aspirapolvere, sega, spettro, tenere, possedere

for alto saxophone, accordion, and electric guitar

Ian Power

2013

Notes

This piece is notated spatially in SECONDS; one second of time is equal to roughly 1 and one-half centimeters on the page. The tempo may be altered, but should remain consistent throughout the piece, preserving the durational ratios.

Unless otherwise notated, DYNAMICS and TONE QUALITY should remain COMPLETELY STEADY AND CONSTANT. Crescendo, diminuendo vibrato, etc. ONLY where indicated. Dynamics should have a switch-on, switch-off, robotic quality.

The Alto Saxophone part is transposed.

For Accordion: This version of the piece is for button-style accordion. For a piano accordion version, please contact the composer. For the first part of the piece, until the first bellows articulations are given, the bellows should be extended or closed in one direction, note by note, until the point at which timbral integrity will become threatened; here you may switch bellows direction until reaching that point at the other end. Repeat until the first indication on page three.

For Electric Guitar:

The following equipment is necessary:

- guitar with whammy bar
- volume pedal (piece can in theory be played only with volume knob, but it will be difficult)
- distortion (very noisy kind preferred, e.g. bitcrusher with high 'crush' ['bad patch cable' sound])
- sustain (either a compressor/sustainer or overdrive, whichever is preferred)
- amplifier with gain, treble, mid, and bass adjustments (or equivalent)

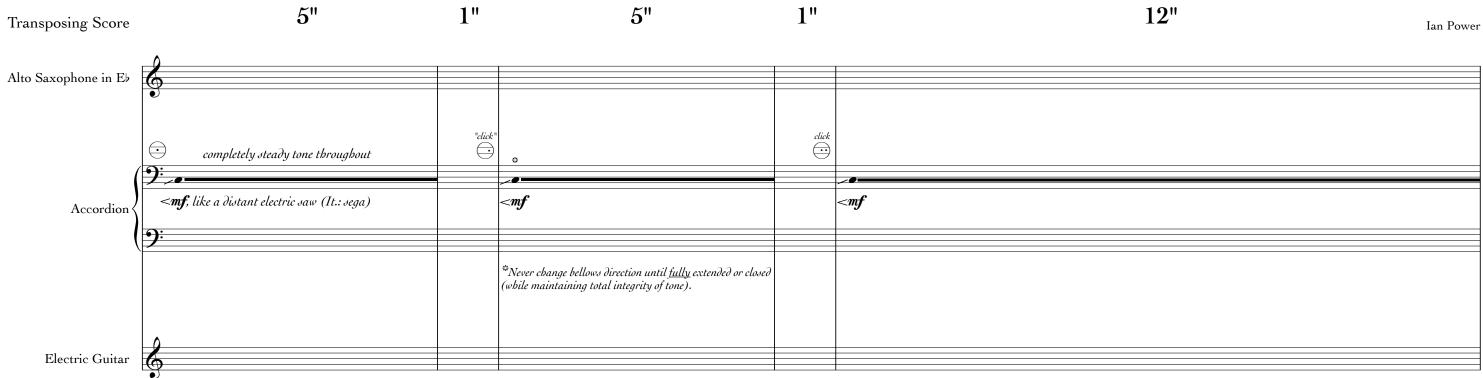
In some ways, the electric guitar part of this piece is the most intense; there is a lot of negotiating the 'borders' of audibility, feedback, tone, etc. The player should view the part as an invitation to find one's own sound within the piece; communication with the composer is encouraged.

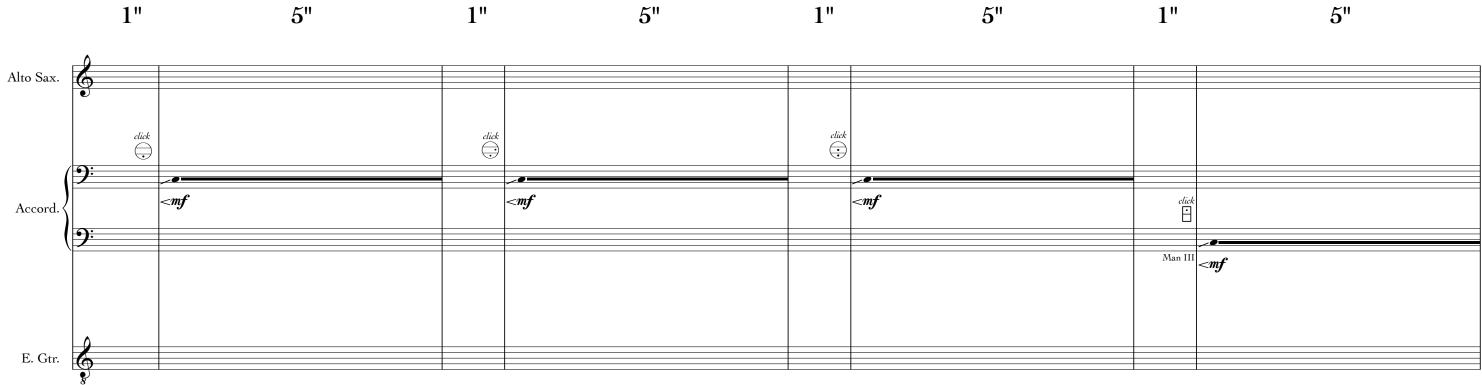
The guitar will be detuned during the piece, but should have the following scordatura at the start:



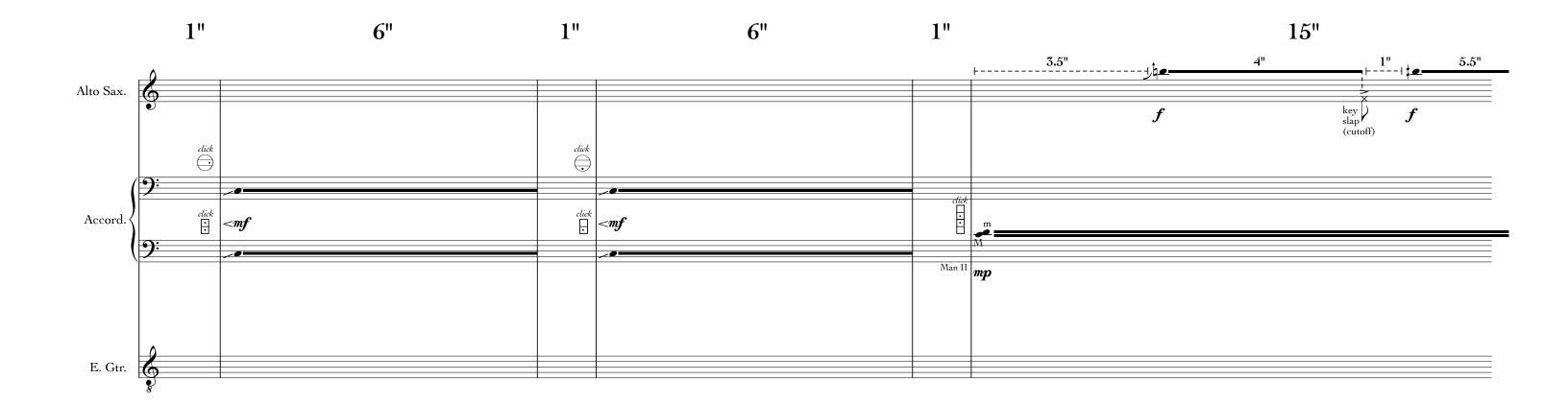
aspirapolvere, sega, spettro, tenere, possedere was written between February and April 2013 for L'Arsenale. Special thanks to Chaya Czernowin and Aida Eser Kuzucan.

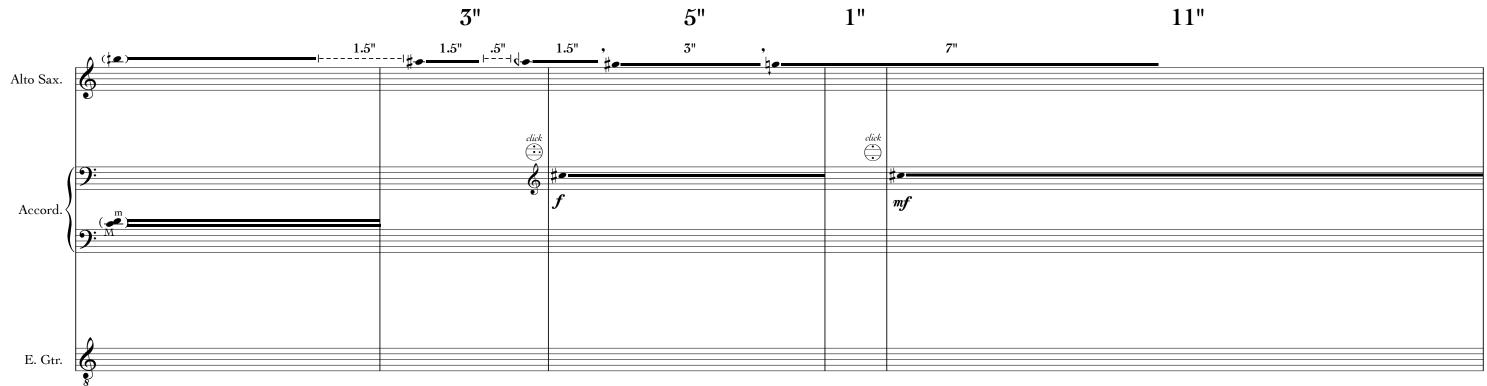
Ian Power Cambridge, Mass. 11 April 2013. vill be difficult) patch cable' sound]) aspirapolvere, sega, spettro, tenere, possedere.



