

Connect/Disconnect

for Alto Sax, Percussion, and Electronics

Dylan Findley

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Performer's Note:

This work explores the sonic qualities of human speech, disassociated from the meaning of the words. The electronics include snippets of conversations in the Spanish, Arabic, Samoan, Bahasa Indonesia, Mandarin Chinese, Cantonese, and Turkish languages. The musical lines often mimic the vocal inflections of these languages, and performers should listen to the audio track to learn those inflections. Through musical imitation, a sonic dialogue is achieved; however, as the voices become randomized and less comprehensible in the final minutes of the piece, that dialogue dissipates. Thus, the first part of the piece attempts to connect sonically with the languages while the second part of the piece loses touch with those connections.

In the improvisation section, following time specifications need not be exact; however, performers should attempt to remain within one or two sections of those guidelines. For graphic notation, pitch should generally follow the graphics as represented on the staff. Amplitude should somewhat correlate with the thickness of the graphic objects. All other decisions are left to the performers in their interpretation of the graphics.

Note for Programs:

I seek to expresar the puan 的 conexión sin pa'i, ese moment الذي le horizon pirlti ile luz dan bentuk suram nehmen Sie Form an. Sin embargo, für die униженный penyangkalan del 聽, oscurecer ပါ၏ de disconnect လှံလိုက် para আসা dengan gràdh mòr. 這是ang sitwasyon ঙ[ু] ইচ্ছু ছ, لتجنب, 넘다 la espalda □■ ♦❀❀ □❀ x♦♦❀❀.

Connect/Disconnect

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Energized, but with composure $\text{♩} = 132$

Alto Sax

Percussion

Electronics

7

A. Sx.

Perc.

Elc.

12

A. Sx.

Perc.

Elc.

Slap tongue

pp

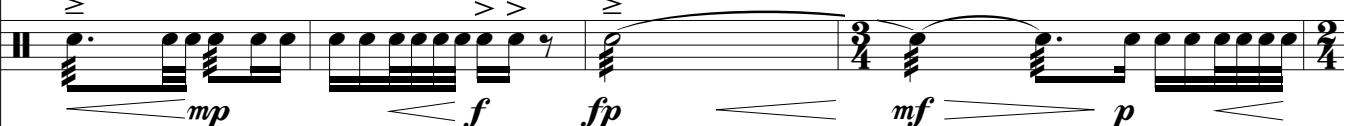
mf

pp

p

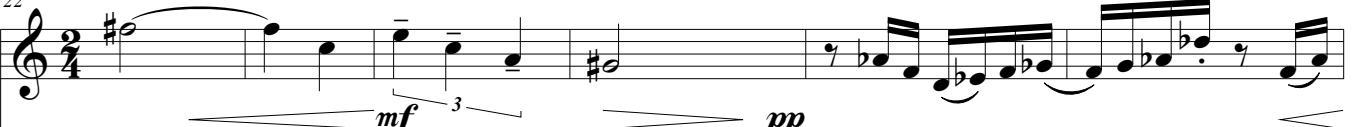
18

A. Sx. 

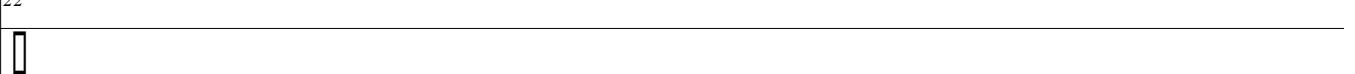
Perc. 

Elc. 

22

A. Sx. 

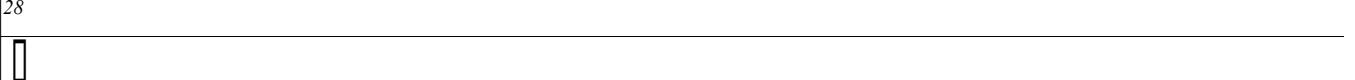
Perc. 

Elc. 

28

A. Sx. 

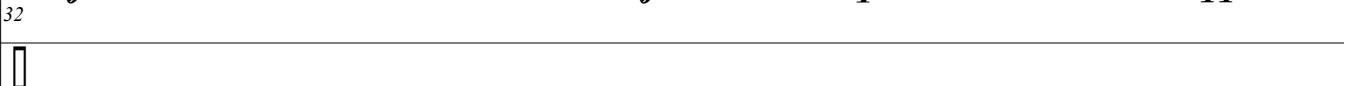
Perc. 

Elc. 

