

Performance Notes

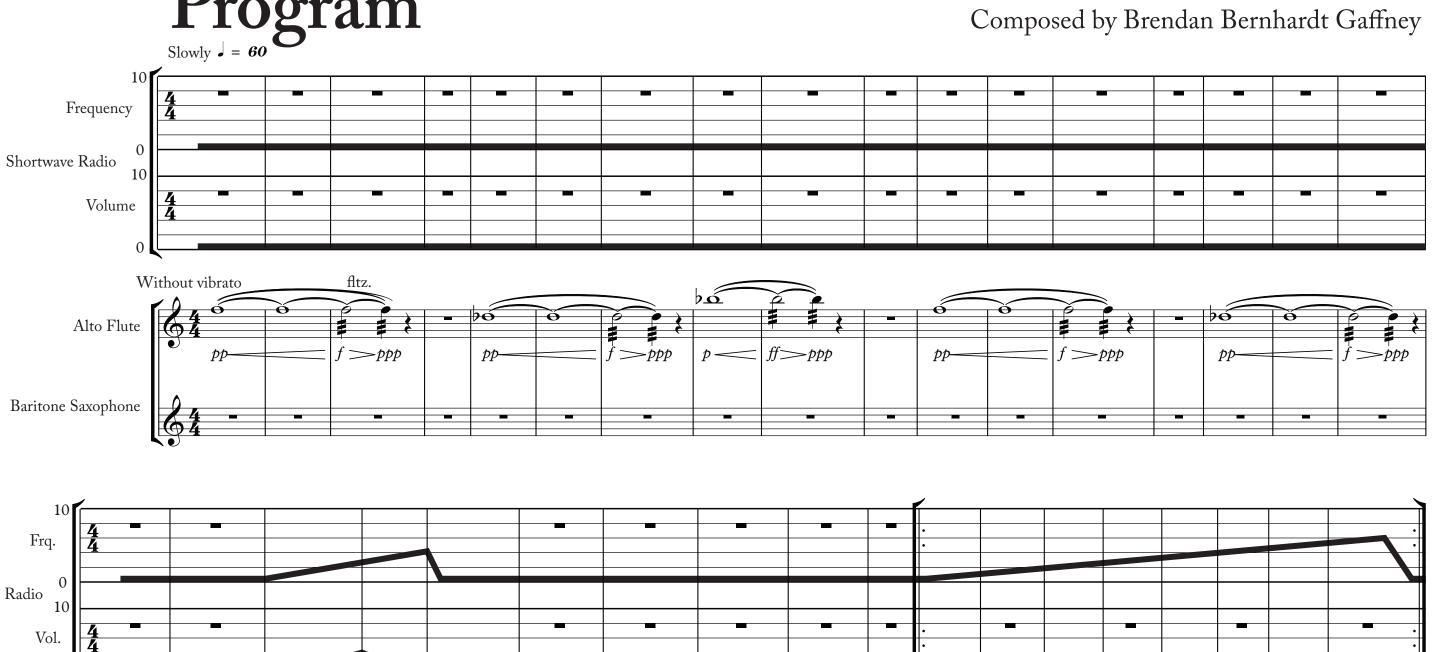
This piece is composed for three players. The alto flute and baritone saxophone can read from the parts page, and the radio is to read from the score. It was originally intended to be processed by a computer live, using a granular resynthesis program, which can be found at http://bit.ly/tKAp5W. It may be necessary for a fourth player to attend to the computer. Microphone placement for the computer program should be such that each instrument is picked up equally, and there is no clipping when each is playing at its loudest. This program should run from a separate position than the players, and be given its own spot and a localized speaker, and not be broadcast over a soundsystem.

