
# Trompe-L'oreille for Alto Saxophone Trio

# YEMI MAKAM 5

Edward Hines Music, Wendell, MA 01379 USA • www.hinesmusic.com

Edward J Hines

# Yeni Makam 5

## Trompe-l'oreille

## for

## Alto Saxophone Trio

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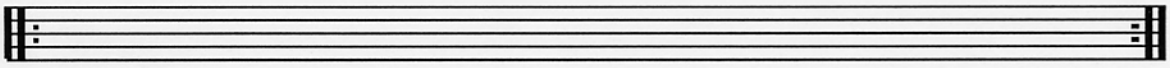
***To be read prior to each performance of <u>Yeni Makam 5</u>***

The following works contains sounds which may not be suitable for all individuals. Listeners with sensitive hearing are advised to move to another location during this performance of *<u>Yeni Makam 5.</u>*



# Yeni Makam 5:
# Trompe-L'oreille for Alto Saxophone Trio

The concept behind *Yeni Makam 5* is a simple one that I have thought about for a number of years: what happens when individual instruments in a group are assigned different tuning systems? What are the resulting sonorities? Is dissonance the only outcome or is consonance also a possibility? How will the performer and listener perceive what is *in tune* and what is *out of tune*? Can extreme dissonance be aesthetically appealing?

To explore these questions, I composed *Yeni Makam 5*, a work for three alto saxophones. Each performer is assigned a unique tuning system:

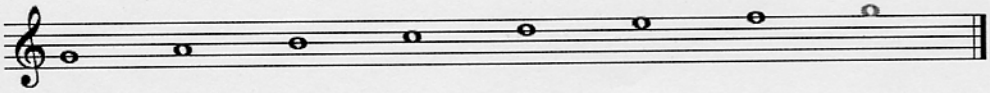
Alto Saxophone 1: Push mouthpiece in to raise pitches by one quarter-tone (A + 50 cents).
Alto Saxophone 2: Standard tuning (normal A).
Alto Saxophone 3: Pull mouthpiece out to lower pitches by one quarter-tone (A – 50 cents).

For precise tuning, a digital tuner calibrated in cents should be used by all musicians. Alto Saxophone #2 should use altered fingerings for quarter-tone accidentals (http://www.wfg.woodwind.org/sax/sax_qt_1.html), however, embouchure adjustments can also be employed where required.

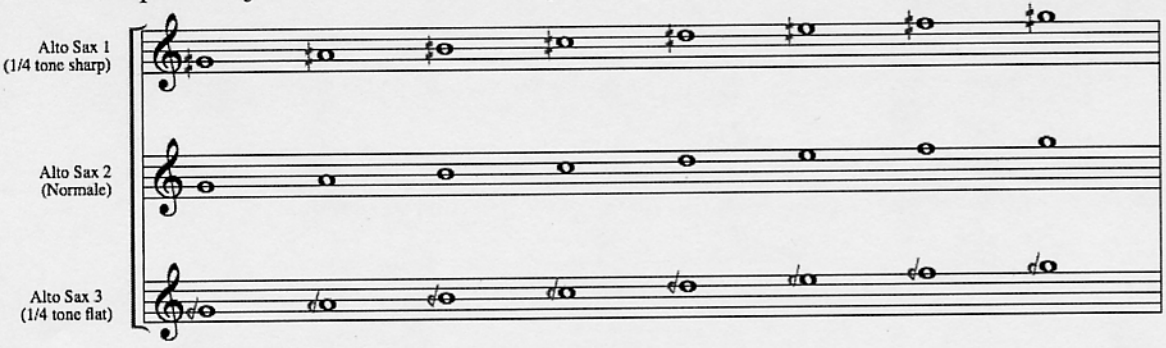
Although *Yeni Makam 5* juxtaposes independent sound fields for each musician, all players should follow common embouchure practice for correct intonation. This will be evident with individual practice sessions and will need to be retained when the group is together. Alto Saxophones 1 & 3 should first rehearse separately in order to become accustomed to the 'discrepancies' between what is written and what actually sounds. For example, the opening measures present written notes which are different in parts 1 & 3, but which sound as unisons and octaves when performed. The work progresses in this pattern with parts 1 & 3 performing fifths, fourths, thirds and seconds which may be unrecognizable as written in the score, but which should sound in tune if mouthpieces have been adjusted accurately. Once the trio is together and musicians are comfortable with their sonic environments, the group should be able to execute their individual and independent horizontal lines, resulting in the unique vertical harmonies of this work. As with any new musical work, this will get easier with each rehearsal.

