Gongan

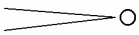
for Oboe and Piano

dedicated to McCarthy, Keri

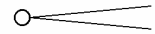
11th March 2008, KL

Yii Kah Hoe

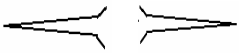
Abbreviations and symbols:



al niente.



dul niente.



Quick crescendo at the very end.

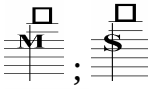
Highest note as possible, indefinite pitch.

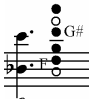
Gradual transition from one form of articulation to another.

Without pitch, must be blown very sharply with no contact between lips and mouthpiece.

Slap tongue, percussive sound by strike up the sound through a tongue's stroke.

Flutter tongue.



Multiphonic; Splited sound like broken note.

Multiphonic on given fingerings.

vibr. sp.;

Vibrato speed; changing in width according to graphic indication.

c.vibr.; m.vibr.; s.vibr.

Con vibrato; Molto vibrato; Senza vibrato.

Duration:

Approximately 12 minutes

Program note:

This piece is inspired by musical form of Wayang Kulit (Malay shadow puppet). It is based on temporal cycles, which are marked internally at specific points by specific gongs and at the end by the lowest-pitched gong, are referred to as gong units or gongan.

The phenomenon of musical systems based on temporal cyclically is found in many parts of South-East Asia, notably in the gamelan music of Indonesia where gong ensembles find a high degree of sophistication.

The gongan is predicated on a 2-level stress unit which is realized by the two pitches of the canang or kesi[1]: the first level is weak and is represented by the high-pitched tone, while the second level is strong and is represented by the low-pitched tone.

However, the piece is not intended as an imitation of the musical form of Wayang Kulit.

This piece is commissioned by McCarthy, Keri

Performance note:

1. All acciaccaturas or grace notes are to be sounded prior to the associated specified rhythms to which they are attached. The duration of these notes is left to the discretion of the performers and should be determined by context/pitch.
2. Left pianist to make their own choice of pedal if without pedal specify on the score.
3. Accidentals apply to the note they immediately precede or within the bar, sharing the same beam and to tied or immediately repeated notes.
4. Place glass rod or metal ruler throughout the entire piece over strings middle C, next to dampers.
5. The performer should play ritually (like trance) and focusing on their inner experience or visions.

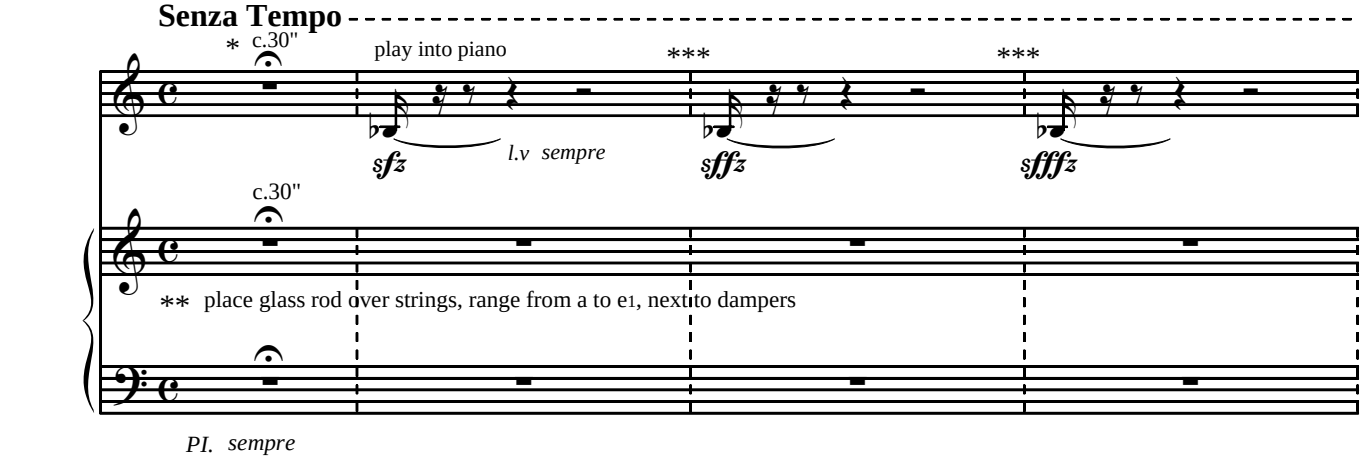
I dedicate this piece to McCarthy, Keri

[1] Information about kesi on website: http://www.musicmall-asia.com/malaysia/instruments/kesi.html

Gongan

for Oboe and Piano
Dedicated to McCarthy, Keri

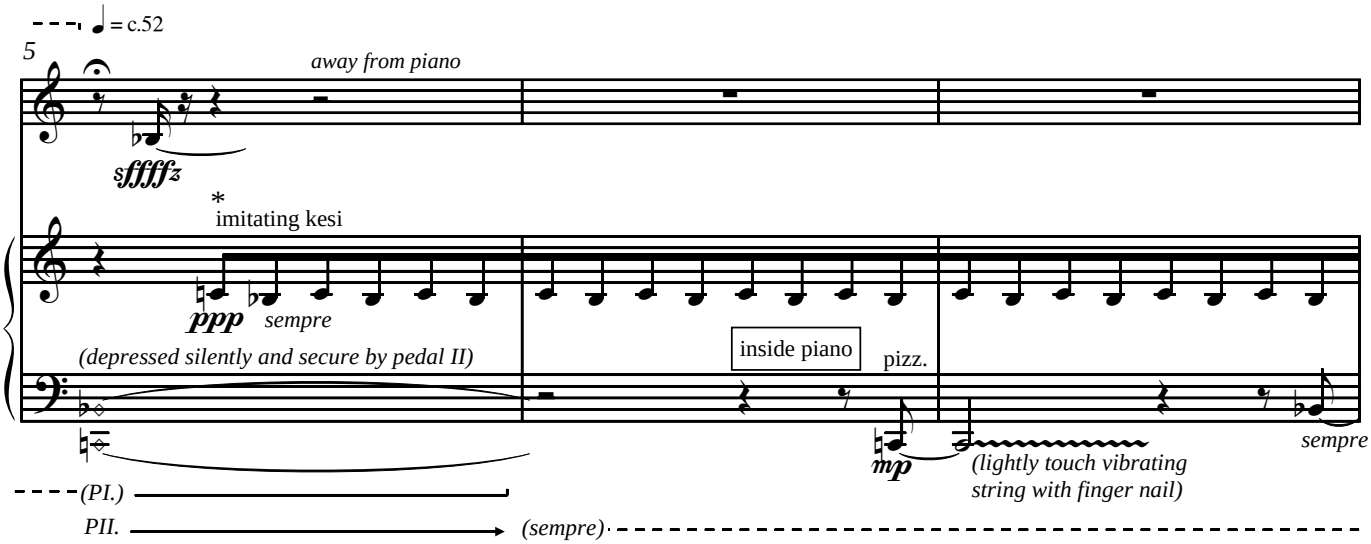
Yii Kah Hoe



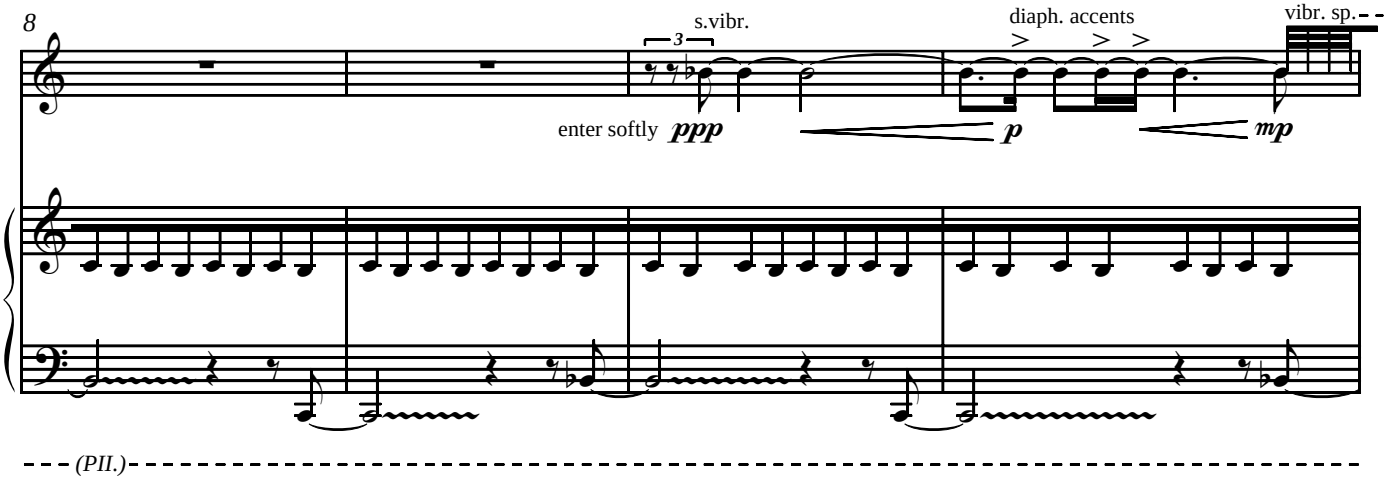
* Completely silent about 30" then gradually insert oboe into piano.

** The glass rod will produce a percussive, "jangling" sound.
Alternatively, placed metal rulers laid over the strings near the damper to produce a distinctive metallic effect.

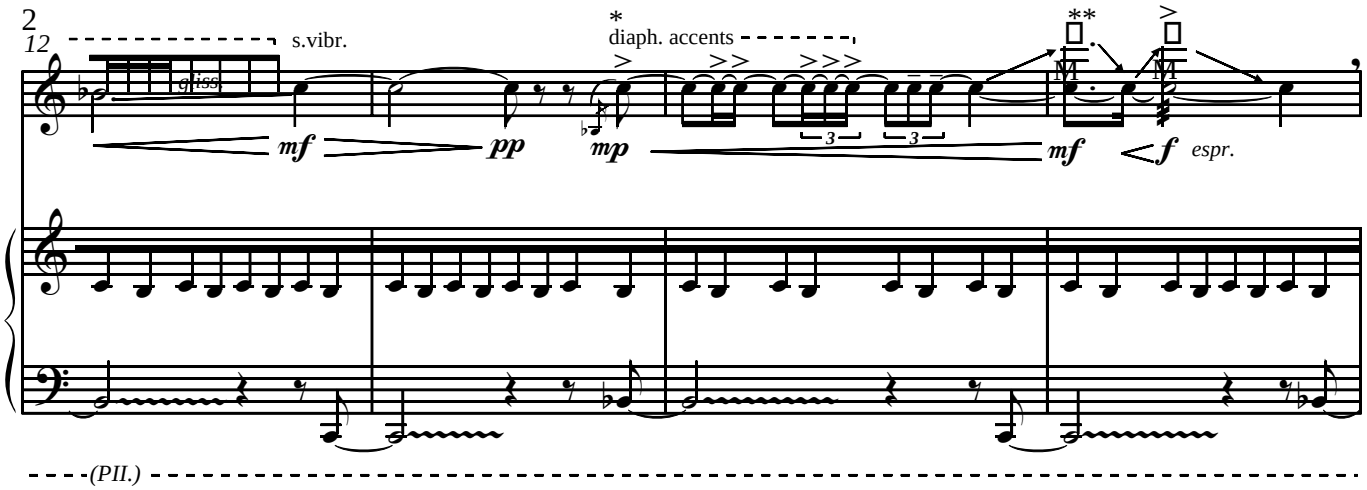
*** Start the next bar when the resonant sounds are almost inaudible.



* Kesi is metal percussion instrument of Malays shadow puppet (wayang kulit). It looks like small Chinese cymbal.

