

# Performance notes - *corpos/corpses*

## General remarks

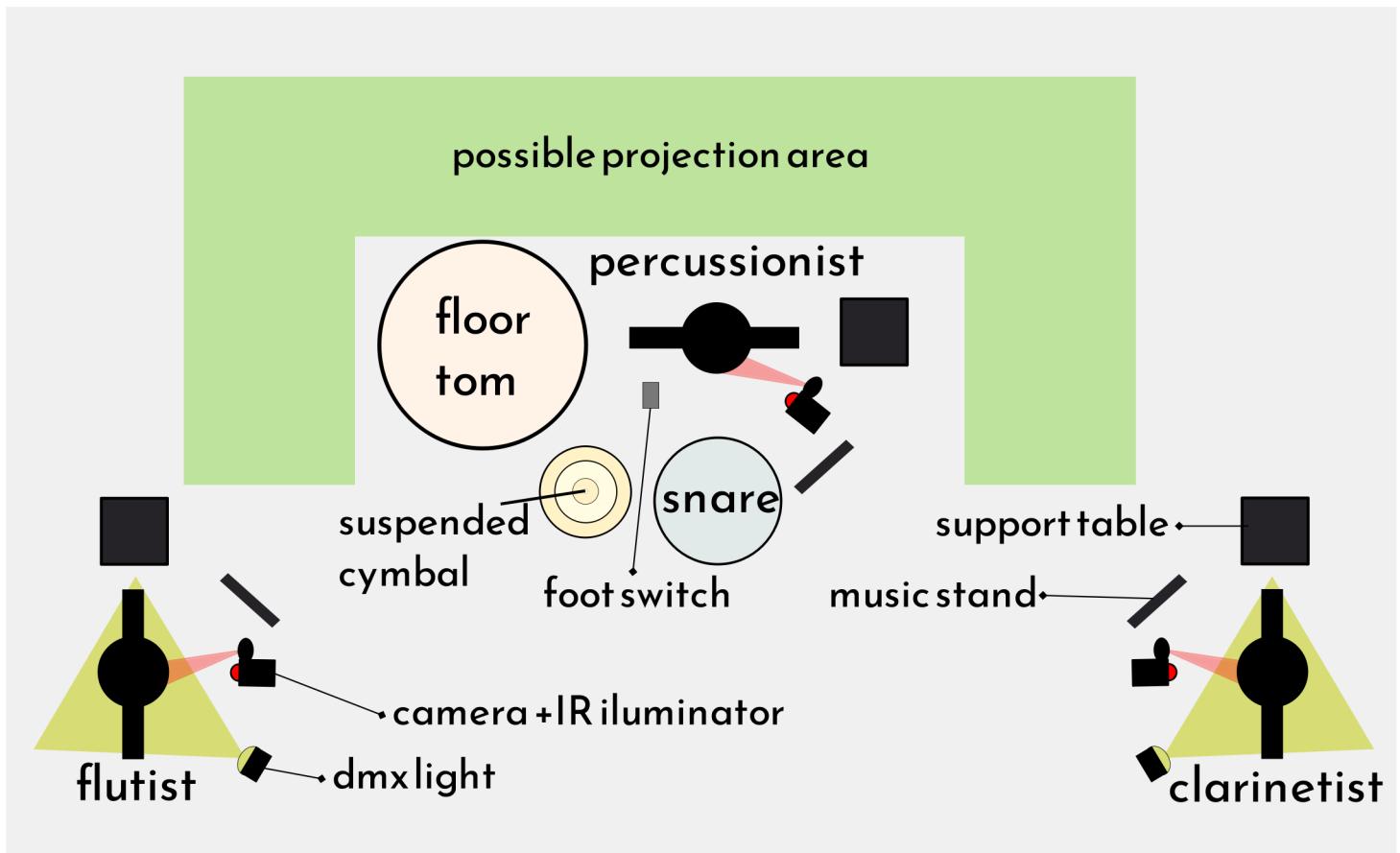
This piece explores a material approach towards *music as performance*, focusing on the potentials generated in the articulation between the sounds and the expressivity of the parts of the bodies - *corpos* - that produce them.

For that, the piece explores the use of lights/blackout, live video capture/projections, live electronics, as well as the corporal expressivity of the three performers playing, flute, clarinet and percussion, using:

- 3 infrared illuminators + 3 cameras, focused on the mouth of the performers
- 1 to 3 projectors, displaying images of the mouth captured by the cameras
- 4 DMX controllable lights, with two of them being placed inside the snare drum and floor tom
- 3 to 6 microphones, for instruments and voice of the performers
- 1 footswitch, used by the percussionist, and 3 phones for cue counts/click track
- 2 computers, 1 for Audio and 1 for Video and a LAN connection between them
- 3 tablets to be able to read the score in blackout
- *openFrameworks + SuperCollider* code, that control the electronics, lights and projections

These technologic mediums are also looked with a material perspective, explored in their "own" expressive potentials in relation to the performance during the piece.

These materials should be assembled in the stage in a specific way to allow all the explorations of the piece. A suggestion of staging follows:



The stage must take in consideration that, front the perspective of the audience, nothing can be in front of the performers, neither in front of the camera/iluminator. It should also try to incorporate the projections inside the stage. Performers should train how to focus their mouths in the camera region, being able to turn their bodies or faces to do so, as asked in the score.

It is also suggested that, if possible, the flutist and clarinetist play seated with bare foot or only with socks, without shoes. This adds another type of corporeality to the context of the performance and allows more silent corporal gestures asked in some moments of the piece.

**The score was designed to work with inverted colors, with a black background, so less luminosity get to the performers body from the tablet, and should be used like that when possible.**

**The general expression of the performer's body expression should be a neutral one, not expressing a single emotion, but tense and anxious inside as focused in performing the piece.**

## Instrumentation

The instrumentation needed is:

- Flute:** concert flute and alto flute (only used without the headjoint)
- Clarinet:** clarinet in Bb and a bass clarinet neck without mouthpiece
- Percussion:** snare drum, floor tom or equivalent lower instrument, suspended cymbal. It must be possible to grab and change the cymbal positioning without interrupting its resonance.

## Types of Staff

There are six types of staff, representing different aspects of the piece. Two of them aren't related to performers's actions:

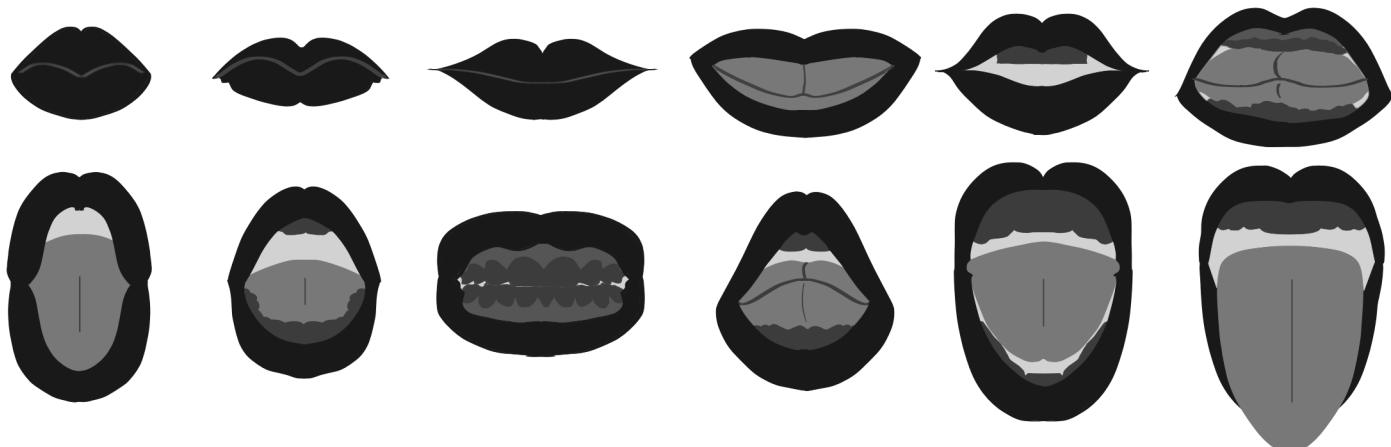
- ELE :** Represents what is happening in the electronics. Just a general guide for the musicians.
- VIS :** Represents both the lights and the projections, in relation to each musician.  
Lights indications are in textured blue/orange, and projections are in black/white.

The others indicate:

- MTH :** Movements of the performer's mouth, always to be or being captured and projected when noted.
- BDY :** Performer's body gestures, either relating to a certain exploration of the expression of their bodies, the bodies of their instruments or the lights.
- VCE :** Voice sounds exploration.
- INST :** Instrument sounds explorations.

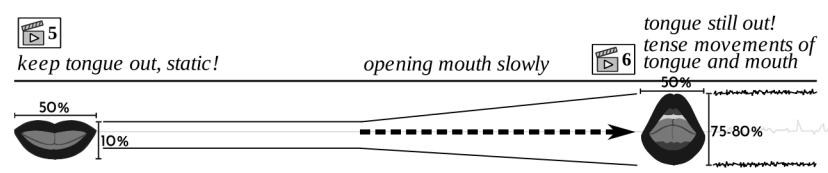
## Mouth - MTH

Twelve mouth shapes are used, considering lips, teeth and tongue appearance:



Every time one of those shapes appear, it is accompanied by two numbers, representing approximately how much the mouth should be open horizontally and vertically, besides expression texts, which the perfomer should try to perform with his mouth.

Small continuous lines close to the shapes represent top and bottom lip movements, also described with expression texts. Bigger and dotted lines represent major continuous changes between two mouth shapes.



Video signs represent videos of the mouth movements, as references for study purposes. They should be used as such, as references for the interpretation and exploration of the performers.

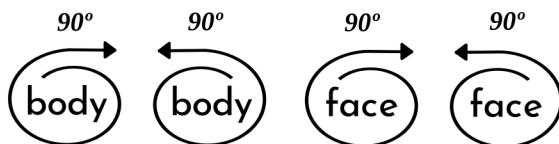
## Body - BDY

Every performer has the *ordinary position*, facing the center of the stage but looking towards the camera, with the mouth being the center figure of the camera capture. The way the corporal gestures are used expressively in the piece differs from flutist and clarinetist to the percussionist, though.

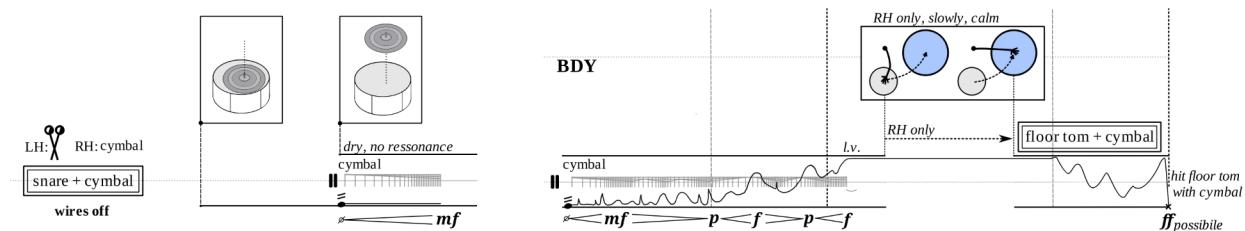
The flutist and the clarinetist mainly have four possible positionings:

- ord.** : facing the center of the stage, looking to the camera. Never highlighted by lights.
- facing audience:** pointing instruments to the audience or without any instruments in hand, just look inexpressively to the public with a fixed gaze at nothing
- bell up:** do a "bell up", with the instrument 45° to the ceiling, moving also your neck 45°
- inst. to floor:** looking down to the floor with the instrument closer to it (15 to 40 cm from it) forming a 90° angle. Try to put your neck almost in parallel with the floor.

The following signs are used to indicate the change of body/face position/rotation, with the intentions of either preparing one of those gestures or generating some movement while already in them.



The percussionist whole body isn't highlighted in any part of the piece. Instead, his hands, arms and instruments are. For that, his body movements are indicated with graphic scores and short storyboards.



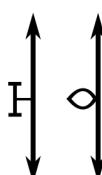
In this examples, in the instrument staff we have the notation of the snare + cymbal. The graphics indicate the height of the used in the right hand, first in relation to the snare drum and later to the floor tom. While this happens the rythm notated indicate the aproximate variation of speed of the rolls made with the left hand in the cymbal with two medium mallets

In the **BDY** staff, we have a 2 frame storyboard that indicate the movement that must be done, from snare drum to floor tom. The floor tom is blue/orange (the color used for the lights) indicating, as in the **VIS** staff, that the light inside of it is on.

**Every single percussion body movement must not show the whole body of the performer. Some distance from the intruments might be needed for that, depending on the lights installed inside of them.**

## Instrument/Voice - INST/VCE

The sound exploration notation in the piece is relatively open. For that, the score uses two different approaches. The first one, is open/"spectral" clefs:



Instrument and Voice spectral clefs, respectively. These clefs just indicate higher or lower positions of sound explorations in the spectrum. The performer is free to choose how to get to and interpret the noted positining in the spectrum, still using the noted technique.

The other approach is making the score as full as information as possible, **while maintaing the temporalization of each system aproximately in 30 seconds**. In that way, specially in parts of the piece where too much is happening and the score is crowded, the performers aren't expected to really execute precisely and temporaly what is in the score, but to follow its general intentions as in a directed improvisation, understanding the intentions of each system/phrase and interpreting it in your own way as a group.

# Breath, consonant and pitch notation - VCE/INST

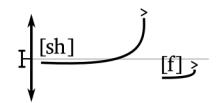
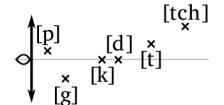
↑ breathing out

↓ breathing in

[↑↓] changing rapidly between breath in and out

[d][k][g] Always 100% air, super brief attacks done with the indicated consonant.

[p][t][tch] represented in the score with a X, positioned in a certain part of the spectrum



[h][s] used as super brief attacks or as longer articulations with breath, either in or out. In this second case, it is indicated with a line related to transformations in spectrum. Also always 100% air.

