

# **Edgeplay**

for saxophone or clarinet and live electronics

Stephen F. Lilly

(2010)

# Edgeplay

**Stephen F. Lilly (\*1976)**

The wording and graphics are intentionally vague.  
Care should be taken to maintain a consistency of interpretation within each performance.

The electronics react to extremes, dynamic and durational, and will adjust to the performer over the course of the performance.

The performance can begin with any page and proceed to any page.  
Any page can be repeated at any time.

There are no limitations on time.

## **Technical Requirements**

A laptop running Max (version 5 or later) connected to an audio interface with two-channel (stereo) output should be located at mix position.

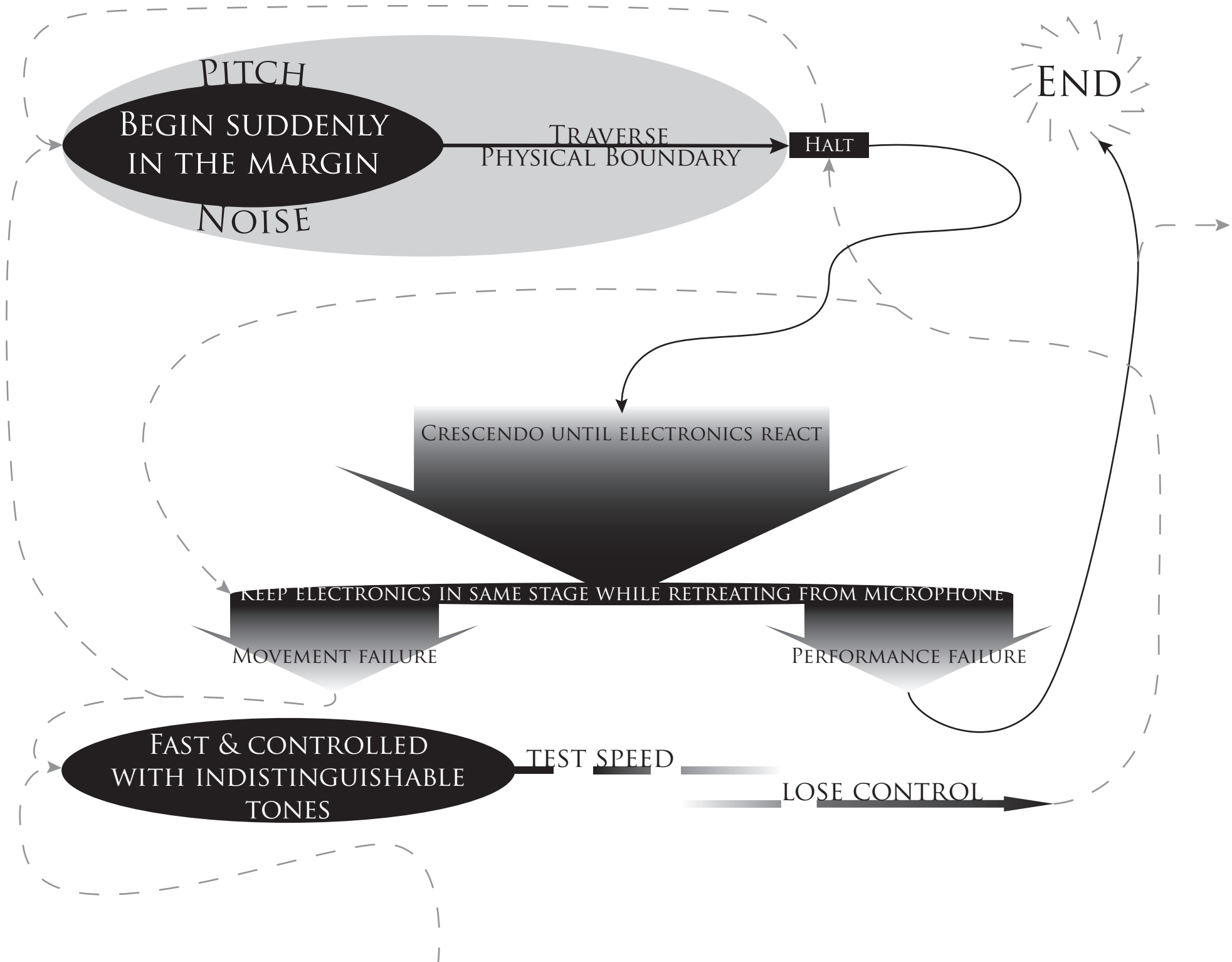
Inside Max (Options – Audio Status), the I/O Vector Size should be set as high as possible.  
The Sampling Rate can be set to either 44100 kHz or 48000 kHz.

An omnidirectional microphone (can be provided by composer, if necessary) for capturing the saxophonist and the room should be located at center stage, on a microphone stand, near the location of the saxophonist.

