Bushra El_Turk

Dramaticule IV

for Atlas Ensemble

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Bushra El_Turk

Dramaticule IV

for Atlas Ensemble

Commissioned by the Atlas Ensemble for premiere on 1st September 2012.
Score in C
dur: 5'

Instrumentation
Descant Recorder
Flute
'Dizi'
Duduk in A
Oboe
Clarinet in B flat
Sho
Sheng

Pipa
Setar
Tar
Oud

Zheng
Koto
Qanoun
Santur
Harp

2 Percussionists: 1) vibraphone, 2) tam-tam, bass drum

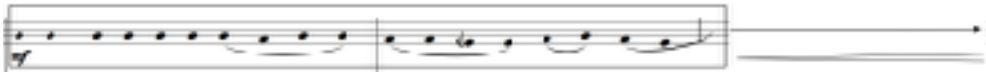
Erhu
Kemence
Kamancha
Sarangi
Violin
Viola
'Cello
Contrabass

Performance Notes

Improvisation cue points:

- Bar 15 - setar leads while erhu, kemence, kamancha and sarangi shadow.
- Bar 20 - kamancha to comment on erhu's accents then leads the koto, zheng and santur's improvisations
- Bar 33 - duduk shadows the qanoun in long lines along with the winds' staggered entries of the same melody. duduk gradually *accel.*
- Bar 34 - qanoun improvises
- Bar 53 - oud improvises
- Bar 62 - This section repeats *ad lib* until fades. Duduk improvises hauntingly, followed by sarangi whenever cued. This can be slower than marked. All marked entries can be staggered, i.e. senza misura

- This boxed figure represents a nuclear melody to be interpreted and decorated by each instrument who encounters it. Sometimes an instrumentalist leads as the soloist, sometimes instruments shadow the soloist.



General notes:

- Theatrical gestures of some instruments are to enhance the overall sense of drama. There are two hand/finger strokes that may be incorporated as in bar 5-6 in lute and zither instruments-first is down, second is up. Possibly in bar 11-12 also. All gestures should be exaggerated.

- Whenever a sustained long note is played, it can be ornamented tastefully according to the instrumentalist's own traditional style. Options to be experimented in rehearsal.

- Sheng and sho generally play clusters or bitonal chords. In bar 62, they may not be in tremolo. Options to be experimented with in rehearsal.

Composer's notes

Dramaticule IV is a monodramatic playlet in one act; dramaticule being a Beckettian term. It is part of a series of Dramaticules, ranging from a piano duo, clarinet trio to line-ups that involve instruments from different traditions, some pieces which entail elements of 'instrumental' theatre and dramatic forms. III and IV have been written for Atlas Ensemble.

The nuclear melody is transcribed from a qanoun improvisation in an old recording by the renowned Sabah Fakhry singing mawwal qassidat *Qoul Lil Malihati* in sigah maqam.

dedicated to my uncle Fouad Turk

Dramaticule IV

for Atlas Ensemble

With anticipation ♩=100

Descant Recorder

Flute(s)

'Dizi'

Shakuhachi

Duduk in A

Oboe

Clarinet in B♭

Sho

Sheng

Pipa

Setar

Tar

Oud

expressionless/motionless
staring at an audience member

as if with a nervous tick

Zheng (Chinese)

Koto (Japanese)

Qanoon

Santur

Harp

With anticipation ♩=100

Percussion

cymbal
scrape lightly

Erhu

Kemençe

Kamancha

wide vibrato

Sarangi

Violin

Viola

Violoncello

Contrabass

15

poco accel.

D. Rec.
pp

Fl.
pp

Dizi.
pp

Shak.
f
p
mf

Ddk
wide vibrato
pp

Cl.
n
mf
pp

Sho

Sheng.
f
pp

Pipa.
mp

Solo

Setar.
mf
mf

Tar
mf

Oud
mf

Zheng
mf

Koto
mf

Qanoon
mf

San.
mf

Hp.
près de la table
D C B♭/E♭ F♯ G A
gliss.
mf

poco accel.

