MICHAEL SCHACHTER

KARNATAKAMALIKA

for Chamber Wind Ensemble

(2017)

PERUSAL SCORE

DURG MUSIC, INC.

PERUSAL SCORE

KARNATAKAMALIKA

Karnatakamalika was commissioned by the University of Michigan Bands in celebration of the university's bicentennial (1817-2017), with support from the H. Robert Reynolds Commissioning Fund and a consortium of institutions organized by Dr. Courtney Snyder. It received its premiere by the University of Michigan Concert Band, conducted by Courtney Snyder, on December 6, 2017, in Hill Auditorium in Ann Arbor. Participating ensembles include:

Michigan State University Symphony Band—David Thornton, director
The State University of New York at Potsdam Wind Ensemble—Brian Doyle, director
The University of North Carolina at Greensboro Symphonic Band—Kevin Gerald, director
The University of Texas at San Antonio Wind Ensemble—John Zarco, associate director
Virginia Tech Wind Ensemble—Jonathan Caldwell, director
University of Colorado Boulder Wind Symphony—Don McKinney, director
University of Georgia Wind Ensemble—Cynthia Johnston Turner, director
University of Minnesota Wind Ensemble—Emily Threinen, director
University of Montana Symphonic Wind Ensemble—James Smart, director
University of Oregon Wind Ensemble—Rodney Dorsey, director
University of South Carolina Wind Ensemble—Scott Weiss, director
Oregon Episcopal School Upper School Symphony Band—Jeff Hornick, director

PERUSAL SCORE

PERFORMING FORCES

Flute — Oboe — Alto Saxophone in E♭ — Bass Clarinet in B♭ — Bassoon
Horn in F — Trumpet in C (doubling Tingsha or Finger Cymbals) — Trombone (doubling hand claps)
Timpani (four drums, played exclusively with hands)

PERFORMANCE DURATION

15–18 minutes

PERUSAL SCORE

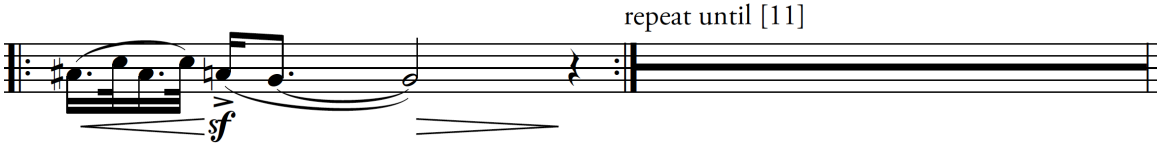
NOTE FROM THE COMPOSER

Performance considerations

Karnatakamalika consists of three continuous movements, conforming to the common Karnatak structure of "*Ragam-Tanam-Pallavi*." *Ragam* refers to *raga alapana*, a rhythmically free, melodic introduction that explores the full range of expression in the *raga*; *tanam* is a rhythmically driving but metrically-flexible form based on the strumming technique on the *veena*; and *pallavi* is a strict compositional section set within a particular *raga* and *tala* (metric cycle). In traditional Karnatak practice, the *raga alapana* and *tanam* are entirely improvised, and while the *pallavi* is pre-composed, it nonetheless offers several points at which the performers can interject improvisation within the form.

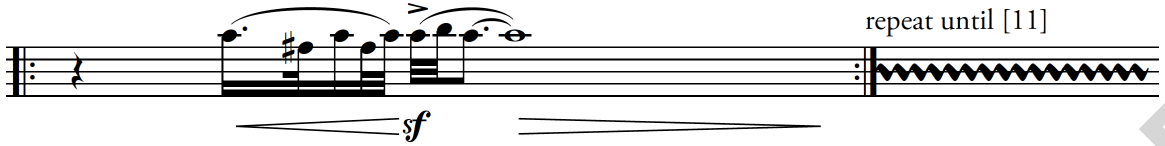
My work is fully notated, but considerable freedom is given to the performers within the confines of the score. Throughout the "*Ragam*" movement (and in a few points elsewhere in the score), I call for "Free time" instead of traditional meter. In these sections, the conductor should give a strong downbeat for the rehearsal number at the beginning of each "measure" (organized section) and allow players to execute their parts freely therewithin without further direction. I use vertical dotted lines to indicate entrances or cutoffs that should be aligned, and the conductor may choose to employ subtle means to aid these alignments. Though players will not coordinate in these sections, they should keep an internal pulse so that rhythms can be executed in close approximation of the tempo indicated. This is especially important for counting rests at the beginning of a rehearsal number so that entrances can be properly slotted.

In some of these sections, I employ a sort of "controlled aleatoricism" in which I ask players to repeat particular passages for prescribed durations without coordinating with one another. In these instances, I use notation similar to that of Lutoslawski in his later orchestral works (Symphony #2 and on). Repeated passages followed by a straight bar indicate that the performer should cut off precisely at the ensuing indicated rehearsal number:



PERUSAL SCORE

While repeated passages followed by a wavy bar indicate that the performer should take the ensuing indicated rehearsal number as a sign to finish the particular iteration of the passage but see it through to completion (a cutoff with spillover, essentially):



I do not ask performers to perform microtonal ornamentation; all characteristic ornamentation (*gamaka*) is translated to standard Western pitches and rhythms, with the exception of pitch slides, which are notated with *glissando* lines. Notated *Glissandi* should be voiced and the slide should last the full notated duration of the note. Some instruments (such as the trombone) can perform *glissandi* within the confines of standard performance practices; still others can use lip and breath effects (or, in the case of the timpani, pedaling effects) to approximate the gesture to the best degree possible. Within all slurs, notes should be "smeared" to most closely approximate a vocal melisma. Additionally, all notes with *tenuto* or accent marks at the start of slurred passages should be slightly louder than the following notes, as if imitating the pluck and decay of the *veena*.

In an effort to emulate the effects of Indian percussion styles and the plucked *tambura* (resonant drone instrument), the timpanist is asked to use their hands instead of mallets for the entirety of the piece. If performers or ensembles are uncomfortable with this technique, it can be creatively approximated by muffling the drum head and using a range of sticks/mallets/Rutes etc. for the various effects. Different pitches (or different stem directions on the same pitch) indicate that different drums are being used, while different notehead styles indicate the range of techniques called for ("pa," "dum," and "tak"—all of which are explained in the score and part).

PERUSAL SCORE

Background

Karnatak music—the "classical" tradition of South India—has been enormously impactful in my musical life. I was instantly entranced by my first exposure in an ethnomusicology course I took in my undergraduate years at Harvard, and after graduating in 2009, I received a John Knowles Paine Fellowship to study Karnatak singing, theory, and the *veena* (a stringed lute, cousin to the *sitar*) for a year with 9th-generation virtuoso Karaikudi S. Subramanian in Chennai, India, the epicenter of Karnatak musical life. Since returning to the United States, I have traveled back to Chennai on three separate occasions for study and additional practice, and I've

brought my research on Karnatak music to American audiences with presentations at national conferences and publications in scholarly journals. More importantly, however, my experiences in India have deeply transformed my musical sensibility and my life more generally. When Courtney Snyder at the University of Michigan asked me to write a piece specifically based on Indian music, I was only too excited to take on the challenge.

While Indian influences pepper almost all of my works written since my time living in Chennai—without conscious intent, they have organically flowered in my compositional voice—*Karnatakamalika* is one of my only works to thoroughly adapt Karnatak musical language to Western instruments and performance practices. I have long harbored skepticism towards self-conscious attempts at musical "fusion"—while musical grafts can be operationally successful, the patients rarely survive the procedure. Western and Indian musicians have long held mutual fascination with the others' art forms, and while their points of convergence (diatonic tonal system, twelve chromatic steps in an octave, harmonic primacy of the perfect fifth) invite ample opportunity for communication, their points of divergence yield very real systemic and philosophic hurdles (notated vs. oral transmission, through-written vs. improvised practice, twelve-tone quantization vs. access to the full microtonal spectrum, compositional and performative license vs. absolute stricture of *raga* tradition, harmonic change vs. harmonic stasis, and so on).

With the weight of this discourse in mind, I set out to write a work not of fusion but of *translation*. *Karnatakamalika* is a Western composition, period, in which I render the forms, techniques, and sensibility of Karnatak musical practice in the language and performative traditions of Western notated music. The title "*Karnatakamalika*" literally translates to "garland of Karnataka," a reference to the common Karnatak form of "*ragamalika*," or "garland of *ragas*," a classification which is reserved for those uncommon works that dare to combine multiple *ragas* (scales/tonal systems) within a single work. In a sense, all of Western tonal practice is built on "garlands"—of harmonic zones, of disparate influences, of timbral and dynamic shadings—and I thought it most fitting that a Western work steeped in Indian influence would represent a gathering place for quintessential Karnatak features. With this work I have two ambitions: (1) to provide performers and audiences with an accessible window into the unbelievably rich world of Karnatak music, as well as (2) to stand alone as a successful piece of music in its own right, without the necessity of explanatory blather.

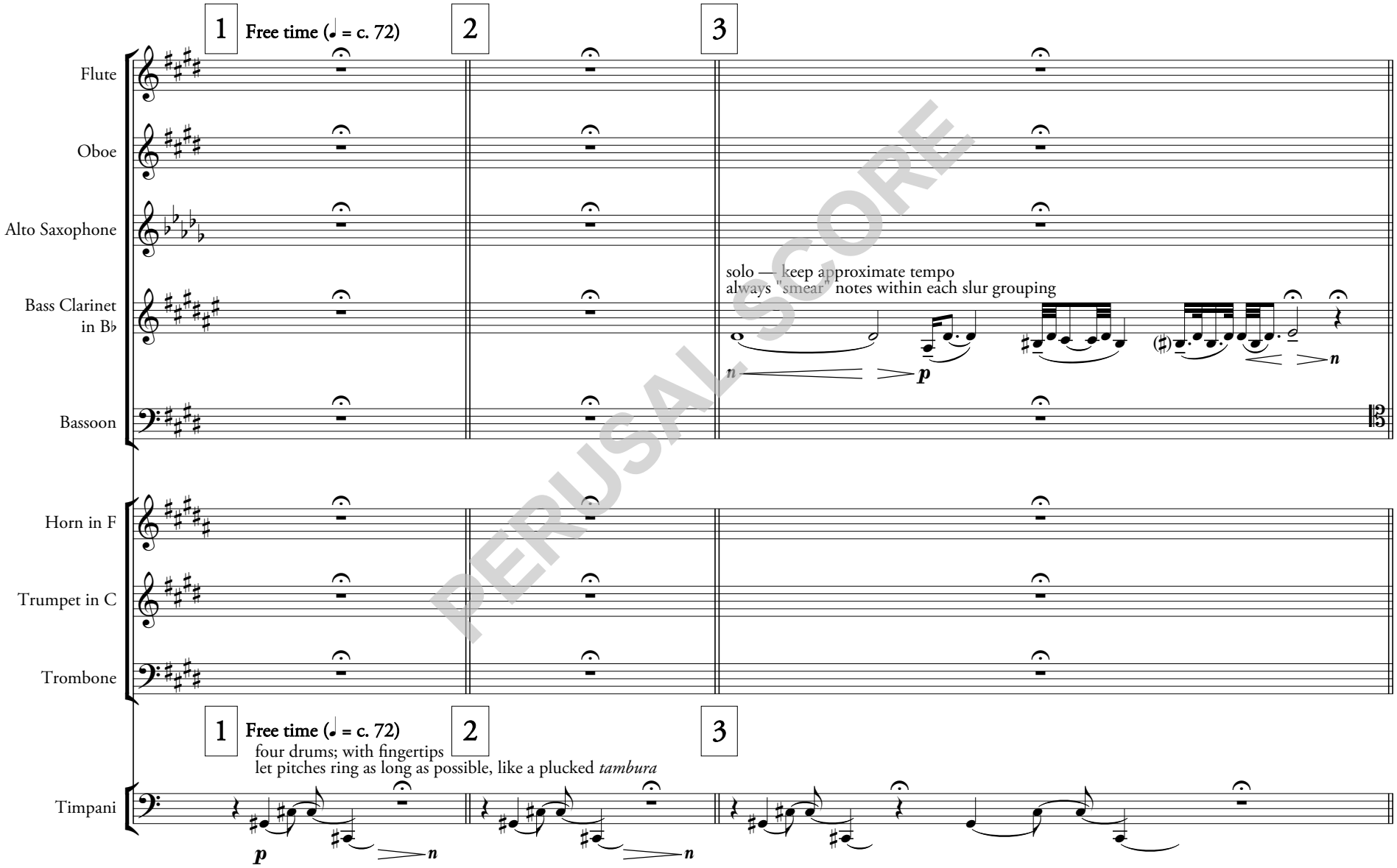
PERUSAL SCORE

PERUSAL SCORE

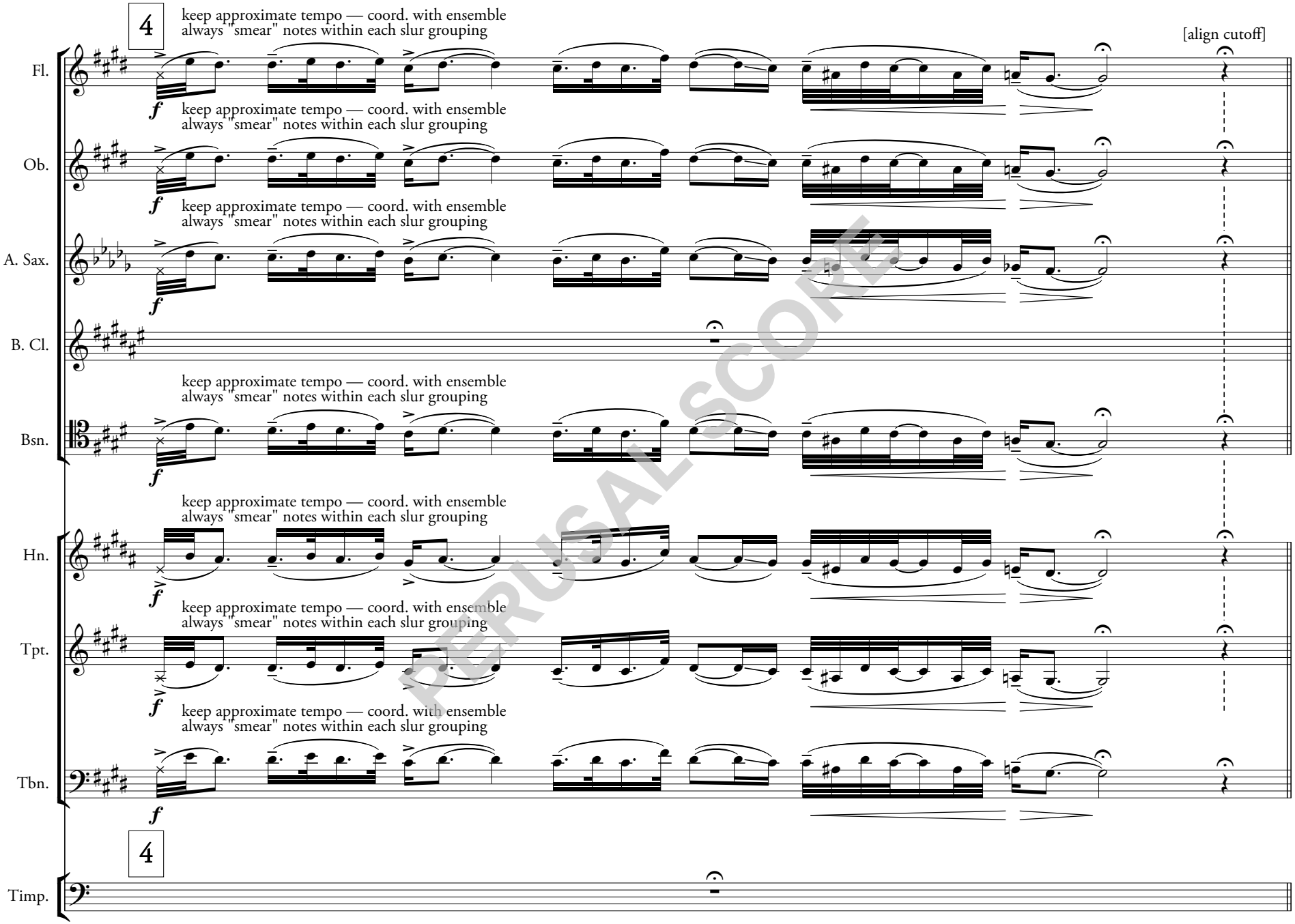
Karnatakamalika

I. Ragam

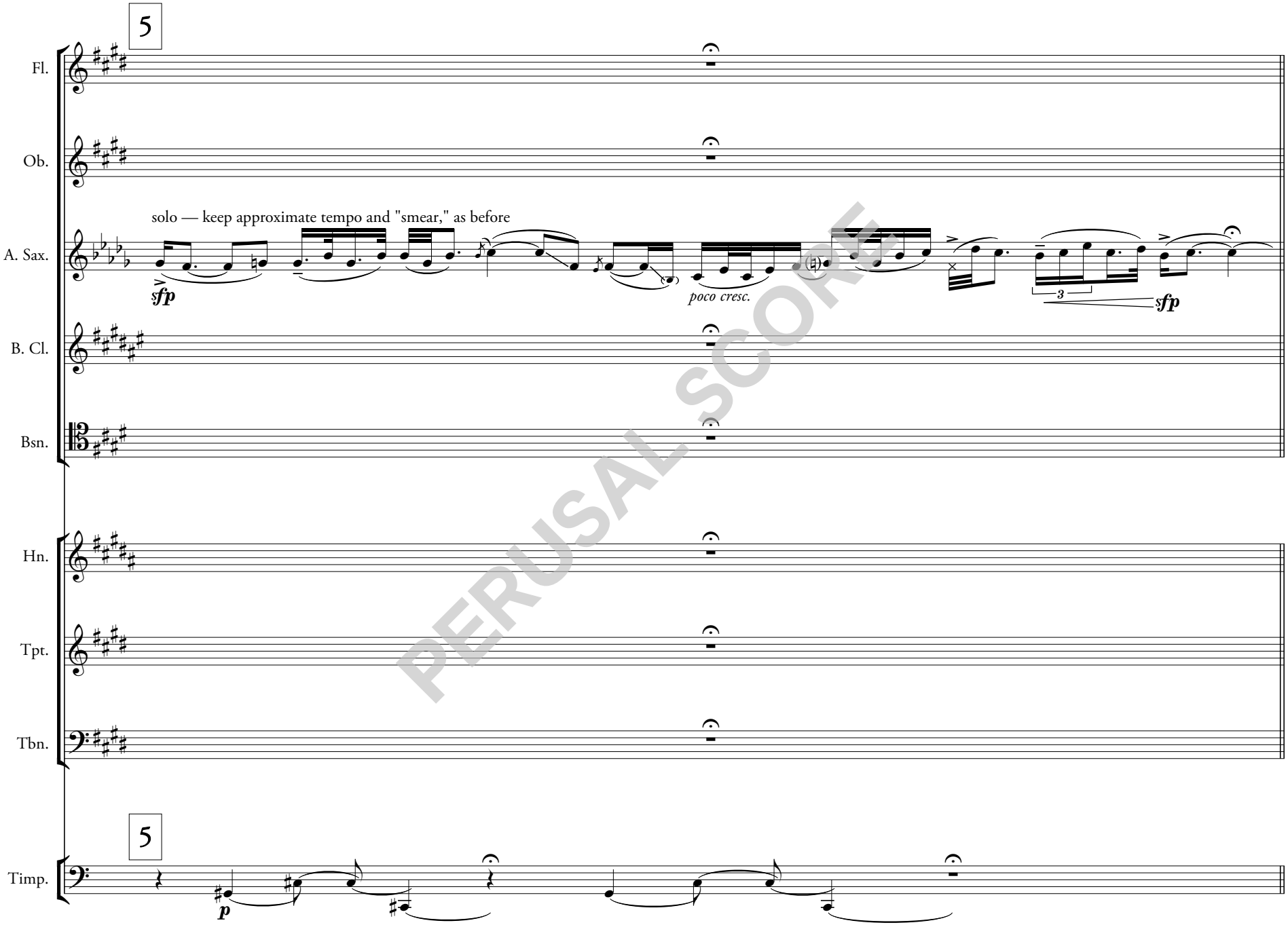
Michael Schachter (b.1987)



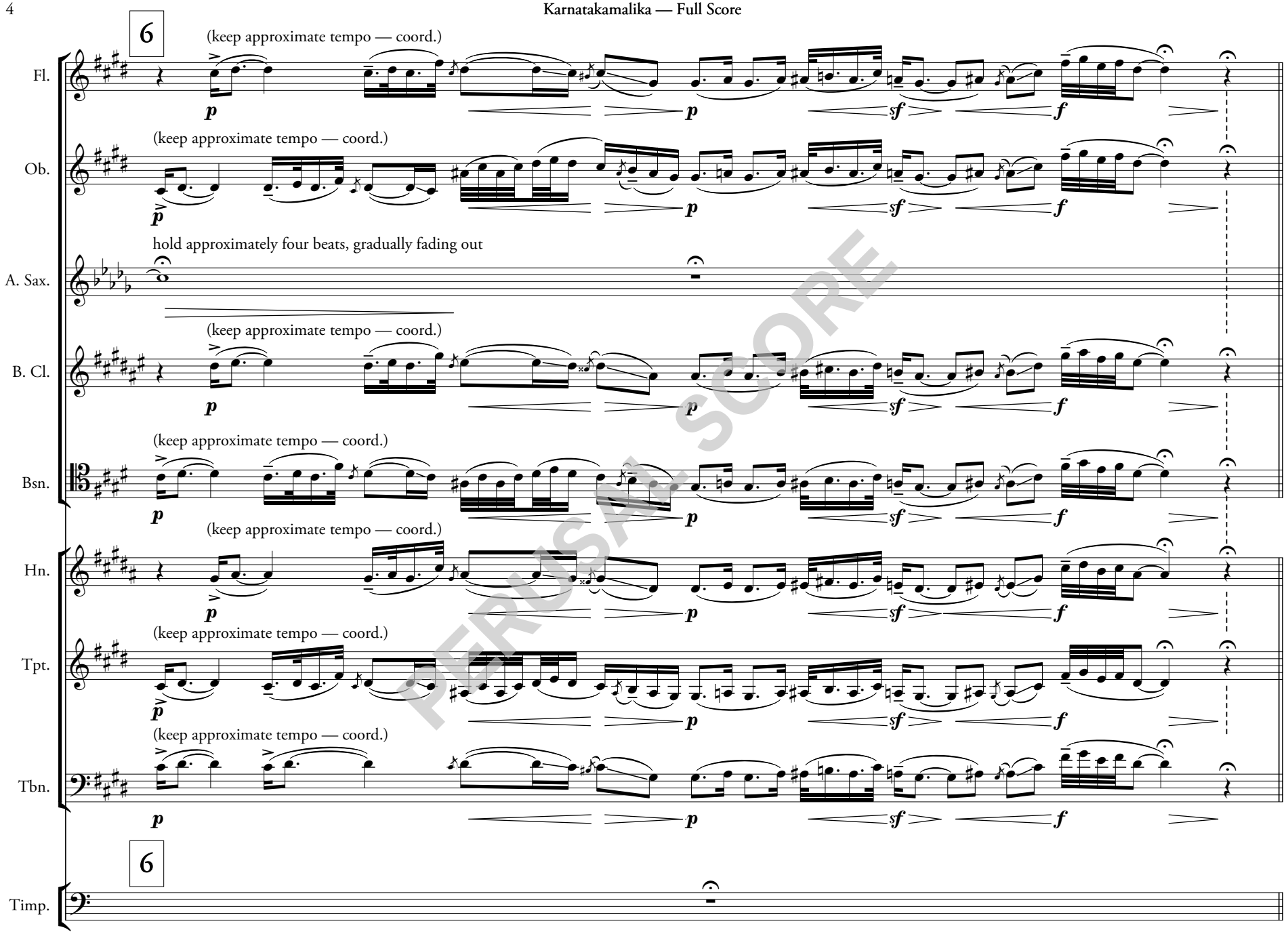
PERUSAL SCORE



PERUSAL SCORE

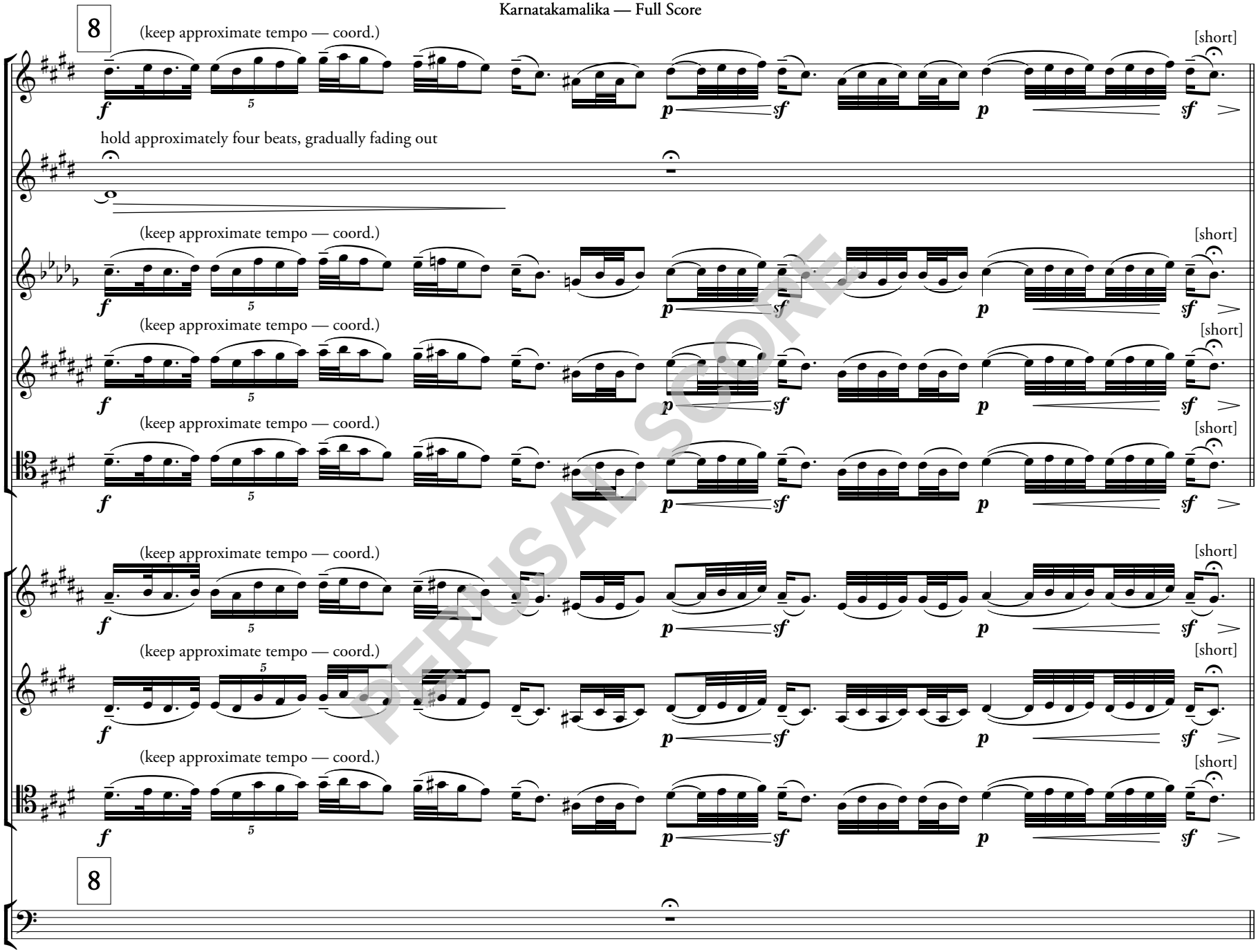


PERUSAL SCORE

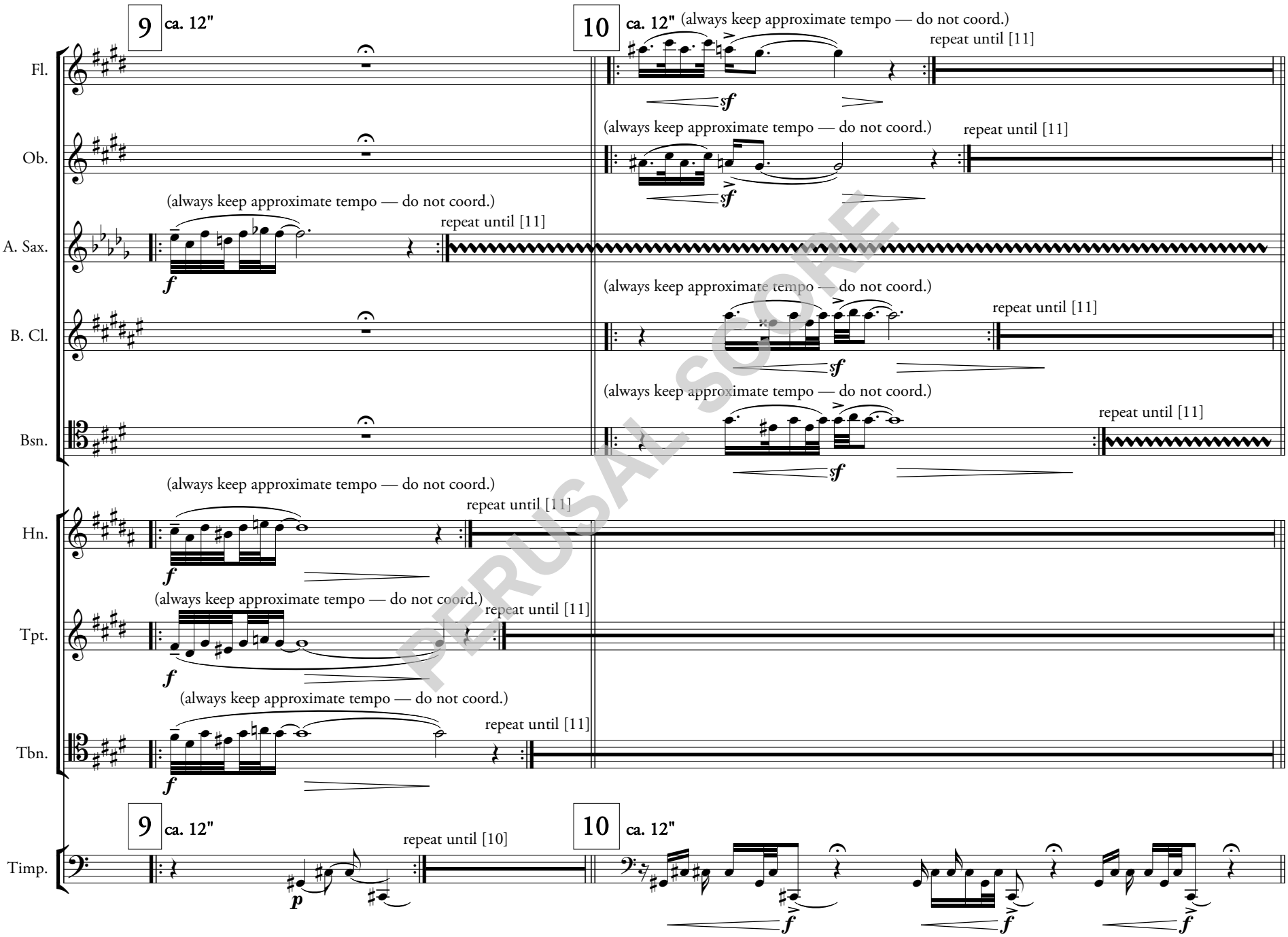


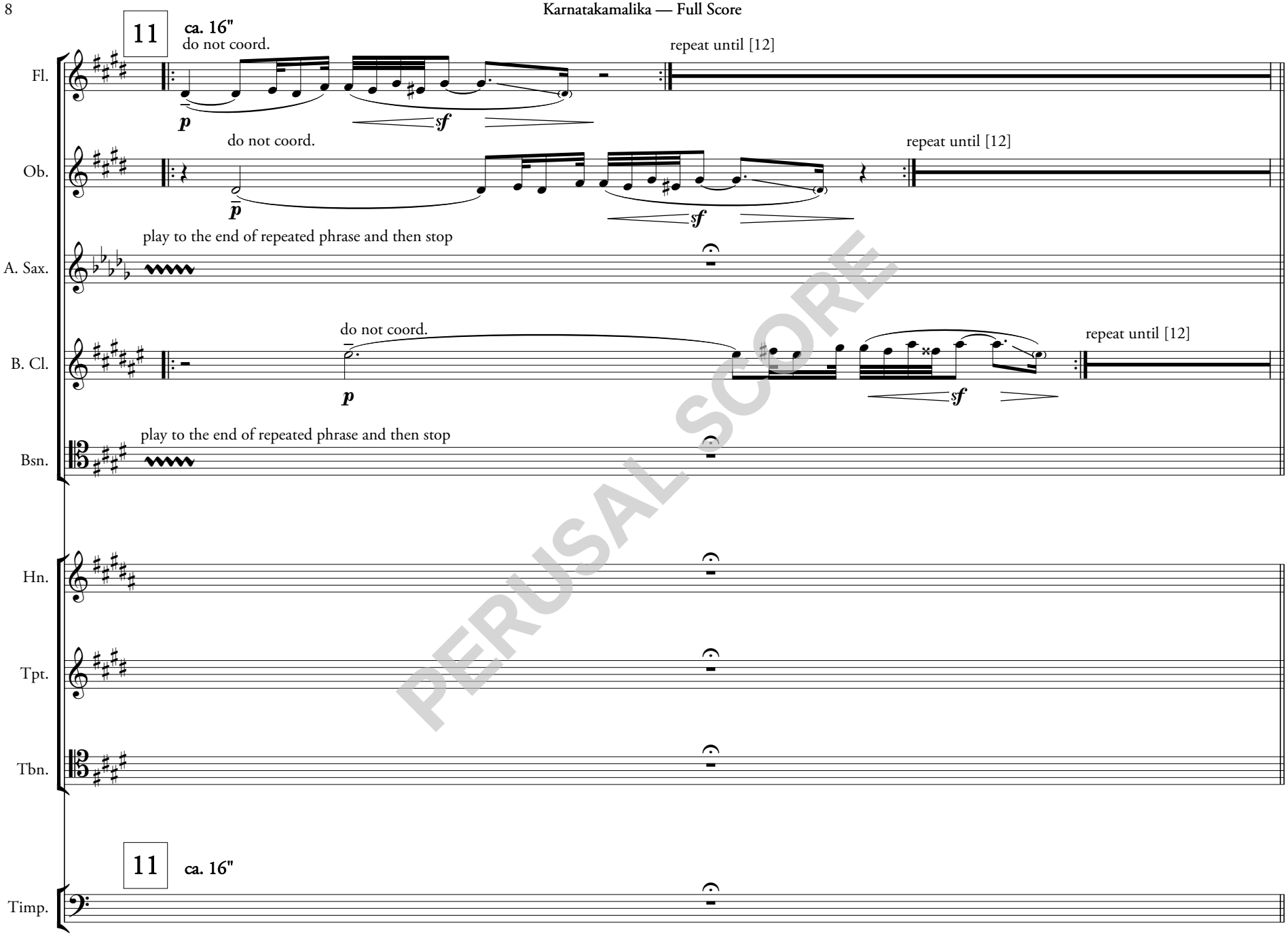
PERUSAL SCORE

PERUSAL SCORE

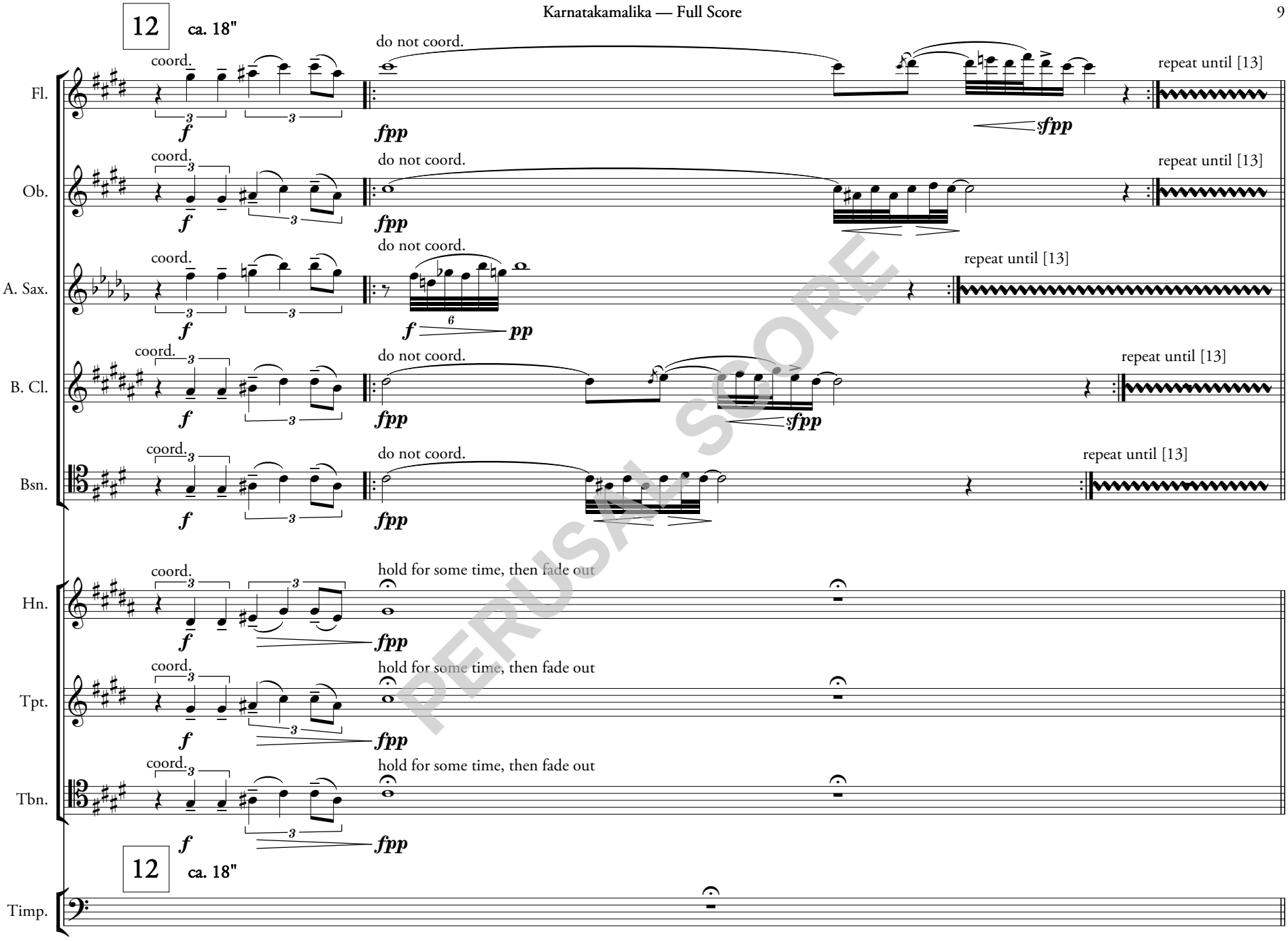


PERUSAL SCORE

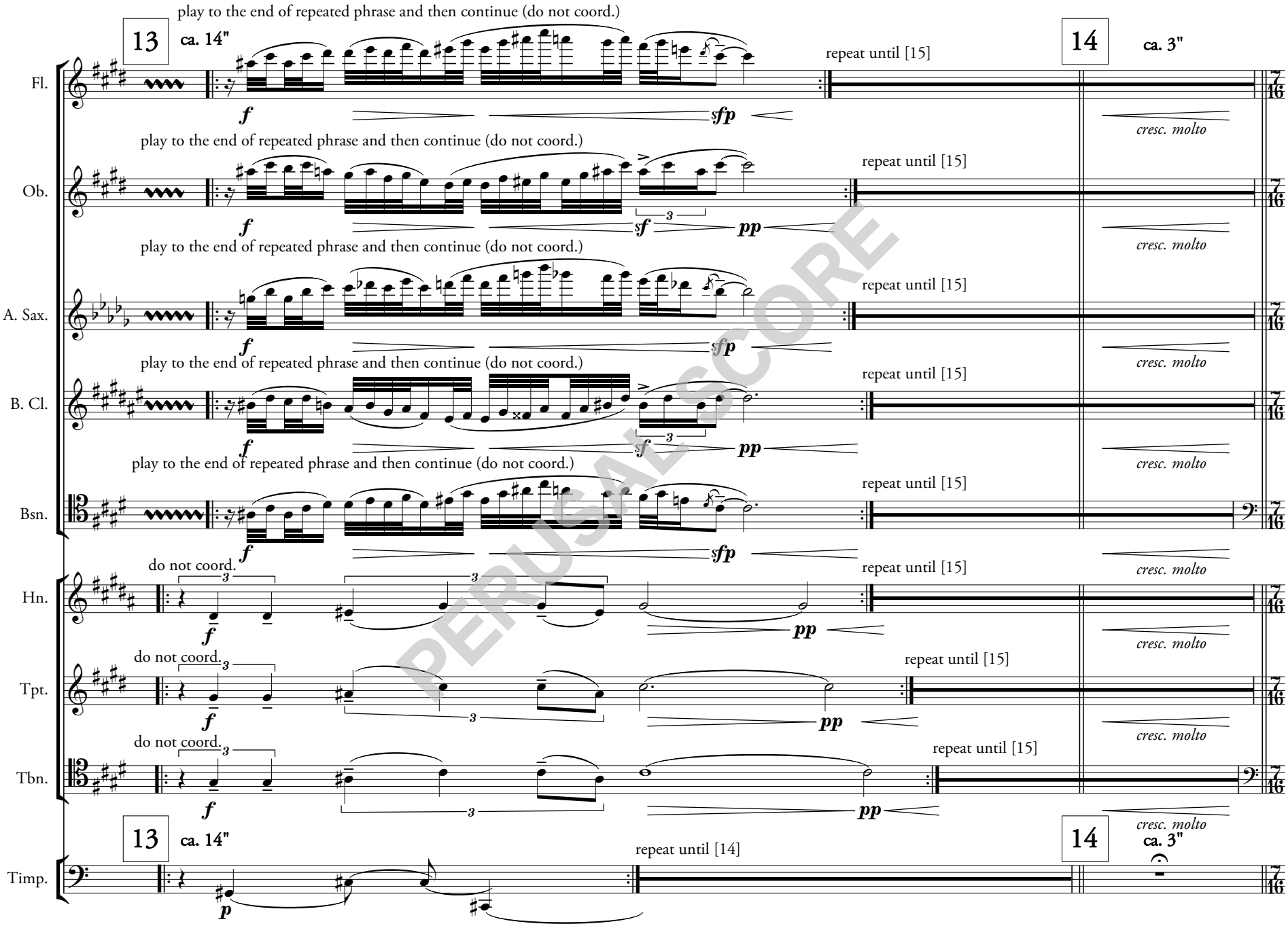

9 ca. 12"
10 ca. 12"
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
(always keep approximate tempo — do not coord.)
repeat until [11]
repeat until [10]
f
sf
p
PERUSAL SCORE

