Josh Modney

CRYSTALLIZATION 1

2021

for soprano saxophone, violin, cello, and piano

for Ingrid Laubrock, Mariel Roberts, and Cory Smythe

First Performance:
April 6, 2021
Modney/Laubrock/Roberts/Smythe Quartet
"Tues@7", Presented by International Contemporary Ensemble, Brooklyn, NY

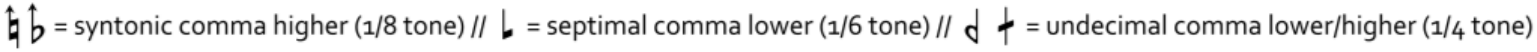
Performance Notes

The main score is accompanied by four short solo pieces, one per instrument (please see Appendix). These solo pieces may be excerpted and performed on their own, either as written or as source material for improvisation. The solo pieces may also be freely combined with one another. In performances by the Modney/Laubrock/Roberts/Smythe Quartet, the solo pieces are played individually and also form the basis of the compositions *Crystallization 1* and *Ritual/Crystallization 2*.

Crystallization 1 interweaves and deconstructs the solo pieces in an attempt to play with the listeners' perception of what is notated and what is improvised.

In Sections 01 and 02A, large circled letters indicate for the players to refer to the corresponding letter in their solo piece, and to improvise based on those materials.

Helmholtz-Ellis pitch notation is employed throughout the score to indicate just intonation relationships. Whole number ratios are also indicated above the first instance of each sonority.



Saxophone:
Multiphonic fingerings are given from *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti

Notes on playing techniques are given in the score.

Strings:
"Rip" – a high frequency, aggressive sound produced by playing a rapid downward gliss with harmonic left hand pressure and strong bow pressure, close to the bridge.

"Scribbly Scrabbly Bow" – an improvised noise texture produced by moving the bow horizontally and laterally with heavy pressure in irregular fashion.

"Jem" (violin) – a low-pitched variegated growl produced by playing with heavy bow pressure while lightly touching harmonic nodes with the left hand. This technique is named for violinist Jem Altieri.

"Duck" (cello) - play with heavy pressure behind the bridge on the winding of the strings.

Piano:
The piano part is performed on a setup devised by Cory Smythe, and is notated on three staves. The bottom two staves represent the piano. Inside-piano techniques are explained in the score. The top staff represents the two auxiliary MIDI controller keyboards, indicated by "QT" (Quarter Tone) and "ROLI" (ROLI Seaboard Block). The auxiliary keyboards produce tone through a software patch which is routed to transducer speakers placed on the soundboard of the piano.

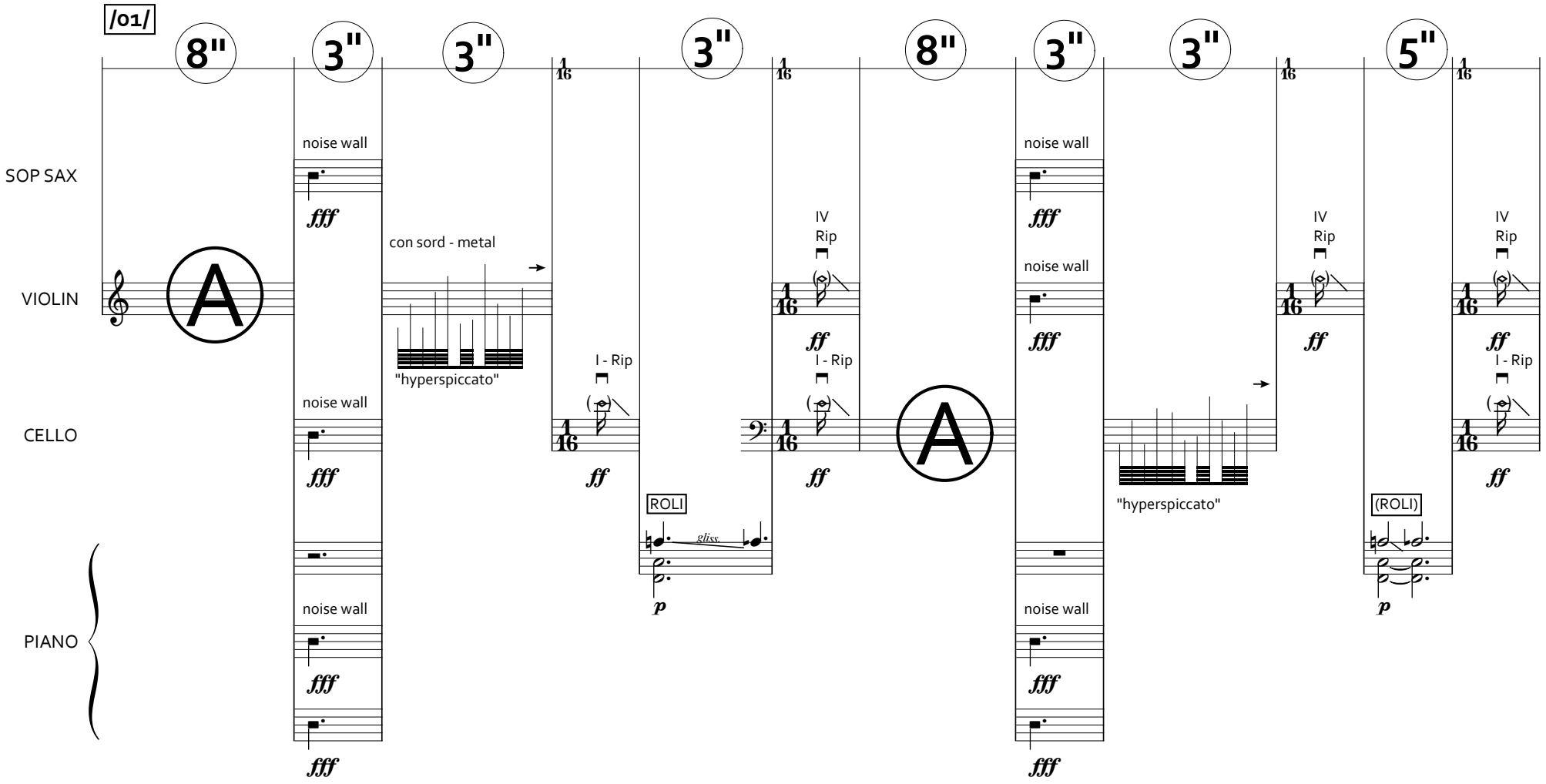
The QT keyboard produces Equal Tempered quarter tones. The sounding pitch is one quarter tone higher than the notated pitch.

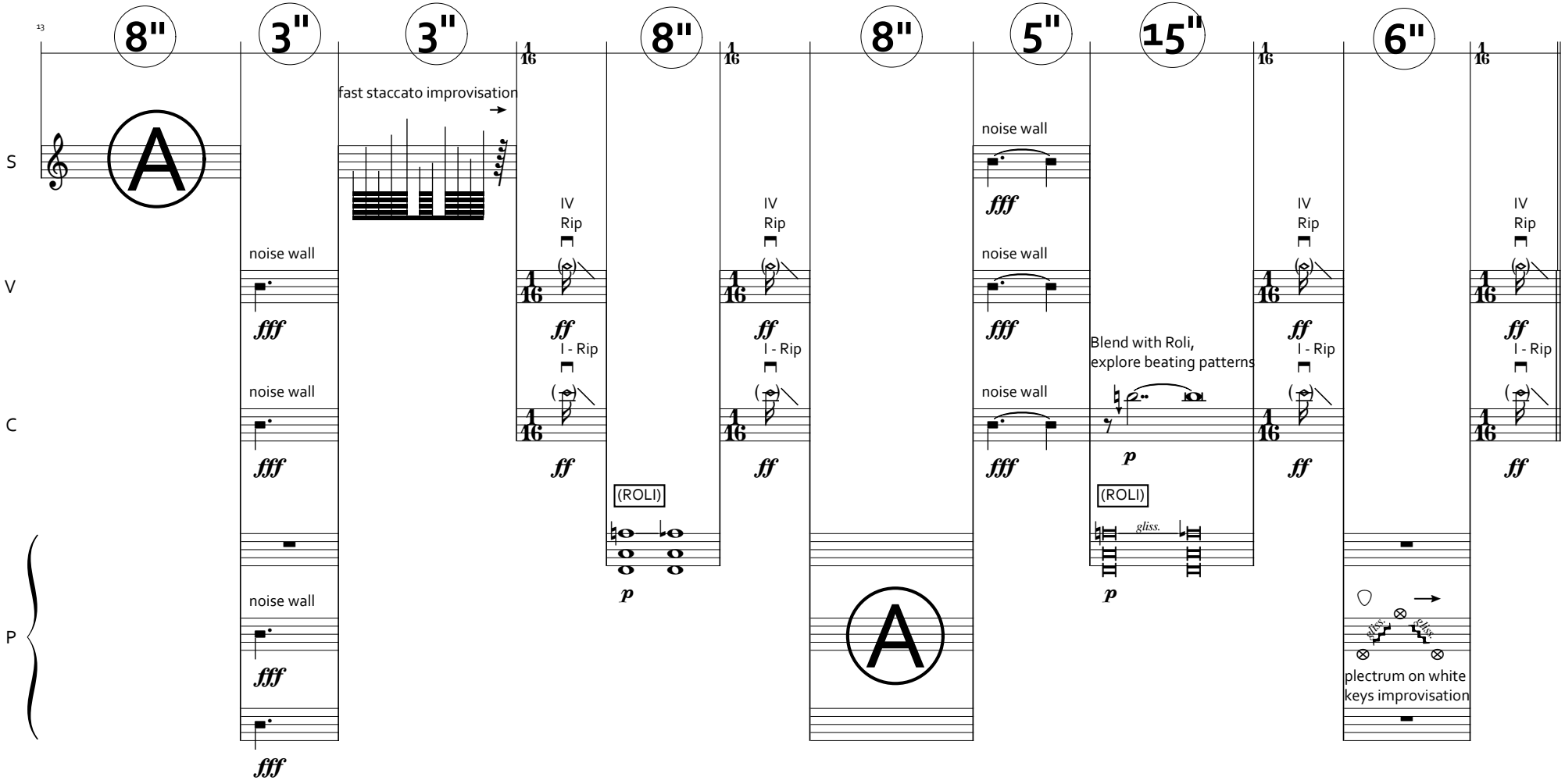
The ROLI operates along a continuous pitch spectrum, and is notated at sounding pitch with Helmholtz-Ellis notation.

