ANY SOLO SAX

secondo passaggio astrale || hachè costa

secondo passaggio astrale is a short piece for any solo sax [6' approx.] part of a series of scores based on the symbolism of the moon phases all along the zodiacal wheel in the western cultural tradition: a sort of "a moon in sound" that is always changing, mutable, all through its circular cycle of crescent-full-dying moon but all along the eclipse by crossing the 12 signs also; this way, the piece is closely related to minimalism, and while there are moons more rational or emotional than others, more or less forceful, stable, passionate, etc., **secondo passaggio astrale** combines standard & graphical-time notation in order to obtain different levels of symbolic approach.

while the moon symbolism is very complex and rich in nuances, we can think about the general poetic ideas about each sign but also in the four groups of three signs that represent the spring [aries, taurus, gemini], the summer [cancer, leo, virgo], the autumn [libra, scorpio, sagittarius], and the winter [capricorn, aquarius, pisces]; but thinking about seasons, spring as symbol of the birth, summer as youth, autumn as adulthood and winter as wisdom & death, the possibilities of poetic interpretation are numberless; taking into account this symbolic approach in every moment, aquarius is the unique section here that is not a moon but a constellation - it could not be otherwise while this is an iconic symbol of the higher levels of humanity, totally different from anything else out there.

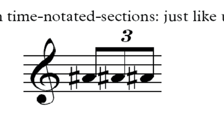
it's strongly recommended for the player to record the approximate length - and its very flexible nature - for each section in the concert program notes but the performer should take into account his own timing; only as a reference here, an approximated one could be:
aries ♈: 27", taurus ♉: 19", gemini ♊: 20", cancer ♋: 33", leo ♌: 44", virgo ♍: 30", libra ♎: 36', scorpio ♏: 36", sagittarius ♐: 25", capricorn ♑: 36", aquarius ♒: 23", pisces ♓: 48".

this work has been commissioned by - and its dedicated to - the spanish sax player **rafael yebra**, who has been involved in the growth and the reviewing of the piece during all the creation process: all my thanks and appreciation for this hard work.

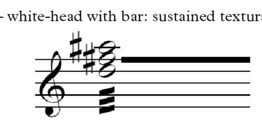
TIME & MEASURE

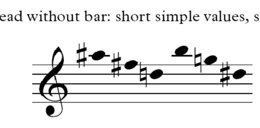
while every standard-notated section must start under ♩=60 [this is, a ♩ per second, in ♊ and ♎], the length of the time-notated sections are tagged with boxed numbers and an X for time-signature; these numbers show the seconds for each "bar"; the time-notated sections should be played in a more flexible way than standard-notated ones, and they are always more textural & intuitive than that: the length in seconds is only a reference so the player should internalize the processes and be able to play them by not taking into account this length too much. In these parts of the piece, there are some rhythm-signs that replace the common note values:

a.- ♪, ♪ or similar on time-notated-sections: just like under ♩=60

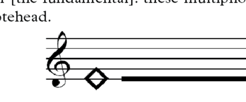


b.- white-head with bar: sustained textural effects



c.- black-head without bar: short simple values, similar to ♩ or ♪

MULTIPHONICS

The use of specific multiphonic fingerings has been avoided; this way, in this score the term "multiphonic" means the multiphonic obtained by modifying the mouth and throat position for exciting different overtones of a low pitch given [the fundamental]: these multiphonics must let the fundamental resound and, as a starting point, the player must focus the partials-spectrum around the 4th and the 7th partials; always as a white-diamond-notehead.



FINGERINGS | BISBIGLIANDO

no fingerings have been written here; for the bisbigliando - timbral trills, only a bold letter [a, b, c] has been recorded when needed.

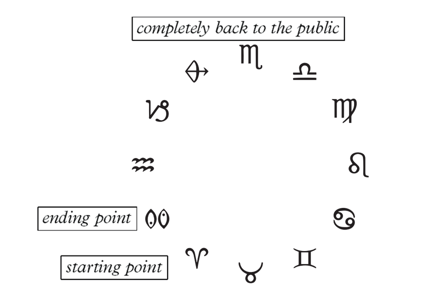
ACCIDENTALS

they maintain their effect all along the "bar", in a standard way.

PLAYER POSITION ON THE STAGE

the performer must play the score by progressively changing his own position on the stage, step by step, drawing a circle with his footsteps; this way, this "zodiacal circle" starts in aries [♈] in the back-left-down of the stage [south-southwest] up to pisces [♓] in west-southwest; the exact moment for changing the position is left to the player.

by following this pattern, the taurus [♉], leo [♌], scorpio [♏] and aquarius [♒] sections will be played on the main cardinal points [south, east, north, west], and while the journey from aries to leo [♈-♌] and the one from sagittarius to pisces [♐-♓] will mean a rising process, the virgo [♍] to scorpio process [♏] must be played as a trip to the depths of darkness: not in vain, the performer will be playing with his back to the public.



