
Mike Frengel
Like a fruit basket

for tenor saxophone and electronics

for Drew Whiting

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(duration: 8:00)

Program Note

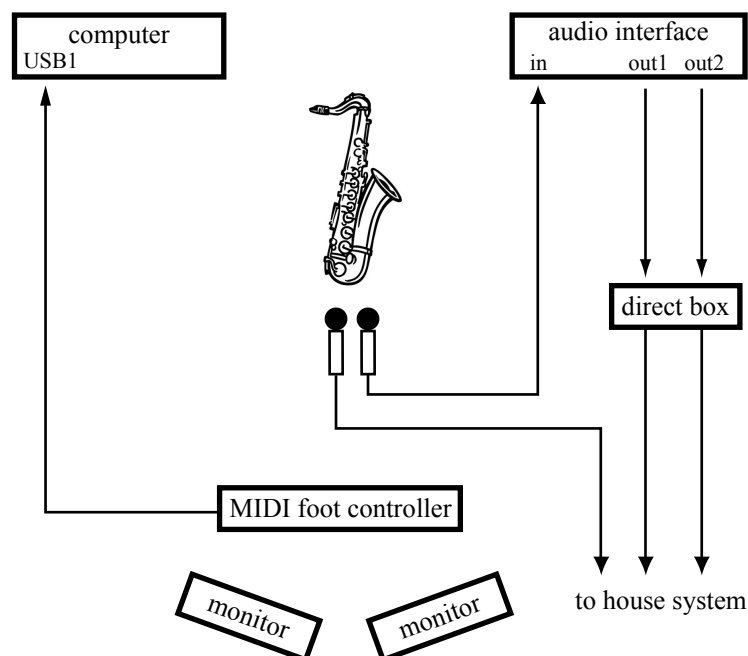
Like a fruit basket, with a variety of colors, shapes, and smells.

Technical Requirements

- computer on stage running Cycling '74 Max
- *Like a fruit basket* Max patch
- an audio interface (1 in/2 outs)
- a MIDI foot controller with one switch (on/off button)
- (1) microphone on saxophone running into Max for audio analysis
- (1) microphone on saxophone running to front-of-house sound system for amplification
- (2) stage monitors

Fixed electronic indices are delivered as separate AIFF audio files. The performer must be able to trigger these indices at the appropriate times during performance. Timing is critical and so the triggering mechanism must be highly responsive. A Max patch is provided that assumes a MIDI foot controller will be used by the performer to instigate these indices. Instructions for using the patch are provided with the software. In theory, any triggering system can be used, as long as the performer has control over instigating the indices.

Stage Configuration



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Mike Frengel

A ♩ = 140
bold and crude; separated with sharp attacks

Saxophone

Electronics

f

f assorted percussive sounds in rhythmic unison with live part

B sneaky, under the voice

S.

E.

ppp

crackle

pp

dynamics linked to dynamics in the live part

S.

E.

p

ppp

pp

55

S. *ppp* *p* *ppp*

E. *pp*

63

S. *pp* *ppp*

E.

E bold, sharp attacks

72

12 steady

13

14

S. *p* *p* *f*

E. *pp* *pp* *f*

J sneaky, under the voice

key clicks

167

S. *ppp*

E. crackle *pp*

key clicks

174

S. *ppp*

E. *pp*

K bold, sharp attacks

181

S. *f*

E. *f*

34 35 36

224

S. *p* *p* *pp* < *mf* *pp* *p* *p*

E. *p* *mf* *p*

43 44

233

S. *pp* < *mf* *pp* *p* *p* *pp* < *mf* *pp*

E. *mf* *p* *mf*

45

243

S. *p* < *p* *pp* < *mf* *pp* *p* *pp* < *mf*

E. *mf* *p* *mf* *p* *mf*

46 47



♩ = 93

labored, loose rhythm

308 (57) (58) (59)

S. *mp* *p* *mp*

E. *mp* *irregular texture* *mp*

— *ambience sim...*

316 (60) interrupt (61) interrupt

S. *mf* *p* *mp* *mp* *mf*

E. *mf* *mp* *mf*

323 (labored) (62) interrupt

S. *mp* *mp* *mf* *mp* *f*

E. *mp* *mf* *mp* *f*

346 (63)

S. *f* *ff* *p* tr

E. *ff*

352 (64) **O** distant

S. *pp* *pp* *pp* *pp*

E.

361 (65)

S. *pp* *pp* *pp* *pp*

E.