Crystallization 1

Josh Modney

Top line indicates duration of each bar in seconds. If no duration is indicated on top, refer to the time signatures (eighth = 72)
All indicated timings are approximate. Transitions between each bar should be as sharp and abrupt as possible.
Circled letters indicate improvisation based on the solo materials included in the appendix (please see score notes).




13
8"
3"
3"
8"
8"
5"
15"
6"
A
fast staccato improvisation
S
V
C
P
noise wall
IV
Rip
I - Rip
(ROLI)
Blend with Roli,
explore beating patterns
gliss.
plectrum on white
keys improvisation

/02A: S+P DUO/

SAX: Improvise on solo material (see appendix) in the sequence shown by the circled letters, responding to piano
PIANO: Play written material soloistically, with freedom and improvisation

♪ = 72

A

S

P

QT

8va

ff

mf

f

8va

(loco)

mf

f

Hit an indeterminate
cluster of low strings with palm

low palm

B

33:11:9:2

"guiro*"

with lightness

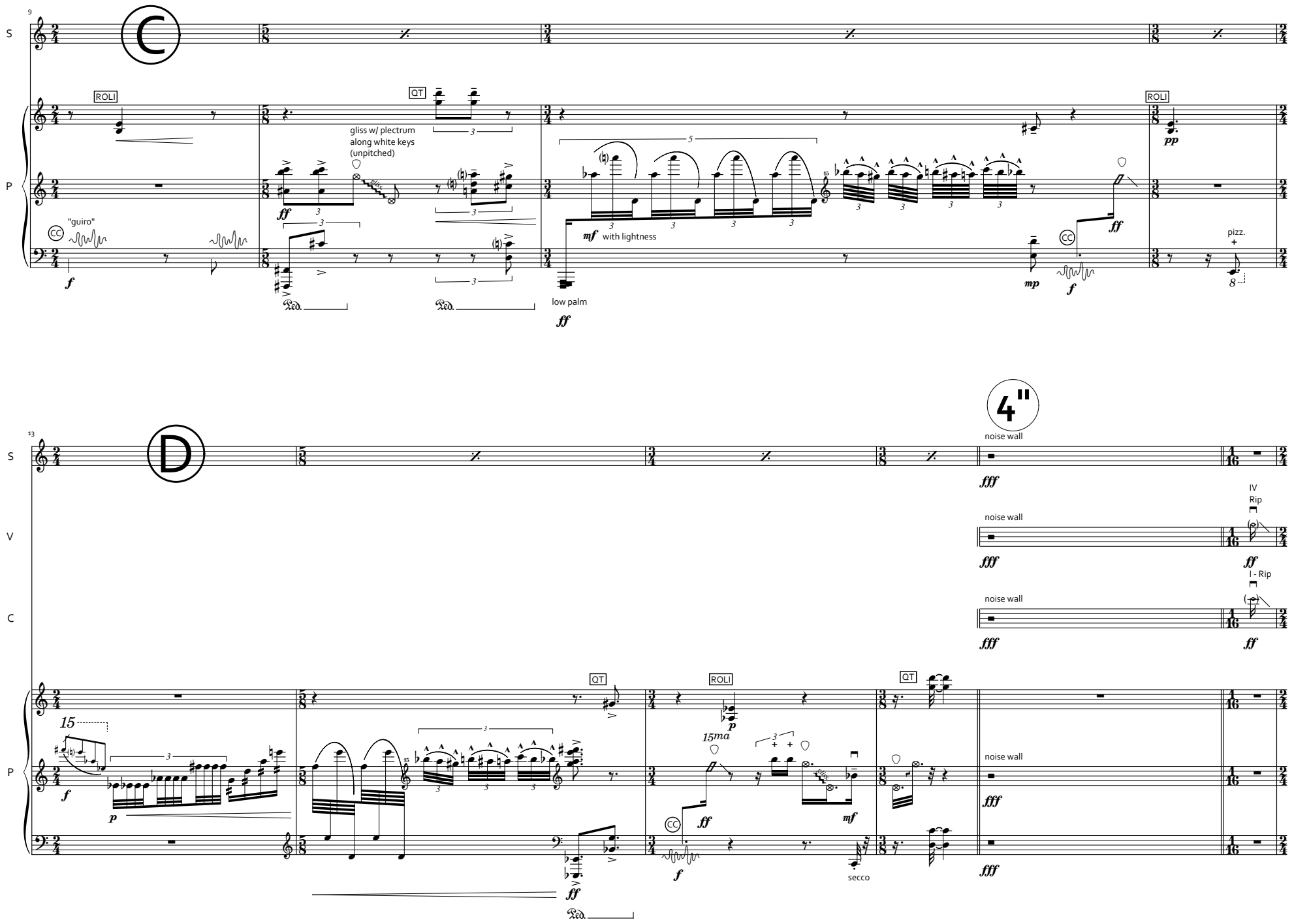
15ma

plectrum
behind br.

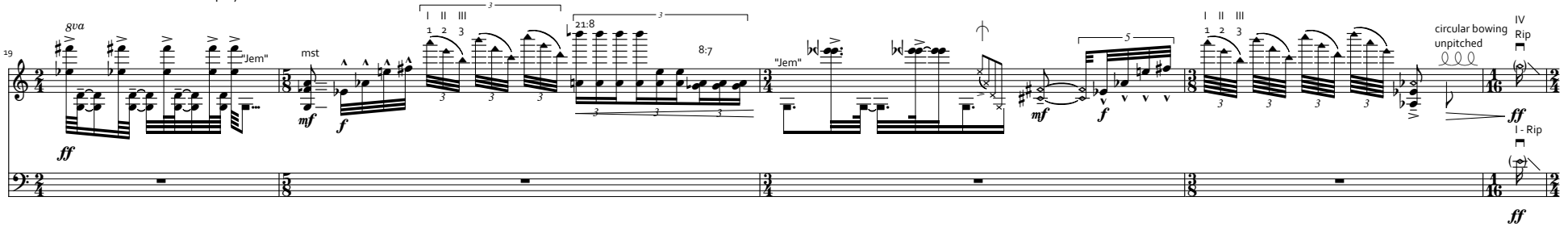
ff

low palm

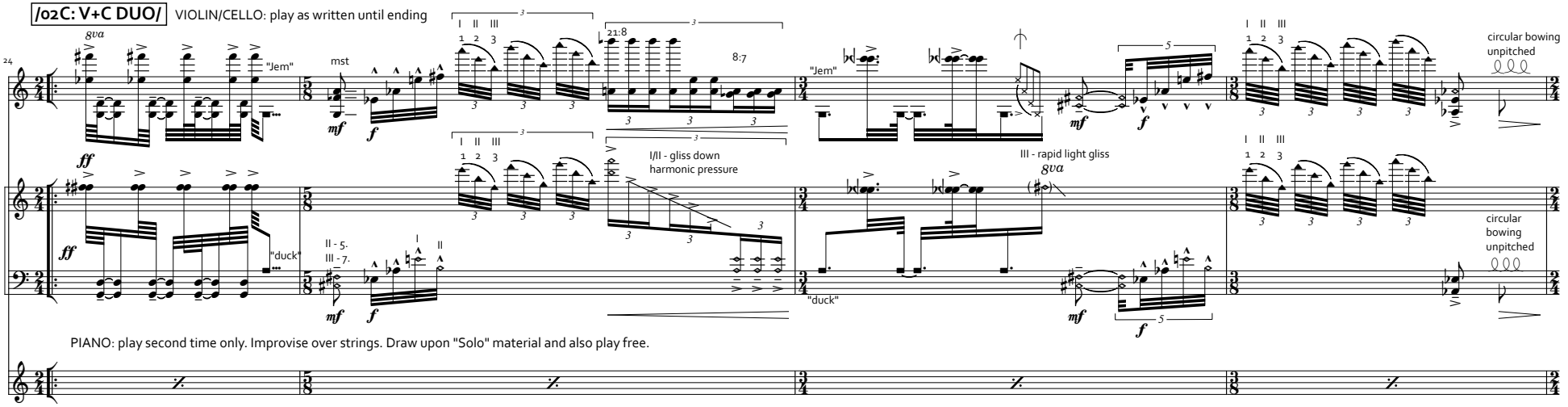
*"Guiro" - scrape credit card (CC) along strings in irregular, angular patterns [ossia: fingernails]

