

Oscar CARMONA

CYGNUS X - 1

for piano and tape

2003

OC Editions

©Oscar Carmona 2003 – **CYGNUS X – 1** - for piano and tape

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CYGNUS X - 1

for piano and tape

*Work finalist in Gaudeamus Music Week Competition 2004 in Amsterdam, The Netherlands,
and selected and performed in ISCM World Music Days 2005 in Zagreb, Croatia*

Instructions for performance

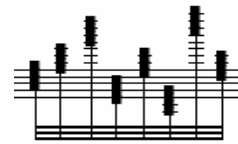
Symbols



Accelerando



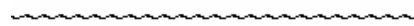
Accelerando – Ritardando



Clusters with all notes in the indicated register (aprox)



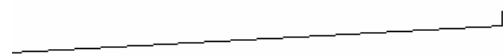
To press silently



Pedal vibrato



To lower pedal quickly



To rise the pedal slowly

General remarks

- Bars serve only as a means of orientation; they have no function of articulation. Accents are to be played only notated.
- Piano caps must be opened.

Technical Descriptions

- Piano / Reverberation (soft) / Tape
- 2 microphones for the piano amplification.
- 2 (stereo version) or 4 (quadraphonic version) loudspeaker for the piano in live and the tape.
- 1 loudspeaker for the pianist with all information of 4 loudspeaker and 2 microphones.
- Ear-phones of the “walkman” type, with control of the sound level, for the pianist (for the clicks)

Sound Diffusion

- There are two versions of the tape for Cygnus X - 1:
 - o Quadraphonic Version.
 - o Stereo Version.

Quadraphonic Version: (CD with sound files: Folder Quadraphonic)

- Tracks 1 and 2 of the tape should be diffused in stereo in loudspeaker 1 and 2.
- Tracks 3 and 4 of the tape should be diffused in stereo in loudspeaker 3 and 4.
- Tracks 5 (click) of the tape should be diffused only in the ear-phones of the “walkman” type. The pianist should be able to control the sound level of his ear-phones himself.

Stereo Version: (CD with sound files: Folder Stereo)

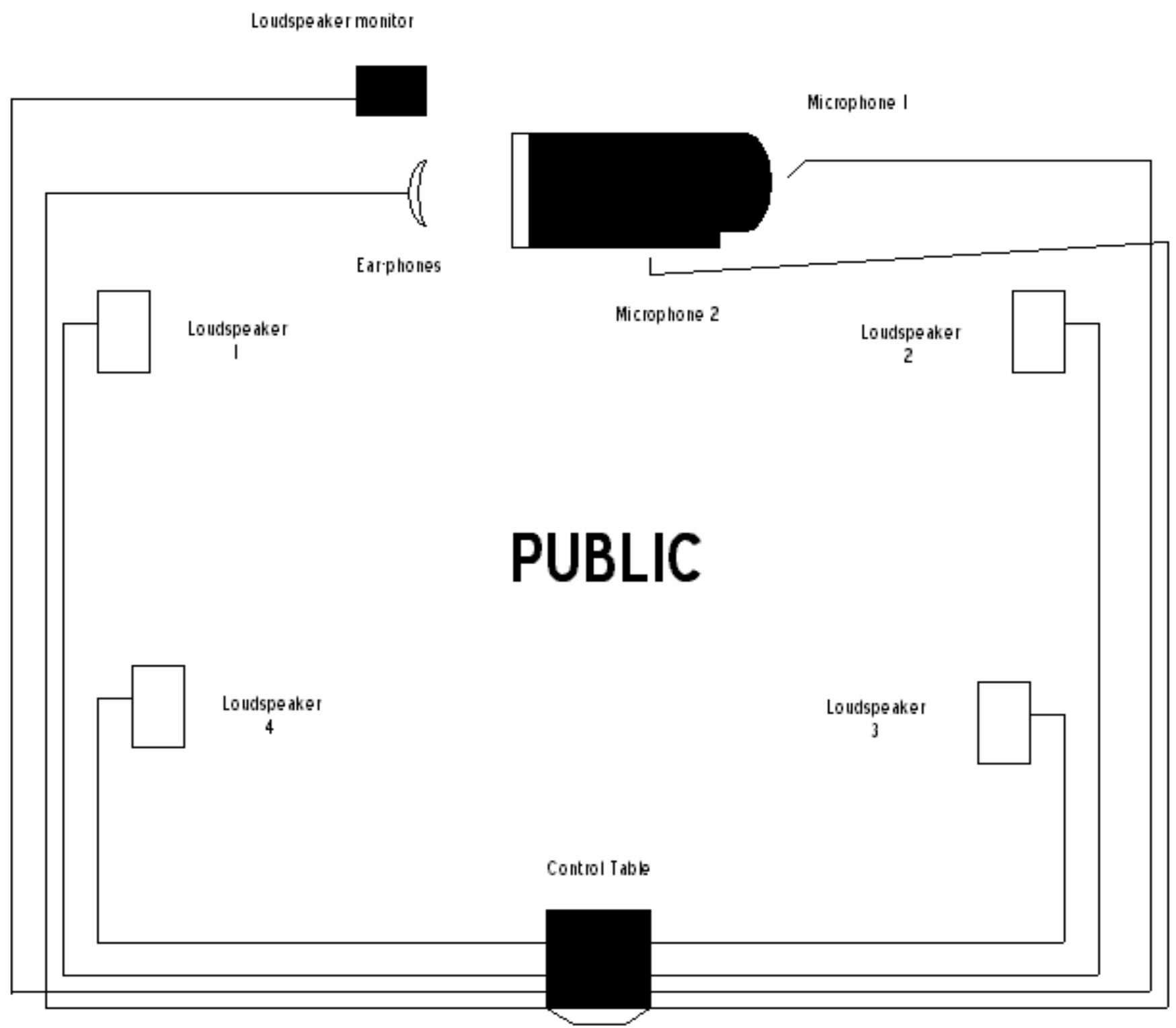
- Tracks 1 and 2 of the tape should be diffused in stereo in loudspeaker 1 and 2.
- Tracks 3 (click) of the tape should be diffused only in the ear-phones of the “walkman” type. The pianist should be able to control the sound level of his ear-phones himself.

