

Oscar CARMONA

NEBULA IV

for flutist with amplified flute in C

November - December
2001

OC Editions

NEBULA IV

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*Nebula IV was selected and performed by Matthias Ziegler in ISCM World Music Days Festival 2004 in Switzerland
And played by Camilla Hoitenga in ArtCologne 2005 in Cologne, Germany, 2005*

Instructions for performance



Circular breathing



Aeolian sound : in the indicated pitch, but with more breath than tone.



Aeolian sounds : very quickly, staccatos, free pitches and with more breath than tone. The groups must be played in the indicated register using different intervals.



Aeolian sounds : quickly, in the indicated pitch and with more tone than breath, clearly defined pitch.



Vary size of vibrato : senza vibrato - poco a poco vibrato - vibrato molto - poco a poco meno vibrato - senza vibrato.



Accelerando.



Quickly mouthpiece upwards
(1/4 tone higher).



Slowly mouthpiece upwards
(1/4 tone higher).



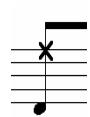
Quickly mouthpiece downwards
(1/4 tone lower).



Slowly mouthpiece downwards
(1/4 tone lower).



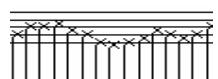
The horizontal line indicates when the sound finish. It must give the sensation to stay all along (specially with the Aeolian sound in D).



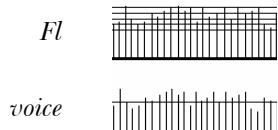
Tongue-ram. It is produced by closing the mouthpiece with the whole mouth, and then making a big and very rapid movement with the tongue against the teeth. The sound produced is a major seventh below the indicated pitch.



Pizzicato (Slap Tongue). It is produced by puffing short tones with the tongue, without any air pressure from the lungs.



Key percussion (free).



Sounds of the voice and flute (free pitches and free phonemes), fast, strong and aggressive.



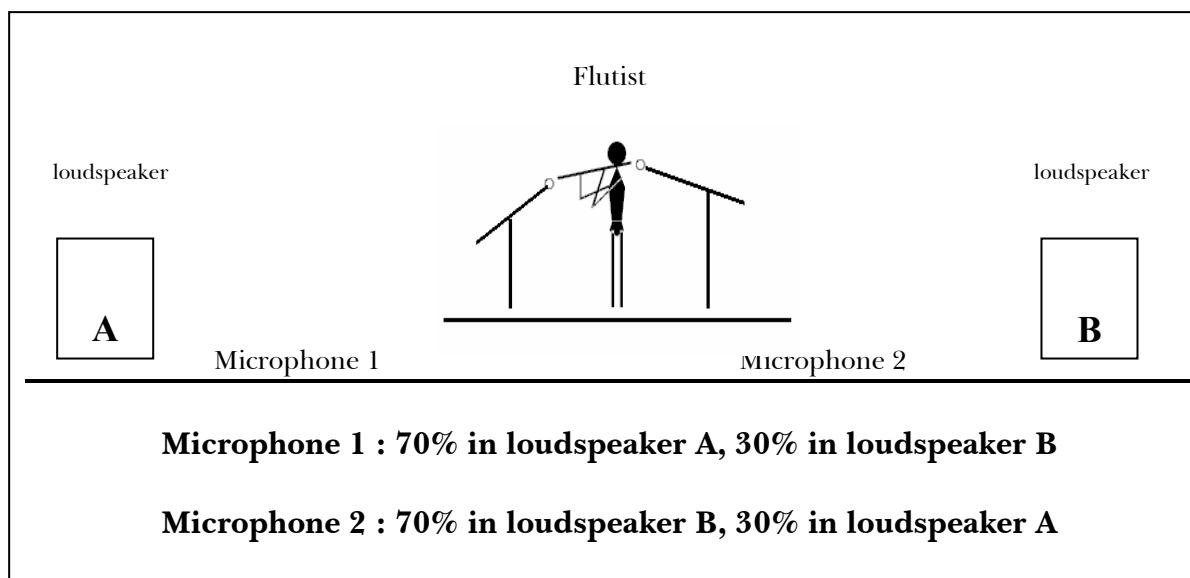
Whispering (voice).



The shout strongly (free pitches)

All the tempos they are approximated and they are indicated in seconds.
 All the pages of the score of Nebula IV must be in the lectern (1 or 2 lecterns).
 It is necessary 2 microphones : to the right of the flute and to the left of the flute, and two loudspeakers [fig.1].
 A zenithal light will be necessary above the scores.
 The amplification must have reverberation. Examples of reverberation may be listened from the CD.

