

Michael Echaniz

Gernika

(Bask Balms)

Instrumentation

Sampler

Trumpet in Bb

Alto Saxophone

Trombone

4 Female Voices (Alto)

Electric Piano

Piano

Double Bass (+2 Overdubs)

Synth Bass

Drum Set

Claves

Congas

Recorded Duration: 12:56

Publishing: 2020 (ASCAP)

Artistic and Compositional Statement

*This epic, through-composed piece is a passionate, solemn, yet triumphant reflection on the April, 26th, 1937 aerial bombing of the Spanish Basque town of Guernica (**Gernika** in Basque dialect), executed by a Francisco Franco's Nationalist in coordinated with the Nazi Luftwaffe.*

*This work serves as a "**musification**" of my ethnic ancestry, a multi-generational journey through several centuries from the **Basque** region of Northern Spain to the Americas.*

*This composition revolves around **numerology** in terms of integers that describe aspects of the **bombing** event.*

4

26

1937

*At least **150** were killed*

***23** Basque Battalions*

Disclaimer: The battlefield audio sample (non-musical) utilized is a

"royalty-free" sample downloaded legally from a subscription to

www.Splice.com

Lyrics

Starlight, star brightly, holy, unholy luminate,

Star night, star nightly, holy, unholy darkened.

Scarred light, scarred brightly, holy, unholy immolate,

Scarred night, scarred nightly, holy, unholy, blackened!

Starlight, star brightly, holy, unholy luminate,

Star night, star nightly, holy, unholy darkened.

Scarred light, scarred brightly, holy, unholy immolate,

Scarred night, scarred nightly, holy, unholy, blackened!

Starlight, star brightly, holy, unholy luminate,

Star night, star nightly, holy, unholy darkened.

Scarred light, scarred brightly, holy, unholy immolate,

Scarred night, scarred nightly, holy, unholy, blackened!

Gernika (Bask Balms)

♩ = 108

A 2-3 Rumba Clave

Sampler

Trumpet in Bb

Alto Saxophone

Trombone

Alto

Electric Piano

Piano

Double Bass

Synth Bass

Drum Set

Claves

Congas

6

7

10

To Db.
To Db.

(fill into 4)

2-3 Rumba Clave

Play Guaguancó orchestration between 2 or 3 congas

2-3 cáscara and ~~boom~~ back beat stick reinforcing bass

To Db.

Double Bass

To U. Bass Upright Bass

Detailed description: This is a musical score for a piece titled 'Gernika (Bask Balms)'. The score is written in 4/4 time with a tempo of 108 beats per minute. It features a variety of instruments including a Sampler, Trumpet in Bb, Alto Saxophone, Trombone, Alto, Electric Piano, Piano, Double Bass, Synth Bass, Drum Set, Claves, and Congas. The score is divided into three systems, with measures 6, 7, and 10 marked. A section labeled 'A' is marked with a '2-3 Rumba Clave' pattern. The drum set part includes a 'fill into 4' and a '6' measure. The piano part has a '7' measure. The double bass part has a '3' measure. The congas part has a '4' measure. The score includes various musical notations such as notes, rests, and dynamic markings.

14

Pno. U. Bass Dr. Clv. Congas

7/16

Detailed description: This system covers measures 14 to 16. The piano part features a complex rhythmic pattern with sixteenth notes and chords. The bass line is a simple eighth-note melody. The drums play a consistent 7/16 pattern. The congas have a specific rhythmic accompaniment. Measure 16 ends with a double bar line and a repeat sign.

19

B

Pno. U. Bass Dr. Clv. Congas

7/16

7/8 clave pattern
Play 7/8 Guaguancó (cutoff from 2-3 4/4)

Detailed description: This system covers measures 19 to 26. A section marker 'B' is placed above measure 19. The piano part continues with a similar rhythmic texture. The bass line is mostly rests. The drums play a 7/8 clave pattern. The congas play a 7/8 Guaguancó pattern, noted as a cutoff from 2-3 4/4. Measure 26 ends with a double bar line and a repeat sign.

