Garon by Yuval Avital

Mass sonic composition Dedicated to Anish Kapoor

for 2 tuba consorts (20-40 elements), 5 contrabass tuba soloists,
2 percussions sections (3 each), choir & live electronics .

Premiere :

26/01/2012 | Closing concert *Dirty corner* by Anish Kapoor |
La Fabbrica del Vapore | Milan | Italy |

Orchestration specifics :

- 5 Contrabass tuba soloists

- 4 Euphonium
- 4 Bass tuba (opt. duobled)
- 12 Contrabass tuba (opt. duobled)
- 6 percussions players

Choir :

- Soprano section

- Contra Alto section

- Tenor section

- Basso section

Live electronics performed through

8 -12 speakers

2 subwoofers.

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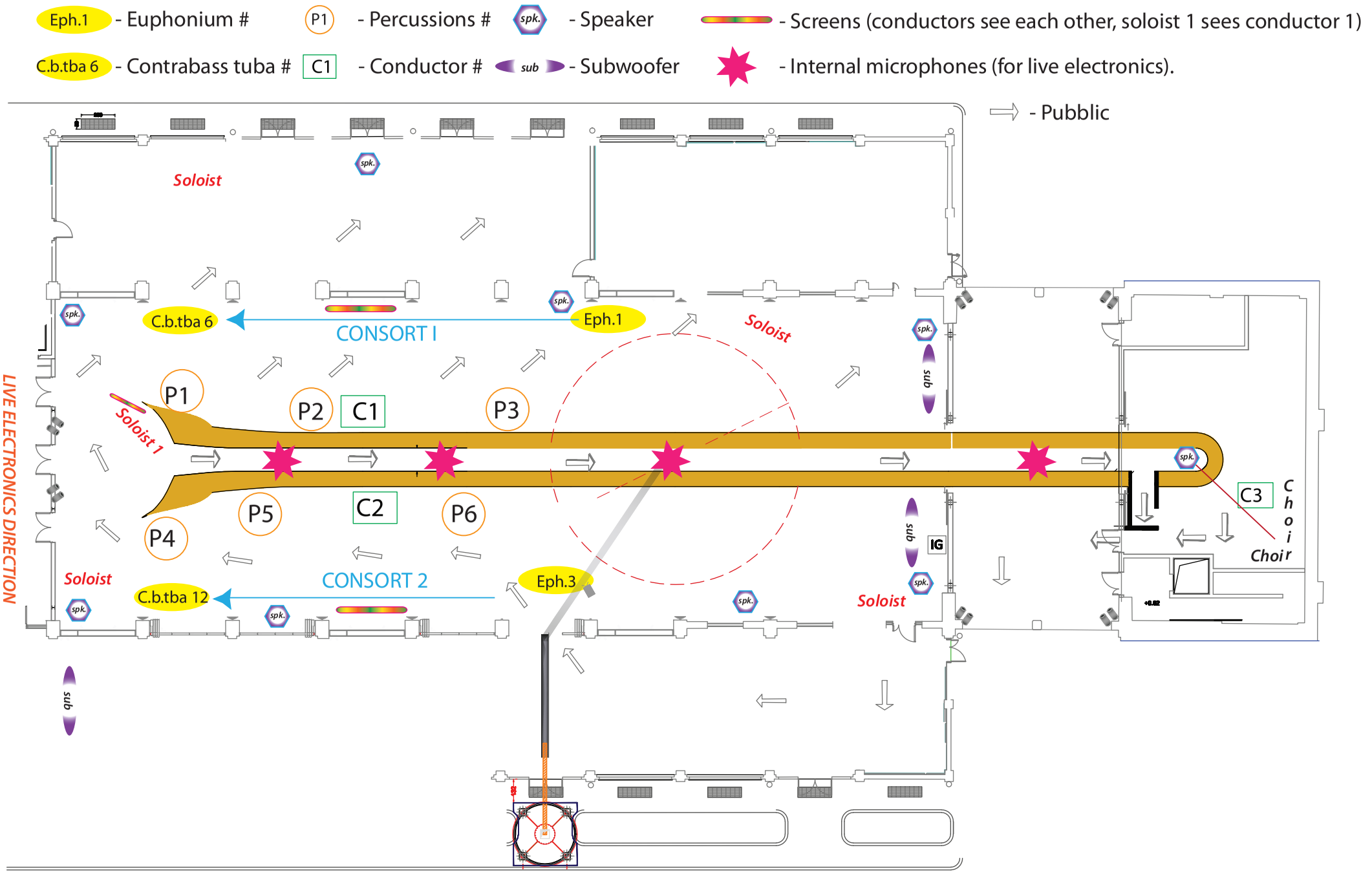
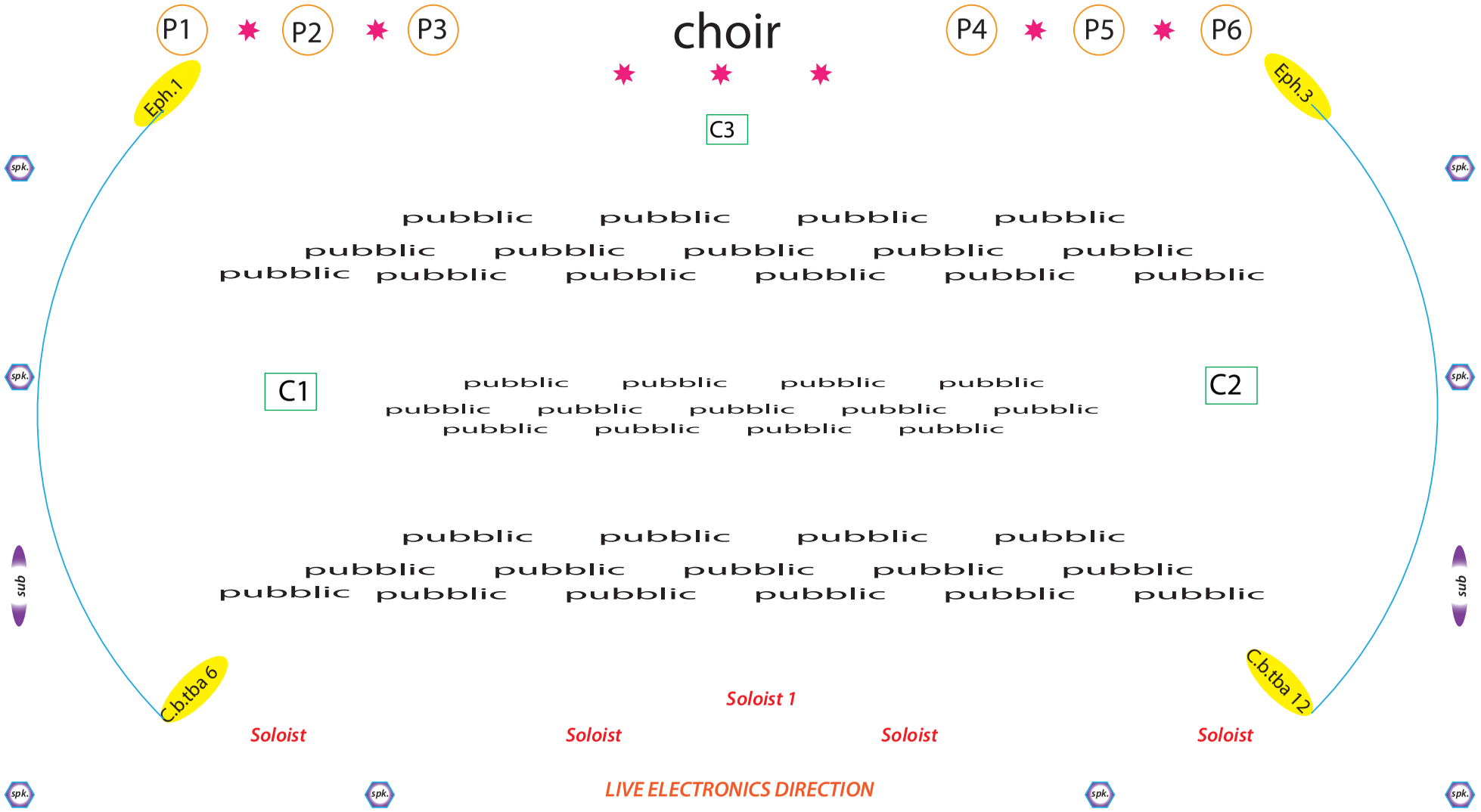
Garon premiere : site specific positioning



