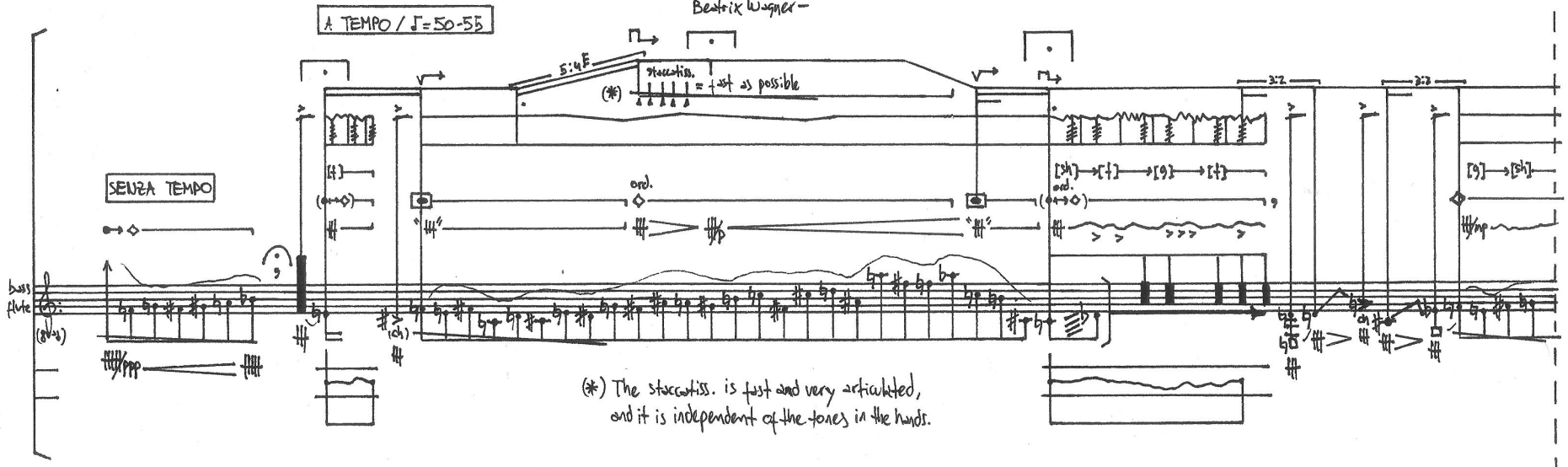
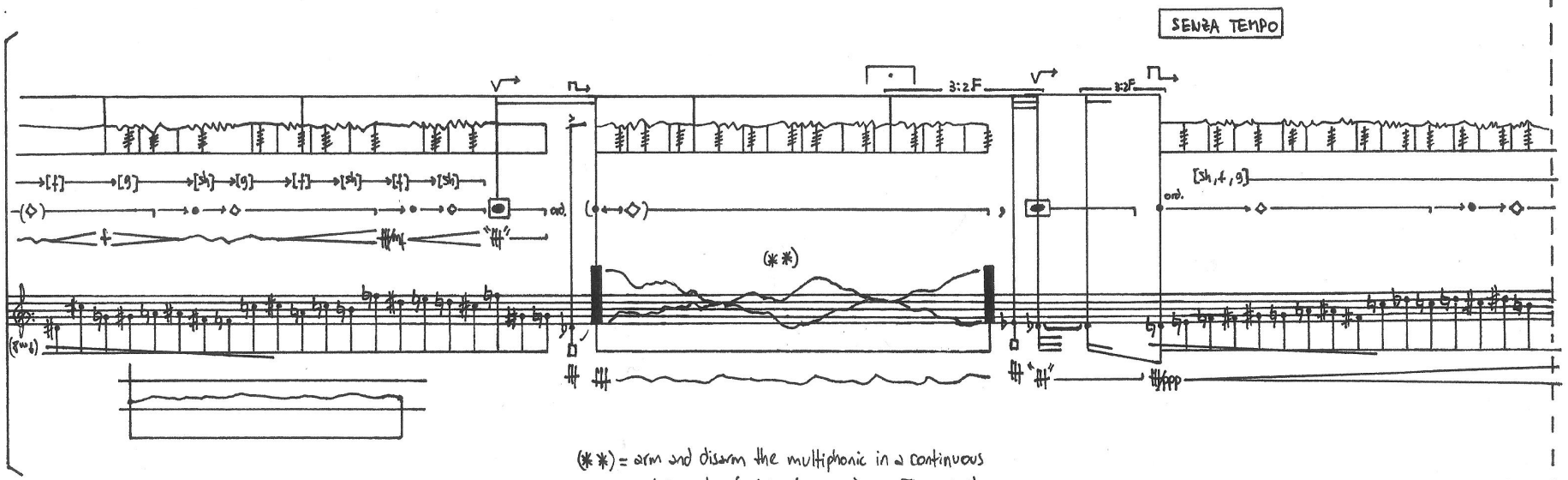
PHOWA [for bass flute]

