

# UTOPIE (utopias) / Yuval Avital

N.1 – Rayol

Icon/sonic postcards for solo percussions, video & tape



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## N.1 – Rayol

Icon/sonic postcards for solo percussions, video & tape

Duration: 27 minutes.

Materials:

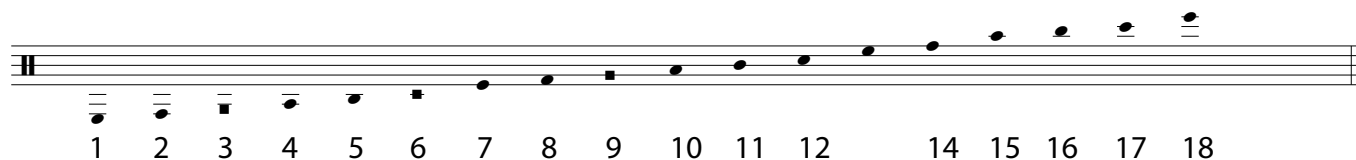
1 full HD (1920x1080) projection.

stereo tape (could be doubled as parallel frontal and back stereo)+subwoofer.

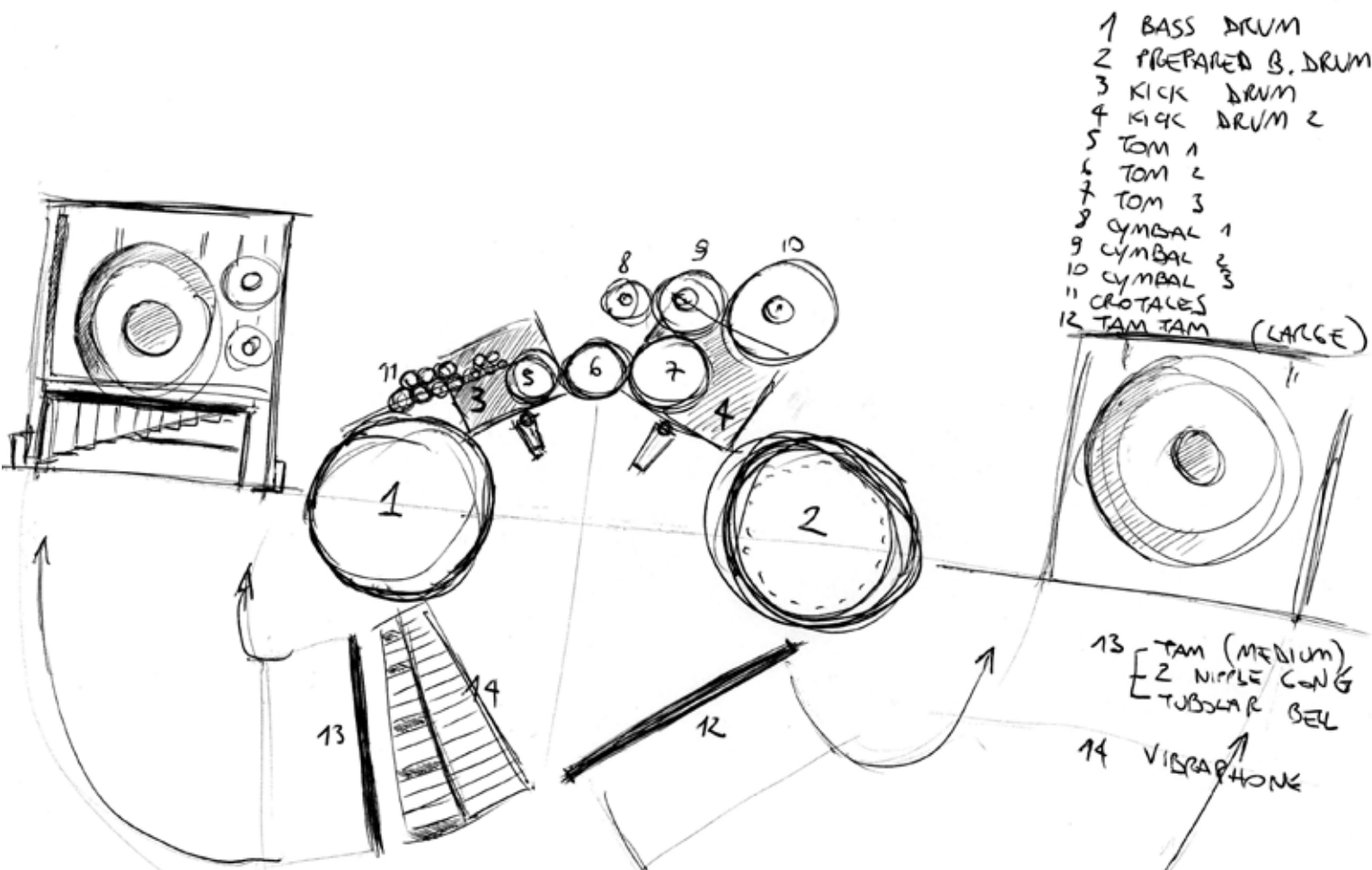
Percussions - amplified.



