if two things don't fit, but you believe both of them, thinking that somewhere, hidden, there must be a third thing that connects them

for saxophone, soprano, and laptop
by Ted Moore

if two things don't fit, but you believe both of them, thinking that somewhere, hidden, there must be a third thing that connects them

in four movements

I.
II.
III.
IV.
Coda

for saxophone, soprano, and laptop

by Ted Moore

commissioned by and dedicated to Kyle Hutchins and Alyssa Anderson

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I.

A

as long as possible

loose folds (*pp*) → release

~3 sec.

~8 sec.

loose folds → release

sim.

as long as possible

~6 sec.

Soprano

Saxophone

Laptop

x = slap tongue

tenor sax.

record for 10 sec

hoo!

ho!

(oo) *gradually* → (ō)

flz., just air → release (*pp*)

~5 sec.

2 sec.

~9 sec.

B ♩ = c. 132

(no break)

loose folds → release

1 sec.

2 sec.

(ō) *grad.* → (oo)

flz., just air → release

fp

bite reed

~5 sec.

~9 sec.

~8 sec.

(ō) grad. → (oo)

flz., just air →

(no break)

~6 sec.

~5 sec.

~8 sec.

~5 sec.

as long as possible

(no break)

(loose folds) → (vowel change subito)

(oo)

(ō)

hoo!

(flz., just air) →

flz., just air

(no break)

grad. → (ō)

4 sec.

as long as possible

quiet multiphonic → *n*

capture soprano's C

capture saxophone's multiphonic *mf*

Sop.

Sax.

Lptp.

C

~40 sec.

Sax. to alto sax.

Lptp. improvise in OTS with RHPF

(sustained multiphonic cont.) sustained soprano note *mf* improvise with RHPF in OTS of both (continue)

D

♩ = c. 144

x = slap tongue

Sax. *ff* *mf* *ff* *mf* *ff* *mf*

E

5x

Sax. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Lptp. (continue)

F

Sop. ho!

△ = loud multiphonic

4x

Sax. *mf* *ff* *mf* *ff* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

last time: *f*

Lptp. sustaining timbres & filters OFF
recording of loose folds ON

G

~40 sec.

Sax. repeat section E using only slap tongue at *p* and ♩ = c. 80, until "loose folds recording" in laptop part reaches slowest speed

once "loose folds recording" is at slowest speed, mimic recording in pitch, tempo, and timbre using slap tongue for ~15 sec.

to tenor sax.

Lptp. (recording of loose folds cont.)

playback rate slowly decreases

~1 min.

II.

pp — f — pp pp — f — pp

Sop.

cont. – — — — — — — — — — — — — — — — →

after the saxophone has produced a few articulations, begin sustaining long tones using the vowels ah or ā, and sometimes transitioning between them. choose notes E5 and higher. each tone should last about 10 sec. when you hear an electronically produced replication of your note, decrescendo

Sax.

mf

cont. – — — — — — — — — — — — — — — — →

sporadically use abrupt articulations of slap tongue, inverted slap tongue, quiet smacks, air articualtions, etc., cluster in groups of 2 or 3, generally maintaining the sound scape

Lptp.

spectral smear of soprano

spectral smear of soprano

cont. – — — — — — — — — — — — — — — — →

reverb and delay turned on for sax,
spectral smear prepared for soprano
slowed recording of loose folds continues, quietly

about 10 sec. each

mp mf f ff

Sop.

switch to harmonica

general range:

breathing: out in out in out

III.

Sax.

(cont.) – — — — — — — — — — — — — — — —

♩ = c 132

x = slap tongue

Sax.

Lptp.

pitch shifted harmonica playback cont.

Sax.

Sax.

Sop.

Sax.

beginning next measure, sing long broad tones forte with vibrato, moving freely (within each breath) between notes indicated. continue until indicated to stop

Sax.

Sax.

5x

5x

repeat until the pitch shifted harmonica playback is decrescendoing

Sop.

as the harmonica file comes to an end, make sure the last note is E5 and sustain it for a full breath

release

Sax.

(slap tongue)

use whatever saxohone(s) you want for mvt. IV

Lptp.

(pitch shifted harmonica playback, cont.)

delay and reverb from mvt. II

IV.

~1.5 to 2 minutes

group improvisation using sounds and motives from piece

Coda

at least 40 sec.

Sop.

tacet al fine

Sax.

tenor sax.

etc.

very quiet overtones, with a lot of air sound

Lptp.

tacet al fine

fine