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Ikos: kun tu 'bar ba

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ARLAN N. SCHULTZ

IKOS
(kun tu 'bar ba)
(2009-10)

SOPRANO, B♭ TENOR SAXOPHONE, PERCUSSION, HARP AND PIANO

WITH 5-CHANNEL, REAL-TIME SPATIALIZATION AND
5-CHANNEL COMPUTER PROCESSED AUDIO

SUPPORTED IN PART BY THE ALBERTA FOUNDATION FOR THE ARTS, THE UNIVERSITY OF LETHBRIDGE, THE CANADA COUNCIL FOR THE ARTS, AND THE CENTER FOR RESEARCH IN COMPUTING AND THE ARTS

Instrumentation

Soprano

B♭ Tenor Saxophone

Percussion
1 Tam Tam (need superball)
1 Large Gong
1 Medium Gong
1 Small Gong
1 Large Suspended Cymbal
1 Maraca
1 Large Timpani – tuned to B (minor 9th below middle C)
High/Medium/Low Tom Toms
Bass Drum
Marimba
Vibraphone (need ‘cello bow)

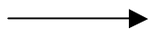
Harp

Piano

5-Channel audio playback system
5-Channel audio spatialization system

Possible spatialization formats, software and audio/data files can be obtained from the composer. E-mail the composer at arlan.schultz@uleth.ca

Explanation of Symbols

	Quarter-tone flat
	Quarter-tone sharp
s.v.	Senza Vibrato
Ord.	Ordinario – cancels any previous playing method.
	Indicates a gradual transition from one playing technique to another. When indicating a transition to a tremolo, the tremolo should begin slowly and then attain maximum speed at the destination of the arrow.
	For piano – stop string with finger near the bridge at the most resonant location.
M_1	For saxophone – choose any harsh sounding multi-phonic **M_1** and perform it when indicated.
	All glissandi for piano are fingered-chromatic. All glissandi for the keyboard percussion are “white-key”.
	All glissandi for the saxophone should be true glissandi wherever possible. When it is not possible, fingered glissandi should be performed.
	All trills begin on the primary pitch and are semitones unless otherwise indicated.
	All grace notes begin before the beat.
	Unless otherwise indicated, block-chord tremolos in the piano are to be performed with all notes of the chord sounding simultaneously in repetition (as in the piano part for Schubert’s Erlkönig).
	All tremolos are to be performed as fast as possible regardless of the prevailing basic metronomic speed.
	For harp, all chords should be performed as block chords unless indicated.

Program Notes

Ikos – kun tu 'bar ba

Ikos - a short texted composition that follows the *Kontakion,* a longer section of the Orthodox liturgy.

kun tu 'bar ba - Tibetan - blazing everywhere, light, luster, luminous, ever-blazing.

Ikos – kun tu 'bar ba was written for the Rubbing Stone Ensemble with Soprano Martha Renner and was commissioned by New Works Calgary. It is scored for soprano, tenor saxophone, harp, piano, percussion and 5-channel audio. The work follows *Kontakion* (2008) written for the University of Lethbridge faculty trio (violin, clarinet, piano and 5-channel audio) and is part of a larger cycle of pieces entitled *Zyklus der Stillen* (cycle of stillness). The composition of *Ikos – kun to 'bar ba* was generously supported by the Alberta foundation for the Arts, the University of Lethbridge Community of Research Excellence (CREDO) granting program, the Canada Council for the Arts, the UCSD Center for Research in Computing and the Arts, the Monks of the Drepung Gomang Monastery, and New Works Calgary.

This work was inspired by a visit to Lethbridge in 2006 by the Monks of the Drepung Gomang Monastery in Southwest India. I was privileged to hear first hand performances of ancient Tibetan ritual chants, which were sung as gifts of enlightenment to this land so far away from Tibet. The meditative quality of the singing, the striking complexity of the text cycles and the timbral/harmonic counterpoint of the vocalism were direct inspirations for this work. Over the last several years, I have maintained contact with the Monastery and they have generously given permission for the use of their ritual music as part of this piece. The ritual music of this remarkable Monastery is characterized by extremely low vocal chanting (around a low B) and reinforcement in the vocal tract of high overtones above this fundamental pitch. The effect is that of several pitches being sung simultaneously; some extremely low, others extremely high. For me, this music constituted a powerful image for "light out of darkness" which has so deeply characterized the struggles of the Tibetan culture in modern times. The recorded materials utilized in the piece are primarily from the *Lhamo Tor-Phul*, a prayer to the deity Pladen Lhamo, the protector of Tibet, for peace and unity.

The work itself is constructed of two interleaved segments of contrasting materials; one meditative in design and the other rich in counterpoint. The contrapuntal segments are very discursive in nature and eventually require the intervention of the soprano voice to re-vivify and focus the structures. The texts for the work were written specifically for it by the composer and are meditations on "light". The general progress of the piece is from non-vocal, sibilant sounds to true vocalism and text in the later portions of the work. The audio spatialization utilized in the work is designed to extend the sonic forces into the audience; an image for the dissemination of "light".

ANS

Texts
By Arlan N. Schultz

Gyatso

I have emptied
My being
Of
Self
And
Need…
All now
Is the
Light of
Resonant
Night and
Silence

Light

I am Light…
Darkness is shattered.
Beams of incandescent
Love
Are focused
By my
Heart

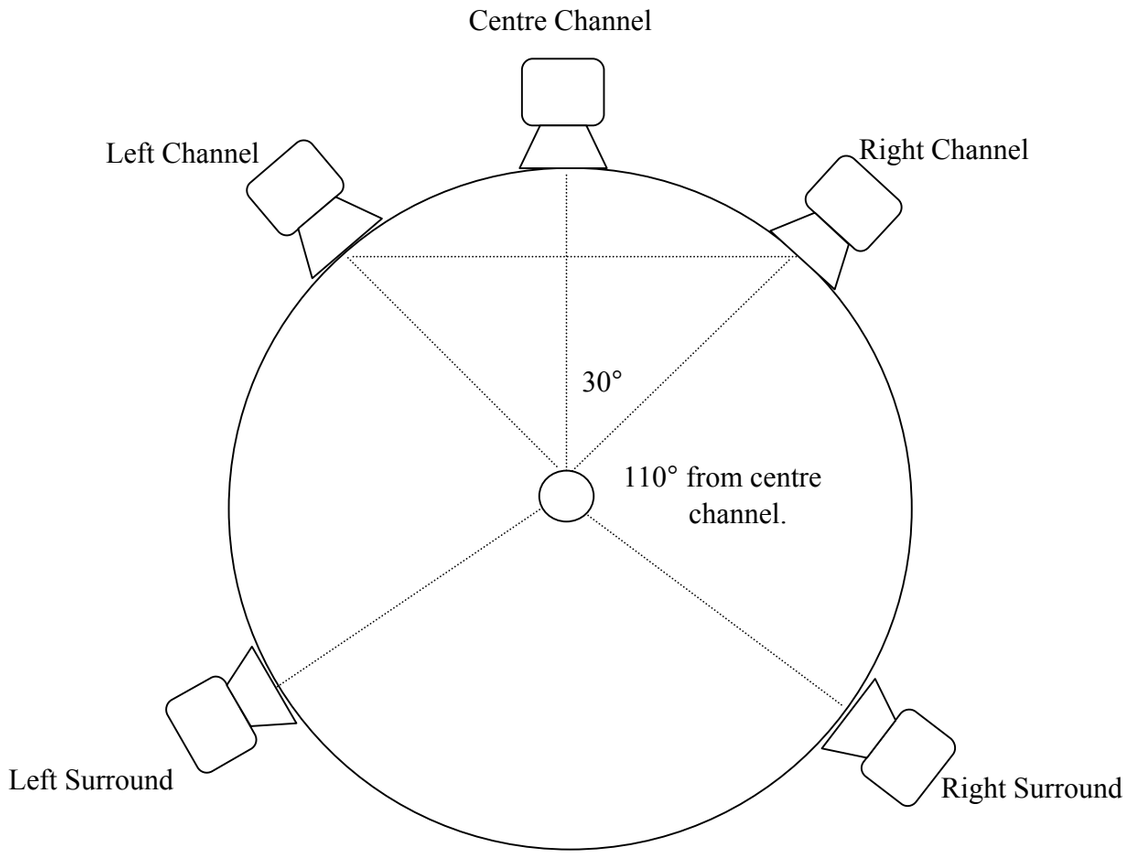
They point at you…
Bathe you
In
Hope for
A better
Life.

I am Peace…
My arms are
Wide…
Rest my child
Do not cry
Peace shall be
Your closest
Friend,
Always.

Oh, my son
Your tiny voice
Is
Joy
And you
Are
The brightest light
I have ever known
Sleep,
Now,
And wake
To
Light.

Speaker Placement

The five audio output channels should be placed relative to an optimal central listening position.



THE SCORE IS NOTATED AT CONCERT PITCH

THIS WORK IS DEDICATED TO MY FRIEND DAVID EAGLE AND TO THE RUBBING STONE ENSEMBLE, THE MONKS OF THE DREPUNG GOMANG MONASTERY, AND TO MY WIFE MARTHA RENNER AND SON MARIN SCHULTZ.

