Fever

for

Alto Saxophone

with interactive audio and interactive video

by

Keith A. Hamel

© 2021, Keith A. Hamel

Duration: approx. 11’

Performance Rights: SOCAN

Written for and dedicated to Jeremy Brown

Performance Notes

For the long continuous sections, the performer should use circular breathing if possible. If circular breathing is not possible, breaths should be taken in places where they least interrupt the continuous flow of the music.

Each line of music is approximately 10 seconds in duration, although the player is granted a good deal of timing flexibility in performance.

There are no barlines in the music, so accidentals hold for the duration of any beamed group. Cautionary accidentals are sometimes used to clarify this. If no accidental appears before a note it is a natural.

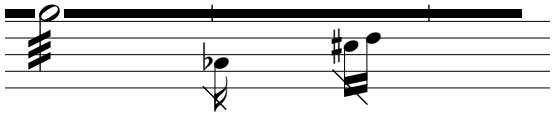
Long held notes have duration bars after them to show the approximate duration of the note. When grace notes appear above or below the duration bar, the grace notes should be played without any break in air flow and the player should returning to the held note immediately after the grace notes. All grace notes should be played as fast as possible.

The performer is encouraged to make long held notes alive and unstable with gradual changes to intonation, timbre and/or volume – even when these are not indicated in the score.

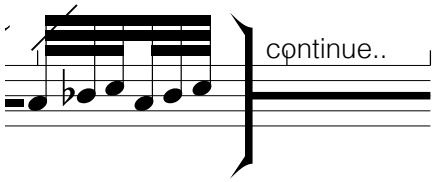
Regular sized notes with slashes across the beams are unmeasured notes – they can be played as rapidly as the player wishes, but it is not necessary to play all groups of unmeasured notes at the same speed. For musical or technical reasons, some gestures may be played faster than others. Rhythms without slashes on their beams should be interpreted at the current metronome marking.

A rest with a fermata over it can be as short or as long as the player feels is musically necessary. Generally, quarter notes rests should be longer than eighth note rests.

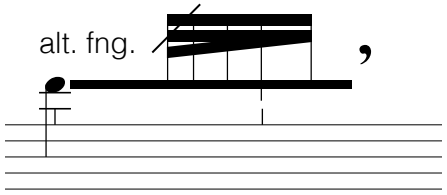
Two sections of the composition are indicated with “free improvisation (c 1’30”). For these sections the performer is improvising against the live electronics which is using the recorded saxophone material to create its own improvisation. The live performer should interact freely with this electronic part as if it were an improvised



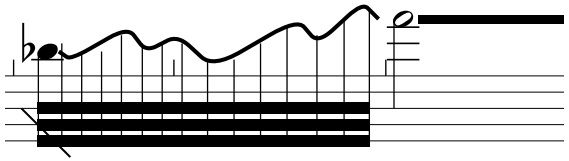
The grace notes are played without any break in air flow and returning to the held note immediately after the grace note.



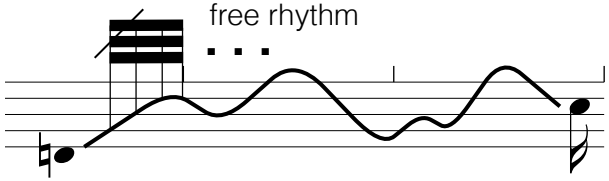
Continue the figure (in this case a three-note trill) for the duration of the horizontal line.



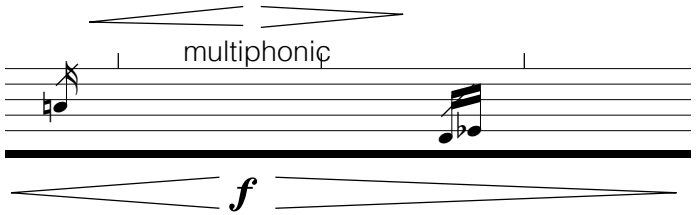
Use alternate fingersing to create microtonal pitch changes (ie. a timbral trill) with the approximate durations indicated.



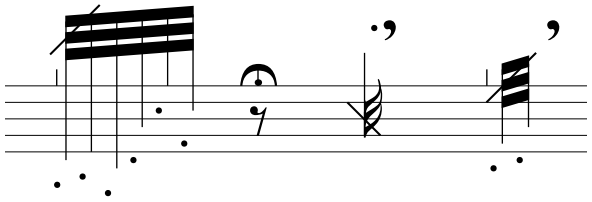
Begin on the indicated note and improvise with a pitch contour similar to the curved line until you reach the destination pitch.



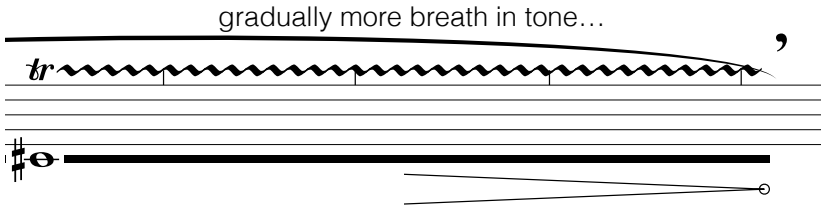
Begin at the indicated pitch and improvise using free rhythms along the curved line until you reach the destination pitch. Glissandi on held notes may be included in the passage.



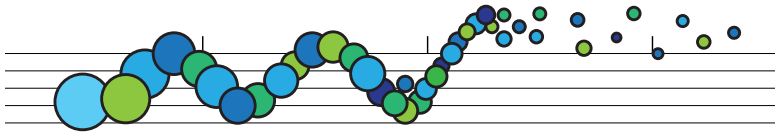
Multiphonics are indicated above the staff; the hairpins indicate the strength of the overtones. Players are free to find a multiphonic above the held note that is timbrally rich.



Improvise the gestures using the approximate pitches shown. Rests between gestures are at the discretion of the performer.



Trill but gradually make the tone breather so there is more less pitch and more breath noise.



