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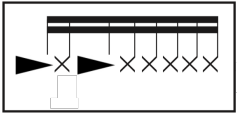

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Unknown for Bass Flute, Trumpet in C and Violin

by **Nasim Khorassani**
2018

General Instructions

- The pacing of the piece is visualized proportionally inside each system.
- The vertical dashed lines show the moments when the performers must be together.
- One performer, at least, should have a timer on the stand. However, the timings in the score are approximate in seconds.
- Avoid silence as much as possible in between the music elements, unless resting or breathing is being asked.
- Dynamics are applied to the action of the performance, in order to keep the ensemble dynamically balanced. Therefore, the resulting sound might be different.
- Musical elements inside each box (e.g. ) are considered as a pattern to be continued altogether.
- Lined note-heads (e.g. ) mean repeat the given symbolic note head, following the rhythmic structure.

Instructions for Bass Flute

Symbol

Description



Key-clicks, always as *f* as possible
Slap random keys very fast, one key at the time.



Lip pizzicato, on D flat 4 (written), as *f* as possible unless the crescendo is being asked



Flutter tongue + Air-tone, on D flat 4 (written)
Play flutter tongue while blowing into the instrument.
Play it as *f* as possible, unless a different dynamic or a dynamic change is being asked.



Flutter tongue + closed embouchure, on D flat 4 (written)
Play it as *f* as possible, unless a different dynamic or a dynamic change is being asked.



Jet sound up, on D flat 4 (written), as *f* as possible unless a dynamic change is being asked.



Jet sound down, on D flat 4 (written), as *f* as possible unless a dynamic change is being asked.



Air-tone, on D flat 4 (written)

However, in section D1, the vertical position of the note heads asks for any other lower or higher random pitches other than D flat 4.

For dynamics, play as what is asked in the score.



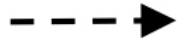
D flat 6 (written) harmonic

It comes once in the piece and its dynamic is *mp*.



Continue the action

When combined with rest or breath, it means to insert the rest or breath in between the continuous pattern.



Transition

Instructions for C Trumpet

Symbol

Description



Air-tone, on D flat fingering (123)

Blow into the instrument

In section D1, the vertical position of the note heads asks for any other random lower or higher pitches.

For dynamics, play as what is asked in the score.



Bird sound

A back-pressure buzz activated by small amount of spit. The balance of the back-pressure, air, and spit, at a very soft dynamics will create this effect.

always in *p* as it naturally is.



Pitched bird sound

A back-pressure buzz activated by small amount of spit, and a more open aperture. The balance of the back-pressure, air, and spit at a very soft dynamics will create this effect.

always in *p* as it naturally is.



Extreme noise

The embouchure is set up with the top lip over the bottom lip and completely in the mouthpiece. A balance of back pressure is created between the oral cavity and the horn to create a very fast and multiple buzz of the top lip to create this noise. To control dynamics half-valve combination can be used.

For dynamics, play as what is asked in the score.



Tongue ram, on D flat on fingering (123), as *f* as possible unless a different dynamic or a dynamic change is being asked.



Flutter tongue + Air-tone, on D flat on fingering (123)

For dynamics, play as what is asked in the score.



Split tone, on D flat on fingering (123)

A double buzz creating two pitches; one per lip, usually within the same harmonic series. It can be controlled dynamically to very consonance and dissonance.

The dynamic is basically *mf* unless a different dynamic or a dynamic change is being asked.



Pedal tone + Flutter tongue, on D flat 3 on fingering (123)

The dynamic is basically *p* unless a dynamic change is being asked.



Cup mute

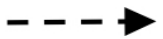


Remove the mute



Continue the action

When combined with rest or breath, it means to insert the rest or breath in between the continuous pattern.



Transition

In sections C4 and C5, the whole system, the un-arrowed dashed line is asking for the (S.T) in between of the continuous pattern from the section C3.

Instructions for Violin

Symbol	Description
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Violin scordatura tuning system



Air-tone, on any string, unless approximately directed vertically

Bow normally while left-hand is touching the strings just enough to mute the string.

In sections D and D1, it is combined with trill, tr , \diamond , so the performer would play trills but with the amount of touch just enough to mute the string, and the vertical position of the note heads refers to a random high or low pitch.

For dynamics, play as what is asked in the score.



Noise harmonic, on any string

Play very fast tremolo next to the bridge, using the 7 to 10 centimeters length of the bow and the full hair contact. The sound would be a cloud of harmonics.

Noise harmonic is always combined with  showing sul ponticello.

For dynamics, play as what is asked in the score.



Bartok pizzicato, always as *f* as it is naturally is

Play it randomly on any string.



Comb (comb + bow), always in *mf*

Supply a plastic fine-tooth comb as shown in the picture, on the right.

Use the comb, instead of the bow, holding it in 30° toward the outside.

The sound result would be a row of numerous clicks.





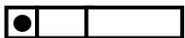
Scratch bow, always as *f* as it is naturally is, unless a dynamic change is being asked
Play the bow on very end of the heel while pressing the string. Consider the maximum pressure while keeping the sonic pattern as consistent as possible without any pause. (It should sound like granular clicking texture.)



