

2004

# Instantânea

Bruno Ruviaro

Santa Clara University, [bruviaro@scu.edu](mailto:bruviaro@scu.edu)

Follow this and additional works at: <http://scholarcommons.scu.edu/music>

 Part of the [Composition Commons](#)

---

## Recommended Citation

Ruviaro, Bruno, "Instantânea" (2004). *Music*. 24.

<http://scholarcommons.scu.edu/music/24>

Prepared piano and live-electronics. [ca. 6'00] Premiered by pianist Tania Lanfer (to whom the piece is dedicated) in Rio de Janeiro, XVI Biennial of Brazilian Contemporary Music, November 6, 2005.

This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License](#).

This Score is brought to you for free and open access by the College of Arts & Sciences at Scholar Commons. It has been accepted for inclusion in Music by an authorized administrator of Scholar Commons. For more information, please contact [rscroggin@scu.edu](mailto:rscroggin@scu.edu).

Bruno Ruviaro

# Instantânea

prepared piano and live-electronics

(2005)

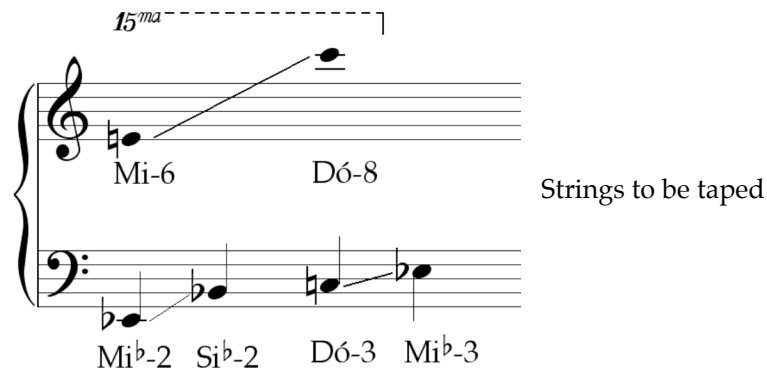
para Taninha

# Technical Information

## Piano preparation:

[consider middle C = C-4]

\* The strings corresponding to notes E-6 (inclusive) up to C-8 should be “taped” inside the piano using duct tape or similar (it must be a strong tape; common Scotch tape for office use is not adequate). The resulting sound should be rather dry and percussive, almost pitchless. The same preparation should be done to the following lower strings: Eb-2 (inclusive) up to Bb-2 (inclusive); and C-3 (inclusive) up to Eb-3 (inclusive). Note that the B-2 strings should NOT be prepared, thus keeping their normal sound.



\* The resulting sound for the taped strings in the low register should not be as dry as that of the high register strings. Still, one should attempt to considerably decrease the decay time of the prepared strings in the low register. Different pianos may require different amounts of tape to accomplish this task. A piece of cloth may also be used to help dampening the low strings (placed on top of the tape, or between adjacent strings, for example). The low notes dampened this way must have a dry and clean sound, with the fundamental pitch still perceivable, and a short decay time (resonance). It is OK if a specific harmonic gets reinforced in some of these strings.

\* TIPS: Avoid tapes that are too sticky. After finishing the concert or the rehearsal, remove the tape and use a dry, clean cloth to wipe off any traces of glue that may remain on the strings. This preparation does not harm the piano in any way — one needs only to take proper care in the choice of the tape. Do not place the tape directly on the area where the hammers hit. When preparing or unpreparing the piano, always keep the sustain pedal down.

\* The right pedal (sustain) is to remain pressed during the entire piece. The few moments in which the pianist may clean up some resonances are clearly indicated in the score.

