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Of That Which Already Began

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OF THAT WHICH ALREADY BEGAN

multimedia work

Antonis Rouvelas

(2018)

Of that which already began is a work for three performers (saxophone, percussion, cello, all with effect pedals) and fixed media. The work is originally written as a part of the performance *Metanaklasi* (2018) [Composition: Antonis Rouvelas, Video: Yasaman Hasani, commissioned by the association *NOW! Oper der Gegenwart*].

The concept of the work suggests a model of coexistence between multiple independent sonic sources under a common ground, which is defined by the general sonic attitude and material and it is also supported by the visual environment (staging, lighting, etc). A specific command of the visual environment's setup is not given, however its function should follow the general concept of the work: the sources should express independence, while at the same time they should find themselves in a kind of same/common "place". Any additional media (video projection, movement, etc) should function under the same concept, too. A combination of the work with other media is suggested, it is however not obligatory.

PERFORMANCE NOTES

The synchronization between the media is feasible with stopwatches. A strict synchronization is not necessary except of some parts with general simultaneous breaks.

For each performer correspond two effect pedals, one basic (1) and one optional (2) (see list below). The pedals are adjusted and activated/ deactivated either by the performers, or by assistants (preferably). Some general directions for the effects are provided as graphs or notes, either on the full score, or in the parts. These shouldn't be strictly considered – the performer or assistant should listen and interact with the overall sound environment.

Saxophone effects: (1) Delay, (2) Wawa
Percussion effects: (1) Reverb, (2) Equalizer
Cello effects: (1) Distortion, (2) Octaver

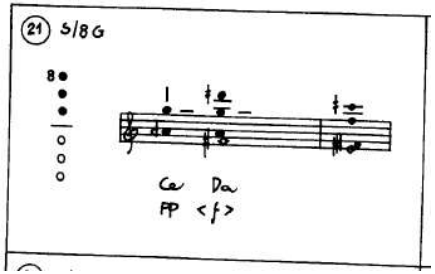
<u>Percussion set (as notated on the score):</u>
3-lines staff
- crotale
- crotale
- big cowbell

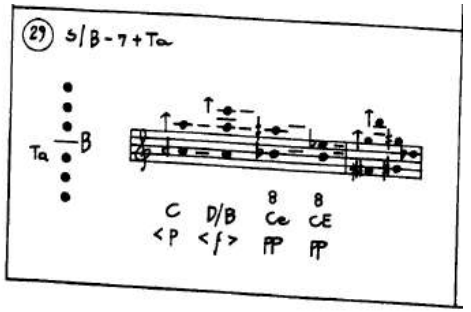
4-lines staff
- big crash cymbal
- coil (on an EPS surface)
- coil (on an EPS surface)
- metal sheet

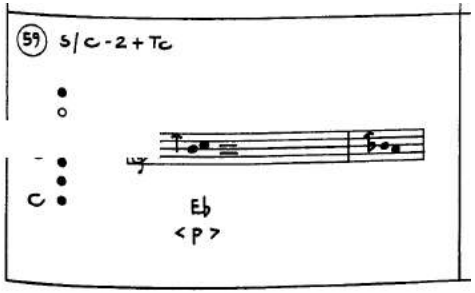
3-lines staff
- bongo high
- bongo low
- frame drum low tuned

*All suspended except bongos and coils

<u>Sax multiphonics</u>[1]







1 Taken from the book of Markus Weiss and Giorgio Netti "The techniques of Saxophone playing".

Score transposed

Of that which already began

multimedia work

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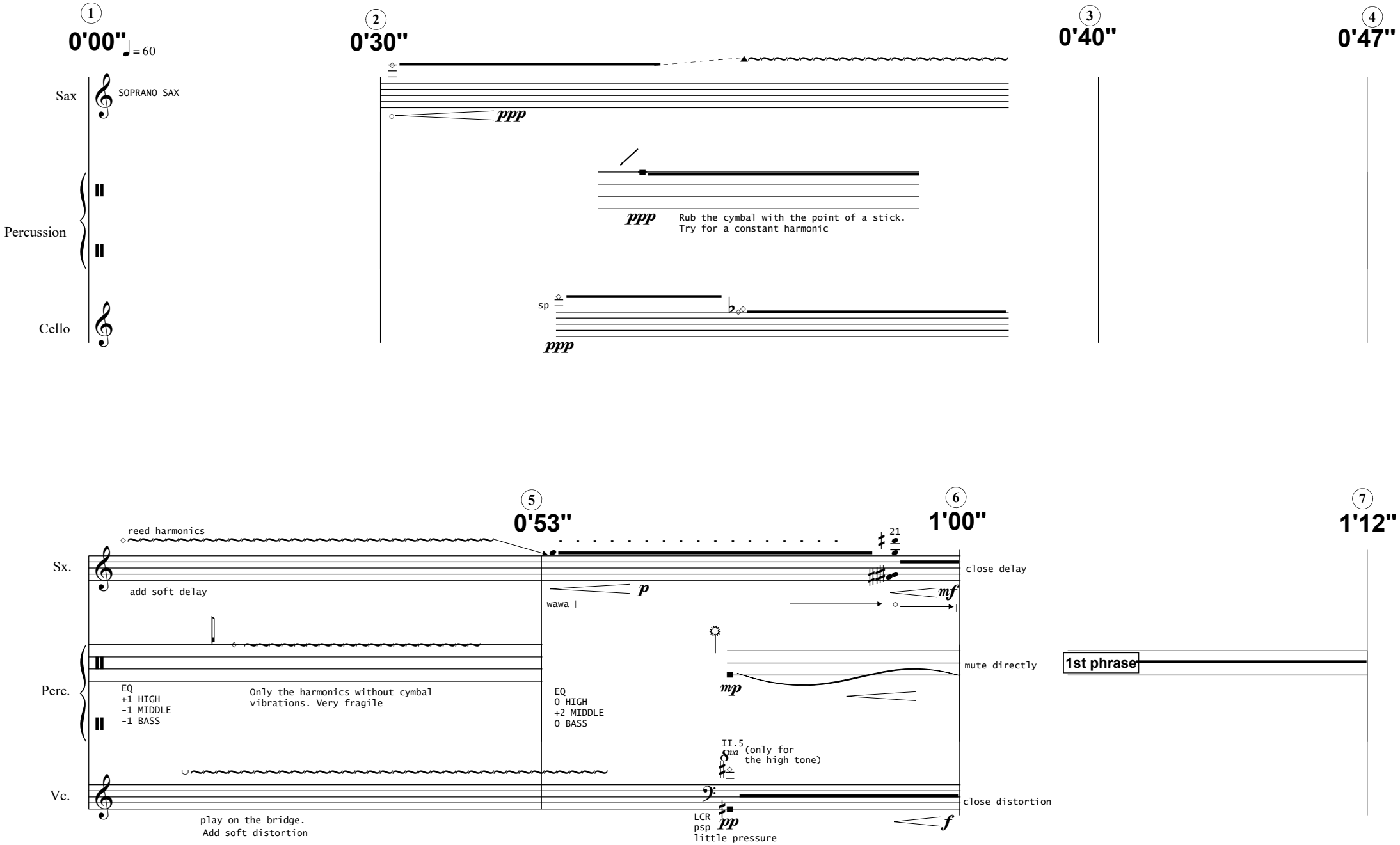
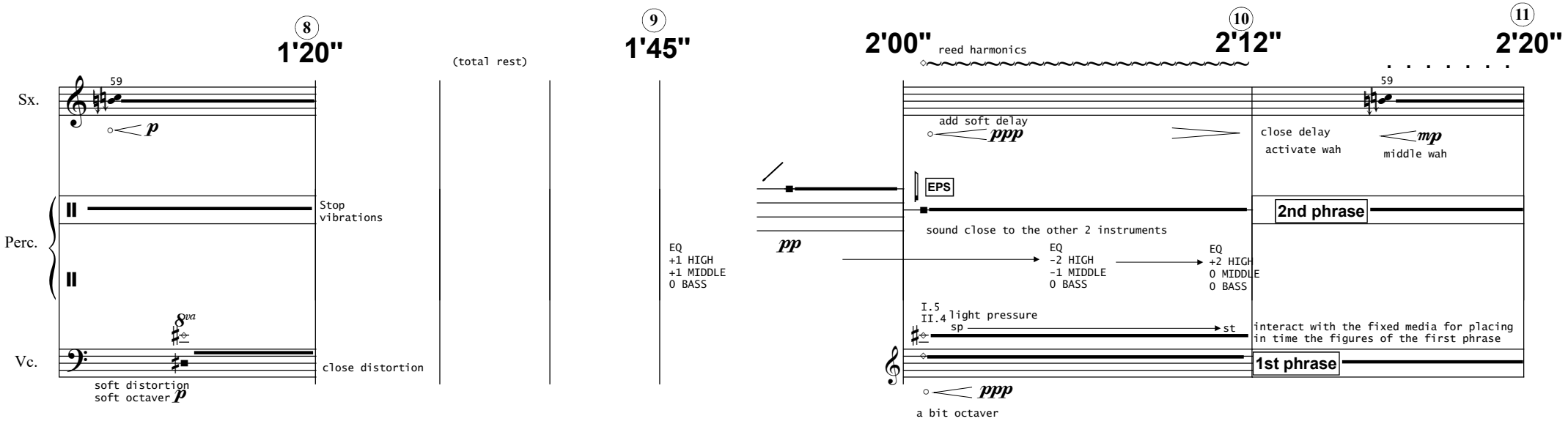
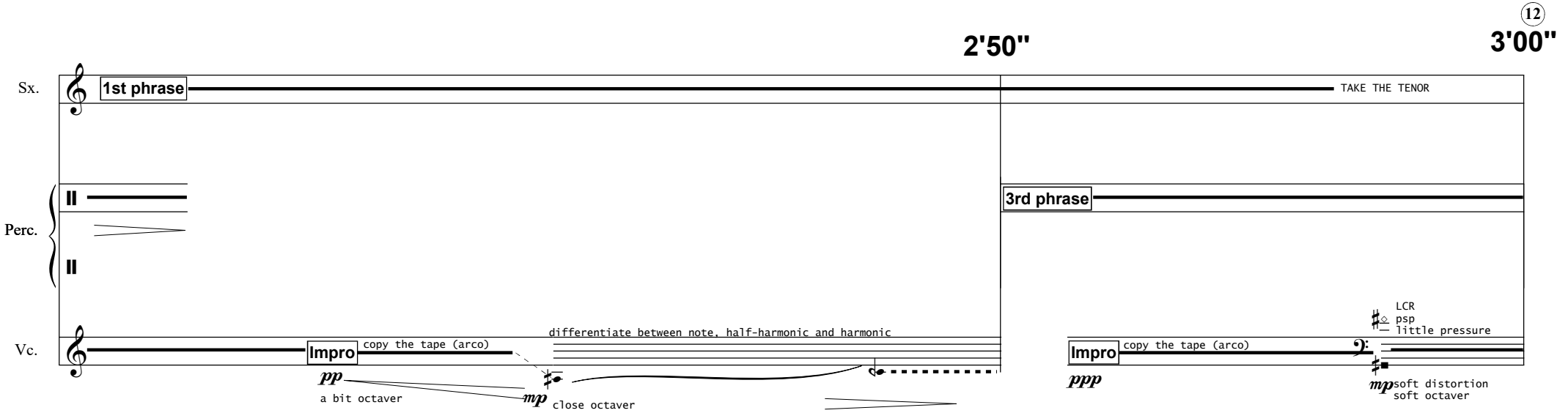
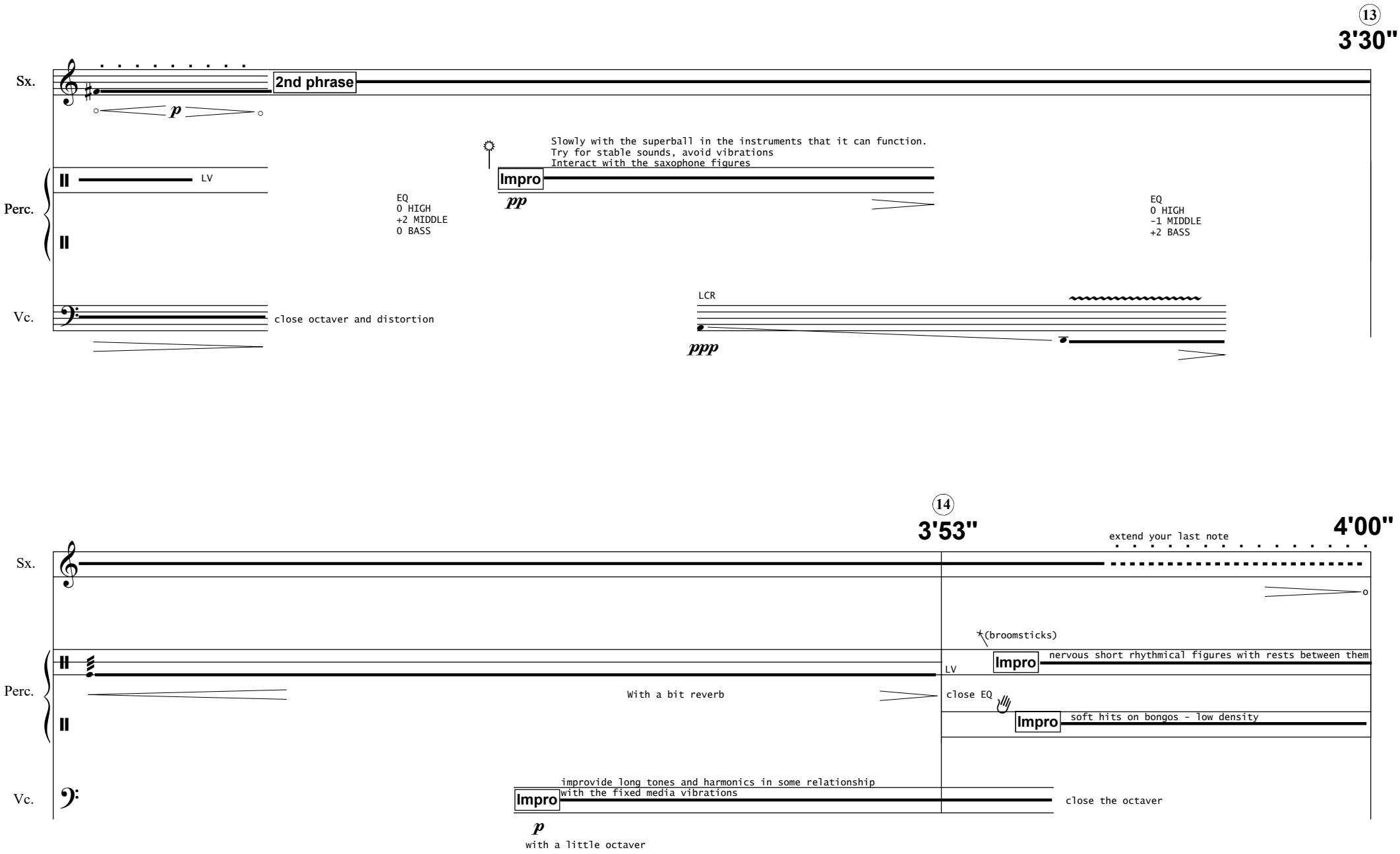
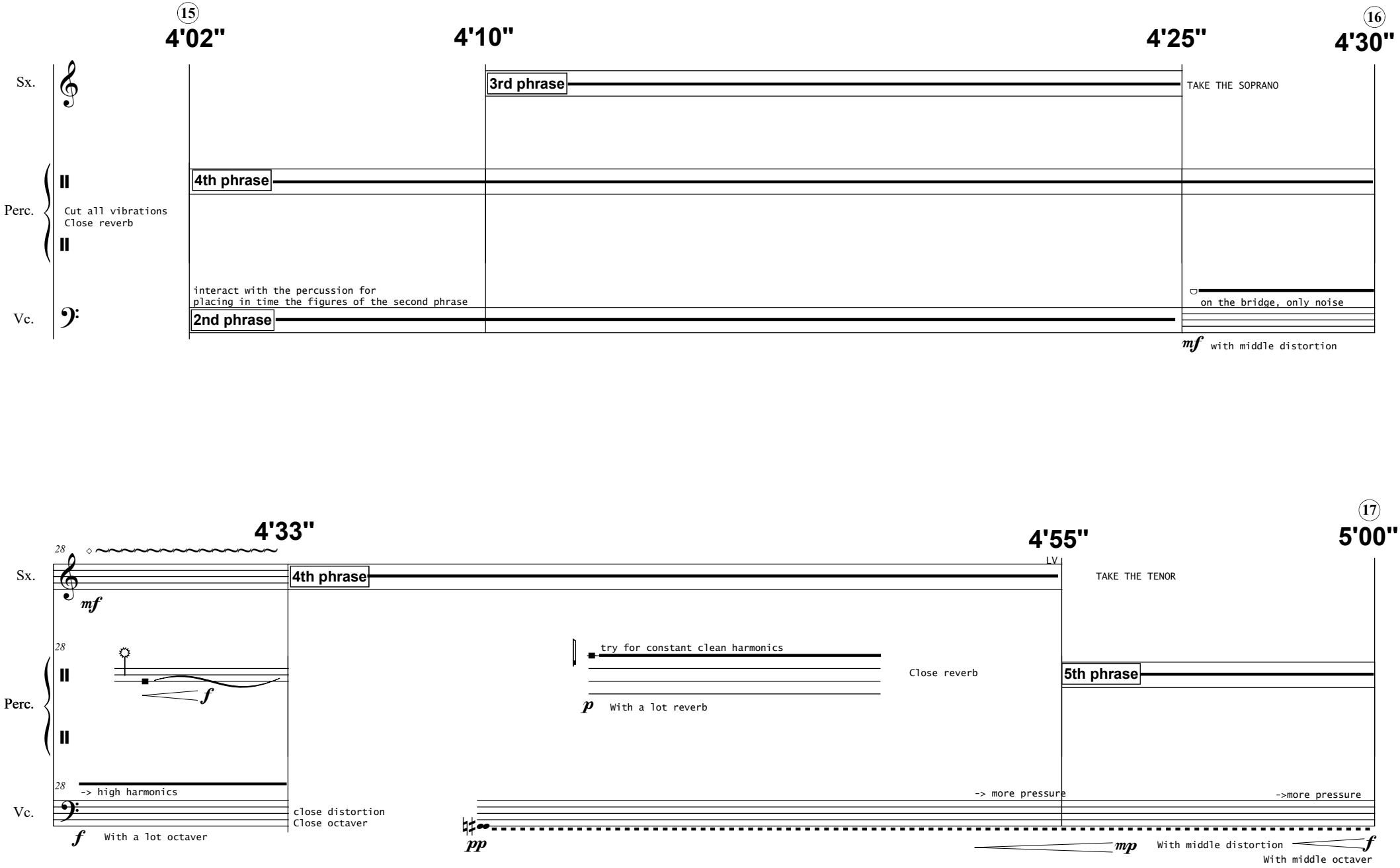
(2018)

