

Megan Grace Beugger

Respiration Games

for Alice Teyssier and Ryan Muncy

commissioned by the Walden School

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I. Time

1. This piece is for flute head joint and alto saxophone mouthpiece with reed. No other parts of the instrument are required for this piece.
2. With the exception of maxed out physical gestures, time is notated using temporal durations. Players should use a stopwatch to play these durations exact. This piece is not spatially notated. The amount of time a gesture takes has no relation to the amount of space it takes up on the page.
3. When a duration is notated with a +, for example the 20"+ at the end of the first system in the flute part, the gesture should continue as long as physically possible, with a minimum duration of 20". The sound should continue past the point of physically being able to control it. At the gesture's end, no further sound (including subtle air sound) should be possible without taking another breath.
4. The speed of pulses is notated underneath the total duration indication. For example, the 1/2" indication for the last gesture on the first staff of the flute part indicates that the performer should attempt to produce 1 pulse every 2 seconds. This should continue as long as possible, for a minimum of 20".
5. Gestures contained within repeat signs should be repeated as many times as necessary to fill the specified total duration without any pause or hesitation between repeats (resulting in a large block of sound). Players may only breathe between repeats when notated.
6. All specified alignments between the parts are notated with a vertical line connecting the two staves.
7. afap= as fast as possible. This indication implies speeds that are faster than one can comfortably control.

II. Breathing

1. The line going diagonally through the staff behind the gestures indicates the breath. When this line intersects the top staff line, as much air as possible should have been inhaled. When the line intersects the bottom staff line, all air should have been exhaled, and any further outwards sound production is impossible.

2. When the space underneath the breathing line is filled in, vocalization should be added. Specific sound to be vocalized is written underneath the staff.

i as in bee
 u as in soon
 a as in aisle
 "chew"= resembling a sneeze

3. No extraneous inhalations or exhalations may be made within a single bar or between repetitions of a repeated bar

EXAMPLES

Bar 2 of piece: completely exhale full breath at a steady rate over 12"

Bar 3 of piece for sax: inhale as much air as possible while producing inwards vocalization.

Bar 4 of piece for sax: completely exhale full breath, starting by exhaling as hard as possible, then gradually decrease air pressure over the course of 1".

III. Pitches

1. Both the open flute head joint and the alto saxophone mouthpiece should produce a concert A. All lower pitches should be lowered by inserting your finger into the end of the head joint or mouthpiece respectively, unless otherwise noted (for example the 4th bar in the alto sax part indicates a glissando produced by the embouchure). Finger position should remain the same until a new pitch or hand action is notated. For unpitched sounds and inhalations, the finger should be inserted so that it would hypothetically produce the written pitch if the embouchure and sound production were regular.
2. The alto sax part is written in Eb.
- 3.

- ' =full inhalation
- ▴ =tongue ram (fl), or slap tongue (sax). Tongue rams are notated at sounding pitch, with the "fingered" pitch in parenthesis
- =pitchless sound (air sound, buzzing)
- =pitched sound

X X X =vocal fry. Each X represents a single fry

(e) =hypothetical pitch for unpitched sounds. This notates the finger placement inside the end of the head joint/ mouthpiece (should be placed so that the written pitch would be hypothetically produced if the embouchure and sound production were regular).



=for the duration of the bracket, fully cover the end of the head joint or mouthpiece with the palm of your hand so that no air escapes. When notated for the flute, the pitch is notated as A4, because the technique lowers the pitch one octave.

3. -----> =gradually change to embouchure the arrow is pointing at

4. Notated breathing and exact durations are prioritized over producing notated pitches. Overtones of printed pitch may be produced.

IV. Embouchure

1. For flute

◦ =tiny embouchure size. Upper and bottom lip should be touching, resulting in a tiny, high, buzzy air sound

• =tiny embouchure size with lips completely covering the embouchure hole

○ =regular embouchure size

○ =very large embouchure. Timbre should range from air sounds (at low and very high air pressure) to a very air tone (at medium air pressure)