— 100% pitch. None of the notes were strictly defined. The performer is free to choose pitches to play based on the positioning of the note in the spectrum clef, the dynamics and durations notated.

Audio signs represent audios of the voice explorations, as references for study purposes. They should be used as such, as references for the interpretation and exploration of the performers.

## Percussion notations

1x hard mallet    2x medium mallet    2x soft mallet    2x reeds    1x superball

regions of the snare drum to explore. Closer to the rim or to center, respectively

**[with fingers and nails]** grainy sounds with finger tips and nails, scraping the snare drum skin up and down randomly

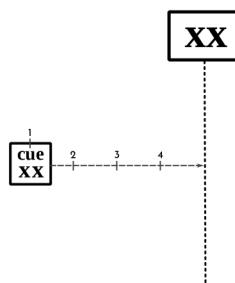
**[reed scrape]** scrape the snare skin in downwards movements. Try to make a constant sound interchanging hands. Always go back to the upper part of the snare when getting closer to the rim in the lowest part of the skin.

**[circular drone]** scrape the snare drum skin with the bottom of a superball mallet in small circular movements. The intention here is to make the snare skin resonate based, with a continuous pitch sounding, transformed by the motion of the movement/scrape

## Cues/Marks, temporalization and synchronization

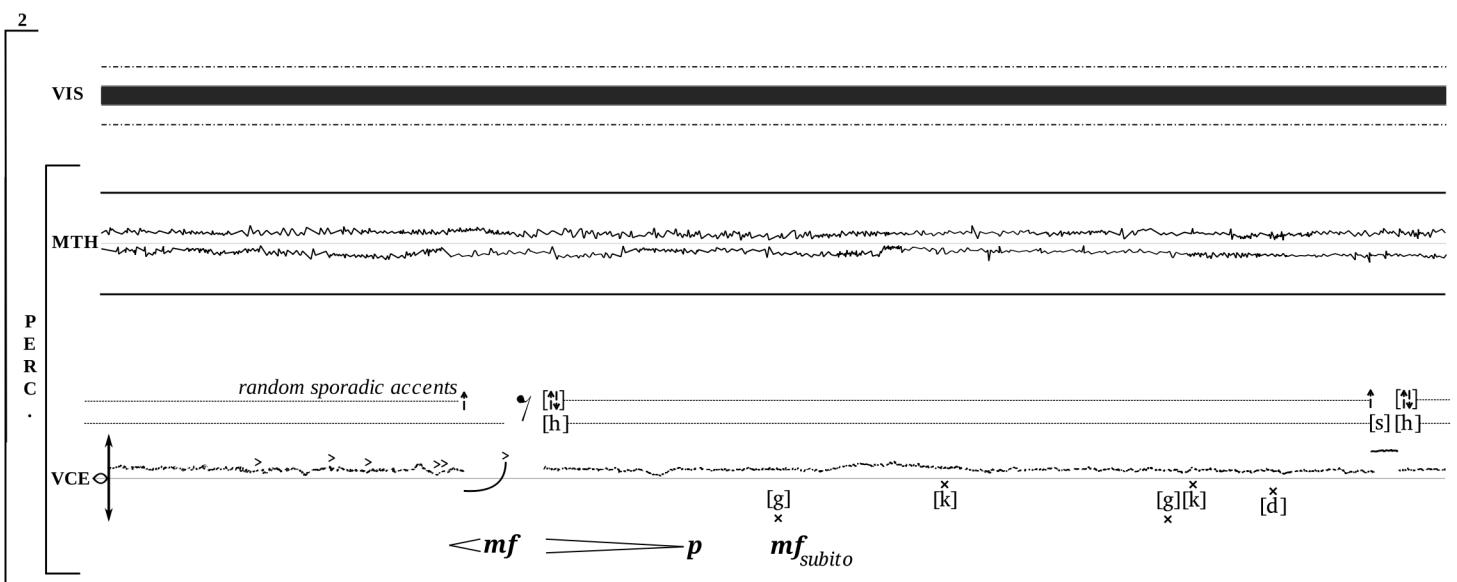
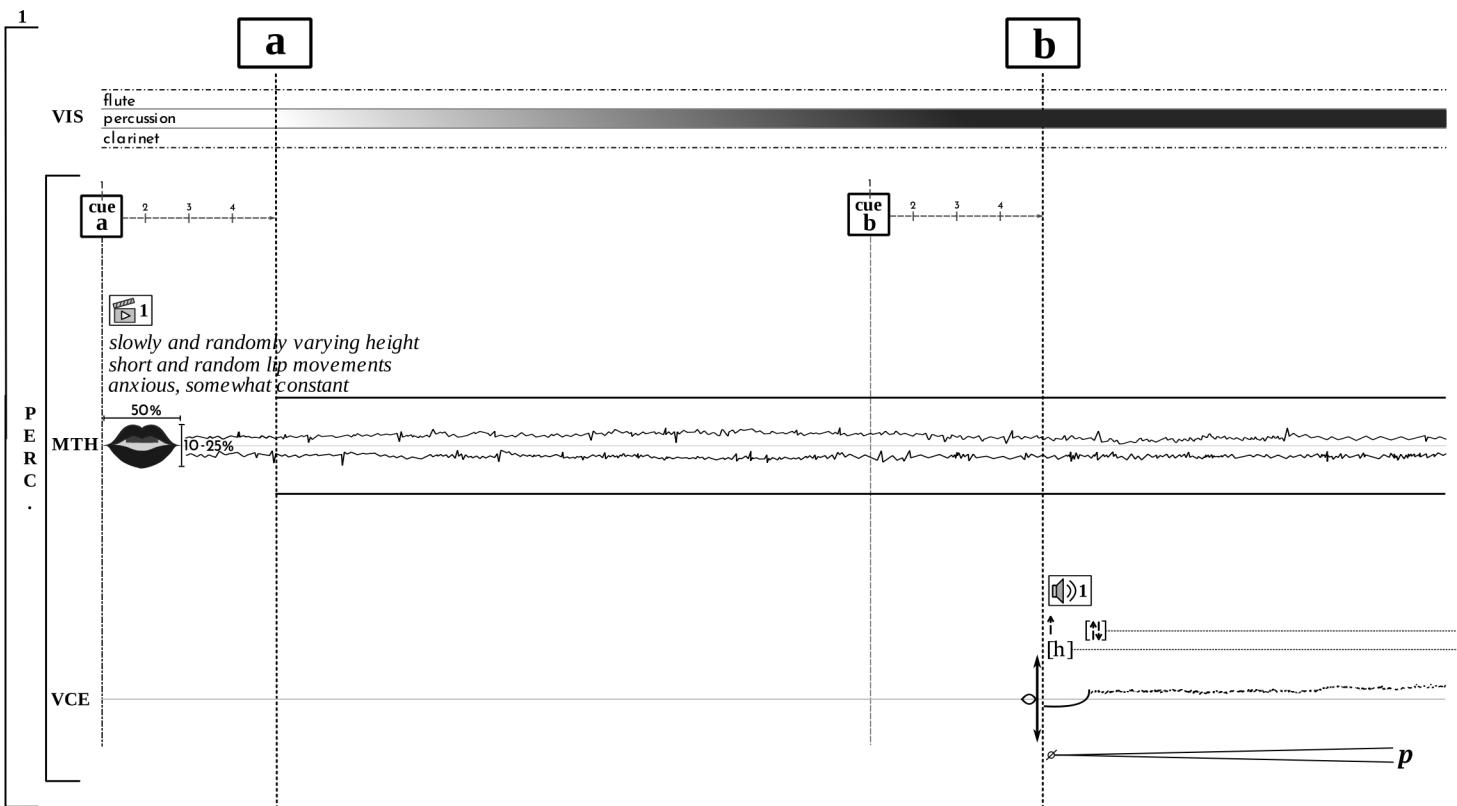
As said before, unless noted, every single system of the piece was composed with the estimation of 30 seconds. The synchronization of Lights-Video-Electronics-Performers is done with 53 marks, cued by the percussionist with a pedal pressing. Therefore, the group must be concise about how to approach each phrase and listen/see what each other are doing, being able to stretch the phrases until or when the percussionist cue comes.

After every cue pressing, a count down audio (most of the times, a 4/4 count) with the name of the next mark will be sent to the performers, that should synchronize their gestures when the Mark comes. Some of the Marks synchronize precise gestures and sounds between performers and might need special attention. For example, D mark (page 3), AC mark (page 10), AW mark (page 15), and many others!

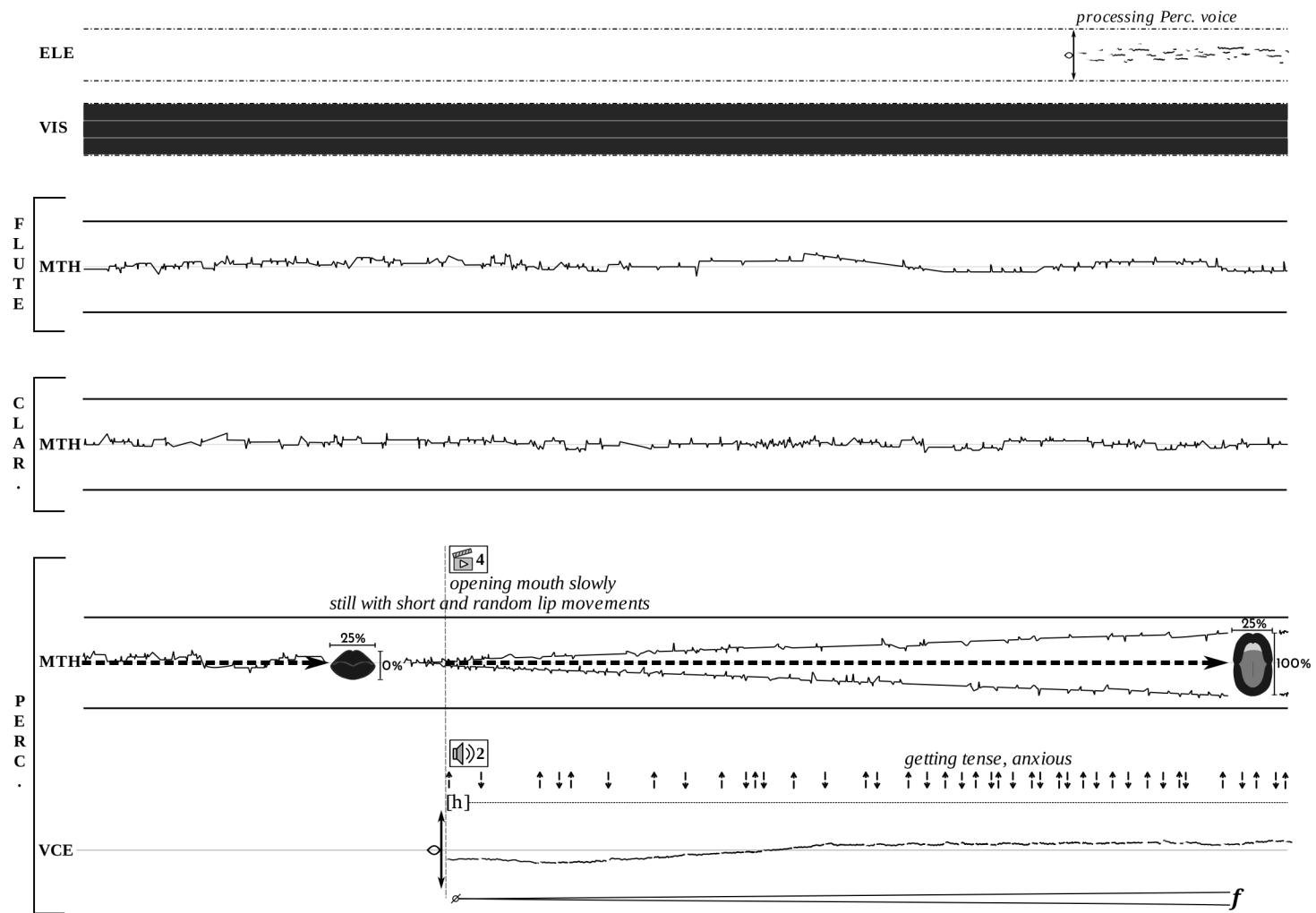
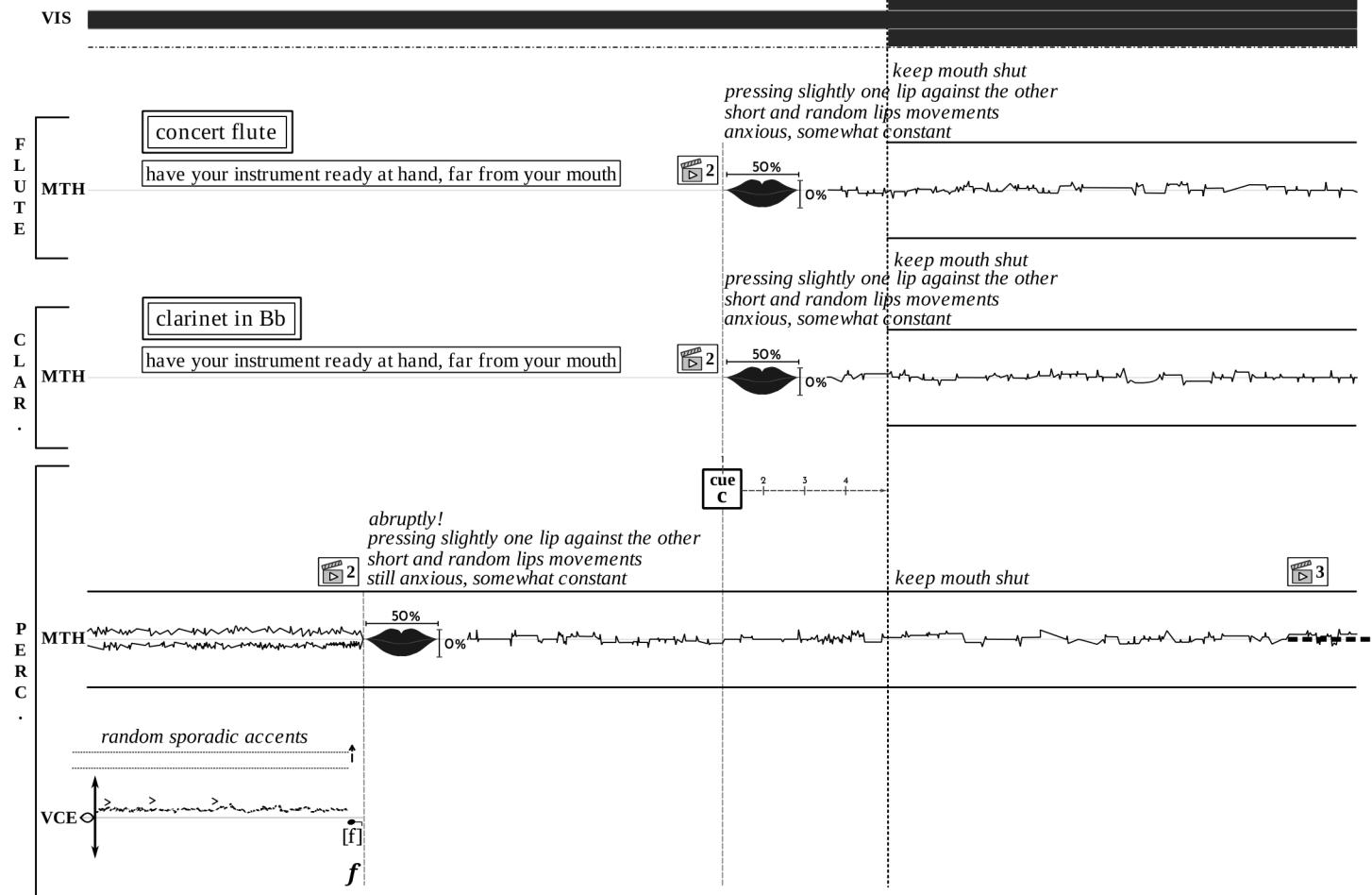