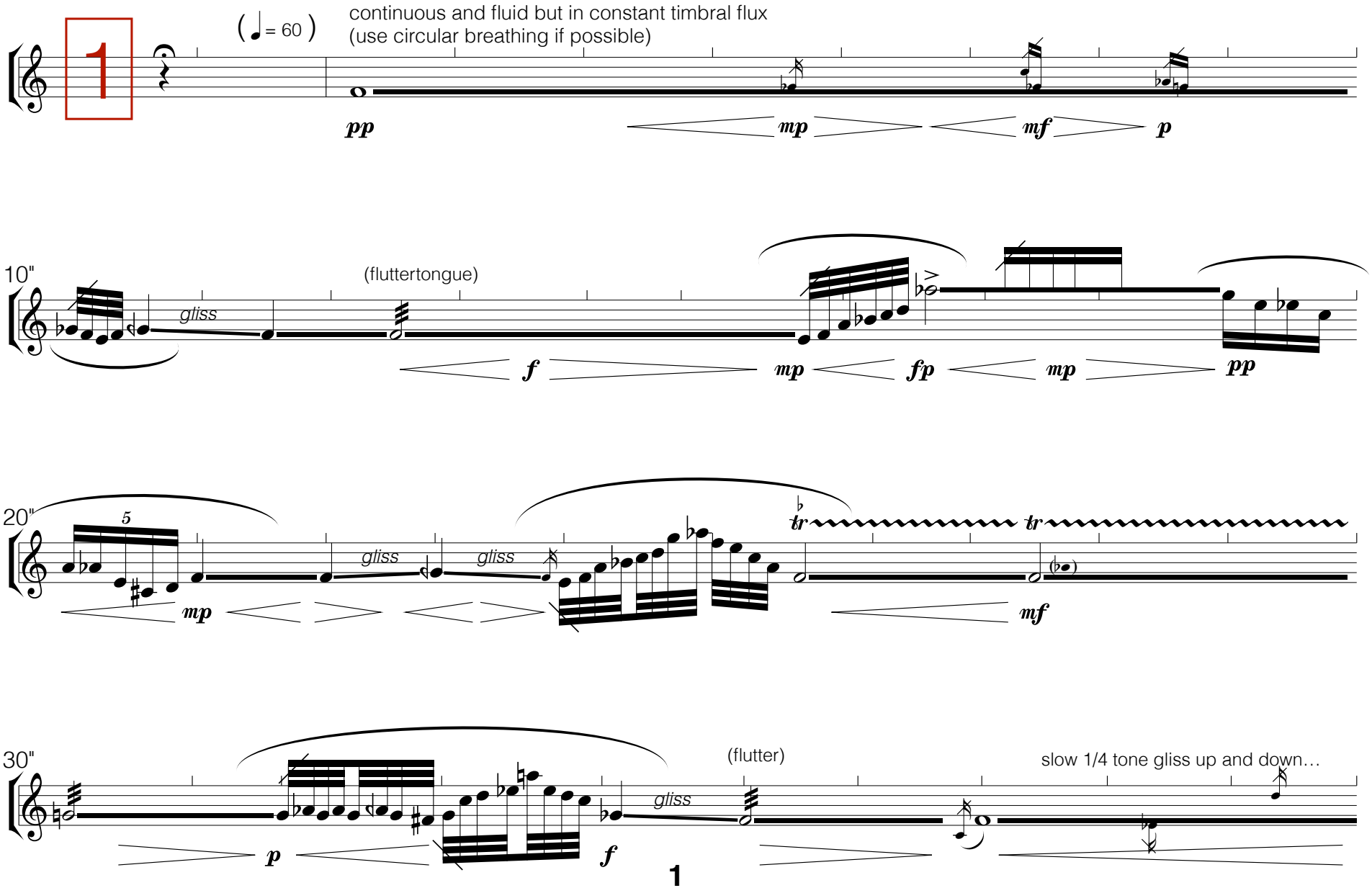
Improvise an interpretation of the graphic images in any way that feels suitable. Durations, pitches and timbres are completely up to the performer to decide.

