

PHOWA [for bass flute]

PHOWA

- specially written and dedicated to Beatrix Wagner -

A. TEMPO / $\text{♩} = 50-55$

Handwritten musical score for Phowa. The score is written on multiple staves. The top staff is for bass (basso continuo) and the middle staff is for flute. The score includes various musical notations such as notes, rests, and dynamic markings. Annotations include "A. TEMPO / $\text{♩} = 50-55$ " and "SEMPER TEMPO". There are also some specific markings like "5:4 F" and "5:2 F". The score is divided into sections by vertical dashed lines.

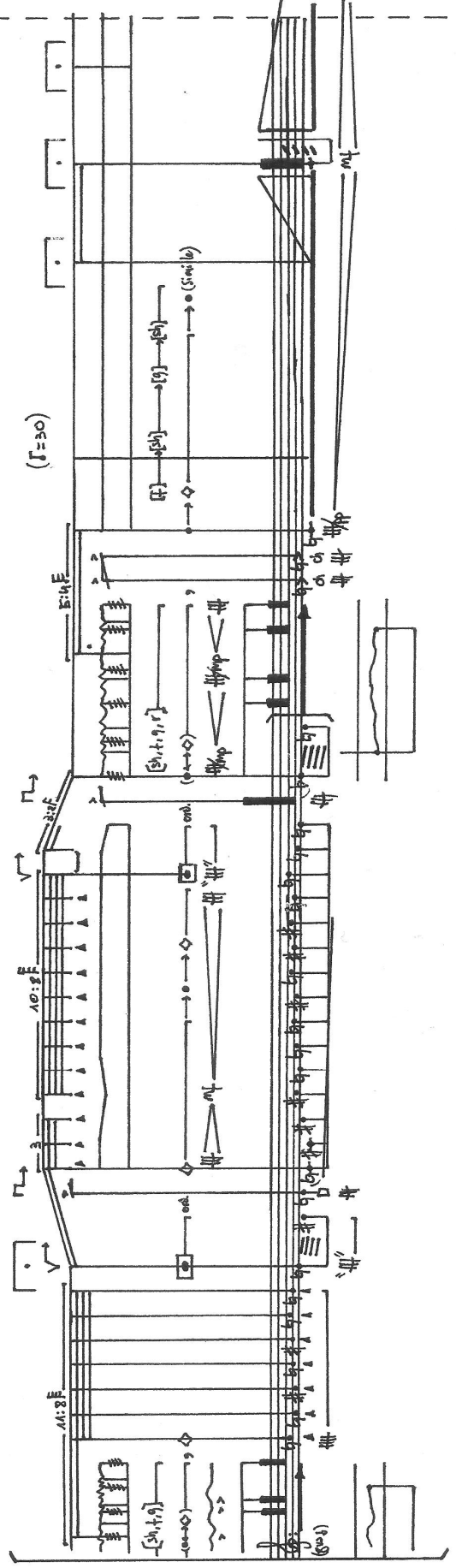
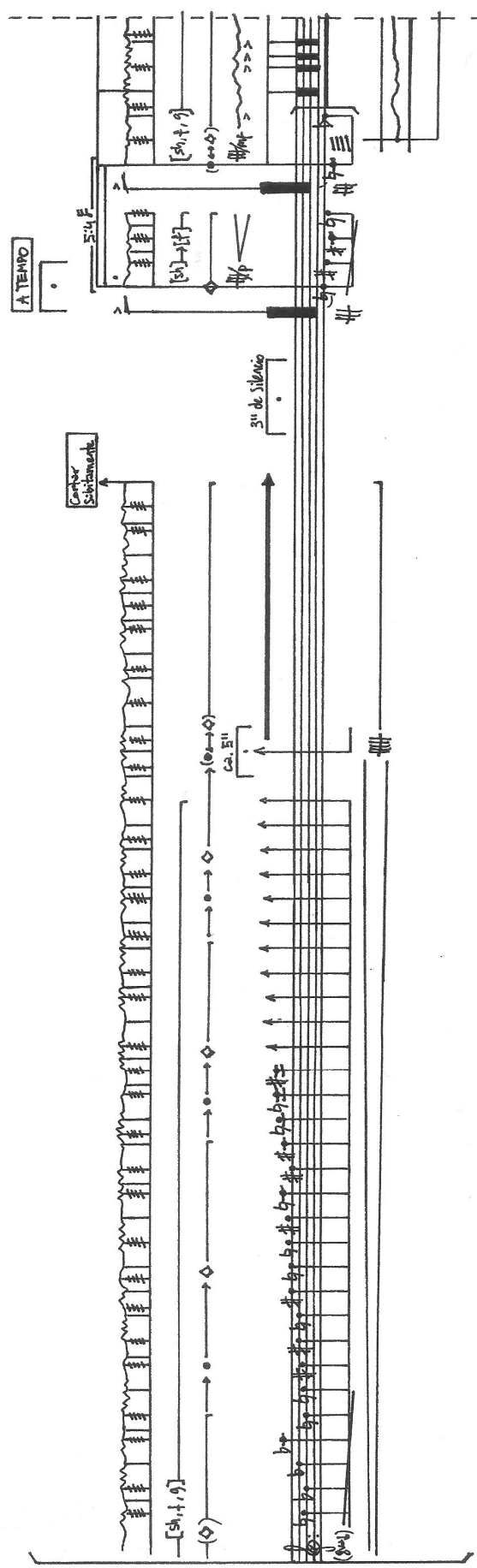
(*) The staccato is fast and very articulated, and it is independent of the tones in the hands.

