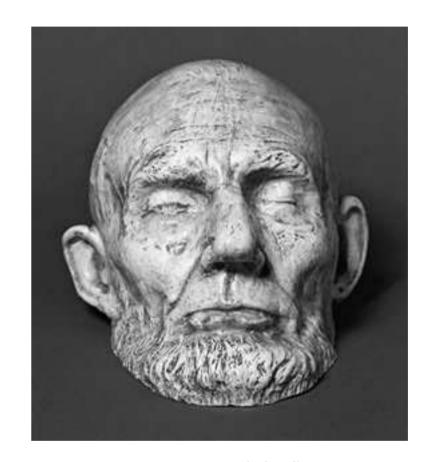
## $K\Lambda T\Lambda \Gamma\Lambda L\Lambda$

for marimba and percussion ensemble with electronic sounds



Lincoln "life mask" by Clark Mills, 1865

## **Notes:**

1. This piece includes live electronic processing. Microphones are required for each member of the ensemble as well as the marimba soloist. Suggested microphones for each include:

Marimba Soloist – two hyper-cardioid microphones placed in close proximity to the bars

**Percussion I, II, III, IV** – one cardioid condenser microphone over each station. It is not necessary that these be isolated from one another, but an attempt should be made to isolate the soloist.

- 2. All electronic processing should done with a real-time capable software/hardware system such as Miller Puckette's PureData program. The circled numbers and rhythmic incitations in the electronic part show the operator when to increment each new event or process. Optionally, the system can be operated by the soloist via a foot switch or by a fifth member of the ensemble. The 15 events from the score are as follows:
  - 1. Capture of percussionists I and II, triangle music
  - 2. End of audio capture
  - 3. Granular processing of audio buffer from 1-2
    - pitch motion from between 1.5x and .9x to between 1x and 8x over entire event
    - grain duration from .1 seconds to .3 seconds over entire event
    - grain attacks from .08 seconds to .4 seconds (exponential move) over entire event
  - 4. Stopping of granular triangle music
  - 5. Capture of percussionists I-III, crotales and bowl gongs
  - 6. End of audio capture
  - 7. Granular processing (identical to item #3 above) of audio buffer from 5-6
  - 8. Initiate decay of granular crotales/gong music
  - 9. Pitch-resonant reverb on marimba soloist ("piano" reverb as in Boulez Dialogue de l'ombre double)
  - 10. Initiate reverb fade-out
  - 11. Pitch-resonant reverb on marimba soloist (same as #9)
  - 12. Initiate reverb fade-out
  - 13. Feedback delay, 300 ms, 65% feedback on marimba soloist
  - 14. Pitch-resonant reverb (as in #9), feedback delay off
  - 15. All off

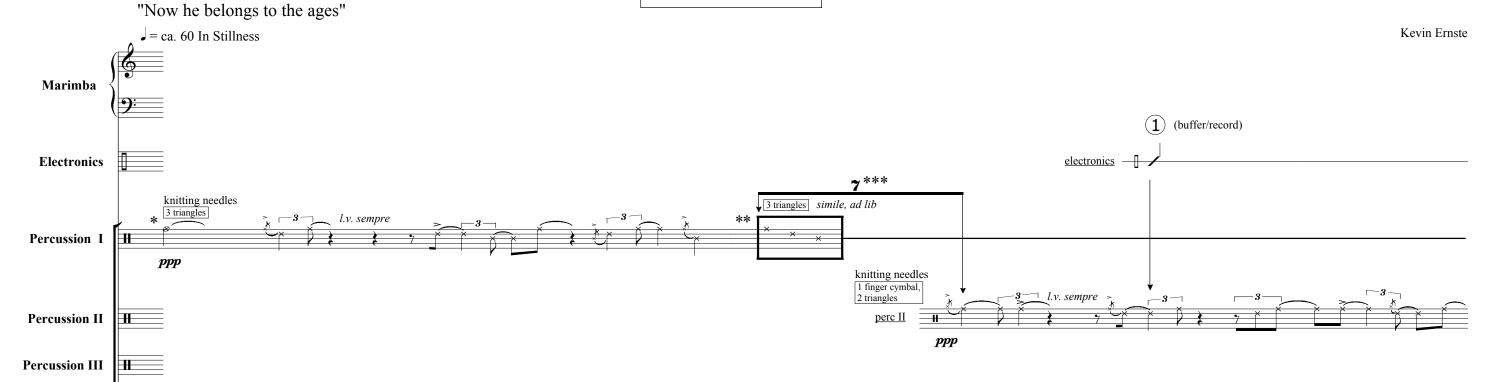
- 3. Meter and timings in this work are often created "in ensemble", cued by members of the ensemble one to the other. Time under arrowed brackets is interpreted as approximate beats at the current tempo and arrows show alignment and conjunction.
- 4. Music in boxes represents a continuation of the music that precedes it both in rhythm and character.
- 5. Instruments or implements required in this work beyond what is normally available include:
  - five stainless steel bowls (bowl gongs), surgical type preferred
  - a Korean bell tree (metal wind chimes may be substituted)
  - knitting needles (for use with triangles)
  - 3-foot flat nylon strap (rough, like those found on duffel bags)

