Waves Break Aural Shores

Portrait of Puerto Marqués

for saxophone quartet and electronics

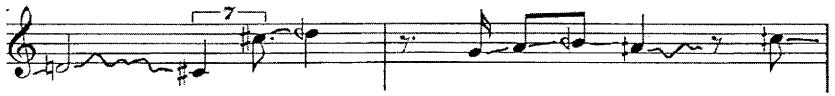
Christopher Luna-Mega

Performance notes

The score combines traditional notation with proportional notations. Written in 4/4 at ♩ = 60, each bar is four seconds long.

Types of notation

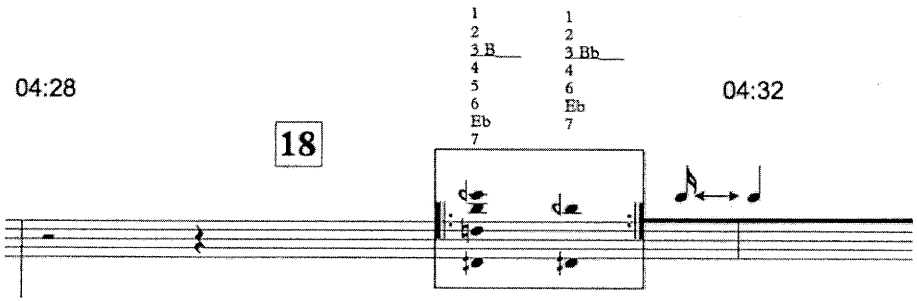
1. Traditional notation combined with proportional glissandi



The pitches written with rhythmic values serve as points of departure and arrival of the glissandi. Noteheads intersected by glissandi (i.e. A, B♭ and A♮, bar 2) should not be articulated and only indicate a reference pitch for the glissandi. Glissandi lines serve as legato slurs.

Glissandi may be interpreted proportionally and must be understood as a general indication of a gesture rather than a precise description of contour. However, it is important to privilege microtonal rather than chromatic pitch space.

2. Boxed sound(s) within repeat signs, extended with a horizontal beam



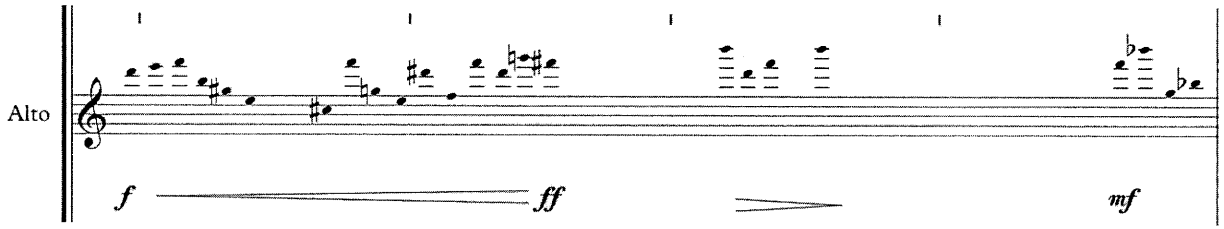
The boxed sound(s) may appear at any place within the four beats of the bar, either with a precise indication of the location in the bar or placed proportionally within the bar, less precisely.

The bold horizontal beam right of the box indicates the span of time that the material repeats and varies.

The durations for the sounds are notated right of the box. In the example, the durations for either of the two sounds should vary between a 𝅘𝅥𝅯 and a ♩ , until there is a new duration specified or a change in material.

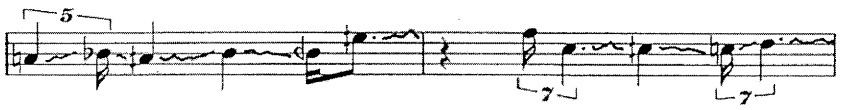
Pauses between repetitions must be as short as possible. When breathing, make the smallest possible pause that is comfortable between repetitions.

3. Proportionally placed smaller noteheads



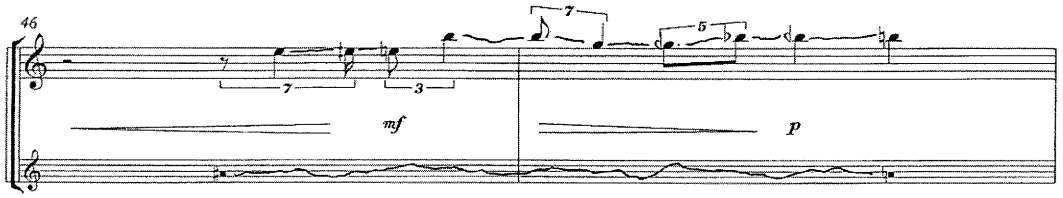
Stemless and smaller size noteheads are distributed throughout the four beats of the bar, which are represented by small markers above the staff. Articulations are optional to the performer.

Techniques

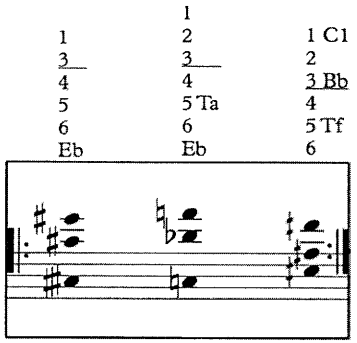


Aeolic (air) **sounds.**These may be produced with or without the mouthpiece depending on the time between sections using this technique and the rest of the sections. Choice of fingered pitch for the air sound is optional to the performer.

Glissandi. Move between notes by altering the embouchure (varying the pressure applied with the lips) or changing fingering depending on the interval for the glissando, instrument and register. In sections with glissandi, all written pitches followed by glissandi must be in the most continuous microtonal motion possible.



Polyphonic Glissandi. Traditional notes on the upper staff are played on the saxophone; square/stemless noteheads on the lower staff are sung and written proportionally. Pitches and pace of the glissandi are flexible for the performer depending on her/his singing skills.



Multiphonics. The notation and selection of multiphonics is based on *Le Sons Multiples Aux Saxophone*, by Daniel Kientzy, ed. Salabert. It may be provided upon request. When more than one multiphonic is provided, the performer must use all the options available throughout the given section. Refer to the "Boxed sound(s) within repeat signs" section for more information on the notation.

Electronics / Technical requirements

Waves Break Aural Shores (portrait of Puerto Marqués) is originally conceived for saxophone quartet and fixed media. There is an alternate version for saxophone quartet, fixed media and live processing. The technical requirements for the two versions using electronics are the following.

1. Saxophone quartet and fixed media

- Laptop and Digital Audio Workstation such as Logic, Reaper, etc.

- 2 loudspeakers (stereo)

- Field recording audio file included with score and parts. Track is synchronized with the time cues in the score and parts. Fixed media and performers' stopwatches must start at the same time.

2. Saxophone quartet, fixed media and electronics

- All fixed media requirements

- MacBook Pro laptop with OS 10.11, computer program Max 7.2

- Max patch for *Waves Break Aural Angles (portrait of Puerto Marqués)*

- Audio interface (MOTU 828 or similar) with 2-4 outs; optional mixing board

- Saxophone quartet amplification: 4 condenser microphones such as/similar to Shure SM-81

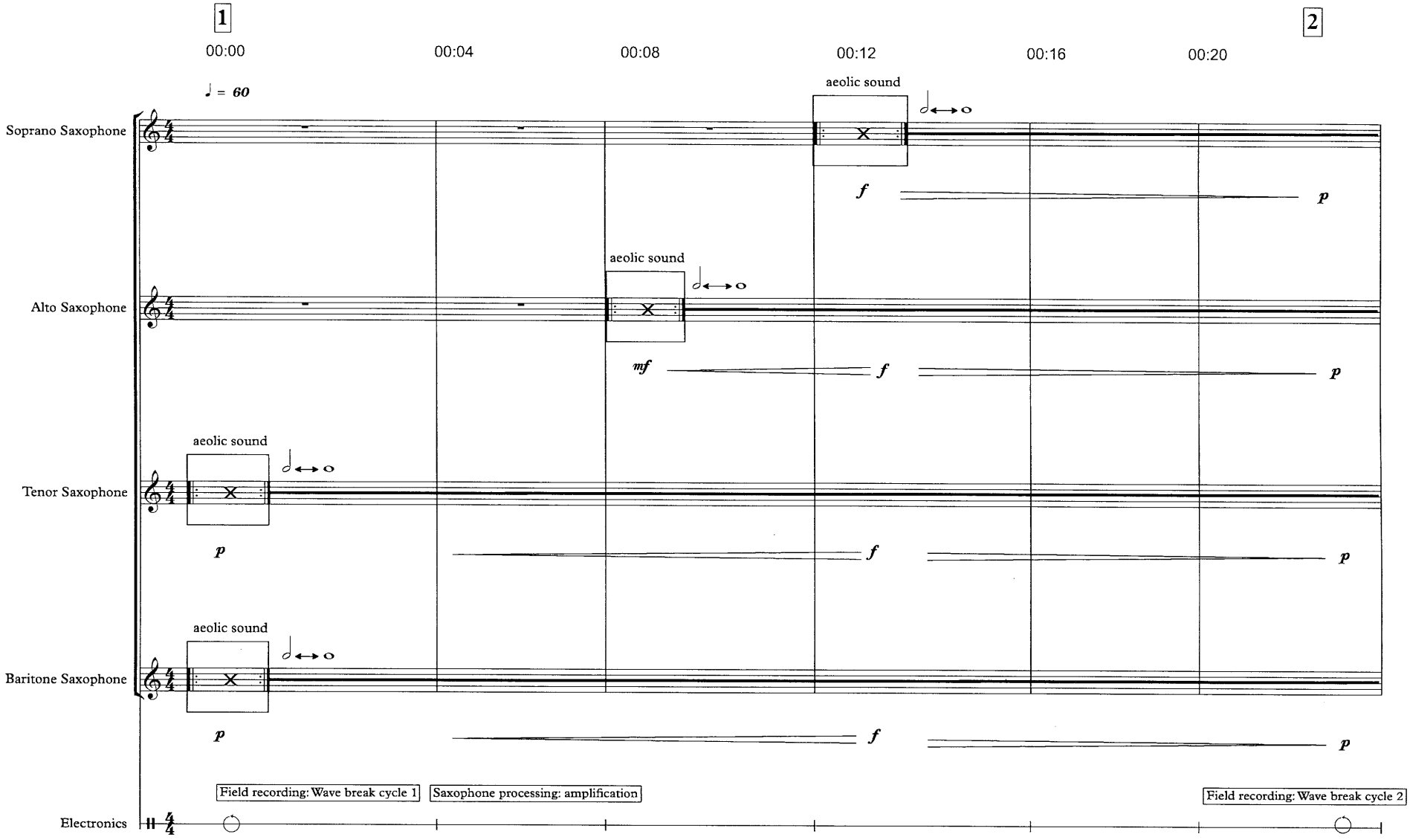
Waves Break Aural Shores

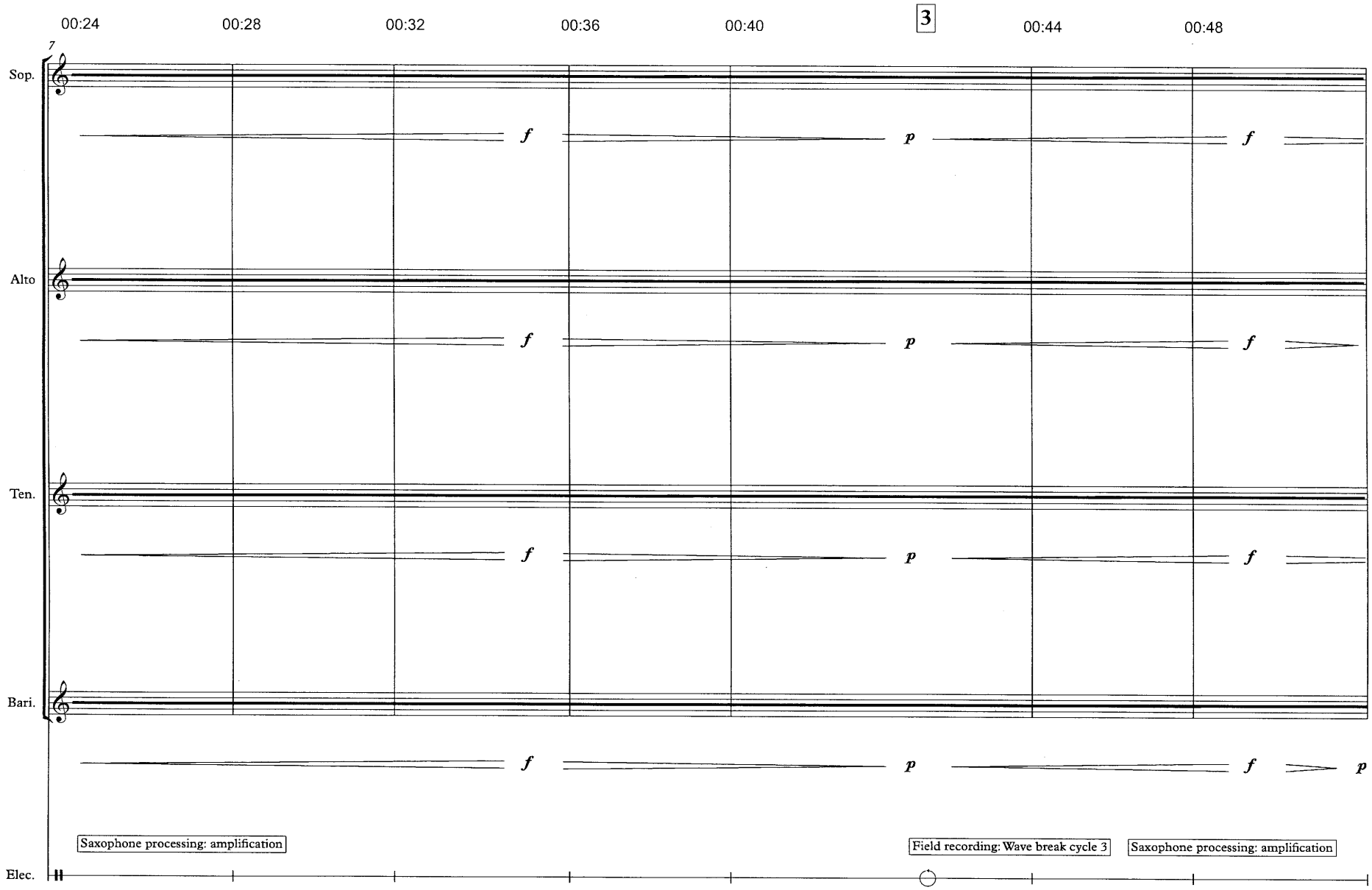
Portrait of Puerto Marqués

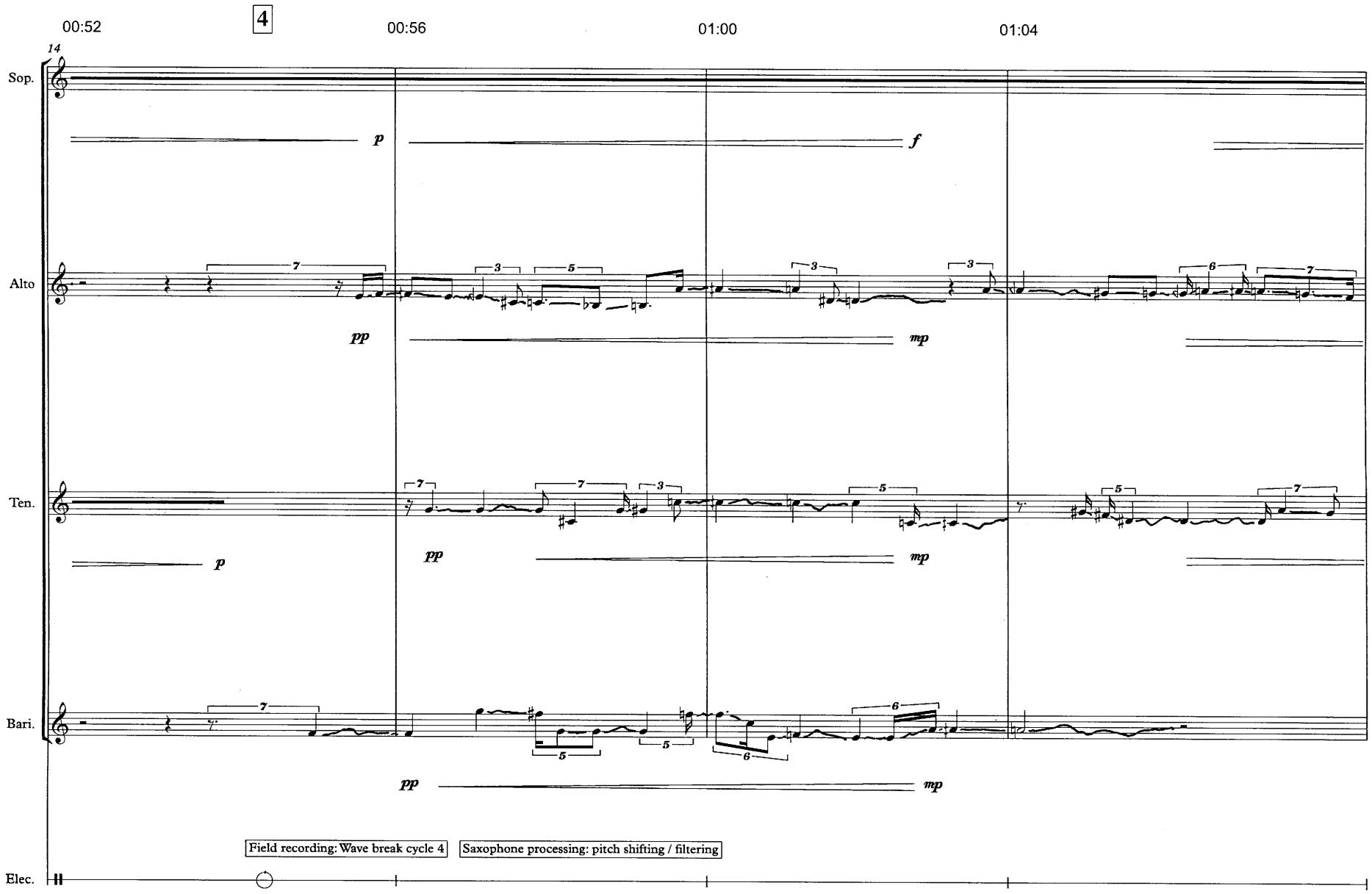
for saxophone quartet and electronics

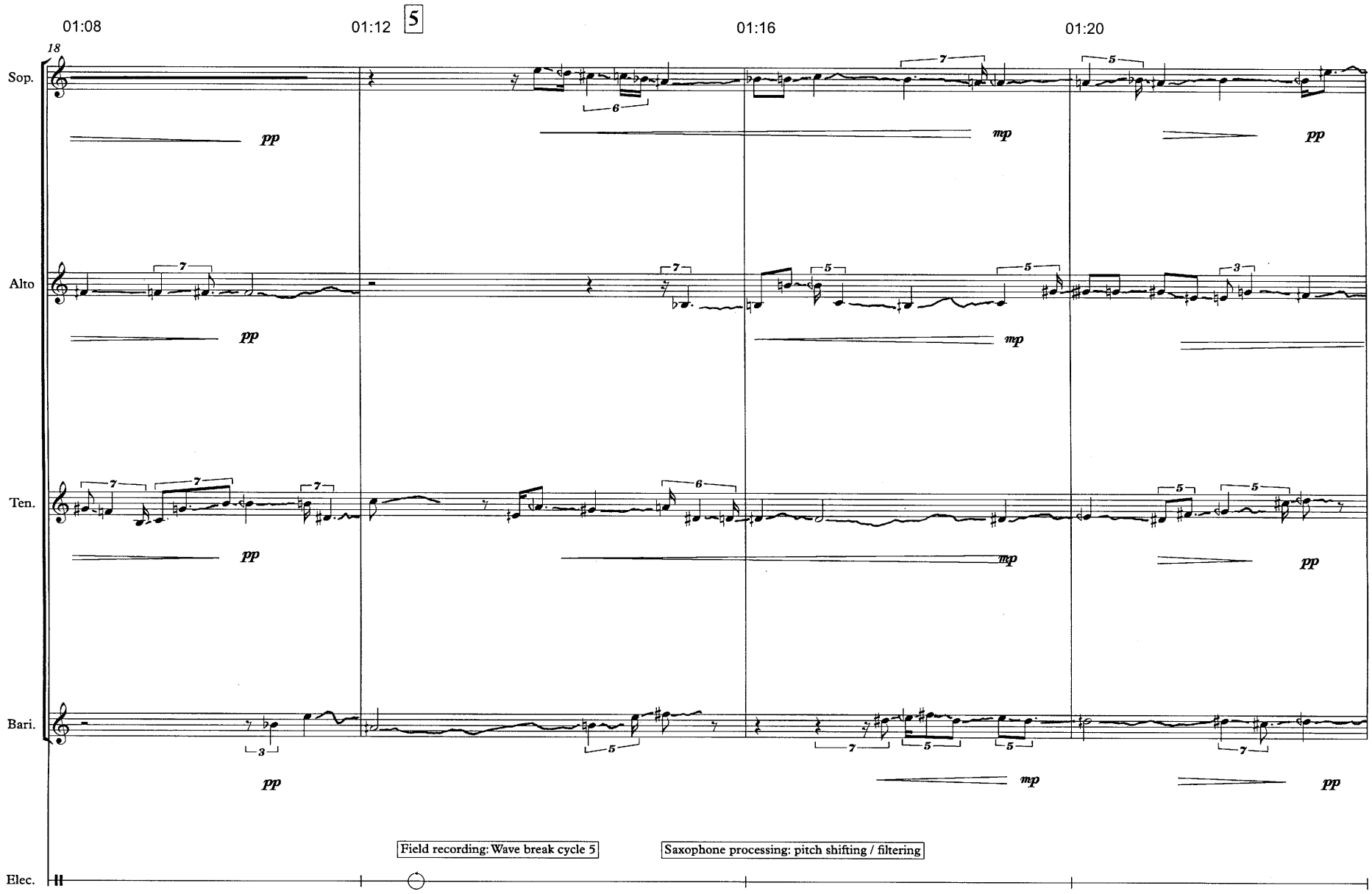
Transposed Score

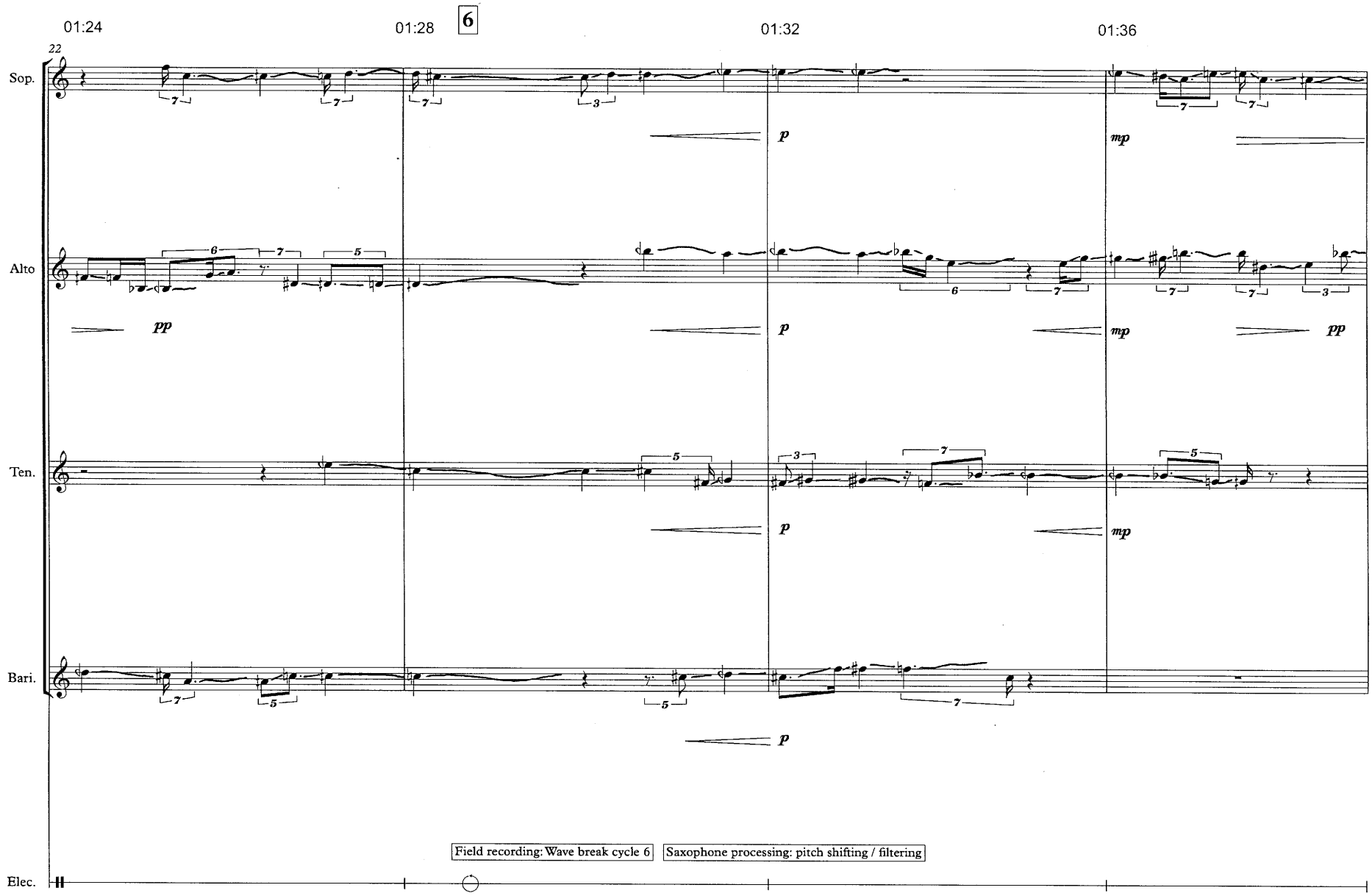
Christopher Luna-Mega (2017)

