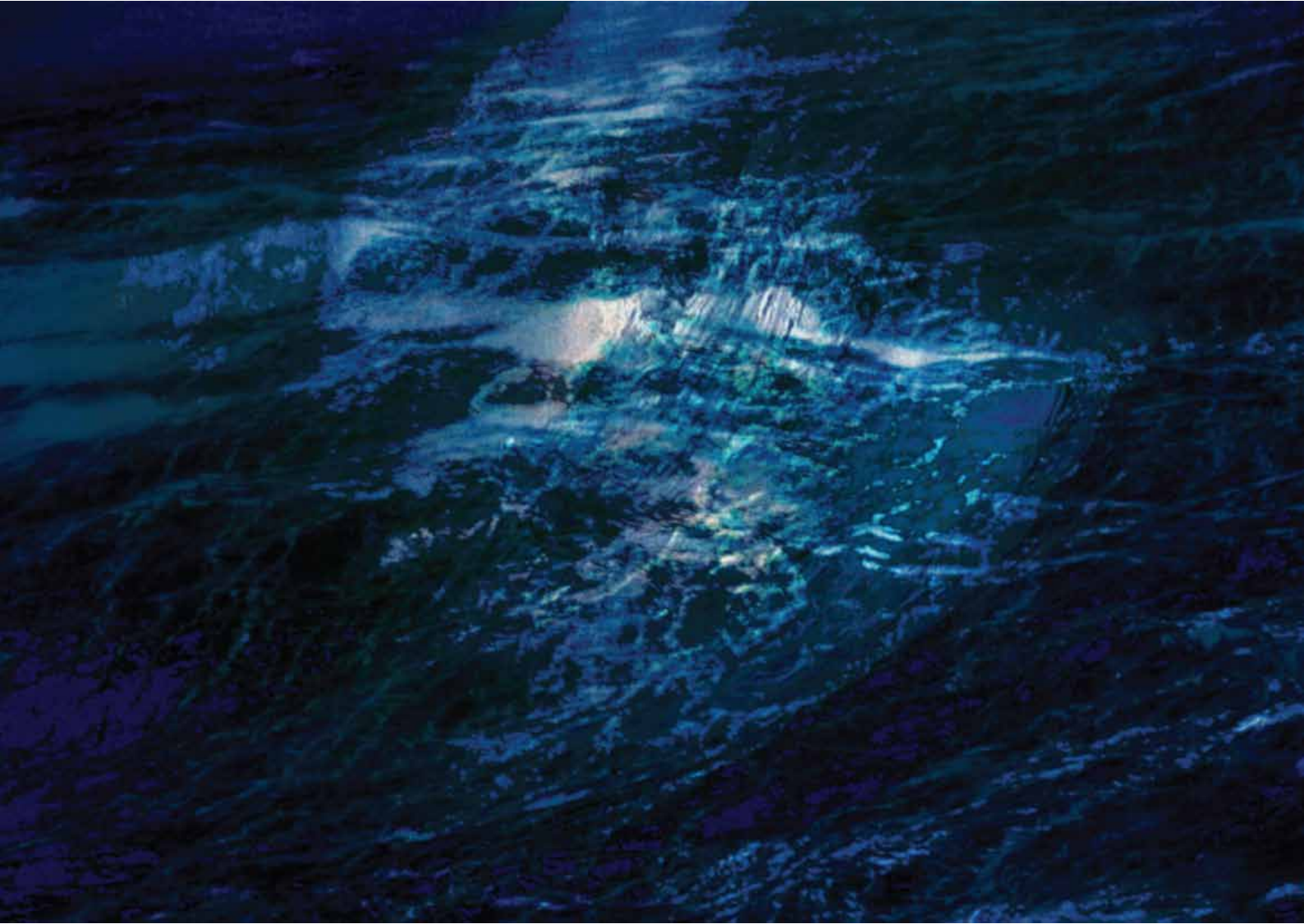


KARAGATAN / YUVAL AVITAL



Massive sonic composition

for gong & metal percussions,

bamboo & wooden percussion ,

drums, flutes, soloists & 2-4 conductors

Karagatan /Yuval Avital

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1. General :

Karagatan is a massive sonic composition, composed for a large and heterogeneous ensemble of musicians mainly composed of percussions and flute players. The composition was written especially for the 1st international Gongs & bamboo festival "Tunog Tugan" in the island of Mindanao in the Philippines, and was thought as a conclusive performance for the entire 150 participating musicians, arriving from 9 countries of South East Asia.

