2009

Unspell

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Voice and electronics, 2 channels [15’00] Premiered by Jessica Aszodi at CPMC Recital Hall, University of California San Diego, on May 6, 2011. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

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Bruno Ruviaro

Unspell

for voice and electroacoustic sounds

(2009)

to Sylvie Robert
Technical set-up

1. MIDI sustain pedal connected to a MIDI controller (not necessarily a keyboard)
2. MIDI controller connected to an Audio/MIDI interface (MIDI Out to MIDI In)
3. Computer connected to Firewire Audio/MIDI interface
4. Audio interface sends 2 channels of audio (left & right) to mixing board
5. Microphone connected to mixer to amplify singer’s voice
6. Stereo signal (amplified singer + electronics) is sent out from the mixer to the loudspeakers

The singer triggers the electronic sounds on the computer using the MIDI pedal. A computer musician must be following the score to make sure that all events are properly triggered, as well as to take care of the volume of diffusion for the electronic sounds.

Example of brands and models for some of the equipment, as of October 2009:
Pedal: M-Audio SP-2 Sustain Pedal, or equivalent;
MIDI Controller: Behringer BCF-2000, Edirol PCR-M30 MIDI Keyboard Controller, or equivalent;
Audio/MIDI Interface: Edirol Firewire FA-101, MOTU 828 or Ultralite, or equivalent;
Computer: MacBook or MacBook Pro, running MaxMSP

For more info, please visit http://www.brunoruviaro.com/music/unspell/
General Instructions

* A computer musician is needed to rehearse the piece with the singer and take care of the computer at all times during the concert. The computer musician may also make slight adjustments of the volume of the electronic sounds on the mixer during the performance of the piece. The singer will trigger electronic events by using a pedal on stage. The exact points of triggering are indicated on the score as P1, P2, P3, etc.

* **Musically composed speech** is the core material of this piece. Its notation utilizes a staff with three lines only. The middle line represents a relative pitch situated in a comfortable register of speech; the singer should consider this line as her baseline, around which all intonation will develop. Steps above and below this medium line are likewise relative. The upper line represents the singer's highest tone used for intonation accent in normal speech within a comfortable register. Similarly, the lower line represents the singer's lowest tone within a comfortable register. More extreme intonation points may occasionally appear beyond the upper or lower lines; these steps move outside the comfort zone of speech of the singer, thus carrying some extra degree of physical and emotional effort.

* The electronic part will often provide a base note that corresponds to the middle line of the three-line staff (the medium tone of speech). The singer must find the appropriate medium pitch that best fits her personal voice, based on the register of her natural speech. After experimenting with a few different base notes and finally deciding on one specific pitch, the singer should always sing the piece using that same fundamental note. This is accomplished by "tuning" the MaxMSP patch to the chosen note at the beginning of every rehearsal (and before the concert). The computer musician is responsible for tuning the patch to the appropriate pitch (see step 4 on the graphical interface of the program).

* Pages 1 and 2 contain rhythmically precise speech with unspecified intonation contours, left open to creation by the performer. Pages 3-8 contain precise specification of intonation contours, with speech rhythm left open to creation by the performer.

* Although this piece has a natural theatrical component, this aspect of the performance should not be gratuitously exaggerated.

