

Three Studies for
Baritone Saxophone and Electronics

PREVIEW SCORE
VISIT
www.chriscresswellmusic.com
TO PURCHASE

Chris Cresswell

© 2011 CEC Music Publishing

INSTRUMENTATION:

Baritone Saxophone*
Laptop with Max/MSP 5

Note: The electronics requires a second person to initiate cues.

*Saxophone should be amplified through the same sound system as the electronics

Notes about the patch:

The patch included with this score is designed to run with Max/MSP. If you do not have this program installed on your computer, you can download a free version of Max/MSP runtime, that will allow you to run the patch, but not edit it. There are three cues in the patch, 1, 2, 3 that correspond with sections in the score. In order to activate the patch, press the large green button. If at any point you need to kill the patch, press the large red button. To activate the cues, hit their respective button. Under normal circumstance you do not need to “stop” the cue, it will play itself out. Only use the red “kill” button if something has gone wrong.

If you have any questions regarding this patch, please do not hesitate to contact me:

ChristopherECresswell@gmail.com
www.chriscresswellmusic.com

VISIT

www.chriscresswellmusic.com

Program Note:

TO PURCHASE

When Melissa Widzinski asked me to write a piece for baritone saxophone and electronics, I was inspired by the possibility of exploring human generated sounds and timbres expanded, using the electronic component to expand this timbres beyond human capabilities. The resulting work breaks into three movements, each of which is connected by pitch content, but explores different timbral possibilities.

The first movement, *Percussion*, is based on the primarily non-pitched sounds that the saxophone can produce. This includes breath, slap tongue, and key clicks. When the electronics come in, they take these sounds and expand them beyond human means through granular synthesis and other digital effects. As the piece concludes we here the first pitched material of the piece, which outlines the pitch set [014]. The second movement, *Passacaglia*, builds off of the pitches first heard in movement I. I took the pitch set [014] and built a five note row based around the note “D”. [D,C,Bb,F,Db]. I then serialized the five-note row to create the harmonic material for the passacaglia. The final movement, *Melody*, begins with an electronic accompaniment. The drone background is made up of the same pitch material as the passacaglia, [Bb,C,D,Db,F]. The saxophone plays a semi-improvised melody while the drones constantly change dynamics and panning creating a piece that is simultaneously static and constantly moving.

Three Studies for Baritone Saxophone and Electronics was premiered on April 30th, 2011 in Setnor Auditorium at Syracuse University by Melissa Widzinski and Chris Cresswell.

PREVIEW SCORE

Written for and dedicated to my friend Melissa Widzinski.

VISIT

www.chriscesswellmusic.com

TO PURCHASE

Three Studies for Baritone Saxophone and Electronics

Score

I. Percussion

Chris Cresswell

Always ♩ = 60
* key clicks and breath

Baritone Sax. *pp* *mf* *f* *ff* *p* *ff* *mp* *n.*

Electronics

PREVIEW SCORE

* key clicks only, no breath

* key clicks and breath
molto cresc.

6 *f* *p* *fff* *ca. 30 secs* *ca. 5 secs* *ca. 20 secs*

6 *n.* *accel. ad infimum* ** improvise key clicks and breath* ** granular synthesis of slap tongue*

www.chriscresswellmusic.com

TO PURCHASE

Cue Track 1

*digital breath and key clicks digital breath and granular synthesis of key clicks

13 slap tongue without pitch *ca. 15 secs*

*slap tongue with gradual transition to the following pitches:
(play this section as long as desired, allowing electronics to fade out)

13 *ca. 25-45 secs* ** granular synthesis of slap tongue*

slap tongue ** ca. 5 secs* *n.* *n.* *ppp* *mp* *fff*

* key clicks and breath *molto cresc.* *growl*

2
21

start m. 22 when digital breath pans out * key clicks and breath

* key clicks only, no breath

pp *mf* *f* *ff* *p*

Cue Track 2

"digital residue"

PREVIEW SCORE

24

just breath * ca. 5 secs

* key clicks only, no breath

ff *p*

VISIT

www.chrisresswellmusic.com

TO PURCHASE

Three Studies for Baritone Saxophone and Electronics

Score

II. Passacaglia

Chris Cresswell

Baritone Sax. $\text{♩} = 80$ with bite slap tongue (with pitch) *ff* *f* *pp* *p* slap tongue (with pitch) *ff* *f* *p* *mp* *molto cresc.* *f* *subito p* *ff* *p* lyrical

B. Sax. 13 with bite slap tongue (with pitch) *mp* *f* *mp* *ff* *f* *p* slap tongue (with pitch)

B. Sax. 25 staccatissimo 3 aggressive!!! *f* *ff* *subito p* *f* *subito p* softer, lyrical *mp* *p* *pp*

B. Sax. 34 slap tongue (with pitch) *f* *p* *pp* *p* *mf* *f* *mp* *p* *pp* intense!

B. Sax. 47 slap tongue (with pitch) *f* *p* an echo slap tongue (with pitch) *p* rit.

PREVIEW SCORE

VISIT

www.chriscresswellmusic.com

TO PURCHASE

Score

Three Studies for Baritone Saxophone and Electronics

III. Melody

Chris Cresswell

Lyrical, Steady Tempo ♩ = 60
Cue Track 3
* ca 8 secs

Baritone Sax.

mf *mp* *f* *subito p* *mp* *mf*

PREVIEW SCORE

mp *fp* *f* *fp*

ca. 9 secs bend pitch trill m2 up with grad. accelerando bend pitch

VISIT

www.chriscresswellmusic.com

TO PURCHASE

f *fff* *mf* *mp*

trill m2 up with grad. accelerando hold until track ends

© 2011 CEC Music Publishing