

# UCLA

## Library Prize for Undergraduate Research

### Title

Advertisements for Baritone and Guitar

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Undergraduate

Full Score

**KIAN RAVAEI**

**ADVERTISEMENTS**

for baritone and guitar

2020



# Kian Ravaei

## ADVERTISEMENTS

for baritone and guitar

(Full Score)

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*duration: ca. 6 min.*

Edition: 02/20/20

# PERFORMANCE NOTES

## I. Facial Blemishes

### GENERAL

♯ = quarter-tone sharp


♯♯ = three-quarter-tones sharp


### GUITAR


tamb. = tambour: thumb slap over sound hole (sounds like “slap bass”)

φ = snap pizz.: pull the string vertically so that it hits the fretboard when released

### BARITONE








 = singing

 = spoken with approximate pitch: observe the specified inflection/contour and the general position within the vocal range

 = upward inflection

## II. Help!


### BARITONE

	IPA	Keyword	Type
 = singing			
 = spoken with approximate pitch	ε	<u>b</u> et	Open-mid front unrounded vowel
 = upward inflection	ʌ	<u>b</u> ut	Open-mid back unrounded vowel
 = downward inflection	ə	<u>a</u> bout	Mid central vowel
 = unvoiced phone	p	<u>p</u> ut	Voiceless bilabial stop
 = vocal fry	t	<u>t</u> ell	Voiceless alveolar stop
 = ingressive phonation	l	<u>l</u> ook	Voiced alveolar lateral approximant
○ = unvoiced (whispered)	h	<u>h</u> ave	Voiceless glottal fricative
● = breathy-voiced	q	<u>q</u> oph	Voiceless uvular plosive (like a <i>k</i> farther back in the vocal tract)
	ʔ	uh-oh	Voiceless glottal stop (produced by obstructing airflow in the glottis)

## BARITONE (CONT.)


(ext)IPA	Specification	Description
◌̣	Ejective	With a glottalic airstream (i.e. pronounce while holding your breath)
◌̣̣	No audible release	No release burst at the end of the stop; occlusion is held until the next phone

## GUITAR

 = knock on body of guitar  
with midfinger knuckles

## IV. Camels Are Made for Men Who Think for Themselves



### GENERAL

 = synchronize between performers

### BARITONE

- The text should be spoken with a natural pace and cool and confident tone, like a radio ad.
- Bold text in square brackets = whisper as fast as possible, loud enough to be heard by the audience but not strenuous
- Synchronize with the guitar where indicated, but do not compromise the natural delivery of the text in order to do so.

### GUITAR

- Accidentals reset at barlines and new systems.
  - Synchronize with voice at dotted lines. Notes without dotted lines may be played in free rhythm. It is more important to synchronize with the voice where indicated than to play all the notes, so feel free to omit unsynchronized notes when necessary.
-  = lateral tremolo rub on muted strings with left hand: mimic the baritone's fast whispering by moving the left hand (flat and touching all the strings) up and down the fretboard rapidly, producing faint squeaking noises
-  = short fermata: without damping the note, pause until the voice begins a new sentence



## **FACIAL BLEMISHES**

The largest Establishment in the World for the treatment of Hair and Scalp, Eczema, Moles, Warts, Superfluous Hair, Birthmarks, Moth, Freckles, Wrinkles, Red Nose, Red Veins, Oily Skin, Acne, Pimples, Blackheads, Barber's Itch, Scars, Pittings, Powder Mark, Bleaching, Facial Development, etc. Send 10 cts. for 128-page book on all skin imperfections and their treatment.

**JOHN H. WOODBURY, Dermatologist, 210 West 42d Street, NEW YORK CITY, N. Y.**

**P. S.—Use Woodbury's Facial Soap for the skin and scalp; for sale at all druggists, or by mail, 50 cents.**

---

*Life*, December 26, 1889

**HELP ! HELP ! HELP !**

**HELP WHO ?**

**Help Yourself !**

**HOW ?**

**By Buying your Drugs at  
The City Drug Store.**

---

**EDWIN L. GEORGE,**

Dealer in

**Drugs and Medicines,  
Chemicals,  
Toilet and Fancy Articles.**

**PRESCRIPTIONS**

carefully compounded.

**Kerosene, and Pratt's Astral Oil,  
Thompson's Keystone Bitters,**

For Dyspepsia, Indigestion, &c., large size \$1.00  
" " " 50

---

*The Iron Era*, August 12, 1871



## Soap Sud Suggestions

---

**A**RABELLA, neat and pretty,  
Not a neater in the city,  
Says it is an awful pity  
That in all the world around  
There a woman can be found  
Who meets the toils of washing day  
In any but Frank Siddalls way.

