

Chroma

for two singing saxophonists

Christopher Fisher-Lochhead

Chroma [2017] for two singing saxophonists

Commissioned by Ogni Suono Saxophone Duo (Noa Even & Phil Pierick)

Chroma explores a series of questions relating to color and time : Is color an intensive or an extensive phenomenon? Is our experience of color an instantaneous apperception or does it unfold temporally? At what temporal level do rational durational relationships create the experience of implied rhythmic striae? When does harmony become color and color harmony?

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Instruments and Voice Types

Both saxophonists play soprano saxophones and should be able singers. The first part requires a player who can sing pitches between D#4 and F5; the second part is intended for a player who can sing pitches between B3 and A4.

Rhythmic Notation

This piece uses a proportional time-space notation; the horizontal placement of events on the page is exactly proportional to their rhythmic placement in time. As a reference, a gradated "ruler" is provided in between the two parts which indicates the division of the space into seconds. Each system is ten seconds long. In performance, it is possible to use a stopwatch to coordinate the parts, but it is also possible to rely on visual and aural cues while adhering as closely as possible to the indicated timings.

Breaths are indicated using commas; they should never be rushed or frantic. It is acceptable to cut off the preceding note earlier than indicated in order to make time for the breath.

Oscillations

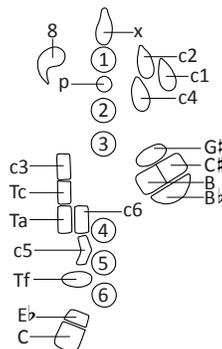
••••• An oscillation (trill or tremolo) between two given notes. The speed of the oscillation should be roughly proportional to the dynamic level (louder=faster) but is mostly left to the discretion of the performer and the technical demands of the given pitches.

Voice/Saxophone Notation

Material to be played on the saxophones is indicated in black. Material to be sung is indicated in red. Every effort should be made to blend the sound of the voices and saxophones. Most of the sung parts occur while the player is also playing the saxophone but when the voice is alone, the player should take the instrument slightly out of their mouth to prevent unnecessary muffling. The score is transposed as is normal for a soprano saxophone (sounding a major second lower). For ease of reading, the voice parts are similarly transposed. Most of the singing in the piece happens simultaneously with playing. When the singing happens alone, the saxophone should be gradually taken out of the mouth, creating a natural filter envelope and dynamic fluctuation. This is indicated by an arrow between open (o) and closed (+).

Fingering Notation

The multiphonics used in this piece are drawn from Marcus Weiss' *Techniques of Saxophone Playing*. Their fingerings are indicated above or below the staff using the following diagram.



for Noa Even and Phil Pierick

Chroma

Chris Fisher-Lochhead

1 *ppp* *ppp* (gliss.) 0:10

2 *ppp* (gliss.)

1 *ppp* #71 (gliss.) 0:20

2 *ppp* #119 #15 *ppp*

1 *ppp* #87 *pp* *ppp* #20 #87 *ppp* 0:30

2 *ppp* *pp* *ppp* *pp* *pp* *ppp*

1 (gliss.) *pp* *ppp* *pp* *pp* 0:40

2 *pp* *ppp* *p* *ppp*

1 *ppp* *pp* #104 *pp* (gliss.) 0:50

2 *p* *ppp* *ppp* *p* *ppp* (gliss.) *pp*

#5 #4

1
2

#112

pp

ppp pp p mp ppp

(+)

(gliss.)

1:00

1
2

#46

ppp pp

(gliss.)

pp ppp

(+)

(gliss.)

1:10

1
2

ppp pp p

(gliss.)

pp ppp p

(+)

(gliss.)

