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:

𝄲 = one-quarter tone flat; 𝄳 = one-quarter tone sharp; 𝄰 = 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

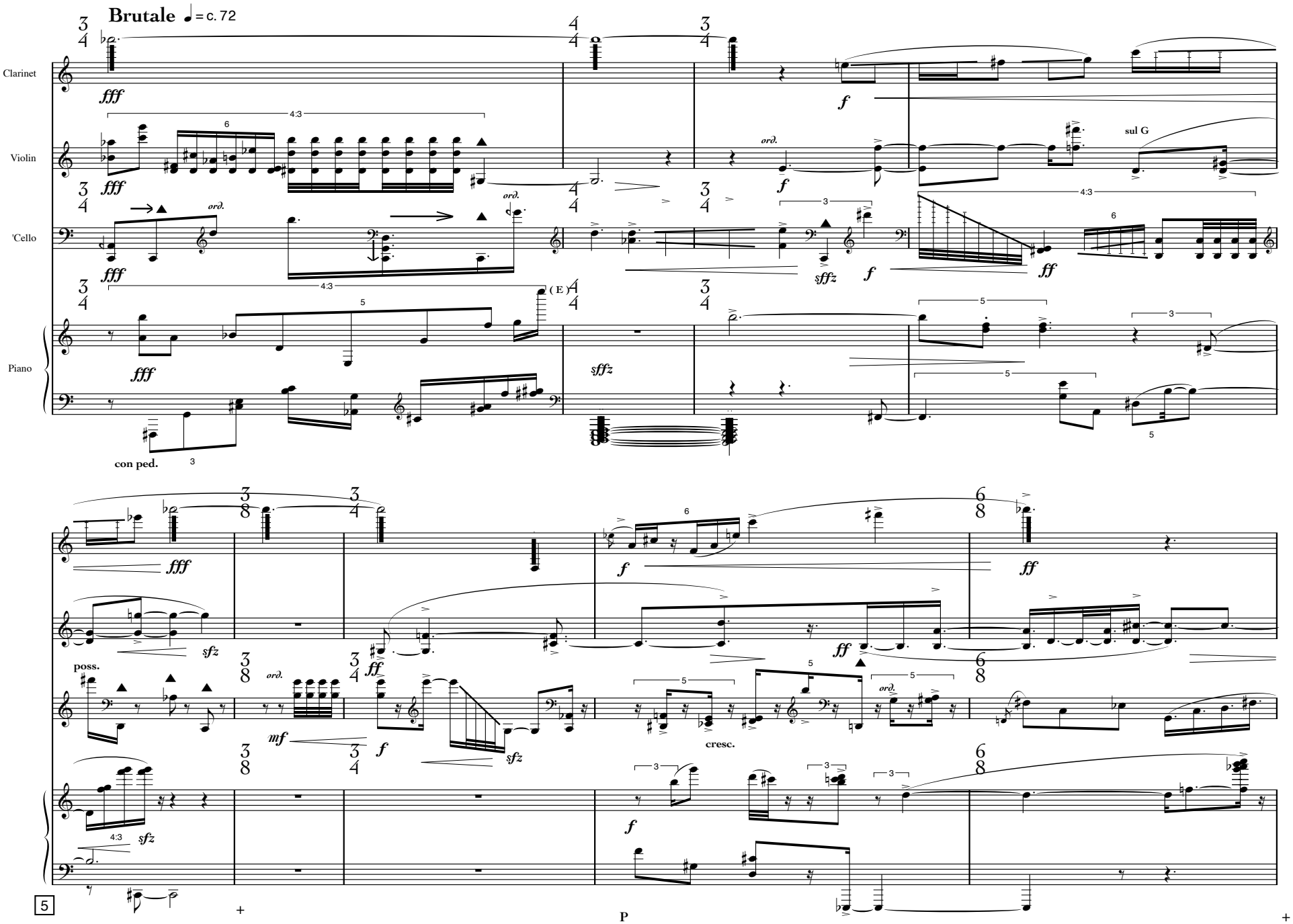
Haziri, literally "presence," is the name of a type of spirit possession practiced at Muslim saint shrines in India. My first experience with it was in the summer of 2003, when I was invited by anthropologist Carla Bellamy to a Shi'a family imambara in the Santa Cruz neighborhood of Mumbai. At the imambara, a woman was engaged in *khuli haziri* ("open *haziri*") 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 *haziri* 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 *haziri*, enduring a difficult physicality and through the process of physical trial, regaining their autonomy.