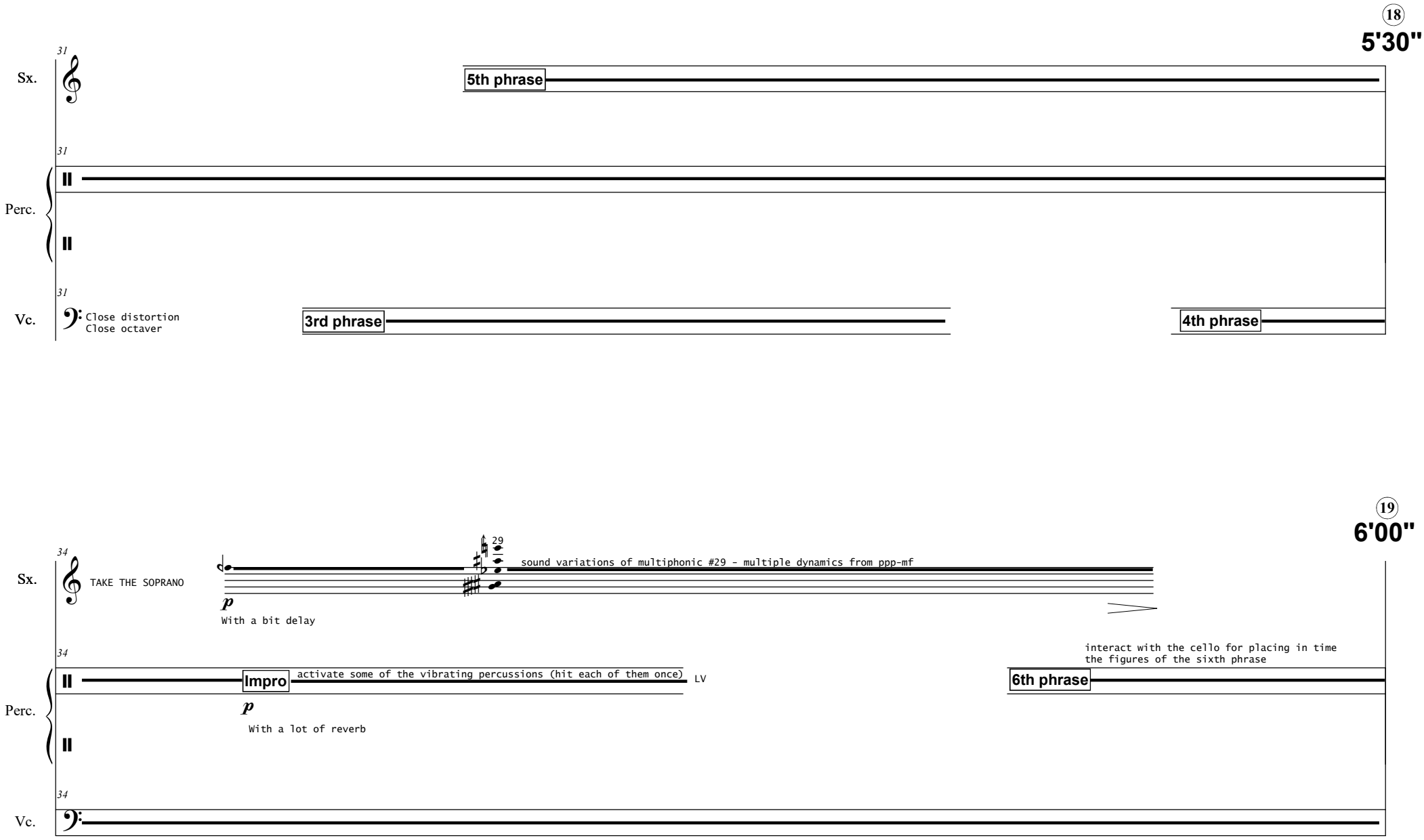


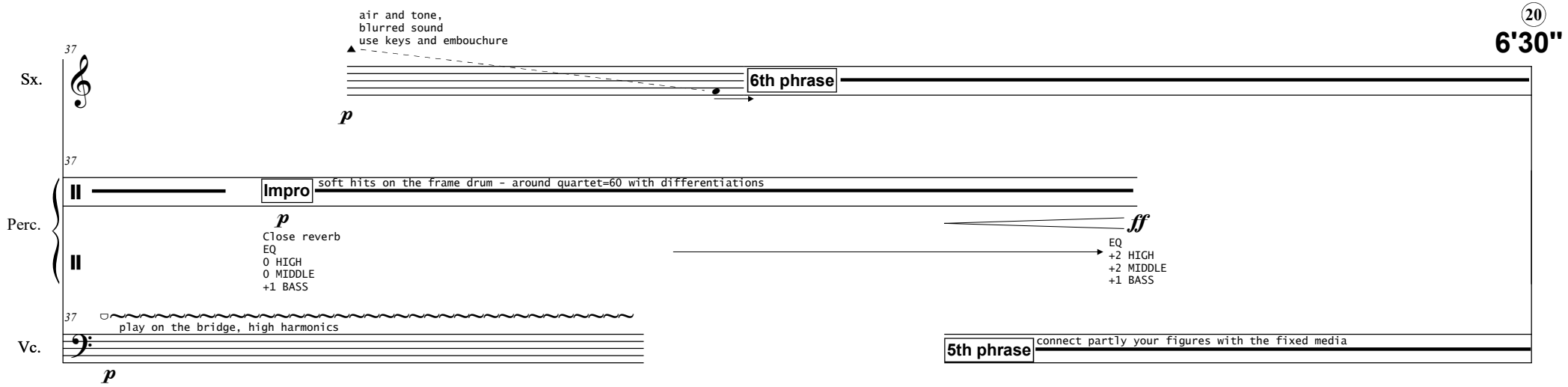

8
1'20"
9
1'45"
(total rest)
10
2'00"
reed harmonics
2'12"
11
2'20"
Sx.
59
p
Perc.
Stop
vibrations
Vc.
8va
close distortion
soft distortion
soft octaver
p
EQ
+1 HIGH
+1 MIDDLE
0 BASS
add soft delay
ppp
close delay
activate wah
mp
middle wah
EPS
2nd phrase
pp
sound close to the other 2 instruments
EQ
-2 HIGH
-1 MIDDLE
0 BASS
EQ
+2 HIGH
0 MIDDLE
0 BASS
I.5
II.4
light pressure
sp
st
interact with the fixed media for placing
in time the figures of the first phrase
1st phrase
ppp
a bit octaver

