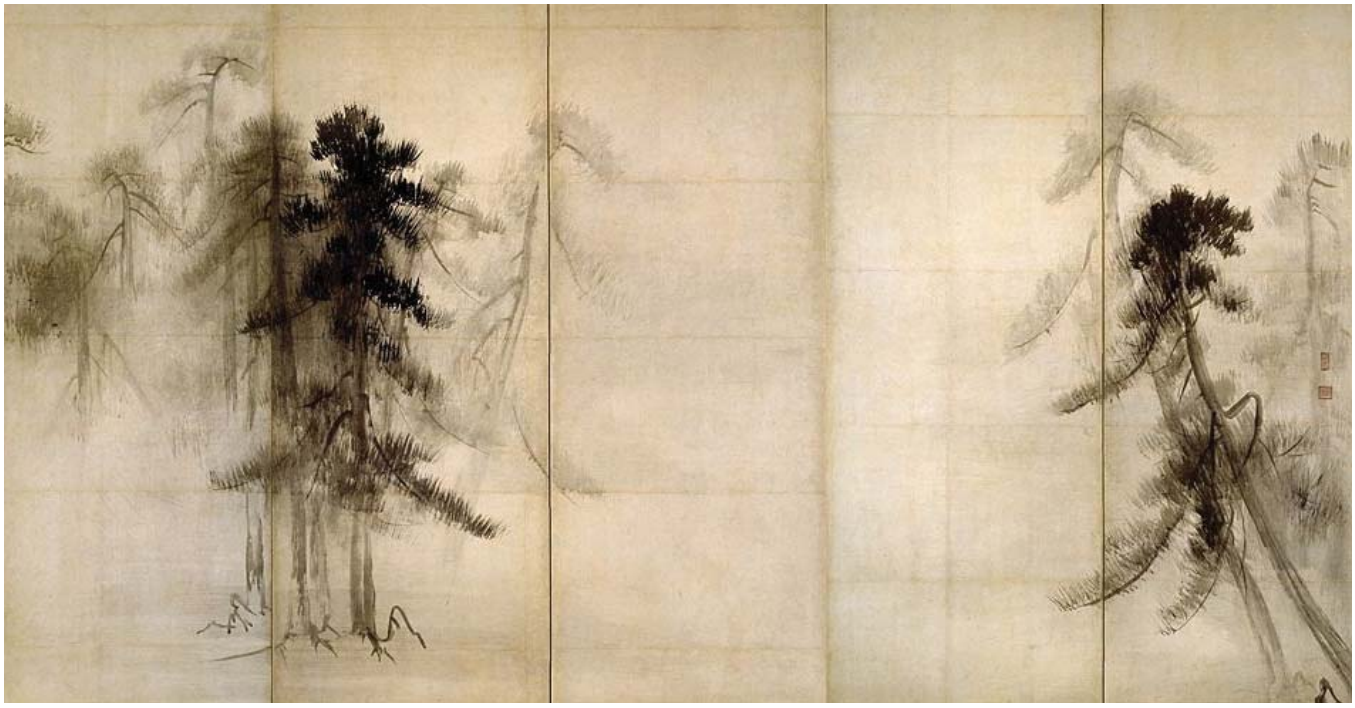
Basil Athanasiadis

Faded Shonorities II

for Alto Saxophone & Marimba



& ump
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Programme Notes:

The idea of the piece sprung from an excerpt for bass saxophone solo by the saxophonist and composer Daniel Kientzy, found in a small booklet accompanying Kientzy's CD titled *L'Art Du Saxophone*. The original, listed under the name *Harmonico Tuilage* (harmonic overlaps), is a music example that demonstrates the saxophone's ability to make smooth transitions between overtones of the harmonic series and the fundamental pitch. Surprisingly the timbral quality of the excerpt bore a striking similarity to the ethereal sonorities of the Japanese *sho*. As a result, the original music was set for saxophone and marimba, and further extended into what was later to be named *Faded Shonorities II*.

Performance Notes:

Some parameters of the musical interpretation of *Faded Shonorities II* have at times been intentionally omitted – e.g. durations, dynamics, tempo, rhythm etc. – leaving a large allowance for personal input by the performers.

There is no strict synchronization of musical events with the exception of certain moments of significance. Accidentals apply to individual pitches or immediately repeated notes. The occasional tempo markings apply to either a single part, phrase or section and refer to accurately notated rhythmic figures only.

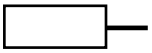
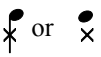
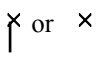
The saxophone should aim for a pure, sustaining sound by means of smooth transitions between phrases, discreet breathing, and carefully shaped phrasing. The presence of ample space between emerging and fading phrases is in keeping with the periodic breathing sound quality of the *sho* and thus an infallible guide for the interpretation of *Faded Shonorities II*.

The marimba should aim for a soft and sustaining sound with the exception of occasional disjunct rapid passages where a crisper sound is more appropriate. The selection of mallets is left to the performer's discretion.

Both players should use the score for the performance. The relationship between parts is regulated by the presence of two roles: i) leading and ii) supporting/following; these roles are interchangeable.

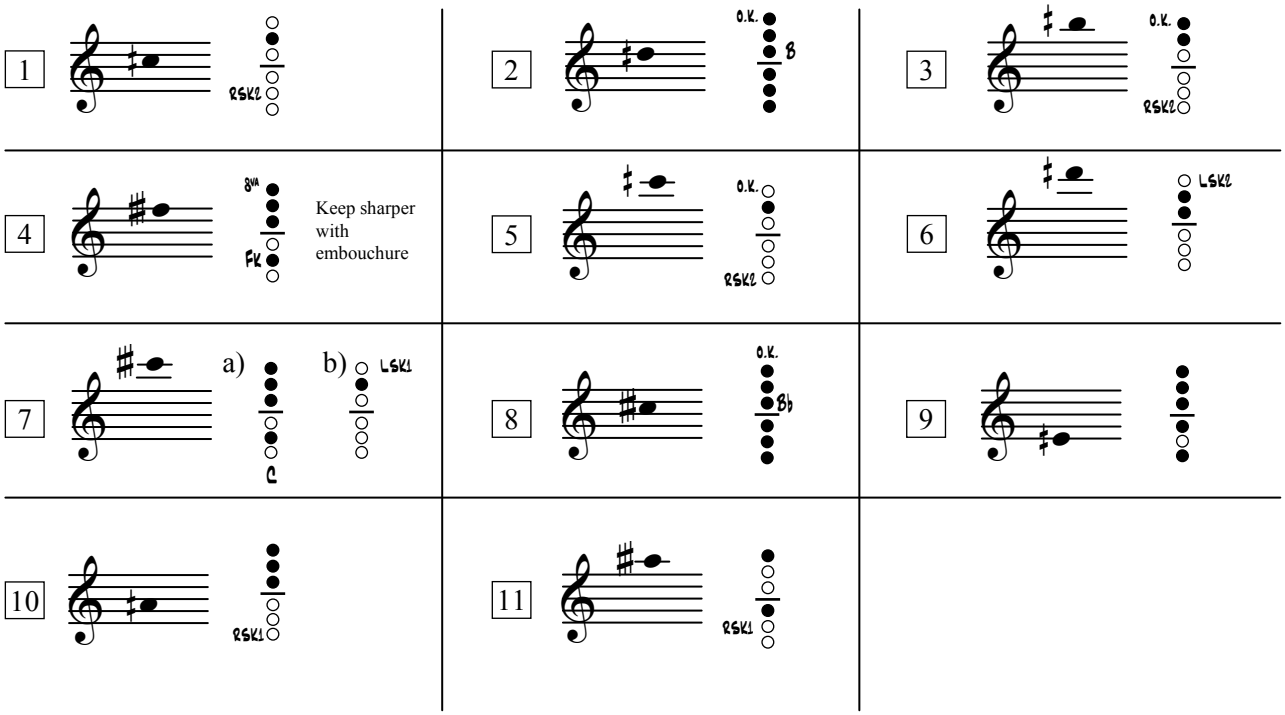
The choice of durations is determined in many instances by the natural restrictions of human breathing. The pitch order in the melodic patterns (enclosed within a box) is not fixed; in fact these pitch collections can be used as a material for improvisation offering numerous possibilities for alternative expressive directions.