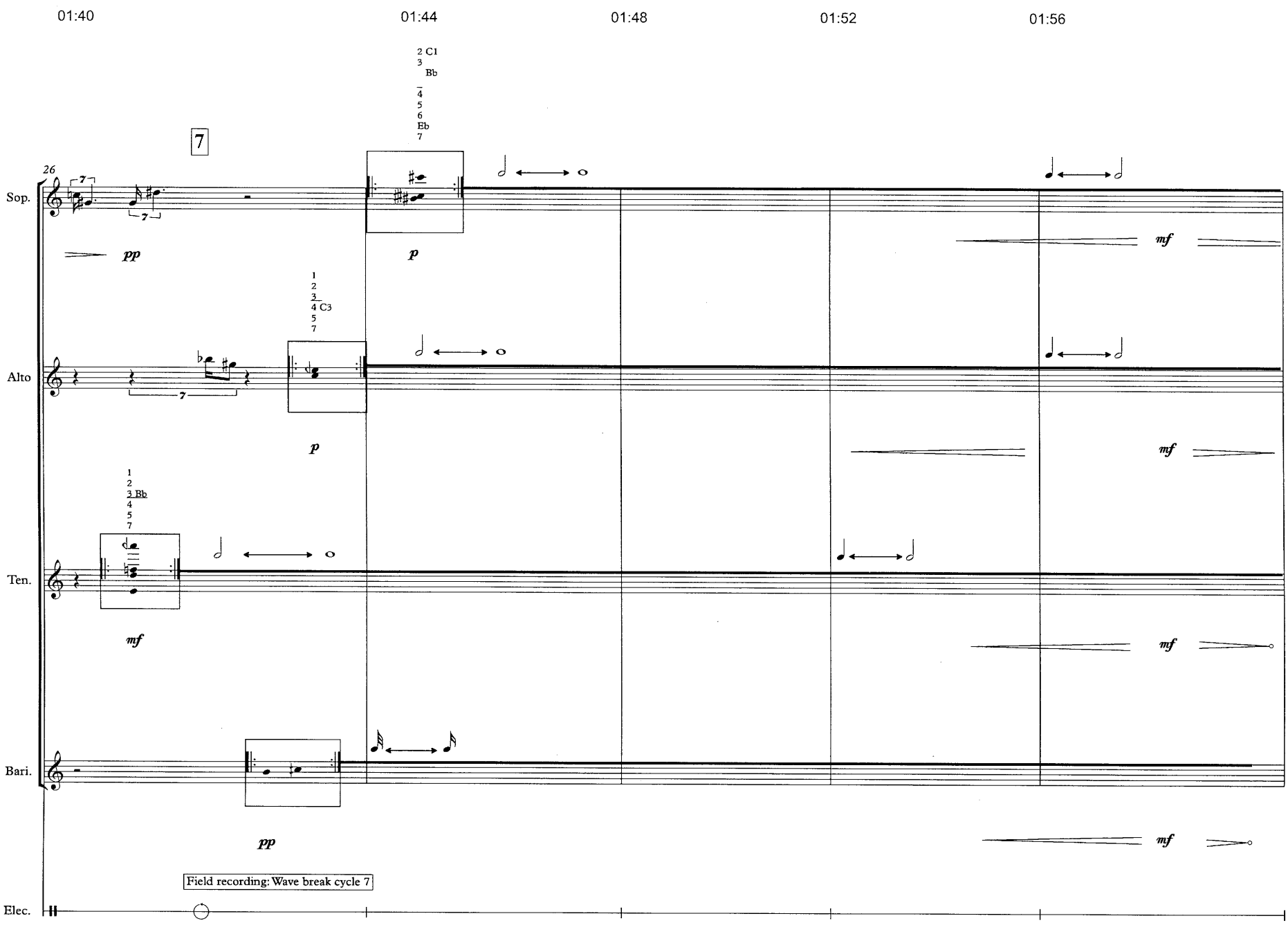


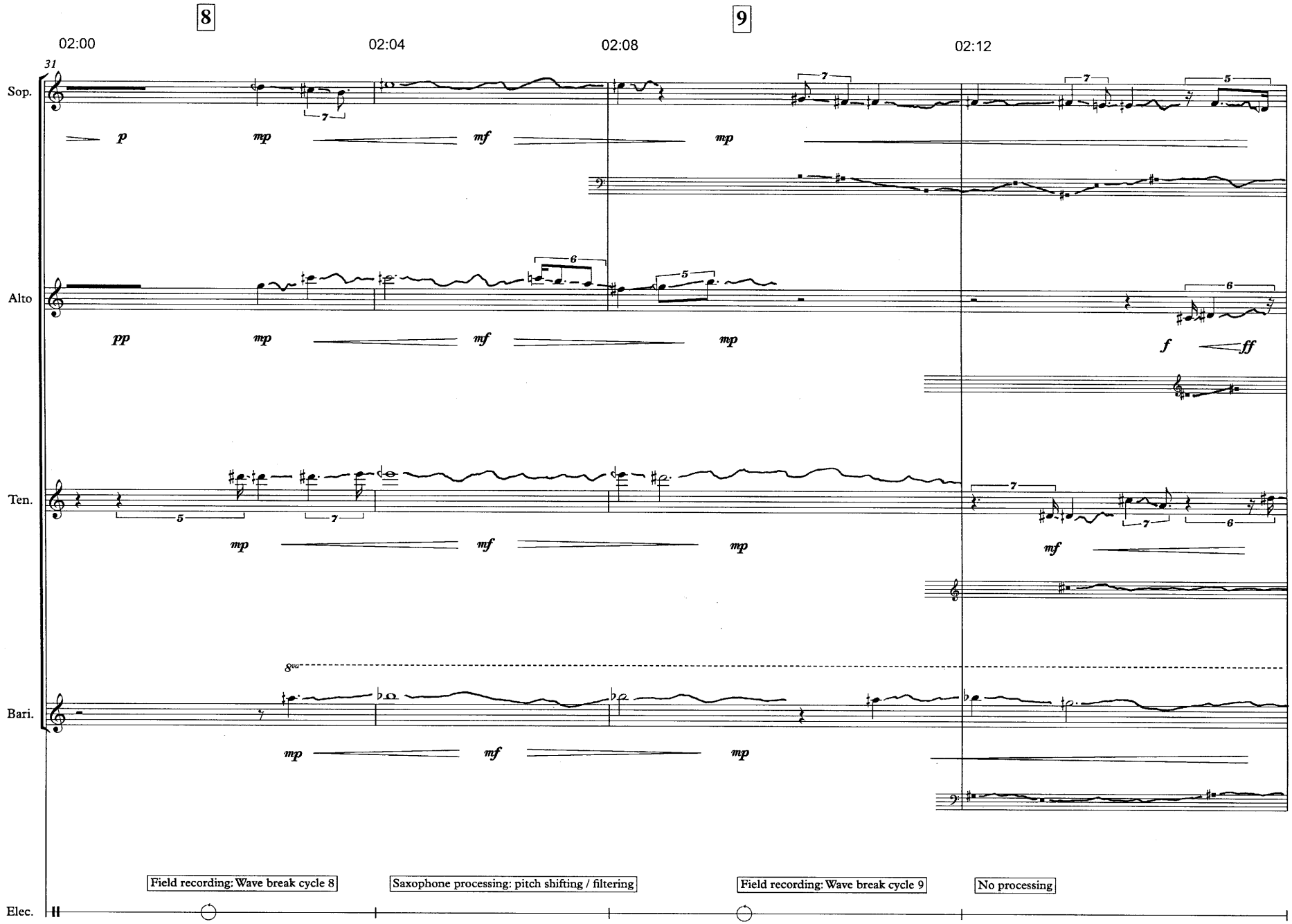

00:24
00:28
00:32
00:36
00:40
3
00:44
00:48
7
Sop.
Alto
Ten.
Bari.
Elec.
f
p
Saxophone processing: amplification
Field recording: Wave break cycle 3
Saxophone processing: amplification

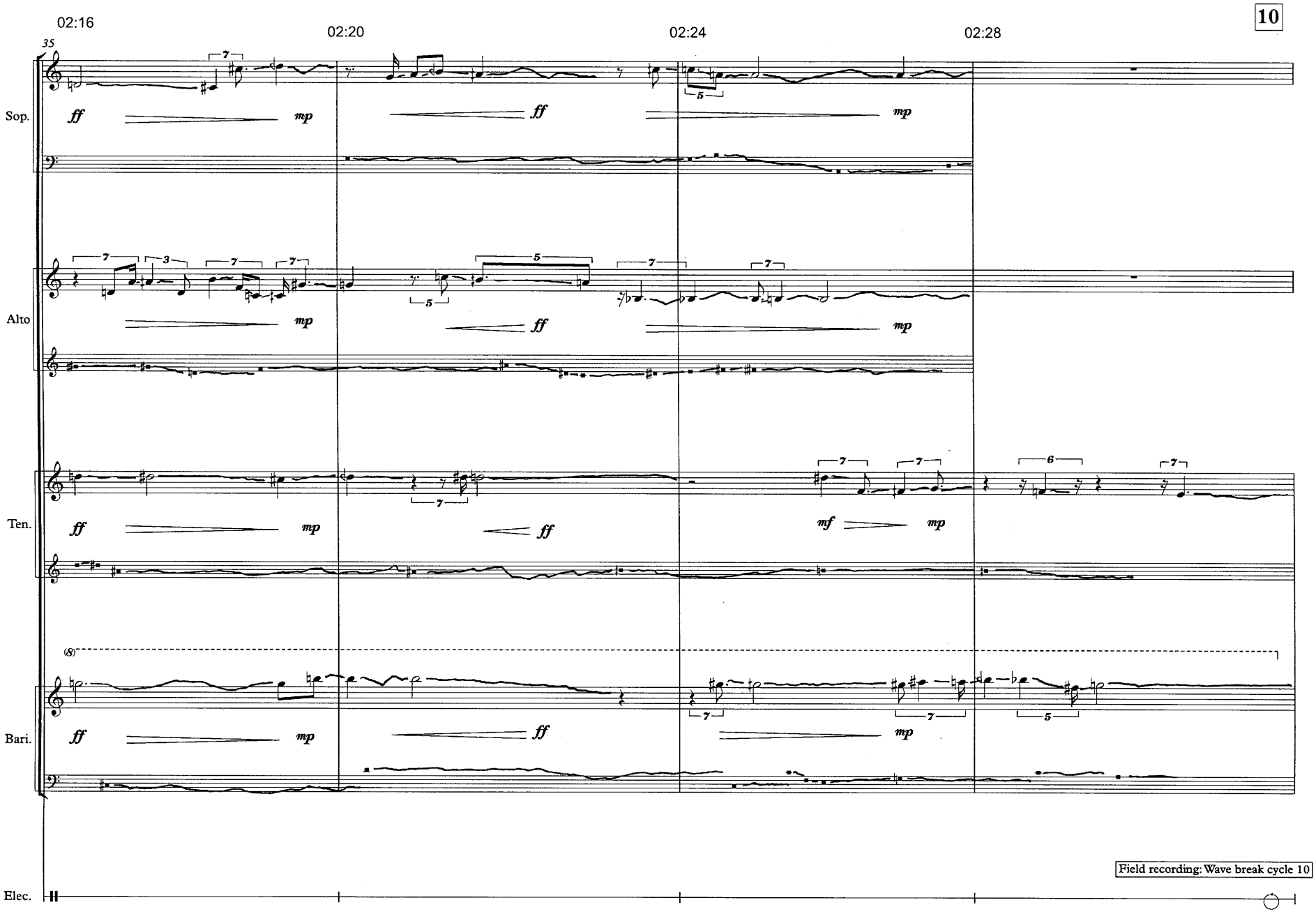

00:52
4
00:56
01:00
01:04
14
Sop.
Alto
Ten.
Bari.
Elec.
p
f
pp
mp
Field recording: Wave break cycle 4
Saxophone processing: pitch shifting / filtering

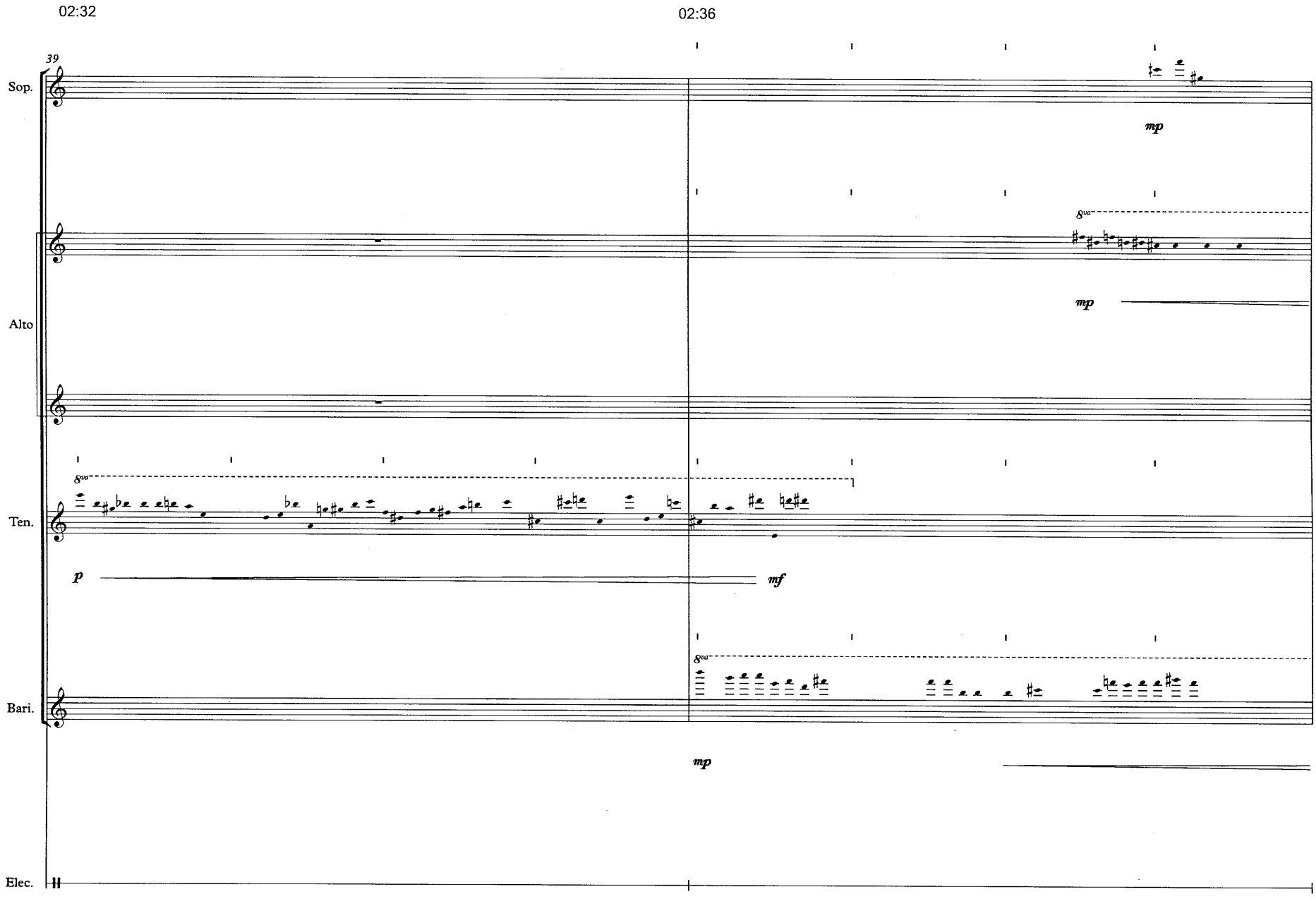

01:08
01:12
5
01:16
01:20
18
Sop.
Alto
Ten.
Bari.
Elec.
pp
mp
pp
Field recording: Wave break cycle 5
Saxophone processing: pitch shifting / filtering

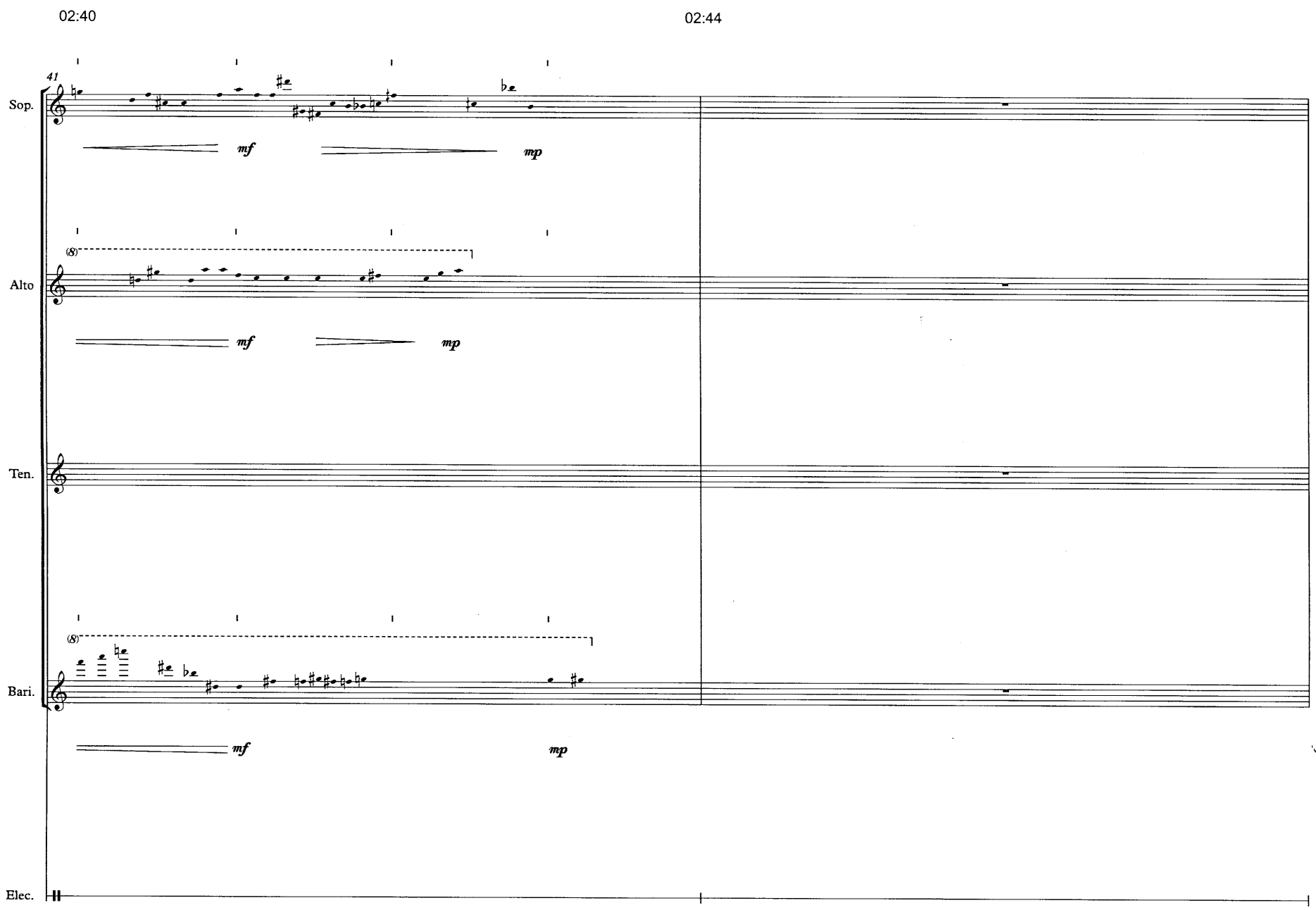

01:24
01:28
6
01:32
01:36
22
Sop.
Alto
Ten.
Bari.
Elec.
pp
p
mp
Field recording: Wave break cycle 6
Saxophone processing: pitch shifting / filtering

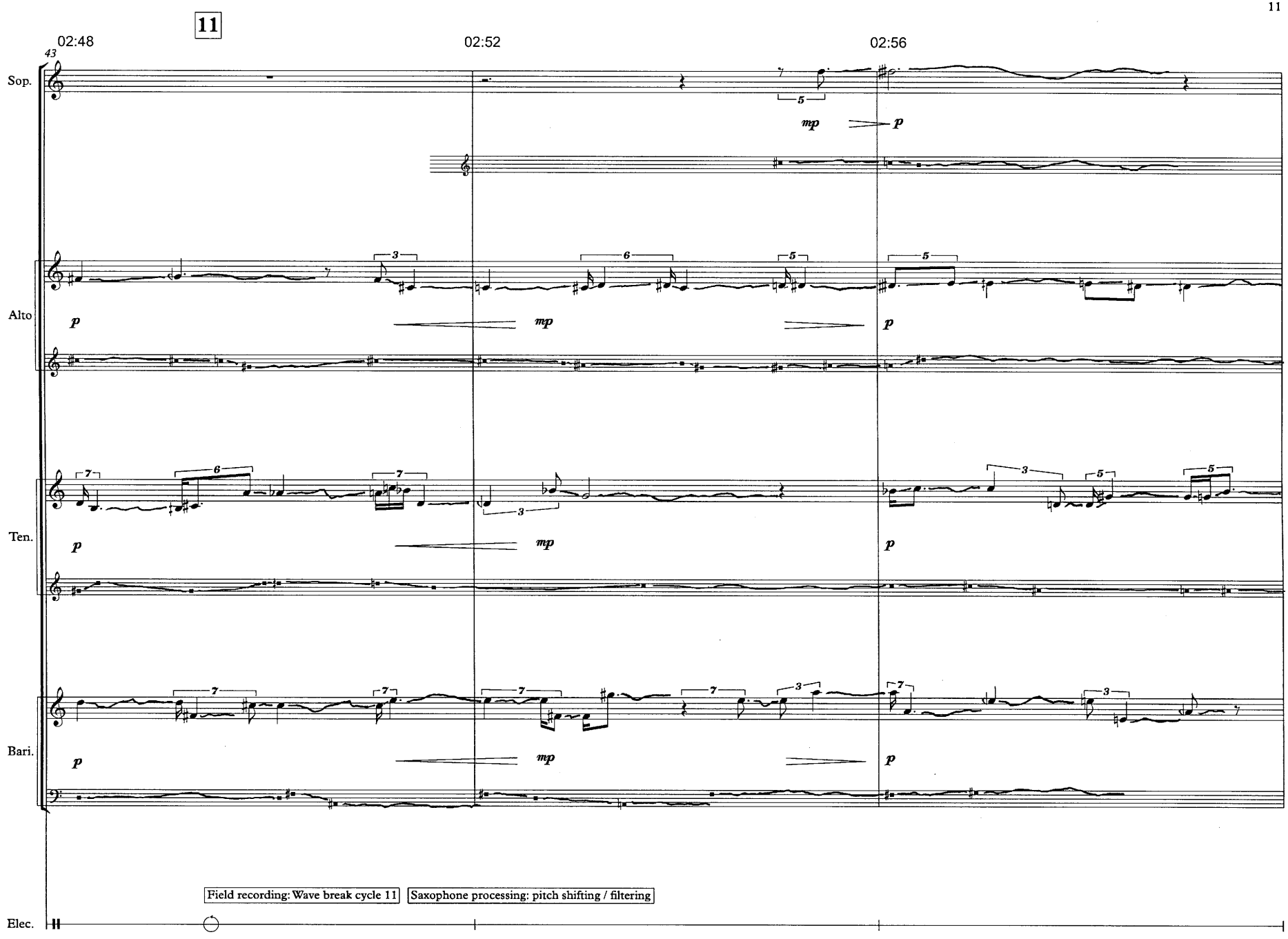

01:40
01:44
01:48
01:52
01:56
7
26
Sop.
Alto
Ten.
Bari.
Elec.
pp
p
mf
2 C1
3
Bb
4
5
6
Eb
7
1
2
3
4 C3
5
7
1
2
3 Bb
4
5
7
Field recording: Wave break cycle 7

