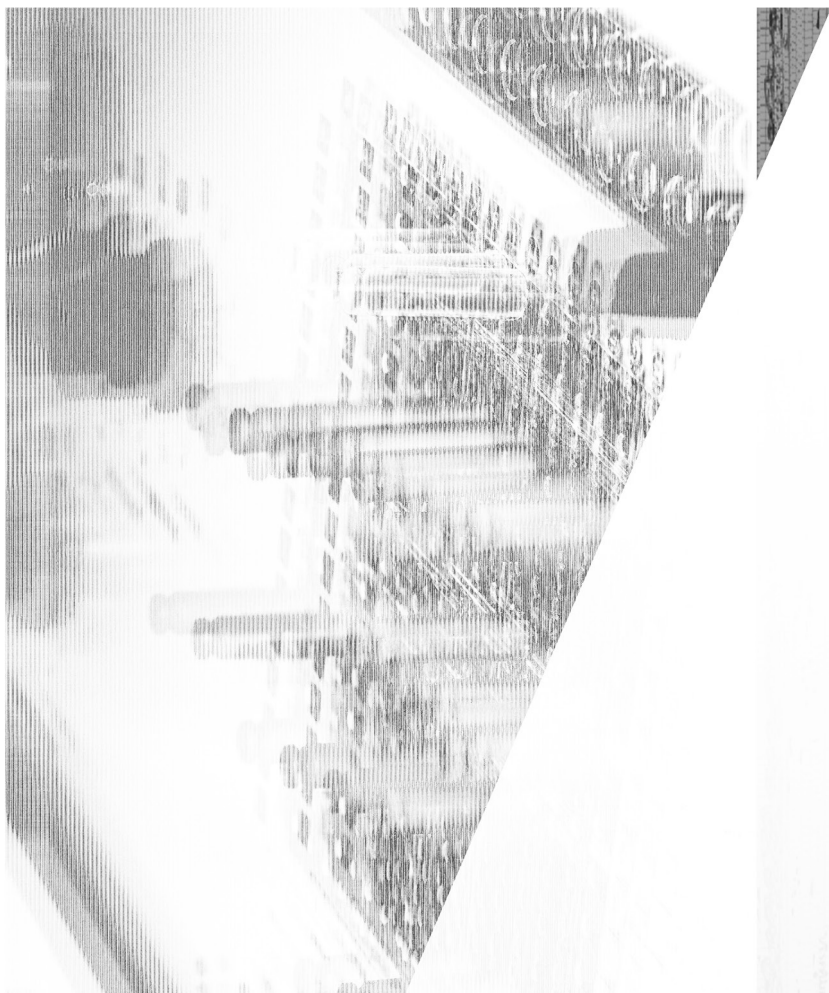


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SAXOPHONE +, BEYOND A STAGE CONCERT FORMAT

Abstract: The boundaries of classical music have long been blurred, with numerous artists redefining the concert as a multidisciplinary experience that integrates various arts and technologies. The research detailed in this paper explores the transformation of the traditional concert format, positioning the performer as a multifaceted artist who assumes roles beyond interpretation, such as stage direction or musical acting, expanding the expressive possibilities of musical performance. Through artistic research, this study conceives the concert as a dramaturgical space where different art forms converge. The project *Saxophone + (stage concert)* exemplifies this vision, featuring collaborations with composers such as Abel Paul, Óscar Escudero, Camilo Méndez, and Andreas E. Frank. The resulting works incorporate gestural elements, video, electronics, and sculptural instruments that transform not only the saxophone's sound but also its visual and performative presence. These elements challenge the traditional passive spectator model, transforming both space and audience interaction. This paper presents one outcome of an ongoing artistic research project, which aims to rethink the role of the concert performer and to redefine

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the solo concert format through interdisciplinary experimentation, with a particular focus on developing new stage and concert formats. Drawing on performance studies, contemporary composition, and the integration of multimedia technologies, the project explores how expanded practices – such as gestural performance, video, and sound sculpture – can challenge traditional paradigms of musical presentation. By integrating technology and innovating the concert format, the study highlights the importance of engaging contemporary audiences in new and immersive ways. The findings point to the necessity of rethinking traditional concert formats in order to better respond to the expectations of contemporary audiences, emphasizing the value of interactivity and spatial reconfiguration. *Saxophone +* serves as an introduction to this evolving conception, redefining the performer, the concert, and the audience.

