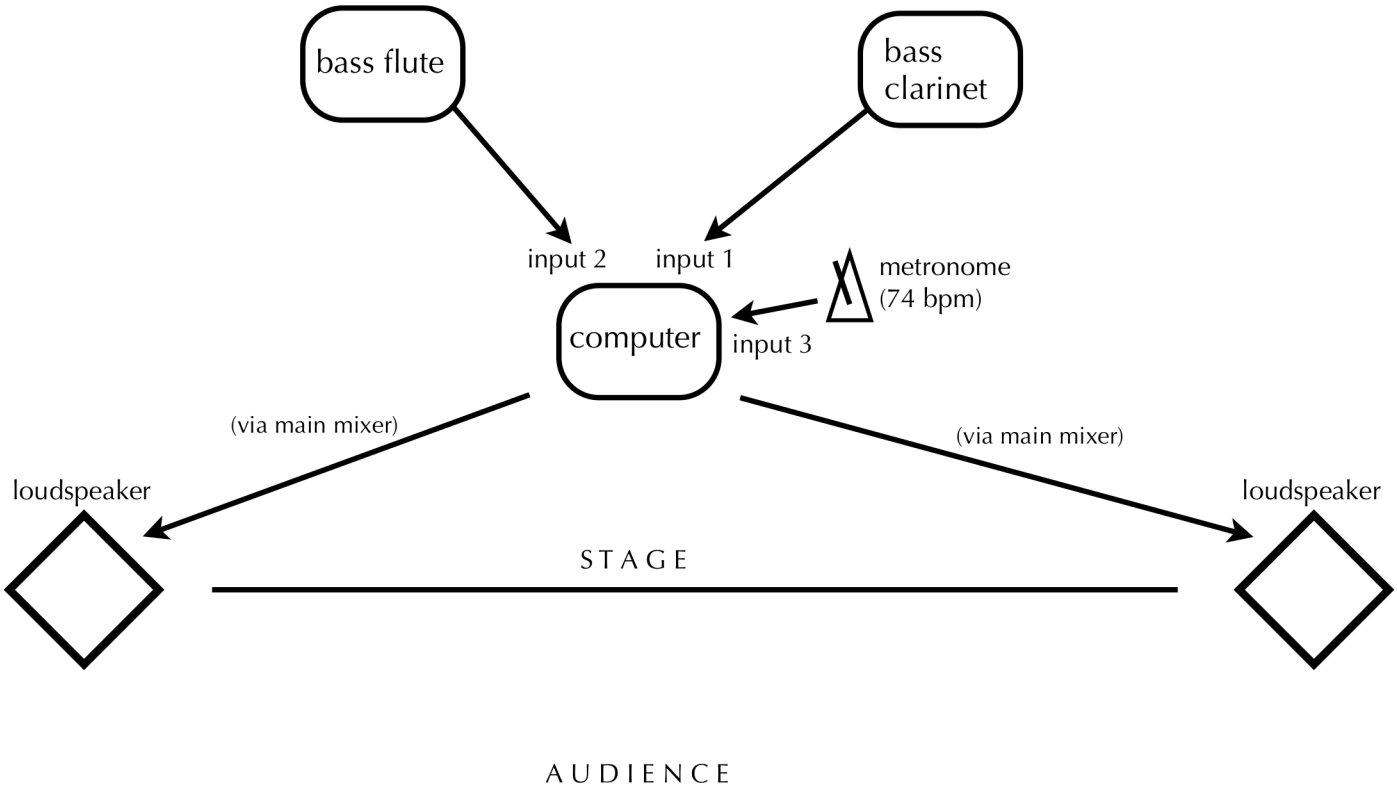
枕さだめむ
MAKURA SADAMEMU.

music for bass flute,
bass clarinet,
+ computer

Chad Langford
2014

©2014 Hitori International Press. All rights reserved.

STAGE PLOT + TECHNICAL REQUIREMENTS



TECH REQUIREMENTS:

1 laptop running SuperCollider 3.6.x
1 soundcard with minimum 3 inputs
1 Korg nanoKontrol2 USB MIDI controller (or equivalent)
3 high-quality condenser microphones
1 mechanical metronome, set to 74 bpm
2 full-range loudspeakers

The bass flute, bass clarinet, and metronome should be mic'd relatively closely, as the notated dynamics in the score are generally rather soft. This is intentional, as the quieter, more 'airy' colour of the soft dynamics is desired in the amplified signal. The laptop operator should face both instrumentalists, positioning themselves between the players and the audience. The metronome should be positioned within easy reach of the laptop operator.

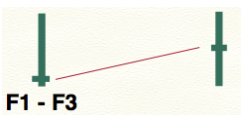
press corresponding buttons on the **Korg nanoKontrol2.**

start metronome (74 bpm).

press 'marker' forward button/ press 'track' forward button.

press 'S' button on channel 6 of the **Korg nanoKontrol2.**

faders 1 through 3 ad libitum.



faders 1 through 3 fade up to 50%.

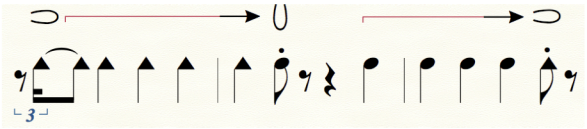
A WORD ON SPECIAL NOTATION:

wind tones:

slap tongue:

jet whistle:

smooth transition from wind tone to ordinary playing, back to wind tone:



DURATION: 10 minutes.

Both players have the occasional timbral trill, in all cases written enharmonically using separate voices on one staff. For pitches where the player has more than two different fingerings available for the discrete pitches of the trill, he should find a balance of choosing fingerings which provide the greatest difference in tone colour whilst also maintaining ease of performance.

The occassional fermati (often corresponding with rehearsal letters in the score) are meant to function as resynchronisation points between the players and the computer. At these fermati the wind players should wait for a cue from the computer operator before continuing.

ON THE TEXT

Notes and translation by Dr. Kendra Strand, reproduced with kind permission.

よひよひに
枕さだめむ
かたもなし
いかに寝し夜か
夢に見えけむ

Night after night, I decide
I shall arrange my pillow thus,
but to no avail!
I wonder-- that night, when I slept,
how was it that I saw you in my dream?

This traditional Japanese poem, or waka, is composed of 31 syllables in five lines (5-7-5-7-7). It appears in the Kokinshû (A Collection of Poems Ancient and Modern), a poetic anthology from 905 that includes both new and old poems of its time. Although the poem is brief, its language is complex in its ambiguity. The phrase “night after night” (yoiyoi ni) lends a sense of endless repetition and of time passing. It is as though the poet declares “I’ll arrange my pillow thus” (makura sadamemu) every night before sleeping, only to awake disappointed every morning, crying, “But there’s no way for it!” (kata mo nashi). The poet, who could be either a man or a woman, has in mind one specific dream (yume) of a lover that he or she desperately wishes to see again. But thinking of “dreams” as plural paints a picture of the poet caught up in this desire during waking hours, and of spending sleepless nights in thought. Finally, the conceit of seeing a lover in a dream was often used to refer to an actual midnight rendezvous, which, like a beautiful dream, is so precious that it is over too quickly, and haunts the lovers with its memory.

Acknowledgments

There were several people intimately involved with the conception and creation of this piece to whom I am indebted. First and foremost to Dr. Kendra Strand, who was able to provide me a real sense of the poem's atmosphere and intriguing ambiguity. I have tried to 'retranslate' these back into the music.

