



ALMEIDA-RIBEIRO

non verbal meetings

Piccolo, Piano, Video, and Tape

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www.AlmeidaRibeiro.com

NON VERBAL MEETINGS is a work born out of a soundscape, more specifically a recording from the sunrise at the city of Tiradentes, in the State of Minas Gerais, Brazil. Besides the beautiful landscape, there are some peculiar sonic perceptions: first of all, the birdsongs. Even when I began to set up the recording equipment, around 4 am, the nature activity was quite strong – are these signs of the Anthropocene? Tiradentes is a town founded in 1702, from the colonial baroque, and is a protected heritage site since 1938. This allows us to experience sonorities frozen in time. At the same time, the recording location, situated at around 900 meters above sea level, has a large rocky wall in front of it. This is the Serra de São José, a rocky massif that protects the city of Tiradentes like a wall. This landscape gives us a natural resonance of that environment, a kind of silence with a special timbre. Therefore, “non verbal meetings” is exactly that, an experience with past temporalities, with the non-human oriented time.

GENERAL INSTRUCTIONS

Performers are invited to actively participate in constructing this performance and explore the complexity of sound production on their instrument to achieve a broad sonority.

TIME, METRIC STRUCTURE, DURATIONS

Each performer must use a stopwatch to keep track of the length of each section. Extreme time precision is not necessary.



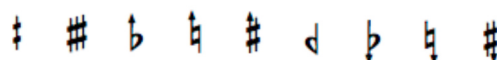
In this piece, there is no control over metric coincidences between piano and piccolo (except section 7). Each instrument has its own part, with either instructions for durations or precise rhythmic notation, but the overall polyrhythmic control is indetermined. In this way, performers need to interact; i.e. to listen to each other, to decide when to play, to decide when to stop.

There are three types of **fermata** with different durations: short, medium, and long.



Ordinario is utilized to cease any of the techniques mentioned subsequently. When referring to “ordinario” it indicates the production of sound centered around a single fundamental pitch.

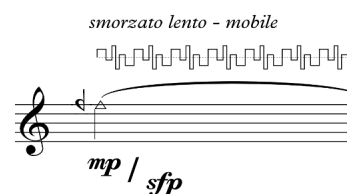
Microtonal accidentals may present cents indication (100 cents = 1 semitone). The notation used for this piece is:



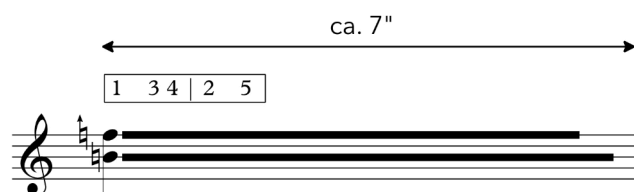
(from left-to-right): quarter-tone higher, three quarter-tones higher, flat slightly higher, natural slightly higher, sharp slightly higher, quarter-tone lower, flat slightly lower, natural slightly lower, sharp slightly lower. It is crucial to play without vibrato.

INSTRUCTIONS FOR PICCOLO

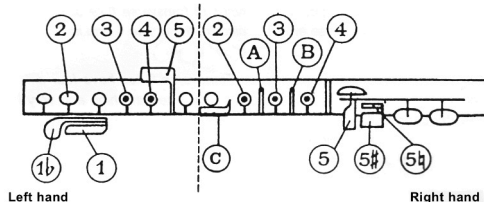
Smorzato: with constant flow of air, apply pressure on the upper lip with the lower lip in irregular duration/dynamics. A pulse-rhythmic notation is given for each pitch.



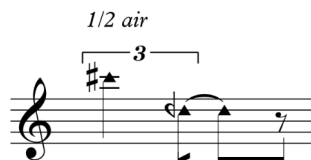
Multiphonics refer to the production of multiple tones simultaneously. The player needs to perform with subtle variations in dynamics, embouchure, overtones, air pressure, and pitch. When encountering notated multiphonics in a score, it's important not to hold them rigidly. Instead, the notation serves as a set of guidelines for the evolving sound. Players are encouraged to explore transitions between the indicated notes and occasionally, fully realize the prescribed multiphonic.



