

## Exercise for Bruno

“**Exercise for Bruno**”, originally conceived as a didactic piece, was written to honour the memory of *Bruno Maderna* (1920-1973). It is designed for a **variable number of players**, from a minimum of **7** to a maximum of **21**.

In most cases the presence of a **conductor** is required.

The ensemble must be chosen from the following list of instruments:

### GROUP A:

- 1) Flute
- 2) Oboe
- 3) Clarinetto in A
- 4) Bass Clarinet
- 5) Soprano Saxophone
- 6) Alto Saxophone
- 7) Tenor Saxophone
- 8) Baritone Saxophone
- 9) Bassoon
- 10) Horn

### GROUP B:

- 1) Vibraphone
- 2) Marimba
- 3) Guitar
- 4) Harp
- 5) Piano
- 6) Celesta
- 7) Harpsichord
- 8) Accordion
- 9) Violin
- 10) Viola
- 11) Cello

Each performance must include at least **3 instruments from GROUP A** (monodic) and **4 instruments from GROUP B** (polyphonic).

The **tempo** of the piece is approx. ♩ = 112.

The score is written **in C**, therefore transposing instruments must transpose their part.

The piece is divided into **three sections**:

**A = pp. 3-5**

**B = pp. 7-9**

**C = pp. 11-13**

Each section uses a different **pattern** which is repeated without interruption.

**Pattern A** (p. 3) derives from Bruno Maderna's “*Serenata per un satellite*” and must be repeated **21 times**.

**Pattern B** (p. 7) must be repeated **10 times**.

**Pattern C** (p. 11) must be repeated **21 times**.

The transitions from one section to the next must be performed without interruption.

The **lines** in each section (**A = pp. 4-5; B = pp. 8-9; C = pp. 12-13**) must be overlapped contrapuntally with the corresponding patterns.

The **patterns** must be played by instruments belonging to **GROUP B**.

The pattern of section A must be played by only **one** instrument. The pattern of section B must be played by **at least two** instruments different from the one that played pattern A (they may play together and/or alternate freely with each other). The pattern of section C must be played by only **one** instrument, different from those that played the previous patterns.

The patterns can be played as written or with any **octave transposition** compatible with the instruments range.

Pattern B must be performed with **octave doubling**, done with the same instrument and/or with several instruments simultaneously.

In sections A and C, once the octave of the pattern has been chosen it is no longer possible to change it, while in section B it is possible to change the octave of the pattern and/or the type of doubling as desired. However, these changes must not occur within a single repetition of the pattern.

Lines that overlap patterns can also be **transposed to a different octave**, depending on the range of the instruments. However, these register changes must not occur within a single line.

More specifically:

- 1) **Flute, Oboe, Soprano Saxophone, Vibraphone and Violin** must necessarily perform the lines **as written**.
- 2) **Alto Saxophone, Tenor Saxophone, Horn and Guitar** must perform the lines **an octave lower** than written.
- 3) **Celesta** can play the lines **as written** or **an octave higher**.
- 4) **Clarinet in A, Marimba, Harpsichord and Viola** play the lines **as written** or **an octave lower**.
- 5) **Bass Clarinet, Bassoon and Cello** play the lines **one or two octaves lower** than the written notes.
- 6) **Baritone Saxophone** plays the lines **two octaves lower** than written.
- 7) **Harp, Piano and Accordion** perform the lines **as written** or **an octave higher or lower**.

**N.B.** = In the **Harpsichord** and **Accordion** parts the use of **registers** involving octave doubling should be limited to section B.

**Section A** begins with the **Pattern A without any overlapped lines**.

From the first repetition of the pattern the other instruments enter **one by one** playing the other lines. Each entry must coincide with the beginning of a repetition of the pattern and at the last repetition all instruments must have entered.

The order and timing of the entry of the instruments are left to the choice of the players, according to a scheme agreed before the performance.

Once entered, a player may not remain silent during any repetition until the end of section A.

During **section A** the **dynamics** used are: **pianissimo, piano** and **mezzo-piano**.

In **section B**, if the ensemble consists of **7-12** players, everybody plays all the time. If the piece is performed by an ensemble of more than **12** players, in this section they **take turns** playing at their discretion, according to a scheme agreed before the performance. The important thing in the latter case is that at each repetition of pattern B **at least and no more than 12 instruments** are always active. In this section, the polyphonic instruments that do not play patterns A and C take turns playing pattern B at their discretion, according to a previously agreed scheme.

The **dynamics** used in **section B** are: **forte** and **fortissimo**.

**Section C** must have an inverse structure as compared to section A: at the beginning all the instruments are playing, then they leave one by one until the last repetition of pattern C, according to a prearranged scheme. This **last repetition** is performed **without any overlapping lines**.

The **dynamics** of **section C** are: **pianissimo, piano** and **mezzo-piano**.

**The order in which the lines are played** (pp. 4-5; 8-9; 12-13) **does not necessarily have to correspond to the written one**. However, it is good to support the structure of sections A and C. In other words, in section A performers should preferably proceed from lines containing few notes to lines containing many notes while in section C they should do the opposite.