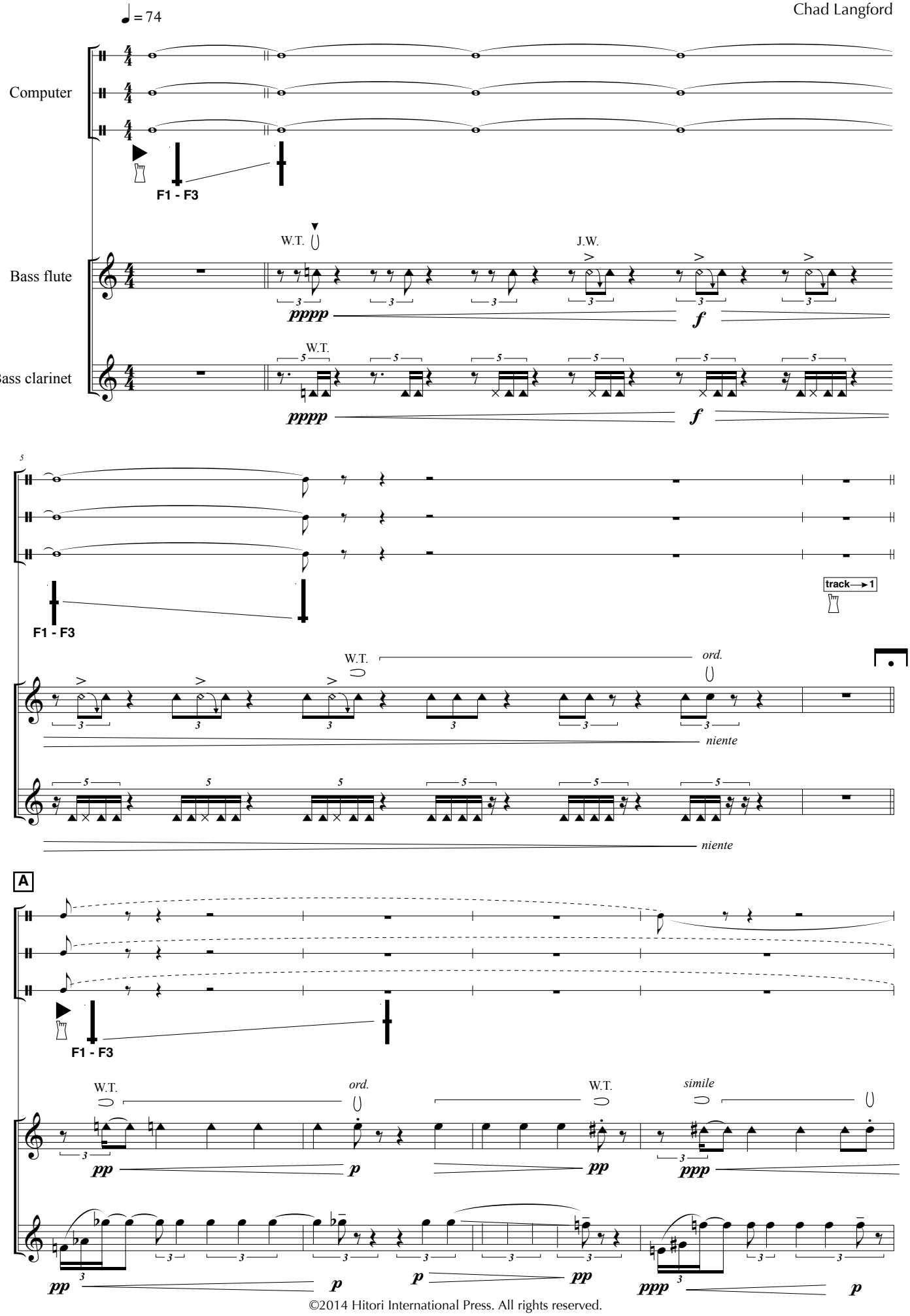
Dr. Nick Collins provided invaluable advice and technical support with the software design; there were many problems to solve as the piece began to take shape, both in terms of design and also the computer's coordination with the other performers.

Lastly to the players themselves, Richard Craig (flute) and Dov Goldberg (clarinet), both extremely skilled and experienced performers who brought wonderful creative enthusiasm and humour to the rehearsal process.

