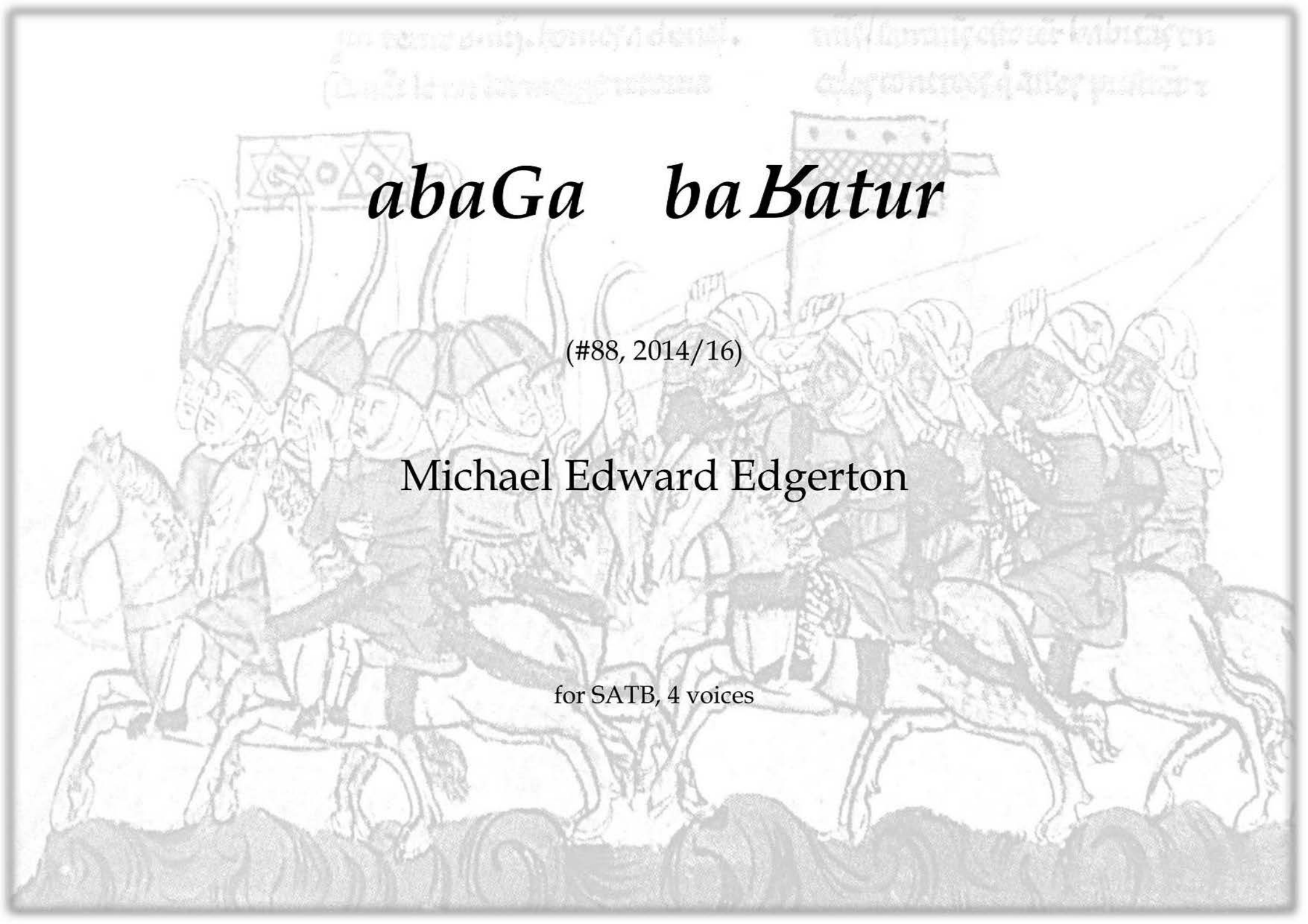


abaGa baʁatur

(#88, 2014/16)

Michael Edward Edgerton

for SATB, 4 voices

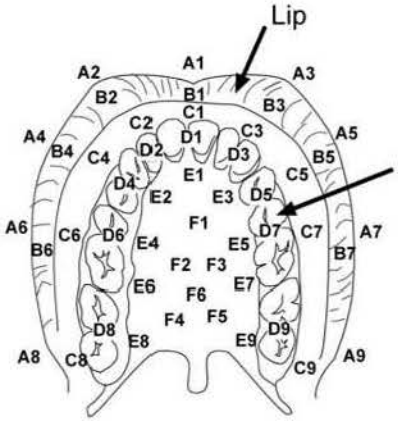
Dedicated to Olaf Katzer

PERFORMANCE NOTES

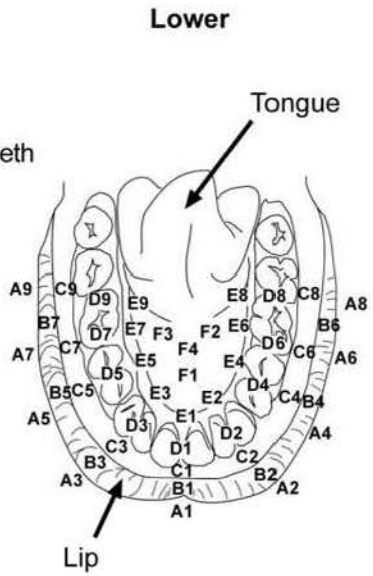
abaGa baʁatur (uncle hero) refers to the second Mongol ruler in Persia, Abaqa Khan from 1265 to 1282. During this time the Mongol empire was consumed with civil war and invasion, which led to the development of powerful alliances, often through marriage. In 1265, Abaqa Khan's father, Hulagu Khan, had negotiated with Byzantine emperor Michael VIII Palaiologos to add a daughter of the Byzantine imperial family to the number of Hulagu's wives. Michael selected his illegitimate daughter Maria Palaiologina, but before she arrived in Persia, Hulagu died, so she was married to the Prince Abaqa Khan instead. This composition is a short glimpse of war, love and alliance.

The Mongolian language features many guttural sounds, and being a living language, has evolved over time. This scene will compare the articulation of ancient, *abaGa baʁatur* and modern, *abaga baatar(a)* Mongolian, through the use and disuse of palatal, velar and uvular fricatives, trills and plosives. Then contrasting natural language use will be those experimental articulatory procedures identified throughout the score and based upon a novel articulatory mapping of the vocal tract. The locations of this mapping are indicated below. The symbols ○ = tongue tip; □ = tongue blade; ▭ = tongue on bottom palate

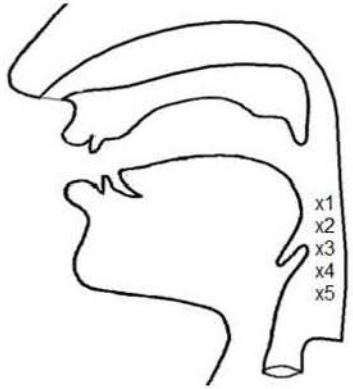
Upper



Lower



Pharyngeal



For SATB, four voices

Microphones can help to capture the softer, unvoiced sounds. It is important the components of each multiphonic be as balanced as possible.

Overall, balance of dynamics is an important issue in two ways:

1) Between voices

   Naturally balance is always present and an issue, but in *abaGa baʁatur* balance becomes a far greater issue, because the use of unvoiced sounds are more prominent than normal, as they are freed from the yoke of articulation and boundary definition. This means that some of the unvoiced sounds will attain a sense of pitch and/or stability, while others will retain a noisy quality. So how does this affect balance? Well the production of the tongue trill has a far greater range of loudness than saliva sounds, so that a saliva sound at *ff* will have a much softer volume than a *ff* produced with tongue trill. Therefore I've tried to paint in broad strokes the overall sense of loudness levels and change. In general the sounds should try to balance, emerge or disappear into or out of the texture

2) Within voices

   Often each voice will feature multiple elements laid out in multiple strata – for example the combination of lip buzz + vocal fold (sung) pitch + tongue frication. The idea is that unvoiced sounds are not just secondary noise sources appended to primary pitch material, but rather may be the primary focus. Unvoiced sounds can feature a wide variety of outputs but the singer has to be creative and willing to allow changes to occur between any of the strata involved. There is perhaps never one idealized state to achieve – rather allow the nonlinearity of the voice to foster and grow. Most sounds will feature considerable temporal change – allow and embrace them – getting back to the nonlinearity of this system – allow the sounds to morph in unpredictable ways – sometimes the system needs to be pushed to an extreme, so that the ratios of the multidimensional elements being examined will alter radically.

