

The Sax Cloud

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DESCRIPTION

The general sound of this work is quiet. The audience is arranged in a circle in the middle of the room and the musicians form a circle around them. I want the audience to come to the sound as much as it is projected to them.

The saxophonists will be divided into 4 quartets and a Rova member will be the leader for the each quartet. They will be responsible the sound material and process's that will be utilized in this work and will have various cues which are detailed below.

Another important aspect of the work is the spatial – Many of the musical instructions and improvisation ideas will be to move the center of the sound around the room. Motion side to side and across the circle utilized.

The conductor will be giving cues that are looking at changing the sculptural aspects of the room sound. The leader of the quartet is responsible implementing the cues for their quartet. If the conductor cue is missed they can establish it by showing a “C” hand cue. The conductor will relinquish the attention of the entire group so that the quartet can go back to the leaders cue.

All cues start on the downbeat of the conductor.

SAX CLOUD: MUSICIAN PART

CUES

The Five graphic scores are cued in by fingers and start with the index finger as one. Tone row is 1, Rhythms is 2 etc. The secondary cues indicate the variations and use the fingers pointing horizontal. Six is the thumb and seven is the thumb and index finger. The sound and process cues will be listed with their descriptions below.

The elements employed are as follows:

FIVE GRAPHIC SCORES

1. Tone Rows- 2 variations
 - A. Long tone slow pulse game- **palm facing up**
 - Tone & rest are the same length: **One finger to the side**
 - Tone and rest cued by leader: **Two fingers to the side**
 - Tone and rest cued by each musician: **Three fingers to the side**
 - B. Long tone game in order- **palm facing down**
 - Players cut off by the next player: **One finger to the side**
 - Player overlaps the previous player: **Two fingers to the side**
 - Player leaves a rest before coming in: **Three fingers to the side**

Modifiers: Player free to choose which variation of the cues below.

- Swells: **Index Finger and thumb making crescendo/decrescendo symbol**
 - Trills: **Index finger and middle finger flickering. (free to choose 4 variations)**
2. Rhythm's- 7 lines cued by fingers to the side. If no finger cue player free to choose any line.
 3. Six box elements: M = Multiphonics, B = Breathing cues, T = Tongue, R= Rhythm, K= Keys, V = Voice, Pictures = self composed ideas.
 4. Six box elements: Same as above
 5. Codex Seraphinianus elements: 1-5 sub cues- fingers pointing to the side

PROCESS CUES

- Ascending/Descending: **point up/point down.**
- Solo on top (**hand on head**) **Leader selects soloist.**
- Number of players- **Leader points to members who will play.**
- Links- **Crossed fingers. Up means open, down means as indicated by Leader or conductor.**
- Join another quartet- **Clasped hands and Conductor indicates quartet.**
- Return to previous material or Memory Cue- **flat hand up to flat hand down.**
- Open Improvisation with existing material- **Okay sign**
- Open Improvisation- **Okay sign in circular motion**
- Order of playing- **Finger circle right or circle left**
- Change sound material and keep process: **Index circle at right angle to ground.**
- Cycler: **figure 8 signal with 1-3 fingers for which one to do. No. 1 is the default**
 1. Change when leader changes
 2. Change in specific order
 3. Change at any time
- Memory Cue: remember what you are playing to play back later: **{point to head}**
- Quadrant Signal cues:
 - Everyone plays: **Two hands above head- everyone plays**
 - One Quadrant Plays: **One hand overhead, one hand parallel to the ground 1/4 play. Quadrant is selected by composer**
 - Two Quadrants Play: **Both hands parallel to the ground 1/2 of the group plays. Conductor selects two quadrants.**
 - Three Quadrants Play: **One hand parallel to the ground 3/4 of the group plays. Conductor selects 3 quadrants to play.**
- Tempo- **Index finger tapped in tempo desired**
- Intercut: **Scissor motion with fingers.**

SOUND CUES

Sound Cues (cue for sound is hand cupped by ear, One to 4 fingers pointed up indicate which one. Default is in mouth, point to side is out of mouth), Key sounds can be added to any of the sound cues.

1. Breathing sounds 1- 5
2. Other sounds 1-6
3. Tongue sounds 1-5
4. Voice sounds 1-3

BREATHING (make use of tongue to change mouth cavity resonance)

1. Breath to tone (change pitch with fingerings), **Index finger to the side**
2. Breath & Tongue tap (change pitch with fingerings): **Two fingers to the side**
3. Breath with pursed lips to create an airstream at mouthpiece (change pitch with fingerings) **Three fingers to the side**
4. Breathing Rhythmically: **Four fingers to the side**
5. Breathing with all the keys down: **five fingers to the side**

Other

1. Stopped bell with all keys down
2. Multiphonics
3. Rolling Multiphonics
4. Tone & tongue note sequences
5. Quiet octaves starting with breath
6. Middle register note switches using long and short fingerings

Tongue

1. Bounce tongue on the roof of the mouth for a clattering sound
2. Tongue stop of tone
3. Tap tip of reed
4. Konokol language with mouthpiece close to the mouth. Ta-ka, ta-ki-ta, ta-ka-dimi, etc
5. Slap

Voice

1. Singing in horn
2. Singing while playing notes
3. Talking into horn