SEMPER TEMPO

Handwritten musical score for Semper Tempo. The score is written on multiple staves. The top staff is for bass (basso continuo) and the middle staff is for flute. The score includes various musical notations such as notes, rests, and dynamic markings. Annotations include "SEMPER TEMPO" and "3:2 F". There are also some specific markings like "5:4 F" and "5:2 F". The score is divided into sections by vertical dashed lines.

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

2



SENRA TEMPO

gradual a1

3^o de Silencio

(very gradual a la nada)

A TEMPO
(♩ = 50-55)

Staccato

ritardando

3^o de Silencio

pp

ff

(* Same of the page 1

①

(♩ = 30)

Handwritten musical score for the first system, measures 1-4. It features a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 30. The score includes a melodic line with notes and rests, and a bass line with notes and rests. There are various musical notations such as slurs, accents, and dynamic markings.

(♩ = 50-55)

Handwritten musical score for the second system, measures 5-8. It features a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 50-55. The score includes a melodic line with notes and rests, and a bass line with notes and rests. There are various musical notations such as slurs, accents, and dynamic markings. A note in measure 6 is marked with an asterisk (*).

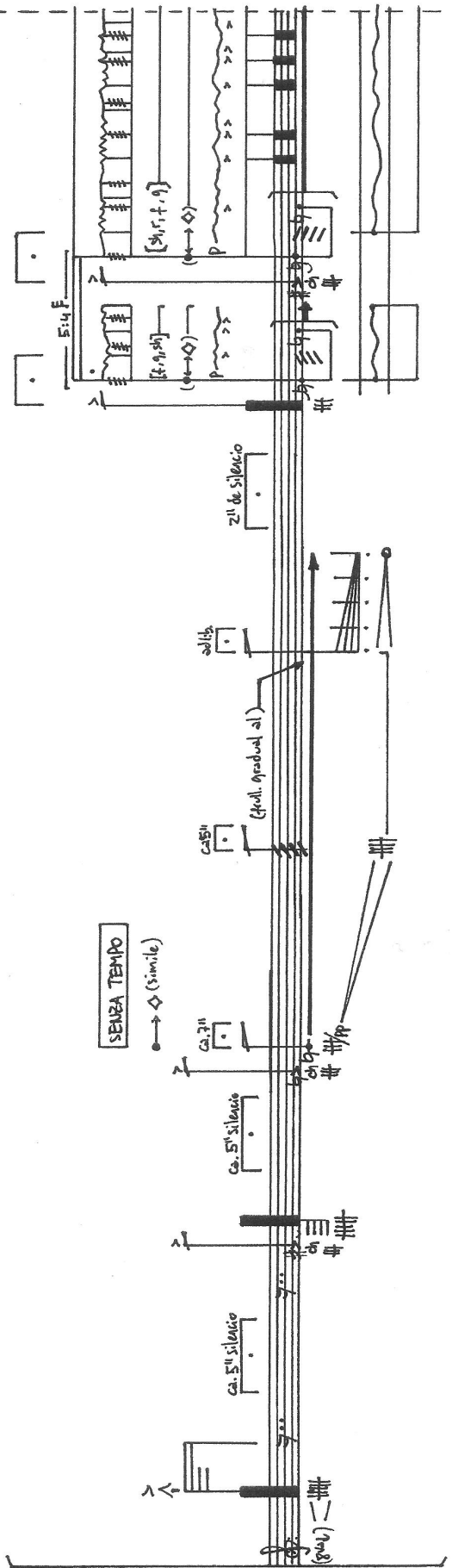
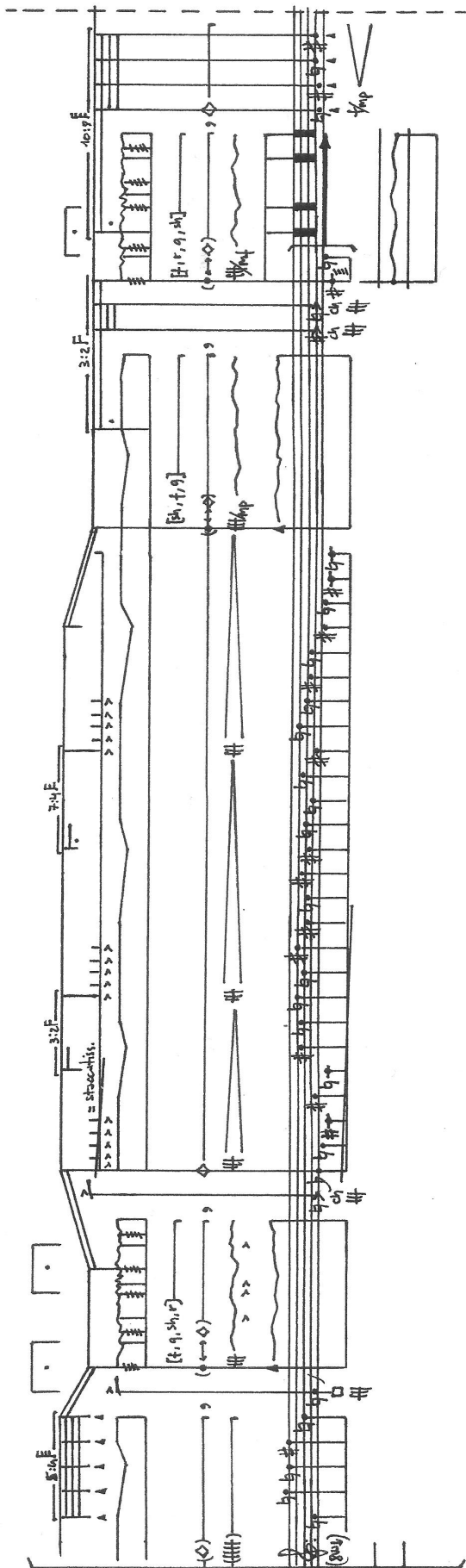
(* more than a gliss. it is an oscillation
 (try to find tones that could be gliss
 with the holes of the flute; so we have
 a combination of oscillation with the
 fingering and with the embouchure
 movement).