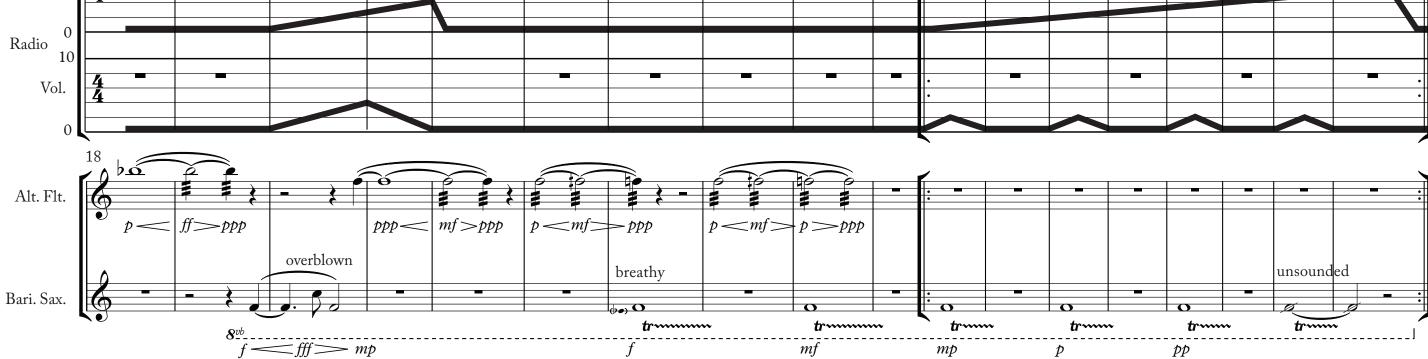
The shortwave radio used originally in this piece was constructed specifically for it. As many radios have many interfaces (digital tuners, dials, etc.) for which to control volume and frequency, the radio's score is only to provide an idea for dynamics and frequency, not a strict and rigorous limitation of performace. Similarly, during the solo section for the radio, if a particularly interesting sound or station is picked-up, it should be fully explored, and not simply glossed over. The radio's amplification should be localized to the location of the player i.e. the sound of the radio emanates from its player's position.

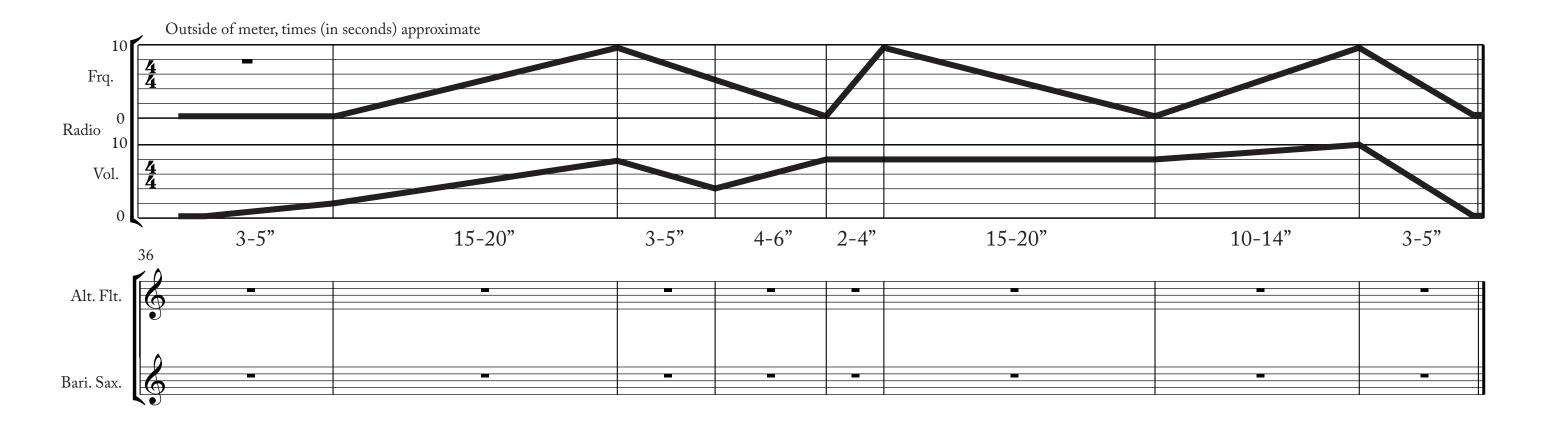
The alto flute is expected to have some familiarity with flatterzunge and quarter sharp bends. In the beginning passage, it is expected that the flute perform in a rubato manner, executing the sustained notes through a full breath. Similarly, in the final passage, it is expected that the player simply play in such a way that we fully empties his lungs on the given note, quickly refills them and continues playing.

