POL REQUESENS ROCA

Assimilation & Disruption

for ensemble

Score Preview

Score Preview

Pol Requesens Roca

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Commentary

assimilation: the cultural absorption of a minority group into the main cultural body

disruption: breakage or abrupt interruption of the status quo

When a minoritarian culture disappear in favour of a dominant culture, a process of *assimilation* is produced. This phenomenon has been happening since immemorial times, but is shocking and sad, that right now, even in the western "democracies", it is still happening. The causes that provoke this scourge are extensive; from cultural globalization (or Americanization), the prevailing destructive social-economic system, the supremacy of many dominant cultures or self-hatred are, perhaps, the most remarkable.

To break this tendency and survive, the minorities must *disrupt* the status quo.

Moving on to musical considerations, space, time, and ambience in this piece are considered and treated as fluid parameters. The ensemble is positioned around and inside the audience and the instrumentation is settled to create a stereophonic experience. Time and ambience shift almost during the whole piece, creating processes of assimilation and disruption.

In *Assimilation & Disruption* the roles of the players and conductor, as well as their responsibility and leadership inside the group are questioned and revised. Each one of the musicians involved in the piece become at one point or another the *dominant* who the others are assimilated, and the *assimilated*, who lose their behaviour being absorbed by the leader.

Instrumentation

English Horn
Bass Clarinet in Bb
Baritone Saxophone
Contrabassoon

French horn in F
Trumpet in C
Tenor trombone
Tuba

Accordion

Percussion (1 player)
(Marimba, Tam-tam, Thai nipple gongs, 2 Cymbals (18' and 26'), 3 Tom-toms, 2 Bongos, Snare drum, Bass drum)

Piano
(prepared piano with Blue tack, paper, guitar plectrum, soft mallets)

Viola
Violoncello
Double Bass

Score Preview

Performance notes

In this piece the leadership is shared between the conductor and the performers. There are three types of sections: first, when de conductor is in front of the musical development; second, when there is no one leading; and third, when one performer is the leader.

When there is the conductor (sections A, H, I, S, and X-Y-Z) the score is closed, there is a tempo and time signature that must be followed for everybody. The synchronization between the players is obligatory.

When there is no leader (sections R, T, U, V and W) each performer plays on her/his own (anarchically). However, the conductor will give the order to start and finish when he or she decides (within the established time span). There is no synchronization between the players.

When the leadership is in charge of the performers (sections B, C, D, E, F, G, J, K, L, M, N, O, P, and Q) the players involved in the section should assimilate to the tempo, mood or dynamics of the leader, even if the leader changes the opened parameters. The leader must play inside of the tempo range notated in the score. The synchronization in the parameters required is reached in the end of the section. When the leader feels that the assimilation (so, synchronization) is completed, he should make a visible sign to the ensemble to mark the end of his section and the beginning of the next.

The transitions of the sections are specified in the score. They may be overlapped, (when there is no bar at the end of the staff) or with an immediate change (when there is a double bar).

The durations of the opened sections vary between 40 and 60 seconds, making a total duration of the piece between 17 and 22 minutes.

Notation

The arrows mean continue with the previous

Straight lines between notes mean *glissando*

L.V. Means *laissez vibrare*, let ring

Flutter-tonguing progression (from zero to maximum, and to zero again)

Highest possible note

Normal fermata

Long fermata

Short fermata

When the beams are crossed the player can perform the tuplet as *accelerando* or *ritardando*

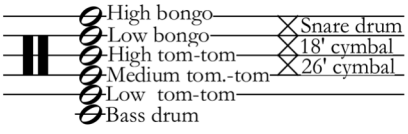
SP *Sul ponticello*

ST *Sul tasto*

ord. *Ordinario* (normal)

Overpressure of the bow on the strings (the sound become creaky)

Percussion staff notation:

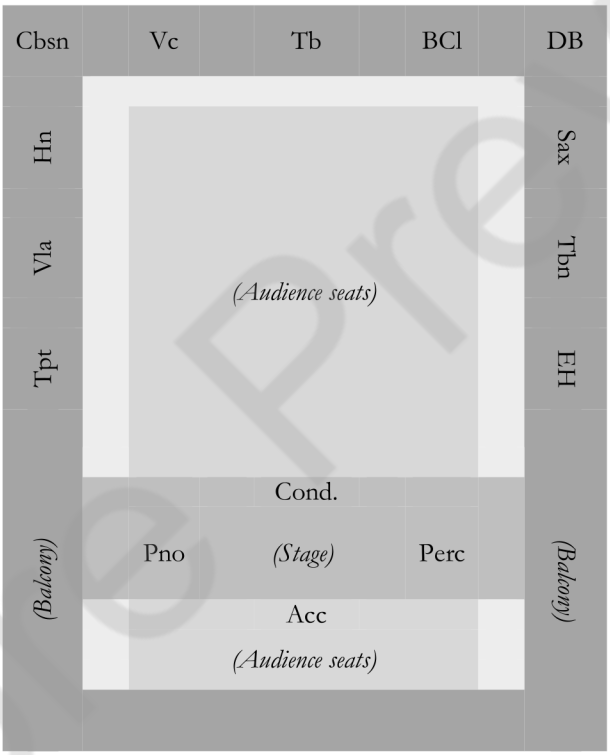


Score Preview

Stage/hall arrangement

The arrangement in stage must be as identical as possible to that required in the plan*.

