

Vicente Hansen Atria

Crónico

for alto saxophone, piano, and drum set

(2015)

SCORE

Duration: ca. 10' 15"

General

Crónico is a meditation on the idea of repetition, both as a perceptual phenomenon and as a musical expression. Repetition has a dual nature. On the surface, it is an oppressive obligation imposed from without, or an obsessive compulsion felt from within, or perhaps simply the mark of an alienated nature, belonging to a non-human world — such as clocks or the unfathomable water drops that sculpt a stalactite. But there is also an intense emotional expressivity in repetition — sometimes a jocular, frenzied gaiety, other times a sense of purpose, like the semi-regular sounds of a printer. And contained, hidden, beneath it all, lies a profound loneliness, futility — a tiny Sisyphus, standing on the brink of intelligibility.

“...piense un pato cubierto de hormigas o en esos golfos del estrecho de Magallanes en los que no entra nadie, nunca.” - Julio Cortázar

Crónico tries to capture the multifaceted nature of repetition.

Performance Notes

- Accidentals apply throughout the measure and are octave-specific.
- All grace notes are to be played before the ornamented note.
- Alto saxophone and piano are to be amplified throughout the piece. For saxophone amplification, two microphones are ideal: one near the bell and one near the keys in order to capture the timbral richness of the saxophone keys.

Irrational Time Signatures

Irrational time signatures are used in this work to notate unfinished tuplets. Just as one can read $4/8$ as “four eighth-notes,” and $5/16$ as “five sixteenth-notes,” one can read $7/24$ as “seven sixteenth note triplets,” $4/20$ as “four quintuplets,” etc. Whenever an irrational time signature is used, notes are marked as tuplets according to the corresponding rate in a *regular* time signature followed by an arrow, showing that the tuplets are incomplete.

Example:



Imperfect Metric Modulation

This piece explores the idea of imperfect metric modulations, in which specific rhythmic cells are imperceptibly altered in order to re-contextualize larger rhythmic cycles into a different “grid,” as it were. This is not unlike a reharmonization of a familiar melody transposed onto the rhythmic realm. Thus, what is most important is that both the original and “modulated” rhythm are performed clearly such that the differences in how they groove are clearly felt. In the following example, the second two bars should be clearly felt in 7, whereas the first two should be clearly felt in 3.

Microtonal Notation and Just Intonation

In this work, microtones are often (but not always) used to approximate acoustically consonant, just-intoned harmonies. When this is the case, microtonal accidentals should be used by musicians as an approximation to the correct pitches, such that small adjustments should be made in order to play pitches in tune.

The following accidentals are used as approximations to the exact pitches:

♭ — ♯ approximately 1/4 tone flat or sharp

♭ — ♯ — ↓ — ↑ — ♭ — ♯ approximately 1/6 tone flat or sharp

♭ — ♯ — ♭ — ♯ — ♭ — ♯ approximately 1/12 tone flat or sharp

The first, quarter-tone alteration corresponds to the difference between the 11th partial and the equal tempered perfect fourth — that is, approximately 50 cents.

The second, sixth-tone alteration corresponds to the difference between the 7th partial and the equal tempered minor seventh — that is, approximately 33 cents.

The third, twelfth-tone alteration corresponds to the difference between the 5th partial and the equal tempered major third — that is, approximately 16 cents. Given the subtlety of this difference, it might be best to ignore these accidentals in the first few readings of the piece.

Again, the best way to play these intervals in tune is for the performer to recognize their role in the overall harmony, and to keep in mind that these harmonies are often acoustically consonant.

Alto Saxophone

Multiphonics

This piece uses the following 15 multiphonics (in order of appearance, in Eb, and in the general dynamic range in which they appear). Alternatives are given in cases where rhythmic precision and explosiveness are crucial, such that she or he may choose the one most appropriate to his instrument. The numbers correspond to the labels given to them in Marcus Weiss & Giorgio Netti's book, *The Techniques of Saxophone Playing*. Recordings of most of the multiphonics in this book can be found at: https://www.baerenreiter.com/materialien/weiss_netti/saxophon/multiphonics.html (11/07/2015).

The diagram illustrates 15 multiphonic fingerings for the Alto Saxophone, organized into three rows. Each multiphonic is shown with a finger chart (black dots for fingers to be pressed, white circles for fingers to be lifted) and a corresponding musical staff with a dynamic marking.