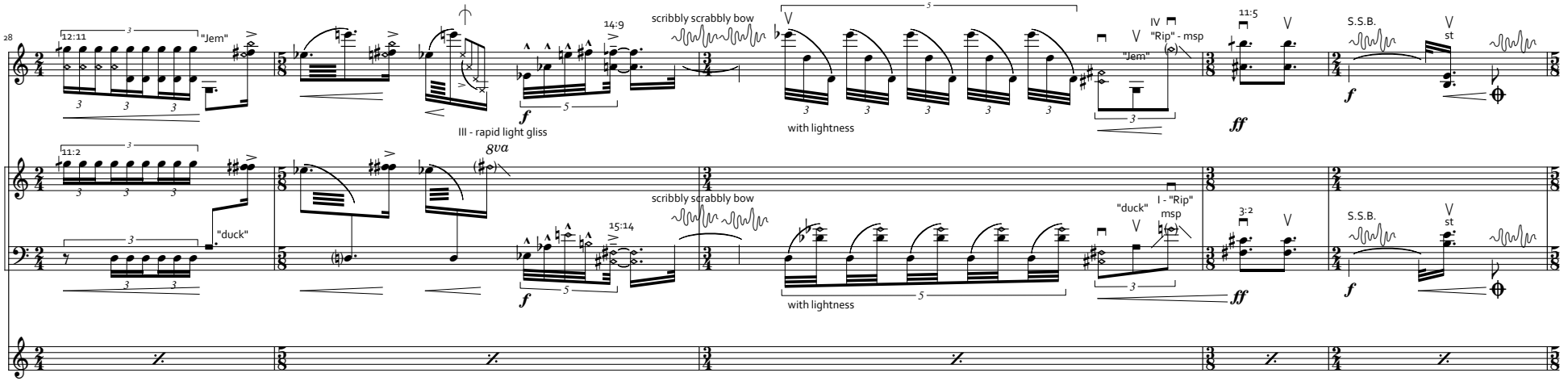

9
S
P
C
ROLI
QT
gliss w/ plectrum
along white keys
(unpitched)
"guiro"
with lightness
low palm
pizz.
13
D
4"
noise wall
V
C
IV
Rip
I - Rip
15
15ma
secco