ALL INSTRUCTIONS FOR TECHNIQUES INSIDE THE SCORE

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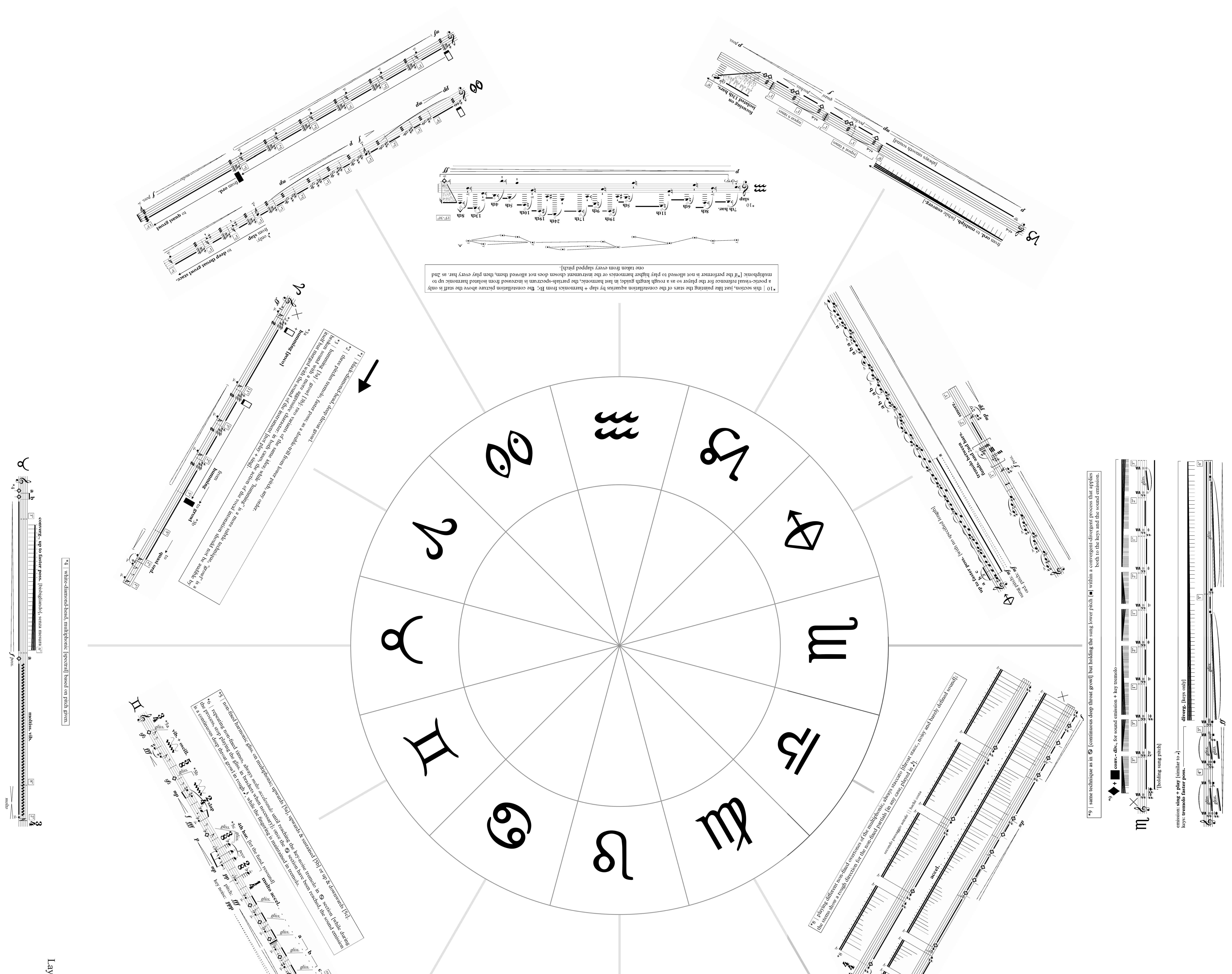

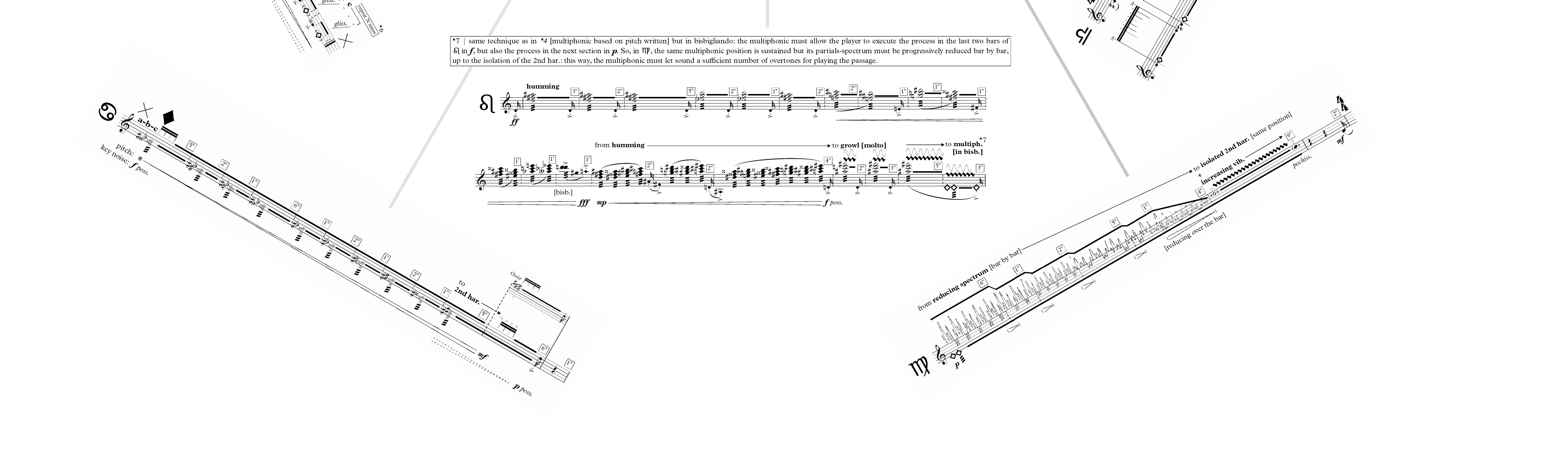

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