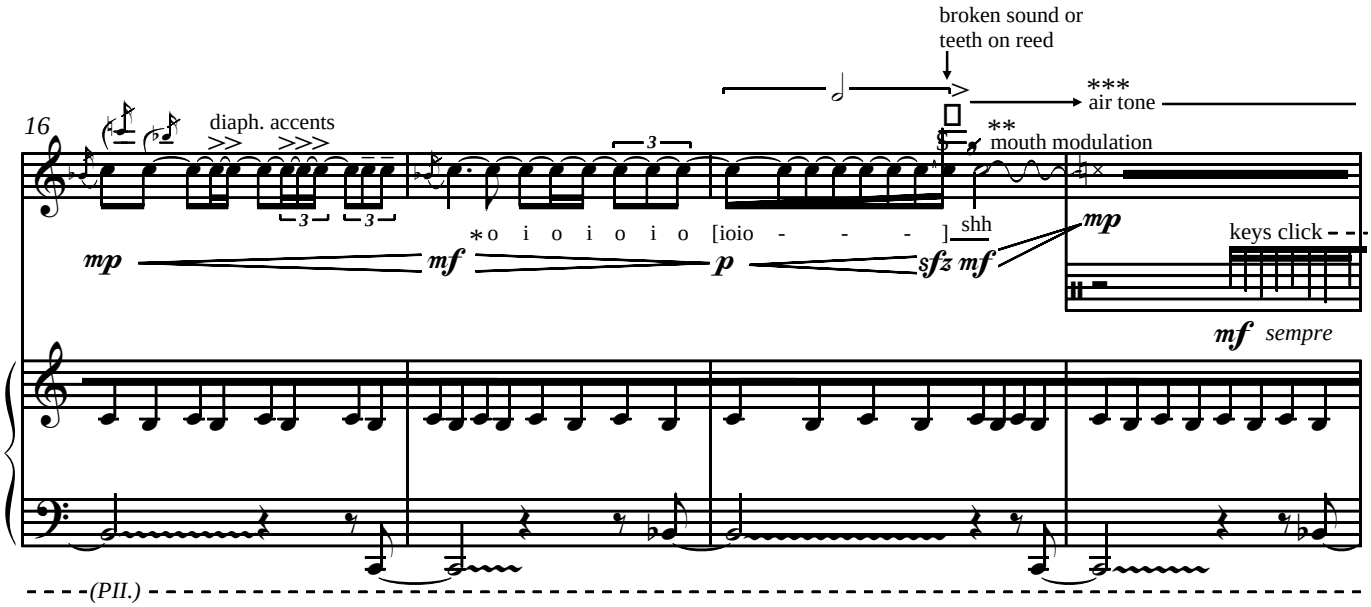


©2007KHYII



* Diaphragamatic accents.

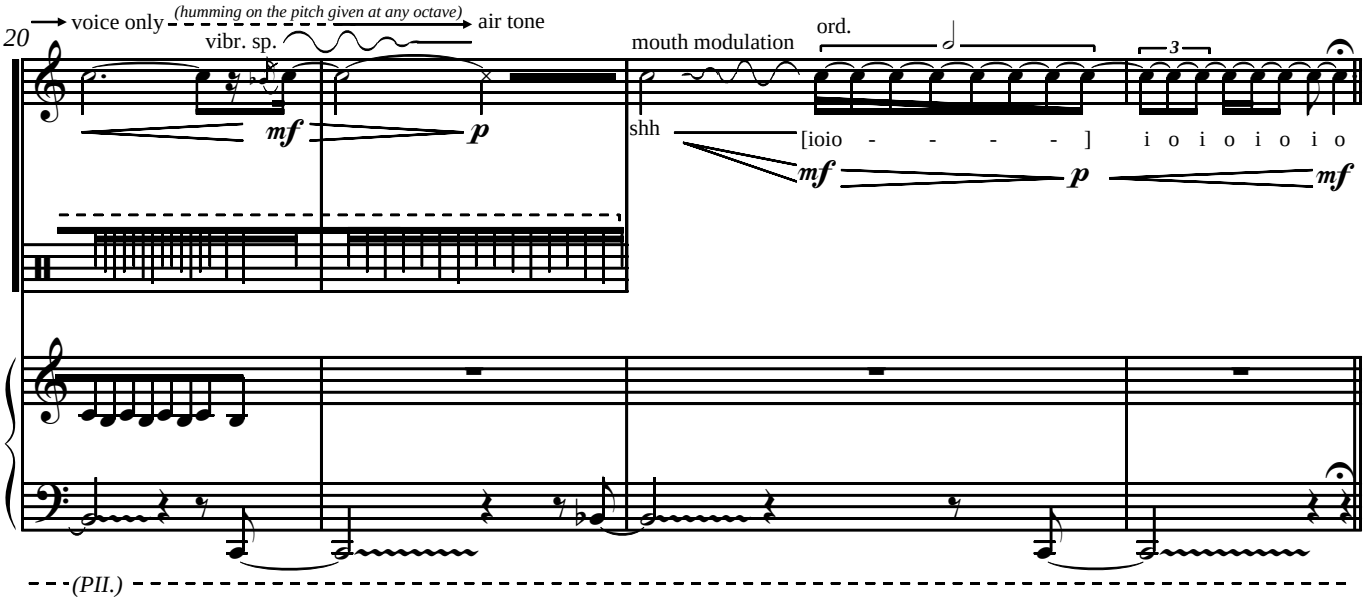
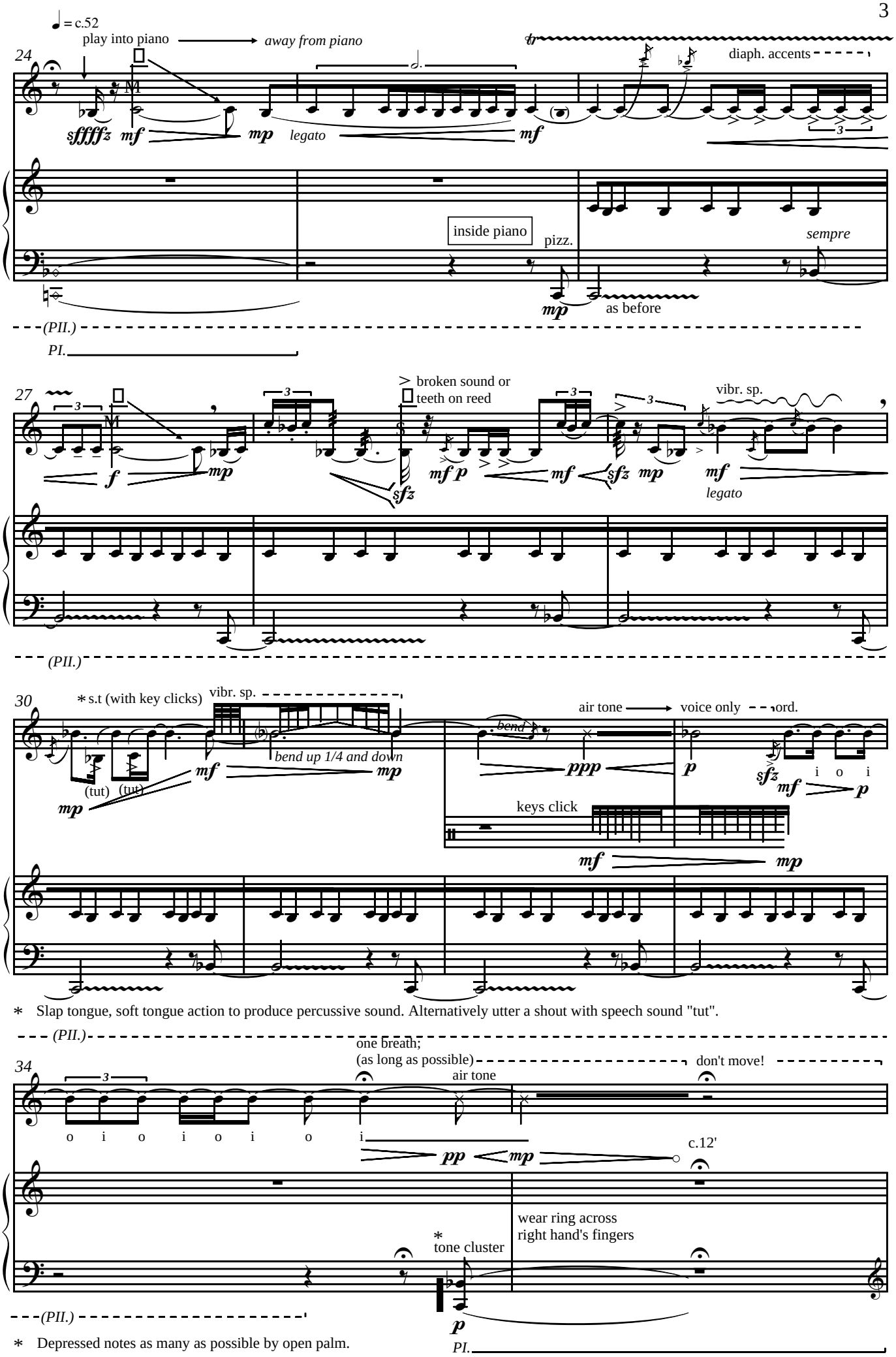
** Multiphonic based on note given.



* Articulate the indicated vowels to obtain a modification of timbre of the note.

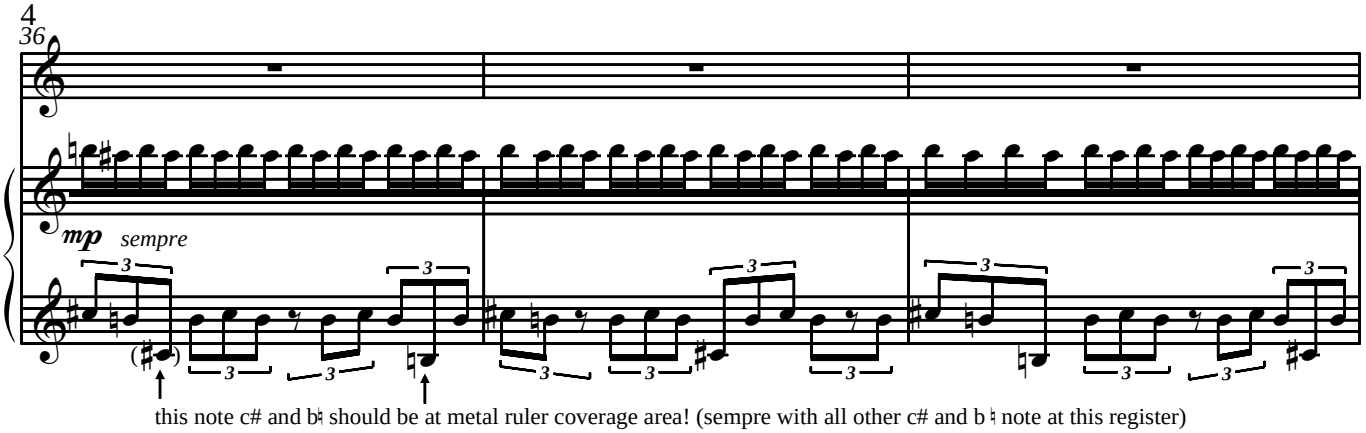
** Modulate the aeolian sound opening and closing the lips.(with speech sound "shh")

