

CREC

PREAMBLE

CREC (“Cave” in Bearnese Occitan language) is an open music work imagined and created by the band ARTÚS.

It is a musical metaphor for a ramble in the mountain, along a torrent and across six locations, each of them with its own specific rules.

Numerous random and improvised parameters ensure a large variety of forms.

INSTRUMENTATION

The number of performers is undetermined but a minimum of 4 is required.

Each performer must have at their disposal :

- a melodic instrument, including the voice,
- a struck string instrument likely to play a bass C–G fifth interval, like the Pyrenean string tambourine or equivalent,
- a percussion of indefinite pitch.

PROCEDURE

// NOTE

The pulsation is variable but it is often close to the tempo of singing for the Pyrenean danse called *Branle béarnais*, that being $\text{♩} = 74$ (*Adagio*).

• PRIOR TO THE PERFORMANCE

– Before the piece begins, it is necessary to draw the cards symbolizing the locations and their related moods so as to determine the itinerary of the ramble.

LOCATION CARDS :

They symbolize the locations to explore.

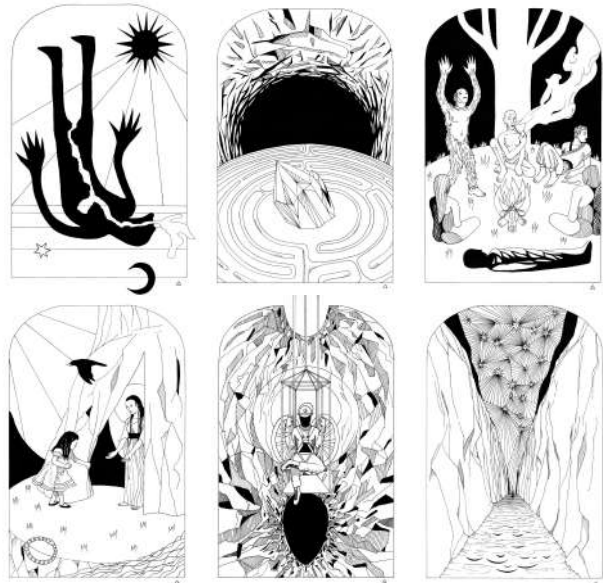
1. ARRIBÈRA (plain)
2. LAPIAZ (karst maze)
3. SOM (summit)
4. LAC (lake)
5. SEUVA (forest)
6. GAVE (torrent)



MOOD CARDS :

They symbolize the moods to be associated with the locations, these cards are deliberately open to everyone's interpretation.

1. THE INNER ABYSS
2. THE CRYSTAL IN THE LABYRINTH
3. THE CAMPFIRE
4. THE GIRL OPENING THE MOUNTAIN
5. THE MINER
6. THE STARRY CANYON



// NOTE

The card BASHARÈI (I will go down) is not part of the initial draw of cards, but it may be integrated in the progress of the piece if needed.

BASHARÈI may also be used as a musical theme, played in improvisation at any moment of the piece. This theme is transposable. The original lyrics in Bearnese Occitan may be translated and sung in other languages.

(CF. SCORE)

– A guide is designated among the players for each location. He or she will determine a certain number of variable parameters for each place.

Option : A soundtrack depicting “common midwife toads” may be played before the piece.

• BEGINNING OF THE PIECE

// NOTE

An Arriu (river) is a C/G fifth interval (in the bass range), played in a constant stream of quavers.

It is usually played on the Pyrenean string tambourine but one could think of another sound option.

- When the performers are ready, one musician begins with the Arriu and is followed progressively by the others.
The duration of this Arriu is determined by the guide of the first location.

• SUCCESSION OF LOCATIONS AND MOODS

// NOTE

Specific rules related to each location are explained below.

The succession of locations and associated moods depends on the initial card draw.
Between the movements, the guides may space out improvisation areas.

• END OF THE PIECE

- After the exploration of the last place, an Arriu takes place with progressive entries.
- The length of this Arriu is determined by the guide for the final location.
- Silence.

