

Hear - with me - There

*for Saxophone, flute, piano
and live electronics*

Hakki Cengiz Eren
(2017)

Program Notes

Hear-with me-There is a ritual piece that attempts to convey a peculiar place that recurs in my dreams. The work revolves around the accumulation and release of energy, manifested in the form of trills that speed up and slow down. Each cycle reveals a previously unexplored segment of the main process. These cycles lead into climactic passages in which various live electronic treatments are suddenly triggered. These electro-acoustic passages attempt to capture the whirlwind of emotions I experience every time I am in the proximity of the place in question.

Instructions

Gear required:

4 Speakers (min.)

2 mics, for sax and flute (in case piano is also brought into the electronic space then 3 mics)

Macbook laptop with MaxMSP and **Ircam's Spat** installed in it.

Magnetic tape from an old audio cassette (to be tied to a piano string at the end of the piece).

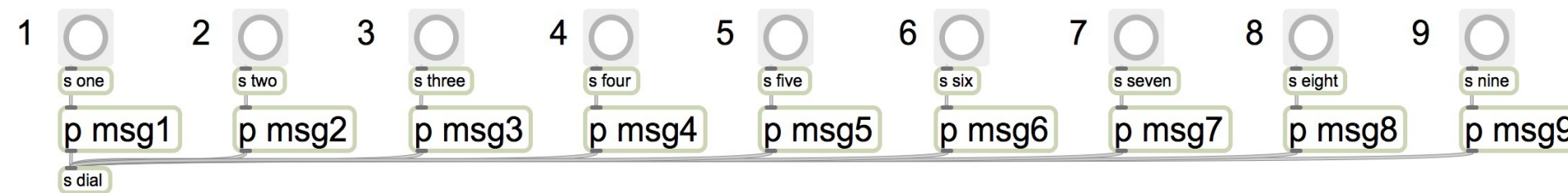
Max/MSP electronic treatments, overview:

SAX Frequency modulation + Comb + (later) spectral envelope.

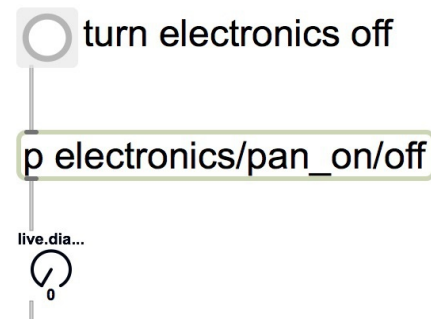
Flute granulation + pitch shift (encapsulated inside the main patch)

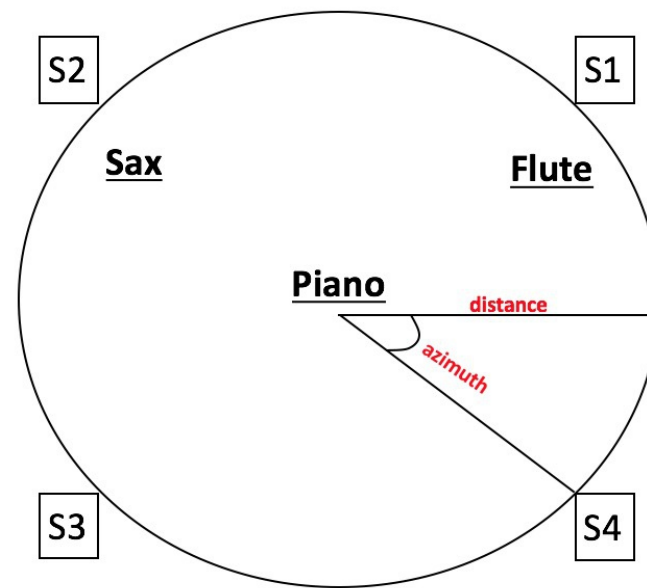
There are no electronic treatments for the piano, however it might still be required to be brought into the spat space.

There are nine main events (p msg1, p msg2, p msg3...) and all are **initiated** with the its corresponding bang button. These main events are indicated in the score with the same name (**Fm modulation msg1, msg2...**)



There is a significant amount of music with no electronic treatments. For those sections electronics are turned off through the bang button of the **<p electronics_pan_on/off>**. These are notated in the score as **DISENGAGE**.





