

Ehsan Saboohi

Post-Orientalism I  
(for Alto Saxophone)



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Tehran, Iran

## *Statement*

**P**ost-Orientalism is a term coined by the Composer and music theorist Ehsan Saboohi to describe a music language for analyzing the aesthetics of his and his colleagues' compositions. Saboohi defines this language as follows:

"Post-Orientalism is a modern music language that uses microtonal sounds and intervals alongside altered sound chain and block structures to achieve a post-orientalism musical piece in different acoustic and electroacoustic compositions."

Ehsan Saboohi, in his third composition period, is looking for a different language of common Contemporary Classical music trends by taking inspiration from the philosophical ideas of the famous philosopher Edward Said (1935-2003).

## *for Ekaterina Kulagina*

### Programme note

Nearly five years have passed since I wrote my last work (Concerto for Solo Actress) back in 2018. Many thought I had given up on composing during this time because no sound came out of me. They had every right; sounds were slowly forming in my small room.

I must confess honestly that my post-orientalism theories grew bigger during these five years. They went from a few pages to four hundred pages: the possibilities of microtonal intervals, harmonic compositions, counterpoints, and usable novel structures.

But most importantly, my composition identity was changing. As if it wanted to migrate from contemporary music to somewhere unknown. My theories got so ambitious in the middle of this path that my horror from moving towards them won.

This resulted in a large notebook of ideas and a seemingly completely lost courage to read it.

I started to once again teach classical composition courses without talking about my theories with my students.

"The Myth of the Phoenix" for the saxophone was my only never-played piece, even though much time had passed since its composition. A piece that I loved dearly was cursed, or it might have been set to be the key to free me from that confessed fear, yet I do not know! In 2021, Ekaterina wrote to me and said she was willing to perform it.

After the performance and hearing the piece, we talked, and I decided to write a new piece for her.

I wrote different designs and tore every single one of them. Until I came back to my post-orientalism idea but with a major difference! This time the path was lit, and my goal was clear. Those plans and notes showed themselves to me from those old papers as if with a bigger font.

I sincerely thank Ekaterina for her kindness and encouragement and dedicate Post-Orientalism I. to her.

Finally, I need to confess again, I know this sheet music will be unfamiliar to saxophone players at first. Therefore, I will include comprehensive explanations and suggestions in the Performance Notes sections for those who intend to perform this long work in future years.

## A Short Guide for Saxophone Players

### Performance note

1. Sound Chain = the chain and connector of each sound block that unifies the overall piece structure and form. The performer who intends to play a sound block must start with the sound chain of the related number. Performing sound chains requires extreme calmness and composure from the performer to enter the sound block correctly. The sound chains are abbreviated as S.Ch.1 to S.Ch.24 in the music sheet.
2. Sound Block = a sound block with complex characters and relations of different intervals. The performer must focus on their articulation and free interpretation of the time signature and rhyme while precisely abiding by the shining nuance and sonority. The sound blocks are abbreviated as S.B.1 to S.B.24 in the music sheet.
3. The performers can change the arrangement of these 24 sound blocks as they see fit. For example, they could move to another sound chain outside the composer's order after performing sound block 1. The performer must play every sound chain and sound block only once.
4. The rhythm of each sound block is undetermined, so the concert performer can slightly change the time values to complete each block considering their emotions because the composer, performer, and listener are necessary for the formation of each block. Momentary emotions can be a great source of inspiration in studio recordings. There are descriptive words at the beginning of each sound block on the music sheet that could help you.
5. The microtonal interval fingering chart and multiphones are explained in detail later on. But pay attention that these intervals could change considering the auditory culture of each country. The composer proposes twenty-four 50 cent intervals. But don't be afraid of experience and trust your own ears. Maybe you could find new and pleasant divisions.
6. This piece could be edited and performed for other saxophone families such as Tenor saxophones, Baritone saxophones, or others by changing its fingering.
7. Every performer can perform, record, or publish parts of this piece by mentioning the piece and composer names without requiring any permission from the publisher or composer. There is no need for permissions. I hope combining these performances in the future could create a different network and sound blocks.
8. The silence and distance between the sound chain and sound block of the same number should not be too long because this will destroy the piece's cohesion.
9. I suggest the performers practice yoga and meditation for a few days to better understand the concept of indeterminacy and be free from regular pulses and rhythms.
10. + = refers to Slap Tuning.
11.  $\frown$  = This symbol refers to a long and strong crescendo.
12. × = refers to Key Percussion
13. The "as fast as possible" refers to really fast performance.
14. Tables and symbols regarding the microtonal intervals, fingering for microtonal intervals, and fingering for multitones are provided with reference to these two valuable books.
  1. Weiss, Marcus / Netti, Giorgio - The Techniques of Saxophone Playing/ Bärenreiter-Verlag Publications.
  2. Caravan, Ronald L. - Preliminary Exercises & Etudes In Contemporary Techniques for Saxophone/Dorn Publications.
15. If you are a young saxophone player, do not be scared of experiencing new sounds and intervals in music. Welcome Post-Orientalism I for saxophones, and try to create novel and innovative sound blocks and sound chains using your own logic and curiosity. This is the art of post-orientalism.

