

## CRI-NAB

*music by Paolo Gatti*  
*Soprano : Silvia Lee*



### Abstract

"CRI-NAB" is a composition specially conceived for the "Seoul International Computer Music Festival 2022". The composition is dedicated to Italy and South Korea and is the result of collaboration between composer and electroacoustic musician from Rome (Italy) Paolo Gatti and South Korean Soprano Silvia Lee. The title synthesizes the main topic of the work, being the union between the Italian word "Crisalide" (meaning Chrysalis) and Korean word "Nabi" (meaning butterfly). The composition is dedicated to the processes of change on which life is based. So, musically the macro-structure of the piece reflects this concept. The piece is divided into two sections: the first one called "Chrysalis" and the second one called "Butterfly". As nature teaches us the butterfly is the natural evolution of the chrysalis and the composition itself contains these aspects: in fact the second section is a varied repetition of the first section. Therefore, we could also think to the second section as a development of the first section: like a little human developing organs in the embryo, we could say that in the second section basically there is the same structure of the first section but the elements contained in it are slightly different. The first section is from 00:00 to 05:30 while the second section is from 05:30 to 11:52. For example the starting part of the second section which occurs from 05:30 to 05:55, is a variation and a development of the first part of the first section that occurs from 00:00 to 00:43 second. In conclusion all the parts of the two sections are related each other. Another example: an extract of the theme contained in the end of the first section (from 05:10 to 05:30) is represented again at the end of the second section during the "beat oriented final part" which takes place from 10:56 to the end. In general everything in the piece is dedicated to Italy and South Korea: all the materials and the samples which the piece is built on belong to South Korean or Italian instruments from different ages. The macro-structure of the composition could be thought as a reinterpretation of Italian "baroque cantata" containing "aria" moments, "recitativo" parts and so on. The vocal themes sung by the Soprano are obtained from a "dodecaphonic inspired" series of 12 notes coming from the union of

“Amarilli Mia Bella” (famous theme composed by Italian musician Giulio Caccini in the baroque Italian era) and Korean Pansori called “Sarang-ga” (from the Chosun era). Another important interpretation of the piece can be found in the “conception of time” in Italy and South Korea, resulting directly from the personal experience of the Singer who has lived in Rome (Italy) for 9 years. Kindly find detailed information about all the main aspects of the composition in the attached documents.

## **Structure:**

The main concepts behind CRI-NAB are Mutation and Time; CRI-NAB is divided into 2 macro-sections. Each section is formed by 4 parts; the second section shares the same “DNA” with the first section but it is a variation of it ( this concept is inspired by the mutation from Chrysalis to Butterfly )

- the first part of both sections is called “Riflessivo” , the second part of both sections is called “Incerto”, the third part of both sections is called “Rabbioso”, the fourth part of both sections is called “Misterioso”.

### **1<sup>st</sup> Section:**

part 1: Riflessivo, it is an introspective introductory part containing the “recitativo 1” ( in Italian language)  
part 2: Incerto , is a bit more agitated and contains the “recitativo 2” (in Korean language)  
part 3: is more fragmented containing materials from 1<sup>st</sup> and 2<sup>nd</sup> part : the materials are combined using techniques of micro-editing and juxtaposition;  
part 4: it contains the third theme and the atmosphere is gently mysterious

### **2<sup>nd</sup> Section:**

part 1: Riflessivo: contains a varied performance of the recitativo; the fixed media part materials are the same of the 1<sup>st</sup> section but here the rhythm is more fragmented;  
part 2: Incerto: it contains a sung version of “theme 1”  
part 3: it is inspired by folk atmospheres and scenarios ( using also Korean and Italian folk percussions) and it contains a sung version of the second theme;  
part 4: it contains a reprise of the third theme sung on a “trap oriented beat” and also a “rap version” of recitativo;

The composition is a “reflection on time” based on the personal experience of the Singer ( who is from South Korea but lives in Italy) . In her perception time according to Italian and Korean way of living seems to be a bit different and through the lyrics she wrote, she asks herself which is the pace of time , what makes things run faster or slower, how time flows in Italy and in South Korea according to her perception.

## **Themes:**

CRI-NAB is built around three main themes :

the first theme can be heard from 00:45 to 01:45 , from 07:12 to 07:49 and also through the bass progression from 10:20 to 10:55 the second theme from 03:01 to 03:25 and from 09:05 to 09:20, the third theme can be heard from from 04:40 to 05:25 and it is resumed in the "trap part" from 10:55 to 11:31

As mentioned in the abstract, all the themes are created by a combination of notes taken from the theme of "Amarilli mia Bella" by Giulio Caccini and and Korean Pansori called "Sarang-ga"; in particular the three themes derive from different combinations freely inspired by dodecaphonic techniques developed by composer Arnold Schoenberg;

## **Materials:**

All the materials and timbres heard in the track derive from elaborations of italian and South Korean traditional instruments; in particular in the first , second and fourth parts of both sections samples taken from recording of ancient instruments are used. The materials are the result of elaborations of "Ancient Roman Empire" musical instruments ( such as "tibia" ) , Etruscan musical intruments ( such as the "Corno of Populonia" and sonaglio di Chiusi" ), South Korean traditional instruments such as Daegum , Cheolhyeongeum and Haegum; the third part of both the sections contains materials from folkloristic musical instruments ( such as italian "tamburi a cornice" and korean percussions played and recorded during "Samulnori" performances;

## **Technological Aspects:**

Materials are elaborated through different Max Msp patches developed by the composer ( such as granulators ) and through the usage of some plug-in from GRM Tools. There is also the usage of a rhythm generator developed in Max Msp; The rest of elaborations are the result of techniques of micro-editing and micro-juxtaposition on which the composer bases his musical reasearch;