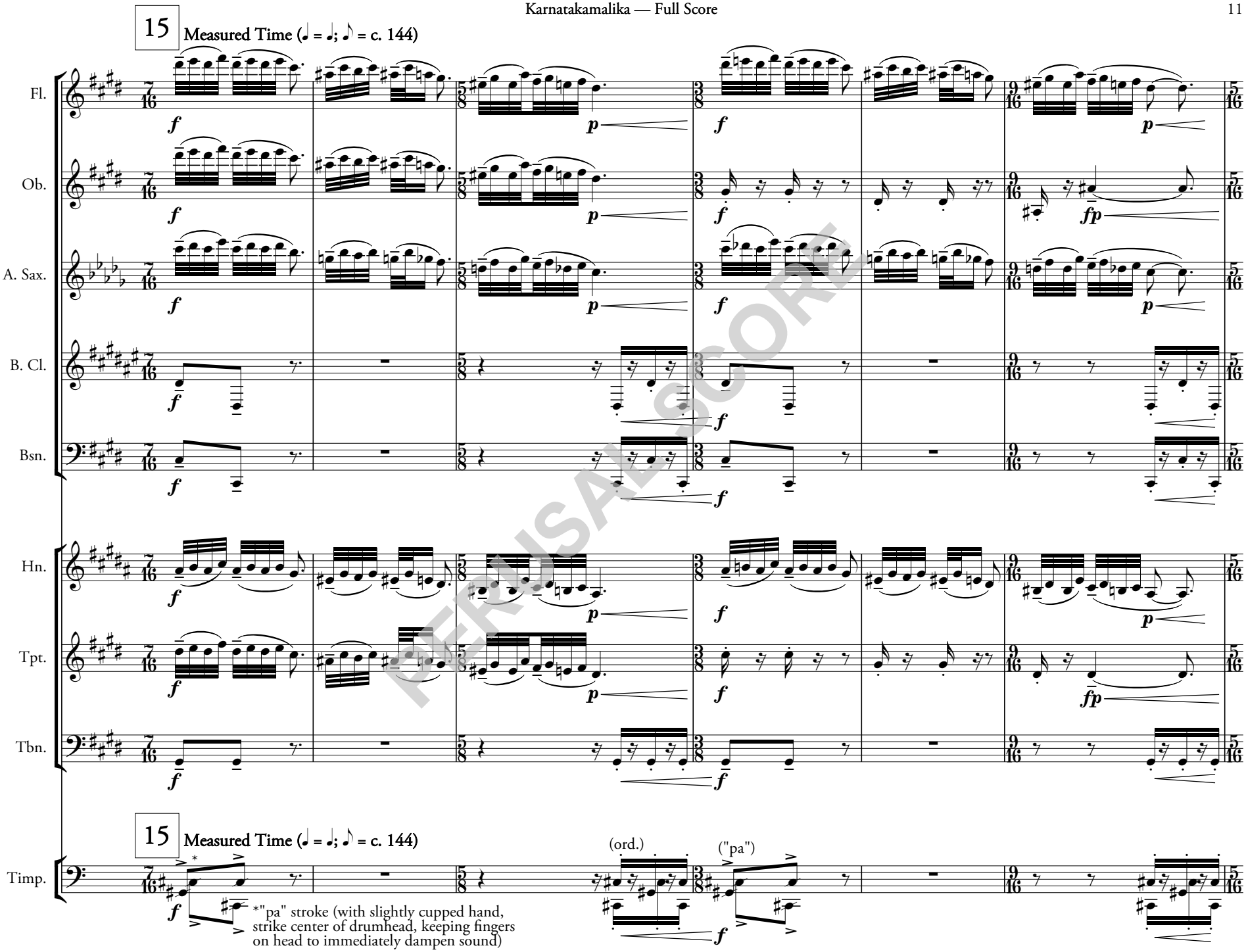


PERUSAL SCORE

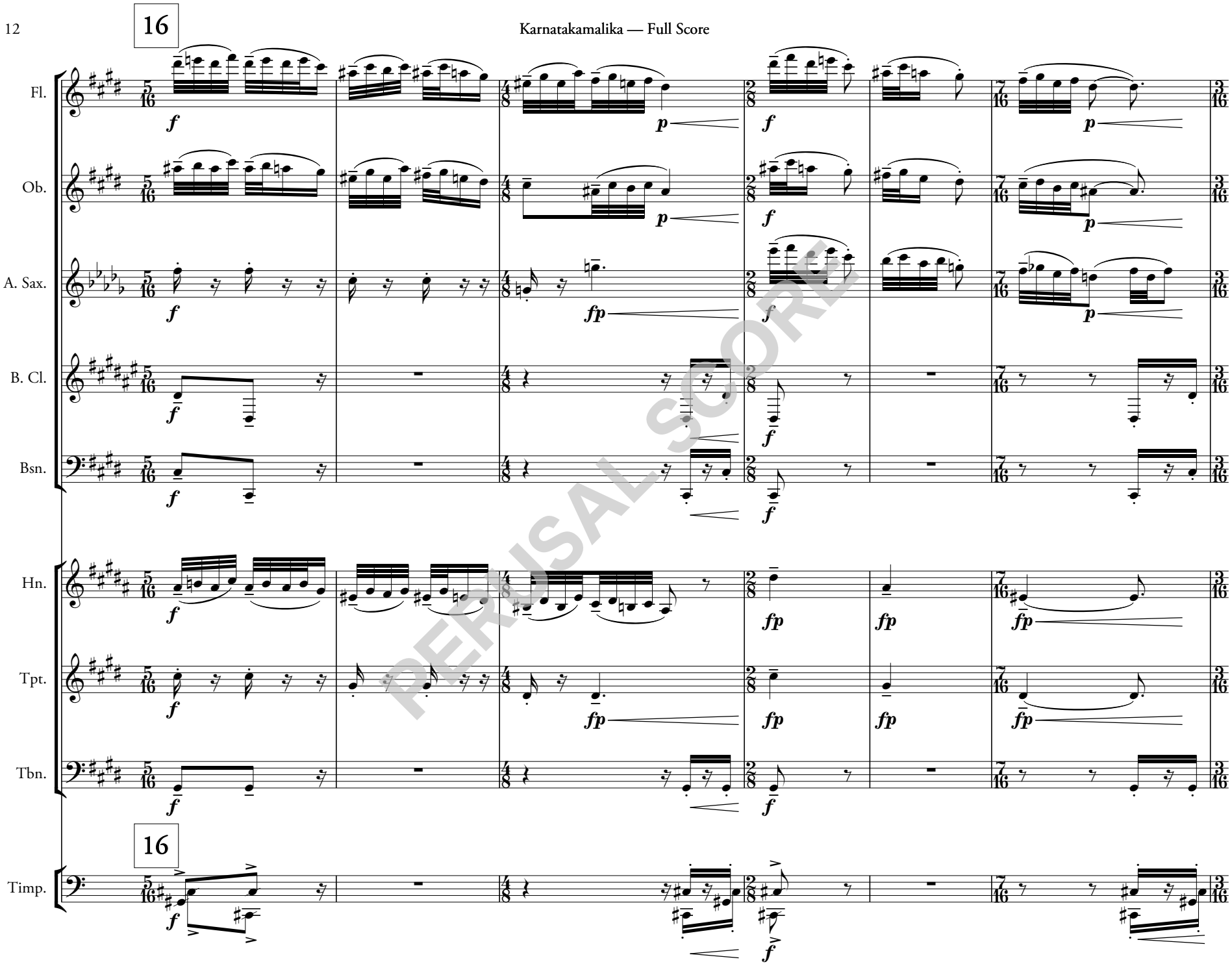


PERUSAL SCORE

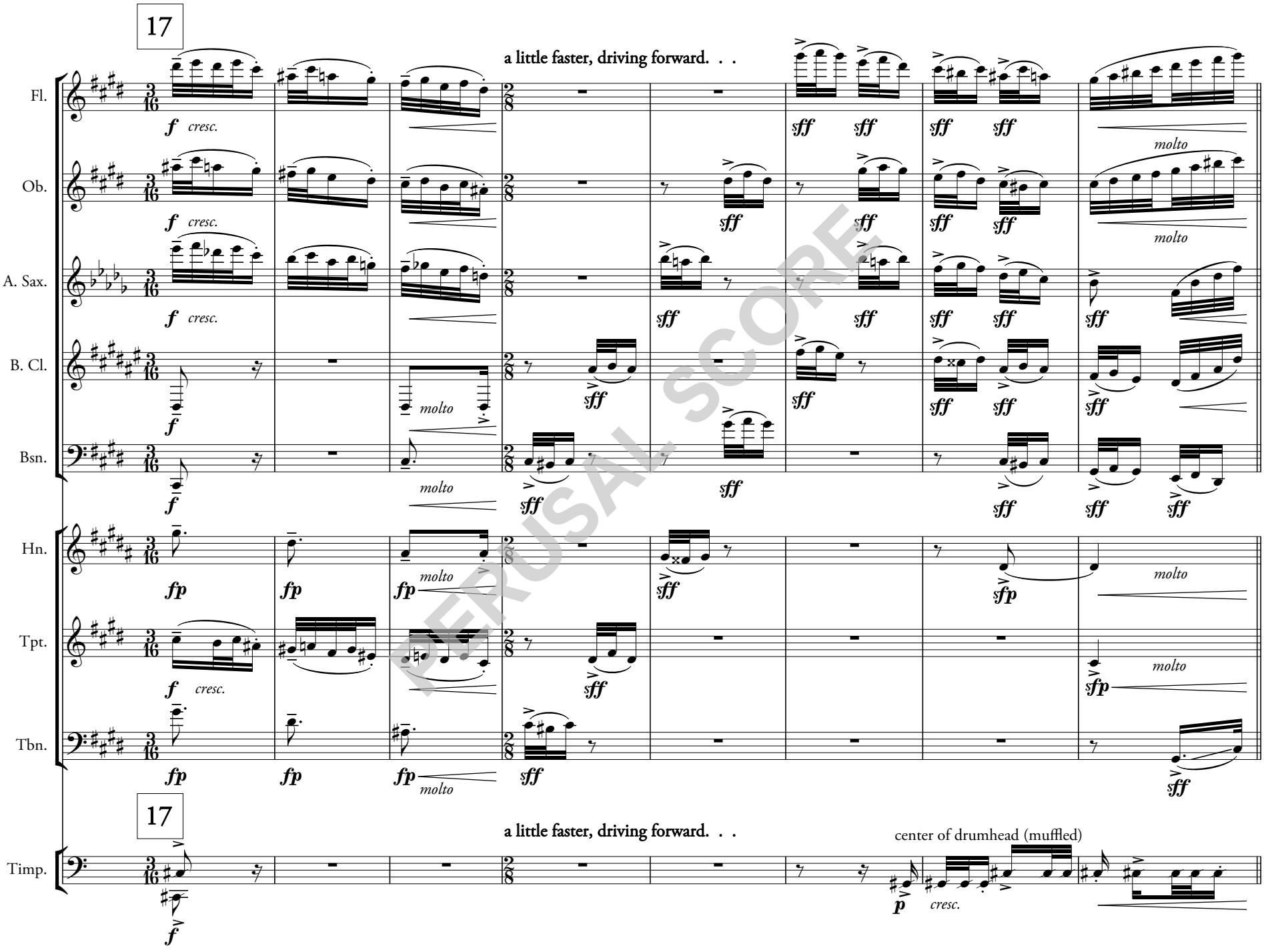

13
ca. 14"
play to the end of repeated phrase and then continue (do not coord.)
repeat until [15]
14
ca. 3"
cresc. molto
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
do not coord.
repeat until [14]
PERUSAL SCORE



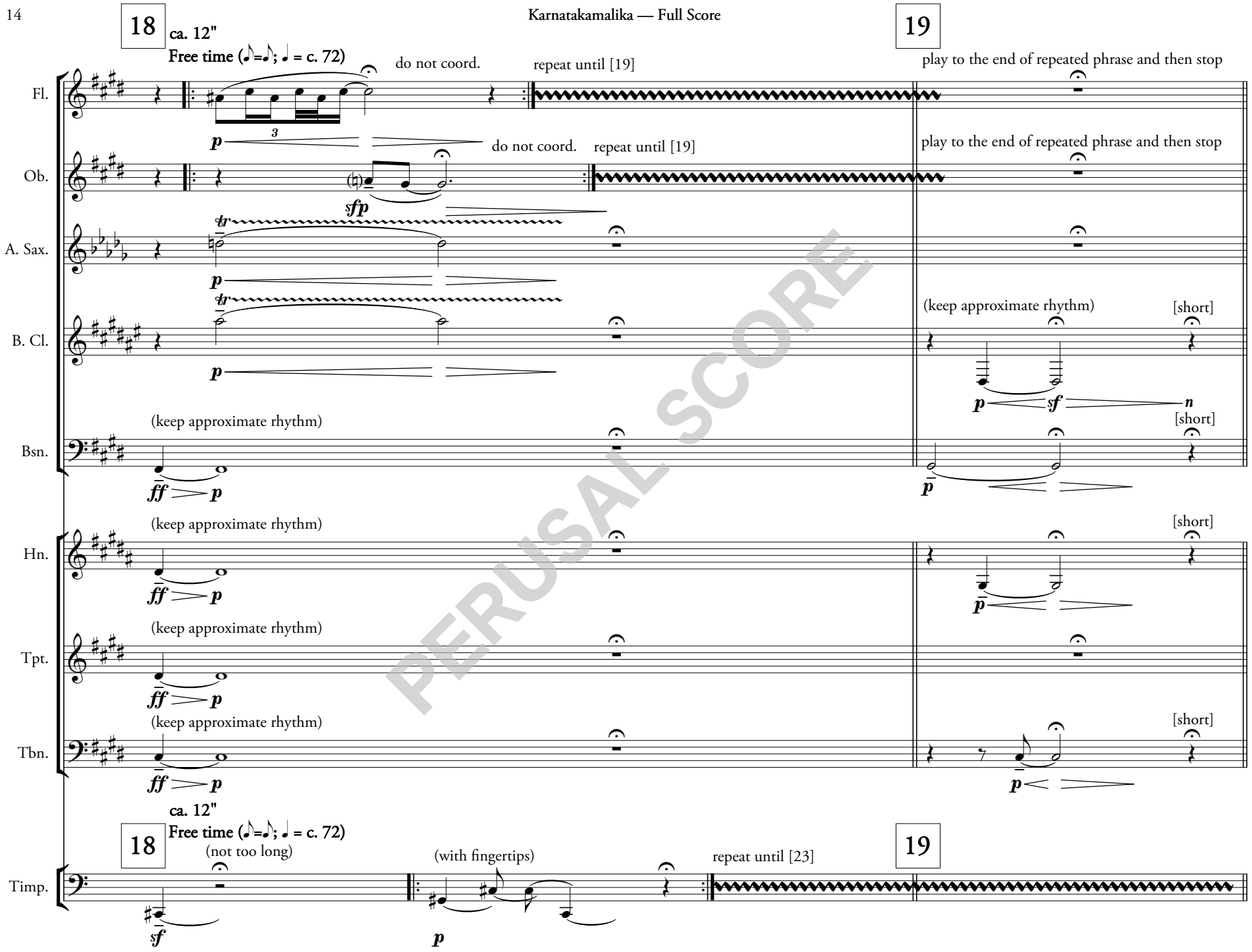
PERUSAL SCORE

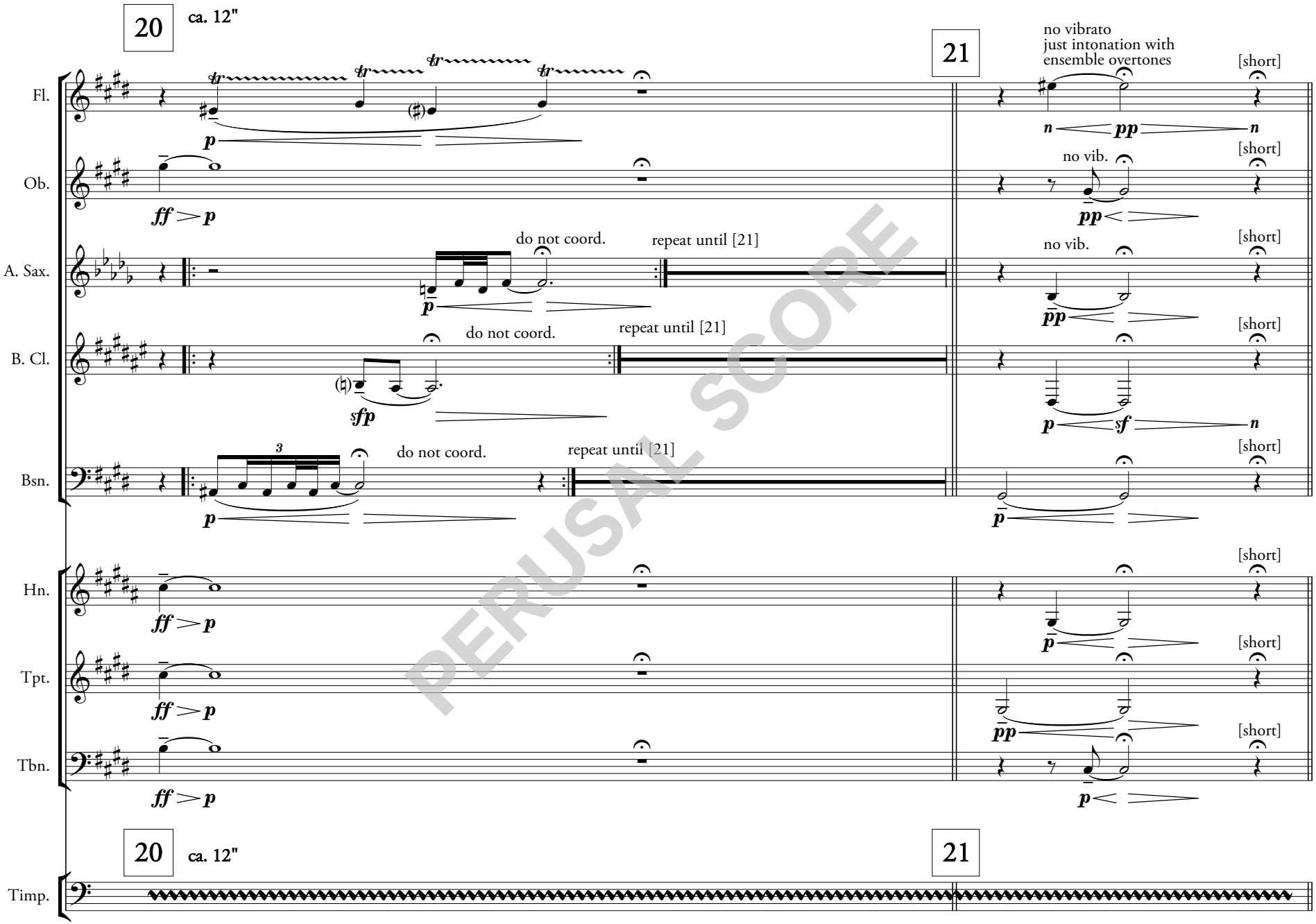


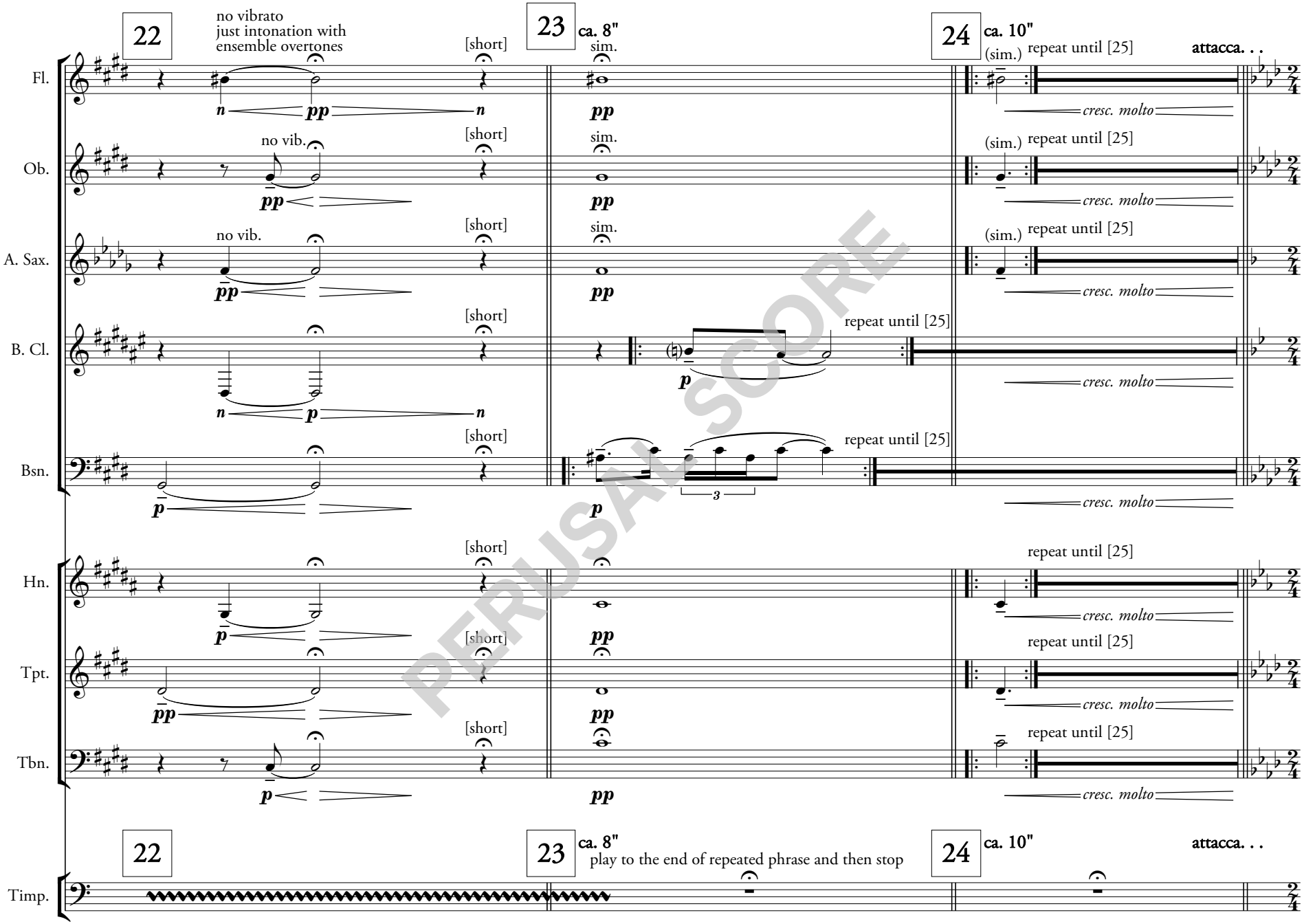
PERUSAL SCORE



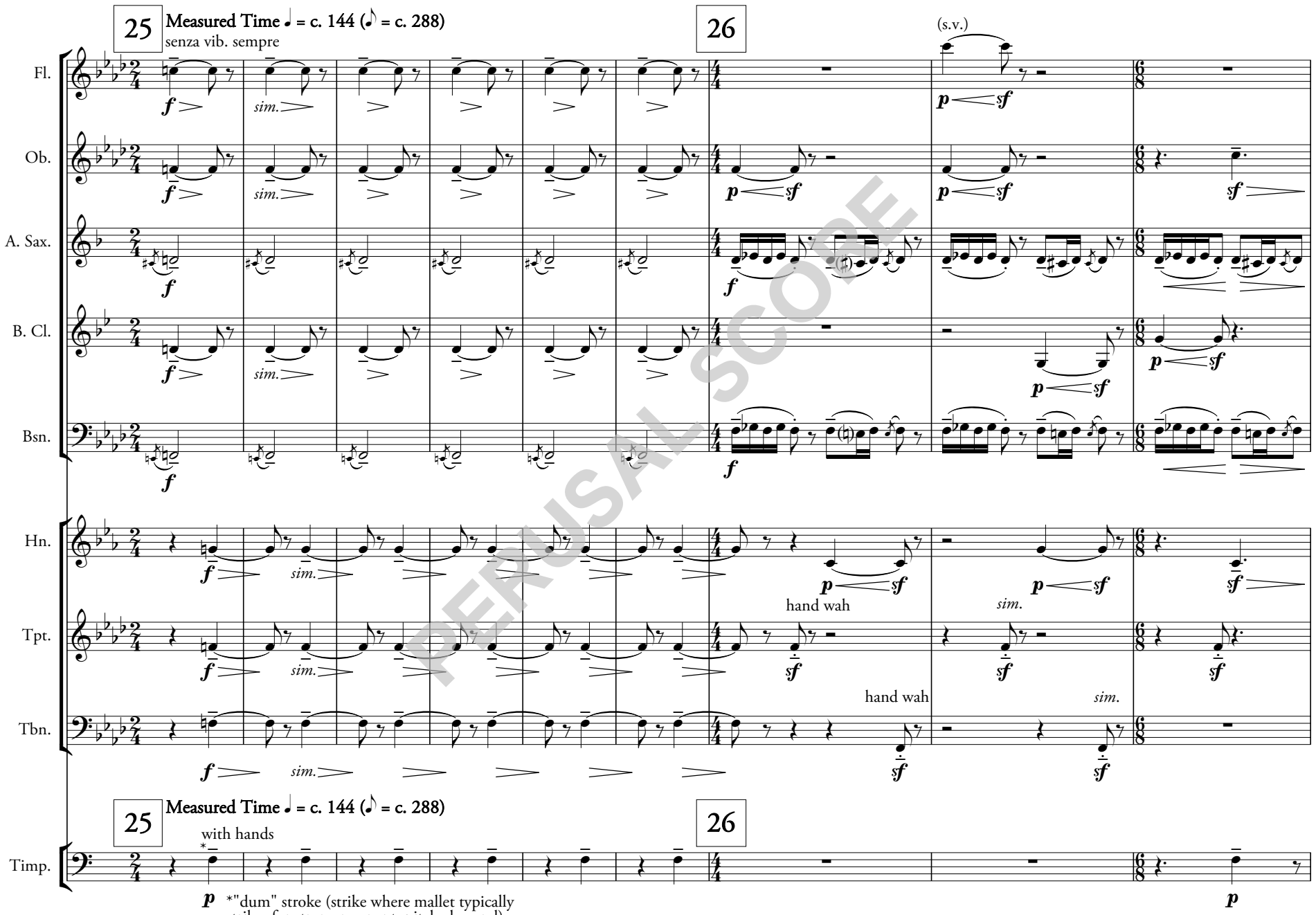
PERUSAL SCORE


18
ca. 12"
Free time (♪=♪; ♩ = c. 72)
19
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
do not coord.
repeat until [19]
play to the end of repeated phrase and then stop
(keep approximate rhythm)
[short]
(not too long)
(with fingertips)
repeat until [23]
PERUSAL SCORE

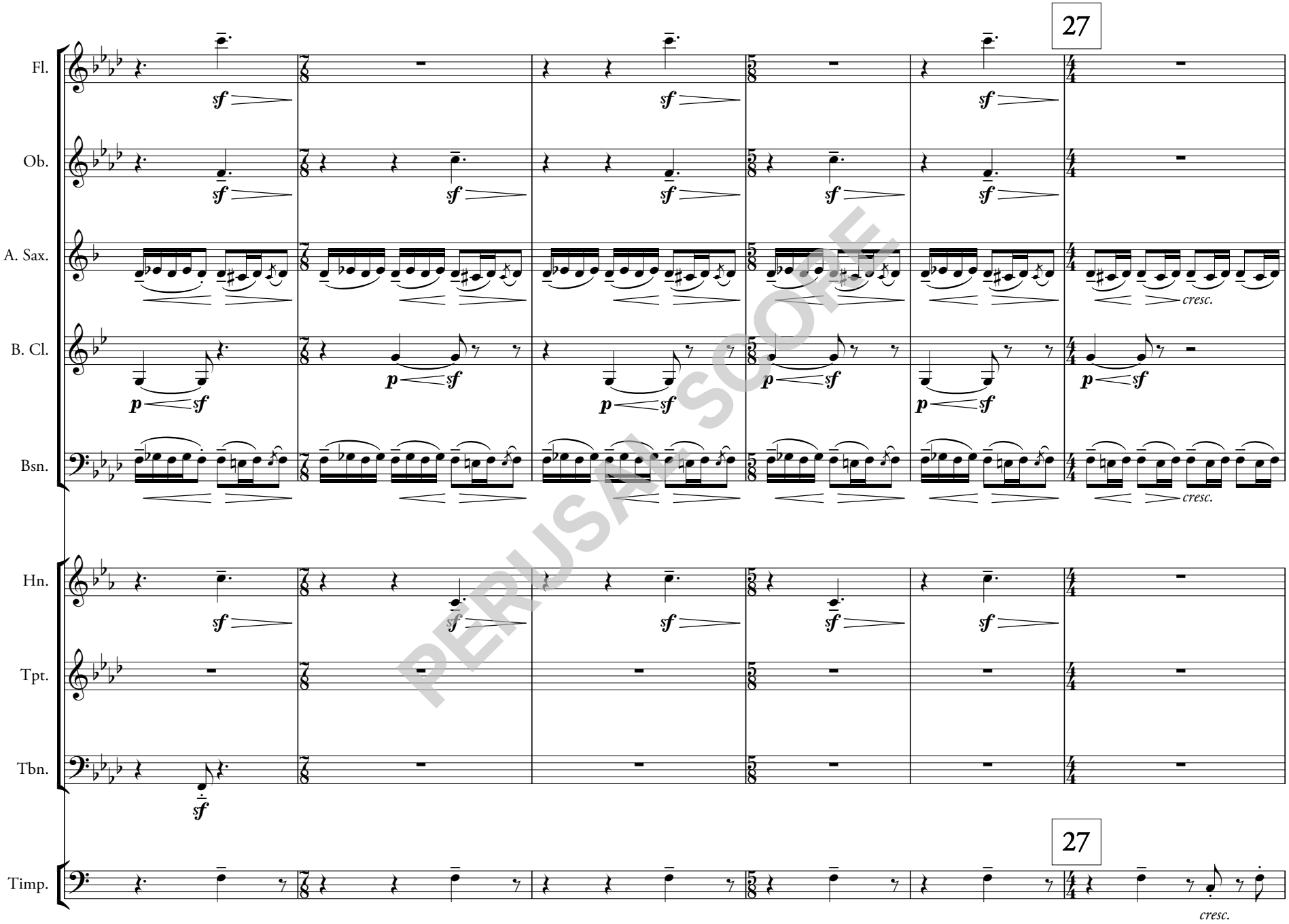

20
ca. 12"
21
no vibrato
just intonation with
ensemble overtones
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
do not coord.
repeat until [21]
no vib.
[short]
PERUSAL SCORE


22
no vibrato
just intonation with
ensemble overtones
23
ca. 8"
24
ca. 10"
attacca. . .
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
[short]
sim.
(sim.)
no vib.
repeat until [25]
cresc. molto
play to the end of repeated phrase and then stop
PERUSAL SCORE