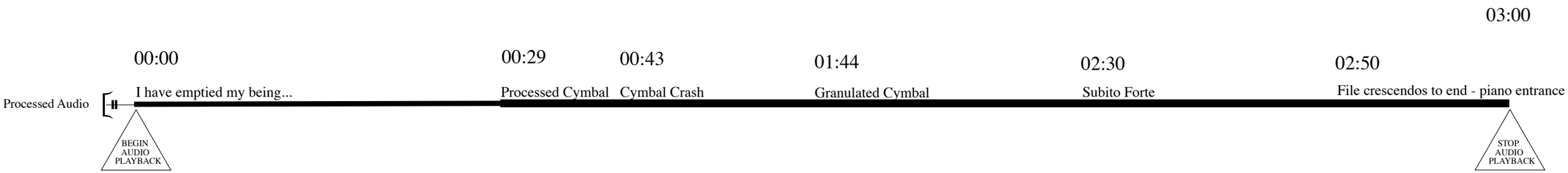
IKOS

kun tu 'bar ba

Text by Arlan N. Schultz

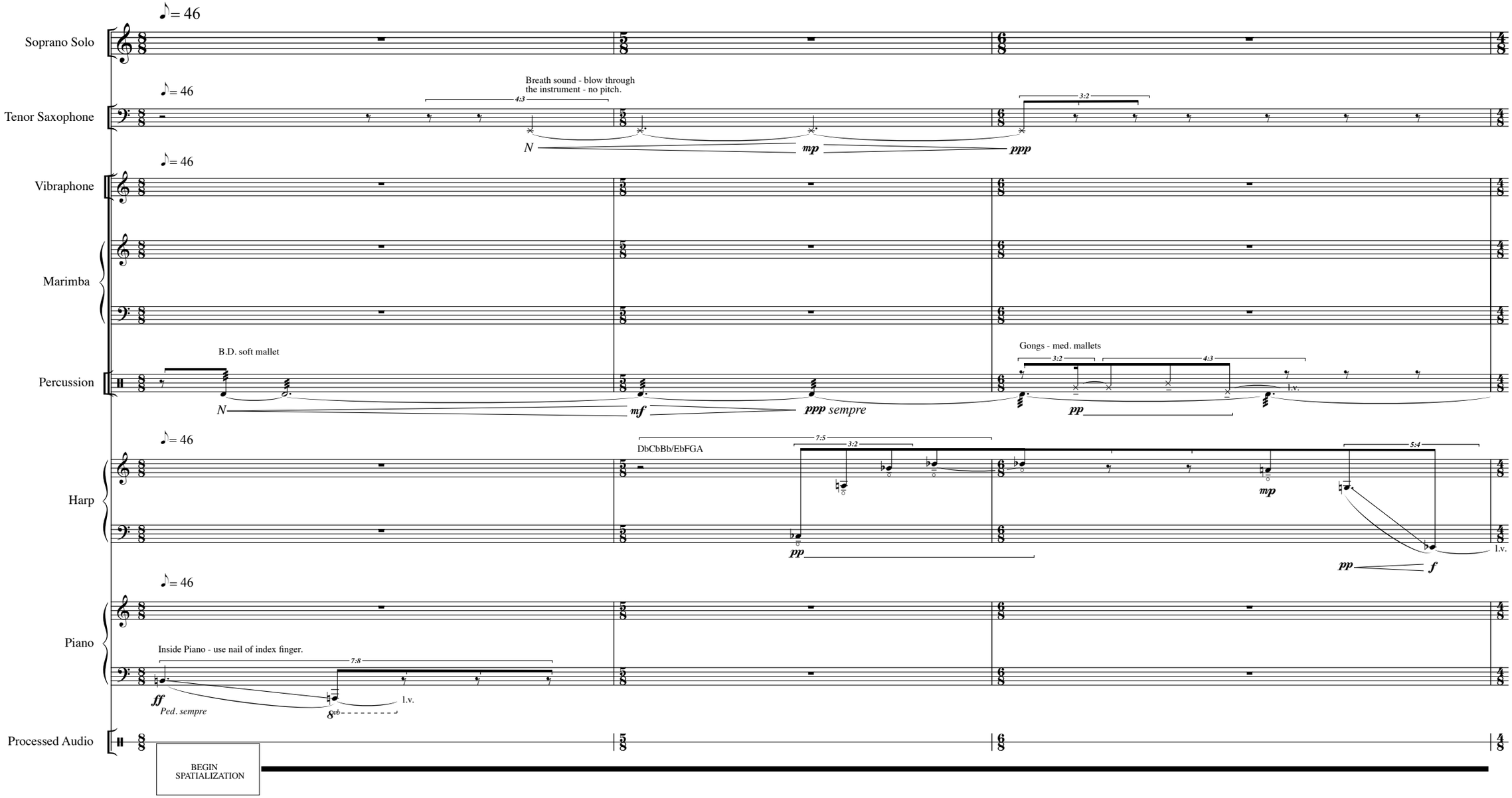
Arlan N. Schultz, 2010

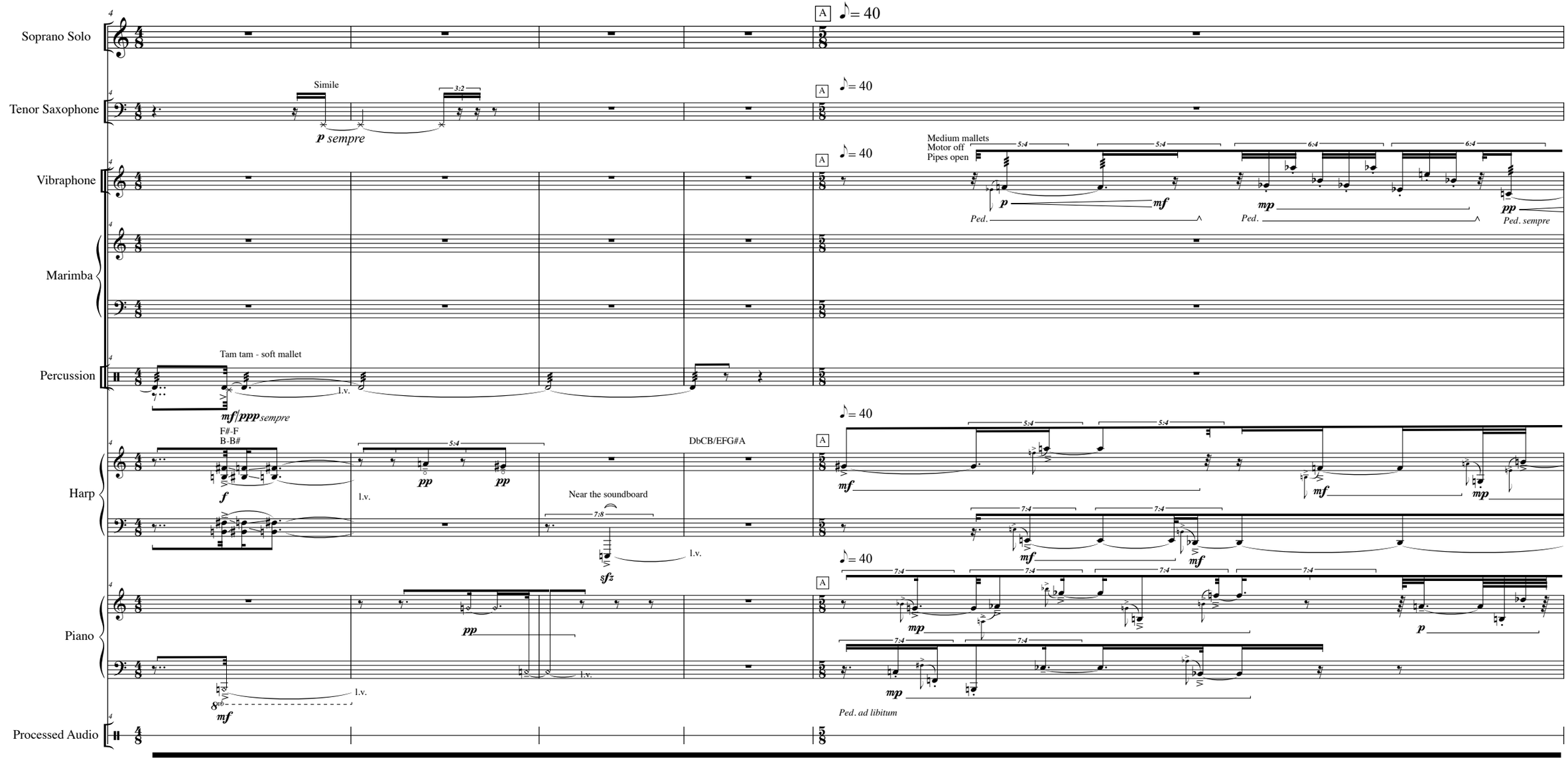
5-Channel Computer Processed Audio



© 2010, Arlan N. Schultz, Paris, San Diego, Lethbridge.