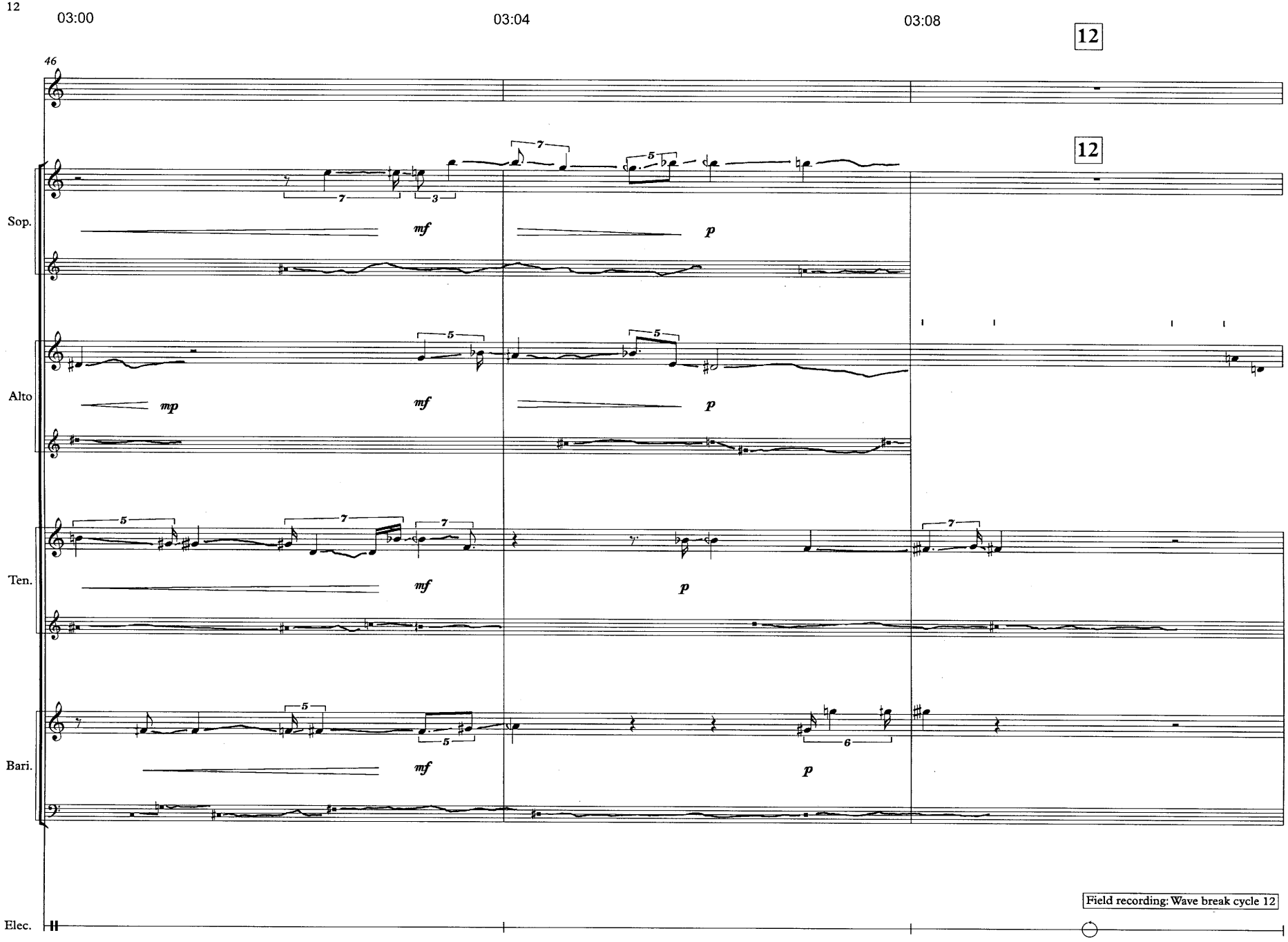

8
9
02:00
02:04
02:08
02:12
31
Sop.
Alto
Ten.
Bari.
Elec.
p
mp
mf
pp
f
ff
8va
Field recording: Wave break cycle 8
Saxophone processing: pitch shifting / filtering
Field recording: Wave break cycle 9
No processing

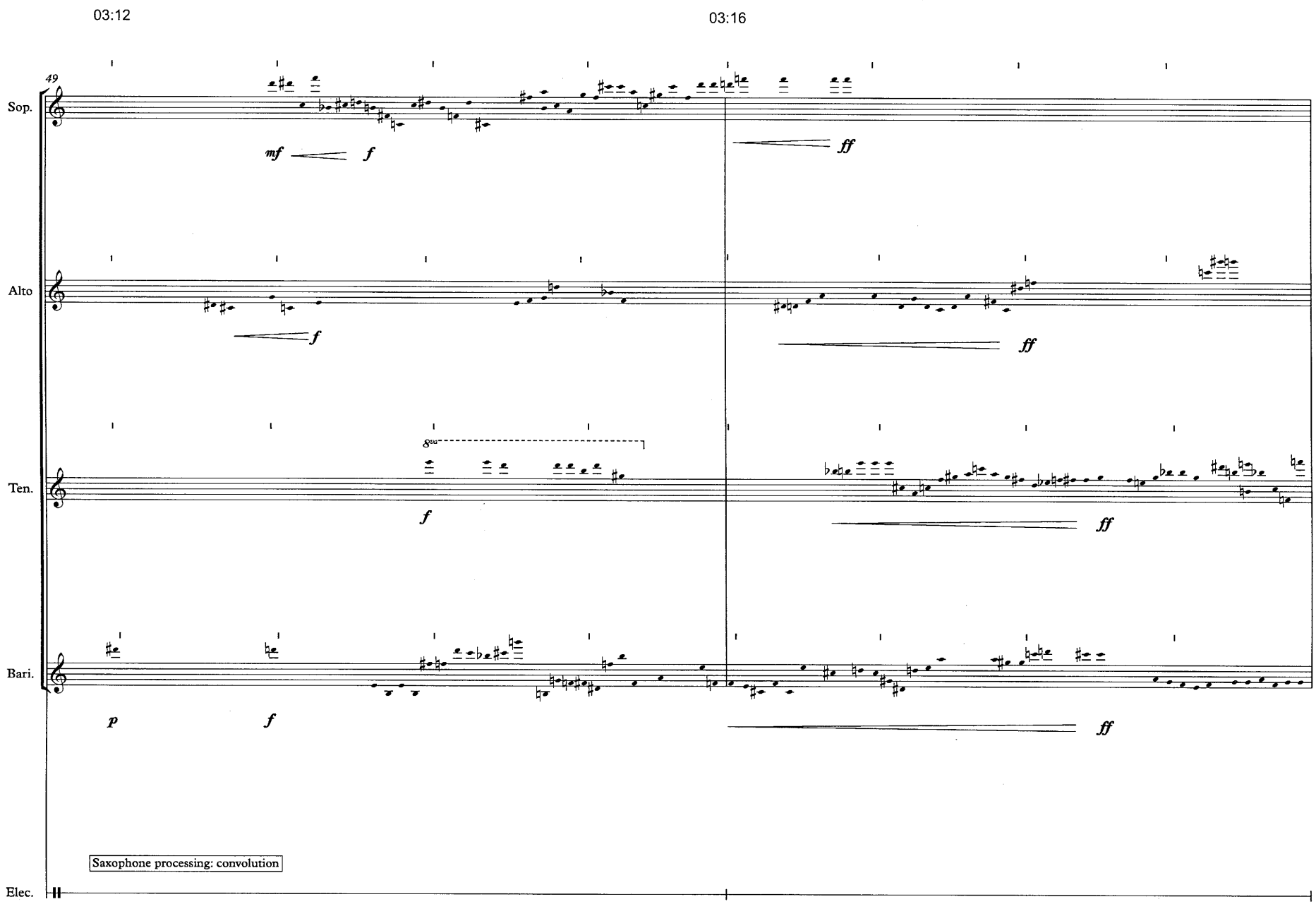

02:16
02:20
02:24
02:28
10
35
Sop.
Alto
Ten.
Bari.
Elec.
ff
mp
mf
Field recording: Wave break cycle 10

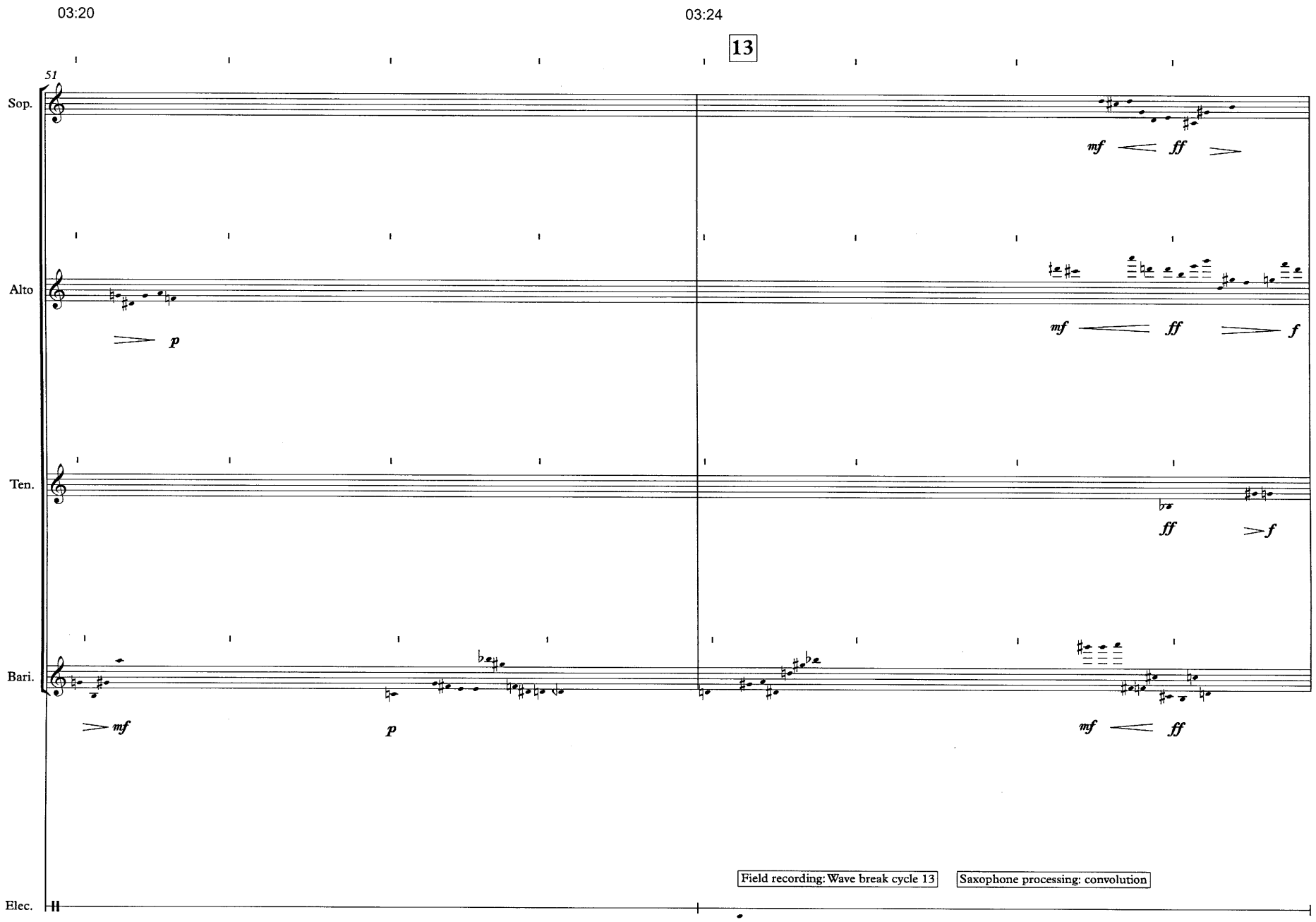

02:32
02:36
39
Sop.
Alto
Ten.
Bari.
Elec.
mp
8va
mp
8va
p
mf
8va
mp

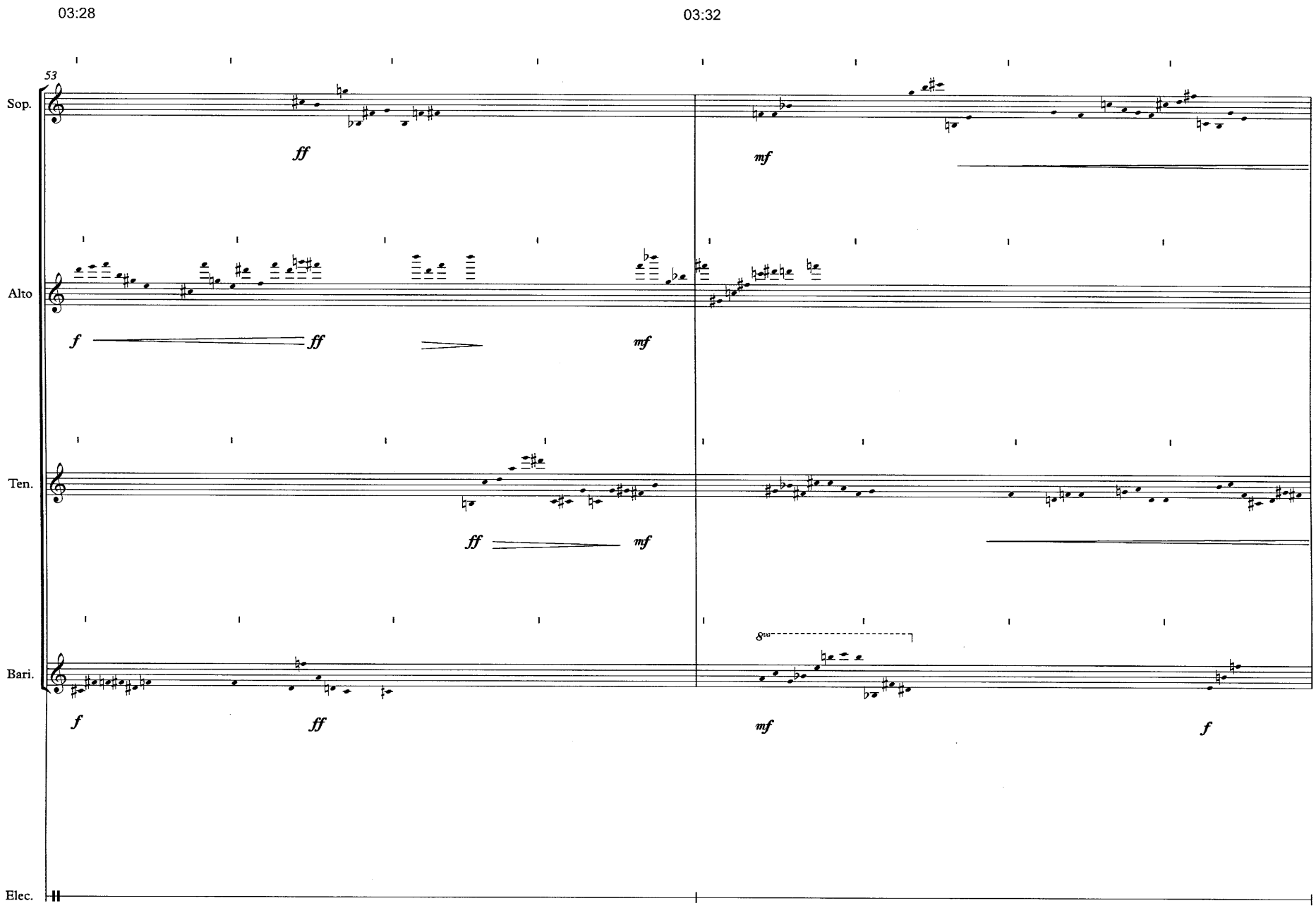

02:40
02:44
41
Sop.
mf
mp
(8)
Alto
mf
mp
Ten.
(8)
Bari.
mf
mp
Elec.

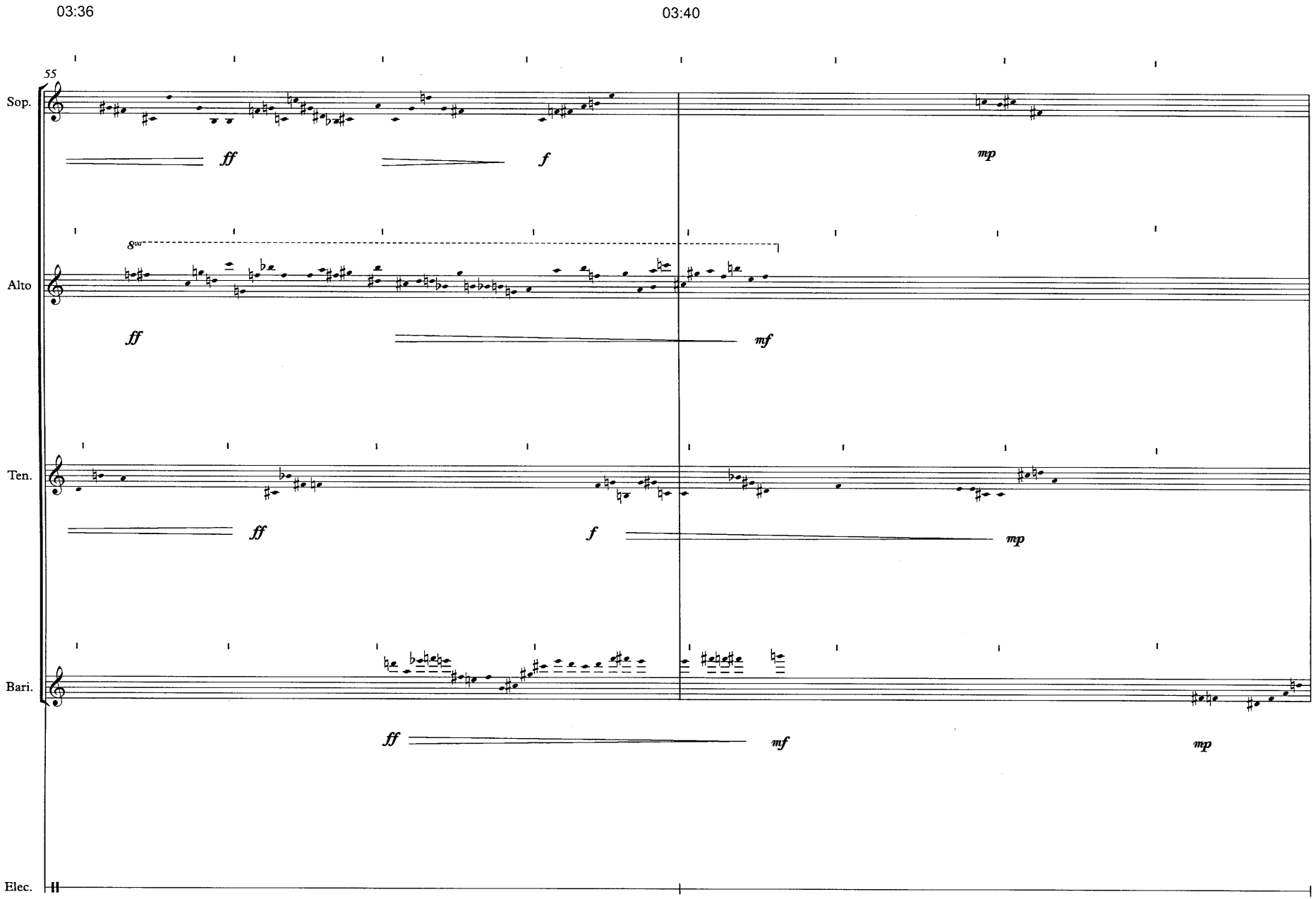

11
02:48
02:52
02:56
43
Sop.
Alto
Ten.
Bari.
Elec.
p
mp
Field recording: Wave break cycle 11
Saxophone processing: pitch shifting / filtering

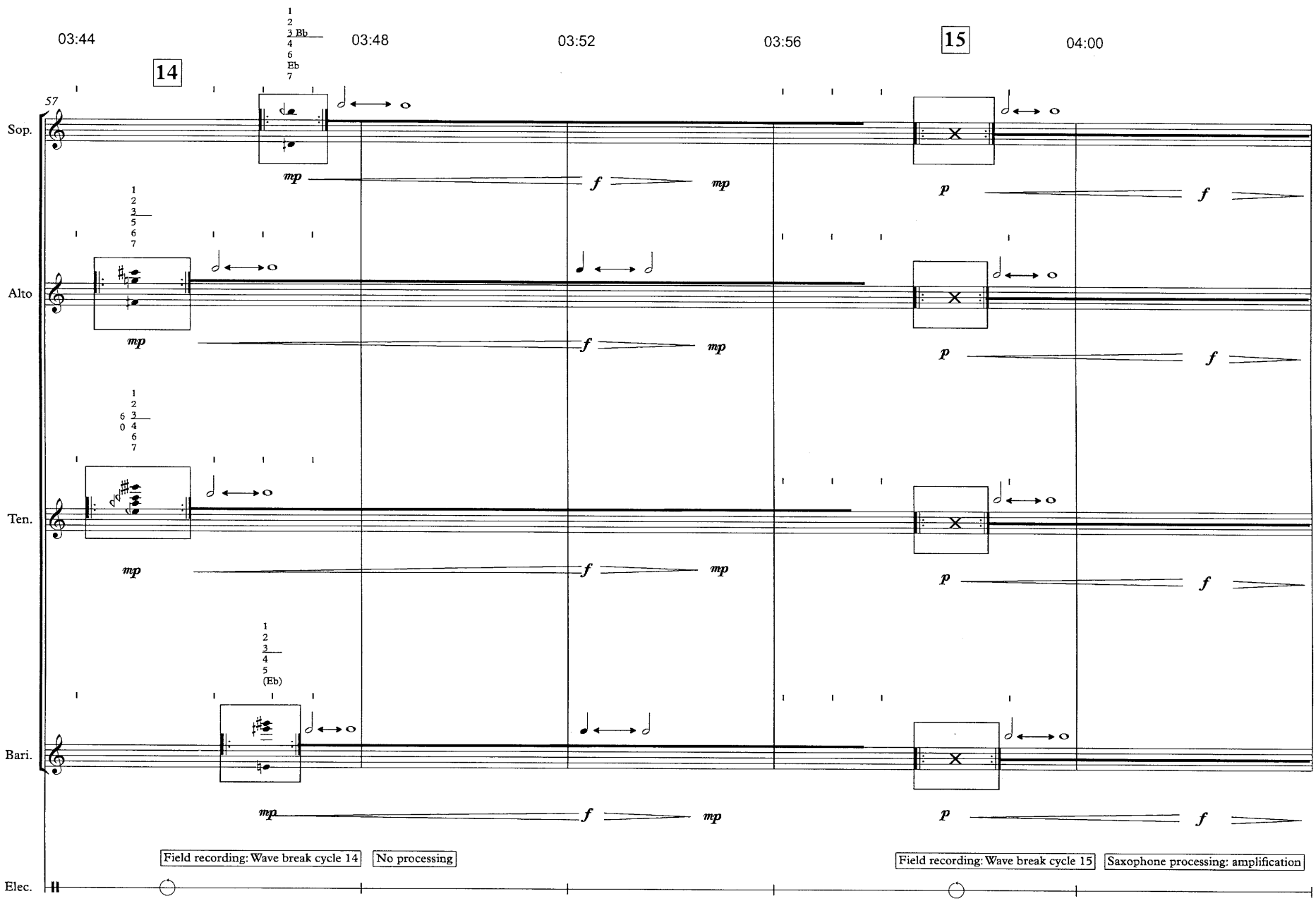

03:00
03:04
03:08
12
12
46
Sop.
Alto
Ten.
Bari.
Elec.
mf
p
mp
Field recording: Wave break cycle 12

