

General Remarks - *estante em posição ordinária*

The piece 'estante em posição ordinária' is an exploration of traditional performative elements inherent in a guitar performance. This exploration aims to approach these aspects expressively, considering them as integral components of the constructed musical discourse. This differs from the common practice, where the embodiment of traditions surrounding the ritual of performance (such as positioning the instrument in relation to the body, determining facial expressions, arm placement, or defining what constitutes a musical performance on the guitar) while being a part of the performance, often tends to be parallel to the musical discourse, which is primarily formed within the domain of musical perception.

In order to do so, the performing bodies have been divided into four: face, left arm, right arm, and guitar. These divisions are conceived as entities that carry their own expressive potentials, which relate to and interact with each other throughout the musical discourse, aiming to reach other forms of expressiveness.

Types of staffs

The four divisions were represented using four types of staff:

- FIS** Physicality: summarizes the directionality and intention of the face/gaze and the positioning of the arms in relation to the performer's body and the instrument
 - MD - ME** Right/Left Hand: always accompanied by clefs, indicate what to perform with each hand on the instrument
 - CRP - MOV** Corporeality: always associated with one of the hands, brings specific movements of the arms in relation to the guitar, working with the relationship of corporeality between performer and instrument
 - INST** Instrument: concerns the positioning and movement of the guitar in relation to the performer's body
-

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, following the indications of the PHYsicality staff

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

With that said, it is important to highlight a difference between the notated graphics:



Complete lines/curves indicate explorations that should be done as closely as possible to what is annotated



Dotted lines/curves indicate profiles of exploration for specific timbres, which should be taken only as a basis of intention for the performer's exploration

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. The piece was written with this in mind.

Therefore, **the piece should be memorized for the performance**. With this in mind, pay close attention to the sections with solid lines/curves and focus on understanding the intentions behind the expressive explorations in the piece, as this is crucial for a successful performance. Additionally, nothing should obstruct the performer's visibility (music stands, microphones, tripods...)

Expressive Intentions

Throughout the piece, unless otherwise indicated, **the performer's body should convey an excessively neutral, slightly rigid, and tense expression, as if anxious on the inside, without outwardly displaying this anxiety**.

An intention that alludes to a ritual regarding performing with the guitar (here, a ritualistic object) is welcome.

Indications - FIS



While maintaining the expressive intention, these PHYsicality indications address the expressiveness of the performer's body. They do not specify specific hand placements or gaze directions, but rather express intentions for the direction of gaze/face, and positioning of the left and right arms. They were designed to be self-explanatory, but some have been described here for clarification:



With both arms by the sides of the body, completely relaxed and loose, gaze forward as if towards the audience, but without a specific focus or person in mind. Simply forward, or "into nothingness"



With the right arm by the side of the body, completely relaxed and loose, gaze forward/into nothingness, positioning the left hand on the instrument



With both arms by the sides of the body, completely relaxed and loose, focus gaze on the left hand, following it with the eyes without causing any changes in the positioning of the body



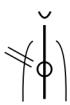
With both arms positioned on the instrument, focus gaze on the left hand, following it with the eyes and face



After a motion of dropping the guitar, hold the instrument with the left hand, maintaining the direction and expression of the gaze forward, and the right arm loose by the side of the body



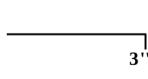
After a motion of dropping the guitar, hold the instrument with the left hand and strike it with the right hand, maintaining the direction and expression of the gaze forward, as well as a rigidity and bodily expression unaffected by the movement of the arms



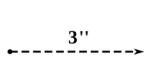
With both arms by the sides of the body, completely relaxed and loose, gaze downwards, maintaining an expressive intention of apathy, tension, and anxiety

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

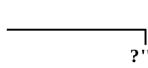
Also, in the PHYsicality staff, the time estimations/indications were noted, with the exception of the last section of the piece. For this, some notation patterns were created:



"A continuous line placed immediately after a physicality indication indicates how long to maintain such physicality while exploring the proposed sounds in the other staves



A dashed line indicates a continuous transition between two indicated physicalities. Such a transition should be executed while maintaining the overall bodily expression/intention of the piece, following expression indications noted above the staff



In moments where the duration of the actions noted in the score is undefined, a question mark was used

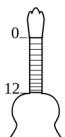


When transitions between two physicalities should be done as quickly as possible, the symbol '..' was used.

In general, when possible based on the notation of the other staves, each system was designed with an approximate duration of 30 seconds, except where the notation of the staves required more space on paper. Despite this, the piece allows for some temporal exploration, with the expressive potential of the materials being the main focus of its discourse rather than temporal precision. If you feel it's necessary, feel free to extend or shorten these temporal boundaries, aiming for greater expressiveness in the piece.

Indications - MD ME

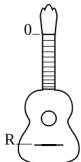
With a discourse focused on more percussive explorations of the guitar and the expressive potentials, both sonorous and visual/performative, of such explorations, some clefs were created to better indicate sound production on the instrument, always accompanied by graphic notation:



This clef indicates an exploration of the instrument's neck, with a strong focus on the strings and frets, and is used only with the left hand. In it, the upper dot indicates the hand's position near the nut, with the lower dot indicating the twelfth fret or halfway point of the guitar



Complementary to the first clef, it indicates exactly the other possible half of string exploration. 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



Clef that combines the first two into one, also focusing on string and fretboard explorations. Therefore, the upper dot indicates hand placement near the nut while the lower dot indicates the saddle



This clef indicates explorations of the instrument's soundboard, specifically the area above the strings, closer to the sixth string. The upper dot signifies hand placement on the soundboard near the neck, while the lower dot indicates the end of the soundboard at the middle of the saddle

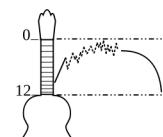


This clef complements the previous one, signifying an exploration of the entire soundboard. Thus, the upper end indicates a point on the soundboard above the sixth string, closer to the neck, while the lower end indicates the exact opposite, with hand placement below the first string, also near the neck. 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:

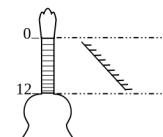
[frictioning strings with hand]

Move the hand according to the notation on the staff, generating friction with the indicated strings, using either the nail or the skin of the fingers/hand. The sound should vary depending on the region of the string being used and the speed of the movement. When using the skin, a more gritty sound is desired. When using the nail, the intention is to achieve a rougher timbre with more defined grains



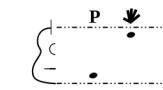
[fingerboard/frets friction]

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.



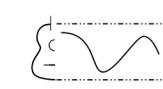
[perc. strikes]

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



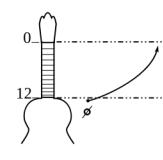
[hand friction on topboard]

Run your hand across the top following the notations on the staff, with varying pressure. With less pressure, the sound should be akin to the friction of the hand on the strings with the skin, producing a continuous, gritty, and granular sound, but without prominent grains. With greater pressure, the intention is a rougher timbre, still constant but with higher pitches randomly standing out from the continuum through the pressure of the top on the skin of the hands



[hand movement]

Simply move the hand, without producing any sound, along the arm of the instrument, as if touching it. Focus on the expressiveness of the bodily gesture



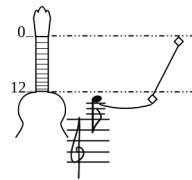
[hammer on]

Always at the 13th fret of the first string of the guitar, strike the string using only the left hand. The resulting sound should consist of two notes with defined pitches, one for each division of the string, creating a minor second interval. This should be done precisely, with little resonance, unless indicated by a tie or *laissez vibrer*



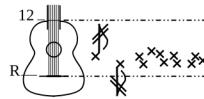
[*muted glissando*]

Starting from a hammer-on on fret 13 with prolonged resonance, mute the string with the right hand in the indicated region, cutting off one of the notes of the dyad, and perform a glissando towards the nut. Despite the "descending" hand movement, the sound result should be an ascending glissando from the remaining note of the dyad, glissing up to a much higher note and fading away when the glissando motion stops



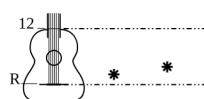
[*muted pizzicatos*]

Pizzicato with the right hand on the indicated string and region, muting with the left hand also in the indicated region. Always muted, always precise, always pronounced and resonant



[*muted rasgueados*]

Like the pizzicato, perform a rasgueado on any strings with the right hand, always muted with the left hand in the indicated region. The timbre and intensity should stand out from the more continuous sounds being played.