Due to the often radical temporal and morphological (nonlinear) aspects of the system, as well as to the different abilities between singers, it is not reasonable to specify the dynamical values for each strata too tightly.

In other words: ENGAGE, ANIMATE & make PROMINENT 3D elements – then a nearly constant change of timbral and dynamical class should result

The score identifies a number of multiphonics (either voiced and/or unvoiced) that correspond with those used in my composition, **Anaphora (**#62, 2001):

6 Buccal Salival *Frication* WITH Dental *Stops* (mm. 12-13, 18-19, 32-33)

6.a. Buccal Salival *Frication* WITH Dental *Stops* WITH Vocal Fold *Pitch* (mm. 12-13, 33)

11 Pharyngeal *Frication* WITH Bilabial or Lingua-Dental *Whistle* (mm. 1, 2, 11-12, 17)

12 Uvular *Tremolo* WITH Vocal Fold *Pitch* (nasal) (mm. 10-11, 14-15, 17-18, 25-28)

15 Bilabial *Flutter* WITH Tongue *Flutter* (mm. 23-25)

15.a. Bilabial *Flutter* WITH Tongue *Flutter* WITH Vocal Fold *Pitch* (mm. 2)

16 Pharyngeal *Frication* WITH Vocal Fold *Pitch* (mm. 4-6, 8-11, 18, 27-30, (29), 31, 32-33, 35)

18 Oral Cavity *Frication* WITH Bilabial Or Lingua-Dental *Whistle* (mm. 19-21)

18.a. Oral Cavity *Frication* WITH Bilabial Or Lingua-Dental *Whistle* WITH Vocal Fold *Pitch* (mm. 27, 36)

19 Vocal Fold *Pitch* WITH Articulated Velo-Pharyngeal Port *Valving* (mm. 37-40, 43-48)

21 Buccal Salival *Frication* WITH Tongue *Trill* (mm. 14, 17-18)

21.a. Buccal Salival *Frication* WITH Tongue *Trill* WITH Vocal Fold *Pitch* (mm. 35)

22 Buccal Salival *Frication* WITH Lingua-Alveolar *Frication* (mm. 2-4, 21-22)

22.a, Buccal Salival *Frication* WITH Front Tongue *Trill* WITH Lingua-Alveolar *Frication* (mm. 1-2, 16)

24 Glottal *Pulses* UPON Vocal Fold *Pitch* WITH Bilingual *Trills* (mm. 6, 7-11, 18-19)

36 Bilabial *Buzz* WITH Pharyngeal *Frication* (mm. 19, 31)

36.a. Bilabial *Flutter* WITH Pharyngeal *Frication* (mm. 20)

37 Bilabial *Buzz* WITH Pharyngeal *Frication* WITH Vocal Fold *Pitch* (mm. 29-32, 34-35)

37.a. Bilabial *Buzz* WITH Vocal Fold *Pitch* (30, 38-39, 41, 43-44, 48)

37.b. Bilabial *Flutter* WITH Vocal Fold *Pitch* (mm. 37, 39-40, 42, 45-48)

44 Bilabial *Buzz* WITH Vocal Fold *Pitch* WITH Lingual or Buccal *Frication* (mm. 1, 18)

44.a. Bilabial *Flutter* WITH Vocal Fold *Pitch* WITH Lingual or Buccal *Frication* (mm. 1)

44.b. Bilabial *Flutter* WITH Vocal Fold *Pitch* WITH Lingual *Trill* (mm. 35)

48 Salival *Frication* in Cheek WITH Tongue *Trill* (mm. 1-3, 5, 15-17 (16))

48.a. Salival *Frication* in Cheek WITH Tongue *Trill* WITH Vocal Fold *Pitch* (mm. 2, 4-5)

51 *Whistle* (Bilabial Or Lingua-Dental) WITH Vocal Fold *Pitch* (mm. 3-4, 22, 32-34 (34), 37-48)

54 Vocal Fold *Pitch* WITH Lingual or Buccal *Flutter* (mm. 18-23, 23-24, 35, 37-48)

54.a. Vocal Fold *Pitch* WITH Lingual or Buccal *Frication* (mm. 1, 21-25)

54.b. Vocal Fold *Pitch* WITH Lingual *Trill* (mm. 1, 26-29)

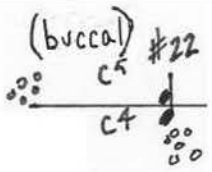
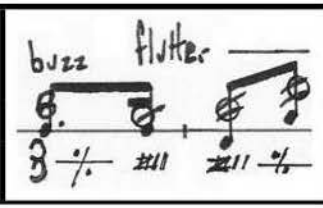
55 Pharyngeal *Frication* WITH Lingual or Buccal *Frication* (mm. 28-30 (30))

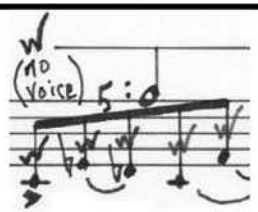
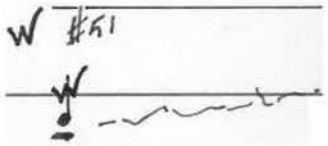
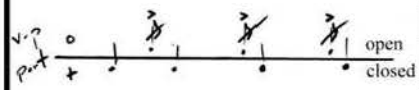
55.a. Pharyngeal *Frication* WITH Lingual or Buccal *Frication* WITH Vocal Fold *Pitch* (mm. 9, 31-32, 34-36)

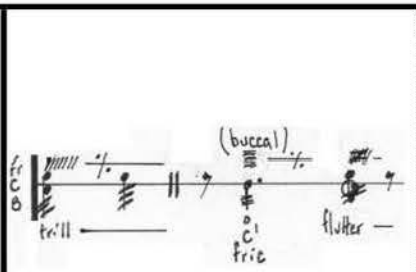
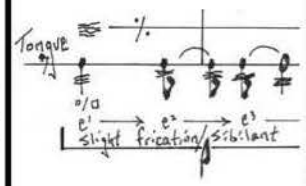
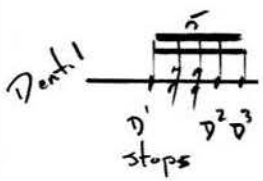
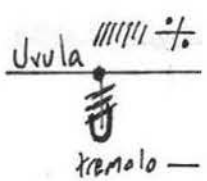
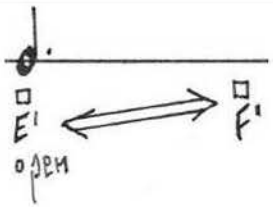
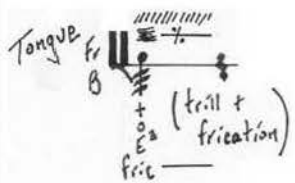
57 Salival *Frication* WITH Vocal Fold *Pitch* (Nasal) WITH Uvular *Trill* (mm. 15)

The text generally follows IPA pronunciation: The symbols /ʁ/ = a voiced uvular fricative; /G/ = voiced uvular plosive; /g/ = voiced velar plosive