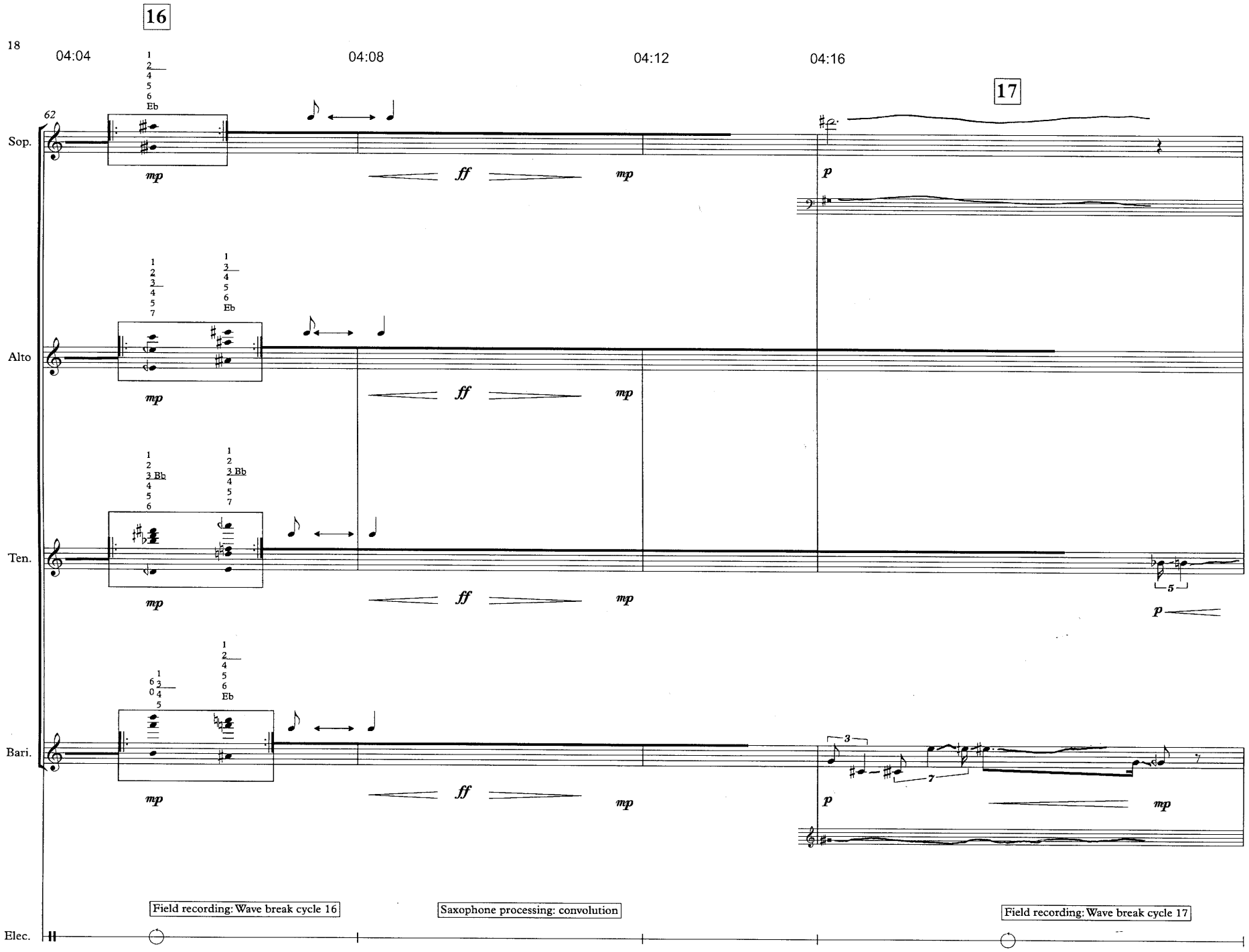

03:12
03:16
49
Sop.
mf
f
ff
Alto
f
ff
8va
Ten.
f
ff
Bari.
p
f
ff
Saxophone processing: convolution
Elec.

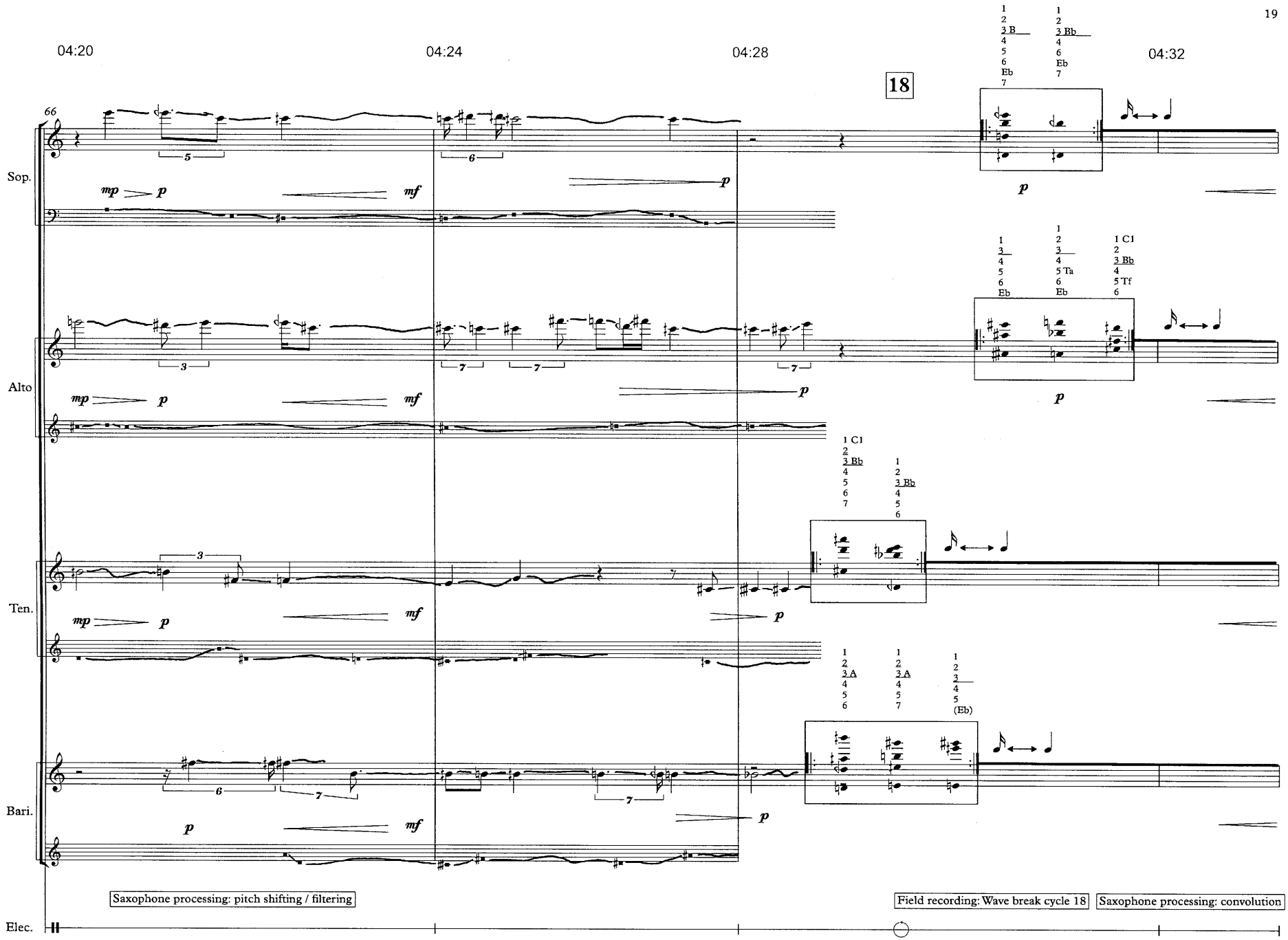

03:20
03:24
13
51
Sop.
Alto
Ten.
Bari.
Elec.
mf
ff
p
f
Field recording: Wave break cycle 13
Saxophone processing: convolution

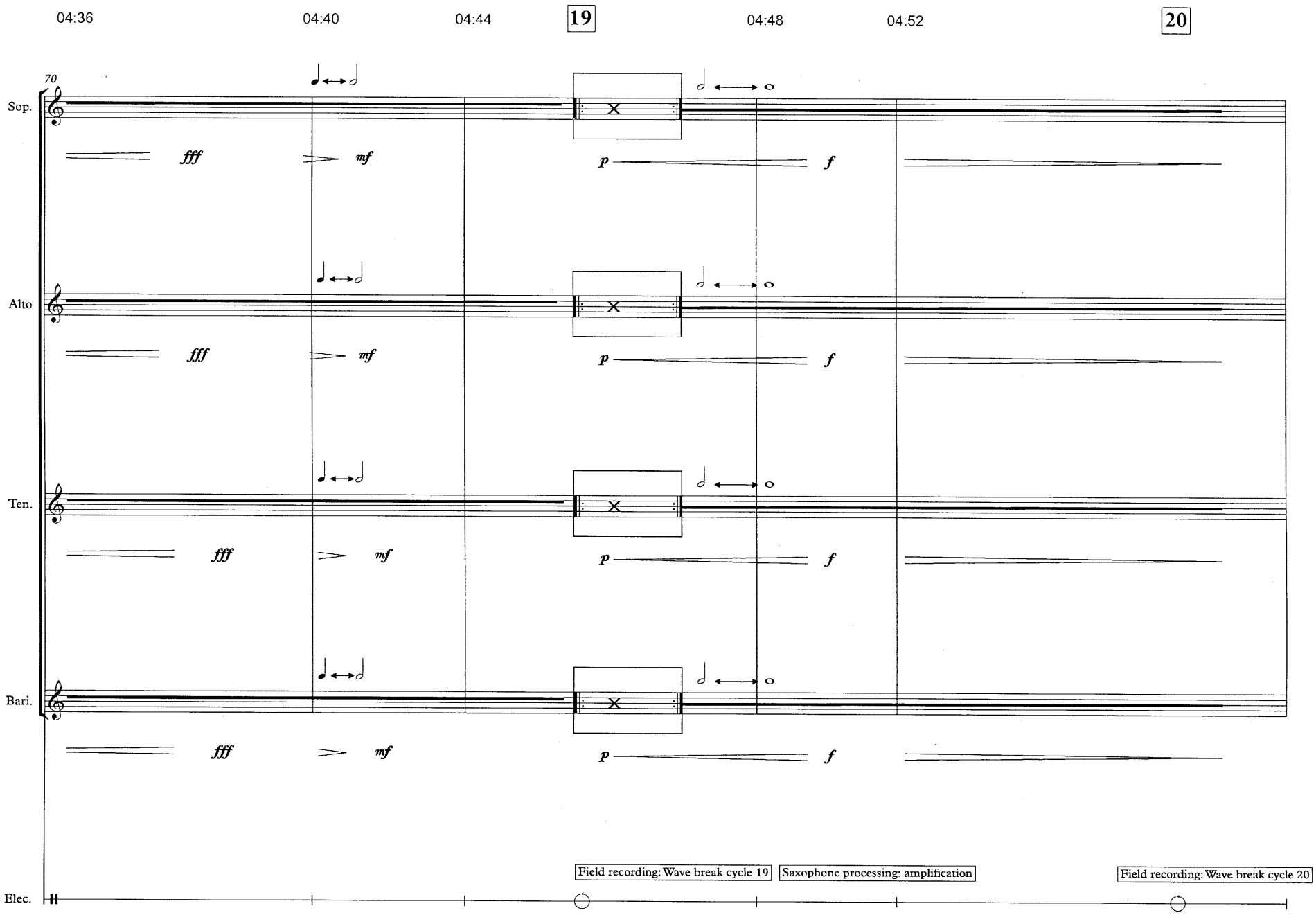

03:28
03:32
53
Sop.
Alto
Ten.
Bari.
Elec.
ff
mf
f
ff
mf
ff
mf
f
ff
mf
8va
mf
f

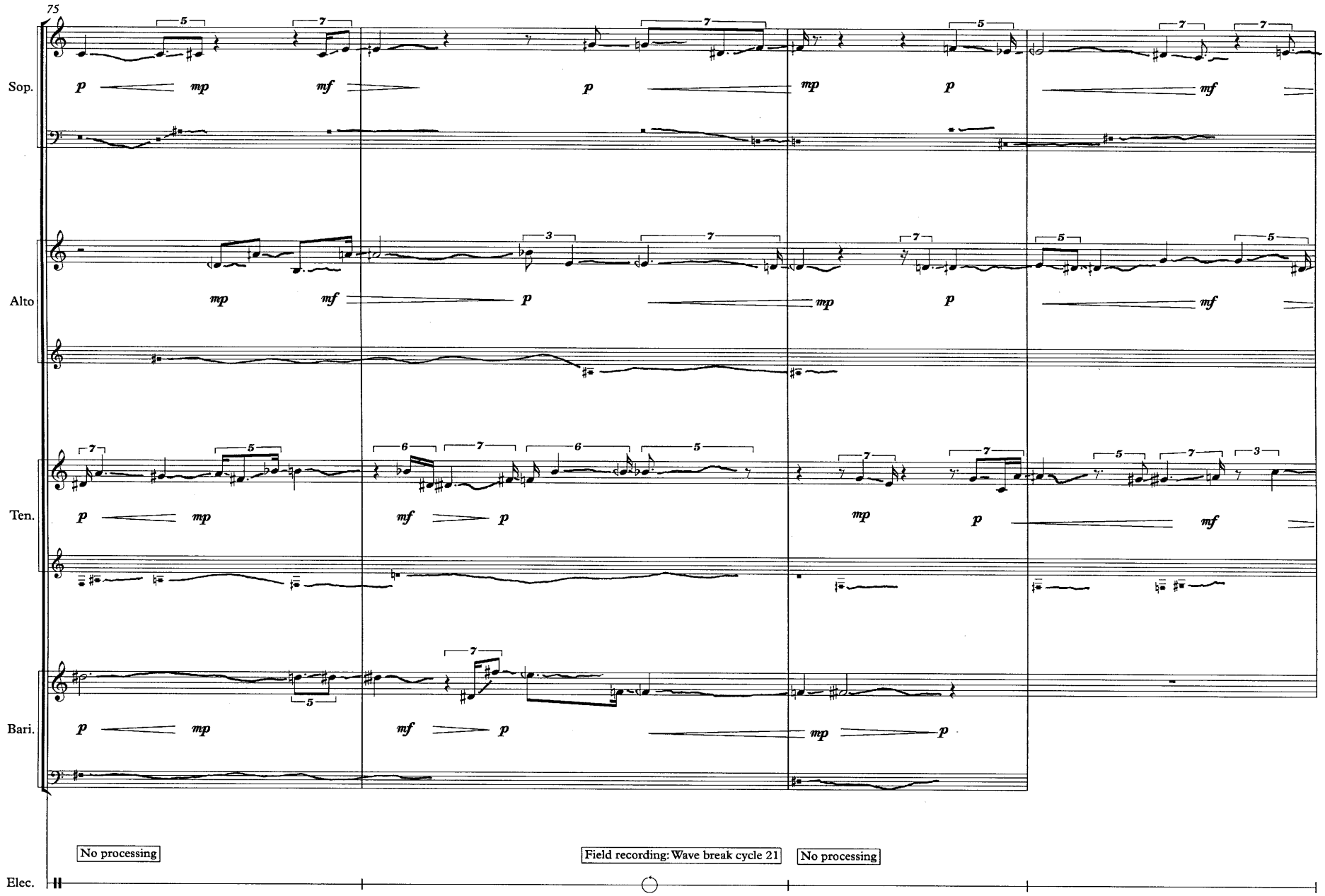

03:36
03:40
55
Sop.
Alto
Ten.
Bari.
Elec.
8va
ff
f
mp
ff
mf
ff
f
mp
ff
mf
mp

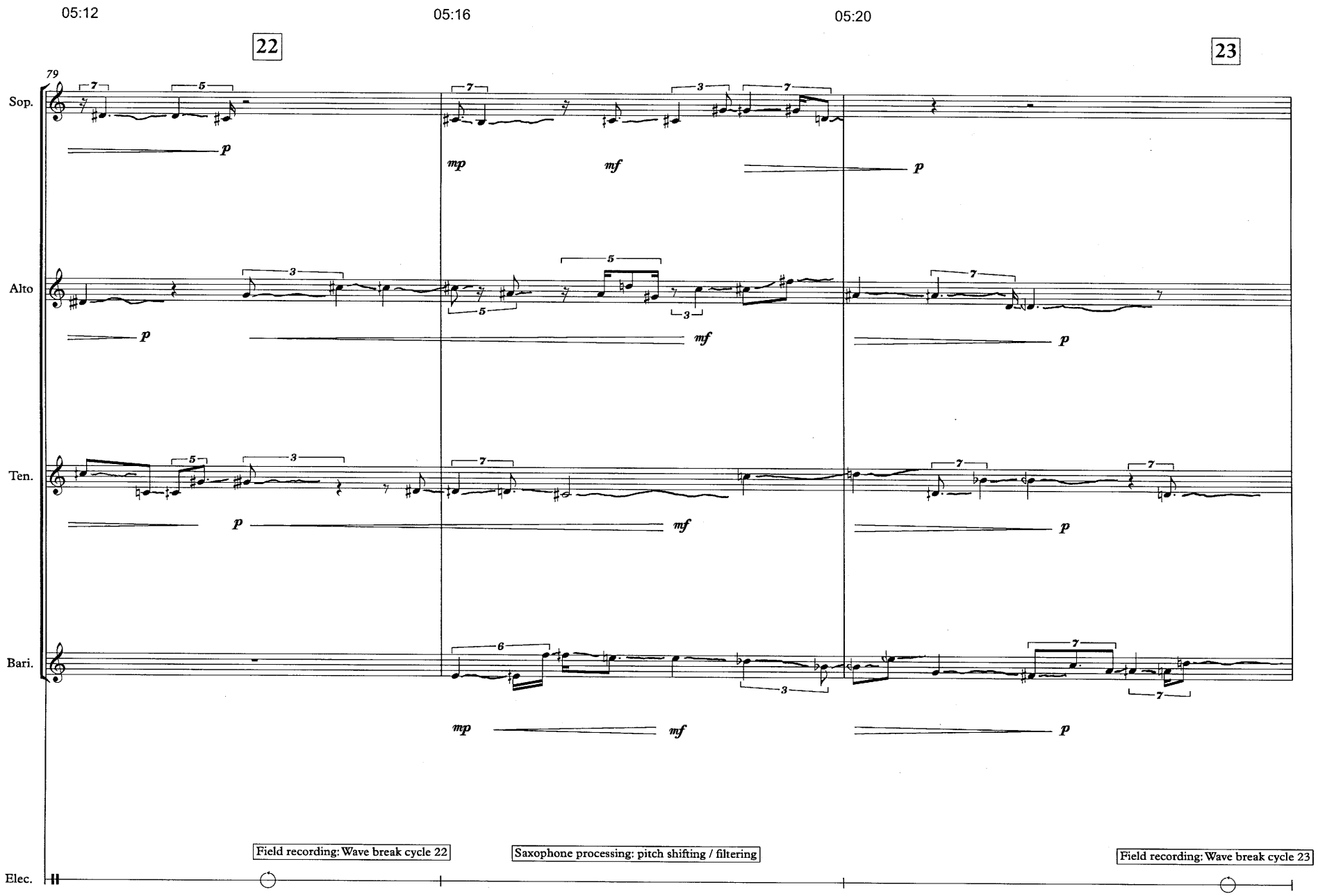

03:44
14
03:48
03:52
03:56
15
04:00
57
Sop.
Alto
Ten.
Bari.
Elec.
mp
f
p
Field recording: Wave break cycle 14
No processing
Field recording: Wave break cycle 15
Saxophone processing: amplification

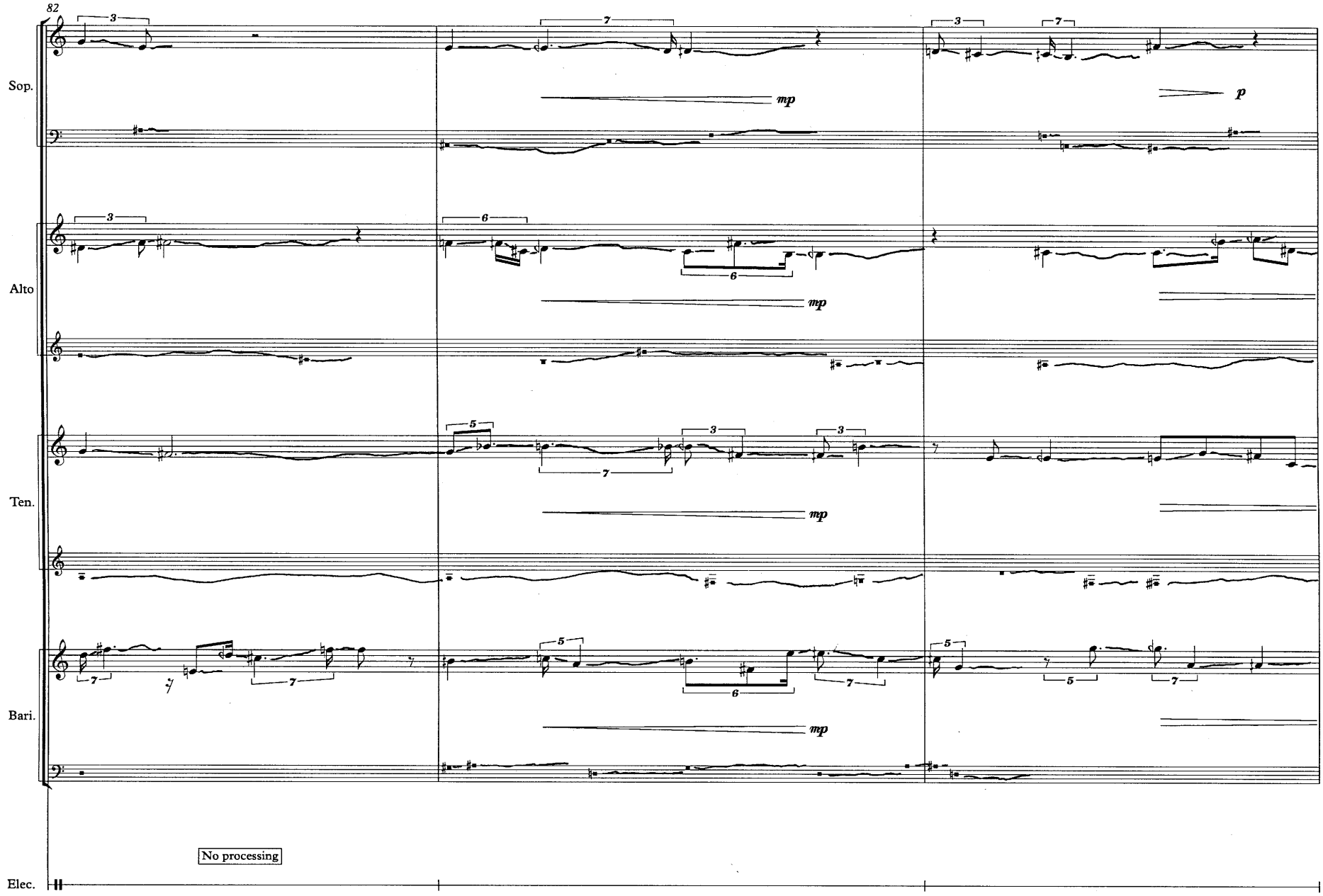

16
04:04
04:08
04:12
04:16
17
62
Sop.
Alto
Ten.
Bari.
Elec.
mp
ff
mp
p
mp
Field recording: Wave break cycle 16
Saxophone processing: convolution
Field recording: Wave break cycle 17