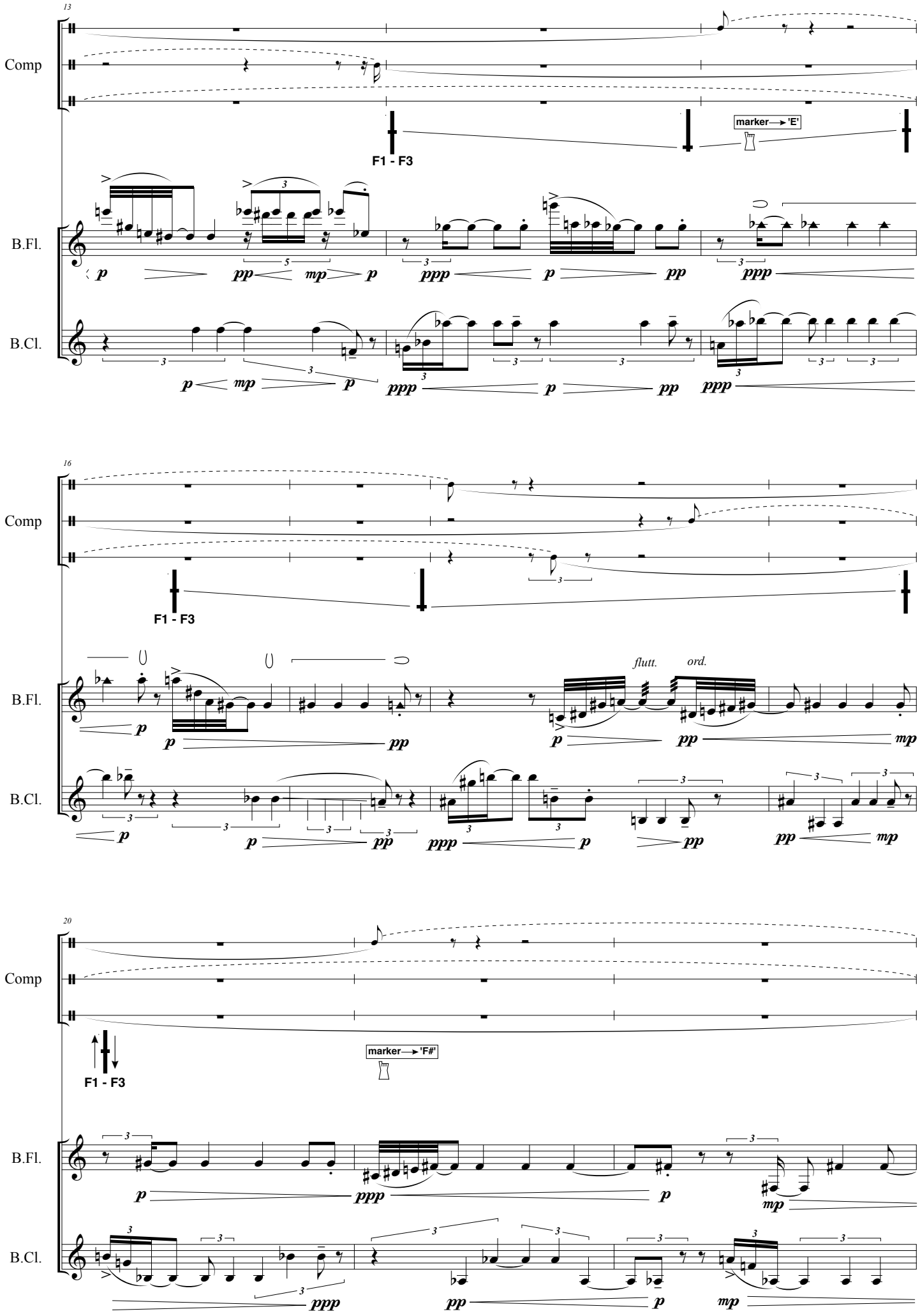
Transposed score

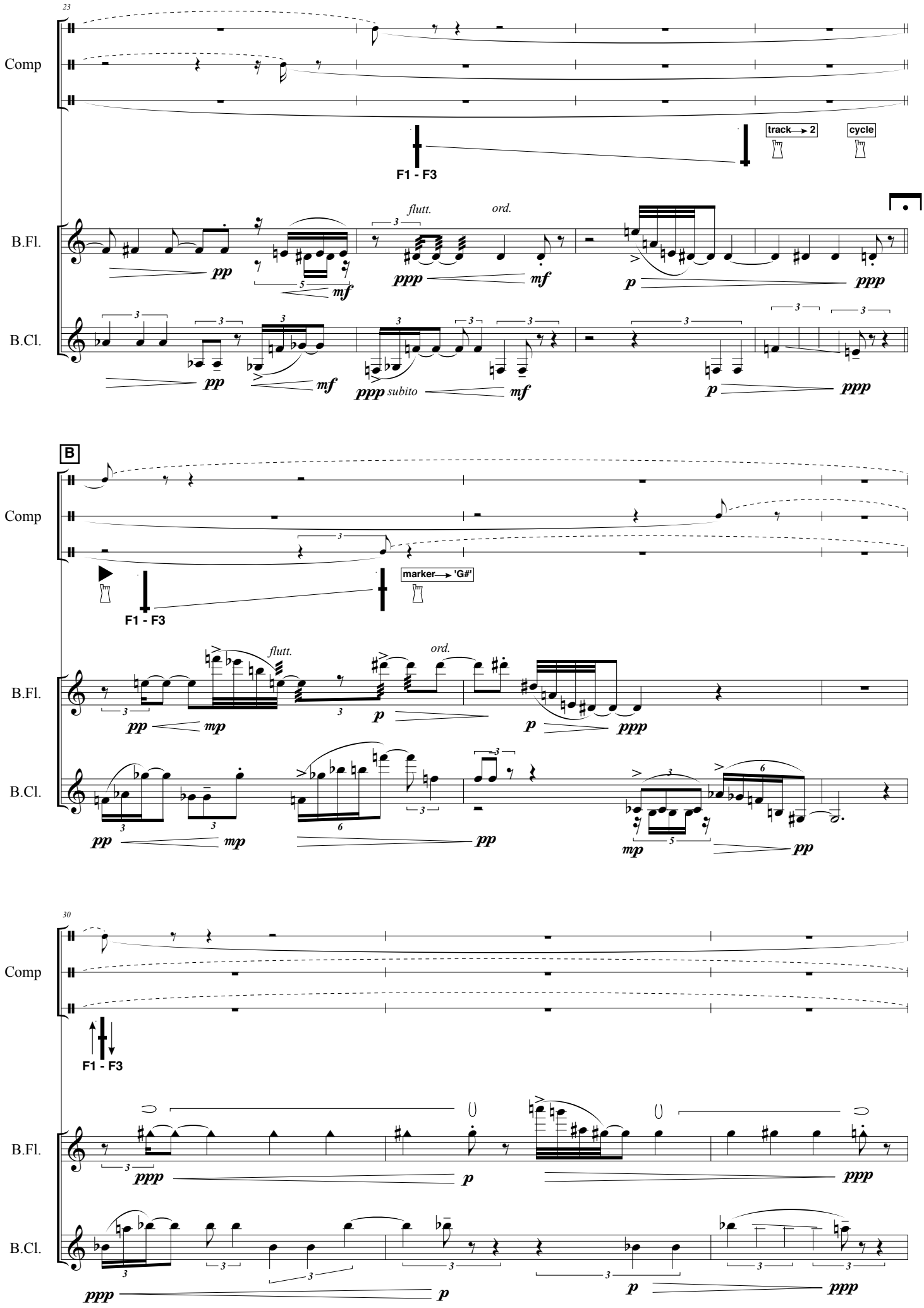
MAKURA SADAMEMU.