Garon II possible positioning : open space

Eph.1 - Euphonium # P1 - Percussions # spk. - Speaker

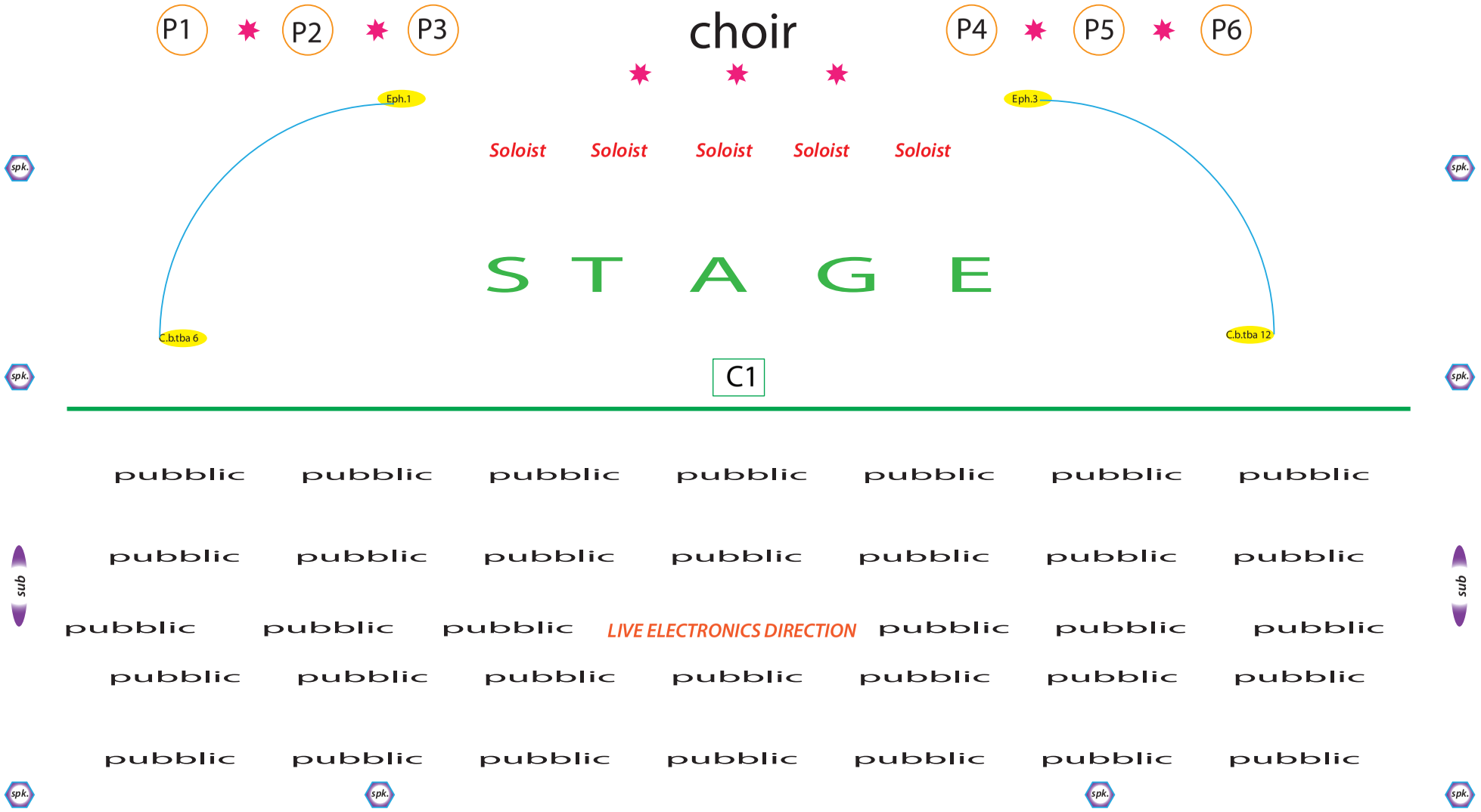
C.b.tba 6 - Contrabass tuba # C1 - Conductor # sub - Subwoofer - Internal microphones (for live electronics).



Garon III possible positioning : stage

Eph.1 - Euphonium # P1 - Percussions # spk. - Speaker

C.b.tba 6 - Contrabass tuba # C1 - Conductor # sub - Subwoofer - Internal microphones (for live electronics).



GARON / Yuval Avital Leggenda pp.1

Tuba :

- Più grave possibile. / *Lowest possible.*

§ - Suono di aria (imitare vento). / *Air sound (imitate wind).*

cuivre - Suono metalico forte, si ottiene più facilmente usando le posizioni dell'ottava bassa. / *Strong metalic sound, more easy to produce with lower octave positions.*

circular - Respirazione circolare (soltanto solisti). / Circular breathing (soloists only).

≈≈≈ - Sfregare il filo di naylon (1 mm. con pece da contrabasso) sul bordo della campana. (arco a monocorda) / *Rub a nylon fishing string (1 mm. with contrabass raison) on the bell's border (monochord bow)*

- Colpo sul bochino, tappandolo con la mano (slap). / *Hit the mouthpiece, blocking it (slap).*

§→Ø→ - Variare liberamente dal soffio a pianissimo e viceversa fino alla fine della nota o della linea. / *transition between air sound and pianissimo (passing through half sound) freely until end of note or line.*

SSSS - pronunciare la consonante indicata dentro il bocchino. / *Pronounce indicated consonant inside the mouthpiece.*

o i o o - pronunciare le vocali scritte mentre si suona. */ pronounce vocal while playing.*

- Vibrato veloce. / *Fast vibrato.*

- 1/4 di tono bemol (nota scritta calante). / *1/4 bemol.*

- 1/4 di tono diesis (nota scritta crescente). / *1/4 dies.*

microtonal wave - Alternare lentamente l'intonazione liberamente (+/- 1/4 tono). / *Alternate freely intonation (+/- 1/4 tone).*

codice morse - Ripettere la nota scritta con un ritmo irregolare liberamente (imitando il codice morse). / *Repeat indicated note with an irregular rythm (imitating a morse code).*

- Più acuto possibile. / *Highest possible.*

- Trillo sulla nota più bassa possibile. / *Trill on lowest note possible.*

1/2 valvola - Suonare a metà valvola sina a nuova indicazione (es. nat.). / *Play with half a piston until new indications.*

Flz. - Flatterzunge, suono frulatto. / *Flatterzunge.*

nat. - Tornare a suono naturale. / *Back to natural sound.*

sim... - Continuare l'effeto precedente fino a nuova indicazione. / *Maintain previous effect until new indication.*

- Glissando verso l'acuto alla fine della durata della nota (non definito). / *Glissando towards high at the end of the duration of the note.*

- Multifonici (soltanto solisti). / *Multiphonics (soloists only).*

1/2 valvola - Glissando di armonici ad. lib. variare estensione. / *Glissando of harmonics ad. lib. in various extensions.*

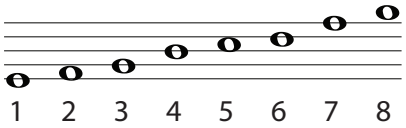
Beatbox - "Beatbox" suoni percussivi tipo slap in due altezze (soltanto solisti). / *"Beatbox" perccusive sounds, like slaps in two hights (soloists only).*

* tutti i trilli devono essere più veloci possibile, non misurati. / *All trills should be played as fast as possible, Unmeasured.*

** Far sentire i cambi di nota con legatura di valore con leggere inflessioni dinamiche. / *Make audible identical note changes when connected with ties, with a light dinamic emphasize.*

GARON / Yuval Avital Leggenda pp.2

Percussioni / P*ercussions :*



1-3 : Tam- tam (1-centro, 2-metà, 3-bordo). / *Tam-tam (1-center, 2- half, 3 - border).*

4-6 : Piatti di 3 vari dimessioni organizzati secondo altezza. /
Cymbals in 3 different dimensions organized by hight.

