Mohammad H. Javaheri

A False Faux

for Bass Clarinet, Electric Guitar,
Violin, Cello, and Electronics

A False Faux

Written for Distractfold Ensemble

Mohammad H. Javaheri

Stanford - 2024

A False Faux

A False Faux explores the illusion of unity, where what appears as a singular entity reveals itself to be a complex collection of distinct elements. As tension mounts as the piece progresses, the false perception of oneness is pushed towards the breaking point. The seemingly cohesive whole begins to unravel, separating into a spectrum of independent parts. This fragmentation reveals the co-existence of determinacy and indeterminacy—where structured elements intertwine with the unpredictable, further challenging the illusion of unity.

As you zoom into what seems to be whole, the piece challenges the assumption of oneness. Layers of diversity unfold, each layer expanding into its own unique form, together showing that beneath the surface multiplicity consequently thrives.

Instrumentation

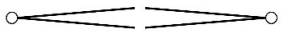
Bass Clarinet	+ Amplification
Electric Guitar	+ Amplification/Effects
Violin	+ Amplification
Cello	+ Amplification
Electronics	

The score is transposed.

General abbreviations and Symbols

m.v., vib., n.v.

molto vibrato; vibrato; none vibrato



Crescendo dal niente ; Diminuendo al niente

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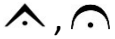
Change gradually from the indicated technique with tie to the next one



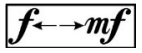
Quick crescendo at the very end



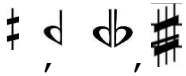
from/to highest note possible



short fermata, normal fermata



Change freely between indicated dynamics



tone higher; ¼ tone lower; ¾ tone lower, 3/4 tone higher

,

Short pause breath

p sub. ; sub. f

Subbito piano, subbito forte

p poss. ; f poss

As piano as possible; as forte as possible

“fff"

The dynamics in quotation marks are used to designate the effort to be made in order to produce the right sound.

Degrees of Vibrato:

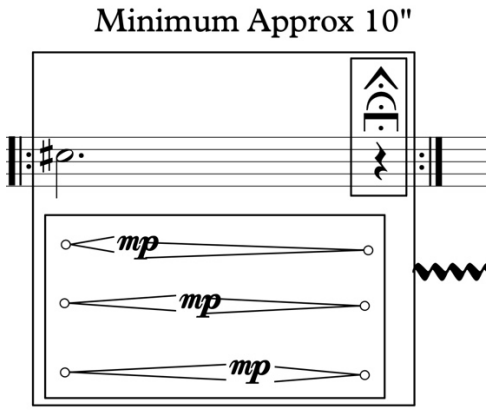
N.V. / None Vib. None Vibrato (Completely Dry)

Vib. Normal Vibrato

M.V./Molto Vib. Molto Vibrato (wide and fast)

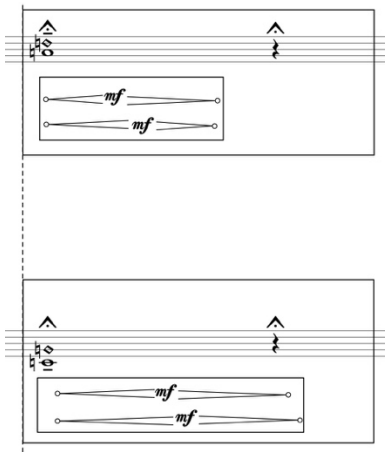
Max. Vib. Vibrato as maximum as possible
(As wide as and as fast as possible)

The compositional process of the ***A False Faux*** consist of both determinacy and indeterminacy at the same time. Here are two examples:



The box shows the approximate elements, flexibility and involving the interpretation of the performer.

a) The overall box should be repeated with the indicated time. In this example for about 10 seconds.
b) The fermata can be either short, normal, and long depends on each individual performer choice in the context.
c) the envelop of the dynamic in each repetition is selective based on one the indicated ones.
d) The pitch is fixed but the duration of the pitch is approximate. In this the suggested duration is dotted half but it can vary depends on each individual performer choice in the context.



The box shows the approximate elements, flexibility and involving the interpretation of the performer.

a) The overall box should NOT be repeated. The performers should start and end the phrase together.
b) The fermata is approximately short, but it can vary depends on the performers choice in the context.
c) The envelop of the dynamic in each repetition is selective based on one the indicated ones.
d) The pitch is fixed but the duration of the pitch is approximate. In this the suggested duration is whole note but it can vary depends on the performers choice in the context.

A False Faux
WORK IN PROGRESS
(Written for Distractfold)

Mohammad H. Javaheri
Stanford 2024

♩=58 Spacious
senza misura

Minumum Approx 20"

Transposed
Bass Clarinet
in B♭

Minimum Approx 30"

Load form
and Freeze + a bit reverb

Electric Guitar

mp

♩=58 Spacious
senza misura

Minimum Approx 20"

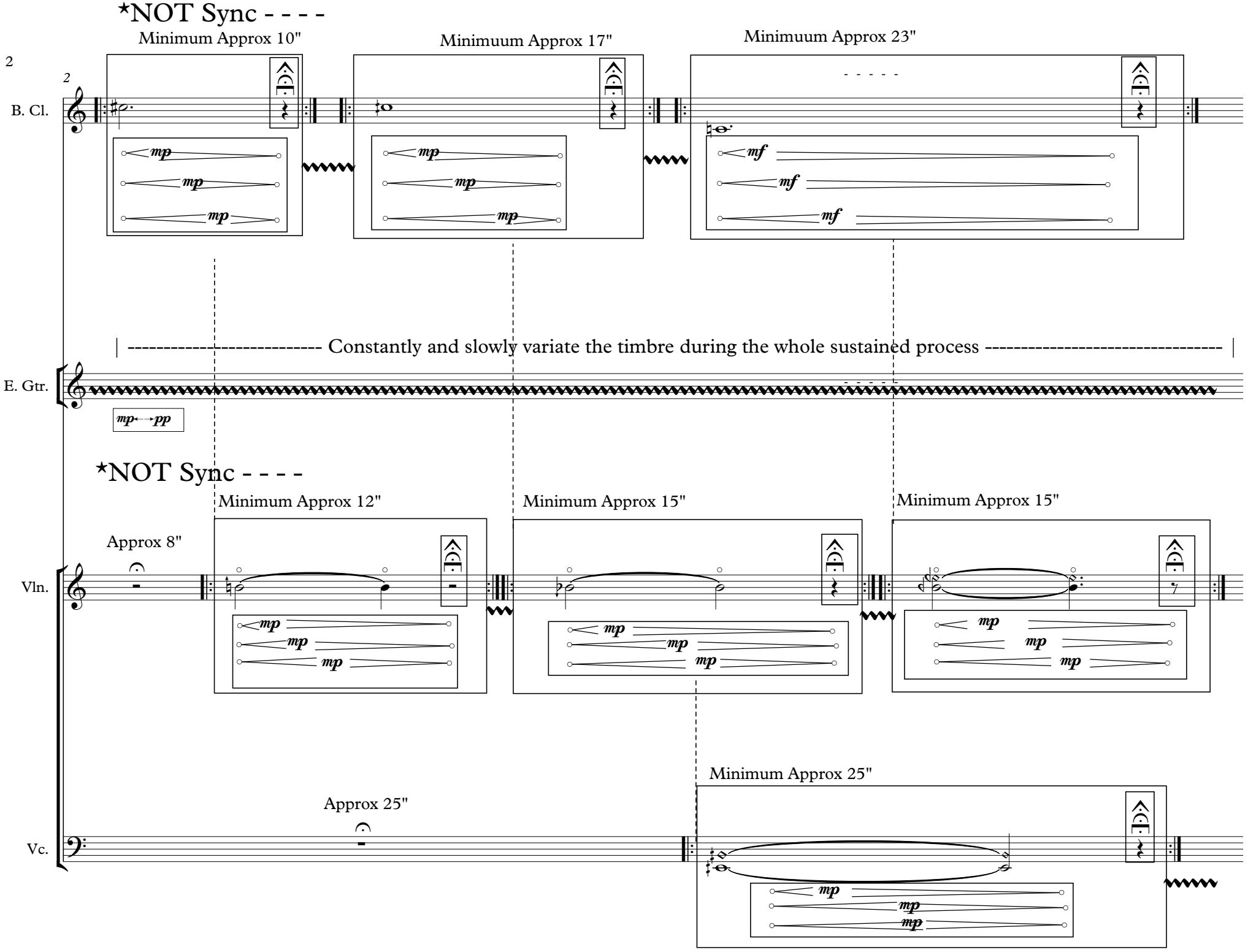
Detune the instrument quarter flat lower! (use the fingering as a normal tuned instruments)