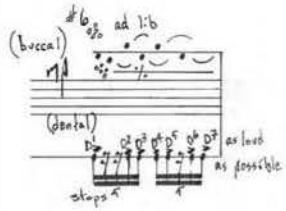
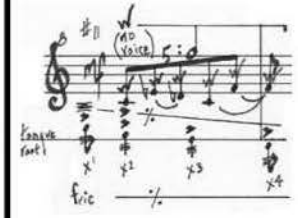
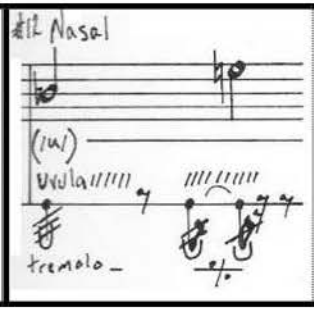
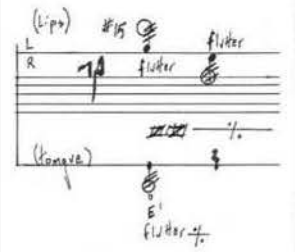
NOTATION – basics

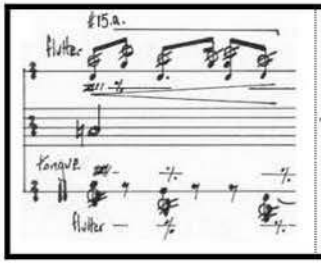
		Saliva *frications* either in cheek (left and right) or buccal placement (c4 and c5) with a specific pushing gesture		L C R	Lip *buzz* notated on center line (as lip buzz seems to be mostly produced medially – however, if lip buzz is produced off-center, that is ok); lip *flutter* is identified as right, center or left as indicated

 	Whistles may be produced either A) bilabial (lips), or B) linguadental/palatal (tongue on teeth or roof of mouth). Whistles may feature specific pitches or follow a general contour.		Mouth shape and degree of openness, including a closed aperture		A rapid opening of the velo-pharyngeal port (doorway to nasal cavity). The tone is nasal and the rapid opening and closing of the port will articulate a selected reinforced harmonic – strive for the maximum resonance to bring out a strong overtone

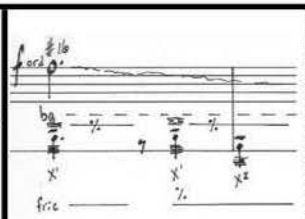
+ + ++	Glottal stops placed upon an already sustained tone, ad lib		The tongue may produce a front, mid or back tongue trill, or; it may produce a frication at the location indicated, or a flutter at the location identified		Frications may be produced in the pharynx from high to low		In addition to trills, flutters and stops, this piece will also use slight frications of a nearly sibilant quality and open, vowel-like filters
	Bidental stops work better with a microphone		Uvular tremolo – hard to identify differences of speed or pressure – so any uvular sound is acceptable		Oscillation of place – if nasal filter is used, then probably we will have an oscillation of reinforced harmonics		A tongue flutter (here using front tongue) may be combined with a tongue frication

NOTATION – multiphonics

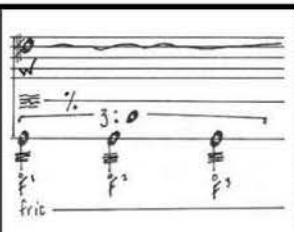
	6. Buccal Salival *Frication* WITH Dental *Stops*		11. Pharyngeal *Frication* WITH Bilabial or Lingua-Dental *Whistle*		12. Uvular *Tremolo* WITH Vocal Fold *Pitch* (nasal)		15. Bilabial *Flutter* WITH Tongue *Flutter*



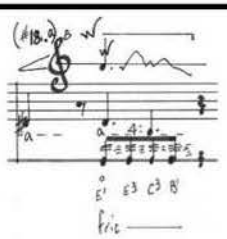
15.a. Bilabial *Flutter* WITH Tongue *Flutter* WITH Vocal Fold *Pitch*



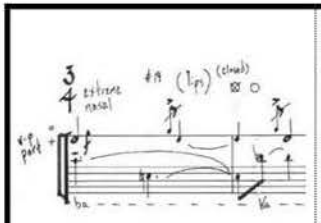
16. Pharyngeal *Frication* WITH Vocal Fold *Pitch*



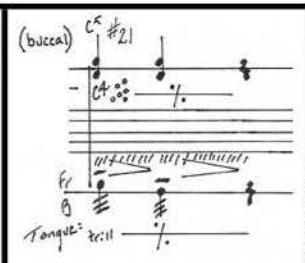
18. Oral Cavity *Frication* WITH Bilabial Or Lingua-Dental *Whistle*



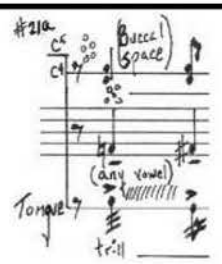
18.a. Oral Cavity *Frication* WITH Bilabial Or Lingua-Dental *Whistle* WITH Vocal Fold *Pitch*



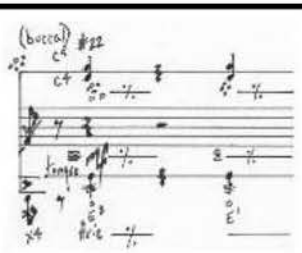
19. Vocal Fold *Pitch* WITH Articulated Velo-Pharyngeal Port *Valving*



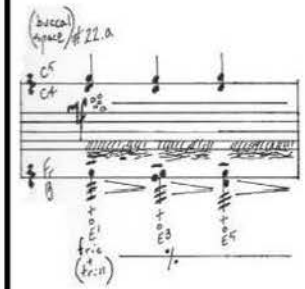
21. Buccal Salival *Frication* WITH Tongue *Trill*



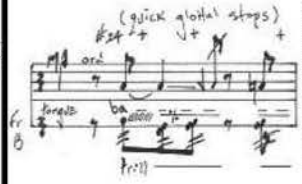
21.a. Buccal Salival *Frication* WITH Tongue *Trill* WITH Vocal Fold *Pitch*



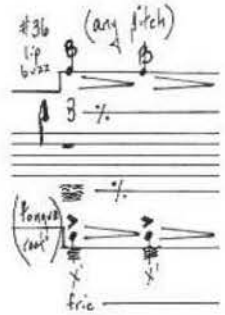
22. Buccal Salival *Frication* WITH Lingua-Alveolar *Frication*



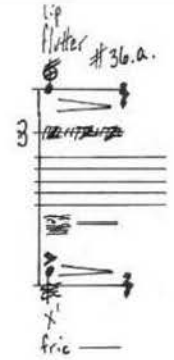
22.a. Buccal Salival *Frication* WITH Front Tongue *Trill* WITH Lingua-Alveolar *Frication*



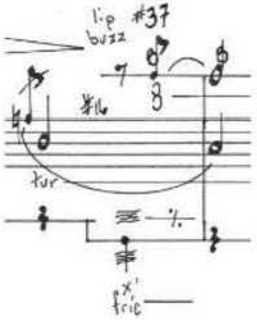
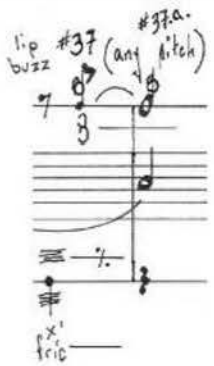
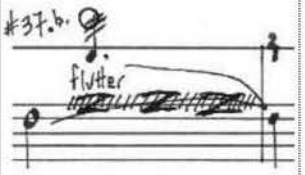
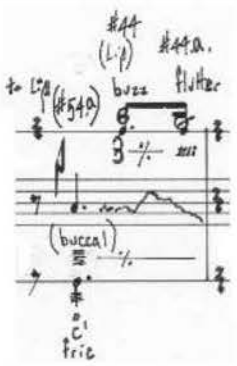
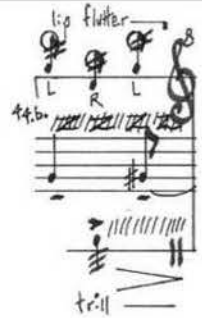
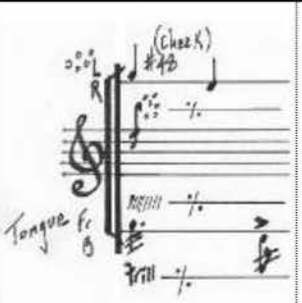
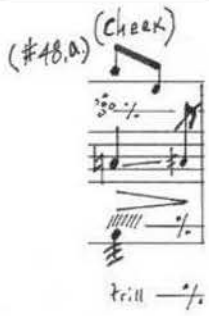
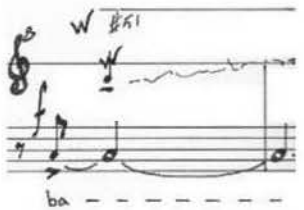
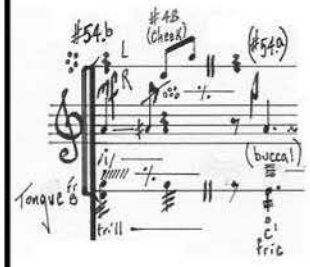
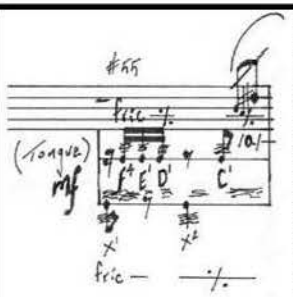
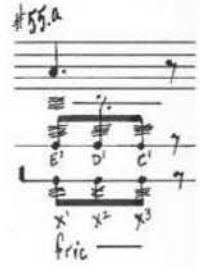
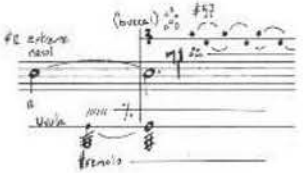
24. Glottal *Pulses* UPON Vocal Fold *Pitch* WITH Bilingual *Trills*



