

Andreas Tsiartas

Dhákara



for violin, tarhu, percussion and oud

2017

Instrumentation

Violin (V)

additional instruments/ items:

- * Req
- * 1 percussion brush

Tarhu (T)

additional items:

- * a piece of aluminum foil (ca. 30 x 40 cm)

Percussion (P)

Cymbal (20") / darbuka/ bedir/ vibraphone / Tibetan singing bowl in D - ø 20cm /1 timpani (32" or 28")

- * 1 double bass bow

Oud (O)

additional instruments/ items:

- * Cymbal (18")
- * Nut-shell shaker
- * 1 double bass bow

Dhákara for violin, tarhu, percussion and oud (2017)

-Commissioned by the 9th International Pharos Contemporary Music Festival-
Dedicated to the Lingua Franca Ensemble

Last night I begged the Wise One to tell me the secret of the world. Gently, gently, he whispered: 'Be quiet, the secret cannot be spoken, it is wrapped in silence.' – Rumi

Dhákara is a Sufist term, implying to remember or to recall. It literally means 'not to forget'. Out of the verb *dhákara* comes the objective *dhikr*, which indicates a repetitive prayer. *Dhikr* has been widely used in Sufism as a solitary or communal practice. The prayer is treated as an ascetic ritual in order to keep evoking the divine. A collective *dhikr* is guided by the elder worshipper, and it takes place right after the sunset, usually on a Thursday or Friday evening. It involves specific numerical repetitions (for example ten times the first excerpt out of the Coran named *Ikhlas* or 25 times the word 'Ya Rahman'- o Merciful One) and in the end, it can be rhythmically chanted by the group in a circle. Drums or cymbals may be introduced, and some worshippers may even stand up and start swaying. By the end, *dhikr* may become a whirling spectacle.

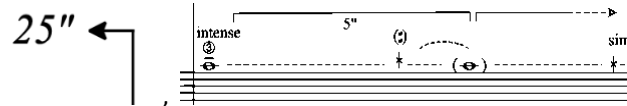
Dhákara (2017) elaborates similar patterns repeated throughout the piece. The material and sounds used are repeated within a spiral form, as if attempting to create sound out of silence, out of noise. All the instruments involved are striving 'to remember' the Sound of the divine, which appears by the end in a plain sight, culminating in fragments of a traditional song. A song that could be one out of many, yet still recalling upon memories of an ideal *topos*; A common memory space for the people of the Mediterranean and of course, my homeland, Cyprus.

-Andreas Tsiartas, September 2017

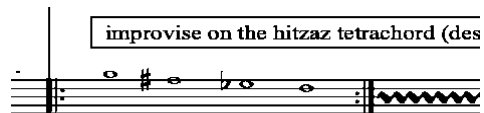
Duration: ca. 14:20'
www.andreastiartas.net

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General Glossary

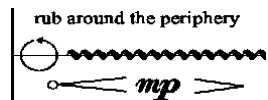


Non-metric duration notation used in the piece (in seconds).



Repeat the context within the repetition bars for as long as suggested by the horizontal curve. In the example given here, improvise on the context for as long as indicated.

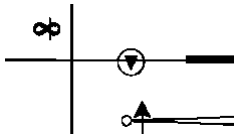
Work specific glossary



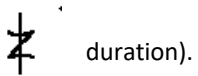
Rub with fingers around the periphery of the instruments- unless otherwise indicated (e.g., with a brush).
Steady pace, slow to medium fast.



Intense rubbing (random, non-steady), releasing to regular rubbing, as above.



Bow the wooden side area of the middle part of the violin (next to the -f- hole).
The notational symbol of the triangle within a circle pointing downwards, which is applied on all instruments, represents this 'white-noise' effect.



duration).