PHOWA

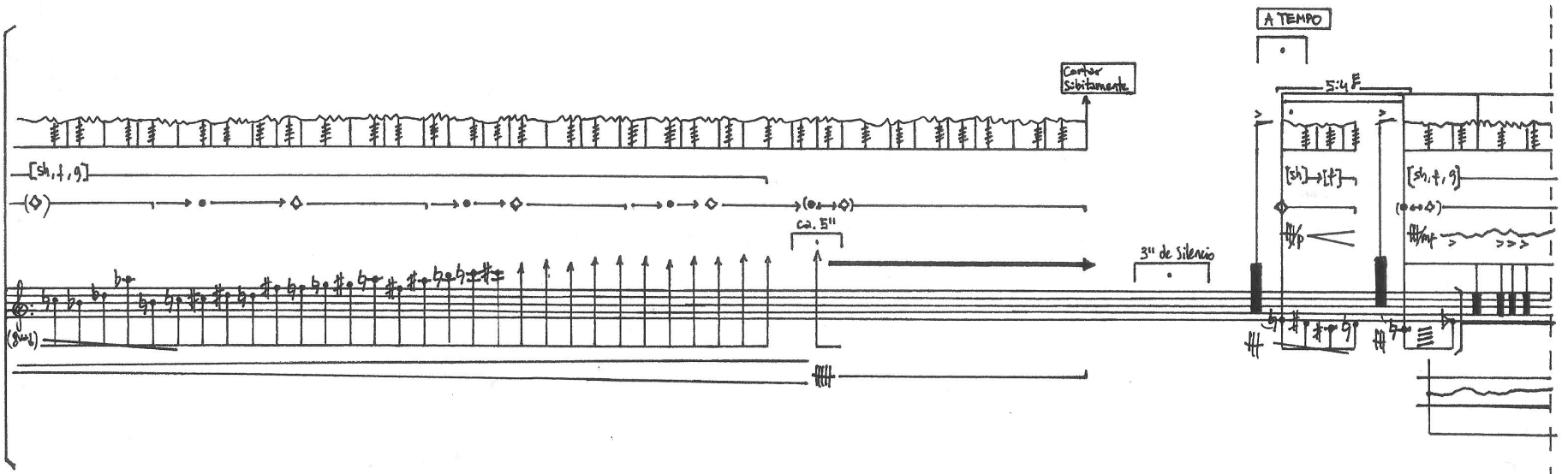
- specially written and dedicated to Beatrix Wagner -

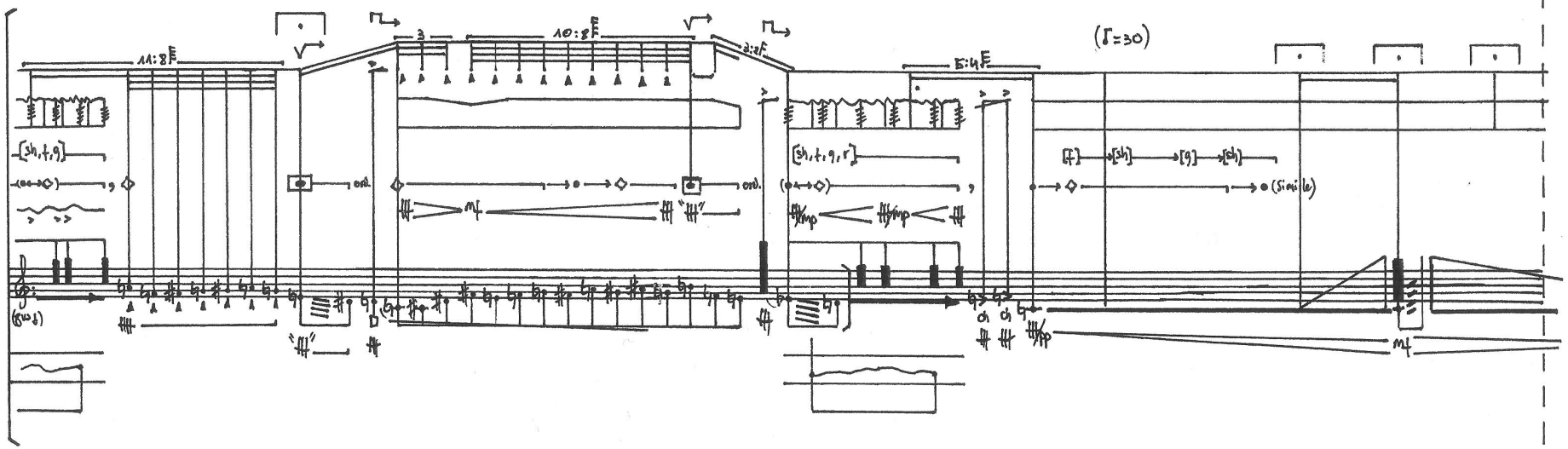


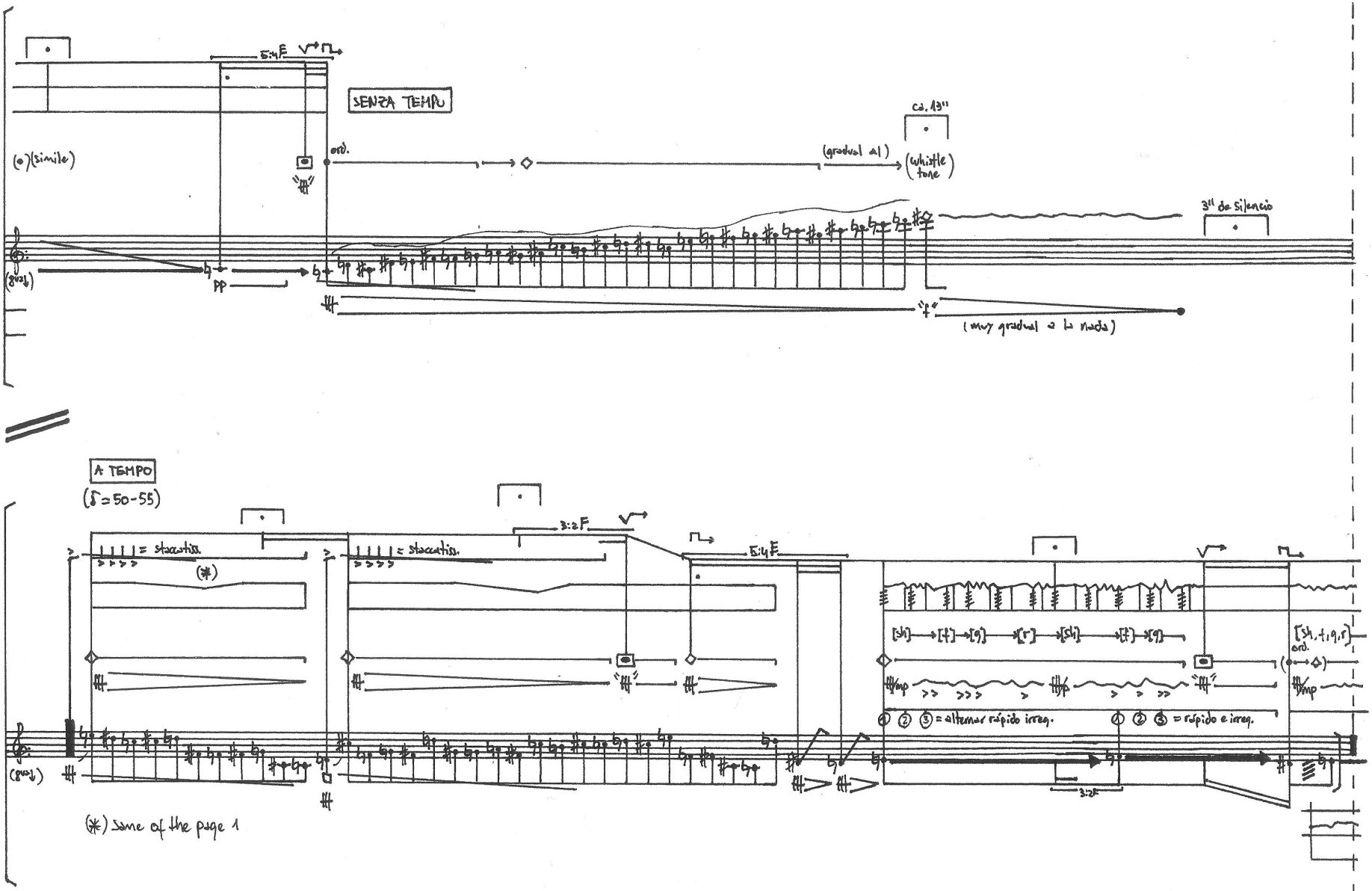
(*) The staccatiss. is fast and very articulated, and it is independent of the tones in the hands.

