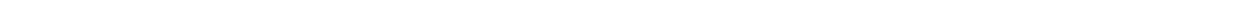

Reveal

Guitar and Tape

2016

D I O G O C A R V A L H O



Reveal

Diogo Carvalho

Program notes

Deconstructing an instrument is a revelation, because it unsettles the myth, causing a change in the listeners' perception. The guitar is the source for all the sounds presented in this piece, which emphasizes the ones that have been hidden by the instrument's technique and repertory, or unnoticed due to their low volume.

The recorded part of this piece reveals guitar sounds that normally are not clearly audible in a concert room. The computer enables processing the recordings, in order to enhance or highlight parts of the spectrum, timbres, and percussive elements.

The breakage may result in a complete dysfunctional instrument, when the main resources for producing sounds are prevented by this organized malfunction.

Reveal is a noun and a verb, and the piece expresses both meanings, because it reveals the rich universe of resources denied by the traditional technique and provides a new possible listening to a guitar, when the listener might achieve a whole new comprehension of the instrument—the piece brings to light a sub-known universe of sounds that was present, but not understood.

Instructions for the performer

- The piece will end with the guitar detuned, with strings 5 and 6 completely loose. I suggest practicing it without detuning at first, adding the actual detuning only when the score is fully learnt. Hence the performer will not be annoyed by the constant need to retune the instrument;
- The performer should always let ring, unless diverse indication;
- Tempo indications should be followed, but may be adapted to the performer own ideas;
- I recommend to the performer that only after learning the piece he/she should hear mine or other recordings. This does not apply to hearing the tape part, which should be learnt simultaneously to the live part;
- The score does not consider the detuning process; hence a written note should be played normally, even though sounding a different note;
- Fingerings are mandatory and should not be changed. Considering that the detuning process will happen differently to each string, the same note played in different strings will not have the same pitch;

- All accidents should be considered note-by-note;
- The tape part notation serves only as a guide to the performer, hence being a simplified representation.

Glossary (in order of appearance)

- Diamond notehead – harmonic
- N.H.M. – natural harmonic multiphonic. The performer should aim for the richest possible sound, not worrying about sounding all the notes on the list below

notes that may sound

N.H.M. 1 N.H.M. 2 N.H.M. 3 N.H.M. 4

L.H. position: near fret 10 near fret 6 above fret 10 near fret 9
R.H. position: 24 27 24 24

- N.H. – natural harmonic
- Tuning instructions:

	Up:	Down:
1 turn	☉	☾
1/2 turn	☪	☽
1/4 turn	☽	☾
- R.H.R. – right hand rub. Might suggest both finger and string to be used. Produces a scratching sound
- L.H.R. – left hand rub
- L.H.S.T.S. – left hand special tasto stroke. Pull, and release, the string away from the fretboard somewhat near the nut, in order to achieve a round, deep sound
- R.H.S.T.S. – right hand special tasto stroke
- S.D.A.S. – snare drum attached strings. Using both hands, invert the position of two strings and hold them with a left hand finger, in the position indicated. Play one of both strings
- S.D.A.S.R. – after playing the S.D.A.S., slowly release the finger that holds the strings, changing their pressure, therefore lowering the pitch
- Arrows, up or down – strummed attack, rasgueado. May also mean that one finger plays all the strings rapidly, almost simultaneously
- B.P. – Bartok pizzicato. A L.(or R.)H.S.T.S. exaggerated. In this type of attack, the string hits the fretboard, making a very percussive sound. (Easier to achieve near position XII)

- A.T.I.D.P – alternate tab inspired double pitches. Play the first note with left hand attack, then play the second note with the right hand between the position pressed and the nut, so the outer section of the string will sound, therefore with a different pitch
- T.I.D.P. – tab inspired double pitches. Play regular notes normally, with R.H. Play squared notes with the right hand between the pressed position and the nut

Percussion glossary

	i hits soundboard above the neck		p hits the bridge		p hits the lower bout of the soundboard, at the section near the ground
Guitar Perc.					
	i m a hit the side, in the section near the ground (unless other instruction is provided)	tambora with p, focusing on the S.D.A.S.		p hits the upper bout of the soundboard, at the section near the ground	i hits soundboard below the bridge
	i hits the middle of the soundboard, but near to the side	i hits soundboard close to the bridge		p hits the upper bout side, above position XV	i hits the junction between side and soundboard, above position XV
	p hits the side below the neck	i hits soundboard below the neck	i (nail) hits small portion of string after the saddle		

Reveal

For guitar and tape

Diogo Carvalho

PLAY

The first note can be held a little longer if the performer is the one to press play.

Tape

Calmly, ad libitum

7"

11"

Guitar

p p i m a always let ring

thumb - no nail
sul tasto

N.H.M. 1

0'18"

This harmonic does not have to be simultaneous to the one played live

11"

9"

0'37"

N.H.M. 1

9"

7"

N.H.M. 2 R.H.R. XXV

0'57"

6"

5"

bass

L.H.R. X

⑤ 2

④ i

L.H.S.T.S.

L.H.S.T.S.

1'14"

Musical score for the first system, starting at 1'14". The score includes a treble clef staff with notes and rests, and a guitar staff with fingering numbers (6, 5, 4, 5) and a dynamic marking *p*. The text "R.H.S.T.S." is written at the bottom right of the system.