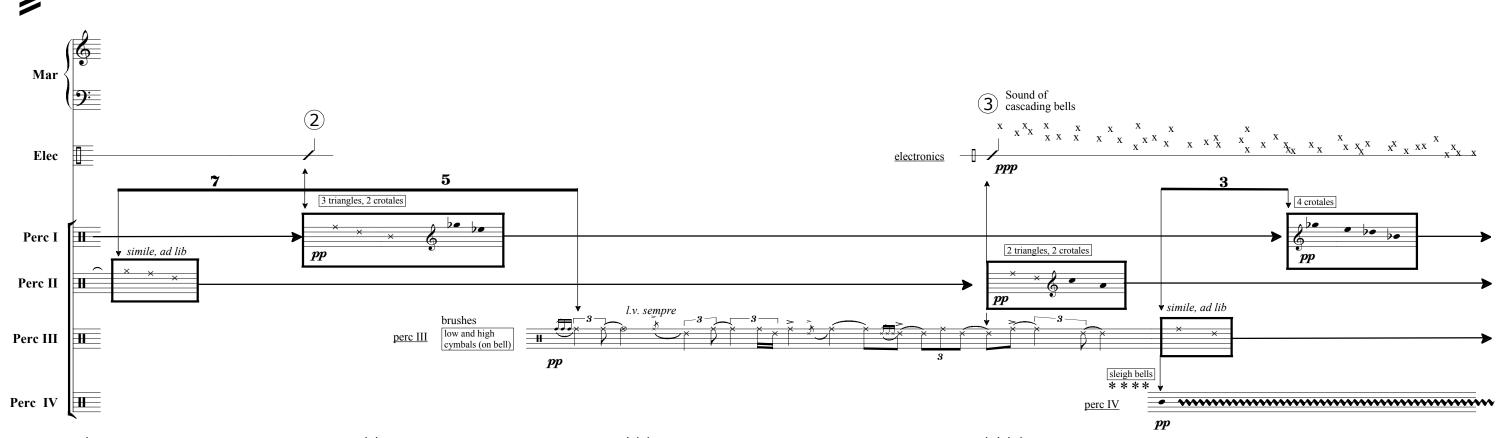
## **Program Note:**

*Katafala* takes its name from two ancient roots (Greek and vulgar Latin respectively), *kata* and *fala* meaning roughly "supported/sustained" and "down". The modern derivation is *catafalque*, the scaffolding of a funeral pier – an image echoed by the marimba. In its modern American usage, the word refers to Abrahan Lincoln's catafalque (which he himself dreamed into existence), still used for state funerals including those of presidents Kennedy and Reagan. My intent with *Katafala* is to contemplate a void, to offer a lament for a lack of leadership in a time of decision and struggle. The music seeks without finding, it comes back around upon itself without any true progress. It searches for wisdom where none can be found.

## **Ouotations:**

- 1. "Now he belongs to the ages.", page 1 -- Secretary of War Edwin Stanton at the moment of Lincoln's death. 1865
- 2. ""In the night there are naturally the seven wonders of the world / and greatness, and tragedy.", page 9 poet Robert Desnos in "Les espaces du sommeil" ("Sleep's Spaces"), also the source text for Witold Lutoslawski's work of the same title for baritone and orchestra.
- 3. "Sic Semper Tyranus", page 10 John Wilkes Booth's shout following the assassination of President Lincoln
- 4. "Useless! Useless!", page 12 -- From the account of John Wilkes Booth's last words, spoken while staring down at his own hands





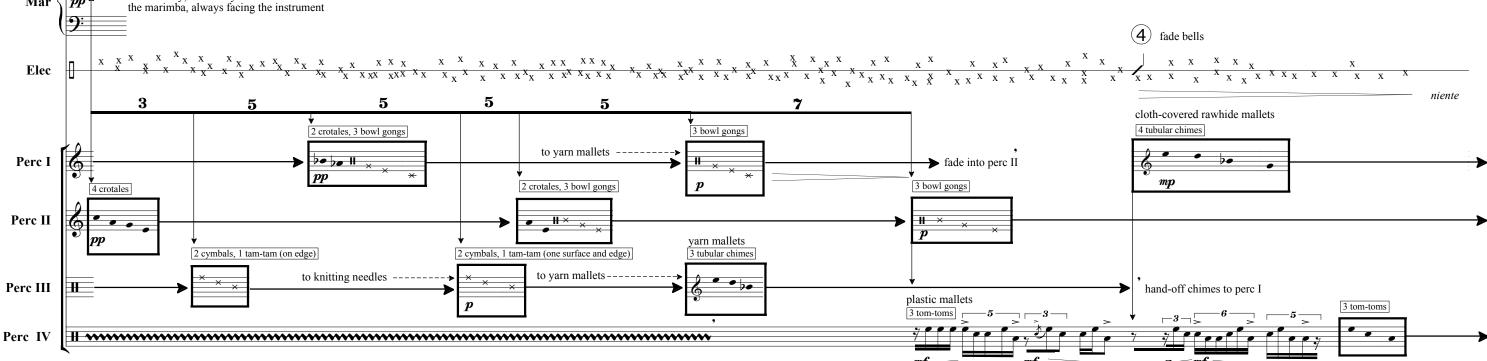
<sup>\*</sup> Imitate the sound of outdoor wind chimes disturbed by a light breeze.

