

The background of the entire page is a light gray with scattered, semi-transparent, colorful geometric shapes and lines. These include various shades of green, blue, purple, and brown, some appearing as small squares or rectangles, others as thin, wavy lines, and some as larger, more complex shapes. The overall effect is a subtle, abstract pattern.

# Anesidora

*for percussion duo and  
live electronics*

# General information

## Instruments needed:

This piece was written for percussion duo, using the following instruments, as shown in the figure below:

I - 1 bassdrum	4 superball mallets
II - 2 floor tons / surdos	4 drum sticks
III - 2 tons	1 soft bassdrum mallet
IV - 2 woodblocks	4 rigid brushes
V - 2 <i>pandoras</i>	2 double reeds (basson)

Besides that, 2 microphones (M1 and M2) are needed, with M1 being able to move between *Perc1*'s floor tom and the bassdrum.

## Electronics and Pandoras:

All the electronics are routed to the 2 *pandoras*: snare drums with speakers inside them, facing the snare drum's wires.

These electronic devices/instruments are indispensable to piece, as well as observe their power and impedance, with individual volume output controllers to insure the balance between the sonorities of the *pandoras* and the other instruments.

The electronics of the piece use an interactive music system, developed in Max/MSP, also using a group of audio descriptors developed by LaPIS - UFMG. More information about this system can be obtained through email: [costacaiocampos@gmail.com](mailto:costacaiocampos@gmail.com)

All the electronic events are triggered by pedal pressings, indicated on the score with **[P1]** to **[P34]**.

## Instruments positioning:

The instruments positioning here suggested can be adapted to diverse performance contexts, after taking into consideration the stereophonic proposal of the piece: *pandoras* at the extremities and the bassdrum at the center.

# Informações gerais

## Instrumentos necessários:

Esta peça foi escrita para duo de percussão, utilizando os seguintes instrumentos, conforme figura abaixo:

I - 1 bumbo de concerto	4 baquetas superball
II - 2 surdos	4 baquetas de bateria
III - 2 tons	1 baqueta de bumbo macia
IV - 2 woodblocks	4 escovas/esponjas rígidas
V - 2 <i>pandoras</i>	2 palhetas duplas de fagote

Além disso, são necessários 2 microfones (M1 e M2), sendo que M1 deve poder ser movimentado entre surdo e bumbo de concerto.

## Eletrônica e Pandoras:

Toda a eletrônica da peça é roteada para as *pandoras*: caixas claras com falantes dentro, voltados para a esteira.

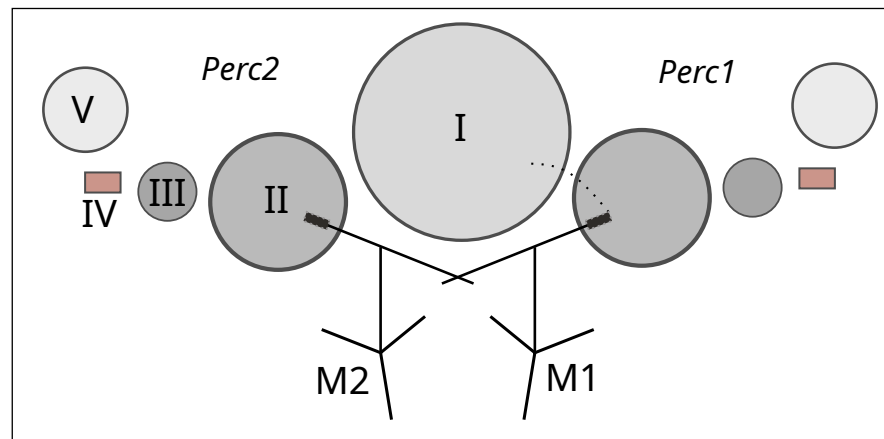
Tal dispositivo eletrônico é imprescindível para o funcionamento da peça, bem como a observação de sua potência e impedância, com controles individuais de volume para garantir o equilíbrio das sonoridades entre *pandoras* e os outros instrumentos.

A eletrônica utiliza sistema musical interativo desenvolvido em Max/MSP, utilizando também um conjunto de descritores de áudio desenvolvido pelo LaPIS - UFMG. Mais informações sobre tal sistema podem ser obtidos pelo email: [costacaiocampos@gmail.com](mailto:costacaiocampos@gmail.com)

Todos os processos eletrônicos da peça são ativados por meio de pressionamento de pedais, indicados na partitura com **[P1]** a **[P34]**.

