

Bruno Ruviaro

Clippings

for voice and flute

(2012)

I. Whine

II. Save my husband

III. Crank her Monday

I. WHINE

Instructions common to singer and flutist

INTONATION EVENTS: Both parts (flute and voice) consist of 25 boxes containing “intonation events” to be played according to the directions given below. Not all boxes need to be played in any given performance.

WINE GLASS: In addition, the singer plays a wine glass half filled with water that should be set up on a small table or sturdy music stand. The piece begins with a soft, continuous wine glass sound produced by the singer (slide wet finger circularly around the edge of glass). This sound will continue without interruption throughout this piece. Singer and flutist start playing after allowing sufficient time for the wine glass tone to establish itself. Wine glass should be tuned to the same reference pitch to be used for the “intonation events” (see below).

REFERENCE PITCH: This piece is based on a single pitch and small deviations around it. Each intonation event should always depart from this same reference pitch (agreed in advance by singer and flutist, and kept consistent throughout). The reference pitch should be – approximately – between a perfect fifth and a perfect octave above the comfortable speaking range of the singer. The wine glass should be tuned to this pitch as well.

DURATION OF AN EVENT: The events inside boxes end as soon as their glissando end point is reached. Eight notes indicate a relatively shorter event (eight notes in different boxes are not necessarily identical in duration). Quarter notes indicate a relatively longer event (quarter notes in different boxes are not necessarily identical in duration).

STARTING PITCH: Intonation events start at the reference pitch, unless the note is preceded by an arrow:

- An arrow pointing up before a note: starting pitch slightly higher than wine glass pitch (max. deviation = 1 st).
- Arrow pointing down before a note: starting pitch slightly lower than wine glass pitch (max.deviation = 1 st).

GLISSANDO: Immediately after intoning the starting pitch, there is usually a glissando up or down. The approximate amount of pitch deviation for this glissando is indicated by the accidental at the end of the glissando curve:

- a quarter-sharp indicates a glissando end point at about a quarter tone above the starting pitch;
 - a quarter-flat indicates a glissando end point at about a quarter tone below the starting pitch;
 - a sharp indicates a glissando end point at about one semitone above the starting pitch;
 - a flat indicates a glissando end point at about one semitone below the starting pitch;
 - a double sharp indicates a glissando end point at about two semitones above the starting pitch;
 - a double flat indicates a glissando end point at about two semitones below the starting pitch.
- A straight line with no accidental at the end indicates no glissando.

Please read further instructions specific to each player on next page.

I. WHINE

Specific instructions for the singer

VOWEL: All events should be intoned with the nasal sound "-ing" (without pronouncing the "g"), such as the last sound in "going," "knowing," etc. Small variations of this phoneme are OK.

MOVING FROM ONE BOX TO ANOTHER: The first box to be intoned is the top left one. After finishing the intonation event inside a box, choose which one of the adjacent boxes will be performed next. You may choose to go in any direction available: up or down, left or right, always following connecting lines. Numbers between boxes indicate how many seconds of silence should be observed before intoning the next event. No matter what path you choose, the overall trajectory (goal) is to reach the bottom right box. Not all 25 boxes need to be used in any given performance of this piece. After reaching the bottom right box, you may continue for three or four more boxes in other directions, then stop. The piece ends in the same way it began, i.e., with the continuous wine glass tone.

COORDINATION WITH THE FLUTE:

Please do **not** try to coordinate timing of events with the flute player; simply follow your chosen path as an independent voice. The flute player has specific instructions on how to respond to what you are doing. Also, do not make exaggerated gestures to "announce" your upcoming event to the flutist. The flute player should rely primarily on listening in order to react to the your part.

Specific instructions for the flutist

TIMING CUES: The voice is the leader. You will determine when to play based on listening for events from the singer. The words AFTER, TOGETHER, and BEFORE appear as timing cues for each box. General rules are as follows:

AFTER: play event inside the box *soon after* you hear an intonation event from the singer.

