

Leevi Räsänen

Studying Gaze

for performer quartet (flute mouthpiece, any saxophone,
percussion, guitar)



2
0
2
4

commissioned by Kaaos Ensemble
dedicated to Martta, Ansu, Jerry & Janne

the creation of this work was kindly supported by the Madetoja
Foundation of the Society of Finnish Composers as well as the
Kone Foundation

programme note proposal
on the next 2 pages

the composer suggests performers to draw and write these
themselves on a similar kind of yellow paper (important)

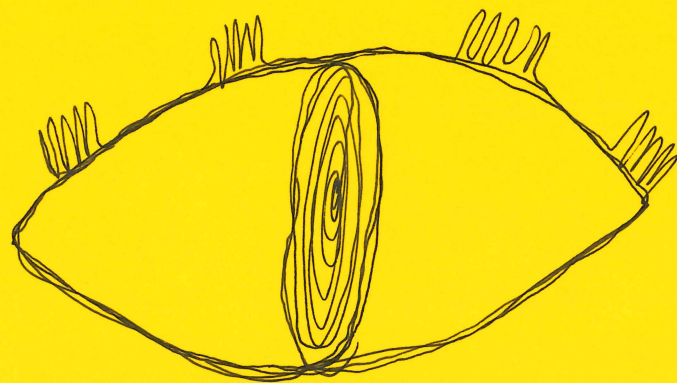
choose language based on place of performance – however!
English works best

TAMĀ ON
PAPERI -
KAPPALĒ.

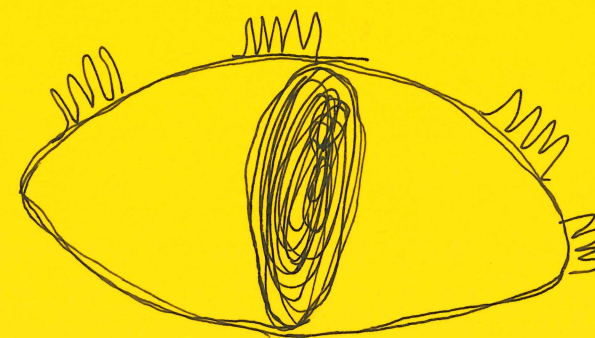
JOTA SINĀ
MYT KATSELET.

THIS IS A
PIECE OF
PAPER.

YOU ARE
LOOKING
AT IT.



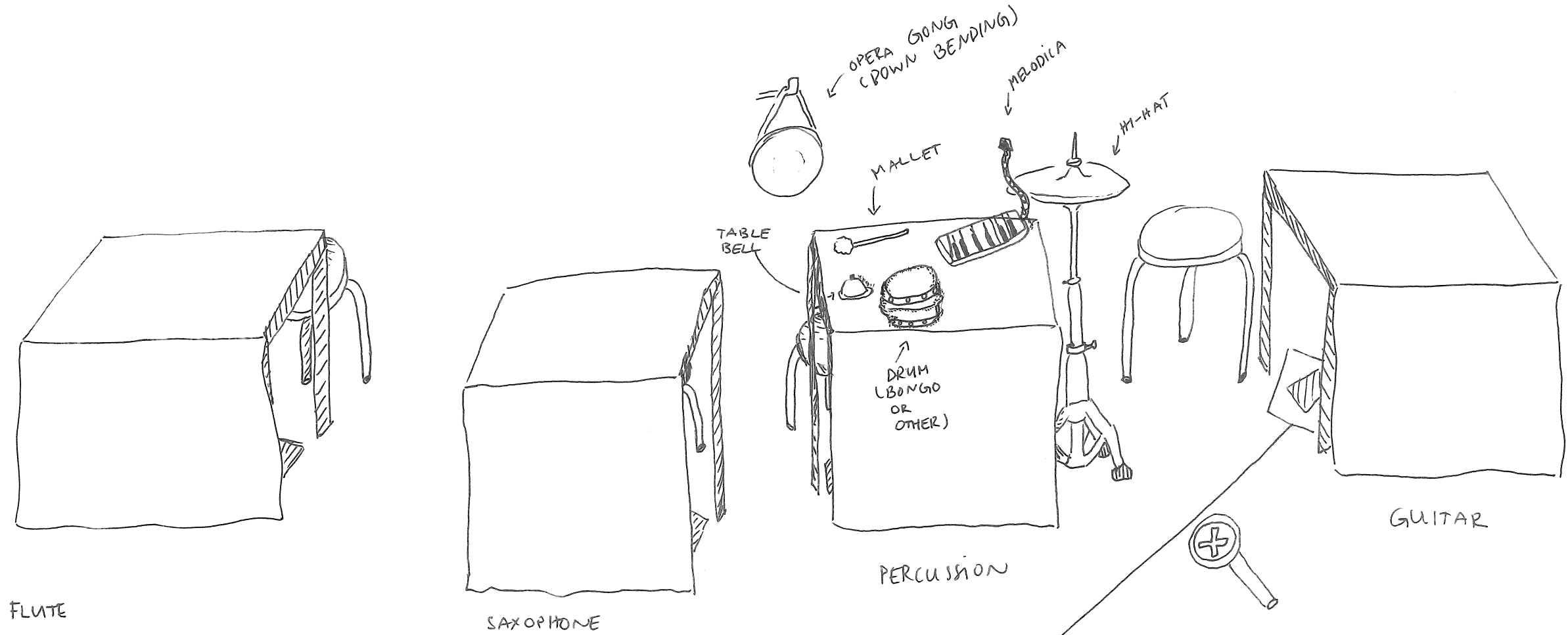
JA SINUA
SE KATSELEE
TAKAISIN.