Option : A soundtrack depicting “yellow-billed choughs” may start playing before the end of the last Arriu and last after it stops until the final silence.

ARRIBÈRA (plain)

(CF. SCORE)

Search for a sound osmosis within harmony, principle of a choir.

// NOTE

In Arribèra, the conduits A, B, C are zones of convergence allowing the performers to meet before they start a new sequence. These conduits are played *staccato* on the pulsation of the Arriu. A new sequence cannot begin without all the performers find each other again in homorhythmia in one of the conduit (following the pulsation of the Arriu).

Sequences 1 and 2 :

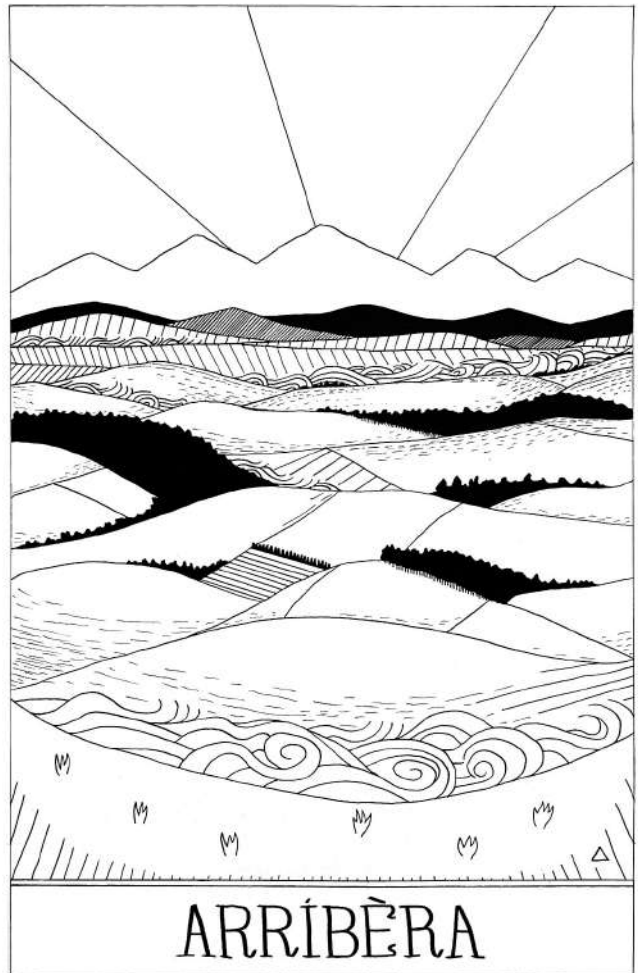
- No time signature.
- Each performer chooses one note by pattern (*octava ad lib.*), but keeps the selected octave throughout the sequence.
- Notes played in *fermata*.
- The playing is *legato*.

Sequence 3 :

- Respects time signature with *tacets conduits*.
- Each performer chooses one note by pattern (*octava ad lib.*), but keeps the selected octave throughout the sequence or plays the intervals/ chords (*octava ad lib.*) suggested in the score.
- The playing is *legato*.

// NOTE

If instruments cannot play *legato* sequences, it is possible to play *staccato* following the quavers of the Arriu.



HARMONIC PATTERNS

(*octava ad lib.*)

One plays just one note per pattern, except from sequence 3 on, when it is possible to play interval/chords.

Pattern (1) : C G Pattern (2) : E B
Pattern (3) : F# C E Pattern (4) : G D
Pattern (5) : A C E

GUIDE BEFOREHAND

- The guide decides beforehand the notes of the 3 conduits A, B or C : B or Eb.
- The guide names the pioneer instrumentalist who will begin sequence 3.

PERFORMERS

- A guide : plays the Arriu continuously until the end of the second occurrence of sequence 3, then stops to mark time on the third occurrence of sequence 3.
- Instrumentalists : play the course of the location.
- The pioneer instrumentalist : plays the course of the location and leads sequence 3.

STRUCTURE

• THE BEGINNING

- The guide plays the Arriu.