5

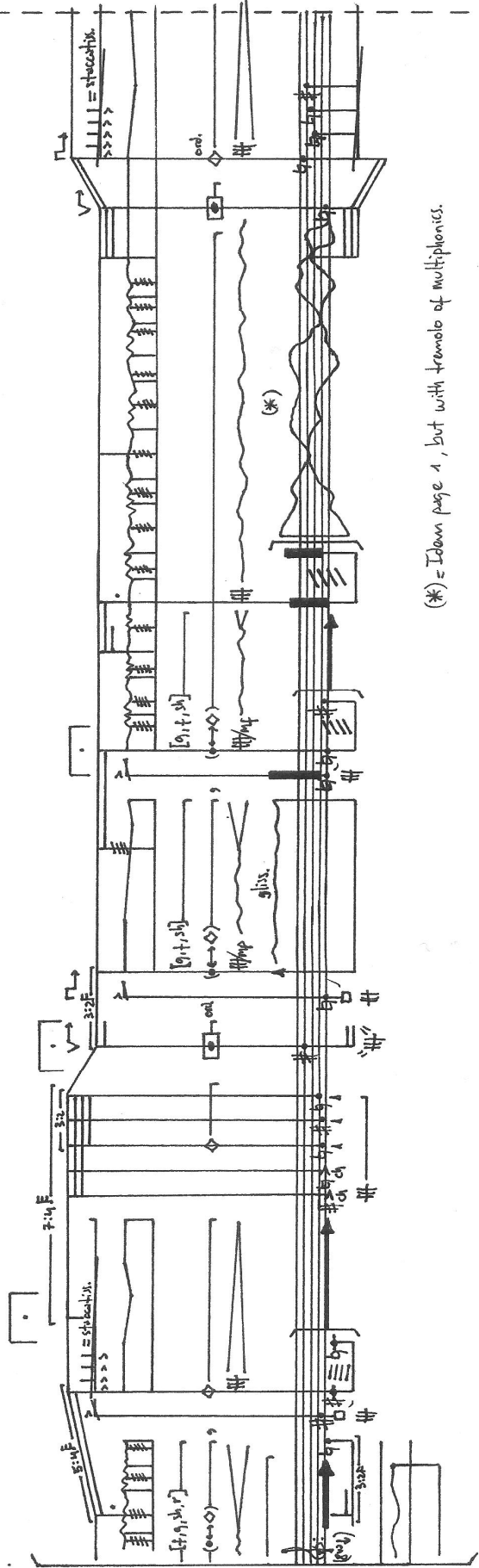
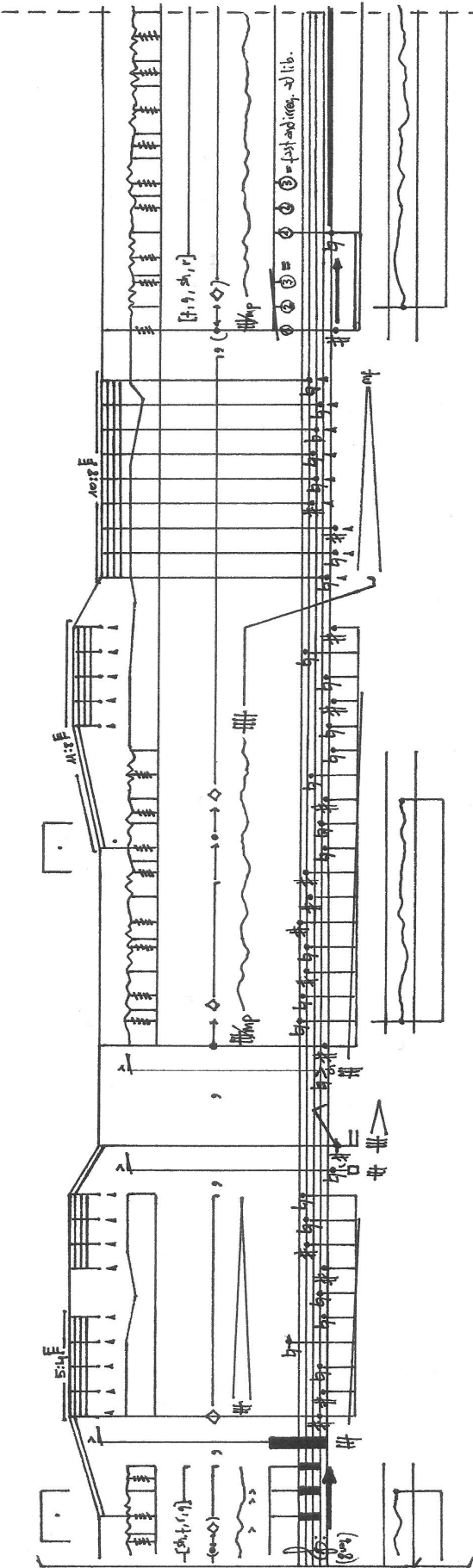
This musical score system consists of five staves. The top staff is a vocal line with lyrics in brackets: [f, g, sh, r]. The second staff contains a wavy line with a diamond symbol. The third staff is a piano line with a dynamic marking of mf . The fourth staff is a bass line with notes and rests. The fifth staff is a double bass line with notes and rests. The system is divided into four measures by vertical bar lines. Above the staves, there are various markings including $2:14 F$, $3:2$, and $13:11$. The bottom of the system features a treble clef, a key signature of one flat, and a common time signature.