Keywords: stage concert, saxophone, interdisciplinarity, contemporary music, extended performer, extended techniques.

Introduction

The borders of music, especially in the classical field, have experienced a growing blurring in recent times. More and more artists are fusing music with other art forms, such as visual arts, dance, and emerging technologies such as virtual reality and artificial intelligence. According to Nicolas Bourriaud's theories on contemporary art, interdisciplinary approaches enable artists to blend diverse media and perspectives, fostering innovative expressions that respond to complex social and cultural issues (Bourriaud 2002). A good example of this are collectives, ensembles, and research groups such as *DieOrdnungderDinge*, *MusicExperiment21*, and *Colectivo ErgoSound*.

In this way, they transform the traditional show into multisensory experiences, exploring new forms of artistic expression and emotional connection with the public. This approach challenges traditional aesthetic conventions and the notion of musical genre. In this context, and through constant observation of concert programs, the interest arises in a format that transcends the labels of the genre and focuses on the stage concert as an integral work: *Saxophone +*.

For decades, significant efforts have been devoted to designing concert experiences that captivate audiences across both the classical and contemporary music fields. This includes not only individual concerts but also the program-

ming of festivals and concert series, which frequently explore specific thematic frameworks or adopt monographic approaches to offer deeper artistic engagement. Examples of this approach can be found in the work of groups such as *Die Ordnung der Dinge*, *Experiment21*, or *Colectivo ErgoSound*, which design their performances with strong conceptual coherence. Redefining its format is now a key premise that drives our artistic research and enhances our innovative concert concept.

The 21st century continually demands new modalities of artistic expression. Researchers such as John Sloboda assert that the conventional concert format and traditional performance practices show signs of stagnation, requiring a voice adapted to these transformations (Sloboda 2001). This leads us to rethink the traditional concert as an artistic act that requires an active audience, in line with Sloboda's assertion that audience engagement is crucial for meaningful musical experience. In a technological society where audiences are increasingly participatory and interconnected, the concert format must evolve to foster interaction rather than passive reception. According to Manovich: "new media not only change the way we create and consume culture, but also the way we think about it" (Manovich 2001, 55).

Our artistic research project explores innovative saxophone concert formats, integrating multimedia resources and interdisciplinary collaborations. Inspired by the art critic Grant H. Kester, who believes that collaboration can create art greater than the sum of its parts, this project focuses on co-creation between composers, performers, and stage directors. It challenges traditional hierarchies and supports the idea of art as something valuable for everyone (Kester 2011).

The saxophone is the centerpiece of this project. Although historically associated with specific extended techniques and experimental practices, it has evolved as a versatile instrument embraced by both classical and contemporary composers. As noted by Jean-Yves Bosseur (1998), the saxophone's unique timbral qualities and technical capabilities have encouraged composers to explore new sonic territories. Similarly, John-Edward Kelly (2001) emphasizes the instrument's adaptability in pushing the boundaries of traditional performance techniques through interdisciplinary approaches and electronic integration.

Collaborations with composers such as Óscar Escudero, Camilo Méndez, Abel Paul, Simon Steen-Andersen, and Andreas E. Frank have given rise to scenic and multidisciplinary works that expand the instrument's repertoire. These

collaborators were chosen not only for their significant artistic impact but also due to our previous successful partnerships and the strong artistic rapport we share, which fosters a productive and innovative creative process.

