XAVIER MUZIK

Three Irreverent Vignettes

for Solo Tenor Sax and Boss RC-30 Looper

NOTE

Three Irreverent Vignettes is comprised of three scenes, or musical vignettes, that are connected through motive, harmony, and elemental illusion. As a composer, I love writing music that refuses to genuflect before the prevailing hegemony just for the sake of doing so. This piece is no different. Though there may be shared characteristics between the hegemony and this piece, they aren't meant to signify devotion as *Three Irreverent Vignettes* carries the listener through an episodic journey defined by its own merits and logic.

The first vignette, "like breathing, freely" establishes the motivic and harmonic character of the entire piece, presented in a way that feigns improvisation through a fixed structure. This vignette opens with a loud stomp from the performer from which tone generates. This becomes a recurring motif throughout the piece as a spring board introducing the vignettes and various motives as well as a tether rooting the music to the body and the earth, similar to how breathing itself is a grounding exercise. Additionally, this vignette is punctuated with space and air sounds meant to further illustrate the aesthetic of breathing.

The second vignette, "focused, like a march" is a bit of a departure from the first vignette though the structural march material itself is birthed through the development of the rhythm of the stomp motif as presented in the first vignette. The Boss RC-30 Looper is called into action for the first time here as the performer layers a series of heterophonic lines that ultimately, through the use of the looper, create a composite rhythm and harmony over which the sax screams in conflicted catharsis.

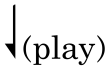
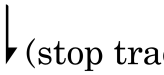
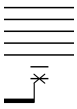
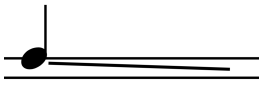
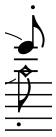
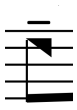
The third and final vignette, "like water, fluid" closes the piece with an incessant stream of notes that, like the previous vignette, build a composite texture through use of the RC-30 Looper. The supplementary motivic material of this section calls upon motives established in previous vignettes but filtered through a new lens. The main material takes the grace note idea nearly omnipresent in the piece to a degree of ornamentation that establishes a warm baroque aesthetic. I have, to some degree, found the music of Couperin to be warm, inviting, and fleeting and I sought to recapture that sensation in this vignette.

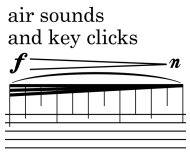
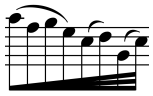
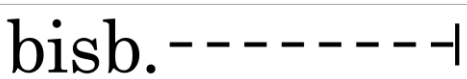
— Xavier Muzik

DURATION

— ca. 7'00" —

Performance Notes

(record)	**Looper: Record** - hit left pedal once
(overdub)	**Looper: Overdub -** hit left pedal once
 (play)	**Looper: Play** - hit left pedal once
 (stop track)	**Looper: Stop track** - hit right pedal once
(stop all)	**Looper: Stop all** - hit right pedal twice, quickly
(clear track)	**Looper: Clear track** - hold right pedal and while holding the right pedal, hit left pedal before releasing bot
(switch track)	**Looper: Switch track** - hold right pedal for at least two beats
	**Technique:** Stomp on ground
	**Technique:** Bend pitch in direction of line. Keep bend to less than 1 semitone
	**Technique:** Sing the pitches indicated by the open diamond notehead. Pitches are in same transposition as Sax part. If unable to sing at octave, any comfortable octave will do
	Technique: Scoop or bend up to pitch
	Technique: Ghost notes or tongue-muted notes - in parentheses, can be single or multiple notes
	**Technique:** Articulate the attack of the note with slap tongue and sustain the pitch of the note through through the written duration

	**Technique:** Air sounds, blow air into mouthpiece and produce audible keyclicks. Endeavor to make the entirety of the figure a smooth transition to the next gesture
	**Technique:** Accelerate through gesture
	Technique: Decelerate through gesture
	**Technique:** Bisbigliando or timbral trill. Continue for duration of the dashed line.
	Intonation: 1 Quarter tone sharp. Need not be exact, but as an expressive detuning of equal temperament

Start the piece with the looper on the loop play—“LP” on display—setting and normal recording—“no” on display—mode with both tracks 1 and 2 empty.