List of Symbols:

	Short rest
	Medium-short rest
	Long rest
	Repeat in any order
	Rapid repetition (unless differently specified)
	Keep on repeating or hold sound
Norm.	Normal (revert back to ordinary way of sound production)
	Fade in
	Fade out
	Attack-short (breath attack, no tongue)
	Re-attack (light touch: pronunciation of the letter D)
	Cut abruptly
	Glissando (slower rate at the beginning and faster towards the end)
Key Slide	Gradual movement of keys to produce slide (with additional use of lips and oral cavity)
	Fall (reduce breath and jaw pressure to make note fall)
◇	Harmonic (diamond shaped notes indicate fingers to be used)
	Harmonic overlaps (the embouchure and mouth cavity are such as to bring out a slight overlapping of both low and upper partials)
T.A.	Timbral accent (increased pressure “squeezing” reed for each attack – note keeps pitch)
P.V.	Pitch vibrato (repeatedly release and tighten the pressure of the reed – faster than timbral accent)
T.T.	Timbral trill (smoothly alternate two or more fingerings that give the same or roughly the same pitch)
Flz.	Flutter tongue
K.C.	Key clicks
Subtone	Lower jaw pressure released producing a soft murmuring sound
Baiser bec	A brief suction – a kiss – is applied to the tip of the reed-mouthpiece
Dry Stac.	Dry Staccato (percussive fast withdrawal of tongue creates the pitch – no air required)
LSK	Left side key
RSK	Right side key
FK	Fork F♯ – right hand
O.K.	Octave key
	Quartertone higher
	Three quartertones higher
 or	(Strike both rim and key with mallet)
 or	(Strike rim with wood part of the mallet)

Microtones: suggested fingering (in order of occurrence)

(written pitch)

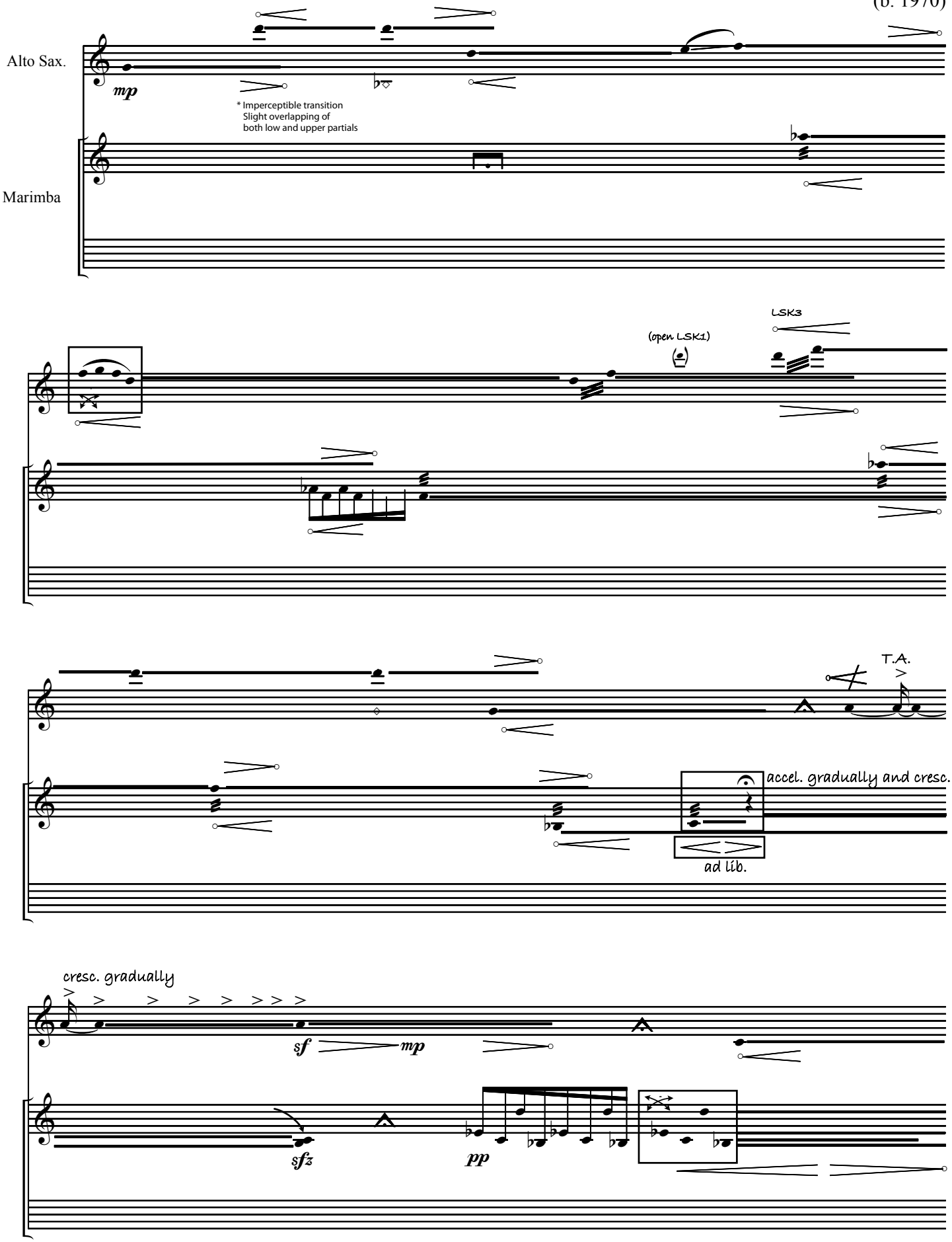


With grateful thanks to Sarah Field and Mike Hanmett for their invaluable help in the preparation of this score.

Faded Shonorities II

Transposing Score

Basil Athanasiadis
(b. 1970)