• MOVEMENT

- Conduit A (*staccato*) : B or Eb according to the guide's choice, beforehand.
Any instrumentalist starts this conduit then the other performers start gradually.
- Sequence 1 (*legato*) : (Pattern (3) + Pattern (4) + Pattern (5)) x 2
When all instrumentalists play the conduit A in homorhythmia, any instrumentalist may start spontaneously the sequence 1, then the others join him or her gradually.
- Conduit B (*staccato*): B or Eb according to the guide's choice beforehand.
When an instrumentalist ends sequence 1, he or she plays this conduit.

- Sequence 2 (*legato*) : (Pattern (2) + Pattern (3) + Pattern (4) + Pattern (5)) x 2

When all instrumentalists play the conduit B in homorhythmia, any instrumentalist may start spontaneously the sequence 2, then the others join him or her gradually.

- Conduit C (*staccato*) : B or Eb according to the guide's choice.

When an instrumentalist ends sequence 2, he or she plays this conduit.

- Sequence 3 (*legato*), follows time signature with conduits *tacet* : (Pattern (1) + Pattern (2) + Pattern (3) + Pattern (4) + Pattern (5)) x 2

When all instrumentalists play the conduit C in homorhythmia, any instrumentalist may start spontaneously the sequence 3, then the others join him or her gradually.

• END

- Sequence 3 (*legato*) without Pattern (5) and without the Arriu, respecting time signature with conduits *tacet* = (Pattern (1) + Pattern (2) + Pattern (3) + Pattern (4)).
With the guide marking time all the way long for the whole orchestra.

LAPIAZ (karst maze)

(CF. SCORE)

Repetitive music, polyrhythm/polymetry.

// NOTE

A Lapiaz is made up of 2 distinct pitches (low/high).

A *tamborinaire* is a player of the bearnese string tambourine (or equivalent).

GUIDE BEFOREHAND

- Designates the improvisers, percussionists and *tamborinaires* in order to balance each section.
- Chooses a Lapiaz for the beginning and one for the end.

PERFORMERS

- A guide : plays the Arriu and makes a hand signal to start with the percussionists, improvisers and *tamborinaires* the beginning Lapiaz. The guide plays it on a loop until he or she changes to play the ending Lapiaz.
 - Improvisers : they play the beginning Lapiaz, then improvise, until they join the other performers on the ending Lapiaz.
 - Percussionists : play the beginning Lapiaz, then play other Lapiaz completely or only the high-pitched part (the conduits and *coda* played or *tacet*).
- Each Lapiaz must be played entirely before changing. They gradually converge towards the ending Lapiaz played by the guide.
- *Tamborinaires* : they play the beginning Lapiaz, then play other Lapiaz completely or only the low-pitched part (the conduits and the *coda* played *tacet*).
- Each Lapiaz must be played entirely before changing. They gradually converge towards the ending Lapiaz played by the guide.



MOVEMENT

• START

- The guide plays the Arriu and makes a hand signal to start *tutti* the beginning Lapiaz with the conduits and the *coda* played.

• SEQUENCE

- Performers enter gradually.

• END

- When all the performers play the ending Lapiaz together, it is played once more *tutti* with the conduits *tacet* but the *coda* played.
- Then, *staccati* of quavers *decrescendo* on C and/or G notes.

SOM (peak)

(CF. SCORE)

Brass band music, street music.

GUIDE BEFOREHAND

- He or she divides the musicians in two equal sections, a melodic and a percussive one.
- He or she names a pioneer melodist who will start the melody.

PERFORMERS

- A guide : plays the Arriu, then plays the final rhythm.
- Melodists (including the pioneer melodist named by the guide) : play the melody in unison, then randomly isolate portions of the melody which they repeat and gradually reduce to end up with a tremolo and/or *staccati*.
- Percussionists : play in progressive *crescendo* a rhythmic ground which grooves.

