

Todd Tarantino
Haziri

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Haziri

Clarinet in Bb
Violin
'Cello
Piano

haziri: from the Urdu: presence. Used to describe a particular form of spirit possession practised at Muslim saint shrines in South Asia

Performance Instructions

Violin and Clarinet should stand for performance.

The clarinet player will find a notation, such as that in measure one, featuring one note and a large line. This is used to indicate a multiphonic of the player's choice, with the indicated pitch sounded strongly.

Near the end of the score, the clarinet player is asked to lower the pitch of their instrument up to a minor third below the instrument's lowest pitch. This can be accomplished by either inserting something into the bell of the instrument or through a multiphonic of the player's choosing.

At times the string players are asked to play quadruple stops that are beyond the limit of the human hand. In that case the player should change his/her fingering during the playing of the chord.

Triangles are used to indicate bow pressure.

▲ = scratch tone; △ = bow pressure halfway between a scratch tone and

normal bowing. Arrows are used to indicate motion toward and away from excessive pressure.

The physicality of the work is quite important and should not be minimized in performance.

Quarter tone notation:

♭₄ = one-quarter tone flat; ♯₄ = one-quarter tone sharp; ♯₃ = three-quarter tones sharp

A source recording from Jaora, Mahdya Pradesh, India can be found at:
<http://www.toddtarantino.com/haziri/hazirijaora.mp3>

Score in C

Duration: approximately 9 minutes

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Program Note

Haziri, literally "presence," is the name of a type of spirit possession practiced at Muslim saint shrines in India. My first experience with it was in the summer of 2003, when I was invited by anthropologist Carla Bellamy to a Shi'a family imambara in the Santa Cruz neighborhood of Mumbai. At the imambara, a woman was engaged in *kbuli haziri* ("open *baziri*") and was flailing around the courtyard, hair flying, running at full speed into the walls, and finally collapsing open-mouthed on the ground. Her actions were rhythmic and the rhythm was kept through a violent pattern of inhalation and exhalation. The harsh physicality of this process was stunning and remains a vivid memory to this day. My work, *Haziri*, draws on my memory of this experience as well as Bellamy's recordings of the process made in 2005.

Nearly all of my recent music draws on experiences I have had traveling in the Middle East, Asia, Africa and South America. In composing, my aim is not to emulate foreign music or present an aural snapshot of an experience, but rather to translate the sound and energy of the experience into my own musical language. In *Haziri*, I do this by basing the musical material on an analysis of the sonic characteristics of recordings of *baziri* and basing the narrative of the piece on the narrative structure of the process of spirit possession. In performance, the players are put in the place of the person with *baziri*, enduring a difficult physicality and through the process of physical trial, regaining their autonomy.

for Carla
Haziri

Todd Tarantino

Brutale ♩ = c. 72

Clarinet
Violin
Cello
Piano

con ped. 3

5

P

Musical score for measures 10-14. The score is written for four staves: two treble clefs, one bass clef, and a grand staff. The music includes various dynamics (*mf*, *ff*, *sfz*, *ord.*), articulation (accents, slurs), and technical markings (trills, triplets, fingering). Time signatures change from 3/4 to 3/8 and back to 3/4.

10

P + P +

Musical score for measures 15-19. The score is written for four staves: two treble clefs, one bass clef, and a grand staff. The music includes various dynamics (*fff*, *sfz*, *f*, *ff*, *mf*), articulation (accents, slurs), and technical markings (trills, triplets, fingering). Time signatures change from 3/4 to 4/4 and back to 3/4.

15

P + P +

3/4 $\frac{3}{8}$ noise *nat.* $\frac{3}{16}$ $\frac{3}{4}$ slightly slower $\frac{2}{8}$

ff *fff* *p* *mf* *f* *fp* *p*

ffmf *fff* *f* *p*

5:3 5:3 *ff* *f* *p*

19 P + P + P +

2/8 accel. $\frac{3}{8}$ a tempo $\frac{3}{4}$ $\frac{5}{16}$

f *ff* *f* *f* *mf*

ard. *pizz como* $\frac{3}{4}$ *gitarra* *arco poss.* $\frac{5}{16}$

f *ff* *f* *f* *mf*

con ped. $\frac{3}{4}$ $\frac{5}{16}$

26

5/16 6/16 4/16 4/4 6/16

ff *f* *mp* *f*

ff *mp* *mf*

5/16 6/16 4/16 4/4 6/16

ff *f* *mf*

5/16 6/16 4/16 4/4 6/16

ff *f* *mp*

dolce *mp*

32 P + P sus

6/16 $\text{♩} = c. 72$ 9/16 6/16

f *ff* *f* *ff*

f *fp* *f*

6/16 9/16 6/16 6/16

f *fp* *f*

6/16 9/16 6/16

f *fp* *f*

37 + con ped.

42

4/4

3/8

f

mf

p

ff

f

mf

ff

ff

fff

f

cresc.

cresc.

p

fff

ord.

3

5

46

♩ = 42

3/8

4/4

3/8

4/4

3/8

4/4

ff

f

mf

ff

pp

f

mf

fff

f

mp

au talon

sul tasto

sharp

3

3

3

3

3

Tempo 1 ♩ = c. 72

$\frac{3}{4}$

50

con ped.