This musical score system continues the notation from the first system. It consists of five staves. The top staff has lyrics in brackets: [f, g, sh]. The second staff has a diamond symbol. The third staff has a dynamic marking of mf . The fourth staff is a bass line. The fifth staff is a double bass line. The system is divided into four measures. Above the staves, there are markings including $2:14 F$, $5:14 F$, $3:2$, $6:14 F$, and $13:11 F$. The bottom of the system features a treble clef, a key signature of one flat, and a common time signature.

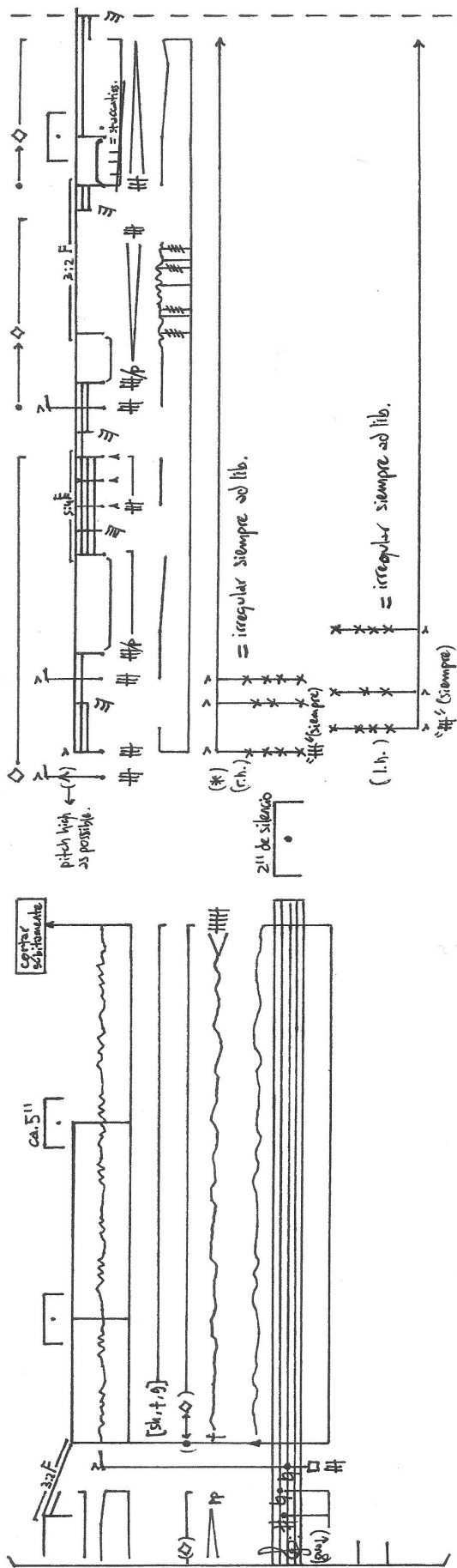
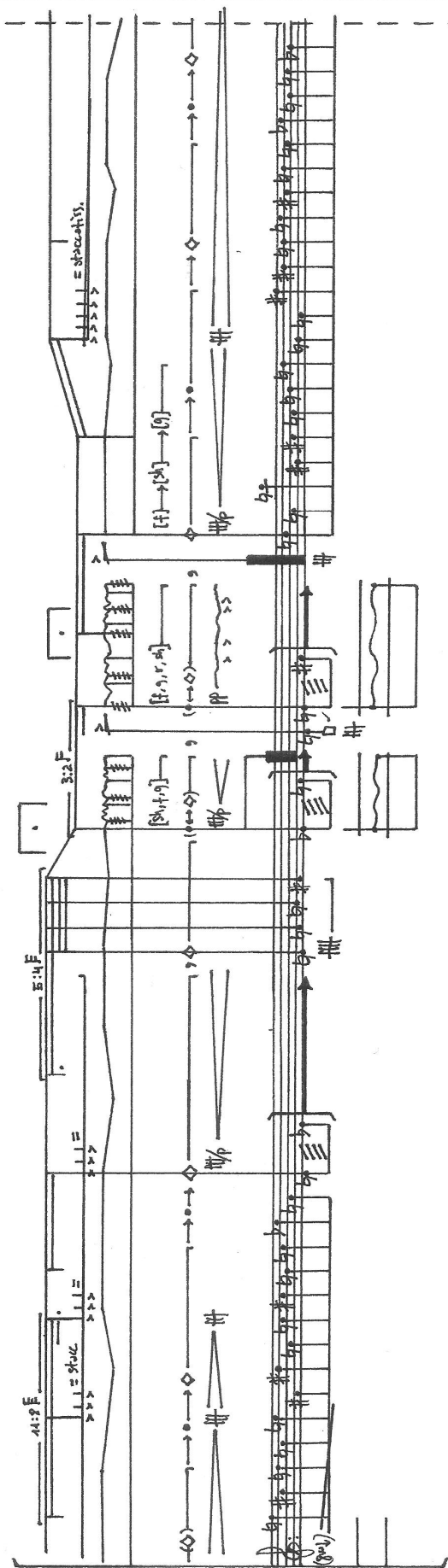
6



7



(*) = Idem page 1, but with tremolo of multiphonics.



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

NOTES:

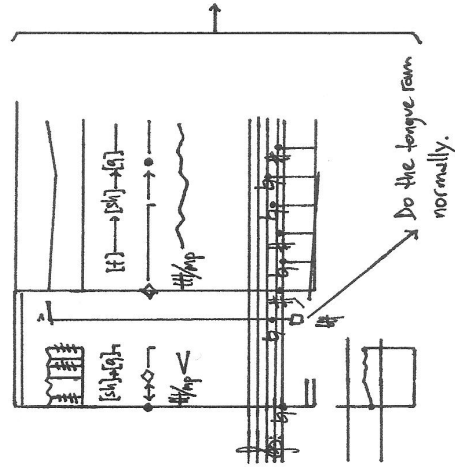
- = embouchure movements.
- = very irregular embouchure movements with irregular and accidental pulsetti (rasps sonority).
- = normal position of the mouth in the embouchure.
- = 100% sound.
- = air and sound (always more air than sound).
- = gradual transition from one state to another.
- = cover the embouchure completely with the mouth.
- ord. = after the embouchure was covered with the mouth, it returns to a normal playing.
- v → = inhale.
- → = exhale.
- = tongue ram (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).
- (e → d) = alternate free and irregularly between air and sound. But the sonority is always tending to noise.
- [f] → [g] → [h] = 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.



