

Monody-based Compositions: José Evangelista's *Clos de vie* and *Alap & Gat*

Composer avec la monodie : *Clos de vie* et *Alap & Gat* de José Evangelista

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Article abstract

José Evangelista's Clos de vie (1983) and Alap & Gat (1998) are comparable in two ways: the compositional thinking behind the works was informed by his study on gamelan music and North Indian music, respectively, and most of the music materials stem from a long monody. In the former piece, he uses a 170-note long monody as a springboard to create a series of textures—"near unison," "phase-shifted," "complex," and "complete unison." These textures, together with a quotation from Claude Vivier's Lonely Child, delineate each section of the piece. Another monody, which is 88 notes long, is used to generate pitch materials for different structure-bearing motives in the second work, either in its entirety or in a fragmented manner. The forms of this work were modeled after two types of North Indian compositions—"Alap" and "Gat."

Monody-based Compositions: José Evangelista's *Clos de vie* and *Alap & Gat*

Zihua Tan

This bipartite article sheds light on two pieces written by José Evangelista: *Clos de vie* (1983) and *Alap & Gat* (1998). As will be shown in subsequent sections, these works are comparable in two ways: the compositional choices were informed by Evangelista's study on Asian music, and most of the music materials were based on a monody (a single melodic line).

Clos de vie (1983)

Introduction

Clos de vie was composed by José Evangelista as an homage to Claude Vivier, who died tragically in 1983. The title is a double entendre: “*clos de vie*” sounds like Claude Vivier when pronounced swiftly; in French, it also suggests “an enclosure, full of life.” The first section of this article aims to give an overview of the piece, in terms of the instrumentation, orchestration, *cantus firmus*, texture, and form.

Instrumentation and Orchestration

Clos de vie is scored for a rather unusual instrumentation: electric guitar, banjo, harp, harpsichord, piano, percussion, two violins, cello and double bass. These instruments generally produce sounds that project a short-lived resonance, like that of a *bonang*, which is a collection of small gongs employed in a Javanese gamelan ensemble. Even though the string instruments are capable of producing sustained sounds, they are mainly played

with techniques that yield little resonance: *pizzicato*, *jeté*, short harmonic, and *tremolo*.

Judged as a whole, the collective timbre of the ensemble varies little from one moment to another. Instead, the juxtapositions of instrumental layers or performance techniques keep changing, giving the impression that the collective timbre is fluctuating. In the first section (mm. 1-27), for example, each moment comprises different combinations of performance techniques, lending the piece a nuanced sense of instability behind a consistent ensemble sound. Techniques that give a wavering quality to the resultant sounds, such as trills and tremolos, suggest this sense of instability by themselves.

Evangelista's approach to orchestration is influenced by Javanese gamelan music, in which instruments can be placed into three groups according to their characteristics and the roles that they play. Figure 1 shows the role of each group of instruments and the correspondences between Javanese gamelan instruments and those of *Clos de vie*.¹

1. See Sumarsam, 1984.

FIGURE 1 Three groups of instruments in a gamelan ensemble and *Clos de vie*.

Group	Gamelan	Clos de vie
1. Carry core melody	rebab	guitar, banjo, violins, and cello
2. Regulate musical time	gambang	piano, harp, harpsichord, and vibraphone
3. Underline musical structure	bonang	double bass

In an analysis on *Ladrang Wilujeng*, a traditional Javanese piece, Neil Sorrell notes that the *rebab*, a bowed string instrument, plays a recitative-like line with flexible rhythms and ornamental fluctuations. The running notes that regulate time and give a sense of tempo are played by the *gambang*, a type of wooden idiophone; whereas discrete notes that underline musical structure, with rhythms that are more regular than those of the *rebab*, are played by the *bonang*.²

2. Sorrell, 1990, p. 108-113.

Similar groupings can be found in *Clos de vie*, even though each instrument may assume a different role at a different moment in the music. In measures 37-40, for example, the electric guitar, banjo, violins, and cello, with their short and flexible rhythms, fit in the first, melody-carrying group; the second group, with its time-regulating running eighth notes or triplets, consists of the piano, harp, harpsichord, and vibraphone; and, the double bass alone, with its relatively sparse notes, belongs to the third, structuring group. Three representative parts are shown in Figure 2.