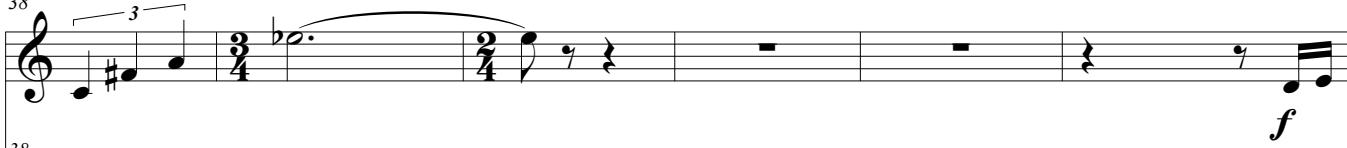
32

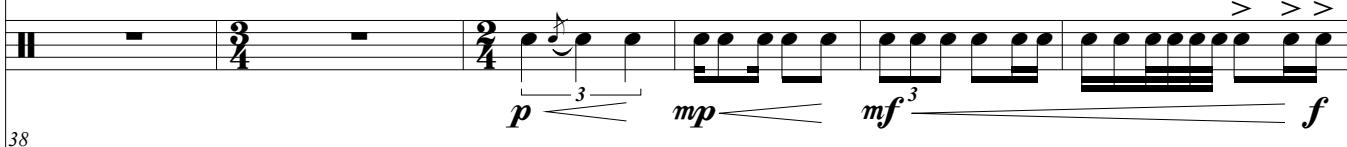
A. Sx. 

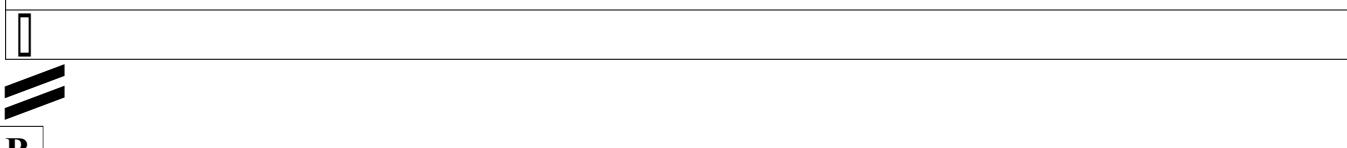
Perc. 

Elc. 

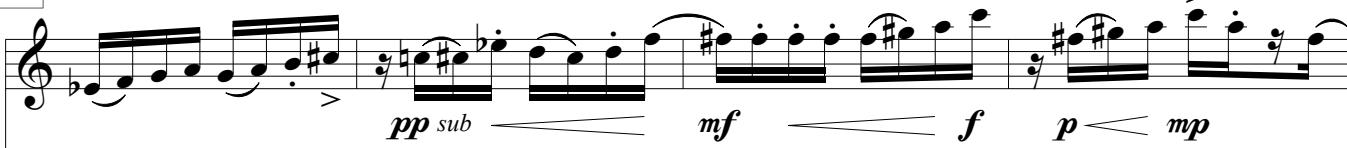
38

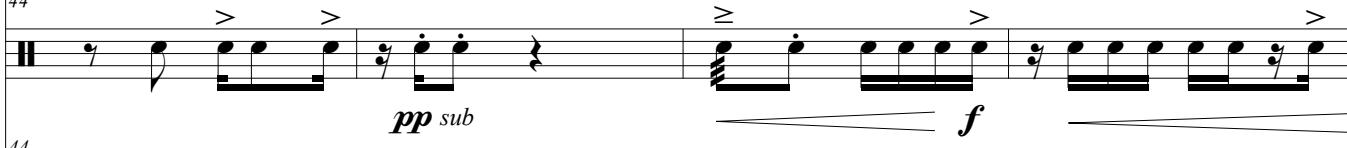
A. Sx. 

Perc. 

Elc. 

B

A. Sx. 

Perc. 

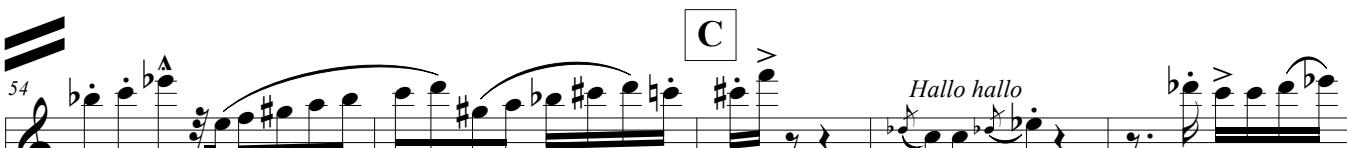
Elc. 