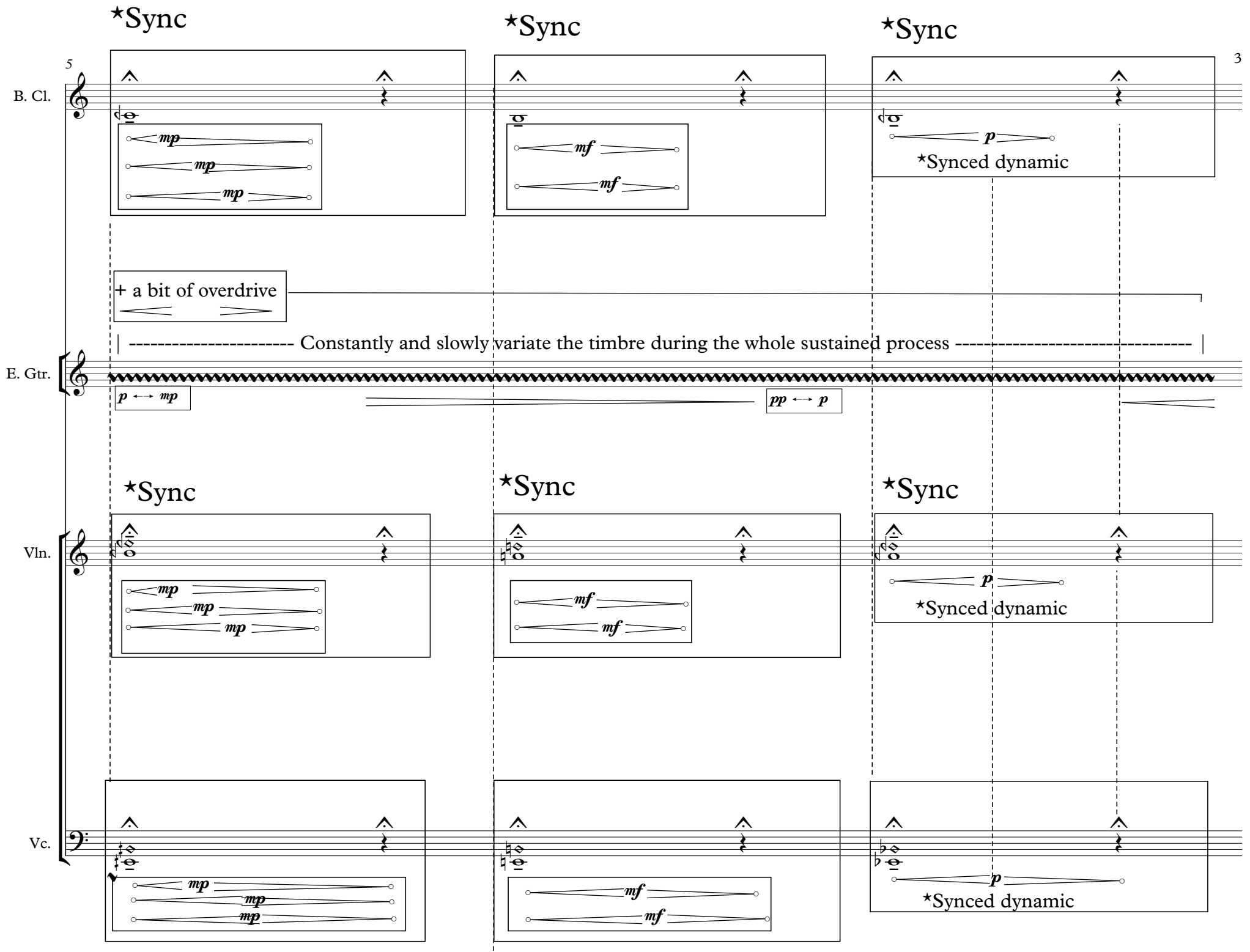
Violin

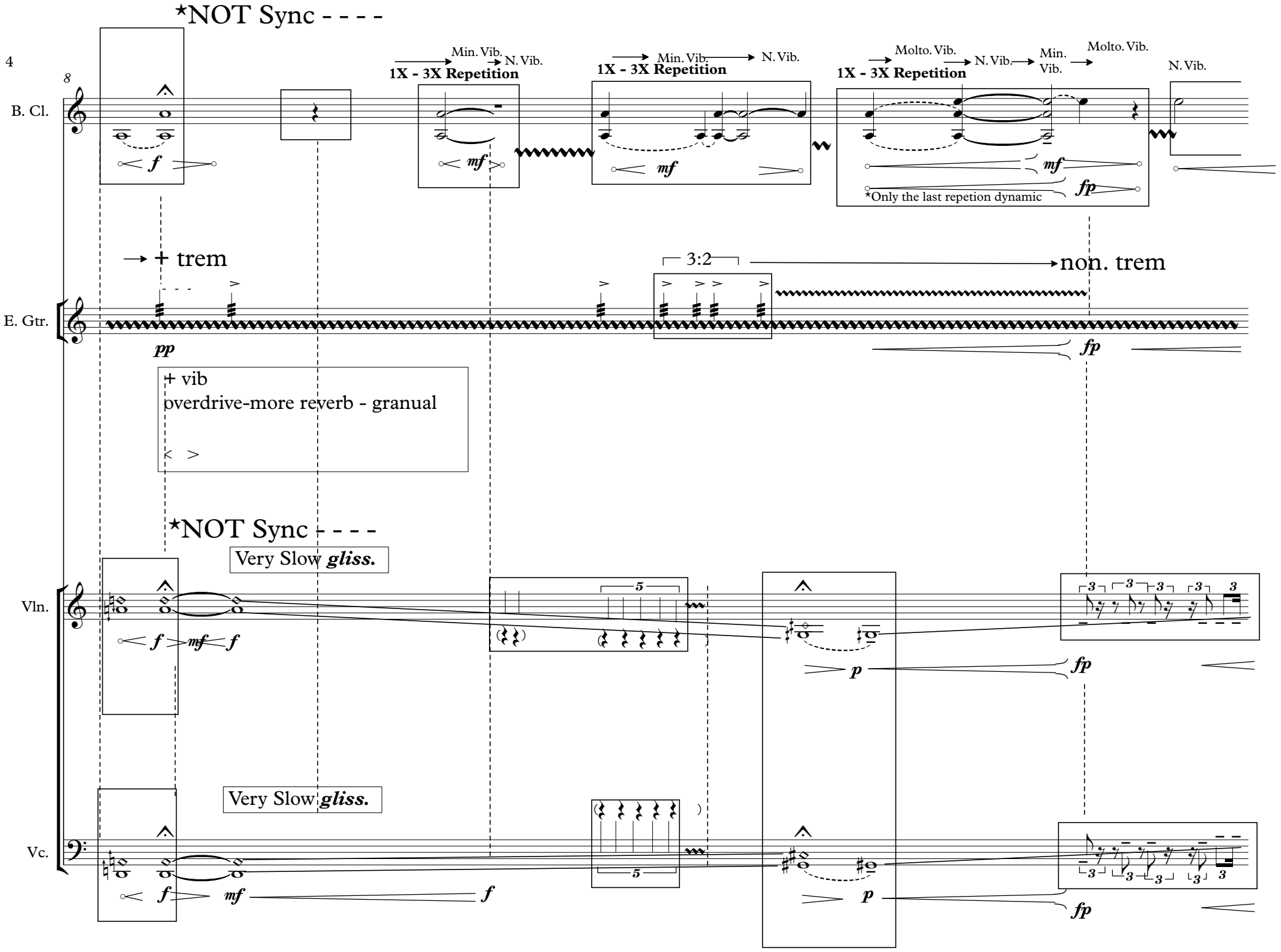
Minimum Approx 20"

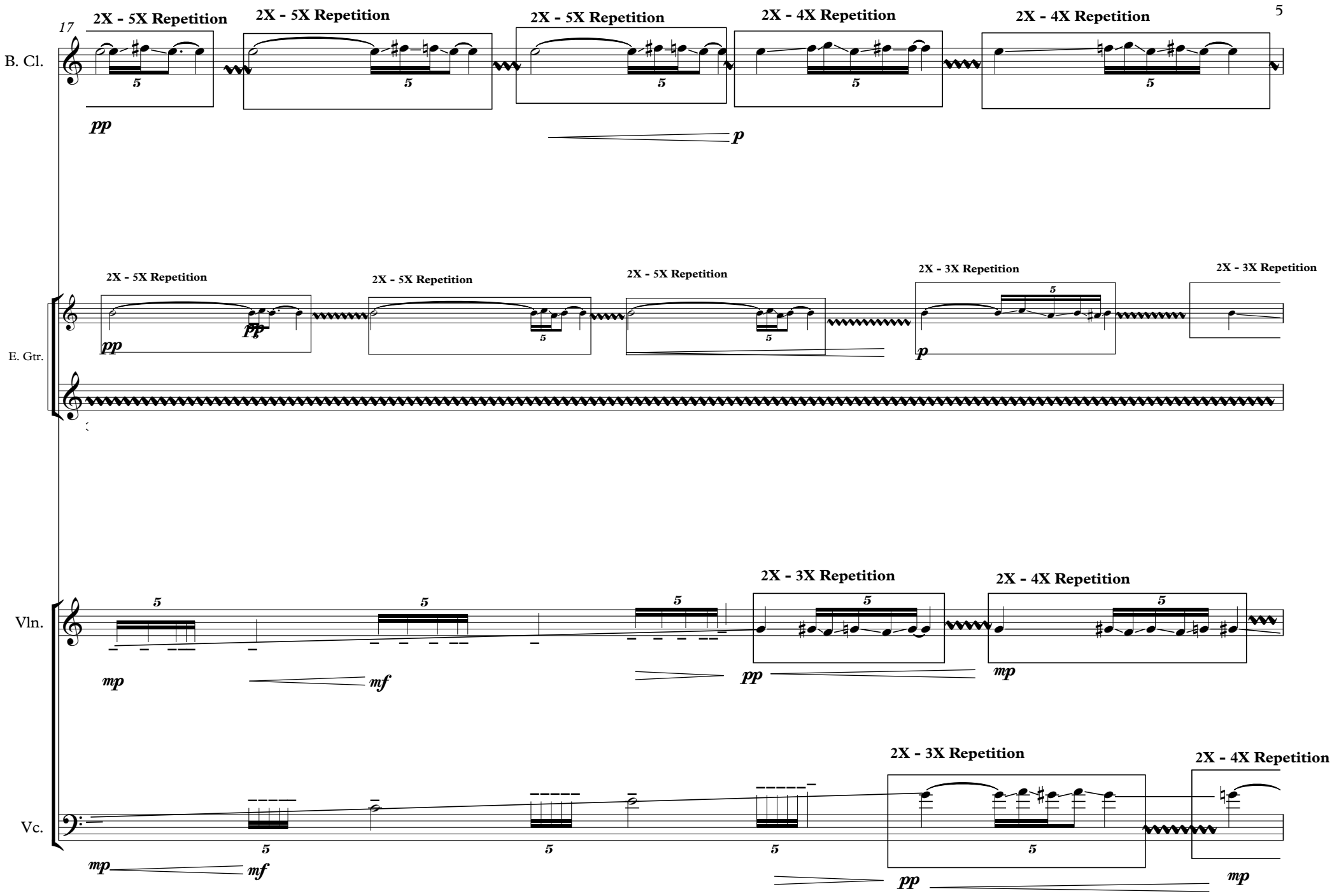
Detune the instrument quarter flat lower! (use the fingering as a normal tuned instruments)

