

ARMÉ ARIRANG

for Clarinet in A and iPad

Mary Simoni
2011

Program Notes

Armé Arirang for Clarinet in A and iPad
by Mary Simoni

Armé Arirang for Clarinet in A and iPad was composed in 2011 for Cecilia Kang. The work, organized in five stanzas, begins with an adaptation of the popular French Renaissance melody, L'homme Armé. The English translation of this famous tune proclaims:

The man, the man, the armed man,
The armed man
The armed man should be feared, should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
with a coat of iron mail.

L'homme Armé was commonly used as a cantus firmus for the Ordinary of the Latin Mass, and is found in compositions by Renaissance European composers such as Josquin, Palestrina, Dufay, and Ockeghem. Contemporary musical settings of the Ordinary of the Catholic Mass are usually comprised of five parts: the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. The liturgical function of the five parts of the Catholic Mass structurally inspired the five stanzas of Armé Arirang. The Kyrie Eleison, or "Lord, unbind us" is structurally aligned with the first stanza of Armé Arirang– an exulted and embellished L'homme Armé. Unbind the armed man.

The fifth part of the Ordinary of the Catholic Mass, Agnus Dei, implores the Lamb of God to "...grant us peace." The fifth and last stanza of Armé Arirang is an adorned and elaborate version of the Korean folk melody Arirang. This melody represents the promise of peace to the Korean peninsula. The Agnus Dei is formally aligned with the presentation of Arirang. Grant us peace and put an end to that which divides us.

An English translation of Arirang is:

Arirang, Arirang, Arariyo,
Arirang Pass is the long road you go.
If you leave and forsake me, my own,
Ere three miles you go, lame you'll have grown.

The intervening second, third and fourth stanzas of Armé Arirang represent a gradual setting down of arms in favor of peace– a transformation of the melody L'homme Armé to Arirang. This transformation is analogous to the miraculous transubstantiation that occurs in the Roman Catholic Mass.

This composition is about East meets West, Old meets New, and Religion meets Politics. Let us unbind ourselves of the arms of war and find harmony in peace and unity.

Performance Notes

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The composition is organized into nine sections: Stanza I, Stanza II Prelude, Stanza II, Stanza III Prelude, Stanza III, Stanza IV (Clarinet & iPad Duet), Stanza V Prelude, Stanza V, and Coda.

The clarinetist performs the traditional notation and should sing while playing beginning in mm. 11, 49, and 179.

The iPad performer processes the clarinet performance in real-time by interacting with the "LogicPad" layout installed on the iPad. Stanza I, Stanza II Prelude, Stanza III Prelude, Stanza IV, Stanza V Prelude, Stanza V, and the Coda are preceded by rehearsal numbers enclosed in boxes. For example, 1 is located above the staff for Stanza I. These rehearsal numbers indicate which channel strip setting to be used for real-time processing. For example, rehearsal number 1 uses channel strip 1, rehearsal number 2 uses channel strip 2, etc. The iPad performers should make full use of the channel strip settings by accentuating aspects of the clarinet performance such as applying EQ to the multiphonics or adding delay to solo passages in the chalumeau register. In Section 6, the iPad performer should improvise on the harmony indicated in the score. The chord in parentheses indicates the harmony at concert pitch.

The clarinetist performs into a microphone. The output of the microphone is sent to Logic Pro for real-time processing by the iPad. The house sound consists of a combination of both the unprocessed and processed clarinet.



The composer would like to thank University of Michigan students Cecilia Kang, clarinetist and Steve Joslin and Jameson Eisele for their technical assistance during the premiere performance April 11, 2011 at St. Mary's Student Parish in Ann Arbor, Michigan.

Armé Arirang

Clarinet in A

for Cecilia Kang

Mary Simoni

1

Stanza I: Grave $\text{♩} = 118$

1 *mp* *mf* *rubato* *tr* $\frac{1}{4}$ *flutter* *mp* *mf* *p* *rubato* *mp* *p* *mf* *f* *a tempo* *ord.* *mp* *mf* *7* *tr* *p* *mp* *mp* *mf* *mf* *f* *mp*

2 Stanza II Prelude: Adagio $\text{♩} = 76$

pp *rubato e cantabile* *mp*³ *p*³ *pp* *rit.* *f* *a tempo*

30 Stanza II: Moderato $\text{♩} = 120$

p *f*

37 *p* *rit.* *pp* *f* *a tempo* *p* *mp* *p* *pp*

$\frac{1}{4}$

46 *f* *3* *play* *sing* *ff* *p*

$\frac{1}{4}$

54 *f* *p* *rubato* *pp*

59 *a tempo* *f* *p* *pp* *ritard molto*

3 Stanza III Prelude: Spirito ♩ = 200 *strict tempo* *p* *mp*

68 *mf* *p* *pp*

72 Stanza III *f*

76 *mf* *mp* *f*

80 *subito p* *ff*

83 *f*

87 *mf* *ff* *slap tongue* *f* *mf*

91 *mp* *p* *mp*

95 *mf* *ff* *f* *sffz subito p*

4 Stanza IV: Andante ♩ = 140 strict tempo
recording begins

pp *p* *mp* *p* *mp*

105 *p* *mp* *mf* *f*

112 *mf* *p* *mp* *p* *mp* *dim.* *pp*

recording ends
playback begins with down stem notes

119 *mp* *mf* *mp* *mf*

125 *p* *mf* *f* *mp*

131

Armé Arirang

5

167 A^{+2+4} ($F\#^{+2+4}$) $E7^{+2}/G\#$ ($C\#7^{+2}/E\#$) $f\#m7$ ($d\#m7$) $E7(C\#^7)$ D^{M7M9} (B^{M7M9}) *poco ritard*

170 $A(F\#)$ *mp* *rubato* $A(F\#)$ p p p **7** Coda Adagio $\text{♩} = 76$

175 *pp* *ppp* *play* *sing* p

Detailed description of the musical score: The score is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#). The tempo and mood are indicated by the title 'Armé Arirang' and the 'Coda Adagio' marking. The score includes various chords and melodic fragments. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *rubato*, *poco ritard*, *play*, and *sing*. The score is divided into measures 167, 170, and 175. A box containing the number '7' is placed above the staff in measure 172. The score ends with a double bar line in measure 175.