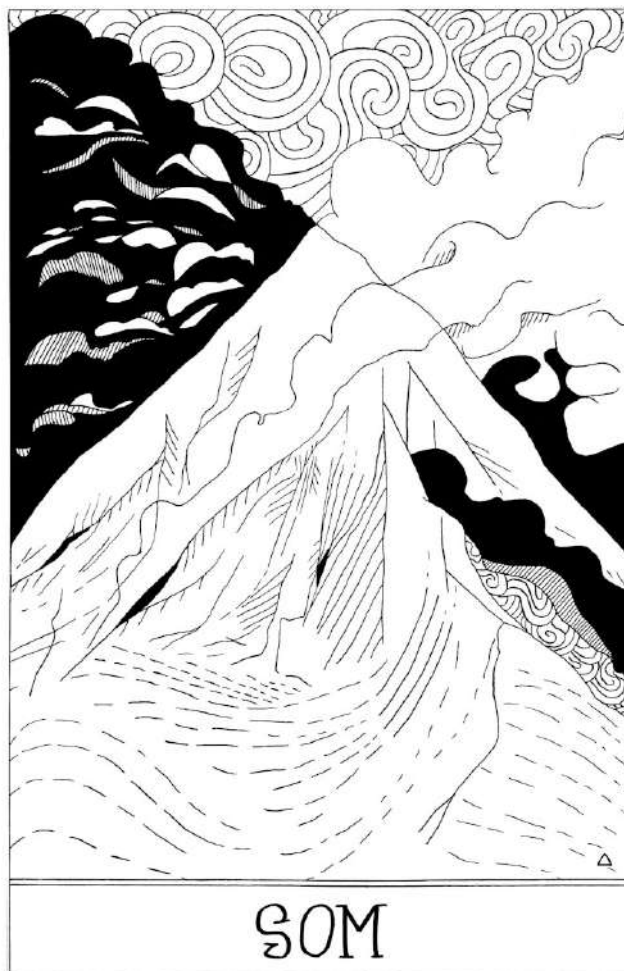
MOVEMENT

• START

- The pioneer melodist starts the melody.

• SEQUENCE

- The other melodists gradually join him or her.
- When the melodic unison is stabilized, the percussionists join them.



- Once the groove is stabilized by the percussionists, the melodists randomly isolate portions of the melody which they repeat and gradually reduce to end up with a tremolo and/or *staccati*.

• END

- The guide signals to the rhythm section to start with him or her the final rhythm only once, with the conduits and *coda* played.
- The melodists end up with a tremolo and/or *staccati*.

LAC (lake)

(CF. SCORE)

Rhythmic continuum and random organic harmony.

// NOTE

The rhythmic cell is made of Lapiaz 3 and a 2 beats conduit played *tacet*.
It is played on a loop and the performers must keep up gradually the sound and the strength of the notes.

GUIDE

Chooses an improviser.

PERFORMERS

- A guide : plays the rhythmic cell *crescendo*.
- Instrumentalists : play *crescendo 2* conjoined semiquavers in *staccato*, including random notes from the SOM melody, rather in the high register of their instruments, and they gradually converge towards the rhythmic cell played by the guide.
- Improvisers : improvise freely, then gradually converge towards the rhythmic cell played by the guide.

MOVEMENT

• START

- The guide starts.



• SEQUENCE

- The instrumentalists and the improvisers' productions intertwine gradually.

• END

- When the performers play the rhythmic cell altogether, the guide may suggest *tacet* conduits of different lengths, whether they are measured or not (direction by gesture).
- During the conduits of different lengths, the sound of the last semiquaver may last (interplay of textures).

SEUVA (forest)

Metaphor of a trophic web, stillness and insecurity.

PERFORMERS

- A guide : plays a obstinate bass with C and G notes. It represents the forest.
- Instrumentalists : each of them embodies a typical living element of the forest and expresses it thanks to the sound.

MOVEMENT

• START

- The guide starts.
- The instrumentalists enter gradually.

