r g b m i x 1 - S A X C O N

for saxophone quartet

10'-14' (variable duration)

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2003

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INSTRUMENTATION

s soprano saxophone
a alto saxophone
r tenor saxophone
b barytone saxophone

GENERAL REMARKS

TRANSPOSITION
The score is transposed.

DURATION
10-14 minutes. The actual duration of a performance is variable and could change between performances.

ACCIDENTALS
Accidentals, including quarter-tones, are valid for the whole measure, in the same octave and for the same instrument, including trilled notes in parenthesis.

CLEFS
Soprano clef (G-clef) applies to all instruments throughout.

rgbmix1-SAXCON
is commissioned by Saxofon Concentus with funds from the National Cultural Council of Norway.

rgbmix1-SAXCON er bestilt av Saxofon Concentus med støtte fra Norsk Kulturråd,

IMPROVISATION

There are several different kinds out "guided improvisations". They are explained in detail when they occur in the score. The modes are abbreviated as follows:

IMP IMProvisation ("open")
IMI IMItation
COM COMbination
CHA CHAmeleon ("indistinguishable from the surroundings")
CTP CounTerPoint
MLT MuLTichoice

Formal aspects of SAXCON.

"rgbmix1-SAXCON" consists of 12 segments, organised in four groups of three segments each. For convenience, they are labeled "red", "green", "yellow" and "blue" rather than anything that would suggest a sequential order. Each scorepage corresponds to a colour and features one of the instruments in the quartet, thus:
yellow <--> barytone saxophone
blue <--> alto saxophone
green <--> tenor saxophone
red <--> soprano saxophone
On a scorepage, the three segments correspond to the three systems, and are referenced as "top", "mid" and "down", respectively.

All segments should be played attacca, i.e. without pause inbetween.
The duration of each segment is approximately 40 seconds.
The total duration of a performance is flexible (between 10 and 14 minutes).

Rules for playing SAXCON.

The rules must be memorised.

"Staying"
1a) It is possible to stay on a scorepage, and go from segment to segment. (Example: mid-->down-->top-->mid-->.... etc.)
1b) Normally, only one or two segments on a scorepage should be played in sequence. Exceptionally, all three segments could be played without any "jump" occurring.

"Jumping"
2a) It is possible to cue a jump to another scorepage, as indicated at the end of a segment. (Example: towards the end of the segment "green-top", tenor cues alto, and the quartet jumps to the scorepage indicated "blue", the "top" segment, since it is marked "green", whence we came when jumping.)

Starting and ending.
3a) The piece can start in any "top" segment (it is always a solo).
3b) The piece ends with any segment but only if ALL the segments have been played at least once.

Notation.
In most segments, each instrument encounters a mix of playing situations (one-line,two-line, improvisation guided by instructions and improvisation without guidelines.
4) When there are two staff-lines for one instrument, this indicates that the musician must trace an *original line* by combining measures from the upper and lower staff-lines. For each measure s/he could stay on the same line or change line. The original line should be traced on-the-fly. An approximately equal number of upper and lower measured should be played. If coming back to the same situation again, later in a performance, a new original line should be traced.

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yellow

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blue

b/Prc

s Ctp — Counterpoint to BARYTONE. Oppose register and melodic profile. Imitate other aspect, lagging only a little behind (quasi echo).

s Cha

ALL INSTRUMENTS in this segment: whispery, airy sound and diffuse pitch.

(9")

t

b

a

(♩=48) red

green

b/Not

s Mlc — Continue preceeding texture (from [yellow-top] or [green-middle]), and link it with BARYTONE's playing.

a Mlc — Continue preceeding texture (from [yellow-top] or [green-middle]), and link it with BARYTONE's playing.

t Imi — Imitate, with a very whispery sound, one or two of the phrases that SOPRANO and/or ALTO just played (at the beginning of this segment).

b

a

t

s

(♩=96) blue

red

b/Imp

s Ctp — Imitate BARYTONE, oppose register.

a Imp

t

b Imp

s Cha — Imitate between BARYTONE and TENOR.

a Cha — Imitate between BARYTONE , SOPRANO and TENOR.

t

(♪=108) green

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green

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b/Prc

red

s

t

b

a

Cha

ALL INSTRUMENTS in this segment [green-top]: Rhythms very light, flexible and floating.
No synchronisation between instruments is intended. Avoid any tendency to make a crescendo.

Fill out the texture with gestures similar to those of the others.

♪=108-132

Mph mild

(♩=48)
blue

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t/Imp

blue

s Imp

a Imi Imitate the TENOR as closely as possible.

t Imp

b Ctp Extend the preceeding texture [yellow-top] or [green-middle] depending on where you came from, and link it with BARYTONE's improvisation.

s Imp

a Ctp Imitate the preceeding segment's texture, [yellow-top] or [green-middle] depending on where you came from. Mix in elements from TENOR's improvisation.

b Ctp Imitate the preceeding segment's texture, [yellow-top] or [green-middle] depending on where you came from. Mix in elements from TENOR's improvisation.

