Song for Repeated Sound and Breath

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 seperate, 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 seperate settings are required for the delay pedal in this piece:

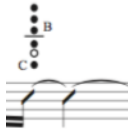
Delay 1: mid length delay time with a long decay
Delay 2: short delay time/slapback delay with a long decay
Delay 3: long delay time with the maximum decay

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

Saxophone:

Multiphonics:

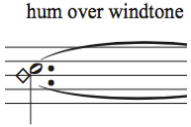
The piece contains a multiphonic fingering taken from Weiss and Netti's "The Techniques of Saxophone Playing." Here, the multiphonic is notated with a slash notehead with the desired fingering displayed above the staff.



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:

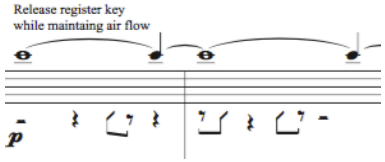
Additionally, the piece calls for an effect in which a note is hummed or sung as a windtone is being sustained. Here the desired pitch to be hummed is displayed above the windtone notehead:



A final breath effect asks the player to take an exagerated, audible inhaled breathe. This effect is noted with an eddited breath mark (⸍). When occuring 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 occuring 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 perfomer will be asked to either remove a fragment of broken vinyl from the turntable or add an 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 opporator 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 over powering the performer.

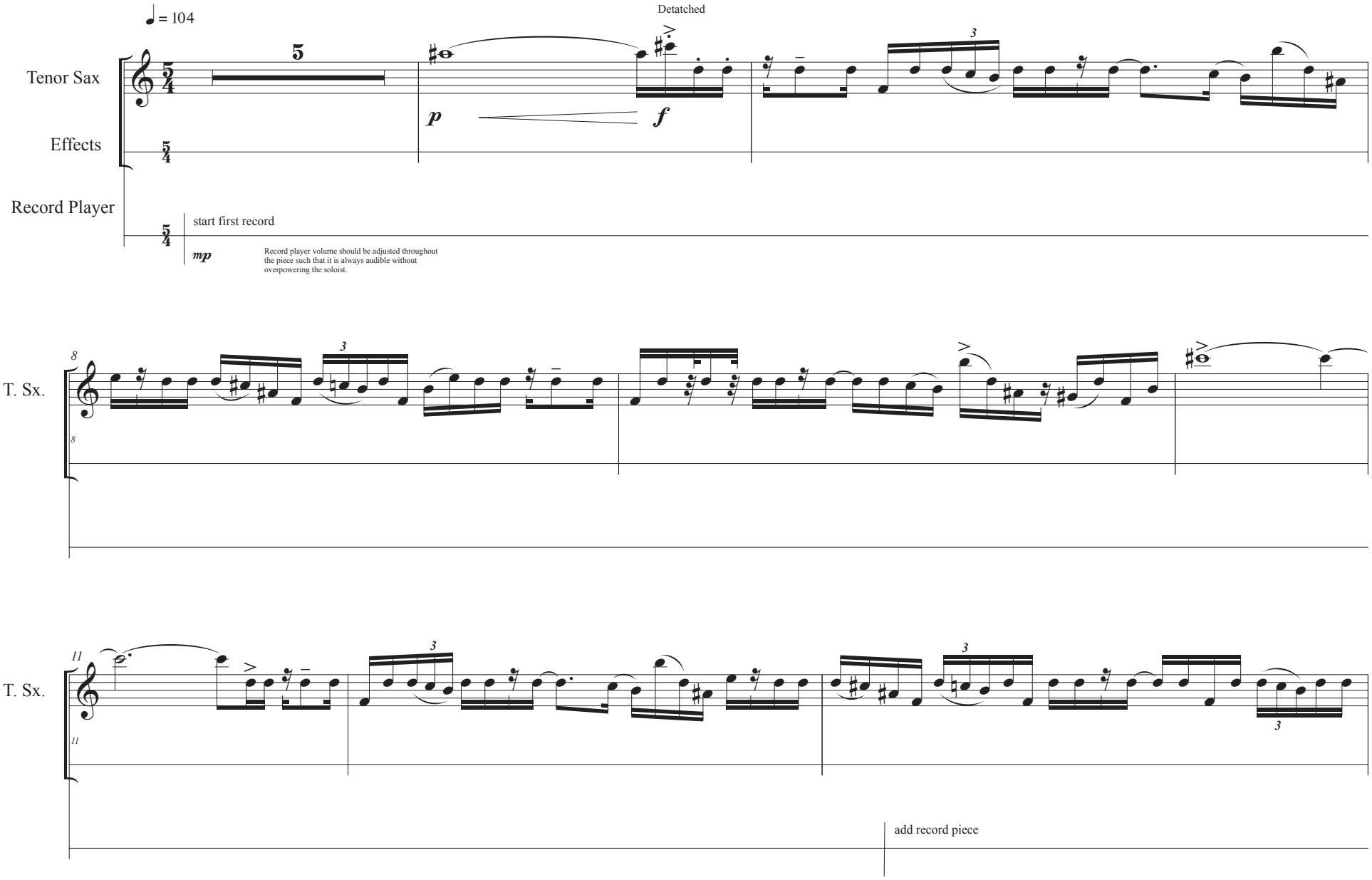
Improvised Ending:

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



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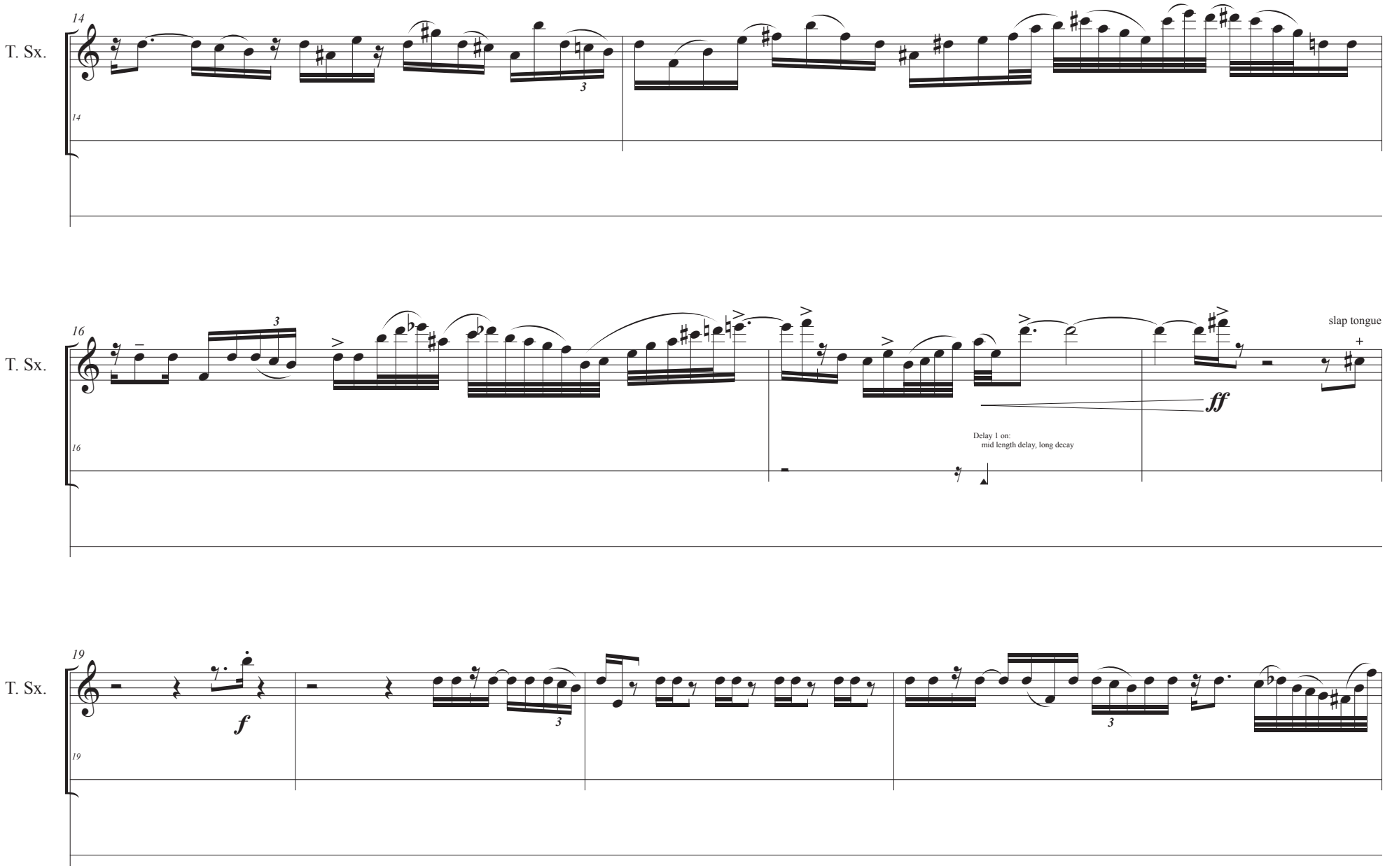
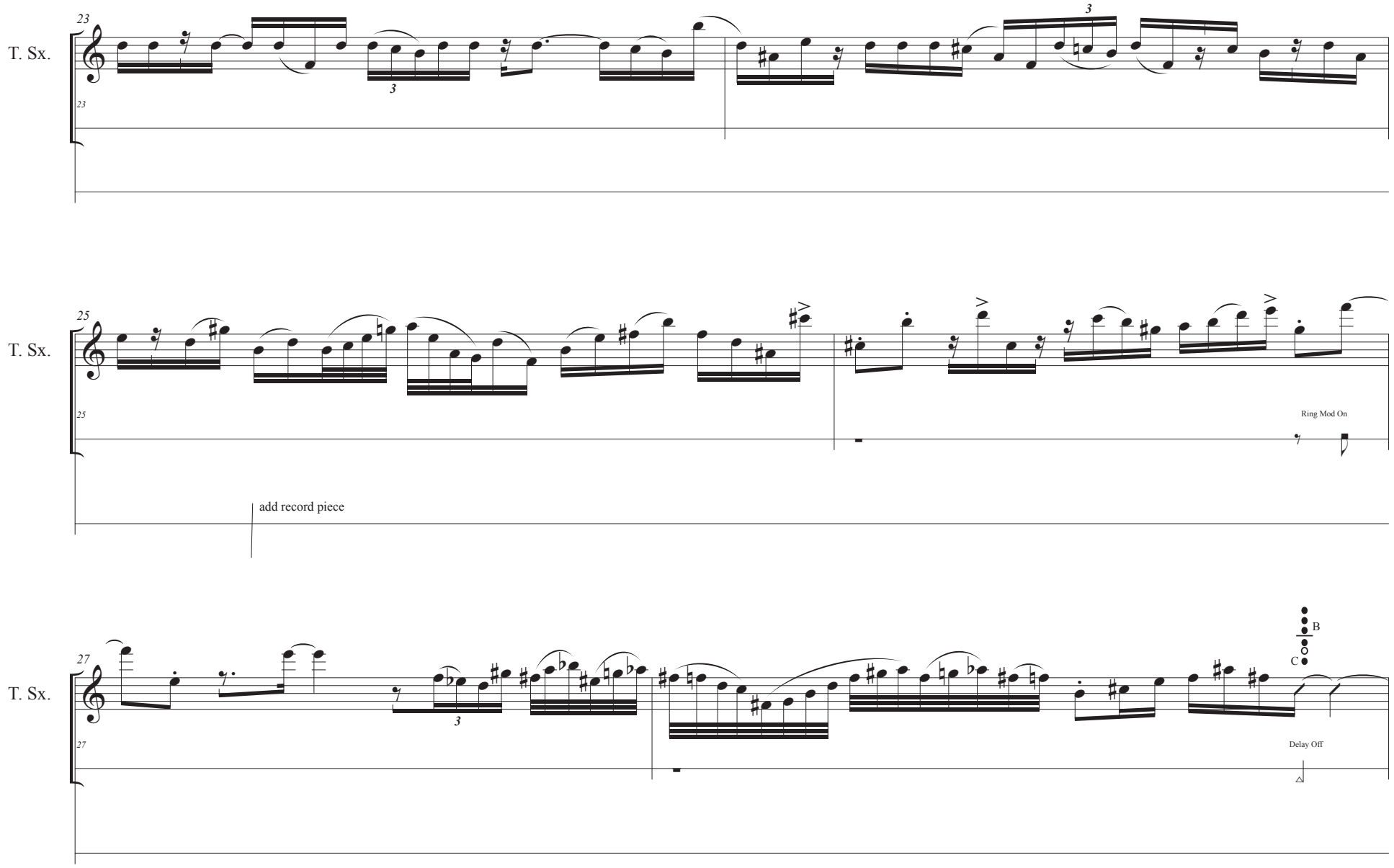
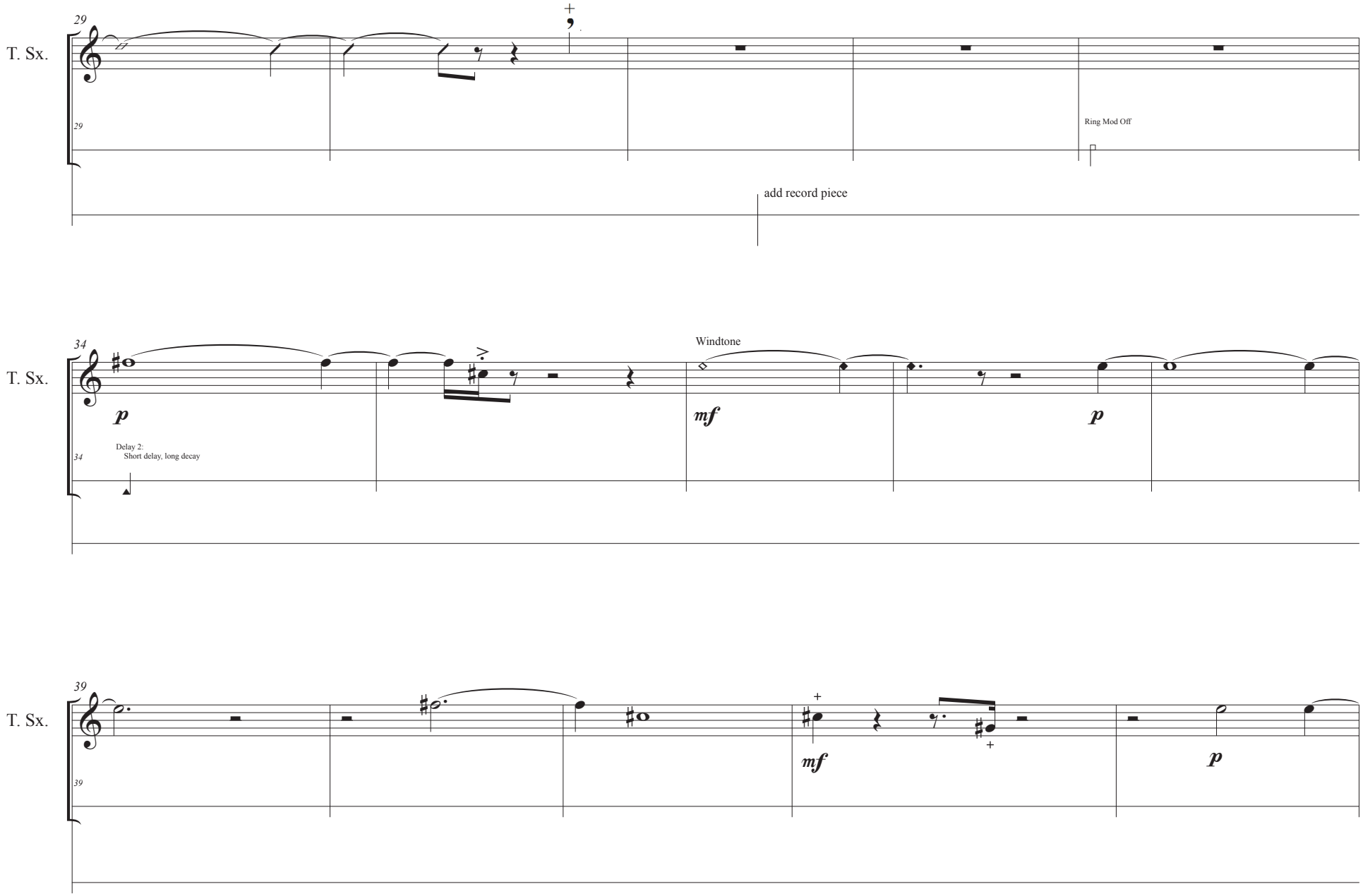