Multiphonics are taken from Pierre Yves Artaud's book. The fingering notation is:



1/2 Air also known as "aeolian sound" is a technique notated with the triangle notehead. Air sounds have always a hint of pitch. Please explore this feature.



INSTRUCTIONS FOR PIANO

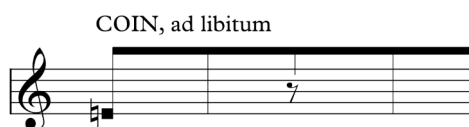
Scratch or scrape is a granular sound between the friction of an object (guitar plectrum or coin) and the piano string's coil. So, one should expect short silences between attacks. The sforzando marks should be interpreted as "resistance" from the hand's pressure against the string's coil.



Pizz.: the pizzicato technique is executed directly on the piano strings with finger nails. It is notated with an "x" note-head.



Coin sounds: place a coin between triple string exactly at the octave (half of the string's length).



Damped pitch: usually played with one finger dampening the selected pitch, directly on the string, and triggered by the keyboard with the other hand. The resulting sound is a percussive attack, with a slight perception of the pitch, followed by the piano's resonance (sustain pedal).



INSTRUCTIONS FOR TAPE / ELECTRONICS

If possible and depending on the venue, apply a little bit of amplification for the piccolo and piano. The idea is to better blend with the tape material and to reveal all the soft nuances. If not possible, please choose a venue with good acoustics.

The tape part is to be performed as a stereo diffusion, but multichannel versions (4, 8 etc.) are allowed. In this case, please duplicate the tape in stereo pairs.

INSTRUCTIONS FOR VIDEO

This piece could be performed without video. If so, I recommend to use low light, to enhance an acousmatic listening experience.

PERFORMANCE MATERIAL

All performance material can be downloaded at :

<https://almeidaribeiro.com/>

non verbal meetings

for piccolo, piano, video, and tape

Felipe de Almeida Ribeiro

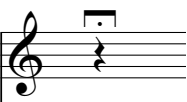
1 Tiradentes soundscape

0'00"


0'59"

Tiradentes, Minas Gerais, Brazil... 5am, 16°C... 920 meters altitude...

Piccolo



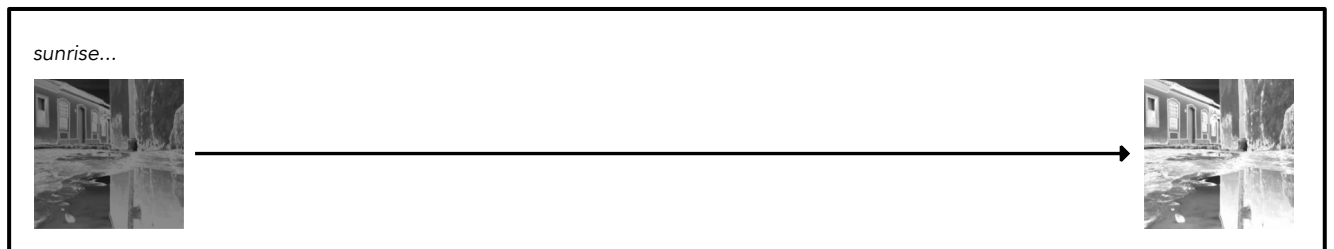
Piano



Tape



Video



2 Low density

1'00"

1'59"