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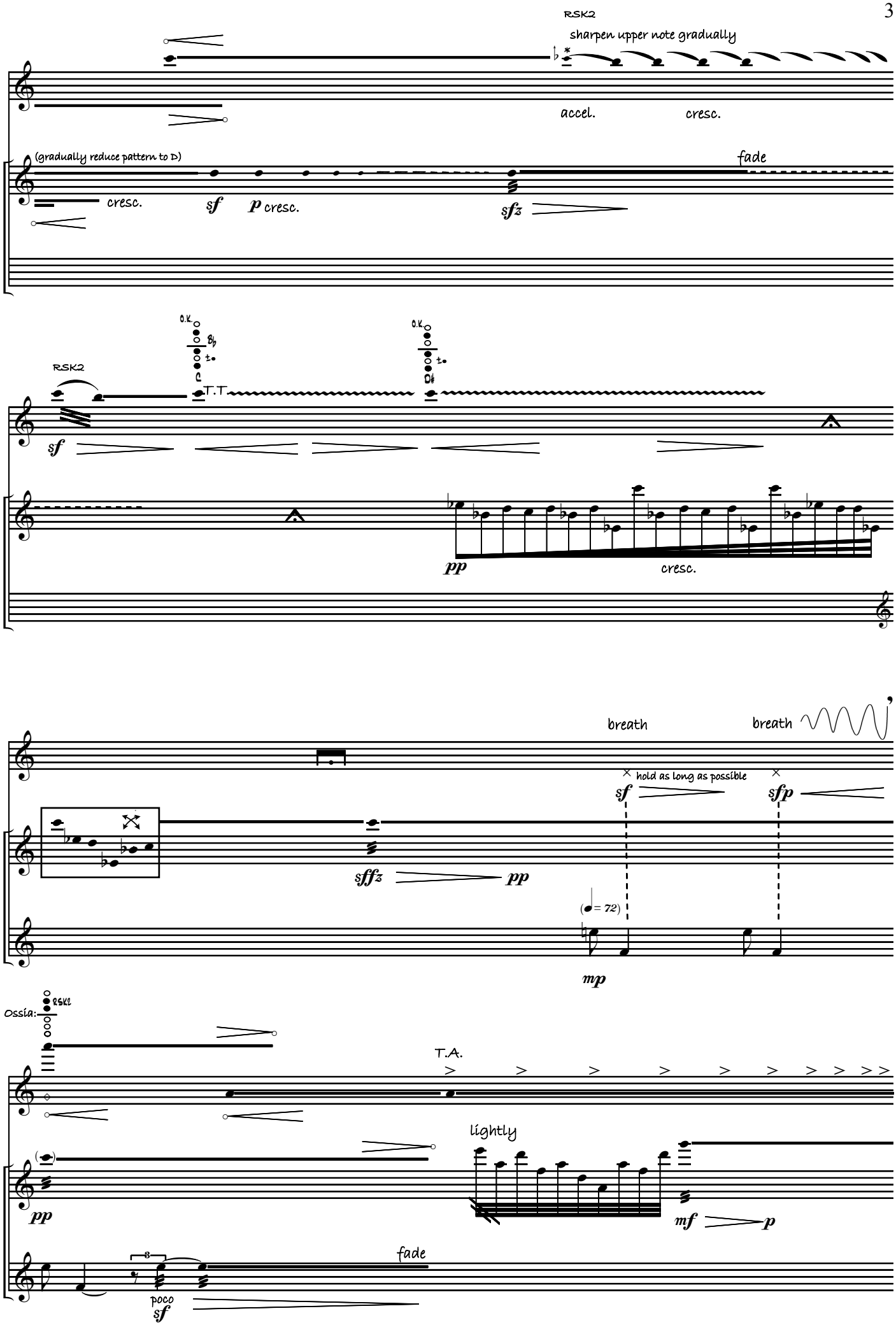
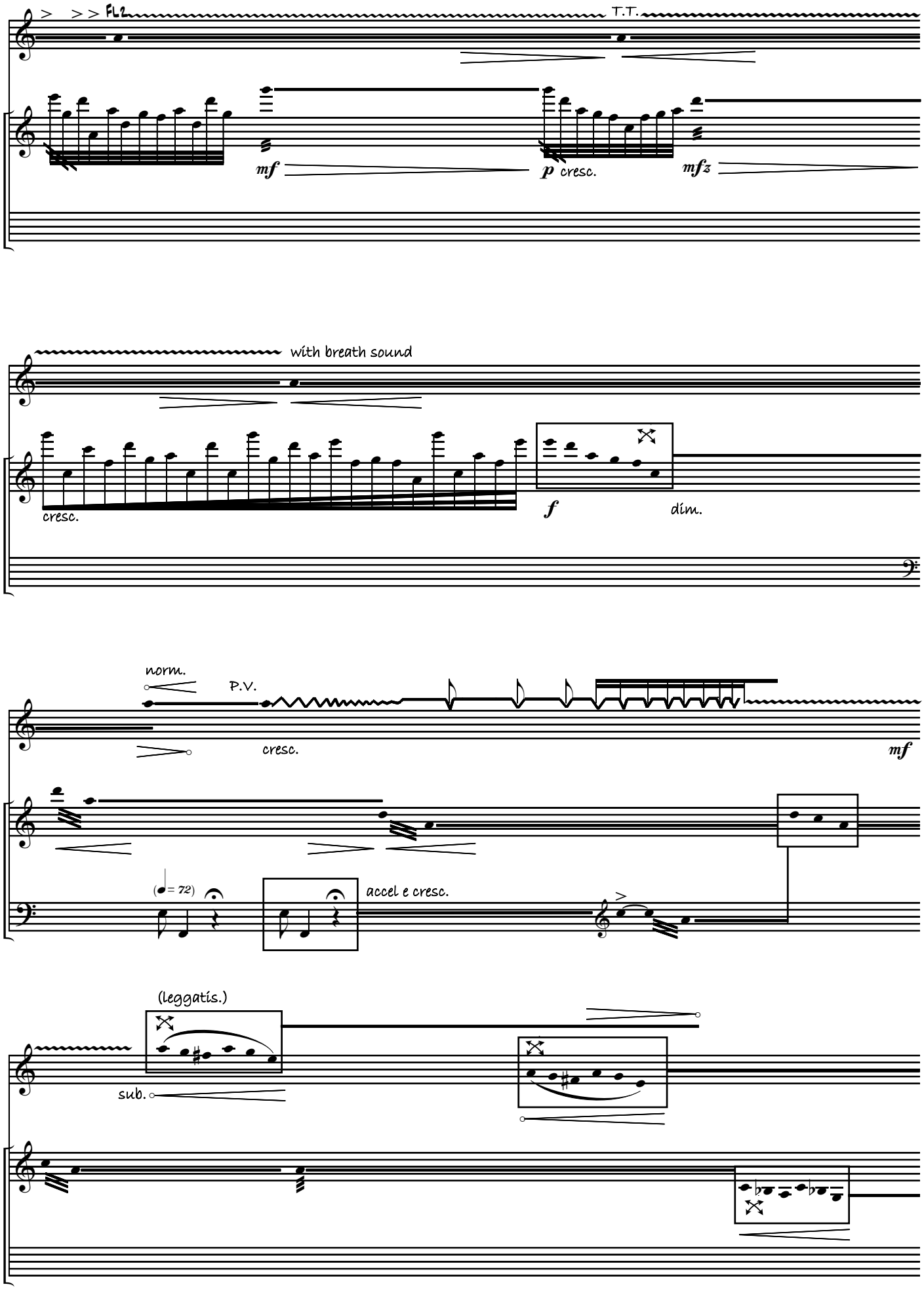
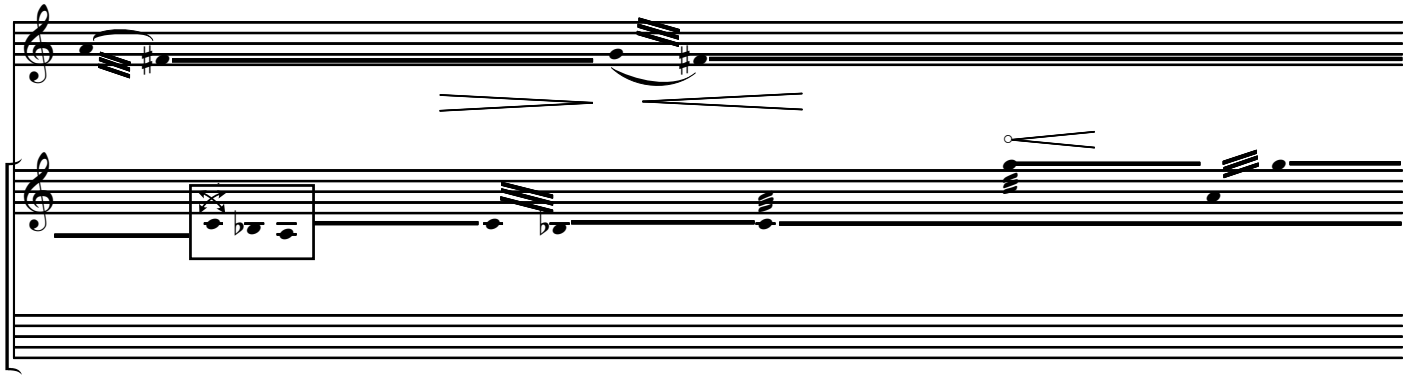
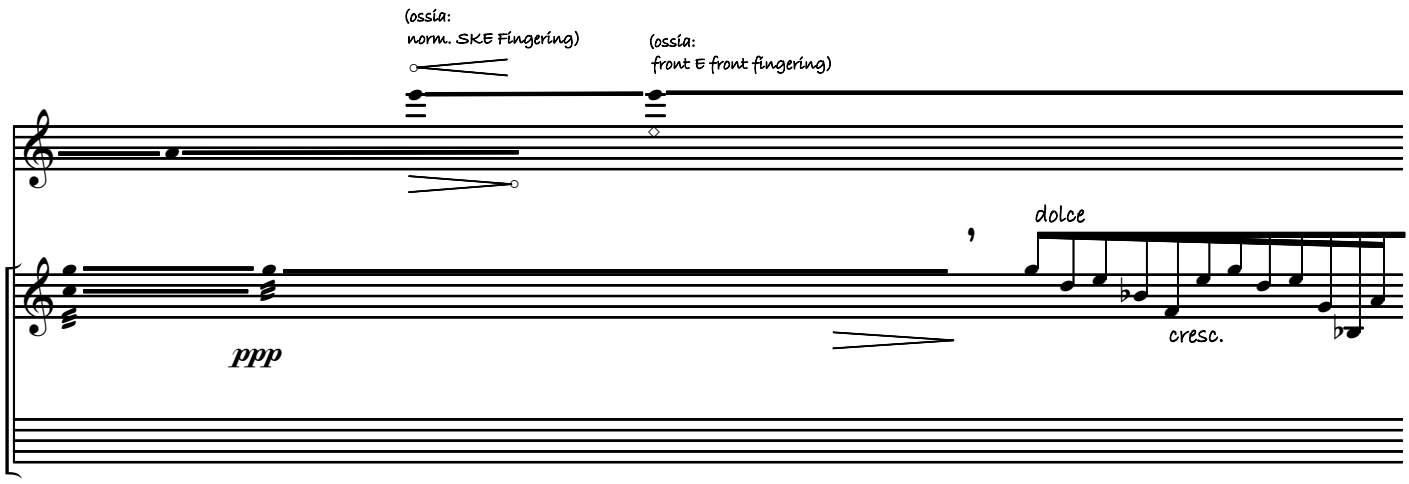
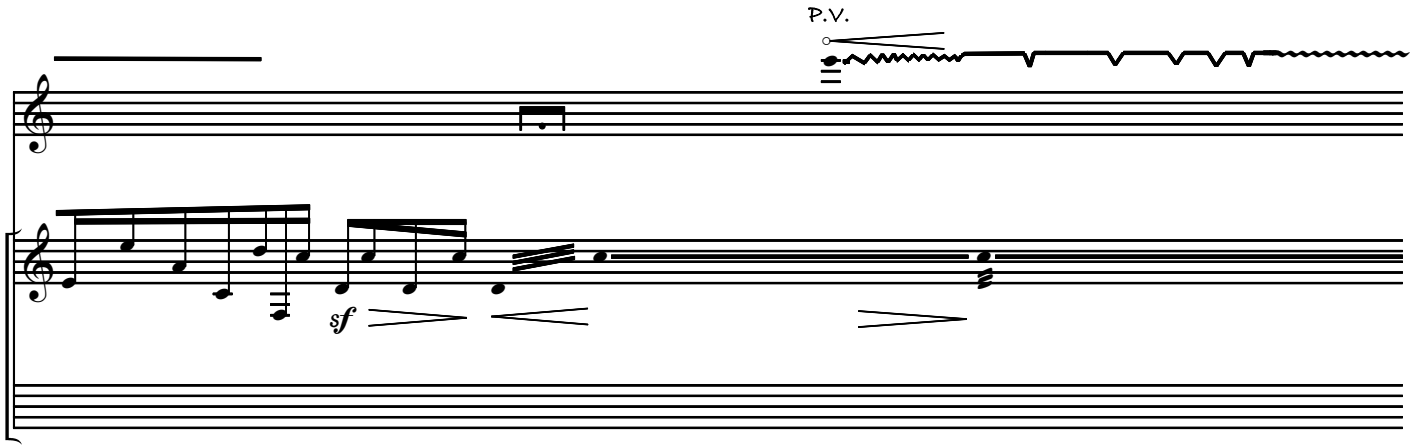
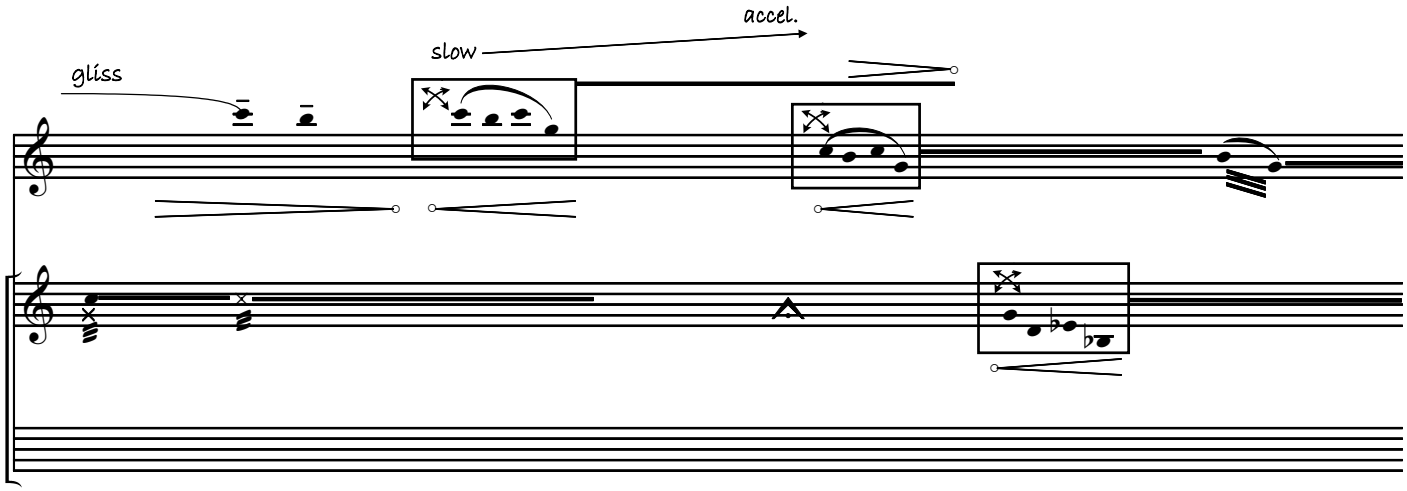