*** Without pitch, must be blown very sharply with no contact between lips and mouthpiece.



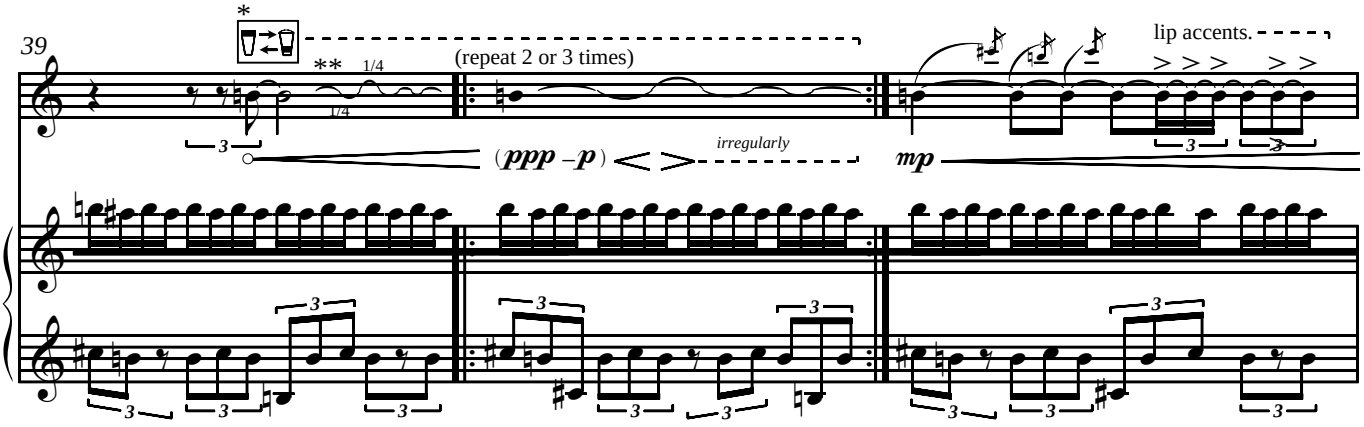
∗ Slap tongue, soft tongue action to produce percussive sound. Alternatively utter a shout with speech sound "tut".

∗ Depressed notes as many as possible by open palm.



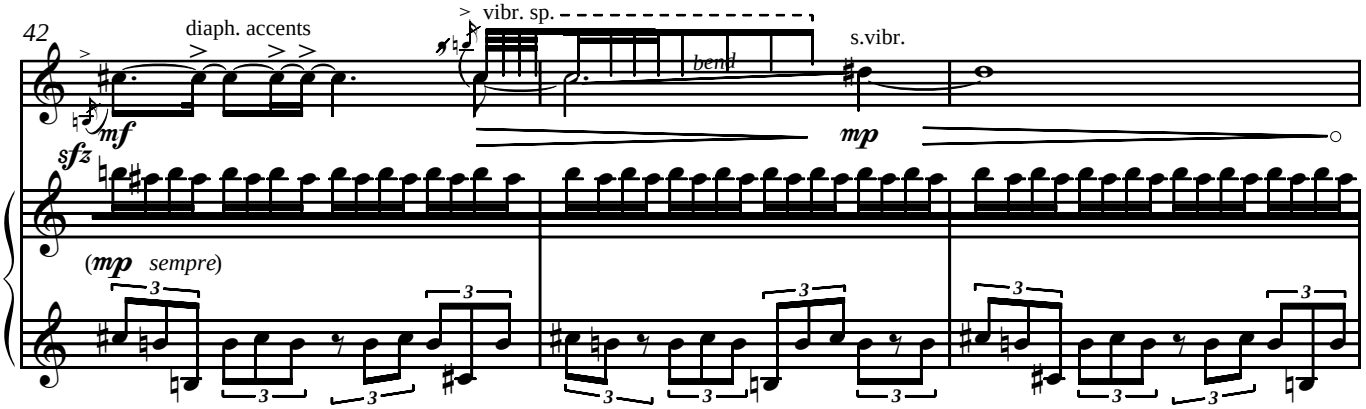
this note c# and b♮ should be at metal ruler coverage area! (sempre with all other c# and b ♮ note at this register)

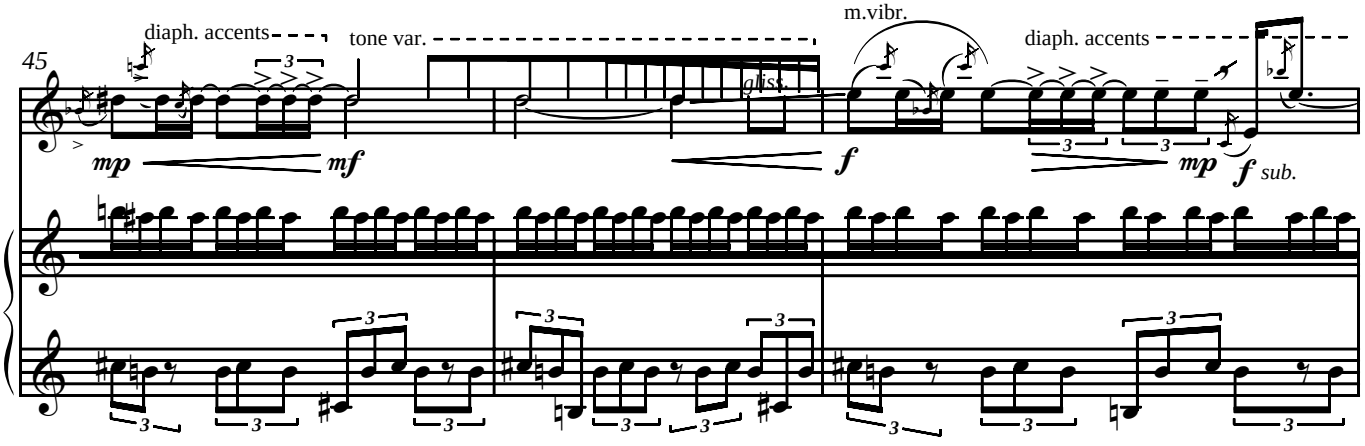
pedal ad lib (lets to pianist choice)

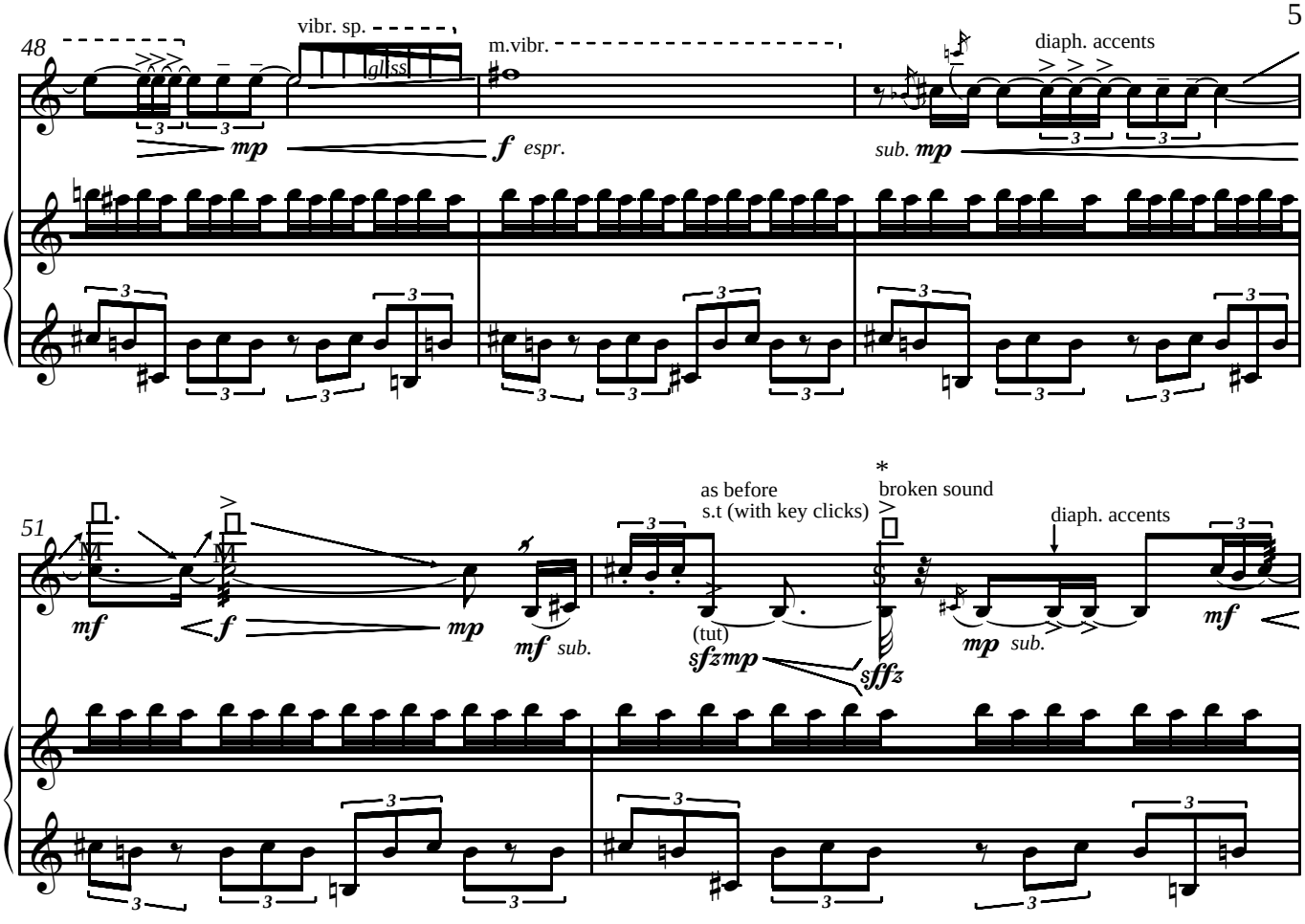


* Change ad lib. between top and bottom of the reed.

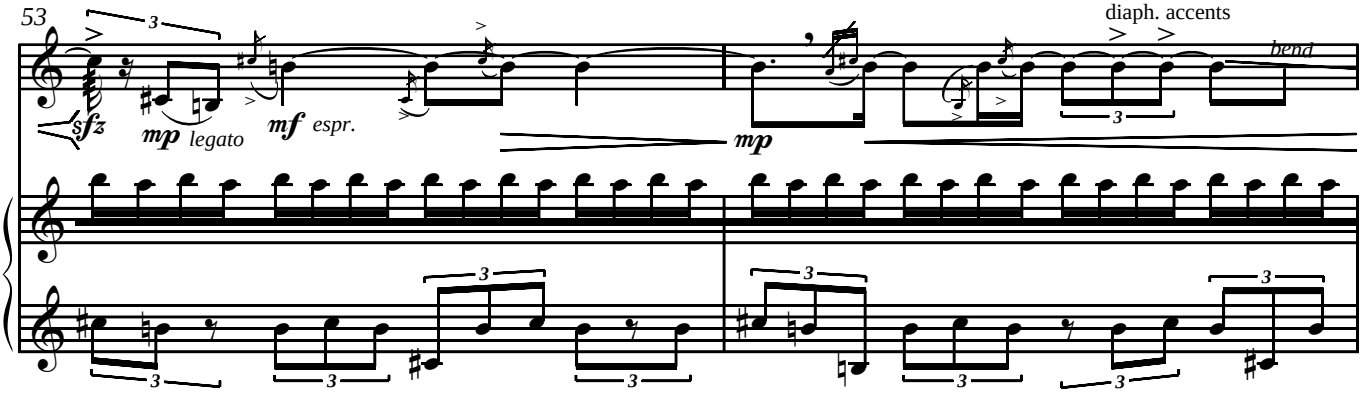
** Vibrato into 1/4 tone up and down. (very lyrical and pitches are always unstable)

