



sumtone

:

michael edwards

flung me, foot trod

for alto saxophone
and stereo tape

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st10.1.12

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To Ludger, with thanks



programme note

flung me, foot trod takes its title from the Gerard Manley Hopkins sonnet, *Carrion Comfort*. This is urgent, violent, exciting poetry, but it was not until I read some of Hopkins' own notes to the verse that I felt particularly drawn to pilfering a title from him. He writes of one word, "rude," that must be enunciated with force, "in an uncouth, violent, barbarous manner." This, if anything, summarises the articulation necessary to interpret my piece.

In preparing the tape I sampled selected portions of the solo part (most of which I wrote in New Orleans in the summer of 1993). In particular I concentrated on some of the more unorthodox sounds an alto saxophone can make: key clicks, breath noise, growling etc. For demonstrating these sounds I am very grateful to Gary Scavone who gave freely of his time and tolerated my often outlandish requests. Indeed, the whole piece was aimed at utilising his slick virtuosity. Armed with these samples, it was my intention to create sounds that go far beyond the timbral qualities of the saxophone. Although the tape sometimes presents recognisable saxophone sounds, on the whole it is in its own sonic realm, marrying itself with the solo part only in its presentation of similar material types (driving rhythms, scurrying textures etc.). It was not my intention to create the effect of an "orchestra of saxophones," or to have the saxophone play against itself on tape. On the contrary, *flung me, foot trod* takes its precedent more from the solo concerto, pitting two unequal forces against each other, their only common ground being material and, hence, structure.

On the more technical side, the samples were processed using Bill Schottstaedt's *Common Lisp Music*, the note lists were created with Heinrich Taube's *Common Music*, and the mixing was accomplished with Paul Lansky's *Real Time Mixer* application—all on the NeXT computers of the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, California.

performance directions and key to symbols

- 1 The stereo tape for performances is available from sumtone: email info@sumtone.com
- 2 Accidentals carry throughout the bar but are repeated in parentheses as necessary.
- 3 Except where otherwise indicated, meter changes necessitate rhythmic units to retain the same temporal duration, i.e., when changing from 2/4 to 5/8, an eighth note is equal in both meters.
- 4 Microtones are indicated as follows:
 Quarter-tone sharp.
 Quarter-tone flat.
- 5 The tape part is notated on a three-line staff. The top line represents high pitches, the middle line medium pitches, and the bottom line low pitches. This notation by no means attempts to include everything that occurs on the tape but rather conveys the clearest landmarks that the player needs for coordination.
- 6 To avoid rhythmic confusion, all tremoli are notated as trills, with the tremolo note indicated in parentheses. In all cases trills and tremoli are to be played as fast as possible at the expense of smoothness and clarity. In particular, many of the tremoli indicated will speak very erratically when played fast. This is the intention in such passages, and the player should accept the roughness of the sound and aim for maximum key noise, speed, and, where indicated by appropriate dynamics, maximum volume of sound.
- 7 Arrows indicate a transition from one performance state to another (e.g. from staccato to tenuto tonguing—see bar 85).
- 8 In passages where the player is required to sing a note whilst playing it is not necessary to sing the exact pitch notated. In such cases the desired effect is a very rough, dirty sound.
- 9 Slap tongues are indicated by placing a cross through the stem of the note.
- 10 Hollow note-heads (with rhythmic values of an eighth note or less) indicate “tongue stabs.” Such notes should be played with a staccato attack, but a full sounding note should not be produced. The required effect is one of a short, dry tongue click producing a note with no real body to the pitch.
- 11 Key clicks: These are indicated by cross note-heads. In this case it is necessary to close the reed with the tongue in order to achieve maximum loudness and resonance. To this end, a grace-note “tongue stab” (see above) is often placed directly before a key click. When this occurs, the tongue should stab the grace-note and hold the reed until after the following key click.

Multiple key clicks are notated as groups of grace-notes (e.g. bar 41). In this instance, the two crosses on a single stem indicate that the fingers of both hands are to move simultaneously (and therefore independently) as fast as possible. The choice of which keys to strike is left to the player, but it must be stressed that those which make the most sound should be used as much as possible. The key clicks last until the end of the extended grace-note beam which is usually placed under parenthesized rests to show precise duration.