With the growing presence of electronic media in art, the performer transforms into a “media actor”: they master their instrument, follow scenography, recite texts and explore other instruments, expanding their artistic role (Auslander 2022). Additionally, research on post-instrumental performance practices highlights how performers go beyond traditional instrumental techniques by incorporating multimedia, movement, and interdisciplinary elements, thereby redefining the boundaries of musical performance (Lizarazu 2018). We are especially interested in the mutation of the traditional concept of the performer, who becomes the creator not of all the elements of the concert, but rather assumes the roles of stage or concert director, stage manager, director and, obviously, performer. The aim is to create a work of art that is interpreted by the creator, similar to the “composer-performer”, a hybrid form that is more common in disciplines such as dance or theater than in music.

In this way, the borders of music in contemporary aesthetic thought are no longer fixed and absolute; the musical idea passes through the individual aesthetic thought of the creator, without being subject to predetermined styles as in other times in history (Binotto 2004).

In *Saxophone +*, technology plays a central role – not as an end in itself, but as a tool to enrich the artistic proposal and expand the expressive possibilities of the performance. Integrating electronic resources, video and projections, the project seeks to educate an active public and encourage sound and visual experimentation (Emmerson 2007). Collaboration with specialized technicians guarantees an effective integration of these resources in the artistic productions.

Finally, *Saxophone +*, as we will see later, seeks to redefine two fundamental aspects of any representation: the space and the audience.

Hybrid methodology

This concert is created mainly from an artistic research methodology. Initially our task was to locate its scope of study and its possible applications. Taking into account that the research is grounded in the principles of artistic research, it is

crucial to distinguish between the analysis of artistic events that have occurred, more typical of disciplines such as musicology, and the creation of knowledge through artistic practice and experimentation, such is the case we present. In this sense, the research presented is part of a creative process that, as Paulo de Assis points out, privileges the exploration of future possibilities, adopting a perspective oriented towards innovation (Assis 2018, 100).

Our research is based on a flexible methodological approach, which prioritizes the creative process over immediate results. According to Jacques Lacan, value lies more in the process of exploration than in measurable results (Lacan 1999, 128). This approach does not seek definitive conclusions, but rather encourages open and dynamic thinking, providing a starting point for future projects and artists.

With a marked interdisciplinary character, our research is developed around the saxophone and its performing possibilities, integrating practical work and theoretical reflection. According to Assis, we understand this project as a bridge to new creative perspectives, hoping that other performers, composers and stage directors find inspiration in it to develop their own paths (Assis 2018, 184). This transdisciplinary approach not only expands artistic possibilities, but redefines the creative act as a continuous and collaborative process, constantly evolving.

In the current artistic field, collaborative creation has gained prominence, challenging the romantic idea of the work of art as the exclusive product of a single author. Collaborative creation in art is not a novel practice; it has numerous antecedents that have been the subject of reflection by various authors. Kester explores the evolution of this practice from movements such as Dada to the present (Kester 2011), while Claire Bishop analyzes co-authorship, teamwork, and audience participation as contemporary expressions of collaboration (Bishop 2006). However, Boris Groys underlines the importance of collaboration as an essential component of the total work of art, emphasizing its social impact (Groys 2016). These perspectives underpin our methodology, which is aligned with the vision of artistic work as a dynamic and interdisciplinary process.

This paradigm shift reflects the complexities of interdisciplinarity, where success depends on teams made up of specialists in different areas. Our methodological approach, based on collaborative and group creation, focuses on carefully selecting the necessary collaborators for each project, with the aim of achieving a coherent and enriching integration.

The starting point of our methodology is to clearly define the type of research being undertaken, as this determines the selection of the collaborators essential to the project. In response to the gap identified in the introduction – the limited exploration of concert formats that integrate interdisciplinary elements and technological media – we recognized the need to involve not only composers but also a technician specialized in lighting, projection, and sound. Their expertise is crucial for developing performative environments where visual and sonic elements are integrated from the outset, rather than added at a later stage, thus enabling a truly interdisciplinary artistic process. Additionally, we recognized the importance of including a stage consultant to ensure scenic and dramaturgic consistency of the concert. Although we had certain knowledge in this field, collaboration with a specialist allowed us to delve deeper into aspects that exceeded our individual capabilities.

