Re-question, Reset

Portfolio of compositions accompanied by a written commentary

by

Maja Bosnić

Portfolio of Compositions

Submitted to the Department of Music in fulfilment of the requirements for the degree of Doctor of Philosophy in Music Composition

at the

Goldsmiths, University of London

July 2014

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List of Submitted Works

*Ponovo pff...* for Contrabass (2009) (approximate duration: 28’)

*Ti Mathena To Su Pericha To Ocos* for Piano and Orchestra (2009) (approximate duration: 7’)

*Bondres* for Choir and Orchestra (2009) (approximate duration: 15’)

*Zabuna on Stage.01/Bring Your Noise!* for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010) (approximate duration: 22’)

*Zabuna on Stage.02/Whatever You Say!* for Murmur of the Audience, Flute, Clarinet in B-flat and a Guide (2012) (approximate duration: 20’-30’)

Total duration of submitted works: 87’-97’
Audio CDs’ Content

CD 1


2. *Ti Mathena To Su Pericha To Ocos* for Piano and Orchestra (2009) - MIDI realization (06:24)

3. *Bondres* for Choir and Orchestra (2009) - MIDI realization (14:30)

CD 2


DVD Content


Ensemble:

- Flute - Jelena Vujnović
- Clarinet in B-flat - Mihailo Samoran
- Electric Guitar - Marko Mitrović
- Piano - Iva Despotović
- Electric Viola - Rastko Popović
- Contrabass - Miloš Bosnić
Maja Bosnić

Ponovo Pff...

for contrabass

2009
Performing Notes

ADDITIONAL MATERIAL

inexpensive bow — due to extended use of alternative techniques, that are capable of damaging the bow, I would recommend a use of inexpensive bow, even if it harms the quality of tone.

glass slide — usually used to play bottleneck guitar, should be worn on the right hand little finger (pinky) during the whole piece.

GENERAL RULES

Techniques are shown above the note where they begin, and from which point on they should be in constant use. ‘Pizzicato’ (pizz.) is valid until ‘arco’ is shown and vice versa. All other techniques immediately discard the previous ones, so there are no ‘ON’ and ‘OFF’ indications. (for example ‘arco half spiccato’ – ‘x pont’ – ‘AF’ means bowing half col legno tratto, then regular bowing but extreme ponticello, and then bowing above fingers; also ‘half spiccato – half’ means that after half col legno spiccato goes half col legno without spiccato).

Expressions are placed below the notes from which they should start being expressed.

Tempo marks are changing in the middle of bars, and should be valid from the note above which they stand.

PLAYING TECHNIQUES

With the bow

arco — traditional, horizontal bowing with the hair of the bow; back to bowing after pizzicato; also ‘reset’ to ordinary bowing after one of alternative techniques

reverse — bow underneath the strings

UD — up and down, vertical bowing

HW / WH — hair to wood/wood to hair

HD / DH — horizontal to diagonal/diagonal to horizontal

circular — circular bowing

at side — bow at the right side of the bridge

cf — col legno; use the wooden part of the bow

half — half col legno; turn the bow on its side, so the tone is produced with both wooden and hair parts at the same time

b — batutto; striking/ beating the string by hitting with the bow

t — tratto; traditional, horizontal bowing with different side of the bow, than usual

rub — rubbing (very small circular movements with the bow)

Without the bow

pizz. — pluck the string with the right hand finger tip

thumb — thumb pizzicato; ‘a la chitarra’; pluck the string with the right hand thumb finger

fingernail — pluck the string with the nail side of the finger

buzz — after playing pizzicato, place the fingernail underneath the string to let it buzz

flick — flick the fingernail against the string

slide — press the string with the slide

LH P — left hand pizzicato; mostly marked with ‘+’ symbol, but sometimes the letters are added for more understandable explanation
Playing positions

Notes: playing positions do not change with every technique, only when a different position is asked for.