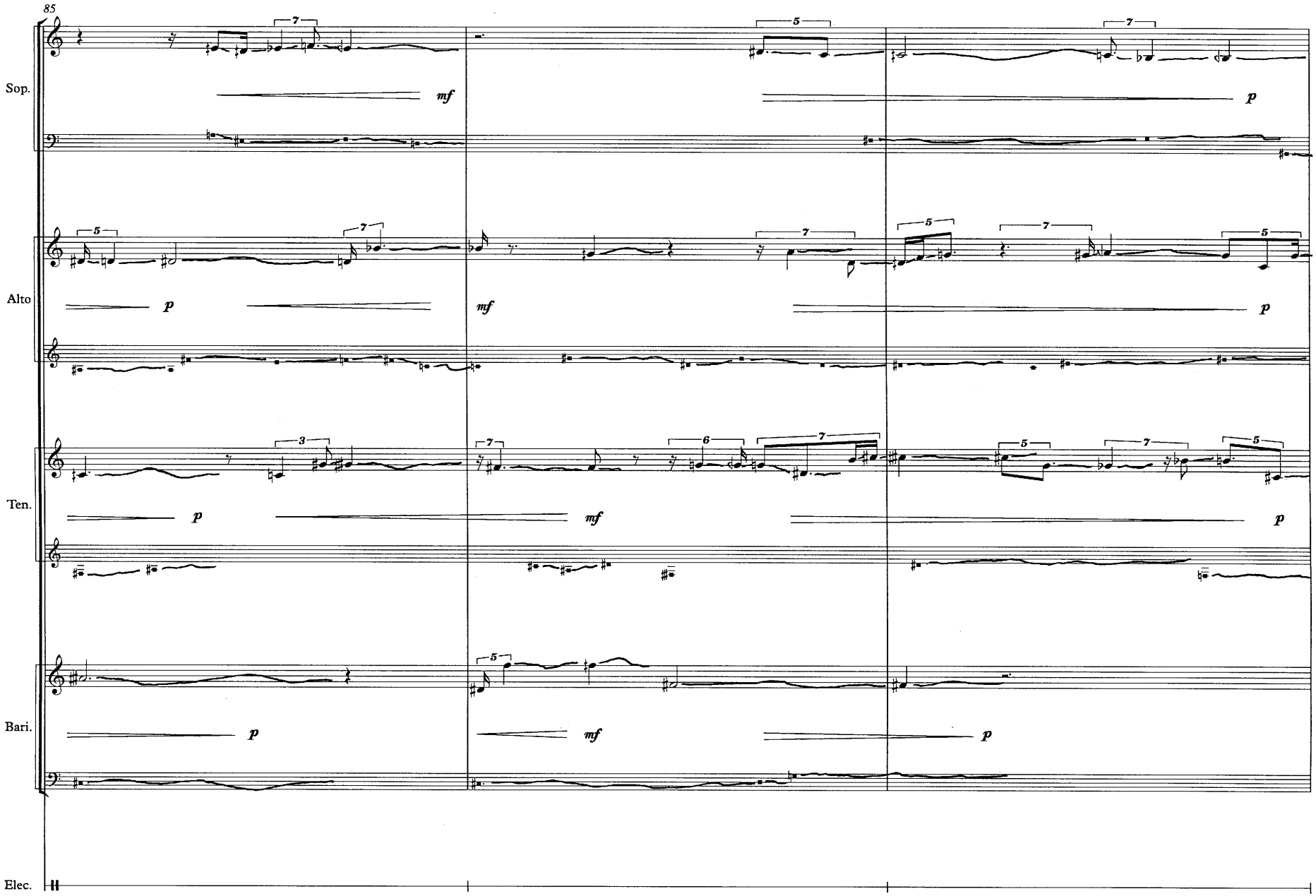

04:20
04:24
04:28
18
04:32
66
Sop.
Alto
Ten.
Bari.
Elec.
mp
p
mf
Saxophone processing: pitch shifting / filtering
Field recording: Wave break cycle 18
Saxophone processing: convolution

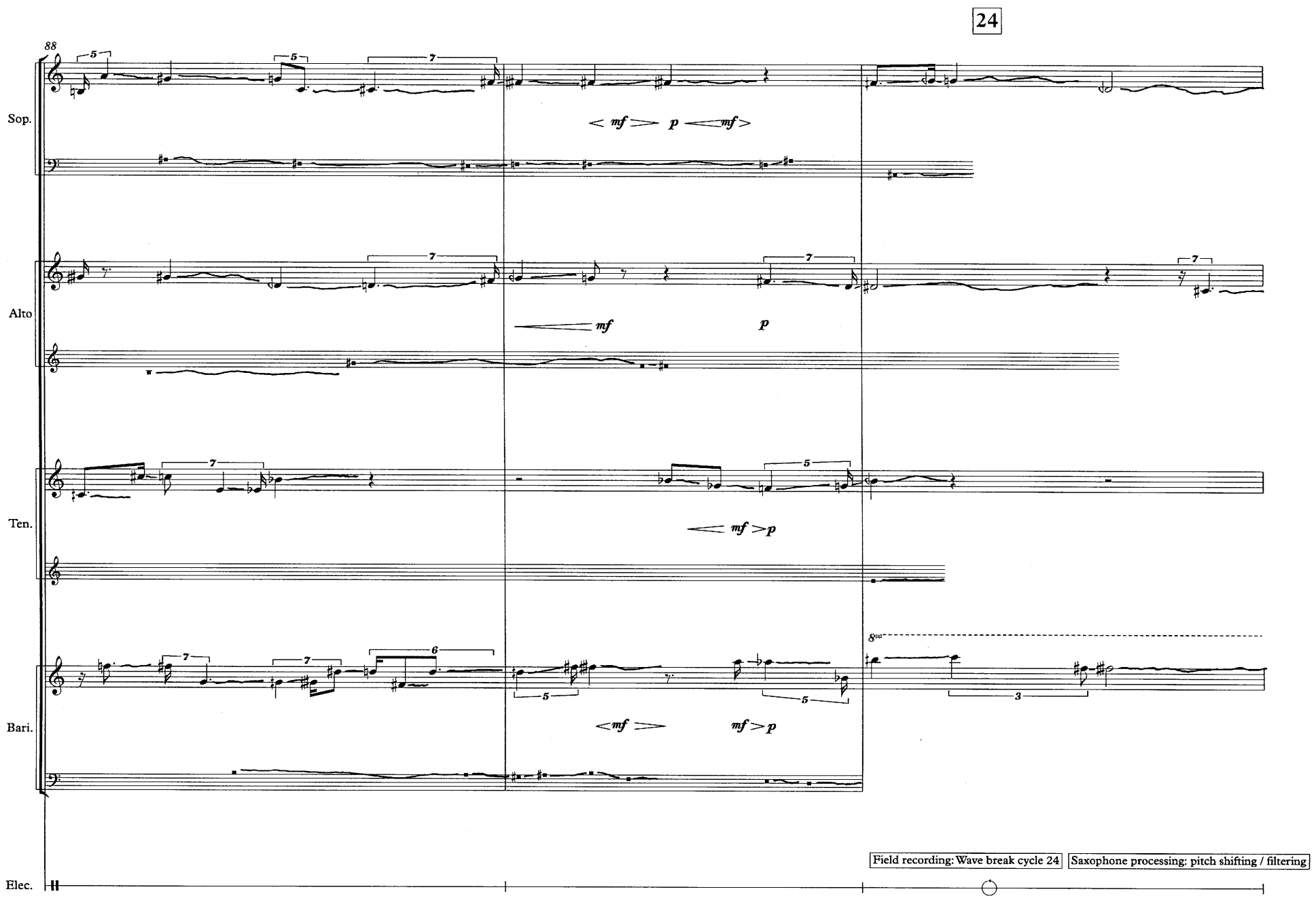

04:36
04:40
04:44
19
04:48
04:52
20
70
Sop.
Alto
Ten.
Bari.
fff
mf
p
f
Elec.
Field recording: Wave break cycle 19
Saxophone processing: amplification
Field recording: Wave break cycle 20

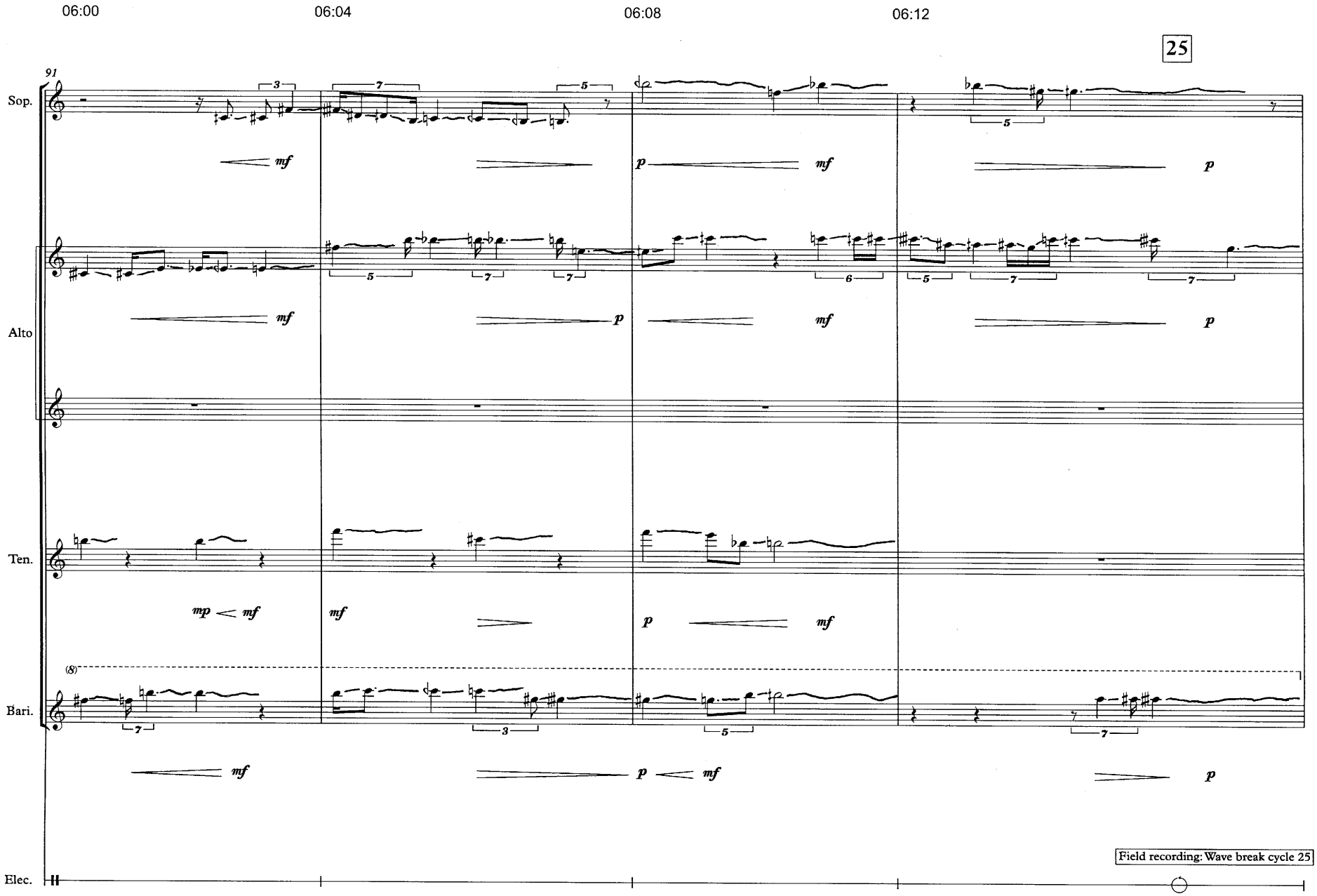

75
Sop.
Alto
Ten.
Bari.
Elec.
No processing
Field recording: Wave break cycle 21
No processing


05:12
05:16
05:20
22
23
79
Sop.
Alto
Ten.
Bari.
Elec.
Field recording: Wave break cycle 22
Saxophone processing: pitch shifting / filtering
Field recording: Wave break cycle 23


82
Sop.
Alto
Ten.
Bari.
Elec.
mp
p
No processing

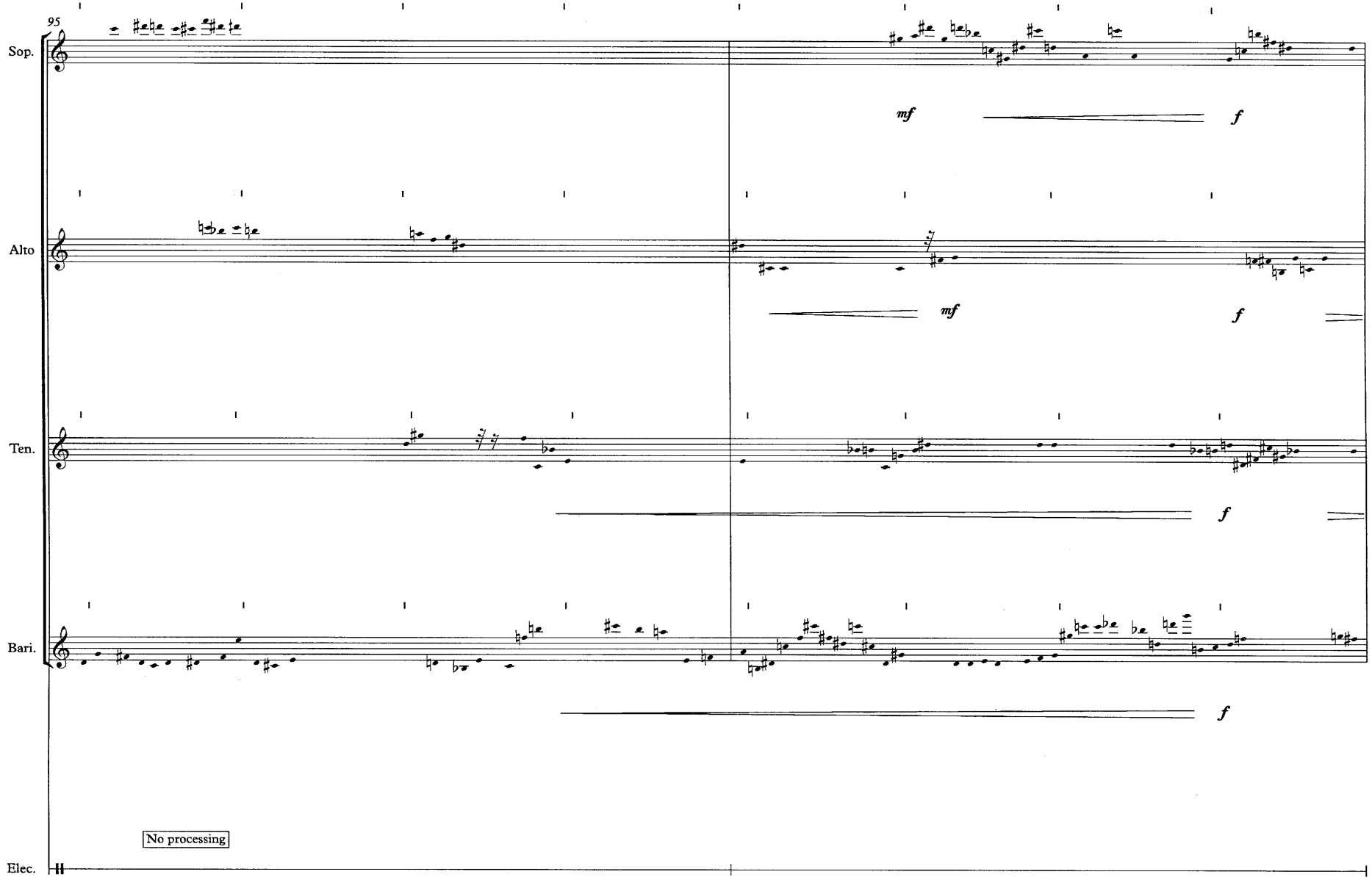

85
Sop.
Alto
Ten.
Bari.
Elec.
mf
p

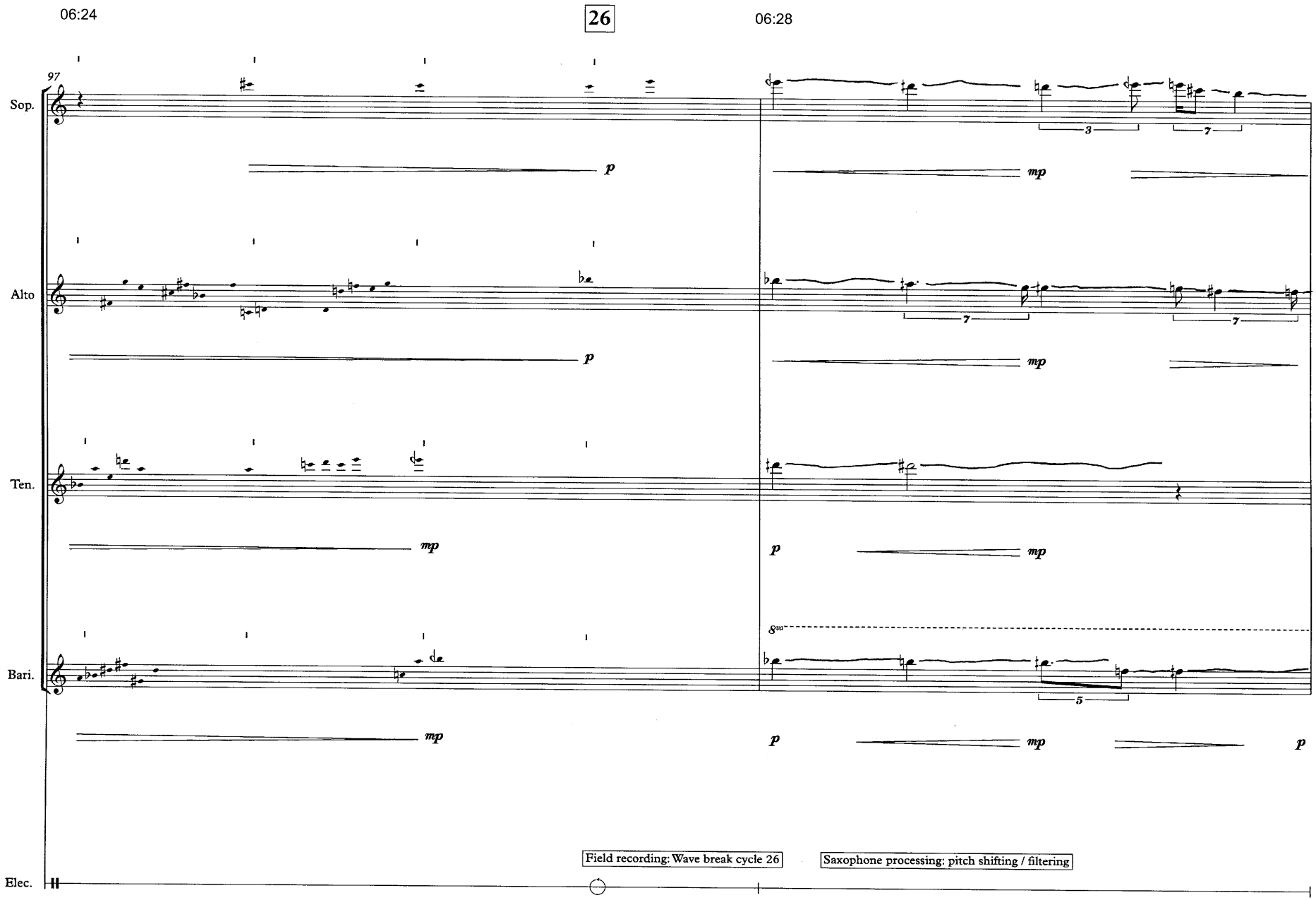

24
88
Sop.
< mf > p < mf >
Alto
mf p
Ten.
< mf > p
Bari.
< mf > mf > p
8va
Elec.
Field recording: Wave break cycle 24
Saxophone processing: pitch shifting / filtering

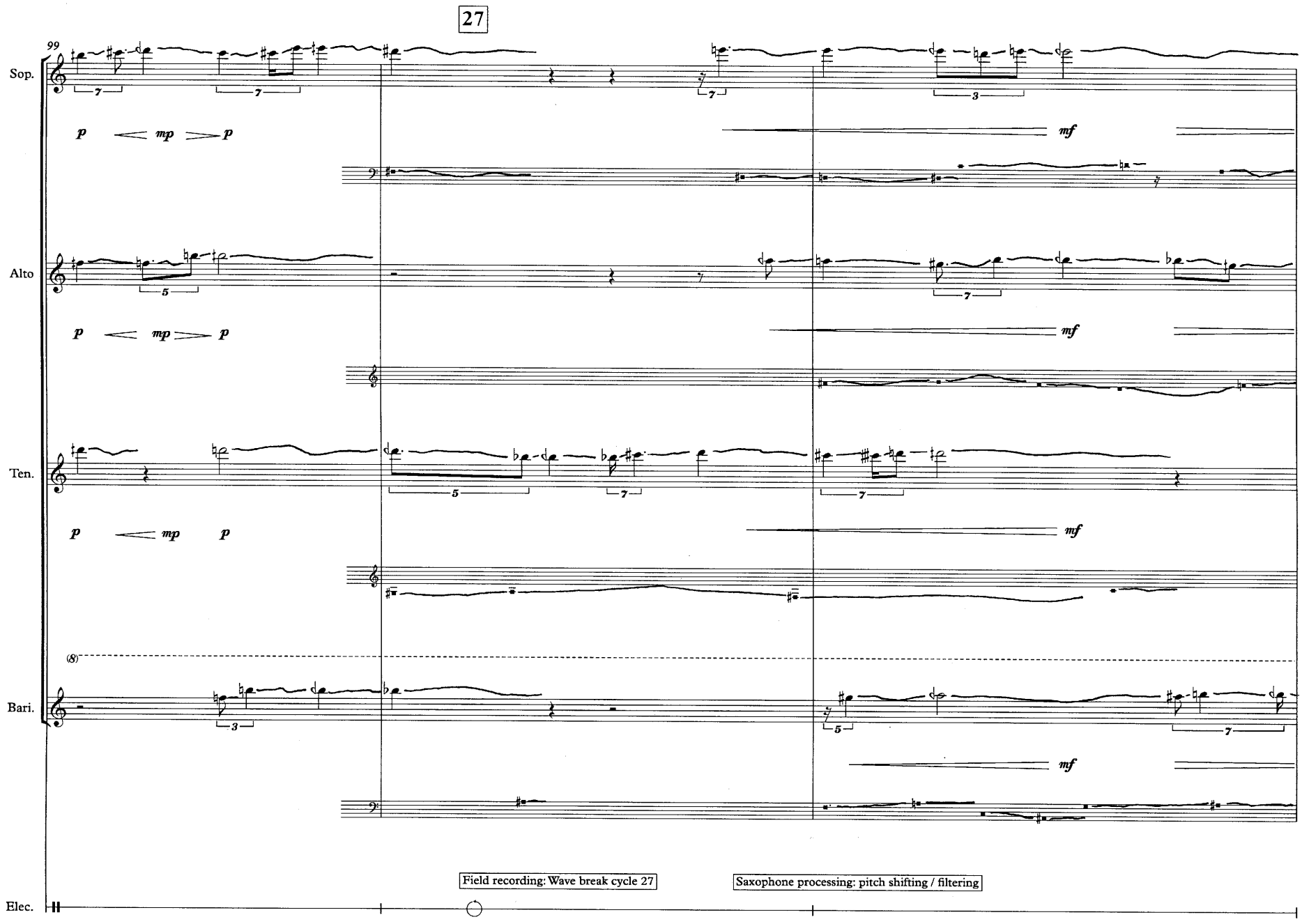

06:00
06:04
06:08
06:12
25
91
Sop.
Alto
Ten.
Bari.
Elec.
mf
p
mp < mf
(8)
Field recording: Wave break cycle 25