FIGURE 2 Piano (second group), electric guitar (first group), and double bass (third group) in mm. 37-38 of *Clos de vie*.

The musical score shows three staves: Piano (Pno.), Electric Guitar (Git. el.), and Double Bass (Cb.). The Piano part features a melodic line with trills and triplets. The Electric Guitar part has a sustained chord with tremolo and a triplet. The Double Bass part includes a pizzicato (pizz.) instruction and a triplet.

The groupings are shuffled in measures 89-99. Violin 1, with its soloistic line, behaves like the first group, while the other strings, with their held artificial harmonics, underline the structure, and thus assume the role of the third group. The remaining instruments, which play more active lines in a pointillistic manner, adopt the role of the second group.

Cantus Firmus

In his article, “Pourquoi composer de la musique monodique,” Evangelista discusses the influence of Javanese gamelan music, which does not employ a harmonic language typically found in Occidental music, on his compositional process. Works such as *Clos de vie* are mainly based on a monody, a line that can be considered a *cantus firmus* (CF).³

3. Evangelista, 1991.

The entire CF (Figure 3) is made up of improvisations on essentially a series of trichords (which are mainly based on a minor second, minor third, major third, or a permutation of the three intervals), and is reminiscent of the *pelog* scale (one of the main scales employed in Javanese and Balinese

FIGURE 3 The *Cantus firmus* of *Clos de vie*.

The musical score displays five cycles of the Cantus Firmus, labeled 'cy. 1' through 'cy. 5', and an 'additional' section. Each cycle consists of a series of trichords. The score is written in a single melodic line with a treble clef and a key signature of one sharp (F#). Measure numbers 8, 15, and 22 are indicated at the start of their respective cycles.

gamelan music). The line is quite jagged throughout, with a slight ascending contour about two-thirds through the CF (mm. 15-19) and a descending contour toward the end (mm. 24-27). In measures 1-27, the CF is presented in its entirety. When the CF recurs later in the music, mostly in fragmented forms, it is rearranged through transpositions, inversions, or other manipulations.

Analyzing the pitch classes of the CF, one can observe that, unlike a typical gamelan scale—the five-note *slendro* or the seven-note *pelog*—the CF is constructed out of five cycles of the 12-tone aggregate, with an additional pitch class (G \sharp) inserted after the fifth cycle. This addition, compared to other notes in the CF, has an unusually long note value, and is followed by a prolonged rest, perhaps suggesting that a new cycle is about to form, but such a possibility remains elliptical. The pitch class density (the number of pitch classes divided by the number of notes) is quite uniform, except the fourth cycle, where there are 50 notes (compared to 29, 33, 28, and 29 notes in the first, second, third, and fifth cycle, respectively).

Evangelista develops the CF in two ways: 1) continuous, with the ending of one cycle chained with the beginning of the next cycle, and 2) fragmentary: a specific fragment of the CF is presented each time.

Pitch and Rhythmic Variations

At the beginning of *Clos de vie*, the CF appears with the original rhythms as seen in Figure 3; the line is initially played by the piano and doubled by the violin in unison. Later, other instruments take turns to carry this line. The successive repetitions of the CF are treated and elaborated like a mode, known as a *pathet* in gamelan music. It must be noted, however, that a *pathet*, which literally means to “restrain” in Javanese, is not just a mode, as it limits a musician’s choice of variation. For example, the extracted passage shown in Figure 4 (piano part, mm. 136-138) is a modified fragment of the CF (taken from the second F \sharp in m. 2 to G \sharp in m. 4). While the passage seems to be heavily ornamented, all the notes are drawn from that particular fragment, with octave transpositions being permissible. The ornamental nature of such a line is reminiscent of the pitch and rhythmic patterns called *cengkok* exhibited by the elaborating instruments in a gamelan.

In addition, a melodic line can be inverted to create more permutation possibilities. Unlike the twelve-tone inversion technique, where both the interval number and quality between two notes are inverted, in *Clos de vie*, only the interval number between two pitch classes is inverted. For example, a fragment of CF, which can be seen at the top of Figure 5, is inverted in the piano part (mm. 31-34) shown at the bottom.

FIGURE 4 Ornamentations on a fragment of the *cantus firmus* in *Clos de vie*.



