

Richard  
Felciano

# EKĀGRATA

E. C. SCHIRMER MUSIC COMPANY • BOSTON, MASSACHUSETTS 02111



**EKĀGRATA** is a Sanskrit word meaning 'one-pointedness of mind', a reference to intense mental concentration upon a single object or thought. It was commissioned by the Hartt College of Music Contemporary Organ Music Workshop.

**DURATION** variable, probably about 8'30" ( $\pm$  a minute)

**ORGAN NOTATION**

accidentals apply only to the note they precede.

staccato all notes marked with a staccato dot are to be played staccatissimo.



play as fast as possible



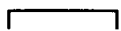
play rapidly but freely; the notes should be felt as a part of the following note rather than as a decoration of it. The slur indicates a note "family", not a break in the line.



trill a rapid half-step for the full value of the note. Start with the lower note.



suspend the tempo



an additive cluster; once introduced, a note is held down until the end of the sign. It may be lifted momentarily to be repeated in the rhythm indicated.



add or remove stops so that the change will clearly be audible, in the rhythm indicated.

**PERCUSSION** Each drummer plays a 5-voiced choir of skins, scored on the lines of a staff from highest down to lowest. Each choir consists of 2 bongoes, 1 tabla, conga or other drum and 2 tom-toms. Preferably they are not matched. In addition, Drummer 1 plays a high suspended cymbal, a low suspended cymbal, a very large gong (36" diameter) and a second glockenspiel. If only one is available and one of the drummers does not play during the glockenspiel cue (2:58), he reenters at the cymbal cue (3:13). Whenever possible, however, the two glockenspiels should be used.

Each drummer needs only one set of hard felt timpani mallets (Goodman green or the equivalent).

#### SPECIAL SIGNS



Play with fingers.



The fingers of one hand depress the drum head while the fingers of the other strike it.



Play with the felt of the mallets.



Play with the wooden sticks of the mallets.

Once given, an indication of the manner of using the sticks remains in force until cancelled by another indication.

#### CUE SIGNS



The material from which **EKAGRATA** emerges is divided into 34 information banks, marked in the parts with numbered circles. Each player does not have a complete set of numbers because they progress consecutively through the parts according to the sequence of cued material. When, for rehearsal purposes, it is necessary to begin in the middle of the work, one player calls out a number; the other players begin at their highest number lower than the announced one.



Give a cue to the player indicated by the letter above.

**D 1**=Drummer 1 **D 2**=Drummer 2 **O**=Organist **T**=Tape Operator



Receive a cue from the player indicated by the letter above.



The number in the arrow indicates on which execution the cue is given. No number indicates that the cue may be given on any repetition.

If no cue is indicated above an information bank it may be begun at will.

**(0:54)** An indication of the total elapsed time the tape has run.



Repeat, either until a cue is received, or, if none is indicated, until moving to the next bank at will.



Play three times.

DETAILS OF  
REGISTRATION

according to the information bank numbers  
or tape timings in the organ part

- ① Three contrasting nasal stops (single 8' reeds or cornets or flutes with mutations) on three divisions spatially as far apart as possible. If more than three stops are available, substitutions may be made as the figure is repeated. On a two-manual organ, the indications for Manuals I and II may be combined, alternating between two contrasting stops. The sequence of manuals will of course be governed by the timbres available.

- ④ Manual I: Reed 8'—Manual II: Flutes 8' 4'

- ⑩ Manual stops should be added slowly to match the pedal (Principals 16' 8' 4') in ⑫. Match the percussion level also. Add manual stops slowly, but do not preclude a sudden increase in dynamic level at the beginning of ⑳.

0:43 Manual I: Flutes or principals 8' 2' 1 3/5' 1 1/3'  
Manual II: Principals 8' 4' 2', mixtures and reed 8'

0:54 1/2 Pedal: Reeds and mixtures 16' 8' 4'

- ②③ Right hand: Principals 8' 4' 2' and mixtures  
Left hand: Reeds 8' 4' alone

- ②④ Manual I: Principals or flutes 8' 4'  
Manual II: Principals 8' 2' and a light mixture

- ③③ Add Full Organ, except reeds, slowly in 7 seconds. Then add the reeds, but on the manuals only. Do not, under any circumstances, play more than the single D-flat in the left hand. Do not double it in octaves or add pedal in an attempt to add to the registration.

PREPARED TAPE

The tape is 7 1/2 ips. full track monaural, available for sale from the publisher.

It should play through all available speakers.

The playback level should be set to that the tape sounds are an easy equal to the rest of the ensemble. It should be as loud as the full organ; at the beginning, therefore, it will be somewhat louder than the organ sound. The level should remain consistently high.

