

pete stollery

squirt

(1994)

for alto saxophone and tape

squirt

for alto saxophone and tape

alto saxophone
DAT player

SQUIRT was composed for Doug Skinner, who gave the first performance on 13th April 1995 at South West Texas State University, San Marcos, Texas, USA.

The score is in both proportional and metered notation. The saxophone part is transposed and treble clef is assumed throughout.

The saxophone is amplified and three microphones are required; one placed over the keys of the saxophone, one at the bell and one for the performer's voice. The signal should then be mixed and fed in mono to a loudspeaker at the centre of the stage, just in front of the performer.

It is preferable that the tape part is diffused over a system of loudspeakers to enhance the dynamic and spatial features of the sounds on tape. If this is not possible, then the saxophone and tape part should both emanate from two loudspeakers with the saxophone panned centre and the tape part in stereo.

Vocalisations should be made into the microphone provided and all consonants are unvoiced. The vertical position in the box of the consonant determines the shape of the mouth when producing it; a high position determines an eee shape for the mouth and a low position, an ooo shape.

(g) glissando


SM senza misura


M revert to metered notation


↓
(above notehead) change to alternative fingering

 flutter tongue

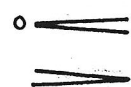
⊗ — air tone (breath only)

 key slap

 as fast as possible

 slam tongue hard against mouthpiece to cut off note

↑
⋮ coincidence points between saxophone and tape parts

○  start from/end up at zero volume

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♩ = 60 SINGLE GESTURE

alto sax

SM

(accel)

rit

M ♩ = 60

alto sax

*5) (flut ~ norm)

SM

*6)

4"

7 1/2"

alto sax

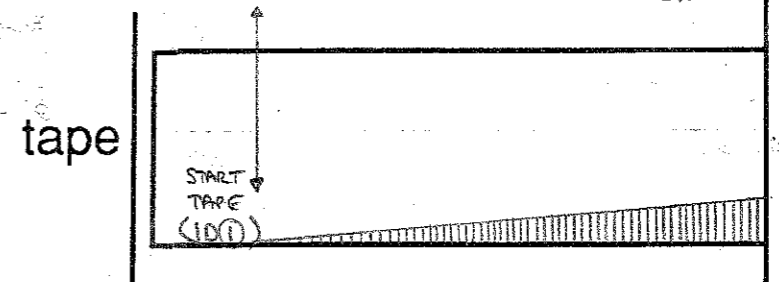
SM

M (as fast as possible)

(alternate fingering)

alto sax

- * 1) This must begin imperceptibly with breath only and crescendo, as well as sweeping upwards through the frequency band, ending with the tongue slap on the "C". It must be performed as one single gesture.
- * 2) This must begin imperceptibly and gradually change to normal tone "G" over the course of the bar.
- * 3) This accel. must be gradual as should the subsequent rit. The speed reached at the end of the accel. should not be too fast.
- * 4) At each arrowhead an alternative fingering should be employed.
- * 5) Gradually move from flutter tongue to normal tone production.
- * 6) Unvoiced, unlunged consonants vocalised into vocal mic, harmonic content dependent on vertical position in box. Higher position indicates towards high end of frequency spectrum (mouth shaped to produce "eee" sound).



SM 0,00 (PROPORTIONAL NOTATION) 0,05

0,05 0,10 0,15 0,20 0,25 0,30 0,35

0,35 0,40 0,45 0,50 0,55 1,00 1,05

1,05 (flut.) ~ 3)

- * 1) Wait for cue from tape before starting clock.
- * 2) Gradually decrease frequency of articulations until 0'56.
- * 3) Gradually move from flutter tongue to normal tone for length of "C" until "Ab" at 1'08.

1,05 | 1,10 | 1,15 | 1,20 | 1,25 | 1,30 | 1,35

alto sax

tape

1,35 | 1,40 | 1,45 | 1,50 | 1,55 | 2,00 | 2,05

alto sax

tape

2,05 | 2,10 | 2,15 | 2,20 | 2,25 | 2,30 | 2,35

alto sax

tape

- * 1) Three separate gestures.
- * 2) Gliss. as smooth as possible.
- * 3) Whilst glissing between the G + and Bb, move gradually from flutter tongue to normal tone production.
- * 4) Gliss. not as smooth as on previous occasions; should be more chromatic gliss than portamento.