The best housekeepers  
do not "cook" the clothes  
—do not use the clumsy  
old wash-boiler—do not  
swelter over the tubs  
from sunrise to sunset.  
They use Frank Siddalls  
Soap and save toil, time  
and temper.

---

**B**EATRICEA, quiet maid,  
Not of work at all afraid;  
Never, never in a flurry,  
Busy, but not prone to worry;  
Tasks she does would you amaze,  
But she always gives the praise  
Where the credit ought to go—  
To Frank Siddalls Soap, you know.

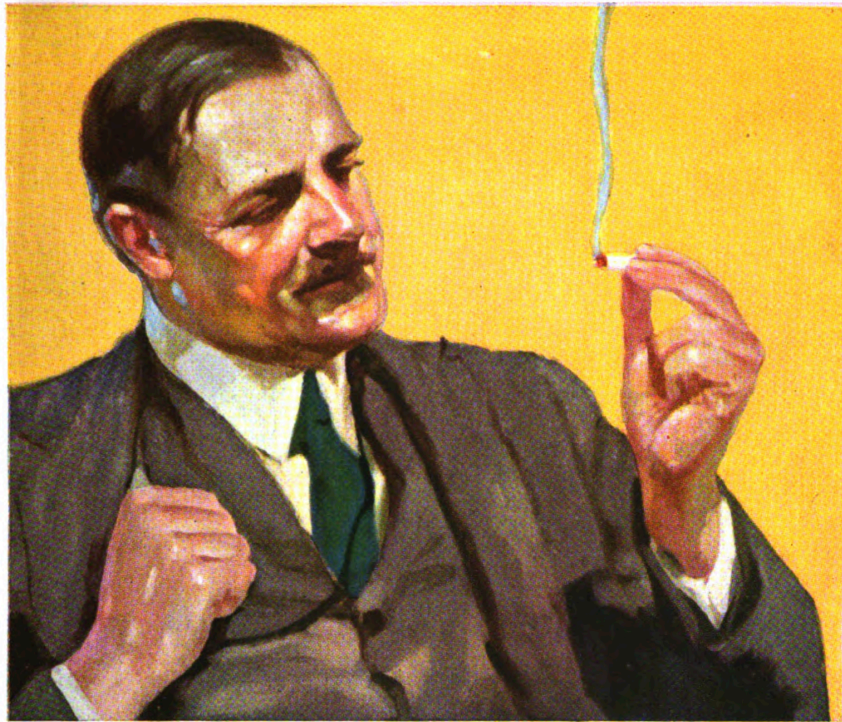
### The best in the world

No matter for what  
purpose you use soap let  
it be Frank Siddalls Soap.  
Banish all other from  
Toilet, Bath Room, Nurs-  
ery, Kitchen, Scullery,  
Laundry. Install Frank  
Siddalls Soap from Attic  
to Kitchen.

Look out for C. D. E. next week.

---

*New York Observer and Chronicle*, January 24, 1889



## Camels are made for men who think for themselves

**THEY'RE** the men who demand real quality in everything they buy. They look deeper than the surface.

They smoke Camels because they want the uniform goodness they find only in Camels. They know that nothing but highest quality could be back of Camels superb flavor, mellow-mildness and freedom from cigaretty aftertaste.

Camels are as good as it's possible to make a cigarette. You can't improve upon the choice tobaccos in that remarkable Camel blend. Camel is the quality cigarette.

R. J. REYNOLDS TOBACCO CO., Winston-Salem, N. C.



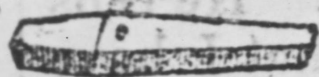
# Camel

*The Cosmopolitan*, September 1921

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## Notice to the Public.

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NOTICE is hereby given to those wishing my services, that I will dig graves for adults, for \$3, and for children under ten years, for \$2.

23-6m

JAMES WEIR,  
Cor. Walnut and Potato streets.

---

*Sonoma County Journal*, June 29, 1860

for Daniel Bayot and Eliot Fisk

# ADVERTISEMENTS

KIAN RAVAEI (2020)

## I. Facial Blemishes

♩ = 116

*obnoxiously grandiloquent  
(but not comic)*

*f* *haughty, pompous*

Baritone

The larg - est Est - ab - lish - ment in the World

Guitar

*f* *ff* *rasgueado*

(slide chord shape through m. 5)

World World for the treat - ment of

*ff* *sff* *mf*

*mf* *cool and eager to please  
(spoken)*

Hair, Scalp, Ec - ze - ma, Moles, Warts, Su - per - flu - ous - Hair,

*sf* *sf* *sf* *sf* *sf*

\*) *tamb.* = thumb slap over sound hole (sounds like "slap bass")

♩ = 144

*f* increasingly hysterical *ff*

11

Birth - marks, Moth, Freck - les, Wrink - les, Red Nose Red Veins Oil -

(slide chord shape through m. 12) strum

(slide chord shape through m. 14)

(snap pizz.)

