Field Recordings for sax quartet & fixed media
Paul Hayden
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Program Note

Field Recordings is a ten minute piece in one movement for saxophone quartet and fixed media. The fixed media part makes use of various sounds I've recorded over the years: an amateur choir singing a German Catholic hymn ("Grosser Gott, wir loben dich") recorded in the small south Louisiana town of Roberts Cove, the bells of the Notre Dame Cathedral in Paris, and saxophone multiphonics (two or more notes performed on a single saxophone). The piece ends with the sounds of the Roberts Cove church congregation exiting St. Leo Catholic Church. All of the fixed media sounds are subjected to various types of sound manipulation (especially granular synthesis).

Field Recordings is in three sections: slow-fast-slow. The opening slow section introduces all three of the recorded sounds mentioned above, along with multiphonics performed by the quartet. The fast section is introduced by loud bell sounds and fluttertongued notes in the quartet. The final slow section recaps most of the sounds from the opening section.

Paul Hayden

Duration: 10 minutes

Biographical Information

Paul Hayden received his undergraduate degree from LSU and his graduate degrees in Music Composition from the University of Illinois at Urbana-Champaign. He studied composition with Ben Johnston, Salvatore Martirano, Thomas Fredrickson, James Drew, and Dinos Constantinides. He has taught music at Eastern Illinois University and LSU.

His music is published by Theodore Presser Co., Carl Fischer, Inc., and Magnolia Music Press, and is recorded on several record labels.

Among Hayden's awards are ones from the Delius Composition Competition (grand prize winner for *A Tre* for solo flute), the National Flute Association's Newly Published Music Competition (for *A Tre* and *Grand Mamou* for flute and piano), and the Truman State University/MACRO Society Composers Competition (for *Filé* for orchestra). His band piece, *Scintilla*, was a finalist in the ABA/Ostwald Wind Ensemble Competition.

Recent performances have included *Clara* (Baton Rouge Symphony), and *Simple Serenades* for solo bassoon, percussion, and strings (Gabriel Beavers, Mancini Orchestra, University of Miami).

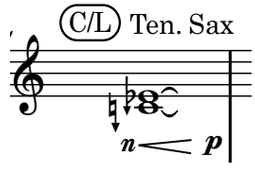
More information can be found at <paulhayden.com>.

♾ The paper used in this publication meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

Performance Notes

Free Time Notation
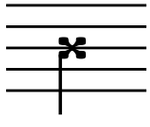
The opening section is shown in a free time notation with each “measure” denoting 10 seconds in duration. Each sax enters with its multiphonic near the beginning of the measure. Fixed media events are shown approximately where they occur within the measure. For example, the following excerpt (at the 1 minute mark, sounding tenor sax multiphonic in the fixed media) shows the recorded multiphonic entering about 5 seconds after the start of the measure.

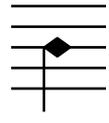


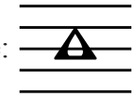
Fixed Media

Stereo placment of sounds when they first enter (the sounds often pan after entering):

Left channel: (L) Right channel: (R) Center/Left channel: (C/L) Center/Right channel: (C/R)

Metallic noise: 
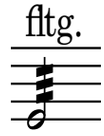
Wooden noise: 
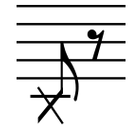
Audience noise: 

Microtones: 

Sax Quartet

Air sounds (no tone): 

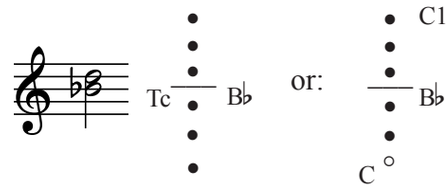
Fluttertongue: 

Tongue Slap: 

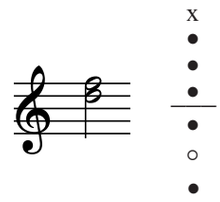
The actual notes fingered for air sounds and tongue slaps are left to the discretion of the performer.

The four multiphonics work best when played softly. Do not use vibrato. Check your multiphonic notes against a piano to make sure the notes your are producing are close to the notated pitches. It is not important if the actual sounding pitches are somewhat higher or lower than the notated pitches. Try to hide breaths, as much as possible, by breathing while the other instruments are playing.