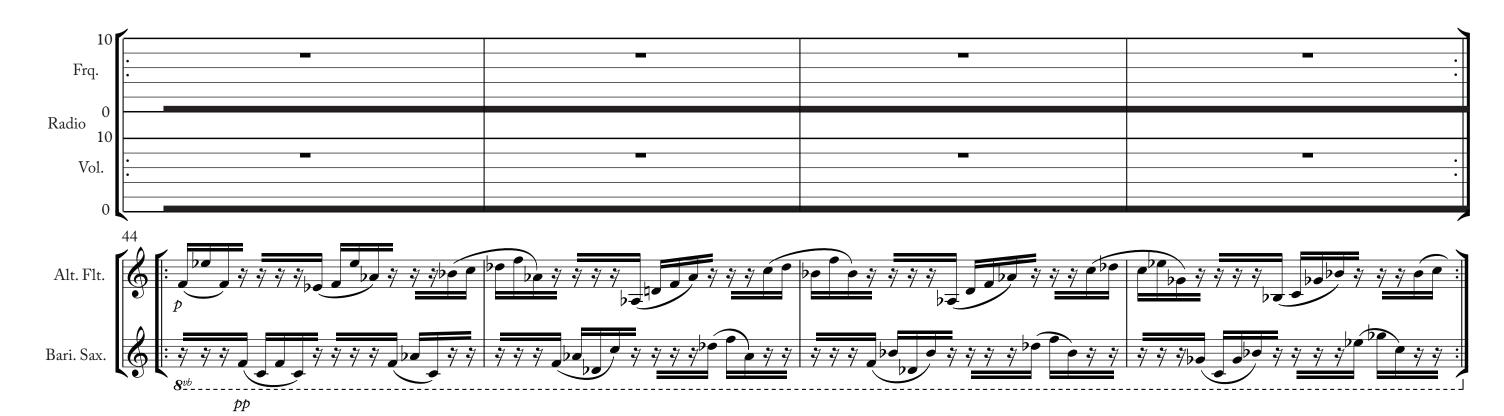
The baritone saxophone is instructed to play with heavy breath at several points. The desired sound is one in which the player's exhalation is clearly audible, and the articulation is relatively legato. When instructed to overblow, the player is expected to attempt to produce some sort of multi-harmonhis, and the "note" in this instance can be ignored if the player produces multiphonics with a different fingering.

