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Rodrigo Bussad

ATLAS VOCALIS I

for vocalizing multi-percussion and live-triggered electronics

ATLAS VOCALIS I *was commissioned by Garrett Mendelow for the event of the 74th Geneva International Music Competition held from 09 to 21 of November 2019.*

This commission was possible thanks to the generosity of Barbara Mirecki from whom this work is dedicated to. The work was written in Chicago, IL, between the winter and spring of 2019.

Performance Notes

Note heads

Drums

Almglocken

Cymbals

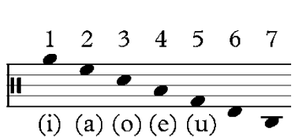
Log Drum

Voice

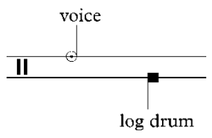
Clap

Staffs

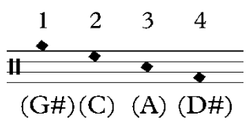
1st staff



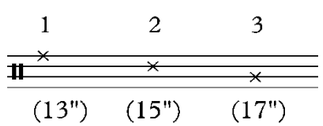
2nd Staff



3rd Staff (A.G.)



3rd Staff (Cymbals)



Hand Techniques and Roll Techniques

Nail scratch

Circular motion

Normal roll

Nail roll*

Alternating between two fingernails of choice and/or pinkie-ring-middle/index fingernail alternating rapidly and as even as possible.

Pno. 8av roll

Alternating between thumb and pinkie finger (as in playing a octave roll on a keyboard.

Scratching up/down Scratch with fingernails in a continuous vertical motion.

Scratching circular Scratch with fingernails in a continuous circular motion.

Voice Techniques

Vocal inflections (up/down)

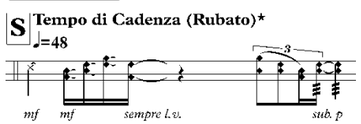
Rolled “R”

Further Instructions

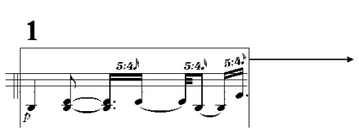
CUE 4 number of sample cue that should be triggered in the patch

theatrical action instruction that should be merely a guide for the performer

CUE 19



On rehearsal letter S the performer should feel free to improvise over the material given in the score. The written material is a guide, a departing point for the soloist. The electronic track (CUE19) lasts for 2'09".



Electronics

The electronics in the piece are a series of tracks recorded on a analog synthesizer at the CHIME Studio (University of Chicago Department of Music). These tracks can be triggered by the software QLAB (https://figure53.com/qlab/) or Max/MSP 7. For the patches and audio tracks please contact the composer at rodrigobussad@gmail.com. The hardware require for the electronic component of the piece is: a laptop, a MIDI converter, a foot pedal that can talk MIDI (used to trigger the cues) that will be sent to a stereo output.

*Is also recommended that the percussionist use a lapel mic in order to capture the sounds nuances produced by his/her voice.

Instrumentation

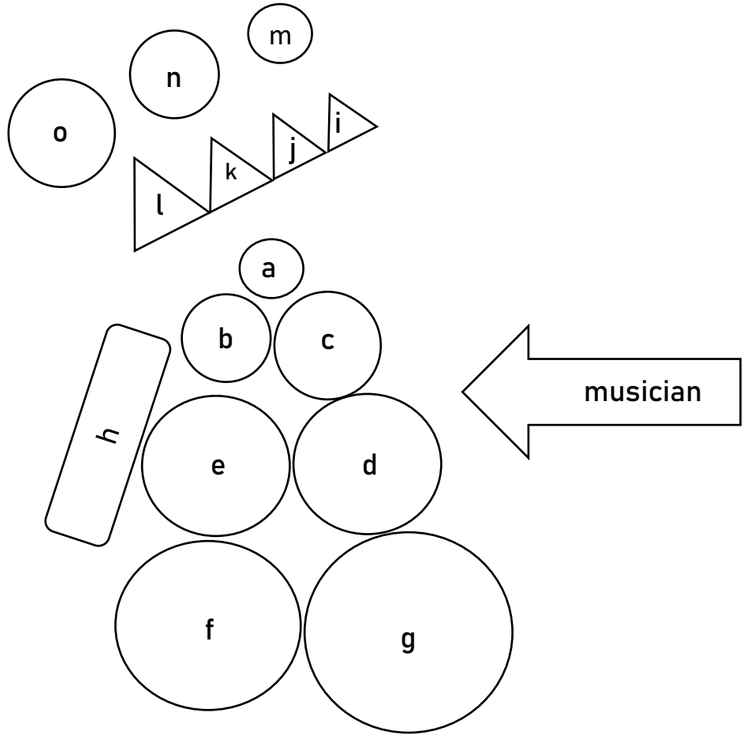
High Bongo/G4 (a)	Log Drum** (h)	Almglocken (4)
Medium Bongo/D4* (b)		pitches from highest to lowest
Low Bongo/B3 (c)		G#(i)-C(j)-A(k)-D#(l)
Conga 10-11"/F#3(d)		
Double-headed tom 13"/A#2(e)		Cymbals
Gong Drum20"/C2 (f)		14"(m)-16"(n)-18"(o)
Bass drum28-32" (g)		