The challenge of this work was to write a composition that could be performed by musicians of both western classical tradition and non-western performers, unfamiliar with riding music. Moreover, This composition needed to overcome the obstacle of using instruments from various tuning systems simultaneously, without the creation of clashes between them.

The basis of Karagatan is the separation the musicians involved to four main instrument groups, divided into 4 -8 sections positioned in a 360° ambient, with an addition of 4 soloists or soloists ensembles and 2-4 conductors.

The instrumental sections within Karagatan are the following ones :

2. Karagatan - Instruments list, and instrumental sections detail :

A - 8 gongs & metal disks formations (1 - 4 individual players till complete ensembles);
could include gongs (flat or bossed, pitched or unpitched), tam-tams & cymbals.

B - 8 bamboo & wood percussions (1 - 4 individual players till complete ensembles);
includes both pitched and unpitched wooden or bamboo idiophones, should include both tuned percussions idiophones such as marimba or wooden/bamboo xylophones and untuned idiophones such as buzzers.

C - 8 bamboo or wooden flutes formations (1 - 4 individual players till complete ensembles);
could include various flutes, recorders and resonators, with various tuning systems.

D - 4 drums / membranophones formations (1 - 4 individual players till complete ensembles);
could include all types of traditional membranophones or orchestral tom-toms, snare drums, timpani in various diameters

E. - 4 bow instrumentalists or instrumentalists groups, playing the bow on the gongs / cymbals.

F - Soloists (amplified) :

F1 - choir or vocal soloists.

F2 - Sheng/s, Accordion/s or other free reed instruments
(1-3 musicians)

F3 - Dan Bau, zither/s, harp/s or other plucked strings & bowed instruments such as the Vietnamese Ko-Ni or the western strings.
(1-3 musicians)

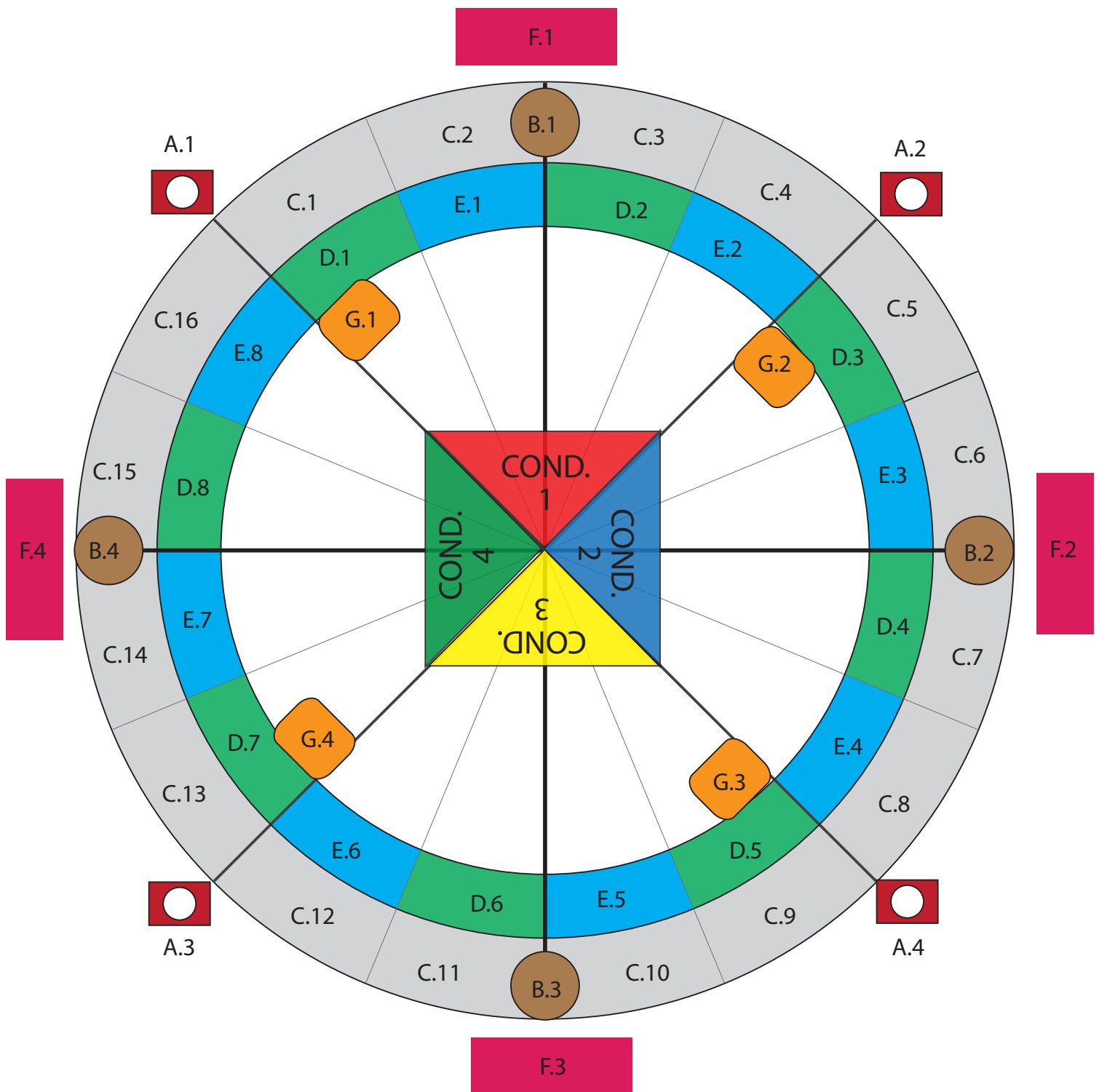
F4 - Taepyeongso, or other double reed oboes (solo).