The composer selection process, a crucial aspect of our methodology, was based on criteria such as artistic identity, career, previous experience, adaptation to the needs of the concert and the previous relationship with the performer. We also valued characteristics such as flexibility, openness and knowledge of the saxophone, especially for pieces that required this instrument. This choice, although subjective, was guided by experience and intuition, accepting the possibility of errors as an inherent part of the creative process.

Rather than offering a blank canvas, we chose to provide structured guidance to the composers, under the premise that limitations stimulate creativity. As Stravinsky observed in *Poetics of Music*, “The more constraints one imposes, the more one frees oneself of the chains that shackle the spirit... and the arbitrariness of free will” (Stravinsky 1947, 65). This belief guided our methodological framework: constraints were not intended to limit artistic freedom, but to encourage focused and inventive responses within a shared creative context. Carefully designed parameters allowed composers to explore their artistic voice while maintaining coherence with the project’s overarching goals.

Additionally, our guidelines are not uniform for all collaborators. Each composer receives premises adapted to his specialization, whether in scenic, visual, sound or performative aspects. This approach reflects our belief that the most innovative results emerge when each individual’s unique strengths are leveraged.

Our collaborative method is based on co-authorship, where creative skills are distributed between composers and other specialists. This approach requires intense exploratory work, functioning as a living laboratory that evolves through different phases of creation and testing. In this context, the figure of the stage advisor does not replace our responsibility as main performers, but rather complements our work through consensus and active collaboration.

A key objective of our project is to enable its repeated performance in diverse contexts and festivals, as the opportunity to present the work multiple times is essential to the very purpose of our artistic research, which relies on practice-based iteration and refinement to explore different interpretations, respond to diverse audiences, and progressively develop the work's expressive potential. To achieve this, we have adopted a flexible methodology that prioritizes economy of means without compromising artistic standards. This led us to develop two versions of the concert: one that optimizes logistics and another that prioritizes the artistic ideal, even if this implies greater technical challenges, such as the transport of multiple instruments or the use of projectors.

Once the technological tools and instruments necessary for the project were defined, it was determined what type of technicians and engineers should be part of the team. This logical order ensures that technical decisions are aligned with creative objectives. In this phase, the participation of an electronics, video and lighting expert was essential, with clearly delegated responsibilities assigned to each specialist.

The methodological model prevents the performer or concert director from assuming technical roles outside of their specialization, which could compromise artistic quality. Instead, the specific talent of each team member is enhanced, ensuring that all technical and creative aspects are attended to by professionals trained in their area.

In short, our methodology is constantly evolving, adapting to the needs and discoveries that arise throughout the process. This flexible nature allows us to incorporate improvements and adjustments that enrich the project. Even as these reflections are written, we have experienced substantial changes in our approach to collaborative creation. We fully identify with the words of Lucia D'Errico, who maintains that artistic work is intrinsically open and experimental, more of an ongoing process than a finished product (D'Errico 2018, 69). This

approach motivates us to continue exploring new forms of collaboration, with the conviction that there is always room for learning and innovation.

In summary, the methodology of this research is mixed, which combines a large part of the methodology of artistic and, to a lesser extent, musicological research. It is deeply intertwined with its object of study, fostering a creative process that combines artistic practice with rigorous theoretical reflection. This interdisciplinary approach allows us to develop new concert formats that respond to current needs, exploring and expanding the limits of musical expression.

Saxophone +, the concert

Saxophone + is presented as a stage concert that is integrated into a current in Europe that questions the traditional form of the classical music concert of the last 50 years. Some of its main characteristics include the definition of music as an inherently interdisciplinary art, which is faithfully reflected in the *Saxophone +* program. This entails the redefinition of the concert as a dramaturgical space. Following the premises of Hans-Thies Lehmann, all the elements that have been, to a greater or lesser extent, discarded by the classical concert in the last century – such as the role of the musician as performer, space, lighting, projections, and the expansion of the instrumental vocabulary through live or pre-recorded electronics – are put at the service of the creation of a new hybrid form of concert (Lehmann 2006).