♩=72

Mph

(♩=42)
yellow

t/Not

yellow

a Mlc Bring over the last note you played in the preceeding segment, [green-middle] or [yellow-bottom]. Accompany TENOR using this note only. It can be repeated and varied liberally.

TENOR and BARYTONE: choose different fingerings for shifting tone-colours (open/closed sound)

♩=108 ♩=54 legato molto p

Mph rough

s Imp

rich

Mph vibr

a Imp

♩=108 tenuto

♩=108 crush ord

(♩=90)
red

red

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yellow

(♩=48)
blue

b/Prc

s

t

a

b

Mph

rich

rough

crush → ord

vibr

legato

As always in Parcours, mix between the two given options (also the emty measures!)

blue

(♩=48)
yellow

b/Prc

s Imp

a Ctp

When SOPRANO plays:
- *held note*: imitate sound, choose pitch and dynamic that supports the harmony.
- *running/moving notes*: imitate (echo) gesture/register but oppose dynamics (extreme!)
- *nothing*: silence.

t Ctp

When SOPRANO plays:
- *held note*: imitate sound, choose pitch and dynamic that supports the harmony.
- *running/moving notes*: imitate (echo) gesture/register but oppose dynamics (extreme!)
- *nothing*: silence.

b Imp

a Ctp

When SOPRANO plays:
- *held note*: imitate sound, choose pitch and dynamic that supports the harmony.
- *running/moving notes*: imitate (echo) gesture/register but oppose dynamics (extreme!)
- *nothing*: play any alto-measure on this page, once only. (If soprano remains silent: silence.)

t Cha

Mediate between SOPRANO and ALTO. After the double-barline, include BARYTONE.

b Cha

Mediate between SOPRANO, ALTO and BARYTONE.

(♩=48)
yellow

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b/Prc

green

s

a

t

b

bell-like

quick dim. on each accent

simile

molto

Fill out the texture, using long notes, multiphonics, and by imitating ALTO and SOPRANO.

t Cha

b Imp

(♩=108-132)
green

blue

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a/Not

s **Com** Play pianissimo tremolos to support the f# of ALTO, slowly changing tremolo notes. As starting-pitches, choose two of your last played notes in the preceeding segment, [blue-bottom] or [green-top]. Avoid pitches played by TENOR.When changing tremolo, change *one* tremolo-note at a time.

a 7" occasional colour-trills, ad libitum — ♩=80 — crush — ♩=48 ord — Mph rich — ♩=80 rich rough rich rich ord rough Mph ord rough Mph 10" rich Mph Mph

t **Com** Play pianissimo tremolos to support the f# of ALTO, slowly changing tremolo notes. As starting-pitches, choose two of your last played notes in the preceeding segment, [blue-bottom] or [green-top]. Avoid pitches played by SOPRANO.When changing tremolo, change *one* tremolo-note at a time.

b 7" ♩=80 — **Imp**

green — (♩=48) yellow

a/Imp

s **Ctp** When ALTO plays: • *held note*: imitate sound, choose pitch and dynamic that supports the harmony. • *running/moving notes*: imitate gesture/register but oppose dynamics (extreme!) • *nothing*: play any soprano-measure on this page, once only. (If alto remains silent: silence.)

a **Imp** ♩=48 Mph rich rough vibr rich ord

t **Imp**

b **Ctp** When ALTO plays: • *held note*: imitate sound, choose pitch and dynamic that supports the harmony. • *running/moving notes*: imitate gesture/register but oppose dynamics (extreme!) • *nothing*: play any barytone-measure on this page, once only. (If alto remains silent: silence.)

s **Imi** Imitate ALTO phrases/dynamics/playmode etc but oppose register (extreme). If ALTO stays in mid-range: silence.

t ♩=96 rit. ♩=48

b **Ctp** When ALTO plays: • *held note*: imitate sound, choose pitch and dynamic that supports the harmony. • *running/moving notes*: imitate gesture/register but oppose dynamics (extreme!) • *nothing*: play any barytone-measure on this page, once only. (If alto remains silent: silence.)

red — green

a/Prc

s **MIc** When ALTO plays • *tremolos/trills:* play multiphonic, filling the harmony • *accents/"bells"*: imitate, like an echo

a bell-like — ♩=48 (extremely high)

ALTO and BARYTONE are not intended to be synchronised.

b ♩=86

s **MIc** When ALTO plays • *tremolos/trills:* play bell-like accents, very softly (like a faint echo) • *multiphonics*: silent • *nothing:* play multiphonic

t loco (colour-trills 2-3 time ad lib) ♩=80 — ♩=48 (extremely high) — ♩=80 Mph

s 10" Mph mild — ♩=48

b **Cha** Imitate elements of ALTO and TENOR, filling out the texture.

yellow — (♩=48) red

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