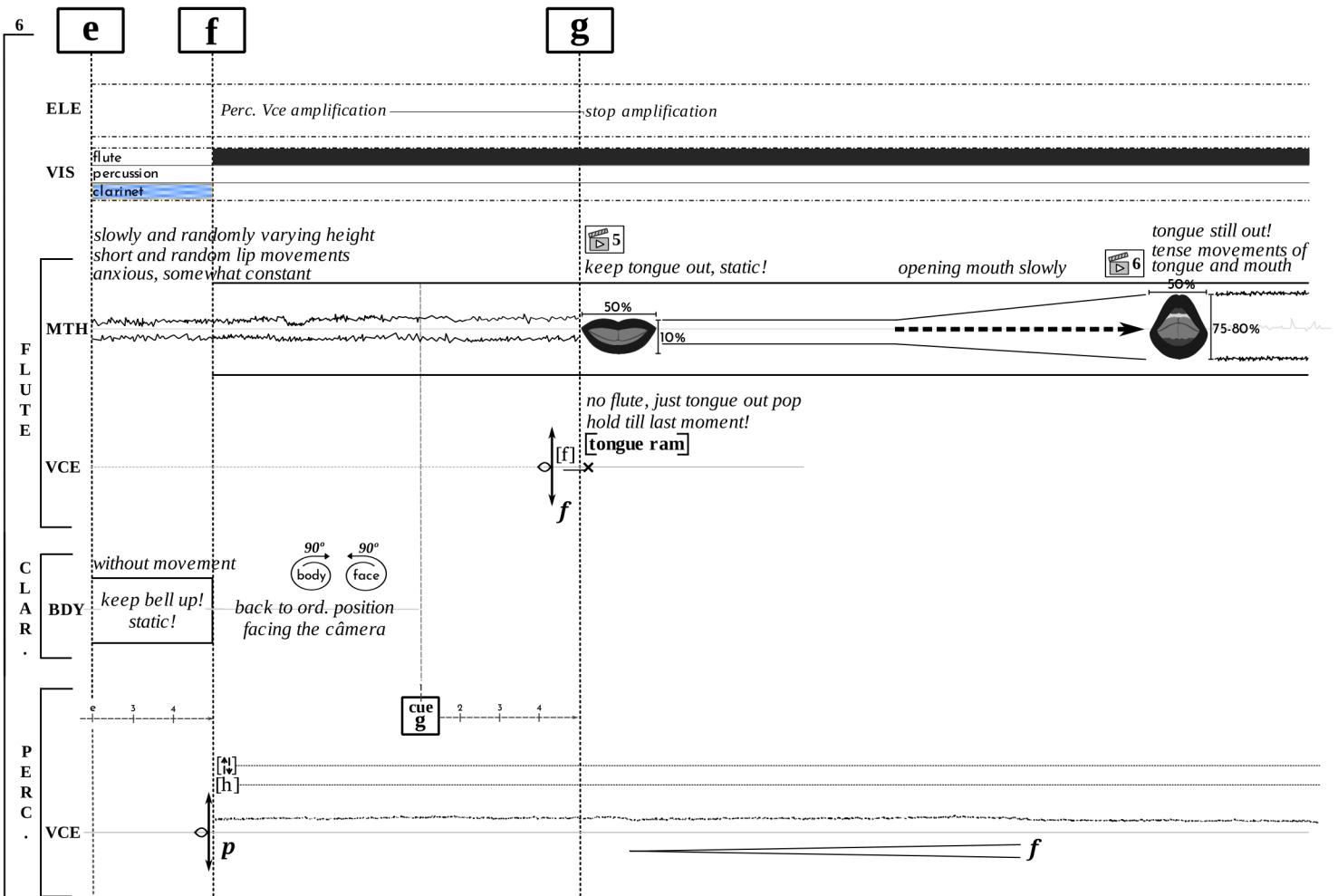
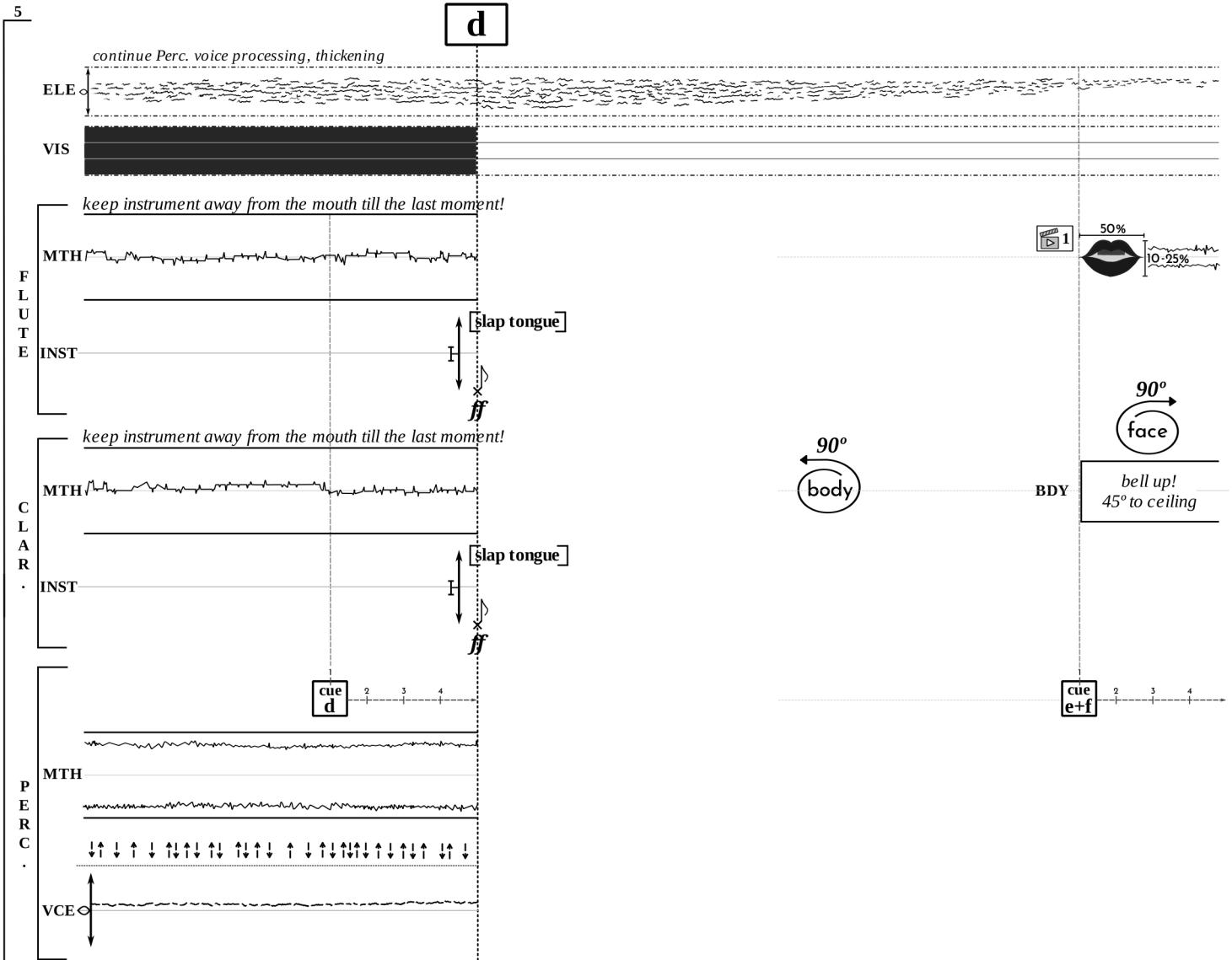
**corpos/corpses**  
 percussion, flute, clarinet  
 live electronics, lights and video

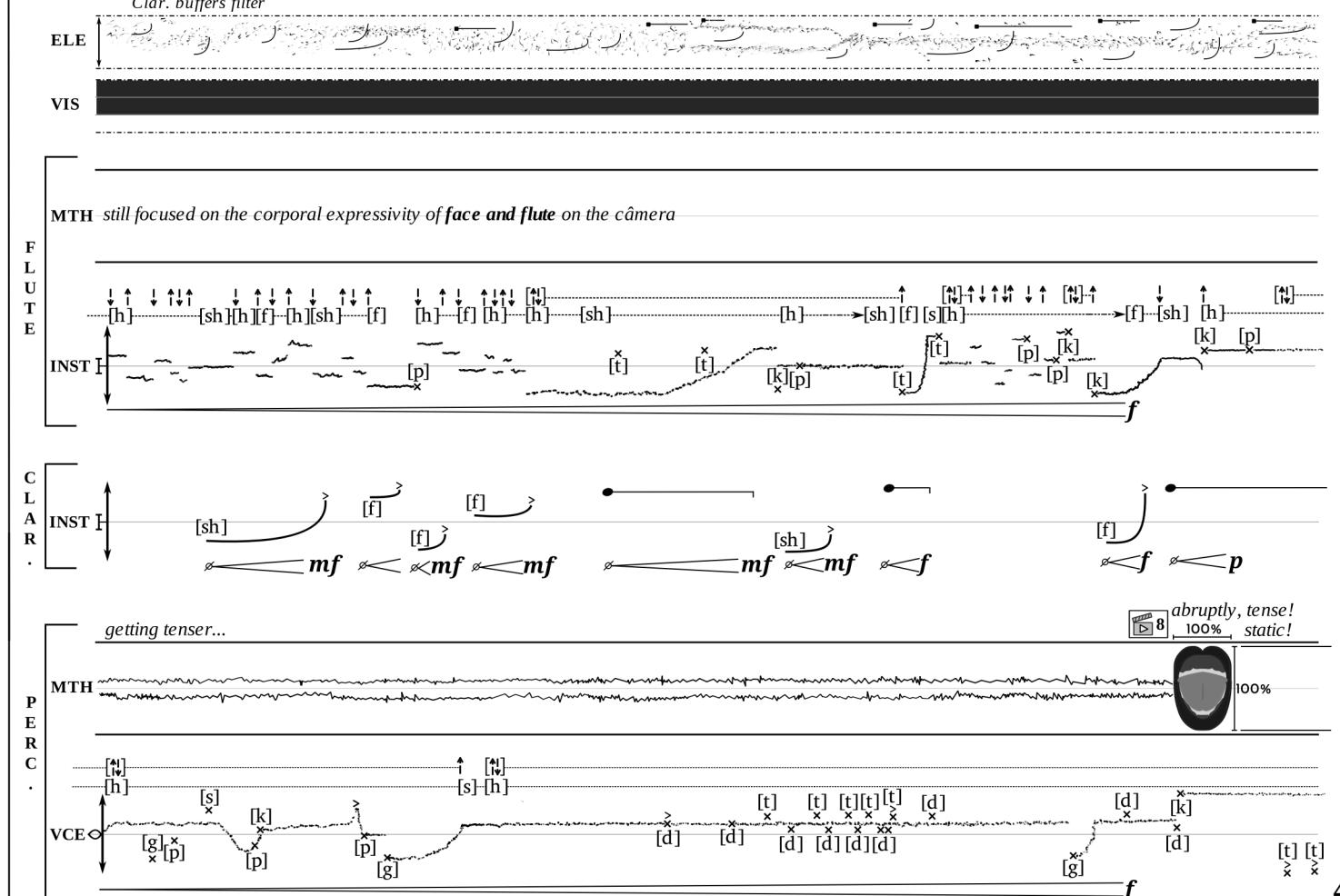
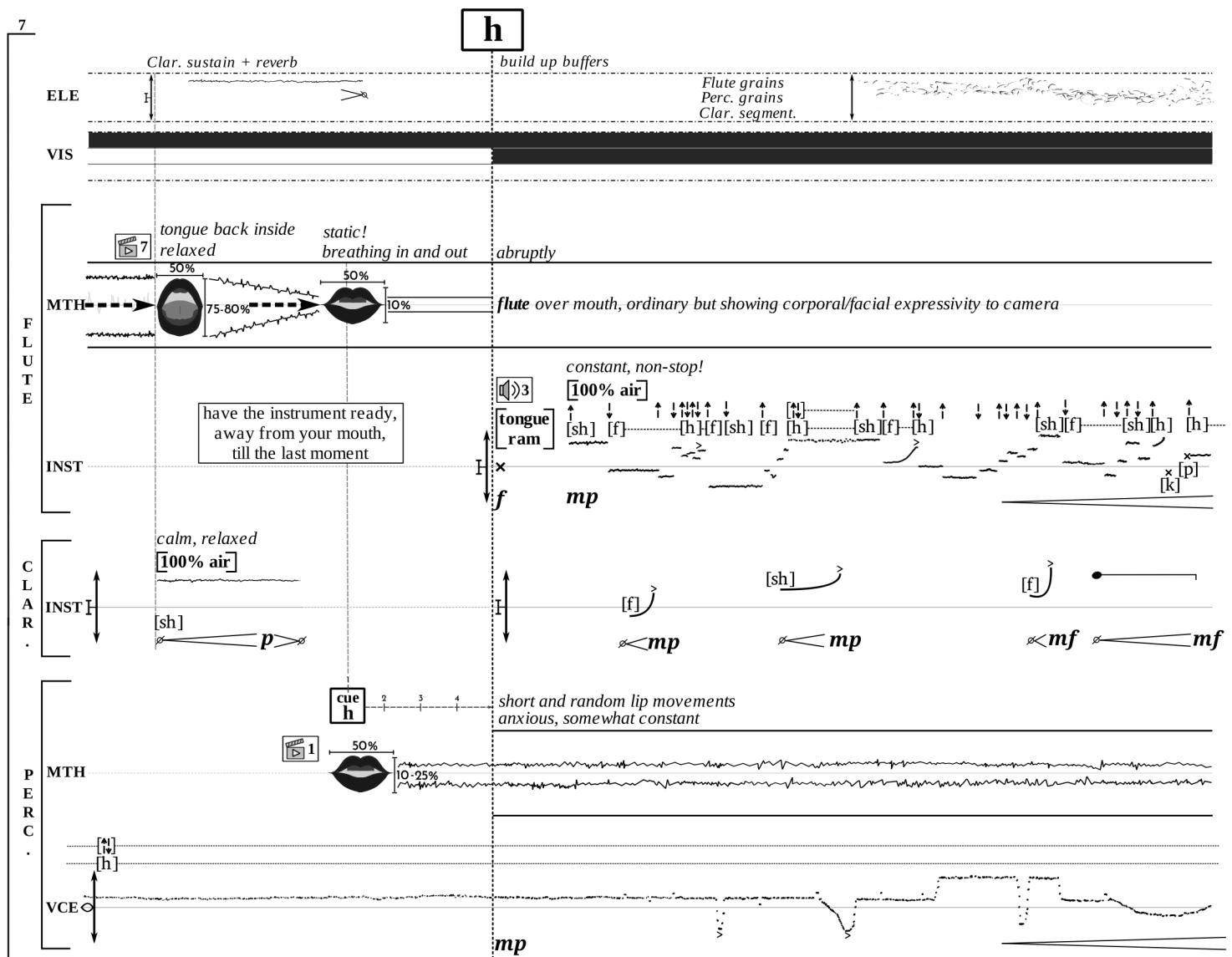
Caio Costa Campos (2023)

