AREZZO TRIPTYCH
THREE SETS OF VARIATIONS ON SOUNDS IN AND AROUND
AREZZO CATHEDRAL

I HEAVEN’S RAPTURE, HELL’S BELLS
II GHOST OF AREZZO CATHEDRAL
III DEATH’S THIN MELODY TOO...

FOR LARGE OR MEDIUM WIND ENSEMBLE OR ORCHESTRA,
FIXED MEDIA, SOLOIST AND GUIDED IMPROVISATION

PAUL RUDY
B. 1962

SCORE FOR INSTRUMENTS IN C
COMMISSIONED BY JOSEPH PARISI FOR THE UMKC WIND ENSEMBLE

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The **Arezzo Triptych** originated from sounds that I found in and around the Arezzo Cathedral, where a lone monk, Guido of Monaco, worked a thousand years ago inventing ways of helping people remember tunes. These recorded sounds became fixed media tapestries around which groups of musicians can improvise. “Knowing is a barrier that prevents learning”, says Leto II in Frank Herbert’s *Children of Dune*, a sentiment that seems to echo from the rafters in Arezzo Cathedral. These works ask musicians to un-know, to practice uncertainty, and to listen and interact, making music in community with each other. From a thousand years distant, Guido reaches forward, through the architects of a great space and its surroundings, to continue guiding our melodies as we explore them each time anew in the Arezzo Triptych.

The fixed media part provides the space for each piece, whether inside the Cathedral (*Ghost of Arezzo*), in the piazza of the Cathedral (*Heaven’s rapture, hell’s bells*), or inside a specific sound, like those produced by the ranks of escalators outside the Cathedral (*Death’s thin melody too…*). These fixed tapestries present an ironic paradox. A fixed media component is the epitome of notational control: they are complete and closed to interpretation by a human. They are the ultimate unchanging instrument, and an extreme end to the pursuit of notation to “fix” music for subsequent performance. On the other hand, the musicians who improvise in and around these fixed parts, recreate it each time with playfulness, uncertainty and new sounds of their own. There is a beautiful and fruitful collision between the extremities to which we have taken what Guido, in Arezzo, started a thousand years ago, and a desire to throw off the restraints of control and learn how to “play” music again. In the *Arezzo Triptych*, collision yields to collusion finding a balance between order and chaos as each performance unfolds uniquely. The fixed part becomes a guide that informs the performance much like the banks of the river hold the very water that create them. But sometimes the banks break, and a new path is created, and its course changes forever.

The *Arezzo Triptych* was commissioned by Joseph Parisi for the UMKC Wind Ensemble and asks something different of the musicians: that they make music in community using all of the skills they have developed on their instruments, but guided by their unique sensitivities of each performer as a listener. Each piece may be played separately or together in any order. They can be used as a frame for an entire concert, with other works in between.
**Rehearsal Notes**

Any ensemble may be used to accompany the fixed media, and soloists. In all cases, the ensemble is to practice by learning the fixed media part by ear, so that when they play, they are a seamless part of the entire fabric. No one instrument should ever stick out or dominate, except briefly. Players are free to choose from the low, middle or high staff unless otherwise specified, and are also free to change the staff they are reading at any time if their instrument covers more than one range. The ensemble should always strive to match the dynamics of the fixed media while maintaining ambiguity as to where the sounds are coming from.

All performers read off of the score. For *Heaven’s rapture, hell’s bells*, scores in C, F, E-flat and B-flat are provided. *Ghost of Arezzo Cathedral* is notated in C for all parts. *Death’s thin melody too...* is notated as a transposed score.

The key to a successful rehearsal and performance of *The Arezzo Triptych*, is to get the players aurally focused to the fixed media and each other from the beginning. Performers also need to get used to the idea that each time they play and rehearse they should try different things. The conductor may develop some listening exercises to facilitate this. Below are a few suggestions.

1) Begin by playing the melodies without music. The conductor may play or sing the melodies, and have the ensemble listen, gradually joining, as they feel comfortable. They can also begin to harmonize the melody by ear. This could be the entire 1st rehearsal.

2) Next, play the fixed media part and have students listen. This can be repeated gradually adding “choirs” or small groups (1 from each choir) to play freely with the fixed media. This could be the entire 2nd rehearsal.

3) Finally, give them the music in the 3rd rehearsal.

4) During various run-throughs, groups of people can be asked not to play, and just listen, increasing their sensitivity to what is going on around them.