Space in this work is one of the most important components of the electronic treatments; initial spatial parameters that can be altered (with respect to rehearsal feedback) are the distance and the azimuth.

Other parameters retaining flexibility with respect to rehearsal feedback are as follows:

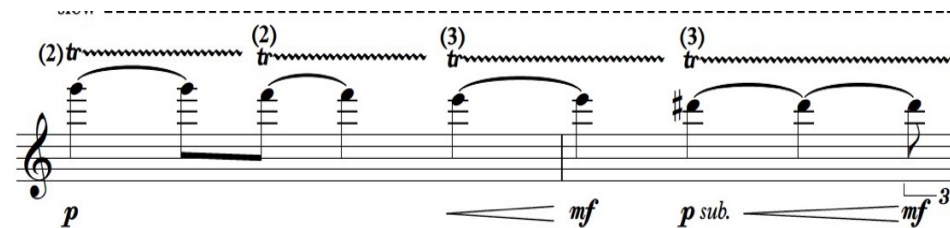
Flute volume multiplier (inside <p flute_granulations>)

Depth of FM (inside the main patch right under <r depth>)

All other sub-event values (comb feedback, spectral lfo...etc.) are in <p events> and can be changed by modifying the corresponding message box values.

Flute

There is much flexibility for microtone trills, so much so that the flute part is notated as such, with (2) meaning two microtonal notes being trilled and (3) meaning three microtonal notes being trilled...etc, **around the indicated note**.



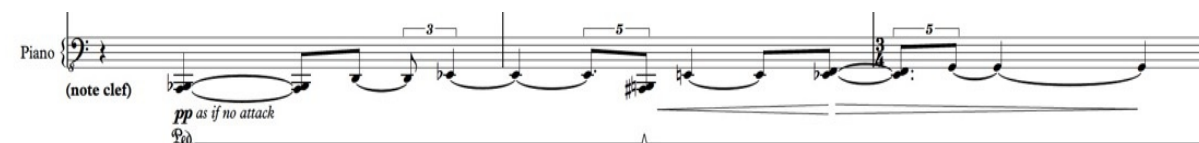
Saxophone

In such microtonal passages, as long as the performer follows **the general contour in 'some microtonal' manner**, it should be satisfactory.



Piano

Passages like these should have as little attack as possible, but still a **low, rumby presence**.



Hear-with me-There

for Ensemble Suono Giallo

Hakki Cengiz Eren

♩ = 56, **connectedly**

slow → fast

gradually take up speed

Flute: *p*, *mf*, *p sub.*, *mf*, *p sub.*, *p*

Alto Saxophone: *pp*

Piano: (note clef), *pp as if no attack*, *Red.*

Tempo markings: *slow*, *gradually take up speed*, *fast*

Trills: *tr*

Accents: *acc.*

Articulation: *acc.*

Phrasing: *mf*, *p sub.*, *mf*, *p sub.*, *p*

Measure numbers: 3, 4, 3, 4, 3, 4

Surround/Granular/Pitch shift [msg.1]

14"

Fl. *ff*

Alto Sax. *ff*

Pno. *pppp*, *pp*

Trills: *tr*

Accents: *acc.*

Phrasing: *ff*, *pppp*, *pp*

Measure numbers: 4

Trill notes rapidly within the indicated range,
note changes should be as irregular as possible

FM modulation [msg.1]

sustain

DISENGAGE

4''

bisbigliando-like

+2¢

+2¢

-14¢

-14¢

-14¢

-14¢

-14¢

slow

tr

Fl. 5

pp 3 mp 3 pp

pp

mf 5 3 p

pp 6

p

Alto Sax.

pp mp

pp mp

Pno.

pp as if no attack

Ped.

gradually take up speed

fast

Fl. 9

tr

p sub.

p

mf 3 p sub.

f

Alto Sax.

pp mp

pp mf

p

Pno.