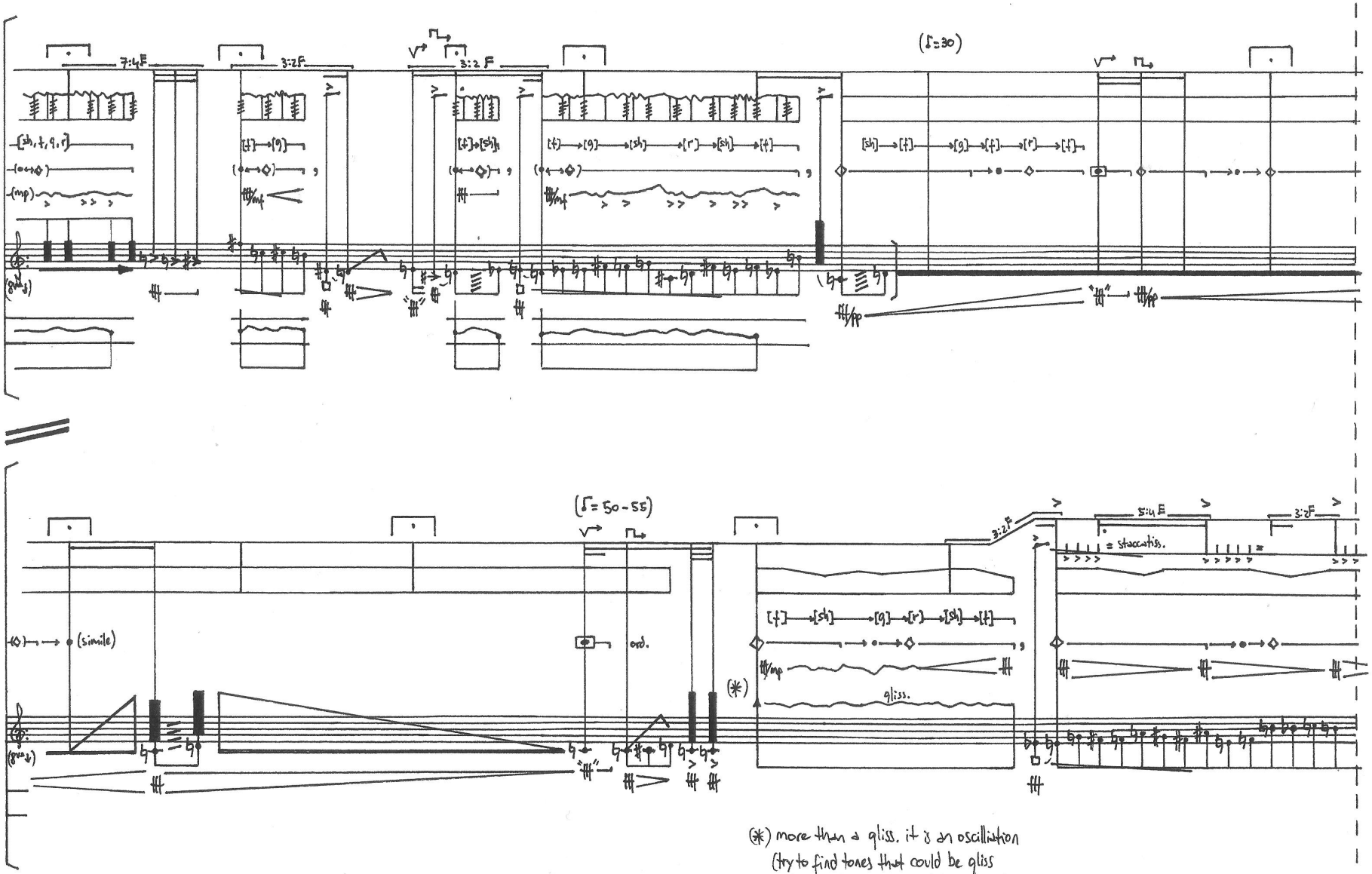


(**) = arm and disarm the multiphonic in a continuous and irregular (not incoherence) way. The main idea is that the multiphonic behaves like a mass and rugous sound