# 01 - Percussions



- 1-TAM TAM 1 (60" .ca)
  - 2-TAM TAM 2 (32" 34" .ca)
  - 3- TUBULAR BELL (SOL)
  - 4-BASS DRUM 1 (KICK DRUM WITH PEDAL) lower
  - 5-BASS DRUM 2 (KICK DRUM WITH PEDAL) higher
  - 6-TUNED GONG (DO) lower than the "SOL #" tuned gong (lowest octave available)
  - 7-PREPARED CONCERT BASS DRUM (apply coins to the surface of the drum to obtain a natural "distortion" effect)
  - 8-CONCERT BASS DRUM 2
  - 9-TUNED GONG (SOL #) higher than the "DO" tuned gong.
  - 10-LOW CONCERT TOM
  - 11-MEDIUM CONCERT TOM
  - 12-HIGH CONCERT TOM
  - 13- BONGO 1
  - 14-BONGO 2
  - 15-LOW CYMBAL
  - 16-MEDIUM CYMBAL
  - 17-HIGH CYMBAL
  - 18-SPRING COIL (apply a contac microphone to add reverb from your mixer channel)
- VIBRAPHONE  
CROTALES (2 octaves)



## 02 - Mallets



TAM TAM MALLET



DRUMSTICK (WOOD)



SOFT MARIMBA/VIBRAPHONE MALLETS



MEDIUM MARIMBA/VIBRAPHONE MALLETS



HARD MARIMBA/VIBRAPHONE MALLETS



SUPERBALL



METAL MALLET OR METAL OBJECT



BOW

 e.p. HIT WITH OPPOSITE (WOODEN, THICKER) PART OF THE MALLET

## 03 - Special signs (not explained or self-explanatory in the score).




Play on edge



Play on the center

 *irreg.*

irregular tremolo

 *scrch irreg.*

irregular scratch sounds with superball

 *scrch* 

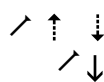
long scratch sounds with superball



rotative scratch with metal mallet



rotative scratch with superball



fragmented irregular movement of metal mallet up/down the spring coil.



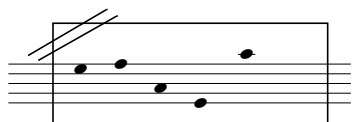
fast movement of metal mallet up/down the spring coil.

*p-mf*

ad. lib. dynamic range

*Inserire ogni tanto*

insert ad. lib. given notes (within the parallel layers).



play given notes ad. lib. as fast as possible, changing their order as you wish.

# Utopie n.1 - Rayol

for solo percussions, video & tape

\* From this point till the end of section (Rehearsal mark B) patterns in layer 2& 3 (not passages) should have occasionally bursts or single hits of unexpected **sfz** within the given dynamics.

