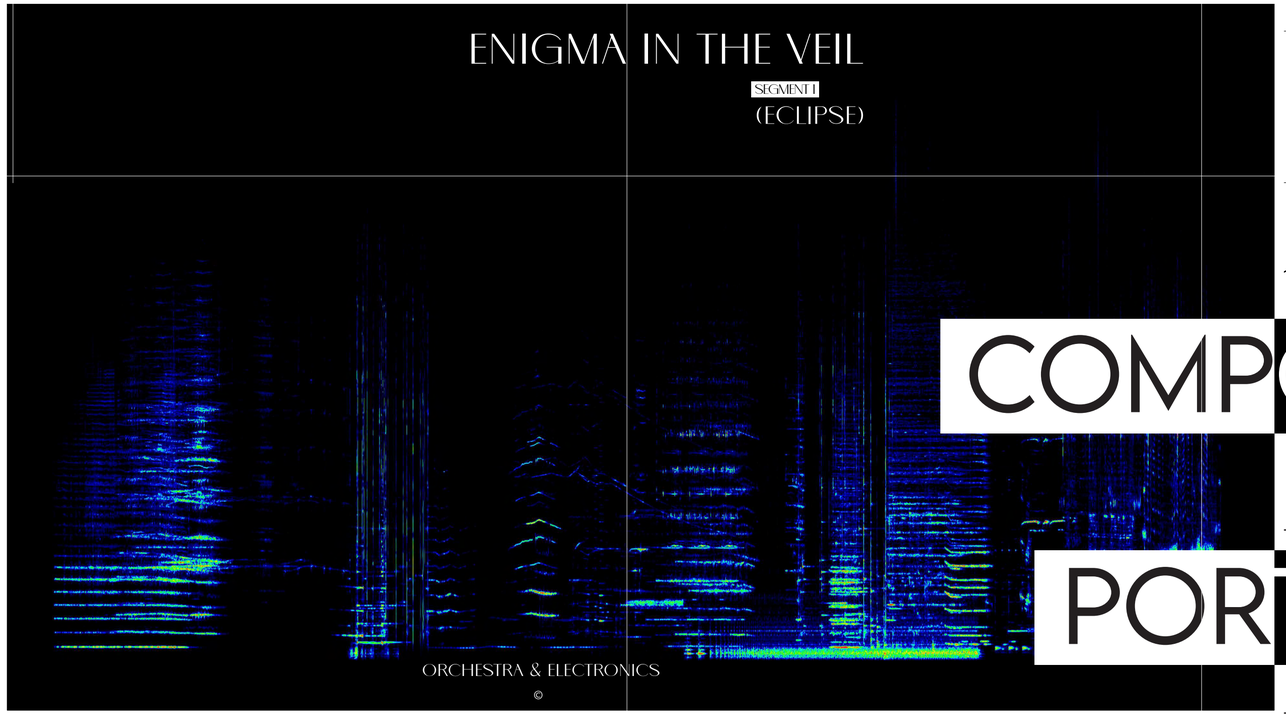
(2024)



COMPOSITION PORTFOLIO

(2023)

(2023)

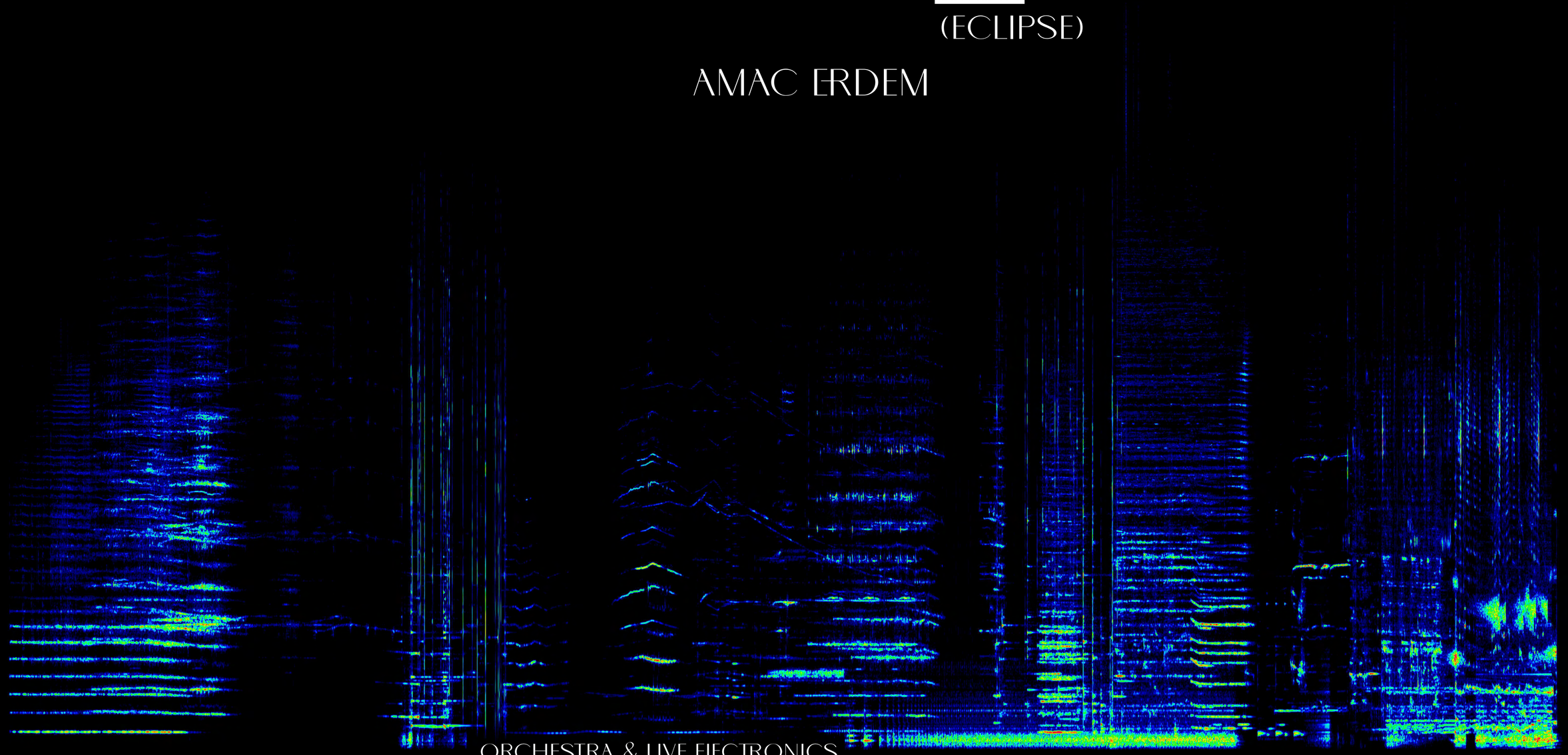
OCT. 2024

ENIGMA IN THE VEIL

SEGMENT I

(ECLIPSE)