Meditation I

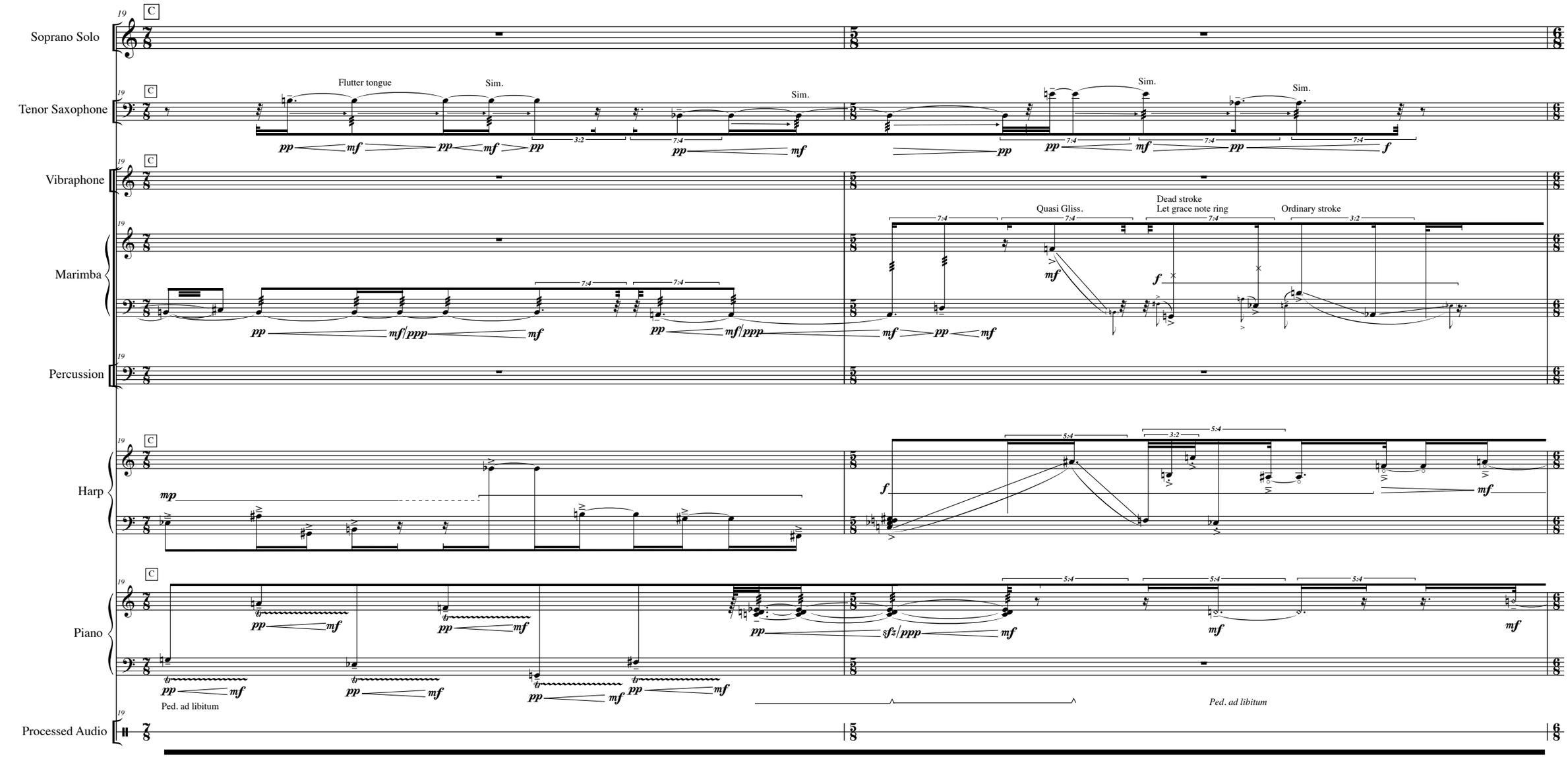


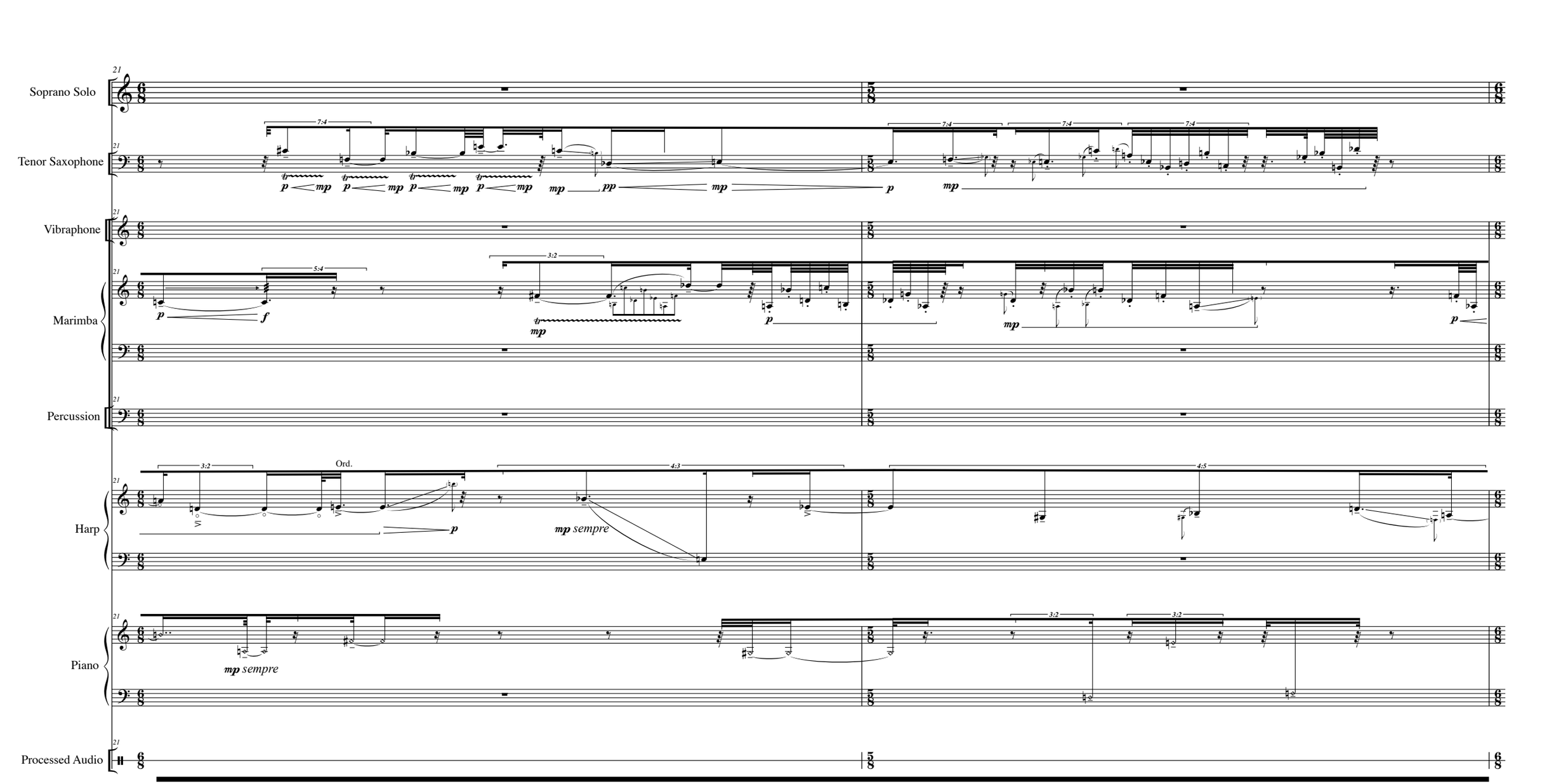

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
A
♪= 40
Simile
3:2
p sempre
Medium mallets
Motor off
Pipes open
5:4
6:4
p
mf
mp
pp
Ped.
Ped. sempre
Tam tam - soft mallet
l.v.
mf/ppp sempre
F#-F
B-B#
f
pp
DbCB/EFG#A
Near the soundboard
7:8
sfz
7:4
Ped. ad libitum

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
Quasi gliss.
Tom Toms
Vib. mallets
A#
Quasi Gliss. - see perf. note
Sos. Ped.
Sos. Ped.

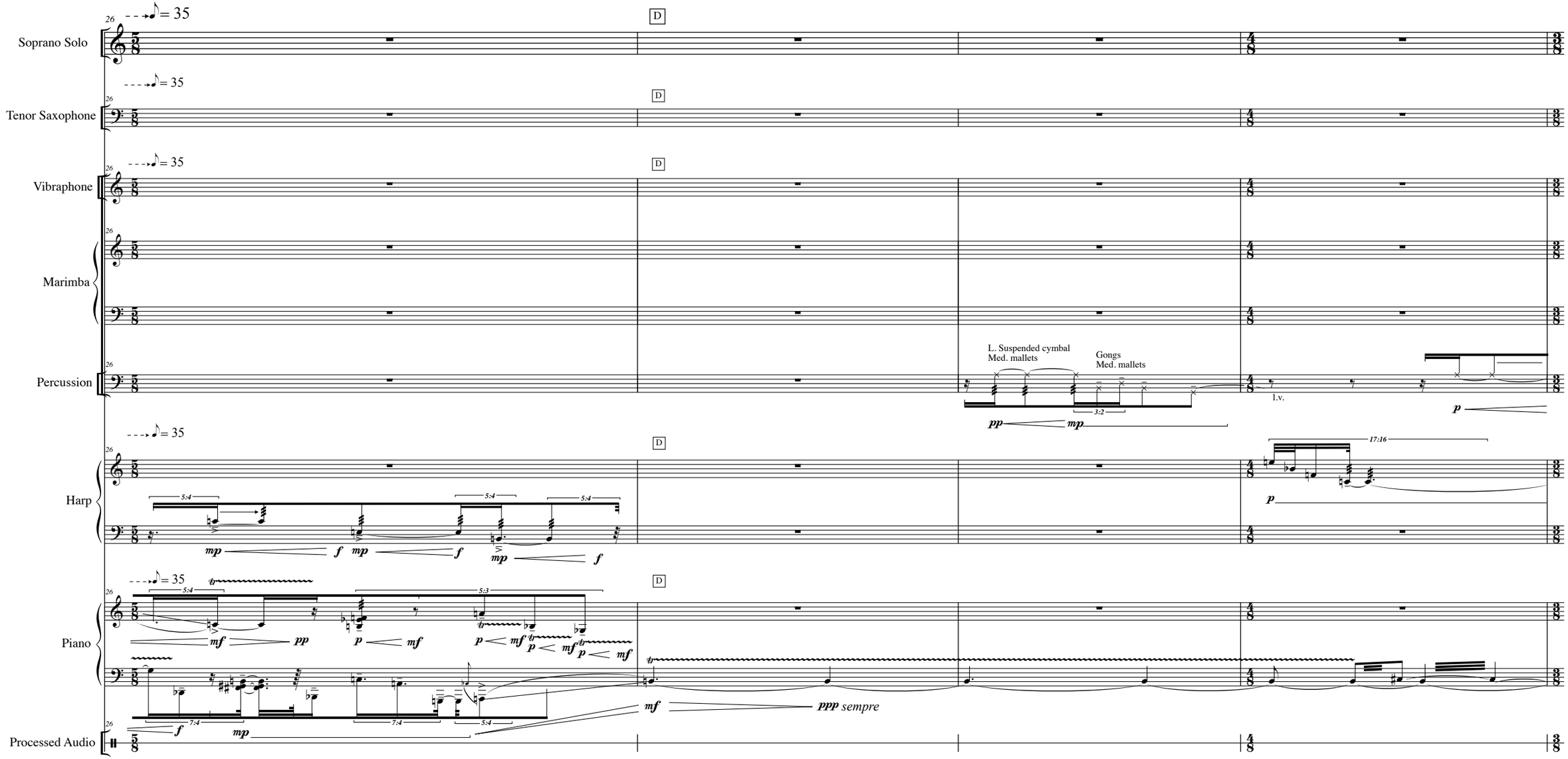
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
B
pp
mf
mp sempre
3:2
5:4
6:4
mp
pp
p
Med. mallets
7:4
pp sempre
Timpani
Vib. Mallets
f
l.v.
pp
pp
5:4
p
ppp sempre
3:2
l.v.
(Ped.)
sfz