FIGURE 5 An inverted fragment of the *cantus firmus* in *Clos de vie*⁴.



4. Extracted from Evangelista, 1991.

Textural Variations

According to Evangelista, a monody can contribute to a variety of textures, the simplest of which is when all instruments play in unison in accordance to the CF. When each instrument plays a variation of the same monody, a heterophonic texture will emerge. Mantle Hood, a scholar on gamelan music, identifies this type of texture as a form of “stratification.”⁵ In such a texture, we can usually still hear the development of the core melody (or *balungan* in Indonesian) even if the texture becomes quite complex with many musicians playing slightly different lines.

5. Hood, 1975, p. 24-33.

The types of textures derived from the CF include “near unison” (with a “false polyphonic” subtype), “phase-shifted,” “complex,” and “complete unison.” Each of these textures will be explicated in the paragraphs that follow.

In the first section of *Clos de vie* (mm. 1-27), the CF can be perceived easily: not only are the original rhythms retained, but the soloistic line that carries the CF (played by a different instrument in each subsection) is also readily discernible. As seen in Figure 6 (piano, harp, harpsichord, electric guitar, and

FIGURE 6 A near unison texture in mm. 1-3 of *Clos de vie* (adapted from the score with permission from Éditions Salabert).

banjo in mm. 1-3), the original CF is played by the electric guitar, with certain notes doubled by the piano (at an octave higher except for the first note), harp (at irregular time intervals), harpsichord (with three-note figures spanning two octaves), and banjo (with tremolos). I call this, a soloistic line with occasional doublings, a “near unison” texture; it is not a full unison because the doubling instruments only play fragments of the CF in a Webernesque manner. A full unison texture is reserved for another, later section (mm. 193-211).

In the next section (mm. 28-72), simple rhythmic changes are introduced to create a short-lived phasing between two or more lines. These rhythmic changes yield what I call a “phase-shifted” texture—a texture created by phase-shifting fragments of the CF from one line to another. Figure 7 is a snippet of *Clos de vie* (piano and harp parts; mm. 28-30) in which an instance of a phase-shifted texture is observed.

FIGURE 7 A phase-shifted texture in mm. 28-30 of *Clos de vie*.



In one example (mm. 136-138) taken from a fast section of the work (mm. 133-145), two lines (harpsichord and double bass) are derived from a fast line (piano), which is itself a fully ornamented fragment of the CF. Together, these lines give the illusion of a three-voice contrapuntal texture: they sound independent from each other, but are all built on the same monody. I would describe this texture, as encapsulated in Figure 8, as a “false polyphony” because the two derived lines are closely linked to the first, despite sounding like a polyphony. Moreover, the *cantabile* character of such a passage, the degree of tightness between the lines, and the seemingly different tempi with which the lines flow heighten the sense of being contrapuntal. The employment of fluid tempi in *Clos de vie* is similar to the concept of *irama* (variable tempo) in gamelan music.

There are times in the work—in measures 102-105, for instance—where many highly varied versions of the CF co-exist simultaneously. In such a complex heterophonic texture, none of the instruments realizes the CF in a clear manner, so the CF is virtual—only its variants are present. In this case, the monody becomes a “supermélodie” (Evangelista’s term⁶), resulting in a complex texture. Figure 9 shows the relevant passage for all parts except for the strings and vibraphone.

6. Evangelista, 1991.

FIGURE 8 A false polyphony texture in mm. 136-138 of *Clos de vie*.

FIGURE 9 A complex texture (mm. 102-105 of *Clos de vie*).

