

SHEETS OF SOUND

for tenor saxophone and digital audio

J. M. David (2009)

Sheets of Sound for tenor saxophone and digital audio

commissioned by Prof. Peter Sommer, Director of Jazz Studies, Colorado State University

Requirements for Digital Audio Playback

1. CD Player
2. Two high quality stereo speakers placed at stage right and stage left, slightly forward of the performer
3. Optional: monitor speaker or headphones for the performer

Performance Notes

1. The CD for the digital audio playback includes both a performance version (Track 1) and a rehearsal version (Track 2). The rehearsal version includes a metronome click track for the metered sections of the work.
2. Although chord symbols are provided, performers should feel free to improvise using any melodic or harmonic materials they may find suitable.
3. Chord symbols are transposed for B-flat instruments. Pitches indicated in the Digital Audio Playback score are notated at concert pitch.

Program Notes

Sheets of Sound for solo tenor saxophone and digital audio is a lyrical etude that draws from both abstract and expressive sources. The title is derived from the famous *Down Beat* magazine description of John Coltrane's improvisational technique first heard in the 1950's. Although this style is not literally employed in the work, compositional techniques, such as tempo fugues and granular synthesis, achieve a similar result. Disguised quotations from Coltrane's melodies are employed in the extended central section. Here, a largely improvised solo part is accompanied by "clouds" of saxophone and bell sounds beneath. The ultimate goal of the work is a meditation on simple musical structures and the expressive power that can be gained through their thoughtful manipulation.

James M. David
Spring 2009
Fort Collins, Colorado

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Transposed Score

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Spacious, Flowing (♩ = 108)

Ritornello I

8

Tenor Sax.

click track starts: 0'00"

Glock.

Digital
Audio
Playback

Sax.

D.A.P.

Sax.

D.A.P.

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Sax. *pp* *sub. f* *p sotto voce*

D.A.P. *fff* Mar.

Sax. *sim.** 15" -

D.A.P. *ppp* Synth. 1'20" - 1'35"

Cadenza I

* - improvise fast chromatic passages in the style of mm. 33-36

Sax. 20" becoming sparser → ghosted notes/key clicks only ca. 2-3" V.S.

D.A.P. "Giant Steps" Synth. 1'35" - 1'55"

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38"-----19"

Sax. **D+ (add ♯5)***

* - lyrical improvisation on the given chord symbols

D.A.P. *ca. 1'57" - 2'36"*

Deep Synth. *2'37" - 2'56"*

n

Sax. **E+ (add ♯5)**

slowly building towards a climax

ff

Ritornello II (♩ = 108) **4**

click track restarts: 3'21"

D.A.P. *2'57" - 3'20"*

n

Glock.

Vibes

Mar.

fff

Sax. **2**

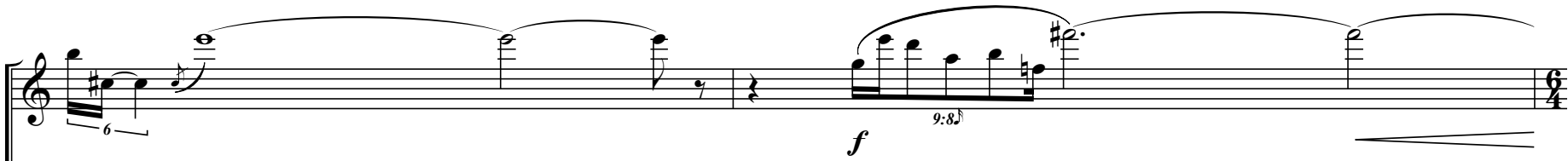
p

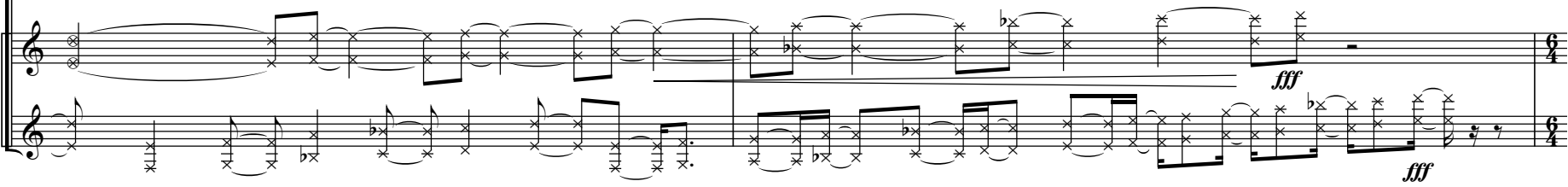
5

D.A.P. *pp*


Vibes

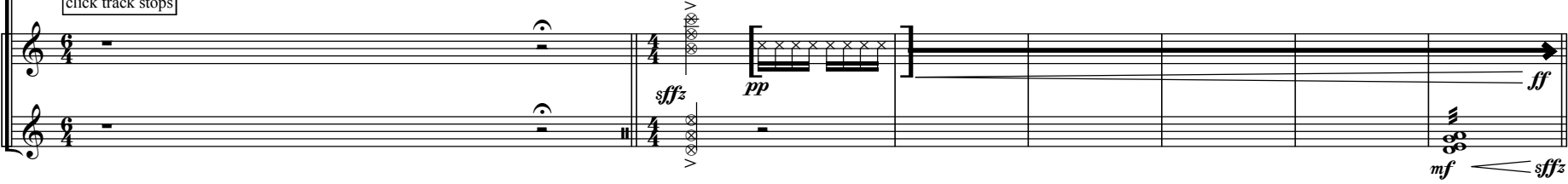
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Sax. 

D.A.P. 

Rhythmic, Propulsive ($\text{♩} = 120$)

Sax. 

D.A.P. 

V.S.

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Cadenza II

Sax. F Dorian*

* - improvise on the given modes in a rhythmic manner

D.A.P. Glock. ff

Sax. C# Dorian* 3x

gradually becoming more lyrical - - - - -

D.A.P. Warm Synth.

Sax. C# Dorian*

building in intensity - - - - - ff

D.A.P. "Naima" 8va "A Love Supreme"

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Ritornello III

(♩ = 108)

3

Sax.

click track stops

click track restarts: 6'21"

mf 6

D.A.P.

Synth.

n

Vibes

Chimes

Sax.

3

p

f

p

f 5

D.A.P.

Sax.

5:4

non dim.

pp

7:6

n

D.A.P.

ff

Glock.

Vibes

Mar.

The musical score is divided into three systems. The first system shows the Saxophone and D.A.P. parts. The Saxophone part begins with a whole note rest, followed by a 4/4 section with a tempo of 108. The D.A.P. part includes Synth., Chimes, and Vibes. The second system continues the Saxophone part with dynamics *p* and *f*, and includes a triplet of eighth notes. The D.A.P. part is mostly empty. The third system features the Saxophone part with dynamics *pp* and *n*, and includes a 5:4 time signature change. The D.A.P. part includes *ff* dynamics and features Glockenspiel, Maracas, and Vibes.