Note stem used for a non-metric tremolo (of short

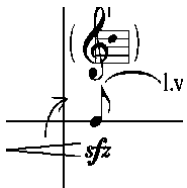
① ② ③

Sul ponticello degrees:

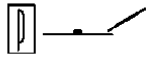
From -0- *senza pont.* towards -3- *max. pont.*



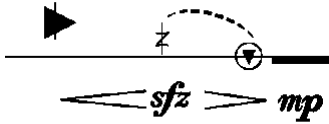
Gradual *ritardando* and *accelerando* within the duration/ figure given:
Feathered figures indicate a relative number of pulsating beats and are not to be taken literally.



Rub the bedir as indicated above, yet at this point more abrupt and with further pressure, to produce the pitch D. Let resonate.
(NB: use a SB mallet if not applicable with thumb).



Bow vertically on the edge of the cymbal.



Dampen the fingerboard (all strings) and bow as indicated.



Harmonic gliss. on the specified open string (gliss. on the first harmonics until you reach higher partials, and then gliss in a free order upwards and downwards – slow/medium pace).

For the percussion: place the singing bowl in the middle of the timpani. Bow the bowl and use the pedal up and down to produce the 'wa-wa' effect. Merge with the sounds of the tarhu and violin.

Notes

- A timer should be used to follow the exact speed, unless the performer feels confident without using one.
- Each performer should arrange all the additional instruments/ items required and indicated above at a reaching height around him/her.
- There are two kinds of staves in the score: one for the regular five-line stave and the other one a single line for non-pitched passages. Additional instruments for each instrumentalist are indicated in the score.
- Rests: the smallest rest in the piece is the single caesura ' (like a breathing rest), following a small fermata ^, which is 2" to 3" and finally, the long fermata ^, ca. 5".
- Attempt learning parts by heart, allowing thus liberties in expression.

Dhákara

Dedicated to the Lingua Franca Ensemble

2017

Andreas Tsiartas

V Violin
Violin (non-pitch stave)
Req

T Tarhu
Tarhu (non-pitch stave)
Aluminium foil

P Cymbal
Bedir
Vibraphone
Singing bowl (D)

O Oud
Oud (non-pitch stave)
Cymbals
Nut shaker

A

25" ←

15" ←

15" ←

Crumble softly and slowly

pppp

gradually intensifying

rub around the periphery

mp *<sfz>* *p* *<sfz>* *p*

gradually intensifying

ppp

Abrubtly, percussionist raises bedir to perform the passage (quasi solo).

Rq. rub around the periphery
mp *sfz* *p* *sfz* 15" *mf* 15" 5" 2

Alum. f. *mf*

Bdr. *Prestissimo*
 Perform a virtuosic pattern in the rhythmical pattern *malfuf**.
sfz

Nut sh. *mf*

*: Main pattern:

Possible accents -1-:

Possible accents -2-:

Possible accents -3-:

Abrubtly, percussionist raises bedir to perform the passage (quasi solo).

Rq. *subppp* 15" *subff* 7" *submp* 15"

Alum. f. *subppp* *subff* *submp*

Bdr. *sfz* come sopra *Prestissimo*
 Perform a virtuosic pattern in the rhythmical pattern *malfuf*. Create a variation of the previous segment.
sfz come sopra

Nut sh. *subppp* *subff* *submp*



3

Rq. *subfff* *submf* *fff*

Alum. f. *subfff* *submf*

Bdr. Prestissimo
Perform a virtuosic pattern in the rhythmical pattern *malfuf*. Create a variation of the previous segment. *sfz* *mf* come sopra *sfz* Prestissimo
Perform a virtuosic pattern in the rhythmical pattern *malfuf*. Create a variation of the previous segment. *fff*

Nut sh. *subfff* *submf* > *pp* < *mp* *fff*

9" 17" 5"



Vln.

Rq. (zills) *mf* *ff* *fff*

Tar. Take Tarhu *mf* *sfz* *mp* *sfz* *mp*

Alum. f.

Bdr.

Nut sh.