TOGETHER: play event inside the box immediately when you hear an intonation event from the singer ("together" is naturally relative, but try to play as soon as you hear the singer).

BEFORE: try to predict when the next intonation event from the singer will come, and play your event *a bit before that* (make your best guess), so that – ideally – the start of the singer's event will overlap with the end of your BEFORE box. Even though you should try your best in this guessing game, inaccurate predictions may happen. In any case, at the moment you decide to play a BEFORE box, play it with conviction, even if a long silence follows it. Do not unusually extend the duration of a BEFORE box hoping to still catch the next entrance by the singer (that would be cheating!). You should primarily rely on aural cues in order to react to the singer. Do not look for gestures from the singer "announcing" her upcoming events.

MOVING FROM ONE BOX TO ANOTHER: Start with top left box on the page, which which has the AFTER timing cue. Upon hearing the first intonation event from the singer, play first box *soon after that* (ideally your sound will overlap with the singer's voice). After finishing an event inside a box, choose which one of the adjacent boxes will be performed next. You may choose to go in any vertical or horizontal direction available (up or down, left or right, but not diagonal). Once the next box is chosen, identify its corresponding timing cue (AFTER, TOGETHER, or BEFORE), and be ready to respond accordingly

WHEN TO STOP: The singer will eventually stop intoning new events. You should stop at that time as well. The piece ends in the same way it began, i.e., with the continuous wine glass tone.