The quarter-tone is an interval I have explored in previous works of the *Yeni Makam Series*, and which is a basic interval in Middle Eastern folk and classical music. One objective of *Yeni Makam 5* is to present unique sonorities that fluctuate between tension and rest.

The musical material for *Yeni Makam 5* is drawn from a basic Mixolydian mode:

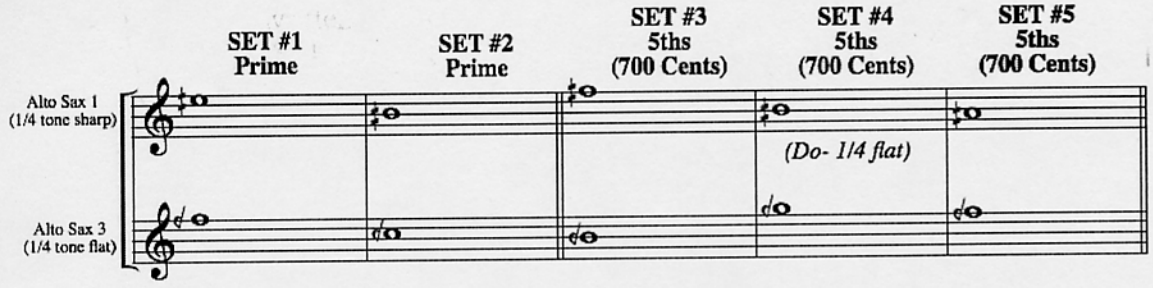


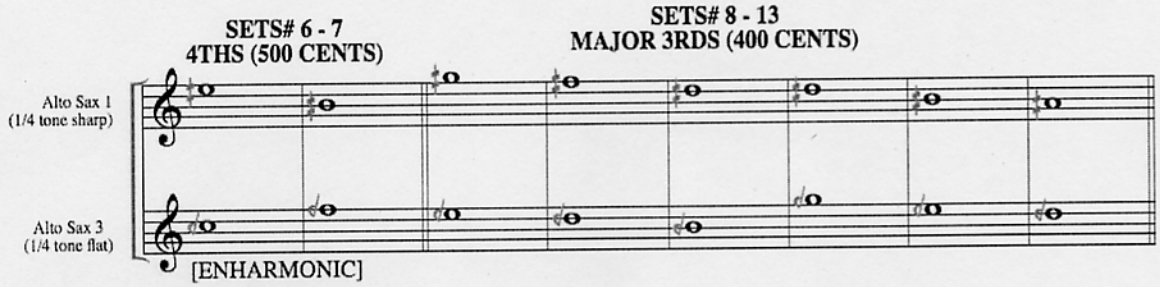
The mouthpiece adjustments on Alto Saxophones 1 and 3 result in the following tonal setup:



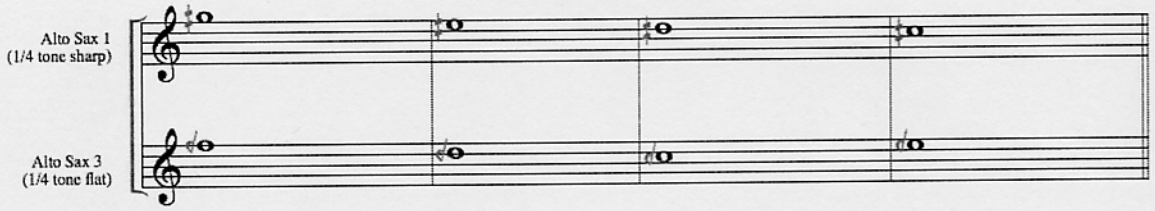

Thus, all the pitches for Alto Saxophone 1 are one quarter-tone sharp while those for Alto Saxophone 3 are one quarter-tone flat. In the score and parts for *Yeni Makam 5*, Alto Saxophones 1 & 3 do not require any quarter-tone accidentals, since all pitches have been physically adjusted.