Quotation

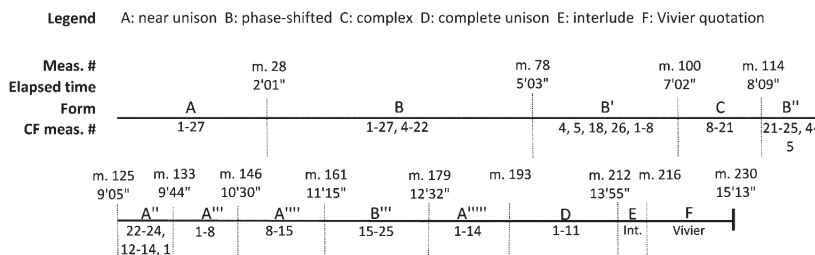
Apart from the abovementioned textures (formal sections A-C), the music is made up of three other sections. The first of these is the complete unison texture, in which all instruments, except for the double bass, play the exact same monody doubled at two octaves (mm. 193-211). The second section (mm. 212-215) is an interlude that connects the preceding music with a quotation from the opening section of Vivier's *Lonely Child* (1980). The quotation is played by the strings and vibraphone, with an accompanying muted trill on the piano. In the original piece, this part is played only by the strings, with additional punctuations from the *rin* and bass drum. As Evangelista kept the original harmony intact, this is the only texture in *Clos de vie* that contains real homophonic chords: for example, a major third in measure 220, and a diminished fourth in measure 225. The quotation is very short—from the beginning of *Lonely Child* to five measures before the soprano voice enters—and it seems to end abruptly. Such brevity, perhaps, metaphorically suggests that Vivier's life was cut too short.

7. Evangelista, 1994.

Form

In general, since each section of *Clos de vie* deploys a different texture, the form can be determined by textural contrasts. Figure 10 depicts the overall form of the piece, with the information arranged from top to bottom: measure number, elapsed time,⁷ formal section, and measure number of the CF from which the pitches are drawn. As portrayed in the figure, in measures 1-192, the music revolves around forms “A” and “B,” with “C” interrupting midway through. At measure 193, there is a complete unison texture, followed by a short interlude (“E”), with all instruments playing tremolos on the note B \flat . This note foreshadows the Vivier quotation in formal section “F,” which starts on the same pitch.

FIGURE 10 The overall form of *Clos de vie*.



Alap & Gat (1998)

Introduction

Alap & Gat, a two-movement work dedicated to Lorraine Vaillancourt and the musicians of the Nouvel Ensemble Moderne (NEM), is scored for a chamber orchestra: flute, oboe, two clarinets in B \flat (one doubling bass clarinet in B \flat), bassoon, horn in F, trumpet in C, trombone, percussion, piano, and strings (violin 1, violin 2, viola, violoncello, and double bass).

Evangelista points out that, in Indian classical music, “*Alap* is a slow, non-periodic introduction which gradually introduces the notes of the *raga*. The *raga* is a complex melodic concept which, among other things, implies the idea of a mode (from five to seven notes) and of melodic pattern”; whereas *Gat* “is the rhythmic portion which introduces a melody, always in the same *raga*. This melody is repeated in various manners and is always set against an increasing acceleration.” These concepts mold the overall development of *Alap & Gat*.⁸

As in *Clos de vie* (1983), *Alap & Gat* is based on a monody (Figure 11). A *raga* usually contains from five to seven notes, but the *raga* of *Alap & Gat*,

8. Evangelista, 2004.

FIGURE 11 The *cantus firmus* of *Alap & Gat*.



however, functions more like a *cantus firmus* (CF): an 88-note monody including all twelve pitch classes.

“Alap”

The first movement, “Alap,” not only introduces the CF on which the whole piece is based, but also allows the performers and listeners to be familiarized with the emotional state of the monody before the “Gat” movement begins.

Traditionally, an instrumental *alap* is structured in three sections: 1) *alap*, 2) *jor*, and 3) *jhala*. In the first section, also known as the *alap*, the first and fifth pitches of the *raga* are first laid out. There are no clear melodies or rhythms in the beginning, and only the range of the instrument is explored: first in descending order from the first pitch, and then in ascending order. The *jor* section marks the beginning of improvisation. In *jor*, the pulses and melodies are revealed; initially short and simple, they gradually expand in range and increase in speed. The climax is reached in the last section, *jhala*, in which the full expressive range of the instrument is explored.