This concert is also an introduction to a new conception of the instrumentalist and the soloist concert. To this end, the concert will use an episodic form, where the different works will be cataloged through prepositions and locutions. For example: “(Saxophone) *INSTEAD OF*” for the arrangement of the flute work by Salvatore Sciarrino, “(Saxophone) *WITHOUT*” for the work *Hidden* by José P. Polo, “(Saxophone) *NEXT TO*” citing the work *beside besides* by Simon Steen Andersen, where different versions of the work are pre-recorded and shown simultaneously. These “titles” precede the works in the form of animations that are projected on different elements of the scene. In this way, it has been possible to create a narrative form that links the various proposals into a coherent whole. The musician goes through the different stations that appear on stage, presenting a different proposal in each one of them.

Program

The program is designed in such a way that some works can alternate with each other, which provides flexibility to the concert and prevents it from being a closed event. Between each work, a fragment of *Self-reflecting Next To Beside Besides* will be projected.

1. (Saxophone) NEXT TO – *Self-reflecting Next To Beside Besides* (2003–2020). Simon Steen-Andersen (1976) // (Saxophone) NEXT TO – *Between me and myself V* (2016). Andreas E. Frank (1986).
2. (Saxophone) WITH – *Eídlon/Eikón* (2023). Abel Paul (1984).
3. (Saxophone) INSTEAD OF – *Canzona di Ringraziamento* (1985). Salvatore Sciarrino (1947). Version for soprano saxophone by Pedro P. Cámara de 2015.
4. (Saxophone) WITHOUT – *Hidden* (2012). José Pablo Polo (1984).
5. (Saxophone) WITH – *Disappeared Quipu[s]* (2023). Camilo Méndez Sanjuan (1984).
6. (Saxophone) NEXT TO – *POV* (2017) Óscar Escudero (1992) // *-Tiest* (2017). José Pablo Polo (1984) // *New piece* (2025) by Helga Arias (1984).

Space and scene

The renewed interest in the concert space is not new, as Nicholas Cook's words demonstrate: "There is a long tradition of classical music being staged at alternative venues ranging from stately homes to art galleries, and Nonclassical is just one of many recent ventures to bring music of the classical tradition to new places and to encourage the socialised listening practices conventionally associated with jazz clubs rather than concert halls" (Cook 2013, 392).

Our object of study is not limited solely to conventional physical space, but seeks to transcend it by analyzing traditional space and considering how to adapt it for renewed use. In fact, each space is carefully studied to adapt our project to a wide variety of rooms. Rather than imposing limitations, our goal is to remove barriers and serve as an example of how the concert can adapt to new settings.

Some researchers, such as Christopher Small, adopt a critical view of the Western classical concert, considering it as a conservative act that reinforces

social hegemonies (Small 1998). In our concert, we seek to democratize the roles of artists and audience, transforming it into a representation where although there are defined creators and performers, the public plays a more active role than simply that of recipient. The traditional architecture of the auditorium not only hinders interaction among audience members but also conveys the message that their role is to listen rather than engage or respond (Ibid.). As we will see later, our intention is to involve the audience in the concert through direct encounters with the musicians during the performance, thus breaking with the typical passivity of some shows and promoting a more dynamic interaction. Returning to Cook, “it is partly that you lose the auditory dimension of the movement on stage. But more important is how the combination of acoustic, visual, and kinesthetic movement carries the music beyond the stage to suffuse the social as well as physical space of the auditorium” (Cook 2013, 392).

Spatial scene layout

We started from an ideal for our concert: an open-plan rectangular space that lacks a stage and does not have seats fixed to the floor, which would partially limit the movement and freedom of the audience.

1. (Saxophone) NEXT TO – *Self-reflecting Next To Beside Besides* (2003–2020). Simon Steen-Andersen (1976) // (Saxophone) NEXT TO – *Between me and myself V* (2016). Andreas E. Frank (1986).

The first work of the concert requires the selection of an ideal space for the projection (1). This space will be the same for the closing work of the concert, for practical reasons and to avoid the need for multiple beamers, which could be problematic in some venues. The projection is carried out on the performer, so it is necessary to project on a wall or a screen that allows clear viewing from the floor.

