

# Todd Tarantino

# Haziri

Clarinet, Violin, 'Cello, Piano



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## Haziri (2006)

Clarinet in Bb  
Violin  
'Cello  
Piano

**Duration:** approximately 9 minutes

*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; ♭ = three-quarter tones flat;

A source recording from Jaora, Mahdya Pradesh, India can be found at:  
<http://www.toddtarantino.com/haziri/hazirijaora.mp3>

### Score in C

**For further information**  
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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

**Brutale** ♩ = c. 72

Musical score for Clarinet, Violin, Cello, and Piano. The score is in 3/4 time and consists of two systems. The first system includes measures 1-4, and the second system includes measures 5-8. The Clarinet part starts with a *fff* dynamic and features a *br.* (brass) marking. The Violin part has a *fff* dynamic and includes a *sul G* marking. The Cello part has a *fff* dynamic and includes a *ord.* (order) marking. The Piano part has a *fff* dynamic and includes a *con ped.* (con pedal) marking. The score includes various musical notations such as dynamics (*fff*, *f*, *ff*, *sfz*, *mf*, *f*, *cresc.*), articulation (*ord.*, *sul G*), and performance instructions (*con ped.*). The score also includes a box with the number 5 and a plus sign at the bottom left, and a plus sign at the bottom right.

Musical score for measures 10-14. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *mf*, *ff*, *sfz*, and *ord.*. Performance markings include accents, slurs, and fingerings (e.g., 3, 5, 7).

10

P + P +

Musical score for measures 15-19. The score is written for four staves: Violin I, Violin II, Cello/Double Bass, and Piano. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *fff*, *sfz*, *f*, and *ff*. Performance markings include accents, slurs, and fingerings (e.g., 3, 5, 6).

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P + P +

3/4  $\frac{3}{8}$  noise  $\frac{3}{16}$   $\frac{3}{4}$  slightly slower  $\frac{2}{8}$

*ff* *fff* *p* *nat.* *p* *3* *3* *3*

*ffmf*  $\frac{3}{8}$  *mf*  $\frac{3}{16}$   $\frac{3}{4}$  *p*  $\frac{2}{8}$

*fff* *fp* *p*

$\frac{3}{4}$  5:3 5:3  $\frac{3}{8}$   $\frac{3}{16}$   $\frac{3}{4}$   $\frac{2}{8}$

*ff* *f* *p*

19 P + P + P +

2/8 accel.  $\frac{3}{8}$  a tempo  $\frac{3}{4}$   $\frac{5}{16}$

*f* *ff* *f* *mf*

*ard.* *pizz como*  $\frac{3}{4}$  *gitarra* *arco poss.*  $\frac{5}{16}$

*f* *ff* *f* *f* *mf*

$\frac{2}{8}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{5}{16}$

*con ped.*

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