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Sa Baníg na Áming Pinápanaginípan

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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 & Rammanna 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

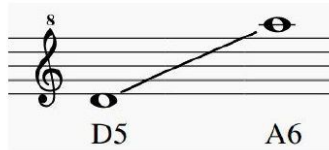
Saron Barung

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



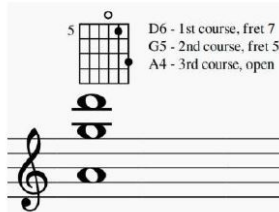
Khim

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 C₇. 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:



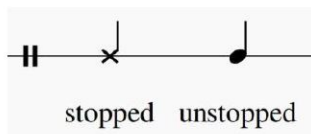
Pat Waing

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.



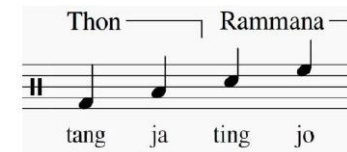
Ching

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.

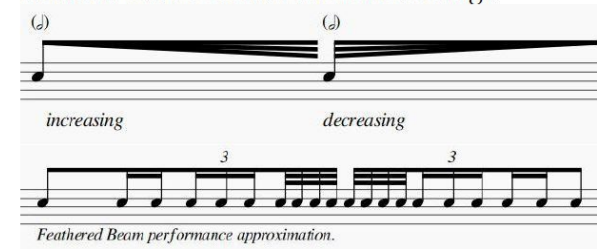
Ting is hitting the Rammana to produce an unstopped sound.

Jo is hitting the Rammana to produce a stopped sound.

