

Alberto Posadas Wohnzimmer Saxophon 01

2026.02.13

11:12:13

Spielt

¿Ok?

Ya. Ya no he puerto, yo no.

12:39

What is the starting point to arrive here?

So it was Ü

OK.

Spielt

Tengo bien puesta...

A correga est,, bien puesta.

Sino?

Xau vivo!

13:46

A: So, in a normal fingering system, as I said, we close gradually

the tube and we get a normal scale by semitone.

U: Just excuse Ü could you start again, please Ü

A: So as I said in the normal fingering system we close gradually the tube in order to get scale downwards by semitones

spielt

14:36

U: Excuse me Ü Please don't... use expressions like this as I said then we when are editing I have to have the reference to which you refer and if you don't say this in the dadada then I can use it everywhere so, so just just avoid the expression: as I said, okay?

Or: I already said okay, okay?

15:16

A: But I can use some very easy technical terminology like semitone Ü

U: Sure sure Ü

A: Let's compare what Ü

Let's compare what's the difference between using the usual fingering system, closing gradually the tube and getting a scale downwards by semitones.

Spielt Ü

16:00

et cetera.

With this alternative system in which I keep open an intermediate hole and I go downwards as well but this scale is going to switch into a microtonal scale downwards as well with very very tiny differences.

16:30

Spielt Saxophon

Wrong.

Let's compare using now the alternative fingering system in which I keep open an intermediate hole and then we transform the semitone scale downwards and we will get a microtonal scale with very tiny deviations from the initial sound.

Spielt Saxophon

17:09

So, I have made the same journey, but in this case keeping open this hole at the back which transforms completely the ambitus, the range we can get.

But the thing is that each individual microtone we get, it's an alive organism with an individual behaviour.

For instance, now, if I compare normal fingering like this

Spielt Saxophon

with this

Spielt Saxophon

both are normal if I play crescendo diminuendo in both cases

Spielt Saxophon

I will get the same result, while if I compare this normal sound

Spielt Saxophon

with this one.

Spielt Saxophon

The first thing is that I get something which is much more filtered but when I play crescendo diminuendo

Spielt Saxophon

18:54

then immediately I get some other pitches creating a multiphonic and I can create like a wave constructing the whole multiphonic or just isolating some pitches and this is something it is not intentional I mean it's not the intention of the composer it's just the inner logic of this individual sound

Spielt Saxophon

But if I go to the next step in the similar fingering situation

Spielt Saxophon

it doesn't come up.

Which means that this behaviour creating this thicker sound with a multiphonic, according to the dynamic behaviour it is

something that belongs only to that particular microtone.

And this is something that led me to set this concept of sound entities. They are alive organisms that they are independent from the desire of the composer. They belong to the nature of the instrument. And in this case the instrument becomes again a subject.

20:52

But ...

U: If we compare your way of speaking today and yesterday, then yesterday the yesterday you've been relaxed and of course constant a ... slowly flow of ideas.

A: Yeah, I know what you mean. Yeah, you are right. I need to find the situation.

U: Today you are so nervous. I don't know why.

A: No, it is because Ü I think the mistake is coming from the fact that I'm trying to give a sort of cheap lesson to explain what I'm doing. While yesterday I was just improvising and then it was much more frequent. I need to find the way to go into it.

U: Then we should switch to that improvisation. You should improvise.

A: I should be Ü I should show this like if I'm discovering it right now. This is what you mean

U: Well the best thing would not be that you play as an actor as

if but if you would look for something. Maybe you try to find something that you didn't know till now Ü you just Ü you are just playing and as you told us as a child.

A: Okay, then

U: So now we have Alberto six years old Ü

22:54

U: Ich zeige ihm die Photos von meinen Kindern.

Like this please.

A: Well, that's impossible. They are too wonderful. I'm not like them.

U: You're wonderful.

A: Okay. Of course.

So just for me to know I was trying to Ü

U: This is a little bit as if Ü so you try out you discover that another person is with you what you didn't know because you got everything by being a child ó and then you are saying: Hey I am looking for this and that.

So my question is what are you doing there? I don't understand. And then you say, okay, I'm looking for this and that. You know the child would say I just build a castle with sand. And here's the king and here's the queen.

