

they don't make that part anymore

for soprano saxophone, electric guitar and percussion
by Clint McCallum

The Title:

From Scientology to Timothy Leary to entire branches of cognitive science, there are countless contemporary theories of consciousness that rely on technological metaphors. Consequently, the word "to program" has taken on new spiritual meaning, and we see ourselves as in a constantly whirling storm of programming, reprogramming, and being programmed. While writing this piece I imagined a robot being pieced together, part by part, in a garage over a long period of time. When it was eventually born into the world it had become an unintentional map of recent technological history, a mechanical Frankenstein of discontinued components. What if our metaphors become out of date along with our technologies?

While writing the piece, I was also obsessing over a video recording of the Sun Ra Arkestra performing live in east Berlin in 1986. The way that the band was able to modulate back and forth between a quirky big band and full-on literal chaos is amazing to me. Growing up, I saw so many punk shows that ended in smashed guitars that the act of bringing a performance to a moment of chaos always seemed an irreversible path to me. So, when I first saw the Arkestra literally destroy the stage, then pick it up and put it back together again, all while playing music the whole time, I freaked out. This piece is not my version of Sun Ra (or punk for that matter), but it is my investigation of new ways that chaos and malfunction can work formally.

The Instrumentation:

Soprano Saxophone.

Percussion: vibraphone, wood block, ratchet, crotale, small chinese cymbal, thunder sheet hung by guitar strings, bongo, bass drum to be prepared as hanging lions roar during performance, suspension spring, suspended cymbal, chain, sand paper blocks, wire cutters, maracas, and rainstick.

Electric Guitar: played with a pick, slide, Talk Box pedal, distortion pedal, digital delay, wire cutters.

Each of the three players also play their own **maraca and rainstick**. Set up the rainsticks so that they have something to lean against (a chair will do), and tie them to that thing to ensure they won't fall.

The Notation:

Score is in C (guitar transposes down)

Saxophone:

Triangle shaped noteheads indicate the highest pitch possible.

There are several novel techniques developed with Eliot Gattegno that require explanation:

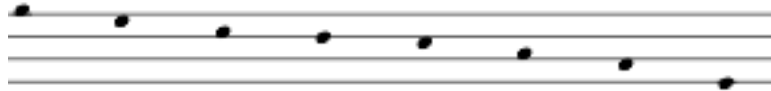
- 1) The C6 trill technique. By loosening/tightening embrasure while trilling the C6 key in one hand and playing scales with the other, the saxophone creates a rich and snarly sound mass. The aural result is not the notated pitches, but the rhythm of the trill along with a multiphonic frantic fluttering. This is notated on three staves: the top is the rhythm of the trill; the middle the relative state of the embrasure; the bottom the scalar motion.
- 2) The bell of the sax on leg technique. This technique occurs throughout most of the section called Reassembly #2. The saxophonist pushes the bell of the horn into the flesh of his/her leg so that air can not escape. When the lowest note is played we it sounds faint, muffled, distant, and suppressed. When any other note is played, suddenly sound escapes through the key holes. Again, the scalar motion will not sound, but rather a strange oscillation of squeaks and squawks. "Saxfarte" indicates blowing enough air through the horn to get one of the keys to vibrate (it sounds like a sax farting).
- 3) Playing into the pick-ups of the guitar. What is actually happening it is the saxophone is vibrating the guitar strings. Throughout the *Double Duet*, be responding to what the guitar is doing. Try to get its strings to vibrate as much as possible.

Percussion:

The top staff is always vibraphone.

The bottom staff is used either for the percussion set up:

woodblock/ratchet/crotale/cymbal/thundersheet/bongo/bassdrum/suspension spring



Or, during Reassembly #2, after the percussionist has turned the bass drum into a hanging lions roar with one of the guitarists strings, the bottom staff becomes a tablature for the lions roar:



In general, you play the lions roar as if it's a cello. Anything on the staff represents a relative location on the string (this is slightly counterintuitive because going down the staff sounds going up in pitch space). The line above the staff means play the open string. The line below the string means play the drum head.

Electric Guitar:

Pedals are notated above the staff.

The pick-up clef indicates a location on the string between the bridge (bottom of staff) and the fingerboard (top of staff):



The Guitar Sequenza involves putting percussion instruments on top of the guitar strings and playing them. The fingerboard clef is featured, which is like the pick up clef only it represents relative location from the bottom to the top of the fingerboard:



Whenever there is tapping technique (think Van Halen), it is notated on two staves. The top staff is the right hand, the bottom the left.

The Rainsticks:

Each player has their own rainstick. The first two sections are written in such a way as to create an "endless rainstick". Of course a rainstick does not have a precise attack. So when you see a quarter note labeled "rainstick" think of it as indicating the amount of time taken to turn the rainstick.

The Construction:

The piece consists 12 parts to be played attaca:

Genesis: An introduction.

Reassembly # 1: From the very beginning it should feel as if things are already being taken apart and put back together.

Breakdown # 1: Guitar detunes the low e string until it is totally loose and can be removed. Percussion places a small chinese cymbal, chain, sand paper blocks, and crotale on top of vibraphone. When the pedal is stomped on it should sound like a drum-set/vibes hybrid.

Duet #1: Between sax and guitar. Meanwhile, the percussionist assembles the lions roar.

Reassembly #2: Could be thought of as an attempt to fit the duet and the lions roar together.

Breakdown #2: Shorter than before. The high sax note should mirror the feedback at the beginning of the...

Vibraphone Sequenza: Guitarist leaves his/her instrument feeding back, crosses to the vibraphone. The saxophonist crosses to the guitar.

