

LEILIT by Yuval Avital

For a Recorders Consort :

Contrabass in Fa, Bass in Do, Bass in Fa, Tenor, Soprano & 2 Soprano;no;

Accordion Consort (7 elements); Piano; Bowed piano;

Improvising soloist; 2 Keis Cantors (live or tape) & Video.



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Preference: The Keis & Beta Israel



Beta Israel also known as Ethiopian Jews are the names of Jewish communities which lived in the area of Aksumite and Ethiopian Empires (Habesh or Abyssinia), nowadays divided between Gondar, Amhara and Tigray Regions.

Nearly all of the Ethiopian Beta Israel community, more than 120,000 people, reside in Israel under its Law of Return, which gives Jews and those with Jewish parents or grandparents, and all of their spouses, the right to settle in Israel and obtain citizenship. The Israeli government has mounted rescue operations for their migration. Some immigration has continued up through present day. Today 81,000 Ethiopian Israelis were born in Ethiopia, while 38,500 or 32% of the community are native born Israelis.

A *Kes* is an elder of the Beta Israel similar to a Kohen or Rabbi. Their duty is to maintain and preserve the traditions and customs of the people. This has become more difficult by the people's encounter with the modernity of Israel, where most of the Ethiopian Jewish people now live. Their The holiest text is the Torah — Orit. All the holy writings, including the Torah, are handwritten on parchment pages that are assembled into a codex. The rest of the Prophets and the Hagiographa are of secondary importance. The language of their holy writings is Ge'ez.

In addition to the Rabbinical Biblical canon, the Beta Israel hold sacred the books of Enoch, Jubilees, Baruch and the books of Ezra as well. The basic wording of Beta Israel Biblical writings was passed down through ancient translations like the Septuagint, which incorporates the Apocrypha (as called by Protestant Christians) including all the books noted by Catholics as Deuterocanon as well as other Rabbinical Jewish Apocrypha.

Operation Moses refers to the covert evacuation of Ethiopian Jews (known as the "Beta Israel" community) from Sudan during a famine in 1984. Beginning November 21, 1984, it involved the air transport of some 8,000 Ethiopian Jews from Sudan directly to Israel, ending January 5, 1985. Thousands of Beta Israel had fled Ethiopia on foot for refugee camps in Sudan.

It is estimated as many as 4,000 died during the trek. Sudan secretly allowed Israel to evacuate the refugees.

More than 1,000 so-called "orphans of circumstance" existed in Israel, children separated from their families still in Africa, until five years later Operation Solomon took 14,000 more Jews to Israel in 1991.

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Introduction to the performance (pp.1)

1) *The Ensemble*

Since Leilit is written to a rather unusual ensemble, I would like to give some words of explanation regarding its components :

I, II - An antiphonal of 2 consorts : recorders on the right & accordions on the left, each of them composed by seven elements.

The choose of the term "consort" indicates individual roles & behaviors of each instrument, within a united timber system, in difference to the term "section".

III - An opened grand piano in the center - back, which carries multiple roles in the score : In one aspect it is the fundamental layer of timber (extended through playing within the piano), rhythm (as a percussive instrument) and harmonic. In a second aspect it function as an "obligato" soloist in contrast to the improvising soloist. In a third aspect, It is an ambient of sonic drones created by the bowed piano technique (view explanation at the end of the score reference).

IV - An improvising soloist (in the center) - that create a musical "bridge" between the ensemble and the Keis cantors. The instrument need to have a defined pitch, might use live electronics extension. As to performance, The soloist receives his in & out points from the conductor. Most of The soloist parts are connected to the chants or parts of the cantors, so it is fundamental that he or she will study through the recordings used in the TAPE version their parts. The soloist is provided with a general improvising score, that will indicate the general choice of notes, gestures & behaviors.

