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Publication Date
2020

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Sa Baníg na Áming Pinápanaginípan

On the Woven Mat Where We Dream

for the ASEAN Youth Ensemble 2019
Princess Galyani Vadhana Institute of Music
MUSIC MATTERS International Symposium 2019

Lawrence Galve Parcón

Program Notes

Sa Baníg na Áming Pinápanaginípan [*On the Woven Mat where We Dream*] is a piece scored for Southeast Asian musical instruments that celebrates unity amidst differences. The instruments used in the piece, tuned in different tonal systems such as Pentatonic, Pelog and the Western Scales, struggle and work together to seek harmony within the ensemble.

Much like the *Baníg*, a hand woven mat from the Philippines made of *tíkog* [*Fimbristylis utilis*] or *burí* [*Corypha elata*] leaves, the piece uses interwoven threads of sound. These "threads", with their own unique qualities and cultural backgrounds, work together in contrast and in congruence with every other instrument in the ensemble to make harmony.

The musical instruments used, namely the Saron Barung of Indonesia, the Bandurria and Kulintang of the Philippines, Đàn Tranh of Vietnam, Saung Gauk (also known as the Burmese Harp) and Pat Waing of Myanmar and the Khim, Ching and Thon & Rammana of Thailand, each instrument representing not only countries of their origin but also their people and cultures, deviate from the traditional ways of music performance and cooperate in this unusual potpourri of South East Asian musical instruments.

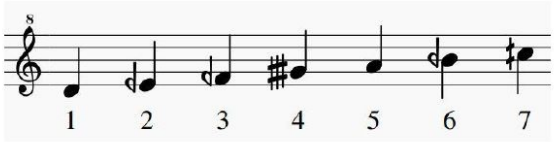
The piece *Sa Baníg na Áming Pinápanaginípan* is a contemplation of the composer on the dreams we have made as we sleep on the *baníg*: visions of our future, of our hopes and of our aspirations –and the struggles we go through to realize the dreams we once dreamt.

[*The composer humbly dedicates this work for the 2019 ASEAN Youth Ensemble.*]

Performance Notes

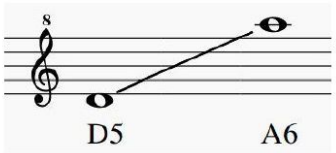
Saron Barung

The Saron Barung [Indonesia] used in this piece is in Pelog Tuning. Its seven plates have the pitches as notated below:



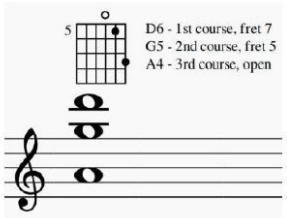
Khim

The Khim [Thailand] used is in diatonic C natural scale. The range used is from D5 to A6 as notated below. If range is unavailable, the performer is allowed to transpose the note in a more convenient octave.



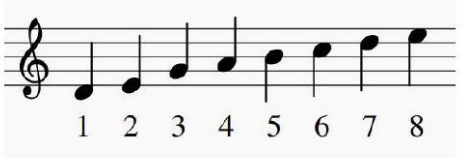
Bandurria

The Bandurria [Philippines] is in standard tuning with a range of $F\#_3$ to C_7. Though it is unusual for the Bandurria to play tones simultaneously, the composer has provided a fretboard diagram [as in Guitars] for instances that call for such technique. An example is shown below:



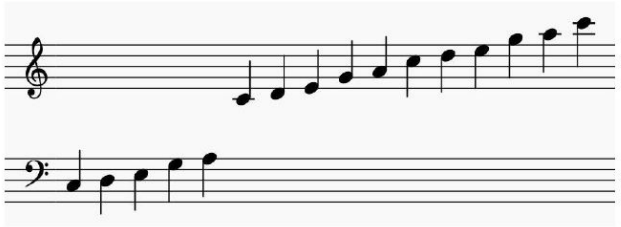
Kulintang

The Kulintang [Philippines] is in a customized set of eight gongs with the pitches identified below. In measures 63-78 [16 measures], the performer is tasked to improvise on the Tagunggo rhythm. The performer has the artistic freedom for expression, as long as Gong #2 [E] is tonicized / plays a dominant role.



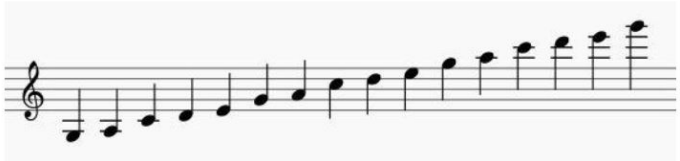
Đàn Tranh

The Đàn Tranh [Vietnam] used in the piece has 16 strings tuned in Pentatonic Scale from C3 to C6. The strings are tuned as follows:



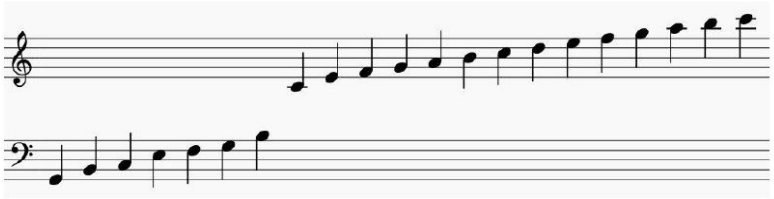
Saung Gauk

The Saung Gauk / Burmese Harp [Myanmar] used in the piece has 16 strings tuned in Pentatonic Scale from G3 to G6. The strings are tuned as follows:



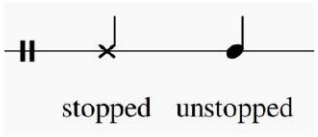
Pat Waing

The Pat Waing [Myanmar] used is a set of 21 drums in C Major. The notes of each drum is notated below. In measures 42 to 49, the performer is tasked to play an improvisation for 8 measures only. He is given artistic freedom to show skill and agility in performance.



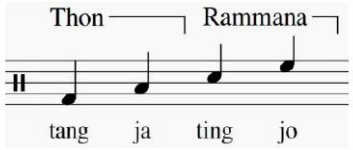
Ching

The Ching [Thailand] notation used in the piece has two types: stopped and unstopped. The stopped sound is like *staccato* and is notated with × note head. The unstopped sound is like *tenuto* and is notated with • note head. An example is shown below:



Thon & Rammana

The Thon and Rammana [Thailand] used in the piece is meant to be played by one percussionist only, but they can also be played separately by two percussionists. The notation for Thon and Rammana is explained below:



Tang is hitting the Thon in the center of the drumhead.

Ja is hitting the Thon near the edge.

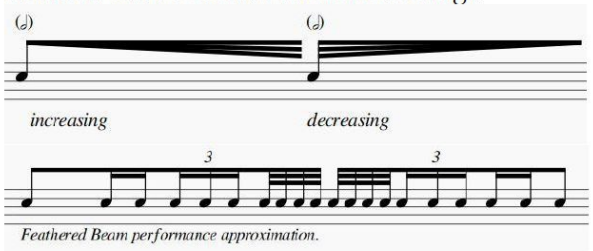
Ting is hitting the Rammana to produce an unstopped sound.

Jo is hitting the Rammana to produce a stopped sound.

**the performing methods for Thon & Rammana are provided by the Thailand Chulalongkorn University.*

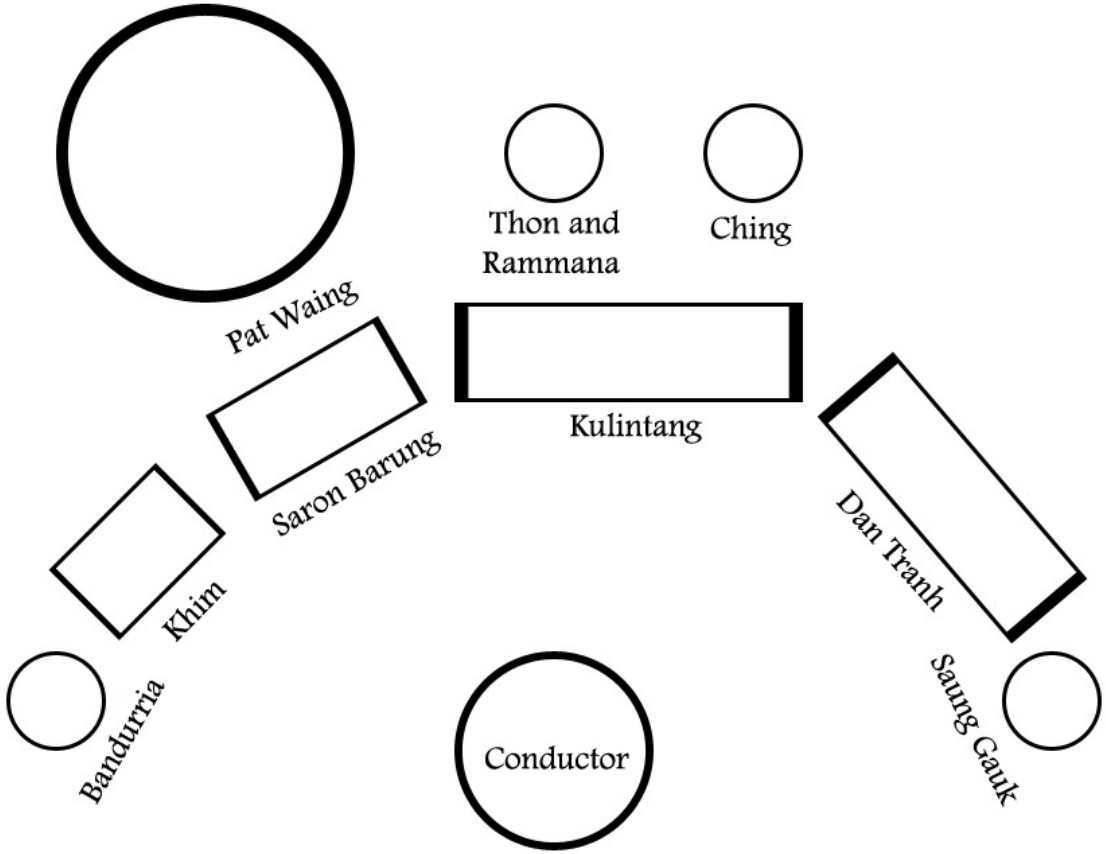
Feathered Beams

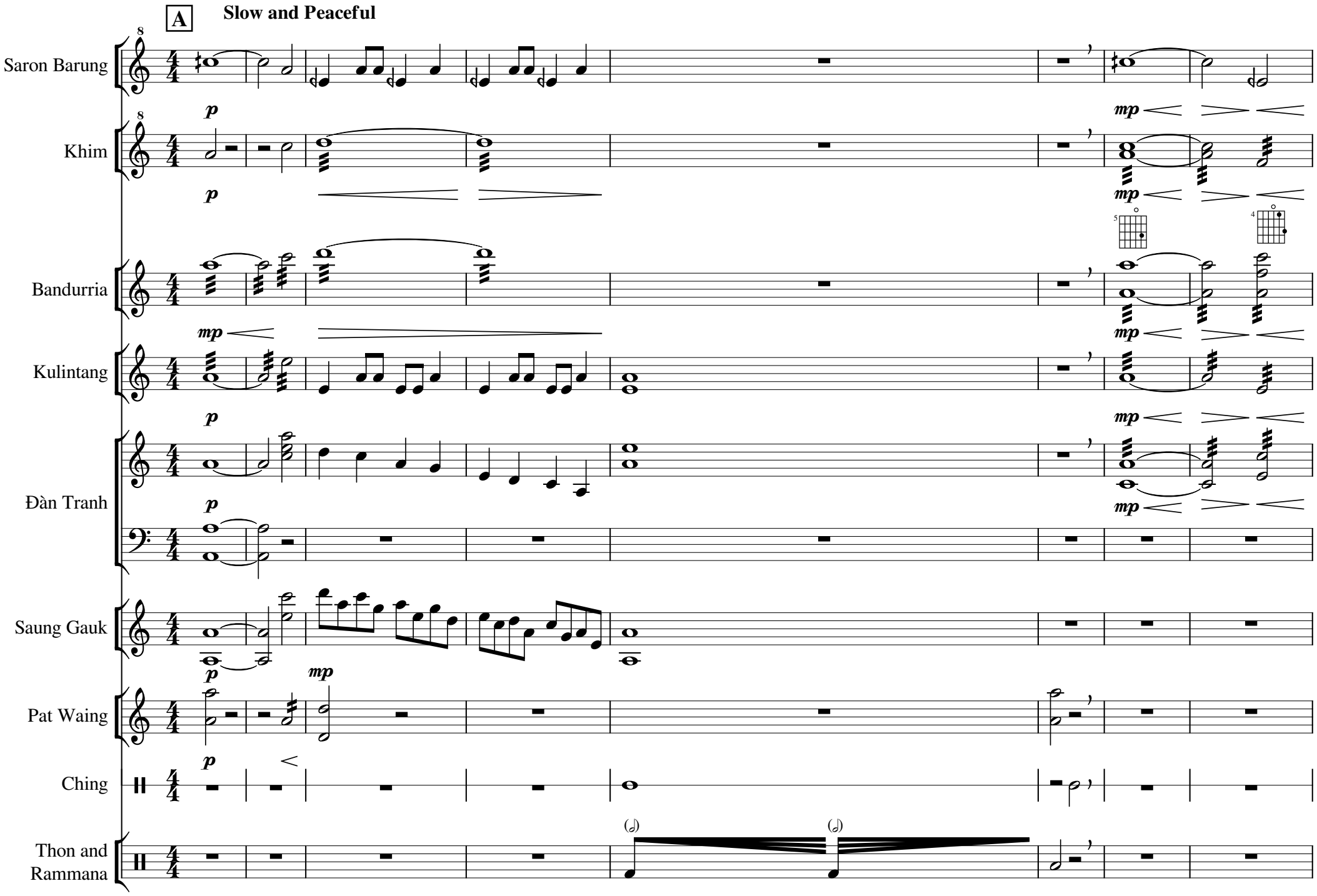
For instances of Feathered beams, the duration is written above the staff. Seen in the example as (𝅗𝅥) –meaning that the duration will be 2 beats for each and the length of the notes are getting shorter then longer. A possible performance of the notation can be seen in the bottom image.