06:16

06:20



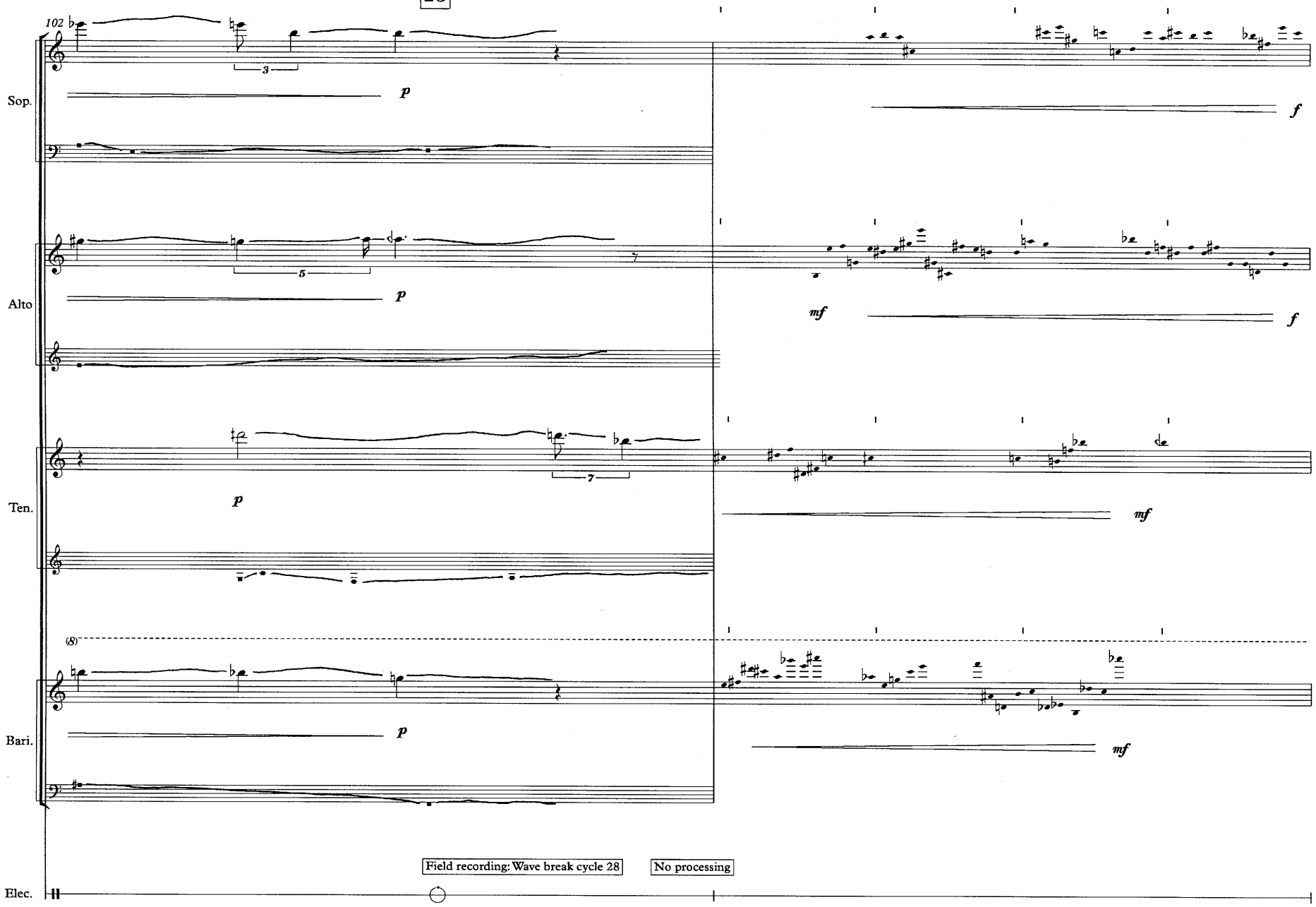

06:24
26
06:28
97
Sop.
Alto
Ten.
Bari.
Elec.
p
mp
8va
Field recording: Wave break cycle 26
Saxophone processing: pitch shifting / filtering


27
99
Sop.
Alto
Ten.
Bari.
Elec.
p
mp
p
mf
(8)
Field recording: Wave break cycle 27
Saxophone processing: pitch shifting / filtering