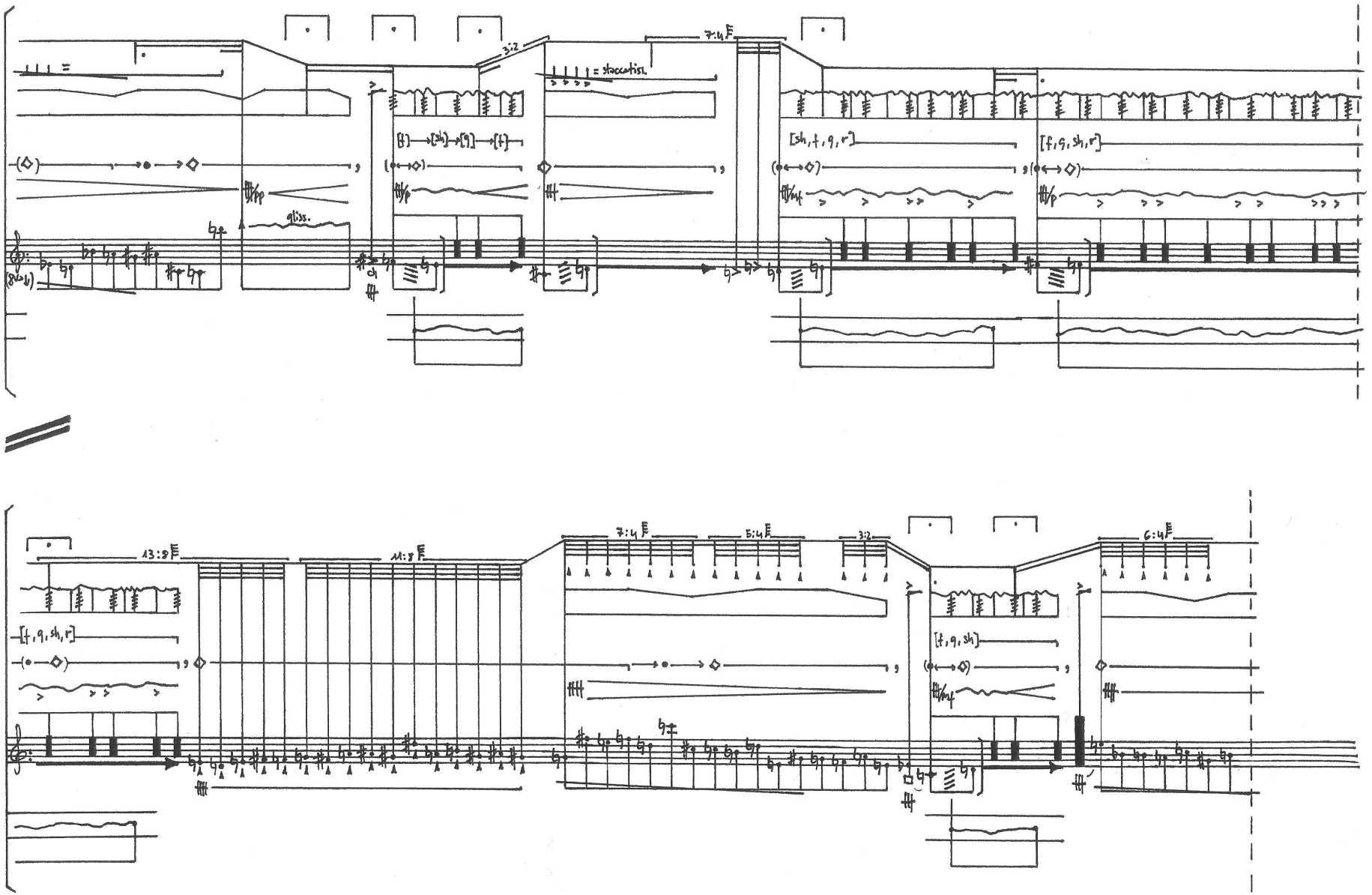

Cantar Subitamente.
ca. 5"
3" de Silencio
A TEMPO
5:4 F
[sh,t,g]
[sh]→[t]
[t]→[sh]→[g]→[sh]
(Similar)