AMAC ERDEM



ORCHESTRA & LIVE ELECTRONICS

ENIGMA IN THE VEIL

Purpose of the Composition

Enigma in The Veil was born out of a deep curiosity for the unknown and the transformation one undergoes in that process. While composing this piece, I aimed to pay tribute to both the purity of sound and the modern capabilities that technology offers. By merging the organic warmth of acoustic instruments with the cold, sharp tones of electronic sounds, my goal was to create a sonic universe where these two worlds could coexist harmoniously. This union also reflects the ever-evolving relationship between humanity and technology. The piece is a musical representation of a quest to solve a mystery hidden behind a veil.

Process and Approach

In composing this piece, I sought to merge two fundamental elements—natural and artificial—without them clashing, allowing both to retain their unique identities. The first sections of the piece highlight the acoustic instruments, symbolizing purity and clarity. These sections are filled with clean, strong melodic lines rooted in classical music.

Gradually, electronic sounds are delicately introduced, as if the boundary between nature and technology slowly begins to blur. During the integration of electronic textures, I utilized artificial intelligence and deep learning techniques. This allowed me to create a new dimension in both harmonic and rhythmic structures.

Using ***Python*** and other generative AI, I developed a harmonic spectrum that visualizes frequency and time simultaneously. Each note was color-coded to align with classical music theory, revealing the relationships and distributions within the composition. This visual perspective uncovered hidden layers within the music, transforming it into both an auditory and visual experience.

Instrumentation and Techniques

Woodwinds

All woodwind instruments were utilized, offering a broad palette of sounds that shaped both the melodic and textural aspects of the composition. The instruments used include:

- Piccolo
- Flute
- Alto Flute
- Clarinet
- Bass Clarinet
- Bassoon
- Contrabassoon

Piano (Extended)

The piano was used as a pre-recorded sound source, blending with electronic textures. It played a key role in the structural richness of the piece, moving beyond traditional performance techniques.

- Natural Harmonics

Strings

The entire string family was incorporated, contributing to the emotional depth and warmth of the acoustic layers. The string instruments used include:

- Violin
- Viola
- Cello
- Double Bass

Percussion

A diverse array of percussion instruments provided dynamic support and enhanced the rhythmic and textural structure of the composition. The percussion instruments used include:

- Bass Drum
- Barrel (Metal, Bowed, Wood)
- Water Tank (Metal)
- Thunder Sheet

AI-Synthesized Sounds

The electronic elements consisted of manipulated acoustic sounds and AI-synthesized sounds. These components were gradually integrated, merging seamlessly with the acoustic structures. Manipulated acoustic sounds offered digitally processed versions of natural instruments, while AI-synthesized sounds added an innovative touch, creating a modern sonic landscape.

ENIGMA IN THE VEIL

Spectrogram

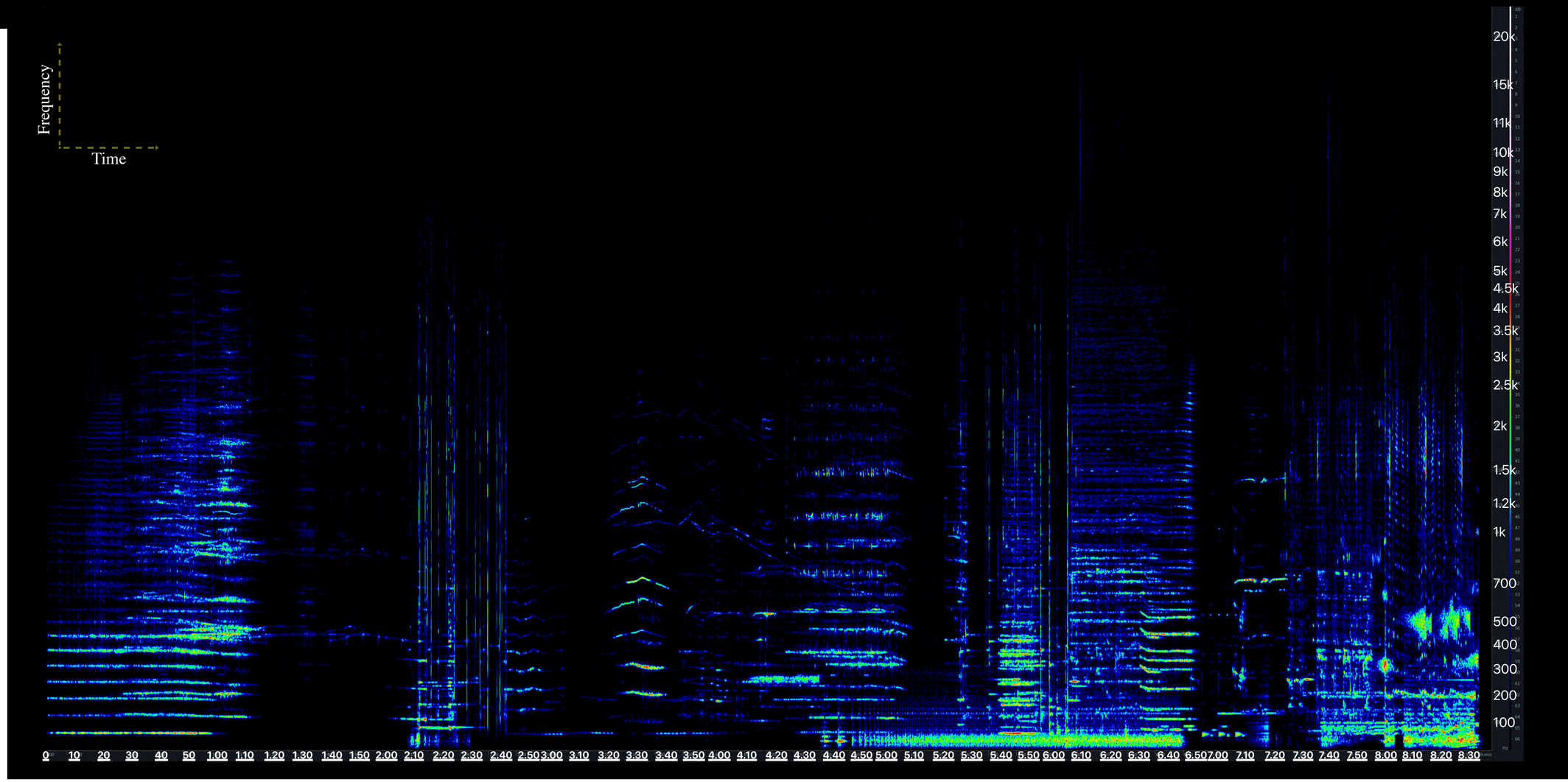
To bring the idea of seamlessly blending the organic warmth of the orchestra with the cutting-edge textures of electronic soundscapes to life, the composition was layered with contributions from live performers, recording each section meticulously.