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
7:4
7:5
pp
pppp
5:3
l.v.
DCB/EbFG#A#
p
7:5
p
l.v.
pp


19
C
Soprano Solo
Tenor Saxophone
Flutter tongue
Sim.
Sim.
Sim.
Sim.
Vibraphone
Marimba
Quasi Gliss.
Dead stroke
Let grace note ring
Ordinary stroke
Percussion
Harp
Piano
Ped. ad libitum
Ped. ad libitum
Processed Audio

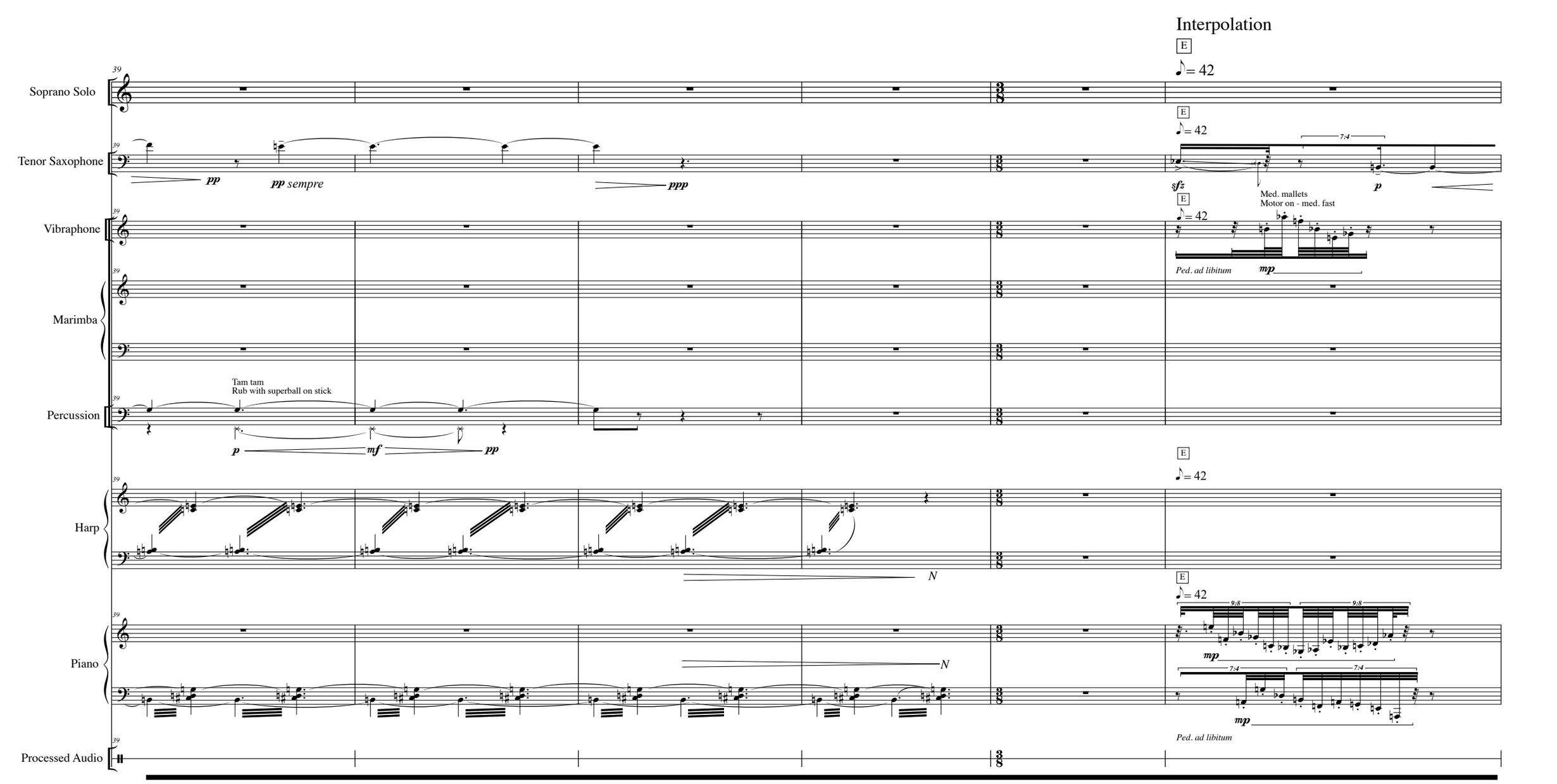

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
Ord.
mp sempre
mp sempre

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
rall.
mf
pp
mp sempre
p
mp
f


Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
26
♪ = 35
D
L. Suspended cymbal
Med. mallets
Gongs
Med. mallets
l.v.
pp
mp
p
mf
f
ppp sempre
5:4
5:3
7:4
3:2
17:16

30
Soprano Solo
Tenor Saxophone
Flutter tongue
5:4
ppp
p
ppp
pp
mp
pp
Vibraphone
Medium mallets
Motor off
Pipes open
7:5
p
Ped. ad libitum
Marimba
Percussion
7:4
7:4
7:4
7:4
7:4
mp sempre
l.v.
Harp
mf
7:5
p
7:5
3:2
mp
p
3:2
p
Piano
Processed Audio

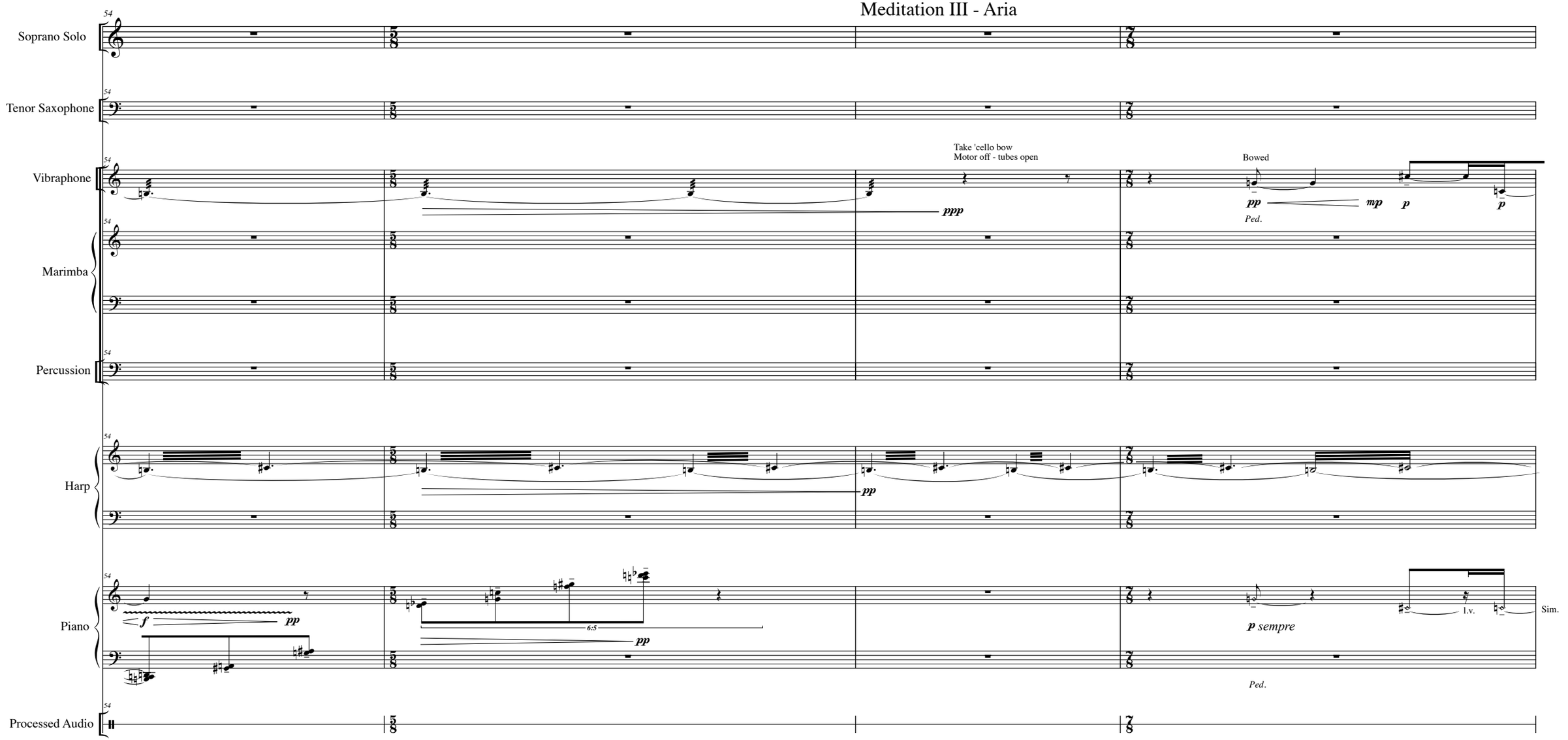
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
34
p
mf
pp
mp
p
mf
mf
f
3:2
7:8
6:5
8:10
pp
One Maraca
Circular pattern
mp sempre
D#C#B#/EFGA
G#
4:3
D#CB/EFGA
Bisbigliando
pp sempre
p