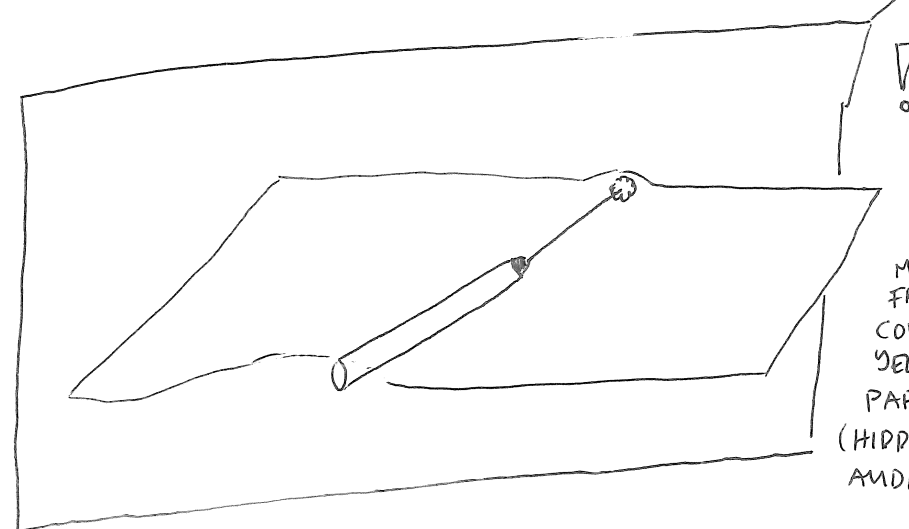
AND IT IS
LOOKING
AT YOU.

STAGE PLAN

- 4 TABLES (FRONT COVERED WITH CLOTH)
- 4 STOOLS



UNDER EVERY COVERED TABLE:



MILK
FROTHER
COVERED WITH
YELLOW A3
PAPER
(HIDDEN FROM
AUDIENCE!)

... EXCEPT FOR
PERCUSSION
PLAYER, WHO HAS ONLY PAPER...

movement I

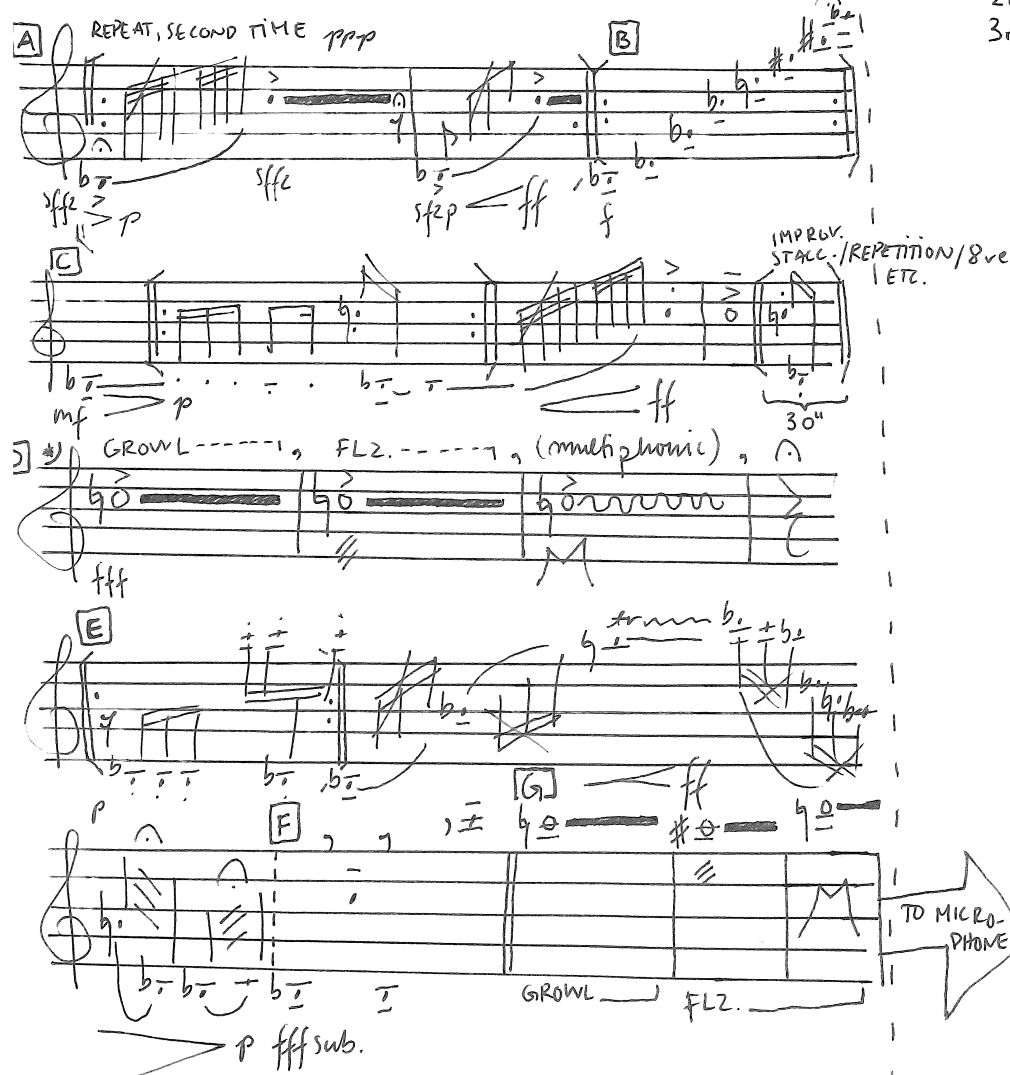
this movement
(the first!)
begins before the audience even enters the venue

FLUTE, GUITAR, PERCUSSION



THE THREE PERFORMERS FORM AN "EYE" ON THE STAGE. 1 PERFORMER IS IN THE FRONT, THE TWO OTHERS BEHIND THEM. ONLY THE FRONT PERFORMER'S HEAD SHOULD BE VISIBLE, THE TWO OTHERS' HEADS BEHIND THEM. THEIR HANDS ARE WIGGLING AS THE "LASHES". HOWEVER, PERK TO LOOK AT OTHER PERFORMERS & AUDIENCE.

