

Phantasm
for alto saxophone and computer

Eric Honour

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Performance Notes

1. The saxophone and the computer should be equal in level. The saxophone must play into a microphone, as live processing of the saxophone material occurs throughout the piece. In most situations, the saxophone signal should be amplified as well, and this amplification is built into the performance patch. The patch includes a fader for dry saxophone signal; this should be set to make the saxophone equal in level to the computer.
2. The first large section of the piece ("Digital Ritual") is steady in tempo. The second section ("Phantasm"), however, derives from a recorded performance with significant *rubato*. The performer must follow the computer carefully to remain in sync.
3. In all cases, saxophone notes using a downward, triangular notehead indicate slap tongue. Saxophone notes using a diamond-shaped noteheads indicate the performer is to blow air through the instrument, producing no tone.
4. The work makes use of microtones and multiphonics; fingerings are given at the first use of each microtone or multiphonic. All multiphonic fingerings come from Daniel Kientzy's *Le Sons Multiples aux Saxophones* and have been tested extensively by the composer to confirm that they speak easily and properly.
5. The computer part is notated primarily to ease synchronization between the live performer and the pre-recorded parts of the work. It does not attempt to display all sounds that are heard in the piece. Since a certain amount of randomness is built into the work, any notation beyond that given would be speculative. In performing the work, the saxophonist is advised to pay careful attention to the given notation, and avoid distraction from the other sounds generated during the piece.
6. The work is currently available in 2-, 5-, and 8-channel versions, and is easily adaptable to other spatial configurations. Please contact the composer for help in adapting the piece to other configurations.

Program Notes

Phantasm for alto saxophone and computer explores connections between old and new, between high-tech urban sounds and low-tech, rural folk sounds, and between memory and imagination. The piece is rooted in an earlier work of mine for solo saxophone. I was struck by the idea of a *revenant* – a sort of fragmentary remnant of a ghost – and the somewhat tenuous connections between an existing recording and a new, granularly processed version of the same recording. The materials of *Phantasm* are exactly these sorts of ghostly fragments: the live saxophone part is derived throughout from the earlier work, but with the materials twisted and bent into new, haunting shapes, distorted through extended saxophone performance techniques. The computer makes use of pre-recorded materials as well as live granular processing of the saxophone to create washes and clouds of sound. The first large section of the work, "Digital Ritual," serves to call the phantasm forth and repeatedly, ritualistically pairs samples of Kenyan Nyatiti harp with various rhythm patterns derived from the West African *bembe*. As time goes by, these rural, traditional sounds are wrenched into the 21st century, undergoing extremes of digital distortion and aliasing noise as the saxophone's invocation grows more and more frenetic and intense. The second large section of the work, "Phantasm," places a new saxophone line in counterpoint against the revenant of the older, original saxophone recording. Both old and new feature extensive granular processing, to blur the edges between them and achieve a new synthesis of texture and timbre.

Eric Honour (b. 1970) is an associate professor of music and director of the Center for Music Technology at the University of Central Missouri, in Warrensburg, Missouri. His compositions have been performed across the United States, in Greece, Belgium, the UK, Hungary, and Italy, including performances at numerous national and international festivals and conferences. He is affiliated with the classical music division of Broadcast Music, Inc. (BMI). His music has been published by Roncorp, Inc. and recorded on Capstone Records. He has won widespread recognition in competitions for both composition and performance, including the SCI National Composition Competition, the MTNA Collegiate Artist (both woodwind & composition) competitions, and the ASCAP Morton Gould Awards to Young Composers competitions. His music has been performed by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, the Athens Saxophone Quartet, Winston Choi, Mia Hynes, Thelema Trio, and Quartetto Musicattuale.

His composition teachers have included M. William Karlins, Stephen Syverud, John Anthony Lennon, Jay Alan Yim, and Budd Udell. He completed the Doctor of Music degree in composition at Northwestern University in 2004. He earned his master's degree in saxophone and composition at Northwestern in 1997, studying saxophone with Frederick Hemke and Jonathan Helton. He was awarded a bachelor's degree in saxophone and composition with highest honors as well as the Performer's Certificate by the University of Florida in 1995.

Phantasm

for alto saxophone and computer

Eric Honour (1970)

I. Digital Ritual

Unhurried ♩ = 100

Alto saxophone

Computer

(In saxophone's transposition)

Segment 1.* 2. 3. 4. 5. 6. 7. 8.

A. Sx.

slap tongue (blow air)

ppp *sempre ppp*

(Harp cues, random order)
African drums, hi-hat

Comp.

9. n *mp*

A. Sx.

(key click)

pp *p*

Comp.

Long rattle, bells, drums

*For the remainder of the first large section of the piece (until m. 72), two copies of this opening harp part are heard. One plays each segment once, in a random order, then chooses a new random order and repeats the process. The other plays the segments completely randomly. Both copies play continuously until m. 72, creating an ever-varying harp mobile.

