# Asha Srinivasan

## *Bapu*

for Flute, Bb Clarinet, and Electronics

Transposed Score

Commissioned by Clarinetist E. Michael Richards

(2008)

# Notes to the Performers

*Bapu* is an homage to Mahatma Gandhi; it is based on one of his favorite devotional songs. This song is so iconic of Gandhi that hearing it would immediately conjure up his image in any Indian's mind. Just as with most Indian music, the basic song is a guideline for many possible renditions and I've used the version I remember learning as a child. I have always been particularly struck by the last two lines because these were Gandhi's own additions, inserting *Allaah* into a Hindu song and thus proclaiming universality of religion. The piece uses another iconic Indian song, *Vande Mataram*, as a finale. The song evokes strong patriotic emotions in Indians, and certainly in myself. Both songs affect me deeply, as an Indian-American and as a person. While I have often had conflicted feelings on being a non-resident Indian, I consider America my home. These songs express the universality of culture and humanity and engender in me a "patriotism" for the entire world.

The song and its general translation: (adapted from Wikipedia)

| | |
|---|---|
| *Raghupathi Raaghava Raaja Raam* | *Lord Raam, Chief of the house of Raghu,* |
| *Pathitha Pavana Seetha Raam* | *Uplifters of those who have fallen, Seetha and Raam* |
| *Ishwar Allaah Tero Naam* | *Ishwar and Allaah is your name* |
| *Sabko Sanmati De Bhaghvaan* | *Bless everyone with wisdom, Lord* |

**Electronics:**

This is basically an instrument and "tape" piece but the sound files have been divided into 9 sections so that the performers can have more temporal flexibility. Each sound file has a little extra sound material to provide some overlap between sections. Please see the "Readme" file in the accompanying data CD/folder for instructions on the corresponding computer application.

**Symbols:**

**1** indicates where performer should depress the pedal.

Reh A indicates a rehearsal mark corresponding to the computer patch. This has been given only for sections with no pedal change for awhile, for convenience in rehearsing those sections.

Bass drone boxed text gives a loose description of the types of electronic sounds happening in that section.

**Synchronization:**
The pedal should be pressed exactly on the note below the pedal mark. Sections where the electronics provide a steady beat, such as mm. 2-14 and mm. 56-68, should be synchronized. For mm. 39-51, the "high perc. sound" is metered, so synchronization is encouraged but does not have to be exact.

**Notes on specific sections:**

1. Beginning, 0" - 48", since the electronics here are long sustained sounds, seconds have been given rather than measures to indicate cues. The computer application provides a clock to monitor time for this section.

2. M. 22, the electronics will loop the sound file so that the flutist can toke as much temporal freedom as desired.

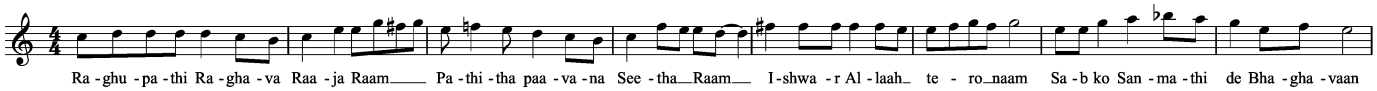
3. Mm. 57 - 63, the dashed crescendo line indicates a large-scale crescendo that occurs gradually. Solid crescendos are used for local dynamics.

4. Mm. 95 - end, the theme that the electronics are presenting here is in a different meter and tempo from the acoustic instruments. Therefore, the score shows a loose rhythmic interpretation. Performers **should not** synchronize their beats with the electronics. This is especially true for the Clarinet in m. 126, which deceptively looks like a close rhythmic synchronization.

5. M. 117, while this section should not be strictly synchronized with the electronics, the clarinetist should enter with this material just *before* the final thematic statement in the electronics. Since there is no particular cue to signal this passage, the performer is requested to rehearse the timing between the previous phrase and this one.

## Notation and techniques:

Since this piece consists of ornamental variations on a basic folk melody, performers should present the embellishing notes as subsidiary to the main notes of the melody. Here is the basic melody upon which the piece is based:




## Flute

Opening section, 22" - 44": The goal in this section is to create a highly breathy and unstable sound. Two techniques are used to achieve this effect. Move between the two techniques.
1) whisper "shhh" into the flute while fingering notes randomly, again with a high air content, and 2) cover the hole and blow directly into the flute while moving fingers randomly. Also change the position of the tongue. This should make an airy sound that modulates randomly.

While these sounds will be fairly quiet, the ultimate goal is simply a sound that blends with the electronics and is almost electronic in nature itself.

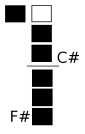
Multiphonics (M) - These have been taken from Robert Dick's *The Other Flute*. The one in m. 10 can be found on p. 91 and the one in m. 14 can be found on p. 85 (first edition).

ord. → M → ord.  indicates to slide smoothly from the single note into the multiphonic and back.

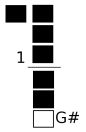
## Clarinet

Multiphonics (M) - These have been taken from the charts of E. Michael Richards' *The Clarinet of the Twenty-first Century*. The ones in mm. 1 & 19 are called *H-90,* mm. 5 & 9 are called *B-5*, and mm. 14 & 17 are called *C-29*.

