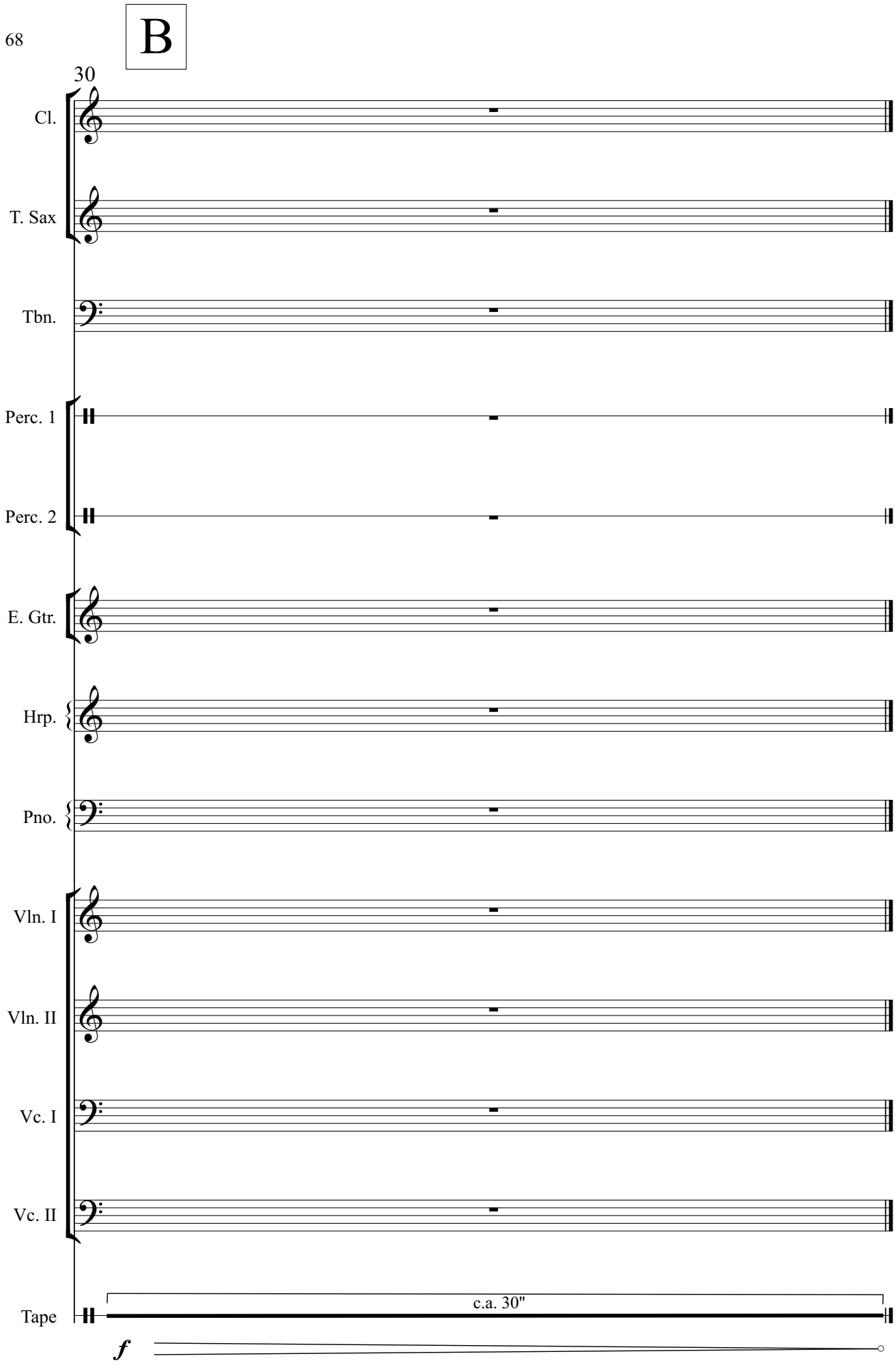
Coda - solo

Tape

c.a. 20" c.a. 25"

f

(House speakers -quad- fade in)


B
30
Cl.
T. Sax
Tbn.
Perc. 1
Perc. 2
E. Gtr.
Hrp.
Pno.
Vln. I
Vln. II
Vc. I
Vc. II
Tape
c.a. 30"
f