

NADIR

(2013)

For a creative cellist and a
non-musician collaborator(s)

50699315



“NADIR” (2013)

For Cello solo and a Non-musician Collaborator

This first version of *Nadir* was a collaboration between engineer Ernesto Rodríguez-Leal, cellist Séverine Ballon and composer Edgar Barroso. *NADIR* is mostly a graphic score where the cellist, (in rare cases a composer) and a non-musician join together their ideas, their skills, their taste, and their personalities to create a musical shared experience. In this version of the piece, the use of paper and origami techniques was of special importance. This is where Ernesto (an engineer) contributed to "prepare" the cello with paper "sordines". The score of *Nadir* functions merely as a starting point. In this case, Séverine (cellist) actually made considerable changes to the score based on her own creative and improvisatory experience and aesthetic preferences. Certain sections were extended and other sections were erased. The idea behind *NADIR* is to have an exciter of creativity. Performers and collaborators can add electronics, visuals, multi-sensorial experiences, interacting installations, relationships with other arts, and anything they pleased. It is a sort of Open Source piece in which the “code” is there to build upon. The only "suggestion" there is in the score is that they should involved at least one collaborator that is a non-professional musician to the realization of the piece. One of the main goals of *Nadir* is to foster transdisciplinary collaboration. The performer and collaborators can reduced, extend, re-arrange or fragment the piece as pleased. This piece is part of my research concerning trans-disciplinary collaboration and open music/art creation. I would like to thank Séverine Ballon and Ernesto Rodríguez-Leal very deeply for their amazing insights, creativity and enthusiasm to share this first version of the piece.

First performance of *Nadir* (video): <http://vimeo.com/68829514>

For more information: edgarbarroso.net

Instructions for performer and collaborator(s)

- Thank you so much for your interest in this piece. The idea behind Nadir is to foster transdisciplinary collaboration and innovation. It encourages and invite people outside music to co-create music with a professional cellist.
- The score should be seen merely as a starting point. Absolutely everything in the score is subject for interpretation between collaborators. For example: collaborators can decide how long the piece would be. They can extend, reduced, add or delete any section in the piece.
- Collaborators can add any media, object, data, or support to the piece. Visual, tactile, digital, biological, political, anthropological, interactivity, robotics, etc. all are welcome. The sky is the limit.
- The rule of thumb is to create an appealing version of the piece for the collaborators and to enjoy the process of making the piece that has almost no constrains. In fact, it challenges the collaborators to take risks and convey a unique innovative and collaborative approach to music creation.
- Extreme experimentation and very distant relations between music and other fields of knowledge is expected and desired. The more extreme the distant between fields of knowledge, the better. We encourage you to integrate what is normally never integrated.
- The number of people involved in the piece is flexible depending of the needs of the version.
- It is my hope (as a composer) that putting together this piece will create a collaborative bond between the people involved. Perhaps the main goal of Nadir is to create a small community around the piece, a community of musicians and non-musicians that can collaborate in future projects within and outside music. This piece is above all a transdisciplinary micro-community builder.

- Every version should be documented and named: Based on “Nadir” (2013) by Edgar Barroso. Version made by (Collaborators names) (year) (free subtitle).

Instructions for the cellist

- As in any graphic score, improvisation and creative input is crucial for the realization of the piece. A creative cellist is mandatory to perform *Nadir*.
- Choose your collaborator wisely. Choose someone that is open to new ideas and that is willing to invest time in this project.
- *Nadir* challenges your own limits of interpretation. There is no right or wrong way to approach the piece as long as music that is at the highest standard for you emerges. Keep searching for beauty. Create a magic moment with your interpretation.
- You will work very closely with your non-musician(s) collaborator(s), listen to them, even though they are not professional musicians like you, they might have some interesting ideas. Keep your ears and mind open to suggestions.
- Please be open to adapt to perform this piece in different settings. This will depend heavily in what kind of specialist your collaborator is and what are his/her/their interests.
- Time signatures are merely symbolic. They must be used only to revise proportions in the piece. The duration is up to the performer and collaborator(s).
- Use the gestural information of the graphic score and translate it into musical and bodily gestures and structure milestones. Connect with the score, construct your version of the piece and enjoy playing it.

