

This Is My House \_ part II

Kasper T Toeplitz

sop high 1000  
tenor low 116

The piece is written for Saxophone and Electronics

Its duration is 31 minutes

## Saxophone

there is no indication of the type of the saxophone, so the choice is to be made by the musician; however, when composing the piece, the composer had in mind a player playing 2 instruments - tenor and soprano - those were chosen because their "breathy" or "noise" sounds were the most "interesting". With different instruments, embouchures etc, the choice could be somewhat different.

During the piece, the choice of which instrument to use at different moments is also totally the choice of the musician - depending of the timbres he is trying to achieve (low sounds on a high instrument, highs played on a low one, more noise in the sound, an unnatural feel...)

The indicated pitches can be obtained by "normal" fingerings, but also by electronic transpositions, or any other electronic means.

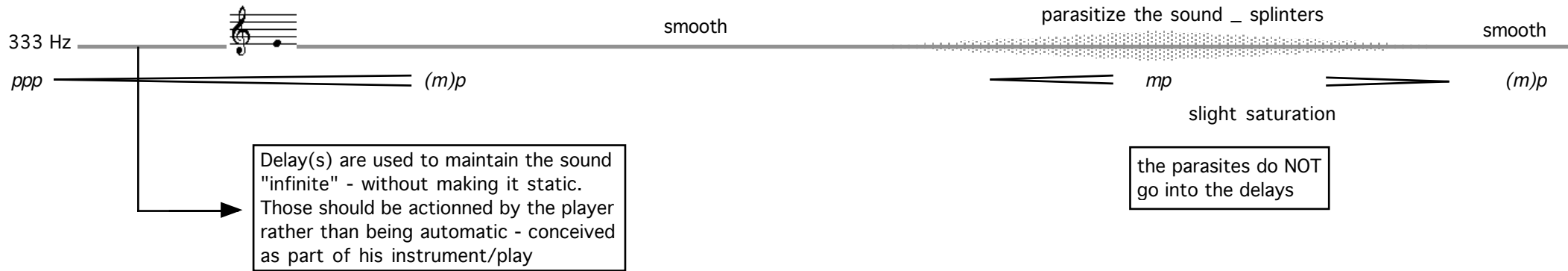
## Electronics

there is no indication of the type of used electronics - even if chances are that a computer will be used (as opposed to hardware effects) and that this computer will be running MaxMSP, or maybe Csound, Super Collider or Reaktor...

0'00"                      0'10"                      0'20"                      0'30"                      0'40"                      0'50"                      1'00"

A "breathy", "noisy" sound, centred around the indicated pitch. the pitch itself is just an indication - it only indicates the region; it is more about the "color" than the actual pitch. Unless otherwise indicated, all sounds are "microtonal" and somehow instable - noisy

The solfeggio note indication is only a REMINDER: compare it to the given Hz reference to have an idea of the micro-tonal deviation. Also, more important than the "pitch" or "note" is the "color-impression" of the produced sound



1'10"

1'20"

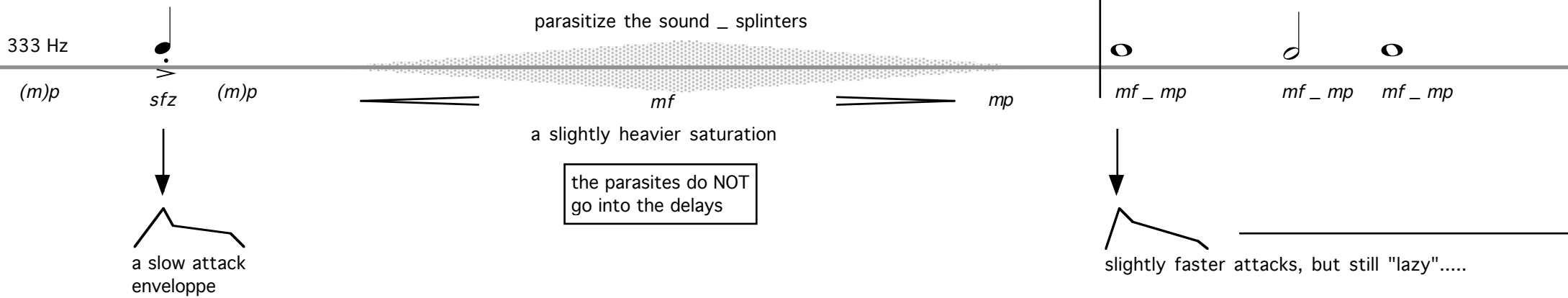
1'30"

1'40"

1'50"

2'00"

2'10"



=29

The pitch of the attacks should be slightly different than the held sound/note (333hz). This held note should not disappear - create a polyphony

2'30"

2'40"

2'50"

3'00"

3'10"

