

BIFF

Alex Tedrow

baritone saxophone and electronics

2019

PERUSAL SCORE ONLY

Program Notes

Male betta fish are surprisingly aggressive for their small size, and will attack any other males (and often females) in their vicinity. Despite their belligerent behavior, bettas are usually very beautiful and innocent looking to the human eye. This poses a really interesting juxtaposition of ideas in my mind, since we generally think of them as these tiny, colorful, harmless pets to keep in our homes. From the perspective of the fish, however, protecting territory daily is an arduous and dangerous task. This piece attempts to bring these ideas into the realm of music – mixing very serious, intense material inside the context of a sporadic and playful, sometimes melodious soundscape. The whole thing is meant to be loud and aggressive yet almost a bit silly, not unlike the personality of my own pet betta, Biff. Biff is written for and dedicated to my good friend, Jake Simons, who has known and admired Biff almost as long as I have.

Enjoy!

Performance Notes

- Cue numbers are given above the top staff. Each cue number should correspond to a depression of the pedal on stage (or a push of the spacebar on the laptop) to play the next sound file.
- Slap tongue (s.t.) notes are denoted with plus (+) and circle (o) signs, representing closed and open. Open slap tongue notes produce different pitches than fingered, which are represented with parenthetical note heads. Exact pitch may vary depending on horn make and model.
- Air sound techniques are employed throughout the piece, these should be performed on a fingered low A, as noted.
- Electronic sounds are given a staff below the part. Notation of these sounds is very generalized, and the part is only meant for reference for the performer.
- Other performance notes are marked in the music with asterisks (*).

Duration

c. 7 minutes

Equipment

-E \flat Baritone Saxophone

-Laptop - must have:

- Max software installed – contact composer for access
- Folder containing all cues as audio files – contact composer for access

-USB footswitch pedal or MIDI sustain pedal for cues

-8 channel speaker setup (circle around audience)

-Soundboard, interface, and cables

-On-stage monitor

-(Optional) Microphone for sound reinforcement (sent to front speakers)

Music typeset by the composer

Copyright © 2019 by Alex Tedrow
Printed in Indiana, USA

All Rights Reserved

No part of this publication may be reproduced in any form by any electronics or mechanical means (including photocopying, recording or information storage and retrieval) without permission from the publisher. Please notify composer of all performances.

Tedrow, Alex (ASCAP)

- *Biff*, baritone saxophone and electronics

dedicated to Jake Simons and my favorite betta fish

BIFF

Alex Tedrow (b. 1999)

$\text{♩} = 96$ (sempre $\text{♩} = \text{♩}$)

1

air → harm.*

2

s.t. - -

air → harm.

E♭ Bari. Saxophone

Electronics

pp

f

f pp

(air noise)

(delay effect)

*Gradually transition from air noise to pitched sound, voicing so that the 12th above (as notated) is sounded along with the fundamental

3

growl*

4

f

(swell, delay effects)

fp

f

p

(distorted growl)

(blurry harmonics, added delay effect)

*sing written pitches above (octave displacement may be necessary)

10

(wait for electronics to fade)

$\text{♩} = 132$

p

14

mf

p

mf

p

3

17

5

(wait for electronics to fade)

f

p

(low swell)

(delay effect)

BIFF - Tedrow

21

fp *mf* *f* *p* *mp*

(low "zip" sounds ended by slap tongue sounds with delay, occuring at random throughout the passage)

(swells continue at random)

24

mf *p* *mf* *p* *f*

27

mp *f*

31

p

34

f

39

(overtone gliss.)*

7

8 = 69 growl

fp *f* *fp* *ff*

(harmonic sounds fade into distortion) (crossfade between distortion and ambient pad)

*rapid sweep through harmonic series on a fingered low A - it should sound harsh and unclear; top note may vary, but should be close to what is notated

ca. 10 seconds (improvise long air swells as notated out of tempo - repeat freely)

ca. 15 seconds (or wait until audio fades) (gradually introduce pitched overtone as in beginning)

45

air → harm. → air

pp *mf* *pp* *pp* *mf* *pp*

(air sounds fade in)

9

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

(contrasting ambient pad fades in) (random ethereal sounds, distant saxophone melody in the background)

(sliding gliss.)*

56

mf *p* *mf* *p* *f*

(sound will fade gradually on its own, location approximated)

(delay effect)

10

*a la clarinet solo in Gershwin's Rhapsody in Blue (this should be performed over the full note duration)

62

11

12

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

(delay effect) (delay effect)

BIFF - Tedrow

68

13

growl

(overtone gliss.)

$\text{♩} = 132$

p *fp* *fp* *f*

(harmonic sound returns, fades into distortion)

14

5 3 3 3

f *p* *mp* *f*

(similar to "Cue 6," but with added random saxophone noises in the background)

74

5 3 3

p *mf* *p* *f* *mp*

78

5 5

f

82

5 5 5 3 5 6

fp *fp* *fp* *fp* *fp* *fp*

15