

MIRROR UNIVERSES 4

ADAM SCOTT NEAL

Program Note:

In Mirror Universes 4, for saxophone and percussion, both players read from the same score, which consists of short ideas scattered over two pages. The ideas specify only relative pitch and register, but attempt to demonstrate similarities between the saxophone and a percussion compliment of drums and wooden planks.

Performance Notes:

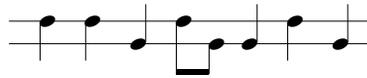
1. This score consists of disconnected cells. Both players should play every cell, following their own path (reading left-to-right, while possible, is not desired). They should proceed through these cells at a leisurely pace, with some silence in between. Tempo of the cells should be relatively slow, approximately 60 BPM. The performance should last roughly 4-5 minutes.
2. The performers may wish to draw in their paths prior to performance.
3. The percussionist should read the cells normally, and the saxophonist should treat the cells as relative pitches. The saxophonist should treat the cells as melodic contours, and need not limit himself to two pitches.
4. Each cell is labeled with the percussion directions first, followed by the saxophone directions.
5. While the dynamic level is expected to fluctuate, it should remain subdued throughout (no more than mezzo-piano).
6. The saxophonist should play most passages fairly staccato, to create a better parallel with the percussionist.
7. For cells labeled "all instruments," the bottom two lines correspond to the toms, the next pair to the bongos, and the top line to the wood planks (notes are given just above and below this line as a guideline for contour).
8. The saxophonist may play timbral, semi- and whole-tone trills for any single note with tremolo marking (except where "growl" is indicated) and should tremolo on larger intervals for any dyads with tremolo markings. For triads with tremolo markings (always under the instructions "key clicks and slap tongues"), the saxophonist should play randomly across the instrument's range.
9. X-noteheads denote playing on the drum rim and slap-tonguing.
10. For cells labeled "wood planks / key clicks and slap tongues," the saxophonist is free to determine which notes are key clicks or slap tongues, so long as a few of each occur.

MIRROR UNIVERSES 4

friction roll / growl



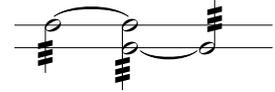
bongos / med-high register



wood planks / key clicks and slap tongues



bongos / trills & tremolos (med-high register)



all instruments / trills & tremolos (wide range)



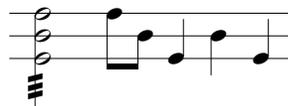
tom-toms / low register



bongos / med-high register



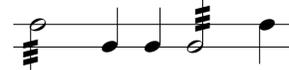
wood planks / key clicks and slap tongues



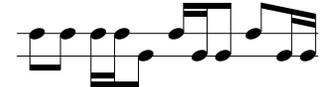
tom-toms / low register



bongos / med-high register



bongos / med-high register



bongos / med-high register



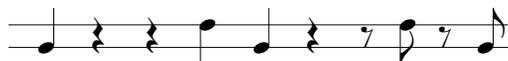
tom-toms / low register



all instruments / full range



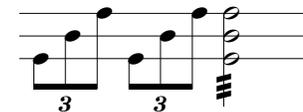
bongos / med-high range



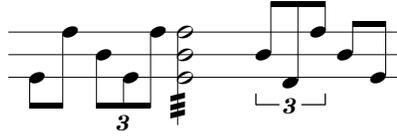
friction roll / growl



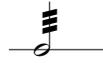
wood planks / key clicks and slap tongues



wood planks /
key clicks and slap tongues



friction roll / growl



tom-toms / low register



tom-toms / low register



bongos / med-high register



all instruments /
tremolos over full range



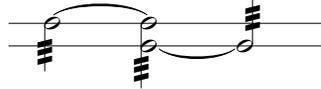
toms / low range



tom-toms / low register



bongos / med-high register



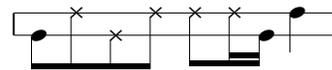
wood planks /
key clicks and slap tongues



all instruments / full range



bongos / med-high register



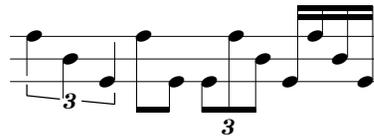
tom-toms / low register



tom-toms / low register



wood planks /
key clicks and slap tongues



tom-toms / low range



friction roll /
growl