SAXOPHONE (ANY, MUSIC IS TRANSPOSING)



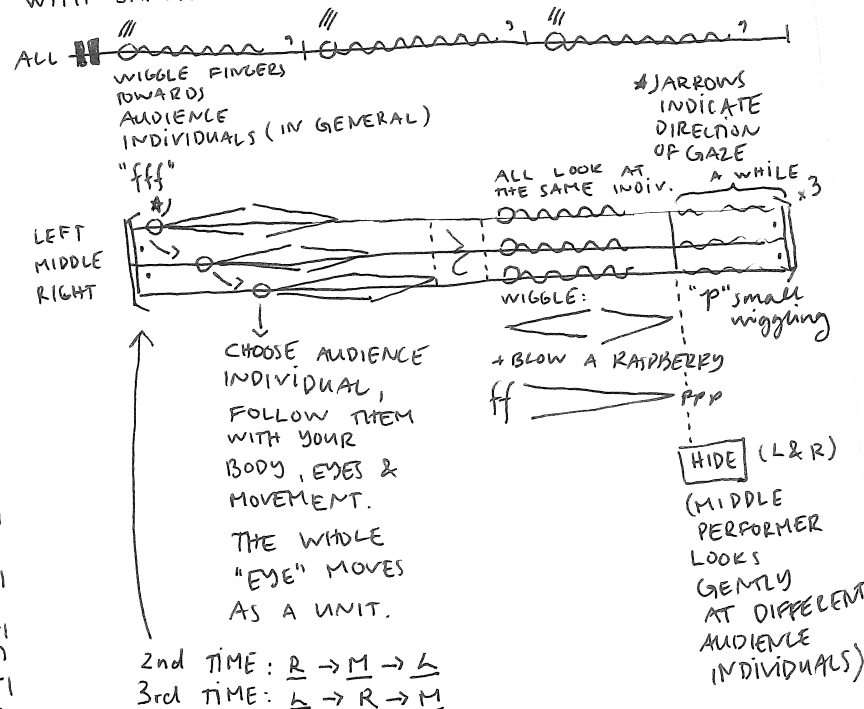
SAXOPHONE

*) CUE TO OPEN CURTAINS/
DOORS

AUDIENCE
STARTS
ENTERING
THE VENUE

BECAUSE YOU HAVE NO EYE
CONTACT, EVERY TIME YOU WIGGLE
FINGERS, MAKE A HIGH-PITCHED
[SCH]-SOUND TO INDICATE THIS.

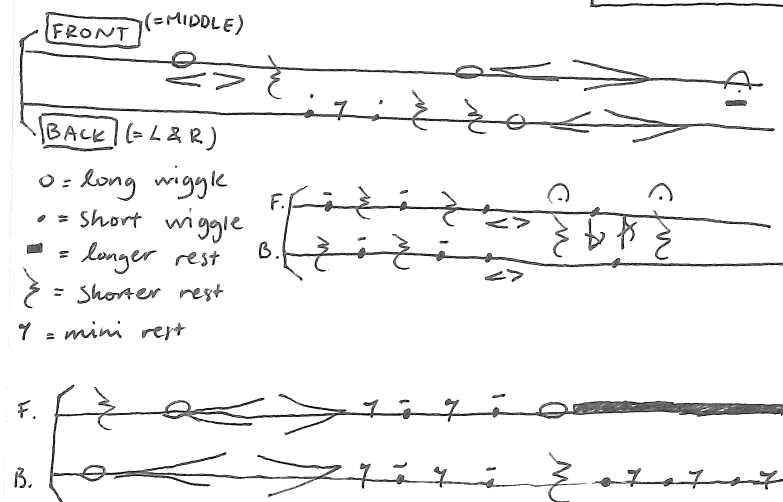
WITH SAXOPITONE:



2nd TIME: $\underline{R} \rightarrow \underline{M} \rightarrow \underline{L}$
3rd TIME: $\underline{L} \rightarrow \underline{R} \rightarrow \underline{M}$

PERFORM THIS MINI-DANCE
TO 2-3 SELECT FRONT-ROW
SPECTATORS;

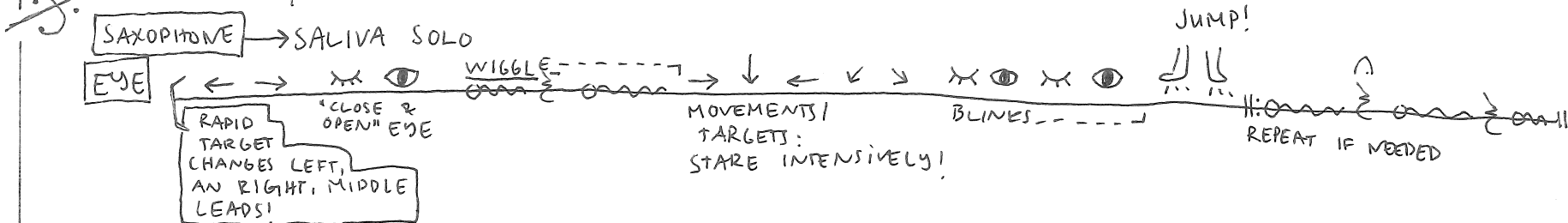
ALWAYS WALK NEXT
TO THEM (AS A UNIT)
BEFORE STARTING