*D4 triple sharp (quartertone flat of an E natural)

**a resonant non-pitched wooden instrument

***drum pitches can be approximate

Instrumental Set Up



Text

The text material of the piece was inspired in the book *PAULICEIA DESVAIRADA* by Brazilian writer Mario de Andrade, which became public domain recently. The book is a collection of short poems that takes the reader into a sort of delusional and carnivalesque state, having the city of Sao Paulo, Brazil, as its protagonist. The vocal and theatrical parts in ATLAS VOCALIS I capture this mental and emotional state.

* The word *SÃO* here can imply various meanings, such as: saint (more specifically Saint Paul which is the protector of the city of São Paulo); to be sane; to plural of to be.

**The word *ANHAGABAU* it is a Native American word that means filthy river. It was also a river in Sao Paulo city that was covered up giving birth to one of the most iconic neighborhoods of the state capital.

*** The word *DLOROM* is an onomatopoeic word that connotates the sound of something falling into a body of water.

**** The word *INSPIRAÇÃO* has a double meaning, that can be translated as to inhale and to be inspired/inspiration.

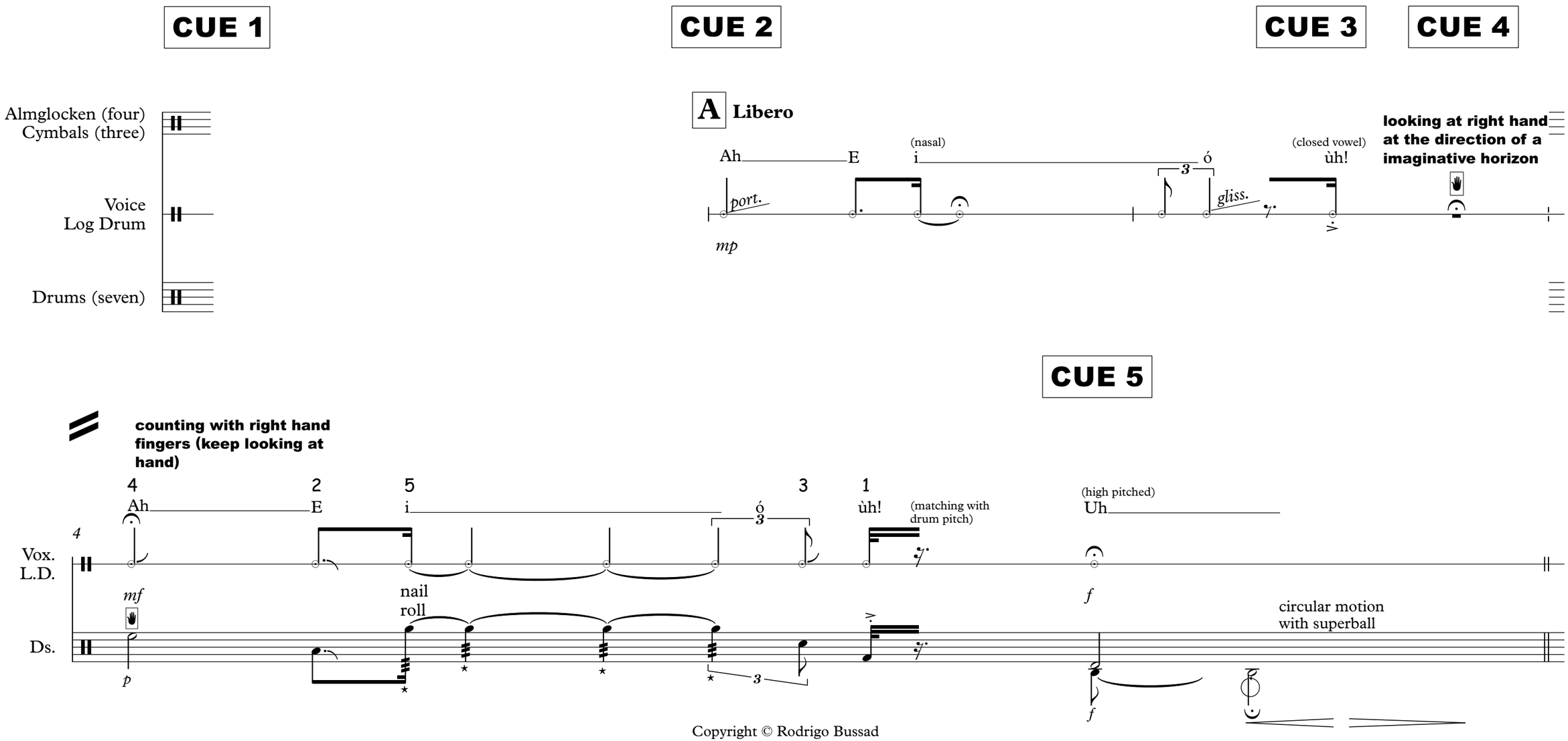
WORDS	TRANSLATION
SÃO*	SÃO
MÃO	HAND
CORAÇÃO NA MÃO	THE HEART IN THE HAND
MÃO NO CORAÇÃO	THE HAND IN THE HEART
VIRA VOZ	TURN INTO VOICE
VIRA REI	TURN INTO KING
MEU PAI FOI REI	MY FATHER WAS KING
FOI, NÃO FOI	WAS, WAS NOT
MEU PAI FOR A BURGUES	MY FATHER WAS BOURGEOIS
PAULISTAMENTE	IN THE SÃO PAULO FASHION
O REI MENTE	THE KING LIES
REI PAULISTA	THE PAULISTANIAN KING
ANHAGABAU**	ANHAGABAU*
ES REI!	WAS KING!
OLHA O REI NU!	LOOK AT THE NAKED KING!
O ANHAGABAU ERA RIO	THE ANHAGABAU WAS RIVER
UM RIO PROFUNDO	A DEEP RIVER
RIO IMUNDO	FILTHY RIVER
MUNDO	WORLD
DLOROM***	DLOROM**
VIRA SOM	TURN INTO SOUND
O REDONDO SOM DLOROM	THE ROUND SOUND DLOROM
INSPIRAÇÃO****	INHALE/INSPIRATION***
O REI FOR A CORAÇÃO	THE KING WAS HEART
APLAUSOS! OLHA!	APPLAUSES! LOOK!

