

ΚΑΤΑΓΛΑ

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 be 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 Abraham 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.

Quotations:

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

♩ = ca. 60

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

perc I

perc II

perc IV

triangle beaters
3 triangles

l.v. sempre

pp

5

3

simile, ad lib

pp

triangle beaters
2 triangles

perc II

pp

l.v. sempre

sleigh bells (as before)

pp

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

perc I

perc II

perc III

knitting needles
low and high cymbals (on bell)

l.v. sempre

p

3

5

3

4 crotales

mp

2 triangles, 2 crotales

mp

3

simile, ad lib

p

niente

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

glockenspiel (l.v.)

perc I *ff*

crotales (l.v.)

(l.v.)

(l.v.)

(l.v.)

cymbal (on timpani head)

* gliss.

mp *poco* *poco* *poco* *simile*

timpani (pedal only)

marimba

* Mallet stick

ppp *molto* *ff poss.*

9 pitch-resonant reverb

7

1

3

3 bowl gongs

perc II *pp*

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

pp

10 fade reverb

2

11

middle bowl gong (as before)

scrape release

p *f*

4

3

l.v.

3

3

3

3

3

3

bass bow tam-tam

perc II *p* *f*

l.v.

niente

Mallet stick

marimba

ppp *f*

11 pitch-resonant reverb (on marimba)

electronics

12

2

3

2

3

12 fade reverb

Hard mallets

marimba

ff

perc I *ff*

perc III *ff*

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

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

1 2 3 2 4 1 4

pp subito f sff sff sff sff ff

plastic mallet woodblock

perc I plastic mallet crotales (bowed) crotales (struck) plastic mallet crotales (struck)

triangle beater 2 triangles

triangle beater low triangle

brass mallets tubular chimes

** ripchord strap sus. cymbal

p < ff p < ff p < ff

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

3 4

pp subito poco ff

two-tone mallets

"two-tone" mallets

* molto legato sempre

mf sf mf sf mf

simile

pp mf mf

mf p subito

soft, yarn mallets tubular chimes (on side)

vibes (bowed steady bowing)

crotales (struck) i.v.

crotales (struck) i.v.

crotales (bowed)

* "N" refers to the bar node whereas "E" refers to the bar edge. Arrows indicate transitional movement.

** A nylon strap, approximately 3 feet long, is rapidly drawn across the cymbal edge.

12

3

4

11

Mar

sfz > *p sfz* > *p* > *pp*
subito

f > *p mf* > *p* *f* > *p mf* > *p* *f* > *p mf* > *p*

14 tuned reverb (end delay)

electronics

Elec

Perc I

Perc II

Perc III

Perc IV

f *f*

7

3

4

15 end reverb

Mar

p

f > *p mf* > *p* *f* > *p mf* > *p* *f* > *p mf* > *p*

p *p* *pp*

Elec

Perc I

Perc II

Perc III

Perc IV

"Useless! Useless!"

soft mallets (left hand)

Mar

LH

Perc I

Perc II

Perc III

Perc IV

≡

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

perc II

sticks
snare drum

Hi-hat

foot-pedal crash

bass drum

perc IV

mf

mf

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

mf

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

perc I

perc II

perc III

plastic mallets
crotales

p
triangle beater
3 triangles

pp
bass bow
vibes

p *p* *p* *p*

simile

simile

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

snare drum *mf*

hi-hat

foot pedal crash

bass drum *mf*

Mar

Elec

Perc I

Perc II

Perc III

Perc IV

plastic mallets

crotales

p

triangle beater

3 triangles

pp

bass bow

vibes

p *p* *p* *p*

simile

simile

Mar

Elec

Perc I

perc I

rawhide hammers
chimes

mf

Perc II

pp

Perc III

perc III

bass bow
vibes (front)

f

Perc IV

perc IV

bass bow
vibes (back)

f

Mar

Elec

Perc I

perc I

mf

Perc II

pp

Perc III

perc III

f

Perc IV

perc IV

f

perc II

triangle beater
3 triangles

pp

repeat, fade right had before left

N → E

The musical score consists of five staves:

- Mar:** Maracas part, featuring a complex rhythmic pattern of sixteenth notes. It includes a first ending and a second ending. Dynamics include *f* and *mf*. Performance instructions include "morendo (20 seconds)".
- Elec:** Electric guitar part, currently silent.
- Perc I:** Percussion I part, featuring a melodic line with dynamics *mf*.
- Perc II:** Percussion II part, featuring a rhythmic pattern with dynamics *pp*.
- Perc III:** Percussion III part, featuring a melodic line with dynamics *f*.
- Perc IV:** Percussion IV part, featuring a melodic line with dynamics *f*.

Additional performance instructions include "morendo (10 seconds)" for Perc II and Perc III, and "morendo (20 seconds)" for Mar. A bracket labeled "N" to "E" spans the duration of the Maracas part.