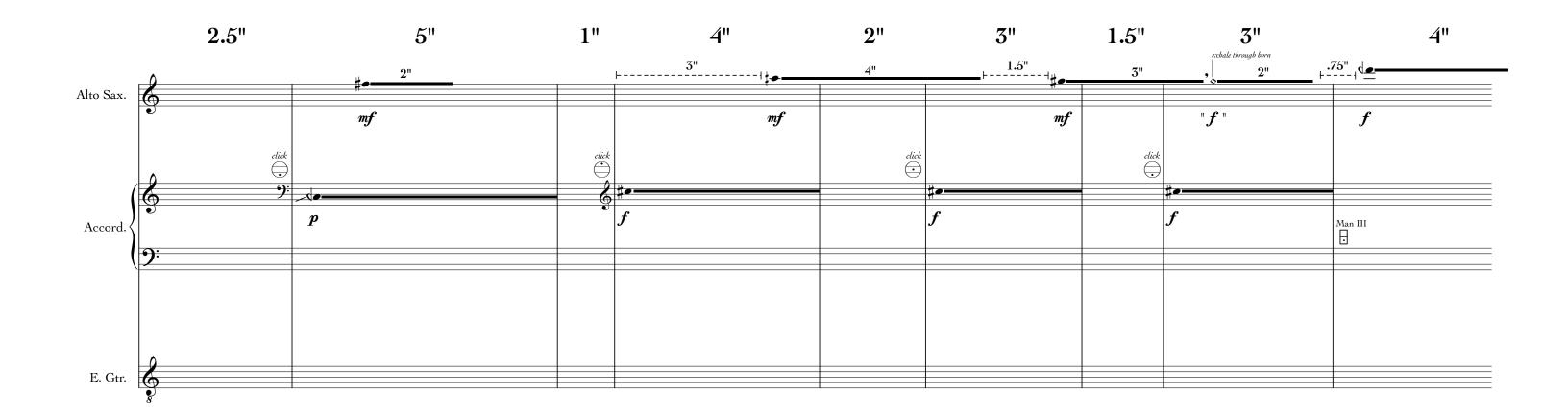


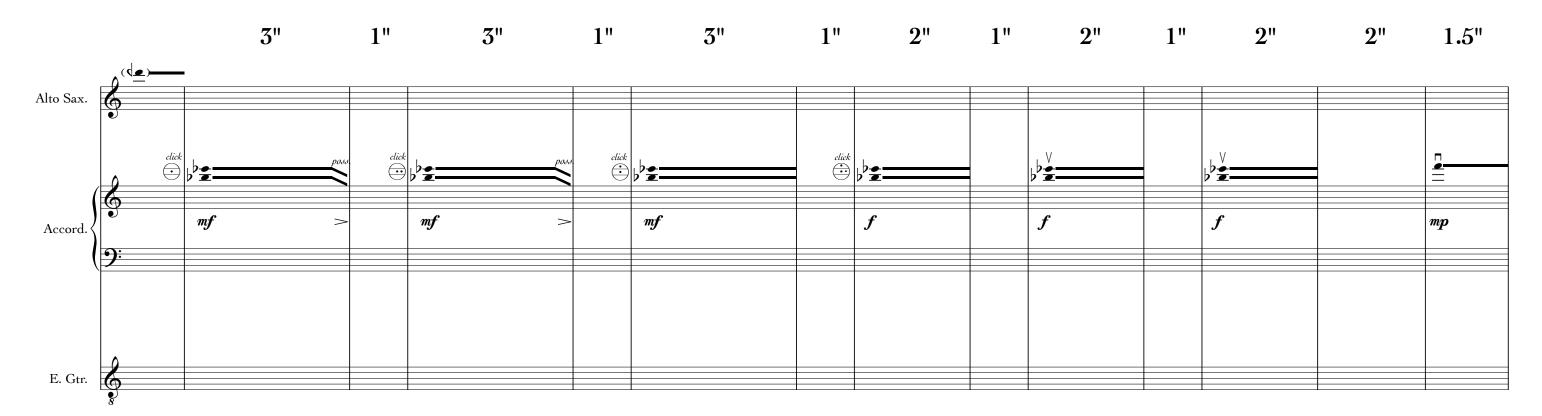




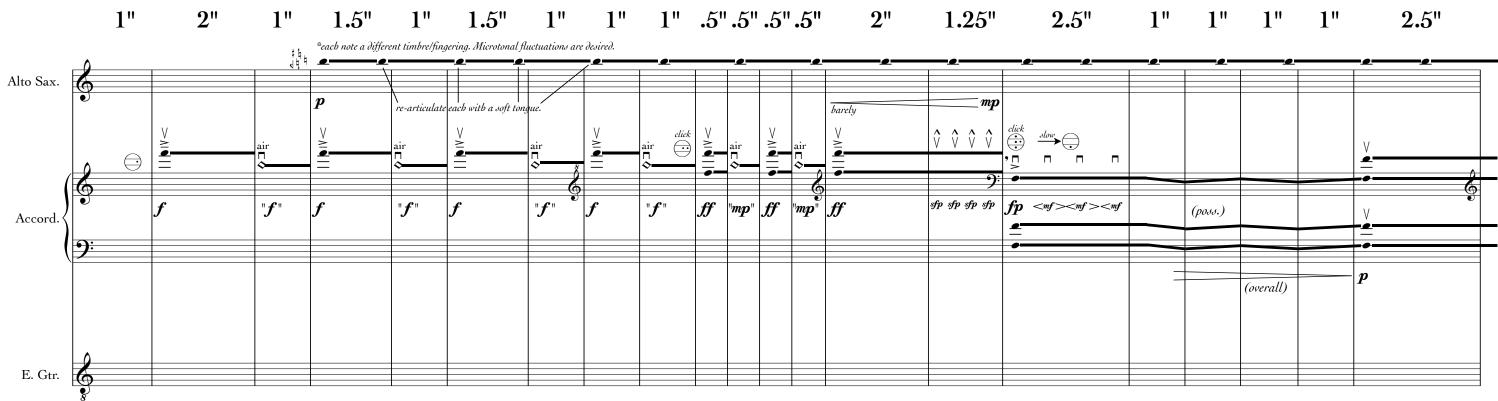


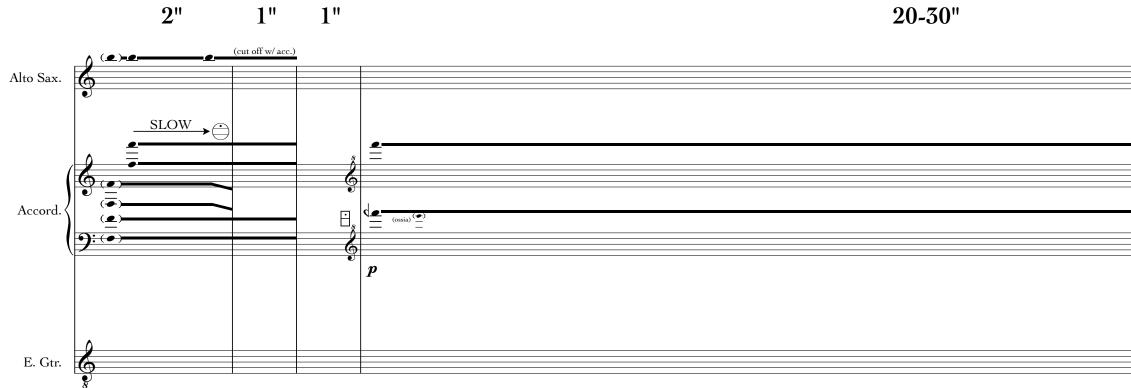