7-8 : Due suoni diversi suonati su una struttura di semi vuota di acciaio (tubo irregolare ad esempio) /
Two different sounds played on a half empty iron structure (irregular tube for example).

Chain on cymbals - Catena sui piatti (suono continuo). / *Chain on cymbals (continuos sound).*

Bow on cymbals - Arco (+ pece) sui piatti (suono continuo). /
Bow (+raisen) on cymbals (continuos sound).

superball on tams - Sfregare il tam-tam, evocanto suoni armonici (suono continuo). /
Rub the Tam-tams, creating harmonic sounds continuos sound).

Suonare la struttura ad. lib. , frullando e grattando - Play the (iron) structure freely , with frullatti & light scraching Sounds.

Suonare la struttura ad. lib. , frullando e grattando meno mosso - Same but less vivid.

Suonare la struttura ad. lib. , rarefatto - Play freely the structure, but rarefied (the total playing should not be dense).

Suonare la struttura ad. lib. , più mosso - Play freely the structure, more vivid (here also means more full).

Suonare la struttura ad. lib. , ancora più mosso - Play freely the structure, even more vivid (here also means even more full).

Suonare la struttura ad. lib. sempre più mosso - Play freely the structure, augmenting constantly the intensity.

Suonare la struttura ad. lib. , frenetico - Play freely the structure, in a frenetic way.

Suonare la struttura ad. lib. , meno mosso - Play freely the structure, less vivid (or full).

GARON / Yuval Avital Leggenda pp.3

Coro / *Choir* :

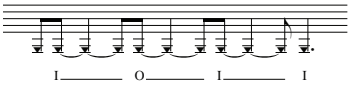
5 - 20 Soprano.
3 - 10 Contra Alto.
3 - 10 Tenore.
4 - 15 Basso.

- Nota più grave possibile. */ Lowest possible note.*

Suono di vento lento, usare: F, SH, S, H - *Wind sound slow, sue F, SH, S, H.*

LUL decoration

- Ripettere alto in falsetto : LULULULULU (simile ad escamazioni vocali festive di alcuni culure). */ Repeat high in falsetto : LULULULULU (similar to festive vocal exclamations of variuos cultures).*



- "Libretto"

Sussurrare lento in non lingua - *Whisper slowly in a non existing language (could be pseudo language).*

1/2 fischio, modulare altezze - *1/2 whistle, modulate hights (non defined).*

Suono di mare - *Sea sound imitation.*

Note lunghe più grave possibile,
a volte con molto vibrato, ogni tanto acciaccature dall'alto

- *Long notes lowest possible, sometimes decorate with accicccatura from above.*

Alternare vocali lentamente con note lunghe in altezza indefinita (alta)
a volte con molto vibrato, ogni tanto acciaccature dal basso

- *Alternate vocals on notes in an undifined pitch (high) sometimes decorate with accicccatura from below.*

Alternare soffio con note lunghe in altezza indefinita (medio bassa)
a volte con molto vibrato, ogni tanto acciaccature dall'alto

- *Alternate breathing (audible) withLong notes in mid-low range sometimes decorate with accicccatura from above.*

provare a imitare le altre cantanti della sezione con una nota vicina ma diversa,
alternare senza vibrato e con molto vibrato

- *Try imitating the other singers of the section with close but different notes, alternating with a lot of vibratto or without.*

alternare note lunghe pulite e note decorate
con trilli e vibrati intensi intorno a SI 3 in altezze non definite

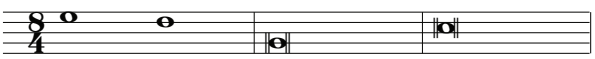
- *Alternate long clean notes and decorated notes with trills and intense vibrato around B3, in an undefined pitch.*

note acutissime in falsetto, vibrare più presto possibile; a volte silenzio, a volte bocca chiusa

- *Highest notes in falsetto, fasttest possible vibrato, sometimes quiet, sometimes with a closed mouth.*

respiri - *Breath (audible).*

canto dolce intorno le note scritte (+/- 1 e 3/4 tono),
alternare vocali e parole inventate, a volte molto decorato, a volte fermo



- *sweet singing around the written notes (max. +/- 1 & 3/4 tones), alternate vocals & invented words, sometimes very decorated, sometimes still.*

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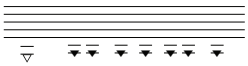
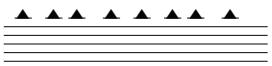
Coro (2) / *Choir (2)* :

codice morse



- Ripettere una nota molto grave con un ritmo irregolare liberamente (imitando il codice morse).
/ *Repeat u very low note with an irregular rythm (imitating a morse code).*

codice morse



- Ripettere una nota molto acuta con un ritmo irregolare liberamente (imitando il codice morse).
/ *Repeat u very high note with an irregular rythm (imitating a morse code).*

Live electronics :

Live electronics samples the percussions & the choir constantly with 5 - 8 micropones, and perform according written indications in the score with 8 - 12 circural speakers system + 2 subwoofers.

Categories of manipulation :

1. Granulation : **Grain (x,y)**
x stands for density : **- -** very empty till **++** almost 90%.
y stands for grain length : **S** means small (40+ milliseconds); **M** means medium; **L** means long.

2. Spatialization : **Spaz. (x)**

grain Granular; **clock** or **anti clock** - for movement clockwise or counter clockwise;
Move for slow movement like a wave; **Rand** for random (fast) alternation.

3. Transposition : **Trans = poly x** or **Trans ≠ poly x**
Octave transposition to lowest octaves; **=**stands for exact octave; **≠** stands for detuned octaves.
poly indicates the amount of cases of transposition.

4. Reverb : **Reverb (x)**
Three cases of colored reverb, obtained through manipulative convulation :
White - extremely bright (as if in a room made of ice).
Iron- extremely iron (as if in a long narrow tube).
black- extremely dark (as if in a huge wet cave).

5. Delay: **Delay(x)**
Two cases of complex delay :
Drum- rythmic pattern delay.
Choir - overlap of delays & feedbacks to create clusters.

6. Spectral operations : **Spect. (x)**
Two cases of Spectral operations :
Freeze - Freezing a spectral photogram.
Choir - freely performing with the spectral components, to obtain harmonic "polyphonies".

