

Akousmatik

Alexandre de Faria Oliveira July 2015

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About...

Akousmatik is a music that explore sounds and effects on the Baritone Saxophone. As the title of the work sugests, the goal of the work is to search for a sound that resembles a *Acousmatic* music, i.e purely eletronic music. The sounds and extended techniques were used here in order to construct that atmosphere of a *Acousmatic* music, therefore the goal of the interpreter is to make the sounds clear and smoother as possible so that the Saxophone should loose itself and we end up only with a Sound Object (*Objet Sonore*), according to the concepts of Pierre Schaeffer.

The work builds moments and atmospheres that resembles those commonly present in a acousmatic composition. There is also a devellopment of materials that transform themselves throughout the piece. The general idea was the one of transformation, different grain sizes, compressions and expansions, tonic sounds, i.e. pitches, that show their harmonic specter. All those processess should be kept in mind when biulding a interpretation.

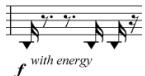
Performance Notes

Section A

Section A prepares the mood of the piece. Airy sounds are used in different textures and ways. The main idea is calmness, and subtle sounds. A rich noisy texture is desired. This section might take longer than the others since the idea is to create this mood or feeling on the listener.



Diamond head with a black line represent 100% airy sound. Low Bb note is used so the airy sound sounds fuller and fatter. The black line is the duration, up to the interpreter to feel how much it should last.



This head shape represents *Tongue Ram*. When pauses are added the main Idea is to create a *Thesis* and *Arsis* feel. When no pauses are added the performer is free to choose the distribution.



Partials are notated as follow. The goal is not necessarily to sound precise and clear. The idea behind the effect is a sweeping through the harmonic specter.



Fermatas here represent a *obligato* pause. Since the section is notated in a graphical manner the player might choose to make or not some pauses in certain points. So as matter of precaution whe *Fermatas* are added the pause there is *obligato*, however the value is up to the performer as the clima is being built.



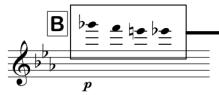
Wind *frullato* is notated as follow.



The arrow above represents a transition between the two figures.

Section B

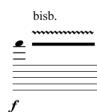
In section B the 4 pitches notated should be randomly distributed by the interpreter in a way that no recognizable pattern should be distinguished in a 32nd note constant flux. The black line that follows the box show the flux. The boxes below the line show the interventions of *slap tongues* figures, the flux is interrupted and the *slap tongues* are played, their time is decided at the interpreters will. The hole segment is about acceleration and compression, so the pitches are closing their range until they reach a single pitch sound.



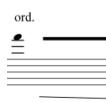
These 4 pitches should be distributed by the interpreter in a random way avoiding any perceptible pattern.



The boxes bellow represent Rhythmic *slap tongues* interventions. They should intervene at the interpreters will.



Bisbigliando with accents. A figure borrowed from Lauba's piece „Jungle“



Ordinary playing.



Multphonic number 68 from Mr. Weiss list.

Section C

Section C is about grains density. There are 3 types of grain sizes: *Key Clicks*, *Slap Tongue* and *Tongue Ram*. The principal texture is the one of the *Key Clicks*; *Slap Tongues* and *Tongues Rams* come to give other textures and collors to the grain cloud. The notes were left by the interpreters discretion as a mean to make the performance „doable“, however the desired sound is a resonant one. In order to achieve that the uphand should keep pressing the notes and the lower notes shouold be played. The dynamic proposered is between mf and f. The metal clicks are not the goal, but that *tambor* like sound.

The barlines are here to outline the groups. The idea is varied and repetead after 7 bars every repetition adding a new texture. Metric time in this section is given, so there is definately a pulse.

Section D

This is actually the continuation of Section C, division was made in order to better understand it. The Key Clicks figure bellow are just a suggestion/illustration, the ideia is that the interpreter distribute Key Clicks in a relative fast and varied way. The upper oasis staff are interventions to that flux.

Here a homage is made to Stockhausen´s „Gesang der Jünglinge“. A text fragment from the work is used „Preiset den Herrn, lobet ihm“, it was notated in Berio´s Sequenza III way and certain symbols were used to the desired effect is achieved. Pitches are derived from a phrase found at minute 1'17“



This notehead represent a short and fast. Pitches here are transposed to the Baritone transposition.



Repeat the silables randomly and fast.

Section E

The last and most different section. Here a textural section is made. The low sounds should resonate upper partials from its harmonic series. Different textures over the Bb are also made. The hole idea is to create a low resonant texture as smooth as possible.

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Julho 2015

$\text{♩} = 68$ aprox.