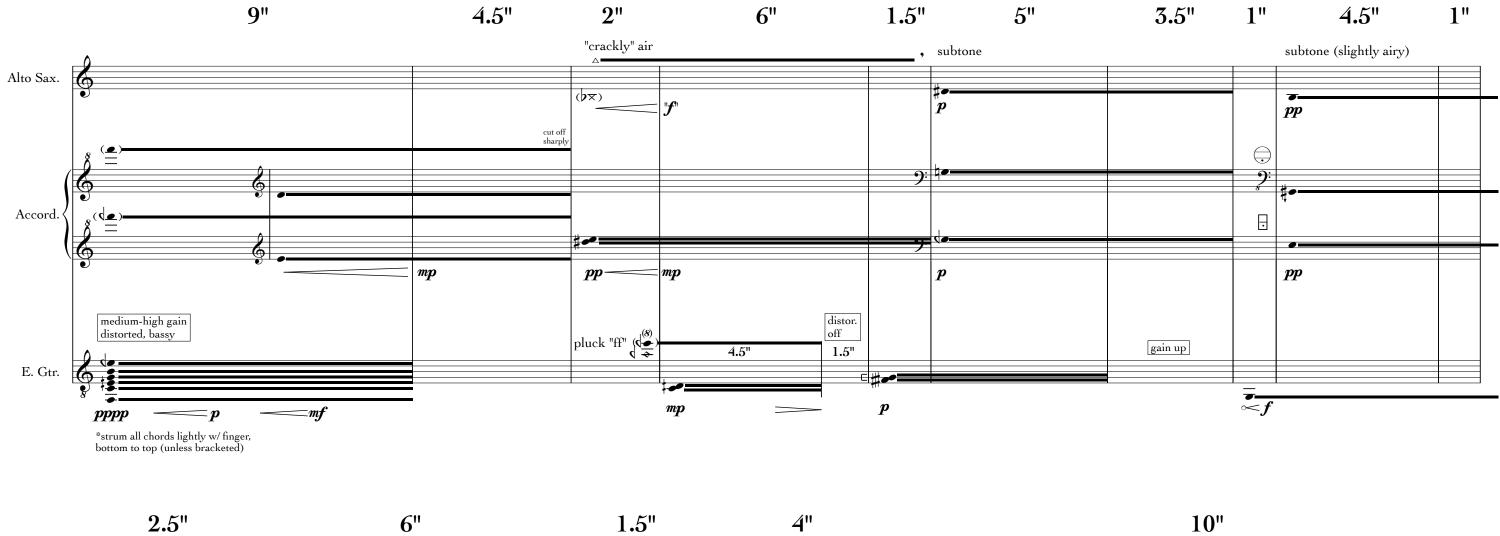


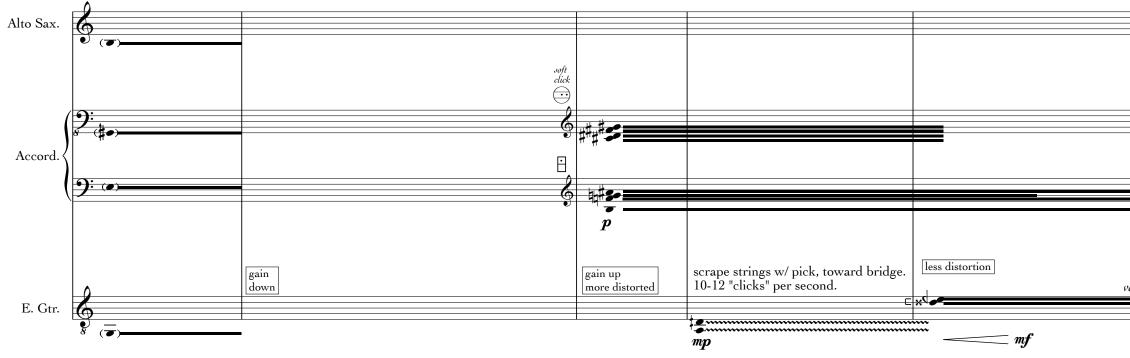




cue p. 5 with a very slight bellows accent
cue p. 5 with
a very slight
bellows accent









10"

	-
	•
veru dawlu jeta feedbach	