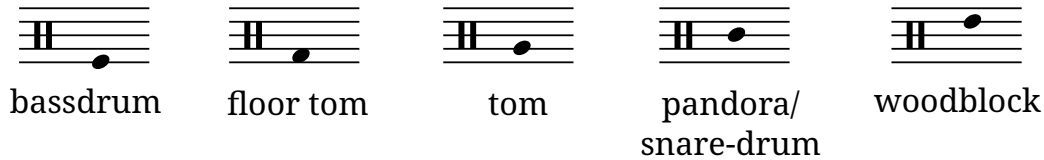
## Posicionamento dos instrumentos:

O posicionamento aqui sugerido pode ser adaptado a situações de apresentação diversas, desde que levando em consideração a proposta stereofônica: *pandoras* nas extremidades, bumbo de concerto no centro.

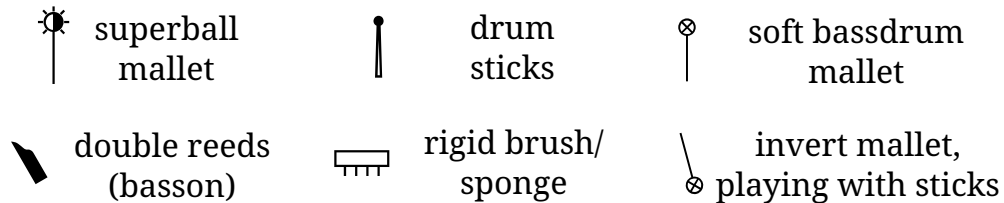


# Notation:

## Instruments:



## Mallets:



## Timbres:



Indications about the extremities or center of the instruments, respectively

*pressure rub*



Press the brush on the indicated instrument, making short and constant movements with the hand/wrist. The desired sonority is to have multiple grains, with the spectrum varying with the rigidity of the brush and the positioning of it on the instrument

*circular scrape*



Scrape the brush with circular movements on the indicated positioning and instrument. The resulting sonority must be the one of constant noise, with a certain life gained with the periodicity/variations of the scrape velocity

*bounce*



Let the mallet (superball or drum stick) kick freely on indicated instrument and positioning. Let the mallet stop alone, unless there is another attack to be made before it stops

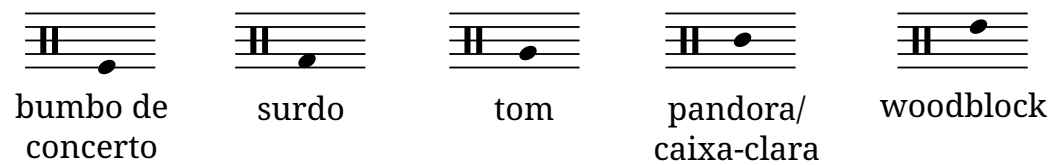
*roll*



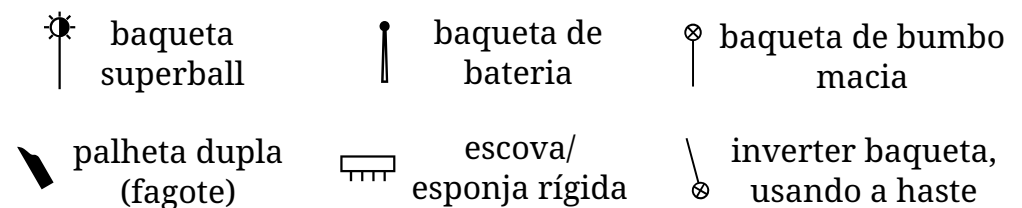
Roll on the indicated instrument and positioning

# Notação:

## Instrumentos:



## Baquetas:



## Timbres:



Indicações de extremidade e centro do instrumento, respectivamente

*pressure rub*



Pressione a escova no instrumento indicado, realizando pequenos e constantes movimentos com a mão/punho. A sonoridade desejada é a de múltiplos grãos, com espectro variando com o material da escova e sua posição no instrumento

