# Chroma

for two singing saxophonists

Christopher Fisher-Lochhead

# **Chroma** [2017] for two singing saxophonists

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

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*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 betwen 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

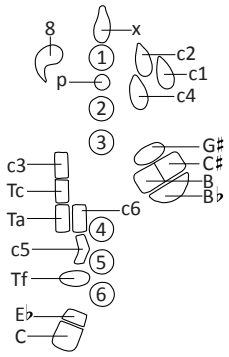
 An oscillation (trill or tremolo) between two given notes. The speed of the oscillation should be roughly proportional to the dynamic level (louder=faster) but is mostly left to the discretion of the performer and the technical demands of the given pitches.

## 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 unneccessary 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 dyanmic fluctuation. This is indicated by an arrow between open ( **o** )and closed ( **+** ).

## Fingering Notation

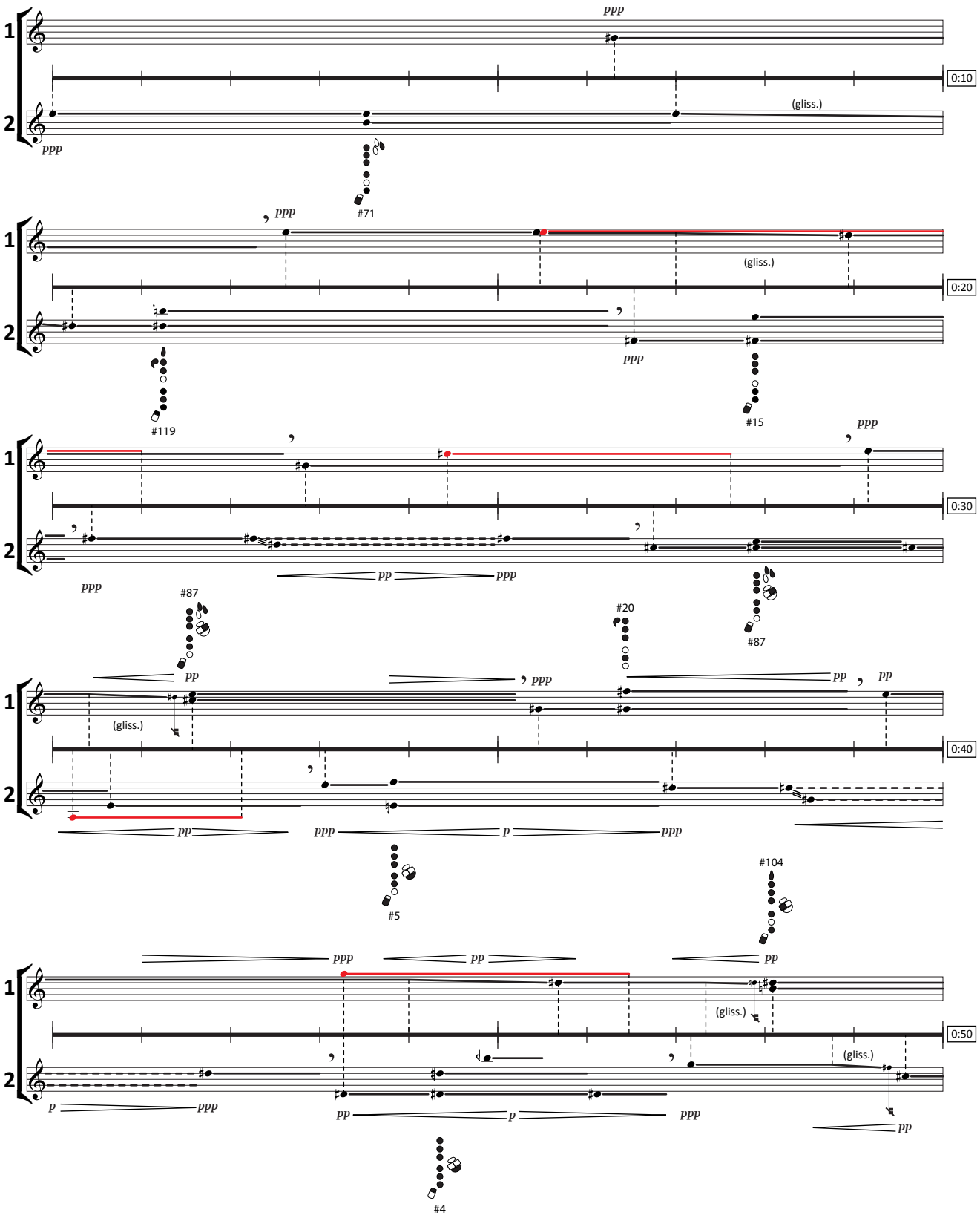
The multiphonics used in this piece are drawn from Marcus Weiss’ *Techniques of Saxophone Playing*. Their fingerings are indicated above or below the staff using the following diagram.

