

# UP & DOWN THE RIVER

BY KEVIN C. BAIRD

## Program Notes:





*Up & Down the River* (2000) was written for my friend [Jason Crane](#), with whom I collaborate in a group called [The September Question](#). Throughout the piece, traditional notation is used, except as clarified below.

In performance, the soprano saxophone should be amplified by a monophonic microphone. The resulting signal is then sent to the inputs of the Max/MSP environment running on a Macintosh computer. The computer then processes the incoming signal based on a score detailing which computer events should occur at which points. The computer is able to do this through either following the performer's score or through direct time cues from a human sitting at its controls.

The title comes from two distinct sources: a card game I used to play with my grandparents, and the works of science-fiction author Philip José Farmer. The card game involves playing an incrementing and decrementing number of hands, which I use as inspiration for the style of computer processing. I use a set of "pathways", analogous to the hands in the card game, which have distinct characters: sample playback, multi-tap delay, harmonization, etc. The influence of the Farmer works is subtler. The title also suggested a similar additive method of constructing the player's part, which should be clear at the beginning of the piece and throughout.

If these notes are being read in their electronic format, the blue text contains links to notational examples in the score and to URLs which are relevant to the piece, to Jason, and/or to myself. Notational conventions are on the following page.

## Notational Conventions:

-  This notehead represents a “breathy” note. For the "breathy" notes, I'm asking for lowered air pressure, duller tone, and general de-emphasis.
  
-  In all of my pieces, I use traditional/"legit"/"square" trill notation, i.e. in the instance in [measure 36](#), trill from D# to E natural for 1.5 beats, and then slur to a separate C#. This contrasts with some jazz practice, in which the notation I give would suggest a trill between D# and C#.
  
-  Standard *fermata*. These are included for dramatic pauses which are at the performer's discretion, within reason. They are not intended or necessary for anything dealing with the computer.
  
-  Standard jazz falls (or rises). These need not be totally smooth glissandi, and can be somewhat chromatic to the listener's ear.
  
- tuplets All tuplets are notated with brackets (to avoid confusion with phrasing indications) and all tuplets more complex than a 3:2 or 2:3 ratio are notated with numerical ratios to specify the rhythmic relationships.
  
- computer events Computer events are notated below the staff, vertically aligned with the note which triggers them. For those who are curious, this was done with the “Lyric” tool in Coda Finale.
  
- SOTTO VOCE** The *Sotto Voce* should gradually return to normal playing style in as linear and as gradual a manner by its end in [measure 127](#).

# UP & DOWN THE RIVER, PART 1

PERFORMANCE TIME = c. 5:20

FOR SOPRANO SAXOPHONE AND ELECTRONICS

KEVIN C. BAIRD

SOPRANO SAX

1  $\text{♩} = \sim 110$

Sec1 EVENTS:

SAX

7

1:STICK

SAX

13

2:TAP

SAX

18

1:STICK

SAX

22

2:TAP

SAX

27

3:FLANGE ACCEL.

SAX

32  $\text{♩} = \sim 125$

Sec2



SAX 72   
 3:FLANGE

SAX 76   
 4:HARM

SAX 80   
 5:COMB

SAX 84   
 SEC4   
 1:STICK ACCEL.   
 2:TAP

SAX 89   
 3:FLANGE

SAX 95   
 4:HARM

SAX 100   
 5:COMB


SAX 105   
 1:STICK




SAX <sup>145</sup> 


SAX <sup>149</sup> 

5:COMB

SAX <sup>154</sup> 

1:STICK 2:TAP


SAX <sup>159</sup> 


SAX <sup>164</sup> 

3:FLANGE

SAX <sup>169</sup> 

4:HARM

SAX <sup>174</sup> 

SAX <sup>179</sup> 

1:STICK Sec6

SAX  $\text{♩} = \sim 125$   
184

SAX  $\text{♩} = \sim 110$   
189

2:TAP

5:4

SAX

193

3

5:4

5:4

SAX

196

3:FLANGE

6:5

4:3

4:3

SAX

201

5:4

1:STICK

6:5

2:TAP

SAX  $\text{♩} = \sim 125$   
205

3

5:4

3

5:4

*mf*

SAX

210

*mf*

1:STICK

SAX

215

*ff*

3