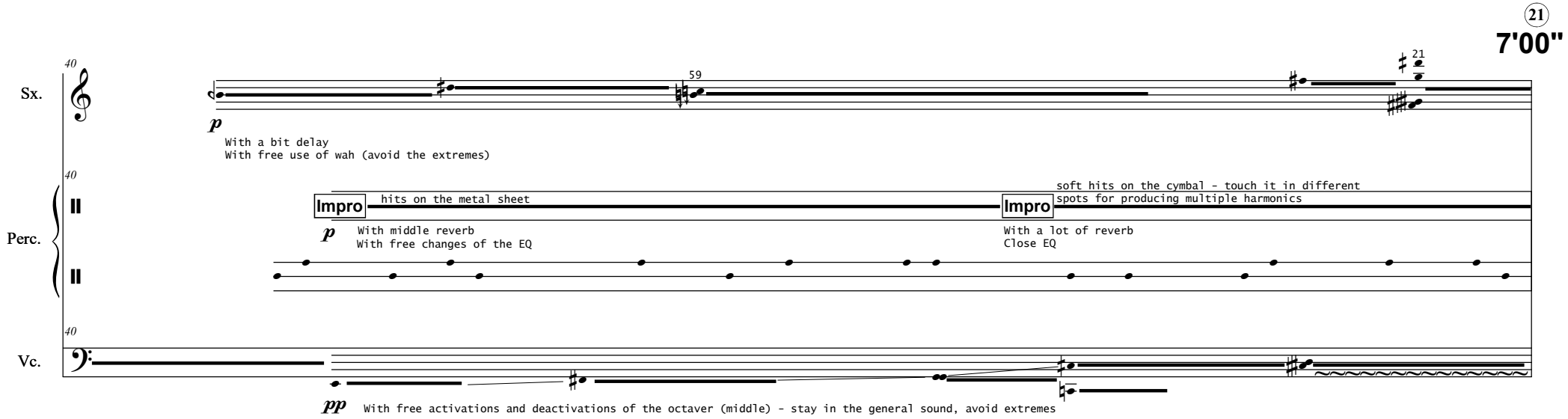

12
2'50"
3'00"
Sx.
1st phrase
TAKE THE TENOR
Perc.
3rd phrase
Vc.
Impro
copy the tape (arco)
differentiate between note, half-harmonic and harmonic
pp
a bit octaver
mp
close octaver
Impro
copy the tape (arco)
ppp
LCR
psp
little pressure
mp
soft distortion
soft octaver

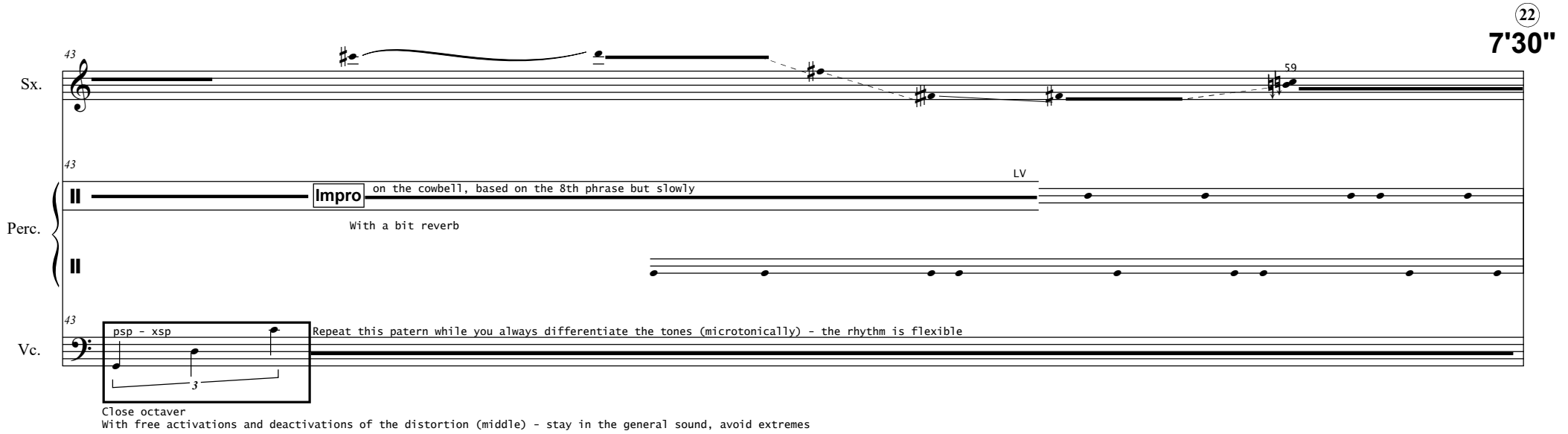

13
3'30"
Sx.
2nd phrase
p
Slowly with the superball in the instruments that it can function.
Try for stable sounds, avoid vibrations
Interact with the saxophone figures
Impro
pp
Perc.
LV
EQ
0 HIGH
+2 MIDDLE
0 BASS
EQ
0 HIGH
-1 MIDDLE
+2 BASS
Vc.
close octaver and distortion
LCR
ppp
14
3'53"
4'00"
extend your last note
Sx.
(broomsticks)
Impro
nervous short rhythmical figures with rests between them
LV
Perc.
With a bit reverb
close EQ
Impro
soft hits on bongos - low density
Vc.
improvide long tones and harmonics in some relationship
with the fixed media vibrations
Impro
close the octaver
p
with a little octaver

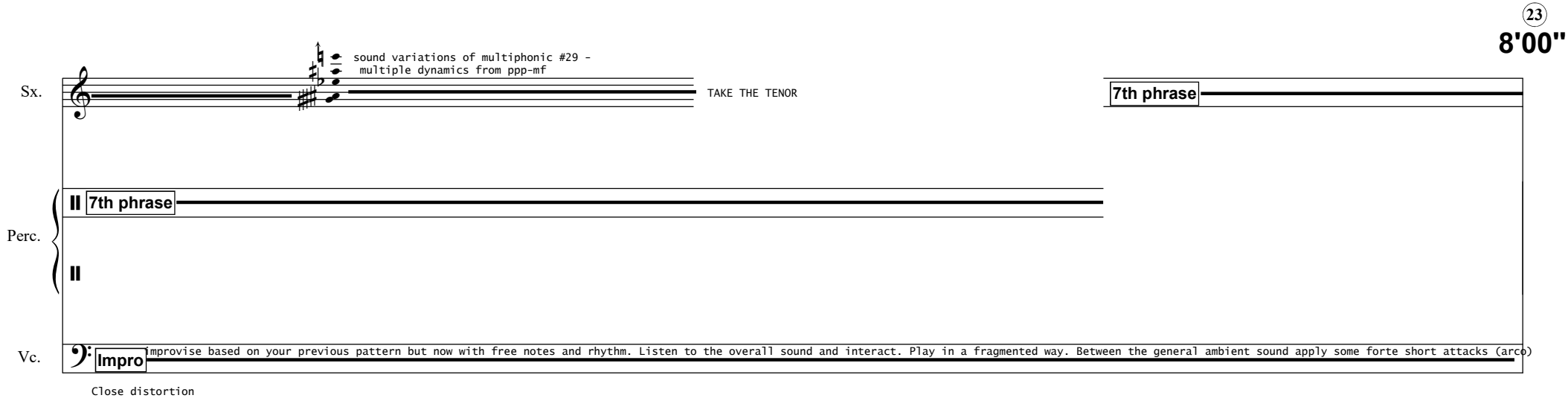

15
4'02"
4'10"
4'25"
16
4'30"
Sx.
3rd phrase
TAKE THE SOPRANO
Perc.
4th phrase
Cut all vibrations
Close reverb
interact with the percussion for
placing in time the figures of the second phrase
on the bridge, only noise
Vc.
2nd phrase
mf
with middle distortion
4'33"
4'55"
17
5'00"
28
Sx.
mf
4th phrase
LV
TAKE THE TENOR
28
Perc.
f
try for constant clean harmonics
Close reverb
p
With a lot reverb
5th phrase
28
-> high harmonics
Vc.
close distortion
Close octaver
-> more pressure
->more pressure
f
With a lot octaver
pp
mp
With middle distortion
f
With middle octaver

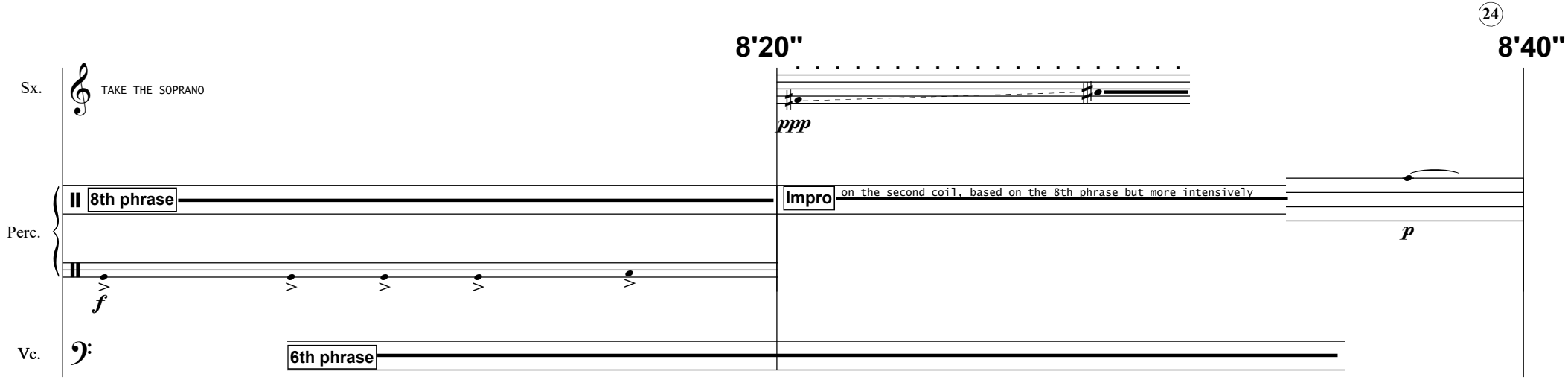

18
5'30"
31
Sx.
5th phrase
31
Perc.
31
Vc.
Close distortion
Close octaver
3rd phrase
4th phrase
19
6'00"
34
Sx.
TAKE THE SOPRANO
29
sound variations of multiphonic #29 - multiple dynamics from ppp-mf
p
With a bit delay
34
interact with the cello for placing in time
the figures of the sixth phrase
Impro
activate some of the vibrating percussions (hit each of them once)
LV
6th phrase
Perc.
p
With a lot of reverb
34
Vc.

