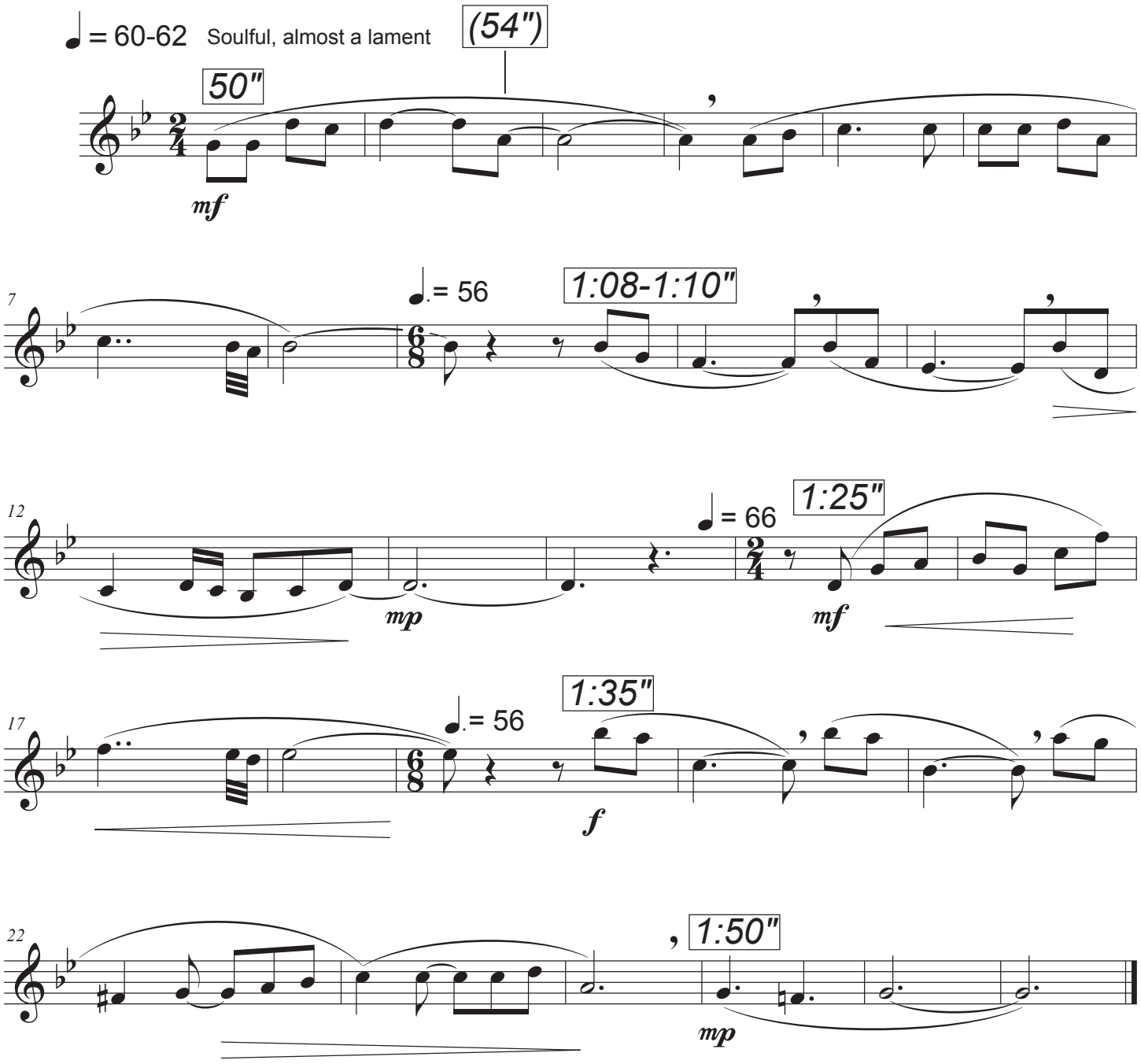
A

Persephone's Song

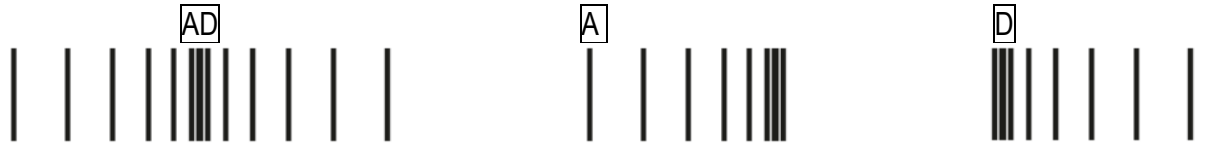
Soprano Sax and Electronics

for Kyle Hutchins, 2025

Tomás Henriques

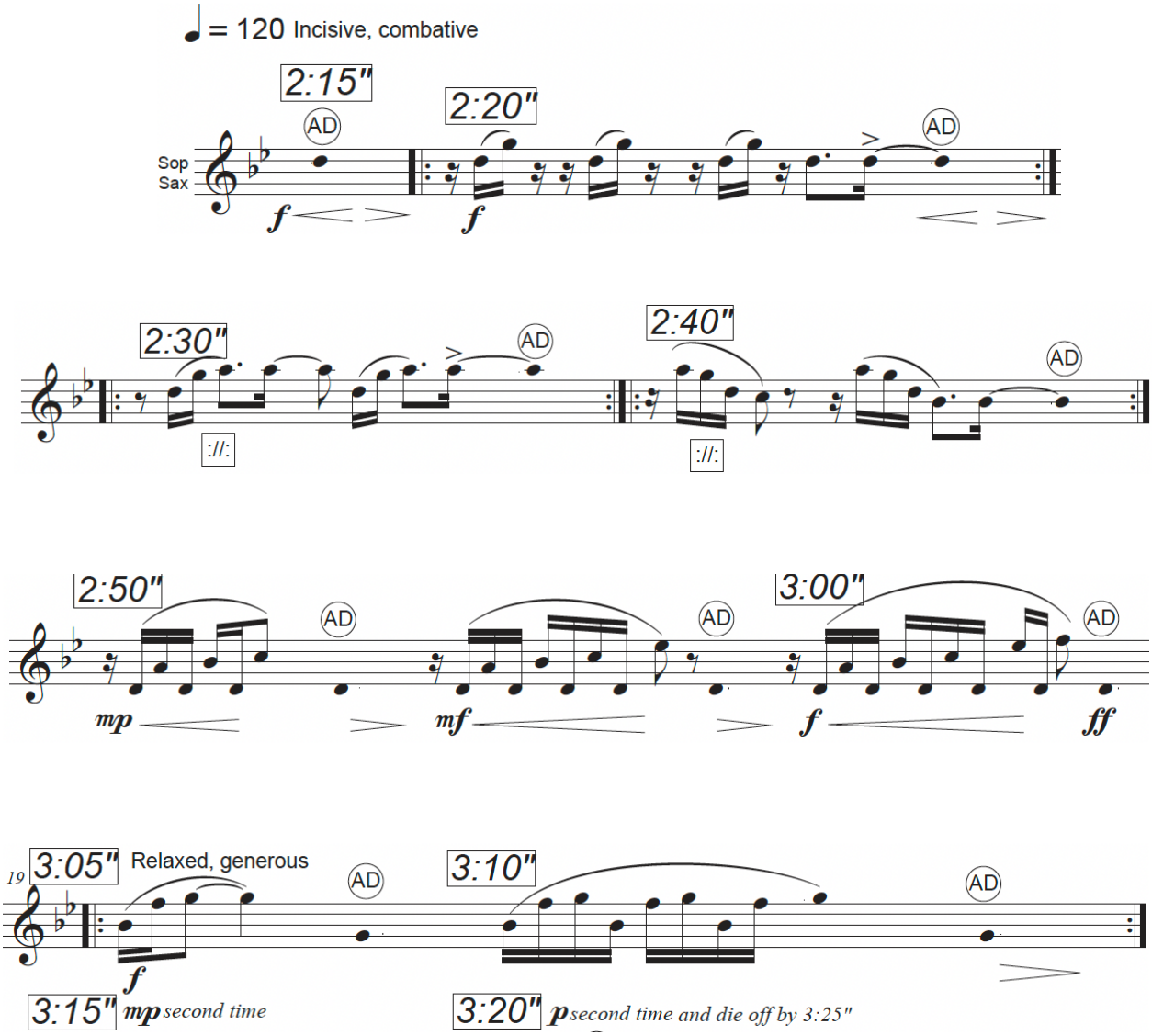


