

As brightness is smeared into memory

By Jeff Herriott

for soprano saxophone and electronics

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Commissioned by Drew Whiting along with Taylor Barbay Assad, Jan Berry Baker , Griffin Campbell, Steve Carmichael, Susan Fancher, Sean Fredenburg, Jeff Heisler, Andrew Hutchens, Kyle Hutchins, Robert Kenny Kreuger, Julia Kuhlman, Jeffrey Loeffert, Nathan Mandel, Justin Massey, Chris Murphy, Alex Sellers, Wilson Poffenberger, Nicki Roman, Justin Pierce, and Nick Zoulek.

Duration: a little over 7 minutes

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Performances notes

The performer is provided with a series of pitches, which should be played in order to create phrases of varying length. These phrases should mimic the shape of the electronics and feel extremely free and lazy. The sense of sustain between performer and electronics will be different, because the electronic tones are long and overlapping, but performer should follow the general ebbs and flows/ fade ins and fade outs of the electronic sounds, allowing the electronics to form a sonic backdrop on which performer weaves their own, highly-rubato phrases. At times these phrases may blend in seamlessly, while at other times performer's activity level might bring the performer more to the front.

Phrase structure:

Phrases should be performed legato, consisting of only 2-3 notes or as many as 10-12. Most phrases will be somewhere in between and will depend in part on the use of additional phrase color (see below) – phrases with more use of Multiphonics will likely have fewer notes. Performers should listen to the electronics, while playing, to help them make choices as to how to begin, how to progress, and how to end each phrase. There should usually be little pauses at the end of phrases, though never for more than a few seconds, until the grand pause later in the piece (see Formal Structure, below). Performer does not have to pause with every pause in electronics, but typically should. Likewise, performer could pause while electronics continue, but usually should not.

- The **First Note** in each phrase will likely be about 1 second in length, though might be a little longer or shorter. This note will likely be faded in. Sometimes this note can be skipped, as if a phrase is already in progress, beginning instead with a Middle Note.
- Most of the **Middle Notes** of phrases will be approx .5 to .75 seconds each. Some may be a little faster (perhaps up to .25 seconds), and some will be a little longer (1-2 seconds), almost seeming

like they could become Last Notes, but instead spinning off again as the phrase continues. The use of longer Middle Notes is a good way to pause in the phrase without actual silence.

- The **Last Note** in each phrase should fade out and will likely be a little longer (1-4 seconds).

Dynamics range from pp to mf, but should feel soft. Most phrases should begin with a slight crescendo/ accelerando and end with a decrescendo/ ritard. Performer may choose to employ subtone throughout the piece, especially in the quietest sections.

Formal structure:

The piece follows a loose ABA structure. Performer is given A and B material. Performer will likely not play through all of the A material before moving to the B section.

Performer should switch to the B section after they notice that the sounds in the electronics have shifted upwards (approximately 3:30-4:00 into the piece) - this does not need to be precise. Transition to the B section should feel seamless in style and sound. Likewise, performer should avoid repeating a note as they switch to the B section - to prevent this from occurring, performer can begin the B section with any of the first few pitches.

The B section ends with a grand pause in the electronics. Performer should pause with the electronics before returning to the A material as the electronics resume.

Important: extra material was intentionally given in both the A and B sections, with the thought that performer will likely not play through all of it. Performer should not speed up to play all of the material or slow down to avoid playing through it. If (surprisingly) performer does play through all of it, they should circle back around through some of the latter few phrases of the section as necessary to extend, creating different phrases than the first time. Likewise, if performer finds that they typically only get through half of the material, they may choose to move ahead in a section by skipping ahead, as long as they never repeat a pitch immediately after itself.

Additional phrase color:

Most phrases should have some additional color, using the following suggestions. It is recommended to add these coloristic sounds sensitively and subtly, with some phrases with one or no additional colors, and other phrases, likely longer ones, with some additional color in a few spots. These moments of color should build over time - additional instructions are included on the score.

Timbre Fluctuations: performers should, in occasional moments of their choosing, add very slow timbre fluctuation to sustained notes, to be performed by using half-hole bisbigliando. These should be performed on Last Notes or slightly-longer Middle Notes. These should not be performed on First Notes.

These are essentially timbre trills, though these should not be performed rapidly like trills, and performer should be careful not to produce key clicks. These should sound like quiet little flutters or mild tuning shifts of the primary sound. These Timbre Fluctuations should feel very slow and lazy.

Multiphonics: performers should, in moments of their choosing, substitute a Multiphonic in place of a single pitch anywhere in the phrase. These notes may substitute directly in the place of, grow out of, or grow back into the original standard note, as desired. In general, Multiphonics should not be short in duration.

A series of Multiphonics is listed below, organized by A and B section, with pitches indicated for which these Multiphonics can be substituted. Rather than learning all of these, it is suggested to pick some number of favorites for each section and use them multiple times, in place of the same note, though not always (likely not even most of the time). Players should only choose Multiphonics which they can perform comfortably, with no danger of squeaking. Fingerings have been taken directly from Weiss/ Netti The Techniques of Saxophone Playing (Barenreiter-Verlag Karl Votterle) and are indicated by number to correspond with the book. Most of these multiphonics can only be performed quietly.

