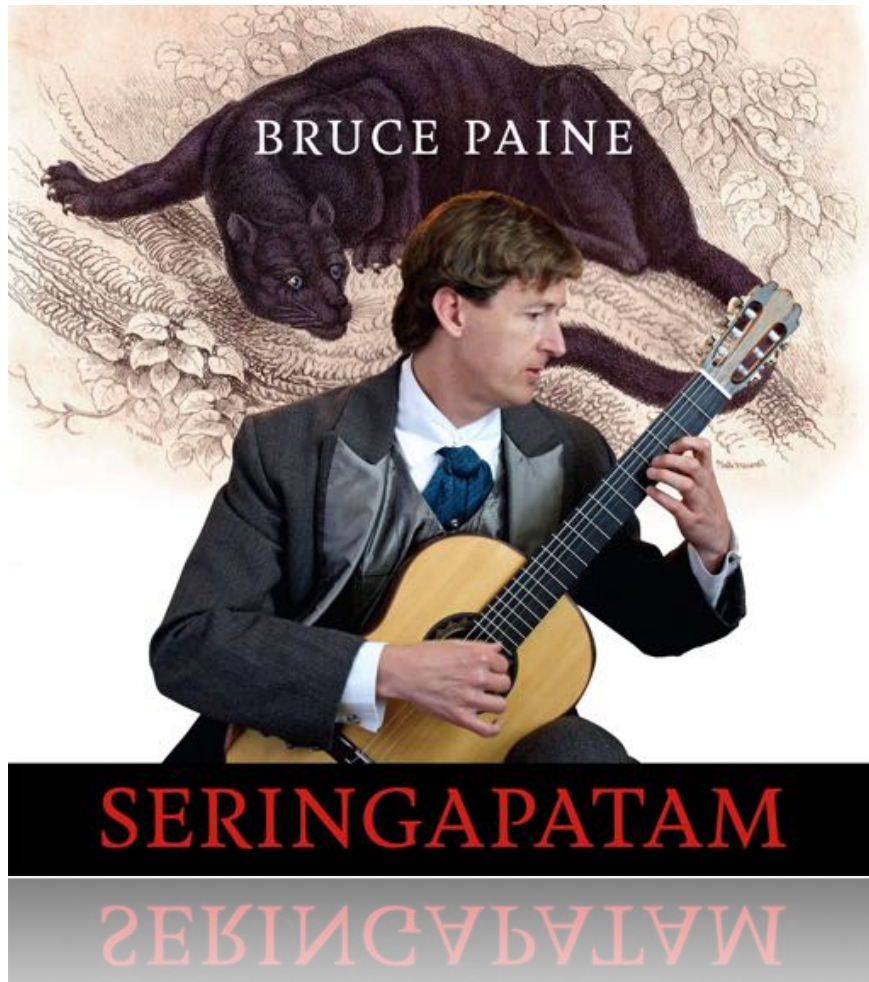


Seringapatam



as heard on Bruce Paine's DVD & CD



Alberton
Alberton (BNP DVD 01)

Date of Composition: 7th November 2009

Approximate Duration: 4' 30"

Programme Notes

This composition for solo classical guitar is a musical tribute to Seringapatam, a town in the Mandya district of the Indian state of Karnataka and place of great religious, cultural and historic significance. The non-anglicised version of the name is Srirangapatna (also spelled Shrirangapattana.)

The music was specially composed by Bruce Paine for his music DVD *Alberton* (BNP DVD 01) which was inspired by the iconic 1863 homestead Alberton in Auckland New Zealand. The mixture of Scottish and Indian architectural styles of the house and the Kerr Taylor family's similarly mixed bloodline were the main sources of inspiration for the music. The name Seringapatam was chosen because it was the birth place of the founder of Alberton, Allan Kerr Taylor born in 1832, the son of Lieutenant-Colonel William Taylor of the 39th Madras Native Infantry.



The composer's intention was to write something that encapsulates both the Scottish and Indian aspects of Alberton, so what transpired was a remarkable marriage of melody and invention. The traditional song 'The Blue Bells of Scotland' was transformed by the use of glissandi to gently imitate the tonal nuances and technique of bending notes on a sitar that is such a feature of Indian music.

The classical guitar cannot precisely reproduce the sounds of an instrument such as the sitar however the repeated accompaniment figures in this piece are intended to be suggestive of the drone effect heard when the sitar is played. It is an approximation that works in the context of the guitar's tonal capabilities.

Performance Notes

The composition has four main sections each preceded by a brief passage of undulating accompaniment. In the first two sections A and B, the melody approximately traces its way around the original Scottish ballad in an improvisatory fashion.

The central and dramatic section C departs from the ballad with contrasting, energetic and more passionately expressed material. This is intended to represent Indian music where a quiet and loosely improvised style transforms into something more energetic and rhythmically driving.

The final section D is a repetition of A and followed by a brief coda at E, echoing material from section C. The piece is rounded off with the undulating accompaniment that gradually fades.

Technical Considerations

A challenging aspect of this piece for many players is to achieve clean execution of the various three note glissandi that appear throughout the score. The performer should try to reach the specified notes as accurately as possible without rushing or allowing a break in the sound. It may be possible to find alternative upper notes that sound equally authentic and effective as those written but if departing from the score it is wise to choose carefully and avoid parody.

Tone colour is left to the performer's discretion but it should be noted that there are several opportunities for echo effects when phrases or notes repeat. In general, a dolce sound suits the melodic material but there are opportunities to employ ponticello for dramatic effect, particularly in section C.

Some suggested dynamics and expression markings are included but performers are encouraged to experiment and discover nuances that work best for them.

Reference Material

A performance of this composition is featured on Bruce Paine's DVD and CD set *Alberton* which is available from www.brucepaine.co.nz.

The Seringapatam audio track from the Alberton CD is available in mp3 format from the following web site address: www.cdbaby.com/cd/brucepaine3

Seringapatam and other of Bruce Paine's recordings are also available on iTunes.

Seringapatam

for solo classical guitar

Bruce Paine

♩ = 69

⑤ = G
⑥ = D

A *Tranquil*

B