

**score**

v1 - english - 2024

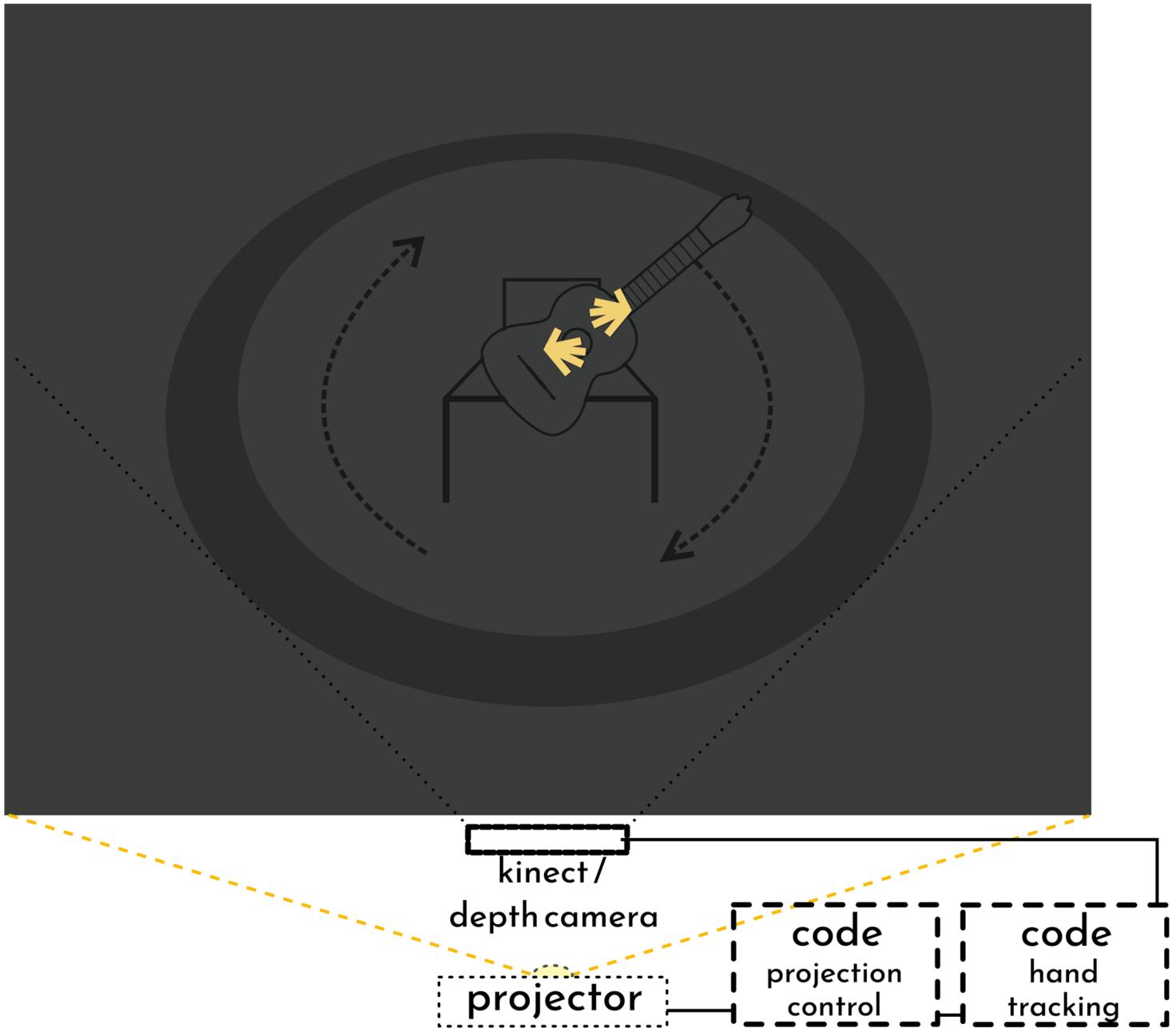
caio costa campos

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# Toca

for guitar, hands and projection

# Rider



Toca has two versions: one using a tracking code, using a depth camera and a hand/guitar parts tracking code; another that uses only the projection code. Both need two performers: one for the guitar player and one that controls and tunes the lights being projected.

The lights performer communicates with the codes through pedal pressings. These are identified through this score by the following symbols:

[p1] ... [p17]

The codes, together with documentation explaining their use and logic, can be found at [eucaio.art/en](http://eucaio.art/en)

## General Remarks - *Toca*

The piece '*Toca*' works around the perspective of music as performance. This approach is articulated in the piece in two main intentions: (1) explore the guitar's weight and its manipulation as a guiding compositional material; and (2) search for automatizations of the performance's visual, physical and spatial perception, using a blackout and an interactive system that projects spotlights at the hands of the performer and/or specific parts of the guitar, creating and playing expressively with "assemblages" of the guitar's and the guitarist's bodies. Another intention, though more hidden, is using the performer body/clothes in friction in the production of more subtle sounds, as if a prepared body.

In order to achieve the automation desired, two versions of the same code has been developed: one interactive, using kinect 2 as a way to find the hands through its IR image, needing just the guitarist as performer; and one that asks for a second performer, controlling the lights positioning in the performer's and guitar's bodies.

These codes and instructions on how to use them can be found at [eucaio.art/en](http://eucaio.art/en)

## Types of staves

The piece is written with a couple of different types of staff:

**LIGHT** Displays which hands or part of the instrument should be receiving light

**PHY** Physicality: summarizes the directionality and intention of the positioning of the arms in relation to the performer's body and the instrument

**RH - LH** Right/Left Hand: always accompanied by clefs, indicate what to perform with each hand on the instrument

**crp** Corporeality: always associated with one of the hands, represents certain hand shapes and their transformation over time

**mov** Movements of either the instrument itself or of the hands in specific parts of the instrument

**inst** Instrument: concerns specific types of exploration of the instrument, depending on the clef used and the types of techniques and intentions indicated

## About the notation used in the piece

Despite being prescriptive, a more open approach to notation was adopted. Only graphic notation was used, with a time measurement of approximately 30 seconds per system, unless when indicated differently.

The intention of such notation is to provide as much information as possible about the explorations to be performed, thus allowing for a study that does not aim for the exact realization of what is prescribed, but a specific and precise exploration based on the composed materials and temporal discourse.

It is important to emphasize that, due to the expressive exploratory nature of the piece, a performance with the performer reading of the score is not envisioned, as having things in front of the performer could kill the piece.

Therefore, **the piece should be memorized for the performance**. If that's not a possibility, an electronic device for reading the score is advised, inverting the colors of the score so it doesn't interfere in the light conditions of the space.

-----> Dotted horizontal lines indicate transformations that should be done through time

——— Solid horizontal lines indicate temporal durations of fixed parameters

↓ ↑ | | | Vertical lines indicate temporal syncronizations between staves

## Light conditions

The piece should be performed in a complete blackout. In case that's not possible, the least amount of light that doesn't come from the projectors should reach the performer.