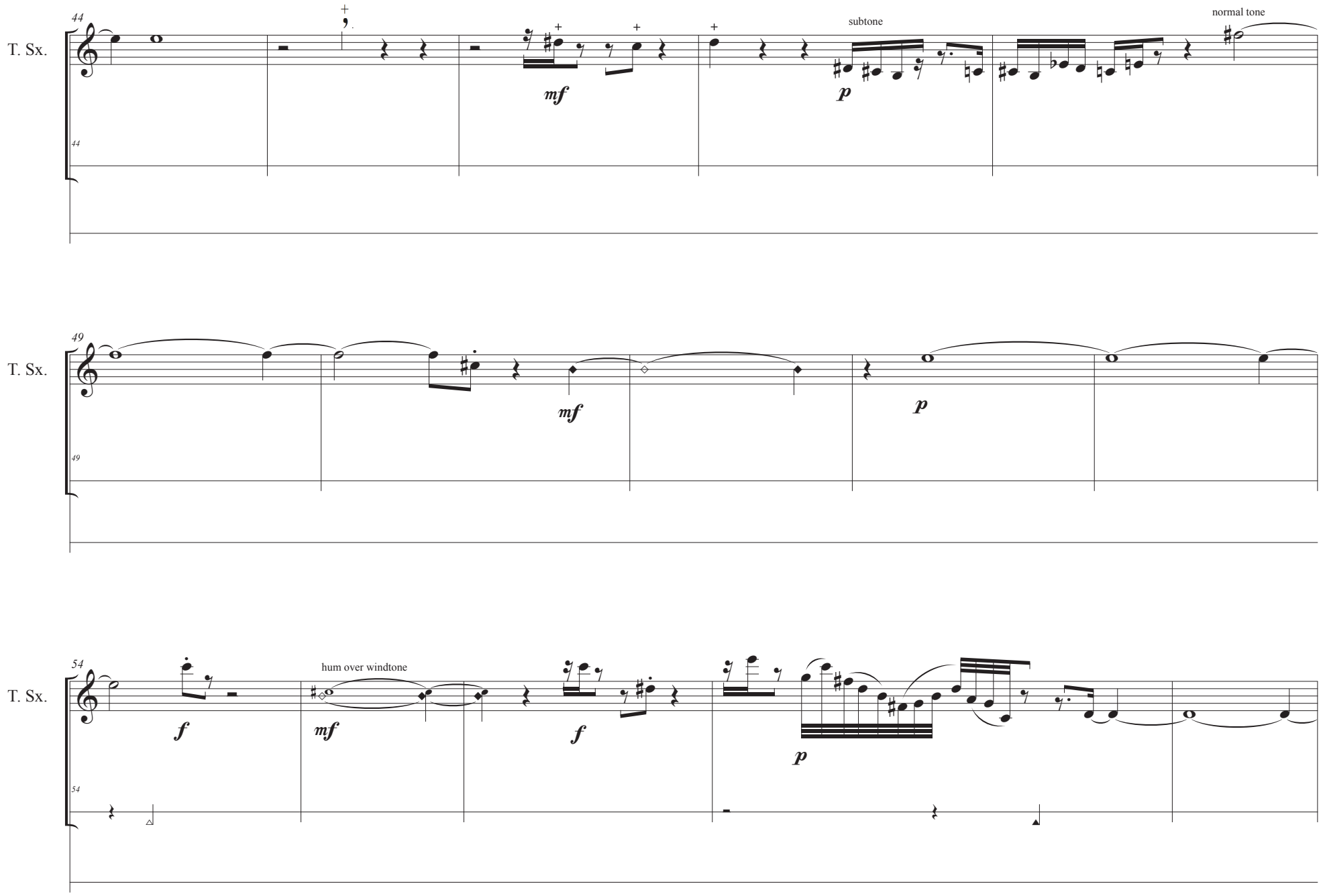
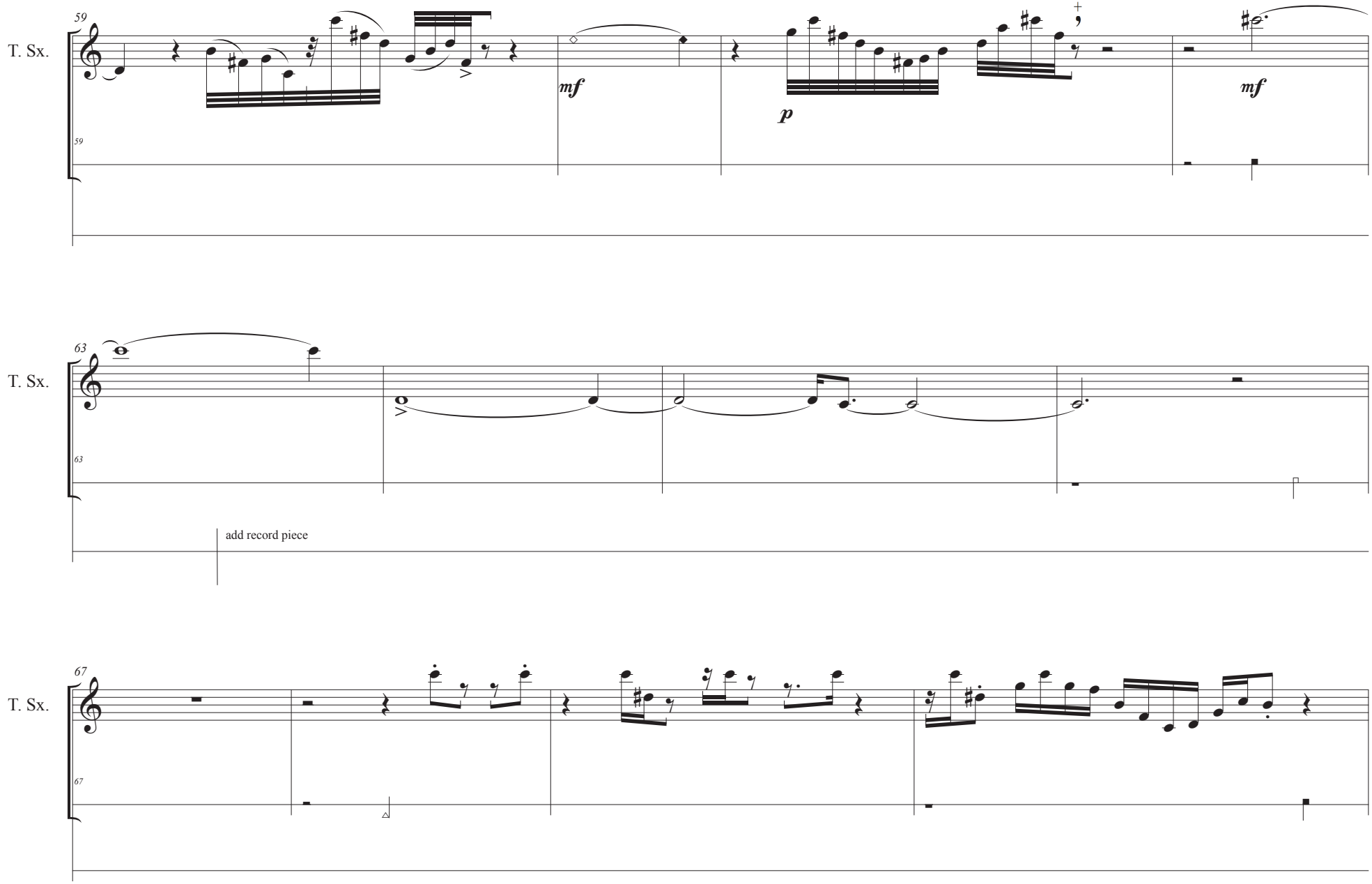
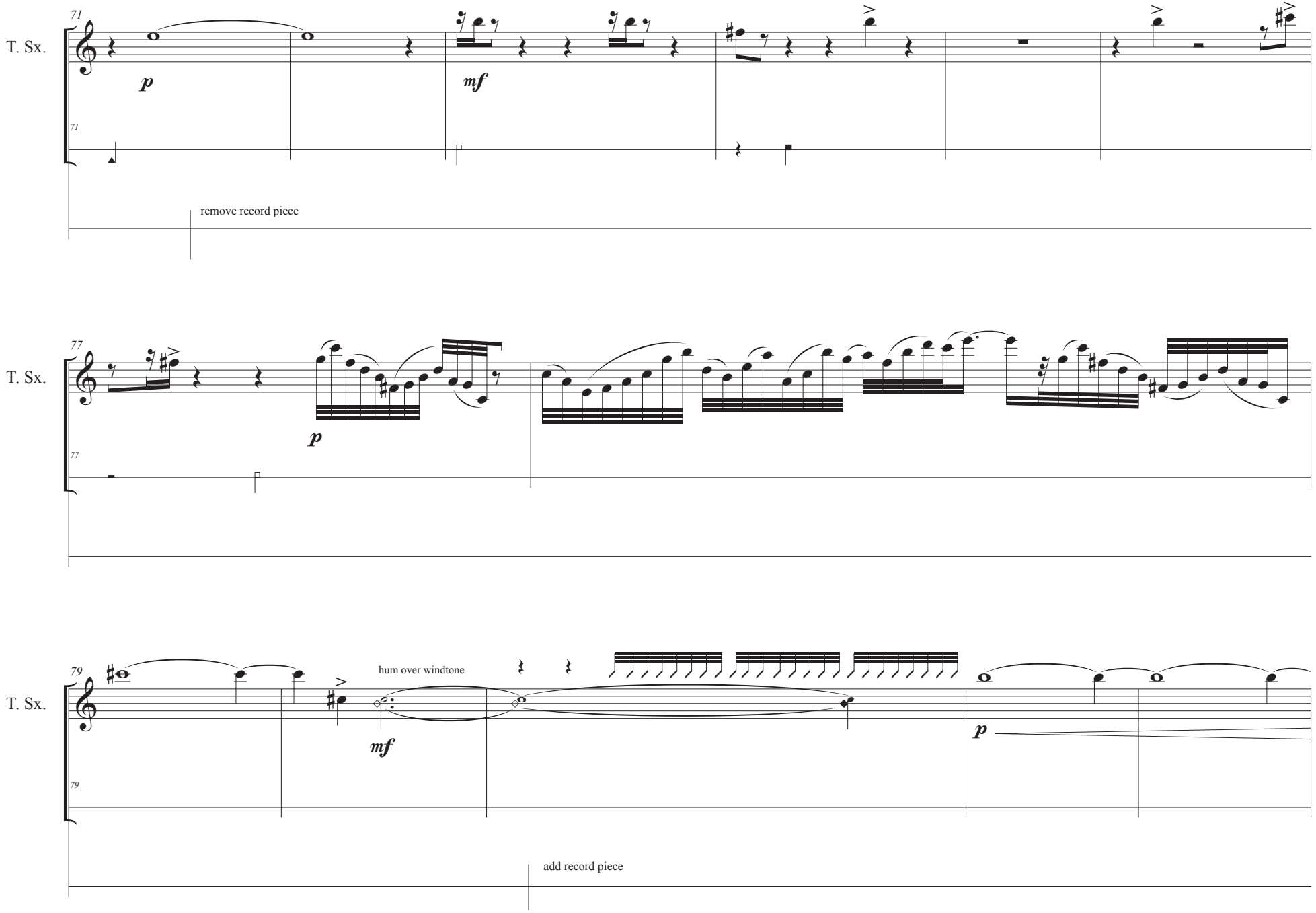