3 3

3 3 5

mf

Surround/Granular/Pitch shift [msg.2]

21"

Fl. 12

3"

tr

p ————— *ff*

Alto Sax. FM modulation [msg.2] sustain

9 sec. breathe

15 sec. breathe

ff

p < *f*

p < *f*

Pno. 5" 10"

pp ————— *mf* ————— *pp*

DISENGAGE 5"

♩ = 70, faster, striving

Fl. 13

5"

pp

pp

pp

Alto Sax. (timbral) *tr*

pp

pp

pp

17

Fl. *pp* *pp* *p* *pp*

Alto Sax. *pp* *pp* (timbral) *tr* *mp*

Pno.

20

Fl. (timbral) *tr* *pp* *pp* (timbral) *tr* (timbral) *tr* (timbral) *tr*

Alto Sax. (timbral) *tr* *pp* *pp* *mp*

Pno. *pp* as if no attack *Red.*

24 5

Fl. *pp* (timbral) *tr* *mf* (timbral) *tr* (timbral) *tr* (timbral) *pp*

Alto Sax. *pp* *mf* *pp* *mf*

Pno. *pp* *mf*

Detailed description: This system covers measures 24 and 25. The Flute part begins with a triplet of eighth notes at *pp*. In measure 24, it features a trill (tr) over a half note, marked '(timbral)'. In measure 25, there are two more trills, also marked '(timbral)'. The Alto Saxophone part has a triplet of eighth notes in measure 24 and a half note in measure 25. The Piano part has a triplet of eighth notes in measure 24. Dynamics range from *pp* to *mf*.

A tempo, ♩ = 56

27 16

Fl. (tr) (poco) +2¢ +2¢ +2¢ +2¢ +2¢ +2¢ -14¢

Alto Sax. (poco) *pp* *mp* *pp*

Pno. (poco)

Detailed description: This system covers measures 27, 28, 29, and 30. The Flute part starts with a trill (tr) in measure 27, marked '(poco)'. In measure 28, it has a triplet of eighth notes with four '+2¢' markings above it. In measure 29, it has a triplet of eighth notes with two '+2¢' markings. In measure 30, it has a quintuplet of eighth notes with a '-14¢' marking. The Alto Saxophone part has a triplet of eighth notes in measure 28 and a half note in measure 30. The Piano part has a triplet of eighth notes in measure 28. Dynamics range from *pp* to *mp*.

slow

gradually take up speed

-14c -14c -14c -14c -14c -14c

Fl.

Alto Sax.

Pno.

32

3

6

5

5

p

p

mf p sub.

3 p

3

mp

pp

mp

pp

pp

mp

pp

3

pp as if no attack

Ped.

fast

Fl.

Alto Sax.

Pno.

36

mf

p sub.

3 p

f

p sub.

f

pp

3

p

mf

p

mf

pp

3

mf

Surround/Granular/Pitch shift [msg.3]

10"

Fl. 39

Fl. *ff*

Alto Sax. sustain *ff*

Pno. 4" 2" *tr*

pp *f* *ppp sub.* *mf*

3"

10"

Fl. 40

Fl. *f*

Alto Sax. sustain *p* *ff*

Pno. 5" 2" *tr*

ppp *pp* *f* *ppp sub.* *mf*

2"

41

Fl. *ff*

Alto Sax. *p* \longleftarrow *ff*

Pno. *p* \longrightarrow *ff* *ppp sub.*

FM modulation [msg. 3]

sustain

3" 2"

tr

DISENGAGE ♩ = 70, faster

42

Fl. *p* (timbral) *tr*

Alto Sax. *pp* (timbral) *tr* *mp* *p* *mf* *mp*

Pno. *pp as if no attack* *Ped.*

6" 3 3 3 3 3 7 6 5 5 3 3

A tempo, ♩ = 56

slow _____ 9

(timbral)

-14¢ -14¢ -14¢ -14¢

Musical score for measures 46-48. The Flute part (Fl.) features a melodic line with trills and a descending scale, marked with a piano (*p*) dynamic. The Alto Saxophone part (Alto Sax.) includes triplet patterns and a descending scale, marked with mezzo-piano (*mp*) and piano (*p*) dynamics. The Piano part (Pno.) provides a harmonic accompaniment with a triplet and a descending scale, marked with piano (*p*) dynamics. The score includes various musical notations such as trills, triplets, and dynamic markings.