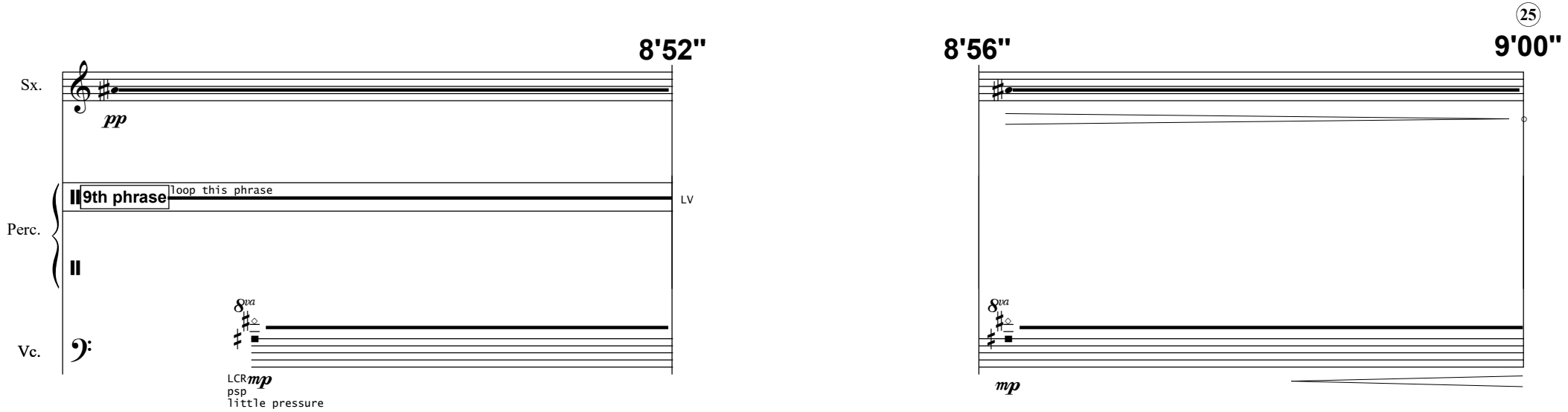

20
6'30"
Sx.
Perc.
Vc.
37
air and tone,
blurred sound
use keys and embouchure
6th phrase
p
Impro
soft hits on the frame drum - around quartet=60 with differentiations
Close reverb
EQ
0 HIGH
0 MIDDLE
+1 BASS
ff
EQ
+2 HIGH
+2 MIDDLE
+1 BASS
play on the bridge, high harmonics
5th phrase
connect partly your figures with the fixed media

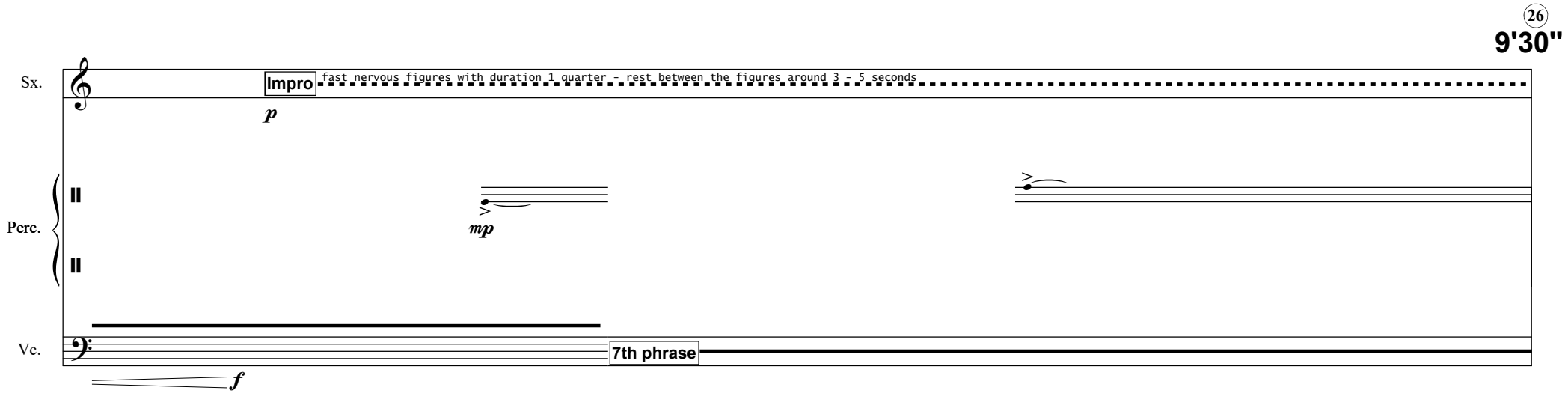

21
7'00"
Sx.
Perc.
Vc.
40
59
21
With a bit delay
With free use of wah (avoid the extremes)
Impro
hits on the metal sheet
With middle reverb
With free changes of the EQ
soft hits on the cymbal - touch it in different
spots for producing multiple harmonics
With a lot of reverb
Close EQ
pp
With free activations and deactivations of the octaver (middle) - stay in the general sound, avoid extremes

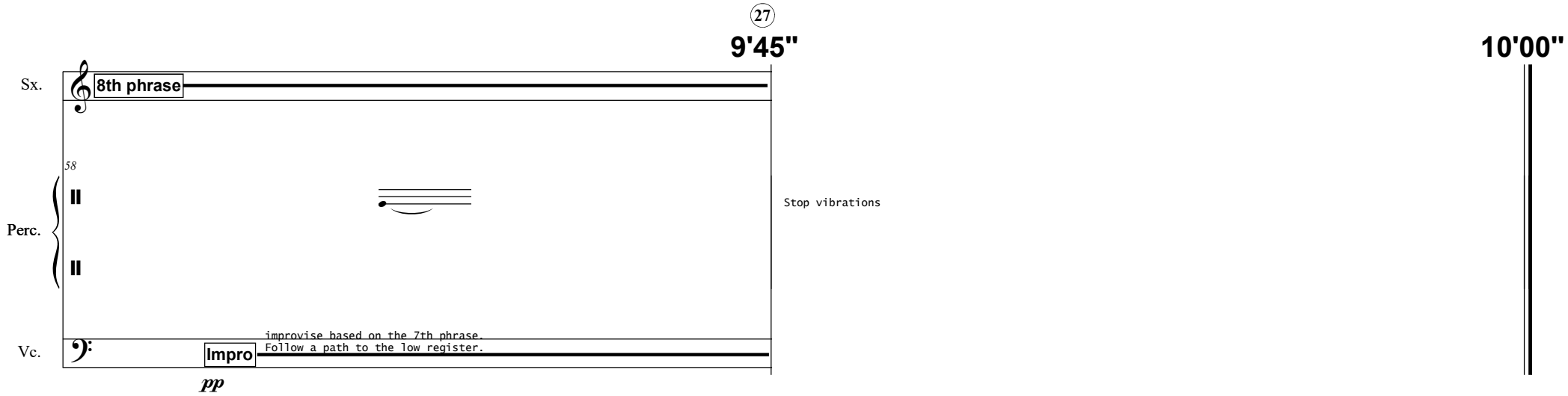

22
7'30"
Sx.
43
59
Perc.
43
LV
Impro
on the cowbell, based on the 8th phrase but slowly
With a bit reverb
Vc.
43
psp - xsp
Repeat this patern while you always differentiate the tones (microtonically) - the rhythm is flexible
3
Close octaver
With free activations and deactivations of the distortion (middle) - stay in the general sound, avoid extremes


23
8'00"
Sx.
sound variations of multiphonic #29 -
multiple dynamics from ppp-mf
TAKE THE TENOR
7th phrase
Perc.
7th phrase
Vc.
Impro
improvise based on your previous pattern but now with free notes and rhythm. Listen to the overall sound and interact. Play in a fragmented way. Between the general ambient sound apply some forte short attacks (arco)
Close distortion


24
8'20"
8'40"
Sx.
TAKE THE SOPRANO
ppp
Perc.
8th phrase
Impro
on the second coil, based on the 8th phrase but more intensively
p
f
Vc.
6th phrase


25
8'52"
8'56"
9'00"
Sx.
pp
Perc.
9th phrase
loop this phrase
LV
Vc.
8va
LCR
mp
psp
little pressure
8va
mp


26
9'30"
Sx.
Impro
fast nervous figures with duration 1 quarter - rest between the figures around 3 - 5 seconds
p
Perc.
mp
Vc.
7th phrase
f

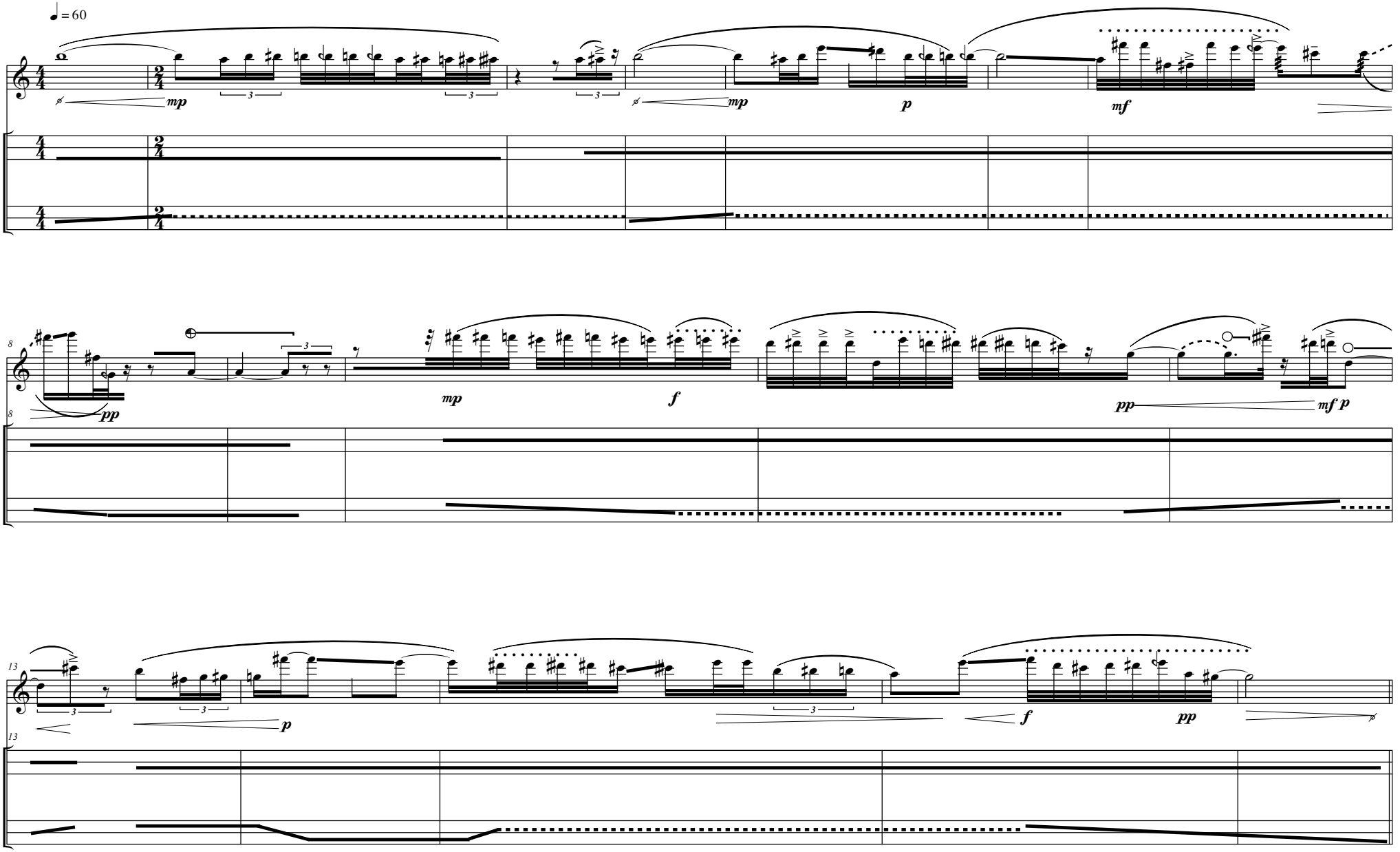

27
9'45"
10'00"
Sx.
8th phrase
58
Perc.
Stop vibrations
improvise based on the 7th phrase.
Follow a path to the low register.
Vc.
Impro
pp