RSK2
sharpen upper note gradually
accel.
cresc.
(gradually reduce pattern to D)
fade
cresc.
sf
p cresc.
sfz
O.K.
RSK2
T.T.
sf
pp
cresc.
breath
breath
hold as long as possible
sf
sfp
sffz
pp
(♩= 72)
mp
Ossia:
RSK2
T.A.
lightly
pp
mf
p
fade
poco
sf

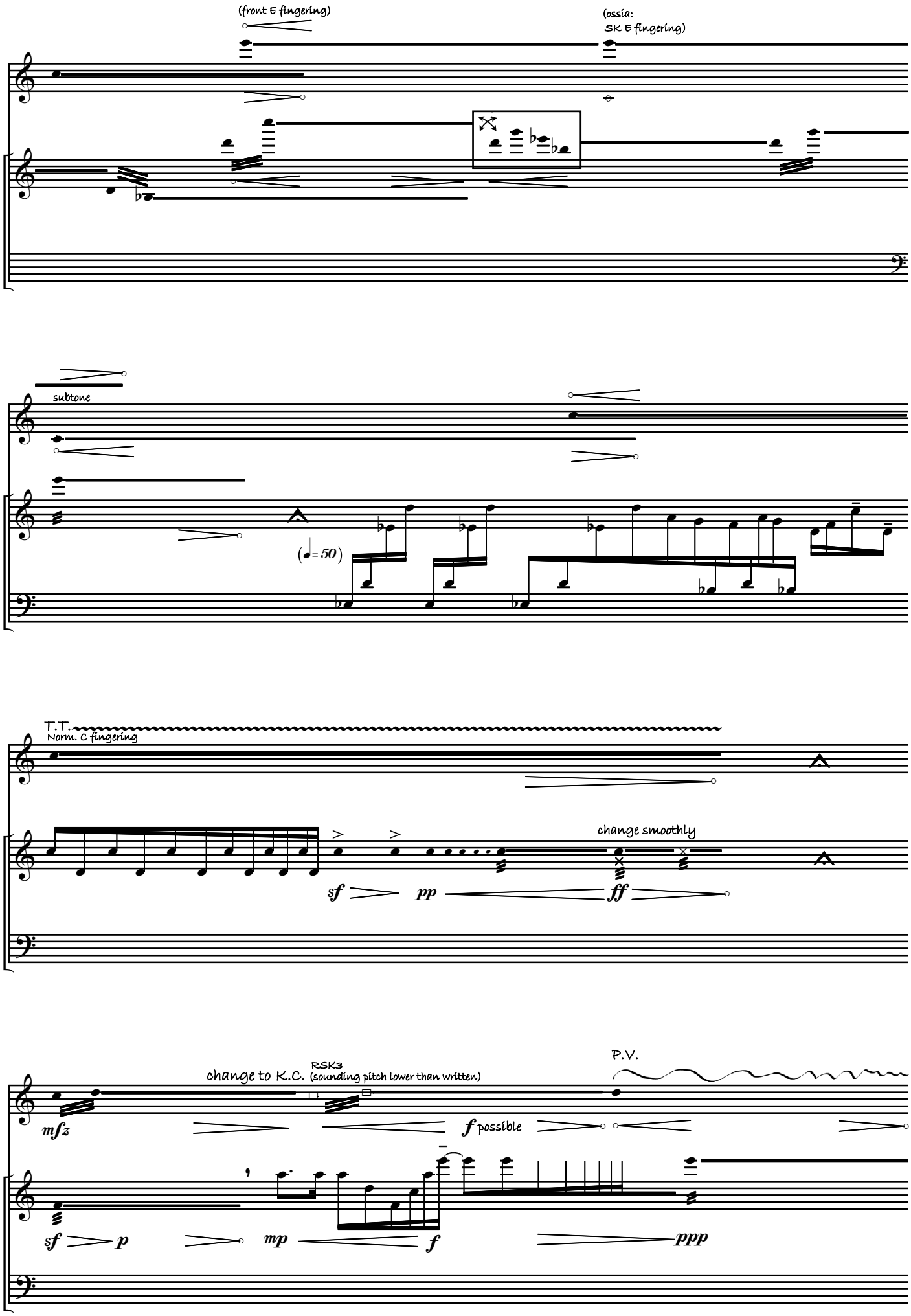

FL2
T.T.
mf
p cresc.
mfz
with breath sound
cresc.
f
dim.
norm.
P.V.
cresc.
mf
(♩= 72)
accel e cresc.
(leggatis.)
sub.