Dedicated to Anish Kapoor

GARON

Mass sonic composition for 2 tuba consorts (20-40 elements),
5 contrabass tuba soloists, 2 percussions sections (3 each), choir & live electronics

Yuval Avital

Score

Prelude *1.20"*

A TIMELINE : BAR = 15" (♩=~30)

SPAZ. Move. ---- GRAN. (--;P) ----

Live Electronics — SPAZ. Move. ---------- SPAZ. Gran. ----

SPECT. Choir ---- SPECT. Freeze ----

Contrabass tuba solo 1
C.B.Tba Soloists (1)
Contrabass tuba solo 2
Contrabass tuba solo 3
I. Euphonium 1
I Euphonium 2
I Bass tuba 1
I Bass tuba 2
I Contrabass Tuba 1
Tuba Consort I
I Contrabass Tuba 2
I Contrabass Tuba 3
I.Contrabass Tuba 4
I. Contrabass Tuba 5
I. Contrabass Tuba 6
A. Percussions 1
Percussions Section A
A. Percussions 2
A Percussions 3
Contrabass tuba solo 4
C.B.Tba Soloists (2)
Contrabass tuba solo 5
II Euphonium 3
II.Euphonium 4
II Bass tuba 3
II. Bass Tuba 4
II. Contrabass Tuba 7
Tuba Consort II
II. Contrabass Tuba 8
II. Contrabass Tuba 9
II. Contrabass Tuba 10
II. Contrabass Tuba 11
II. Contrabass Tuba 12
B Percussions 4
Percussions Section B
B Percussions 5
B.Percussions 6
Soprano
Contralto
Choir
Tenor
Bass

cuivre — Flz. — continuare / variare — ppp–mp — SSSS — superball on tam-tam — Chain on cymbals — Suonare la struttura ad. lib. , frullando e graffiando — Bow on cymbals — ↻circular — FFFF — ZZZZ — Shhhh — Suono di vento lento, usare: F, SH, S, H — OOOO — WEOWEO(SLOW)

