

Passing Time

for tenor saxophone, actor/actress, and tape

by
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Performance Notes for *Passing Time*

Lighting and Props: Before the work begins, a card table and a chair should be placed at front center stage. The table should have a game of solitaire in process as well as a bag of some type of chips or other snack food and a can of soda on the table. The actress/actor will sit at the table. This should all be set up in dim lighting or a black out. When the composition begins, the lights should come up and focus on the actor/actress. There should not be a follow spot on the tenor saxophonist and the audience space should only be light enough for the saxophonist to see his or her way around. At the end of the work, there should be a brief blackout for the actress/actor to exit and the props to be taken off the stage. Then, the lights should come back up for the saxophonist to acknowledge the applause.

Actress/Actor: This person's role is to sit at a small table center stage and play solitaire while consuming junk food. The attire should be casual but neat. This person should not have any interaction with the taped music, the saxophonist, or the audience. The person should evoke very little emotion and little progress in any action. The card game should be in progress at the start of the composition and the actor/actress should continue playing throughout the work. All movement should be inconspicuous. The actress/actor provides a visual center of attention for the work but should remain a relatively static element. There will be a blackout at the end of the composition during which the actor/actress should quickly leave the stage.

Tenor Saxophone: The tenor saxophone adds another spatial aspect to this composition, interacting with the spatial aspects of the computer processed sound. The tenor saxophone performer should start at the rear of the performance space in an inconspicuous location (in an exit or in a hallway outside of the performance space a short distance). Once the saxophone player has begun, he/she should stroll leisurely about the performance space interacting with the audience. Throughout the performance the performer should walk onto the stage, avoiding any interaction with the actress/actor by not looking at him/her or walking nearby. By the conclusion of the work the saxophonist should have proceeded to center stage rear facing the back wall.

The spatial aspects of this work necessitate the memorization of the tenor saxophone part. The performer should breathe as needed while striving to maintain a very steady metrical feel throughout the non-improvised section. Strive to make the breathing as inconspicuous as possible to retain a fluid progression through the music. The precise number of figure repetitions is to be determined by the performer. The suggested number of repetitions indicated should be considered approximate guidelines.

Tape Cues:

<u>Time:</u>	<u>Tape Content:</u>	<u>Response:</u>
0:00-0:45	percussive sounds	rest
0:45-1:15	harsh bell tones, “time”	rest
1:15-1:20	percussive sounds	prepare for entrance
1:20-1:30	more harsh bell tones	improvise multiphonics, imitate tape
1:30-1:53	random bass begins	begin playing repeated 8 th note patterns and enter the performance space
1:53-2:25	“it’s the timing”	proceed from m. 8-17, at m. 17 “it’s the timing” is treated chordally
2:25-2:40	bass and percussion	proceed from m. 17 to m. 20
2:40-2:48	“time flies” and strings begin	try to coordinate move from m. 20 to m. 21 with the change in the string harmony
2:48-3:01	string harmony remains static	proceed through m. 22
3:01-3:16	string harmonic change	proceed through m. 25
3:16-3:45	“killing time” to “untimely”	proceed through m. 31
3:45-4:00	break in strings, gliss., section ends with “untimely”	proceed through m. 35, listen for three loud iterations of “untimely” and stop abruptly after the third iteration
4:00-5:40	short, sparse sounds lead to “time is up”	improvise, interacting with the tape, prepare to stop after “time is up”
5:41-6:16	abrupt stop followed by frantic unpitched voices ending with long “timeless”	improvise using slap tonguing, gradually dying out, end facing the back wall of the stage

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Bb tenor saxophone

1 45'' 30'' 5''

4 10'' 6-7x 6-7x

improvise multiphonics
imitating tape *p* *mp*

7 4-5x 3-4x 4-5x

mf sempre legato

10 4-5x 6-7x 4-5x

13 5-6x 3-4x 2-3x

16 3-4x 3-4x 4-5x

19 3-4x 4-5x 3-4x

22 4-5x 3-4x 4-5x

25 4-5x 3-4x 4-5x

28 7-8x choose one note per repeat 4-5x

30 5-6x 7-8x 5-6x choose one pattern per repeat

33 7-8x 7-8x 5-6x

36 50" 50" (1")

improvise imitating tape begin in a pointilistic manner followed by an overall acellerando and crescendo with widening range

p *mf* *ffff*

38 30"

improvised slap tonguing that gradually dies down

ffff *pp*