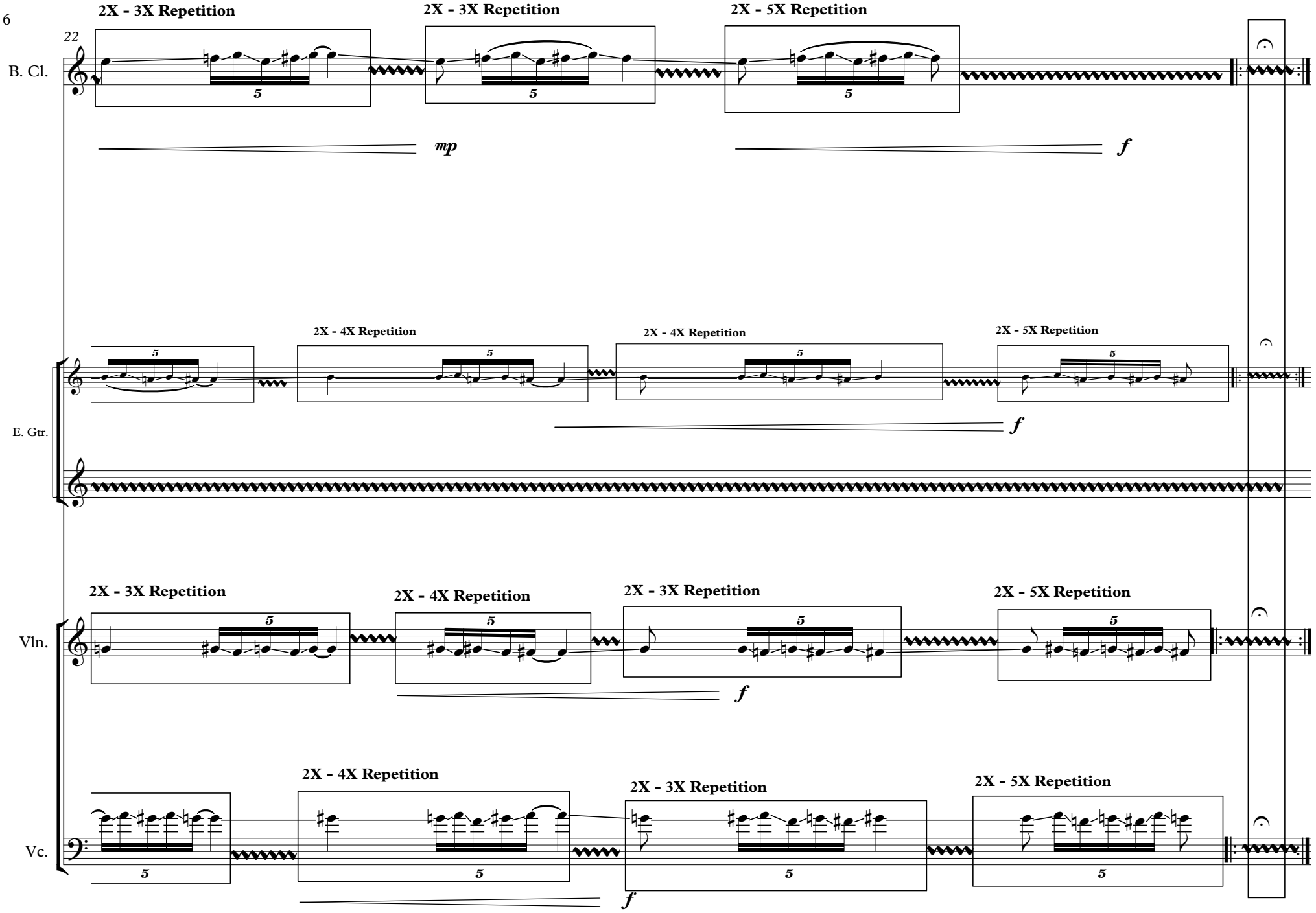
Violoncello

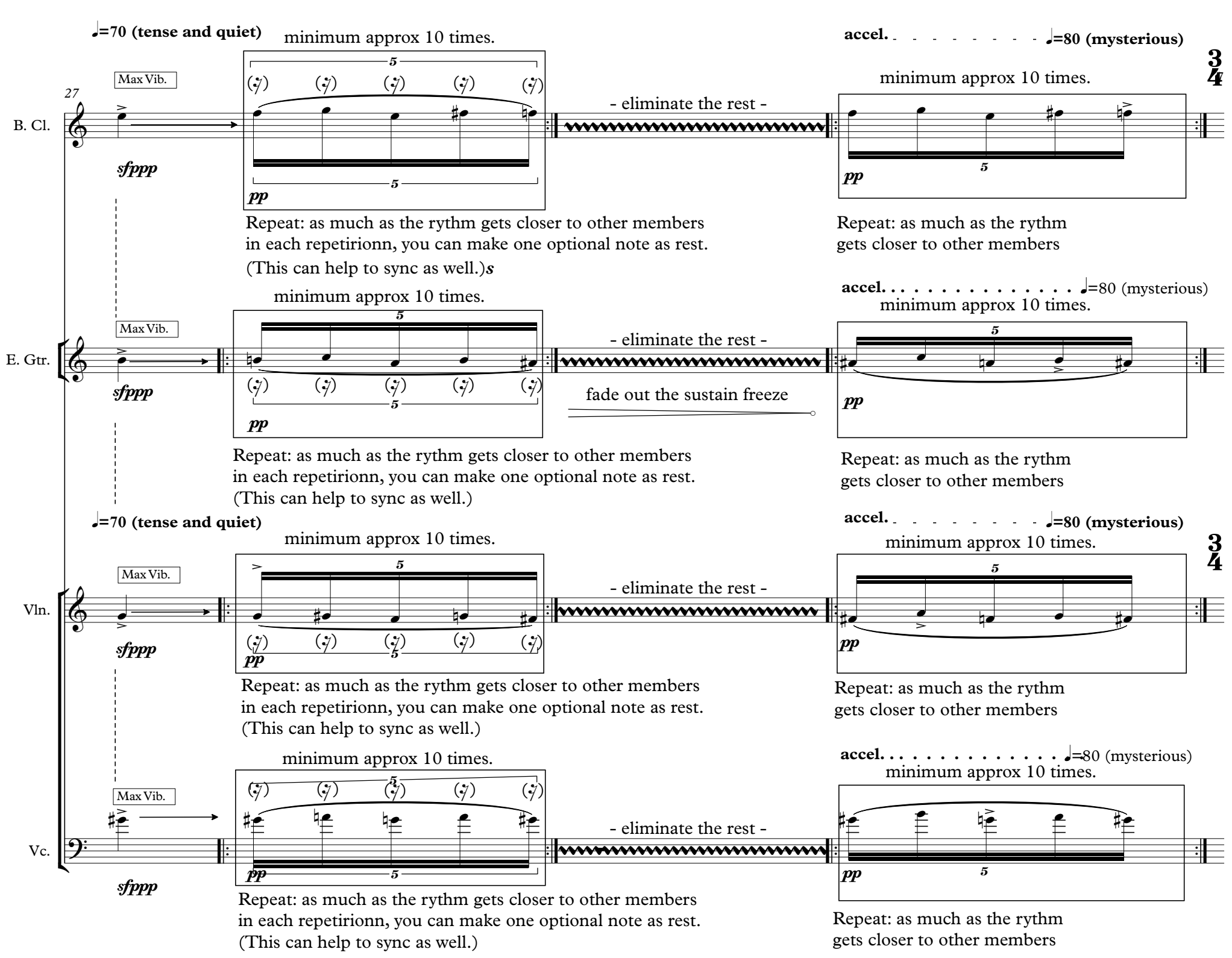

*NOT Sync - - - -
Minimum Approx 10"
Minimuum Approx 17"
Minimuum Approx 23"
2
2
B. Cl.
mp
mp
mp
mp
mp
mp
mf
mf
mf
| ---------- Constantly and slowly variate the timbre during the whole sustained process ---------- |
E. Gtr.
mp pp
*NOT Sync - - - -
Minimum Approx 12"
Minimum Approx 15"
Minimum Approx 15"
Approx 8"
Vln.
mp
mp
mp
mp
mp
mp
mp
mp
mp
Minimum Approx 25"
Approx 25"
Vc.
mp
mp
mp


*Sync
*Sync
*Sync
5
3
B. Cl.
mp
mp
mp
mf
mf
p
*Synced dynamic
+ a bit of overdrive
Constantly and slowly variate the timbre during the whole sustained process
E. Gtr.
p ↔ mp
pp ↔ p
*Sync
*Sync
*Sync
Vln.
mp
mp
mp
mf
mf
p
*Synced dynamic
Vc.
mp
mp
mp
mf
mf
p
*Synced dynamic


4
*NOT Sync - - - -
B. Cl.
Min. Vib.
N. Vib.
1X - 3X Repetition
Molto. Vib.
Min. Vib.
*Only the last repetion dynamic
+ trem
3:2
non. trem
E. Gtr.
+ vib
overdrive-more reverb - granual
*NOT Sync - - - -
Very Slow gliss.
Vln.
Vc.


17
B. Cl.
E. Gtr.
Vln.
Vc.
2X - 5X Repetition
2X - 4X Repetition
2X - 3X Repetition
pp
p
mp
mf


22
B. Cl.
2X - 3X Repetition
2X - 3X Repetition
2X - 5X Repetition
mp
f
E. Gtr.
2X - 4X Repetition
2X - 4X Repetition
2X - 5X Repetition
f
Vln.
2X - 3X Repetition
2X - 4X Repetition
2X - 3X Repetition
2X - 5X Repetition
f
Vc.
2X - 4X Repetition
2X - 3X Repetition
2X - 5X Repetition
f


♩=70 (tense and quiet)
minimum approx 10 times.
accel. ♩=80 (mysterious)
27
B. Cl.
Max Vib.
sfppp
pp
- eliminate the rest -
minimum approx 10 times.
Repeat: as much as the rythm gets closer to other members in each repetirionn, you can make one optional note as rest. (This can help to sync as well.)s
Repeat: as much as the rythm gets closer to other members
E. Gtr.
accel. ♩=80 (mysterious)
fade out the sustain freeze
Repeat: as much as the rythm gets closer to other members in each repetirionn, you can make one optional note as rest. (This can help to sync as well.)
Vln.
Vc.

*Nearly Sync

accel.

29

B. Cl.

ppp Pos.

E. Gtr.

ppp Pos.