AF — above fingers
BF — just below fingers
AF + BF — playing both below and above fingers with right hand fingertips (as double pizzicato on one string)
x sul tasto — extreme sul tasto
sul tasto — regular sul tasto
some sul tasto — very little sul tasto
n — traditional (‘normal’) place of playing, between sul tasto and sul ponticello
some pont. — very little sul ponticello
pont. — regular sul ponticello
x pont. — extreme sul ponticello
— across the bridge
— sub ponticello (behind the bridge); in the area between the bridge and the tailpiece; the note indicates the empty string on which the sub ponticello should be played

Playing pressures

Notes: playing pressure is normal unless stated otherwise, discarded by the first following technique sign.

light — light bowing pressure
very light — very light bowing pressure: more humming noise than actual tone
heavy — heavy bowing pressure
very heavy — very heavy bowing pressure: more squeaking sound than actual tone

Traditional techniques

jeté/spiccato/saltando — since similarly notated, technique indications should help specifying which one is used
nolto vib. — play only when it is asked for, discard as soon as another technique appears

Alternative noteheads and symbols

Note: regular notes that appear after alternative note heads and symbols should be played with the last technique written above the staff, before alternative note heads and symbols appeared.

\( \stackrel{\downarrow}{\text{drumming}} \) — hit the string with the right hand palm
\( \bullet \text{tremolo} \) — repeat the note as fast as possible or switch fast between two notes; same as bisbigliando for pizz., slap, b, etc.; roll for hammering, tremolando for most bowing
\( \bigcirc \text{snap pizzicato} \) — (bartolet pizzicato) pluck the string vertically to let it snap and rebound off the fingerboard
\( + \text{LH pizzicato} \) — pluck the string with the left hand fingertip
\( \wedge \text{note in the bracket} \) — not played, but sounds (end of glissando)
\( \text{triangular notehead} \) — overpressurizing bow with extremely heavy pressure to make a squeaky noise without defined pitch
\( \oplus \text{muffling} \) — muffle (or damp) the string with the right hand palm
\( \downarrow \text{hammering} \) — press the note with left hand finger; right hand is not involved
\( \text{RH scratch} \) — scratch the string with the right hand fingernail
\( \text{LH scratch} \) — scratch the string with the left hand fingernail
\( \text{\textbf{1/4}} \text{fermata} \) — defined fermata; 1/4-quaver rest between bars
\( \text{\textbf{\textless \textgreater}} \text{glissando} \) — approximate pitches
\( \circ \text{natural harmonics} \) — written at sounding pitch
\( \bigcirc \text{artificial harmonics} \) — written at sounding pitch
Maja Bosnić

Ponovo Pff...

for contrabass

(2009)

Duration: 23’

Copyright © 2009 Maja Bosnić
\[ e = 47 \]
\[ e = 12 \]
\[ e = 47 \]
\[ e = 47 \]
\[ e = 36.5 \]
\[ e = 94 \]
\[ e = 94 \]
\[ e = 62 \]
\[ e = 125 \]
some sul tasto

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Maja Bosnić

Ti Mathena To Su Pericha To Ocos

for piano and orchestra

2009
## ORCHESTRA

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<td></td>
<td>1 Piccolo Flute</td>
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<tr>
<td></td>
<td>1 Flute</td>
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<td></td>
<td>1 Alto Flute</td>
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<td>1 Oboe</td>
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<td></td>
<td>1 Cor Anglais</td>
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<td></td>
<td>1 Clarinet in E-flat</td>
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<td></td>
<td>1 Clarinet in B-flat</td>
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<td></td>
<td>1 Bass Clarinet in B-flat</td>
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<td></td>
<td>2 Bassoons</td>
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<td></td>
<td>1 Contrabassoon</td>
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<td><strong>BRASS</strong></td>
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<td></td>
<td>4 Horns in F</td>
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<td>3 Trumpets in C</td>
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<td></td>
<td>3 Trombones</td>
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<tr>
<td><strong>PERCUSSION</strong></td>
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<tr>
<td></td>
<td>2 Timpani (30&quot; + 23&quot;)</td>
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<tr>
<td></td>
<td>1 Untuned Membranophone</td>
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<tr>
<td></td>
<td>1 Metal Idiophone</td>
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<td></td>
<td>1 Wood Idiophone</td>
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<td><strong>KEYBOARD</strong></td>
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<td></td>
<td>1 Celesta</td>
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<td>1 Piano/ Soloist</td>
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<tr>
<td><strong>HARPS</strong></td>
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<tr>
<td></td>
<td>1 Harp</td>
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<tr>
<td><strong>STRINGS</strong></td>
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<td></td>
<td>14 1&lt;sup&gt;st&lt;/sup&gt; Violins</td>
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<tr>
<td></td>
<td>12 2&lt;sup&gt;nd&lt;/sup&gt; Violins</td>
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<tr>
<td></td>
<td>10 Violas</td>
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<tr>
<td></td>
<td>8 Violoncellos</td>
</tr>
<tr>
<td></td>
<td>6 Contrabasses</td>
</tr>
</tbody>
</table>
This piece is written on a time frame taken from OSTINATO SUPER THEMATICO OCTOICHA for Harp, piano and String Orchestra, written by Ljubica Maric in 1963. Number of bars, tempi and meter, as well as structure of piano solo were borrowed from the Maric’s piece, while the actual pitches and the rest of the structure are serving to present an unusual approach of treating the orchestra as a percussive group of different sound mediums. The name of this piece is a permutation of Maric’s title.