B Persephone's Song

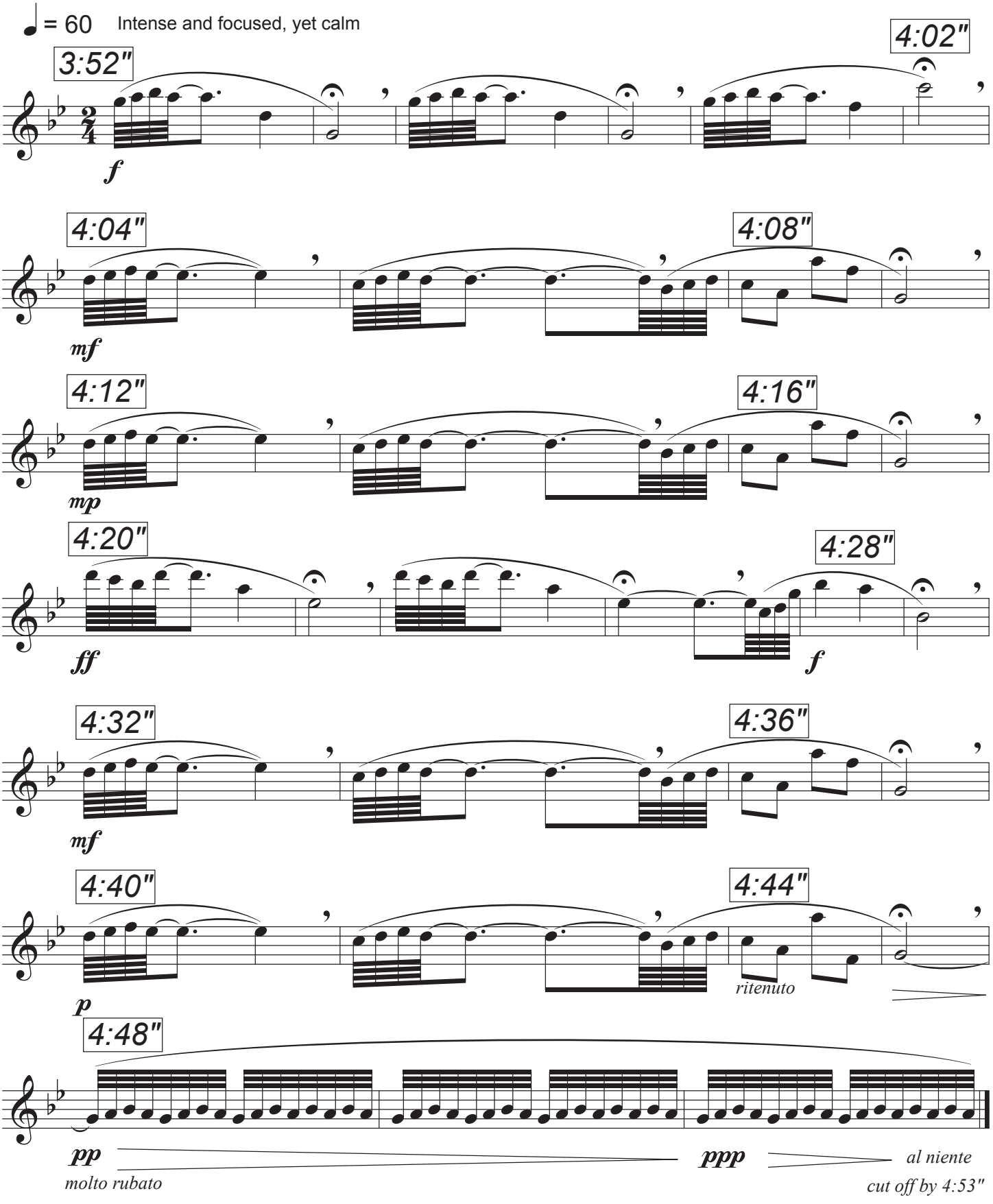


AD = Acceleration-Deceleration:
Notes below the AD symbol are to be played as a group of 8 to 14 "pitch-pulses," which freely accelerate and decelerate within a time span between 2 and 3 seconds. The compression-stretching motion can be even or uneven in time. Player may choose to occasionally only do the acceleration gesture A or just the deceleration D.