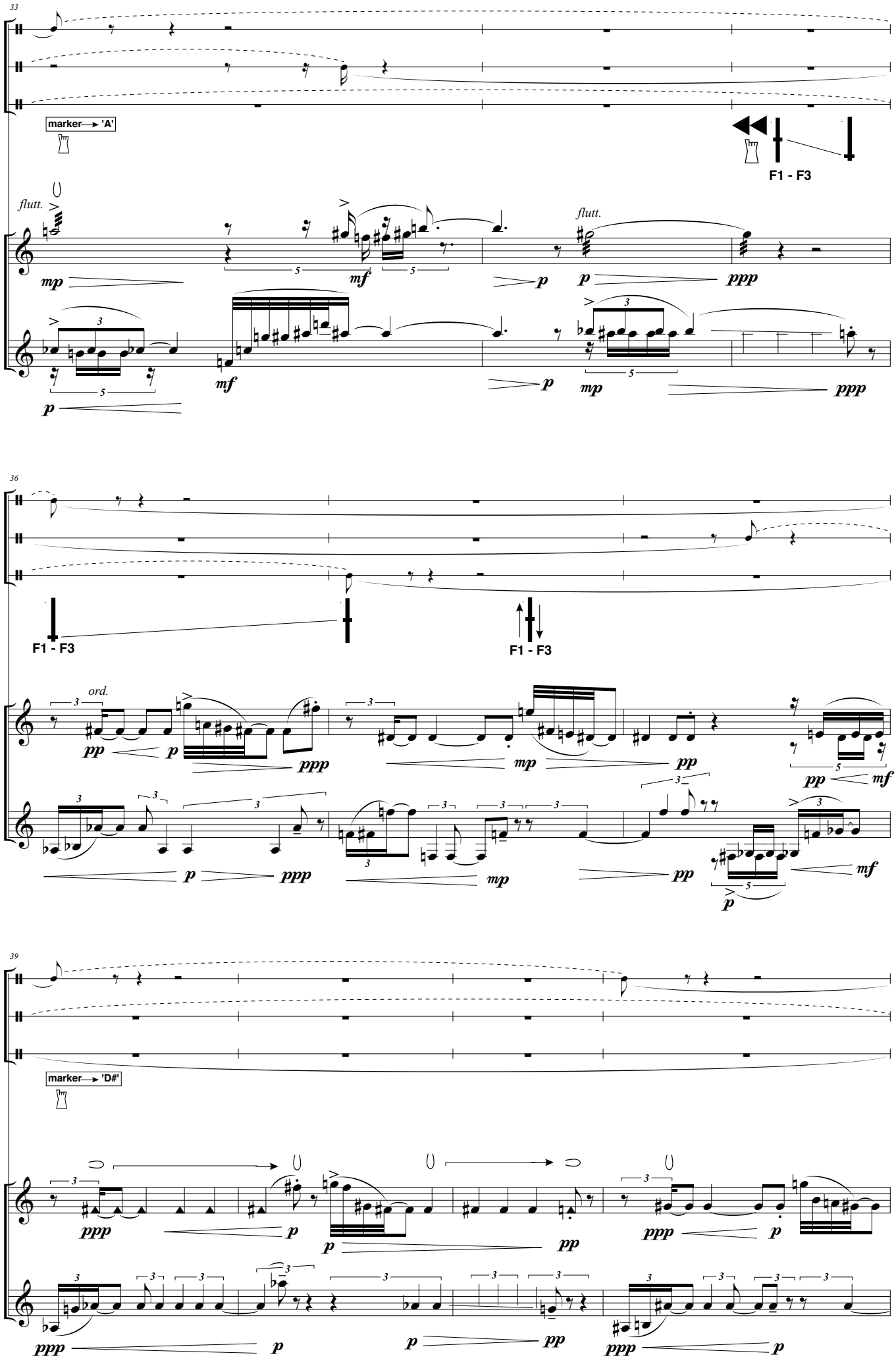
Chad Langford

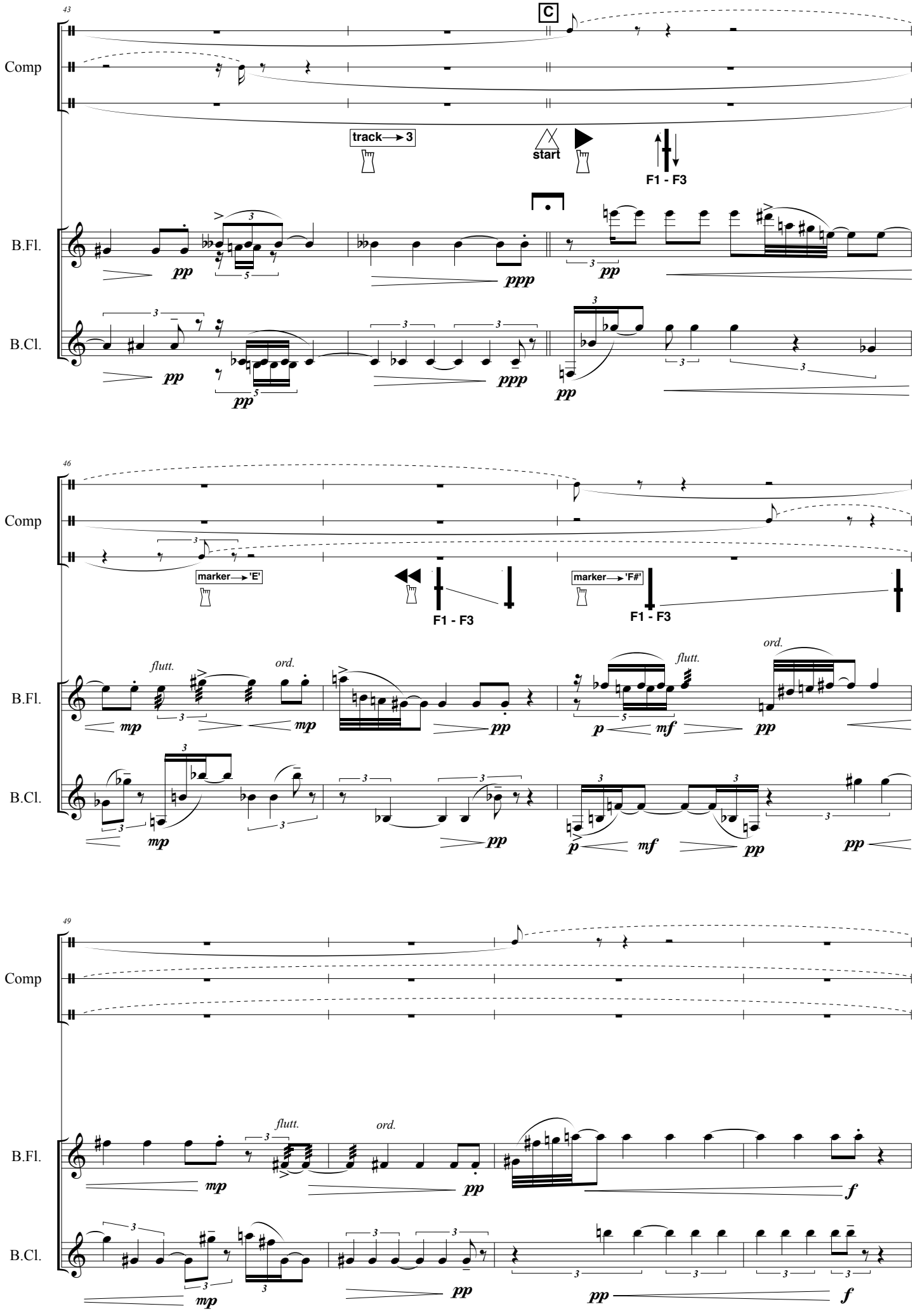


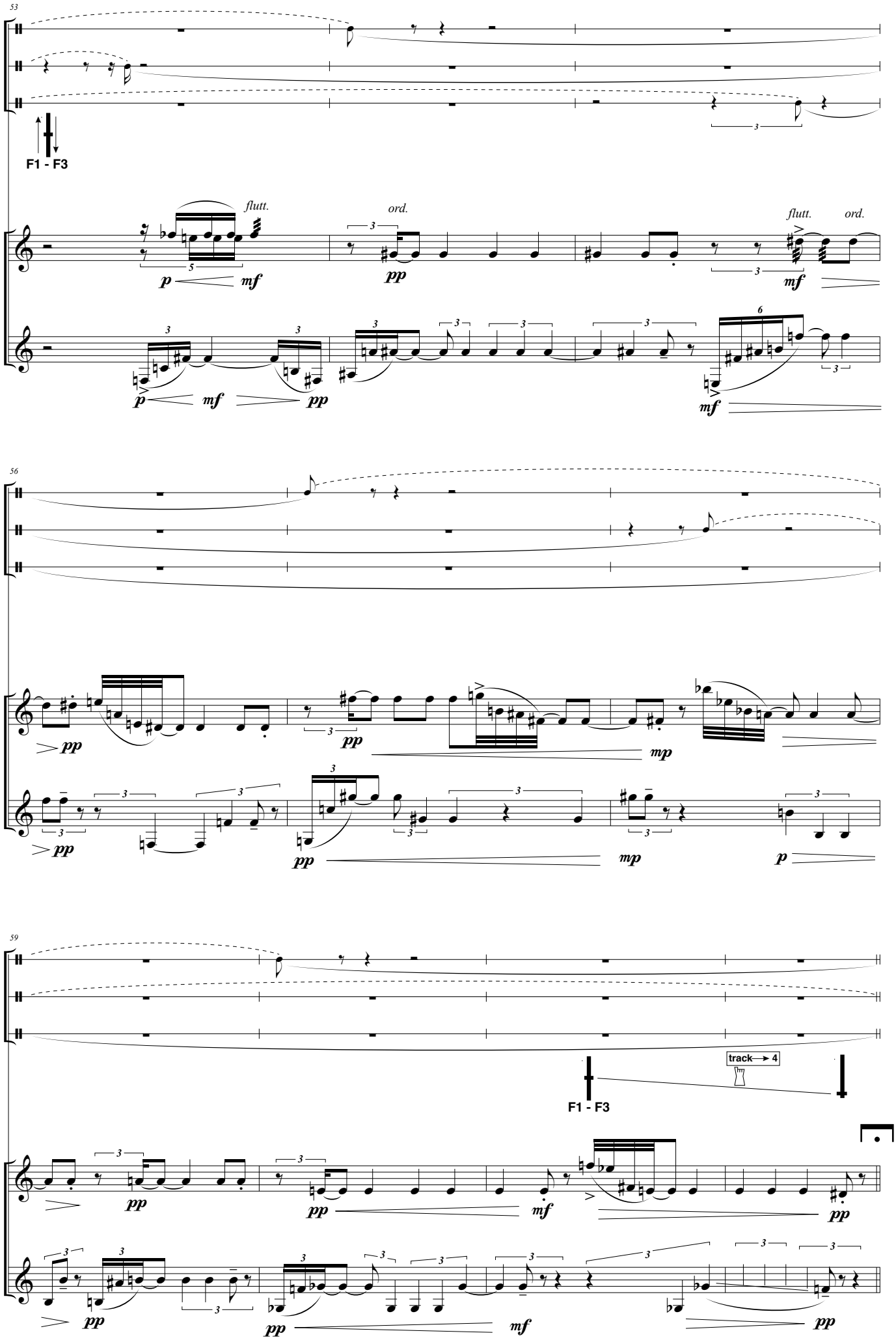
©2014 Hitori International Press. All rights reserved.

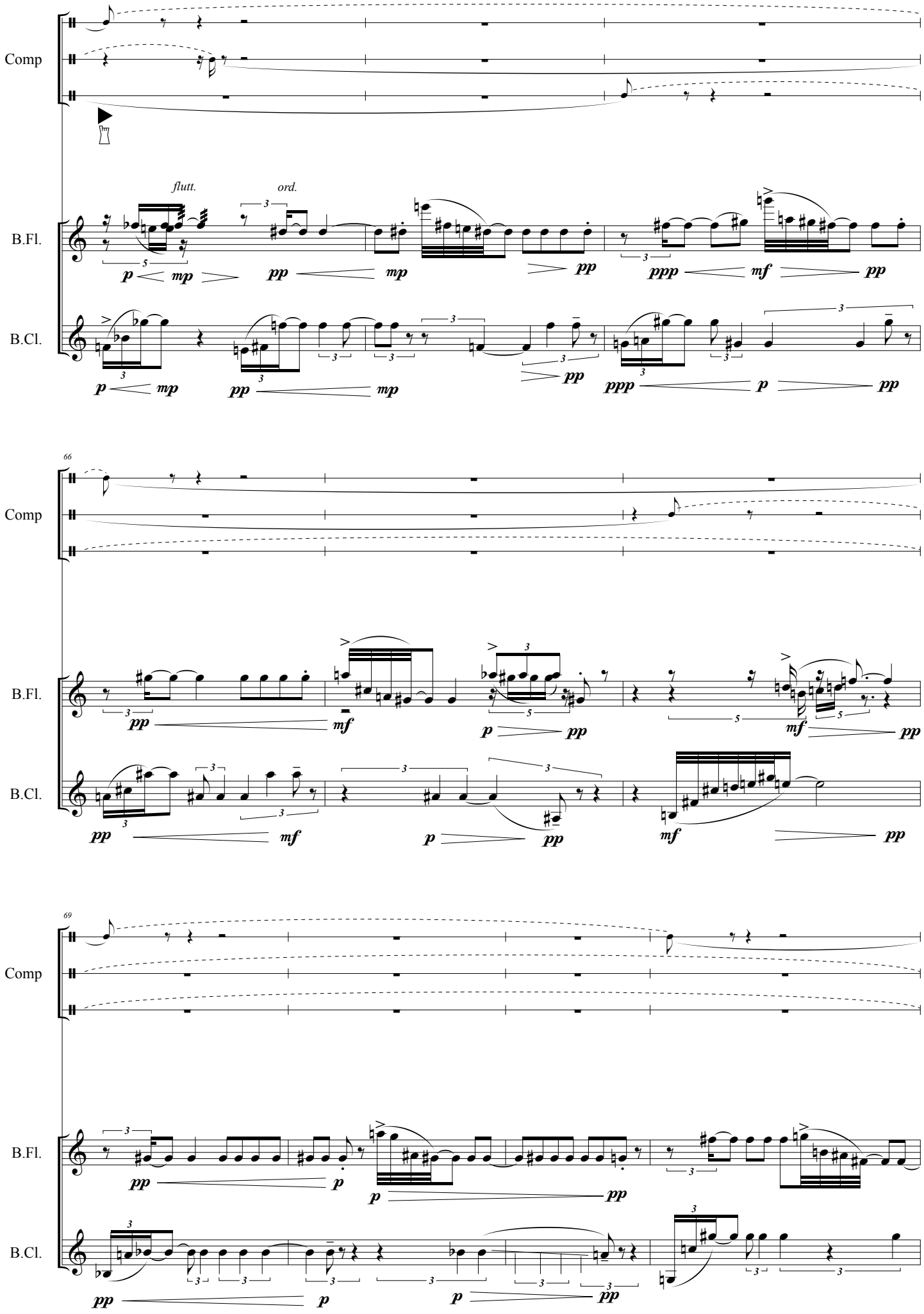

13
Comp
F1 - F3
marker → 'E'
B.Fl.
B.Cl.
16
Comp
F1 - F3
flutt.
ord.
B.Fl.
B.Cl.
20
Comp
F1 - F3
marker → 'F#'
B.Fl.
B.Cl.