*circular scrape*



Raspe a escova em movimentos circulares no instrumento e posições indicadas. A sonoridade resultante deve ser a de um ruído contante, com certa vida ganha a partir da periodicidade/variação de velocidade do raspar

*bounce*



Deixar baqueta (superball ou baqueta de bateria) quicar livremente sobre o instrumento e posição indicadas. Deixar baqueta parar sozinha, a não ser que outro ataque tenha que ser realizado

*roll*



Rulo no instrumento e posição indicada



Rim shot

Scrape the double reed vertically on the indicated instrument, always on the extremities, making the two reeds stick and release to the skin. The resulting sonority must be reasonably constant, with a certain life gained from the periodicity and velocity of the movement. Direction changes can be made in a more or less disorganized way



superball rub



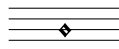
Scrape the superball on the skin of the indicated instrument, making it grip and release from the membrane, in a process similar to the way a bow works



While making the superball rub movement, make the superball kick on the skin of the indicated instrument, with more focus on the kick than on the rub of the membrane. The sonority must be similar to a type of roll

single harmonic

superball rub

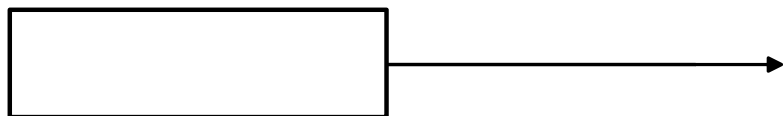


The same movement of the superball rub, but with the focus in making a single harmonic sound and maintaining it

## About the open notations

This score is divided in systems, separated with double bars. At the end of each system, a duration in seconds for the hole system is suggested. These durations must not be rigidly interpreted, being open to variations during the performances.

In many moments of the piece, improvisation models were delimited with rectangles. These models suggest the improvisation materials and how to use them, for the duration of the notation.



In the first system of the second page, the improvisation model added at the last system must continue, with performers also improvising woodblock attacks.



Rim shot

Raspe a palheta dupla na vertical no instrumento indicado, sempre nas extremidades. A sonoridade resultante deve ser a de um ruído razoavelmente constante, com certa vida ganha a partir da velocidade e periodicidade do movimento. Mudanças de direção podem também ser utilizadas de maneira mais ou menos desorganizada



superball rub



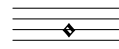
Raspe a superball na pele do instrumento indicado, fazendo-a grudar e soltar da membrana, em um processo parecido com a atuação de um arco.



Enquanto realiza o movimento de superball rub, faça a superball quicar na pele do instrumento indicado, com mais foco nos quiques do que no raspar da pele. A sonoridade resultante deve ser uma espécie de rulo

single harmonic

superball rub

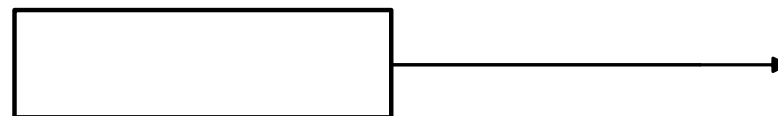


Mesmo movimento do superball rub, mas com foco fazer um único harmônico do instrumento indicado soar.

## Sobre as notações abertas

A peça é dividida em sistemas, separados por barra dupla. No final de cada sistema, uma duração é sugerida. Tal duração não deve ser interpretada com rigidez, podendo variar entre performances.

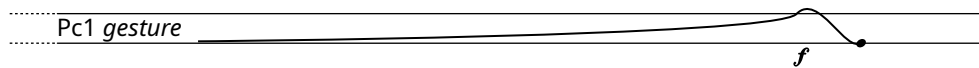
Em vários momentos da peça, sistemas de improvisação foram delimitados com retângulos. Tais delimitações sugerem os materiais e a forma de uso destes na improvisação do sistema.



No sistema inicial da página 2, o sistema de improvisação anterior deve continuar, com os performers improvisando também entradas de ataques nos woodblocks.

