

Ryan H. Jones

Ire

for solo baritone saxophone

Rain Cloud Music

Program Notes

In the final months of 2016, I found myself overwhelmed by the amount of conflict I witnessed on a daily basis. On social media, on the television, and in my interactions with friends, I found myself bombarded with dogmatic presentations of personal views, with many attacking anyone who dared to believe anything different. It seemed like it was more important to be right than it was to be understanding. This piece is an expression of the frustration we feel by what we cannot or choose not to understand in others.

Ire was written for my good friend William Marchetti. His constant enthusiasm, support, and advice made this piece possible.

Duration: 7:30

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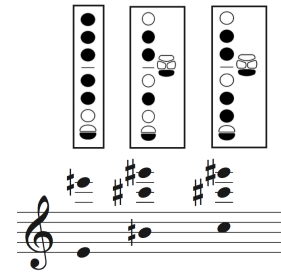
Performance Notes

Governing Principles

In this piece, duration is expressed using both traditional and proportional rhythmic notation. The duration of a notehead followed by a thick line will be determined by the length of the line. As shown in the initial tempo marking, a line 1 cm long should be performed for approximately 1 second. This form of notation has been chosen because of its lack of exactness. The duration of each value should not be precisely calculated and performed; rather, the notation is an invitation to make decisions based on musical intuition, breath, and the performance space.

An accidental applies only to the note that it precedes.

Fingerings



Techniques



At the downward-pointing markings underneath a held note, the jaw should be quickly lowered and immediately raised back to its original position. This produces a “wah-wah” effect in the sound.



Spectral multiphonics is a technique where the bottom jaw is brought forward and the embouchure is relaxed. This produces an effect where very high overtones are produced along with the fundamental.



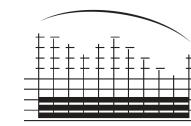
When two notes overlap, voice from one partial to another. The fingering of the initial note should be employed for the entire figure. When a notehead appears in parentheses below a note, the lower note should be fingered, but only the upper note should sound. The second note should be gradually added into the sound while the initial note is gradually taken away, until only the second note remains.



When a group of notes has feathered beams, there is an acceleration through the group of notes, so that each note has a shorter duration than the previous note. The entire figure should have the duration of a thick line of the same length.



When a figure appears inside a box, continuously repeat this figure with the fingers through the lines following the box. A thick solid line indicates that a continuous tone should be produced. A dotted line indicates loud key clicks and moving air through the saxophone, producing subtones. Breathe as needed, but only during the dotted lines.



Beamed notes without noteheads indicate an improvised figure, for which the contour and register are specified. Even when random fingerings are used, there should be discrete pitches rather than a smear.



Slap tongue exists in two varieties in this piece. A “+” above a notehead indicates a closed slap, which will always initiate a sustained note. An “x”-shaped notehead indicates an open slap, which is performed with an open mouth, and it produces a much more percussive effect.

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1 With unrelenting intensity

$\text{♩} = 60$
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lower jaw suddenly

spectral multiphonic

overblow fundamental

sfz *f* *ff* *mf* *fff* *ff* *mp*

mp *f* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *sfz* *f*

f *pp* *ff* *espress.* *mf* *f* *mf* *ff* *f* *fff*

2 With hushed intensity

key clicks with subtone, breathing as needed

activate reed

growl

ff *p* *pp* *f* *mp* *p* *mp* *fp* *mp*

p *pp* *mp* *p* *mf* *mp*

p *f* *fff* *pp* *p*

p *mp* *p* *f* *p* *mp* *ff* *p*

mf *p* *f* *mf* *sfz* *f* *mp* *f* *ff*

Musical staff with notes and dynamics: *f*, *mf*, *p*, *f*, *ff*. Includes an 8va line with notes.

random fingerings in altissimo

vib.

Musical staff with notes and dynamics: *fff*, *ff*, *fff*. Includes an 8va line with notes.

4

closed slap followed by subtone, allowing overtones to sound

open slap

bend

Musical staff with notes and dynamics: *sfp*, *sfp*, *sfp*, *sfp*, *sfp*, *sfz*, *sfz*, *f*, *ff*. Includes an 8va line with notes.

5 All-consuming

Musical staff with notes and dynamics: *ff*, *mf*, *sfp*, *f*, *sfp*, *f*, *ff*, *f*, *ff*. Includes an 8va line with notes.

Musical staff with notes and dynamics: *mf*, *fff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf* cresc.

Musical staff with notes and dynamics: *fff*, *f* cresc., *sfp*, *ff*, *mf* cresc.

Absolutely frenetic

Musical staff with notes and dynamics: *f*, *ff*, *f*, *ff*. Includes an 8va line with notes.

ad lib.

Musical staff with notes and dynamics: *f*, *ff*, *mf*, *fff*, *fff*.