27

Pno. U. Bass Dr. Clv. Congas

Detailed description: This system covers measures 27 to 34. The piano part continues with the same rhythmic texture. The bass line has some activity in the later measures. The drums and congas maintain their respective patterns. Measure 34 ends with a double bar line and a repeat sign.

35

A.

Pno. Clv. Congas

Detailed description: This system covers measures 35 to 42. A section marker 'A.' is placed above measure 35. The piano part continues with the same rhythmic texture. The congas play a consistent pattern. Measure 42 ends with a double bar line and a repeat sign.

43

A.

Pno. U. Bass Dr. Clv. Congas

Detailed description: This system covers measures 43 to 50. A section marker 'A.' is placed above measure 43. The piano part continues with the same rhythmic texture. The bass line has some activity. The drums and congas maintain their respective patterns. Measure 50 ends with a double bar line and a repeat sign.

Gernika (Bask Balms)

5

78 Dmaj7/F# Fm(maj7)

86 Ebm(maj7) Fm(maj7) Gbmaj7(#5) Gmaj7(#5)

98 Gmaj7(#5) Amaj7(#5) Gmaj7(#5) Amaj7(#5) Gmaj7(#5) Amaj7(#5) F#(add2)/A# Bm6 F#(add2)/A# Am

114 C#(sus2)/G# D(sus2)/G# C#(sus2)/G D(add2)/F#

Piano Solo Cont'd

122 C#(sus2)/G# D(sus2)/G# C#(sus2)/G Am Cm

132 Bbm Db+/A Bbm Bbm7/Ab Eb7 Eb7(b9) Abmaj7 Dbmaj7

Piano Solo Cont'd

Gernika (Bask Balms)

7

195 **F**

E. Piano
Pno.
U. Bass
Dr.
Clv.
Congas

199

E. Piano
Pno.
U. Bass
Dr.
Clv.
Congas

202

Pno.
Dr.
Clv.
Congas

206 **G**

E. Piano
Pno.
U. Bass
Dr.
Clv.
Congas

210 (4 groups of 15 (2(3x5)+2(5x3)))

Pno.
U. Bass
Dr.
Clv.
Congas

214 2-3 to 3-2 Clave Transition H 3-2 Clave

A.
Pno.
U. Bass
Dr.
Clv.
Congas

To U. Bass
Upright Bass
mp
3-2 Rumba Clave
3-2 Guaguancó Variation

219

A.
Pno.
U. Bass
Dr.
Clv.
Congas

223

A.
Pno.
U. Bass
Dr.
Clv.
Congas

227

A.
Pno.
U. Bass
Dr.
Clv.
Congas

231 **I**

A.
Pno.
U. Bass
Dr.
Clv.
Congas

235

A.
Pno.
U. Bass
Dr.
Clv.
Congas

239 **J** Congas Solo

Pno.
U. Bass
Dr.
Clv.
Congas

243 Congas Solo Ends

Pno.
U. Bass
Dr.
Clv.
Congas

Back to 3-2 Guaguancó comping

248 **K**

Pno.

U. Bass

Dr.

Clv.

Congas

252 **3-2 to 2-3 Clave Transition**

E. Piano

Pno.

U. Bass

Clv.

Congas

255 **L** **2-3 Clave**

E. Piano

Pno.

U. Bass

Clv.

Congas

L 2-3 Rumba Clave

2-3 Guaguancó Comping

259 **6**

E. Piano

U. Bass

Clv.

Congas

264

Pno.

Dr.

Clv.

Congas

268

Pno.

U. Bass

Dr.

Clv.

Congas

274

Pno.

U. Bass

Dr.

Clv.

Congas

278

Pno.

U. Bass

Dr.

Clv.

Congas

282

A.

Star-light, star bright - ly, ho - ly, un - ho - ly lu - mi - nate, Star night, star night - ly, ho - ly, un - ho - ly dark - ened.

Pno.

U. Bass

Dr.

Clv.

Congas

286

A.