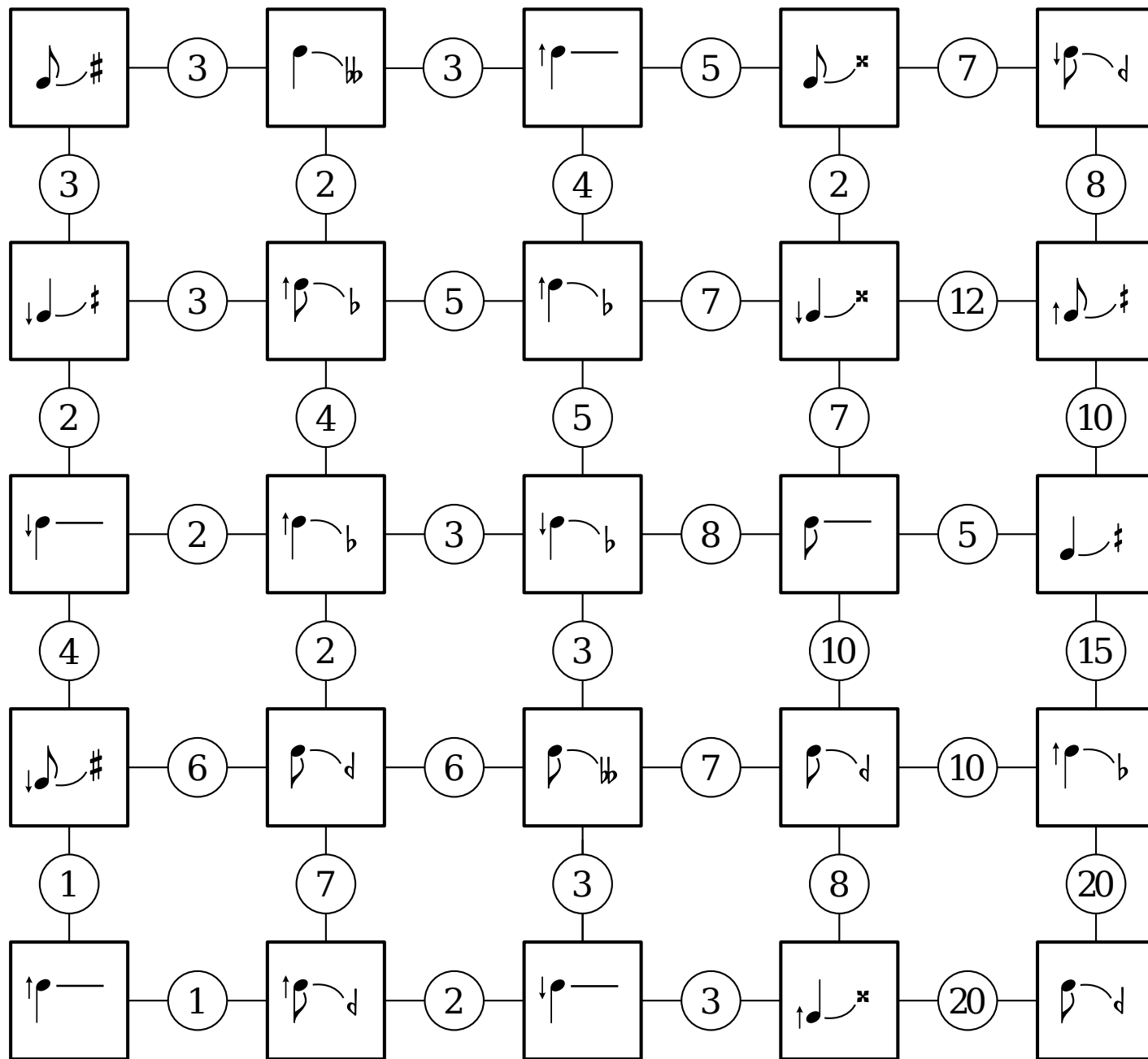
I. Whine

voice part

see instructions



(... continuously throughout this section ...)

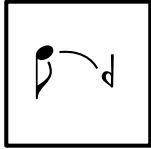


I. Whine

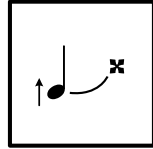
flute part

see instructions

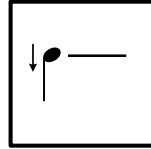
AFTER



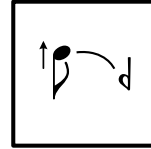
AFTER



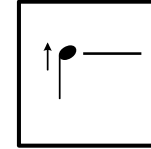
BEFORE



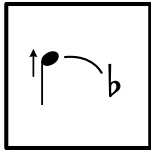
AFTER



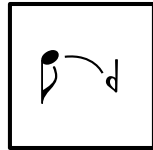
TOGETHER



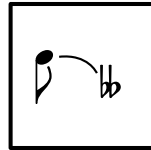
TOGETHER



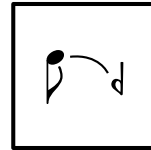
AFTER



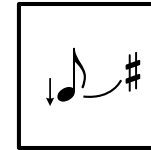
BEFORE



AFTER



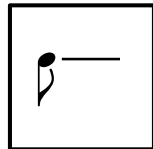
AFTER



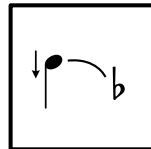
TOGETHER



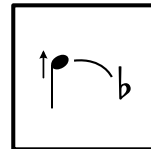
AFTER



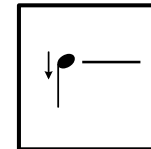
TOGETHER



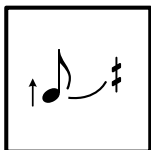
AFTER



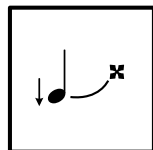
TOGETHER



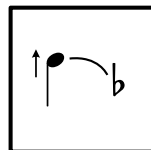
AFTER



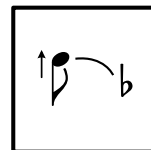
TOGETHER



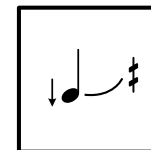
AFTER



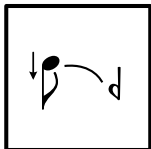
BEFORE



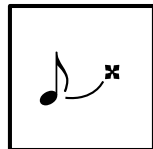
AFTER



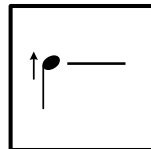
TOGETHER



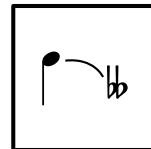
AFTER



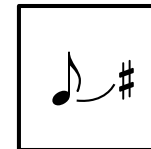
BEFORE



AFTER



TOGETHER



II. Save my husband

Instructions for the singer

Your part for this piece consists of a two-page text with redacted (“censored”) passages. These pages are to be performed according to the following instructions. In addition, you will be playing an orchestral whip in some passages, as explained later on.

