

ASMR
for ensemble and electronics

Andrius Arutiunian

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2016

Andrius Arutiunian (029)

Performance Note:

The piece is written for amplified ensemble and optional electronics. The electronics consist of a voice describing the actions of the percussionist in the fashion of ASMR videos.

The electronics are downloadable as .wav files and can be triggered using QLab or similar live audio-playback software. The cues for electronics are indicated in the percussion line and should be triggered by the percussionist. Alternatively, the text could be read by the percussionist, provided the voice is amplified closely (similarly to ASMR videos).

All musicians should be amplified; however, the ensemble should play relatively softly (all the dynamics are relative).

Alto saxophone: F1 indicates common fingering, F2 – alternative fingering.

Percussion: The voice text part is indicated in the Text line and should be considered as a reference of the actions of the percussion player. Therefore, the percussionist should follow the indications of the Text part as well.

The percussion consists of various sound objects in addition to traditional instruments, such as snare, tom and optional kick drum. The sound objects should be interpreted freely and can be substituted by other objects, if seems fitting, while possibly changing the text of the piece as well.

Duration: c. 8'

ASMR

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$\text{♩} = 53$ Very quietly

Alto Sax.

El. Guitar

Text

Percussion/
Electronics

Violin

Piano

- i have now started the playback of this voice -
my hand is slowly moving away from the device
towards a sheet of tin foil -

- which i pick up with my right hand and start crunching
in front of the microphone -

Cue 1

3

F 2

F 1

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

sfp

mp

mf

f

p

ff

dim.

mp

sul IV

finger slide

cut off with a sliding palm

fully damp the strings (left hand)

right palm brushing noise over the strings

3:2

3:2

tin foil, slow crunching

jeté

DIST.: () DIST.: FULL

5 F2 F1 F2 F1 F2

A.S.

E. G.

3:2 3:2 3:2 3:2

sul IV

finger slide

mf *f*

DIST: OFF DIST.: ()

- i can hear the crackles appear in an undefined speed and rhythm -

Tx.

Perc./ Electr.

Cue 2

Vln.

mf *f*

Pno.

mf

Ped.

7 A

A.S.

E. G.

3:2 3:2 3:2 3:2

mp

A

- i pick up a small brush and press it lightly onto the skin of the snare

vertically press down a loose brush, move it ad lib

Perc./ Electr.

Cue 3

Vln.

ord. sul IV [9]

mf

Pno.

mp

3 3 3 3

9

A.S.

E. G.

Tx.

Perc./ Electr.

Vln.

Pno.

F 1

pitch bend

3:2

mf

- i move the brush in a repetitive manner -

change direction on each beat

Cue 4

fast gliss. sul IV

p

mf

3

3

3

3

3

3

11

A.S.

E. G.

Tx.

Perc./ Electr.

Vln.

Pno.

fingers only

slap

p

finger slide

DIST.: full

snare, wooden mallet, let bounce

tight brush, one circle per note!

mf

sul pont. >> almost on the bridge [noise]

fp

mf

3

3

3

3

sotto voce [noisy]

A.S.

E. G.

Tx.

Perc./ Electr.

Vln.

Pno.

15

A.S.

E. G.

Tx.

Perc./ Electr.

Vln.

Pno.

17

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

f
Ped. hold the pedal till rehearsal mark C

con sord.
sul tasto
sul IV

p

19

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

p

mf

brush on a metal object

8
21

A.S. *mp* *p*

E. G. [like echo] 4:3 4:3 *ff* pluck scratch on the string *mf* *sfz* *sfz* *sfz* *ff* DIST: ON (medium)

Tx. wooden stick on glass bowl

Perc./ Electr.

Vln. senza sord. >> scratch *f* *mf*

Pno. *f* [stopped note] *p* *mf*

Ped.

23

A.S.

E. G.

Tx.

Perc./ Electr. right hand: on a tom or kick and with a brush left hand: nails on the skin, slow rotational movement *p*

Vln. sul tasto con sord. *pp*

Pno.

32

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

fast metal pluck scratch
+
pitch bend

ff

sfz

sfz

wooden stick
on glass bowl

ff

gradually begin to scratch

mf

mp

mf

34

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

fast metal pluck scratch
+
pitch bend

ff

sfz

sfz

sfz

mp

sotto voce [noisy]

mp

max. scratch.
change bow when needed

ff

mp

mf

A.S. *p* *mp*

E. G. 3:2

Tx. - i am now rubbing my hands against each other - rub your hands against each other - they are getting warm -

Perc./ Electr. Cue 7 sul tasto con sord.

Vln. *pp*

Pno.

A.S.

E. G. 3:2

Tx. - i quickly insert a small sheet of plastic in between my hands otherwise i continue the same -

Perc./ Electr.

Vln. *p* con sord. sul tasto sul IV short ricochet on every note

Pno. *f* hold the pedal till rehearsal mark C

14
44 F2

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

con sord.
sul tasto
pp

- a couple of small stones lay in my hand -

Cue 8

F1

F2

46

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

sfzp *mf* *p* *sfzp*

f *mf* *pp*

4:3 4:3 4:3 4:3

jeté

f dim.

f

Red.

H

H

- i move them in opposite directions, slowly but firmly -

rub two rocks against each other
constantly change hand direction and position.

48

A.S. *mf* *p* *sfp*

E. G. *f* *mp* *mf* *pp*

4:3 4:3 4:3 4:3

- i have now left the rocks on the skin of the snare -

- i will lay a handful of straws onto the rocks -

throw a handful of straws onto the snare and move them around

Perc./ Electr. Cue 9

Vln. *dim.*

Pno. *f*

50

A.S. *mp*

E. G. *mp*

3:2 3:2 3:2 3:2 3:2

noisy clicks by using a metal object on the bridge

- the straws and the rocks are rubbing against the membrane and the open snares -

- creating unpredictable patterns of rhythm and timbre -

Perc./ Electr.

Vln.

Pno.

60

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

Cue 12
sul tasto
con sord.

- the leaves are breaking into such small pieces that i need to be careful -

- of not clogging the snares -

p

mp

62

A.S.

E. G.

Tx.

Perc./
Electr.

Vln.

Pno.

f

mf

p

64

A.S. *ad lib, finish together with the violin once the resonance of piano and guitar stops*

E. G. *ad lib, finish together with the violin once the resonance of piano and guitar stops*

Tx. - my hand is slowly moving towards the device - - i am now about to turn off the playback of this voice -

Perc./ Electr. move your hand slowly towards the device slowly release your hand after the playback has finished

Vln. *ad lib, finish together with the saxophone once the resonance of piano and guitar stops*

Pno. *mp*

Cue 13