commissioned by Garrett Mendelow
dedicated to Barbara Mirecki

ATLAS VOCALIS I

for vocalizing multi-percussion and live-triggered electronics

Rodrigo Bussad (b.1985)



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(♩=48)

4 2 5 3 1

Ah E i Oh ùh!

7

Vox.
L.D.

mp

Ds.

pp

B ♩=48

Ah! Ah. E! eh. ih! ih. Ô! ô. (forced) ùh! ùh.

10

Vox.
L.D.

Ds.

sub. mp *poco* *mf*

CUE 6

(vocal pitch starts matching the pitch at the electronics, with a gradual descend until uh!)

CUE 7

Poco Rubato

15

Vox.
L.D.

ih! ih! ah! ah! ó! ó! E! e! ùh! ùh! Ah! Oh! ÃO

long

log drum

f

Ds.

(mf)

f

f

circular motion with superball

C Libero

20

Vox.
L.D.

sss ÃO

with a contrasting emotion

sss ÃO ÇÃO?

mp

(closed lips)

M ÃO

looking at hand

mp *f*

sss ÃO

(closed lips)

M ÃO

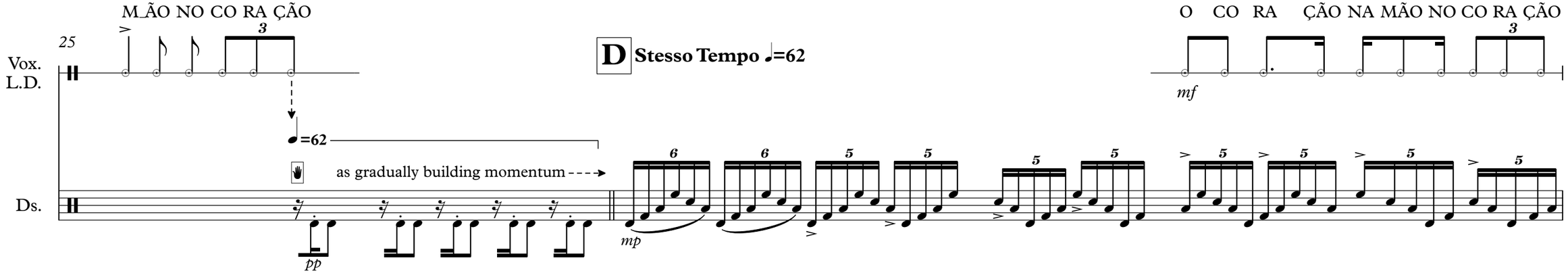
mp *f*

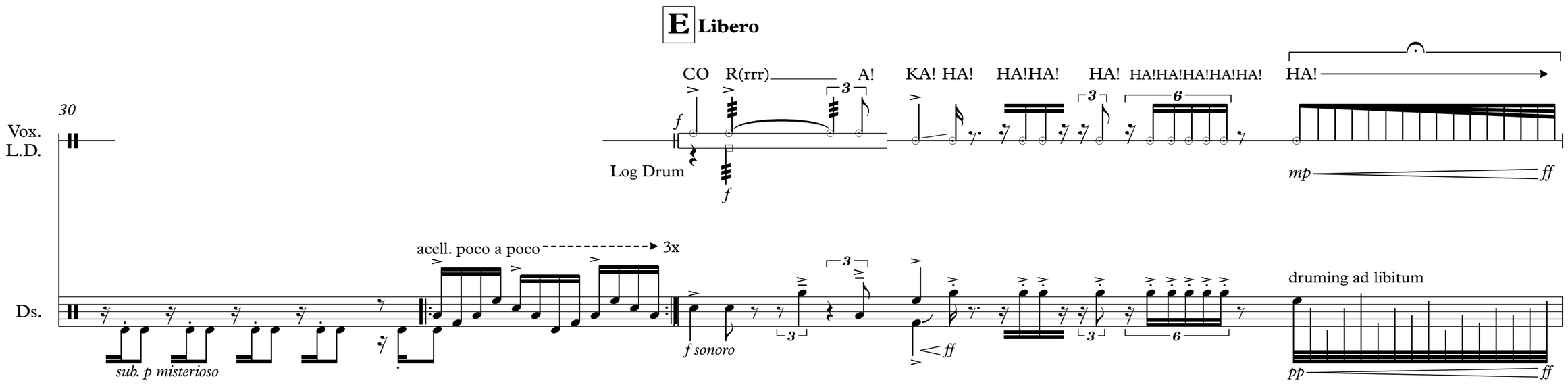
Ds.

circular motion with superball

circular motion with superball

sub. f *sub. f* *mf* *f* *f*


M_ÃO NO CO RA ÇÃO
25
Vox.
L.D.
3
D Stesso Tempo ♩=62
O CO RA ÇÃO NA MÃO NO CO RA ÇÃO
3
mf
♩=62
as gradually building momentum
Ds.
6
6
5
5
5
5
5
5
5
pp
mp


E Libero
30
Vox.
L.D.
CO R(rrr) A!
3
KA! HA!
HA!HA!
HA!
3
HA!HA!HA!HA!HA!
6
HA!
f
f
Log Drum
mp
ff
acell. poco a poco
3x
Ds.
3
3
3
6
druming ad libitum
sub. p misterioso
f sonoro
ff
pp
ff

F ♩=56

35

AG.
Cymb.

histerical and spontaneous laughter that slowly and gradualy shifts into a growing and inevitable melancholic state

Vox.
L.D.

Ds.

p

CUE 8

39

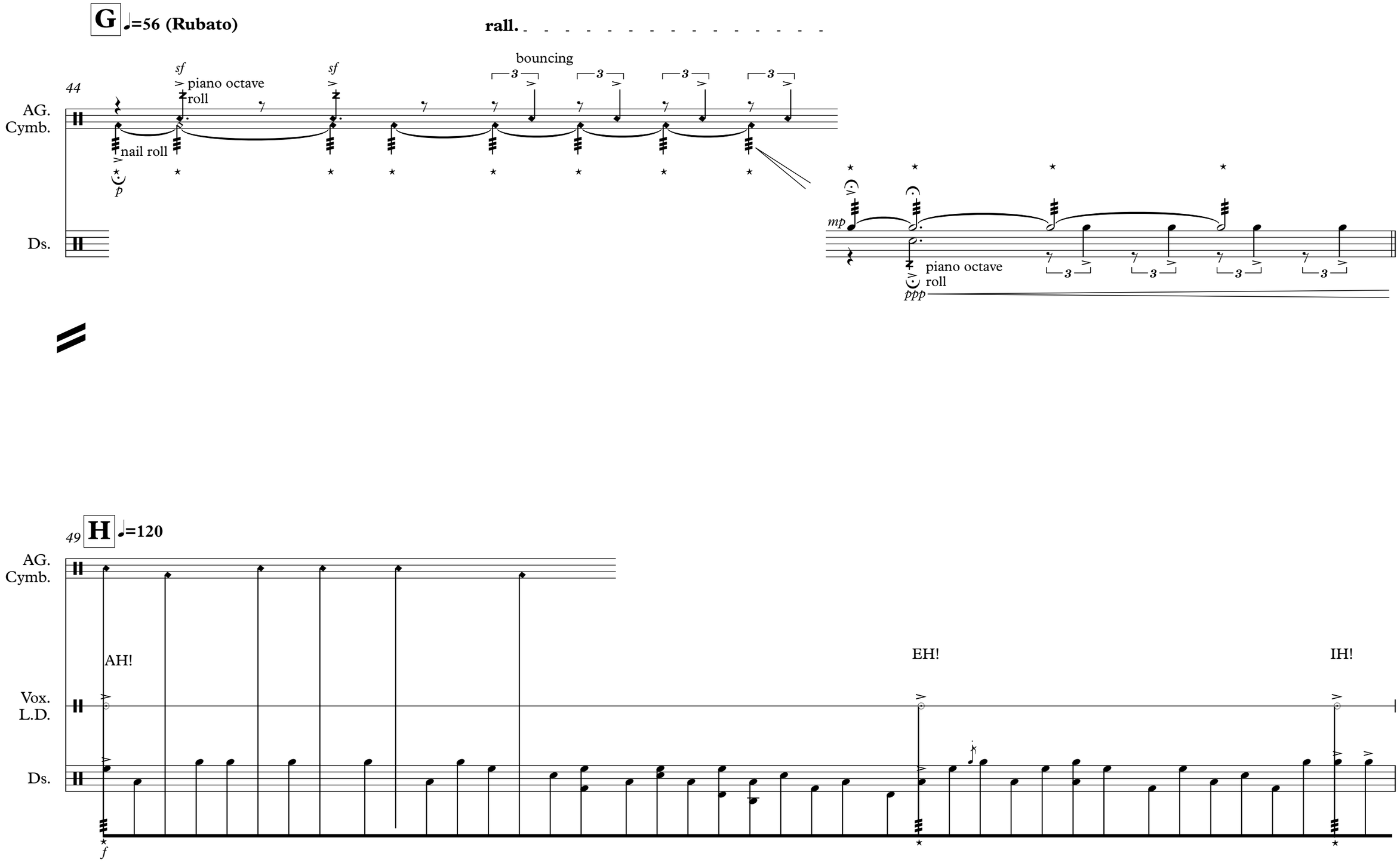
molto rall.