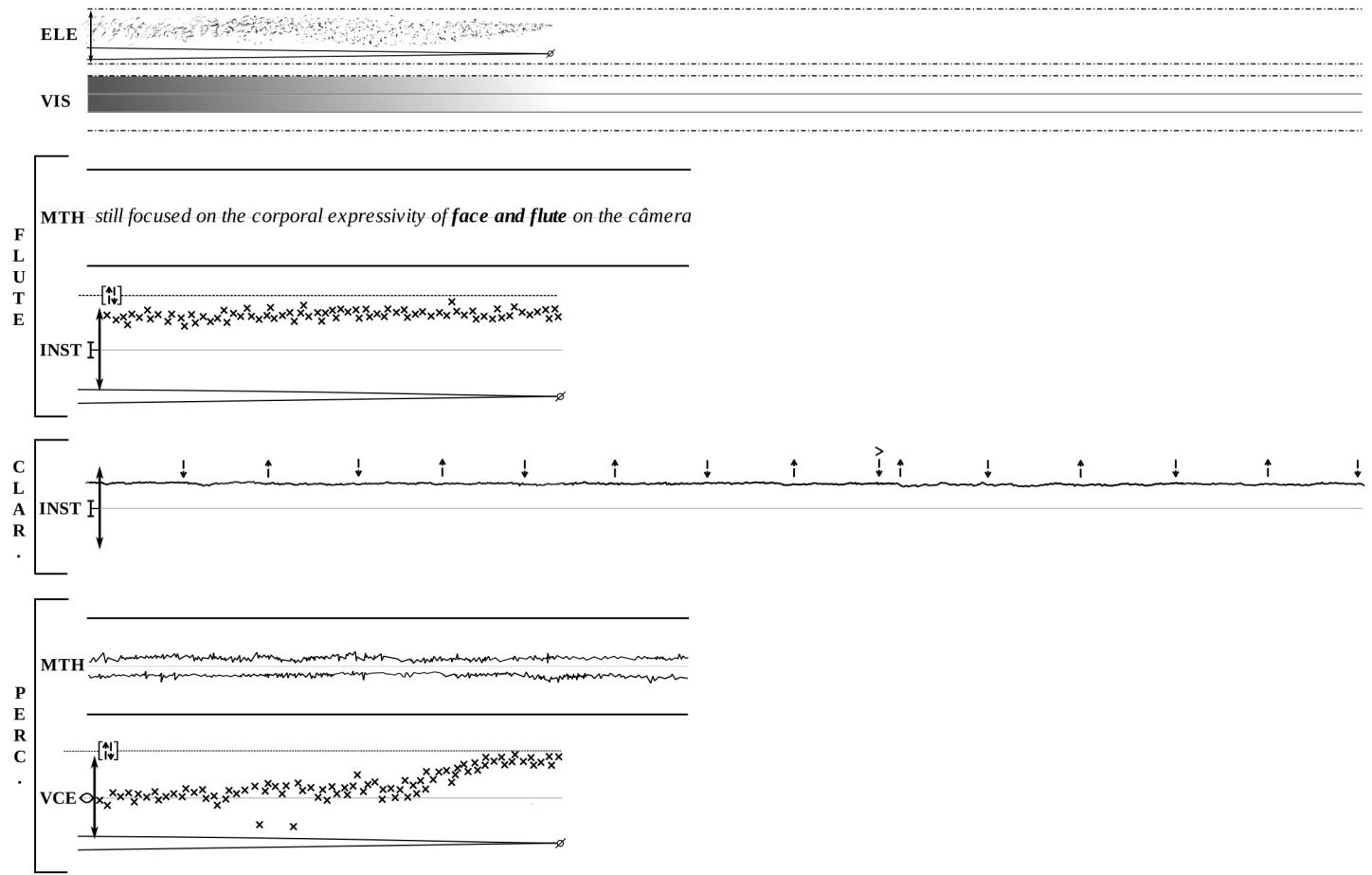
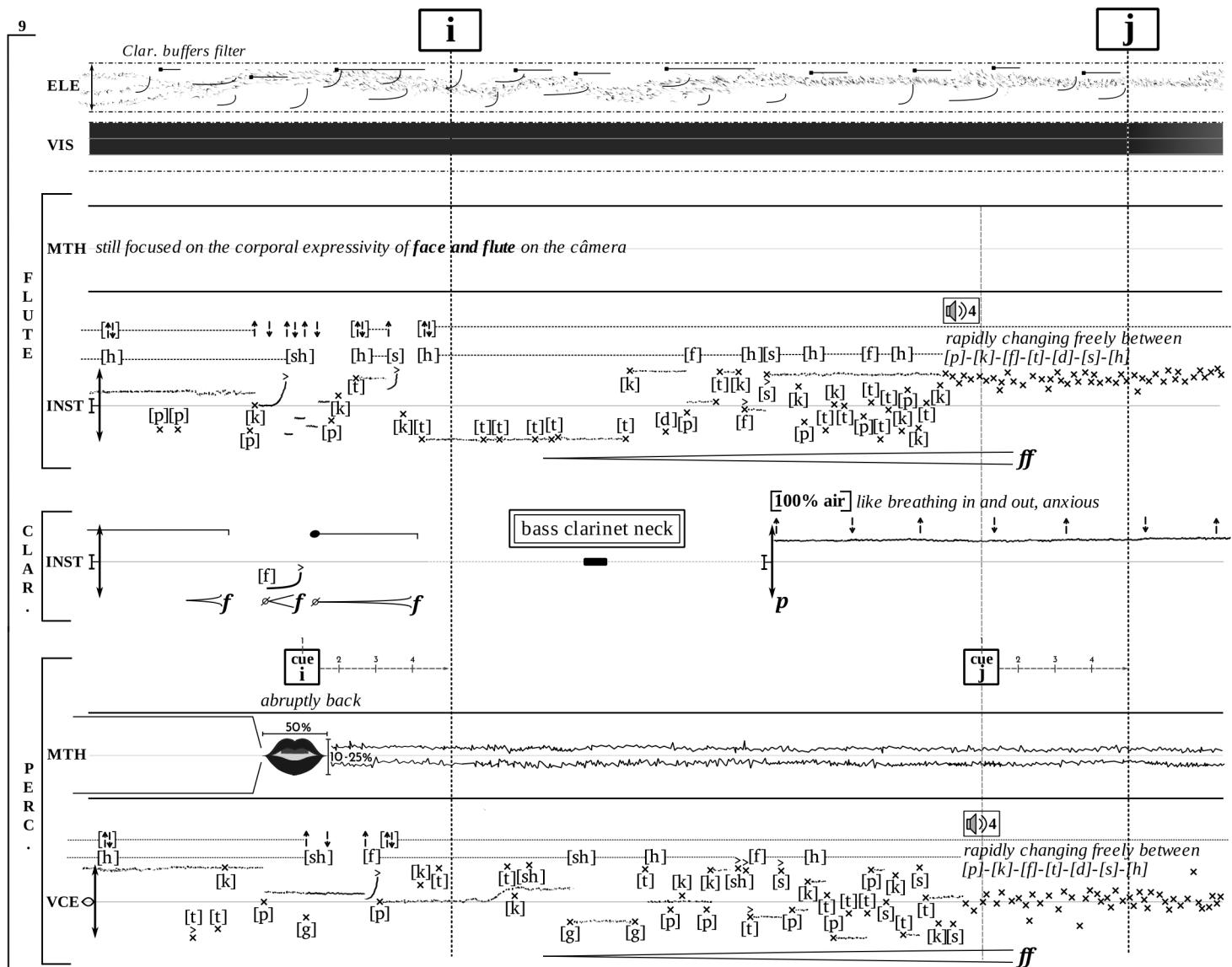