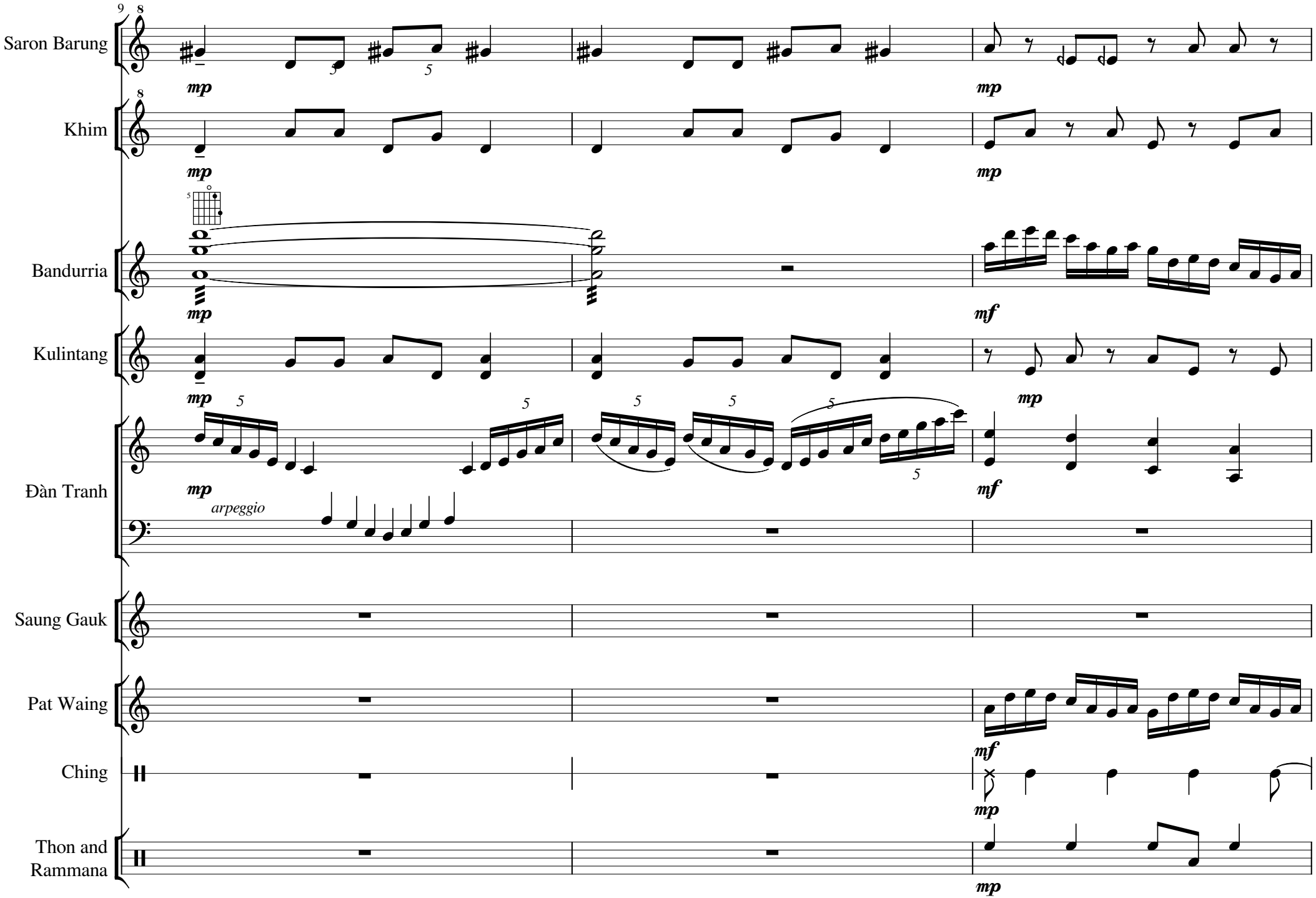


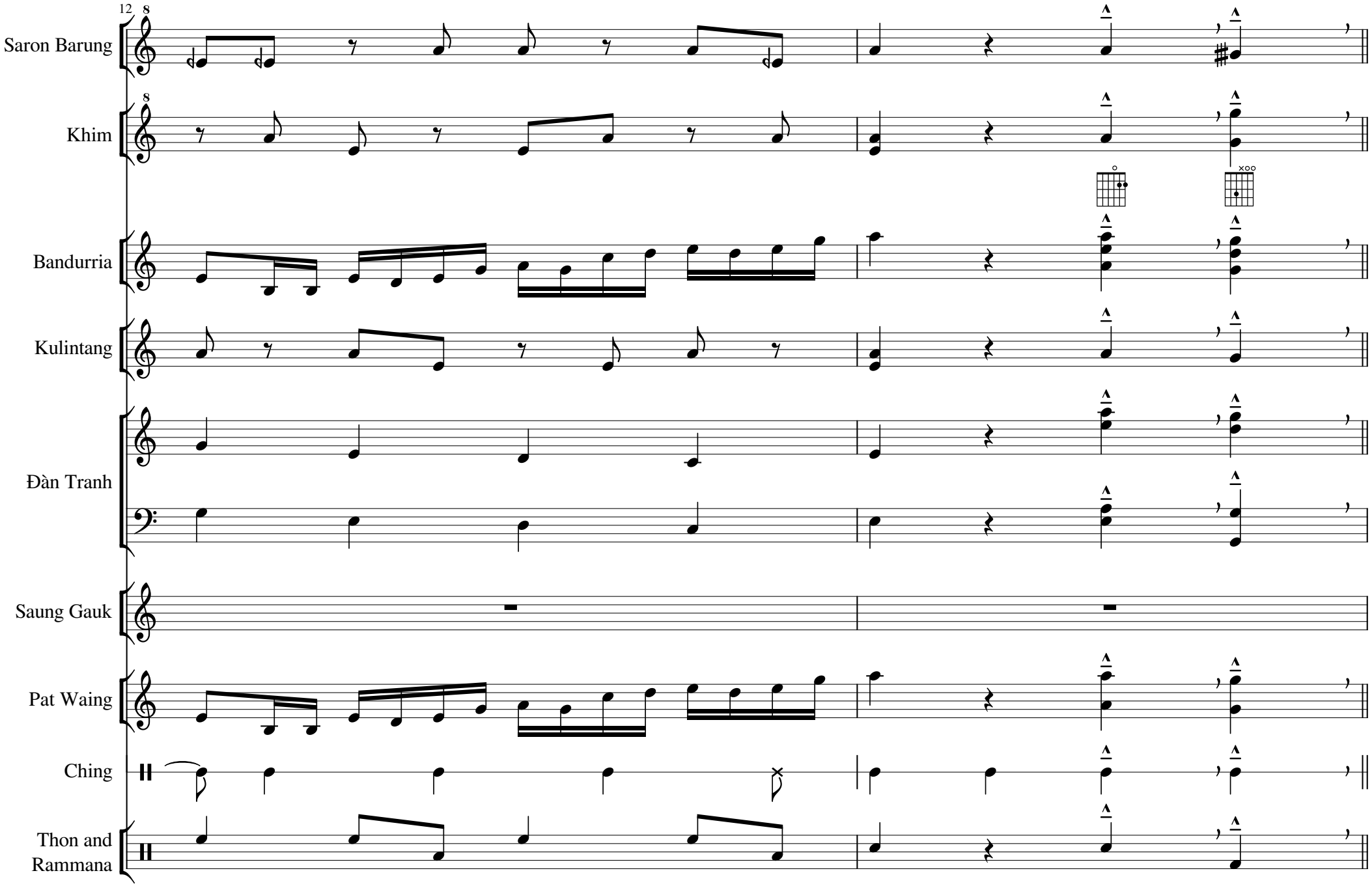
Feathered Beam performance approximation.

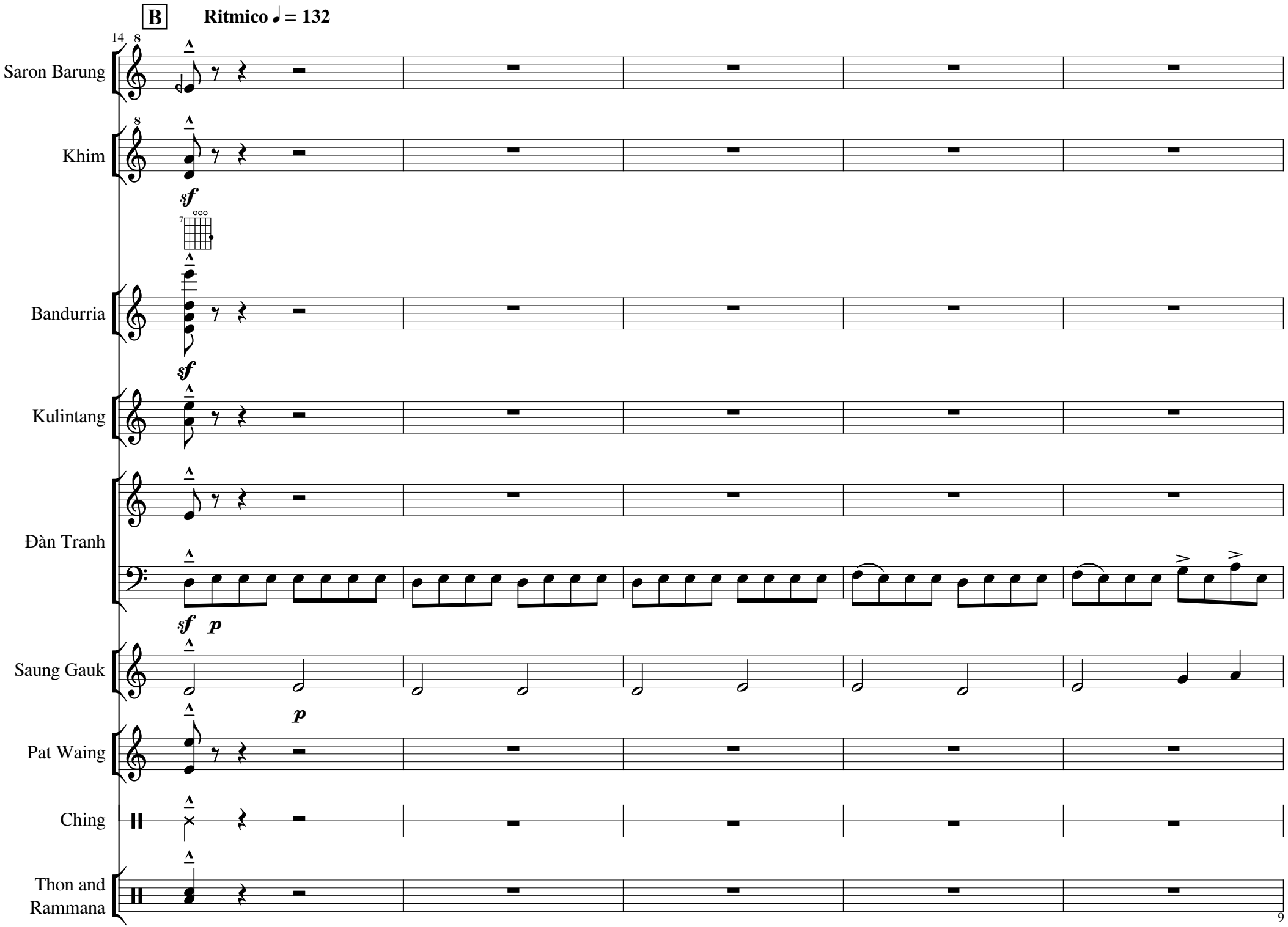
Stage Plan

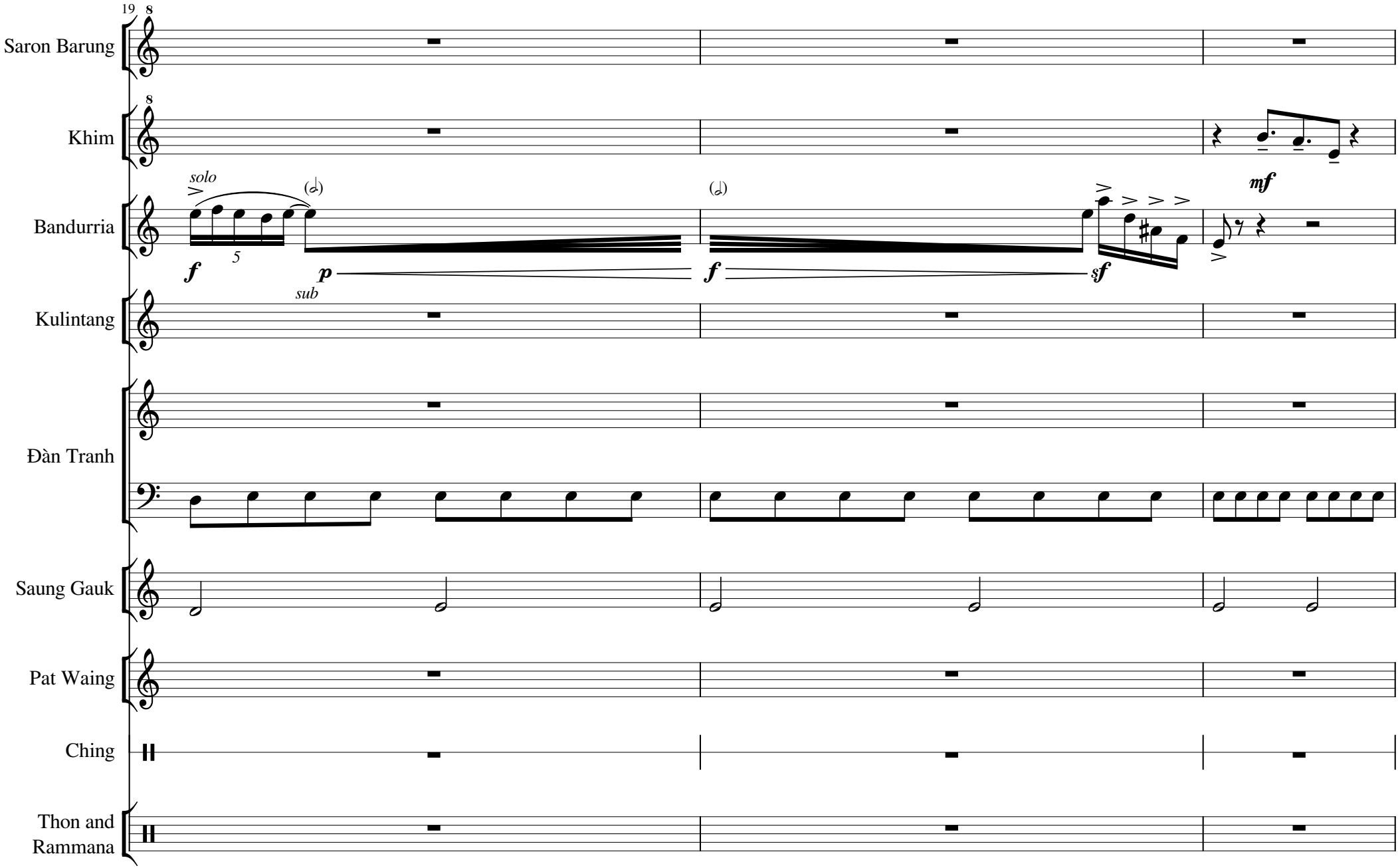

Thon and
Rammana
Ching
Pat Waing
Kulintang
Saron Barung
Dan Tranh
Khim
Bandurria
Conductor
Saung Gauk