06:44

06:48

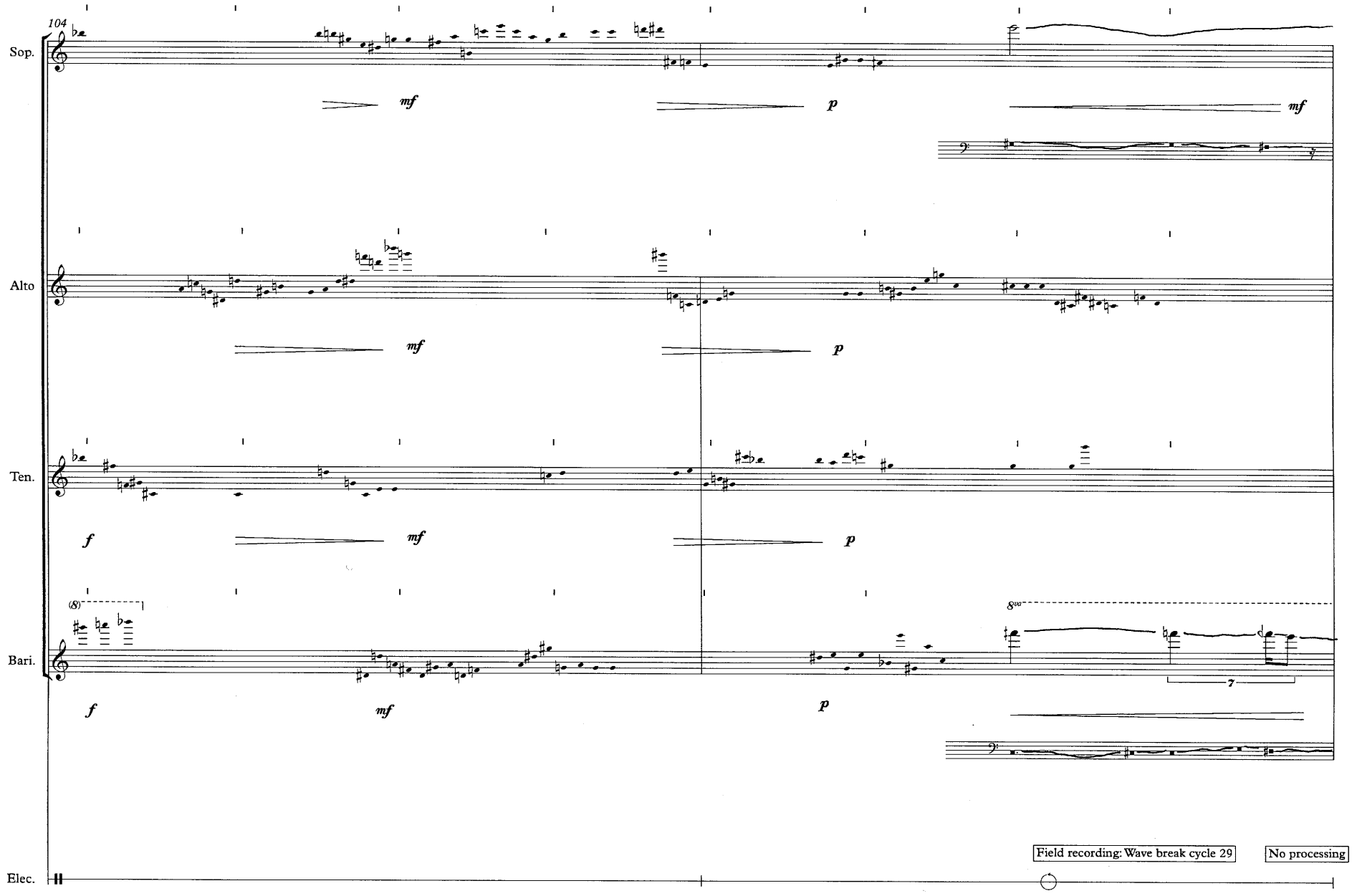
28

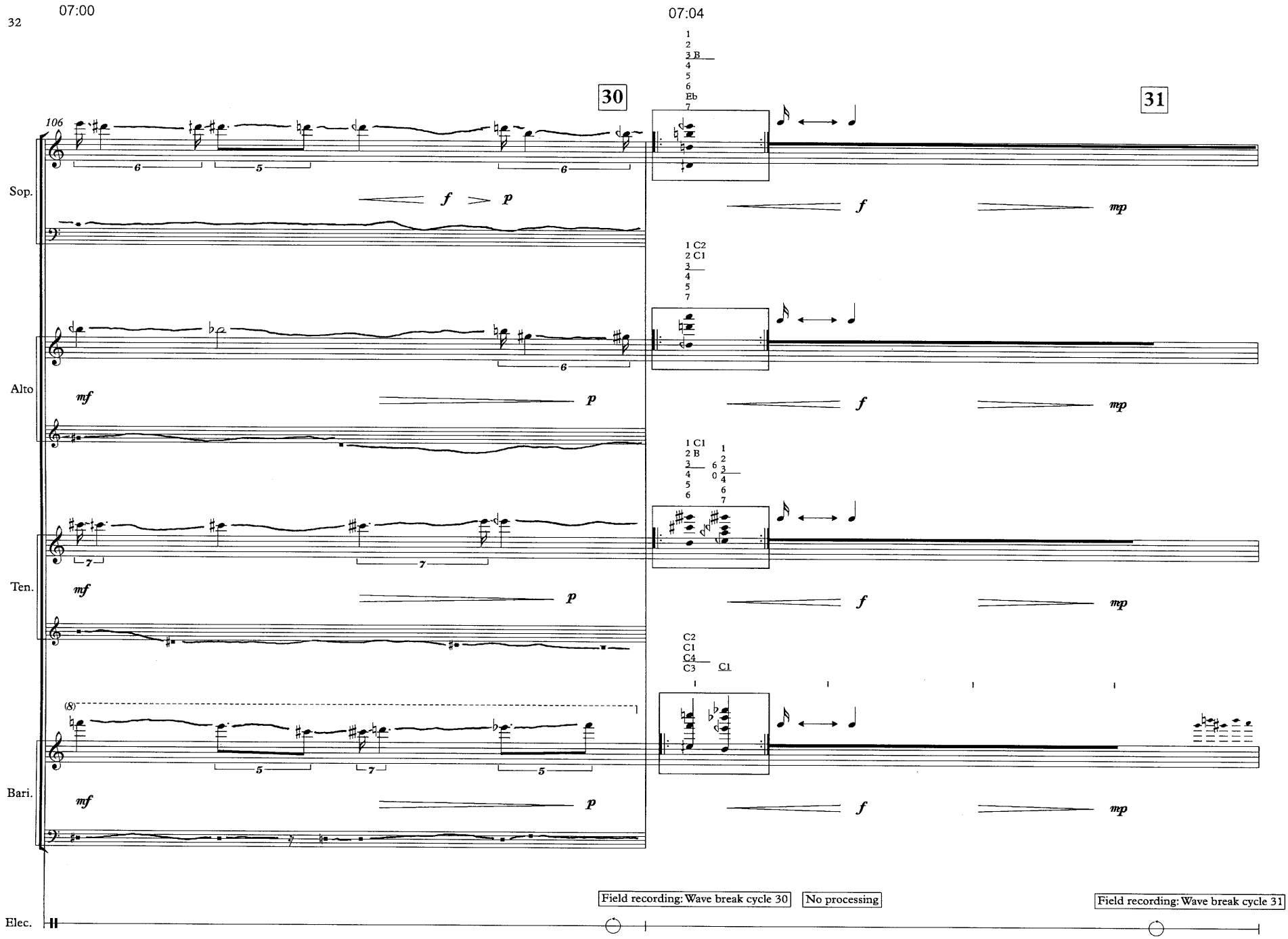

102
Sop.
Alto
Ten.
Bari.
Elec.
p
f
mf
Field recording: Wave break cycle 28
No processing

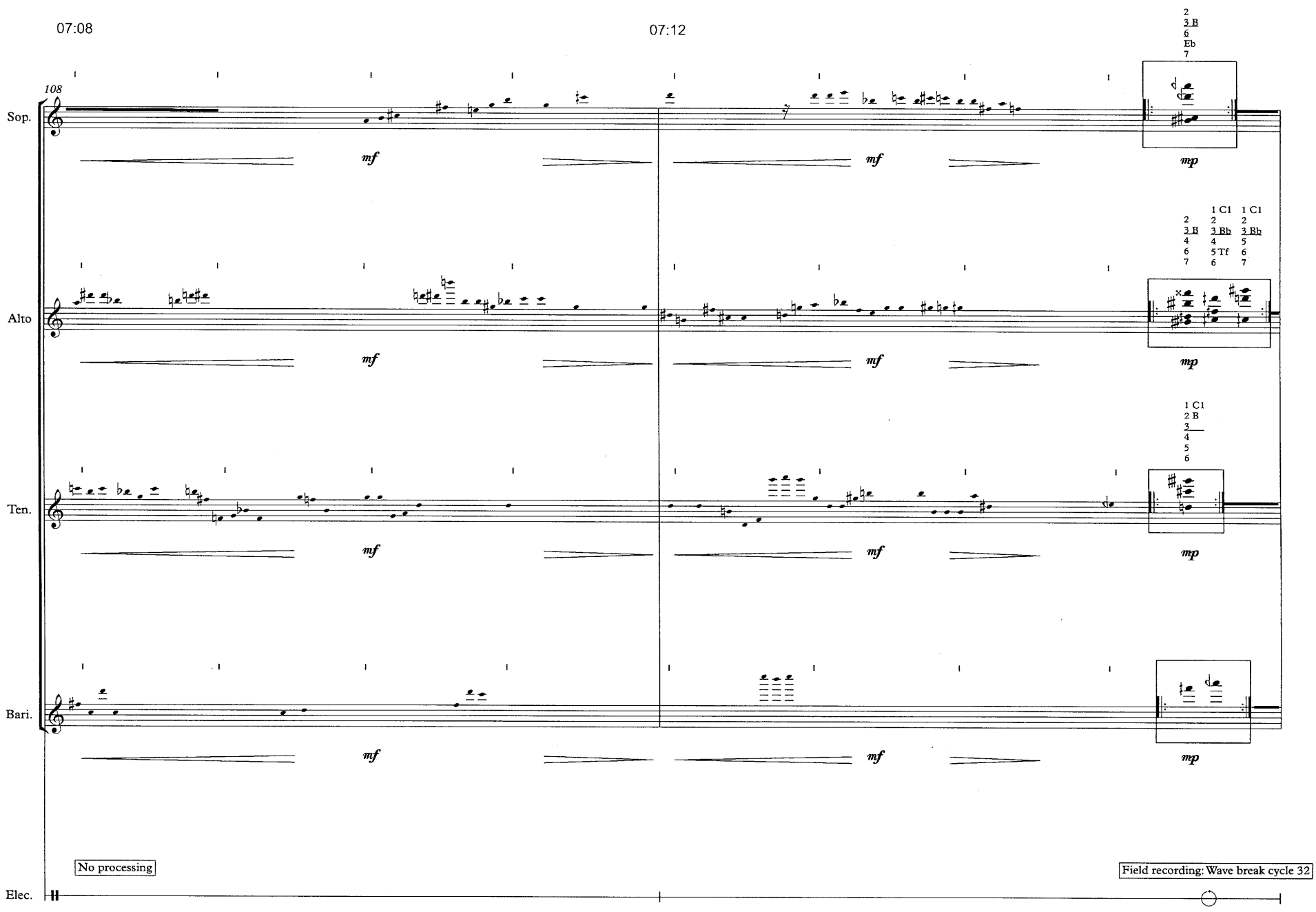
06:52

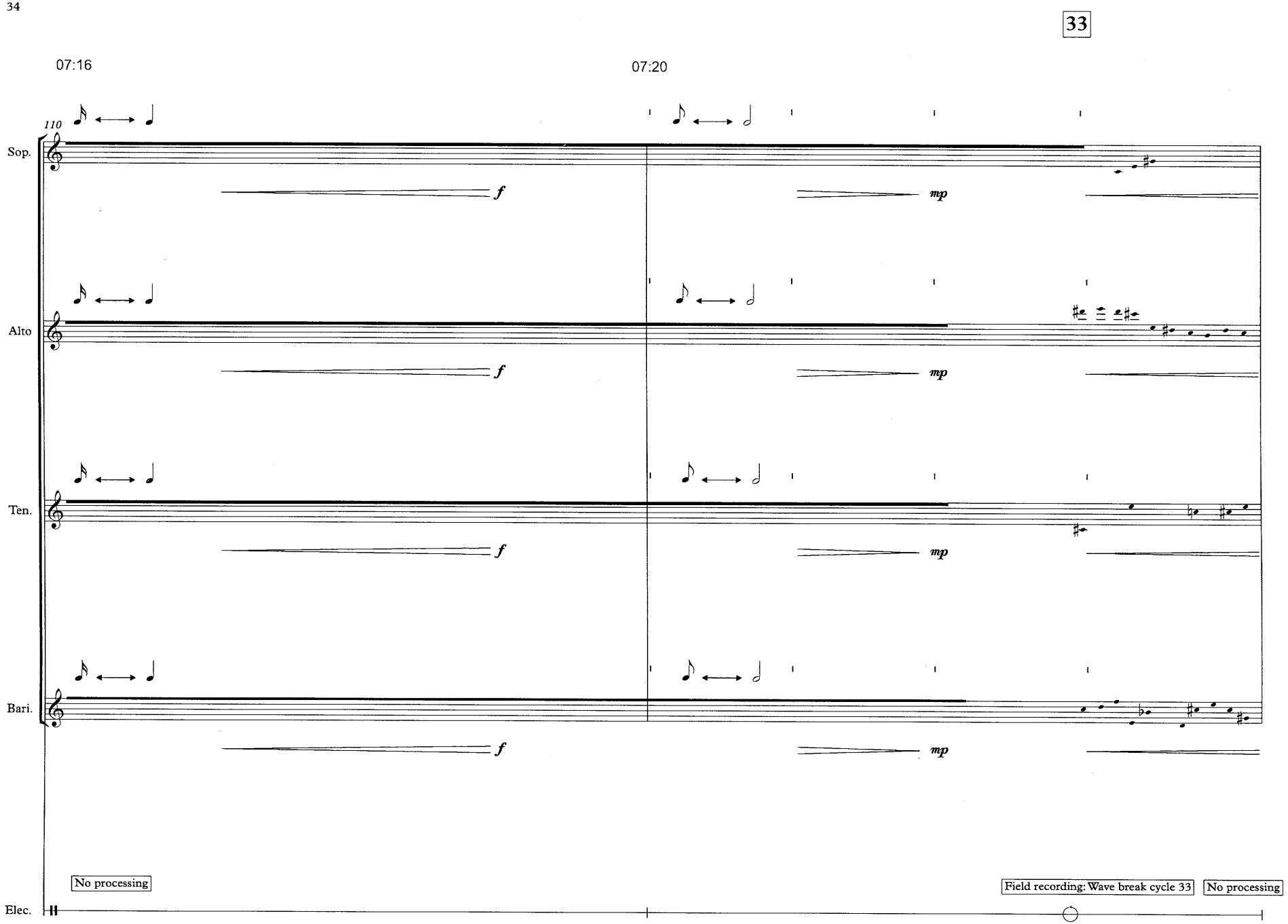
06:56

29

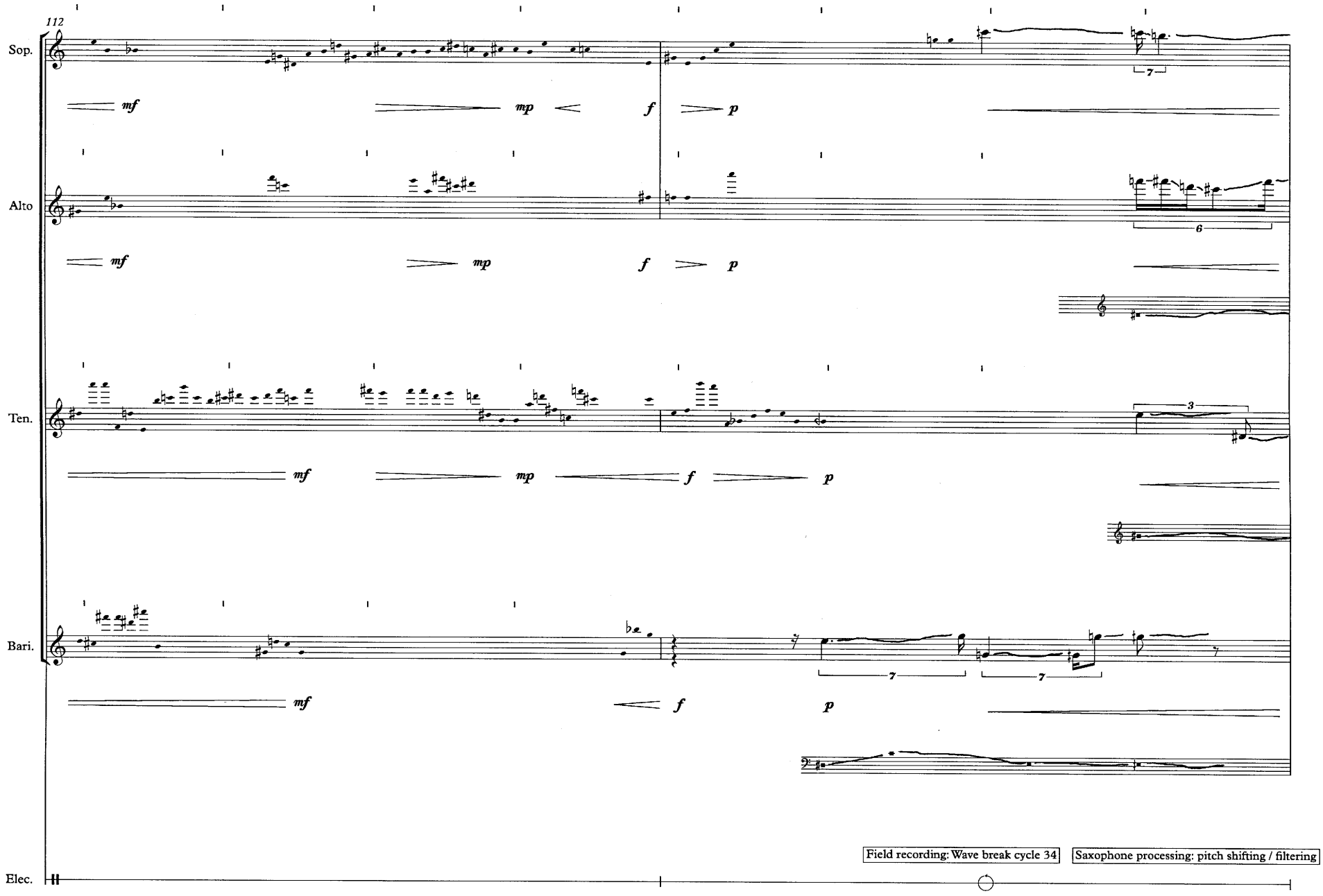

104
Sop.
mf
p
mf
Alto
mf
p
Ten.
f
mf
p
(8)
Bari.
f
mf
p
8va
7
Elec.
Field recording: Wave break cycle 29
No processing

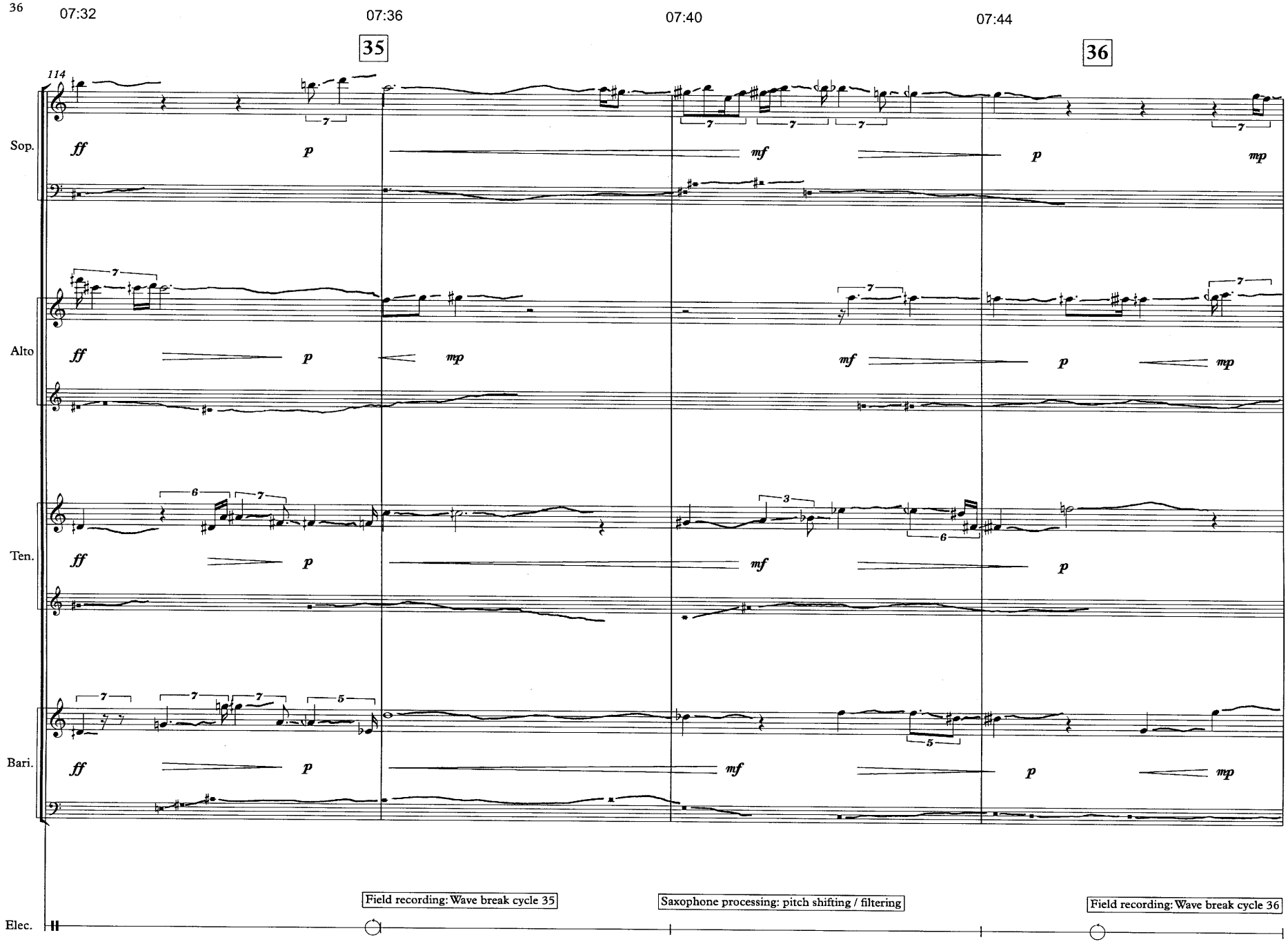

07:00
07:04
30
31
106
Sop.
Alto
Ten.
Bari.
Elec.
f > p
mf
p
f
mp
Field recording: Wave break cycle 30
No processing
Field recording: Wave break cycle 31

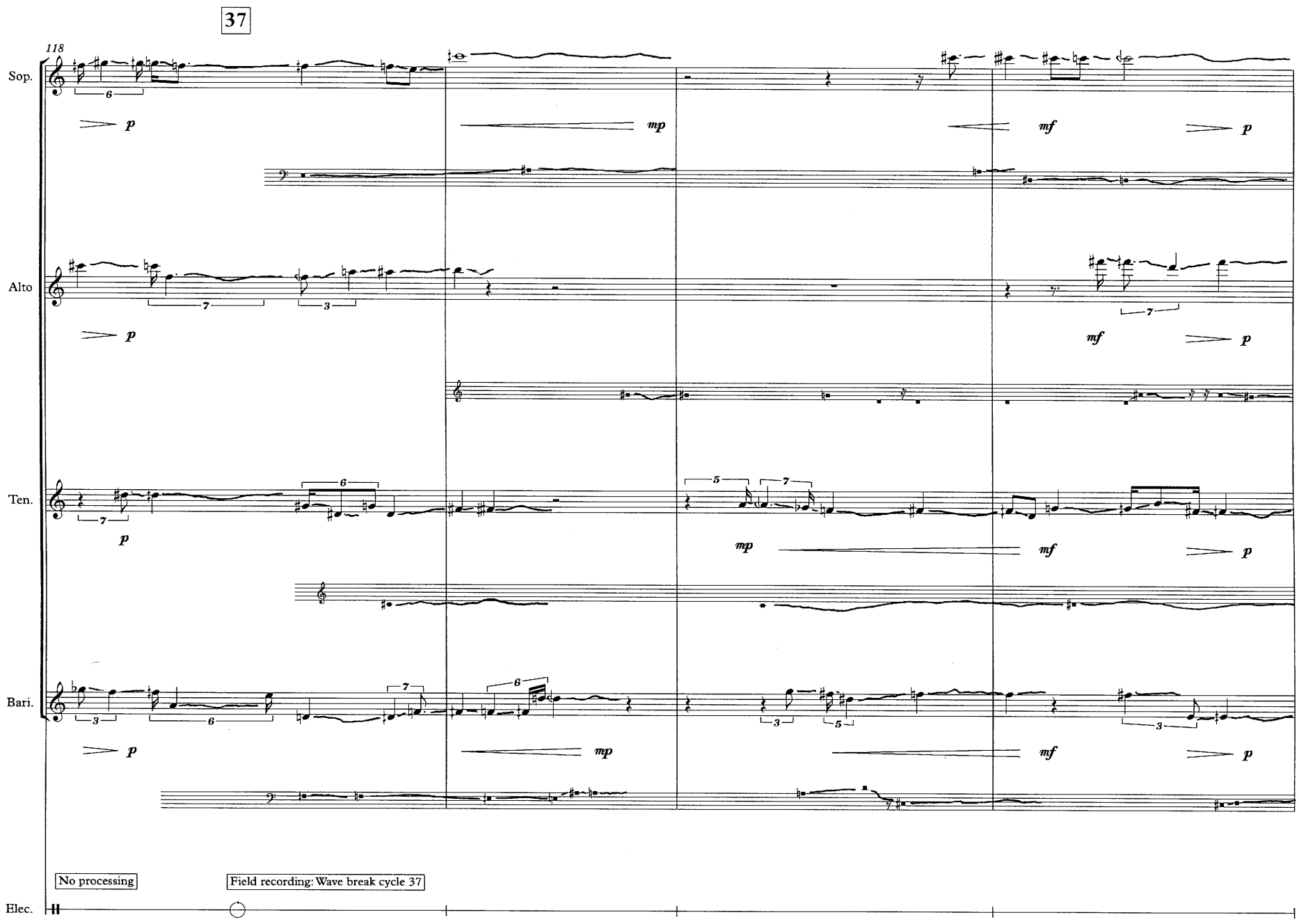

07:08
07:12
108
Sop.
Alto
Ten.
Bari.
Elec.
mf
mp
No processing
Field recording: Wave break cycle 32

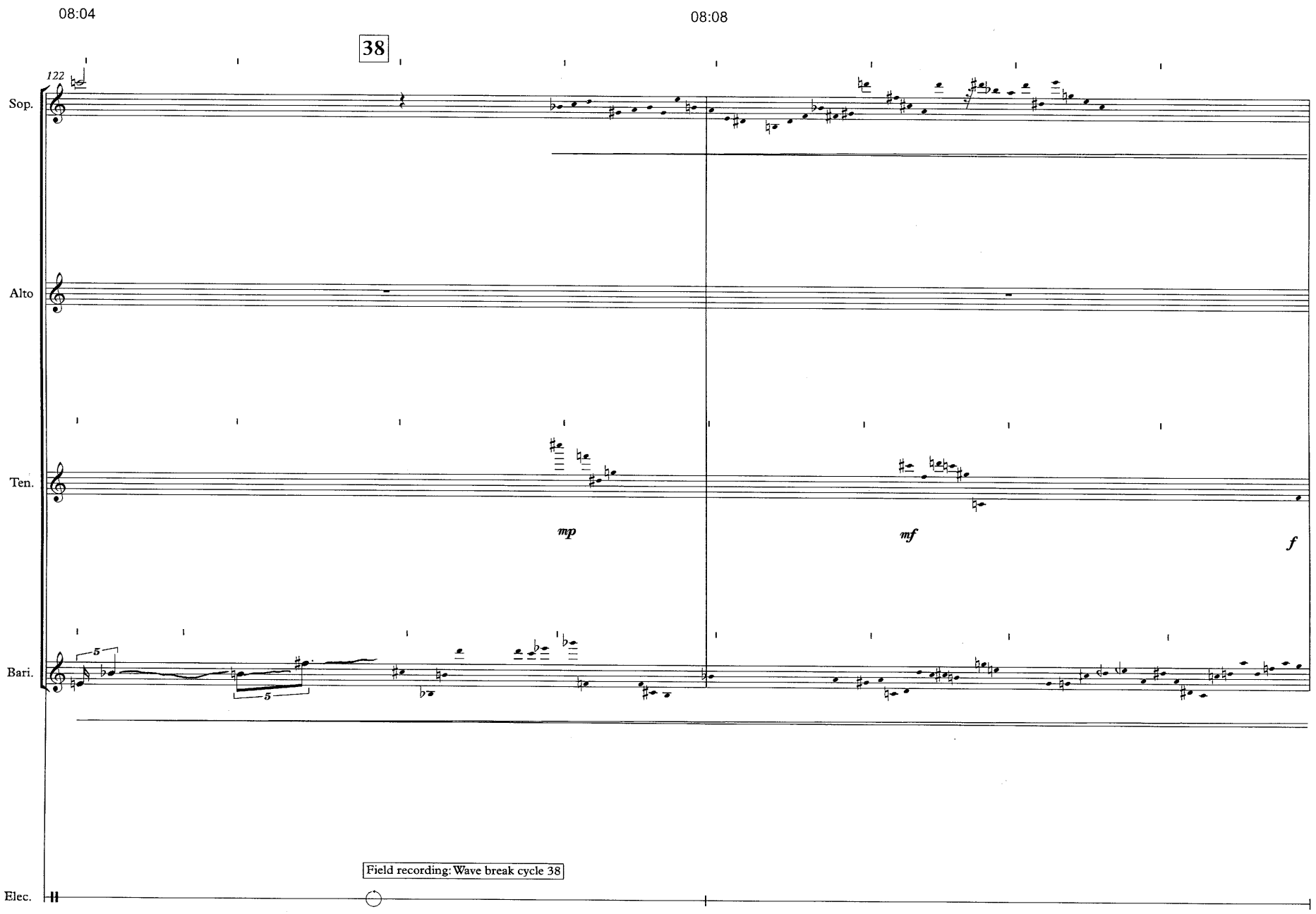

33
07:16
07:20
110
Sop.
Alto
Ten.
Bari.
Elec.
f
mp
No processing
Field recording: Wave break cycle 33
No processing

34

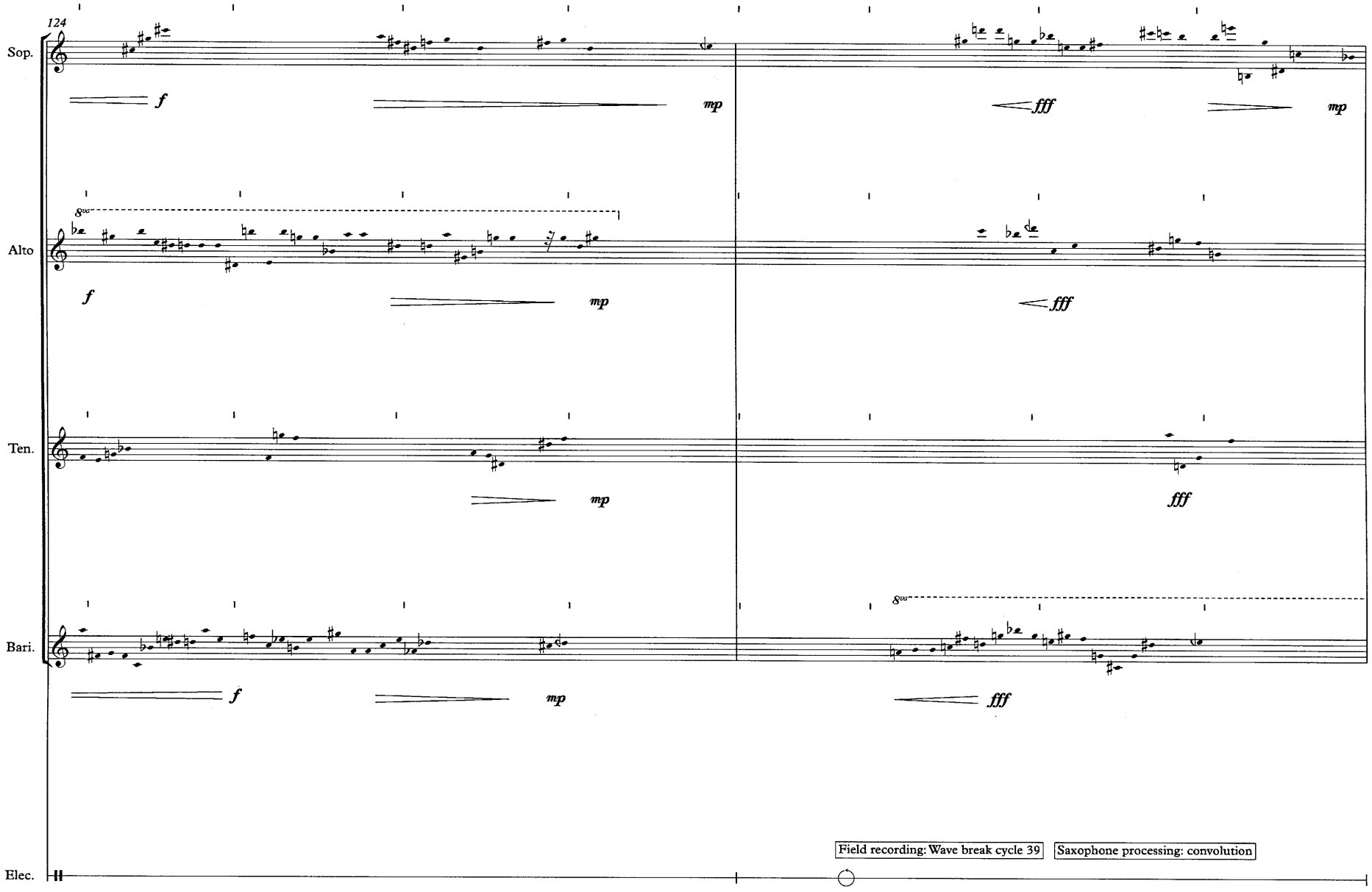

112
Sop.
Alto
Ten.
Bari.
Elec.
mf
mp
f
p
7
6
3
7
7
Field recording: Wave break cycle 34
Saxophone processing: pitch shifting / filtering

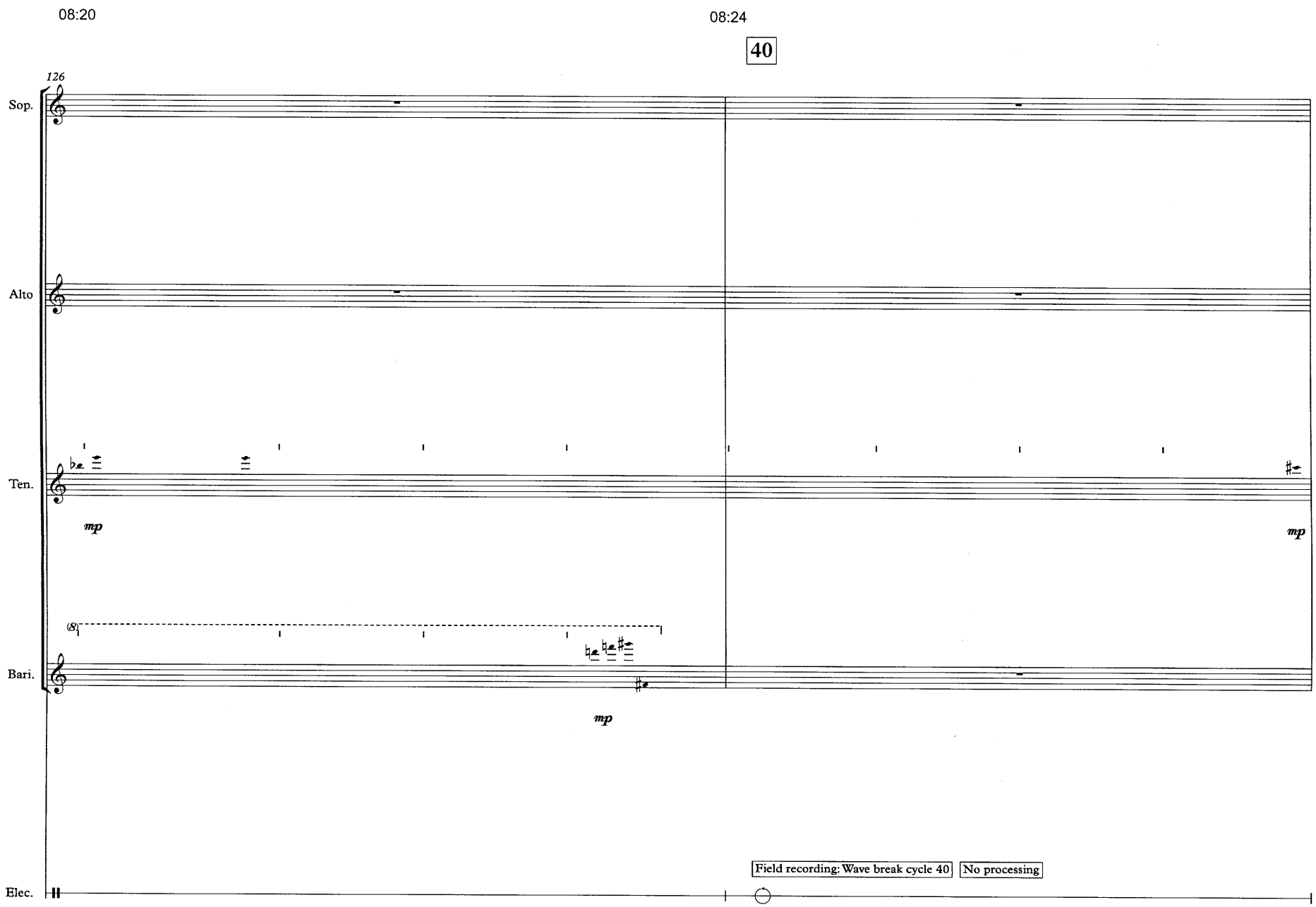

07:32
07:36
07:40
07:44
35
36
114
Sop.
Alto
Ten.
Bari.
Elec.
ff
p
mf
mp
Field recording: Wave break cycle 35
Saxophone processing: pitch shifting / filtering
Field recording: Wave break cycle 36

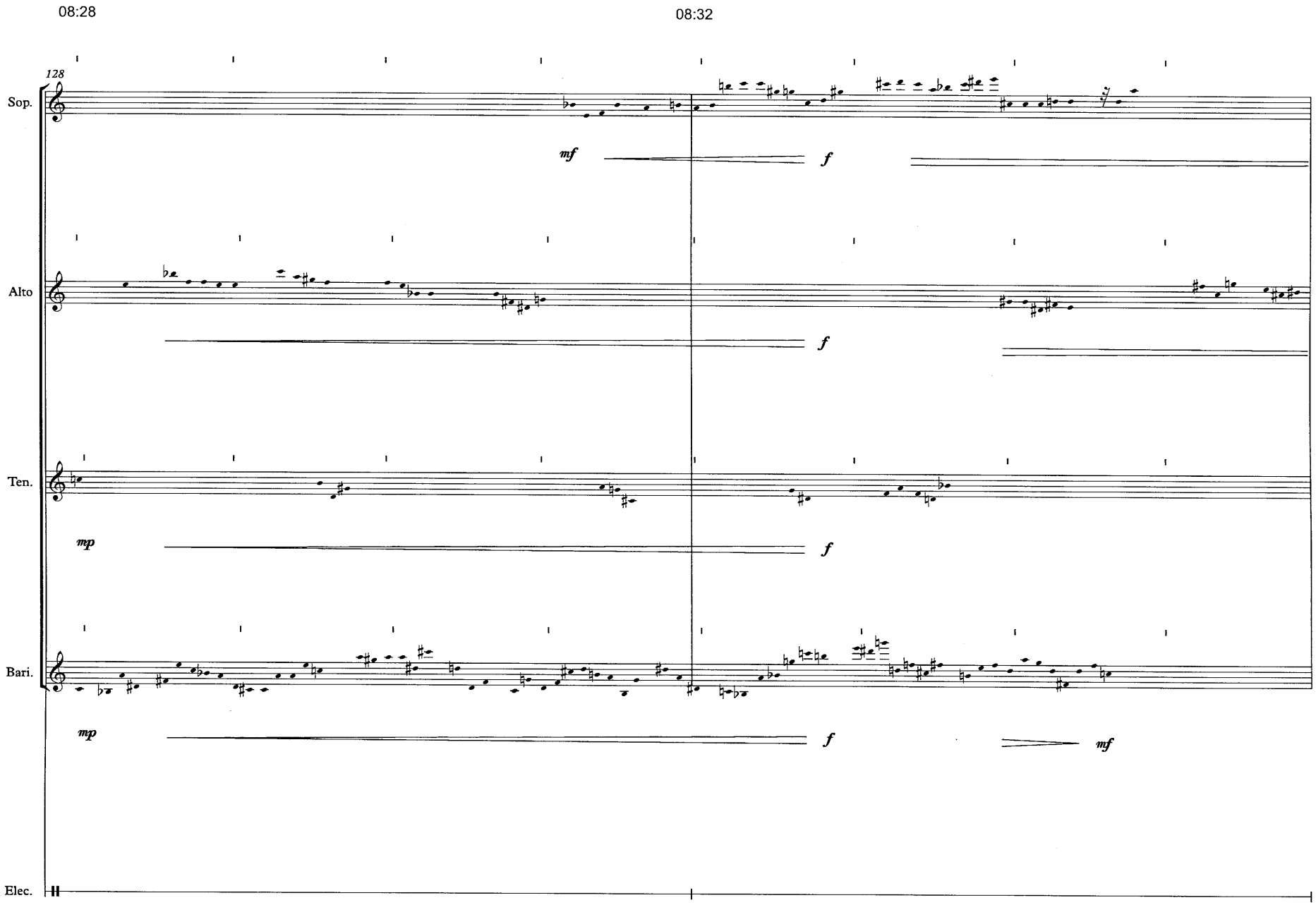

37
118
Sop.
Alto
Ten.
Bari.
p
mp
mf
No processing
Field recording: Wave break cycle 37
Elec.