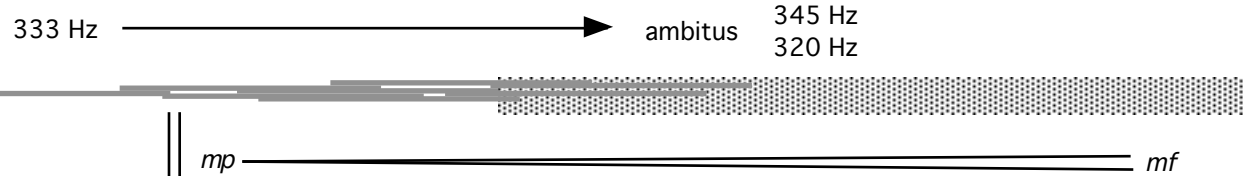
3'20"

3'30"

333 Hz



Open the noise ambitus by adding slightly differently centered noises AND adding more noise/breath in the overall sound



all sounds are stocked into different delays ; the resulting sound should be homogeneous but still "alive" from the inside

no attack on the new sounds



3'40"

3'50"

4'00"

4'10"

4'20"

4'30"

4'40"

legato, very smooth

345 Hz 370 Hz 345 Hz

320 Hz 320 Hz

*mf*

the durations of the 2 events are irregular - make this part very static ; almost like subtle changes of color, not pitch

Detailed description: The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). A slur covers the entire staff. Above the staff, a horizontal line is divided into six segments by vertical tick marks. Below the staff, there are six pairs of curved lines, each pair corresponding to a segment on the horizontal line. Shaded rectangular blocks are placed between these curved lines, representing frequency events. The first event is between 320 Hz and 345 Hz. The second event is between 320 Hz and 370 Hz. The third event is between 320 Hz and 345 Hz. The fourth event is between 320 Hz and 345 Hz. The fifth event is between 320 Hz and 345 Hz. The sixth event is between 320 Hz and 345 Hz. The dynamic marking *mf* is at the beginning. A note on the staff is a quarter note on the second line (F#4).

4'50"

5'00"

5'10"

5'20"

5'30"

5'40"

5'50"

*ppp*

*mf*

*m(f)*

*mf*

345 Hz

350 Hz

smooth

parasitize the sound \_ splinters

smooth

320 Hz

*mf*

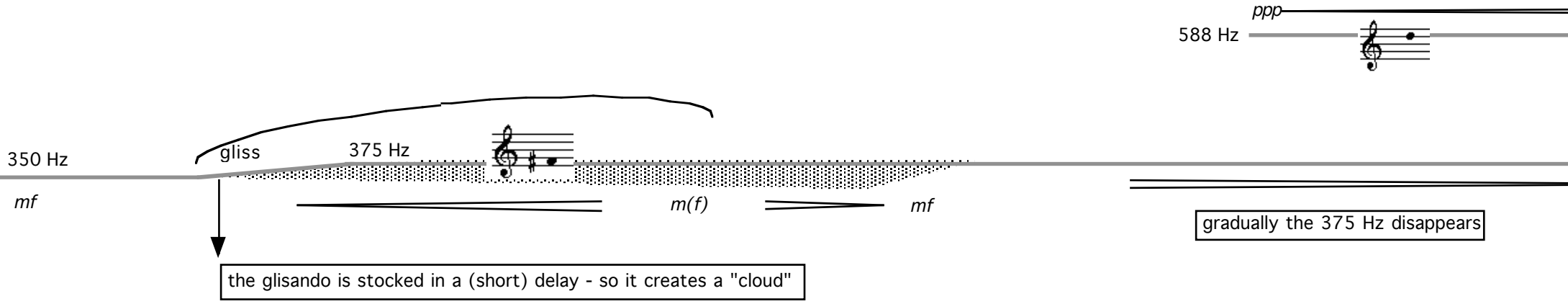
∅

gradually the 320-345 Hz zone disappears, very slowly

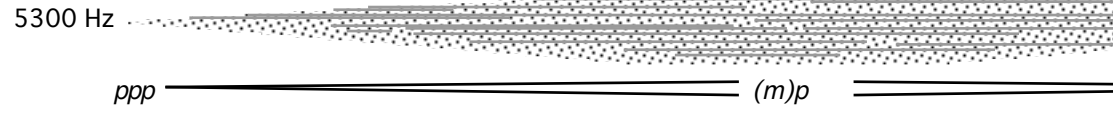




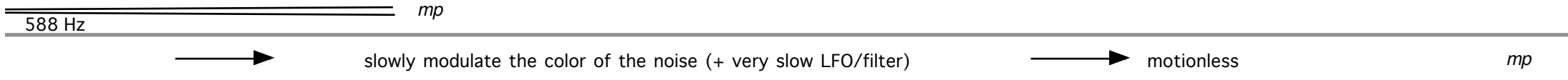
6'00"                      6'10"                      6'20"                      6'30"                      6'40"                      6'50"                      7'00"