• SEQUENCE

- The time signature is free and in movement. It is only interrupted by a disruptive sound element emitted by one of the instrumentalists, to which the others react by silence. In the following silence the guide conducts the performers with gesture :
- One arm raised =
-> silence.
- Both arms down =
-> the guide chooses improvisers
or
-> return of the obstinate bass and of the instrumentalists.

• END

- The guide has both arms raised.



GAVE (torrent)

Water energy, timbral textures.

// NOTE

It is exclusively played on Pyrenean string tambourines or equivalent.

A *tamborinaire* is a player of the Pyrenean string tambourine or equivalent.

PERFORMERS

- A guide : plays the Arriu, gradually modifies the timbre of the instrument and conducts the global intensity of the piece.
- *Tamborinaires* : play the the Arriu and gradually modify the timbre of their instruments.

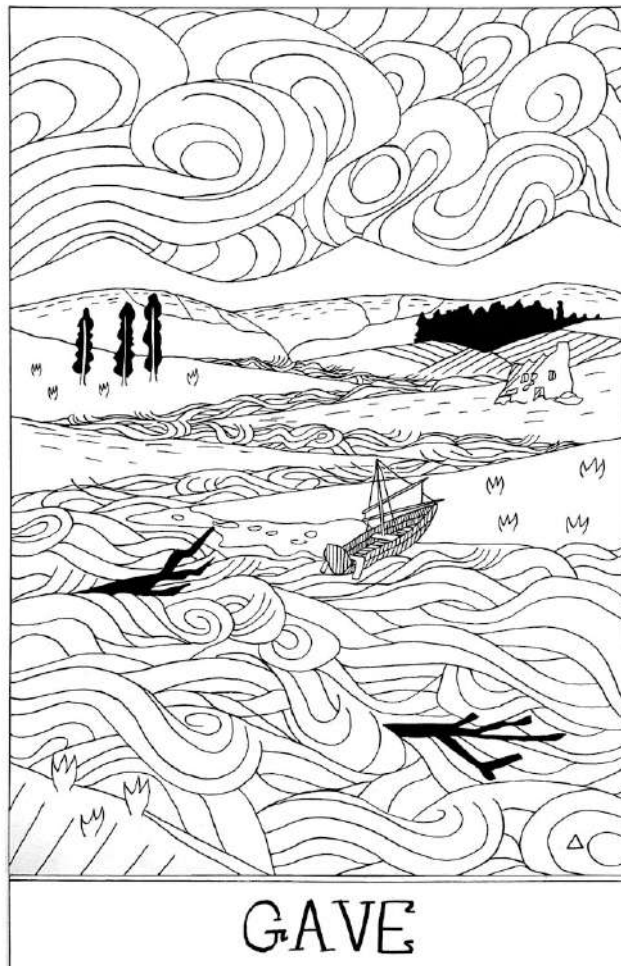
MOVEMENT

• START

- The guide plays the Arriu.

• SEQUENCE

- When invited by the guide's gesture, the other performers join him or her.
- Each performer gradually modifies the timbre of his or her instrument.
- The guide may vary the intensity of the ensemble through his explicit playing attitude.



• END

- First, the guide makes a hand signal to the others to return gradually to the initial sound (Arriu without modification of timbre).
- Then the guide makes a hand signal to stop short the playing on the offbeat of the last beat of a 4-beat measure.

BASHARÈI

OCCITAN DEU BIARN

Basharèi còr sarrat
Basharèi dinc au hons uelhs ubèrts

Tornarèi uelhs barrats
Tornarèi dinc au cap còr ubèrt

Au hons que i a
Las mairs qu'esperan

Dens lo horat
Las mairs que pravan

FRANÇAIS

Je descendrai coeur serré
Je descendrai jusqu'au fond yeux ouverts

Je reviendrai yeux fermés
Je reviendrai jusqu'en haut coeur ouvert

Au fond il y a
Les mères qui attendent

Dans le trou
Les mères croissent

ENGLISH

I will go down heart tight
I will go down to the bottom eyes open

I will come back eyes closed
I will come back to the top open heart

At bottom there are
The mothers waiting

In the hole
The mothers growing