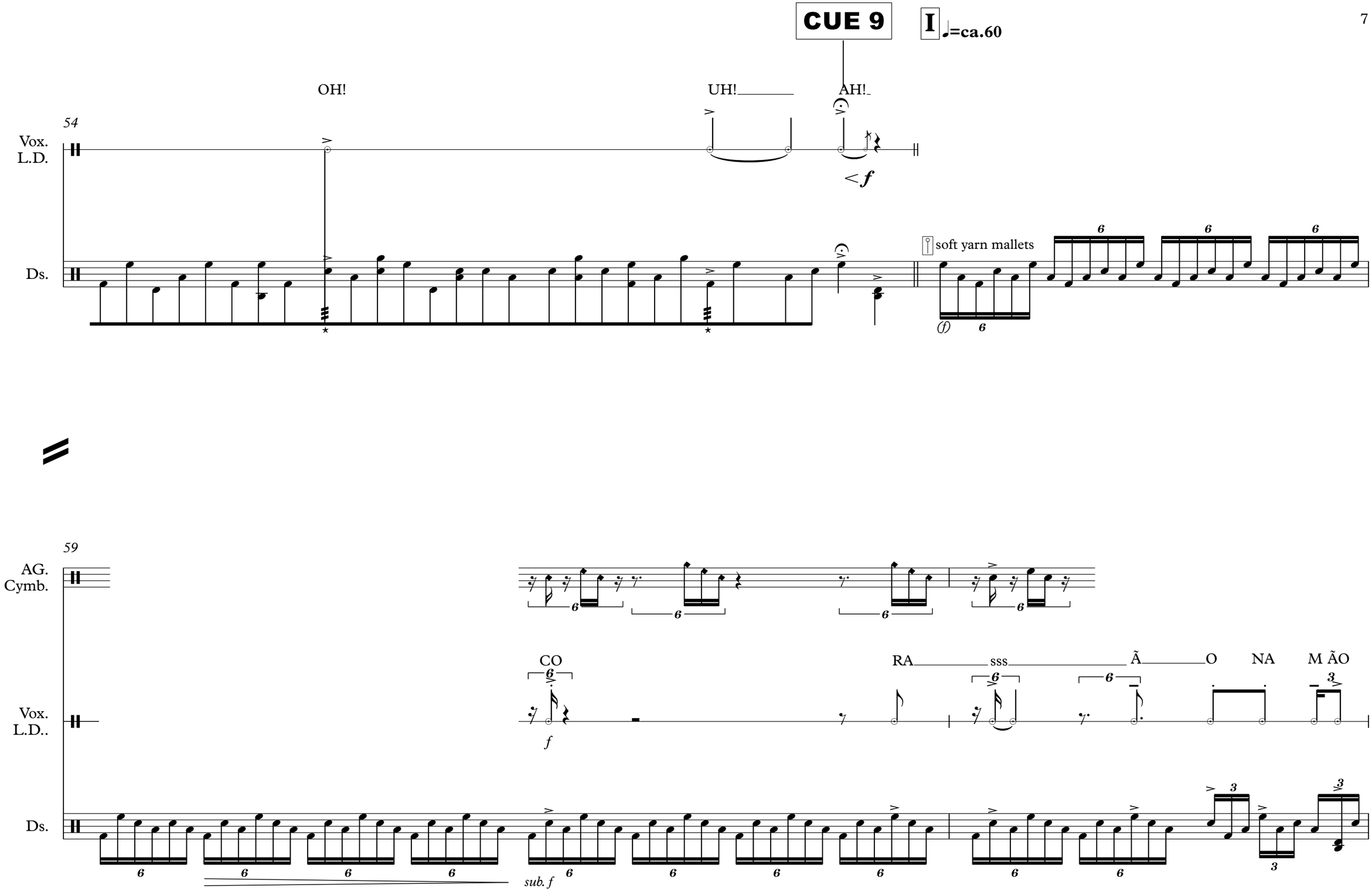
AG.
Cymb.

mf *p* *mf* *p*

Vox.
L.D.

sf *p*


G ♩=56 (Rubato)
rall.
44
AG.
Cymb.
sf
piano octave
roll
nail roll
p
sf
bouncing
3
Ds.
mp
piano octave
roll
ppp
49
H ♩=120
AG.
Cymb.
AH!
EH!
IH!
Vox.
L.D.
Ds.
f


CUE 9
I ♩=ca.60
54
Vox.
L.D.
OH!
UH!
AH!
Ds.
soft yarn mallets
59
AG.
Cymb.
Vox.
L.D..
CO
RA
sss
Ã
O
NA
M ÃO
Ds.
sub. f

soft vibe mallets

63 **J** **Libero con moto**

AG. Cymb.

w/ back of mallet → normale

pp staccato *ppp* *molto*

Vox. L.D.