ALL  

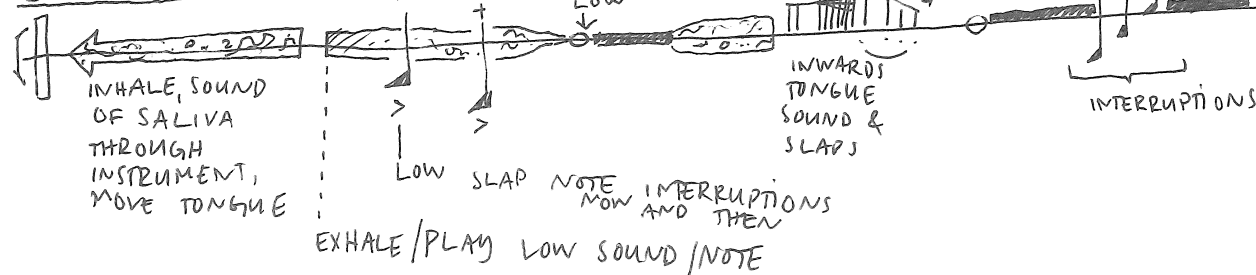
TURN A FULL
ROUND CLOCK-
WISE

WHEN ALL AUDIENCE MEMBERS
ARE SEATED, MOVE HERE:



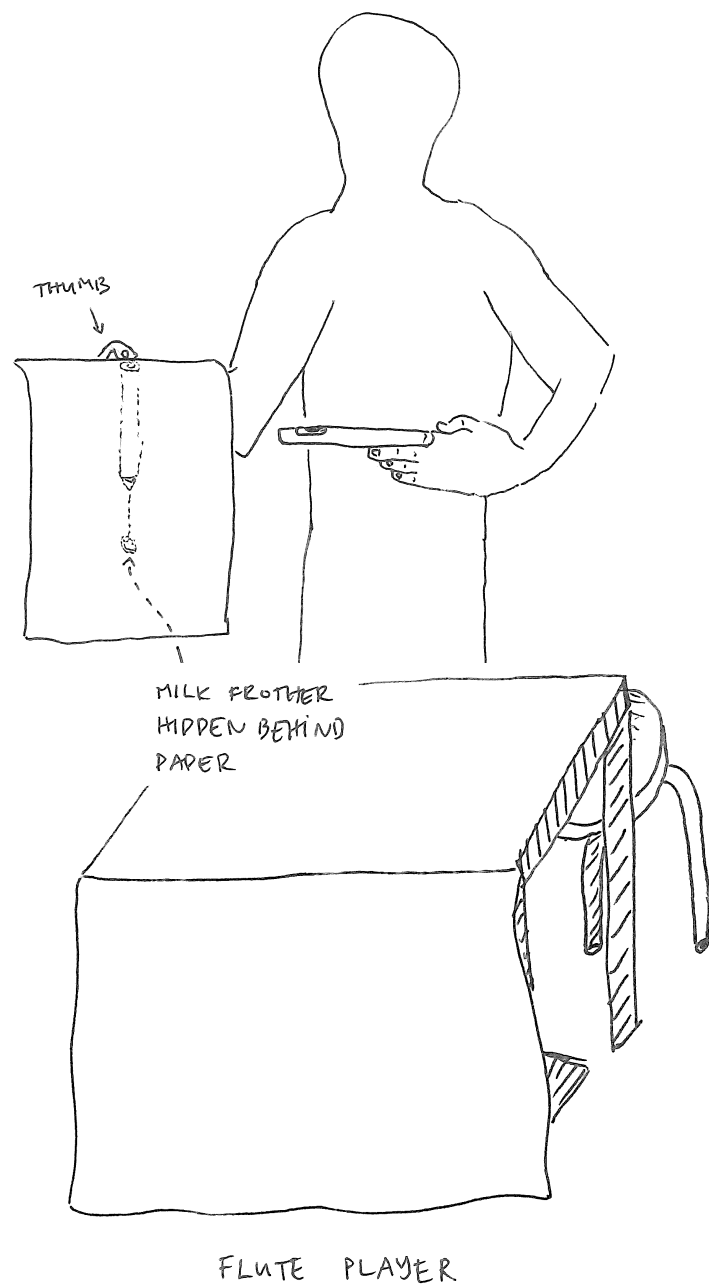
SOUND FLUCTUATING
BETWEEN AIR, SALIVA,
LOW NOTE, CAN BE WITH
GROWL AND/OR VOICE

ANIMALISTIC SAXOPHONE



PLAY WITH
MATERIALS
A, C, E,

SOMETIMES
(RAZER)
ALSO B
& F.
WHEN YOU
PLAY THESE 2,
YOU GET STUCK
ON THEM.



PERFORMER PLAN

beginning setting

SAXOPHONE PLAYER:

PAPER AND FROTHER
IN THE SAME
WAY

MOUTHPIECE IN
MOUTH

PERCUSSION PLAYER

ONLY PAPER IN
HAND WITHOUT
FROTHER

GUITAR PLAYER

NORMAL PLAYING
POSITION

PAPER AND FROTHER
IN RIGHT HAND
IN THE SAME
WAY

LEEVI RÄSÄNEN: studying gaze | Full score

Suggested lengths are given in the beginning of each bar.

1 each bar.

10" 10" 12" 15" 8" 4"

E. (Fl.)

Always move slowly and smoothly between targets of gaze

Humming

Mouthpiece

slide finger from mouthpiece, do a mouthpiece pop, slide finger back to mouthpiece

finger stuck fully inside tube

overblow gradually

open left eye sceptically

Sax.