36. Bilabial *Buzz* WITH Pharyngeal *Frication*



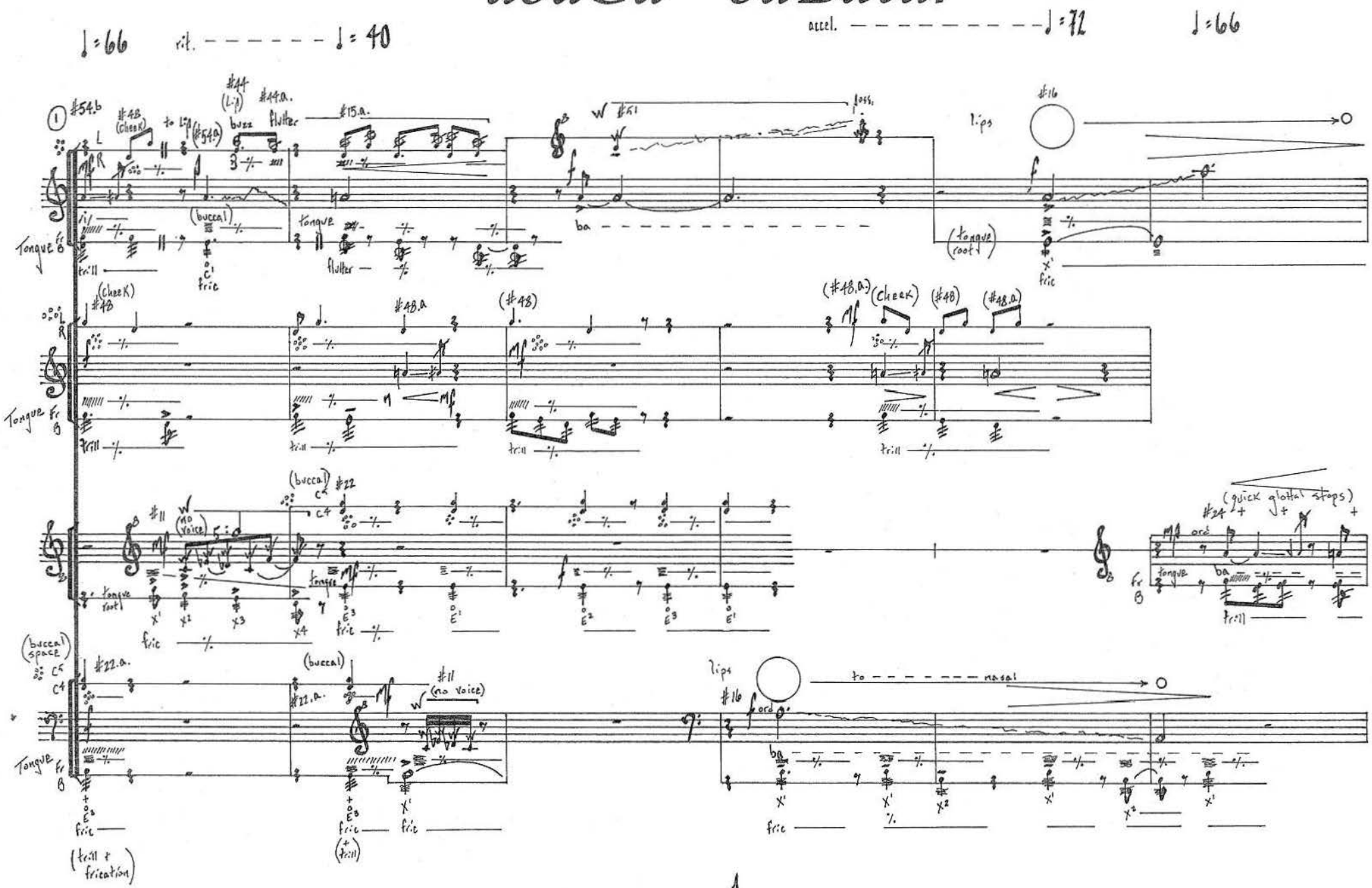
36.a. Bilabial *Flutter* WITH Pharyngeal *Frication*