A: Okay, I'm going to try so then I think I shouldn't go into this

direction of trying to explain I keep this whole etc. That's too much. The lesson context I think. And maybe it could help if I just start to play I don't speak at all Yeah, and then at some point Yeah, when time had arrived. You start to talk. You have to wait till time comes.

Yeah.

A: Okay, there is a difference. It is the fact that for me to stand with an instrument which is not a situation common for me because I always research seated. It makes me a bit more

U: Yes we can change to sit.

A: I'm going to try to do it standing otherwise I will sit and maybe that will help me to get more relaxed. I don't know. Let's go. Let's go and but thanks for your comment. They are always welcome.

25:32

Spielt Saxophon

27:50

Here it is.

Spielt Saxophon

28:17

So now I have the microtonal scale.

I start opening the tube.

Spielt Saxophon

And then I try to Ü i will try this.

Spielt Saxophon

29:20

Ah, it's opening, but...

Spielt Saxophon

Okay?

Spielt Saxophon

but if I change to the next one

Spielt Saxophon

ok I miss it

Spielt Saxophon

30:08

So this is a live organism I was looking for.

Spielt Saxophon

It's just a

This is the situation in which I normally Ü I get something I try to transfer this to a different context to know it is the individual behaviour.

Spielt Saxophon

That is beyond the composer Ü this something very individual
Ü makes the instrument become the subject.

And...

31:23

U: So Ü if you feel more comfortable seated, then we should Ü
I just interrupt.

Or maybe it will not.

Alberto Posadas Wohnzimmer Saxophon 02

11:42:16

U: Now, we're ready.

A: Okay.

Then I'm coming.

U: Okay, so one second Ü a bit more, just go outside.

A: I'll say.

Okay

43:19

Alberto kommt in das Wohnzimmer, nimmt das Saxophon und setzt sich.

Bueno.

A ver si Îs acolı graf.

Spielt Saxophon

43:27

Joder, esto sÔque no me lo esperaba

Spielt Saxophon

Lo estoy haciendo

a ver a ver

Spielt Saxophon

¿Dónde estaba esto?

Spielt Saxophon

No se me escapa

Spielt Saxophon

¡Suscríbete!

Fragir esto ó

Spielt Saxophon

O si que se cojo el... cojo el dos si, agolemos, veniste a...

Spielt Saxophon

y lo consigo con tu intermedio

Spielt Saxophon

Vale. C 3 y Trinar Contea lo que tengo que hacer es sujetar bien la boca dura, porque si no se me escapa al agudo directamente.

Spielt Saxophon

Vale, ti un comportamiento similar, pero se isto Î desde o sol sostenido, nojora deberâ cambiar o C1.

47:50

Spielt Saxophon

Eso Î, joder, eso Î. (er sagt etwas anderes ó was ich nicht

versteht)

Osa que se parto desde o lado, obviamente, ao al C2, pero se parto desde o sol sostenido, deberâ hacerlo desde o C1, con o trino de A.

Spielt Saxophon

Sin olvidarme na boca dura.

Spielt Saxophon

48:19

Vaaah!

escapa.

Spielt Saxophon

48:35

Bueno me gusto ... teno grafico un poco.

Nicht zu verstehen leider ó er will an etwas arbeiten ó transportieren in parallelo und sehen ob es ihm gefêlt

Por ejemplo, a digital file, y voy a hacer el tremolo con c3, sager.

Spielt Saxophon

49:28

Vale, si me metengo asi, estoy en el ambitud de lo bicromatico.

Spielt Saxophon

Genial, porque ..., el sonido delado.

Spielt Saxophon

Hago la octava.

Spielt Saxophon

50:07

Consigo (¿) el tremolo en normal y velado, pero no consigo abrir el espectro.

Spielt Saxophon

50:25

Tremolo

Spielt Saxophon

ah-est,,, ah-est,,, vale, tengo que soltar mucho m,,s la vocadura pero si sueltas porto por ejemplo al mi

Spielt Saxophon

51:07

No sÎ si tengo alguna en medio

Spielt Saxophon

(nimmt das Mundst~ck heraus ó befeuchtet es und steckt ein anderes wieder auf)

No sÍ si...

Bueno, necesito el otro ahora.

Ano que eu seguro que nÂo necesito os outros abrazaderos porque esto est,, ya.