://: = Repeat group of notes above symbol, 1 to 3 times. Optional

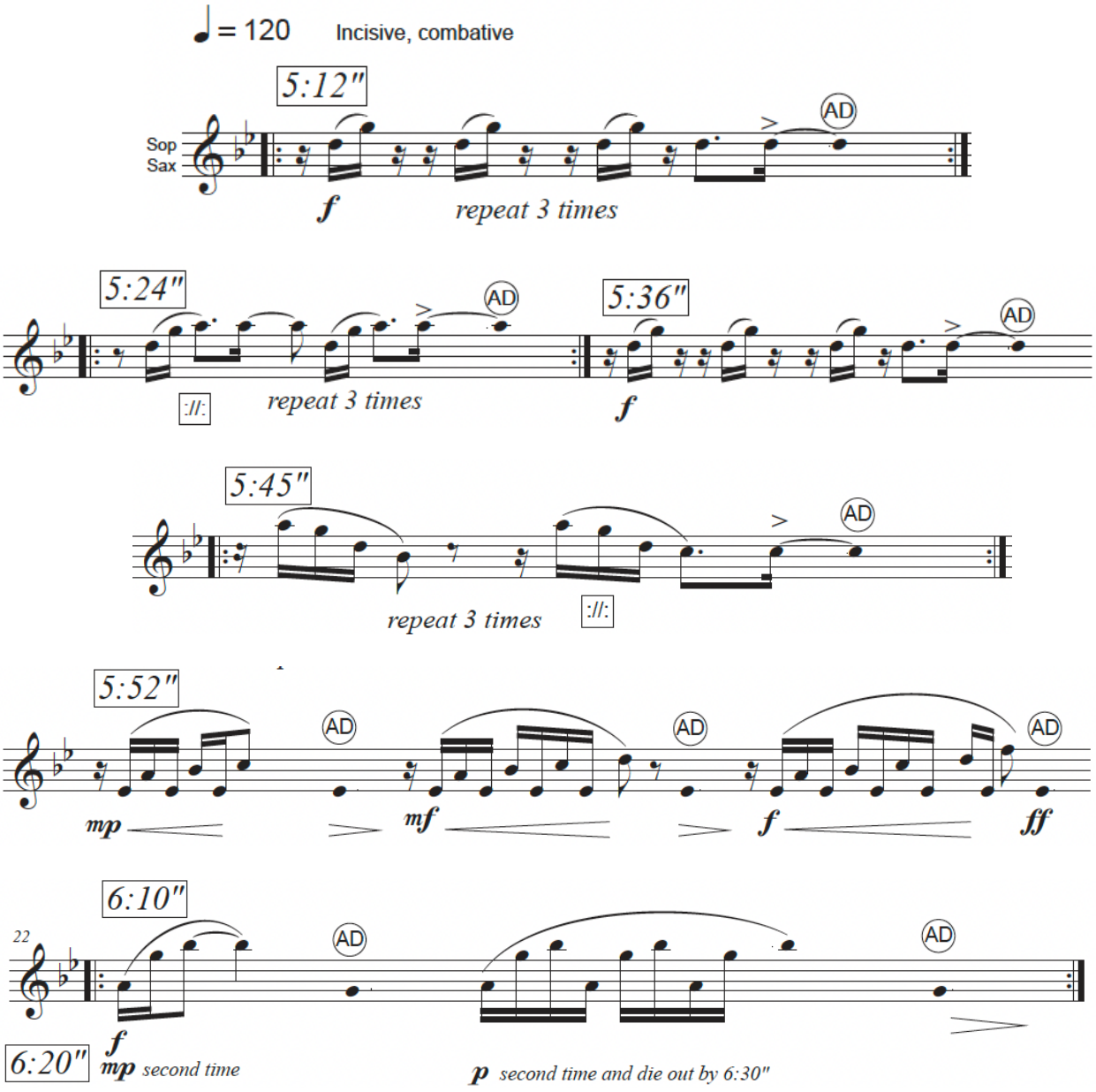


A1 Persephone's Song

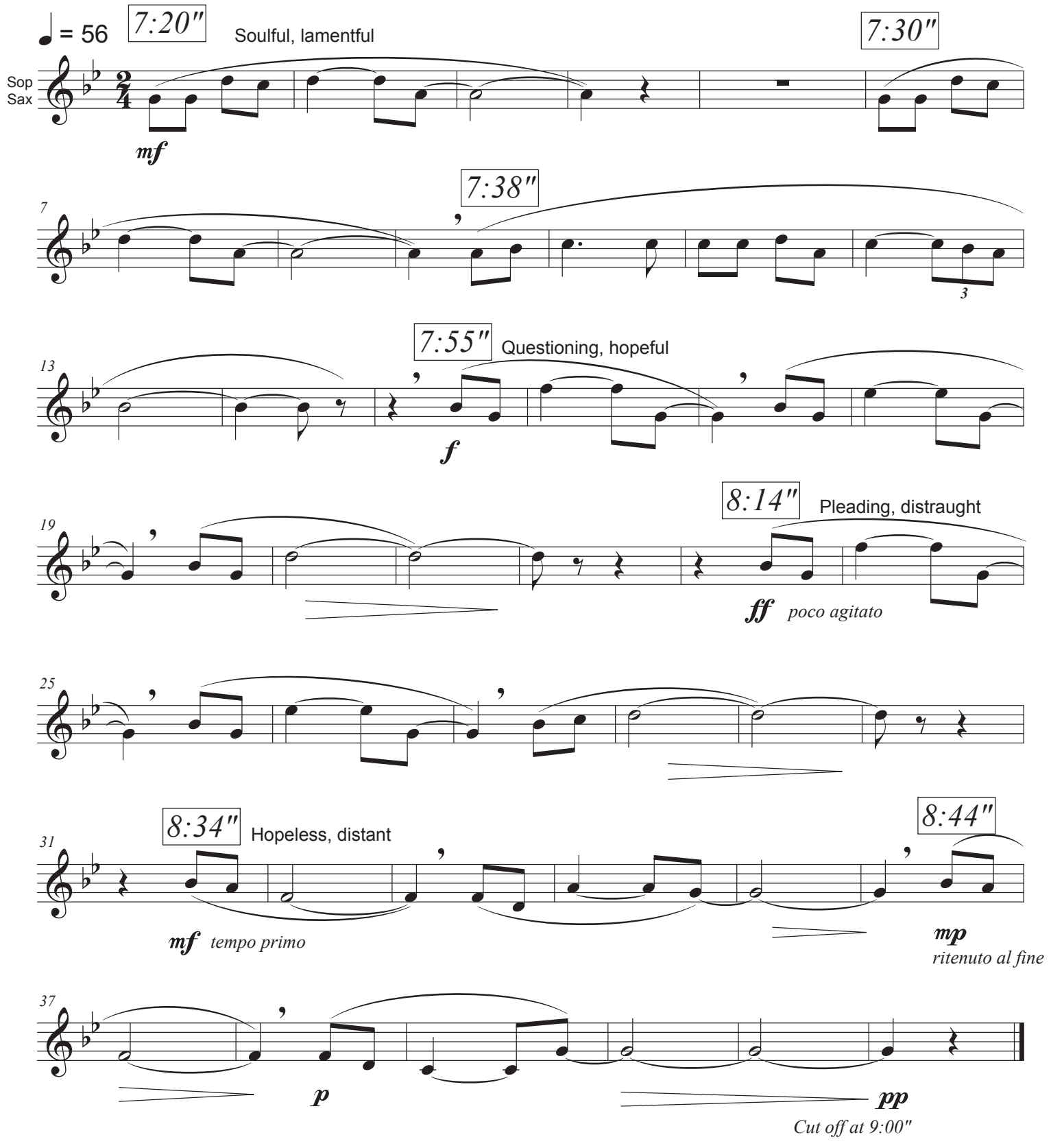


C Persephone's Song

AD = Acceleration-Deceleration as previously explained
:///: = Repeat group of notes above symbol, 1 to 3 times. Optional
Note that some of the repeat measures marks, calls for three repeats



