

RAFAEL ZAMBIAZZI

El Campo Imaginario

for piano and flute

Curitiba, 2025

rafaelzambiazzi.com

El campo imaginario

que me rodea

es tan vasto que nada

existe afuera.

Cristian Vitale

Namesake of a song by Claudio Vitale and Cristian Vitale, *El Campo Imaginario* is a piece that depicts a field the lyrical self has never visited and only imagines. The work portrays thought, incorporating subtle reminiscences of a melody from the Argentine folk song “Chacarera del Rancho,” which gradually become clearer until the music can be heard distinctly.

A central aspect of the piece is the exploration of the infinite and uncontrollable sonic possibilities in the transition between different flute techniques, as well as their timbral qualities, which are used to create a texture representing the sound of thought.

In the words of Claudio Vitale himself, this duet evokes the mysterious world of northern Argentina: sounds of animals, natural phenomena, echoes in the mountains, flutes...

This work is dedicated to Claudio Vitale.

INSTRUMENTATION

Flute and piano

DURATION

ca. 7 minutes

GENERAL PERFORMANCE NOTES

p < *mp* > *p*... Three dots following a set of dynamic symbols indicate that this pattern should be repeated until the next dynamic marking.

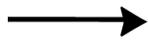
SUPERBALL MALLET CADENZA

Improvise on the piano using a superball mallet inside the instrument, employing the techniques described in the pianist's performance notes, for approximately 1–2 minutes, while the flutist sustains a background texture, creating a texture of what the performers imagine to be the sound of the mind. At the end of the cadenza, the pianist should give a signal to the flutist to indicate its conclusion, after which the piece continues.

The mallets used by the pianist in this piece should be made from superballs cut in half, so that each half functions as the mallet head. Superball mallets produce a friction-based sound with characteristics that vary according to the pressure and speed of the movement.



FLUTE PERFORMANCE NOTES



Gradually shift from one sound or playing technique to another.



Perform inside the piano case.

out

Regular performance.



Normal tone.



Air sound produced near the embouchure.



Play the note approximately 5 cm from the embouchure.



Play the note with the mouth fully covering the embouchure, gradually transitioning the air between the vowels “i” and “u” according to the rhythm notated in the score.



Whistle tone, producing the partials randomly.



Whistle tone, aiming to maintain the specified pitch.



Detune the phrase using the embouchure.

Further specific instructions are provided directly in the score.

PIANO PERFORMANCE NOTES



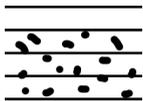
The diamond notehead indicates the pitch of the resulting harmonic. It always appears accompanied, below, by a normal notehead that indicates the key to be pressed on the keyboard, corresponding to the string from which the harmonic is produced.



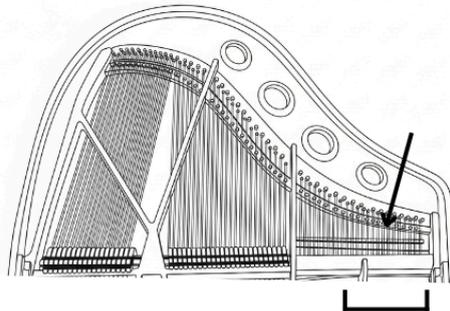
Clef indicating direct performance on the piano strings.



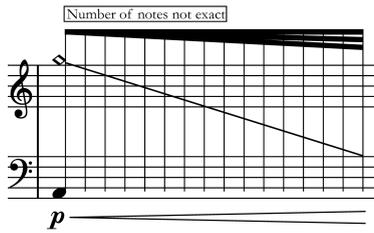
The tremolo marking indicates rapidly striking the hand on the lowest strings of the piano, creating a texture reminiscent of the sound of wind.



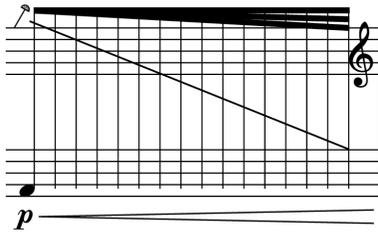
Representation of the gesture of gently sliding the fingers over the highest strings, creating a shimmering texture.



Use two mallets made from half of a superball. Move them along the length of the strings in a back-and-forth (longitudinal) motion, which is the preferred technique. Alternatively, transversal motions across the strings (from right to left or vice versa, striking more than one string at a time) may also be employed. Follow the intensity indicated in the score. The mallets may also be used on the inner — and, occasionally, outer — walls of the piano.



At measure 58, while pressing the indicated key, lightly place your finger as far as possible along the corresponding string and slide it toward the hammers, taking care to only approach the hammer near the end of the passage.



At measure 103, perform the same procedure described above, but instead of using your finger, use the mallet made from half of a superball.

Further specific instructions are provided directly in the score.

(o) —————> w —————> ◇ —————> w —————>

39 **D**

Fl. *ppp* *p < mp > p...*

Pno. *p* *ff*

E —————> (w) —————> o

48

Fl. *p* *mf*

Pno. (one mallet) *p* *mf*

F —————> out

57 *p* *f* (*f*)

Fl. *p* *f* (*f*)

Pno. *p* *f*

Number of notes not exact

tr

♩ = 120

60

Fl. *mf* *f* *mf*

Pno. *mf* *f* *mf*

SUPERBALL Mallet
CADENZA ca. 1-2'

Transition between the figures inside the box in the indicated order, returning to the first one after reaching the last. Each transition between figures should last approximately 10 seconds.

98

Fl.

mf *p* *p*

Pno.

p

out

Diagram: A box containing five mallet figures: a solid circle, a circle with a dot, a circle with a horizontal line, a circle with a wavy line, and an open circle. An arrow points from the first figure to the second, and another from the last to the first.

104

Fl.

f *mf*

Pno.

f *mf* *p*

J ♩ = 120

107

Fl.

ppp *p* *ff*

Pno.

p *mf* *f*

♩ = 60

Until there is no more sound

Capture the sound of the flute's last note.