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THREE PORTALS

for Solo Guitar

Hakki Cengiz Eren

2014

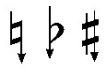
Composer's Notes

Three Portals embodies a musical process that strives to achieve sonorities related to the natural spectra of different fundamentals. The piece begins in the realm of equal temperament, unstable in its harmonic and rhythmical construction.

As the music begins its journey towards more and more stability, each new movement introduces a microtonal tuning of a single string that not only stretches the boundaries of different spectra, but also takes key notes out of equal temperament and places them into their spectrally more accurate contexts, in this case the natural harmonic series. Partial 1-7 are particular to the first movement, thus one encounters an array of altered dominant 7th chords. The second movement expands the range of spectra further, incorporating the 9th and the 10th partials, sometimes resulting in pentatonic collections or half-diminished chords. The last movement continues the process, extending the possibility of sonorous combinations all the way up to the 21th partial.

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Accidentals



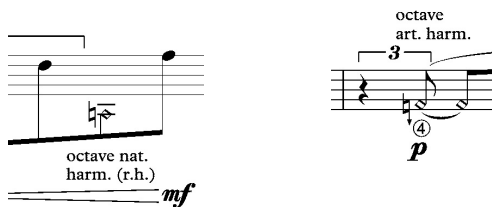
Lower the pitch by 1/3 of a semitone, or approximately 30 cents. These accidentals are exclusive to pitches played on the D string, starting from the 2nd movement, until the end.



Lower the pitch by 1/2 of a semitone, or approximately 50 cents. These accidentals are exclusive to pitches played on the B string, starting from the 3rd movement, until the end.

Harmonics

The harmonics in this piece are always notated as diamond shaped notes where the left hand frets them. At times, when it is not obvious, they are accompanied by instructions that clarify the execution.



Rhythm

There are 2 metric devices in this piece that somewhat transcend conventional notations:

- 1- When the denominator of a time signature is a 6, 12 or a 24, the speed is determined by quarter, eighth and sixteenth note triplets respectively.
- 2- When the denominator of a time signature is a 5, 10 or a 20, the speed is determined by quarter, eighth and sixteenth note quintuplets respectively.

This gives freedom in the course of events that take place, as a particular speed is not restricted by a pre-determined number of notes that would have had to exist within a tuplet sign.

for Mak GrgiĒ

THREE PORTALS

I.

Tense and Fluid

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♩ = 90, solemn, wandering

Musical notation for measures 1-4. The piece begins in 5/8 time, then changes to 5/12 and 5/16. The first measure starts with a piano (*p*) dynamic and includes fingering numbers 5 and 4. The piece concludes with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 5-8. Measure 5 starts with a forte (*f*) dynamic and includes fingering number 1. Measure 6 includes fingering numbers 3, 2, 5, and 6. Measure 7 includes a *p sub.* dynamic. Measure 8 includes a *pp sub.* dynamic and the instruction "sul pont., as if from far away".

Musical notation for measures 9-13. Measure 9 is marked "norm." and includes a *ff sub.* dynamic. Measure 10 includes a *p* dynamic. Measure 11 includes fingering numbers 1, 2, and 3. Measure 12 includes a *p* dynamic. Measure 13 includes fingering numbers 4 and 3. The instruction "expressively, calm" is placed above the staff.

Musical notation for measures 14-17. Measure 14 includes a *f* dynamic. Measure 15 includes the instruction "swiftly gaining intensity". Measure 16 includes a *f* dynamic. Measure 17 includes fingering numbers 2, 1, 5, and 4.

Musical notation for measures 18-20. Measure 18 includes a *p sub.* dynamic and fingering number 2. Measure 19 includes a *p sub.* dynamic. Measure 20 includes a *ff* dynamic and fingering number 1. The instruction "sul pont., as if from far away" is placed above the staff.

Musical notation for measures 21-24. Measure 21 is marked "norm." and includes a *ff* dynamic. Measure 22 includes a *ff* dynamic. Measure 23 includes a *ff* dynamic. Measure 24 includes a *ff* dynamic. The instructions "CV" and "CIII" are placed above the staff.

