

A

BALL JAM

ZACK SETTEL

NOTES {

SUCCESSION OF CHORDS, SPACED IN TIME, EACH ONE A BIT LOUDER... TRYING TO PUSH THE NOTE FURTHER TOWARDS THE OPPOSING WALL. PLAY THE FOLLOWING NOTE AFTER THE CURRENT NOTES COME TO REST.

$\text{♩} = 60$

SOPRANO SAXOPHONE
FUZZ
mp CRES. POCO A POCO

ALTO SAXOPHONE
REV
mp CRES. POCO A POCO

TENOR SAXOPHONE
TAB-1
mp CRES. POCO A POCO

BARITONE SAXOPHONE
TAB-2
mp CRES. POCO A POCO

ELECTRONICS

SECTION 1 EACH PLAYER IN ZONE, STANDING FARTHEST FROM CENTER OF STAGE. NOTES ARE FORCED STRAIGHT TO OPPOSITE WALL. THEN, GRADUALLY MOVING TO THE OPPOSITE SIDE OF THE ZONE, AND NOTES GO TO THE NEAR WALL.

TRANSITIONING OVER A WHILE TO SIMPLE MOTIFS WITH SHORTER RHYTHMIC MATERIAL WITH FEW PITCHES AND CHANGING POSITIONS TOGETHER ONCE OR TWICE (EVERY 4 NOTES OR SO)

STUFF {

SOP. SAX. *mf* LEGATO

ALTO SAX. *mf* LEGATO

TEN. SAX. *mf* LEGATO

BARI. SAX. *mf* LEGATO

ELECTRONICS

1 DAMPING STARTS TO DECREASE OVER TIME: (FROM 1.2 TO .008)

STUFF {

SOP. SAX. 

ALTO SAX. 

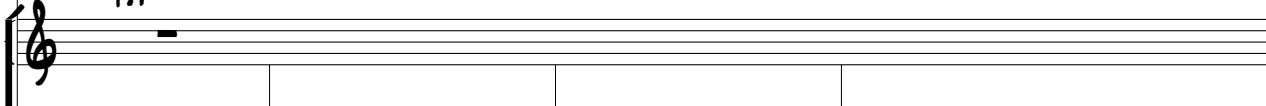
TEN. SAX. 

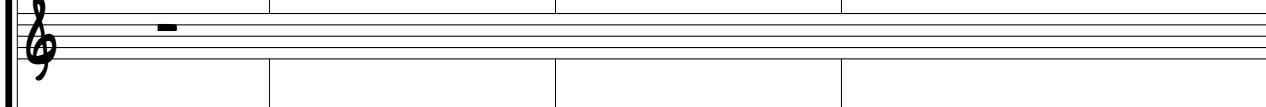
BARI. SAX. 

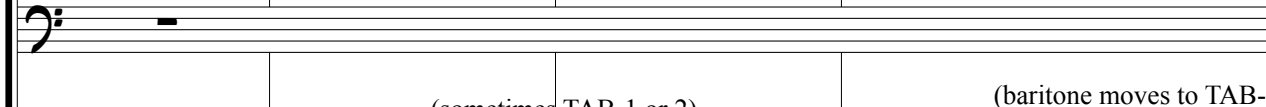
ELECTRONICS

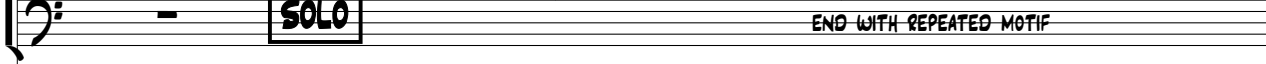
8 BLOWER SOLO

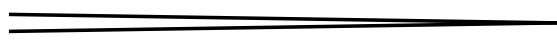
STUFF { PLAYING SIMILAR MATERIAL TO THE PRECEEDING SECTION. COAXING THE NOTES INTO MOVEMENT. SOMETIMES PLAYING IN TAB ZONES. CREATING A DIALOG OF SORTS. PLAYING OFF RHYTHMS AND PITCHES

SOP. SAX. 

ALTO SAX. 

TEN. SAX. 

BARI. SAX. 

BARITONE MOVES TO CENTER  *pp*

ELECTRONICS **2** BLOWER--->BARITONE **3** DAMPING = .36 NOTES COME TO REST

C NOTE TUBES

COLUMNS FULL, PAUSE:



PAUSE



STUFF {

REPEATED UNISONS (WITH OCTAVE)

(BRING ENERGY IN COLUMNS DOWN)

SOP. SAX. ATTRACTOR (SILENCE)

ALTO SAX. TAB-1 (CENTER OF ZONE) *mf* ETC...

TEN. SAX. REV (CENTER OF ZONE) *mf* ETC...

BARI. SAX. TAB-2 (CENTER OF ZONE) *mf* ETC...