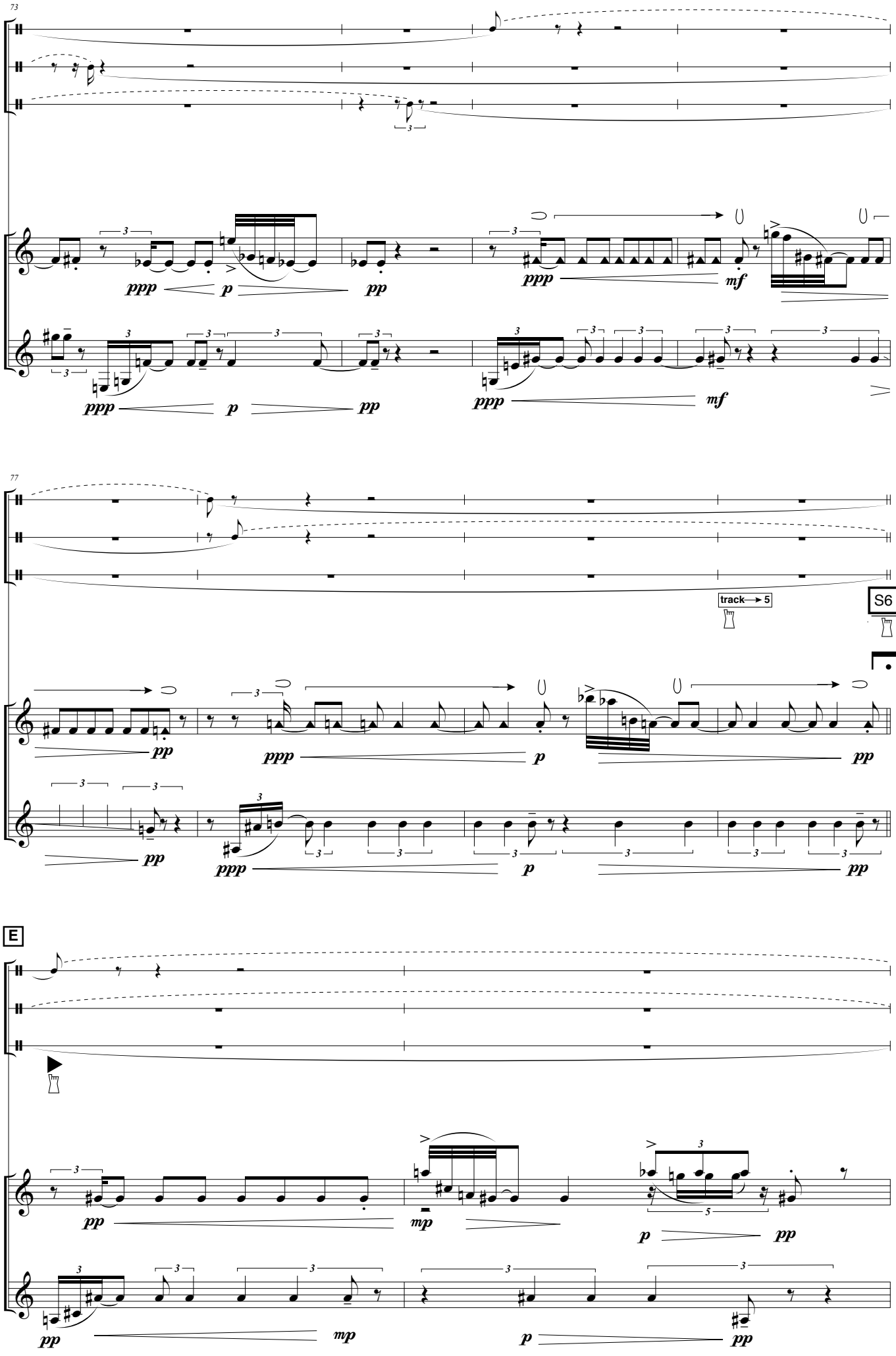

23
Comp
track → 2
cycle
F1 - F3
B.Fl.
flutt.
ord.
pp
mf
ppp
mf
p
ppp
B.Cl.
pp
mf
ppp subito
mf
p
ppp
B
Comp
marker → 'G#'
F1 - F3
B.Fl.
flutt.
ord.
pp
mp
p
p
ppp
B.Cl.
pp
mp
pp
mp
pp
30
Comp
F1 - F3
B.Fl.
ppp
p
ppp
B.Cl.
ppp
p
p
ppp

