

jef chippewa

**tautological responses to
systemic redundancies**

for alto saxophone and string quartet

PERFORMANCE SCORE

tautological responses to systemic redundancies (2021, rev. 2022)
for alto saxophone and string quartet
chamber ensemble
duration: somewhere around 20:00

© 2021 jef chippewa
all rights reserved – tous droits réservés – alle rechte vorbehalten
jef@newmusicnotation.com

commissioned by yves charuest and quatuor bozzini
with the support of the canada council for the arts

premiere: 23 may 2021
festival international de musique actuelle de victoriaville
le carré 150, victoriaville QC CANADA
yves charuest (alto saxophone) and quatuor bozzini

first performance of the revised version: 25 november 2022
la sala rossa, Montréal QC CANADA
yves charuest (alto saxophone), lyne allard and celine arcand (violins),
jean renard (viola) and milie girard-charest (cello)

design and typesetting: shirling & neueweise
music typeface: neueweise
<http://newmusicnotation.com/fonts>

[edition: october 2022]

tautological responses to systemic redundancies

tautological responses to systemic redundancies was commissioned by yves charuest and the quatuor bozzini with the support of the canada council for the arts.

instruments

alto saxophone

violin 1

violin 2 – also requires:

pick, hard plastic (not nylon) [optional, fingernail could be used if preferred]

viola

cello – also requires:

metal rod – 5 mm \varnothing x 15 cm L (a triangle beater could also do the job). as with slide guitar, always pressed on the string (sim. harmonic) but not pressing the string against the fingerboard

pieces forming the work

timings are approximate, being entirely dependent on decisions made by the string players in the course of the performance, as well as on the nature, ramifications and impact of charuest's improvisations.

1. **opening statements; or, transition** (2:00)
2. **thin (h)air** (2:00)
3. **mobile** (3:00)
4. **trio** (2:00)
5. **follow the leader** (1:56–2:10)
6. **suboptimal outcomes** (1:50–2:20, plus yves' solo 1:00–3:00)
7. **roshambo** (1:15–5:08 plus yves solo 1:00–3:00)

notation

general

sustained notes should always be performed with microvariations (in pitch, pressure, timbre, volume, as appropriate), unless otherwise indicated.

trills should generally be avoided, although some exceptions may sometimes be made under well-justified circumstances, and provided they remain subtle and absent from the foreground.

glissandi are to be avoided at all costs, unless explicitly notated.

repeat bars – where no number of total repeats is indicated, repeat an *appropriate* number of times.

repeat barlines are not always encountered in pairs; they may be varyingly “nested”, in which case the performer chooses each time anew which opening repeat barline to return to and continue playing from.

footnotes are found in some sections of the score to explain aspects of the performance or interpretation for specific sections as needed.

eighth, sixteenth and quarter notes written in unmetred passages (see [3c. trio], for example), indicate a general proportion and are not to be interpreted as double or half of another durational value.

- ◡ all fermati (◡ ◡ ◡ ◡) are to be played with variation in their duration upon close recurrence.
- ~ variable duration, pitch or dynamic range. when combined with a fermata within a repeated passage, a *much* greater variation in duration between adjacent occurrences is desired.
- ♯ extremely fast flutter tongue (saxophone) or extremely fast and light, skimming tremolo (strings).
- [∅] indicates an action that *in principal* does not produce sound; some noise may unavoidably result.



cluster notation is used to indicate a *range* from which a single pitch is to be chosen (here, anything between C to 1/4-flat D, inclusively). unless otherwise indicated, microtonal inflections are preferred to equal-tempered pitches, and the chosen pitch should be varied at each instance.




p/f at each recurrence, one *or* the other dynamic is to be played, ad lib.

coordination

the musicians varyingly play together (synchronous) or independently (asynchronous):

