

Josef Tal

MIN HAMEITZAR KARATI YAH (I called upon the Lord in distress) - electronic music (1971).

Duration: 6'30".

Min Hameitzar Karati Yah (I called upon the Lord in distress) was first recorded as a spoken sentence. The phonetic system of the syllables was then analysed and all the sound characteristics of the syllables taken as basic sound material for the composition. For example: the prolonged "Ha" (the article of the word Hameitzar) provides for the basic white noise. Explosion-sounds like "Ka" or "ti" (in the word "Karati") produce percussion-like "sound"-types in contrast to a rolling sound like "ra" in "Karati" or combined with a hissing sound as "Tzar" in "Meitzar". No electronic sounds whatsoever participate in this composition. As the work was created for a solo dance, the content of the verbal sentence is reflected in the music by hope, despair, fight and redemption.

Explanation for MIN HAMEITZAR KARATI YAH (From the depths of my soul
I called you, O Lord) - by Josef Tal.

The sound source for this composition is a speaker's voice without any additional sound combination. The recorded sentence has been analysed into its vowels, consonants, hissing sounds, rolling sounds, etc.

Thus the basic "instrumentation" is an ensemble from:

- 'Ha' (Hameitzar) - hissing sound
 - 'Min' - closing sound
 - 'Meitzar' - rolling sound at the end
 - 'Ka' - explosive sound
 - 'Ra' - rolling sound
 - 'Ti' - explosive sound
 - 'Yah' - vowel.
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The work was composed for the dancer Deborah Bertonoff, who wanted to express growth, struggle, despair, deliverance. The composer followed the outline of this choreographic concept.

*Min Hameitzar Karati Yah (I called upon
the Lord in distress)*

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