### **About the live-electronics:**

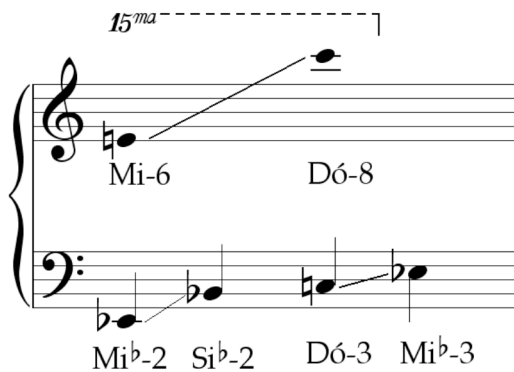
- \* A condenser microphone captures the sounds of the piano, specially those of the middle-high register. Place the microphone inside the piano.
- \* The sounds are sent in a single mono channel to the computer. The Max/MSP patch "Instantanea" processes the sounds and returns a stereo signal to the mixer. These electroacoustic sounds are then diffused through the loudspeakers in the hall.
- \* The Max/MSP patch itself contains built-in volume controls for: 1) the layer of processed sounds; and 2) the direct sound captured by the microphone (which serves as a simple amplification of the piano). The overall volume of the electroacoustic sounds must be slightly higher than the overall volume of the piano (acoustic + amplification), but it shouldn't too loud either. Every concert hall will need a specific ajustement to achieve this balance.
- \* Ideally, the natural piano sound and its electroacoustic counterpart should mix together as much as possible. One may experiment positioning the loudspeakers very close to the piano, almost giving the illusion of a single, homogeneous sound source.

# Informações Técnicas

## Para a preparação do piano:

[considerando dó central = Dó-4]

\* As cordas correspondentes às notas Mi-6 (inclusive) até a nota mais aguda do piano (Dó-8, em geral) deverão ser abafadas com um pedaço de fita adesiva (*duct tape* ou similar; fitas adesivas fracas ou muito finas como durex e fita crepe não são ideais para este fim). O som resultante deve ser bastante seco e percussivo. A mesma preparação deve ser aplicada às seguintes cordas mais graves: Mib-2 (inclusive) a Sib-2 (inclusive), e Dó-3 (inclusive) a Mib-3 (inclusive). Note que as cordas da nota Si-2 (exatamente no meio dos dois âmbitos acima especificados) devem permanecer livres, sem abafamento.



Cordas a serem abafadas com fita adesiva

\* O resultado sonoro das cordas graves abafadas não deve ser tão seco quanto o das cordas agudas, porém deve-se buscar reduzir basta o tempo natural de ressonância dessas cordas. Pode ser necessário o uso de um pano dobrado e pressionado adequadamente por cima da fita adesiva para se obter o resultado desejado. O pano pode ser entremeado nos vãos entre as cordas ou pode -se colocar um peso sobre o pano dobrado para pressioná-lo contra as cordas. As notas graves assim abafadas devem ter um som relativamente surdo, mas limpo. Por exemplo, devem ser evitados ruídos ou chiados de cordas semi-soltas raspando na fita. Um ou outro harmônico mais agudo poderá vir a ser reforçado, dependendo da posição e eficácia da fita adesiva.

\* Evite fitas adesivas com colas muito grudentas, e sempre tome o cuidado de limpar as cordas do piano com um pano seco após desprepará-la. Não coloque a fita adesiva na região dos martelos e abafadores. Ao preparar e despreparar o piano, mantenha sempre o pedal direito abaixado.

\* O pedal de sustentação deverá permanecer acionado durante toda a peça. Os únicos momentos em que a pianista pode limpar algumas ressonâncias estão expressamente indicados na partitura.

### Sobre o processamento do som em tempo real:

- \* Um microfone deverá captar os sons de dentro do piano, em especial os da região médio-aguda.
- \* Os sons captados devem ser enviados em um único canal (mono) para o computador, para serem processados pelo patch “Instantanea” (Max/MSP). O resultado do processamento é enviado em estéreo para o sistema de difusão eletroacústica da sala de concerto.
- \* O próprio patch contém controles de volume para: 1) a camada de sons processados e 2) o som direto captado pelo microfone (servindo portanto também de amplificação do instrumento). O volume global dos sons eletroacústicos processados em tempo real deve ser ligeiramente maior do que o volume do som do piano (acústico + amplificação), mas não deve se sobrepor exageradamente a ele. Ajustes de mixagem precisarão ser feitos de acordo com cada sala de concerto.
- \* Em uma situação ideal, o som não processado do piano e sua contraparte eletroacústica (transformada) deverão se fundir ao máximo.. Pode-se experimentar posicionar as caixas de som bem próximas ao piano, buscando criar a ilusão de uma fonte sonora única, homogênea.