V - 2 Keis cantors (In both sides of the soloist) - in Tape or live. Two Keis form the Beta Israel tradition of Gondar, Ethiopia, Chant & play extended traditional music & prayers : The first one play the traditional cymbal (Kachak), and the second the large drum - both of them used for prayer. One of them plays a traditional flute. The Keis I'd worked with are **Keis Eli wande Montesanut** , and **Keis Baruch Mesert** , from south Israel, Born in Gondar area. They are also the source of the tape/video version.

VI - Video : there are two versions for the video section - the first in a case that the cantors part is performed alive, and the second in a case that the cantors part is performed in tape. In the second version the tape is integrated within the video.

The Video part is not a decorative visual layer, but rather a fundamental component in the Icon/sonic opera. It is composed by both visual components connected with each section as by sonic material. In order to simplify the already complex piece, the video's audio will be in stereo track.



Leilit score reference 01 / Yuval Avital

Formation :

A. recorders consort :

2 soprano, 1 soprano, 1 tenor, one bass in Fa, 1 Bass in Do, 1 paetzold recorder (Great bass in Fa).

B. 7 Accordions.

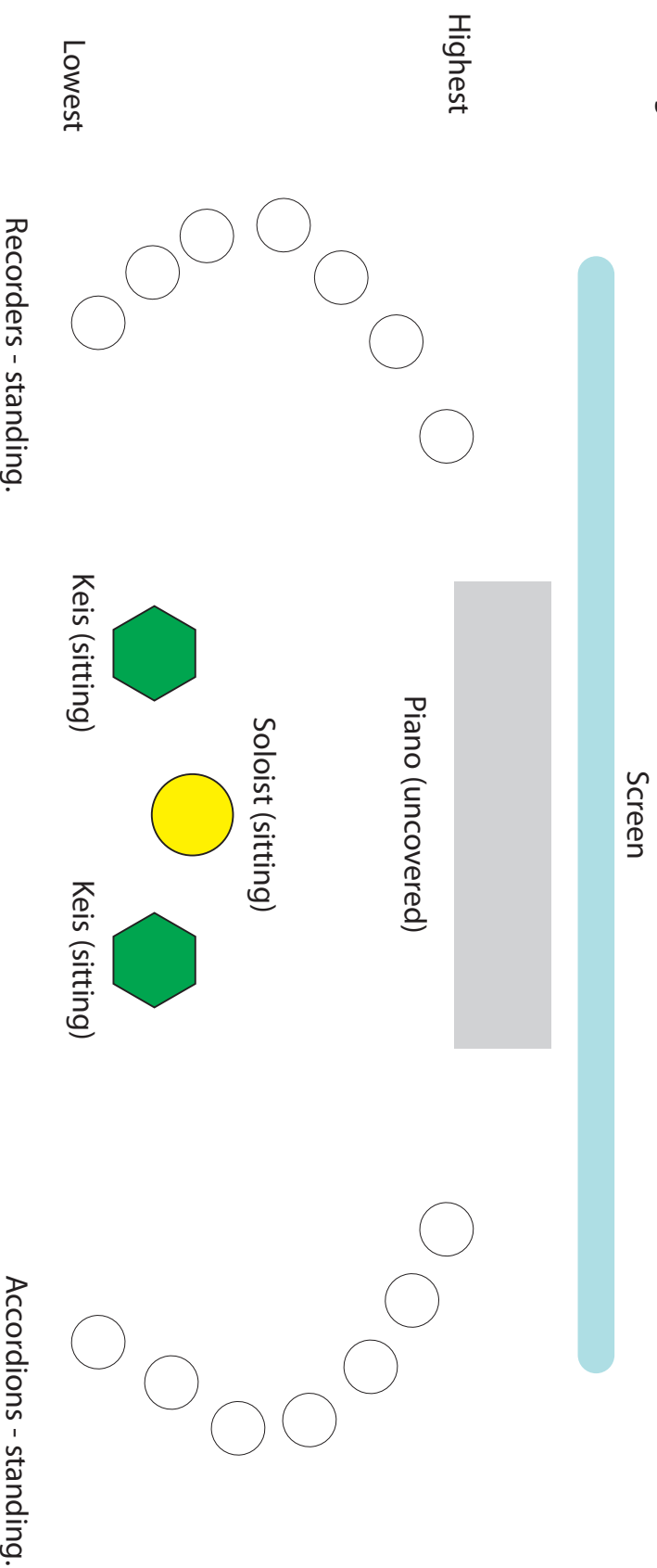
C. Piano

D. Improvazing soloist.

E. 2 Keis - Traditional Beita Israel spiritual leaders (live or in video).





F. Video track.

Positioning :














Leilit score reference pp.2 / Yuval Avital

RECORDERS

	wind sound, blowing the labium & holding the as a concert flute (horizontal).
	similar to previous, but covering labium with lips.
	wind sound, regular position, labium covered entirely with one hand.
	whistle sound, regular position, labium 1/2 covered with one hand, variate.

*** these 4 elements use a *graphic line* to indicate *dynamic & tone variations*.**

	inhale slap
	lunga, very long note, unmeasured
	1/2 sound of the note, 1/2 wind sound (similar to ney flute)
	return gradually to full sound
	breath (cesura)
	Flutterzunge
	finger vibrato
	lip vibrato