The next step was to calculate if standard musical intervals still exist between Alto Saxophones 1 and 3 in the natural tones of the Mixolydian mode. Using the cents system (octave is 1200 cents) the following interval sets are possible:

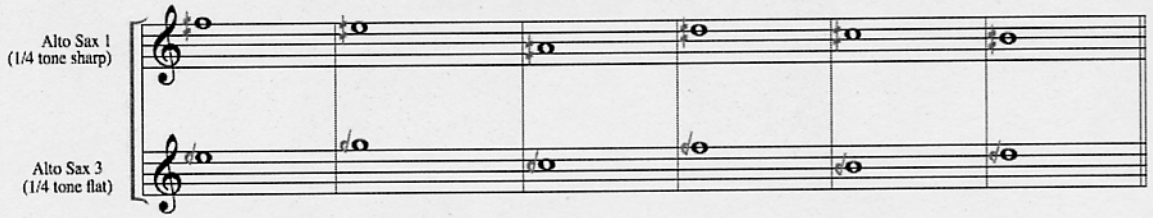


**SETS# 14 - 17**
**MINOR 3RDS (300 CENTS)**




**SETS# 18 - 23**
**MAJOR 2NDS (200 CENTS)**




**SETS# 24- 30**

**MINOR 2NDS (100 CENTS)**


The above sets form the overall outline of *Yeni Makam 5*. The result is a work that shifts between distant and playful moods, in world of quarter-tonality where strong dissonance resolves into familiar consonance. Alto Saxophone 2 is the only performer with any written accidentals, an occasional quarter-tone flat. The consequence of juxtaposing three instruments in different tuning systems, leads to interesting questions about who is or who is not in tune at certain points in the work.

