

I Sentieri dell'Acqua

① Performance Notes

General Indications:

- It is essential to understand that this piece, though it is composed of four different movements, was conceived as a whole and this is to be taken into account when rehearsing it. The fact of dividing the piece in different movements was intended to render it easier for the performers to rehearse and perform the different sections as well as to clearly understand the roles played by each performer within the music.
- As an overall comment I should suggest to the performers to always try to blend its sound source or musical gesture into its partner's.









Indications for the Saxophone Player:

- The general score (where both instruments appear, is written in sounding/real pitch), whilst the performance score (just saxophone) is written in transposition sound.
- In those cases where the Live Electronics score features pitched notes, are just intended as merely reference to indicate events sequence and superposition rather than detailed pitches.

Articulations:

- Notes without note-head (most common on appoggiaturas and acciaccaturas) are to be played as key noises.



- Quarter-tone notes appearing on the lower register might be played not as accurately as the ones appearing on the middle and higher registers and thus the alterations appear between brackets [i.e.  or ].
- In general, those notes to be played with dynamics *mf* to *sffffz* are to intended to be played more accurate than those to be played from dynamics *mp* to *ppppp*, since masking processes are usually applied to quiet passages.
- Flutter-tongue (*fl.*) is indicated with a trill symbol on the stem of the notes.
- *Growl* is indicated with a slashed Z over the stem plus the trill symbol on the stem. [i.e. ].
- Either *Flutter-tongue* and *Growl* appear several times written in time-evolution passages, where a sustained sound smoothly and gradually evolves (changes) its articulation, namely, from *fl.* to *gr.* or viceversa. On such cases, an arrow (with direction left to right) will indicates such temporal evolution. In an event where several articulation changes happens but no arrow would be written, changes must attach to the indicated rhythm. 
- Airy sounds are written with the note-head as a diamond. [i.e. ].
- Those sounds which are to be played with either traditional sound and air are written with traditional note-heads with a textual indication (*souffle*) on top of the beam. Normally it would have a plus (+) symbol which means more air than note. If no symbol is present, half sound and half air should be played. In addition to those indications, a *crescendo/diminuendo* hairpin would be preset in order to specify the dynamic evolution (as it is for normal notes) of the air noise.
- If the contraction *ord.* appears over a note beam after a *souffle* indication, sound is to be produced in the traditional way.
- Slap-tongue is notated as an inverted triangle at the end of the beam. [i.e. ].
- There are some cases where very short articulations are written over a relatively not-so-short rhythmic figure and perhaps using articulations like key noises or slap-tongue. This means that the fingering should remain still though no sound is being produced with the mouth, in order to let the resonance still sounds. [i.e.  or ].

Dynamics:

- The dynamics written as *apap* (as *piano* as possible) and *afap* (as *forte* as possible) are relative to the register (tessitura) and possibilities either of the instrument and the performer and might not have direct relationship with other dynamic indications. Otherwise they appear specifically indicated (i.e., *ppppp*, *fffff*, *sffffz*, etc.)

Indications for the Live Electronics Player:

- Special care should be taken by the Live Electronics performer in regard to the sound levels either from the direct source (saxophone) and the sound processes (DSP). It is advisable to set the overall loudness level of the DSP from the sub-patches 2, 3 & 4 to the same level of the sub-patch 1, which is the 'Electronic Prelude', in order to make this the maximum loudness level. Although, this may cause saxophone to need slightly amplification.
- In the event of saxophone amplification, it should be intended to be as minimum as possible in order perceive the acoustic source unmodified and also it is required to achieve, through amplification, the best possible acoustical balance between the saxophone and the sound processes.
- Regarding the program for the performance, a full Max/MSP patch (programmed on version 4.5.2) would be available under request. If Max/MSP would not be available on the computer employed for the performance a compiled version including the Max/MSP Runtime might be created in order to provide the performer with a standalone version of the program.
- The program provides a dedicated Reverberation section (with a personal algorithm) for the 3rd movement, which should do the job. However, a hardware reverb might be employed and section 3 inside the program omitted. In such a case, special care should be taken by the Live Electronics performer as well as the Sound Technician with transitions from 2nd to 3rd and from 3rd to 4th movements.

Indications for the Sound Technician (Ton Meister):

- The Tape part as well as the Live Electronics part were conceived in two-channels stereo format. This will lead to a very standard speaker configuration which should work in most concert situations. If a multi-channel setting would be available, a normal distribution of the two channel sound output should be done, preserving the Left-Right disposition.
- However, since the aim of this piece is to achieve as much interaction between the performers (Sax player, computer performer and Sound Technician) as possible, during the 1st and the 4th movements, sound diffusion to the Live Electronics part (in the Prelude) and the Tape part (in the 4th movement) should be performed by the sound technician (Ton meister), in order not just to create the music in a collaborative way but to make as much use of the concert space as possible.

Last comments:

- There should be comfortable visual contact between the Saxophone player and the Live Electronics performer, as well as between the Sound Technician and the Saxophone player.
- Every performer should have its own score and carefully follow the music in order to pay special attention to transitions to render them as smooth as possible.