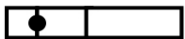
Left- hand free
No left-hand-finger touching the strings



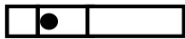
Left-hand mute
Touch the strings with the left-hand-finger just enough to mute the string.
For playing muted trills (*tr*) use the left-hand finger-tips.



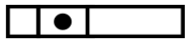
Behind the bridge



On the bridge



Sul ponticello



Ordinary



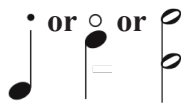
Sul tasto



On the first position, on the finger board



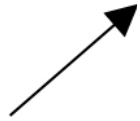
Guitar pizzicato, always as *f* as possible
Hold the right-hand on top of the strings over the end of the fingerboard. Use all right-hand four fingers to play guitar-like tremolos. Freely move fingers back and forth over the strings. The finger nails would also sometimes hit the strings. The result would be a very fast row of random numerous pizzicatos.



Standard notations are always played by bow in their standard format, whether as a natural harmonic, doubles, or staccato. The pitches are absolute random. However, in the section D and D1, the vertical position of the note-heads refers to a random high or low pitch/string.
For dynamics, play as what is asked in the score.



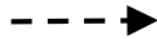
Left-hand sliding down, from high-pitch to low-pitch



Left-hand sliding up, from low-pitch to high-pitch



Continue the action



Transition

In section C4 and C5 the whole system, the un-arrowed dashed line is asking for the \mathcal{Q} in between of the continuous pattern from the section C3.

Score

Unknown

Nasim Khorassani

A

A1

00:00.0

Musical score for section A (00:00.0) featuring Bass Flute, Trumpet in C, and Violin. The score includes various musical notations such as dynamics (*mf*, *f*), articulation (accents, slurs), and performance instructions (flz, Ped.T, Si.T). The Bass Flute part features a series of notes with slurs and accents, interspersed with rests and dynamic markings. The Trumpet in C part includes a melodic line with dynamics ranging from *mf* to *f*, and includes performance instructions like Ped.T and Si.T. The Violin part features a complex rhythmic pattern with slurs and accents, and includes a *g.p.* marking.

B

B1

00:48.0

Musical score for section B (00:48.0) featuring B. Fl., C Tpt., and Vln. The score includes various musical notations such as dynamics (*mf*, *f*, *p*, *mp*), articulation (accents, slurs), and performance instructions (flz, S.T., *g^{ua}*). The B. Fl. part features a series of notes with slurs and accents, interspersed with rests and dynamic markings. The C Tpt. part includes a melodic line with dynamics ranging from *mf* to *p*, and includes performance instructions like S.T. and *g^{ua}*. The Vln. part features a complex rhythmic pattern with slurs and accents, and includes a *mp* marking.

B2
01:36.0

Unknown **B3**

B. Fl. *flz* *flz* *flz* *flz*

C Tpt. *mf* *f* *mp* *f* *mf*

Vln.

B4
02:24.0

B5

B. Fl. *flz*

C Tpt. Ped.T

Vln. *g.p* *g.p*

p

10 **C**

03:12.0

C1 Unknown

B. Fl. *flz* *mf* *f* *f* *ff*

C Tpt. *S.T* *C* *mp* *f* *mf* *f*

Vln. *mf* *mf* *f*

C2

04:00.0

C3

B. Fl. *flz*

C Tpt. *S.T* *Ped.T* *f* *fp* *f*

Vln. *mf* *mf* *g.p*

C4

04:48.0

C5

Unknown

B. Fl.

C Tpt.

Vln.

S.T.

C

\emptyset

\triangle

f

mf

Ped.T

fp

ff

G

D

05:36.0

D1

B. Fl.

C Tpt.

Vln.

\diamond

mf

\diamond

mf

tr

p

mp

p

tr

tr

tr

tr

mp

pp

p

12 **E**

06:24.0

Unknown

E1

B. Fl. *flz* *flz* *flz* *flz*

C Tpt. *Ped.T* *S.T* *mf* *f* *mf* *S.T*

Vln. *fp* *mf* *g.p* *fp* *mf*

E2

07:12.0

E3

B. Fl. *flz* *fp* *ff* *fp* *mf* *flz*

C Tpt. *S.T* *Ped.T*

Vln. *mf* *p* *f* *p* *f* *p*

E4
08:00.0

Unknown

E5

B. Fl. *flz* *ff* *p* *ff* *mf* *fp* *mf* *mf* *mf* *flz* *flz*

C Tpt. *Ped.T* *S.T* *Ped.T* *S.T* *S.T* *S.T*

Vln. *f* *f* *f* *f* *g.p* *f* *f*

E6
08:48.0

E7

B. Fl. *flz* *f* *ff*

C Tpt. *mf* *p* *fp* *mf* *fp* *ff*

Vln. *f* *f* *f* *g.p*

B. Fl.

Improvise for **One** to **Three** minutes, using the music materials introduced throughout the piece. Each performer can play separate from the group, so that the ending is never clear.

The total duration of the piece will be about **10** to **12** minutes.

C Tpt.

Vln.