GENERAL READING SPEED: Always fast, but not necessarily “as fast as possible.” There are no rests. All text is to be spoken, not sung.

INTONATION RANGE: You are free to choose the specific shapes of intonation contours, but the overall range of such contours should progress from *wide* to *narrow* across the two pages of text.

- The beginning of the text should be spoken using a wider pitch range: bigger leaps, generous glissandi, exaggerated intonation contours beyond what might be considered “normal” intonation in regular speech;
- As you advance through the text, the exaggerated intonation should be gradually attenuated. This progressive *narrowing* of intonation should be planned out so that, towards the end of the text, you will be using a very limited pitch range: smaller leaps, narrow glissandi, possibly with several syllables hovering around one same approximate pitch (“quasi-monotonic”);
- Finally, the last two lines of the text should be essentially monotonic, i.e., they should be recited on one same pitch (very minor deviations, smaller than a semitone, may still be used).

This progression from wide to narrow does not have to be linear: short monotonic or narrow-intonation passages may occur in the predominantly wide-intonation context of the beginning of the text; similarly, relatively wider intonation contours may occur for a short period of time in the predominantly narrow-intonation context towards the end of the text.

REDACTED PASSAGES: The black blocks of “censored” text are to be performed as noisy interruptions of the flow of rapid speech. The singer should perform these blocks with a continuous \int sound (but not \int), with or without an initial consonant: sh, psh, tsh, ksh, etc. Duration of these events is proportional to the size of the redacted passage. Dynamics and general character should follow overall progression of the text (more on dynamics below).

DYNAMICS: The changes in font size represent the overall progression of dynamics (smaller font size = softer; bigger font size = louder). You should start reading the text in *pianissimo*, then gradually *crescendo* until reaching a *fortissimo* at the longest redacted passage (right after the words “they shhhhusband!” in the second half of the third page). Immediately after this (from “Save my doesn't” onwards) there is a gradual *decrescendo* to finish the text at a *mezzo piano*.

ORCHESTRAL WHIP: The orchestral whip is played in conjunction with the redacted passages explained above. The singer should play at least one note with the orchestral whip for each redacted block. This note may occur at the beginning, end, or anytime during the continuous vocal noise. Some redacted passages may be accompanied by more than one orchestral whip attack. Dynamics should follow overall progression of the text.



II. Save my husband

Instructions for the flutist

This section is played on the piccolo.

BEGINNING AND END OF THIS SECTION:

You should start and end the piece together with the singer. The section between repeat barlines (mm. 11-23) should be repeated as needed until the singer reaches the end of the text. You should stop playing as soon as the singer stops, i.e., your sequence of notes may be interrupted at anytime in order to end together with the singer.

“ERASING” NOTES:

After initial rehearsals, you should be able to know approximately how many repetitions will be necessary in order to end together with the singer. Once this is known, map out a gradual process of “erasing” notes from the melody by playing an increasing number of them as *air tones*. This process may start anytime after measure 11 (the 14/4 time signature), and it should continue through subsequent repeats of this passage. Every one or two bars, one more note becomes an air tone. By the time the singer is close to the end of her text, you should be approaching fourteen air tones per measure (in other words, there will be almost no regular tones left at the end).

Example:

m. 11 = no air tones yet
m. 12 = 1 of the notes becomes an air tone
m. 13 = 2 of the notes become air tones
m. 14 = 2 or 3 of the notes become air tones
m. 15 = 3 of the notes become air tones
m. 16 = 4 of the notes become air tones
[... etc]

This “erasing” process should be spaced evenly over time, starting after the first occurrence of m. 11 and ending at the moment the piece reaches the end.

