

For Roger Landes

Sibling Rivalries

Bouzouki and Electroacoustic Sounds



Duration: 10'

Paul Rudy

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Bouzouki and Electroacoustic Sounds

During a residency in Taos New Mexico, I met virtuoso bouzouki expert Roger Landes. I recorded his instruments doing their usual thing, such as playing Irish and Middle Eastern grooves and tunes, but also recorded some of the more unusual sounds the instruments makes (breaking a string was one of the most interesting and serendipitous for example). The rich traditions that he demonstrated for me, as well as his own original music inspired me to try and bring this diverse repertoire (and instruments) together into a family reunion of sorts—the bouzouki returns from its sojourn in Ireland to its family rooted in the Mediterranean. The result is, shall I say, entertaining at best, contentious at worst, but either way, a somewhat typical romp as families who haven't seen each other for a while get together with perhaps a bit too much ouzo...or maybe whiskey-or a mixed drink of both... I can assure you that no one gets hurt, and legends are made, even if only in the minds of those whose bruises are slowly healing...

Sibling Rivalries was written for Roger Landes using only sounds from his collection of bouzouki's, Middle Eastern, Mediterranean and hybrid instruments (including a few hand drums).

Duration: 10'

Paul Rudy Biography

Paul Rudy (1962) is a life-long student. His music encompasses sounds from the cactus of the desert, the kitchen, inside, and outback, to the chamber and orchestral stage. A fascination with sound has led from instrumental works to radio programs in London and Aspen Colorado, to interactive, installation, and cinematic works, with, and without visuals. Rudy has received awards from the Guggenheim (2008), Fulbright (1997) and Wurlitzer Foundations, Sounds Electric '07 Competition (1st Prize), Bourges Electroacoustic Music Competition (including a 2008 commission), EMS (Sweden 1st Prize), Citta di Udine (Prize ex aequo), SEAMUS, Meet the Composer, the American Composer's Forum, SCI, National Music Teacher's Association and the Missouri Music Teacher's Association. He promotes the music of living composers by curating concerts Internationally and lectures widely on the analysis of non-notated sonic art, sound in film and timbral practice. He teaches at the University of Missouri at Kansas City where he received the 2008 Kauffman Award for Artistic Excellence. He has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks and still hopes some day to go above 20,000 ft. Rudy's CD *In lake'ch* is available on iTunes. Please see www.paulrudy.com, www.mspace.com/paulplayscactus and www.myspace.com/twistedtrailmusic.

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Sibling Rivalries

for Roger Landes

Paul Rudy
(b. 1962)

Down home! ♩ = 116

Bouzouki *mf*



Faster ♩ = 154

f *p*



*CD operator start CD here!

