

Regret of a Noiseless Sundering

For amplified saxophone quartet



Michael Edward Edgerton

Instrumentation:

soprano in b-flat; alto in e-flat; tenor in b-flat; baritone in e-flat

the score is transposed

Each player should have their own microphone and should clearly project the unvoiced and other soft sounds.

The extended techniques involve pitched and unpitched sounds, often using an ingressive airflow as indicated in the score. All techniques are to be sent through the horn.







Throughout the score, verbal cues set in quotations are indications toward the character of each corresponding section. These cues, taken from James Joyce's *A Portrait of the Artist as a Young Man* document the compositional process at the level of structural conception, and are not intended as programmatic elements of which an informed listener will come to a better understanding of the work. The cues are simply given as an attempt to communicate better to the performer, and how she/he may come to interpret and breathe life into the performance.

Accidentals:

In unmetered sections, accidentals apply only within each pulse or beat grouping (either duple or triple)

In metered sections, accidentals carry through the entire measure

Techniques:

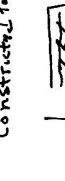
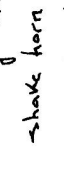
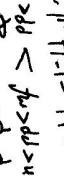
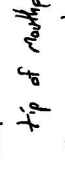
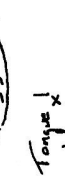
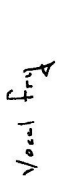
- ↑ - slightly higher - 1/4 tone higher
- ↓ - slightly lower - 1/4 tone lower
-  - blow spit through horn, resembling white noise with crackles
-  - blow air through horn, unpitched - no tone, either ingressive or egressive
-  - overblow air through the horn - violently, unpitched - no tone, unfocused & windy, storm-like sound, either ingressive or egressive
-  - growl through horn
-  - a special type of sonority featuring the perception of more than a single tone - most often heard as a melody accompanied by a drone. The articulatory maneuvers used in the production of reinforced harmonics involve the lips, tongue, soft palate and pharynx, among others. The notes of the melody that is available using this technique are derived from the harmonic series. In this piece, the performer is asked to use a one-cavity method of articulation utilizing a nasalized airflow.
-  - an oscillation between two non-adjacent pitches. The tone should be full and 'heavy' - may be accompanied by a slight voicing at the same pitch as the horn

- vocal fry
- thick, broad band connecting two non-adjacent pitches – it may be necessary to add a secondary inharmonic sound source to the gesture. Additionally, the tone should be aggressive and focused on the arrival point of the second tone
- both a slight change of pitch and timbral difference is intended with the *bite* indication, with the *ord* symbol referring to a change back to a legato, round 'normal' tone
- glissando with an extremely fast vibrato – the last note is approximate. The gesture should resemble a short flame dying out
- rolled /r/ through horn, both voiced and unvoiced
- the consonant /s/ is unvoiced
- tongue slap
- envelope bleeds into sound
- tip of mouthpiece, 50-50 breath and tone with air escaping on the sides, from tone to spit; belongs to the "long, slow waves" gesture
- adding a lateral whistle to single pitches, forming a slight multiphonic, playing on the tip of the mouthpiece
- shake horn
- initiated in throat, almost fully stopping airstream, but forcing through the larynx with nasal cavity closed
- blow air through horn without embouchure. Begin with a closed throat and gradually open through /i/ to /a/, moving both high f and e-flat keys. Keep focus on the keys, with soft blowing while slapping the tongue above and below the tip of the mouthpiece

Speaking Through Horn

A notation was developed that would allow for individual interpretations and identities

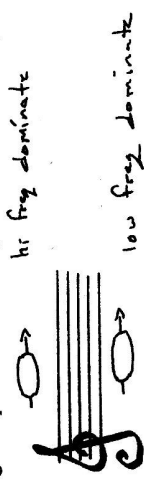
- egressive
- ingressive



the stems of the arrows indicate the general inflection of the word – the voice should follow the notated contours of each line to exploit the entire tessitura of any individual voice.



The highest space on each staff represents the highest region for each voice, while the lowest space on the staff represents the lowest region of each voice. Try to scale the intermediate regions uniformly. Notations above and below each staff refer to barely voiced and unvoiced behaviors, with those above representing high frequencies dominant, while those below represent low frequencies dominant



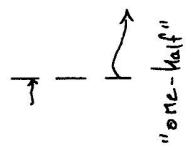
Two arrows on a single stem indicate an unbroken change:



Separation between an arrow and the next stem segment indicate a break or pause in phonation



The notation indicates an unbroken phrasing in which the voice leaps from either low to high, or as in this case, from high to low as smoothly as possible



Multiphonics:
I. fingered multiphonics

Handwritten musical score for fingered multiphonics. The score is organized into two systems, each with two staves. The upper staff of each system contains notes with fingerings (1-4) and some notes are circled or crossed out. The lower staff contains rhythmic markings and fingerings. An arrow points from the bottom system towards the right. Various musical notations like '43', '21', '32', and '10' are scattered throughout the score.

