

For Matthew Gelband

Stephen Lucas

(2006)-2012

Shackle checkerboard 2

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Shackle Checkerboard

Steel

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This piece is dedicated to Matthew Gelband with a formulaic poem:

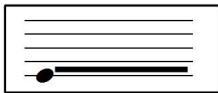
mega-bat fly free
Hard enough to hit the ball
improvisation

Performance Notes

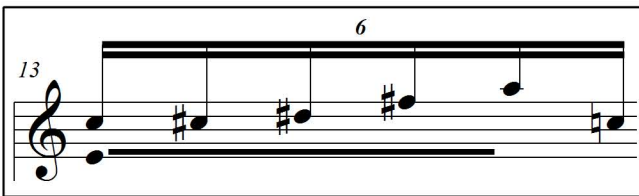
This piece includes notation that is meant to inspire the performer to make artistic decisions rather than encumber performance. The general rule is that anything that seems to cause an interpretational problem should be made into an opportunity for expression.

 = 4-6 seconds

Tempo should generally be stable, but can fluctuate to accentuate lines and major arrival points.



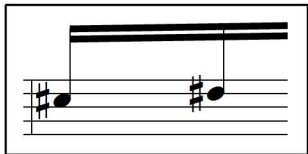
Horizontal lines on (mostly unstemmed) notes indicate spatial rhythmic attacks and releases.




Horizontal lines that are impossible to prolong should be secondary and reattacked when possible.

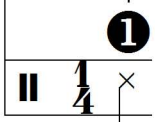
This piece has no articulation or phrasing markings so the performer must make artistic decisions to shape lines. General guidelines are:

- 1) Metric emphasis should be placed on the first note of each measure.
- 2) Stemmed notes should last about half the full rhythmic duration.
- 3) Notes may be slurred as a way to accentuate articulation decisions.



Single grace notes and the first of a group of grace notes should generally be accented. This should not interfere with other lines and should be interpreted sensitively.

Alto Sax. 

Electronics 

Dotted lines show points where the performer should cue the electronics part forward. This should generally coincide with breaths as cues occur at major structural points, but this is primarily to facilitate a synchronized cue.

The electronics part may be triggered either by a technician or an on-stage foot-switch. See the documentation accompanying the electronics part for operating instructions.

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♩ = 4-6 seconds

Alto Sax.

Alto Sax staff 1: Treble clef, 4/4 time signature. Measure 1: quarter note G4 with a fermata. Measure 2: quarter note A4 with a fermata. Measure 3: quarter note B4 with a fermata. Measure 4: quarter note C5 with a fermata.

Electronics

Electronics staff 1: 4/4 time signature. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest. Measure 4: quarter rest.

A. Sax.

Alto Sax staff 2: Treble clef, 4/4 time signature. Measure 1: quarter note G4 with a fermata. Measure 2: quarter note A4 with a fermata. Measure 3: quarter note B4 with a fermata. Measure 4: quarter note C5 with a fermata.

A. Sax.

Alto Sax staff 3: Treble clef, 4/4 time signature. Measure 1: quarter note G4 with a fermata. Measure 2: quarter note A4 with a fermata. Measure 3: quarter note B4 with a fermata. Measure 4: quarter note C5 with a fermata.

A. Sax.

Alto Sax staff 4: Treble clef, 4/4 time signature. Measure 1: quarter note G4 with a fermata. Measure 2: quarter note A4 with a fermata. Measure 3: quarter note B4 with a fermata. Measure 4: quarter note C5 with a fermata.

El.

Electronics staff 2: 4/4 time signature. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest. Measure 4: quarter rest.

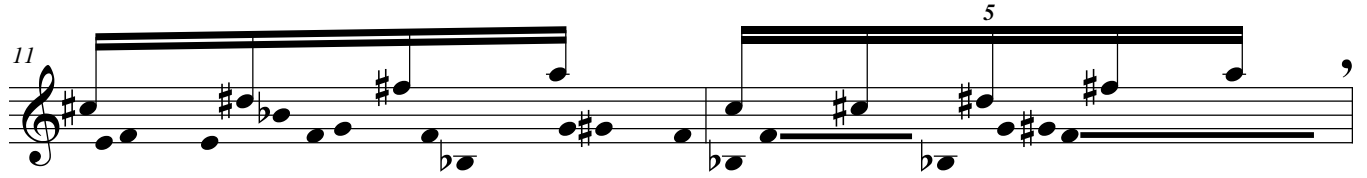
A. Sax.

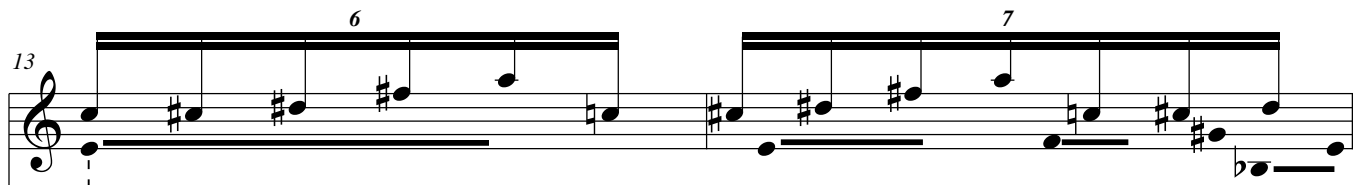
Alto Sax staff 5: Treble clef, 4/4 time signature. Measure 1: quarter note G4 with a fermata. Measure 2: quarter note A4 with a fermata. Measure 3: quarter note B4 with a fermata. Measure 4: quarter note C5 with a fermata.