C

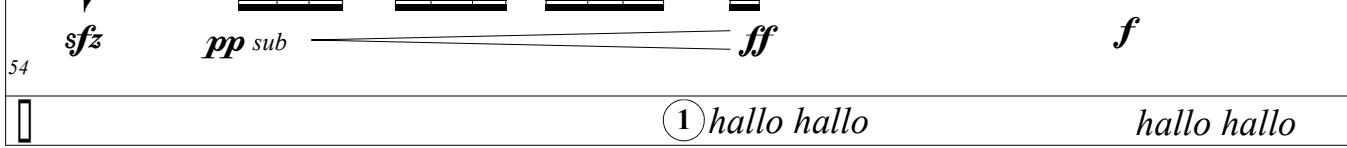
A. Sx. 

Perc. 

Elc. 

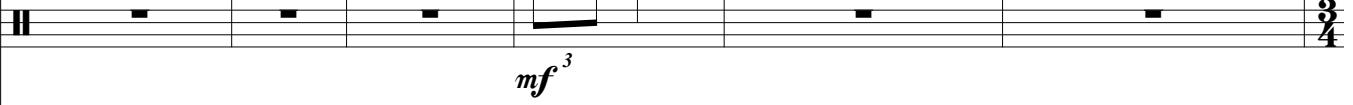
A. Sx. 

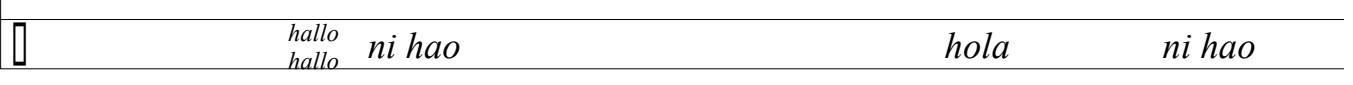
Perc. 

Elc. 

59

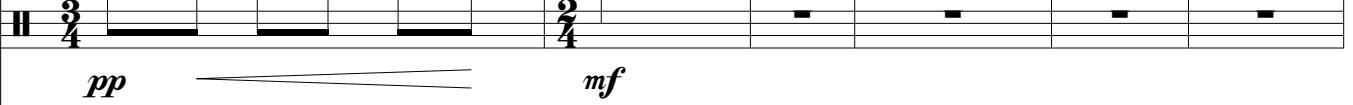
A. Sx. 

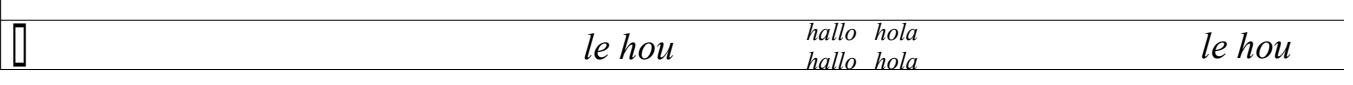
Perc. 

Elc. 

65

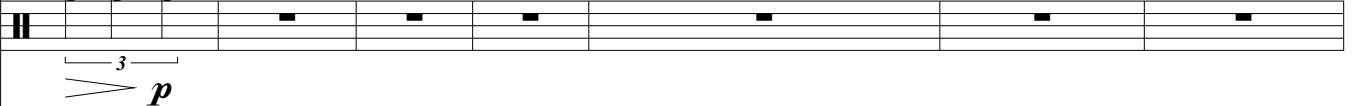
A. Sx. 

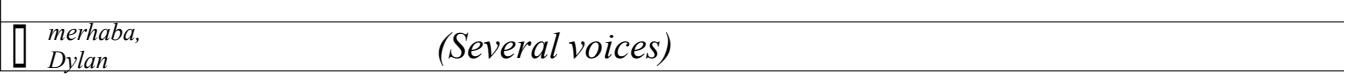
Perc. 

Elc. 

71

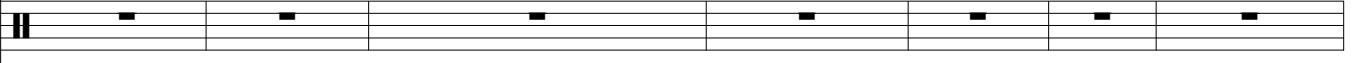
A. Sx. 

