

Second Treatise in Harmony without Pitches by Dave Ruder, March 2024

This piece is written for four vocalists with similar ranges. Any voice types will work. The materials for this piece are 75 gestures for 1-4 performers. Each gesture corresponds to a bingo ball being drawn.

Throughout a performance of this piece, one of the performers slowly rotates a bingo hopper. That performer will be designated as performer #1. This performer continuously and slowly rotates the hopper so that it just makes sound throughout.

Each performance will have a predetermined length of time. A nice way to program this piece would be to have multiple performances of it throughout a single bill, separated by other pieces, with each installment having a different length of time. It is my belief that the materials will feel quite different in a three minute version, versus a five minute version, versus a 10 minute version, etc. All performers should have a timekeeping device in addition to the score. If doing this option with multiple installments on the same bill, players should switch numbers (1-4) each time the piece is begun.

To begin a performance, a bingo ball is drawn, the ball is shown to the four performers, and the corresponding gesture begins. The bingo hopper then begins to rotate. Once a gesture is complete, the rotation pauses for a moment, a ball is drawn, and then the rotation continues.

Gestures are not designated with any tempo, meter, or duration. They should generally be one to three breaths long. If the performers cannot comfortably complete the specified gesture in a single breath, they may pause sound production, breath, and resume.

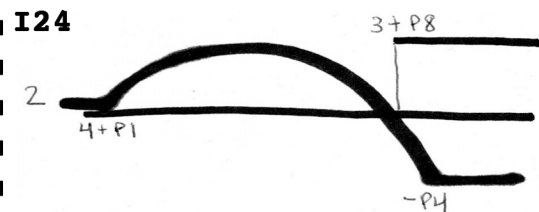
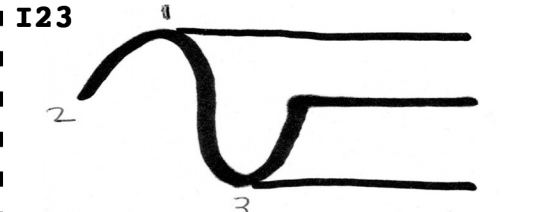
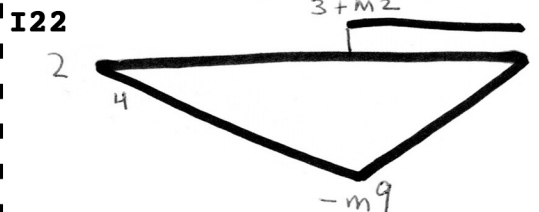
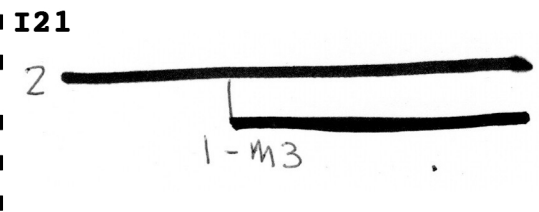
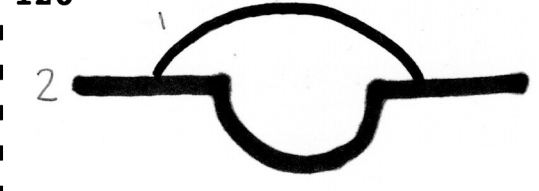
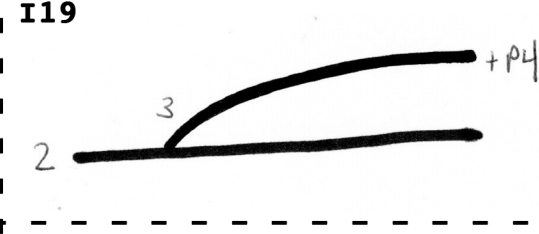
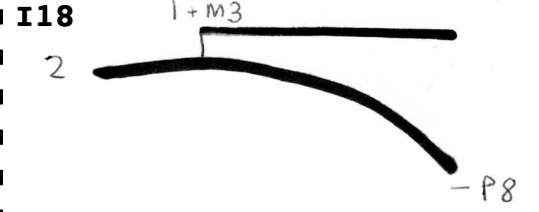
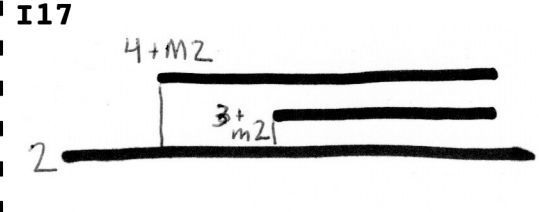
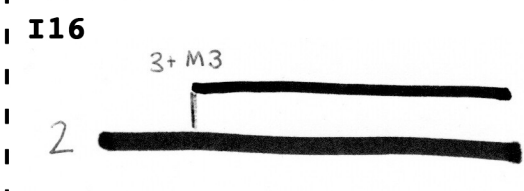
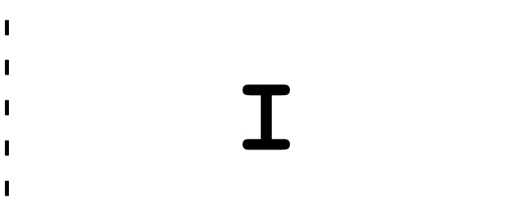
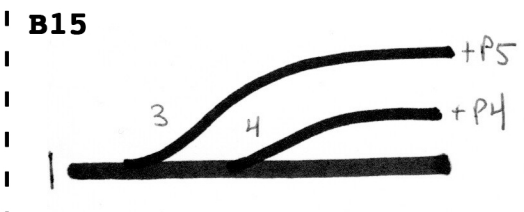
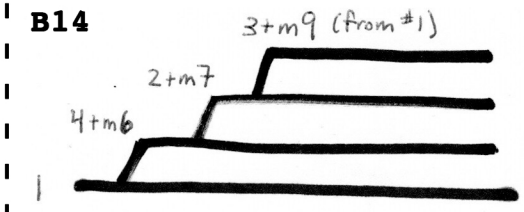
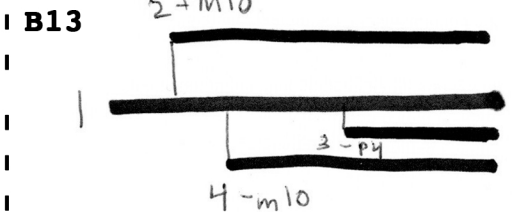
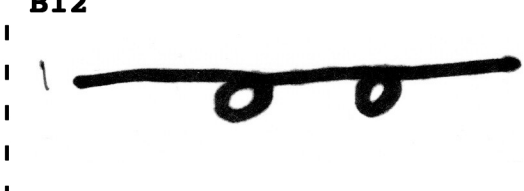
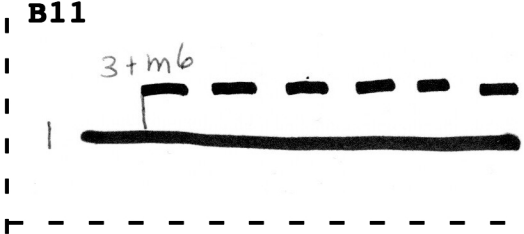