SECTION 2

DAMPING .05 (24 VOICES), FIXED VEL. SHORT CAPTURE. NOTES FORCED TO 2 (UP/DOWN).

ELECTRONICS

EACH PLAYER USING ONLY TWO PITCHES. NOTE.
THE TENOR PLAYS LONGER NOTES INTO THE REV ZONE

COLUMNS FULL, PAUSE:



STUFF {

PLAY UNTIL NOTE COLUMN IS FULL



UNTIL BALL COLUMN IS SOFT

SOP. SAX. MOLTO RUBATO

ALTO SAX. TAB-1 REV

TEN. SAX. TAB-2 ETC...

BARI. SAX. TAB-2 ETC...

ELECTRONICS

DENSER NOW, LONGER NOTES, USING HARMONIC MATERIAL TO BUILD UP COLUMN
EXAMPLE:

THE CYCLE REPEATS TWICE, EACH TIME USING AN EXTRA PITCH



PLAY UNTIL NOTE COLUMN IS FULL

STUFF {

SOP. SAX. *MOLTO RUBATO*

ALTO SAX. TAB-1 *mf*

TEN. SAX. REV *mf*

BARI. SAX. TAB-2 *mf* ETC...

ELECTRONICS

MULTIPHONICS, SHORT GLISSANDI, SLAPS, WHISTLES, QUATER-TONES, AND OTHER EFFECTS L.V 8 SECONDS

STUFF { PAUSE COLUMNS FULL, PAUSE UNTIL BALL COLUMN IS SOFT CONTINUE OVER NEXT CYCLES TO REPLACE NOTES WITH EFFECTS ABOVE, BUILDING UP THREE DISTINCT TEXTURES, ONE IN EACH COLUMN, MAKING CRESCENDO SOPRANO MOVES TO CENTER OF SPACE (ATTRACTOR)

SOP. SAX.

ALTO SAX. TAB-1 *n* CRESCENDO POCO A POCO

TEN. SAX. REV *n* CRESCENDO POCO A POCO

BARI. SAX. TAB-2 *n* CRESCENDO POCO A POCO

ELECTRONICS (ANTICIPATE CUE) **1** ATTRACTOR --> SOPRANO. DAMPING = .1



SOPRANO ATTRACTS NOTES AND BRINGS THEM TO REST

SOPRANO ATTRACTS NOTES AND BRINGS THEM TO REST

PLAYERS RESUME NOTE COLUMNS, BUT PLAYING FEWER AND FEWER, SOFTER NOTES MOVING BACK TOWARDS MUCH SIMPLER PITCH MATERIAL (UNISONS, FOURTHS, FIFTHS)

STUFF {

SOP. SAX. *f* *n*

ALTO SAX. *mp*

TEN. SAX. *mp*

BARI. SAX. *mp*

ELECTRONICS

THE SOPRANO IS NOW PULLING FRESHLY PLAYED NOTES (FROM THE REV ZONE) ACROSS THE STAGE TO WHERE SHE IS LOCATED, PLAYING SIMILAR NOTES TO THE NOTES OF THE OTHERS.

STUFF {

SOP. SAX. *n* *mf* *>* *<* ETC.

ALTO SAX. *mp* REV

TEN. SAX. *mp* REV

BARI. SAX. *mp* REV

ELECTRONICS

PLAYERS NOW SHARING A SINGLE REV ZONE, ORBITING THROUGH IT, AND PLAYING A LONG NOTE EACH TIME (BEGINNING THE NOTE ONCE INSIDE THE ZONE)

D ATTRACTOR SOLO (SOPRANO)

STUFF {

OTHER PLAYERS OCCASIONALLY ADDING NOTES TO RVB ZONE. WHILE SOPRANO MOVES ABOUT ON STAGE, PULLING MATERIAL ACROSS THE MIDDLE, BOUNCING IT OF THE WALLS, AND PLAYING INSIDE OF ZONES (SUCH AS SLAPS)

SOP. SAX. **SOLO** **END SOLO**

ALTO SAX. - REV ETC...

TEN. SAX. - REV ETC...

BARI. SAX. - REV ETC...

ELECTRONICS **2** END OF SOLO DAMPING = .2

E CHORDS

STUFF {

BARITONE AND TENOR PROVIDE ACCOMPANIMENT, CONSISTING OF, AT MOST, FOUR HELD NOTES (PLAYED INTO REV-CAPTURE). NOTES ARE SEPARATED BY INTERVALS OF A FIFTH, BUILT ON THE LOWEST NOTE, AND ADDED AS NECESSARY TO MAINTAIN, ON AVERAGE, 4 NOTES OF ACCOMPANIMENT.

L.V. 30"

SOP. SAX. -

ALTO SAX. TAB zones, and FUZZ once **SOLO** SOLO FOR ALTO-- SHORT, HIGHER PITCHED MATERIAL: EFFECTS, WHISTLE TONES, GLISSANDI, SLAPS, SCREECHES, MULTIPHONICS ETC.