Saxophone phrases

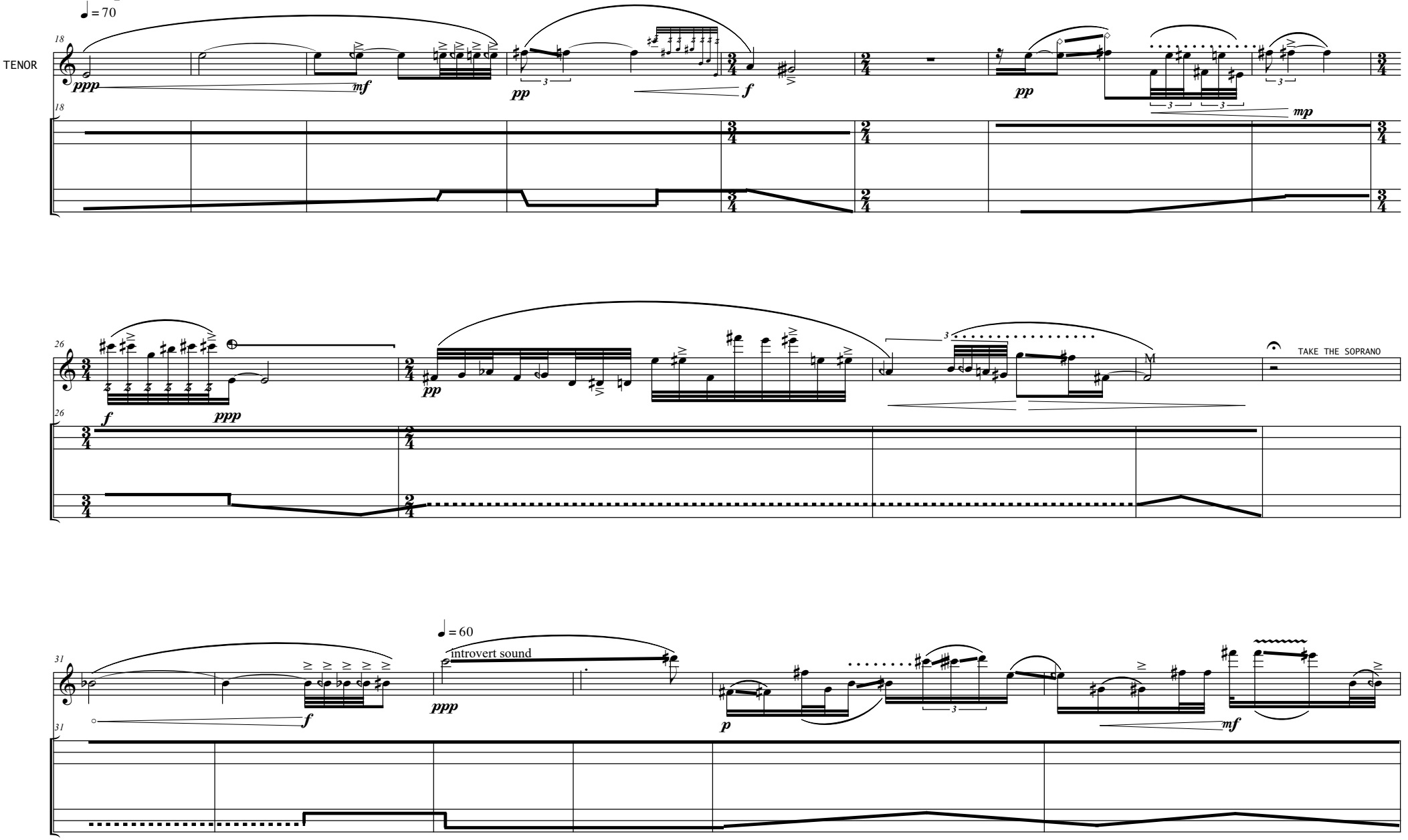
Of that which already began

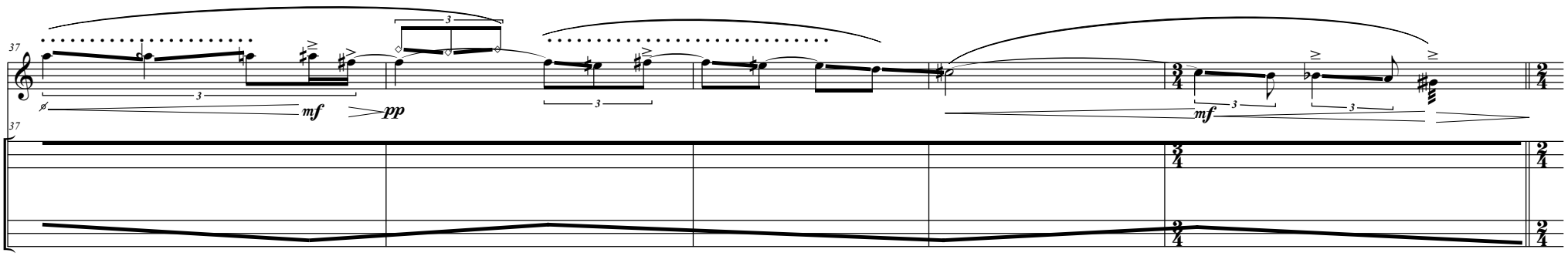
Antonis Rouvelas
(2018)

1st phrase

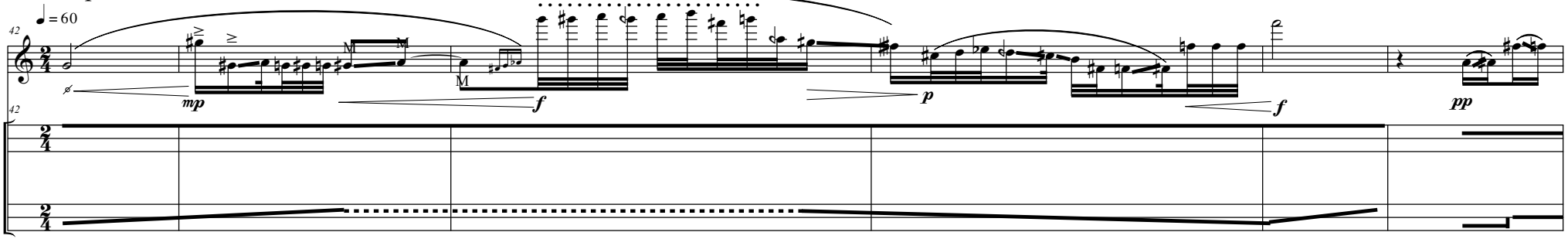


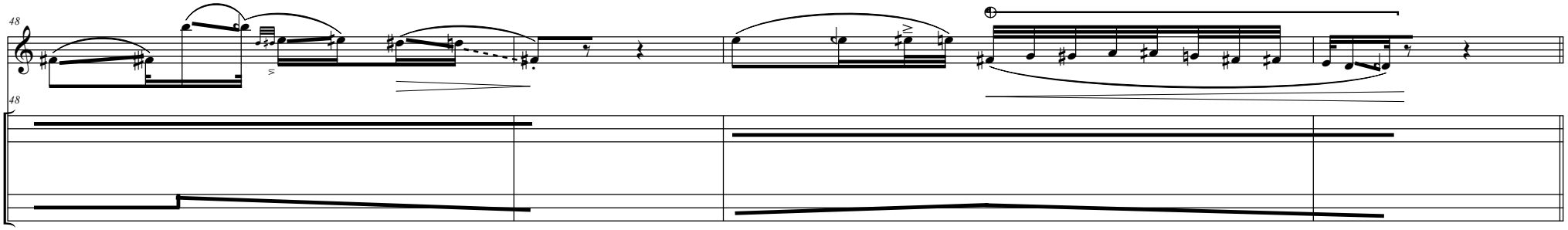
2nd phrase


♩ = 70
TENOR
18
ppp
mf
pp
f
pp
mp
26
f
ppp
pp
M
TAKE THE SOPRANO
31
♩ = 60
introvert sound
f
ppp
p
mf