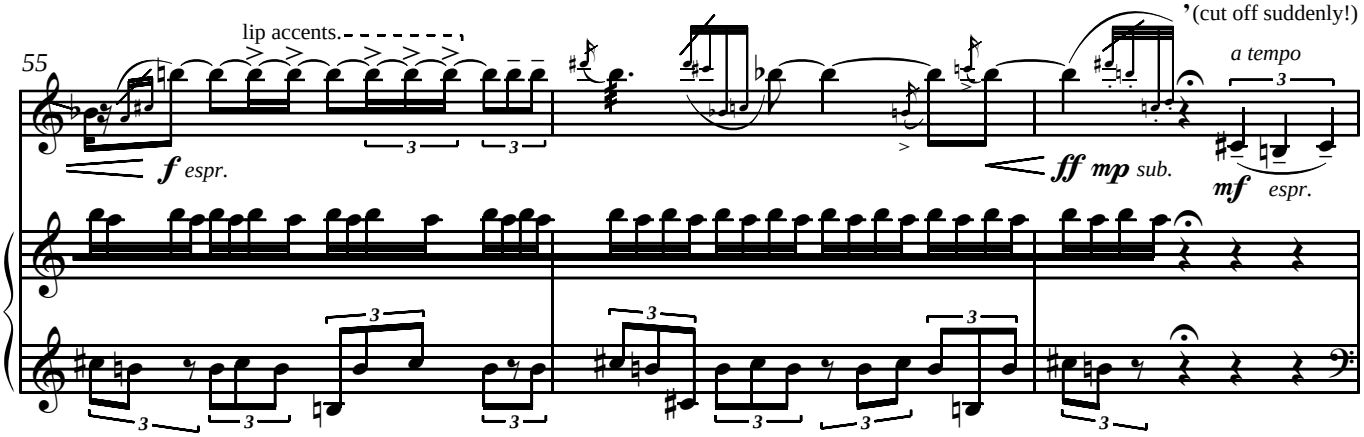
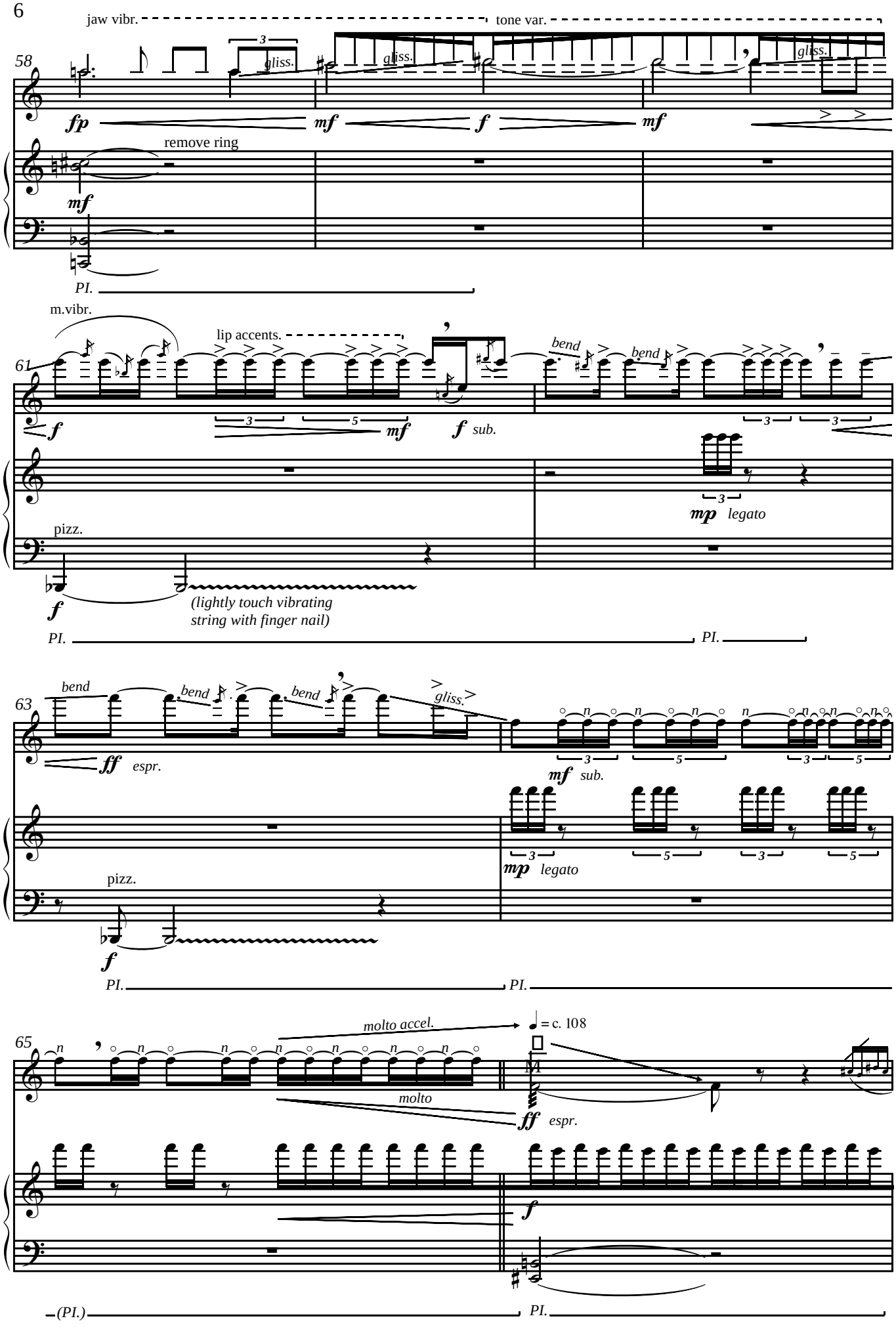




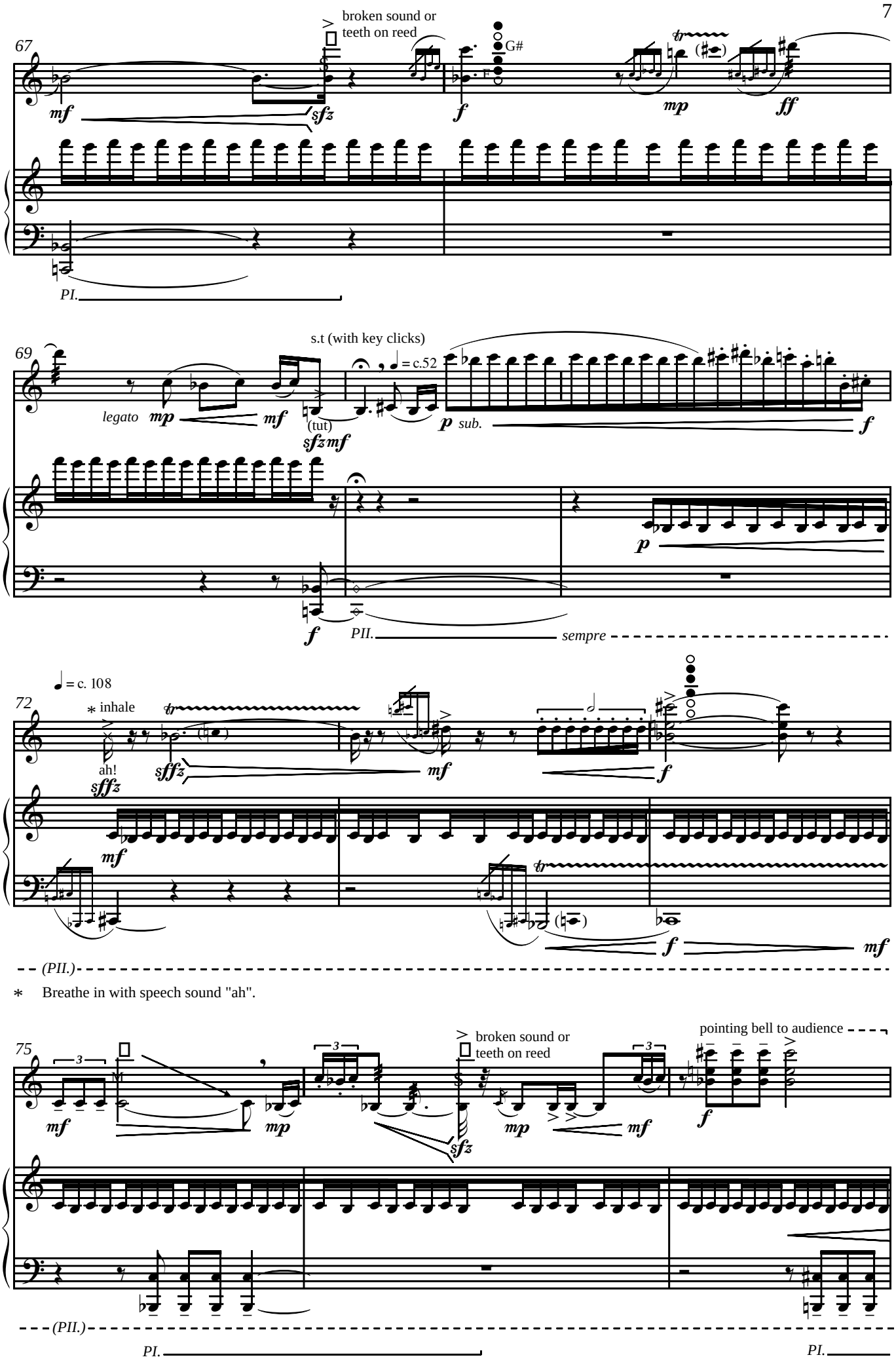


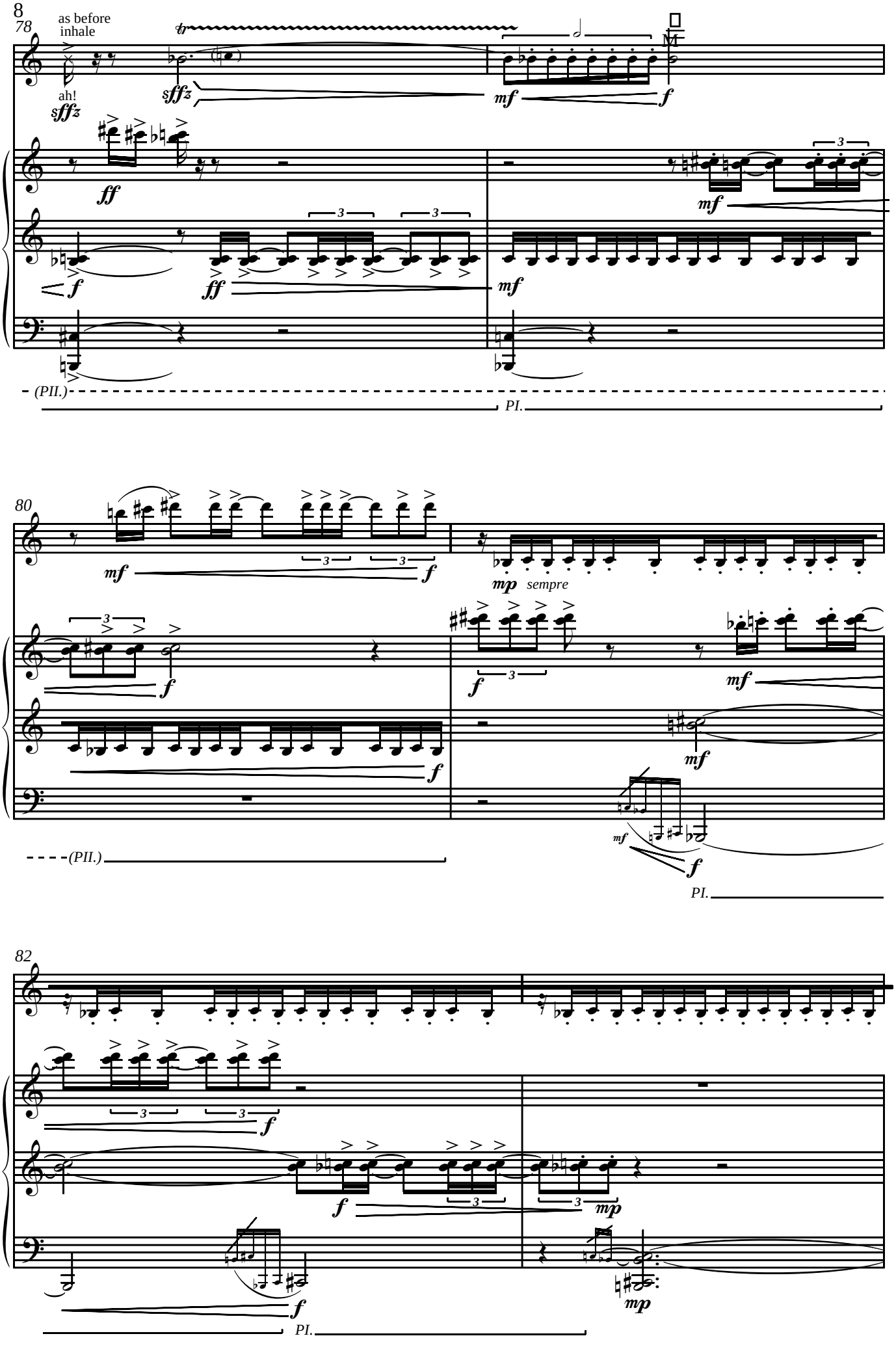
* Alternatively, teeth on reed.