*Nearly Sync
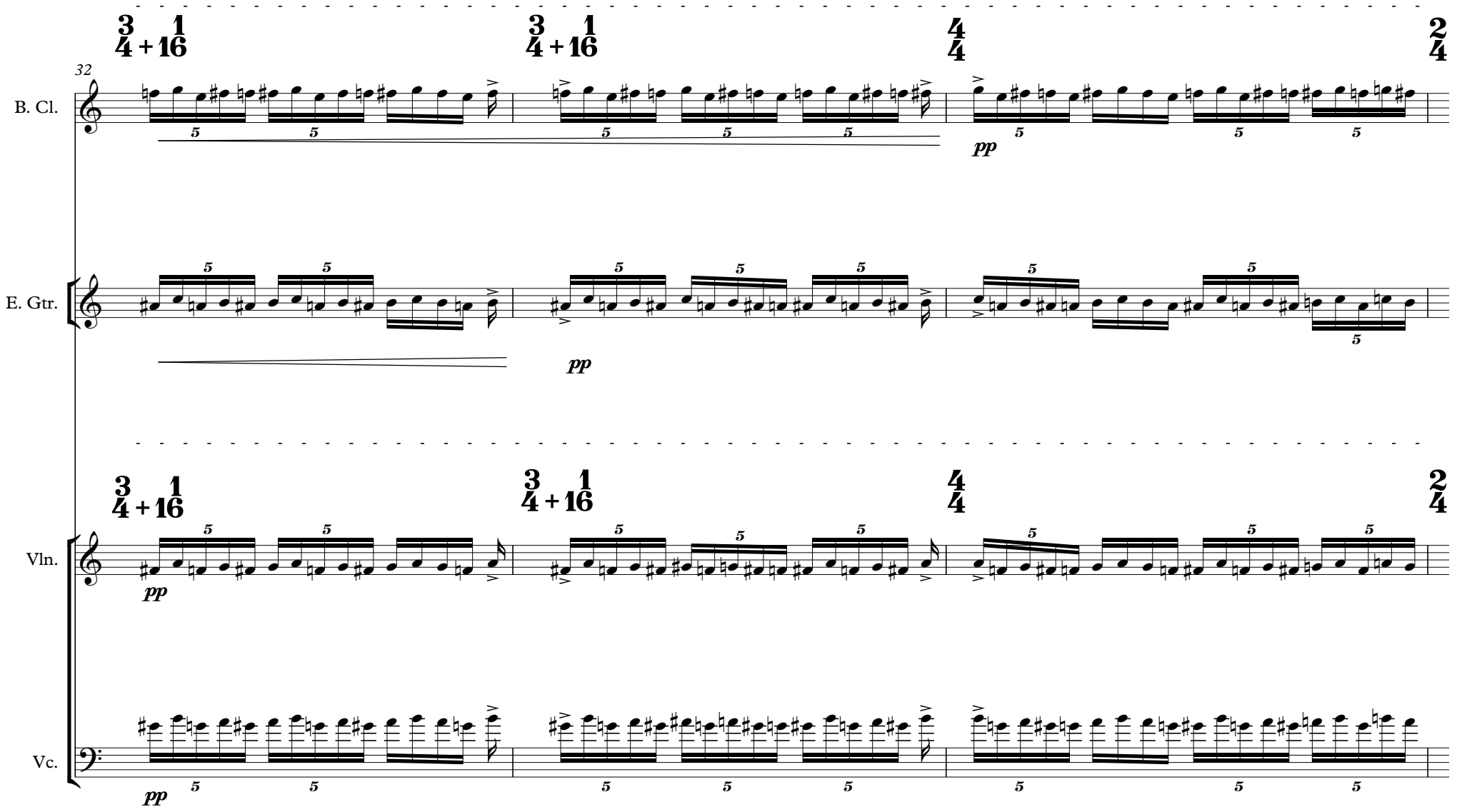
accel.

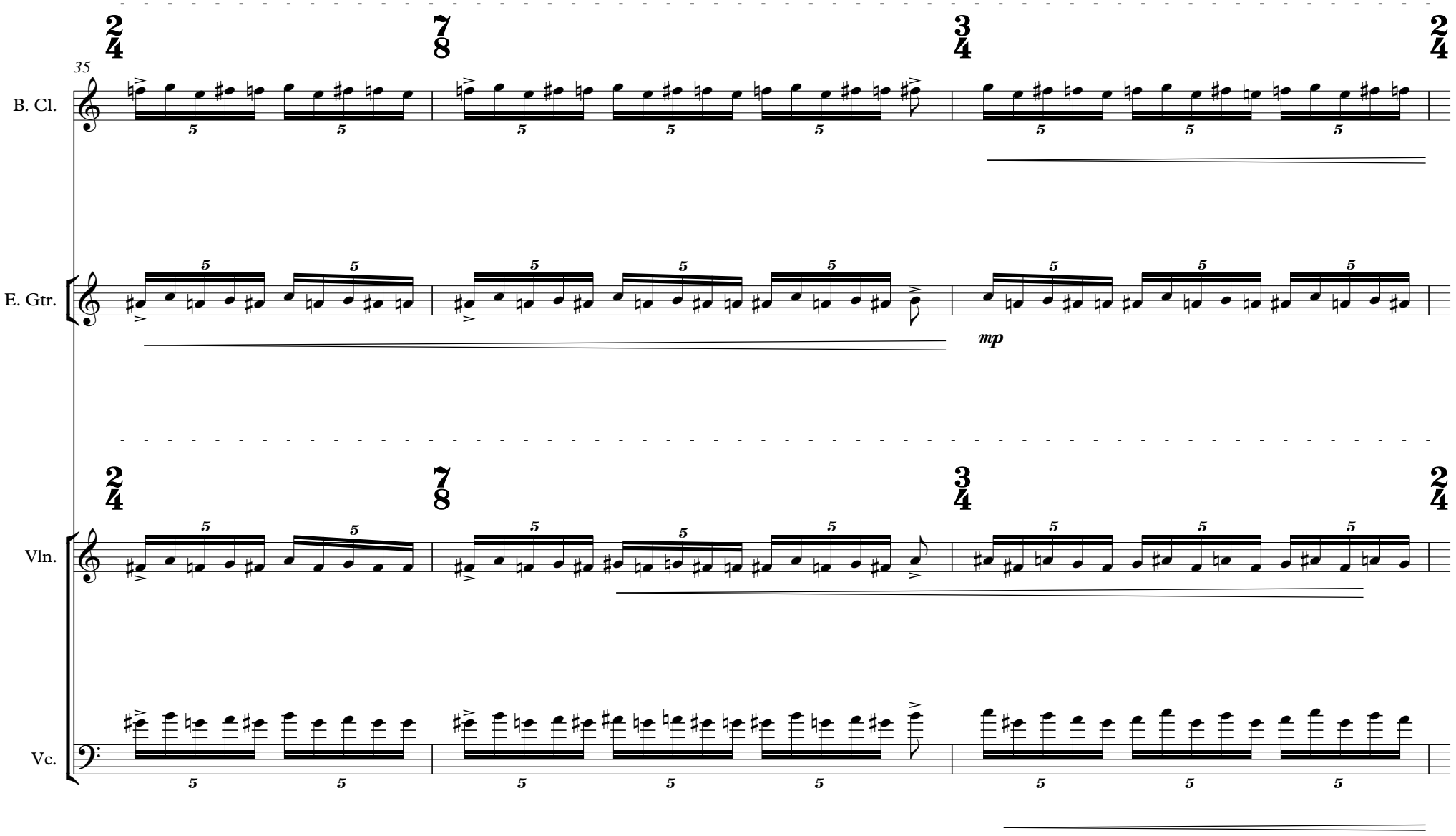
Vln.

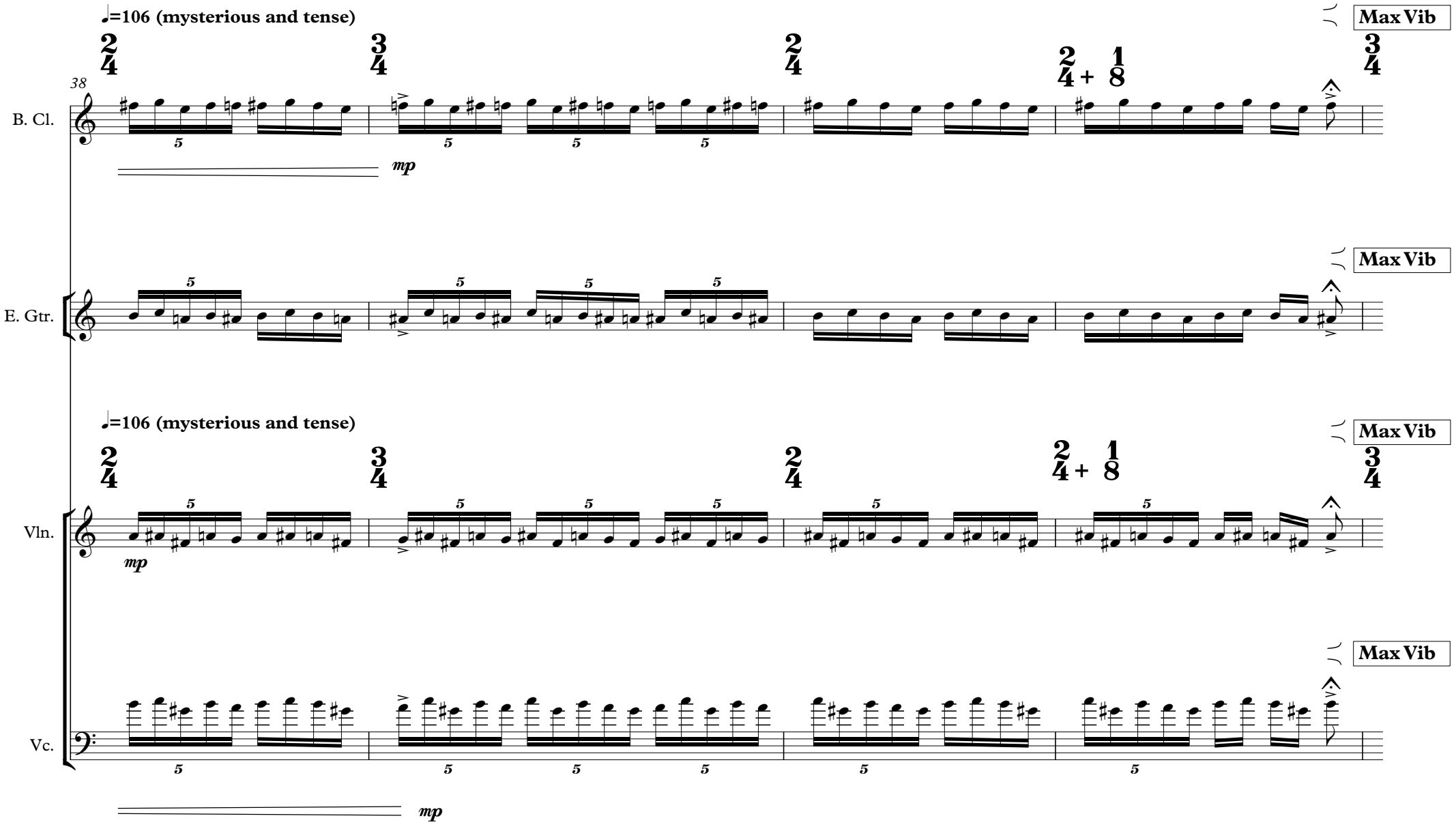
ppp Pos.

Vc.