G - 2 -4 conductors

The performers are organized in circular diameters around the conductors, while the public should be sited between the performers and the conductors.

In the following diagram is the placing of the performers and conductors.

3. Karagatan - instruments positioning in a 360° ambient



A - speakers - for amplified soloists; B - drums / membranophones; C - gongs & metal disks

D - bamboo & wood percussions; E - bamboo flutes & winds; F - bowed instrumentalist playing on gongs

G - soloists: G1 - choir or vocal soloist/s; G2. Sheng/s, Accordion/s or other free reed instruments;

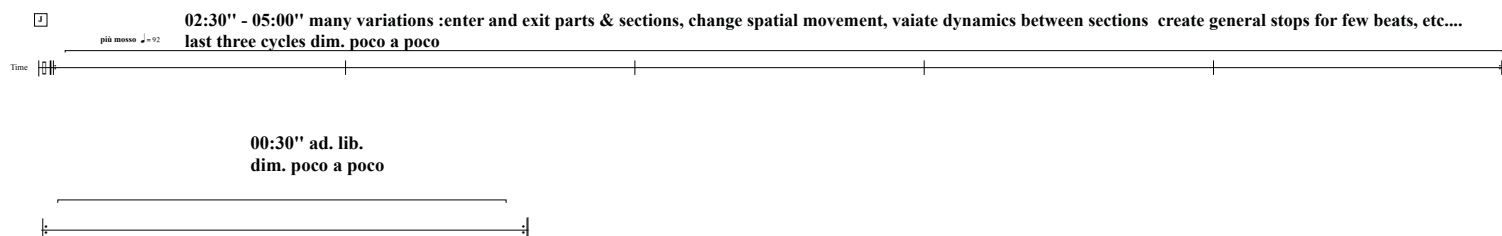
G3. zither/s, harp/s or other plucked strings; G4. Taepyeongso, or other double reed oboes;

COND. - conductors

4. Karagatan - duration :

The general duration of the written parts within the score is between 30 - 40 minutes.

Karagatan is a written in one movement, composed of various episodes which has a flexible timing and could be performed longer or shorter according to the conductor's choice. These parts will have a time frame indication written in the timeline system.