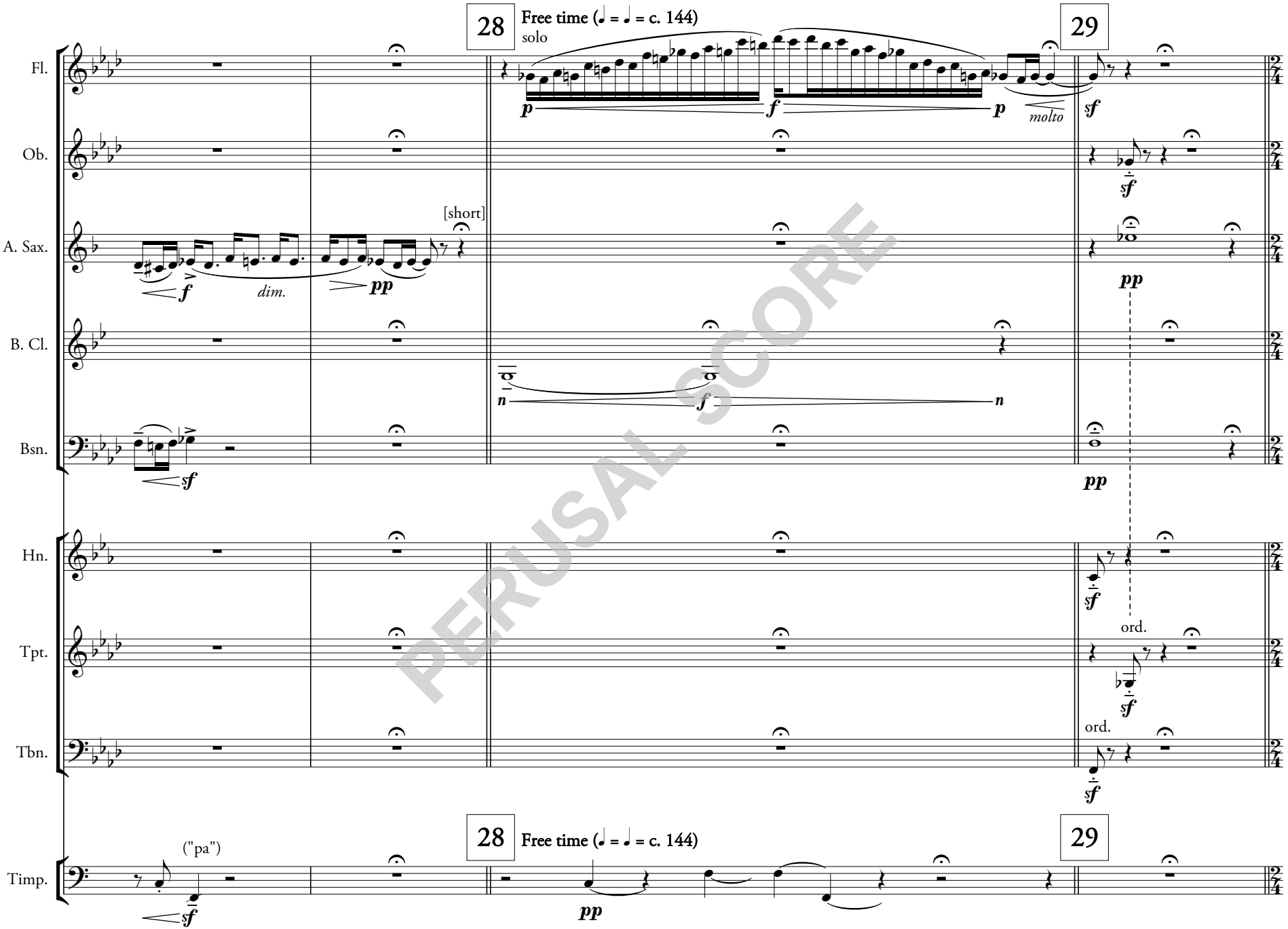
II. Tanam



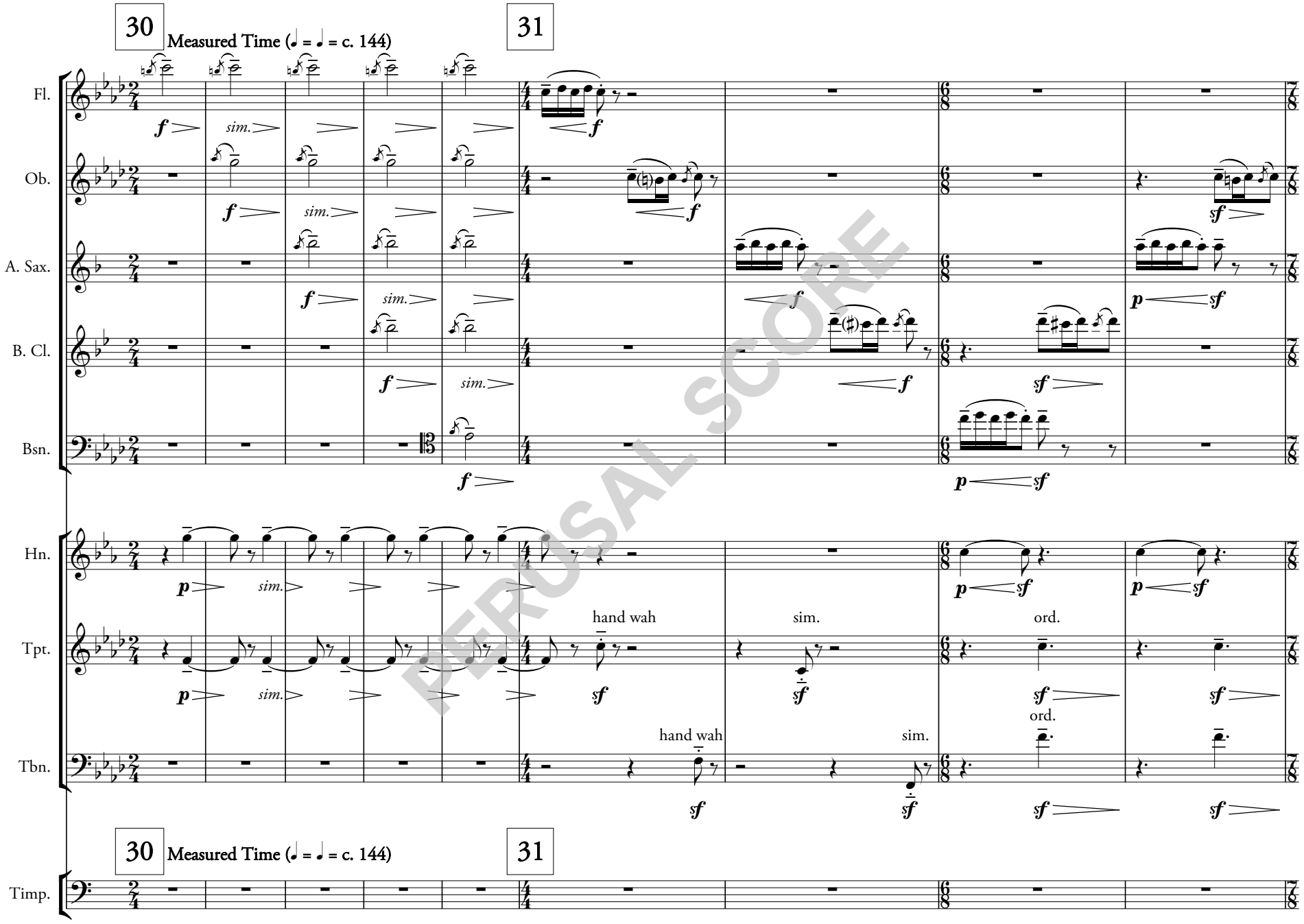
PERUSAL SCORE

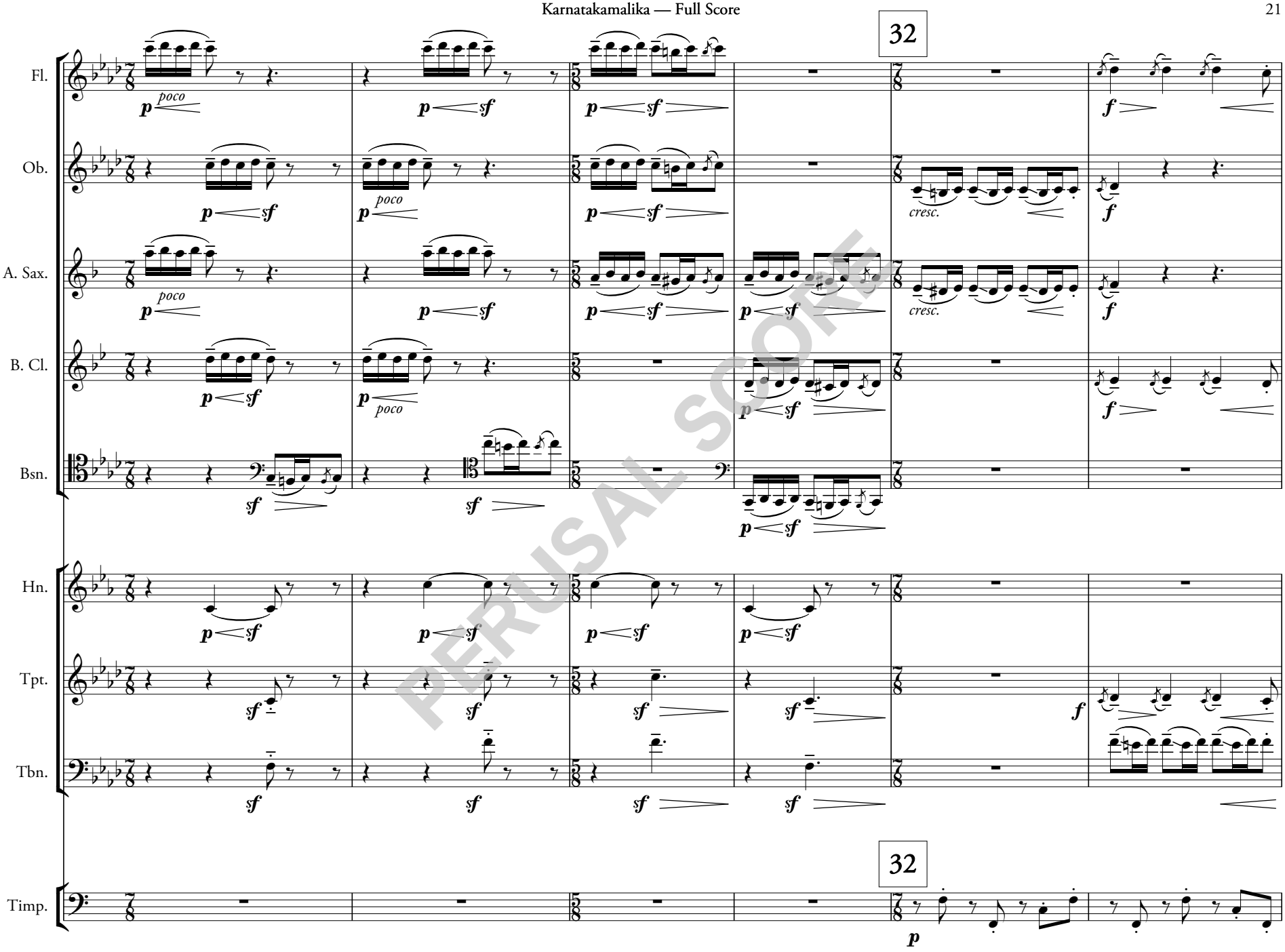


PERUSAL SCORE

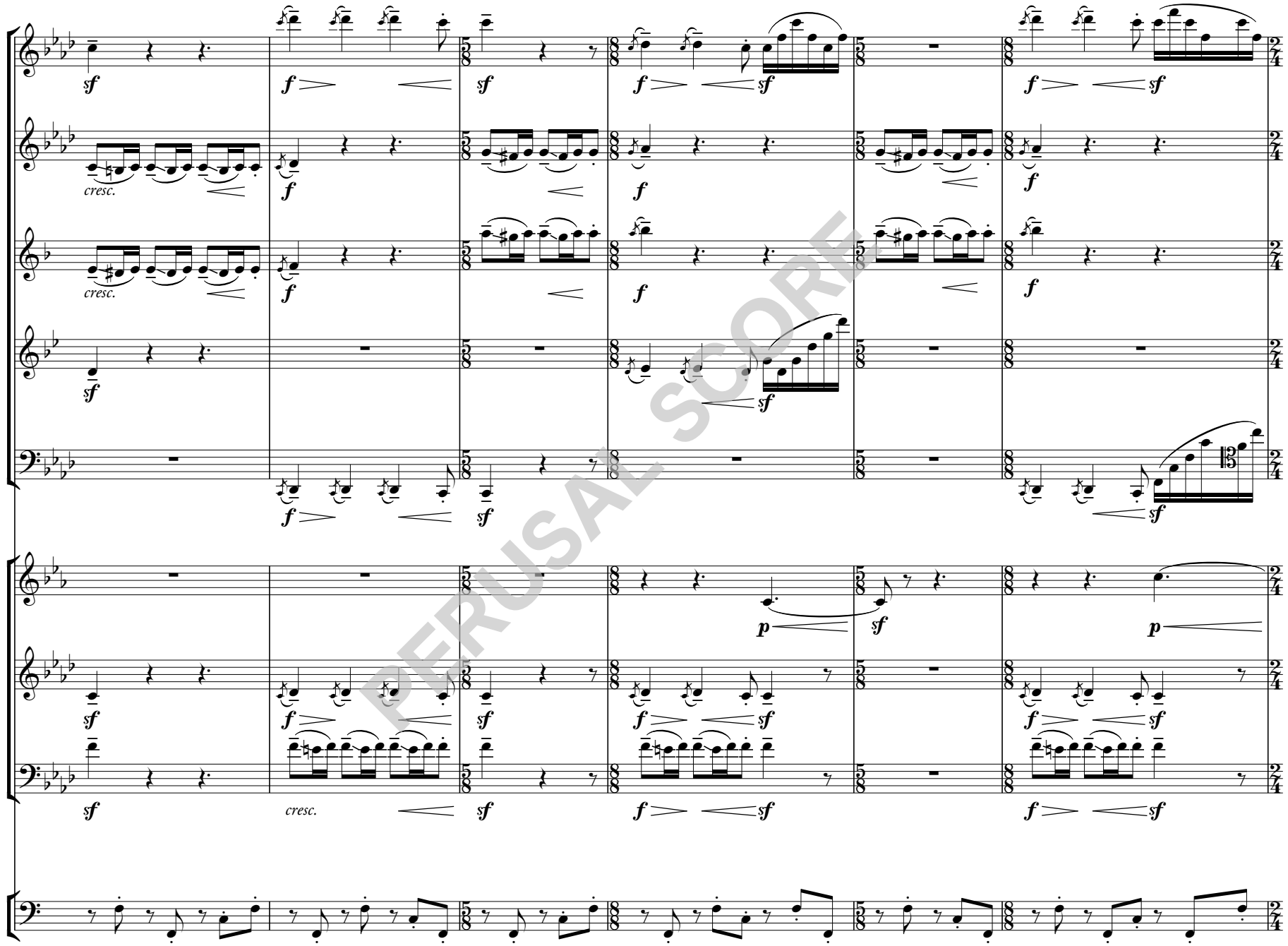


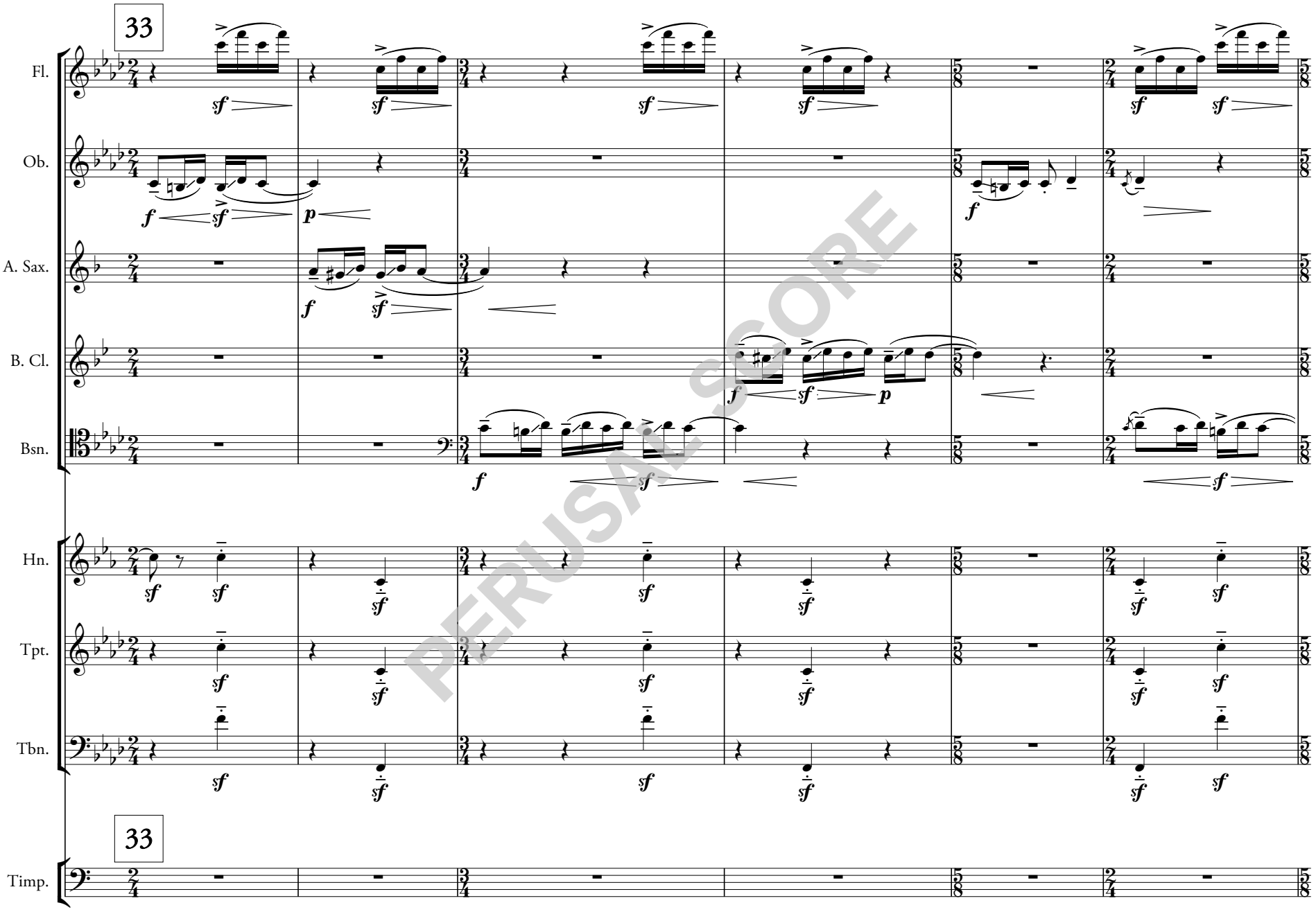
PERUSAL SCORE


30
Measured Time (♩ = ♩ = c. 144)
31
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
sim.
hand wah
ord.
PERUSAL SCORE

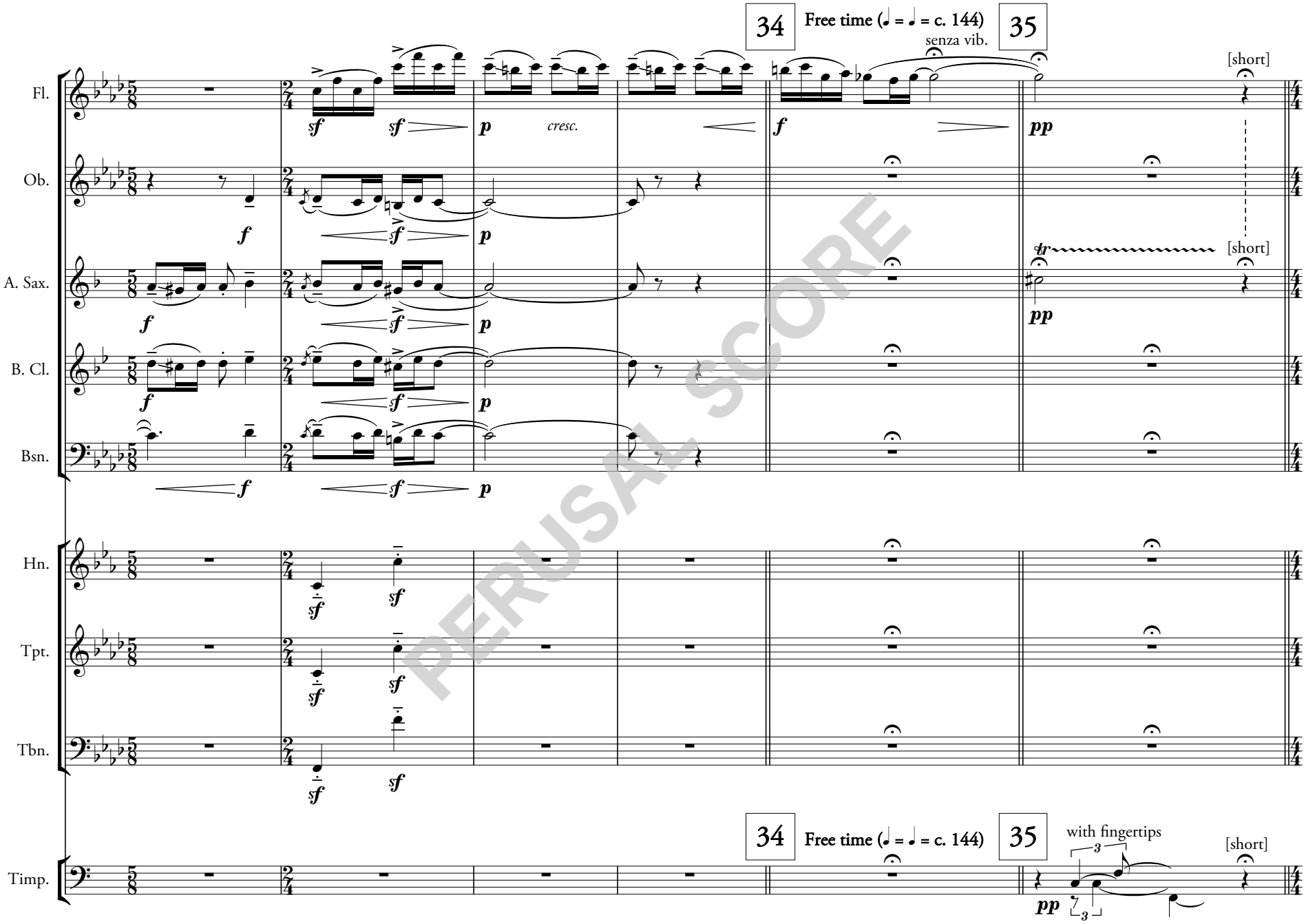


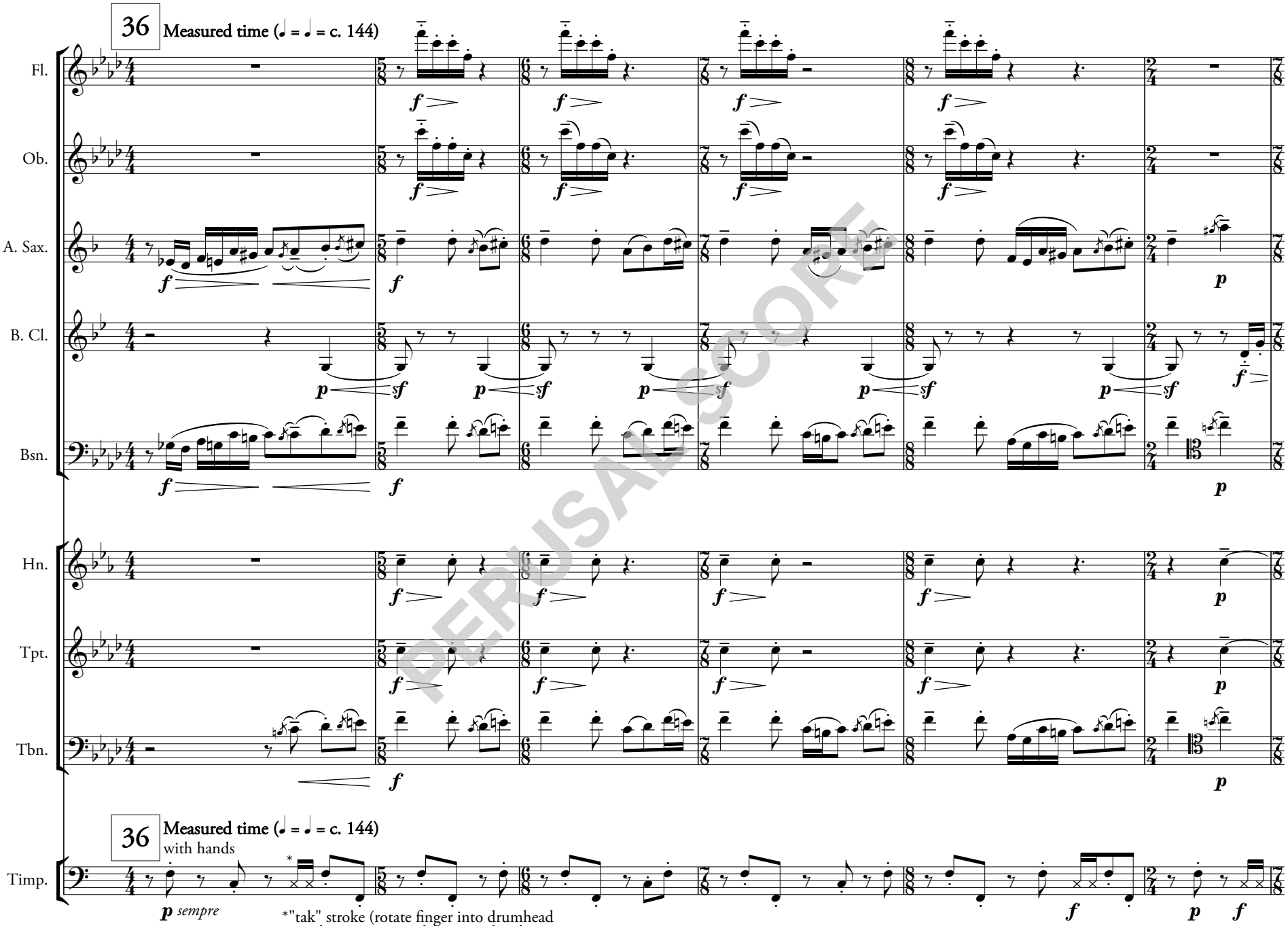
PERUSAL SCORE


Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
cresc.
PERUSAL SCORE

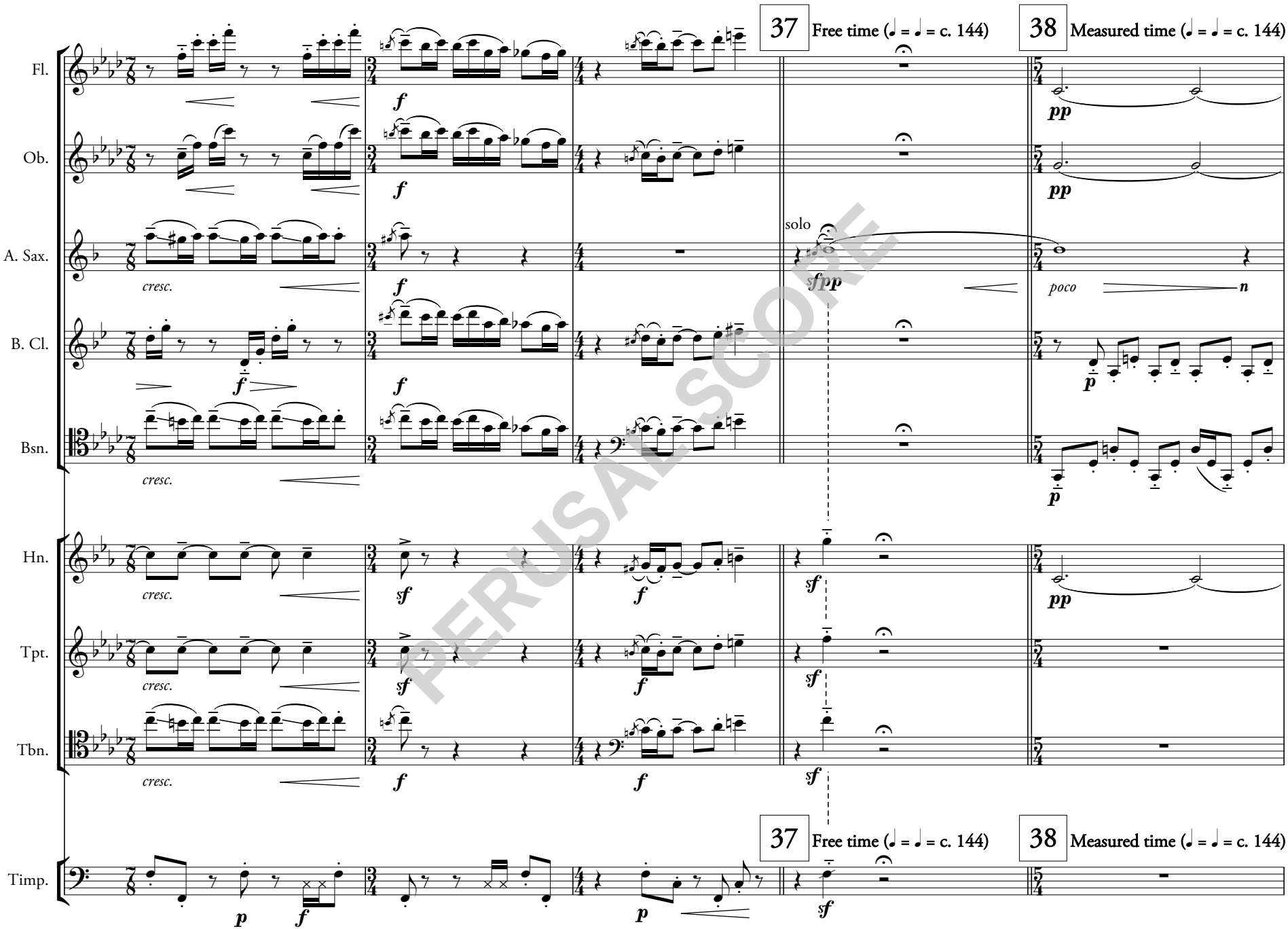


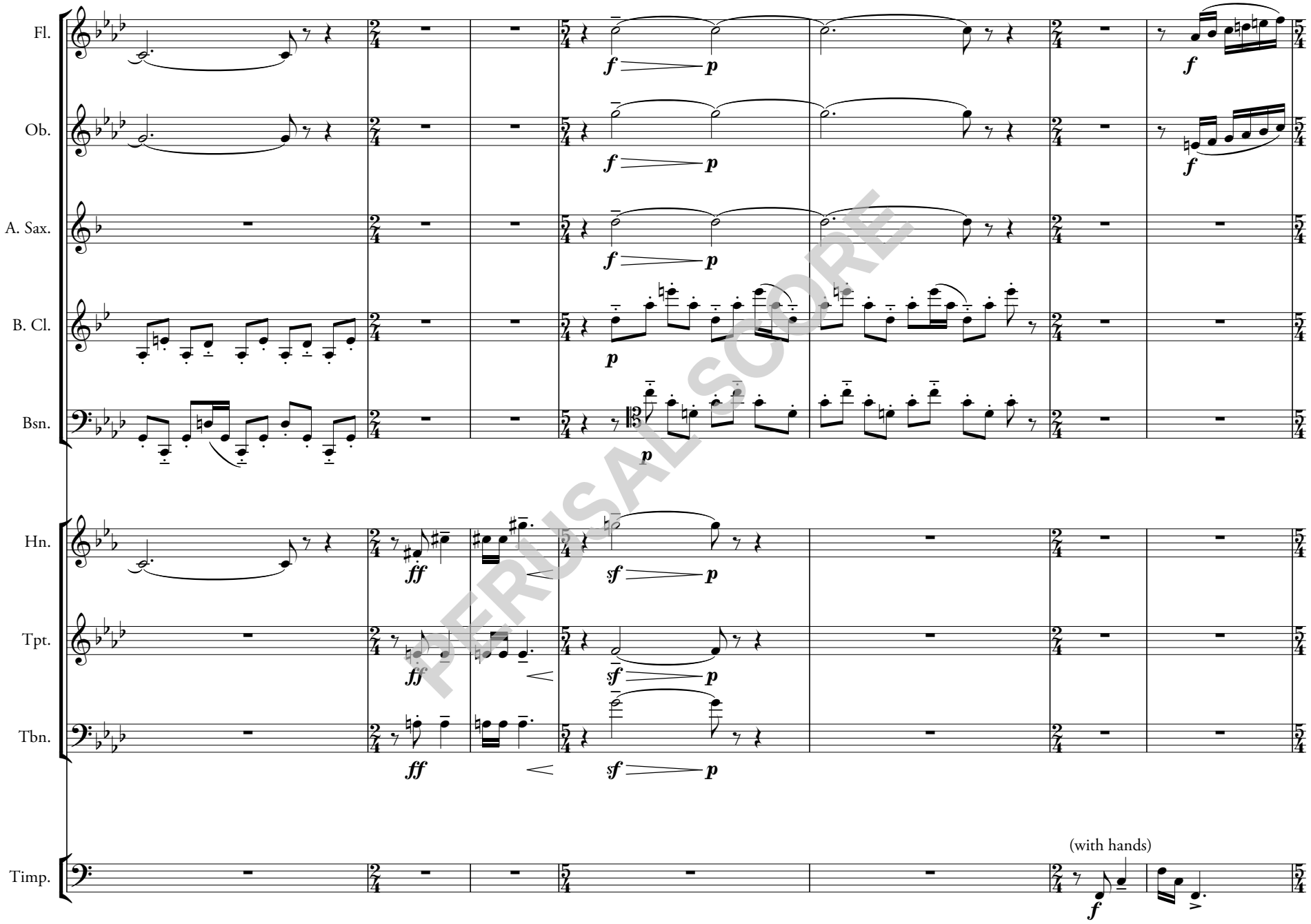
PERUSAL SCORE


34
Free time (♩. = ♩ = c. 144)
35
senza vib.
[short]
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
cresc.
tr
Hn.
Tpt.
Tbn.
Timp.
with fingertips
PERUSAL SCORE

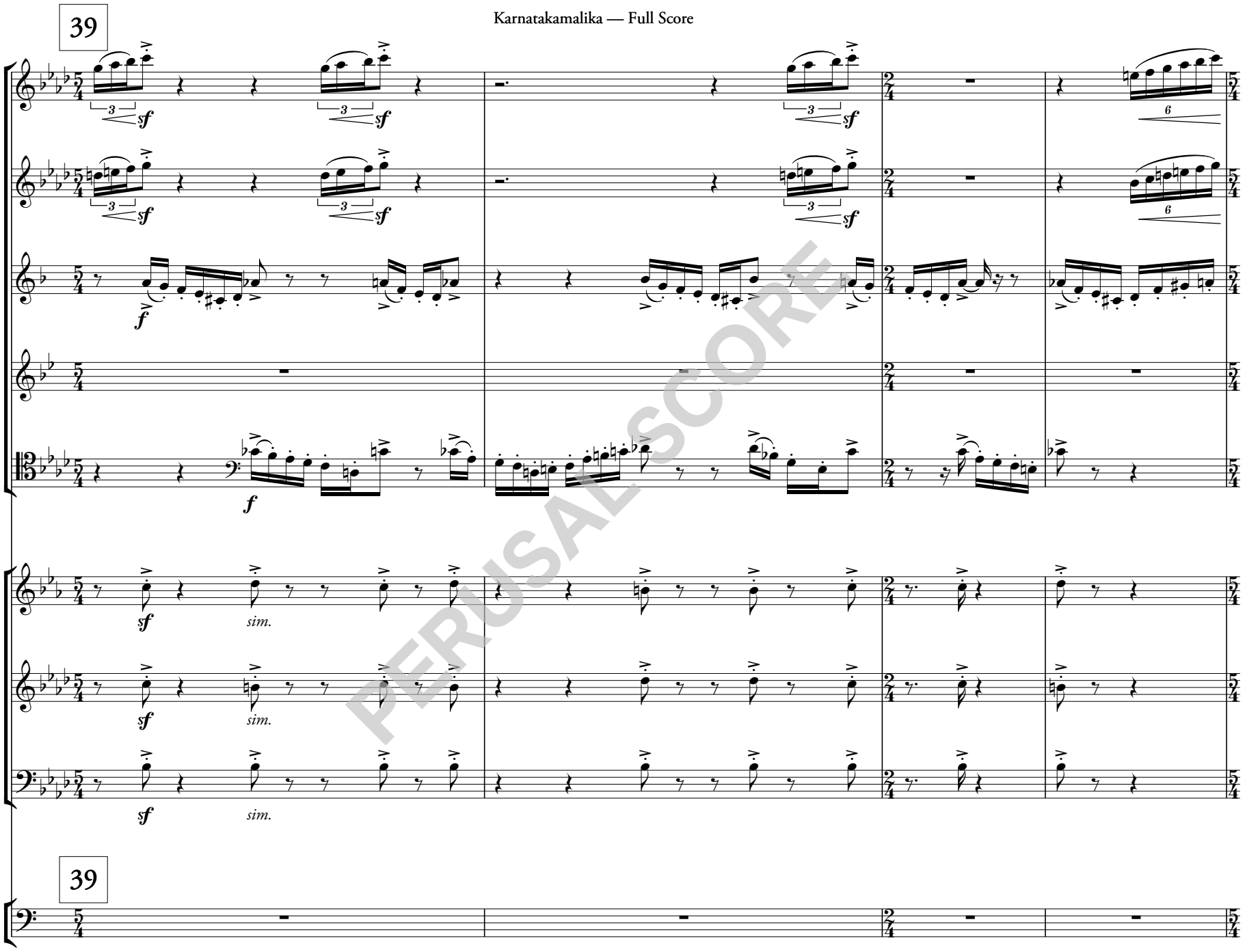


PERUSAL SCORE

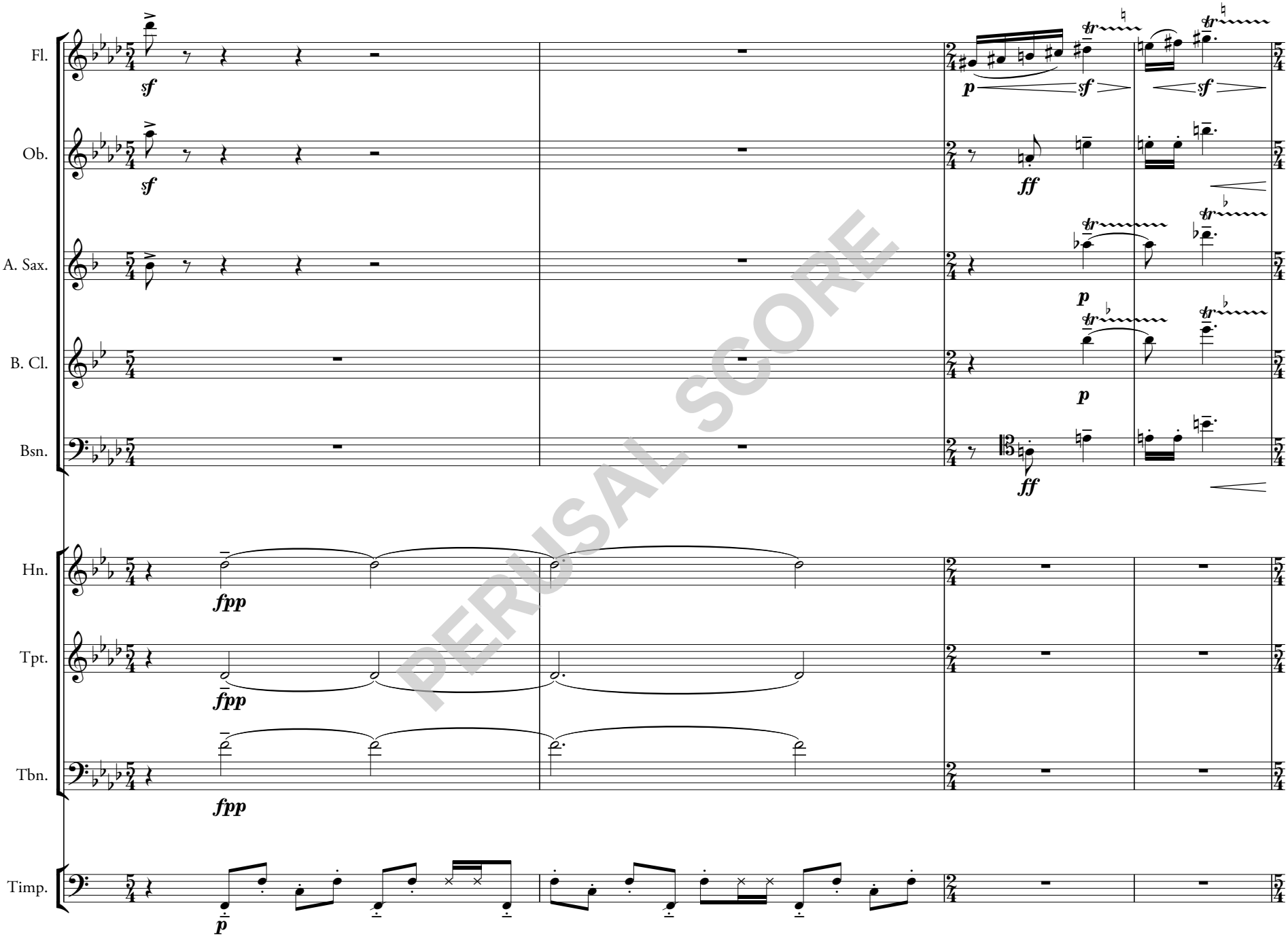

37
Free time (♩. = ♩. = c. 144)
38
Measured time (♩. = ♩. = c. 144)
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
solo
cresc.
poco
PERUSAL SCORE