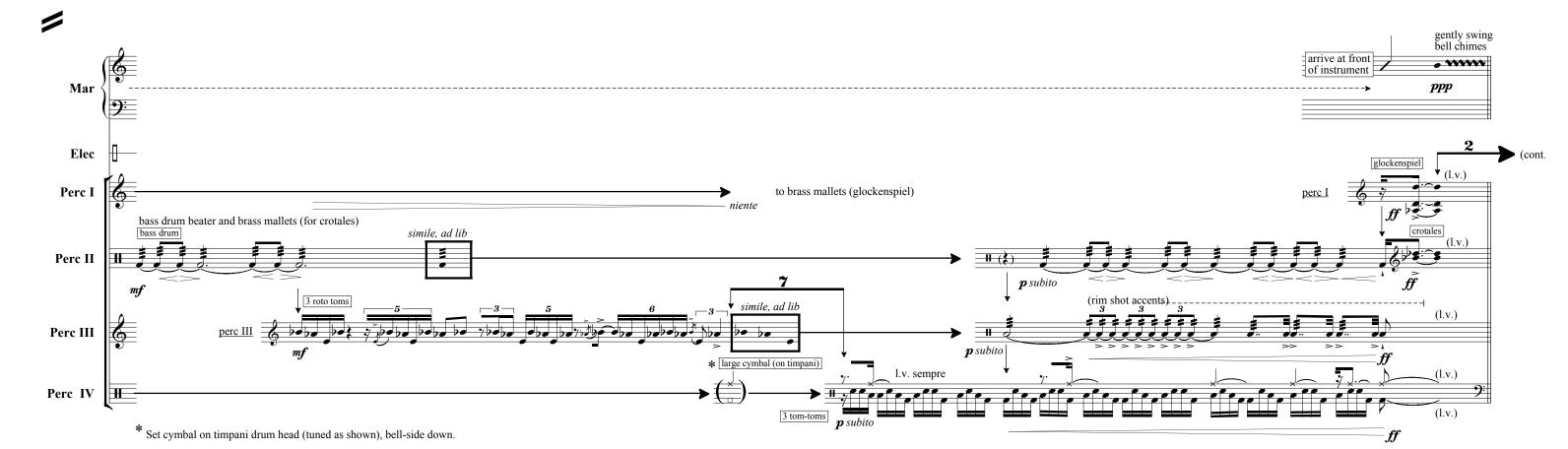
**Percussion IV** 

<sup>\*\*</sup> Boxes continue written (rythm, character)music which precedes them, ad libitum.

<sup>\*\*\*</sup> Numbers denote approximate duration in beats within the bracketed section.

<sup>\* \* \* \*</sup> Sleigh bells: the "belt strap" type, a leather band with bells stiched along its edge. Hold the belt in a large loop and rotate slowly, shaking only slightly, taking care to isolate the sounds of individual bells.



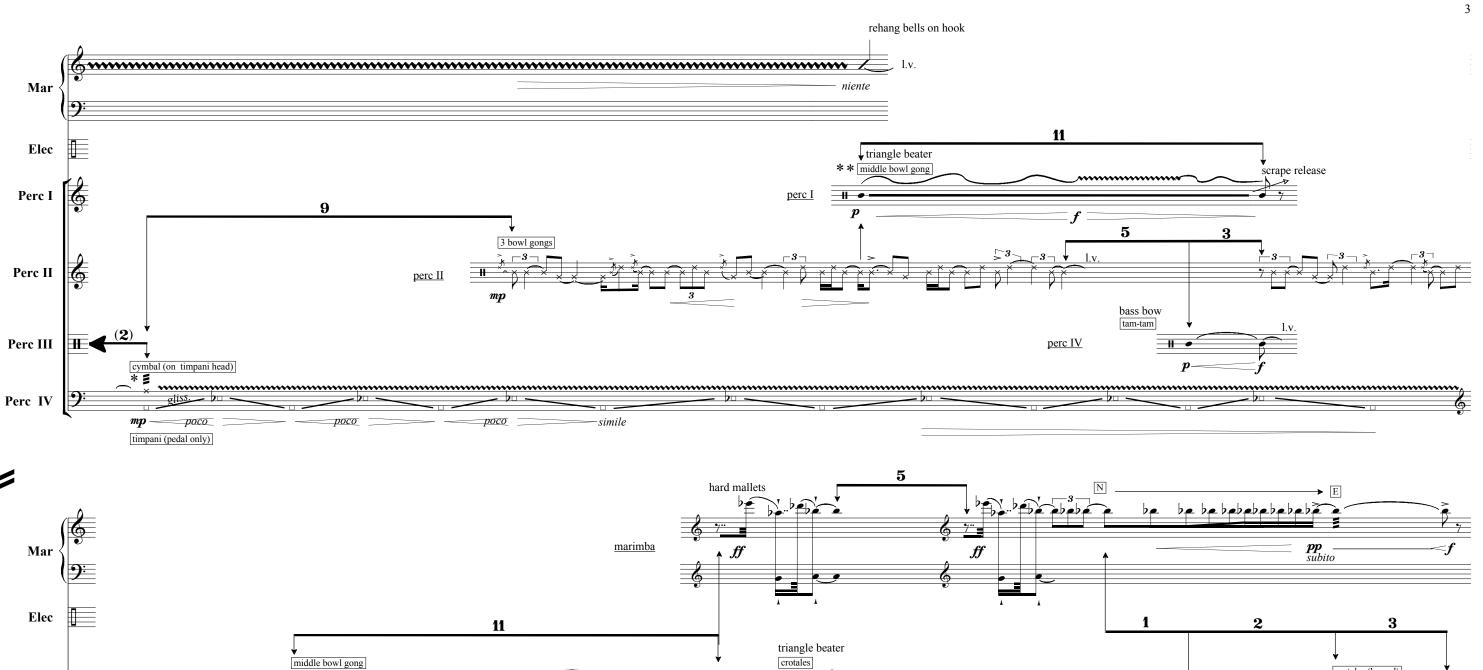


crotales (bowed)