Similar to Indian classical music, “Alap” begins with drone pitches D and A, which are almost always present in “Alap,” except from measures 28-32. A drone is usually played by a *tambura* or harmonium in Indian music, but in “Alap,” it is initially played by the bass clarinet and double bass. The set of pitches soon evolves and eventually covers the whole CF in measure 60. Figure 12 illustrates the unfolding of the pitches in “Alap”: first, only measures in which a new pitch class appears are shown, and then all subsequent measures from measure 41 onwards are included. Enharmonic equivalents are simplified in measure 35 ($G\# \rightarrow A\flat$), measure 40 ($C\# \rightarrow D\flat$), measure 42 ($B\flat \rightarrow A\#$), and measure 55 ($G\flat$ and $E\flat \rightarrow F\#$ and $D\#$). Unlike a typical Indian *alap*, the CF in “Alap” first unravels in ascending order, reaching the highest note ($E\flat$) and densest cluster in measure 48, before the process unwinds starting in measure 49.

FIGURE 12 The evolution of the pitches in “Alap.”

The image displays a musical score for the piece "Alap," showing the evolution of pitches across measures 1 to 57. The score is presented in five systems, each with a grand staff (treble and bass clefs). The measures are numbered at the top of each system: m. 1, 2, 4, 5, 6, 11, 13, 16, 19 in the first system; 22, 25, 28, 30, 32, 35, 36, 37, 38 in the second; 40, 41 in the third; 49 in the fourth; and 57 in the fifth. The music consists of dense, complex chords and textures that evolve over time, with a clear upward trend in pitch across the measures. The notation includes various accidentals and complex rhythmic patterns.

The rising motion of the pitches is echoed in the orchestration. Starting with low-sounding instruments such as the bass clarinet and double bass, higher-sounding instruments are slowly introduced, culminating in the first entry of the flute in measure 23.

The most prominent feature of “Alap” is its non-dualistic nature: a complex array of musical elements is created from a single CF. For example, in measure 6, the set of pitches are drawn from the first two measures of the CF. By further assigning a fragment of the CF to different instruments and modifying the rhythms in each instrumental part, Evangelista attains a complex heterophonic texture out of a monophonic CF. As each line is a manifestation of the same CF, one could see the texture in simpler, non-dualistic terms—heterophony is but a kind of complex monophony.

In the parts of flute and violin 1 in measures 23-24 (Figure 13), even though the same pitches are assigned to both instruments, an ambiguous phase-shifted texture, with a different pattern of strong and weak beats in each instrumental part—similar to that in *Clos de vie* (see Figure 7)—is achieved by avoiding rhythmic synchronies. The asynchronies are further aggravated by discrepancies in slur. The boundary between the whole—the CF—and the individual—the way each instrument adopts the CF—is deftly blurred in

FIGURE 13 Rhythmic and dynamic asynchronies between flute and violin 1 in “Alap” (mm. 23-24).

The image shows a musical score for two instruments: Flute (Fl.) and Violin 1 (Vno. 1). The Flute part is written on a treble clef staff and is marked with the instruction *legatissimo* and the dynamic *pp* (pianissimo). The Violin 1 part is also on a treble clef staff and is marked with the dynamic *mf* (mezzo-forte). Both parts consist of a series of notes connected by a slur, indicating a legato performance. The notes in both parts are: G4, A4, Bb4, C5, Bb4, A4, G4. The Flute part has a longer note value (half note) for the first G4, while the Violin 1 part has a shorter note value (quarter note) for the first G4. The Flute part has a longer note value (half note) for the final G4, while the Violin 1 part has a shorter note value (quarter note) for the final G4. This illustrates the rhythmic and dynamic asynchronies mentioned in the caption.

“Alap” not just in terms of rhythm, but also by way of dynamic: by subjecting the instruments to *crescendo* and *diminuendo* at dissimilar times, each instrument has a separate chance to pierce through the thick heterophonic texture and be heard.

The dichotomy between discrete timbres and timbral “blend”—defined as the “fusion of multiple timbres into a single timbre image”⁹—is minimized through utilizing small pitch intervals between different lines and sheer speed. For example, there is a fairly high degree of timbral blend in measure 48 because the parts consist of fast running notes and small intervals—formed from pitches E \flat , F, G \sharp , A, C, and D—that are juxtaposed to each other. Analyzing the pitch classes in this measure (as illustrated in Figure 12), one can see that they form three distinct clusters over three octaves. Apart from these clusters, one can occasionally find passages built on tonal chords that yield a lower degree of blend and a different harmonic character. The pitches in measures 51-52, for instance, encapsulate a seventh chord.