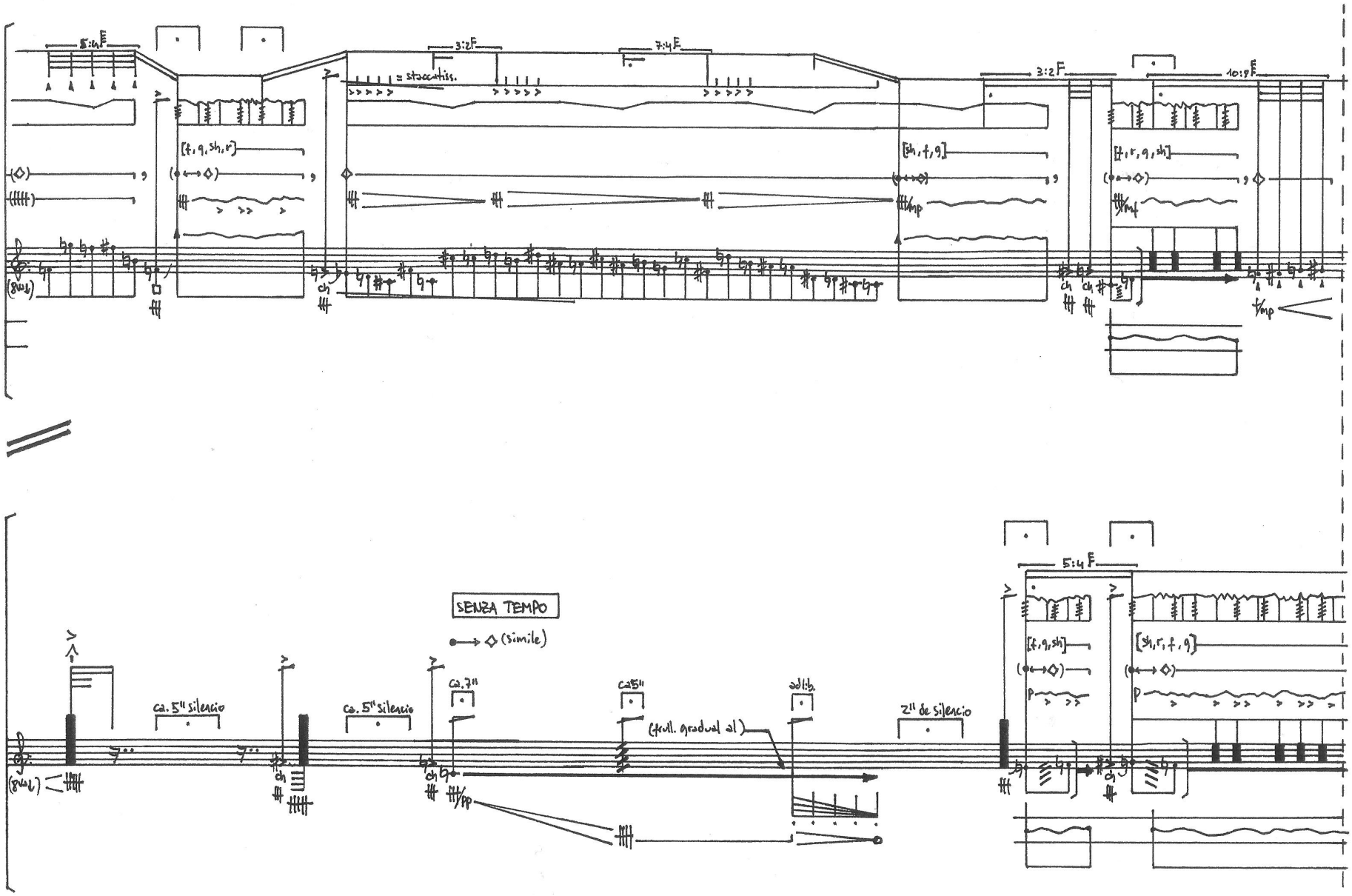

11:8 F
10:8 F
3:2 F
5:4 F
(♩=30)
[sh,t,g]
[sh,t,g,r]
ord.
(Similar)

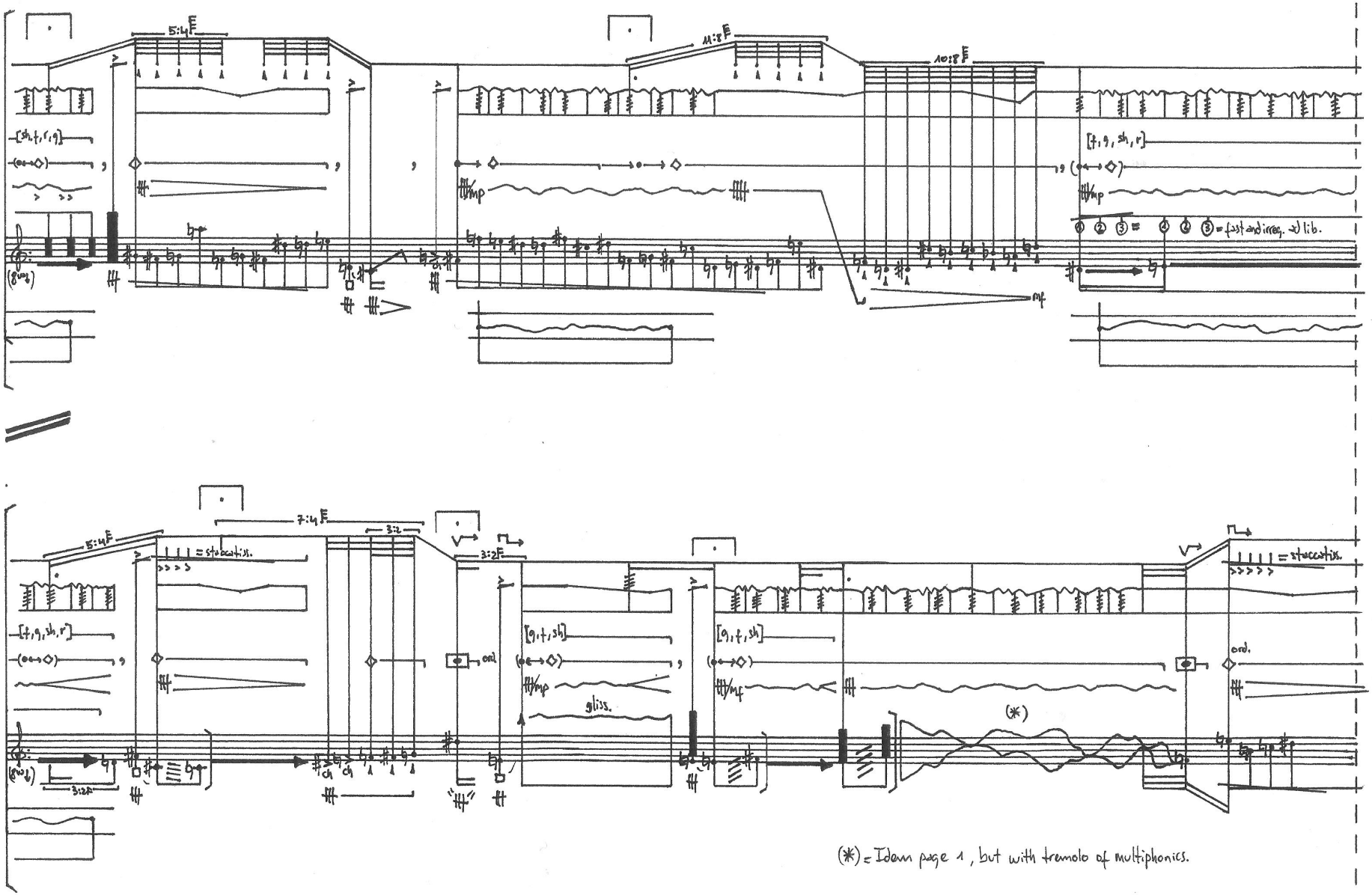

SENZA TEMPO
5:4F
(•)(simile)
ord.
(gradual al)
(whistle tone)
ca. 13"
3" de silencio
(8va)
pp
(muy gradual a la nada)
A TEMPO
(♩ = 50-55)
= staccatiss.
(*)
3:2F
5:4F
[sh] → [f] → [g] → [r] → [sh] → [f] → [g]
[sh, f, g, r]
ord.
① ② ③ = alternar rápido irreg.
① ② ③ = rápido e irreg.
(*) Same of the page 1