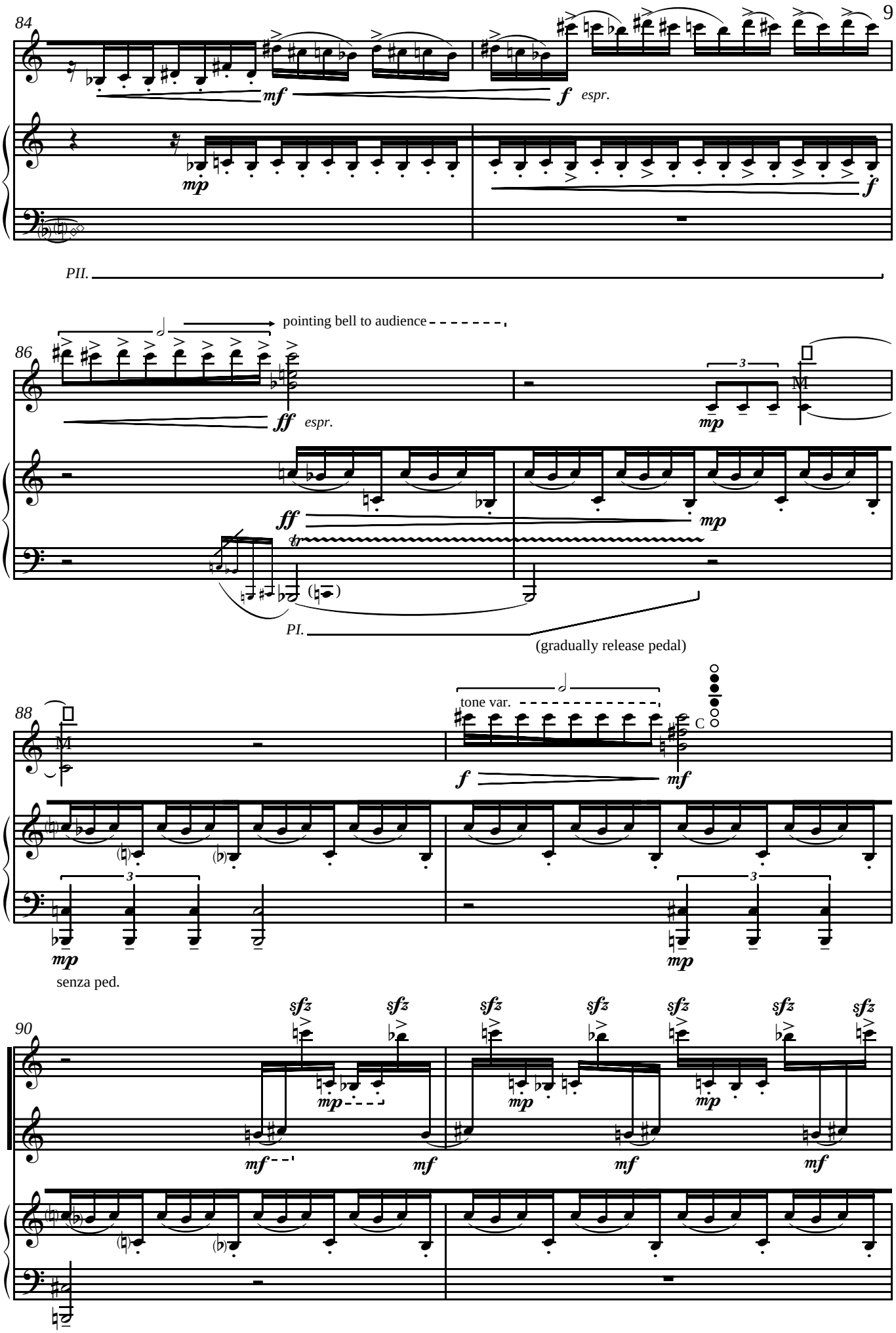
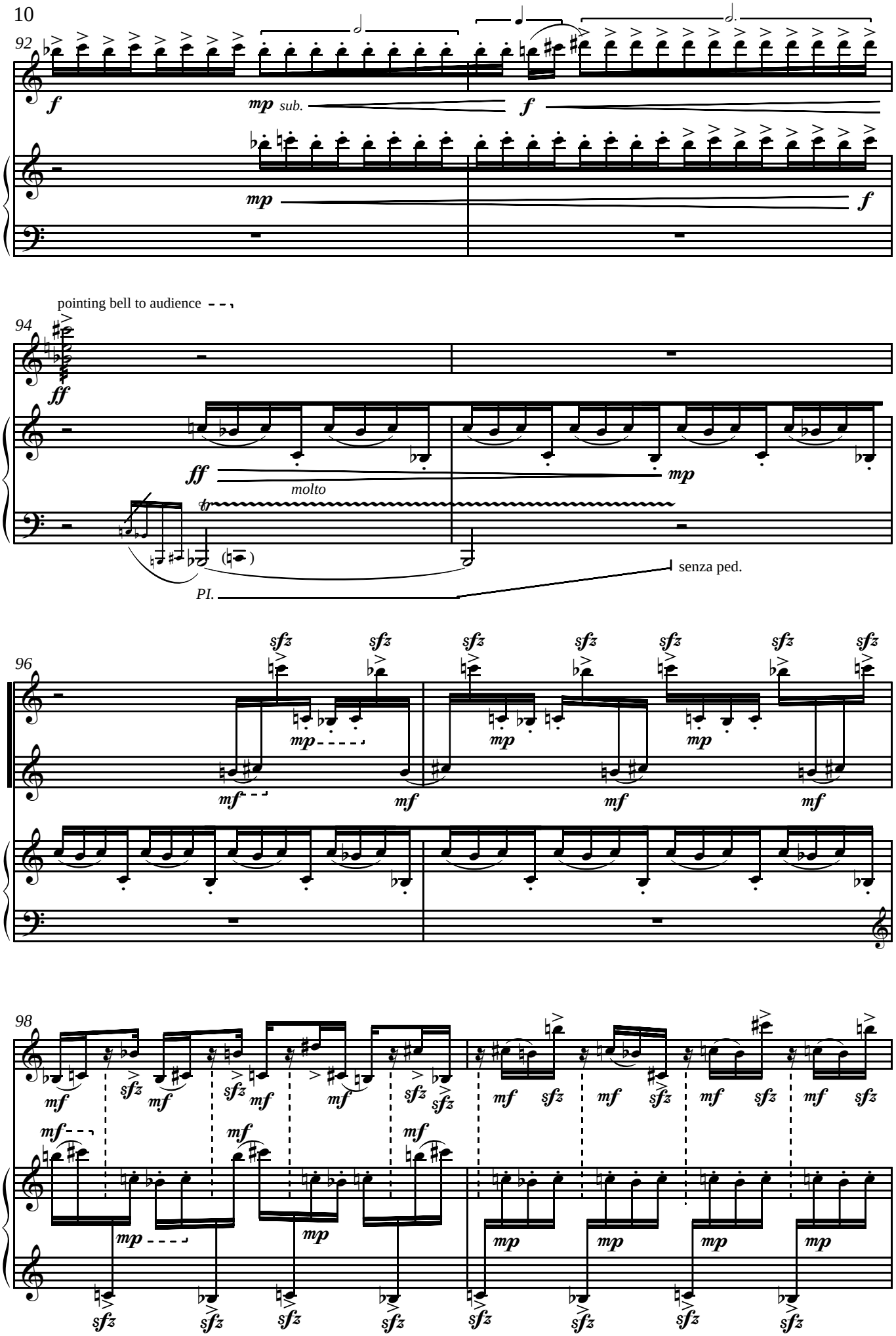