-Edward J Hines, Wendell, MA, January, 2012

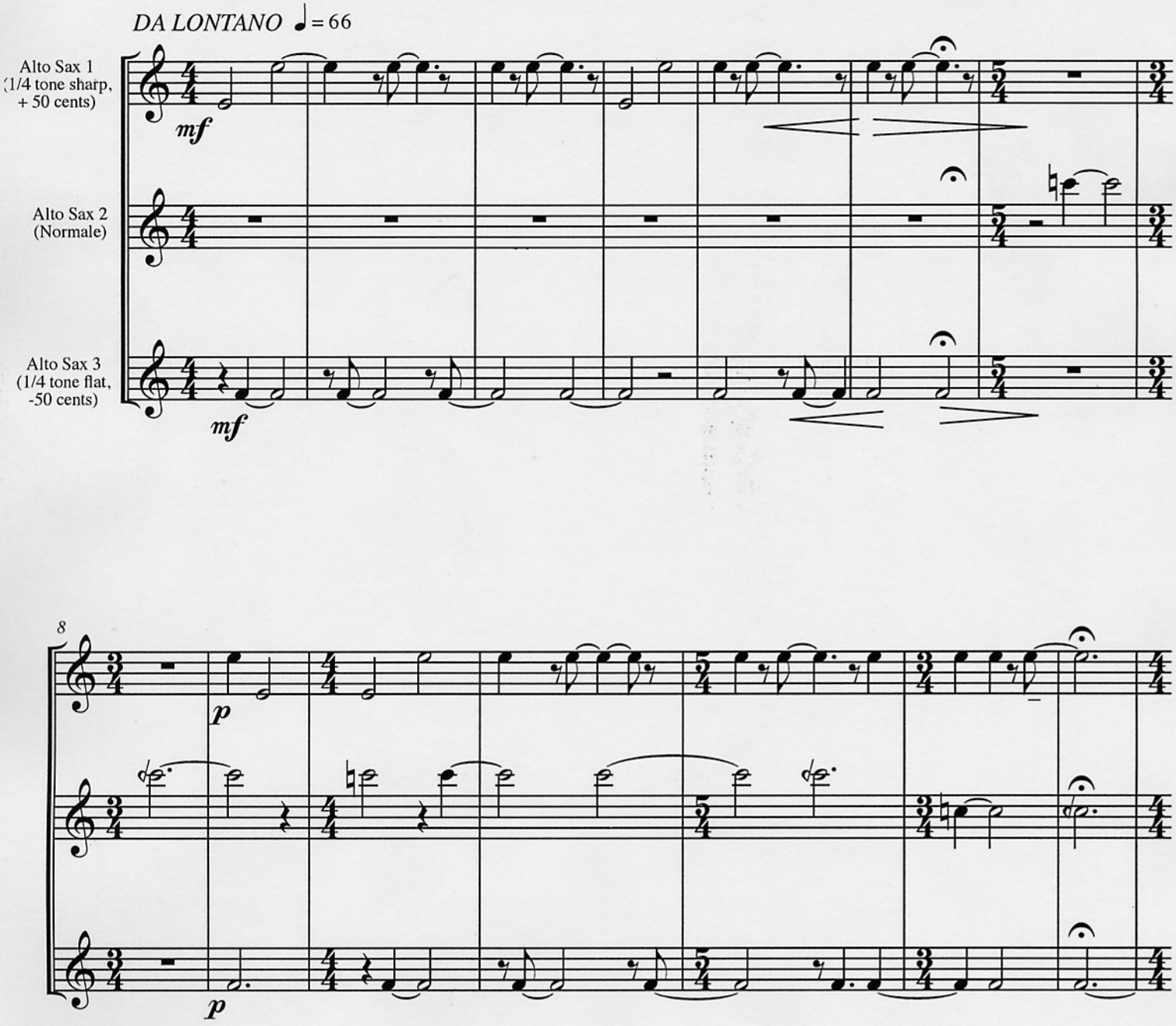
# Yeni Makam 5