This method ensured the authenticity of each instrument was preserved while electronic elements were gradually integrated into the soundscape.

Transforming a vast array of collected materials into cohesive elements allowed the orchestral and electronic components to coexist harmoniously while retaining their distinct identities.

The initial phase of the piece is grounded in acoustic elements, aiming to symbolize clarity and the pure essence of sound.

As the composition progresses, these natural tones subtly begin to intertwine with electronic nuances.



This gradual shift was intended to evoke the phenomenon of an eclipse, where one celestial body gently obscures another, creating a moment of transformation and revelation.

In this spectral analysis, the colors transition from blue (low dB) to green, yellow, and red (high dB), illustrating increasing signal intensity across the frequency range. The brighter colors correspond to stronger sound levels, providing a clear visualization of dB changes within the spectrum.

ENIGMA IN THE VEIL

Harmonic Spectrogram

This project aimed to create an enhanced “harmonic spectrogram” that offers a deeper understanding of the musical composition.

Traditional spectrograms display frequency over time, but this approach incorporated harmonic meaning by assigning specific colors to musical notes, aligning with classical music theory.

Using AI, Python, and existing software, a harmonic spectrogram was developed to visualize frequency and time, with notes color-coded to reveal relationships and distributions within the composition.

The result is a tool that subtly blends visual art with music theory, providing a unique perspective on the harmonic structure of “Enigma in The Veil”.

In this spectrogram, it’s important to note that not only the fundamental frequencies are visible.

Instead, the entire signal is being analyzed, allowing us to observe the partials and traces of the harmonic series on the map.

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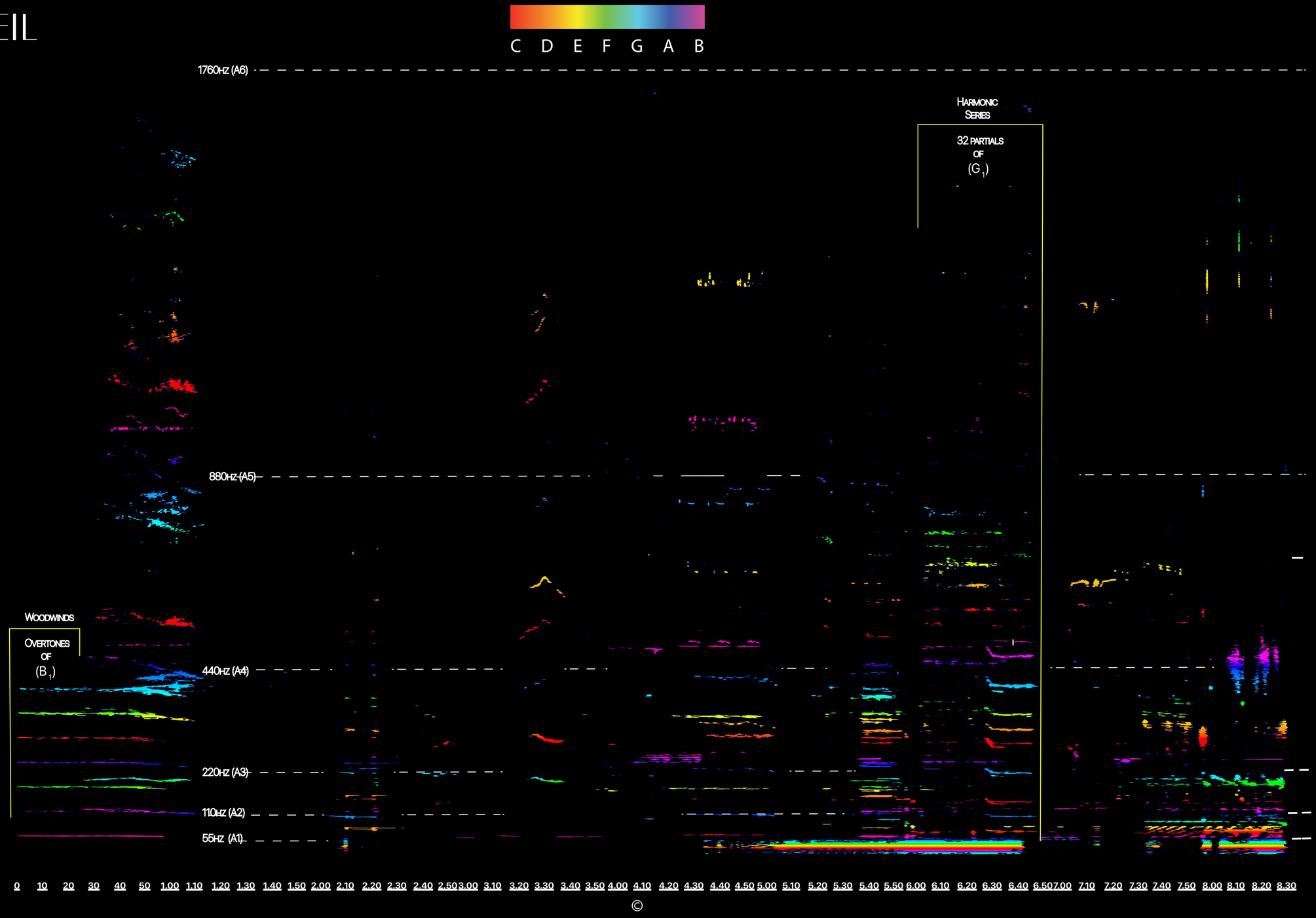