- Tempo is totally up to you. Try to vary it. Do not stay in the same tempo playing notes fast and slow. Tempo is key for this piece. Use it wisely.
- Duration of the piece is up to you and your collaborator(s).
- You can manipulate the score in any way you please.
- The indications of the score make reference to certain materials (paper) or objects (spin wheel), nonetheless you are free to change them for any ideas that you might have.
- Explain the score to your collaborator(s). Be patient with him, her or them. It is very important that you explain the score, why you chose which sections you will play and which you wont. Then together decide the final structure of the piece.
- Be attentive to any creative connection between the field(s) of knowledge of your collaborator(s) and take advantage of it. Try to combine your ideas to come up with something new and interesting for all of you.
- After the performance of Nadir, it would be interesting to continue collaborating, perhaps in a project outside music, the same way that your collaborator is getting out of his comfort zone to help you realize this piece of music.
- Most importantly: have fun and make this a memorable experience for you, your collaborators and the audience.
- If you don't understand an indication in the score. Do not worry. Come up with your interpretation of the instructions. There is no right or wrong. The important thing is that you make personal an unique musical sense.

Instructions for the non-musician(s)

- Thank you so much for getting involved in this piece. You are about to initiate into music co-creation.
- Your role in the piece is to be curious and to make connections with your field of knowledge or your interests in general. You are here to disrupt the mind of a professional musician that has played hundreds of pieces of music. Your job is to make this one a memorable experience for the player and for yourself.
- You can add anything to the piece. Theatrical components, objects, text, intervene the cello, the bow, the venue, the body of the player, interactions, visuals, electronics, robotics, philosophical content, science, etc. Literally anything that can make the piece unique and innovative for you and the performer is desired. The limit is your imagination.
- The idea is to establish a strong collaborative environment between you and the performer. Be curious, and ask as many questions as you have.
- Understand the aesthetic value of the performance of the piece so that you can come up with ideas. Let the performer know when you really liked something that he or she is performing.
- Use the score as a suggested structure, but at the end the final version of the piece will be yours. There is a lot of flexibility in the score; therefore any suggestion that can help the performer to move his or her ideas forward will be of great contribution to the piece. Do not be afraid to say something wrong, too crazy or inappropriate. There is not such a thing in this piece.
- Everything that is in the score is open for interpretation. Listen to the performance and let your imagination open to get ideas. Constantly ask the question of: what if ... ? Remember there are no limits into the piece.

- Also, it is my hope that this piece will be the beginning of future collaborations in projects inside and outside music. Think of the question: How my field of knowledge and skills can inform this piece of music?
- After this project I hope you can also think of the question: how can music inform my own projects or my field of knowledge.
- If possible document the collaboration process and the presentation(s) to inspire others to do their own version and to foster transdisciplinary collaboration.
- Most importantly: have fun and make this a memorable experience for you, the cellist and the audience.

NADIR

For a creative cellist and a non-musician collaborator(s)
Dedicated to all creative cellists and collaborators

Edgar Barroso
 December 17, 2012
 Zurich - Switzerland

Suggested tempo

♩ = 60 approx.



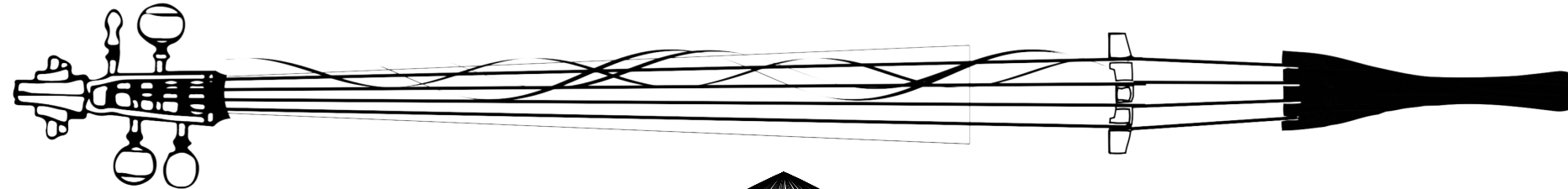
Left hand: Irregluar Glissandos along the instruments. Freely vary the pressure of the left hand. Look for harmonics, mute effects and everything in between. Be creative, be beautiful, be continuous. Move your fingers searching for harmonics and noise.