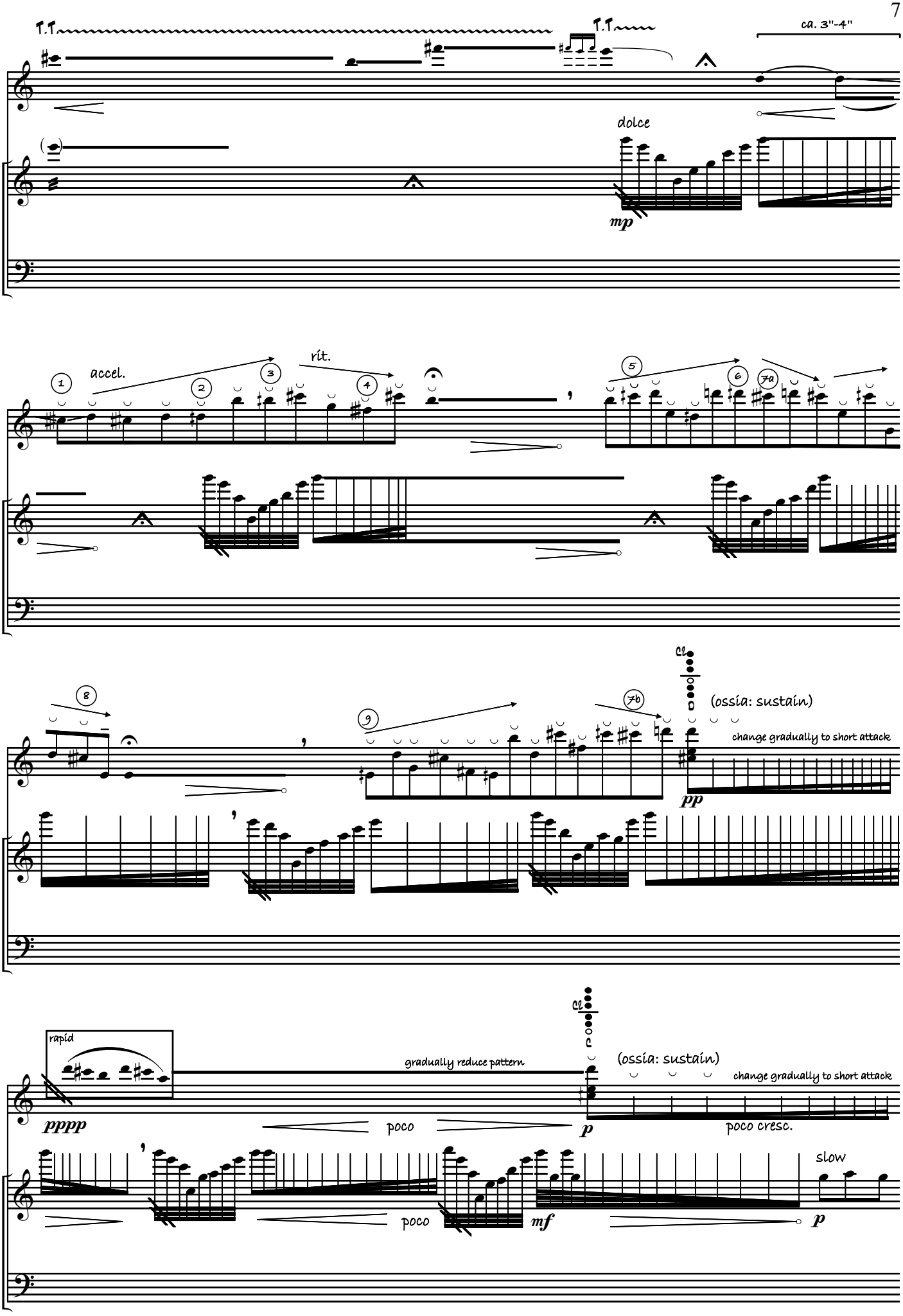


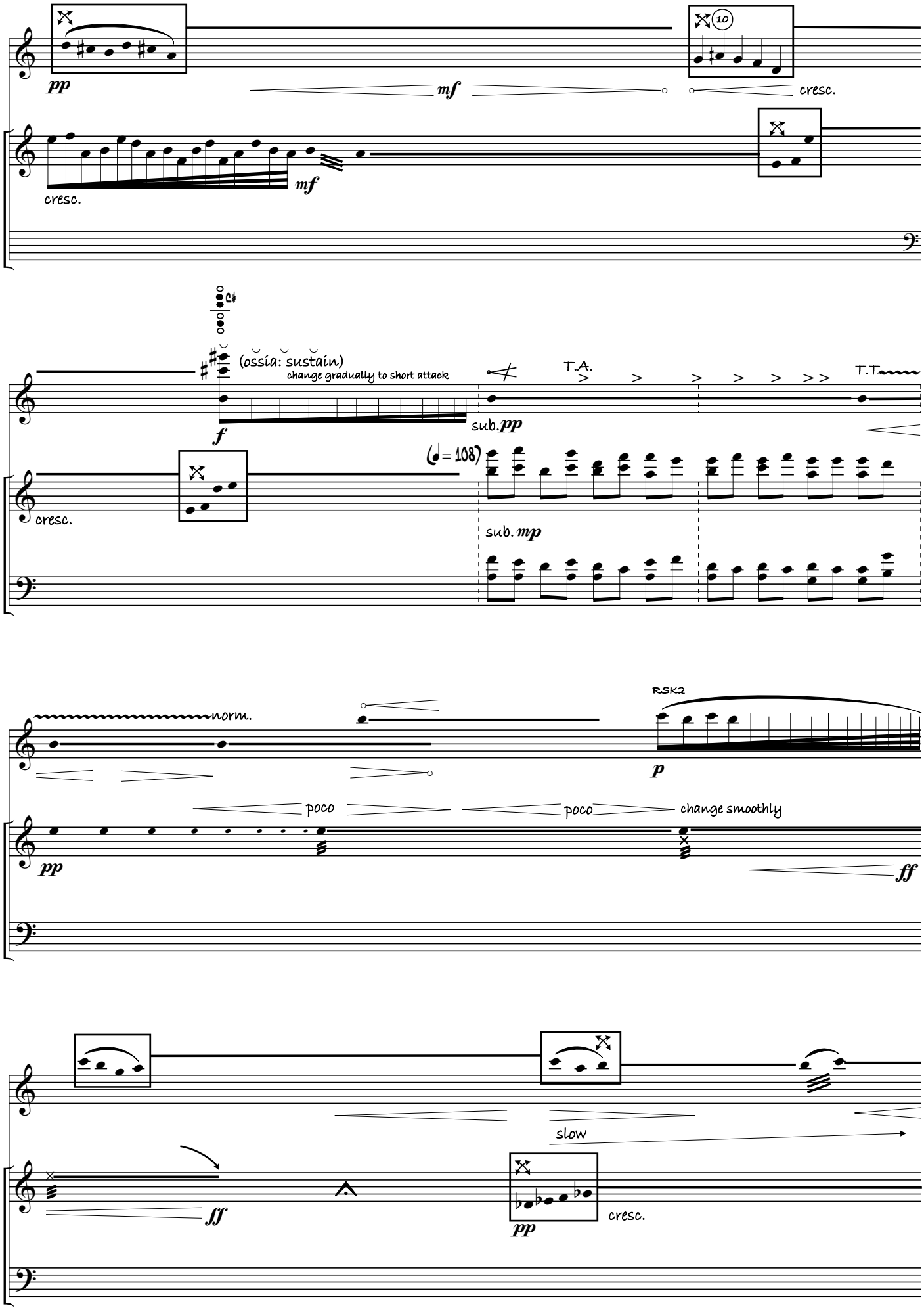

(ossia:
norm. SKE Fingering)
(ossia:
front E front fingering)
dolce
ppp
cresc.