gradually take up speed → fast

Musical score for measures 49-51. The Flute part (Fl.) features a melodic line with trills and a descending scale, marked with mezzo-forte (*mf*) and piano (*p*) dynamics. The Alto Saxophone part (Alto Sax.) includes triplet patterns and a descending scale, marked with mezzo-forte (*mf*), piano-piano (*pp*), forte (*f*), and piano (*p*) dynamics. The Piano part (Pno.) provides a harmonic accompaniment with a triplet and a descending scale, marked with piano-piano (*pp sub.*) dynamics. The score includes various musical notations such as trills, triplets, and dynamic markings.

Surround/Granular/Pitch shift [msg.4]

7"

Fl. *ff*

Alto Sax. *ff*

Pno. *pp* *mp* *pp* *p* *ff*

5"

very quick

♩ = 70, faster
DISENGAGE

Fl. *p* *mf* *p sub.* *mf* *p*

Alto Sax. *pp* *mf* *p* *mf* *p*

Pno. *pp* as if no attack *ped.*

A tempo, ♩ = 56

-14¢ -14¢ -14¢ -14¢ -14¢ -14¢

fast

Fl. *f* *pp* *p* *mp* *p* *mf* *pp*

Alto Sax. *p* *mp* *p* *mf* *pp*

Pno. *p* *mf*

Surround/Granular/Pitch shift [msg.5]

15"

Fl. *ff*

Alto Sax. *ff*

Pno. *pp* *mp* *pp* *ff* *pp sub.*

FM modulation [msg. 5] sustain

5" very quick

♩ = 70, faster

DISENGAGE

60

Fl. *p* *f*

Alto Sax. *p* *mf* *p* *p*

Pno. *pp* *ped.*

A tempo, ♩ = 56

62

Fl. *p sub.* *ff*

Alto Sax. *mp* *p* *mf* *pp*

Pno. *ppp* *p* *ppp* *p*

Surround/Granular/Pitch shift [msg.6]

10"

3"

64

Fl. *(tr)*

Alto Sax. **FM modulation [msg. 6]**
sustain
ff

Pno. *pppp*

♩ = 70, faster
DISENGAGE

Surround/Granular/Pitch shift [msg.6]

5"

65

Fl. *p* *ff*

Alto Sax. *p* *ff* **FM modulation [msg. 6]**
sustain

Pno. *pp* *ff*

Surround/Granular/Pitch shift [msg.6]
3"

DISENGAGE

67

Fl. *p* *ff* *tr*

Alto Sax. *p* *ff* *b*₇

Pno. *pp* *ff* *8va*

Red.

Surround/Granular/Pitch shift [msg.6]
4"

DISENGAGE

69

Fl. *mf* *ff* *tr*

Alto Sax. *mf* *ff* *#*₇

Pno. *pp* *ff* *8va*

Red.

DISENGAGE

5"

Fl. 71

Alto Sax. 7

FM modulation [msg. 6]
sustain

Pno. 8

Do NOT Disengage

3x

Fl. 73

Alto Sax. 10

Pno. 8

climb up in a chromatic-like fashion very fast

8va

**♩ = 46, slow, retrospection
of the remains**

Surround/Granular/Pitch shift [msg.7]

whistle tones

76

Fl.

Alto Sax.

Pno.

tie a magnetic tape around the lowest Bb

FM modulation [msg. 7]

hold tape lightly with the hand and with the index finger of the other stroke the tape lightly with irregular speed

25"

4"

79

Fl.

Alto Sax.

Pno.

sustain note with irregular swells

Surround/Granular/Pitch shift [msg.8]

35"

5"

80

Fl.

FM modulation [msg. 8]

sustain note with irregular swells

Alto Sax.

p *mp* *p*

hold tape lightly with the hand and with the index finger of the other stroke the tape lightly with irregular speed

Pno.

p

Surround/Granular/Pitch shift [msg.9]

45"

whistle tones

81

Fl.

(*o*)
p

FM modulation [msg. 9]

sustain note with irregular swells

Alto Sax.

p *mp* *p*

Pno.