Duration: approx. 7’
Performing Notes

Groups

The orchestra is divided in ten groups of eight different instruments (ten octets). No two instruments have the same pitch and no instrument plays outside of its group. Therefore, each group is perceived as a special medium with unique sound and timbre. Every instrument plays only two notes or chords because the challenge is to achieve precise timing and cohesive dynamics of each group.

Graphic Score

In the graphic score orchestra is translated into a single five line staff. Each group has its own position, starting from the first/lowest line (for group A) and ends with the first space above the staff (for group J).

Study Score

In the study score instruments are listed in newly-formed groups and written notes are at the sounding pitch.

Piano

From bar 32 to 81, piano is excluded from its group to play solo.

Percussion

Percussion 1/ No. 24 – Use two timpani: 30 inch (78 cm) and 23 inch (57cm).

Percussion 2/ No. 25 – Use any untuned membranophone that can produce long and sustained roll from ppp to fff.

Percussion 3/ No. 26 – Use any metal, idiophone of indefinite pitch, played by shaking, stroking or scraping, that can produce long and sustained sound from ppp to fff.

Percussion 4/ No. 27 – Use any wood, idiophone of indefinite pitch, played by shaking, stroking or scraping, that can produce long and sustained sound from ppp to fff.

Legend

- The pitches sound one octave higher than the treble clef
- The pitches sound one octave lower than the bass clef
- Flutter tongue for woodwinds and brass; roll for percussion; tremolo for strings
Seating chart

- woodwinds (01-12)
- brass (13-23)
- percussion (24-27)
- celesta (28)
- harp (29)
- 1st violins (30-43)
- 2nd violins (44-55)
- violas (56-65)
- violoncellos (66-73)
- contrabasses (74-79)
- solo piano (80)

In conductor’s score:

Bars 1-68:

Bars 69-123:

Group: C
Maja Bosnić

Ti Mathena To Su Pericha To Ocos

for piano and orchestra

(2009)

Graphic score

Duration: 7'

Orchestra

\[ \text{ppp} \]

\[ \text{ff} \]

\[ \text{f} \]

\[ \text{f} \]

\[ \text{p} \]

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Ti Mathena To Su Pericha To Ocos

for piano and orchestra

(2009)

Duration: 7’
The new order of instruments:

A: Vn. 1 - 33
   Vn. 1 - 49
   C Tpt. - 17 & Vn. - 57
   B. Cl. - 01
   Vn. - 66
   Unt. Membr. - 25

B: Pos. - 01
   Cel. - 26
   Vn. 2 - 46
   Vn. 1 - 37
   Vn. 2 - 56
   C Tpt. - 19
   Bn. - 10 & Vc. - 73

C: Vn. 2 - 44
   Vn. 1 - 34
   Al. Fl. - 03 & Vn. 2 - 54
   Vla. - 04
   Hn. - 15
   Tmb. - 23
   Cbs. - 74

D: Vn. 1 - 30
   Vn. 2 - 53
   Vn. 1 - 49
   C Tpt. - 19
   C. Cl. - 19
   Vc. - 86
   Vn. - 87
   Cbs. - 76

E: Vn. 1 - 34
   Vn. 2 - 51
   Vla. - 66
   Bn. - 11
   Hn. - 15
   Tmb. - 24
   Cbs. - 73
   Cbs. - 79

F: Vn. 1 - 31
   Vn. 1 - 33
   Vn. 2 - 42
   Vn. 2 - 56
   Vn. - 61
   Hn. - 14
   Vla. - 89
   Cbs. - 77