Fever

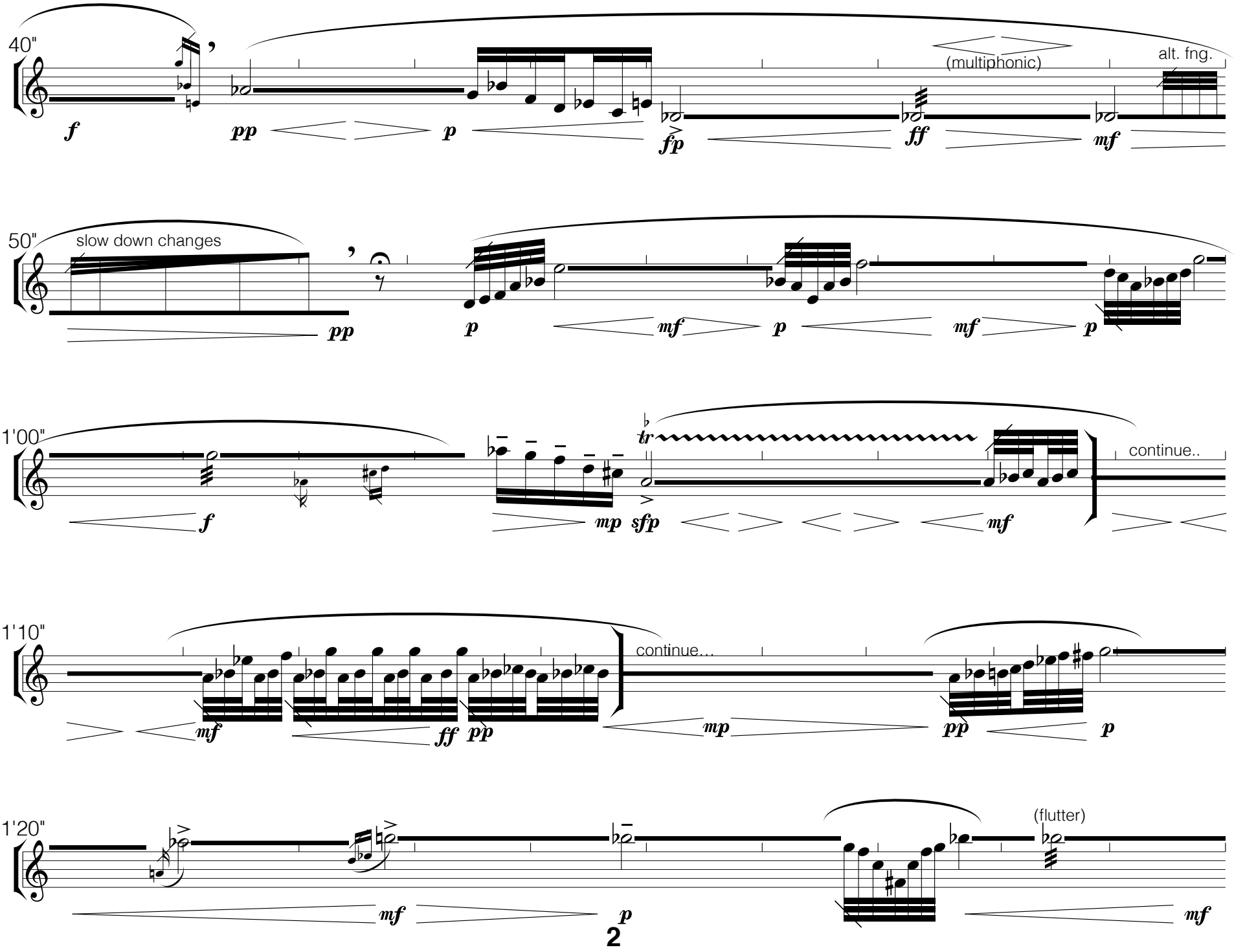
for Jeremy Brown

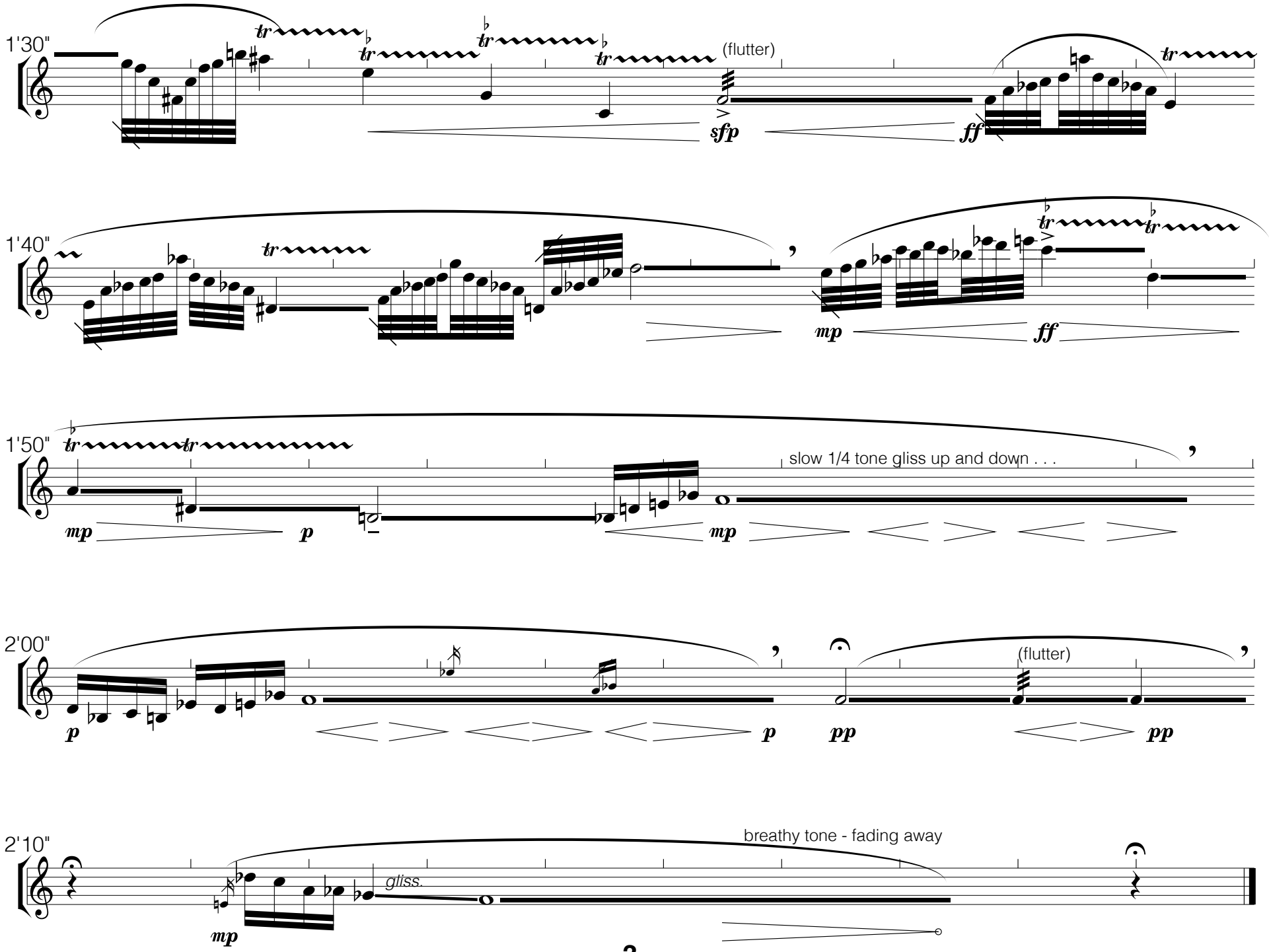
Alto Saxophone
(transposed part)

