

Vertigo match#2 | Maya Felixbrodt (2014-2015) (3<sup>rd</sup> version of Vertigo match)

For Baglama, Viola, Vibraphone, Euphonium, Live electronics and conductor.  
Premiered in MIAM, Istanbul, March 2015

- **Explanation score/table – example:**

(the top box gives the information about the title of the section, its length and how to refer and perform the length)

**6. Tutti 3a →**

No. of section (6), name (Tutti 3), part (a)

**20 →**

Length of section (counted by players)

All counting are by lipsing (visual), but without sound (unless indicated)

**Tutti ending →**

ending of the section: players count individually and switch separately

(Individual ending), switch to next section according to the 1<sup>st</sup> who finished counting (Tutti ending) or in a different way

***The stronger the winner →***

A game the players play

- **What is 'Solo text' ?**

Solo texts are the texts each player chooses for himself to speak in his Solo section. The players are instructed to choose their texts in such way that they would reflect their perspective about the subject of 'vertigo match#2' – the human 'general' fear of heights. Through these texts each player's voice and perspective about the piece is shown.

- **What are 'Tutti motives'?**

Each tutti section has a bank of motives for each player. During the section (and while counting), each player has to play all his motives, as loud as possible, without pausing. One can loop and jump between motives as he likes, but never stop. The tempo is individual, however should be kept at least throughout a complete tutti section. The tutti sections (as well as the Solo sections) construct during the progression of the piece a harmonic progression. The Tutti motives are composed according to the harmonic structure of each Tutti. As well, they reflect the position of each section in relation to the overall concept and progression in definition, or more correctly – re/un definition of strong / weak, together / alone, big / small, independent / dependent etc.

	<b>1.Solo baglama 1<sup>st</sup> part</b>	<b>Solo baglama 2<sup>nd</sup> part</b>	<b>Tutti 1 50 Individual ending</b>
Baglama	Solo part (written). Independent	Solo part – A & b material game (written/impro game). Independent	Tutti motives
Viola	Shadow/eco/delay game	Chords game	Tutti motives
Vibraphone	Shadow/eco/delay game	Chords game	Tutti motives
Euphonium	Long sustained notes (own decision for length & pauses in between). Independent.	S A M E	Tutti motives
Electronics	Shadow/eco/delay game	Chords game	Tutti motives
Conductor	Q Shadow/eco/delay game	Q Chords game	Counting
Dynamics	PP → MP + momentarily dynamic swells)	P / F → FF Drastic changes + Cres. In F area	FFFFFFFFFFFFFFF
Comments	<b>What is ‘Shadow/eco/delay game’?</b> All players participating in this game have to shadow, eco or delay the Baglama player according to Q from the conductor. Conductor indicates by showing no. which function the players should trigger, and choses who will play and when.	<b>What is A &amp; b material game?</b> Bagalama player has 2 types of material to switch between in this section: A → ‘weak’ melodic material, B → ‘strong’ material, constructed from harmony of tutti sections, played FFF in tremolo. He can switch freely between both, but keep the separation clear. <b>What is ‘Chords game’?</b> All players participating in the game have a sequence of 5 chords which together construct the harmony of the 1 <sup>st</sup> 5 Tutti sections (including sub. Sections). The conductor Q’s them when to play each. All chords are FFF with short attack.	

	<b>3. Solo Conductor</b> 85, slow, count out loud <u>1<sup>st</sup> to finish</u>	<b>4. Tutti 2a</b> 60 <u>Individual ending</u>	<b>Tutti 2b</b> 50 (slow) <u>Individual ending</u>
Baglama	Count out loud	Tutti motives	Tutti motives
Viola	Count out loud	Tutti motives	Tutti motives
Vibraphone	Count out loud	Tutti motives	Tutti motives
Euphonium	Own text spoken inside Euphonium	Tutti motives	Tutti motives
Electronics	Count out loud	Tutti motives	Tutti motives
Conductor	Freeze position → <b>Solo text</b> + own movement	Counting	Counting
Dynamics	PPPPPPPPPPPPPP	FFFFFFFFFFFFFFF	FFFFFFFFFFFFFFF
Comments			