## Indications - PHY



These PHYsicality indications address the expressiveness of the performer's body. They do not specify specific hand placements or guitar positions, but rather express intentions for the positioning of the left and right arms in relation to the guitar. They were designed to be self explanatory, but have been described here for clarification:



With the left arm on the guitar, tensely articulate the right forearm to the right, keeping the shoulder in a somewhat neutral position.



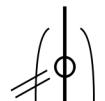
Both hands on the guitar, in the positions indicated by the other clefs.



Left arm by the side of the body, completely relaxed and loose, with right hand on the guitar with specific position indicated by the other clefs.



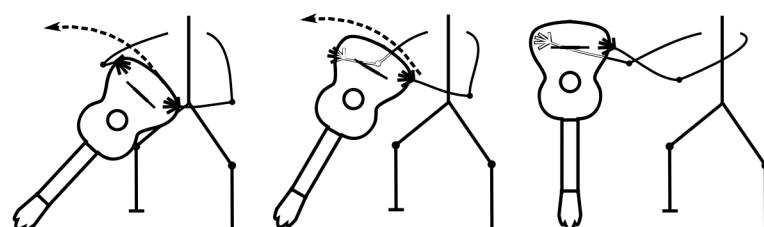
Left arm by the side of the body, completely relaxed and loose, with right hand on the guitar with specific position indicated by the other clefs. Guitar's head towards the ground, not touching it.



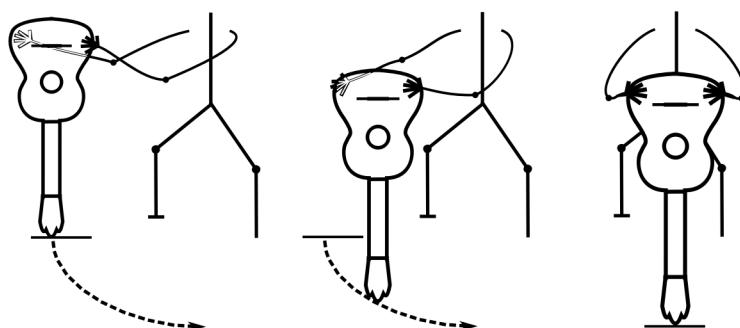
Both arms by the side of the body, completely relaxed and loose, with guitar's head touching the ground. Guitar is supported by the ground and performer's left leg.

It's important to note that even when indicating hand placements on the instruments, this staff does not specify any sound explorations, as it is accompanied by other staves for that purpose.

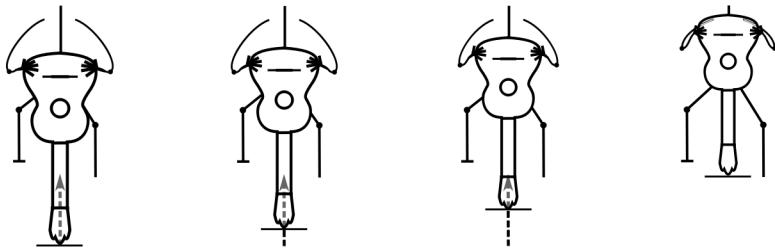
In the ending of the score, PHYsicality staff is used to display certain movements of the whole guitar. They are also self explanatory, as mini storyboards:



With both hands on the bottom part of the guitar, far from the light on the sound hole, slowly put the guitar in a upright position, with the guitar's head on the ground.



Scrape the guitar's head on the ground, keeping the hands in somewhat the same position, far from the light. Doing a semi-circle, position the guitar right in front of you. Allow the guitar strings to sound.

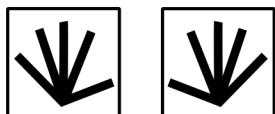


Scrape the guitar's head on the ground, moving it as slow as possible towards you. Allow your hands to slightly move around the guitar's body, to better activate the guitar's vibration, while keeping it away from the light.

## Indications - crp

Indicate the hand shapes the performer should do. Any aggressive shift can be interpreted also as a sound producing shift. 'P' indicates the position of the thumb and 90° indicates a wrist rotation.

### LH - RH



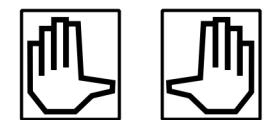
- hands completely open, fingers spread apart



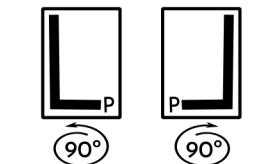
- fingers pointing towards the instrument, with the hand distant and parallel to it



- fingers pointing towards the instrument, in a reverse U shape with the thumb in parallel to all the other fingers. These should be aligned and touching each other



- thumb and other fingers in 90 degrees angle, forming an L shape between P and I. All other fingers besides thumb aligned, touching each other.



- same as the last one, with a 90 degrees wrist rotation, pointing thumb to audience.



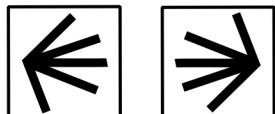
- all fingers aligned and together.



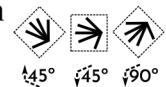
- left hand closed, all fingers aligned and together, with thumb on the outside. Punch hand, but touching the strings with the side of the hand, opposite to the thumb.



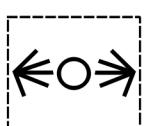
- right hand relaxed, in wavy shape. While the thumb is holding the guitar, damp strings with the other fingers.



- hands completely open, fingers spread apart. In the same orientation as the strings. Other rotations are indicated for this position. They should happen instantly, following the indications on the score.



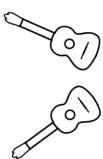
In moments where the spatial and physical relation between hand shapes and/or guitar parts were more importantly highlighted, between staves drawing and indications were added. For example:



They are all drawn from the perspective of the performer, as if having the guitar in their lap with the sound hole facing upwards. Dotted figures represent movement, the circle represents the sound hole.

## Indications - inst

With a discourse focused on more percussive explorations of the guitar and the expressive potentials, both sonorous and visual/performative, of such explorations, some clefs were created to better indicate sound production on the instrument, always accompanied by graphic notation:



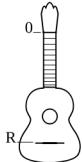
This clef indicates two points of movement of the guitar around the performer's left leg, done with the left hand. The top line represents the regular position of the guitar, with the bottom one representing a position where the guitar's head is pointing towards the ground, without touching it. There should be friction between the guitar's body and performer's clothes, producing sound - even if really quietly.



Indicating positions around the bridge, this clef should be interpreted based on the way the instrument is built. If the wood on the bridge produces interesting sounds when scraped with nails, use the bridge. If not, the top can be scraped, close to the bridge's region indicated.



In this clef, the upper dot indicates the 12th fret or halfway point of the guitar, with the lower dot indicating a hand position on the strings near the saddle. It has a focus on the strings and frets, not used for wood friction explorations.

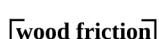


Also focusing on string and fretboard explorations. The upper dot indicates hand placement near the nut while the lower dot indicates the saddle.