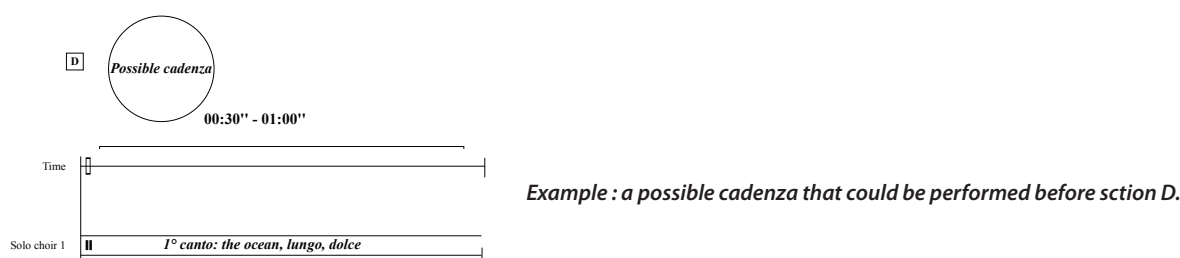


5. Karagatan - "*Possible cadenza*" parts:

Since Karagatan can include numerous performers and ensembles of different traditions and genres, there are 8 optional sections of "*possible cadenza*" that the chief conductor of the performance could choose to use.

These sections could be performed by either one chosen musical ensemble, a soloist or a multimedia source (audio &/or video). In these parts the chosen performer/s could be able to express themselves separately from the other formations, but at the same time they carry a structural role of conclusion of a performed episode or an introduction of a new one.

There are 8 points within the score in which a "*possible cadenza*" mark is written - including the very beginning of the piece.



It is very important that the chief conductor of Karagatan will choose carefully which "*possible cadenza*" parts to use and to guide the chosen performers of the cadenzas in the choice and preparation of the musical materials within these sections.

Even though the "*possible cadenza*" parts has no time limit, it is requested by the composer not to exceed the total time of 75% in proportion to the written part of the score (ex. if the written part is 40 minutes the maximum duration of the entire sum of the "*possible cadenza*" part chosen to be performed should not exceed 30 minutes).

6. Karagatan - notation:

There are two main notation methods within the score :

A) Indicative verbal instructions, written within a text box.

**Distant storm,
agitato lontano,
 wind & ocean sounds
 Ad. Lib.**

pp - mp

B) traditional notation, referring to relative heights, rhythm & dynamics.

Bmb. Prc.1

Bmb. pte.2

Bmb. Prc.3

Bmb. Prc.4

Bmb. Prc.5

Bmb. Prc.6

Bmb. Prc.7

Bmb. Prc.8

Time

Buzzers only

Bmb. Prc.3

Bmb. Prc.7

Ging. 1

Ging. 2

Ging. 3

Ging. 4

Ging. 5

Ging. 6

Ging. 7

Often in the work various textures indicated for a single part or a group of parts are requested to continue for an amount of time that exceeds the barline, indicated with an arrow for the entire duration.

Time

Pattern 1°: ♩=50-60, fill little by little, independent

Since the composition is written also for performers that don't read musical notation, the various systems in the score contain only limited information which could be explained orally, memorized and then indicated during the performance with simple hand gestures by the conductors. The notation written in Karagatan is written in a very easy graphic mode that could be understood by the conductors almost intuitively.

Due to the different nature of the various instrumental sections, there are diverse methods of notation for each part or instrument group.

I) SOLOISTS :

The soloists have in the score only text boxes, with a verbal indication of the type of performed material, with the exception of the three final bars in which a simple notation indicate materials for 3 of the soloists (see later).

The indications appearing for the soloists are the following ones :

1° canto: the ocean, lungo, dolce

(soloist 1 - choir) : choose a chant related to water, the ocean or the sea, or create one. should be slow, with long notes, and tender.

reflect soloist 1

(soloist 3 - zither/strings) : create a reaction to soloist indicated - could be an imitation, an accompaniment or a variation.

recitative solo, many waves, tense

(soloist 3 - sheng) : tense and recitative, dramatic, many dynamic contrasts.

Solo, lungo, cantabile; a volte ritmico

(soloist 3 - sheng) : a wide melodic solo, sometimes with a rhythmical elements adapted to the rhythm of the other instruments playing.

In dialogue with sheng; trill & short phrases

(soloist 4 - reeds) : referring to the music performed by the sheng, create decorations and "fill-ups" (short phrases on stops or long notes) within its solo.

2° canto: the ocean, ritmico, mantrico

(soloist 1 - choir) : In this quite long section is needed a vocal material which could alternate mantric, rhythmic and melodic materials. The chant could be stopped and continue according conductor's indications.

waving harmonic fields

(soloist 3 - sheng) : strong dynamic alterations of harmonies with rich timbers such as clusters.

ecstatic short phrases

(soloist 4 - reeds) : very fast, decorative short exclamative phrases.