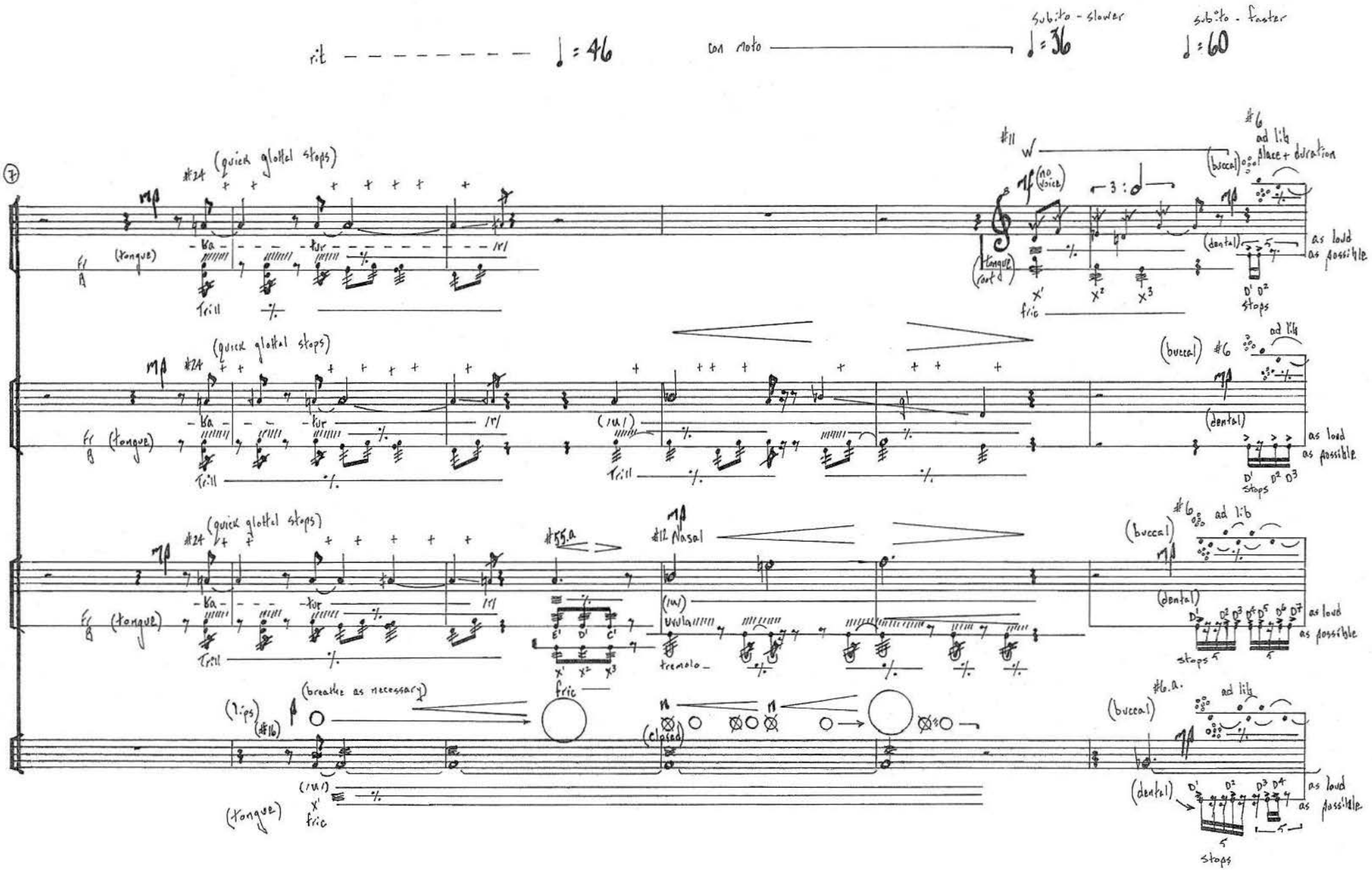
	37. Bilabial *Buzz* WITH Pharyngeal *Frication* WITH Vocal Fold *Pitch*		37.a. Bilabial *Buzz* WITH Vocal Fold *Pitch*		37.b. Bilabial *Flutter* WITH Vocal Fold *Pitch*		44. Bilabial *Buzz* WITH Vocal Fold *Pitch* WITH Lingual or Buccal *Frication* 44.a. Bilabial *Flutter* WITH Vocal Fold *Pitch* WITH Lingual or Buccal *Frication*
	44.b. Bilabial *Flutter* WITH Vocal Fold *Pitch* WITH Lingual *Trill*		48. Salival *Frication* in Cheek WITH Tongue *Trill*		48.a. Salival *Frication* in Cheek WITH Tongue *Trill* WITH Vocal Fold *Pitch*		51. *Whistle* (Bilabial Or Lingua-Dental) WITH Vocal Fold *Pitch*
	54.a. Vocal Fold *Pitch* WITH Lingual or Buccal *Frication* 54.b. Vocal Fold *Pitch* WITH Lingual *Trill*		55. Pharyngeal *Frication* WITH Lingual or Buccal *Frication*		55.a. Pharyngeal *Frication* WITH Lingual or Buccal *Frication* WITH Vocal Fold *Pitch*		57. Salival *Frication* WITH Vocal Fold *Pitch* (Nasal) WITH Uvular *Trill*

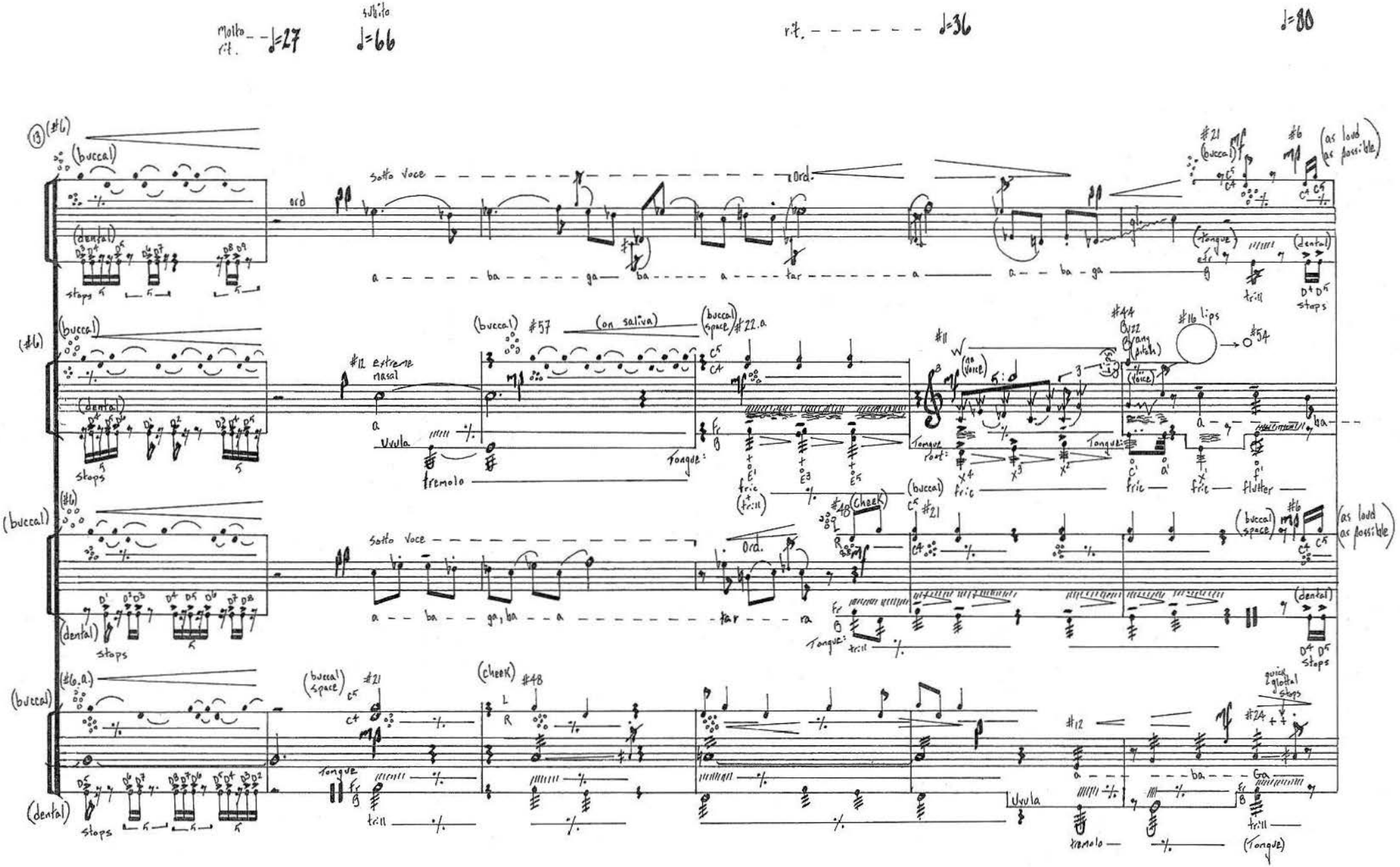
Initial version completed: 2014_03_03; Inking and revisions completed: 2016_11_04