# Instantânea

para Tânia Lanfer Marquez

Bruno Ruviaro  
Dez/04-Jan/05

## I. Bem rápido [very fast] ♩ ≈ 75

Piano

*f* sempre

*Ped.*

Manter o pedal acionado durante toda a peça.  
Keep the pedal down all the way through the piece.

2

10

3

10

Obs.: Os agrupamentos de notas por meio da ligação das bandeirolas servem ao único propósito de facilitar a visualização dos tempos do compasso. Não existem acentuações secundárias na cabeça de tais agrupamentos, nem necessariamente no primeiro tempo de cada compasso. Somente as notas marcadas com o sinal > devem ser acentuadas.

Obs.: Beaming of notes is used only to visually clarify the beats. There is no hierarchy of primary or secondary stresses to be derived from such beam groups. Only notes marked with the sign > should be accented.

4

15

10 10 10 10 10 10

15

10 10 10 10 10 10

5

15

6 6 6 6 6 6

15

10 10 10 10 10 10

6

15

10 10 10 10 10 10

15

10 10 10 10 10 10

2/4



7

15

10

10

10

9

15

10

10

10

10

10

10

11

15

10

10

10

13

*f*

10 10 10 10 10

10 10 10

5/4 3/4 3/4

15

(sempre ♩ = ♩)

10 10 10

10 10 10

5:4 5:4

3/4 1/8 5/4

18

6 6 6 6 6

10 10 10 10 10

5/4 9/8 9/8

19

Musical score for measures 19-16. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 9/8. Both staves feature a series of sixteenth-note runs. The upper staff has a dynamic marking of  $v$  at the beginning. The lower staff has a dynamic marking of  $v$  at the beginning and a circled  $(h)$  under the first measure. The measures are grouped with numbers 10, 10, 10, 10, and 5:4. The system ends with a double bar line and the measure numbers 19 and 16.

20

Musical score for measures 19-16. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. Both staves feature a series of sixteenth-note runs. The upper staff has a dynamic marking of  $v$  at the beginning. The lower staff has a dynamic marking of  $v$  at the beginning. The measures are grouped with numbers 10, 10, 3:2, 3:2, 10, and 7:8. The system ends with a double bar line and the measure numbers 19 and 16.

22

Musical score for measures 19-16. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. Both staves feature a series of sixteenth-note runs. The upper staff has a dynamic marking of  $v$  at the beginning. The lower staff has a dynamic marking of  $v$  at the beginning. The measures are grouped with numbers 10, 10, 10, and 5:4. The system ends with a double bar line and the measure numbers 19 and 16.

24

Musical score for measures 24-27. The system consists of two staves. The upper staff begins at measure 15 with a treble clef, a key signature of two flats, and a 16/16 time signature. It contains a melodic line with notes beamed in groups of 10, 10, 10, and 9:8, followed by a 6:4 interval and a 3:2 interval. The lower staff begins at measure 19 with a bass clef, a key signature of two flats, and a 16/16 time signature. It contains a bass line with notes beamed in groups of 10, 10, 10, and 9:8, followed by 5:4, 3:2, and 3:2 intervals. Measure numbers 15, 17, and 16 are indicated at the start and end of the system.

26

Musical score for measures 26-27. The system consists of two staves. The upper staff begins at measure 15 with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a melodic line with notes beamed in groups of 10, followed by a 3/4 time signature change and another group of 10. The lower staff begins at measure 15 with a bass clef, a key signature of two flats, and a 4/4 time signature. It contains a bass line with notes beamed in groups of 10, followed by a 3/4 time signature change and another group of 10. Measure numbers 15 and 11 are indicated at the start and end of the system.