Soprano Sax (transposed notes shown):

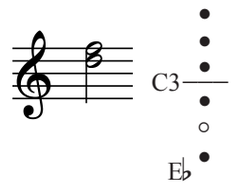


Alto Sax (transposed notes shown):



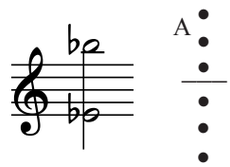
Can also try adding the E♭ *or* C key

Tenor Sax (transposed notes shown):



Can also try without the E♭ key

Bari Sax (transposed notes shown):



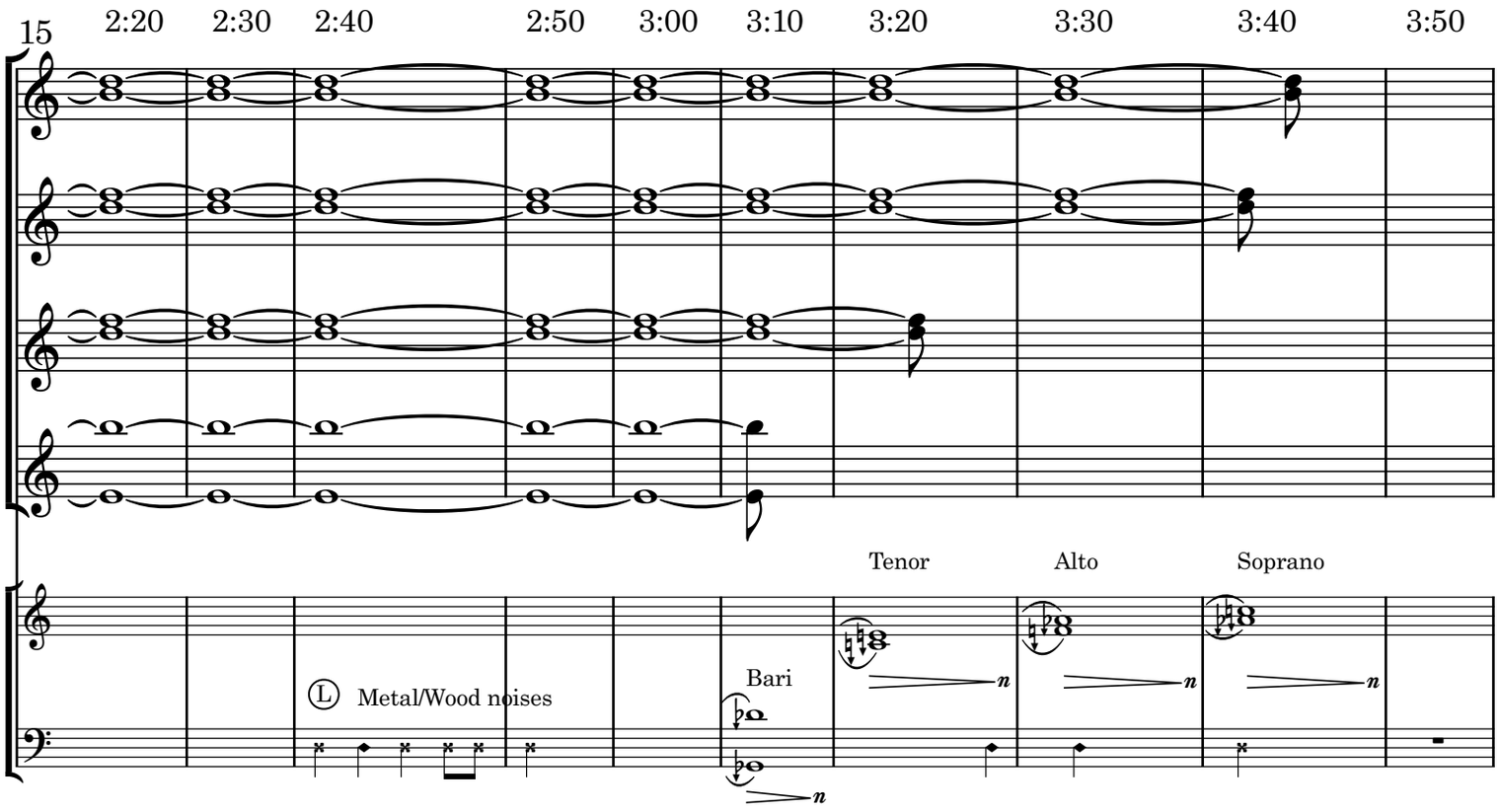
Suggested (not required) stage location of quartet. As much distance between performers as is practical.