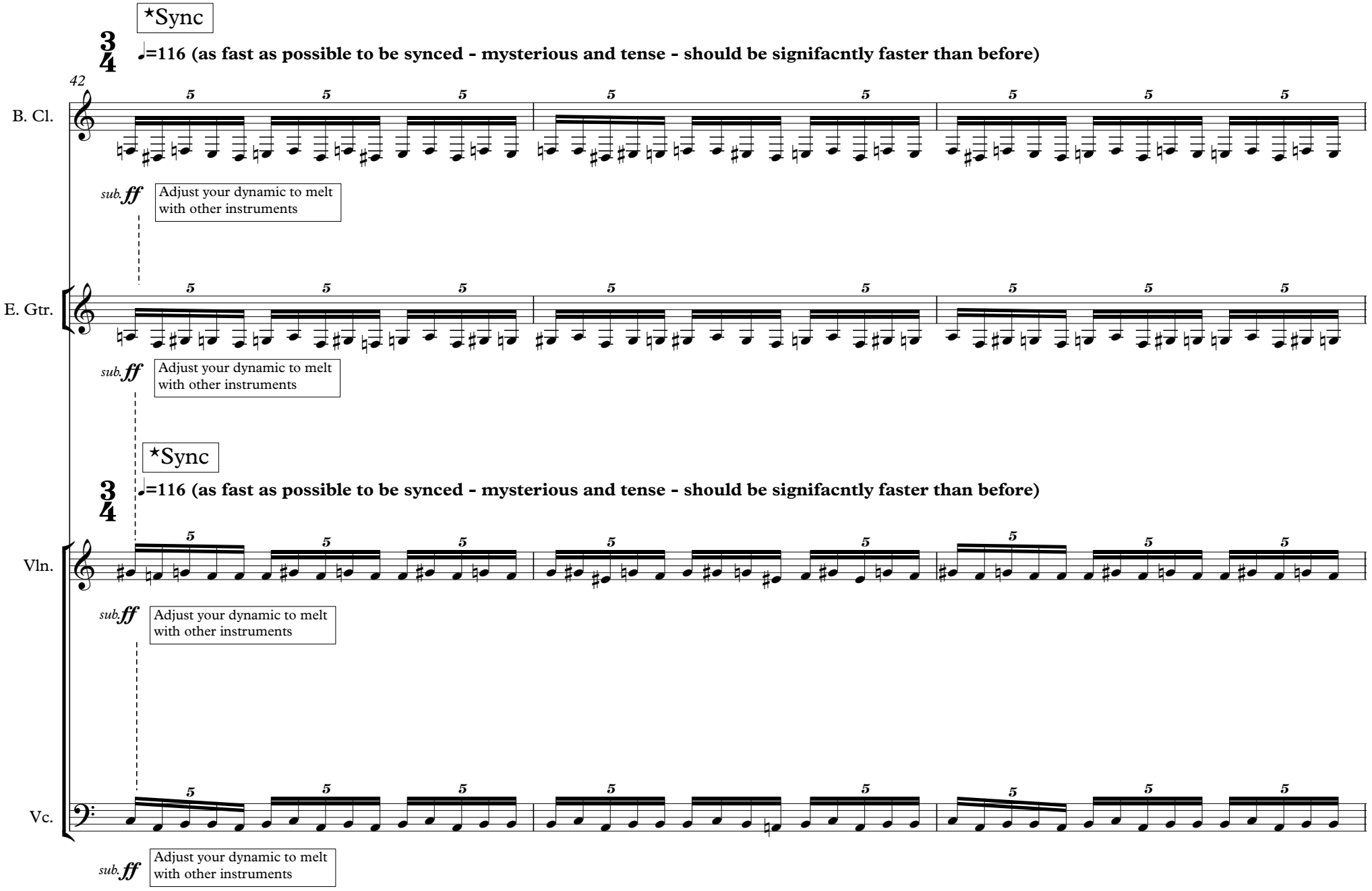
ppp Pos.
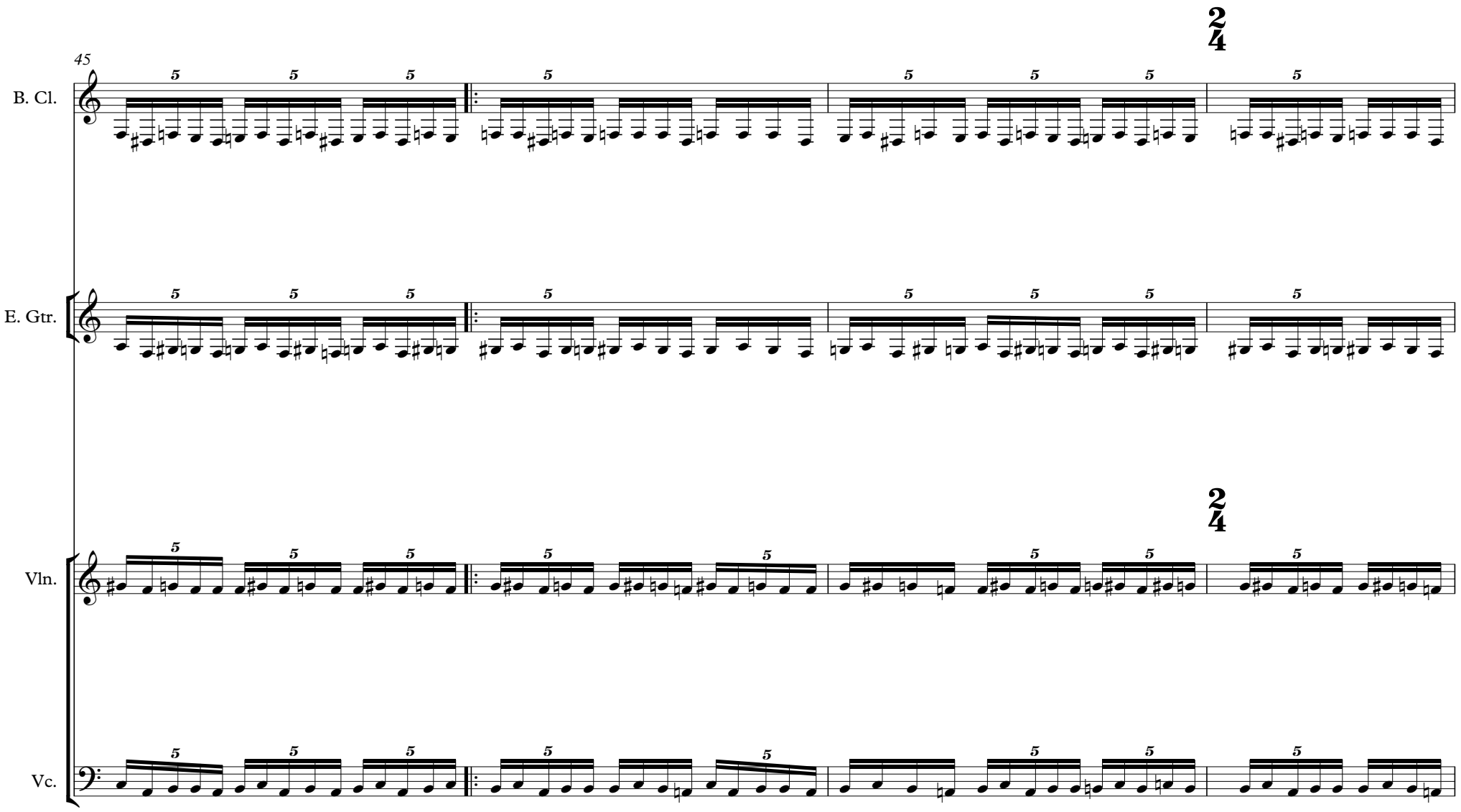