Improvisation: interact with birds

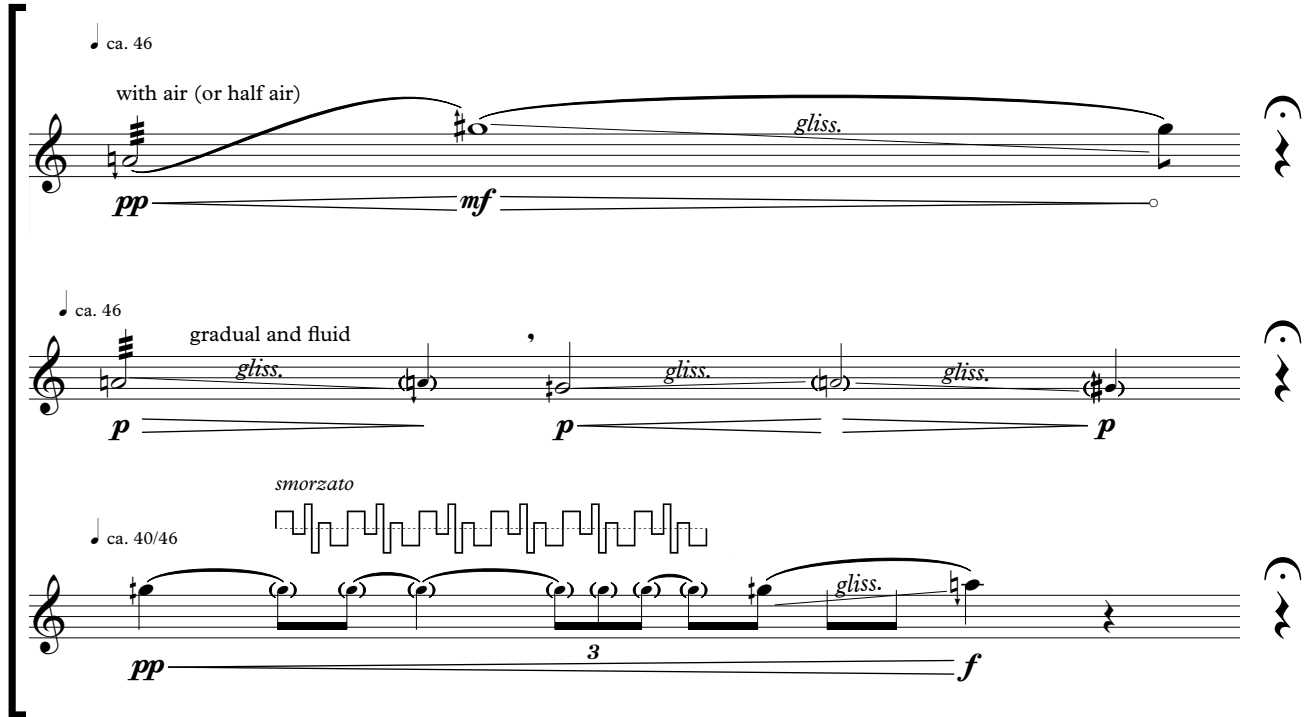
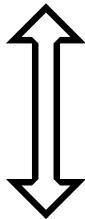


PICCOLO or PIANO
Any octave transposition
Any order

ca. 46
with air (or half air)
pp *mf* *gliss.*

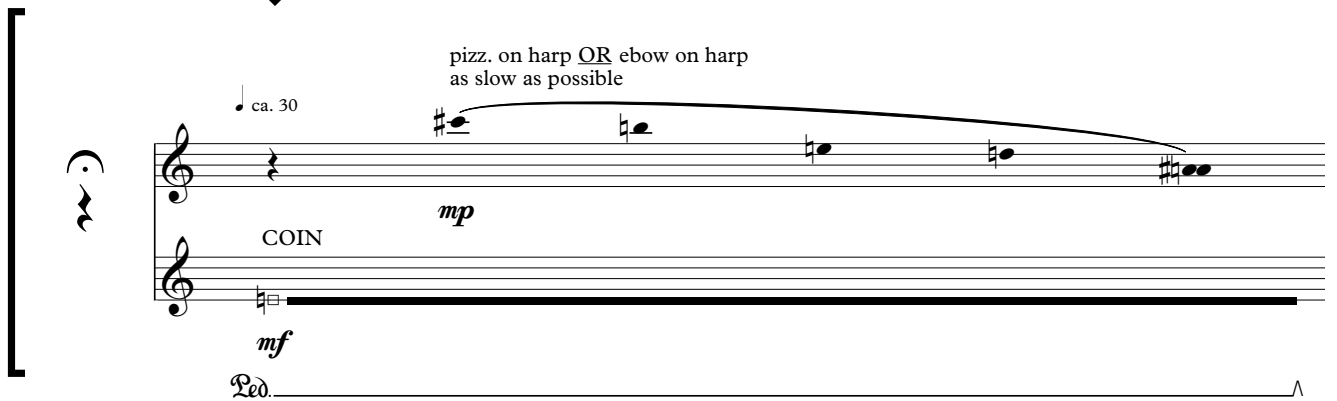
Piccolo
ca. 46
gradual and fluid
p *gliss.* *p* *gliss.* *p* *gliss.*