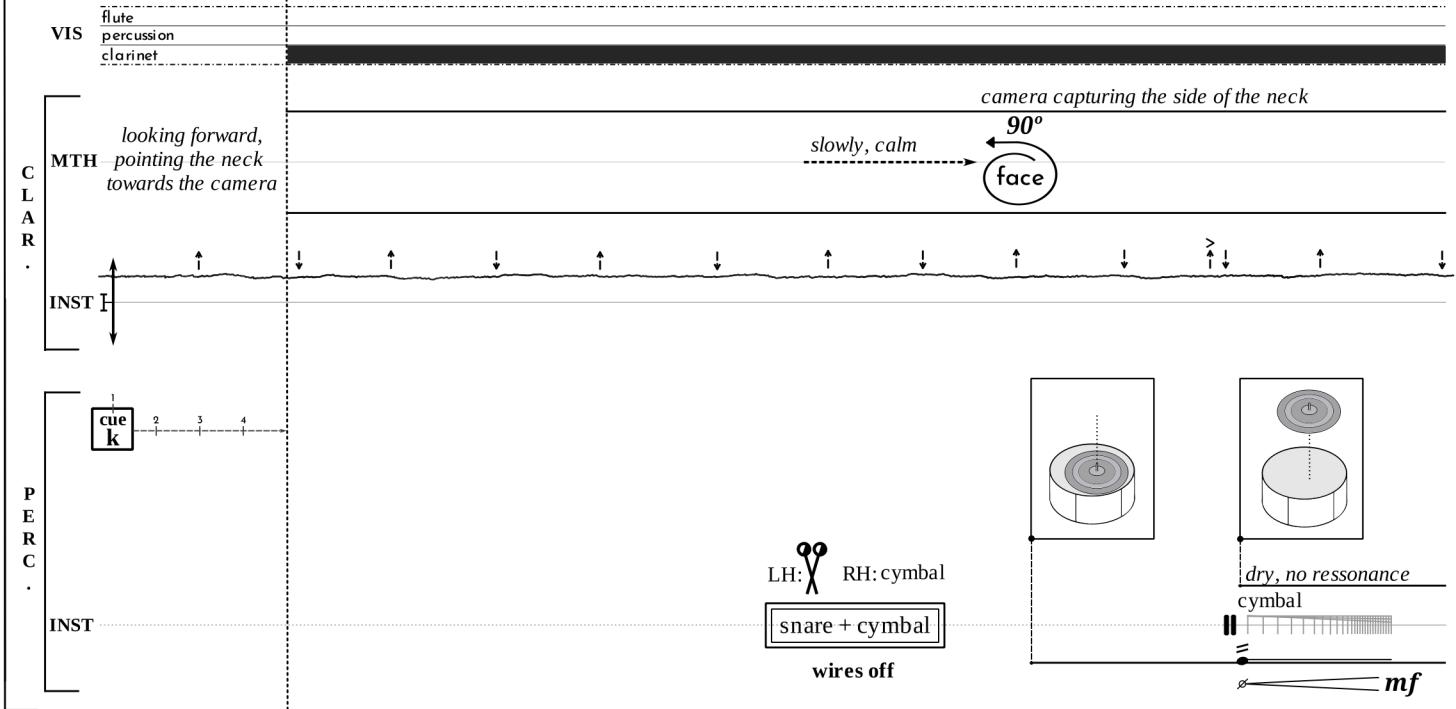
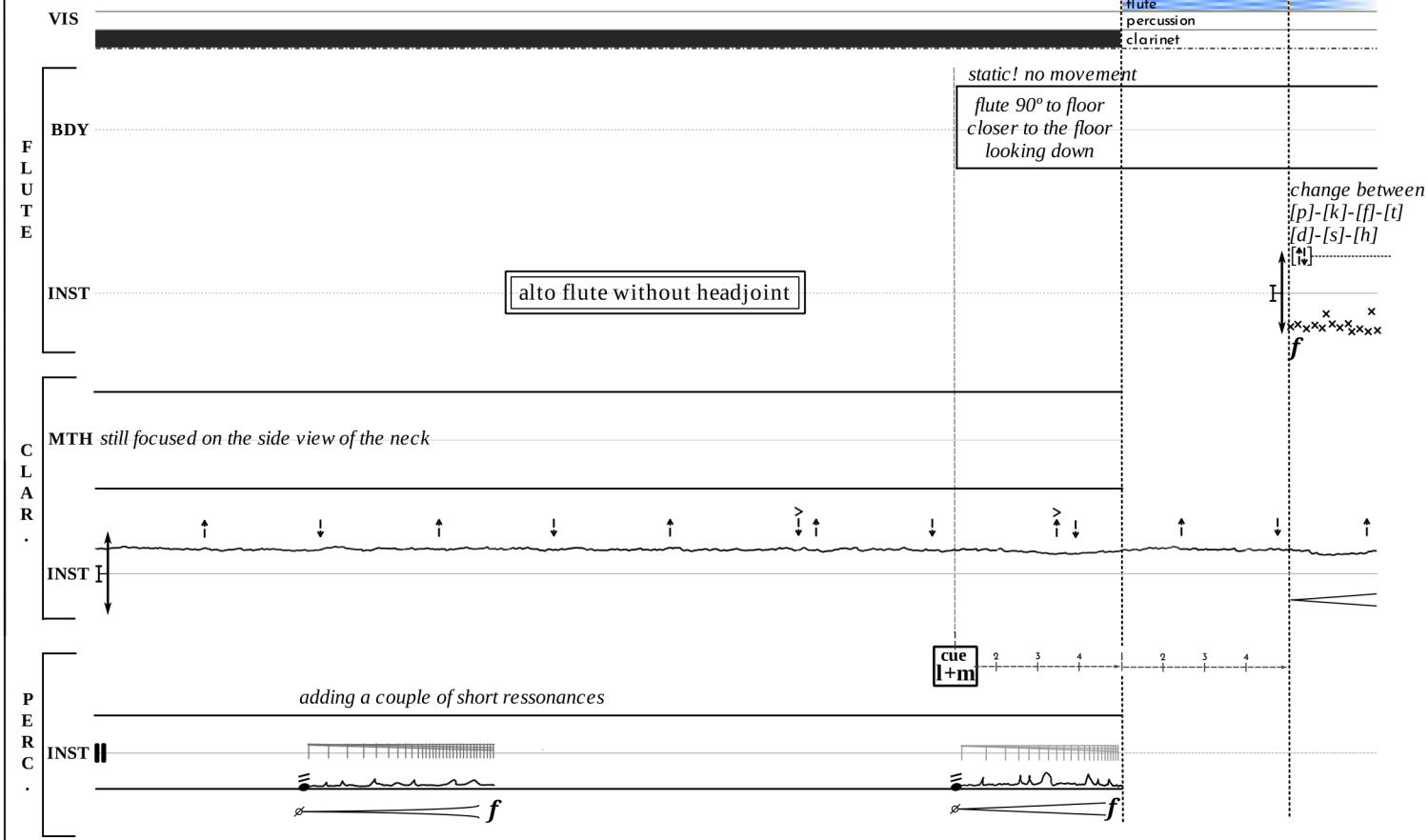
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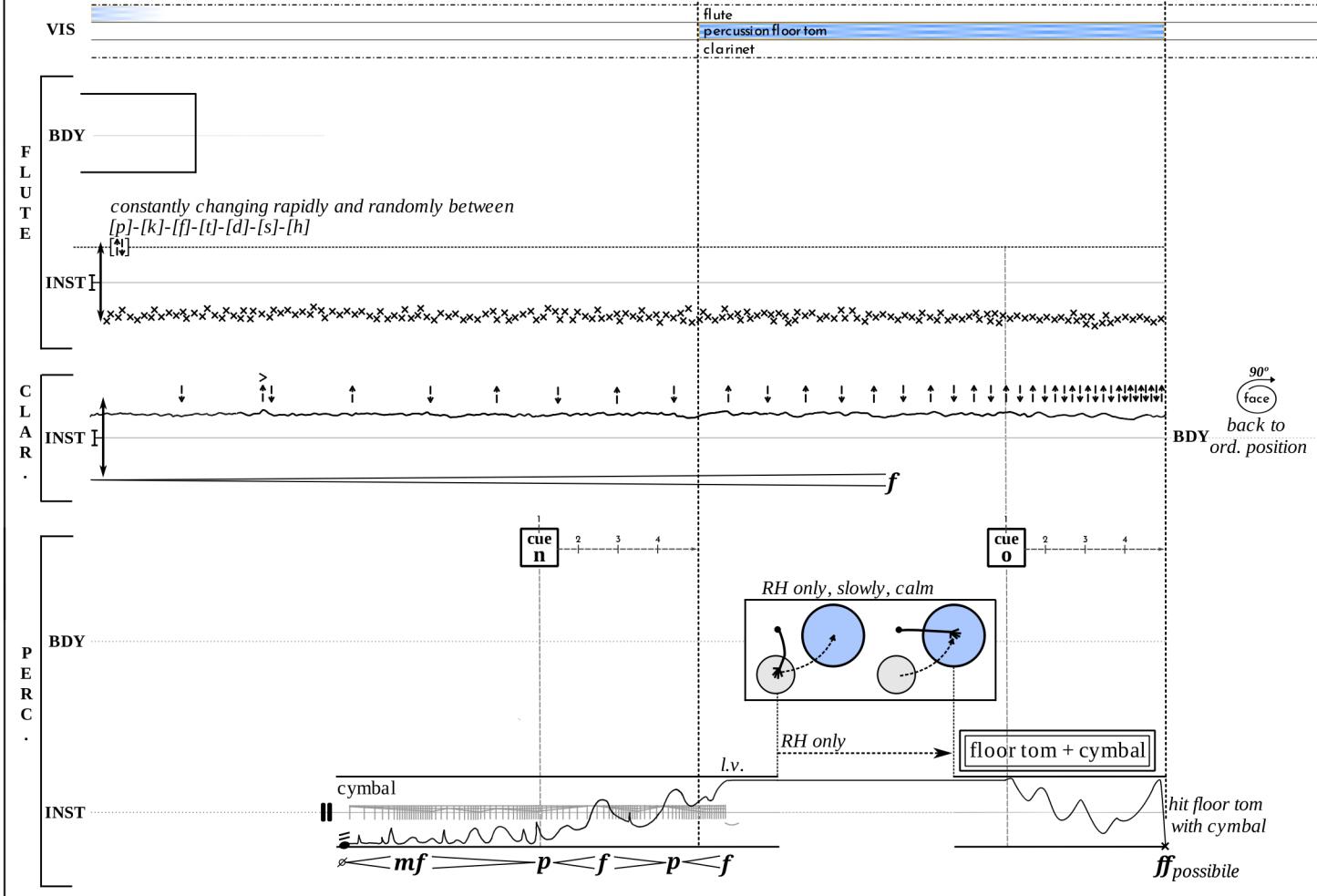
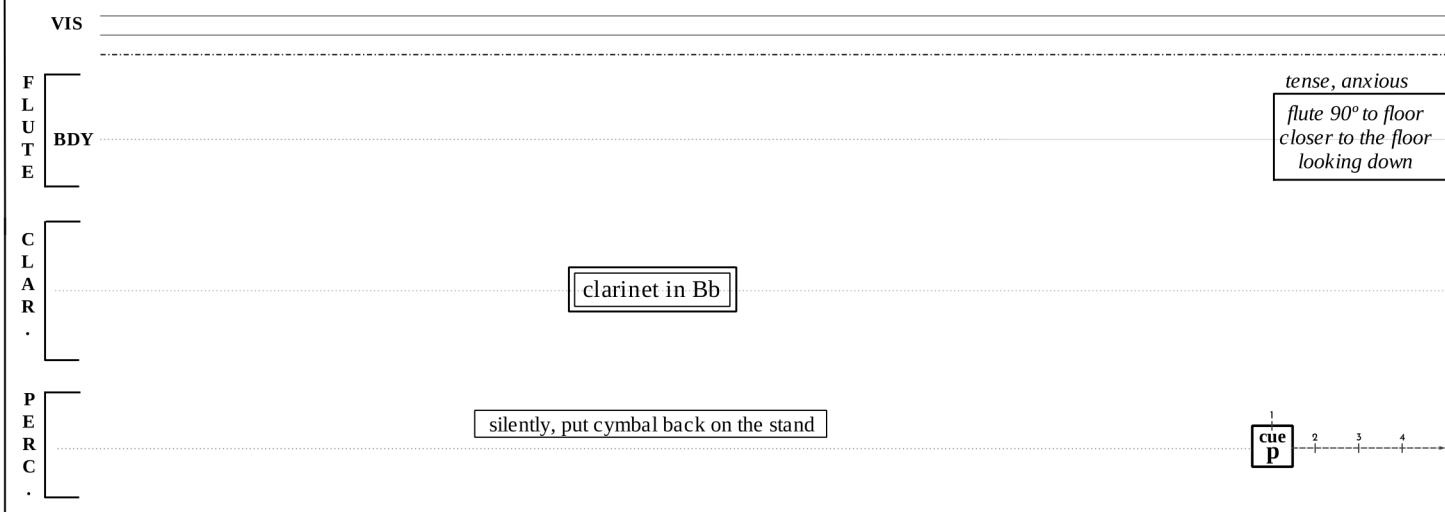


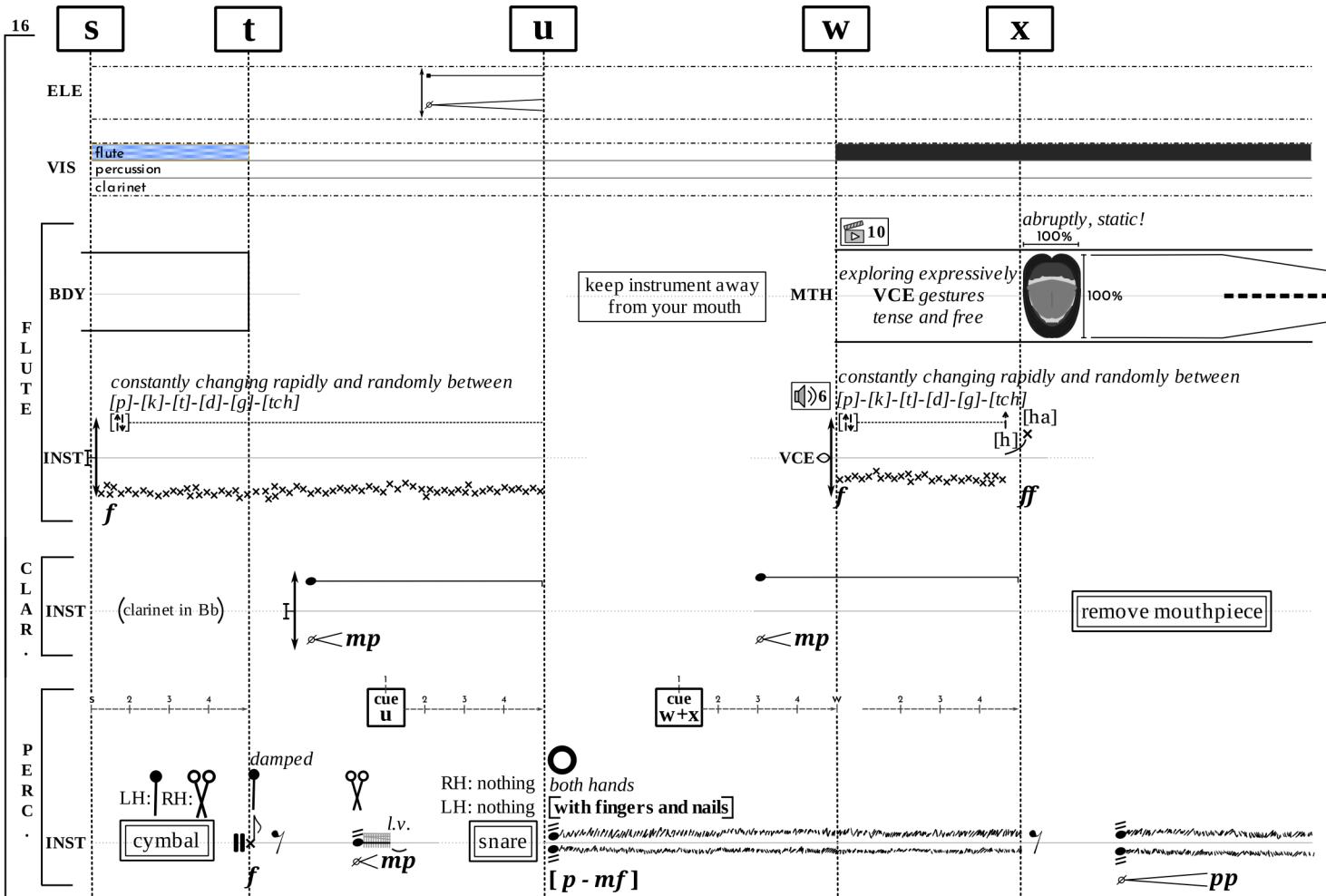
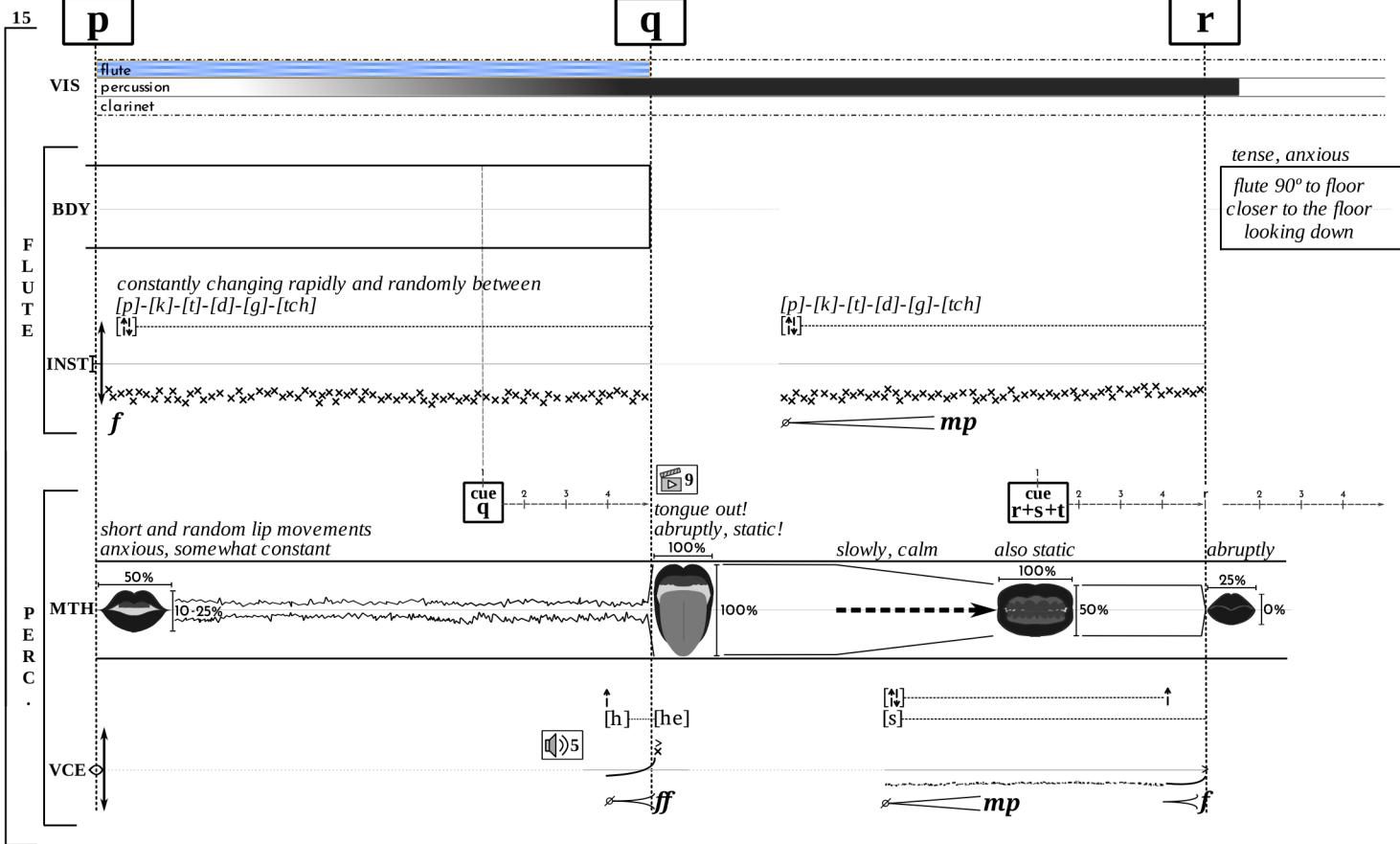