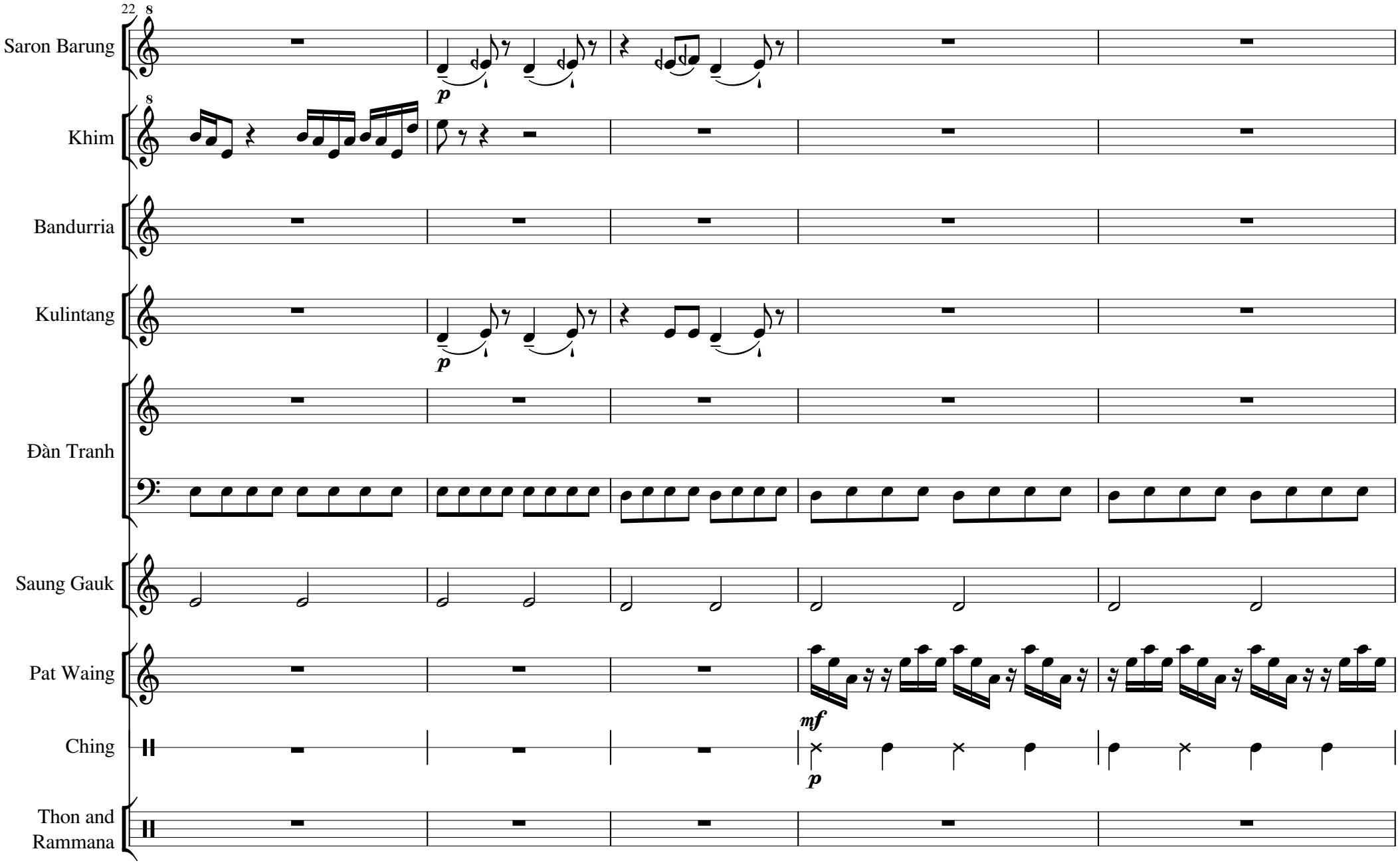

A
Slow and Peaceful
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana

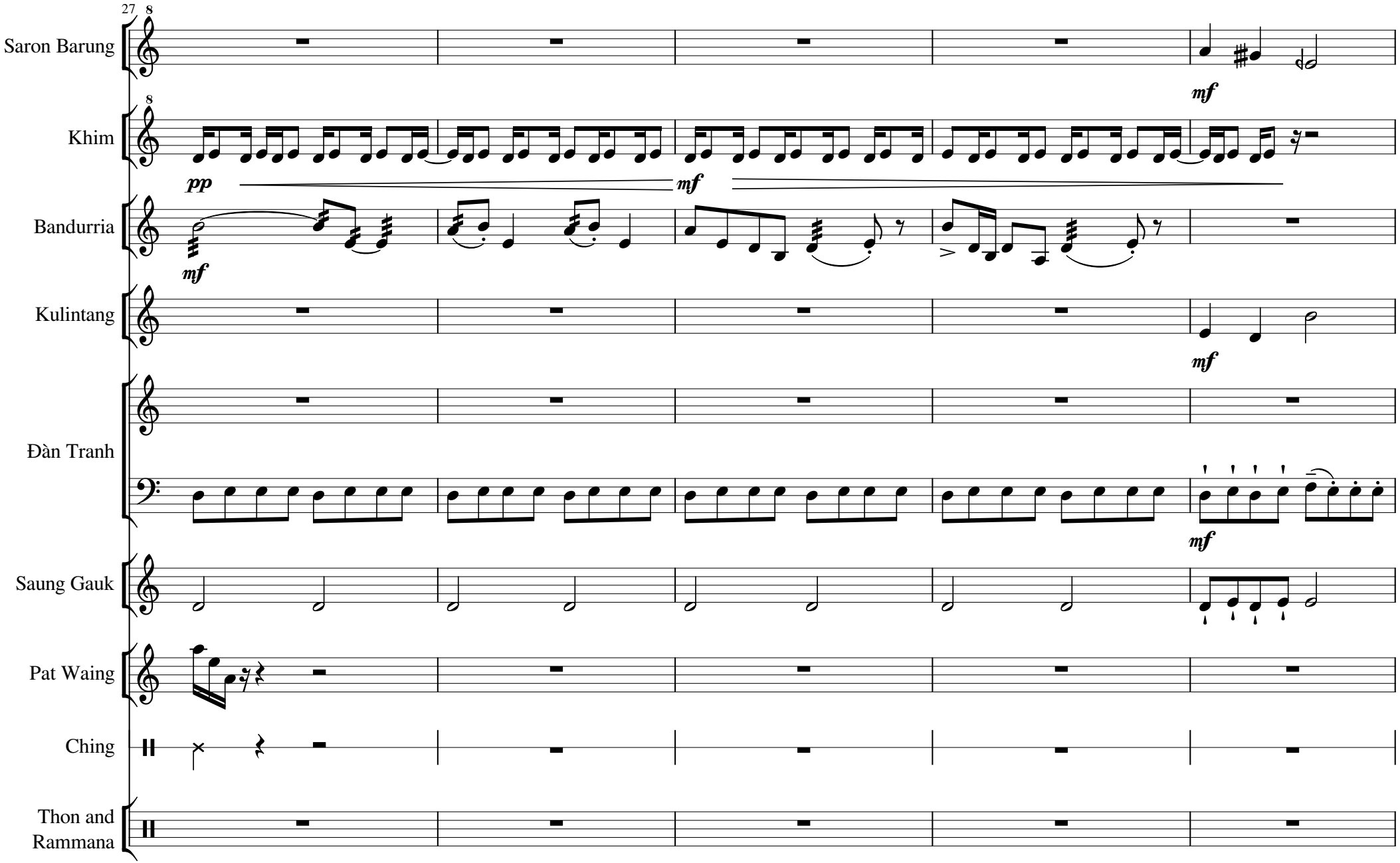

Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
mp
mf
arpeggio

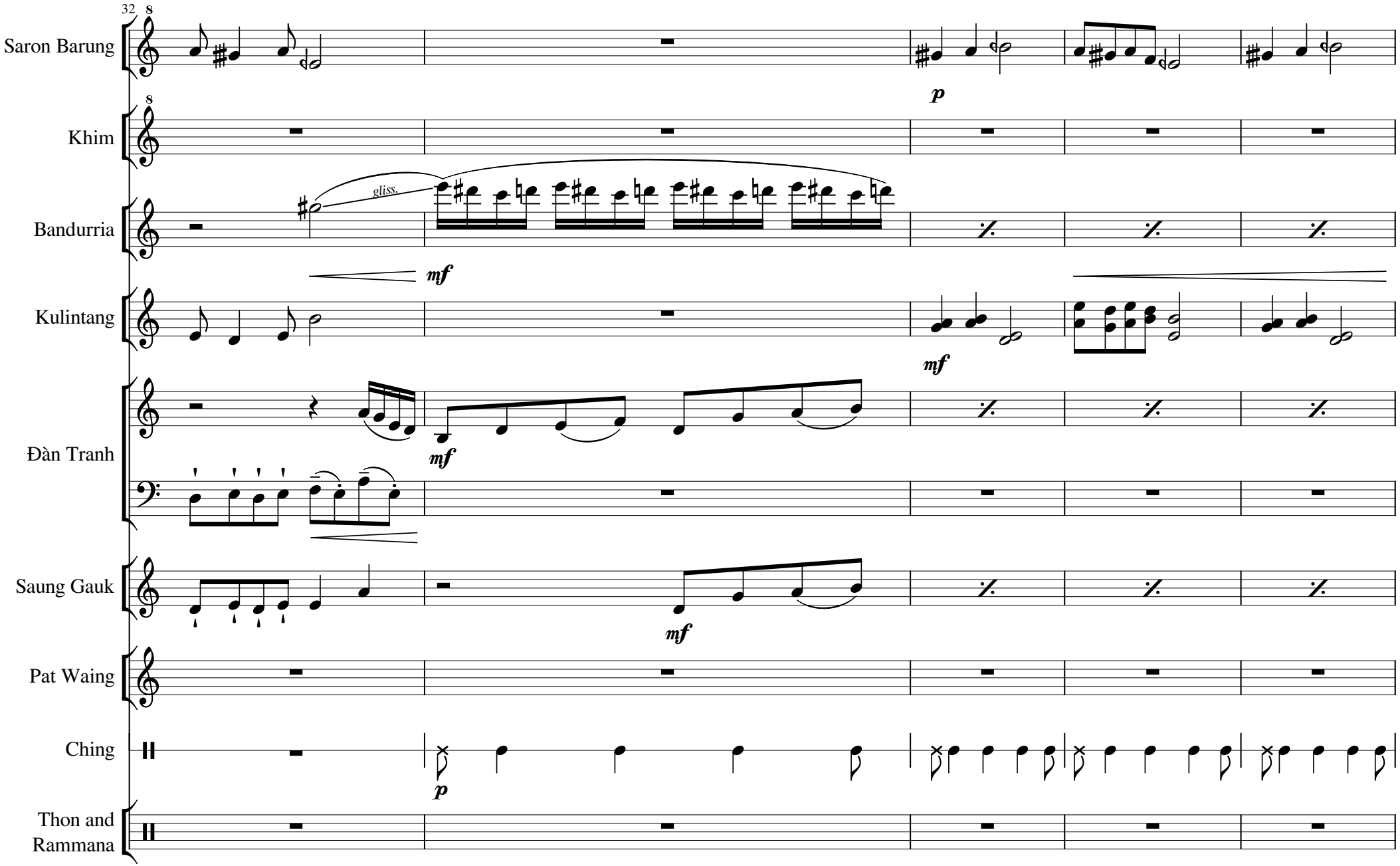

12
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana

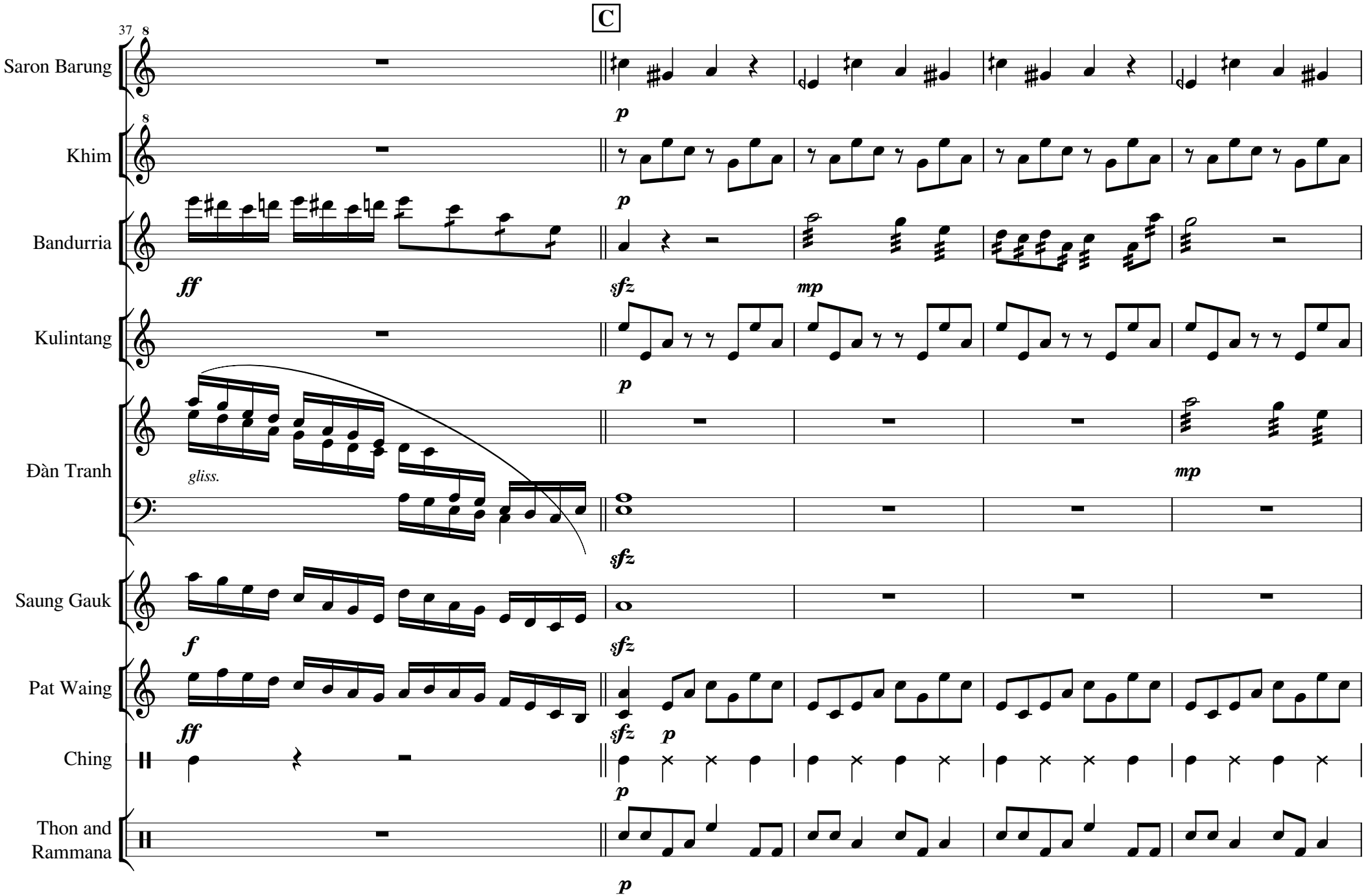

B
Ritmico ♩ = 132
14
Saron Barung