sfp

woodblock

perc II



crotales

rawhide mallet

perc I

Perc I

Perc II

Perc III

Perc IV

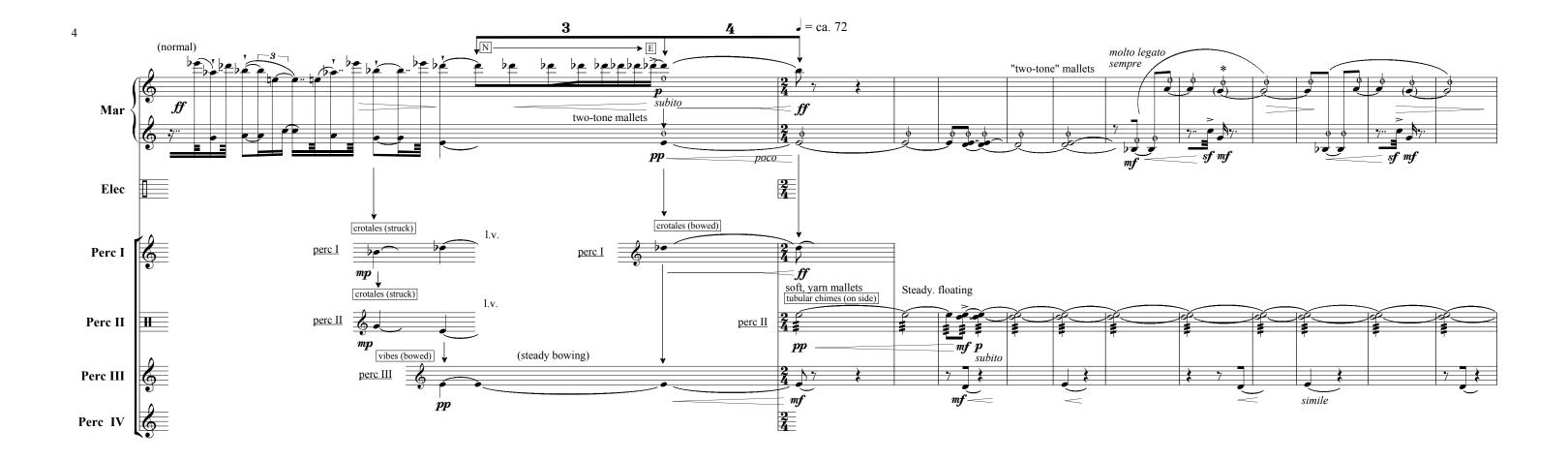
perc III

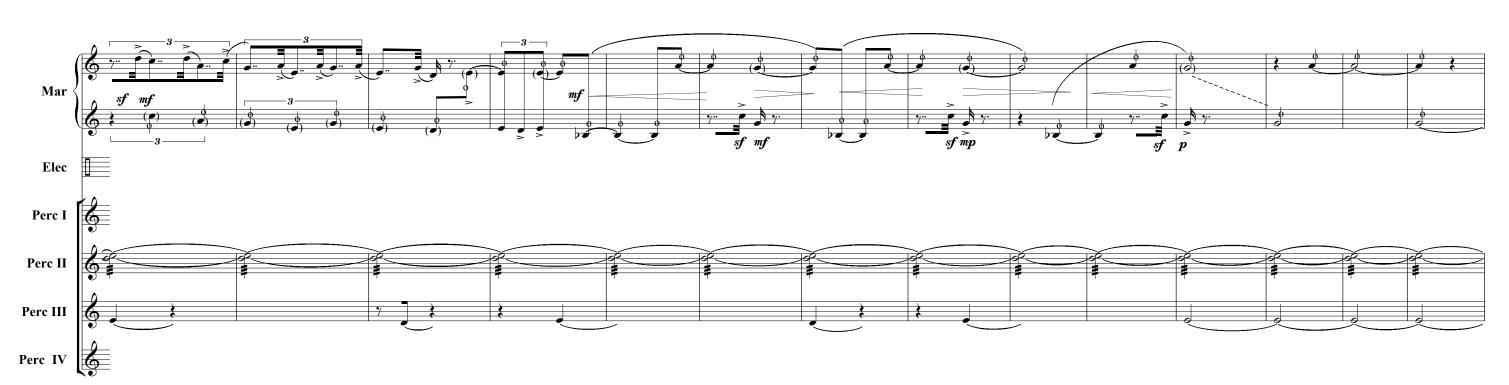
metal coin

pp

<sup>\*</sup> Glissando on timpani pedal while rolling on cymbal.