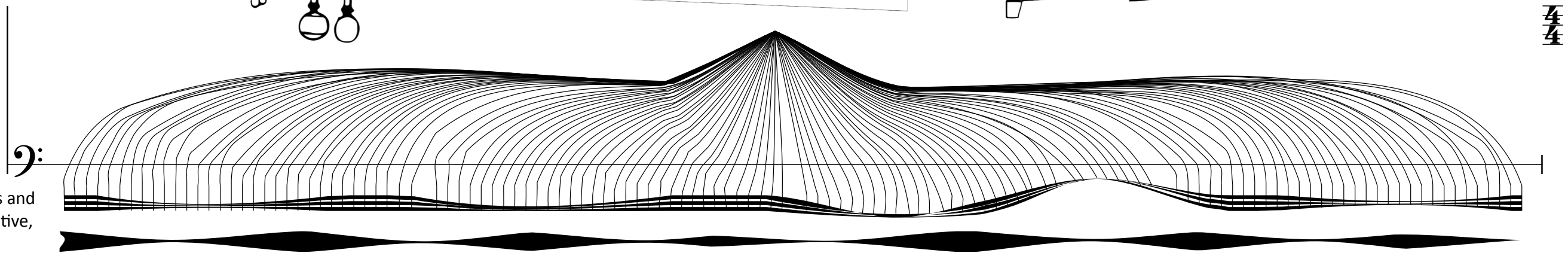
Bow: Play as legato as possible between the different strings. Never stop motion. Vary the pressure and position (Tasto - Molto Sul. Pont) of the bow freely. Be creative, be beautiful, be continuous. No edges, just circular movements.

Duration is up to you

Tasto ← → Molto Sul. Pont



Violoncello



Vary, dynamics and speed. Be creative, be beautiful, be continuous.



A Tempo

Sul. Pont

Gliss down until you find the first **MULTIPHONIC** and stay there. Vary bow pressure.

Hit something. Your foot, the bow, exhale, do as you please, but explote! Let it ring.

L.V.

Ord.

Sudden arbitrary pausa

Molto Sul. Pont

Highest comfortable note possible.

interferences

mf *fff* *f* *ffpp* *sfz* *ff* *ff* *pp*

Play as fast as possible small "grains" of sound, sul. Pont, ricochet, Col legno, etc. Randomly vary pitch and slowly play less and less pitch until you get the same density of grains with no pitch. Use the body of the instruments, your body, your bow, your own ideas. It should sound like frozen drops.

No pitch. Just short percussive sounds. Use the body of the instrument, your body, your fingers whatever you can reach, whatever you can imagine.

Very high pitches and very short random (incidental) glissandos.

Vc. $\frac{4}{4}$ $\frac{6}{4}$
pp *mf* *pp* *mf* $\frac{6}{4}$

Vc. $\frac{6}{4}$
mf *pp* *fff*
 Left Hand Pizz *mf* L.V.
 Left Hand Pizz *mf* L.V.

Duration X' Duration X' Duration X'
 Similar to bar -1 Gradually Gradually Similar to bar -1
 Use inertia from the previous bar, build upon the legato movement and rip it, destroy it, remember a frustrating moment in your life and through it to you cello. Make a storm, get tired, use as much time as you need. Continue to the next bar like nothing have happened but keep the legato movement, be continuous, be beautiful.

Vc. $\frac{5}{4}$
mf *f* *ffpp* *sfz* *ff* *fff* *pp* *ff*
 Left Hand Pizz *ff* L.V.

"A Tempo" Gliss down until you find the first multiphonic and stay there. Less and less bow pressure.
 Sul. Pont
 Hit something else than the first time. Again, do as you please, but explote! Let it ring.
 Molto Sul. Pont
 Highest comfortable note possible. Sul. Pont
 Ord. V V V V V
 interferences

Blow into the air, or into an object you can excite, like a spin wheel. Liberate yourself from the previous tension

A spin wheel is just a suggestion, you can use any object, or sensor that you want. Or no object at all. The important aspect is the breathing and the release of tension.

Gliss down until you find the first MULTIPHONIC and stay there. Vary bow pressure.

Cellist. *L.V.* *pp* *mf* *pp* *mf* *pizz.* *mf*

Vc. *pizz.* *p* *arco* *mp* *mf* *L.V.*

Be fast, play very short notes, whenever you can, make arbitray glissandos, make a textur out if it.

With the bow, find a place in the cello where you can get a beautiful friction one that you never played before.

Play double stops. use open strings and harmonics and when possible let them ring, be very aggressive, be as fas as you can. Vary the intensity of each bow.

Vc. *mf* *mf* *f* *arco* *Extreme crescendo* *ff* *fpp* *ff* *fpp* *fff* *L.V.*

Vc. *Left Hand pizz.* *f* *L.V.* *L.V.* *Left Hand* *pizz.* *ff* *L.V.* *L.V.*

Blow into the "object" or air. Again, liberate yourself from the previous tension

Play something that you have never played before in your cello, make it sound beautiful. Surprise yourself, surprise us. Take as much time as needed.