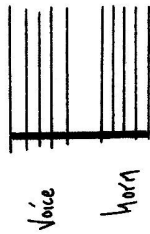
A series of empty musical staves. At the bottom left, there are a few handwritten notes and fingerings: '43', '21', '32', and '10'.

- II. Singing/Humming while playing tone
This multiphonic is the result of a voiced tone (vocal folds engaged) interacting with a fingered tone. The notation indicates the multiphonic with the voiced tone shown by the downward stem at concert pitch, and the fingered tone shown by the upward pointed stem.
- III. Vocal Fry while playing pitch or vocal fry with voice
The vocal fry, a classification of vocal fold oscillation below the level of pitch, interacts with either a fingered pitch or sung tone to form a complex sonority. This is shown by a pitch with an upward stem, and a non-pitch symbol with stems down.
- IV. Chant or split octaves with single played pitch
The term chant or split octaves, refers to a sonority with the perception of two or more tones – this time mostly involving an octave subharmonic. This may be accomplished by either: a) the combination of the vocal folds with the false (ventricular) folds, or b) an asymmetry of vibration in which a vocal fry is added to a 'normal' tone
- V. Voiced whistle
A voiced tone is combined with either a bilabial whistle or a lingua-dental whistle – in this piece, the player is asked to use a lingua-dental whistle

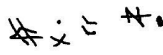
Notes for the 2nd movement:

Handwritten musical notation on a staff. The notation includes notes with stems pointing up and down, and dynamic markings: *mf* < *f*, *ppp*, and *p*. There are also handwritten notes: "whistle" and "v.s." with arrows pointing to specific notes. The notes are on a five-line staff.

- unvoiced; when *mp* to *ff*, these are heard as perceptible noise source (with or without tone); when *p* to *n*, these are heard as a filter to a pitched or fricative sonority
- whistle – try lingua-palatal – octave transpositions are OK
- tongue slap
- vocal fry on ingressive airflow

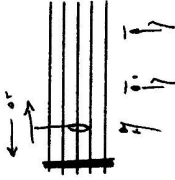


- all instruments have two staves – the top is for vocal sounds; the bottom for horn sounds. ALL vocal sounds are sent through the horn



- rolled /r/

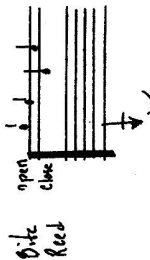
- shake horn



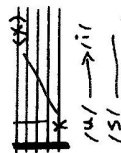
- use either ingressive or egressive airflow



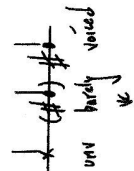
- with nasal production and tongue movement – a slight reinforcement of harmonics should result



- bite reed as indicated, while producing an ingressive vocal fry



- keeping embouchure on mouthpiece, transition from vocal /u/ to /i/, all the while producing an /s/ ---- naturally the open and fricative sonorities will be altered by embouchure



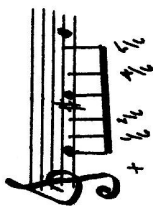
- voiced and unvoiced are self-explanatory – barely voiced refers to a mixture of tone and noise

g

growl



1/6, 2/6, and 1/4 tone higher
 1/6 tones refer to six equal subdivisions to the whole step
 for example:

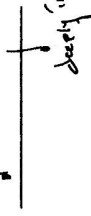


the 1/6 tones are used to represent compressed spectra



Notes for the 3rd movement:

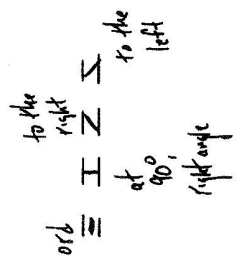
Tip of Mouthpiece



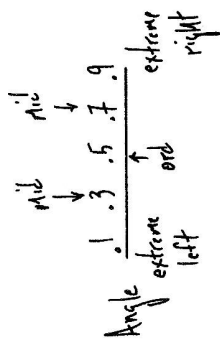
depth of depression



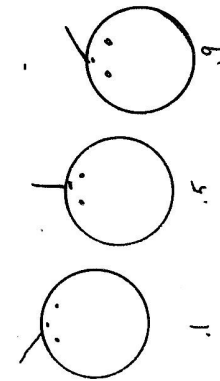
refers to perceptible air – air as a separate component



refers to the amount of rotation of mouthpiece in aperture



refers to the amount that the mouthpiece is shifted from normal



mouthpiece should stay centered in embouchure – although amount of reed will naturally vary (as if looking directly down on performer's head)