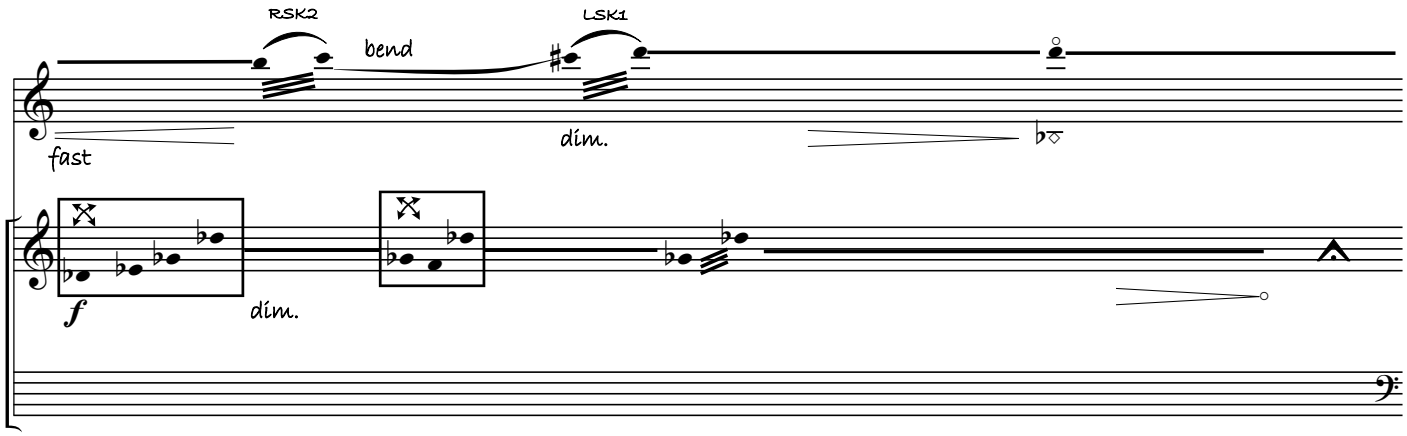

P.V.
sf

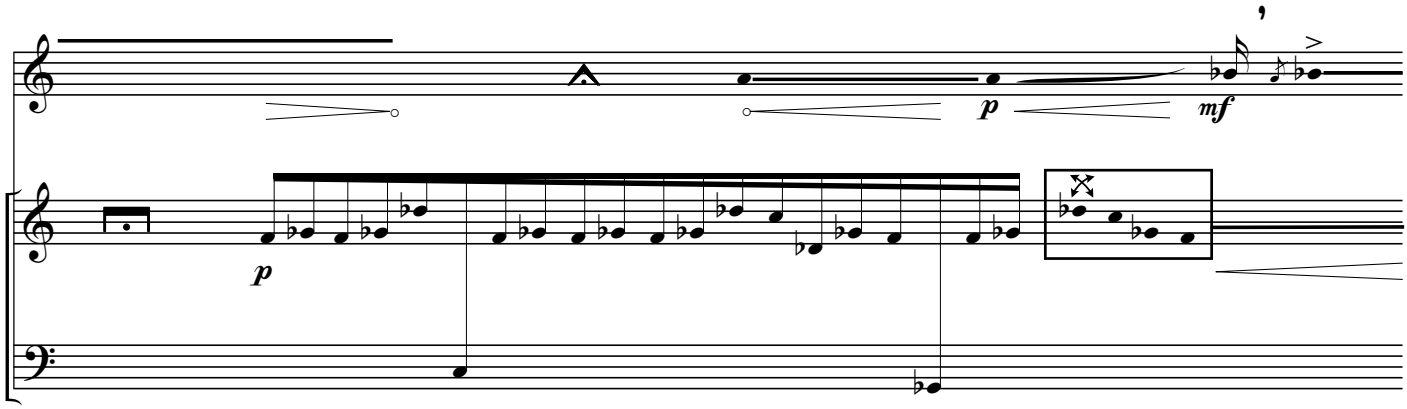

accel.
slow
gliss

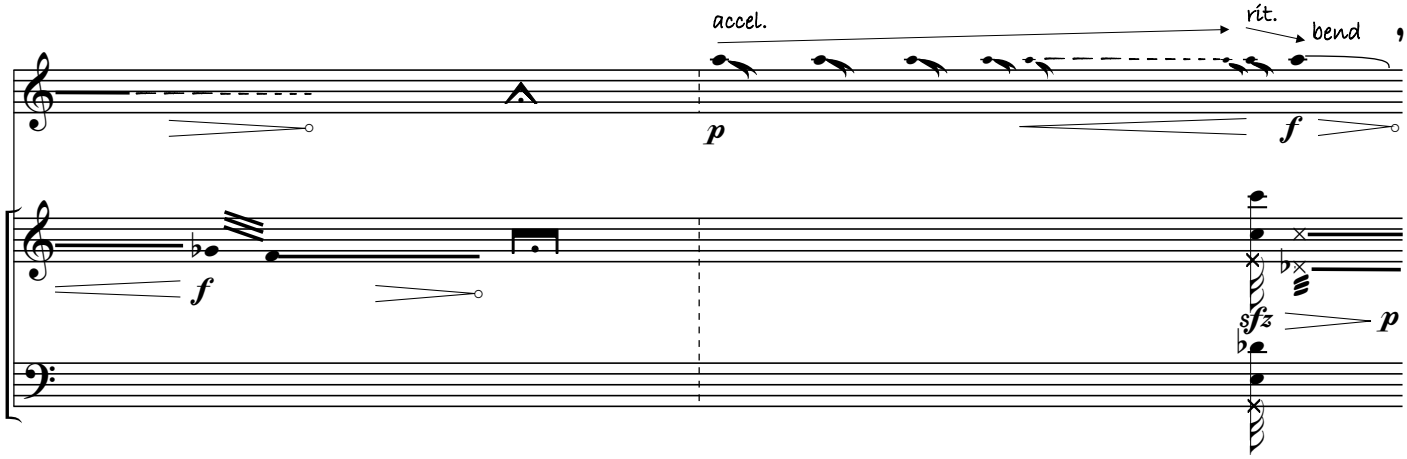

(front E fingering)
(ossia:
SK E fingering)
subtone
(♩= 50)
T.T.
Norm. C fingering
change smoothly
sf
pp
ff
RSK3
change to K.C. (sounding pitch lower than written)
P.V.
mfz
f possible
sf
p
mp
f
ppp

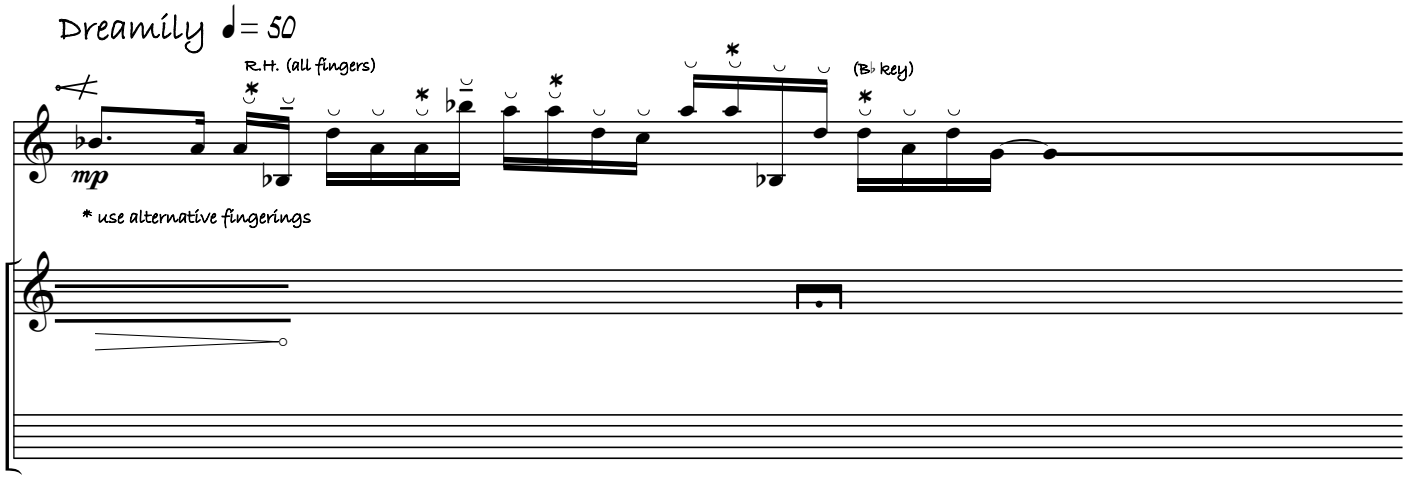

T.T
T.T
ca. 3"-4"
dolce
mp
accel.
rit.
1
2
3
4
5
6
7a
7b
8
9
(ossia: sustain)
change gradually to short attack
pp
rapid
pppp
gradually reduce pattern
poco
p
(ossia: sustain)
change gradually to short attack
poco cresc.
slow
poco
mf
p

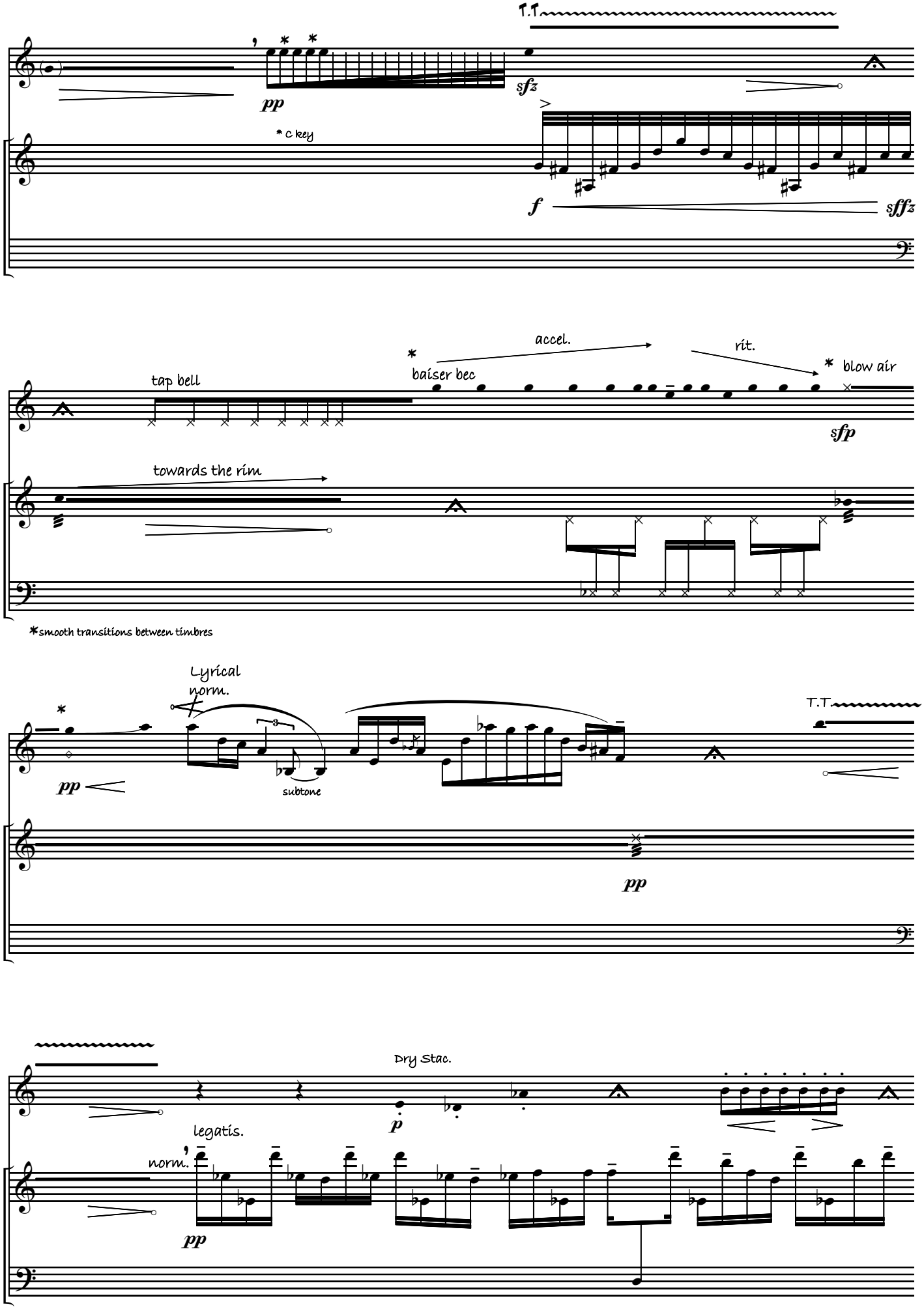

pp
mf
cresc.
10
cresc.
mf
C♯
(ossia: sustain)
change gradually to short attack
f
T.A.
T.T
sub.pp
(♩= 108)
cresc.
sub. mp
norm.
RSK2
p
poco
poco
change smoothly
pp
ff
ff
slow
pp
cresc.

