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Situation I / Incidents

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Situation I / Incidents

for Vertixe Sonora

Tenor Saxophone, Percussion, Piano, Accordion, Violoncello & Double bass

Anahita Abbasi

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Piano :

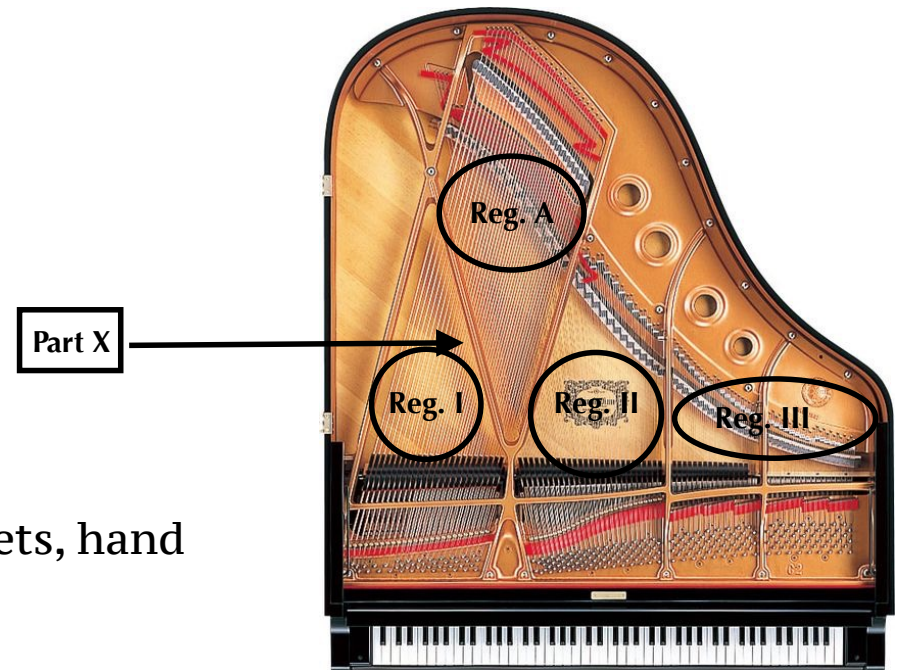
Reg. A : is prepared with Aluminum foil, for the entire piece.

Reg. 3 : is prepared / muted by tapes it will create a sharp wooden sound.

Reg I & II :
will be played by hands, 2 bass drum mallets, hand cymbals, Claves.

Part X :
is the metal part, which will be hit by a light metal hammer or Tubular bells hammer several times during the piece.

- Preparation materials : 2 bass drum / soft mallets, Aluminum foil, tapes to mute, 1 Claves, 1 hand cymbal, 1 Hammer
- All the rest of the details has been explained in the score.



Percussion Set up :

- 1 Marimba
- 1 bass drum: Aluminum foil is installed in the middle of the bass Drum.
- 1 tam- tam (1 Reibestock mallet, medium soft mallets)
- 1 Large, not very thin Cymbal

Mallets:

- 1 Reibestock
- 1 Super ball
- 1 Aluminum foil, which is installed in the middle of the bass drum to resonate and vibrate
- bass drum mallets
- marimba mallets
- bow

Strings :



Cluster / around the given area



over pressure/ very light pressure



cracking sound, like morsing

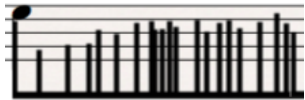


Damping the strings



Bartok Pizzicato.

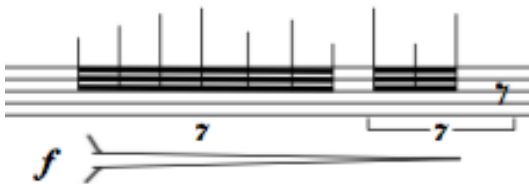
General signs:



as fast as possible, this gesture is used in many on the instruments. the description is in the score.

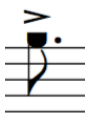


different arts of Clusters.



the Gesture is important not the specific pitch.

around the proposed/ given area.



hammer on the metal parts of the Piano.

for *Vertixe Sonora*

🎵 : 86 / 92

tg.r.(tongueram ... beatboxing)

fl.z. without the mouth-piece

Reibstock on the sides of tam-tam, as a fast brutal attack and dampen it right after it.

rall. -----> : 66

rall. -----> ♩ : 66

6-8"

rall. ----->

atempo

11

marima mallets, tam- tam

6-8"

Reg. III / the last t2 octaves , wooden sound

rall.----->  : 66

atempo

rall.

6-8"

rall 

atempo

6-8"

rall : 66

stempo

roll : 66

8"

rall.-----> ♩ . 66

atempo

roll

8"

2

6

Ten. Sax.

fl.z without mouthpiece

gliss.

sim.

gliss.

fff ppp

fff

ppp

start trilling with soft mallets to bring the foil to resonate & vibrate, and then continuous round shape movements around the foil with superball, in order to have a continuous resonance in the bass drum

bass.drum/ super ball

l.v.