32
B. Cl.
E. Gtr.
Vln.
Vc.
pp

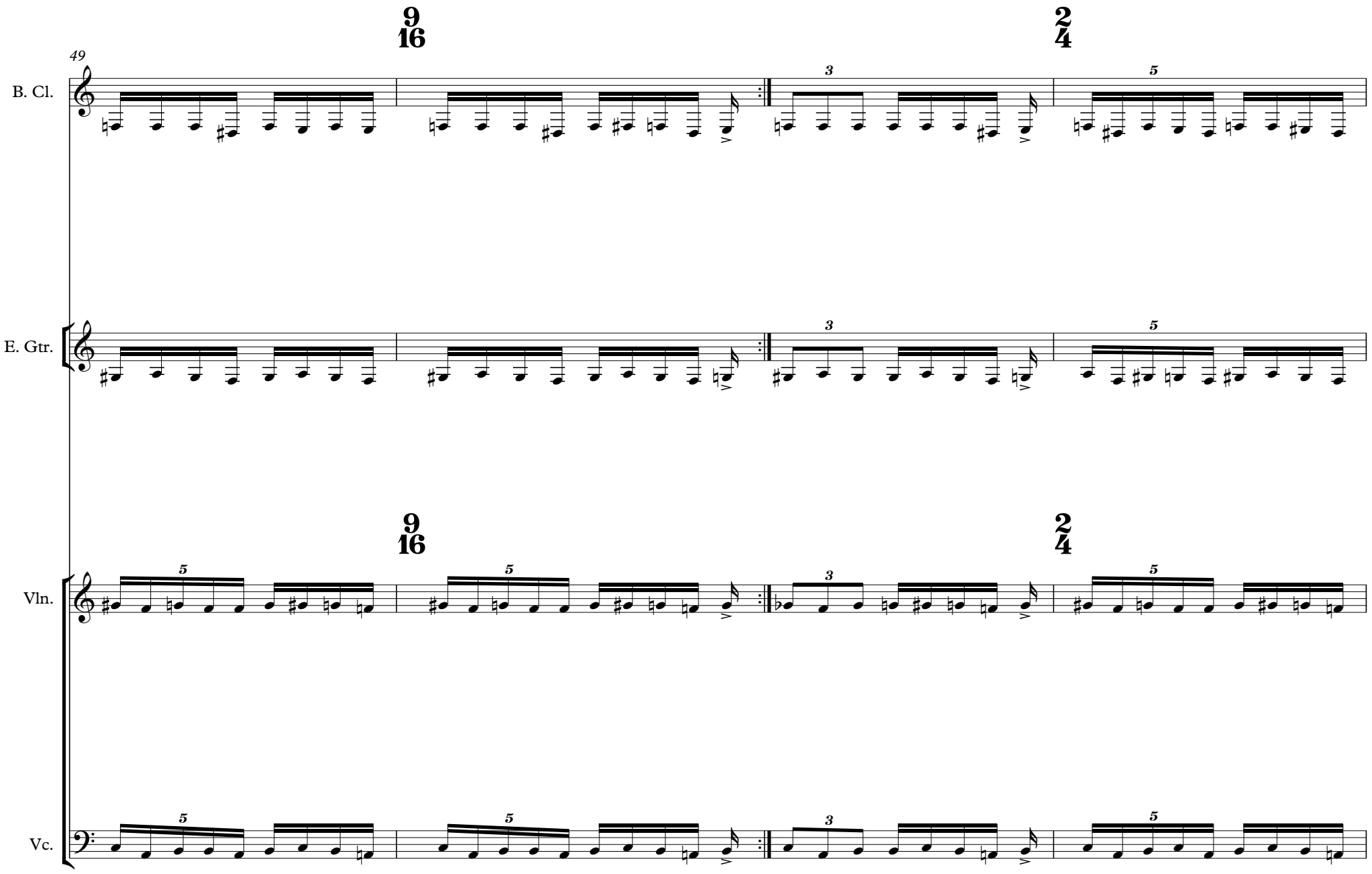

35
B. Cl.
E. Gtr.
Vln.
Vc.
mp

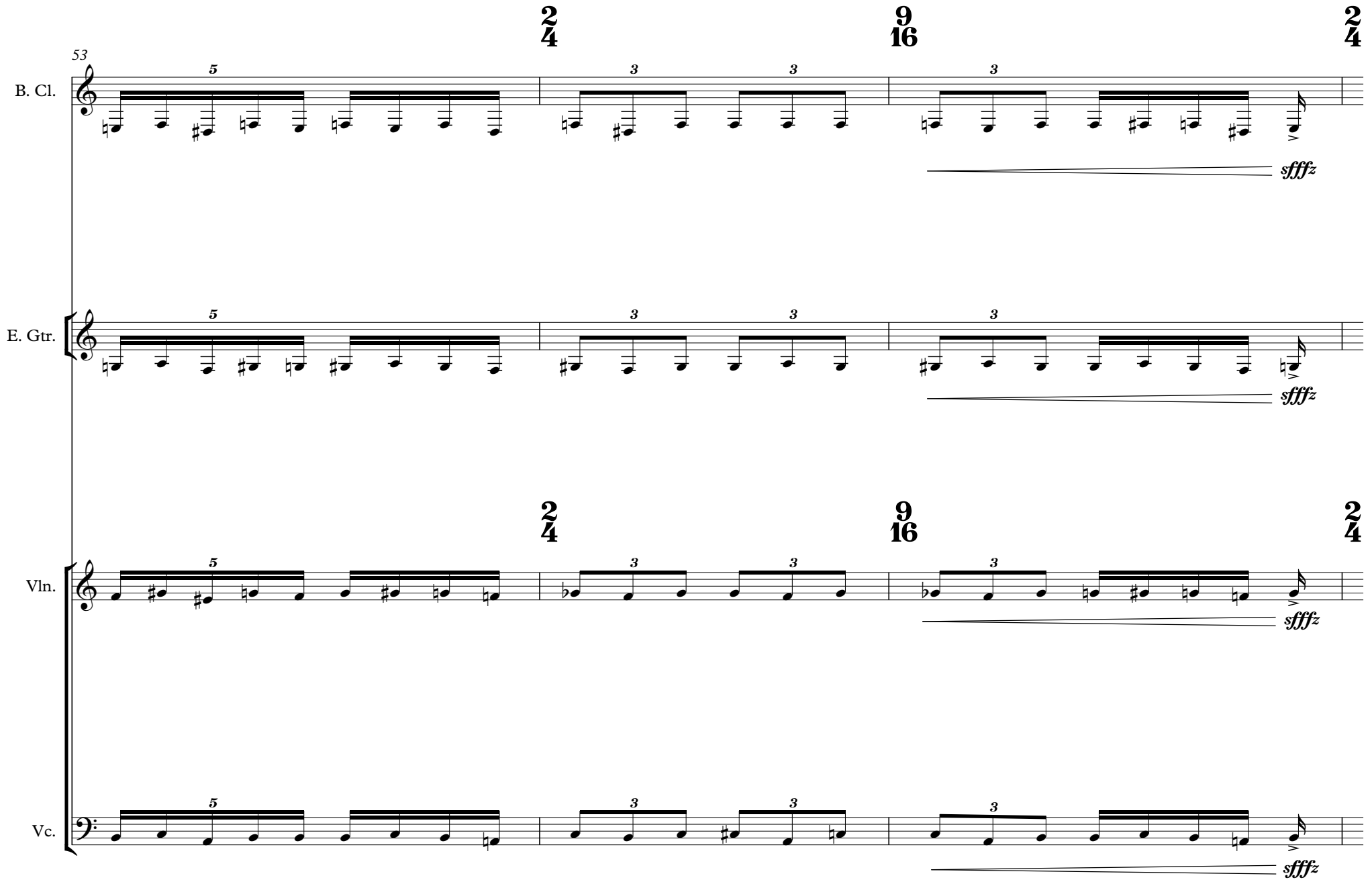


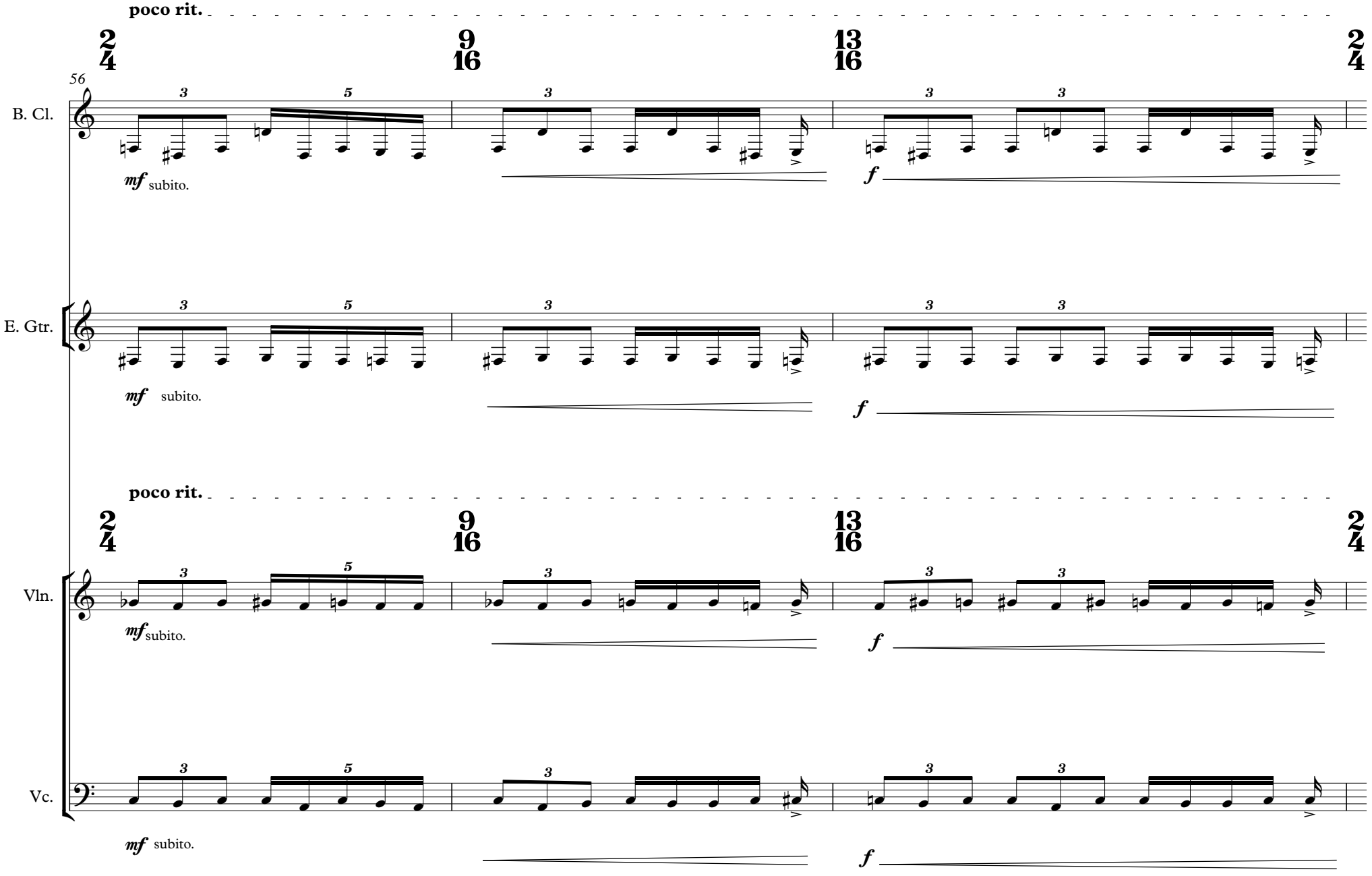
***The texture should sounds balance and as one in terms of dynamic as much as possible. So, the dynamics are Not defining for individuals, which means they are written to define the balanced relation texture between the instruments to create the texture.