Solo - nostalgic oceans

(soloist 3 - zither/strings) : A soft but strong section, nostalgic but abstract section, rich in timbers and techniques part.

Whisper nostalgic oceans

(soloist 1 - choir) : a soft whispering section, could be based on a song, a text or vocal effects.

reflect soloist 3

(soloist 3 - sheng, soloist 4 - reeds) : create a reaction to soloist indicated - could be an imitation, an accompaniment or a variation.

hold long notes, create waves

(soloist 1 - choir) : create a cluster of long notes.



soloist 3 - sheng & soloist 3 - zither/strings) : hold a trilled group of notes.

hold a trilled note

(soloist 4 - reeds) : hold a trilled note.

II) WINDS :

wind parts are mostly indicated through text boxes, referring to each single wind group or to the entire 8 groups as a whole. There are also some traditional notation indications referring to relative pitch, rhythmic division and dynamics.

The indications appearing for the winds are the following ones :

Wind sounds

imitate wind, using sounds without a clear pitch, varying intensity.

Ocean sounds

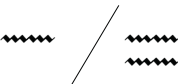
similar to previous indication, but an imitation of ocean waves.

pp – mp

dynamic range of the section.



play the highest notes possible.



zig zaged line indicates dynamic variations ("waves") 2 lines strong variations ("very wavy")



half note / half air sound (similar to eolian sound technique of concert flute)



flz. (*flazzertunge*) fast tongue tremolo technique.

Distant storm,
agitato lontano,
wind & ocean sounds
Ad. Lib.

pp – mp

Indication for the entire wind instruments : using wind & ocean imitations as explained above, half notes, trills and flz, create a texture that imitates a storm heard from far away.

soft fast
melody cloud
with a lot of air

pp – mp

different fast melodies of fragments played simultaneously by the different performers with a half notes (eolian sound) in a quiet dynamic.

soft melodies
cloud *mp*
create waves

similar to precedent indication, but with regular sound, not fast, with a lot of dynamic variations.

semi breve misurato

breve misurato

Musical notation showing two rhythmic patterns. The first is labeled "semi breve misurato" and shows a dotted quarter note followed by a bar line. The second is labeled "breve misurato" and shows a dotted eighth note followed by a bar line.

use rhythmic patterns in the range of dotted quarter note till eighth note. (barline has no importance).

similar to precedent indication, but with fast division of the bar : sixteenth note and 32nd notes. (barline has no importance).

tr cloud

pp – mp

a cluster of diverse notes trilled, chosen by the performers.

III) BAMBOO / WOOD PERCUSSIONS :

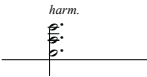
Bamboo / wood percussion parts are indicated both with text boxes, referring to each single wind group or to the entire 8 groups as a whole, as with standard notation.

The standard notation don't indicate absolute pitches but general or relative heights. In some instances it is indicated only for the non defined pitch instruments to play.

The Notation instances and verbal indications for the Bamboo / wood percussion parts section are the following ones :



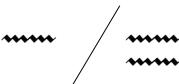
play highest notes possible (only for instruments with defined pitch).



only for instruments with defined pitch : each player of within the group is to play a different note/s i order to create together a harmonic cluster.



Fast, unmeasured tremolo.



zig zaged line indicates dynamic variations ("waves") 2 lines strong variations ("very wavy")

3 notes recitative patters

each musician (in case of xylophones) or a group of musicians (in case of a one note percussions or buzzers), create a variant pattern of 3 chosen fixed notes.

Soft gliss. ↑↓

xylophones only - play soft glissandi up & down continuously.



play lowest notes possible. (only for instruments with defined pitch).

Buzzers only

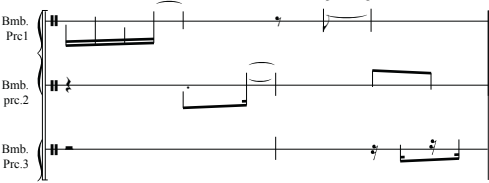
only instruments with undefined pitch.

Pattern 1° : ♩=50-60, fill little by little, independent

based on the given beat, start forming a collective pattern, in which each musician enters one at a time, ignoring the material played by the other sections.