7'10" 7'20" 7'30" 7'40" 7'50" 8'00" 8'10"



a small cluster - "cloud" of high, unnatural, sounds mixed with electronic (sine?) waves

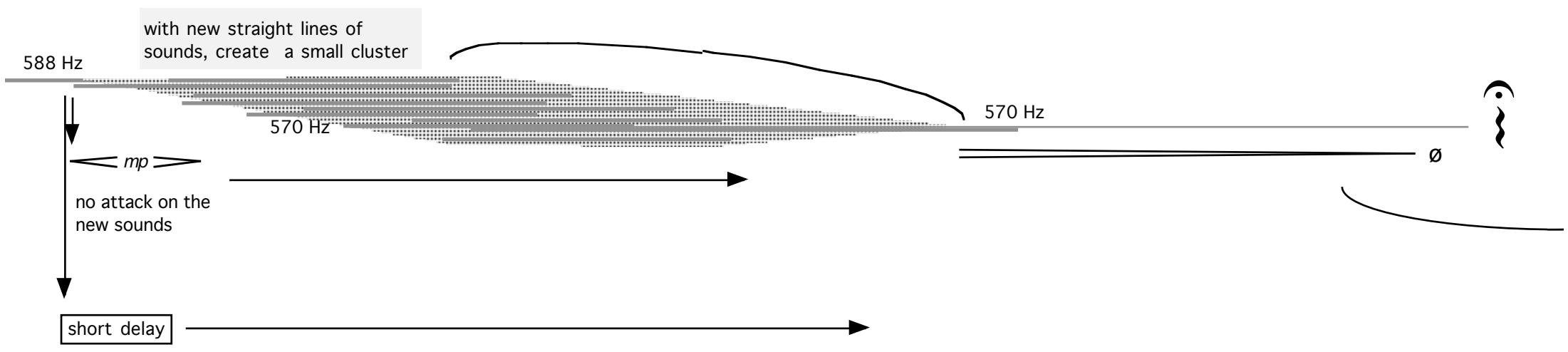


∅

8'20" 8'30" 8'40" 8'50" 9'00" 9'10" 9'20"



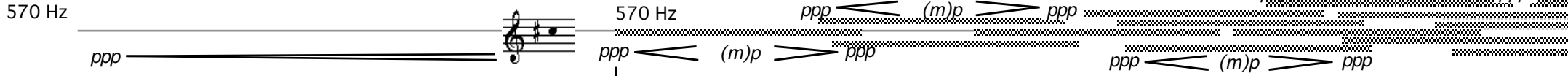
*ppp*



9'30" 9'40" 9'50" 10'00" 10'10" 10'20" 10'30"

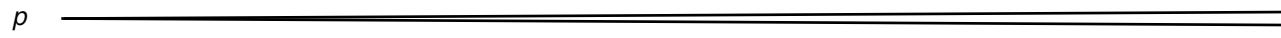
ambitus in expansion →

use different ADRS envelopes for the noises, as well as microtonal differences of pitch, and sound structure.  
all very noisy, breathy



as if the sound did not stop

stock the sounds in different delays to create a living material



10'40"

10'50"

11'00"

11'10"

11'20"

11'30"

11'40"



830 Hz

*ppp* < < *mp* > > *ppp*    *ppp* < < *mp* > > *ppp*

*ppp* < < *mf* > > *ppp*

*ppp* < < *mp* > > *ppp*

*ppp* < < (*m*)*p* > > *ppp*    *ppp* < < *mp* > > *ppp*

*ppp* < < *mp* > > *ppp*

*ppp* < < *mf* > > *ppp*

392 Hz

*mf*

11'50"

12'00"

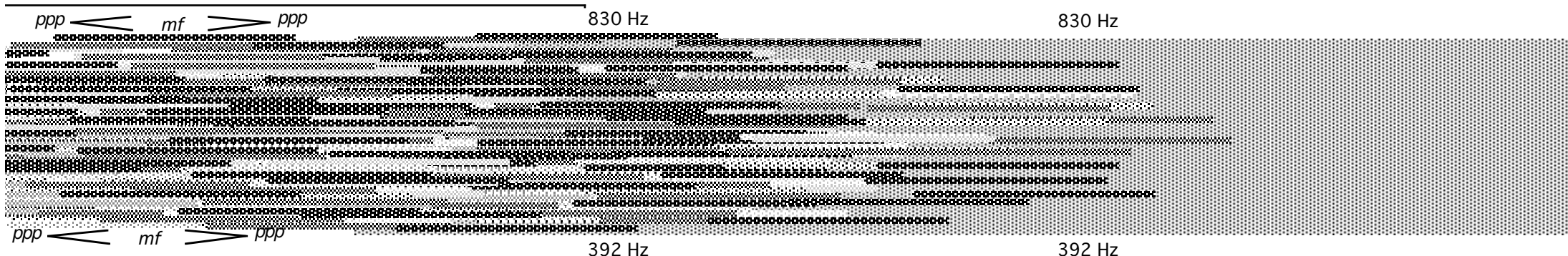
12'10"