Scarred light, scarred bright - ly, ho - ly, un - ho - ly, im - mo - late, Scarred night, scarred night - ly, ho - ly, un - ho - ly black - ened!

Pno.

U. Bass

Dr.

Clv.

Congas

290 melody doubled with voice - can play expressively with bends and scoops, but keep rhythms strict

Alto Sax.

A.
 Star-light, star bright - lly, ho - ly, un - ho - ly lu - mi nate, Starlight, star night - ly, ho - ly, un - ho - ly dark - ened.

Pno.

U. Bass

Dr.

Clv.

Congas

294

Alto Sax.

A.
 Scarred light, scarred bright - ly, ho - ly, un - ho - ly, im - mo-late, Scarred night, scarred night - ly, ho - ly, un - ho - ly black - ened!

Pno.

U. Bass

Dr.

Clv.

Congas

298 **N**

Tpt.
 (dramatic fall with trombone)

Alto Sax.
 (same melody as M)

Tbn.
 (dramatic fall with trumpet)
 (dramatic fall with trumpet)

A.
 Star- light, star bright - lly, ho - ly, un - ho - ly lu - mi nate, Star night, star night - ly, ho - ly, un - ho - ly dark - ened.

Pno.

U. Bass

Dr.

Clv.

Congas

(dramatic fall with trombone)

302

Tpt.

Alto Sax.

Tbn.

A.

3

3

3

Scarred light, scarred bright - ly, ho - ly, un - ho - ly, im - mo - late, Scarred night, scarred night - ly, ho - ly, un - ho - ly black - ened!

Pno.

U. Bass

Dr.

Clv.

Congas

4

306

Drum Set Solo

Pno.

Dr.

Clv.

Congas

4

310

A.

Pno.

U. Bass

Dr.

Clv.

Congas

4

314

A.

Pno.

U. Bass

Clv.

Congas

4

318 2-3 to 3-2 Clave Transition

A. Lau,

Pno. *Ed.*

U. Bass

Dr.

Clv.

Congas

323 3-2 Clave Drum Solo Cont'd with Figures

A. Bi, Sei,

Pno.

U. Bass

Dr. *P*

Clv. 3-2 Rumba Clave

Congas 3-2 Guaguancó Comping

327

A. Hi - - ru, Zazpi, Ger - ni - ka - gor - ri - a.

Pno. *To Db.*

U. Bass

Dr.

Clv.

Congas

331 3-2 to 2-3 Clave Transition Drum Solo Ends ♩=120

Tpt. can think of this rhythm in 4/4

Alto Sax. can think of this rhythm in 4/4

Tbn. can think of this rhythm in 4/4

A.

Pno.

U. Bass *Double Bass* *To U. Bass* *Upright Bass*

S. Bass

Dr. *f* *ppp* *fff* ³

Clv.

Congas

334 **Q** [26 Seconds of Instrumental Silence - Battlefield Sample Fades In]

mp *f*

To Db.
To Db.

Q

Dr. 26
Clv. 26
Congas 26

335 **R** [Sample Fades Out] **R** [Live Performed Looping of mm. 62-63]

ppp

Implied 4/4 over 23/16
2nd Time Only

R

"Boom-Bap" Hip-hop Backbeat - 4/4 Over 23/16 Polymeter

23/16 Clave

Play 23/16 Pattern Resembling 2-3 Guaguancó with a 7/16 Extension

ppp

Dr. 108
Clv. 16
Congas 16

339

A.

ppp

Dr. 108
Clv. 16
Congas 16

343 **S** Sample Fades Back Into Mix

mp *f*

Implied 4/4 over 23/16

arco 3:2 2:3 4:6

f

3:2 4:6 4:6 3:2 4:6 4:6 3:2

Dr. Clv. Congas

347 **S** Repeat at least 3 Times Then Slowly Fade Whole Mix Out to Silence

Repeat at least 3 Times Then Slowly Fade Whole Mix Out to Silence

2:3 3:2 2:3 3:2 4:6 4:6

3 4

3:2 4:6 4:6 3:2 4:6 4:6 3:2

Dr. Clv. Congas