2,35 2,40 2,45 2,50 2,55 3,00 3,05

alto sax

tape

3,05 3,10 3,15 3,20 3,25 3,30 3,35

alto sax

tape

3,35 3,40 3,45 3,50 3,55 4,00 4,05

alto sax

tape

- * 1) Chromatic gliss. which begins with breath tone only and gradually moves towards normal tone production by the time the Bb is reached.
- * 2) To emphasize accents, articulate "t" and "k" into mouthpiece.
- * 3) Use alternative fingering at each arrowhead (as on page 1)
- * 4) Vibrato would gradually become so intense that the "C" changes to a series of pulses which, in turn, gradually slow to the final "C" at 3'41.
- * 5) As fast as possible and mixture of intensities and articulations (eg., flutter tongue, key slaps, vocalisations, normal tone production, etc.).

4,05 4,10 4,15 4,20 4,25 4,30 4,35

alto sax

tape

4,35 4,40 4,45 4,50 4,55 5,00 5,05

alto sax

tape

*2) molto vib

*3) (every 4th F#)

*4) (every 3rd Eb)

5,05 5,10 5,15 5,20 5,25 5,30 5,35

tape

5,35 5,40 5,45 5,50 5,55 6,00 6,05

tape

- * 1) As fast as possible and mixture of intensities and articulations, as at 3'58, but matching energetic gestures on tape with an increase in density towards "D" at 4'30.
- * 2) Vibrato should commence as fast as possible, with the oscillations slowing gradually to a frequency of approx. 8Hz ($\downarrow @ \downarrow = 120$) at the change of pitch to F# at 4'46.
- * 3) Each iteration of the F# (every fourth one slightly accented) should initially occur at the same frequency as the oscillations of the vibrato at the end of the held G# (approx. 8Hz), but then gradually slow until a frequency of 6Hz ($\downarrow @ \downarrow = 90$) is reached by the change of pitch to Eb at 4'53.
- * 4) Each iteration of the Eb (every third one slightly accented) should initially occur at the same frequency as that reached by the F# iterations by 4'53. These gradually slow until the change of pitch to C at 4'56, with the subsequent C iterations continuing the gradual slowing at the same rate.

6,05 6,10 6,15 6,20 6,25 6,30 6,35

tape

6,35 6,40 6,45 6,50 6,55 7,00 7,05

alto sax

tape

7,05 7,10 7,15 7,20 7,25 7,30 7,35

alto sax

*1) Y Y Y Y Y non vib

normal vib

(b)5

P F P

tape

* 1) At the "Y" sign, minor fluctuation in pitch downwards, almost like a single molto vibrato gesture.

7,35 | 7,40 | 7,45 | 7,50 (no break) | 7,55 | 8,00 | 8,05

alto sax

tape

8,05 | 8,10 | 8,15 | 8,20 | 8,25 | 8,30 | 8,35

alto sax

tape

* 2) move away from microphones

8,35 | 8,40 | 8,45 | 8,50 | 8,55 | 9,00 | 9,05

alto sax

tape

GRADUAL ACCEL. →

- * 1) Arpeggios to be played as fast as possible rather than measured according to proportionate notation. Time "catches up" on subsequent sustained notes.
- * 2) Between this point and approx. 10,00 the performer must gradually move away from the microphones and slowly turn her/his back on the audience and leave the stage still playing. Continue playing offstage, if necessary, but playing must cease by 10,00. This section should feel like a long drawn-out diminuendo.
- * 3) Gradually move from flutter tongue to normal tone production.

9,05 9,10 9,15 9,20 9,25 9,30 9,35

alto sax

tape

9,35 9,40 9,45 9,50 9,55 10,00 10,05

alto sax

tape

10,05 10,10 10,15 10,20 10,25 10,30 10,35

tape

10,35 10,40 10,45 10,50

tape

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* 1) Stop, turn to face audience and articulate clearly, then continue to leave stage.
 * 2) Breath only with keys pressed as if to produce bracketed "C".