Music for Alto Saxophone & Computer

by Cort Lippe

1997

for Stephen Duke

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Performance Notes

There are four classes of multiphonics in section III. The performer should choose appropriate multiphonic fingerings based on the class of multiphonic and the indicated pitch. The indicated pitch should be either the *most prominent* pitch or a *very prominent pitch* in the multiphonic. The following descriptions of the multiphonic classes are subjective:

- 1.) mult-pure should not be "dissonant" sounding
- 2.) **mult-pure-dense** should be "dissonant" sounding
- 3.) mult-dense should be very "dissonant" and somewhat "rough" sounding.
- **4**.) **mult-raspy** should be as "dissonant" and "rough" sounding as possible.

The note in the score to "continuously vary amplitude and spectral envelope" of the multiphonics indicates that the sound of the multiphonics should not remain "stable" for any length of time. This variation can be achieved mainly through *a combination of breath and lip pressure which constantly changes*. To achieve rich variations of timbre, breath and lip pressure *should not change synchronously*. The speed with which the variations in the multiphonics' timbres take place should be loosely based on the durations of the notes (longer durations mean slower variations). In addition, the speed of variation should *not* be regular.

Errata

1) On page 2, measure 140 should be a 3/8 measure (and measure 141 is a 4/8 measure).

2) On page 10, measure **904** is a 4/8 measure that is missing an eighth-note rest at the end of the measure.

Ossia

On page 13, measures **1181** to **1183** have a very difficult passage. The four very high notes with four ledger lines above the staff (notated g, a-flat, g, a-flat) can be played an octave lower to facilitate playing this passage at tempo.

On page 11, measure **1122** shows 6 bars of rest. These 6 bars are there mainly for the page turn. If the page turn is not needed, the 6 bars of rest can be omitted entirely. If the page turn is needed, the 6 bars of rest can instead be moved to between measures **1018** and **1019** if the performer prefers.

Cort Lippe

Program Notes

Music for Alto Saxophone and Computer (1997) was commissioned by the American saxophonist Stephen Duke, and premiered by him at the 25th Annual Experimental Music Festival in Bourges, France in June of 1997. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using the IRCAM Signal Processing Workstation (a real-time digital signal processor) and the program "Max" which was developed by Miller Puckette and whose technical support made this piece possible.

The piece is in one movement and makes use of regular/irregular rhythmic and pitch relationships. Metaphorically, I have tried to exploit our rather complicated and intertwined conceptions of humans and machines. We spend a great deal of time trying to discipline ourselves to perform like machines: our ideal of technical "perfection" is something akin to our idea of a "perfectly working machine". Yet, we also have another entirely negative viewpoint towards anything human which is too machine-like. Furthermore, we seem to have a complicated "love/hate" relationship with machines in general, which is exacerbated by the accelerating replacement of humans by machines in more and more tasks. I am not interested in using the computer to replace musicians, or acoustic instruments. The computer seems best suited to creating new, yet unheard sounds and musical relationships through the exploitation of compositional algorithms in real-time. Finally, it seems that in the future, as our machines continue to become more complicated and sophisticated, we will only become more confused about their roles in our lives unless we make an effort to keep our human relationships as non-mechanistic as possible.

Technically the computer tracks parameters of the saxophone, such as pitch, amplitude, spectrum, density, rests, articulation, tempi, etc., and uses this information to trigger specific electronic events, and to continuously control all the computer sound output by directly controlling the digital synthesis algorithms. Thus the performer is expected to "interact" with the computer, triggering and continuously shaping all of the computer output. Some of the sounds in the electronic part come directly from the composed saxophone part, so that, certain aspects of the musical and sound material of the instrumental and electronic parts are one and the same. Sound material other than the saxophone is also manipulated via time-stretching and granular sampling. FFT-based cross synthesis and analysis/resynthesis using an oscillator bank, as well as other more standard signal processing such as harmonizing, frequency shifting, phasing, spatialization, etc. are all employed. The instrument/machine relationship moves constantly on a continuum between the poles of an "extended" solo and a duo. Musically, the computer part is, at times, not separate from the saxophone part, but serves rather to "amplify" the saxophone in many dimensions and directions; while at the other extreme of the continuum, the computer part has its own independent "voice".

























































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ooco a poco meno legato





















