

枕さだめむ

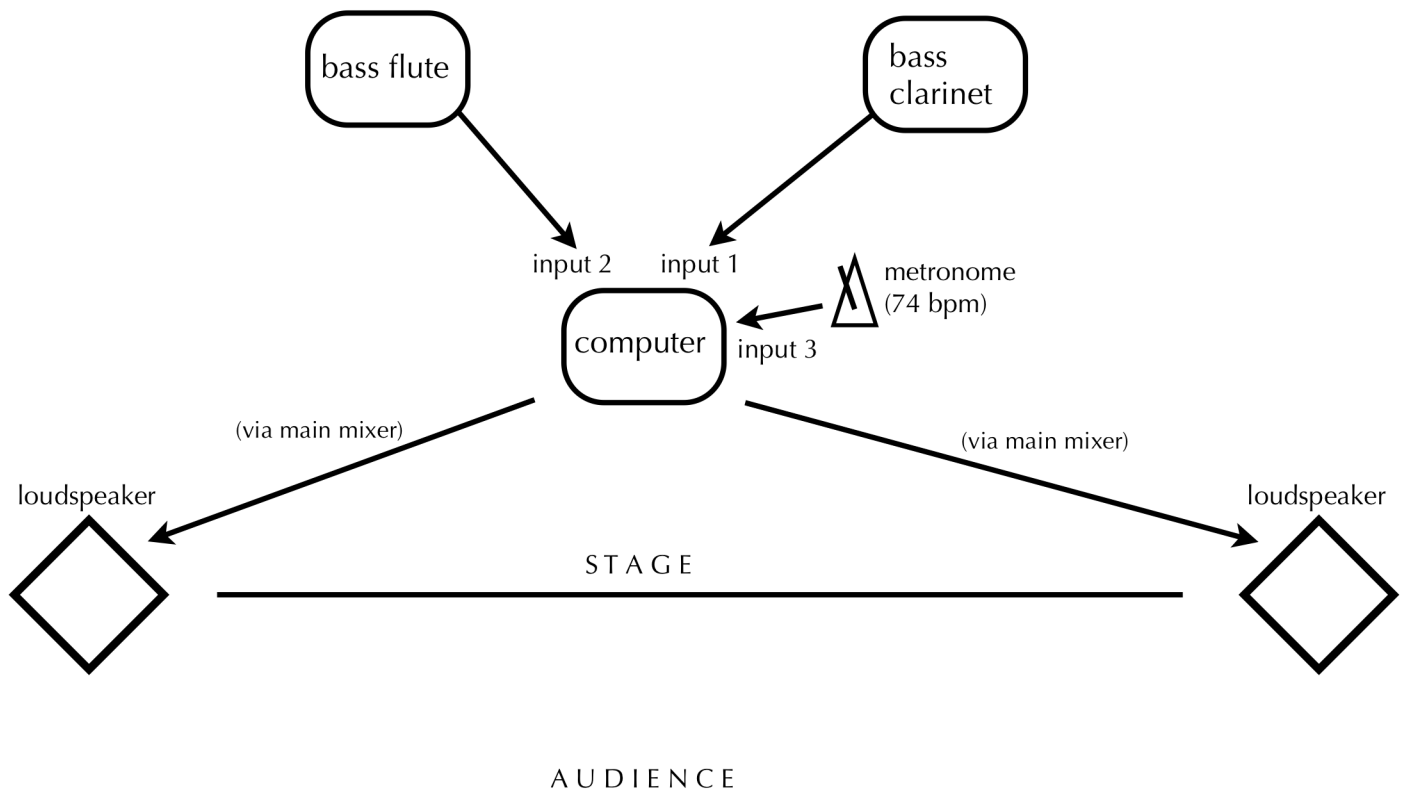
MAKURA SADAMEMU.

music for bass flute,
bass clarinet,
+ computer

Chad Langford
2014

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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

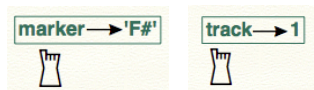
The bass flute, bass clarinet, and metronome should be mic'd relatively closely, as the notated dynamics in the score are generally rather soft. This is intentional, as the quieter, more 'airy' colour of the soft dynamics is desired in the amplified signal. The laptop operator should face both instrumentalists,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



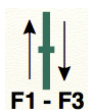
start metronome (74 bpm).



