

zona 5 para violoncello solo  
iván naranjo  
dos mil doce  
dedicada a maría lipkau

**zona 5**

para violoncello con sordina amplificado

Las posiciones de la mano izquierda derivan de las posiciones de los primeros diez armónicos de cada cuerda. La presión de los dedos sobre la cuerda es representada de la siguiente manera:

- ◆ presión de armónico.
- ∅ cuerda semi-pisada
- cuerda pisada

Los tipos de ataque posibles son:

- Cabeza de nota sin articulación: Ataque normal; sin acento.
- > Ataque acentuado (fp).
- Ataque muy acentuado (ffmp)

Variables de la mano derecha / arco:

c.l.	Col legno.	↕	Arco "cepillando" la cuerda verticalmente.	f1	flautato
c.l.b.	Col legno batuto.				
crine	[ con las crines ]				
pizz	pizzicato	↓↑	Arco vertical sobre la cuerda, sin desplazamiento horizontal.	∩	presión alta del arco sobre la cuerda, sonido distorsionado.

Las duraciones son:

- muy cortas: staccato
- cortas: nota sola
- [ larga ]: menos de dos segundos : espacio = tiempo : notas seguidas por una línea, una ligadura o jeté.

Jeté:

||||| número aproximado de rebotes y duración total del evento.

Estructura:

Los sistemas son leídos en orden. Cada uno consta de un espacio de tiempo de 15 segundos de música que es segmentado de manera diferente. Los segmentos están indicados en la parte inferior de cada sistema. Todos los segmentos se tocan en un orden decidido por el intérprete previamente o durante el transcurso de la obra. El número de puntos sobre las líneas de cada segmento indica el número de veces que el segmento puede ser repetido [ consecutivamente o no ]. Cada navegación de un sistema tiene una duración total indicada en la parte superior izquierda del sistema. Esta debe ser respetada lo más fielmente posible.

Es posible, y deseable, presentar dos versiones de la obra en un mismo concierto. Estas pueden variar tanto en el orden de los segmentos, como en el sonido del instrumento ( usando otro tipo de sordina y/o amplificación ).

**zona 5**

for amplified cello "con sordina"

All left hand written pitches derive from the locations of the first ten natural harmonics of each string. Finger pressure is indicated in the following manner:

- ◆ "harmonic" pressure
- ∅ semi-fingered pitch / half pressure
- fingered pitch

Three kinds of articulation/attacks are used:

- no written articulation (only notehead): normal, unaccented attack
- > Accented attack (fp).
- Very accented attack (fffp)

Right hand / bow variables:

c.l.	Col legno.	↕	Vertical brushing on the string.	f1	flautato
c.l.b.	Col legno batuto.				
crine	[ with the hair of the bow ]				
pizz	pizzicato	↓↑	Vertical bowing (i.e. sp-ord) without horizontal bow movement (i.e. tallone-punta)	∩	overpressure -> distorted sound.

Durations:

- staccato: very short
- notes not followed by horizontal line: short
- notes followed by horizontal line, jeté, gliss or slur: long (not longer than 2 seconds): space = time

Jeté: ||||| indicates the approximate number of rebounds and the total duration of the event

Structure:

Systems are to be read in order (from top to bottom and from page one to three). Each system consists of a time frame of 15 seconds, segmented irregularly. All segments are indicated below each system with lines that denote their start and endpoints. The order of the segments is to be decided by the performer in real time. The number of dots (if any) on top of the segments' lines indicate the number of times the segment is repeated (repetitions can be made consecutively or separated by other segments). All segments and repetitions indicated have to be performed. Each system's actual duration (all segments and repetitions) is indicated above the system, on the left side. This duration has to be as precise as possible.

It is possible, and recommended, to perform the piece twice in a single concert. In this case, both versions should vary both in the way the segments are ordered, and in the way the instrument is prepared or modified [ the type of mute and/or amplification].

1'40"

arco ↑  
 arco c.l.b. I  
 fl. norm.  
 pizz I  
 pizz arco c.l.b. I II + II  
 arco crine  
 arco I III  
 pizz > >  
 arco II IV II  
 (mf)

1'13"

arco I  
 pizz  
 arco c.l.b. II  
 crine III ↑  
 pizz vib.  
 arco  
 pizz  
 pizz  
 arco I  
 pizz II  
 arco  
 pizz III  
 arco  
 fl. pizz  
 pizz II  
 arco  
 pizz III

1'00"

pizz  
 arco  
 pizz II  
 arco c.l.b.  
 pizz arco pizz  
 c.l.b. III  
 pizz I vib. I I  
 IV IV  
 pizz II  
 pizz arco pizz  
 III I  
 pizz arco pizz  
 c.l.b. II III II  
 pizz I

46"

Musical score for the 46-second section, featuring a single bass staff. The notation includes various articulation and fingering markings: **pizz** (pizzicato), **arco** (arco), **c.l.** (coda), **c.l.b** (coda below), **crine** (crine), **vib.** (vibrato), and **v.** (accents). Fingering numbers **I**, **II**, **III**, and **IV** are placed above or below notes. The staff is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic patterns. A dashed line is present below the staff, and a horizontal line with a double bar and dots (⋮) is at the end of the section.

42"

Musical score for the 42-second section, featuring a single bass staff. The notation includes various articulation and fingering markings: **pizz** (pizzicato), **arco** (arco), **c.l.** (coda), **c.l.b** (coda below), **crine** (crine), **vib.** (vibrato), and **v.** (accents). Fingering numbers **I**, **II**, **III**, and **IV** are placed above or below notes. The staff is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic patterns. A horizontal line with a double bar and dots (⋮) is at the end of the section.

34"

Musical score for the 34-second section, featuring a single bass staff. The notation includes various articulation and fingering markings: **pizz** (pizzicato), **arco** (arco), **c.l.** (coda), **c.l.b** (coda below), **crine** (crine), **vib.** (vibrato), and **v.** (accents). Fingering numbers **I**, **II**, **III**, and **IV** are placed above or below notes. The staff is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic patterns. A horizontal line with a double bar and dots (⋮) is at the end of the section.

28"

3

arco c.l.b. I  
 II III  
 c.l.b. II  
 pizz II III  
 arco c.l.b.  
 c.l.b. pizz arco pizz  
 c.l. c.l. vib.  
 arco pizz arco  
 c.l.b. c.l.b.  
 pizz III  
 arco II c.l.b.  
 pizz arco crine c.l.b. III II  
 pizz III  
 pizz arco  
 III IV c.l.b.

36"

pizz I  
 pizz vib. arco  
 I  
 pizz arco pizz arco pizz  
 I III c.l. c.l. IV  
 I III fl  
 arco pizz arco  
 c.l.b. III II  
 pizz arco  
 I  
 pizz pizz  
 vib. vib.  
 II III II I  
 pizz pizz  
 vib. vib.  
 II I  
 arco  
 II c.l. c.l.  
 pizz II

41"

pizz arco pizz  
 c.l.b. III  
 pizz vib. I I  
 I IV IV I  
 pizz arco  
 pizz arco  
 II c.l.b. c.l.b.  
 pizz pizz  
 II IV II  
 arco arco  
 I  
 c.l.b. I