

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, spettrio, 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.

aspirapolvere, sega, spettro, tenere, possedere.

Transposing Score

5"

1"

5"

1"

12"

Ian Power

Alto Saxophone in E \flat

completely steady tone throughout

"click"

click

Accordion

<mf, like a distant electric saw (It.: sega)

<mf

<mf

*Never change bellows direction until fully extended or closed (while maintaining total integrity of tone).

Electric Guitar

1"

5"

1"

5"

1"

5"

1"

5"

Alto Sax.

click

click

click

Accord.

<mf

<mf

<mf

click

Man III

<mf

E. Gtr.

1" 6" 1" 6" 1" 3.5" 4" 1" 5.5"

Alto Sax. *f* key slap (cutoff) *f*

Accord. *mf* *mf* *mp*

E. Gtr. 8

3" 5" 1" 7" 11"

Alto Sax. 1.5" 1.5" .5" 1.5" 3" 7"

Accord. *f* *mf*

E. Gtr. 8

2.5" 5" 1" 4" 2" 3" 1.5" 3" 3" 4"

Alto Sax. *mf* *mf* *mf* " *f* " *f*

Accord. *p* *f* *f* *f* Man III

E. Gtr.

3" 1" 3" 1" 3" 1" 2" 1" 2" 1" 2" 2" 1.5"

Alto Sax. *mf* *mf* *mf* *f* *f* *f* *mp*

Accord. *mf* *mf* *mf* *f* *f* *f* *mp*

E. Gtr.

1" 2" 1" 1.5" 1" 1.5" 1" 1" 1" .5" .5" .5" .5" 2" 1.25" 2.5" 1" 1" 1" 1" 2.5"

*each note a different timbre/fingering. Microtonal fluctuations are desired.

Alto Sax.

re-articulate each with a soft tongue.

air

click

barely

mp

click

slow

fp

<mf><mf><mf>

(pass.)

(overall)

p

Accord.

f

"f"

f

"f"

f

"f"

f

"f"

ff

"mp"

ff

"mp"

ff

sfp sfp sfp sfp

E. Gtr.

2" 1" 1"

20-30"

Alto Sax.

(cut off w/ acc.)

SLOW

cue p. 5 with a very slight bellows accent

Accord.

(ossia)

p

E. Gtr.

9" 4.5" 2" 6" 1.5" 5" 3.5" 1" 4.5" 1"

Alto Sax. "crackly" air, subtone subtone (slightly airy)

Accord. cut off sharply

E. Gtr. medium-high gain distorted, bassy pluck "ff" (8) 4.5" 1.5" distort. off gain up

pppp *p* *mf* *mp* *pp* *mp* *p* *pp* *f*

*strum all chords lightly w/ finger; bottom to top (unless bracketed)

2.5" 6" 1.5" 4" 10"

Alto Sax.

Accord. soft click

E. Gtr. gain down gain up more distorted scrape strings w/ pick, toward bridge. 10-12 "clicks" per second. less distortion very slowly into feedback...

mp *mf*

poco

3.5"

1.5"

3"

8.5"

2.5"

1.5"

2"

2"

Alto Sax.

Accord.

E. Gtr.

gain down

more distorted
(back to slow strum)

niente

quick **f**

n

p

DETUNE

soft click

mf

mp

gain up

mf

3"

6"

2"

1.5"

4"

5"

3.5"

Alto Sax.

Accord.

E. Gtr.

mf

poss. *mf*

whammy (slow) to the edge of feedback...

1"

mp

retune silently (approx.)

mp

mp

7" 1.5" 4" 5" 1.5" 8"

Alto Sax. *like a vacuum cleaner (It: aspirapolvere)*

Accord. *mp*

E. Gtr. *8^{va}* *p* *mp* *p* *whammy (very slow)* *gain very high* *whammy (very slow)* *pp*

4" 1.5" 4.5" 2" 3" 3.5" 1" 3"

Alto Sax. *click (no timbre change)*

Accord. *mf* *mf*

E. Gtr. *mf*

Turn volume, treble, mid, and bass to 0. Remove patch cord from guitar; hold jack in hand.

Alto Sax. *ff* *mf* *mf* *mf* *p*

(leg vib.) leg vib.

Accord.

E. Gtr. side TRE 5 3 top 1 TRE 0 side (BASS 4)

VOLUME

Alto Sax. *ff* *ppp*

**if 8" is too long, hold as long as possible, then quickly fade away.*

subtone

Accord. *pp*

E. Gtr. TRE uneven, slow pulsing 2 0 (BASS 4)

5"

5"

5"

5"

Alto Sax.

Accord.

E. Gtr.

The musical score consists of three staves. The top staff is for Alto Saxophone, the middle for Accordions, and the bottom for Electric Guitar. The Alto Sax and Accordions staves are empty. The Electric Guitar staff shows a sequence of fretting: (TRE) on the top string with fret numbers 2, 0, 2, 0, and a 1" interval indicated by a dashed line. The bottom string is labeled (BASS 7) and has a BASS box with a 0 fret number. Measure markings of 5" are placed above the staff. A 4/11/13 Cambridge copyright notice is at the bottom right.

4/11/13
Cambridge