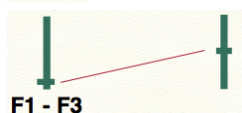
press 'marker' forward button/
press 'track' forward button.



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




faders 1 through 3 ad libitum.



faders 1 through 3 fade up to 50%.

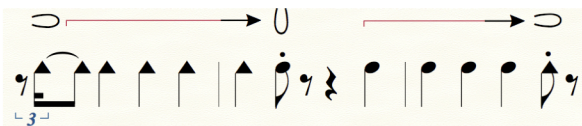
A WORD ON SPECIAL NOTATION:

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 occasional 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.

MAKURA SADAMEMU.

Chad Langford

♩ = 74

Computer

Bass flute

Bass clarinet

F1 - F3

W.T. J.W.

pppp *f*

pppp *f*

Comp

B.Fl.

B.Cl.

F1 - F3

W.T. ord. niente

W.T. niente

track → 1

A

Comp

B.Fl.

B.Cl.

F1 - F3

W.T. ord. W.T. simile

pp *p* *pp* *ppp*

pp *p* *p* *pp* *ppp* *p*

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6
13

Comp

F1 - F3

marker → 'E'

B.Fl.

B.Cl.

16

Comp

F1 - F3

B.Fl.

B.Cl.

flutt. ord.

20

Comp

F1 - F3

marker → 'F#'

B.Fl.

B.Cl.

23

Comp

F1 - F3

track → 2 cycle

B.Fl.

pp *mf* *ppp* *mf* *p* *ppp*

flutt. *ord.*

B.Cl.

pp *mf* *ppp* *subito* *mf* *p* *ppp*

B

Comp

F1 - F3

marker → 'G#'

B.Fl.

pp *mp* *p* *p* *ppp*

flutt. *ord.*

B.Cl.

pp *mp* *pp* *mp* *pp*

30

Comp

F1 - F3

B.Fl.

ppp *p* *ppp*

B.Cl.

ppp *p* *p* *ppp*

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8
33

Comp

marker → 'A'

F1 - F3

B.Fl.

flutt. >

mp *mf* *p* *p* *ppp*

B.Cl.

p *mf* *p* *mp* *ppp*

36

Comp

F1 - F3

B.Fl.

ord.

ppp *p* *ppp* *mp* *pp* *pp* *mf*

B.Cl.

p *ppp* *mp* *pp* *mf*

39

Comp

marker → 'D#'

B.Fl.

ppp *p* *p* *pp* *ppp* *p*

B.Cl.

ppp *p* *p* *pp* *ppp* *p*

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43

Comp

track → 3

start

F1 - F3

B.Fl.

B.Cl.

46

Comp

marker → 'E'

marker → 'F#'

F1 - F3

F1 - F3

B.Fl.

B.Cl.

49

Comp

B.Fl.

B.Cl.

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10
53

Comp

F1 - F3

B.Fl. *flutt.* *ord.* *flutt.* *ord.*
p *mf* *pp* *mf*

B.Cl. *p* *mf* *pp* *mf*

56

Comp

B.Fl. *pp* *pp* *mp*

B.Cl. *pp* *pp* *mp* *p*

59

Comp

F1 - F3

track → 4

B.Fl. *pp* *pp* *mf* *pp*

B.Cl. *pp* *pp* *mf* *pp*

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D

Comp

B.Fl.

B.Cl.

flutt.

ord.

p *mp* *pp* *mp* *pp* *ppp* *mf* *pp*

p *mp* *pp* *mp* *pp* *ppp* *p* *pp*

Comp

B.Fl.