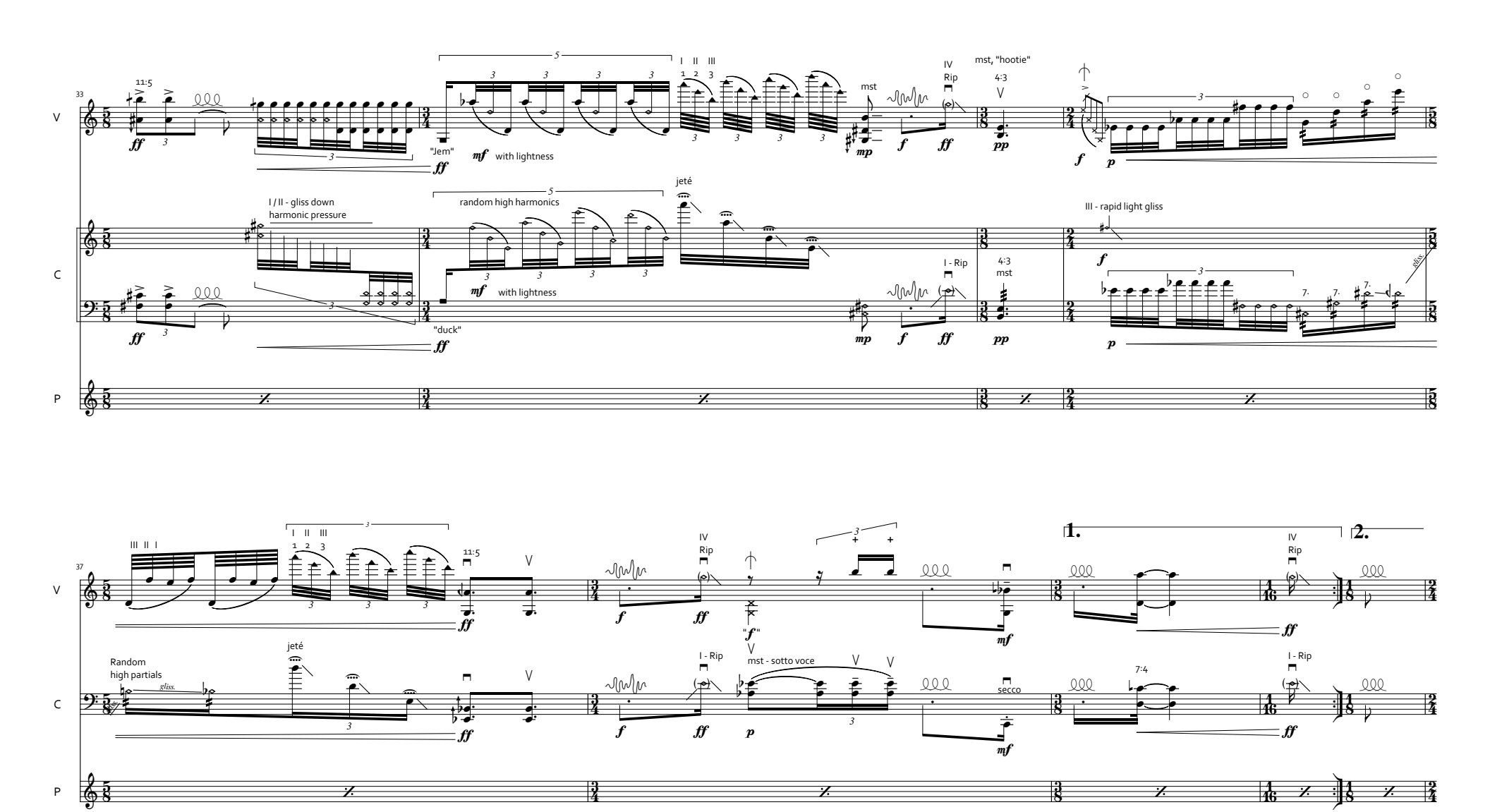
/02B: V SOLO/ VIOLIN: play as written

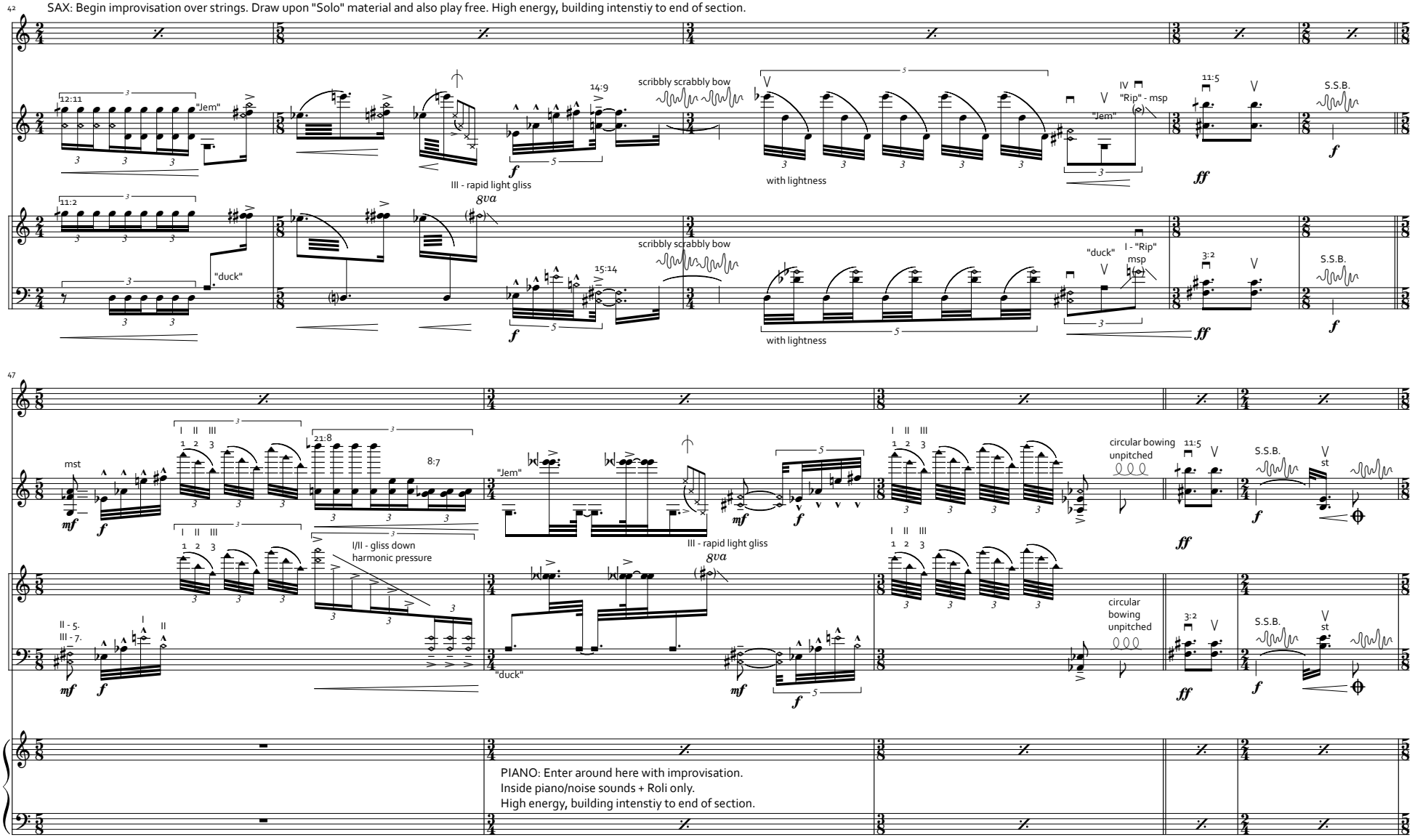


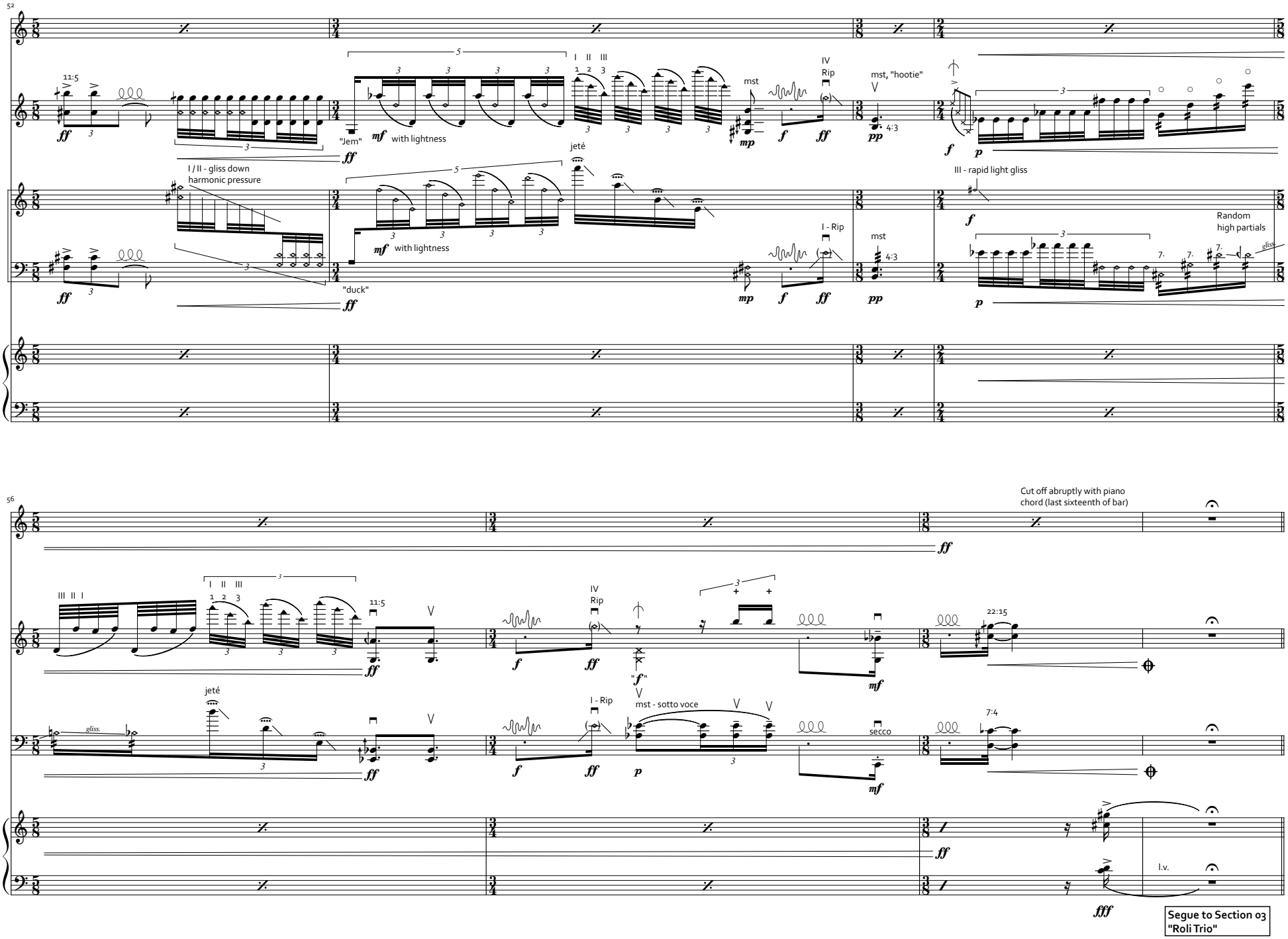
/02C: V+C DUO/ VIOLIN/CELLO: play as written until ending






33
V
C
P
11:5
"Jem"
with lightness
I II III
IV
Rip
mst, "hootie"
4:3
mst
I / II - gliss down
harmonic pressure
random high harmonics
jeté
"duck"
I - Rip
III - rapid light gliss
gliss.
37
III II I
Random
high partials
mst - sotto voce
secco
7:4
1.
2.

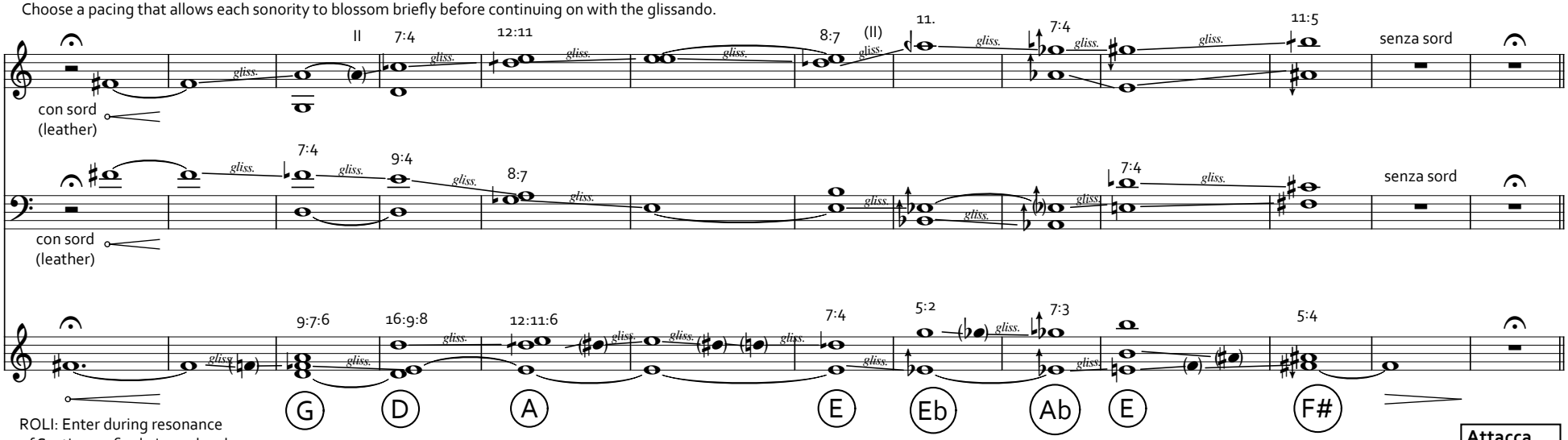

42
SAX: Begin improvisation over strings. Draw upon "Solo" material and also play free. High energy, building intenstiy to end of section.
S
V
C
12:11
"Jem"
III - rapid light gliss
8va
14:9
scribbly scrabbly bow
with lightness
IV
"Rip" - msp
11:5
S.S.B.
11:2
"duck"
15:14
I - "Rip"
3:2
47
mst
21:8
8:7
I/II - gliss down
harmonic pressure
II - 5.
III - 7.
circular bowing
unpitched
P
PIANO: Enter around here with improvisation.
Inside piano/noise sounds + Roli only.
High energy, building intenstiy to end of section.


52
S
V
C
P
11:5
"Jem"
with lightness
I II III
1 2 3
IV
Rip
mst
mst, "hootie"
4:3
I / II - gliss down
harmonic pressure
jeté
"duck"
I - Rip
III - rapid light gliss
Random
high partials
56
Cut off abruptly with piano
chord (last sixteenth of bar)
III II I
22:15
"f"
mst - sotto voce
secco
7:4
l.v.
Segue to Section 03
"Roli Trio"

/03: ROLI TRIO/

Senza misura, rubato

Circled letters below the staff indicate the fundamentals of JI chords.
Choose a pacing that allows each sonority to blossom briefly before continuing on with the glissando.

