
SLAMMED

for Bb soprano saxophone and computer

James Paul Sain

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performance notes

Saxophone Soloist – perform the work as noted with given timed silences. As the computer part is different each time there is no preconceived synchronicity between the saxophone part and computer part. The computer performer will follow you.

Computer Performer – You may note on the computer part annotations of what might happen during this work. The computer soloist should feel free to improvise utilizing the Max/MSP interface and game controllers.

Software – contact the composer for the most recent version of the patcher and abstractions required to perform this composition.

Hardware – in addition to a computer running the Max/Msp software, to perform this work the following items are required: 4-channel audio interface, saxophone microphone and cabling, USB hub (4 port), Logitech Dual Action USB game controller, Logitech Attack 3 USB joystick controller, Belkin Nostromo 2 Speed Pad, and quadraphonic playback system with summed mono monitor for acoustic soloist. See diagram on inside back cover.

program notes

SLAMMED – the one word title of the work can be used in many contexts such as “gee...I’m slammed” and “do you want to get slammed?” “Slammed” in these contexts can have any number of meanings. This work is meant to convey a sense of “slammedness” arriving at the point of psychosis. Though, this might only be the plight of a delusional composer and his personal hypnopompic hallucinations related to the melodic third.

Thanks to Ron Parks for his spectral accumulation and evaporation MSP algorithm. *SLAMMED* was written for saxophone virtuoso Susan Fancher.

composer

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He is the founder and director of the internationally acclaimed annual Florida Electroacoustic Music Festival. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and a member of the American Composers Alliance. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Mark Masters and NACUSA labels.

Most current and machine-readable forms of the above prose can be found at – <http://jamespaulsain.com/> or via email – jsain@ufl.edu

To obtain the needed Max/MSP patchers and abstractions to perform this composition contact the composer at the above email address (for Max/MSP contact cycling74.com)

duration: ca. 10'00"

SLAMMED

James Paul Sain

Frantic ♩ = 72

Sop. Sax

ff *mf* *ff* *fff*

multiphonic

Computer

Sung Alto Multiphonic

Sop. Sax

10" *f* ca. 8" multiphonic *fff*

Computer

Sop. Sax

mf *ff* *mf* *f*

slap tongue

Computer

2

SLAMMED

Sop. Sax

Musical staff for Soprano Saxophone. It begins with a melodic phrase in treble clef, consisting of eighth and quarter notes. This is followed by a series of sixteenth-note tremolos, each grouped with a slur and a fermata. The dynamics are marked as *subito p* (piano) and *subito f* (forte).

Computer

Sop. Sax

Musical staff for Soprano Saxophone. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The dynamics are marked as *fff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also accents (^) and a breath mark (v) at the end.

Computer

Sop. Sax

Alternate fast tremolos, changing rapidly and erratically

Musical staff for Soprano Saxophone. It starts with a melodic phrase in treble clef, followed by a 4" section of fast tremolos. A box highlights a section of fast tremolos, with a bracket indicating a duration of "ca. 10".

Computer

SLAMMED

Sop. Sax

4"

f *ff* *f* *ff*

rit. *a tempo*

Computer

Sop. Sax

slap tongue key click breath only

f *mf* *fff* (*sempre*)

Computer

Sop. Sax

Singing *rubato*

rfz 5:4

Computer

4

SLAMMED

Sop. Sax

moving forward

pitch scoop

5:4

multiphonic

10"

Computer

Sop. Sax

Singing

pitch scoop

pitch scoop

4"

Computer

Sop. Sax

multiphonic

4"

multiphonic

6"

Computer

SLAMMED

Frantic

Sop. Sax

First staff of music for Soprano Saxophone. It begins with a treble clef and a key signature of one flat (Bb). The music features a series of eighth notes, some grouped in triplets. There are dynamic markings: *mf*, *f*, *mf*, and *ff*. There are also slurs and accents over some notes.

Computer

Empty computer staff line.

Sop. Sax

Second staff of music for Soprano Saxophone. It starts with a treble clef and a key signature of one flat. The music includes a *fff* dynamic marking, followed by a *subito p* marking, and then a *f* marking. There are slurs and accents throughout the piece.

Computer

Empty computer staff line.

Sop. Sax

Third staff of music for Soprano Saxophone. It includes specific performance instructions: "breath only (triangle note heads)" above a triplet of eighth notes, "key click 5:4" above a series of 'x' marks, and "slap tongue" above a note. Dynamic markings include *subito ff*, *mp*, and *ff*. There are also slurs and accents.

Computer

Empty computer staff line.

SLAMMED

Sop. Sax

Musical notation for Soprano Saxophone in the first system, featuring a complex melodic line with many slurs and accents.

Computer

Empty computer part staff for the first system.

Sop. Sax

Musical notation for Soprano Saxophone in the second system, including a 6-second measure and dynamic markings like *f* and *ff*.

Computer

Empty computer part staff for the second system.

Sop. Sax

Musical notation for Soprano Saxophone in the third system, featuring "slap tongue" instructions and a "Psychotically, as fast as possible in random order" section.

Computer

Empty computer part staff for the third system.

SLAMMED

as before (more psychosis) ca. 4" as before (psychotically consumed) ca. 2"

Sop. Sax *fff* *fff*

Computer

slap tongue 4" slap tongue

Sop. Sax *ff* *f* *fff* *f* *ff* *p* *f*

Computer

Sop. Sax *mp* *mf* *mp* *f* *ff*

Computer

SLAMMED

Sop. Sax

Computer

Sop. Sax

Computer

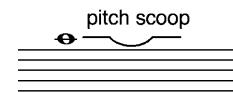
Sop. Sax

Computer

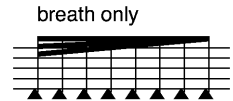
Performance Notes



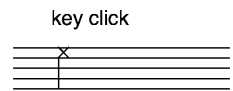
slap tongue effect on the note indicated in the score



bend pitch about 1/4 to 1/2 step below the give note and return to indicated pitch

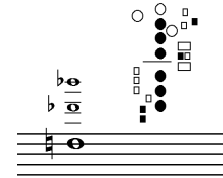


using fingering for indicated note, only blow air through the instrument (without producing a sounding pitch)

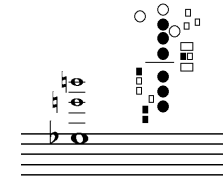


using fingering for indicated note, slap the keys on the instrument

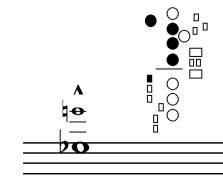
N.B. accidentals remain for beam groups (but not throughout octaves)



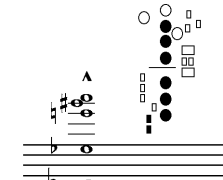
Gross, pg. 11



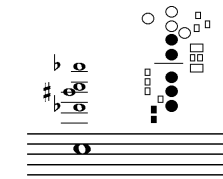
Gross, pg. 37



Gross, pg. 47



Gross, pg. 68



Gross, pg. 71

MULTIPHONICS

Use the given fingering to produce the indicated pitches. These "starting points" were obtained in John Gross's book "Multiphonics for the Saxophone: A Practical Guide" (Advanced Music, 1998).

Set up diagram for "SLAMMED"