This clef indicates positions for explorations of the entire soundboard, only used for explorations of the top of the guitar. Thus, the upper end indicates a point on the top above the first string, closer to the neck, while the lower end indicates the exact opposite, with hand placement below the first string, also near the neck. Therefore, the middle of the clef designates a point on the soundboard between the saddle and the end closest to the middle of the saddle, enabling the indication of a continuous exploration of the soundboard.

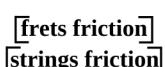
When it comes to notating sound explorations, the timbres/techniques were always enclosed in brackets, with their respective movements/explorations on the instrument graphically annotated on the staff. The timbres used were:



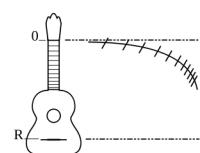
Using skin or nails and the specified fingers, apply friction and the movement indicated, in the position notated.



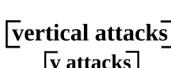
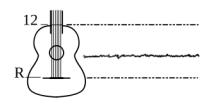
Strike the indicated part of the instrument, using either the indicated fingers or the entire hand/slap.



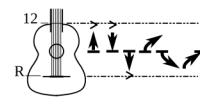
Move the hand according to the staff notation, with the fingers positioned between the indicated strings, generating friction against the surface itself, brushing against the frets using either the nails or the skin of the fingers. The desired sound is that of a constant friction interrupted each time a fret is encountered. When using the skin, the attack on the frets should be more subtle. With the nail, it should be more pronounced and clear. If done in a region of the guitar without frets, activate only the string nodes.



With the palm of the hand on the strings, pressure them and, feeling a certain resistance, move it slightly, vertically and horizontally, but mainly with small wrist rotations, to both directions. The resulting sound must be the one of damped grains, articulated by the skin/flesh and the strings. The hand shape must not change because of this, keeping the notations of **crp** staff.

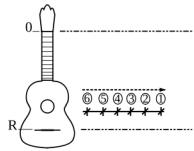


Move the hands in the direction shown, vertically, keeping the strings muted. Besides when the arrows are curved, representing a more temporal spread attack, it should sound as a precise short percussive attack, activating all strings simultaneously. Three positions are represented through the arrows: center - with the hand equally distributed on the strings; up, with fingers out of the strings and the wrist closer to the 1st string; and down, with the tips of fingers touching the 6th string.



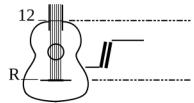
**[sweep]**

Perform a sweep on the strings shown, always muted, in the indicated region. Differentiates from rasgueado in speed, producing here a distinctive sound for each of the strings.



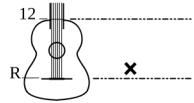
**[horizontal friction]**

**[h friction]** A fast horizontal friction movement with the parts of the hand in contact with the strings, moving to the position indicated.



**[rasgueado]**

A single *rasgueado*, activating all strings, as fast as possible. Always **sfz**, in the position indicated.



**[guitar's head ground friction]**

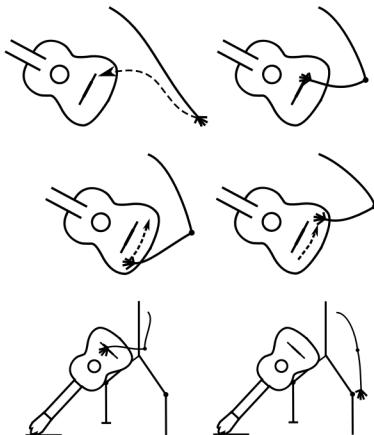
**[extremities's attacks]**

**[hitting the ground]**

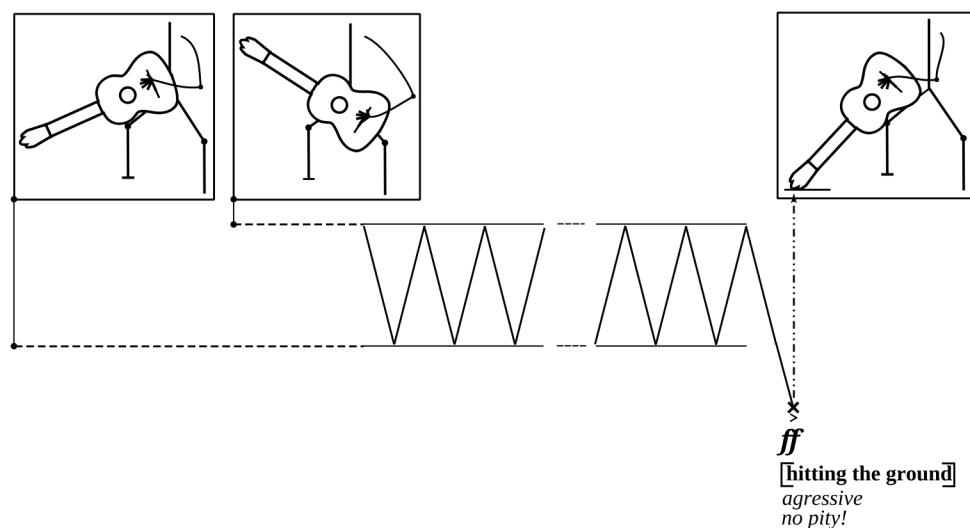
These are circumstantial, explained either in the moment they appear on the piece or related to some other staff.

## Indications - mov

The **mov** staves indicate certain body movements, related to the corporeal and physical explorations of the piece. They specify certain arms and hands positions, drawn as storyboards:



At page 6, it was used as a way to better describe a movement with the right hand, where just the right thumb is holding the guitar, with the hand closer to the bridge and the thumb between the first string and the bridge:



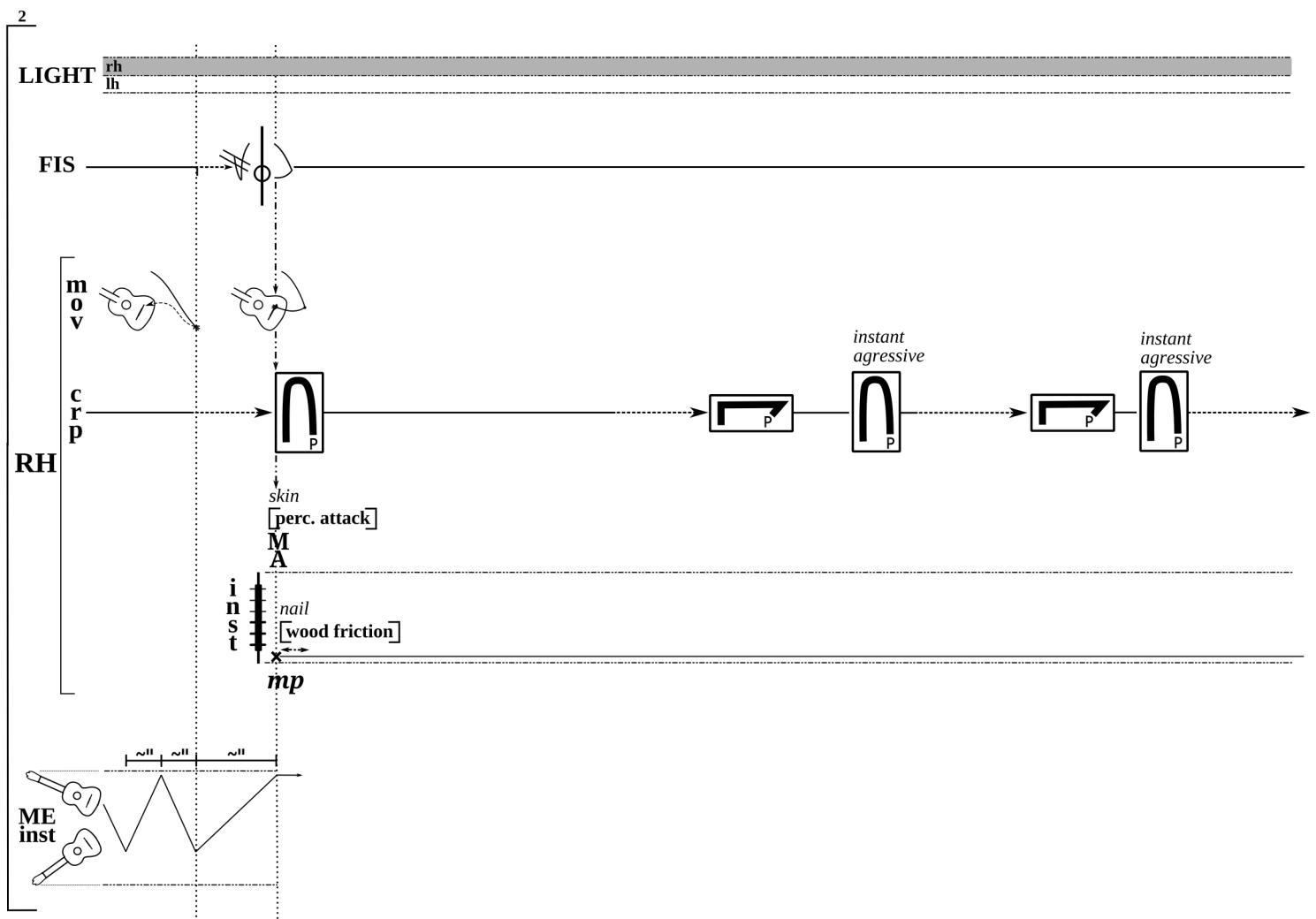
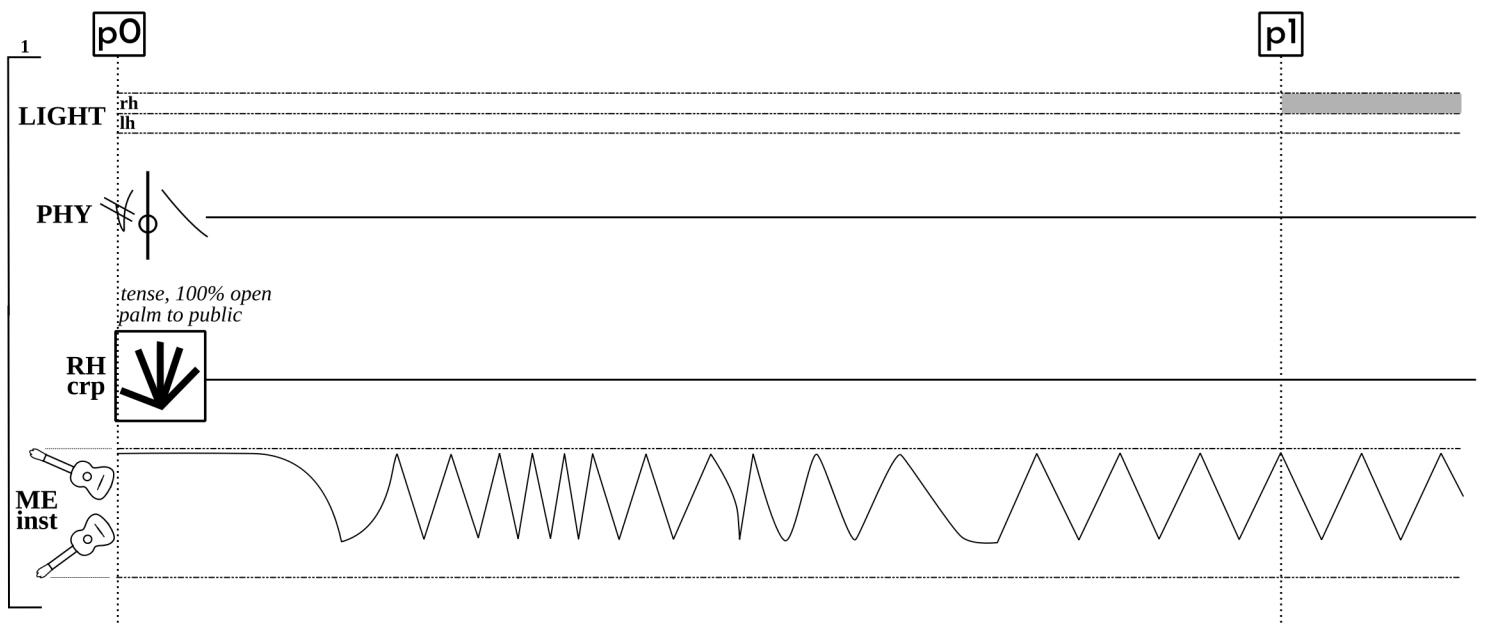
In this notation, the upper line indicates the regular position of the guitar, controlled only by the right hand's thumb. The lower line, a position with the guitar's head pointing to the ground, without touching it. The last drawing indicates a movement that goes beyond the lower line position, hitting, without pity, the guitar's head in the ground.