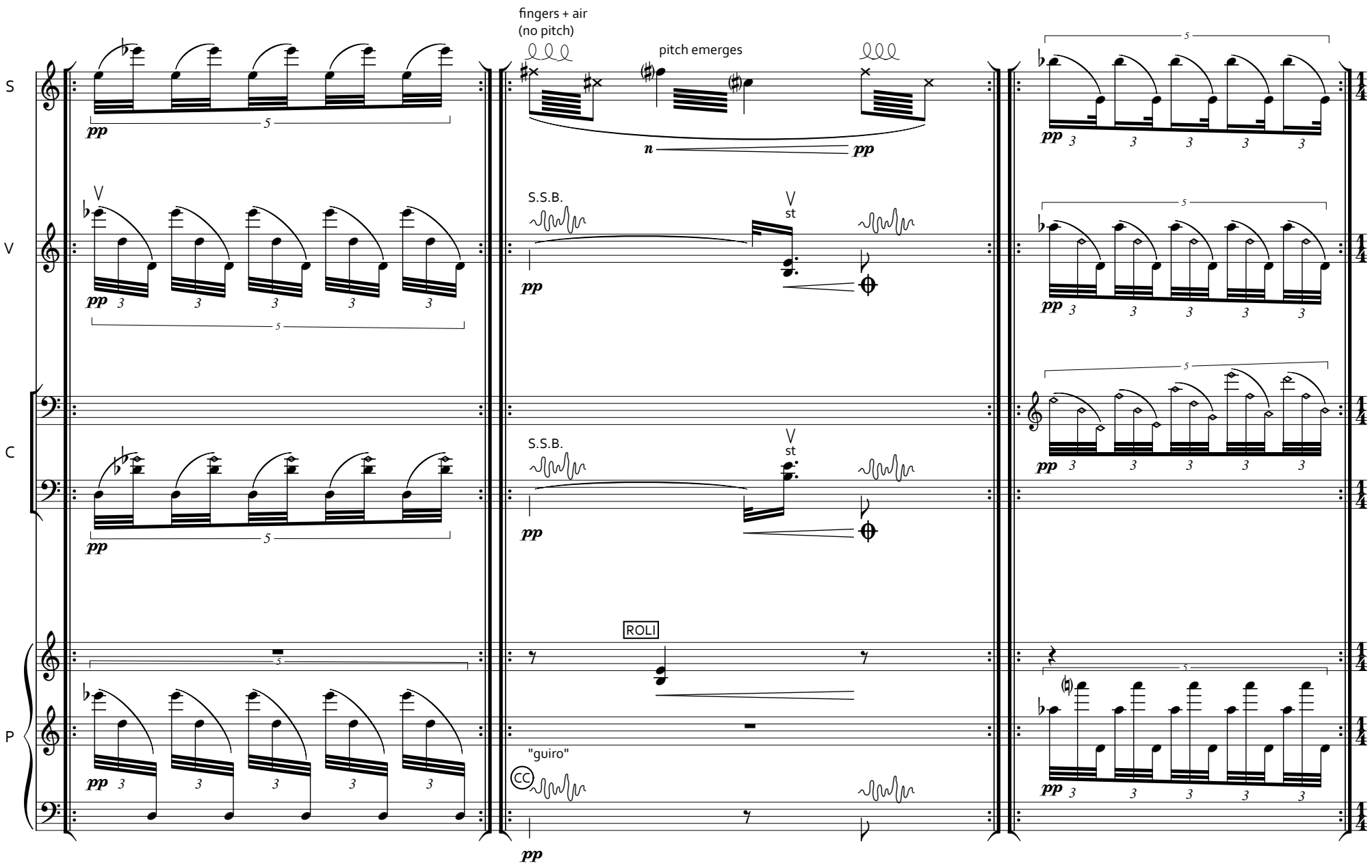


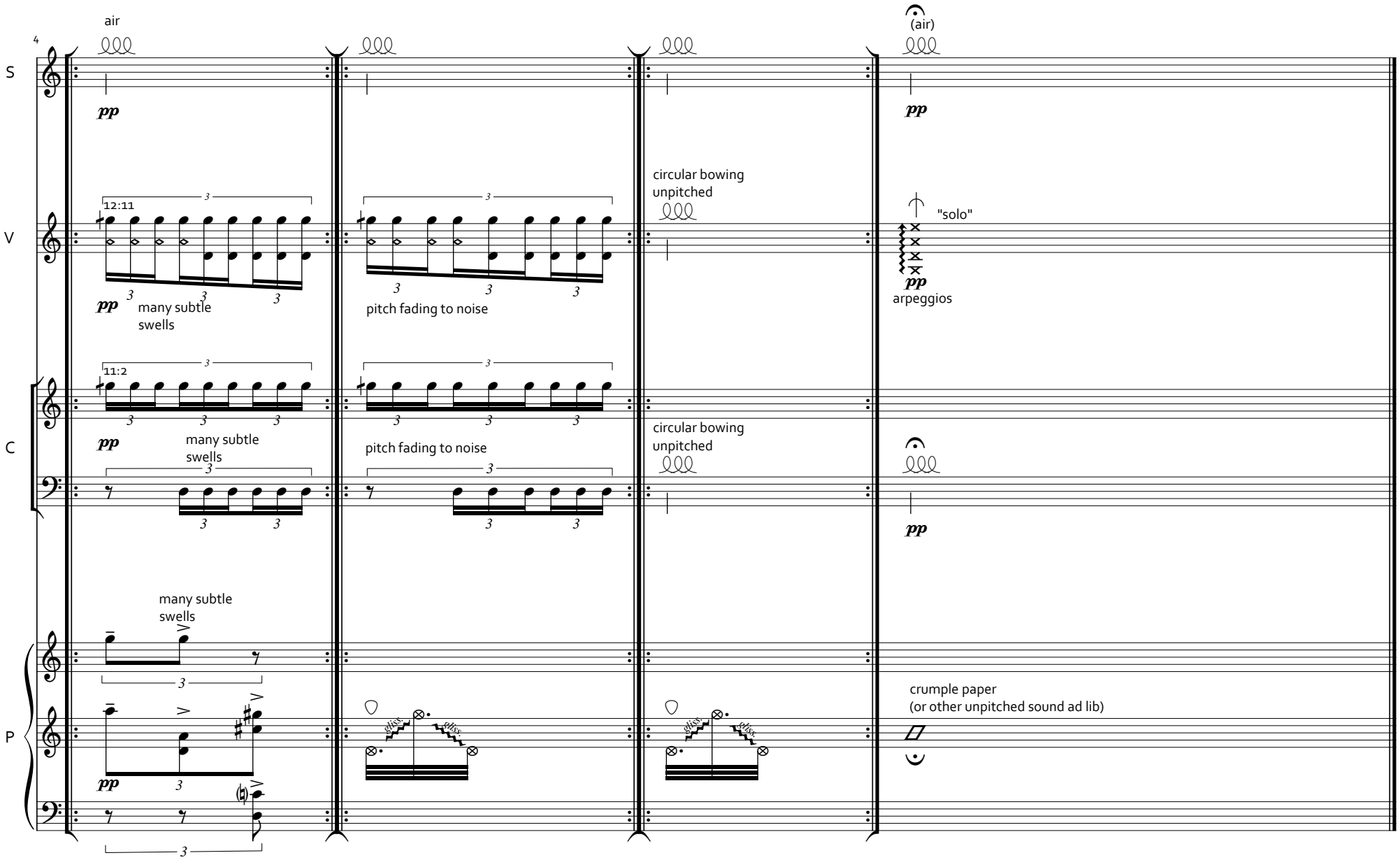
ROLI: Enter during resonance
of Section 02 final piano chord

Attacca
Section 04
"Panels"

/04: PANELS/

Improvise on the material within the repeats.
Nothing should be in unison within cells. Duration of cells will vary, ad lib (violin will cue to move on)