Khim
sf
Bandurria
sf
Kulintang
Đàn Tranh
sf p
Saung Gauk
p
Pat Waing
Ching
Thon and Rammana

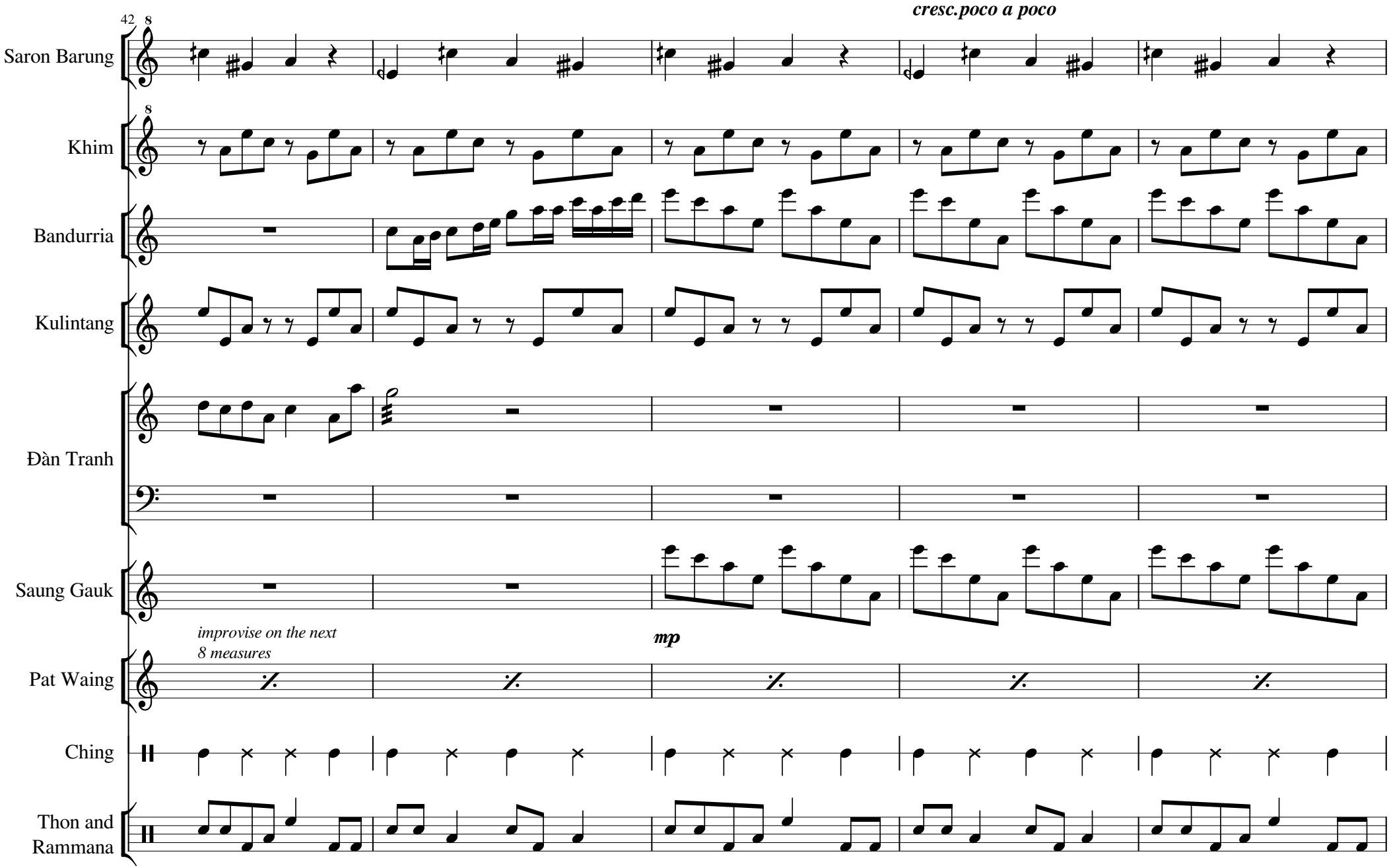

19
Saron Barung
Khim
solo
Bandurria
f
5
p
sub
f
sf
mf
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and
Rammana

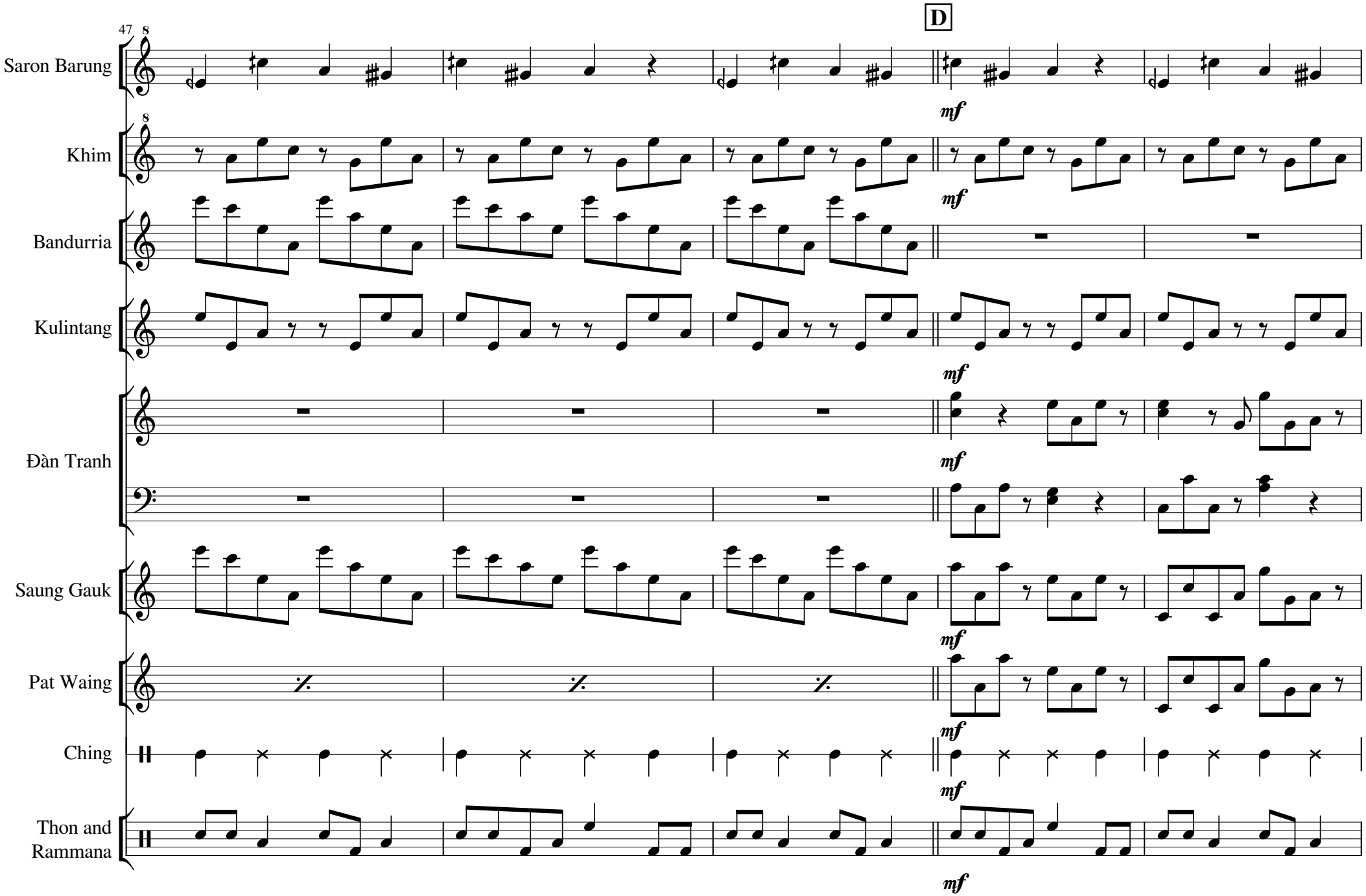

22
8
Saron Barung
p
8
Khim
Bandurria
Kulintang
p
Đàn Tranh
Saung Gauk
Pat Waing
mf
Ching
p
Thon and
Rammana