*fff*

14

(♩ = ♩)

*pp* sub., senza vib.

- - - - y Skin Ac - ne, Pimp - les,

*p* sub.

17

*ff*  
(falsetto)

yodel

Black - heads, Ac - - - ne, Pimp - les, Black - heads,

(strum)

*ff*



## II. Help!

Desperate and frantic, as though struggling to breathe ♩ = 80<sup>\*)</sup>

(sung pitches may be approximated)

*p* ————— *f*

*p* ————— *f* *p* ————— *f* *as though choking*

Baritone

hɛlp p' t' ʔəh hɛlp pə pə pə pə p' t' q' q' q' ʔəh

*l.v. sempre*

Guitar

*ff*

(knock body of guitar with midfinger knuckles)

*p* —————

3 5 3

hɛlp p' t' ʔə hɛ ɛ ɛ ɛ ɛ ɛ

*f* *p* ————— *f*

*quasi-goat-trill*

4 ɛ pə pə pə pə pə pə pə p' t' p' t' hɛ ə p' t' hɛ ʔɛ

<sup>\*)</sup> It is not necessary for the baritone and guitar to “line up” with each other from mm. 2-15. They may perform their parts asynchronously as long as they are at roughly the same tempo and at a reasonable proximity to one another (1-2 beats).

5

̣ε ̣ε ̣ε ̣ɪ ̣ɪ ̣ɪ q' hɛlp hɛlp\_

Musical notation for system 5, featuring a bass staff and a treble staff. The bass staff contains a sequence of notes with a five-measure slur and a dynamic marking of *p*. The treble staff contains a sequence of notes with a five-measure slur and a dynamic marking of *f*.

6

— p' t' q' q' hɛlp p' t' ʔʌ p' t' ʔəh hɛ̃

Musical notation for system 6, featuring a bass staff and a treble staff. The bass staff contains a sequence of notes with a three-measure slur and a dynamic marking of *f*. The treble staff contains a sequence of notes with a five-measure slur and a dynamic marking of *f*.

7

ʔɛlp p' t' p' t' p' ʔəh q' q' q' hɛlp pə

Musical notation for system 7, featuring a bass staff and a treble staff. The bass staff contains a sequence of notes with a three-measure slur and a dynamic marking of *p*. The treble staff contains a sequence of notes with a five-measure slur and a dynamic marking of *f*.

8

pə pə pə pə pə hɛlp pə p' t' p' ʔəh p' t' hɛlp\_

Musical notation for system 8, featuring a bass staff and a treble staff. The bass staff contains a sequence of notes with a six-measure slur and a dynamic marking of *f*. The treble staff contains a sequence of notes with a five-measure slur and a dynamic marking of *p* (breathy-voiced).



*mf* gradually dying      quasi-goat-trill

9

p' t' hε ʔε ʔε ʔε ʔε hεlp pə

*p* ————— *mf*

10

p' t' ʔΛ p t' p' t' p' ʔəh hε lε lε lε

11

p' t' ʔəh p' t' q' q' hε ə p' t' ʔəh hεlp

*almost dead*      (unvoiced; whispered)

12

p' t' hε p' t' ʔəh p' t' p' ʔəh p' t'

14 *p* *final utterance*

hε p' t' p' t' p' t'

*p*

16 (same tempo) *mf* suddenly alive, patronizing

Help who? Help your - self!

*pp* *p* *mp*

CIII 1/2CI

21  $\text{♩} = 96$  *f* like a kitschy radio jingle

How? By buy - ing your drugs at the ci - ty drug\_ store.

*mf* *f* *sff* ras.