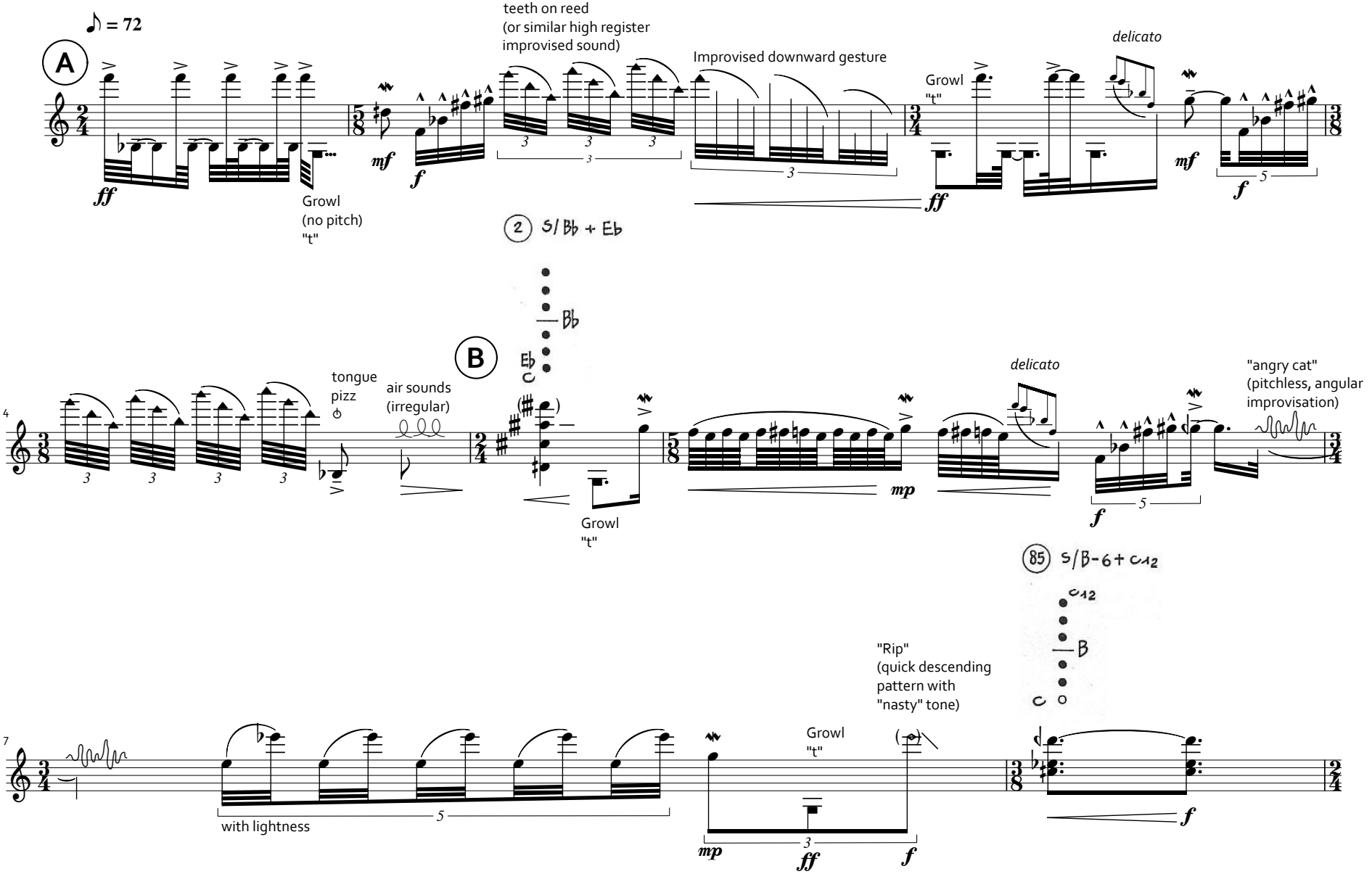

4
S
V
C
P
air
pp
12:11
3
many subtle
swells
pitch fading to noise
circular bowing
unpitched
(air)
"solo"
arpeggios
11:2
crumple paper
(or other unpitched sound ad lib)
gliss.

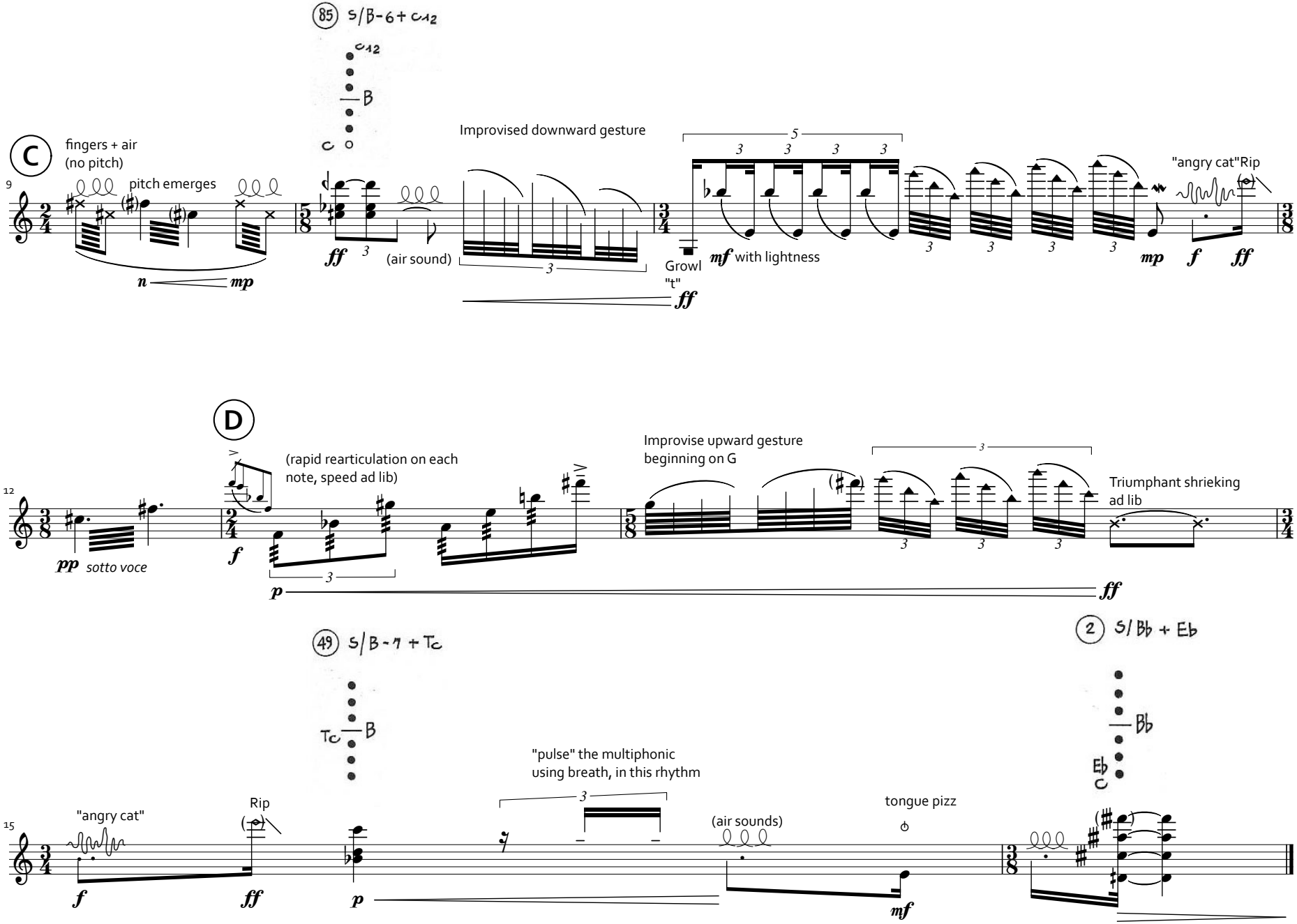
Appendix: Solos

SOP SAX

Solo

Josh Modney




85 S/B-6+C12
C12
B
C
fingers + air
(no pitch)
9
pitch emerges
n
mp
ff
3
(air sound)
Improvised downward gesture
5
3 3 3 3
Growl
"t"
ff
mf with lightness
3 3 3 3
mp
"angry cat"Rip
f
ff
D
12
pp sotto voce
f
(rapid rearticulation on each
note, speed ad lib)
3
p
Improvise upward gesture
beginning on G
3
3 3 3
ff
Triumphant shrieking
ad lib
49 S/B-7+Tc
Tc
B
15
"angry cat"
f
Rip
ff
p
"pulse" the multiphonic
using breath, in this rhythm
3
(air sounds)
mf
tongue pizz
2 S/Bb+Eb
Bb
Eb
C

VIOLIN

Solo

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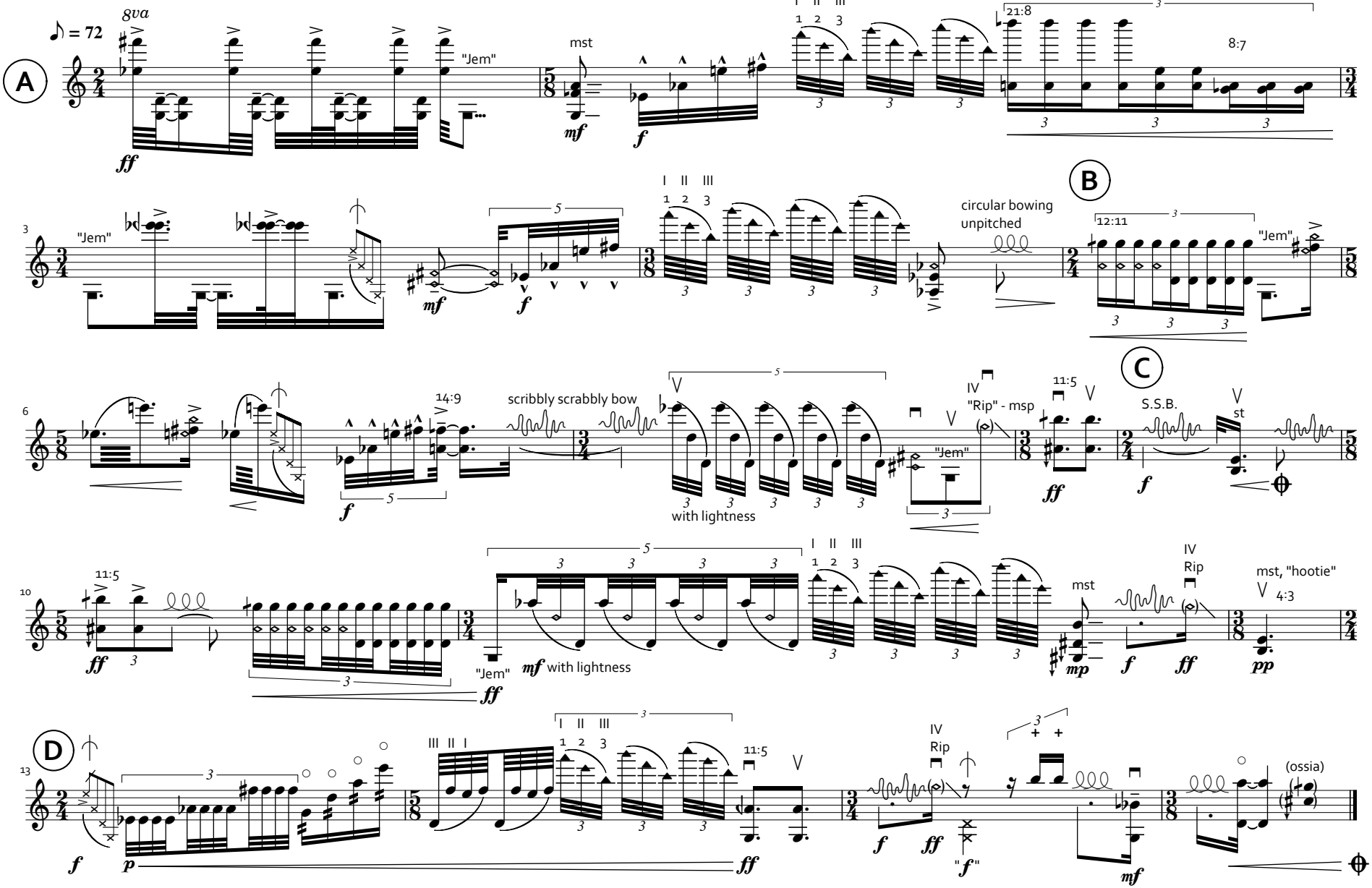