Some other indications accompany these timbres:



Indications of which strings to perform the technique and gesture indicated. Dotted lines followed by an arrow indicate gradual string changes

(>)

Represents the intention of a gestural accent. These gestures should stand out physically, without losing the overall expressiveness of the piece and the gestures indicated

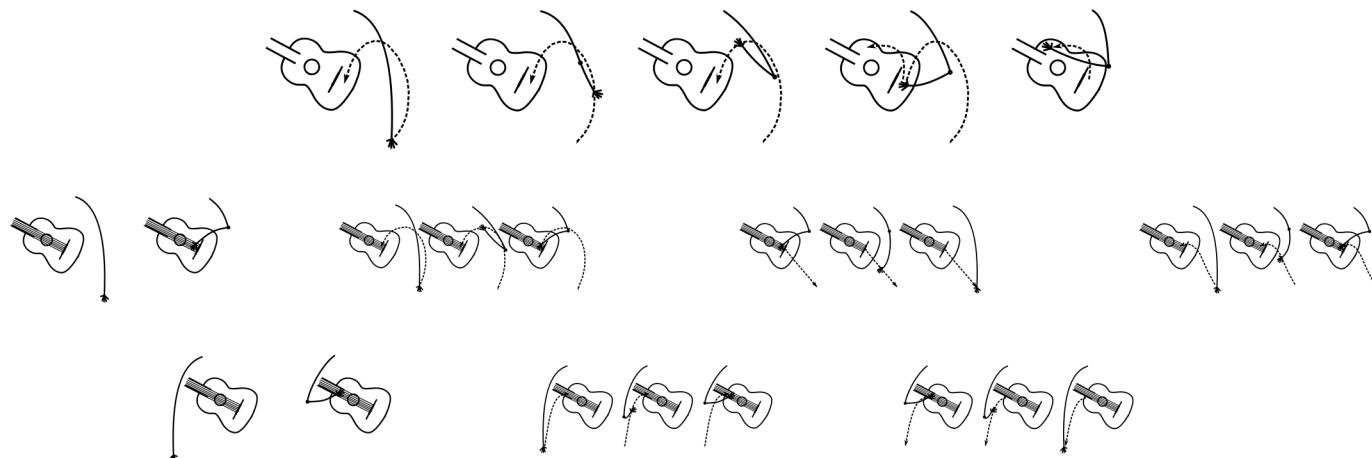


Mark important synchronizations between staves

Indications - CRP MOVCRP

The Corporality staves indicate certain bodily gestures and their temporal durations, always related to gestures that are already present in the performance of the instrument, but explored in different ways, aiming to bring a different relationship between the guitarist and the guitar and their expressiveness to the piece.

For this purpose, small storyboards were created, suggesting the intention of these gestures. They are self-explanatory and have been added here for illustration.

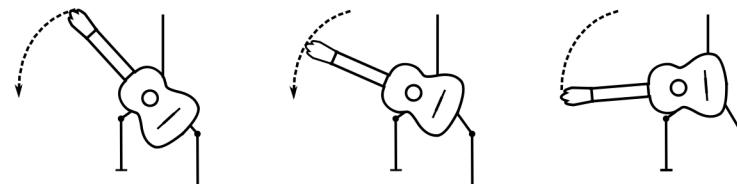


In the Dance Section, the **MOVCRP** staff was used. In it, two positions are set as extremes of the staff. The lines drawn on the staff then represent transitions between these two defined "corporalities", transitions indicated on a common **CRP** staff alongside the **MOVCRP** definitions

Indications - INST

This staff provides instructions regarding the positioning of the instrument in relation to the performer's body. It is primarily used to indicate instances of the guitar being dropped. These drops, as described below, occur due to the influence of gravity on the hand/arm, causing a rotation that leads to a drop. Always at critical moments, when the performer deems it unsafe to leave the instrument in free fall for an extended period, the instrument should be caught, following the expressive instructions provided in the notations.

The performer should discreetly position the instrument in a manner conducive to a controlled drop, without giving the impression of intentionally doing so. This can be achieved by slightly shifting the instrument to the left of the left leg, and can be done using the hands or by gently nudging the instrument with the right leg.



In the repetitions of the notated falls at the end of page 5, the process should remain the same. Position the instrument so that, when releasing the arms and ceasing to support the instrument, the drop occurs. The speeds of the falls can be studied and controlled by the performer, but in the repetitions, the intention is for an unending repetition of the same gesture. Therefore, during the repetition, control of the speed is relatively open, as long as there are always temporally perceptible falls. There should be a reasonable temporal distance between placing the arms in a resting position alongside the body and the need to interrupt the fall of the instrument. Additionally, the duration of the fall should not be excessively long to maintain contrast with the subsequent fall.

With a focus on the unending repetition of the gesture, it is also interesting that, on average, the duration of the falls be reasonably short so that, during the approximate 22-second duration, 7 to 11 falls occur. It is emphasized that the repositioning of the instrument to its ordinary falling position should be done as quickly and tensely as possible in these repetitions

In the Dance Section, the falls occur more freely. Instead of controlling the position of the guitar, the performer should let it fall in all possible directions and in all possible ways, always catching the guitar in critical moments of the fall and replacing it as quickly as possible. Producing sounds during the interruption of the fall and the replacement of the instrument is not a problem, as long as they are percussive sounds without resonance. Despite the tension of the fall, the performer must maintain the indicated physicality, always looking downwards.

Indications - Dance Section

The dance section focuses on an exploration of the performer's arm and hand gestures. Like in a dance, the arms come together and separate, sometimes meeting on the instrument itself. When this happens, some sound production is triggered.

In the midst of this, the falls interrupt the dance and the relationship between the performer and the guitar, producing different sounds. Maintaining total control of the guitar may not be possible or desired, but a certain continuity of arm and body movement is welcome, even to create contrast when the falls happen spontaneously.

Indications of temporal precision have been noted with dashed lines crossing the staves. The movement of the arms fluctuates between 4 types of motion: one in which the duration of the movement of each arm is the same, even if one arm encounters the instrument each time, but the gestural intention is not precisely rhythmic; another in which the movement of the arms is associated with some kind of polyrhythm, being completely rhythmic; a third in which the durations are truncated, with no expressive intention of rhythm in the gestures; and the fourth, which relates to an ostinato related to Brazilian music, also noted rhythmically.

When the intention is for rhythmic expressiveness, an ossia with the intended rhythm has been added between the **MOVCRP** systems for each hand. The expressiveness wanted here is "robotic" one, strictly counting the polyrhythm with more sharp gestures, contrasting with the other gestures of the section.

this piece is dedicated to Pedro Henrique Gilberto Alves Souza

estante em posição ordinária solo guitarist

Caio Campos (2023)