Double Duet: The guitarist un-prepares the vibraphone. The saxophonist plays into the pick ups of the guitar as it feeds back. It should be like playing into the piano.

Reassembly #3: New low e and a strings are put on the guitar, saxophone returns home.

Guitar Sequenza: Played through percussion instruments.

Duet #4: Between the saxophone and the percussion.

Coda: muffled and unsure.

The Theatrics:

Each of the players has a moment when s/he is called to leave her/his set-up to interact with one of the other players' set-ups. Everything should be performed with focus and purpose. In other words, when you walk across the stage be looking intently at the object that you are about to play with. Each of these moves should be performed as if they were solutions that were meticulously planned out in advance, but as soon the fix gets put into action the world has already changed.

Genesis

♩ = 54

they don't make that part anymore

Clint McCallum

Soprano Sax. Tight
Loose

ff > *p* < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff* *ff* *p* *ppp* *ff* *mf*

rainstick *C6 trill* *rainstick* *Slap*

Vibes *ff*

Percussion *ff* *ppp* *ff* *ppp* *ff* *mf* *p* *ff* *p* *mf*

one handed *motors on* *rainstick*

Electric Guitar *mf* *f* *mf* *ppp* *ff* *mf*

Talk Box *bend* *Distortion* *Talk Box* *Distortion* *Delay* *bend* *pick scrape*

gee nih gee bee nih in the be - gin - ning neesh dhm dame dog neh - oh

Sax *ff* *p* *ppp* *ff* *ff* *p* *ppp* *mf* *ff*

Slap *Tight* *Loose* *rainstick* *Slap*

Perc. *ppp* *ff* *mf* *ff*

rainstick

Axe *mf* *mf* *mf* *mf* *mf* *mf* *ff*

pick scrape *Talk Box* *Distortion* *pick scrape* *Talk Box* *pick scrape* *bend* *Talk Box* *bend* *point.*

it moov - - - duh free - lee sell morf nih - void

B

Reassembly #1

♩ = 72

Sax

Perc.

Axe

god was please - duh ihh

ff p ppp ff

p ppp p

pp < ff pp < ff

ord. bend

Talk Box

mf

ppp

ff

mf

mf

rainstick

rainstick

rainstick

double gliss 3:2

double gliss 3:2

double gliss 3:2

slide 3:2

bend

pick scrape V VI

C6 trill

Tight

Loose

Slap

VI

T

C

Sax

Perc.

Axe

thee

ff

ff

ff

pp

ff

mf

mf

mf

mf

rainstick

rainstick

rainstick

double gliss 3:2

double gliss 3:2

double gliss 3:2

slide

bend

tap 3:2 3:2 3:2

bend

Distortion

Delay

slide

Tight

Loose

VI

T

136

Sax

136

136

Reassembly #2

$\text{♩} = 80$

6:4 6:4 6:4

pp ff

M.P. *push bell of sax into flesh of leg blow multiphonic* *off leg* *off leg* *push bell of sax into flesh of leg blow multiphonic*

p ff p ff

Axe

136

136

3:2 3:2 II IV

scrape IV V

slide

Delay

I 3:2 II 3:2

3:2 3:2 3:2

3:2

use thumb snap pizz

p ff p

149

Sax

149

off leg

teeth on reed

on leg M.P.

M.P. M.P. M.P. M.P.

saxfarte

off leg

pp ff

Perc.

149

ff

bow overpressure

tighten string by pushing drum down

pizz. arco

finger-tap

3:2 3:2

5:4

scrape col legno

3:2

ff p < f p f f p < f

Axe

149

149

II 6:4 III IV 3:2 II 6:4 III IV 6:4 I

ff

ff

p

f

ff

p

ff

p

ff

III V 4:3 II IV V

161

Sax

161

off leg

on leg saxfarte

M.P.

J

K

off leg

p f pp mf ff p f p f

Perc.

161

pizz. arco

pp

5:4 5:4 5:4

ff

p

pizz. arco

V 5:4

ff

pp

ff

p

5:4 5:4 5:4

bow string

f

Axe

161

161

6:4 6:4

III V 4:3 II IV

scrape V

5:4

ff

p

ff

f

p

ff

p

f

II IV V II IV V III V

Sax 285

Perc. 285

Axe 285

ff *ff > pp* *ff* *ppp < ff*

rest guitar on a chair, rest cymbal upside down on strings, allowing it to wobble.

Sax 297

Perc. 297

Axe 297

Reassembly #3

pp < ff *ff* *ff > pp*

♩ = 60 Guitar Sequenza

motors on

re-string V and VI.

wobble cymbal

tuning V and VI up...

chain on strings:

p (meanwhile, rest crotale over strings straddling the fretboard and the pickup. Edge of crotale exposed so that it may be bowed)

bow crotale on strings:

pp < f *pp < f* *pp < ff*

Sax 320

Perc. 320

Axe 320

mute sax

turn guitar amp face down on floor

Duet #4

pp

muffled...

cymbal edge: I-III

IV-VI

bow crotale on strings:

pp < f *pp < f* *pp < f* *pp* *ff*

Sax
Perc.
Axe



Sax
Perc.
Axe



Sax
Perc.
Axe

The musical score consists of three staves: Saxophone (Sax), Percussion (Perc), and Electric Guitar (Axe). The piece begins at measure 374. The Saxophone part features melodic lines with slurs and dynamic markings such as *p*. The Percussion part includes complex rhythmic patterns with triplets and dynamic markings like *p*. The Electric Guitar part is characterized by intricate rhythmic figures, including sixteenth-note runs and complex time signatures such as 5:4 and 6:4, with dynamic markings like *p*. The score concludes with a double bar line and a final chord.

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