for Carla

Haziri

Todd Tarantino



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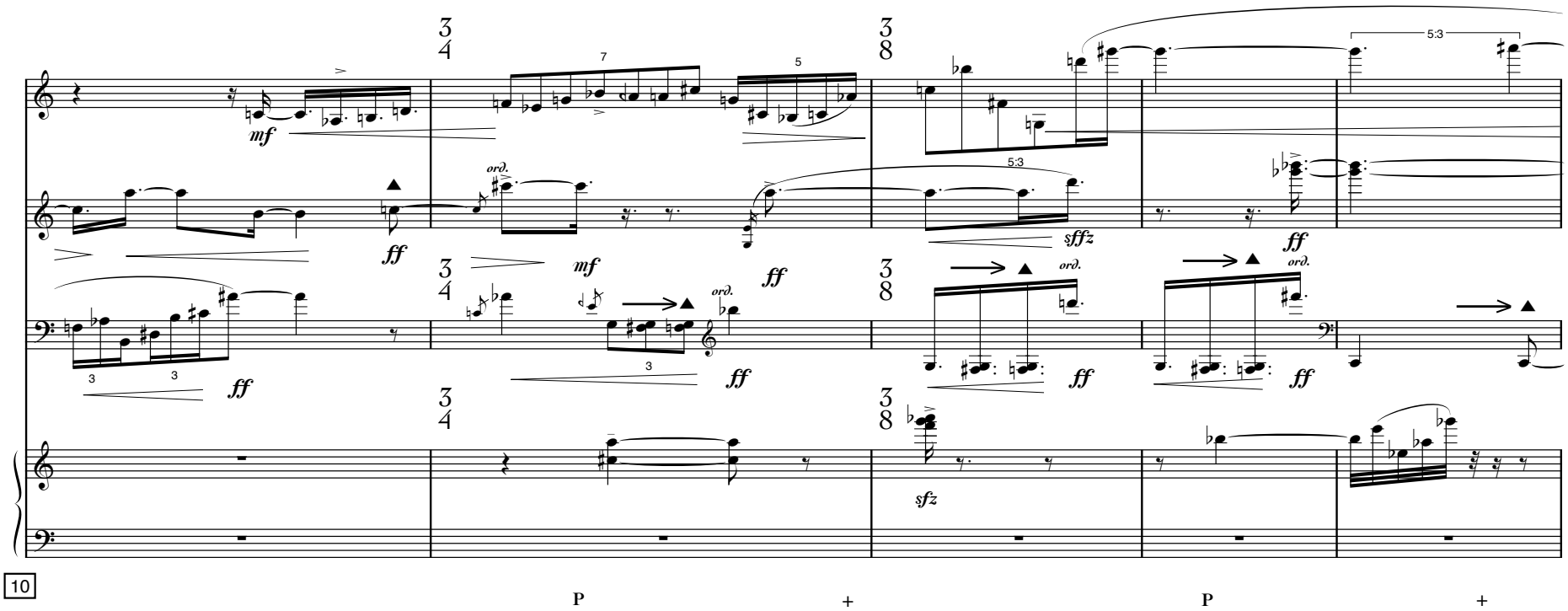
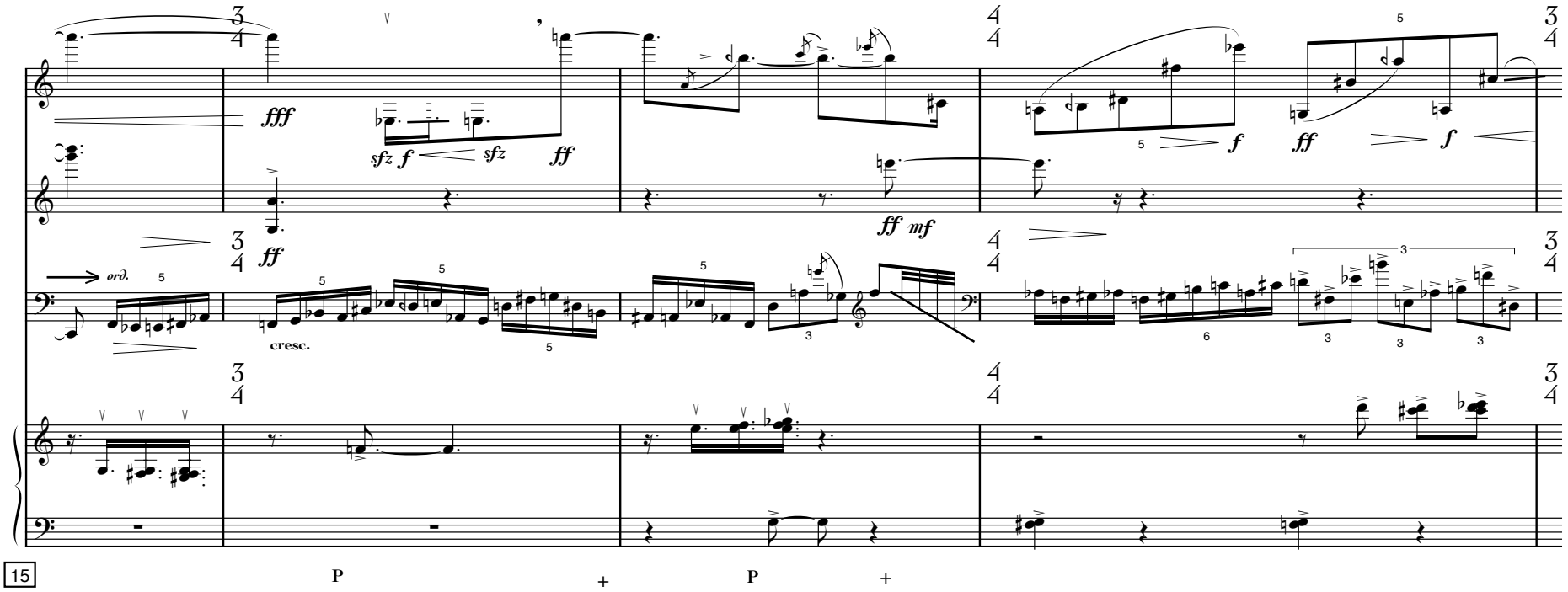
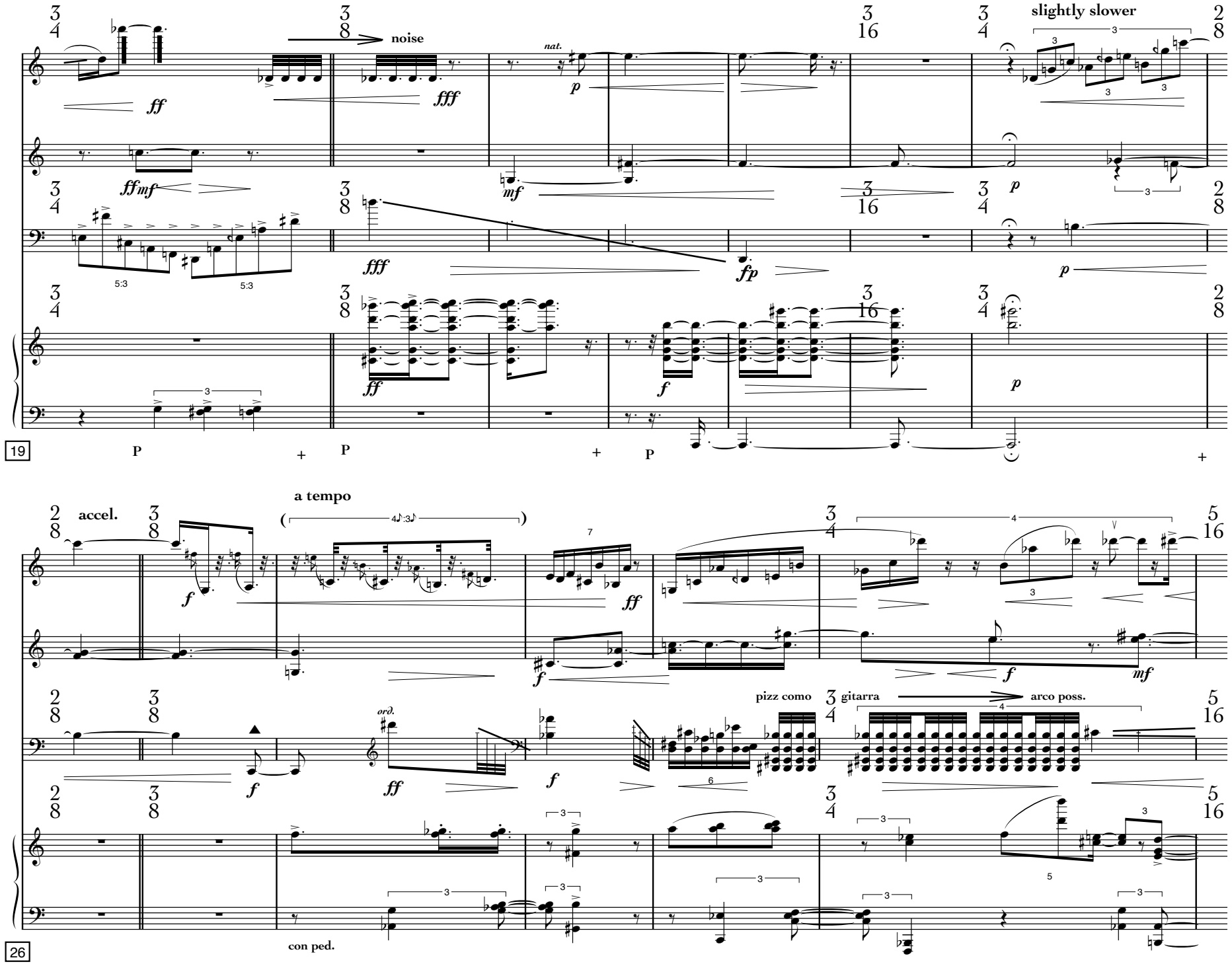
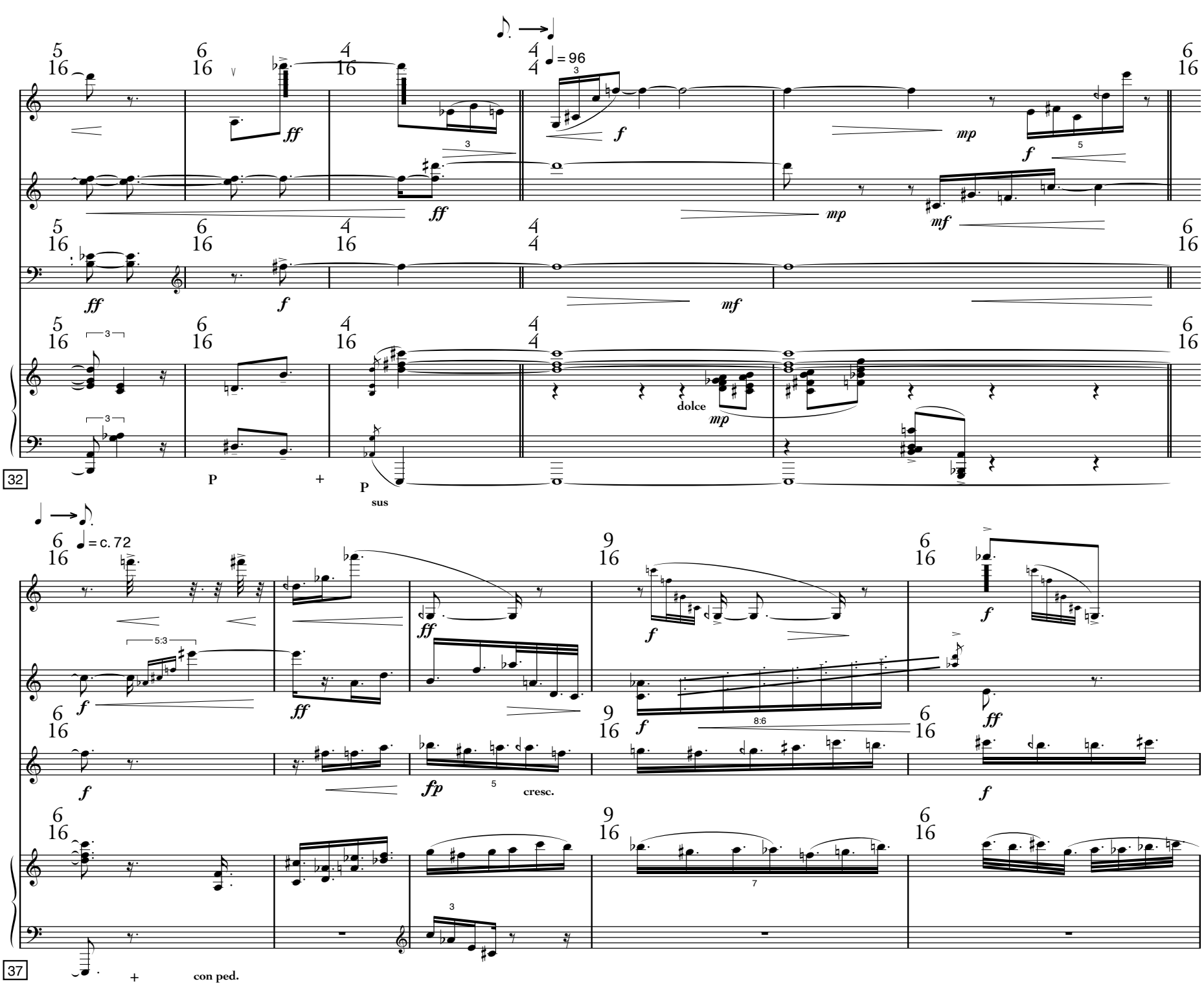
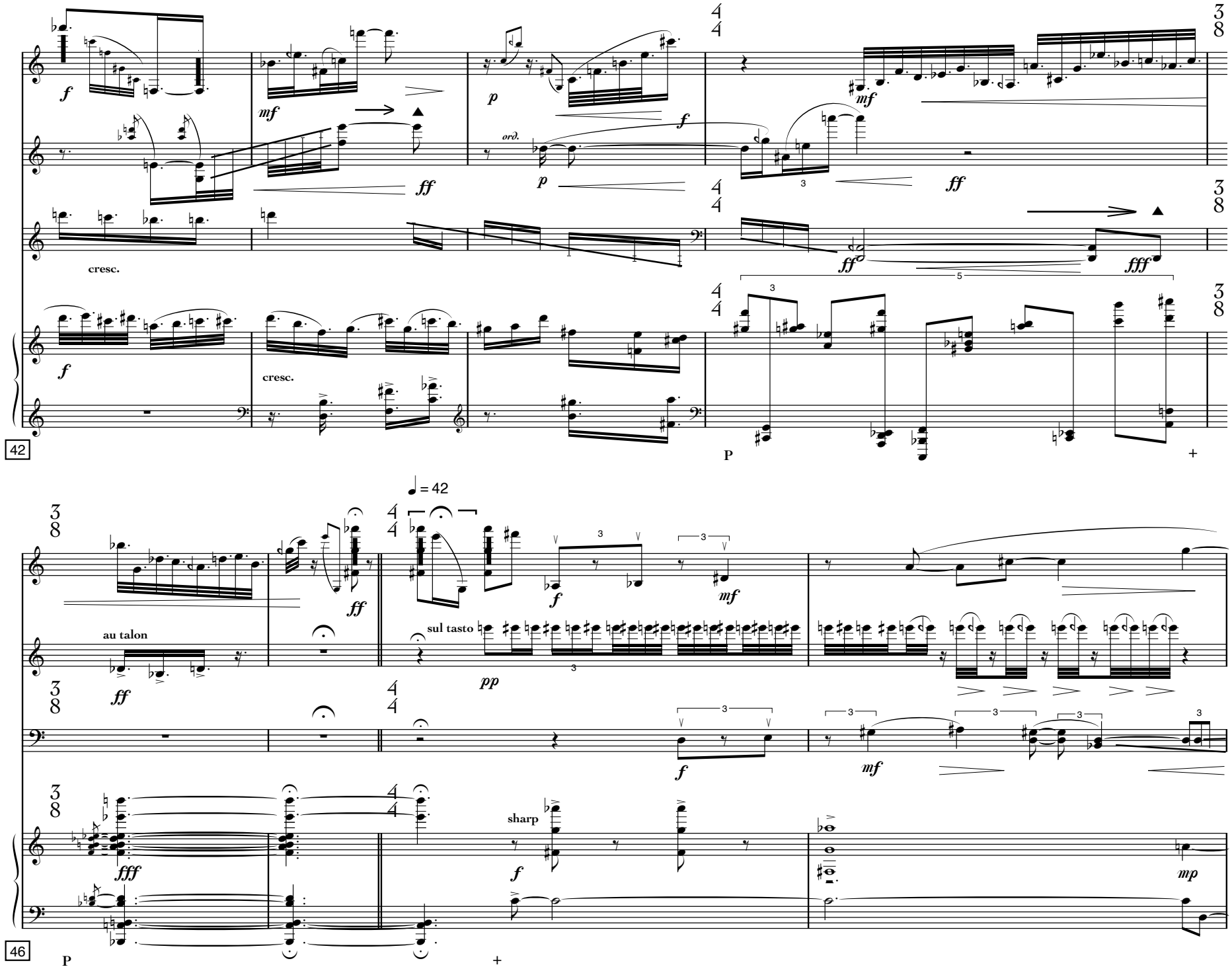
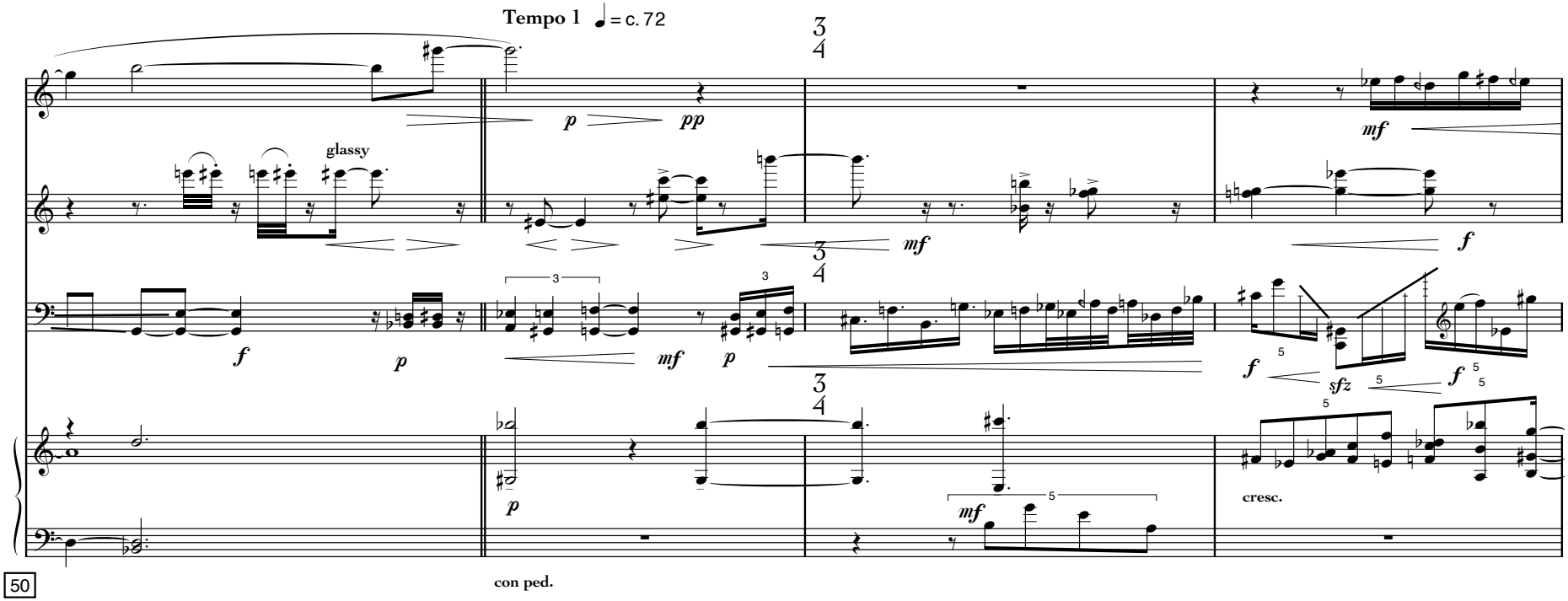