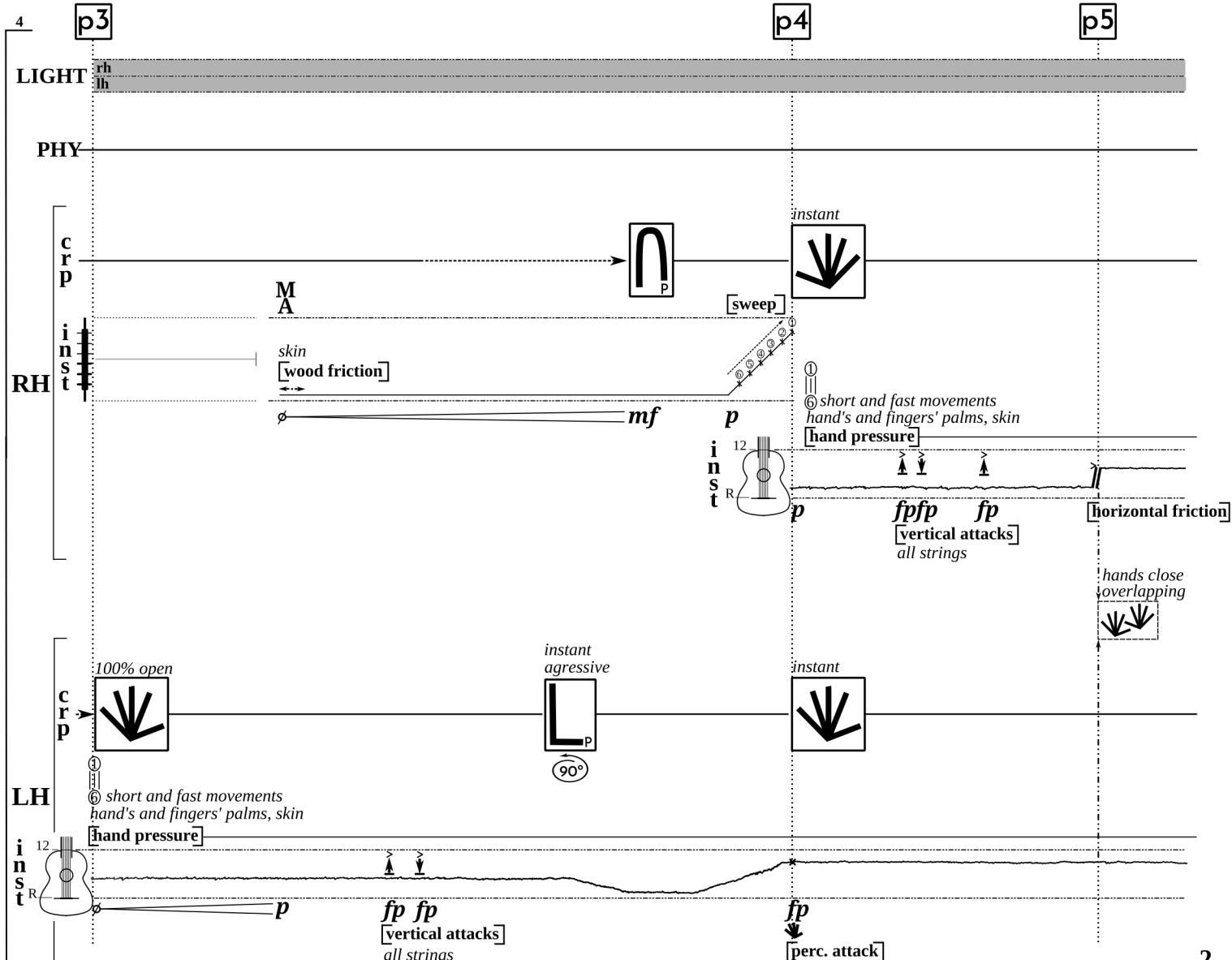
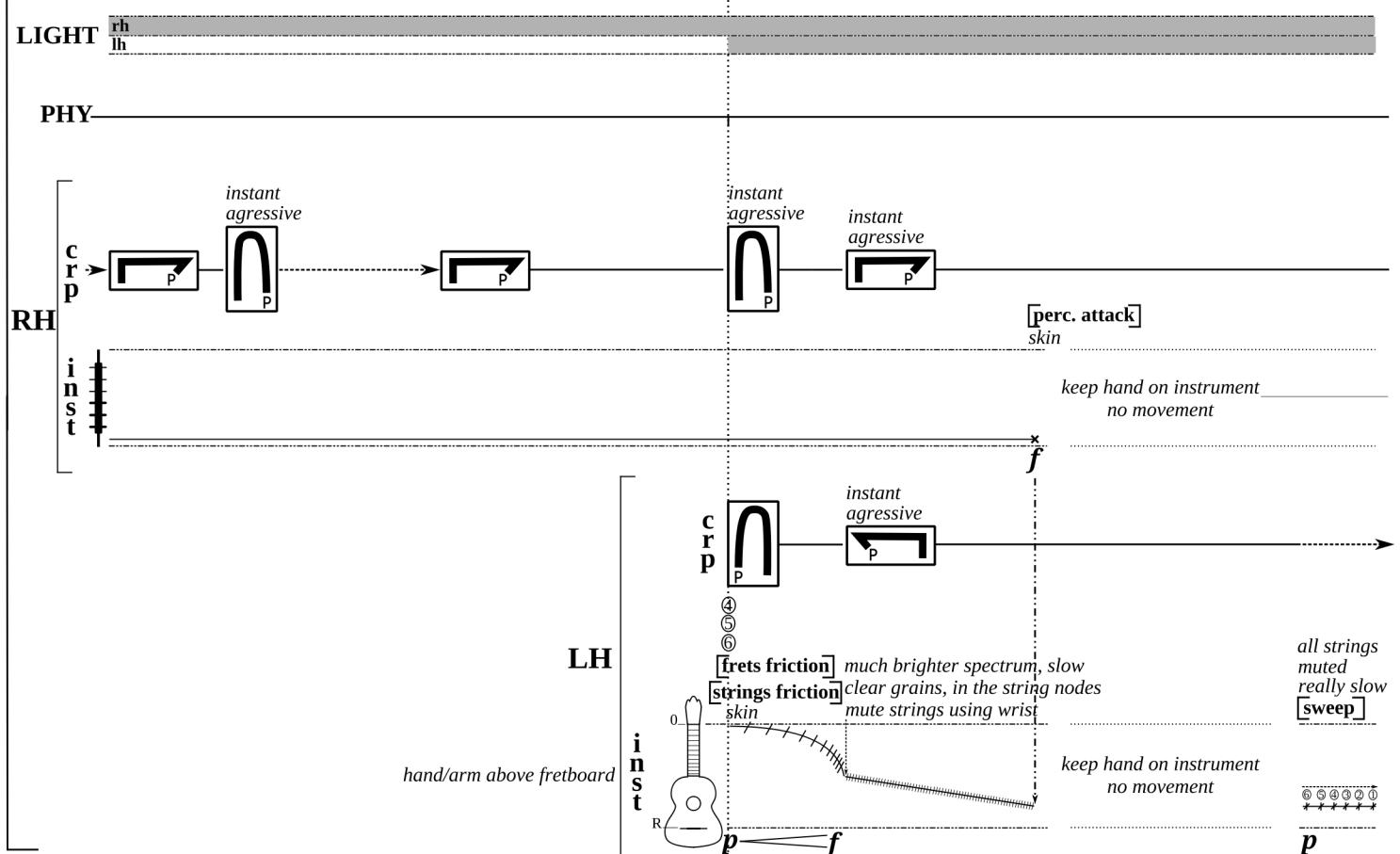
*this piece is dedicated to Artur Miranda Azzi*