Alto Sax Tenor Sax
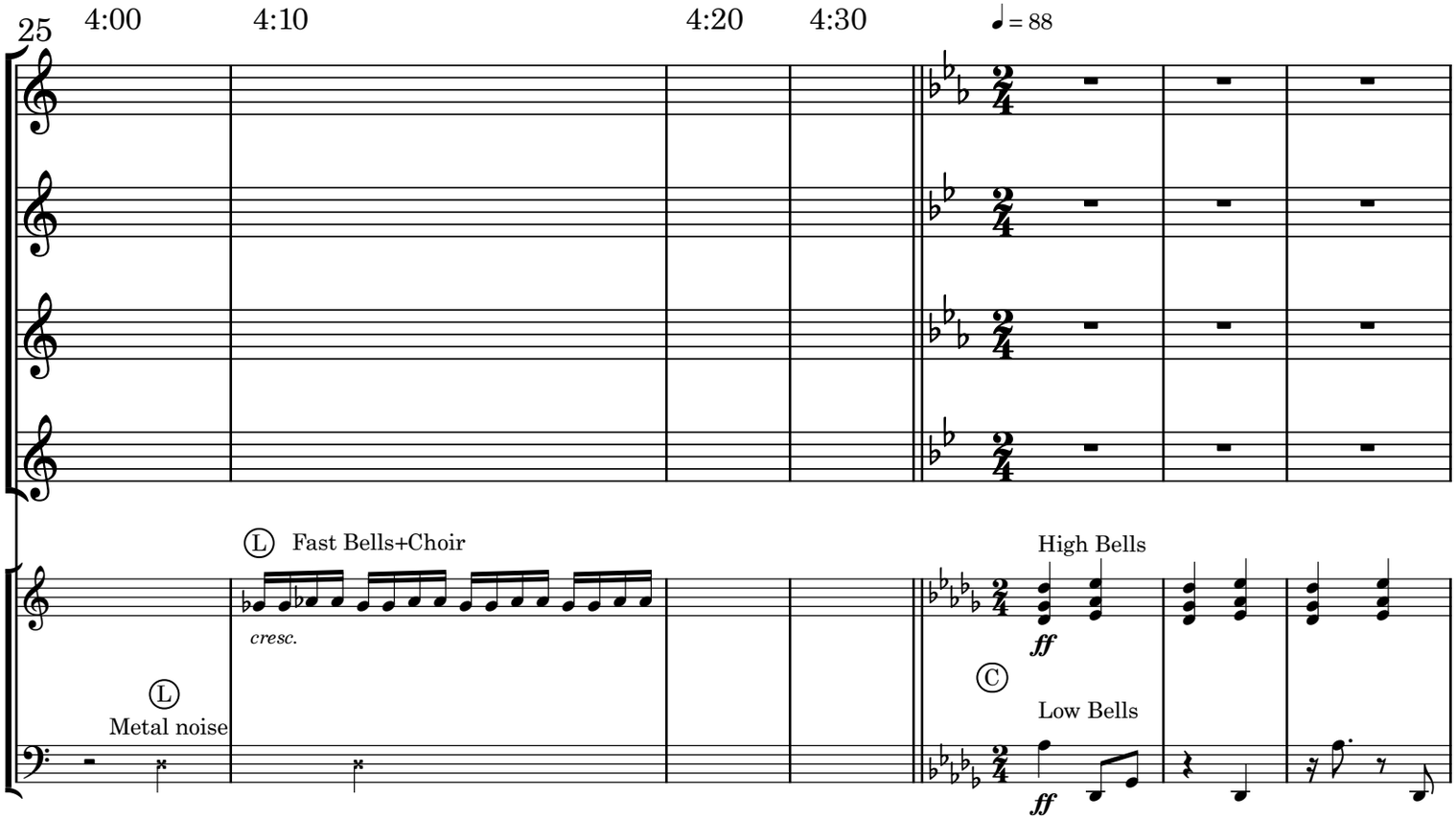