- Row 1 (Alto Sax):** Multiphonics 115, 42, 31, 28, 39, and an unlabeled one. Dynamics: *p*, *p*, *p*, *f*, *f*, *f*. Multiphonics 28, 39, and the unlabeled one have alternative fingerings shown in parentheses with "OR" between them.
- Row 2 (A. Sx.):** Multiphonics 29, 30, 24, 46, 48, and 47. Dynamics: *f*, *f*, *p*, *p*, *p*, *p*. A finger number "2" is written above the first staff.
- Row 3 (A. Sx.):** Multiphonics 49, 118, 117, 119, and 94. Dynamics: *p*, *p*, *p*, *p*, *p*. A finger number "3" is written above the first staff.

Slap Tongue

This effect is notated with the “Bartok pizzicato” sign. In this piece it is always immediately followed by an *ordinario* note, which is notated with a *tenuto* sign.

Flutter Tongue

This effect is notated with the text “flz.” followed by a line that designates until when the effect lasts.

Piano

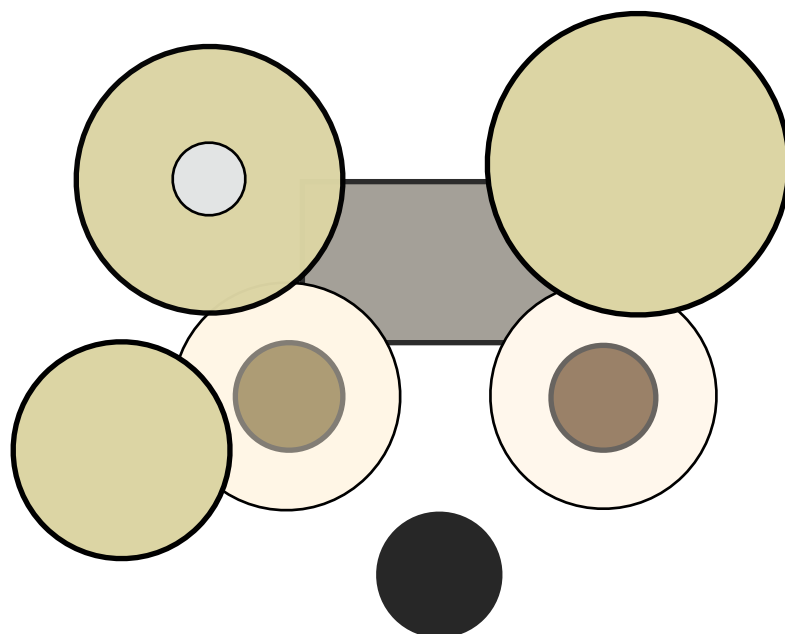
Harmonics

This piece uses 8 specific piano harmonics (in order of appearance): 11th partial on C1, 7th partial on G#2, 7th partial on D#1, 7th partial on D1, 5th partial on Ab1, 7th partial on F2, 11th partial on A1, 7th partial on A2. The performer can mark these with chalk on the strings of the piano. The best way to perform these harmonics is by pressing the string firmly at the correct node (to prevent the fundamental from ringing out), hitting the string forcefully, and then holding down the pedal until the next harmonic. The sound of the harmonic should be as pure as possible; if possible, the performer should prevent the fundamental from sounding at all. Fifth partials can generally be found immediately after the hammer; seventh partials can be found about a foot from the hammer into the piano; and eleventh partials can be found about an inch before the hammer.

Drum Set

Set-up

This piece asks for a drum set comprised of the following elements: 14” snare drum, 16” or 18” bass drum, 14” floor tom (or second snare drum with a lower tuning than the first snare drum), 14-15” hi hat, 18-20” crash cymbal, 21-23” ride cymbal, 6-8” splash cymbal, 6-8” china cymbal (replaceable by another splash cymbal with a darker and more aggressive sound), and a 7” Sabian Alu Bell or equivalent. The first splash cymbal is to be placed on the snare drum, the miniature china or second splash on the floor tom (or second snare) and the Alu Bell on the crash, creating a rattly sound with less pitch content than usual. The diagram below shows a possible set up:



The snare(s) is/are always played with the snares off, and the percussionist is asked to use only drum sticks and a bow.