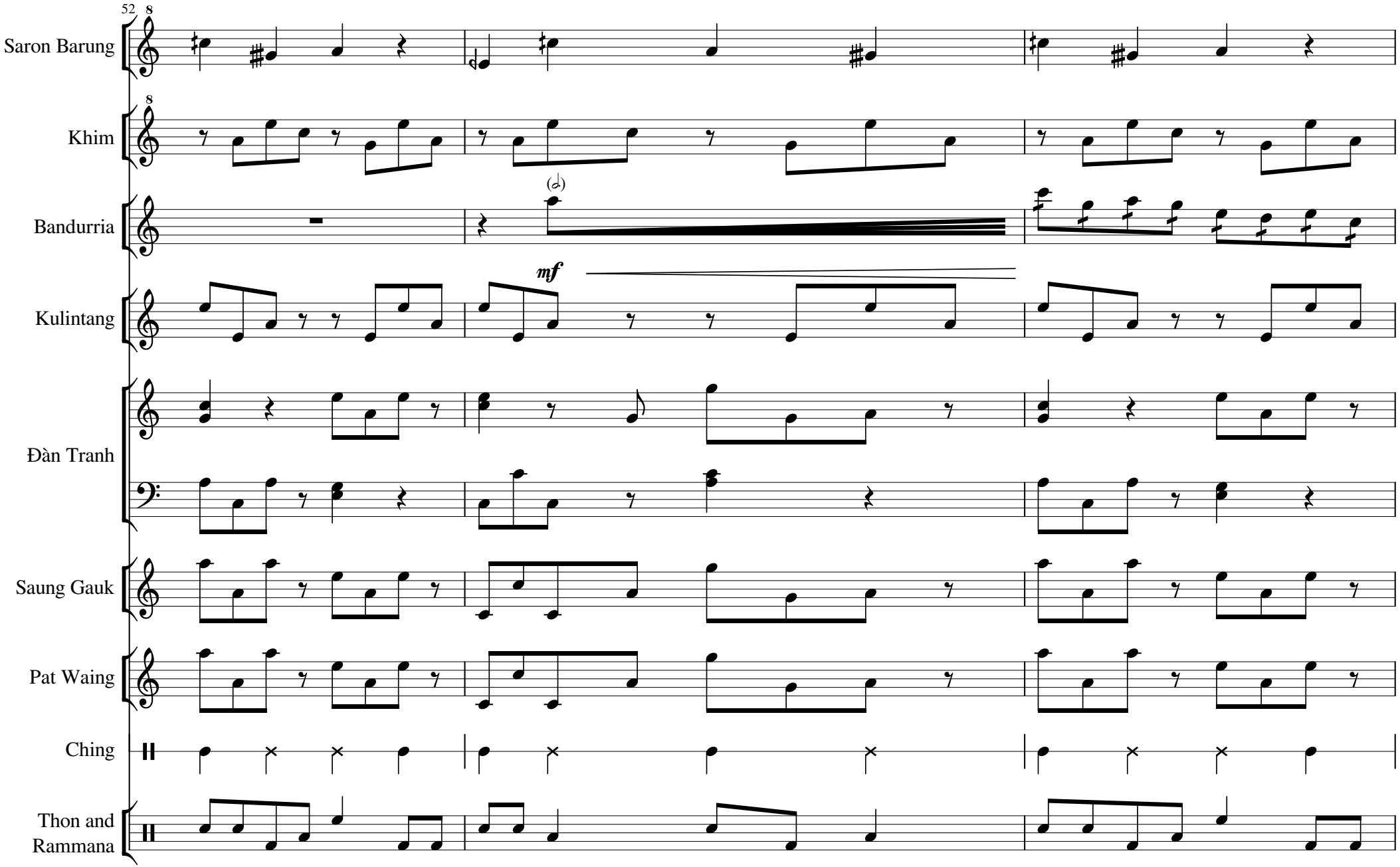

27
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
pp
mf

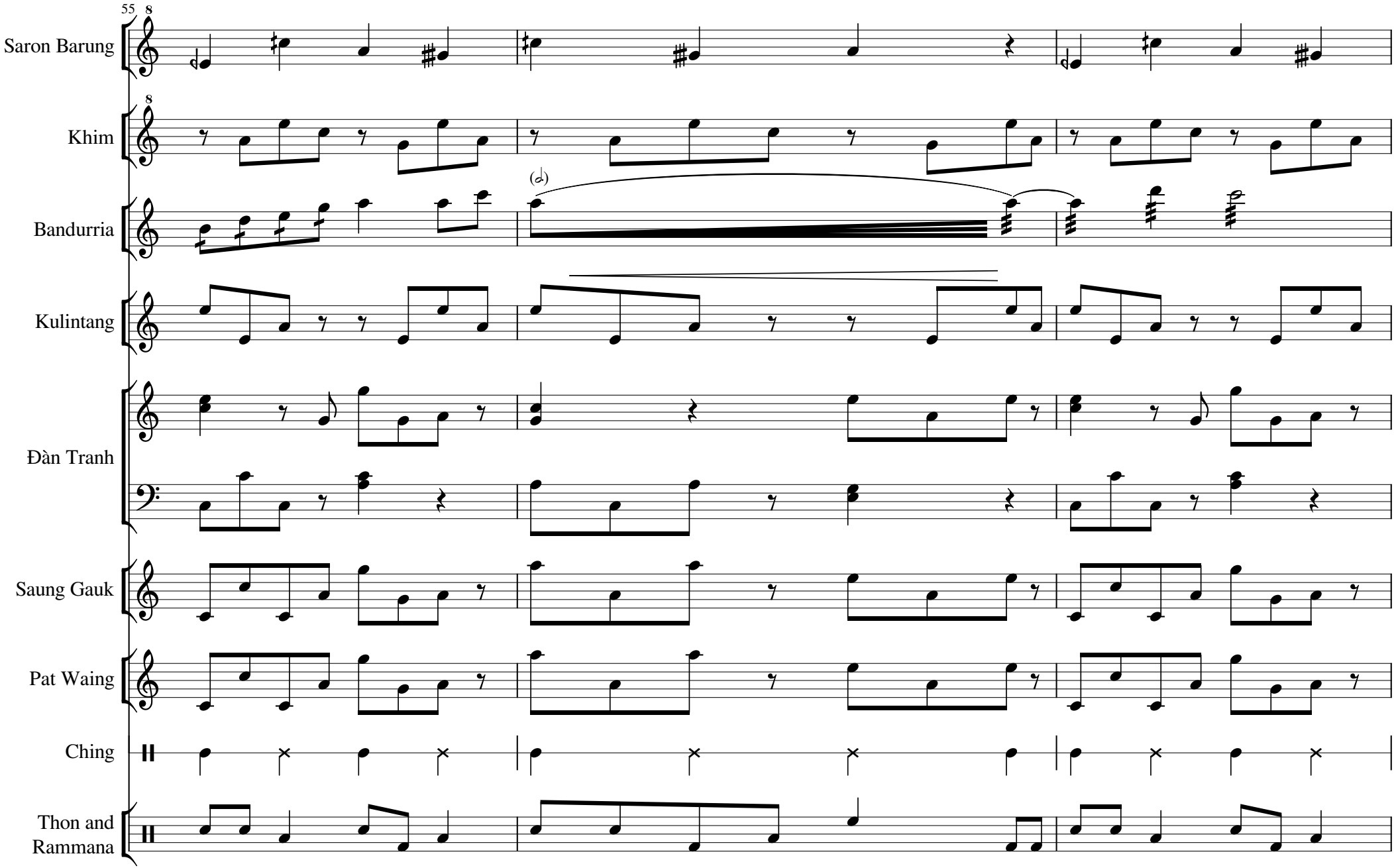

32
8
Saron Barung
8
Khim
Bandurria
gliss.
mf
Kulintang
mf
Đàn Tranh
mf
Saung Gauk
mf
Pat Waing
Ching
p
Thon and Rammana
p

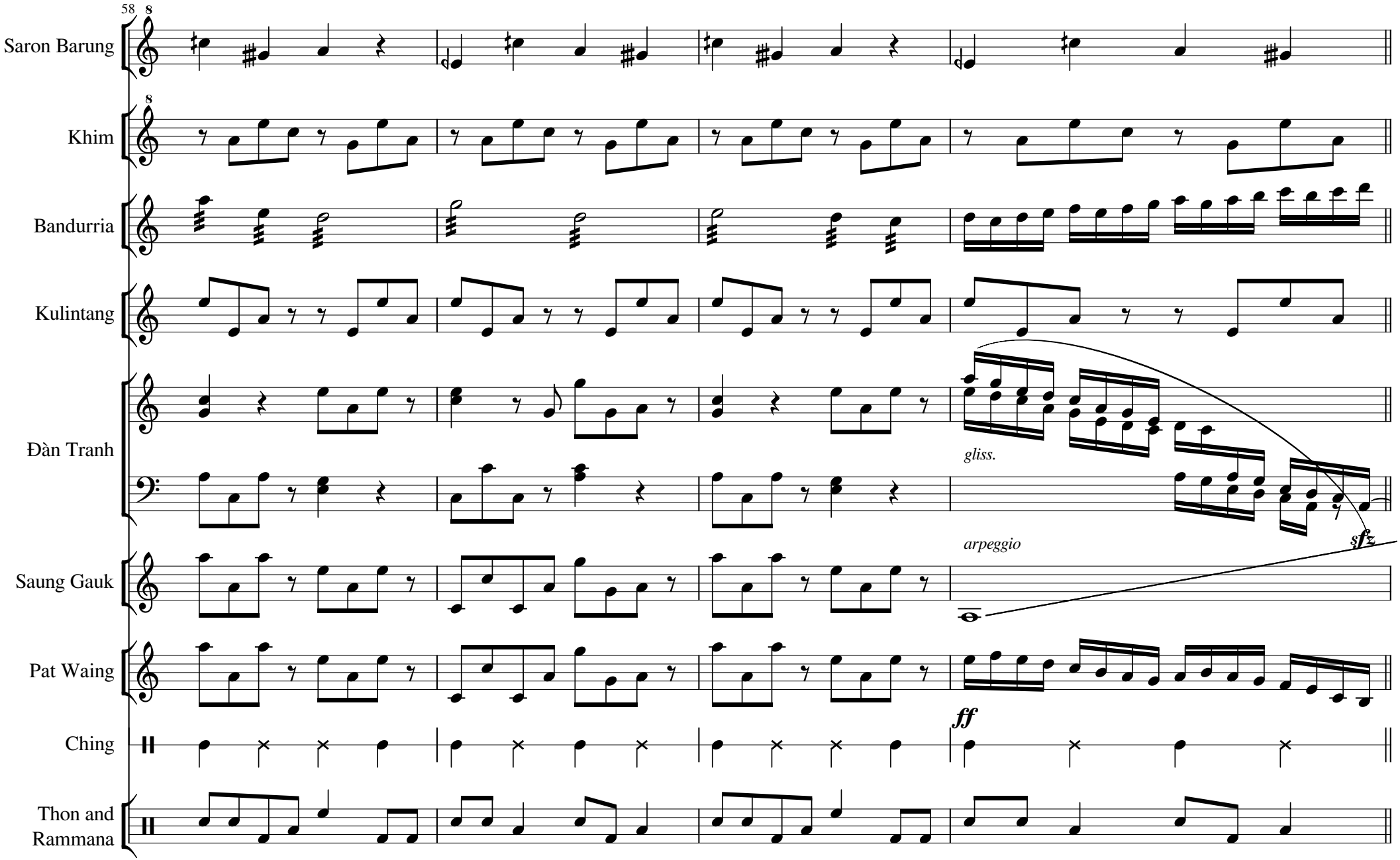

C
37
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
gliss.
p
ff
sfz
mp
f

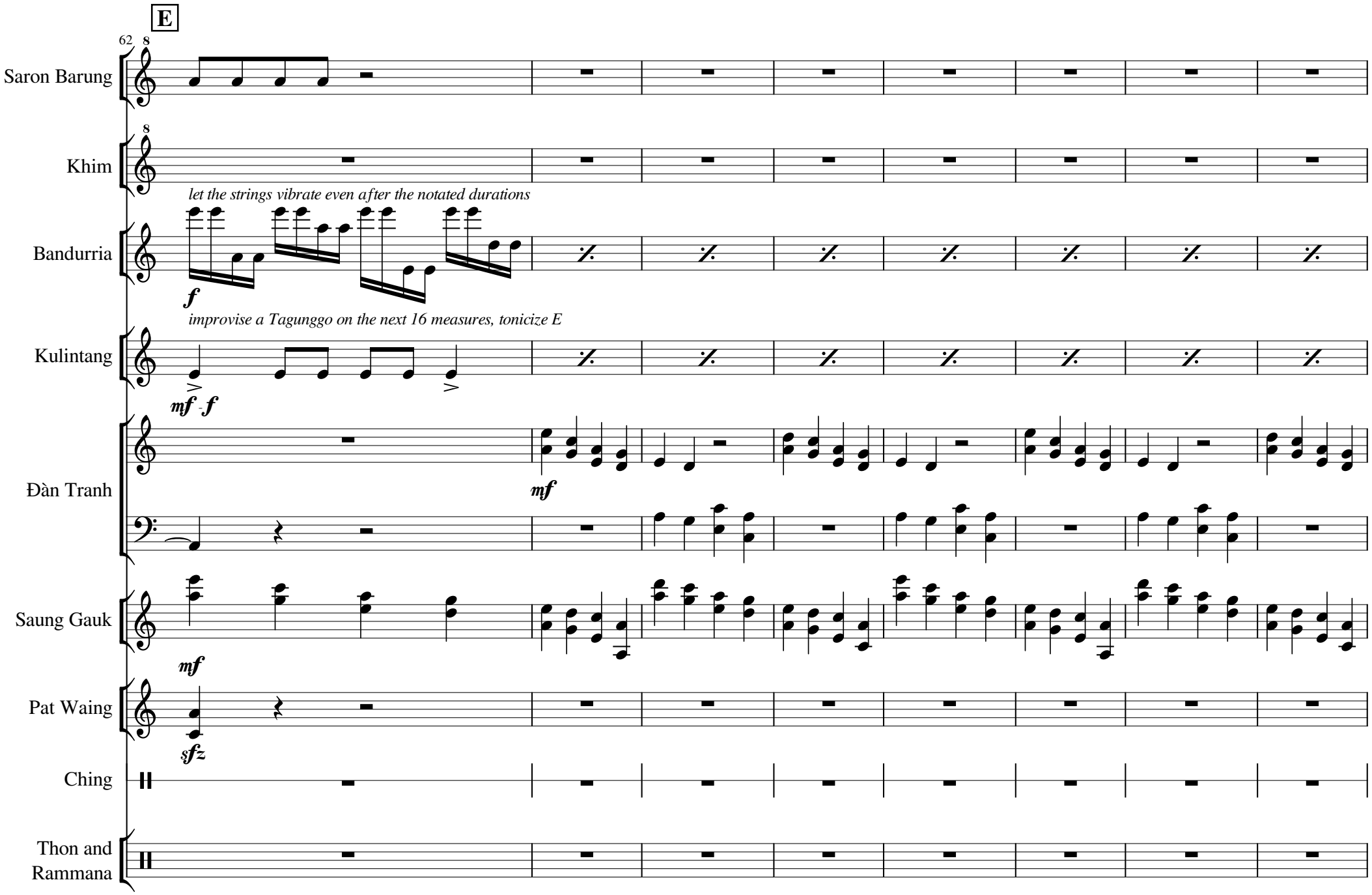

42
cresc.poco a poco
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
improvise on the next
8 measures
mp
Pat Waing
Ching
Thon and
Rammana