Venga, a ver si se lo sabe.

Spielt Saxophon

52:41

Casi enga (¿)

Spielt Saxophon

52:51

¿Tengo el velado!

Spielt Saxophon

53:20

ahÔest,, tengo la tercera creo que si sigo tengo una novena

Spielt Saxophon

53:47

Si, pero antes de irme aÔantes de irme a dar a la novena, que eu a terce, que hago con a bocadura.

Spielt Saxophon

54:15

Aizta, amre, aizta.

Vale.

Tengo que relajar la mandibula un poco a mediat que hago el crechendo.

Aparo.

Spielt Saxophon

54:37

Ah, no.

Spielt Saxophon

Es, es.

Te puedo relajarla inferior.

A ver, ahora se consigue al de arriba, despuís de la tercera.

Spielt Saxophon

54:57

O que para ir ao superior en realidad necesito hacerlo ao contr,,rio. Pero entÂo espere un pouco A terceira intermediana quedo solo con a base

Spielt Saxophon

55:34

Ah, a carje

Spielt Saxophon

Xemera sista aqui.

Xemera sista e a criatura. Arma, horror!

Spielt Saxophon

56:08

Non, porque agora tengo...

Demasiar...

Espaci[^]n...

A porti ...

Spielt Saxophon

56:36

Aaaa...

Tengo tambie[^]n un problema de diafragma.

Porque...

n[^]o estou contralando.

Como lan[^]o a coluna da aire.

Spielt Saxophon

56:57

Vale! a ver si controlo la presi[^]n de la columna de aire constante y hay incremento la presi[^]n de invocadura lo consigo

Spielt Saxophon

57:23

ahÔte pillo, ahÔest,,s, te voy a picar un poco ahora

si prog1 la sorvina guah guah di trompeta

e tago un xer en serie, a ver se...

se consigo llevar un batimento a ver, primeiro un pezo sin destre

(Steckt einen Trompeten-DÊmpfer auf das Saxophon)

Spielt Saxophon

58:14

Xem piso desaÔe a hora encerran xa e iva.

Spielt Saxophon

58:28

Ah, estos maravÔs.

Estos batimentos me encantan.

i us distingueix.

Spielt Saxophon

59:02

¿Dame de focaliza, va a ver?

Spielt Saxophon

59:11

Estas...

Estas...

Estas realmente...

Sentirem...

En el cuerpo o vibraci^on del sonido.

Estas...

Estas puros erot^omo.

Spielt Saxophon

59:35

Gauza, gauza,

Spielt Saxophon

12:00:02

Genial!

Osa que isto me... isto ^o incre^oble porque isto me permite generar as vibraciones que sa^on de golpe venendo Des de este multif^onico... que m^o,is que multif^onico ^o multiqu^omereco porque...

Spielt Saxophon

12:00:29

Eso, tengo que rejad un poco m,,s al principio.

Spielt Saxophon

00:55

isto Î estenar dos saxofones

Spielt Saxophon

01:16

y esto tambiÎn, porque ahora este fa, si lo hago, c^ mo est,,
funcionando esto?

claro, efectivamente, o sea, si quito te celo que hago es mandar
todo el aire por fuera y es con direcci^ n a la sordina y me suena,
digamos, este timbre ha trompetado, digamos.

Spielt Saxophon

02:10

Se passa normal.

Spielt Saxophon

02:18

(er erzËhlt etwas von einem Glissando und dass es klingen w^rde
wie zwei Instrumente gleichzeitig - ...)

Spielt Saxophon

02:36

(redet mit sich selbst ó wenn ich das jetzt so mache und das so ...
dann vielleicht ...)

Spielt Saxophon

03:12

pero entonces non funcione igual, o s,, non es transportable.

Ah, isto Ì genial.

... con la sordino ...

Spielt Saxophon

03:53

por repetirlo voy a fijarlo a ver, o sea estoy haciendo 7 mol m,,s
tc con la sordina lo que me he probado es quitar el stem y
utilizarlo como m,,s bien como harmon

Spielt Saxophon

04:03

vale o sea que es el stem lo que me est,, dando un poco la
reacci^ n claro probablemente al estrecharla y alargar la columna
de aire

Itìs ok?

04:29

This is what I am used to do ...