very slowly into feedback	
very slowly into fee∂back	
very slowly into feedback	•
very slowly into feedback	
very slowly into fee∂back	-



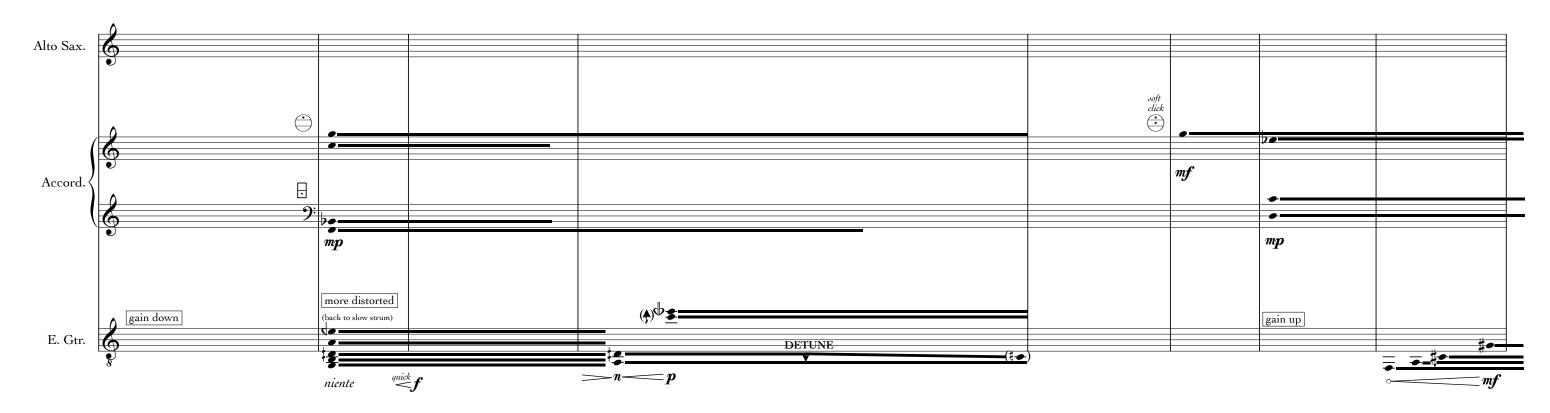


3.5"