Additional notes and suggestions:

*Players may have a tendency to do too much too quick: encourage them to be patient!*

*Players may have a tendency to play all the time. This is a natural compensation for being out of their comfort zone. Encourage them to stop and listen, or listen before they even start playing.*

*Encourage players to consider questions like: what is needed at this moment in the performance? What can I contribute that no one else can? How can I enhance what is already happening?*

*A “wrong” note or idea played once, and without conviction, may very well BE wrong. Played with confidence or twice, however, it may be just what is needed at any given time.*

*It is entirely possible that a performer could play only a few notes during the performance. That can be as perfect as playing lots of notes.*

*Encourage performers to explore extended techniques: squeaks, tremolos, growls, flutter tonguing, playing only with mouthpieces, inventing their own instruments, adding additional household percussion items, pops, key-clicks, singing (singing openly or through their instrument!), filling their horns with water, etc.; but such techniques should always be used for musical reasons, rather than as novelty.*

*After rehearsing, or at any other time, performers my set aside the notated score and play exclusively by ear.*

**Staging**

The ensemble should surround the audience, and may move throughout the space in pods of dissimilar instruments. Every attempt should be made to incorporate lighting into the performance. The soloist should be in spotlight (or projected into the space from a backstage position), with the rest of the ensemble in low light. Dance can also be incorporated into the performance.

**Special thanks** to Stephanie Malia Hom, Tyler Travillian, Jay Hopler and Adrian Van Allen for their companionship to Arezzo, Italy in February, 2011, when the original escalator sounds were gathered. Also thanks to Andrew Granade, Erika Honisch, Joe Parisi, the 2012 UMKC Wind Ensemble, Sabrina Madison Cannon, and to Guido.
**HEAVEN'S RAPTURE, HELL'S BELLS**

**VARIATIONS AROUND THE BOMBS OF THE AREZZO CATHEDRAL**

Program Notes

~Dedicated to creative innovators in the world~

*Heaven's rapture, hell's bells,* is a set of variations that began with the sound of the bells tolling from the Cathedral in Arezzo, Italy. A lone monk, in the 11th century would have heard those bells, and followed their beckoning to Mass. But this monk was special. He was an innovator and an experimenter who I imagine wandered the hillside dreaming of a way to help people remember melodies. He began this work in the South of France, but met with hostilities, as many innovators do, and so moved to Arezzo, where he was welcomed and respected for his innovations. He developed the modern staff, the solmization of notes (syllables attached to each note of the scale), and the Guidonian Hand, a mnemonic system that mapped note names to joints of the human hand. Bells have been used for many purposes over the course of human history: as alarms, for celebration, to mark time, and to call people to church. All of those usages are brought into play here as one person feels threatened by innovation and change, while another is thrilled and exhilarated by it. As a symbol of this drama, the bells of the modern day Arezzo Piazza occasionally toll, with their dissonant interval of a 7th.

*Heaven's rapture, hell's bells* is the first movement of *The Arezzo Triptych*, commissioned by Joseph Parisi for the UMKC Wind Ensemble.

Duration: ca. 8’

Performance Notes

*The “soloist” can be a single voice, an instrument or other lone voice, or a chorus (of men, women, Theremins, or other electronic instrument, etc.) singing in period style.

*Conductor should cue each chord but NOT on the beat

*Chord notes should be shifted in register freely depending on each instruments range. Octave registration may always be improvised

*Players need not play every chord, but rather can freely tacit

*Brass players may take or pull mutes freely throughout

*Release of sustained notes should not be coordinated

*If played by orchestra, strings begin pizzicato and gradually, but not coordinated by section or group, shift to arco (following the addition of added sustained notes in the score, but only a few players at a time).

*Whole notes may be sustained with diminuendo (starting with notated dynamic, or played as repeating notes will fading out.

For example: (♩♩♩♩♩♩♩)

*This symbol means anticipate the upcoming note by dramatically crescendo into it from a half step, or a whole tone above or blow. Conductor may queue these.
*As the work progresses, diminuendo’s from one note may begin to overlap with crescendos into the next! The overall dynamic shape of the work is from very loud to niente.

*After rehearsing, performers may set aside the notated score and play exclusively by ear.

The Tune in Modern Notation:

![Image of modern notation]

The conductor may wish to use a smartphone app such as a workout interval timer which marks the 8 second interval while running continuous time as well.
Begin freely and with a soloist playing *Ut Queant Laxis*

The “soloist” can be a single voice, an instrument, or other lone "voice," or a chorus singing in period style (or substitute including electronics).

It can be chanted from off stage, a balcony, or some other invisible point, or on stage in a spot light.