12'20"

12'30"

12'40"

12'50"

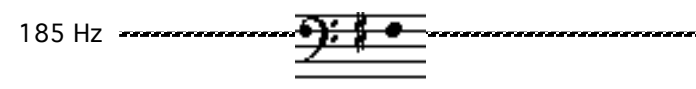


*mf*

*(mf)*

*mf*

Gradually granulate the resulting cluster →



*ppp* *mp*

13'00"

13'10"

13'20"

13'30"

13'40"

13'50"

14'00"

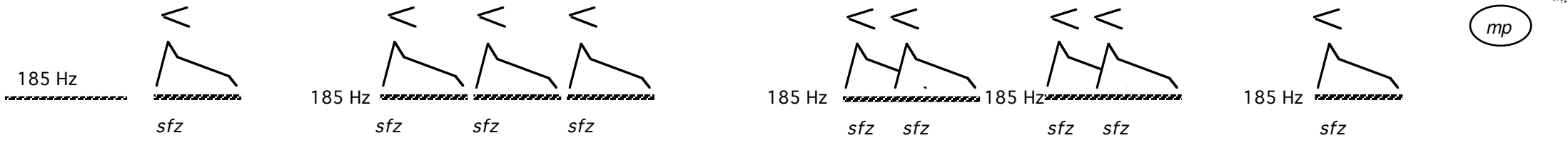
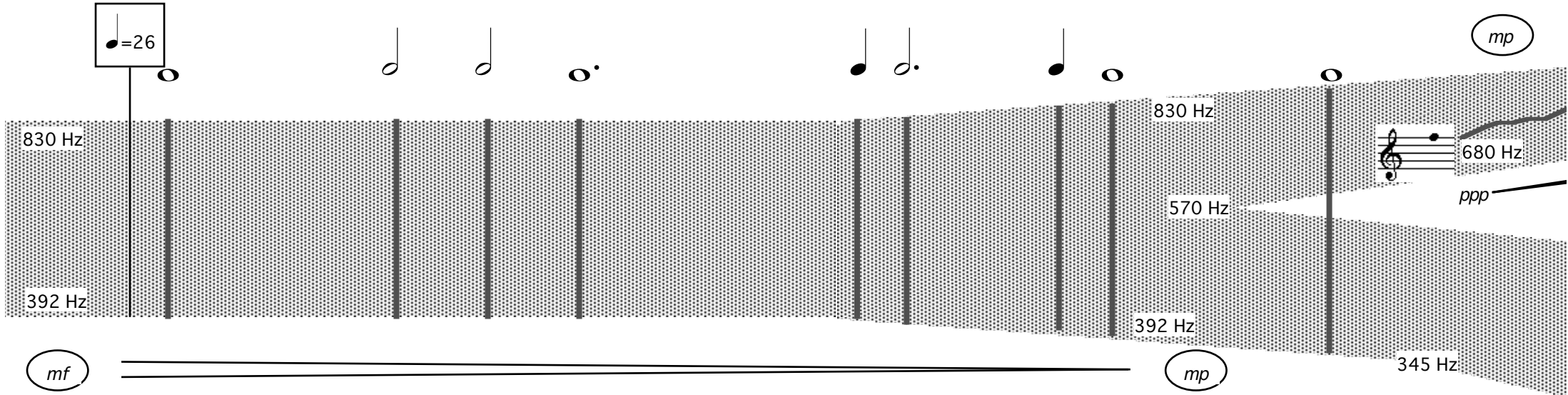
Whenever possible, between the low attacks, add unstable high lines in the 1661Hz - 1975Hz range. Those can be less "breathy", "cleaner".

(mp)

reverb and irregular, modulated, delays maintain a "floating" impression

mp

$\text{♩} = 26$



the low attacks "animate" (or modulate) the noise block

14'10"

14'20"

14'30"

14'40"

14'50"

15'00"

15'10"

1975 Hz

1661 Hz

*pp*

a hesitant line, in the middle of the cluster

1300 Hz

*mp*

1195 Hz

1100 Hz

*ppp*

*mf*

*mf*

With some clarity in the sound, but stil "breathy"

640 Hz

*ppp*

*mp*

*mf*

The inside of the low cluster should always stay "alive"