In general, the lighting will be soft. Each performer must have a personal soft spotlight which will illuminate him/her in the sections he/she plays. When the transitions between sections are overlapped the illumination will change progressively. On the contrary, when the change of section is abrupt, the lights will change accordingly.



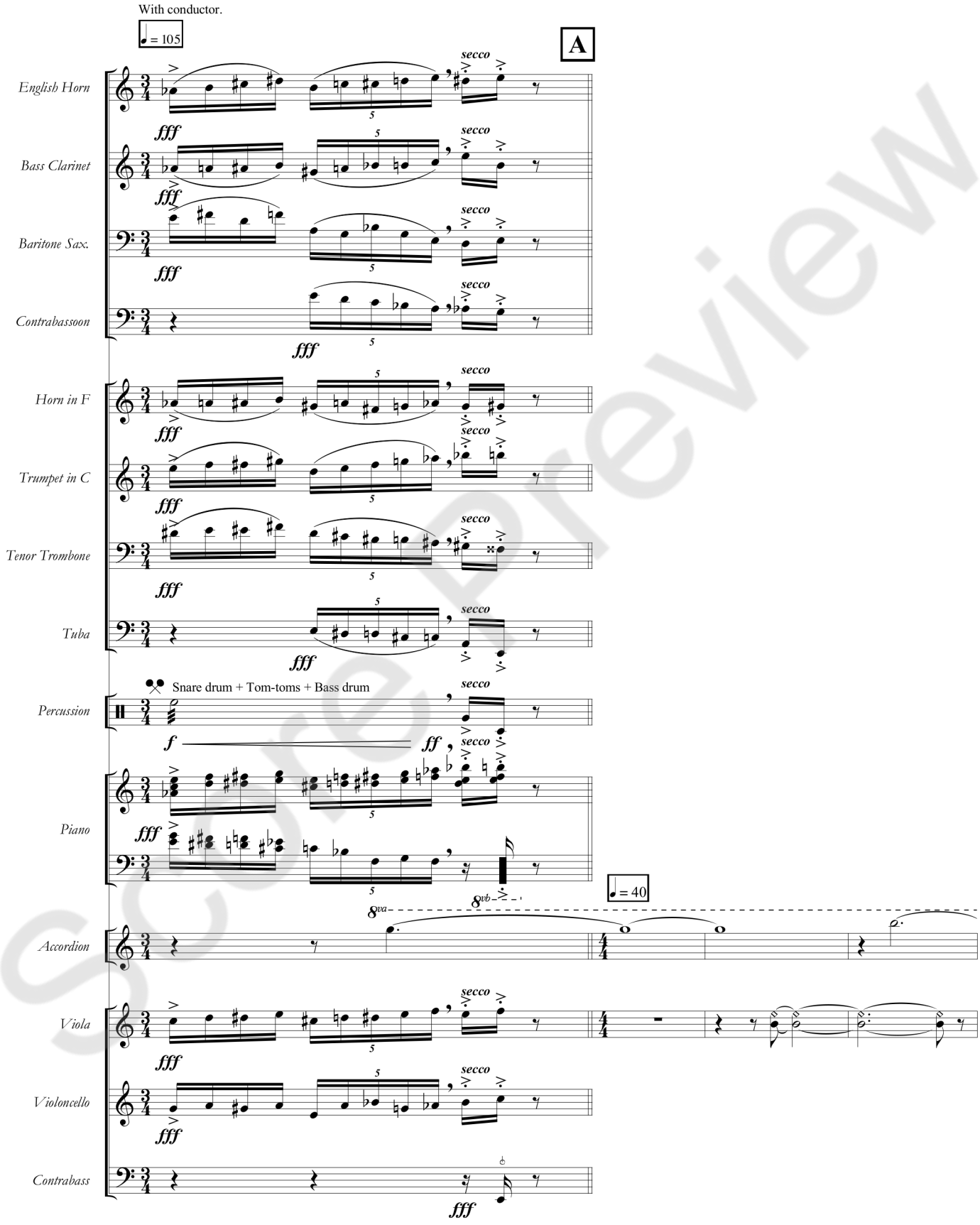
*This plan is made on the base of the Bernard Haitinkzaal of the Conservatorium van Amsterdam.