Pattern 2° : ♩=75, more energetic

similar to precedent but faster and stronger.



pp:12 - 19 play notes in rhythm. In case this part would be too difficult to study, a simpler but similar version (or a more aleatoric version) could be created by the chief conductor together with the performers, maintaining the order of entrances and exits of the voices in the section.

continue,
variate
ritmico

play freely, using variations of the precedent material within the section.

reflect winds

create an imitation of the part of the winds section.

buzzers & resonators :
ocean waves;
tuned instruments :
rarely short unisons in staccato
& tremolo harmonies

with cres.◊dim.
pp – mp

non pitched instruments, imitate ocean waves (with dynamics on long tremolos);
pitched instruments - short staccato of very high / very low notes (with a hand indication of the conductor), or tremolo harmonies (as explained before). This part should be performed according a series of hand gestures of the conductors.

VI) GONGS / METAL PERCUSSIONS :


Gong / metal percussion parts are indicated mainly with standard notation and in some parts with text boxes.

The height indication of the notes is very simple (low, middle, high, cymbals) and could be indicated easily with hands by the conductors during rehearsals and performance. These indication are valid for both pitched instruments (such as nipple gongs) and non pitched instruments (such as tam-tams). in case of non pitched instruments, the pitch will be, naturally, a relative to its timber.



All indications bellow are valid to both gongs and other metal disks, even though that in the explanation they refer only to the gong.


Notation of hight for gongs / metal disk :

*scratch*


using a coin or a screw, scratch the borders of the gong, creating a continuous sound.



Fast, unmeasured tremolo.


harm.


only for instruments with defined pitch : each player of within the group is to play a different note/s i order to create together a harmonic cluster.

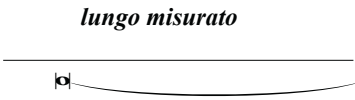
Play long notes independently, waiting until the fading of sound to start a new sound


Play long notes independently, waiting until the fading of sound to start a new sound - only for long sustain gongs.

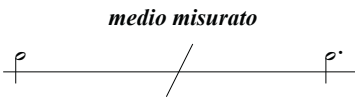
Scratch cloud



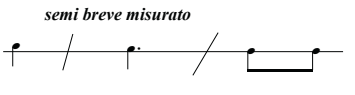
scratch - each player using a coin or a screw, scratch both borders and back of the gongs, alternating short and long sounds. Together will be created a cloud of scratch sounds.

lungo misurato


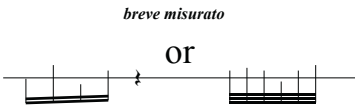
only low gongs; play in rhythm very long values (4/4 - 12/4) creating a marking of a wide time frame, demarcating larger phrase structure (similar to the role of gong aging in the gamelan).

medio misurato



play in rythm medium rhythm values such as 2/4 & 3/4 (barline has no importance).

semi breve misurato


use rhythmic patterns in the range of dotted quarter note till eighth note. (barline has no importance).

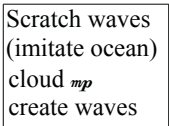
breve misurato


only mid high to high gongs. similar to precedent indication, but with fast division of the bar : sixteenth note and 32nd notes. (barline has no importance).



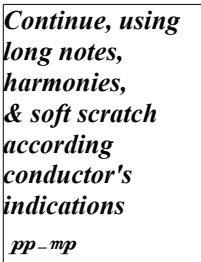
play on the border of the gong.

Scratch waves
(imitate ocean)
cloud *mp*
create waves




Similar to scratch cloud , but all toghether, creating dynamic contrasts, as ocean waves.

Continue, using
long notes,
harmonies,
& soft scratch
according
conductor's
indications
pp-mp



This aleatoric part should be performed according a series of hand gestures of the conductors, using components already used previously in the score.

harm.


harmony of all gongs (also non pitched) playing in tremolo.


V) BOWS ON GONGS / METALS :

Gong / metal percussion parts are indicated mainly with standard notation and in some parts with text boxes.
The bows on gongs/ metals section could be composed by the gong & metal percussion players, but since this technique is not frequent at all outside the classic contemporary music genre, it is highly recommended that this section will be given to bow string instrumentalists.

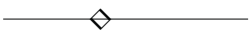
The basic technique is quite easy, and the only thing that should be controlled is the amount of rosin to use and the tension of the bow hair. The bow should play on the edge of the gong/metal disk.