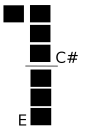
H-90




C-29




B-5

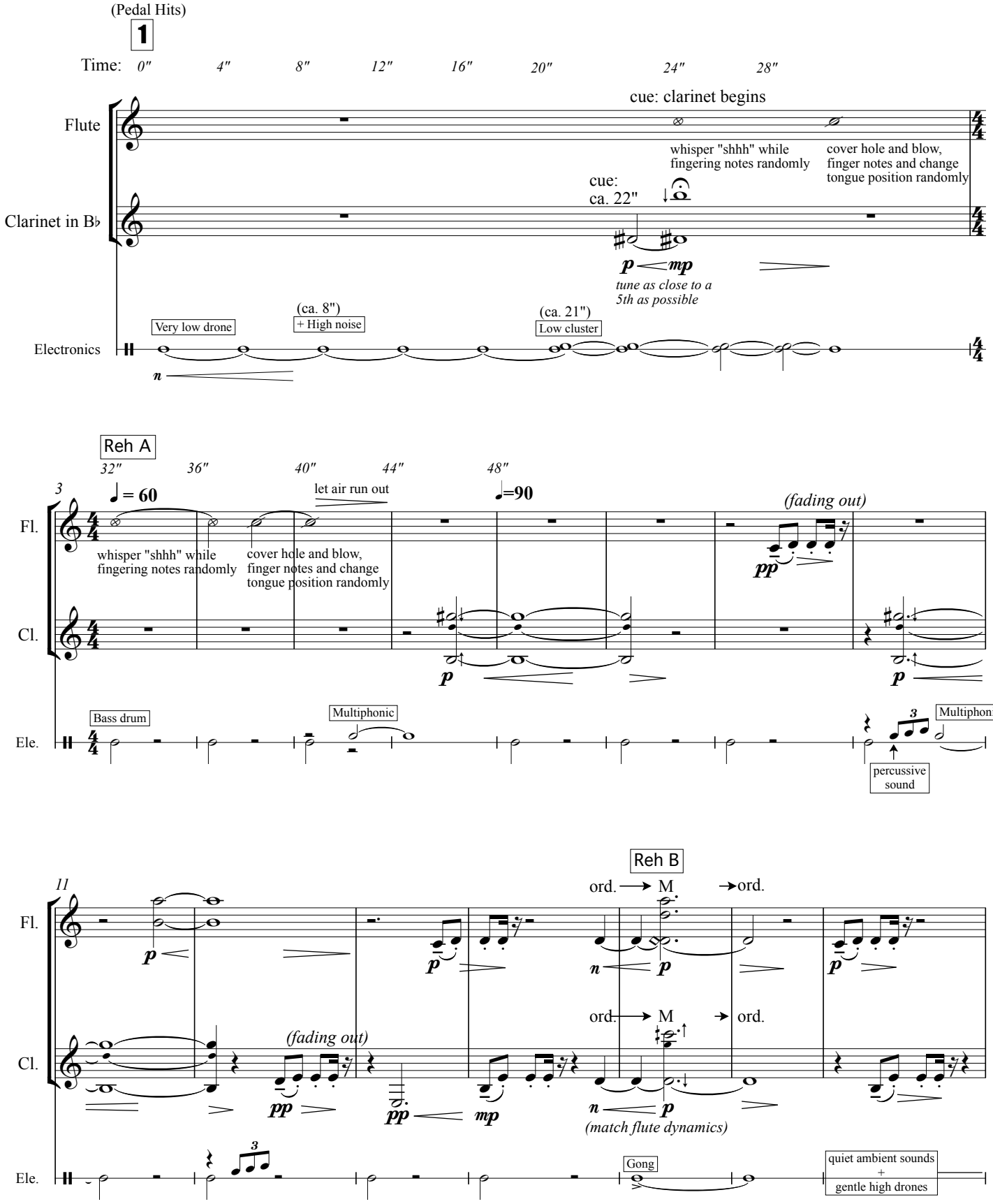


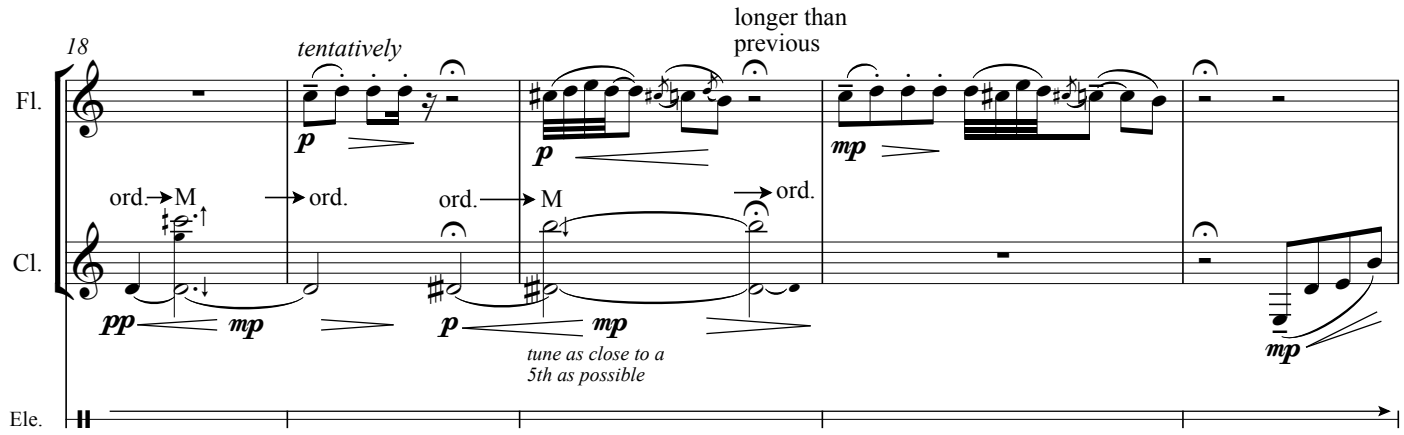

ord. → M → ord.  indicates to slide smoothly from the bottom note into the full multiphonic and back.