1

FIS - enter the space and prepare

2

FIS

3

FIS

4

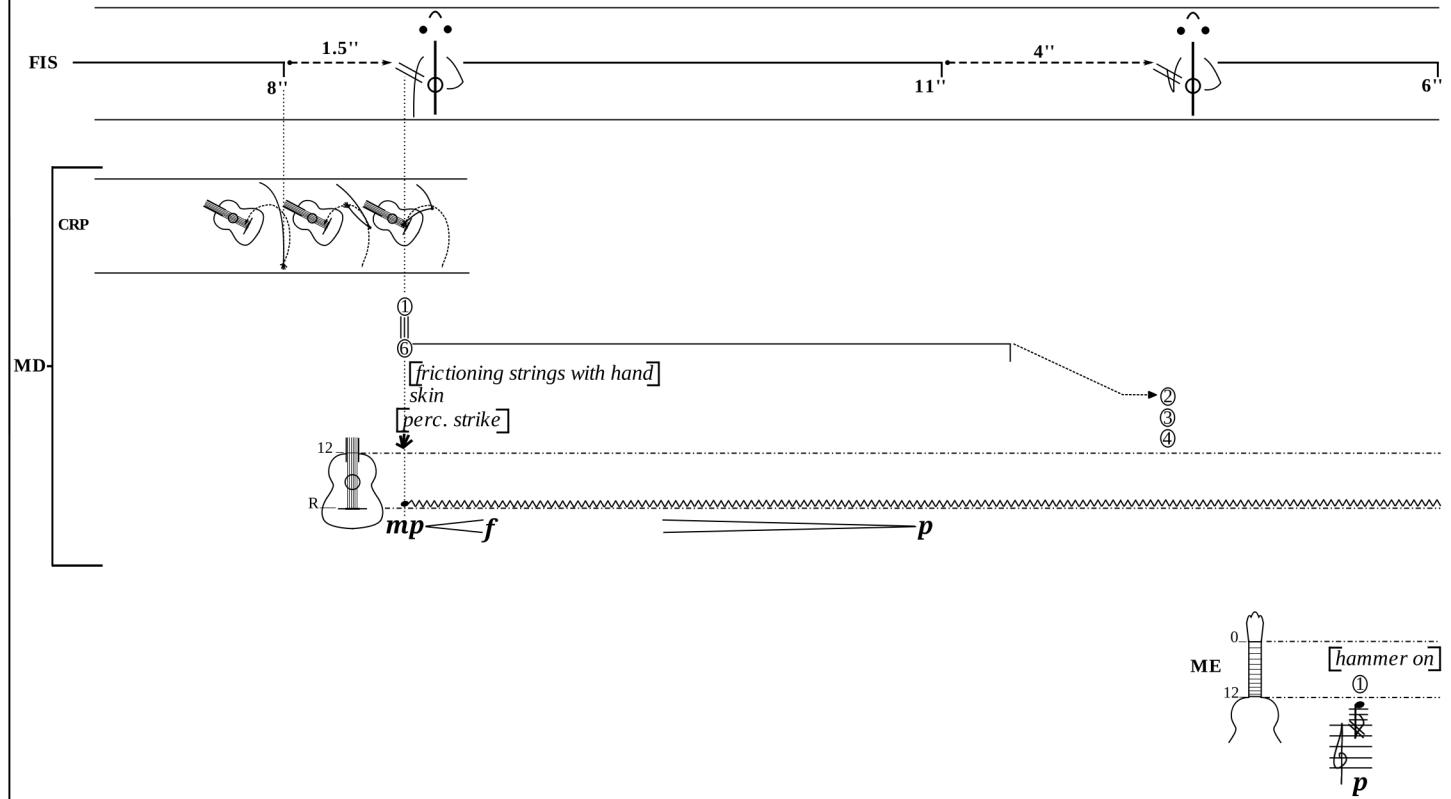
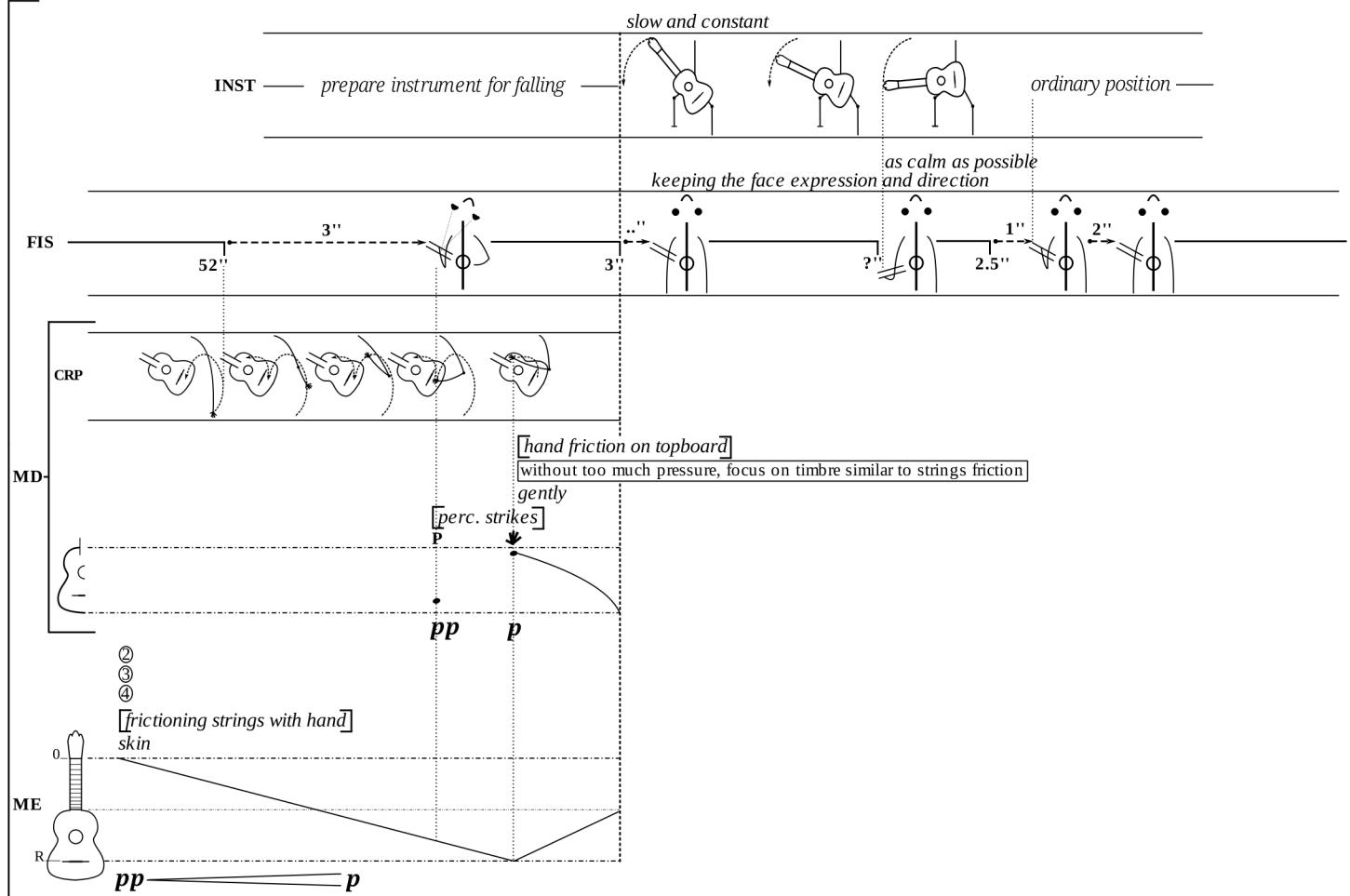
FIS