Not refined things sometimes I am starting to pick up something

... but for me a process like this takes one month. It was ... but at least to give an idea of what it is. It was your idea, Uli?

Uli: Yes

Alberto Posadas Wohnzimmer Saxophon 03

A: Yeah

U: I have to be in the same level as .

A: Ja, it helps me ...

12:06::47

A: In the fact of improvising, there is certain behaviour.

For me, a saxophone or any instrument, I would say any object is a toy.

I mean, I like to have this journey of the childs when they discover something magical.

And then they take this object and they play the game with this object in a completely different way than what was initially the purpose of that particular game.

So, for me it is really a toy, it is a fascinating toy for me.

This is like to climb a mountain and to discover the little plants, the stones you have in the path way and the little river, the leaves moving in the trees for me in a way it is the same thing¹.

And for me this process is very important, not only because I have a lot of fun, I have to say, but because I need this wandering attitude, I mean to go somewhere without knowing

¹ Genau das drehen wir dann in den Bergen

where I'm going to.

It is just to have the attitude to be open to find something.

And then once I get something, I don't know maybe this word is too simple, but something marvellous to me, then I go in deepness into this, I compare with the environment, because in the end this is an ecosystem.

And then I try to learn from that individual sound, because the amazing adventure for me about this type of approach to the instrument is the fact that it is nothing that you can learn in any book.

12:09:08

There are many books talking about saxophone, even I wrote with a saxophone player, one of them, but a book is not enough.

To me it's necessary to have the experience to be in touch with the object if I have the expectation to treat it like a subject, like a human being, I almost like to say, like an alive organism I'm going to relate to.

And very often I find interesting things that maybe are not for the piece I'm writing at this moment, then I put them aside, sometimes by chance, because chance exists in life, this is part of the uncertainty of life.

By chance I discover something I was not expecting and I pick up this, I get something from this type of sound and then I try to integrate this into the discourse of the piece I'm writing, when

initially, maybe I didn't have any idea that I was going to include this in the piece.

Which means that for instance, normally I'm working just planning the materials, the type of treatment I want to give to those materials, planning a certain time frame for each one of them, but when I start to write the piece and I try to make this concrete and I go into the objects, very often I find things that I didn't expect before, so I have to redefine everything I planned in advance, but who is redefining that?

I would say in a way it's the object who is redefining that and in this sense the object is not anymore at all, to me like to compose with another person.

12:11:15

U: Could you describe in a general way improvising now what we heard, what is the difference between sounds that you discover that are not interesting for you and sounds that are not interesting? Is there a difference the way to Ü to define a border between interesting and not interesting in it?

12:11:46

A: To me there is no way. I mean, I would say I'm interested in every sound I have around me.

Coming from an instrument, coming from a hitting the table, coming from the street, from the trees, every sound has its own interest.

But when I decide to pick up something is because this concrete sound is revealing me, something that belongs to the instrument, but I was not aware of.

So, it is the fact that it is opening a new pathway to go through that I didn't expect to have the possibility to make this journey in advance.

So, it is like a sort of suggestive sound, opening undiscovered worlds for me.

This is what makes the difference.

It doesn't mean that I only work with those sounds, because every sound has its own property and its own interest.

12:13:02

U: But already now when you were speaking, you sometimes said, now it comes. Or, here it is. So I'm interested to know what this **it**² is.

A: Yeah. Here it is, the sound, I think, that can open this new door for me, to dive deeper into this sound.

Because I consider this sound as an alive organism.

I need to inhabit that organism anyway.

So, when I'm improvising and I get something, I think here there is a space to inhabit.

² What this it is wäre ein schooner Titel für das ganze Filmvorhaben ...
Alberto Posasdas in seinem Wohnzimmer mit Saxophon

12::14:03

U: So, it is not only that you have at least three levels, so three phonics, so at least three phonics, not only two phonics, but three or four or five, so it is not just a certain amount of levels, but it is another Ü it is this impression that the sound is developing in itself.

A: Right, it's not a matter of quantity of sounds, it's a matter of complex sound with an individual behaviour and inner logics. That in a way shows itself.

In a way this sound is appealing me in a concrete way.

Maybe I am not conscious why but it's not a matter of quantity, I say it's a matter of sound qualities that could coexist even could create a conflict between them and I have the intuition that I can dive into this level of complexity. But the goal is not to have more notes in a row or more notes overlap.