The microphone feed should be routed to the laptop, and under no circumstances should the saxophone be amplified.  
The only sound to be played over speakers should be processed sound generated by Max.

While the Max patch is automated, it works best with some subtle intervention from a dedicated Max performer (this can be the composer, if available). This performer should rehearse with the saxophonist such that they feel comfortable adjusting the patch during performance.

The Max performer may adjust levels (each of the four individual processes has a fader in addition to an overall fader), reset the thresholds and buffers, and/or mute or unmute each process individually.



ENTER  
UNNOTICED.

EXIT  
UNNOTICED

SLOWLY REVEAL PRESENCE TO  
AUDIENCE  
(A FEW AT A TIME)  
WITH SOFT SOUNDS THAT  
BLEND WITH THE  
ELECTRONICS AND  
THE ENVIRONMENT

MOTIONLESS

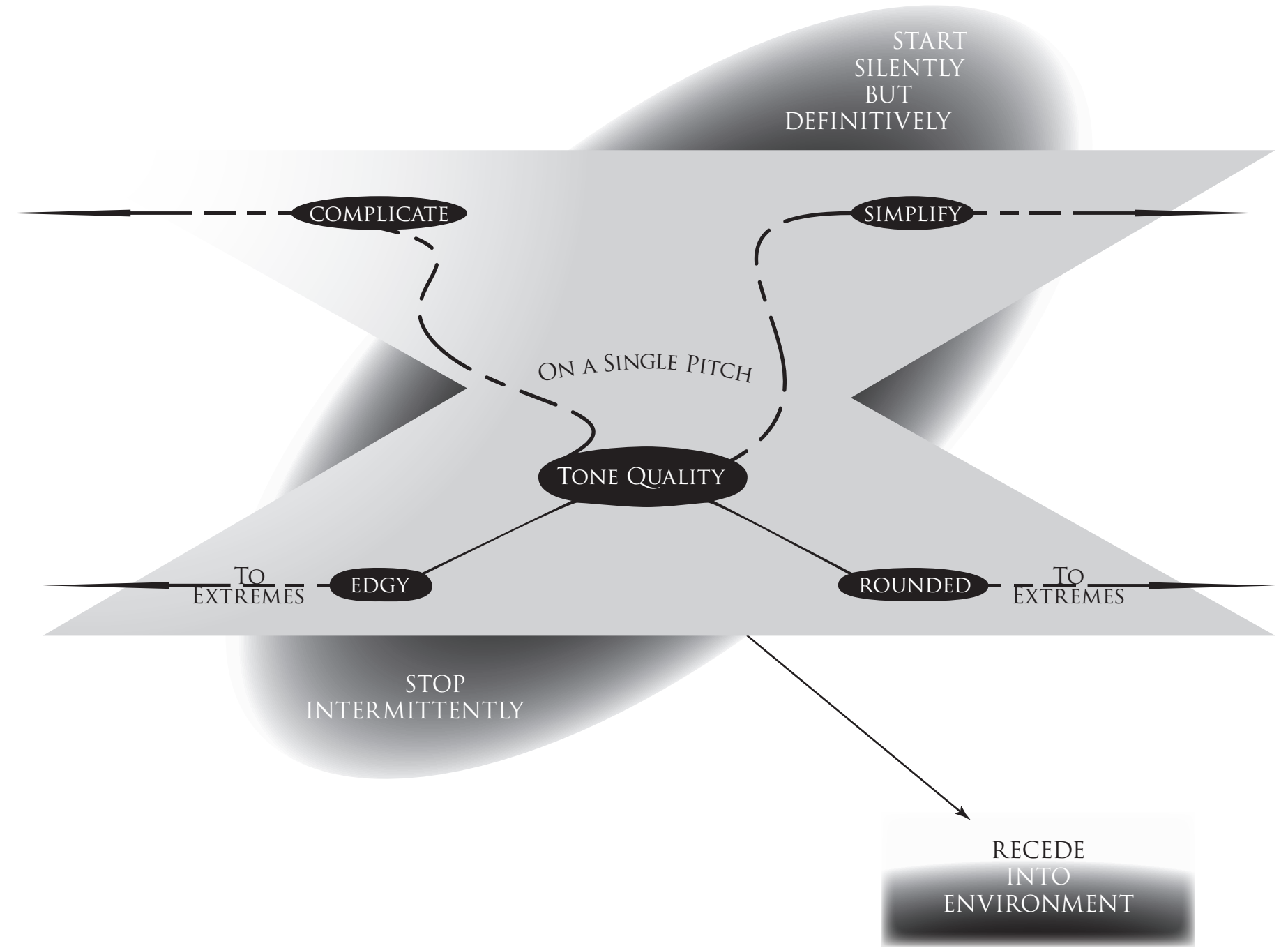
IN ALTISSIMO, EXCEED BOUNDS OF CONTROLLABLE PITCH