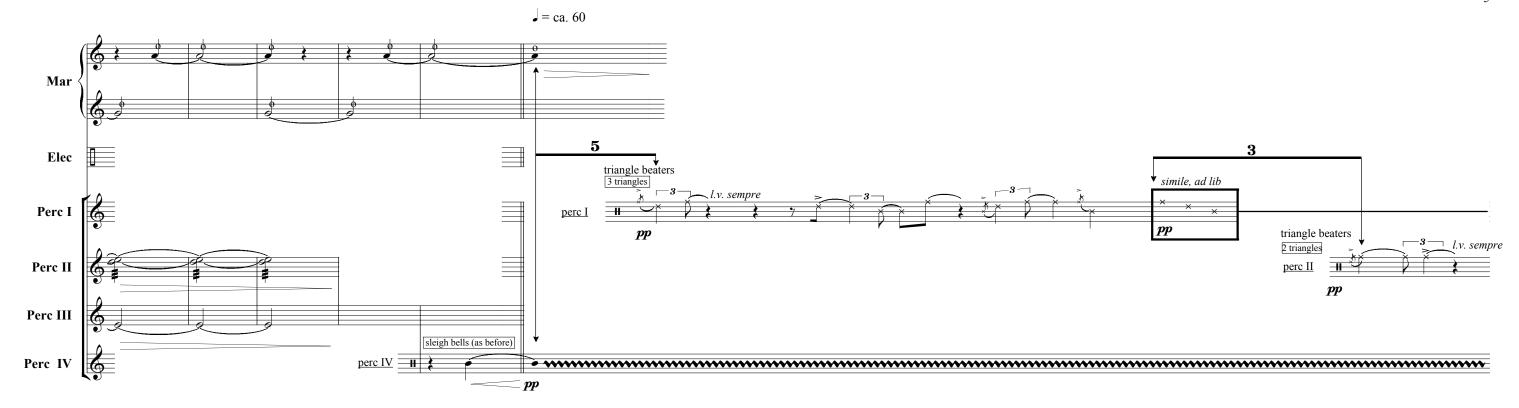
<sup>\*\*</sup> Scrape inside of bowl using a circular motion, gradually faster, then slower.

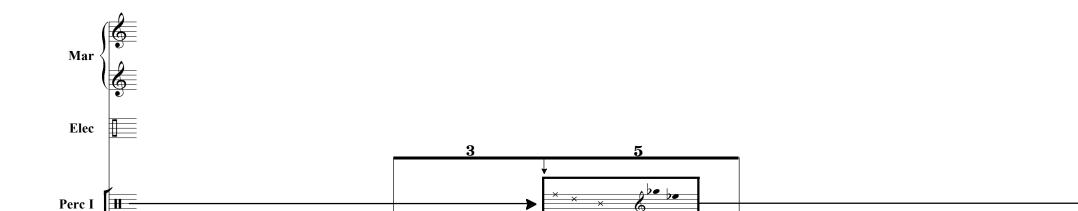




<sup>\*</sup> Notes in parenthesis are understood to immediately follow the attack in the other hand as its continuation.

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knitting needles
low and high
cymbals (on bell)