345 Hz



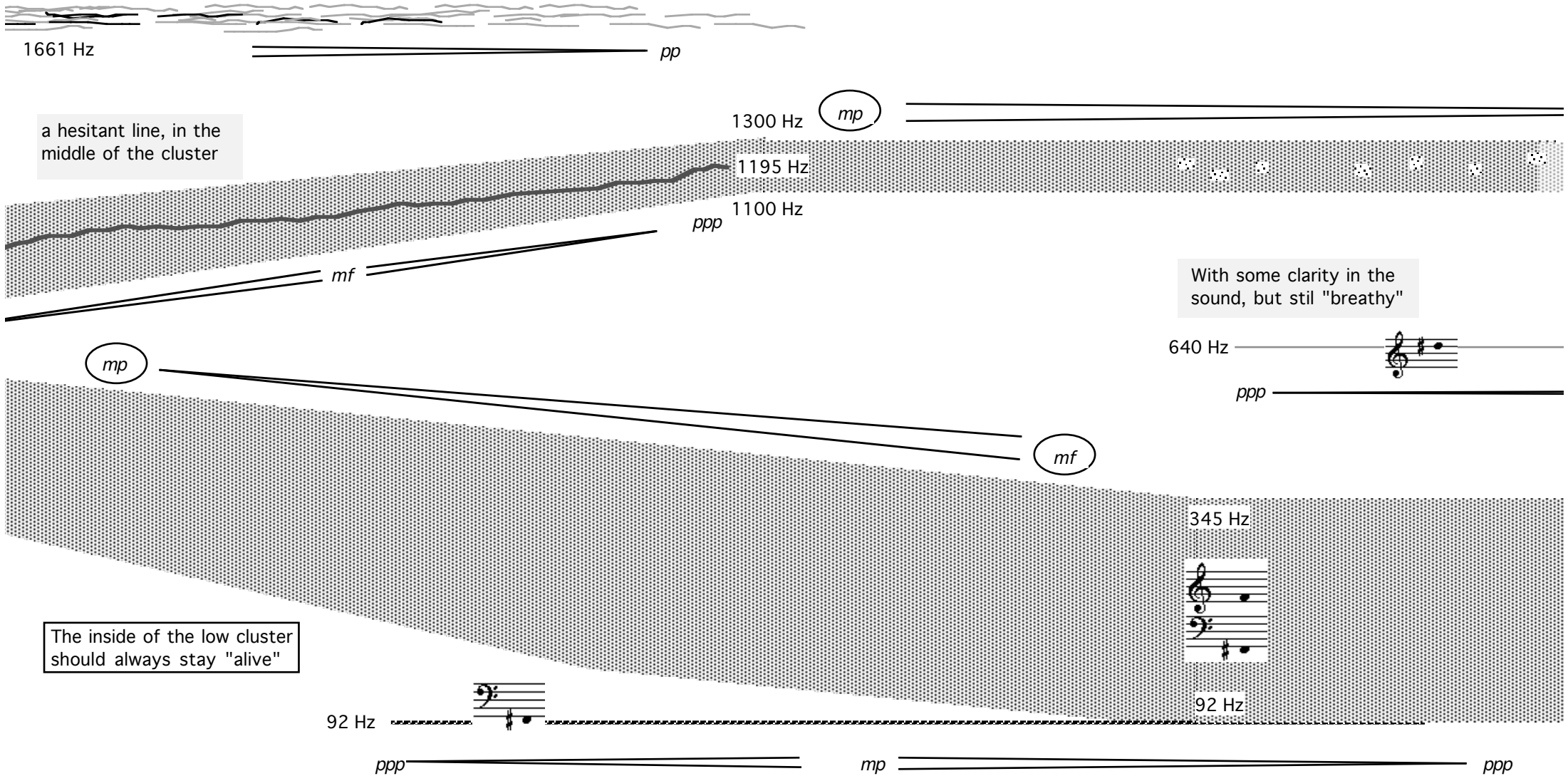
92 Hz

92 Hz

*ppp*

*mp*

*ppp*





15'20"

15'30"

15'40"

15'50"

16'00"

16'10"

16'20"

The grains become smaller and smaller

more and more isolated

*p*

*pp*

slowly the ambitus opens up - but only to the top (more high frequencies, VERY micro-tonal)  
Use different ADSR envelopes for the noises

640 Hz

*ppp* < < (*m*)*p* > > *ppp*

*mp*

stock the sounds in different delays to create a living material

345 Hz

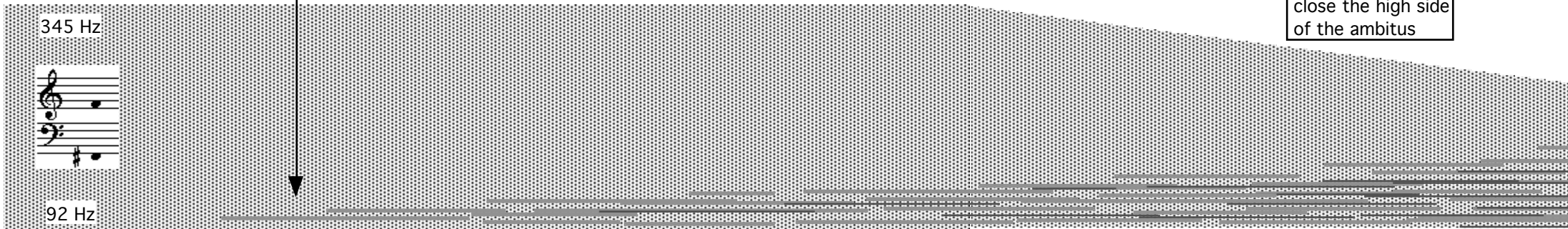
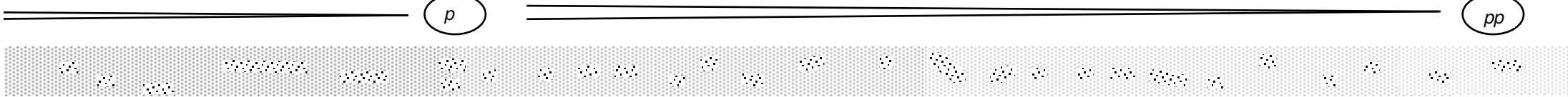