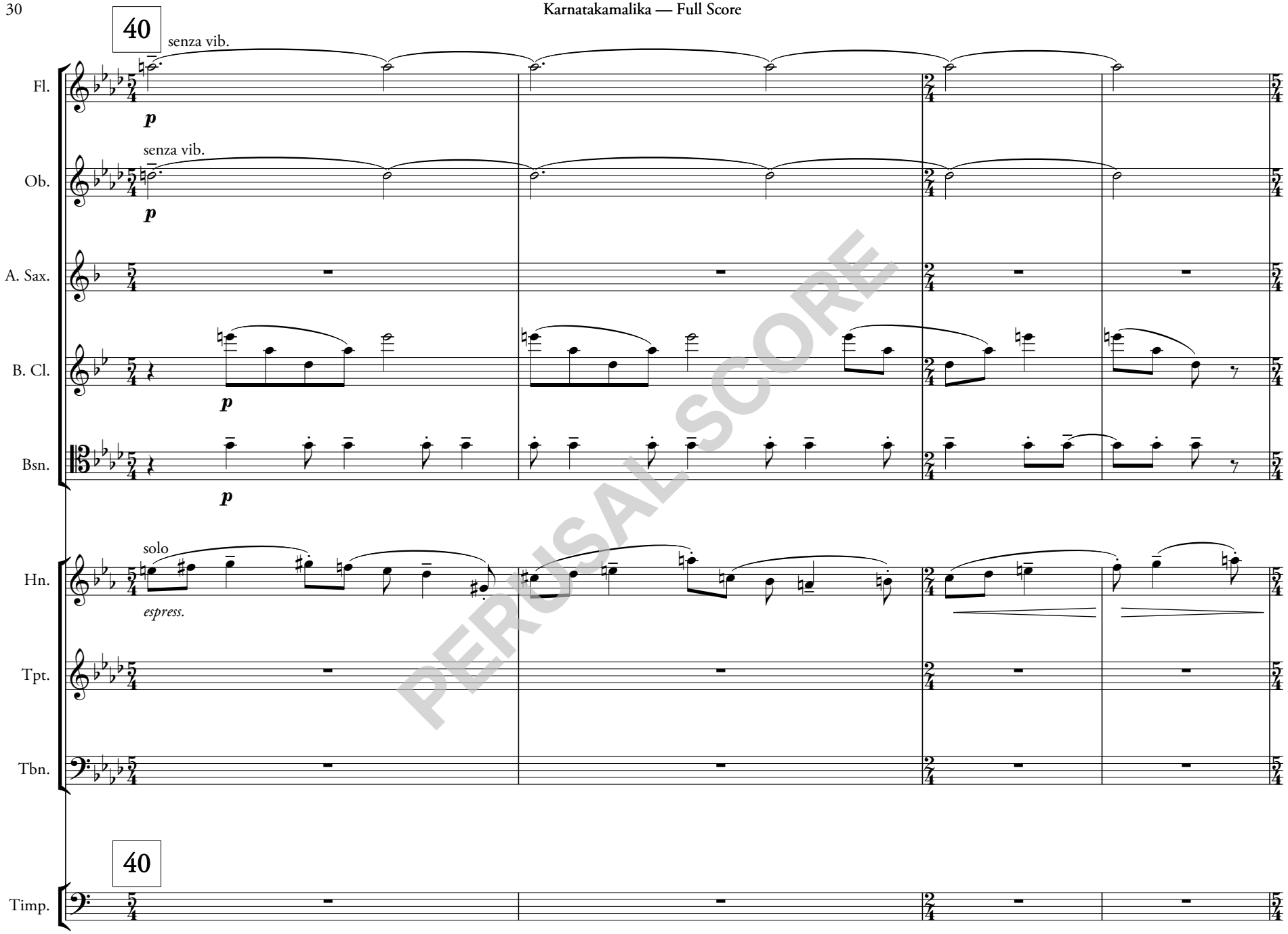
PERUSAL SCORE



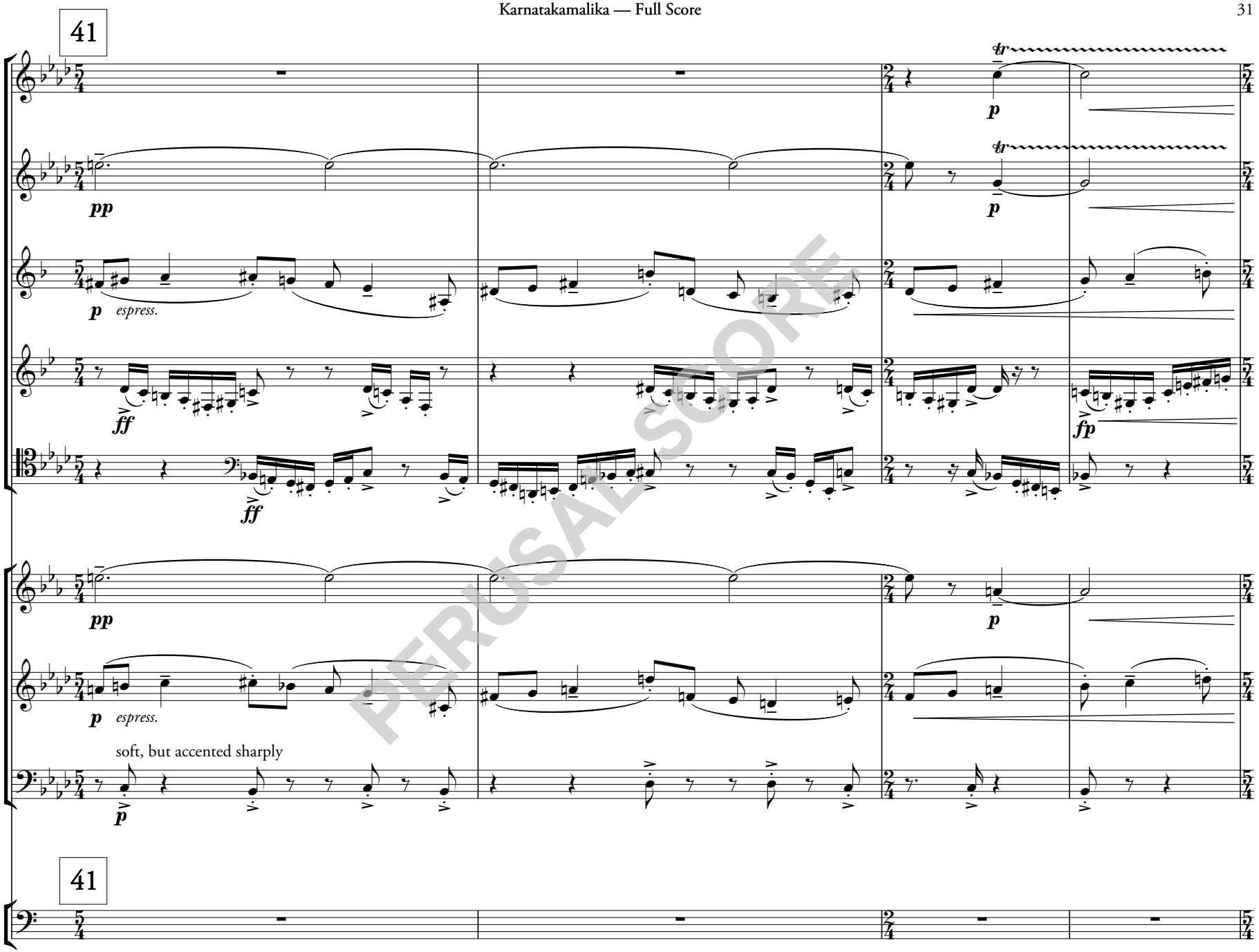
PERUSAL SCORE



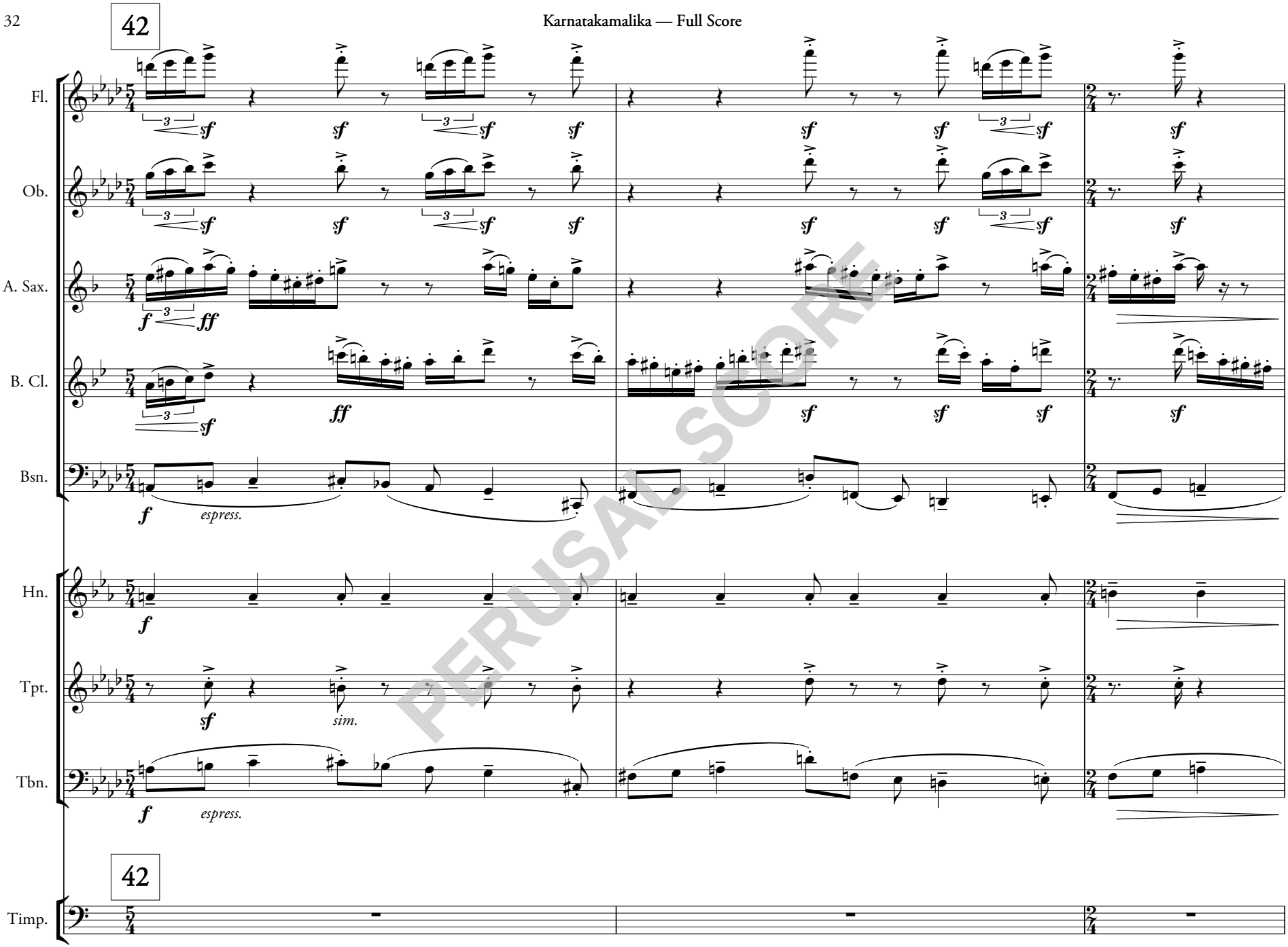
PERUSAL SCORE



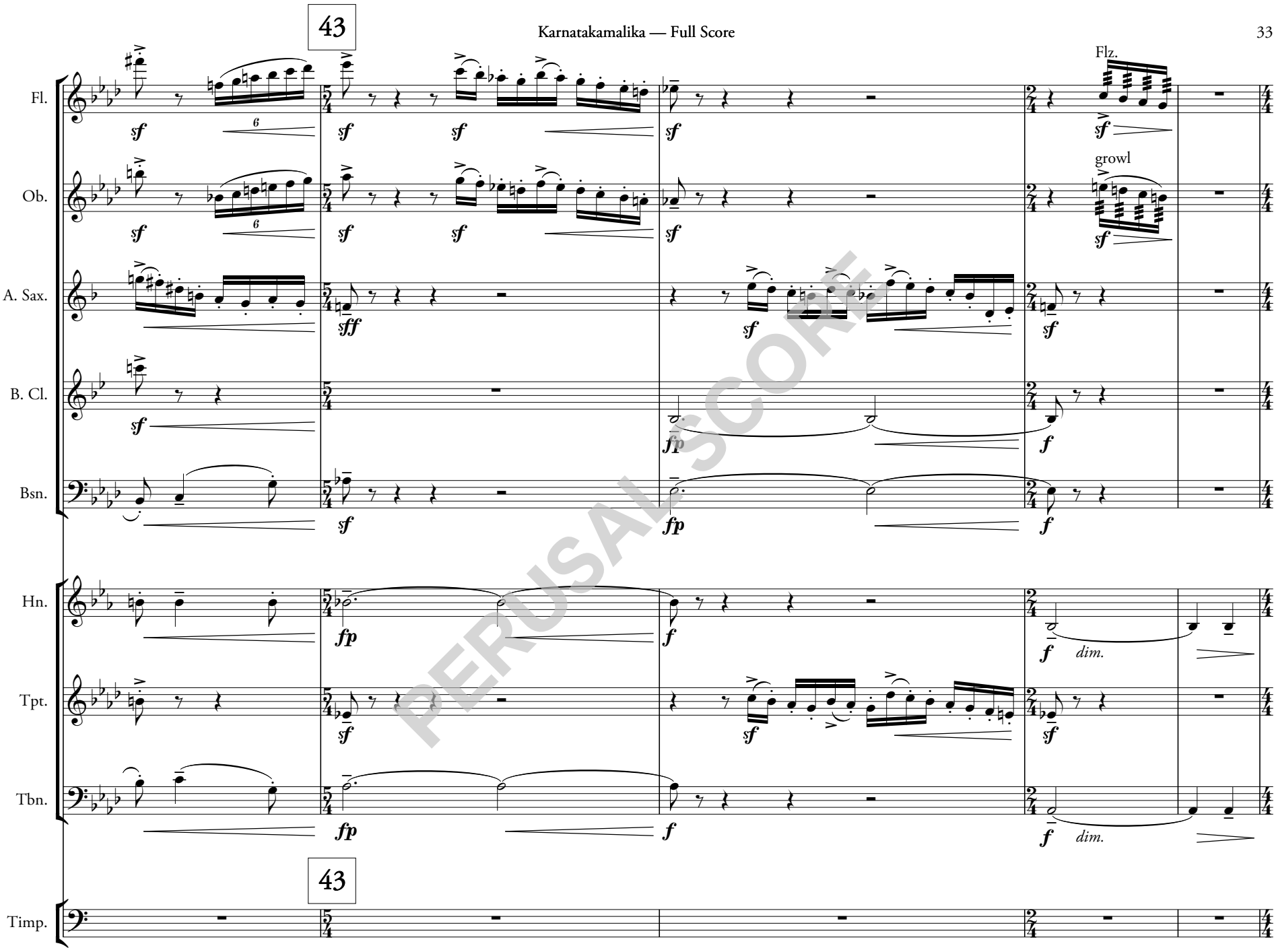
PERUSAL SCORE

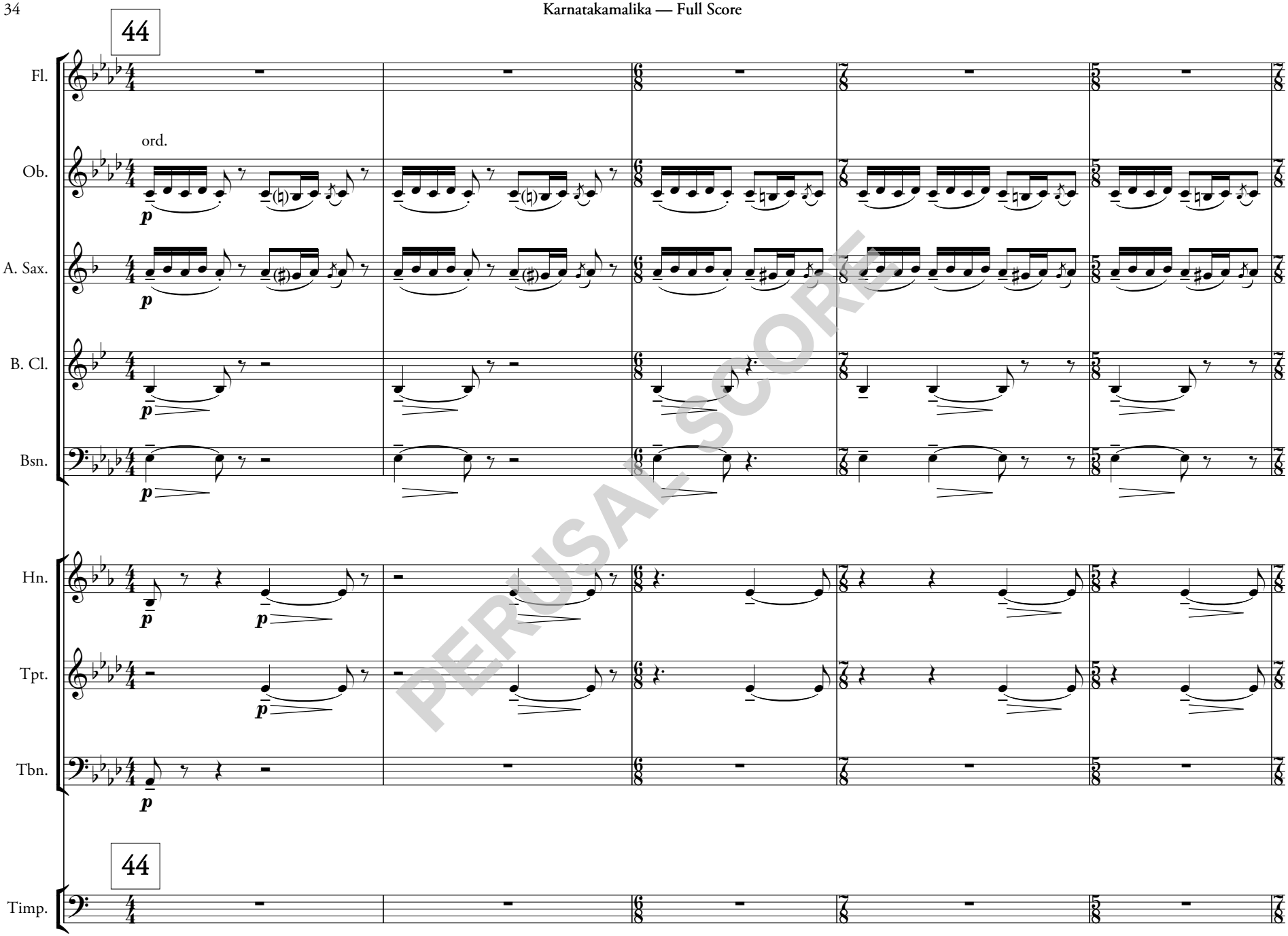


PERUSAL SCORE

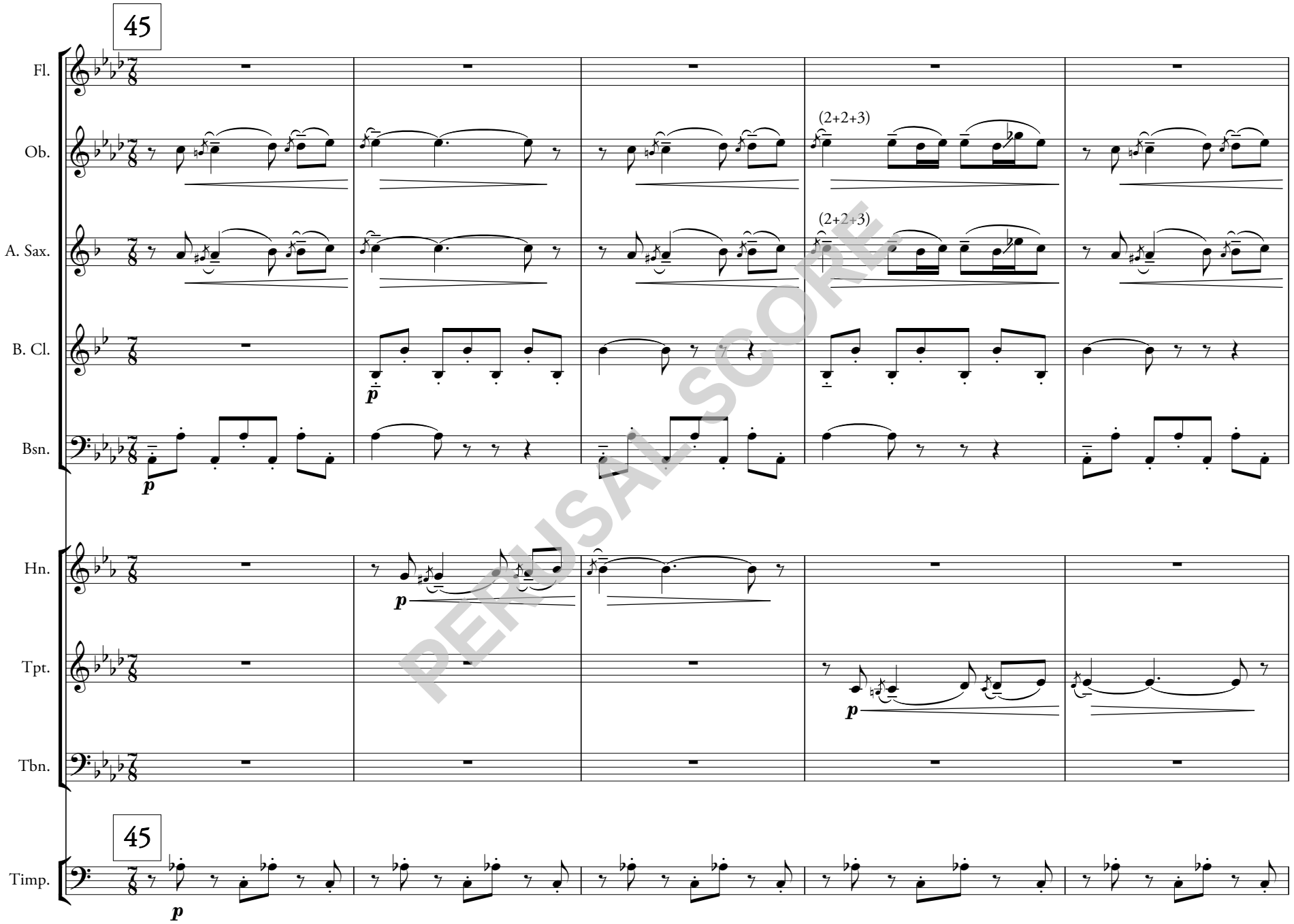


PERUSAL SCORE

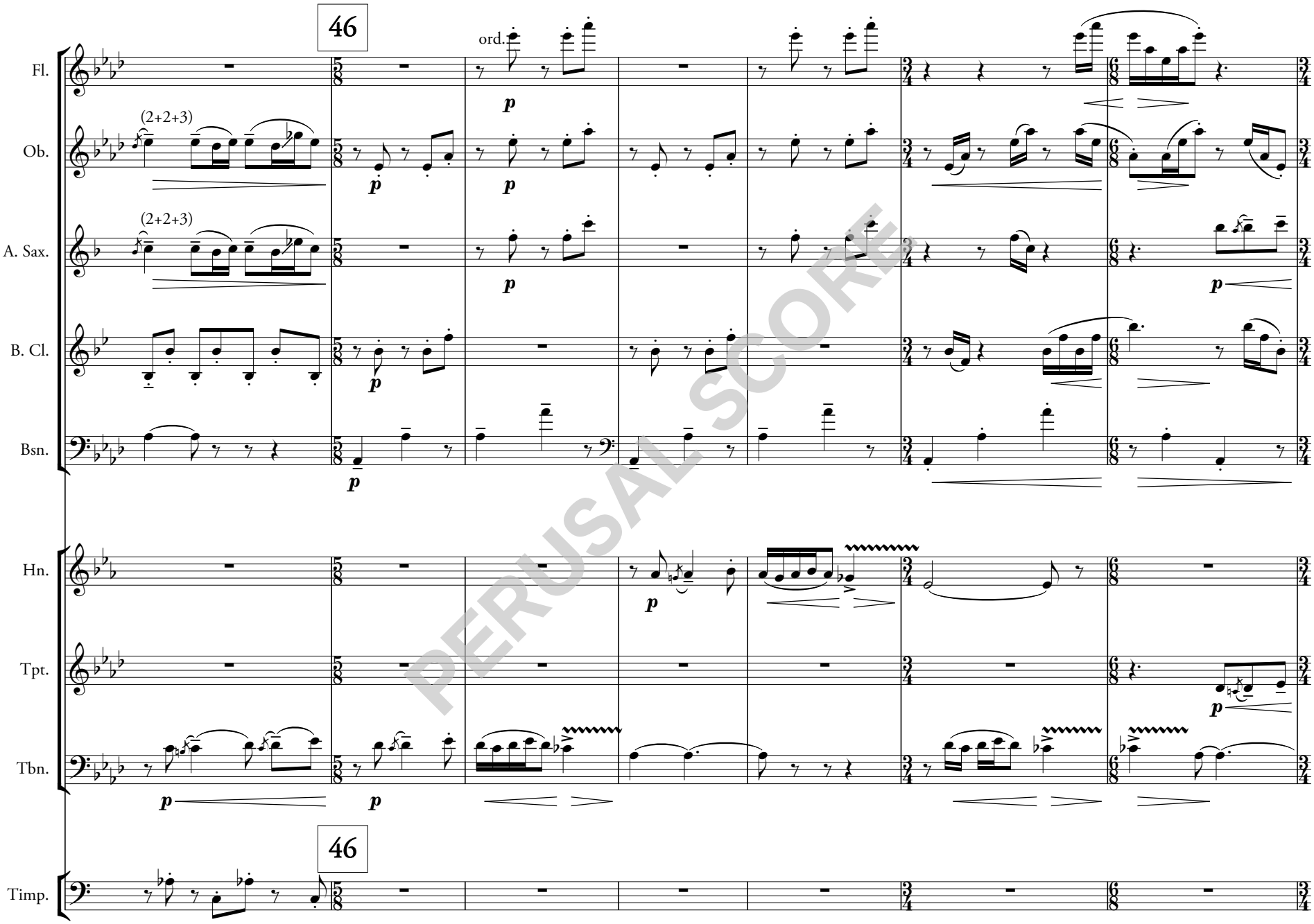

43
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
Flz.
growl
dim.
dim.
PERUSAL SCORE

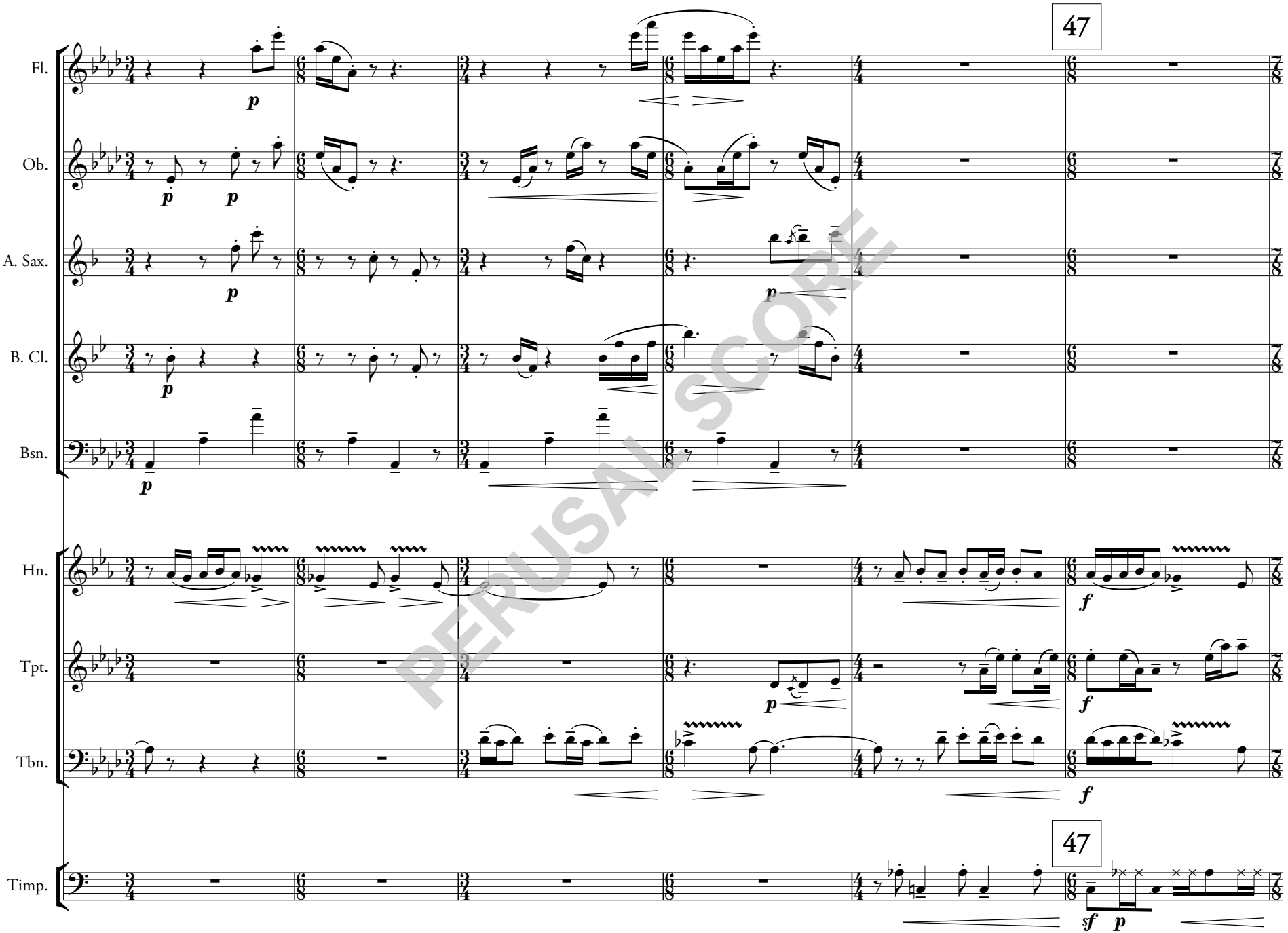


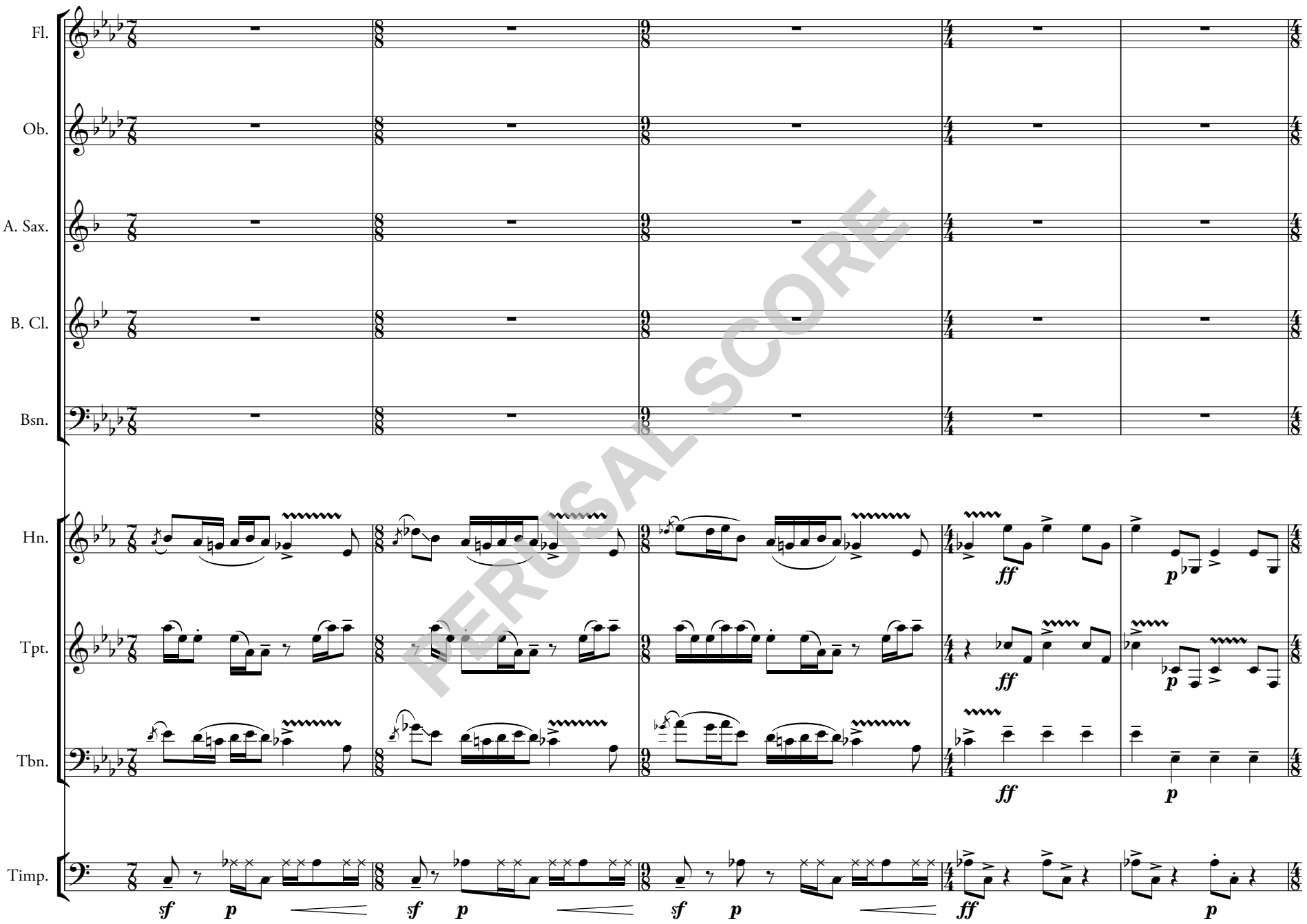
PERUSAL SCORE



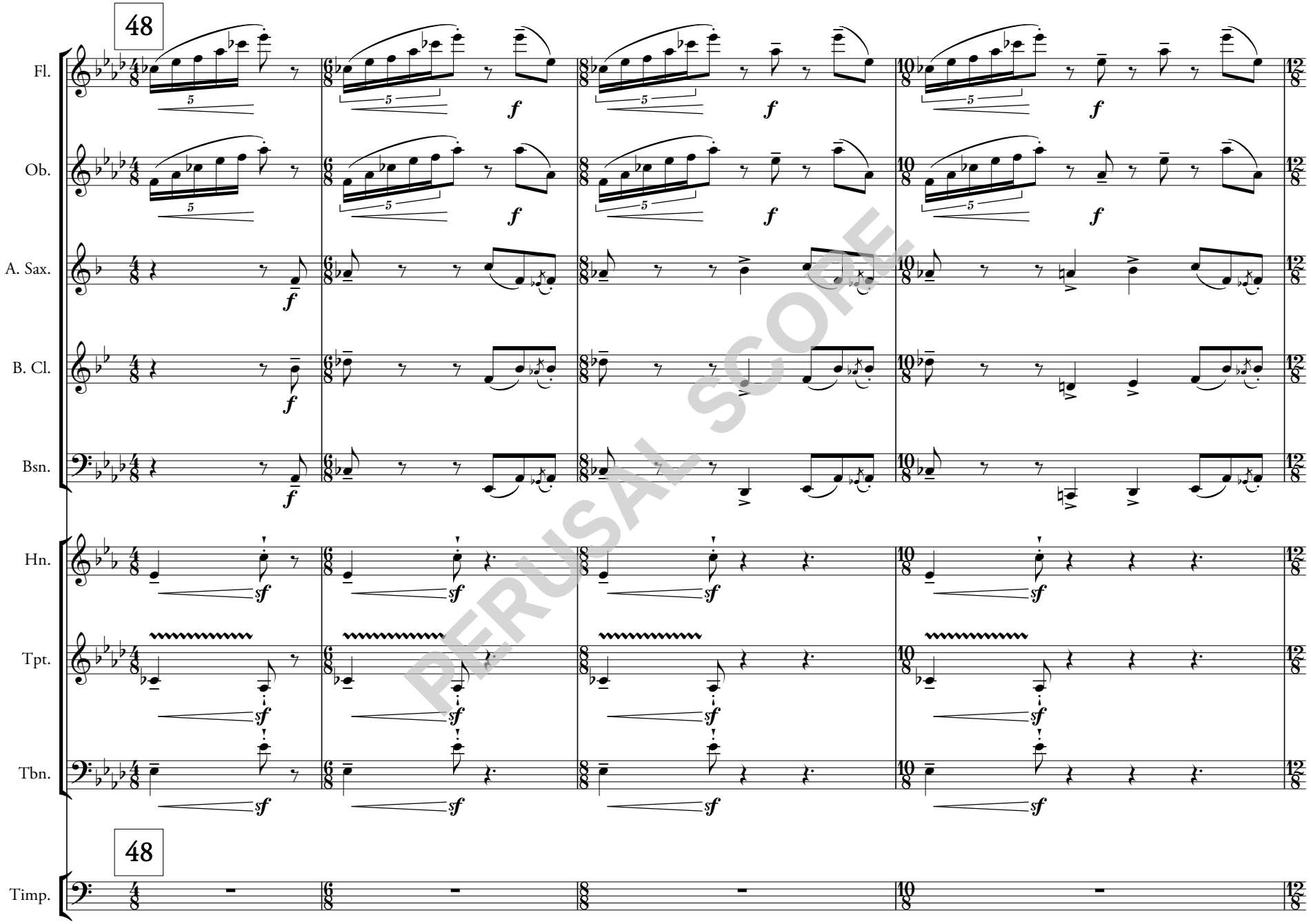
PERUSAL SCORE


46
ord.
(2+2+3)
(2+2+3)
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
46
p
PERUSAL SCORE