01:30"

17

7"

time

lyr.3

*velocissimo ad. lib*

*mf*

*ff*

*mf-f*

*mp-mf*

*pp*

*Inserire ogni tanto*

*e.p.*

*Dynamic waves*

5"

Detailed description: This musical score segment starts at 01:30. It features three staves: lyr.3, lyr.2, and lyr.1. Lyr.3 has a box containing a musical staff with notes and a dynamic marking of *mf*. Above this box is the instruction "Inserire ogni tanto" and "e.p.". Lyr.2 begins with a series of triplets marked with "3" and a dynamic of *ff*. It then transitions to a box with a dynamic of *mf-f*, and finally to another box with a dynamic of *mp-mf*. Lyr.1 starts with a dynamic of *pp* and a box with a dynamic of *pp*. A "Dynamic waves" symbol is shown below the staves. A 5" duration is indicated for the final part of the segment.

01:42" .ca

21

7"

time

lyr.3

*velocissimo ad. lib*

*mf*

*mp*

*p-mp*

*pp-mp*

*pp*

*Inserire ogni tanto*

*e.p.*

*Dynamic waves*

5"

Detailed description: This musical score segment starts at 01:42. It features three staves: lyr.3, lyr.2, and lyr.1. Lyr.3 has a box containing a musical staff with notes and a dynamic marking of *mf*. Above this box is the instruction "Inserire ogni tanto" and "e.p.". Lyr.2 begins with a series of triplets marked with "3" and a dynamic of *mp*. It then transitions to a box with a dynamic of *p-mp*, and finally to another box with a dynamic of *pp-mp*. Lyr.1 starts with a dynamic of *pp* and a box with a dynamic of *pp*. A "Dynamic waves" symbol is shown below the staves. A 5" duration is indicated for the final part of the segment.

01:55" .ca

24

15"

10"-15"  
(align with  
timeline)

time

lyr.3

*rarefatto, L.V.*

*mf*

*fff*

*pp-mp*

*f*

*fff*

*pp*

*Dynamic waves*

7"

L.V.

Detailed description: This musical score segment starts at 01:55. It features three staves: lyr.3, lyr.2, and lyr.1. Lyr.3 has a box containing a musical staff with notes and a dynamic marking of *mf*. Above this box is the instruction "rarefatto, L.V.". Lyr.2 begins with a series of triplets marked with "3" and a dynamic of *pp-mp*. It then transitions to a box with a dynamic of *f*, and finally to another box with a dynamic of *fff*. Lyr.1 starts with a dynamic of *pp* and a box with a dynamic of *pp*. A "Dynamic waves" symbol is shown below the staves. A 7" duration is indicated for the first part, and a 15" duration for the second part. The instruction "L.V." is written on the right side.

B

02:30"

02:47"

03:00"

time

B. Vib. /Crts.

lyr.2

lyr.1

vibraphone 7" Crotales 4"

3" 4" 6" 7"

10" 3" 2" 5"

scrтч irreg. scrтч irreg.

mp pp f mp pp mf p-mf 0

p-mp mf mf 0

mf 3 mf

e.p.

L.V.

mp 3 mf

03:11"

35

03:20"

03:24"

03:34"

03:40"

03:51"

time

B. Vib. /Crts.

lyr.4

lyr.3

lyr.2

lyr.1

Crotales 2.5"

3" 6" 4" 6" 4" 5"

3" 4" 9" 6" 3" 3" 5"

scrтч irreg. scrтч irreg. irreg. L.V. irreg.

p-mp f p mf mp mf f

mp f mp-mf mp f

mp f

accel. tremolo accel. tremolo

L.V.

p f

03:55"  
45

♩ = 90 (♩ = 3")

time

B. Vib. /Crts.

lyr.4

lyr.3

lyr.2

lyr.1

*Crotales*

5"

*rar,*

*mf* / *irreg.*

*mp* / *irreg.*

*p*

*ff* *pp* *mf* *p* *mf*

*f* *mp* *ff* *sfz*

*mf-ff* *mp*

*scrach*

*scrach*

*mf-ff* *f*

04:20" .ca  
52

04:26" .ca

04:35" .ca

**C** un pò rubato, teso, espressivo

04:50" .ca

time

B. Vib. /Crts.

lyr.4

lyr.3

lyr.2

lyr.1

*f*

*f* / *irreg.*

*mp* / *scrach*

*mf*

*mf*

*mf*

*mf*

*scrach*

*mf-ff*

*f*

*mf*

*mp*

*scrach*

*f*

*12" (align with time)*

*L.V.*



04:53" .ca

04:59" .ca

60

time

lyr.4

lyr.3

lyr.2

lyr.1

*f* *f* *mp* *ff* *mp* *f* *mp* *p*

*f* *mp* *mf* *p*

*f* *f*

×: e.p. scrch

*f* *f*

**D**

05:05 .ca

05:20

05:40 .ca

64

time

B. Vib. /Crts.

lyr.3

lyr.2

lyr.1

*mp* *ffz* *ffz* *mf* *p* *ff* *mp* *fp* *fp*

*mf* *f* *mf*

12"-15" (align with timeline)