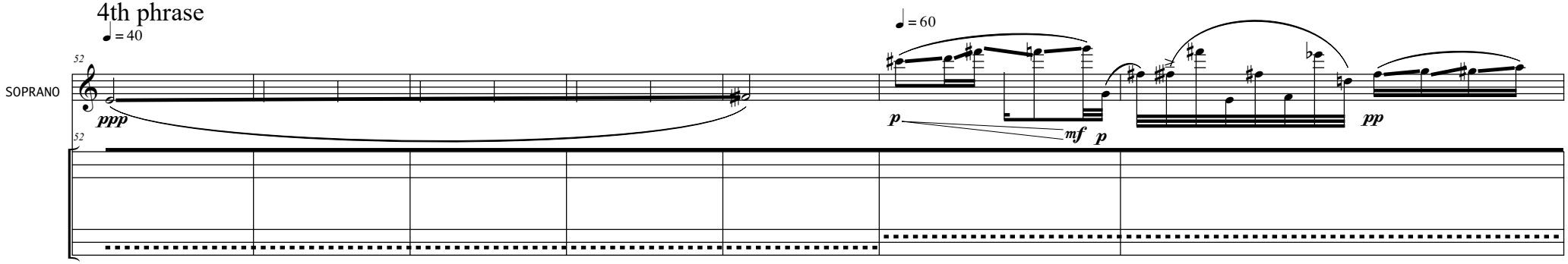


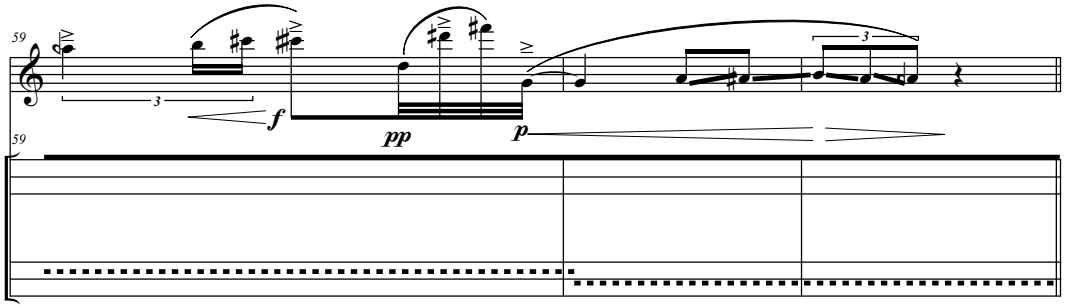
3rd phrase



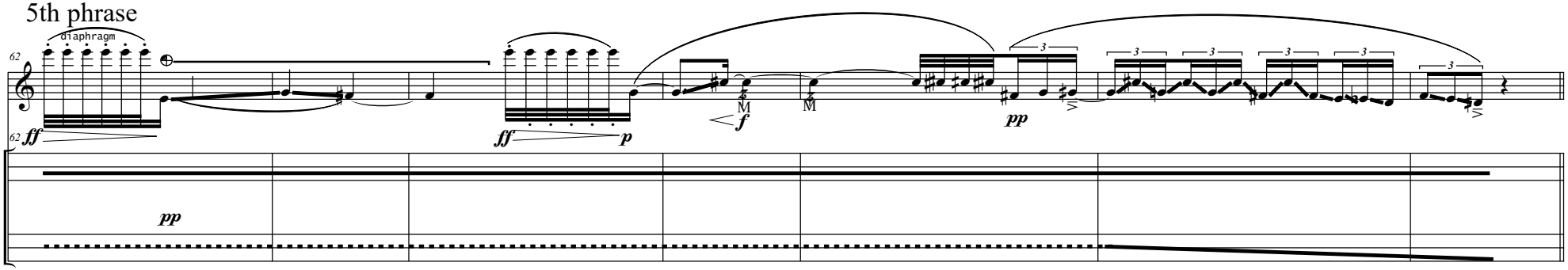


4th phrase

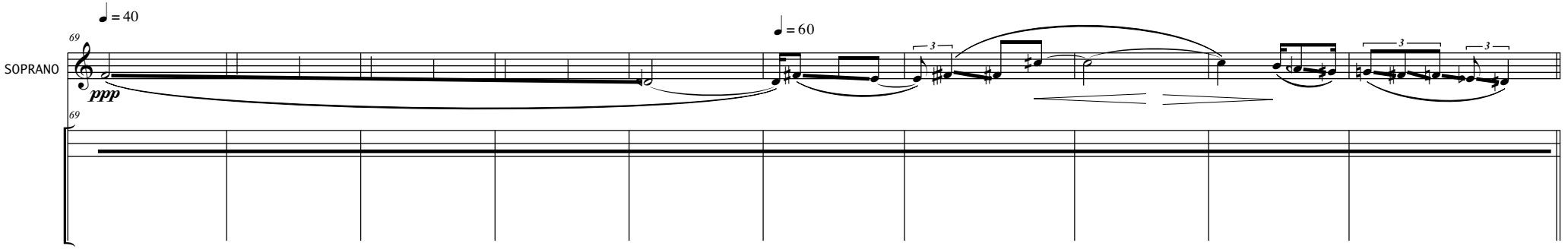




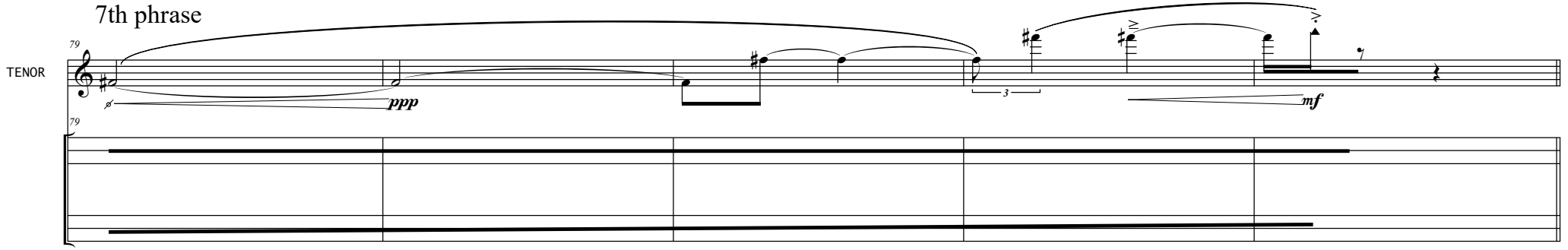
5th phrase



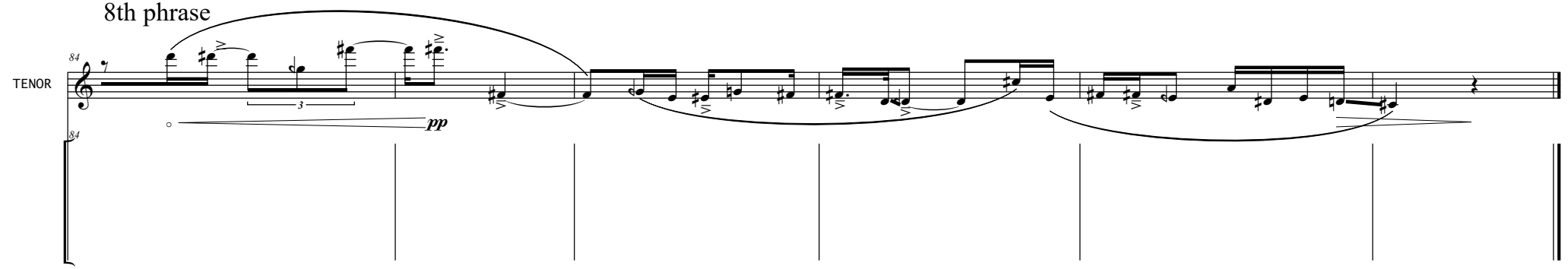
6th phrase



7th phrase



8th phrase



Of that which already began

Percussion phrases

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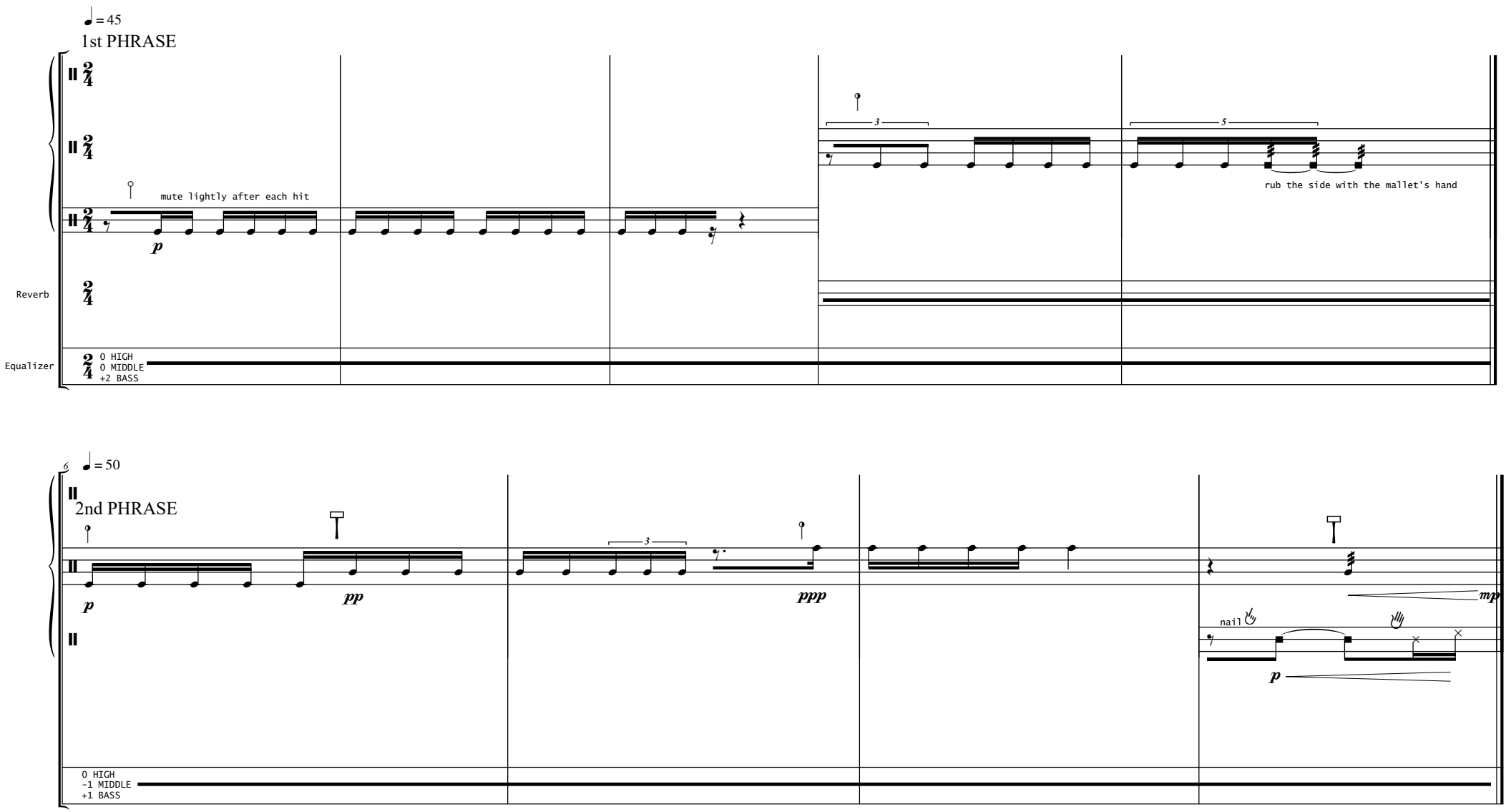
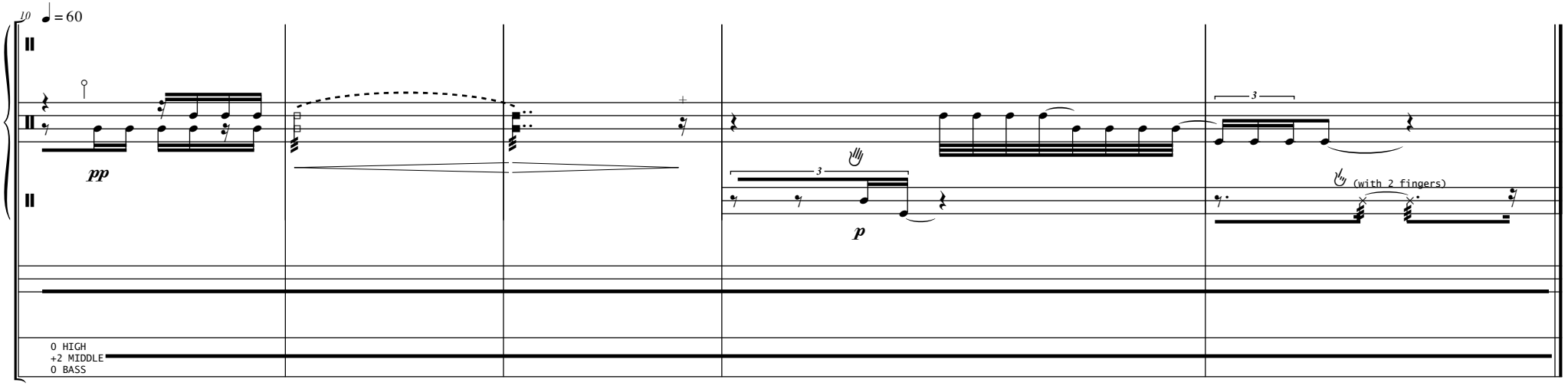
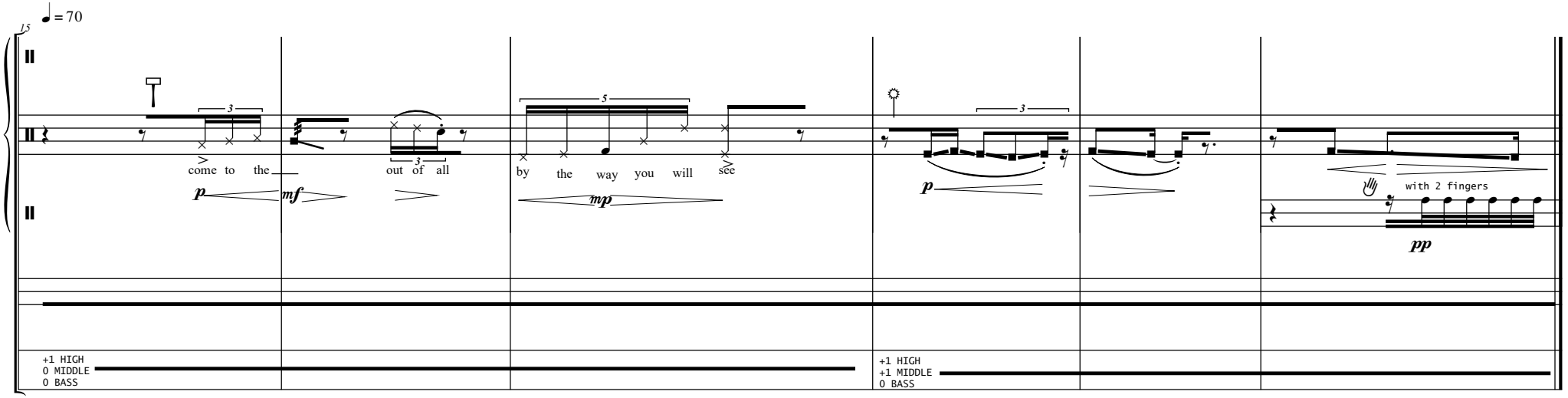
(2018)