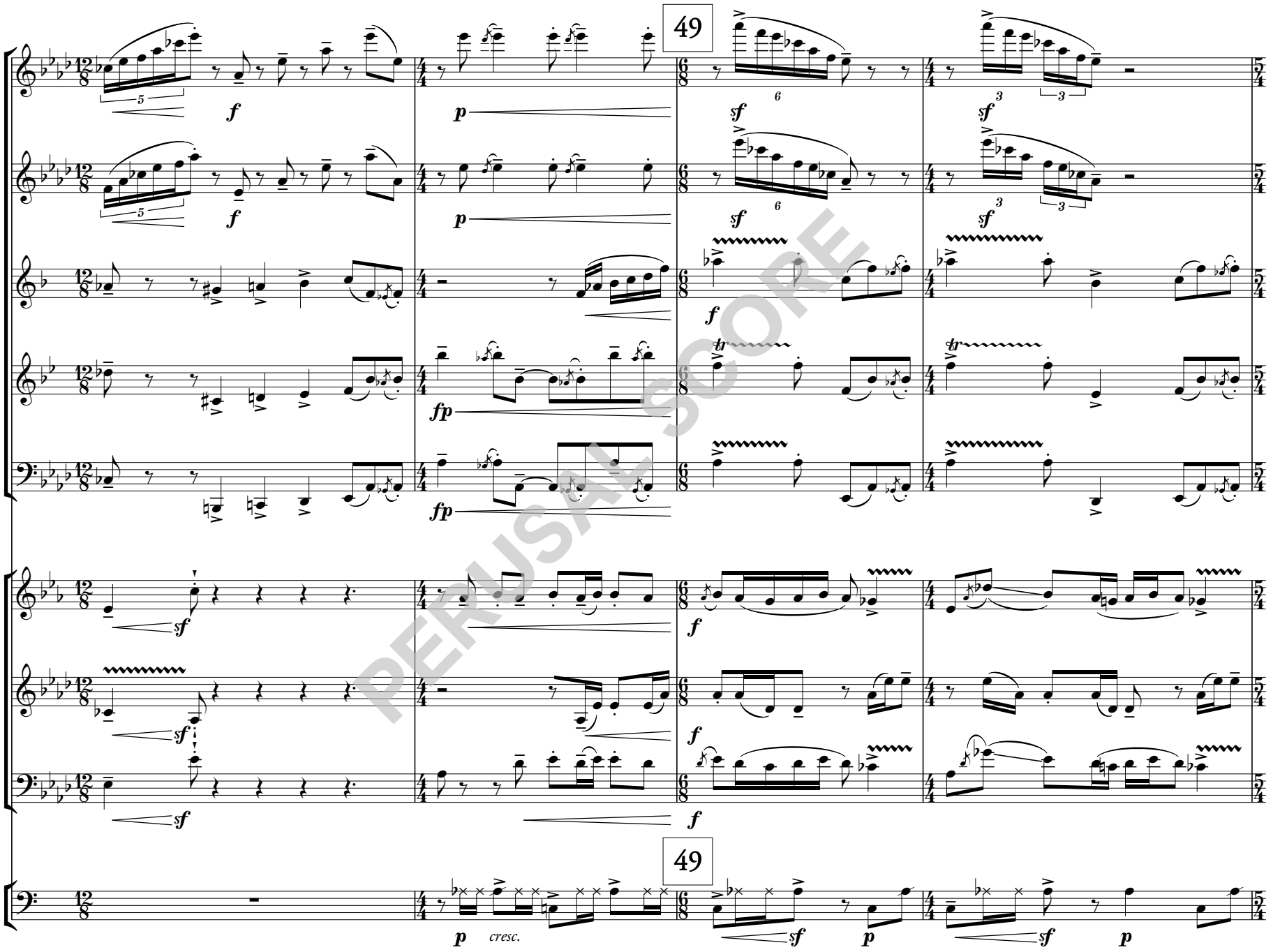

47
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
47
PERUSAL SCORE



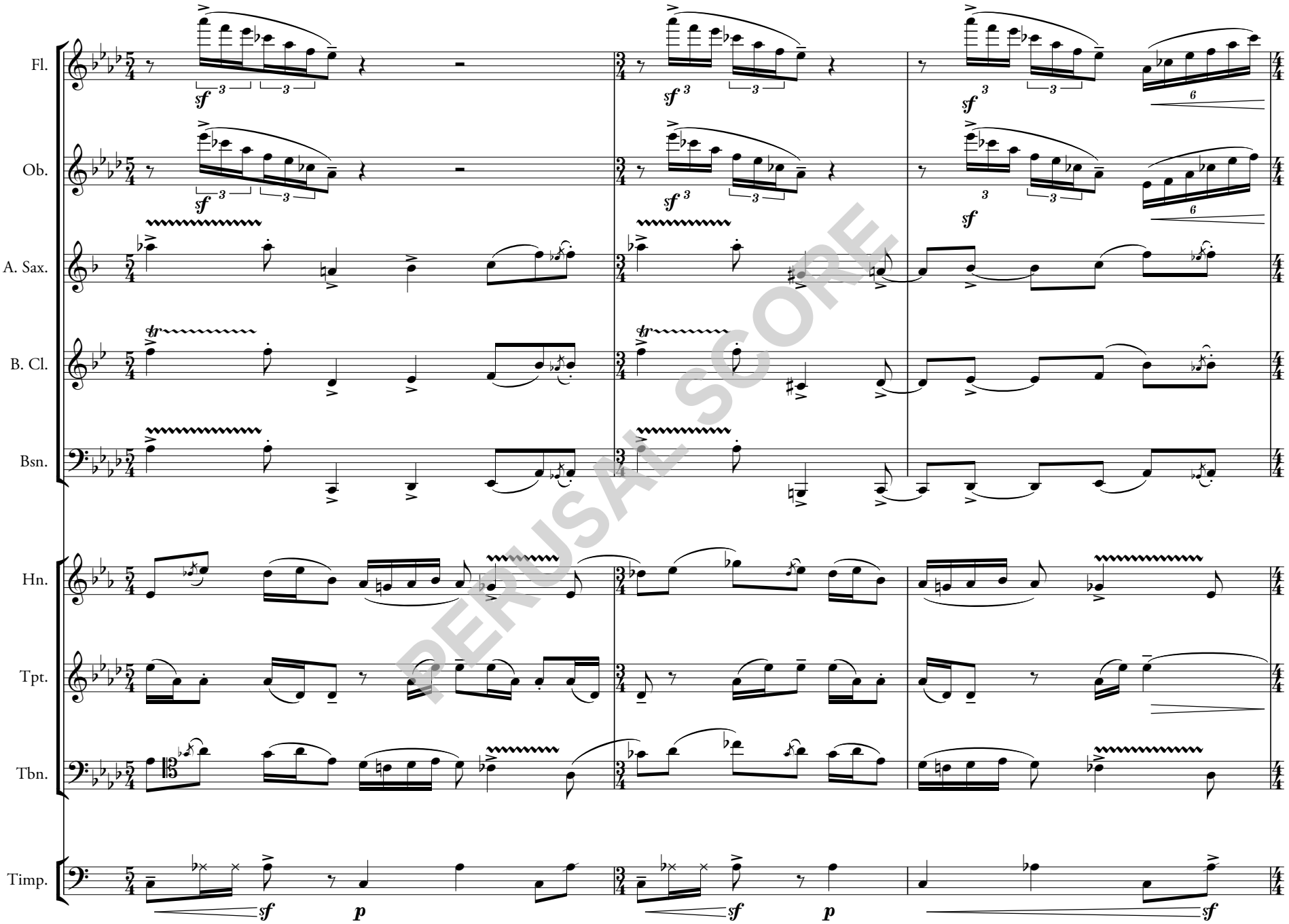
PERUSAL SCORE



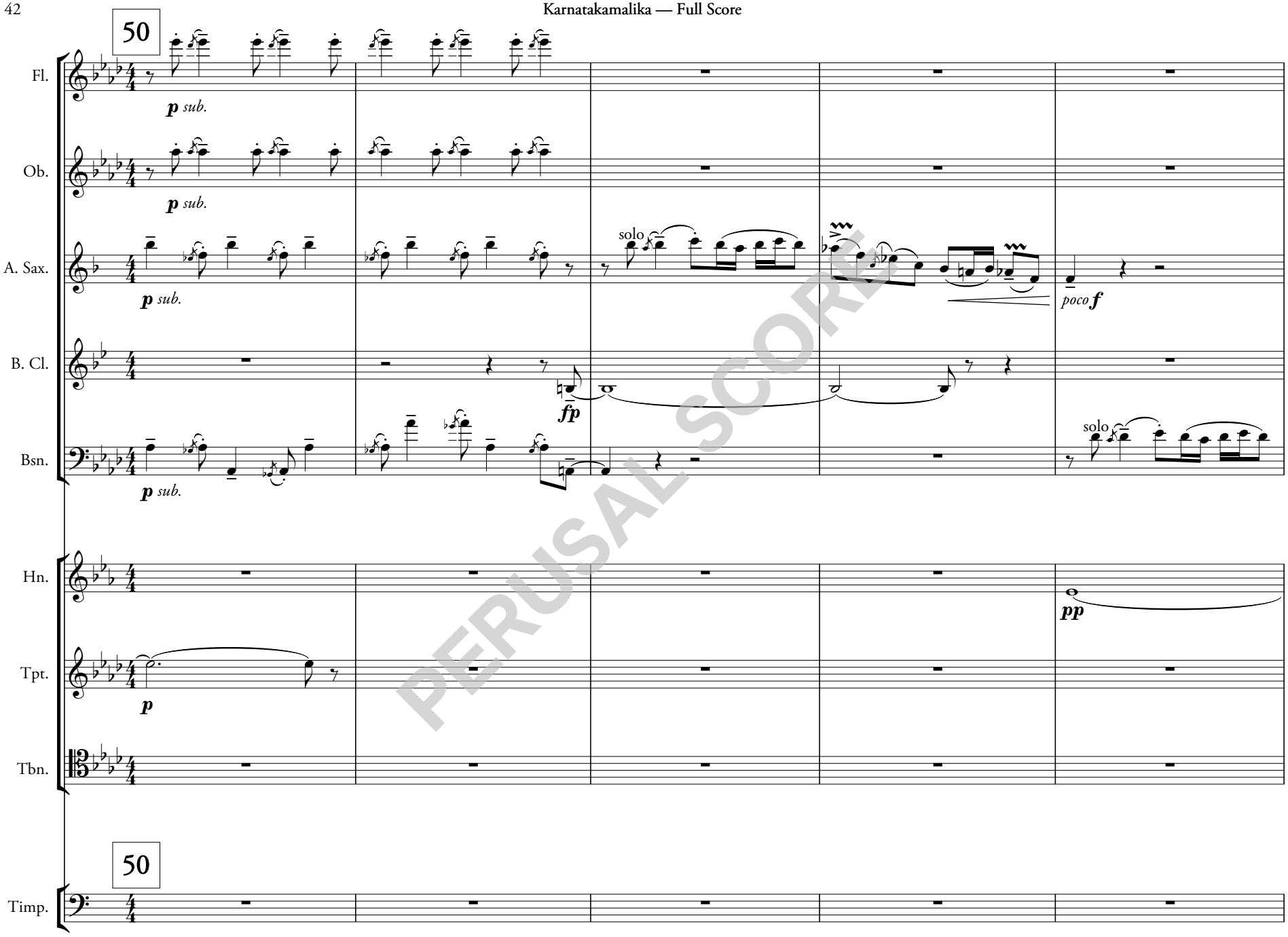
PERUSAL SCORE



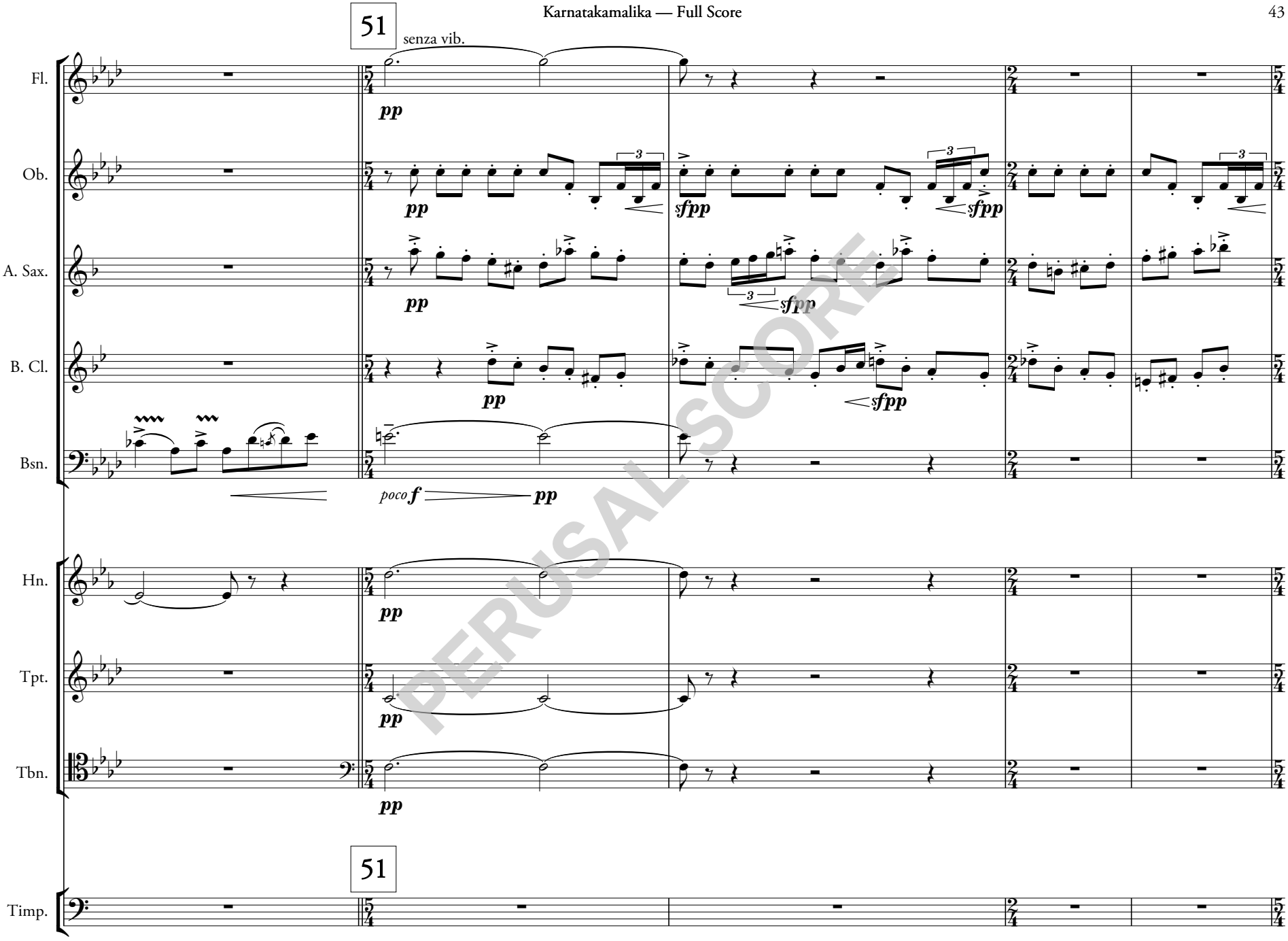
PERUSAL SCORE



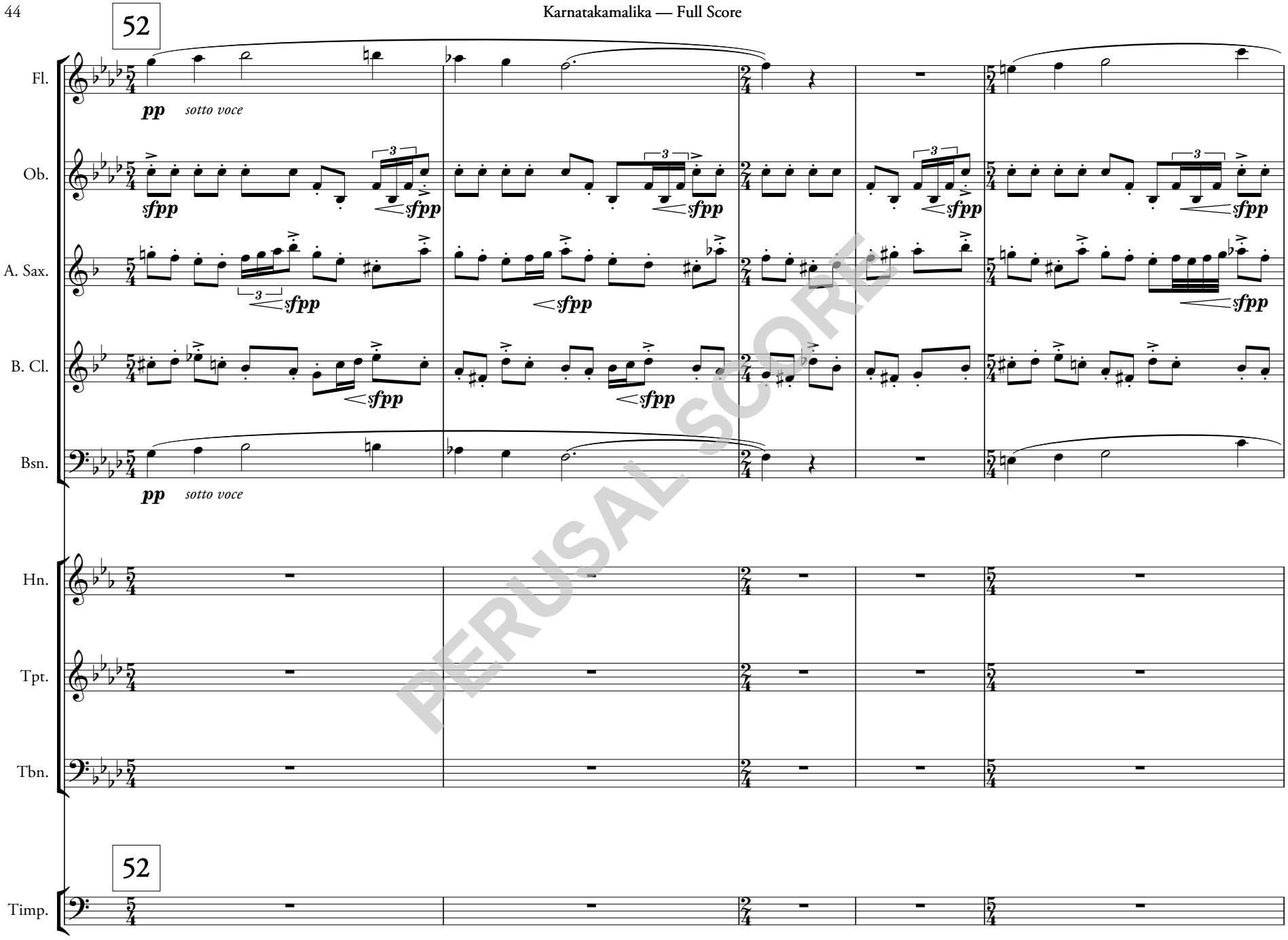
PERUSAL SCORE



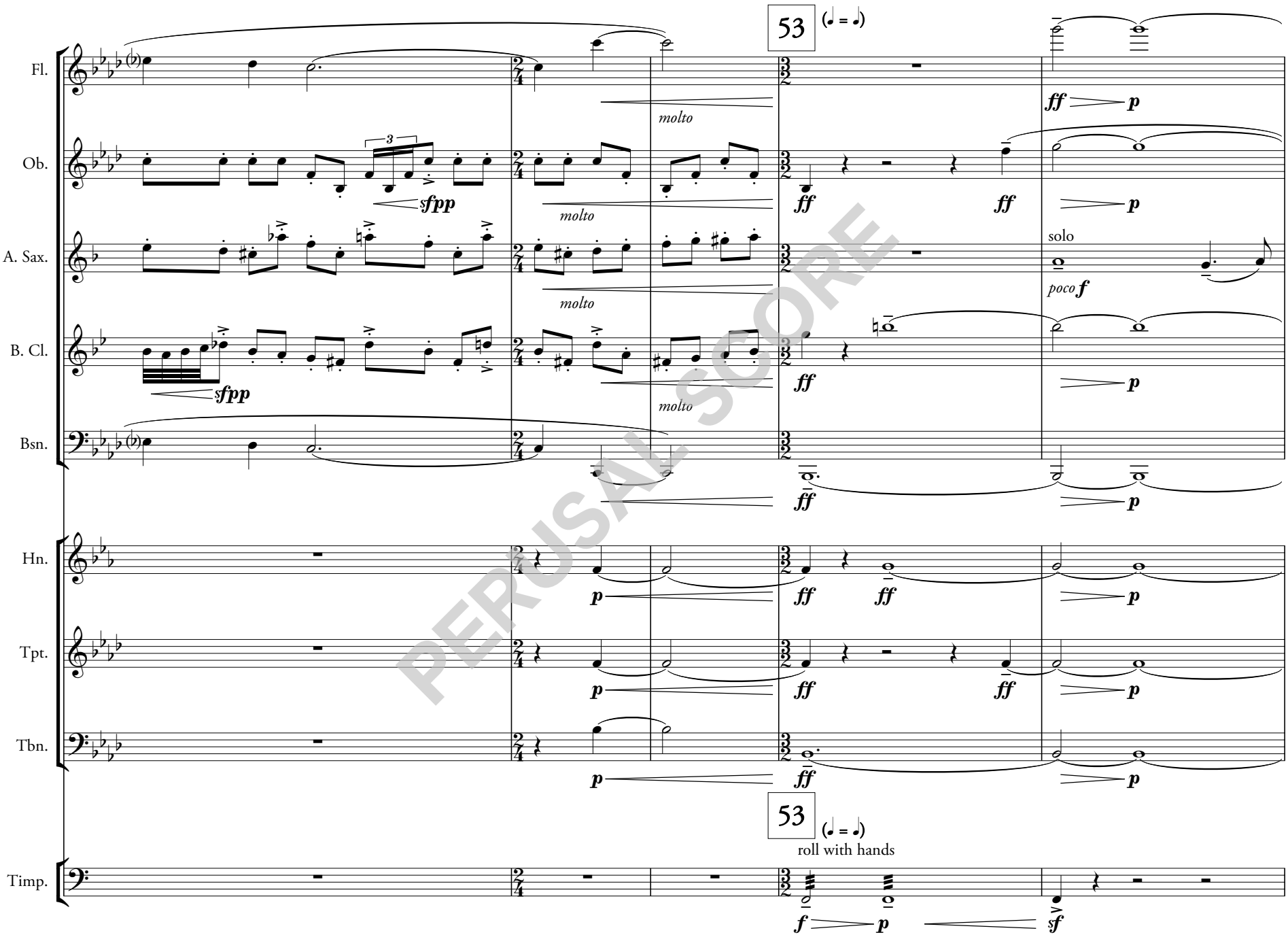
PERUSAL SCORE



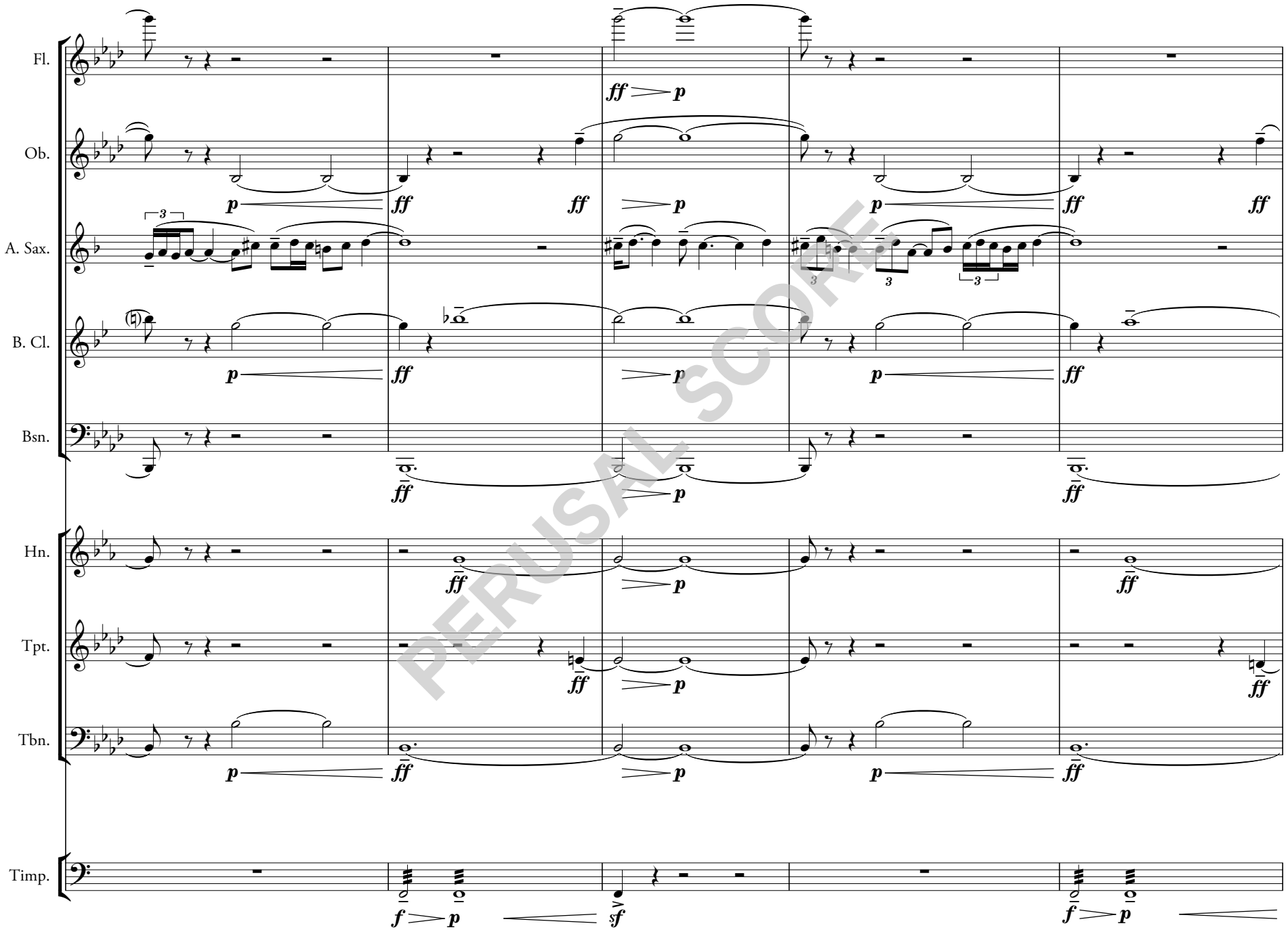
PERUSAL SCORE



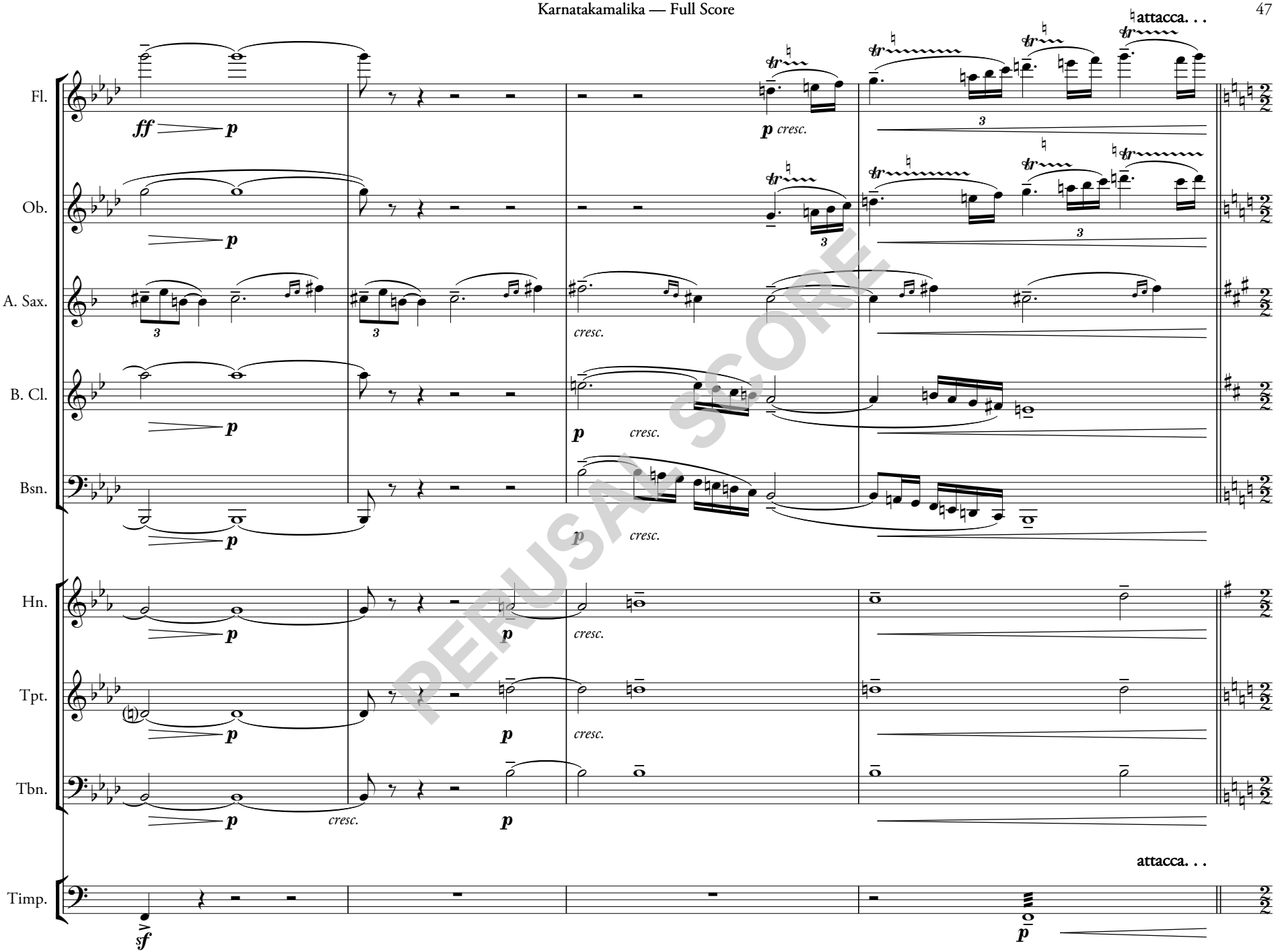
PERUSAL SCORE

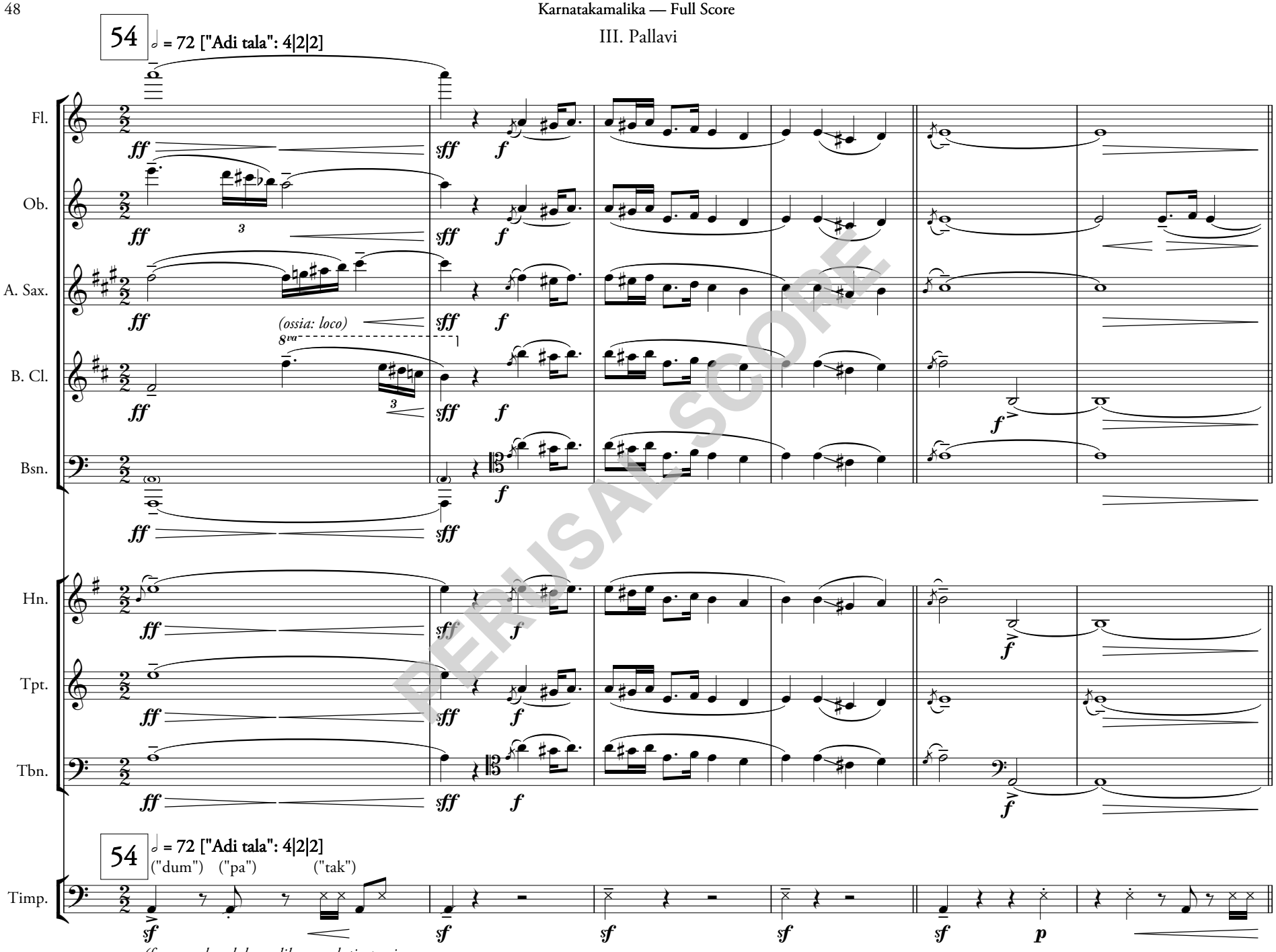


PERUSAL SCORE

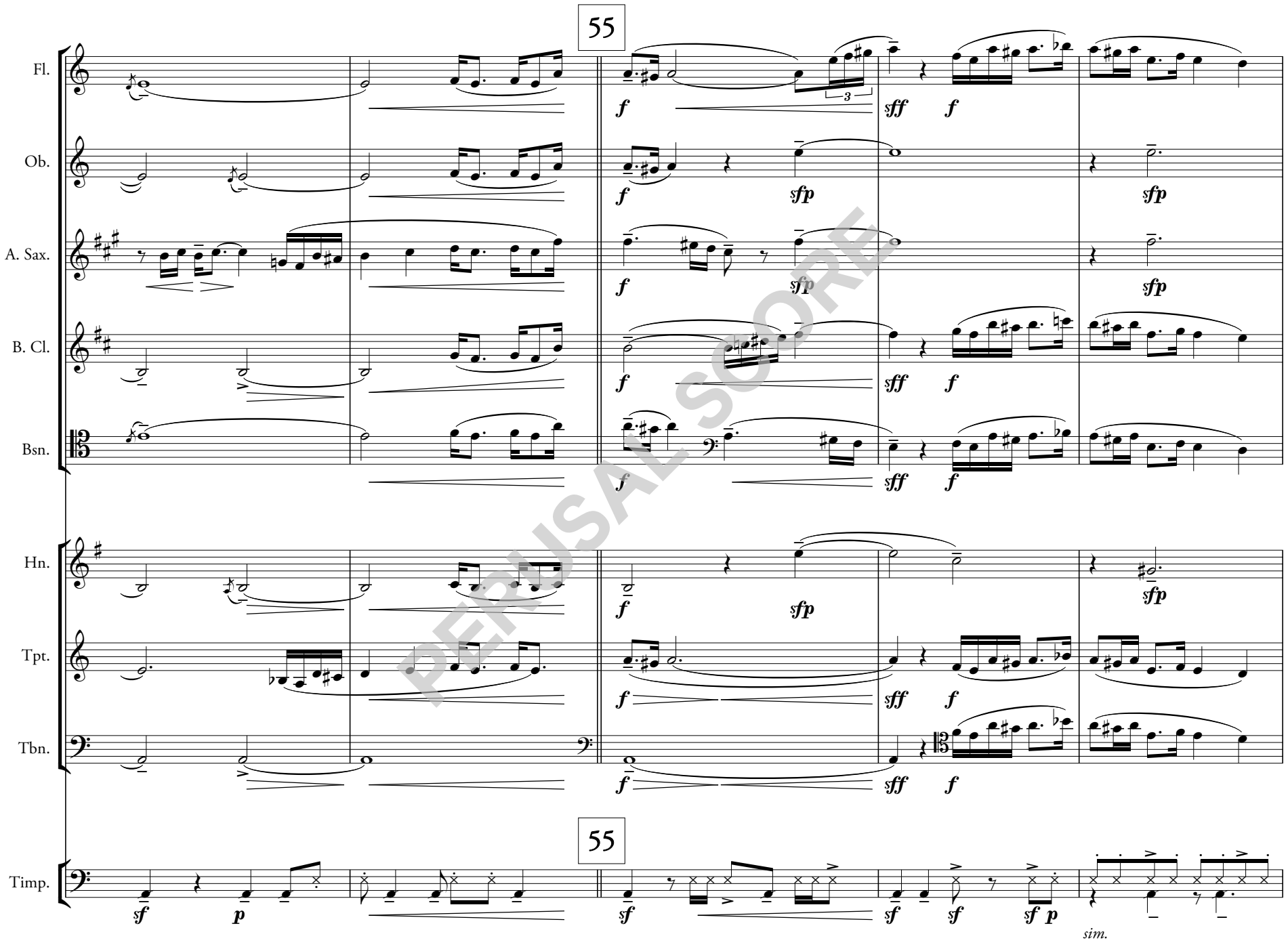


PERUSAL SCORE

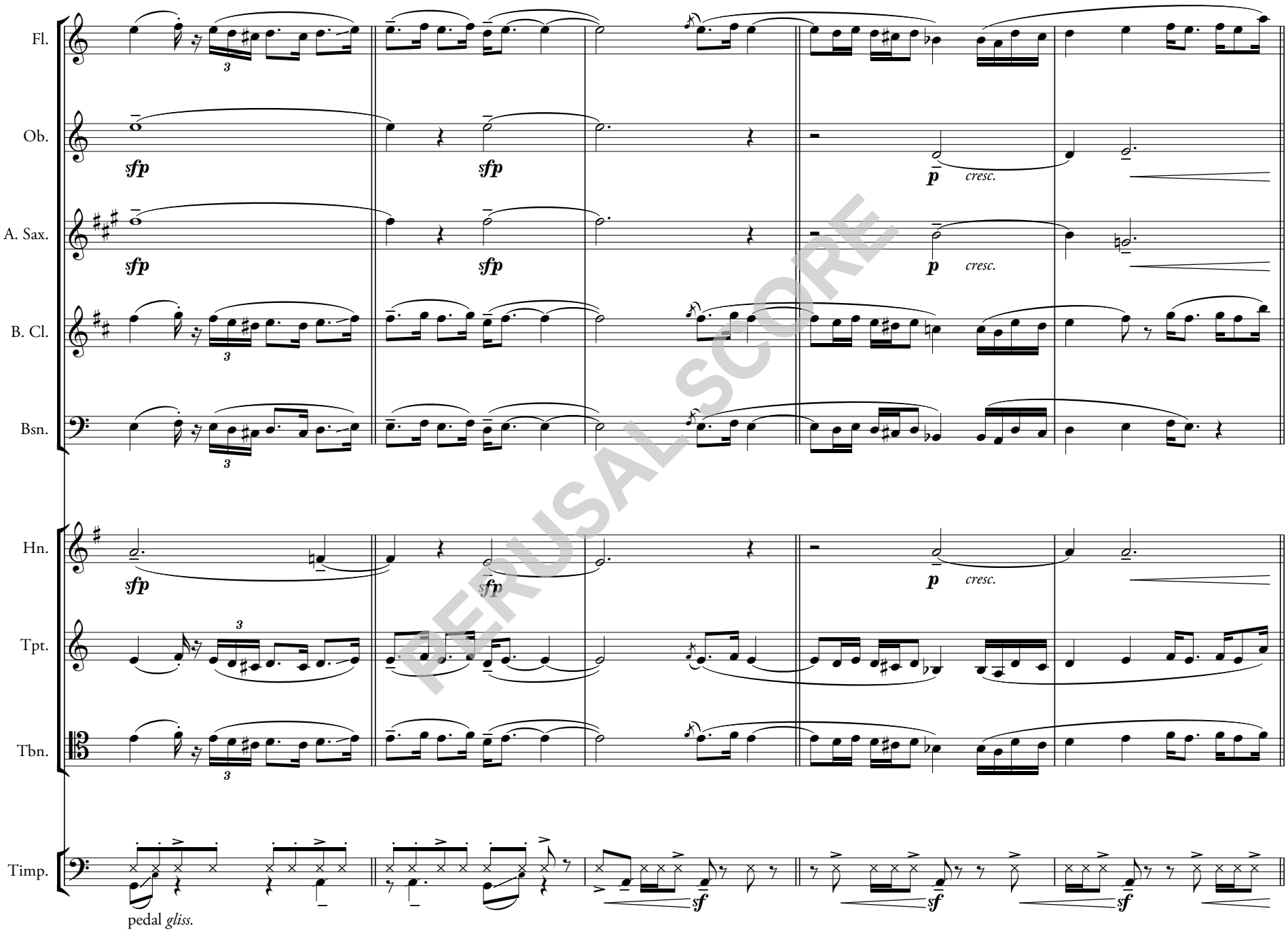

Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
attacca. . .
attacca. . .
PERUSAL SCORE