- = musicians' entries are *synchronized*, i.e. the “downbeat” of the measures and the measure duration are the same for all.
- ≈ musicians' entries are *not quite synchronized*, i.e. the “downbeat” for each is close, but for one reason or another they don't (or can't) quite get it together. further, the measure durations may in some contexts vary across players.
- ≠ musicians' entries are *not synchronized* and any graphic coincidences between asynchronous elements or allochronic passages in the score (e.g., barlines, notes, rhythmic positioning) occur only as the result of notational or graphic needs and are not meant to be “played” together.
- ↔ musicians' entries are displaced by a specific underlying durational value.





saxophone

-  extremely high pitch, presumably with substantial pressure of the teeth on the reed.
-  air sound – more “air” content in the sound than would normally be produced; or only air.
- ϕ slap tongue
-  circular breathing

[f/t/k] when placed preceding a note (or directly above/below it), consonants in square brackets indicate the attack articulation; when placed after a note, the consonant used to end on or cut off the airflow.

GUNIGUNI – fairly up-tempo legato playing of small to medium fragments in rapid succession across all registers, but with notable presence in the low to mid range. fragments fade in and out, meandering and surging at a generally low volume; sporadic accents would not be entirely out of place.

strings

- (●) approximate pitch, either chosen by the musician or an unforeseeable resulting pitch held over from a previous measure, repeat or section.
- bend with strong left-hand pressure on the stopped pitch, pull the string towards the adjacent string, producing an irregular, grindy pitch bend as the string slides and bounces across the fingerboard.
- FERR. the ferrule of the bow is used to pluck the string, with the bow hairs landing on and remaining pressed against the open string. on higher strings this largely dampens the string but on lower strings the open string vibrates audibly with a slightly dampened “pong” sound (*vib.* with the bow is possible!). the ferrule pizz. can also be used to initiate a downbow with a nice crisp attack.
- ▷ a guitar pick (medium-hard plastic, not nylon) is used to pluck the string.
- ☞ fingernail pizzicato; can be combined with a bart k pizz.; sometimes using the thumbnail (th) for a fuller sound (not necessarily at a louder dynamic).
- ↕/↘ light / heavy pressure of the bow (or finger) on the string(s).
-  arrach – press the bow hard into the string before sharply ripping a brief downbow out of the string while simultaneously lifting the bow from the string.
-  extremely high pitch, normally quite close to the bridge.
-  dampen string(s) with one or more free fingers or the palm (left hand) lightly enough that vestiges of the pitch are somewhat audible, or with the bow hairs (right hand) for left-hand pizzicati.
- ⚡ press a finger (hammer-on), the bow or the metal rod (cello) onto the string at the indicated pitch with a degree of force that is appropriate to the musical intention.
- ⚡ lift the finger off the string – neither a left-hand pizz. nor a (guitar) pull-off!; a lower stopped pitch or the open string may sound when the string is *undampened*.
-  bow actions on individual strings (notably on or behind the bridge); notes on lines are to be played on the bridge between the adjacent strings (i.e. resting on both).

tautological responses to systemic redundancies

"OPENING STATEMENTS"; OR, "TRANSITION"

instrumentation – two versions

1. saxophone solo: when *tautological responses to systemic redundancies* is played by itself in a programme. an appropriate duration for the "opening statements" might be 1:30–2:15 – long enough to stand alone as a "piece" but not so long as to call into question why there is a string quartet onstage...
2. saxophone and viola: when *TBD* (for yves charuest and benedict taylor) precedes *tautological responses to systemic redundancies* in the programme. both improvising musicians perform this "transition" as a bridge between the two works (*cf* below) for perhaps 2:00, or longer as the string quartet gets positioned.

saxophone performance instructions

fire off declamatory, vulgar, squawking bursts of 3–10 (or more, or less) extremely staccato notes sitting predominantly in the lower register, packed together as tightly as possible yet retaining clarity of the individual [t-k-t-k] attacks. separate the individual figures or phrases with pauses of wildly divergent lengths – from a quick breath to awkwardly substantial silences.