Soprano Sax
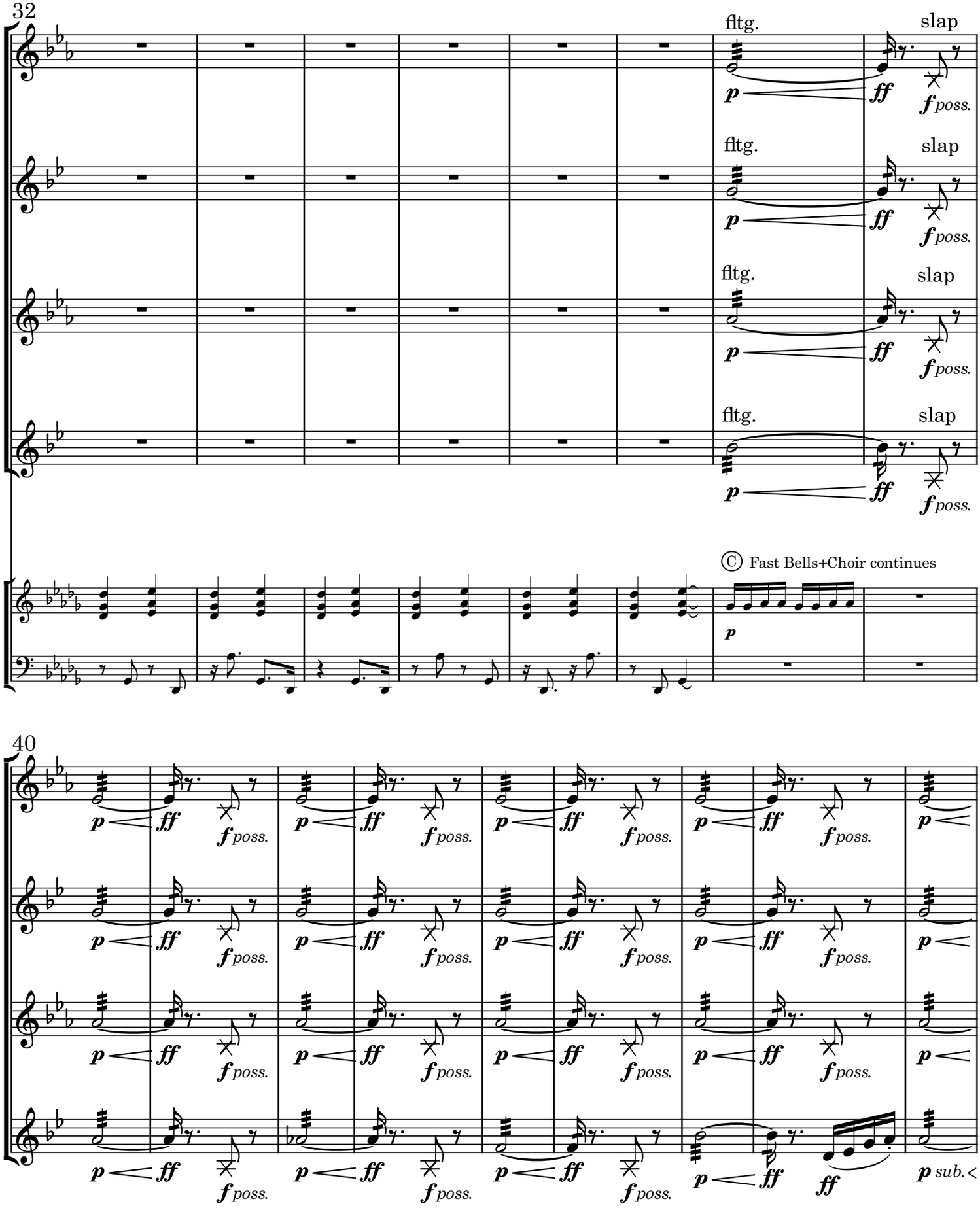
Bari Sax