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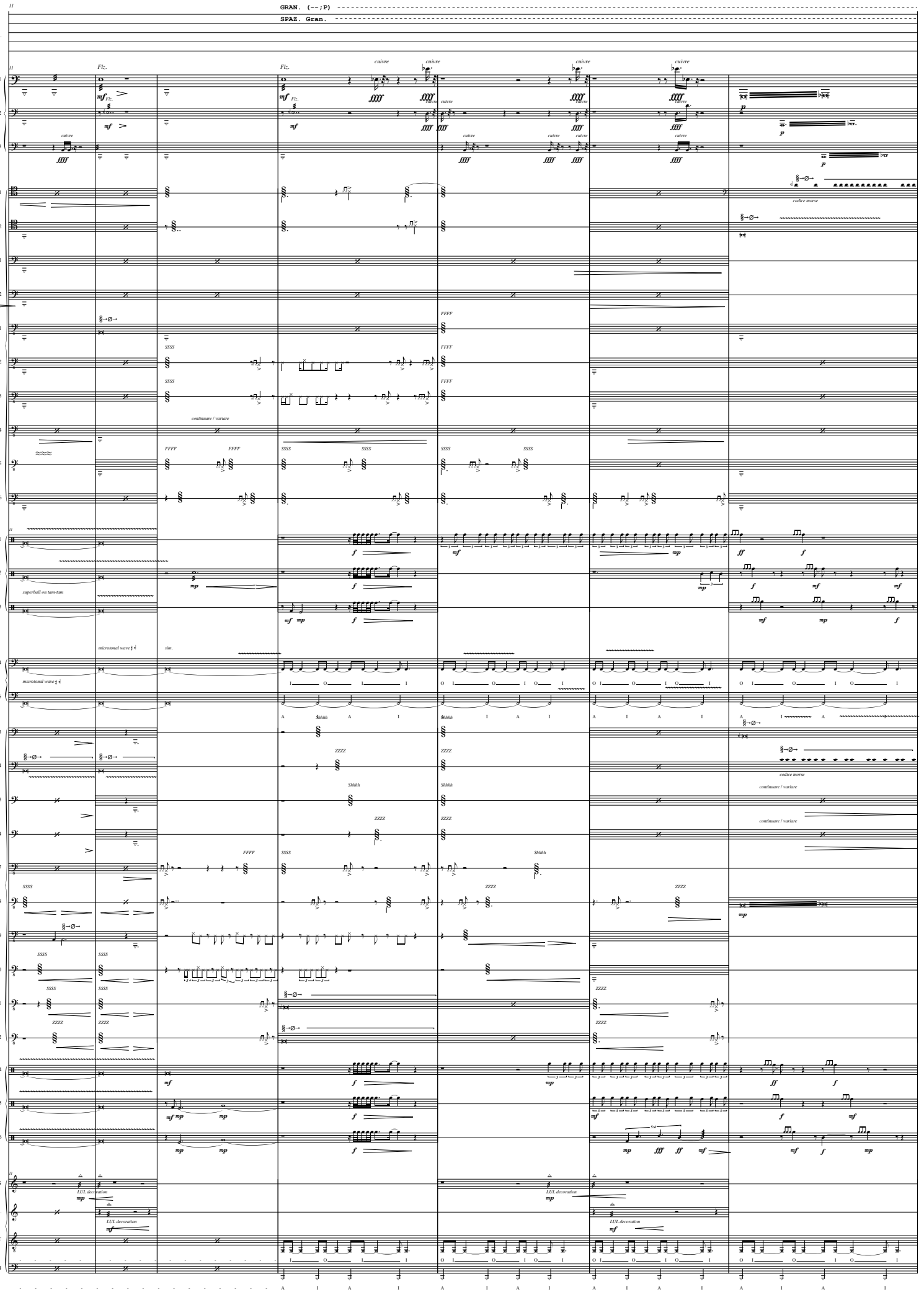
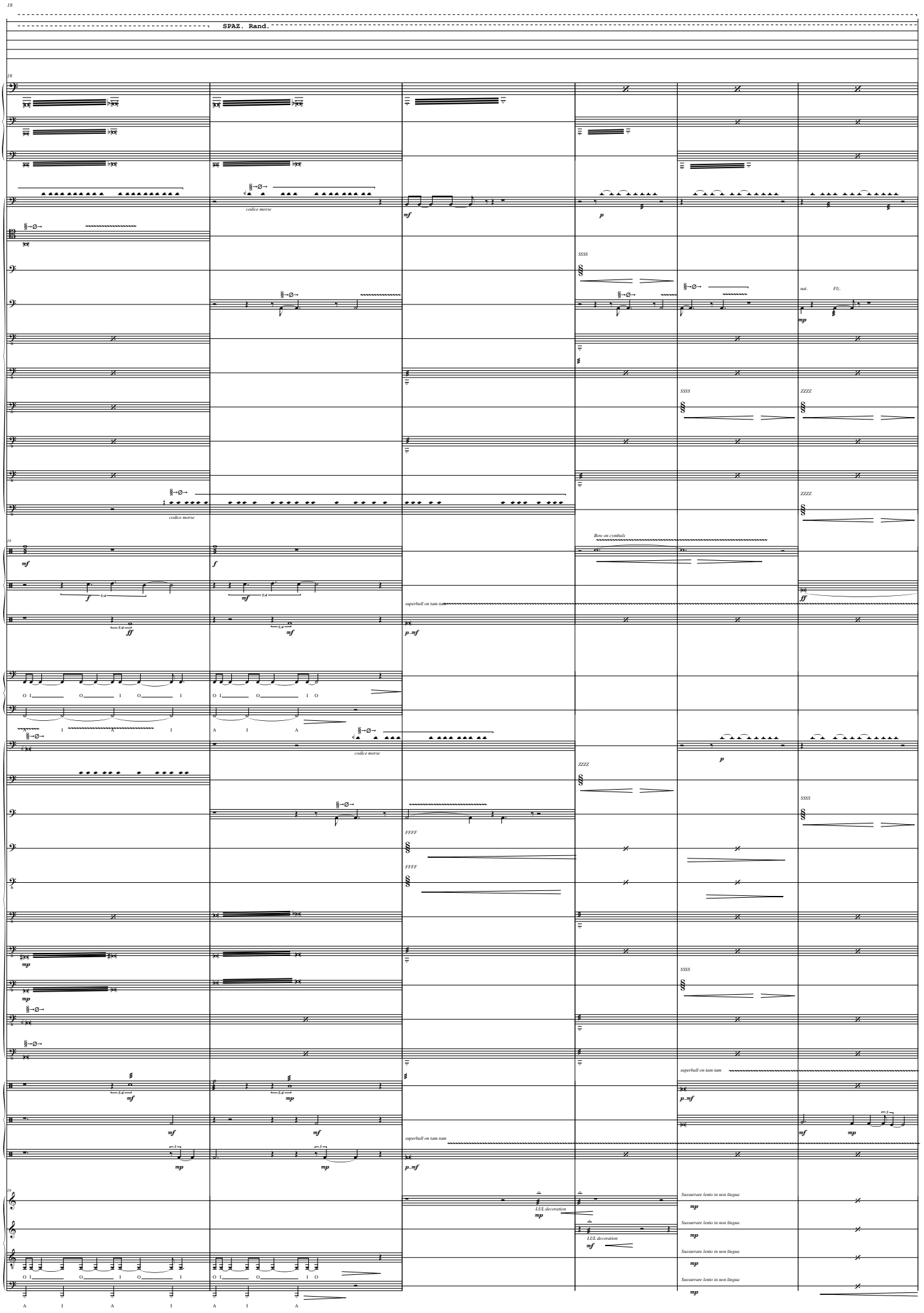