The example in Figure 1 shows a very particular space where we had to project on the doors of the room to be able to achieve the full-size scale.



Figure 1. Live performance of *Between me and myself V* by Andreas E. Frank. Neomudejar Museum, Madrid (© Rubén Vejabalbán. Photo: Rubén Vejabalbán)

2. (Saxophone) WITH – *Eídon/Eikón* (2023). Abel Paul (1984).

The space reserved for the variant “(Saxophone) WITH” are the two narrow ends of the room, in the case of this work it will be place 2a.

3. (Saxophone) INSTEAD OF – *Canzona di Ringraziamento* (1985). Salvatore Sciarrino (1947).

This work is the only purely acoustic piece in the entire concert and has been planned to be performed in the center of the hall due to its sound characteristics, which are fragile and delicate (3).

4. (Saxophone) WITHOUT – *Hidden* (2012). José Pablo Polo (1984).

Due to the technical characteristics of the work, which must be performed with a table and a chair, we have chosen the opposite end to position 1, that is, position 4 of in Figure 2.

5. (Saxophone) WITH – *Disappeared Quipu[s]* (2023). Camilo Méndez Sanjuan (1984).

As we have seen previously, this piece is performed in position 2b, right in front of its counterpart “(Saxophone) WITH”.

6. (Saxophone) NEXT TO – *POV* (2017) Óscar Escudero (1992) // *-Tiest* (2017). José Pablo Polo (1984) // *New piece* (2025) by Helga Arias (1984).

For the last work of the concert we return to the initial position (1), the place designated for works with video.

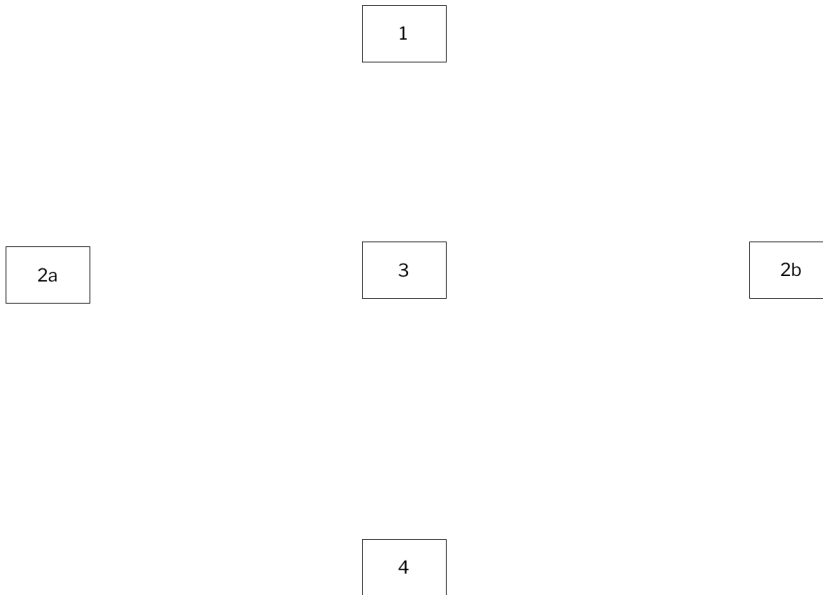


Figure 2. *Saxophone* + concert positions.

Dramaturgy

As previously stated, our scenic budgets seek to eliminate the borders between the arts. In addition, we also aim to eliminate other borders between musical styles. Returning to Cook again: “As has long been standard practice with pop singers, especially since the development of the wireless microphone, choreography becomes an interpretive dimension of performance, with effects that range from the projection of structure to the production of narrative or dramatic meaning” (ibid.).

Using the previous scheme as a guide, we will now present how the scenic route has been conceived that provides unity to the works, shaping the concert as an integral work.

During the four transitions between the works, which also require movement and brief preparation, a fragment of the first work, *Self-reflecting Next To Beside Besides*, will be projected. This piece has been recorded for live performance or for playback in any of its versions, offering multiple possibilities, from the duo to the virtual quartet or the virtual trio with live performance. In this case, the last option was chosen to open the concert.

