mindfulness of breathing



for a solo wind instrument and orchestra (around the listeners)

rafael nassif

(2009; 2018-19)

conceived upon a request by the Shakuhachi player Reison Kuroda

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* * *

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composition: 2018-19

Graz, Saalfelden am Steinernen Meer, Wien, Wien/Bergamo, Milano

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orchestra

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2 flutes [ 2. with picc. (and alto fl. / or just C fl.) ]
[1] oboe
[1] english horn
2 clarinets [ 1. with Eb/D cl. (or then C cl.) | 2. with A/Bb cl. + bass cl. ]
2 bassoons [ 2. + cbsn. ]
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3 horns in F

2 trumpets [1. with picc. tpt. in C, Bb or A, alternatively tpt. in D or C |
2. with Bb tpt., if possible preferably flügelhorn – also possible to use both, if mutes for flügelhorn are not at disposal]
2 trombones [1. if possible with alto tbn., alternatively just tenor tbn. | 2. with bass tbn.]
tuba

(bowed crotales – optional) (bowed vibraphone – optional)

strings

[at least 4.4.4.2.2 chairs or stands]

* * *

soloist

the solo part must be performed by a wind instrument, possibilities: [circular breathing is desired, but not obligatory – anyway the soloist must be able to play without interruption for at least 15 seconds]

a non-orchestral, traditional instrument, as
Tárogató*, Duduk, Ney, Zurna/Mizmar, Suona, Shakuhachi in D, Bansuri, Dizi, etc.

with Duduk, Zurna/Mizmar, Suona or Ney, 2-3 models of the same instrument type can be used, in order to cover the desired range in a meaningful way—anyway it is necessary to integrate the different models as much as possible (e.g. one should avoid using an instrument model for just one section); with Zurna/Mizmar or Suona, a second, extra player, hidden behind the stage as an 'echo' will be necessary—this could also be an additional orchestral instrument of the oboe family [but in no case the same players of the orchestra];

(the performance with some traditional instruments may be very demanding, and in some cases, almost impossible; anyway this flexible option is left here open for the future generations)

'orchestral' instruments are also possible:

A – sax sopranino *
B – sax soprano *
C – sopranino & soprano *
D – bass oboe, oboe d'amore & musette **
E – bass oboe & musette **
F – oboe d'amore & musette **
G – oboe d'amore **
H – english horn & oboe d'amore **
I – oboe **
J – a modern piccolo trumpet model **
K – bass flute, alto flute & flute in C

(when using different family members, try to integrate them as much as possible – e.g. avoid using an instrument model in just one section)

^{*} play the 'echo' passages as sub-tones

^{*} when playing with instruments of the oboe family or with picc. trumpet, <u>an additional player, hidden behind the stage, will be necessary for the 'echo' passages</u> (it can be the same instrument or a similar one)

musicians placement

[ideally the orchestra should be divided into two sides, surrounding the listeners: the instruments groups must be mixed, possibly with the players quite far from each other; the musical director stays somewhere behind the audience]

LEFT side [of the audience] instruments with odd numbers + oboe and crotales

RIGHT side instruments with even numbers + english horn, vibraphone and tuba

(behind the stage: when needed, a second main instrument as an 'echo' of the soloist)

soloist

(alone at the stage)

(crot)		tuba
vln I 1		db 2
fl 1		bsn 2 [cbsn]
vln I 3		vc 2
tpt 1 [picc.]		(b)tbn 2
vln II 1		vla 4
ob		[b]cl 2
vln II 3	listeners	vla 2
horn 1		horn 2
vla1		vln II 4
cl 1[picc]		eng horn
vla 3		vln II 2
(a)tbn 1		flügelhorn [tpt 2]
vc 1		vln I4
bsn 1		(a)fl 2 [picc]
db 1		vln I 2
horn 3		(vib)

maestr@ (at a podest, if necessary)

(vib)

alternative placement

[in case that it is impossible to place the musicians around the listeners, and if there is a large stage at the disposal, one can can alternatively use the following special placement with the musicians at the stage]

(behind the stage: when needed, a second main instrument as an 'echo' of the soloist)

```
2
bsn 2 [dbsn]
vc 2
(b)tbn 2
vla 4
[b]cl 2
vla 2
horn 2
vln II 4
enr
                                                                                       (crot)
                                                                                                                          tuba
                                                                                  vln I 1
                                                                                                                               db 2
                                                                              fl 1
                                                                      vln I 3
       vI.
oboe
vIn II 3
horn 1
vIa 1
cl 1 [picc]
vIa 3
(a)tbn 1
vc 1
bsn 1
                                                          tpt 1[picc]
vln II 1
                                                                                                                                                                                eng horn
                                                                                                                                                                                      vln II 2
                                                                                                                                                                                          flügelhorn [tpt 2]
                                                                                                                                                                                                 vln I 4
                                                                                                                                                                                                     (a)fl 2 [picc]
      db 1
                                                                                                                                                                                                             vln I 2
horn 3
                                                                                                                                                                                                                 (vib)
                                                                                                    maestr@
```

