

Jocy de Oliveira

Nherana

oboé, clarone, violoncelo, guitarra elétrica, percussão, meios eletroacústicos
(*oboe, bass clarinet, violoncello, electric guitar, percussion, electroacoustic devices*)

6 p.

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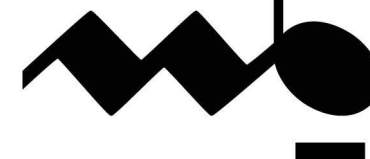


Patrocínio



Realização

MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

Nherana

Jocy de Oliveira
2006

Oboé

Bass Cl

Large tibetean cymbal
High drum
Medium high drum
Two head low drum
(Slackening drum head tuned differently each side)

Calm slow

14 9 15 9 16 5 14 8 30"

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

mp (like a prayer - sing continuously on the instrument saying inintelligible words)

$\text{♩} = 60$ tibetean cymbal

mf *mf* *f* *f* *p*

00" 40"

Time duration

Oboé

Bass Cl

Perc

CD part

mp *mf* *f* *mp* *f* *f* *mp* *f*

mp playing

f *mf* *f* *p* *mf* *f* *mp* *ff*

wood-block

$\text{♩} = 176$ repeat using any sequence

0'00" PROGRAM 1

(Drums should interact freely with CD part)

Gliss

Oboé

Xylophone

CD part

pp (smorzatto - vibrato variation)

pp *fff* *fff*

slowly accel. as fast as possible slowly rall

(interact with xylophone on CD).

1'35"

Use this material at your discretion

Oboé

Bass Cl

Cello

Electric guitar

Perc

CD part

1'36" (cont.)

3'36" CD STOPS

Slow

Oboé

Bass Cl

Cello

Electric guitar

Perc

CD part

0'00" (avoid rhythmic patterns)

Time duration

Oboé *f* as fast as possible *Fl*

Bass Cl *f* *Clarinet* *as fast as possible* *6:4* *Bass clarinet* *sf*

Electric guitar 5:4 3 5:4 3 *glide on strings*

Xylophone *as fast as possible*

Berimbau mounted with delay
(adjust the position of the bridge in order to get Eb as the lower sound)
(use two sticks)

String wood gourd caxixi coin (buzz) *(elaborate using this material freely)*

0'00'' 45''
 Time duration

Berimbau high wood block goat teeth rattle drum

CD part PROGRAM 2 0'00'' 1'38''

Use this material at your discretion

Oboé *f* *pp* as fast as possible, any sequence *f* *pp*

Bass Cl *f* *pp* as fast as possible, any sequence *f* *pp*

Cello *ff* sul pont *pp* *f* sul pont

Electric guitar *f* *pp* as fast as possible, any sequence *f* *pp*

Xylophone *pp* as fast as possible, any sequence ending *ppp* with xylophone

CD part 1'39" 2'39"

Oboé 2 oboes 30" *f* *f* *mp* *mf* *mf* (vibrato variation) *mf* *pp*

Bass Cl *sf* *mf* as fast as possible *f* *mp* *f* *f* *mf* *mf* *p*

Electric guitar *f* *port* *f* *mp* *Piz* *mf* *mf* *p*

Gong

Cello *mf* sul pont

Xylophone *mf* *rall* *ppp*

Pau de chuva (played by guitar player to end)

CD part 2'40" 4'33"

use this material freely during the last 40" of the CD part

INSTRUCTIONS

Clarinet, bass clarinet and electric guitar are written in real pitch.

All instruments should be amplified.

The piece has an improvisatory quality and therefore requests musicians with good feeling of improvisation.

Music inside a frame means that material can be used at your discretion.

Accidents are valid only before the note.

OBOE

Microton



Multiphonic



Smorzatto



Vibrato variation



*Fiber oboe (a simple instrument built of fiber)
Play and slowly dive part of the instrument
into a bucket of water producing a sort of rough ton.*



BASS CLARINET

Sing on the instrument without playing



Sing on the instrument and play



Multiphonic



Multiphonic with slap tone



CELLO

*tridimensional effect : striking the two lower strings col legno
while at the same time sliding the thumb and index finger on the strings
and plucking the C - string with the third or fourth finger*



*scratch at the frog -scratch the string using up - bow at the frog
with maximum pressure. Result : rough and strained quality*

PERCUSSION

*Water drums - use minimum 3 different dimensions of gourds
over a bucket of water well seen by the public.*



Berimbau mounted horizontally

Play with two sticks and use delays in order to break the tradition berimbau metric.



Drums - place the large tibetan cymbal over a two head drum



*Tabla-Talas in four main beats are to be regarded as a guidance.
It does not mean to be interpreted strictly as in classical indian music,
therefore syllables are only reference and not to be spoken.*

ELETRIC GUITAR

The guitar should be amplified through the general system of speakers.

Use thin metal stick and let bounce over strings



Tuning of the guitar