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

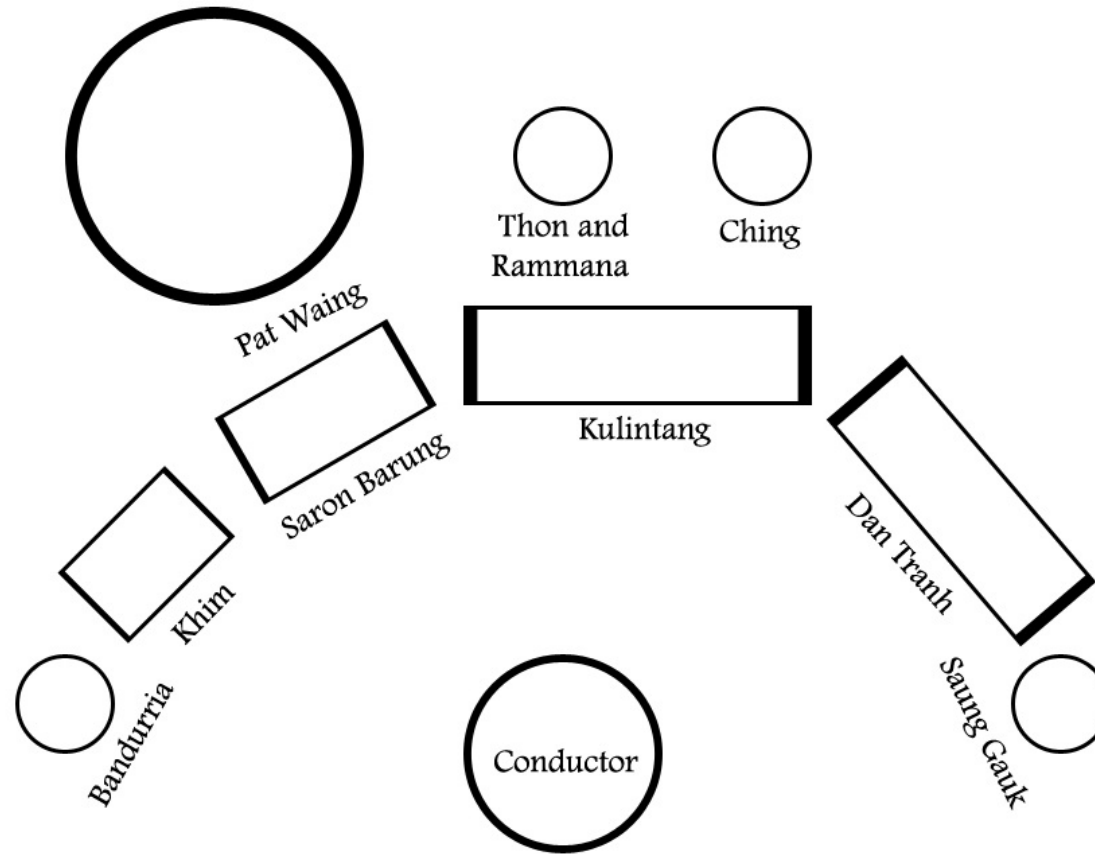
Feathered Beams

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



A Slow and Peaceful

The musical score is arranged in nine staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slow and Peaceful'. The score is divided into two main sections by a double bar line. The first section contains the main melodic and harmonic material, while the second section features variations and specific performance techniques. Dynamics such as *p* (piano) and *mp* (mezzo-piano) are indicated throughout. The Thon and Rammana part includes a large, shaded area representing a sustained or tremolo effect. The Ching part uses a simplified notation with vertical stems and flags. The Đàn Tranh part includes a bass line. The Saung Gauk part features a complex melodic line with many sixteenth notes. The Pat Waing part has a sparse, rhythmic accompaniment. The Kulintang part includes a melodic line with a tremolo effect. The Bandurria part includes a melodic line with a tremolo effect. The Khim part includes a melodic line with a tremolo effect. The Saron Barung part includes a melodic line with a tremolo effect.

9 8

Saron Barung *mp*

Khim *mp*

Bandurria *mp* *mf*

Kulintang *mp* *mp*

Đàn Tranh *mp* *mf* *arpeggio*

Saung Gauk

Pat Waing *mf*

Ching *mp*

Thon and Rammana *mp*

12 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

B Ritmico ♩ = 132

The musical score is arranged in ten staves, each representing a different instrument. The instruments are: Saron Barung, Khim, Bandurria, Kulintang, Đàn Tranh, Saung Gauk, Pat Waing, Ching, and Thon and Rammana. The score begins with a boxed section marker 'B' and a tempo marking 'Ritmico ♩ = 132'. The first five staves (Saron Barung, Khim, Bandurria, Kulintang, and Đàn Tranh) feature a rhythmic pattern of eighth notes with rests, marked with accents and a forte dynamic (*sf*). The Đàn Tranh staff includes a bass clef and a melodic line with slurs and accents. The Saung Gauk staff features a melodic line with a piano dynamic (*p*). The remaining staves (Pat Waing, Ching, and Thon and Rammana) follow the same rhythmic pattern as the first five staves. A guitar chord diagram is provided for the Bandurria staff, showing a 7th fret barre with open strings on the 6th, 5th, and 4th strings. The score is divided into measures by vertical bar lines.

19 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

solo

f 5 *p* *sub* *f* *sf* *mf*

(*d*) (*d*)

22 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

p

p

mf

p

27 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

mf

pp

mf

mf

32 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

p

gliss.

mf

mf

mf

mf

p

C

37 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

ff *sfz* *mp* *p* *gliss.* *mp* *f* *sfz* *ff* *sfz* *p* *p*

cresc.poco a poco

42 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

improvise on the next 8 measures

mp

Detailed description: This is a musical score for a traditional ensemble. It consists of nine staves. The top staff, Saron Barung, is in treble clef and contains a melodic line with a '42 8' marking. The second staff, Khim, is also in treble clef and features a rhythmic pattern of eighth notes with rests. The third staff, Bandurria, shows a melodic line starting in the second measure. The fourth staff, Kulintang, has a rhythmic pattern of eighth notes. The fifth staff, Đàn Tranh, is split into two staves (treble and bass) and shows a melodic line in the treble staff. The sixth staff, Saung Gauk, is in treble clef and has a melodic line starting in the second measure. The seventh staff, Pat Waing, is in treble clef and contains five measures of rests, with a note in the fifth measure. The eighth staff, Ching, is in a high register and shows a rhythmic pattern of eighth notes with 'x' marks. The ninth staff, Thon and Rammana, is in a high register and shows a rhythmic pattern of eighth notes. The score includes dynamic markings like 'cresc.poco a poco' and 'mp', and a section for improvisation.

