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Title

Fragments of Memories for solo alto saxophone

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Data Availability

The data associated with this publication are in the supplemental files.



Ky Nam Nguyen

Fragments of Memories

For Unaccompanied Solo Alto Saxophone

Duration: ca. 8'

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Program notes:

With *Fragments of Memories*, I explore the saxophone's rich and versatile sounds and techniques, such as the so-called "colorful bisbigliando" in which the soloist seamlessly improvise with different fingerings, multiphonics, overtones, and subtones to create a sound that constantly changes its "color" in free, unmetered rhythm. These sounds and techniques depict the fragments of sounds from my childhood memories: my mother's poignant lullabies interrupted by an array of noises. Laughter and tears, both born of happiness and sorrow, weave themselves into this tapestry of fleeting moments. These memories are reserved and awakened by sounds.

Performance Notes

Microtone accidentals:

♭	three-quarter-tones flat	♯	quarter-tone sharp
♮	quarter-tone flat	♯	three-quarter-tones sharp

All microtones in this composition are the results of natural multiphonics and pitch inflections. The performer could consider the sharps as "slightly brighter" and the flats as "slightly darker."

Multiphonics:

In this composition, the multiphonics are relatively taken from Daniel Kientzy's *Les Sons Multiples Aux Saxophones*. The numbers above the multiphonics are also their order numbers in the book. It is more important to produce the desired effects than to play the exact pitches of these multiphonics. The multiphonics chart below shows the transposed pitches.

Tempo and rhythm:

The time signature X indicates an unmetered section. In unmetered measures, the notation is spatialized, and note values (i.e. whole, half, quarter, and eighth notes, etc.) indicate only the relative duration. For example, a quarter note is relatively longer than an eighth note, but it does not have to equal exactly two eighth notes. A section with a time signature and metronome number is played approximately as written. All stemless noteheads are played with free tempo (*molto rubato*).

Vietnamese vowels and consonants

The Vietnamese vowels and consonants in this score suggest how the performer attacks or voices the saxophone's tones. They shall adjust their tongue, lips, and vocal cord similarly to the way they pronounce the suggested vowels and consonants. Below is the list of Vietnamese syllables/phonemes, their corresponding IPA, and Western approximations:

Vietnamese syllables/phonemes	IPA	Western approximations
Ơ	/ə:/	<u>uh</u> (English)
Âu	/əʊ/	<u>oh</u> (English)
Đ	/d/	<u>do</u> (English)
H	/h/	<u>hat</u> (English)
S	/j/	<u>shy</u> (English)
G	/g/	<u>game</u> (English)
Kh	/x/	<u>Bach</u> (German)

Performance notes (continued)



Improvise the pitches based on the contours of the arrow. Use as many microtones as possible, and try to avoid suggesting a particular scale or chord.



"Colorful bisbigliando," improvise and alternate different fingerings, multiphonics, overtones, and subtones to create a sound that constantly changes its "color" in free, unmetered rhythm. Below is an example:

Alto Saxophone

The musical notation shows a series of notes on a five-line staff. Above the staff, there are five vertical columns of fingerings, each consisting of a series of black dots (fingered) and white circles (unfingered). The notes are connected by a long slur. The word "subtone" is written above the second note. The notation ends with a double bar line.

100% air

Wind-like air sound that contains absolutely no musical tone

+

Slap tonguing

The performer is strongly encouraged to engage with the sonic characteristics and emotions of a southern Vietnamese lullaby. One of my favorite recordings could be found on Cultura Fish's YouTube channel at <https://youtu.be/38nxPj3PuVA>.

Fragments of Memories

Ky Nam Nguyen

Molto rubato, molto cantabile like a lullaby, measure \cong 15"

100% air. With audible key clicks. Breath freely. Explore the transition from dark to bright color as you go up and down while changing the dynamics.

Alto Saxophone

pp *ff*

A. Sax.

2

100% air *70%*

fff *pp* *ff*

A. Sax.

3

singing-like
as legato as possible

p

à u

colorful bisbigliando

p *fff* *pp* *ff*

A. Sax.

4

colorful bisbigliando

colorful bisbigliando

p *fff* *pp* *ff*

A. Sax.

5

subtone

singing-like

smooth harmonic

growl

p *ff* *mf* *pp* *p* *f* *n*

p *ff* *mf* *pp* *p* *f* *n*

A. Sax.

6

singing-like

growl

laugh

growl

p *ff*

p *ff*

A. Sax.

7

singing-like
as legato as possible

p *f*

D S G

18

p *f*

Fragments of Memories

8 A. Sax. *p* *f* *bend*

9 A. Sax. *p* *f* *ppp* *bend*

10 A. Sax. *sf* *pp* *ff* *flz.* *b2* *1*


11 A. Sax. *f* *bend* *bend* *bend* *bend* *hø* *hø* *hø* *hø* *hø* *hø* *hø*

12 A. Sax. *p* *singing-like as legato as possible* *bend* *colorful bisbigliando*

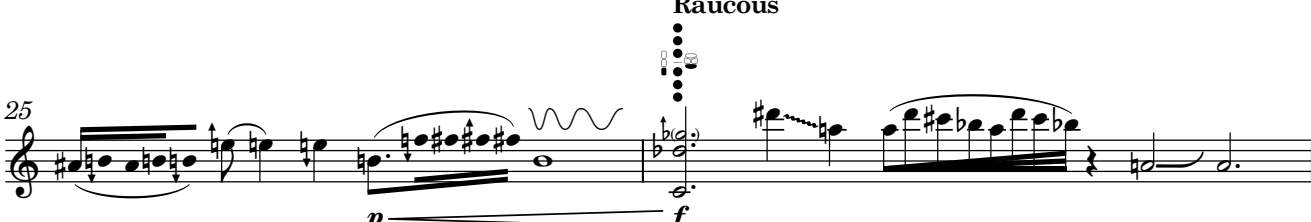
13 A. Sax. *mf* *mp* *ff sub.* *fff* *laugh* *growl*

14 A. Sax. *ff* *singing-like*

24 *singing-like*
A. Sax. *gliss.*



25 **Raucous**
A. Sax. *p* *f*



27
A. Sax.




28
A. Sax.



29
A. Sax.



30
A. Sax. *mf* *pp* *colorful bisbigliando*



31 *colorful bisbigliando* *audible breath (gasp) ord.* *colorful bisbigliando* *until out of breath* *100% air*

