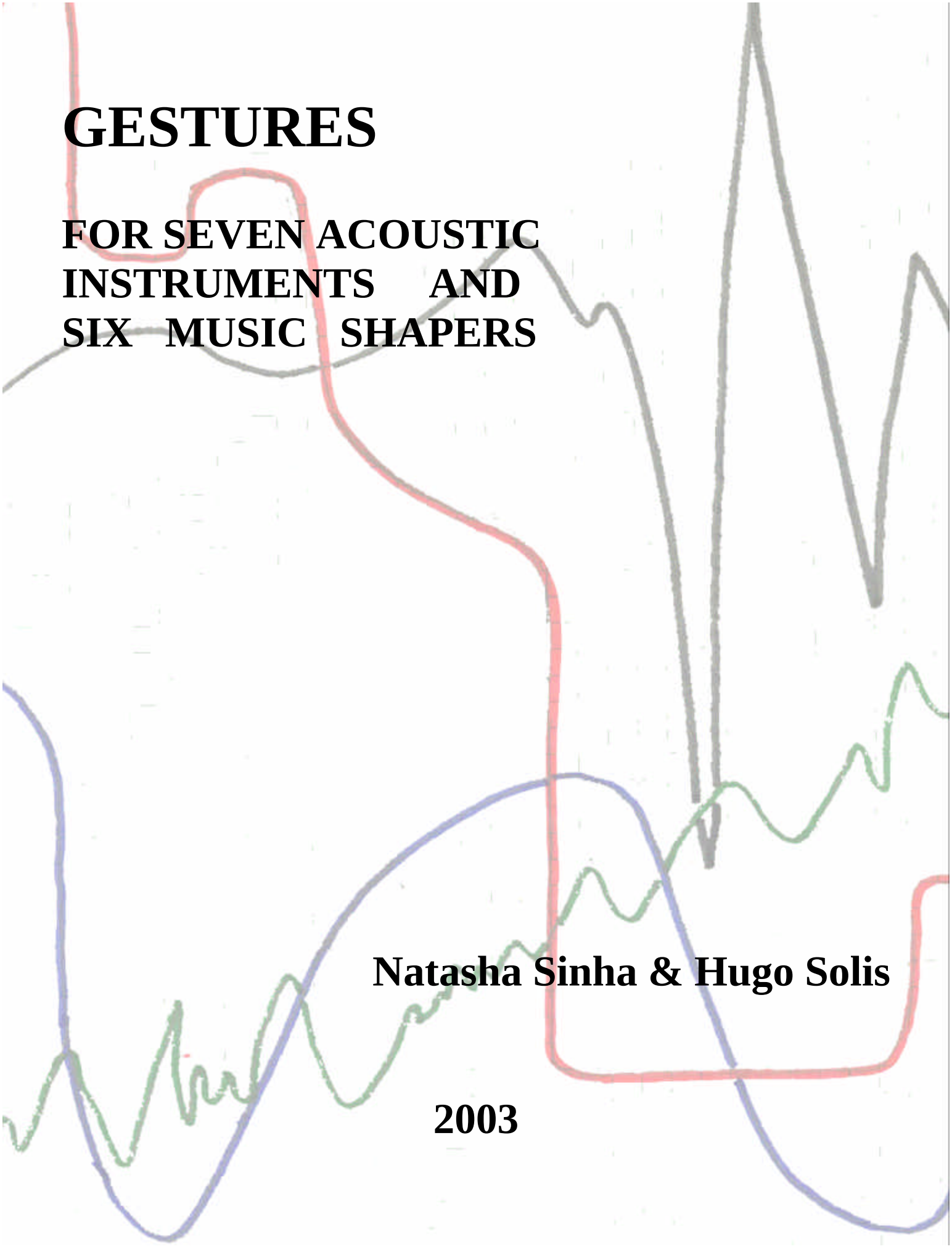
GESTURES

FOR SEVEN ACOUSTIC INSTRUMENTS AND SIX MUSIC SHAPERS



Natasha Sinha & Hugo Solis

2003

Gestures is a score written for six electronic shapers, two trumpets, two trombones, two violas, and one bass. In this piece the children use the shapers to improvise and create audio gestures in response to the sound environment produced by the acoustic instruments. The shaper's sounds are derived from the acoustic instruments making *Gestures* a two-parallel layered piece blend by the careful listening between all the players.

Gestures is a celebration of this collaborative improvisation that conveys excitement, uncertainty and joy and takes you on a journey to discover the complex yet simple roots of creativity. The score weaves visions of movement, ideas, sentiments and attitudes as it explores the passion and universality of music. The sounds projected over space although illusionary, seem to enter our lives and help us see the world. This work is an affirmation that this improvisational score is constructed of images, first in our minds, then transferred to the audiences, to ultimately live and dream. The key was to find a balance between the improvisation of the shapers, the acoustical instruments and to the infinite interpretations of this ever-changing piece.

The composition process of *Gestures* was unusual. Not only because the piece is the result of the collaboration between a graduate student specialized in electronic music composition and a 12-year-old contemporary music composer, but also because the process and the techniques involved in its creation were diverse and enjoyable. Drawing, singing, improvising and formalizing audio gestures were some of the methods employed to create the score. The elements that guided and motivated the composition process were: the unique experiences of two composers from different backgrounds working and learning from each other, the passion to explore non-traditional techniques for the acoustical instruments, the desire to make shapers an idiomatic instrument, the use of space as a music element, and ultimately to create an acoustic frame where freedom was the core and fundamental spirit for composers, musicians, young participants, and audience alike.

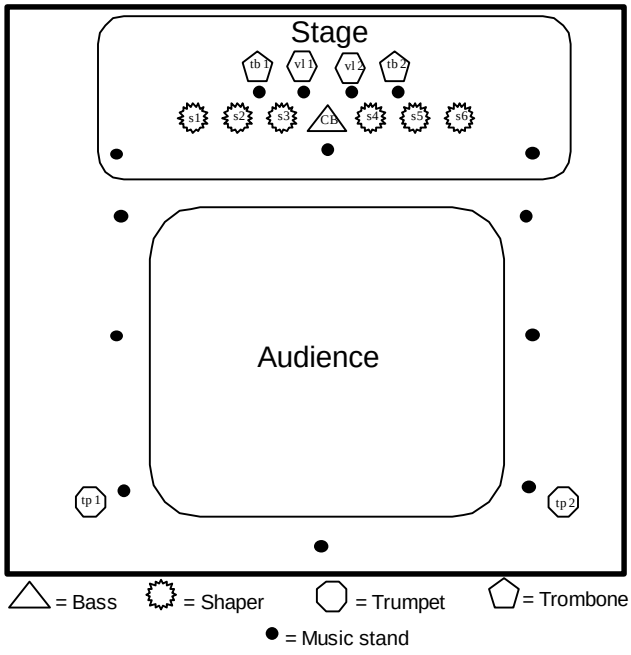
Hugo Solís and Natasha Sinha

REQUIRMENTS

The shapers must be amplified just enough to make them sound at the same level of the acoustic instruments.

If possible, the hall must be in semidarkness with directed light only on the shaper players.

There must be illuminated music stands at the points where musicians play written music. Initial location of musicians, shaper players and music stands are indicated in the diagram below:



IMPROVISATORY PARTS

The improvisatory sections of the acoustic instruments are moments where the players are free to play musical ideas of his or her own creation. At the beginning of each improvisatory section there are some indications that ask the player to create the improvisation based on the acoustic instruments or the shapers. The improvisation could contrast, vary, imitate, or transform the original material in any way.

SIGNS

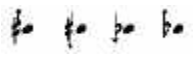
GENERAL

The piece is written in proportional notation where each measure represents exactly the same amount of time (4 seconds per measure).

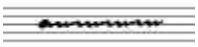
The duration of a note is given by the length of its line. Notes without line should be played as short as possible.

A diagonal line indicates glissando from the note where it starts to the note where it finishes. Notes in the middle and end of diagonal lines are reference points for determining the pitch in that particular moment.

Alterations affect only the notes of same pitch and register during the rest of the measure.



Quartertone symbols indicate small detuning of pitch and do not indicate precise pitches.



A squiggly line on the music staff indicates a fast and extremely wide vibrato at random speed.



A squiggly line below the music staff indicates a fast and wide change of dynamics at random speed.



A squiggly thick line after the improvisatory instruction dialog indicates the duration of the instruction.



Location symbols indicate the place in the hall that the musician should be at some particular moment. The bottom square represents the space that the audience occupies, the top rectangle represents the stage and the dot represents the place of the musician.



Bartok pizzicatos in the bass are used as cues and indicate the beginning and/or end of the improvisatory section for the rest of the acoustic instruments.

STRINGS



The 3-line staff on top of the main staff is used for indicating the position of the bow. The bottom line indicates extreme *sul tasto*; the middle line indicates *ordinario* and the top line indicates extreme *sul ponticello*. The thick line over this 3-line staff indicates the position and the transition between positions during the piece. A squiggly line on this staff indicates fast and random changes in bow position.



On top of the 3-line staff there is information used to describe the pressure that the bow should apply to the string. *Nprs* indicates normal pressure, *Mprs* indicates medium pressure and *Eprs* indicates extreme pressure. An arrow between two indications implies a gradual transition and a dotted line implies that the

indication should be applied during the duration of the line. If there is no indication, *Nprs* is assumed. The change in pressure should produce extreme changes in sound. The extreme pressure must create a noisy, scratchy and distorted sound without any pitch definition.



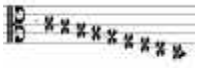
At the bottom of the 3-line staff there is information about the vibrato quality of the sound. *N.V.* indicates *non vibrato*; *S.V.* indicates *slow vibrato*; *M.V.* indicates *medium vibrato* and *E.V.* indicates *extreme vibrato*. An arrow between two indications implies a gradual transition and a dotted line implies that the sign should be applied throughout the duration of the line. If there is no indication, *non vibrato* is assumed. The deepness of the vibrato is proportional to the speed; the extreme vibrato has a radical change in pitch.



Arrows indicate that there is a glissando. The glissando should start and/or finish at the highest or lowest note possible of the string. The note must be played in the string that allows the biggest glissando.



Triangle noteheads are used to indicate that the body of the instrument should be knocked with the clenched fist.



Crossed noteheads are notes without precise pitch and are the result of producing short notes with the bow while the finger of the left hand is displaced across the whole string (glissando).

BRASS



The 2-line staff on top of the main staff is used to indicate the use of the mute. The bottom line indicates "with mute" and the upper one indicates "without mute". The thick line over this staff indicates the position and the transition between positions of the mute. A squiggly line on this staff indicates fast and random changes in mute position.



Arrows indicate ascending or descending rips.



In the trombone parts, cross note heads are notes without precise pitch and are the result of producing short notes while the slide is displaced.

SHAPERS



The numbers at the top of the shaper's staffs indicate a change in mode in the computer patch.