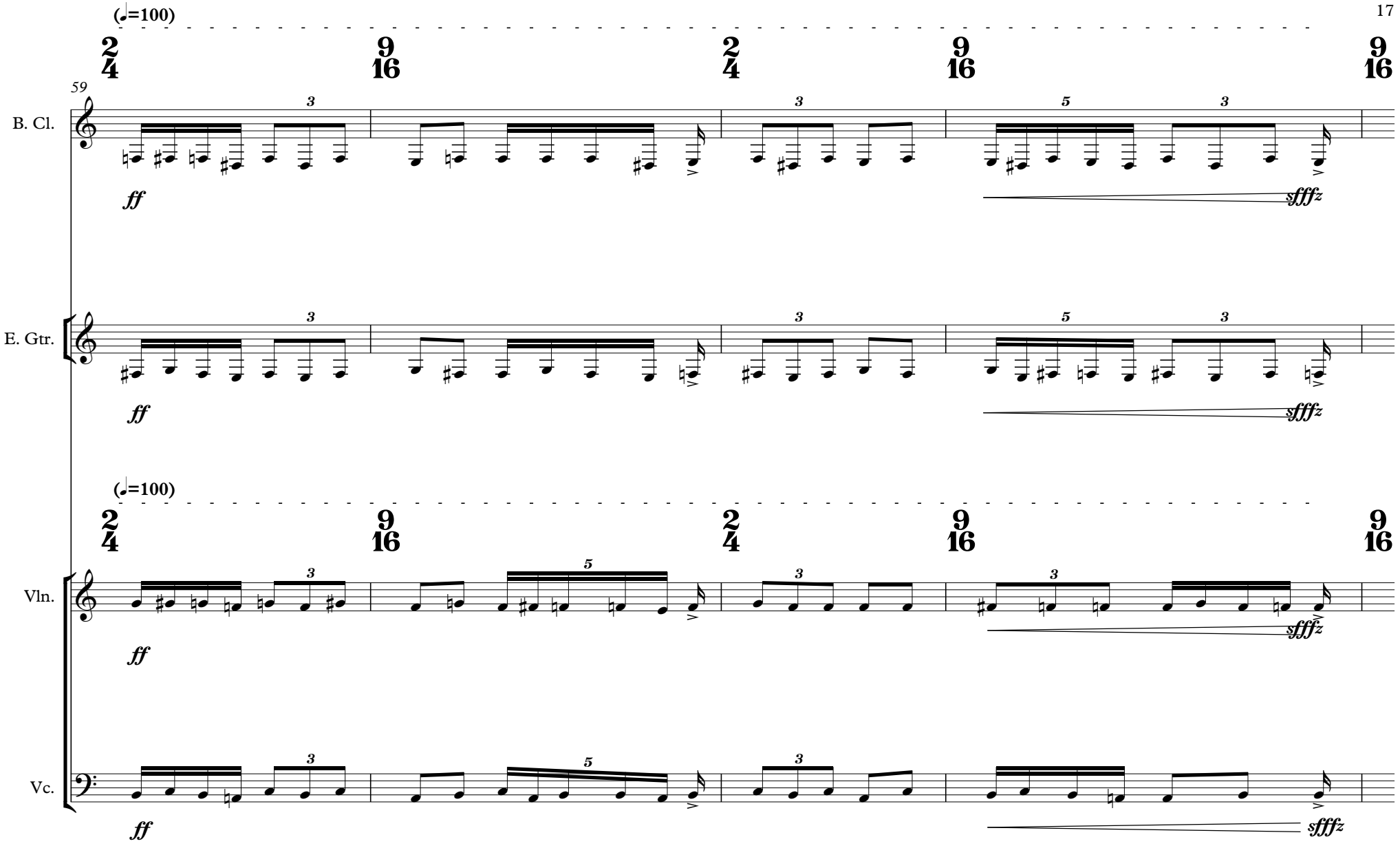

*Sync
3/4
♩=116 (as fast as possible to be synced - mysterious and tense - should be signifacntly faster than before)
42
B. Cl.
sub. ff
Adjust your dynamic to melt with other instruments
E. Gtr.
sub. ff
Adjust your dynamic to melt with other instruments
*Sync
3/4
♩=116 (as fast as possible to be synced - mysterious and tense - should be signifacntly faster than before)
Vln.
sub. ff
Adjust your dynamic to melt with other instruments
Vc.
sub. ff
Adjust your dynamic to melt with other instruments