● =very large embouchure with lips completely covering the embouchure hold

2. For Saxophone

□ =regular embouchure placement

▣ =regular embouchure placement and bite on reed

□ =air sound. Mouthpiece is removed from mouth

□ =put entire reed in mouth

▣ =put entire reed in mouth and bite on reed

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Flute head-joint

30" afap
tongue ram
lower pitch
a 5th w/ finger

pitch-less air sound

afap

3" 5" 2" 12" afap 20"+
afap 1/2"

block air's escape with hand for slap tongue, then let escape in pitch-less air sound

repeat at least 4X per second

Cont. outward buzz at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue past the point where a regular pulse is attainable, allowing irregularity, until no further outwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

alto sax mouthpiece in Eb

30" afap
pitchless slap tongue (lower pitch w/ finger)

pitch-less air sound

gliss. pitchless slap tongue downwards

with some pitch 4/1"

embouchure gliss.

pitchless slap tongue

cont. until impossible to cont.

pitchless slap tongue

Cont. slap tongue at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Flute head-joint

2" 1" 0.5" 1" 20" 16" 1/2" 25"

increase fry volume for accent

hold breath

hold breath

repeat 4X produce a high tongue ram each repeat

alto sax mouthpiece in Eb

1.5" .5" 15" 3.5" 4/1" 7" 1" 20" 16" 4/1" afap 6" 15" 18"+

pitched slap tongue afap

pitchless slap tongue (higher to lower resonance)

hold breath

hold breath

increase fry volume for accent

hold breath

repeat 4X- unpitched slap tongue produce higher resonance for each slap tongue

with some pitch

afap

Use tiny amounts of air. Exhale sounds in between pitch and air sound

pitched slap tongue

(cont. on next page)

flute head-joint

25" 28"+ 1/1" alternate with saxophone to create even pulse of 2/1"

Cont. outwards fry at 1/1" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Once the last player reaches the end of their potential sound production, the player who produces the last sound should turn towards other player and stick their tongue out at them before immediately resuming to playing.

2" 1/1" hit end of mouthpiece with palm of hand

gradually insert finger into end of mouthpiece

pitchless slap tongue

pitchless slap tongue

alternates with flute to create even pulse of 2/1"

Cont. slap tongue at 1/1" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Cont. slap tongue at 4/1" as long as possible. Continue inwards fry 2 sec. past the point where a regular pulse is attainable.

hold breath

hold breath

gliss. by twisting flute towards lips

afap tongue ram, lower pitch a 5th w/ finger

afap

afap

alto sax mouthpiece in Eb

7" 22" 28"+ 1/1" pitchless slap tongue

pitchless slap tongue

alternates with flute to create even pulse of 2/1"

Cont. outwards fry at 1/1" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Once the last player reaches the end of their potential sound production, the player who produces the last sound should turn towards other player and stick their tongue out at them before immediately resuming to playing.

2" 1/1" hit end of mouthpiece with palm of hand

gradually insert finger into end of mouthpiece

pitchless slap tongue

pitchless slap tongue

alternates with flute to create even pulse of 2/1"

Cont. slap tongue at 1/1" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Cont. slap tongue at 4/1" as long as possible. Continue inwards fry 2 sec. past the point where a regular pulse is attainable.

hold breath

hold breath

gliss. by twisting flute towards lips

afap tongue ram, lower pitch a 5th w/ finger

afap

afap

6"+ afap with one breath, repeat afap as many times as possible until no further sound or exhaled air can be produced

1.5" 20" 30"+ 1/2" alternate with saxophone to create even pulse of 1/1"

Cont. tongue ram at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Cont. slap tongue, getting high each time at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue to attempt to produce sound past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

flute head-joint

audibly "catch" breath

hold breath

alternates with saxophone to create even pulse of 1/1"

Cont. tongue ram at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Cont. slap tongue, getting high each time at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue to attempt to produce sound past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

alto sax mouthpiece in Eb

6"+ afap with one breath, repeat afap as many times as possible until no further sound or exhaled air can be produced

20" 30"+ 1/2" alternate with flute to create even pulse of 1/1"

alternates with saxophone to create even pulse of 1/1"

Cont. tongue ram at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Cont. slap tongue, getting high each time at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue to attempt to produce sound past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

gradually remove finger from instrument

hold breath

hold breath

alternates with flute to create even pulse of 1/1"

Cont. tongue ram at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue inwards fry past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.

Cont. slap tongue, getting high each time at 1/2" as long as possible. Attempt to keep regular pulse throughout, but continue to attempt to produce sound past the point where a regular pulse is attainable, allowing irregularity, until no further inwards sound can be made. Hold breath until last player reaches the end of their potential sound production.