A. Sx. 11

ppp *p* *mp*

Comp. 11

African drums, hi-hat

mf

A. Sx. 15

p *mp* *p*

C3

4 2

Comp. 15

Add flams on sabar

mf

A. Sx. 18

pp *p* *mp*

Comp. 18

A. Sx. 21

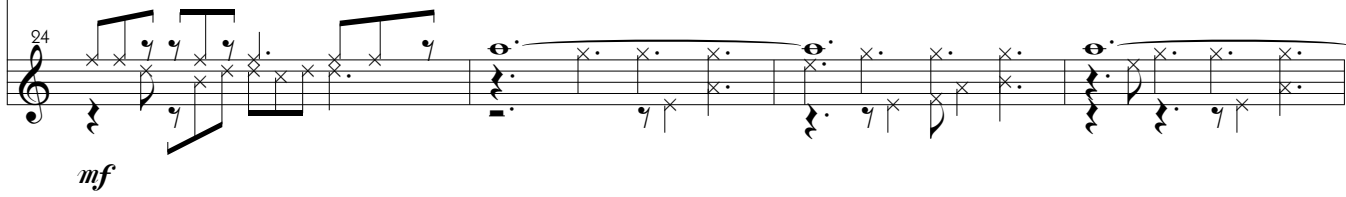
p *mp* *p*

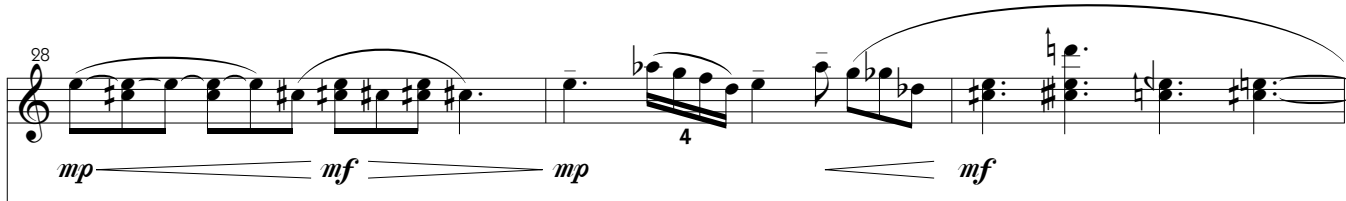
Add light digital distortion and aliasing noise, here to m. 32

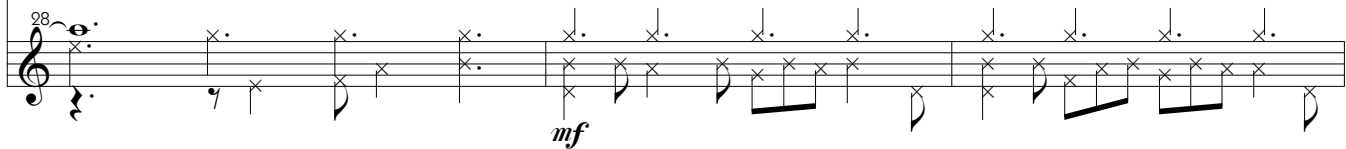
Comp. 21

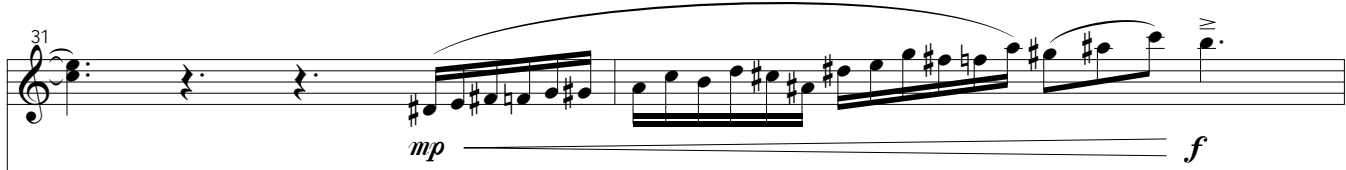
mp

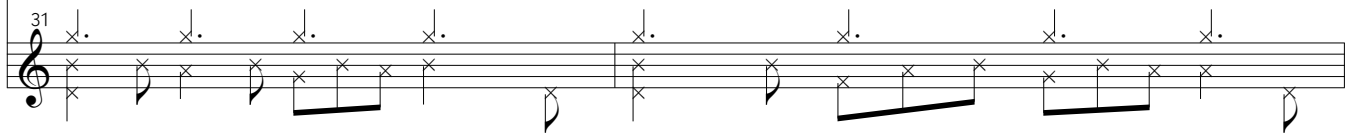
A. Sx. 

Comp. 

A. Sx. 

Comp. 

A. Sx. 

Comp. 

A. Sx. 

Heavy digital distortion and aliasing noise, here to m. 44

Comp. 

A. Sax. *cresc.*

Comp. African drums, hi-hat

A. Sax.

Comp.

A. Sax. *f* *cresc.*

Comp. Long rattle, bells, drums *ff*

A. Sax.

Comp.