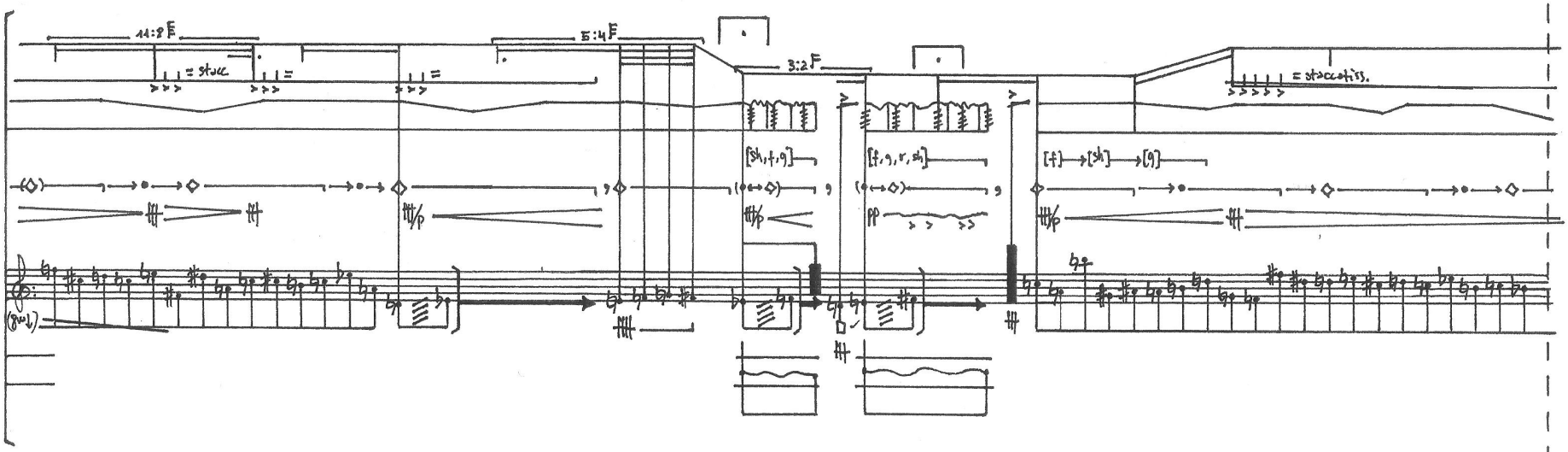


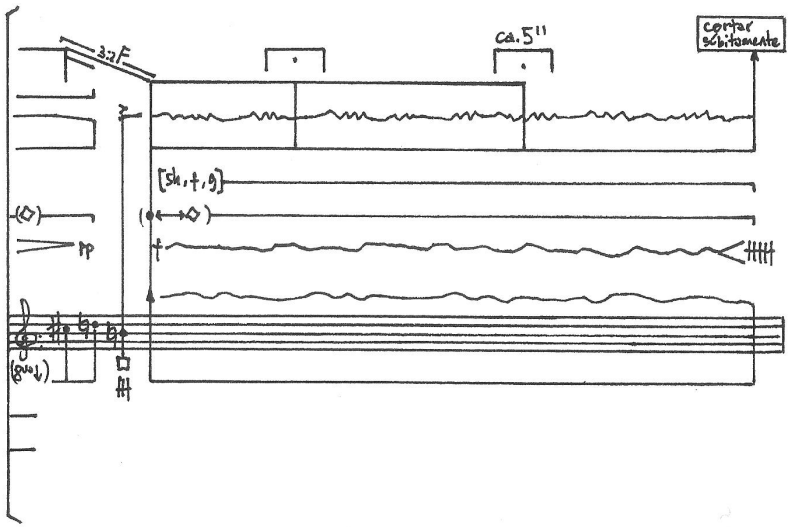
(*) more than a gliss. it is an oscillation (try to find tones that could be gliss with the hole/s of the flute; so, we have a combination of oscillation with the fingering and with the embouchure movement).

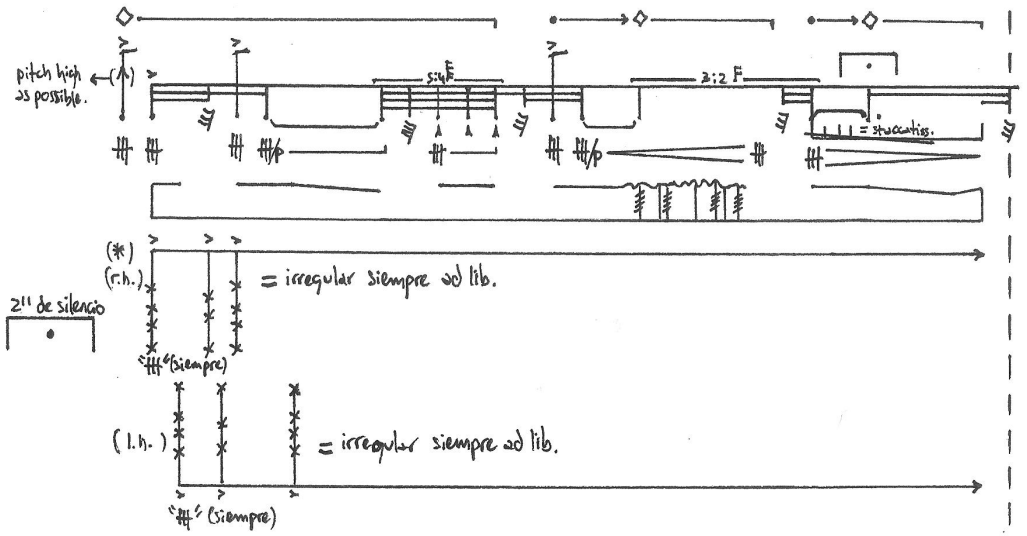

3:2
7:4
= staccatiss.
[f] → [sh] → [g] → [f]
[sh, f, g, r]
[f, g, sh, r]
gliss.
13:8
11:8
7:4
5:4
3:2
6:4
[f, g, sh, r]
[f, g, sh]