10
P
+
P
+

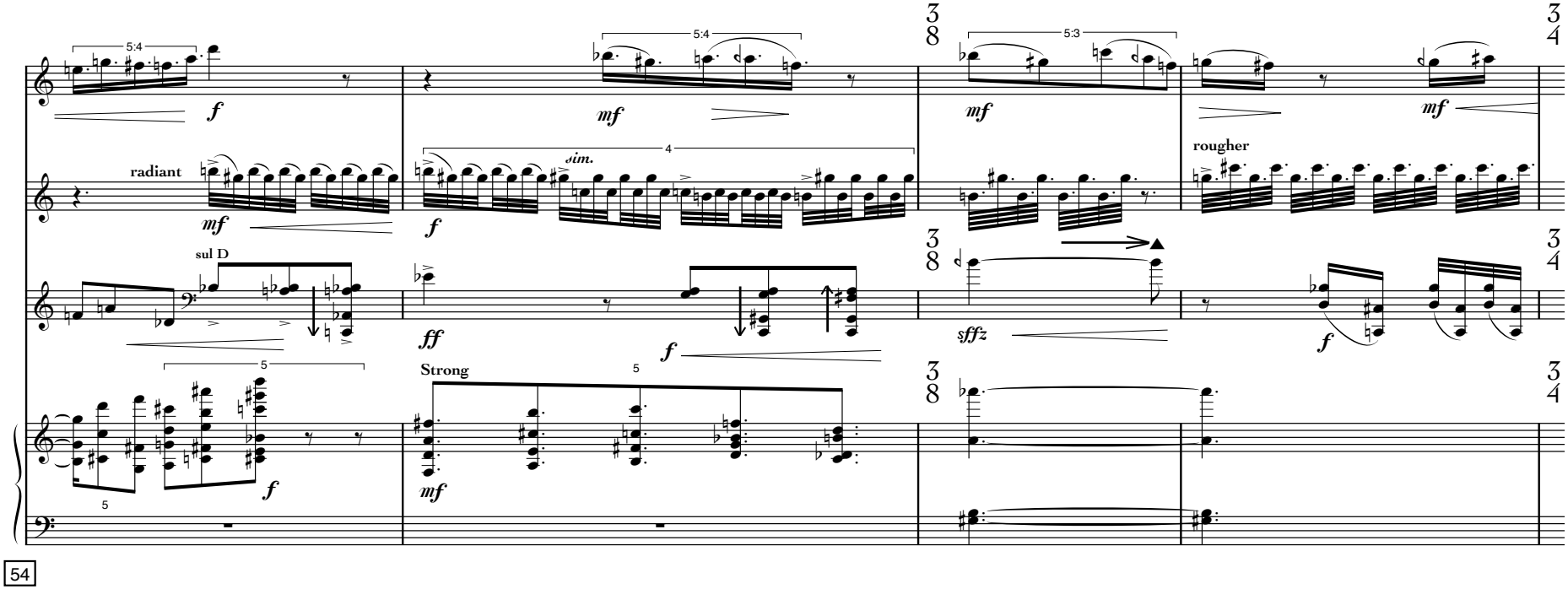

15
P
+
P
+

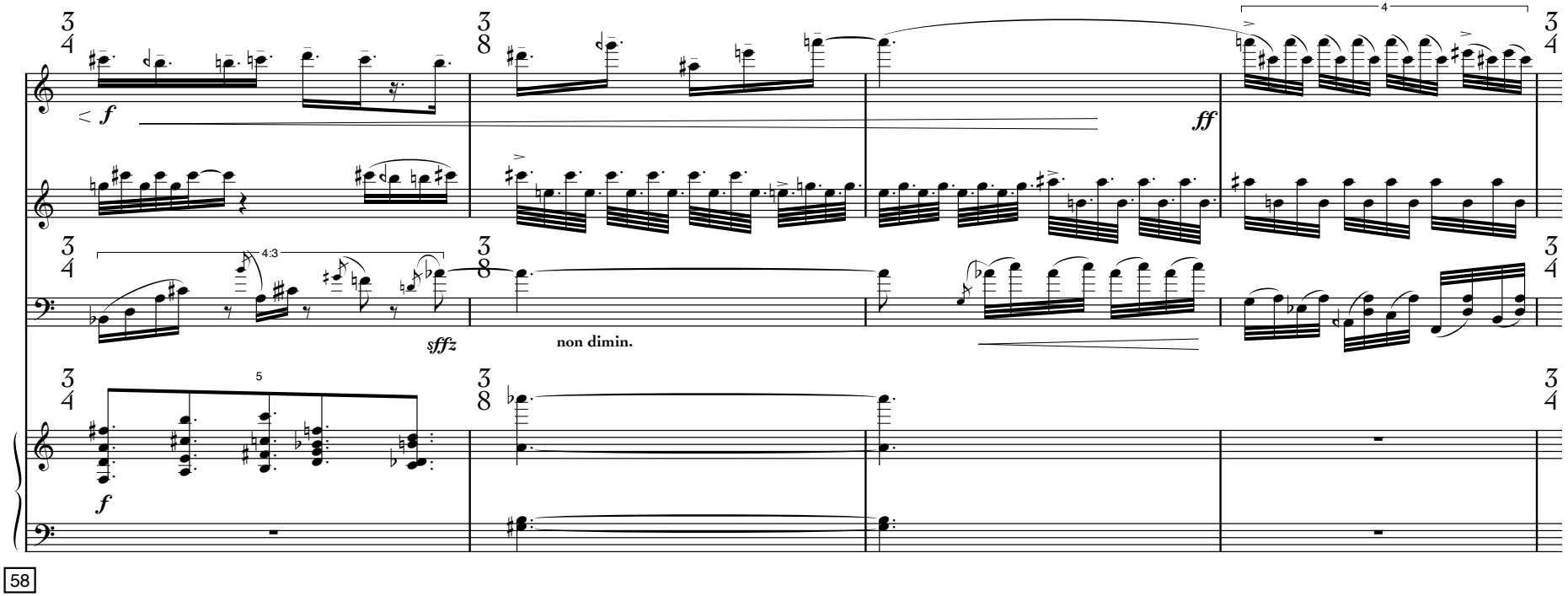

noise
slightly slower
nat.
accel.
a tempo
pizz como
gitarra
arco poss.
ord.
con ped.
19
26


♩. → ♩
♩ = 96
ff
f
mp
mf
dolce
P
sus
32
♩ → ♪.
♩ = c. 72
5:3
8:6
fp
cresc.
con ped.
37


f
mf
ff
p
ord.
cresc.
fff
42
P
+
= 42
au talon
sul tasto
pp
sharp
mp
46


Tempo 1 ♩ = c. 72
glassy
cresc.
con ped.
50


radiant
sim.
rougher
sul D
Strong
54



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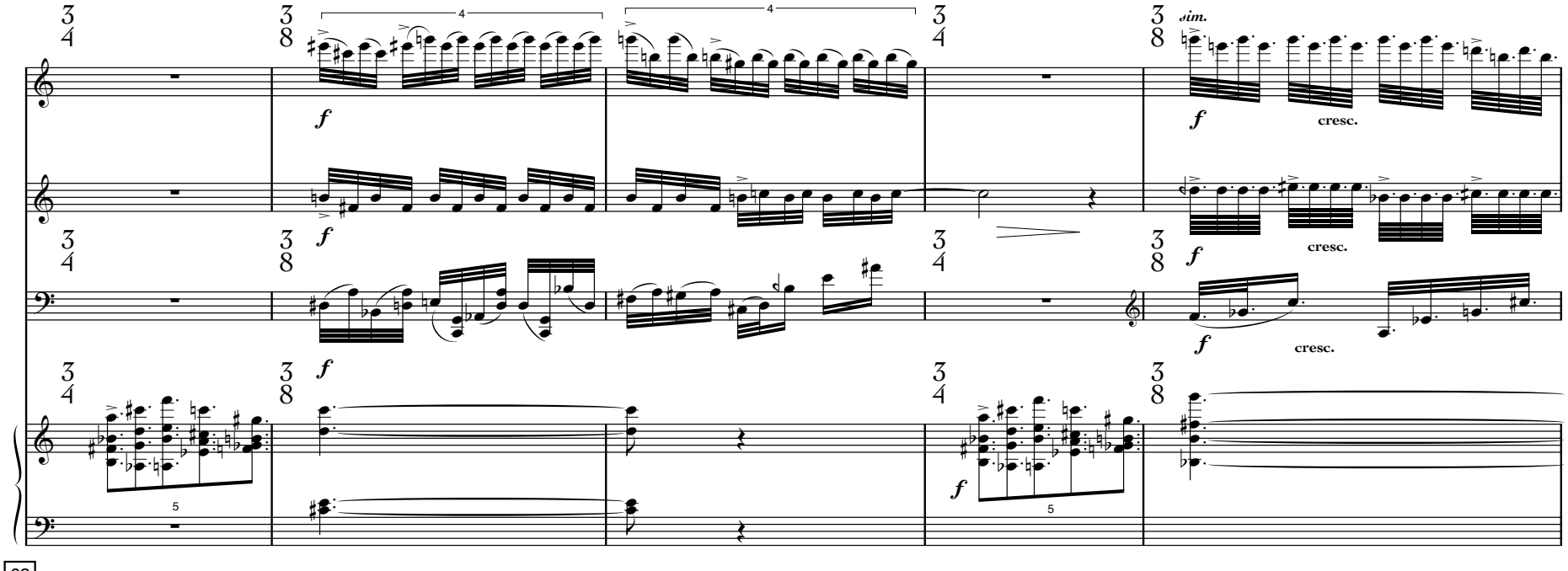