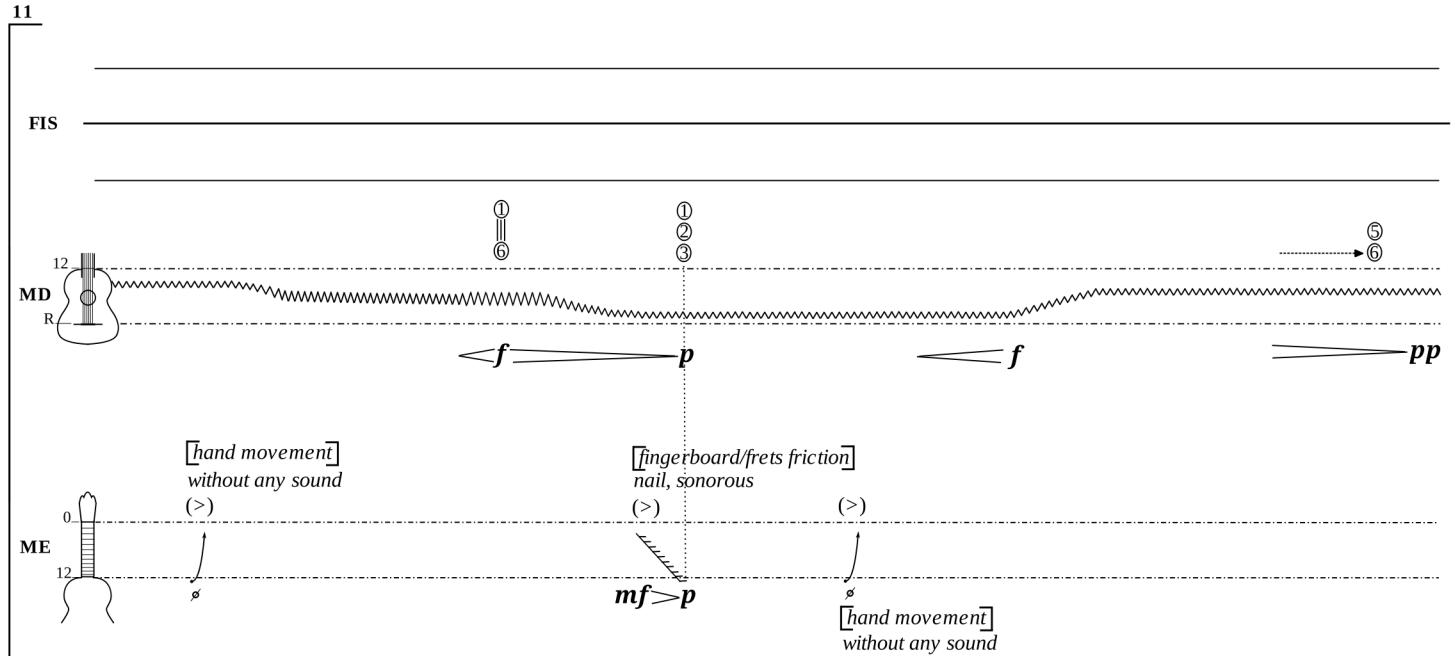
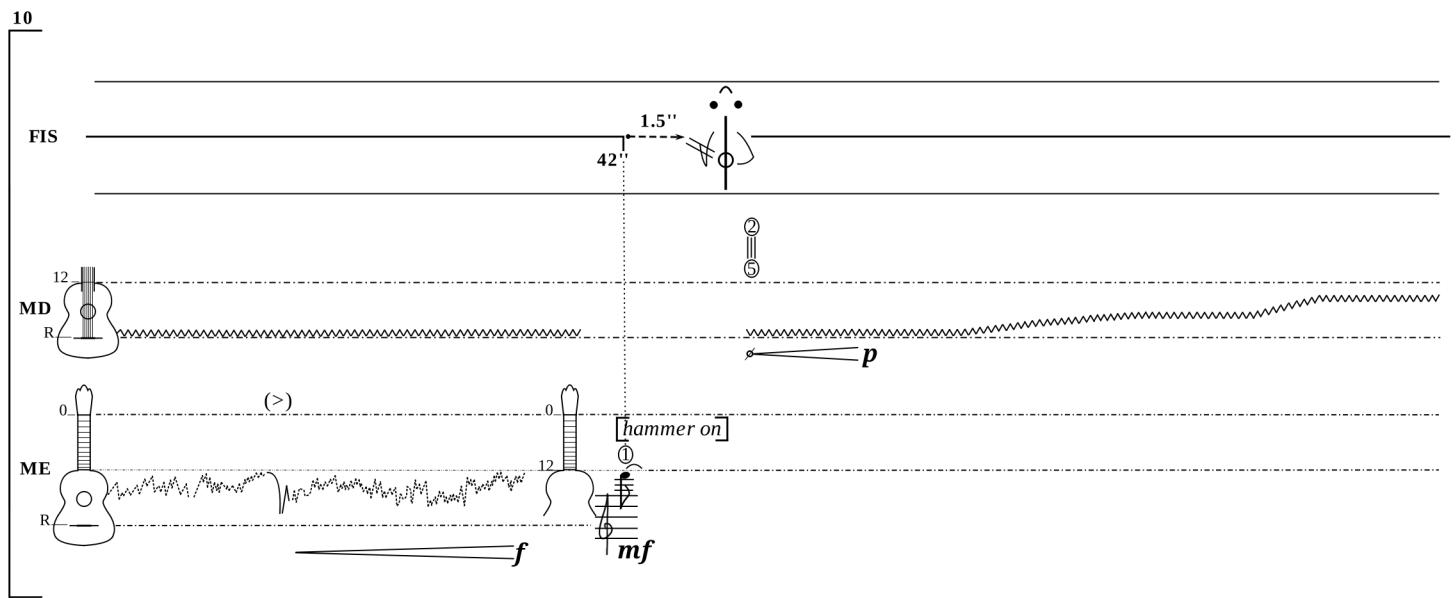
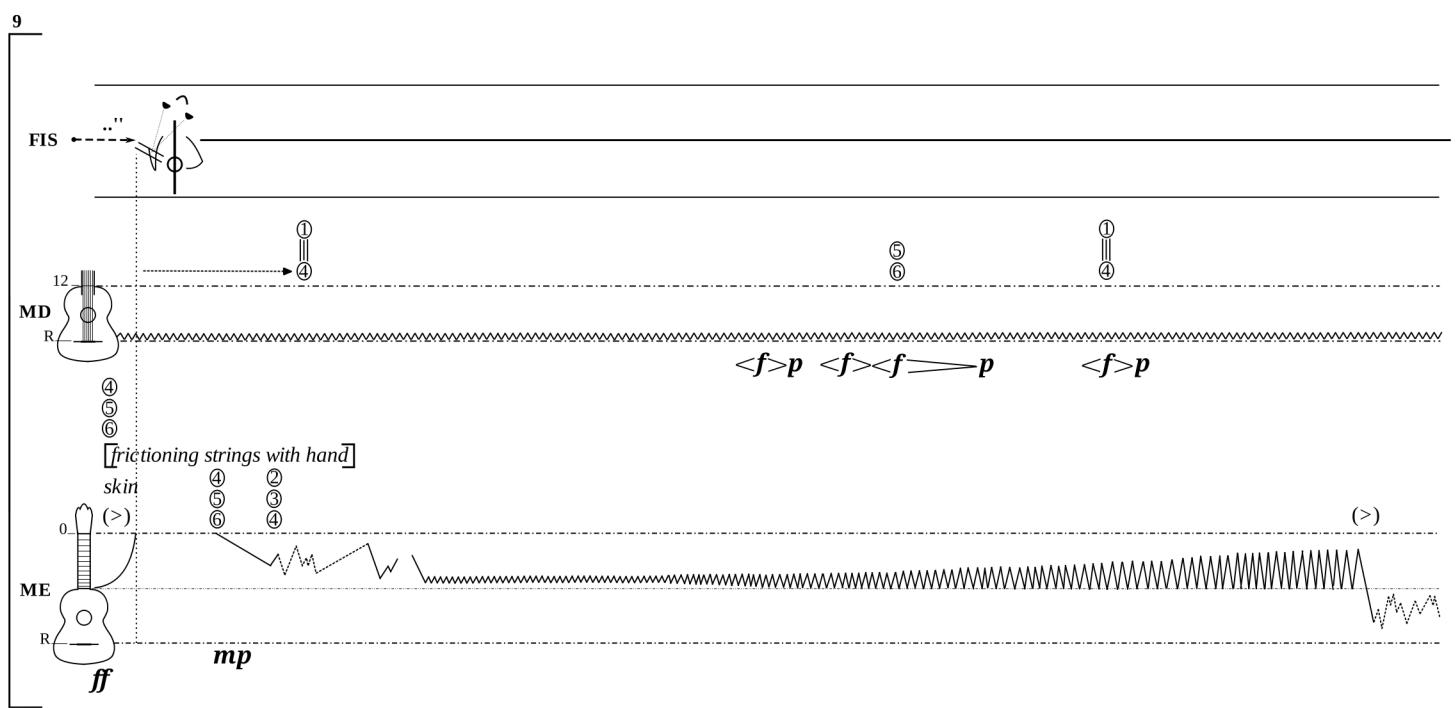
5

FIS

6

FIS





FIS

MD

$f > pp$

ME

mp [hand movement] without any sound

$p < f$

f [hammer on]

p [frictioning strings with hand]

p [fingerboard/frets friction nail, sonorous and clear (>) (>)]

p [fingerboard/frets friction nail, sonorous (>)]

p [muted glissando sonorous, clear, highlighted skin (>)]

p [fingerboard/frets friction nail skin (>)]

1' 5" 2"

FIS

MD

ME

f

[*muted pizzicatos*]
random, but keeping continuity
choose strings freely

[*muted rasgueados*]
choose multiple strings freely

[*frictioning strings with hand*]
always skin

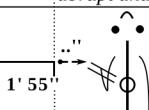
ff

keeping continuity
[*muted pizzicatos*]

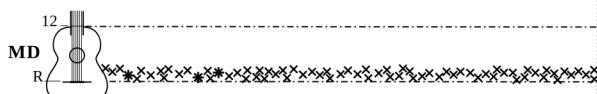
ff

*as fast as possible
abrupt and tense*

FIS

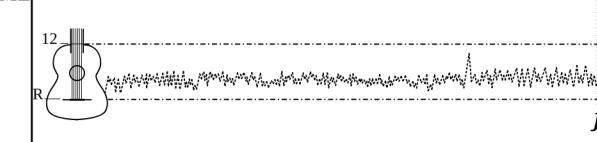


1



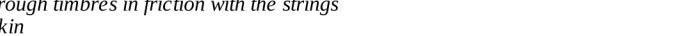
*keep tense and intense corporal activity,
allowing guitar movement following your body gestures*

ME



increase the intensity and pressure of the gesture, seeking rough timbres in friction with the strings always skin

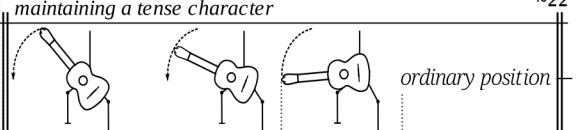
*increase the intensity and pressure of the gesture,
seeking rough timbres in friction with the strings
always skin*



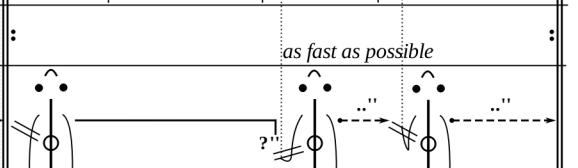
fff

*repeat, varying the speed of the fall, always replacing
and releasing the guitar as quickly as possible
maintaining a tense character*