VI-RA-VOZ

sub. p *poco a poco* *al niente*

VI-RA REI

p *ppp* *ff*

Rrr AH! MEU PAI FOI REI

5

Ds.

p *senza dim.*

5:4 7:4

sf *f*

CUE 10 **CUE 11**

disturbed

68

Vox. L.D.

Log Drum

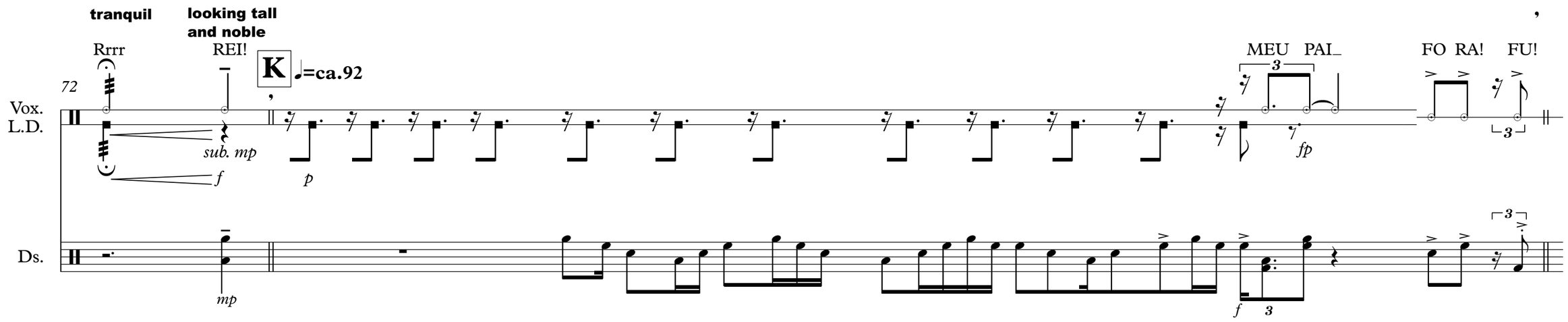
NÃO FOI FOI NÃO FOI FOI NÃO FOI NÃO FOI NÃO FOI NÃO FOI

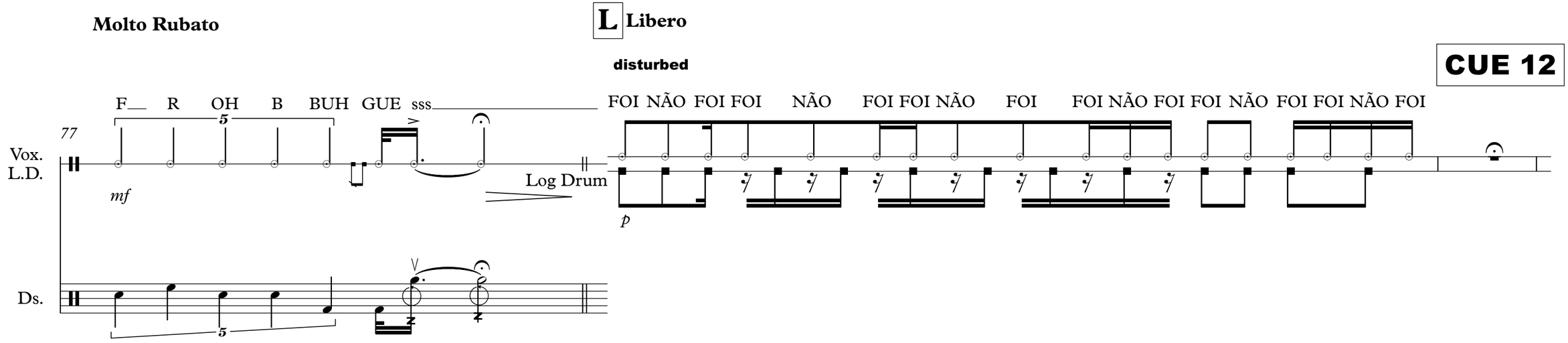
repeat (improvising on the given rhythmn)
for ca. 10" with a growing disturbed interpretation.

until sound dies

Ds.

sf


tranquil
looking tall and noble
Rrrr
REI!
K
♩=ca.92
72
Vox.
L.D.
Ds.
sub. mp
f
p
mp
MEU PAI
FO RA! FU!
3
fp
f
3


Molto Rubato
L Libero
disturbed
CUE 12
77
Vox.
L.D.
Ds.
F R OH B BUH GUE sss
5
mf
Log Drum
FOI NÃO FOI FOI NÃO FOI FOI NÃO FOI FOI NÃO FOI FOI NÃO FOI FOI NÃO FOI
p
5

CUE 13 **CUE 14** **CUE 15**

AG. Cymb.

madly ----------→ **laughthing madly and freely**

♩=ca.92

mp (senza dim.)