# Quarter-Tone Accidentals

Quarter tone scale on C ascending and descending

Enharmonics quarter-tone accidentals

Enharmonics quarter-tone accidentals

## QUARTER-TONE FINGERINGS FOR ALTO SAXOPHONE

impossible

Bb

Enharmonics

Eb

C

B

C

Tf

C#

mf

Enharmonics

G#

Eb

Ta

p

Enharmonics

Tc

Tc

C<sup>cl</sup>

C<sup>3</sup>

Enharmonics

Enharmonics

V

Enharmonics

Enharmonics

Enharmonics

Enharmonics

Enharmonics

Enharmonics

Enharmonics

Enharmonics

Enharmonics

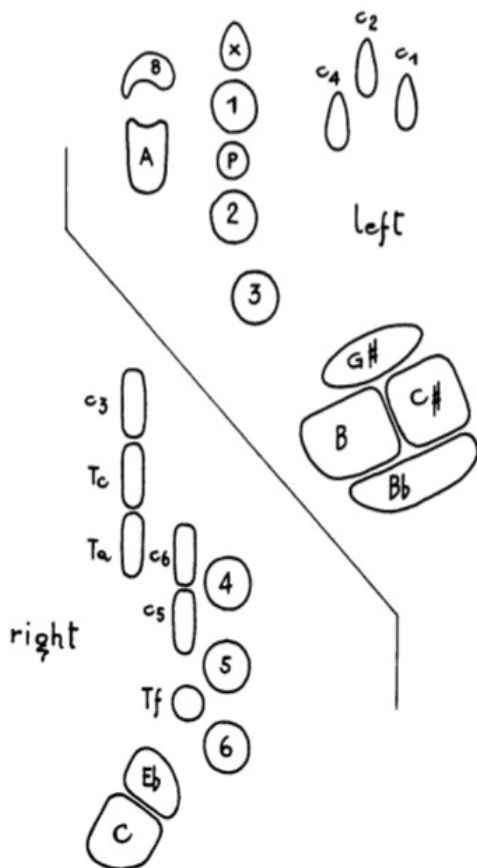
Enharmonics

Enharmonics

Enharmonics

Saxophon-Schema

Saxophone Diagram



Left hand

A = low A Key (baritone only)

8 = octave key

c1 = high D key

c2 = high Eb key

c4 = high F key

x = high F alternate Key

1 = B Key

p = B $\flat$  Key

2 = A Key

3 = G Key

G# = G# Key

C# = C# Key

B = low B Key

B $\flat$  = low B $\flat$  Key

Right hand

c3 = high E key

Tc = C trill Key

Ta = A trill Key

4 = F Key

5 = E Key

c5 = high F# Key

c6 = high G Key (soprano only)

Tf = F# trill Key

6 = D Key

E $\flat$  = E $\flat$  Key

C or 7 = C Key

to Ekaterina Kulagina  
Post-Orientalism I

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S.Ch.I

*p* *p*<sup>8</sup>

S.B.I like Genesis

*p* *mp* *fp* *mp*

S.Ch.II

*p* *pp*<sup>8</sup>

S.B.II Silent he sits

*mf* *mp* *fp*

S.Ch.III

*p*

S.B.III like Childhood

*mf* *mp* *fp*

S.Ch.IV

*mp* *mf* *ff*

S.B.IV Morning

*mf* *fp* *accel.*



S.Ch.V

*p < f >*

S.B.V Weary eye-lids open and again

*sf mp < f > pp n fp > mf*

S.Ch.VI

*p p ff*

S.B.VI It's the rain turn

*fff p mf ppp ff p mp n sf fp sfz pp fff mf ff > pp*

S.Ch.VII

*pp*

S.B.VII like Autumnal

**molto accel.**

*mf > n fp n*

S.Ch.VIII

*pp pp mp ff*

S.B.VIII like a Whirlwind

as fast as possible

*ff pp ffff n f ff ppp sf ff p ff mf ff fp*

S.Ch.IX

*f*

S.B.IX The wind's song

*fp mp mf f p n*

S.Ch.X

*ppp*

S.B.X horses red

as fast as possible

*ff fp*

S.Ch.XI

*pp*

S.B.XI Not is vail is Love

*pp mf mp n mf fp*

S.Ch.XII

*mp* *mf*

S.B.XII in the heart of summer

*p* *mf* *fp* *fp* *ff* *n* *f*

*poco rit.*

S.Ch.XIII

*ppp*

S.B.XIII like a little cactus

*ffp* *ff* *p* *p* *mf* *ff* *ppp* *fff* *p*

*accel.*

S.Ch.XIV

*p* *ff*

S.B.XIV so sudden...  
as fast as possible  
Playing in bracket pithes with different ryhythmic pattern

S.Ch.XV

*p* *pp* *p*

S.B.XV under olden pines it lies

*p* *fp* *pp* *n* *mf*

*rit.*

S.Ch.XVI

S.B.XVI A flock of birds flutters

Second time key percussion -----  
First time slap tongue -----

Second time flutter tongue -----  
First time singing & playing -----

S.Ch.XVII

S.B.XVII sunset is indescribable

S.Ch.XVIII

S.B.XVIII Rise! Dawn is near

S.Ch.XIX

S.B.XIX the small vase and the tall bough

S.Ch.XX

*p mp mp*

8 8

S.B.XX The Nothing nothings

*pp p*

S.Ch.XXI

*p mp f*

S.B.XXI so cold and crisp

each tone Playing with different dynamics

*fff*

S.Ch.XXII

*ppp*

S.B.XXII dies away

*mp mf ppp fp pp fpp n*

S.Ch.XXIII

*ppp*

S.B.XXIII you must be calm

*p pp fp pp mp* Air-Tone

S.Ch.XXIV

*pp p mf*

S.B.XXIV make love and love until another wound

*pp p pp ppp* Air-Tone

Duration: ca. 30 to 35 minutes

 **post orientalism**  
music