vibraphone

Crotales

*scrch* *scrch* *scrch*

*scrch* *scrch*

*mp* *ffz* *ffz* *mf* *p* *ff* *mp* *fp* *fp*

*mf* *f* *mf*

*scrch* *scrch*

71

05:50 .ca

06:00 .ca

time

B. Vib. /Crts.

lyr.4

lyr.3

lyr.2

lyr.1

*pp* *mf* *pp* *f* *pp* *mf*

*mf* *mf* *mf*

*ffz* *ffz* *scrch* *ffz* *fp*

*mf* *pp* *mf* *mf*

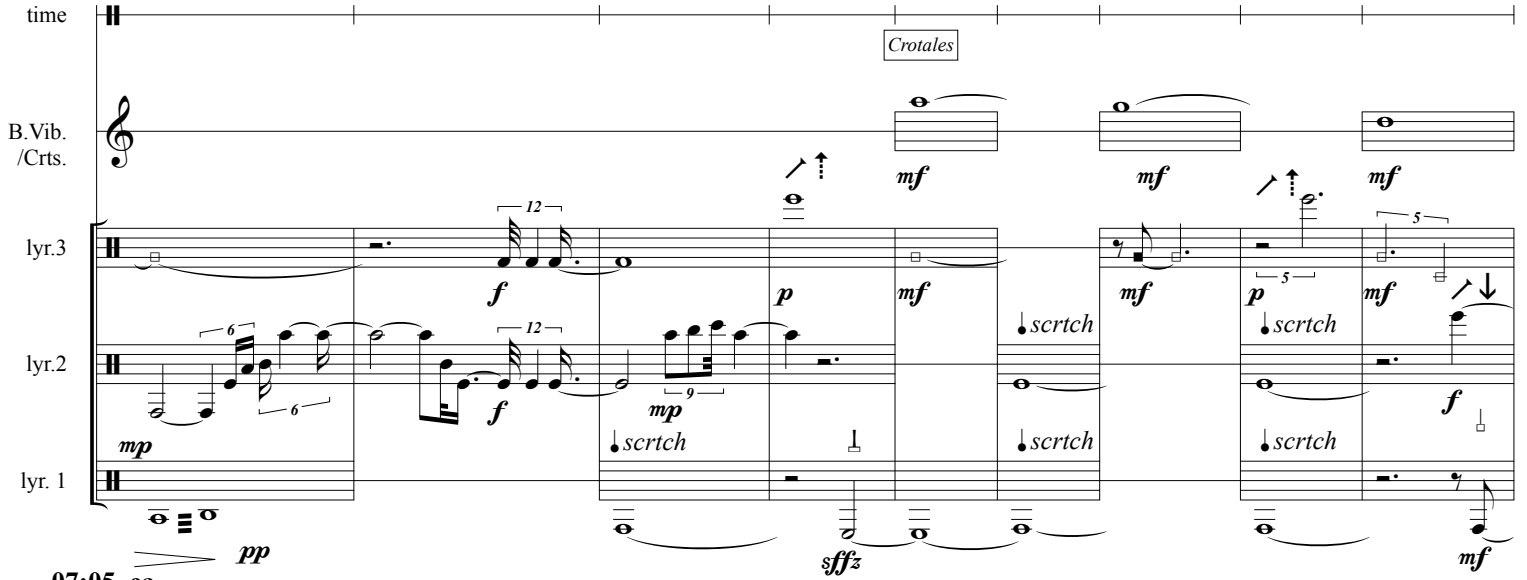
*scrch* *scrch*

*pp* *mf* *pp* *f* *pp* *mf*

06:20 .ca  
78

06:30 .ca

06:50 .ca



time

B.Vib. /Crts. *Crotales*

lyr.3 *f* *p* *mf* *mf* *p* *mf*

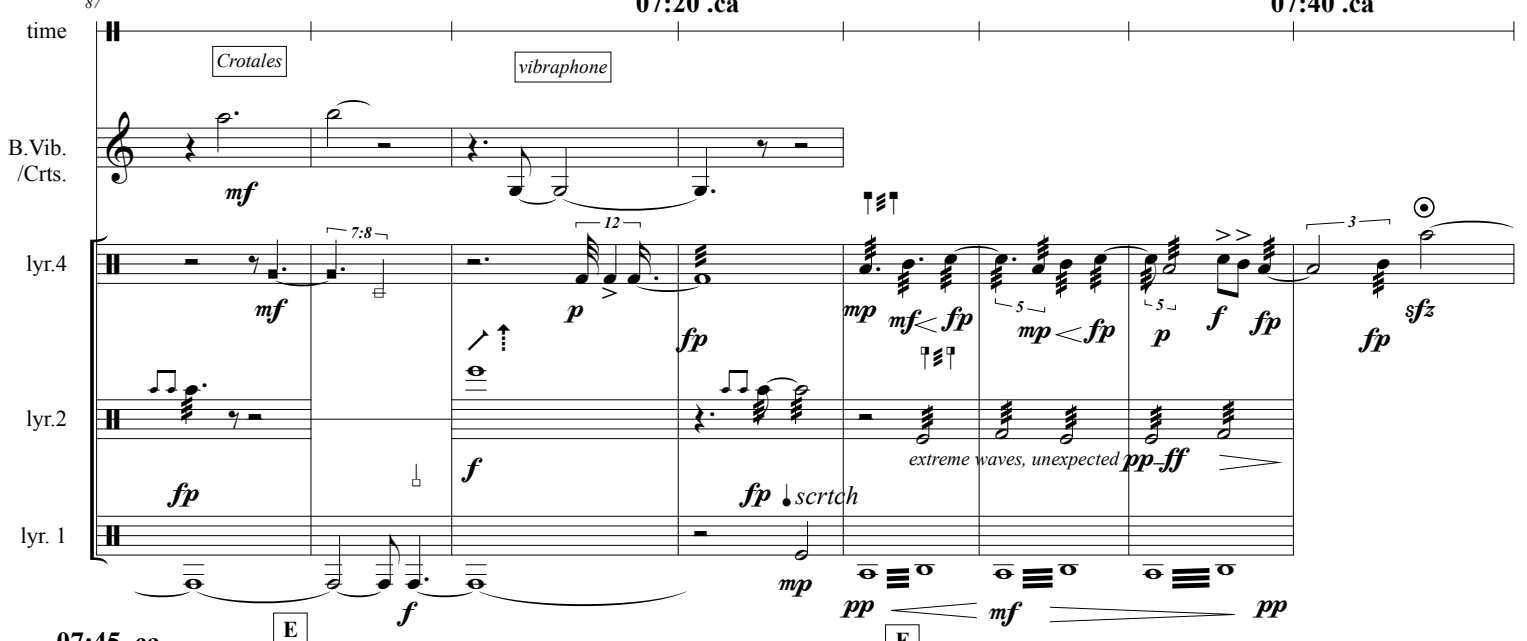
lyr.2 *mf* *f* *mp* *mf* *scrtch* *mf* *p* *mf* *scrtch* *f*