# Toca

## guitar, hands and projection

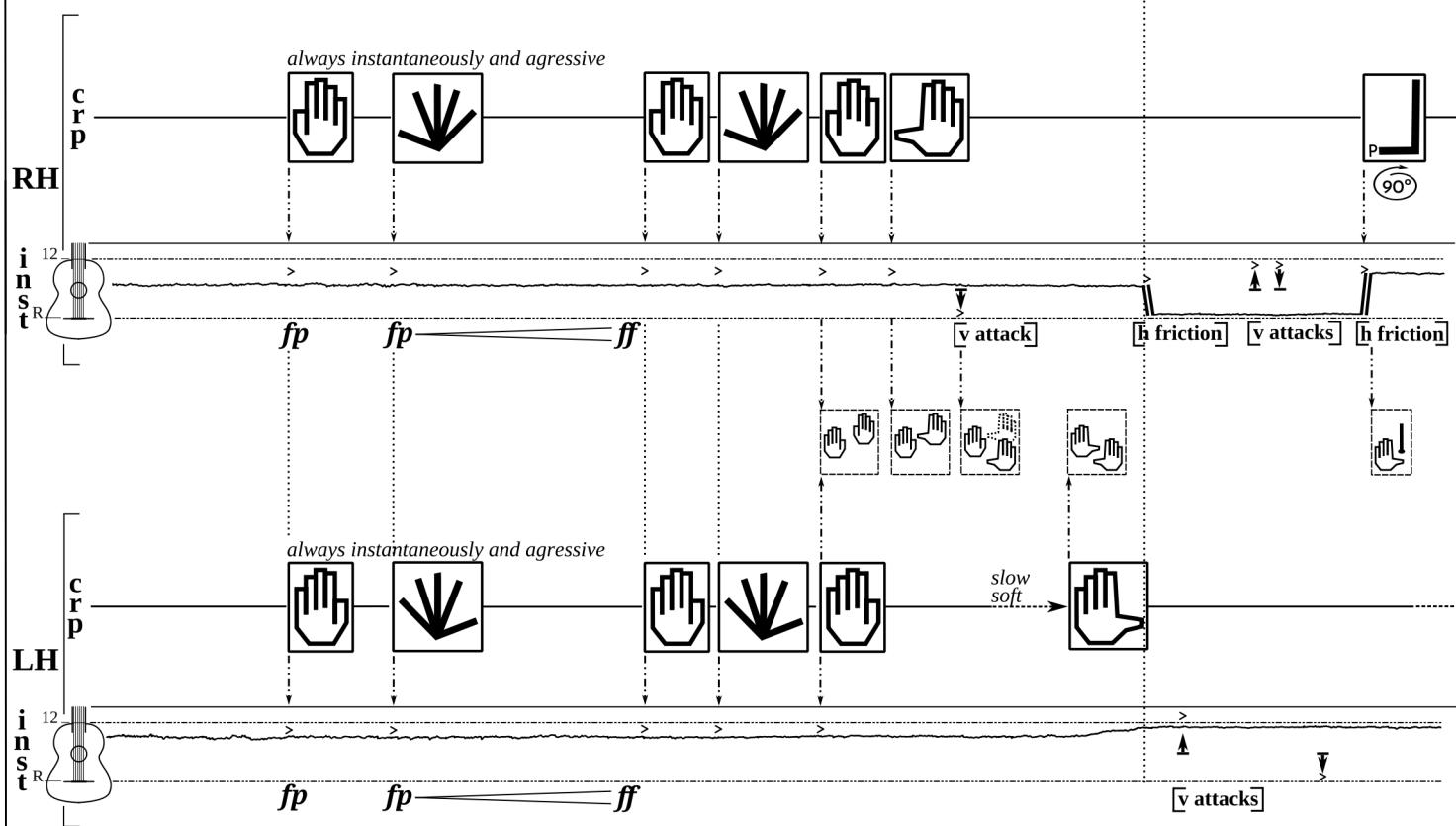
Caio Costa Campos (2024)