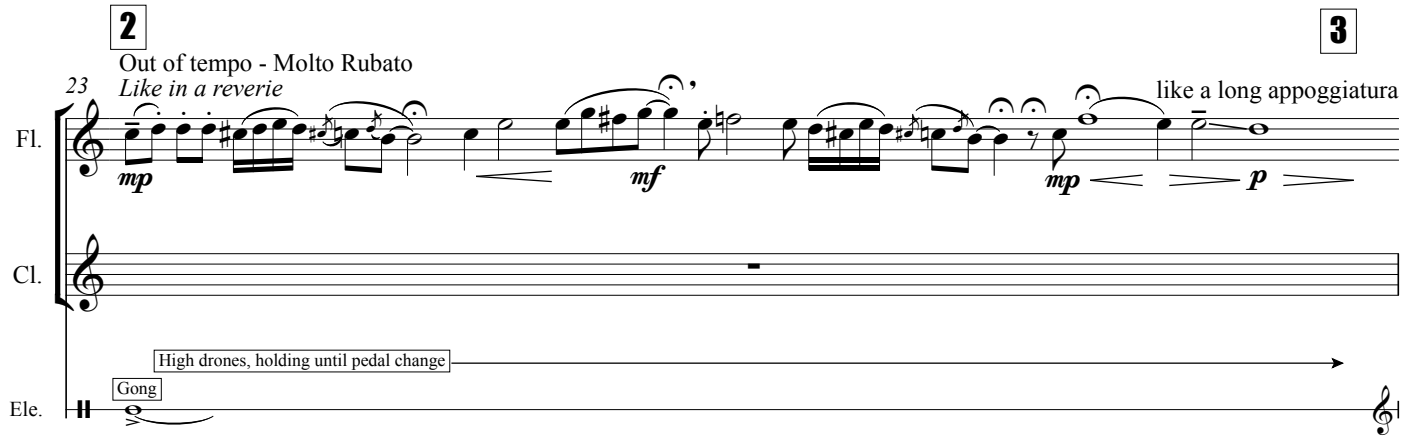
# Bapu

*dedicated with love to my father*