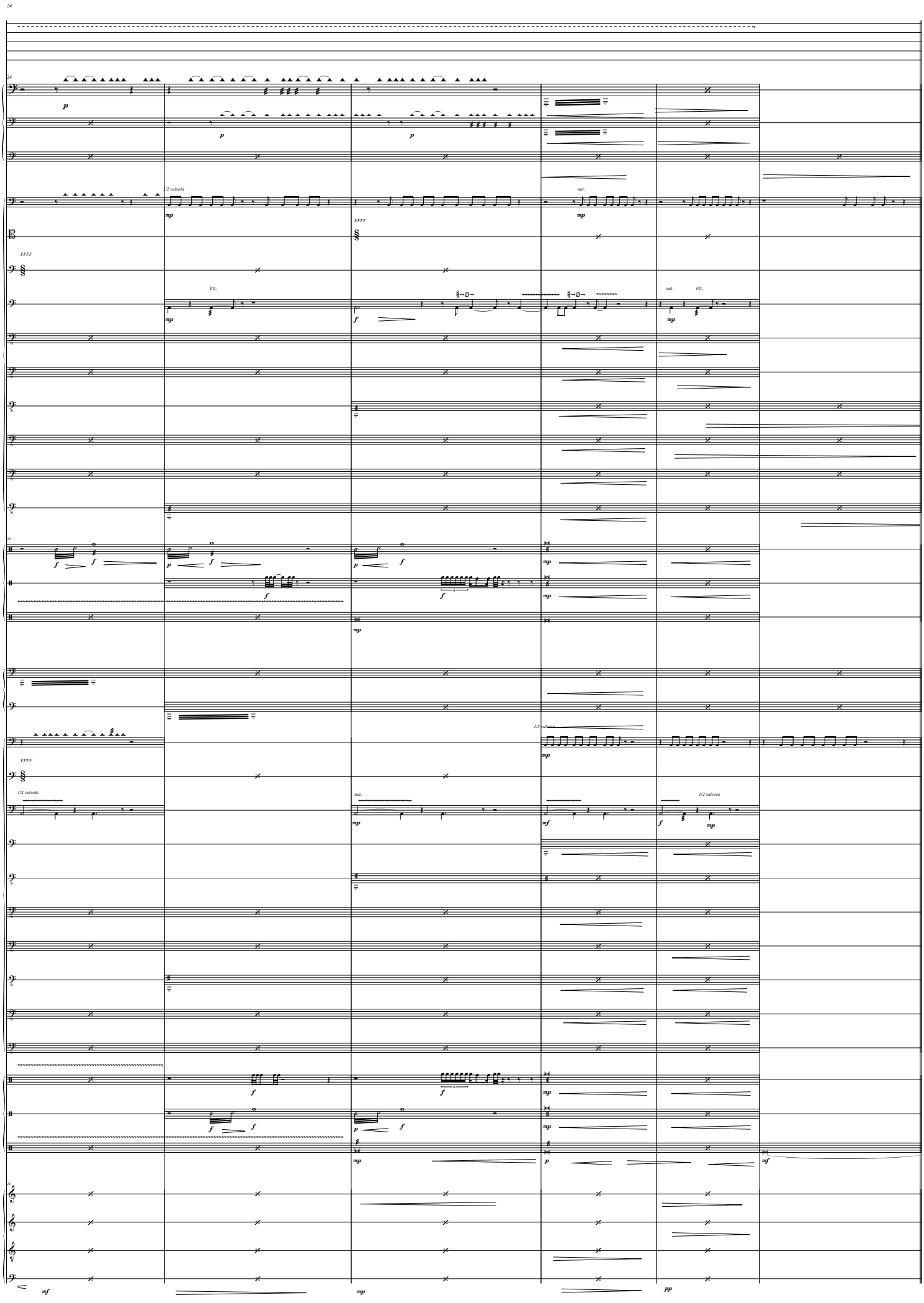
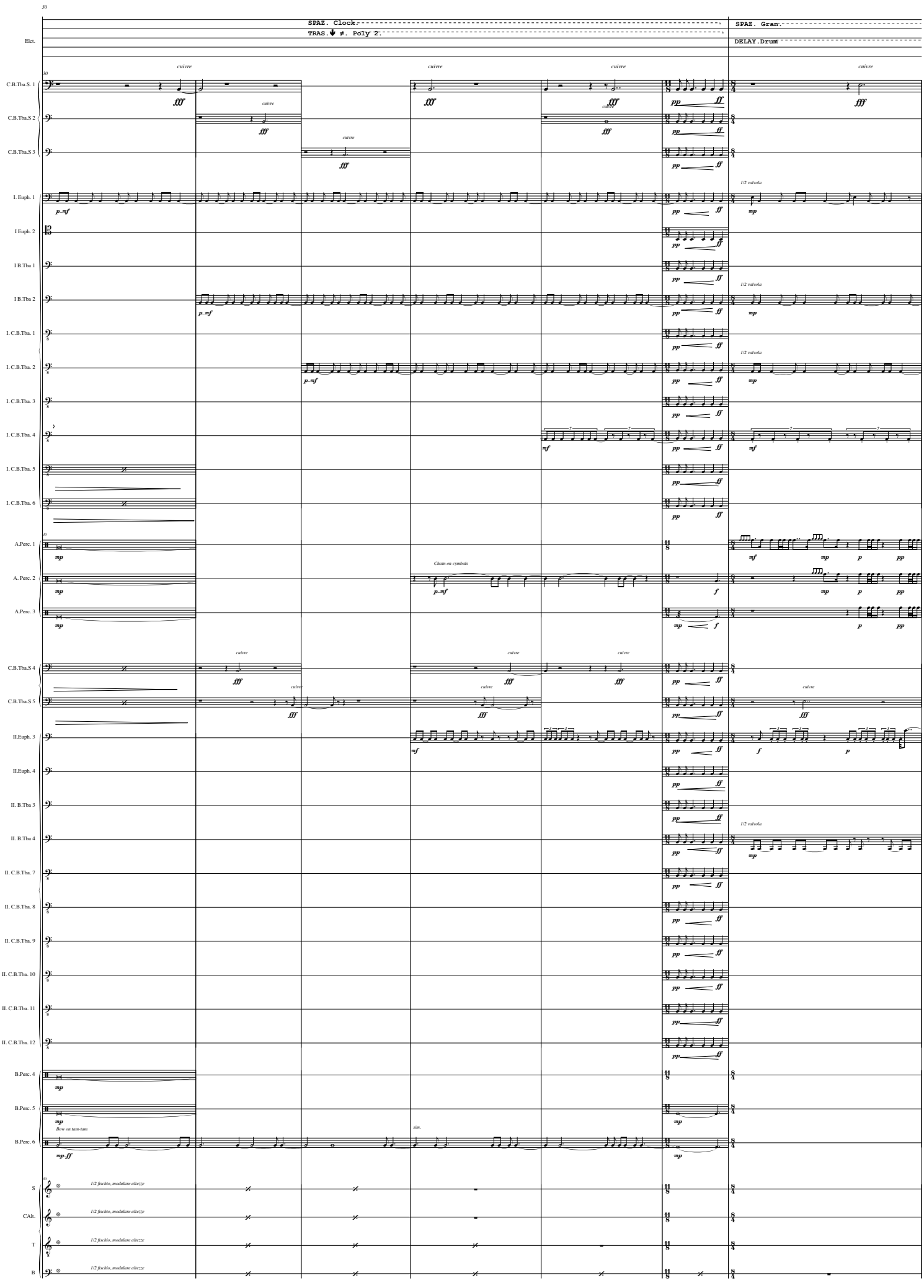
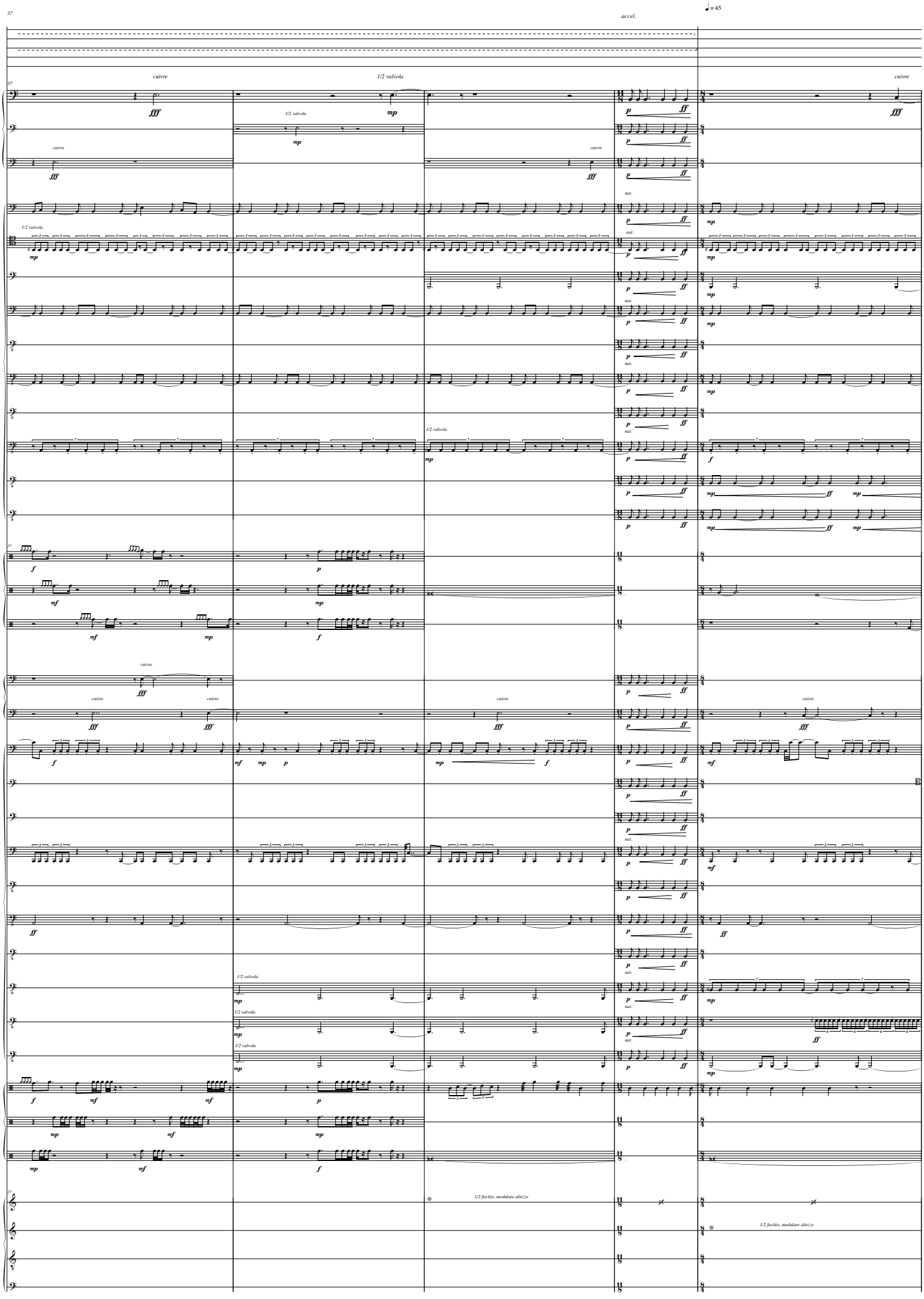