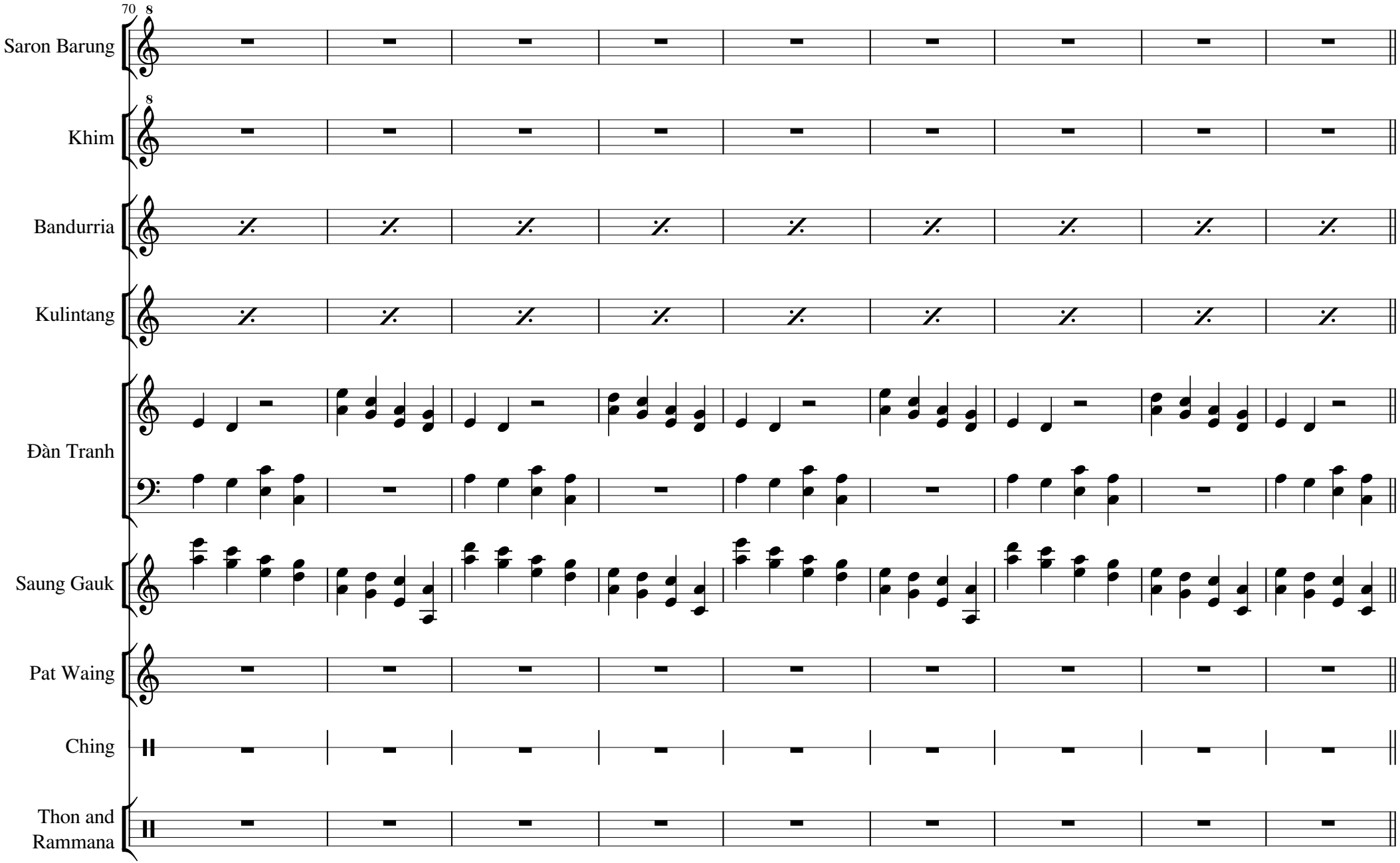

47
D
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
mf

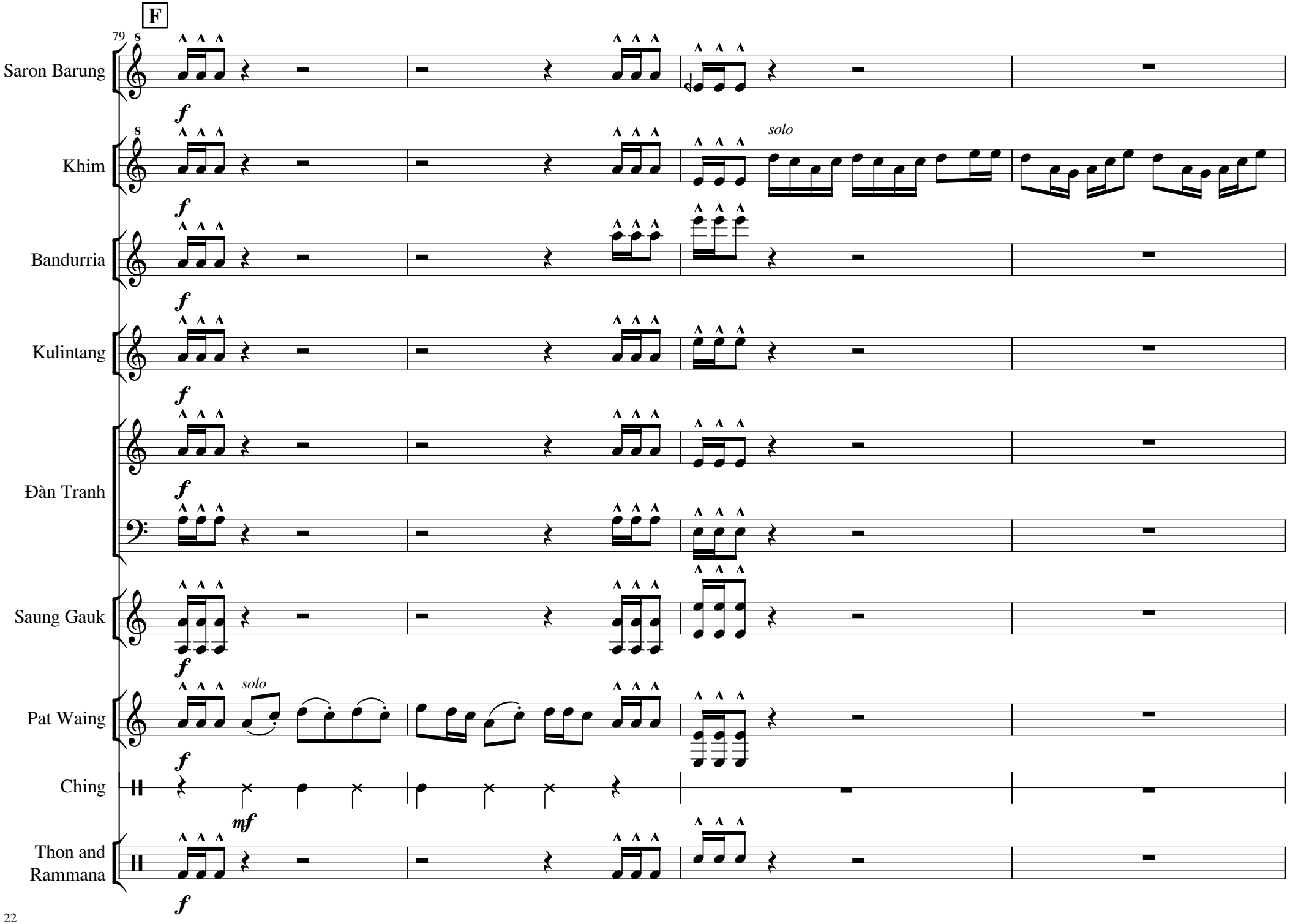

52
8
Saron Barung
8
Khim
Bandurria
mf
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and
Rammana

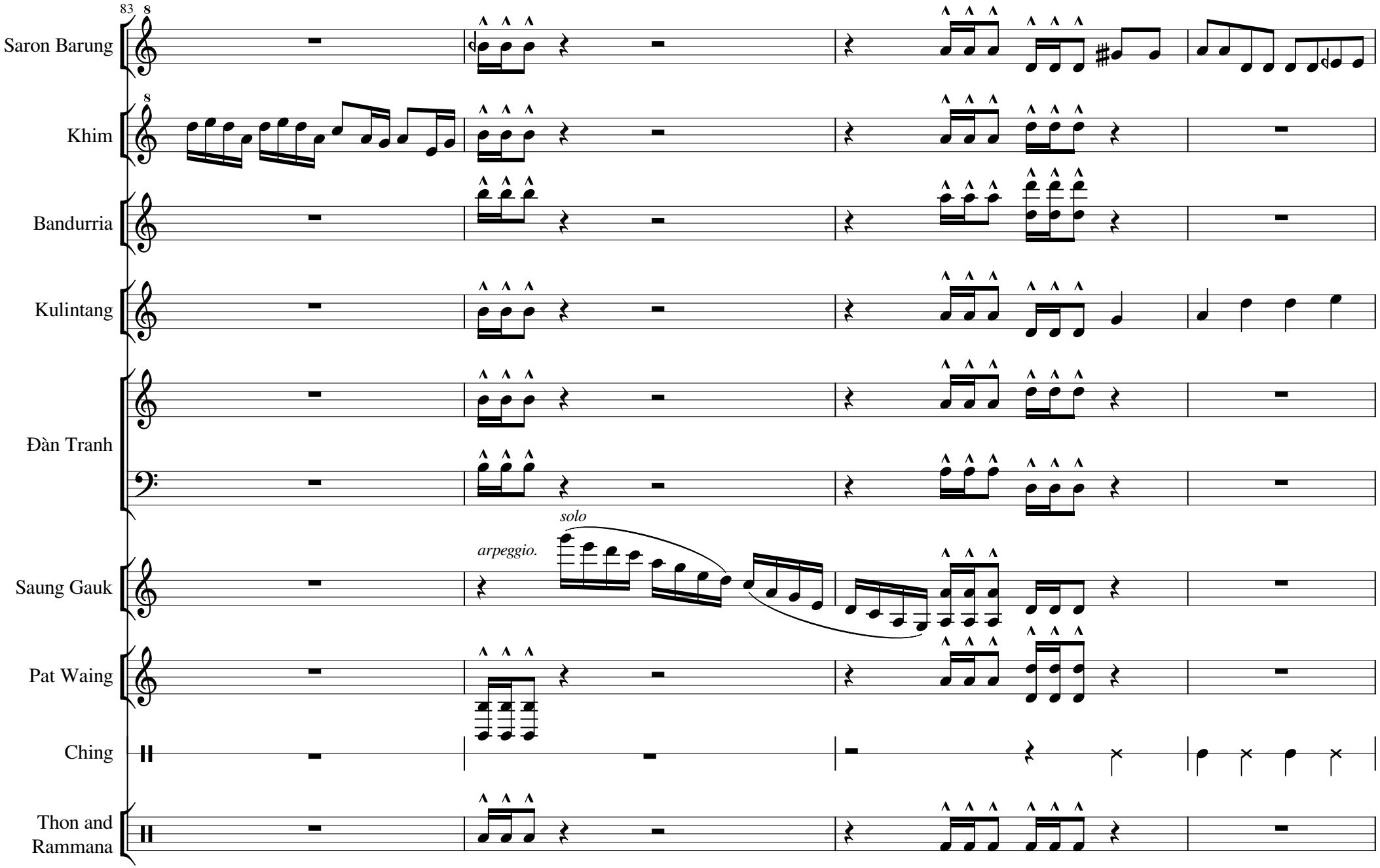

55
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and
Rammana

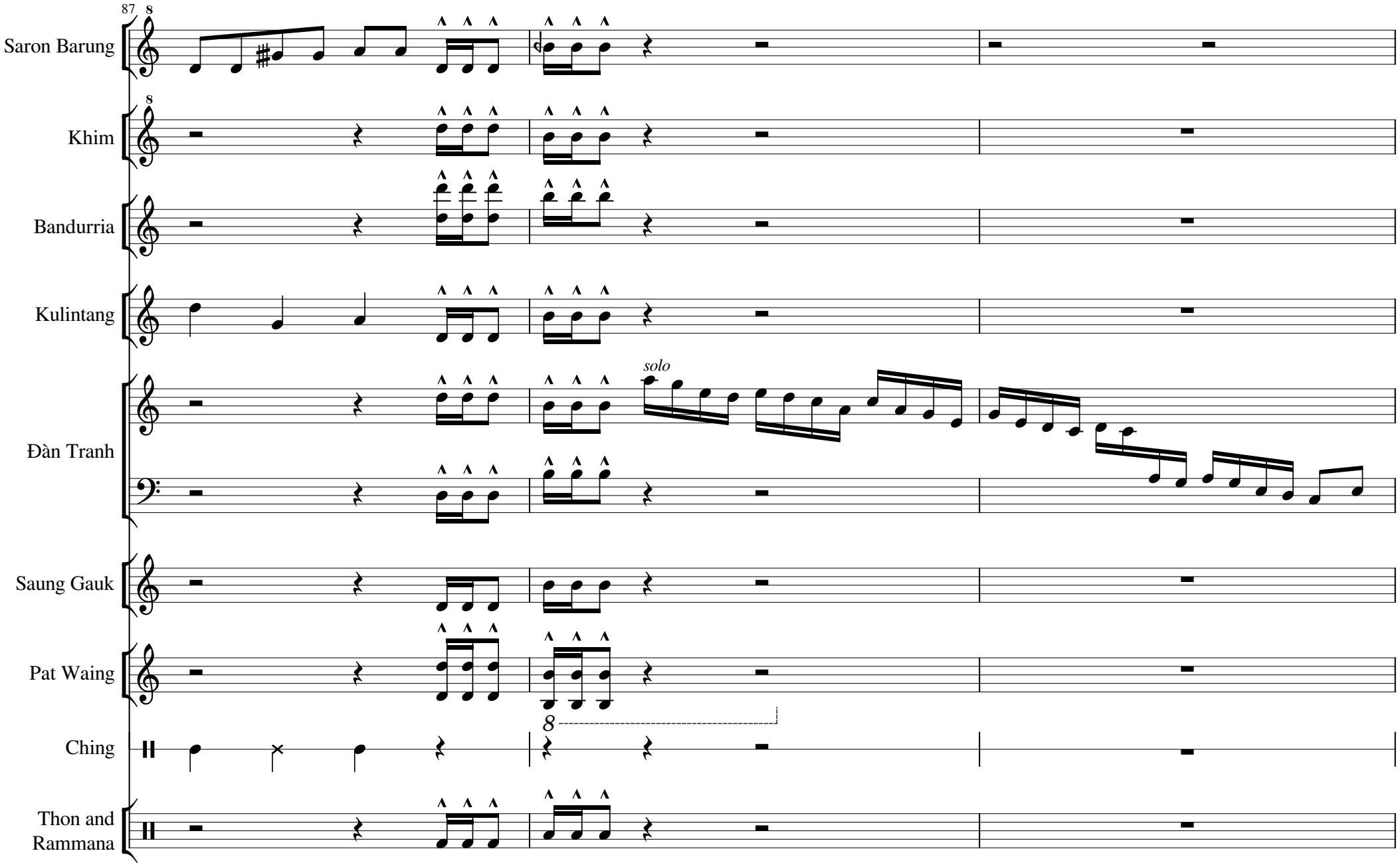

58
8
Saron Barung
8
Khim
Bandurria
Kulintang
Đàn Tranh
gliss.
arpeggio
sfz
Saung Gauk
Pat Waing
ff
Ching
Thon and
Rammana