Score Preview

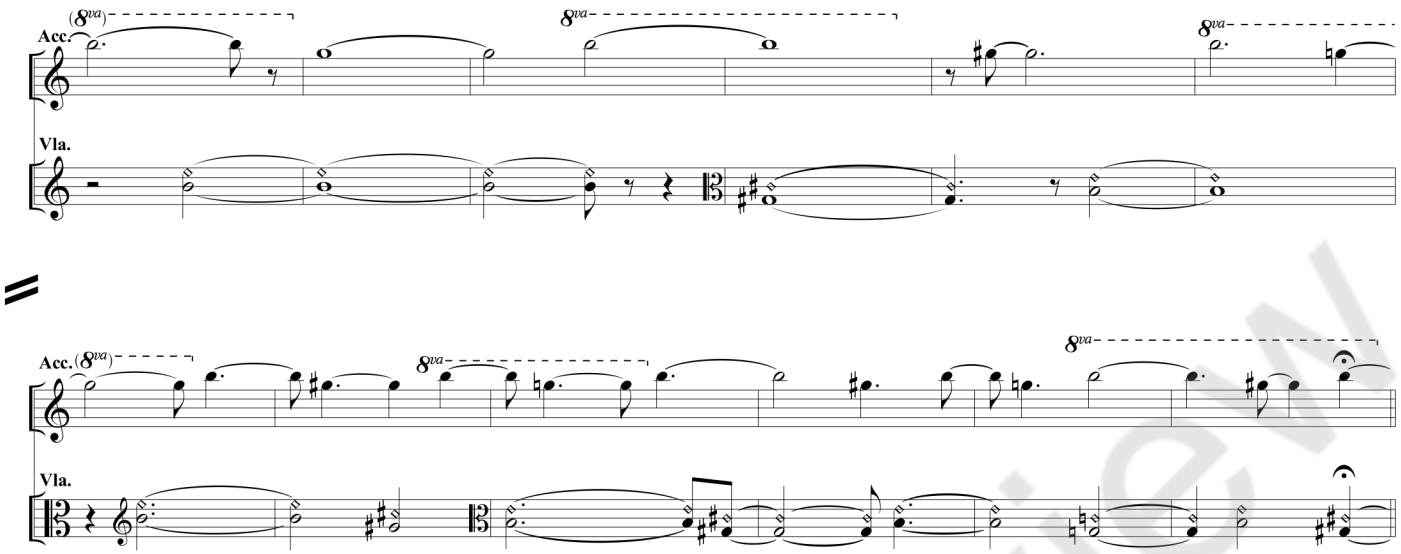
Study Score in C

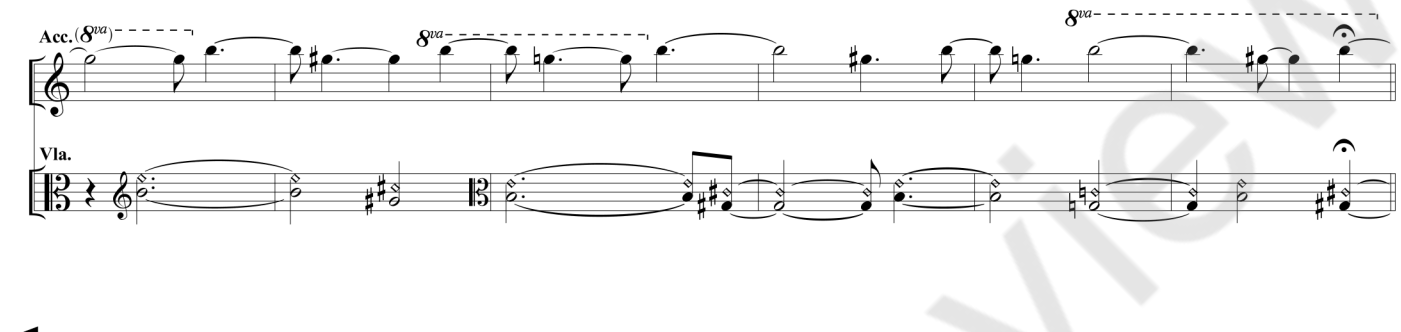
Pol Requesens Roca

ASSIMILATION & DISRUPTION

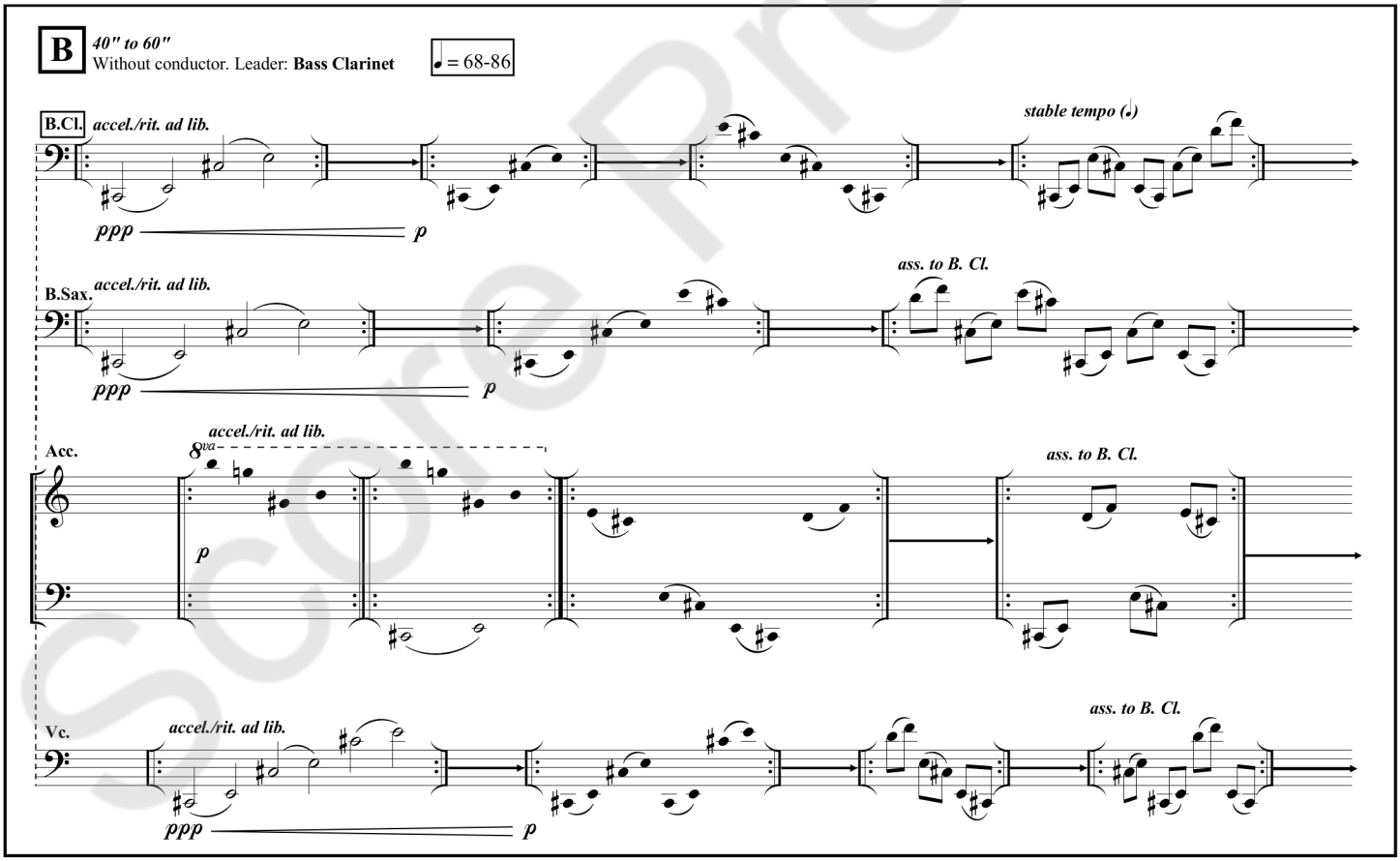


Score Preview