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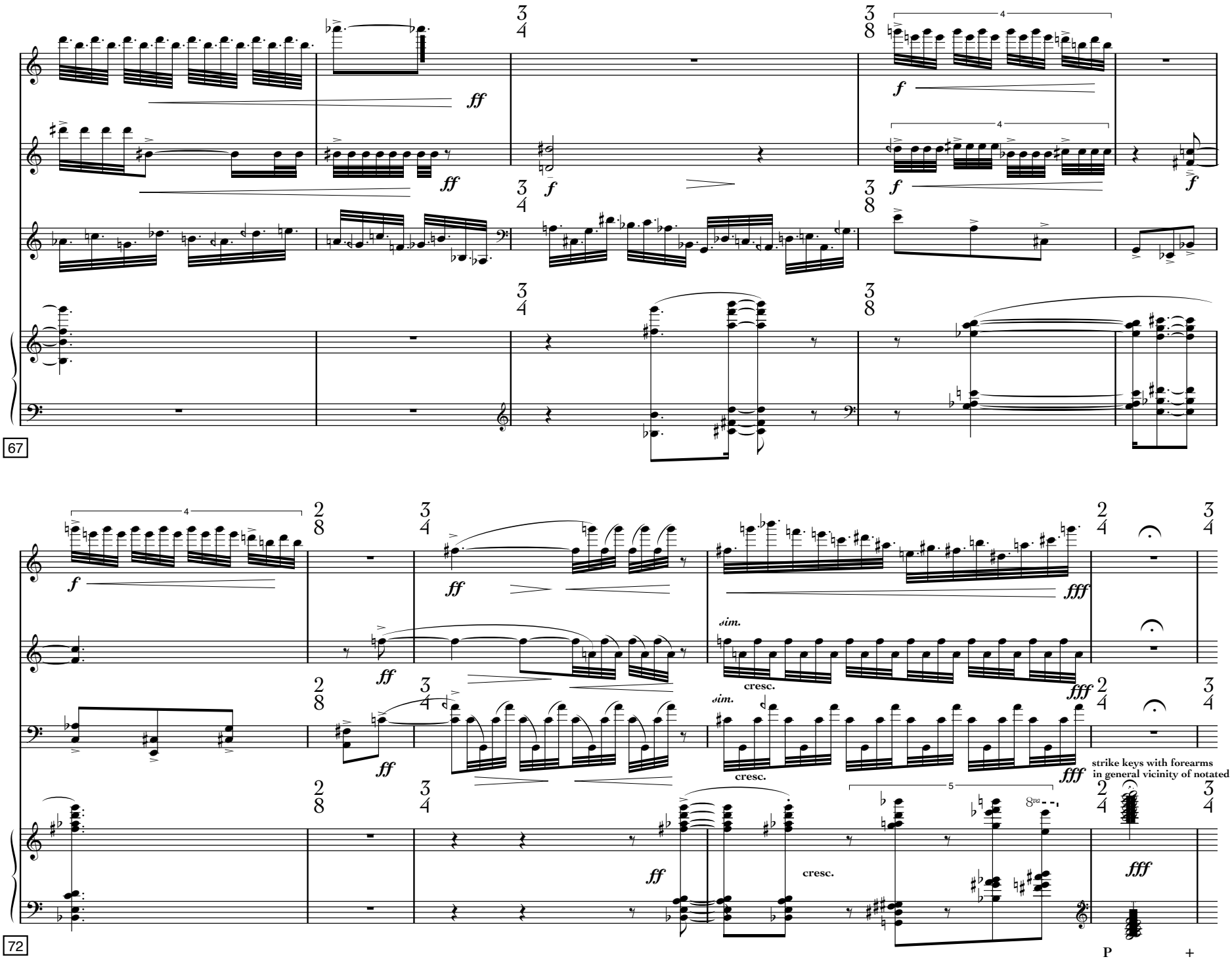
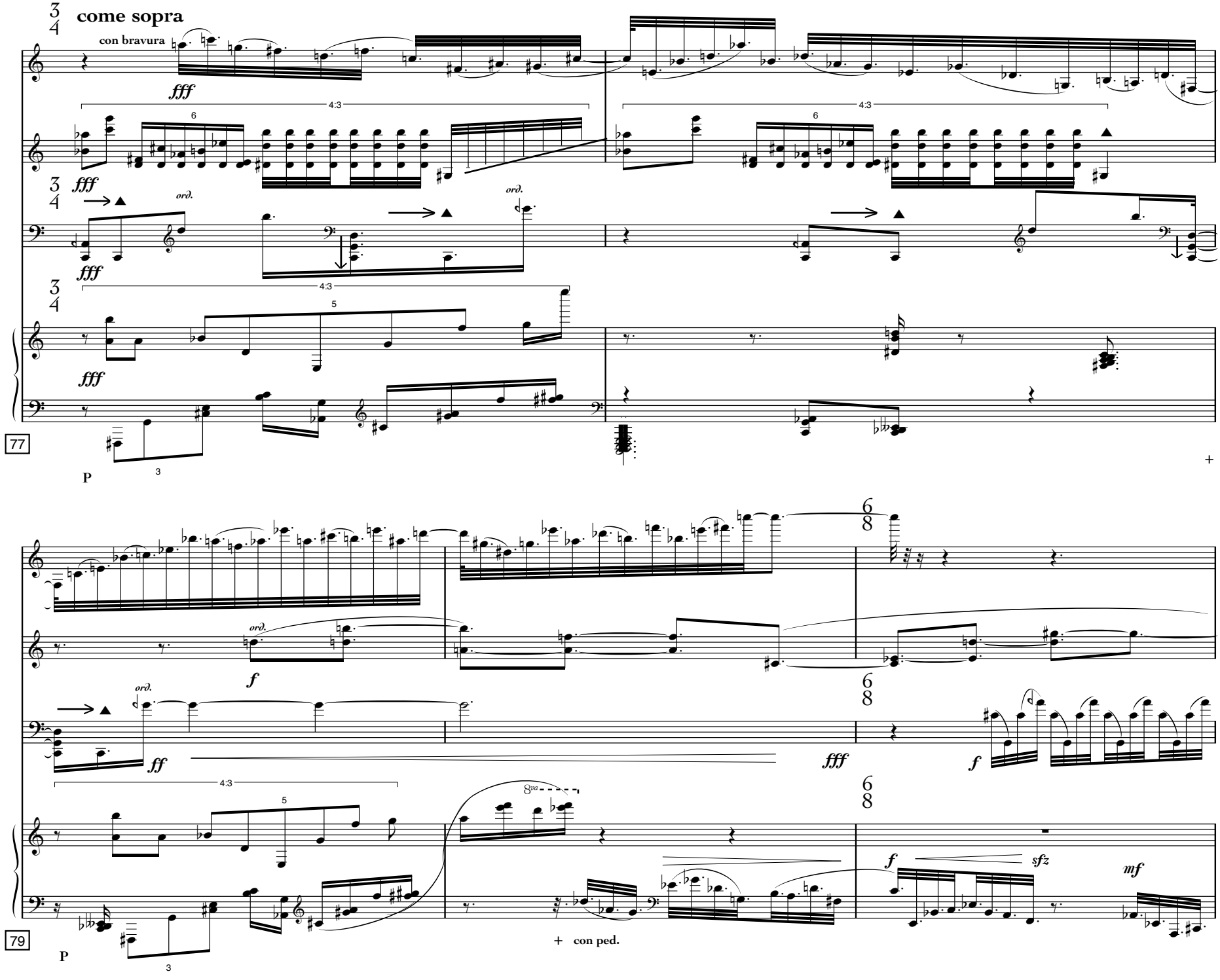
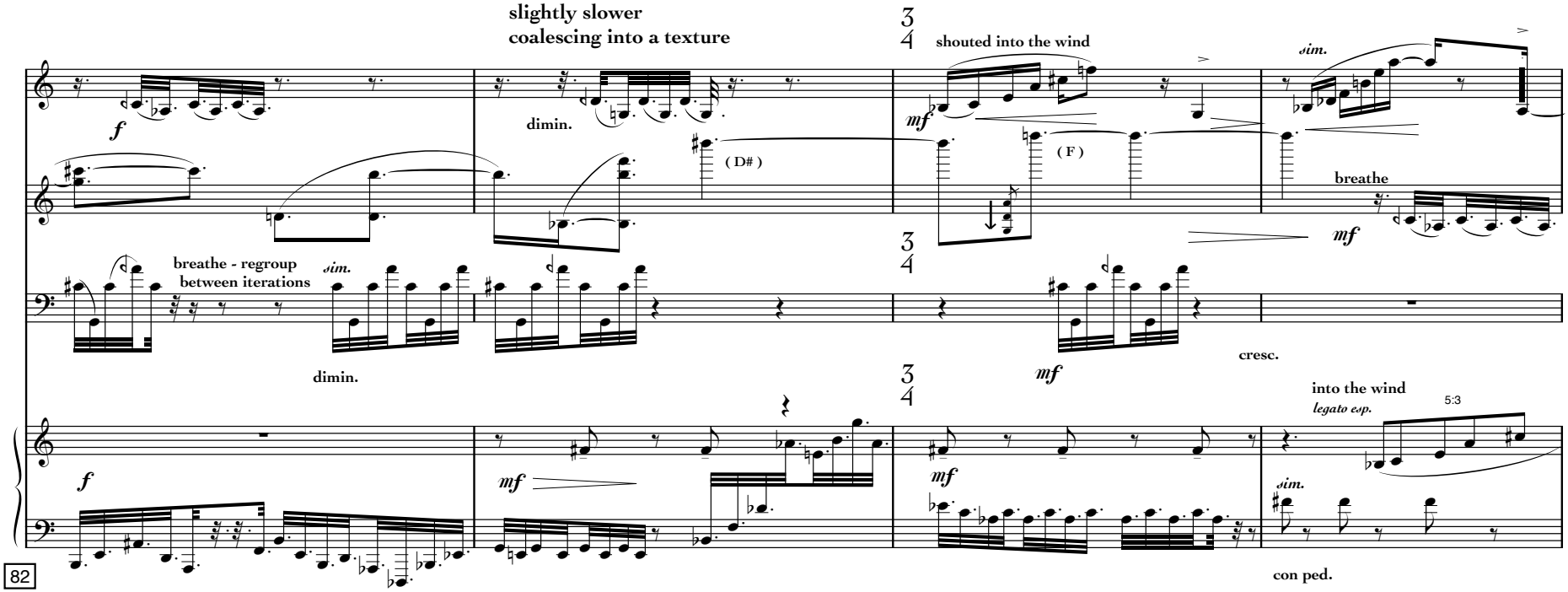
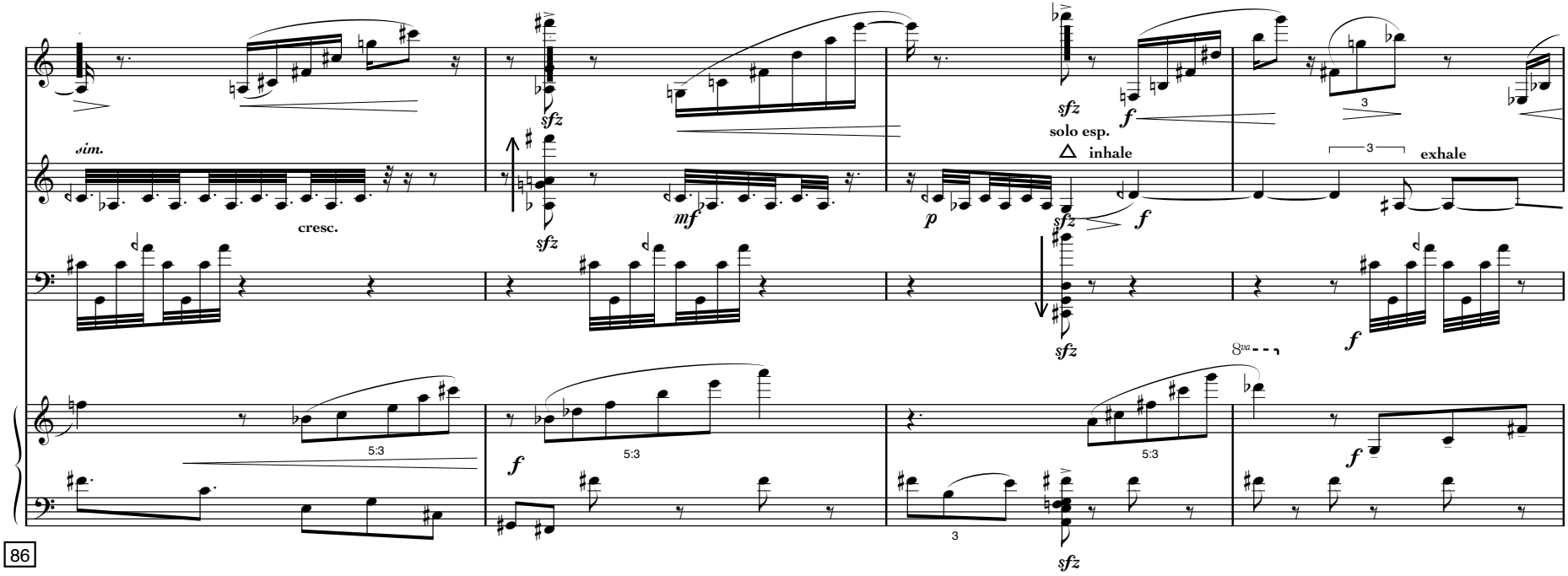
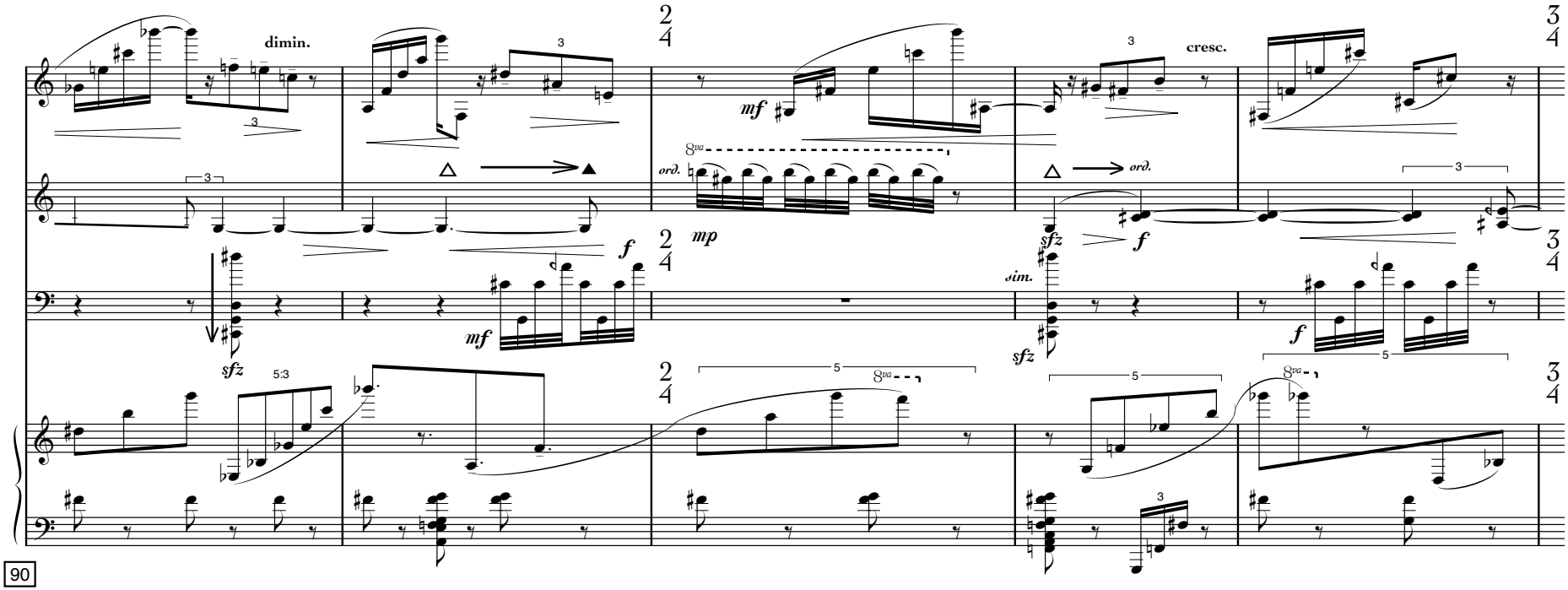
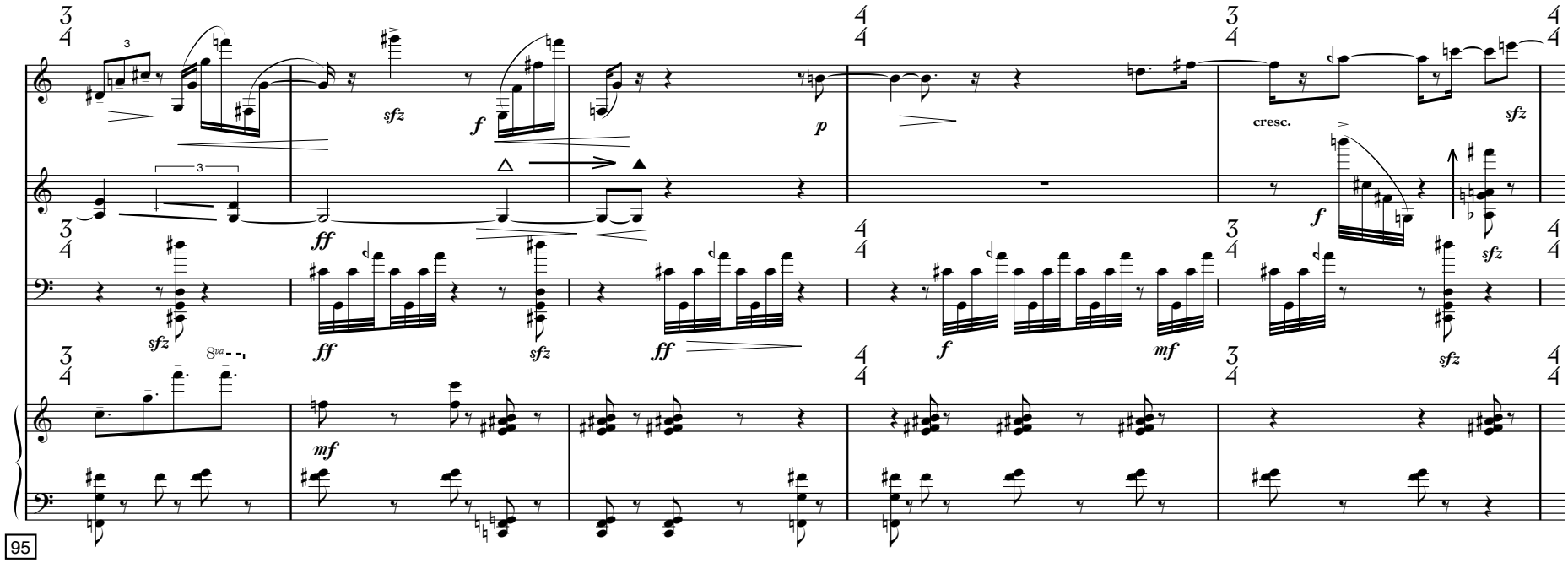