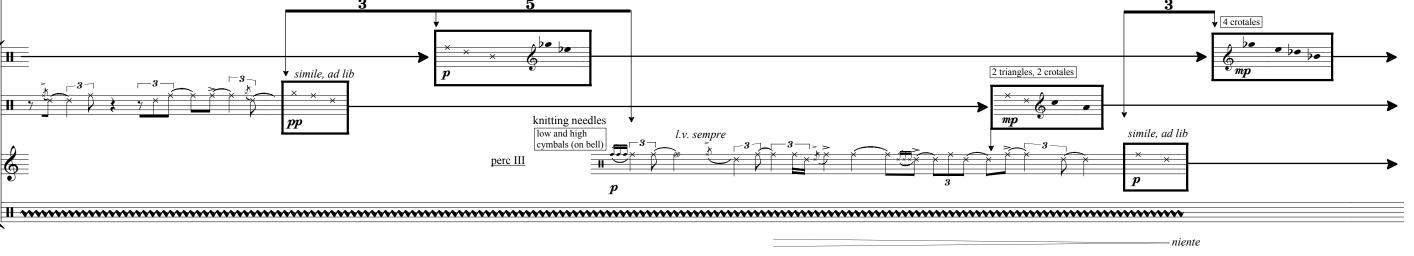
perc III

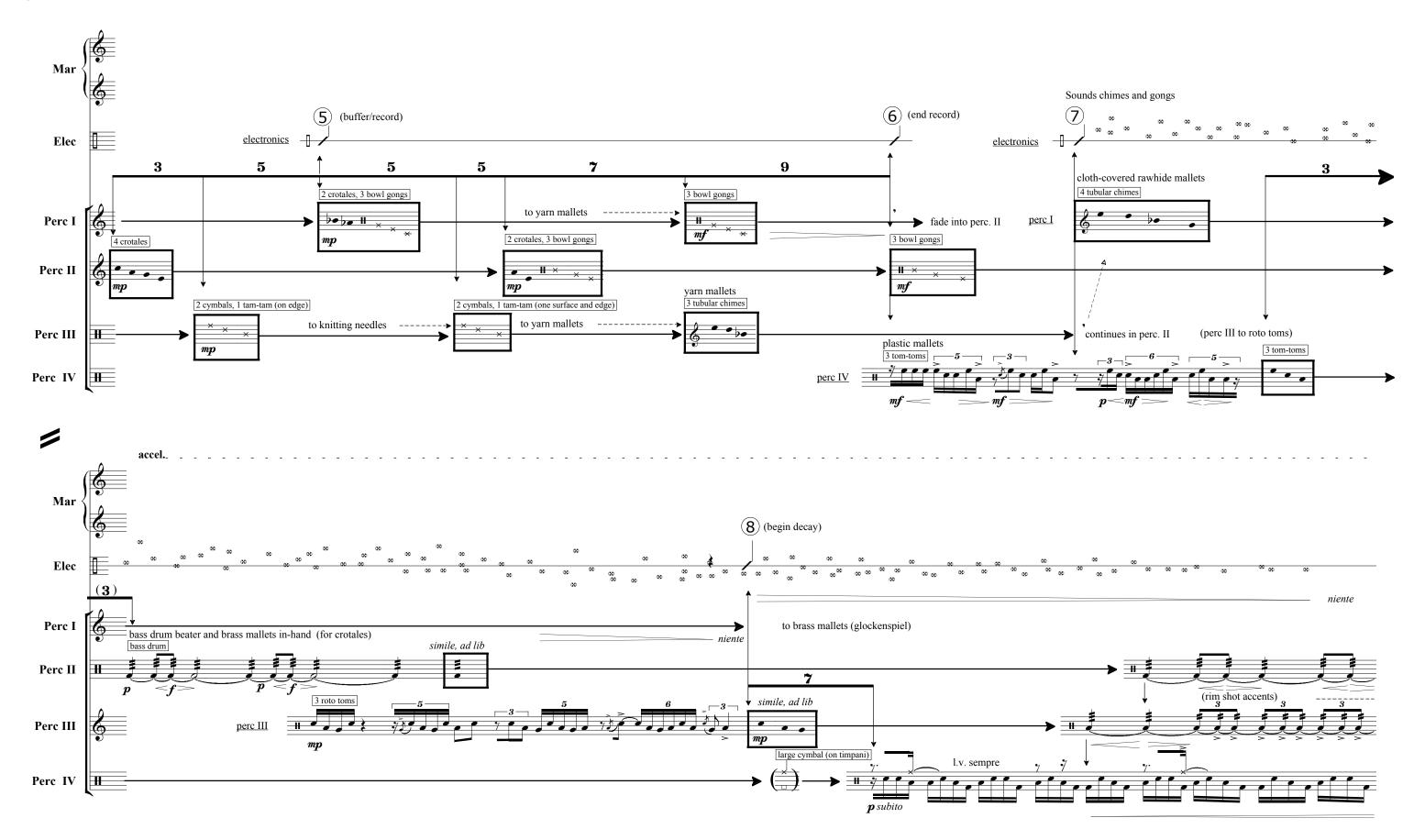
simile, ad lib

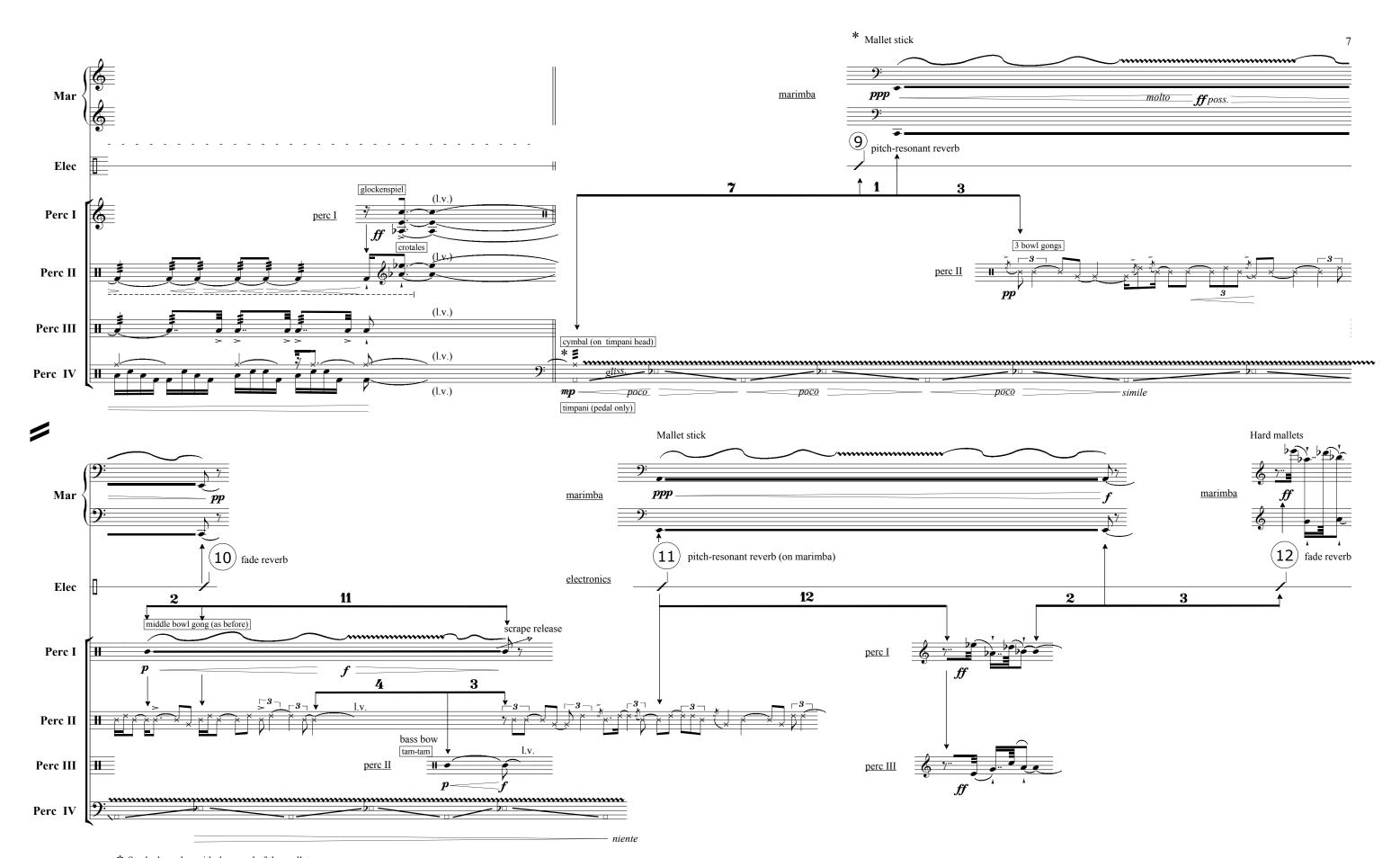
Perc II

Perc III

Perc IV





