

# **Richard BELCASTRO**

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## **Collage No. 1 (Bits of Bowie)**

*For Alto or Baritone Saxophone & Tape*

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## Program Notes

### Collage No. 1 (Bits of Bowie)

**col-lage:**

- 1** : an artistic composition made of various materials glued on a surface.
- 2** : an assembly of diverse fragments
- 3** : a work having disparate scenes in rapid succession without transitions

This work takes multiple bits of sound extracted from a variety of recordings by rock artist David Bowie. This technique of creating music by taking one or more existing audio recordings and altering them to make an original composition is known as *plunderphonics* a term coined by Canadian composer John Oswald in 1985 in an essay entitled *Plunderphonics, or Audio Piracy as a Compositional Prerogative*. There is no attempt to disguise the fact that the sounds making up the composition have been "borrowed" in this way, and sometimes, as in "Bits of Bowie", the sounds have been taken from very familiar sources. Plunderphonics is a form of sound collage which was first introduced in the early 1960's through the works of composers such as Iannis Xenakis, John Cage and James Tenney. Early occurrences of the technique can also be found in popular music such as the Beatles "For the Benefit of Mr. Kite" and "Revolution No. 9".

I specifically chose the work of David Bowie for this piece because of the extensive use of saxophone in his own music, the saxophone line in this work stems from some of my favorite of Bowie's saxophone solos. It was a unique challenge to use material for which I have a tremendous affection and use it out of context in my own composition without doing a disservice to the original. The desired result is not a remake of a Bowie song but the creation of a new work using the unique sound of Bowie's recordings to capture a character unattainable in any other fashion.

– Notes by Richard Belcastro

Written for Brian Sacawa

# Collage No. 1 (Bits of Bowie)

for Alto or Baritone Saxophone and Tape

Richard Belcastro

2006

Ominous (♩ = c. 95)

Saxophone

Tape

"ahh....."

*mp* < *f*

*mp* < *f*

*f*

Sx.

*mf* < *f* *ff* *f* *mf*

Tape

"go....."

*ff*

Sx.

(flutter) (growl) poco accel.

*f* > *mp* < *f* *f*

Tape

"ahh.....wham, wham" "ahh..... wham, wham, wham" "ahh..... wham"

*f*

Static (♩ = c. 90)

Sx.

*mf* *f* *mf* *mf* *f* *mf*

Tape

"wham, wham" "ahh,---- wham bam thank you ma'am" "ahh,---- wham bam thank you ma'am"

*p.* *#p.* *#p.*

Intense & Rythmic (♩ = c. 50)

Sx.

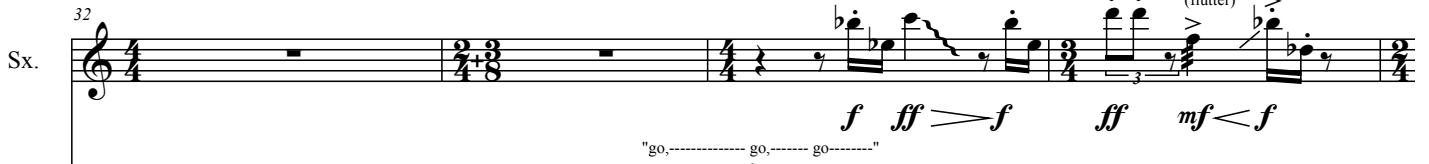
*f* *mf* < *f* *mf* *ff*

Tape

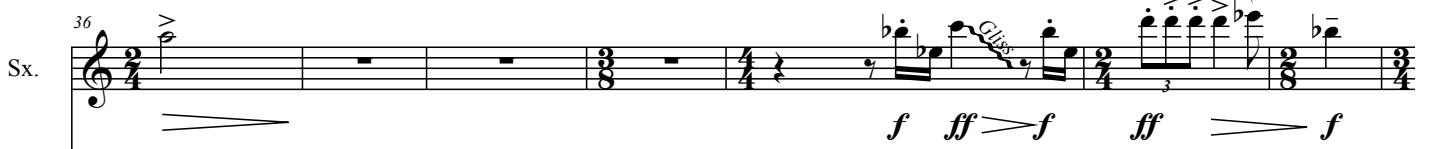
(snap and drum beats)

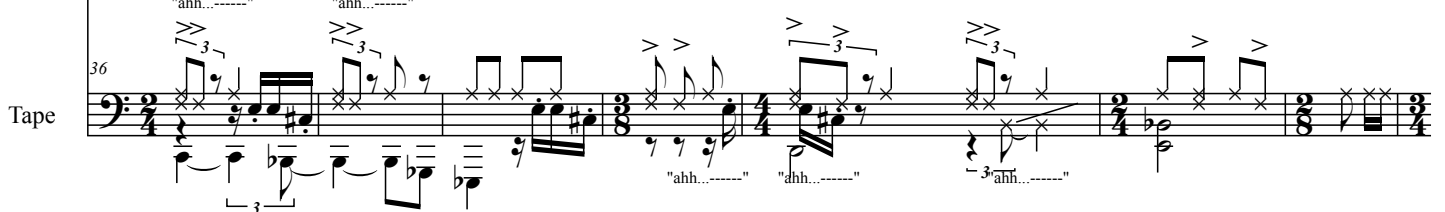
*p.* *ff* *p.*

2

Sx. 