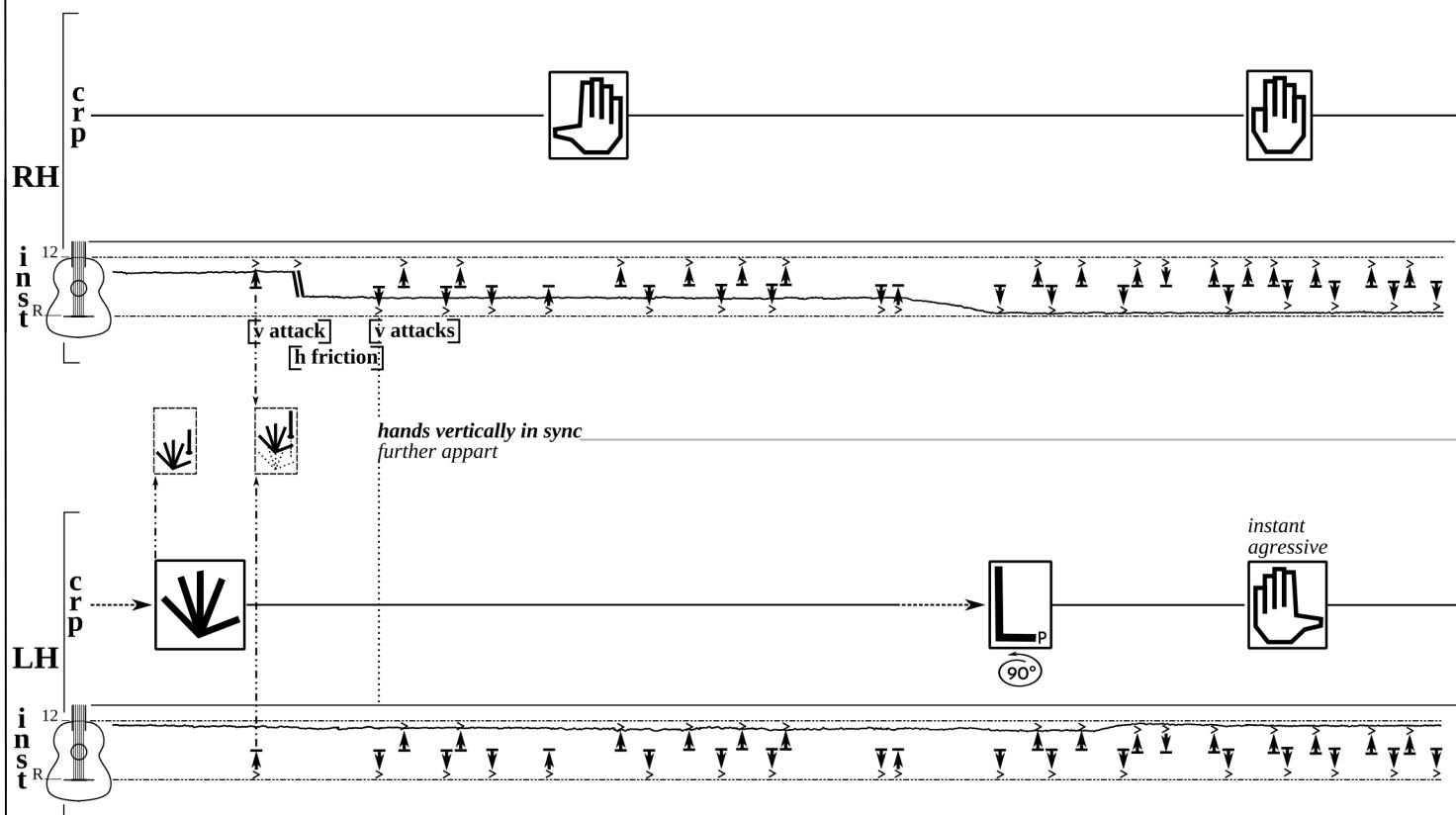


LIGHT <sup>rh</sup>  
<sub>lh</sub>

PHY

LIGHT <sup>rh</sup>  
<sub>lh</sub>

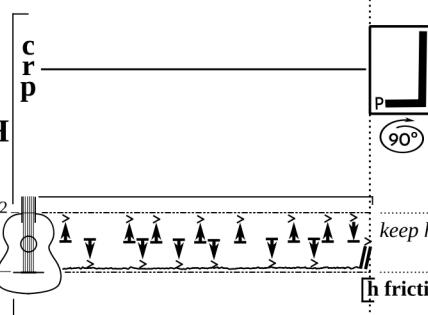
PHY



LIGHT <sup>rh</sup>  
<sub>lh</sub>

PHY

RH

i  
n  
s  
tkeep hand on instrument  
no movement

[h friction]

[v attacks]

mp

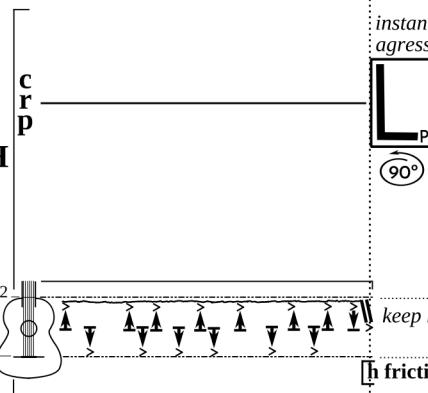
[lo]

instant  
aggressive

[P]

90°

LH

i  
n  
s  
tkeep hand on instrument  
no movement

[h friction]

①

⑥  
slower movements, somewhat wavy  
grains more distinguished, in lower number  
hand's and fingers' palms, skin

hand pressure

tense!

slow, continuous

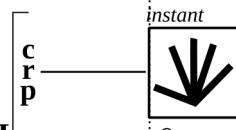


ppp

LIGHT <sup>rh</sup>  
<sub>lh</sub>

PHY

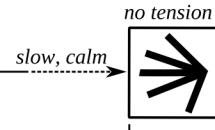
RH

i  
n  
s  
t

instant

①  
⑥  
slower movements, somewhat wavy  
grains more distinguished, in lower number  
hand's and fingers' palms, skin