ca. 40/46
smorzato
pp *f* *gliss.*

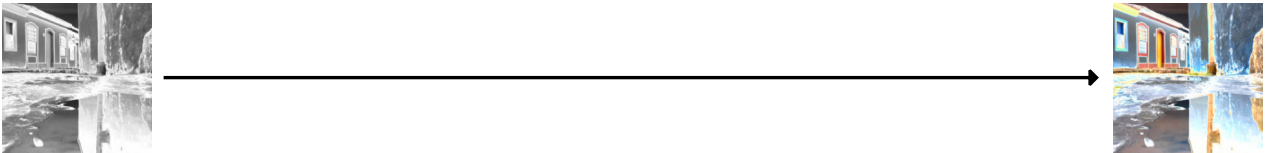
1. Listen and decide when to play.
2. Possible gesture#1: the duo blends with the soundscape (long gestures).
3. Possible gesture#2: the duo overtakes the soundscape (short gestures).
4. Any order.
5. You can repeat or you can interrupt the given material.

Piano
ca. 30
pizz. on harp OR elbow on harp
as slow as possible
mp
COIN
mf
Ped.



Video+Tape

birdsongs... sunrise...



3 Intermezzo to bell

2'00"

2'59"

Piccolo

ca. 8-10"

gliss. *mf* *gliss.*

ca. 5-10"

smorzato

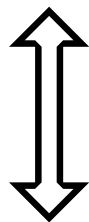
mp

ca. 5-10"

non vib. *mp*

ca. 5-10"

non vib. *mp*



1. Listen and decide when to play.
2. Possible gesture#1: the duo blends with the soundscape (long gestures).
3. Possible gesture#2: the duo overtakes the soundscape (short gestures).
4. Any order.
5. You can repeat or you can interrupt the given material.

Piano

ca. 3-8"

gentile, poco a poco accelerando

p *mp*

let resonate...

repeat, each time different

p

Video+Tape

birdsongs... sunrise...

4

Small Church Bell

3'00"

3'59"

Piano

COIN, ad libitum

mf

pp

stop before 3'15"

Piano

start around 3'20"

ca. 60 / 72

choose your path

ca. 60 / 72

mp

Ped. — resonance

no pedal

Pedal reverb: staccato attack, followed by pedal resonance.

simile

LOOP 1-3X

LOOP 2X

LOOP 1-3X

Piano

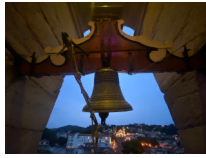
start around 3'40"

simile

Ped. — resonance

no pedal

Bell...



Video+Tape



5 ... alhures

4'00"

4'59"

Listen to each other // Decide when to play, when to stop // Collaborate.

Piccolo

Piano

Tape

Video

fading out

Blend with the electronic sounds

Mobile sound: explore multiphonics, play all notes, concentrate on one note, switch... build an organic texture.

Piccolo

ca. 40
ca. 7"
ca. 10"
1 3 4 | 2 5
p *mp* *p* *mf*
ca. 10-12"
1 2 3 4 | A 5
mp *f*
repeat multiphonics
any order

Piano

Tape

Video

fading in

7 Intermezzo to bell

6'00"

6'59"

← until 6'20" →

Piccolo [] *1/2 air, embouchure gliss* *gliss.* *mp*

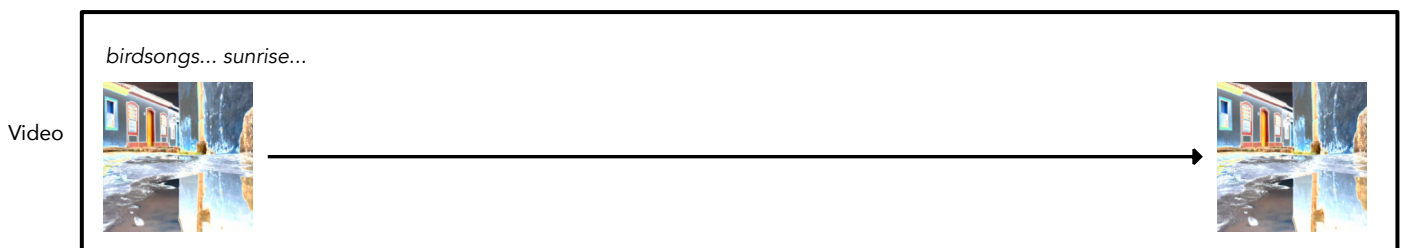
Piano [] *scratch string to achieve an irregular texture - estimate pitch* *"sfz"* *f* *pizz.*

