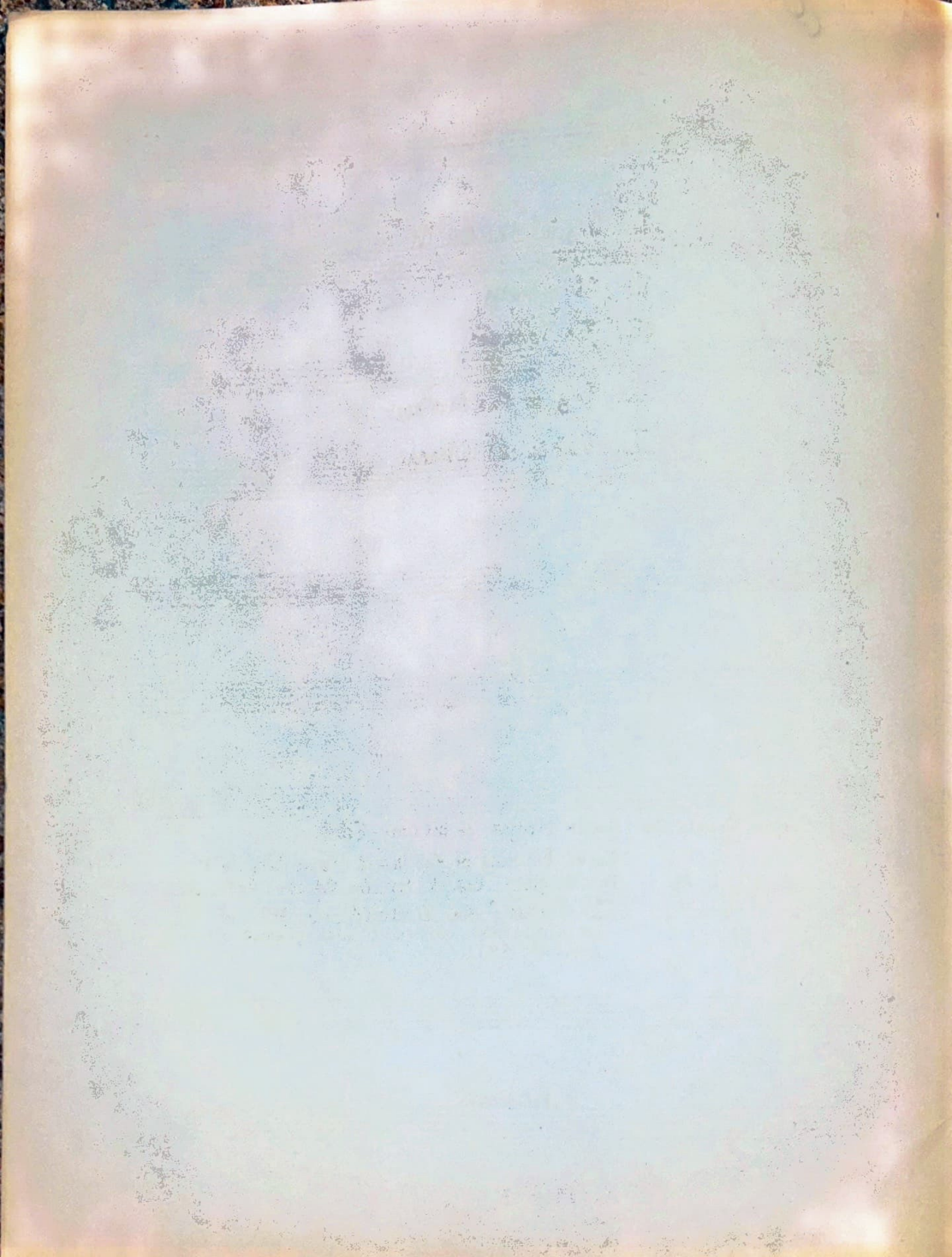


IN TONGUES

AMY D. RUBIN
(1991)

Commissioned by the World Music Institute

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IN TONGUES

I. Cry of the Earth

II. Aftermath

III. In Tongues

IV. Cry of the Mothers

V. Dance of Change

Special thanks to: Gayle Morgan of the Cary Trust
Robert Browning of the World Music Institute
The Virginia Center for the Creative Arts, where
"In Tongues" was composed in 1991.
and Town Hall, where it was premiered on
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For Laura

IN TONGUES is a five-movement cycle of wordless songs and dances performed without pause; it includes improvised sections. Composed during the height of the Gulf War, it traces a life progression from devastation and its aftermath to rebirth and continuation.

CRY OF THE EARTH: the scream of war.

AFTERMATH: the hollowness of that which remains.

IN TONGUES: the voice of prophecy — messages revealed from within.

CRY OF THE MOTHERS: a lament against injustice (for the mothers of the disappeared in the Plaza de Mayo).

DANCE OF CHANGE: in strength we continue.

IN TONGUES is scored for:

Flute, tenor saxophone

Trumpet in B-flat

Acoustic and electric guitar, electric bass

Acoustic piano and electronic/sampling keyboard

Percussion: 2 congas, assorted gongs and hand percussion, sampled percussion

Performance Notes:

1. Keyboard: In composing and performing this piece, I used the Ensoniq Performance Sampler and used pre-existing samples (as indicated in the score) as well as those I created myself, drawn from recordings of Bulgarian and Roumanian poetry and song. Different length fragments of these were sampled, edited, looped, assigned across the keyboard, and used in the improvisation sections in Movement I: *Cry of the Earth*.