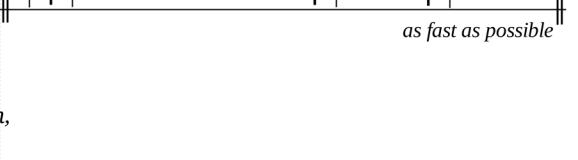
INST — *prepare instrument for falling*

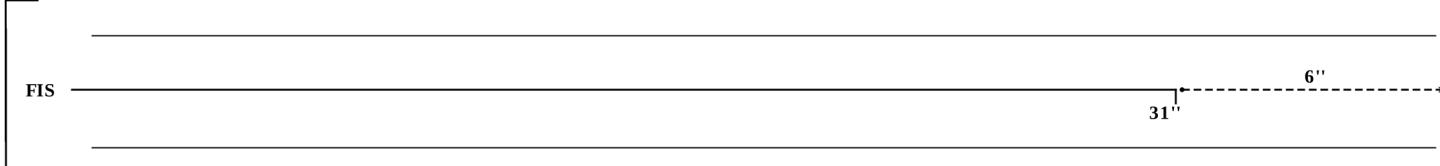
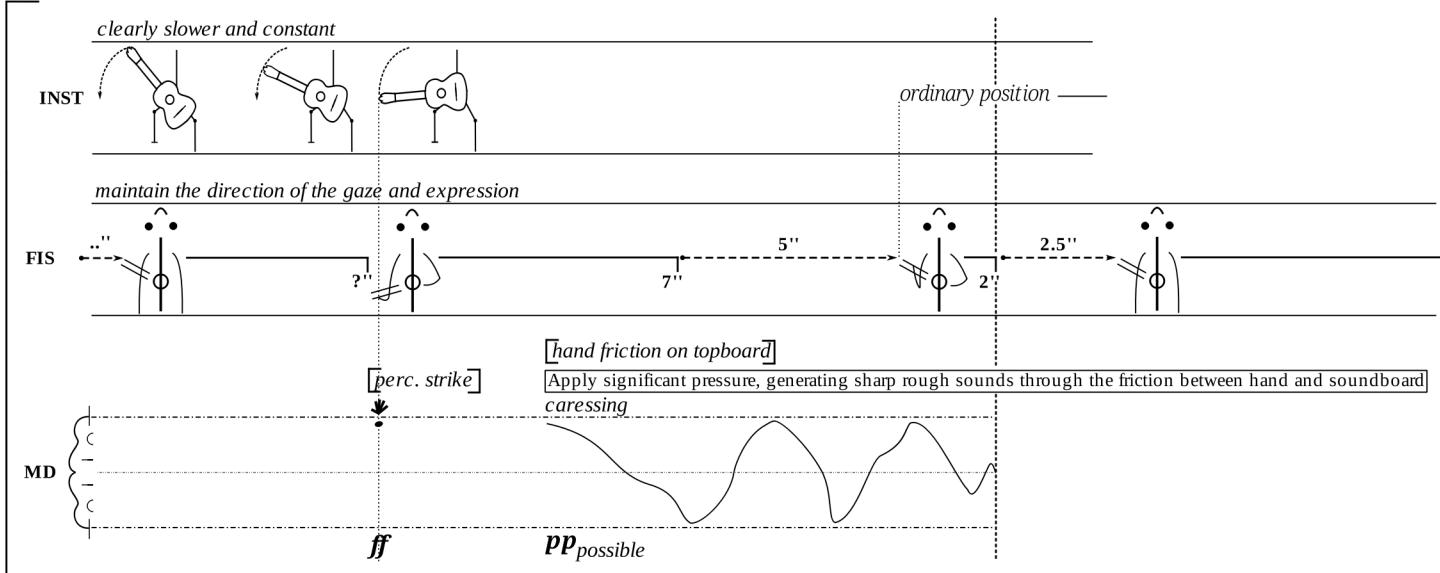


EIS _____



CRP ————— as quickly as possible, still tense,
reposition the guitar in the ordinary position,
using only the left hand





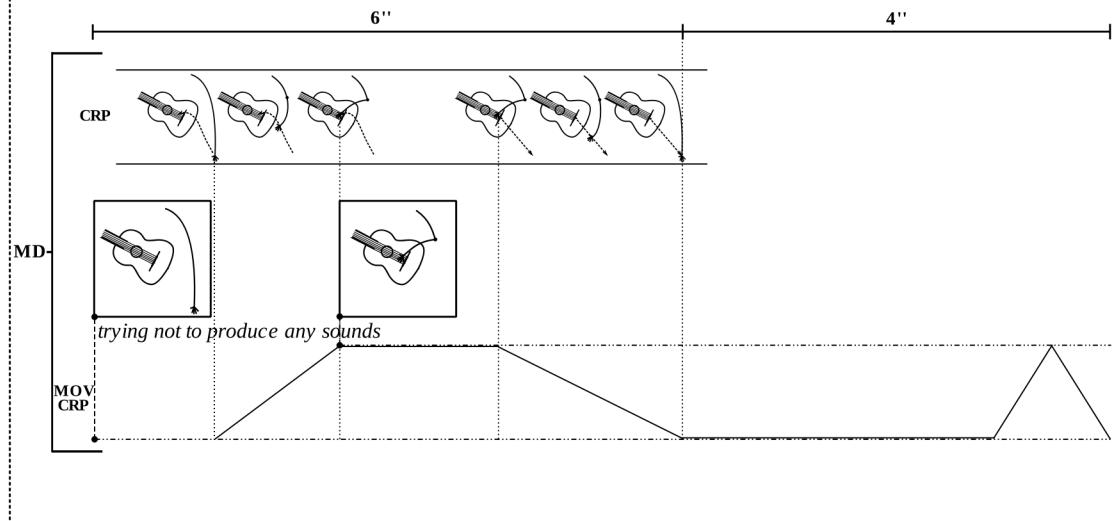
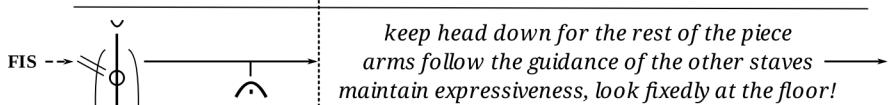
Dance Section *

Ordinary position, trying as much as possible to keep the instrument still, without tension for that.

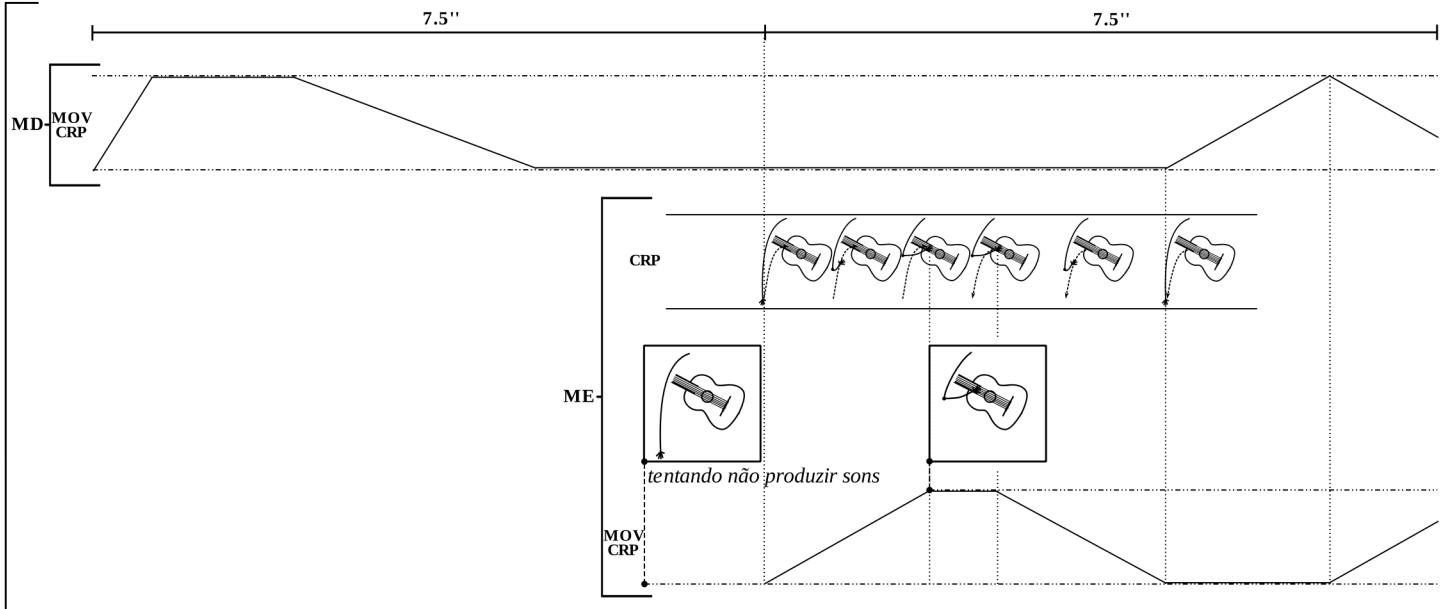
With the movement of the arms, the guitar will move. Allow such movement!

Restore the position of the instrument whenever it reaches a critical point of falling.