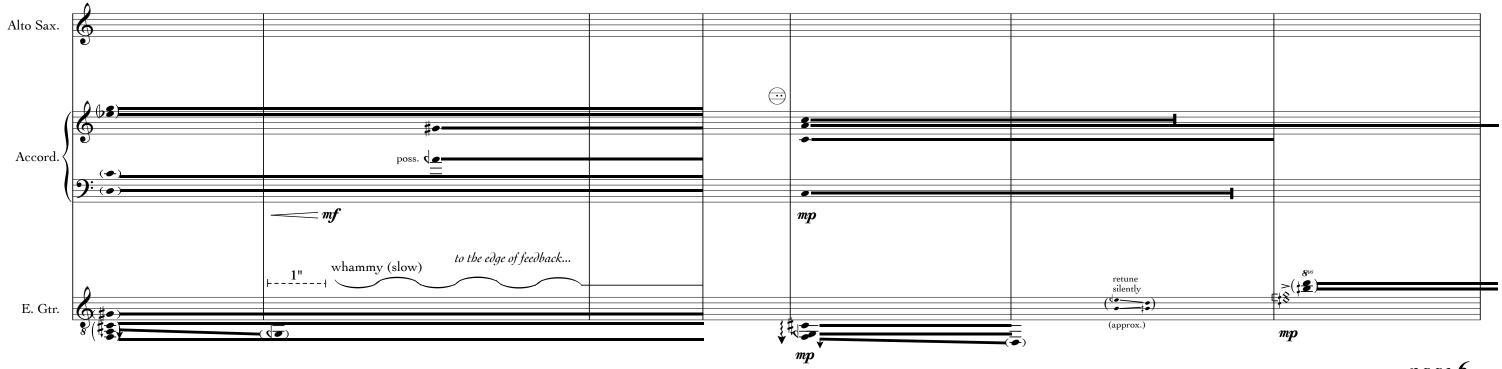
1.5" 3"

8.5"

2.5"











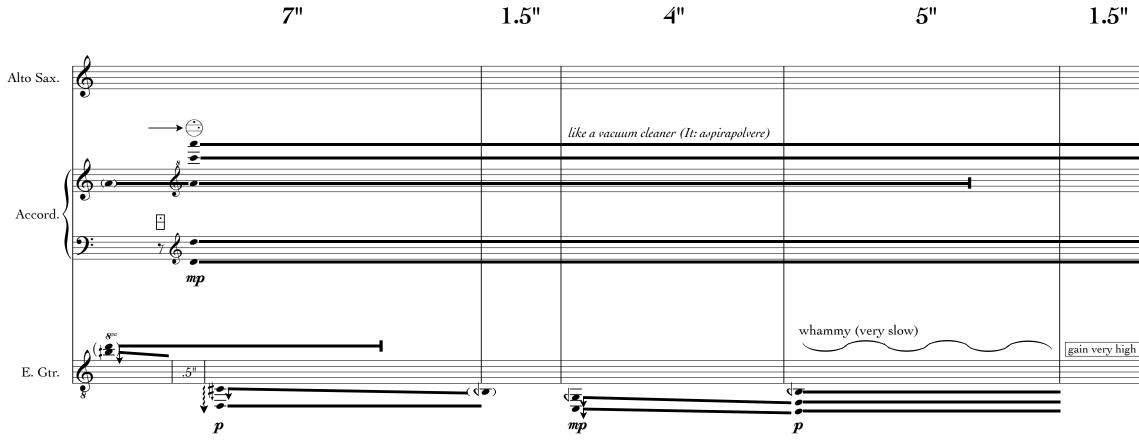
5"

3.5"

7"

1.5"

4"



1.5"

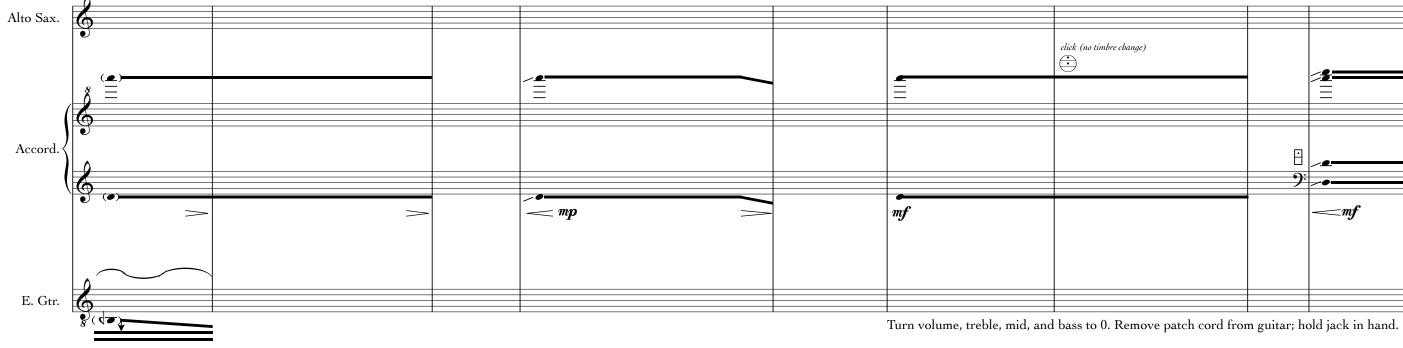
4"

4.5"

2"

3"

5"

