

S o n g f o r R e p e a t e d  
S o u n d  
a n d  
B r e a t h

Gunter Gaupp

2019

WRITTEN

January 2019

Memphis, TN

for

Tenor Saxophone

Effects Pedals

and

Broken Records

Commissioned by Evan O'Neal

Aprox 9 min. in duration

# Notes:

## Effects Pedals:

This piece calls for the use of two effects pedals: delay and ring modulation. Pedal use is notated on a separate, single line staff. The delay pedal is marked with closed triangles (▲) when it is to be turned on and open triangles (△) when it is turned off while the ring mod. pedal is marked with closed and open squares (■).

### Pedal Settings:

Three separate settings are required for the delay pedal in this piece:

Delay 1: mid length delay time with a long decay

Delay 2: short delay time/slapback delay with a long decay

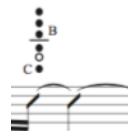
Delay 3: long delay time with the maximum decay

The ring modulator should be set at the player's discretion/preference and will not need to be changed during the piece. It is necessary, however, that both pitches above and below the notated pitch sound clearly when the pedal is on.

## Saxophone:

### Multiphonics:

The piece contains a multiphonic fingering taken from Weiss and Netti's "The Techniques of Saxophone Playing." Here, the multiphonic is notated with a slash notehead with the desired fingering displayed above the staff.

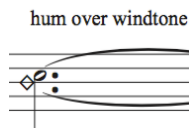


### Windtone:

Windtones or breath/air sounds are marked with diamond noteheads (◊) and sometimes accompanied with percussive key clicks. In this case, the desired rhythm for key-clicking is given above the staff in slash notation. For example:



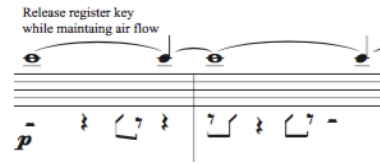
Additionally, the piece calls for an effect in which a note is hummed or sung as a windtone is being sustained. Here the desired pitch to be hummed is displayed above the windtone notehead:



A final breath effect asks the player to take an exaggerated, audible inhaled breathe. This effect is noted with an edited breath mark (◊<sup>+</sup>). When occurring immediately after a played phrase this symbol will appear in place of a normal breath mark (immediately behind the final note of the phrase), but when occurring on its own in an empty space the symbol will appear as a notehead to clarify its placement in time.

### Register Shifts:

Another technique uses the register key to quickly drop and return the pitch of a sustained note. Here the register key should be released and immediately returned on beats indicated below the staff while maintaining consistent air.



### Record Player:

The piece calls for the use of a record player operated by a second performer. The record player will begin the piece by playing the intact, spoken word record. At the times indicated in the score, the performer will be asked to either remove a fragment of broken vinyl from the turntable or add a new fragment of their choice at a random position on top of the original record. The record changes should feel as if they flow freely from the soloists playing. As such, the record player operator should not consider the marked changes as fixed in time but flexible based on the pacing of the soloist.

The arm may need to be momentarily raised in order to add a new vinyl fragment but otherwise the record player should sound continuously throughout the performance. The record player's volume should be regularly adjusted throughout the performance such that it is always audible but never overpowering the performer.

### Improvised Ending:

The ending of the piece is left open for the players to improvise. However, the saxophonist should leave the final delay line on, allowing the final notes to grow continuously more cacophonous until the soloist is ready to end the piece. At this point, the soloist can either immediately turn off the delay line for a hard end to the sound or adjust the pedal's decay so that it fades out over time on its own. In either case, the original, intact record should be allowed to play for some amount of time after the soloist has finished before it is also turned off.

# Song for Repeated Sound and Breath

Transposed Score

Gunter Gaupp

$\text{♩} = 104$

Tenor Sax

Effects

Record Player

5

*p* *f*

Detached

3

start first record

*mp*

Record player volume should be adjusted throughout the piece such that it is always audible without overpowering the soloist.