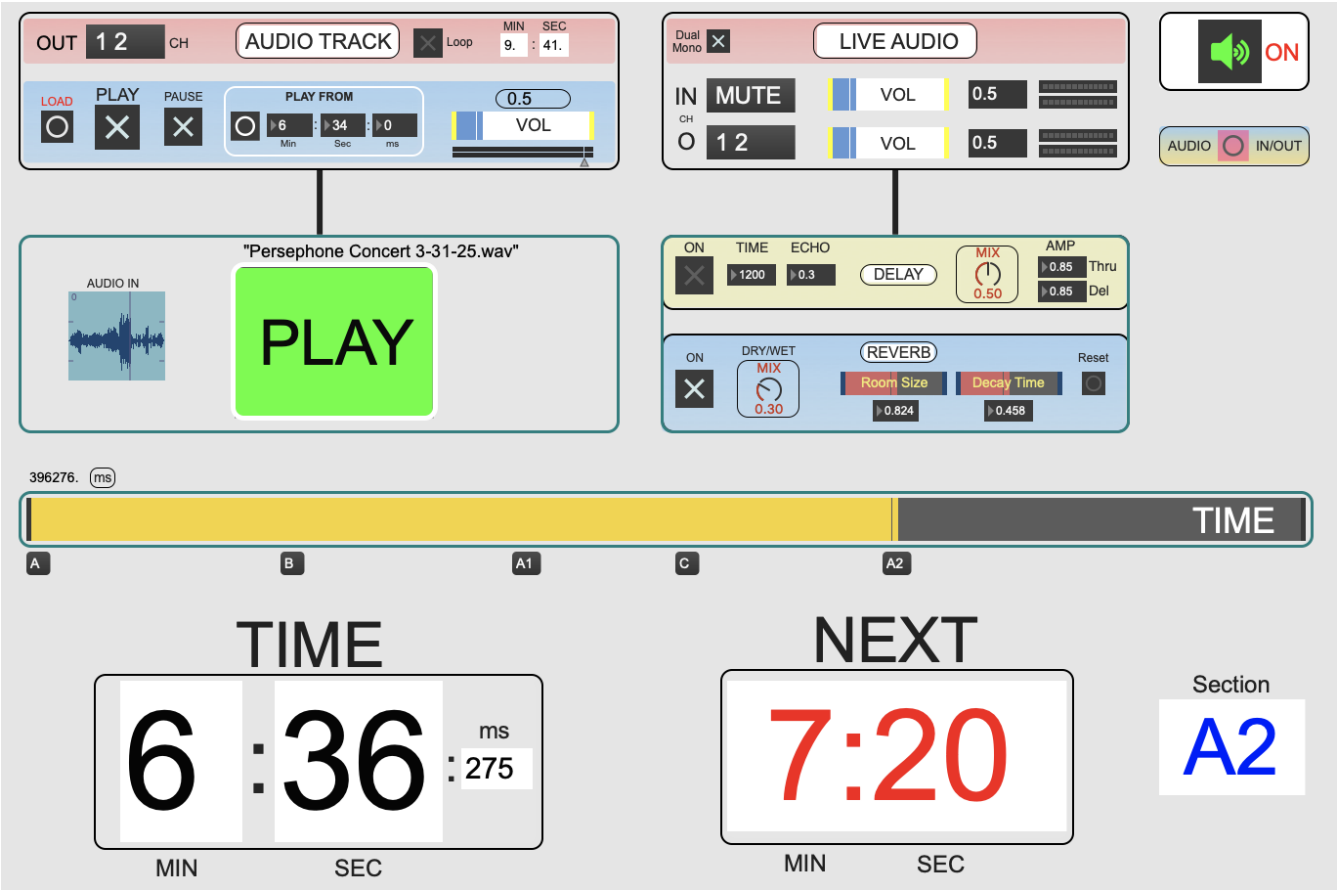
A2 Persephone's Song



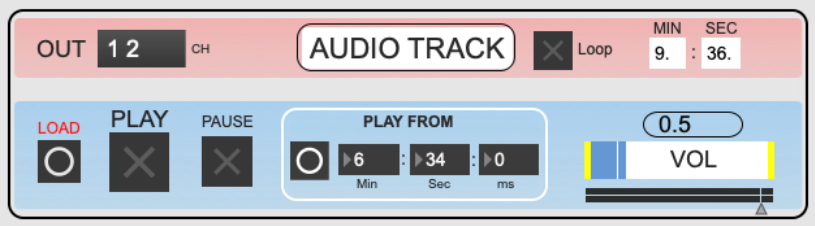
PERSEPHONE's SONG

MAX performance patch v2.0

Explanation of the GUI



ELECTRONIC AUDIO TRACK



OUT
– Choose the Audio Output Channels for Electronic Track. [Click to open menu]

LOAD
– Load up sound for playback.
When the "Load" button is clicked, a window to locate the sound pops up *twice.* The first prompt loads the sound into the playback engine, the second prompt gets the sound's total length. **Make sure to select the very same sound twice.**

PLAY
– Play sound from very beginning
Note that the patch's big PLAY button is meant to be used for performance, and overrides this Play toggle.