Asha Srinivasan



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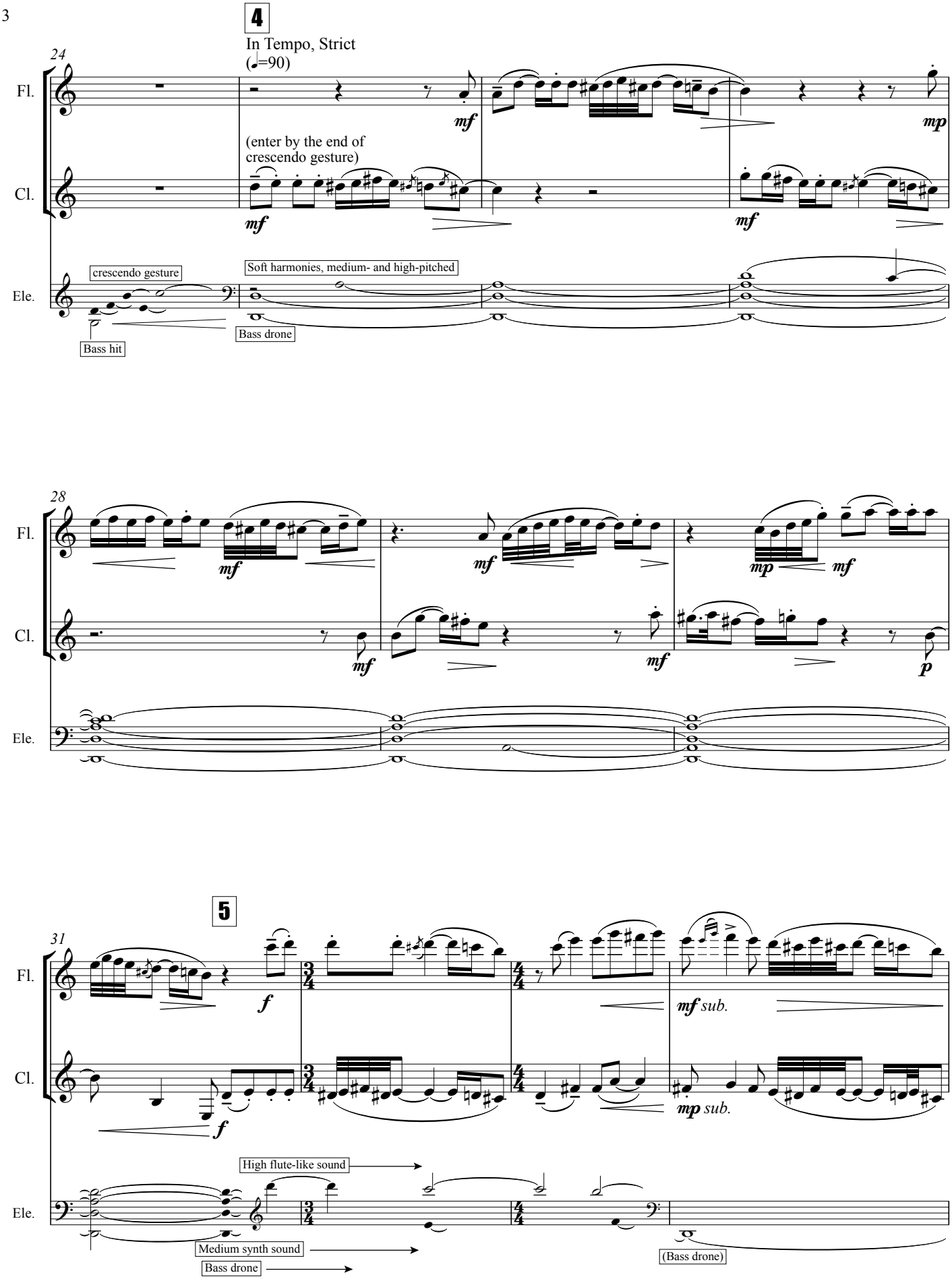