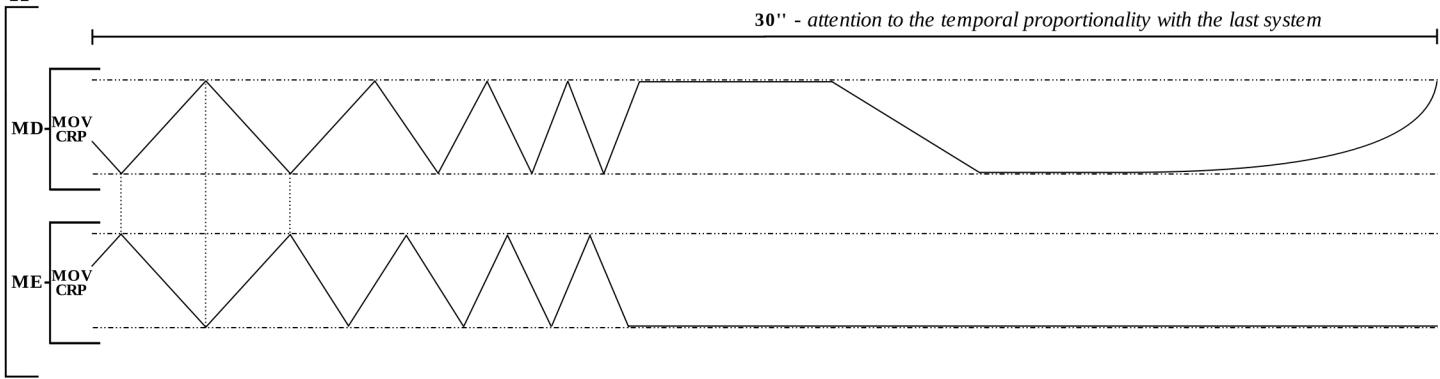
Abrupt and natural, percussive sounds without resonance are welcome when restoring. Explore them!