25 *p* *f sub.* *p* *calmly, yet menacing* *norm.* *sul pont.*

29 *f* *passionately* ** 1/3 CI* *First finger covers strings ⑤ and ⑥*

34 *p sub.* *ff* *intensely sul pont.*

39 *p sub.* *ff* *norm.* *CIV*

43 *pp sub.* *f* *more intense!* *CIX*

47 *ff*

52 *mf* *p* *pp*

56 *p* *mf*

flowing CVI CVII

61 *p sub.* *f* *ff*

66 *fff* *pp* *p*

sul tasto

71 *p* *f* *p sub.*

flowing norm. sul pont.

76 *ff*

norm.

79 *p sub.* *f* *p sub.*

(4+2)

$\text{♩} = 270$ ($\text{♩}^3 = \text{♩}$)

83

f *p sub.* *f*

rit.

sul pont. → norm.

87

pp *ff* *mf*

$\text{♩} = 180$

90

f p i p i

gradually gaining intensity...

94

ff *pp sub.* *mf* *p* *mf*

sul pont. →

97

p sub. *mf* *pp sub.*

with uncompromising rage!

101

f *mf* *ff*

♩ = 270 (♩ = ♩³)

rasgueado, furiously!

103

fff

♩ = 180

105

pp sub ————— *f* ————— *ffff*

107

p sub. ————— *f*

108

pp ————— *mp*

tranquil, ♩ = 70

111

p ————— *mp*

115

p ————— *pp*

A tempo (♩ = 90)

119

pp

123 *ff*

127 *p* *mf* **expressively**

131 *p* *mf* **sul pont**

134 *p sub.* **norm.**

138 *mf* *p* *mp* *pp*

143 *p sempre* **tranquil and calm** (let notes ring into each other) **octave art. harm.**

148 *rit.*

152 *pp* **natural 7th harm.** **octave art. harm.**

④ = \flat D (lowered by 30 cents)

II. Resonant

(always allow notes to ring into each other in the upper staff, and finger accordingly)

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tranquil, ♩ = 62

octave nat. harm.

octave art. harm.

14

(slower arp.)

f

p

p sub.

17

p

mp

ff sub.

*1/2 CVI

(even slower arp.)

suddenly exploding

* first finger covers bottom three strings

20

freely, legato ♩ = 90

ff

p sub.

pp

octave nat. harm. (l.h.)

octave nat. harm. (l.h.)

24

octave nat. harm. (r.h.)

octave nat. harm. (r.h.)

mf

dream-like, ♩ = 52

27

norm.

p

30 *mf* *ppp*

mysteriously, sul pont.

norm.

34 *pp*

freely, legato ♩ = 90

37 *ff sub.* *pp* *mf*

rit.

40 *f*

44 *p sempre* *f*

51 *p* *rit.* *nat. 11th **

56 *pp* *p* *ppp*

* let low E ring by lifting l.h. finger immediately

② = $\sharp A$ (lowered by a semitone, plus a quarter-tone)

III.

Hommage to Georg Friedrich Haas

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$\text{♩} = 46$
sul pont.
norm., with thumb
ff *ff* *f* *ff*

poco sul pont.
norm.
sul tasto
mf *p* *p* *mp*

norm.
sul pont.
norm.
mf *f* *mp* *pp*

$\text{♩} = 72$
sul pont.
norm.
mf *p* *f* *pp sub.*

CIV
f *mf* *IX*

sul tasto
mf *pp* *mp*

22 *sul pont.* *f* *norm.* *p sub.* CVIII CIV

26 *f* *sul pont.* *p* CIV *norm.*

31 *f* *p sub.* *ff* *p sub.* *f* hold down all notes

36 *p* *f* *p* *pp* *sul pont.* *norm.*

39 *ff*

43 *pp* *f* *sul pont.* *norm.*

47

p *pp* *p* *mf*

52

sul tasto → norm.

CVIII

pp *pp* *f*

56

CXI

→ sul pont

p

61

→ norm.

f *p sub.* *mf*

67

→ sul pont. → norm.

CII CVI

p *f (maintain)*

73

CIX

p

77 *pp sub.*

rasgueado, as fast as possible, progressively incorporating lower notes within the barred position

79 *ffff*

→ sul pont.

norm. CVI

83 *f* *mp* *mf*

CIII 3

87 *p* *mp*

CII

92 slowly place CI

p

96 *pp*

$\text{♩} = 52$

octave harm.

double octave harm.

99 *rit.*

(8^{va})

double octave harm.

double octave harm.