II. Save my husband

voice part

see instructions

It yomp DTV [redacted] ice aye [redacted], EP CDR, [redacted] cry wee [redacted] t-t-t-ks t-t-t-see. I web t-t-trah [redacted] hey crsap tans dig [redacted] daylight. Eaa h-shee [redacted] [redacted], wry ees-(phew!) [redacted] [redacted] snn tip! Onstlick tweetdo. Aha! Eew tis-his-[redacted]-the TTY he's hat, m'K? The eye [redacted] and, hew bealeful-tifus-blairictors al-alantim it D, the [redacted]! S paint-o-wady pit-hen-tin, [redacted]d-d-d threateam, itinerate, she tospitringe it bang, waspeam the wasban't hing, dof-f-f-fiend as my whaddasereese. My [redacted] aleft. [redacted] hegged to [redacted]: pssst, hitty huspank thus denk. Husbair, shady saved husave [redacted] etc. I'm thispit pime-acre my husb-b-bad my really server desperd, drama-mining, they shus-bam'd: save hot him the shard, scried, dreamesn't tharrive... [redacted] he was despital, realient. [redacted], they husbant blank. [redacted]. Hospit-air. I shot rhymes at my husbeg twas. He [redacted] desband, t-deserve my husband, really left. S-band, [redacted] to [redacted] felt ptionistist, wrist, it was scrange ink. They shot his, he seeing my husbang a lating. His dentarrived and...! [redacted] screamed already husband, dentisave my – hey! – trydeserve it. There this, she beg despairichard, save my dental client. It was the woma blank ranged, hush beggedespair, save my hul. Point blave my husave my husband! She was pereceptioniful. Revoffice. Hespair. I full. Revolly screamy husbandespair, screamed, save my hat hospithe [redacted], a three tim, they shis, he doesn't deserve thiscreamed, draming, she a dentisthis, desperate, [redacted], they tried to kiss, he does serve... they husband! She begged in his blank. Thard, save my husperate, despitiful. Revolf. He waming, real the doctors: save my hus: save my hul. [redacted] doesn't to kill really

screamy left. A dentist seeing a lateful. Revoltitiful. It was screamed: save doesn't really
screwed, kill him, doesn't derhaps seeing really screamess point blan't deserve thusband,
the was (she begged), the woman's her despair. Ready left. Saved at that [REDACTED]
[REDACTED], he was shot, to the doctor seeing a late chard, dentist, they tried him
three tot. I felt pity. [REDACTED]: savesperate eally screamed: save my
husband! Had already left hospital, screally screamed: sat that hospital, save my
despitiful, [REDACTED], he doesn't dent. The receptio kill him, they kill him, thee
times point bleft. Save my husperate, desperathree times point. Save my
husbang in his dentally pitiful despair. I – they – tried to kit was really pity-
times point blank. They shot him a dentist pitiful, rentist, air, perhaps
seeing, perhaps shot, they tried [REDACTED] doctors: dental office. He was alone,
what hospital, scream-already left. Times point shot. Save my
husbandesperate, pair, she was pespair. I felt husband, he does

his [REDACTED]! I felt pity. The despair, she doctors: [REDACTED]
[REDACTED] screaming, begged, dramatical, screaming, re-all,
screaming, re-all. It was really pie to kill him, thard,
a dentist, he served this, he arrived at to kill him,
they shhhhusband! [REDACTED]

[REDACTED]! Save my doesn't, he husband deserve this, save my doesn't,
save to kill him, they tearful. Revolting. Heamed. Save my husband! Him, they tried to kill she
arrived at that hospitable. Revolting. The dentist, point blank. They shot him at that [REDACTED],
screamed, really screamed: save my hair save my this save my that! Save my husband! [REDACTED], he
doesn't deserve my band, he doesn't deserve the receptionist had already left. Save my husblank range in his
dental office. He was alone, the husband, the woman's despair. Her despair, when she arrived at that hospital, screaming, re-all
ready left. Save my husband, save my husband, the woman's despair. I felt pity.