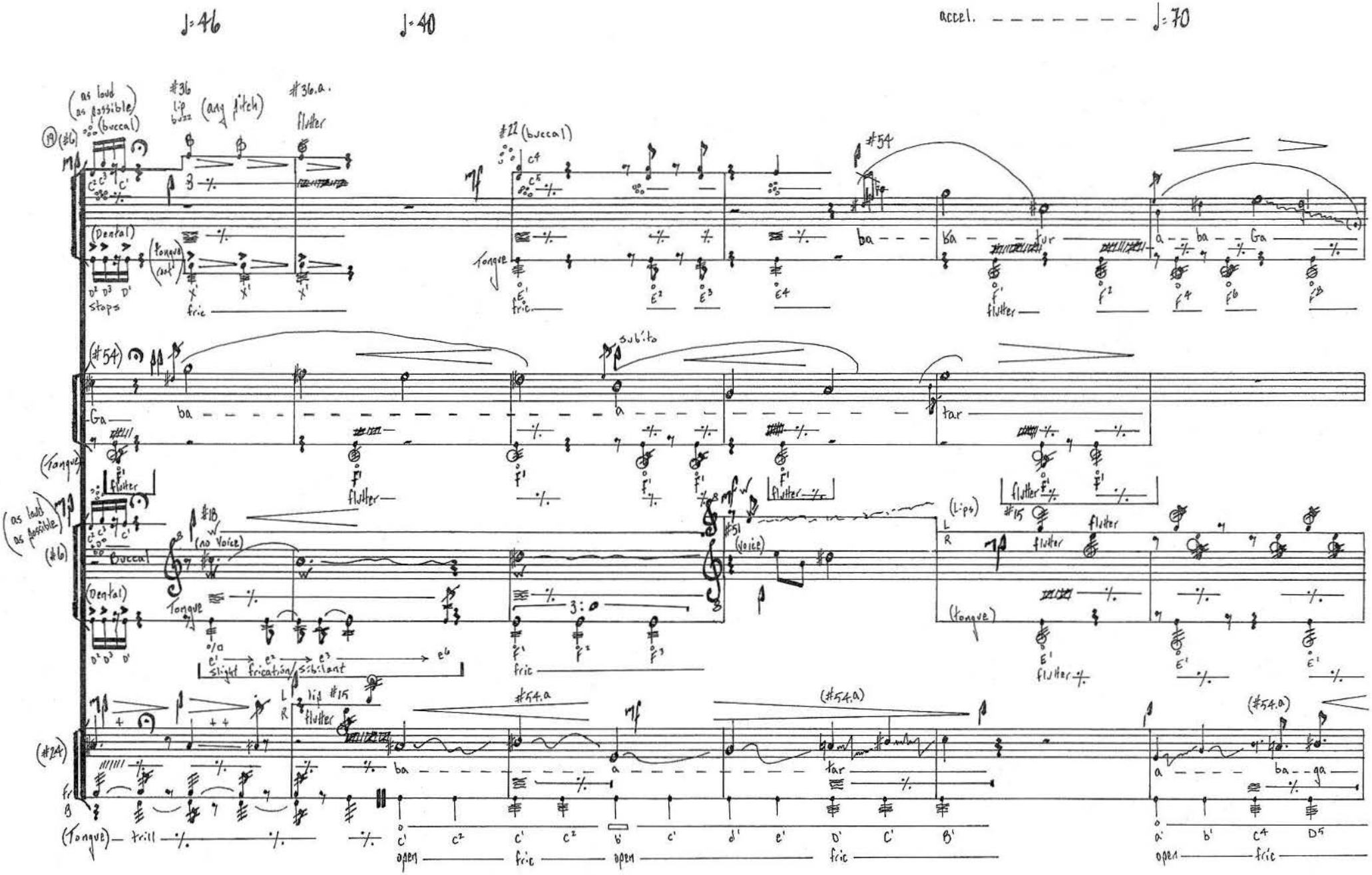
For more information: https://michaeledwardedgerton.wordpress.com