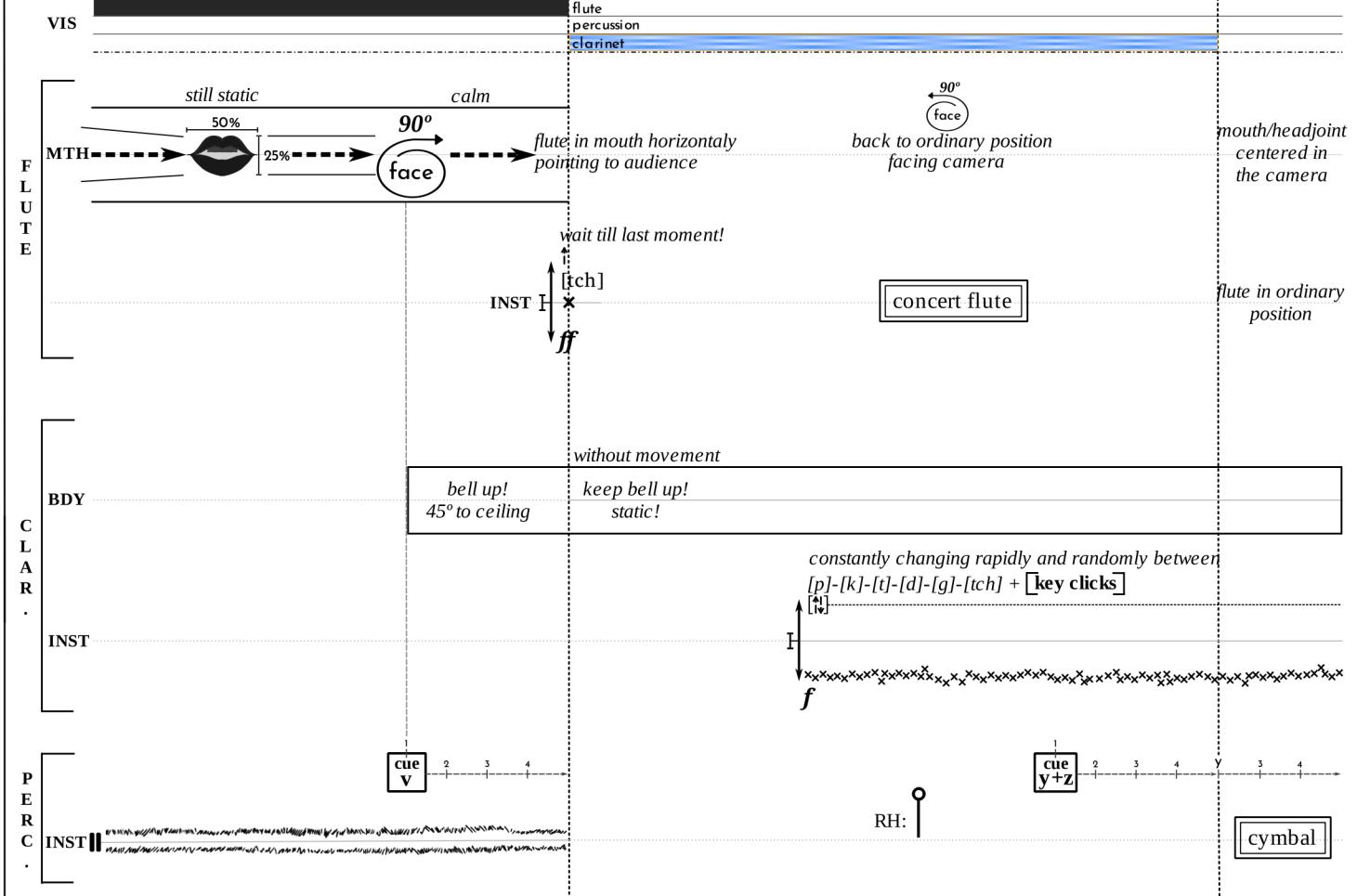
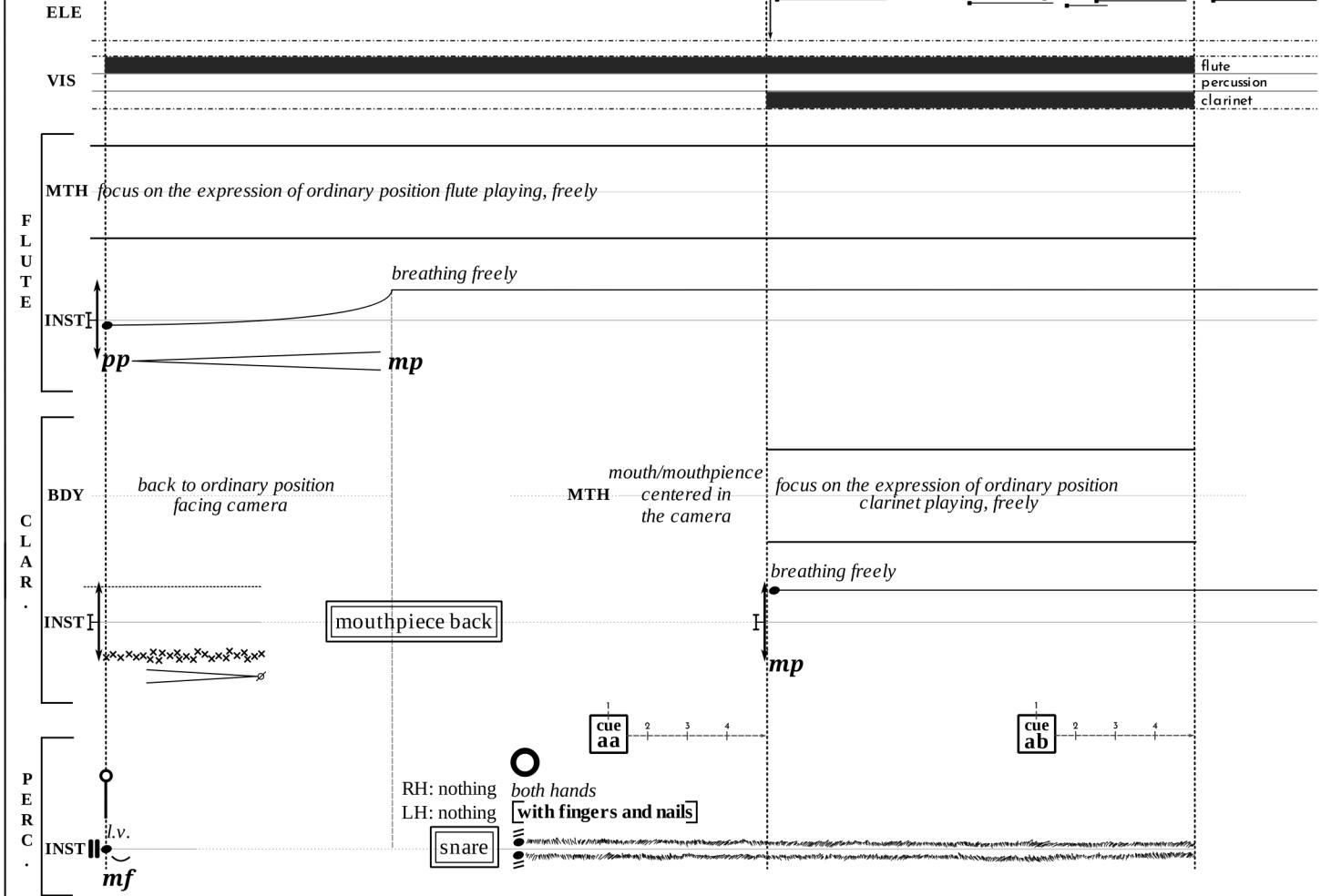


