

Max Savikangas

Katoamisia

alttoviululle ja live-elektroniikalle

Disparitions for Viola and live-electronics

2007

Music Finland





Max Savikangas:
Katoamisia alttoviululle ja live-elektroniikalle

Disparitions for Viola and live electronics

(2007)

Dur. ca. 23 min.



Max Savikangas:

Disparitions for Viola and live electronics (2007), Duration ca. 23 min.

Instrumentation:

Viola solo with contact microphone and sound effects

Sound engineer

PA-system *or* personal stage amplifier for the Viola, which can be operated by the violist, thus eliminating the need for a sound engineer

Sound effects required for the Viola are:

- Stereo Delay
- Flanger
- Talk Fuzz
- Distortion + Talk Modulation
- Echo Plus
- Pitch Shift
- Ring Modulation
- Phaser
- Modulating Delay
- Filtron
- Wah wah + Delay + Phaser
- Clean Reverbs
- Reverse Delay
- Talk Modulation
- Wah wah + Distortion
- Pitch Shift + Delay

These sound effects have been programmed by the composer into VOX Tonelab SE guitar effects processor. In many of them the use of two inbuilt expression pedals is essential. The effect programs are availale as MIDI transferrable computer files from the composer. In case it is not possible to arrange Tonelab SE processor for the performance, or it has become obsolete, some other equipment can be used. There is a recording of the premiere (March 15th 2007, Järvenpää Värinä Art Week, Finland) available from the composer for reconstructing the sound effects by listening, in other words by the means of "technical solfege".

note.

When note heads indicate their relative durations. The noteheads do not indicate rhythmical note values, only pitch levels. However, there are verbal and graphical instructions marked in the score about the character, music which the violist should follow. The main motivation for using free pulsative notation in this piece is to leave room for the interaction between the violist and live electronics.

the notes in the "Lutoslawskian box" style, i.e. free order, repetitions welcomed. dominant outside bracketed areas.

fragmentarily into both directions.



Katoamisia (Disparitions)

alttoviululle ja live-elektroniikalle / for viola and live electronics

Max Savikangas 2007

make dense clouds with E1

15/1 Stereo Delay

ctr: delay tap time
E1: delay feedback
E2: volume

Capriccioso repeat notes long delay time

pizz. (1.1.1) (1.1.2) (1.1.3) (1.1.4)

gliss.

15/2 Flanger

E1: flanger speed
E2: flanger resonance

arco **Elastico**

(1.2.1) (1.2.2)

gliss. gliss. gliss. gliss.

rapide

Lento

(1.2.3) (1.2.4)

roll up and down the scale, stop on some notes

15/3 Talk Fuzz

E1: talk
E2: volume

talk with E1

(1.3.1) (1.3.2)

climb up the scale, ornamenting downwards

Lento

talk with E1

(1.3.3)

15/4 Distortion + Talk Mod.

E1: talk
E2: volume

sing with E1

Parlando ornamentate on this scale (1.4.1) (1.4.2)

Lento **Risoluto**

Marcato hold long notes stabile E1 lunga

(1.4.4)

gliss. simile arco legato

(2.1.2) (2.1.3)

16/2 Pitch Shift

E1: shift interval
E2: volume

arco ord. interval: + 12

interval: - 12

(2.2.1) (2.2.2)

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17/4 Clean Reverb

E1: reverb mix
E2: volume

arco ord. **Cantabile**



(3.4.1)

(3.4.2)

Semplice



(3.4.3)

(3.4.4)

18/1 Reverse Delay

ctr: delay tap time
E1: delay feedback
E2: tone

Triste

(4.1.1)

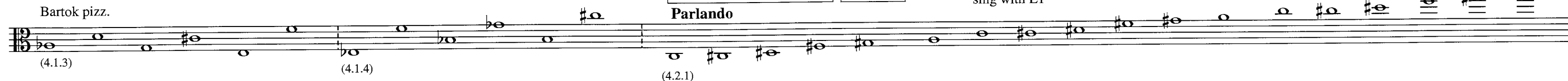
(4.1.2)

18/2 Talk Mod.

E1: talk
E2: volume

Parlando

sing with E1

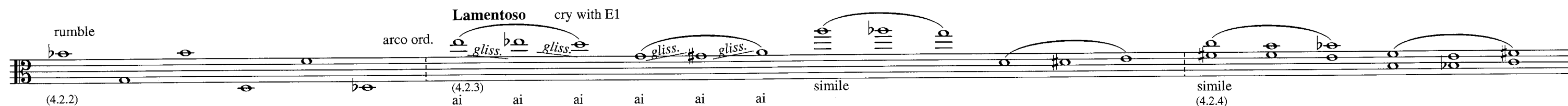


(4.1.3)

(4.1.4)

(4.2.1)

rumble



(4.2.2)

(4.2.3)

(4.2.4)

18/3 Wah + Dist.

E1: virtual gain
E2: volume

Lento cantabile

Lento, ma feroce
whisked whistle



(4.3.1)

(4.3.2)



(4.3.4)

martele and staccato chords

fast staccato repetition

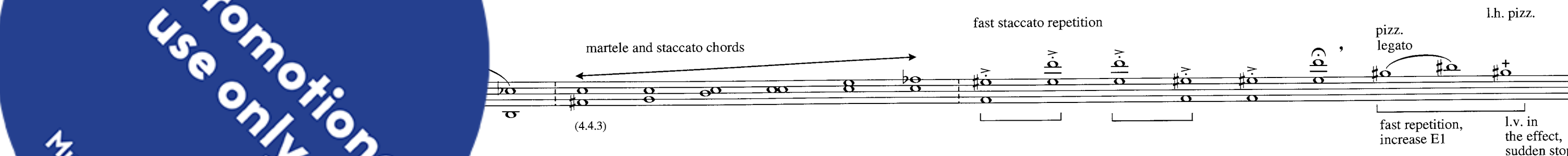
(4.4.3)

pizz.
legato

l.h. pizz.

fast repetition,
increase E1

l.v. in
the effect,
sudden stop



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