

# SANDEEP BHAGWATI      VINELAND STELAE 1 INVITE

Invite exists in two basic versions:

- A) Solo with Drone
- B) Solo with Ensembles

A) A drone on D(146.83 Hz) is used. Any octave below middle E is ok. It can be an electronically generated and slowly rotating sound (two oscillators (square wave) with constantly changing  $\delta f$  (= 0.25 – 2.5 Hz), or one of the following, or any of these combined:

- Viola + Cello (senza vibrato, dolcissimo)
- Metal Plate (e.g. Vibraphone) or Gong in D, bowed
- Bass Clarinet + Bass Flute (senza vibrato, dolcissimo)
- Marimba and Steel Drum (Bariton Pan), tremolo with soft mallets. (Only in highly reverberant halls!)

The drone should always be played by 2-4 musicians who layer their entries so that no silences occur. Always vary dynamics (around *pp*) and tone colour. Together create a lively sound, not a mere backdrop.

B) The „General Score“ is used. The individual groups wait to be invited by the soloist and then blend to form a rich tapestry of D's. Percussion should be very soft and used sparingly. Overall dynamics should never exceed *pp*.

## Trombone

Sing the upper line into the trombone while playing it (preferably with circular breathing.) Rhythms are notated only very roughly, just as a Jazz Standard is,: you need to enliven them with your own speech rhythms and inflections. The most important part of your singing. The Glissandi are always slow and gradual, starting directly when the note they are written for is sounded.

The accent here is neither on proper elocution nor on correctly realising the rhythms of the melody, but on the different sound qualities that emerge from the interweaving of voice and trombone. Overemphasize vowel sounds, prolong noisy sounds (S, V) and virtually gloss over D, T, N, L.

When you have ended the rendition of your text, you collect the sounds of the ensemble by slowly turning around and inviting the individual groups to end. When the last note has died away you begin with STELE I

## Melody Soloists ( Sarod, Shakuhachi, Bassflute,Trumpet)

Listen to the Trombone soloist. Play as his echo, shadow, resonance. Soft, long notes, leisurely glissandi, slow shakes, irregular repetition, wind noises. Sing/hum into or to your instrument in a meditative manner. Follow the musical path the the trombone charts for you.

## Percussion soloists (Gamelan, Tabla. Ewe Drums, Marimba)

Create soft irregular sounds on your instruments. Like beginning rain, like the sound of a dripping faucet, like branches tossed by wind brushing a window, like people walking over a creaking floorboard, like the sound of wood logs burning etc. The irregularity should sound completely natural, not extravagantly irregular. A gentle backdrop sound, sparse and shy.