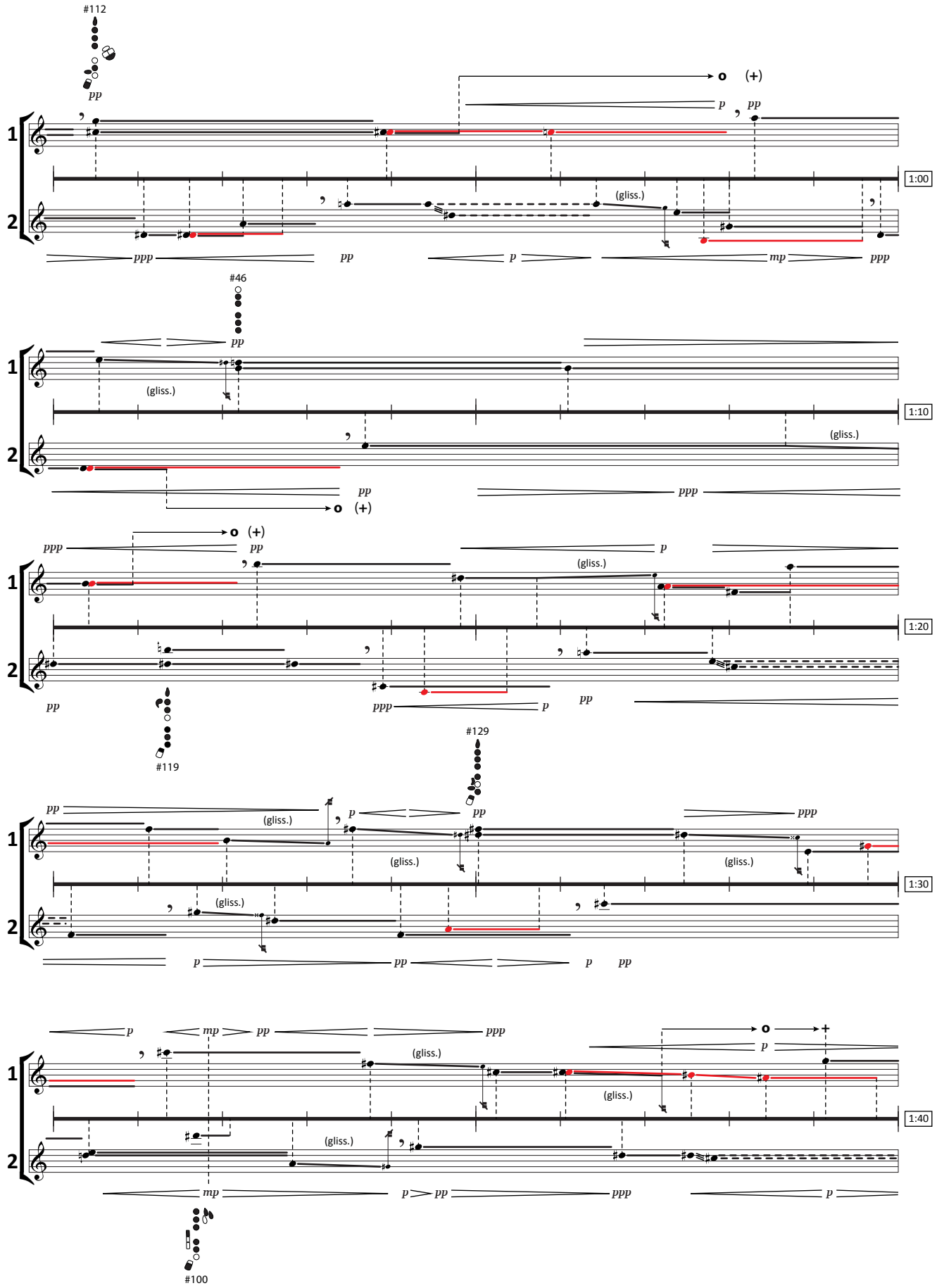


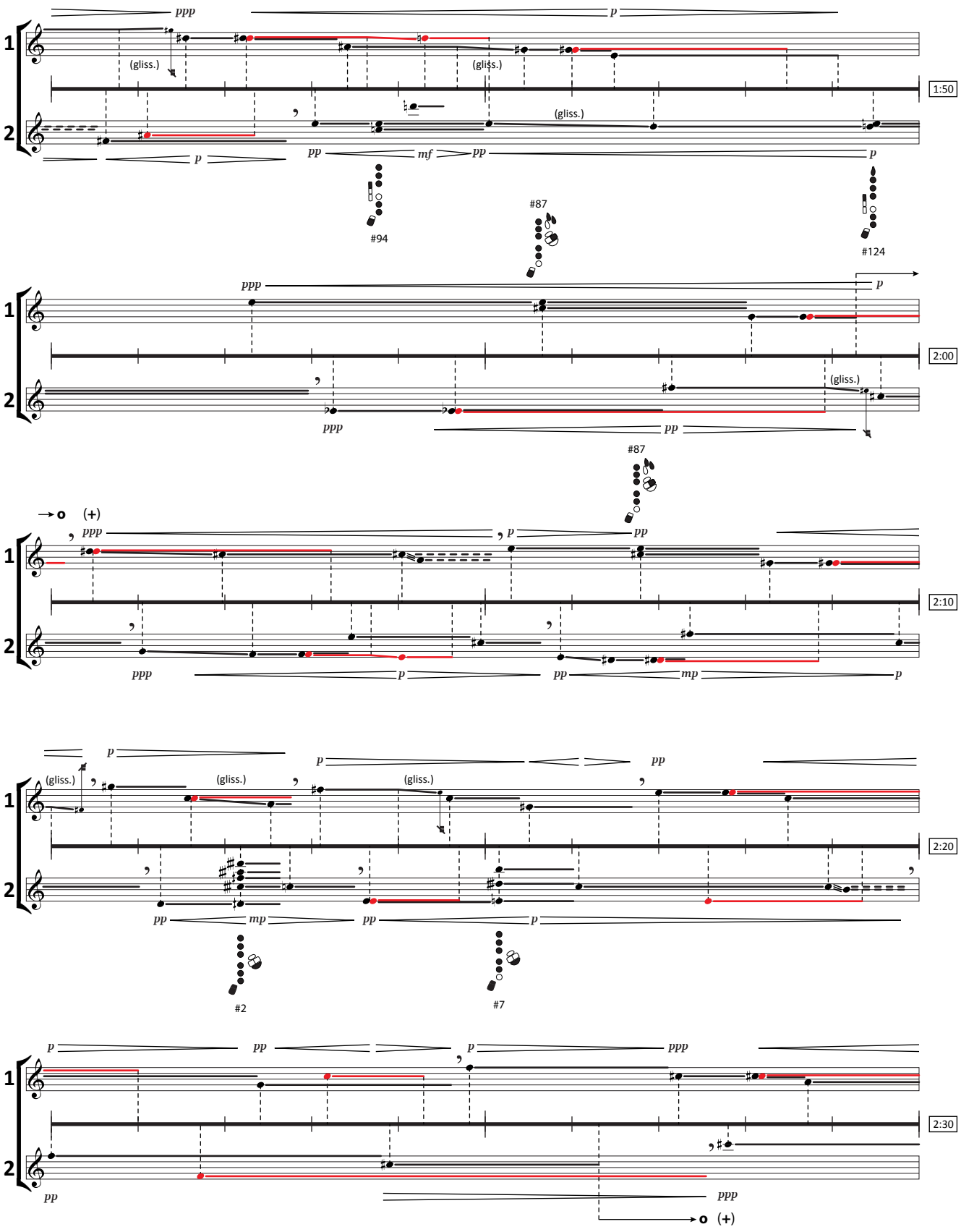
*for Noa Even and Phil Pierick*

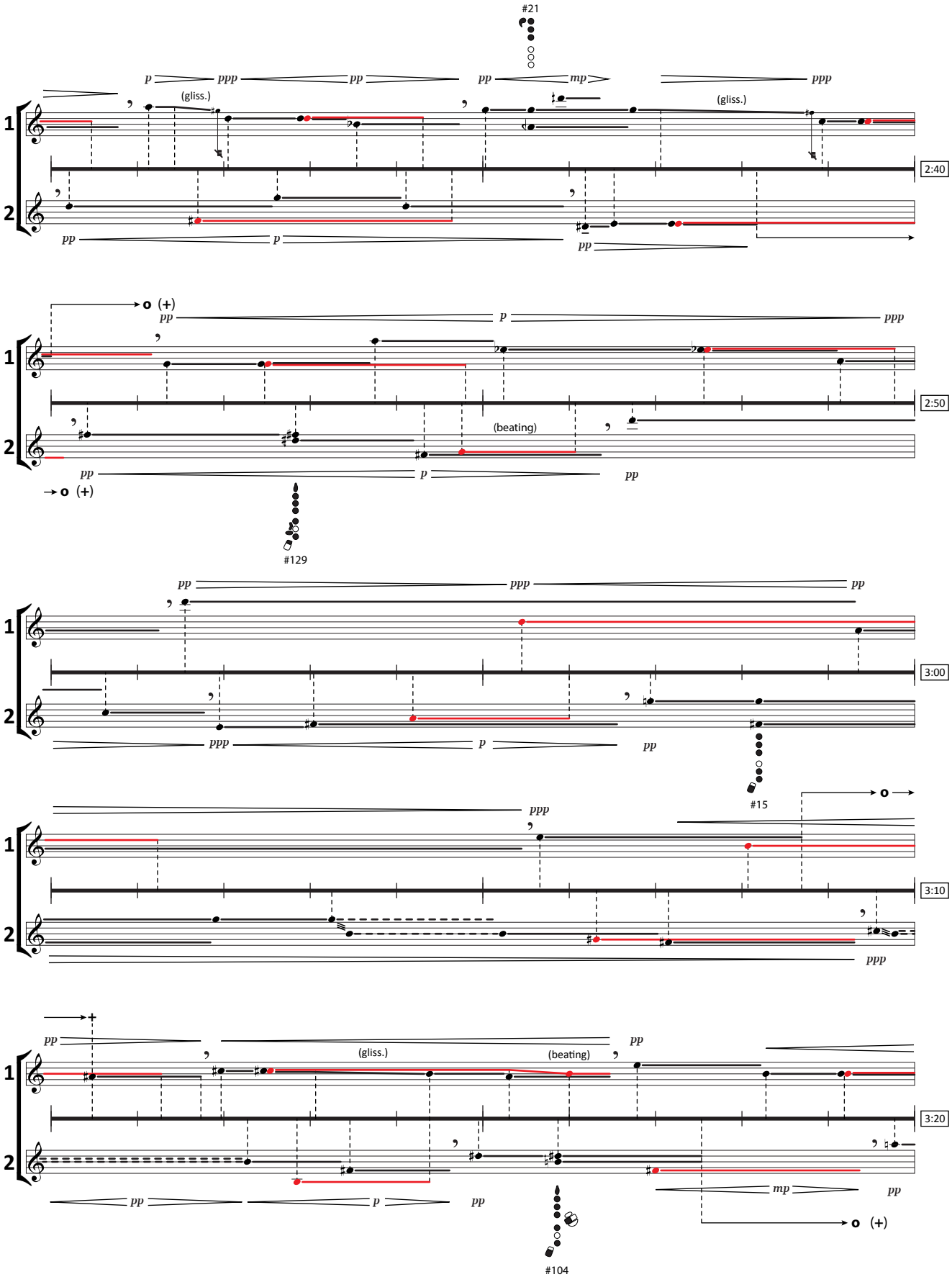