FIG. 1



POSITION 1

(All lights turn off. The flutist must be in the back of the scene)

FIG. 2

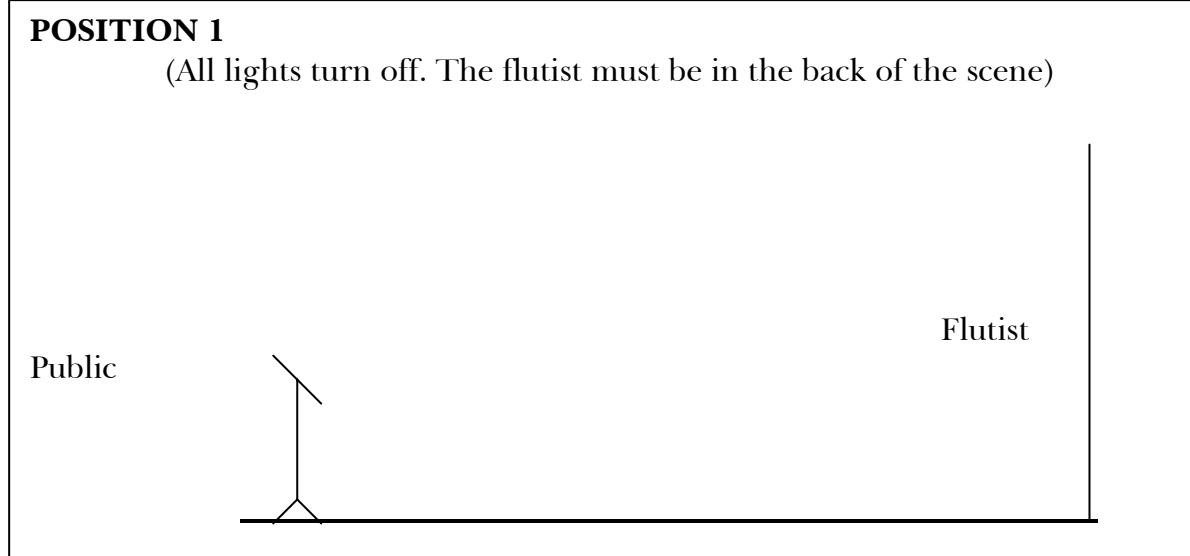
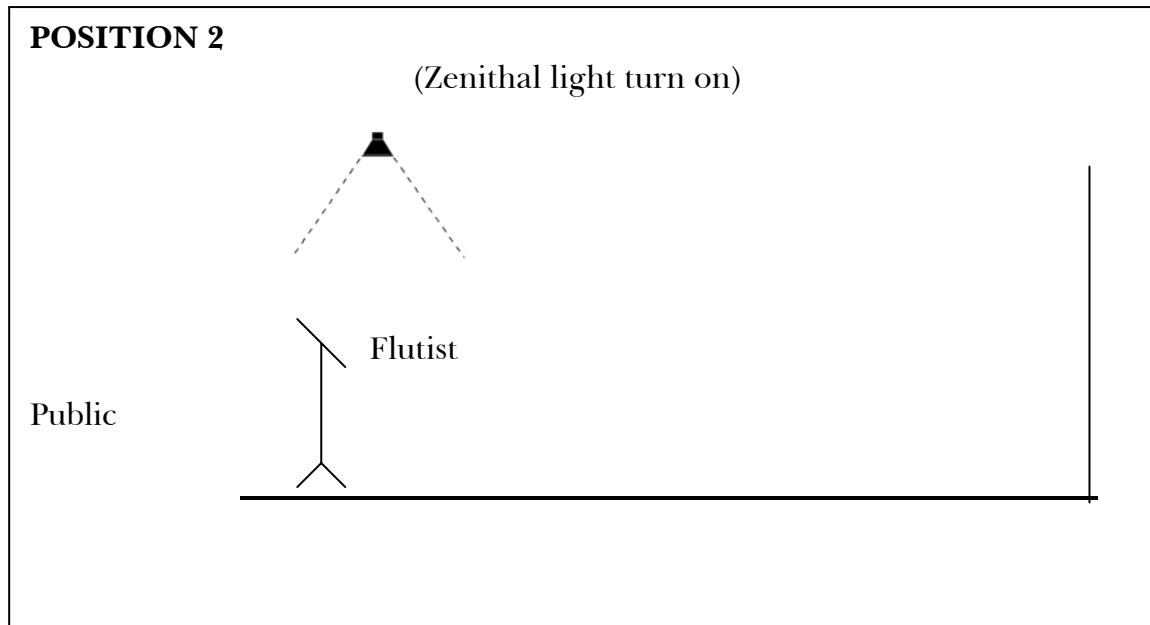