The thick straight line indicates the triggering mode and the squeezing should be discrete.



The wavy line indicates slow squeezing phrases with pauses.



The dotted line indicates fast and sharp squeezing along with paying attention to the acoustic result of the entire shaper ensemble.

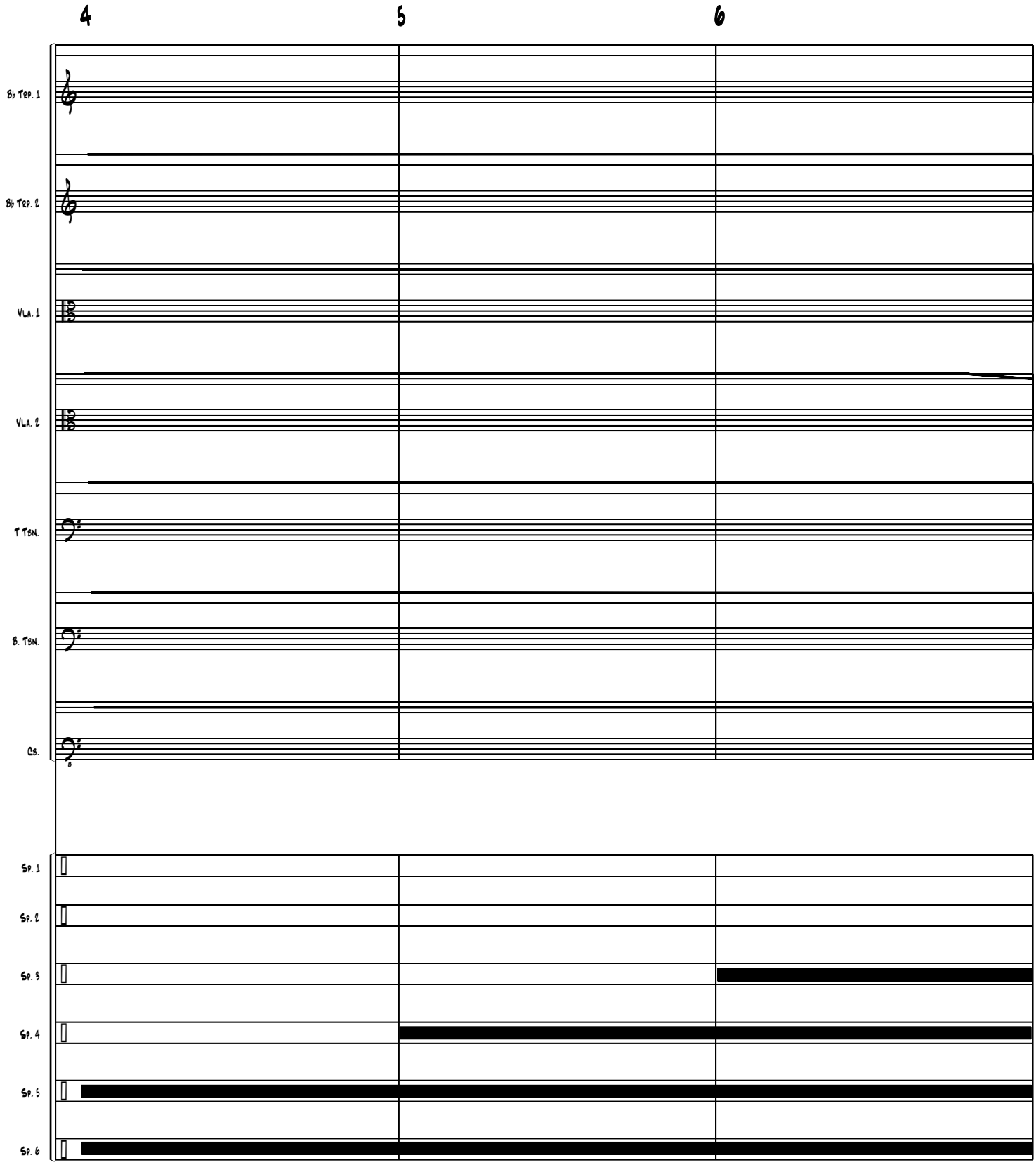


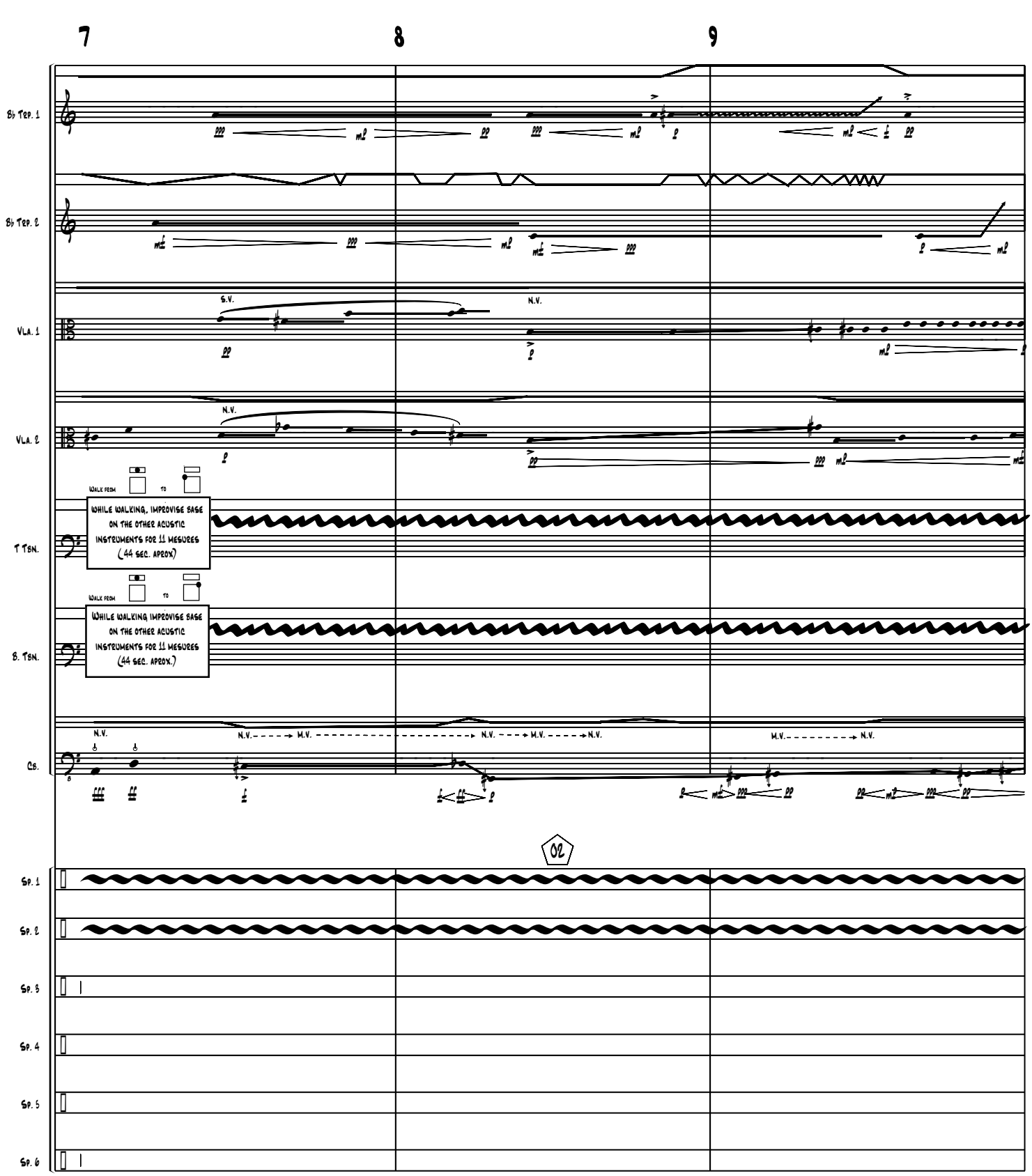
The triangle line indicates a solo mode where the instrument must have a predominant role over the entire ensemble.