9. Sandell, 1995, p. 209.

As “Alap” develops, a gradual shortening of note values brings a snowballing sense of exhilaration. The shortening process coincides with an increasing rate of pitch change. At the beginning of the piece, longer note values—mainly half notes, quarter notes, and dotted quarter notes—alternate with each other, with eighth notes appearing sporadically; it is not until in measure 33 that an eighth note rhythm is consistently repeated. The process continues with all woodwinds (except for the clarinet) and the horn playing triplets *en masse* in measure 40. This evolution in note value can be traced in the part of violin 2, as demonstrated in Figure 14. Measure 40 also marks the moment when the rate of pitch change begins to hasten: there is at least one change of pitch in each measure since that point onwards. In previous measures, the rate of change is slower. For example, the pitch set – D, E \flat , F \sharp , A, B \flat , and C \sharp – remains the same in measures 6-10.

The *jor* section most likely commences in measure 33, when the steady eighth-note rhythmic pattern injects “Alap” with a steady pulsation. The *jhala*

FIGURE 14 The shortening of note value in violin 2 from mm. 22-49 of “Alap.”



section (the fast concluding section in “Alap”) starts in measure 47, where mostly ascending scale-like figures delineate each fragment of the CF in quick succession, culminating in a climax in measure 50, where all instruments play *fortissimo*. In measures 51-53, the ensemble is suddenly quieter (marked “*p*” or “*pp*”), with strings performing descending arpeggios. This quiet passage is followed by a transitional section (mm. 54-56) that winds down to the last 14 measures. These last measures act as a recapitulation of the materials presented at the beginning of the piece. In this section, even though different pitch sets are in place, the mood and rhythmic patterns resemble the first section of “Alap.”

“Gat”

The second movement, “Gat,” lasts about twice as long as “Alap,” and is based on the same CF revealed in Figure 11. This movement is a tour de force of dazzling variations in rhythms and tempi. Figure 15 shows the main sections of “Gat” and the corresponding tempi: an arrow pointing to the right signals an *accelerando*, and an arrow pointing to the left a *ritardando*. The prominent

FIGURE 15 Main sections of “Gat” and the corresponding tempo markings and motives.

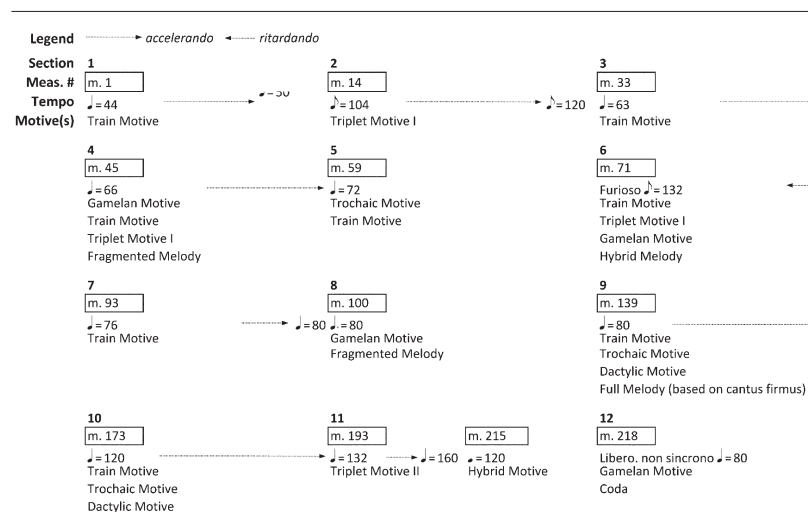


FIGURE 16 Rhythmic patterns found in Reich's *Different Trains* and Evangelista's "Gat."

Reich's *Different Trains* Evangelista's *Gat*

motive(s) of each section is also identified in the figure. As a whole, "Gat" is constantly in *accelerando*. Sometimes, the tempo changes abruptly in a new section, and there is only one instance of a *ritardando* (m. 92). At times, the tempo change seems infinitesimal—for instance, from $\downarrow = 63$ (m. 39) to $\downarrow = 66$ (m. 45).