The organ, by adding stops gradually, emerges slowly from the tape sound.

The tape should be cued up on the playback head so that the first sound occurs immediately when the tape is started on cue from Drummer 2.

A stopwatch is started at the same time as the tape, from which the cues to the drummers and the organist are given, as indicated in the time line in the tape operator's separate part.

to Leonard Raver

# Ekāgrata

## Richard Felciano

**Organ**

$\text{♩} = 92$

I all 8' reed — to — flute

*ff*

reed — to — flute

*sempre legato*

⊕ Flute

Right Foot

⊕ Prin 16'8' ⊖

Left Foot

*legato*

—MM—

$\text{♩} = 92$

①  $\begin{matrix} D1 \\ \uparrow \\ 6 \\ III \end{matrix}$  ④  $\begin{matrix} D2 \\ \downarrow \\ F1\ 8' 4' \end{matrix}$   $\begin{matrix} D1 \\ \uparrow \\ 5 \end{matrix}$  ⑥  $\begin{matrix} D2 \\ \uparrow \\ 4 \end{matrix}$  ⑧  $\begin{matrix} D1 \\ \uparrow \\ 6 \end{matrix}$  ⑩  $\begin{matrix} D1 \\ \downarrow \\ II\ add \end{matrix}$   $\begin{matrix} D2 \\ \uparrow \\ 4 \end{matrix}$

Reed 8'

⑫  $\begin{matrix} D2 \\ \downarrow \\ II \end{matrix}$  ⑬ —MM—  $\text{♩} = 92$

Prin 16' 8' 4'

⑭  $\begin{matrix} D2 \\ \uparrow \\ 3 \end{matrix}$  ⑳  $\begin{matrix} T \\ \downarrow \\ I \end{matrix}$   $\text{♩} = 60$   $\begin{matrix} D1\&2 \\ \uparrow \end{matrix}$  *sempre legato*

II add slowly

reed — to — flute

4

(0:41)  $\text{♩} = 80$  (0:43) (0:48)

I { *mf* 6 *ff* *mf* 6 *ff* I { *mf* 6 *ff*

(0:54½)

to flutes 8' 4'

connect

**f** Reeds and mixtures  
16' 8' 4'

(1:04)

(1:10) **23** (1:25)

ff reeds to flutes

2 Reeds 8' 4' alone

legato

Prin 8' 4' 2' and mixture

(1:36)

(1:45½)

2

Reeds and mixtures  
16' 8' 4'

Reeds only  
16' 8' 4'

Prin 8' 4'

(1:51) **24** (+ ♩ = 86) with the tape tempo

**I**

Prin or flutes 8' 4'

sempre legato

add

4

4



(2:17½)

Presto (♩=112)

II Prin 8' 2' and light mixture

**3** *mf*

*f* bright, but don't dominate the tape level

Blocks follow each other without pause in any order desired.

(2:35)

27



(29) (2:52)  
T

(31) (3:08)  
T

(33) (3:25—Tape out)

Slowly add full organ except reeds *fff* Full Organ with reeds Stop abruptly with Drummer 2.

# Ekāgrata

## Drummer 1

## Richard Felciano

② D2 ③ ⑤ ⑨ ⑥ ⑦ ⑧ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

♩=92

*mf*

3

3

①⑥ D2 ①⑦ D2 ①⑨ D2

Leave this measure at any point to begin ①⑨ with Drummer 2.

with Drummer 2.

②① (0:22)

♩=88 (tape tempo)

with Drummer 2.

3

3

3

3

tape (1:02)

②② (1:20)

35"

3

*f*

②⑤ (1:55) ②⑥ (2:25) ②⑧ (2:40)

30" 15" 18"

③① (2:58)

15"


**Glockenspiel:**

Play short groups of 2, 3 or 4 notes as fast as possible, using the entire range of the instrument. Play random pitches. Leave irregular pauses between groups. Continue until the next cue.

③② (3:13)

19"

**Large and Small Suspended Cymbals:**

Play  at ♩=60. Muffle abruptly. Leave irregular pauses between repetitions. Gradually reduce the time between repetitions. Alternate cymbals at will. Stop at the next cue.

③④ ㉞ ㊿

Tacet to the end.

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**PERCUSSION** Each drummer plays a 5-voiced choir of skins, scored on the lines of a staff from highest down to lowest. Each choir consists of 2 bongoes, 1 tabla, conga or other drum and 2 tom-toms. Preferably they are not matched. In addition, Drummer 1 plays a high suspended cymbal, a low suspended cymbal, a very large gong (36" diameter) and a second glockenspiel. If only one is available and one of the drummers does not play during the glockenspiel cue (2:58), he reenters at the cymbal cue (3:13). Whenever possible, however, the two glockenspiels should be used.