14
T. Sx.
3
16
T. Sx.
3
slap tongue
+
ff
Delay 1 on:
mid length delay, long decay
19
T. Sx.
f
3
3

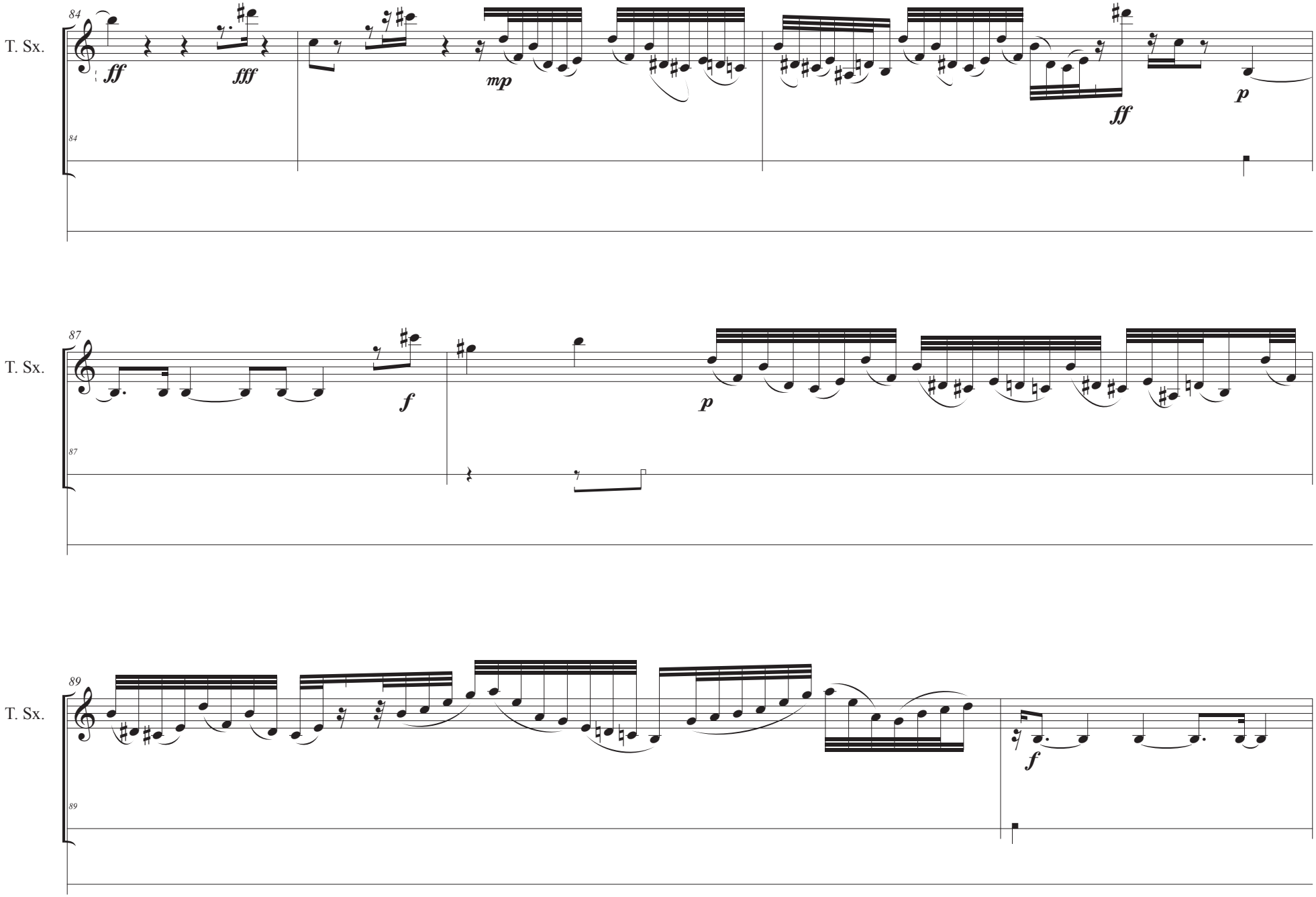

T. Sx.
23
3
T. Sx.
25
Ring Mod On
add record piece
T. Sx.
27
3
B
C
Delay Off

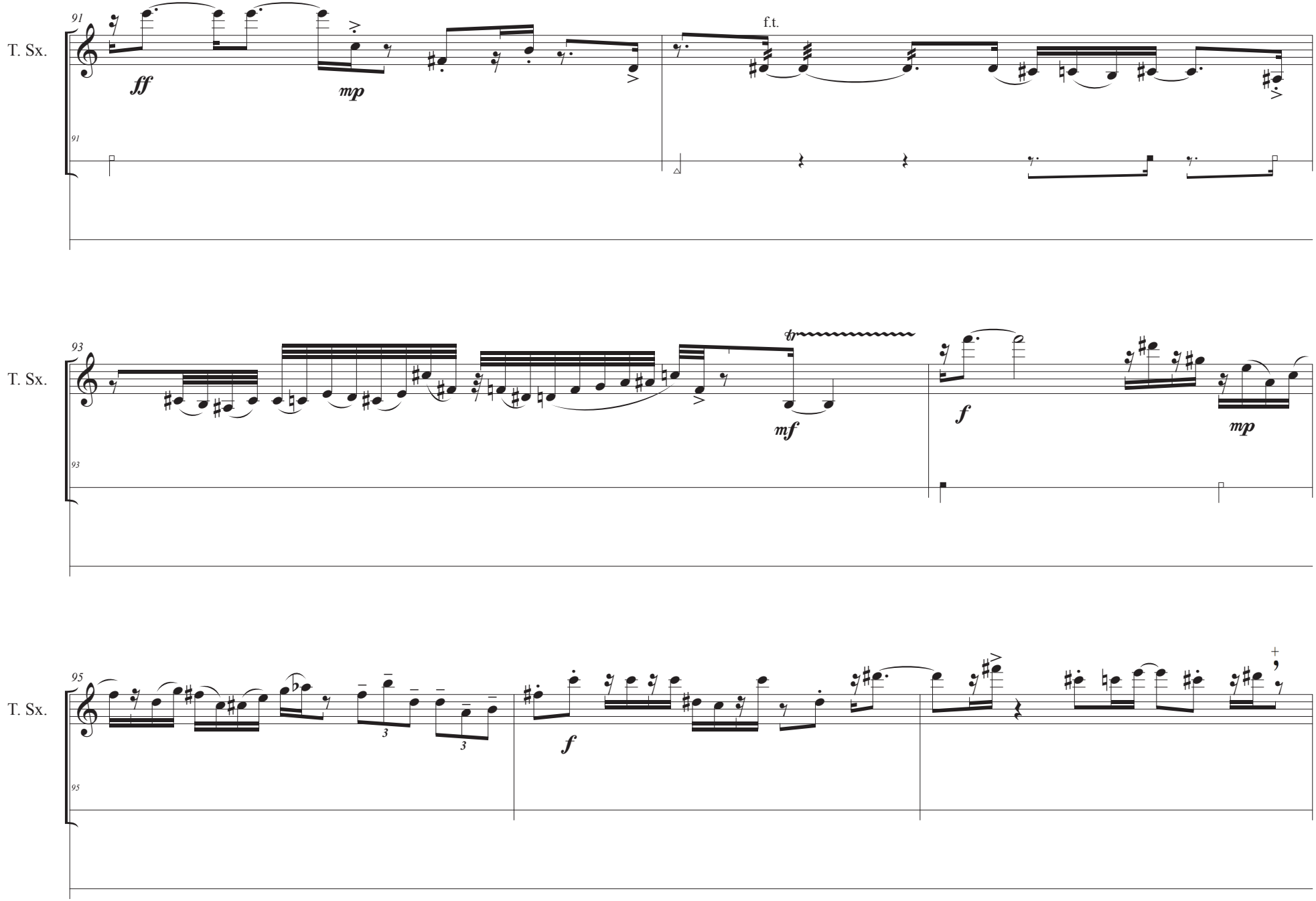

29
T. Sx.
29
Ring Mod Off
add record piece
34
T. Sx.
p
Delay 2:
Short delay, long decay
34
Windtone
mf
p
39
T. Sx.
39
mf
p