G: Ob. - 05 & Vn. 2 - 49
   Vla. - 56
   E. Cl. - 07
   Hn. - 26
   Vn. - 60
   Vc. - 74
   Cbs. - 86
   Metal Id. - 36

H: Fl. - 02
   Ob. - 04
   Vn. 2 - 48
   Vn. 1 - 46
   Tmb. - 21
   Tmb. - 22
   Vc. - 72

I: Fl. - 06
   Vn. 1 - 38
   Vn. 1 - 36
   Vn. 1 - 45
   Vn. - 81
   B. Cl. - 05
   Tmb. - 20
   Cbs. - 12

J: Vn. 1 - 36
   Vn. 2 - 52
   Vla. - 53
   Hn. - 15
   Vc. - 72
   Vn. - 77
   Wooden Id. - 27
A: Vn. 1 - 33  
Vn. 2 - 40  
C Tpt. - 17 & Vc. - 37  
B C. - 08  
Vla. - 65  
Unt. Membr. - 20  

B: Pos. - 01  
Ct. - 20  
Vn. 2 - 40  
Vn. 1 - 37  
C Tpt. - 15  
Ban. - 10 & Vc. - 73  

C: Vn. 2 - 44  
Vn. 1 - 34  
Al Fl. - 03 & Vn. 2 - 34  
Vla. - 08  
Hn. - 12  
Tbn. - 23  
Tba. - 23  

D: Vn. 2 - 35  
Vn. 2 - 50  
C Tpt. - 16  
Al Fl. - 03 & Vn. 2 - 34  
Vla. - 08  
Hn. - 12  
Dr. - 76  

E: Vn. 1 - 38  
Vn. 2 - 51  
Vla. - 65  
Ban. - 11  
Hn. - 16  
Tbn. - 24  
Cb. - 78  

F: Vn. 1 - 31  
Vn. 1 - 37  
Vn. 2 - 47  
Vn. 2 - 59  
Vla. - 61  
Hn. - 16  
Vc. - 69  
Cb. - 77  

G: Ob. - 05 & Vn. 2 - 44  
Vla. - 56  
Eb Cl. - 07  
Hn. - 20  
Vc. - 65  
Cb. - 71  
Metal Id. - 20  

H: B. - 02  
Ob. - 04  
Vn. 2 - 44  
Vn. 1 - 44  
Vn. 1 - 32  
Hn. - 16  
Vc. - 72  

I: Prs. - 08  
Vn. 1 - 36  
Vn. 1 - 36  
Vn. 1 - 41  
Vn. 1 - 46  
Bb C. - 05  
Tbn. - 26  

Cown. - 11  

J: Vn. 1 - 35  
Vn. 2 - 50  
Vn. 1 - 35  
Hn. - 13  
Vc. - 71  
Vc. - 77  
Wooden Id. - 27  

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<td>A: Vn. 1 - 33</td>
<td>Vn. 2 - 40</td>
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<tr>
<td>C Tpt. - 17 &amp; Vla. - 57</td>
<td>B Cl. - 05</td>
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<td>Vc. - 64</td>
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<td>D: Vn. 2 - 58</td>
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<td>Picc. - 01</td>
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<td>Vc. - 70</td>
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<td>Hn. - 14</td>
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<td>Cb. - 76</td>
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<td>Cb. - 78</td>
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<td>Cb. - 74</td>
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<td>J: Vln. 1 - 42</td>
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**Footnotes:**
- Bsn. - 10 & Vc. - 73
- Unt. Membr. - 25
- Wooden Id. - 27

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Maja Bosnić
Bondres
for choir and orchestra

2009
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<td><strong>WOODWINDS</strong></td>
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<tr>
<td>Flutes</td>
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<td>Oboes</td>
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<td>Contrabassoon</td>
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<td><strong>STRINGS</strong></td>
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<tr>
<td>1st Violins</td>
<td>16</td>
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<tr>
<td>2nd Violins</td>
<td>14</td>
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<tr>
<td>Violas</td>
<td>12</td>
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<tr>
<td>Violoncellos</td>
<td>10</td>
</tr>
<tr>
<td>Contrabasses</td>
<td>8</td>
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</tbody>
</table>
Bondres
for choir and orchestra

This piece is written on a time frame taken from REBONDS for solo percussion, written by Iannis Xenakis between 1987 and 1989. Number of bars, tempo and meter, as well as rhythmical patterns resemble Xenakis’ piece, while the actual pitches and the rest of the structure are serving to present an unusual approach of treating the orchestra as a percussive group of different sound mediums. The name of this piece is a permutation of Xenakis’s title.