	Labium trill (or large vibrato).
	intonate 1/4 tone up
	intonate 1/4 tone down

Accordions

Accordions are notated in 2 pentagrams (usually G clef & F clef). Unlike traditional accordion notation, the pentagrams don't stand necessarily for left & right hand, but represent notes written in their true pitch.

Registers are not indicated, but are needed to obtain ranges asked, and could be used freely for timber variations.

The range asked for the accordions (registers included) is Mi 0 - La 5.

Special notation marks for accordions :

Bellows shake : used in long note, are autonomous from the general beat, speed is chosen by each interpreter, can vary :

$\leftrightarrow\{x\ 3\}\Rightarrow$	create a triadic pattern.
$\leftrightarrow\{x\ 4\}\Rightarrow$	create a quadratic pattern.
$\leftrightarrow\{x\ 5\}\Rightarrow$	create a Pentagonal pattern.
$\leftrightarrow\{x\ 6\}\Rightarrow$	create a Hexagonal pattern.
$\leftrightarrow\{x\ 7\}\Rightarrow$	create a Heptagonal pattern.
$\leftrightarrow\{x\ 5,6,7\}\Rightarrow$	alternate between Pentagonal, Hexagonal & Heptagonal patterns.
$\leftrightarrow\{x\ //\}\Rightarrow$	create a fast binary tremolo (measured).
$\leftrightarrow\{x\ ///\}\Rightarrow$	create a fast non binary tremolo (unmeasured).
$\leftrightarrow\{\text{rallent.} /// \text{ to } f\}\Rightarrow$	Rellentando from fasttremolo to slow repetition.
$\leftrightarrow\{\text{rarefatto}\}\Rightarrow$	Rarly create flashes of fast tromolo.
$\leftrightarrow\{x\}\Rightarrow$	Stop special bellows (firm note).

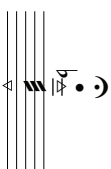
Other indications :

	Create wind sound.
	Create 1/2 note 1/2 wind sound &/or transition from wind to note.

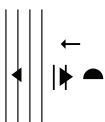
Piano



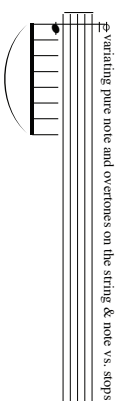
The Lower clef is, or the usage of a one line pentagram is reserved to percussive sounds on the stings. If not indicated otherwise, should be played on the lowest registers with hands.



Triangular noteheads stand for a glissando inside the piano, indicating also its range; ▴ stands for a continuous sound; • means to be played with entire palm.