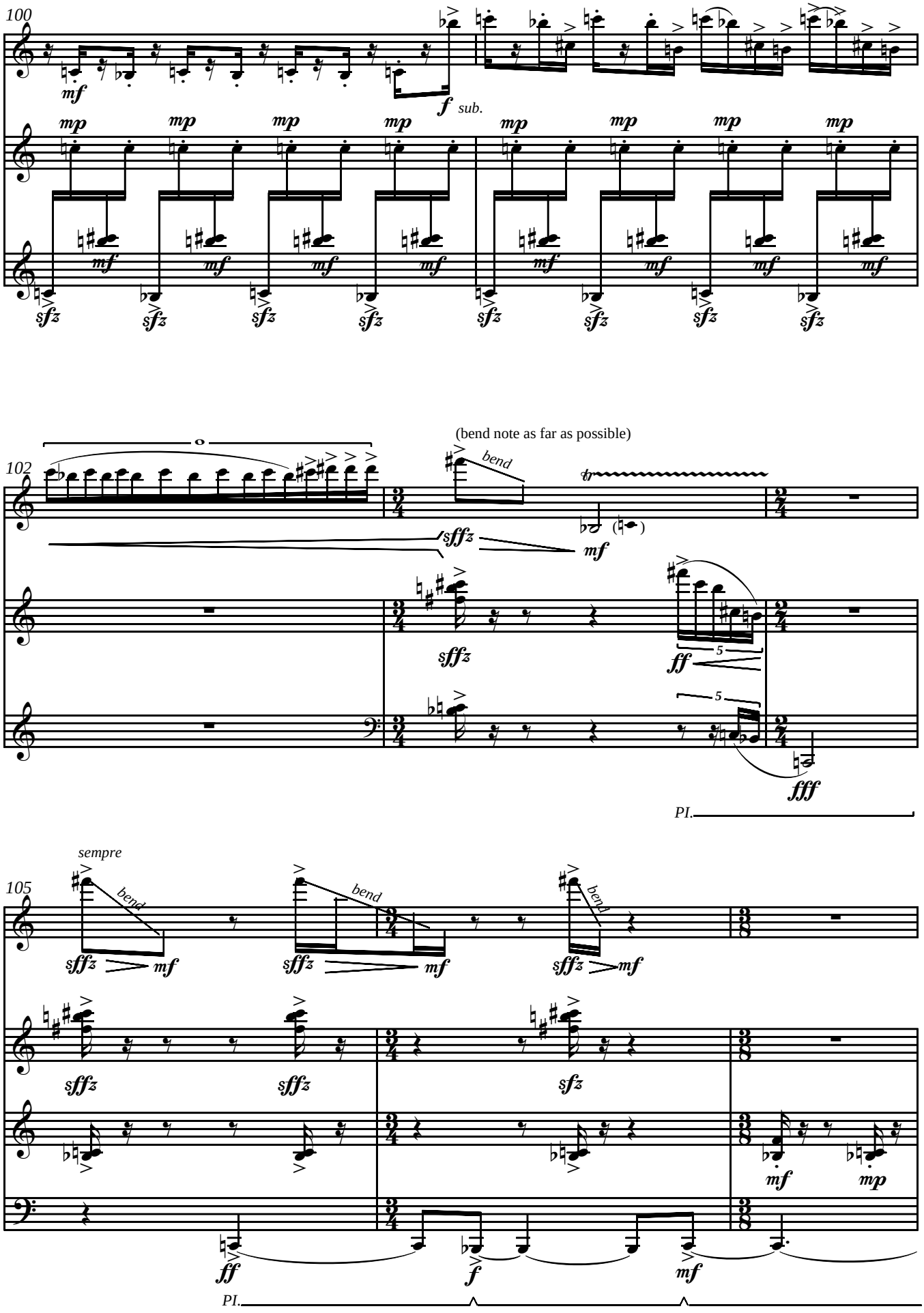
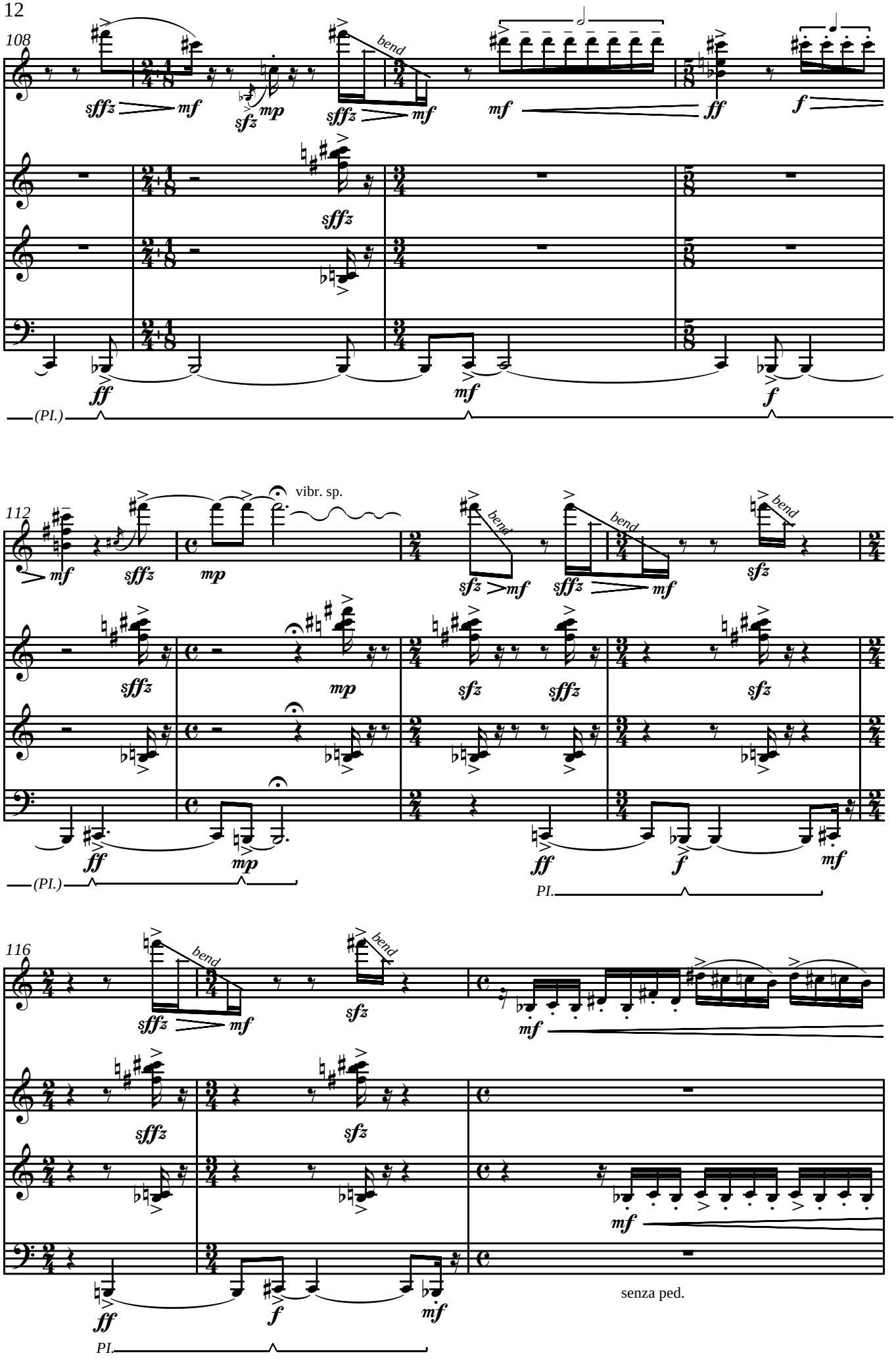
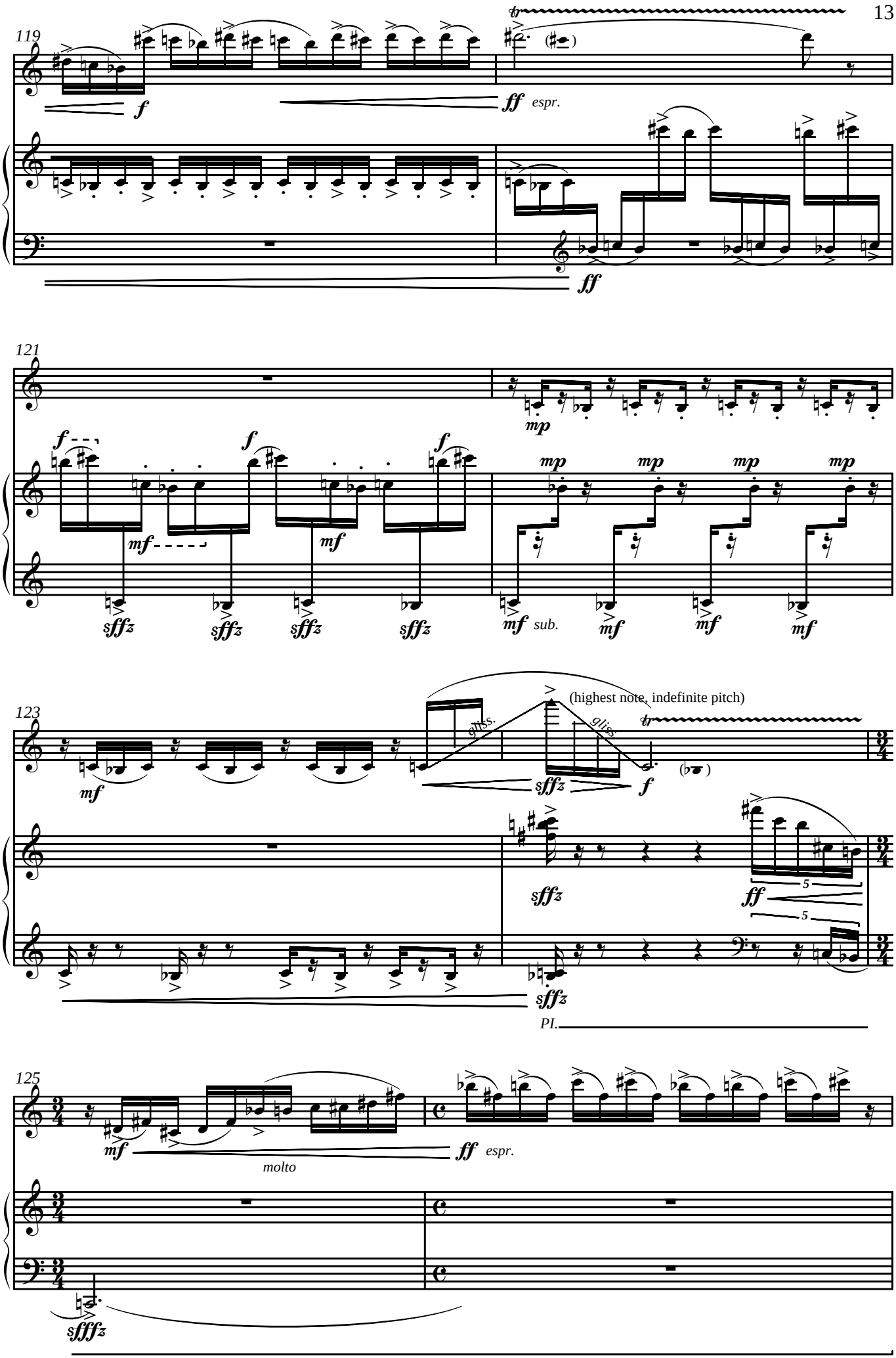


