Anomia

Bruno Ruviaro

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Chamber ensemble (six or fourteen players). Version for six players: flute, clarinet, violin, violoncello, piano and percussion. [ca. 2'00] Version for fourteen players: flute, oboe, clarinet, bassoon, trumpet, French horn, trombone, percussion, piano, 2 violins, viola, violoncello, double bass. [ca. 5'00]

Premiered by the Inauthentica Ensemble (Mark Menzies, conductor) at Stanford University on May 27, 2007.

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Anomia

(2007)

for six or fourteen players

http://ccrma.stanford.edu/~ruviaro
Anomia (2007) by Bruno Ruviaro – Performance Instructions

Anomia can be played by six or fourteen players (see instrumentation on next page). The sextet version has only one movement, called Anomia (mild). The chamber orchestra version has three movements: Anomia (mild), Anomia (chronic), and Anomia (severe). Each movement lasts a little over one minute. They can be played in different combinations, as specified below:

In a SEXTET concert: play Anomia (mild) twice in the same concert, but not in direct sequence: there should be one or more pieces by other composers in between the two Anomia (mild) performances. In the specific case Anomia (mild) is chosen to be the first piece in the program, it must be also the last piece of the same concert. In other words, Anomia (mild) can’t be the first piece of a program without being the last piece as well. Here are some examples of hypothetical concerts:

<table>
<thead>
<tr>
<th>Piece W</th>
<th>Piece X</th>
<th>Anomia (mild)</th>
<th>Piece W</th>
<th>Piece X</th>
<th>Anomia (mild)</th>
<th>Piece W</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anomia (mild)</td>
<td>Intermission</td>
<td>or</td>
<td>Anomia (mild)</td>
<td>Intermission</td>
<td>or</td>
<td>Anomia (mild)</td>
</tr>
<tr>
<td>Piece Y</td>
<td>Piece Z</td>
<td>Anomia (mild)</td>
<td>Piece Y</td>
<td>Piece Z</td>
<td>Anomia (mild)</td>
<td></td>
</tr>
</tbody>
</table>

In a CHAMBER ORCHESTRA concert: all three movements should be played once, but not in direct sequence. There should be one or more pieces by other composers separating each of the Anomia movements. The concert may start with one of the three Anomia movements, but it should not end with any of them. The ensemble may choose any of the six possible orderings:

1) [Other piece(s) optional...]
   Anomia (mild)  ...other piece(s)...  Anomia (chronic)  ...other piece(s)...  Anomia (severe)  ...other piece(s)...  ...etc.

2) [Other piece(s) optional...]
   Anomia (mild)  ...other piece(s)...  Anomia (severe)  ...other piece(s)...  Anomia (chronic)  ...other piece(s)...  ...etc.

3) [Other piece(s) optional...]
   Anomia (chronic)  ...other piece(s)...  Anomia (mild)  ...other piece(s)...  Anomia (severe)  ...other piece(s)...  ...etc.

4) [Other piece(s) optional...]
   Anomia (chronic)  ...other piece(s)...  Anomia (severe)  ...other piece(s)...  Anomia (mild)  ...other piece(s)...  ...etc.

5) [Other piece(s) optional...]
   Anomia (severe)  ...other piece(s)...  Anomia (mild)  ...other piece(s)...  Anomia (chronic)  ...other piece(s)...  ...etc.

6) [Other piece(s) optional...]
   Anomia (severe)  ...other piece(s)...  Anomia (chronic)  ...other piece(s)...  Anomia (mild)  ...other piece(s)...  ...etc.
<table>
<thead>
<tr>
<th>Sextet version: <em>Anomia (mild)</em></th>
<th>Chamber Orchestra version (all three movements)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Flute (＆Piccolo)</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Oboe</td>
</tr>
<tr>
<td>Violin</td>
<td>Clarinet in Bb (＆Bass Clarinet)</td>
</tr>
<tr>
<td>Violoncello</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Xylophone</td>
<td>Horn in F</td>
</tr>
<tr>
<td>Piano</td>
<td>Trumpet in C</td>
</tr>
<tr>
<td></td>
<td>Trombone</td>
</tr>
<tr>
<td></td>
<td>Xylophone</td>
</tr>
<tr>
<td></td>
<td>Piano</td>
</tr>
<tr>
<td>Violin 1</td>
<td>Violin 1</td>
</tr>
<tr>
<td>Violin 2</td>
<td>Violin 2</td>
</tr>
<tr>
<td>Viola</td>
<td>Viola</td>
</tr>
<tr>
<td>Violoncello</td>
<td>Violoncello</td>
</tr>
<tr>
<td>Contrabass</td>
<td>Contrabass</td>
</tr>
</tbody>
</table>

*Anomia* is dedicated to the inauthentica ensemble, ([http://www.inauthentica.org](http://www.inauthentica.org)), which premiered the piece at Stanford University on May 27 2007 (Mark Menzies, director).

- **anomia** noun (Medicine): a form of aphasia in which the patient is unable to recall the names of everyday objects.
- **anomie** (also anomy) noun: lack of the usual social or ethical standards in an individual or group.
(2) The end of the glissando does not have to be articulated. The note given in parentheses serves only as a suggested approximation.

(3) Glissando between notes within specified rhythm. Note values without noteheads (no pitch) should not be rearticulated: they are simply part of the glissando.

(4) Glissando without a specified ending note.

(5) Rapid, unmeasured alternation between two notes. These trills are made to the note given in parentheses.

(6) Grace notes: always as fast as possible.

(7) Winds: Flutter tongue.

(8) Quarter-tone notation used in the piece.

(9) Accidentals apply only to the note before which they are written. The only exception is when a note is immediately repeated in the same register. Courtesy natural signs (in parentheses or not) are often used to avoid ambiguities. In the example above, all the four E's repeated in immediate sequence are flatted.


(11) Strings: “Scratch tone” (special combination of bow pressure and bow speed generating a noisy sound without definite pitch). The sign applies only to the note above which it is written. Sometimes used with an arrow to indicate gradual transition from scratch tone to normal tone production (“norm.”), or vice-versa.

(12) Molto sul ponticello, sul ponticello, ordinario, and sul tasto. Used with arrows when a gradual transition from one to another is required.

(13) Strings: The symbol on the left means normal finger pressure on the fingerboard. The second symbol (black and white circle) means “half-harmonic” finger pressure between normal and harmonic pressure. The third symbol (diamond) means the regular “harmonic” pressure. Arrows indicate a gradual transition from one sound quality to another.

(14) Winds: The symbol on the left means normal tone production. The second symbol (black and white circle) calls for a breathy, indistinct timbre, but still with fully identifiable pitch. The last symbol (diamond shape) calls for a very breathy sound, with almost no identifiable pitch (or having pitch as timbral modification). Arrows indicate a gradual transition from one sound quality to another.

(15) Clarinet: “Growl”: literally, make a growling sound in the throat while playing the specified note to achieve a distorted and noisy tone quality.

(16) Percussion: Dead strokes.

(17) Xylophone mallets: (from left to right) soft, medium, hard.
Anomia (mild)
Anomia (Mild) by Bruno Ruviaro
Anomia (chronic)
Anomia (severe)