

feedback vii: *speak, contain*

Ted Moore

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by Ted Moore

Performance Notes:

♯ = play pitch a quarter tone sharp (+50 cents)

♭ = play pitch a quarter tone flat (-50 cents)

♯♭ = play pitch a sixth tone (33 cents) in the direction indicated

The saxophone is prepared with a small lapel microphone in the head joint instead of the mouthpiece (a cheap one will suffice, I've used an Audio-Technica Pro 70). This microphone is sent through a feedback system (software provided by the composer) in order to create audio feedback sounds. On the saxophone staff, pitches are approximate, except the last Bb.

Ossia staves in the horn part indicate (transposed) sounding pitches when needed. Changing the amount of stoppage should follow the pitches and glissandi indicated in the ossia staves. Resulting timbral change will be a welcome correspondence.

In measures 88 to the end, the saxophone feedback system will be producing pitches from the E harmonic series. The other instruments should listen carefully to this harmonic series and tune their partials to the saxophone's tuning. The precise tuning may vary slightly depending on the placement of the microphone, size of the room, model of saxophone, etc.

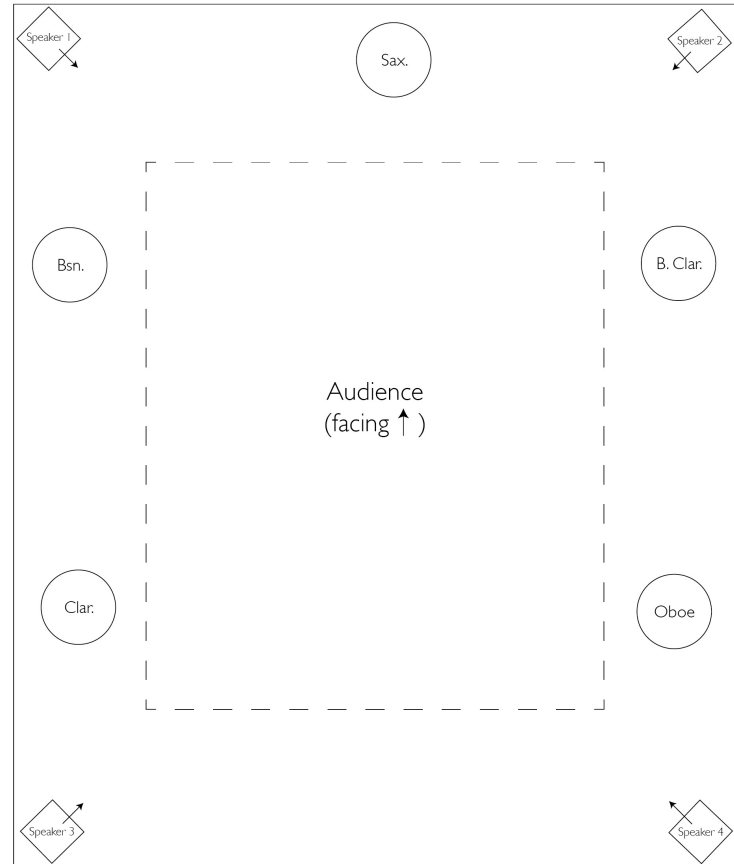
The 4 channel tape part is for a normal quadraphonic array.*

The saxophone is to sit (on a saxophone stand if available) center stage on the proscenium, and not touched until measure 77. The saxophonist can walk onto stage and pick it up during measure 76. There should be a small amount of light illuminating the saxophone and where the saxophonist will stand. Otherwise, the house should be dark with stand lights for reading parts.*

The ensemble should be spatialized according to the diagram.*

*These are ideal performance circumstances, but if the lighting, spatialization of speakers, spatialization of ensemble, and/or position of the saxophone & saxophonist are not possible, the ensemble can make whatever adjustments are warranted.