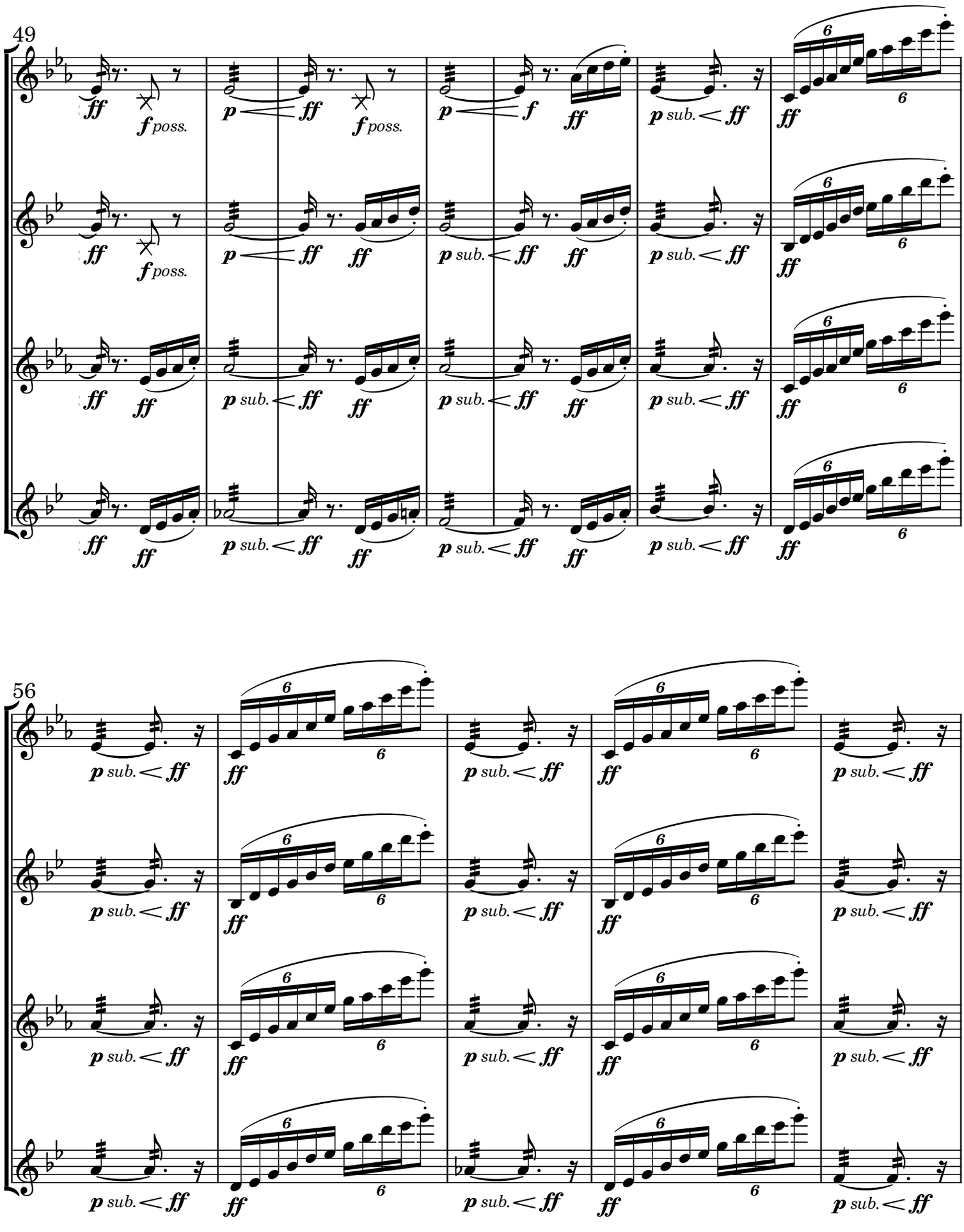
Audience