Piccolo [] *ca. 40* *gliss.* *mf* *1/2 air* *mp*

Piano [] *ca. 40* *coin* *mf* *mp* *damp* *3* *pizz.* *mf*

Piccolo [] *smorzato lento - mobile* *mp / sfz* *poco rit.* *p* *mp*

Piano [] *damp* *mp* *coin* *ord.*



8 Big Church Bell

7'00"

7'59"

Piano

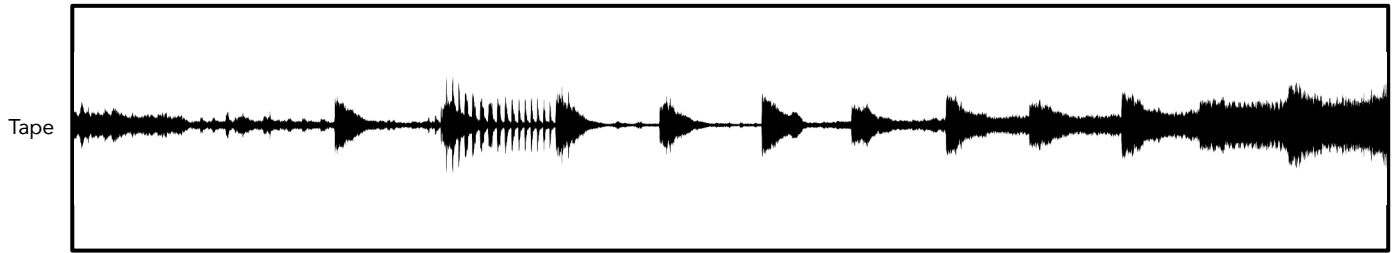
COIN, ad libitum

mf *pp*

around 7'45"

Lead. ^

The musical score is written on a single staff in treble clef with a key signature of one flat. It begins with a dynamic marking of *mf* and ends with *pp*. The tempo is marked 'COIN, ad libitum'. A specific time point 'around 7'45"' is indicated above the staff. Below the staff, there is a 'Lead.' marking with a small upward-pointing triangle.



Video

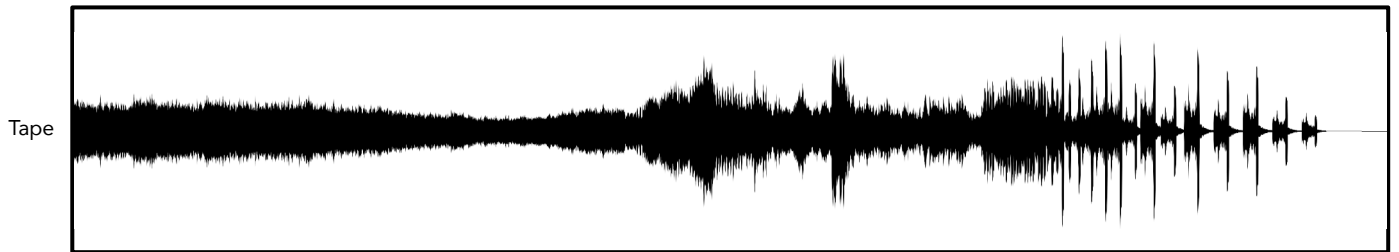
The video sequence starts with a color photograph of a large, ornate bell hanging in a church tower. An arrow points to the right, leading to a black and white photograph of a church interior with a large, empty space and a reflection on the floor.

9 Electronic soundscape

8'00"

9'00"

Coda



Video

The video sequence starts with a black and white photograph of a church interior with a large, empty space and a reflection on the floor. An arrow points to the right, leading to another black and white photograph of the same church interior, showing a different perspective or lighting.