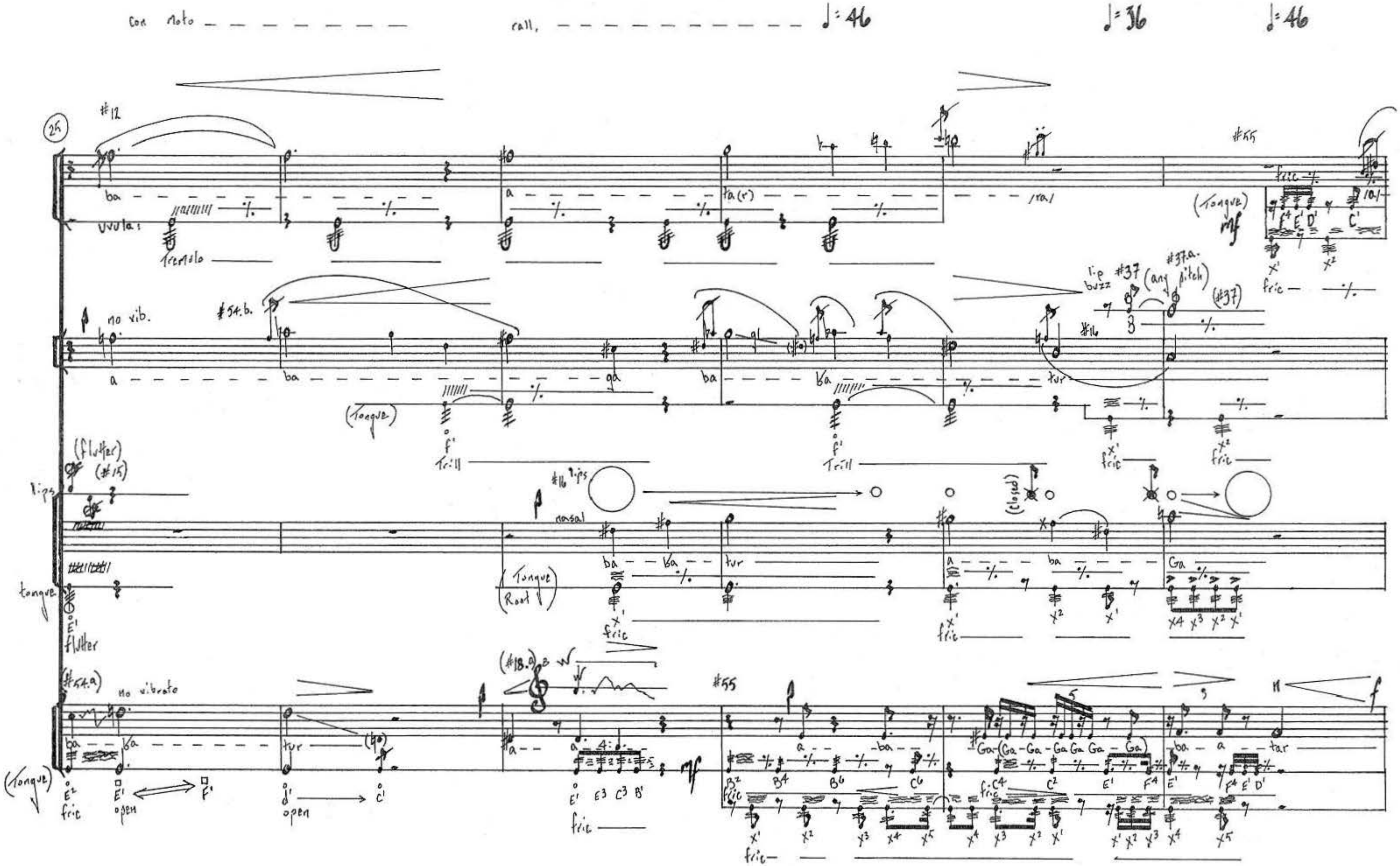
abaGa baBatur

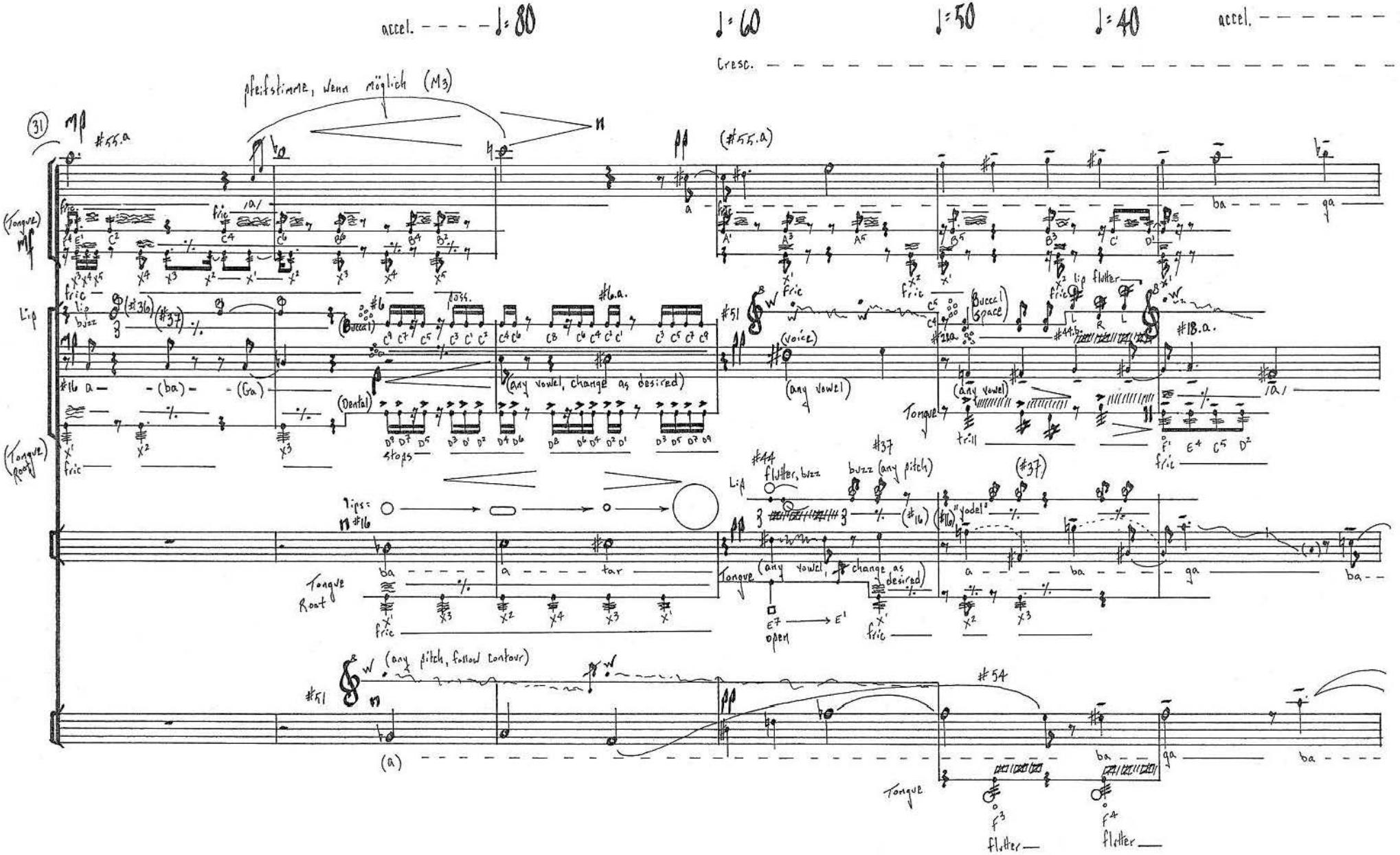


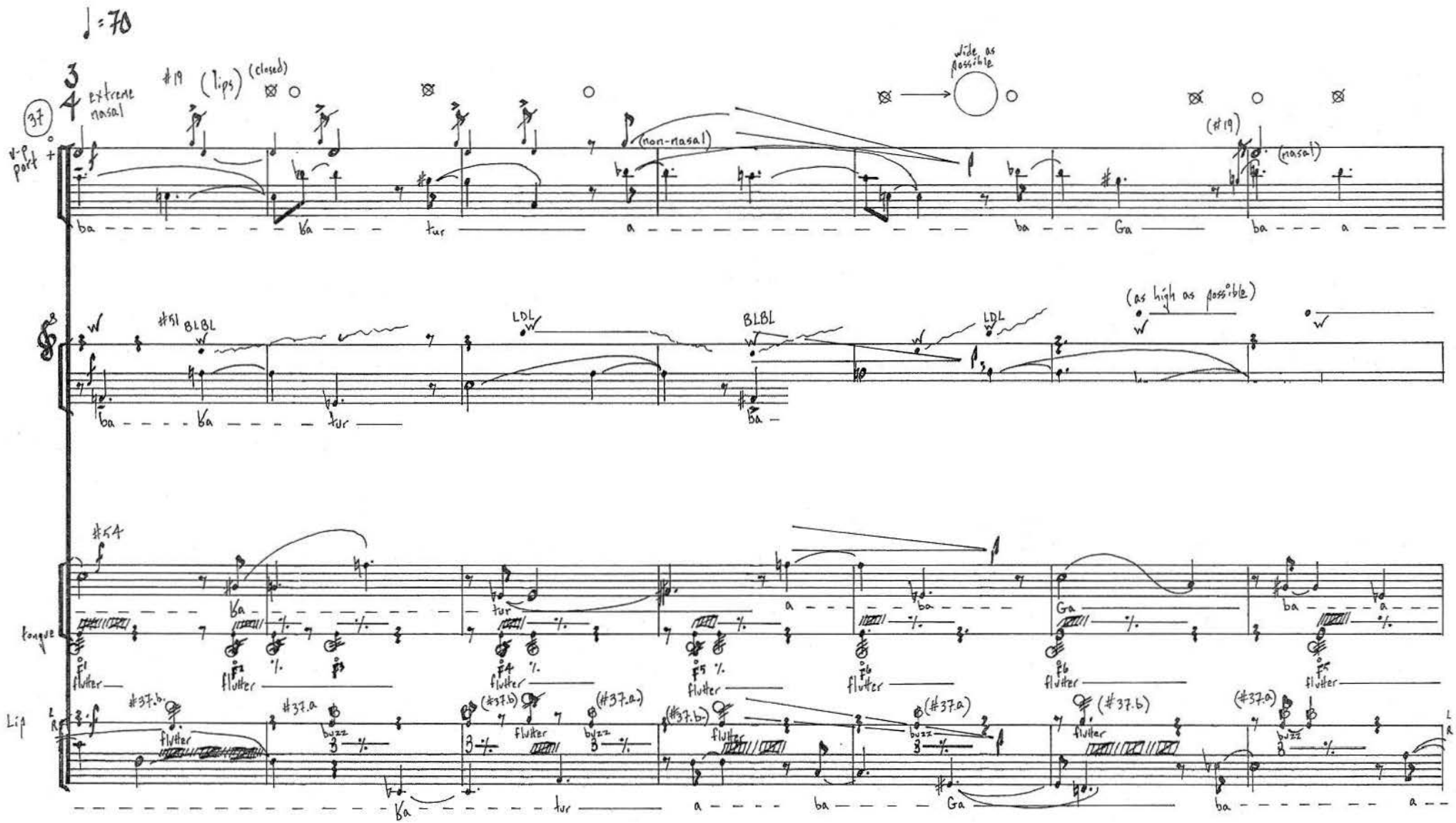

rit ♩ = 46
con moto
subito - slower ♩ = 36
subito - faster ♩ = 60
(quick glottal stops)
(tongue)
Trill
(no voice)
(tongue root)
fric
(buccal)
ad lib
place + duration
(dental)
as loud as possible
stops
(lw)
(tremolo)
Nasal
(breathe as necessary)
(lips)
(closed)
(tongue)