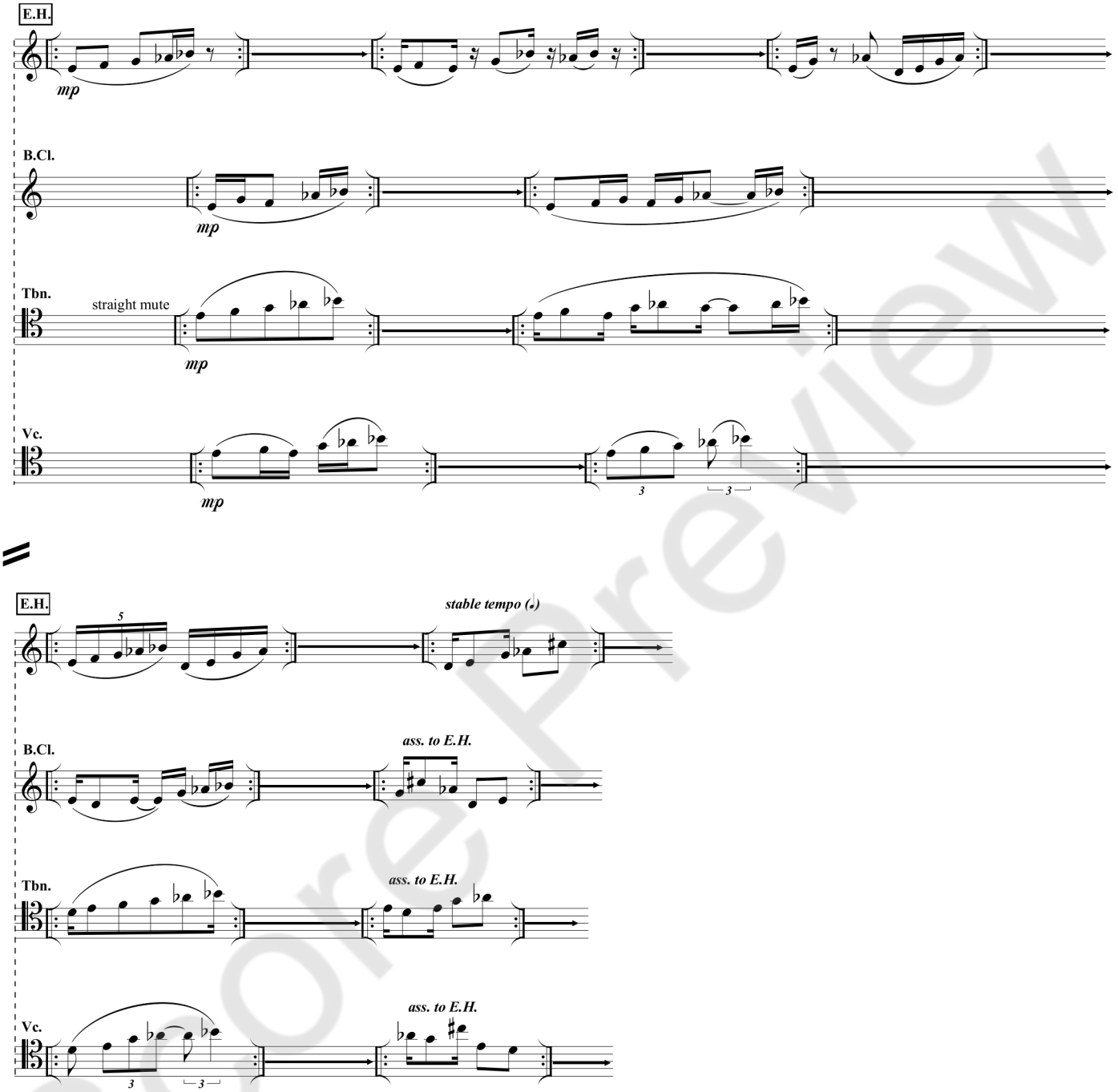
B *40" to 60"*
Without conductor. Leader: **Bass Clarinet**



Score Preview

C *40" to 60"*
Without conductor. Leader: **English Horn**

♩ = 72-100



Score Preview

D *40" to 60"*
Without conductor. Leader: **Baritone Saxophone**

♪ = 130-190

E.H.

f staccatissimo

B.Sax.

f staccatissimo

Tbn.

f staccatissimo

Vc.

f staccatissimo

Marimba

Perc.

f

E.H.

ass. to B.Sax.

B.Sax.

stable tempo (♪)

Tbn.

ass. to B.Sax.

Vc.