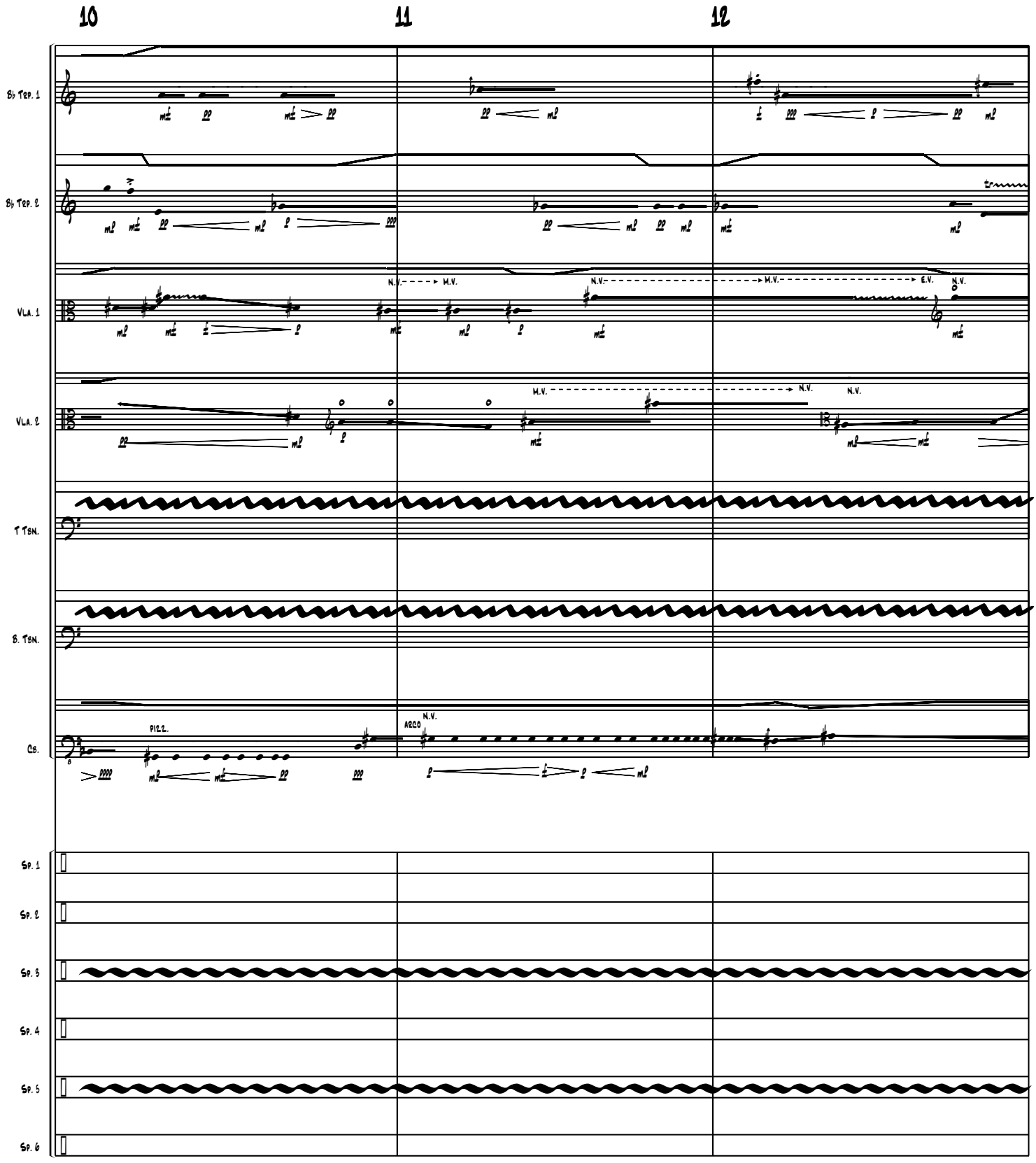
GESTURES

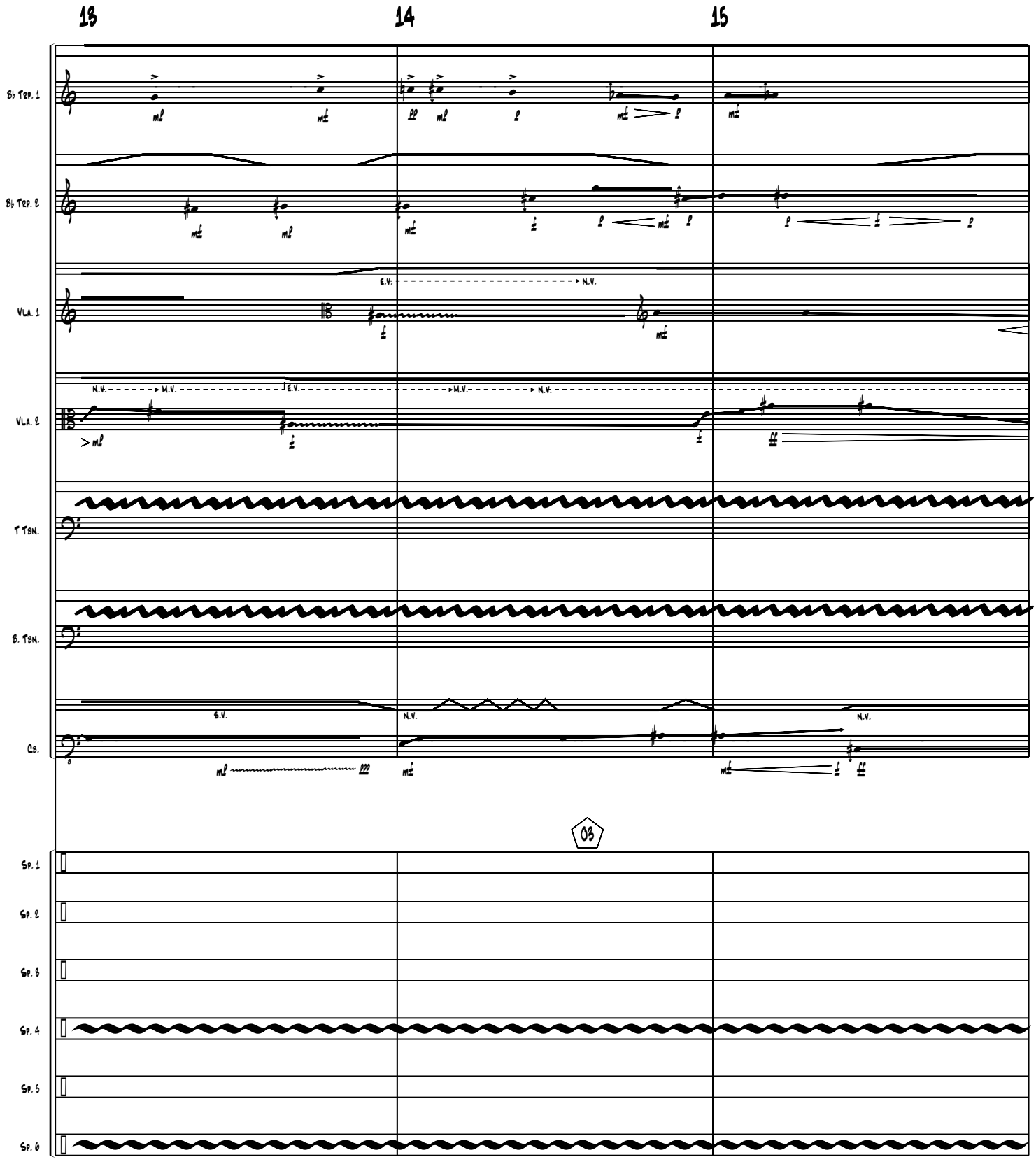
Natasha Sinha & Hugo Solis

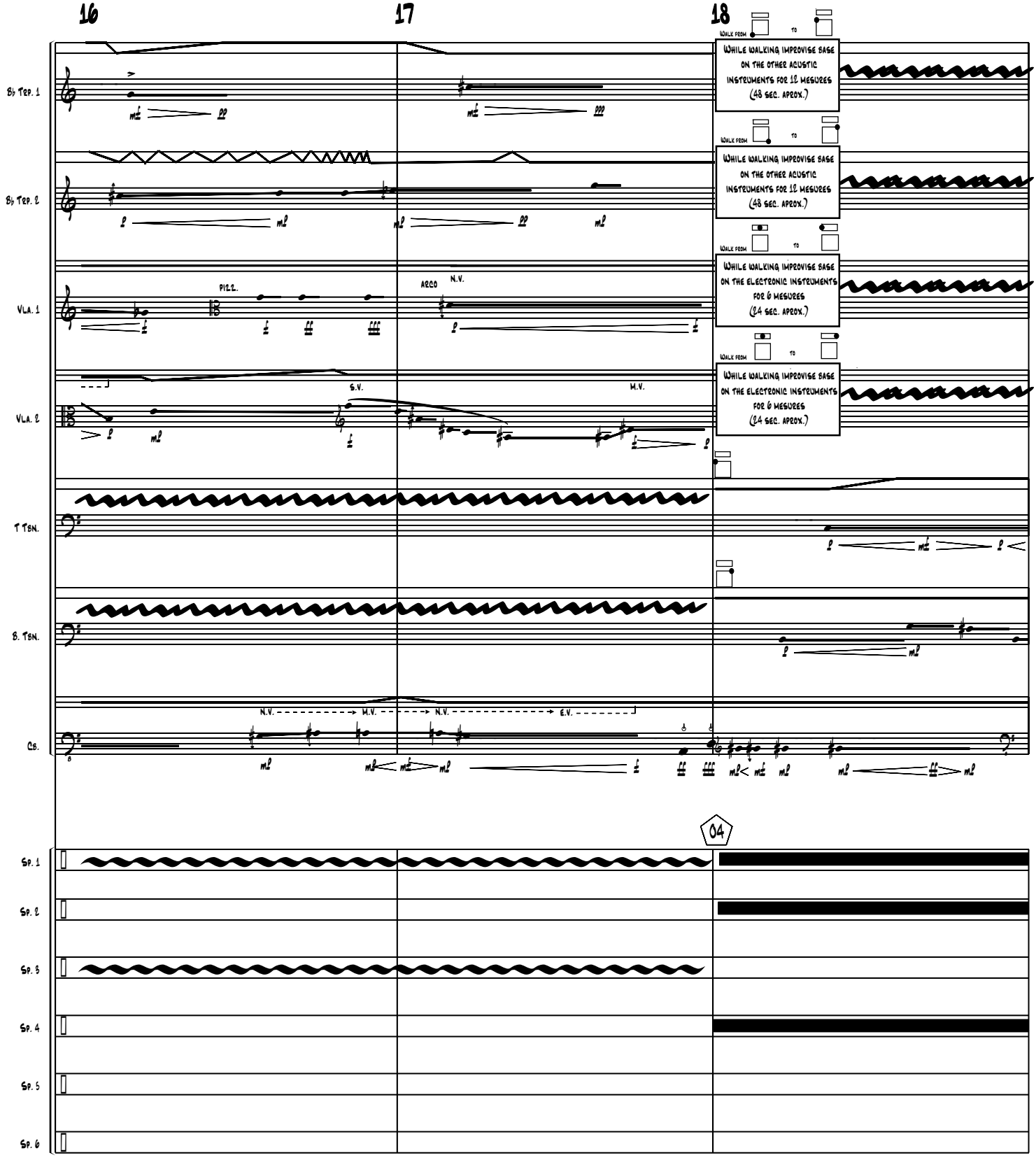


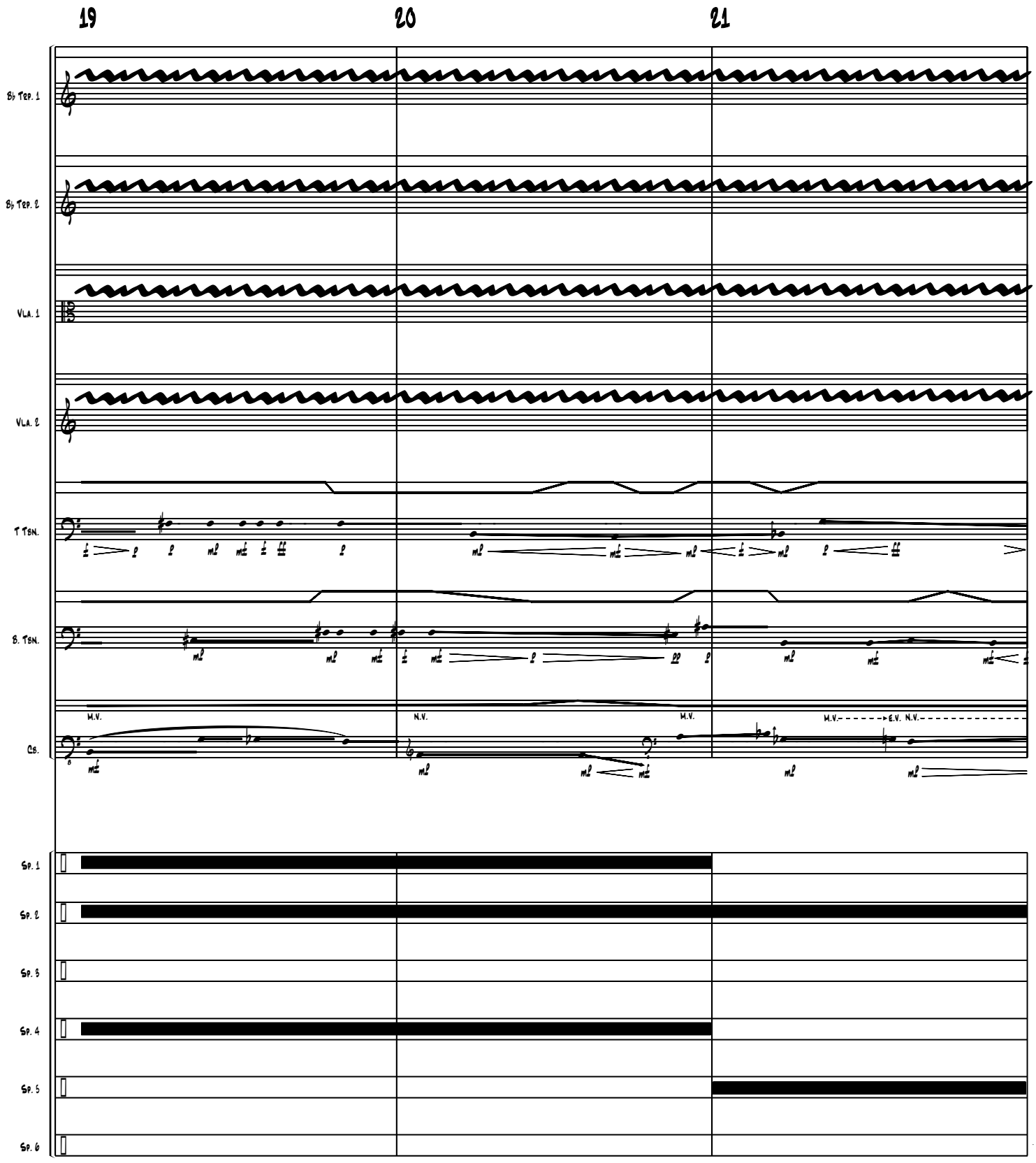

4
5
6
B♭ Tpt. 1
B♭ Tpt. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

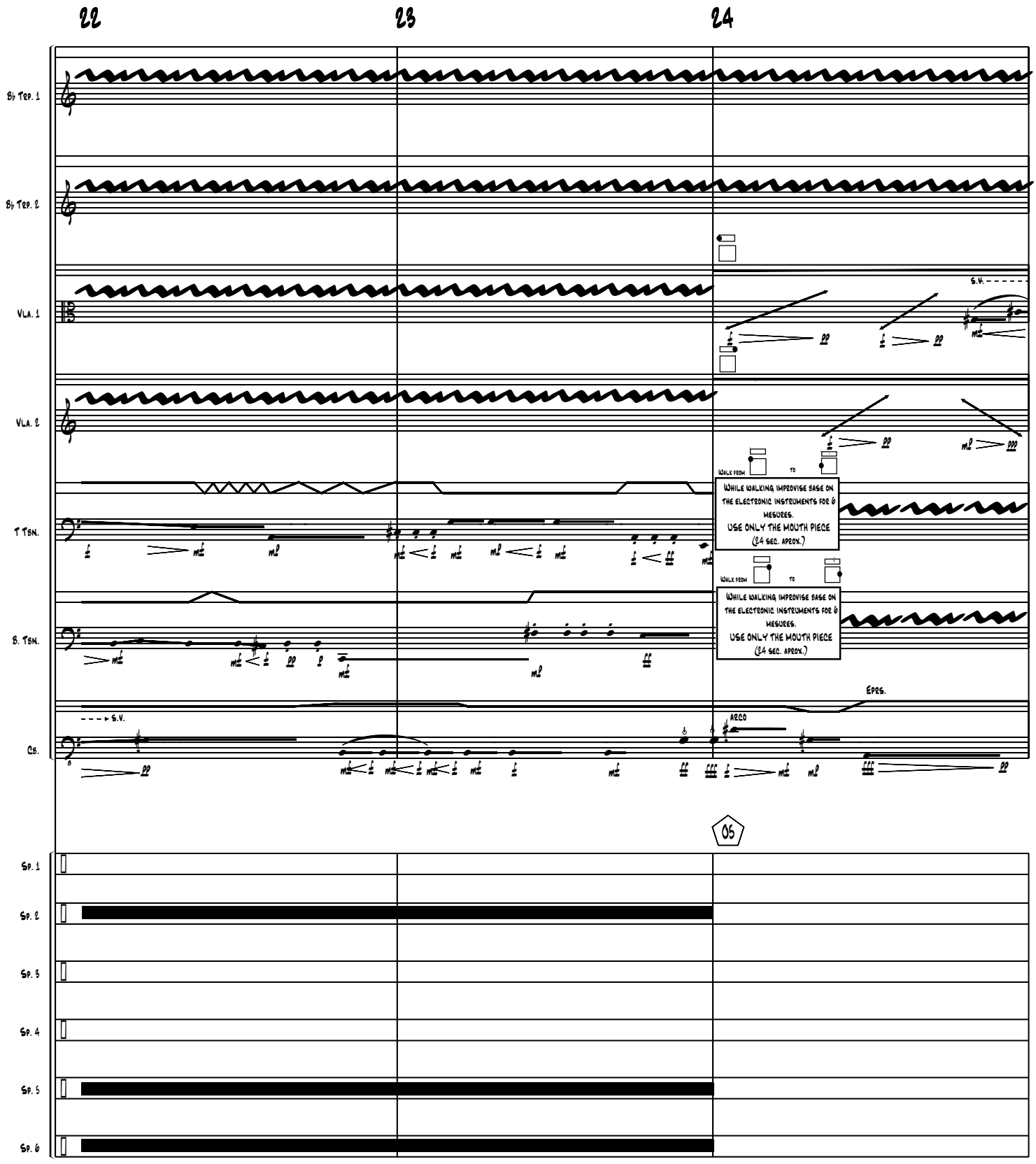

7
8
9
B♭ Tpt. 1
B♭ Tpt. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
S.V.