eventually some random variations (or accidents) can be made, either isolated or as devolving residue to the primary materials, for example:

- suave, GUNIGUNI swells ◦ < *ff* > ◦ in a similar register;
- subtle but choppy, staccato airy sounds produced with an obsessive and chaotic alternation between an exhaled [t] and inhaled [h] articulation, more or less rising in "pitch" within each iteration;
- rather high pitches – around the **C#** that follows "**D**" in "thin (h)air" – at a rather low dynamic;
- other(s), at your discretion.

materials that occur later on in *tautological responses*... could also be explored here, provided the character of an "overture" is avoided; however, avoid slaps – ample occasion for such vulgarity is imminent!

just before "**A**" in "thin (h)air", play a singular "rather high pitch" as a cue for the string quartet to enter.

~~viola performance instructions~~

~~{further instructions specific to this piece performed as the end of *TBD* (charuest/taylor) will follow once that work has been composed}~~

~~shadow yves after a few phrases...~~

THIN (H)AIR

a rather high pitch [t] **(A)** [continue "opening statements; or, a transition"]

sax *fff*

vn 1 *fff* **[=]** arco IV. pizz. *sffz* *sffz* *ppp*

vn 2 *ppp* arco IV. pizz. *sffz* *sffz*

va [1. TACET / 2. continue "opening statements; or, a transition" (see notes on previous page)]

vc arco II. *ppp* *ppp*

très vif! **(B)** ♩=20 [3^m] languid **très vif!** abruptly STOP! //

sax

vn 1 pizz. *sffz* *sffz* *ppp* *sffz* *sffz*

vn 2 IV. *sffz* arco IV. *ppp* IV. *ppp* on the bridge *sffz* *sffz*

va both violas abruptly STOP! // behind bridge *sffz*

vc ROD *vib.* pizz. *sffz* arco II. *ppp*

© $\text{♩} \approx 15$ [~4"] très vif! $\text{♩} \approx 10$ [~5"] très vif! $\text{♩} \approx 7.5$ [~8"]

un délectable délice

sax

vn 1

vn 2

va

vc

arco IV. *sfppp*

più

III. *ppp*

pizz. *sfz*

arco IV. *sfppp*

1-2 cm from bridge

arco I.

ff

arco

pizz. *sfz*

IV. *th*

ppp

ff

IV. *ppp*

arco I.

ff

II. *ppp*

più

pizz. *sfz*

pizz. ord. *sfz*

IV. *sfz*

random swells in and around the quartet's pitches, independently

$\text{♩} = 20$

breath ad lib.

sax

vn 1

vn 2

va

vc

17" $\text{♩} \approx 5$ [~12"] très vif!

©

fff

pppp sempre

GP

IV. *ff*

sfz

I. *pppp* < *p* *pppp* < *mp*

GP

IV. *sfppp*

pp sfz

sfz

II. *pppp* < *p* *pppp*

GP

IV. *pppp*

pp

pppp

GP

th ROD

pizz. ord. *sfz*

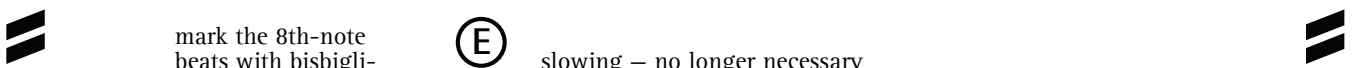
II. *pppp*

mp

somewhat long

play around with it even more, shaping it dynamically, timbrally...

molto



♩=132 mark the 8th-note beats with bisbigliando or tonguing 2-7x (*)

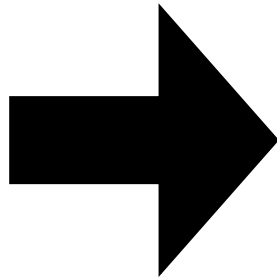
slowing – no longer necessary to articulate the 8th-note beats

RETREAT from the ensemble in a subtle and elegant manner

quite long

*) each individually decides how many times to repeat (sustain) the measure (in tempo), such that each arrives displaced by a variable number of eighth notes on the downbeat of the following measure

continuous, but randomly lift bow and reattack (▣) with quite strong accents [ATTACCA]



MOBILE

reactive responses to seemingly random coincidences

or, if possible, δ^{va}

play with teeth or lips as needed for control of high pitch vs. low dynamics; bits of gliss. ad lib.