Multiple key clicks are used with and without breath. All key clicks, whether multiple or single, are to be played as loudly as possible, no matter what the prevailing dynamic may be. If breath is required with key clicks, it is notated by a slur, and the word *Breath* is placed above the staff. Any dynamics that appear in such passages refer to the volume of breath required.
- 12 From bar 100 onwards, and in similar passages, grace-note groups are indicated with small note-heads. This notation is similar to that of the multiple key clicks (as described above) and represents rapid

movement of the fingers of both hands independently. This time, however, the player must blow as if a normal long note were required, with or without flutter tonguing, as indicated.

A similar technique is required in bar 231, but here only single note-heads are written and so random notes are to be played legato as fast as possible (i.e. the fingers of one hand work in coordination with the other, as in a normal fast legato phrase). In both cases, the resulting sound should be rough and erratic, with some notes speaking (randomly) better than others. It is essential in such passages to "think through the phrase" and not to allow the random fingering to interrupt the constant flow of breath and sound that such a passage requires.

- 13 On page 7, the ritardando noted in the tape part is not to be followed when counting the rest bars, i.e. the player should continue counting at tempo. Although notated precisely, the entry on page 8 may in fact begin at any time before the sudden cut-off in the tape, so long as the harmonics (see 13 below) have begun to sound before the cut-off.
- 14 Bars 177-180: This notation means breath alone (at first), but increasing in pressure until harmonics of the low B begin to sound. The player should attempt to bring out each harmonic successively, although it is understood that their relative presence will be difficult to control. It must be stressed, however, that as much control as possible should be exerted to avoid any sudden increase in dynamic. The whole phrase should be as smooth as possible.
- 15 From bar 96 the notes in square brackets above the staff do not indicate absolute pitch. They merely show the rhythm and nature of the attack, pitch being dependent on where the fingers are at the time of attack. In such places the fingering and tonguing are to be thought of separately and no attempt should be made to align them so that specific pitches are audible. The squeaks and other erratic noises that are a consequence of this manner of playing are the intended effect.
- 16 The fingerings for the multiphonics on page 8 are suggestions only. They may be modified to produce similar multiphonics. The only stipulation is that the first multiphonic must have a fairly euphonious timbre, the second should be more dissonant, and the third should be the most dissonant of all.
- 17 The saxophone should be amplified and mixed with the tape. Two microphones are recommended: a clip-on attached to the bell and an overhead condenser microphone. The balance of the two should be adjusted according to the demands of the performance acoustic and technical requirements or limitations. Depending on the performance hall, it may also be desirable to add a little reverberation to the saxophone signal in order to create a more natural sound and balance with the tape. This should not be overused however! It may also be necessary to add some compression to the saxophone signal so that a reasonable gain level can be set. This should be as transparent as possible however (the reverb also) and yet still allow both the loudest notes and the quietest key clicks to be heard without distortion.

duration 9 mins

flung me, foot trod

michael edwards 1993/4

"in an uncouth, violent, barbarous manner" (♩ = 104)

TAPE

ALTO SAXOPHONE (E♭)

11. mp sempre

9

(SLIGHT REVERSE)

5

≈ sim.

3

7

3

ff

17. Sempre staccato

5

5

ff

3

Increase "breathiness"

5

ff

3

23. come sopra

Sim.

26.

ff 3

29.

ff 3

32.

G.P. (1=1) ff 3

Sffz PP sim.

37.

ff 3

(stacc.)

Sffz PP

41.

Ppp

No Breath.

etc.

Sffz

43. *mf sub.* *f* *ppp cresc. poco a poco* *~ sim.*
f *Sing cresc.* *Gliss.*

48. *f* *pp*

52. *ff* *mp* *tr* *5:1 tr* *sff3P* *f* *fp*

56. *f* *mf sub.* *sim.* *sff3 PP* *f*

60. *dim.* *PPP* *No Breath* *etc.*

63. *Breath.* *mp* *f sub.* *PP* *ff* *5:1*

66. *mp* *sff3*

69. *sf* *p* *tr* *sffz* *3* *3* *ff* *sffz* *3* *3* *ff*

71. *ff* *sffz* *ff* *sffz* *ff* *5:1* *tr* *ff* *sfz*

73. *ff* *3* *3* *3* *3* *3* *3*

75. *ff* *sffz* *ff* *pp* *ff* *pp*

77. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *ff*

80. *fp* *ff* *fp*

83. *fp* *fp* *fp* *fp* *5* *5*

85. *sim.* *ff* *ff* *ffpp* *ff* *Breath* *No Breath*

88. *ff* *ffpp* *ff* *ff* *pp* *ff* *Breath* *No Breath* *Breath* *No Breath*

91. *ffpp* *ff* *ff* *pp* *ff* *Breath* *No Breath* *No Breath*

94. *f* *ffpp* *ff* *ff* *pp* *Breath*

98. *ff* *ffpp* *f dim.* *FLT.*

101. *ff* *f* *G.P.* *2*

(♩ = ♩)

107. mp *Breath* *Breath* *ff* *pp ff pp*

109. *f sub.* *ff* *fff*

111.