N.V.
WALK FROM
TO
WHILE WALKING, IMPROVISE BASE ON THE OTHER ACUSTIC INSTRUMENTS FOR 11 MESURES (44 SEC. APROX)
WHILE WALKING IMPROVISE BASE ON THE OTHER ACUSTIC INSTRUMENTS FOR 11 MESURES (44 SEC. APROX.)
02
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

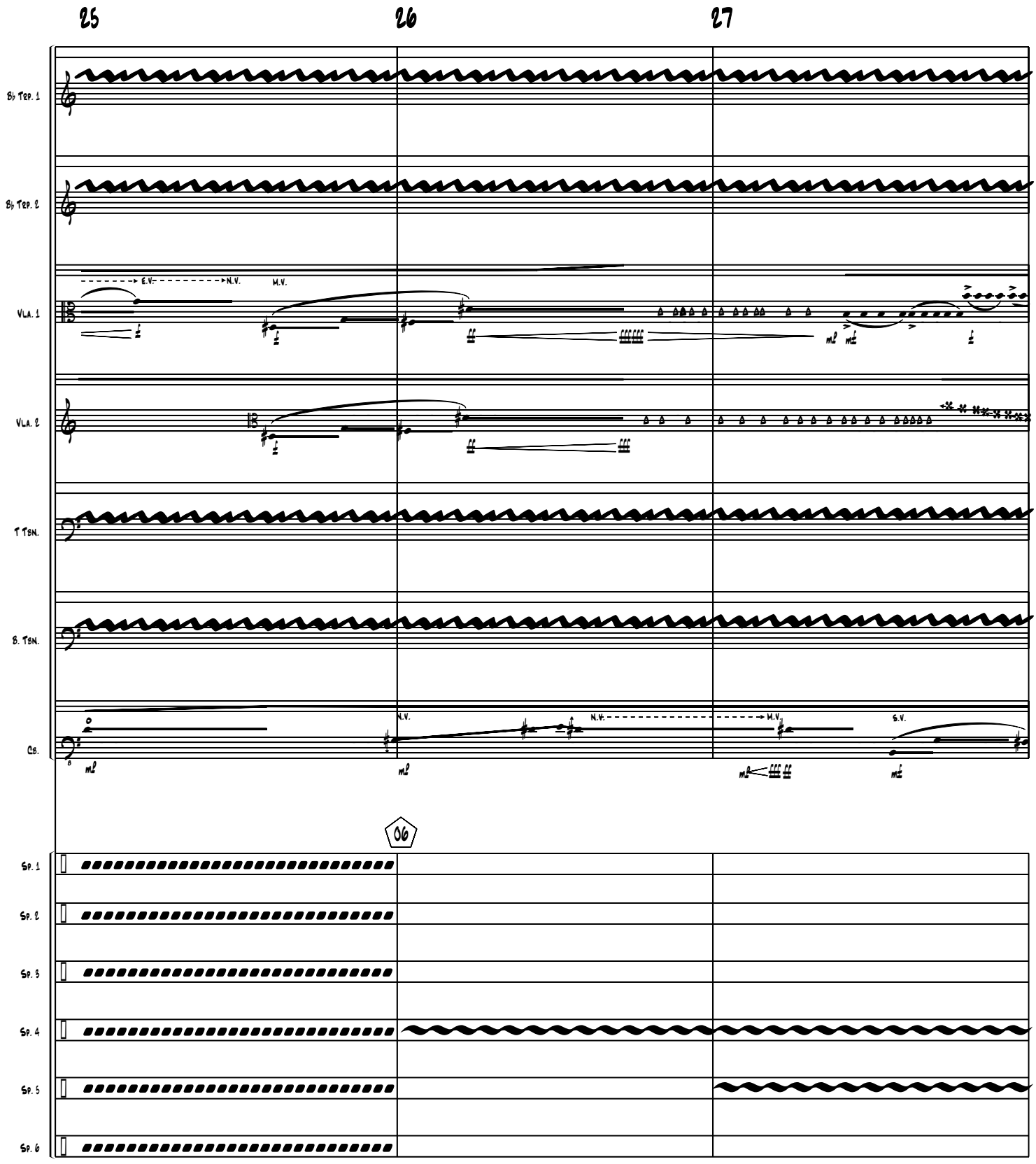

10
11
12
Bb Trp. 1
Bb Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
N.V.
M.V.
E.V.
PIZZ.
ARCO