28

Musical score for measures 28-29. The system consists of two staves. The upper staff begins at measure 15 with a treble clef, a key signature of two flats, and an 11/8 time signature. It contains a melodic line with notes beamed in groups of 5, 10, 10, 10, 10, and 10. The lower staff begins at measure 15 with a bass clef, a key signature of two flats, and an 11/8 time signature. It contains a bass line with notes beamed in groups of 5, 10, 10, 10, 10, and 10. Measure numbers 15 and 11 are indicated at the start and end of the system.

29

Musical score for measures 29-31. The piece is in 4/4 time. Measure 29 features a treble clef with a sixteenth-note scale starting on G4, marked with a '6' below it. The bass clef has a ten-note scale starting on G3, marked with a '10' above it. Measure 30 continues the scales, with the bass clef marked with a '5' above it. Measure 31 shows the scales continuing, with the bass clef marked with a '10' above it.

32

Musical score for measures 32-38. Measure 32 continues the scales from the previous system, with the bass clef marked with a '5' above it. Measure 33 is a whole rest in both staves. Measure 34 is a whole rest in both staves. Measure 35 is a whole rest in both staves. Measure 36 is a whole rest in both staves. Measure 37 features a treble clef with a sixteenth-note scale starting on G4, marked with a '7' below it, and a dynamic marking of *mf*. Measure 38 is a whole rest in both staves. The tempo marking *molto rit.* is positioned above the staff.

39 Lento, rit.

Rápido [fast] ♩ ≈ 75

Musical score for measures 39-43. Measure 39 features a treble clef with a sixteenth-note scale starting on G4, marked with a '10' above it. The bass clef has a sixteenth-note scale starting on G3, marked with a '6' below it. Measure 40 is a whole rest in both staves. Measure 41 is a whole rest in both staves. Measure 42 is a whole rest in both staves. Measure 43 features a treble clef with a sixteenth-note scale starting on G4, marked with a '7' below it, and a dynamic marking of *mf*. The bass clef has a sixteenth-note scale starting on G3, marked with a '7' below it.

44

10

10

10

10

48

(senza rit.)

Menos rápido [less fast]

10

10

10

10

*mf*

*mp*

52 *molto rit.* ----- *Lento, un poco rubato*

*mf*

*mp*

3

3/4

3/4

(Parte I - duração aproximada: 2'30" ± 2s)  
 [Part I - approx. duration: 2'30" ± 2]

## II. Moderado [moderate]

♩ ≈ 70

58 *15<sup>ma</sup>*

*mf* *pp* *mf* *f* *mp*

*in loco!* *m.d. [r.h.]* *4:3*

65 (15) *delicado* *loco* *5:3*

*pp* *f* *dim.* *p* *pp* *pp* *p* *mp* *p*

78 (m.e.) [l.h.] *8<sup>va</sup>* *5:4*

*f* *pp* *ppp* *pp* *pp* *p* *mp* *p*

86

86

87

88

89

90

91

92

*p*

*p*

*ppp*

*f*

*pp*

*mf*

*p*

*pp*

*p*

8va

7:6

93

93

94

95

96

97

98

99

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*p*

*ppp*

8va

7:6

102

102

103

104

105

106

107

108

*ppp* poco cresc.

*mf*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

5

3

℞d. *Ad libitum*: limpar um pouco o pedal, mas sem soltar completamente. [*Ad. lib.*: clean up pedal a bit - but never completely]



## 109 Mais lento [slower] ♩ = 50

*mf*  
*p*  
*pp*  
*pp*  
*mp*  
*p*  
*pp*  
*pp*

Ped.  
 (simile)

l.v. até quase sumir, antes de continuar  
 [let vibrate until it almost disappears]

## 114

*fff*  
*meno f*  
*f*  
*mp*

15<sup>ma</sup>

\*