

Richard Barrett

rasa

2012-2014
quartertone flugelhorn, percussion, lap steel guitar
and electronic sounds

performing score

rasa

(2012-14) for quartertone flugelhorn, percussion, lap steel guitar and electronic sounds

commissioned by TRANSIT New Music festival (Leuven, Belgium) and premiered by ELISION

to Evan Parker on the occasion of his 70th birthday

duration: approximately 4 minutes

The flugelhorn is notated a whole tone higher than it sounds, the guitar an octave higher.

The pitch-material of *rasa* consists solely of eighteen eighth-tone pitches, six per instrument, divided as follows:



flugelhorn

The fourth valve is adapted to lower pitch by a quartertone. A straight fibre mute is used throughout. The notated pitches (here and in the score notated in Bb) are intended to be realised thus (giving the valve position and partial number for each):



The pitches notated as eighth-tone inflections are therefore slightly different in practice from equal-tempered eighth-tones.

] = abrupt and audible cutting-off of sound

percussion

instrumentation: 6 tuned wineglasses, tuned as follows:



lap steel guitar

The pitches used are:



A card with the precise slide-positions for each of these pitches on the 1st string (calibrated for the scale of the instrument being used) is attached to the neck at the appropriate position using Blu-Tack or similar.

See the score of *lens* for further details of the instrument intended, although *rasa* can be played on any electric lap steel guitar in any tuning.

electronic sounds

These take the form of 8-channel fixed-media material. The channels are numbered clockwise 1-8 from front centre.

When *rasa* is performed alone, version A of the material is used, which begins at the same time as the instruments and is faded out as indicated in the score.

When it forms part of a complete performance of *world-line*, version B is used. This begins at the end of the previous instrumental section (*knot 2*), continues through *rasa* and the succeeding section (*rift 2*) and overlaps into the next section after that (*dust 4*). Further instructions for this version are found in the complete *world-line* score.

rasa is a Javanese word meaning both “feeling” (one of the five senses in Javanese tradition) and “meaning” (not only the meaning of words but also the significance of allusive or suggestive communication). In the context of Javanese music *rasa* signifies the feelings of the performer(s) and the communication of the music’s emotive qualities to the listener(s), a quality which is indefinable but crucial to the musical experience.

rasa

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2013-14

each bar 40" in duration

$\text{♩} = 4''$ ($\text{♩} = 60$)

circular breathing throughout, or breathe briefly at the beginning of a notated duration

1

flugelhorn in Bb (straight fibre mute)

ppp *mp* *ppp* *mp* *ppp* *mp* *sempre sim.*

perc. tuned glasses

$\text{♩} = 5.71''$ ($\text{♩} = 42$)

stroked with fingertips throughout - always build up the sound as quickly as possible, sustain smoothly and allow to resonate after the end of each bar

p *sempre* (= typical level of sustained sound in relation to flugelhorn and guitar)

lap steel guitar

$\text{♩} = 3.08''$ ($\text{♩} = 78$)

uncompressed, bright sound which decays naturally (exponentially) to *ppp* over the course of an average duration

electronic sounds

(start simultaneously with instruments)

ppp *sempre*

2

flugelhorn in Bb (straight fibre mute)

(*sim.*)

perc. tuned glasses

(*p*)

lap steel guitar

(*mp*)

3

flugelhorn in Bb (straight fibre mute)

(*sim.*)

perc. tuned glasses

(*p*)

lap steel guitar

(*mp*)

4

flugelhorn in Bb (straight fibre mute) *(sim.)*

perc. tuned glasses *(p)*

lap steel guitar *(mp)*

10

13

5

flugelhorn in Bb (straight fibre mute) *(sim.)*

perc. tuned glasses *(p)*

lap steel guitar *(mp)*

10

13

6

flugelhorn in Bb (straight fibre mute) *(sim.)*

perc. tuned glasses *(p)*

lap steel guitar *(mp)*

10

13

electronic sounds *(ppp)*

all instruments stop abruptly! (no resonance from percussion or lap steel guitar)

(suddenly cut off simultaneously with instruments)