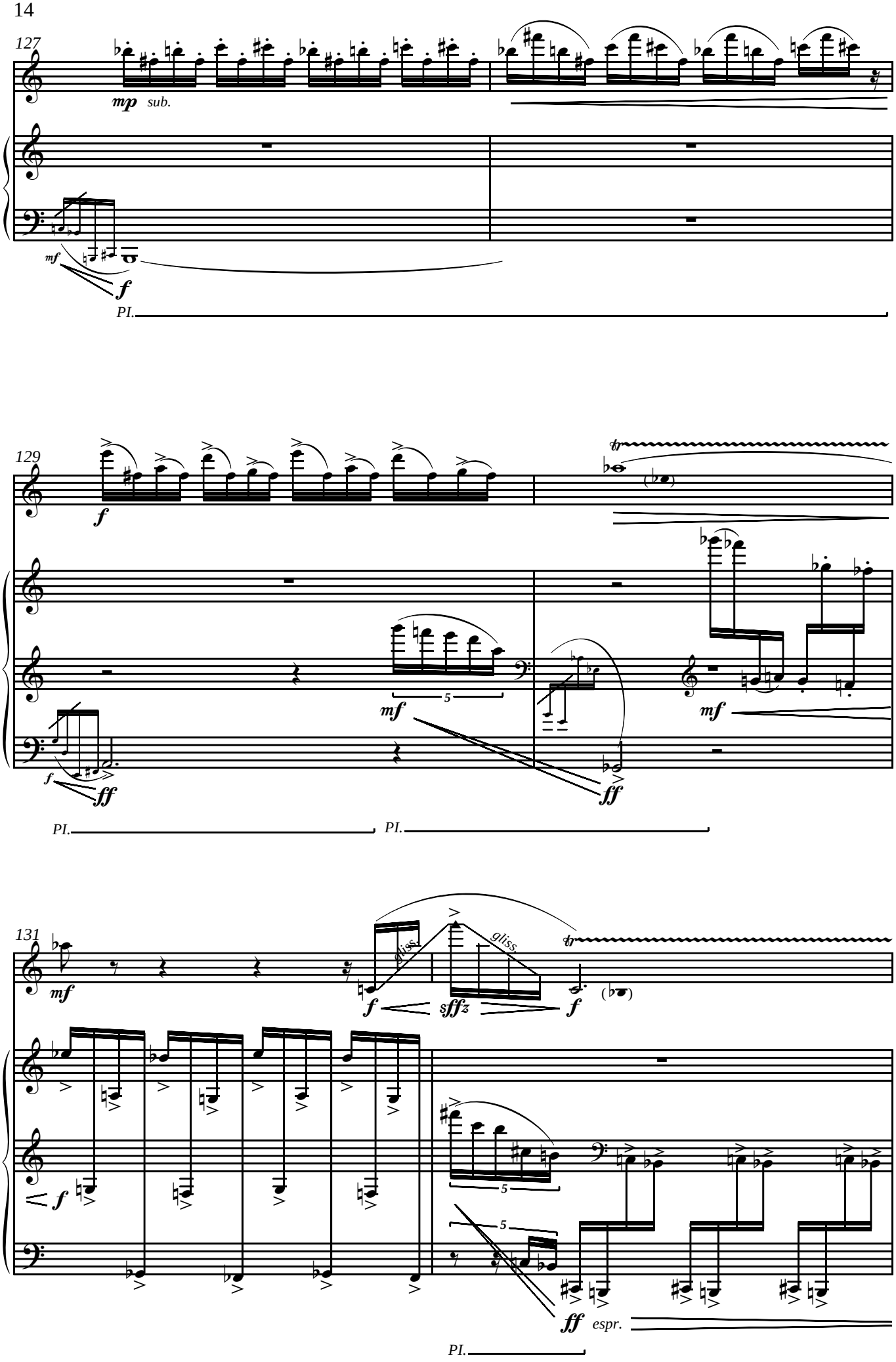
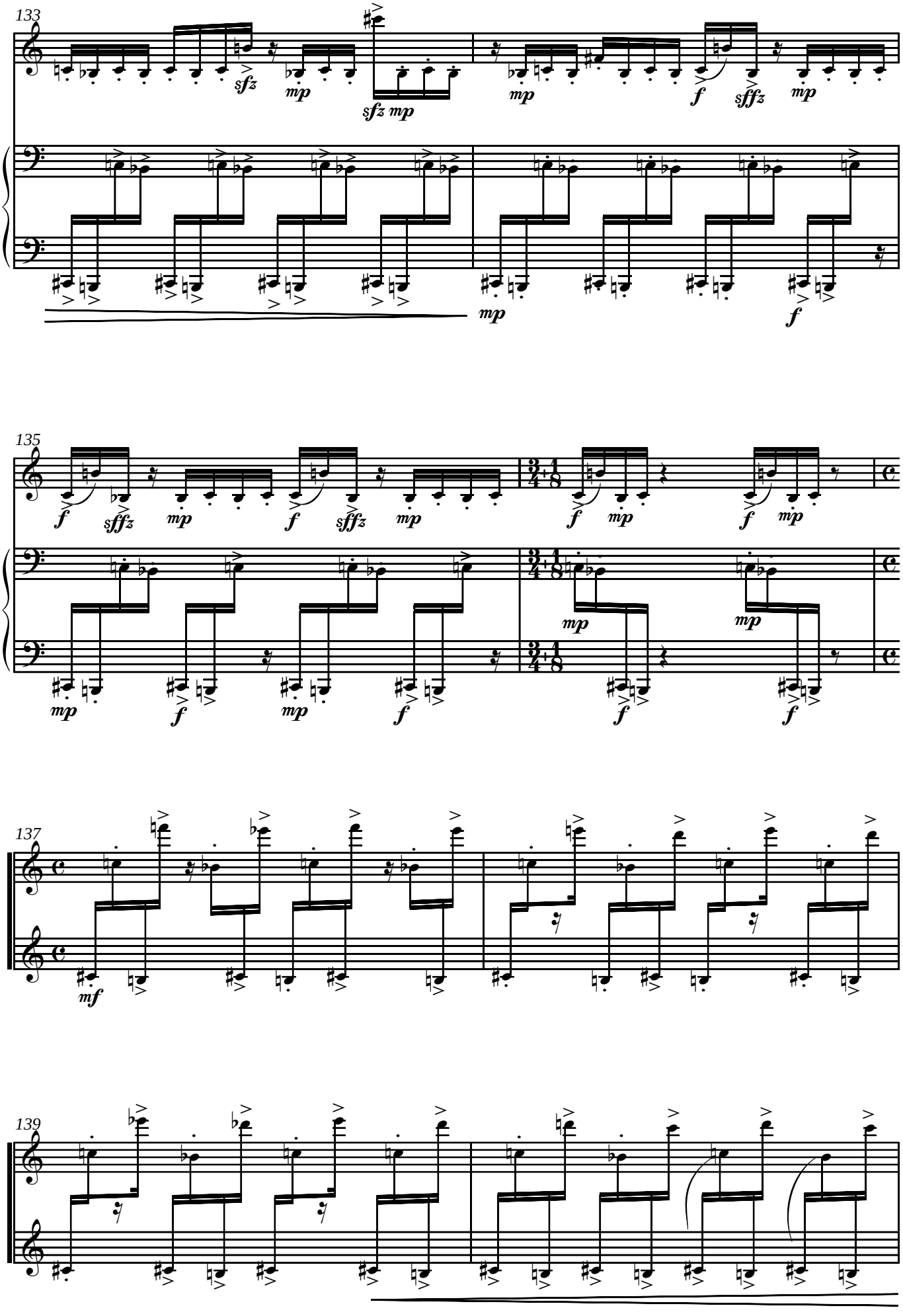
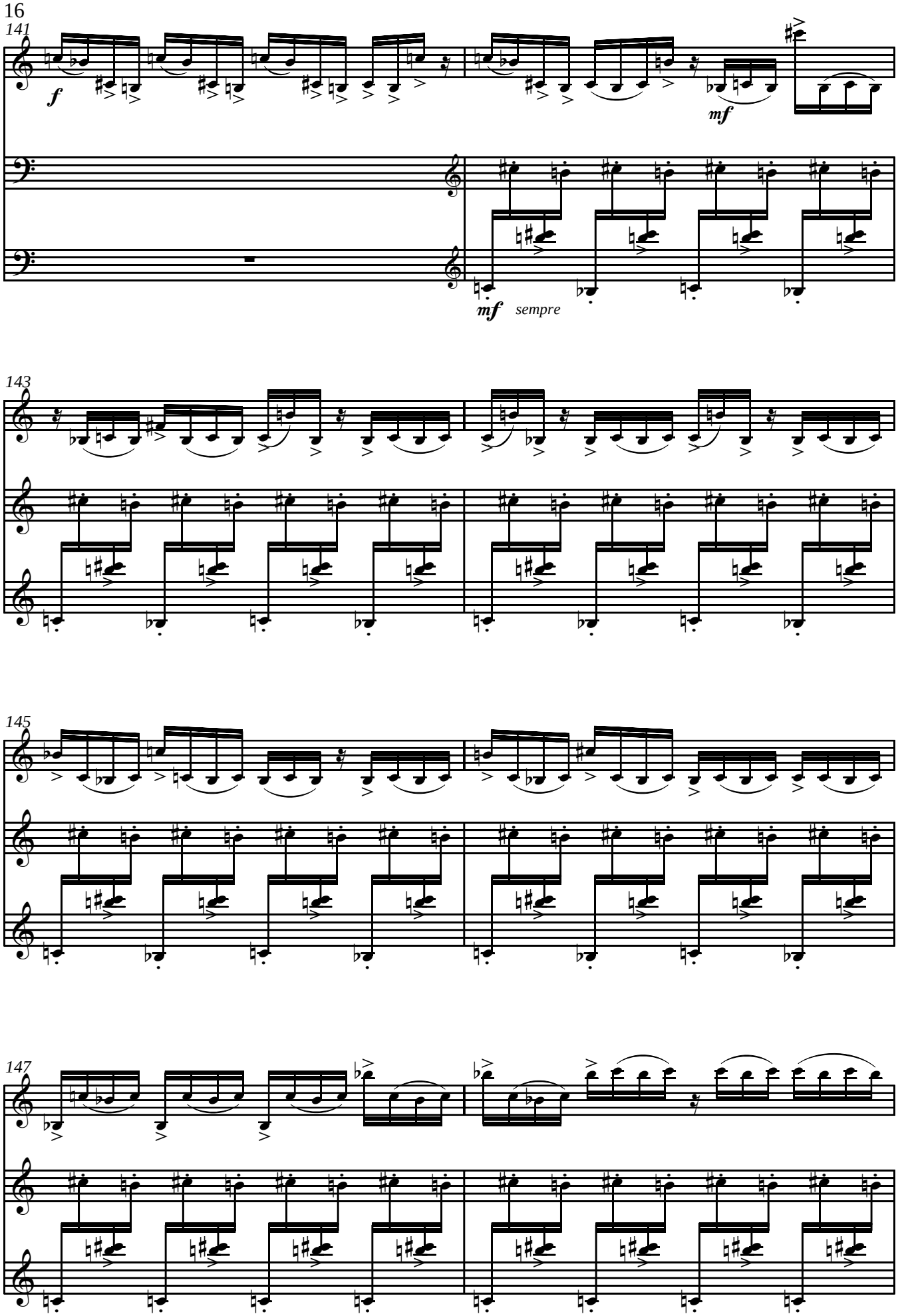
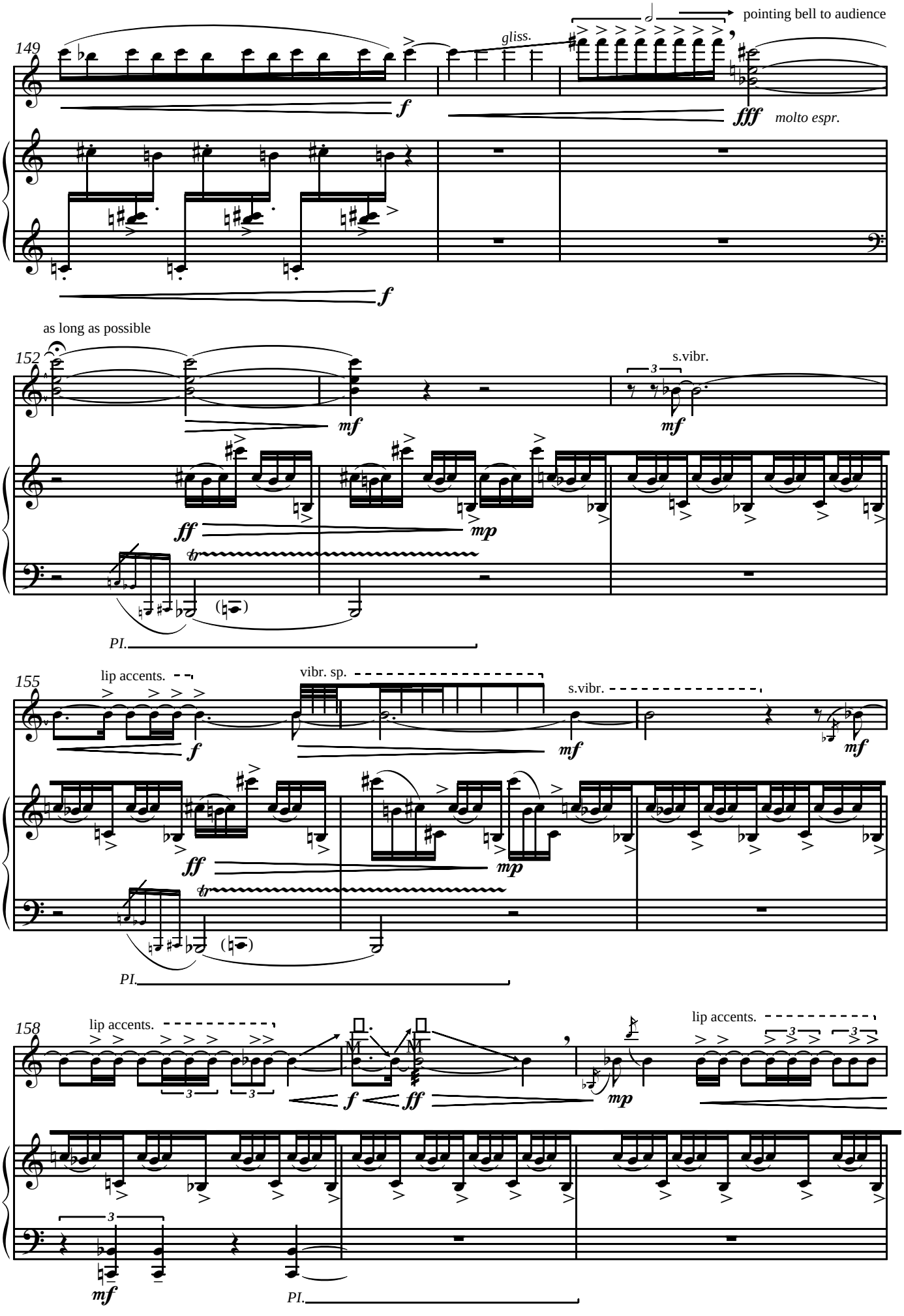
jaw vibr.
tone var.
58
gliss.
gliss.
gliss.
fp
mf
f
mf
remove ring
mf
PI.
m.vibr.
61
lip accents.
bend
bend
f
mf
f sub.
mp legato
pizz.
f
(lightly touch vibrating
string with finger nail)
PI.
PI.
bend
bend
bend
63
gliss.
ff espr.
mf sub.
mp legato
pizz.
f
PI.
PI.
65
molto accel.
= c. 108
molto
ff espr.
f
(PI.)
PI.