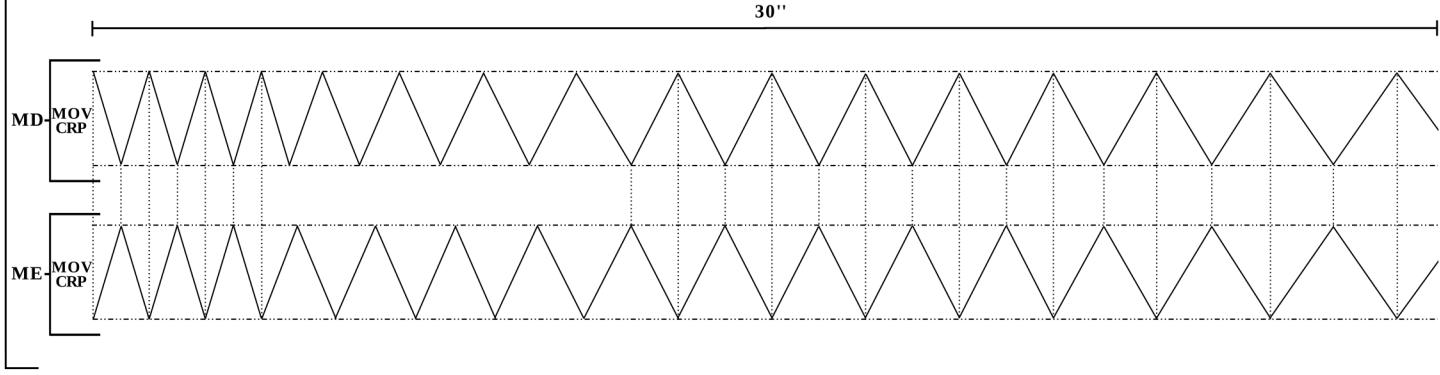
21



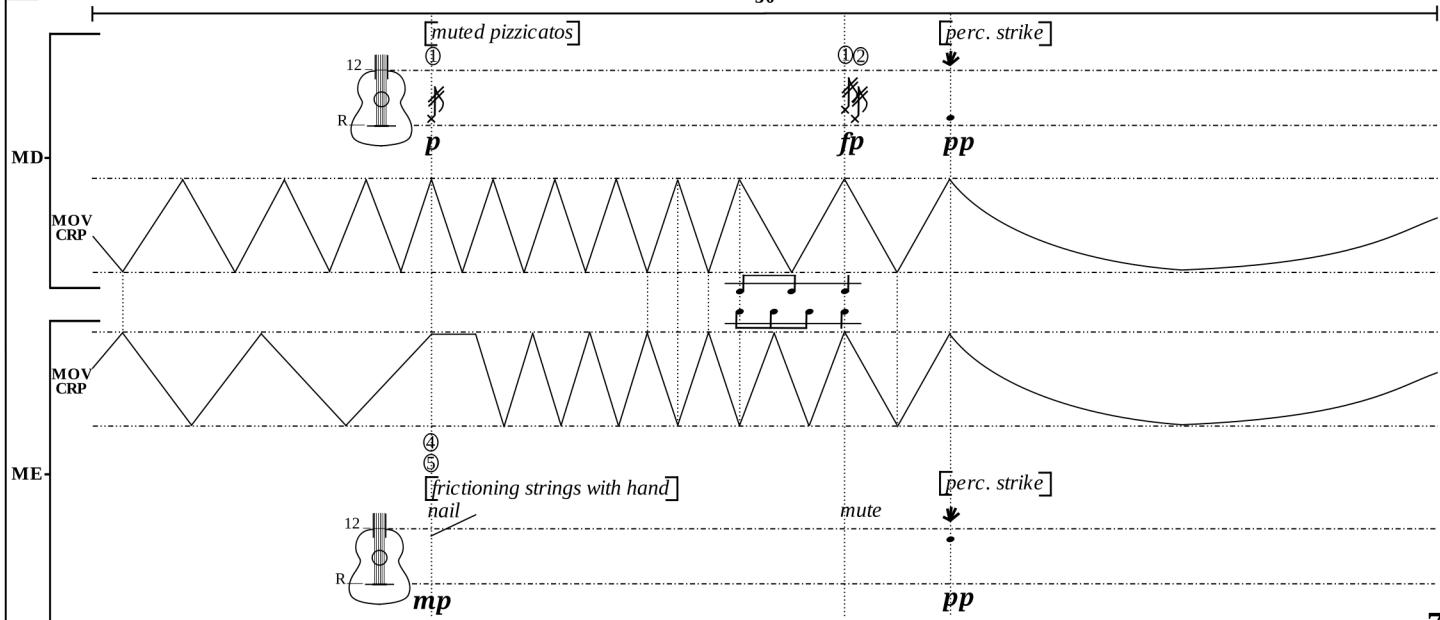
22



23

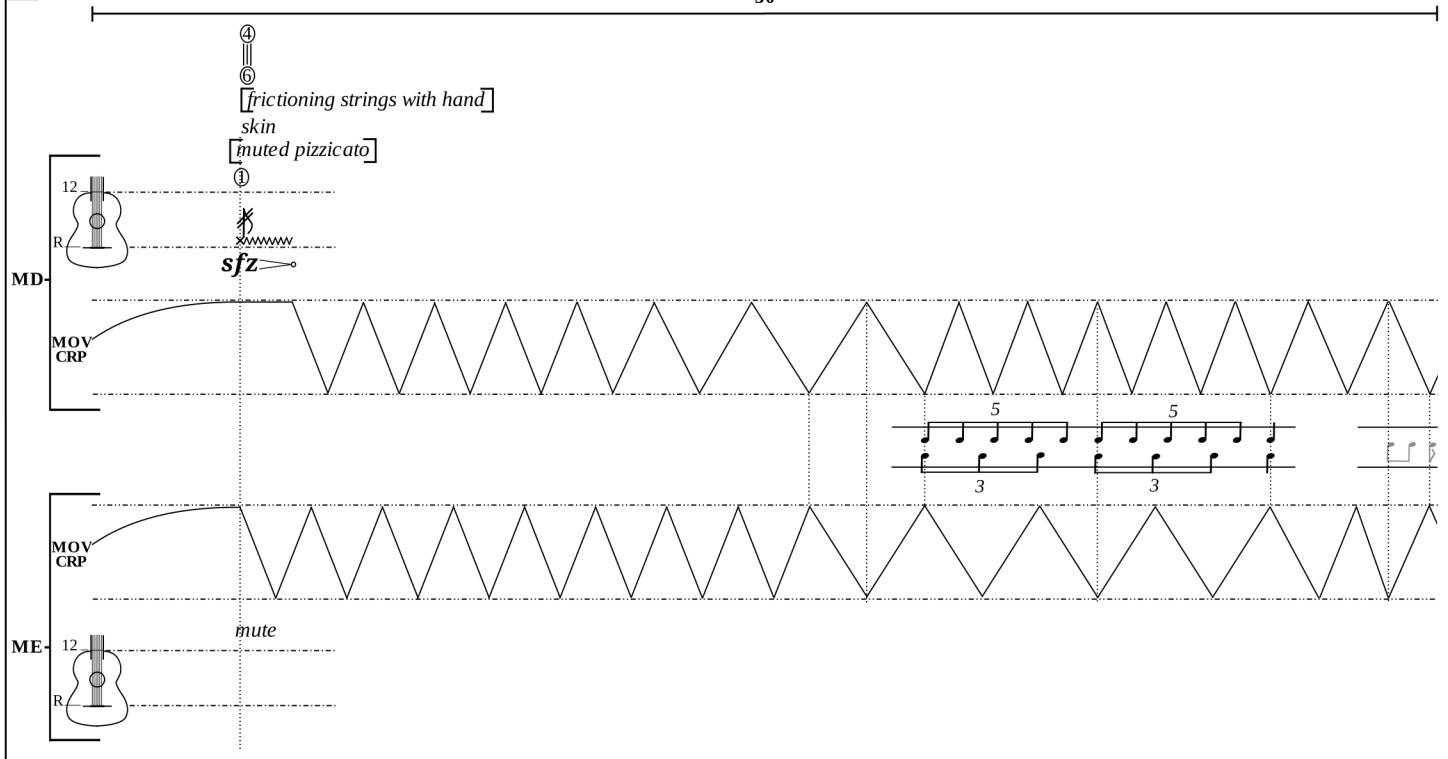


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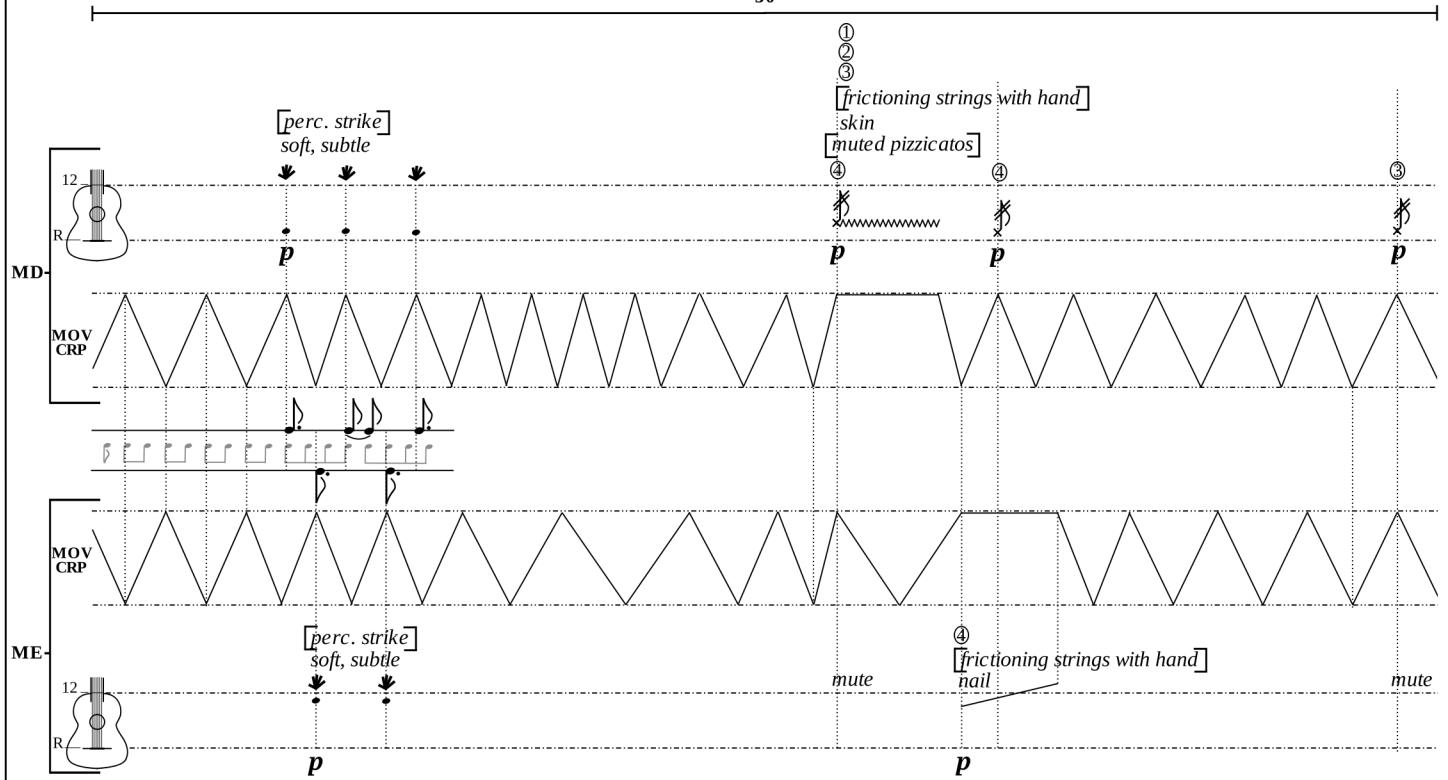
25

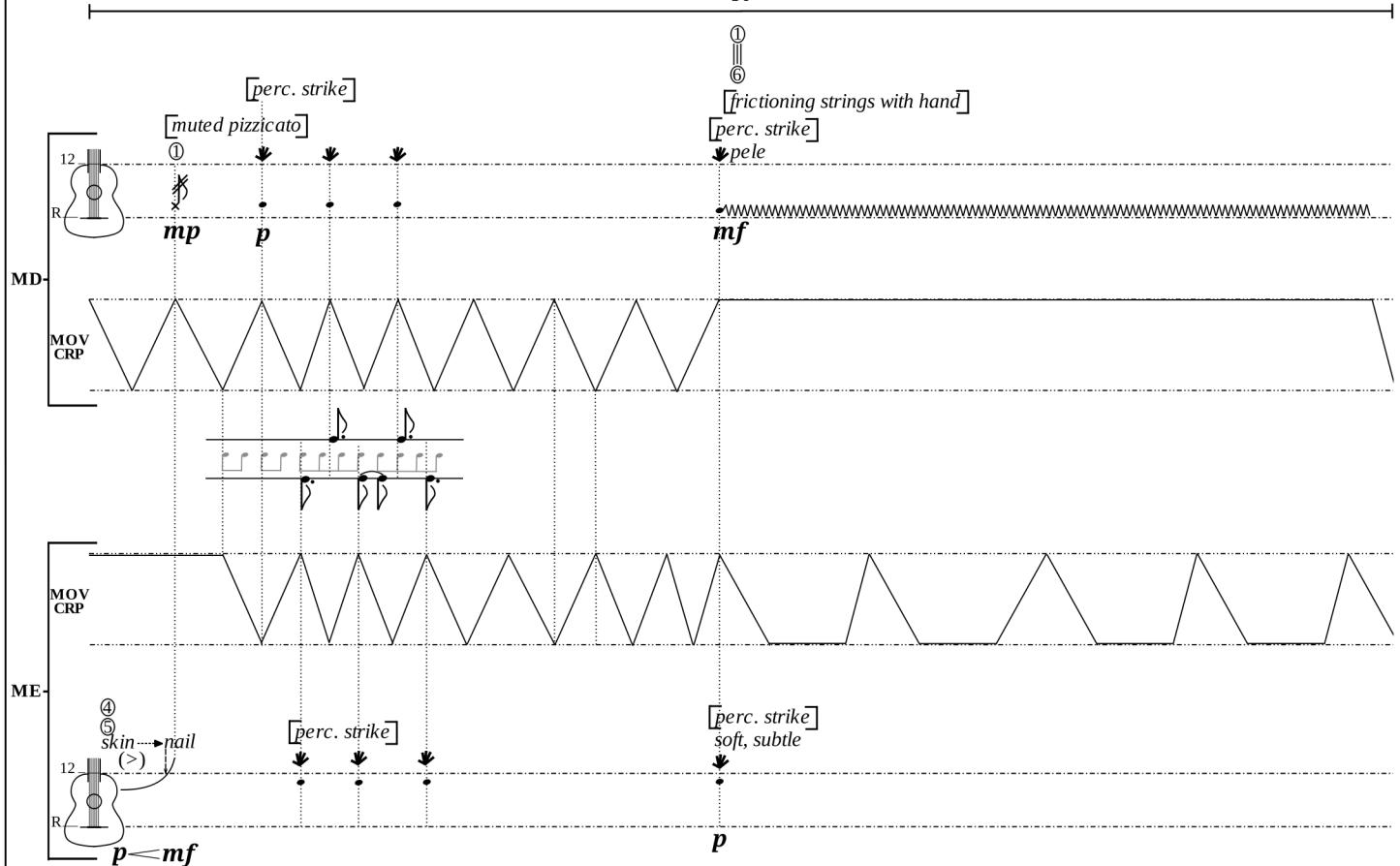
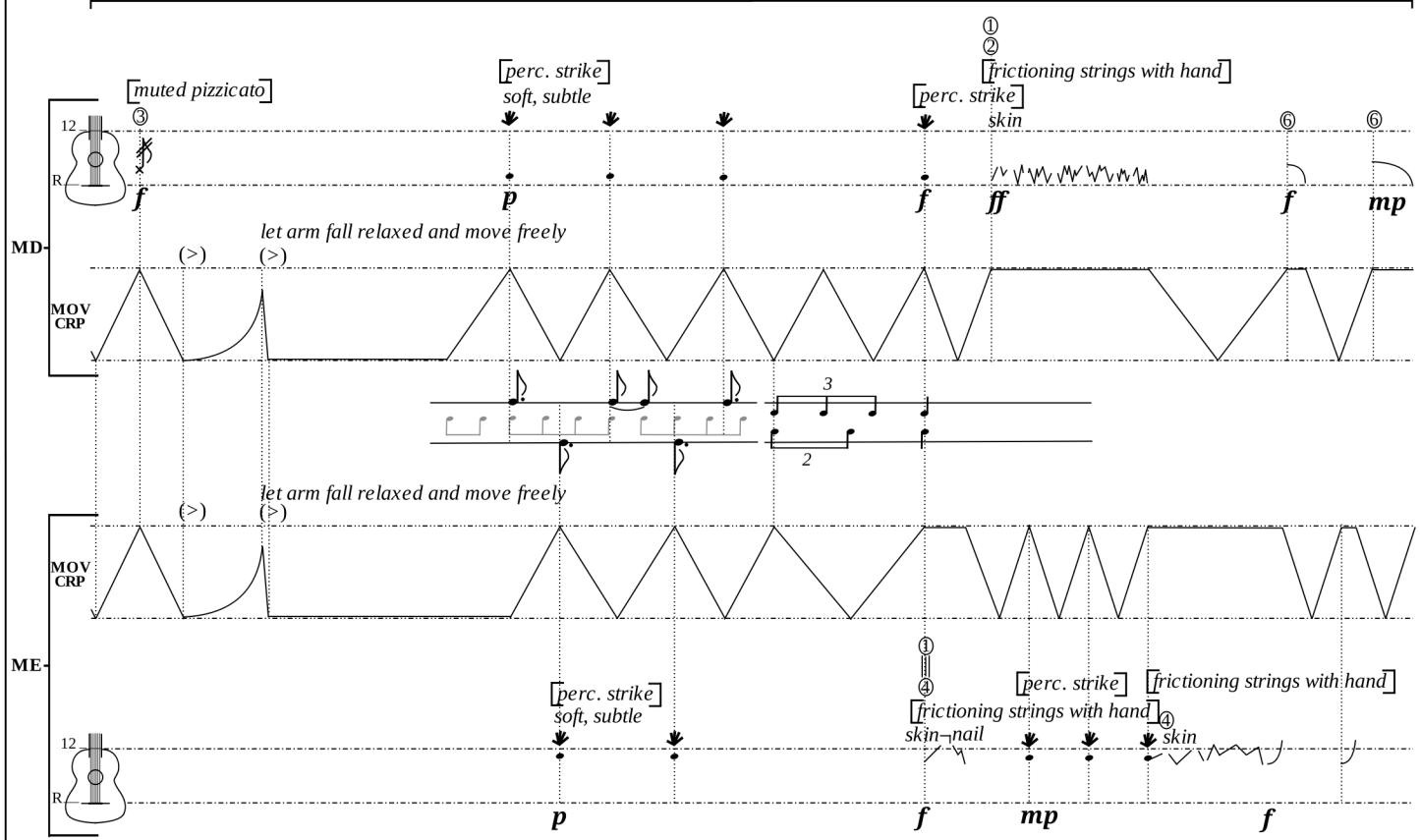
30"