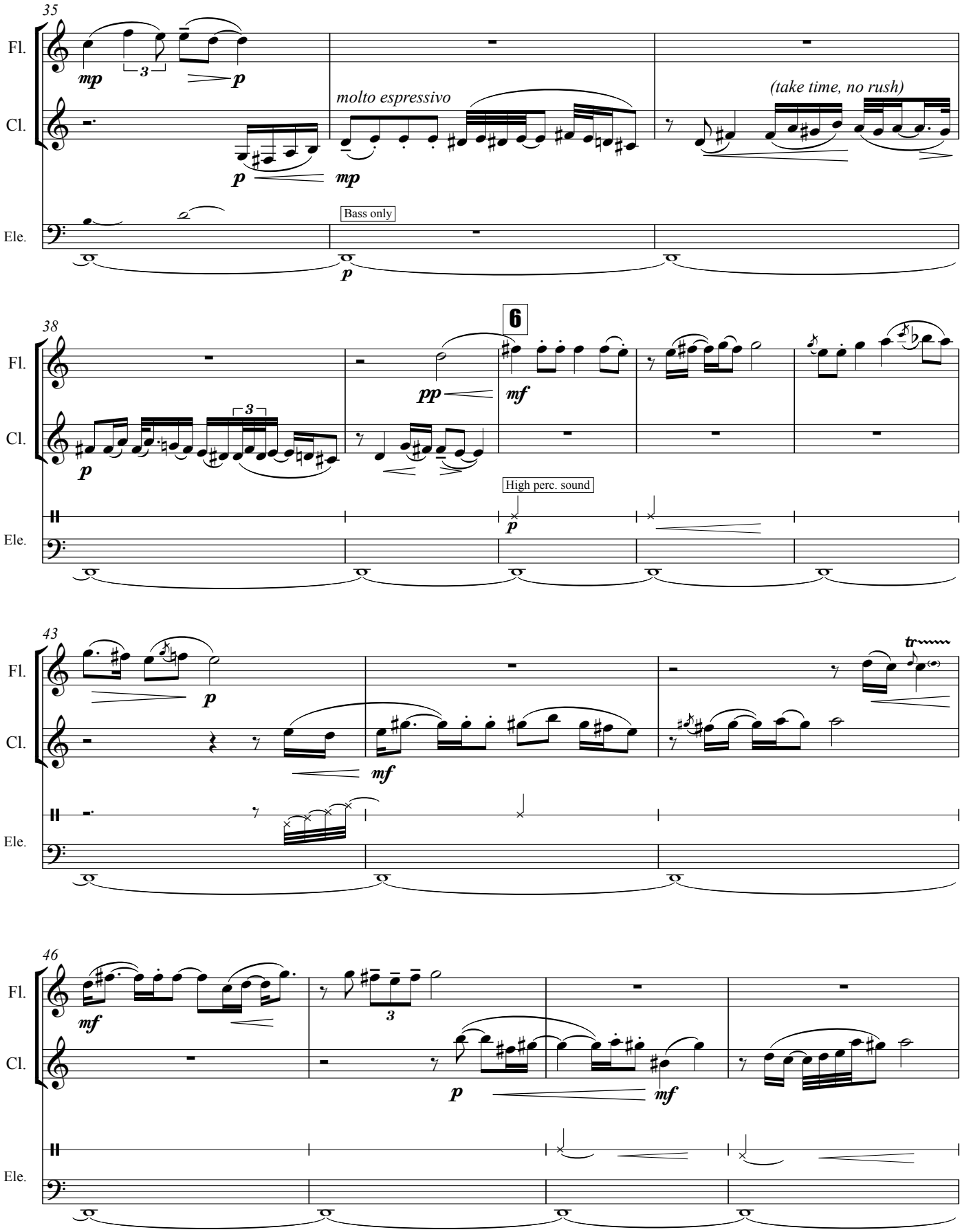
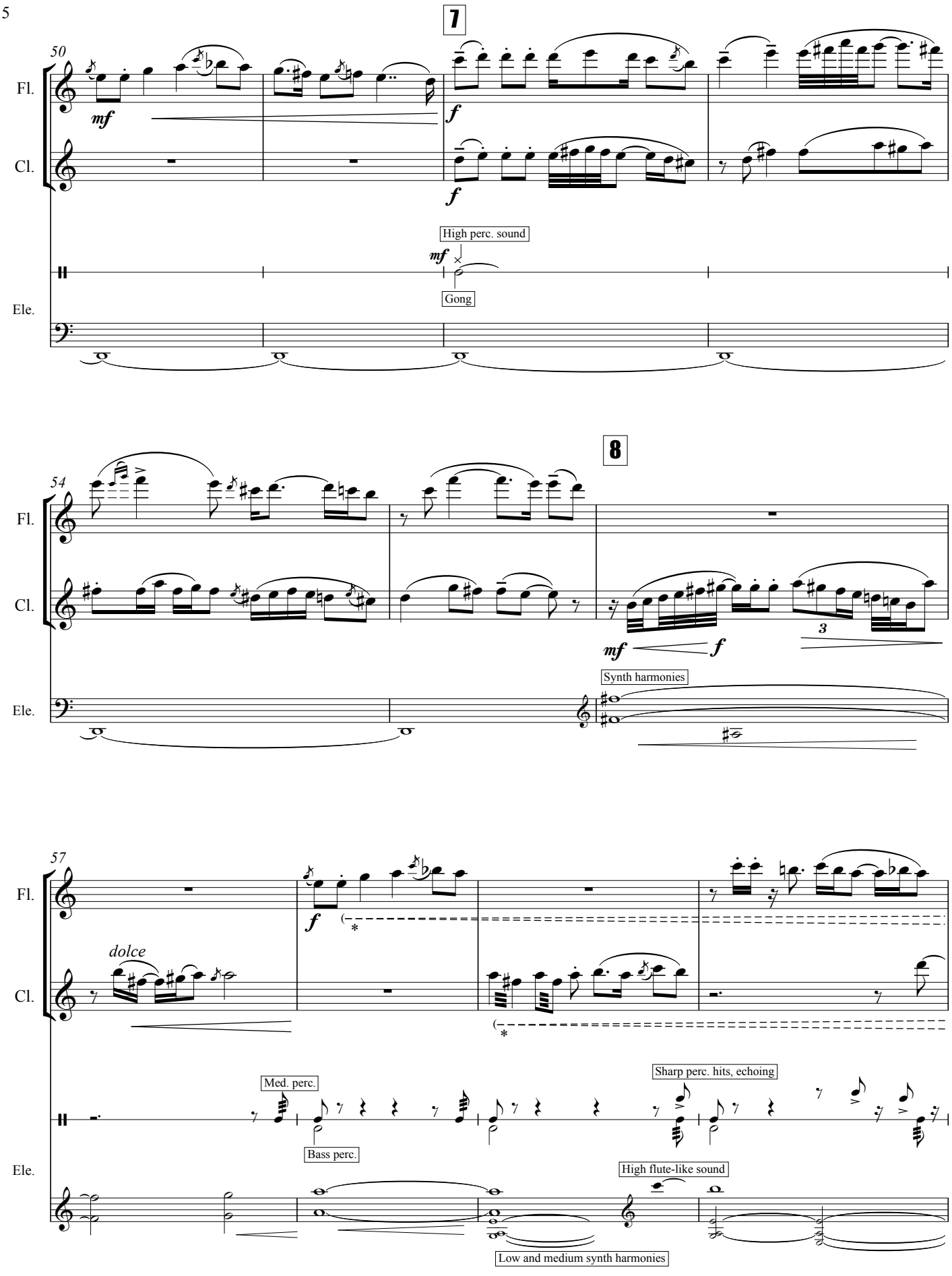