FIG. 3



Notes on pronunciation (voice)

<i>k</i>	:	as in French <u>coucou</u> , as in Swedish <u>sko</u>
<i>t</i>	:	as in French <u>été</u> , as in English <u>test</u>
<i>a</i>	:	as in Spanish <u>auto</u> , as in French <u>part</u>

Duration : ca. 11 minutes

**NEBULA IV IS DEDICATED TO PABLO DE ROKHA (CHILEAN POET 1894 - 1968) AND WILSON PADILLA
(FLUTIST)**

“...Yo canto, canto sin querer, necesariamente, irremediablemente, fatalmente, al azar de los sucesos, como quien come, bebe o anda y *porque sí*; moriría si **NO** cantase, moriría *si NO* cantase; el acontecimiento floreal del poema estimula mis nervios sonantes, no puedo hablar, entono, *pienso en canciones*, no puedo hablar, no puedo hablar, las ruidosas, trascendentales epopeyas me definen, e ignoro el sentido de mi flauta; aprendí a cantar *siendo* nebulosa, odio, odio las utilitarias, labores, zafias, cuotidianas, prosaicas, y amo la ociosidad ilustre de lo bello; cantar, cantar, cantar....”

“...la ancha belleza subconsciente, trágica, matemática, fúnebre, guía mis pasos en la oscura claridad....”

“...mi intuición sigue los caminos de las cosas, vidente, iluminada y feliz, todo se hace canto en mis huesos...”

“Los Gemidos”, Pablo de Rokha.

First Performance by **Wilson Padilla**, Festival de Música Contemporánea, Universidad de Chile, January 2002.

To Pablo de Rokha and Wilson Padilla

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- ① All lights must be turn off. The room must be totally in the dark.
 - ② Flutist enters to the room (scene), in the **POSITION 1**.
 - ③ Wait some seconds, then play.

Lontano e Calmo

FLUTIST

Flute

Silenzio assoluto

dal niente

~40"

④ Walk slowly from position 1 to position 2.
(The zenithal light is turning on slowly, in ~15 seconds)
~15"

POSITION 2
(The zenithal light is on)

⑤ (Without letting to play, observe the environment, slowly,
to the left and to the right)
~10"

p

~2" **~4"** **~4"** (simile →) poco a poco frull →

(Look the scores)

f **p**

→ molto frull → non frull

p

<f> **p** **f** **p** **p** **mp** **p** **f** **p** **p**

p

<f> **p** **mf** **p** **mp** **p** **f** **p** **p**

p

mp **p** **sfsz** **p** **mf** **p** **mp** **p** **p** **f** **p** **p**

poco a poco frull → molto frull → poco a poco non frull

p

mp **p** **<f>** **p** **<f>** **p** **mp** **p** **sfsz** **p** **sfsz** **p** **mp** **p**

[*] Quick aeolian sounds, pizzicatos and slap (tongue ram) must be played as fast interpolations within aeolian sound in D. The pedal sound (aeolian in D) must give the sensation to stay all along.

sfz (p) *mp* *(p)*

sfz (p) *sfz (p)*

mp *(p)*

sfz (p) *sfz sfz (p)* *sfz (p)*

mp

(p)

sfz (p)

mp

(p)

sfz (p)

sfz sfz (p)

sfz (p)

wavy line

mf

p

mp

(p)

sfz (p)

sfz (p)

mp

(p)

sfz mp

(p)

sfz sfz (p)

sfz (p)

sfz mp

(p)

sfz (p)

Nervoso, agitato

p <f> p

sfz mp

sfz p

sfz mp

sfz mp

sfz mp

sfz p

<mp>p mp sfz p

mp

sfz p

sfz p

sfz mp

sfz mp

sfz mp

sfz mp

sfz p

sfz mp

sfz mp

sfz p

<mp>p

sfz mp

sfz mp

sfz p

sfz p

sfz (p)

sfz mp

sfz sfz mp

sfz mp

sfz mp

sfz mp

sfz mp

sfz mp

[*] All the trills have to be executed one halftone up