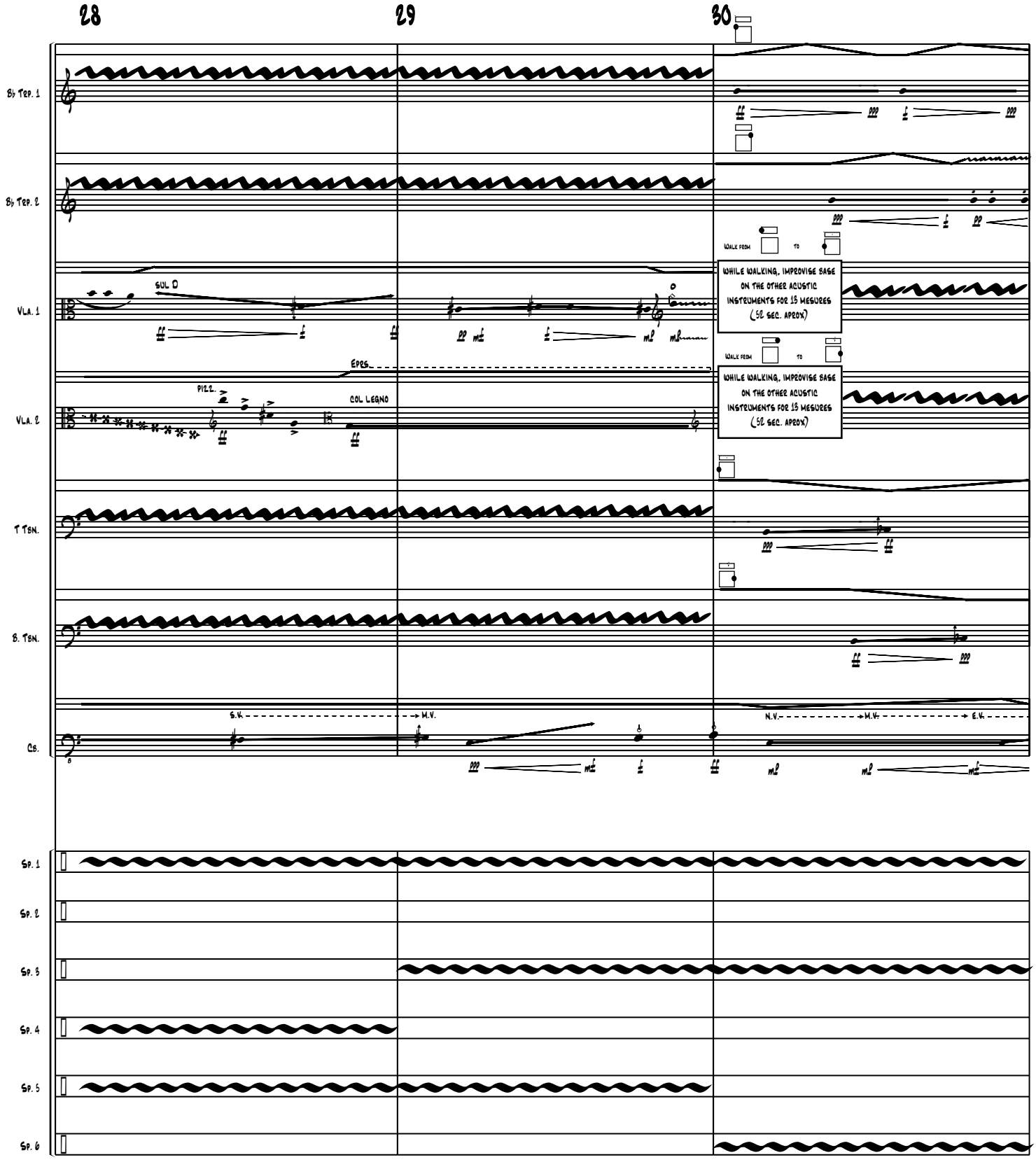

13
14
15
Bb Tpt. 1
Bb Tpt. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
E.V.
N.V.
M.V.
S.V.
03
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6


16
17
18
Bb Trp. 1
Bb Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
WALK FROM
TO
WHILE WALKING IMPROVISE BASE ON THE OTHER ACUSTIC INSTRUMENTS FOR 12 MESURES (48 SEC. APROX.)
WHILE WALKING IMPROVISE BASE ON THE OTHER ACUSTIC INSTRUMENTS FOR 12 MESURES (48 SEC. APROX.)
WHILE WALKING IMPROVISE BASE ON THE ELECTRONIC INSTRUMENTS FOR 6 MESURES (24 SEC. APROX.)
WHILE WALKING IMPROVISE BASE ON THE ELECTRONIC INSTRUMENTS FOR 6 MESURES (24 SEC. APROX.)
PIZZ.
ARCO
N.V.
S.V.
M.V.
E.V.
04

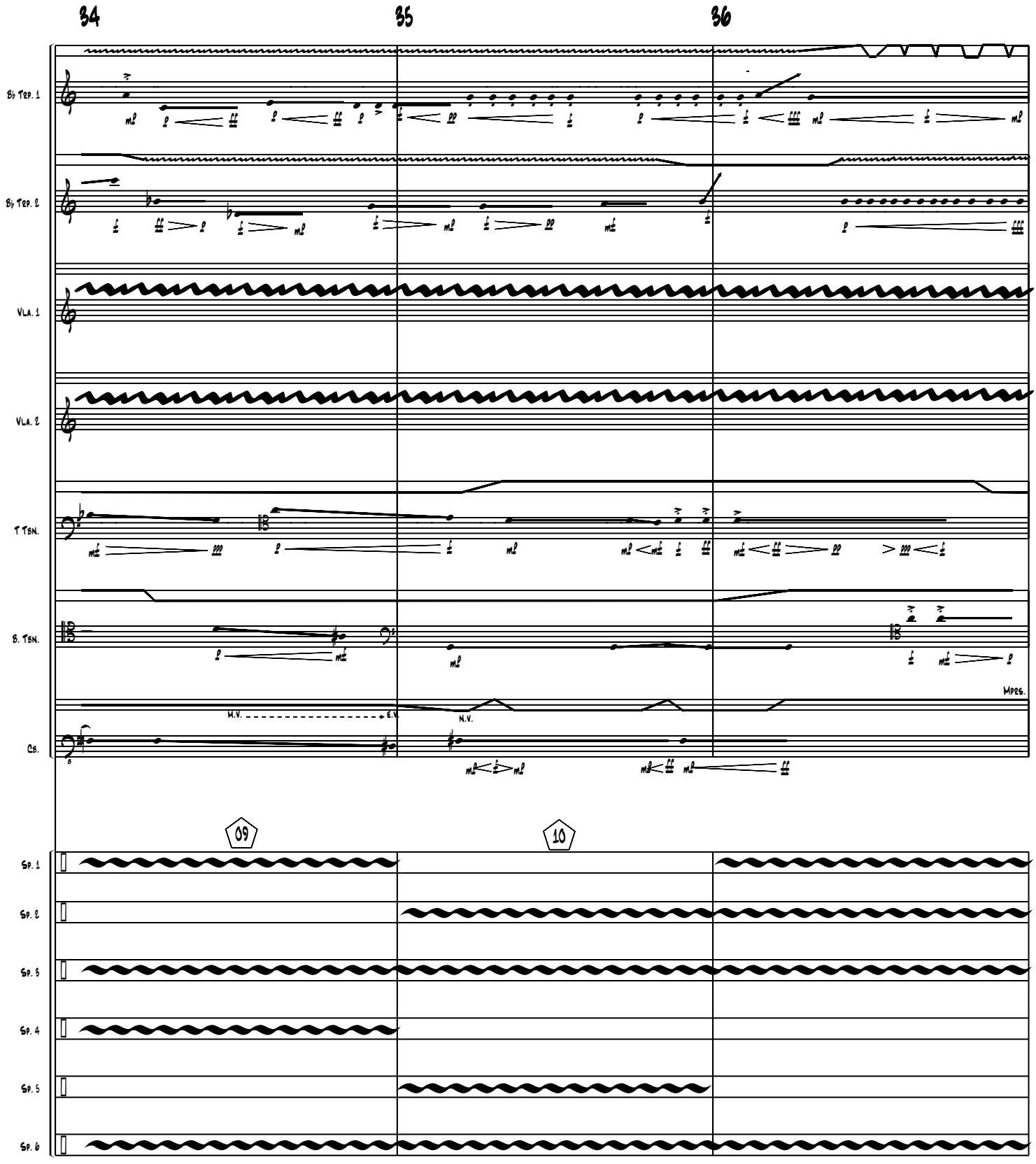

19
20
21
B♭ Tpt. 1
B♭ Tpt. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
M.V.
N.V.
M.V.
M.V.
E.V.
N.V.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

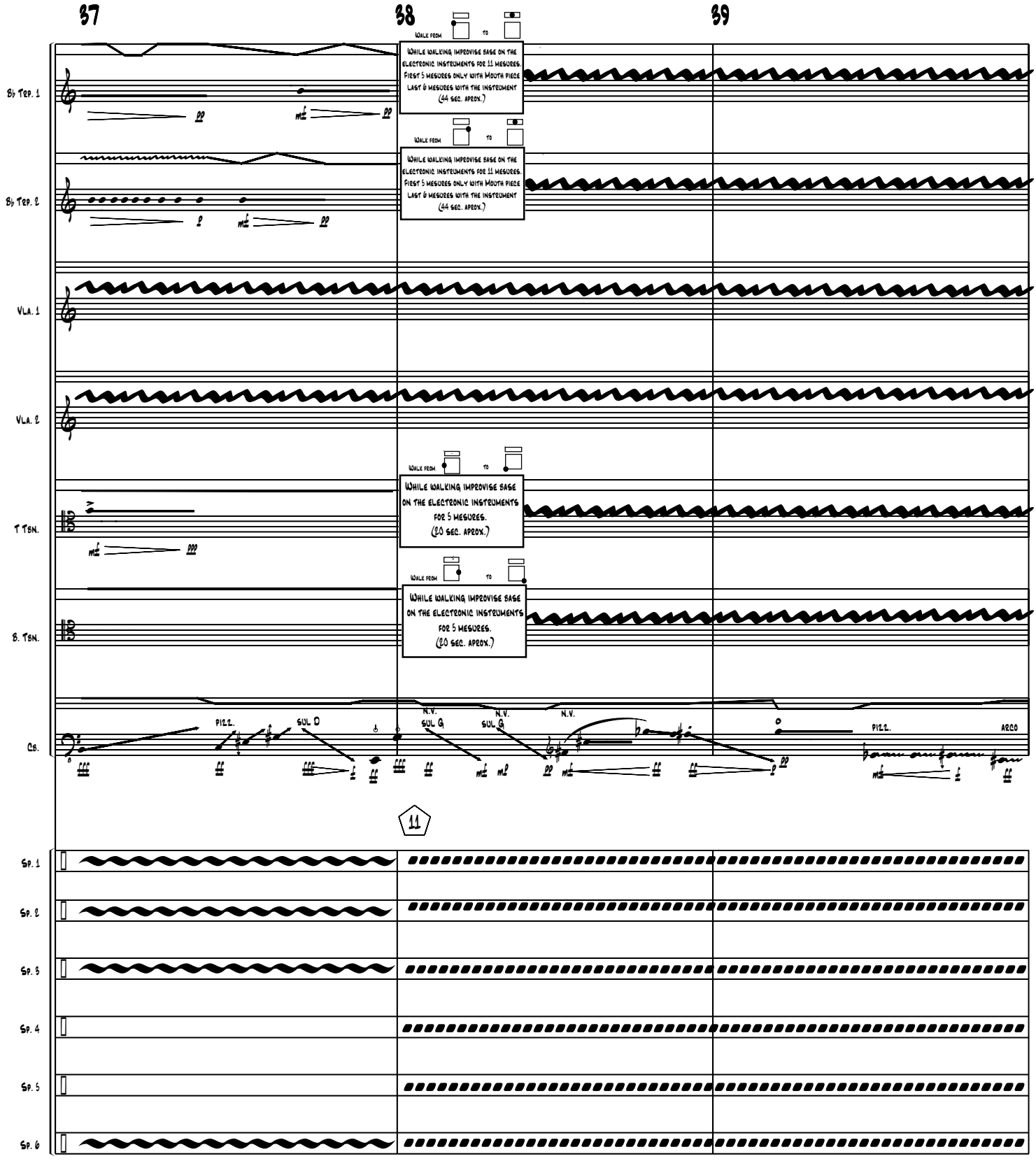

22
23
24
Bb Trp. 1
Bb Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
S.V.
WALK FROM
TO
WHILE WALKING IMPROVISE BASE ON THE ELECTRONIC INSTRUMENTS FOR 6 MESURES.
USE ONLY THE MOUTH PIECE
(24 SEC. APROX.)
EPEG.
ARCO
05