a tempo

ff

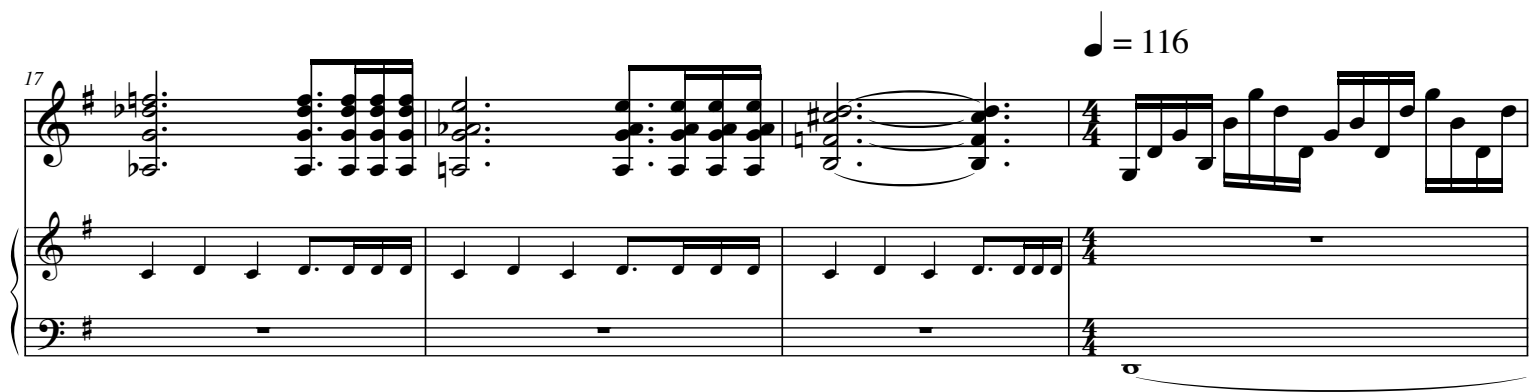


accel. stopped ♩ = 154

f



♩ = 116



ff



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24 *accel.*
ff

27 $\text{♩} = 154$ *(sim.)*
(Ud riff) 3 3 3 3

29 3 3 3

31 *(Muted)* p^+
sfz *sfz*

34 *ord.* *ord.*
sfz *fp* *mf* 3

39 *ord.* *ord.*
sfz *f* *sffz* *f* 3 *ff* *p* *f* *sffz*

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44

sfz *sfz* *sfz*

49

sfz

55

sfz

60

accel.
(Muted)

sfz *mf*

63

sfz

66

sfz

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69 *ord.*
ff

73

77

81 $\text{♩} = 104$

89 *ord.*
f

*slowly detune 2 out of the 8 strings till bar 103 then tune back again till 107

95

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*tremolo on all four pairs of strings (gradually returning to the lower two)

100

3 3 3 3 3 3 3 3

105

♩ = 96

ff

3 3 3 3 3 3 3 3

109

f *mf*

ord.

pont.

113

ord.

pont.

(strumming) 3 3 3 3 3 3

n

120

mp *f* *mf* *f*

pont. freely, gradually speeding up *pont.*

3 3 3 3 3 3

127

f *mf*

pont. fluid accel (not strict) *pont.*

133

(Muted)

f *n* *pp* *pont.*

141

(ad lib, above the neck)

f

151

pp *pont.*

n

156

mf

add lib notes (any order) from spars to more dense, back to sparse

scratch strings with plectrum
(rapidly and irregularly with short strokes)

161

mf

sul G

gradually slow down...

pp

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long slow scrape down string

172

mf *p*

178

181

ff *ff*

184

ff

187

ff

191

ff

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195 *stopped*

3 3 3 3

199 *ord.*

3 3 3 3 3 3 3 3 3 3 3 3

203

3 3 3 3 3 3 3 3 3 3 3 3

207

3 3 3 3 3 3 3 3 3 3 3 3

211

3 3 3 3 3 3 3 3 3 3 3 3

215

3 3 3 3 3 3 3 3 3 3 3 3

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220 $\text{♩} = 144$

Jumpin jumbush groove!

fff *f*

224

228

232

236

239

243

ff

Musical score for measures 243-246. The piece is in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth-note patterns and rests. The bass clef accompaniment consists of a steady eighth-note rhythm. A dynamic marking of *ff* (fortissimo) is placed above the melody in measure 244.

247

Musical score for measures 247-250. The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment remains consistent. A *Solo* marking is present above the treble staff in measure 247.

251

(vamp till drum beat)

mp *ff*

f

(hand drum)

Musical score for measures 251-255. The treble clef features a complex rhythmic pattern with rests and notes. A *Solo* marking is above the treble staff in measure 251. A dynamic marking of *mp* (mezzo-piano) is above the treble staff in measure 252, which then crescendos to *ff* (fortissimo) by measure 254. The bass clef accompaniment has a dynamic marking of *f* (forte) in measure 252. A *V* marking is above the bass staff in measure 251. A note in measure 252 is marked with a *p* (piano) dynamic. A *(hand drum)* instruction is at the bottom. A bracket labeled *(vamp till drum beat)* spans from measure 252 to the start of measure 254.

Improvise! Tape Vamp (5x)

256

Musical score for measures 256-260. The treble clef shows a sequence of notes followed by five measures of diagonal slashes, indicating improvisation. The bass clef accompaniment continues with eighth-note patterns. A *n* marking is above the bass staff in measure 260, with a note below it. A *(rattle starts the 4th time through)* instruction is at the bottom.

261

Musical score for measures 261-264. The treble clef features a melodic line with some chromaticism. The bass clef accompaniment has a *V* marking above it in measure 261.