PAUSE
– Pause and resume the playback of the sound

PLAYFROM
– Play sound from anywhere in the track. Useful for rehearsals. (See further info on page 5.)
The starting time of the sound is defined in minutes, seconds and milliseconds. Once the time is entered, *click the button to the left of the minutes box, to trigger the sound*.

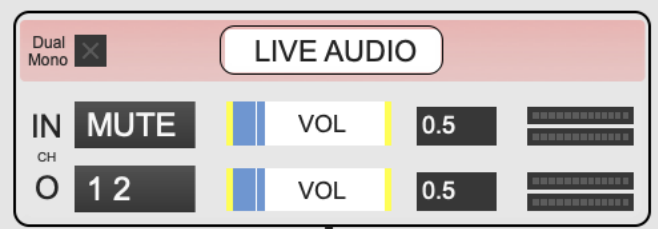
Start playback times for the 5 individual sections of Persephone's Song are respectively:
A = 0:00'; B = 1':58"; A1 = 3:45"; C = 4:58"; A2 = 6: 34"
You can click on the Buttons labeled A, B, A1, C, A2 placed under the TIME Fader Visualizer to start playback from these 5 specific sections of the piece. (See page 5)

VOL
– Volume of the audio playback. It can be chosen with the slider or, for finer control, by changing the number above the slider

MIN:SEC
– Total time of the sound loaded

LOOP
– Loop sound
It is included to allow loading up and looping a sample of a F4 and G4-pitched 'singing bowl' that is used in the piece *so that you can tune the sax to theses pitches.* (F4 and G4 being the real pitch).
– "Loop" should be disabled for performance.

LIVE AUDIO



IN

– Choose what audio channels out of the performer's audio interface are coming into MAX.
[Click to open menu].
Default value is "Mute" or no audio input coming through.

O

– Choose the Audio Output Channels for the Live Audio source. [Click to open menu]

Dual Mono

– If the Live Audio Source is monophonic, it is possible to make it (a pseudo) "stereo" by enabling the "Dual Mono" toggle. Default setting is 'off.'

VOL

– Input and Output Volume of the live audio source. It can be chosen with the slider or, for finer control, by changing the value of the numerical box.

DELAY – Only for Live Audio

ON

– Delay is only used in the final section of the piece. It is turned ON Automatically at 7:00' and stays on until the end of the piece. Delay remains OFF all the way until 7:00'

Time

– Delay time. Default value is 1200 milliseconds (1.2 seconds)

Echo (or Feedback)

– Amount of echo. Default value is 0.30

Dry/Wet MIX

– Controls the balance between the direct and the delayed sound of the live audio source.

Amp Thru – Extra control for the Amplitude of the Thru or dry signal
Amp DEL – Extra control for the Amplitude of the Delayed signal

REVERB – Only for Live Audio

ON
– Turns reverb on/off. ON by default

Dry/Wet MIX
– Controls the balance between the direct and the reverberated sound of the live audio source.

Room Size
– Overall size of virtual spatial environment. Scaled from 0.01 to 1.6. Default value 0.824

Decay Time
– Decay time for the reflected sound. Scaled from 0.05 to 0.9. Default value 0.458

Reset
– Click to reset to default values.

POWER ON/OFF

ON
– Power On/Off

AUDIO IN /OUT

– Choose AUDIO INTERFACE driver

START PLAY button

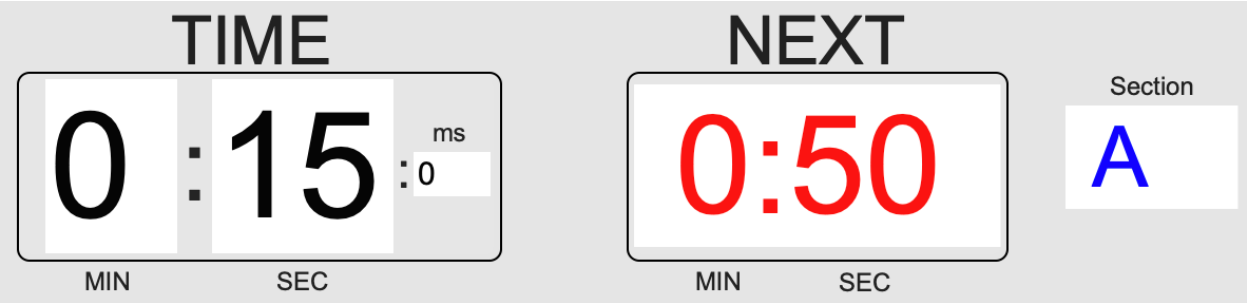
Start PLAY button
– Starts playback of audio file.
If AUDIO is OFF, clicking on the PLAY button will automatically turn the AUDIO ON