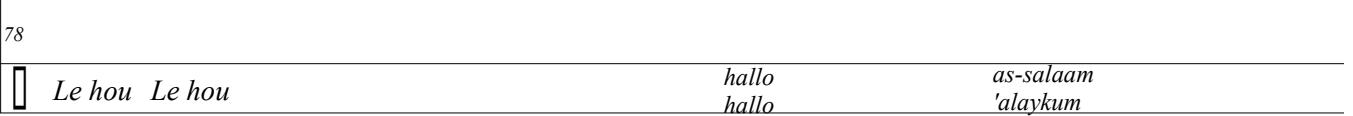
Perc. 

Elc. 

78

A. Sx. 

Perc. 

Elc. 

A. Sx.

Perc.

Elc.

A. Sx.

91

ni hao Hallo hallo as-salaam 'alaykum

mp *mf*

Mrb.

91

Elc.

91

The musical score consists of three staves. The top staff is for 'A. Sx.' (Alto Saxophone) in treble clef, starting at measure 91. It features a melodic line with various note heads and stems, some with slurs and grace notes. The middle staff is for 'Mrb.' (Marimba), also starting at measure 91. It has two staves: treble and bass, both with single vertical stems indicating sustained notes. The bottom staff is for 'Elc.' (Electric instrument), starting at measure 91. It shows a single vertical stem on the first measure, followed by a blank staff for the remainder of the section. Measure numbers 91, 91, and 91 are placed above each staff respectively. The vocal line includes lyrics: 'ni hao' (measure 91), 'Hallo hallo' (measure 91), and 'as-salaam 'alaykum' (measure 91). Dynamics 'mp' and 'mf' are indicated below the vocal line. The score concludes with a long horizontal bar line.

A. Sx.

Mrb.

Elc.

D Playful

96

96

96

as-salaam 'alaykum

as-salaam 'alaykum Hou fan ah

Sí, claro Uh, kay hou dam... ...hou fan ah

102

A. Sx.

*freely based on Cantonese intonations
(hou fan ah)*

p sub

102

Mrb.

102

Elc.

Uh, kay hou dam... ...hou fan ah iyiyim biraz yorgunum

109

A. Sx.

109

Mrb.

109

Elc.

Yo yevo... iyiyim biraz yorgunum

116

A. Sx.

116

Mrb.

I ablam ok

p

f sub

116

Elc.

I ablam ok Uh, kay hou dam...

A. Sx. 122

Mrb. 122

matsuka

pp

a salazar

Elc. 122

matsuka a salazar...

E

A. Sx.

Mrb. 127

Elc. 127

da doctoral program...

yo estaba trabajando a la Universidad de Miami

A. Sx. 133

Mrb. 133

f_{sub}

yo estaba trabajando a la Universidad de Miami

pp sub

Elc. 133

up tim unim poof

I ablom ok

F

A. Sx. 138

Mrb. 138 *I ablam ok* *f_{sub}* (To cymbal)

Perc. 138

Elc. 138 *yo estaba trabajando a la Universidad de Miami* (*No voices*)

A. Sx. 143

Perc. 143 *mf* *f* *ff* To marimba

Elc. 143

G

A. Sx. 147

Mrb. 147 *f* *mf*

Elc. 3 *Hello? (several languages)* *finitika esti ka*

A. Sx.

Mrb.

Elc.

A. Sx.

Mrb.

Elc.

A. Sx.

Mrb.

Elc.

151

151

151

155

155

155

160

160

160

iyiyim biraz yorgunum

iyiyim biraz yorgunum

Uh, kay hou dam... *I ablom ok*

(Becoming denser)

165

A. Sx.

Mrb.

165

Elc.

finitika esti ka

170

A. Sx.

Mrb.

170

Elc.

*yo estaba trabajando a
la Universidad de Miami*

175

A. Sx.

Mrb.

175

Elc.

(Begin greetings from first section)

H Half tempo $\text{♩} = 66$

A. Sx. 180

Mrb.

180

Elc. (Voices stretched) 4 as-salaam 'alaykum

A. Sx. 187

Mrb.

187

Elc. Es kay mi, kay mi is
isierai monai nawowah

A. Sx. 192

Mrb.

192

Elc. Es kay mi, kay mi is
isierai monai nawowah La cena o... Es kay mi, kay mi is
isierai monai nawowah

198

A. Sx.

Mrb.

198

Elc.

198

(5) *o rah ha sho xi shang su...*

203

A. Sx.

Mrb.

203

Mandolin roll *mf play notes freely within rests*

pp

203

Elc.