GRAN. (--;P)
SPAZ. Gran.
Elct.
Flz.
cuivre
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
codice morse
continuare / variare
superball on tam-tam
microtonal wave
LUL decoration

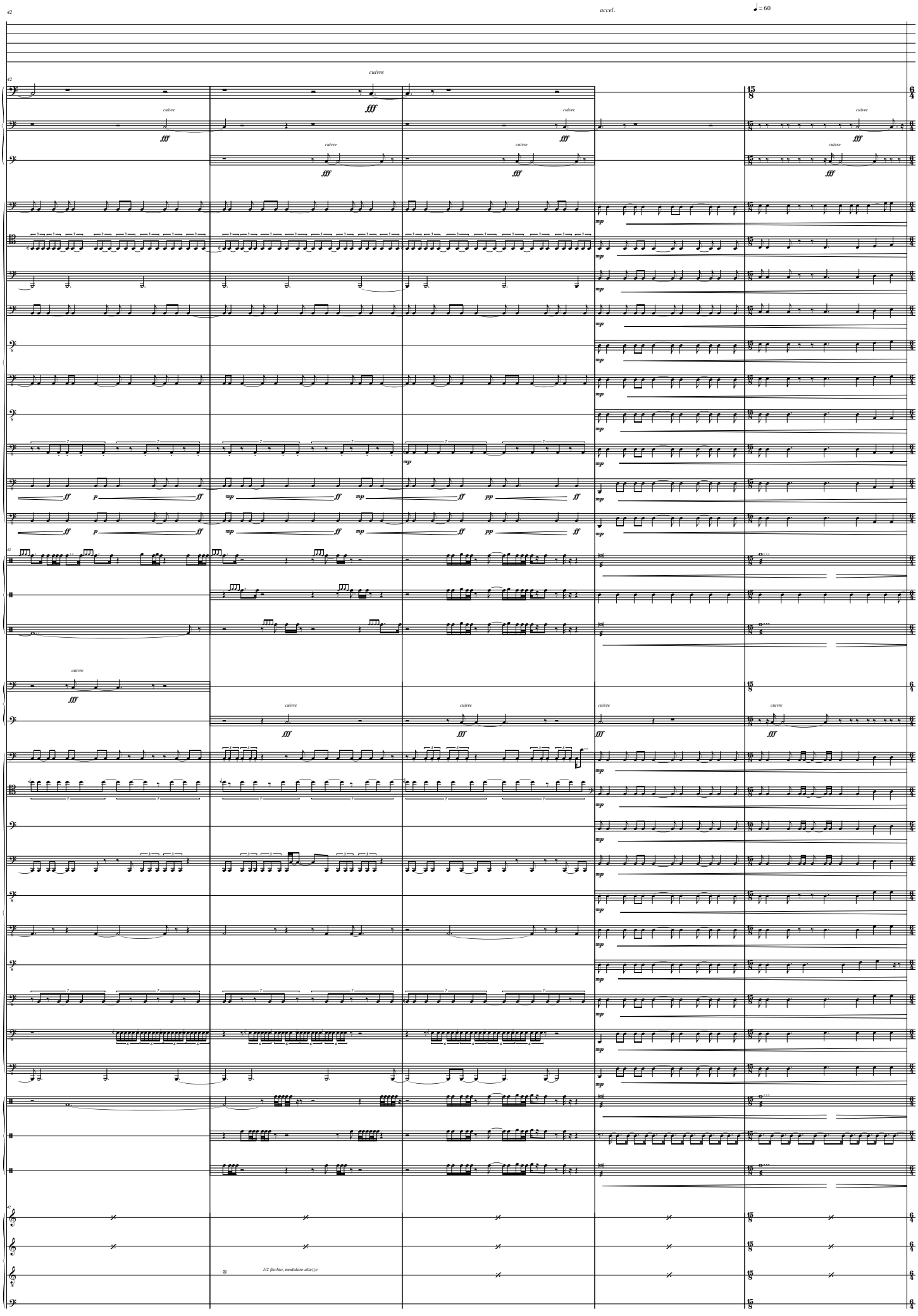

SPAZ. Rand.
Elct.
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
codice morse
Bow on cymbals
superball on tam-tam
LUL decoration
Sussurrare lento in non lingua
nat.
Flz.


24
Elct.
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
1/2 valvola
nat.
Flz.
FFFF
mp
mf
f
p
pp

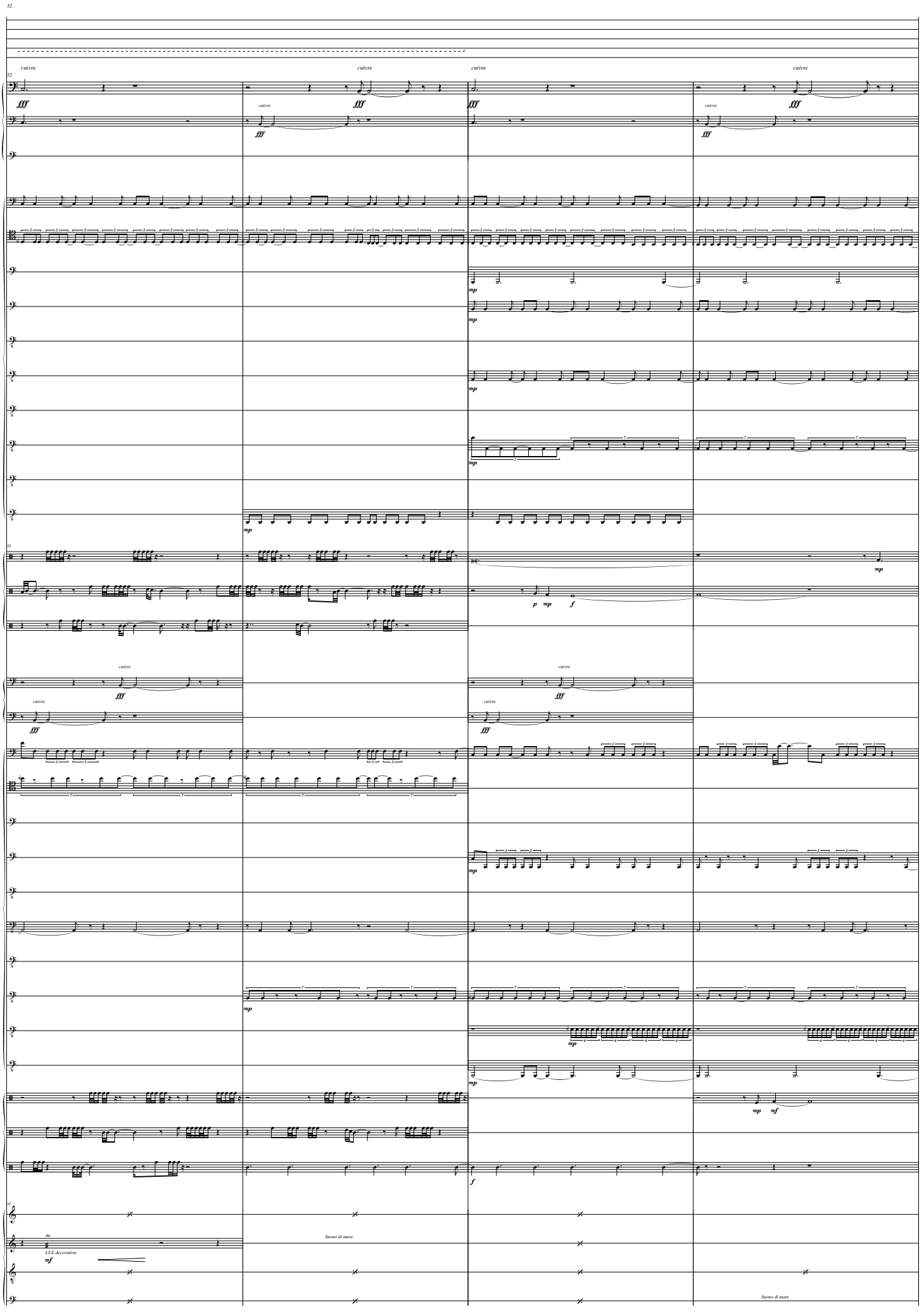
B Più mosso : BAR = 12" (♩=~35)