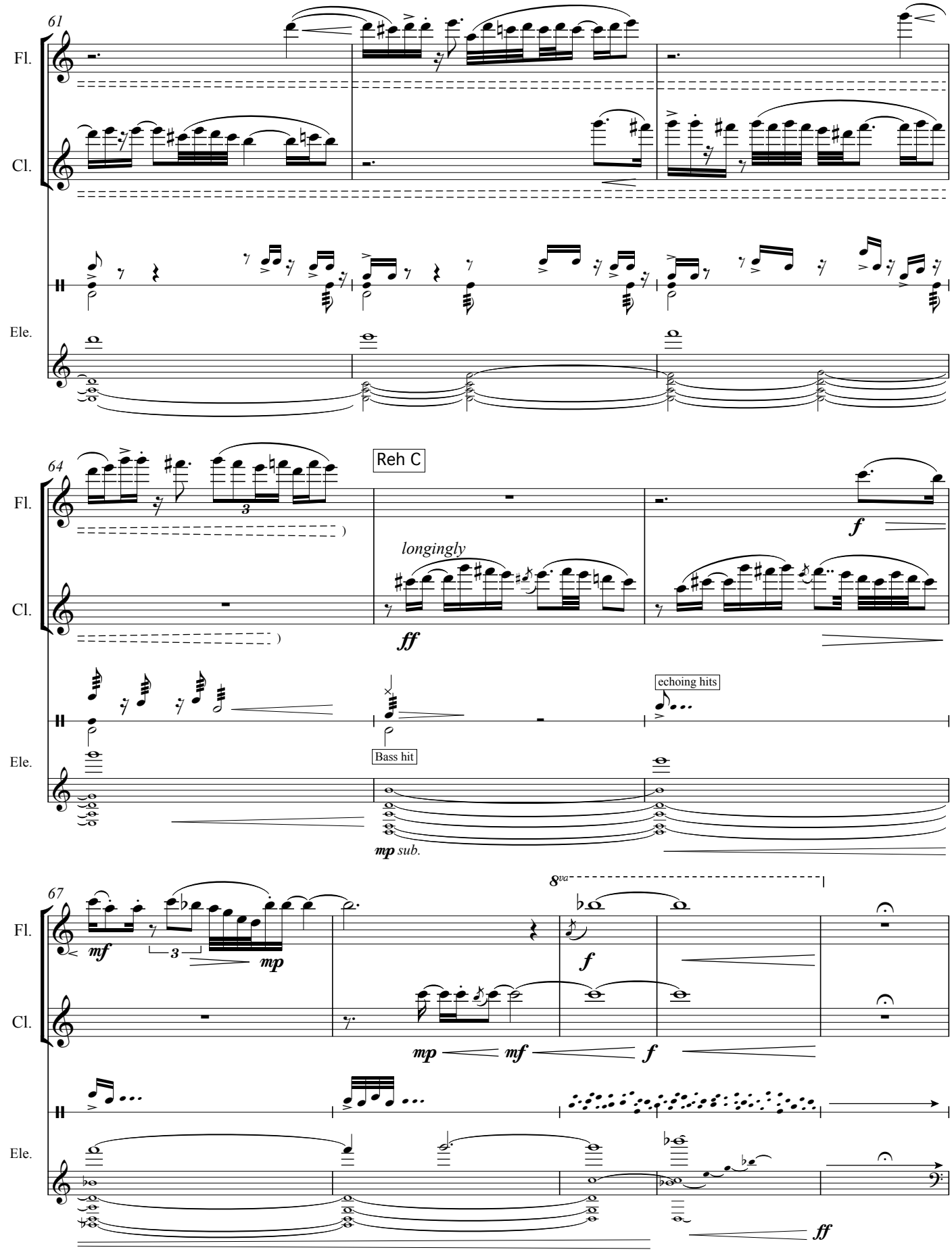
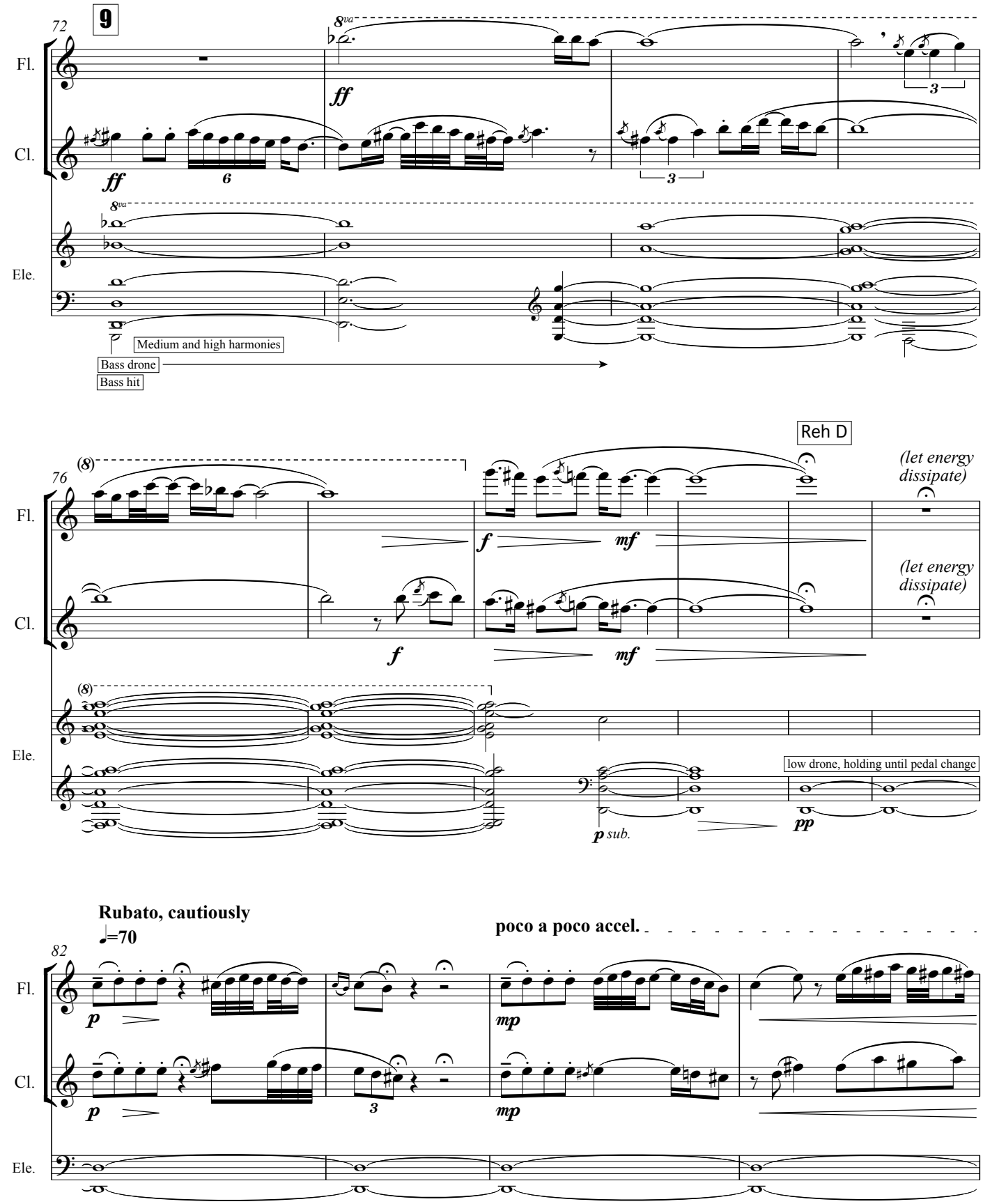