Keith Hamel

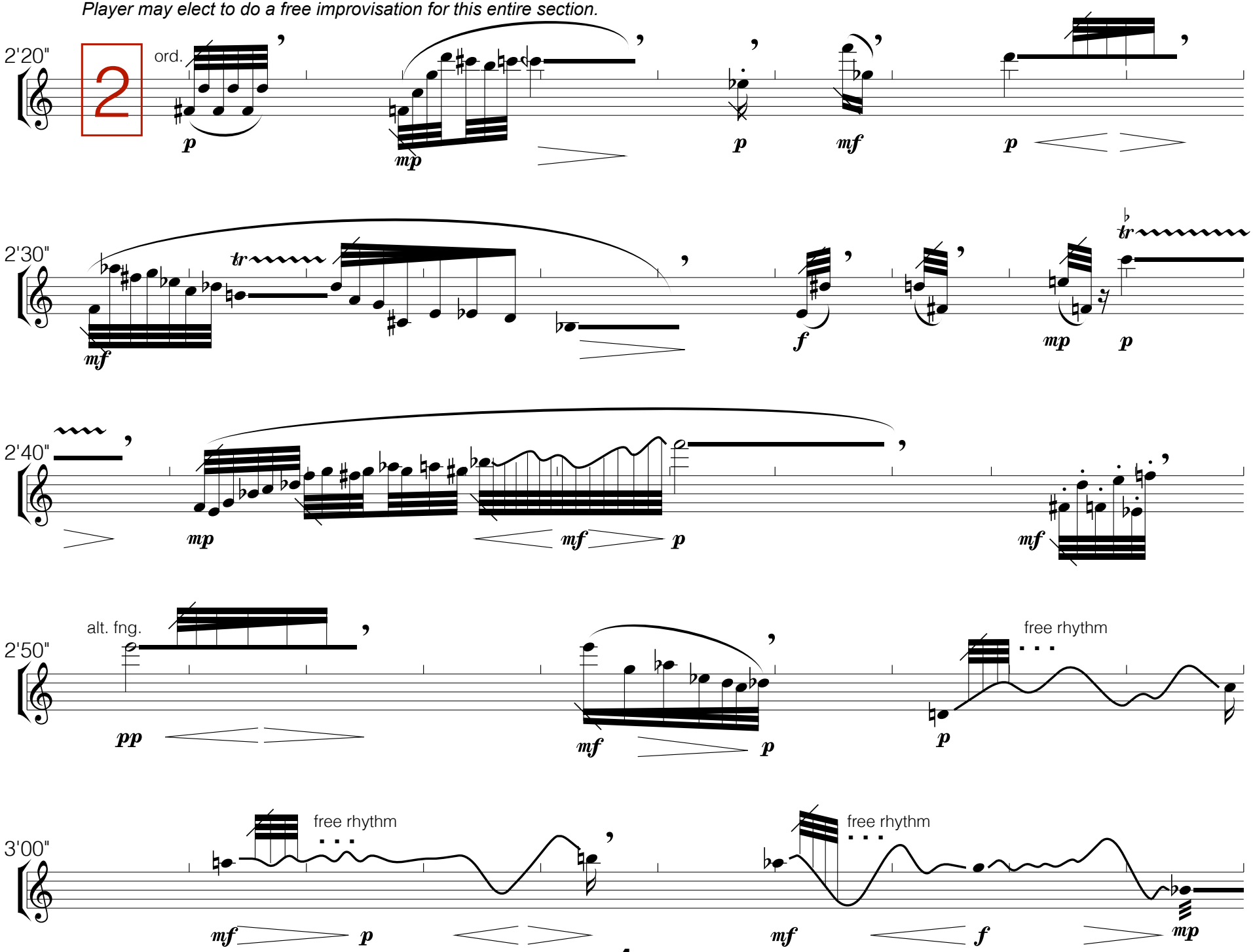


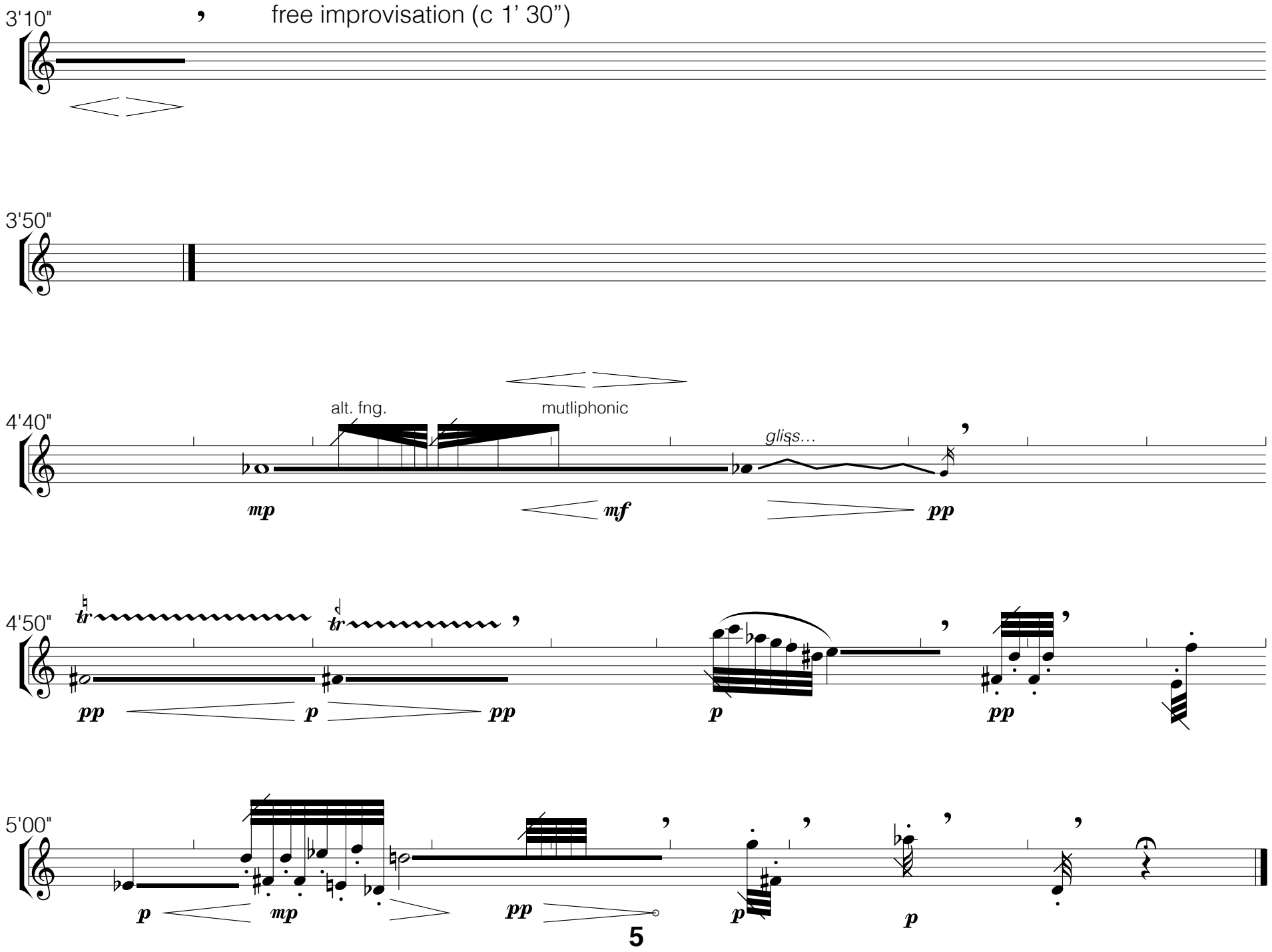
© 2021 Keith A. Hamel

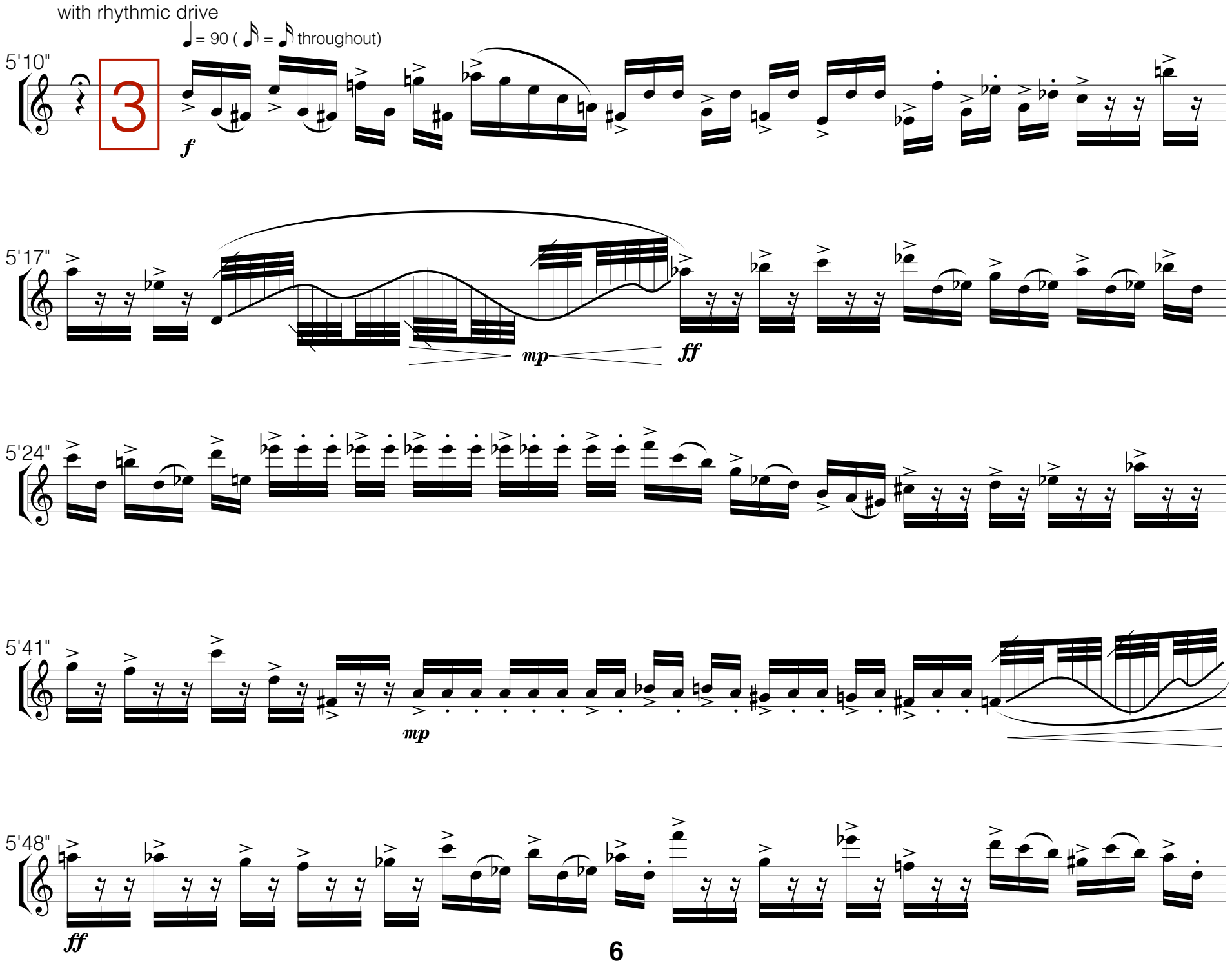

40"
f
pp
p
fp
(multiphonic)
ff
alt. fng.
mf
50"
slow down changes
pp
p
mf
p
mf
p
1'00"
f
mp
sfp
tr
continue..