5:4 F
3:2 F
7:4 F
= staccatiss.
3:2 F
10:9 F
[f, g, sh, r]
[sh, f, g]
[f, r, g, sh]
(8va)
ch
mp
mf
SENZA TEMPO
(simile)
ca. 5" silencio
ca. 5" silencio
ca. 7"
ca 5"
(frull. gradual al)
ad lib.
2" de silencio
5:4 F
[f, g, sh]
[sh, r, f, g]
p
pp

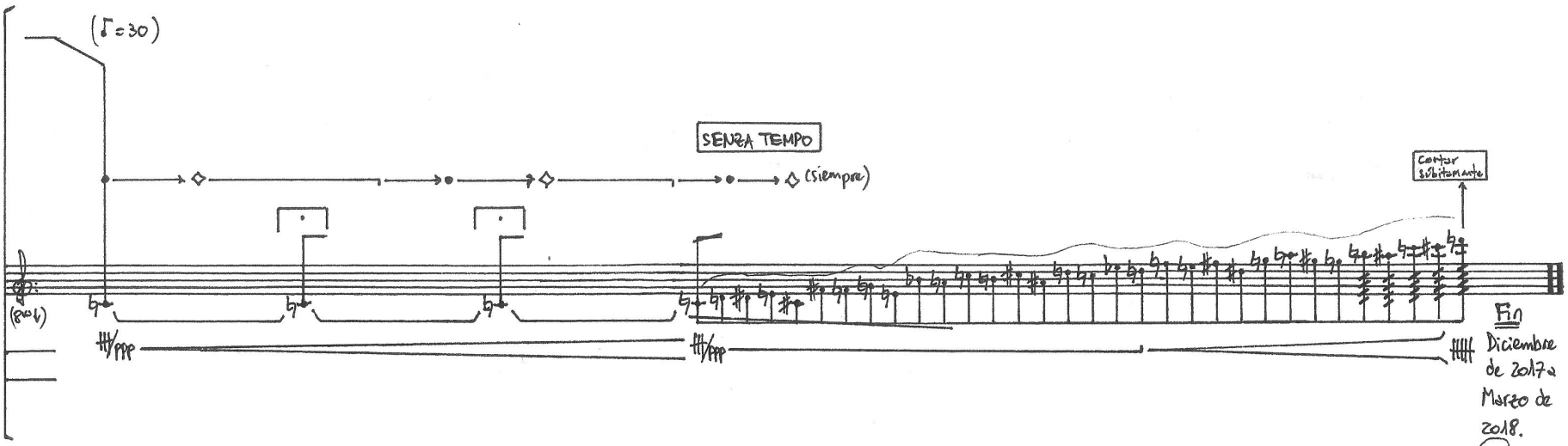

5:4 F
11:8 F
10:8 F
[sh, t, r, g]
[t, g, sh, r]
mp
mf
① ② ③ = ④ ④ ⑤ = fast and irreg. at lib.
7:4 F
3:2
3:2 F
= staccatiss.
[t, g, sh, r]
ord.
[g, t, sh]
gliss.
(*)
(*) = Idem page 1, but with tremolo of multiphonics.



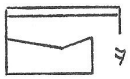


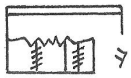


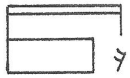
(*) = right hand and left hand always desynchronized // with key noises (percussive efect).



NOTES:

 = embouchure movements.

 = very irregular embouchure movements with irregular and accidental frullotti (rigous sonority).

 = normal position of the mouth in the embouchure.

= 100 %. sound.

= air and sound (always more air than sound).

= gradual transition from one state to another.

= cover the embouchure completely with the mouth.

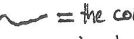
ord. = after the embouchure was covered with the mouth, it returns to a normal playing.

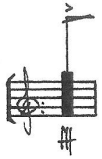
 = inhale.

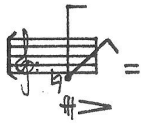
= exhale.

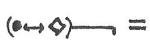
= tongue ram (loud as possible).

= lip pizz. (make it with an "ch"; so it becomes more percussive) - (loud as possible).

mp  = the contour line indicates the irregular cresc. and decresc. of the

 = harmonic cluster.

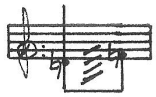
 = harmonic sweep (is almost like a Jet whistle).