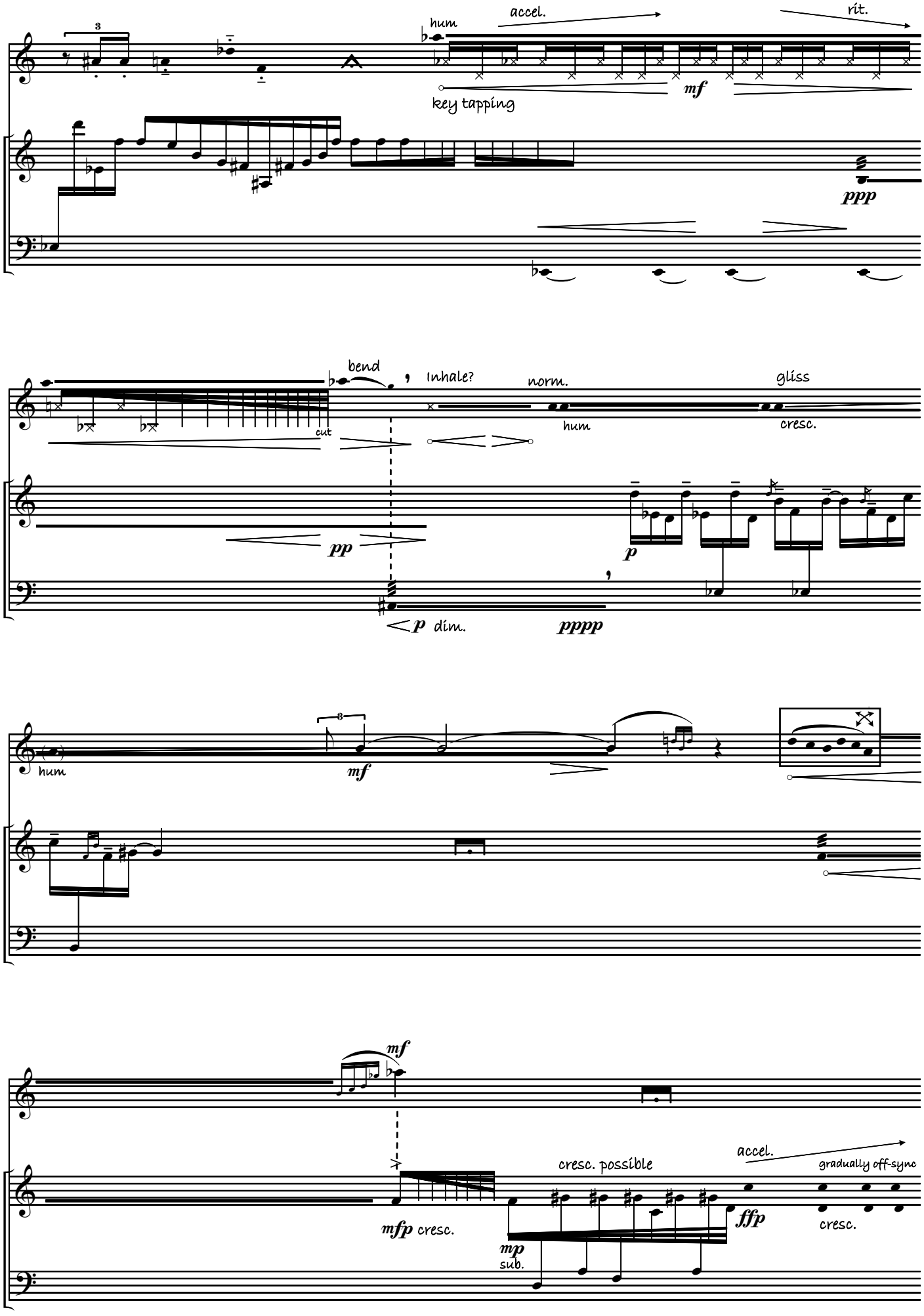

RSK2
bend
LSK1
fast
dim.
f
dim.