lyr.1 *mf* *pp* *sffz* *mf*

07:05 .ca  
87

07:20 .ca

07:40 .ca



time

B.Vib. /Crts. *Crotales* *vibraphone*

lyr.4 *mf* *p* *fp* *mp* *mf < fp* *mp < fp* *p* *f* *fp* *fp* *sfz*

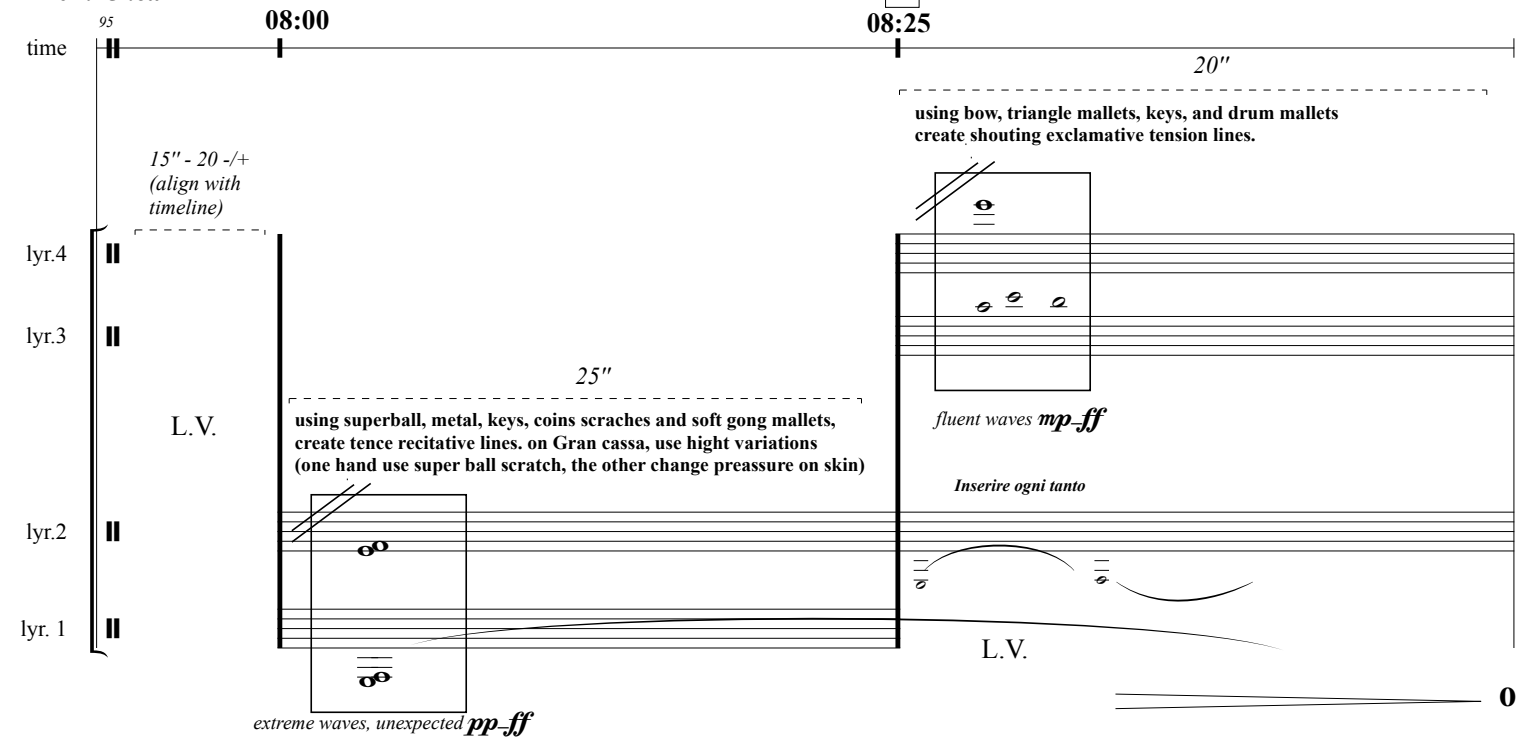
lyr.2 *fp* *f* *fp* *scrtch* *extreme waves, unexpected pp-ff*

lyr.1 *f* *mp* *pp* *mf* *pp*

07:45 .ca

08:00 *E*

08:25 *F*



time

15" - 20" +/- (align with timeline)

25"

20"

using superball, metal, keys, coins scatches and soft gong mallets, create tence recitative lines. on Gran cassa, use hight variations (one hand use super ball scratch, the other change preassure on skin)

using bow, triangle mallets, keys, and drum mallets create shouting exclamative tension lines.

L.V. *fluent waves mp-ff*

*Inserire ogni tanto*

L.V.