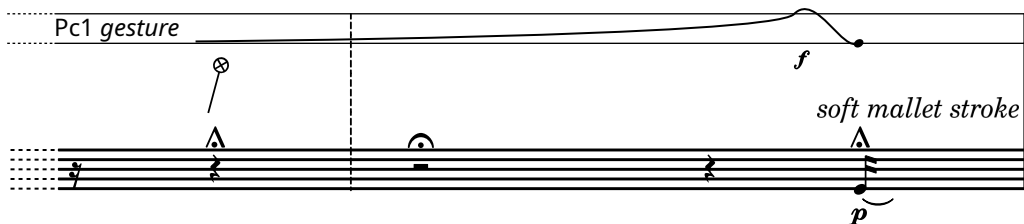
# Corporal gesture notations

Corporal gestures are important parts of the multimodal constructions of the piece's discourse. The indications of gestures were notated with curves delimited inside an ossia, always starting with an percussionist indication.



The delimiting ossia lines propose rest/instrument attack positions (lower line) to exaggerated corporal gestures, with the arms up as high and expressively as possible (top line).

The note heads inside the corporal gestural ossias indicate temporal connections with musical gestures notated in the traditional pentagram. The dynamics notation on the ossias try to indicate the intentions of the corporal gesture, possibly also contrasting with the connected musical gestures:



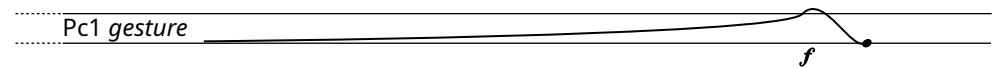
Sometimes, the corporal gestures were connected with no note head notations. This notation suggests an attack in the indicated instrument that doesn't really happen, being used only as an expectation:



Except for the corporal gestures notated in the measures 20 and 22, the movements were composed to be made only with one arm. However, the instrumentists are free to make them in other forms that contribute to the piece's intentions and the group's improvisation discourse.

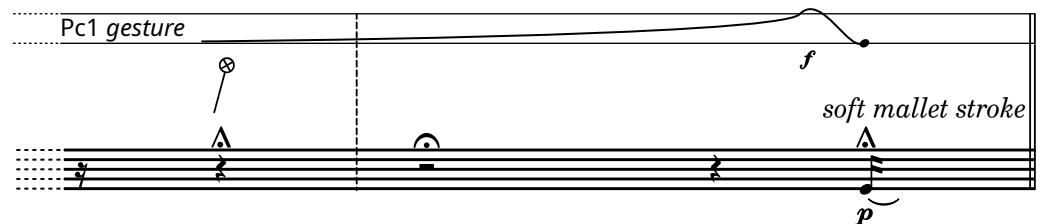
# Notações de gestos corporais

Gestos corporais são parte importante das construções multimodais do discurso da peça. As indicações de gestos foram anotadas com curvas delimitadas dentro de uma ossia, sempre começando com a indicação do instrumentista juntamente à palavra "gesture".



As linhas delimitantes das ossias propõem posições de repouso/ ataque nos instrumentos (linha inferior) à exageros gestuais, com os braços levantados o mais alto (linha superior), expressivo.

As cabeças de nota dentro dessas ossias de gestual corporal indicam conexões temporais com gestos musicais anotados na pauta tradicional. As notações de dinâmica nas ossias tentam indicar intenções do gestual corporal, podendo ser contrastantes com os gestos musicais conectados:



Algumas vezes, gestuais corporais foram conectados com notações sem cabeça de nota. Essa notação visa sugerir um ataque no instrumento indicado que não acontece, usado somente como expectativa:



Com exceção dos gestos corporais anotados nos compassos 20 e 22, os movimentos foram compostas para serem realizadas com apenas um braço. Entretanto, os instrumentistas ficam livres para realizá-las de outras formas que contribuam para a peça e para o discurso improvisacional do grupo.

# anesidora

## duo de percussão e eletrônica ao vivo

Caio Campos

3

Elec.

Perc1

Perc2

snare off

> mic to surdo <

pressure rub

[8'']

Medium density, letting ball bounce freely

bounce

mf

[pp - mp]

lightly lessening density

[17'']

snare off

> mic to surdo <

bounce

[pp - mp]

lightly lessening density

3

Pc1

Pc2

drum stick attack

mp

p

Pc1 gesture

superball bounce

pp

f

soft mallet stroke

[30'']

p

6

Pc1

Pc2

A

pressure rub

[14'']

mf

Medium density, letting ball bounce freely

bounce

mf

[pp - mp]

lightly lessening density

[10'']

circular scrape, slow

bounce

mf

[pp - mp]



20

El.