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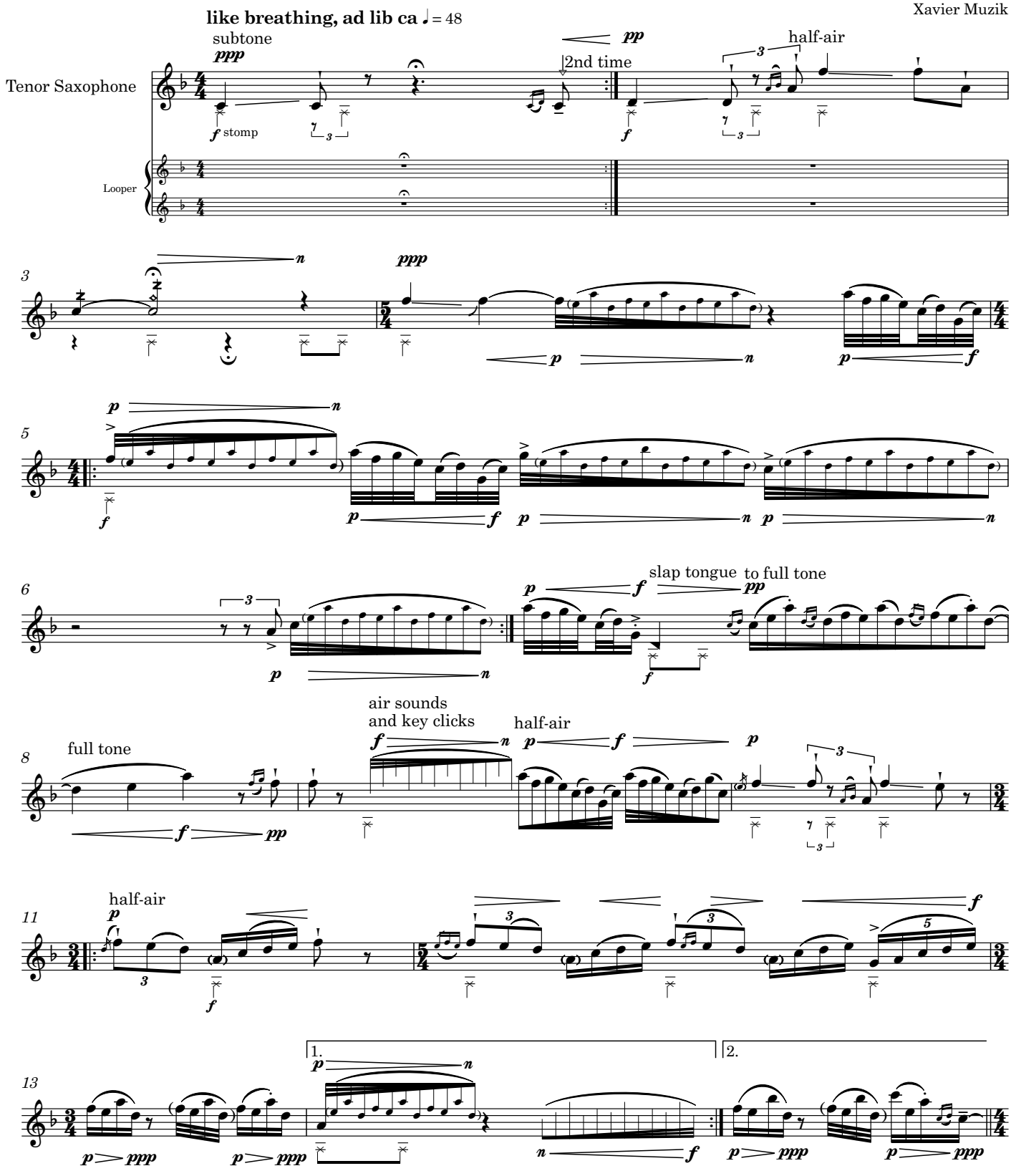