92 Hz

*mf*

a detuned "echo" of the 640Hz ++ ambitus

close the high side of the ambitus



16'30"

16'40"

16'50"

17'00"

17'10"

17'20"

17'30"

*ppp*



987 Hz



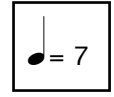
640 Hz

640 Hz

*mp*

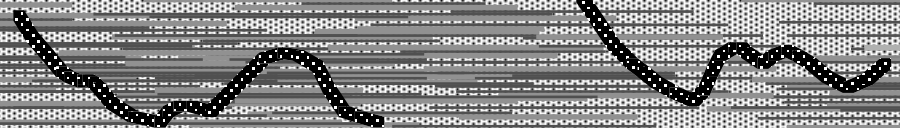
*mf*

two noise movements inside the ambitus



261 Hz

261 Hz



92 Hz

92 Hz

*mf* < *f*

*mf* < *f*

a change of the noise structure - more electronic and with a light internal pulse

*mf*

*mf*

*mf*

*mf*

17'40"

17'50"

18'00"

18'10"

18'20"

18'30"

18'40"

6000 Hz

*ppp*

*mf*

a small cluster - "cloud" of high, unnatural, sounds mixed with electronic (sine?) waves

*mf*

*f*

261 Hz

92 Hz

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*ppp*

18'50"

19'00"

19'10"

19'20"

19'30"

19'40"

19'50"



*ppp*

987 Hz

concentrate on the higher region -just below 990 Hz



*f*

*mf*

20'00"

20'10"

20'20"

20'30"

20'40"

20'50"

21'00"

add more and more of a "breathy", "noisy" sound around 1050Hz (ambitus +/- 1 tone)

very neutral



*mf* \_\_\_\_\_ *mp*

21'10"

21'20"

21'30"

21'40"

21'50"

22'00"

22'10"

1050 Hz

narrow the ambitus

*mp*

slowly add a "breathy", "noisy" sound around 809 Hz (ambitus +/- 1 tone)

809 Hz

*ppp*

*mp*



22'20"

22'30"

22'40"

22'50"

23'00"

23'10"

23'20"

1050 Hz

narrow the ambitus

*mp*

809 Hz

narrow the ambitus

*mp*

640 Hz

slowly add a "breathy", "noisy" sound around 640 Hz (ambitus +/- 1 tone)

narrow the ambitus

*ppp*

*mp*



23'30"

23'40"

23'50"

24'00"

24'10"

24'20"

24'30"

1050 Hz

*mp*

809 Hz

*mp*

narrow the ambitus

640 Hz

*mp*

narrow the ambitus

slowly add a "breathy", "noisy" sound around 399 Hz (ambitus +/- 1 tone)

399 Hz

*ppp*

*mp*



narrow the ambitus



24'40"

24'50"

25'00"

25'10"

25'20"

25'30"

25'40"

Narrow all 4 noises  
around the given notes

1050 Hz

*mp*

1050 Hz

809 Hz

*mp*

809 Hz

640 Hz

*mp*

640 Hz

399 Hz narrow the ambitus

*mp*

399 Hz

25'50"

26'00"

26'10"

26'20"

26'30"

26'40"

26'50"



Of course the new sounds are as well "noisy" & "dirty" - but with a pretty good definition of the pitch

1174 Hz *pp* \_\_\_\_\_ *mf*

1050 Hz

*mp* \_\_\_\_\_  $\emptyset$

880 Hz *pp* \_\_\_\_\_ *mf*

809 Hz

*mp* \_\_\_\_\_  $\emptyset$

*mp*

640 Hz

630 Hz *pp* \_\_\_\_\_ *mf*

399 Hz

466 Hz \_\_\_\_\_ *mf*

*mp*

349 Hz *pp* \_\_\_\_\_ *mf*

27'00"

27'10"