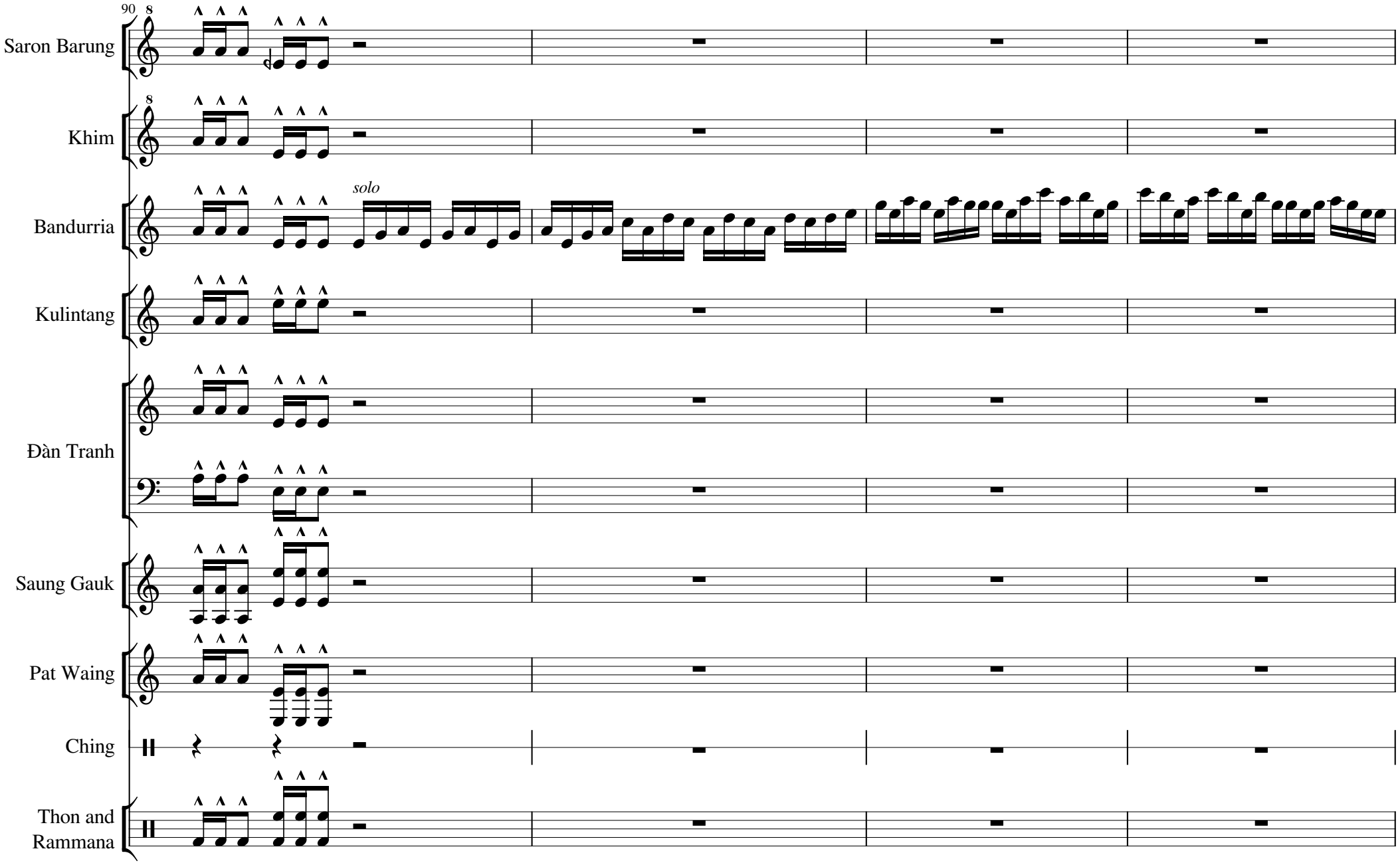

E
62
Saron Barung
Khim
let the strings vibrate even after the notated durations
Bandurria
f
improvise a Tagunggo on the next 16 measures, tonicize E
Kulintang
mf - f
Đàn Tranh
mf
Saung Gauk
mf
Pat Waing
sfz
Ching
Thon and Rammana

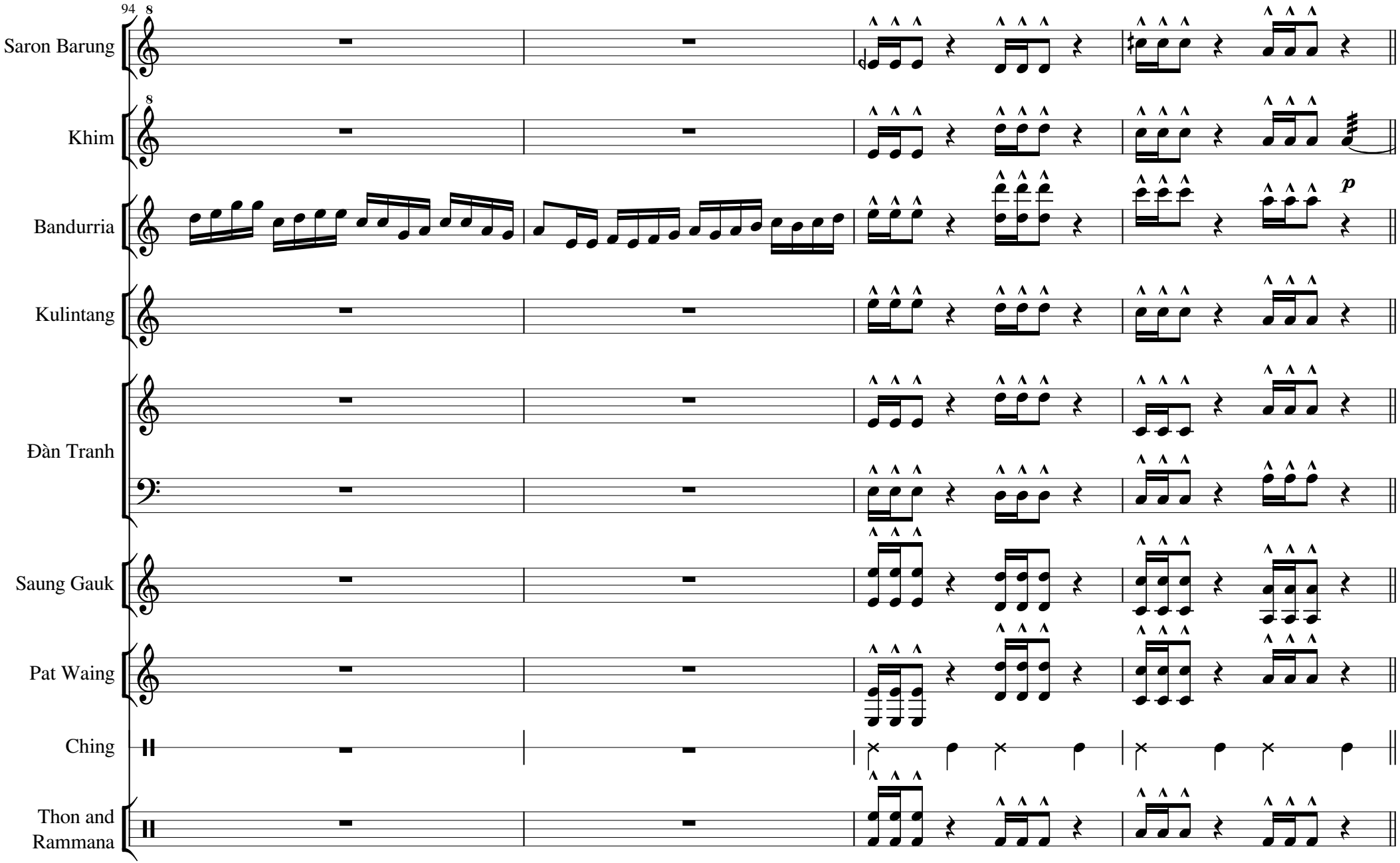

70
8
Saron Barung
8
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and
Rammana

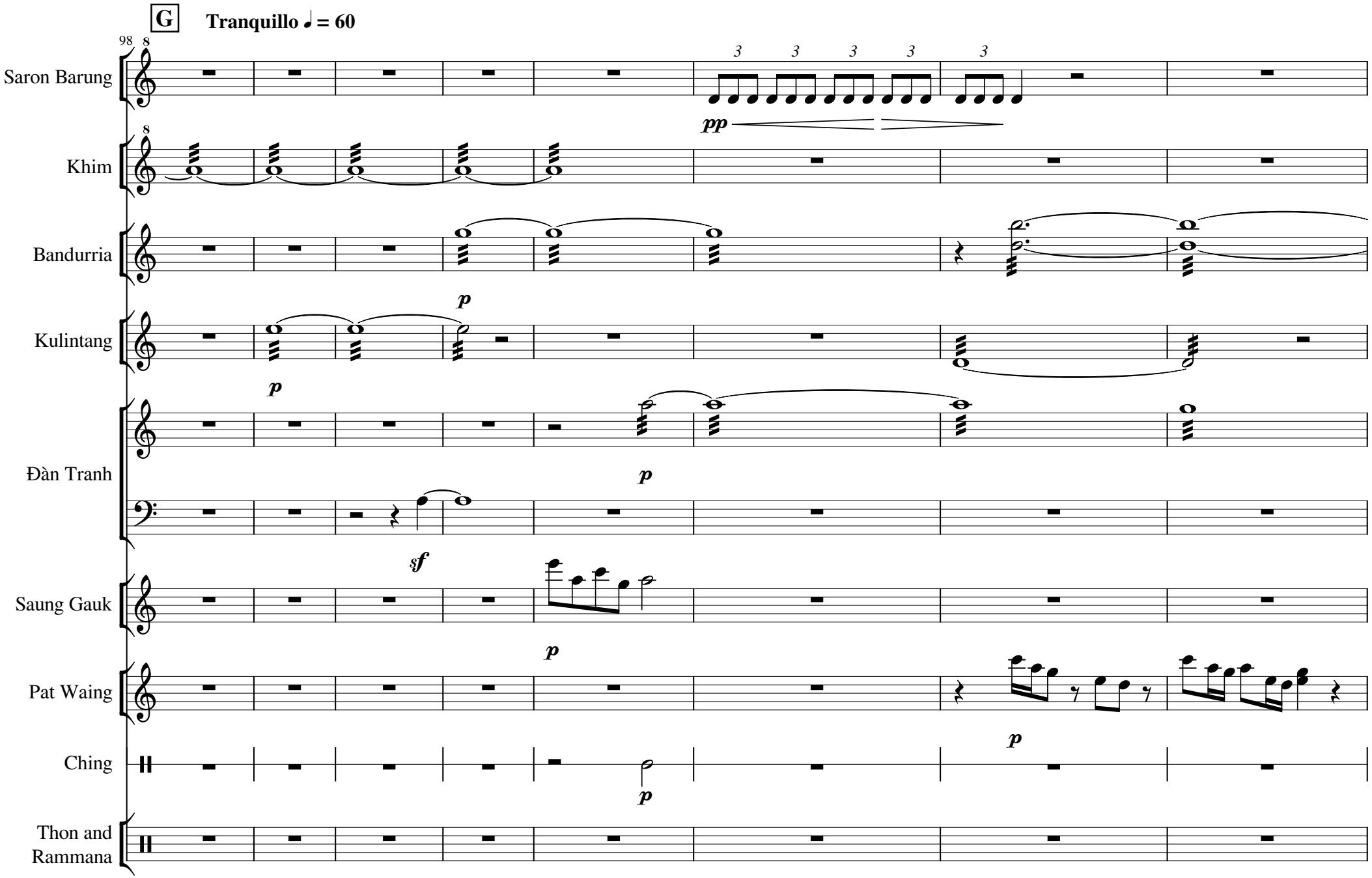

F
79
8
Saron Barung
f
8
Khim
solo
f
Bandurria
f
Kulintang
f
Đàn Tranh
f
Saung Gauk
f
solo
Pat Waing
f
Ching
mf
Thon and Rammana
f