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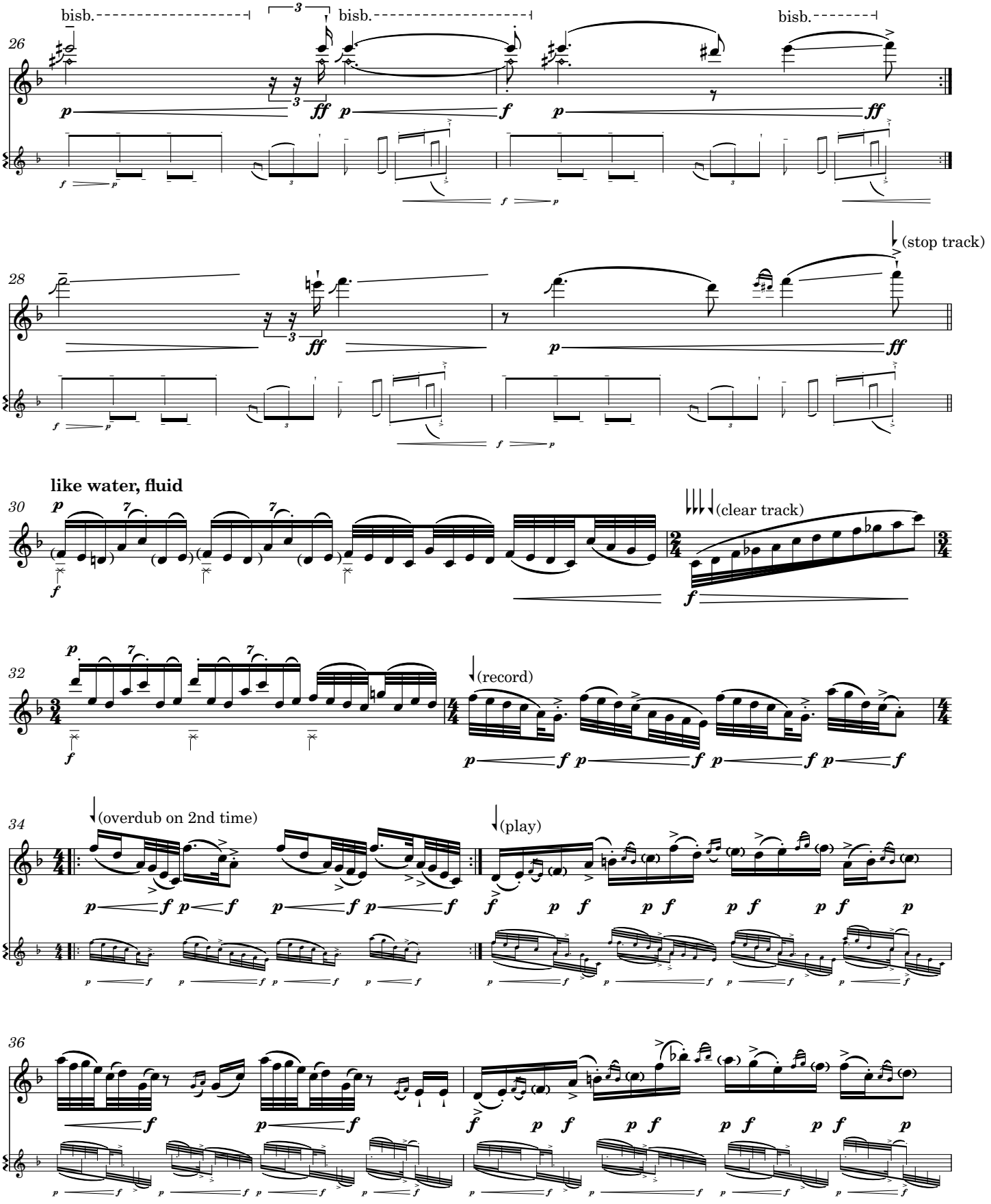
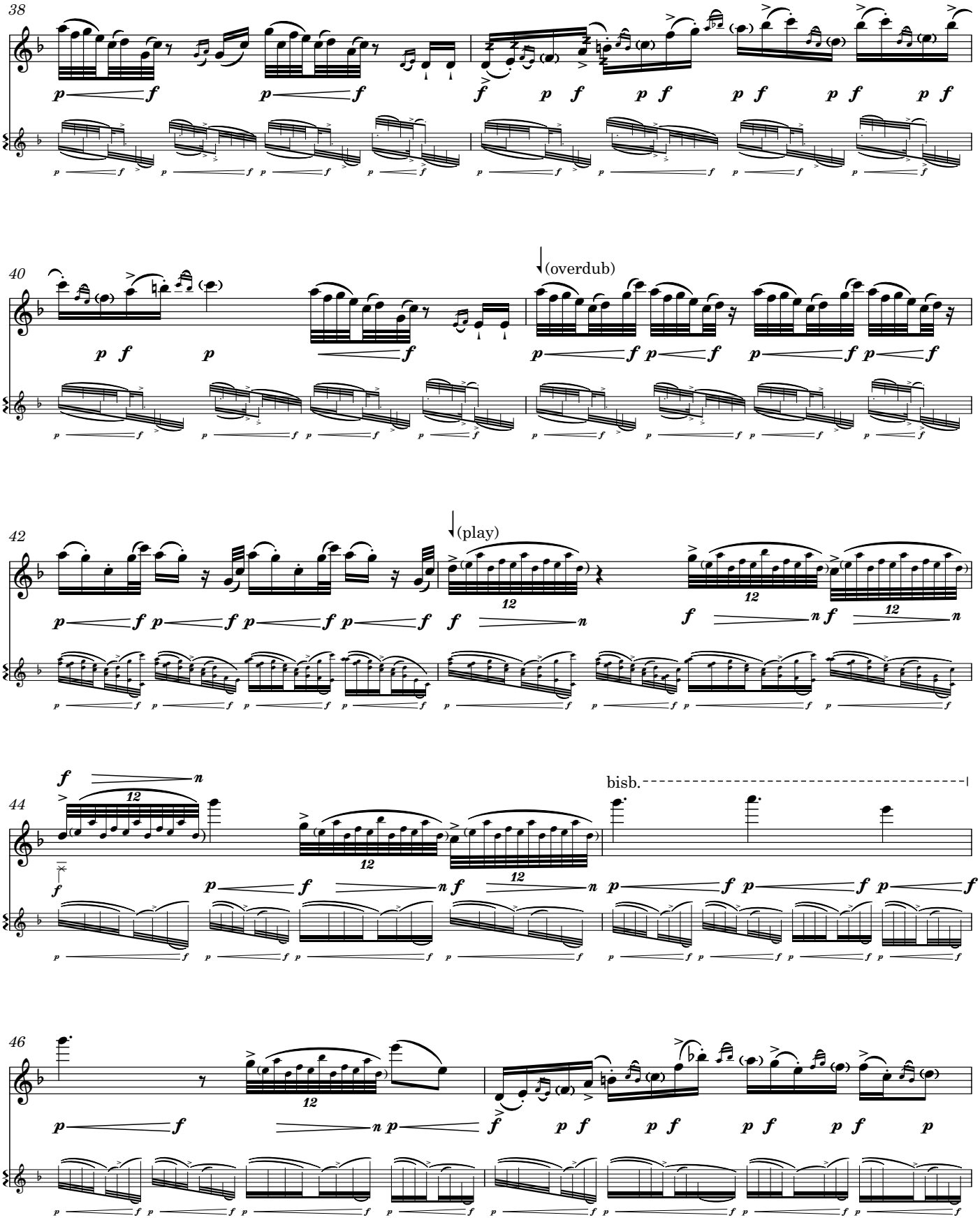

bisb.
bisb.
bisb.
26
28
(stop track)
like water, fluid
30
(clear track)
32
(record)
34
(overdub on 2nd time)
(play)
36


38
40
(overdub)
42
(play)
44
bisb.
46