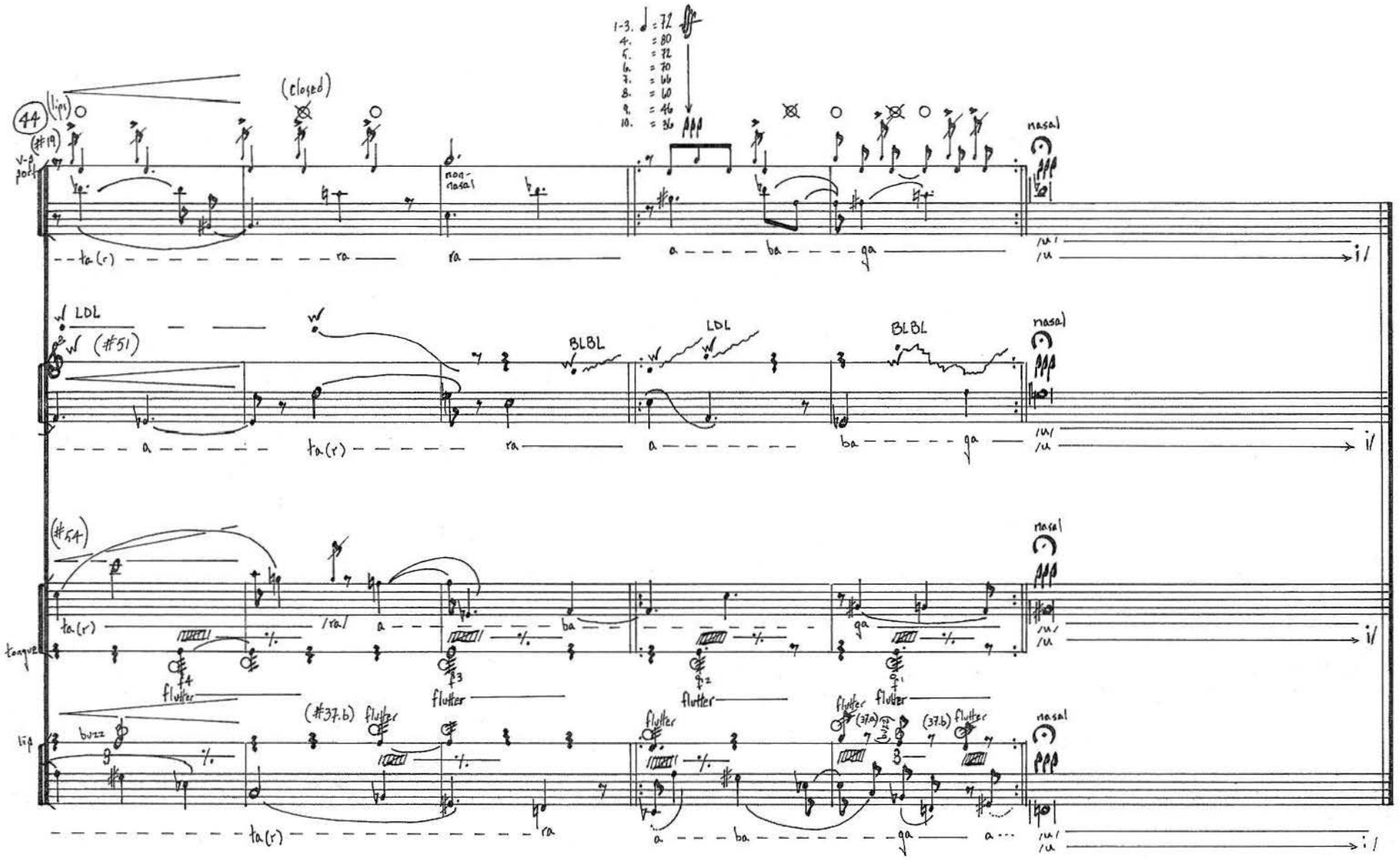

molto rit. ♩=27
subito ♩=66
rit. ♩=36
♩=80
(#6)
(buccal)
(dental)
stops
sotto voce
ord
a ba ga ba a tar a a ba ga
#21 (buccal)
#6 (as loud as possible)
(tongue)
trill
(on saliva)
(buccal space)
#22.a
#57
#12 extreme nasal
Uvula
tremolo
Tongue:
fric
#11
(as voice)
#44 Buzz (many pitch)
#16 lips
#54
Tongue root:
flutter
(Cheek)
#48
#24
quick glottal stops
Ord.
tongue
(Tongue)


♩=46
♩=40
accel. ♩=70
(as loud as possible)
(buccal)
#36
lip buzz
(any pitch)
#36.a.
flutter
#22 (buccal)
#54
(Dental)
(Tongue)
stops
fric
tongue
ba
Ka
tur
Ga
(#54)
subito
far
(Tongue)
flutter
(as loud as possible)
(#6)
Buccal
#18
(no Voice)
Tongue
#51
(Voice)
(Lips)
(Dental)
slight
fication
sibilant
lip #15
(#54.a)
(Tongue)
trill
open
fric


con moto
rall.
♩= 46
♩= 36
♩= 46
Uvula:
tremolo
no vib.
(Tongue)
Trill
lip buzz
(any pitch)
(flutter)
lips
tongue
flutter
nasal
lips
(closed)
(Tongue)
Root
fric
no vibrato
open
mf
f


accel. ♩= 80
♩= 60
♩= 50
♩= 40
accel.
cresc.
Pfeifstimme, wenn möglich (M3)
(31)
mp
(Tongue)
Lip
(Tongue Root)
(Dental)
stops
(any vowel, change as desired)
(Buccal)
(Buccal Space)
(voice)
(any vowel)
Tongue
trill
Lip flutter
Tips
Tongue Root
flutter, buzz
buzz (any pitch)
"yodel"
open
(any pitch, follow contour)
flutter


♩ = 70
3/4
(37)
extreme nasal
#19
(lips)
(closed)
wide as possible
(#19)
(nasal)
(non-nasal)
v-p port +
ba Ka tur a ba Ga ba a
#51
BLBL
LDL
BLBL
LDL
(as high as possible)
ba Ka tur ba
#54
tongue
Ka tur a ba Ga ba a
flutter
Lip
L R
#37.b
#37.a
(#37.b)
(#37.a)
buzz
Ka tur a ba Ga ba a


1-3. ♩ = 72
4. = 80
5. = 72
6. = 70
7. = 66
8. = 60
9. = 46
10. = 36
44
(#19)
(lips)
(closed)
nasal
ta(r)
ra
a
ba
ga
LDL
BLBL
(#51)
(#54)
tongue
lip
buzz
flutter
(#37.b)
(37.a)
2014_03_03 Kuala Lumpur
2016_11_04 Manning (inking + revisions completed)

Michael Edward Edgerton Published Music

BABELSCORES®
http://www.babelscores.com/

#86__2 Sonata, for alto flute (2011-12)

#85.a_Ari(rang), for soprano sax (2010)

#84__The Garden of Risk, for sinfonietta (2012)

#80__Keltainen huone, for choir (2008)

#77__A Marriage of Shadows, for flute (a.fl), Alto (tenor) sax, percussion, gtr, voice (2008)

#74__illusions, for e.hn, cl, bn, hn, tpt, tbn, pno, vla (2006)

#70__1 sonata, for piano (2004)

#66__Sangītaśiromani, for 7 strings (vln & vla) (2002)

#65__Tractatus I, for solo oboe (2002)

#64__String Quartet #1, for string quartet (2002)

#62__Anaphora, for solo voice (2001)

#58__Kalevi Matus, for choir (2000)

#56__le Critérion, for woodwind quartet (fl, ob, cl, bsn) (2000/2008)

#55__Mamre, for violin (2000)

#54__Friedrich's Comma, for two voices (1999)

#39__A Holy Person Falls into the Nile as a Pelican, for clarinet and horn (1997)

#35__Apposte Messe, for air-driven organ (1996)

#23__XHAIN, for piano duo (1995/2008)

#22__Regret of a Noiseless Sundering, for saxophone quartet (1995)

componistenwerk
http://www.componistenwerk.nl/

#80.b__Yellow Room, version B (Keltainen huone) (2008, rev 2016)

C. Alan Publications
http://www.c-alanpublications.com/

1995_#25_Songs of Vent (6'00), instrumentation: multi-percussion solo

Conners Publications — CP Press Publications
http://www.music-usa.org/conners/index.php4

1998_#49_KOSMOS, volume two on reinforced harmonics, for one to four voices

1998_#48_KOSMOS, volume one on articulation, for one to four voices

1998_#46_Azure Suite (4'30) for soprano and overtone singer

1998_#45_Taffy Twisters (6'05) for voice and percussion

1998_#43_Sirens (8'21) for four to forty voices

1997_#41_Lingua-Palatal #1 (3'28), for two voices

1995_#27_Mountain Songs (4'01), for solo voice

PRB Productions
http://www.prbmusic.com/

2008_#78_Balkan dance (5'11) for 4 blockflöte (tenor, bass F, grossbass C, Subbass F)

Tuba-Euphonium Press
http://www.cimarronmusic.com/filter/manufacturer--tuba-euphonium-press/

1987_#5_Ai (12'03) for trumpet, trombone, tuba

Uetz Music
http://www.uetz.de/music.html

1988_#9_Unspoken Crime (12'49) for violin, cello and piano

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