## Trompe-l'oreille for 3 Alto Saxophones

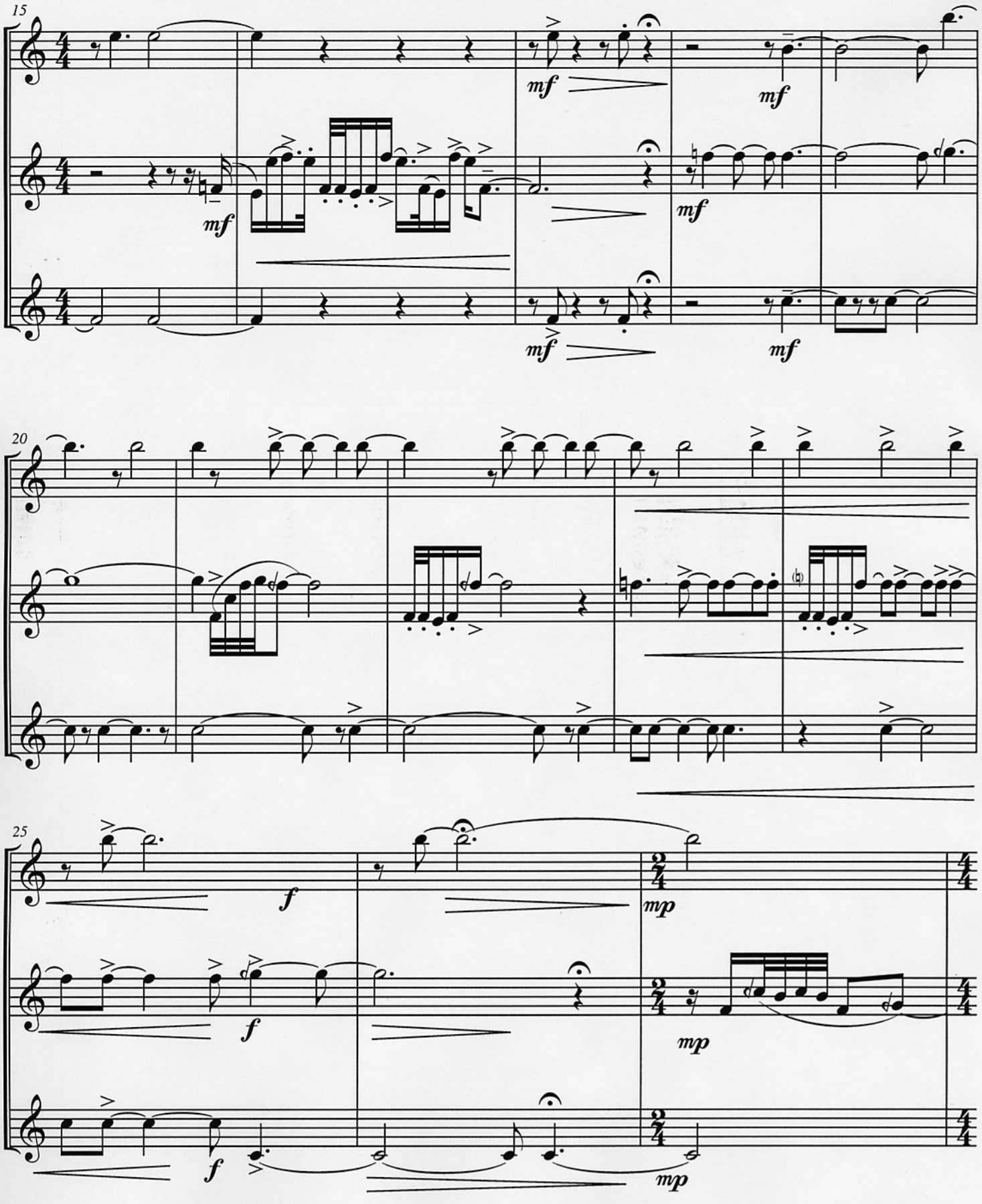
Edward J Hines
(1951-)