B.Cl.

pp *mf* *p* *pp* *mf* *pp*

pp *mf* *p* *pp* *mf* *pp*

Comp

B.Fl.

B.Cl.

pp *p* *pp*

pp *p* *pp*

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12
73

Comp

B.Fl.

B.Cl.

ppp p pp ppp mf

ppp p pp ppp mf

Detailed description: This system contains measures 12 through 73. The Compressor (Comp) part features a long, sustained note with a dashed line indicating its envelope. The Bass Flute (B.Fl.) part begins with a triplet of eighth notes, followed by a series of eighth notes, and ends with a triplet of eighth notes. The Bass Clarinet (B.Cl.) part also starts with a triplet of eighth notes and continues with eighth notes. Dynamic markings include ppp, p, pp, and mf. There are also hairpins indicating crescendos and decrescendos.

Comp

B.Fl.

B.Cl.

pp ppp p pp

pp ppp p pp

track → 5

S6

Detailed description: This system contains measures 77 through 86. The Compressor (Comp) part has a long, sustained note with a dashed line. The Bass Flute (B.Fl.) part features a series of eighth notes, followed by a triplet of eighth notes, and ends with a triplet of eighth notes. The Bass Clarinet (B.Cl.) part starts with a triplet of eighth notes and continues with eighth notes. Dynamic markings include pp, ppp, p, and pp. There are also hairpins indicating crescendos and decrescendos. A 'track → 5' instruction and a box labeled 'S6' are present.

[E]

Comp

B.Fl.

B.Cl.

pp mp p pp

pp mp p pp

Detailed description: This system contains measures 87 through 96. The Compressor (Comp) part has a long, sustained note with a dashed line. The Bass Flute (B.Fl.) part features a series of eighth notes, followed by a triplet of eighth notes, and ends with a triplet of eighth notes. The Bass Clarinet (B.Cl.) part starts with a triplet of eighth notes and continues with eighth notes. Dynamic markings include pp, mp, p, and pp. There are also hairpins indicating crescendos and decrescendos. A box labeled '[E]' is present.

83

Comp

B.Fl.

B.Cl.

pp *mp* *p* *mf* *ppp* *mf*

pp *mp* *mf* *ppp* *mf*

86

Comp

B.Fl.

B.Cl.

pp *pp* *f* *p* *p*

pp *pp* *f* *p* *p* *f*

89

Comp

B.Fl.

B.Cl.

f *f* *pp* *p* *f* *ff*

f *pp* *p* *f* *ff*

MAKURA SADAMEMU.

Comp

B.Fl. W.T. *f* *p* *mf* *p* *ord.* *f* *p* *mf* *f*

B.Cl. *f* *p* *mf* *pp* *f*

Comp

B.Fl. *p* *f* *p* *f* *p* *f* *flutt.*

B.Cl. *p* *mf* *p* *f* *pp* *p* *f* *f*

Comp

track → 6 stop S5

B.Fl. *p* *mf* *pp* *mf* *p* *flutt.*

B.Cl. *pp* *f* *p*

110

Comp

B.Fl.

B.Cl.

flutt.

ord.

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

3 5 3 5 6

114

Comp

B.Fl.

B.Cl.

ord.

mf *pp* *p*

5

ppp *mf* *pp* *mp*

3 5

119

Comp

B.Fl.

B.Cl.

G

track → 7

flutt.

ppp *mp* *p* *mp* *p* *mp* *ppp*

pp *mp* *ppp* *p* *mf* *p*

3 5 3 5 3 5

MAKURA SADAMEMU.

16
124

Comp

B.Fl.

B.Cl.

ord.
p *ppp* *p* *f* *pppp*

mf *p* *f* *pppp*

S6

130

Comp

B.Fl.

B.Cl.

J.W.

134

Comp

B.Fl.

B.Cl.

ff *ff*

138

Comp

track → 8

S6

B.Fl.