Legend & Notation

The image shows two musical staves illustrating drum notation. The top staff, labeled "Drum Set", shows various symbols for different drum parts: Bass Drum (solid dot), Hi-hat (open) (circle with 'o'), Hi-hat (closed) (circle with '+'), Floor Tom (solid dot), On Cymbal (circle with 'x'), Rim (circle with 'x' and a vertical line), Snare Drum (solid dot), On Cymbal (circle with 'x'), and Rim (circle with 'x' and a vertical line). The bottom staff, labeled "D. S.", shows symbols for: Ride (circle with 'x'), Ride Bell (circle with 'x' and a vertical line), Ride Edge w/Shaft (diamond with 'o'), Choke (two slanted lines), Hi-Hat w/Stick (open) (circle with 'o'), Hi-Hat w/Stick (closed) (circle with '+'), Crash (circle with 'x'), Crash Bell (circle with 'x' and a vertical line), and Crash Edge w/Shaft (diamond with 'o').

Toppling Cymbal

This symbol indicates to the performer that she or he topple the cymbal on the snare drum, like a coin on a table. The cymbal will spin faster and faster, until it reaches a stop — the point at which the next measure begins.



Bowing Cymbal

In passages where the percussionist is asked to bow the cymbal, she or he is further specified to strive for a particular range and timbre: either "high, clear" or "medium, dirty." This is achieved by muting the part(s) of the cymbal that generate the *unwanted* partials. Thus, the outermost edge is to be muted in order to get high (and naturally clear) partials, whereas two separate fingers placed equidistantly between the bell and the edge will generally produce a noisier and more complex sound in the middle range of the cymbal.

Crónico

Score in C

Vicente Hansen

Section 1: Tempo 52

Alto Sax: ppp p depress silently

Piano: ff p ppp pp mp mf ppp p ppp f

Drum Set: sfz

Tempo: $\text{♩} = 52$

Time Signatures: $\frac{2}{4}$, $\frac{3}{4}$ (115), $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{4}$

Annotations: 11th part., 7th part., Ped., Sos. Ped., depress silently

Section 2: Tempo 128

A. Sx.: mf loose, "jazzy" embouchure flz. pp mp

Pno.: mf p

D. S.: p f p

Tempo: $\text{♩} = 128$

Time Signatures: $\frac{3}{32}$, $\frac{4}{32}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{7}{32}$

Annotations: 7, 42, 8va, (Sos. Ped.), C, E

Section 3: Tempo 128

A. Sx.: mf loose, "jazzy" embouchure flz. pp mp

Pno.: f p

D. S.: mf sfz f p bass drum 2x only

Tempo: $\text{♩} = 128$

Time Signatures: $\frac{3}{32}$, $\frac{4}{32}$, $\frac{5}{32}$ (last x only x3), $\frac{3}{32}$, $\frac{7}{24}$ (31)

Annotations: 12, 8va, (Sos. Ped.), 5:6, 3:2, 8va, 15ma

Crónico

2

loose, "jazzy"
embouchure

18 **3/32** **4/32** **5/32** x2 flz. x2 **7/32** (28/39) x3 **8/24** ord. embouchure 3:2

A. Sx. *mf* *ff* *pp*

Pno. *mf* *ff* *pp* 6:4 8va

D. S. *sfz* *sfz* *f* *pp* last x only // 3:2

24 **7/32** (29) x2 **8/24** flz. **7/32** (28/39) x5 **8/24** flz. **5/32**

A. Sx. *ff* *pp* *ff* *pp*

Pno. 6:4 8va *f* 6:4 8va *f* *f*

D. S. *f* *pp* *f* *pp* *f* last x only // 3:2

29 **2/8** (30) x5 **5/32** (24) **5/24** **3/16** 2x

A. Sx. *ff* *p* *mp* \emptyset

Pno. 8va *p* 8va "catch" Ped. 3 3

D. S. *sfpp* 3:2 3:2 3:2 3:2 3:2

loose, "jazzy"
embouchure

34 $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ $\frac{9}{32}$ $\frac{3}{32}$

A. Sx. *p* *mf*

Pno. *p* *mf*

D. S. *p* *sfz* *mf*

$\text{♩} \approx \text{♩} = 170$

40 $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ flz. x3 $\frac{3}{16}$ $\frac{4}{16}$ last 2x legato x7

