

Directions:

Woodwind Quintet No. 1

Homm-ages

Constellatio I.D.A

Puzzle

Crossnotes

Sandclock

for Woodwind Quintet

by

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Wind Quintet No. 1

Homm-ages

General information for performance

General instructions for performance of four movements, whether they are performed the four of them or separately in one movement or group of movements:

The form of these works is "Open Form" it means that there are multiple kinds of performances implying different types and degrees of improvisation.

Instrumentalists **MUST** be disposed as spread as possible in the spatialized sound space or concert hall surrounding the public.

The score consists of a single sheet for each movement, which has to be mounted by means of a clip to the instrument (as in military bands), so that the performer can move in the space and between movements. If this cannot be possible, provide previously music stands around the sound space so the musicians will travel between movements. If a musician has difficulty reading the small format, this can make a photocopy of the score in a larger format, tabloid for example.

Constellatio I.D.A.

(A Cage on Schönberg, Varèse, Boulez)

Musicians may agree beforehand (or not.!) in what form, duration and / or route is going to perform the piece. For example they will agree on the number of times or turns the score will be played, it is advisable to play at least three laps.

The reading of the score can start at the top left of the page or at the bottom right of the page, when you are finished you restart either in the same place or in the opposite direction or jump and start the same thing already you have played, it is advisable to exchange notes inside each sub-box each time you re-play.

In this piece is very important **NOT** to listen to other musicians; act completely independent and never try to match the other musicians, each musician has his own rhythm and intensities scale. The attacks and end of each note will be started and ended independently from the others, state clearly at what time the note is started and when the note is finished, you can even make a tiny *crescendo* at the end of each long note and cut a little abruptly.

Each musician independently has to have the ♩ = 60 very firmly in his absolute tempo, (please see the 5th. box from the beginning in the score who is in ♩ = 60), between each note, you breath or make a little pause depending on the note who follows to play; if the note is long you make a long pause or breath, if the note is short, you make a short pause equilibrating the hole piece. Schematizing the form, the piece is a very

long *accelerando* and *diminuendo* or very long *rallentando* and *diminuendo*, depending on where you start reading, at the end or at the beginning of the score. When a note is outside the range of the instrument, play it in other octave but always respecting the dynamic.

Different versions:

When different versions of the piece are considered, the possibilities are; The "Ordinary" is to play traditionally the notes as they are written, if you choose to do so, you all have to do the same all over the piece. If another version is decided to play, a way of different plays are possible among which may be: *flaterzunge*, aeolian sound, mouthpiece sound, double or triple articulation, "noises" etc. But what you have to respect all time is the duration of the notes and their dynamics.

Puzzle

(hommage à O. Messiaen)

Contrary to the previous movement ("Constellatio") here we do need to listen carefully, here is to agree beforehand what will be the version to play to place the cells in space and interact with others, especially play pauses or silences to listen the other musicians and do not saturate. The interpretation is free, the piece can be any length, if there is a conductor, he/she can coordinate, or not! the actions and the form of the piece.

You can play or not all cells or groups, this is to agree in advance: If there is a conductor the musicians following the conductor, or not, may agree before which version they want to do, for example; starting where "suggested starting and ending" is marked down in the score, once all entered this A pitch constructing a first section, one by one begins to play the **short cells** for a moment, then they play the passages with the **same character**, for example all the "*moderatos*" then all the "*Vivo*", then the tremolos, etc. **then make a pause!** like birds!, and continue, then ends the piece as the beginning playing the log A pitch. etc. This is only a version among others. Pauses or silences are very important, the more instrumentalists are in action, more needs to play pauses.

Another interpretation with conductor is considering small numbering written in every cell, coordinated by the conductor who give signals to play this or that number or numbers. The first number is the right hand of the conductor; the second number indicates the left hand of the conductor.

Other aspect of the piece is that the conductor, or musicians individually !, opens "sound fields action": If a given overall texture is given, for ex. a '*tutti*', with his hands he can open or close zones or radians or areas or triangles or individuals in the sound space. Giving these signals according to certain particular sections or zones of musicians he/she activates certain areas or fields of musicians or sounds in space.

Crossnotes

(crossing B-erio, Beethoven, Webern, Berg, Bartok, Bach .. B ...)

Instrumentalists placed around the sound space decide either to move to form duets or stay to play individually.

Previously shall agree what version to perform. In the case of duets, one of the two members of each duet will act as a conductor who will give signals to "jump" cells or bars, each duo is completely independent of the others with its own version previously determined.

Another version is that each pair positioned at different line and column, each local conductor gives entries for each column and musicians wait until the next signal which is the next column.

Multiple readings along lines and columns are possible. The more traditional reading is from left to right and from top to bottom. But there are many other readings, as just one example given here:

"Diagonal Reading": 1-1, 2-2, 3-3, 4-4, 5-5, then do the upper triangle: 1-2, 2-3, 3-4, 4-5, followed by 1-3, 2-4, 3-5, then 1-4, 2-5 and 1-5, then jump to the lower triangle: 2-1 3-2 4-3 5-4 following to 3-1, 4-2, 5-3, 4-1 follow to 5-2 and complete the piece at 5-1. This is just one example among many other of how combining multiple readings horizontal lines and vertical columns as in a crossword puzzle. Virtually the piece can begin and end anywhere, as long as no cell is repeated and that ultimately all have played all of them.

Writing is proportional; this means that the duration of the sounds is proportional to the distance covered in the paper. To aid this reading, small lines throughout the length of the piece are located defining the speed at which the piece has to be performed. This distance or "speed" is a second.

All the notes are staccato except when there is an horizontal line continuing the sound of the note. Upward arrow means *accelerando*, downward arrow means *rallentando*. A comma means a pause that is not counted in the time between two small lines.

Eventually you can make "holes" or "spaces" or "breaks", for which the conductor of each duo give entries to play the cells and thus make "holes" at will considering the sound mass arranged in the space. In the individual version this aspect is possible too.

Another version in the case there is a general conductor; she/he may does his version indicating musicians which cell she/he want them to play and for which duo or group or sound area. Using the fingers of both hands to indicate the numbers in the score: Horizontal lines (from 1 to 5) on the right hand, columns or verticals (from 1 to 5) correspond to the left hand of the conductor.

Another version is that not all play at the same time, you can make duets (or solos) entering one by one, then in groups and gradually disappearing. Another version is that every musician is positioned in a different line and column, then at a signal all enter into its corresponding column then waiting until the conductor gives the next measure or column, the conductor will make fermatas of different sizes in each "box" or beat, in these case the musician who plays a longue note marked by an horizontal line, steel playing a fermata until next signal. The piece ends when everyone has played all the bars, on this piece is required to play the entire measures.

This piece is recommended to be played in duets but a possible version is not playing duets; each one individually makes its route and ends in a different place. But is important to play the entire piece.

Sandclock

(minimal homage to S. Reich, Africa, B...)

Also in this piece instrumentalists must be placed at the sound space. Each performer begins to play independently with its different tempo in relays. The number of repetitions is free. The tempo will be constant and regular throughout the entire piece.

At the beginning all will play the first measure in "loop" (each one at his regular tempo in successive entrances) then in relays each player goes to the second bar, each one continues independently through the end of the piece playing the number of repetitions at will until the last bar were reached, everybody still playing in loop his last measure, then one by one disappears gradually.

Calculate that the instruments who plays faster do more repetitions and the instruments who plays slower do less repetitions, adjust that in the first and last bar of the piece, to **approximately** arrive at the same time at the end.

And other possibilities?... There are welcome.!