	<b>5. Solo Viola</b> 67, very slow 1 <sup>st</sup> to finish	<b>6. Tutti 3a</b> 20 Tutti ending <i>The stronger the winner</i>	<b>Tutti 3b</b> 10 Tutti ending <i>The stronger the winner</i>
Baglama	Count	Tutti motives	Tutti motives
Viola	Sustain interval + Count until beginning of own <b>Solo text</b>	Tutti motives	Tutti motives
Vibraphone	Count	Tutti motives	Tutti motives
Euphonium	Count + written phrase (independent decision when to play)	Tutti motives	Tutti motives
Electronics	Count	Tutti motives	Tutti motives
Conductor	Count	Count + cut & Q next section	Count+ cut & Q next section
Dynamics	PPPPPPPPPPPPPP	FFFFFFFFFFFFFFF	FFFFFFFFFFFFFFF
Comments		<b>What is 'The stronger, the winner' game?</b> Whoever plays with the 'strongest' character – loudest, most charismatic, virtuosic, who stands out the best – is the winner. When the rest notice that one is 'a winner' they have to	

		stop playing.	
--	--	---------------	--

	<b>Tutti 3c</b> 33 Tutti ending <i>The stronger, the winner</i>	<b>Tutti 3d</b> 9 Tutti ending <i>The stronger, the winner</i>	<b>7. Solo Electronics</b> 29, slow 1 <sup>st</sup> to finish
Baglama	Tutti motives	Tutti motives	Imitation Electronics solo
Viola	Tutti motives	Tutti motives	Count
Vibraphone	Tutti motives	Tutti motives	Count + start contra text (independent decision when to start)
Euphonium	Tutti motives	Tutti motives	Count
Electronics	Tutti motives	Tutti motives	Solo 'drone' + Solo text
Conductor	Counting + cut & Q next section	Counting + cut & Q next section	
Dynamics	FFFFFFFFFFFFFFF	MP → Cres.	PP ↔ MP +Dynamic swells
Comments			<b>What is 'Solo drone'?</b> 'Solo drone' is constructed from 3 sequencing sections of harmony. The electronics players has to play all 3 during this section. Own decision on length of each.  <b>What is Baglama imitation electronics'?</b> Baglama has to imitatae on spot by listening the texture, color and progression of Electronics part.  <b>What is 'Contra text'?</b> Vib. Player has to speak a contrasting text to the text of the Electronics player. The text of Electronics (like all other texts in Solo sections) is related to the feeling

			of 'smallness'. Thus the contrasting text is related to 'Tutti' – strangeness, big. Vib. Player can speak this text when she wants to.
--	--	--	--

	<b>8. Tutti 4a</b> 9 Tutti ending <i>Someone starts alone</i>	<b>Tutti 4b</b> 9 <u>Tutti ending</u> <i>Someone starts alone</i>	<b>Tutti 4c</b> 11 + <u>Fermata</u> <i>Someone starts alone</i>
Baglama	Tutti motives	Tutti motives	Tutti motives
Viola	Tutti motives	Tutti motives	Tutti motives
Vibraphone	Tutti motives	Tutti motives	Tutti motives
Euphonium	Tutti motives	Tutti motives	Tutti motives
Electronics	Tutti motives	Tutti motives	Tutti motives
Conductor	Count+ Cres. → cut & Q next section	Count+ Cres. → cut & Q next section	Count+ Cres. → cut & Q next section
Dynamics	P → Cres.	MF → Cres.	F → Cres.
Comments	<b>What is 'Someone starts alone' game?</b> In each tutti, one player starts on his own and the rest join.		<b>How to 'exit' the section?</b> After finished counting till 11, the cond. Holds a Fermata with Cres., cut and Q the next section.