Expote differently!

Perc. *pp* *f* *pp* *mf* *mp* *pp* *fff*

Str. *pizz.* *f* *Highest note in the G string* *mp* *f* *5:4* *Left Hand pizz.* *mf* *Arpeggio up* *Ord. Fast pizz.* *fff*

Perc.

Interrupt this flow with a surprise gesture

Play as legato as possible anywhere except the strings. Never stop motion. Vary the pressure and position of the bow freely. Be creative, be beautiful, be continuous. No edges, no pitch just soft movements.

Duration X' No Pitch

Interrupt this flow with a surprise gesture

Vary dynamics and speed. Be creative, be beautiful, be continuous.

Vc.

Use the bow as the very beginning but add noise into it.

Ord. → Sul. Pont. Highest note possible.

Ord. → Sul. Pont. Highest comfortable note possible.

Explosion with bow! *ff*

Rub in a part of the cello where no pitch is involved. Make it beautiful *mf*

p *f* *p* *subito* Interrupt this flow with a surprise gesture

Play double stops. Use open strings and harmonics and when possible let them ring, less aggressive than before, be as fast as you can. Vary the intensity of each bow.

Simply exhale beautifully into space. *mp* *pp*

On D String Sul. Pont. Multiphonic *mf*

Play these notes in erratically, construct a phrase

Free notes be creative! *p* *f*

Vc.

Blow into the Object. Liberate yourself from the previous tension

Soft beautiful surprise. *p*

Play these notes in erratically, construct a phrase / Bow. *pp* *mf*

Only with left hand Tap hard to get sound *f*

On G String Sul. Pont. *mf* *p*

Gliss down until you find the first **MULTIPHONIC** and stay there. Vary bow pressure.

Play the C note, combine normal and airy sounds, vary pressure of the bow. *mf* *p*

mf *fp* *p* *subito*

Molto Sul. Pont. Softly Blow

With bow, rub a surface that you choose and make a soft friction sound

Molto Sul. Pont. Tremolo

With left hand Random intermittent harmonics. Sul pont.

Vc. *mf* *fp* *ff* *p* *f* *pp* *mf* *pp* *mf*

Vc. *p* *f* *pp* *mf* *p* *f*

3:2 3:2 3:2 3:2 3:2 3:2

With left hand, hit a surface of your choice, it should sound very stable, like a metronome.

Exploite!

Spasms from a frustrating emotion

Play these notes in erratically, construct a phrase / Bow. Vary between Ord. and Molto Sul Pont.

Vc. *fff* *mp* *f* *ff* *f* *fp* *ff*

Ord. Molto Sul. Pont.

Introduce your left hand into a box and make noises with the objects inside the box. You choose the objects. Be creative. Do not destroy them, just move them. Be musical with sounds you get from the interaction with the objects. With bow, rub a surface that you choose and make a soft friction sound, combine solid and softer sounds.

Take SORDINA 1

Bounce bow

Bounce bow

Bounce bow

Bounce bow

Vc. *pp* *mp* *pp* *fp* *pp* *mf* *p* *mp*

mp ↔ *mf*

Softly pronounce the letter ZZZ, Modulate the sound with your mouth and try to blend the sound with the rest of the textures

mp *pp* *f*

Locate a sordina into place, mind the sound. Leave the A string free

Put your glove in left hand. Mind the sound.

Violent on the Bridge

Left hand Arpeggio Behind the Bridge

Ord. → Sul. Pont

3:2

Left Hand Glove

Arco Ord.

Sul. Pont

Pizz.

ff *mf* *ff* *p* *ff* *ff* *f* *pp* *f*

Arco. Ord.

3:2

Arco. Ord.

Left Hand Pizz.

ff *ppp* *ff* *mf* *ff* *p* *f* *f*

Surprise Gesture

3:2 Ord.

Left hand arpeggio

Arco.

Sul. Pont

Glove

Left Hand Improv.

Left Hand behind the bridge pizz

Sul. Pont. Think of Glissandos and grains at the same time

Arpeggio behind the bridge

Left Hand Glove

Gesture Improv.

Ord.

Senza vibrato

f *ff* *pp* *sfpz* *f* *p* *f* *f* *pp* *p*

Ord.

3:2

Pizz.