mf
1'10"
mf
ff
pp
continue...
mp
pp
p
1'20"
mf
p
(flutter)
mf

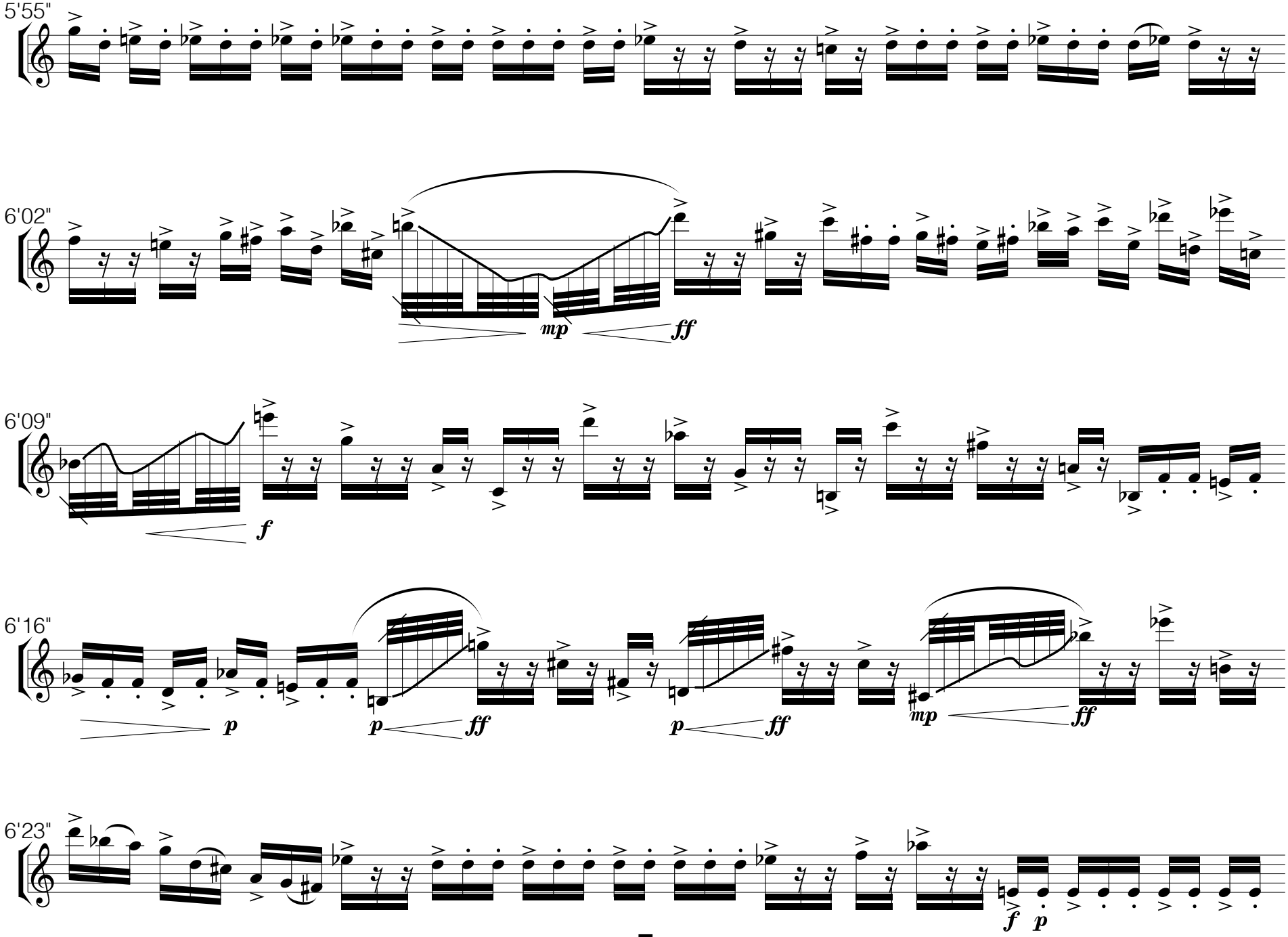

1'30"
(flutter)
sfp
ff
1'40"
mp
ff
1'50"
mp
p
mp
slow 1/4 tone gliss up and down . . .
2'00"
p
p
pp
(flutter)
pp
2'10"
mp
gliss.
breathy tone - fading away