4
In Tempo, Strict
(♩=90)
24
Fl.
Cl.
Ele.
mf
mp
(enter by the end of crescendo gesture)
crescendo gesture
Soft harmonies, medium- and high-pitched
Bass hit
Bass drone
28
p
5
31
f
mf sub.
mp sub.
High flute-like sound
Medium synth sound
Bass drone
(Bass drone)

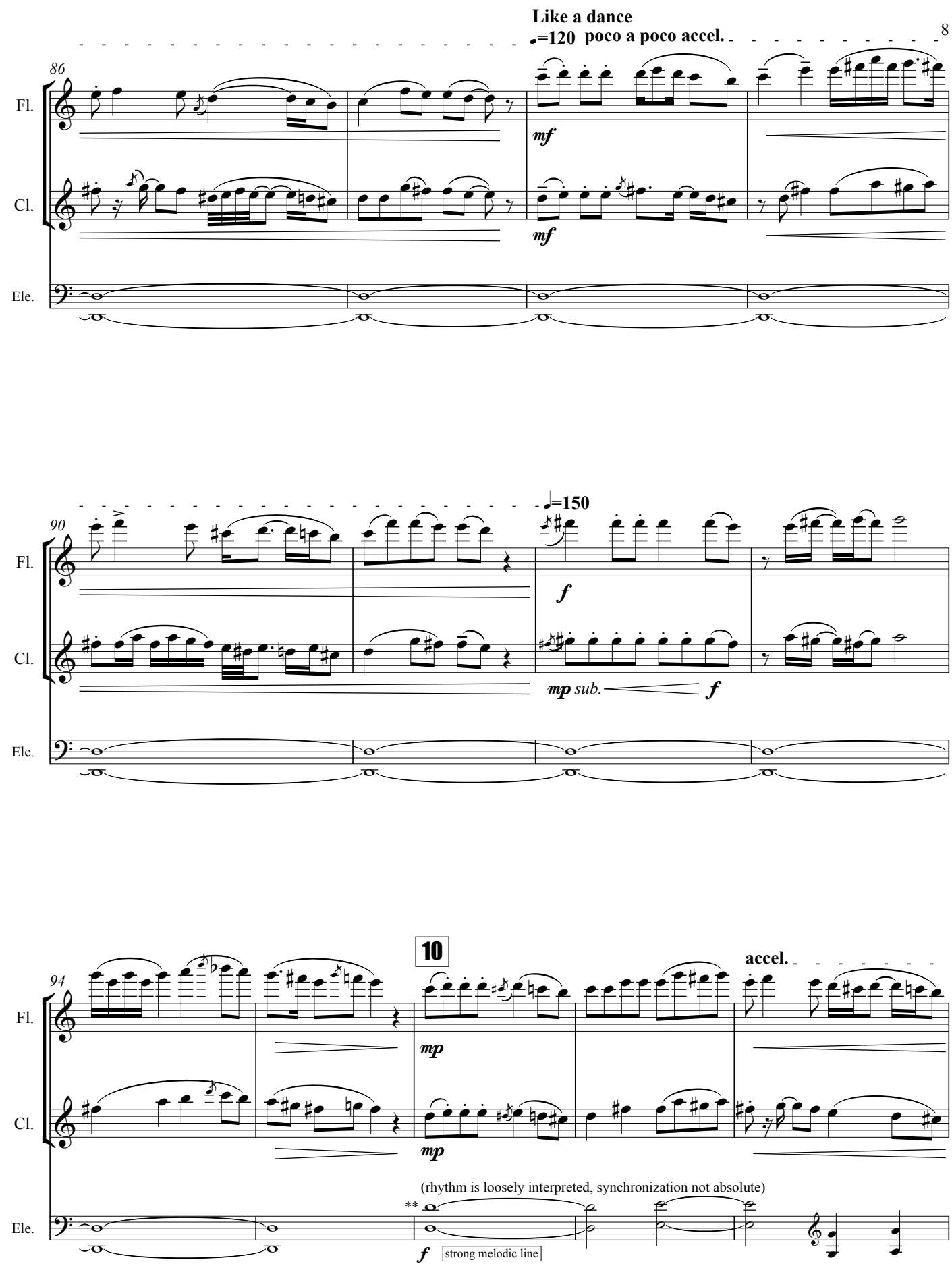

35
Fl.
Cl.
Ele.
mp
3
p
molto espressivo
mp
(take time, no rush)
Bass only
p
38
6
pp
mf
3
p
High perc. sound
p
43
p
mf
tr
46
mf
3
p
mf