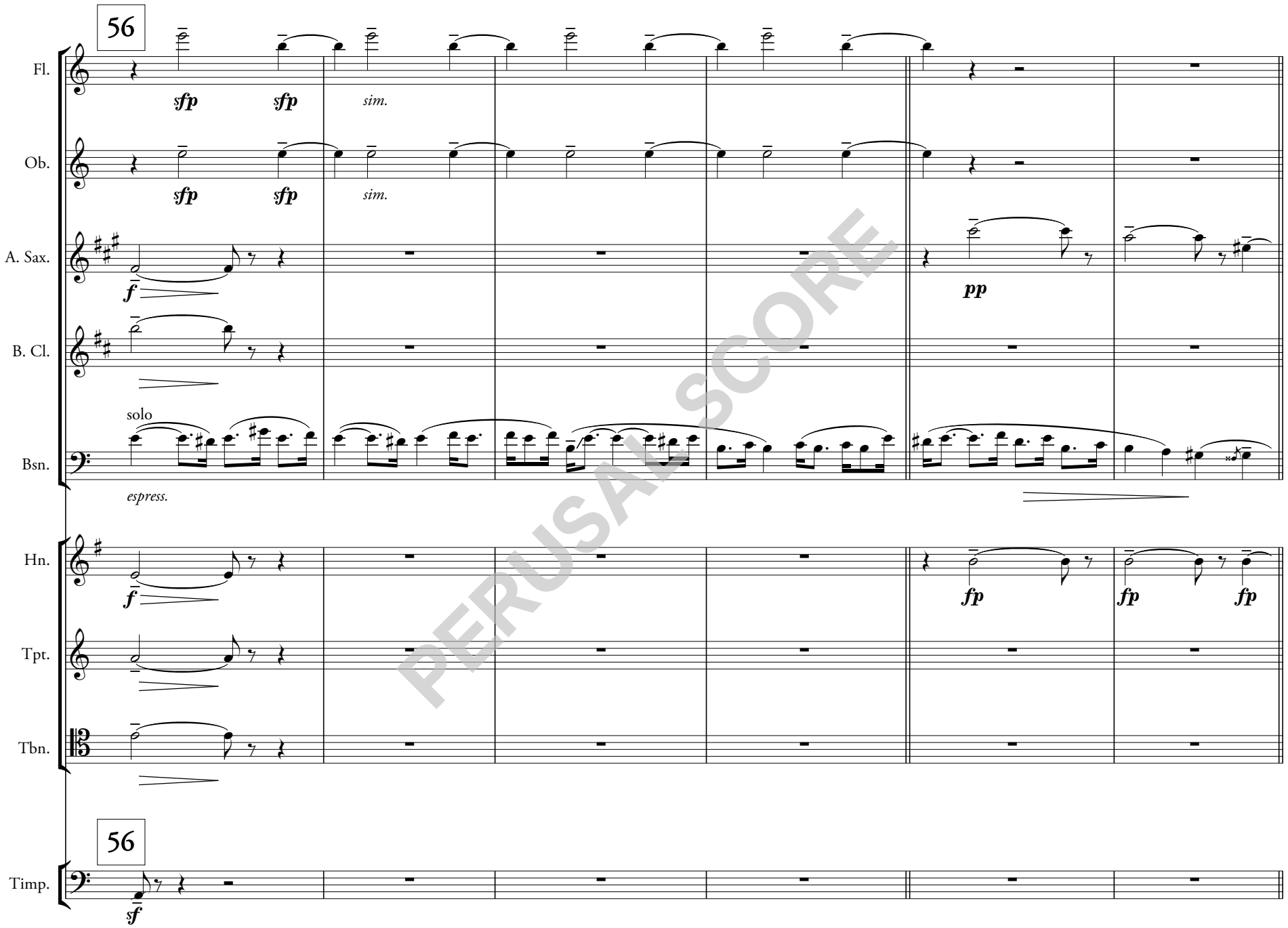
PERUSAL SCORE



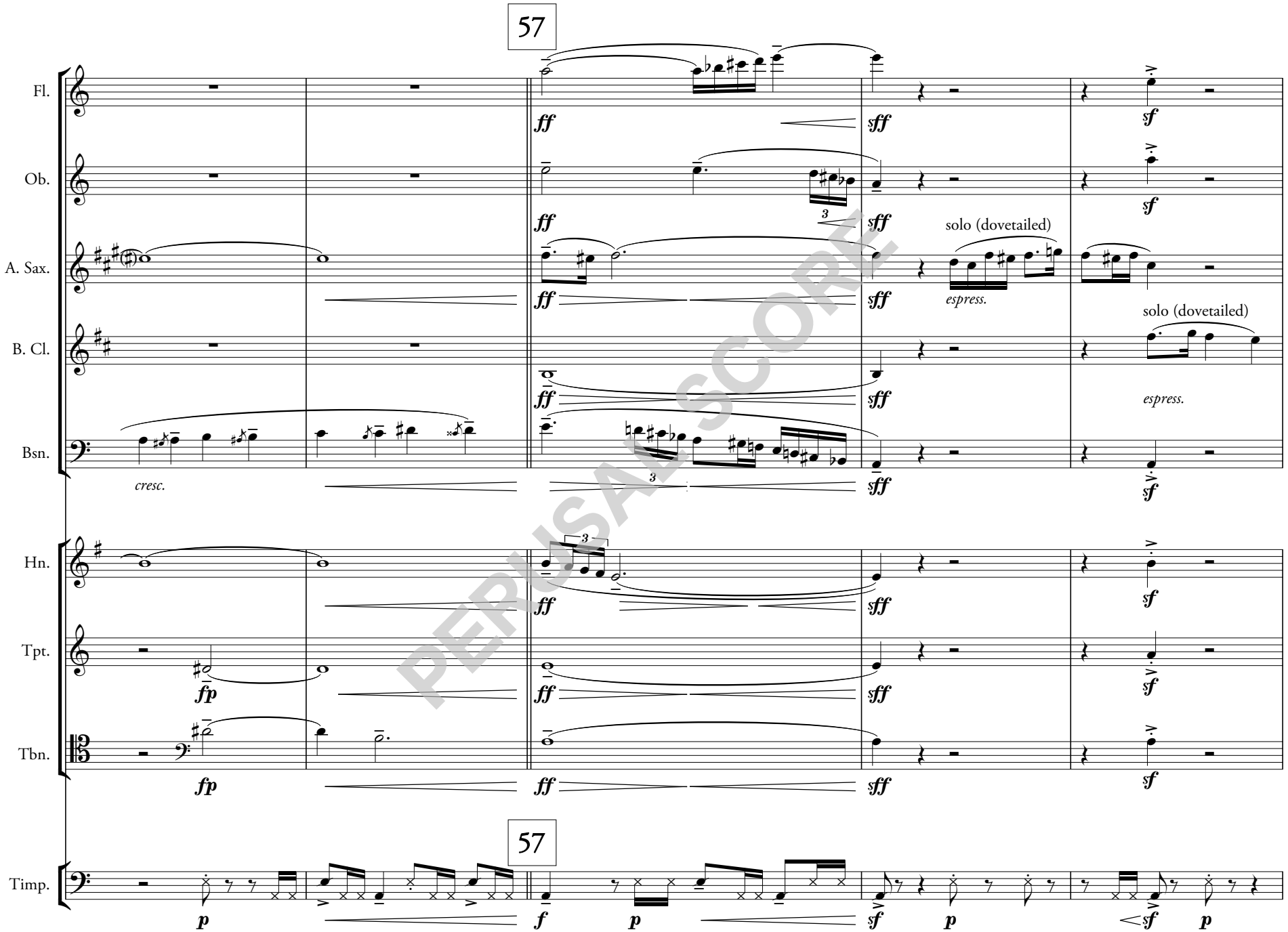
PERUSAL SCORE



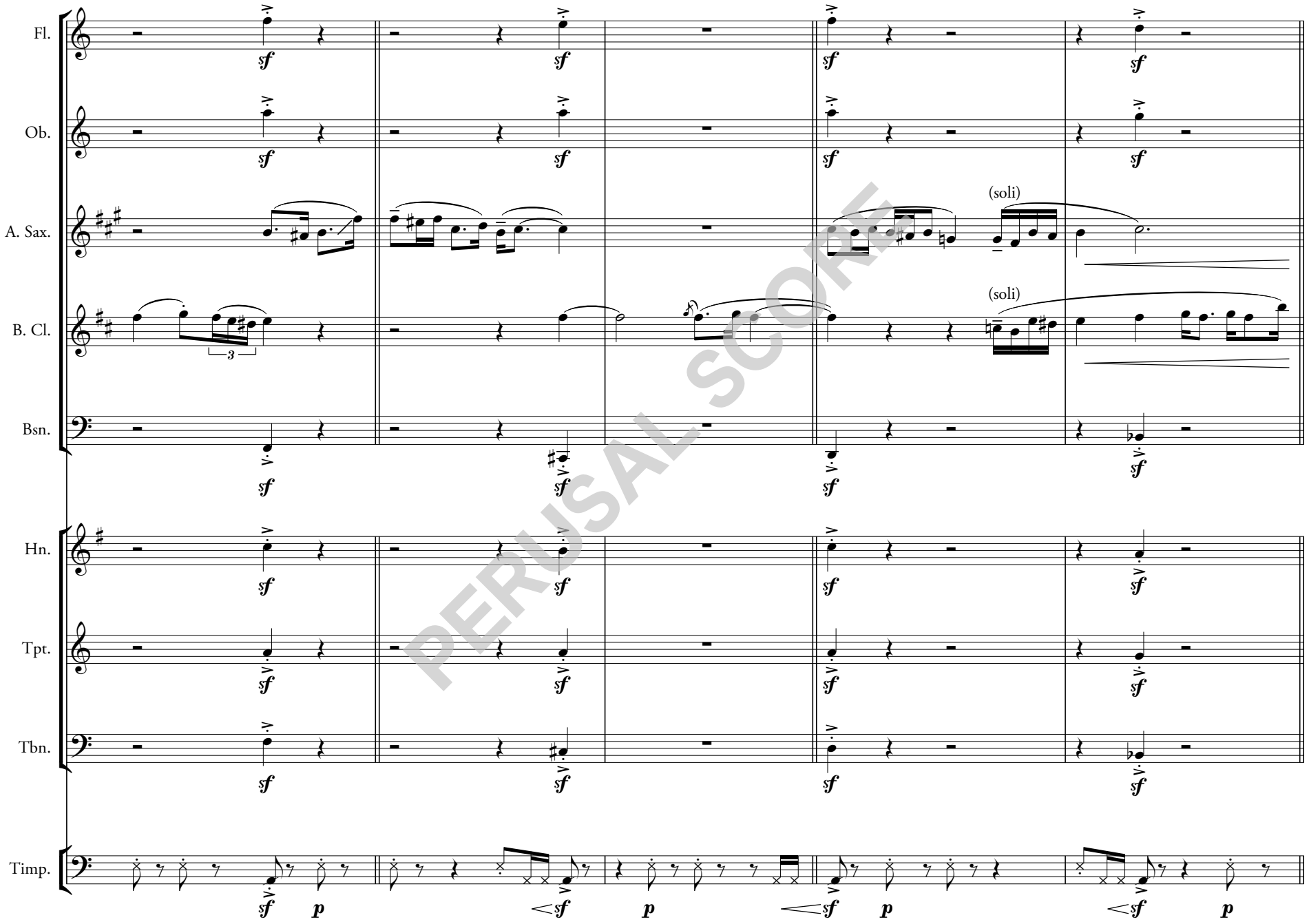
PERUSAL SCORE



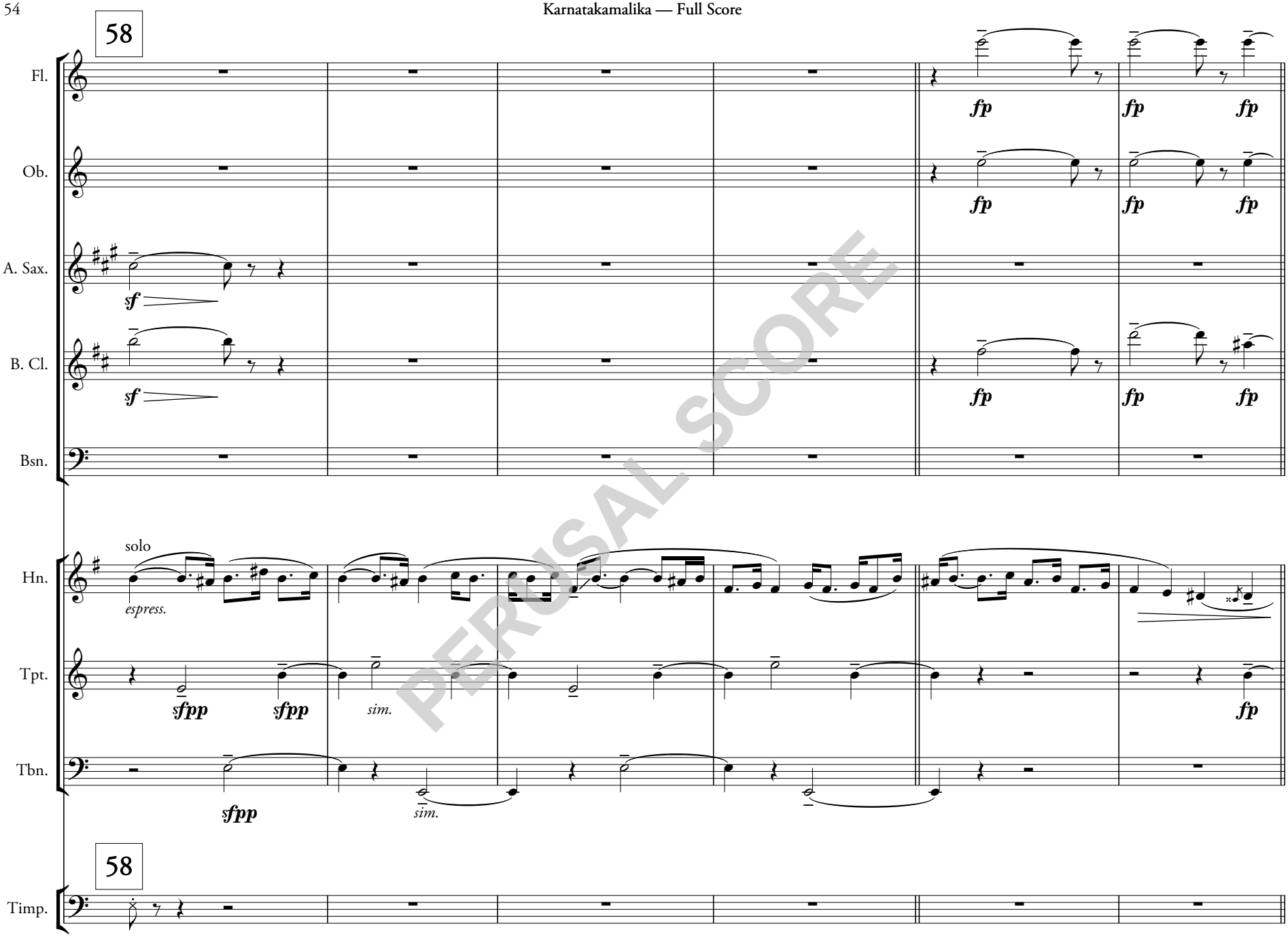
PERUSAL SCORE



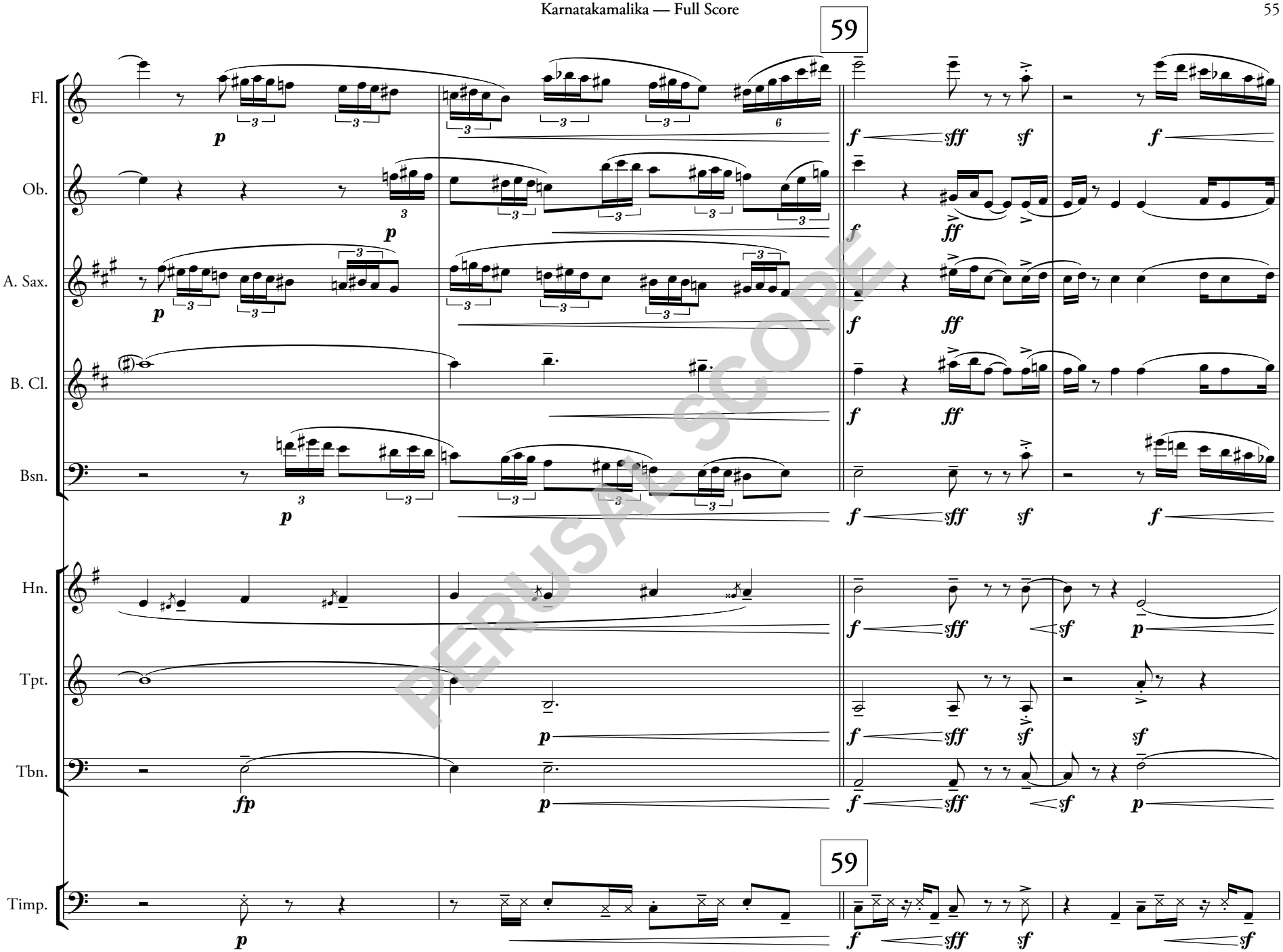
PERUSAL SCORE



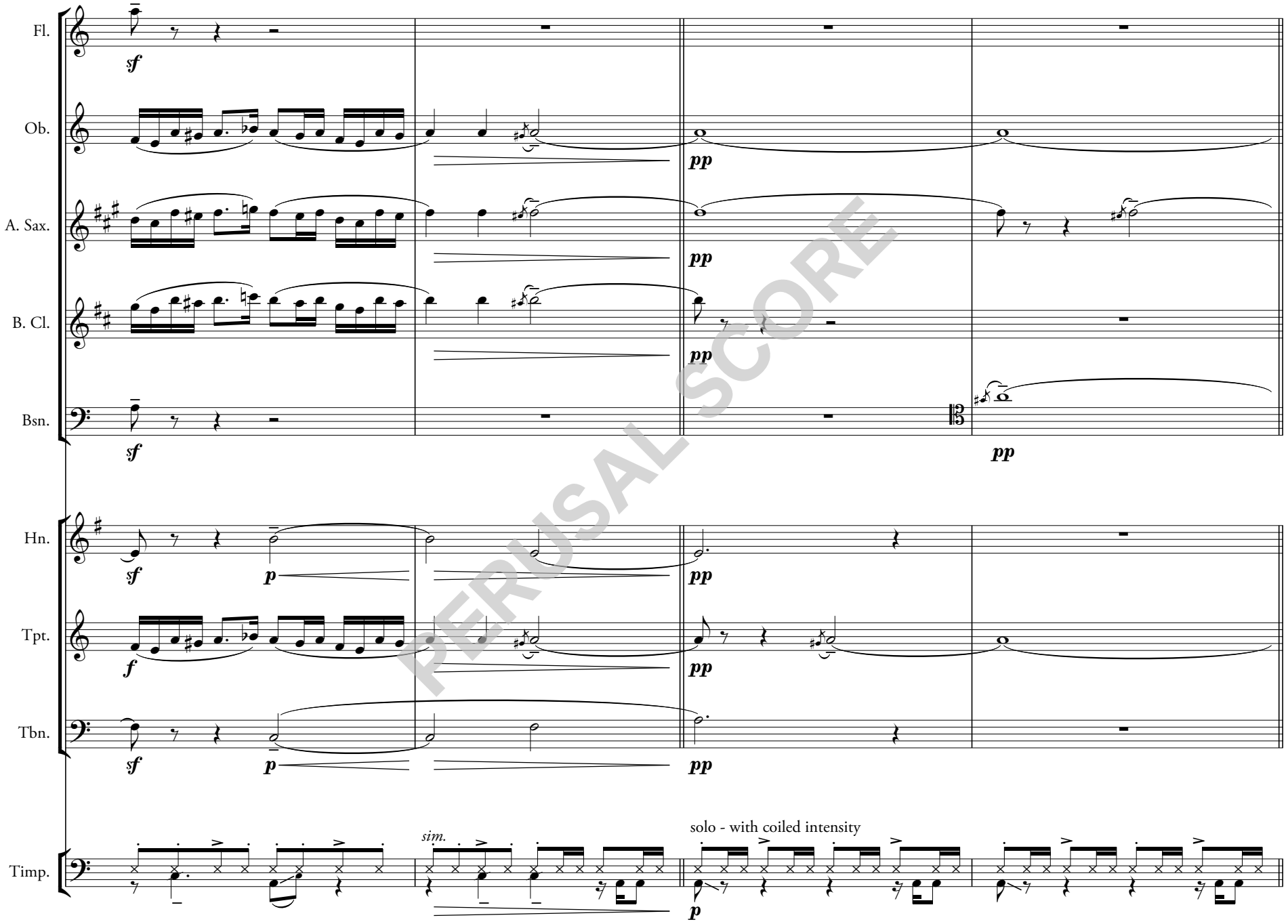
PERUSAL SCORE



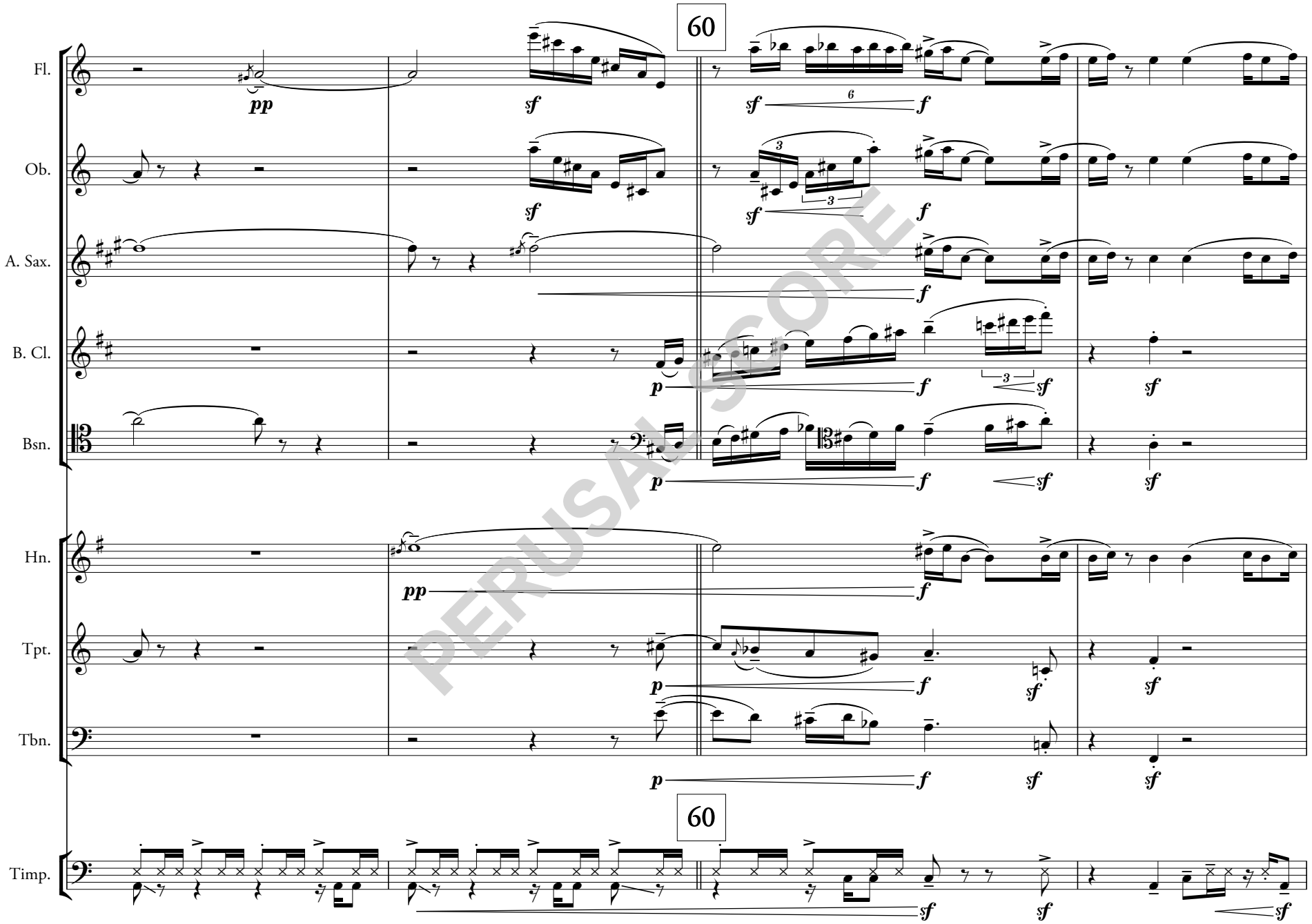
PERUSAL SCORE

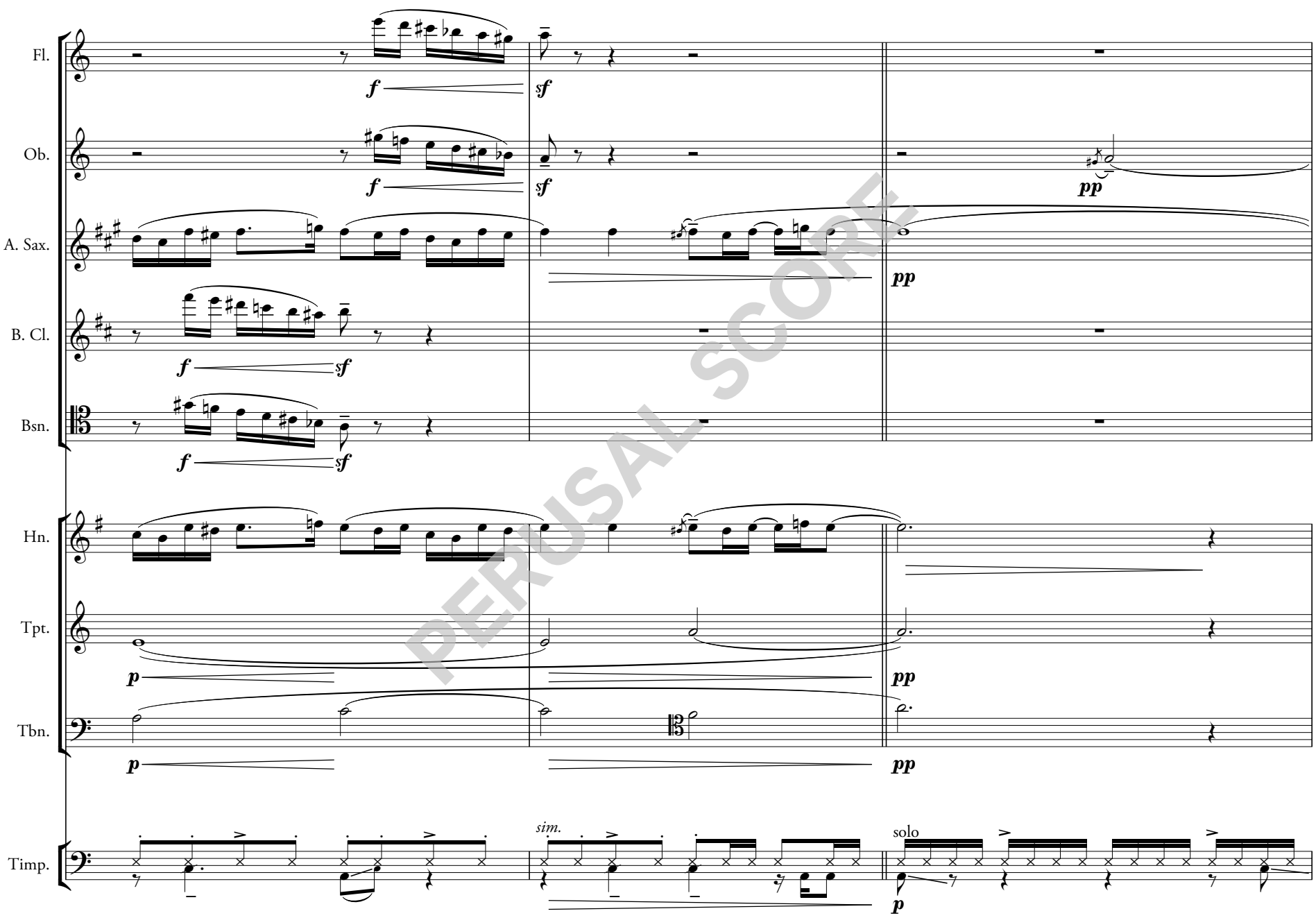


PERUSAL SCORE

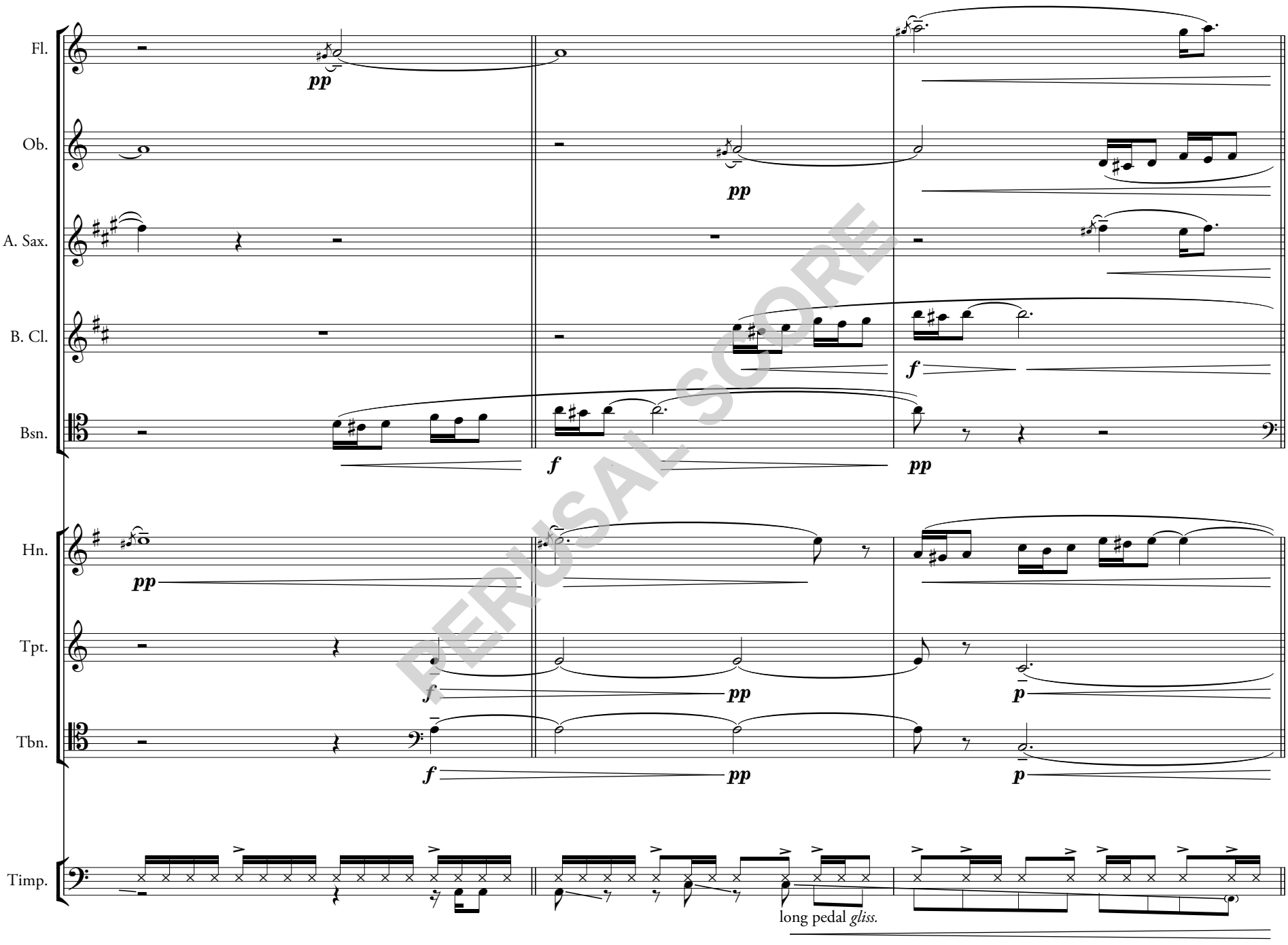


PERUSAL SCORE

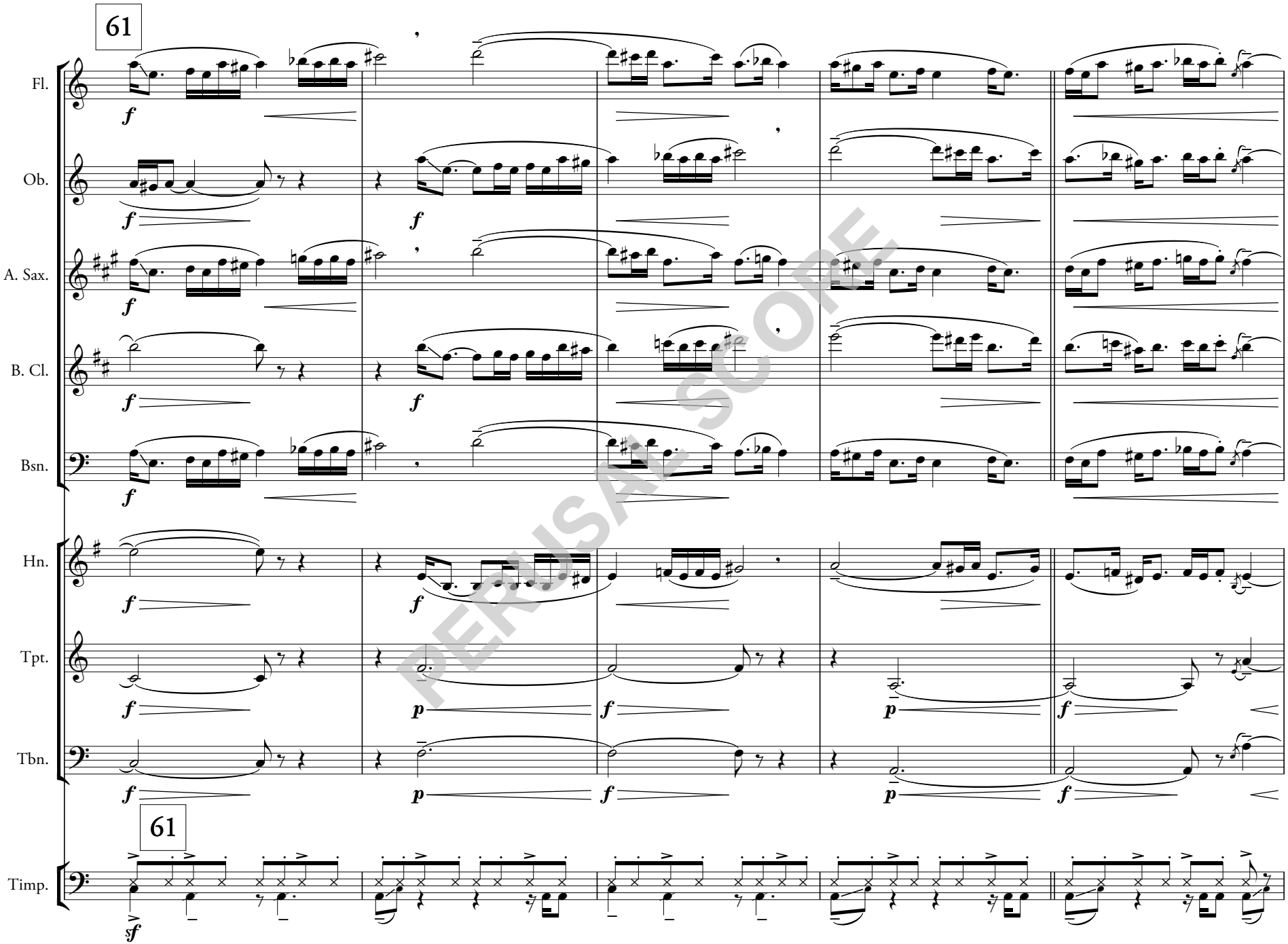

60
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
60
Timp.
pp
sf
f
p
PERUSAL SCORE