TIMBRE

DELIMIT EXTREMES  
FRAME ACOUSTICS  
OUTLINE DEPENDENCY

FREQUENCY

DYNAMICS



LOUD,  
EXTREMELY SHORT  
&  
AT THE THRESHOLD OF  
DISTORTION

LONG, STABLE SOUND

INITIATE

PLAY THE  
LOUDEST CONTROLLABLE  
SOUND  
EXCEED

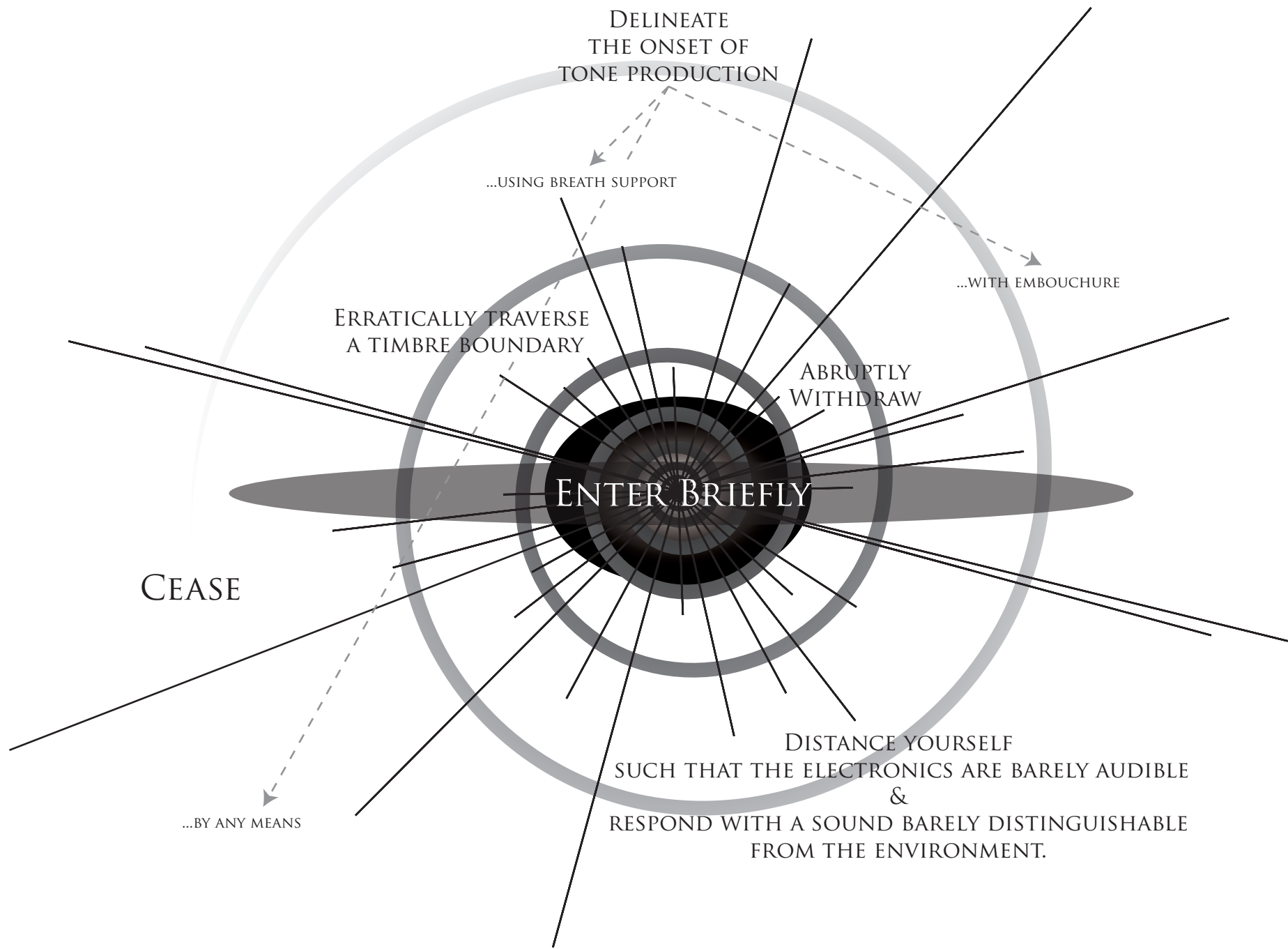
WILDLY VACILLATE  
BETWEEN REGISTERS

CONSIDERING ENVIRONMENTAL  
AS WELL AS INSTRUMENTAL  
ACOUSTICS,  
SEEK THE SHORTEST SOUND

STILL

SPORADICALLY INTERRUPT

VANISH





SUBSIDE



SILENCE



COMMENCE