**It is not necessary to play all the lines**. Each player is free to choose, according to his taste, technical skills and the characteristics of his instrument, to exclude some lines and repeat others as he likes. In any case all these decisions, as well as the order in which the lines are played and the octave transpositions of each line for each instrument (when there are more options), must be taken **before the performance** and agreed upon in order to ensure **the greatest possible variety** in the presentation of the lines.

Pages **4 (Section A-1)**, **8 (Section B-1)** and **12 (Section C-1)** contain **monodic lines**, while pages **5 (Section A-2)**, **9 (Section B-2)** and **13 (Section C-2)** contain **polyphonic lines**. Players of monophonic instruments may choose to play polyphonic lines as well, removing some notes in order to obtain monodic lines. Players of polyphonic instruments may modify some lines to adapt them to their instrument. For example **Accordion, Guitar** and **Strings** can modify written chords (by deleting some notes or changing their octave) to obtain similar chords that are relatively easy to play.

Some lines present **aleatory features**: sometimes players are asked to perform a written rhythm while freely choosing the pitches to be used within a range of notes contained in a rectangle; in other cases the pitches are written precisely and the rhythm is free. When the rhythm is free and the pitches must be chosen within a prescribed range, this can be called **improvisation**.

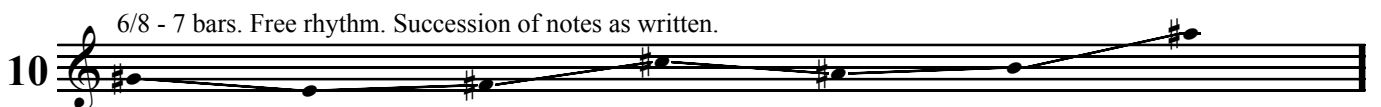
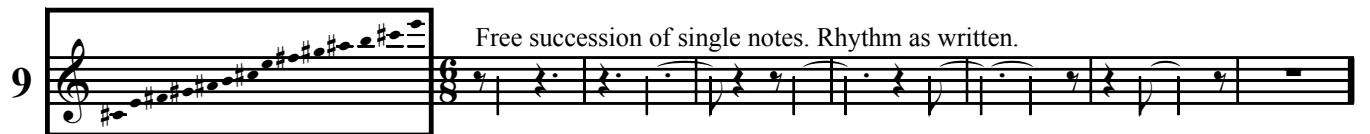
**Aleatory lines** can be improvised or previously determined by the players. A **limiting case** of performance of the piece could be when **all** the lines are freely improvised. In this case the players must listen to each other very carefully.

The **duration** of the piece is approximately **6 minutes and 30 seconds**.

### Pattern A

The image displays two staves of musical notation for 'Pattern A'. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music, primarily consisting of eighth and sixteenth notes with various accidentals. The second staff is also in treble clef with a key signature of one sharp (F#) and contains six measures of music, including some beamed sixteenth notes and a final double bar line with repeat dots.

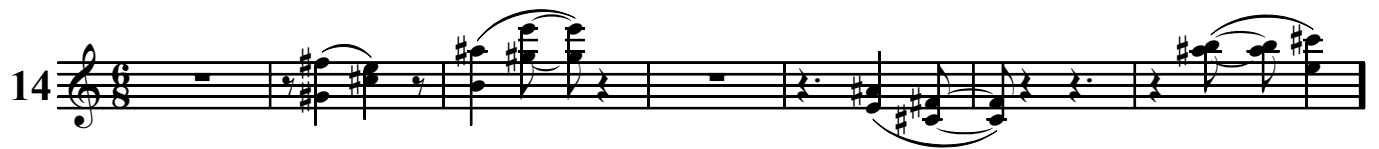
Section A - 1




11 

12 

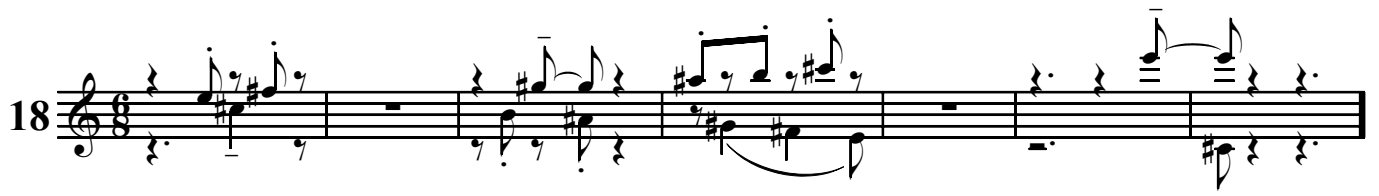
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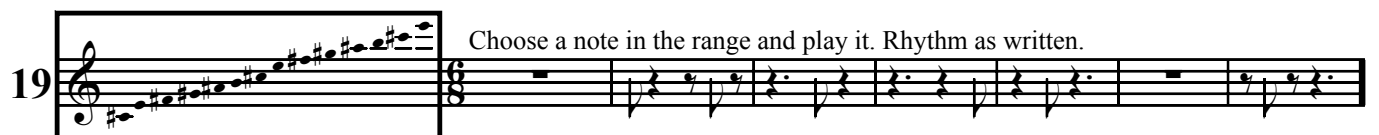
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16 

17 

18 

19 

Choose a note in the range and play it. Rhythm as written.

6/8 - 7 bars. Rhythm and succession of chords free. Chords as written.

20 