Duration: approx. 15’
Performing Notes

Groups

The orchestra is divided in nine groups of twelve different instruments. No two instruments have the same pitch and no instrument plays outside of its group. Therefore, each group is perceived as a special medium with unique sound and timbre. Every instrument plays only one note or a chord because the challenge is to achieve precise timing and cohesive dynamics of each group.

Graphic Score

In the graphic score orchestra is translated into two five line staves. The upper staff presents first five groups (A – E) in which instruments play in their higher register. The lower staff presents last four groups (F – I) in which instruments play in their lower register.

Study Score

In the study score instruments are listed in newly-formed groups and written notes are at the sounding pitch.

Percussion

There should be five percussionists and each one of them plays only one of the instruments.

Choir

Choir is singing vocal ‘Ah’ throughout the whole piece.

Legend

- The pitches sound one octave higher than the treble clef
- The pitches sound one octave lower than the bass clef
- Flutter tongue for woodwinds and brass; roll for percussion; tremolo for strings
Group E
Seating chart

In the graphic score:

- woodwinds (01-16)
- brass (17-30)
- percussion (31-35)
- celesta (37)
- accordion (36)
- piano (38)
- harp (39-40)
- choir (41-64)
- 1st violins (65-80)
- 2nd violins (81-94)
- violas (95-106)
- violoncellos (107-116)
- contrabasses (117-124)
- woodwinds (01-16)
- brass (17-30)
- percussion (31-35)
- celesta (37)
- accordion (36)
- piano (38)
- harp (39-40)
- choir (41-64)
- 1st violins (65-80)
- 2nd violins (81-94)
- violas (95-106)
- violoncellos (107-116)
- contrabasses (117-124)

Group H
Seating chart
Maja Bosnić

Bondres

for piano and orchestra

(2009)

Duration: 15'

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A: Horn - 61 & Vln. I - 88
Vln. I - 101
Vln. I - 100
Vla. - 74
Vla. - 71
Vla. - 69
Vla. - 68
Vln. I - 76
Accord. - 36
Bongos - 32

B: Horn - 73
Vln. I - 88
Br. Cl. - 11
Fl. - 12
Vln. II - 102
A - 54.52.22

B. D - 67 & V B - 12

C: Horn - 72
Vln. I - 74
Vln. I - 70
Vb. - 123
S. - 154.25
T. - 33.55.57 & Cl. - 123

D: Horn - 73
Vln. I - 74
Br. Cl. - 11
Vln. I - 70
Vc. - 107
G. - 124

E: Cello - 12

F: Vln. I - 67
Vln. I - 66
A - 54.52.22
Vln. I - 70
Vln. I - 69

G: Vln. I - 66
A - 47.45.01 & Vln. I - 66

H: Vn. - 68
C. Tpt. - 12
Vib. - 12

B: Cl. - 12 & Vn. - 12

I: Vln. I - 66
Vln. I - 65
Vln. I - 64
Vln. I - 63
Vln. I - 62
Vln. I - 61
Vln. I - 60

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<tr>
<td>S. - 41,43,45</td>
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<td>B. - 59,61,63</td>
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<td>Accord. - 36</td>
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<td>Tom-t. - 33</td>
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<td>Vln. I - 74</td>
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<td>B. Fl.</td>
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<td>B. Cello</td>
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<td>B. Bassoon</td>
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<td>B. Double Bass</td>
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<td>B. Fg.</td>
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<td>B. Tbone</td>
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<td>B. Tromp</td>
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</tbody>
</table>
A: Hrn. - 61 + Vln. I - 63
Vln. I - 62
Vln. I - 63
Vln. I - 64
Vln. I - 65
Vln. I - 66