The notation of this component is extremely simple, but it is advised to work on different sonic results for this element, by alternating instruments on which the bows are playing, angles and intensity.


Notation of hight for gbows on gongs / metals :



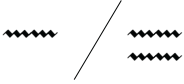
long note with tremolo for one bar



long note for one bar



very long notes (ignore barlines)



zig zaged line indicates dynamic variations ("waves") 2 lines strong variations ("very wavy")

Soft long lines
create dynamic waves

obtained through a musical dialogue between the players, that by using different tuned & untuned gongs and metal disks create a king of a soft polyphony.

VI) DRUMS / MEMBRANPHONES PERCUSSIONS :

Drums / membranophones percussion parts are indicated mainly with standard notation and in some parts with text boxes.

The different heights in the notation is just a general indication in case of having more then one percussion per player (such as a set of tom toms) or tone variations within the instrument (playing in the center of the drum or near the border).

Special indications for the drums section are the following ones :

recitative solo	
	recitative answer

in the given bar 1 or more soloists from the drum section should burst with a strong unmeasured recitative solo solo.

the sections indicated should "answer" musically to the solo, by imitation or completion of the performed phrase.

Pattern 2° : ♩=75, more energetic

: based on the given beat, start forming a collective pattern, in which each musician enters one at a time, ignoring the material played by the other sections.

zig zaged line indicates dynamic variations ("waves") 2 lines strong variations ("very wavy")

in the given bar 1 or more soloists from the drum section could burst with a strong fast solo, only when indicated by conductor (according his choice).

VII) GENERAL SPATIALIZED NOTATION MARKS :

Since the performers are organized in space in circular diameters, there are some extremely simple spatialization indications within the score, regarding the movement of a motive between the performers :

All these elements will be done with simple gestures of the conductors, pointing at the musicians, moving their arms, to indicate the nature of spatialized movement.



slow anti-clockwise movement of the motive.



slow clockwise movement of the motive.



middle / medium speed clockwise movement of the motive.



middle / medium speed left to right (continuously) movement of the motive.



fast speed left to right (continuously) movement of the motive.

Dedication :

Karagatan means in Tagalog (the main language in the Philippines) Ocean.

The Ocean for the Filipino people carry strong contrasting meanings - it is a border, a horizon, a nourishing source, a territory of fantasy and legend. It is connected with memory of cruel invasions and with multicultural dialogue and peaceful interactions.

In December 3rd 2012, just two and half month before the beginning of "Tunog-Tugan" 1st International Gongs & Bamboo music Festival, The horrible Typhoon Bopha attacked the coasts of the island of Mindanao, taking the lives of more than one thousand people, and living many other thousands without roof and shelter.

I dedicate this composition to the memory of the men, women and children lost in this great tragedy, and to the spirit of the Filipino people, which will always find strength to overcome difficulty with hope, courage and great humanity.

Milan, Italy, 20/01/2013

Possible cadenza

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00:30" - 01:00"

poco più mosso $\text{♩} = 60$

01:30''

[illegible]

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♩ = 75

Repeat 3 - 5 times, silencing little by little voices till just one remains

Time

Buzzers only

Buzzers only

Gng. 1

Gng. 2

Gng. 3

Gng. 4

Gng. 5

Gng. 6

Gng. 7

Gng. 8

Gng. 9

Gng. 10

Gng. 11

Gng. 12

Gng. 13

Gng. 14

Gng. 15

Gng. 16

Possible cadenza

♩ = 50 ritmico

Time

Buzz Perc 1

Pattern 1°: ♩=50-60, fill little by little, independent

63

Time

Buzz Perc 1

Buzz Perc 3

Buzz Perc 5

Buzz Perc 7

Pattern 1°: ♩=50-60, fill little by little, independent

Pattern 1°: ♩=50-60, fill little by little, independent

Pattern 1°: ♩=50-60, fill little by little, independent

68

Time

Buzz Perc 1

Buzz Perc 2

Buzz Perc 3

Buzz Perc 4

Buzz Perc 5

Buzz Perc 6

Buzz Perc 7

Buzz Perc 8

Pattern 1°: ♩=50-60, fill little by little, independent

Pattern 1°: ♩=50-60, fill little by little, independent

Pattern 1°: ♩=50-60, fill little by little, independent

Pattern 1°: ♩=50-60, fill little by little, independent

Pattern 1°: ♩=50-60, fill little by little, independent