Fl.

hmm

p

E. (Sax.)

Always move slowly and smoothly between targets of gaze

Forward, to audience

Paper

Towards audience

Fl.

Perc. & Gtr.

Paper

Audience

Fl.

Paper with hand

in frustration

Throat clearing

Paper

hm - hm

n *p* *n*

n *p* *n*

shake towards fl.

breathe in and out through mouthpiece, let sound if that happens

mp

"*p*"

E. (Perc.)

Always move slowly and smoothly between targets of gaze

Humming

Drum

p with fingers

Perc.

hmm

p

E. (Gtr.)

Always move slowly and smoothly between targets of gaze

hammer

Humming

Guitar

n *p* *n*

hmm

p

p *f* *p*

7 4" 20-25" Perc. Forward 10" 1-2" eyes only Sax.

E. (Fl.) Col melodica, try to find notated pitch Control pitch by moving finger inside mouthpiece

Fl. *p* *p*

E. (Sax.) Perc. & Gtr. Audience

Sax. Paper *f* shake towards gtr. & perc. faster breathing ad lib. *f* shake towards audience, hold paper with two hands to hide the frother *fff* (you can let out an angry "arr" if it feels natural)

E. (Perc.) open one eye at a time sceptically Audience Sax. subito

Perc. Put paper on table Melodica *n* *p* *n* *mf* *n* *ff* *pppp*

E. (Gtr.) Blink eyes rapidly Forward

Gtr. hammer *n* *f*

11

6-9"

E. (Fl.)

Own playing

adjust pitch by moving finger inside tube,
create an ascending pattern of 8 distinct pitches

Fl.

6-9"

6-9"

6-9"

6-9"

6-9"

E. (Sax.)

-subito

Sax.

Forward (empty)

Paper

n

p

n

n

E. (Perc.)

Own playing

Audience

Melodica

Sax.

Paper

Audience

Paper

Audience

determined

key clicks only, no air

drop tube from mouth,
continue key clicks

Paper
with hand

in frustration

Throat
clearing

hm-hm

mp

n

fff

mf

E. (Gtr.)

Own playing

Gtr.

hammer

Peek at Perc.

16 10-15"

E. (Fl.) Look asleep, head tilted

Fl. Paper with hand

n *p* *n*

4"

Sax.

10-15"

Forward, to audience

n *p* *n*

5-6"

Mouthpiece

lower pitch by inserting index finger slowly into tube

mf

10-15"

trill by rapidly moving index finger in tube

tr *p*

3-4"

Own playing

take frother into R.H. and then inhale through instrument audibly

E. (Sax.) Forward, to audience

Sax.

p *n* *n* *p* *n*

Perc. mit schadenfreude

Audience

ff

E. (Perc.) look around everywhere

Perc. Paper with hand

p shy

Sax.

Forward, to audience

Paper

Hand, where the paper was

punch paper, let drop to floor keep hand where it was, mid-air

n *p* *f possib.*

Drum

roll with fingers, both hands

ppp

Audience

E. (Gtr.)

Gtr.

Forward, to audience

Paper with hand

n *p* *n*

Perc. mit schadenfreude

Audience

ff

22

10"

close eyes tightly, squint and grin!

E. (Fl.)

-subito

click button with R.H. thumb, don't release yet!

2-3"

5-8"

5-8"

9"

9"

subito, shocked

Audience

release button

ON (paper vibrates)

tongue ram

sfz

hole fully covered, air only (quasi jet whistle)

sfz

sffz

sfffz

pp

f *possib.*

upper lip partly in hole, pitch ascends by increasing airflow

E. (Sax.)

-subito

close eyes tightly, squint and grin!

click button with R.H. thumb, don't release yet!

≈ 118

continue from perc.

subito

subito

subito

Flute

Audience

Flute

Paper

Mouthpiece teeth on reed

p

E. (Perc.)

-subito

close eyes tightly, squint and grin!

≈ 118 , independent tempo

ord.

swipe surface of drum with fingertips

subito

subito

subito

Flute

Gtr.

Audience

Flute

f

"*f*"

E. (Gtr.)

-subito

close eyes tightly, squint and grin!

click button with R.H. thumb, don't release yet!

subito

subito

subito

Flute

Own playing

Audience

Flute

hit strings with palm to mute, around VII

f *poss.*

④ hammer (produces bi-tones)

⑤ as fast as possible

28 15" 15"

E. (Fl.)

Fl.

E. (Sax.)

Own playing

squint

Paper

Own playing

with "töttöröö" feeling

Inverse mouthpiece

trumpet embouchure

play with following materials 1., 2., 3.

1.

2.

3.

Mouthpiece

flz.

fff

mp

Sax.

E. (Perc.)

Audience

Sax.

Gtr.

Audience

Sax.

Gtr.

Audience

Perc.

blow a raspberry

f

p

E. (Gtr.)

Sax.

Own playing

squint

Paper

Own playing

intense stare

Paper

Gtr.

⑥ hammer, bend molto vib.

ff

XII hammer strings
and shake neck of instrument
vigorously

30 15-20" (happy) (ultra happy)

E. (Fl.) Sax. Gtr. Audience Perc. Audience

Fl.

E. (Sax.) Paper Audience

Sax.

E. (Perc.) Paper (on ground) Audience

Perc.

E. (Gtr.) Paper Audience

Gtr.