B: Vln. I - 70
Vln. I - 71
B. Cl. - 120
Vla. - 104
Vla. - 105

C: Vn. I - 72
Vn. I - 74
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G - 45, 50
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F: Vn. I - 62
Vn. I - 64
Vn. I - 65
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G: Vn. I - 69
A. - 97, 98, 99
Vn. I - 70
B. Cl. - 121

H: Vn. I - 8

I: Vn. I - 68
Vn. I - 71
Vn. I - 73
Vn. I - 78
Vn. I - 79
Vn. I - 80

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A: Flute - 63 + Vln. I - 69
Vln. I - 68
Vln. I - 69
Vln. I - 71

B:  

C:  

D:  

E:  

F:  

G:  

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Maja Bosnić

Zabuna on stage.01

Bring Your Noise!

for soundtrack, ensemble, video, noise-makers and audience

2010
Performing Notes

GENERAL
The score should be followed while listening to the soundtrack, looking at the same time at the stopwatch that is in sync with the soundtrack’s running time. The motifs in the score are actually notated sounds from the soundtrack. The score sounds as if the musicians were spontaneously imitating certain noises they hear on the soundtrack, repeating them 1-2 seconds after the sounds were played. Every musician is encouraged to walk off the stage during a pause in the score and then return in time to continue to play.

ADDITIONAL MATERIAL
A screen (or a laptop) with a digital stopwatch should be placed in front of the ensemble, in conductor’s place. The stopwatch must start at the same time with the soundtrack.

STAGE PLAN
LEGEND

- continue imitating the sounds with the same material until further notice

- a sound spoken into the microphone (without an instrument) saying: “tssssss”, imitating the hissing sound from the bus engine.

- the sound reproduction lasts a quarter note (1 second)

- imitate a loud percussive sound by hitting the instrument

- imitate a high-pitched sound

- imitate rustling noise by gliding the palm and fingers over the strings and magnets, and scratching the strings with the fingernail (assigned to the electric guitar and the electric viola) until further notice

- imitate clicking sounds until further notice. Woodwinds should click with their instrument keys, while the electric guitar pulls up the pot

- imitate a squeaky noise from the soundtrack, sliding upwards

- imitate squeaky and barking sounds that come from a barking dog in the soundtrack
- play the chord deliberately spoiled with some wrong notes

- imitate the sounds of stamps in the post office by hitting the lowest black and white keys of the piano with fists of both hands

- indeterminate cluster on the white keys of the piano, played with the palm

- play sustained low pitch that slowly shifts between the lowest E and F (assigned to contrabass)

TECHNICAL REQUIREMENTS

Noise-makers and old instruments:
A lot of noisemaking toys, objects, old, broken and secondhand instruments.

Microphones:
7 for amplifying the instruments
2 for the audience on stage - preferable but not necessary

Video:
1 Video projector
1 Projecting screen
1 DVD player (or any computer)

Other equipment:
1 Mixing desk
3 Sound monitors on the stage
2 Sound boxes
1 Professional video camera / camcorder - preferable but not necessary

Cables (for everything listed)
Zabuna on Stage.01
Bring Your Noise!
for soundtrack, ensemble, video, noise-makers and audience
(2010)

Duration: 22'

01 - Morning (01:04)
02 - Car Ride (02:08)

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06 - Walk No.2 (00:20)

07 - Store (01:28)
08 - Walk No.3 (00:19)

09 - Dog (00:35)

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Zabuna on stage.02

Whatever You Say!

for murmur of the audience, flute, clarinet in B-flat
and a guide

2012
Performing Notes

Musicians should shape their motifs as if they were speaking the text lines written above the notes. The guide talks to instruments and gives instructions to the audience.

**LEGEND**

- \(\text{\textcolor{red}{\textbf{\textbullet}}\text{\textbullet}}\) – Wait for the guide to finish his line.

- \(\text{\textcolor{blue}{\textbf{\textbullet}}\text{\textbullet}}\) – Make a breathy sound to imitate sighing or laughter.

- \(\text{\textcolor{green}{\textbf{\textbullet}}\text{\textbullet}}\) – Whistle.

- \(\text{\textcolor{purple}{\textbf{\textbullet}}\text{\textbullet}}\) – Play indeterminate multiphonics to imitate screaming.