Perc.

HA! HA! TA! Rrr A TA TA TA TA TA TA TA TA TA TA TA TA TA TA

Log Drum

ff *ff* *molto dim.* *al niente*

85 **M**

AG. Cymb.

Ds.

mp

88

AG. Cymb.

Vox. L.D.

Ds.

N Libero

al niente

TA TA...

OH!

pp poco a poco

3

91

Molto Rubato

AG. Cymb.

Vox. L.D.

Ds.

(closed consonants)

PA U LI Sss T M N T

breathe out loudly

Log Drum

mf

f

rapid circular motion

introsprective

OH! EI MEN TE

Log Drum

Rubato **Tempo** **Rubato**

O 𝅗𝅥=48

change to hard mallets

95

AG. Cymb.

looking tall and noble

p

3

l.v.

Vox. L.D.

PAULISTA

REI TA! Rrr A TA MENTE

5

mp *sub. f* *p*

poco rall.

Ds.

AH! (yuh) AN HA GA BA UH!

5

fp *f*

6 6 6

f

ff 5

99

AG. Cymb.

Vox. L.D.

AN HA GA BAUH!

5

f

6

ff 5

Ds.

103

AG. Cymb.

Vox. L.D.

Ds.

AN HA GA BA UH!

Log Drum

f

ff

108

AG. Cymb.

Vox. L.D.

Ds.

AN HA GA BA UH! AN HA GA BA UH!

f *f*

ff

P **Rubato e Libero**

buffonic

ES! Rrrr EI!!

Log Drum

fp *molto cresc.*

grab soft timpani mallets

Rubato
e Declamatorio

afraid

CUE 16

nostalgic

111

AG.
Cymb.

pointing at a radnom person in the audience

O LHA O REI NU! AN HA GA BA UH! O AN HA GABAUH (H) E RA RIO

Perc.

f *p* *molto* *f* *mf* *n.* *p* *molto* *sf*

Ds.

ff

116

AG.
Cymb.

♩=72

f

Cymbals

molto rall.

pp

120 **Libero**

AG. Cymb.

Vox. L.D.

Ds.

mf

n. < *p*

Log Drum

UM RIO PRO FUN__DO RIO I MUN__DO

Log Drum

keep roll...

p

p

p

p

125

MUN_____DO I MUN_____DO*

change to soft yarn mallets

OH?!

gliss.

gliss. up over fermata

ff

mp sombrio

*spoken voice

mf

Log Drum

Q ♪=72

128

AG. Cymb.

Cymbal

2x

pp poco

OH!

DLO Rrrrr OM

Vox. L.D.

Log Drum

VI RA SOM

p

Ds.