ENIGMA IN THE VEIL

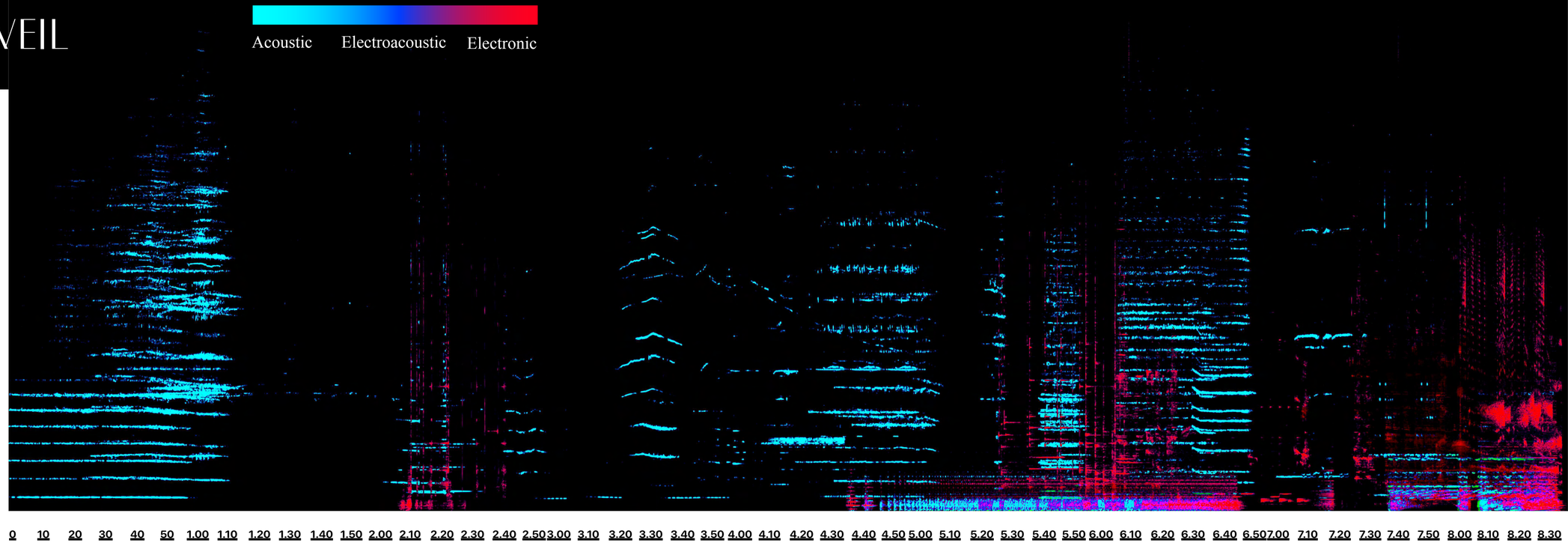
Dual-Tone Analyzer

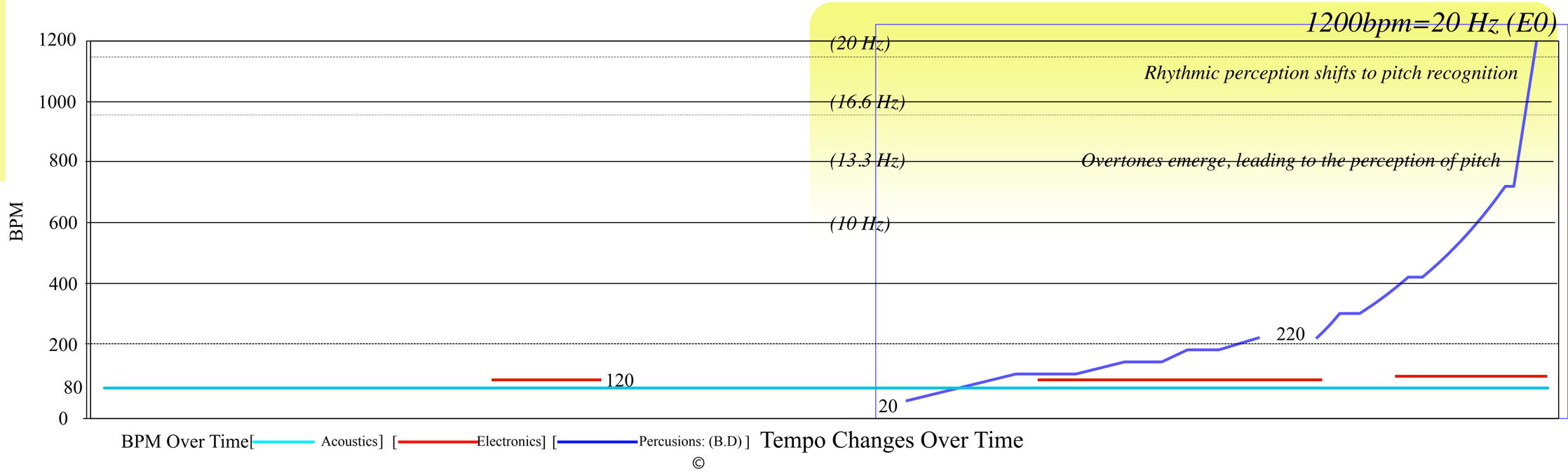
This visual represents a spectrogram designed to differentiate between electronic and acoustic sounds.

By coding the electronic and acoustic sounds with different colors,characteristics and relationships of the sounds can be clearly observed.

Additionally, a tempo change graph has been added below the spectrogram, visually representing the transitions within the piece.

"As BPM increases beyond 10 Hz, rhythmic pulses generate overtones that gradually overlap, leading to the perception of continuous pitch, with full pitch recognition occurring around 1200 BPM (20 Hz)."