This was an approach and it's normal that it was quite common in the late 70s, even before, with the so-called extended techniques, which is a term I understand in that context, but I hate to use this term nowadays, because for me it is not an extended technique.

When you say this is an extended technique, you are marking a border, what is the identity of the instrument and what is the extension of this instrument, the addition.

To me it's not a matter of addition.

It was always there.

But in fact it is not only that it was always there.

The conventional sounds of the instrument are sounding that way because the refused sounds belong to the nature of the instrument.

It was just the fact that they were hidden, refused.

12:16:47

U: The next question is may be opening a new chapter of our filming. You have then a sort of collection of sounds. Maybe you have an archive where we have written down your treasures.

Which in this status is more or less something like a gallery. So one sound, another sound, next sound. So a collection of let's say 100 sounds. This is how I imagine this. Maybe you can show how you archive these findings.

But how you compose to this. So, with traditional sounds we have an harmony system. You know that a G does not fit to a C in A minor. Because of this and that rules which we call harmonic rules or functional rules, Funktionsharmonik.

So there we have a some paths that are already given by tradition you can handle with them or not, but with these sounds there are no rules to compose with. Or are they? How you handle this?

12:18:31

A: I need a couple of days to answer to this question.

But first I would say, okay, I start playing the game with the instrument.

I take note of the sounds I consider that could bring me somewhere.

And later on the next step is to make a very systematic research.

So, once I get something then I go in deepness.

I try to create a system to explain how it works and how it can be modified.

And then I create my own charts.

But this is something technical I need to do.

If I want to use those sounds not like interesting effects, which is something I'm not interested in at all.

But I want to use those sounds with their potential to create a synthesis.

12:19:41

And we have to think if we talk about rules in history ó the rules of tonal harmony ó composers at the beginning of the tonal period they didn't know of any rules. Probably they experienced some ways to create relationships of some sounds but they were not aware of those rules that nowadays are set like rules. And in my case I'm not interested in creating my own rules not at all.

12:20:24

Those charts I mentioned before for instance are in the case of the saxophone are published in a book, but very often when I'm teaching to young composers and they ask me about books I say don't trust books even mine, because okay a book is just a little window, but if you want to become a composer, you have to go through every detail and to have a reflection of what is this detail giving to me, what is this detail opening to me, and then go into this direction. So for instance, the approach of this book is after my way to work with instruments, but I don't think any other composer should follow the same path, because for me the interesting thing was the process before publishing the book. It was the process in which I took the instrument and I played months of course with Ricard Cappellino who is the saxophone player I worked with for this and it was such an intense and amazing and exhausting experience, that that's the moment in which you feel I felt okay now I'm composing.

12:21:55

But in addition I would say that once I have all those individual sounds, I don't follow preestablished rules. I don't try to create my own rules, but it doesn't mean that I write whatever I want in that moment.

No. The interesting thing about this is that when I mentioned at this point this instrument is not an object, it is a subject, it is because those sounds are suggesting, I wouldn't say rules but are suggesting pathways you have to go through.

This is very difficult to explain without long lesson but for

instance, there is a piece for a soprano saxophone entitled Santhenitha with and after a poem by the great Spanish poet José María Valente and in this text he speaks about ashes and about desert.

In this piece I explored those sounds in the soprano saxophone in such a way that I wanted to create a desert, something that seems to be flat with small dunes and then I just went through the tiny little changes of the level in the dunes.

And I tried to go from this flat sound into something that opens up in a concrete dune, it goes down again, it opens down in an inverted dune, let's say, and sometimes as soon as it opens up or it opens down then something in between comes.

But if you analyse this piece for instance, it is just a microtonal descending behaviour but you won't listen like this, you won't listen any scale, because in between there are so many arising unexpected sounds but integrated I hope in such a way that you feel that you are really in a landscape, in a real world.

In a real landscape where nothing seems to evolve but in the end everything changes, like the dunes with the wind.

And, Uli, this is the one of the pieces that performed in Munich. The soprano one.

U: I heard this piece, but I don't remember that.

A: Well, you have it in the CD you can listen to it Ü

U: Okay, we stop for now.

A: Yes. So for instance, Uli I remember a rehearsal with a saxophone player