Section 1 begins with what I call a "train" motive, so named because it is reminiscent of the paradiddle rhythms of Steve Reich's *Different Trains* (1998), albeit with some differences. A comparison between "Gat" (m. 3) and *Different Trains* (mm. 1-2) are shown in Figure 16. The repeated notes ("diddle") occur between the third and fourth sixteenth notes in Reich's pattern, and between the second and third sixteenth notes in Evangelista's. While Reich's motive is mainly circumscribed by an interval of fifth, the intervals in Evangelista's motive are subject to change according to the sequence of notes laid out in the CF. Moreover, the paradiddle is usually not as persistent in the latter.

In "Gat," as in "Alap," a rich heterophonic texture is woven out of a monody. But unlike the first movement, "Gat" achieves this richness not through asynchronies in rhythm, but through differences in harmony. In the opening measure (Figure 17), the pitches are taken from the first five notes of the CF, but instead of mapping them out in the original order, Evangelista assigns each instrument (or group of instruments) different chords.

FIGURE 17 The opening measure of "Gat."

By measure 18, the CF has been cycled through once in its entirety. Subsequent passages develop the CF in a freer manner.

In Section 2, the second motive, which consists of triplets, is first carried out by the oboe in measure 14, forming a two-against-three rhythm with the high strings. Block chords become less commonplace in this section, and are only occasionally played by the flute, brass, piano, and low strings to accentuate the rhythms. Three representative instrumental parts are depicted in Figure 18. The chords are sometimes separated by rests that unfold in a manner of the Fibonacci sequence—the five chords in measures 14–17, for example, are separated by 5-3-2-1 eighth-note rests, respectively.

FIGURE 18 Representative instrumental parts in m. 14 of “Gat.”

The musical score for measures 14-17 of "Gat." features three staves: Flute (Fl.), Oboe (Ob.), and Violin 1 (Vno. 1). The key signature has one sharp (F#) and the time signature is 3/8. The Flute part in measure 14 has a quarter rest followed by a quarter note. The Oboe part plays a series of eighth-note triplets across measures 14-17. The Violin 1 part plays eighth-note chords in measures 14-17.

The train motive returns in Section 3 (m. 33) and, in Section 4 (m. 45), we encounter the “gamelan” motive (Figure 19). Even though the pitches that delineate the first motive occurring in measure 45 are extracted from the first fragment of the CF, the pentatonic nature of the motive is reminiscent of the *slendro* scale. The motive undergoes many transformations throughout the section, but the *slendro* imprint can always be felt.

FIGURE 19 The gamelan motive in m. 45 of “Gat.”

The musical score for measure 45 of "Gat." shows a Clarinet (Cl.) part in 4/4 time. The key signature has one sharp (F#). The melody consists of eighth notes with a pentatonic-like quality, starting on a G# and moving through various intervals.

In Section 4, both the train and triplet motives are also present alongside the gamelan motive. The texture of these combined motives is further enriched with fragments of a melody—previously too sporadic and fragmentary to contribute greatly to any texture—written in the brass parts (Figure 20).

A kind of trochaic motive—as seen in Figure 21—has emerged earlier in the music, but it is not until Section 5 (m. 59) that it is taken up by more instruments and starts to gain prominence.

FIGURE 20 Fragments of a melody played by the brass in “Gat” (mm. 47-50).

The musical score for Figure 20 shows three staves: Cor. (Cornet), Tr. (Trumpet), and Trb. (Trombone). The music is in 4/4 time and marked *pp* (pianissimo). The Cor. part begins at measure 47 with a melodic fragment. The Tr. part begins at measure 48 with a similar fragment. The Trb. part begins at measure 49 with a similar fragment. The fragments are short and melodic, consisting of eighth and quarter notes.

FIGURE 21 A trochaic motive of “Gat” (m. 59).

The musical score for Figure 21 shows a single staff for Cb. (Cello) in 4/4 time, marked *pp* (pianissimo). The motive is a trochaic pattern consisting of a quarter note followed by an eighth note, repeated four times. The notes are G2, A2, B2, and C3.

In Section 6 (m. 71), the train, triplet, and gamelan motives all come together, creating a continually evolving rhythmic pattern. The gamelan motive is shortened from the initial nine-note figure to a quintuplet. In the same section, the previously slow-moving melodic fragments are transformed to fit the rhythmic patterns of the motives, as demonstrated in Figure 22. A motive is deemed “hybrid” when it exhibits the characteristics of more than one motive.