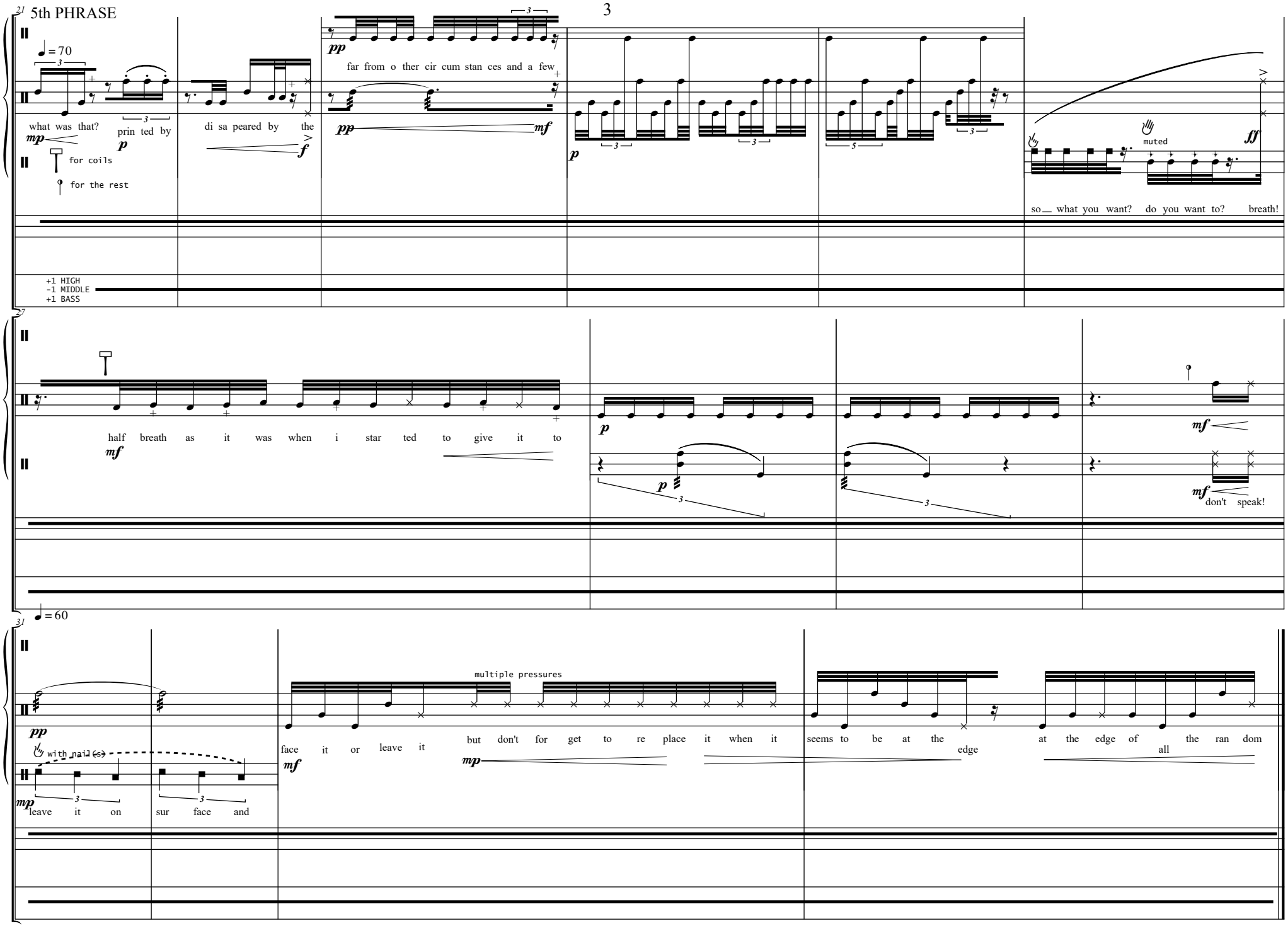


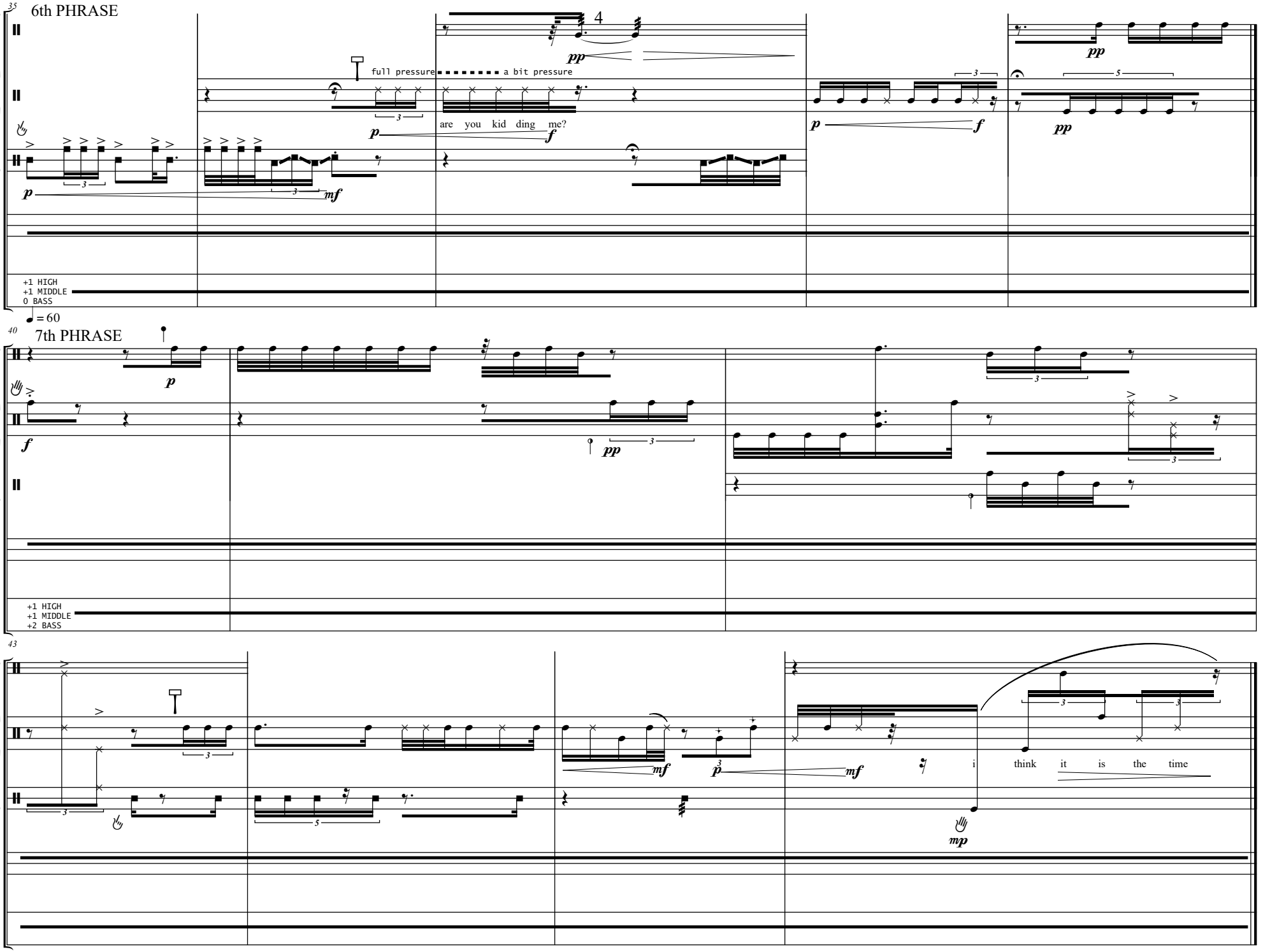
3rd PHRASE



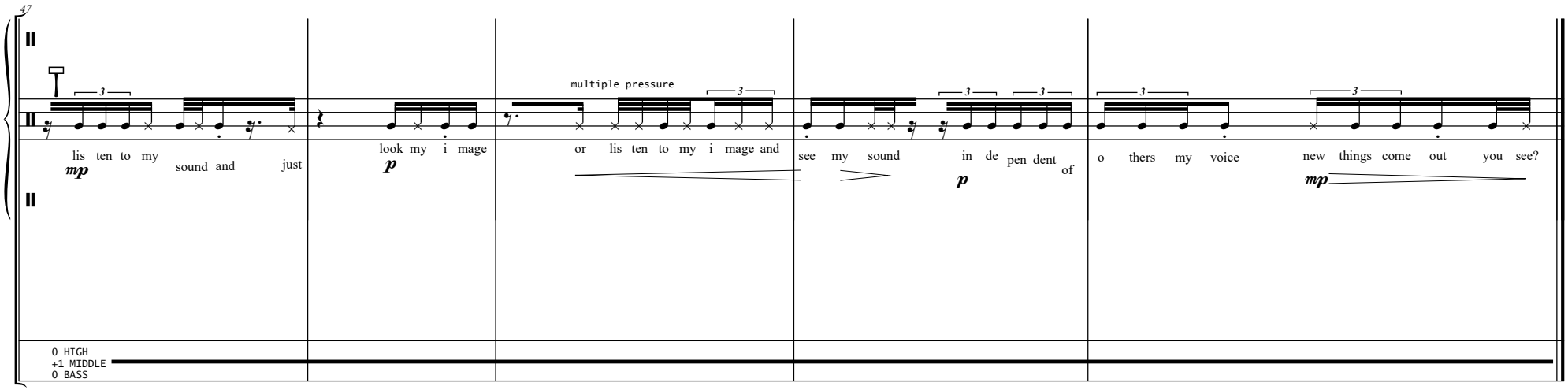
4th PHRASE



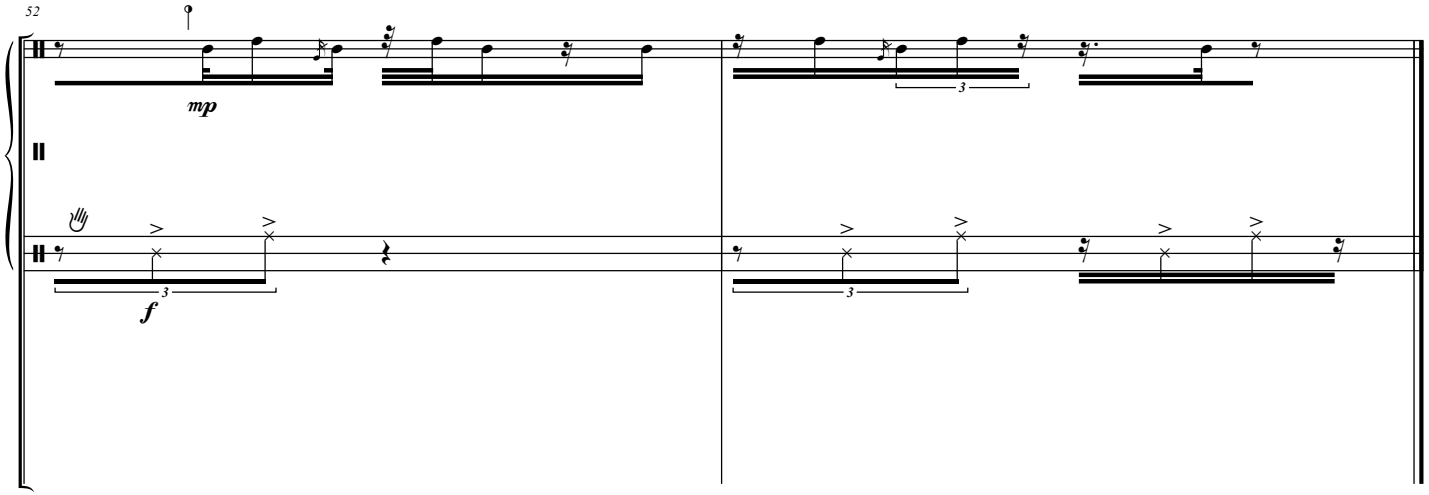

21
5th PHRASE
♩ = 70
what was that?
mp
for coils
for the rest
prin ted by
p
di sa peared by the
f
pp
far from o ther cir cum stan ces and a few
pp
mf
p
muted
ff
so what you want? do you want to? breath!
+1 HIGH
-1 MIDDLE
+1 BASS
27
half breath as it was when i star ted to give it to
mf
p
p
mf
mf
don't speak!
♩ = 60
31
pp
with nail (s)
mp
leave it on sur face and
face it or leave it
mf
multiple pressures
but don't for get to re place it when it
mp
seems to be at the edge
at the edge of the ran dom all


35
6th PHRASE
4
full pressure
a bit pressure
are you kid ding me?
+1 HIGH
+1 MIDDLE
0 BASS
= 60
40
7th PHRASE
+1 HIGH
+1 MIDDLE
+2 BASS
43
i think it is the time