Tape 

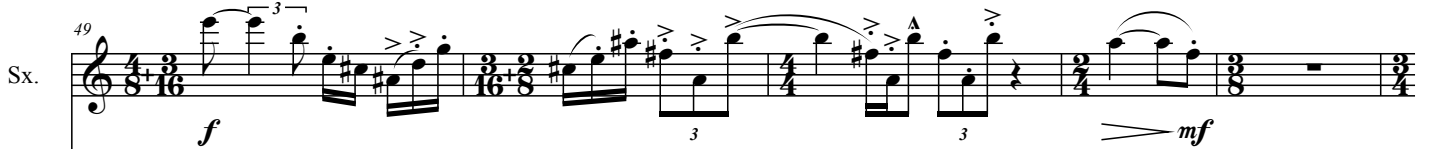
Sx. 

Tape 

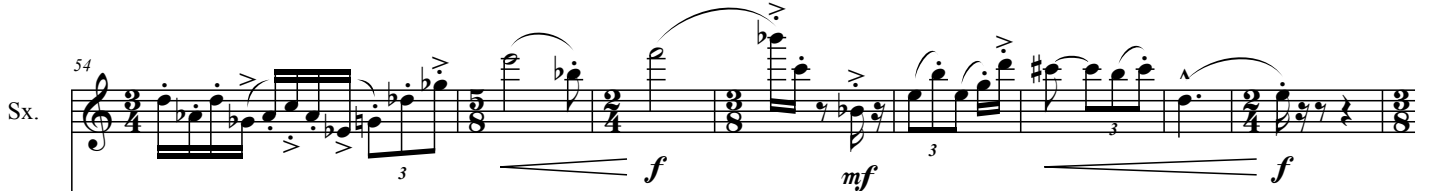
poco accel. **Con Moto** (♩ = c. 90)

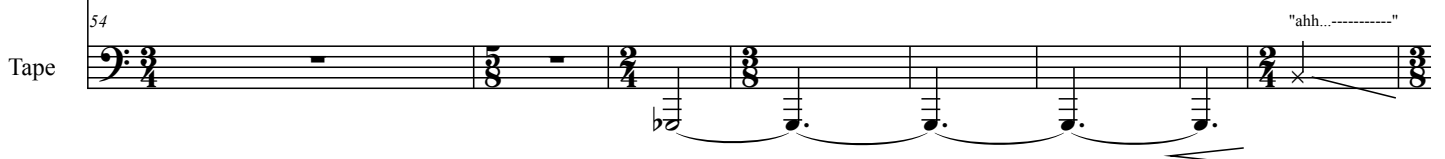
Sx. 

Tape 

Sx. 

Tape 

Sx. 

Tape 

62

Sx. *f* *mf* *f* *mf*

Tape

poco rit. Playful & Chaotic (♩ = c. 95)

67

Sx. *f* *mf* *f* *mf* *f*

Tape

73

Sx. *mf*

Tape

78

Sx. *f* *mf*

Tape

84

Sx. *f*

Tape

Sx. *ff* *mf subito*

"ahh....." "I am the D.J..... and I got be - lie - vers....." *8va* - ,

Tape

Sx. *ff*

"the D.J. ...." *8va* - , "the D.J. .... the D.J. ...." *8va* - , "Ahh ...."

Tape

Sx. *mf* *f* *mf*

"Ahh ..... wham" "I am the..."

Tape

Sx. *f* *mf* *mp*

D.J. .... and I got be - lie - vers....." "the D.J. ...."

Tape

Calm and Lifting (♩ = c. 90)

Sx. *fff* *f* *mf* *mp*

"the D.J. .... Ahh..... wham"

Tape

Sx. 124 *mf* *mp* *p* *mf* *mp* *mf* *f* *mf* <sup>5</sup>

Musical notation for Saxophone, measures 124-131. The staff shows a melodic line with various dynamics and articulations. Dynamics include *mf*, *mp*, *p*, *mf*, *mp*, *mf*, *f*, and *mf*. There are slurs, accents, and a triplet of eighth notes at the end.

Tape 124

Musical notation for Tape, measures 124-131. The staff shows a harmonic accompaniment with sustained notes and some melodic movement.

Sx. 132 *f* *mp* *f* *mf* (growl) *ff* *mf* *f* *mf*

Musical notation for Saxophone, measures 132-136. The staff features a more active melodic line with dynamics *f*, *mp*, *f*, *mf*, *ff*, *mf*, *f*, and *mf*. It includes slurs, accents, and a growl mark.

Tape 132

Musical notation for Tape, measures 132-136. The staff shows a harmonic accompaniment with sustained notes and some melodic movement.

Sx. 137 *mf* *f* *mf*

Musical notation for Saxophone, measures 137-140. The staff shows a melodic line with dynamics *mf*, *f*, and *mf*. It includes a triplet of eighth notes at the beginning and a long slur.

Tape 137

Musical notation for Tape, measures 137-140. The staff shows a harmonic accompaniment with sustained notes and some melodic movement.