Score

**PRÉSENTATION**




*NB:*
***Alto Sax 1**- push mouthpiece in for 1/4 step sharp tuning (+50 cents)*
***Alto Sax 2**- standard tuning*
***Alto Sax 3**- pull mouthpiece out for 1/4 step flat tuning (-50 cents)*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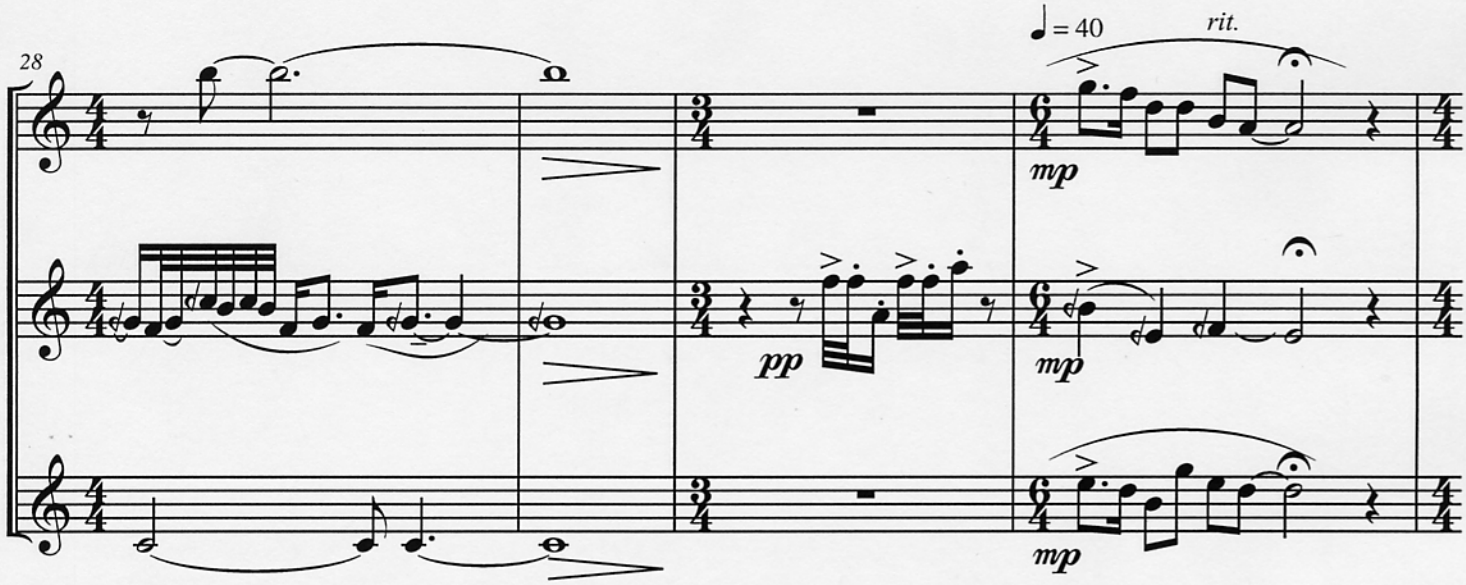