(A)

maestoso!

sax

35" 0.5-5" 3-5" $pppp$ $sffz$

vn 1

2-5" LH + dampen just enough so the pitch of the stopped note is audible but muffled mfz pp 35" exploit – and enjoy! – the coalescing clusters of activity, always with as little physical movement as possible. $sffz$ + calmo + +++ "ff" molto 3-5"

vc

20" 15" 3-5" (string vibrates on both sides of finger) hammer-on IV. bend $sffz$ on and between the harmonic nodes 2-3x $sffz$ 3-4x vib. $sffz$ maestoso!

STRINGS: hands always independent, unless otherwise indicated

sax

a full breath ppp poss. $sffz$ ppp poss. $sffz$ somewhat static (B)

vn 1

RH $molto$ rall. $sffz$ behind bridge FERR. pizz. $sffz$

vc

(ord.) only on harmonics $delicato$ mf $molto$ rall. $sffz$ $sffz$ $sffz$ $vib.$ $sffz$ $sffz$ $espressivo$ pp $sffz$

similar duration and contour each time, but if the pitch "breaks", restart immediately

increasingly vary the duration and dynamic contour

similar duration and contour each time, but if the pitch "breaks", restart immediately

increasingly vary the duration and dynamic contour

sax *ppp poss.* *molto* *ppp poss.* *molto*

vn 1 *sfz* *pp* *pp*

vc *sfz* *pp* *pp* *vib.* *mfz*

strings increasingly diffuse and more evenly spread

strings increasingly diffuse and more evenly spread

decreasing presence of gliss.; skip an iteration now and then

poco or molto gliss. *sfz* ad lib.; or only hammer-on; or gliss. without hammer-on

rather long... *sfz* *molto* *ca 1" pp* *ff* *sfz*

sax *ca 1" pp* *ff* *sfz*

rather long... *pp* *ca 1"* *ca 1" pp* *ca 1" sfz*

vn 1 *ca 1" pp* *ca 1" sfz*

rather long... *pppp* *pp* *ca 1"* *ca 1" sfz*

vc *ca 1" pp* *ca 1" sfz*

a general cresc., but non-linear

a general cresc., but non-linear

a general cresc., but non-linear

a general cresc., but non-linear

*) for each iteration, any of the three players can lead, but the others follow immediately

D

sax *ffz* *ppp* increasingly focus on the C# in a slightly obsessive manner, with increasing and wildly divergent lengths of pauses

vn 1 *mfz* *pp* = ca. 60 steady as she goes

ffz *mfz* [ATTACCA]

TRIO

sax $\text{♩} = 192-200$ *secco* ϕ wait for some-one else to start... (then pounce!) inhale sharply (full breath) allow hints of various multiphonics to emerge (slowly) in random order

va *ff* wait for some-one else to start... (then pounce!) arco IV. *pppp* *alla punta* full length of bow

vc *ff* ROD pizz. *th* wait for some-one else to start... (then pounce!) pizz. *sul tasto* III. *pppp* cautiously dampen top (not side!) of string ord. \leftrightarrow pont. ad lib. with wooden skewer (or sim.)

ffz *fff* *fff* *ppp* poco a poco cresc.

