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“Approccio alla Musica Contemporanea”
di Giovanni De Luca

Digital Transcription
Hachè Costa

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Prefazione

Tutto è nato nel 2022 dopo la mia ultima esperienza del Master sull'interpretazione della musica contemporanea. Dopo tanti studi, confronti e diverse analisi musicali, ho voluto sperimentare alcune tecniche sul mio "Sax" con nuovi metodi di scrittura. Il titolo "Approccio alla Musica Contemporanea" dà l'idea al lavoro svolto, incuriosendo i saxofonisti a cimentarsi in nuove tecniche sperimentali.

Voglio ringraziare il mio Amico Hachè Costa (Compositore) per avermi aiutato a mettere tutto su carta.

Buon lavoro.

Preface

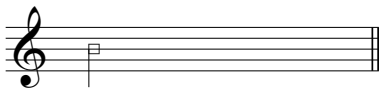
In 2022, my exploration into the realm of contemporary music interpretation blossomed after the completion of my last Master's program. Engaging in numerous studies, comparisons, and diverse musical analyses, I felt compelled to embark on a journey of experimentation with fresh compositional approaches on my beloved saxophone. The title "Approccio alla Musica Contemporanea" encapsulates the essence of the work undertaken by captivating saxophonists who dare to explore innovative experimental techniques.

I extend my heartfelt gratitude to my friend Hachè Costa, a talented composer, for his invaluable assistance in translating these musical explorations onto paper.

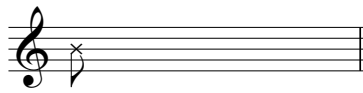
Good work.

G. DE LUCA | Etudes

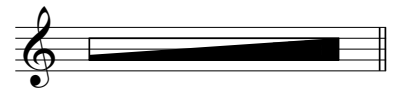
INSTRUCTIONS



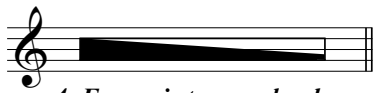
1. Note with just a puff of air



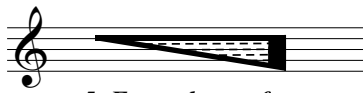
2. Percussion on the bell



3. From sound to air only



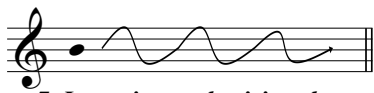
4. From air to sound only



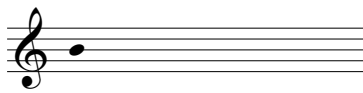
5. From slow to fast



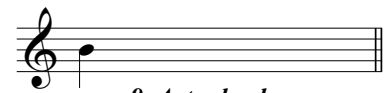
6. Seconds of pause



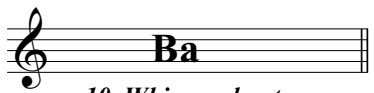
7. Lowering and raising the note



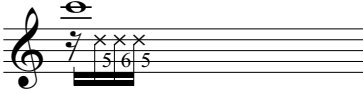
8. Value ad lib.



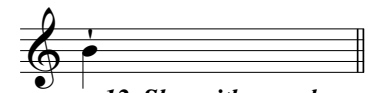
9. Actual value



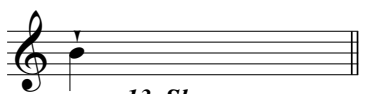
10. Whispered note



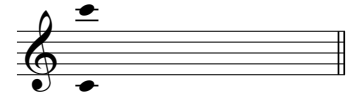
11. Note with the movement of the keys indicated below



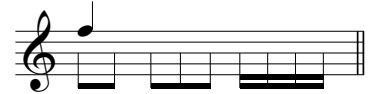
12. Slap with sound



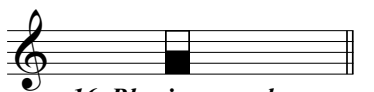
13. Slap



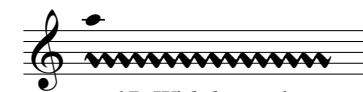
14. Fundamental with resonance of the indicated harmonic



15. Diaphragm Rhythm



16. Blowing sound



17. With key noise


All multiphonics and alternative positions are written on the score

3

• = 60'

The musical score consists of eight staves of music in treble clef with a key signature of one sharp (F#). The piece is marked with a tempo of 60 beats per minute. The notation includes various dynamics such as *f*, *pp*, *ff*, *p*, *f*, and *fff*. It features several technical exercises, including slurs with fingerings (e.g., 2', 3', 4'), a *grow* instruction, a *frull.* (trill) section, and a *rapido* section. The score concludes with a series of triplet exercises marked with 'x' and a final *fff* dynamic.

8

 = 60'

R.C.

pp

3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

13

• = 60'

The musical score for guitar etude 13 is written in treble clef and the key of D major. It consists of ten staves of music. The tempo is indicated as quarter note = 60 minutes. The piece begins with a *p* (piano) dynamic and features several slurs of 2' and 4' durations. The first staff includes fingerings 1-5 for strings 1-5 and a barre on string 2. The second staff has a repeat sign and a 2' slur. The third staff has a 4' slur and a barre on string 2. The fourth staff has a 2' slur and a barre on string 2. The fifth staff has a 4' slur and a barre on string 2. The sixth staff has a 4' slur and a 10' slur, with a tremolo (trem.) marking. The seventh staff has a 2' slur and a 4' slur, with dynamics *p*, *mf*, and *f*. The eighth staff has a 1' slur and a 2' slur. The ninth staff has a 4' slur. The tenth staff has a 2' slur and a 4' slur, with dynamics *mp*, *mf*, *f*, and *ff*. The piece concludes with a final chord on the C1 string.