Stare at your paper intensively as if trying to get it to do something just by staring at it

release button (paper vibrates)

Opera Gong (down)

pick up stick

pick up melodica tube

bite tube into mouth

depress keys

inhale through tube

Melodica

diaphragm vibrato

OFF

♩ = 97

eyes only, keep expression

As long as melodica rings

neutral face

36 Eyes forward – this section should preferably be played without eye contact by just listening

Fl. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

Sax. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

Perc. Table bell Melodica Hi-hat (pedal) up down

Gtr. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

51

Fl. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF shake

Sax. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF shake

Perc. brushes (Dr.) ord. swipe p ppp

Gtr. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF shake

Vocals: speak along music,
x-noteheads are unvoiced

Opera gong

88

Fl. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

Sax. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

Perc. pling

Gtr. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

$\text{♩} = 87$

$\text{♩} = 97$ accelerando

Melodica

continue hi-hat in same rhythm

97

Fl. ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

Sax. OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

Perc.

Gtr. OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF

$\text{♩} = 140$ (or even faster)

speed up until as fast as possible

let rattle against paper

let rattle against paper

diaphragm vibrato, slowing down...

fff

Stop hi-hat

let rattle against paper

accel. poco a poco.

... al $\bullet \approx 175$

104 $\text{♩} = 80$

start bringing paper and frother together with your other hand

... always hits paper here

always on: create rhythm by hitting paper from now on, frother hand is not attached to paper

start moving paper to the left, revealing to frother little by little, keeping on with the pattern

repeat as needed, in the end frother is only moving in the air

Fl.

2/4

ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON

Sax.

2/4

ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON

start bringing paper and frother together with your other hand

... always hits paper here

always on: create rhythm by hitting paper from now on, frother hand is not attached to paper

start moving paper to the left, revealing to frother little by little, keeping on with the pattern

repeat as needed, in the end frother is only moving in the air

Melodica solo – play in your own time, using vibrato etc. as you wish
You can add embellishments with bell, gong, hi-hat etc. ad lib.
You can repeat one chord or place multiple times.

Perc.

Gtr.

2/4

ON OFF ON OFF ON OFF ON OFF ON OFF ON OFF ON

start bringing paper and frother together with your other hand

... always hits paper here

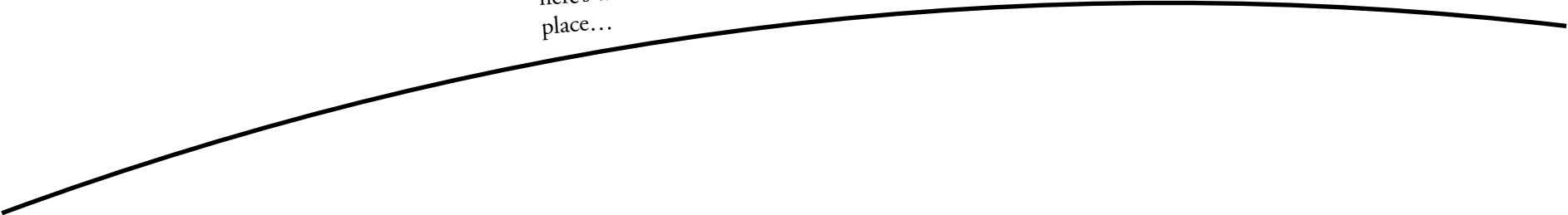
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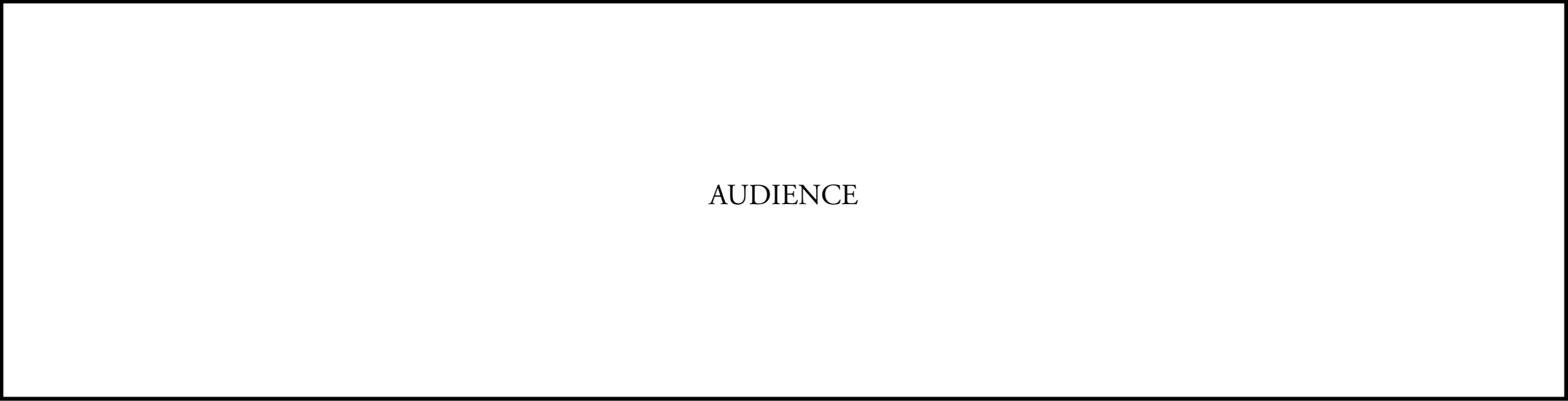
for this THIRD movement, position yourselves
somewhat accordingly:

here's where the earlier part of the performance took
place...



FLUTE

GUITAR
(extra chair etc.)



AUDIENCE

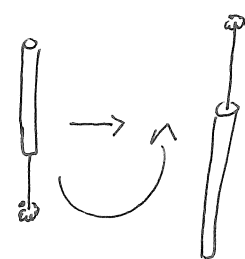
FLUTE

(for this movement, use old batteries to get the best rattle...)