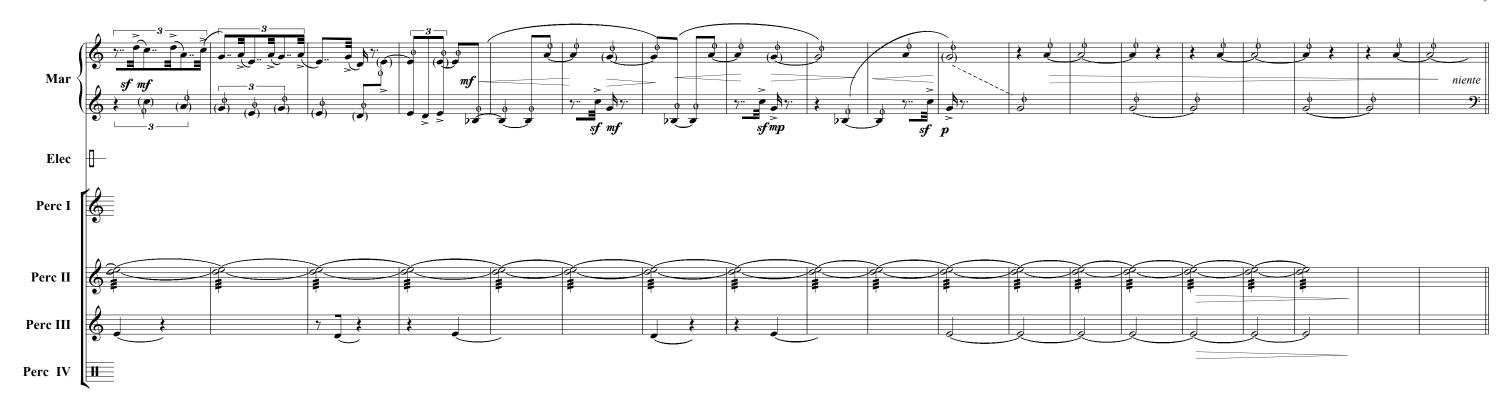


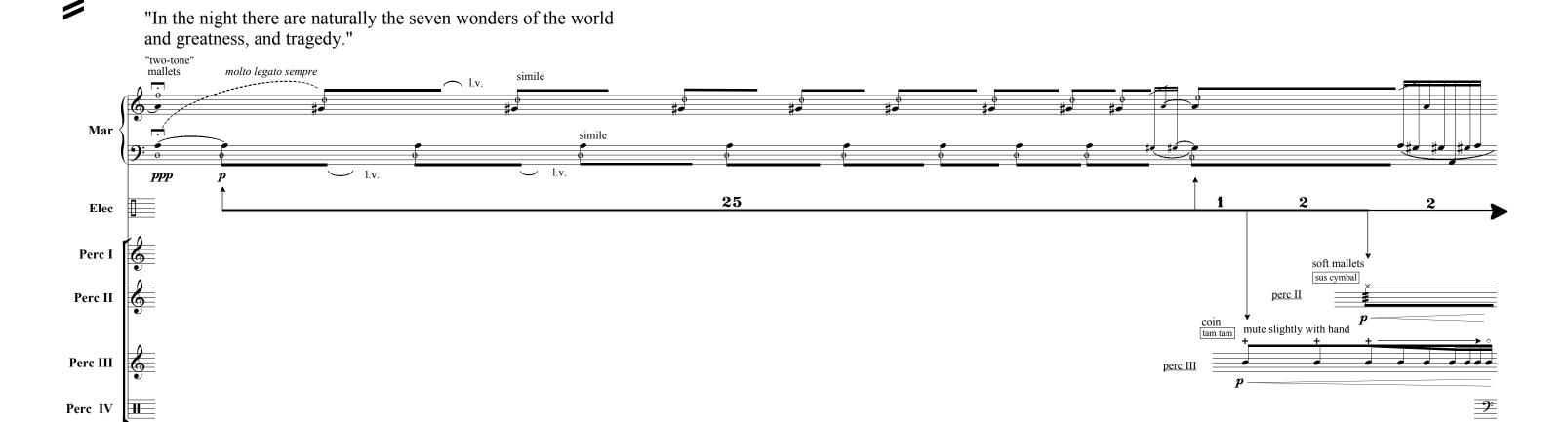
<sup>\*</sup> Stroke bar edge with the wood of the mallet handle using a figure-8 motion to make a smooth, continuous, singing tone.