Perc.
Bass Drum
ppp
mf

(tr)

Erhu
ppp
Shadow the setar
mf

kemen
ppp
Shadow the setar
mf

kaman
Shadow the setar
mf

Sar.
mf
Shadow the setar
mf

Vln.
(tr)
mf
sul pont.
f
nat.
p
towards very rough sul pont. scrape

Vla.
(tr)
mf
sul pont.
f
towards very rough sul pont. scrape
p

Vc.
(tr)
mf
sul pont.
f
nat.
p
towards very rough sul pont. scrape

Cb.
towards very rough sul pont. scrape
mf

20

A ♩=108

D. Rec. *ff* *mp* *p*

Fl. *ff* *mp* *mf* *p*

Dizi. *ff*

Shak. *ff* *mp* *f* *p*

Ddk *ff*

Ob. reed only (like morse code) pitch-less or B♭ *mf*

Cl. *ff*

Sho *ppp*

Sheng. *mf* *pp*

Pipa. lun (tremolo technique) Banlun (done on two strings,) *mf*

Setar.

Tar

Oud

Hp. *f*

Vib. *f*

A ♩=108

Perc. *f*

towards sul pont.

Erhu *ffpp* *f* *mf* *f*

Kemen. *ffpp* nat. *ppp*

suggested accents for kamancha - try to catch erhu's accents during your improvisation

kaman *mf*

notes and phrasings are *Ad libitum,* rhythmically and melodically, and can be repeated in part or as a whole *ffp* *mf*

Sar. *ff* *ppp*

Vln. *ff* *ffpp* *f* *mp* *mf* sul pont. *ff* nat. *ppp*

Vla. *ff* nat. *ppp*

Vc. *ff* nat. *ppp*

Cb. *ff*

25

B

D. Rec.
Fl.
Dizi.
Shak.
Ddk
Ob.
Cl.
Sho
Sheng.
Pipa.
Setar.
Tar
Oud
Zheng
Koto
Qanoon
San.
Hp.
Perc.
Erhu
Kemen.
Kaman.
Sar.
Vln.
Vla.
Vc.
Cb.

nat.

lun (tremolo technique)

only play select notes *Ad libitum* that kamancha plays - try to catch the note

Solo

towards nat.

wide vibrato

(kamancha improvisation continued)

35

D. Rec.

Fl.

Dizi.

Shak.

Ddk

Ob.

Cl.

Sho

Sheng.

Qanoon

Perc.

Erhu

Kemen.

Kaman.

Sar.

Vln.

Vla.

Vc.

Cb.

mf

To

breathe ad lib.

Bass drum

pp

ppp

ff

p

C

45

D. Rec.

Fl.

Dizi.

entry speeds up

Shak.

(duduk improvisation continued)

Ddk

Ob.

Cl.

Sho

change chord

Sheng.

change chord

Pipa.

Setar.

Tar

Oud

Zheng.

Koto

Qanoun

(qanoun solo continued)

San.

Vib.

C

Perc.

Erhu

sul pont.

nat.

Kemen.

Kaman.

Shadow qanoun

Sar.

Vln.

Vla.

Vc.

Cb.

D

53

D. Rec.

Fl.

Dizi.

Shak.

(duduk improvisation continued)

Ddk

entry speeds up

Ob.

Cl.

Sho

p *mf* *p* *mf* *p* *mf* *pp* *mf*

Sheng.

p *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Pipa.

Setar.

Tar

Solo

Oud

mf

Zheng.

Koto

Qanoon

San.

D

Erhu

sul pont. nat.

Kemen.

Kaman.

Sar.

Vln.

Vla.

Vc.

Cb.

58

E **Desolate and Forlorn** ♩=100

D. Rec.

Fl.

Dizi.

Shak.

(duduk improvisation continued)

Ddk

Solo - Sigah on E quarter-tone flat and modulate to another maqam

mf hauntingly

Ob.

Cl.

Sho

Sheng.

slap the sting
paixian

Pipa.

Setar.

Tar

(oud improvisation continued)

Zheng.

Koto

Qanoon

San.

Hp.

Tam-tam effect

E **Desolate and Forlorn** ♩=100

Tam-tam

Perc.

Erhu

Kemen.

Kaman.

Sar.

Vln.

Vla.

Vc.

Cb.

sul pont.

nat.

gliss.

con sord.

66 **Repeat** ***ad lib to fade and molto sul pont. in strings***

D. Rec.

Fl.

Dizi.

Shak.

Dk.

Ob.

Cl.

Sho

Sheng.

Repeat ***ad lib to fade and molto sul pont. in strings***

Erhu

Kemen.

Kaman.

Solo - Play on this nuclear melody when cued

Sar.

mf *hauntingly*

Vln.

Vla.

Vc.

Cb.