Scratch with end of stick on the surface of the cymbal

bass.drum/ super ball

tam tam / end of stick

l.v.

PPP

mf

f

mf

fff

pp

Perc.

Perc.

Pno.

on the strings

Reg. I & II

tremolo on the strings with bass drum mallets, oscillating/ beating

mf

scrape up & down with Cd case, Reg. I

l.v.

fff

ppp

Reo

Reo

Accord.

air

irregular vibrato. sometimes nothing / sometimes oscillating vib.

f

pp

f

R.H.

L.H.

fff

f

ppp

B

Vc.

cracking/ morsing slowly

IV. strike the bow alongside the instrument / only noise

ppp

f

fff

pp

Db.

cracking/ morsing slowly

IV. strike the bow alongside the instrument / only noise

ppp

f

fff

pp

3

accl. **♩ : 86** rall..... **C** **♩ : 32**

(Tongueram ... beatboxing)

10 15 "

put the mouth- piece back

Ten. Sax.

Perc.

Perc.

accl. **♩ : 86** rall..... 15 " **♩ : 32**

mp 6 f sffz

accl. **♩ : 86** rall..... **♩ : 32**

Reg. II & III, gesture & action is important, - wooden sound

15 "

Knock with a tubular bells hammer on the metal flat area, Right side of Reg. 1 (strings). after shock! l.v. **ff**

Pno.

R. Ped.

accl. **♩ : 86** rall..... **♩ : 32** take your time, very slow ... this is rising from the attack could also be slower! (it is a solo accordion)

it's one action. divided between R.H & L.H.

very high, both the same register sound, melt in each other (building cluster)

15 " 8va

8va

f sffz

8va

f

Accord.

accl. **♩ : 86** rall..... **C** **♩ : 32**

15 "

f > pp < f sffz

accl. **♩ : 86** rall..... **♩ : 32**

15 "

f > pp < f sffz

Vc.

Db.

16

Ten. Sax.

open slap

Attack!

Attack!

subtone/ very soft / slow

open slap

subtone/ very soft / slow

open slap

accel.

42

56

Perc.

marimba l.v.

marimba l.v.

marimba l.v.

each attack should felt not prepared ... we do not expect this to happen each time the same way!

Pno.

sound result :
to shoot/ to fire

Knock with a tubular bells hammer or something similar
on the metal flat area,
Right side of Reg. 1 (strings).

Attack!

Attack!

Attack!

Attack!

42

56

Accord.

42

56

42

Attack!

Attack!

42

56

56

56

something like a reverse jetato, but longer / irregular, falling
the amount of notes could be more and become less :
falling

something like a reverse jetato, but longer / irregular, falling
the amount of notes could be more and become less :
falling

42

56

56

56

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31 3-4" **♩ : 42**

Ten. Sax. **with the mouth piece**

Perc. **bass.drums! super ball**
start trilling to make the foil vibrate, then continuous round shape movements around the foil, in order to make the bass drum resonate

3-4" **♩ : 42**

Perc. **fff** **p** **mf** **l.v.**

Pno. **3-4" ♩ : 42**
Reg. 1 **fff** **l.v.**
continuous irregular random movements (rasguado shape) with both hands on the strings in Reg. 1 in order to make the foil resonate / mass (aftermat sound)

Reg. 1 **pp/p** **sim.**
continuous irregular random movements (rasguado shape) with both hands on the strings in Reg. 1 in order to make the foil resonate / mass (aftermat sound)

Accord. **3-4" ♩ : 42**
p/np **p/np**

Vc. **3-4" ♩ : 42**
p **f** **p** **f** **p** **f** **p** **f**

Db. **3-4" ♩ : 42**
p **mf** **p** **f**

36

Ten. Sax. *pp* *mf* *f* *f* *sfz p* slap.T. fl.z.

Perc. rub on the surface of tam-tam with end of marimba stick *sfz p* *bass drum/ bass drum mallet* l.v.