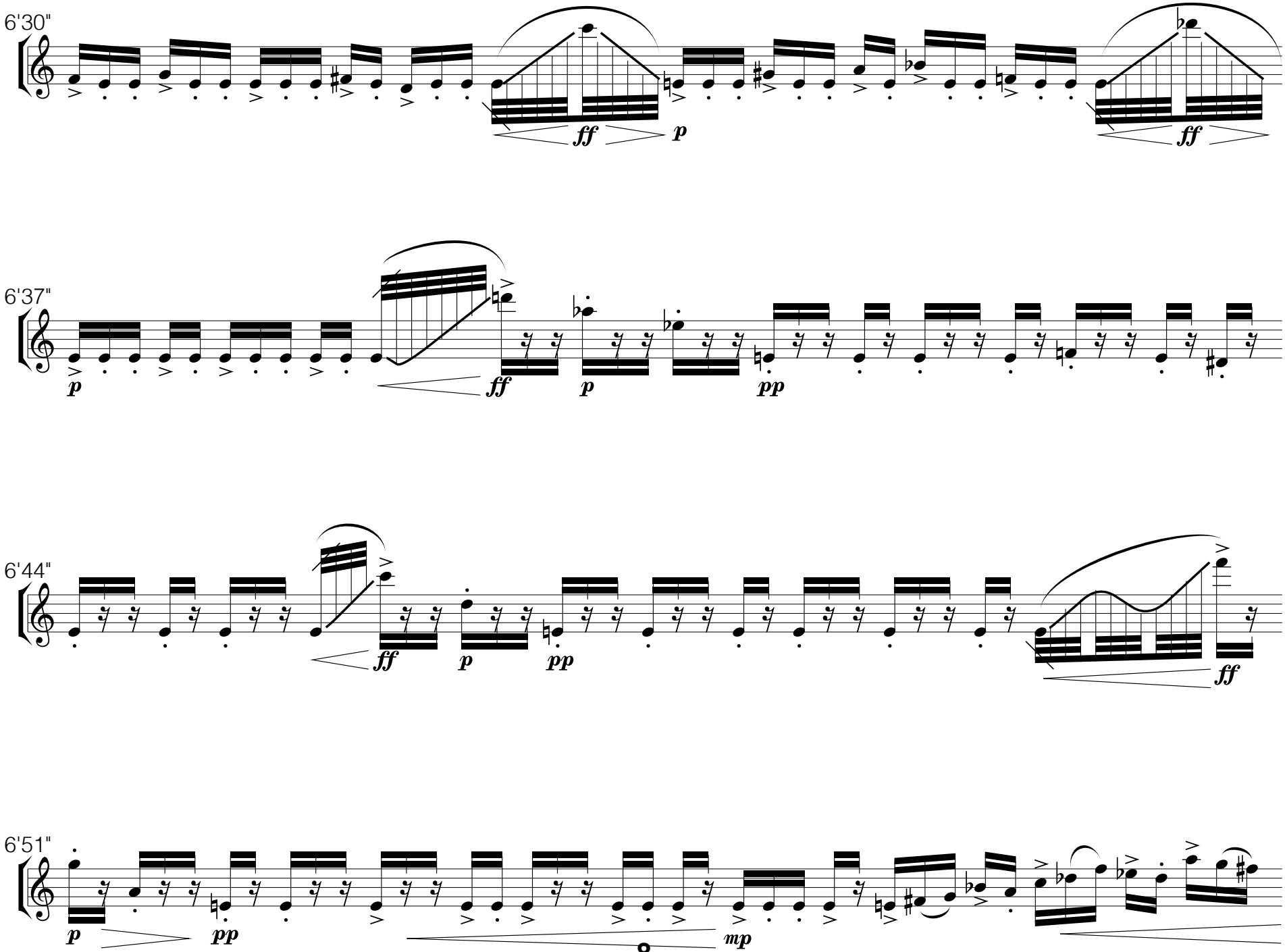
Player may elect to do a free improvisation for this entire section.