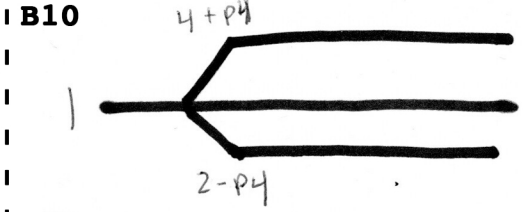
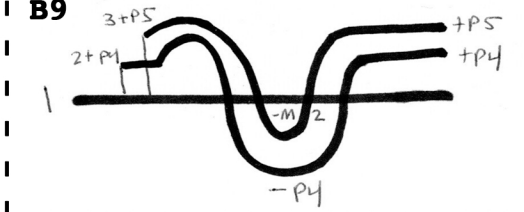
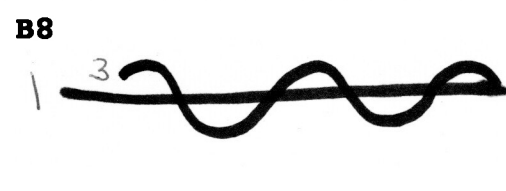
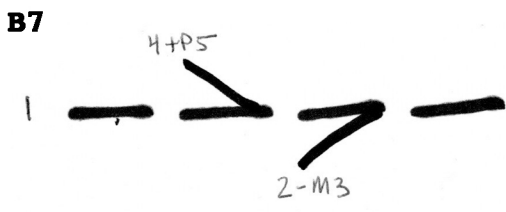
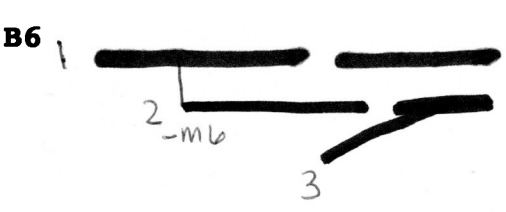
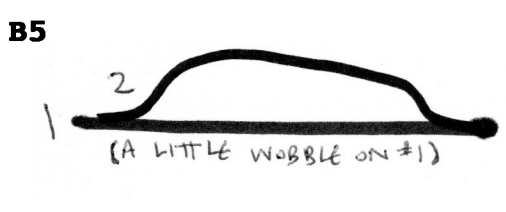
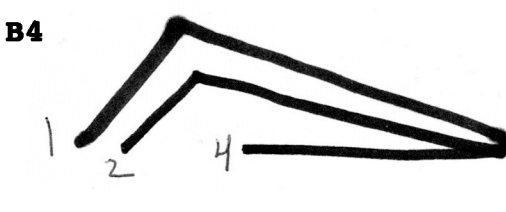
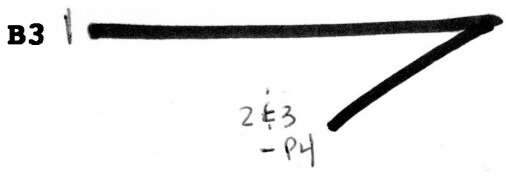
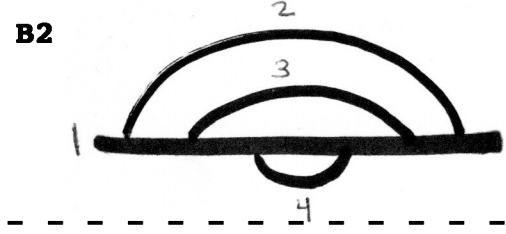
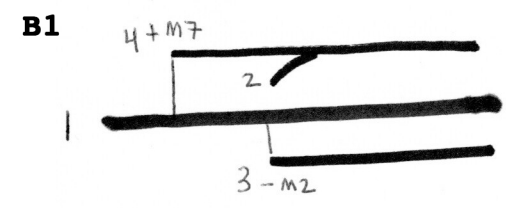
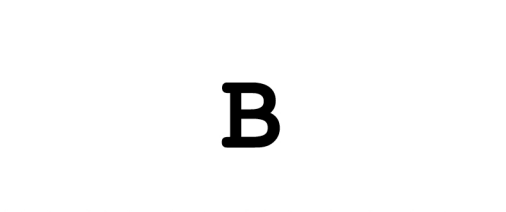
No pitches are specified in the score, so the singer or singers beginning each gesture are free to start it on any pitch, wherever in their range they like. Some gestures specify particular intervals other singers are to sing in relation to the primary singer. Others don't specify a specific interval, but might indicate a pitch is to be generally higher or lower. Others merely indicate an additional singer is to enter, and the choice of pitch is also open to them. In general, the Y-axis in the notation for these gestures indicates pitch and the X-axis is time. The scale of how much to go up or down, when not specified, is up to the performer in that moment (and it need not be done the same way twice).