26

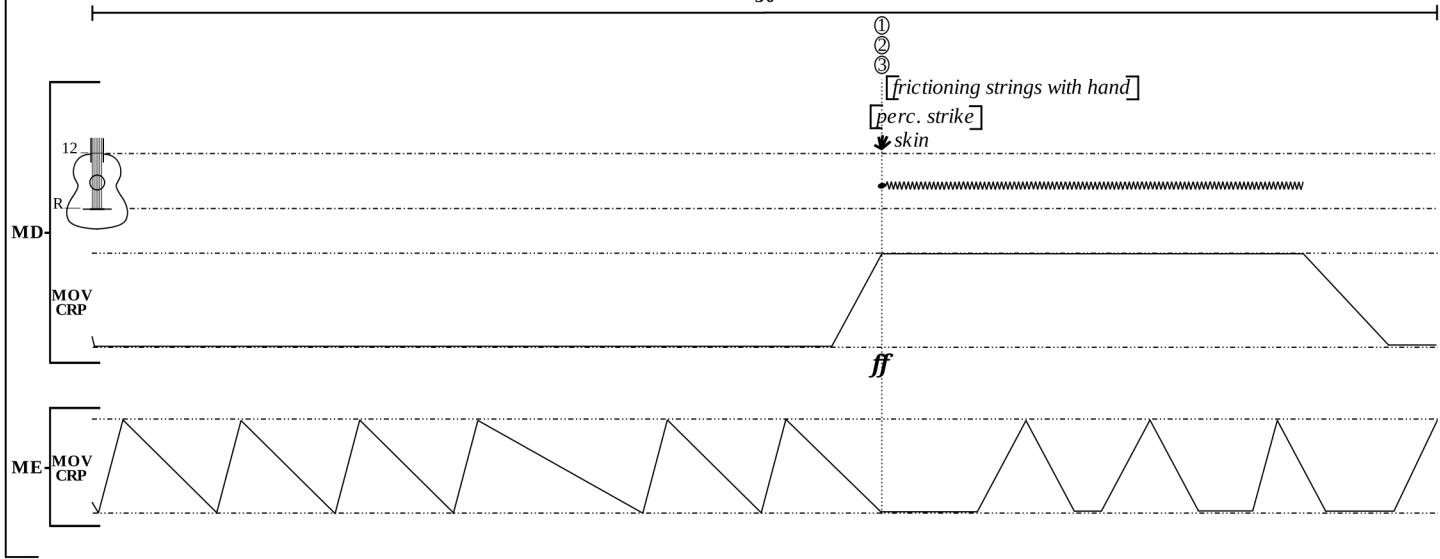
30"





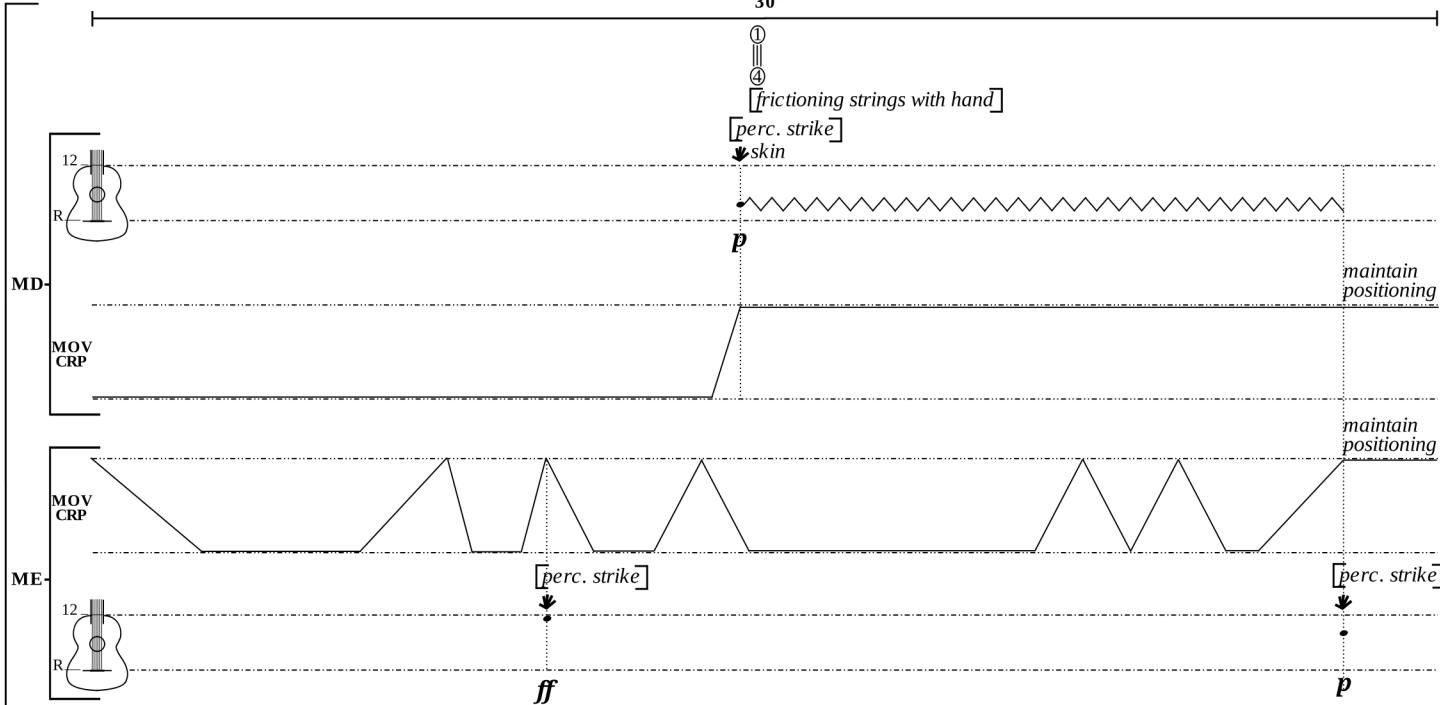
29

30"



30

30"



31

4.5"

?"

as slow as possible

?"

maintain expression and physical positioning indefinitely

FIS

?"