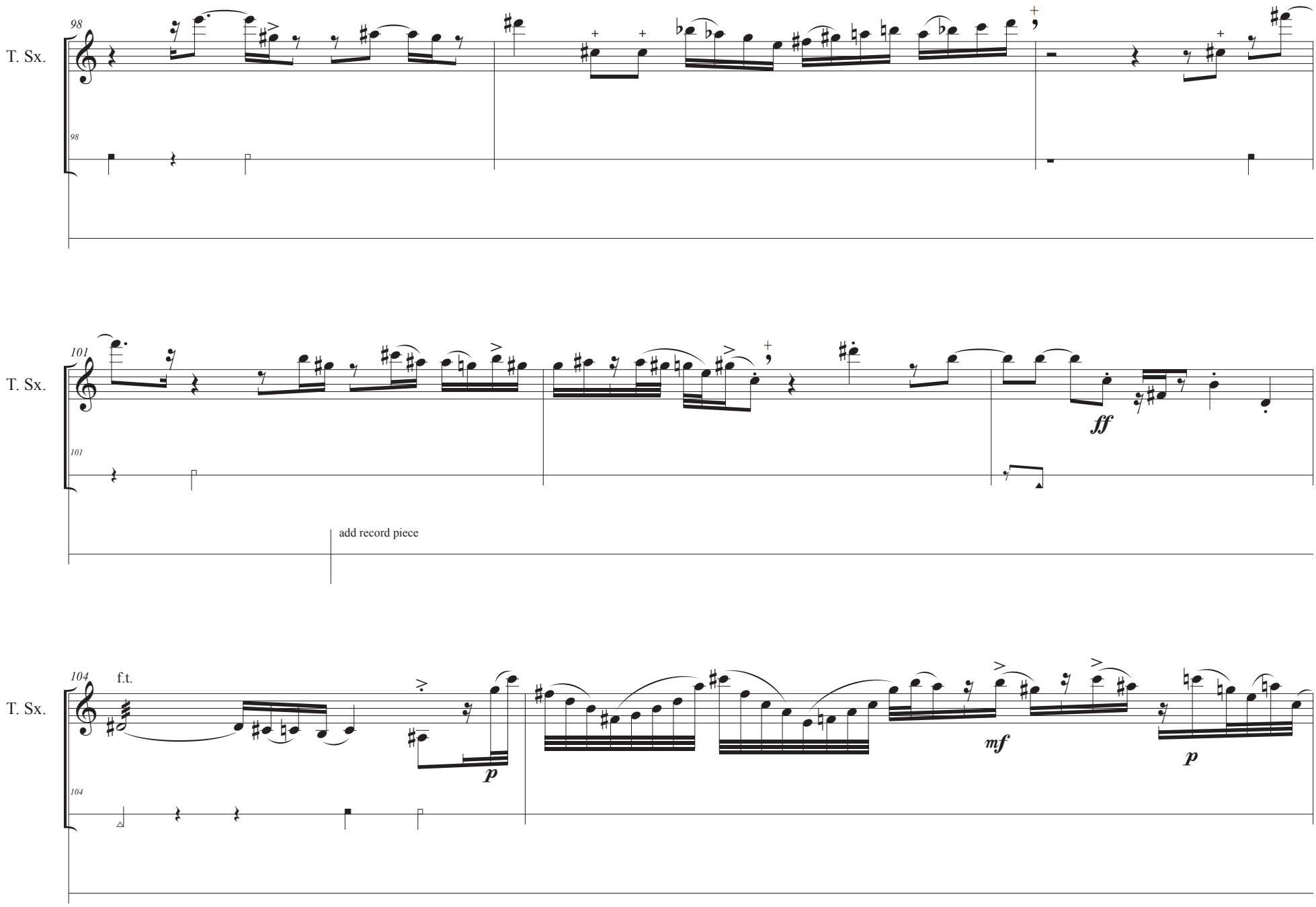

44
T. Sx.
mf
p
subtone
normal tone
49
T. Sx.
mf
p
54
T. Sx.
f
mf
hum over windtone
f
p

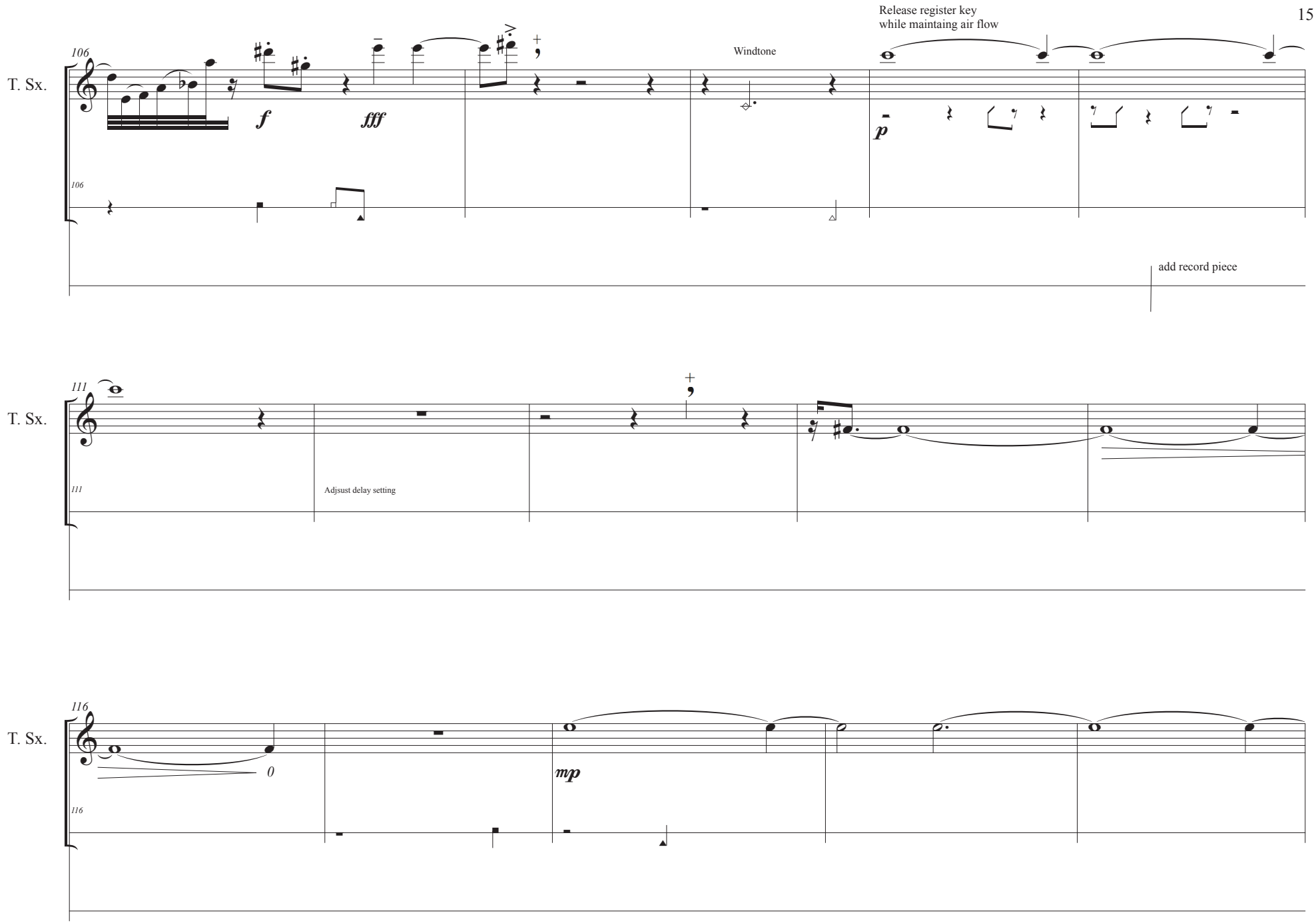

59
T. Sx.
mf
p
mf
63
T. Sx.
add record piece
67
T. Sx.

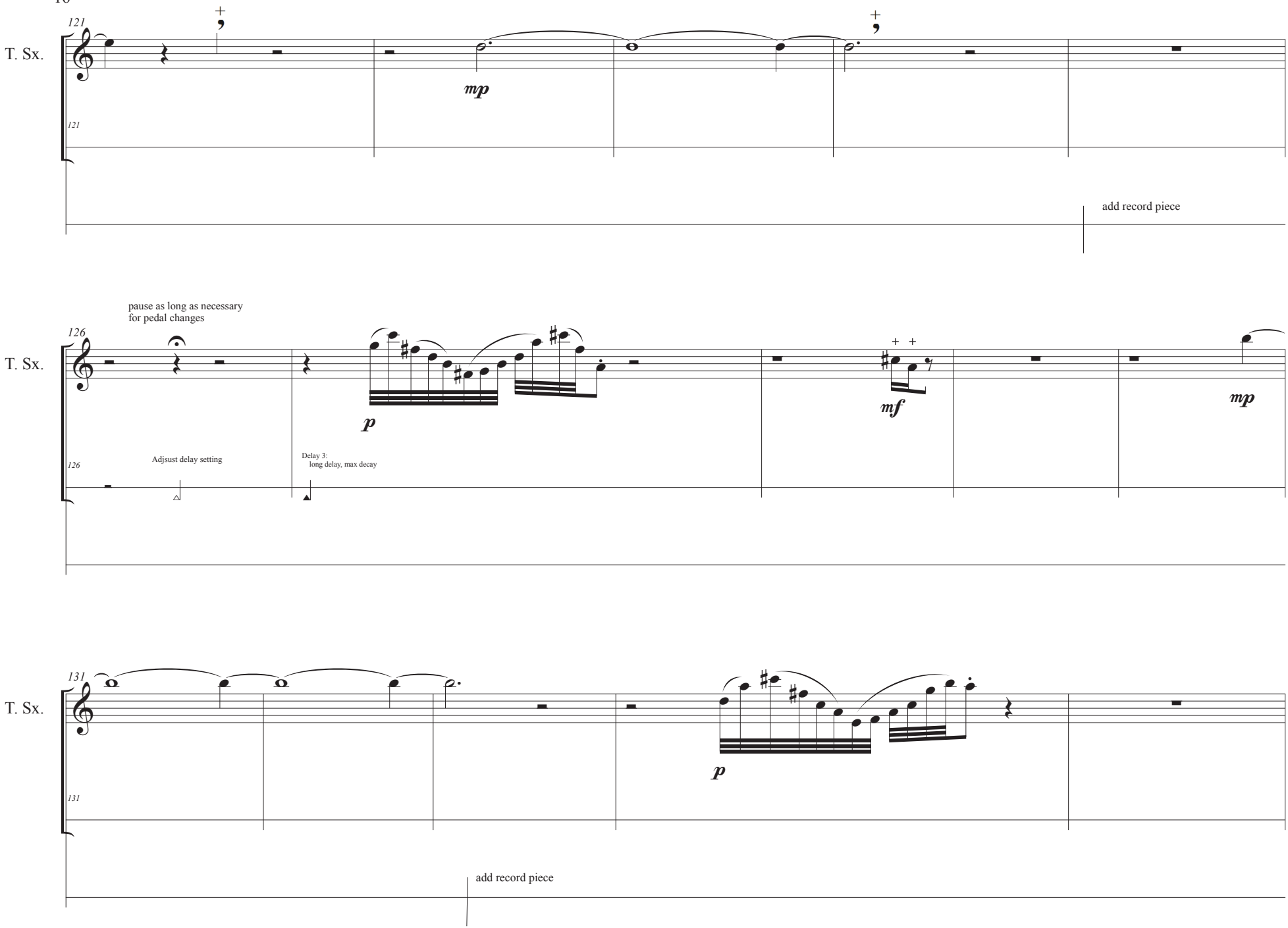

71
T. Sx.
p
mf
71
remove record piece
77
T. Sx.
p
77
79
T. Sx.
hum over windtone
mf
p
79
add record piece

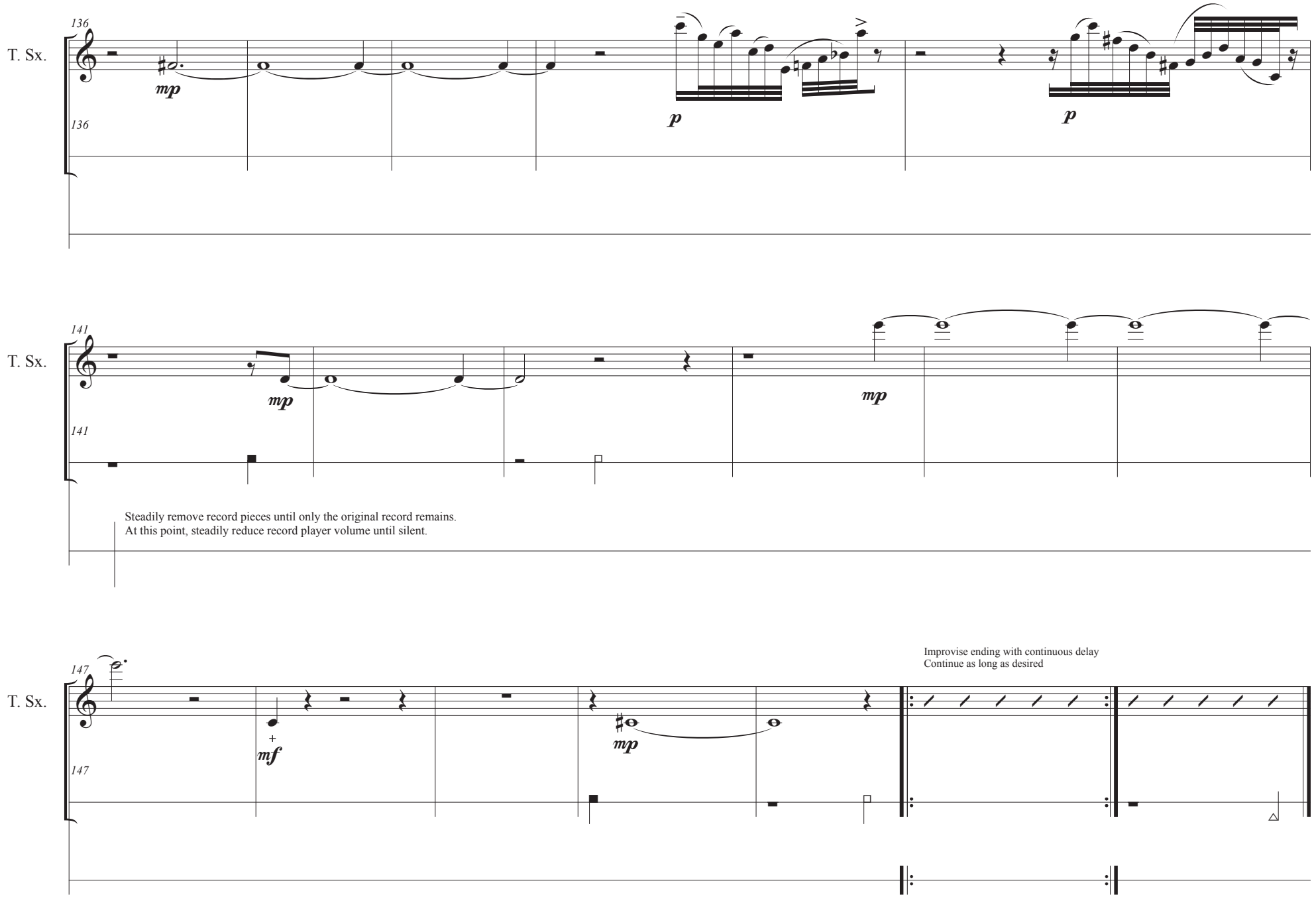

84
T. Sx.
ff
fff
mp
ff
p
87
T. Sx.
f
p
89
T. Sx.
f


91
T. Sx.
ff
mp
f.t.
91
93
T. Sx.
tr
mf
f
mp
93
95
T. Sx.
3
3
f
95


98
T. Sx.
98
101
T. Sx.
101
ff
add record piece
104
f.t.
T. Sx.
104
p
mf
p


Release register key
while maintaing air flow
106
T. Sx.
f
fff
Windtone
p
106
add record piece
111
T. Sx.
Adjsut delay setting
111
116
T. Sx.
0
mp
116


121
T. Sx.
mp
121
add record piece
pause as long as necessary
for pedal changes
126
T. Sx.
p
mf
mp
126
Adjsust delay setting
Delay 3:
long delay, max decay
131
T. Sx.
p
131
add record piece


136
T. Sx.
mp
p
p
141
T. Sx.
mp
mp
Steadily remove record pieces until only the original record remains.
At this point, steadily reduce record player volume until silent.
147
T. Sx.
mf
mp
Improvise ending with continuous delay
Continue as long as desired