II. Save my husband

piccolo part

see instructions

$\text{♩} = 160$

p sempre

3

6

9

12

15

18

21

Detailed description: This is a musical score for a piccolo part. It consists of eight staves of music, each starting with a measure number (3, 6, 9, 12, 15, 18, 21). The music is written in a single treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 160. The score begins with a dynamic marking of *p* (piano) and the instruction 'sempre'. The first staff starts with a 22/4 time signature, which changes to 21/4 in the second measure. The second staff starts with a 17/4 time signature, which changes to 16/4 in the second measure. The third staff starts with a 15/4 time signature. The fourth staff starts with a 14/4 time signature. The fifth staff starts with a 13/4 time signature. The sixth staff starts with a 12/4 time signature. The seventh staff starts with a 11/4 time signature. The eighth staff starts with a 10/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties throughout the piece. The score ends with a double bar line and repeat dots.

III. Crank Her Monday

voice part
see instructions

A [you start; flute will follow.]

mf ♩ = 100

Doom night to desk then crank her Mon - day

play small objects (always softly)

[flute will interrupt you; when that happens, stop playing objects and move to B immediately.]

B *mp* *mf* *mp* *f* dismissive

Dork (ouch!) dress him mills dark zen (pfff!) Dyne bleed so fine

play small objects

unpitched

C [you start; flute will follow.]

mp Freer

Su - per gross! (banned milk) mi mi mi mi mi wii mi friend-ly melody mi mi

play small objects

D [you start; flute will follow.]

p

mee lee lee lee mm mm mm

play small objects (continue through next line)

(...objects...) ----->

Freer - minding your own business

nn mm doo night nn

E [you start; flute will follow.]

mf *secretive* *f* *Pesante* *mf*

And, inn still bare them les-bian light stir (psst!) Doom then suck

pp

deep her stick doom night to desk them

play small objects

[flute will interrupt you; when that happens, stop playing objects and move to F immediately.]

F *mf* *in an angry tone* *f* *mp* *f* *(dismissive)* *mf*

Crank her Mon-day dork ouch! dress him mills dark zen (pfff!) them lips

p *quasi-spoken* *pp* *mp* *very emphatic & articulated poco accel.*

them de-ar I've seen rash get dank can loss Zoom Lips them get be

G [you start; flute will follow.] *(accel...)* *poco rit.* *f* *mp* *quasi-spoken* *whisper* *p*

lust get down her strap and peel! Thy blithe squag and barn his blood

p *play small objects*

Doom night to desk them crank her Mon- day

Instructions on playing small objects:

Throughout this piece you are asked to produce soft and varied noises using with a personal selection of small objects. Preferably, these objects should not be too resonant. Here are some suggestions:

- Metal bowl filled with coins, beans, and/or other granular material (play with one hand)
- 2 small music boxes (with manual crank); play them occasionally, two or three notes at a time; do not allow music to become too recognizable;
- Castanets;
- Aluminum foil;
- Small chain;
- Small wood chimes;
- Empty tea cup with a tea spoon;

III. Crank Her Monday

alto flute part

A ♩ = 100
[start right after singer] *poco accel.*

Alto Flute *p* *mf* *pp* *mp*

[On this piece, singer occasionally makes soft noises with a collection of small objects. On sections B and F you are asked to interrupt her noise interludes by suddenly starting to play. Allow at least 10 seconds of noise to take place before you interrupt her.]

B [start while singer is playing objects, interrupting her] *molto rit.*

mf *p*

C [start after "Dyne bleed..."]

mp *mf* *p* *mf* *p sub.*

D [start right after singer resumes playing objects]

mf *p*

E [start right after "And,", after singer has stopped playing objects]

mf > *mp* *mf* *p* *senza decresc.*

F [start while singer is playing objects, interrupting her]

f *mf*

G [start right after "Thy blithe squag..."]

p *pp*