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**Publication Date**
2020

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# Mohammad H. Javaheri

"Serotonin Saturation"

for Bass Flute

&

Electronics

# Francisco Javier Trabalón Ruiz

# “Serotonin Saturation”

*Dedicated to Carin Levine*

Mohammad H. Javaheri (Composer)

Francisco Javier Trabalón Ruiz (Electronics)

Philipp Schmalfuß / Mohammad H. Javaheri (Recording Sounds)

Carin Levine (Voices of the Fixed Tape)

Premier Performance: Carin Levine, Berlin, Germany (March 10, 2020)

*The composition has accompanied by the fixed tape which has made in two versions:

a. 4-Channel

b. Stereo

The duration of the composition is approximately 8:45 minutes

2020 – Spain/Germany

## **Serotonin Saturation** (for Bass Flute and Electronics):

The core of Serotonin Saturation's idea had started to happen in Spring 2019 by 2 related but distinctive impressions. It is inspired by "Serotonin Syndrome" which causes high levels of the chemical serotonin to accumulate in the body by taking specific medications. Although Serotonin is an important neurotransmitter in the brain, which helps to regulate mood, social behavior, sexual desire, and relay messages from one area of the brain to another, too much serotonin can lead to agitation or restlessness, confusion, seizures, and death.

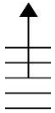
"Serotonin Saturation" is the imagination of overloaded and unstable thoughts with uncontrollable messages in the brain, both in conscious and unconscious levels. Minimalistic silence and sudden cuts, which are the second major aspect of the piece, used as the repetitive silenced motif, and additionally, they are symbolized for not delivered messages in the different parts of the brain and cut communications.

The fixed media of the composition, specialized for 4 speakers, is mostly consists of the processed sound of Bass flute and human voices in order to have an authentic communication between the player and the electronics. In addition, it tries to demonstrate the inner and outer perspective of voices between a human being and her surroundings, through the dry and the wet sounds.

## **Composer's Attitude**:

Our psychology changes for at least a few times during our life span due to incidents or situations we experience. Every incident could be the starting point for changing the perception from each person's perspective. This piece is also about these changes and how they stem from our previous state and in each stage; still, some aspects of the earlier stage(s) can be seen. Sometimes this is like a cycle we are always facing with the effects of its incidents which lead to change us gradually. It can go on and on but the strongest and deepest effects on our psychology repeat themselves during the cycles until they fade away.

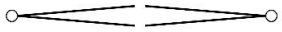
# General abbreviations and Symbols



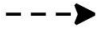
Highest (/lowest) note possible
under current circumstance



Accelerando; Ritardando



Crescendo dal Niente; Diminuendo al Niente



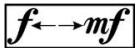
Change gradually from the indicated technique
with a tie to the next one



Quick crescendo at the very end



from/to highest note possible



Change freely between indicated
dynamics/techniques



¼ tone higher; ¼ tone lower;
¾ tone lower, 3/4 tone higher

/

Short pause breath

p sub.; sub. f

Subito piano, Subito forte

p pos.; f pos.

As piano as possible; as forte as possible

*"fff"*

The dynamics in quotation marks are
used to designate the effort to be made
in order to produce the right sound.

u ------ i

Use the syllable to form the shape of your mouth and cavities when playing the indicated sound. Do not speak or whisper these syllables. The result should be a whistling noise.



Breath noise/Air sound

with no or minimum audible pitch.



Aeolian sound



Tongue ram



Key click (toneless as much as possible)



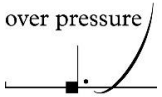
Slap tongue as strong as possible



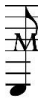
Flutter tongue




Tongue pizzicato with the indicated letter




Over pressure of air (dark timbre)



Multiphonic with the indicated note as

a fundamental note (except otherwise

the fingerings which are indicated in the Score)



Normal playing tone with full pitch (Ordinary)



Full air sound with no or minimum pitch



Breathy tone with clear audible pitch

(Half air sound, Half pitch)



Open Embouchure (Ordinary)