*Approximately 8 seconds between chords*

\[ \text{\( \quad= \text{66} \) Short-spitting! (any octave)} \]

* Strings begin pizzicato and gradually move to arco. Do not coordinate the change from pizz to arco.

* Percussion start with single struck notes on resonant metals gradually moving to woods and then to resonant skins. Gradually shift from struck to rolled notes or tremolandi, and from hard beaters to soft ones. Gradually align to a pulse by 6:00 @ ca. quarter = 66

* Soloist gradually fades to nothing when the fixed media enters at 2:30

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*some players begin to attack and sustain

sempre poco a poco to the end

*2:30 coordinate attack

The bells of Arezzo Cathedral
Percussion gradually align on a pulse and fade to nothing.
Ghost of Arezzo Cathedral

Variations around a resonant tone in the Arezzo Cathedral

Program Notes

~Dedicated to those who pursue their dreams regardless of the cost~

Ghost of Arezzo Cathedral is a drone that stems from my discovery of a resonant tone heard floating high in the sanctuary of the Arezzo Cathedral. During a Mass, I noticed that certain tones, sung or chanted by the congregation or priest, would resonate high up near the ceiling. The tone was haunting, but gentle, and I found, upon listening to recordings, that the small group of worshipers, were actually entraining to it. At one point, they begin their singing on F, and slowly migrate downward through E-flat to D, and then back to E-flat again. The conversion of an aural tradition into a written one in Western music, which Guido of Arezzo was at the forefront of in the 11th Century, has led to a fixation on micro-managing and controlling each moment through complex score notation today. The fixed media part becomes one logical conclusion of this line of development. But the meandering uncertainty of pitch I heard in the Cathedral betrays the attempt to fix music today through notation, as well as the dogmatic certainty with which monotheistic religions have dominated the Western world of thought for so many centuries. It invites a subtle yet imperative doubt: to return to the freedom of things unfixed, un-prescribed and maximally open to the experience of the moment. The fixed media becomes the paradoxical unchanging frame much like the Cathedral itself.

Ghost of Arezzo Cathedral is the second movement of The Arezzo Triptych, commissioned by Joseph Parisi for the UMKC Wind Ensemble.

Duration: ca. 5’

Ghost of Arezzo Performance Notes

*The movement may begin with a single statement of the tune as call and response, or by a soloist.

*The “soloist“ can be a single voice, an instrument or other lone voice, or a chorus (of men, women, Theremins, or other electronic instrument, etc.) singing in period style.

*Musicians should play the notes exactly in the register they are written (no octave transpositions) in the *Reduced Ensemble* parts, based on the range that fits their instrument. If the notes are not in your range, or in a place where you can contribute in a very subtle way, please tacet.

*No attacks should be heard, only sounds that fade in and out, mixing with the fixed media, creating ambiguity of where a sound is coming from.

*Everything in this movement should be transparent, barely audible and non-descript.
~Dedicated to those who pursue their dreams regardless of the cost~

Ghost of Arezzo Cathedral  
Paul Rudy  
b. 1962

Variations around a resonant tone in Arezzo Cathedral for large or medium wind ensemble or orchestra, fixed media, soloist and guided improvisation.

Ghostly: Vaporous, transparent and out of time...

The movement may begin with a call and response of the tune without the fixed media. After the start of the fixed media, the tune may be played antiphonally, or call and response, by a single solist or multiple incantors throughout. Always subtle and vaporous.

Deus in adiutorium meum intende

O Dio, vieni a salvarmi

O Dio, vieni a salvarmi. Signore, vieni a presto in mio aiuto.

Gloria al Padre e al Figlio e allo Spirito Santo.

Comer a nel principio e ora e sempre, nei secoli dei secoli.

Amen. Alleluia.

Ghostly: Vaporous, transparent and out of time...

Place cymbal upside down on drum and glissando slowly (soft mallets)

*Solist continue playing in and around the tune in fragments (or other worldly notes and figures)
DEATH’S THIN MELODY TOO...

VARIATIONS ON AN ESCALATOR AND A SIMPLE IMPROVISED TUNE

Program Notes

~Dedicated to all those who have lost a loved one without a chance to say goodbye~

Death’s thin melody too... is a set of variations that began with the sound of a squeaky escalator in Arezzo, Italy. The sound itself seemed to be reminiscing about the days when a lone monk wandered the hillside dreaming of a way to help people remember melodies. There is a hidden simple chord progression in this squeak, and yet, there are tones that rise beyond that simple progression into a harmonious other world: they belong, even if they do not fit. Death’s thin melody too...returns to Arezzo, in the footsteps of Guido of Monaco, and invites musicians to let go of notation and return to using their ears as a primary instrument for music-making. This work asks something different of the musicians: that they make music in community using all of the skills they have developed on their instruments, but guided by their unique sensitivities as a listener.