A·MOR·PHOUS

AMAÇ ERDEM

A M O R P H O U S

A Journey Through Fluidity and Formlessness

"Amorphous" is a string quartet that gently blurs the lines between instrumental roles, merging the voices of all four instruments into a single, shapeless, and homogeneous sonic object.

The composition explores form and fluidity, where each string instrument contributes not as an individual entity but as part of an indistinguishable whole.

The goal is to create a texture that continuously evolves, suspending the listener in a soundscape where definition and differentiation between instruments dissolve.

"Amorphous" embraces a sonic landscape in which the material is ever-changing,

like a mass of sound that cannot be pinned down to a fixed shape.

The strings merge, their individual timbres melding into an organic, unified object.

Through this blurring of instrumental identities, "Amorphous" seeks to immerse the listener in an abstract, fluid experience—one where the distinctions between the instruments are lost,
leaving behind only a continuously morphing sonic entity.

Exploring Harmonic Ambiguity through Microtonal Systems

The theoretical foundation of the piece stems from Turkish makam theory, specifically focusing on the *triple quarter sharp* interval, which corresponds to approximately 75 cents.

The octave has been subdivided into 8 equal parts, each separated by this interval, producing a microtonal scale with 8 distinct pitches in the traditional 12-tone equal temperament system,

using these pitches both melodically (horizontally) and harmonically (vertically), organizing the material to create movements that challenge conventional tonal systems.

My goal with this microtonal framework is to generate a field of harmonic indeterminacy. While no single pitch serves as a tonal center, the equal distribution of intervals maintains an underlying symmetry.

AMORPHOUS

Performance Notes

s.t = Sul tasto

s.p = Sul ponticello

m.s.t = Molto Sul tasto

m.s.p = Molto Sul ponticello

o.b or o.t.b = Play on the bridge

B.bridge or B.b = Behind the bridge

Vertical Bowing = Bow up and down on the string

n.p = Normal pressure

o.p = Over pressure

sp , spp = Subito piano , subito pianissimo

= Play on the bridge with indicated angle

= Note head for no-determined-pitch

= Note head for behind the bridge

Glissando (straight)

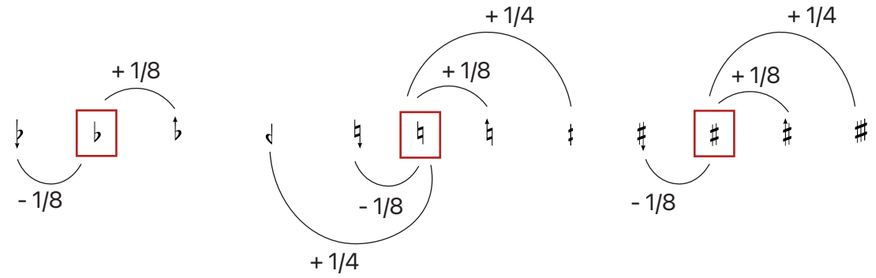
Glissando (curved)

Gradually shift to the next bowing position

Tremolo with artificial harmonic
& feathered beam rit. or acc.
+ glissando

Mute the string at the indicated position and bow at 5th higher
(if there is not any other bowing indication)

Multiphonics



♩=55

A

Violin I

Violin II

Viola

Violoncello

Legato sempre.

on the bridge

(IV) Vertical Bowing (on string)

(IV) ord. Behind b.

(II) (III) (IV)

m.s.p. 3.

ord. 2.

3. 2.

Legato sempre. on the bridge

(IV) (on string) Vertical Bowing

(IV) spazzolato Vertical Bowing

(IV) spazzolato Vertical Bowing

(IV) Behind bridge ord.

(IV) spazzolato Vertical Bowing

Legato sempre. on the bridge

(IV) (on string) Vertical Bowing

(IV) Behind b. → (on string) Vertical Bowing

(IV) ord. Behind b.

Vertical bowing

(IV) Bh.B ord.

Vertical bowing

Legato sempre. Tail piece

(IV) Vertical Bowing (on string)

ord. (IV) behin b.

Vertical Bowing (on string)

m.s.t.

m.s.p. → s.p.

10

1.

m.s.p.

(III) (IV) (IV) (IV) s.p. m.s.p.

ord. m.s.p.

(II) (III) (II) B

Vertical Bowing

Behind b. + Vertical b. (IV)

(III) (IV) ord.

Leggero sempre legato.

m.s.p. (III)

m.s.p. → m.s.t.

Vertical Bowing

m.s.p. (IV)

s.p. (II)

m.s.p. (II)

s.p. → ord.

s.p. → ord.

s.p. → ord.

ord. → s.t.

s.t. → m.s.p.

m.s.p.

(III)

17

ord.
(I)
3:2
mf
p
mp
pp
s.p.
(II)
p
(III)
5:4
ord.
(IV)
(IV)
pp
s.t.
No vib.
ppp Stabile
ord.
(II)
p
fp
pp
(III)
m.s.p.
(III)
p
mp
ppp
p
m.s.p.
No vib.
ppp Stabile
s.p.
(II)
p
mf
ord.
(II)
mp
mf
(III)
(III)
p
m.s.p.
p
ppp
p
s.p.
No vib.
ppp Stabile
ord.
(III)
mf
p
s.p.
(III)
mf
pp
m.s.p.
(IV)
(IV)
mp
"p"
(IV)
(vertical bowing)
"ppp"
(IV)
(vertical bowing)
"p"

22

(IV)
(vertical bowing)
" p "
"mf "
sp
m.s.p.
o.t.b
m.s.p.
o.t.b
m.s.p.
o.t.b
s.p.
pp
ord.
ppp
p
m.s.p.
ppp
p
ppp
(III)
(vertical bowing)
" p "
"mf "
sp
m.s.p.
o.t.b
m.s.p.
o.t.b
m.s.p.
ord.
mp
pp
s.p.
p
(Muted)
bow at the 5th higher
pp
(II)
(vertical bowing)
" p "
"mf "
sp
"mf "
sp
"mf "
p
m.s.p.
o.t.b
m.s.p.
o.t.b
m.s.p.
mp
m.s.p.
No pressure
s.t.
o.p.
p
f
spazz.
"ppp"
"mf "
ppp
(IV) + (III)
Vertical Bowing
spazz.
ppp
"f "
ppp
(IV) + (III)
Vertical Bowing
spazz.
m.s.p.
ppp
"mp "
ppp
mp
ord.
mp
(mute string at the indicated position
and bow at 5th higher)
p

28

s.p. ord. m.s.p. s.p.

m.s.t. m.s.p. m.s.t. m.s.p. m.s.t. ord. (mute string at the indicated position and bow at 5th higher) m.s.p. s.p.

m.s.p. No pressure m.s.p. o.p. (m.s.p.) N.pr. Msp. N.p. St. O.p. ord. N.p. s.p.

m.s.p. ord. m.s.t. m.s.p. ord. (mute string at the indicated position and bow at 5th higher) m.s.p. s.p.