8th PHRASE



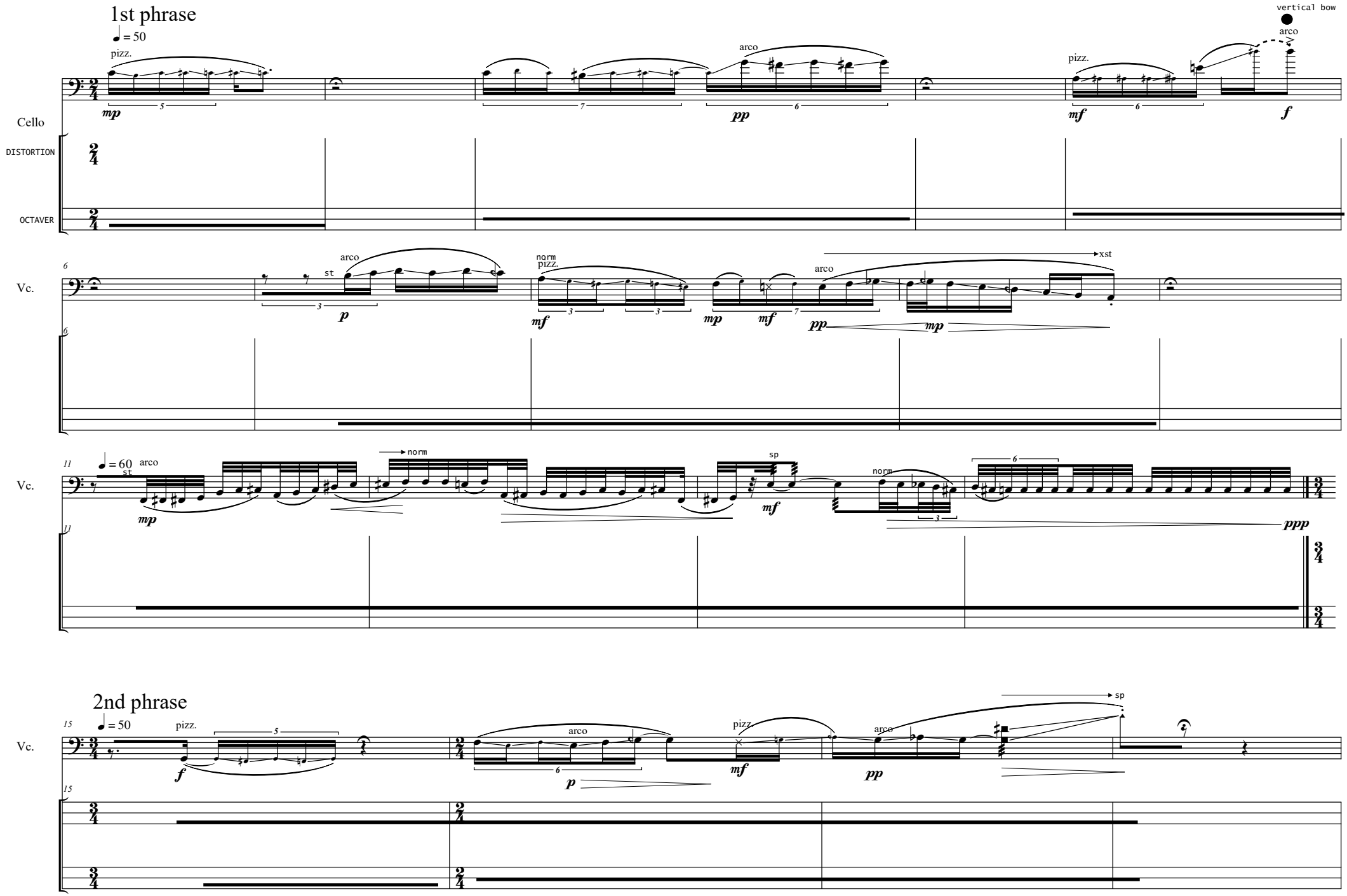
9th PHRASE

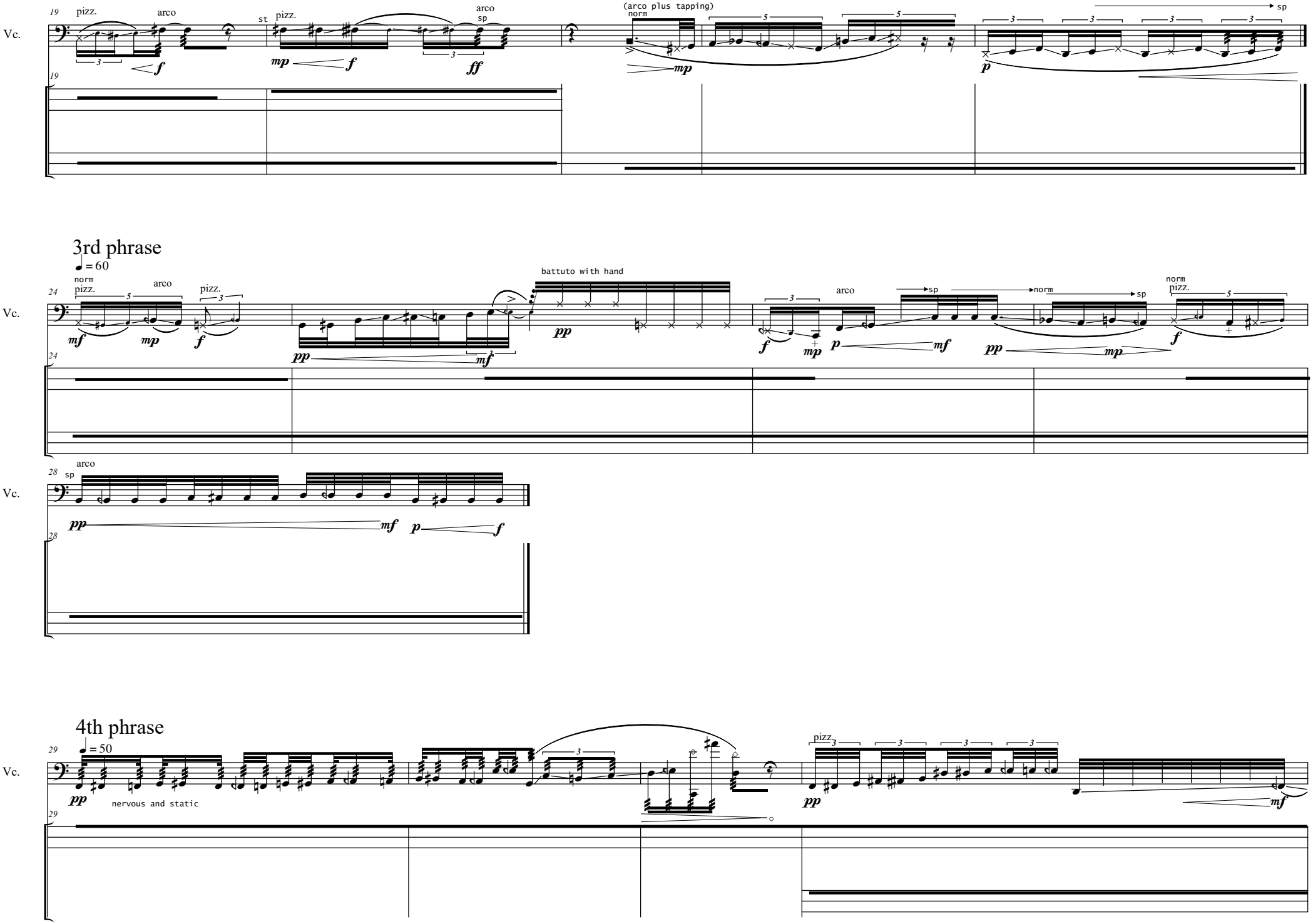


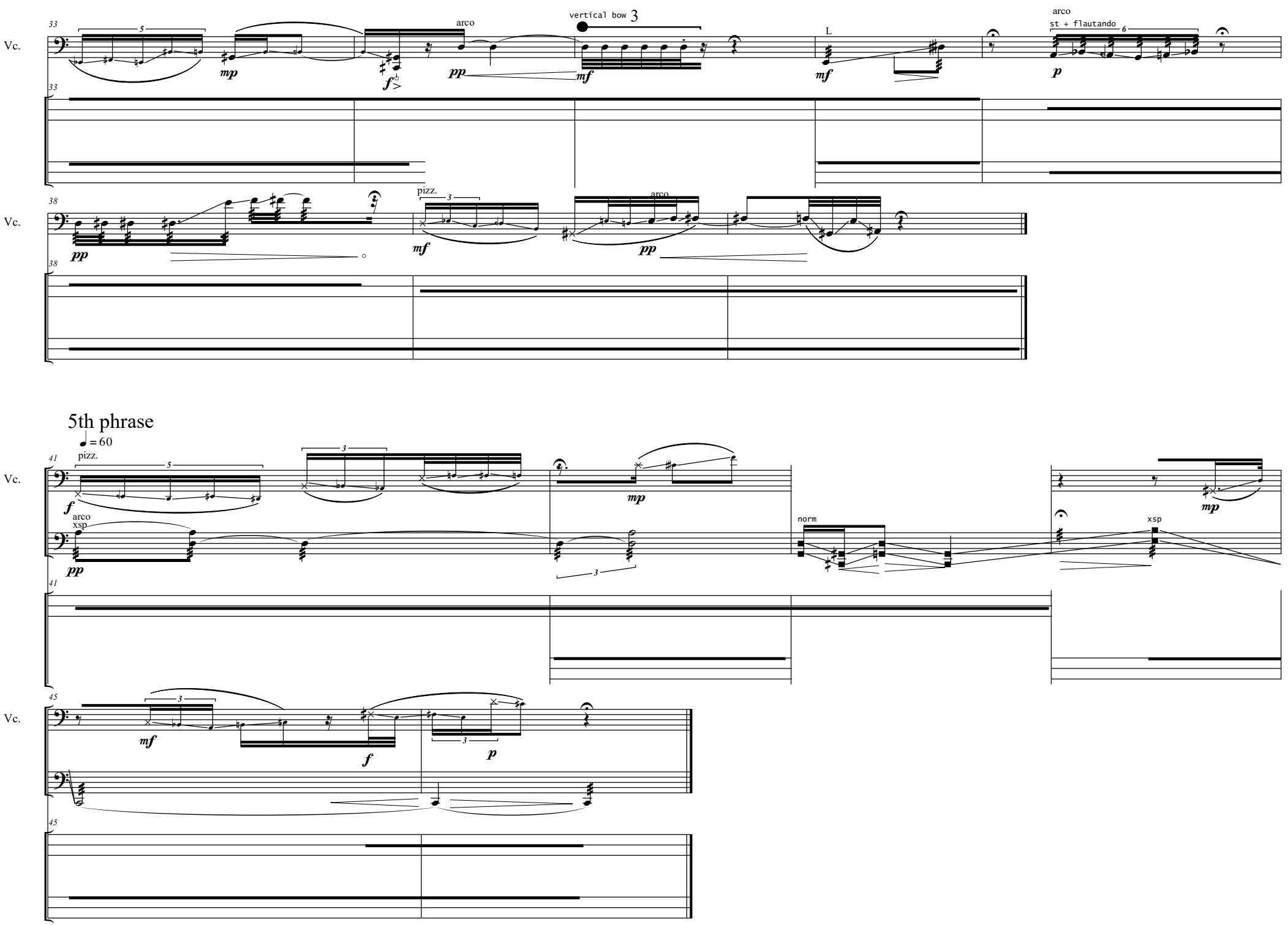
Cello phrases

Of that which already began

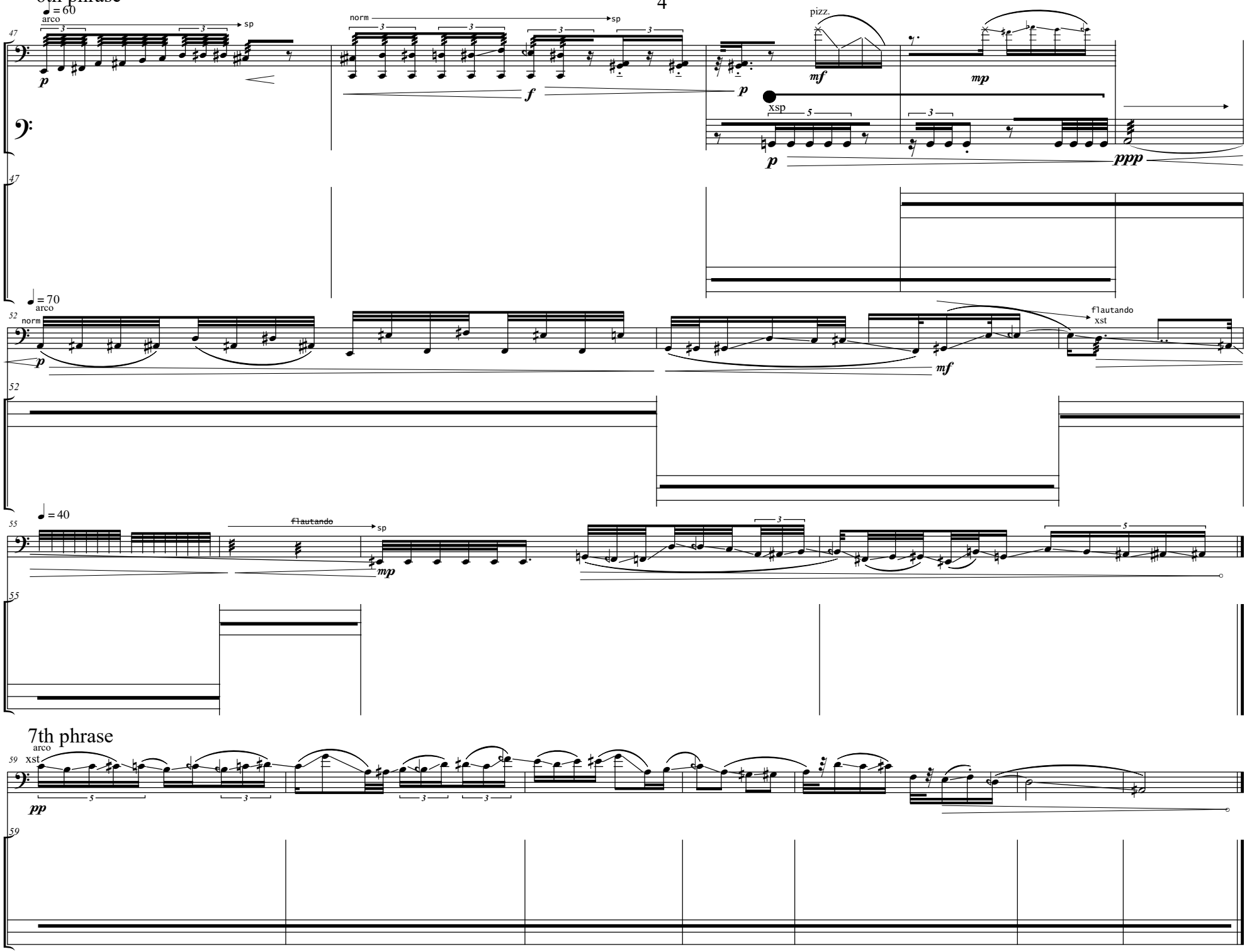
Antonis Rouvelas
(2018)




19
Vc.
pizz.
arco
st
pizz.
arco
sp
(arco plus tapping)
norm
sp
3rd phrase
♩ = 60
24
norm
pizz.
arco
pizz.
battuto with hand
arco
sp
norm
sp
norm
pizz.
28
arco
sp
4th phrase
♩ = 50
29
nervous and static
pizz.


Vc.
arco
vertical bow
L
arco
st + flautando
pizz.
arco
5th phrase
= 60
pizz.
arco
xsp
norm
xsp

6th phrase


♩ = 60
arco
sp
norm
pizz.
mf
mp
p
f
xsp
ppp
47
♩ = 70
52
flautando
xst
♩ = 40
55
7th phrase
59
Vc.