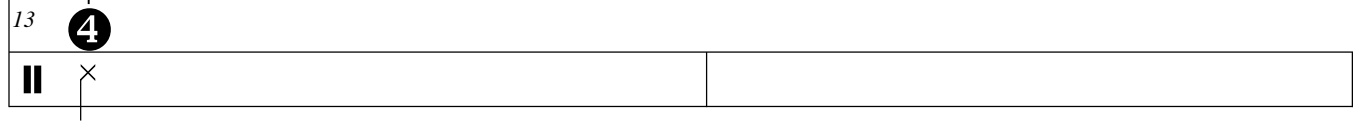
El.

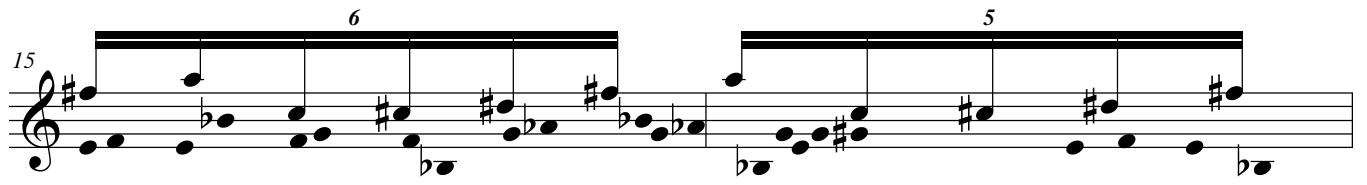
Electronics staff 3: 4/4 time signature. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest. Measure 4: quarter rest.


2

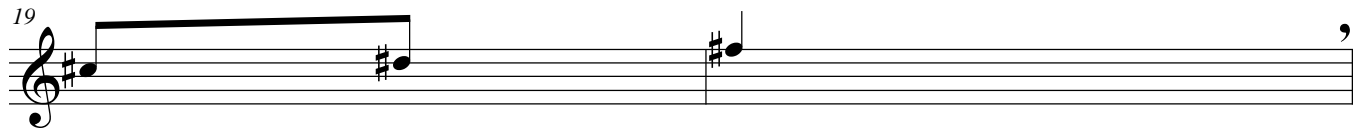
A. Sx. 

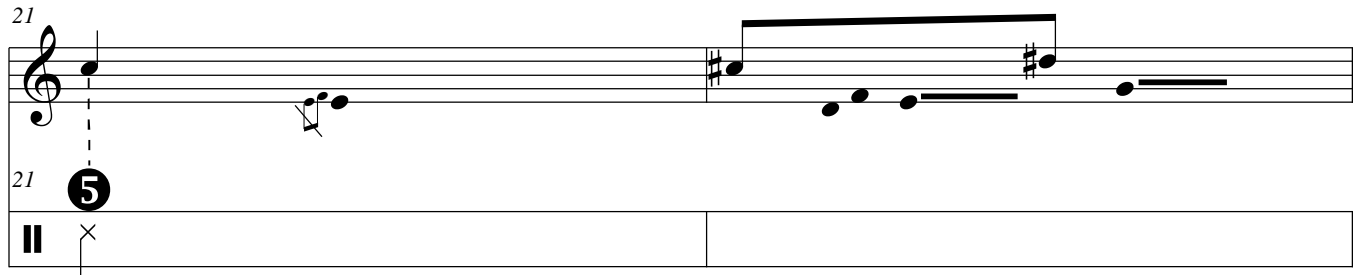
A. Sx. 

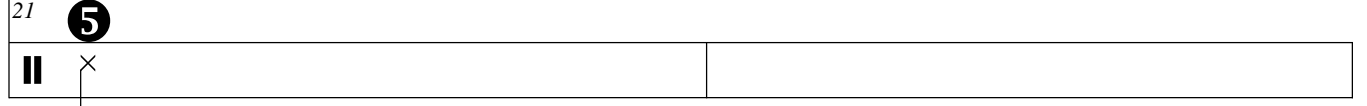
El. 

A. Sx. 

A. Sx. 

A. Sx. 

A. Sx. 

El. 

A. Sx. 

A. Sx. 25 5 6

A. Sx. 27 7

A. Sx. 29 9 10

A. Sx. 31 11 12

A. Sx. 33 13 14

El. 33 **6**

A. Sx. 35 15

A. Sx. 37 17 18

4

19 20

A. Sx.

39

EI.

39

7

41

A. Sx.

43

A. Sx.

45

A. Sx.

47

A. Sx.

11 10

49

A. Sx.

49

EI.

8

9 8

51

A. Sx.

A. Sx. 53 7 6

A. Sx. 55 5

A. Sx. 57 3

A. Sx. 59

El. 59 9

A. Sx. 61 0.5sec-accel. 25 -0.1sec

A. Sx. 62

continue until electronics fade out...

El. 62 10 ca. 5sec. ca. 5sec.*

*The technician should slowly fade down the electronics after the saxophone finishes; this will depend on the ambient sound of the space/equipment, the residual electronic feedback sounds and the atmosphere of the performance. The primary focus should be towards a smooth fade out to nothing.