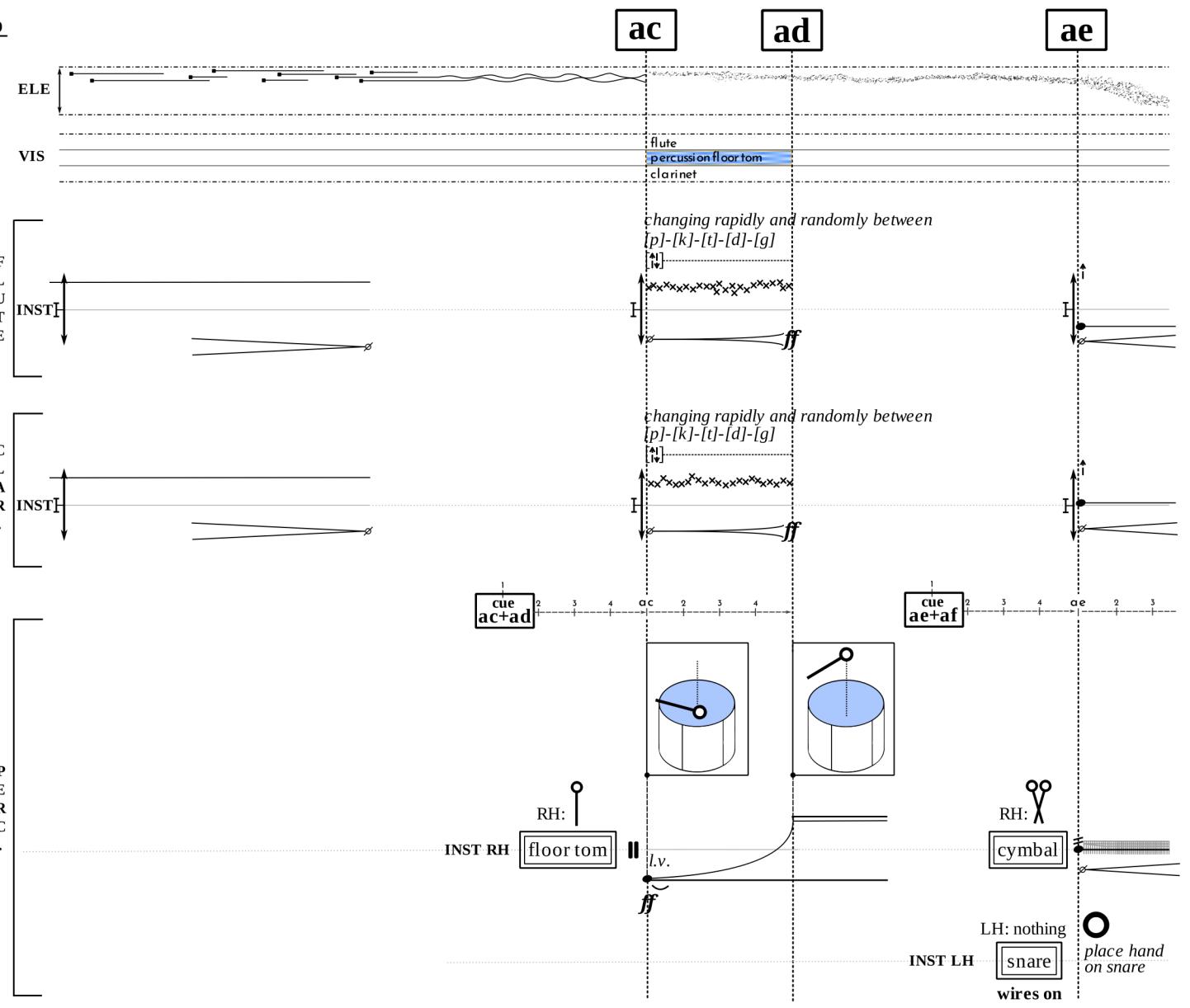


**k****l****m**

**n****o****Silence, Blackout / approximately 15 to 20 seconds**



**V****Y****Z**      **aa**      **ab**



**af****ag****ah****ai**

ELE

VIS



<b>F L U T E</b>  <b>INST</b> 	<p><b>BDY</b></p> <p><i>90°</i> <b>body</b></p> <p><i>looking foward to nowhere erect, anxious hands on knees</i></p>	<p><b>without movement</b></p> <p><i>keep it! static! no blinking!</i></p>		<p><b>face</b></p> <p><i>90°</i> <b>face</b></p> <p><i>bell up! 45° to ceiling</i></p>	<p><b>static! no movement</b></p> <p><i>keep bell up! static!</i></p>
<b>C L A R .</b>  <b>INST</b> 	<p><b>BDY</b></p> <p><i>90°</i> <b>body</b></p> <p><i>looking foward to nowhere erect, anxious hands on knees</i></p>	<p><b>without movement</b></p> <p><i>keep it! static! no blinking!</i></p>		<p><b>face</b></p> <p><i>90°</i> <b>face</b></p> <p><i>looking foward to flutist</i></p>	<p><b>static! no movement</b></p> <p><i>keep it! static!</i></p>
<b>P E R C</b>  <b>INST</b> 	<p><b>RH</b></p> <p><i>mute cymbal</i></p>	<p><b>cue</b> <b>ag+ah</b></p> <p><i>1 2 3 4      ag    3 4</i></p>		<p><b>bass clarinet neck</b></p>	<p><b>mf</b></p> <p><i>[100% air] like breathing in and out, anxious</i></p>
<b>INST</b> 	<p><b>LH</b></p> <p><i>O with fingers and nails</i></p>	<p><b>cue</b> <b>ai</b></p> <p><i>1 2 3 4</i></p>		<p><b>mf</b></p> <p><i>[100% air] like breathing in and out, anxious</i></p>	<p><b>RH: 2x</b> </p>

**aj****ak**

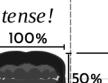
VIS      flute  
percussion snare drum  
clarinet

F  
L  
U  
T  
E

BDY

INST

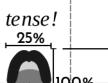
MTH



static, without movement!

back to ordinary  
position  
facing camera

instrument away  
from mouth



static, without movement!

back to ordinary  
position  
facing camera

instrument away  
from mouth

C  
L  
A  
R  
.

BDY

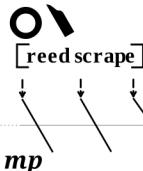
INST

MTH

P  
E  
R  
C

INST RH

INST LH



**cue**  
**aj+ak**

**aj**

[left hand hit]

keep hand on the  
snare drum!  
static!

**mf**

keep hand on the  
snare drum!  
static!

wires off

**al****am**

VIS

F  
L  
U  
T  
E

MTH

C  
L  
A  
R  
.

MTH

P  
E  
R  
C

**cue**  
**11**

slowly, calm

short and tense lip movements

abruptly!

25%

100%

25%

0%

100%

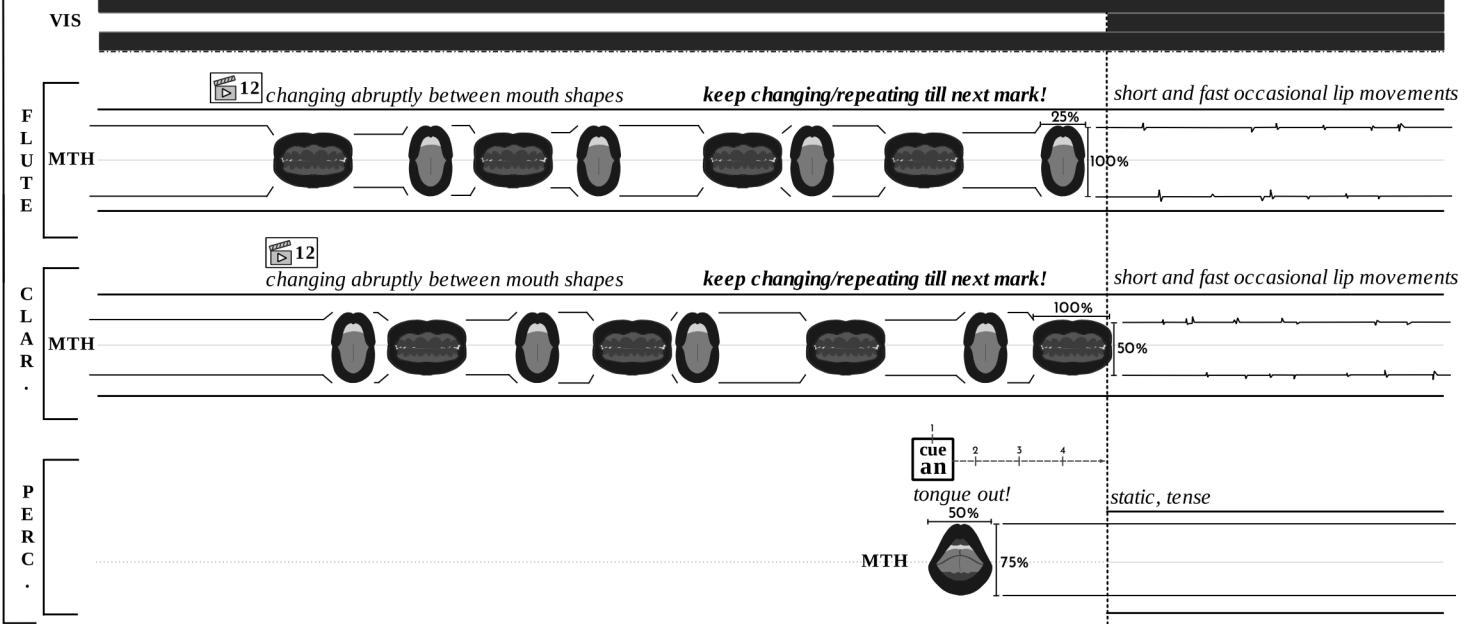
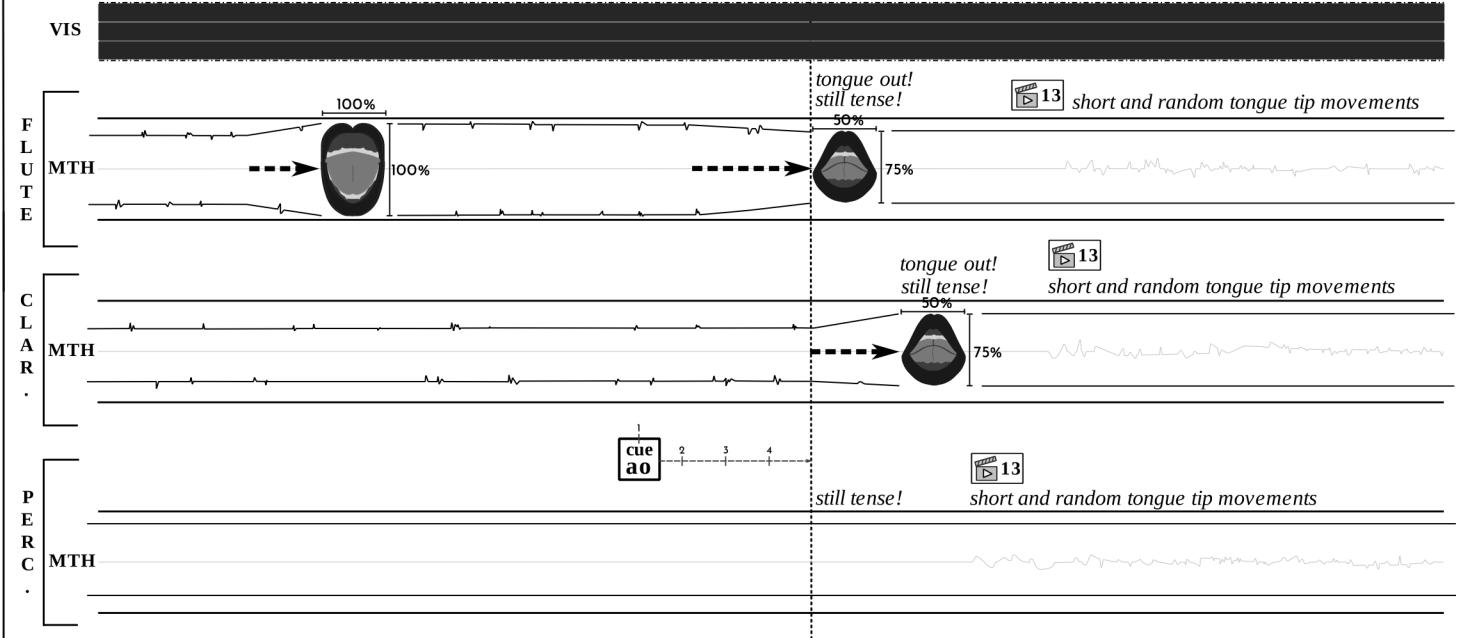
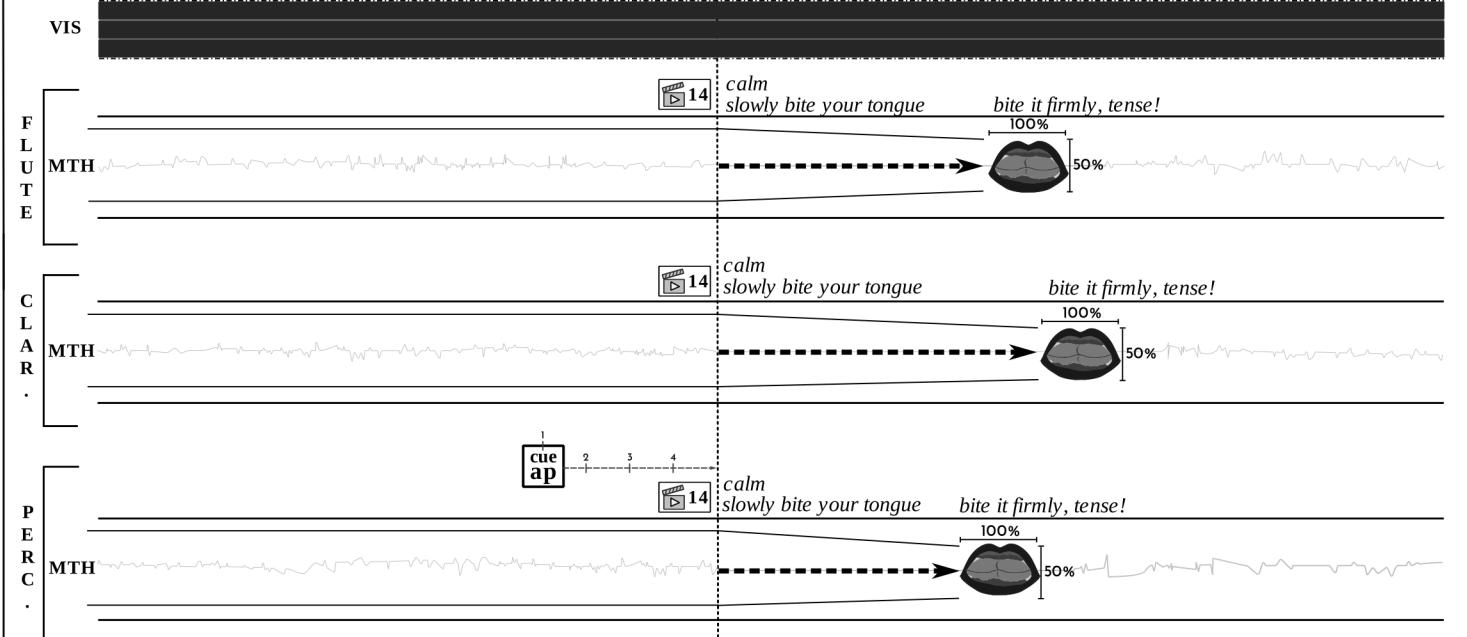
50%