CELLO

Solo

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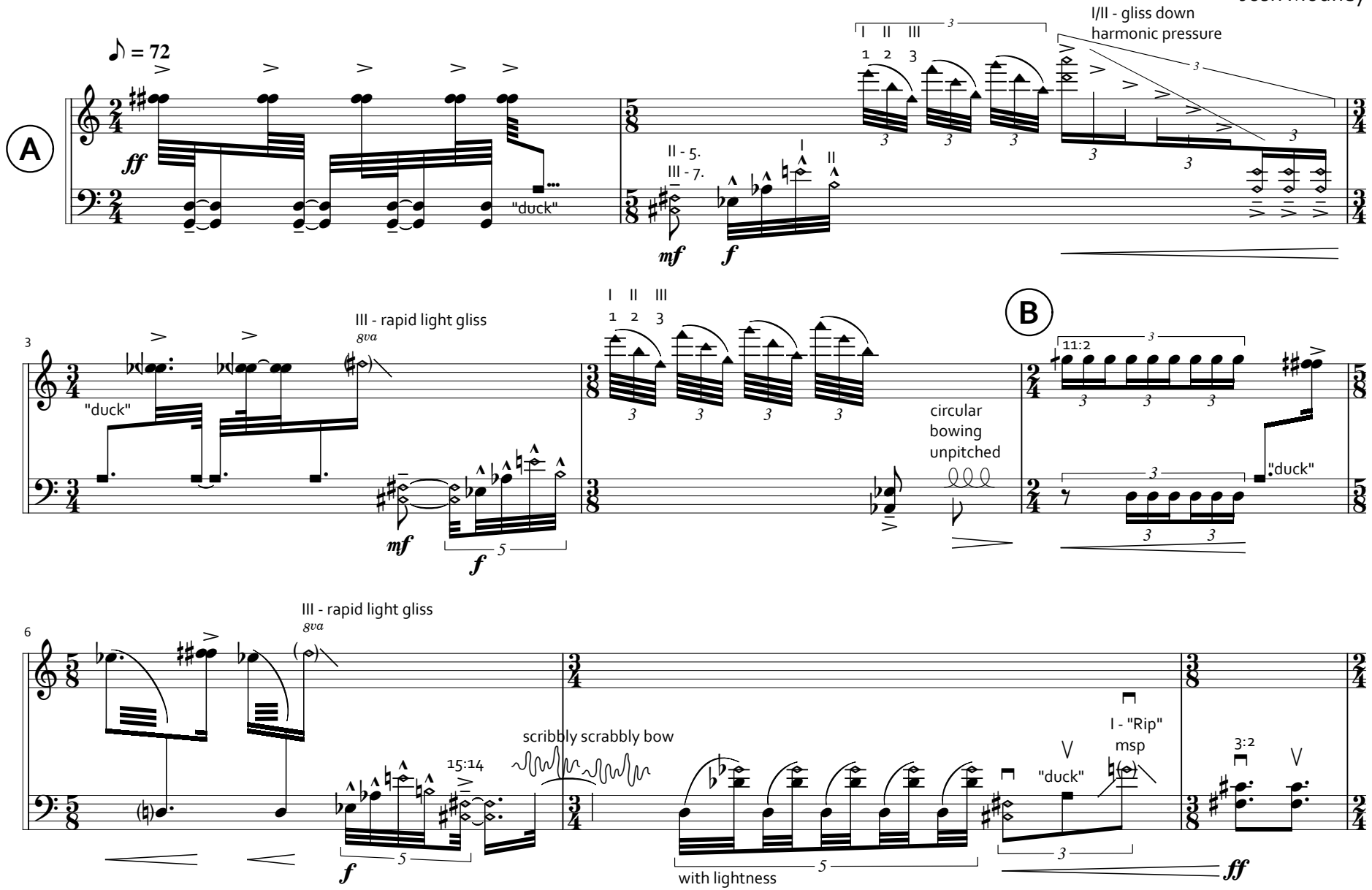
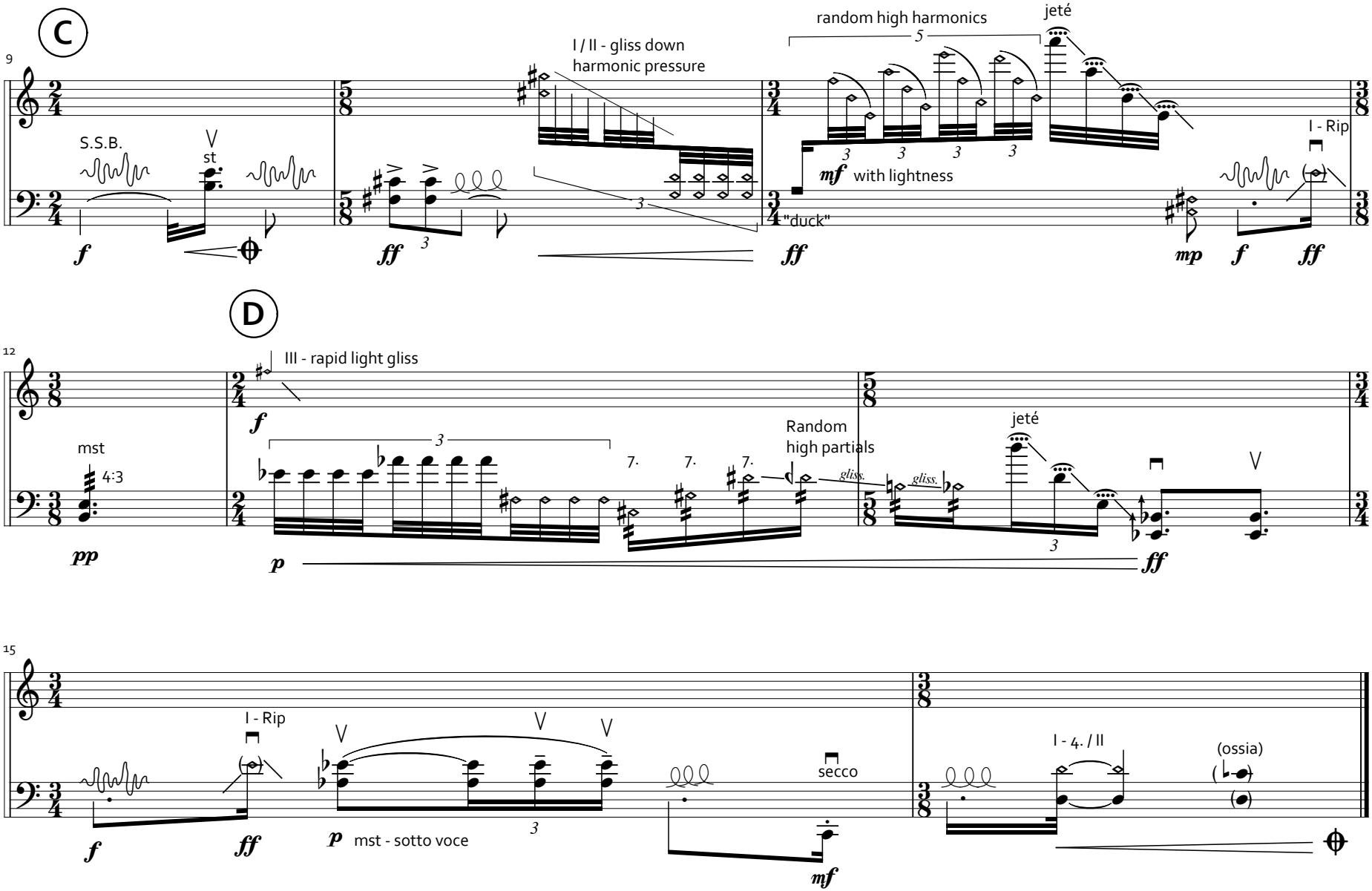
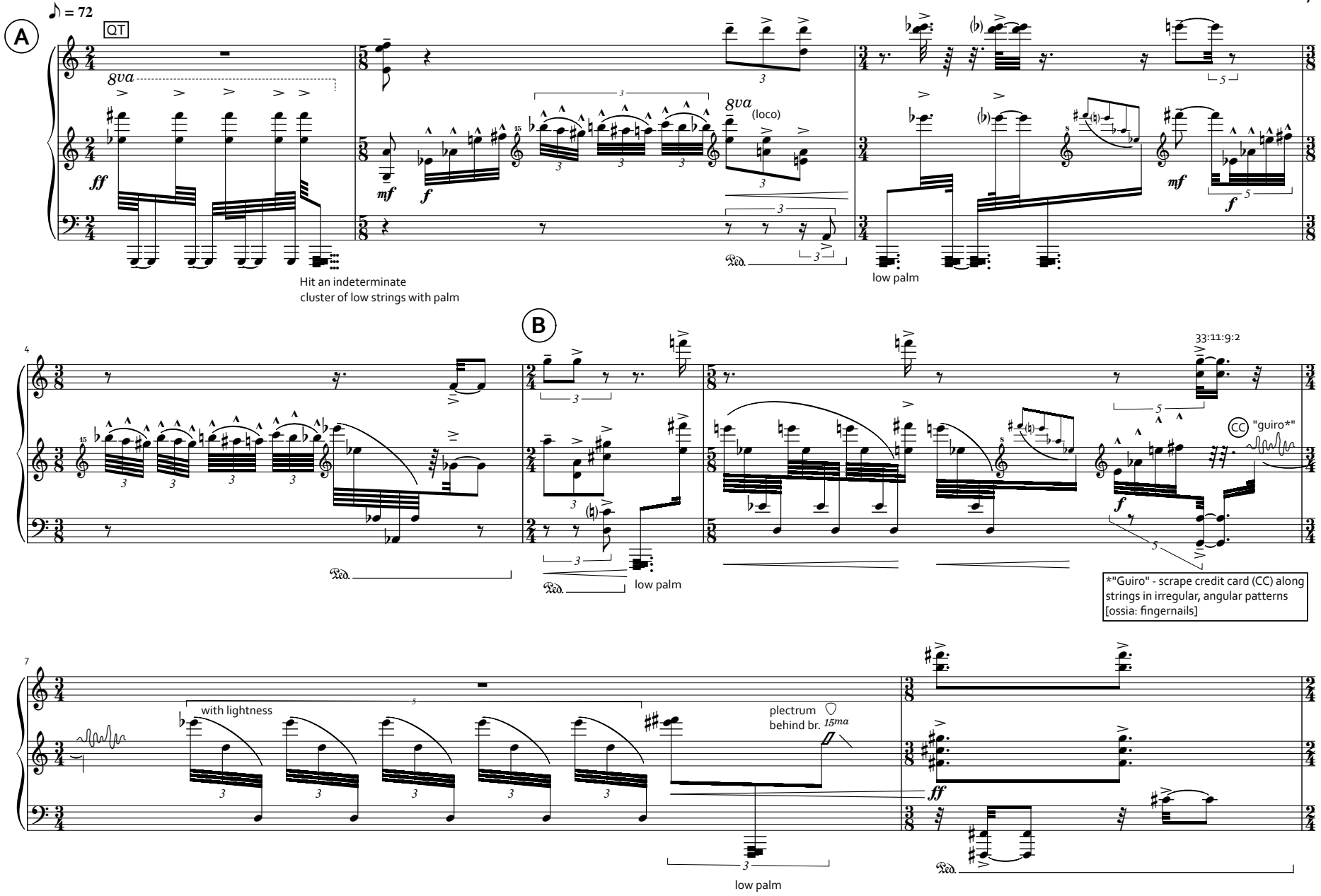