In the last 30 seconds of the performance of the first piece, the performer leaves the scene and goes to position 2a to prepare to perform the first piece “(saxophone) WITH”. In this way, we are exploring a concept that we find significant: the integration of transition within the work. Thus, the transition will cease to be so in the remainder of the concert.

The first work is performed “(saxophone) WITH”. While moving to position 3, the center, 40 seconds of *Self-reflecting Next To Beside Besides* are projected.

After the performance of the work “(Saxophone) INSTEAD OF”, the performer goes to position 4 while another fragment is projected in another format of *Self-reflecting Next To Beside Besides*.

At the end of the work “(Saxophone) WITHOUT”, we proceed in the same way as in the previous ones. On this occasion, the projection will be one minute due to the more complex preparation of the following work.



Figure 3. Performance and environment of hanging objects of *Disappeared Quipu[s]* by Camilo Méndez. “Artists meeting Amelia Moreno”, Quintanar de la Orden (Toledo) (© Camilo Méndez).

At the end of the second piece “(Saxophone) WITH”, we go to the dressing room to take off our concert clothes and put on the street clothes in which we arrived at the concert. Then, we move to position 3, the center. Simultaneously, there is a projection of the work that serves as a link to the entire concert, but on this occasion without sound. Once in the center, we sit down and address the audience by asking some questions such as:

1. What did you think of the concert?
2. Would you return to a concert like this?
3. Could you catalog what kind of music or what type of arts have been involved?
4. Why don't we usually attend concerts of current experimental music?
5. Do you have any curiosity that you would like to know?

Once the conversation with the audience is over, the work is projected again. The intention of this meeting with the audience is to give the feeling that it is the end of the work, of the concert.

We move to the initial position 1 and perform the second piece “(Saxophone) NEXT TO”. Once finished, we do not wait for applause and leave the room through the same place where the audience entered.

Our target here is to eliminate the traditional applause, which may not be heard throughout the concert, as well as the closed ending of the performance, seeking to allow the concert to continue in the audience's imagination.

Public

The audience has been one of the great concerns during this investigation. The decline in audiences in traditional concert halls is a proven fact today. Studies on this issue, such as the one carried out by J. Sloboda (2013), have confirmed that in recent decades we have seen a decrease in the number of people attending live events. This decline is quite significant and has occurred in many countries. According to data from the *National Endowment for the Arts* in the United States, between 1985 and 2010 we lost 30% of the audience for classical music, opera and ballet. It is important to note that this decline is not observed in other artistic disciplines (Sloboda 2013).

In our quest to engage audiences in the concert, we believe that one of the barriers contributing to this exodus is the conventions of the traditional concert across all genres, characterized by well-defined spaces between musicians and audience. At *Saxophone+*, our goal is not limited to the elimination of the conventional stage, but extends to the transformation of the space intended for the public. The stalls are reconfigured to offer a varied seating arrangement, including folding chairs and cushions, allowing each individual to freely select their place within the concert. This way, each person can sit in the desired direction, as close or far away as they prefer, and can even choose to stand or alternate between sitting and standing. Areas have been previously designated for cushions (closest to the performer), chairs and for those who prefer to stand, thus ensuring that vision is not interrupted at any time.

Another purpose of the concert is to encourage interaction with the audience, so we planned the meeting with the public almost as if it were a work in itself.

Another question is the applause, which we leave open to the audience. By avoiding applause as a convention, we neither seek to prohibit nor encourage it. It will always be an unknown factor at the end of the concert, especially.

In our ideal venue, like the one at *Gare du Nord* in Basilea (Switzerland), we have a bar at the entrance to the performance. This allows everyone to get the drink they want, and this remains open throughout the concert.

Lightning

The lighting in the room prior to the concert should be dim. During works in position 1 a *black-out* is required. For the rest of the works and transitions, light lighting is needed, as a lectern light is available. During the meeting with the public, general lighting in the room was thought of. At the end of the concert, once the performer leaves the room, the room lights will be turned on again.