A

Saxophone Baritone

Musical score for the first section:

- Measure 1: Treble clef, two flats. Dynamics: **mp** *calm*.
- Measure 2: Dynamics: **mf**.
- Measure 3: Dynamics: **f** *with energy*.
- Measure 4: Dynamics: **p**.

f with energy

calm

f

p

— 3 —

$\text{♩} = 68 \text{ aprox.}$

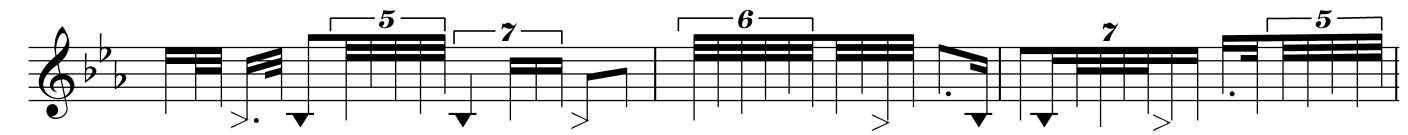
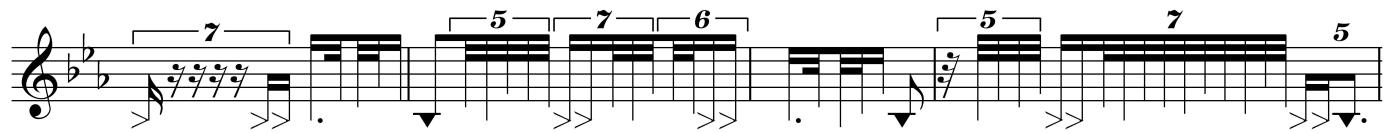
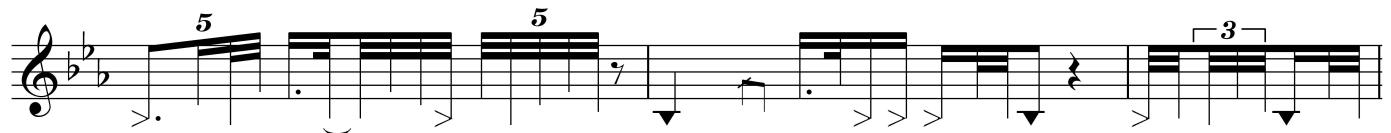
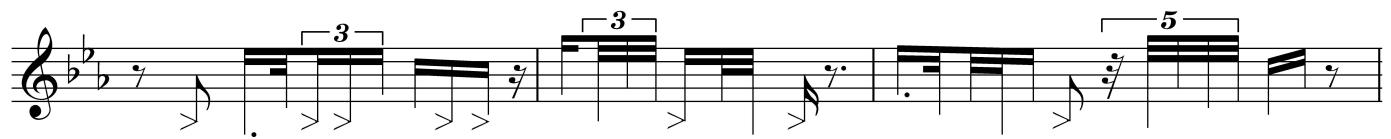
f with energy
calm

Musical score for the first section of the piece. The score consists of two staves. The left staff begins with a treble clef, a key signature of three flats, and a common time signature. It features a sixteenth-note pattern starting on the fourth line. The right staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a sixteenth-note pattern starting on the third line. Both staves include dynamic markings: a crescendo (C) at the beginning, a forte dynamic (f) under the sixteenth-note patterns, and a decrescendo (c) at the end. The bass staff also includes a sforzando dynamic (sf) at the end.

Musical score for piano. The left hand is shown in treble clef, B-flat key signature, and common time. The right hand is shown in bass clef, A-flat key signature, and common time. The score consists of two staves. The first measure shows a dynamic ***f***. The second measure shows a sixteenth-note pattern on the right hand staff. The third measure shows a dynamic ***p*** and a measure number **9**. The fourth measure shows a dynamic ***f*** with the instruction ***with energy***.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The melody consists of eighth-note pairs connected by slurs. It includes several grace notes: a sixteenth note before the first eighth-note pair, a sixteenth note before the third eighth-note pair, and a sixteenth note before the fifth eighth-note pair. The dynamic marking 'sf' (sforzando) is placed at the end of the score.

A musical score for piano. The top staff uses a treble clef and has three flats (B-flat, D-flat, G-flat) indicating the key signature. It features a continuous series of eighth-note chords, primarily consisting of C major (C-E-G) and G major (G-B-D). The bottom staff uses a bass clef and shows a harmonic bass line with sustained notes and occasional eighth-note chords. The score concludes with a dynamic marking 'sff' (fortissimo).



D

mp lo be

lo
de
se

[i] de [i] a pr -

p/
d/
t

