disintegration

saxophone trio
**Prefatory Notes**

**GENERAL**

Performers are to read from the full score.
Senza vibrato throughout.
The piece is not to be conducted.
Take special note of the clef used in the baritone saxophone part.

**SYMBOLS**

*Micro-tones:*

![Micro-tones diagram]

Quarter-tones are indicated with their usual symbols. No three-quarter-sharps or -flats are used.

Eight-tones are indicated with an arrow extending either upwards or downwards from an accidental.

All micro-tones are to be played as close to equal temperament as is possible.

*Niente Dynamic:*

![Niente dynamic symbol]

All niente marks indicate the softest possible dynamic for the indicated pitch. It is okay if the performer is verging on both dynamic and physical instability. The next dynamic up from a niente marking is ppp. All dynamics are relative to niente marks and can shift accordingly over the course of the work.

*Mouthpiece Position:*

![Mouthpiece position diagram]

A reed symbol is used to indicate a deviation from one’s ‘normal’ mouthpiece placement position. This ‘normal’ position will of course change slightly depending on the pitches indicated. A ‘band-width’ of the available reed to be activated is indicated by darkening in a portion of the reed symbol. The portions that are shaded are not strict boundaries, but rather, general physical spaces for activation. The lines stemming from this symbol indicate the general contour of movement along the mouthpiece. All shifts in and out of the ‘normal’ playing position should be sudden, though not abrasive or interruptive.

*Diaphragm Vibrato:*

Diaphragm vibrato is indicated by a line above the pitch stave. The first time it is used in the score it is indicated as such. A straight line indicated no diaphragm vibrato with a visual oscillation an indication to apply some diaphragm vibrato. The ‘amplitude’ of the visual oscillation indicates the amount (depth) of the vibrato applied. In general, the...
diaphragm vibrato should not be excessive.

Timbre Trill:

\[ \text{- - - - - - - - - - - - -} \]

Small timbral oscillation on indicated pitch.

Teeth Application:

\[
\begin{array}{c}
\text{A diagonal line extending from a note-head indicates a transition from lip to teeth on the reed. This transition should be made as smooth as is possible.}
\end{array}
\]

Voice:

\[
\begin{array}{c}
\text{The last page has a vocal stave indicated. The bottom line of this stave indicates the performer's lowest comfortable pitch. The top line indicates the performer's highest comfortable pitch. Any marks made outside of these lines indicated either an uncomfortably low or an uncomfortably high sung pitch. There should be a slight sense of strain in these cases. The pitch is indicated with a line representing general contour.}
\end{array}
\]

ERASURE

This piece makes use of an unconventional notational practice. The score is written in pencil with portions of the score physically erased. The erasure of the score indicates a diffusion of tone quality. This diffusion can take place in a number of ways. The diffusion can be induced through the additional of air to the pitch content, a slightly looser embouchure, or a slight adjustment of mouthpiece pressure. The exact means of inducing a diffusion of tone quality is dependent on the surrounding musical context. Additionally, if the performer sees it fit to create a diffusion effect through another means, that is acceptable as well. Again though, the surrounding musical context must be taken into consideration when applying a level of diffusion so as to keep the diffusion from sticking out. The adjustments should be subtle. The greater the erasure the greater the level of diffusion.

PERFORMANCE AND RETURN OF MATERIALS

For a performance of disintegration the ensemble will receive both the hand-copied score and three photo-copies of the score. Performers are to perform from and make any rehearsal marks on their photocopied versions. After performing the work, each member of the ensemble is to make additional erasure marks to the hand-copied score. The amount of erasure is left to the discretion of the performer. Performers are then required to return the hand-copied score to the composer. The ensemble is allowed to keep their photo-copied scores and continue to perform that version of the work for as long as they wish.

DURATION: 4mins.
for the Saxophone (85+3)

Trumpet Solo

Dunlop 4-1/16