Half covered Embouchure with mouth



Completely covered embouchure with mouth

///

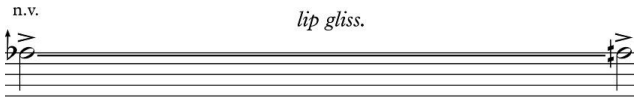
Fast unmeasured tremolo
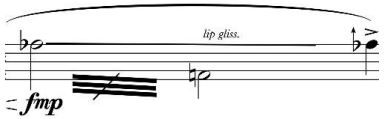
//

Slower speed tremolo but always unmeasured

***Bisbigilando***

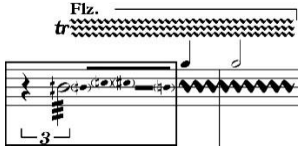
Tone color trill



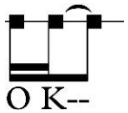

Lip glissando



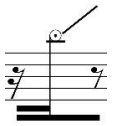

Tremolo (as fast as possible) and lip gliss. at the same time



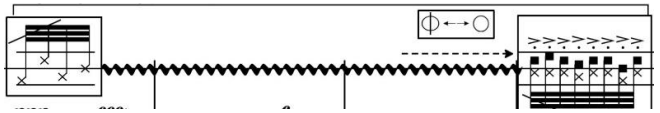

trill figures (slow/fast and always unmeasured)




Speak and Play (with the indicated words)



Jet whistle

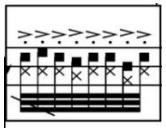


Repeat the gesture and gradually change to the other technique

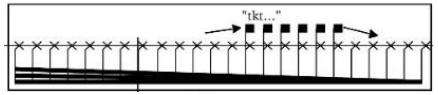



Play tongue pizzicato and continue the technique until the mentioned point

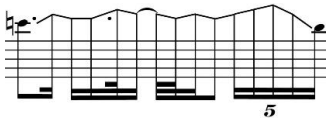
(the technique could be played with closed/half open/open embouchure and it contains the air inside itself)



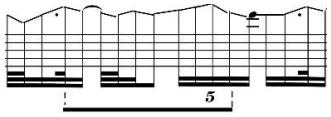
Play Strong accented key click sound plus maximum air sound as fast as possible




Gradually adding and erasing airy tongue pizzicato to/from the key click sound



whistle tone
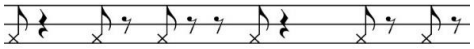


whistle tone plus subtone with the indicated duration

## Degrees of Vibrato:

| | |
|---|---|
| **N.V.** | None Vibrato (Completely Dry) |
| **Vib.** | Normal Vibrato |
| **M.V.** | Molto Vibrato (wide and fast) |
| **Max. Vib.** | Vibrato as maximum as possible |
| | (As wide as and as fast as possible) |

## Staff lines:

*High register*



*Low Register*

Three staff lines are used for the indicated musical materials without specific pitches but with approximately defined register, low/medium/high, (which is relative to the range of an instrument or a playing technique.)

the darkest timbre possible until the brightest timbre possible.

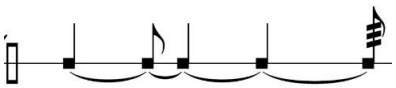
Depending on the playing technique and the instrument the indicated timbre is achieved by embouchure shape and the number of keys.

The lines indicate the number of closed holes approximately:

bottom line = all holes/keys

middle line = the upper half of the holes closed

top line = all holes open

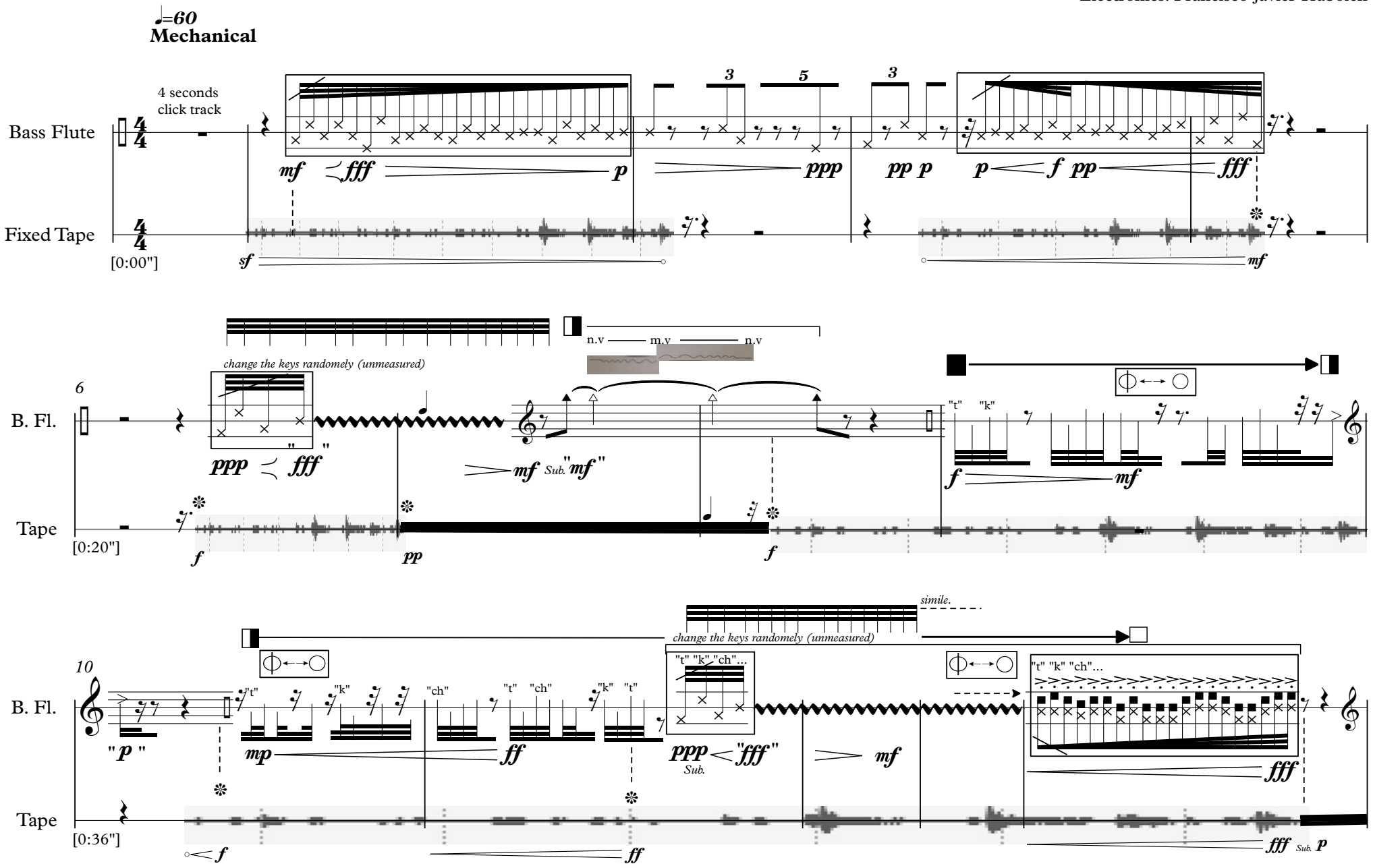