113. *FLT.* *fff p*

115. *HIGH CHECK* *ff* *sempre staccato* *sfz pp* *sim.*

119.

125. *sfz pp* *ff* *5.1.*

131. *ff* *mf* *ff*

137. *ffp*

142. *fff* *Tape Solo* 26

171. *(rit.....>)* 4

177. *fff* (IMMEDIATE SILENCE) *PPP*

181. *fff* *mf* *f sempre*

184. *p sub.* *f sempre*

187.

190. *p sub.* *f*

Handwritten musical score for piano and voice, measures 210-221. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as triplets, trills, and dynamic markings.

Measure 210: Piano part features a triplet of eighth notes, a trill, and a five-fingered scale. Dynamics include *f*, *fp*, *f*, and *ff*. The voice part has a trill and a note marked *Alis.* with a circled *(a)*.

Measure 215: Piano part includes a five-fingered scale and a trill. Dynamics are *ffsp*, *ff*, and *ffp*. The voice part has a trill and a note marked *Alis.* with a circled *(a)*. The instruction *PPP cresc. poco a poco* is written above the piano part.

Measure 218: Piano part features a five-fingered scale and a trill. Dynamics are *ff* and *ffp*. The voice part has a trill and a note marked *Alis.* with a circled *(a)*.

Measure 221: Piano part has a five-fingered scale and a trill. Dynamics are *fff* and *PPP*. The voice part has a note marked *Alis.* with a circled *(a)*.

Handwritten musical score for guitar, measures 225-240. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). It includes various musical notations and performance instructions:

- Measure 225:** Starts with a dynamic marking of *p* and a *cresc.* instruction. It features a sequence of notes with a *No Breath* instruction above and a *Breath* instruction above. A *(f possible)* marking is present below the first few notes.
- Measure 229:** Starts with a dynamic marking of *mf*. It includes a *ff* marking below a group of notes and a *pp* marking above a later group. A *Breath* instruction is placed above the notes.
- Measure 232:** Starts with a dynamic marking of *ff*. It includes a *pp* marking above a later group and a *Breath* instruction above the notes.
- Measure 234:** Starts with a dynamic marking of *ff*. It includes a *pp* marking above a later group and a *ff* marking below a group of notes.
- Measure 236:** Starts with a dynamic marking of *ff*. It includes a *ff* marking below a group of notes and a *P* marking above a later group.
- Measure 238:** Starts with a dynamic marking of *ff*. It includes a *pp* marking below a group of notes.
- Measure 240:** Starts with a dynamic marking of *ff*. It includes a *pp* marking below a group of notes and a *pp* marking below a later group.

242 *ff*

244

246

248

251

255

NOT FLUTTER TONGUE, RATHER A TREMOLO BETWEEN TWO FINGERINGS OF THE SAME NOTE. ADD AS MUCH "GRIT" AND KEY NOISE TO THE NOTES AS POSSIBLE.

257

Handwritten musical score for strings, measures 259-276. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings.

Measures 259-262: *sffz* *ff* sempre. Includes *Loco* and *8va* markings.

Measures 263-265: *pp cresc. poco a poco*. Includes *Loco* and *8va* markings. Dynamic markings: *sffz*, *sffz*, *ff* sempre.

Measures 266-269: *8va* marking. Includes *ff* and *sffz* markings.

Measures 270-272: *ff*, *sffz*, *sffzP*, *Loco* markings. Includes triplets and *tr* (trills).

Measures 273-275: *ff*, *sffz*, *ff*, *sffzP*, *sffzP*, *ff*, *sffzP*, *ff*, *sffz*, *sffz* markings. Includes *tr* markings.

Measures 276-278: *mf*, *ff*, *sffz*, *fff*, *sffz* markings. Includes *FLT.* and *15-2-94* markings.