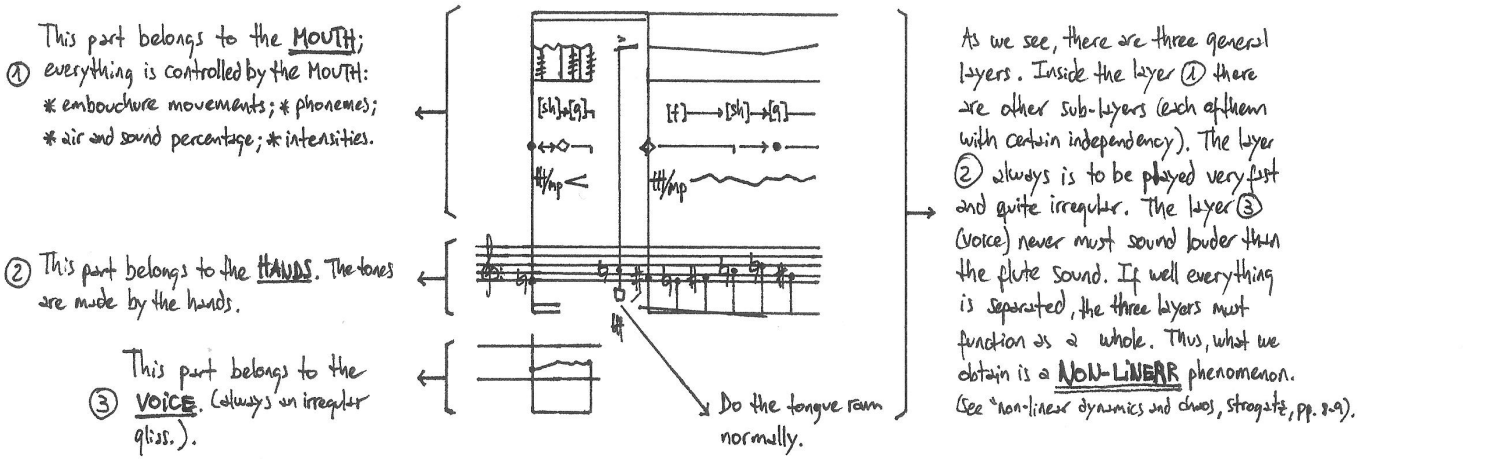
 = alternate free and irregularly between air and sound. But the sonority is always tending to noise.

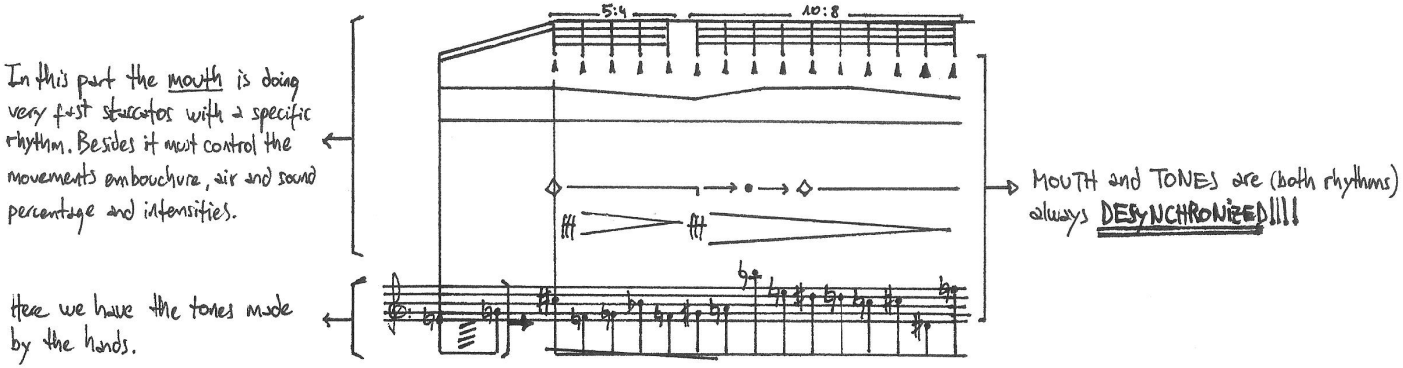
[f] → [g] → [sh] = gradual transition between one phoneme and another

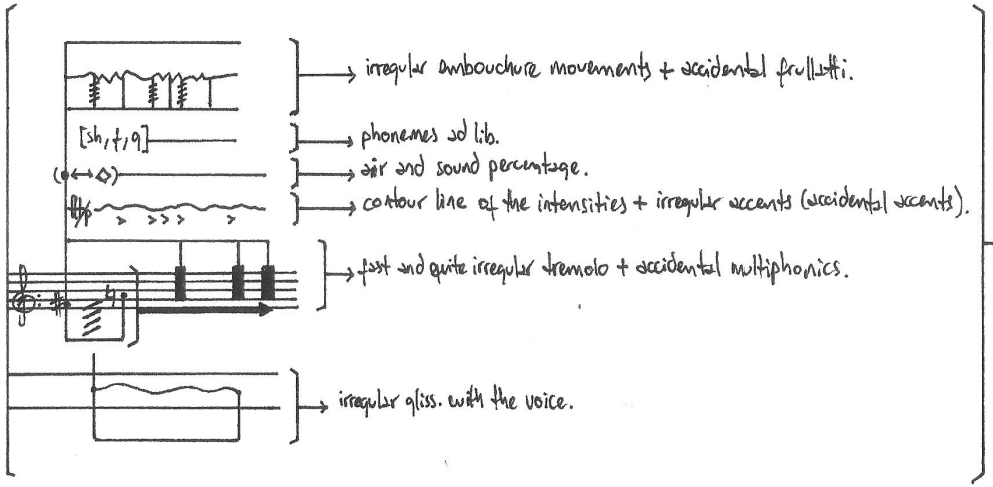
[f, g, sh, r] = alternate free and irregularly between all the phonemes.

- The main concept about the sound in this piece, is that it evolves in a continuous and irregular way. And the tendency of the sonority is to the noise. As we said before, irregularity is not synonymous of incoherence in the evolution of the sound.

-  = tremolo fast as possible and quite irregular.







In this case we have many techniques at the same time. The main idea with this is to achieve a very dense and complex sonority. Something that we must note with the notation is that it doesn't represent specificity or individual sounds. The notation represents a general state, more than an individual situation. Here we have again NON-LINEARITY. So the player must understand that is not necessary to do three accidental multiphonics, rather the player must try to do some multiphonics, and not three multiphonics. It is very important to highlight that this behavior of the notation is, almost, a general rule in all the piece.

- Also is highly recommended to listen the DUO for FLUTE called TUKDAM: soundcloud.com/pablo-araya/tukdam-2-flautas-bajas ; all the techniques displayed in this piece, are a continuation of the developed in TUKDAM.