# Chroma

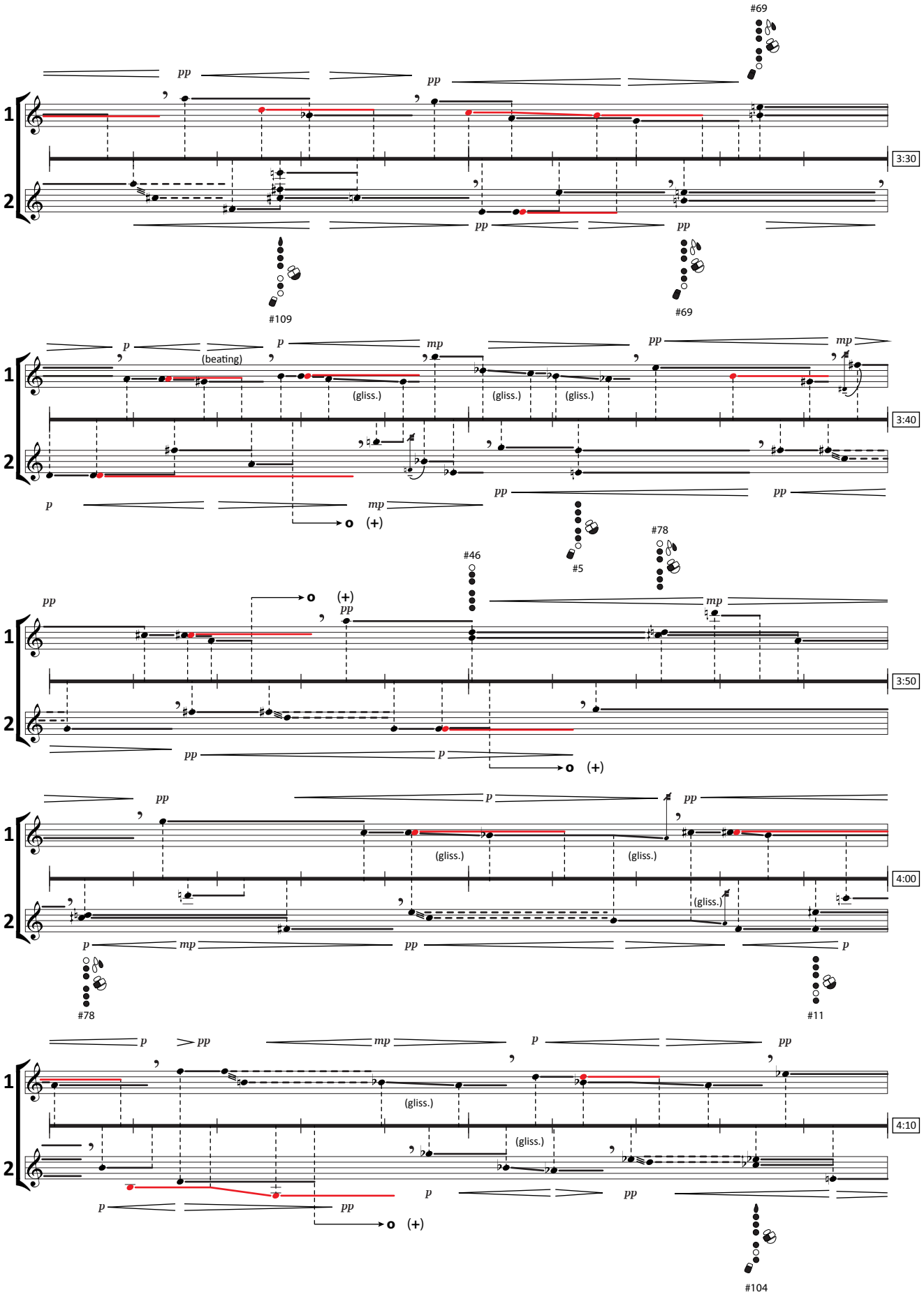
Chris Fisher-Lochhead

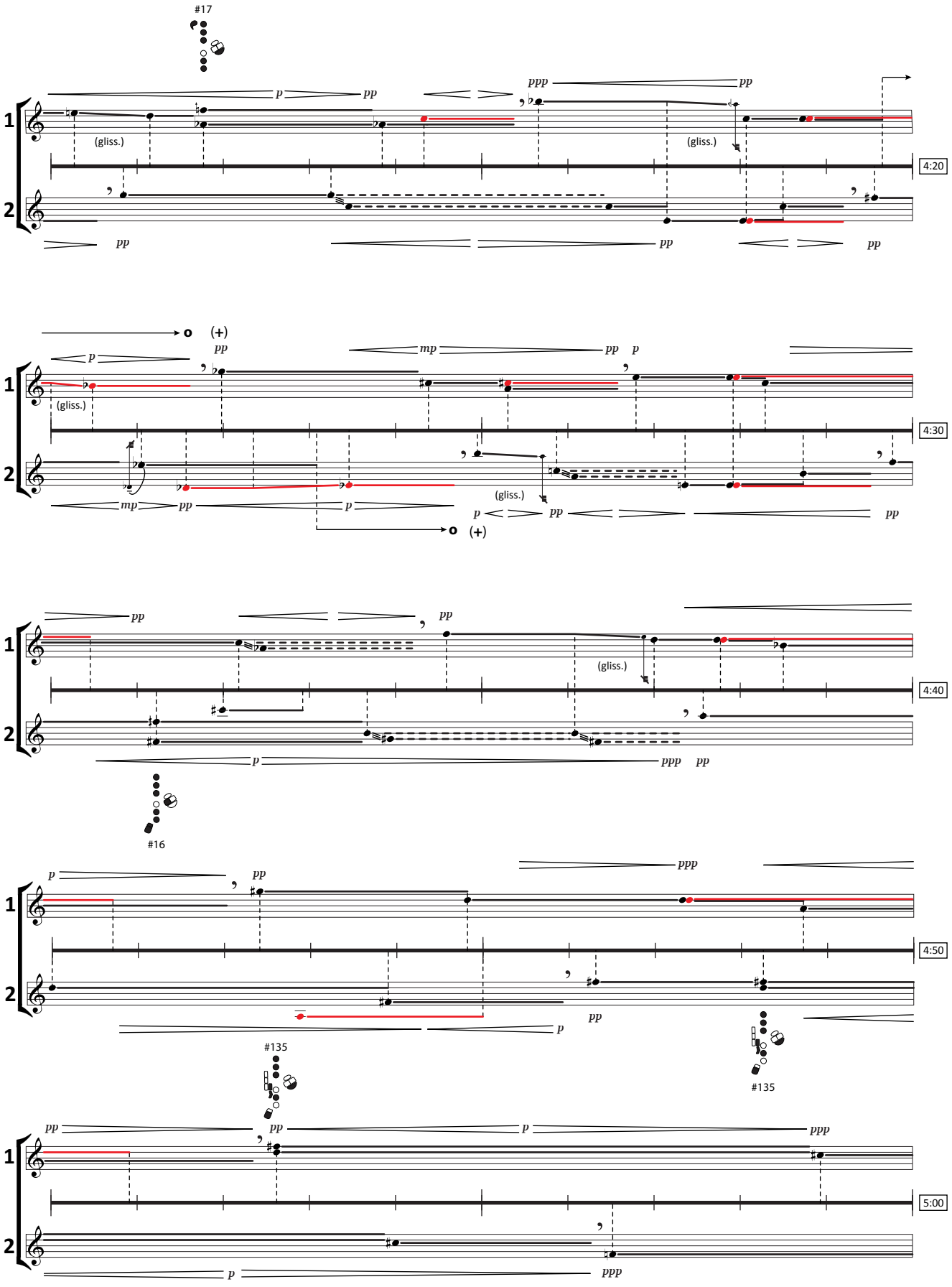


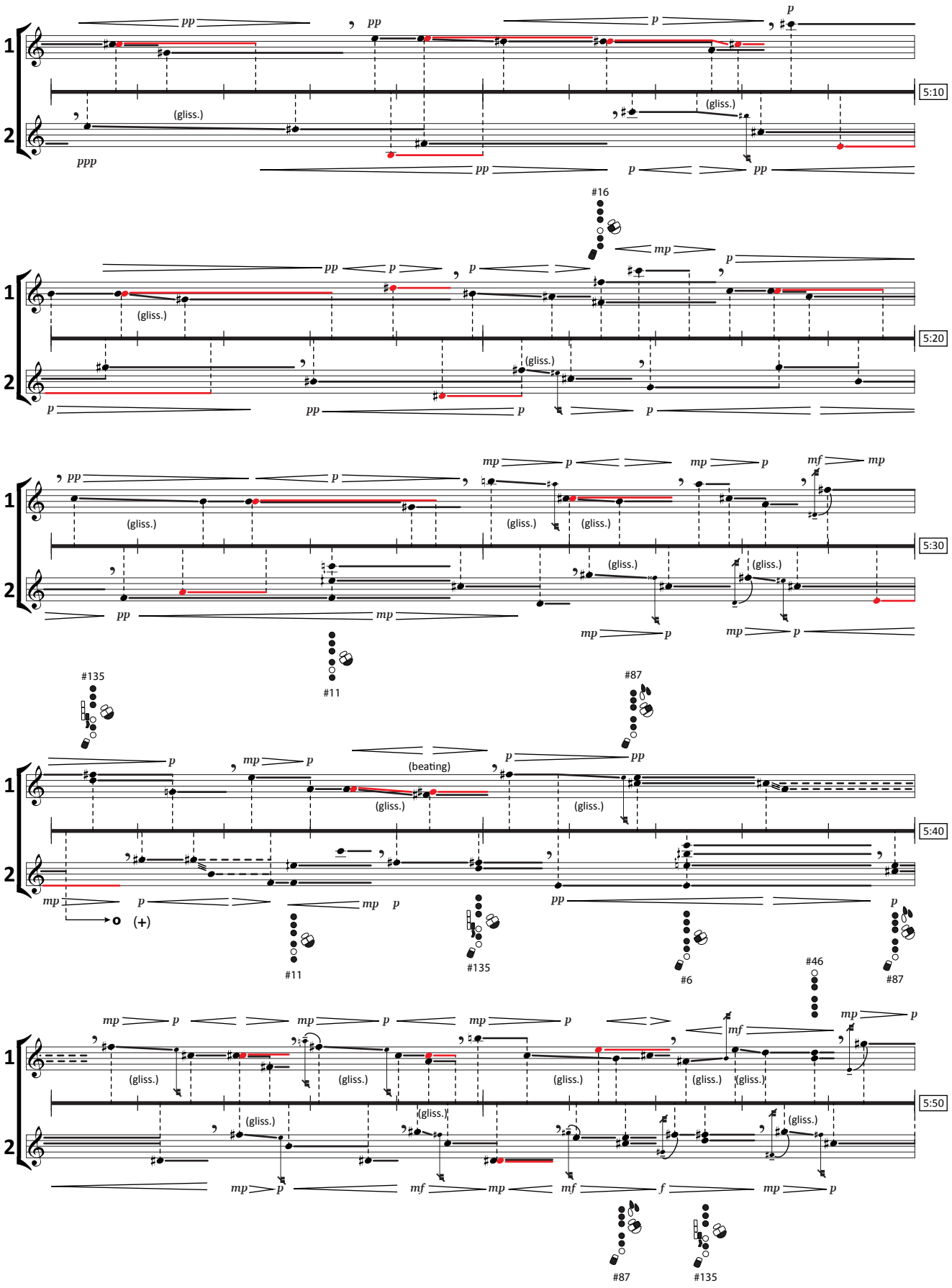

#112
pp
o (+)
p
pp
1
2