* Other relevant instructions not discussed here will appear directly on the score next to the corresponding passage.
<table>
<thead>
<tr>
<th>IPA</th>
<th>Français</th>
<th>English</th>
<th>Português</th>
</tr>
</thead>
<tbody>
<tr>
<td>[i]</td>
<td>lišt, stylo, île</td>
<td>bōgd, hq, bōgd, hqgt, kv</td>
<td>aapto, abacaxj</td>
</tr>
<tr>
<td>[y]</td>
<td>lyne</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[i]</td>
<td>-</td>
<td>hjid, bjid, hjit, kjid</td>
<td>abrag, saque</td>
</tr>
<tr>
<td>[e]</td>
<td>tôële, parlég, lgs</td>
<td>-</td>
<td>mesa, bélgia (***)</td>
</tr>
<tr>
<td>[o]</td>
<td>ce</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[e]</td>
<td>règle, trouxe, ètre, majs, gst, lajt</td>
<td>bōgd, bōgd</td>
<td>bglo, rgsto, café</td>
</tr>
<tr>
<td>[o]</td>
<td>feu</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[œ]</td>
<td>fleur, cueur, leur</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[œ]</td>
<td>-</td>
<td>bōd, bōd, hqt, map, catch</td>
<td>-</td>
</tr>
<tr>
<td>[a]</td>
<td>sac, lâ</td>
<td>-</td>
<td>vœca, papel</td>
</tr>
<tr>
<td>[r]</td>
<td>-</td>
<td>-</td>
<td>pistg, vœca</td>
</tr>
<tr>
<td>[ɔ]</td>
<td>pâte</td>
<td>hrd, hrd, hgar, card</td>
<td>-</td>
</tr>
<tr>
<td>[ɔ]</td>
<td>-</td>
<td>bōgd, bōdy, hqt, cgd</td>
<td>-</td>
</tr>
<tr>
<td>[ʌ]</td>
<td>-</td>
<td>bōd, hqt, cgd</td>
<td>-</td>
</tr>
<tr>
<td>[ɔ]</td>
<td>pomme, l'or</td>
<td>haw, saw, all, caught</td>
<td>ngô, morte, hgra</td>
</tr>
<tr>
<td>[o]</td>
<td>vêlg, drûle, bateau, landau, l'eau</td>
<td>bōde [hood], code [cood] (*)</td>
<td>musca, gvo</td>
</tr>
<tr>
<td>[u]</td>
<td>paule, poop</td>
<td>whg, bo, hoo, coo</td>
<td>gury, único</td>
</tr>
<tr>
<td>[o]</td>
<td>-</td>
<td>hoo, could</td>
<td>galo, corg, corg</td>
</tr>
<tr>
<td>[j]</td>
<td>fille, soleil, crayon, lion</td>
<td>hœg, ngde, nglear</td>
<td>Tânia, Scanja</td>
</tr>
<tr>
<td>[ɥ]</td>
<td>nuit [nju], sœur [sœœ], suave [sav]</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[w]</td>
<td>poisson [pwas], ouate, oui, loan</td>
<td>we, away, why, choir [kwæ]</td>
<td>qualidade, frequente</td>
</tr>
<tr>
<td>[œ]</td>
<td>un, parfum</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[ɛ]</td>
<td>pain, cing, peinture, qaim, imprèfit, lin</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[ã]</td>
<td>sant, jambe, dent, lent, empareur</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[ɔ]</td>
<td>ballon, ombre</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>[p]</td>
<td>-</td>
<td>-</td>
<td>sinto, minto</td>
</tr>
<tr>
<td>[c]</td>
<td>-</td>
<td>-</td>
<td>sento, menta</td>
</tr>
<tr>
<td>[ą]</td>
<td>-</td>
<td>-</td>
<td>santo, manto</td>
</tr>
<tr>
<td>[o]</td>
<td>-</td>
<td>-</td>
<td>sondo, monto</td>
</tr>
<tr>
<td>[I]</td>
<td>-</td>
<td>-</td>
<td>assumto, mundo</td>
</tr>
<tr>
<td>[b]</td>
<td>-</td>
<td>-</td>
<td>caminhão [kam̩n̩w], caminhões [kam̩n̩w̩]</td>
</tr>
</tbody>
</table>

(*) English [o] as in bœne, know, bœau: "Especially in positions of emphasis, such as when it occurs at the end of a word or has primary stress, [o] tends to become diphthongal, moving from [o] toward a second element [a]." [Merriam-Webster Pronunciation Guide]