13" (individual)

13" (individual)

13" (individual)

sax (ord.) an appropriate pause (individ.) (ord.) *ff* **A** *ff*

va an appropriate pause (individ.) sul tasto pizz. *fff* arco, jeté (use 1/2 of bow) *fff*

vc an appropriate pause (individ.) arco IV. *fff* c.l. batt. *fff*

molto 5" after last to enter [ATTACCA]

allochronic

vary fingerings (and hence pitch) randomly, eventually settling on one you particularly like (or that "fits")

sax *ppp poss.* *ripping* *ppp* *molto* *ff*

va *pizz.* *ppp poss.* *arco III.* *sim.*

vc *ppp poss.* *III. damp.* *ord.* *II. or III. ad lib. et pizz. or arco ad lib. until no longer III. feasible, then arco only* *II. gliss.* **4-7"**

sax *[t-l]* *pppp* *extremely long...* *inhale!* *exhale a full breath* *ff* *"ff"* *tongue stop [t]* *[va]* *3/16*

va *extr. tratto* *extremely long...* *arco V* *va* *sul tasto* *pizz.* *[sx]* *full length of bow* *strike!* *FERR.* *3/16*

vc *(arco)* *extremely long...* *[sx]* *ROD* *pizz.* *th* *[va]* *ff* *3/16*

II. or III. with sudden changes ad lib.; sporadically II.+III. together

B *♩=192-200* *~5"* *a tempo* *~5"* *a tempo* *6+"*

sax *a full breath* *hold as long as possible (at least 11-17")* *sfppp poco a poco decres.* *3/16*

va *FERR. b* *+CRINI* *ff* *~5"* *pizz.* *~5"* *arco* *jeté* *6+"* *3/16*

vc *arco* *ff* *~5"* *mart. sul pont.* *II.* *~5"* *pizz.* *I.* *6+"* *3/16*

C a tempo

resonant ϕ

mf *fff* sempre

each iteration a different multiphonic with one or both of these pitches (any octave) as approximate "harmonic" content

8^{va}

pizz.

8^{va}

FERR. pizz.

arco III.

col legno battuto

ROD th

ppp *f* ppp *f* ppp *f* ppp *p* ppp *p*

8^{va}

(3:2-2) (3:2) secco ϕ MPh

8^{va}

pizz.

FERR. pizz.

arco III.

FERR. + CRINI

col legno battuto

ROD th

arco IV.

ppp *ff* ppp *mf* ppp *ff* ppp *mf* ppp *ff* ppp *mf* molto *fff* ppp *fff*

sax *resonant φ* *secco φ* *inhale* *ord.*
fff *ff* *gl. (into thigh)* *fff* *ffpp* *fff* *pp* [ATTACCA]

va IV. *pizz.* *fff* *fff* *fff* [ATTACCA]

vc III. *arco* *c.l. batt.* *pizz.* *th sul pont.* *arco* *c.l. batt.* *pizz.* *fff* [ATTACCA]

allochronic

① ② ③ ④ ⑤

sax *pppp* *poco gliss. ad lib.* (... tout enchainé ...) *fff* [t-k] *fff* *poco* GUNIGUNI *MPh* *φ* *fff* *sempre decresc.*



- play all 5 figures in the order given, then variations ad lib. (random order) on the 5 figures, creating a complex "contrapuntal" texture:
- 1) cresc. on held note each time faster and shorter
 - 2) shoot slaps off once in awhile at increasing distance
 - 3) always vary GUNIGUNI phrase length, register, breadth
 - 4) MPh each time a different dynamic level and contour
 - 5) slap either register; only sparsely (randomly)

vn 1 IF sax = *ff* ; *molto rall.* *poco gl.* FERR. *pizz.* 2-5x *ff* *sempre* *poco gl.* arco sul tasto randomly, every once in awhile *fff* *poco (or no!) gliss*

vn 2 IF sax = *ff* ; FERR. *pizz.* 2-5x *ff* *sempre* I./II. 9-15" *fff* fingernail or pick: high on the string or behind the bridge