Technical staff

To carry out this concert, two people are required in the room:

1. A sound technician with experience in this type of performance, who will coordinate with the performer and composers in advance.
2. A lighting technician.

For the design of this concert, we received influences and advice in terms of scenography and dramaturgy from the following concert, theater, and stage directors: Iñigo Giner, Paulo de Assis, Rafael Villalobos, Michael Höppner, and Jürgen Flimm. They were collaborators in concert design, significant influences on our artistic practice, and important mentors throughout the doctoral thesis period.

Conclusions

The incorporation of artistic disciplines and innovative technologies can offer a different way to enrich the performing experience, potentially responding to these new requirements and fostering a deeper and more meaningful interaction between artists and spectators.

In this context, we have expanded the interpretive possibilities of the saxophone, exploring new forms of expression and redefining its role in current music, as demonstrated by the repertoire generated over the past decades and its presence in contemporary music festivals such as Wien Modern and Eclat Festival. This approach has allowed the saxophone to be revalued as a highly versatile instrument adaptable to a variety of musical contexts. Likewise, we have generated new expressive opportunities, laying the foundations for its future development.

Although some of the initial questions of our research have found answers, others remain unresolved, and new questions have emerged that open up further horizons for exploration. This process should not be understood as an end, but rather as a beginning within our artistic research, both in our work as performers and in the search for new ways of conceiving the concert. Among the unanswered questions are whether this type of concert format better reaches and engages contemporary audiences, while the findings so far suggest that the saxophone, integrated within an interdisciplinary context, may contribute positively to its artistic vitality and future development.

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SAXOPHONE +, BEYOND A STAGE CONCERT FORMAT (summary)

How can the solo concert be reimagined as a dramaturgical experience in contemporary performance practice? This artistic research explores that question through *Saxophone +*, a staged concert that positions the performer as creator and multifaceted artist. Moving beyond the traditional concert format, the project integrates visual, theatrical, and technological elements to transform the performance space into a dramaturgical environment where multiple art forms converge.

Developed through an artistic research methodology adapted to the creative act, *Saxophone +* redefines the solo concert experience with the saxophone as its central instrument. Collaborations with composers such as Paul, Escudero, Méndez, and Frank have led to the creation of works that incorporate gestural elements, video, electronics, and other instruments—expanding the sonic possibilities of the saxophone while reconfiguring the spatial and performative dimensions of the concert.

A fundamental objective of this study is to challenge the passive spectator model by fostering a more immersive and interactive experience. The project explores how the physical space of performance can be adapted to enhance audience engagement, replacing the rigid traditional stage with a fluid, participatory environment that reconsiders the boundaries between performer and public.

Technology plays a key role throughout the project. The integration of electronic media, interactive visuals, and spatialized sound design not only enriches the aesthetic experience but also addresses the evolving expectations of modern audiences. These elements enable new forms of expression and interaction that go beyond conventional concert presentations.

Ultimately, the research suggests that the traditional concert format no longer fully meets the demands of contemporary audiences. *Saxophone +* proposes a renewed approach to performance practice through interdisciplinary collaboration and technological innovation, redefining the relationship between performer, space, and audience. By merging music with theater, technology, and spatial reconfiguration, the project contributes to a broader discourse on the future of musical performance, offering a model where artistic expression and audience experience are equally central.

Ultimately, this research reveals that the conventional concert format no longer fully satisfies a segment of today's audience, necessitating a reimagining of performance practices. By embracing interdisciplinary collaboration and technological advancements, *Saxophone +* introduces a new perspective on the role of the instrumentalist and the solo concert, redefining the relationship between performer, space, and audience. The findings suggest that innovation in concert design is not merely an artistic choice but a necessary evolution to maintain the relevance of live performance in the contemporary cultural landscape.

In conclusion, this study contributes to the broader discourse on the future of musical performance, advocating for a concert format that transcends traditional boundaries. By merging music with theater, technology, and spatial reconfiguration, *Saxophone +* serves as a model for a renewed approach to concert design, where artistic expression and audience experience are equally valued.