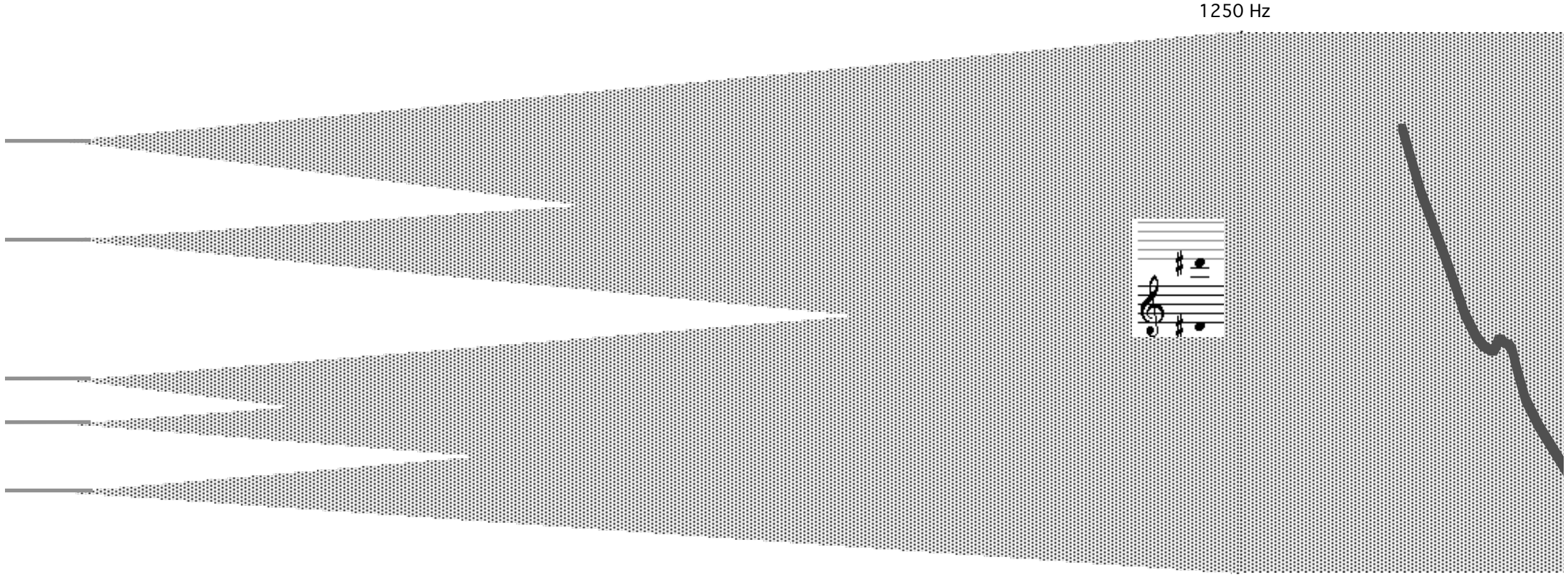
27'20"

27'30"

27'40"

27'50"

28'00"



*mf*

*mp*

320 Hz

Open up the noises around those notes - to create one BIG cluster

*mf*

a noise movement inside the ambitus



28'10"

28'20"

28'30"

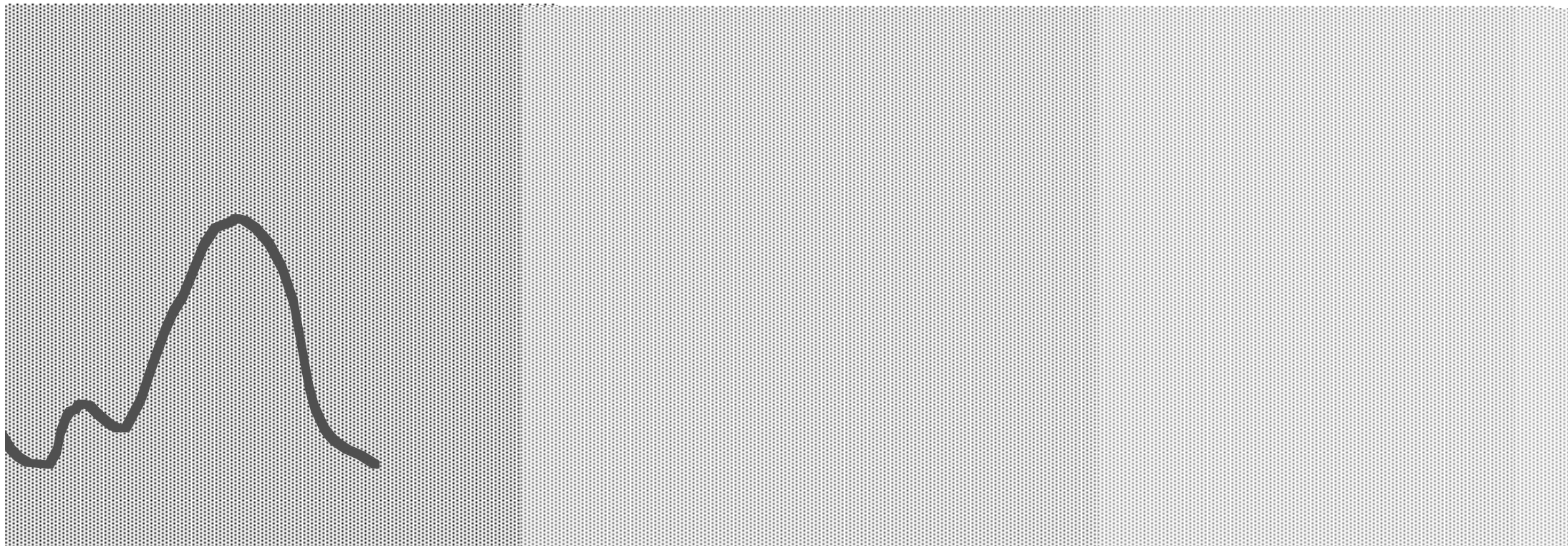
28'40"