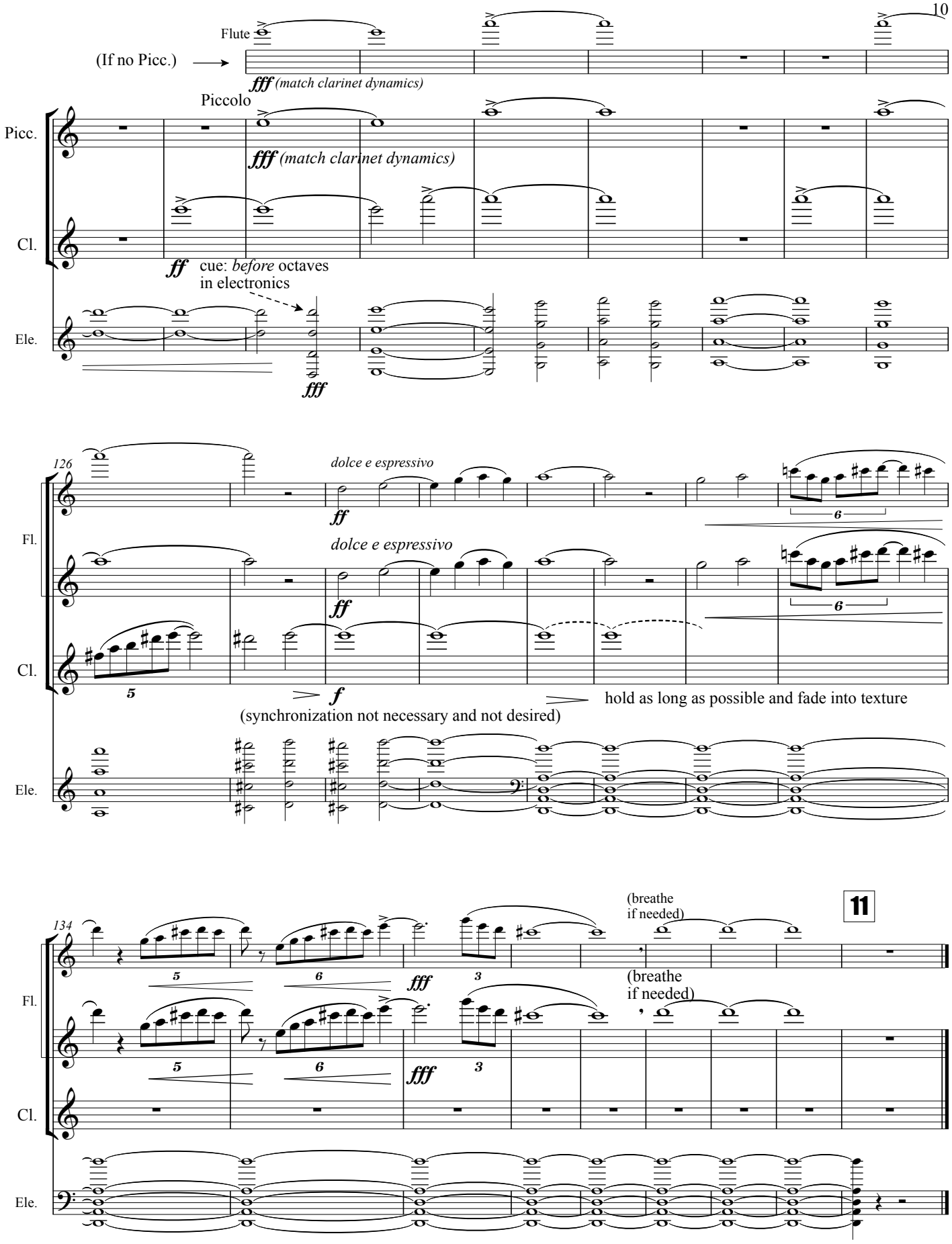

* Large-scale crescendo.


61
Fl.
Cl.
Ele.
64
Reh C
longingly
ff
f
Bass hit
echoing hits
mp sub.
67
8va
mf
mp
f
ff


72
9
8va
Fl.
Cl.
ff
6
3
Ele.
Medium and high harmonies
Bass drone
Bass hit
76
(8)
Reh D
(let energy dissipate)
f
mf
p sub.
pp
low drone, holding until pedal change
82
Rubato, cautiously
♩=70
poco a poco accel.
p
mp


Like a dance
♩=120 poco a poco accel.
86
Fl.
Cl.
Ele.
mf
mf
♩=150
90
f
mp sub.
f
10
accel.
94
mp
mp
(rhythm is loosely interpreted, synchronization not absolute)
**
f
strong melodic line


** There are three statements of this theme in the electronics and two in the instrument parts. It is the opening of the famous Indian national song, "Vande Mataram" meaning "Hail Motherland."


Flute
(If no Picc.)
fff (match clarinet dynamics)
Piccolo
Picc.
fff (match clarinet dynamics)
Cl.
ff
cue: before octaves
in electronics
Ele.
fff
126
dolce e espressivo
ff
Fl.
dolce e espressivo
ff
Cl.
5
f
(synchronization not necessary and not desired)
hold as long as possible and fade into texture
Ele.
134
(breathe
if needed)
11
5
6
fff
3
Fl.
(breathe
if needed)
5
6
fff
3
Cl.
Ele.