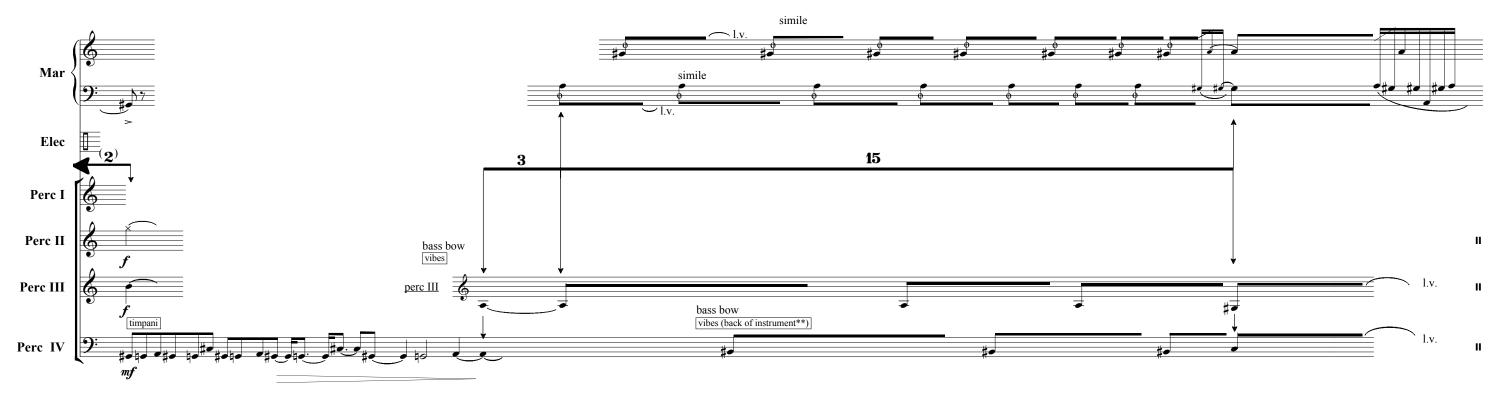


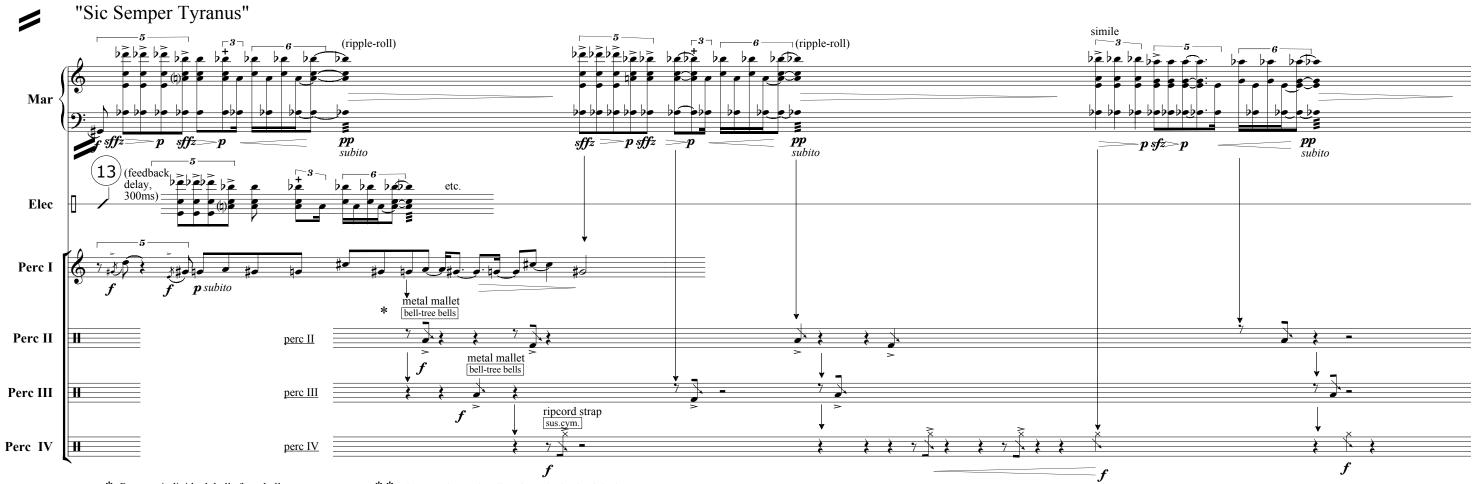
<sup>\* &</sup>quot;N" refers to the bar node whereas "E" refers to the bar edge. Arrows indicate transitional movement.

<sup>\*\*</sup> A nylon strap. approximately 3 feet long, is rapidly drawn across the cymbal edge.









<sup>\*</sup> Remove individual bells from bell tree and hang on string, two per player. Strike the bell firmly and quickly lower into water.

\*\* Player IV bows the vibes from the back of the instrument bowing the sharp/flat pitches.