There are no words to be sung, but each singer should have a consistent syllable for each gesture. Syllables of various singers within a gesture need not exactly match but should be consonant. Syllable choices are somewhat open, but generally the following vowels should be avoided: ee, ay, & i. To begin their part of a gesture, singers can add a bit of a d- or an h- sound proceeding a vowel (to taste).

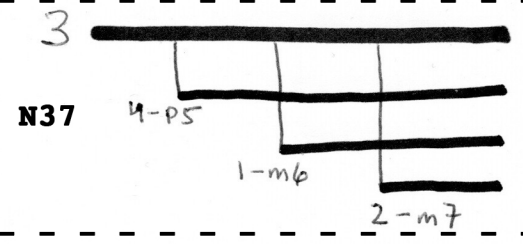
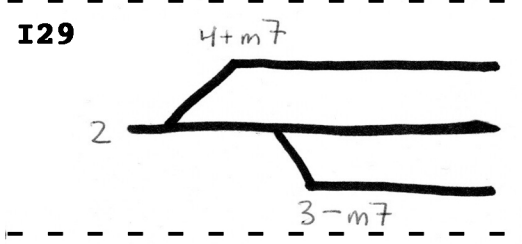
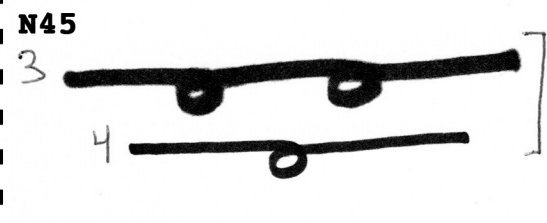
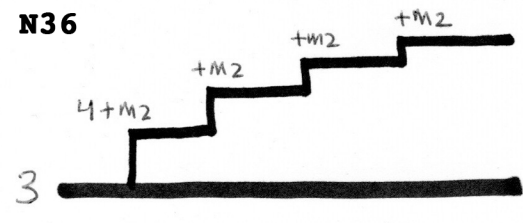
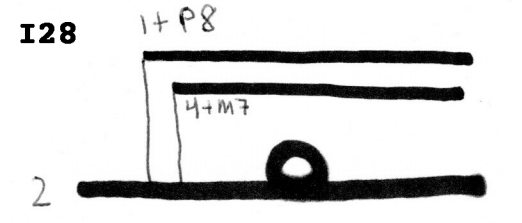
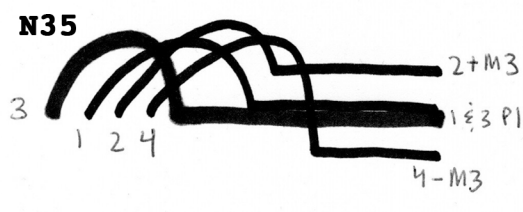
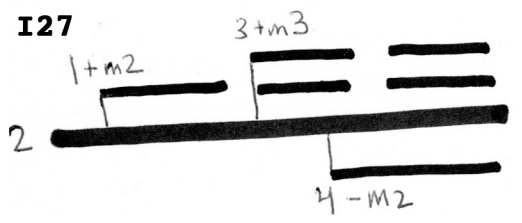
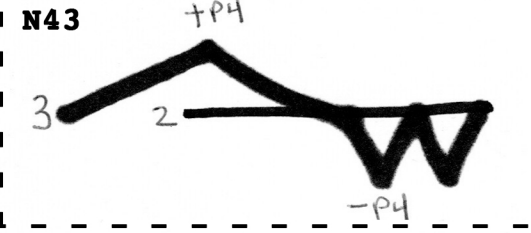
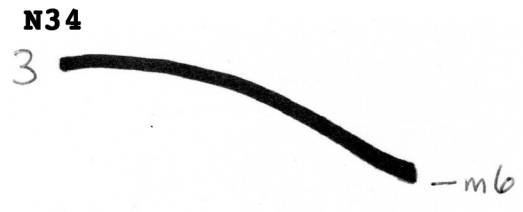
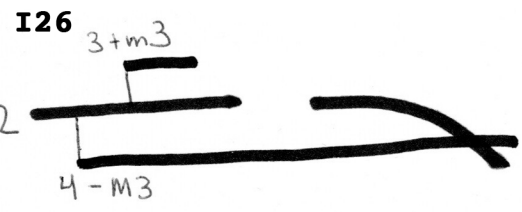
Of the 75 gestures in the piece, each of the four performers initiates 15 of them by themselves, and another 15 are begun by multiple singers simultaneously. When beginning a gesture together or executing part of a gesture together, singers should be able to make eye contact with one another for cuing.

I suppose this piece could be performed on other glissing instruments - trombones, orchestral strings, electronics, etc. In general, the four instruments should be as similar as possible in this version.

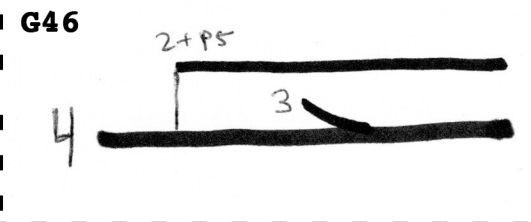
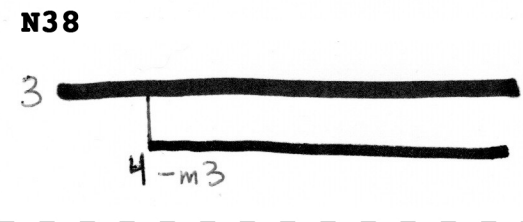
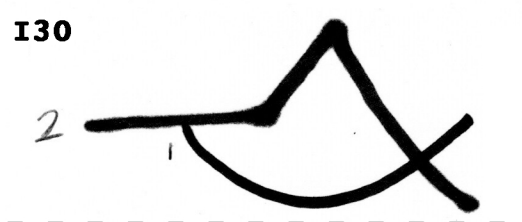
B



I



G



N

