

STRENGTH

FOR ALTO SAXOPHONE, SOUND FILES, VIDEO, AND MAX/MSP

BOB PRITCHARD 2006

**COMMISSIONED AND PREMIERED BY JULIA NOLAN
FOR THE
2006 WORLD SAXOPHONE CONGRESS**

STRENGTH (2006)

For alto saxophone, sound files, video, and Max/MSP

Bob Pritchard, music, software, video post production

Cathryn Robertson, videography

Models: Joe Phiri, Joseph Bouvier

Production Assistants: Corey Fisher, Lindsey Allikas, Colleen McFawn, Rod Lee

Thank-you to Richard Prince, Kate Castelo, Robert Gardiner

STRENGTH is a convergence of the metallic and the human, the durable and the impermanent, combined in the aural and visual domains. Throughout the piece the saxophone's sound prepares us for – and then comments on and unites – the male body images and the sounds of unseen machinery. Like most of my work it is a commentary on life and death, and/or on loss and discovery. In **STRENGTH** this is represented by glimpses of images contrasted with multiple slow motion pans, and by the instrumental sound contrasted with sound files and processing. While the ending of this work is introspective, I consider this to be a positive piece, a reflection on life, beauty, and knowledge.

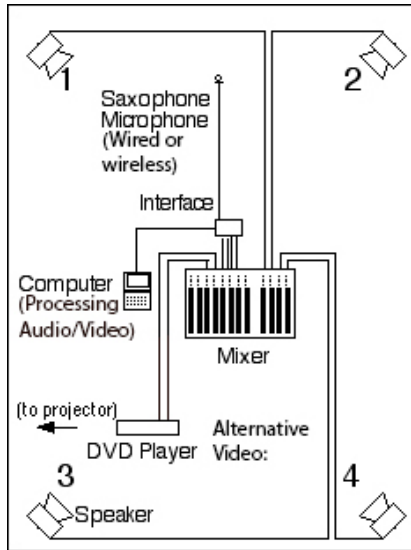
This work supported in part by the Social Sciences and Humanities Research Council of Canada (NSERC) Grant # 848-2003-0147, and the UBC ISIT Fund (2001). It was written for and premiered by Julia Nolan at the 2006 World Saxophone Congress in Ljubljana, Slovenia. In 2007 it received a *Unique Award Of Merit* by the Canadian Society for Cinematography.

The required Max/MSP software and the video DVD are available from the composer, who can be contacted at:
School of Music,
University of British Columbia,
Vancouver, B.C V6T 1Z2 Canada,
www.music.ubc.ca

or through
The Canadian Music Centre
837 Davie Street
Vancouver, B.C. V6Z 1B7 Canada
www.musiccentre.ca.

Detailed setup and performance instructions are included in the software.

Performance Notes



The equipment required for this piece includes a computer capable of running the standalone software (based on Max/MSP/Jitter) to handle the audio processing and video playback, a digital audio interface connected to a stereo or quadraphonic audio system, a wired or wireless clip-on microphone for the saxophone connected to the audio interface. A quadraphonic output system is preferred for the audio, but the piece can be played in stereo. The video should be projected on a large screen, preferably with minimum dimensions of 4 X 3 metres (~12 X 9 feet). In performance the performer usually stands somewhat to the side of the screen. If required, it is possible to perform the piece with video playback from a DVD.

When performing this piece, as the performer reaches each rehearsal number, the corresponding score control button in the software patch is pressed by the audio technician. The software then makes the necessary changes in processing and panning while the audio technician makes any necessary sound level adjustments required by the acoustics of the performing space.

Multiphonics (*Fingerings courtesy of Julia Nolan*)

The following are suggested fingerings for the multiphonics called for in the piece. In performance they should appear gradually as an expansion of the saxophone's sound.

M. 5, 9 M. 6, 10 M.13 M. 14 M. 14 alt

M. 15, 22 M. 35 M. 36 M. 37 M. 39

STRENGTH

ALTO SAXOPHONE, SOUND FILES, VIDEO, AND MAX/MSP

FOR JULIA NOLAN

B PRITCHARD 2006

A *Processed breath sound on soundfile playback* *Ditto*

A. Saxophone $\text{♩} = 60$

5 *gradually to multiphonic* *norm.* *gradually to multiphonic* *norm.*

f *p* *ff* *f*

9 *gradually to multiphonic* *norm.*

p *ff* *f*

13 *gradually to multiphonic* *norm.* *gradually to multiphonic** *norm.* *gradually to multiphonic*

mf *p*

** optional fingering available*

17 *norm.* *f* *ff* *f* *f*

21 *ff* *gradually to multiphonic* *(norm.)* *p*

B

25 *mp*

30 *mp* *mf* *sfz*

34 *mf* *gradually to multiphonic* *p*

37 *mf* *norm.* *gradually to multiphonic* *norm.* *gradually to multiphonic**

* begin with side (alt.) D then add other keys for multiphonic

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

44 *ff* *fff*

From 3:51 to 5:30 improvise short processed passages using instrument-breathing, tongue stops and/or key clicks where indicated, imitating the sound clips. Graphics indicate the 11 soundtrack cues. [Reverb, delay, pitch bend, and processing turned on.]

49 **C**

3:51 *tacet* 4:00 *(improv.)* 4:12 *tacet*

mf

50

4:16 *(improv.)* 4:26 *tacet* 4:35 *(improv.)*

mf *mf*

51 **D**

4:49 *tacet* 4:56 *(improv.)* 5:04

mf

52

tacet 5:13 *tacet* 5:16 *(improv.)*

mf

4 5:32 "Boat whistle"

53 **E**

mp *mf*

57

mp *mf*

62

mf *f*

68

mf *f* *subito mf*

73

f *mf*

81

mf *f* *f*

88 *f*

94 *ff*

98 [Rose image] **F** *c. 40"*

Enter when image fades in.
Soundtrack pulse = 60 b.p.m

105 **Fregly, sweetly** *p* *mf* *mf* *mp* *mf* **G**

115 *mp* *mp*

124 *mf* *mf* *mp* *p*

132 *p* *niente* **H** *p* *f* *pp* *p* *mf* *pp*

(Processed breath soundfile) (Processed breath soundfile) (Processed breath soundfile)

Long breath sound through sax Long breath sound through sax