

Twelve Landscape views

III. Guqin, Soprano Saxophone, Electronics

Jeff Roberts

Instrumentation

Guqin

Soprano Saxophone

Technical Requirements

Hardware Requirements

Stereo sound diffusion system

2 Instrument microphones (lavlier, hypercardioid)

Two channel sound interface (2in, 2out)

Laptop computer

iPad (optional)

ADXL_235/ArduinoUNO accelerometer system (contact composer)

Software Requirements

Max-MSP Runtime software

iPad TouchOSC software (optional)

roberts_twelve_landscape_views_iii.zip (Max-MSP, TouchOSC & wav files)

Performance Notes

Time Notation

This electro-acoustic, live electronic piece uses a Max-Msp patch, controlled by the guqin performer, part of which contains a minute and seconds timer.

Unless otherwise noted in individual parts, the tempo for the music is **quarter note = 60**. A laptop with the Max-Msp patch loaded should be situated in front of the performers. On the screen will appear the minute and seconds timer.

The time notation is meant to allow parts of the piece to be either collectively coordinated by the ensemble (as in a traditionally notated performance), performed together in tempo but not coordinated, or improvised. Thus, in the score and parts two designations will appear:

0'05" *Ensemble*
(all)

Designates that some or all ensemble members should perform the following section closely synchronized, as they would in a traditionally notated score.

0'16" *independent*

Designates a point at which the performer should still play in tempo with other performers, but can count and perform their part on their own.

Time markings in the parts should be thought of as 'jumping off points': after you get the tempo from the clock and begin, performers don't need to continue to constantly watch the timer while performing, but just play the music in tempo. Ensemble cues will be given by one performer.

Regarding Amplification, Dynamic Levels and Volume Balance

Both Guqin and Soprano Saxophone will need to be amplified. Even with amplification, the saxophonist should take care to play within a dynamic range that matches the amplified guqin. In addition to guqin and saxophone balances, both performers will need to calibrate their volume levels to the electronic playback. In the guqin part, the curved lines above designated **res. ctrl.** (resonance control) represent sections where the accelerometer on the

guqin performer's left hand controls the playback of acoustic, spectral resonance of guqin, soprano saxophone and resonance from other sources (found objects, piano.) The goal of the piece in these sections is to **seamlessly blend live guqin and saxophone sound with resonant sound from electronic playback, creating new, conglomerate sonority.**

Soprano Saxophone



Circle designates **Niente**, either beginning from or returning to silence.



Floating Grace Notes. Beginning points are marked in subdivisions of the beat and should be fit into the rhythmic space occupied by the gesture

tongue slap

slap tongue against reed to produce a percussive un-pitched or semi-pitched sound. Notes are denoted with a triangle note head. **"rapid chromatic"** designates a *ad libitum* series of tongue slaps moving chromatically register. Note direction should roughly follow the contour in the score.

pitch bending

all pitch bends in the piece are within a micro-tonal range of a half-step or less (unless otherwise noted) Either short or long in duration, they should be graceful.

timbre trill

Designated with a wavy trill line, two alternate fingerings of same pitch with very little or no microtonal difference should be used to 'trill' the note.

flutter improv.

Technique description TBD.

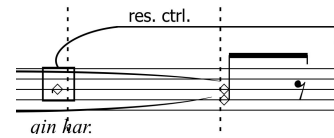
Performance Notes

“very light”

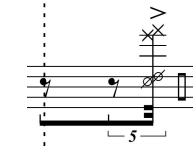
Fast chromatic lines (with smaller note-heads) should be played very light with almost a ‘whisper’ quality.

teeth on reed

Technique description TBD.



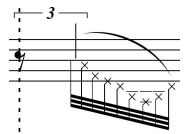
Guqin | Special Techniques



Right hand String Tap. Using the side of the thumb strike two strings between the 8th hui and bridge to produce a muted pitched sound.



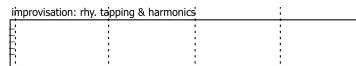
Left Hand Half Mute. Press the left hand down on the fingered pitches enough to allow a pitch to sound, but not to ring as will a full pressure fingering.



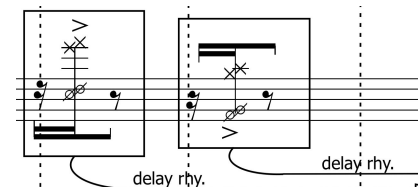
Left Hand Full Mute. Press down on the strings lightly with the left hand so that no pitch sounds when the string is plucked.



Percussive Body Knocking. Use the left and right hand fingers to either produce a dull thud knock (best done with right hand side of thumb around the 4th hui) or brighter accented attack (best done by flicking the side of the qin around the twelfth hui with the middle finger.)



Improvisation Box. A rectangular box designates a section of improvisation. Each box will have specific instructions about what music materials to improvise with.