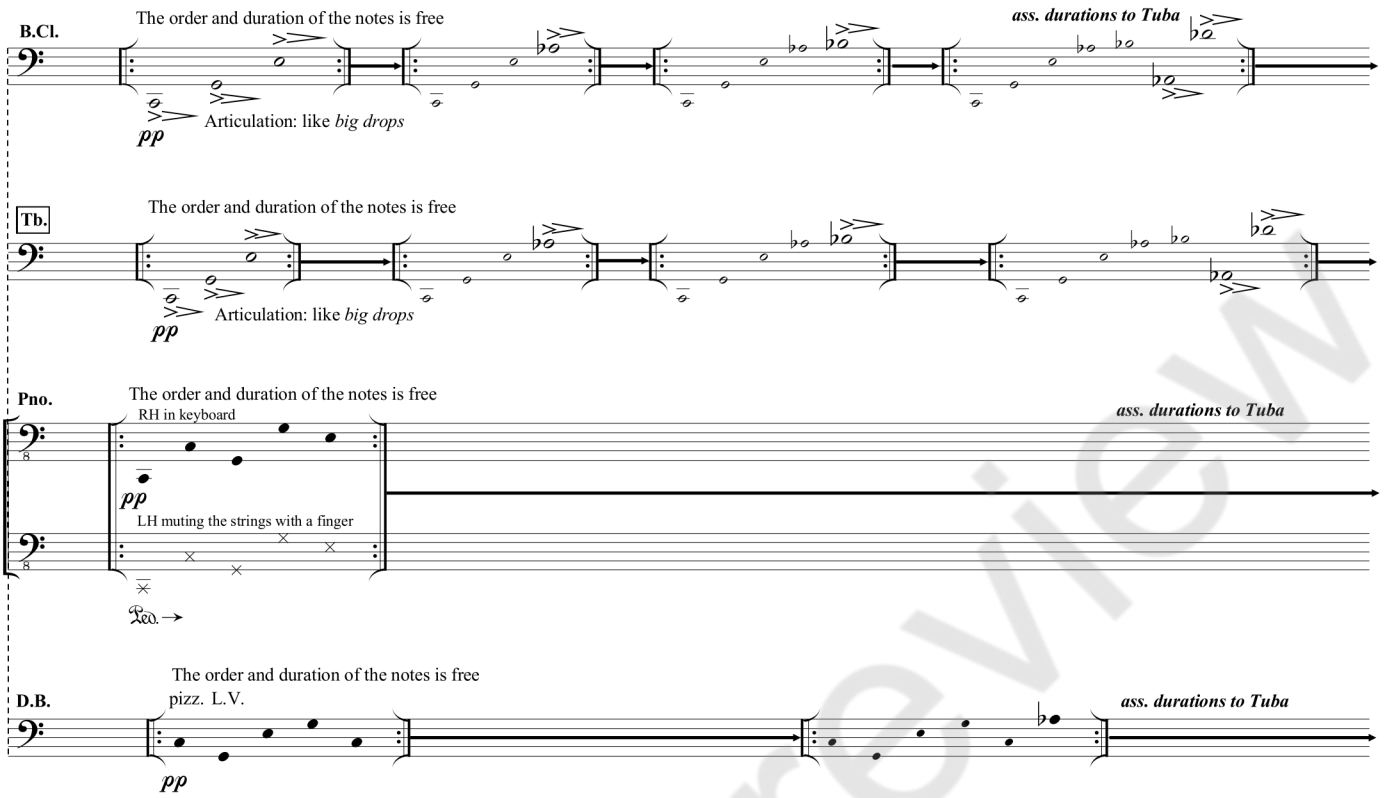
ass. to B.Sax.

Perc.

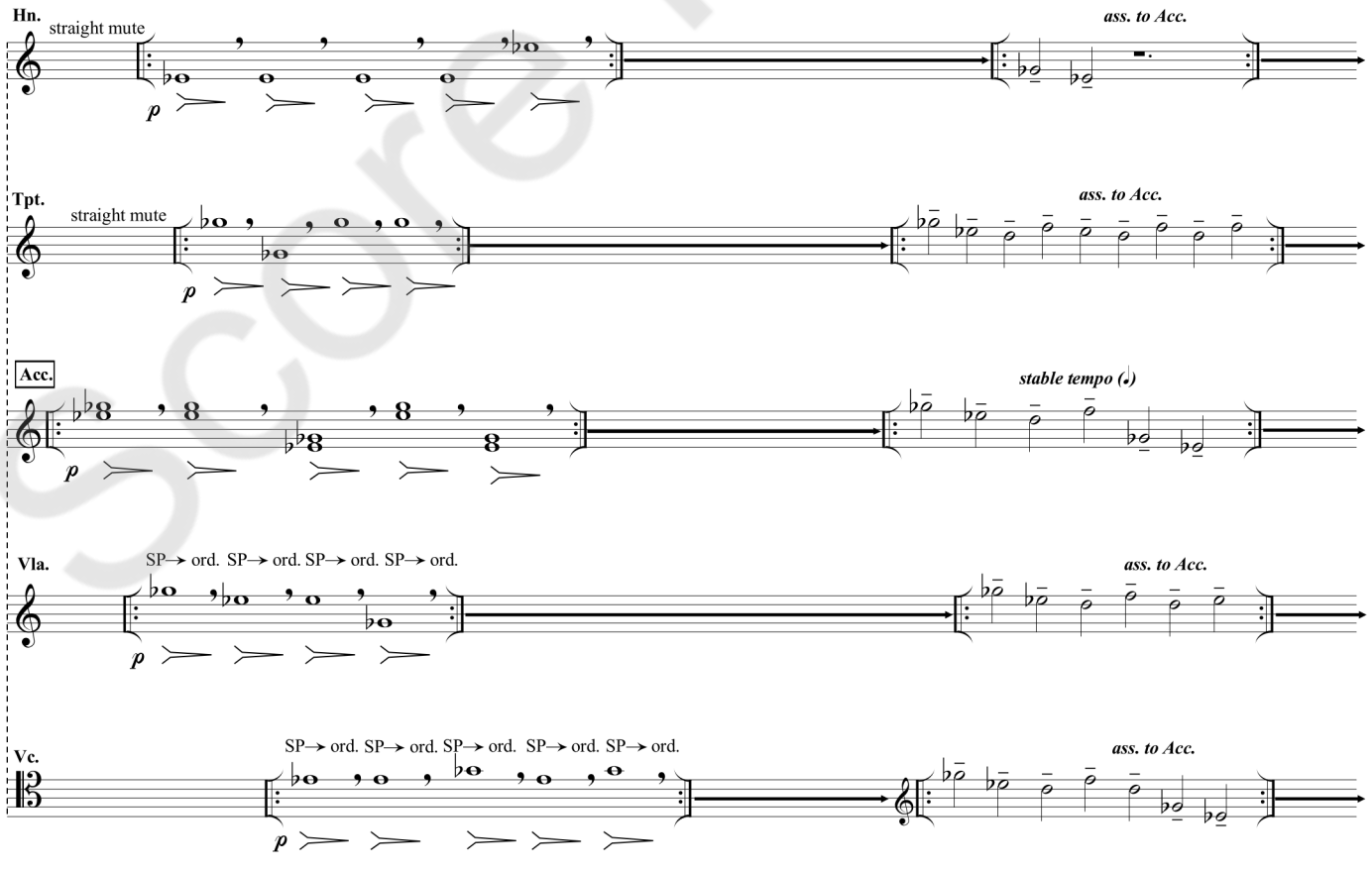
ass. to B.Sax.