Pc1

Pc2

*Pc1 attack route*  
*attack desinence synthesis*  
*roll synthesis*  
*crescendo with Pc2 gesture*  
*[13'']*  
*electronic bounces*  
*bounces turn into a single event*

*ff* *p* *mp* *ff* *pp* *ff*

*attack*  
*ff subito*  
*Pc2 gesture* *ff*

*roll*  
*P6* *P7* *P8*

*pp* *mp*

22

Pc1 gesture

*both arms*  
*tense, short, fast and irregular movements*  
*trying to attack but not making it*

*p*

**Highest density, possibly stopping bounces to make other attacks**  
*woodblock attacks*  
*bounces*  
*[f-ff]*  
*5:4*

*bounces*  
*woodblock attacks*  
*[f-ff]*  
*5:4*

*[7'']* *[27'']*

24

El.

Pc1

Pc2

*constant snare excitation*  
*random iteration cuts, like failing*  
*[8'']*  
*Still with highest density*  
*randomic bounces and stereophonic gestures*  
*back to impro system*  
*back to impro system*  
*[f-ff]*  
*[f-ff]*  
*[f-ff]*  
*[21'']*

*ff* *mf* *[f-ff]* *[f-ff]* *[f-ff]*

*P9* *P10*



4  
26  
El. *delayed bounces from Pc1&Pc2 snare attacks* [29''] *more constant, randmic and slower moving excitations* [17'']

Pc1 *slowly stopping to attack the snare and woodblock*

Pc2 *slowly stopping to attack the snare and woodblock* (P11)

[pp - mp]

*Trying to keep density, with lower dynamics only tons and surdo*

[pp - mp]

*only tons and surdo*

(P12)

[pp - mp]

28  
El. *medium-high eletronic noises* [9''] [16'']

Pc1 *pressure rub*

Pc2 *circular scrape* (P13) *ff* (P14) *ff*

Pc1 *Pc1 gesture* *RS* *RS* *reed scrape*

Pc2 *Pc2 gesture* *RS* *f* *f* *reed scrape* (P15) *ff* (P16) *f*

33  
El. [12''] [D] [8'']

Pc1 *> mic to bassdrum <* (P17) *f*

Pc2 *Highest density!* *bounce* *[f - ff]* *3* *5:4* (P18) *bounce* *[f - ff]* *5:4*

35 [11''] [39'']

El. *explore the timbre freely, using multiple contact points and dynamic changes*  
*rub roll* *rub roll* *rub roll*

Pc1 *lessening density* *bounce* *p* *p* *p* *p* *mp* *mf*

Pc2 *p* *p* *p* *p* *p* *p* *p* *mf*

P19

39 [?''] [?'']

El. *bassdrum iterations* *f* *filter Pc2 noise with bassdrum* *mute Pc1*

Pc1 *explore the timbre freely, using multiple contact points and dynamic changes* *rub roll* *low and short range melodies* *superball rub*

Pc2 *p* *random and imprecise snare bounces* *[pp - p]* *[3]* *[P20]* *[P21]*

42 [E] [11''] [16'']

El. *grain identification iterative pattern* *f* *low and short range melodies* *superball rub* *tiny grains synthesis, random route*

Pc1 *[pp - mp]* *[P22]* *[P23]* *snare off*

Pc2 *rub roll* *f*

**F**

**F** [35'']

44 tiny grains synthesis, playing with on/off snares

El. sustain superball rub like sonority

Pc1 explore melodies freely superball rub [p-f]

Pc2 explore melodies freely superball rub [p-f]

[7'']

[11'']

[18'']

47

El. route tiny grains synthesis to Pc2 snare

Pc1 bounces 3 superball rub [mf]

Pc2 bounce [mf]

[16'']

**G** [50'']

49

El. Contemplative/Meditative peace focus on a single harmonic and try to keep it going superball rub

Pc1 [p-f] quietly leave stage

Pc2

[>40'']

[>25'']

Pc1 continue trying to keep a single harmonic

Pc2 back to stage snare on go to bassdrum, Pc2 side Pc1 snare on

52

EL.

continue snare excitation, without bassdrum input

P32

static

P33

Pc1

static  
looking down to the bassdrum, like if playing it

Pc2

54

EL.

ff

Pc1 gesture

look to bassdrum

P34

electronic bounces

p

Pc1

Pc2

[~21'']