

# *Twinzies*

for 1 flautist and 1 singer sharing 1 flute and 1 dress

**The Title:** *Twinzies* is a piece about sharing.

**The *Mise En Scène*:**

The dress: The players perform in one shared dress, attaching them at the hip. The evocation is that of conjoined twins.

The flute: Is both a musical instrument and a prop that functions metaphorically. It should be held by both players throughout in one of two positions: 1) vertically so that it stands between the two players torsos, like a shared spine that is protruding; 2) horizontally so that the flautist can play over the embouchure hole and the singer may play over the end hole.

Make-up, hair, etc: Use these to strengthen the evocation of the performers being twins. Eye make-up should amplify the blinking.

The staging: should emphasize the separateness of the performers' space. This can be done very simply, with one tight spotlight for example.

**The Instrumentation:**

Bass flute (though C flute is also possible)

Voice

**The Notation:**

Clefs:

-“IMF” clef: a three line staff where the top line indicates actions performed with the eyes, middle the mouth, and bottom the flute.

-“V” clef: “voice clef” indicates vocal sounds where top line is the relative top of your range, middle the middle, and lower the bottom.

Noteheads:

-Flute: diamond noteheads are fingered but not blown; x's are key clicks; squares are breath tones performed with mouth covering embouchure hole.

-Voice: triangles above or below the staff are as high or as low as possible; x's are an “unpitched” breathy sound.

Symbols above the staff:

← Leftward pointing arrows indicate an ingressive vocal performance.

→ Rightward pointing arrows indicate a “normal” egressive vocal performance.

⊗ A circle with an “x” in it indicates a performance into the flute with mouth covering hole (embouchure hole for the flautist, and end hole for the singer).

○ An open circle is performed with mouth not covering the hole. Often you are asked to transition between covering and uncovering.

“///” Syllables in quotation marks above notes in the flute part indicate vocal actions projected into the flute while fingering the notated with diamond noteheads.

Symbols below the staff:

(*sniff*): Vocal “text” that is in parentheses indicates an action, not a pronunciation. All else should be performed as you would text.

(*sniff*)=breath through your nose. (*sneeze*)/(*snz*)=a short, cute sneeze. (*clear*)=clear your throat.

**The Dramatics:**

The basic idea of the piece, as far as the theatrical narrative is concerned, is that twins share a psychic and biological world that is inaccessible to the rest of us. While performing this piece, see yourself as a “freak on display” who is also totally confident and comfortable with your life-long partner by your side. You know that in the end, after all of the observations carried out on you—scientific and otherwise—after all of the exploitation, the world will never understand the rich beauty of your shared experiential world. This knowledge reinforces your bond with your partner. This is an allegory for musical performance in general.

Bearing this in mind, there is no need to project a character into the audience. When in doubt, make your acting subtle: perform for your partner who shares the dress with you, not the audience twenty feet away. The audience should watch you share a world with one another, but not necessarily feel that they are sharing that world with you.

**Pragmatic Considerations:**

The opening section of blinking is challenging for two reasons. First, it is more effective the less you look at the score. It is ideal to memorize 8 measure passages so that you can look around adorably while you are blinking the pattern. In addition, it is difficult to stay together without sonic cues. Leslie Leythem and Berlind Tómasdóttir came up with a solution where they made the dress floor length and tapped each others hidden feet. Nathalie Colas and Dalia Chin added giggles throughout the section to cue one another, which was very effective in the dramatic sense as well.

Clearly, you'll be sharing one score.

I recommend you rehearse with at least a rope tied around your waists connecting you at the hip. The piece is more effective the more natural your physical connection seems.

**The Duration:**

ca. 15 minutes.

# Twinzies

Clint McCallum

Enter stage in shared dress  
combining you at the hip,  
giggling, cute, shy, confident.

adagio (♩=66-70)

Flute

Flute in vertical position

shh (sniff) shh (sniff) shh

Voice

(sniff) shh (sniff) shh (sniff)

Fl.

(sniff) shh (sniff) shh

V.

shh (sniff) shh (sniff)

Fl.

shh (sniff) shh

V.

(sniff) shh (sniff)

Fl.

keyclick

V.

keyclick

Fl.

(sniff) (sniff) (sniff)

V.

(sniff) (sniff) (sneeze)

Fl.

(sniff) (sneeze) (sniff) (sniff) (sneeze) (clear) (sniff) (clear) (sniff) (sniff) (sneeze) (sniff)

V.

(sniff) (sniff) (clear) (sneeze) (sniff) (clear) (sniff) (sneeze) (sniff) (clear) (sniff) (sniff) (sneeze)

Fl.

Raise flute to horizontal position;  
as it rises, slowly close your eyes.

p

Lower flute to vertical position;  
as it lowers, open your eyes.

V.

mmm

60

Fl. *f* sss (snz) (sniff) (clr) hhh fff (cl - ear) shh (sniff) shh (sniff)

V. hhh (clr) shh huh (snz) (sniff) (clear) (snz) (sniff) shh (sniff) shh

70

Fl. *pp* sh (sniff) sh (sniff) sh (sniff) sh (sniff) huh (sniff) (snz) (sniff) (snz) (snz) (snz) (clr)

V. (sniff) sh (sniff) sh (sniff) sh (sniff) sh fff (sniff) (snz)

77

Fl. *f* (sniff) (clr) (sniff) shh *pp* (sniff) sh (sniff) sh (sniff) (clr) (clr)

V. (clr) shh (sniff) sh (sniff) sh (sniff) (clr) (sniff) (snz)

83

Fl. *p* Raise flute to horizontal position; as it rises, slowly close your eyes. Lower flute to vertical position; as it lowers, open your eyes.