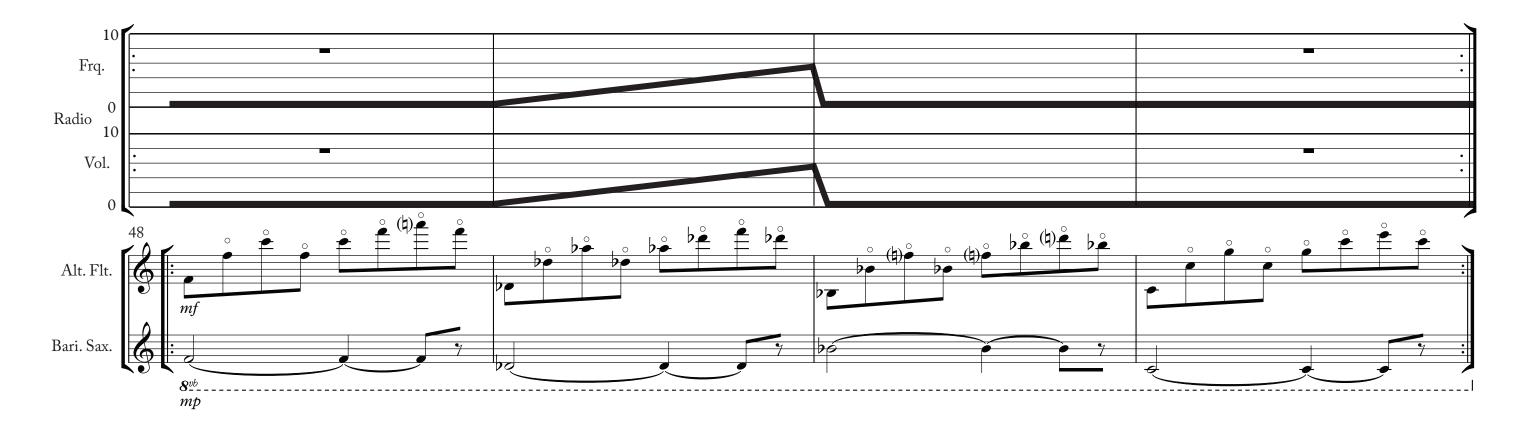


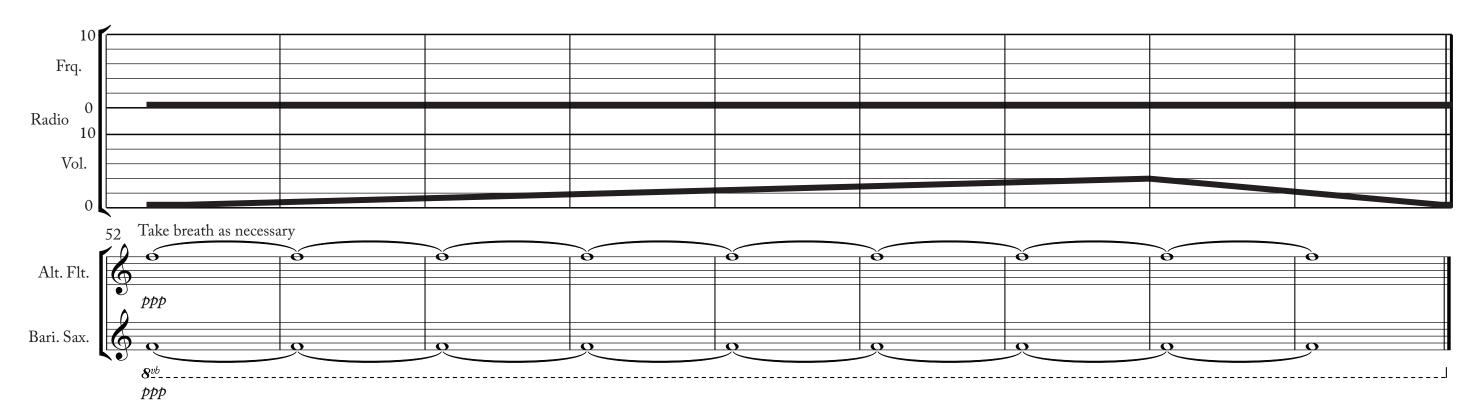


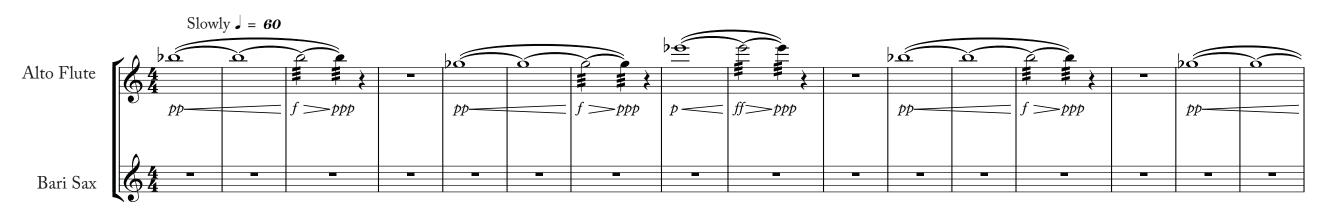


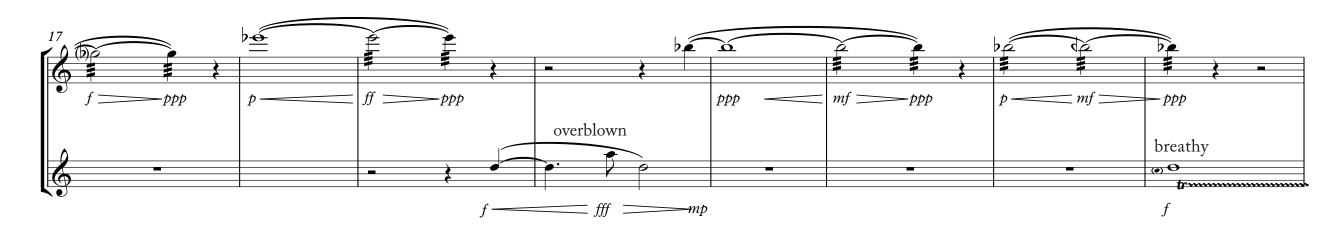


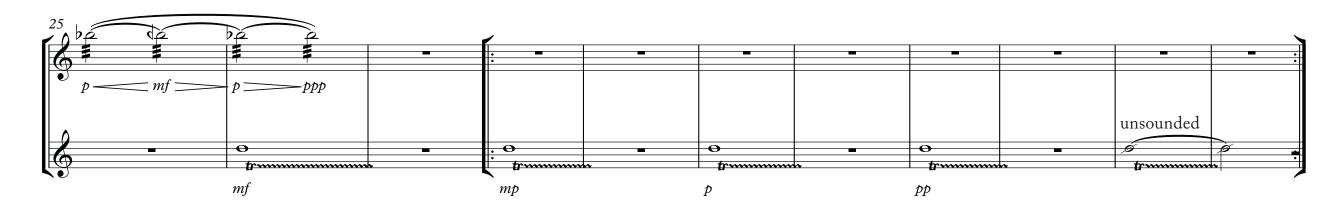