28'50"

29'00"

29'10"

1250 Hz



320 Hz

121 Hz

*ff*



*mp*

*ppp*

VERY Breathy

*mp*

*f*



29'20"

29'30"

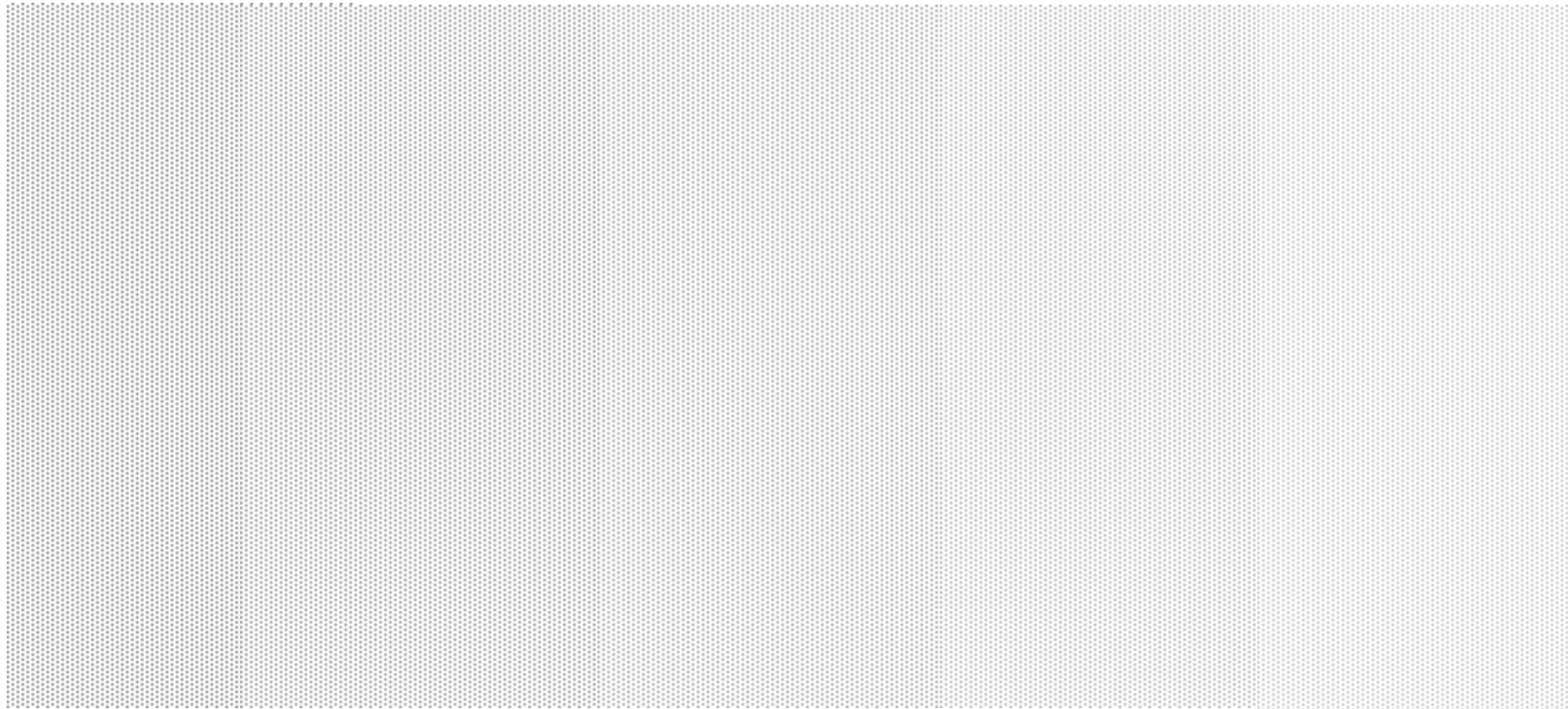
29'40"

29'50"

30'00"

30'10"

30'20"



*pppp*

*mp*

*pppp*