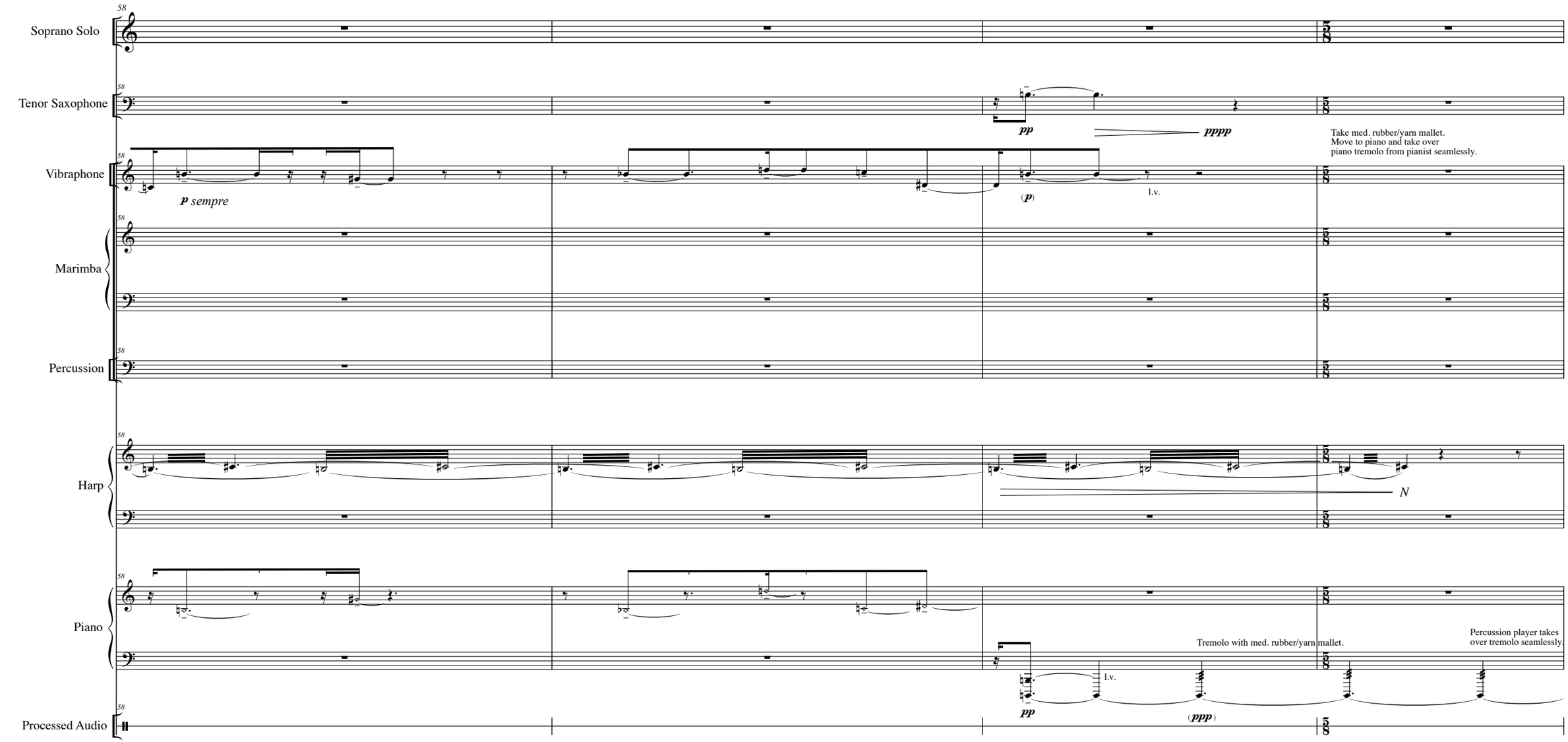

Interpolation
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
39
E
♪ = 42
pp
pp sempre
ppp
sfz
p
7:4
Med. mallets
Motor on - med. fast
mp
Ped. ad libitum
Tam tam
Rub with superball on stick
mf
N
9:8

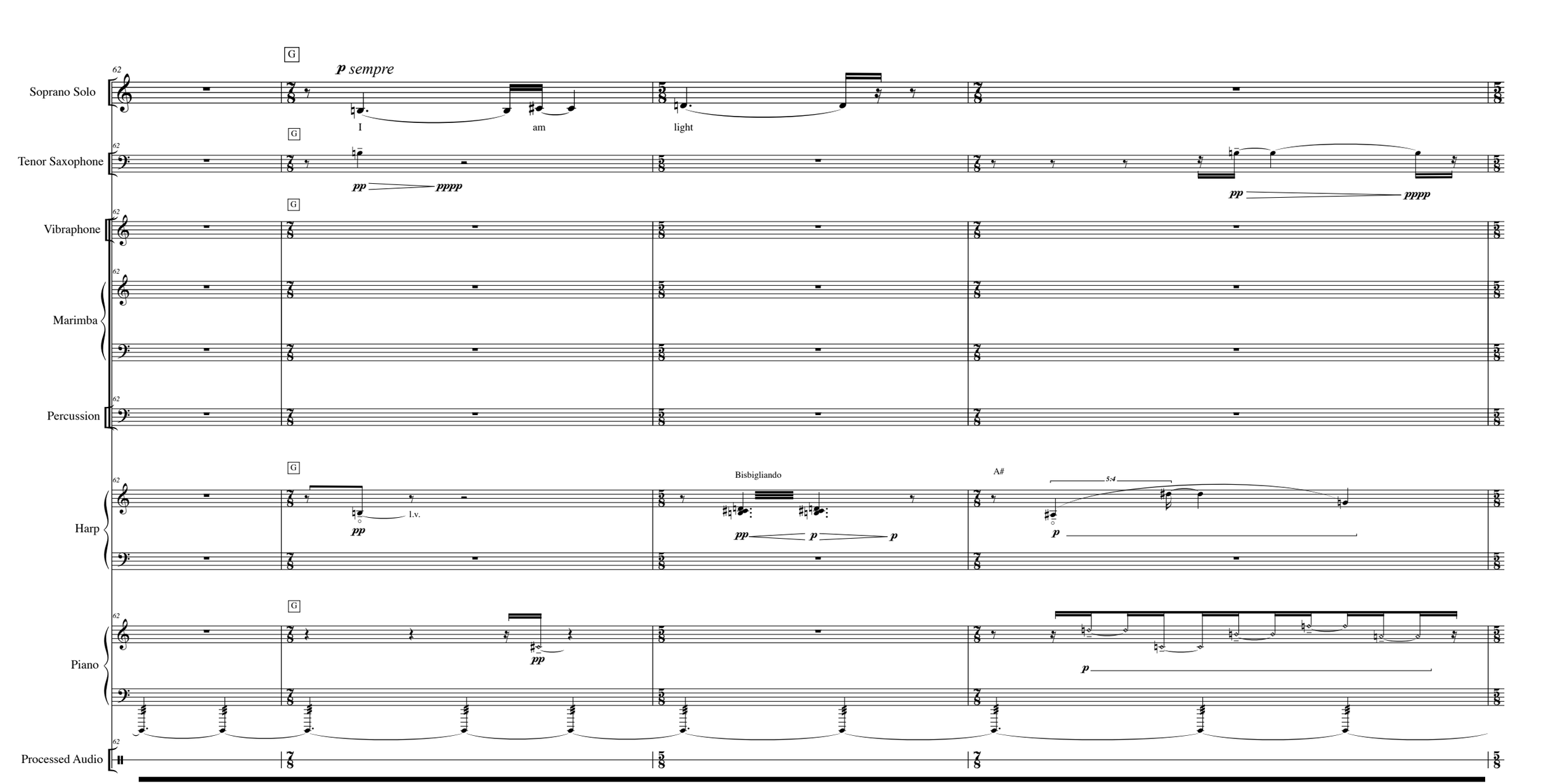
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
DC#B/EF#GA