A. Sx. *f*

Pno. *f*

D. S. *sfz* *f* *sfz* *f*

$\text{♩} = 128$

45 $\frac{2}{16}$ $\frac{2}{8}$ (28/39) (29) (30) $\frac{4}{20}$ $\frac{3}{32}$ $\frac{4}{32}$ $\frac{2}{8}$ flz. 5:4

A. Sx. *ff* *mp* *pp*

Pno. *f* *mp* *pp*

D. S. *f* *mp* *pp*

Crónico

4

A. Sx. 53 $\frac{5}{32}$ $\frac{2}{8}$ $\frac{28}{39}$ x4 $\frac{7}{32}$ 30 x2 $\frac{2}{8}$ $\frac{28}{39}$ x2 $\frac{29}{39}$ x4

Pno. f 8^{va} $6:4$ $5:4$ $5:4$

D. S. sfz f f $5:4$

A. Sx. 58 $\frac{29}{39}$ x5 $\frac{29}{39}$ x5 $\frac{4}{12}$ $\frac{3}{8}$ tense $\frac{3}{16}$ $\frac{4}{4} = 52$ $\frac{5}{4}$ (42) ord. embouchure fff ppp p \emptyset

Pno. $\frac{3}{16}$ tense $\frac{6}{4}$ depress silently fff pp 8^{va} Sos. Ped.

D. S. $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ tense fff bow, medium range, dirty

A. Sx. 65 $\frac{4}{4}$ 31 $\frac{2}{4}$ $\frac{4}{4}$ 24 pp mp pp mp \emptyset pp mp \emptyset

Pno. mp pp p mp p mp pp p 8^{va} Ped. 8^{va}

D. S. bow, medium range, dirty 5 3 3 bow, high range, clean

71 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ x3 $\frac{3}{32}$

A. Sx. *pp* *f* *ff* *f*

Pno. *p* *f* depress silently sempre staccato

(Ped.)
(Sos. Ped.) Sos. Ped. 8^{va} - -

D. S. *mp* *p* *mp*

78 $\frac{4}{32}$ $\frac{5}{32}$ x3 $\frac{4}{32}$ $\frac{3}{32}$ x4 $\frac{8}{24}$ $\frac{4}{32}$ $\frac{3}{32}$ x2

A. Sx. *ff* *pp* *f* *mf*

Pno. *ppp* 8^{va} -

(Sos. Ped.)

D. S. *p* *mf* *sfz* *pp* *mf*

85 $\frac{8}{24}$ flz. $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ $\frac{9}{32}$

A. Sx. *pp* *mf*

Pno. *mf* 15^{ma}

(Sos. Ped.)

D. S. *sfz* *pp* *mf* *sfz* *mf* *p*

loose, "jazzy" embouchure

Crónico

6

A. Sx. 91 $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ (30) x3 $\frac{5}{32}$ $\frac{2}{8}$ x3

Pno. (15^{ma})

D. S. (8^{va}) (Sos. Ped.)

A. Sx. 98 $\frac{5}{32}$ $\frac{3}{8}$ (24) $\frac{7}{16}$ (46) $\frac{5}{20}$ $\frac{3}{16}$

Pno. (8^{va})

D. S. (Sos. Ped.)

$\text{♩} = 52$

A. Sx. 104 $\frac{3}{4}$ $\frac{4}{4}$ (48) $\frac{2}{4}$ $\frac{3}{4}$ (47)

Pno. (8^{va})

(Sos. Ped.)

D. S. bow, high range, clean

109 $\frac{4}{4}$ (46) $\frac{2}{4}$ $\frac{3}{4}$ (48) $\frac{4}{4}$ (49)

A. Sx. ppp mp pp mf ppp mp

Pno. mp p mf ppp pp p pp ppp pp

(Ped.)
(Sos. Ped.)

D. S. bow, high range, clean bow, medium range, dirty

114 $\frac{3}{4}$ $\frac{7}{32}$ $\frac{4}{32}$ $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$

A. Sx. f ff f ff

Pno. p mp f f

(Ped.)
(Sos. Ped.) Sos. Ped.

D. S. f sf p

121 $\frac{5}{16}$ $\frac{3}{16}$ $\frac{6}{32}$ $\frac{2}{8}$ $\frac{7}{32}$ $\frac{6}{32}$ $\frac{2}{8}$

A. Sx. f ff f ff sfp f sfp f

Pno. sfp f sfp f

(Sos. Ped.)