Perc. marimba / short irregular pitches pattern *pp* *mf* *pp* *mf*

Pno. Knock with a metal hammer / tubular bells hammer on the metal flat area, Right side of Reg. 1 (strings). l.v. *ff* *ff*

Accord. air sound *f* *p* *f* *gliss.* *sempre. cresc.* *sfz/p* *gliss.* *sempre. cresc.* *sfz/p* *sfz/p* *sfz/p* *f* *p* *f*

Vc. *p* *f* *ff* *sfz/p*

Db. *pp* *f* *f* *sfz/p*

41 **E** *accel.* *Slap T.* **♩ : 72**

Ten. Sax. *mp* *pp* *mp* *f* *pp*

Perc. *ff* *p* *super ball/ tam tam* *p*

Perc. *Woodblock* *Marimba* *pp* *mf* *pp*

Pno. **Reg. 2** hit the strings as fasst & irregular as possible by a metal shape object *p* *f* *mp* *pp* *mp*

Reg. 1 scrape the strings with your fingers *fff* *fff* *fff*

Accord. *accel.* **♩ : 72**

Vc. **E** *cl.tratto* *fff* *p* *f* *mf* *ff* *pizz. l.v.* *mp* *mf* *ff*

Db. *cl.tratto* *fff* *p* *f* *mf* *ff* *pizz. l.v.* *mp* *mf* *ff* **♩ : 86 / 92** *pizz. l.v.* *mp*

46

Ten. Sax. *f* *p* *mf* *pp* *rall.* : 46

Perc. *pp* *f* *p* *mf* *pp* *rall.* : 46

Pno. *pp/p* *Reg. 1* *sim.* *rall.* : 46

Accord. *mp* *f* *8va* *rall.* : 46

Vc. *f* *p* *mf* *p* *rall.* chaotic falling, as fast as possible : 46

Db. *f* *p* *mf* *p* *rall.* chaotic falling, as fast as possible : 46

continuos irregular random movements (rasguado shape) with both hands on the strings in Reg. 1, in order to make the foil resonate / create a moving layer create a giant moving mass (aftermat sound, or earthquake sound)

[illegible]

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64

Ten. Sax.

Perc.

Perc.

Pno.

Accord.

Vc.

Db.

sim.

l.v.

l.v.

fff

fff

ffff

pp

f

pp

f

p

ff

pp

f

pp

f

p

fff

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G

♩ : 66

Ten. Sax.

67 13

Perc.

Perc.

Pno.

continuos irregular random movements (rasgado shape)
with both hands on the strings in Reg. I
in order to make the foil resonate / mass (aftermat sound)

Accord.

Vc.

Db.

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71

Ten. Sax. *f* *p* *ff* *ffz pp* *mf* *f* *ffz*

Perc. *pp* *mf* *ffz pp* *mf* *ffz*

Perc. *p* *f* *f*

Pno. *f* *mf* *ff* *f* *fz*

Accord. *sempre. cresc.* *f* *f* *ffz pp* *mf* *f* *fz*

Vc. *p* *f* *p* *f* *p* *mf* *ffz pp* *mf* *f* *fz*

Db. *m.s.p* *fz p* *f p* *ff* *p* *f* *ffz pp* *mf* *f* *fz*

ord,
B.B. (behind the bridge)

ord,
B.B. (behind the bridge)

78

Ten. Sax.

3

pp

5

mf

3

f

without mouth piece

H

Explosive

gliss.

ff

p

ff

slap T.

p

Perc.

bass - drum

3

pp

3

f

ff

Perc.

7

5

mf

3

f

p

Pno.

Reg. III

(8^{va})

5

mf

3

f

Inside the piano

gliss.

ff

p

Knock with a metal hammer or tubular bells hammer on the metal flat area, Right side of Reg. I (strings).

ff

p

Accord.

3

pp

5

mf

3

f

irregular below shake

ff

p

Vc.

B.B. (behind the bridge)

3

pp

ord. cl.b

5

mf

f

3

f

H

gliss.

ff

p

ff

m.s.p.

p

Db.

B.B. (behind the bridge)

3

pp

ord. cl.b

5

mf

f

3

f

gliss.

ff

p

ff

m.s.p.

p

16

83 *porco. (full & dirty)*

deep sigh | profound sigh

5

30

Ten. Sax.

Perc.

deep sigh | profound sigh

with end of marimba stick rub on the surface / or better with a brush mallet try to create different colors

5

30

Perc.

porco. (full & dirty)

deep sigh | profound sigh

Irregular circular motions with claves on the strings in Reg. 2

Reg. 2

5

30

Pno.

Knock with a metal hammer / tubular bells hammer on the metal flat area, Right side of Reg. 1 (strings). l.v.

ff

deep sigh | profound sigh

Irregular circular motions with claves on the strings in Reg. 2

Reg. 2

5

30

Pno.

Knock with a metal hammer / tubular bells hammer on the metal flat area, Right side of Reg. 1 (strings). l.v.

fff

Accord.

deep sigh | profound sigh

be extreme ...

7

30

Vc.

f *mf*

deep sigh | profound sigh

be extreme ...

6

30

Db.

f *mf*

88

8-9 "

7-8"

17

Ten. Sax.

Perc.

8-9 "

7-8"

Perc.

Pno.

8-9 "

7-8"

sim.

l.v.

fff

change the register very subtle with your chin,
let it vibrate and resonate

8^{va}

8-9 "

7-8"

ff

f

mp

mf

Accord.

Vc.

8-9 "

7-8"

8-9 "

7-8"

Db.

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