Messages above the PLAY button provides information about:

a) "AUDIO OFF" – If the AUDIO is OFF.
b) "LOAD SOUND" – If there is no sound loaded for playback
c) Displays the name of a loaded sound

AUDIO IN
– Provides visual feedback about a sound being loaded

TIME ELAPSED AND TIME CUES for SYNCHRONIZATION



TIME
– Current time into the electronic audio track being played
Information provided as – Minutes/Seconds/Milliseconds per second

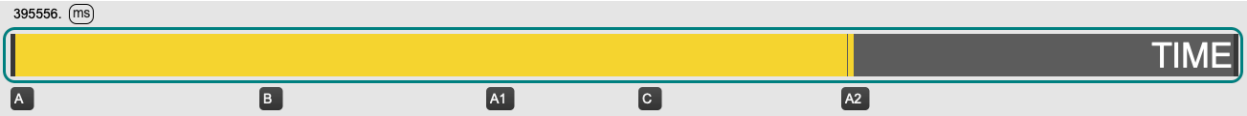
NEXT

– Time cue for the next synchronization of the Live Audio and the Electronic track

Section

– Visual feedback about the current section of the piece

TIME FADER VISUALIZER



– Slider provides simple visual feedback about the time elapsed and time remaining (end of the slider.) Clicking on the buttons A, B, A1, C, A2 starts play back of the audio file from the respective sections of the piece.

On the top left side of the slider there is a numerical box that displays the elapsed time in milliseconds

Persephone – Performance notes

Order of the sections: A, B, A1, C, A2

Section A
– This section introduces Persephone's "theme," which is divided into two main parts:
part 1 = m1-14, and part 2 = m15-end-of-page

Even though there are timing indications to be aware of, it is important to feel/play the two sections as part of a flowing connected melody.

– The timing indication of ("54") is provided so that the sax's 'A' note is played after a bell sound is triggered in the electronic track. The pitch of that bell sound is a Bb (concert pitch)

– The choice for the change of meter from 2/4 to 6/8 in both part 1 and part 2, is done for expression purposes. I wanted to avoid the "squareness" that is naturally induced in 2/4 notation when playing groups of two eight notes. Using 6/8 provides a different feel, as the beat is divided into three eight notes, making the grouping of two notes as written in the score, more flowy.

– The repetition of the note C both in measures 5,6 and in measure 23, can be emphasized or even 'extended' because it introduces the main melodic motif that is explored in Section B, where repeated notes go through the AD process (acceleration/deceleration.)

Section B
– This section is to be played with quite a bit of rhythmic freedom. The most important element is to find balance between the repeated musical segments. The time indications are relevant as a guide, but there is room for flexibility.
The repeated pulse-pitches that go through the AD process, are used as a clear motif, which was first hinted at in section A (as mentioned above)

Section A1
– Here we have a sort of variation on the main theme, but more in the sense that we return to simple durational values as its core | 4th note, 4th note | ½ note | and melodic intervals that relate to the main theme.
– The 32nd notes at the beginning of most measures are meant to add color and granularity. They need to be played as fast as possible, on the down beat of the measure. Although very fast, these 32nd notes are meant to still be clear and balanced. On the other hand, the 32nd notes right before time 4:08 (or 4:16", etc.) can be played a bit slower and with some expression.

Section C
– This section is very similar to section B. The saxophone here is treated more as a layer of the complex fabric of electronic sounds. The electronic part in this section includes a layer of prerecorded soprano sax sounds that are played as chords which swell in an out.

Section A2
– The very last section of the piece gives the saxophone a clear primary role, with the return of Persephone's theme. This section is again meant to be played with strong emotion, almost as a lament. Here too there is flexibility for the timings. The most important thing is for the melodic phrases to unfold in a natural and connected way.