V. *pp* mmm Lower flute to vertical position; as it lowers, open your eyes.

87

Fl. fff (sniff) (sniff) (clr) (sniff)

V. (snz) (snz) (sniff) (clr) (sniff) (snz) (clr) (sniff) sht

95

Fl. *pp* shh sss (snz) (sniff) (clr) (cl - ear) hhh fff (snz) (sniff) (clr) sss huh - p

V. (clr) hhh (clr) shh (clear) (snz) huh (snz) (sniff) (clr) shh huh - p

Raise flute to horizontal position...

104

Fl. Cover embouchure hole with mouth. Improvise sloppy kissing sounds.

V. Cover end hole with mouth. Improvise sloppy kissing sounds.

112 "ah" "ll" "ah" "ll" kissing /

Fl.

V.

115 n 6:4 Still into end hole ppp huh

Fl.

V.

LL - - - - ah - LL - ah - LL - ah - - - -

119 "xxx" kissing /

Fl.

V.

LL ohh - - - - p

124 "ah" "ll" "ah" "ll" kissing /

Fl.

V.

128 6:4 6:4 kissing /

Fl.

V.

ah - - - - LL - - - - ah - - - - LL - - - - ah

131 "ll" "ah" "ll" "ah" kissing /

Fl.

V.

134 "xxx" /

Fl.

V.

L - ah - L - ah - L - ah - L - ah - L - ah - L - ah - L - ah - LL mmm

137 *Key slp.*  
 Fl. *ff ff*  $\rightrightarrows$  *n*  
 V.  $\textcircled{\otimes}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$

140  
 Fl. *t t t t t* *ppp f n* "xxx"  
 V.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\textcircled{\otimes}$

143  $\textcircled{\otimes}$   
 Fl. *ppp*  $\rightrightarrows$  *f* *t t t t t t t* *ppp*  $\rightrightarrows$  *f n*  
 V.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$

146  $\textcircled{\otimes}$   
 Fl.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$  *ppp*  $\rightrightarrows$  *fff* *suddenly n*  
 V.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{5:4}$  *mf* *(choke) hhh (clr) shh*

152  
 Fl. *p* *sss (choke) (snz) (sniff) (clr) (chk) hhh (chk) fff*  
 V.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{6:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$  *p* *mmm*

158 *whine-scream*  
 Fl.  $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$  *p*  $\textcircled{\otimes}$  *ff*  $\rightrightarrows$  *mf*  
 V.  $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$  *p* *fff* *mf* *fff* *mf* *guh huh guh huh*

164 "xxx"  
 Fl. *p* *f*  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{3:2}$  *pp*  $\rightrightarrows$  *ff* *tongue ram*  
 V.  $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{5:4}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$   $\overbrace{\quad\quad\quad}^{3:2}$  *f* *ah ah ah ah* *whine-scream through teeth* *mf* *rrr* *mmm*

167

Fl. *pp* *ff* *p* *mf* *ff* *ff* *p* *pp* *ff*

V. *mf*

xxoh - - - - xxah - - - - xxoh - xxah ha

172

Fl. *pp* *ff* *pp* *ff* *p* *ff* *p*

V. *mf* *ff* *mf* *ff* *mf* *p*

huh guh huh guh xxah - - - - xxoh mmm rrr

whine-scream through teeth *mf*

177

Fl. *p* *f*

V. *f*

rrr ha ha ha ha

182

Fl. *p* *ff* *pp*

V. *mf* *ff* *mf* *ff* *mf*

xxah - - - - xxoh - xxah - - - - xxoh guh huh guh huh

186

Fl. *ff* *pp* *f* *p* *ff*

V. *ff* *mf* *mf*

whine-scream through teeth

guh huh rrr mmm

191

Fl. *pp* *ff* *pp* *ff*

V. *mf* *mf* *mf* *ff* *mf* *ff*

whine-scream through teeth

xxah - - - - xxoh xxah - xxoh rrr huh guh huh guh

196

Fl. *pp* *ff* *pp* *ff*

V. *mf* *ff* *f* *mf* *f*

huh guh ha ha ha ha xxah - - - - xxoh ha

200

Fl. *whine-scream* *p* "xxx" *f* *ppp* *ff* Sloppy kissing sounds →

V. *ha* *mmm* *whine-scream through teeth* *mf* *rrr* *guh* c.a. 9s

**largo** (♩=50-56)

207 *ghostly* *pp*

V. *a building cackle* *p* *Huh* *Huh* *Huh* *Huh* *Huh* *Huh* *Huh* *Huh*

214 *f>pp* *f* *pp* *pp*

V. *Huh* *Huh* *Ha* *huh*

220 *f* *pp*

V. *Huh* *Ha* *huh* *hu* *huh* *ha* *ha* *ha* *ha* *Huh* *Huh* *huh*

**andante**

226 *f* *cackle* *f* *frenetic pulsing laughter* *f*

V. *Huh* *Hu* *Hah* *a* *Huh* *hee* *huh* *hah* *huuh* *uh* *a*

230

V. *He* *Huh* *He* *huh* *uh* *a* *He*

233

Giggle together, innocently, shy, and confident. Ca. 30 seconds to 1 minute.