Death’s thin melody first appeared as “Up/Down” in a Kansas City multi-media dance production called WE! (Jane Gotch and Mark Southerland, Spring, 2012), and as part of my epic series called Aquarian Stories in live performance and appearing in forthcoming CD No. 7, Chanes. This version invites other instrumentalists to perform along with the haunting, simple tune that I originally improvised to Arezzo’s escalators. Death’s thin melody too... is the third movement of The Arezzo Triptych, commissioned by Joseph Parisi for the UMKC Wind Ensemble.
Death's thin melody too...

Variations around a squeeky escalator in Arezzo, Italy, and a simple improvised tune
for large or medium wind ensemble or orchestra,
fixed media, soloist and guided improvisation.

~Dedicated to all those who have lost a loved one without a chance to say goodbye~

Paul Rudy
b. 1962

Yielding, light

*Both performers and conductor should always listen carefully to the fixed media striving to
interact in imaginative ways: imitate, play around, in between, or against the fixed media but
always without drawing attention to their individual sound.

*All players may at some point play interactions with the melodica solo in C minor

*Performers should start by reading from the "Reduced Esemble" staves until their part is scored
separately.

*They should alternate between given figures, interacting with each other, always listening. These
figures are mere suggestions. A player may play anything as long as it is informed by listening to
the fixed media and the rest of the ensemble.

*Players may shift freely between high, middle and low parts depending on the range of their
instrument. They may also play other octaves than written.

*Given figures are cumulative (i.e. new figures do not necessarily replace old ones, but can be
incorporated into what performers are already doing) unless otherwise notated with a "stop" arrowhead.

*It is better to play too little than too much.

*Brass players use mutes throughout except where otherwised notated.

*Violins and violas play from the low/middle/high staves until page 16, then play any part.

*Octave registration may always be improvised

*Conductor may invent signs for cueing specific figures or can leave it up to the ears of the
performers. However, the beginnings of variations should be cued.

*The music may eventually be set aside and played entirely by ear.

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**Variation 1**

"Thin veil"

*Try to pick notes adjacent to the person next to you, but do not coordinate entrances*

*Play oscillating figures (mix up order, pick other notes that sound right)*

(dry rattles)
*try to pick notes adjacent to the person next to you, but do not coordinate entrances

*very slow scale-up/down by one note at a time

add small pitched bells, such as jingle bells

*Improvise freely but sparsely
Varation 2
"Dripping with lovely sadness"

*Improvise rhythms from high part

Senza misura

*Improvise pitch by ear

very slow scale-up/down by one note at a time

p (vibes, motor on slow)

*slow C harmonic minor gliss

2:17

2:54

*very slow and as smooth as possible

improvise pitch by ear

bowed tam tam or large cymbal

(tambourine/mark tree
(or other delicate bells)

very slow and as smooth as possible

very slow and as smooth as possible
Wait for Q!

flutes 8va
slowly! one note melts into the next, multiple players do not coordinate, but overlap

Arezzo Triptych 16

slowly! one note melts into the next, multiple players do not coordinate, but overlap

*freely improvise long tones

*improvise harmonics freely

*bowed cymbals, crotales, tam tam etc

slowly! one note melts into the next, multiple players do not coordinate, but overlap

Arezzo Triptych 16
Varitation 3  
"Bardo" (in limbo)

*Optional horn 2 solo, slow melody, ghosting short notes. Horn one go back stage.
Always listen to fixed media!
Substitute any other horn sounding instrument if horn is not available.

3:08 melody is only vague here
Varation 4
"Remembering"

Tutti, ad lib, slow, mournful, delicate

Improvise freely and completely by ear.

may improvise freely around the tune, but very sparsly. As in a memory.
Solo: muted or offstage horn (or other similar sound such as off stage tenor sax, or english horn, whisper muted trumpet, trombone with straight and derby, etc.)

Variation 5
"Accepting"

Death's thin melody

Variation 5
"Accepting"

*pPlay oscillating figures
(mix up order, pick other notes that sound right)

*Free improvisation, play along with escalator, or roll on mallets. Always listening!

4:52  "Standing in playing position, playing very quietly, miming, or playing "without making sound"

5:20

*solo

*pFree improvisation, play along with escalator, or roll on mallets. Always listening!

*escalator fades to the end

00