67
72
ff
f
fff
cresc.
sim.
strike keys with forearms
in general vicinity of notated pitches
P
+

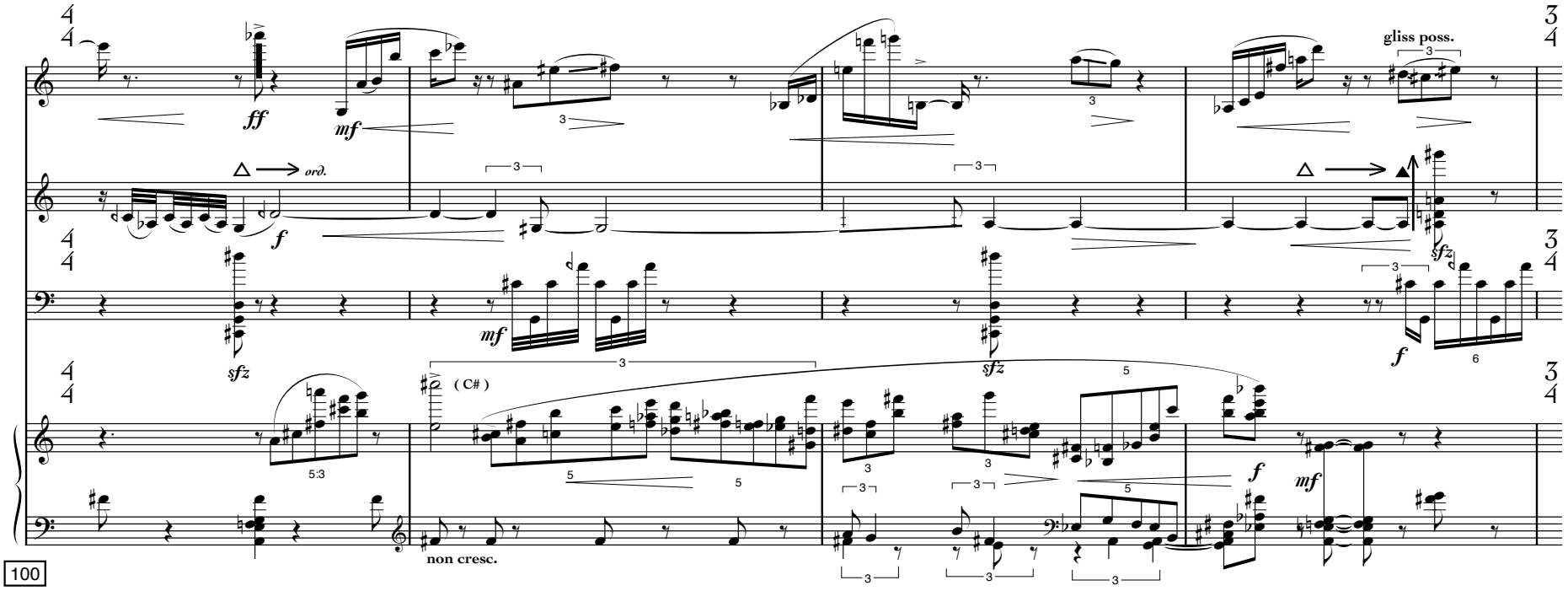

come sopra
con bravura
fff
4:3
6
ord.
5
77
P
3
+
f
ff
8va
sfz
mf
79
+ con ped.

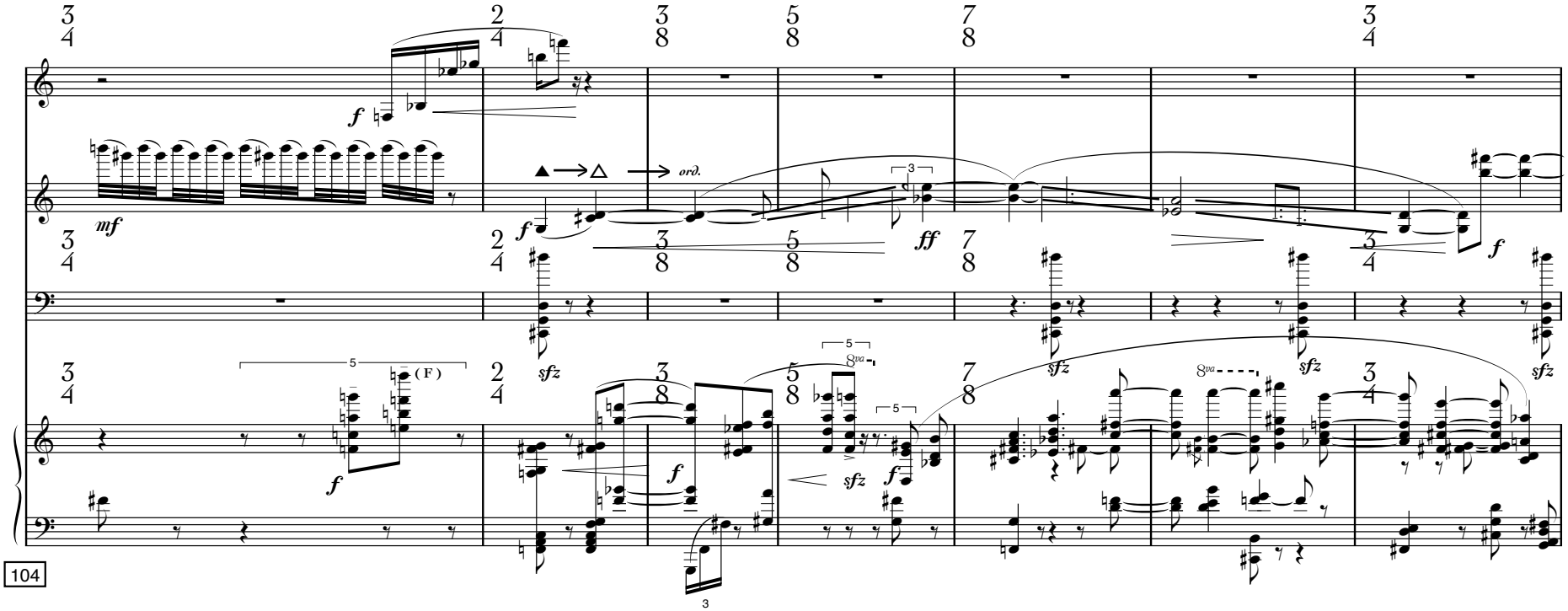

slightly slower
coalescing into a texture
shouted into the wind
sim.
breathe
breathe - regroup
between iterations
dimin.
(D#)
(F)
cresc.
into the wind
legato esp.
5:3
con ped.
82