Score Preview

E *40" to 60"*
Without conductor. Leader: **Tuba**



F *40" to 60"*
Without conductor. Leader: **Accordion**
♩ = 50-80



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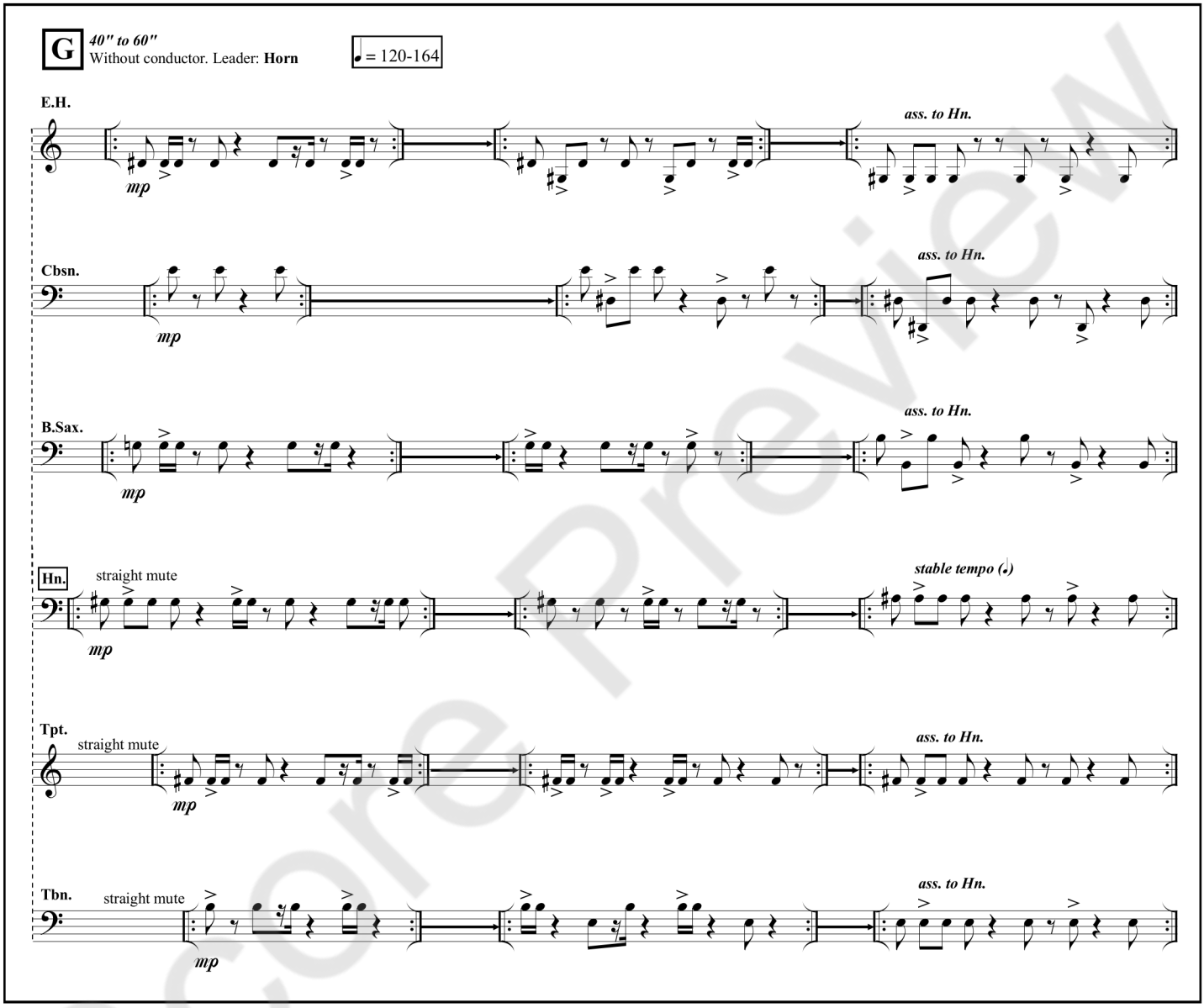