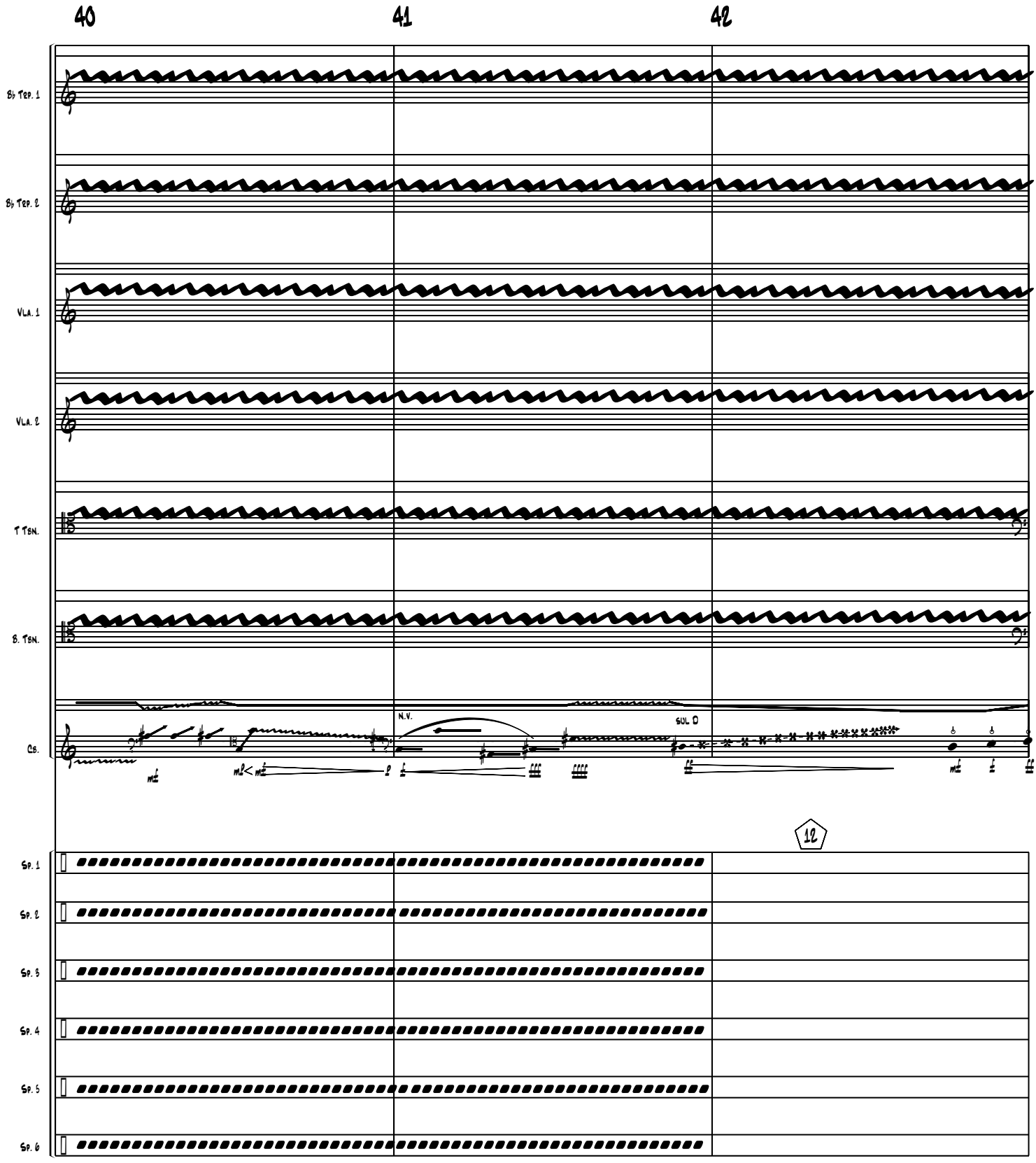

25
26
27
B♭ Tpt. 1
B♭ Tpt. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
E.V.
N.V.
M.V.
S.V.
06
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6


28
29
30
Bb Trp. 1
Bb Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
sul D
Epes.
Pizz.
col legno
S.V.
M.V.
N.V.
E.V.
WALK FROM
TO
WHILE WALKING, IMPROVISE BASE ON THE OTHER ACUSTIC INSTRUMENTS FOR 13 MESURES (52 SEC. APROX)
WALK FROM
TO
WHILE WALKING, IMPROVISE BASE ON THE OTHER ACUSTIC INSTRUMENTS FOR 13 MESURES (52 SEC. APROX)


31
32
33
Bb Tep. 1
Bb Tep. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
+ N.V.
Epes.
Epes. - > Npes.
M.V.
07
08
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

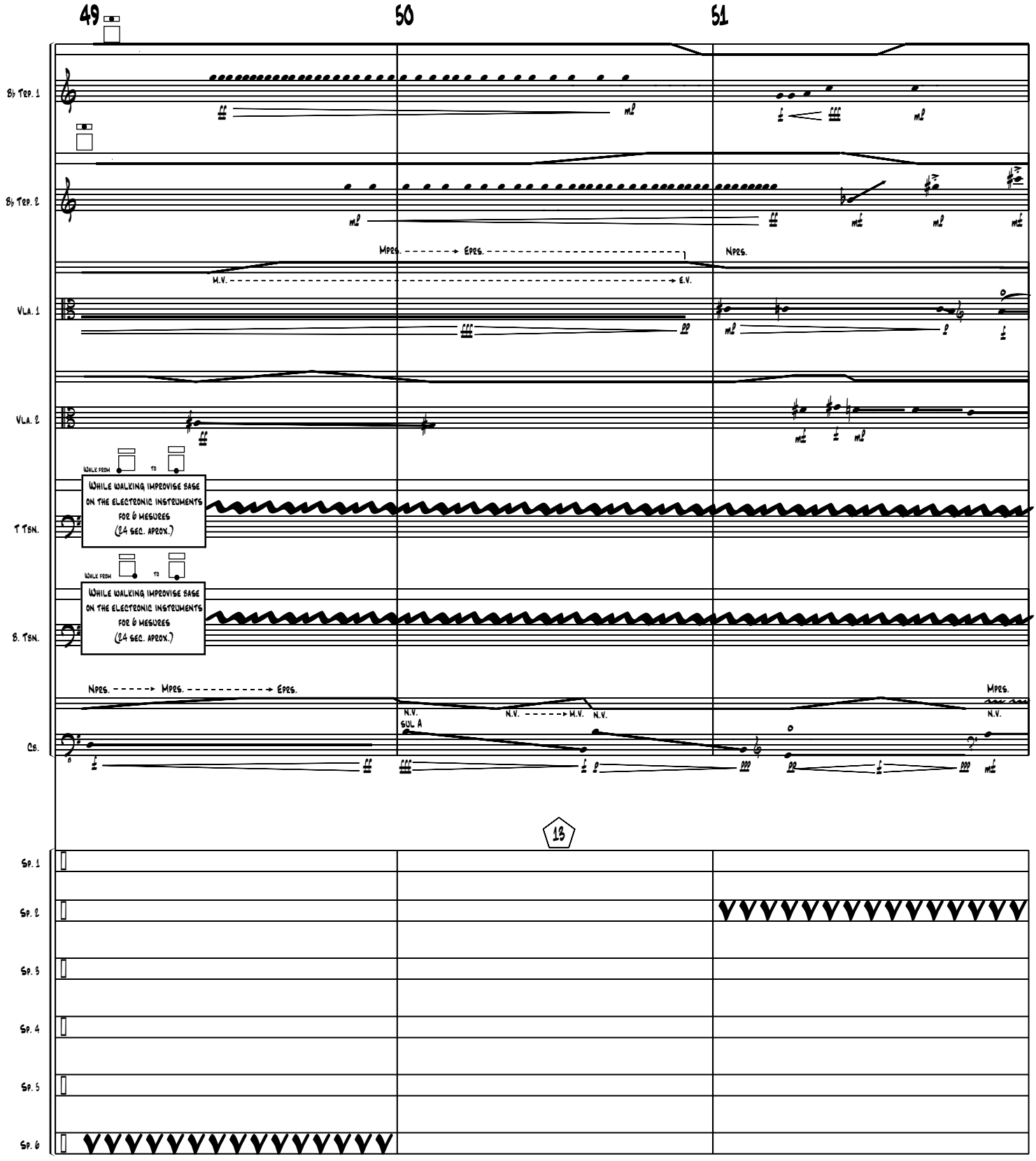

34
35
36
Bb Tep. 1
Bb Tep. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
M.V.
E.V.
N.V.
Mpeg.
09
10
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