For this version, and if in the room there are 4 loudspeaker, tracks 1 and 2 of the tape should be diffused in stereo in loudspeaker 1 and 2, 3 and 4.

Graphic representation of the tape

The sound of the tape are represented by traditional music notation, by graphisms, or by a combination of the two. Traditional notation is for checked and facilitates the rhythmic co-ordination.

Duration : 07'22"



dedicated to Sergio Valenzuela
CYGNUS X-1
for piano and tape

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2003

Sempre, con massima precisione ♩ = 60

45"

Tape

Click

00'00" 00'46" 01'00"

43"

pp *p* *mp*

Sempre, con massima precisione ♩ = 60

45"

Piano

Con espressione

p *sfz (p)*

Pedal

9

Tape

01'30"

ppp *pp* *p* *mp*

9

Piano

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

sfz ff

Pedal

17

02'00"

Tape

17

Piano

26

02'30"

Tape

26

Piano

35

Tape

Score for Tape (measures 35-40). The score consists of five staves. The top staff contains a complex rhythmic pattern of sixteenth notes. The lower staves contain sustained notes with dynamic markings such as *pp*, *f*, and *ppp*. A time signature of 05:00 is indicated at the beginning.

35

Piano

Score for Piano (measures 35-40). The score is in two staves. The right hand features melodic lines with dynamic markings including *sfz(p)*, *ffz(ff)*, *ffz*, *p*, *sfz(mp)*, *ffz(ff)*, *mp*, *sfz(mp)*, and *ffz(ff)*. The left hand provides harmonic support with dynamic markings *ffz(ff)* and *ffz*. A *secco* marking is present at the end of the section. A Pedal line is shown at the bottom.

41

Tape

Score for Tape (measures 41-46). The score consists of five staves. The top staff contains a complex rhythmic pattern of sixteenth notes. The lower staves contain sustained notes with dynamic markings such as *mp*, *pppp*, *ppp*, *f*, *ppp*, *f*, *ppp*, *f*, *ppp*, *ffz*, *ppp*, and *pppp*. A time signature of 05:30 is indicated at the beginning.

41

Piano

Score for Piano (measures 41-46). The score is in two staves. The right hand features melodic lines with dynamic markings including *sfz(mp)*, *sfz(mp)*, *p*, *sfz(mp)*, *p*, *sfz(f)*, *sfz(p)*, *mp*, and *f*. The left hand provides harmonic support with dynamic markings *sfz(f)* and *sfz(f)*. *secco* markings are present at the end of the section. A Pedal line is shown at the bottom.