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio

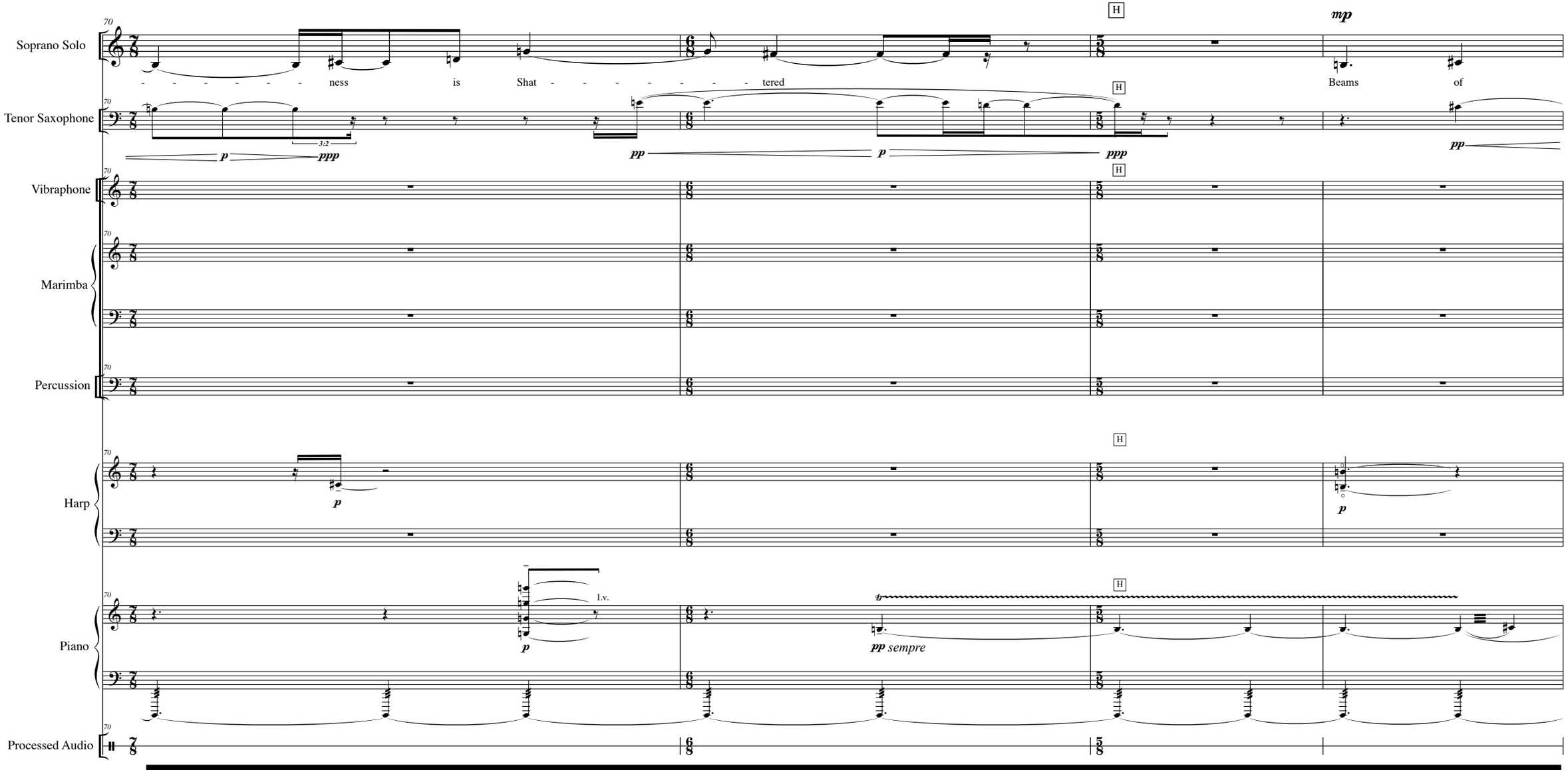
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
F
Bisbigliando
No tremolo
sempre

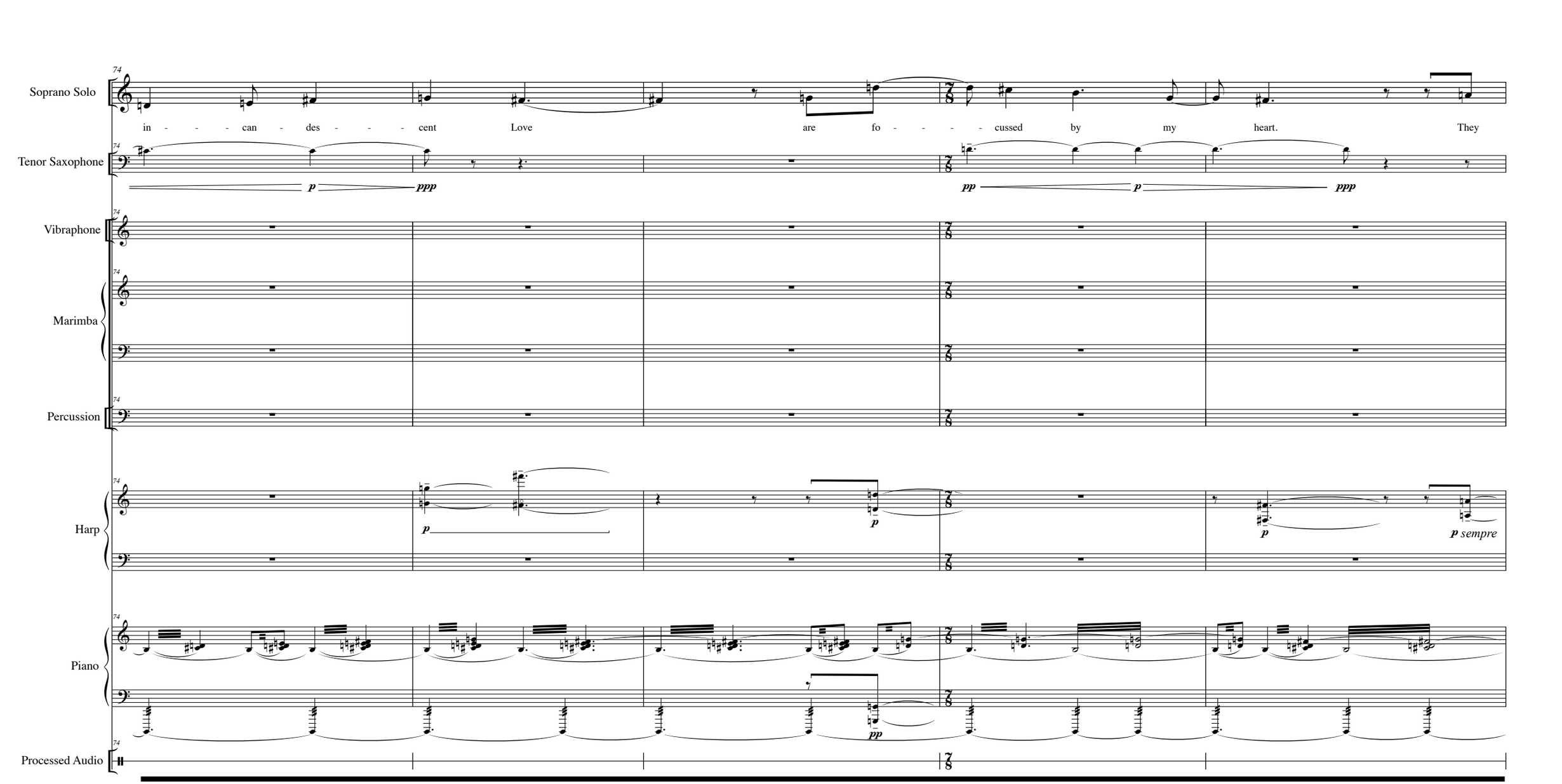

54
Soprano Solo
Tenor Saxophone
Vibraphone
Take 'cello bow
Motor off - tubes open
ppp
Bowed
pp
mp
p
p
Ped.
Marimba
Percussion
Harp
pp
Piano
f
pp
6:5
pp
p sempre
l.v.
Sim.
Ped.
Processed Audio


58
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
pp
pppp
Take med. rubber/yarn mallet.
Move to piano and take over
piano tremolo from pianist seamlessly.
p sempre
(p)
l.v.
N
Tremolo with med. rubber/yarn mallet.
Percussion player takes
over tremolo seamlessly.
l.v.
pp
(ppp)


Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
G
p sempre
I
am
light
pp
pppp
Bisbigliando
l.v.
A#
5:4

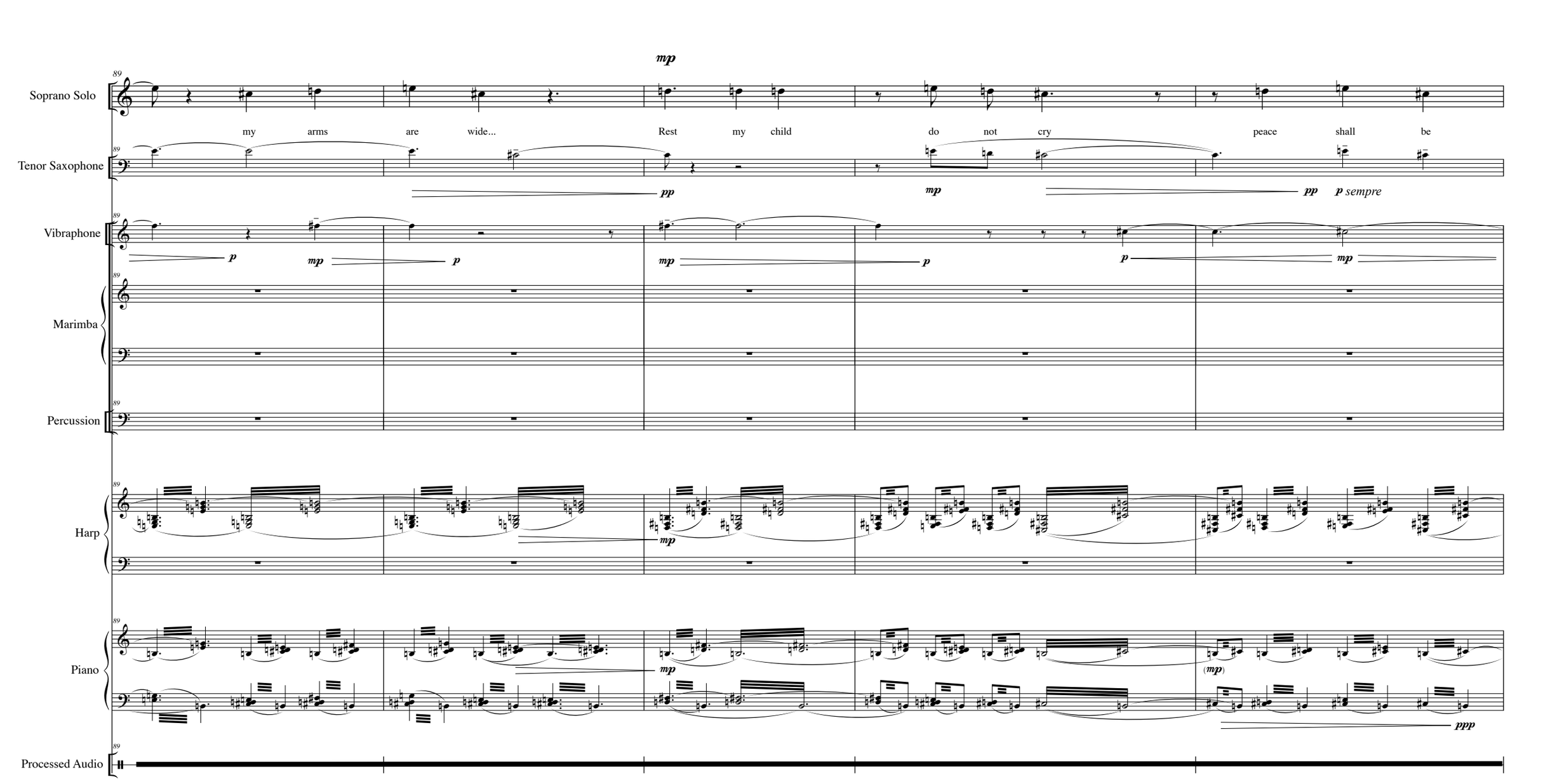
66
mp sempre
Soprano Solo
I
am
light
mp
dark - - - - -
Tenor Saxophone
ppp
p
pppp
pp
Vibraphone
Marimba
Percussion
Harp
p
F#-F
B-B#
l.v.
mp
pp
Piano
mp
p
pp
Processed Audio