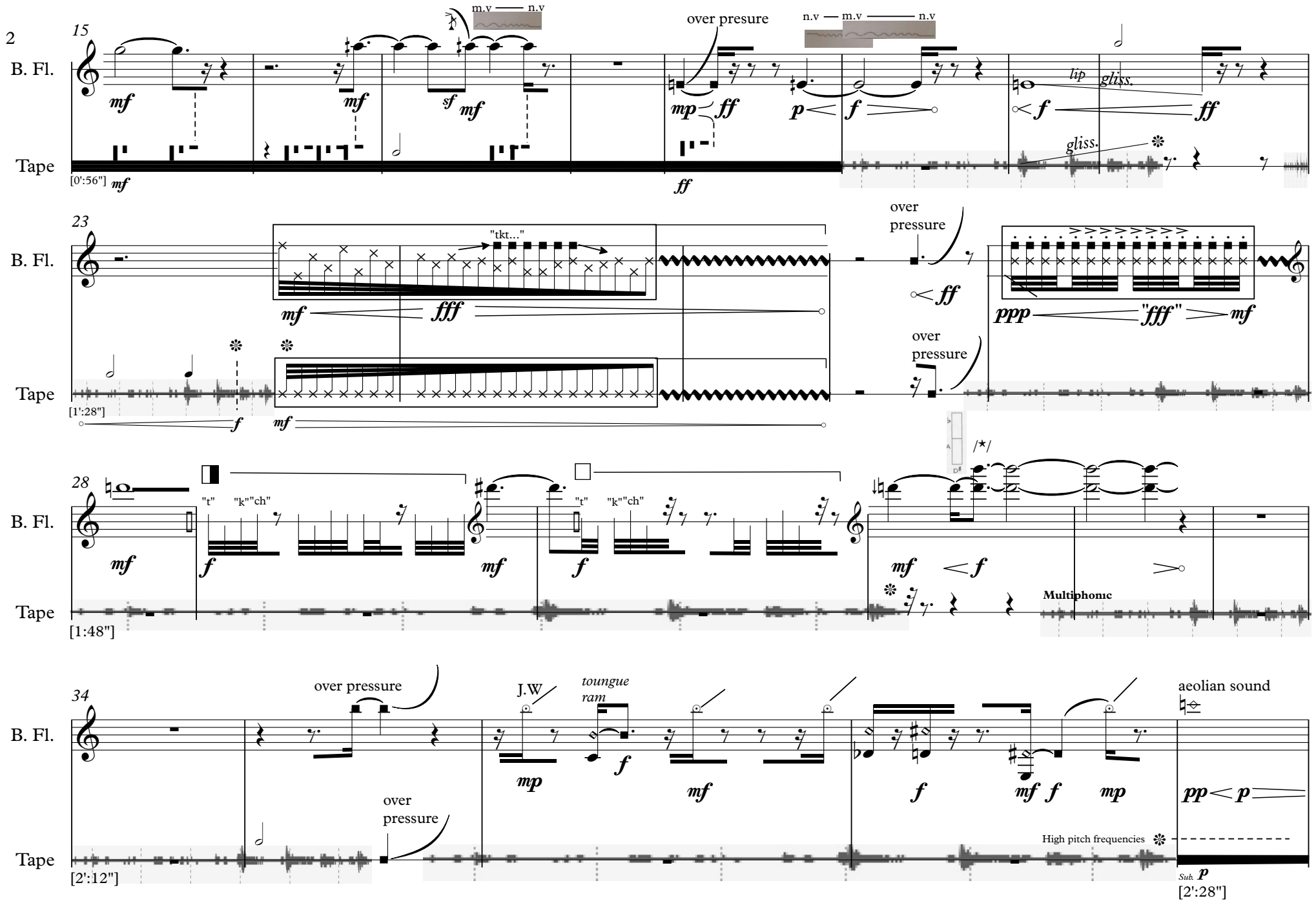
One staff line is used for the indicated musical materials without defined register or pitches/as minimum pitch as possible.