Resonance Control. Designates electronic playback material that is to be controlled by the left hand of the qin player, tracked by an accelerometer chip. Often playback is meant to extend or enhance acoustic resonance: guqin, saxophone or both. Resonance includes Guqin and Soprano Saxophone pitches or partial spectra of pitches, cooking pot and wine bottle resonance tuned to match or expand qin and saxophone pitched material or piano resonance from struck/strummed piano strings. The guqin performer should produce slight and elegant rotations of the left hand to activate the resonance. Faster or slower motion can control the character and intensity of the resonances. The player should experiment with the expressive range of this sensor-controlled sound.

Rhythmic Delay Line. The box in the delay line notation represents the length of time the delay is turned on to sample the event. Once sampled, the computer plays back the event in predetermined delay intervals. These delay lines often happen in groups of 2-4 delays, which is meant to create a rhythmic collage. There are string bounce delays and pitch delays. With pitch delays, the performer should initiate the pitch before the delay recording begins to avoid capturing the attack transient in the sample.

Twelve Landscape Views, III. Guqin & Saxophone

written for Dinosaur Annex Music Ensemble
dedicated to Emily

Jeff Roberts
(2014)

♩ = 60

0'04''

Soprano Saxophone

Guqin

Percussive Tapping on Instrument Body

L.H.

R.H.

knock

flick

sim.

mf

tongue slap

0'11'' Ensemble

0'13'' sim.

3

5

3

5

0'15''

0'17''

0'19'' Ensemble

0'21''

0'23''

Sax.

Qin

mp

p

f

f

f

p

l.v.

3

5

5

3

5

0'25''

0'27''

0'29''

0'31'' Independent

0'33''

0'35''

Sax.

Qin

3

3

5

5

5

5

res. ctrl.

res. ctrl.

delay rhy.

0'37" 0'39" 0'41" Ensemble 0'43" 0'45"

Sax. *ppp* *p* *mf*

Qin *qin har.* *pp* *mf* *mf* *p*

Annotations: *res. ctrl.*, *t. slap*, *delay rhy.*, *L.v.*, *5*, *3*

0'47" 0'49" 0'53" Independent 0'55" 0'57"

Sax. *pp* *ppp*

Qin *mf* *p* *p* *mf* *mp*

Annotations: *res. ctrl.*, *Fstr. 11°*, *L.v.*, *Astr. 7°*, *qin har.*, *5*, *3*

0'59" 1'01" 1'05" Independent 1'07"

Sax. *ppp* *ppp* *ppp*

Qin *mp* *mp* *ppp* *ppp*

Annotations: *[res. ctrl.]*, *tapping*, *air*, *pitch*, *qin har.*, *sax. partials*, *res. ctrl.*, *5*, *3*

1'09" 1'11" 1'13" 1'15" 1'17" 1'19"

Sax. *res. ctrl. [collage]* *ppp* *pp* *mf* *pp* *mf* *t. slap* *rapid/chromatic* *ad lib.* *3* *3* *3* *res. ctrl.*

Qin *pp* *p* *res. ctrl.* *l.v.* *p* *res. ctrl.*

1'21" 1'23" 1'25" 1'30" Ensemble

Sax. *5* *5* *5* *t. slap 1/2 pitch* *f*

Qin

1'31" 1'33" 1'35" 1'37" 1'39" 1'41"

Sax. *t. slap* *mp* *pp* ***flutter improv.* *timbre trill* *high squeak* *t. slap*

Qin *mf* *qin har.* *res. ctrl.* *qin & pot res* *l.v.* *tap* *str. tap* *sim.* *res. ctrl.* *flick* *knock 5* *p f* *poi & pno; res.* *mp*

1'41" 1'43" 1'45" 1'46" Ensemble 1'49" Independent 1'51"

Sax. 28 flutter improv. mp [res. ctrl.] pp mf p t. slap

Qin 5 G & A Str. 7^o 8th hui l.v. tap str. tap mp ring modulation f improvised rhythm

1'53" 1'55" 1'57" 1'59" 2'01"

Sax. 31 flutter improv. mf p timbre trill mp < pp mf

Qin res. ctrl. pot res. mf ring modulation pp mf f p < f > pp mf ring modulation p res. ctrl. pot res.