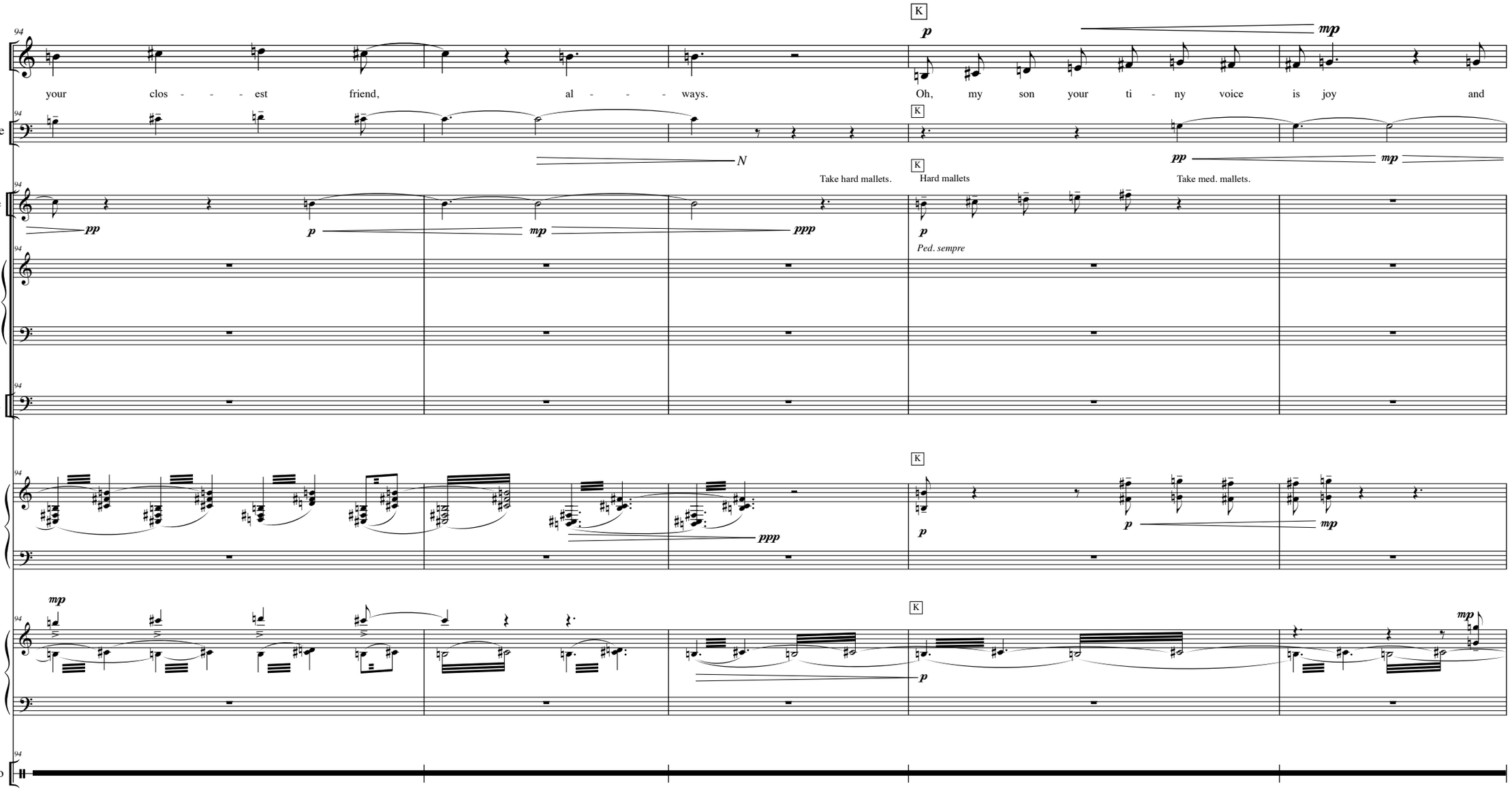

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
ness is Shat - - - - - - - - tered
Beams of
mp
p
ppp
pp
3:2
l.v.
pp sempre
H

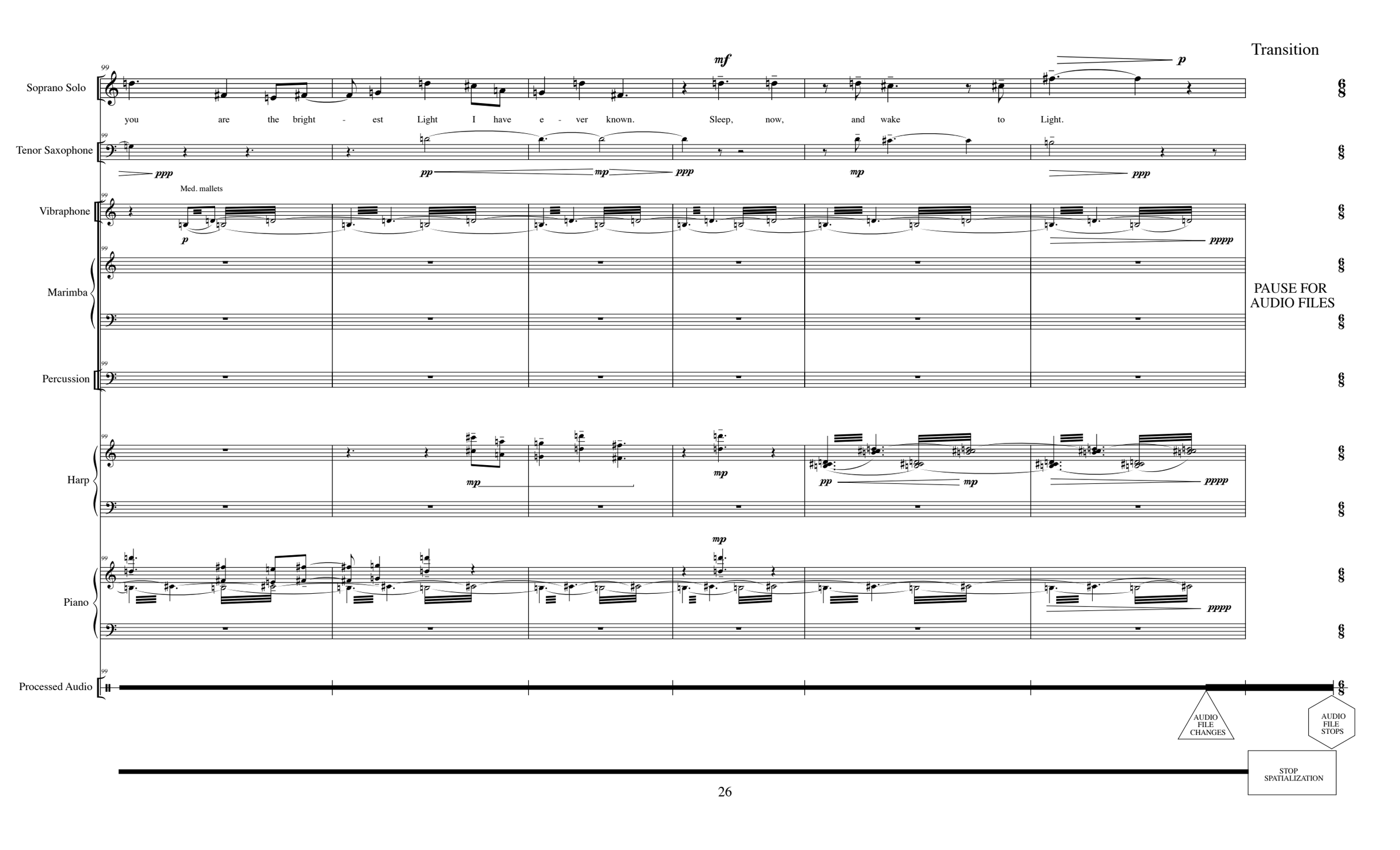

74
Soprano Solo
in - - - can - des - - - cent Love are fo - - - cussed by my heart. They
Tenor Saxophone
p ppp pp p ppp
Vibraphone
Marimba
Percussion
Harp
p p p p sempre
Piano
pp
Processed Audio