# Serotonin Saturation

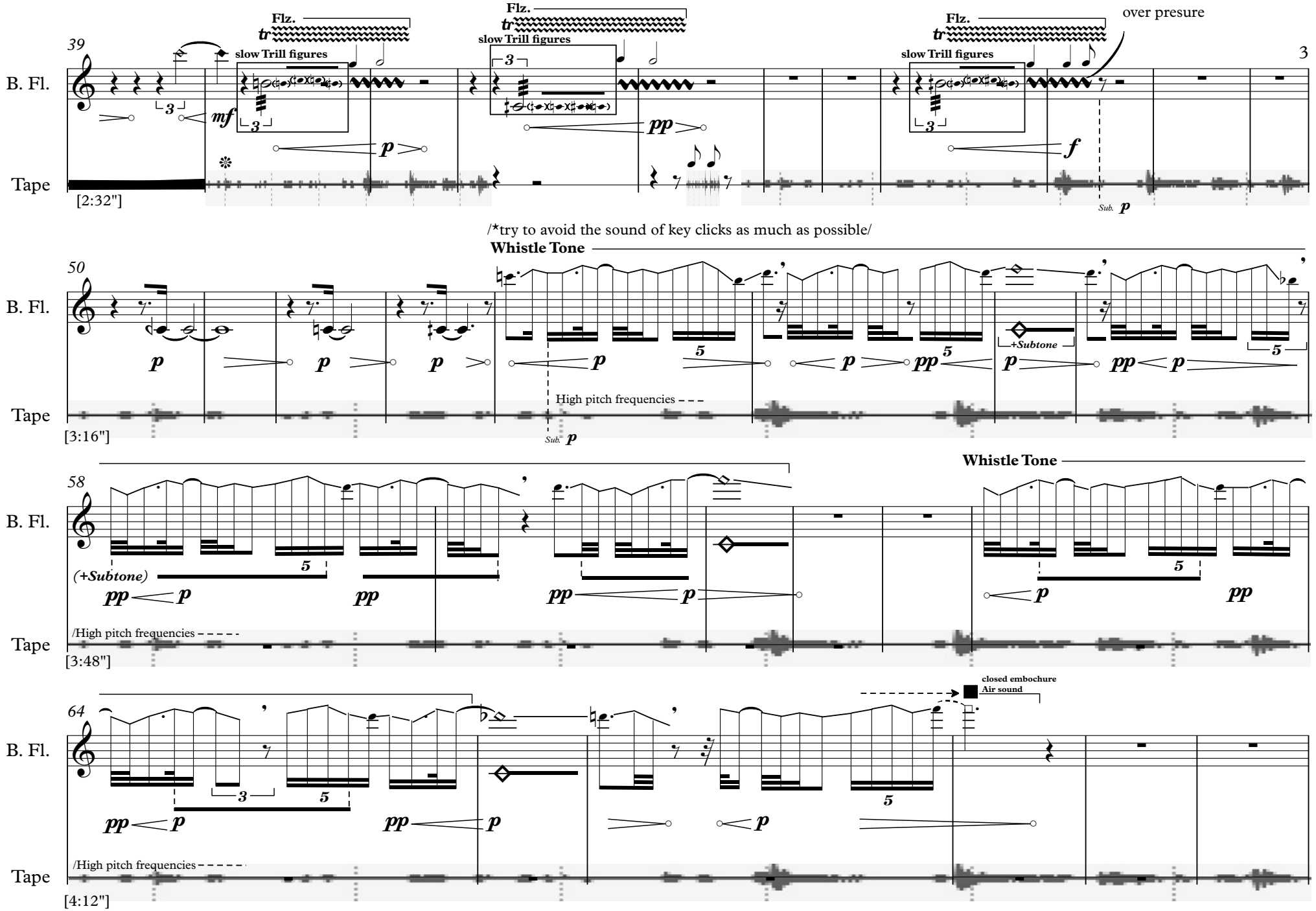
*(Dedicated to Carin Levine)*

Composer: Mohammad H. Javaheri
Electronics: Francisco Javier Trabolen

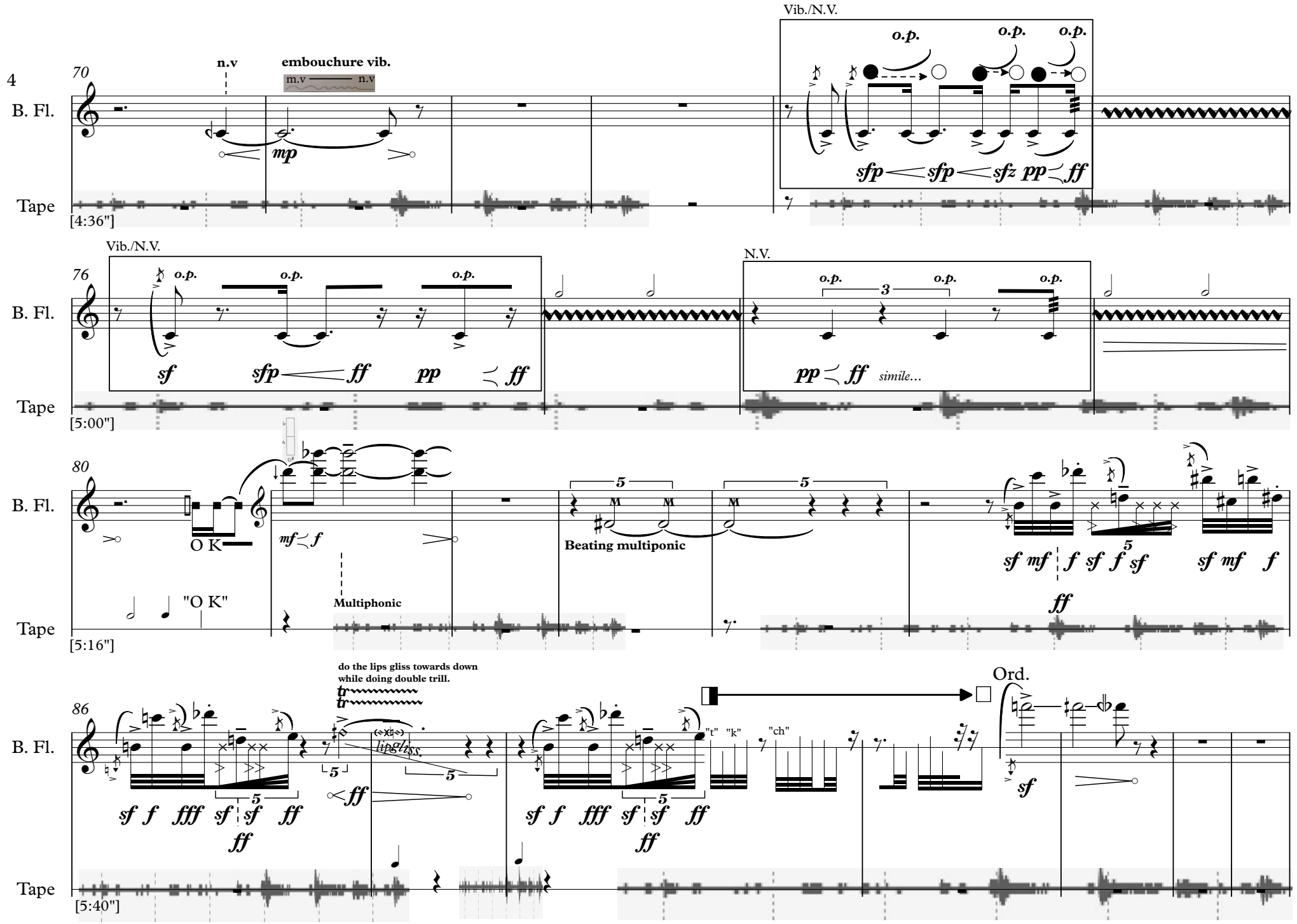


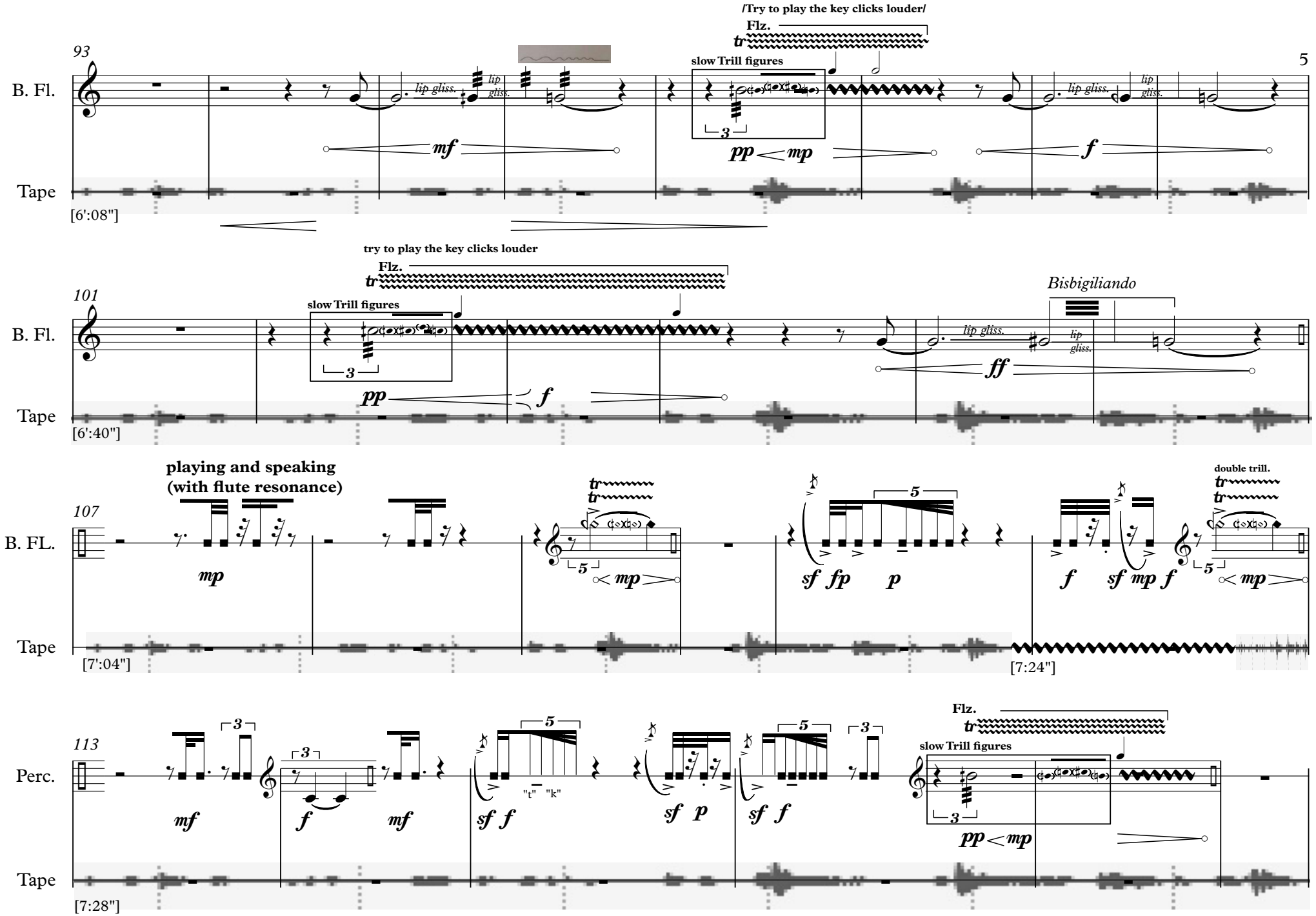


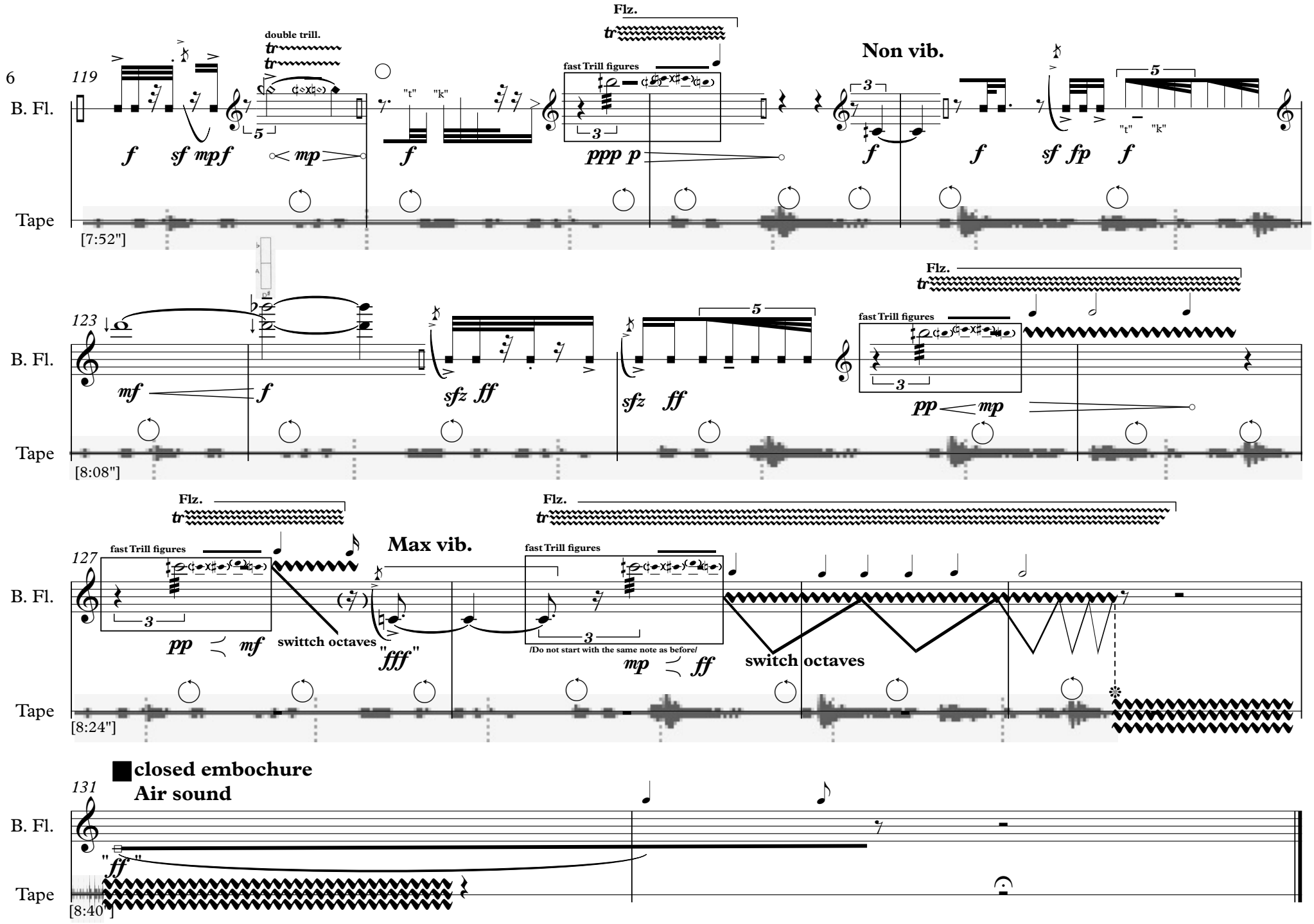