### III. Frank Siddalls Soap

Giocoso ♩ = 100-104

rall.....a tempo

*p* sweetly with a touch of irony

Baritone

Ar - a - bel - la, neat and pret - ty, Not

Guitar

5

a neat - er in the ci - ty, Says it is an aw - ful pi - ty That in all the world

10

a - round There a wo - man can be found\_ Who meets the toils

Subito ♩ = 144

Subito ♩ = 100-104

14

*mf* giusto, suddenly graceless

of wash - ing day In an - y but Frank Sid - dalls way.

rall.....Più mosso, flowing ♩ = 160-168

*p* sweetly with a touch of irony

18

Be - a - tric - ia, qui - et maid; Not

*l.v. sempre*  
CIV

21

of work at all a - fraid; Ne -

CIV  $\frac{5}{6}$ CVII  $\frac{1}{2}$ CV

23

- ver, ne - ver in a flur - ry, Bu -

CIV CIV

25

-sy, but not prone to wor - ry; Tasks

CII CIV CV CVI

27

she does would you a - maze, But she al - ways gives

CVI CVII CVI CIII CIV

♩ = ♩

*pp a piacere*

30

the praise Where the cre - dit ought to go To

CVII CIV CV CVI

*p delicate, colla voce*

Subito ♩ = 184

34 *f giusto, graceless*

Frank Sid - dalls Soap Frank Sid - dalls Soap Frank Sid - dalls Frank Sid - dalls

CVIII CVII CVI

*ff*

(♩ = ♩)

37

Frank Frank Frank Frank Frank Frank Frank Sid - dalls Soap, you know.

CVIII CVI CIV CII CIII

## IV. Camels Are Made for Men Who Think for Themselves

*spoken like a radio ad, cool and confident, with a natural pace*

(whisper as fast as possible)

Baritone

Camels are made for men who think **[Camels are made for men who think]** for themselves.

Guitar

*mf non l.v.*

(lateral tremolo rub on muted strings with left hand; mimic whispering)

They're the men who demand real **[and freedom from]** quality in everything they **[Camels are made for**

2

**men who]** buy. They look deeper than the **[think for themselves]** surface. They smoke camels because

[2]

they **[men who demand real]** want the uniform goodness they **[can't improve upon the]** choice tobaccos

[4]

**[quality]** find only in **[think for]** Camels. They know that nothing but the highest **[deeper than]** qual-

[4]

\*) Synchronize with voice at dotted lines. Notes without dotted lines may be played in free rhythm. It is more important to synchronize with the voice where indicated than to play all the notes, so feel free to omit unsynchronized notes when necessary. Accidentals reset at barlines and new systems.

-ity could be back of Camels superb [they want the] flavor, mellow-mildness [look deeper] than the surface

[5]

[Camel is the] and freedom from cigaretty after-taste. Camels are as [uniform goodness] made for men

[5]

who [smoke Camels because they want the] good as it's possible to make [for men who] think for them-

[6]

-selves [real quality] a cigarette. You can't improve upon the [find only in] demand real quality [deeper

[6]

than] choice tobaccos [Camels are] for themselves [nothing but the highest] in that remarkable [possible

[7]

to] made for men who think [are as good as] Camel blend. Camel [men who demand real quality in

[7]

tremolo rub with both hands, wild and fast

everything they] is the [because they want the uniform goodness they want the real quality in every-

[8]

*sim.*

-thing they] quality [Camels are made for men who think for themselves are made for men who

[8]

*sim.*

smoke Camels because they want the real quality in everything they] cigarette.

[8]

*attacca*



# V. Notice to the Public

♩ = ca. 56

*p* sweetly and sincerely

Baritone

Guitar

*mf* *espress. sempre*

4

to those wish - ing\_\_ my ser - vic - es,

7

that I will dig graves\_\_ for a - dults, for three

10

dol - lars, and for child - ren\_\_

XII XII

*pp* *p* *dolciss.*

\*) Beginning here, the rhythms in the upper staff may be "faked" so long as the rhythms in the lower staff are adhered to.

13

un - der ten years,

5 7 6 5

Detailed description: This system contains measures 13 and 14. The vocal line (bass clef) features two triplet markings over the notes 'un-der' and 'ten'. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note accompaniment in the right hand and a melodic line in the left hand. Fingering numbers 5, 7, 6, and 5 are indicated below the right-hand piano part.

15

for two dol - - - lars.

*ppp delicate*

7 6 5 7 6 5

Detailed description: This system contains measures 15 and 16. The vocal line (bass clef) has a slur over the words 'two' and 'dol - - - lars'. The piano accompaniment (treble and bass clefs) continues with the eighth-note accompaniment. The right hand has fingering numbers 7, 6, 5, 7, 6, 5. The left hand has a circled '4' under the first measure. The instruction *ppp delicate* is written above the vocal line.

18

7 6 5 3

V

Detailed description: This system contains measures 18, 19, and 20. The vocal line (bass clef) is mostly silent, with a final note in measure 20. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a bass line in the left hand. Fingering numbers 7, 6, 5, and 3 are shown. A circled '1' is under the first measure of the right hand, and a circled '5' is under the first measure of the left hand. A 'V' marking is present above the right hand in measure 19.