5" 5" 5"

B

intense *mf* *sfz* *mp* *sfz* *mp*

8^{va} *mf* *sfz* *mp* *sfz* *mp*

(8) 5" → ③ → ④
 (♯) (♯) (♯) (♯)
 sim. overlapping responses to tarhu
 sim.

Vln. < *sfz* > *mp* < *sfz* > *mp* < *sfz* > *mp* < *sfz* > *mp*

Tar. sim. improvise on the hitzaz tetrachord (descending)
 < *sfz* > *mp* < *sfz* > *mp* < *sfz* > *mp* sim.

Oud overlapping responses to tarhu
sfz > *p* <

(8) 15" ← 5" ← 10" ← C
 Vln. *pp*
 Vln. n.-p.
 Tar. (♯) *f* *p* l.v.
 Bdr. *sfz* l.v.
 Oud *pp*

(Dampen the fingerboard and bow)

5

Vln. n.-p.

Non-pitch

Cym.

Darb

Bdr.

Cym.

15" ←

f *p* *sfz* *p* *sfz* *p*

③ (Dampen the fingerboard and bow)

sfz *mp*

sfz

(no pitch-let resonate throughout)

pppp *sfz*

INTERACT, OVERLAP ENTRANCES OF THE FIGURES IN THE PREVIOUS SECTION. INTENSIFY THE ENTRANCES' FREQUENCY AD LIBITUM.

Vln.

Vln. n.-p.

Rq.

Non-pitch

Darb

Cym.

15" ←

7" ←

15" ←

15" ←

Take the req

Position the req between your knees like a bedir to facilitate (zills) → (rub skin)

ff *sfz* *p*

ff *mp*

(no pitch)

sfz *pp*

Perform a Malfuf rhythm within the time given above

ff

INTERACT, OVERLAP ENTRANCES OF THE FIGURES IN THE PREVIOUS SECTION (INCLUDE THE TARHU FROM THE PREVIOUS SECTION). INTENSIFY THE ENTRANCES' FREQUENCY AD LIBITUM.

Rq.

Non-pitch

Darb

Sing. Bl.

Cym.

Perform a Malfuf rhythm within the time given above (attempt a variant)

ff

(zills throughout) *sfz*

③ *sim.* *sfz*

(take singing bowl)

INTERACT, OVERLAP ENTRANCES OF THE FIGURES IN THE PREVIOUS SECTION. INTENSIFY THE ENTRANCES FREQUENCY AD LIBITUM.

(take violin)

(take tarhu)

sfz l.v. (allow rich harmonics)

7" 15" 15" 10" 6

Tar.

Sing. Bl.

Cym.

(place on the timpani and use the pedal)

(allow rich harmonics) l.v.

sfz

IRREGULAR ENTRANCES OF THE PREVIOUS FIGURES OVERLAPPING. INTENSIFY THE ENTRANCES FREQUENCY AD LIBITUM. CREATE SOUNDSCAPES. VARY DYNAMICS

D

ord. pont.

Harmonics, glissando on the D string as indicated by the graph below. You may apply holds between the glissandi.

mp-mf

7" 15" 30"

7

Harmonics, glissando on the D string as indicated by the graph below. You may apply holds between the glissandi. Merge with tarhu.

mp-mf

Vln. →

Tar.

Sing. Bl.

Cym.

20" ←

20" ←

10" ←

==

Vln.

Tar.

Bdr.

Sing. Bl.

Cym.

10" ←

10" ←

10" ←

Higher harmonics

ottava altissima

pp

△ (Take Bedir)

(Take Out)

E

Vln. n.-p. *mf* *mp* *f* *p* *sfz* *mp* *sfz* *sfz* *mp* *sfz* (sim.)

Tar. (altissima ottava) *mf*

Non-pitch ③ *mf* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* (sim.)

Cym. *mf* *mp*

Bdr. *sfz* l.v.