(**) Portuguese [e] becomes centralized [ɛ] in unstressed positions such as número [nümēru], ópera [ˈspèrə].
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>[p]</td>
<td>pile, appartement, poisson</td>
<td>pie, pea, spy</td>
<td>gato, gonte, caga</td>
</tr>
<tr>
<td>[t]</td>
<td>table, datte, thé</td>
<td>tie, tea, boat, later</td>
<td>tato, ataque, tonço</td>
</tr>
<tr>
<td>[k]</td>
<td>cadeau, képi, orchestre</td>
<td>kye, key, agre</td>
<td>cara, quebra, oço</td>
</tr>
<tr>
<td>[b]</td>
<td>boîl, abbaye</td>
<td>by, bee, humble</td>
<td>bolo, ahôhora</td>
</tr>
<tr>
<td>[d]</td>
<td>dé, addition</td>
<td>die, deed</td>
<td>dado, caduco</td>
</tr>
<tr>
<td>[g]</td>
<td>gâteau, guitare</td>
<td>guy, Guiness</td>
<td>gato, agonia</td>
</tr>
<tr>
<td>[m]</td>
<td>mur, flamme</td>
<td>my, me, mom, ram</td>
<td>mato, amor</td>
</tr>
<tr>
<td>[n]</td>
<td>noeur, anniversaire</td>
<td>nigh, knee, nun, ran</td>
<td>nata, anel</td>
</tr>
<tr>
<td>[ŋ]</td>
<td>parking</td>
<td>parking, ring, hang</td>
<td>-</td>
</tr>
<tr>
<td>[ɲ]</td>
<td>ligne, manière</td>
<td>-</td>
<td>caminho, ganho, pinha, lasanha, nhóque</td>
</tr>
<tr>
<td>[l]</td>
<td>lampe, elle</td>
<td>lie, lee, melon</td>
<td>lata, vale, leite</td>
</tr>
<tr>
<td>[ʎ]</td>
<td>-</td>
<td>-</td>
<td>galho, velho,ilha, abelha</td>
</tr>
</tbody>
</table>
| [ʁ] | roue, arracher | - | carro, pato, arraso (*****)

In some contexts, the sound represented by t, tt, or dd is pronounced in most American speech as a voiced flap produced by the tongue tip tapping the teethridge (IPA [ɾ]). Thus, the pairs ladder and latter, leader and liter, parody and parity are often homophones.

(*****): Technically, the sound of this r in Portuguese should be transcribed as [ʁ] according to Barbosa & Albano. For the sake of simplicity, I use [a] instead. Example: carr [kaʁu = kau].
Unspell
(2009)
for voice and electronics

Speak in a moderately loud voice, discreetly trigger the pedal, and then wait

L’attente!

rest: ca. 1’20”

Speak in a moderately loud voice, discreetly trigger the pedal, and then wait

soft sine wave, slowly crescendo

The phonetic material used in this section comes from the first paragraph of Barthes’ l’Attente in three languages: French (F), English (E) and Portuguese (P). The letters F, E and P that appear below the phonetic symbols refer to the original linguistic context of a syllable. This is especially useful in the more phonetically fragmented passages, in which syllables or fractions of syllables from the three different languages are juxtaposed; the indication of the original language should help the performer to situate each syllable within the sound world of that language. Hybrid syllables (combinations of phonemes from different languages) sometimes occur: these are indicated by F+E, P+F, etc. Later on, when whole words or sentences begin to emerge, the original words are provided whenever possible. When only a portion of a word is pronounced, the unused portion of it is shown between brackets. In any case, the singer should always be primarily following the IPA phonetic transcription. All the other indications just explained are of subordinate importance.

- soft, attack & resonance electronic sounds with underlying drone;
- rhythm of electronic sounds is partly aleatory (not synchronized with singer’s meter);
- drawings are merely illustrative.
Speech tempo (with a tendency to be slightly slower and more paused than usual)

Give a few seconds for electronic drone to settle in. Electronic drone provides fundamental note around which speech will occur; This tone is represented by the middle line of the staff.

