

ANY SOLO SAX

secondo passaggio astrale | | hachè costa

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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.

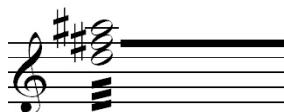
TIME & MEASURE

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

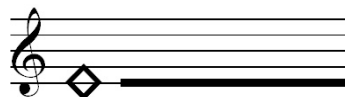


c.- black-head without bar: short simple values, similar to ♪ or ♩



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.

ALL INSTRUCTIONS FOR TECHNIQUES INSIDE THE SCORE

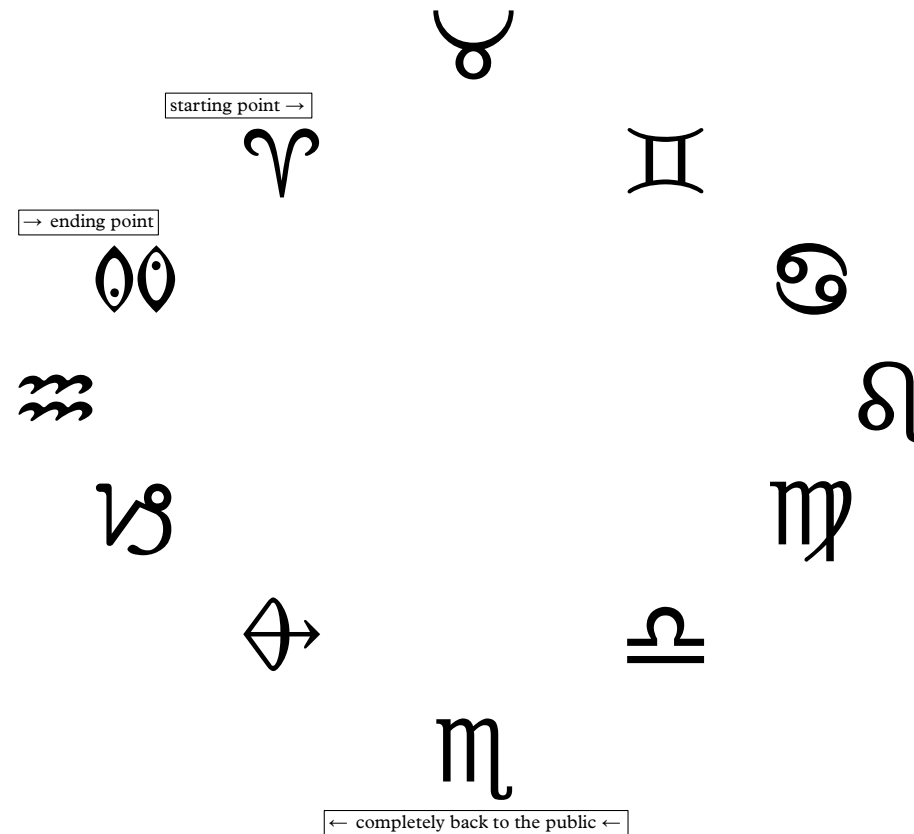
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PLAYER POSITION ON THE STAGE

when possible, 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 center-left-up of the stage [north-northwest] up to pisces [♓] in the center-left-down of it [west-northwest]; 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 [north, east, south, 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.

if the stage does not allow this plan or the player feels no comfortable by changing his position, the score could be played by standing in the traditional way.



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to rafael yebra

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*3a humming [poco]

from humming → to growl

→ to quasi ord.

- *1 | black-diamond-head, deep throat growl.
- *2 | three pitches tremolo, faster poss; as a double-trill from lower pitch, any order.
- *3 | humming [3a] / growl [3b]: two variants of the same idea; while "humming" is a more subtle technique, "growl" is a broken sound with a more aggressive character: in both cases, the action of the vocal intonation should not be audible by itself but merged with the sound of the instrument [not play + sing].

*4 | white-diamond-head, multiphonic [spectral] based on pitch given.

converg., up to faster poss. [bisbigliando], senza misura

moltiss. vib.

molto

3/4 **5a* *vib. + oscill.* *sfz* *fff* *sfz* *mp* *f* *fff* *p* *mp* *pp* *fff* *ppp*

5/4 **5b* *gliss.* *2/4* *slap* *3/8* **5c* *gliss.* *poco* *2/8* *1/4* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

4th har. [let the fund. resound] *molto accel.* *a* *b* *c* *repeat N times* **6*

pitch: *fff*
key noise: *ppp*

*5 | non-fixed harmonic gliss. on multiphonic; upwards [5a], upwards & sustained [5b] or up & downwards [5c].

*6 | repeating non-fixed times, always *molto accelerando* until reaching the key-noise tremolo in $\text{\textcircled{c}}$ section [while during the process, stop playing the gliss. in brackets when necessary]; once the $\text{\textcircled{c}}$ section have been reached, the sound emission is a continuous deep throat growl in rough $\text{\textcircled{d}}$, while the fingering is maintained in tremolo.

a-b-c *5''* *2''* *1''* *6''* *1''* *2''* *1'* *2''* *1''* *5''* *6'*

pitch: *n* *mf* *p poss.*

key noise: *f poss.*

Ossia *to 2nd har.*

1''

humming

from **humming** → to **growl [molto]** → to **multiph. [in bisb.]**^{*7}

^{*7} | same technique as in ^{*4} [multiphonic based on pitch written] but in bisbigliando: the multiphonic must allow the player to execute the process in the last two bars of δ in *f*; but also the process in the next section in *p*. So, in Π , the same multiphonic position is sustained but its partials-spectrum must be progressively reduced bar by bar, up to the isolation of the 2nd har.: this way, the multiphonic must let sound a sufficient number of overtones for playing the passage.

from **reducing spectrum [bar by bar]** → to **isolated 2nd har. [same position] + increasing vib.**

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8

4/4

accel.

*8 | playing different non-fixed overtones of the multiphonic, always staccato [throat stacc., noisy and barely defined sound]; the stems show a rough direction for the non-fixed partials [in any case, played in ♩].

*9 | same technique as in ☺ [continuous deep throat growl] but holding the sung lower pitch [■] within a convergent-divergent process that applies both to the keys and the sound emission.

*9 ◆ + ■ conv.-div., for sound emission + key tremolo

[holding sung pitch]

emission: **sing + play** [similar to ♩] ———
 keys: **tremolo faster poss.** ——— **diverg.** [keys only]

up to faster poss. [with no specified length]

a b c

sung pitch: *mf*

ord. pitch: *mf*

tremolo between funds. and 2nd hars.

1"

2"

f poss.

mp

smorz.

3"

pp

from ord. to multiph. [while converg.]

8"

repeat 4 times

repeat 6 times

1"

1"

1"

1"

8"

focusing on isolated 13th hars.

3"

[always smooth sound]

p

mp

quasi f

p poss.

pochiss.

pochiss.

+/-6

1"

1"

1"

1"

*10
slap
7th har.
8th
6th
11th
5th
19th
9th
17th
24th
19th
10th
5th
4th
13th
8th
15"-30"
p *ff*

*10 | this section, just like painting the stars of the constellation aquarius by slap + harmonics from B \flat ; the constellation picture above the staff is only a poetic-visual reference for the player so as a rough length guide; in last harmonic, the partials-spectrum is increased from isolated harmonic up to multiphonic [*if the performer is not allowed to play higher harmonics or the instrument chosen does not allowed them, then play every har. as 2nd one taken from every slapped pitch].

only:
from slap to deep throat growl stacc.
pp *mp* *f* *p* *mp*

from ord. to quasi growl
mf *molto* *f poss.*