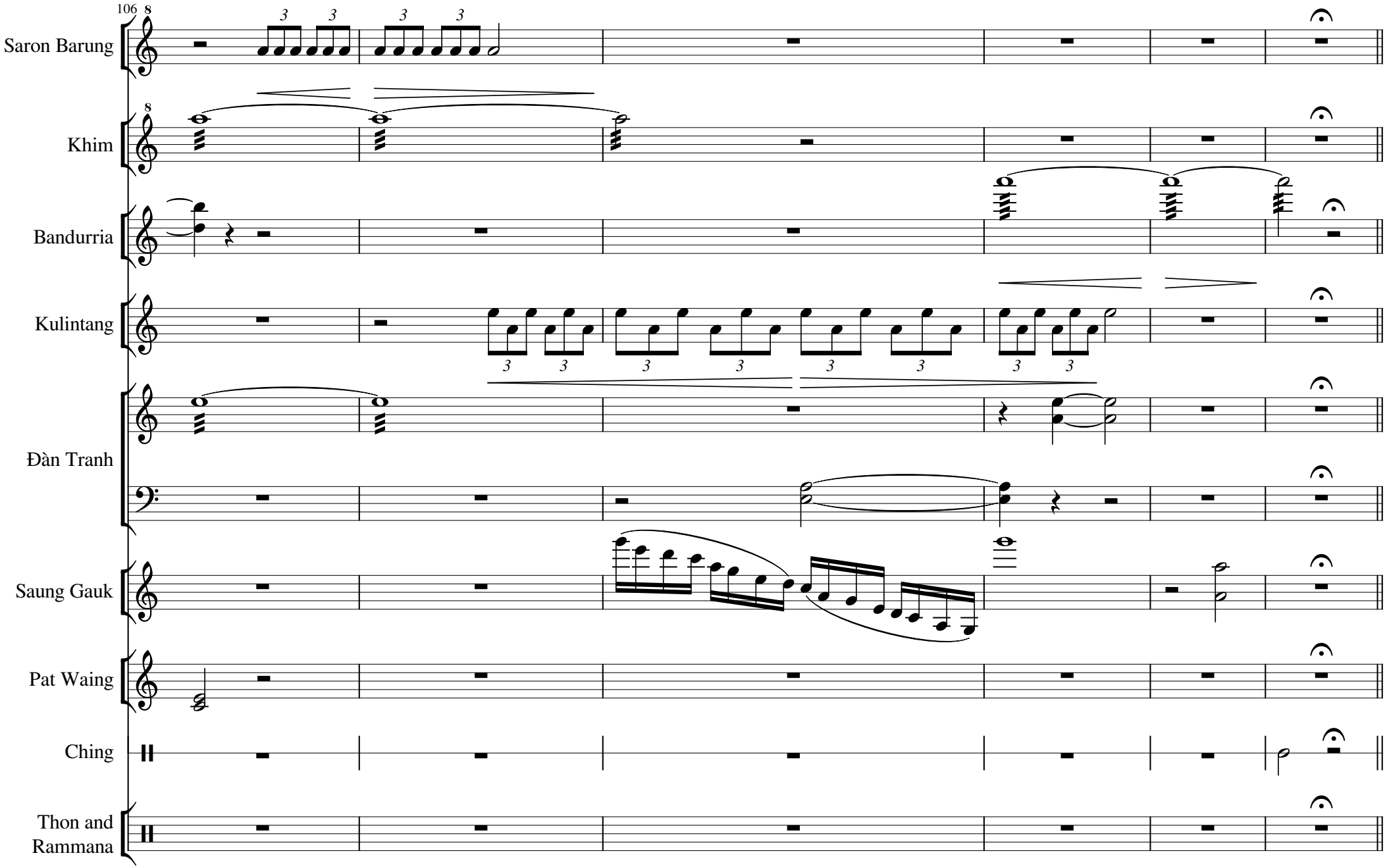

83
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
solo
arpeggio.
Saung Gauk
Pat Waing
Ching
Thon and
Rammana

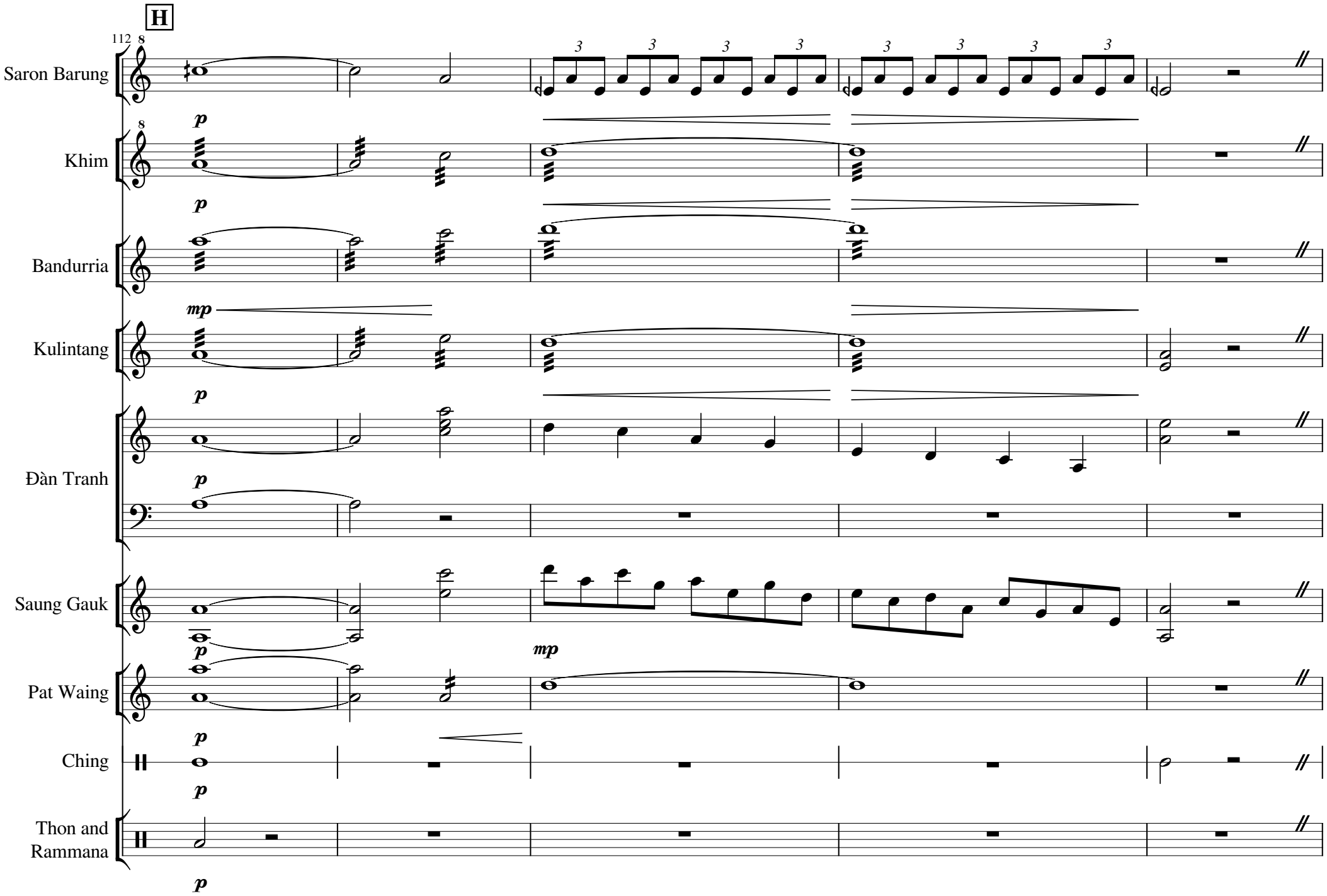

87
8
Saron Barung
8
Khim
Bandurria
Kulintang
solo
Đàn Tranh
Saung Gauk
Pat Waing
8
Ching
Thon and
Rammana

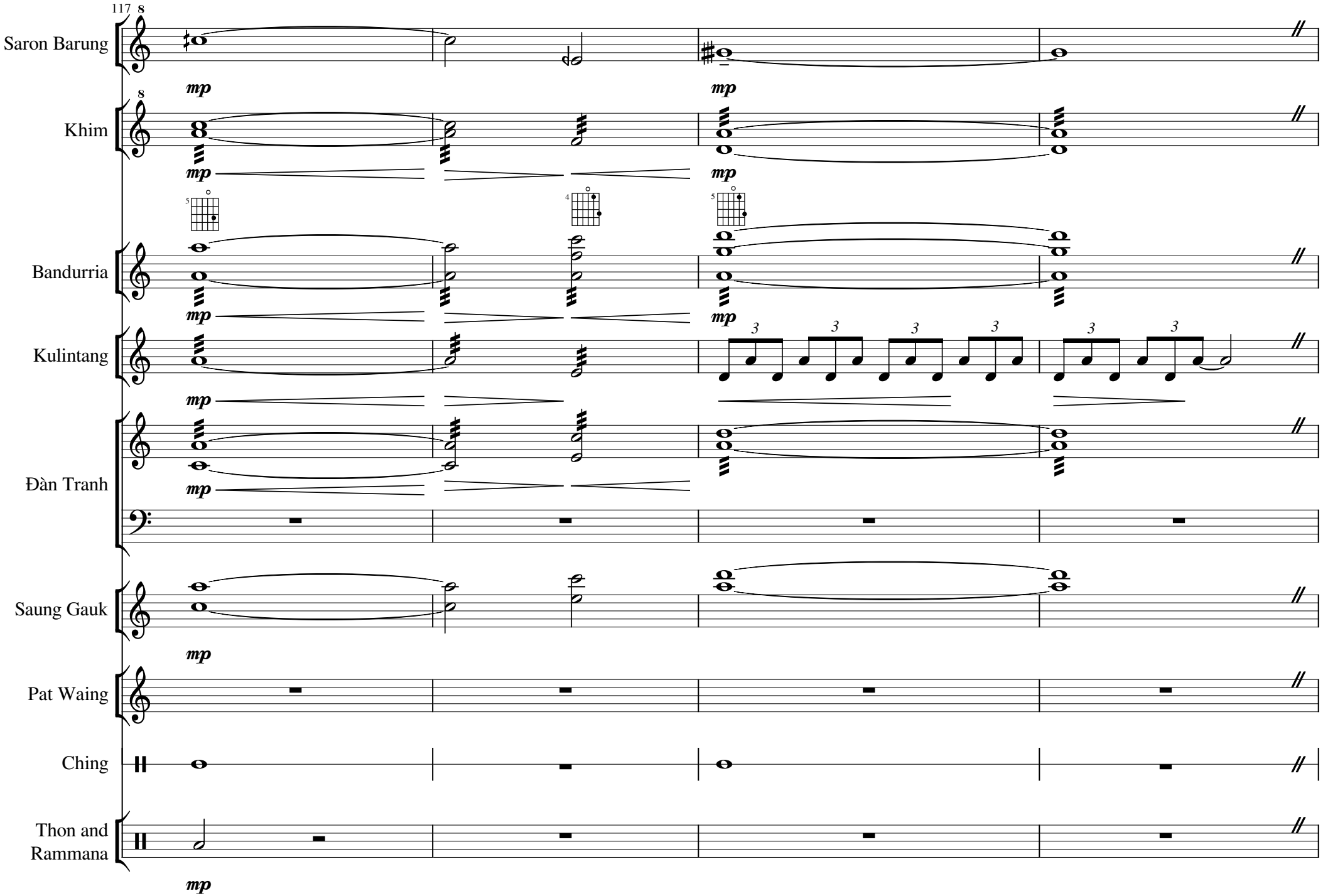

90
Saron Barung
Khim
solo
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and
Rammana


94
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
p


G
Tranquillo ♩ = 60
98
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
pp
p
sf


106
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana


H
112
Saron Barung
Khim
Bandurria
Kulintang
Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
p
mp


117
Saron Barung
Khim
Bandurria
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Đàn Tranh
Saung Gauk
Pat Waing
Ching
Thon and Rammana
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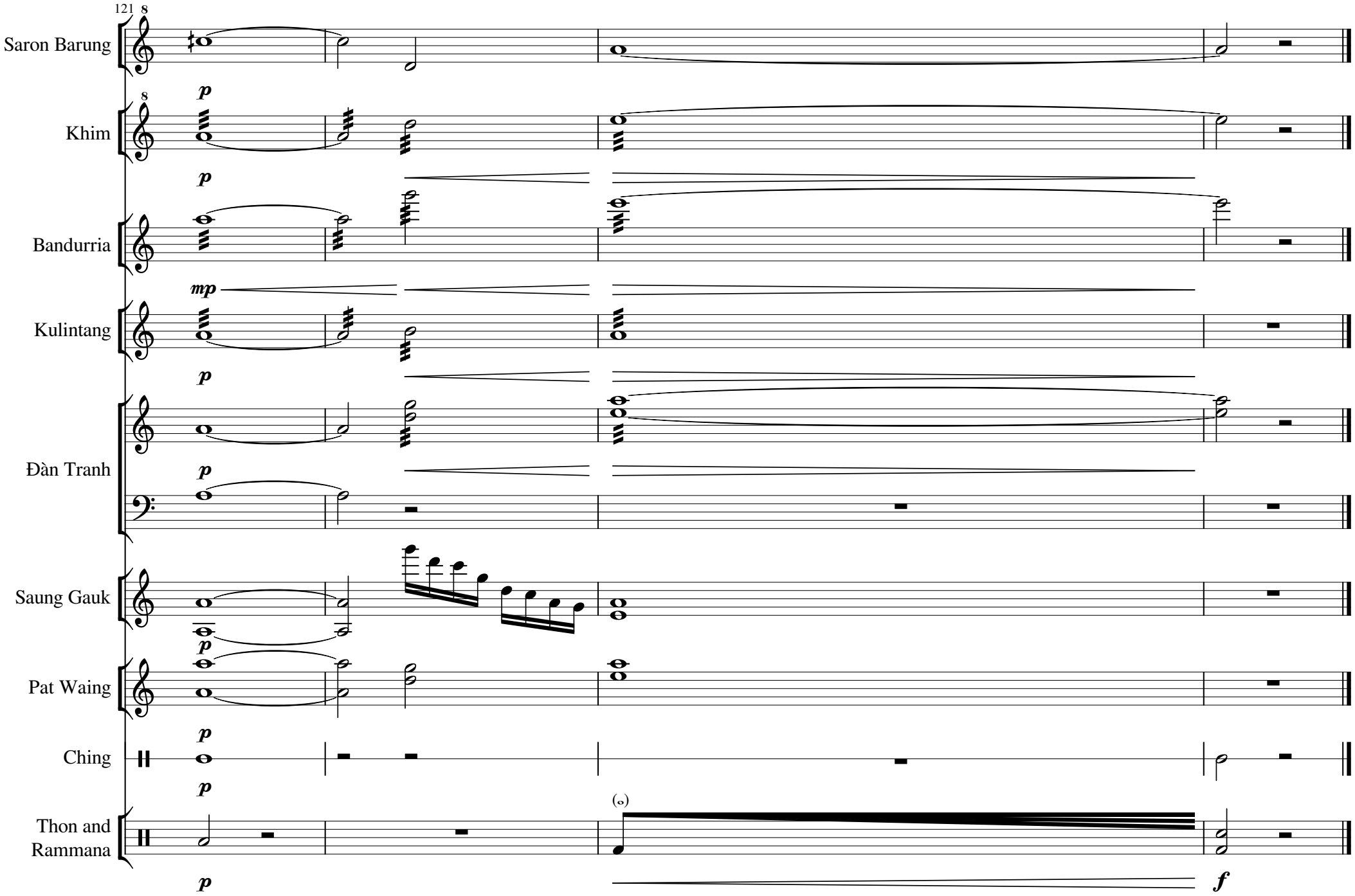
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Saron Barung
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Khim
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Bandurria
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