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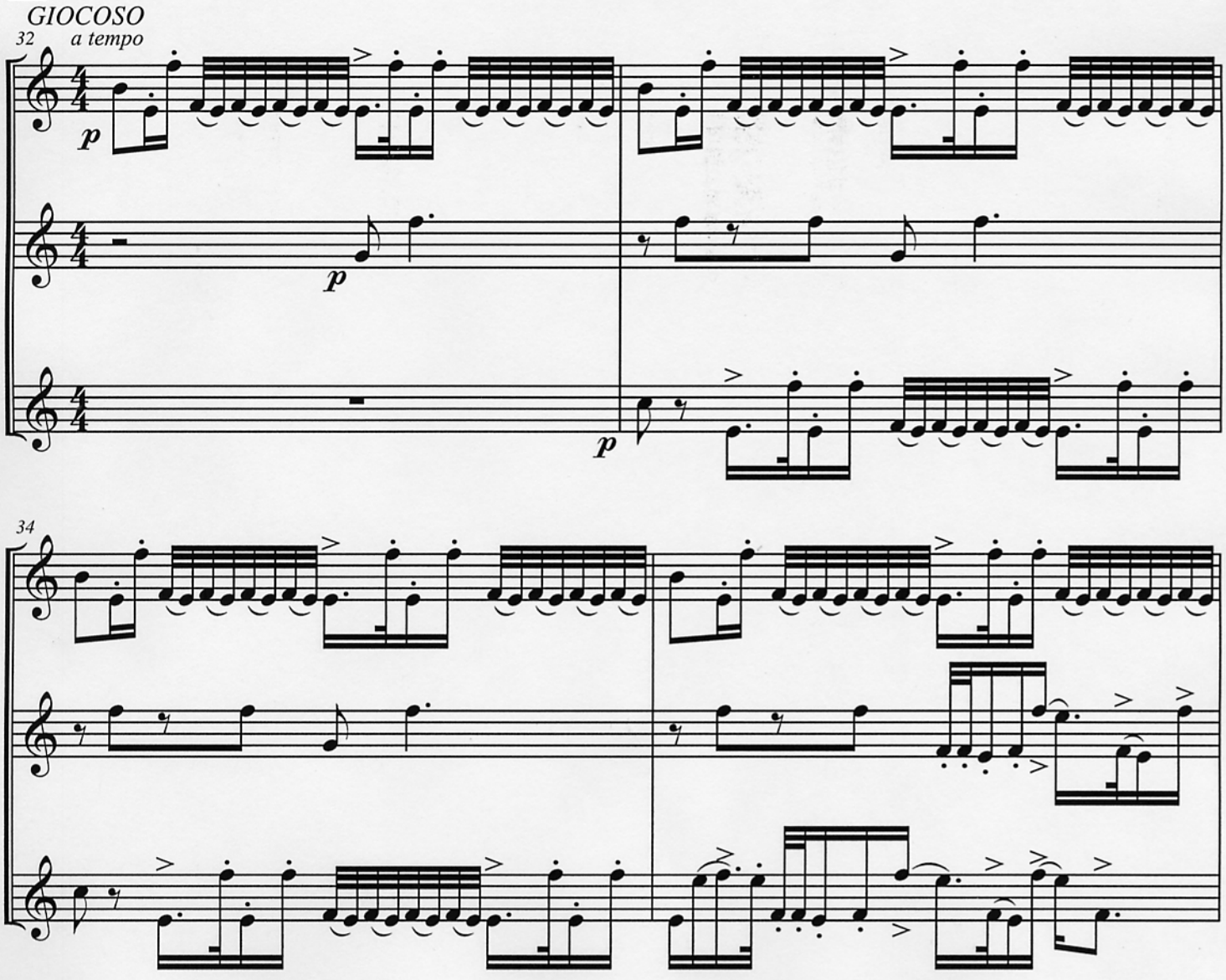
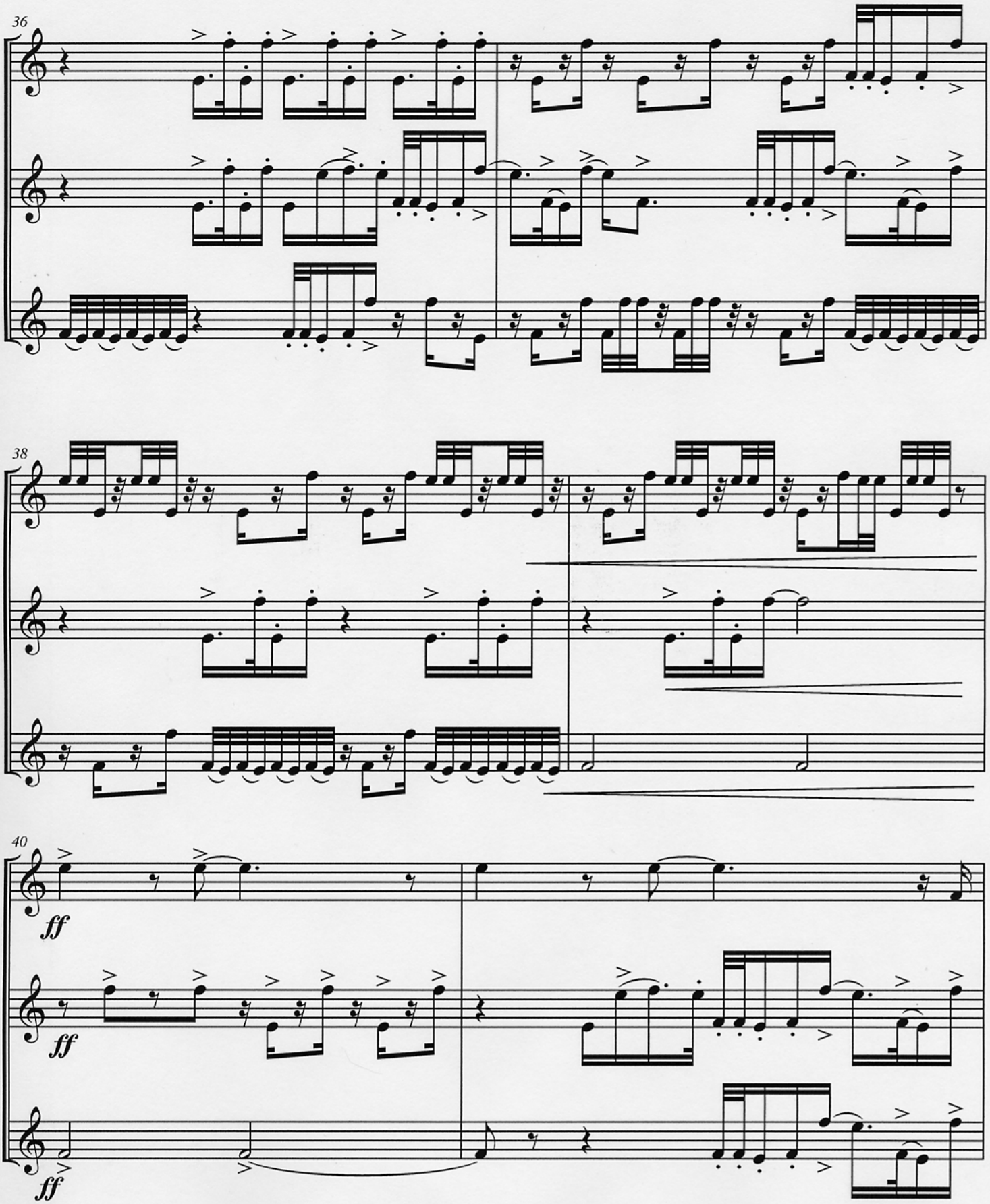
## INVENTION

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