- \(\text{\textcolor{black}{\textbf{\textbullet}}\text{\textbullet}}\) – The note should be played noticeably softer than other notes.
PLAN OF THE PIECE

**INTRODUCTION:** The guide explains the instructions to the audience and joins in conversation with instruments. (The section is fully notated and the script of the text is presented. Duration: 5’)

**MURMUR:** Fragments of the murmur of the audience with short breaks of silence. The guide counts down for the beginning of the murmur with a raised hand showing numbers with fingers from 3 to 1. In the end the guide says: “We got cut off!” and the next section begins. (Duration: 2’)

**IMPROVISATION 1:** Improvisation is based on the material from the score, while the dynamics and duration are controlled by the guide. (Duration: 5’-10’)

**SILENCE:** Silence and shushing, led by the guide. (Duration: 1’-1’30”)

**CONNECTING A CALL:** The flute is repeatedly ‘dialing a number’, while the clarinet is playing the sound of an open line but not the calling tone. Eventually, the clarinet decides to play the calling tone for a few seconds and ends this part. The guide is allowed to comment and get frustrated due to the ‘bad connection’. (Duration: 2’)

**IMPROVISATION 2:** Improvisation is based on the material from the score, dynamics and duration are controlled by the guide. It is important to end with a fade-out and eventually silence. (Duration: 5’-10’)

# Zabuna on Stage.02/Whatever You Say!

**SCRIPT**

(Translated in English)

<table>
<thead>
<tr>
<th></th>
<th>GUIDE</th>
<th>FLUTE AND CLARINET (TOGETHER)</th>
<th>GUIDE (SPEAKING TO THE AUDIENCE)</th>
</tr>
</thead>
</table>
| 1. | Good evening. | Good evening. | Welcome to ZABUNA ON STAGE.02, tonight we shall perform a piece called WHATEVER YOU SAY! for flute, clarinet, a murmur of the audience and a guide. In a lot of parts in the piece we will need you to talk to each other, to us, to yourself, in any language, about anything, in any way. You can talk nonsense, share a story, recite a poem, basically you can speak about anything that goes through your mind. If you still have no idea what to say, you are free to use one of the following expressions and words: “Hey!”, “And:”, “What?”, “Excuse me?”, “Right.”, “Mhm.”, “Yeah, yeah, yeah.”
|   |       |                                | Pay attention to me, because I will be showing you signs for the beginning of talking (shows ‘talking hand’ gesture) and the beginning of silence (places the index finger in front of the lips). At some point the instruments will start playing while you are talking. In these moments it is |
important that you try to speak in the exact same volume level you hear the instruments playing at. Therefore, if the instruments are playing softly - you can whisper, and if they are very loud - you can shout. Also, when you hear me say “shhhh”, you need to repeat the same. Now, please come closer to the stage so that we can all hear each other.

It is time to start. (shows ‘silence’ gesture to the audience)

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<td>4.</td>
<td>CLARINET</td>
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<td>5.</td>
<td>FLUTE</td>
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<td>6.</td>
<td>CLARINET</td>
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<td>7.</td>
<td>GUIDE</td>
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<td>9.</td>
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<td>10.</td>
<td>GUIDE</td>
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<td>11.</td>
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<td>CLARINET</td>
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<td>GUIDE</td>
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<td>13</td>
<td>Imagine that!</td>
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<td>14</td>
<td>FLUTE</td>
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<td>15</td>
<td>CLARINET</td>
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<td>16</td>
<td>CLARINET</td>
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<td>17</td>
<td>GUIDE</td>
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<td>23</td>
<td>CLARINET</td>
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<td>GUIDE</td>
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</table>
lately. And she had sent him a text message the day before complaining that they didn’t see each other often enough. And he still didn’t suggest anything, and it’s been three days since they last saw each other, and he finally replied saying he would love to see her and that he misses her, and so she asked if they could see each other in the evening and he said he had his soccer practice, so maybe after that, and he said he would give her a call, but he never did, and so she waited until 8 in the evening, but he still didn’t call, and so she started to call him every 5 minutes until he finally answered around 10pm?! And then he acted as if everything was fine, and didn’t know what the fuss was about, and she was mad because he didn’t call, and he was confused, and she reminded him that he was supposed to call her after the practice so that they could see each other, but he said he had a friend over after the practice and that the two of them were playing video games. So she asked when would his friend leave and he couldn’t tell her because he didn’t know…

