

**Yati Durant**

**Saundaryalaharī 5 v.1 (2021)**

For solo violoncello with electronics and Octatrack

Composed in November 2021 in Edinburgh and Bologna

Performance by Yati Durant and Nicola Baroni 12. – 13.12.2021:

<http://www.yatidurant.com/saundaryalahari-5-v1>

**About rehearsing and performing the piece:**

Saundaryalaharī is to be rehearsed and performed with specific concepts in mind. The music is to be looked at as a sort of “protolinguistic” information rather than just literal notation.<sup>1</sup>

Saundaryalaharī 5 v.1 is primarily constructed of fragments extracted from the previous works Saundaryalaharī 1 - 4. The structures in the three parts are symmetrically inspired and meant to imitate movement along the *Sricakra*, the metaphysical sacred geometrical model that is used to meditate on the verses in the Saundaryalaharī.

For these reasons, the work is minimal in terms of notation, but there should be great care in exploring the sonic, timbral and textural implications of sound creation when rehearsing and performing.

The three parts are to be performed with a short pause between them, as is customary in a chamber music.

The violoncello is to be amplified using a good quality pickup microphone (to avoid feedback) with the affected signal panned to one channel and the unaffected signal to the other. The electronics used with the cello in the first recording (12. – 13.11.2021) are created by the Montreal Assembly *Count to 5* pedal set to create a lightly altered, granular delay that sounds like a “Crystal Echoes” patch from an Eventide effects unit. A long, dark reverb is produced in the mix via the Octatrack. The Ct5 pedal should be set to control the feedback via an expression pedal. The notation for the expression pedal in part 1 is indicated from low to high as:



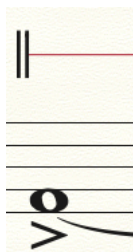
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<sup>1</sup> “protolinguistics” are meant to be understood in these works as referring to the visual symbology that music notation has along with its meaning, context, and placement in larger schemes of metaphysical figurations. Nataraja Guru writes about this extensively in his works on Vedanta, which are principal components to understanding the meaning of Saundaryalaharī in his commentaries.

The Octatrack monitors and mixes all the incoming signals of the affected and non-affected cello and outputs them to the loudspeakers. In the second and third parts, the Octatrack records and repeats the unaffected cello signals triggered from random pattern flex record/playback machines at a very slow tempo (approx. 30bpm). This creates a sort of slow, large-scale granular playback looper instrument. Where indicated, the trigger record function for each flex track (indicated as 1, 2, 3 or 4) should be manually triggered. The notation for this is:



Sample record and playback is stopped with the following notation:



Note that any line proceeding this indication indicates the length of time it is to be held through. The sampling is to be set on the Octatrack for the maximum sampling time length within one sequencer (16 beats) unit, so that the sampling lasts max. approx. 12 seconds. This prevents the sampling in part two from recording the forte note phrases entirely.

Total silence and “contemplative listening” should be observed during the empty spaces between all bars closed with a single thick barline. This does not mean merely tacet. It is meant as a reflection on silence, and it should be contemplated-on by the musicians, especially if there are structural implications involved, such as in the case of the diagonally placed pauses in part 2.

The violoncello plays with various glissandi and note alteration methods like ways classical Indian music are interpreted. This is generally notated manually above the notes. The notation employs “dips”, glisses, cambiata-like turnarounds and reverse mordants but it can be loosely interpreted by the player, in other words, it need not follow the notation exactly.

Some additional notes from Nicola Baroni regarding the interpretation:

“The ornamentation is based on the gamaka concept so that the same frequency/notes/tensions have the same ornamentation, a sort of specific light, such as appoggiatura, short gliss, tremolo, mordente etc. And the up/down melodic movements have specific sounds such as ponticello, noise of bow, etc. The application of ornaments is

systematic but invented. I use a copper mute [in part 3] to get sound distortion and modulation.”

As described above, in part 3, the violoncello plays *spazzolato molto* with a copper mute as shown below.

Here are some additional pictures of the setup and Ct5 settings:





# Saundaryalahari 5 v.1 part 2

Yati Durant 2021

**meno mosso**  
**con più agitato**  $\text{♩} = 40$

Violoncello

1||⇒

*pp* *f*

7

2||⇒

*pp*

14

3||⇒

*f* *pp*

21

4||⇒

*f* *pp*

28

1||⇒

*f* *pp*

34

*sfpp* *f*

41

*sfpp* *f*

47

2||⇒

*pp*

54

3||⇒

*f* *pp*

61

Vc.

*f*

*pp*

68

Vc.

*f*

*pp*

75

Vc.

*f*

# Saundaryalahari 5 v.1 part 3

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*continuare...* ♩ = 40  
*spazzolato molto*  
*con sordina di rame*

Violoncello

Musical staff for Violoncello. The staff contains a melodic line with various dynamics: *mp*, *mf*, and *p*. There are slurs and accents throughout the passage.

Vc.

Musical staff for Violoncello, measure 3. The staff contains a melodic line with dynamics *p* and *mf*. There are slurs and accents.

Vc.

Musical staff for Violoncello, measure 5. The staff contains a melodic line with dynamics *p*, *mf*, and *pp*. There is a *molto* marking above the staff. There are slurs and accents.

Vc.

Musical staff for Violoncello, measure 7. The staff contains a melodic line with dynamics *mp* and *f*. There is a double bar line with a right-pointing arrow above the staff. There are slurs and accents.

bypass  
electronics  
off

Vc.

Musical staff for Violoncello, measure 9. The staff contains a melodic line with dynamics *mf* and *mp*. There are slurs and accents.

Vc.

Musical staff for Violoncello, measure 11. The staff contains a melodic line with dynamics *mp* and *pp*. There is a double bar line with a right-pointing arrow above the staff. There are slurs and accents.