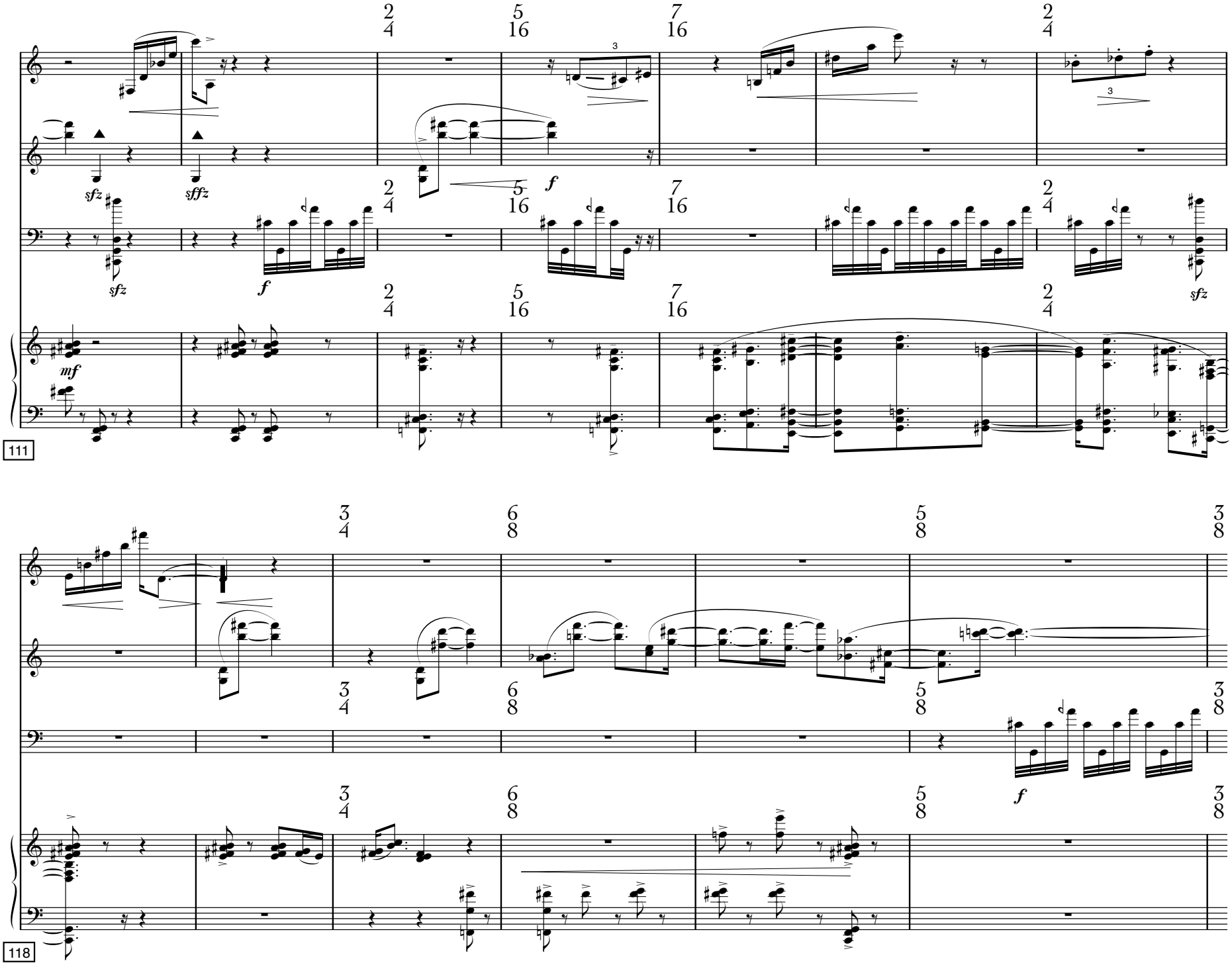

sim.
cresc.
solo esp.
inhale
exhale
5:3
8va
86

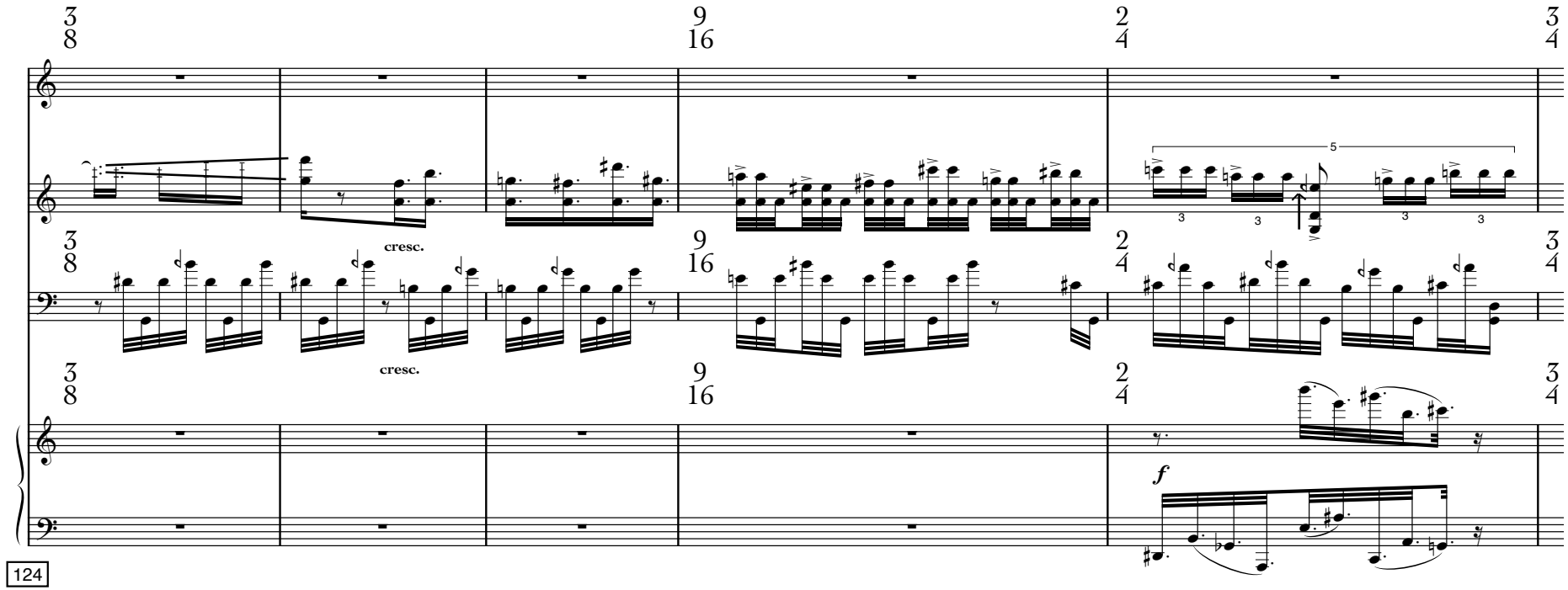

dimin.
cresc.
ord.
ord.
dim.
90


cresc.
95

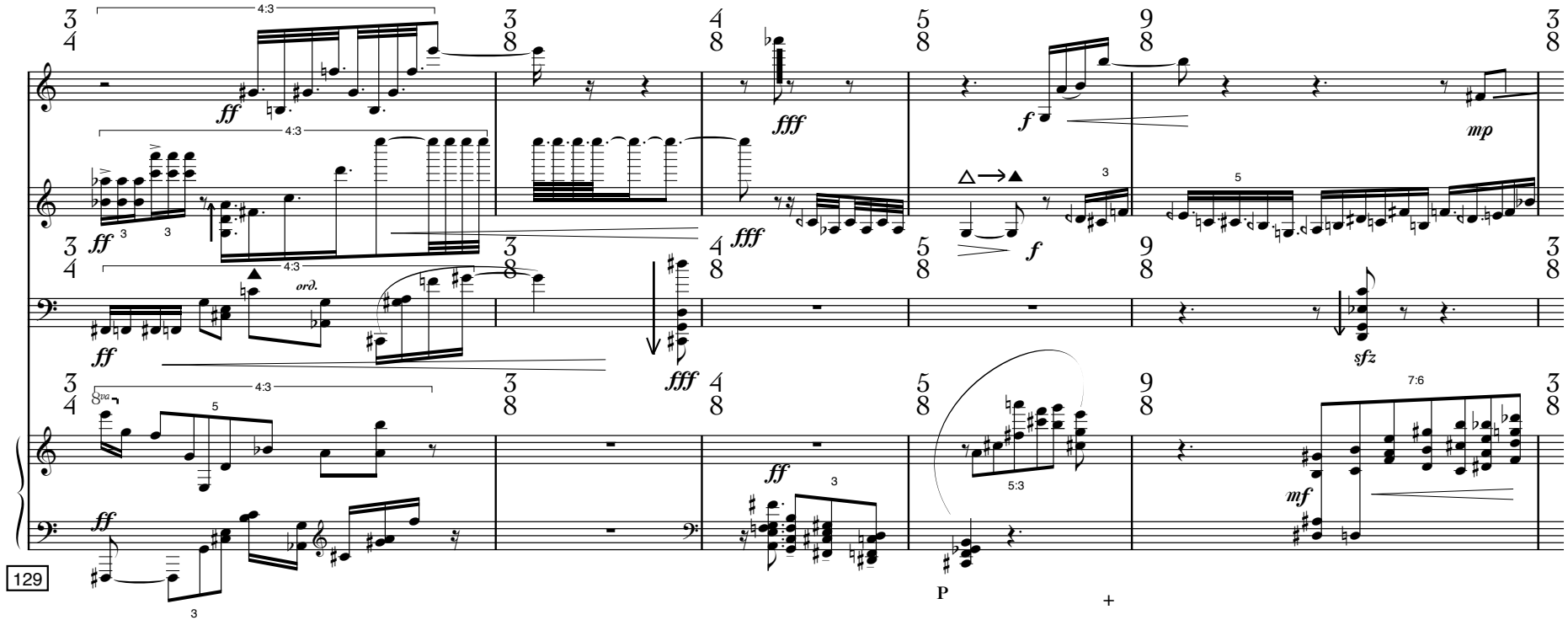

gliss poss.
ord.
non cresc.
100


ord.
104


111
118
sfz
sffz
f
mf



124



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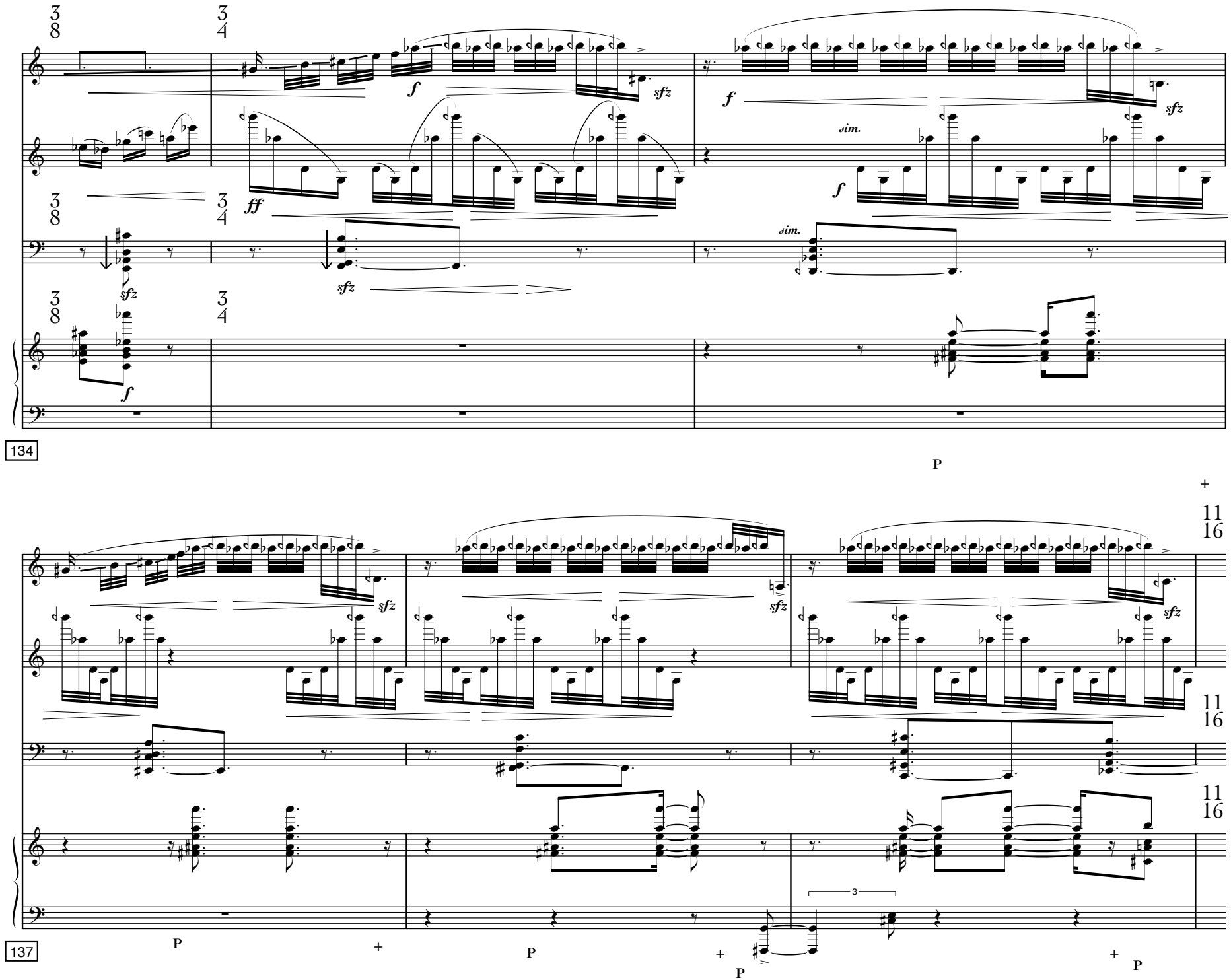
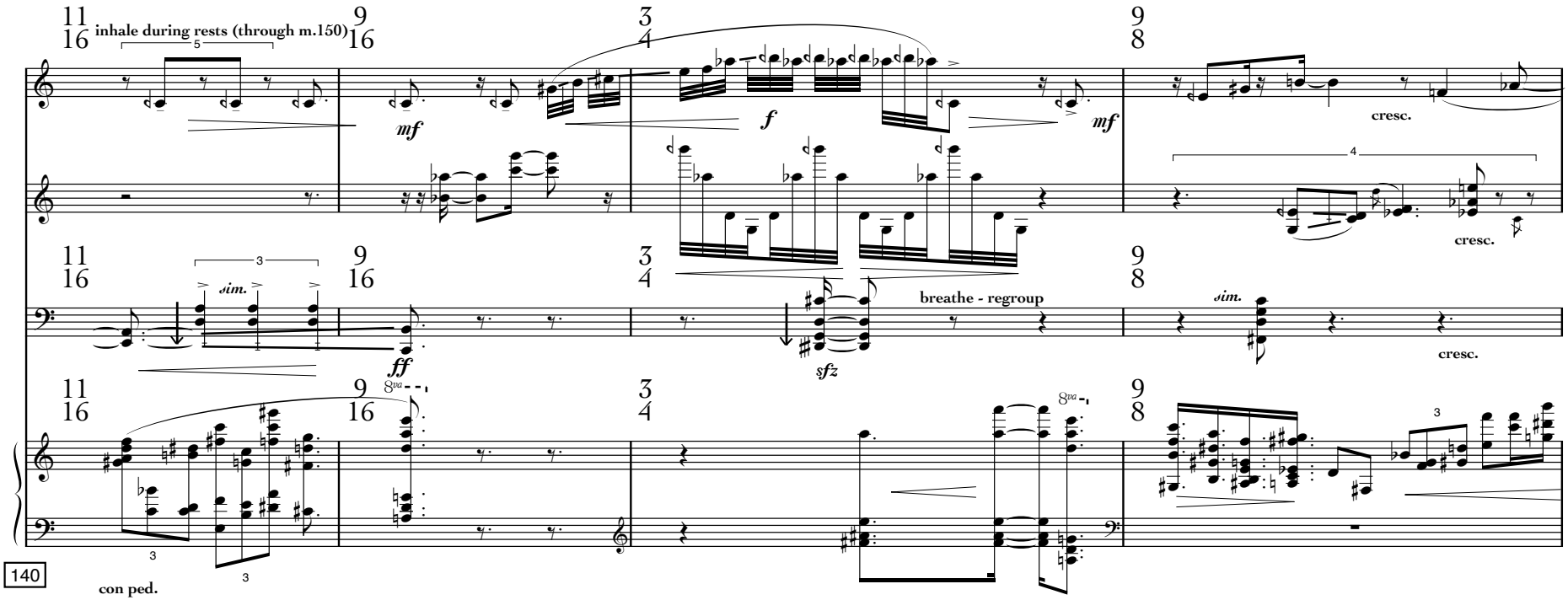
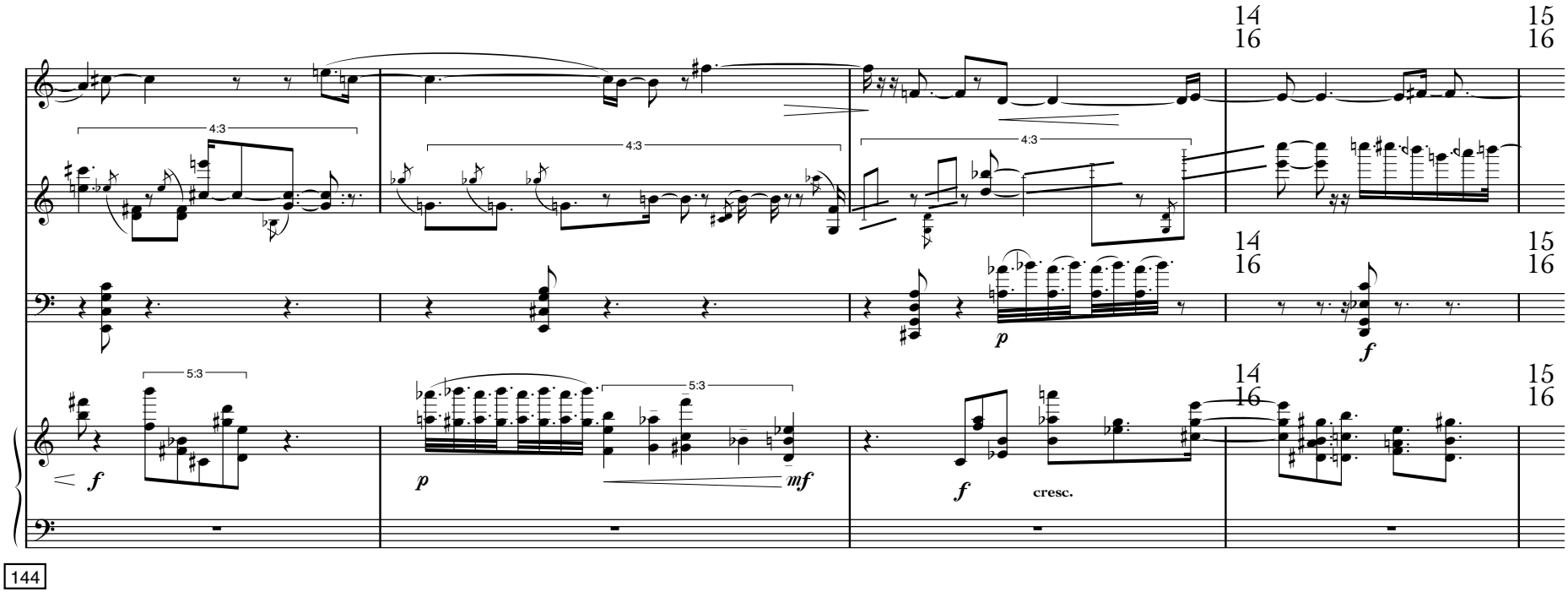
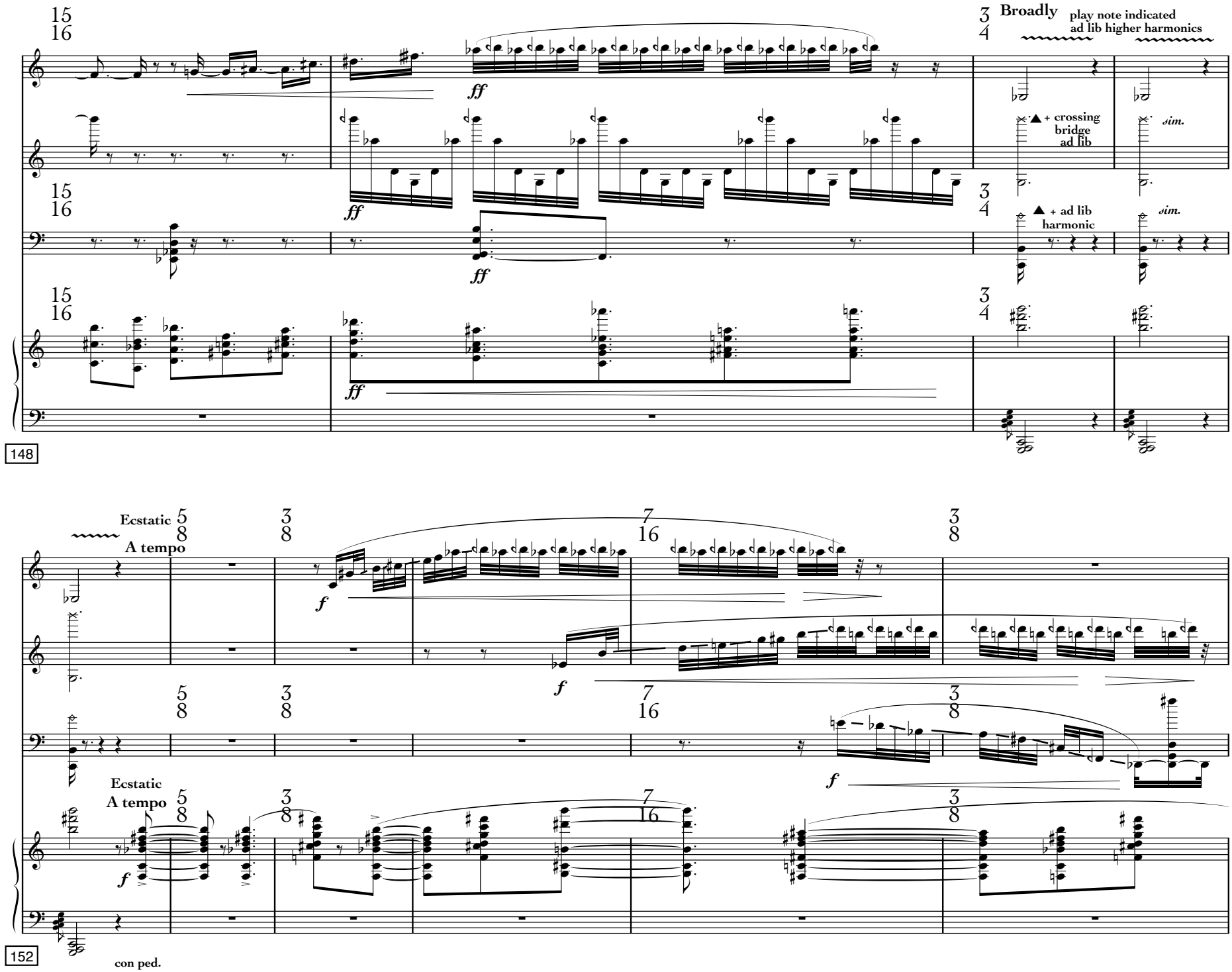
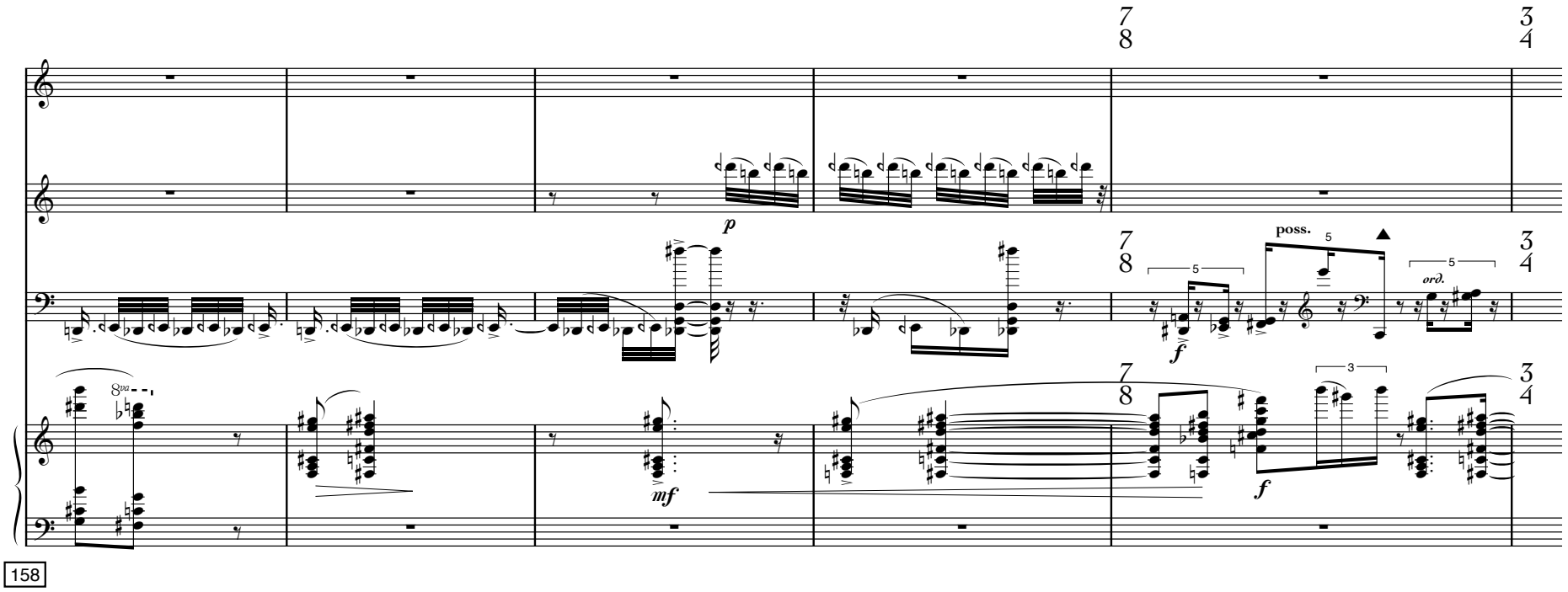