D

47 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

52 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

mf

55 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

58 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

gliss.

arpeggio

ff

sfz

E

Saron Barung
Musical staff with notes and rests.

Khim
Musical staff with rests.

Bandurria
Musical staff with notes and rests. Includes dynamic marking *f* and instruction: *let the strings vibrate even after the notated durations*.

Kulintang
Musical staff with notes and rests. Includes dynamic marking *mf* and instruction: *improvise a Tagunggo on the next 16 measures, tonicize E*.

Đàn Tranh
Musical staff with notes and rests. Includes dynamic marking *mf*.

Saung Gauk
Musical staff with notes and rests. Includes dynamic marking *mf*.

Pat Waing
Musical staff with notes and rests. Includes dynamic marking *sfz*.

Ching
Musical staff with rests.

Thon and Rammana
Musical staff with rests.

70 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

F

The musical score is arranged in nine staves, each representing a different instrument. The instruments are: Saron Barung, Khim, Bandurria, Kulintang, Đàn Tranh, Saung Gauk, Pat Waing, Ching, and Thon and Rammana. The score begins with a boxed 'F' indicating the key signature. The Saron Barung part starts at measure 79. The Khim part starts at measure 8 and includes a 'solo' section. The Bandurria, Kulintang, and Saung Gauk parts also start at measure 8. The Đàn Tranh part is written in both treble and bass clefs. The Ching part uses a rhythmic notation with 'x' marks. The Thon and Rammana part starts at measure 8 and includes a 'mf' dynamic marking. The score is written in a single system with a common time signature.

83 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

arpeggio.

solo

87 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

solo

90 8

Saron Barung

Khim

Bandurria *solo*

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

94 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

p

G Tranquillo ♩ = 60

98 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

The musical score is for a piece titled "Tranquillo" in G major, with a tempo of 60 beats per minute. It features ten staves for different instruments: Saron Barung, Khim, Bandurria, Kulintang, Đàn Tranh, Saung Gauk, Pat Waing, Ching, and Thon and Rammana. The Saron Barung part starts with a rest and then plays a triplet of eighth notes. The Khim part plays a series of chords. The Bandurria part has a melodic line with a slur. The Kulintang part has a melodic line with a slur. The Đàn Tranh part has a melodic line with a slur. The Saung Gauk part has a melodic line with a slur. The Pat Waing part has a melodic line with a slur. The Ching part has a single note. The Thon and Rammana part has a single note. Dynamics include *pp*, *p*, and *f*. The score is marked with a "98 8" in the top left corner.

106 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

H

112 8

Saron Barung

Musical staff for Saron Barung, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Khim

Musical staff for Khim, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Bandurria

Musical staff for Bandurria, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Kulintang

Musical staff for Kulintang, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Đàn Tranh

Musical staff for Đàn Tranh, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Saung Gauk

Musical staff for Saung Gauk, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Pat Waing

Musical staff for Pat Waing, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Ching

Musical staff for Ching, featuring a double bar line and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

Thon and Rammana

Musical staff for Thon and Rammana, featuring a double bar line and a key signature of one sharp (F#). The staff contains a melodic line with a long note at the beginning, followed by a series of eighth notes grouped in triplets. The piece concludes with a double bar line.

121 8

Saron Barung

Khim

Bandurria

Kulintang

Đàn Tranh

Saung Gauk

Pat Waing

Ching

Thon and Rammana

p

f