TEN. SAX. - REV CONTINUE TO ADD NOTES AS NECESSARY

BARI. SAX. CONTINUE TO ADD NOTES AS NECESSARY

REV

SECTION 3 ACCOMPANIMENT PLAYERS ORBITING THROUGH THE RVB ZONE. WHILE ALTO SOLOS IN/OUT OF TABS WITH ONLY ONE NOTE PLAYED IN FUZZ

ELECTRONICS

DAMPING 0, FAST CAPTURE, POLY = 8, VAL-LAUNCH-GATE FORCING ON REV ZONE

STUFF { ALTO GRADUALLY TAKING MORE AND MORE OF THE NOTES, UNTIL ALL NOTES ARE HIS, THEN BARITONE DAMPENS THE NOTES WITH THE SHIELD, AND WE WAIT FOR ALL THE NOTES TO COME TO REST

SOP. SAX.

ALTO *CRESC.* **END SOLO**

TENOR

BARITONE *BARITONE MOVES TO CENTER* **SHIELD** *BARITONE ORBITS AROUND THE CENTER OF SPACE, DEFLECTING NOTES UNTIL NONE REMAIN*

ELECTRONICS **1** *SHIELD ASSIGNED TO BARITONE*

F GROOVE SECTION

STUFF { SOPRANO AND ALTO IN TABS, FORCED RHYTHM. PLAYERS USE REPEATED UNISONS TO STOP ACTION. PLAYERS PLAY OFF EACH OTHER IN ALTERNATION. THE SECTION USES CYCLES, CHANGING EACH TIME A LITTLE. (OCCASIONAL PEDAL IN REV ZONE)

THE FIRST CYCLE IS SPARSE, USING FEW NOTES. *DEVELOP GROOVE* *STOP AND LISTEN ETC.* *END OF GROOVE CYCLE*

SOP. SAX. **TAB1**

ALTO SAX. **TAB2** *3 STOP AND LISTEN ETC.*

TEN. SAX. **SOLO** **END SOLO**

BAR. SAX. *(PLAY IN CENTER OF ZONE)* **REV**

ELECTRONICS **SECTION 4** *TENOR AND ALTO PLAYING IN CENTER OF ZONE TO CREATE "NOTE TUBES"*

(POLY = 8), FIXED VELOCITY, CLIP-YAW, FAST-CAPTURE, DAMPING = 0

THE DUEL CONTINUES, BECOMING MORE AND MORE CHAOTIC - NOTES ARE LESS RAPID, AND VARY MORE IN PITCH, BUILDING UP BIG RHYTHMIC DENSITY--

STUFF {

THEN STOP. BARITONE
"CLEANS UP THE TEXTURE"
PAUSE 20" ALL RHYTHM BLOWN AWAY BY BARITONE NOTES QUICKLY TO REST

ETC....

ETC....

RHYTHM-BIAS

mf f

BLOWER

NOTES GO EVERYWHERE

ff

ELECTRONICS [3] NO FORCING, POLLY=16 (CUE JUST BEFORE NOTE IS PLAYED) [3] BLOWER ---> BARITONE, DAMPING = .3

REV-ZONE SNAPS TO CENTER OF STAGE. ALL FOUR PLAYERS IN THE ZONE. VERY SLOWLY, ONE AT A TIME. PLAYERS SEND NOTES OFF IN DIFFERENT DIRECTIONS. PLAYERS USE ALL THE PITCHES BELOW. PLAYING ONE NOTE EVERY 5-10 SECONDS

STUFF {

[9]

SOP. SAX. RVB mp

ALTO SAX. RVB mp

TEN. SAX. RVB mp

BARI. SAX. RVB mp

SECTION 5

ELECTRONICS

PLAYERS ORBITING THE CENTER OF THE GIANT REV ZONE. WHILE IN THE ZONE..
SET DAMPING = .0, NO FORCING, 10 NOTE POLY.

ONCE THE ROOM IS FILLED WITH THE NOTES, START TO USE THE PITCHES BELOW. NOTES BECOME SHORTER AND MORE FREQUENT.. BUILDING UP, AND BECOMING REPEATED. HIGHER REGISTER. AND SOFTER...

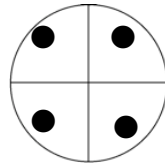
STUFF {

WAIT A LITTLE

END

Musical score for four saxophones: SOP. SAX., ALTO SAX., TEN. SAX., and BARI. SAX. The score is written in treble and bass clefs. It features a sequence of notes that become shorter and more frequent over time, with a dynamic marking of *p* (piano) and a final *END* instruction.

1



2

DAMPING=.04, 24 NOTE POLY

DAMPING = .08, FADE-OUT

ELECTRONICS

PLAYERS STOPPED NEAR EDGE OF ZONE (STILL IN ZONE) AND PLAY NOTES