Bird's Eye View of *speak, contain* Spatialization



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♩ = 60

Oboe
Flute
Bassoon
Horn in F

ppp < *f* > *pp* *ppp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* < *ff* >

ppp < *mf* > *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *ff* > *pp*

13 adlib fast rhythms with these three pitches

Oboe
Flute
Bsn.
Hn.

sfz *mp* *mf* *pp*

pp *pp* *f* *mp* *p* *ppp*

pp *f* *mf* *f* *mp* *pp*

mp < *mf* > < *f* > *pp* < *mf* > *p* *pp* < *ff* > *pp*

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20

Ob.

Fl.

Bsn.

Hn.

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

n *mp* *p* *f* *pp* *mp* *mf* *p* *mf* *f* *mp*

mp *f* *pp* *mp* *pp* *mf* *pp*

ppp *p* *mf* *p* *f* *pp* *f* *pp* *mp* *mf* *pp* *pp*

28

Ob.

Fl.

Bsn.

Hn.

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

pp *ppp* *pp* *f* *mp* *pp* *ppp* *n* *p* *p*

pp *mp* *pp* *mf*

f *p* *pp* *p* *mp* *pp* *mf*

release this measure and move to measure 42
when tension is released in tape part

Musical score for measures 36-41, featuring Oboe (Ob.), Flute (Fl.), Bassoon (Bsn.), and Horn (Hn.).

- Ob.:** Dynamics range from *mf* to *pp* to *mp* to *mf* to *ff*. Includes a triplet in measure 40.
- Fl.:** Dynamics range from *mf* to *p* to *pp* to *mp* to *mf* to *ff*. Includes a triplet in measure 40.
- Bsn.:** Dynamics range from *mp* to *p* to *p* to *mf* to *ff*. Includes a triplet in measure 40.
- Hn.:** Dynamics range from *p* to *mf* to *pp* to *pp* to *mf* to *ff*. Includes a triplet in measure 40.

Annotations: "adlib fast rhythms with these three pitches" (Bsn. and Hn. measures 40-41).

Musical score for measures 42-47, featuring Oboe (Ob.), Flute (Fl.), Bassoon (Bsn.), and Horn (Hn.).

- Ob.:** Dynamics range from *pp* to *f* to *pp* to *mp* to *pp* to *pp* to *pp* to *pp* to *pp* to *mp*. Includes triplets in measures 44 and 45.
- Fl.:** Dynamics range from *pp* to *mp* to *pp* to *mf* to *pp* to *mp* to *pp* to *ff* to *pp*. Includes a triplet in measure 45.
- Bsn.:** Dynamics range from *mp* to *ff* to *pp* to *ff* to *pp* to *f*. Includes wavy lines for "pulsing loudness fluctuations in context of dynamics" and triplets in measures 45 and 46.
- Hn.:** Dynamics range from *mf* to *f* to *mf* to *f* to *mp* to *pp* to *p*. Includes a triplet in measure 45.

Annotations: "slight microtonal fluctuations" (Bsn. measures 42-43), "pulsing loudness fluctuations in context of dynamics" (Bsn. measures 42-43), "adlib fast rhythms with these three pitches" (Hn. measures 45-46).

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Musical score for measures 49-55, featuring four staves: Oboe (Ob.), Flute (Fl.), Bassoon (Bsn.), and Horn (Hn.).

- Ob.:** Starts at measure 49 with *pp*. Dynamics include *pp*, *f*, *pp*, *pp*, *mp*, *p*, *mp*, *mf*, *p*, *mp*, *pp*, *ff*, and *pp*.
- Fl.:** Starts at measure 49 with *pp*. Dynamics include *ff*, *pp*, *f*, *pp*, *ff*, *pp*, *mp*, *ff*, *pp*, and *ff*.
- Bsn.:** Starts at measure 49 with *f*. Dynamics include *pp*, *mp*, *mf*, *mp*, *f*, *f*, *pp*, *mf*, and *pp*. Includes wavy lines indicating vibrato.
- Hn.:** Starts at measure 49 with *mp*. Dynamics include *mf*, *pp*, *f*, *mp*, *p*, *mf*, *f*, *pp*, *mf*, and *f*.

