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Contemporary Music Score Collection

Title

Magnolia

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MAGNOLIA

for harp and 20 string koto



COPIES
1-100

2017

7 min.

GENERAL DESCRIPTION

Magnolia is inspired by the process of flowering – the excitement before the creation of the bud – the flowering of the bloom – and by the explosion of petals into a regular, yet organic structure, out of human perception of time.

A source of inspiration for this piece were also the similarities and differences between the two instruments – koto and harp, whose origins lie in two different world traditions. The instruments are similar in terms of sound production but yet still differ in expression and architecture related to the cultural origins for both instruments.

Magnolia blends the influences of two musical traditions, European and Japanese, and experiments with the possibilities of contemporary composition – parametric shaping, proportional notation, *Hirajōshi* and quarter-tonal scales, so as to create an internal organic structure of a developing bloom (harp) with a unique surface color of petals (koto).

NOTATION AND RHYTHM

The piece doesn't require metronomic precision, but rather good constellation between the two performers and their awareness of each other. At most places, I haven't notated exact time signatures, but I used proportional notation. One bar should take approximately 4 seconds, which equals the tempo ♩ = 60 in a 4 beat bar. Sometimes the players meet rhythmically together, but mostly, the rhythmic relation between them is quite loose.

The harp uses quarter tone tuning. For best sound outcome, I encourage to prepare harp on these strings to simulate sounds of bells:



Proposed solution

Cover crocodile hair clips with cable sleeves (ensures the clips don't slip off or rattle) and attach them to strings as shown on the figure.



Keep the original intonation of each string while creating a rich gong sound. The clips can be situated around 2-3cm from the board.

For an alternative solution, see: <http://sites.siba.fi/fi/web/harpnotation/manual/prepared-harp/hair-clips>

Additional information and score on demand at klusak@gmail.com

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MAGNOLIA

Martin Klusák

[illegible]

2

13

Koto

Hp.

mp *sfz* *pp* *mp* *sfz* *p* *sfz* *sim.* *sfz* *sfz*

pp *mp* *sfz* *p* *fp* *fp* *fp*

(.) (.) + (.) (.) + (.) (.)

16

Koto

Hp.

p *mp* *sffz* *mp* *pp* *mp* *sfz* *p*

mp *sffz* *mp* *pp* *mp* *sfz* *p*

(.) + (.) (.) (.) (.) (.) (.)

19

Koto

Hp.

sim. *sfz* *sfz* *sfz* *sfz* *mp* *pp* *mp* *sffz*

sfz *p* *fp* *fp* *fp* *pp* *mp* *sffz*

(.) (.) (.) (.) (.)

22

Koto

Hp.

mp *pp* *mp* *sffz* *mp* *pp*

mp *pp* *mp* *sffz* *mp* *pp* *mp*

(.) (.) (.)

ca 4 s

ca 12 s

Koto

25

sffz

f

gliss. *)

L. V. sempre

sfz

Hp.

sffz

L. V. sempre

mf

p sempre

sfz

Koto

28

left hand gliss behind the bridges

mp sempre

Hp.

Koto

31

Hp.

Koto

34

Hp.

*) During the gliss, let sound only strings of the mode D E $\flat$ G A B $\flat$. Left hand mutes other strings.

37

Koto

Hp.

pp *mf* *sfz*

mp

40

Koto

Hp.

p *mf* *p* *pp*

43

Koto

Hp.

Chirashi, mute

L.V. sempre

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

mf *mp*

46

Koto

Hp.

mf *mp*

p sempre

49

Koto

Hp.

p ————— *f* = *sfz*

mf *mp* *sempre*

52

Koto

Hp.

vibrato

mf *p* ————— *mf* > *p*

55

Koto

Hp.

bend tone, on the highest string

p ————— *f* > *p* *mf* *sempre*

p

58

Koto

Hp.

mp

61

Koto

Hp.

mf

mp

64

Koto

Hp.

p

67

Koto

Hp.

f

mf

(♩ = 60)

70

Koto

Hp.

73

Koto

random texture
(play accented notes as written, other notes randomly simile)

sim.

pp

76

Koto

f *pp* *pp* *ff* *pp*

f *pp*

79

Koto

pp *f* *pp*

f *pp*

(♩ = 60)

82

Koto

Hp.

ff *sfz* *ff* (L.V. sempre)

ff (L.V. sempre)

85

Koto

Hp.

88

Koto

Hp.

random texture (play with both hands)

ff *mp* *gliss.*

91

Koto

Hp.

p

94

Koto

Hp.

pp

97

Koto

Hp.

fade out to silence