A. Sx. 44 *ff* no dim. *mf* easily *mf* flz. flz.

Comp. 44 *sub. mf* diminuendo to m. 68

A. Sx. 48 *mp* *p* *mp* flz.

Comp. 48 African drums, hi-hat

A. Sx. 52 *p* *mp* flz. flz. flz.

Comp. 52 Long rattle, bells, drums

A. Sx. 56 *p* *p* *pp* flz. flz. flz.

Comp. 56 African drums, hi-hat *sempre diminuendo* to m. 68

60

A. Sx. *ppp*

Comp. Long rattle, bells, drums

64

A. Sx. *pp* *p* *ppp* *pp*

Comp. African drums, hi-hat

68

A. Sx. *ppp* *pp*

Comp. (Harp cues continue, random order)

no vib.

diminuendo al niente, crossfade to granular texture in m. 71

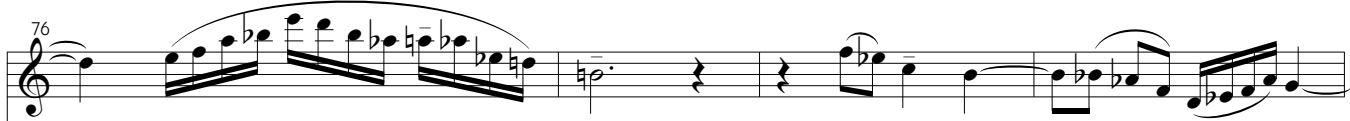
II. Phantasm


Moderato ♩ = flexible, ca. 76-90 (follow computer part)

71

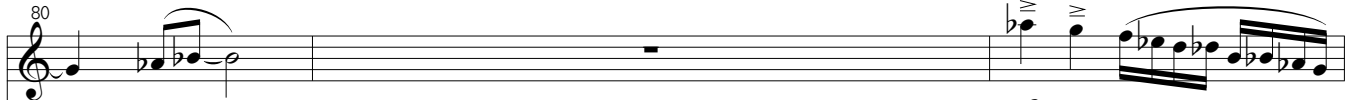
A. Sx. *mp* *mf*


Comp. *lontano* *mp* *mf*

A. Sx. 


Comp. 


n mp

A. Sx. 


Comp. 

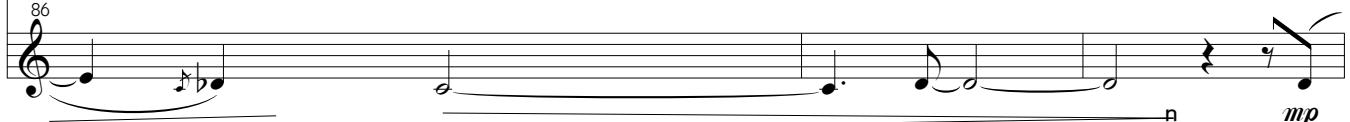
n 21 mf

A. Sx. 

Comp. 

f mf

A. Sx. 

Comp. 

ff mf n mp

A

A. Sx. *mp* *ff*

Comp. *ff* *wild!* *n*

A. Sx. *n* *mp* *mf* *8va* *D# + c*

Comp. *n* *molto* *mp* *mf*

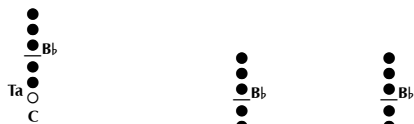
A. Sx. *f* *ff*

Comp. *f* *ff*

B

A. Sx. *p* *p* *ppp* *6*

Comp. *p* *n*



A. Sx. 105 *p* *mp* 6

Comp. 105 *mp* intense!

A. Sx. 110 *mf* 7:4

Comp. 110 *mf* 10

A. Sx. 112 *mp* *p* 3

Comp. 112 *p* 11

A. Sx. 114 *mp*

Comp. 114

A. Sx. *mf*

Comp. *mf*

A. Sx. *f*

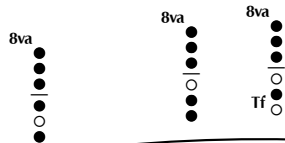
Comp. *f*

A. Sx. *ff* *f*

Comp. *f*

A. Sx. *p* *p < mp* *p* *mp*

Comp. *p* *p* *n* *mp* *lontano*



127

A. Sx. *mf* *p* *mf*

Comp. *mf* *mf*

131

A. Sx. *p* *mf* *mp*

Comp. no dim. *mf* 5:6

134

A. Sx. *mf* *f*

Comp. *f* 19

137

A. Sx. *p* *p*

Comp. *pp*

A. Sx. 139 *f* 3 6 *f* 3 6

Comp. 139 *n* 10 *f*

A. Sx. 141 *f* 3 6 *mf* *mp*

Comp. 141 no dim. *mf* *mp*

(palm keys)
A. Sx. 145 *pp* 6 *ppp* 6 6 *pppp*

Comp. 145 *p* *ppp*