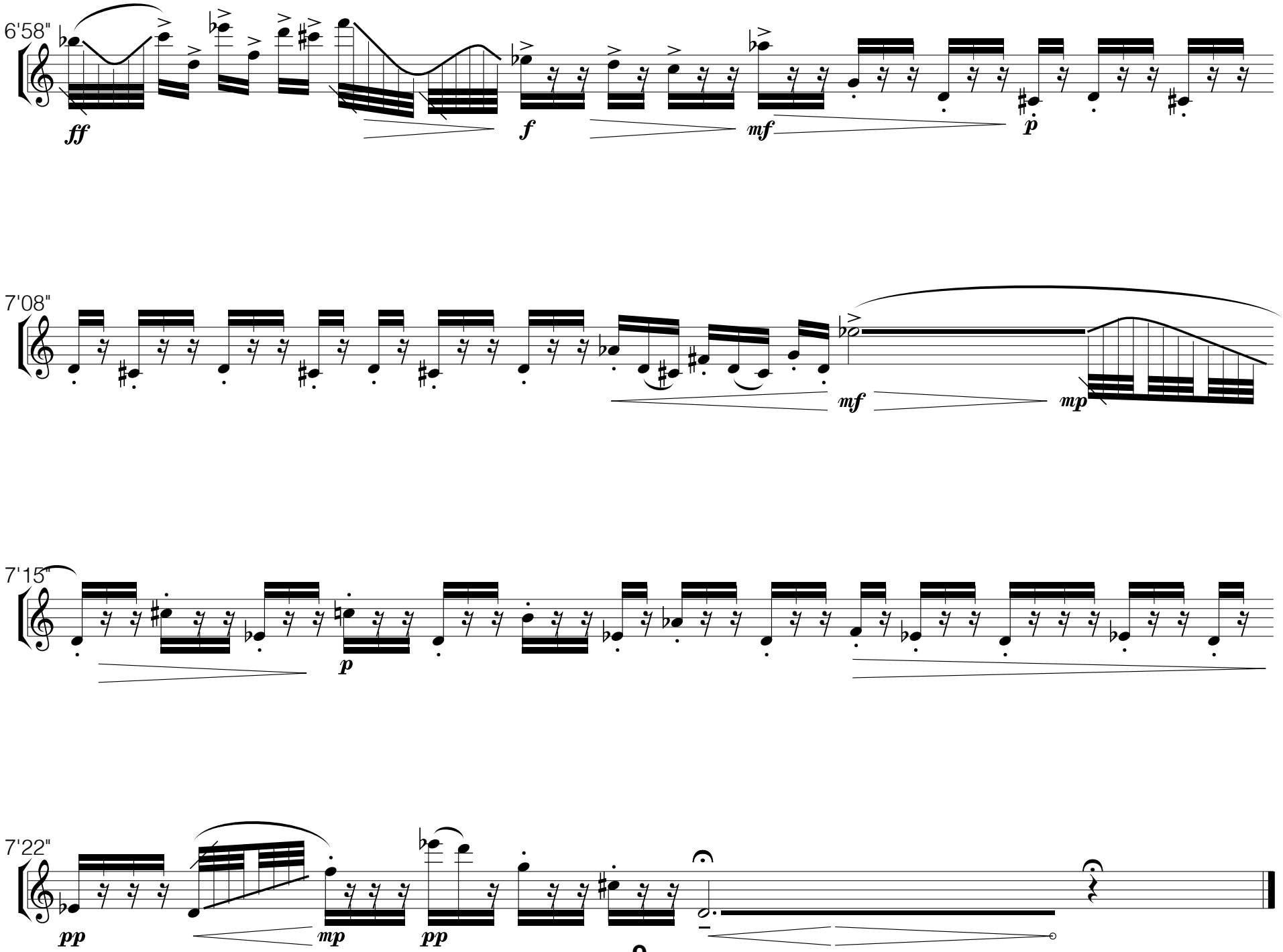


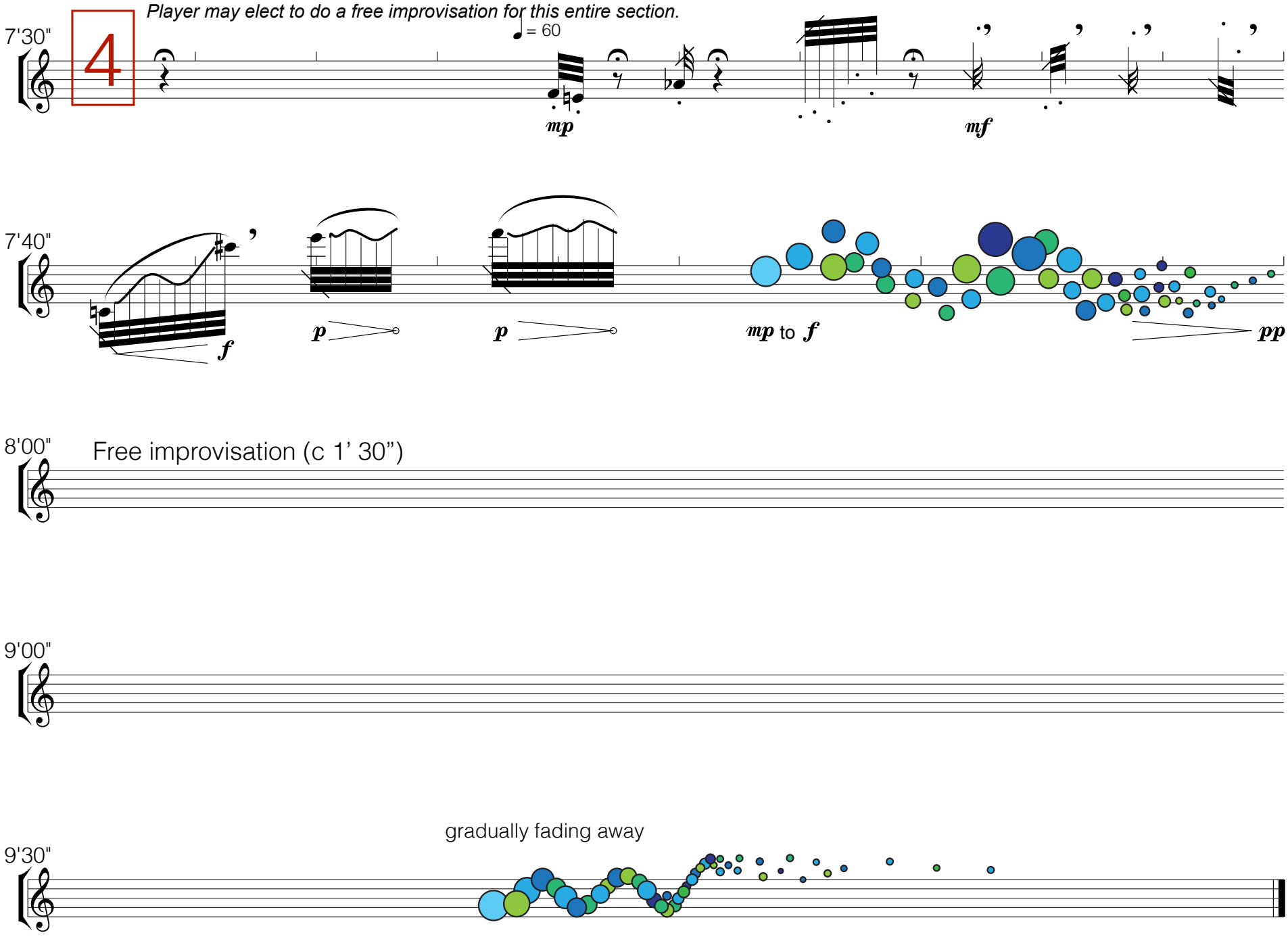

3'10"
free improvisation (c 1' 30")
3'50"
4'40"
alt. fng.
mutliphonic
gliss…
mp
mf
pp
4'50"
pp
p
pp
p
pp
5'00"
p
mp
pp
p
p
5

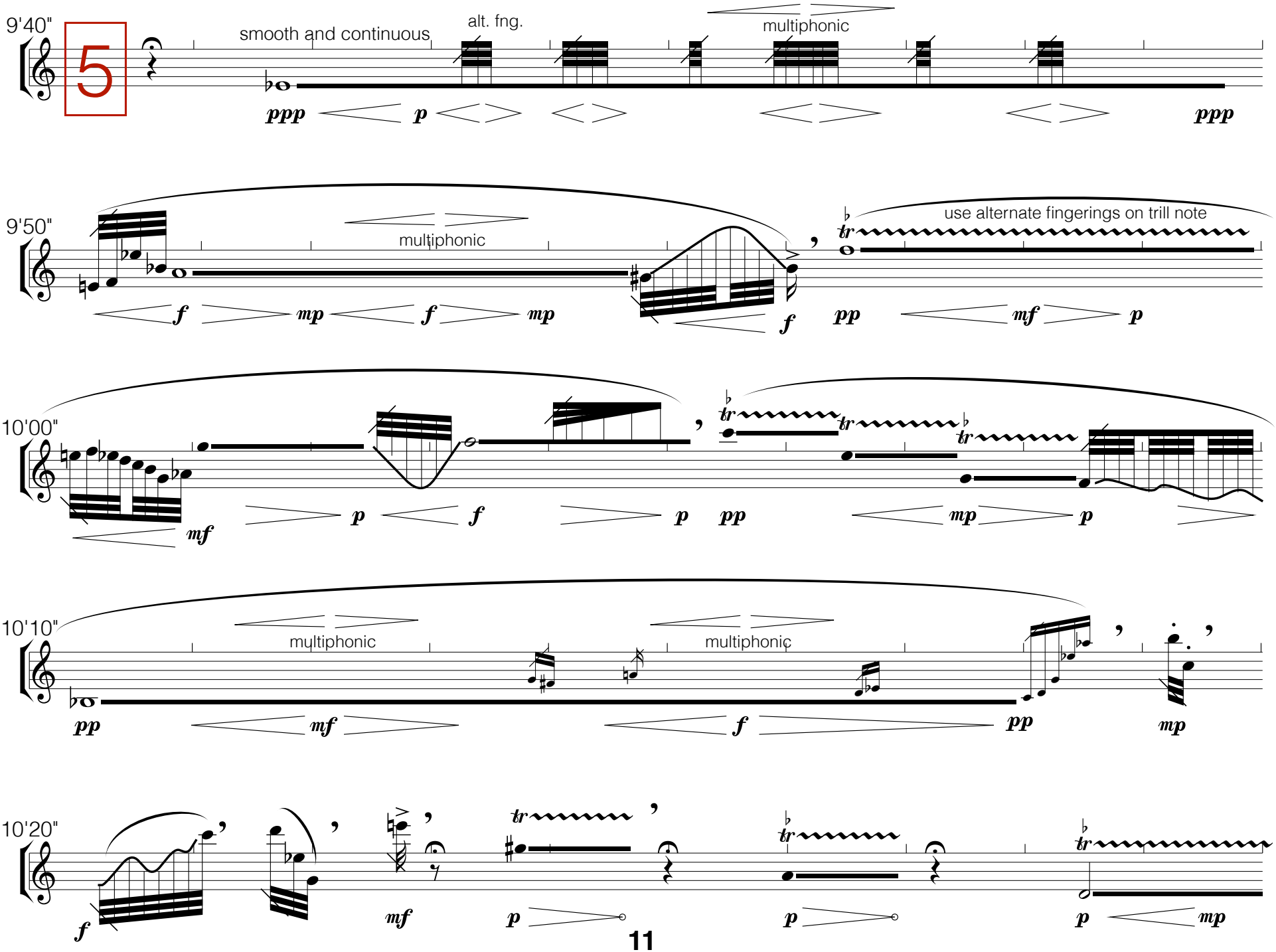

with rhythmic drive
= 90 (= throughout)
5'10"
3
f
5'17"
mp
ff
5'24"
5'41"
mp
5'48"
ff