**0**

08:45

G

♩ = 60 (♩ = 4")

09:00 *meditativo, ostinato; L.V. sempre*

09:20

time

B. Vib.  
/Crts.

vibraphone

Crotales

vibraphone

15" - 20 -/+  
(align with  
timeline)

lyr.3

lyr.2

lyr.1

mp

mp

f

mf

mf

mp

mp

mp

mp

scrach

mf

sfz

106

09:40 .ca

time

B. Vib.  
/Crts.

Crotales

scrach

lyr.4

lyr.3

lyr.2

lyr.1

p

fp

mp

mf

mf

mp

mf

mp

mf

mp

fp

mp

f

mf

irreg.

pp

mf

sfz

111

10:00 .ca

time

B. Vib. /Crts.

lyr.4

lyr.3

lyr.2

lyr.1

*mf sfz*

*mf*

*mf sfz*

*mf mp*

*mp*

*mf mp*

*mf*

*mp*

*scrach*

*scrach*

*f*

*mp*

117

10:20 .ca

time

B. Vib. /Crts.

lyr.4

lyr.3

lyr.2

lyr.1

*vibraphone*

*Crotales*

*f*

*mp*

*mf*

*mp fp*

*fp*

*mp*

*f*

*mp*

*3:4*

*3:4*

*mp*

*mp*

*p*

*mp*

*mp*

11:00 .ca

124  
10:40 .ca

time

vibraphone

Crotales

B. Vib. / Crts.

scrach

lyr. 4

lyr. 3

lyr. 2

lyr. 1

mf

mf sfz

mf

mf

mp

mf mp

mp

mp

mp

mp

129

time

B. Vib. / Crts.

lyr. 4

lyr. 3

lyr. 2

lyr. 1

mf

mf

fp

mf fp mp

f mp

fp

mp

mf

mp

mf

f

mf

134 11:20 .ca

time

B. Vib. /Crts.

vibraphone

scrach

lyr. 3

mf

lyr. 2

mf mp

scrach

mf mp

lyr. 1

mf

mf

139 11:40 .ca 12:00 .ca

time

B. Vib. /Crts.

lyr. 3

mf

f

mp

mp

mf

fp

mf

lyr. 2

f

f

mp

lyr. 1

pp

145 12:20 .ca

time

B. Vib. /Crts.

Crotales

vibraphone

scrach

lyr. 4

mf sfz mp

mf

lyr. 3

mf sfz mp

sfz

mp

lyr. 2

mp

lyr. 1

mf pp

scrach

mf

ff

151

12:40 .ca

time

B. Vib. / Crts.

Crotales

lyr. 4

lyr. 3

lyr. 2

lyr. 1

mf sfz

mf sfz

mf

mf mp

mf mp

mf mp

pp pp

155

time

lyr. 4

lyr. 3

lyr. 2

lyr. 1

fp

mf fp mp

f

mp

mp

mf

mp

mp

mp

mp

mp

mp

mf

mp

mp

pp

mp

f

fp mp fp

mf

mp

mp

pp

13:00 .ca

159

13:12 .ca

time

lyr. 4

lyr. 3

lyr. 2

lyr. 1

mf

pp

mf

pp

pp

ff

scrach

scrach

12" (align with time)

13:24

163

time

B. Vib. / Crts.

lyr.3

lyr.2

lyr.1

*Crotales*

*mf* *p* *mf* *fp* *mf* *fp* *mp* *f* *mp* *mf*

*f* *mf* *mp* *mp*

5 12 11 6 3 3 3

13:40 .ca

166

time

B. Vib. / Crts.

lyr.4

lyr.3

lyr.2

lyr.1

*pp* *mf* *pp*

*mf* *sfz* *mp*

*mf* *sfz* *mp*

*ff* *mf* *mp*

*pp* *mf* *pp*

*velocissimo ad. lib*

3 5 3 6 6 6

14:00 .ca

170

time

lyr.4

lyr.3

lyr.2

lyr.1

*pp* *pp*

*sfz* *ff* *mf* *p* *ff* *mp* *mf*

*sfz* *mp*

*mp* *mf* *mp*

*pp* *pp*

3 9 5 9 11 3