Musical score for measures 56-62, featuring four staves: Oboe (Ob.), Flute (Fl.), Bassoon (Bsn.), and Horn (Hn.).

- Ob.:** Starts at measure 56 with *ff*. Dynamics include *pp*, *mp*, *pp*, *mp*, *pp*, *mf*, *ff*, *pp*, *pp*, *f*, *pp*, and *ff*.
- Fl.:** Starts at measure 56 with *pp*. Dynamics include *mp*, *pp*, *mp*, *mf*, *f*, *mp*, *f*, *pp*, *mf*, *f*, and *ff*.
- Bsn.:** Starts at measure 56 with *mf*. Dynamics include *f*, *pp*, *mp*, *f*, *mf*, *f*, *p*, *f*, and *ff*.
- Hn.:** Starts at measure 56 with *mp*. Dynamics include *mf*, *f*, *mp*, *f*, *mf*, *pp*, *mp*, *pp*, and *ff*.

Annotation: slight microtonal fluctuations

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Musical score for measures 63-68, featuring four staves: Oboe (Ob.), Flute (Fl.), Bassoon (Bsn.), and Horn (Hn.).

- Ob.:** Dynamics include *pp*, *ff*, *pp*, *f*, and *ff*. The staff shows melodic lines with slurs and accents.
- Fl.:** Dynamics include *p*, *ff*, *mf*, *ff*, *mf*, *ff*, and *f*. The staff includes triplets and slurs.
- Bsn.:** Dynamics include *mf*, *f*, *mf*, *f*, *p*, *f*, *ff*, *p*, *ff*, and *sfz mp*. The staff features complex rhythmic patterns with triplets and slurs.
- Hn.:** Dynamics include *mp*, *ff*, *pp*, *mf*, *ff*, *p*, *ff*, and *p*. The staff shows melodic lines with slurs and triplets.

release this measure and move to measure 76
when tension is released in tape part

Musical score for measures 69-75, featuring four staves: Oboe (Ob.), Flute (Fl.), Bassoon (Bsn.), and Horn (Hn.).

- Ob.:** Dynamics include *mp* and *fff*. The staff shows melodic lines with slurs and accents.
- Fl.:** Dynamics include *mf* and *fff*. The staff includes slurs and accents.
- Bsn.:** Dynamics include *mf*, *sfz mp*, *mf*, *ff*, *pp*, *ff*, and *fff*. The staff features complex rhythmic patterns with slurs and accents.
- Hn.:** Dynamics include *ff*, *sfz mp*, *ff*, *ff*, *p*, *ff*, *pp*, *ff*, and *fff*. The staff shows melodic lines with slurs and triplets.

Musical score for A. Sax. (Alto Saxophone) part, showing a few measures of music with slurs and accents.

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number indicates just intonation partial of concert E harmonic series

80

Ob. *ppp* (7)

Fl. *ppp* *f* (5)

Bsn. *ppp* *f* (2)

Hn. *ppp* *f* *ppp* (1)

A. Sax. LSK 1 LSK 1 & 2 LSK 1 & 3 LSK 3 hold al fine

adlib fast rhythms with keys

optional extended ending: repeat mm. 90-106 as long as desired.

94

Ob. *f* *ppp* (5) *ppp* *f* (7) *ppp* *f* (5) *ppp* *f* *ppp*

Fl. (11) *ppp* *f* (9) *ppp* *f* (5) *ppp* *f* *ppp* *f* *ppp*

Bsn. (1) (4) (3) *ppp* *f* *ppp* *f* *ppp*

Hn. *p* 3 *ppp* *f* *ppp* *p* 3 *ppp* *f* *ppp* (1)

A. Sax.

play as one harmonic series