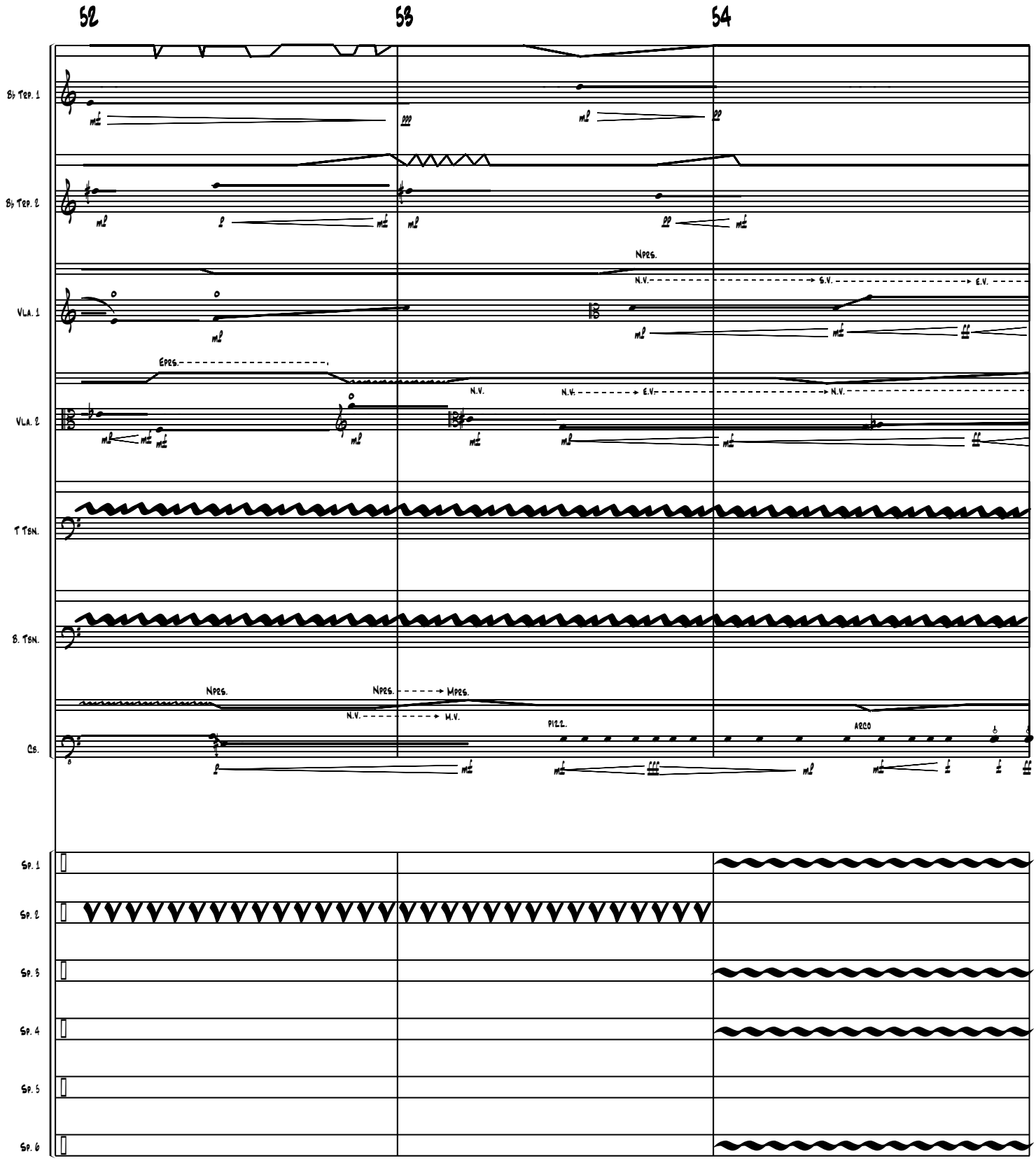

37
38
39
Walk from
to
While walking improvise sage on the electronic instruments for 11 mesures. First 5 mesures only with Mouth piece Last 6 mesures with the instrument (44 sec. apeox.)
Walk from
to
While walking improvise sage on the electronic instruments for 11 mesures. First 5 mesures only with Mouth piece Last 6 mesures with the instrument (44 sec. apeox.)
Walk from
to
While walking improvise sage on the electronic instruments for 5 mesures. (20 sec. apeox.)
Walk from
to
While walking improvise sage on the electronic instruments for 5 mesures. (20 sec. apeox.)
B♭ Tep. 1
B♭ Tep. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Pizz.
Sul D
N.V.
Sul G
N.V.
Sul G
N.V.
Pizz.
Arco
11
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

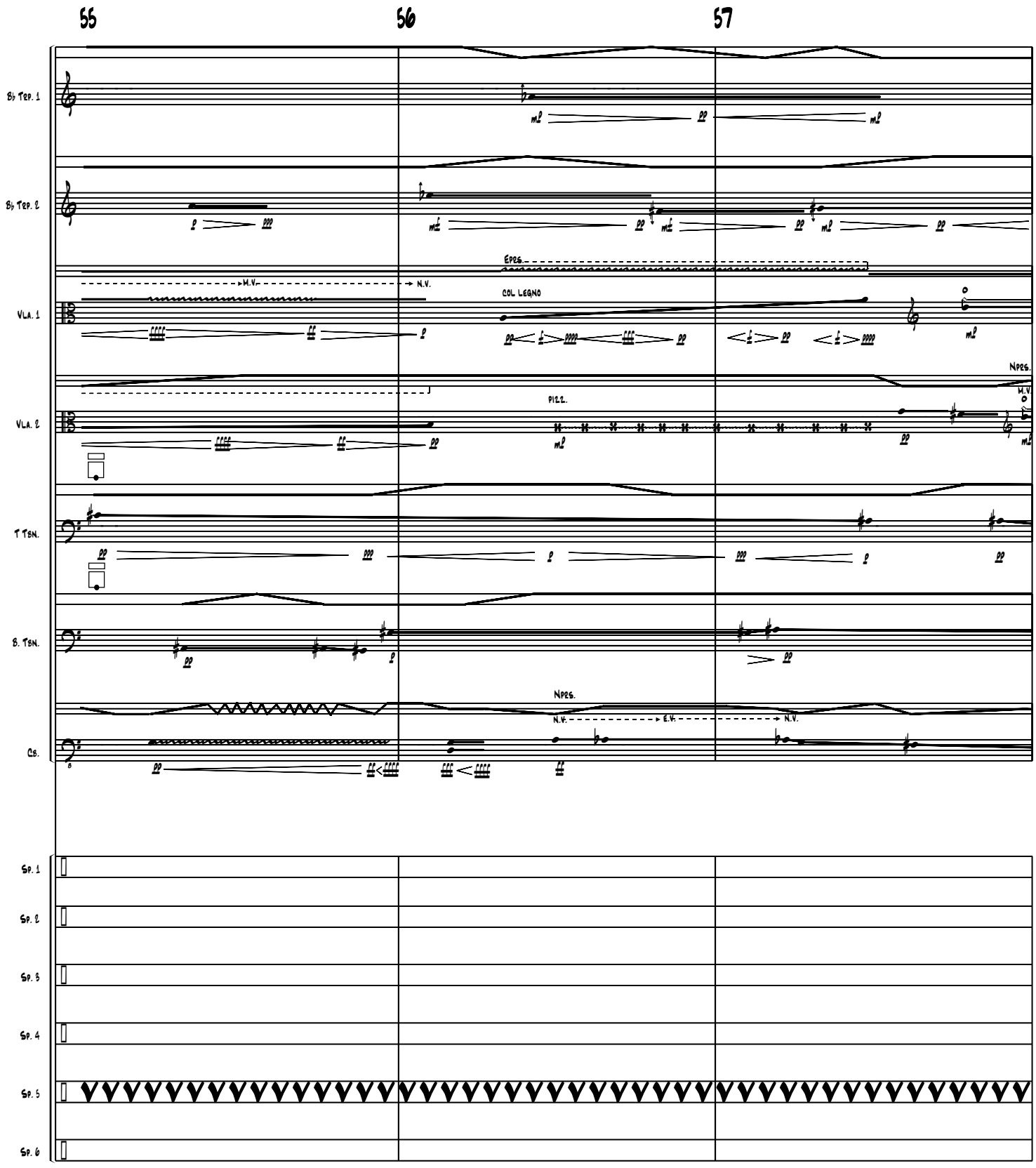

40
41
42
B♭ Trp. 1
B♭ Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
N.V.
SUL D
12
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6


43
44
45
B♭ Trp. 1
B♭ Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
Npes.
Epes.
Pizz.
Arco
M.V.

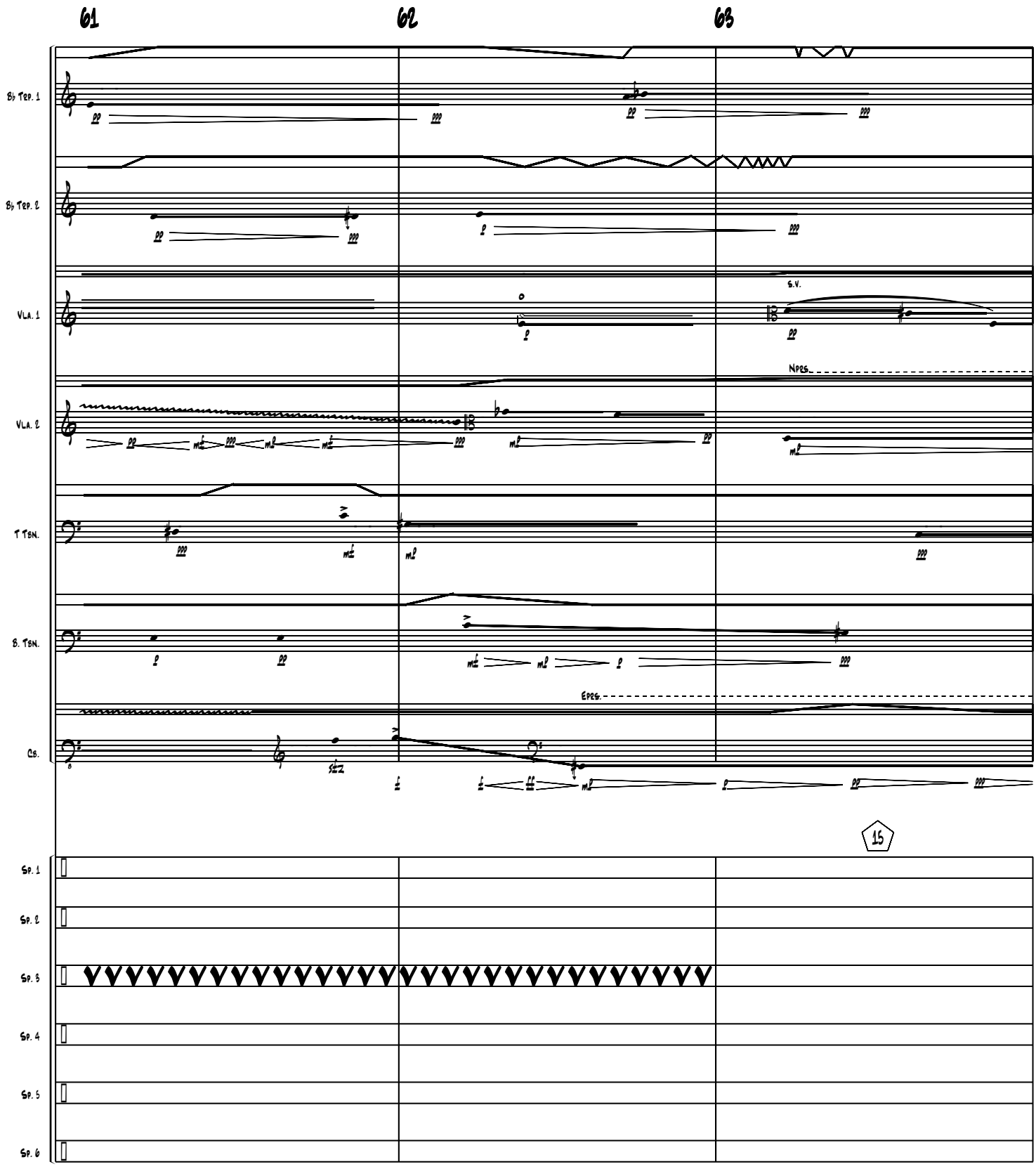

46
47
48
B♭ Trp. 1
B♭ Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
Npes.
N.V.
S.V.
E.V.
Pizz.
Arco
Sul D
Sul G