1:00
(gliss.)
ppp
pp
p
mp
ppp
#46
pp
(gliss.)
1:10
(gliss.)
pp
ppp
o (+)
ppp
pp
p
(gliss.)
1:20
pp
ppp
p
pp
#119
#129
pp
(gliss.)
p
pp
ppp
1:30
(gliss.)
(gliss.)
(gliss.)
p
pp
p
pp
p
mp
pp
ppp
o
+
p
(gliss.)
(gliss.)
1:40
(gliss.)
mp
p
pp
ppp
p
#100

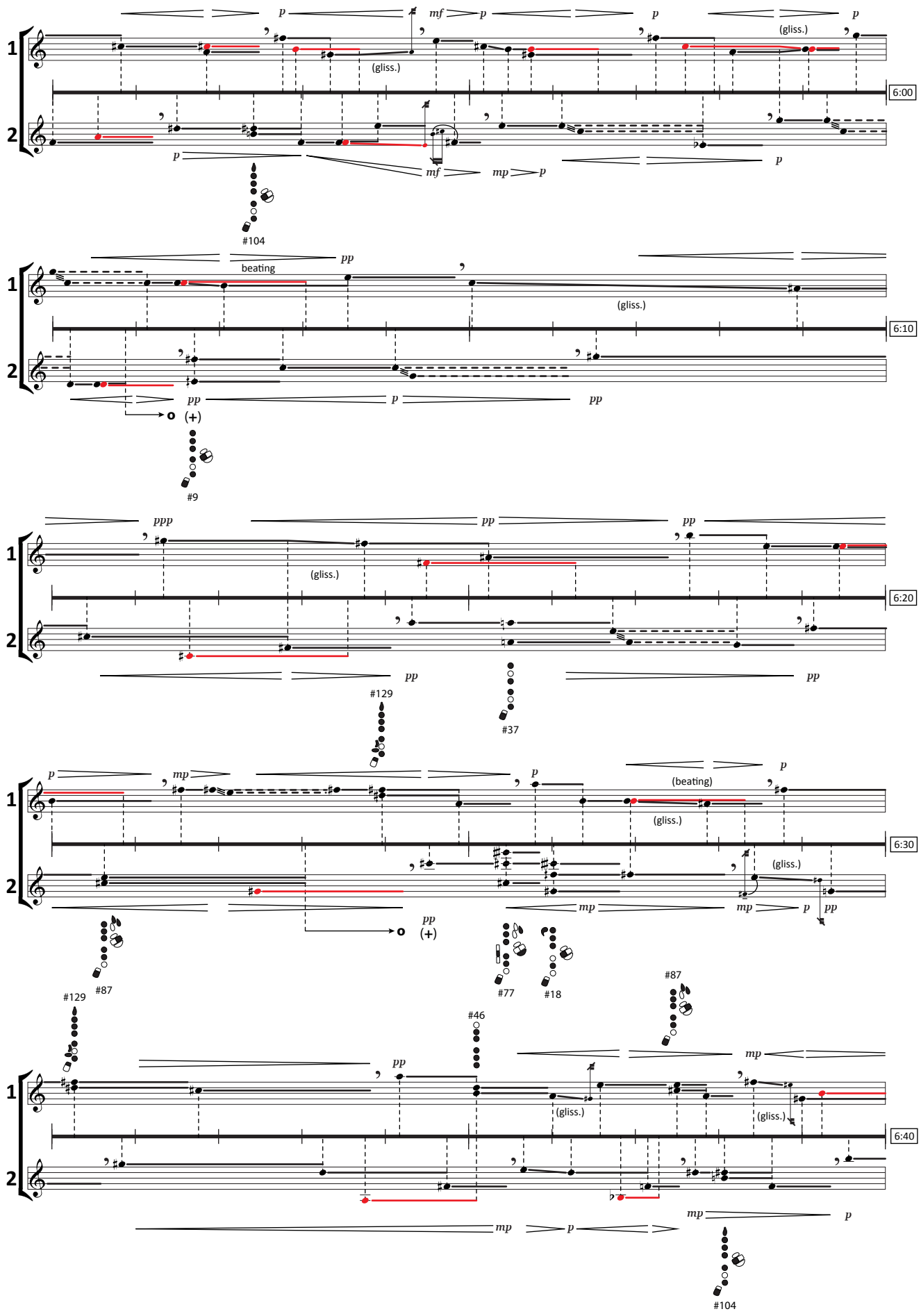

1
2
ppp
p
(gliss.)
(gliss.)
(gliss.)
1:50
pp
mf
pp
p
p
#94
#87
#124
ppp
p
2:00
(gliss.)
ppp
pp
#87
o
(+)
ppp
p
pp
2:10
ppp
p
pp
mp
p
p
p
pp
(gliss.)
(gliss.)
(gliss.)
2:20
pp
mp
pp
p
#2
#7
p
pp
p
ppp
2:30
pp
ppp
o
(+)