FIGURE 22 Rhythmic synchronies between melodic fragments (top) and a hybrid motive (bottom) in “Gat” (mm. 79-80).

The musical score for Figure 22 shows two staves: Cor. (Cornet) and Vno. 1 (Violin 1). The music is in 5/8 time. The Cor. part begins at measure 79 with a melodic fragment. The Vno. 1 part begins at measure 79 with a hybrid motive consisting of a quintuplet of eighth notes. The Cor. part is marked *pp* (pianissimo). The Vno. 1 part is marked with a 5 and a 3, indicating a quintuplet and a triplet, respectively.

Section 7 (m. 93) can be considered the calm before the storm, when we are left with only the train motive, mainly adopted by the strings. In Section 8 (m. 100), groups of instruments take turns to play fairly short *legato* phrases, forming dialogues between them.

A long stretch to the climax commences in Section 9 (m. 139). From this section onwards, the music is perpetually in *accelerando*, from $\downarrow = 88$ in measure 144 to $\downarrow = 160$ in measure 207. Figure 23 portrays the representative instrumental parts in four measures extracted from Section 9 to Section 11. Although the pulsations are always accelerating, the shifts in rhythmic patterns—from

FIGURE 23 Representative instrumental parts from Section 9 to Section 11 in “Gat.”

The musical score for Figure 23 is divided into two systems. The first system, measures 144-178, begins with a tempo of quarter note = 88. It features parts for Flute (Fl.), Cor Anglais (Cor.), Percussion (Perc.), Piano (Pfte.), and Violin 1 (Vno. 1). The Flute part starts with sixteenth notes in measure 144 and transitions to triplets in measure 196. The Percussion part includes a Congas section. Dynamics range from *f* (forte) to *ff* (fortissimo) and *mf* (mezzo-forte). Performance markings include *vigoroso* and *spiccato*. The second system, measures 196-215, begins with a tempo of quarter note = 120 (accel.) and a further acceleration to quarter note = 132 (accel.) starting at measure 196. It features parts for Flute (Fl.), Cor Anglais (Cor.), Percussion (Perc.), Piano (Pfte.), and Violin 1 (Vno. 1). The Flute part features triplets in measure 196 and a change in tempo to quarter note = 120 at measure 215. Dynamics range from *f* (forte) to *ff* (fortissimo). Performance markings include *ff* and *f*.

sixteenth notes in measure 144 to triplets in measure 196, for example—sometimes conjure up a paradoxical sense of the music slowing down.

In the last section, Section 12 (m. 218), all measures but the last are repeated once immediately after they are played. This section acts as a short bridge between “Gat” and the state of mind of the beginning of “Alap.” The same pitch materials are used in both sections—the beginning of “Alap” and the ending of “Gat”—but there are differences in rhythm. Save for the gamelan motive, which is distributed across most instrumental parts, all the other notes are much longer than those in previous sections. The general atmosphere of Section 12 is not disjointed from those that come before because: 1) the dynamics remain loud, and 2) the music, which suggests stillness, can be interpreted as an aural blur that occurs after a certain extreme rhythmic speed has been reached.

Reflections

There is a common thread that runs through both works, and that is the generation of multiple musical elements through a single CF. Despite the similarity in compositional process, the works portray different characteristics: *Clos de vie* evokes the rich textures of Javanese gamelan music, and each section is mostly self-contained with its specific texture and collective timbre, creating a sense of nonlinearity in terms of development; whereas *Alap & Gat* follows the typical form and structures of Indian classical music, and the motivic materials develop over different sections, which are mostly in a state of *accelerando*, giving a sense of the music linearly moving forward. Furthermore, while the CF yields various textures that act as structural elements in the former piece, it is used to produce different structure-bearing motives in the latter. These works show how a simple monody, on top of producing a set of complex musical materials, can be adaptable in different compositional contexts.

Despite being influenced by traditional music, *Clos de vie* and *Alap & Gat* are not attempts to recreate it. As Jonathan Goldman notes in his analysis of Evangelista's *Ô Bali*,¹⁰ Evangelista's music offers us the chance to listen to his sound world through his reflections and studies on the musics of various cultures.

10. Goldman, 2014, p. 101-102.

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