54

58

62

67

72

strike keys with forearms
in general vicinity of notated pitches

P +

3
4 **come sopra**
con bravura

fff

6 4:3

6 4:3

3
4 *fff* *ord.* *ord.*

3
4 *fff* 4:3 5

77

P 3

f *ord.* 6 8

ff *ord.* *f* 6 8

4:3 5 *ff* *fff* *f* 6 8

79

P 3

+ con ped.

f *sfz* *mf*

slightly slower
coalescing into a texture

$\frac{3}{4}$
shouted into the wind

Musical score for measures 82-85. The score is in 3/4 time and features three staves: vocal line, piano accompaniment, and a lower piano part. The vocal line begins with a forte (*f*) dynamic and includes the instruction "shouted into the wind". It features a melodic line with a slur and a fermata, followed by a phrase marked "breath" and "mf". The piano accompaniment starts with a forte (*f*) dynamic and includes a "breath" instruction. The lower piano part is marked "dimin." and "sim.". The score includes dynamic markings such as *f*, *mf*, *dimin.*, *sim.*, *cresc.*, and *con ped.*. There are also performance instructions like "breathe - regroup between iterations" and "into the wind legato esp.". Chord symbols (D#) and (F) are present. Measure numbers 82, 83, 84, and 85 are indicated in boxes.

82

Musical score for measures 86-89. The score continues with three staves. The vocal line features a phrase marked "sim." and "solo esp." with a triangle symbol indicating an "inhale" followed by an "exhale" marked with a "3" (triple). Dynamics include *sfz*, *f*, and *p*. The piano accompaniment includes a "cresc." marking and a "3" (triple). The lower piano part includes a "5:3" marking and a "3" (triple). The score includes dynamic markings such as *sim.*, *cresc.*, *sfz*, *mf*, *p*, *f*, and *8va*. Measure numbers 86, 87, 88, and 89 are indicated in boxes.

86

90

95

100

4/4

ff *mf* *f* *sfz* *f* *mf*

ord. *gliss. poss.* *non cresc.*

4 3 4 3 4

3 3 3 3 3 3 3

104

3/4

f *mf* *f* *sfz* *f* *sfz* *sfz*

ord.

3/4 2/4 3/8 5/8 7/8 3/4

5 3 5 5 5 3 3

2/4 5/16 7/16 2/4

sfz *sffz* *f* *mf* *sfz*

2/4 5/16 7/16 2/4

2/4 5/16 7/16 2/4

111

3/4 6/8 5/8 3/8

3/4 6/8 5/8 3/8

3/4 6/8 5/8 3/8

f *mf*

118

Musical score for measures 124-128. The score is written for three systems of staves. The first system consists of a single treble clef staff. The second system consists of a treble clef staff and a bass clef staff. The third system consists of a grand staff (treble and bass clefs). The time signatures are 3/8, 9/16, 2/4, and 3/4. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *cresc.* and *f*. Measure numbers 124, 125, 126, 127, and 128 are indicated at the top of the score.

124

Musical score for measures 129-133. The score is written for three systems of staves. The first system consists of a single treble clef staff. The second system consists of a treble clef staff and a bass clef staff. The third system consists of a grand staff (treble and bass clefs). The time signatures are 3/4, 3/8, 4/8, 5/8, 9/8, and 3/8. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *ff*, *fff*, *f*, *mp*, *ord.*, and *sfz*. Measure numbers 129, 130, 131, 132, and 133 are indicated at the top of the score. The score also includes performance instructions like *P* and *+*.

129

3/8 3/4

f *sfz* *f* *sim.* *sfz*

3/8 3/4 *ff* *sim.*

3/8 3/4 *sfz* *f*

134

P

+

11
16

sfz *sfz* *sfz*

11 16

11 16

11 16

3

137

P

+

P

+

P

+

P

11 16 inhale during rests (through m.150) 9 16

mf f mf cresc.

sim. 3 9 16 3 4 9 8 breathe - regroup sim. cresc.

ff sfz 3 4 9 8 3

140 con ped.

14 16 15 16

4:3 4:3 4:3

p f

5:3 5:3 14 16 15 16

f cresc.

144

15
16

3 Broadly play note indicated
4 ad lib higher harmonics

ff

▲ + crossing bridge ad lib

sim.

15
16

ff

3
4

▲ + ad lib harmonic

sim.

15
16

ff

3
4

148

Ecstatic $\frac{5}{8}$ $\frac{3}{8}$
A tempo

f

$\frac{7}{16}$

$\frac{3}{8}$

f

$\frac{5}{8}$ $\frac{3}{8}$ $\frac{7}{16}$ $\frac{3}{8}$

Ecstatic
A tempo

f

$\frac{5}{8}$ $\frac{3}{8}$ $\frac{7}{16}$ $\frac{3}{8}$

con ped.

152

NB: m. 150 et al: clarinet - overblow pitch indicated, ad lib higher harmonics;
violin - extreme bow pressure, play pitch indicated and damp other strings, cross bridge in a circular motion ad lib
cello - extreme bow pressure, play pitches indicated with any harmonic on the D string.

7/8 3/4

p

7/8 *poss.* 5 *ord.* 5 3/4

mf *f* 7/8 3/4

158

3/4 7/8 4/8 3/8

rich *mf* 4:3 *f* *mf* *f* 5:3

3/4 7/8 4/8 3/8

f *mf* *f* *noble* *mf* *f* 6

3/4 7/8 4/8 3/8

mf *f* *mf* *f* *mf* *f* 8va

163

53

9 16

3 4 Broadly come sopra

mf

p

ff

f

ord.

f

ff

168

4 4 Rapturous
insert something in bell to lower pitch

3 8 A tempo

f

f

ff

8va

174

3/4

mf f

3/4

3/4

181

3/4

Broadly

9/16

3/4

ff

ff

ff

8.6

3/4

9/16

3/4

3/4

9/16

3/4

189

199

fff

Glorious

ff cresc.

3 5 4 5 3

204

fff

fff

fff

6/4:3

4 5 4 5 4 5 3

1/4 3/4 1/4 3/4