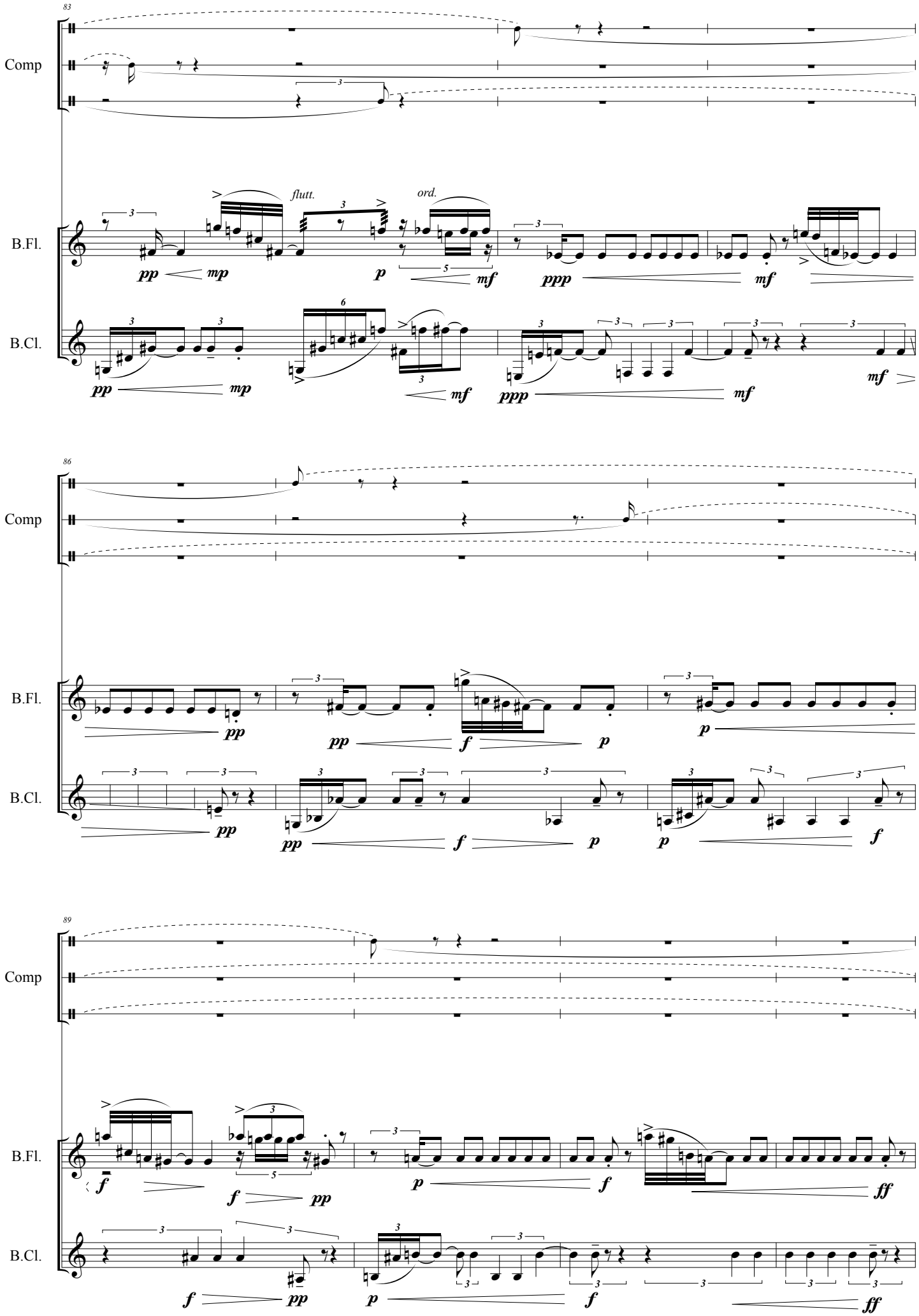

33
Comp
marker → 'A'
F1 - F3
flutt.
B.Fl.
B.Cl.
mp
mf
p
flutt.
ppp
36
F1 - F3
F1 - F3
ord.
pp
mp
mf
39
marker → 'D#'
ppp

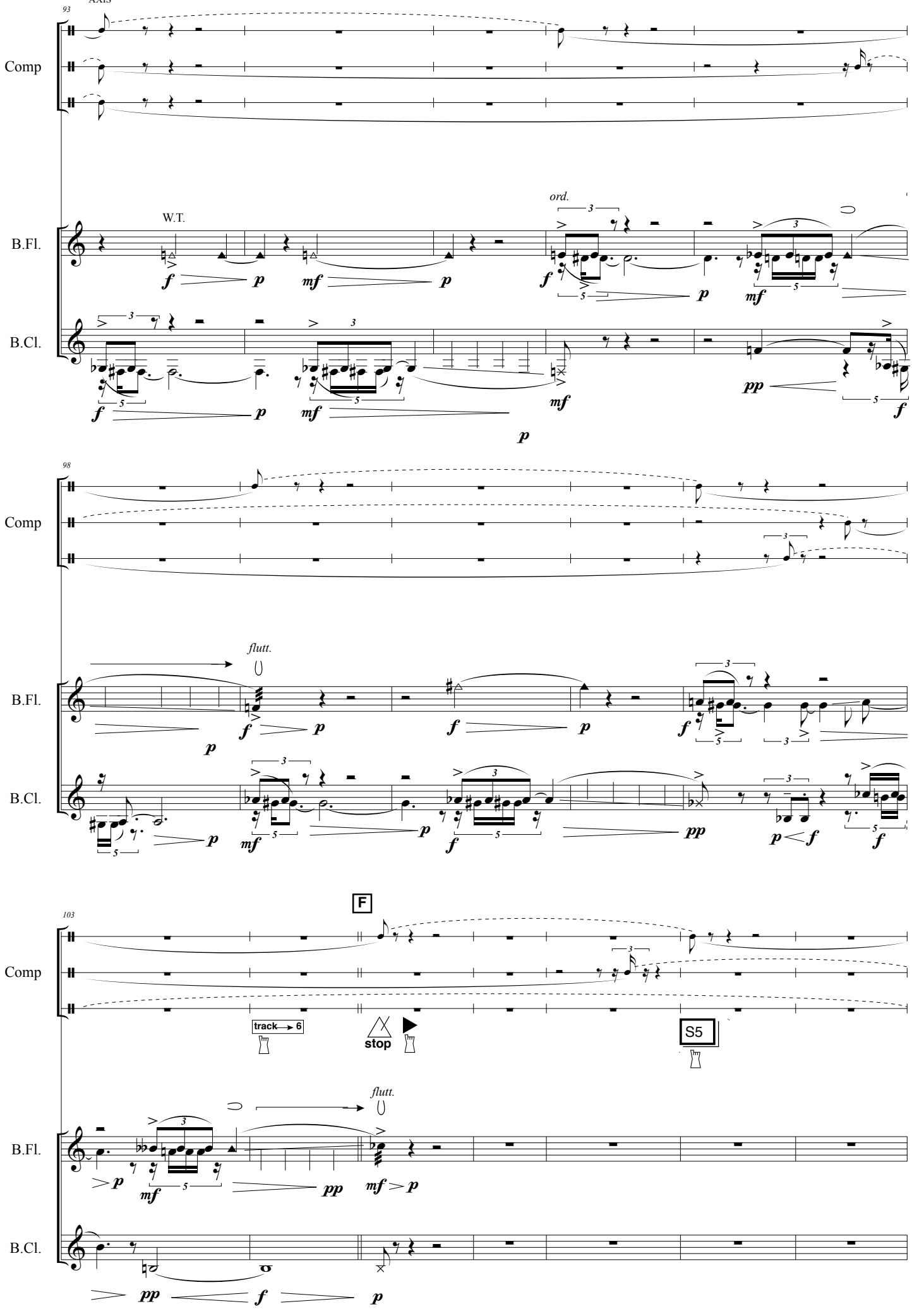

43
C
Comp
track → 3
start
F1 - F3
B.Fl.
B.Cl.
pp
ppp
46
marker → 'E'
marker → 'F#'
flutt.
ord.
mp
p
mf
49
f

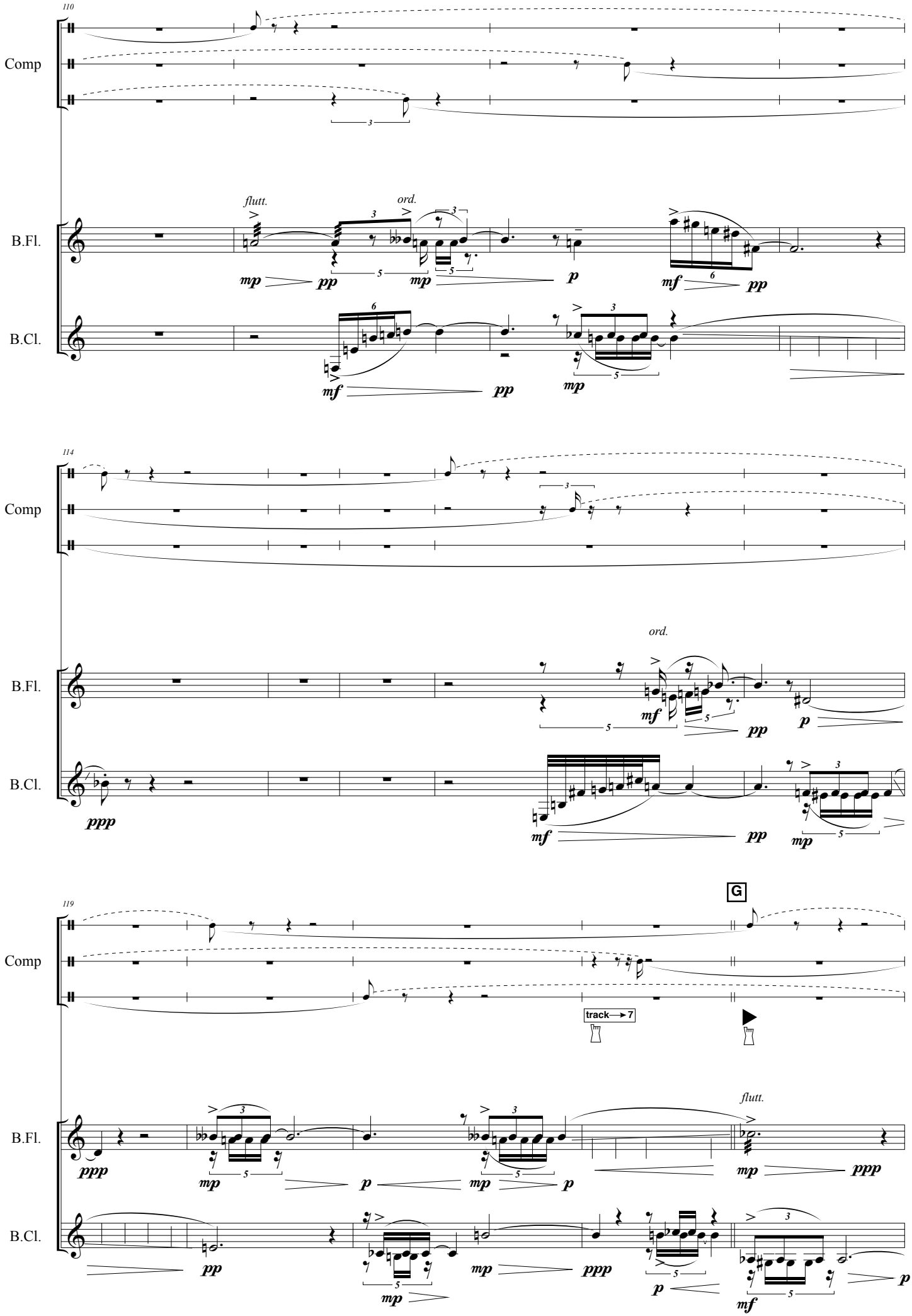

53
Comp
F1 - F3
B.Fl.
flutt.
ord.
flutt.
ord.
B.Cl.
56
Comp
B.Fl.