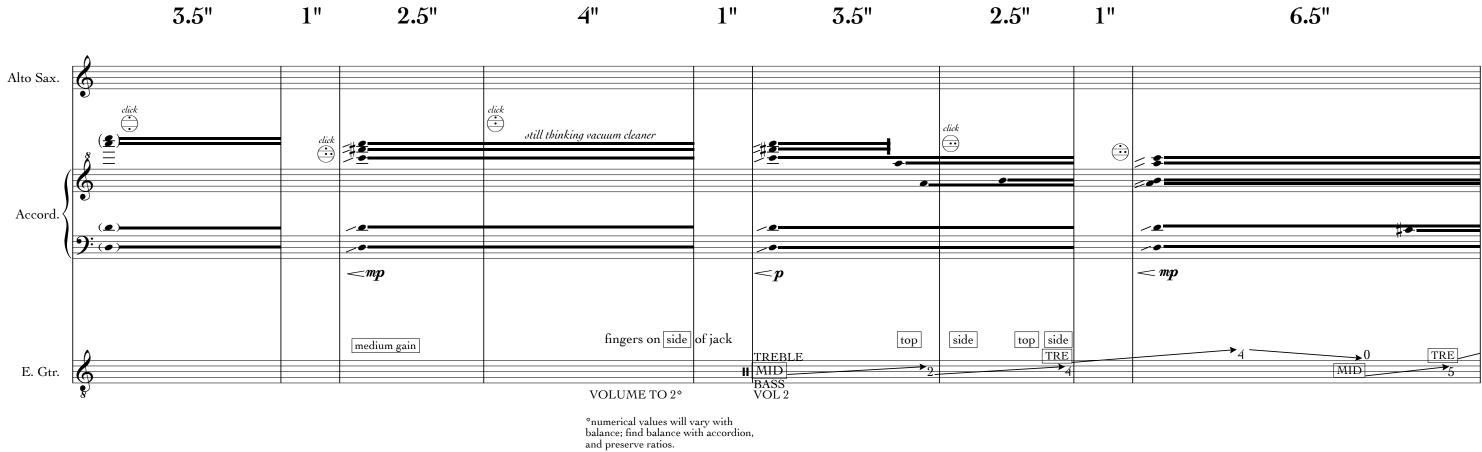


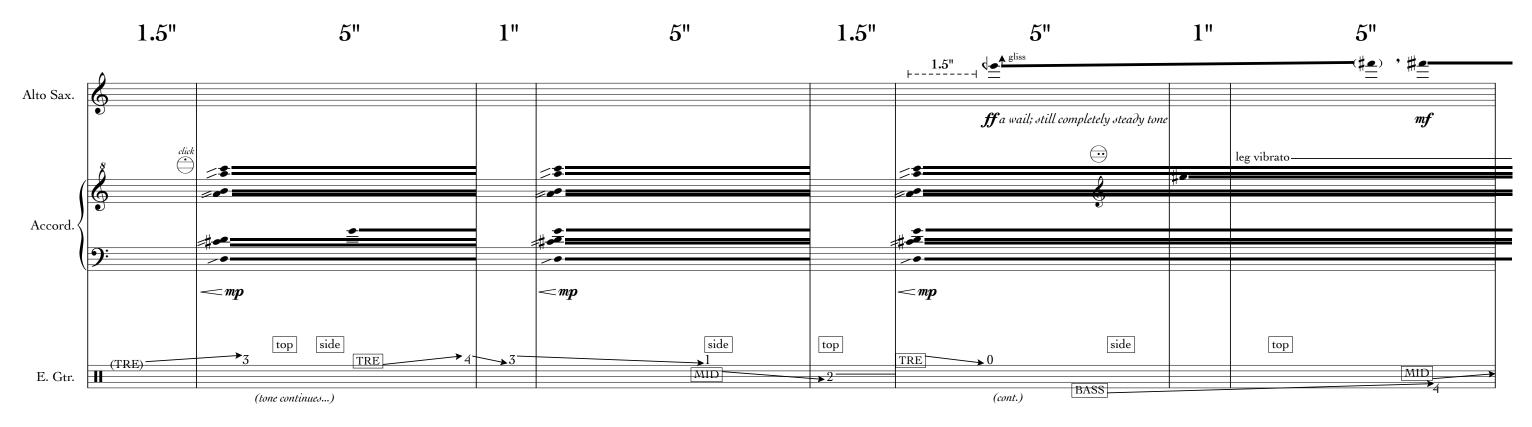
whammy (very slow) ~~*pp*

3.5" 1" 3"