2. Percussion: A mix of acoustic and sampled percussion is used throughout the piece. The acoustic percussion and live vocal part (performed by the percussionist in Movement III: *In Tongues*) should be amplified to balance the sampled percussion. Movement III: *In Tongues* uses sampled and acoustic 'exotic' percussion instruments, including Indian and African drums, birimbou, etc.; congas, sampled language fragments (Massai chants) which are looped, played forwards and backwards, etc. and original live vocals which are amplified. If no electronic/sampled percussion is available, the percussionist should incorporate a more active live vocal part into the movement consisting of fragmented spoken phrases in a variety of real languages, as well as guttural 'mutterings' and 'vocal clicks.'

This movement is an improvised call and response for acoustic piano and percussion. The percussionist acts as a 'chouaffat' or clairvoyant, as described in Moroccan folklore: one who becomes possessed, and in that state, receives messages of prophecy and reveals them 'in tongues.' The pianist, in turn, is an onlooker, a protector of the prophet, and a question-asker regarding issues of the future. In the course of this musical/dramatic event, the chouaffat becomes more and more frenzied, enters a trance of possession and prophecy, and finally collapses after reaching a heightened state. Percussion 'breaks' should be spasmodic and fragmentary, growing more vocal and electronically processed as the piece progresses and the choaffat enters this altered state.

I. CRY OF THE EARTH: DEVASTATION

(The scream of war)

SCORE IN C

1 | 10 - 14 SECONDS

FLUTE

TRUMPET

ELECTRIC GUITAR
 (Guitar) *ff* *molto* *fff*

ELECTRONIC KEYBOARD
 (Low BRASS SOUND) *ff* *ad lib* DRONE

PERCUSSION SOUNDS
 GONGS *molto* *fff* *ff*
 LOW TOMS *ff* *fff* *ff*

CREATE DISTORTED SOUND IMAGES USING PHASE SHIFTER, FLANGES, ETC. (ADD THESE TWO PITENES)

♩ = 60

FL.

TR.

E. GR.

WDR.

PER.

THROUGH BFX UNIT. ADD REVERB

AD LIB

ff *f*

Musical score for measures 7 through 13. The score includes staves for Flute (FL.), Trumpet (TR.), Euphonium (E. HORN), Keyboard (KBD.), and Percussion (PERC.).

- FL.:** Measures 7-13 are mostly rests.
- TR.:** Measures 7-13 contain a melodic line with notes and accidentals (e.g., $b^{\flat}2$, $b^{\flat}3$, 4^{\sharp} , 5^{\flat}). A dynamic marking of f is present in measure 11.
- E. HORN:** Measures 7-13 contain a wavy line representing a tremolo. A dynamic marking of f is present in measure 11.
- KBD.:** Measures 7-13 contain a wavy line representing a tremolo. A dynamic marking of f is present in measure 11.
- PERC.:** Measures 7-13 contain a wavy line representing a tremolo. A dynamic marking of f is present in measure 11.

Musical score for measures 14 through 18. The score includes staves for Clarinet (CL.), Trumpet (TR.), Euphonium (E. HORN), Keyboard (KBD.), and Percussion (PERC.).

- CL.:** Measures 14-18 are mostly rests.
- TR.:** Measures 14-18 contain a melodic line with notes and accidentals (e.g., $b^{\flat}2$, $b^{\flat}3$, 4^{\sharp} , 5^{\flat} , $b^{\flat}7$). A dynamic marking of f is present in measure 18. The instruction *cresc...* is written below measure 14.
- E. HORN:** Measures 14-18 contain a wavy line representing a tremolo.
- KBD.:** Measures 14-18 contain a wavy line representing a tremolo.
- PERC.:** Measures 14-18 contain a wavy line representing a tremolo.

Musical score for measures 19-24. The score includes parts for Flute (Fl.), Trumpet (TPT.), Electric Guitar (E. GTR.), Keyboard (KBD.), and Percussion (PERC.).

- Flute (Fl.):** Measures 19-24. Notes: Bb2, A2, G2, F2, E2. Dynamics: *p*, *f*, *mp*.
- Trumpet (TPT.):** Measures 19-24. Notes: Bb2, A2, G2, F2, E2. Dynamics: *p*, *f*, *mp*.
- Electric Guitar (E. GTR.):** Measures 19-24. Rhythmic accompaniment. Dynamics: *f*, *mp*.
- Keyboard (KBD.):** Measures 19-24. Rhythmic accompaniment. Dynamics: *f*, *mp*.
- Percussion (PERC.):** Measures 19-24. Rhythmic accompaniment. Dynamics: *f*.

Musical score for measures 25-26. The score includes parts for Flute (Fl.), Trumpet (TPT.), Electric Guitar (E. GTR.), Keyboard (KBD.), and Percussion (PERC.).

- Flute (Fl.):** Measure 25. Notes: Bb2, A2, G2, F2, E2. Dynamics: *f*, *ppp*. Cue: **ON CUE: AD LIB - USE BENDS AND MELISMATIC ORNAMENTS TILL CUE OUT. (END WITH HARMONICS)**. **ATTACCA MOVEMENT II**.
- Trumpet (TPT.):** Measure 25. Notes: Bb2, A2, G2, F2, E2. Dynamics: *mf*, *p*. Cue: **AD LIB TILL CUE OUT**.
- Electric Guitar (E. GTR.):** Measure 25. Rhythmic accompaniment.
- Keyboard (KBD.):** Measure 25. Rhythmic accompaniment. Dynamics: *f*, *pp*. Cue: **(SAMPLED VOICES) ("DUOM" AND "MALEUM" LOOPED CHANTS TILL CUE OUT)**.
- Percussion (PERC.):** Measure 25. Rhythmic accompaniment. Dynamics: *ppp*. Cue: **OUT ON CUE**.

**PLEASE CONTACT AMY RUBIN
FOR SCORE AND PARTS**

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