B.Cl.
59
Comp
track → 4
F1 - F3
B.Fl.
B.Cl.

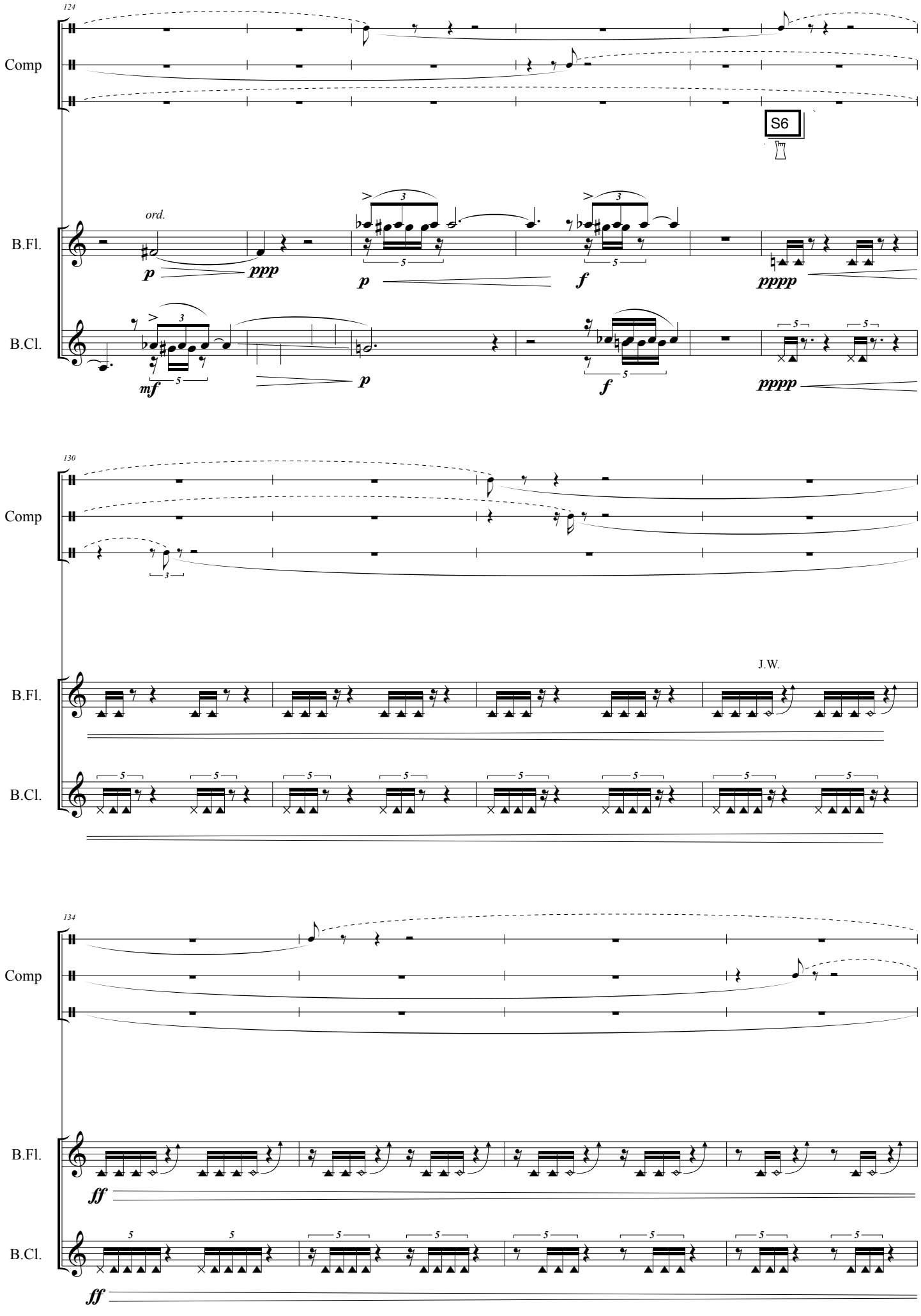

Comp
B.Fl.
B.Cl.
flutt.
ord.
66
69

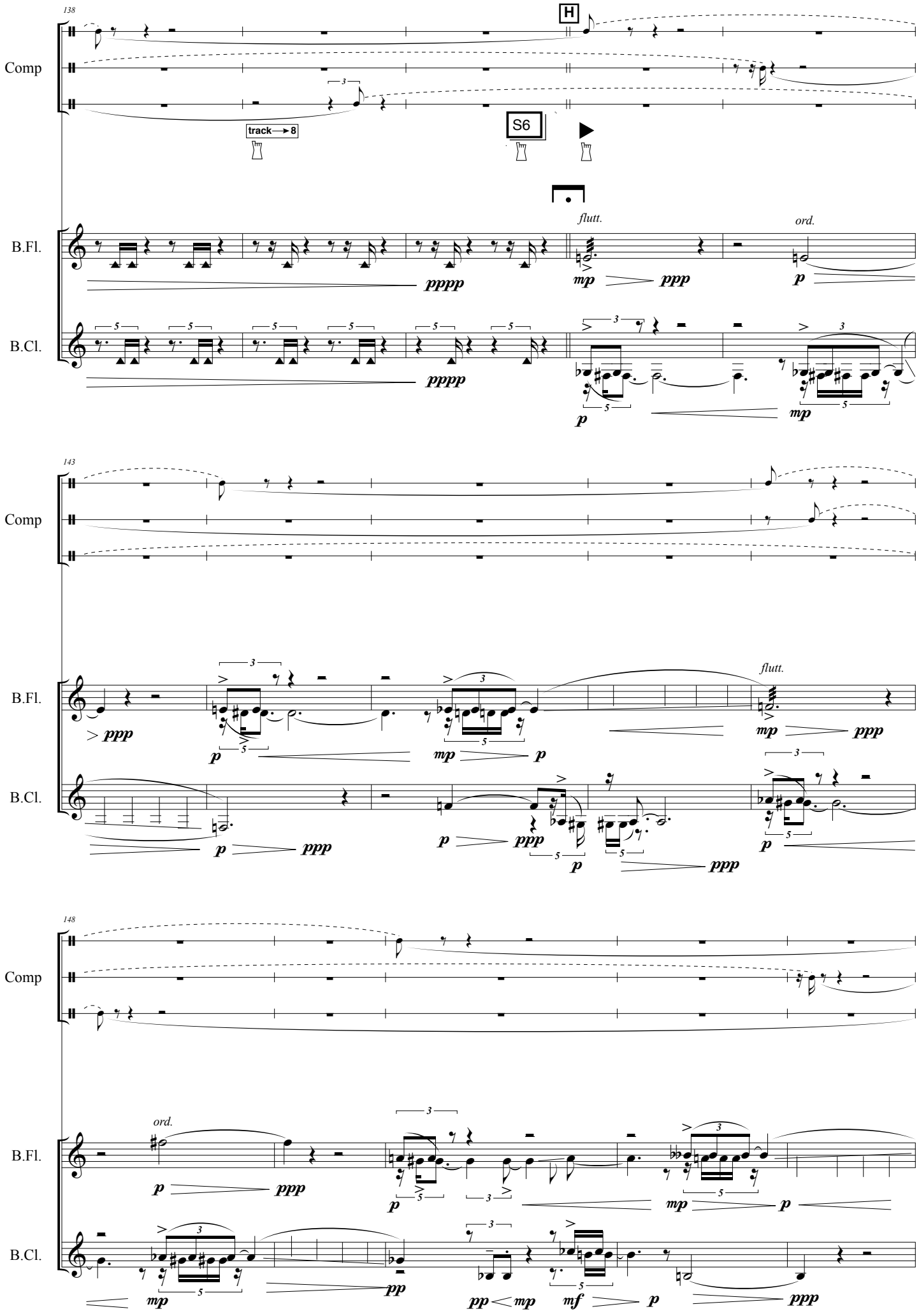

73
Comp
B.Fl.
B.Cl.
ppp
p
pp
mf
77
track → 5
S6
E
mp

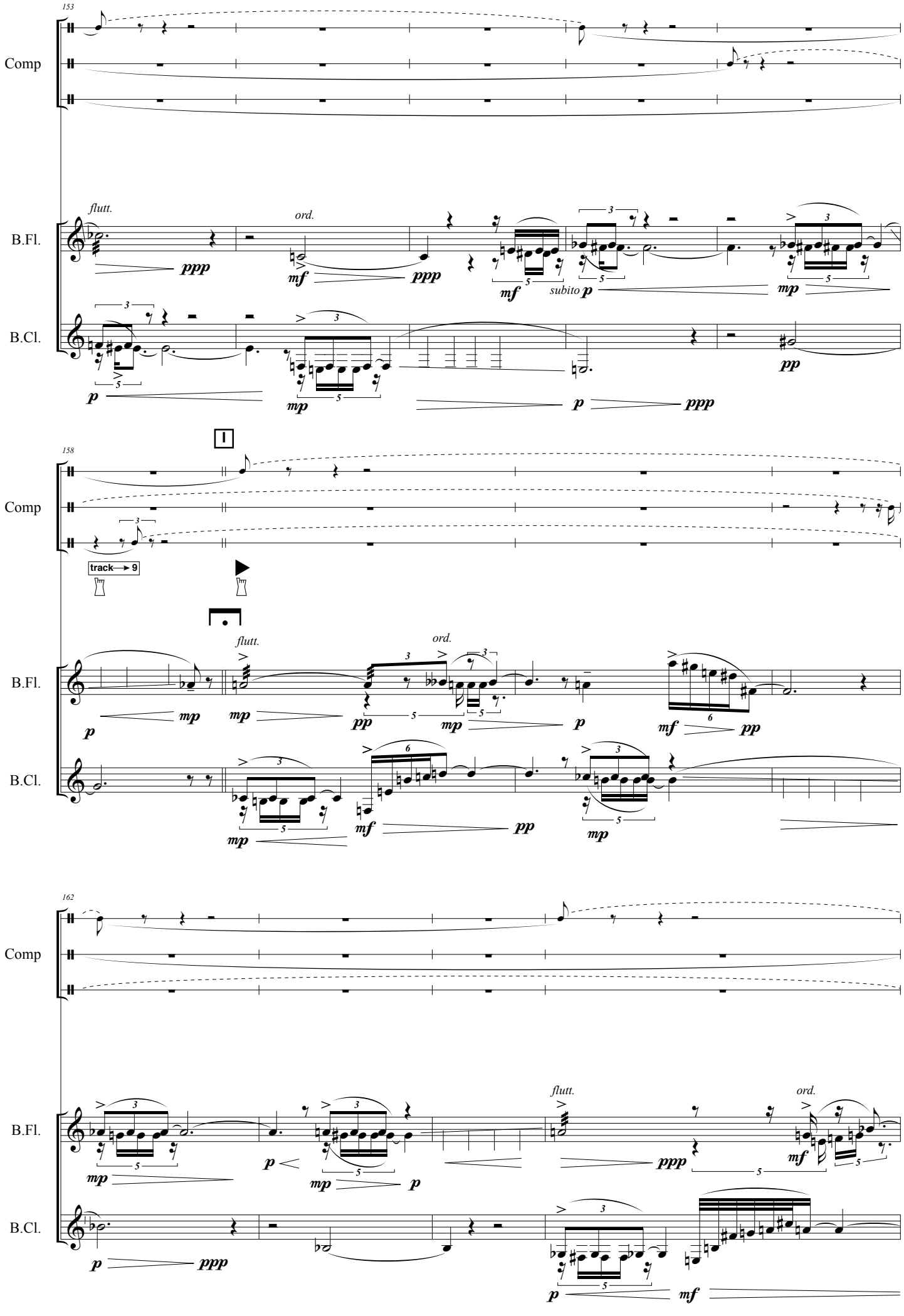

83
Comp
B.Fl.
B.Cl.
flutt.
ord.
pp
mp
p
mf
ppp
mf
86
Comp
B.Fl.
B.Cl.
pp
f
p
89
Comp
B.Fl.
B.Cl.
f
pp
p
f
ff

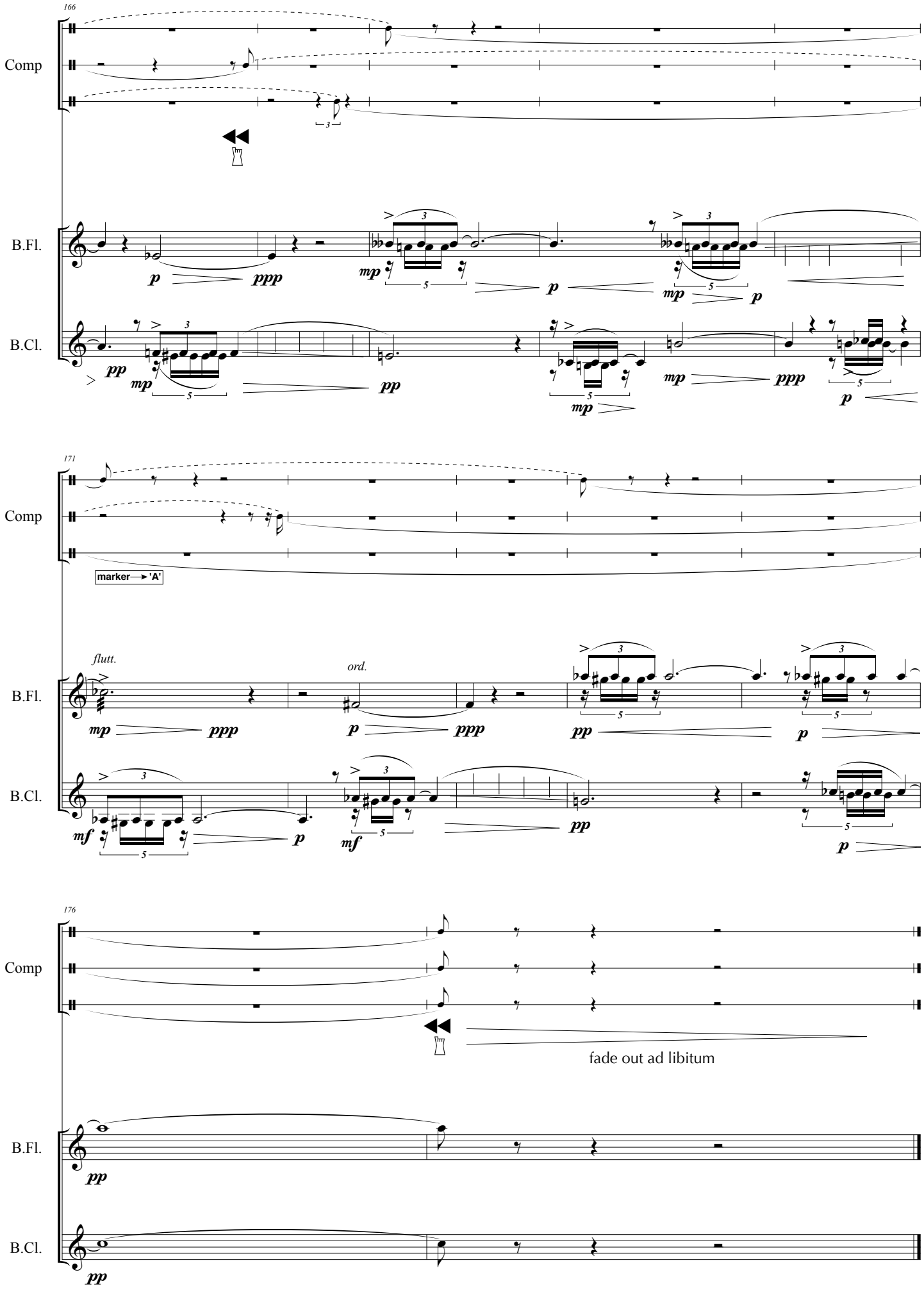

93
Comp
B.Fl.
B.Cl.
W.T.
ord.
98
flutt.
103
F
track → 6
stop
S5


110
Comp
B.Fl.
B.Cl.
flutt.
ord.
114
119
G
track→7


124
Comp
S6
B.Fl.
ord.
p
ppp
p
f
pppp
B.Cl.
mf
p
f
pppp
130
Comp
B.Fl.
J.W.
B.Cl.
134
Comp
B.Fl.
ff
B.Cl.
ff


138
H
Comp
track → 8
S6
B.Fl.
B.Cl.
flutt.
ord.
pppp
mp
ppp
p
143
148


153
Comp
B.Fl.
B.Cl.
flutt.
ord.
subito
158
track → 9
162


166
Comp
B.Fl.
B.Cl.
171
marker→'A'
flutt.
ord.
176
fade out ad libitum