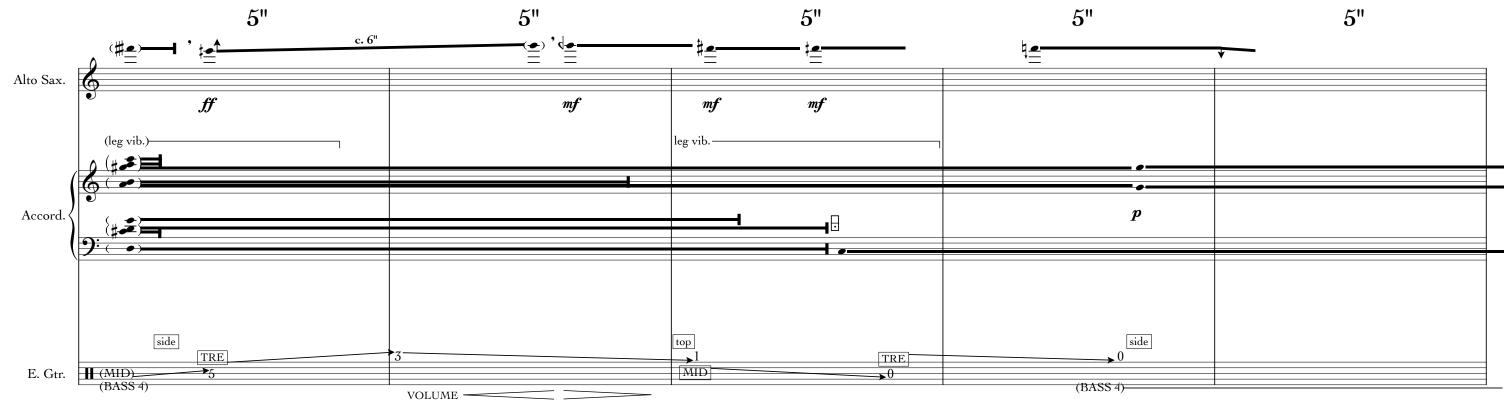
% Ŀ 9: ____mf

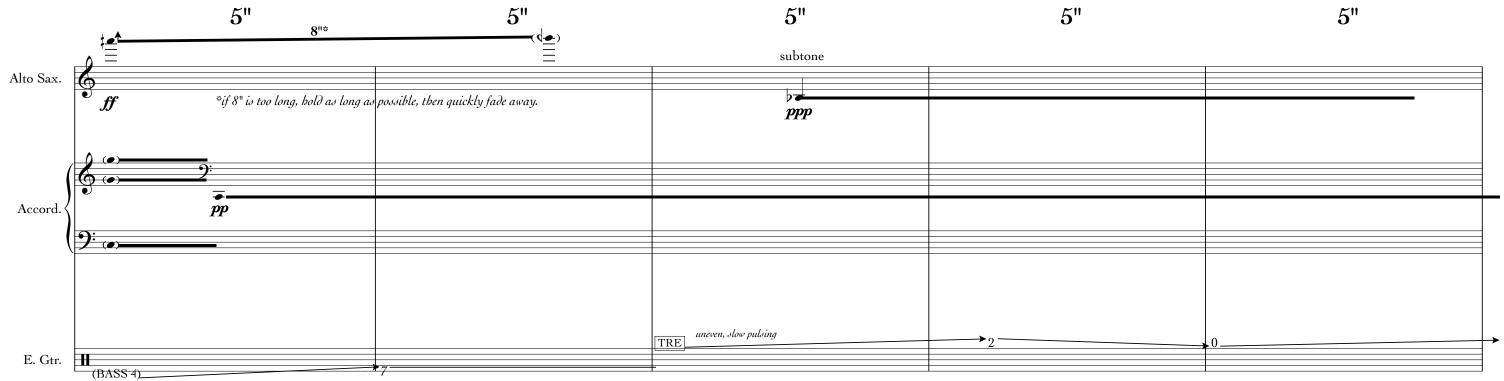
page 7



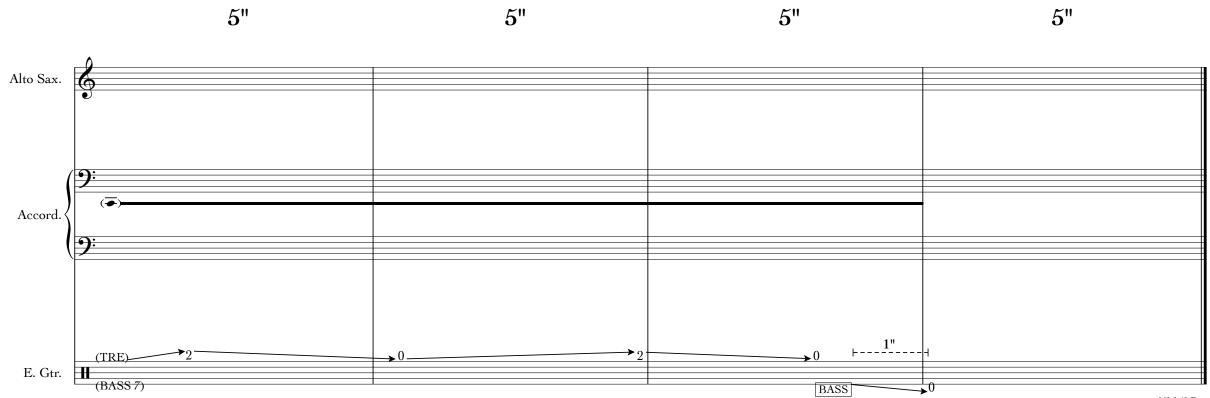


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4/11/13 Cambridge