1:20

1
2

#119

#129

pp (gliss.) p ppp

(gliss.) (gliss.) (gliss.)

p pp p pp

1:30

1
2

#100

p mp pp ppp

(gliss.) (gliss.)

pp p

1:40

1:50

ppp p (gliss.) (gliss.) (gliss.) p pp mf pp p

#94 #87 #124

2:00

ppp p (gliss.) pp

2:10

ppp p pp mp p (+)

2:20

p pp mp p (gliss.) (gliss.) (gliss.) pp p

#2 #7

2:30

p pp p ppp (+)

1

2

pp

pp

#69

3:30

Detailed description: This system shows two staves of music. The upper staff (treble clef) has a melodic line with a red highlight on a note. The lower staff (bass clef) has a bass line with a red highlight on a note. Dynamics include *pp*. A chord diagram for #69 is shown above the staff. A time signature of 3:30 is in a box on the right.

1

2

p

(beating)

mp

pp

mp

(gliss.)

(gliss.)

(gliss.)

#109

#69

3:40

Detailed description: This system continues the piece. The upper staff has a melodic line with a red highlight and a glissando. The lower staff has a bass line with a red highlight and a glissando. Dynamics include *p*, *mp*, and *pp*. A chord diagram for #109 is shown below the staff, and another for #69 is shown to the right. A time signature of 3:40 is in a box on the right.

1

2

pp

(+)

pp

mp

#46

#5

#78

3:50

Detailed description: This system continues the piece. The upper staff has a melodic line with a red highlight and a glissando. The lower staff has a bass line with a red highlight and a glissando. Dynamics include *pp* and *mp*. A chord diagram for #46 is shown above the staff, and diagrams for #5 and #78 are shown to the right. A time signature of 3:50 is in a box on the right.

1

2

pp

p

pp

(gliss.)

(gliss.)

(gliss.)

#78

#11

4:00

Detailed description: This system continues the piece. The upper staff has a melodic line with a red highlight and a glissando. The lower staff has a bass line with a red highlight and a glissando. Dynamics include *pp* and *p*. A chord diagram for #78 is shown below the staff, and another for #11 is shown to the right. A time signature of 4:00 is in a box on the right.

1

2

p

> pp

mp

p

pp

(gliss.)

(gliss.)

p

pp

(+)

#104

4:10

Detailed description: This system continues the piece. The upper staff has a melodic line with a red highlight and a glissando. The lower staff has a bass line with a red highlight and a glissando. Dynamics include *p*, *pp*, and *mp*. A chord diagram for #104 is shown below the staff. A time signature of 4:10 is in a box on the right.

#17

1
2

p *pp* *ppp* *pp*

(gliss.) (gliss.)

pp *pp* *pp*

4:20

1
2

p *pp* *mp* *pp* *p*

(gliss.) (gliss.)

mp *pp* *p* *pp* *pp*

o (+) o (+)

4:30

1
2

pp *pp*

(gliss.)

p *ppp* *pp*

4:40

#16

1
2

p *pp* *ppp*

p *pp*

4:50

#135

1
2

pp *pp* *p* *ppp*

p *ppp*

#135

5:00

1 *pp* *pp* *p* *p*

2 (gliss.) *ppp* *pp* *p* *pp*

5:10

1 *pp* *p* *p* *mp* *p*

2 (gliss.) *p* *pp* *p* *p*

#16

5:20

1 *pp* *p* *mp* *p* *mp* *p* *mf* *mp*

2 (gliss.) *pp* *mp* (gliss.) (gliss.) (gliss.)

mp *p* *mp* *p*

5:30

1 *p* *mp* *p* (beating) *p* *pp*

2 (gliss.) (gliss.)

#135 #11 #87

mp *p* *mp* *p* *pp* *p*

(+)

#11 #135 #6 #46 #87

5:40

1 *mp* *p* *mp* *p* *mp* *p* *mf* *mp* *p*

2 (gliss.) (gliss.) (gliss.) (gliss.) (gliss.) (gliss.)

mp *p* *mf* *mp* *mf* *f* *mp* *p*

#87 #135

5:50

1
2

p *mf* *p* *p* (gliss.) *p*

(gliss.)

p *mf* *mp* *p*

6:00

This system shows two staves of music. The upper staff (1) has dynamics *p*, *mf*, *p*, and *p*, with a glissando marking. The lower staff (2) has dynamics *p*, *mf*, *mp*, and *p*. A time signature of 6:00 is in the bottom right.