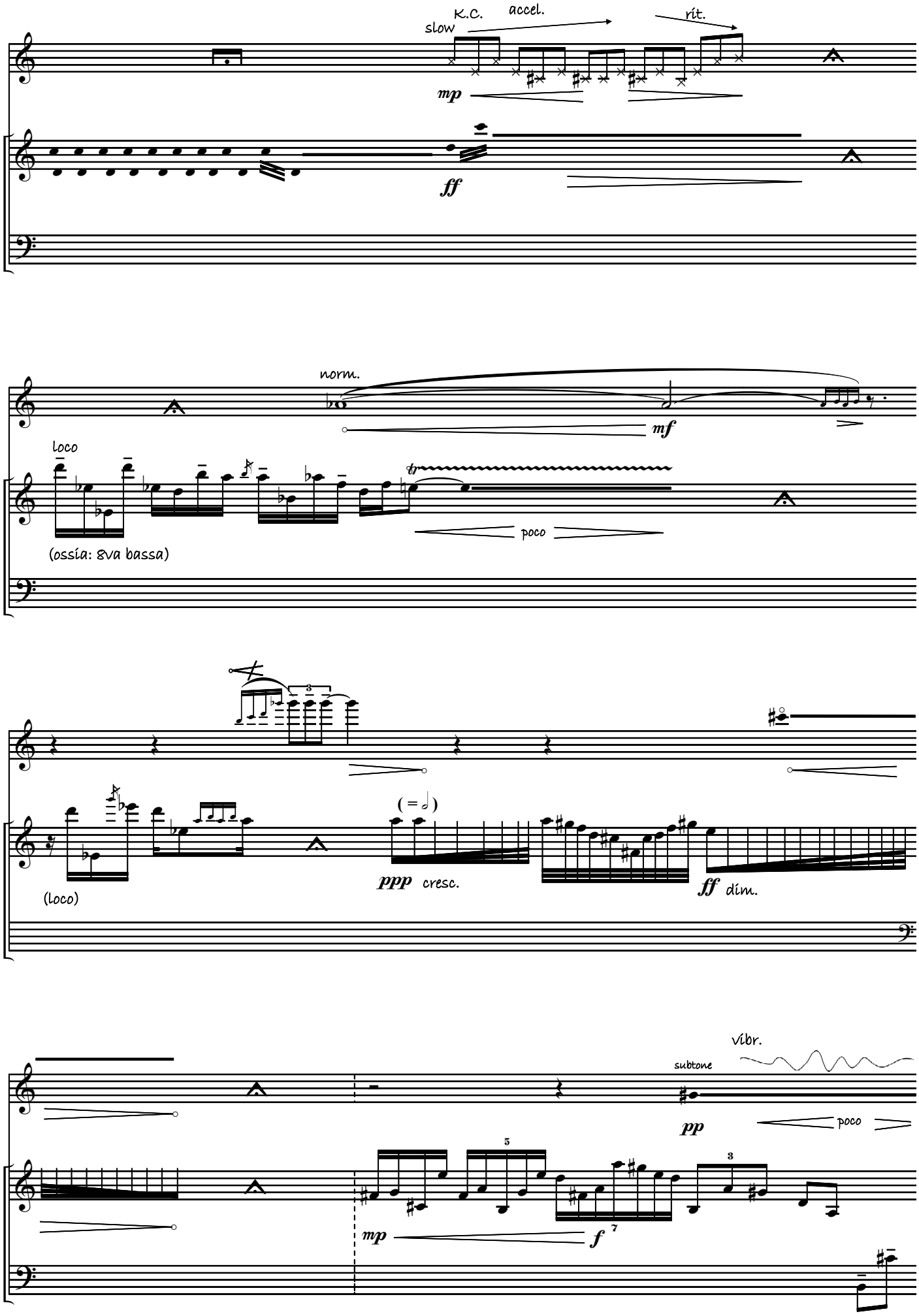

p
mf
p

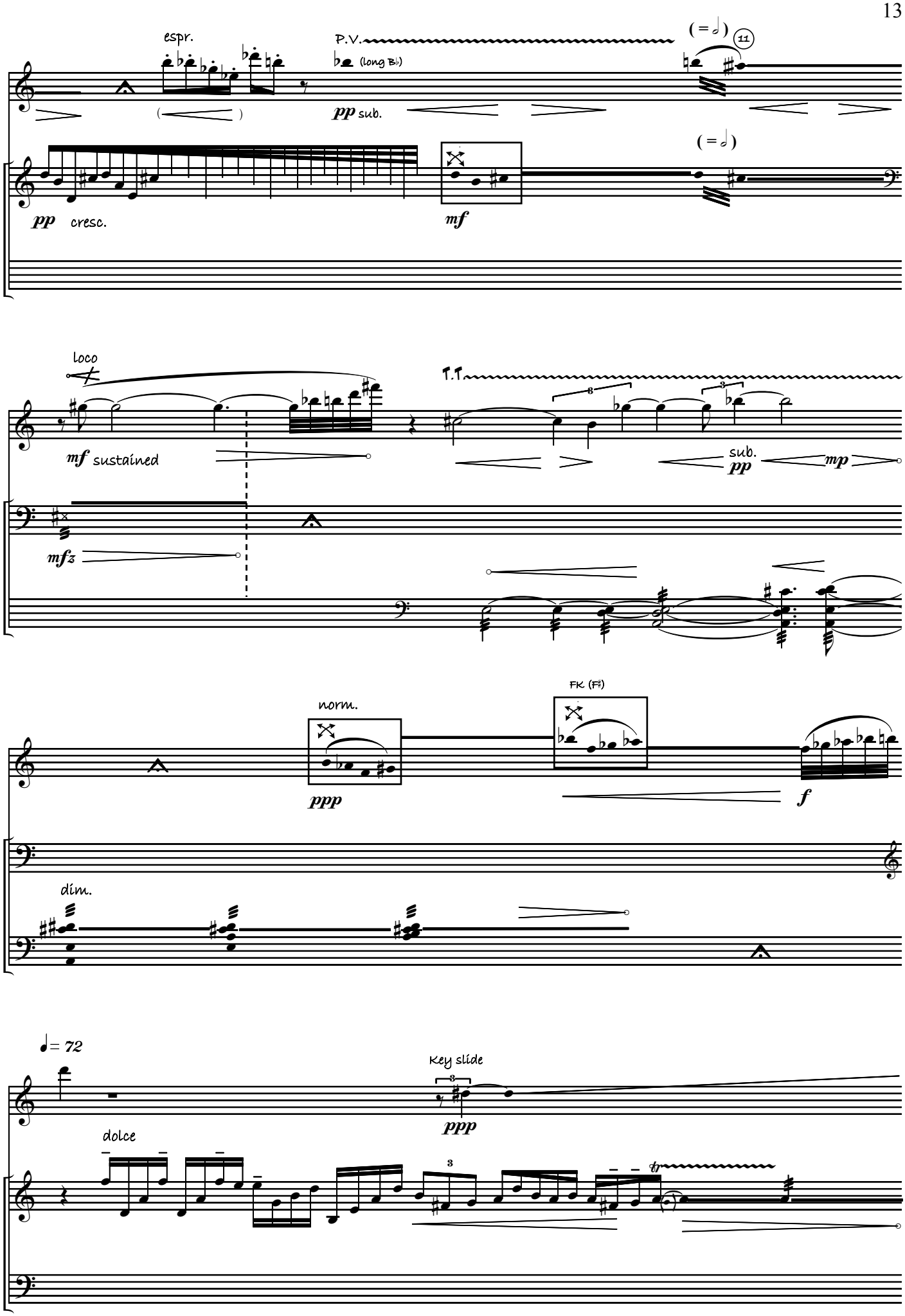

accel.
rit.
bend
p
f
f
sfz
p

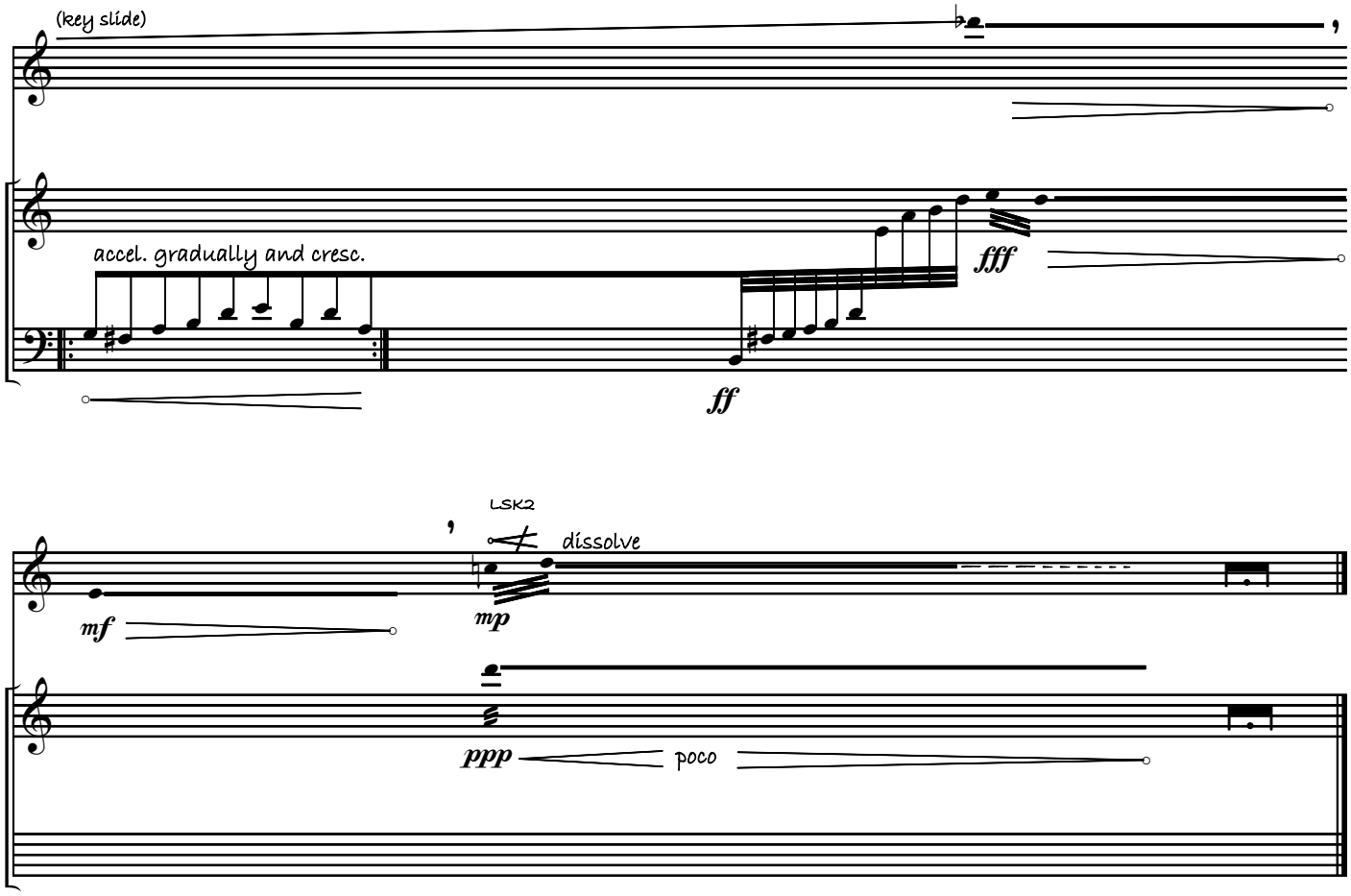

Dreamily ♩= 50
R.H. (all fingers)
(B♭ key)
mp
* use alternative fingerings


T.T
pp
sfz
* c key
f
sfffz
accel.
rit.
baiser bec
* blow air
tap bell
sfp
towards the rim
*smooth transitions between timbres
Lyrical
norm.
subtone
T.T.
pp
pp
Dry Stac.
p
legatis.
norm.
pp


hum
accel.
rit.
key tapping
mf
ppp
bend
Inhale?
norm.
gliss
cut
hum
cresc.
pp
p
p dim.
pppp
hum
mf
mf
mfp cresc.
cresc. possible
accel.
gradually off-sync
mp sub.
fffp
cresc.


K.C.
slow
accel.
rit.
mp
ff
norm.
mf
loco
(ossia: 8va bassa)
poco
(loco)
(= 𝅗𝅥)
ppp cresc.
ff dim.
vibr.
subtone
pp
poco
mp
f


espr.
P.V.
(long B♭)
pp sub.
(= 𝅗𝅥)
11
(= 𝅗𝅥)
pp cresc.
mf
loco
T.T.
mf sustained
sub.
pp
mp
mfz
norm.
FK (F♯)
ppp
f
dim.
♩= 72
Key slide
ppp
dolce
3
tr



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