Each drummer needs only one set of hard felt timpani mallets (Goodman green or the equivalent).

#### SPECIAL SIGNS



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The fingers of one hand depress the drum head while the fingers of the other strike it.



Play with the felt of the mallets.



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#### CUE SIGNS



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Play three times.

# Ekāgrata

## Drummer 2

## Richard Felciano

♩=92

(3) D1

(7) 0

(11) 0

(15) 0

(18) D1

(19) T (tape on) D1

(21) 0 (0:22) (tape tempo)

♩=88

(22) (1:20)

(25) (1:55)

(26) (2:25)

(28) (2:40)

30"

15"

18"

35"

with Drummer 1

phase shift with Drummer 1

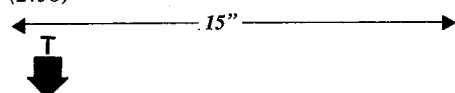
*m.f*

*f*

1 2 3 4 5

30

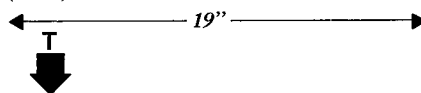
(2:58)




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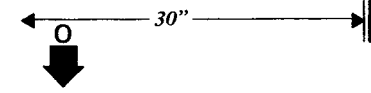
32

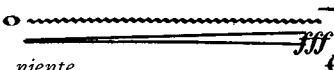
(3:13)



**Medium Suspended Cymbal:**  
Play  at  $\text{♩} = 60$ . Muffle abruptly. Leave irregular pauses between repetitions. Gradually reduce the time between repetitions. Continue until the next cue.

34







**Very large gong (36 inch diameter)**  
  
niente  
Stop with the organ. Muffle instantly!

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#### CUE SIGNS

14

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3

Play three times.

Richard Felciano

# EKĀGRATA

## Prepared Tape

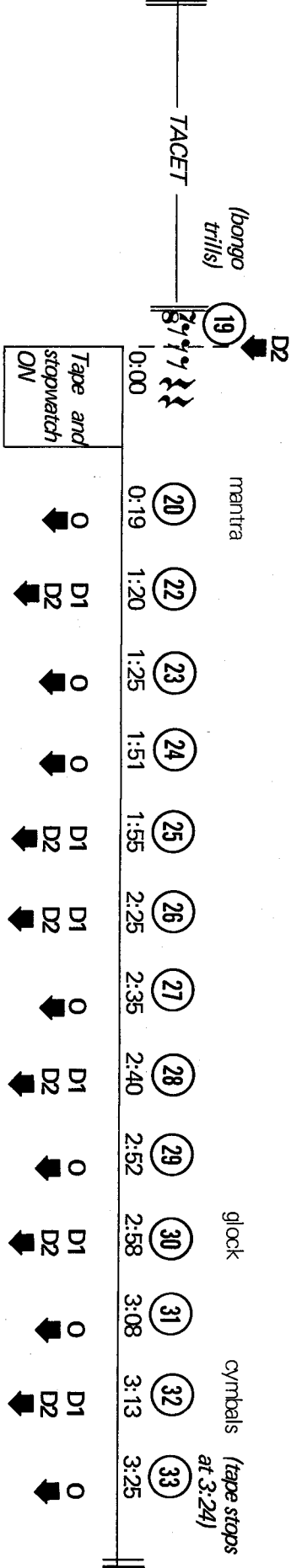
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The level should remain consistently high. The organ, by adding stops gradually, emerges slowly from the tape sound.

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A stopwatch is started at the same time as the tape, from which the cues to the drummers and the organist are given, as indicated in the time line in this part.







**RICHARD FELCIANO** was born in California in 1930. He holds degrees from Mills College, the Paris Conservatory, and the University of Iowa (Ph.D. 1959). His principal teachers of composition were Darius Milhaud, with whom he worked at Mills and in Paris, and Luigi Dallapiccola, with whom he studied privately during a year in Florence. He has held grants from the French and Italian governments, the Woolley and Copley foundations, a Fulbright grant, two Ford Foundation fellowships, and a Guggenheim fellowship. Since 1967 he has been a resident composer to the National Center for Experiments in Television in San Francisco. His sensitive gift for working with highly refined sonorities, the originality of his compositions, and his uncommon ability to combine electronic sounds with those of live instruments have made him one of the most highly respected American composers of his generation. Mr. Felciano is currently Professor of Music at the University of California at Berkeley and co-director of the university's electronic music studio.