mp dim. over rep. pp

Libero

CUE 17

DLO ROM DLO ROM O RE DO NDO SOM DLO ROM

134

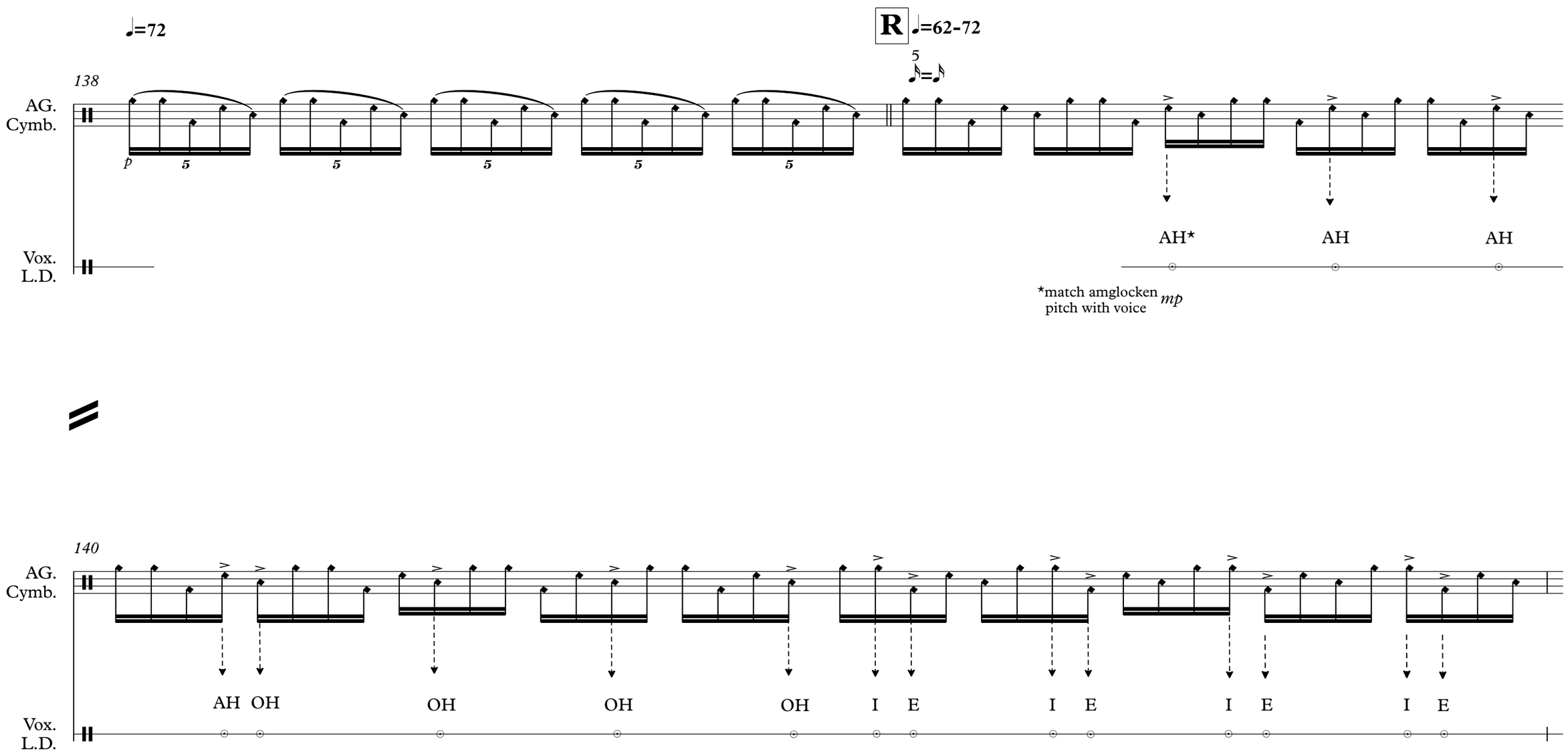
Vox. L.D.

mf

Ds.

mp

ca. 5"


♩=72
138
AG.
Cymb.
p
5
R
♩=62-72
5
♪=♪
AH*
AH
AH
Vox.
L.D.
*match amglocken
pitch with voice
mp
140
AG.
Cymb.
AH
OH
OH
OH
OH
I
E
I
E
I
E
I
E
Vox.
L.D.

CUE 18 **CUE 19**

S **Tempo di Cadenza (Rubato)***

142

♩=48

AG.
Cymb.

mf *mf* *sempre l.v.* *sub. p* *sub. mf* *mp < poco* *p*

Vox.
L.D.

I MU___NDO

*On rehearsal letter S the performer should feel free to improvise over the material given in the score.
The written material is a guide, a departing point for the soloist. The electronic track (CUE19) lasts for 2'09".

Ds.

1

p

149

AG.
Cymb.

mp

Vox.
L.D.

2

mp

Alternate freely between 1 and 2

Ds.

CUE 20

T ♩=122

F O Rrr A OH! AH! OH! AH! OH! AH!

155

Vox.
L.D.

f *sf* *sf*

Log Drum

Ds.

mf *f*

159

AG.
Cymb.

Ds.

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

U **Meno mosso**

AH! AH! AH!

162

Vox.
L.D.

stringendo poco a poco…e sempre

Ds.

cresc. poco a poco

165

Vox.
L.D.

Ds.

fp *fp*

168

Ds.

fp *ff*

172

Ds.

V **Libero**

CUE 21

molto accel.

repeating while accelerating until
it gets impossible to continue.

IH!

f

BREATH OUT LOUDLY **BREATH IN LOUDLY** **tranquil**

INS PI RA ÇÃO...

Log Drum

pp

ff *sf*

182

CUE 22

AG. Cymb.

as accessing
a sweet memory

Vox. L.D.

O REI FO RA CO Rrrr A ÇÃO KA! HA!

mp

Log Drum

f

gliss.

ff

Ds.

f sonoro

mf

mf

185

AG. Cymb.

Ds.

189

AG. Cymb.

p

HA! OH! Rrr I! FO! Rrr AH!

Vox. L.D.

ff *mf* *ff*

Ds.

194

AG. Cymb.

p

HA! OH! Rrr I! FO! Rrr AH!

Vox. L.D.

ff *mf* *ff*

Ds.

W CODA Libero

point out to the same person on stage

poco rall.

O CO RA ÇÃO NA MÃO NO CO RA ÇÃO APLAUSOS! OLHA! KA!

199

Vox. L.D.

Log Drum

Ds.

X Libero*

O REI NU! HA!**

histerical laughter with a big smile

Slowly and gradually unveilling a face expression of panic and paranoia, but keep smiling

202

Vox. L.D.

Clapping***

refrain for smiling but keep laughter

Head tilting to the side while laughter becomes less and less present

Refrain from laughthing

206

Vox. L.D.

sf sonoro

*This sections should last at least for 30 seconds
**Begining with histerical laughter and follow further interpretation instructions
*** Choose a tempo for the clapping and lock it, with no accents or subdivisions