

## Southwestern Ghosttown Fantasy ~Program Notes~

Southwestern Ghosttown Fantasy, no. 1 has been composed for 1 solo violin and tape. In this composition, the serialminimal violin music is fused across the surface of an intuitively composed non-serial artificial soundmass. The strict serial aspects of two tone rows ( which only the violin performs ) are allowed fluxuation due to the (1) organic nature of the performer and instrument, (2) the ability of the performer to improvise dynamics throughout, (3) the ability of the performer to modify a note or a measures rate of change, and (4) the requirement that the performer respect the violin music as a solo piece with an asynchronicity between the variable nature of it and the static dimension of the tapes time field. The electronic sounds derive from an intuitive compositional working of the frequency/dynamic spectrum and are set as .mid files which gain their only variable through the choice of the performers interpreting hardware which is not specified beyond the parameters of the general midi standard.

The elemental time points among the disparate soundfields have no theoretically constructed cohesion, no equivalent inertial fixed time synchronicity, no equivalent static field dimension, opposing digital versus analog acoustic waveform generation; in short when these two disparate time fields are initiated they fuse to create a hybrid unified field of a highly tenuous nature. There is only stability in their combined total field dimension which works itself out in physical space as the mechanics of the two mediums resultant acoustic identity element vector. Interestingly, due to the asynchronous nature of the work, the resultant acoustic identity element vector changes from performance to performance whenever properly performed.

This composition was created in order to illustrate a working model of a large field tonal mass. Justin Saragoza has been exploring various compositional aspects of row usage for over two decades.

## ~Performance Notes~

The performer has 2 distinct scores to utilize:

- score 1 - Prelude/Interlude/Postlude for SGF Violin
- score 2 - Southwestern Ghosttown Fantasy, no. 1

Full instructions are given for performance on the score Southwestern Ghosttown Fantasy, no.1 but performing the score Prelude/Interlude/Postlude for SGF Violin requires the folowing additional clarifications:

- a. the score can be used as a prelude, interlude, postlude, or any combination, that is to say, if used as a prelude the violinist performs before the tape begins and if used as a postlude the violinist continues after the tape has ceased.
- b. notice that there are no repeated measures,

- c. dynamics are unspecified but need not change from measure to measure
- d. read through the score completely then change scores, that is, alternate between scores 1 and 2 in a performance
- e. the tempo is a solid 120 bpm whenever score 1 is performed. Upon encountering score 2 a resumption of suspended time ( "zero/zero" time which is the time signature encountered in the first measure of the score titled Southwestern Ghostown Fantasy, no.1 ) is mandatory.

The electronic music files are contained in two mediums; CD and floppy disc. Accompaniment 1 is stored as "swgfx1.mid" and is approximately 8 minutes and fifty-two seconds in duration whereas accompaniment 2 is stored as "swgfx2.mid" and is approximately 11 minutes and fifty-six seconds in duration. Both are "general midi" files for the IBM personal computer or equivalent hardware. Output soundcards or sound producing hardware is left to the performers choice. However, the actual sounds resulting from the hardware translation must be transferred to magnetic tape medium, the resulting tape being utilized in any public performance.

It is recommended that the performer print out as sheet music the midi files. In each electronic accompaniment 1 staff has been left blank in order to allow the performer to make any performance cues deemed desirable. The individual staves can be easily spaced apart in order to clarify legibility of each voice if desired.

Accompaniment 1 contains 193 measures of fixed pitch material, has 5 staves total, with staff 5 being left empty for cue purposes. Accompaniment 2 contains 144 measures of fixed pitch material, has 4 staves total, with staff 4 being empty for cue purposes.

Should the performer require additional information please contact via e-mail :  
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# Prelude/Interlude/Postlude for SGF Violin

Justin Saragoza

This musical score is for a piece titled "Prelude/Interlude/Postlude for SGF Violin" by Justin Saragoza. It is written for a single violin in 4/4 time. The score consists of 27 measures, organized into nine staves of three measures each. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals (sharps and naturals). Measure numbers 1 through 27 are printed above the corresponding measures. The piece begins with a whole note rest in measure 1, followed by a series of notes and rests that create a melodic and harmonic progression. The final measure (27) ends with a whole note chord.

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

31 32 33

34 35 36

37 38 39

40 41 42

43 44 45

46 47 48

This musical score consists of a single melodic line on a five-line staff, spanning measures 28 to 48. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The key signature changes from one flat (B-flat) in measure 28 to one sharp (F-sharp) in measure 37. The piece concludes with a double bar line at the end of measure 48.

$[B = \emptyset]$ 

Accidentals apply to the individual note only.

*sul tasto*

*sul ponticello*

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. It begins with a *pizz.* (pizzicato) instruction. The first four measures are marked with repeat signs. The fifth measure contains a *p* (piano) dynamic marking. The sixth measure is a whole rest, followed by a *arco* (arco) instruction in the seventh measure. The eighth measure contains a *f* (forte) dynamic marking. The score then features several measures of eighth-note and sixteenth-note runs, some of which are bracketed together. The final measure of the score is a whole rest.

# Southwestern Ghosttown Fantasy, no. 4

for piano and tape

[B=∅]

Tape and piano parts are non-synchronous. Tape is to begin first. The piano is to enter after a short amount of tape has passed. There is no particular number of times that a measure is to be repeated. The pianist may play each measure as often as desired. Each repetition of a measure is to be performed at a different dynamic level from the measure that precedes it. The pianist is to choose dynamic levels throughout the piece. Continue this process until the score has been read through completely. In the manner of metric modulation between each measure in contemporary musical scores, these measures have an unstated metric modulation that is left to the pianist's discretion--therefore no tempo is given for the piece. Accidentals apply to the individual note only.

Justin Saragoza  
(1996)

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