/★ or a very strong multiphonic/




**/*Try to avoid the sound of key clicks for the whistle tone from measure 54 until 67 as much as possible./**


70
B. Fl.
n.v
embouchure vib.
m.v
n.v
mp
Vib./N.V.
o.p.
o.p.
o.p.
sfp
sfp
sfz
pp
ff
Tape
[4:36"]
76
Vib./N.V.
o.p.
o.p.
o.p.
sf
sfp
ff
pp
ff
N.V.
o.p.
3
o.p.
o.p.
pp
ff
simile...
[5:00"]
80
O K
mf
f
Beating multiponic
5
5
sf
mf
f
sf
f
5
sf
mf
f
ff
"O K"
Multiphonic
[5:16"]
86
do the lips gliss towards down
while doing double trill.
tr
tr
lipgliss.
5
5
ff
sf
f
fff
sf
sf
ff
ff
"t"
"k"
"ch"
Ord.
sf
sf
f
fff
sf
sf
ff
ff
[5:40"]


93
B. Fl.
Tape
[6':08"]
/Try to play the key clicks louder/
Flz.
tr
slow Trill figures
lip gliss.
mf
pp
mp
f
101
try to play the key clicks louder
Bisbigiliando
ff
[6':40"]
playing and speaking
(with flute resonance)
107
B. FL.
sf fp p
double trill.
[7':04"]
[7:24"]
113
Perc.
"t" "k"
[7:28"]




Ma'laga, Spain
2020