D ♩=72

35

s.p. s.p. s.t. ord. s.p. m.s.p.

ord. s.p. ord. s.p. ord. s.p. m.s.p.

s.p. ord. s.t. ord. s.p. ord. m.s.p.

s.p. m.s.p. s.p. m.s.p. s.p. m.s.p.

42

s.p.

ord.

m.s.t.

48

ord.

m.s.t.

s.p.


E
55
s.p.
ord.
(I)
(II)
(III)
St.
63
F
♩=80
(flautato)
mp sfz p ff
mf ff sp ff
f sfffz f fff ppp
pppp

69

m.s.p. (flautato)

s.p.

Sp. (flautato)

s.p.

(balance string sound)

s.p. (flautato)

(balance string sound)

ord. (flautato)

(III IV)

(balance string sound)

(balance string sound)

76

s.p. flaut.

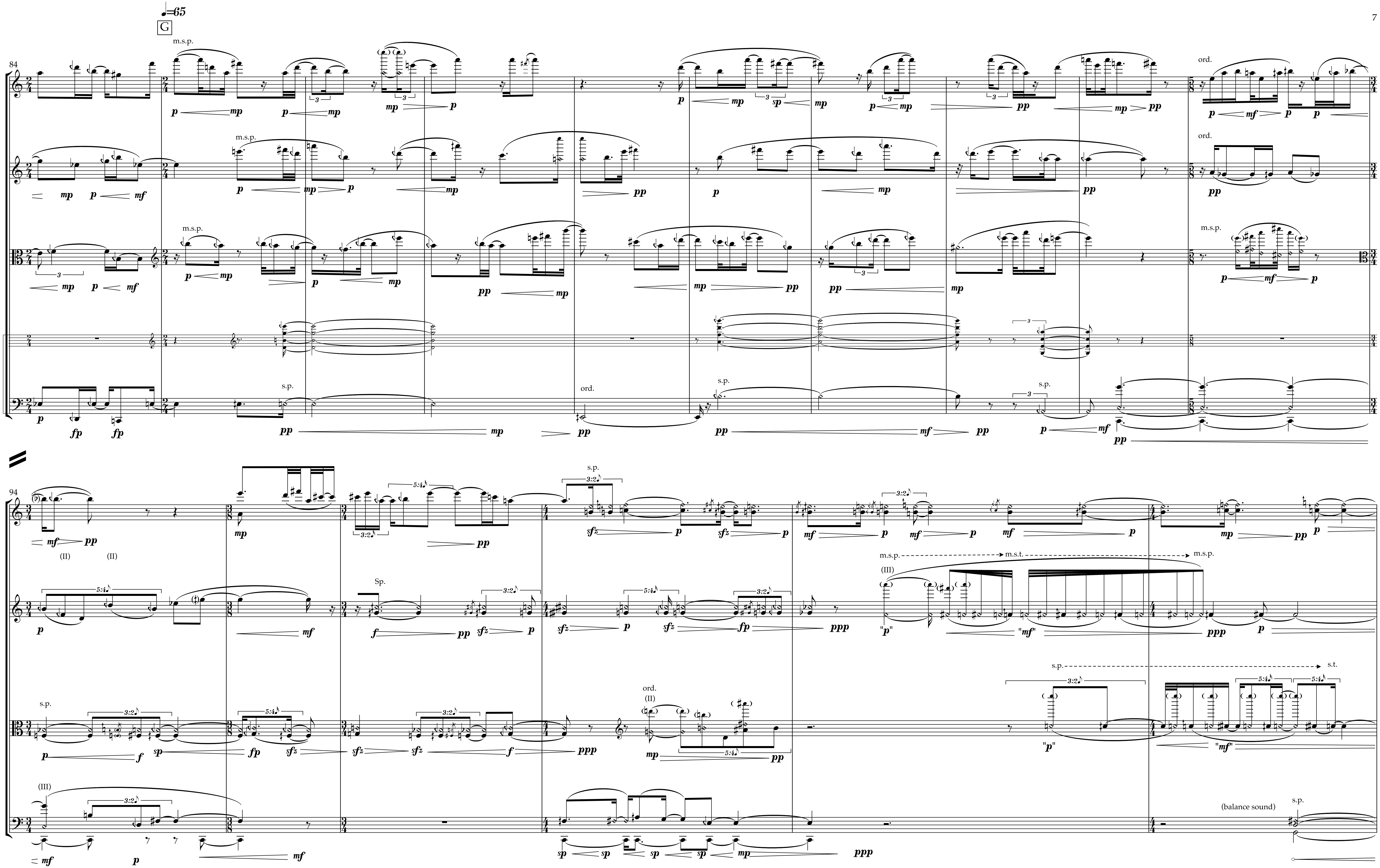
s.p.

ord. flaut.

s.p.

m.s.p. flaut.

ord. flaut.


♩=65
G
84
m.s.p.
ord.
s.p.
94
Sp.
m.s.p. → m.s.t. → m.s.p.
s.p. → s.t.
(balance sound)

8
100

m.s.p.

s.p. ord.

s.t. m.s.p.

m.s.p. ord. m.s.t.

H ♩=55

ord.

ord.

m.s.t.

s.t.

ord.

107

Ord.

Ord.