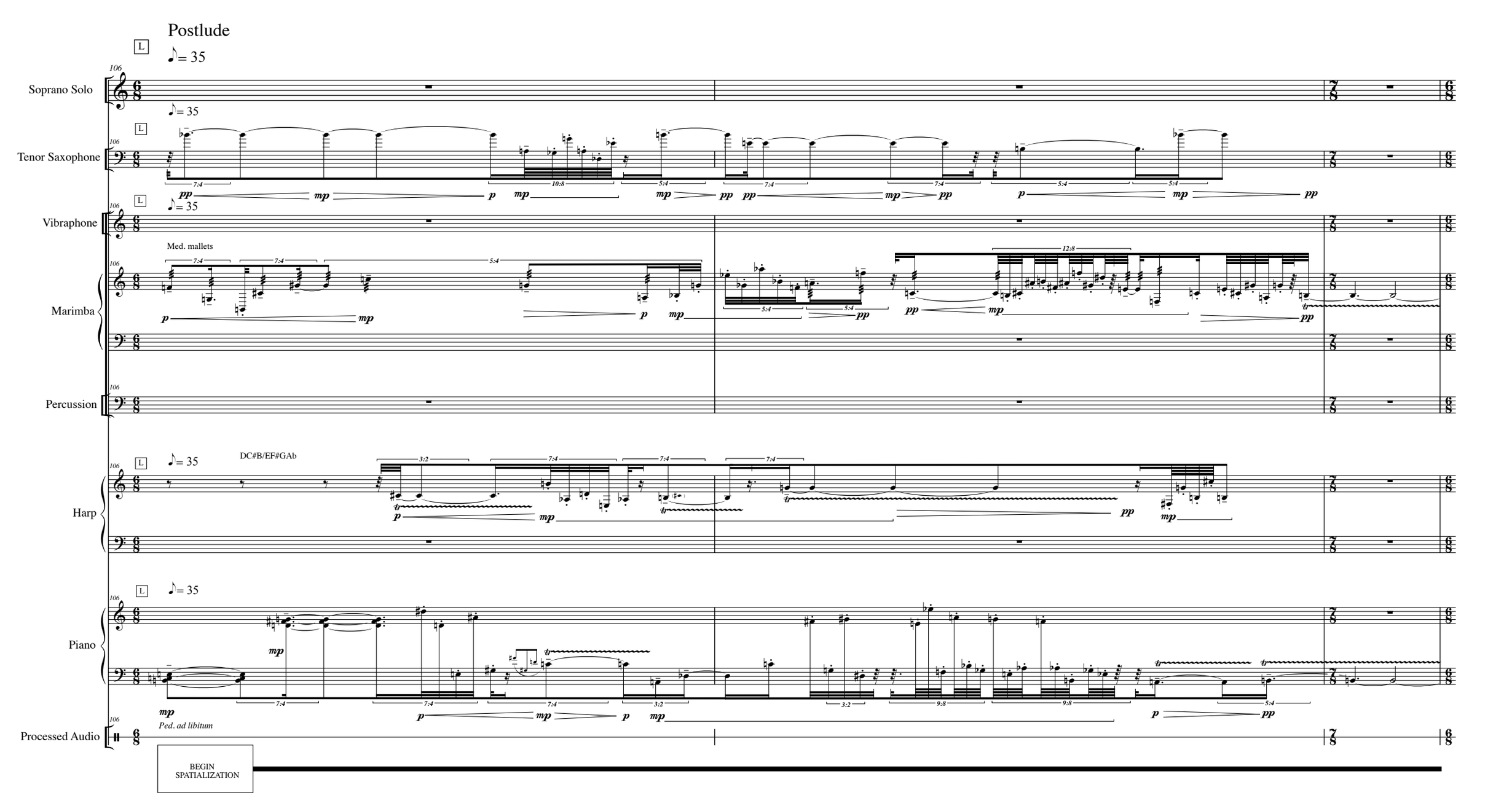
79
Soprano Solo
point at you. Bathe you in hope for a bet - - - - ter life.
Tenor Saxophone
pp p ppp pp p ppp pp p
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
4/8

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
I
mf
I am Peace...
ppp pp p ppp
pp mp
Take 'cello bow.
Bowed
Motor off - tubes open
p mp
Ped. sempre
Timpani
Hard mallets
p
7:4
7:5
mp
mp
mf
3:4
mp
mp mf
Percussionist moves to Vibs.
Ped. ad libitum
N
BEGIN AUDIO PLAYBACK


mp
89
Soprano Solo
my arms are wide... Rest my child do not cry peace shall be
Tenor Saxophone
pp
mp
pp
p sempre
Vibraphone
p
mp
p
mp
p
p
mp
Marimba
Percussion
Harp
mp
Piano
mp
(mp)
ppp
Processed Audio

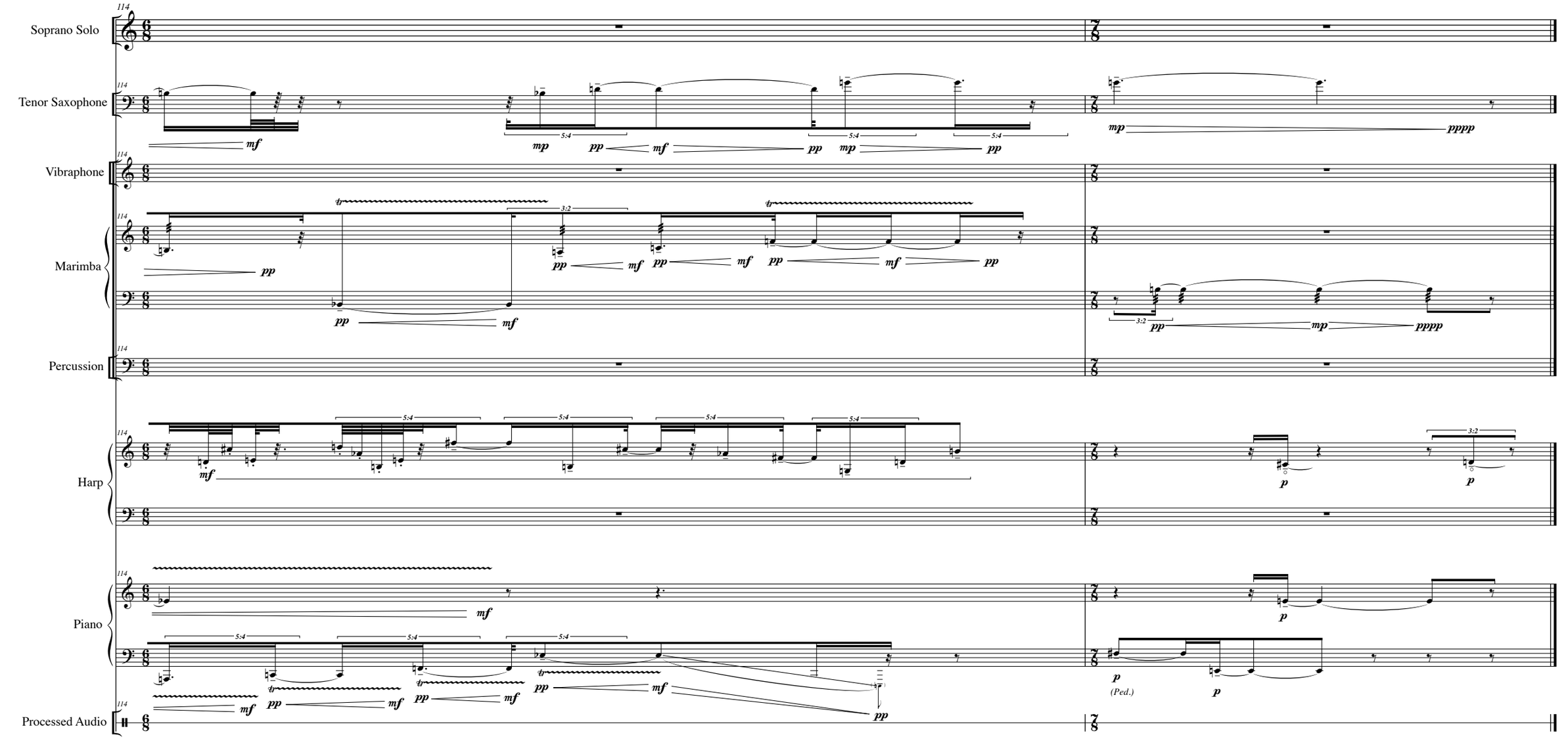

94
Soprano Solo
your clos - - - est friend, al - - - ways.
Oh, my son your ti - ny voice is joy and
K
p
mp
Tenor Saxophone
N
pp
mp
Take hard mallets.
Hard mallets
Take med. mallets.
Vibraphone
pp
p
mp
ppp
Ped. sempre
Marimba
Percussion
Harp
ppp
Piano
Processed Audio


Transition
Soprano Solo
you are the bright - est Light I have e - ver known. Sleep, now, and wake to Light.
Tenor Saxophone
Med. mallets
Vibraphone
Marimba
PAUSE FOR AUDIO FILES
Percussion
Harp
Piano
Processed Audio
AUDIO FILE CHANGES
AUDIO FILE STOPS
STOP SPATIALIZATION


Postlude
L
♪= 35
106
Soprano Solo
Tenor Saxophone
Vibraphone
Med. mallets
Marimba
Percussion
DC#B/EF#GAb
Harp
Piano
Processed Audio
Ped. ad libitum
BEGIN
SPATIALIZATION

109
Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
mp sempre

Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio


Soprano Solo
Tenor Saxophone
Vibraphone
Marimba
Percussion
Harp
Piano
Processed Audio
114
mf
mp
pp
pppp
5:4
3:2
tr
p
(Ped.)
STOP
SPATIALIZATION