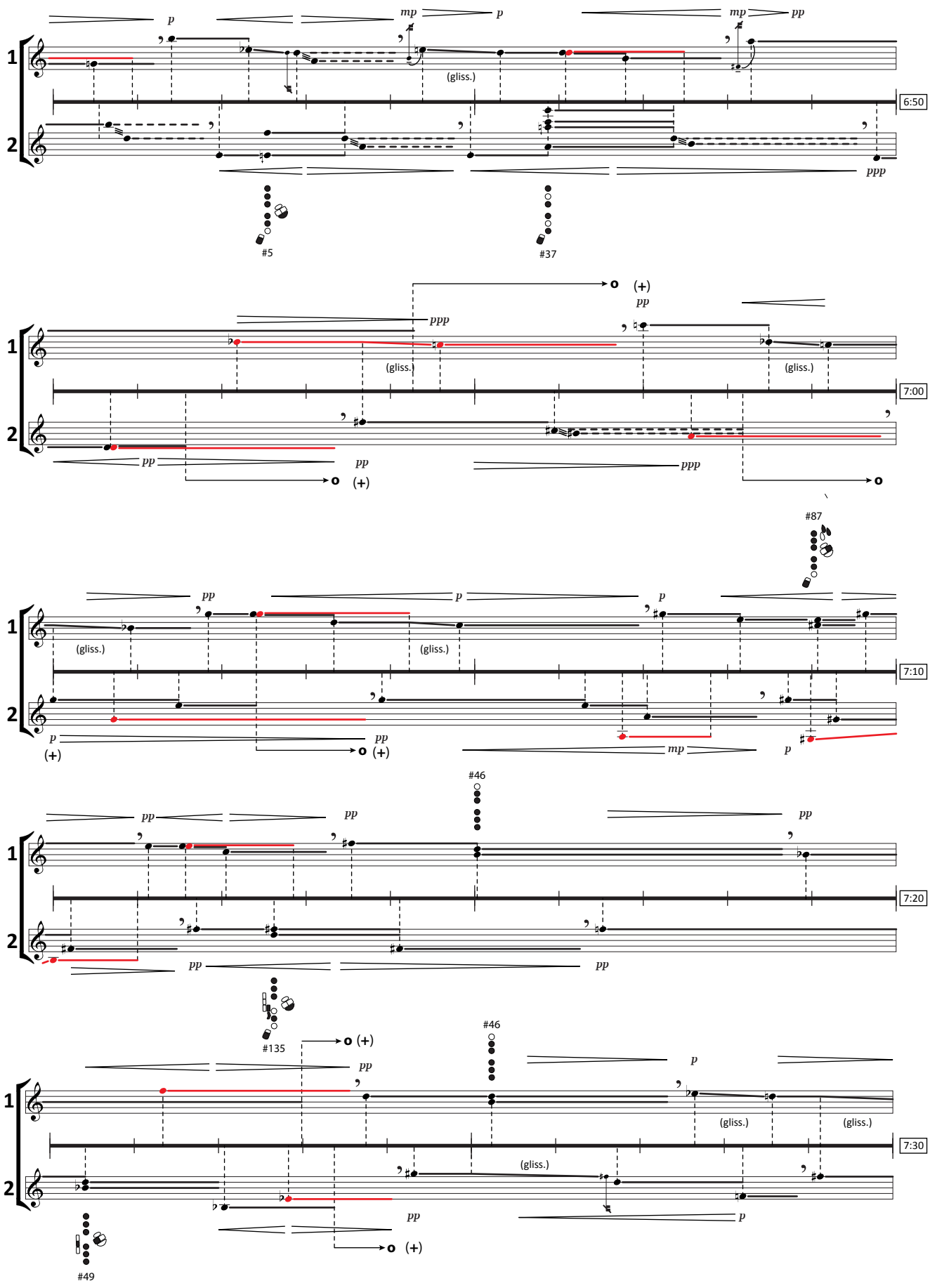

#21
p ppp pp pp mp ppp
(gliss.)
(gliss.)
1
2
2:40
pp p pp
o (+)
pp p ppp
2:50
(beating)
pp p pp
o (+)
#129
pp ppp pp
3:00
ppp p pp
#15
o
ppp
3:10
ppp
+
pp pp
(gliss.)
(beating)
3:20
pp p pp
mp pp
o (+)
#104