D. S. f mp f p

Crónico

8

128

A. Sx. $\frac{5}{32}$ x3 $\frac{2}{8}$ (28/39) x4 (29) x3 (28/39) x3 $\frac{4}{12}$ (28/39) 3:2

Pno. *f* (Sos. Ped.) *f* *8va* *8va* *8va*

D. S. *sfz* *f*

133

A. Sx. $\frac{2}{8}$ (48) $\frac{7}{16}$ x3 $\frac{2}{8}$ (48) $\frac{3}{8}$ $\frac{4}{8}$ $\frac{7}{32}$

Pno. *mf* *f* *mf* *f* *mf* *p* *f* *mf* *ff* *8va* *8va* *Ped.*

D. S. *ff* *p* *f* *ff* *p* *mf*

loose, "jazzy" embouchure

140

A. Sx. $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ last x only flz. x3 $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ x3 $\frac{9}{32}$

Pno. *f* *8va*

D. S. *f* *sfz* *sfz* *mf* *p*

148 $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ last x only flz. x2 $\frac{7}{32}$ $\frac{6}{32}$ $\frac{2}{16}$

A. Sx.

Pno.

D. S.

sfz *mf*

Sos. Ped.

$\bullet = 52$

154 $\frac{7}{16}$ (30) $\frac{4}{4}$ (115) $\frac{3}{4}$ (118)

A. Sx.

Pno.

D. S.

fff *ppp* *p* \emptyset

depress silently

pp

11th part. 7th part. 7th part. 7th part.

fff *8va*

(Sos. Ped.) Sos. Ped.

fff bow, high range, clean

159 $\frac{2}{4}$ $\frac{4}{4}$ (117) $\frac{3}{4}$

A. Sx.

Pno.

D. S.

p

7th part. 7th part. 7th part. 11th part.

(Ped.) *8va* (Sos. Ped.)

bow, high range, clean

163

A. Sx. $\frac{2}{4}$ $\frac{3}{4}$ (119) $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ (94)

Pno.

(Ped.)

(8va) (Sos. Ped.)

bow, high range, clean

bow, medium range, dirty

same pitch(es)

168

A. Sx. $\frac{3}{4}$ $\frac{4}{4}$ (115) $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ = 128

Pno.

(8va) (Sos. Ped.)

same pitch(es) same pitch(es) same pitch(es)

bow, medium range, dirty different pitch(es)

To sticks

Sticks

ppp

175

A. Sx. $\frac{9}{32}$ $\frac{3}{32}$ $\frac{4}{32}$ (118) $\frac{5}{32}$ $\frac{5}{4}$ $\frac{3}{4}$ (117)

Pno.

(8va) (Sos. Ped.)

11th part.

11th part.

Ped.

bow, high range, clean

♩ = 128

181 *rit.* $\frac{5}{4}$ (119) $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ (115) $\frac{9}{32}$

A. Sx. *p* \emptyset \emptyset *p* \emptyset *p*

Pno. *ppp* 11th part.

(Ped.)

(8^{va})

(Sos. Ped.)

D. S. bow, medium range, dirty *ppp*

♩ = 52

188 $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ (118) $\frac{4}{4}$ (117)

A. Sx. *p* \emptyset \emptyset *p* \emptyset

Pno. 7th part. 11th part. 7th part.

(Ped.)

(8^{va})

(Sos. Ped.)

D. S. bow, medium range, dirty

♩ = 128

194 $\frac{5}{4}$ (119) $\frac{3}{32}$ $\frac{4}{32}$ $\frac{5}{32}$ $\frac{7}{32}$ $\frac{9}{32}$ (115)

A. Sx. *p* \emptyset \emptyset \emptyset

Pno. *ppp*

(Ped.)

(8^{va})

(Sos. Ped.)

D. S. *ppp*

200

A. Sx.

3/32 4/32 5/32 7/32 9/32 119 3/32 4/32

p

Pno.

(8^{va})

(Sos. Ped.)

D. S.

207

A. Sx.

5/32 7/32 9/32 2/8 3/32 115 2/8 5/32

p

Pno.

(8^{va})

D. S.

214

A. Sx.

2/8 7/32 119 2/8 9/32 3/32 3/32 5/32

p

Pno.

(8^{va})

D. S.