hand pressure

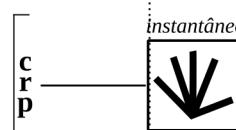


slow, calm

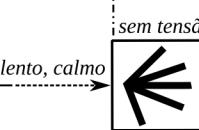


45°

ME

i  
n  
s  
t

instantâneo



lento, calmo



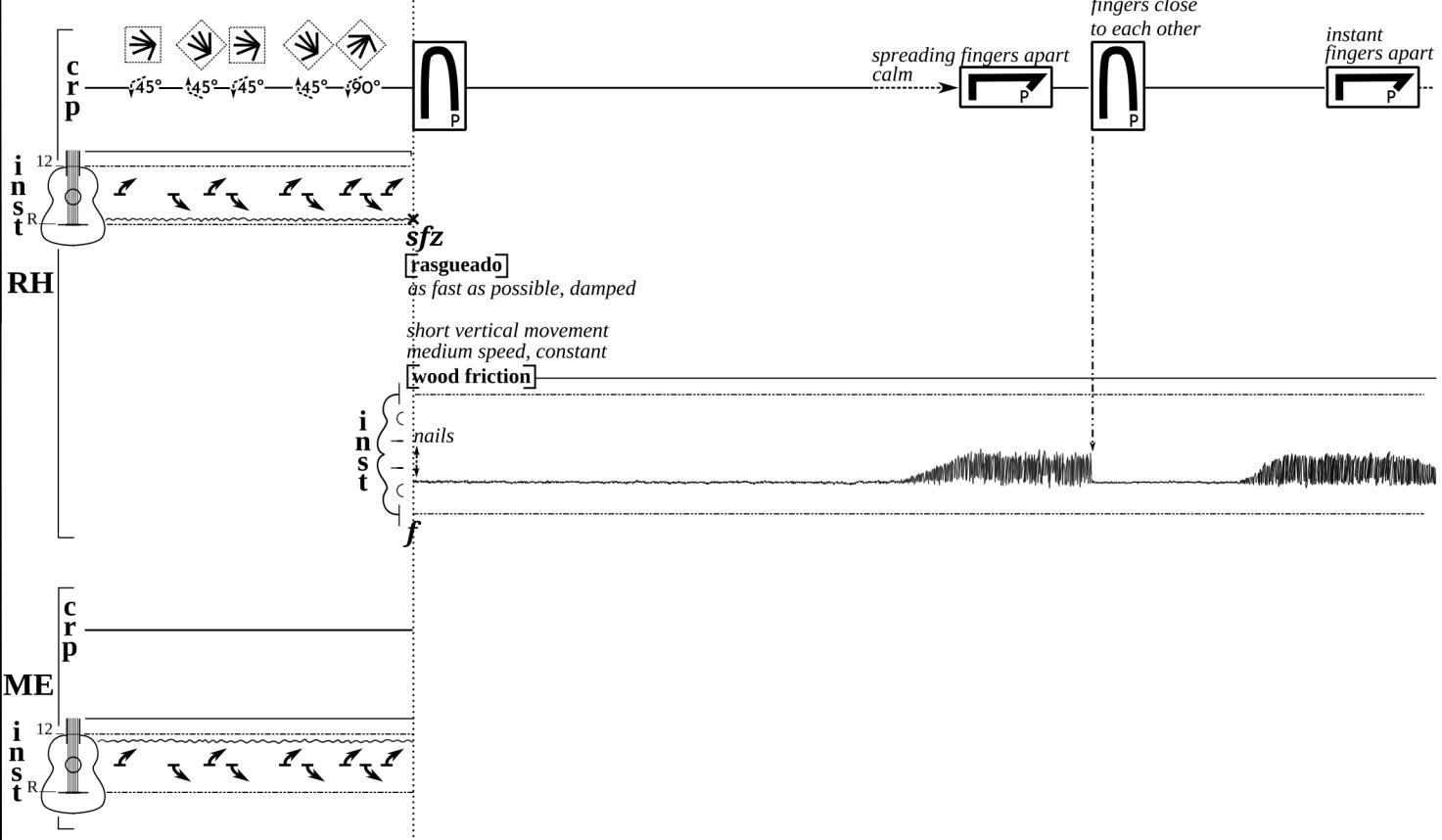
sem tensão

[h friction] [v attacks] also slower

[h friction] [v attacks] also slower

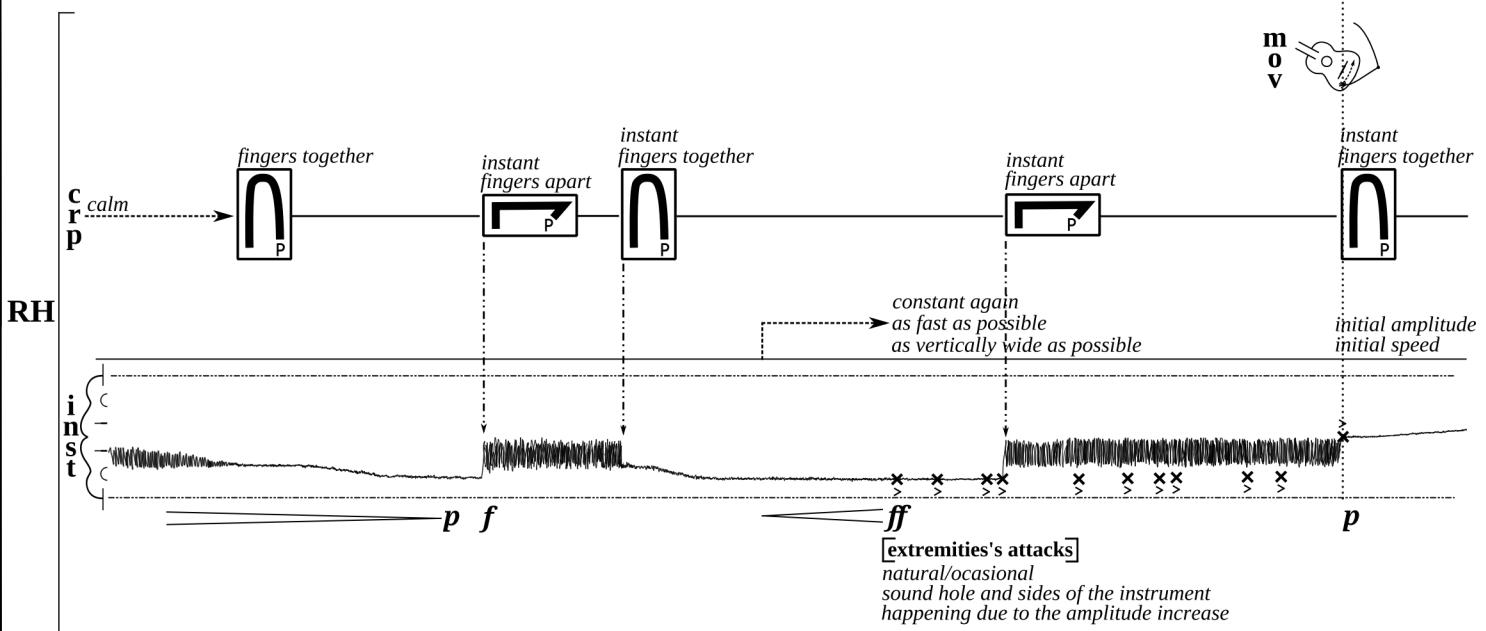
**LIGHT** *rh*

**PHY**



**LIGHT** *rh*

**PHY**



**LIGHT** <sup>rh</sup><sub>lh</sub>

**PHY** —

**RH** <sup>m  
o  
v</sup>

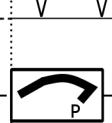
<sup>c  
r  
p</sup>

<sup>i  
n  
s  
t</sup>

*continuing friction movement,  
hand stuck at the same position,  
not anymore related to guitar's position  
but to the performance's spatial dimension*

**LH** <sup>inst</sup>

*moving the guitar only  
with thumb on the bridge,  
resting on 6th string*



*skin  
with pressure  
activating top*

*faster  
vertically bigger*

**v attack**

**rasgueado**  
*as short as possible  
damped*

**fp**

**ff**

**sfz**

**LIGHT** <sup>rh</sup><sub>lh</sub>

**PHY** —

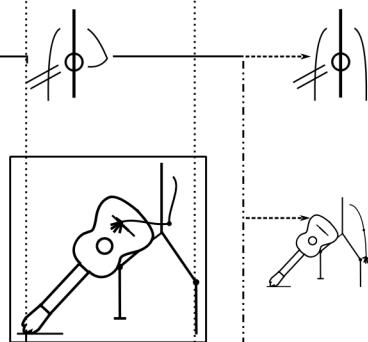
**RH**

<sup>c  
r  
p</sup>

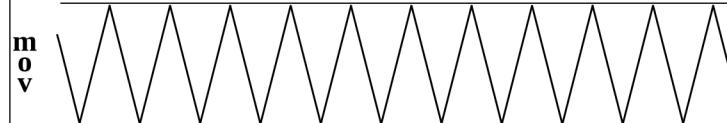
LIGHT <sup>rh</sup><sub>lh</sub>

PHY

sound hole

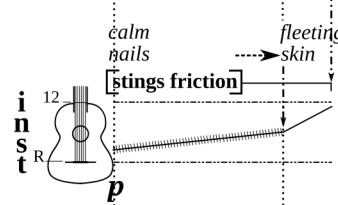


RH

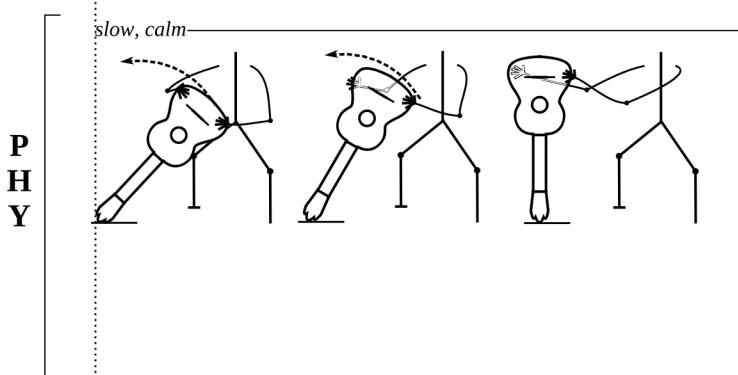
*ff*

[hitting the ground]  
aggressive  
no pity!

c r p

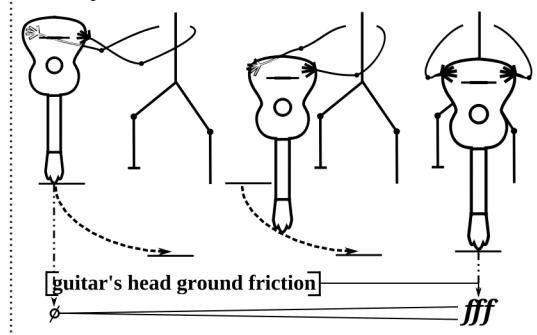


LIGHT sound hole



P H Y

short, exponential



**LIGHT** sound hole

as slow as possible

P  
H  
Y

activating instrument's body vibration, low, continuos and slow

[guitar's head ground friction]  
**p**