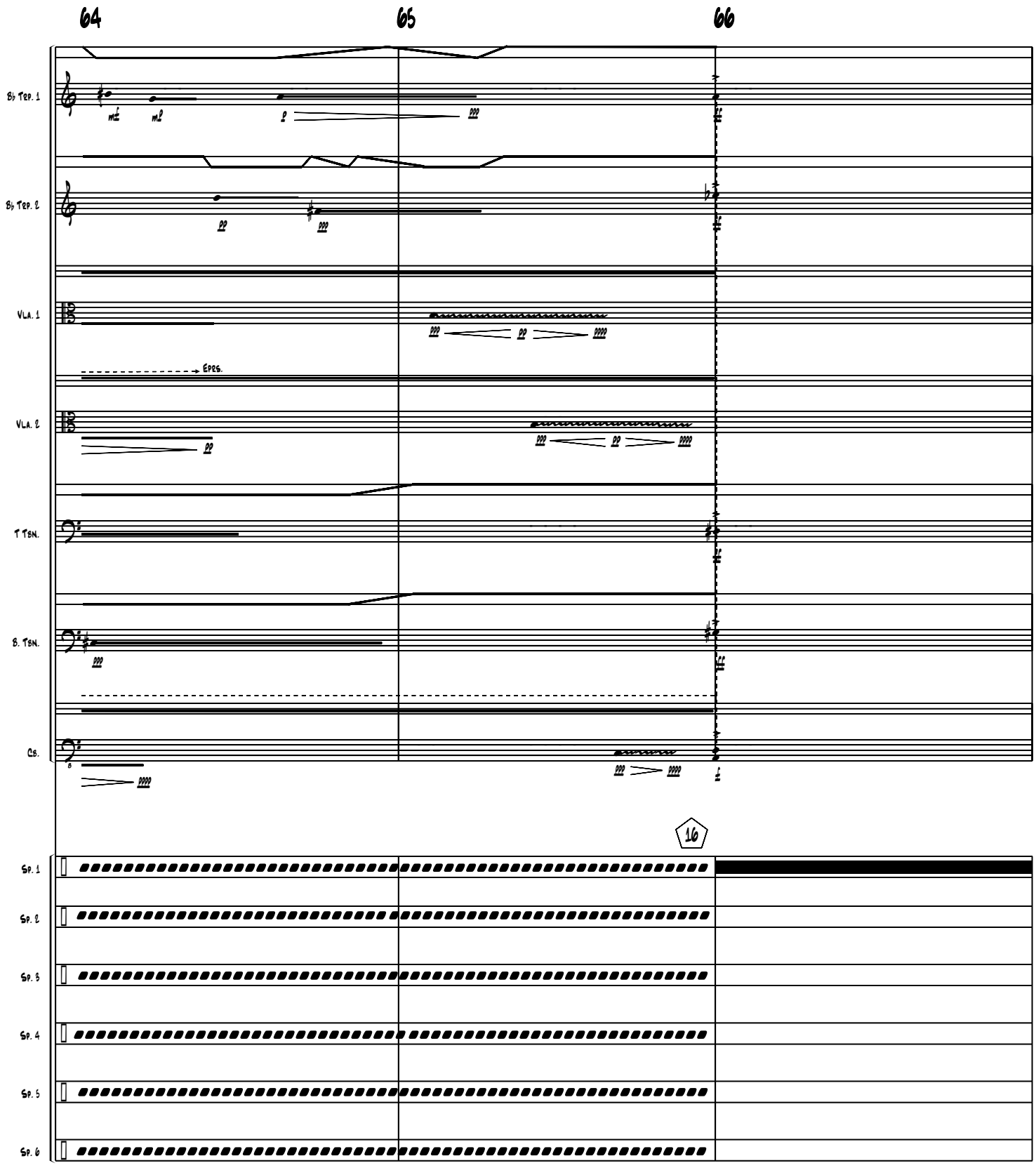

49
50
51
Bb Trp. 1
Bb Trp. 2
Mpes.
Epes.
Npes.
M.V.
E.V.
Vla. 1
Vla. 2
Walk from
to
While walking improvise sase on the electronic instruments for 6 mesures (24 sec. apeox.)
T Tbn.
B. Tbn.
Npes.
Mpes.
Epes.
Mpes.
N.V.
N.V.
M.V.
N.V.
N.V.
sul A
Cb.
13
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6


52
53
54
B♭ Trp. 1
B♭ Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
Npes.
N.V.
S.V.
E.V.
Epes.
Mpes.
M.V.
Pizz.
Arco

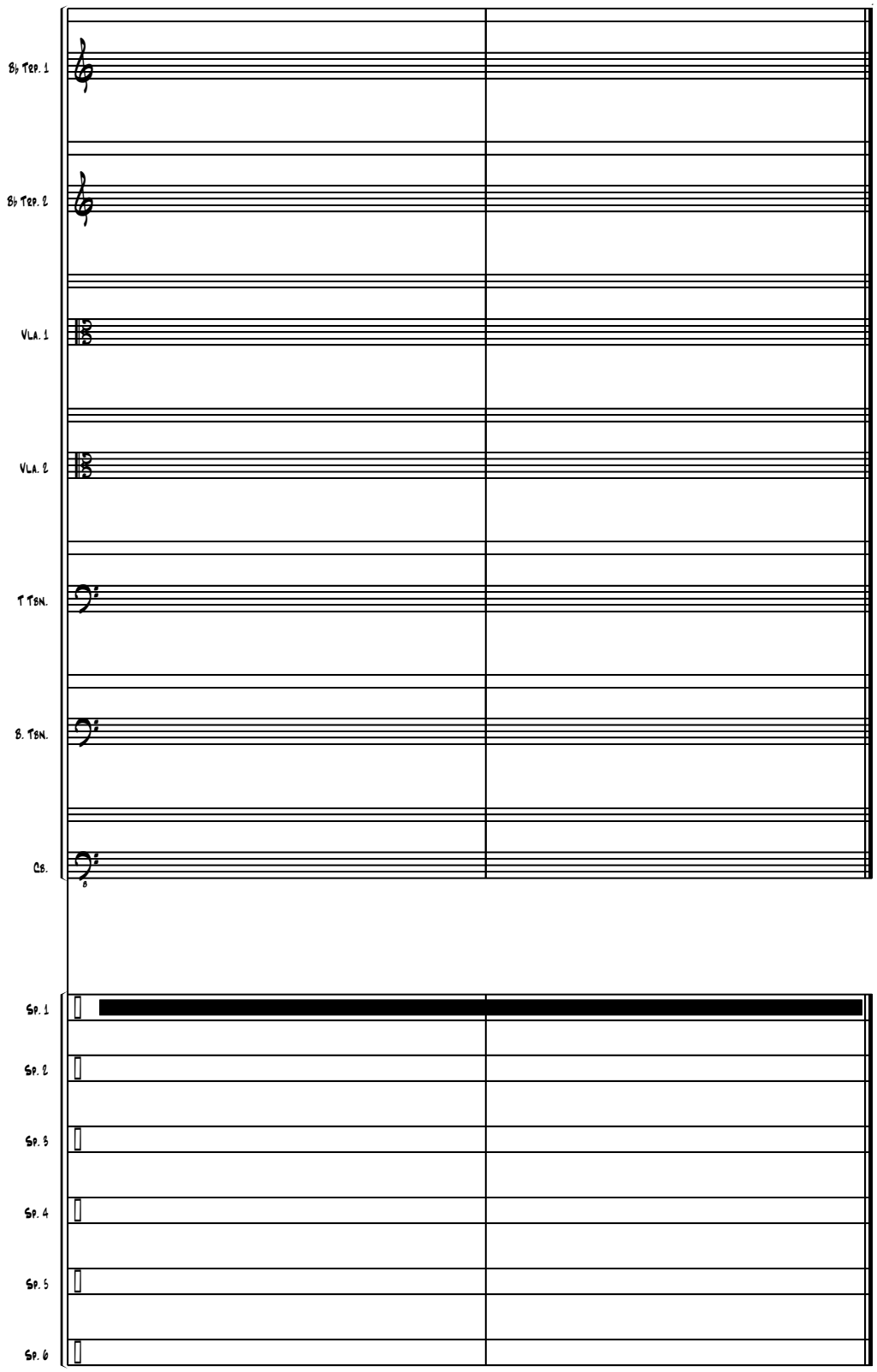

55
56
57
Bb Trp. 1
Bb Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6
Epes.
N.V.
Col legno
Npes.
Pizz.
E.V.

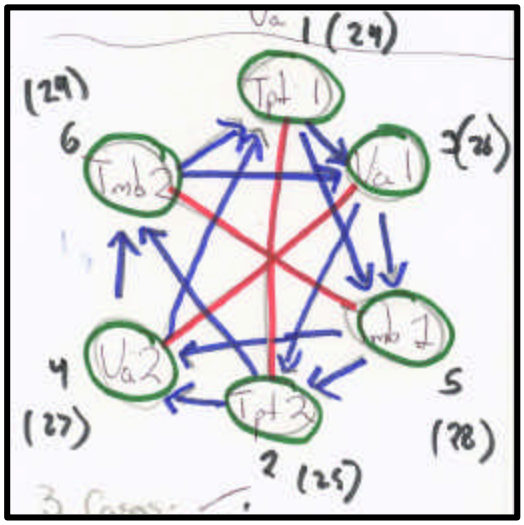

58
59
60
Bb Trp. 1
Bb Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
N.V.
Mpes.
Epes.
14
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6


61
62
63
B♭ Tpt. 1
B♭ Tpt. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
S.V.
Npos.
Epos.
15
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6


64
65
66
B♭ Trp. 1
B♭ Trp. 2
Vla. 1
Vla. 2
T Tbn.
B. Tbn.
Cb.
Epcs.
16
Sp. 1
Sp. 2
Sp. 3
Sp. 4
Sp. 5
Sp. 6

67 68




1 (24)
(29)
6
Tmb 2
Va 1
7 (26)
Va 2
Tpt 3
4
(27)
2 (25)
5
(28)