134
137
sfz
ff
f
sim.
P
3

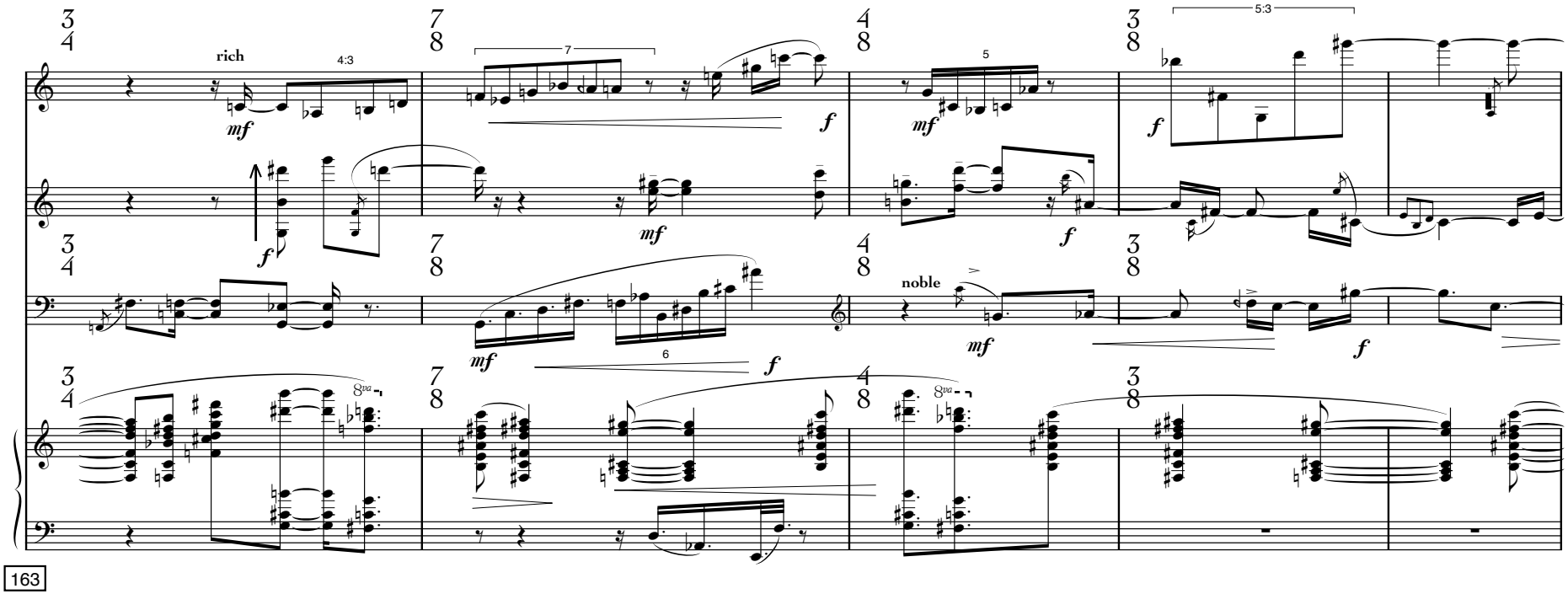

inhale during rests (through m.150)
mf
f
mf
cresc.
cresc.
sim.
ff
breathe - regroup
sfz
sim.
cresc.
con ped.
140

