
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, Innova, Albany 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

Computer

ff *mf* *ff* *fff*

for example:

Sung Alto Multiphonic

computer performer should make notes on what they would like to perform from the max/msp interface here as a guide

10"

Erratically, as fast as possible in random order

ca. 8"

0:07 0:11

Sop. Sax

Computer

f *fff*

0:21 0:31 0:34

Sop. Sax

Computer

mf *ff* *mf* *f*

slap tongue

0:39 0:41 0:44

SLAMMED

Sop. Sax

subito *p*

0:49

0:51

0:54

Computer

Sop. Sax

fff *mp* *mf* *cresc.* *ff*

0:57

1:01

1:04

Computer

Sop. Sax

Alternate fast tremolos, changing rapidly and erratically
4"
ca. 10"

1:12

1:16

1:18

1:24

Computer

SLAMMED

3

Sop. Sax

4"

f *ff* *f* *ff*

rit. *a tempo*

1:27 1:33 1:36

Computer

Sop. Sax

slap tongue key click breath only

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

1:41 1:46 1:52

Computer

Sop. Sax

Singing *rubato*

rfz 5:4

1:54 1:57 2:02

Computer

SLAMMED

Sop. Sax

pitch scoop

moving forward

multiphonic

10"

rfz > < *f* 5:4 *fff*

Computer

2:20 2:30

Singing

Sop. Sax

pitch scoop

pitch scoop

4"

mf < > *f* *mf* *rfz* < > *n*

Computer

3:00 3:04

Sop. Sax

multiphonic

multiphonic

4"

6"

f *fff*

Computer

3:08 3:12 3:16 3:22

SLAMMED

Frantic

Sop. Sax

mf *f* *mf* *ff*

Computer

3:29 3:34

Detailed description: This system shows the first staff of music for the Soprano Saxophone. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, including two triplet markings. Dynamic markings are *mf*, *f*, *mf*, and *ff*. The Computer track below has two time markers: 3:29 and 3:34.

Sop. Sax

fff *subito p* *f* *mf* *f*

Computer

3:37 3:41 3:44 3:49

Detailed description: This system continues the Soprano Saxophone part. It features a *fff* dynamic marking, followed by a *subito p* marking, and then *f*, *mf*, and *f*. The Computer track has four time markers: 3:37, 3:41, 3:44, and 3:49.

Sop. Sax

breath only (triangle note heads)

3 3

key click 5:4

slap tongue

subito ff *mp* *ff*

Computer

3:54 4:04

Detailed description: This system includes specific performance instructions: 'breath only (triangle note heads)', 'key click 5:4', and 'slap tongue'. The notation shows rhythmic patterns with triangle note heads and 'x' marks. Dynamic markings include *subito ff*, *mp*, and *ff*. The Computer track has two time markers: 3:54 and 4:04.

SLAMMED

Sop. Sax

Computer

4:16

Sop. Sax

4:22

4:33

Computer

Sop. Sax

4:42

4:49

4:51

Computer

SLAMMED

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

Sop. Sax *fff* *fff*

Computer 4:54 4:57 5:00 5:03

slap tongue 4" slap tongue

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

Computer 5:06 5:11 5:16 5:19

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

Computer 5:21 5:33

SLAMMED

Sop. Sax

mf *f* 5:4

Computer

5:48

Sop. Sax

ff *mf* 3 3 pitch scoop pitch scoop

Computer

5:54 6:12

Sop. Sax

breath only breath only 20"

rfz *f* *n* *f* *n*

Computer

6:30 6:50

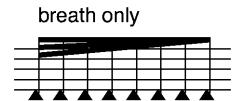
Saxophone Performance Notes



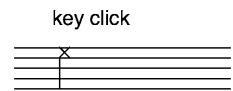
slap tongue effect on the note indicated in the score



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

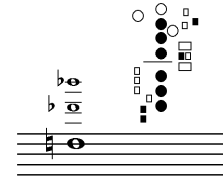


using fingering for indicated note, only blow air through the instrument (without producing a sounding pitch)

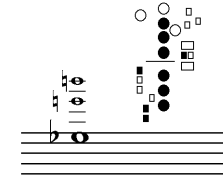


using fingering for indicated note, slap the keys on the instrument

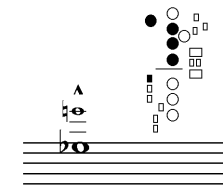
N.B. accidentals remain for beam groups (but not throughout octaves)



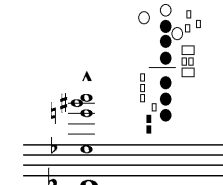
Gross, pg. 11



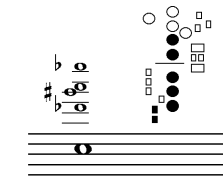
Gross, pg. 37



Gross, pg. 47



Gross, pg. 68



Gross, pg. 71

MULTIPHONICS

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

Computer Performance Notes

The following resources are available from which the computer performer can build the computer improvisation for SLAMMED:

PRE-RECORDED SAMPLE PLAYBACK (Dual Action Controller)

- Sample 1 - Alto Sung Multiphonic
- Sample 2 - Alto Multiphonic
- Sample 3 - Alto Key Slap Scale
- Sample 4 - Alto Crazy
- Sample 5 - Alto Gurgle Tremolo Half
- Sample 6 - Alto High Lip Slur
- Sample 7 - Alto sfz 1
- Sample 8 - Alto sfz 2

Each sample can be played back individually or in any combination, can be triggered or stopped in total, or can be triggered or stopped in banks - Bank 1 = samples 1-4; Bank 2 = samples 5-8

All samples can be played back at original pitch or can be transposed randomly

All samples can be granulated with amount of grain length and intergrain time controlled via joysticks on Dual Action Controller

All samples can be placed through the spectral filter

LIVE RECORD & SAMPLE PLAYBACK (Attack 3 Joystick)

There is a four channel live sampler available

Each channel can be placed through the spectral filter

Each channel can be played back in their corresponding quadrasonic channel or assigned to wander or jump randomly through the channels (the slew rate can be adjusted through the thumb wheel on the Nostromo Keypad 2).

SPECTRAL FILTER (Nostromo Keypad 2)

The spectral filter can be turned on or off

The spectral filter can poll the input automatically or through the right joystick button on the Dual Action Controller

The spectral filter can continuously accumulate spectra or can "evaporate" spectra over time

Pushing the left joystick button on the Dual Action Controller will immediately clear the buffer on the spectral filter

set-up diagram for "SLAMMED" ¹¹