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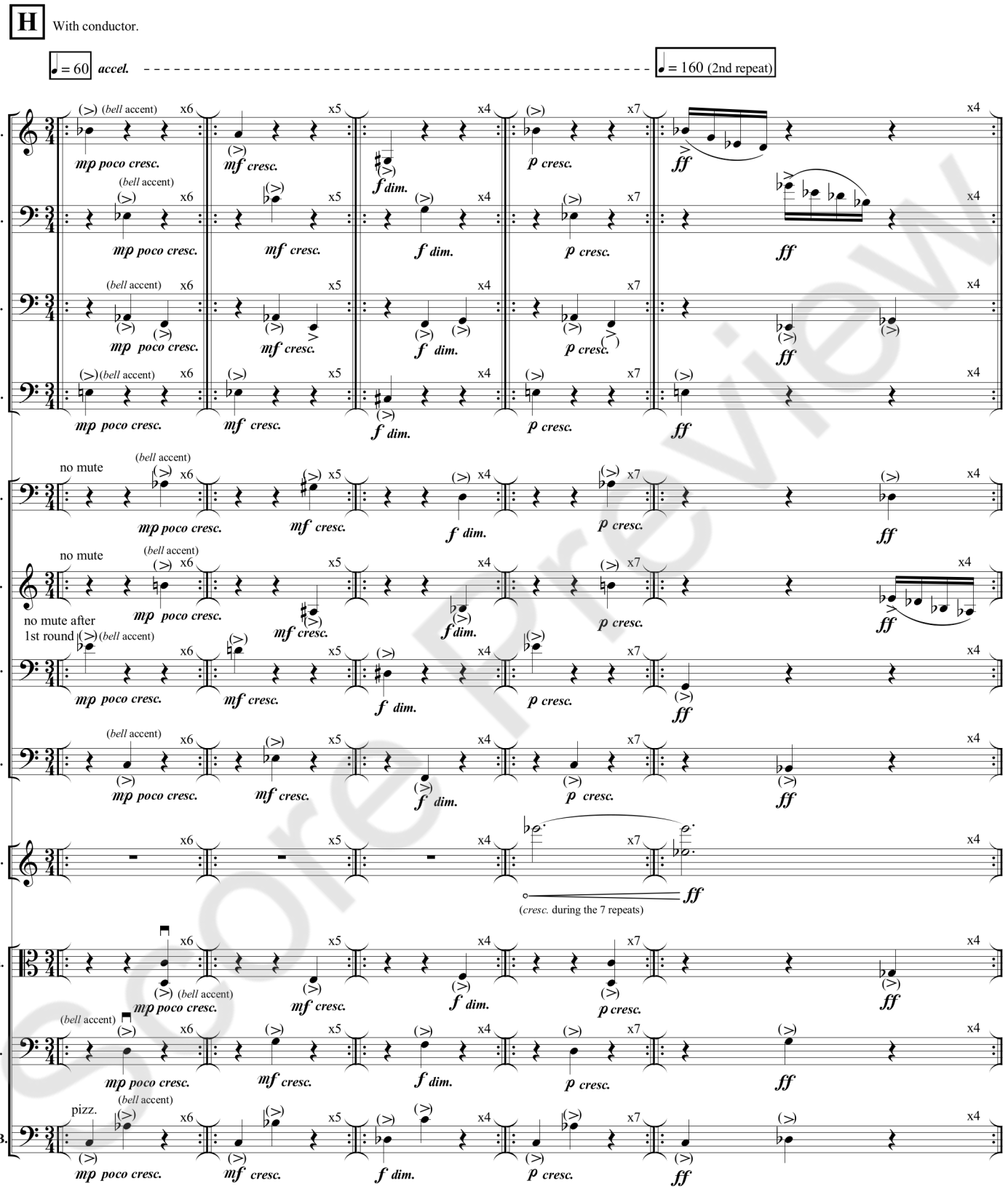

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