B.Cl.

pppp

mp

ppp

p

pppp

p

mp

flutt.

ord.

143

Comp

B.Fl.

B.Cl.

> ppp

p

mp

p

mp

ppp

p

ppp

ppp

ppp

flutt.

148

Comp

B.Fl.

B.Cl.

ord.

p

ppp

p

mp

p

pp

pp

mp

mf

p

ppp

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Comp

Compassion staff for measures 153-157, showing a melodic line with a dashed line indicating a breath or phrasing mark.

B.Fl.

flutt. *ord.*

ppp *mf* *ppp* *mf* *subito p* *mp*

B.Cl.

p *mp* *p* *ppp*

Musical notation for B.Fl. and B.Cl. in measures 153-157. B.Fl. includes dynamics *ppp*, *mf*, *ppp*, *mf*, *subito p*, and *mp*. B.Cl. includes dynamics *p*, *mp*, *p*, and *ppp*. Both parts feature triplets and slurs.

Comp

158

Compassion staff for measures 158-161, including a first ending bracket labeled '1'.

B.Fl.

p *mp* *mp* *ppp* *mp* *p* *mf* *pp*

B.Cl.

mp *mf* *pp* *mp*

track → 9

Musical notation for B.Fl. and B.Cl. in measures 158-161. B.Fl. includes dynamics *p*, *mp*, *mp*, *ppp*, *mp*, *p*, *mf*, and *pp*. B.Cl. includes dynamics *mp*, *mf*, *pp*, and *mp*. A 'track → 9' instruction is present.

Comp

162

Compassion staff for measures 162-165.

B.Fl.

mp *p* *mp* *p* *ppp* *mf*

B.Cl.

p *ppp* *p* *mf*

Musical notation for B.Fl. and B.Cl. in measures 162-165. B.Fl. includes dynamics *mp*, *p*, *mp*, *p*, *ppp*, and *mf*. B.Cl. includes dynamics *p*, *ppp*, *p*, and *mf*.

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166

Comp

Measures 166-170 of the Comp part. The staff shows a melodic line with a trill in measure 167 and a triplet in measure 169. A dynamic marking of *mp* is present in measure 167. A double bar line with a repeat sign is in measure 168.

B.Fl.

p *ppp* *mp* *p* *mp* *p*

B.Cl.

pp *mp* *pp* *mp* *ppp* *p*

Measures 166-170 of the B.Fl. and B.Cl. parts. Both parts feature triplet and quintuplet patterns. Dynamics range from *pp* to *ppp*. The B.Fl. part includes a trill in measure 167 and a quintuplet in measure 169. The B.Cl. part includes a quintuplet in measure 166 and a trill in measure 167.

171

Comp

marker → 'A'

Measures 171-175 of the Comp part. The staff shows a melodic line with a trill in measure 172 and a quintuplet in measure 174. A dynamic marking of *mp* is present in measure 172. A marker 'A' is indicated in measure 171.

B.Fl.

flutt. *ord.* *mp* *ppp* *p* *ppp* *pp* *p*

B.Cl.

mf *p* *mf* *pp* *p*

Measures 171-175 of the B.Fl. and B.Cl. parts. The B.Fl. part includes a trill in measure 172 and a quintuplet in measure 174. Dynamics range from *pp* to *ppp*. The B.Cl. part includes a quintuplet in measure 171 and a trill in measure 172.

176

Comp

Measures 176-180 of the Comp part. The staff shows a melodic line with a trill in measure 177 and a quintuplet in measure 179. A dynamic marking of *pp* is present in measure 177. A double bar line with a repeat sign is in measure 178.

B.Fl.

pp

B.Cl.

pp

fade out ad libitum

Measures 176-180 of the B.Fl. and B.Cl. parts. Both parts feature a long, sustained note in measure 176, followed by a trill in measure 177 and a quintuplet in measure 179. Dynamics range from *pp* to *ppp*. The instruction 'fade out ad libitum' is written below the B.Cl. part.