♩=192-200 steadfast, plough onwards

FOLLOW THE LEADER

va *raucous!* *pizz.* 13-17x 3x 3-5x (vc) *fff* ["expose" yves] *fff*

vc *raucous!* *pizz.* 13-17x 3x 3-5x 9-13x arco III. *fff* ["expose" yves] *fff* *fff*



(B)

sax →

vns →

va

vc

extreme rall. - - - - - a tempo

pizz. ord. 4x 3x whip BOW

fff sff

pizz. ord. 17x mechanically obsessive

[=] ↔

sometime in the midst of this (bow whip) obsession, a sudden hesitant fragmentation – not quite stop-and-start – that grows slowly

sax →

vns →

va

vc

un rubato illustre; poco rall. let the sax blow but not so long that it seems to be a solo

pizz. 1-3x whip 9-13x whip pizz. whip

fff mf sff ppp sff sff

arco II. jeté 3x

[=]

(C) a tempo

sax →

vns →

va

vc

enter in the midst of a sublime lull

pizz. whip hammer-on ↓ vib. whip pull off ↑ 3-5x whip arco poco jeté sul pont. IV. full bow pizz. (vc)

ppp fff sff

(va) [?]x

once the viola has gone on a little too long, fire off a few sobering, rapid-fire slaps (D)

suddenly more severe fragmentation (but retaining presence)

reenter abruptly after the cello, continuing the fragmentation process, gradually "backing out" in the stasis of the chord at the start of "SUBOPTIMAL OUTCOMES"

GP (D)

(E)

somehow (begin to) put an end to this madness: play more and more spastically, especially in the tiny holes that appear in the va-vc playing

continue and gradually develop mannerisms and materials that can lead into the next piece

after a few runs through the nested repeats, increasingly insert random pauses before dropping out completely

after a few runs through the nested repeats, increasingly insert random pauses before dropping out completely

ROSHAMBO

MATERIALS

sax
 1. ϕ , *fff*
 2. ord., *f*
 3. MPh, *p*
 4. 8va, [f]#, [t], *ppp* <

vn 1
 1. *molto vib.*, pizz., *sfz*
 2. 8va, *pp/ff*
 3. 15^{ma}, *pp/ff*
 4. poco sul FERR. pizz., I., LH lightly dampens at NUT, *sfz*

vn 2
 1. 1/2 on BRIDGE, *f*
 2. ord. II., *<sfz*
 3. I. V. secco col legno, *f*
 4. poco sul FERR. pizz., I., LH lightly dampens at NUT, *sfz*

vc
 1. FERR. pizz., *sfz*
 2. ROD III., behind ROD, *ff*
 3. ROD II., pizz., slow vib., *ff*
 4. ROD I., *pp/ff*

instructions

YVES plays a little bit of GUNIGUNI materials for the indicated duration, then cues the others so that all five musicians start the repeated “chord” structure at “A” together.

at each repeated instance of the “chord” in the SCORE (below), musicians choose one of their four individual MATERIALS (at left) to play, ad lib.

initially coordinated (cued), the resulting “chords” gradually transform into a texture of (mostly) percussive attacks.

during this process, YVES also fills in, adds to and comments on the proceedings, playing either more (fragmentary) GUNIGUNI bits or injecting new materials ad lib. – tentatively at first, with more conviction at each large-scale repeat.

SCORE

start each new run on any of the given pitches, in no particular order. avoid using the same pitch to initiate successive instances.

(A) synchronous
 sax: [MAT.] 3-5x, *sfppp*, [cue]
 trio: [MAT.] 3-5x
 Durations: 5-13", 1-4", 1-4"

(B) individually divergent
 sax: 7-9x
 trio: 7-9x
 Durations: 1-4"

(C) asynchronous
 sax: [?]x, 1.-4., (D.C.) 5.
 trio: [?]x, 1-4", 5-13", 1:00-3:00
 Instructions: individually reduce playing density (but with no change in dynamic); wait for YVES' cue to reenter in the second measure. STOP!