

I scream at the wind (I hear no answer)

for amplified soprano saxophone, live electronics and tape

Matthew Grouse

REHEARSAL SCORE

2016

I scream at the wind (I hear no answer)

Duration: 7'35"

1 soprano saxophonist, 1 Laptop performer + 1 sound mixer (off-stage)

Equipment needed

x 2 – on-stage speakers acting as a stereo pair

mixing desk / PA system (controlled by one musician offstage, preferably in the middle of the audience)

Laptop running Max MSP (use pre-existing patch, available from the composer – This will include the tape part)

Stereo pair of microphones for saxophone amplification

Audio interface

Cables to output the sound to the PA system from the interface (connected to the laptop)

Stopwatch for saxophonist

Live Electronics instructions

- . Some points of desired processing are indicated in the score, timings are not to be followed prescriptively - improvisation with electronics is encouraged.
- . The piece is divided into 2 cues, wait for saxophonist to indicate when to start the 2nd cue.

Saxophone instructions

- . The notation is only to be used as a guide for interpreting the piece. The tape part is fixed but improvisation is encouraged.
- . A recording of the piece performed by Lewis Banks is available from the composer. It is encouraged to study this recording before working on the piece.

For Lewis Banks

I scream at the wind (I hear no answer)

Matthew Grouse (b.1996)

Sax written at transposing pitch

Soprano Saxophone

Live Electronics

Tape

- ⊙ = small landmark
- ⊕ = important landmark/end of gesture
- = tape stops or cuts suddenly

interplay with the concert F tone in tape part

very breathy and brittle - experiment with the amount of breath bleeding into the note

0'00" - 0'22" Fade in of high frequencies / wind like textural material

0'23" - 1'19" - Mid register 'flutey' figure starts to fade in and become audible. The high frequency held notes start to slowly gliss in both directions as the introduction of lower bit-rate tones become more prominent.



1B

continue to develop ideas based around the G making the phrases more continuous

Experiment with (until directed otherwise):
1.) speed of vibrato creating a beating effect
2.) loosening embouchure, exposing varying partials
3.) dynamics - varying whether you are foreground or background
4.) Microtonally altering pitch (quasi) - lip bending or by other means

Sop. Sax.

Live elecs.

Tape

1C

2

A sense of momentum and moving forward is important. Intensity should very gradually be increasing at a rate that seems appropriate in consideration with the tape part

Start to experiment with timbral trills always centred around the G. (example pitches to trill with the G are shown between the brackets)

dynamics gradually becoming more erratic

Vary lengths of cresc. and dim.

Varying trill speed, and the the pressure on the trill key

Sop. Sax.

trill (G, G#4, A, Bb, B, C)

Live elec.

Tape

1'10" ca. 1'12"

1'20"

1'30"

gliss.

1'20" - 2'13" The low bass gliss starts to become audible. Sense of angst and dread gradually increasing / prominence of 4 bit (glitchy) sounds increasing.



continue. using timbral trills as ad lib. material

Sop. Sax.

trill mf

Live elec.

Tape

1'40"

1'50"

2'00"

gliss.



1E long held G becoming overblown and oppressive

ca. 8"

Let glimpses of lower partials bleed through 'glitch' effect

ca. 10"

1F

overblowing & increasing vibrato until reaching maximum intensity

stop incredibly abruptly

Sop. Sax.

f ffff

increase reverb and gain to create distortion - cut all processes & amplification at 2:28:298

increase reverb and distortion

Live elec.

Tape

gliss.

2'10"

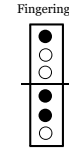
2'20"

2'30"

gliss.

2'14" - 2'28" - The bass gliss falls to a lower pitch, almost like gearing up for the climactic point. The intensity and volume of this gesture becomes overwhelming.

2:28:298 - Abrupt end to huge gliss / build up.



wait for ca. 6"

2A melding with the sine-like tones in the tape part

Sop. Sax.

continue to ad lib. on this idea

Live elects.

start incredibly quietly then begin to ad lib. cresc. / dim./

ca. 2'36"

2'40"

2'50"

3'00"

Tape

2'29" – 3'16" – Sparse sound world. Gently flowing sine-like tones; sustained drone and wind-like material.

Sop. Sax.

Vary whether you blend into the tape part or enter the foreground

Live elects.

3'10"

3'20"

3'30"

Tape

3'17" – 3'52" – Clicking / wurring / percussive sound starts to fade in along with a reverb-y drone gradually becoming more distorted.

Sop. Sax.

2B

ad lib. on this rhythmic figure staying with the bracketed register below until the next register is given

vary between starting with a loud attack and dim. quickly until a quiet air noise + starting quietly and cresc. quickly until very loud accented notes

Live elects.

3'40"

3'50"

4'00"

Tape

3'53" – 5'09" – Rhythmic bubbling enters. Different pitch and rhythm variations of this figure start to fade in thickening the texture. The intensity and gradual build-up commences.