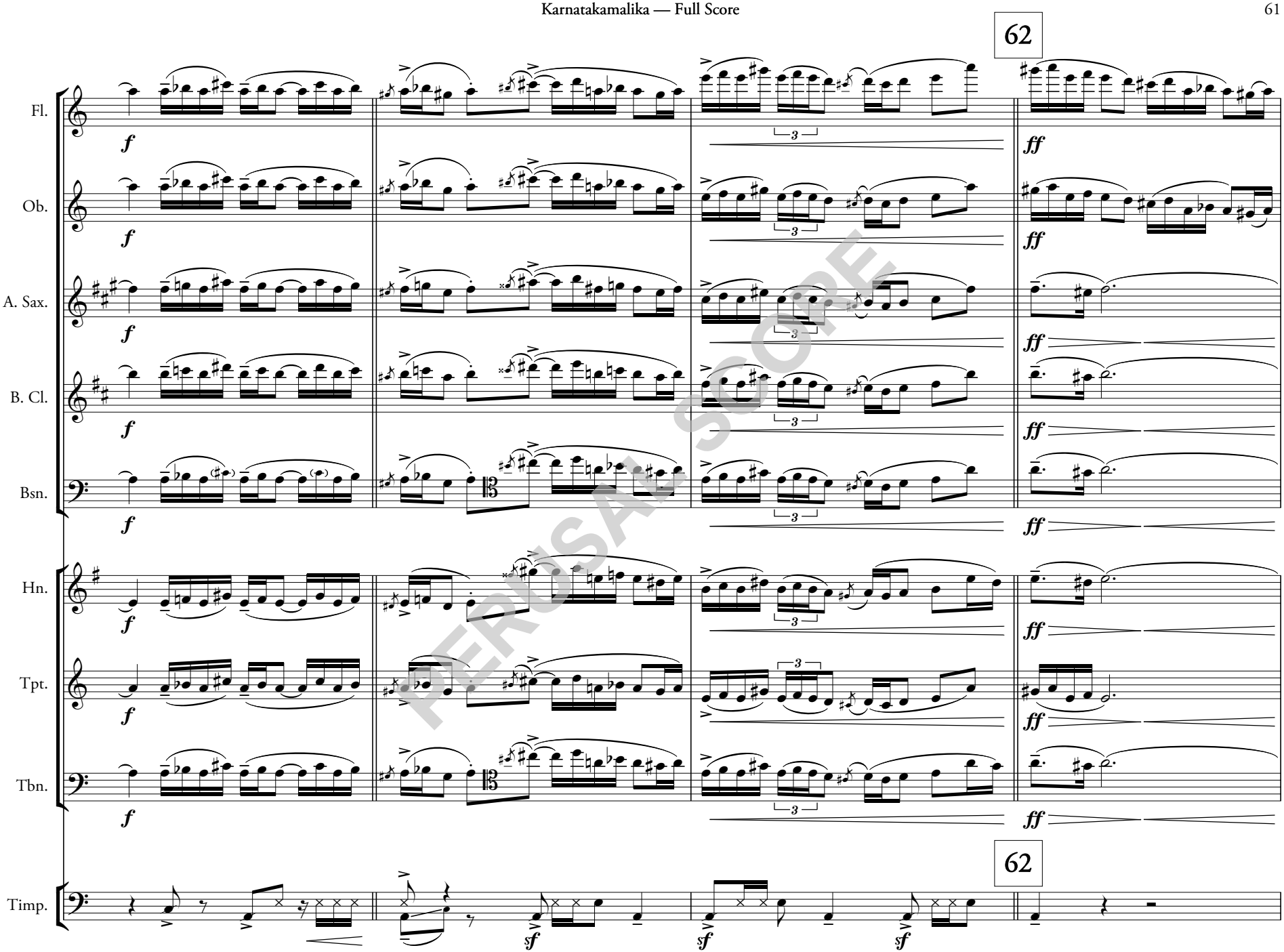


PERUSAL SCORE

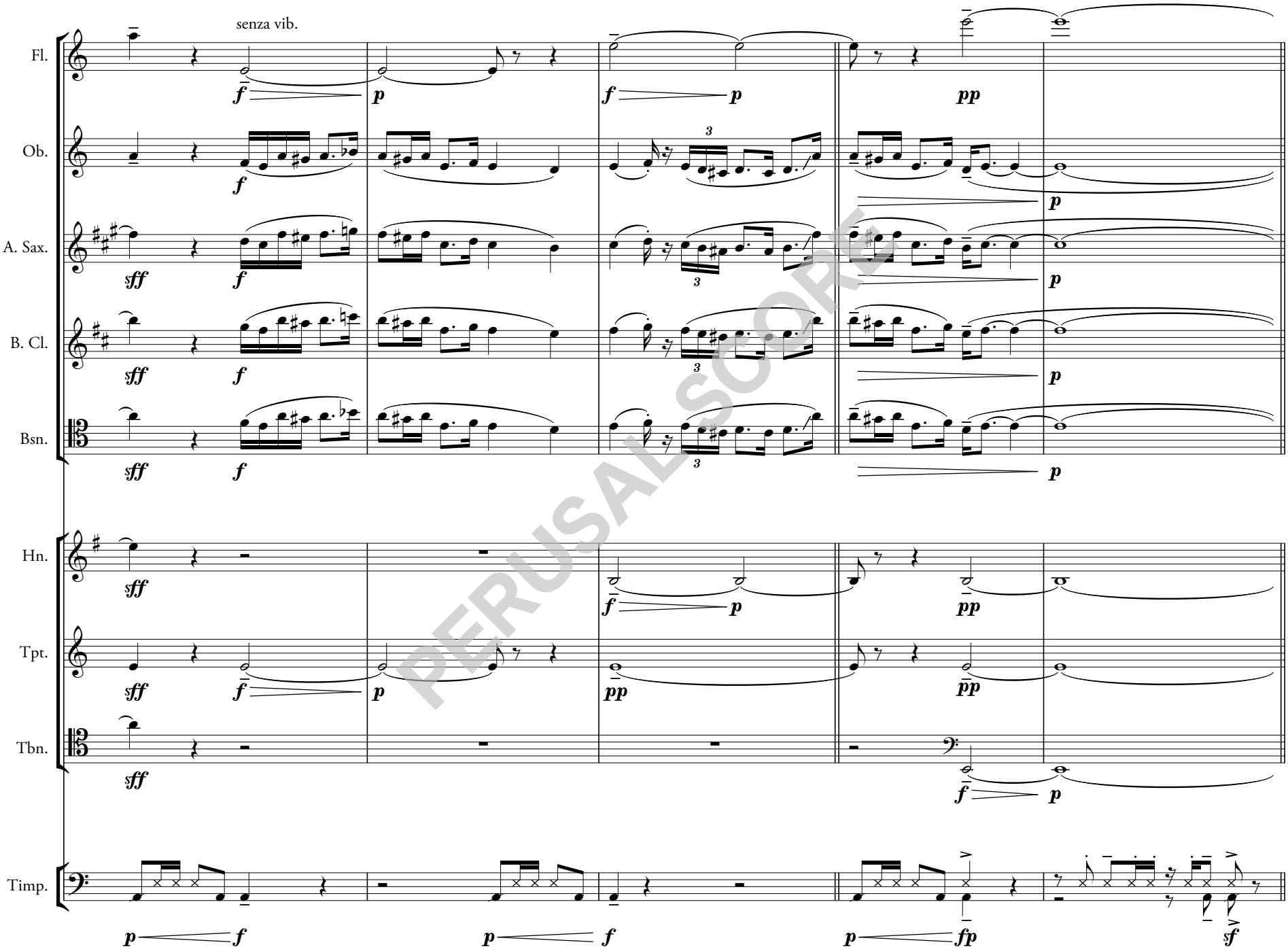


PERUSAL SCORE

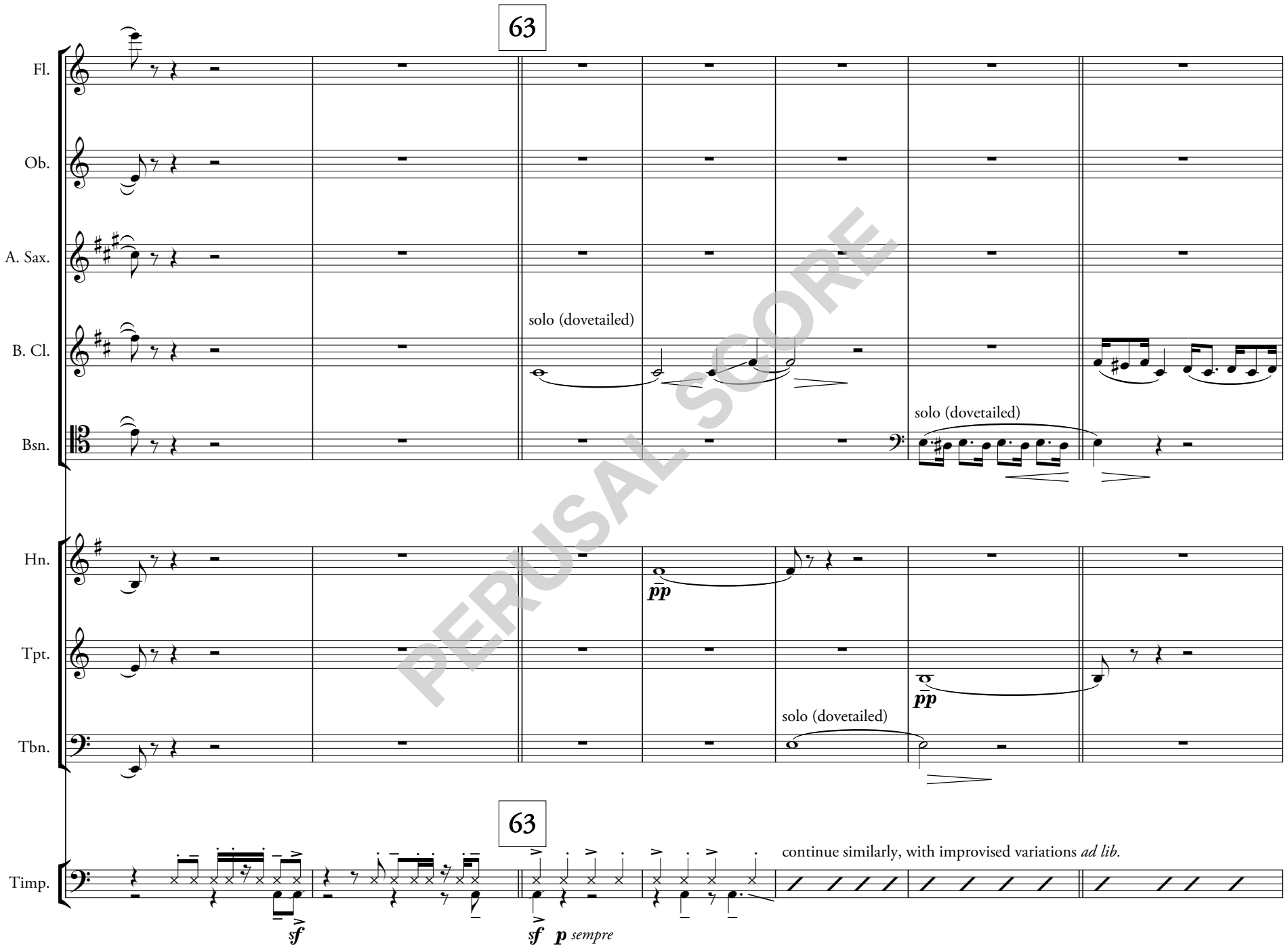

61
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
61
Timp.
PERUSAL SCORE



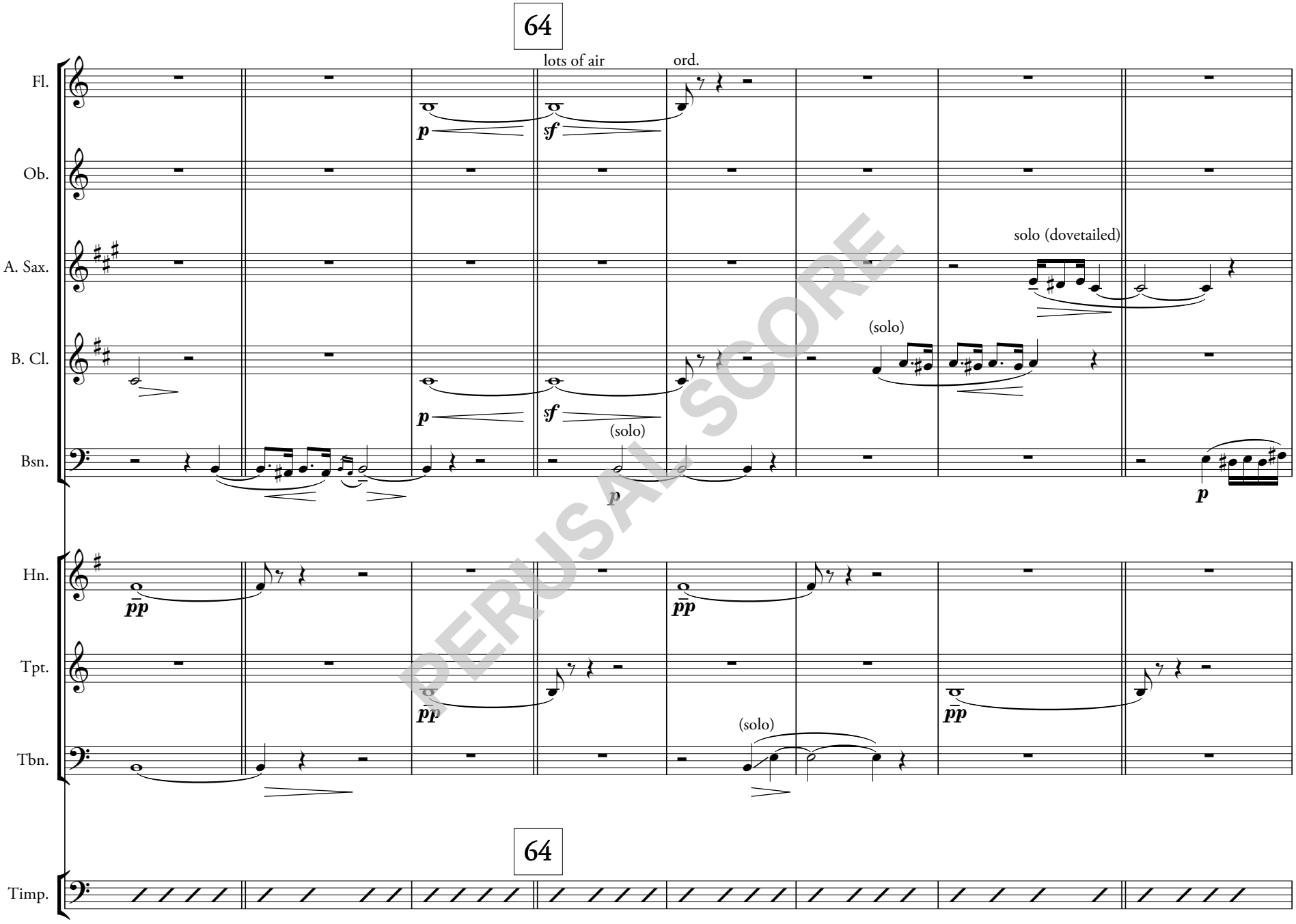
PERUSAL SCORE



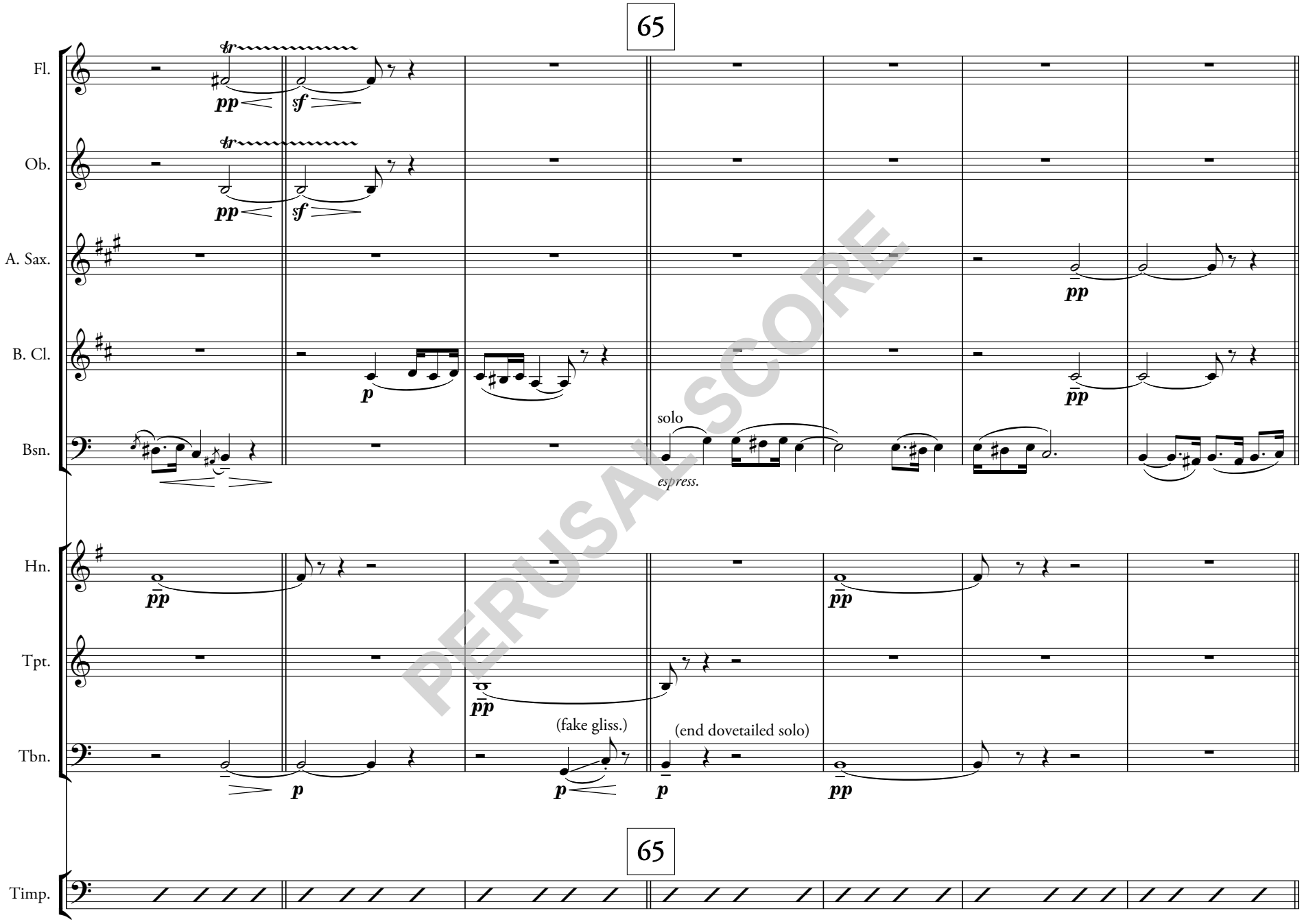
PERUSAL SCORE



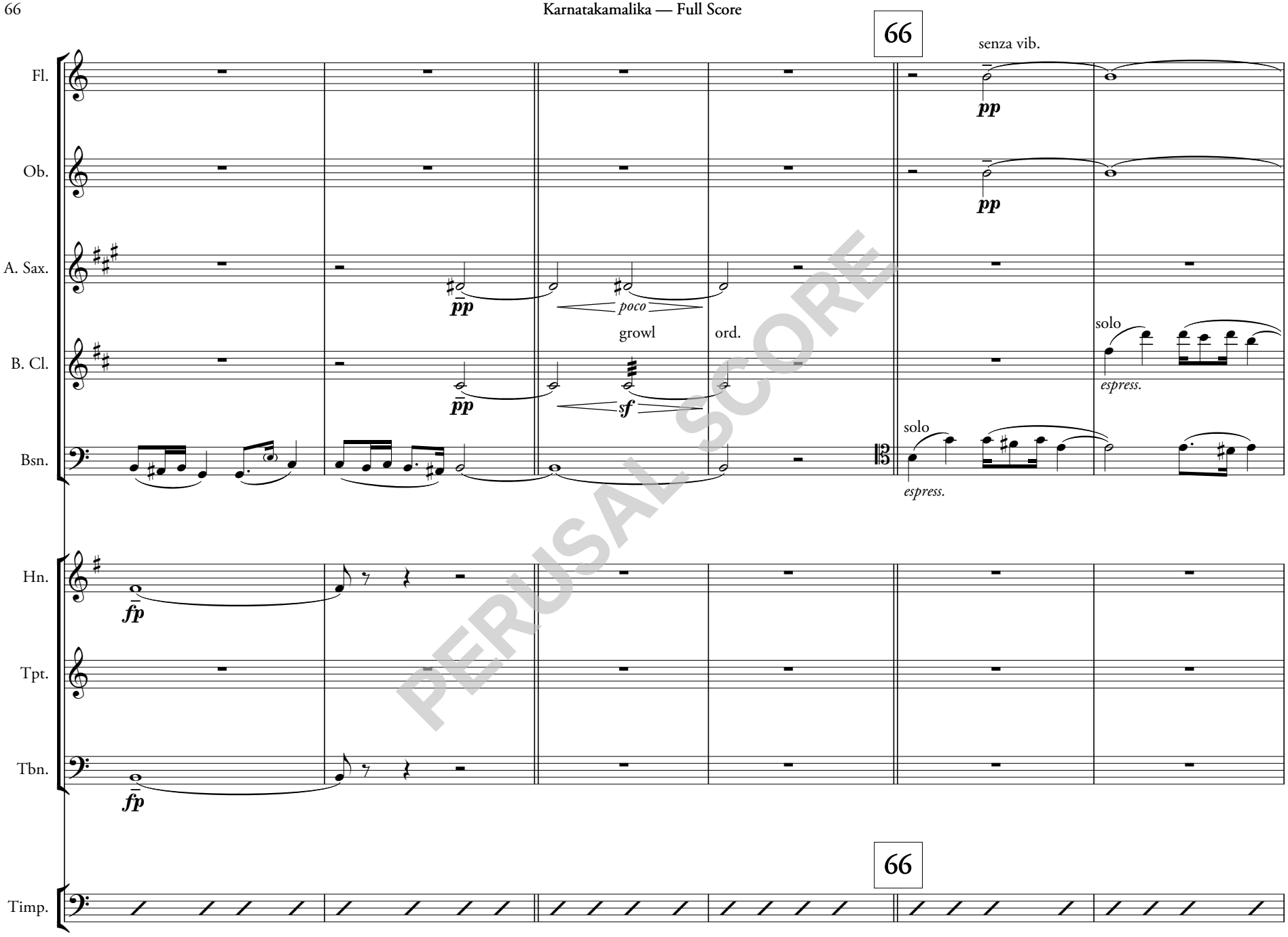
PERUSAL SCORE



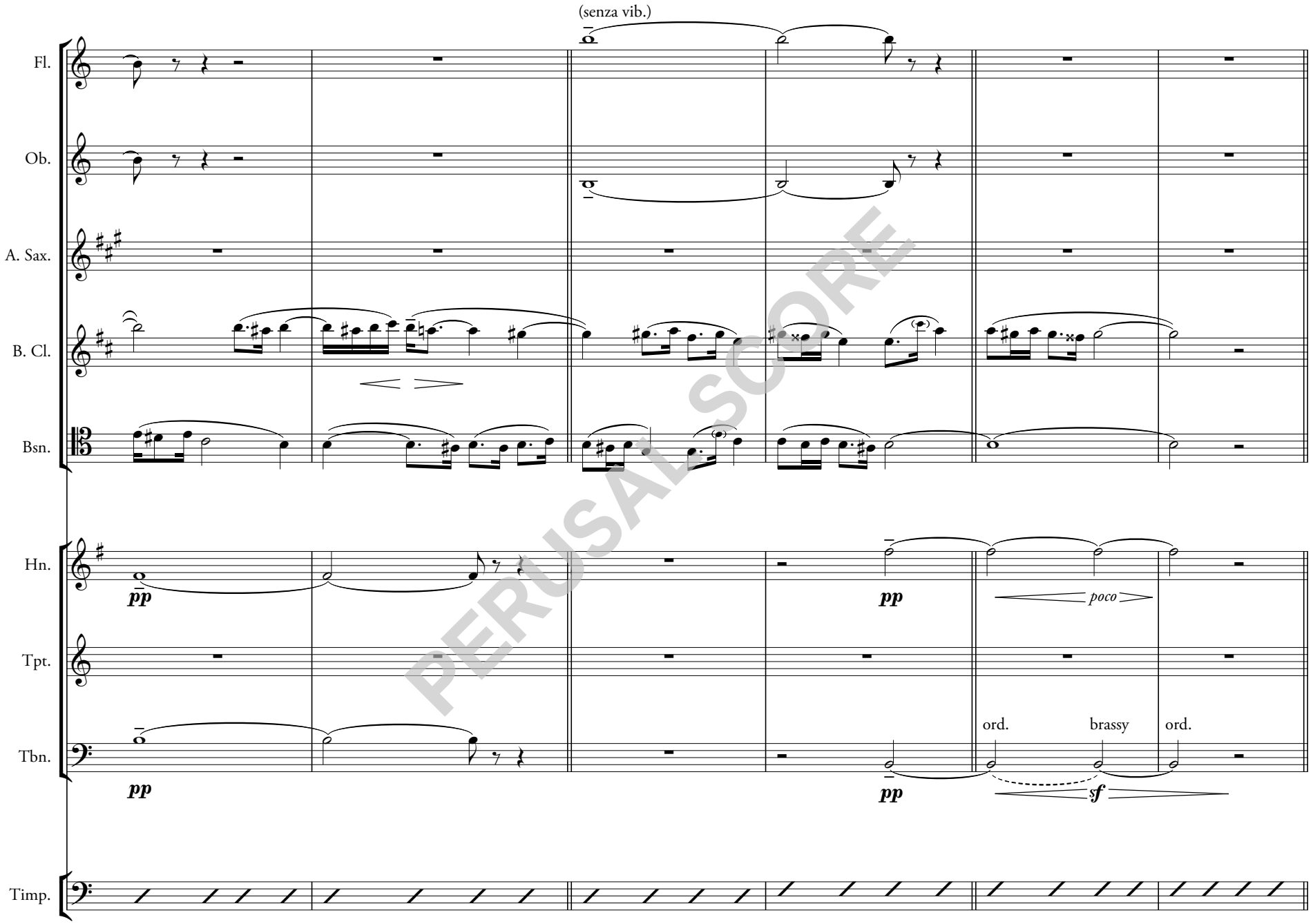
PERUSAL SCORE



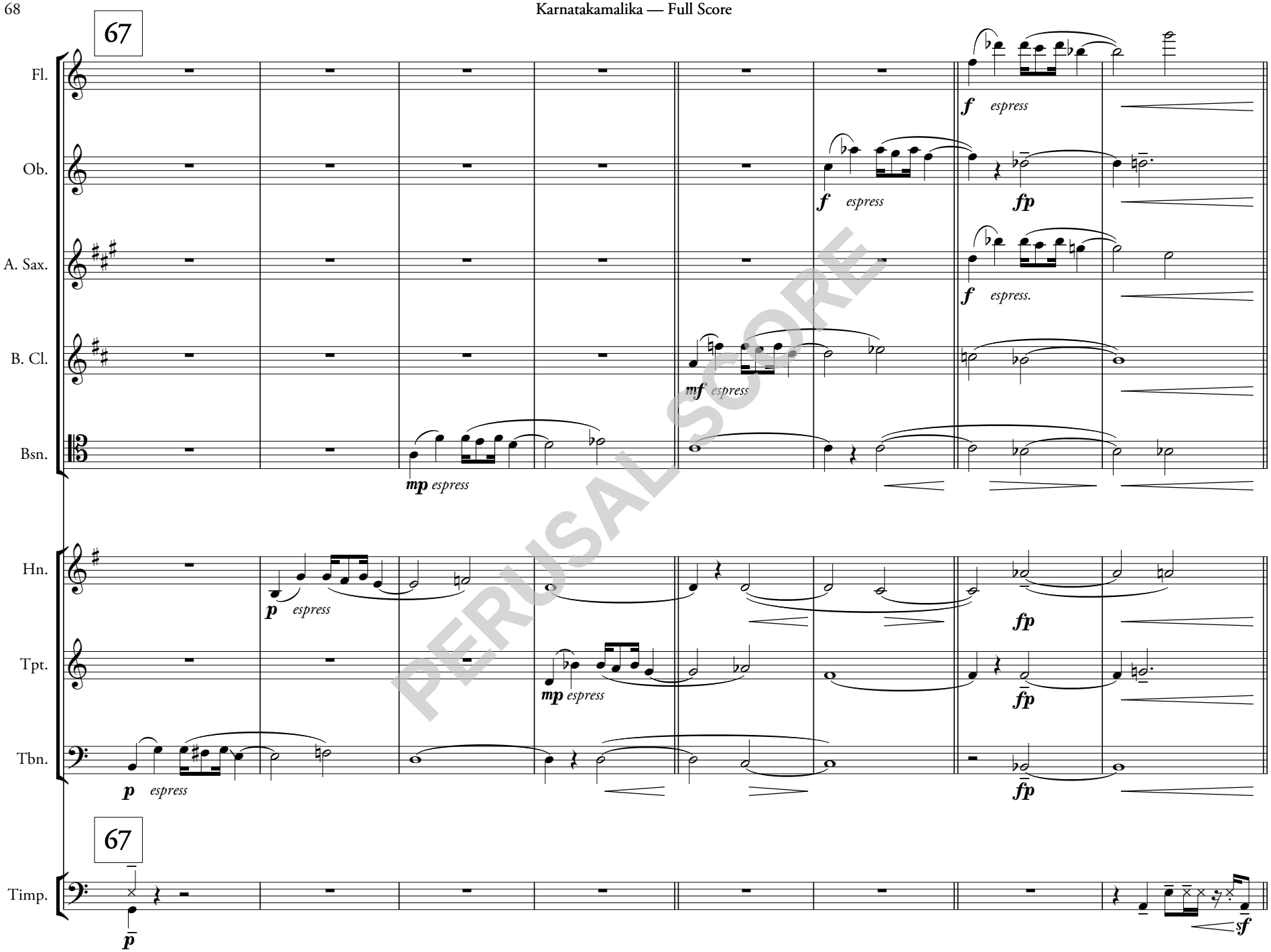
PERUSAL SCORE

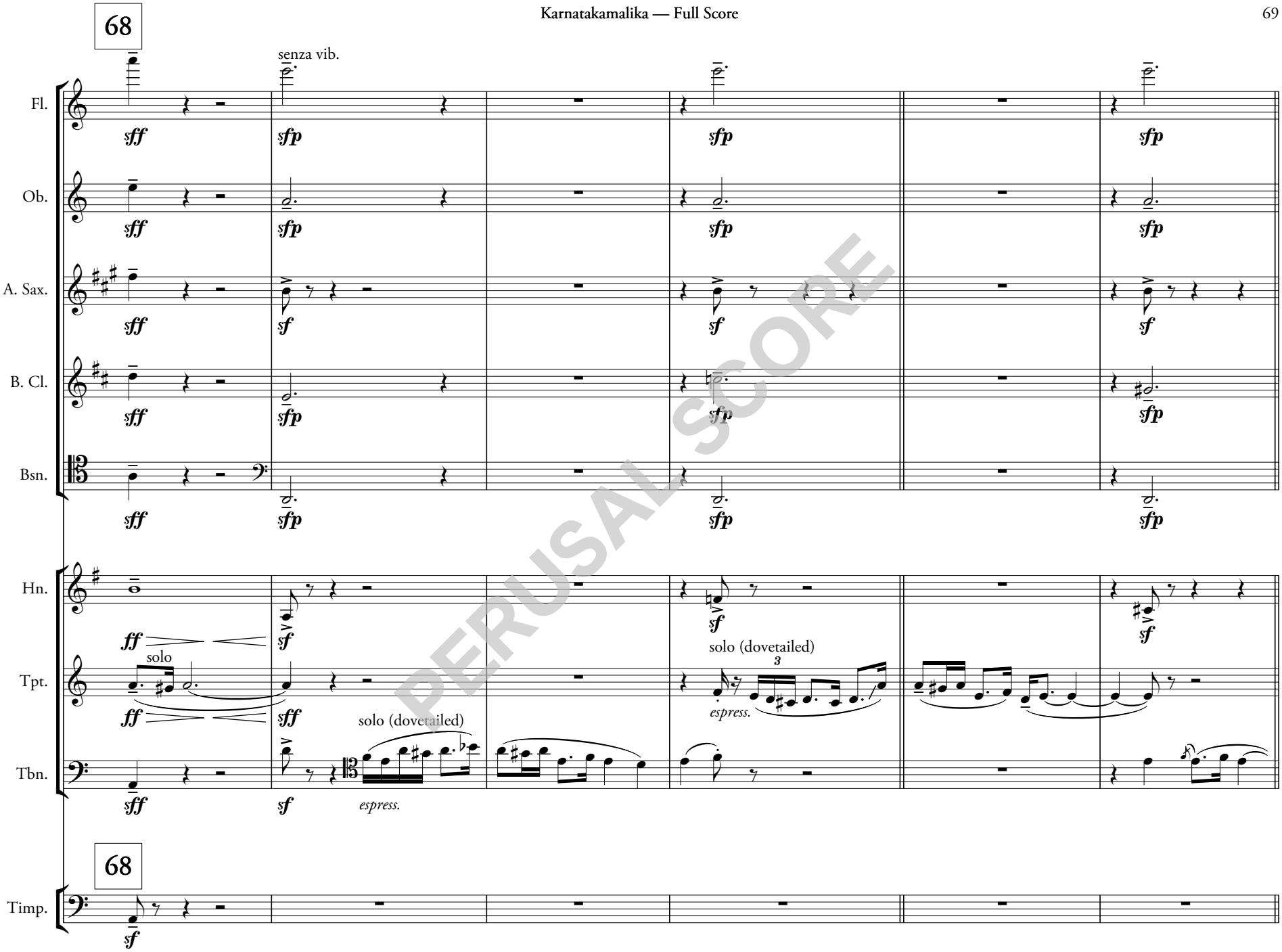


PERUSAL SCORE

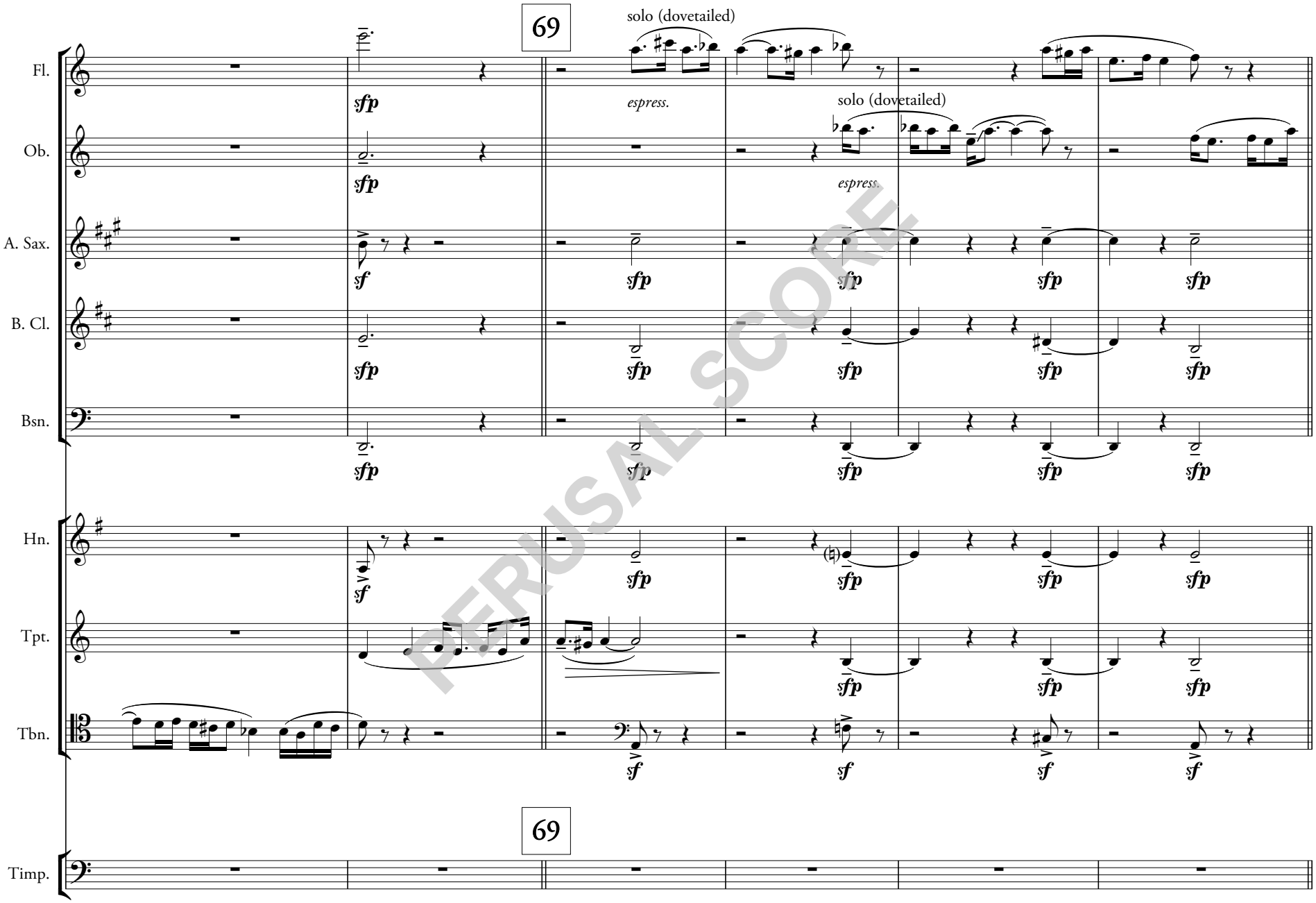


PERUSAL SCORE

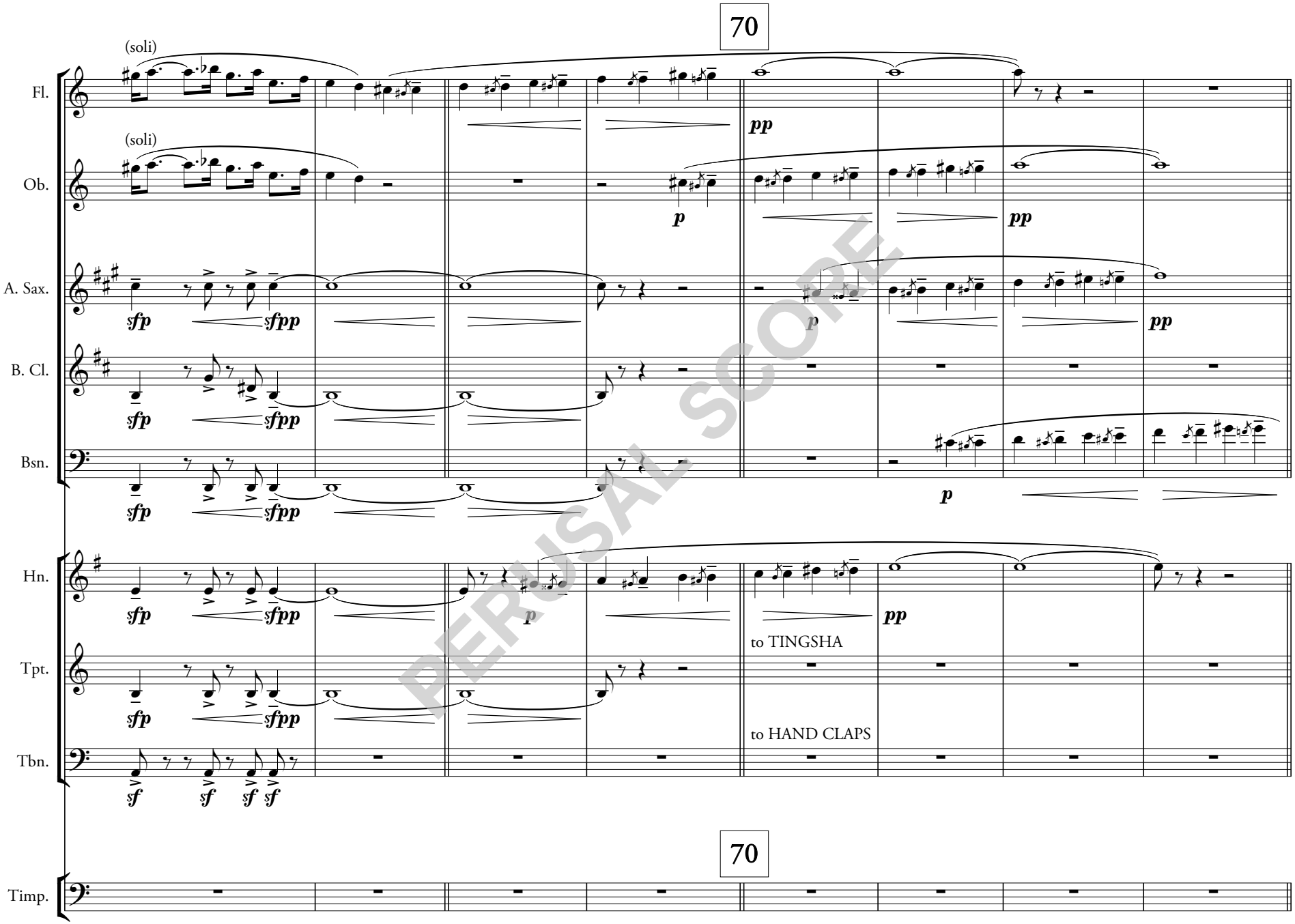

67
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
67
f espress
fp
f espress.
mf espress
mp espress
p espress
sf
PERUSAL SCORE