*Es kay mi, kay mi is
isierai monai nawowah jer hong o rah ha sho zhao ku nu da zi... zhao ku nu da zi... Saiya ini...*

210

A. Sx.

I Free time, roughly within given time frames
6"

improvised note lengths
embellishments welcome

210

Mrb.

210

Elc.

jer hong

A. Sx. 215 7" 3" 5" 3"

Mrb.

Elc. ⑥ (fade out when Spanish starts, as transcribed)

15-20"

J Cycle the following passages freely in dialogue with snare drum and electronics. The same passage may be performed twice in a row.

A. Sx. 226 30" *f_{sub}* *fp* 15-20" *mf*

Perc.

Elc. ⑥ Pues, yo no sé en verdad... ⑦ start after voice gets very choppy (after second "mosquito")

10-15"

K Cycle passages freely in addition to previous material (notes in order). 10"

(Slap tongue)

A. Sx. 228 *mf* 10-15" 10"

Perc.

Elc. ⑧ (adds laughing)

25-30"

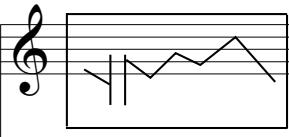
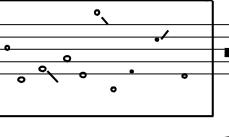
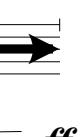
L

Imitate voices and **perform** given abstract gestures
Previous material is OK to use.
Space out gestures.
Decrease space over specified time for intensity.

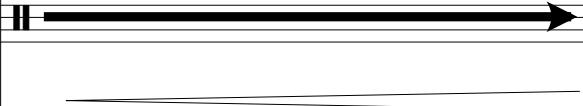
M

10"

Anxiously respond to voices in free, **dense** imitation.
These passages are suggested imitations from earlier.

A. Sx.   →   →  → 

25-30"

Perc.  →    → 

mf

10"

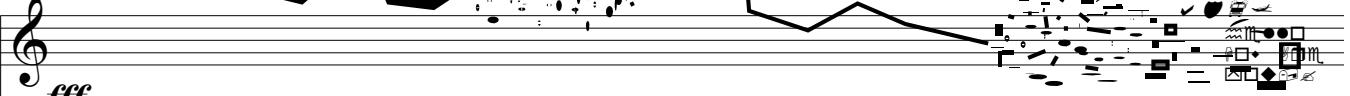
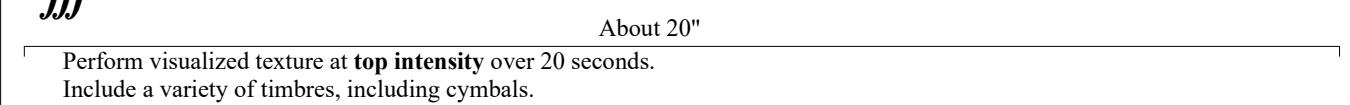
Elc.  (density decreases)  (becomes extremely dense)

About 20"

N

Perform contour at **top intensity** over 20 seconds.
Dramatic pauses OK, to breathe.
Electronics will stop after 10".



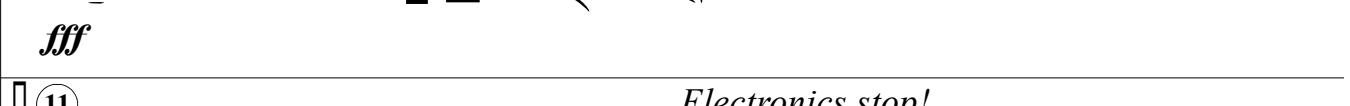
A. Sx.    

About 20"

237

Perform visualized texture at **top intensity** over 20 seconds.
Include a variety of timbres, including cymbals.
Electronics will stop after 10".



Perc.  