4

2C ad lib. in new register

Sop. Sax.

Live elects.

Tape

ca. 4'01" 4'10" 4'20" 4'30"

2D vary length between 4 - 8"

ad lib. on this figure staying with the bracketed register below until the next register is given

Increase distortion as note swells and try and cut the process abruptly immediately after the accented note

p *ff*

continue in this fashion for all swells

Start any time between 4'15" and 4'30"

Sop. Sax.

Live elects.

Tape

4'40" 4'50" ca. 4'51" 5'00"

Combine elements of figure 2B with 2D and 2E

2E ad lib. in new register

continue whilst reducing dynamic

wait for ca. 2"

2F held multiphonics hold for ca. 10

continue to increase reverb and gain / distortion

Sop. Sax.

Live elects.

Tape

5'10" 5'20" ca. 5'26"

hold for ca. 6

hold for ca. 6

2G hold E then start to re-articulate, weaving in and out of the tape + dim.

wait for ca. 2-4"

fff *sub mp*

increase reverb and distortion

cut reverb abruptly

gradually reduce distortion

wait for sax

wait for sax

wait for sax

5'10" - 5'12" - Accelerando rhythmic swoosh rises in pitch preceding the second climactic point.

5:12:726 - build up ends, stopping most elements of sound. Rising swoosh is carried on into reverb-y decay with a high frequency buzzing, falling in pitch and transforming gradually into a rhythmic rit, gradually settling on a concert D.

CUE the 3rd gesture by signaling for the laptop performer to press play.

3A

Extremely erratic, noisy playing.

Circular breathe whilst growling / continuously singing a multiphonic finger as many separate pitches as possible, as fast as possible. Feeling of chaos in desired.

Sop. Sax.

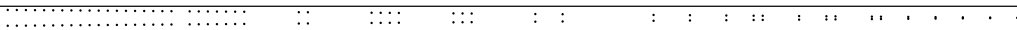
continue in this fashion for approx 40 seconds whilst naturally running out of steam

ffff

start to reduce distortion to untreated

Live elects.

slight distortion to give the sax bite



START NEW CUE

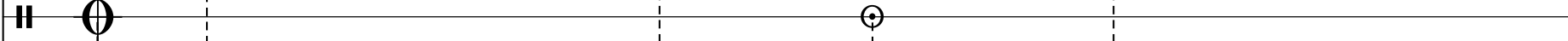
5'30"

5'40"

5'50"

6'00"

Tape



ca. 5:28 - start this cue at exactly the same time as the sax swoosh upbeat followed immediately by incredibly loud and abrupt cacophony that starts to decelerate and diminuendo.

ca. 5'45" - 6'20" - The entrance of the 3rd gesture continues to die away. Ethereal flurries start to fade in alongside harsher 4 + 10 bit sounds. Glisses in both directions.



3B approx ♩=60

Experiment with breathy harmonics and vary the amount you highlight different partials

p

continue to ad lib. in this fashion

Sop. Sax.

Live elects.

start to increase reverb until sax blends with the tape

start to reduce reverb until only very slight reverberation

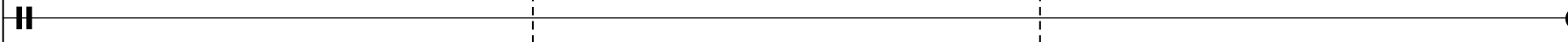
6'10"

ca. 6'15"

6'20"

6'30"

Tape



ca. 6'30" - 7'00" Flurries start to die out, harsh 4 bit sounds become more sustained with reverb and die away. Two strains of high sax notes (beeping) become clearer whilst very low, warped flurries underpin them. The 'wind' sounds start to become more noticeable.



vary registers and dynamics. Also explore how audible the key sounds are in comparison to the breathy harmonics

3C

continue in the same fashion as figure 3B but holding based around a held G

Sop. Sax.

Live elects.

6'40"

6'50"

ca. 6'53"

7'00"

Tape



6

Sop. Sax. **3D** *imitating flitting tape beeps, try to weave in and out always remaining on the G*

gradually reduce frequency of 'beeps'

3E *Requires exact synchronisation with tape for last 'beep'*

pause until end of the piece

Live elects. *p* *reduce reverb until completely untreated for last note* *pp*

Tape **||** **7'10"** **7'20"** **7'30"**

ca. 7'05"

ca. 7'12" – 7'20" – Two strains of beeping become dryer (reverb slowly removed) and get gradually closer in pitch moving towards a concert F. The final two beeps are in pitch and rhythmic unison; use the penultimate one to cue the last beep.

ca. 7:20 – Last beep on concert F leaves only the sounds of 'wind' still playing.

ca. 7:30 – Abrupt swell / crescendo of 'wind' gets cut sharply, ending the piece.