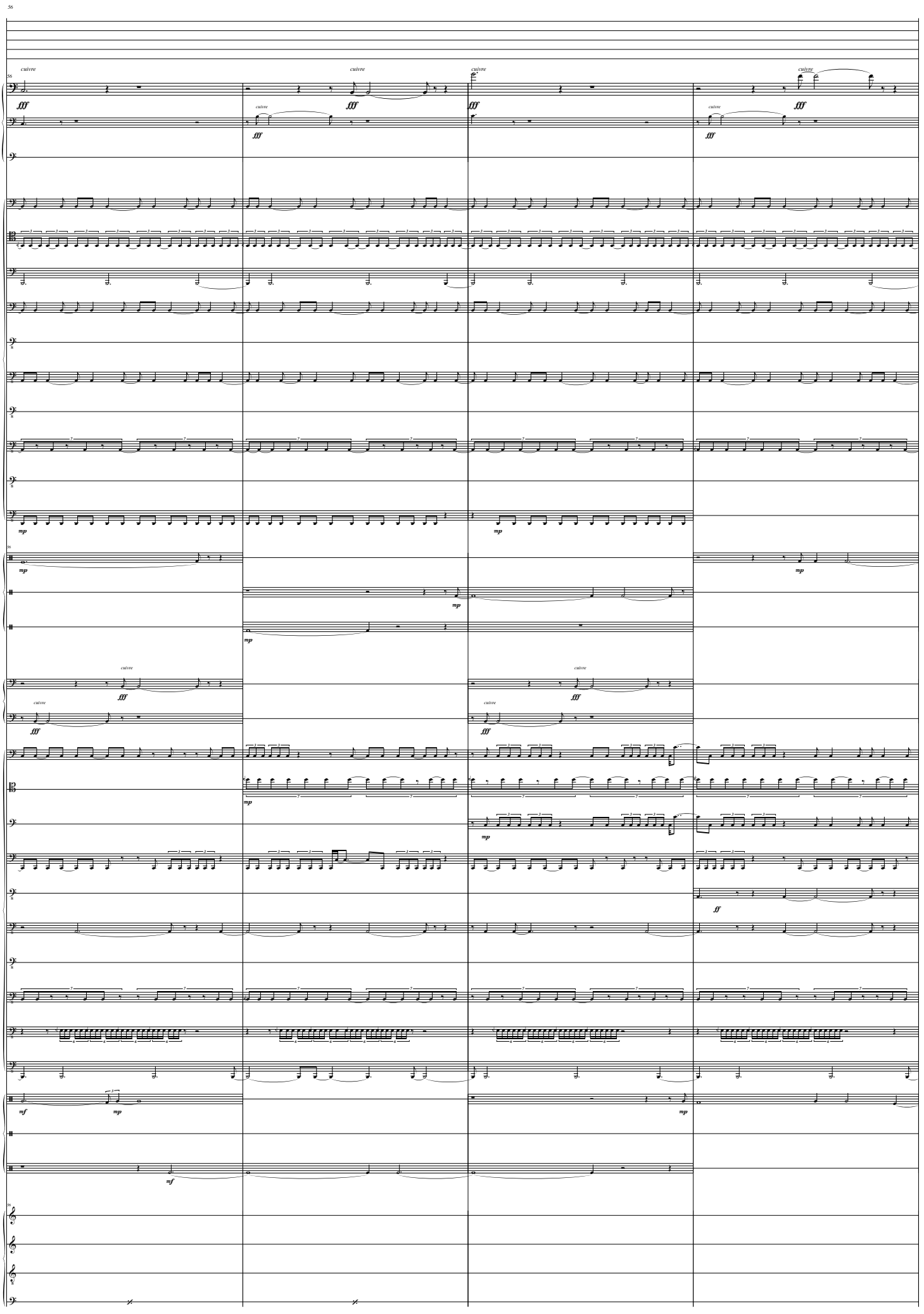


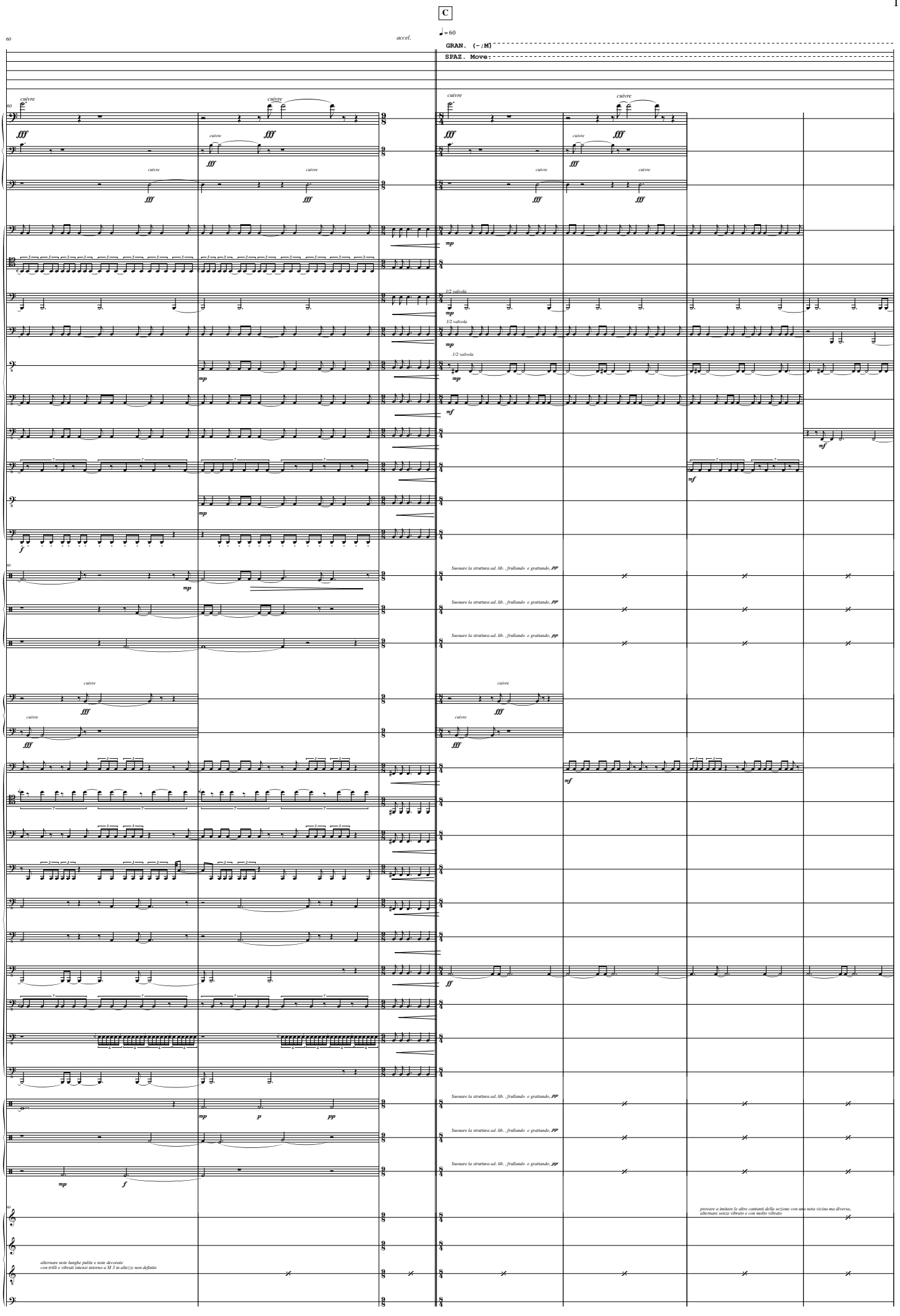

37
accel.
♩ = 45
Elct.
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
cuivre
1/2 valvola
1/2 fischio, modulare altezze
nat.


42
accel.
♩= 60
Elct.
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
cuivre
1/2 fischio, modulare altezze

47
accel.
Subito ♩= 40
Elct.
REVERB.Black
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
cuivre
Suono di vento lento, usare: F, SH, S, H
Suono di mare
Suono di mare
Note lunghe più grave possibile,
a volte con molto vibrato, ogni tanto acciaccature dall'alto


52
Elct.
cuivre
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
LUL decoration
Suono di mare


56
Elct.
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
cuivre
fff
mp
mf
ff


C
accel.
GRAN. (-¡M)
SPAZ. Move
Elct.
C.B.Tba.S. 1
C.B.Tba.S 2
C.B.Tba.S 3
I. Euph. 1
I Euph. 2
I B.Tba 1
I B.Tba 2
I. C.B.Tba. 1
I. C.B.Tba. 2
I. C.B.Tba. 3
I. C.B.Tba. 4
I. C.B.Tba. 5
I. C.B.Tba. 6
A.Perc. 1
A. Perc. 2
A.Perc. 3
C.B.Tba.S 4
C.B.Tba.S 5
II.Euph. 3
II.Euph. 4
II. B.Tba 3
II. B.Tba 4
II. C.B.Tba. 7
II. C.B.Tba. 8
II. C.B.Tba. 9
II. C.B.Tba. 10
II. C.B.Tba. 11
II. C.B.Tba. 12
B.Perc. 4
B.Perc. 5
B.Perc. 6
S
CAlt.
T
B
cuivre
1/2 valvola
Suonare la strattura ad. lib. , frullando e grattando, pp
alternare note lunghe pulite e note decorate
con trilli e vibrati intensi intorno a SI 3 in altezze non definite
provare a imitare le altre cantanti della sezione con una nota vicina ma diversa,
alternare senza vibrato e con molto vibrato