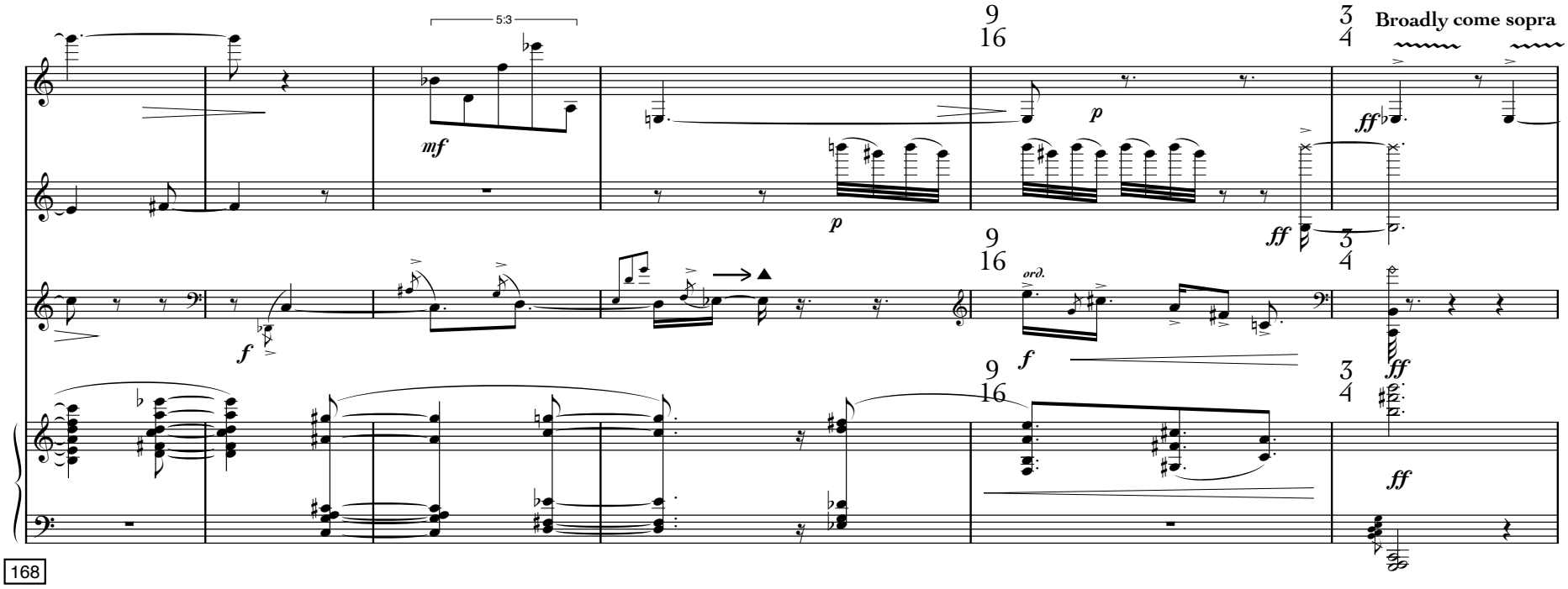

4:3
4:3
4:3
5:3
5:3
f
p
mf
f
cresc.
p
f
144

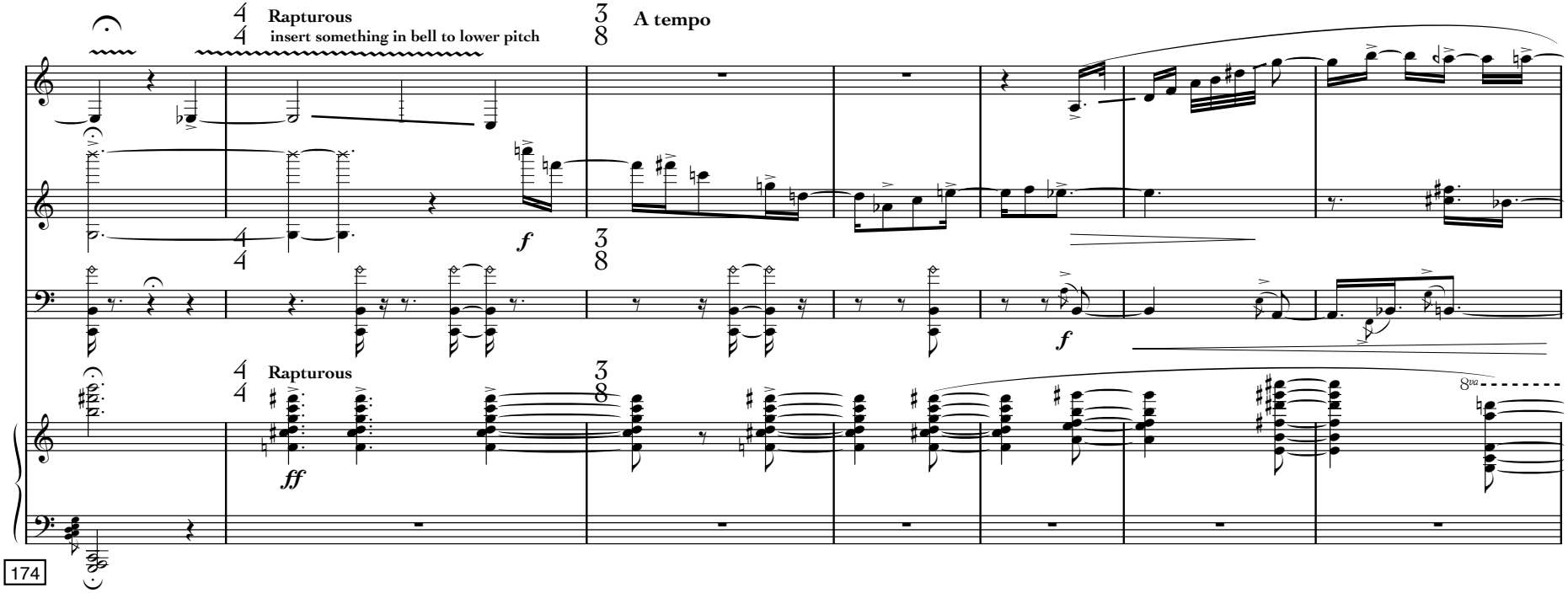


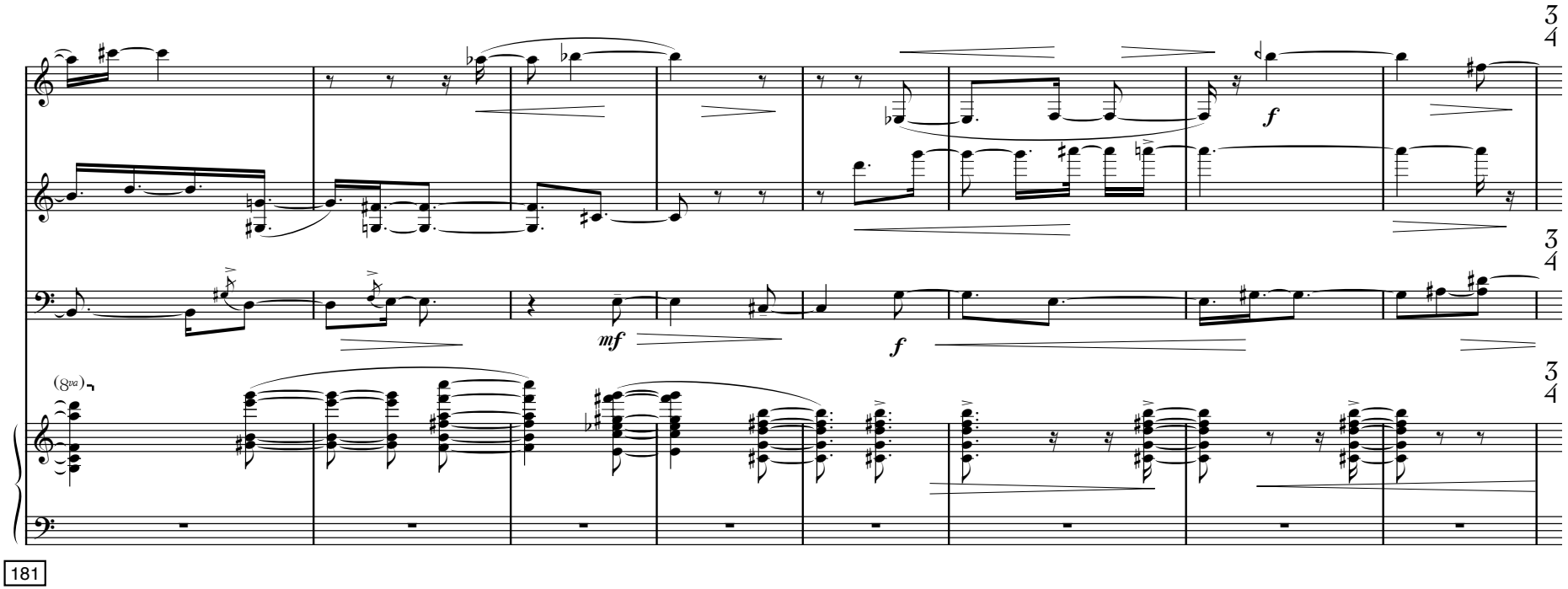
NB: m.150 et al: clarinet - overblow pitch indicated, ad lib higher harmonics;
violin - extreme bow pressure, play pitch indicated and damp other strings, cross bridge in a circular motion ad lib
cello - extreme bow pressure, play pitches indicated with any harmonic on the D string.


158
poss.
ord.
8va


163
rich
noble
8va


5:3
mf
p
p
ff
Broadly come sopra
f
ord.
f
ff
ff
168


Rapturous
insert something in bell to lower pitch
A tempo
f
f
Rapturous
ff
8va
174



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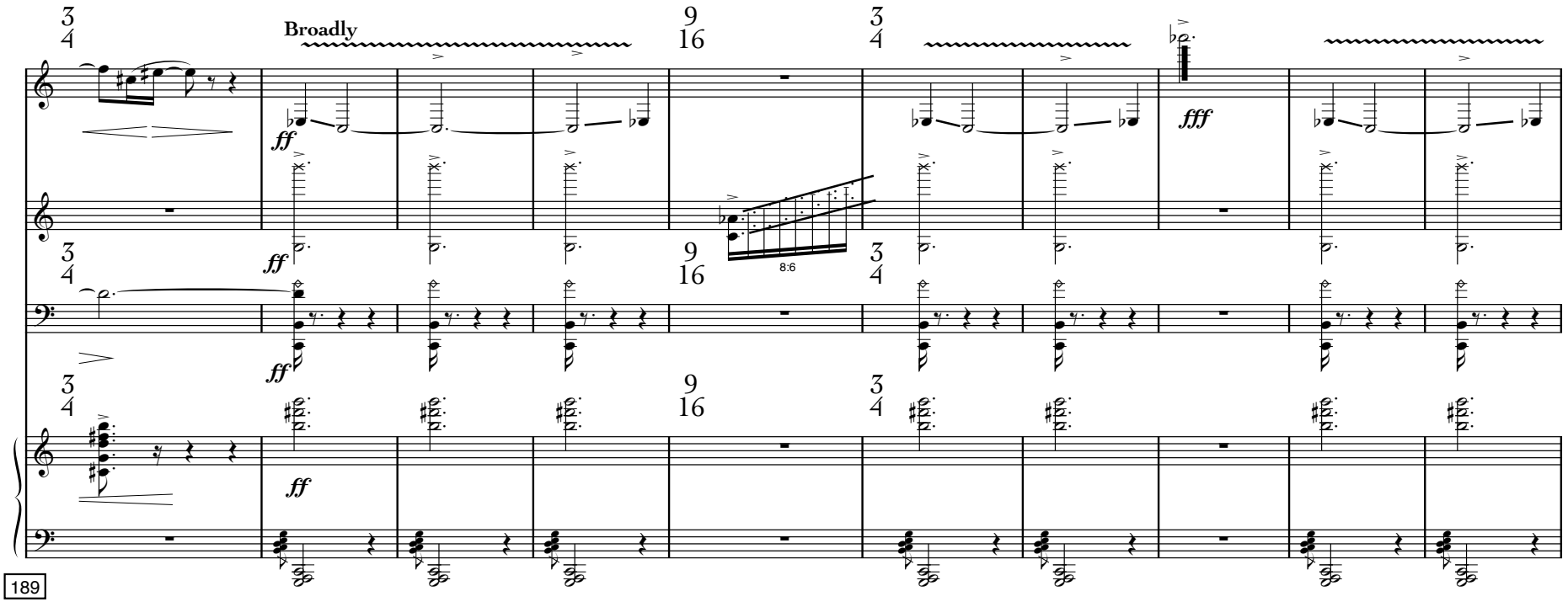

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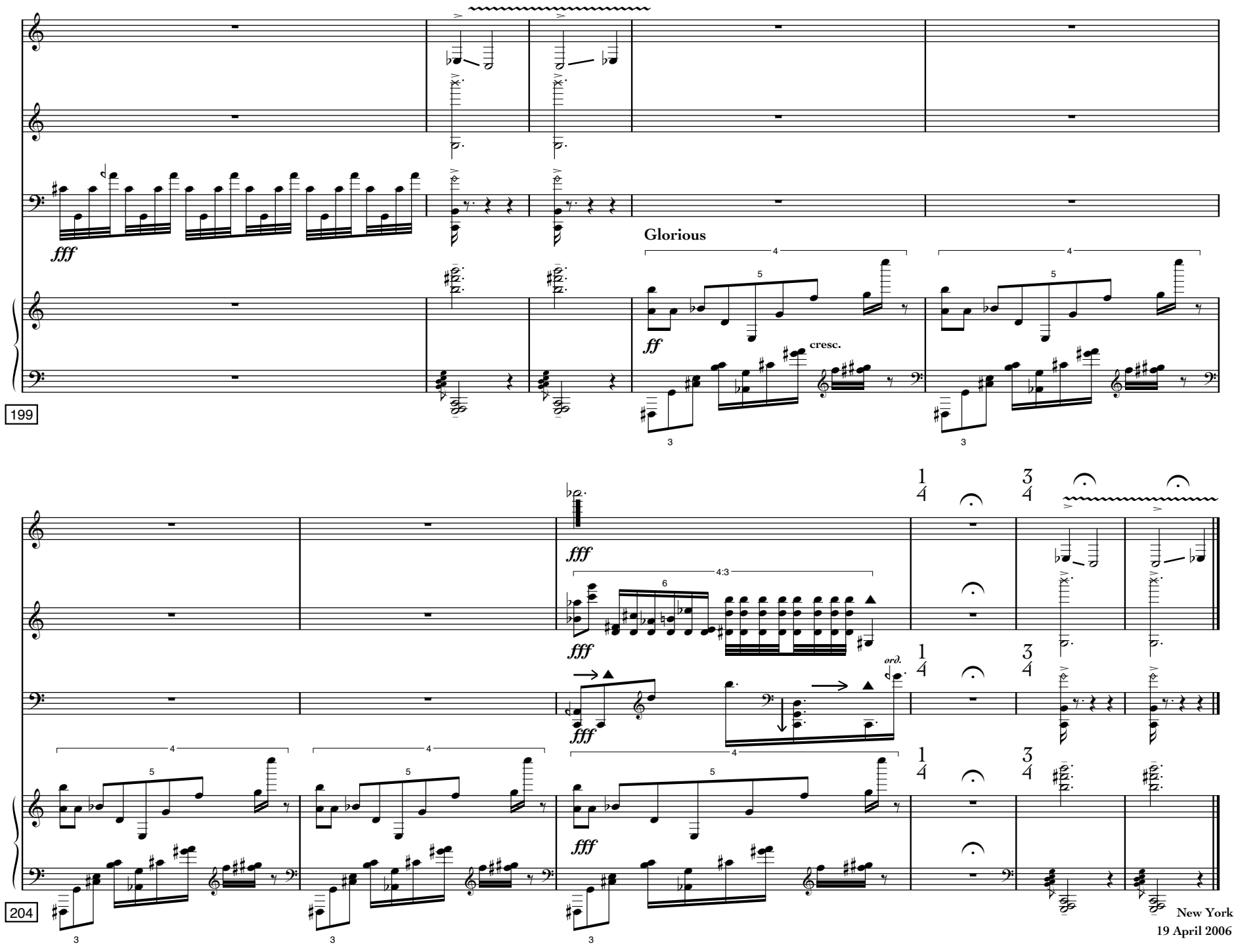
Glorious
fff
ff
cresc.
199
204
ord.
New York
19 April 2006