Non-pitch (Dampen the fingerboard and pluck close to the bridge) *sfz* *mp*

15" 15" 10" 8

Vln. *mf*

Vln. n.-p. (sim.) *sfz* *sfz* *sfz*

Tar. *mf*

Non-pitch (sim.) *sfz* *mp* *sfz* *sfz*

Cym. *sfz* *mp* (sim.) *sfz* *sfz* *sfz* *sfz* *sfz*

Oud *mf*

Non-pitch *sfz* *mp* (sim.) *sfz* *sfz* *sfz* *sfz*

10" 10" 10"

The musical score for page 9 consists of seven staves. The instruments are: Vln. (Violin), Vln. n.-p. (Violin non-pitched), Tar. (Tara), Non-pitch, Cym. (Cymbal), Oud, and another Non-pitch. The score is divided into two measures by a vertical line. The first measure contains several *sfz* (sforzando) markings and a *mp* (mezzo-piano) marking. The second measure features a *10''* instruction, a *3* triplet marking, and an *8va* (octave) instruction. The Oud staff includes a tempo marking of *♩ = ca. 60* and a *mf* (mezzo-forte) marking. The score concludes with a *mp* marking and a *sfz* marking.

F

10" ←

Vln.

Vln. n.-p.

Rq.

Tar.

Non-pitch

Cym.

Oud

Non-pitch

sfz

sfz

sfz

sfz

sfz

mf

mp

10" ←

10

12

8

♩ = ca. 60

8va

8va

③

③

The musical score consists of six staves. The top staff is for Violin (Vln.) in treble clef, featuring a melodic line with a triplet of eighth notes (G4, F#4, E4) and a dynamic marking of *sfz*. The second staff is for Violin non-pitched (Vln. n.-p.) with a solid black bar. The third staff is for Tarantella (Tar.) in treble clef, mirroring the Vln. staff with a triplet and *sfz* dynamic, and including an *8va* marking. The fourth staff is for Non-pitched instruments with a solid black bar. The fifth staff is for Cymbal (Cym.) with a solid black bar and a dynamic marking of *sfz*. The sixth staff is for Oud in bass clef, with a tempo marking of *♩ = ca. 60* and a dynamic marking of *mf*. A 20-second time signature is indicated at the top right. Performance instructions include 'prepare for vibraph. and take the bow' for the Cym. staff.

G

Vln. *ff*

Tar. *ff*

Vibr. *f* l.v.

OSSIA:
 Perform a taqsimi based on the line given below.
 Build the taqsimi based on the 5 fermatas given.

Oud *f* l.v.

1. 2. 3. 4. 5.

5 5 7

2

② 12

pp



H

Vln. *mf* 10"

Tar. *pp* *mf* *mf* 10"

Vibr. *pp* l.v. 10"

Oud *mf*

13

Vln. *mf* *sfz > mf*

Tar. *sfz > mf*

Vibr. *sfz > mf*

Oud *f*

10" ←

10" ←



I

Vln.

Tar.

Vibr.

Oud

15" ←

J

ALL 4:
 INTERACT, OVERLAP
 ENTRANCES OF THE FIGURES
 FROM THE END OF THE
 TAQSIMI ONWARDS.
 INTENSIFY THE ENTRANCES'
 FREQUENCY AND DYNAMICS
 AD LIBITUM.

Depending on which note (finalis) you end up from the previous section, choose the respective SAME note to perform from the following figures. Likewise, from the finalis of the figures you choose, proceed with a respective OTHER figure and so on. You may choose ANY of the figures from ANY instrument. Score order does NOT apply here. Entrances: interwoven, overlapping, and consecutive. The vibraphone gives the first entrance to the section (use the fourth figure as a cue for the others).

Vln.

Tar.

Vibr.

Oud

10" ←

10" ←

10" ←

14

For vibr. (additional to the previous figures)

l.v.

l.v.

f



K

Vln.

Tar.

Vibr.

Oud

ff

l.v.

ff VOICE

vocalise

p

* Ossia: octave higher