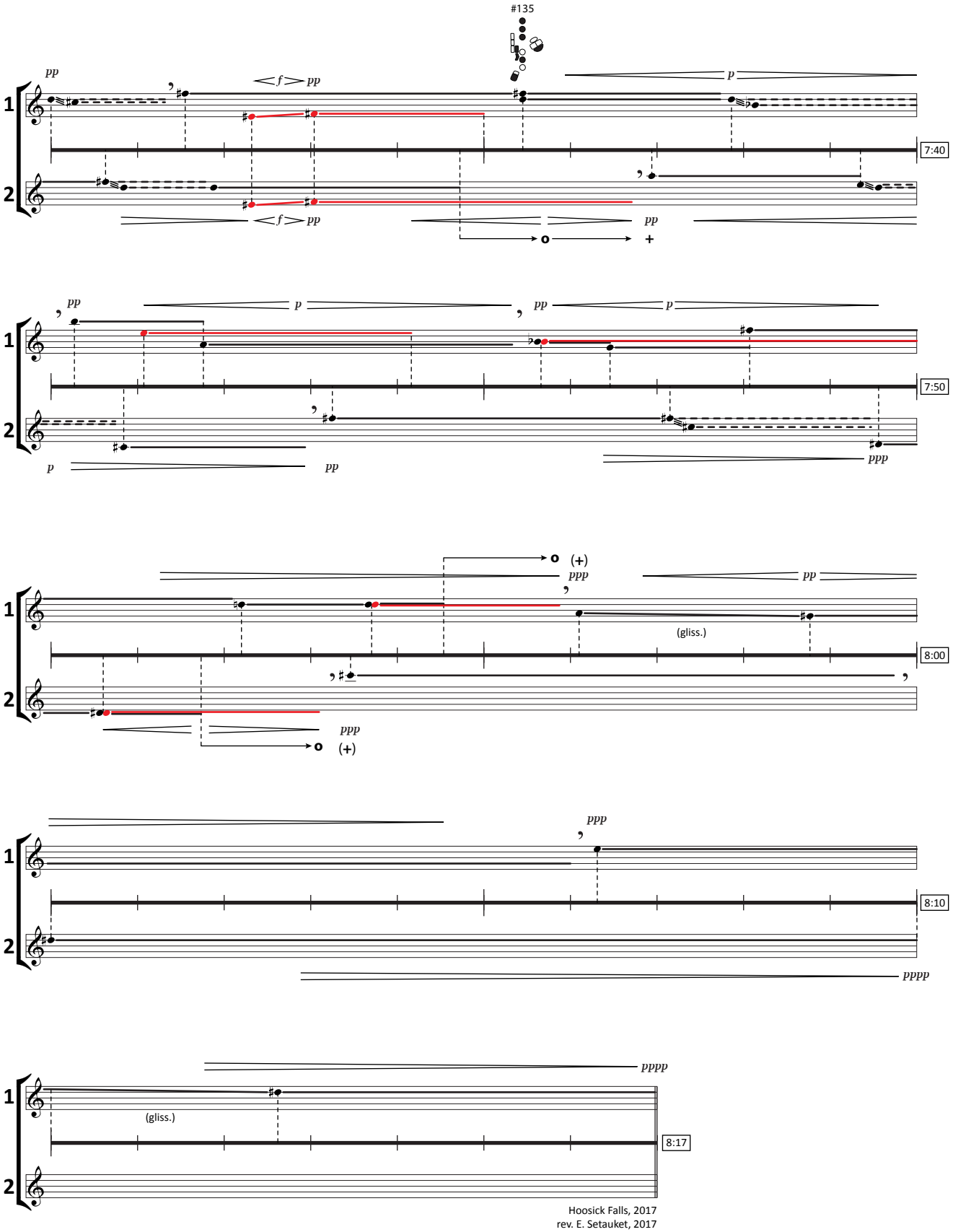

#69
pp
pp
1
2
3:30
pp
pp
#109
#69
p
(beating)
p
mp
pp
mp
(gliss.)
(gliss.)
(gliss.)
3:40
p
mp
o
(+)
pp
pp
#5
#78
#46
pp
o
(+)
pp
mp
3:50
pp
p
o
(+)
pp
p
pp
(gliss.)
(gliss.)
4:00
(gliss.)
p
mp
pp
p
#78
#11
p
pp
mp
p
pp
(gliss.)
(gliss.)
4:10
p
pp
o
(+)
p
pp
#104


#17
p
pp
ppp
pp
(gliss.)
(gliss.)
1
2
4:20
pp
pp
pp
o
(+)
p
pp
mp
pp
p
(gliss.)
4:30
mp
pp
p
(gliss.)
p
pp
pp
o
(+)
pp
pp
pp
(gliss.)
4:40
p
ppp
pp
#16
p
pp
ppp
4:50
pp
p
#135
#135
pp
pp
p
ppp
5:00
p
ppp


1
2
5:10
5:20
5:30
5:40
5:50
(gliss.)
(beating)
#16
#11
#135
#87
#6
#46
(+)


1
2
p
mf
p
p
p
(gliss.)
(gliss.)
6:00
p
mf
mp
p
p
#104
beating
pp
(gliss.)
6:10
pp
p
pp
o
(+)
#9
ppp
pp
pp
(gliss.)
6:20
pp
pp
#129
#37
p
mp
p
p
(beating)
(gliss.)
6:30
(gliss.)
mp
mp
p
pp
pp
o
(+)
#129
#87
#77
#18
#87
#46
pp
mp
(gliss.)
(gliss.)
6:40
mp
p
mp
p
#104


1
2
p
mp
p
mp
pp
(gliss.)
6:50
ppp
#5
#37
o
(+)
pp
ppp
(gliss.)
(gliss.)
7:00
pp
pp
o
(+)
ppp
o
#87
pp
p
p
(gliss.)
(gliss.)
7:10
p
(+)
pp
o
(+)
mp
p
#46
pp
pp
pp
7:20
pp
pp
#135
o
(+)
pp
#46
p
(gliss.)
(gliss.)
7:30
(gliss.)
pp
o
(+)
p
#49




Hoosick Falls, 2017
rev. E. Setauket, 2017