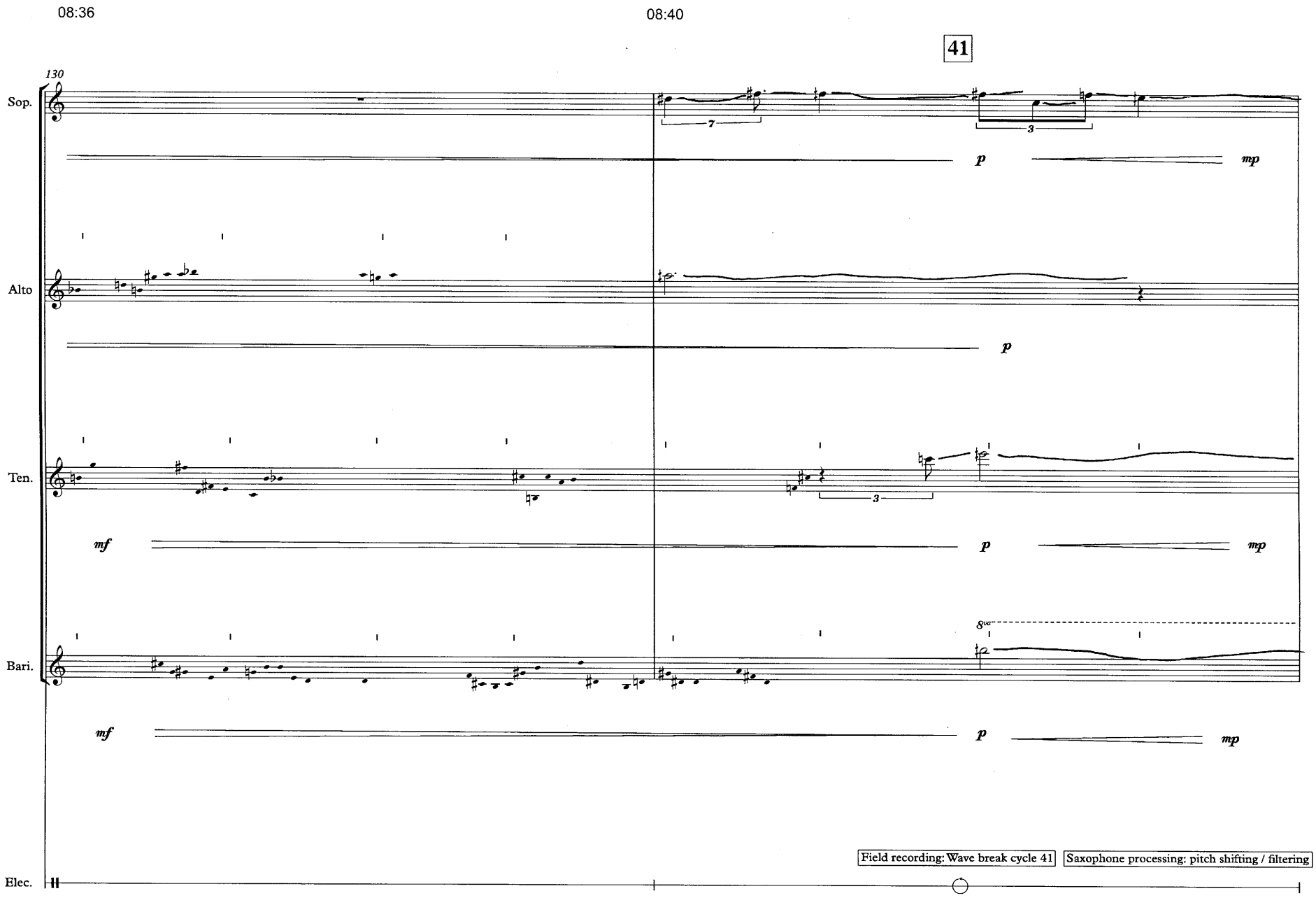

08:04
38
08:08
122
Sop.
Alto
Ten.
mp
mf
f
Bari.
5
5
Field recording: Wave break cycle 38
Elec.

08:12 08:16 **39**


124
Sop.
Alto
Ten.
Bari.
Elec.
f
mp
fff
8va
Field recording: Wave break cycle 39
Saxophone processing: convolution

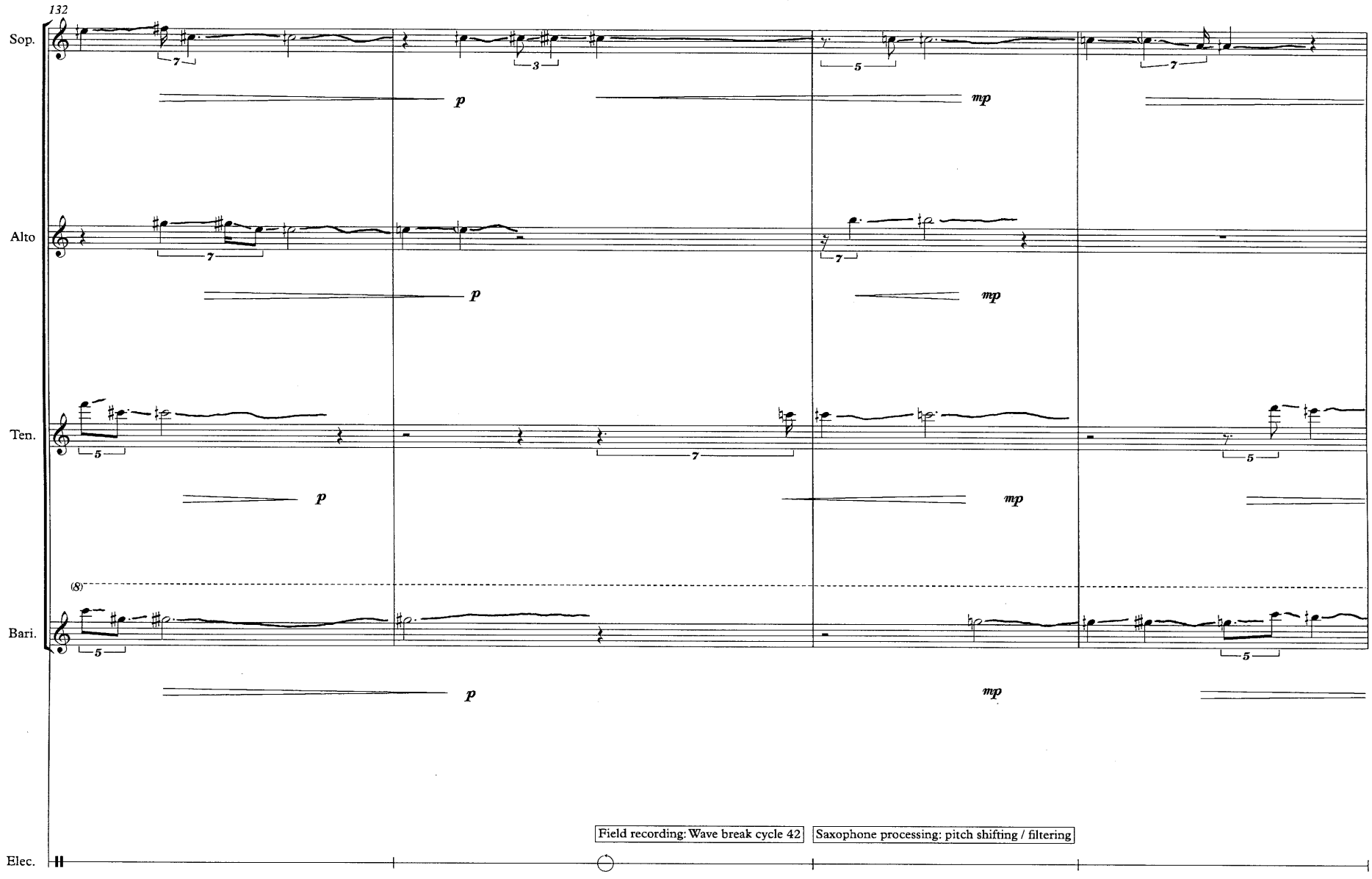

08:20
08:24
40
126
Sop.
Alto
Ten.
Bari.
mp
mp
mp
(8)
Elec.
Field recording: Wave break cycle 40
No processing

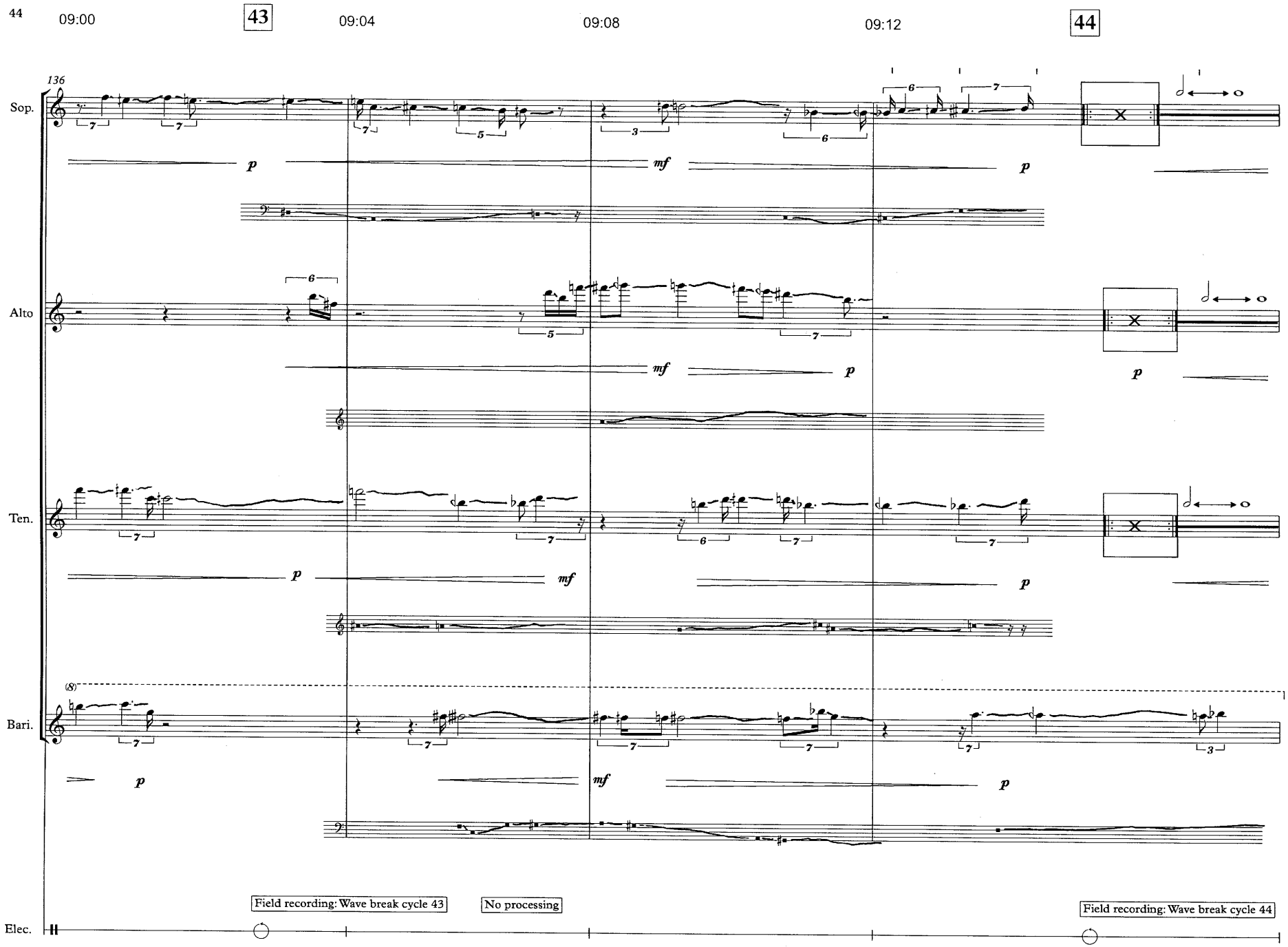

08:28
08:32
128
Sop.
mf
f
Alto
f
Ten.
mp
f
Bari.
mp
f
mf
Elec.


08:36
08:40
41
130
Sop.
Alto
Ten.
Bari.
Elec.
p
mp
mf
8va
Field recording: Wave break cycle 41
Saxophone processing: pitch shifting / filtering

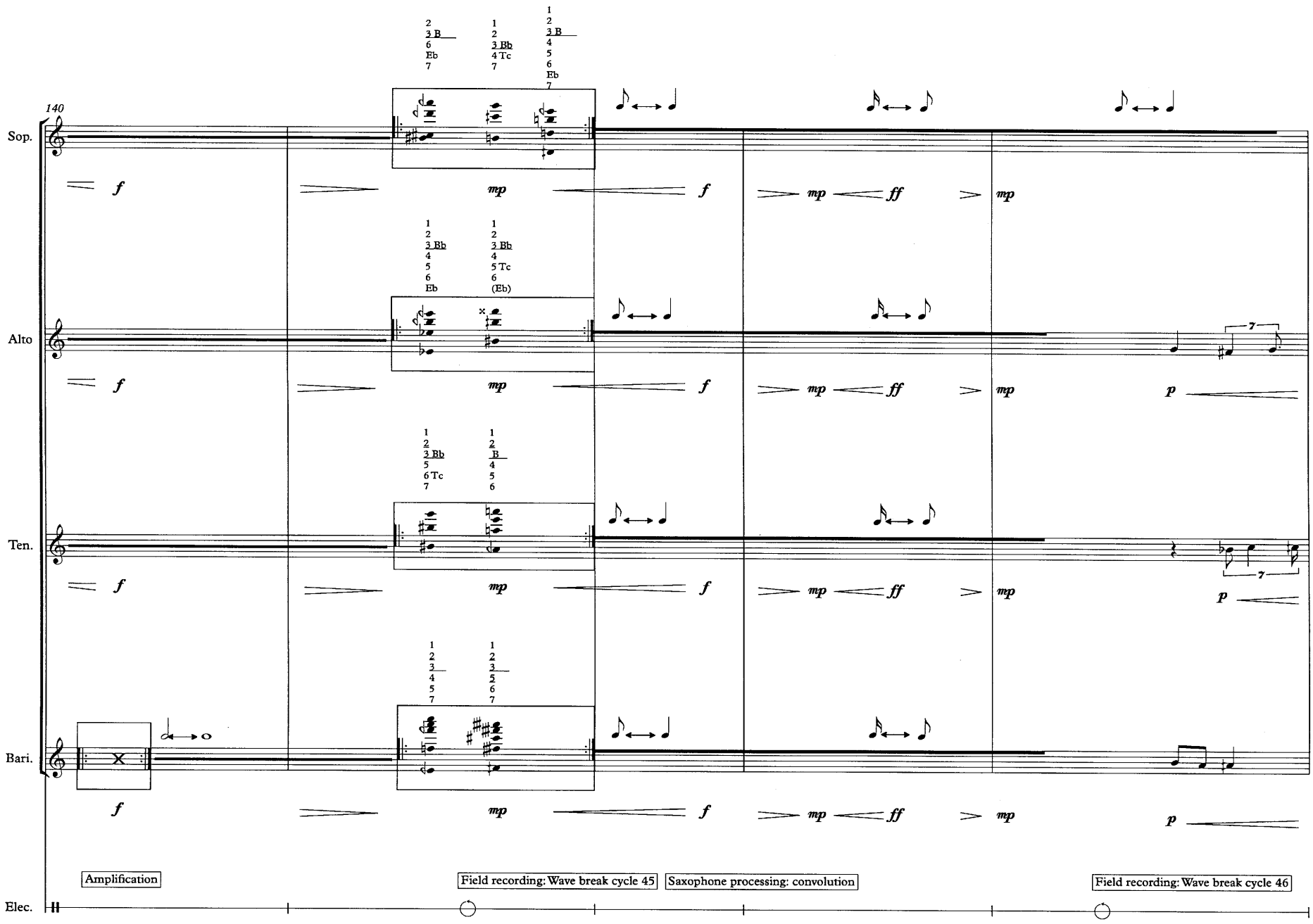
08:44 08:48 08:52 08:56

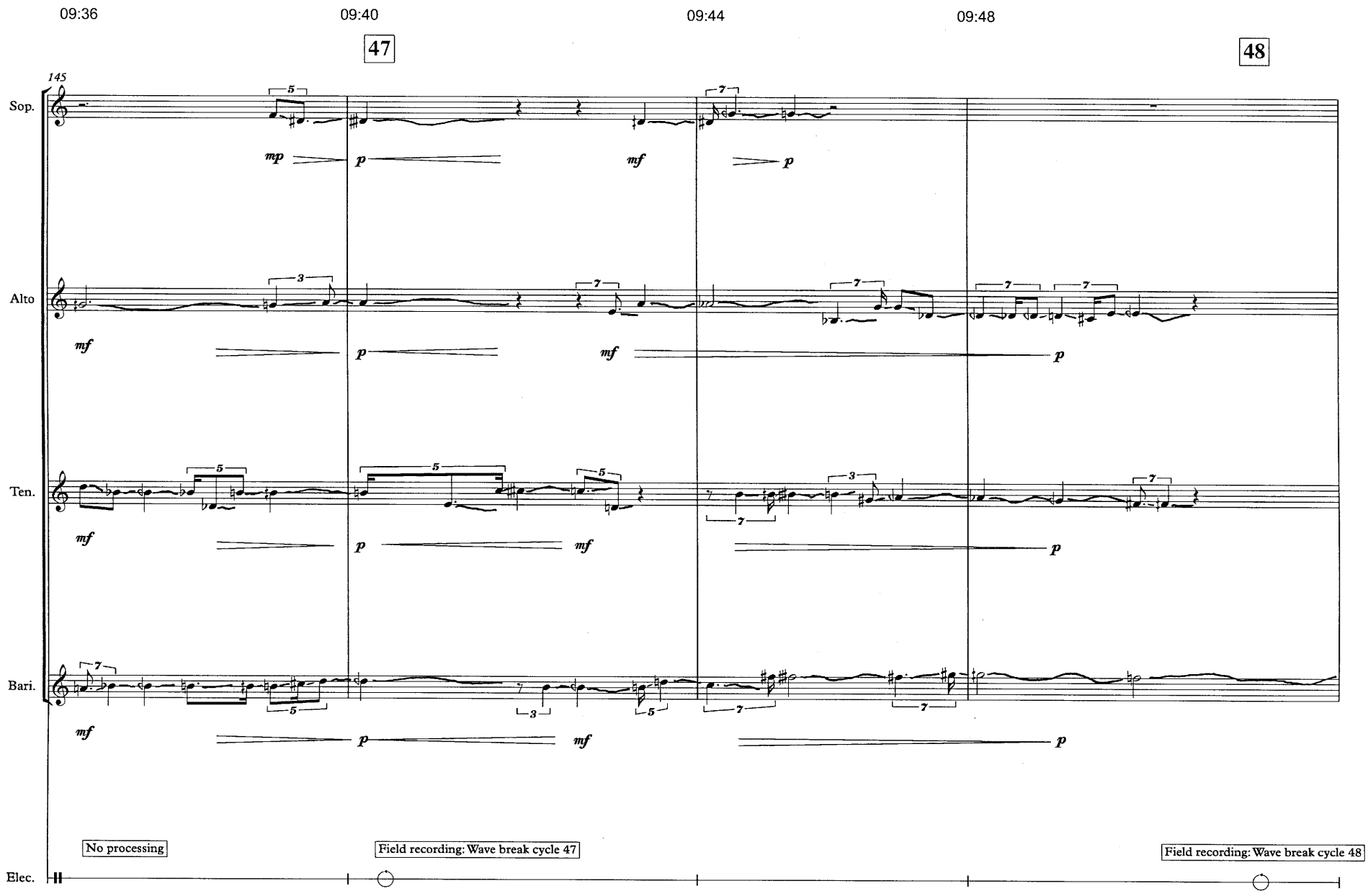
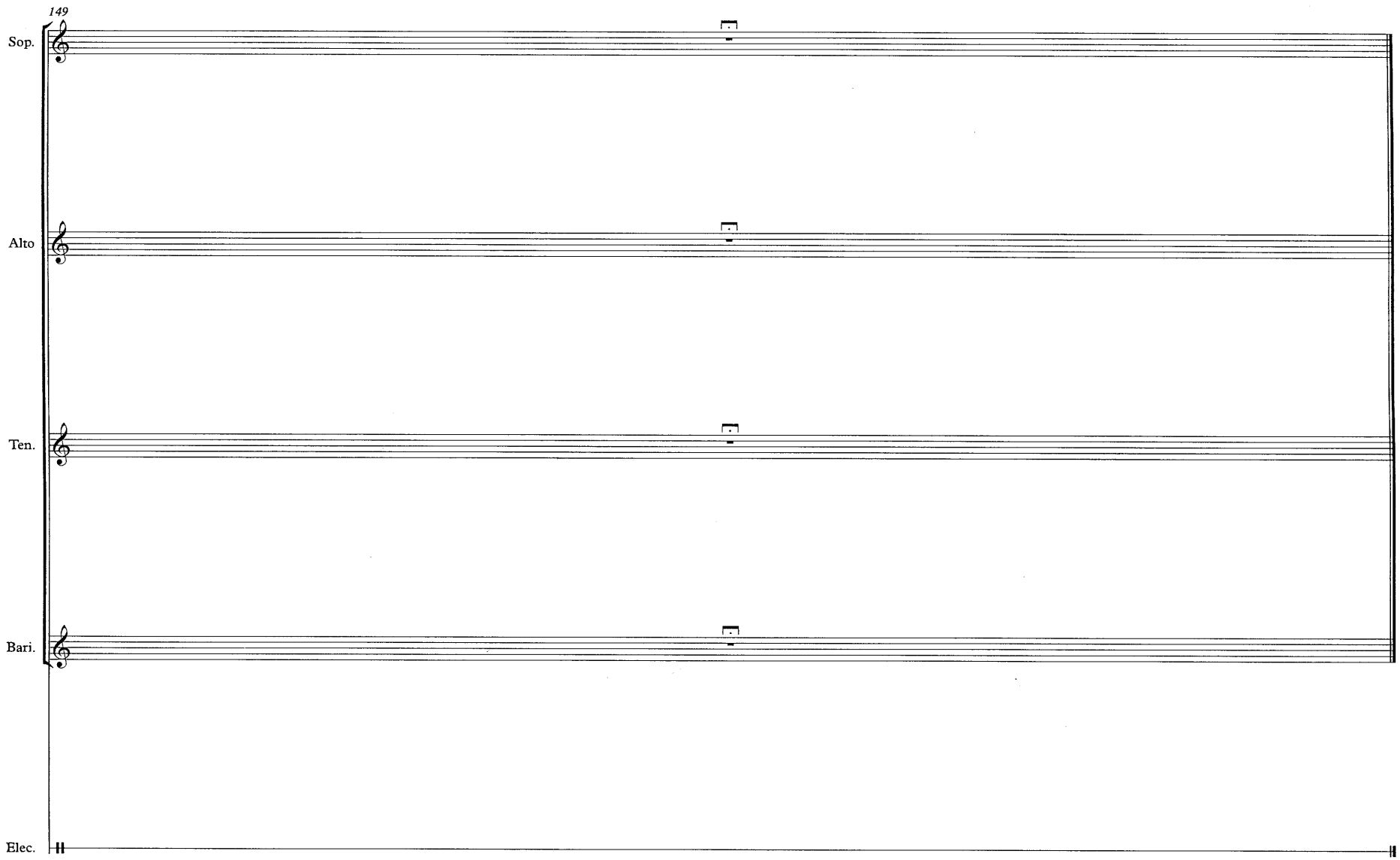
42




09:00
43
09:04
09:08
09:12
44
136
Sop.
Alto
Ten.
Bari.
Elec.
Field recording: Wave break cycle 43
No processing
Field recording: Wave break cycle 44

09:16 09:20 **45** 09:24 09:28 09:32 **46**




09:36
09:40
09:44
09:48
47
48
145
Sop.
Alto
Ten.
Bari.
mf
p
No processing
Field recording: Wave break cycle 47
Field recording: Wave break cycle 48
Elec.

09:52