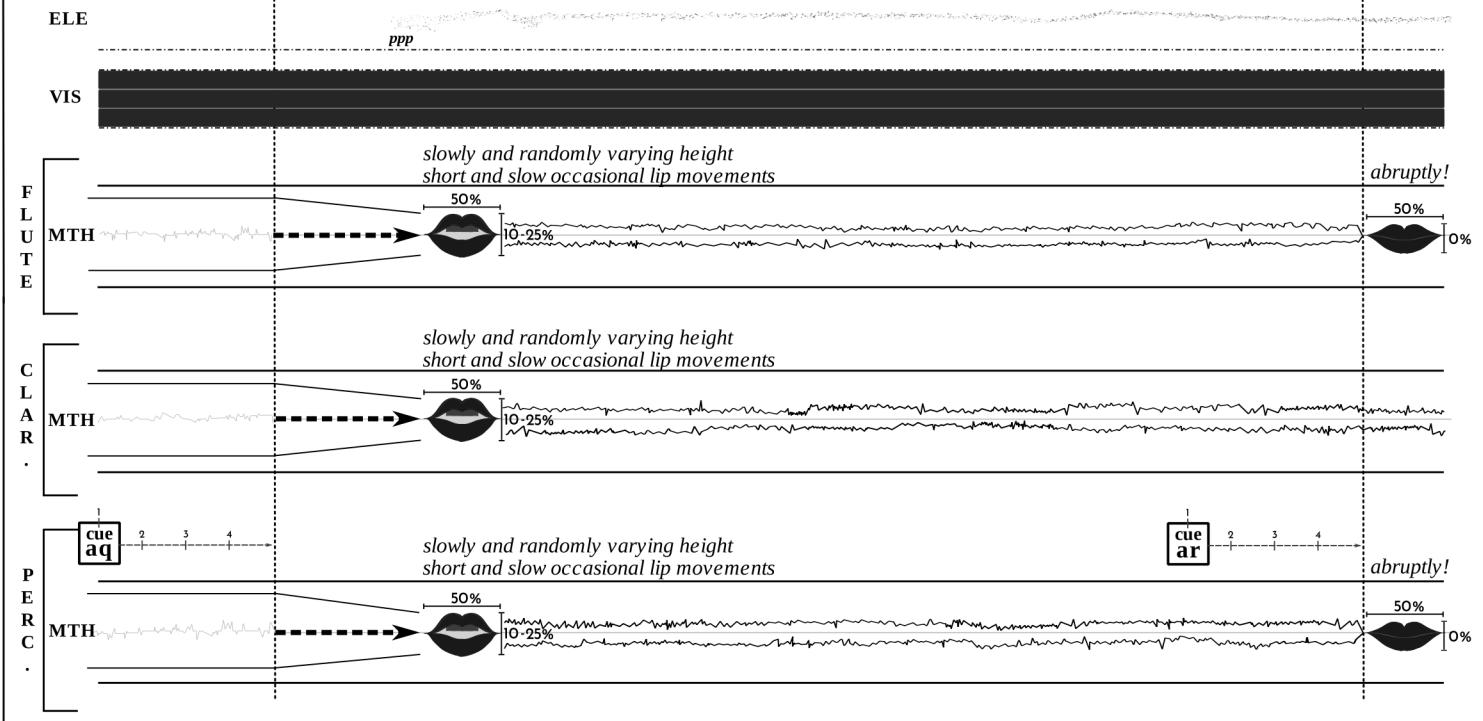
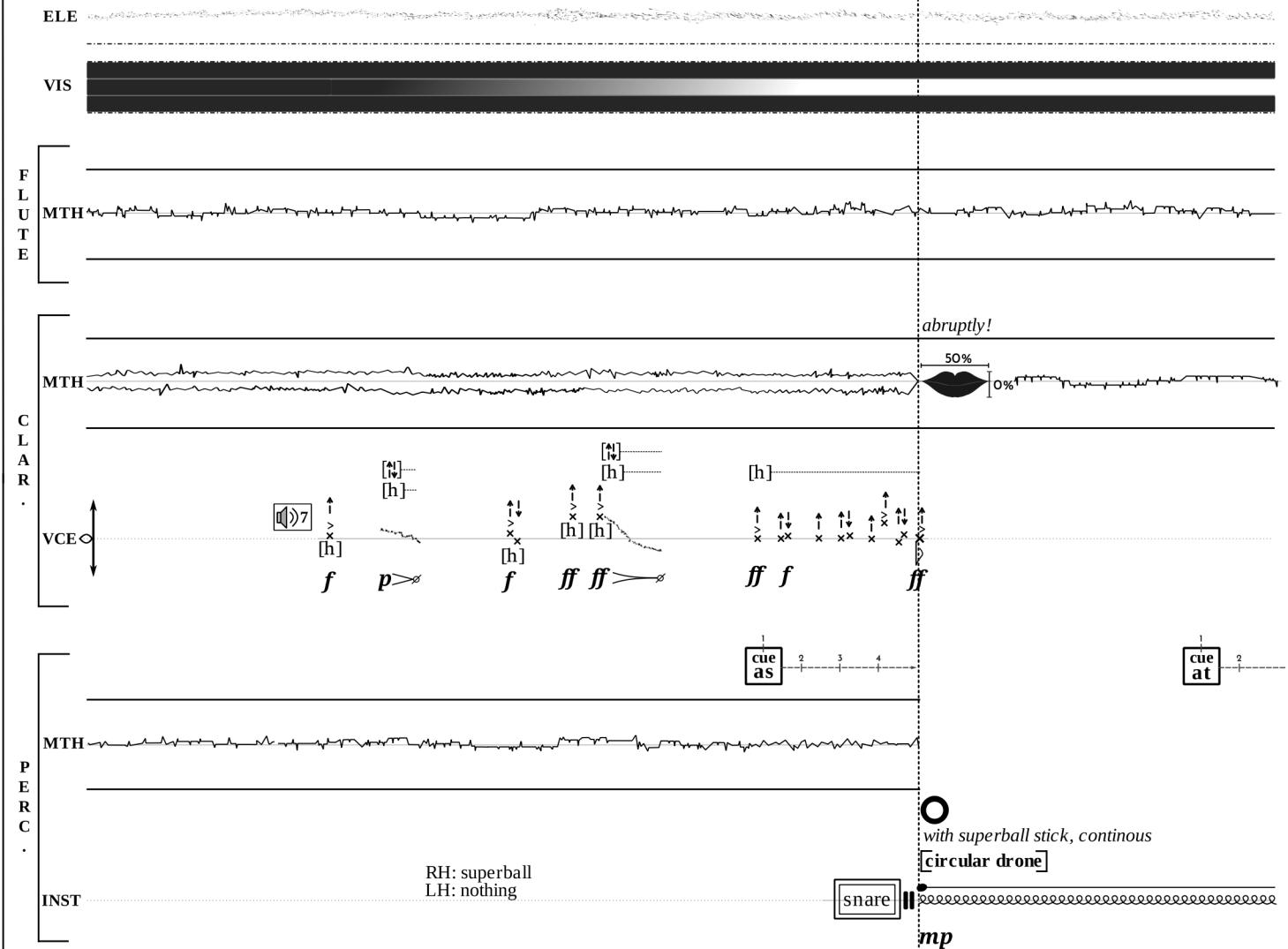
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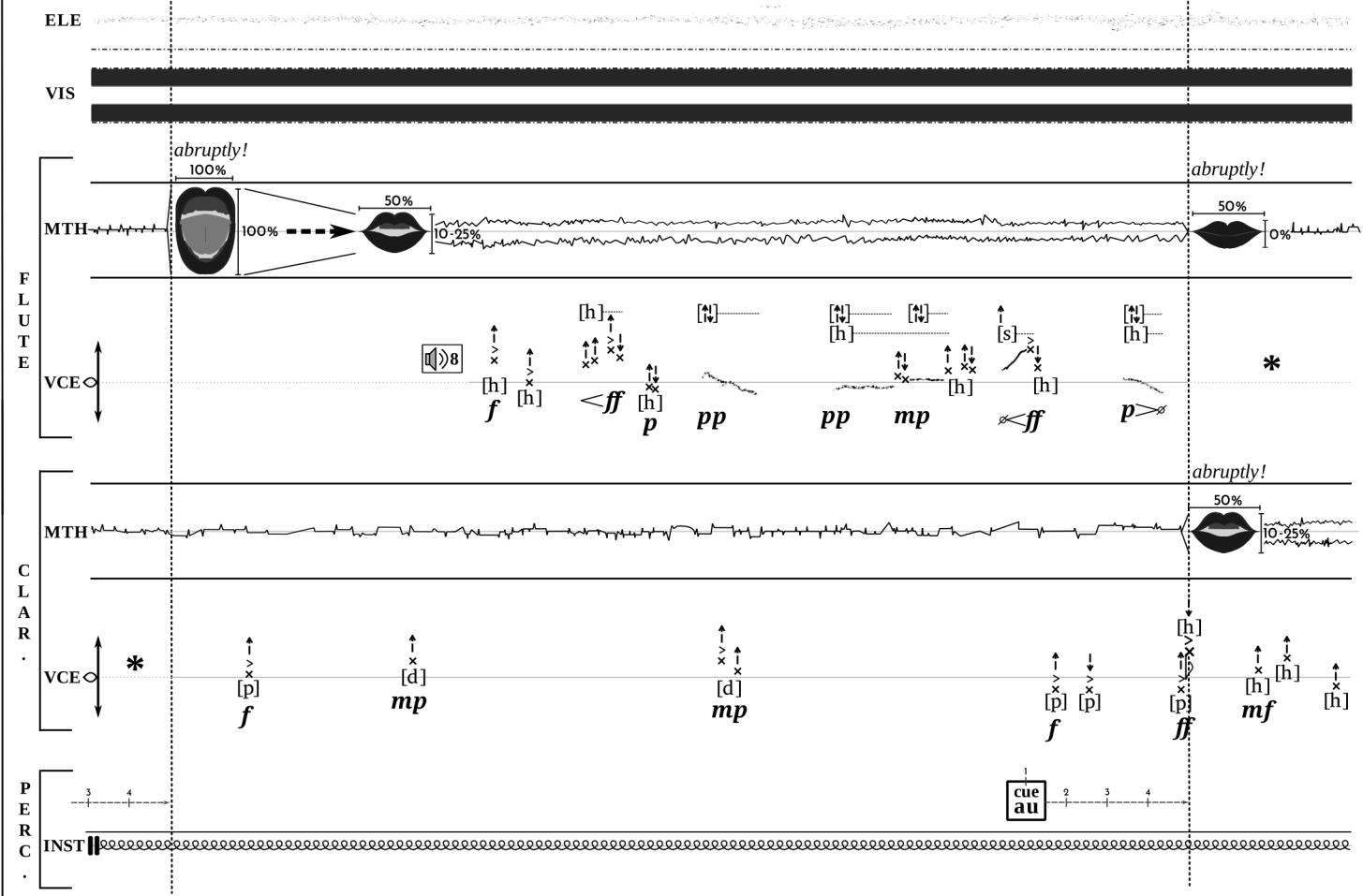
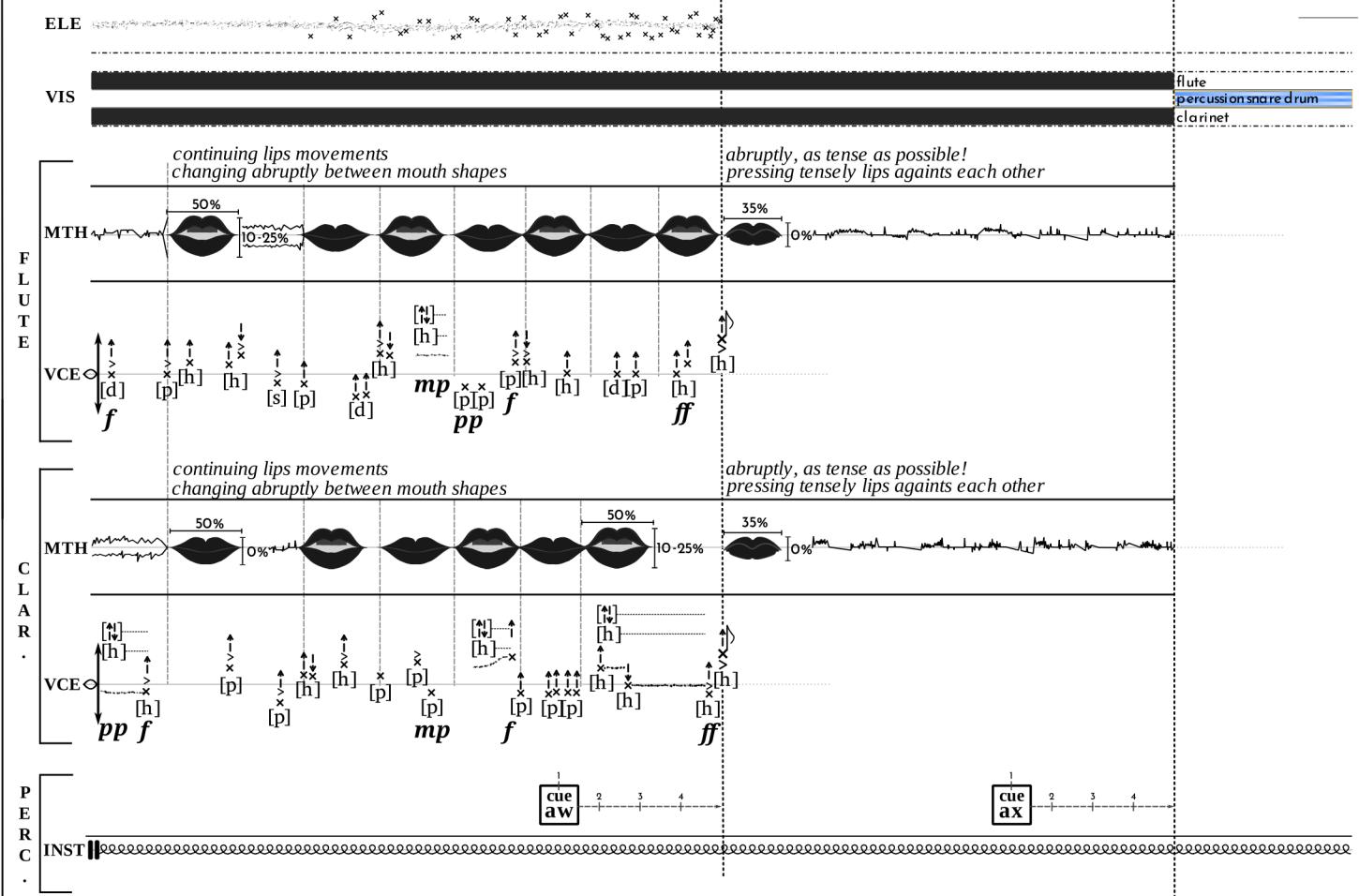
50%

static, tense

**cue**  
**am**

**an****ao****ap**

**aq****ar****as**

**at****au****aw****ax**

\* when with mouth closed, open mouth just to do the sounds, going back to the mouth shape kickly after it. explore this expressively



**bb**

Silence, no movement, approximately 30 to 40 seconds

**end**