	<b>9. Solo Audience</b> Conductor Q	<b>10. Tutti 5c</b> 60 <u>Tutti ending</u> <i>Conductor control</i>	<b>11. Solo Vibraphone</b> Loop last motive + accell. (Vib.) → cond. Q next
Baglama	Written part	Tutti motives + c.c. game	Count + increase communication game + loop motive & accell. (follow Vib.)
Viola	Written part	Tutti motives + c.c. game	Count + increase communication game + loop motive & accell. (follow Vib.)
Vibraphone	Written part	Tutti motives+ c.c. game	Play solo part (written), independent, own

			decision tempo & pauses + → speak Solo text → loop last motive & conduct accell. & cres.
Euphonium	As an audience member (assisting cond. & audience)	Tutti motives+ c.c. game	Count + increase communication game + loop motive & accell. (follow Vib.)
Electronics	'Counting' (pre-recorded, triggered on spot) for ensemble	Tutti motives+ c.c. game	Count + increase communication game + loop motive & accell. (follow Vib.)
Conductor	Conducting audience + Q loop ensemble	Conductor control game	Count + start conducting tempo towards end of accell. & cres. loop motive
Dynamics	MP ↔ MF + Dynamic swells & Drastic changes	FFFFFFFFFFFFFFF	P ↔ MP → Cres. → FF
Comments	<b>What is 'Solo audience'?</b> In 'Solo audience' the conductor conducts the audience to speak text. The texts are the 5 different texts written / chosen by the ensemble members, which were used in each Solo section. Before the beginning of the piece, the audience could choose which text each wants to use. After, there's a short 'rehearsal' with the audience to learn the different conducting signs. In the given texts sentences and words are marked to give better orientation to the audience while performing. The conductor can loop the section as long as she wants. The	<b>What is 'Conductor control game'?</b> In this section the conductor controls the ensemble by deciding who plays when. Conductor can create smaller ensembles within the large one, cutting players out, giving solos, letting duets, trios etc. play, according to own decision. Players must continue counting even when not playing.	<b>What is 'increase communication game'?</b> During this section all players playing the 'l.c. game' have to gradually communicate more with the Solo Vib. Part. By playing written material (belongs to A material – weak), improvising with it, they react and relate more and more with Vib. <b>What is Loop motive?</b> This motive is the last part of A material (weak) – a descending scale, more or less. Vib. Starts looping this motive, gradually going from slow, non metered, irregular, soft, towards Accell. While increasing dynamics, keeping a tempo, and playing

	ensemble itself is playing a written part and looping according to conductor instructions until Q to next section.		faster and louder. From the moment Vib. starts with this motive, rest of players should join and try to follow as precisely as possible Vib. Rhythm, tempo, dynamics and expression. When arriving to almost climax of tempo and dynamics, conductor starts giving a clear beat, then cuts and Q next section.
--	--	--	--

	<b>12. Final Tutti</b>	<b>13. Solo tutti</b>
Baglama	Written part	Play own solo + fade out
Viola	Written part	Play written chord + fade out
Vibraphone	Written part	Play own solo + fade out
Euphonium	Written part	'Slap tongue' no pitch, gradual rittenuto + fade out
Electronics	<b>Independent part:</b> a constant gradual Decres. Of way of use of materials A & B: A – Solo material (weak) B – Tutti material (strong). In the beginning of the section the materials are at their extremes, gradually decreasing towards middle (see separate Electronics score).	Play own solo + fade out
Conductor	Conduct score	Play own solo + fade out
Dynamics	Dynamic (F in general, includes swells and drastic changes, irregular)	MP → P → 0
Comments		<b>What is 'Solo tutti'?</b> in this last section all players are

		<p>independent. Each plays his material until complete fade out, up to own decision. Can choose if to speak own Solo text or not. Each fades out as long as he likes. The piece ends when everyone stopped playing.</p>
--	--	---