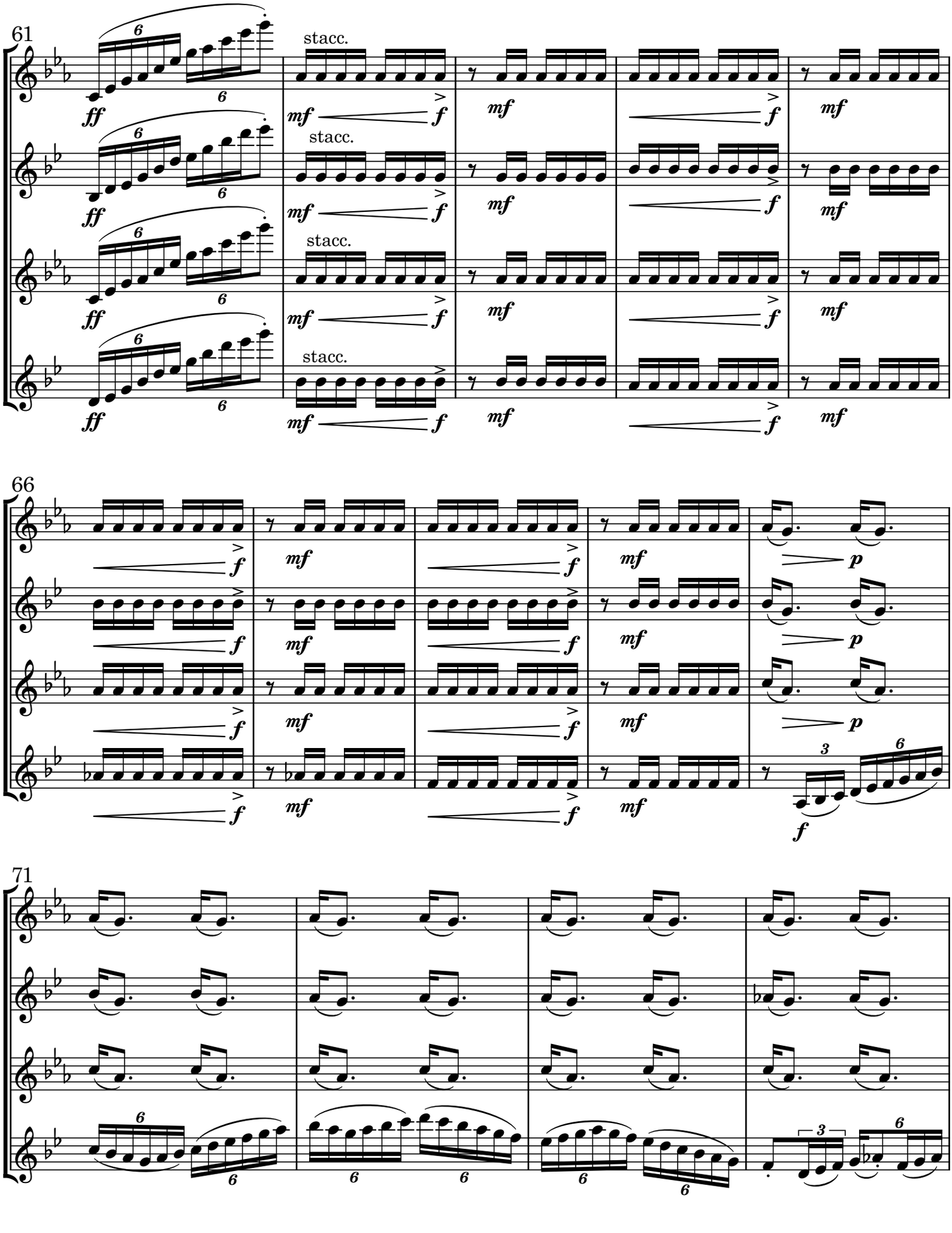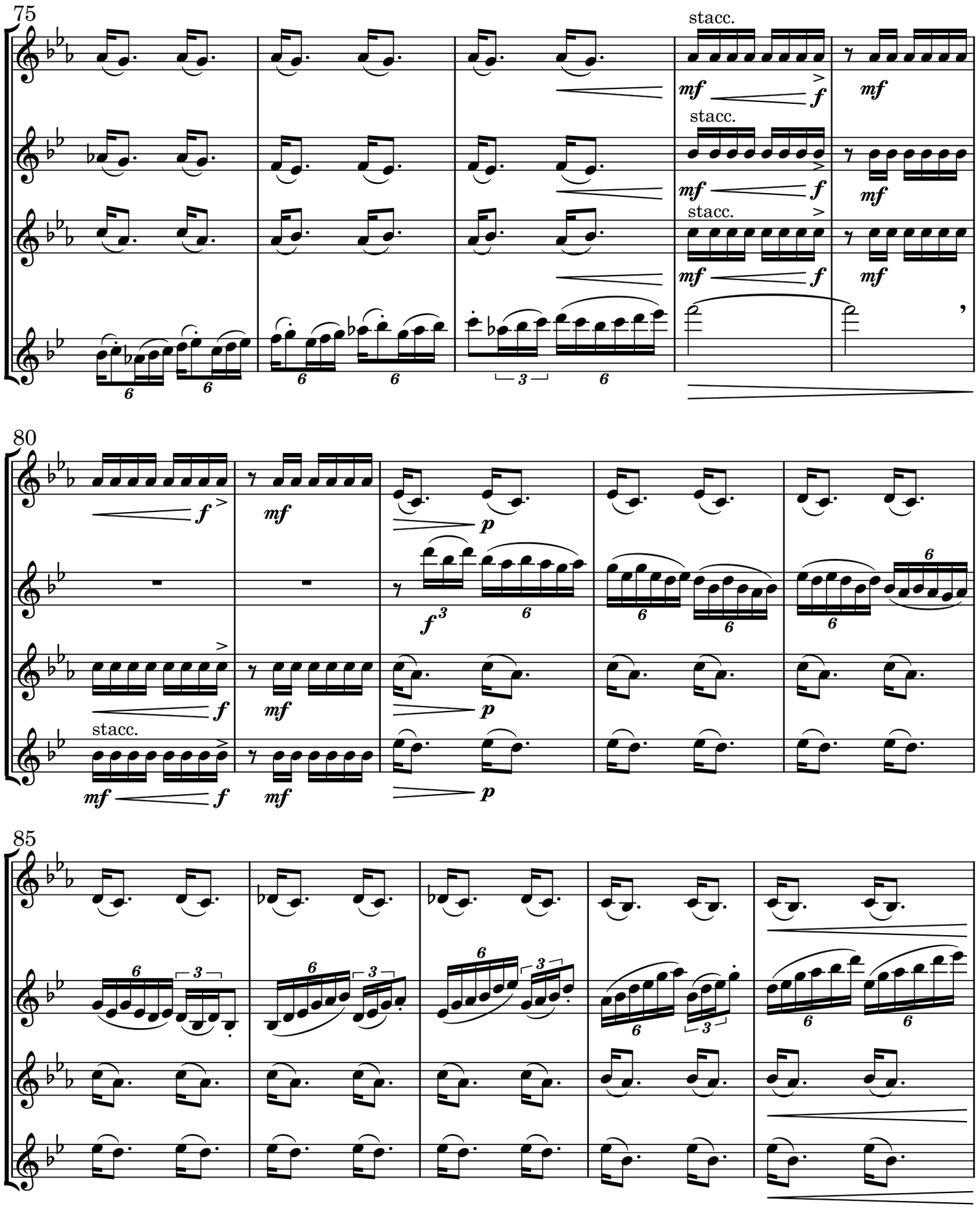