2'03" 2'05" 2'07" 2'09" 2'11" Ensemble 2'13"

Sax. 34 flutter improv. high squeak flutter improv. res. ctrl. p mf pp teeth on reed

Qin [res. ctrl.] pp < mf > pp p < mf > pp delay rhy. delay rhy. tapping light mp

2'14" *Independent* 2'17" 2'19" 2'21" 2'23"

Sax. *ad lib.*
t. slap *rapid/chromatic*
p *mf* *p*
**flutter improv.
timbre trill
pp *p* *mf* *mp* *f*
t. slap high squeak
timbre trill

Qin R.H. muted string bounce
flick
improvised rhythm
mp delay rhy. (collage) *mf* *f* *mp* delay rhy. (collage)

2'25" 2'27" 2'29" 2'31" 2'33" 2'35"

Sax. timbre trill
mf
pp *mp* *pp* *pp* *mf* *p*

Qin *mp* delay rhy. (collage) *mp* delay rhy. *res. ctrl.* *pot. res.* *res. ctrl. [collage]*

2'37" 2'39" 2'41" 2'43" 2'45"

Sax. *pp* *mf*
ppp *mf*
res. ctrl. [collage] *res. ctrl. [collage]*
(*eb* is sample playback multiphonic)

Qin *mp* *f*
knock
pot. bottle, piano resonance
mp *mp* *mf*
delay rhy. (collage) delay rhy.

2'47" 2'49" 2'51" 2'53" 2'55" 2'57"

Sax. *pp* *mp* *ppp* *p*

[res. ctrl.]

Qin SOLO *mf* *mp* *p* *f* *mp* *f* *mf* *f*

knock delay rhy.

2'59" 3'01" 3'03" 3'05" 3'07"

Sax. (alternate fingerings) *pp* (alternate fingerings) *rapid*

res. ctrl. [collage]

Qin *mf* *f* *mf* *mp* *mf*

delay rhy.

3'09" 3'11" 3'13" 3'15" 3'17" 3'19"

Sax. *mf* *ppp* *mp* *ppp* *sim*

sporadic weak pitch key clicks timbre trill very light (microtonal fingerings)

res. ctrl.

Qin *pot res.*

5 10 5 11 5

3'21" 3'23" 3'25" 3'27" 3'29"

very light
12

Sax.

Qin

live sample #1

Playback Collage: Sample #1

mf f mf pp

3'31" 3'33" 3'35" 3'37" 3'39" 3'41"

teeth on reed

8va
back and forth between pitch and alt

Sax.

Qin

improvisation (3:32-34 material)

improvisation (0:04-23 opening rhythmic patterns)

live sample #2

[Playback: pitch bending]

delay rhy. (collage)

**flutter improv.

f mf pp

3'43" 3'45" 3'47" 3'49" 3'51"

very light
(micro. fingerings)

sim.

Sax.

Qin

delay rhy.

delay rhy.

[Playback: collage tapping]

**flutter improv.

pp mf pp mp pp

3'53" 3'55" 3'57" 3'58" *Independent* 4'01" 4'03"

Sax. timbre trill variable wider 'vibrato' very light :p high squeak P timbre trill very light P P

mp pp f pp mp f p f pp f

Qin improvisation: rhy. tapping & harmonics delay rhy.

[Playback: collage tapping]

4'05" 4'07" 4'09" 4'11" 4'13"

Sax. very light timbre trill very light (micro.) timbre trill very light

mf pp mf pp mp pp mp pp

Qin Lqw D str. 5° res. ctrl. tapping G & A str. 7° res. ctrl.

mf p f p mf pp

4'15" 4'17" 4'18" Ensemble 4'21" 4'23" 4'25"

Sax. high squeak timbre trill P P P P P P

mf pp pp mp f mp pp p

Qin res. ctrl. L.v. res. ctrl. res. ctrl.

4'27" 4'29" 4'31" 4'33" 4'35"

very even, smooth and quiet tone ***flutter improv.* *sim.*

Sax. *p* *ppp*

Qin *mf* *p*

res. ctrl.

4'37" 4'39" 4'41" 4'43" 4'45" 4'47"

Sax. *pp* *p* *mf* *p* *pp*

Qin *pp* *p* *mf* *p* *pp* *p*

res. ctrl.

4'49" 4'51" 4'53" 4'55" 4'57"

Sax. *f* *p* *f* *p*

Qin *f* *p*

res. ctrl.

4'59" 5'01" 5'03" 5'05" 5'07" 5'09"

Sax. 82

Qin

mf pp < f p mf p mf p

res. ctrl. timbre trill sim. sim.

5'11" 5'13" 5'15" 5'17" 5'19"

Sax. 85

Qin

mp p mp pp mp

res. ctrl. res. ctrl. res. ctrl.

5 5 5 L.v. Low C b har. 3 5

5'21" 5'23" 5'25" 5'27" 5'29" 5'31"

Sax. 88

Qin

mf p f pf mp

squeak **flutter improv. Bb har. cleb har. Bb har. res. ctrl. 5 5

5'33" 5'35" 5'37" 5'39" 5'41"

Sax. 91

Qin

f *pp* *f* *p* *pp*

Bb har. *c/eb har.* *pp* *Bb har.* *c/eb har.* *res. ctrl.* *b har.*

5'43" 5'45" 5'47" 5'49" 5'51" 5'53"

Sax. 94

Qin

f *p* *pp* *f* *pp*

res. ctrl. *b har.* *c/eb har.*

5'55" 5'57" 5'59" 6'01"

Sax. 97

Qin