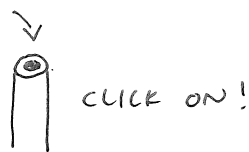
LOOK FORWARD, HOLDING THESE:

L.H.: Mouthpiece

R.H.: Frotter



TURN UPSIDE DOWN IN ONE SWIFT MOVEMENT



CLICK ON!



DIP INTO MOUTHPIECE CAREFULLY A FEW TIMES, LET RATTLE

(MORE PRECISELY)

DO: 2 SEMI-SLOW DIPS (3-5") 2 VERY FAST ONES

THEN: TRY TO LOWER THE FROTTER INTO THE MOUTHPIECE WITHOUT RATTLING (IMPOSSIBLE!)

AND!: TAKE CARE NOT TO LOWER IT TOO FAST/FORCEFULLY, SO IT DOESN'T TURN OFF!



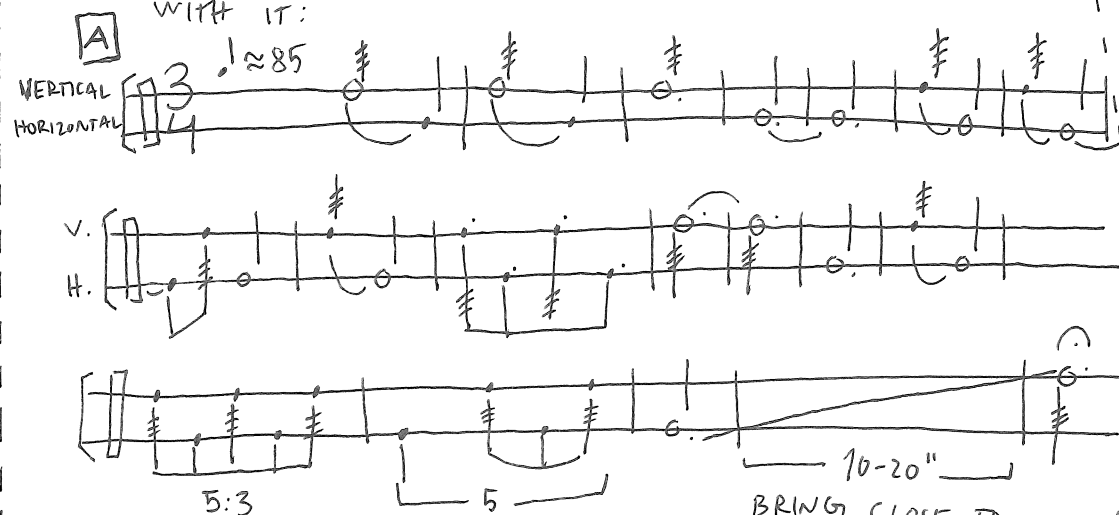
HOLD VERTICALLY IN FRONT OF YOU, STARE AT IT INTENSELY

TURN IT HORIZONTALLY:



NOW IT SHOULD ONLY VIBRATE, NOT RATTLE

YOU PLAY SOME MUSIC WITH IT:



BRING CLOSE TO YOUR LEFT EAR WHILE TURNING TO VERTICAL



LISTEN!



[EXPRESSION WHEN MOUTHPIECE FAR FROM EAR]



[EXPRESSION WHEN IT IS NEXT TO YOUR EAR]

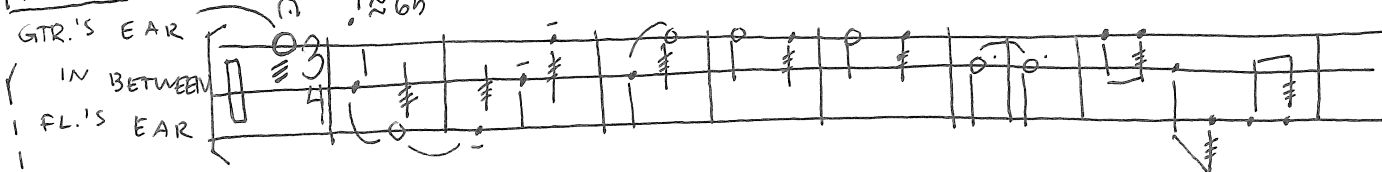
LOOK TO AUDIENCE

WALK TO GUITAR PLAYER, BRING THE RATTLING MOUTHPIECE TO THEIR EAR, FROM BEHIND THEM.

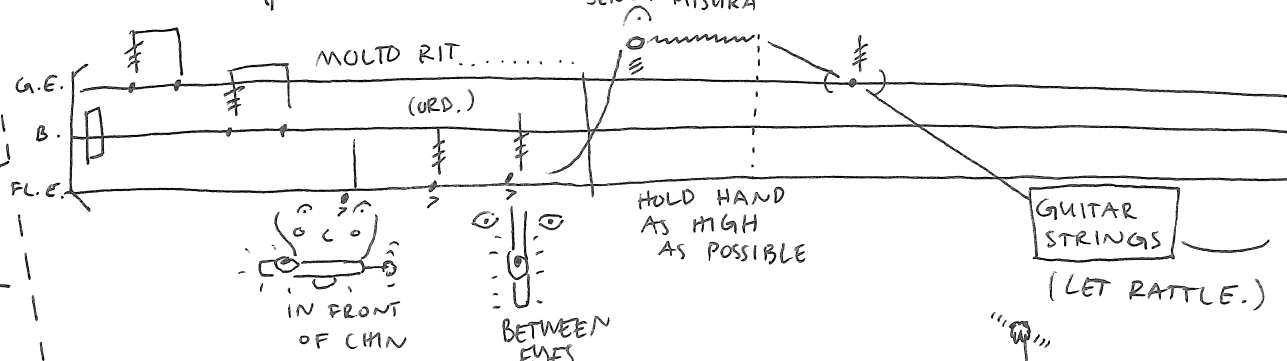
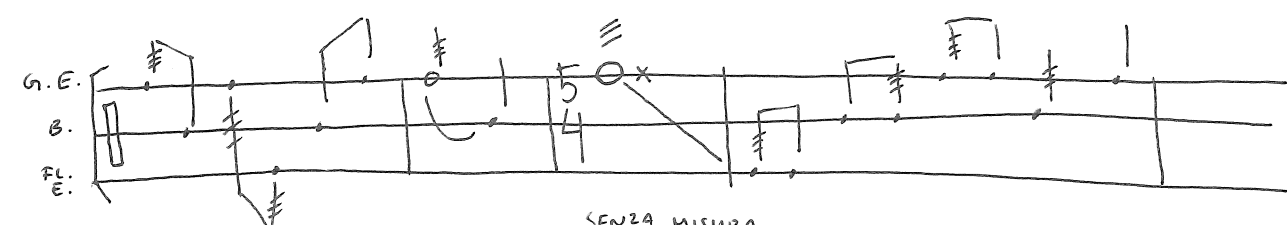
GUITAR:

CHANGE EXPRESSION WHEN THE RATTLING MOUTHPIECE APPROACHES, ACCORDING TO THE INSTRUCTION ON THIS PAGE. YOU PLAY SOME MUSIC TOGETHER:

FLUTE:

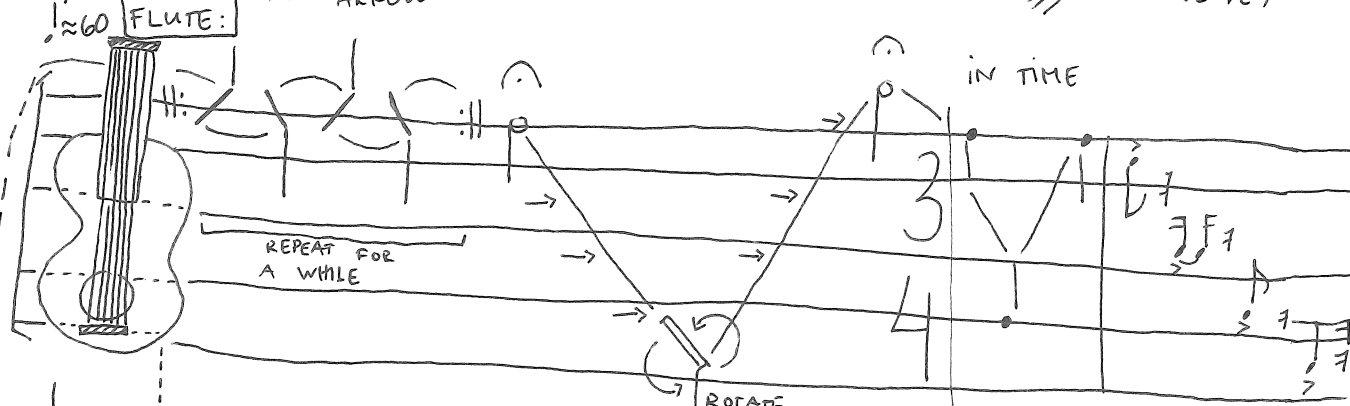


(# = VERTICAL, ! = HORIZONTAL)



GUITAR:

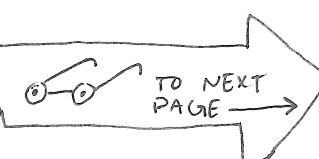
FOLLOW MOVEMENT WITH EYES, STRUM STRINGS WHEN MARKED WITH AN ARROW



= angular positions of mouthpiece

= mouthpiece at a right angle to the guitar neck

AS LONG AS IS NEEDED



TO NEXT PAGE

GUITAR & FLUTE (CONTINUES)

SENZA MISURA

CONTINUE STRUMMING

SLOWLY HAND FROTHER TO GUITARIST AFTER REMOVING FROM TUBE

FLUTE: WALK AWAY.

APPROACH GUITAR PLAYER FROM 3 DIFFERENT DIRECTIONS, SLOWLY CLOSING IN ON THEM

GUITAR ONLY

ROTATE FROTHER SLOWLY ON STRINGS

LONG WHILE

CLICK OFF

HERE THE FOLLOWING HAPPENS

STRUM EVERY NOW AND THEN

A FEW "HAWAII STYLE" CHORDS

pp

KEEP FROTHER RIGHT ON THE EDGE OF SOUND-HOLE, KEEP BRINGING YOUR NOSE CLOSE TO IT UNTIL THEY TOUCH, THEN QUICKLY PULL HEAD AWAY FROM IT

LOOK TO PERSON ON YOUR LEFT

LOOK TO PERSON ON YOUR RIGHT

LOOK TO AUDIENCE

LOOK TO PERSON BEHIND YOU

HEL
SIN
GIS
SÄ
16.10.
2024

JOIN IN WITH THE FIRST HAWAIIAN CHORDS

ONLY LOOSE LIPS, LIKE HORSE

FL. 3

SAX. 4

PERC.

PLING TSA TSA PLING TSA TSA PLING TSA TSA MMH TSA-PA TSA PLING TSA TSA TSA-PA TSA BRR TSA-PA TSA-PA BOP TSAP DOP PLING... KA-TSA-KA HMM HA-HO

! = VOICED
x = UNVOICED

FL. 7

SAX. 7

PERC.

PLING TSA TSA PLING TSA-PA TSA BRR TSA-PA TSA PLING TSA-PA TSA-PA BOP TSAP PLING TSA TSA 22OP TSA BRR 222 HMM TSA-PA TSA

REPEAT IF NEEDED

END POSITION OF PERFORMERS