25. CLARINET I see you followed that conversation most carefully?!

26. GUIDE Well I stood right next to her and it was so crowded I couldn’t reach for my phone to listen to the radio.

27. CLARINET Right, ok.

28. GUIDE Any way, they agreed that he would call her after his friend was gone, and she phoned him at 11, but he didn’t answer, so she started to call him every 5 minutes, again. And in the end she sent him a text around 2 in the morning…?!?!?! - Imagine that, she kept calling from 11 to
2!?!?! And the text said something like “I don’t understand, what does this mean, who do you think you are?” and something like that. And he didn’t reply, again, so the next day she persistently called him, probably around a thousand times, and half an hour before this bus ride she sent him a text saying “Is everything ok? Sorry if I was harsh. You know you can tell me anything.”

29. FLUTE
   Oh god!!! What a pain!!!!!

30. GUIDE
   And again he didn’t reply, and again she didn’t know what to do...

31. FLUTE
   (sighs)

32. CLARINET
   And then?

33. GUIDE
   And then her friend, instead of telling her to give up and get a life, said that he must be scared because he loved her too much and thought he didn’t deserve her.

34. FLUTE AND CLARINET (TOGETHER)
   (scream)

35. GUIDE
   And I just couldn’t believe what I was hearing!

36. FLUTE AND CLARINET (TOGETHER)
   =CUT OFF LINE= (playing)
Maja Bosnić
Zabuna on stage.02
Whatever You Say!
for a murmur of the audience, flute, clarinet in B flat and a guide
(2012)

NOTE: Musicians should shape their motifs as if they were speaking the text lines written above the notes. The number in the brackets responds to the number in the Script translated in English.

INTRODUCTION:

Flute

(2)Do bro ve ce.

Clarinet in B

(2)Do bro ve ce.

Guide

(1)Do bro ve ce.

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(6)aha - a

(7)Ja oj meni najgore što moram da idem prevozom.

(8)ja oj da

(9)ja oj da

(10)ćuuuti molim te!
11) ja se još u-vek trudim da izbe-ga-vampre voz a-li ne mo-gu kad je mi-nus

12) pa hva-la bo-gu. gde da i-dempeš ke pa da mi se prst-ti za-le-de! i


14) (13) zamisli to?! (16) pa i nije... dođeš na probu, kažeš: izvinite...

15) Allegro
(19) brav o! o-vaj, a li stvar no kak-vi sve lju-di po-

(18) jest odlično! sjajno!

(20) ja sam baš juče slušala neke devojke kako pričaju o svojim ljubavnim problemima...

(21) jel?

(22) ustvari jednu devojku, a ova druga ju je samo slušala i bodrila...

(23) je to vi-diš i šta si ču-la?

(24) ma svašta... počelo je tako što se ova jedna žalila kako je dečko stalno ispaljuje u poslednje vreme, kako mu je prethog dana poslala poruku i žalila se što se nikada ne vidaju, i kako on nikako da predloži nešto, a nisu se videli već 3 dana, a on i dalje ništa ne...

(25) ti si baš de-talj-no ob-ra-ti-la paž-nju na nje-nu pri-ču?
(26) pa kad sam stajala pored nje!! i od gužve nisam mogla da dodjem do telefona da pustim radio...

(28) i sve u svemu dogovorili su se da će se on javiti kad mu ode drug... i onda ga je ona zvala oko 11 i on se nije javljao, i onda ga je opet zvala na svakih 5 minuta...

(30) i on joj idalje ništa nije odgovarao i ona nije znala šta da radi...
MURMUR: Fragments of the murmur of the audience with short breaks of silence. (Duration: 2')

IMPROVISATION 1: Improvisation is based on the material from the score, while the dynamics and duration are controlled by the guide. (Duration: 5'-10')

SILENCE: Silence and shushing, led by the guide. (Duration: 1'-1'30")

CONNECTING A CALL: The flute is repeatedly ‘dialing a number’, while the clarinet is playing the sound of an open line but not the calling tone. Eventually, the clarinet decides to play the calling tone for a few seconds and ends this part. The guide is allowed to comment and get frustrated due to the ‘bad connection’. (Duration: 2')

IMPROVISATION 2: Improvisation is based on the material from the score, dynamics and duration are controlled by the guide. It is important to end with a fade-out and eventually silence. (Duration: 5'-10')

THE END