New flurry of high-pitched electronic sounds.

Wait until this is finished before starting next page.
Dans le Pro-lo-gue,

seul a-cteur de la pièce

(épours cau-se),

je cons-ta-te,

j'en-re-gis-tre le re-tard de l’autre;

cet re-tard n’est en-core qu’une en-ti-té ma-thé-ma-tique,

com-pu-ta-ble

(je re-gar-de ma mon-tre plu-sieurs fois);

Le Pro-lo-gue fi-nit sur un coup de tête:

je dé-ci-de de "me faire de la bile",

je dé-clen-che l’an-goisse de l’a-tten-te.
L'ac-te com-men-ce a-lors;

Il est oc-cu-pé par des su-ppu-ta-tions:

s'il y a-vait un mal-en-ten-du sur l'heure,
sur le lieu?

j'e-ssaye de me re-mé-mo-rer le mo-ment où le ren-dez-vous a é-té pris,

les pré-ci-sions qui ont é-té do-nnées.

Que faire?

(än-goisse de con-duite)

Chan-ger de ca-fé?

Té-le-pho-ner?

Mais s'il au-tre a-ri-ve pen-dant ces ab-se-n-ces?

Ne me voy-ant pas,

Il ris-que de re-par-tir, et ce-te-ra.
L'acte II est ce-lui de la colère; 

j'a-dresse des reproches vi-o-lents à l'absent: 

"Tout de mê-me il au-rait bien pu..."

"Il sait bien..."

Ah s'il pou-vait ê-tre là 

pour que je puis-se lui re-pro-cher de n'é-tre pas là!

Dans l'acte III, 

P7

dragging, airy suddenly clean timbre, medium-high pitch 

creaky, dragging, airy 

j'a-tteins (j'ob-tiens?) l'an-goisse toute pure: 

back to normal voice 

celle de l'a-ban-don; 

je viens de pas-ser en une se-con-de de l'ab-sen-ce à la mort; 

l'autre est comme mort: 

ex-plo-sion de deuil:

a bit slower 

je suis intérieu-re-ment li-vre. 
Telle est la pièce;

Elle peut être écoutée par l’arrivée de l’autre;

Still descriptive, but gradually more expressive until the end of this page

s’il arrive I,

l’accueil est calme;

s’il arrive II,

il y a “scène”;

s’il arrive III,

c’est là reconnaissance,

l’action de grâce:

je respire largement,

tel Peléas sortant du souffle et retrouvant la vie,

l’odeur des roses.
(L’an-goisse d’atten-te n’est pas con-ti-nû-ment vi-o-len-te;

(simile)

elle a ses mo-ments mo-nes;

j’attends,

et tout l’en-tour de mon a-tten-te est fra-pé d’i-rire-a-li-té:

dans ce ca-fé,

je re-gar-de les au-tres qui en-trent,

pa-po-tent,

plai-sen-tent,

li-sent tran-qui lle-ment

eux, ils n’a- tendent pas. 

Wait for the complete fade-out of electronic part.


**Notes:** Not isochronous, even though they may be evenly spaced on the page; the singer should derive speech rhythm from the underlying English text. Only sounds in IPA notation are to be produced, not the actual English words from which these sounds were derived. Roughly, it is the text being spoken without its consonants. Syllables with staccato marks should have short audible gaps (silence) between them (the glottal plosive [ʔ] becomes the de facto consonant preceding each one of these vowels). Syllables under a legato slur should be pronounced without interruption (no gaps in between).

**Suddenly**

Rapidly; Hurried; Mostly monotonic

([Simile](...) a few consonants start to appear, as indicated in IPA notation. Note that they may not exactly correspond to the original consonant sounds in the underlying English text, which is given solely as a semantic and prosodic reference.)

