

# SARX

Eduardo Partida



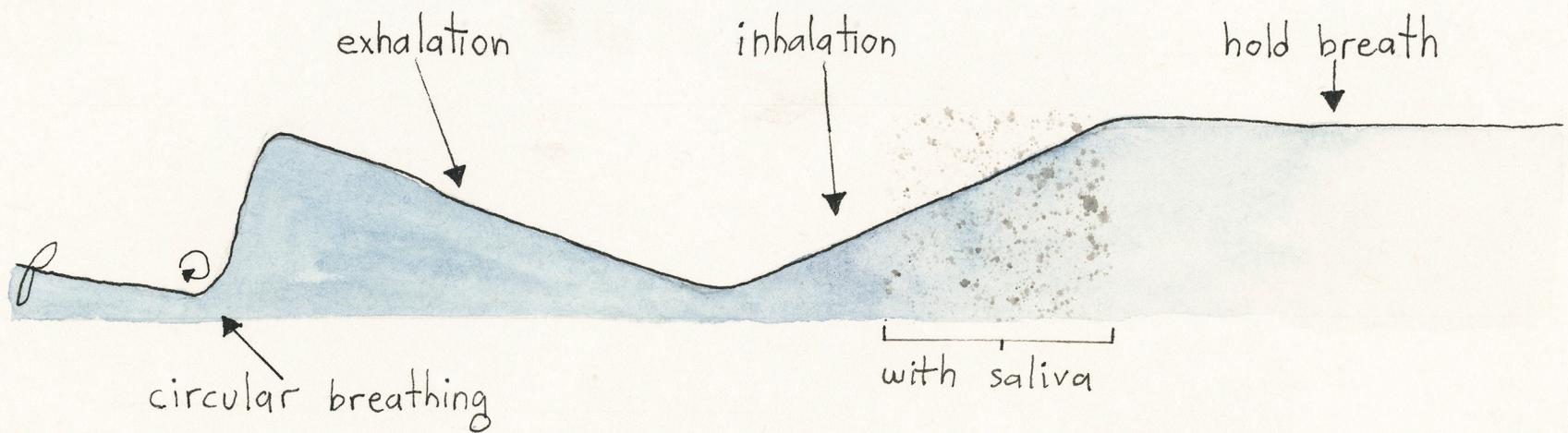
## ABOUT THE WORK

This work is a study on breathing. The text and graphics it contains serve as protocol guides to provoke specific experiences and movements in the voice and breath of the person who chooses to interpret it. More akin to reading a poem aloud than to interpreting a musical score the sound resulting from this work will vary according to the performer's body, as its poetic force lies in the experience of reading itself, rather than in the sonic accuracy of a performance presented to an audience.

## ON THE WRITING SYSTEM

The work should be read from left to right, at an approximate pace of one line or system every 30 seconds. The notation focuses on breathing and uses a system of valleys and crests to indicate exhalations and inhalations: an ascending line that forms a crest indicates an inhalation while a descending line that forms a valley indicates an exhalation. A straight horizontal line indicates that the breath should be held.

The symbol of a circle with an arrow above the breathing line indicates that a circular breath should be performed, meaning to inhale while maintaining the sound produced with the lips. Additionally the blue drops that appear in the score indicate that the sound should be produced with saliva in the lips or throat, creating a grainy sound.



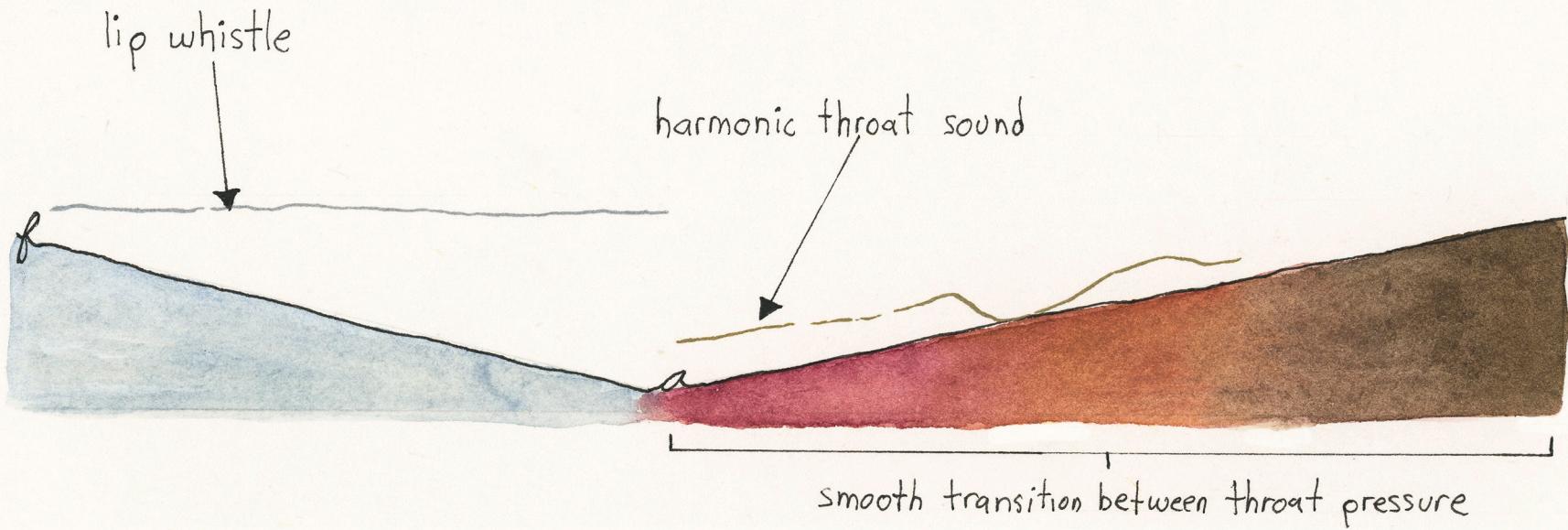
The color of the valleys represents different sonic intentions produced in the trachea. Below is a general map:



In this map, the intensity of the color also indicates the pressure in the throat. All the sonic intentions represented in this map involve pressure in the throat, meaning that at no point is a "normal" vocalization of spoken or sung language sought. At all times, inharmonic sounds should be explored, rich in multiphonics, rough, textural, and neither sung (in the traditional sense) nor spoken.

There are two exceptions to this rule. The first occurs in inhalations marked with red, which tend to produce stable harmonic frequencies; the contour, drawn with a golden line, reflects an approximate melodic contour. The second exception involves sounds produced with the vocalization "f", marked by silver lines. This sound is produced with a whistle made with the lips (as a result of the vocalization "f"), and the contour of

the silver line indicates an approximate melodic shape. In both cases, a higher position represents a higher pitch, while a lower position represents a lower pitch.



## ON THE TEXT

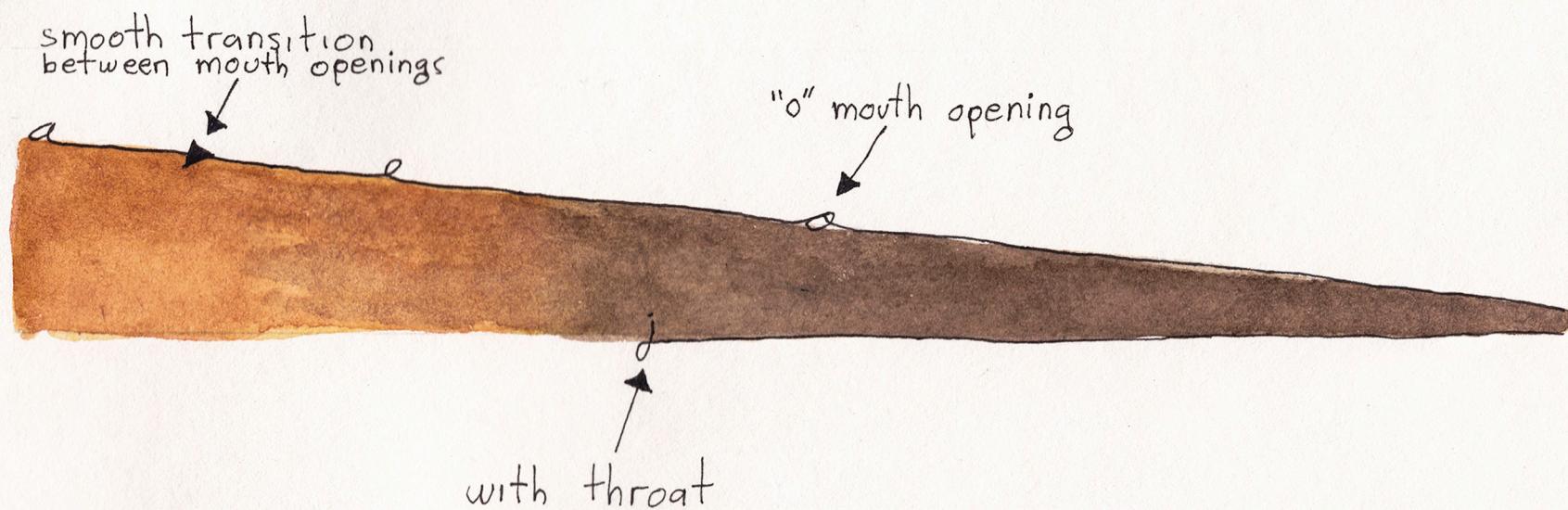
The continuous text in italics that accompanies the valleys and crests represents the opening of the mouth and lips, which shape the sound produced from the throat. Each letter should be interpreted according to the mouth opening it implies in Spanish. In this context, an arrow in the text will indicate a smooth transition to the next mouth opening. Occasionally, letters appear at the bottom of the line, indicating that the corresponding sound should be produced from the throat rather than from the mouth or lips.

The text must be read with full attention to the nonsignificant sound it produces, without focusing on the semantic content. In fact, the vast majority of the text is formed by glossolalia with some exceptions between lines 15 and 17 and, latter, between lines 32 and 40 where the text is a

transliteration into the Latin alphabet and Spanish pronunciation of a passage in ancient Greek:

'Ev ἀρχῆς ἦν δὲ λόγος, καὶ δὲ λόγος  
καὶ ὁ λόγος σὰρξ ἐγένετο καὶ εσκήνωσεν εὐ ήμιν  
τὸν δὲ λίττον ψυχήν, κατὰ δὲ οφθαλμῶν κεκυτόνα

Even in these sections, the focus should be on the sound and not in the meaning of the text.



## FINAL COMMENTS

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