Some of these Multiphonics are able to be pulsed/ repeated cleanly. Multiphonics may be pulsed only in the B section. At no time should a pulsed gesture be played quickly - the speed of the pulses might be the same as some of the Middle Notes, and should be played in the same lazy, rubato style. This is similar rhythmically, in a way, to the Timbre Fluctuations.

Tuning Variations: The tuning of the electronics is inconsistent. Other than tuning the instrument before starting the piece, performer should not worry about tuning with the electronics - slight clashes with electronics are expected to occur on occasion. As the piece progresses, the electronics have more significant tuning variation, notably as the electronics start to move upwards in the B section and again with the return of the A section after the grand pause. After the first few minutes, performer is encouraged to occasionally employ alternate fingerings or otherwise adjust their playing to sound slightly flatter. As with the other

color additions, these should be employed subtly. In the B section, performer may wish to bend down 1-2 higher notes with less subtlety.

Electronics

The piece can be performed with fixed media or interactive electronics.

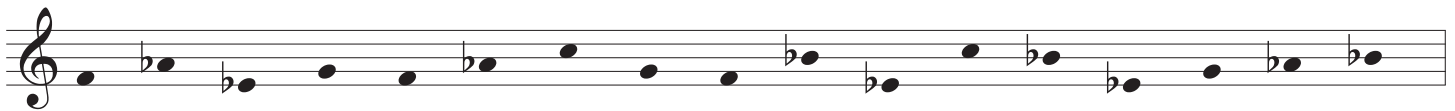
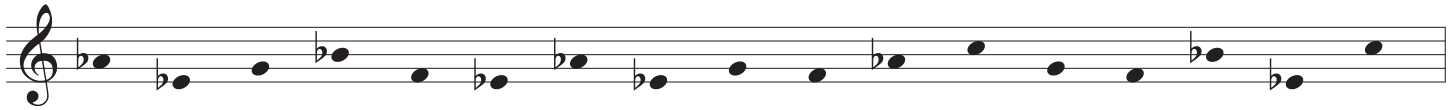
Fixed media version: The recommended setup is to use a microphone to amplify the saxophone to blend with the electronics. A reverb or delay unit may also be used to add a little extra size, though it is suggested to roll off some of the high end of any reverb or delayed sound to help it blend more evenly with the electronics, as the reverberated high end can be brittle and harsh.

Interactive version: In addition to a microphone, this requires the use of computer running Max (<https://cycling74.com/>). This slightly randomizes the fixed media portion of the piece, adjusting tuning and timing by small amounts, and also provides some processing for the live instrument.

Additionally, performer can smear the sound of the live saxophone and the electronic part together by pressing the pedal. In addition to sustaining the sounds together for 8-10 seconds, it adds a little warble/ pitch fluctuation. This effect can be added at any time, but is recommended primarily at times when performer is sounding Multiphonics, and probably no more than 10-15 times during the whole piece. It is probably most effective during the thicker moments of the B section.

A material

first time: incorporate more multiphonics and tuning variations while reducing use of timbre fluctuations
incorporate longer phrases and add tuning variations toward the end of the section
on repeat: slower and even lazier, using all color variations, beginning anywhere in first list after first note



B material

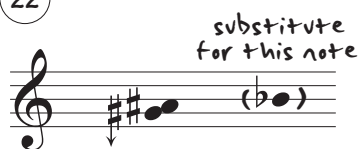
incorporate more multiphonics and tuning variations while reducing use of timbre fluctuations

The image displays six staves of handwritten musical notation. The notation is written on a five-line staff with a treble clef. The notes are mostly quarter notes and half notes, with various accidentals (flats and naturals) and dynamic markings (pp, mf, p, f). The notation is written in a fluid, handwritten style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff has a dynamic marking of *pp/mf* below the first note. The third staff has a dynamic marking of *p* below the first note. The fourth staff has a dynamic marking of *f* below the first note. The fifth staff has a dynamic marking of *p* below the first note. The sixth staff has a dynamic marking of *f* below the first note. The notation is spread across six staves, with each staff containing a single line of music. The notes are mostly quarter notes and half notes, with various accidentals (flats and naturals) and dynamic markings (pp, mf, p, f). The notation is written in a fluid, handwritten style.

Multiphonics

A material

22



57



59



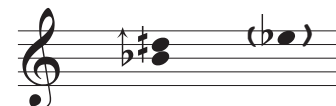
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104



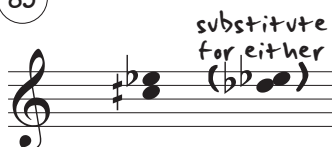
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66



85



88



B material

126



17



19



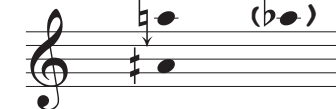
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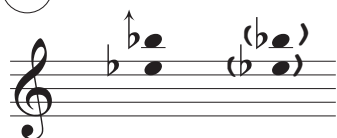
35



40



117



131



22 alt version - uses B key