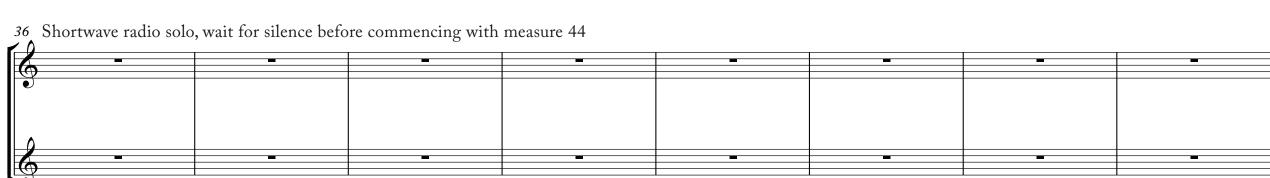


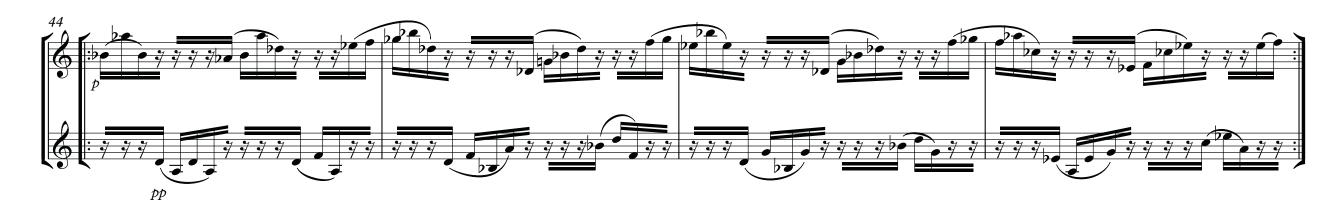


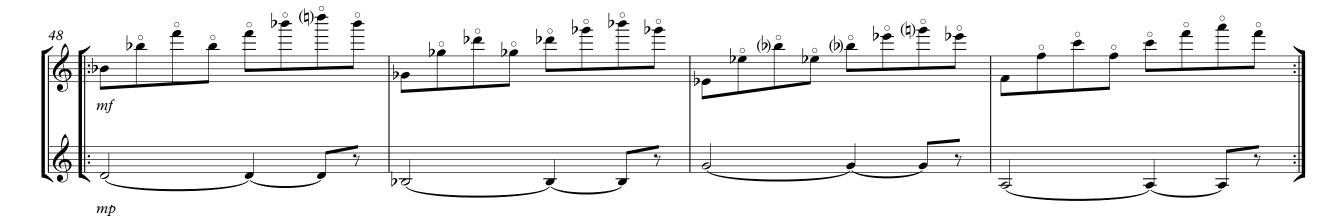


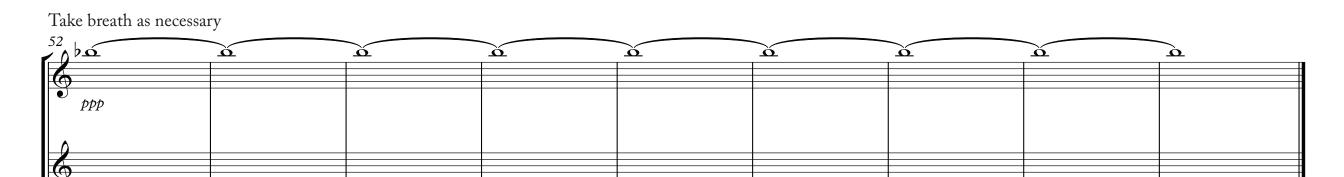












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