(in the case of doubling strings, if the space does not allow that the doubled string players are placed at the side of each other, it is suggested to place the doubled instruments at a small podest exactly behind the same instrument)

soloist

* * *

instructions for performance & recording

d 1/4 tone lower degree de degree degree degree degree de degree de degree degree degree de degree degree degree de de

circular bowing: very slow and continuos bowing, carried in circular motion between molto al ponticello - - - molto sul tasto and vice-versa; instruments with circled dynamics should sound somehow in foreground, together with the soloist;

it is acceptable that in some cases the soloist will be 'covered' by the orchestra – anyway, the general impression of the performance should give the listener the impression that the soloist instrument is the motor and guide of the musical flux;

when using a folk instrument, or when accoustic conditions are not ideal, the main instrument might have a subtle amplification – in this case, effort should be exerted in order to avoid giving the impression that the main instrument is sounding through loudspeakers; so, for this aim, the loudspeakers should be placed on the stage, not far from the musician, and they do not necessarily need to face the audience (for instance, different boxes could be placed facing up or towards the sides of the stage, or then both – an experienced sound master needs to experiment the best solution according to the space at the disposal).

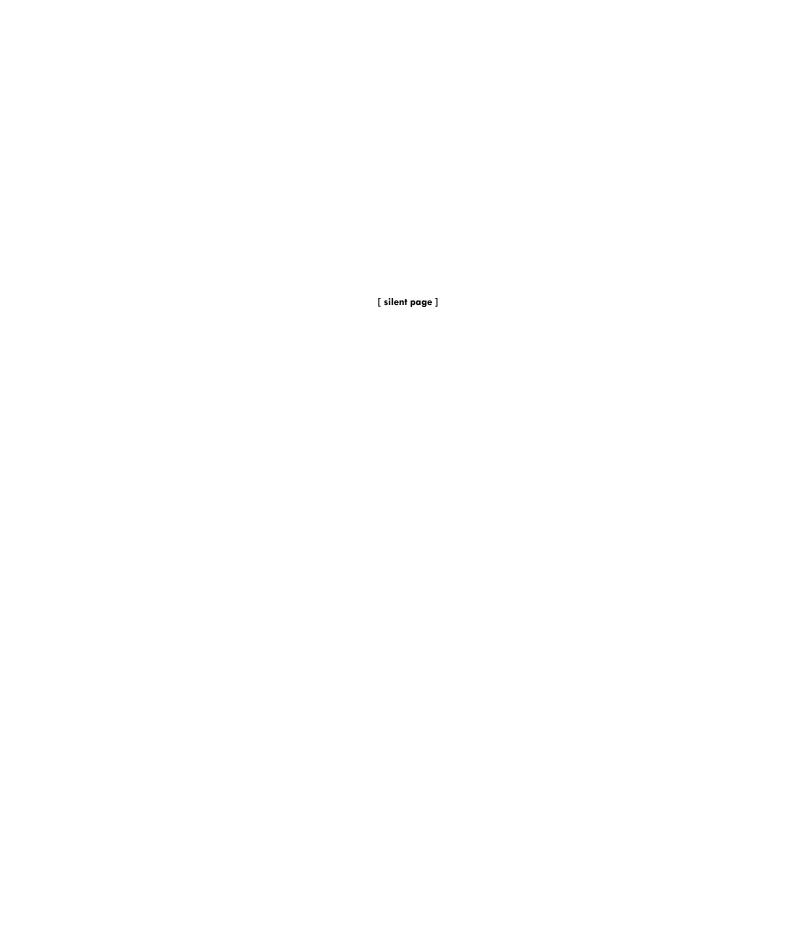
in regard to the final solo, when preparing a recording track, the follow orientation might help distinguish the informations about the works, for example:

mindfulness of breathing – r. nassif track 1 mindfulness of breathing track 2 (quasi cadenza): density 21.5 (edgard varése)

when collecting informations for the rights society, track 2 on the example above has obviously nothing to do with the previous piece, so it need to be informed separately; concerning the mastering, the transition between both tracks should be imperceptible, without any interruption.

Duration: 27 - 30 minutes





Breathing in aware of the short breath, breathing out aware of the short breath. Breathing in aware of the long breath, breathing out aware of the long breath.

* * *

Breathing in aware of the whole body (of the breath), Breathing out aware of the whole body (of the breath).

* * *

Breathing in calming the body (of the breath), Breathing out calming the body (of the breath).

* * *

Breathing in aware of joy, breathing out aware of joy. Breathing in aware of happiness, breathing out aware of happiness.

* * *

Breathing in aware of the mind, breathing out aware of the mind.

* * *

Breathing in gladdening the mind, breathing out gladdening the mind. Breathing in concentrating the mind, breathing out concentrating the mind.

* * *

(in the previous page were printed) excerpts of the

Satipatthana Sutta

[Buddha Shakyamuni]

reference:

"Unveiling Your Sacred Truth Through the Kalachakra Path" [Khentrul Rinpoché]

* * *

[a possible program note:]

I wholeheartly invite you, dear hearers, to constantly embody mindfulness and wakefulness, and eventually transcend the edges of conceptualization. [RN]

mindfulness of breathing

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