**Speech tempo**

In the Prologue, variation of previous electronic sequence: slightly more legato

Rapidly; Hurried; Mostly monotonic

([Simile](...) look at my watch several times; Prologue ends with a brainstorm: I decide to take it badly, I release the anxiety of waiting.)
Speech tempo

Act one now begins;
(sudden change of attitude in relation to previous page)

speech tempo

when
act

(emphasis)

when the ring was made, the details which were supplied. What is to be done? (anxiety of being) Try a no ther ca fé?

(simile)

Te le phone? But what if the o ther comes du ring these ab sen ces? Not seeing me, the o ther might leave, et ce te ra.)

(simile)

Speech tempo

Act two is the act of an-ger;

(simile, but increasingly noisier and more continuous)

I address violent reproaches to the absent one: "All the same, he could have..." "He knows perfectly well..." Oh if he could be here so I could reproach him for not being here!

(simile)

Speech tempo

"Freeze" on high tone reached by glissando on the word "three";

In act three [i]
Loud and insistent; Almost singing, but harsh and occasionally cracking voice

Speech tempo

Wait-ing is en-chant-ment:

I have re-ceived or-ders not to move.

Wait-ing for a tel-e-phone call is there-by wo-ven out of ti-ny un-a vow-a-ble in-ter-dic-tions to in-fi-ni-ty:

I for-bid my-self to leave the room,
to go to the toilet,

even to telephone

(to keep the line from being busy);

I suffer torments if someone else calls me

(for the same reason);

I mad-den my-self by the thought that at a cer-tain(im-mi-nent) hour I shall have to leave,

there-by run-ning the risk of mis-sing the heal-ing call,

the re-turn of the Moth-er.
All these diversions that solicit me are so many wasted moments for waiting,

... so many impurities of anxiety.

For the anxiety of waiting,

in its pure state,

requires that I be sitting in a chair within reach of the telephone,

without doing anything.

without doing anything.

without doing anything.

To Intonation

without doing anything.

Beginning an interlude of electronic sounds only.
Duration: 3'00'
Very quiet

Very soft whispering, to sound mostly in the background of the electronics

"Suis-je a-mou-reux?

Yes, since I'm waiting."

The other never waits.

Some-times I want to play the part of the one qui n'a-ttend pas;

J'es-saye de m'oc-cu-per else-where, to ar-rive late,

but I al-ways loose at this game.

What e-ver I do I find my-self there-soeu-vré, ex-act, voire en a-vance

L'i-den-ti-té fa-ta-le de l'a-mou-reux is pre-ci-se-ly:

I am the one who waits.
A soft electronic drone will remain after the noisy electronic sounds from previous section have completely disappeared. Occasional synthetic bells also appear until the end of the piece.

**Speech tempo, somewhat intriguing in expression**

almost singing

\[\begin{array}{c}
\text{spoken} \\
\text{almost singing}
\end{array}\]

A man-dar-in fell in love with a cour-te-san

\[\begin{array}{c}
\text{Je se-rai à vous}
\end{array}\]

She told him

\[\begin{array}{c}
\text{Lors que vous au-rez pas-sé cent nuits à m'at-ten-dre,}
\end{array}\]

sitting on a stool,

\[\begin{array}{c}
in my gar-den,
\end{array}\]

almost singing

\[\begin{array}{c}
\text{spoken} \\
\text{almost singing}
\end{array}\]

Mais, à la qua-tre-vingt-dix-neu-vous nuit,

\[\begin{array}{c}
\text{le man-da-rin se le-va,}
\end{array}\]

ta-bou-ret sous son bras,

\[\begin{array}{c}
\text{short, whispered} \\
\text{(a-way)}
\end{array}\]

\[\begin{array}{c}
et s'en al-la
\end{array}\]

END
for H.

There is no speech
without your spell

There is no spell
without your speech.

May, 2004