8

3

3

3

3

3

3

3

11

11

add record piece

T. Sx.

14

14

T. Sx.

16

16

ff

Delay 1 on:  
mid length delay, long decay

slap tongue +

T. Sx.

19

19

f

3

3

T. Sx. 23

3

3

T. Sx. 25

add record piece

Ring Mod On

T. Sx. 27

3

Delay Off

B  
O  
C

T. Sx.

29

29

Ring Mod Off

add record piece

T. Sx.

34

*p*

Delay 2:  
Short delay, long decay

34

*mf*

Windtone

*p*

T. Sx.

39

39

*mf*

*p*



T. Sx. 44

44

mf

p

subtone

normal tone

T. Sx. 49

49

mf

p

T. Sx. 54

54

f

mf

f

p

hum over windtone

T. Sx.

59

*mf*

*p*

*mf*

59

T. Sx.

63

*mf*

add record piece

63

T. Sx.

67

67

T. Sax.

*p*

*mf*

remove record piece

T. Sax.

*p*

T. Sax.

hum over windtone

*mf*

*p*

add record piece

T. Sx.

84

*ff* *fff* *mp* *ff* *p*

84

This system contains measures 84, 85, and 86. Measure 84 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first two measures are marked *ff* and *fff* respectively. Measure 85 is marked *mp*. Measure 86 is marked *ff* and *p*. The music features a mix of eighth and sixteenth notes, with some measures containing dense sixteenth-note passages. A dynamic change to *p* occurs at the end of measure 86.

T. Sx.

87

*f* *p*

87

This system contains measures 87 and 88. Measure 87 is marked *f*. Measure 88 is marked *p*. The music continues with eighth and sixteenth notes, including some sixteenth-note runs. A dynamic change to *p* occurs at the beginning of measure 88.

T. Sx.

89

*f*

89

This system contains measures 89 and 90. Measure 89 is marked *f*. Measure 90 is marked *f*. The music features eighth and sixteenth notes, with some sixteenth-note runs. A dynamic change to *f* occurs at the beginning of measure 90.

T. Sx. 91

ff mp f.t.

This system contains measures 91 and 92. Measure 91 features a melodic line starting with a forte (*ff*) dynamic, moving to mezzo-piano (*mp*) with a breath mark. Measure 92 begins with a fortissimo (*f.t.*) dynamic. The bass line has a few notes in measure 92.

T. Sx. 93

mf f mp

This system contains measures 93 and 94. Measure 93 has a melodic line with a mezzo-forte (*mf*) dynamic and a tremolo effect. Measure 94 starts with a forte (*f*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The bass line has notes in measure 94.

T. Sx. 95

f

This system contains measures 95 and 96. Measure 95 includes triplets and a forte (*f*) dynamic. Measure 96 continues the melodic line with a breath mark. The bass line has notes in measure 96.

T. Sx.

98

98

This system contains measures 98, 99, and 100. The upper staff is in treble clef with a key signature of one sharp (F#). Measure 98 begins with a quarter rest followed by a series of eighth notes with slurs and accents. Measure 99 continues with eighth notes and includes a plus sign (+) above the staff. Measure 100 features a quarter rest followed by a half note with a plus sign (+) above it. The lower staff shows a bass clef with a few notes and rests.

T. Sx.

101

101

add record piece

This system contains measures 101, 102, and 103. The upper staff continues with eighth notes and slurs. Measure 103 ends with a half note marked with a forte dynamic (*ff*). The lower staff has a few notes and rests, with the instruction "add record piece" written below it.

T. Sx.

104

104

f.t.

*p*

*mf*

*p*

This system contains measures 104, 105, and 106. The upper staff starts with a half note marked "f.t." (fortissimo) and a slur. Measure 105 has a half note marked with a piano dynamic (*p*). Measure 106 has a half note marked with a mezzo-forte dynamic (*mf*). The lower staff has notes and rests, with a piano dynamic (*p*) marking at the end of the system.

T. Sx.

106

*f* *fff* *p*

Windtone

Release register key while maintaing air flow

add record piece

T. Sx.

111

Adjust delay setting

T. Sx.

116

0 *mp*

16

T. Sx.

121

*mp*

add record piece

T. Sx.

126

pause as long as necessary for pedal changes

*p*

*mf*

*mp*

Adjust delay setting

Delay 3:  
long delay, max decay

add record piece

T. Sx.

131

*p*

add record piece



T. Sx.

136

*mp*

*p*

*p*

T. Sx.

141

*mp*

*mp*

Steadily remove record pieces until only the original record remains.  
At this point, steadily reduce record player volume until silent.

T. Sx.

147

*mf*

*mp*

Improvise ending with continuous delay  
Continue as long as desired