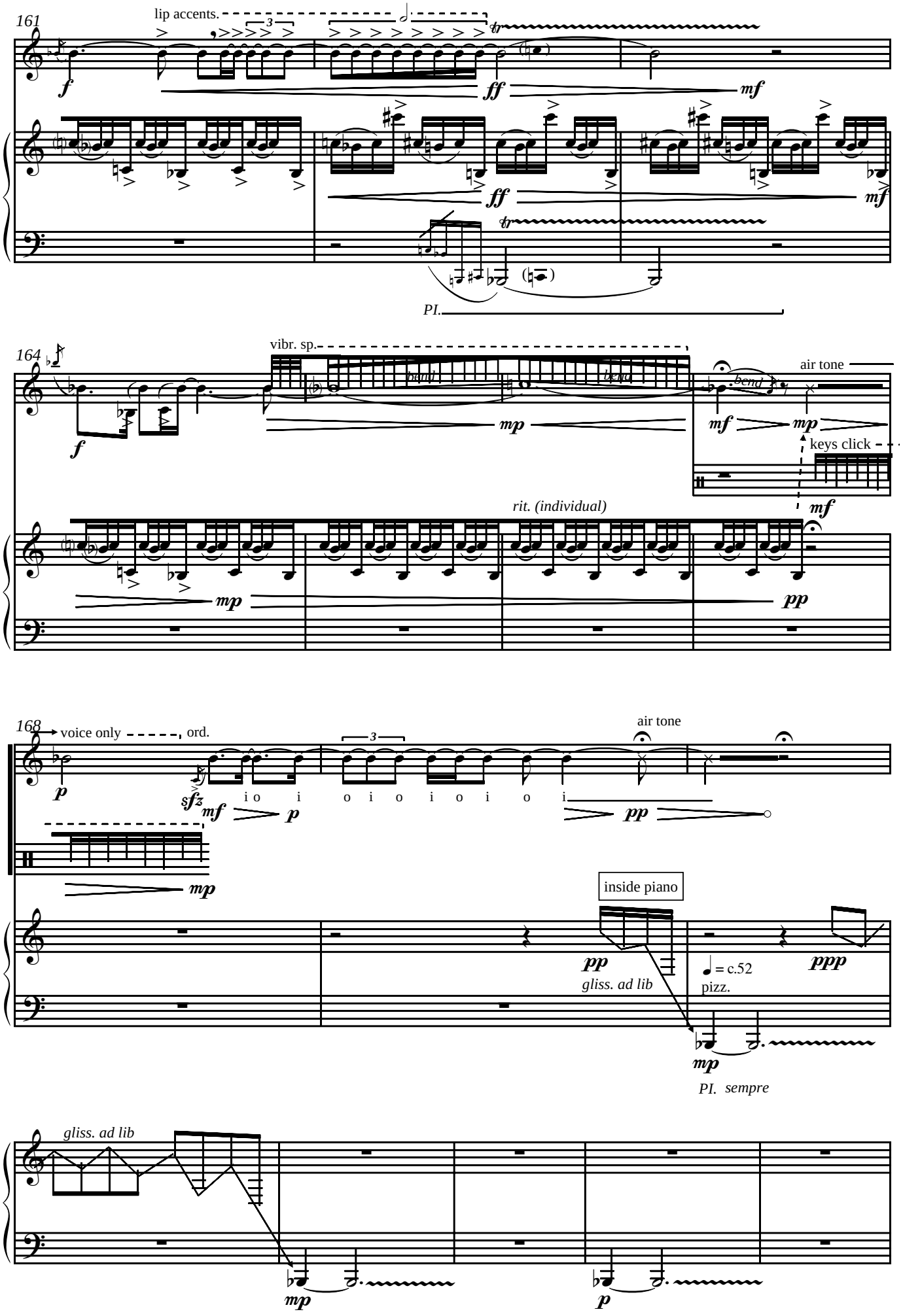
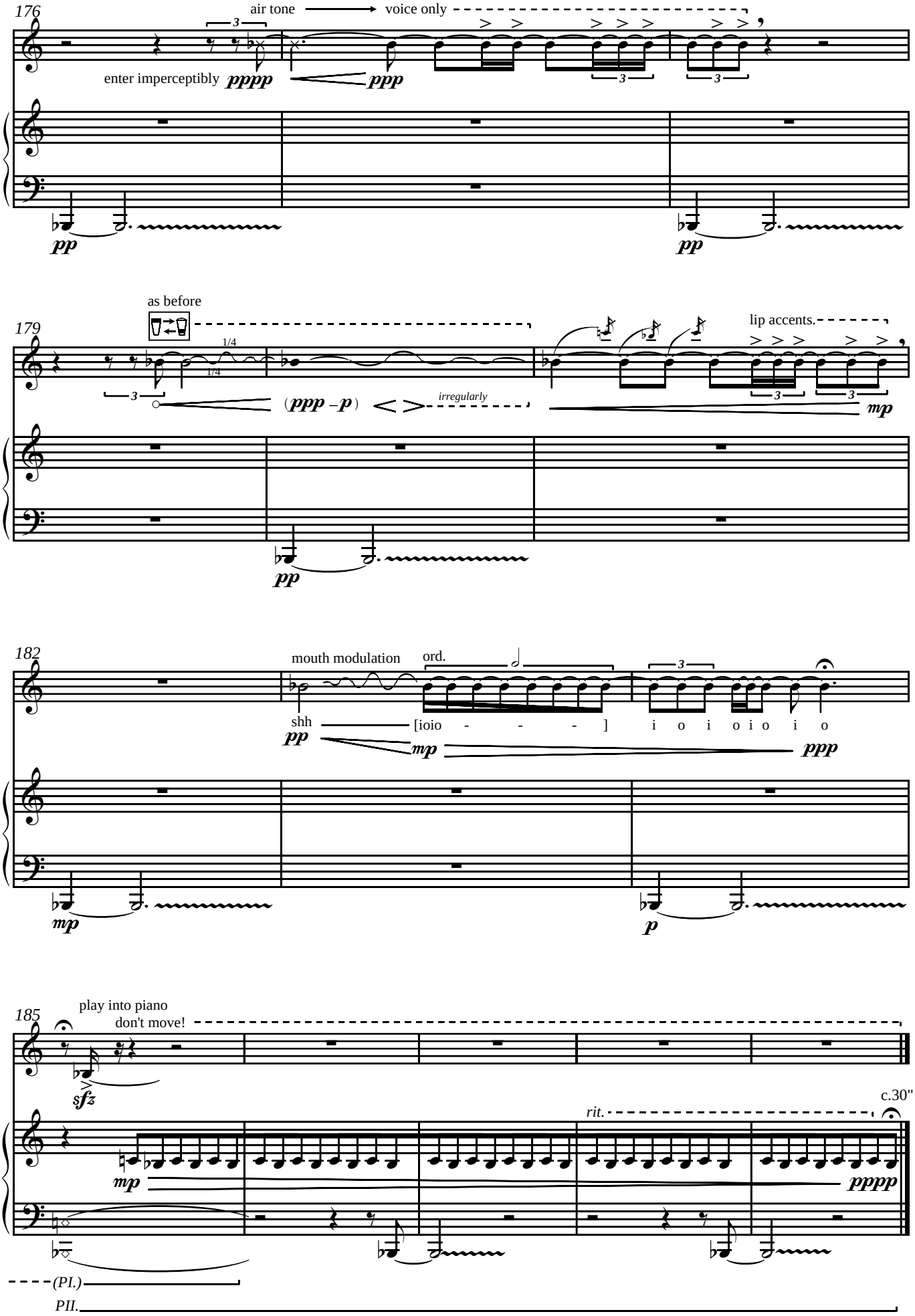


∗ Breathe in with speech sound "ah".

78
as before inhale
ah!
sfffz
tr
mf
f
ff
3
(PII.)
PI.
80
mp sempre
sempre
(PII.)
PI.
82
PI.


84
mf
f
espr.
mp
f
PII.
86
pointing bell to audience
ff
espr.
3
mp
ff
tr
mp
PI.
(gradually release pedal)
88
tone var.
C
f
mf
3
mp
3
mp
senza ped.
90
sfz
sfz
sfz
sfz
sfz
sfz
sfz
mp
mp
mp
mf
mf
mf
mf

92
f
mp sub.
f
mp
f
pointing bell to audience
94
ff
ff
molto
mp
tr
(♮)
PI.
senza ped.
96
sfz
mp
mf
98
mf
sfz
mp


100
mf
f sub.
mp
sfz
102
(bend note as far as possible)
bend
tr
sfffz
mf
ff
fff
5
PI.
105
sempre
bend
sfz
PI.

108
bend
(PI.)
112
vibr. sp.
bend
(PI.)
PI.
116
bend
senza ped.
PI.

119
f
ff espr.
ff
121
mp
f
mf
sffz
mf sub.
123
(highest note, indefinite pitch)
gliss.
sffz
f
PI.
125
mf
molto
ff espr.
sfffz


127
mp sub.
mf
f
PI.
129
f
tr
mf
5
f
ff
mf
ff
PI.
PI.
131
mf
gliss.
gliss.
tr
f
sfffz
f
f
5
5
ff espr.
PI.

133
sfz
mp
sfz mp
mp
f
sfffz
mp
mp
f
135
f
sfffz
mp
f
sfffz
mp
f
mp
f
mp
mp
mp
f
mp
f
f
137
mf
139

141
f
mf
mf sempre
143
145
147

149
pointing bell to audience
gliss.
f
fff
molto espr.
f
as long as possible
152
s.vibr.
mf
mf
ff
mp
tr
PI.
155
lip accents.
vibr. sp.
s.vibr.
f
mf
mf
ff
mp
tr
PI.
158
lip accents.
lip accents.
f
ff
mp
mf
PI.


161
lip accents.
f
ff
mf
PI.
164
vibr. sp.
air tone
keys click
rit. (individual)
mp
pp
168
voice only
ord.
sfz
i o i o i o i o i o i
inside piano
gliss. ad lib
= c.52
pizz.
ppp
PI. sempre
gliss. ad lib

176
air tone
voice only
enter imperceptibly
pppp
ppp
pp
pp
179
as before
1/4
1/4
(ppp –p)
irregularly
lip accents.
mp
pp
182
mouth modulation
ord.
shh
pp
[ioio - - -]
i o i o i o i o
mp
ppp
mp
p
185
play into piano
don't move!
sfz
rit.
c.30"
mp
pppp
(PI.)
PII.