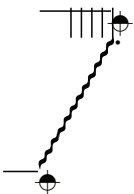
The arrow indicates the direction of the glissando; ▴ stands for play with nails side; ▾ stands for playing with the skin side.



Play note with its octave harmonics, touching gently the string in the proper location.

two index fingers alteration. variate.

Use the two index fingers as sticks to play on the keyboard.



Scratch in one movement, slowly a low string with a coin.

Leilit score reference 05 / Yuval Avital

General indications :

T.L. 35"

Timeline indication, in relation to section.

≠ _____ ►

Continue with element.

System mechanism :

explanation regarding the page interpretation, through the role of each section.

I↕

Number of element that should and the recorders consort sign of the conductor(hands move in oposite directions vertically).

III↔

Number of element that should and the accordions consort sign of the conductor(hands move in oposite directions horizontally).

ALTERNATE

Change elements freely, or according conductor's indications (as pre-decided by the ensamble).

* move to bowed piano position.



First suggested by the composer Curtis Curtis-Smith in 1972, the technique uses flexible bows made from monofilament nylon fishing-line which are then coated in rosin. The nylon is threaded under the strings, and the performer can coax a sustained tone from the piano. Bowed piano has since been adopted and expanded upon by various other composers, including George Crumb and more extensively by Stephen Scott.

For more information, watch : http://www.unitedstatesartists.org/showcase/bowed_piano_playing_tutorial.

For a recorders consort, an accordion consort, piano, improvising soloist, two keis cantors (live or tape) & video

T.L. 165 ^m	T.L. 185 ^m	T.L. 215-220 ^m according phrasing
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III

Conductor alternates systems I - III at will, considering soloists phrasing.

General dynamics *PP*. General time - *lenio fermo*. when instruments don't play systems, wind imitation could be performed at will.

TIME

VIB.

Re.

① AT 60° CINAYU READING, quiet non in sync.

Imp solo

Ss.R.1

Ss.R.2

D. Rec.

T. Rec.1

B. Rec.1a

B. Rec.1b

C. B. Rec.

CADENZA II

I ⇄ J = c. 100

write imitation, and record at will (big imitation)

write imitation, and record at will (big imitation)

write imitation, and record at will (big imitation)

write imitation, and record at will (big imitation)

write imitation, and record at will (big imitation)

write imitation, and record at will (big imitation)

write imitation, and record at will (big imitation)

BORDONE ⇄

I ⇄ J = c. 100

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

mp-ppp write

II ⇄ J = c. 80

• Clear sound p - pp

• Clear sound p - pp

• Clear sound p - pp

• Clear sound p - pp

• Clear sound p - pp

• Clear sound p - pp

• Clear sound p - pp

III ⇄ J = c. 100

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

IV ⇄ J = c. 80

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

add tremolo at will

V ⇄ J = c. 70

• Clear sound

• Clear sound

• Clear sound

• Clear sound

• Clear sound

• Clear sound

• Clear sound

VI ⇄ J = c. 100

• Clear sound

• Clear sound

• Clear sound

• Clear sound

• Clear sound

• Clear sound

• Clear sound

maintain, holding through the section, hiding the note's attack as possible.
writing pure note and overtones on the string & note vs. arpeggio (i.e. arpeggio)
response: closing of phrase or emphasis of climax

trigato
insertive ogni tanto, ad lib.

no need to change dynamic, write

System mechanism :

All the system moves as background to the soloist, as twilight.

Accordions I - 7 hold bordone, varying dynamics in indicated ranges, speed, but always remaining in background.

Starting at System timeline 45", piano add a the rhythmic ostinato; other elements of the piano are played by his/her choice, in interaction with the cadenza.

Recorder elements I - 0 (indicated with hand : I - V with fingers, 0 closed fist, after recorder sign) enters according to the conductor's indication, as a sonic detail, without being too presented in the section.

Accordion Elements I - III (indicated with fingers after accordion sign) - should be like a ritomello in relations to the soloist.