fff

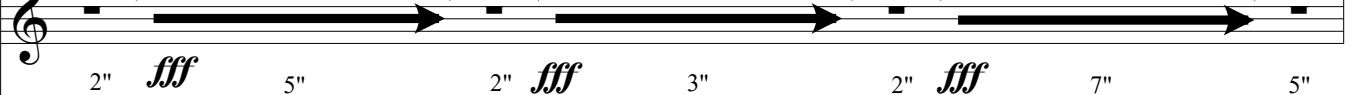
Elc.  *Electronics stop!*

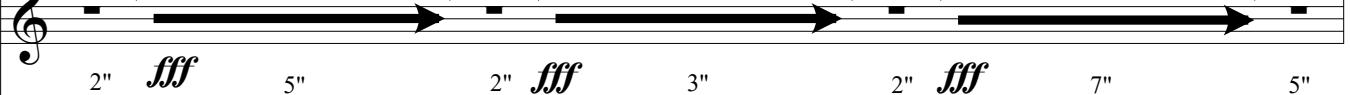
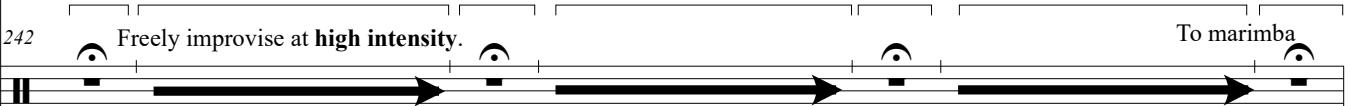
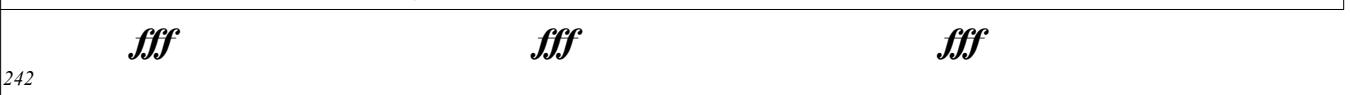
2" 5" 2" 3" 2" 7" 5"

O

242

Freely improvise at **high intensity**.



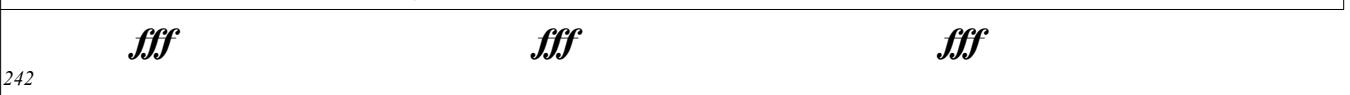
A. Sx.   

2" 5" 2" 3" 2" 7" 5"

242

Freely improvise at **high intensity**.



Perc.  

To marimba

fff fff fff

Elc. 

P Voices reenter for dialogue

5"

40-50"

A. Sx.

Mrb.

Elc.

(12) (All voices enter but quickly fade into randomized small voice groups)

Q Dialogue is lost

30-40"

A. Sx.

p to mf
unstable and cantankerous, yet somewhat lyrical

257 Freely within given time frame. Brief rests may be freely added.

Mrb.

self-consciously, bashful
p to mf

257

Elc.

(reverb begins)

A. Sx.

10" Not with perc.
sharply! sffz
incisive! 20"

Mrb.

Not with sax f
jarring!

Elc.

(Reverb thickens)

with contempt

losing steam p

worn out

R

Starting very softly, build over next **90 seconds** to
noisy, screaming outbursts (a navigation plan is detailed on the staff).
Gradually **unalign playing** from percussionist.

3" 5" 5" 7" 8-9"

A. Sx.

A. Sx.

Using all instruments:
Starting very softly, build over next **90 seconds to loud**,
tragic grieving (a navigation plan is detailed in staff).
Gradually **unalign playing** from saxophone.

3" 5" 5" 7" 8-9"

Perc.

Perc.

Elc.

Elc. (Voices unrecognizable and fill pitch space--high and low end)

A. Sx.

A. Sx.

2" 6" 4" 4" 5"

pp **pp** **mp** **pp**

Perc.

Perc.

3" 8" 3" 7"

ppp **mp** **mp** **pp**

Elc.

Elc.

A. Sx.

A. Sx.

3" 15-16" 2-3"
(Proceed before perc. finishes line)

f sub **pp sub** **mf** **pp sub**

Perc.

Perc.

1" 7" 3" 12-13"

pp **mp** **mf** **mf**

p sub **ff**

Elc.

Elc.

A. Sx.

mf > *f sub mp sub* < *fp* < *fp* *ff* *mp* *fff*

12" 1" 7"

Perc.

mf <*ff* < *fff*

2" 3" 1" 4" 1" 4" 1"

Elc. (*electronics fade out*)

(Indeterminate pacing)

A. Sx. *S* *SCREAMING!* Repeat at highest intensity 3-4 times (not necessarily with perc.)

Perc. *ffff* (Indeterminate pacing) *POUNDING!* Repeat at highest intensity 3-4 times (not necessarily with sax) *weeping ff pp*

Elc.

15+'' (if possible, circular breathe, Or reenter squeamishly)

deflating

A. Sx. *pp* 15+'' (sax solo) *ppp*

Perc. *ppp*

Elc.