♩=80

Violin I

s.p.

p sub. *p*sub. *p*sub. *p*sub. *p*sub.

mp *pppp* *mp*

Violin II

ord.

p sub. *p*sub. *p*sub. *p*sub. *p*sub.

mp *pppp* *mp*

Viola

m.s.p.

p sub. *p*sub. *p*sub. *p*sub. *p*sub.

mp *pppp* *mp* *ppp*

Violoncello

ord.

p sub. *p*sub. *p*sub. *p*sub. *p*sub.

mp *pppp* *mp* *p*

AN UNQUIET MIND

AMAÇ ERDEM

An Unquiet Mind

A Journey Through An Unquiet Mind

"An Unquiet Mind" is a composition that directly stems from my personal experience with a bipolar episode,
designed to vividly portray the intense mental fluctuations and chaotic vibrancy characteristic of this condition.

Through the lens of the disorder, this work explores the dichotomy between manic and depressive states,
while also capturing the nuanced, often unsettling, intermediate stages that exist between these extremes.
The composition serves as both a sonic reflection of a mind in turmoil and a psycho-emotional exploration of perception and reality as experienced during such an episode.

The narrative structure of the piece is reinforced by the inclusion of monologues,
which are derived from my own personal notes taken during the episode.

These notes were originally written in Turkish and have been transcribed into the International Phonetic Alphabet (IPA) for performance accuracy.

However, for the purpose of clarity and efficiency during rehearsals, these monologues were translated into English.

The internal dialogues woven throughout the piece illustrate the games that the mind plays with itself during moments of heightened psychological tension,
bringing to life the fragmented thought processes characteristic of the disorder.

An Unquiet Mind offers a window into the disorienting duality experienced by individuals with the disorder—
oscillating between states of hyperactivity, euphoria, and creativity during mania, and the profound depths of lethargy, hopelessness, and introspection during depression.

While this work holds significant artistic value, it represents a deeply personal turning point in my life. It transcends its role as a mere composition,
serving as a therapeutic outlet and a means of confronting the complexities of my own mental health journey. By externalizing the inner workings of the episode through music and spoken word,

This piece invites listeners to engage with the often-hidden realities of mental illness, offering insight into the subjective experience of living with an unquiet mind,
while also contributing to the broader conversation surrounding mental health and artistic expression.

Inner Voices

|| Korkma çocuk!
Biz buradayız!
Sabırlı ol çocuk!

Başı sonu olmaz!
Ortada başlar,
Ortada biter,
Daima! ||

|| Beynim,
saldırılara karşı çok daha
uyanık bir vaziyette!

Ama bu durum iyimidir bilemiyorum,
Bilmek sorunu çözmedi! ||

|| Bilip bilmediğimden emin olamıyorum,
Ancak uyuyamadığım gerçek!
Ben,
başımda ağrılar, halsizlik...
ama bir taraftan
dünyanın en keyifli adamı...
Bu duygunun tarifi yok! ||

|| İnsan aklının sınırlarını hayal edemez!
Bırakın artık!

Neyi bırakmanız gerektiğini bilmiyorum...

|| Bilmiyorum ve bilemem,
Kabul edemem çünkü gerçekten anlamsız...

Üstüme geldikçe düşünücem,
Ve anlamsız olduğuna kanaat getireceğim.

|| Tekrar, tekrar, tekrar, tekrar,

Obsesyon, şizofreni veya bipolar,
veya O veya Bu, Ne farkeder? ||

|| Ben düşünen bir adamım!

Benim için bir soruna en uygun çözüm,
Düşünmek olduğundan,

Ben insan olduğumdan,

Ve hissetmek olduğundan,

Elimden gelenin en iyisini yapmaya çalışmak..

Beni öldürmek demek!

Adam öldürmek ister misiniz?
Şizofreni veya bipolar,

Bir adamın içindeki
bir başka adam olsa ne fark eder !?! ||

|| Benim bulmacam,
sonsuz bir bulmaca
Ama mesele bu!
Başka hiçbir şey değil! ||

|| Hayır çocuk!
Yanılıyorsun,
Sen hep yanıldın,
Biz hep seslendik,
Sen hep yanıldın. ||

|| Kork çocuk!

Bir yalanın içinde yaşlanmaktan değil,
Gerçeğin içinde boğulup ölmekten değil,

Başkalaşan düşüncelerinden kork,
artık sana ait olmayanlardan,

Kendine yabancılaşmaktan!
Bir başkası gibi
ölmekten,

özlemle
Hayal meyal... ||

|| Don't fret son!
We are here!
Patience son!

No dawn, no dusk!
Everlasting,
Transient,
Always! ||

|| My brain,
is taking an awake stance against the storms.

Yet, I cannot know whether it's good or not
Knowing did not help! ||

|| Cannot be sure if I'm able to know or not
Yet, the fact is I cannot sleep!

I,
Gnaws in my head, exhaustion...
on the other hand
most joyous man on earth...
An unnameable feeling! ||

|| Man can't imagine the limits of the mind!
Let it go!

I don't know what it is...
Don't know, Can't know
Cannot accept cuz it's illogical...

As long as it overlaps,
I'll be convinced that it's meaningless.

|| Again and again and again and again.

Obsession, schizophrenia or bipolar,
or this or that,
What does it matter? ||

Because the most appropriate solution for me
is thinking,

And feeling humane,

Trying to do the best that I can..

Means to kill me!

Would you like to murder a man?
Schizophrenia or bipolar,

What does it matter
if it's a man inside another !?! ||

|| My puzzle,
is eternal.

But it's the thing!
Nothing else! ||

|| No Son!
You are wrong,
You have always been wrong,
We have always called,
You have always been wrong. ||

|| Fret son!