Musical score for the second system, starting at 1'14". The score includes a treble clef staff with notes and rests, and a guitar staff with fingering numbers (5, 4, 5, 2, 6, 1) and dynamic markings (*ff*, *fff*, *mf*, *f*). A tempo marking of 96 is present. The text "R.H.S.T.S." is written at the bottom right of the system.

Musical score for the third system, starting at 1'42". The score includes a treble clef staff with notes and rests, and a guitar staff with fingering numbers (1, 4, 5) and dynamic markings (*mf*, *f*). The text "R.H.R. near the bridge" and "rub low strings from position I to the bridge - improvise" is written below the guitar staff. A 7" mark is present at the end of the system.

Musical score for the fourth system, starting at 1'53". The score includes a treble clef staff with notes and rests, and a guitar staff with fingering numbers (5, 4, 1, 3, 4, 3) and dynamic markings (*f*, *mf*). The text "S.D.A.S. prepare" and "finger 1 holds the S.D.A.S. and dumps strings 1 2 3" is written above the guitar staff. The text "Guitar Perc." is written at the bottom left of the system.

2'04"

2/4 3/8+1/16 4/4

S.D.A.S.R. finger 1 released from the S.D.A.S. plays harmonics

S.D.A.S. prepare (5+4) 1 VI

VI finger 1 holds the S.D.A.S. and dumps strings 1 2 3

f *mf*

pluck with finger 4 of the L.H. hold the S.D.A.S.

pluck with fingers of the L.H. hold the S.D.A.S.

gradually moving from the middle to the lower part of the guitar

f *p* *f*

2'24"

N.H.M. 2 pluck strings at the headstock

S.D.A.S. prepare (5+4) 1 X

pluck with finger 4 of the L.H. S.D.A.S.R.

ff *p* *f* *mp* *f*

2'34"

B.P.
R.H. XII sul pont.

f

L.H.
R.H. Roll using the 5 fingers soundboard near the neck ... near the bridge ... nails on the side

mf slowly tune the sixth string close to the note held on the tape

R.H.R. improvise along string ⑤ *mf* keep improvising the percussion, playing the open sixth string 3 or 4 times more

sul pont.

N.H.M. 3

4'35" *slower*

f *mf* *ff*

XII_p

*rubato - learn from the tape
for synchronizing*

ff

faster

f *mp* *f*

5'06" $\text{♩} = 116$

mf

$\text{♩} = 116$

sul pont.

Calmly, ad libitum

5'24"

7"
10"

T.I.D.P.
④ 1

ff *mf* regular playing R.H. between L.H. and the nut

♩ = 116 solemn

3 VIII 3 VIII 3 IV 3

f

♩ = 68

5'51"

VI finger 1 holds the S.D.A.S. and dumps strings 1 2 3
hold the S.D.A.S. pluck with finger 4 of the L.H. hold the S.D.A.S.

S.D.A.S. prepare
⑤ + ④ 1 VI
i 3 N.H. fret 7

gradually moving from the middle to the lower part of the guitar
6 6

f *pp*

♩ = 96

pluck with fingers of the L.H. N.H.M. 2 pluck strings at the headstock

f *ff* *mf*

accel. *a tempo* ♩ = 138

6'19"

8 3 ③ *f* ④ 4 1 3 ③

accel.

6'27"

8 ④ ② ④ ② *f* 3 3

♩ = 116 *solemn*

8 *f* ③ ③ VIII VIII ③ ③ IV

6'45"

ad libitum *agitato* *rall.* *calmly*

8 *mf* ⑥ ⑤ XI VIII ① ② ② ③ ④ ⑤

6'52" *slow*

6" 12"

T.I.D.P.

④ ⑤ ④ ④

1 1 1 1

mp regular playing R.H. between L.H. and the nut

N.H. played by R.H. only (keep the chord)

♩ = 108

7'09"

10"

XIII

③ ③ ③

2 2 2

f don't sinc this phrase to the tape

ad libitum (improvised) playing strings 1, 2, and 3; make the tuning audible

① C ② C ① C C

7'24" *ad libitum*

8"

XIII

① ③ ③ ④ ②

1 2 2 2 2

f

ad libitum

3 3

7'32"

mf

2 ③ ③ ③ ① ②

1 3 1 3 1 2

♩ = 82

7'41"

7" 3/4

③ ①

1 1

mf

7'51"

8'05"

pull strongly with L.H.

ad libitum (improvised)
playing all string;
make the tuning audible

tune in any order
no precision needed

- ① Q Q Q ~
- ② Q Q Q ~
- ③ Q Q Q Q ~
- ④ Q Q Q Q ~
- ⑤ Q Q Q Q ~

8'19"

$\text{♩} = 82$

8'34"

f ① ⑤ 3 *faster* ① 3 ① ⑤ ① *ff*

p

fff *fff*

♩ = 102

rubato - learn from the tape for synchronizing

8'41"

f XI ③ 2 ① ① *f* ④ ③ 2

♩ = 102

accel.

ff *fff* *fff* *p* *p*

8'56" pull strongly with L.H. ad libitum from this point on all notes and rhythms may be changed and/or improvised 5"

Guitar *mf* tune down all strings as fast as possible

espress. 12"

f *mf* *a m i p*

tune down all strings as fast as possible

slow 8"

4# 3 2 1 4 3 2 1 4 3 2 1

a m i p 8"

f S.D.A.S. prepare S.D.A.S. prepare

5 6 5+4 1

keep playing the three low strings while detuning 6 and 5. keep detuning 6 and 5 8"

always *f*

keep playing any rhythm and detuning 6 and 5, until no sound can be heard. (the strings will be completely loose)