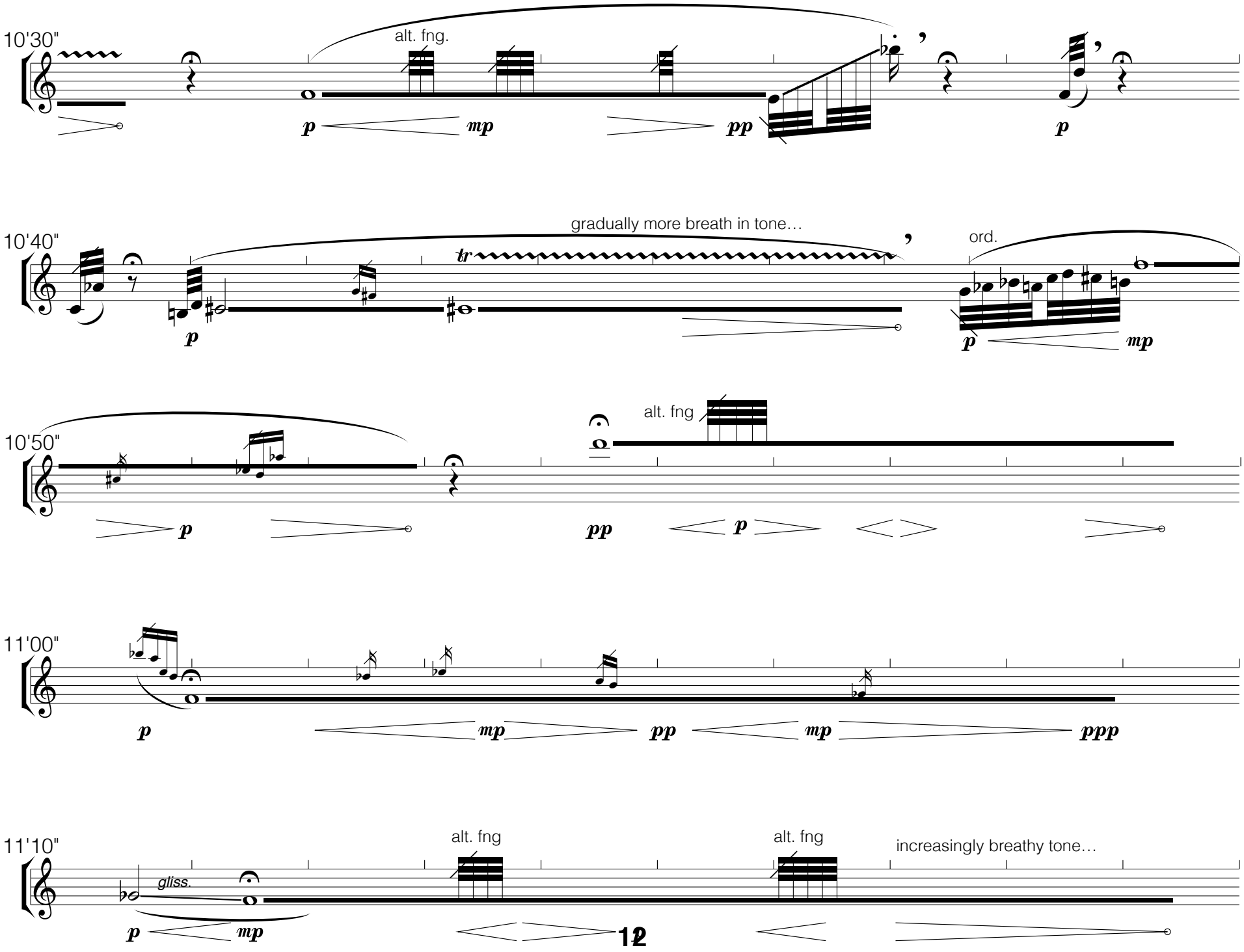

5'55"
6'02"
mp
ff
6'09"
f
6'16"
p
p
ff
p
ff
mp
ff
6'23"
f
p

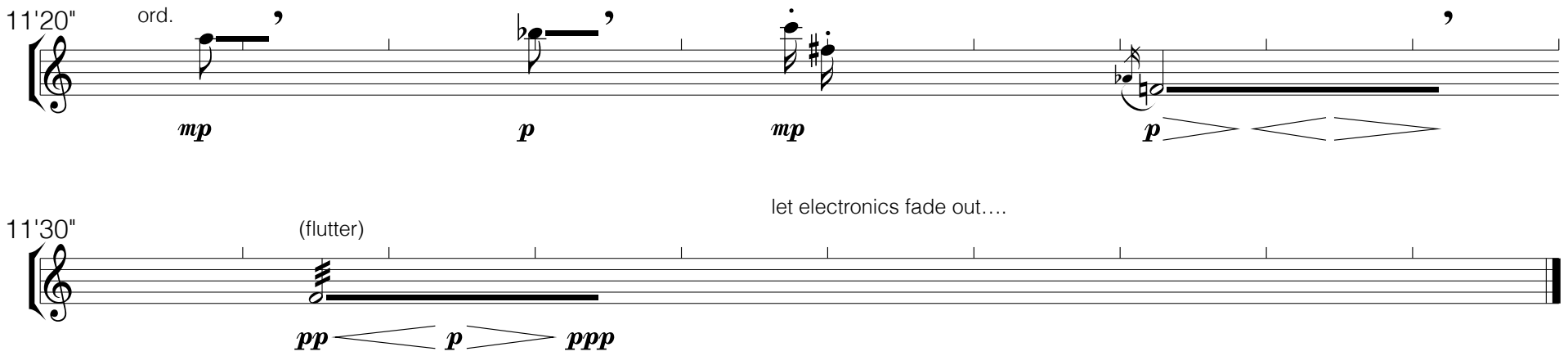

6'30"
ff
p
ff
6'37"
p
ff
p
pp
6'44"
ff
p
pp
ff
6'51"
p
pp
mp


6'58"
ff
f
mf
p
7'08"
mf
mp
7'15"
p
7'22"
pp
mp
pp


4
Player may elect to do a free improvisation for this entire section.
7'30"
♩ = 60
mp
mf
7'40"
f
p
p
mp to f
pp
8'00"
Free improvisation (c 1' 30")
9'00"
gradually fading away
9'30"


9'40"
5
smooth and continuous
alt. fng.
multiphonic
ppp
p
ppp
9'50"
multiphonic
use alternate fingerings on trill note
f
mp
f
mp
f
pp
mf
p
10'00"
mf
p
f
p
pp
mp
p
10'10"
multiphonic
multiphonic
pp
mf
f
pp
mp
10'20"
f
mf
p
p
p
mp


10'30"
alt. fng.
p
mp
pp
p
10'40"
gradually more breath in tone…
tr
p
ord.
p
mp
10'50"
alt. fng
p
pp
p
11'00"
p
mp
pp
mp
ppp
11'10"
gliss.
p
mp
alt. fng
alt. fng
increasingly breathy tone…


11'20"
ord.
mp
p
mp
p
let electronics fade out….
11'30"
(flutter)
pp
p
ppp