

Big Crunch Singularity

By: Gabriel Bolaños

“Eventually all matter will collapse into black holes, all of which will then gradually coalesce producing one unified black hole, or Big Crunch Singularity.”

Each of the five sections frames a gradual transition, a voyage for each performer, between two predetermined musical gestures. The actual process of transition from one gesture to the next is up to each performer, and is the most important part of the piece. Each section begins with a cue from the tape, and a consequent departure from the gestures that ended the previous section.

Here’s how it works:

- 1) I will cue the beginning of each section with a prominent figure in the tape piece (descriptions of the cues are in bold black boxes in the score). When you hear these figures, you must begin the section’s transition to the next gesture.
 - 2) Do whatever you need to do to transition to the next gesture as seamlessly and gradually as possible. Think of it as a gradual evolution, although it does not have to be linear. Less prominent figures may also be present in the tape during the transitions, you can choose to ignore them or build off of them.
 - 3) Once you feel you’ve successfully arrived at the next gesture, stop the transitional process and maintain a relatively static repetition/sustain of the new figure, with very slight variation. This stasis should contrast strongly with the movement and forward momentum of the transitional sections.
 - 4) Once everyone has arrived and is repeating their new gestures over and over, I will cue the next section, and the entire process repeats.
- ...
- 5) The last section does NOT have a cue – the performers will gradually transition to the last gesture at their leisure. Once all performers are sustaining the final gesture, a very low figure in the tape will end the piece. Stop playing when you hear this low figure.

The individual gestures are written out horizontally. Dotted lines with arrows indicate a gradual transition. Dynamic markings for the general motion of each section are written at the top of each system (“ALL”). All performers must follow these dynamic markings while interpreting their own gestures through each section.

A few performance notes:

“Scraping” in the cello = run the bow along the string, creating a loud scraping noise.

“Harmonic glissandi” in the cello = slide up and down the strings’ harmonics.

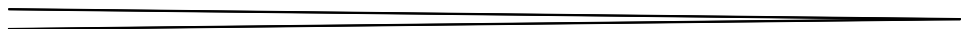
“sssss” in the soprano = make a hissing sound.

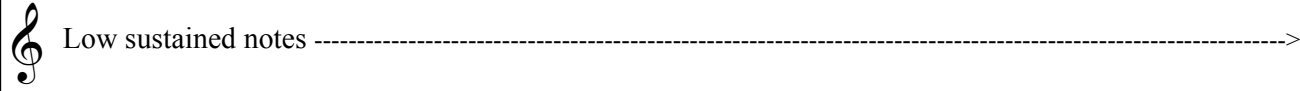
“sssss” in the accordion = push air through the instrument and make a hissing sound.

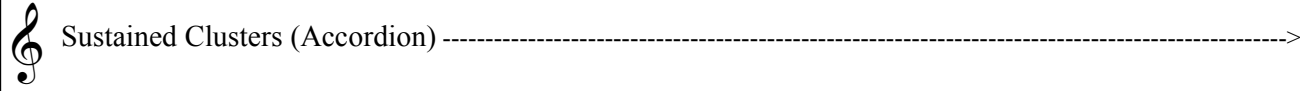
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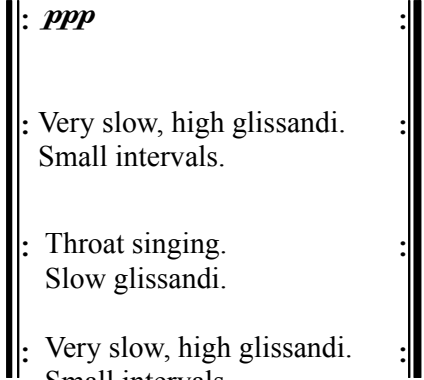
I EXPLOSION

ALL *ffff* 

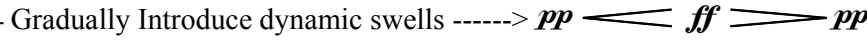
Soprano (Anne)  : Very slow, high glissandi. Small intervals. :

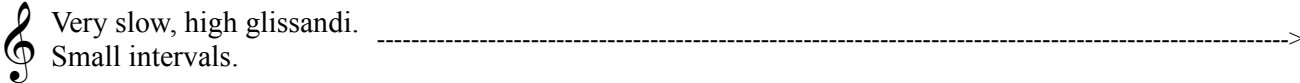
Accordion/Throat Singing (Adam)  : Throat singing. Slow glissandi. :

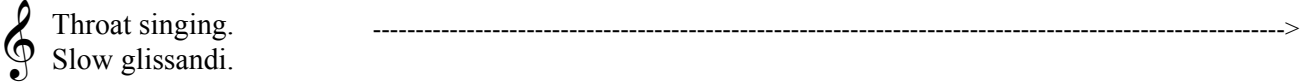

Violoncello (Nathan)  : Very slow, high glissandi. Small intervals. :

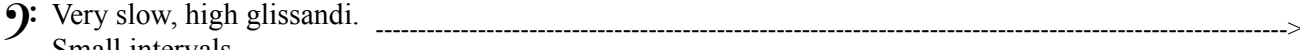
Final bar line: 

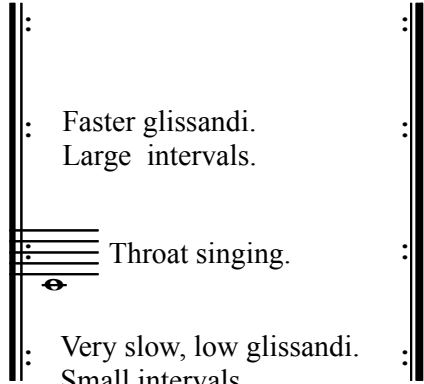
II SWELLS

ALL *mp* ----- Gradually Introduce dynamic swells -----> *pp* < *ff* > *pp* 

Anne  : Faster glissandi. Large intervals. :


Adam  : Throat singing.  Throat singing. :


Nathan  : Very slow, low glissandi. Small intervals. :

Final bar line: 




III SPECTRAL CRAZINESS

ALL *ppp* ----- Etherial. Sempre *ppp* -----

Anne  Faster glissandi.
Large intervals. ----->


Adam  Throat singing. ----->


Nathan  Very slow, low glissandi.
Small intervals. ----->


 :
: Staccato. Large intervals. :
: Staccato pointillistic figures on :
: accordion. Very wide range. :
 Harmonic glissandi on C :
and G strings. Various speeds. :


IV CRAZY CRAZINESS

ALL *ppp* -----> *fff*

Anne  Staccato. Large intervals. ----->


Adam  Staccato pointillistic figures. ----->
Very wide range.


Nathan  Harmonic glissandi on C
and G strings. Various speeds. ----->


fff
Maximum entropy. Total chaos. Free improv.
Maximum entropy. Total chaos. Free improv.
Maximum entropy. Total chaos. Free improv.

V (NO CUE)

ALL *fff* -----> *ppp*

Anne  Total chaos. Free improv. -----> ssssssssss

Adam  Total chaos. Free improv. -----> ssssssssss (air)

Nathan  Total chaos. Free improv. -----> Light pizz.
Col legno battuto. Increasingly more sparse

LOW POSTLUDE

End
End
End