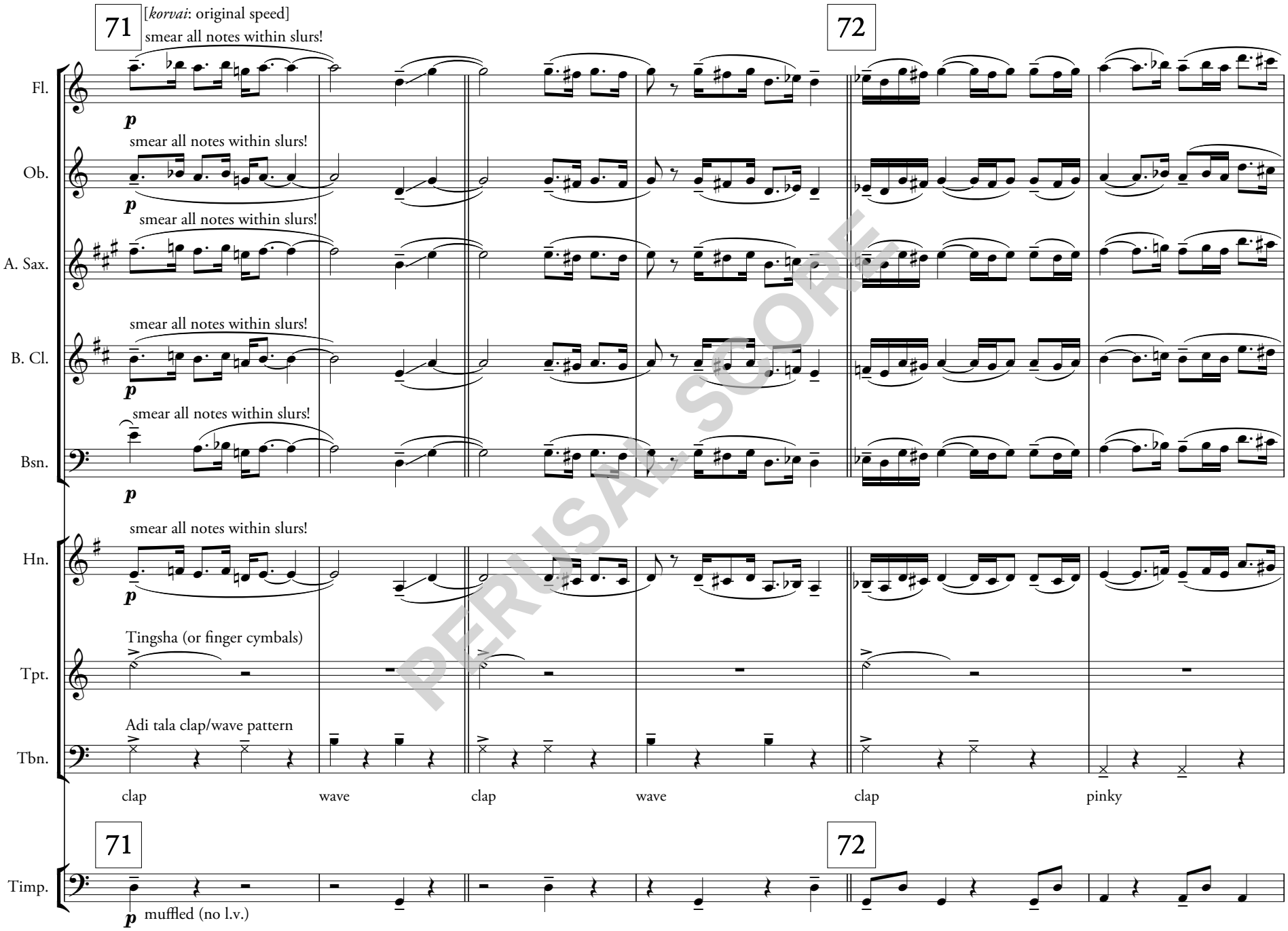
PERUSAL SCORE



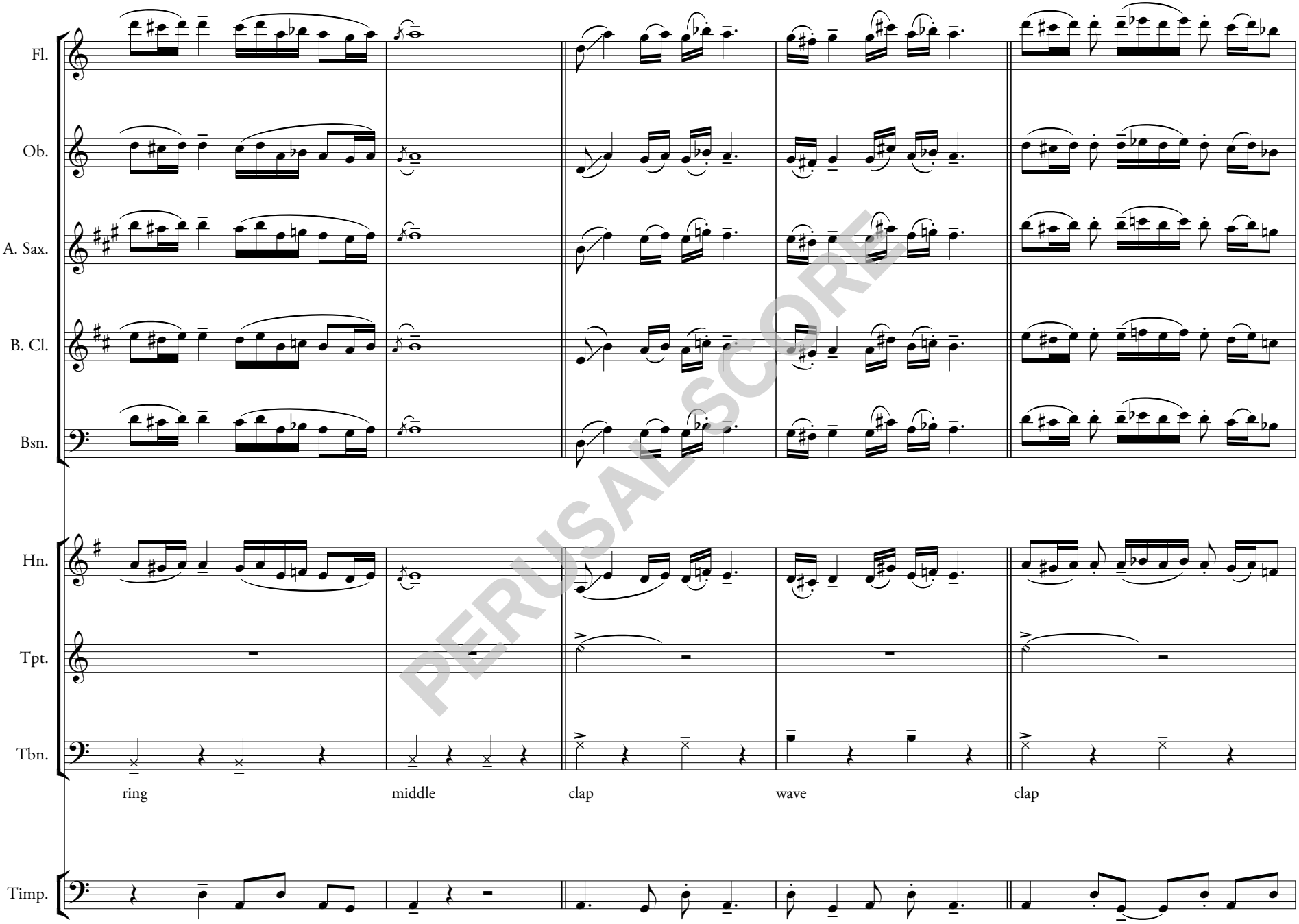
PERUSAL SCORE



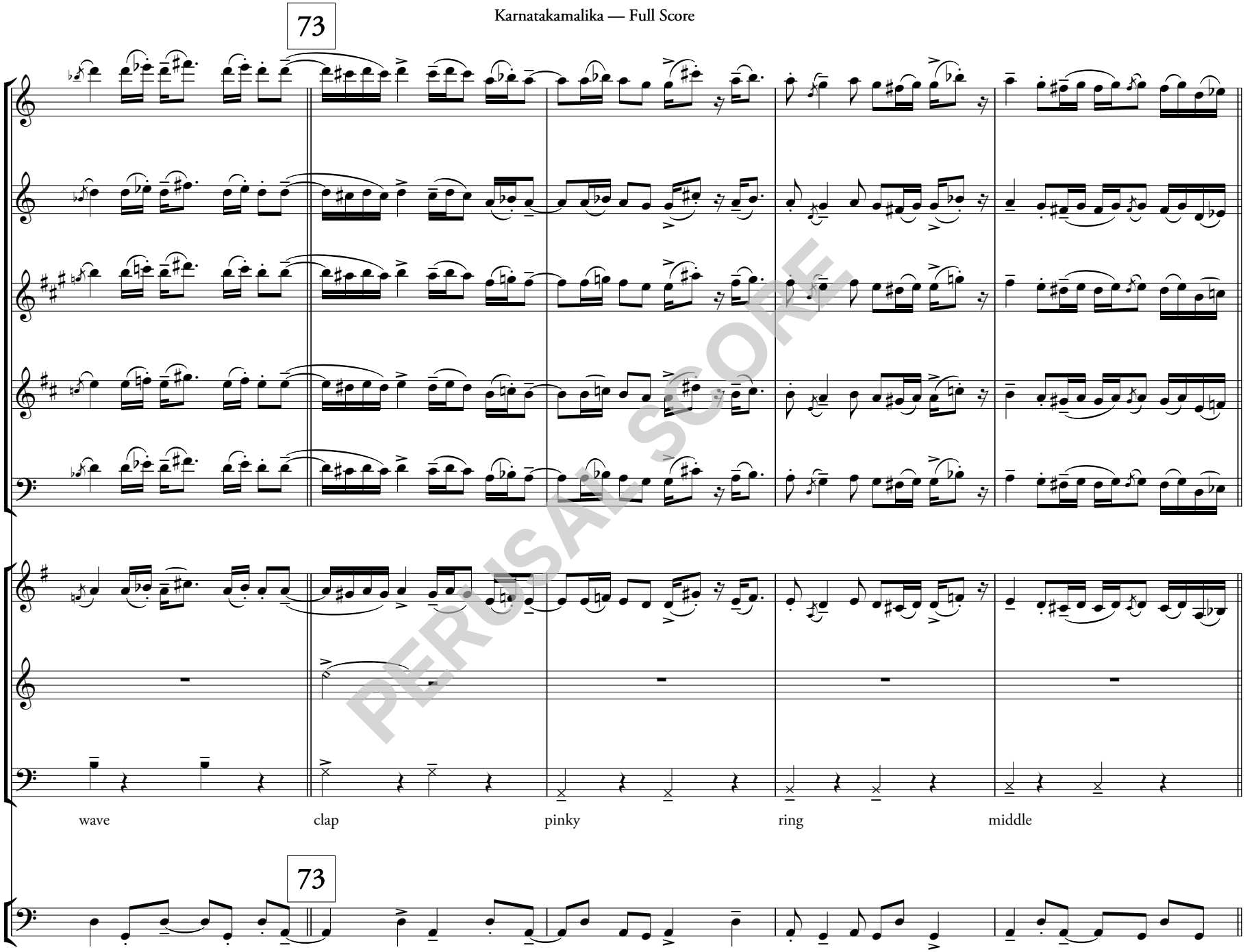
PERUSAL SCORE



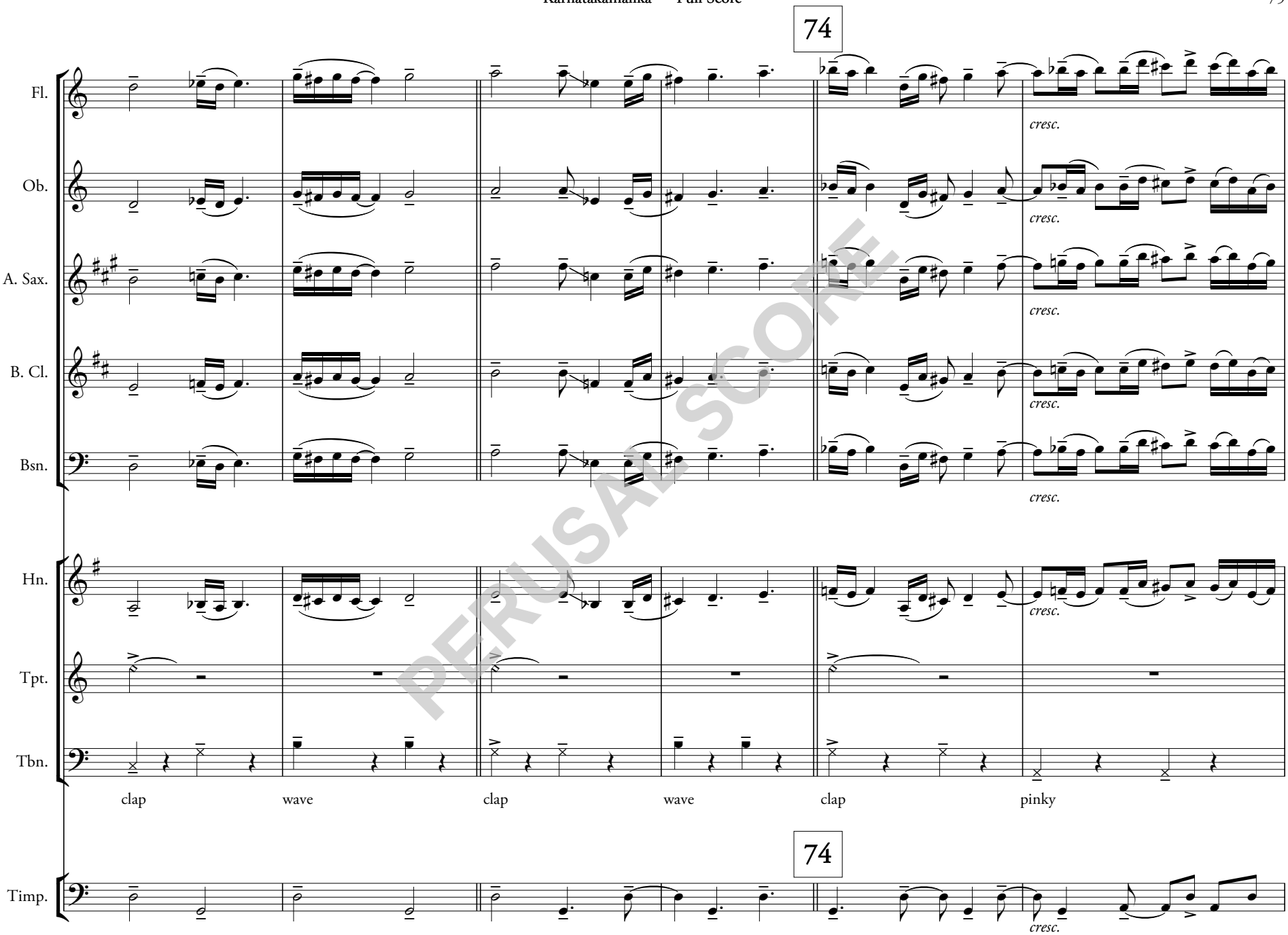
PERUSAL SCORE



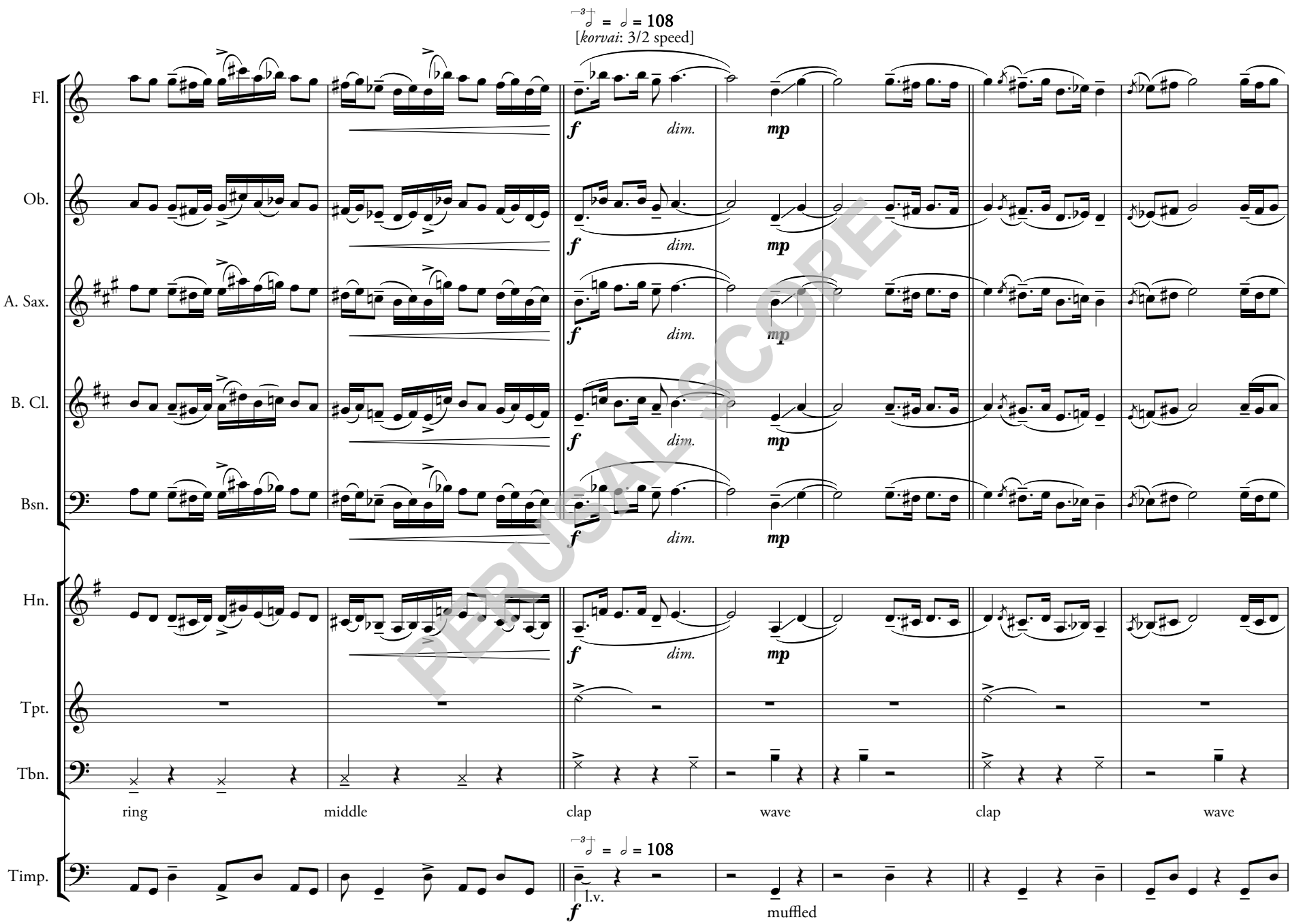
PERUSAL SCORE

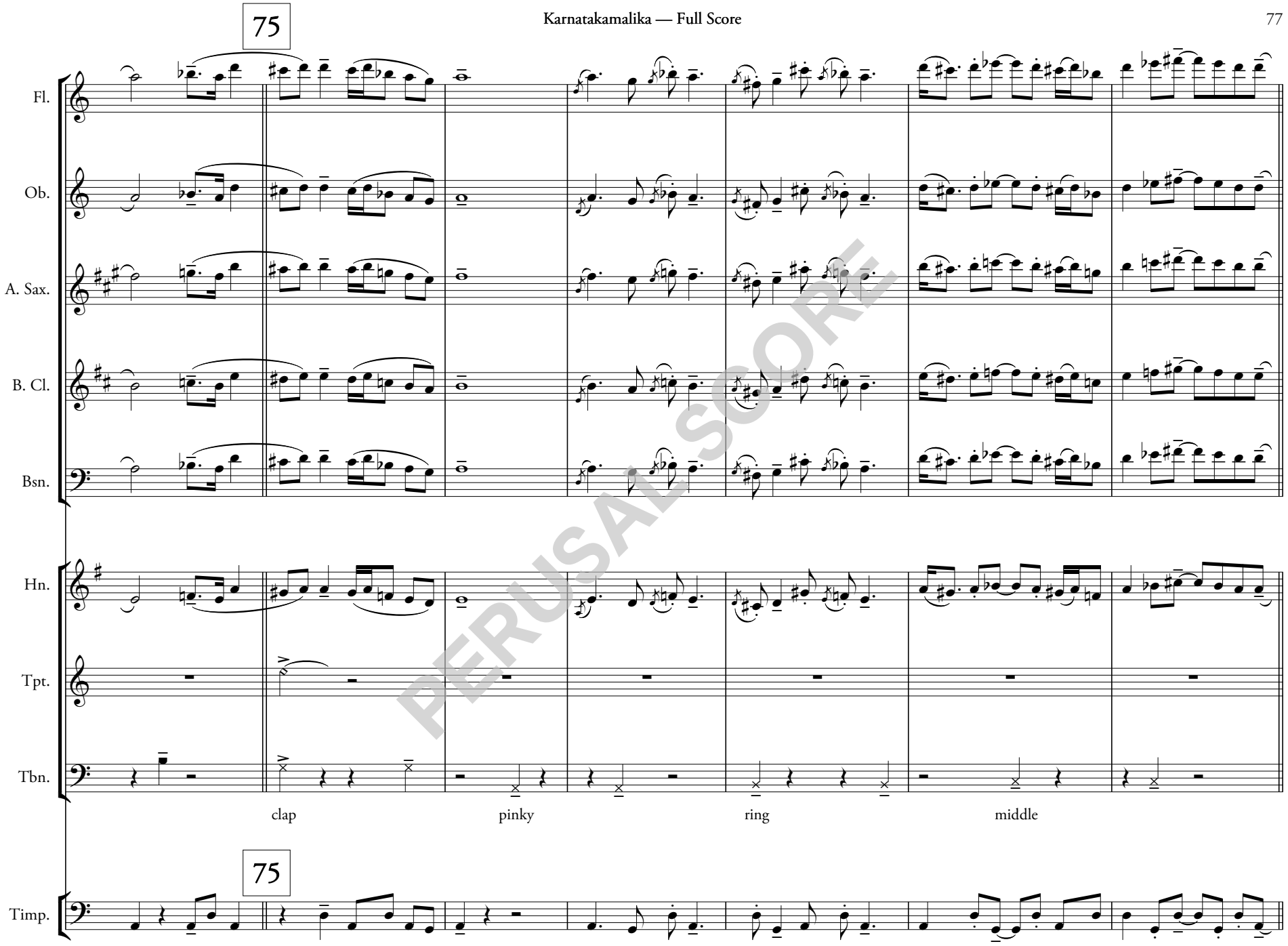


PERUSAL SCORE

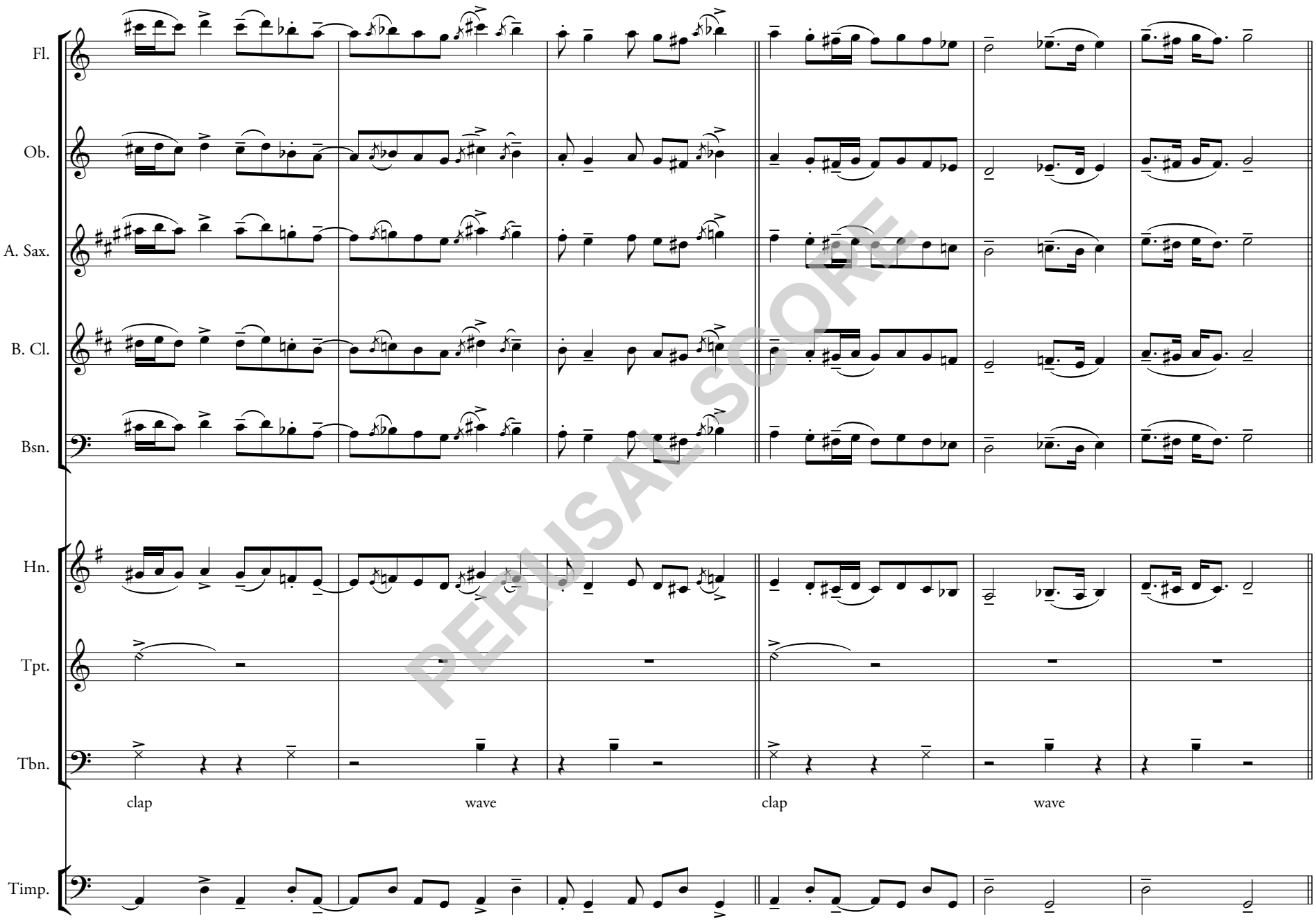


PERUSAL SCORE

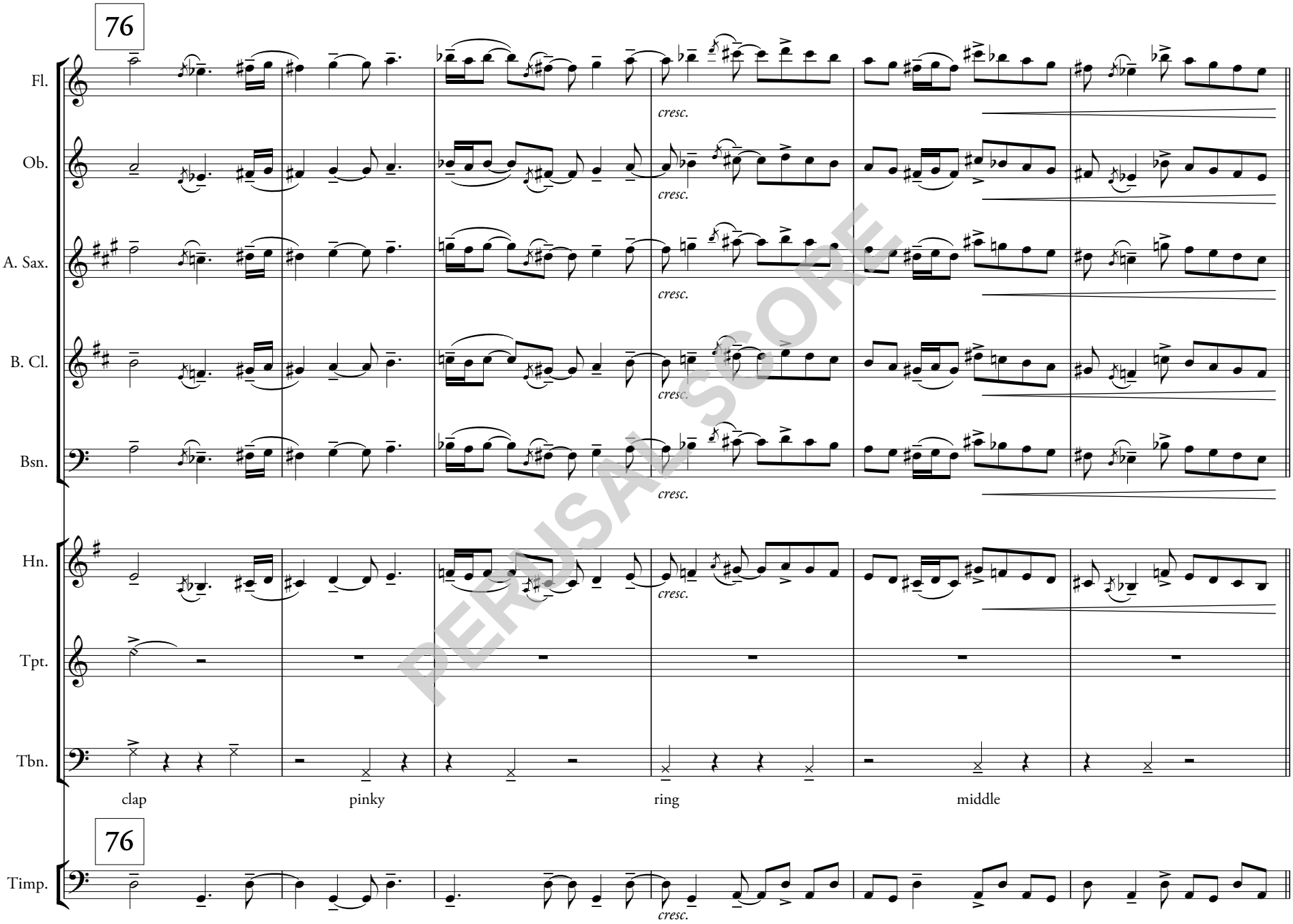

♩³ = ♩ = 108
[korvai: 3/2 speed]
Fl.
Ob.
A. Sax.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
f
dim.
mp
ring
middle
clap
wave
clap
wave
l.v.
muffled
PERUSAL SCORE



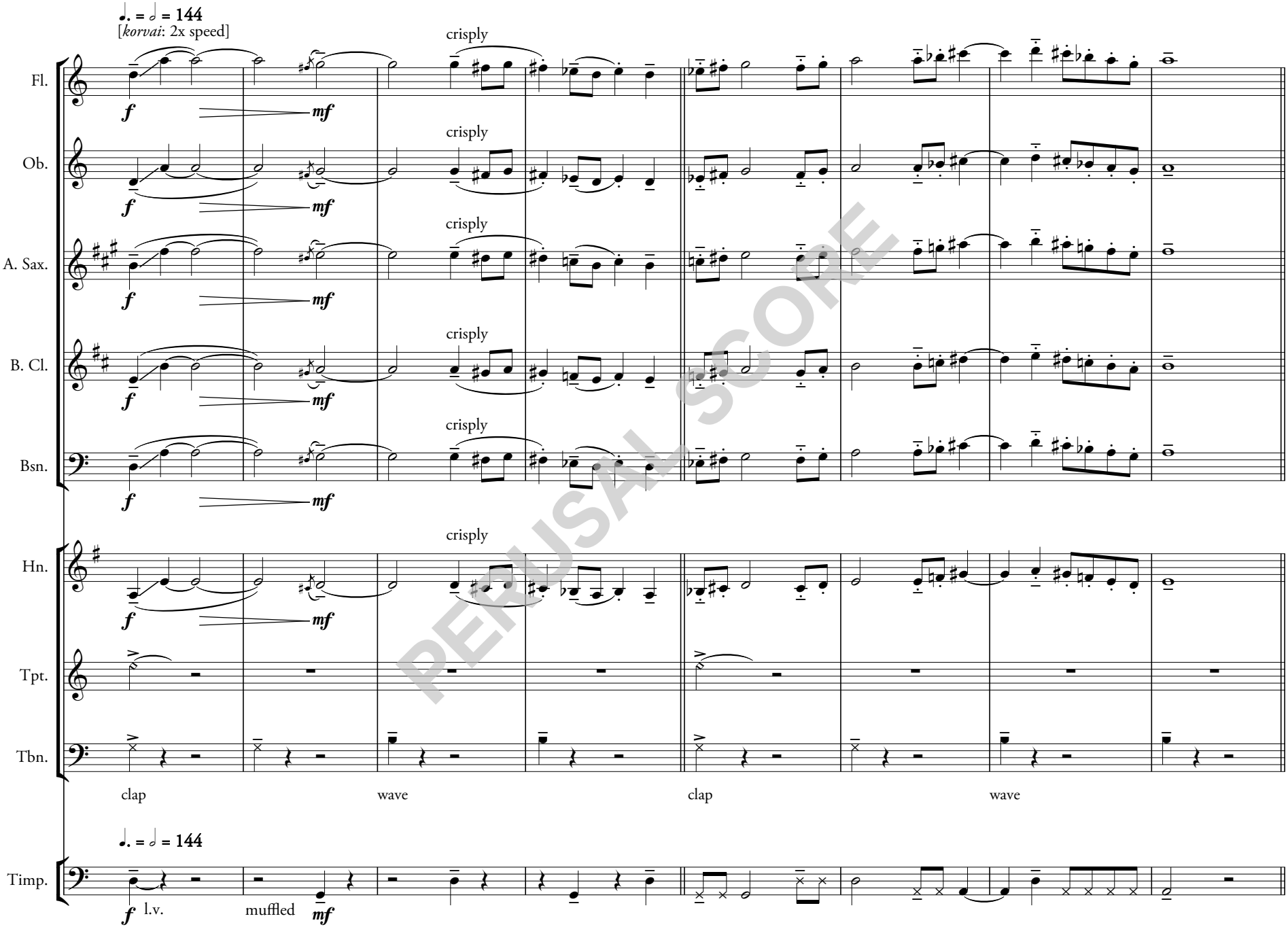
PERUSAL SCORE



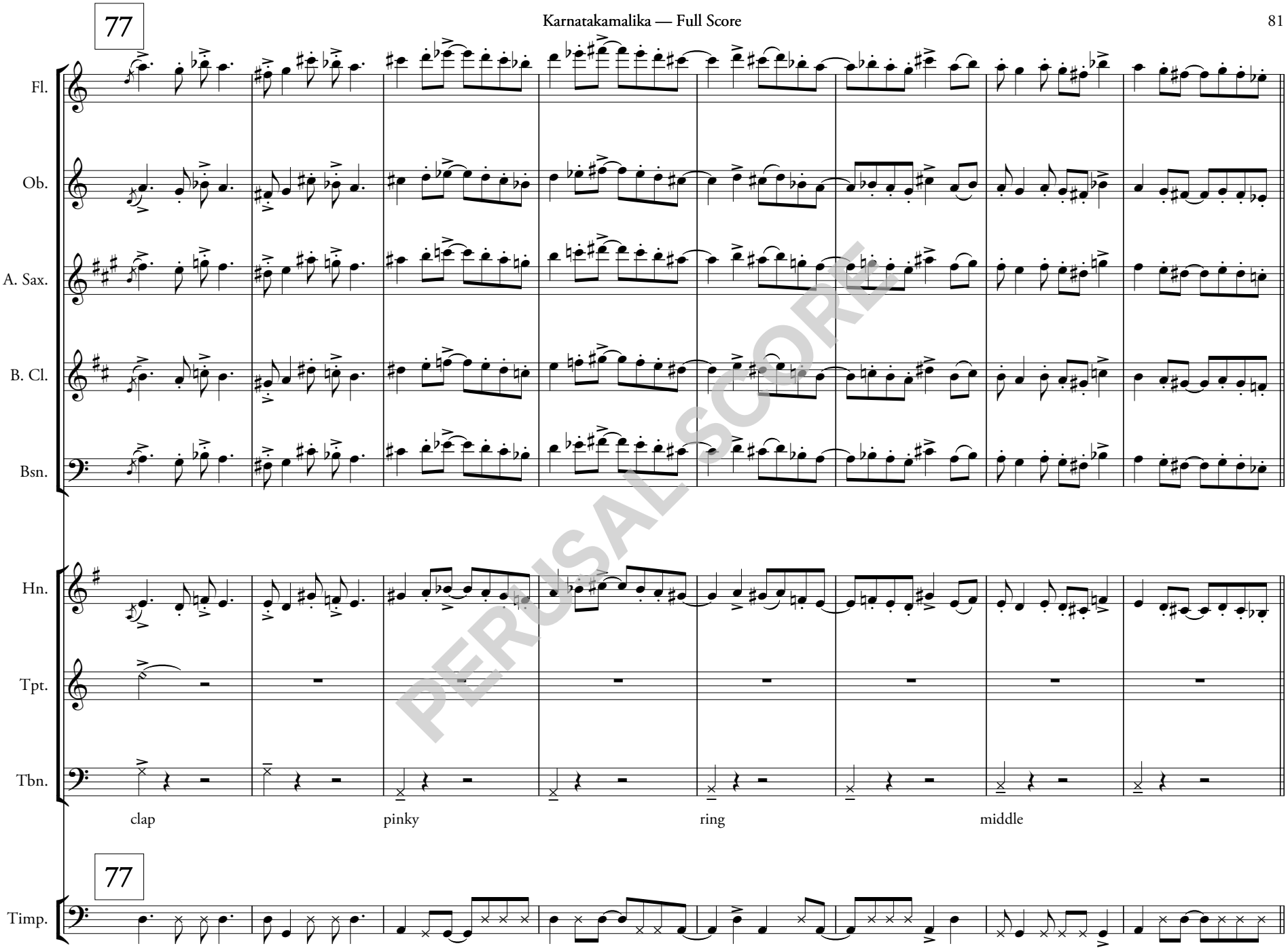
PERUSAL SCORE



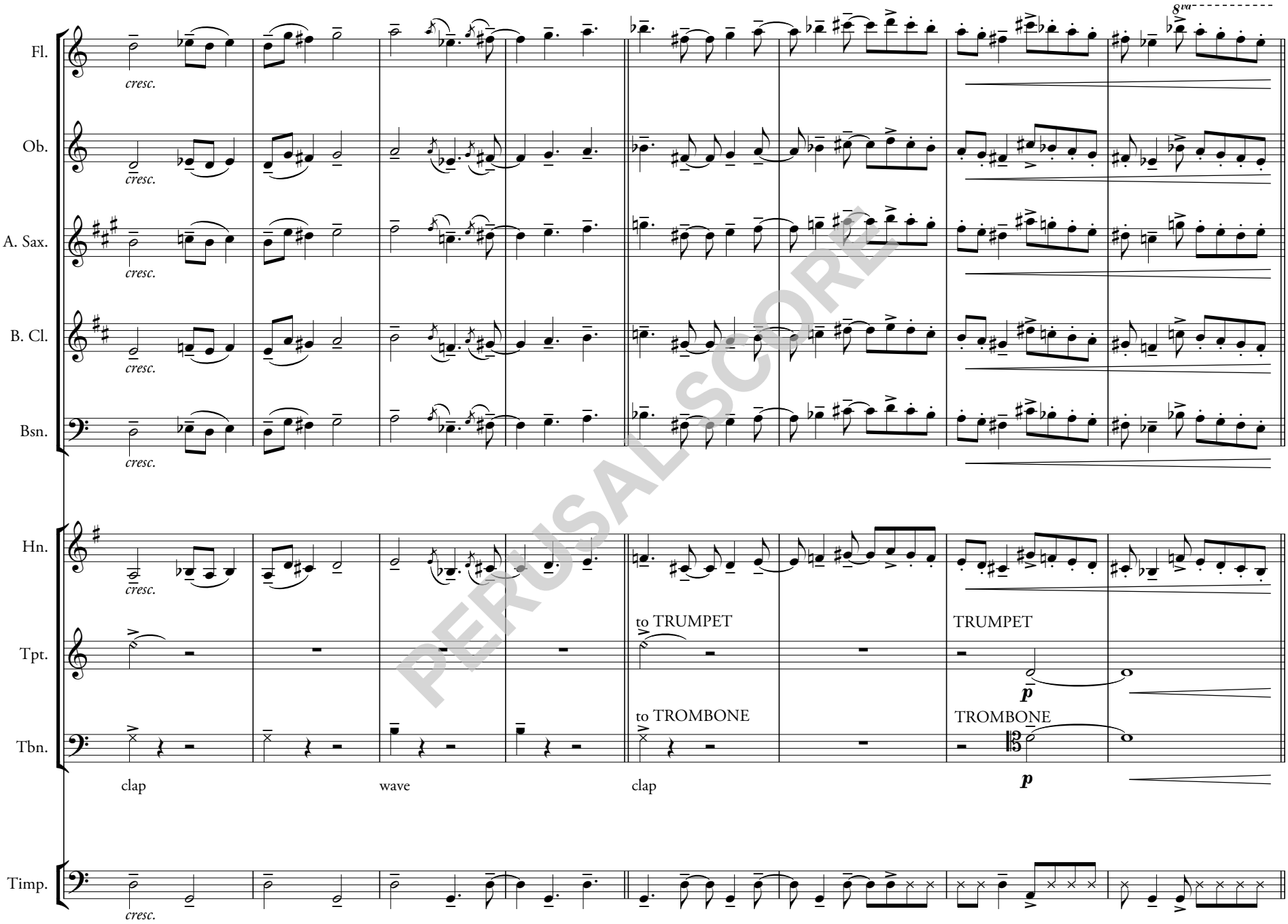
PERUSAL SCORE



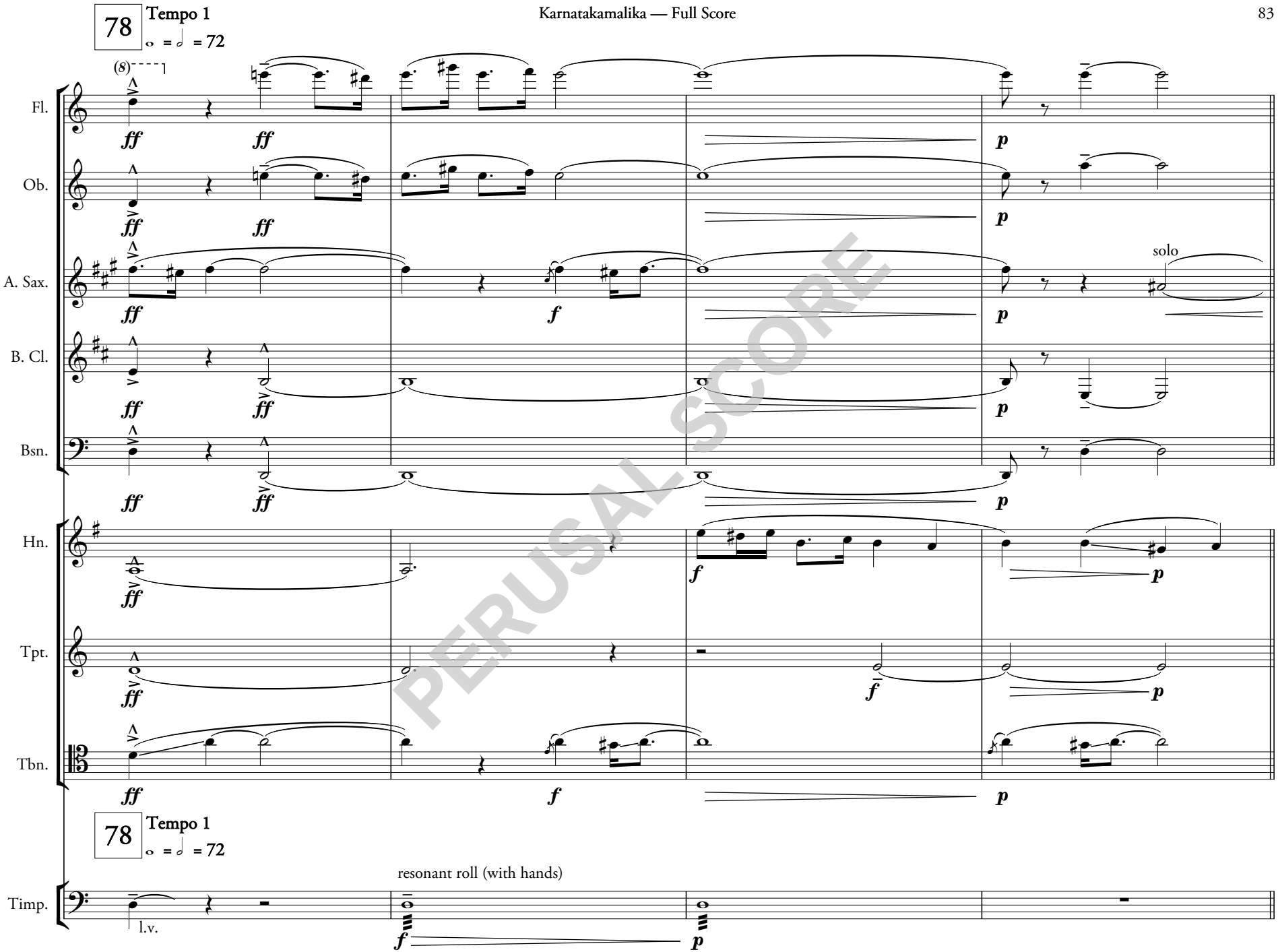
PERUSAL SCORE



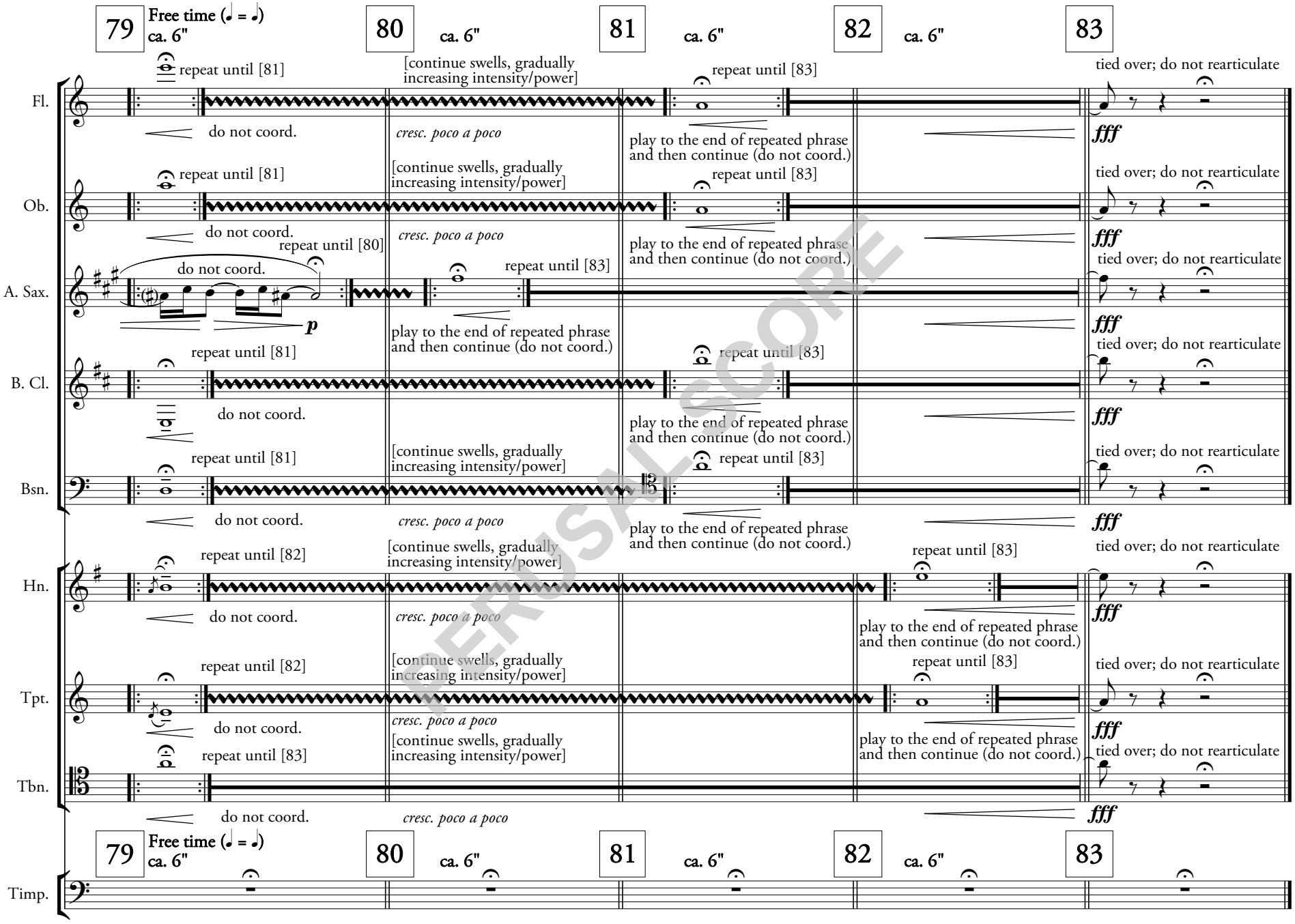
PERUSAL SCORE



PERUSAL SCORE



PERUSAL SCORE



PERUSAL SCORE