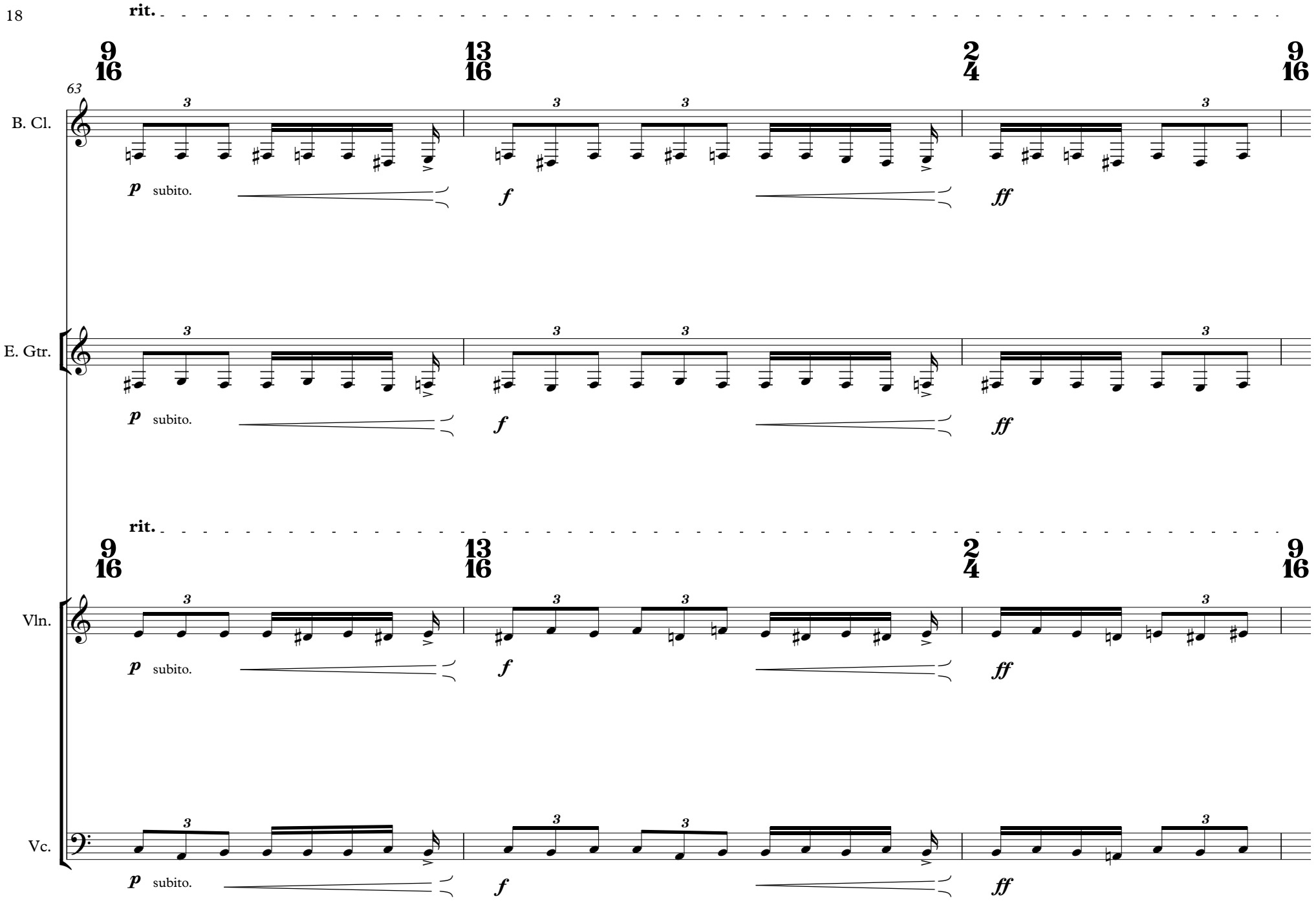

45
B. Cl.
E. Gtr.
Vln.
Vc.
2
4
2
4

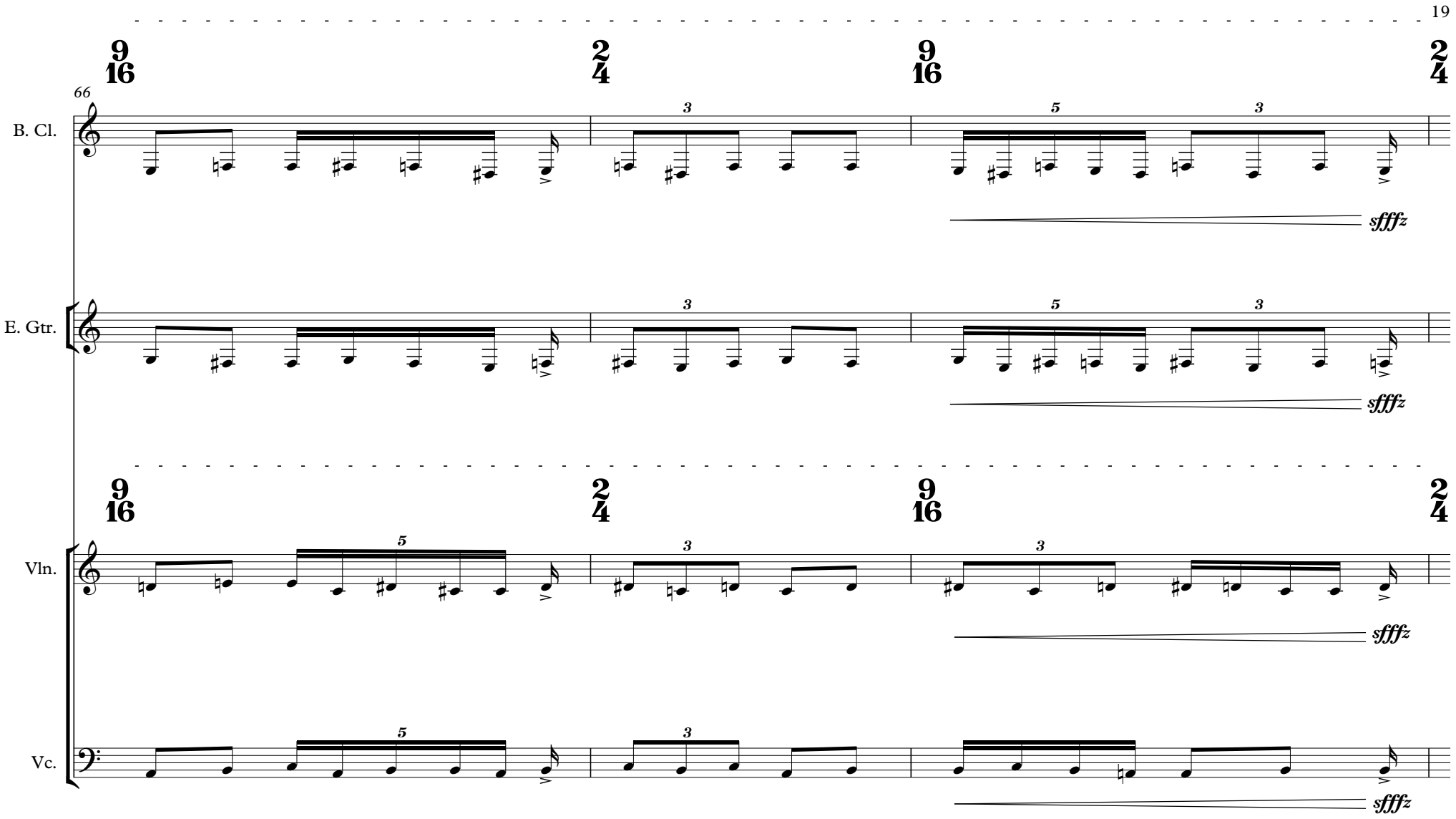

49
B. Cl.
E. Gtr.
Vln.
Vc.
9/16
2/4

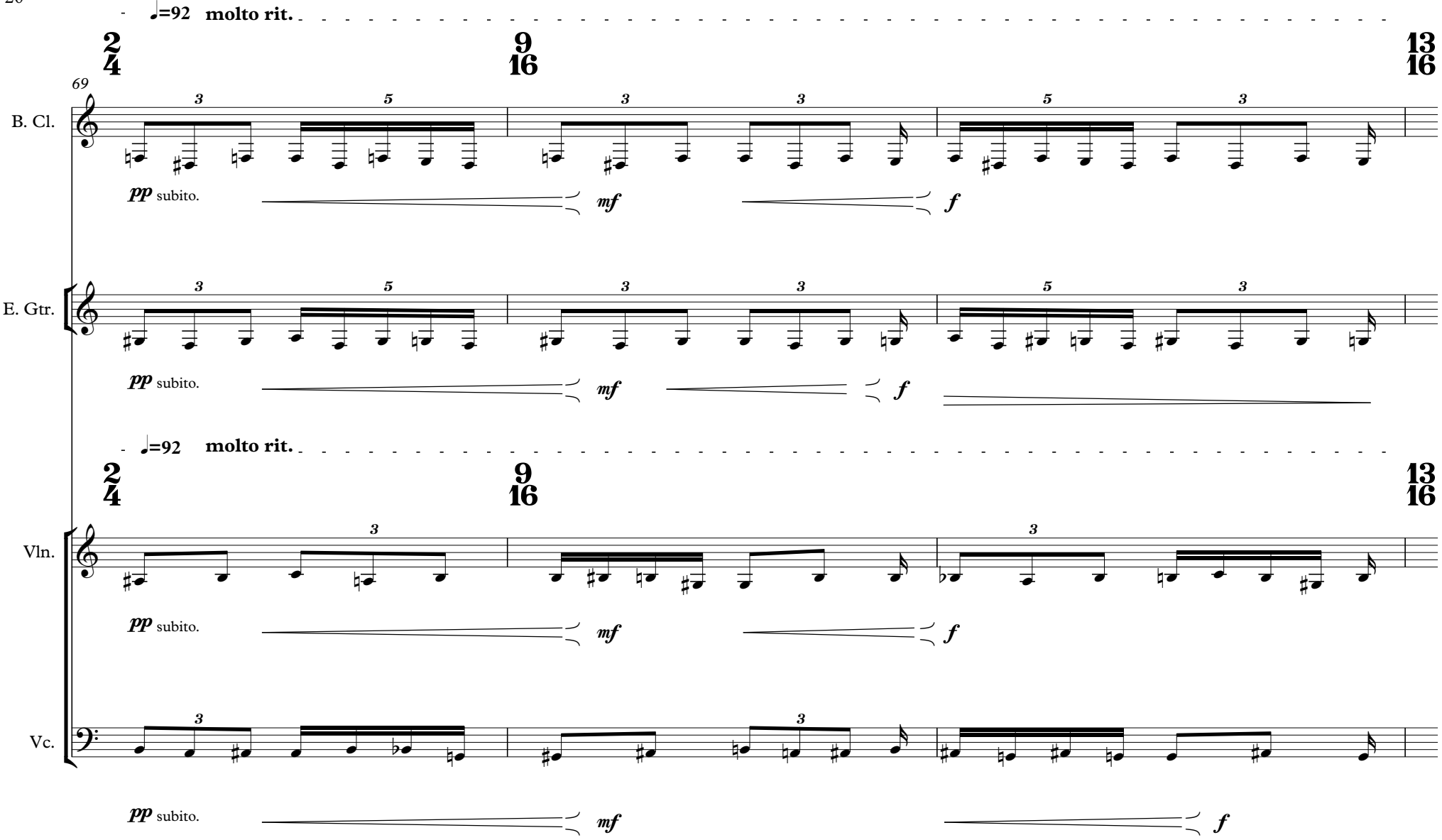

53
B. Cl.
E. Gtr.
Vln.
Vc.
2/4
9/16
2/4
sfffz

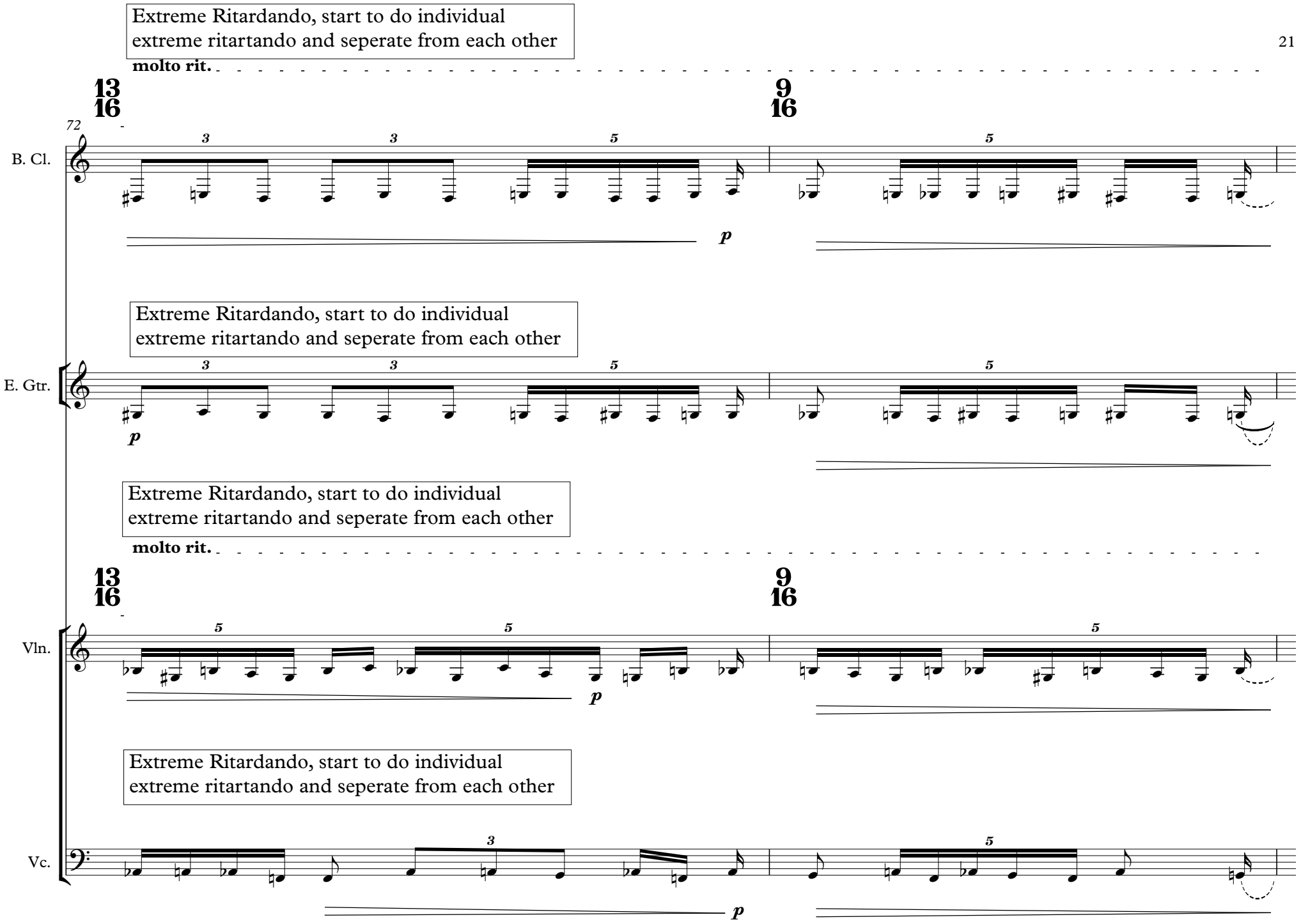

poco rit.
2/4
9/16
13/16
2/4
56
B. Cl.
E. Gtr.
Vln.
Vc.
mf subito.
f


(♩=100)
59
B. Cl.
E. Gtr.
Vln.
Vc.
ff
sfffz


rit.
9/16
13/16
2/4
9/16
63
B. Cl.
E. Gtr.
Vln.
Vc.
p subito.
f
ff
3


9/16
2/4
9/16
2/4
66
B. Cl.
E. Gtr.
Vln.
Vc.
3
5
3
sfffz


♩=92 molto rit.
2/4
9/16
13/16
69
B. Cl.
E. Gtr.
Vln.
Vc.
pp subito.
mf
f
3
5


Extreme Ritardando, start to do individual extreme ritartando and seperate from each other
molto rit.
13/16
9/16
72
B. Cl.
p
Extreme Ritardando, start to do individual extreme ritartando and seperate from each other
E. Gtr.
p
Extreme Ritardando, start to do individual extreme ritartando and seperate from each other
molto rit.
13/16
9/16
Vln.
p
Extreme Ritardando, start to do individual extreme ritartando and seperate from each other
Vc.
p

74

Senza Misura

B. Cl.

continue the extreme ritardando,
play your indivual tempo

"ppppp" ↔ ppp

continue the extreme ritardando,
play your indivual tempo,
not equal long pauses between each note,
seperate dynamics

"ppppp" ↔ mf

E. Gtr.

continue the extreme ritardando,
play your indivual tempo

"ppppp" ↔ ppp

continue the extreme ritardando,
play your indivual tempo,
not equal long pauses between each note,
seperate dynamics

"ppppp" ↔ mf

Senza Misura

Vln.

continue the extreme ritardando,
play your indivual tempo

"ppppp" ↔ ppp

continue the extreme ritardando,
play your indivual tempo,
not equal long pauses between each note,
seperate dynamics

"ppppp" ↔ mf

Senza Misura

Vc.

continue the extreme ritardando,
play your indivual tempo

"ppppp" ↔ ppp

continue the extreme ritardando,
Play your indivual tempo,
not equal long pauses between each note,
seperate dynamics

"ppppp" ↔ mf

77

B. Cl.

continue the extreme ritardando,
play your indivual tempo,
VERY not equal long pauses between each note, seperate
dynamics/articulation ---> (> - .)

continue the extreme
ritardando
and goes to silence

"ppppp" ↔ f

E. Gtr.

continue the extreme ritardando,
play your indivual tempo,
VERY not equal long pauses between each note, seperate
dynamics/articulation ---> (> - .)

continue the extreme
ritardando
and goes to silence

"ppppp" ↔ f

Vln.

continue the extreme ritardando,
play your indivual tempo,
VERY not equal long pauses between each note, seperate
dynamics/articulation ---> (> - .)

continue the extreme
ritardando
and goes to silence

"ppppp" ↔ f

Vc.

continue the extreme ritardando,
play your indivual tempo,
VERY not equal long pauses between each note, seperate
dynamics/articulation ---> (> - .)

continue the extreme
ritardando
and goes to silence

"ppppp" ↔ f