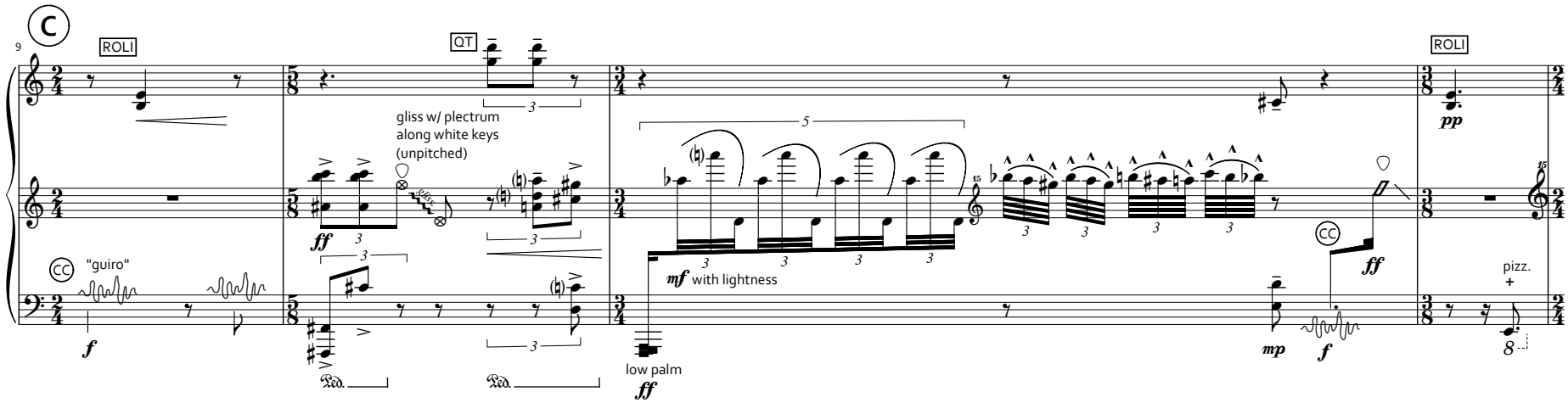

C
9
S.S.B.
st
f
ff
I / II - gliss down
harmonic pressure
random high harmonics
5
jeté
mf
with lightness
"duck"
ff
mp
f
I - Rip
ff
D
12
mst
4:3
pp
III - rapid light gliss
f
3
7.
7.
7.
p
Random
high partials
gliss.
gliss.
jeté
3
ff
15
I - Rip
f
ff
p
mst - sotto voce
3
secco
mf
I - 4. / II
(ossia)

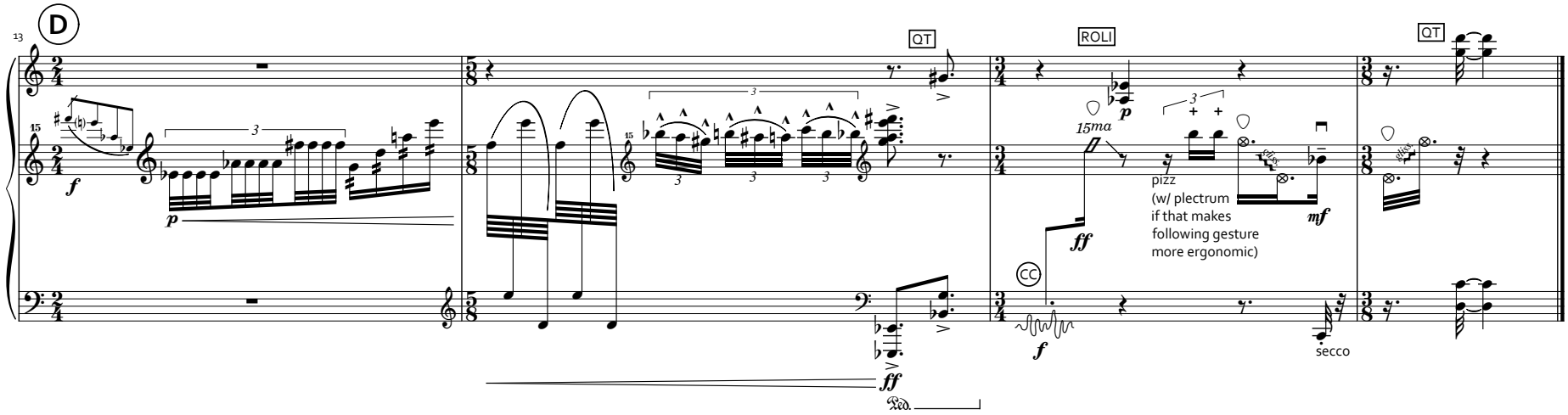
PIANO

Solo

Josh Modney




C
9
ROLI
QT
ROLI
gliss w/ plectrum
along white keys
(unpitched)
"guiro"
with lightness
low palm
pizz.


D
13
QT
ROLI
QT
15ma
pizz
(w/ plectrum
if that makes
following gesture
more ergonomic)
secco