Not over growing old in a lie,
Not over drowning in the truth and die,

Fret over your thoughts metamorphosing,
not belonging to you no more,

Alienating from yourself!
Dying
as someone else,

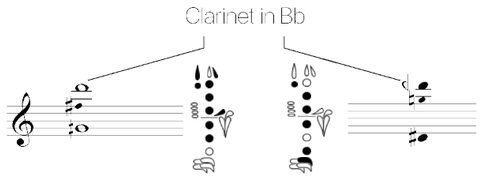
with longing
Vaguely.I... ||

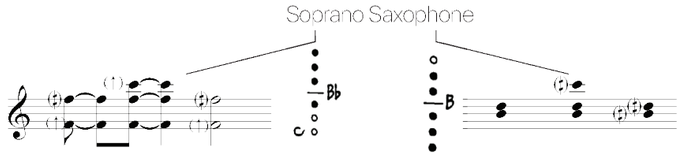
The words are taken from my notes during my episode in 2017

An Unquiet Mind

Performance Notes

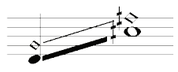
Multiphonics



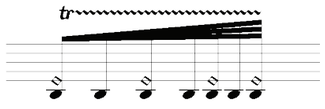


Strings

Tap muted strings
instrument body etc.
produce random percussive sound



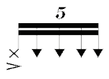
Harmonic Glissendo



Harmonic Trill
with accelerando

O.P & N.P
Over pressure & Normal pressure

Percussion



Play inverted triangle notehead with thin drum stick

Instrumentation

Clarinet in Bb
Soprano Saxophone
Baritone Saxophone
Trombone
1 Percussionist
Timpani
Wood Blocks
Bass Drum
Vibraphone
Violin
Viola
Violoncelo
Contrabass

An Unquiet Mind

Amaç Erdem (2023)

♩=60

Clarinet in B♭

Cl. voice

Soprano Saxophone

Sax. voice

Baritone Saxophone

Trombone

Tbn. voice

Bass Drum

Perc. voice

Violin

Vl. voice

Viola

Vla. voice

Violoncello

Vlc. voice

Contrabass

C.b. voice

Sul ponticello

Ord.

Korkma tʃodʒuk!

Don't fret son!

Biz buradajɯz!

We are here!

Sabɯrlɯ ol tʃodʒuk!

Patience son!

Bejnim _____ bu durum jii midir bilemijorum

My brain _____ cannot know whether it's good or not

Salɟurɯlara karʃɯ tʃok daha...

against the storms...

Baʃɯ sonu olmaz! ____ ortada biter ____ Daima!!

No dawn, no dusk! ____ Transient ____ Always!

Ortada baʃlar ____ ortada biter ____ Daima!!

Everlasting ____ Transient ____ Always!

Ujanɯk bir vazijette!

is taking an awake stance!

12

Cl.

voice

Sop. Sax.

voice

Tbn.

voice

W.B.

B. D.

voice

Vln.

voice

Vla.

voice

Vc.

voice

Cb.

voice

W.B.

Sul ponticello

Sul ponticello

Sul ponticello

Sul ponticello

ord.

ord.

f

İnsan aklının sınırlarını hayal edemez!

A man can't imagine the limits of the mind!

p

Bu duygunun tarifi jok!

An unnameable feeling!

Bilmek sonunu tʃœzmedi!

Knowing did not help!

Ben, başımda ağrılar, halsizlik...

I, gnaws in my head, exhaustion...

Bilip bilmediğimden

if I'm able to know or not

Ama bir taraftan

On the other hand

Emin olamıjorum

Cannot be sure

Andʒak ujujamadıım geɾtʃek!

Yet, the fact is I cannot sleep!

Dynjanın en kejifli adamı...

Most joyous man on earth...

22

Cl.

voice

Neji bɯrakmanɯz gerektiini bilmijorum...

I don't know what it is...

Sop. Sax.

voice

Bilmijorum ve bilemem

Don't know, Can't know

Tbn.

voice

Kabul edemem tʃynky gertʃekten anlamsɯz...

Cannot accept! *It's illogical...*

W.B.

B.D

voice

Vl.

Sul pont. wide vib. non vib.

voice

Benim itʃin bir soruna en uygun tʃoezym, dyʃynmek olduundan, ben insan olduumdan ve hissetmek olduundan,

Because the most appropriate solution for me is thinking, *And feeling humane,*

Vla.

Vlc.

Sul pont. ord.

Cb.

Sul pont. wide vib. non vib. ord.

voice

29

Cl.

Voice

Sop. Sax.

Voice

Tbn.

Voice

B. D.

Voice

Vln.

Voice

Vla.

Voice

Vc.

Voice

Cb.

Voice

Sul E

Sul A
Sul pont.

Sul A
Ord.

Ord.

Sul pont.

Elimden gelenin en ijisini japmaja tʃalɯʃmak beni œldyrmek demek !!
Trying to do the best that I can.. Means to kill me !!

Adam œldyrmek ister misiniz ?
Would you like to murder a man ?

ʃizofreni veja bipolar,
Schizophrenia or bipolar,

Bir adamɯn itʃindeki, bir baʃka adam olsa ne fark eder ?!?
What does it matter, if it's a man inside another !?!

36

Cl.

voice

Sop. Sax.

voice

Bar. Sax.

Tbn.

voice

Vib.

B.D

voice

Vl.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

Sul pont.

Sul pont.

Sul pont.

Sul pont.

Sul tasto

Sul pont.

46

Cl.

voice

voice

Bar. Sax.

Tbn.

voice

Vib.

voice

Vl.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

pp p mf f mp ff

Kork tʃodʒuk !!

Fret son !!

Sul pont.

Sul tasto

ord.

Jan ɯ/ɯ jorsun...

You are wrong...

55

Cl.

voice

Bar. Sax.

Tbn.

voice

Vib.

Timp.

voice

Vl.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

Baʃkalaʃan dyʃyndʒeleɪnden koɾk !

Fret over your thoughts metamorphosing

aɾtɯk sana ait olmajanlaɾdan

not belonging to you no more

Kendine jabandʒɯlaʃmaktan

Alienating from yourself!

Bɪr baʃkasɯ gibi œlmekten...

Dying as someone else...

sul pont.

sul tasto

ord.

arco

O.P.

N.P.

61

Cl.

voice

Sop. Sax.

voice

Tbn.

voice

Timp.

voice

Vl.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

Benim bulmadığım, sonsuz bir bulmacaya
My puzzle, is eternal...

Benim bulmadığım, sonsuz bir bulmacaya
My puzzle, is eternal...

Benim bulmadığım, sonsuz bir bulmacaya
My puzzle, is eternal...

wide vib. non vib.

67

Cl.

voice

Sop. Sax.

voice

Tbn.

voice

Timp.

voice

Vl.

voice

Vla.

voice

Vlc.

voice

Cb.

voice

72

Cl.

voice

Sop. Sax.

voice

Tbn.

voice

Timp.

voice

Vl.

voice

Vla.

voice

Vlc.

voice

Cb.

voice