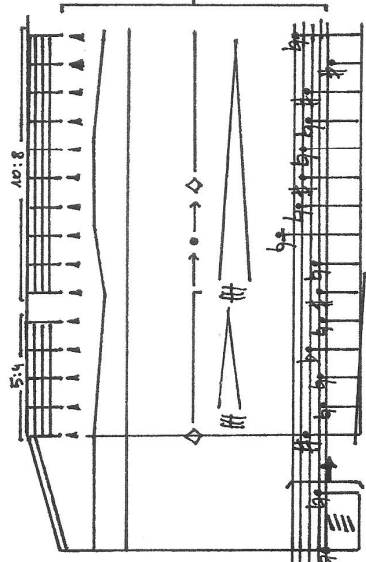
This part belongs to the MOUTH;
 ① everything is controlled by the MOUTH:
 * embouchure movements; * phonemes;
 * air and sound percentage; * intensities.

② This part belongs to the HANDS. The tones are made by the hands.
 This part belongs to the VOICE. (always an irregular gliss.).



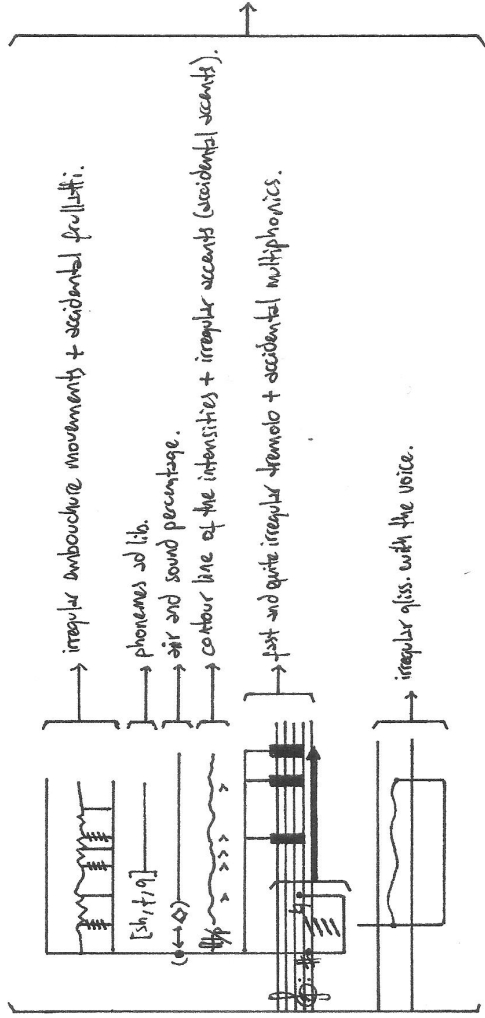
As we see, there are three general layers. Inside the layer ① there are other sub-layers (each of them with certain independency). The layer ② always is to be played very fast and quite irregular. The layer ③ (voice) never must sound louder than the flute sound. If well everything is separated, the three layers must function as a whole. Thus, what we obtain is a NON-LINEAR phenomenon. (See 'non-linear dynamics and chaos', Strogatz, pp. 2-9).

In this part the MOUTH is doing very fast strokes with a specific rhythm. Besides it must control the movements embouchure, air and sound percentage and intensities.
 Here we have the tones made by the hands.



MOUTH and TONES are (both rhythms) always DESYNCHRONIZED!!!

(11)



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-vrj/a/ukdam-z-flutes-baja; all the techniques displayed in this piece, are a continuation of the developed in TUKDAM.