audio excerpt starts here




32
fltg.
slap
Ⓒ Fast Bells+Choir continues
40
sub.


49
56


61
stacc.
66
71


75
stacc.
mf
f
stacc.
mf
f
stacc.
mf
f
mf
mf
mf
80
f
mf
p
f
mf
p
stacc.
mf
f
mf
p
85

WORKS FOR SAXOPHONE BY PAUL HAYDEN

Field Recordings
for saxophone quartet & fixed media
2026, 1 movement, 10 minutes

Stemwinder
for saxophone quartet
2025, 1 movement, 6 minutes

Air
for flute and alto saxophone
2022, 2 movements, 8 minutes
Recorded on Centaur CRC4119, Griffin Campbell, saxophone

Summer Scag By A Lake
for two saxophones
2009, 2 movements, 3 minutes

Concerto for Alto Saxophone and Orchestra
2008, 2 movements, 19 minutes
piano reduction available

Das Echo von New Orleans
for sopranino or alto saxophone and piano
1-minute choral introduction audio file included
2006, 3 movements, 8 minutes
Recorded on Arizona University Recordings AUR CD 3136, Farrell Vernon, sopranino saxophone

Janus
for flute and alto saxophone, 2002, 2 movements, 8 minutes
Recorded on Centaur CRC 2923, Griffin Campbell, saxophone

Cherubs on the Ceiling
a burlesque for alto saxophone and string trio
1990, rev. 2002, 1 movement, 6 minutes
Recorded on Centaur CRC 2111, Griffin Campbell, saxophone

Concerto for Alto Saxophone and Wind Ensemble
"Latin Steps"
arrangement of piano version, 1989, 3 movements, 16 minutes
Carl Fischer, Inc. rental

Concerto for Alto Saxophone and Piano
"Latin Steps"
1988, rev. 2000, 3 movements, 16 minutes
Recorded on WorldWinds WWCD-1, Griffin Campbell, saxophone

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