1
2

beating *pp* (gliss.)

pp *p* *pp*

(+)

#104

#9

6:10

This system continues the piece. The upper staff (1) features a *pp* dynamic and a *beating* marking. The lower staff (2) has *pp*, *p*, and *pp* dynamics. A time signature of 6:10 is in the bottom right. Fingerings #104 and #9 are indicated.

1
2

ppp (gliss.) *pp* *pp*

pp *pp*

#129 #37

6:20

This system shows dynamics *ppp*, *pp*, and *pp*. A glissando is marked in the upper staff (1). Fingerings #129 and #37 are shown. A time signature of 6:20 is in the bottom right.

1
2

p *mp* *p* (beating) *p*

(gliss.) (gliss.)

pp *mp* *mp* *p* *pp*

(+)

#129 #87 #77 #18 #87

6:30

This system includes dynamics *p*, *mp*, *p*, and *pp*. It features *beating* and *gliss.* markings. Fingerings #129, #87, #77, #18, and #87 are indicated. A time signature of 6:30 is in the bottom right.

1
2

pp (gliss.) (gliss.)

mp *p* *mp* *p*

#46 #104

6:40

This system shows dynamics *pp*, *mp*, and *p*. It includes *gliss.* markings. Fingerings #46 and #104 are shown. A time signature of 6:40 is in the bottom right.

1
2

p *mp* *p* *mp* *pp*

(gliss.)

#5 #37

6:50

ppp

Detailed description: This system contains two staves. The upper staff (treble clef) features a melodic line with dynamic markings *p*, *mp*, *p*, *mp*, and *pp*. It includes glissando markings and red dots on the notes. The lower staff (bass clef) provides accompaniment with red dots on notes. Fingerings are indicated by numbers #5 and #37. A time signature of 6:50 is shown in a box on the right.

1
2

ppp *pp* *ppp*

(gliss.) (gliss.)

#87

7:00

pp *pp* *ppp*

Detailed description: This system continues the musical piece. The upper staff has dynamic markings *ppp*, *pp*, and *ppp*, with glissando markings and red dots. The lower staff has dynamic markings *pp*, *pp*, and *ppp*. Fingerings #87 are shown. A time signature of 7:00 is shown in a box on the right.

1
2

pp *p* *p*

(gliss.) (gliss.)

#87

7:10

p *pp* *mp* *p*

(+) (+)

Detailed description: This system features dynamic markings *pp*, *p*, and *p* in the upper staff, and *p*, *pp*, *mp*, and *p* in the lower staff. It includes glissando markings and red dots. Fingerings #87 are shown. A time signature of 7:10 is shown in a box on the right.

1
2

pp *pp* *pp*

#46

7:20

pp *pp*

Detailed description: This system has dynamic markings *pp*, *pp*, and *pp* in both staves. A fingering of #46 is indicated. A time signature of 7:20 is shown in a box on the right.

1
2

pp *p*

(gliss.) (gliss.)

#135 #46

7:30

pp *p*

(+) (+)

#49

Detailed description: This system includes dynamic markings *pp* and *p* in both staves, with glissando markings and red dots. Fingerings #135 and #46 are shown. A time signature of 7:30 is shown in a box on the right. A fingering of #49 is also present at the bottom left.

#135

1 *pp* *<f> pp* *p*

2 *<f> pp* *pp*

7:40

1 *pp* *p* *pp* *p*

2 *p* *pp* *ppp*

7:50

1 *ppp* *ppp (+)* *pp* (gliss.)

2 *ppp* *ppp (+)*

8:00

1 *ppp*

2 *pppp*

8:10

1 (gliss.) *pppp*

2

8:17