Bow Improv.

Molto Sul. Pont.

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

Behind the bridge Pizz.

Ord.

Improv. Gesture

Left Hand Glove

Sul. Pont. Think of Glissandos and grains at the same time

Behind the bridge Pizz.

Left Hand Glove

Improv. Gesture

Behind the bridge Pizz.

Left Hand Glove

Gesture Improv.

Do a "broken" sound. Don't move too much. Keep short movements like trying to scape. Use the bow, use the hands, use the body. No limit for ideas

mp *f* *mp* *f* *pp* *fp* *mp* *ff* *f*

Molto Sul. Pont.

Molto Sul. Pont.

Molto Sul. Pont.

Molto Sul. Pont.

mp *f* *pp* *mf* *ff* *mf* *pp*

With bow, rub a part of the cello that produces no pitch

Rub your index downwards pass your fingers through the f-holes, look for music in your descent.

Rub your index upwards pass your fingers through the f-holes, look for music in your descent. You are all alone here.

Left hand Look what to do with it, follow the drawing and your instinct

Exhale (musically) Inhale

Pizz Bouncing Bow Close to the Bridge

Bow on the bridge *p* *mf*

Ord. With finger nail, interrupt the vibration of the string.

pp *mp* *pp* *mp* *mf*

mf *pp* *mf*

pp *mf* *p* *fp* *mf*

Modulate the zzz sound with your lips imitate the harmonics of the bow on the bridge. Mix them, make a texture.

Fast arco Broken Ricochet Fast arco Broken Ricochet

Free loud gesture Behind the Bridge Free loud gesture Ord.

Locate sordina(s) that you and your collaborator created into place, mind the sound. Leave the C string free. Make music in the process.

Ord. With finger nail, interrupt the vibration of the string.

f *mf* *f* *ff* *f* *p*

mf *f* *f*

Molto Sul Pont. Follow the graphic motion.

Gently hit the string with the finger nail.

Grab the C string with fingernails and Gliss Downwards towards the floor

Grab the C string with fingernails and Gliss Downwards towards the floor

ff *mp* *fff* *fff* *f* *mf*

subito *f* *mf*



Rub your index upwards pass your fingers through the f-holes, look for music in your descent. You are all alone here.

Vc. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

mf *pp* *f* *mf* *mf* *mf*

Very close to the bridge

Grab the C string with fingernails and Gliss Upwards towards the floor

(right hand) Find a beautiful non pitch sound. Explore.

Pitch behind the bridge (A string)

With bow, imitate the bouncing of the paper.

With mouth, find a discreet sound to blend the right hand. No pitch may be used though.

Grab the "sordina" and pull it off the strings violently. Hold to it! *ff*

Crush the "sordina", and through it as high as possible into space, let it bounce. *ff*

Sordina bouncing into floor

l.v.

Vc. Pizz. Ord. *f* *pp* *ff*

With left hand touch/hit the previous page of the score.

Take the paper and shake it on the air. "Draw" gestures in the air, be musical while "drawing".

Through away the piece of paper as high as possible in total silence

Shake the piece of paper downwards *ff*

Let it fall

When paper hits the floor, hit the neck of the instrument percussively. Visually, closely follow the trajectory of the paper

Sul Pont. Random intermitent harmonics

Expl. Ord.

Close your hand on the piece of paper. Wrinkled it.

Slowly continue to wrinkle the score paper

l.v.

Vc. *fff* *ff* *p* *ff* *fff*

Explote in two different ways, be creative, no scuh a thing as "too weird"

Sul Pont. Random intermitent harmonics

Beautiful distress sound

Loudly Exhale

Inhale and hold your breath

Beautiful distress sound

Loudly Exhale

Inhale and hold your breath

Play double stops. use open strings and harmonics and when possible let them ring, be very aggressive, be as fas as you can. Vary the intensity of each bow.

subito

Explote one more time, don't get old

Two more, get inspired by the drawings

Ord.

ff mp

Make a storm, make war to the same frustration as before. Destroy it. Interrupt this process with the pauses and release pressure. Relate the pauses with your breathing. Hold your breath when fighting as much as possible. Force the air in and out of your body, same as the emotion you are feeling. Let your body speaks.

Vc.

ff *ff* *mf* *f* *mp* *mf* *f* *fff* *fff*

Blend the string with finger get a scratchy sound at the pick *mf < f*

Behind the bridge

Left hand Glissandos

Arco Ord.

Erratic dynamics

Grab the hair of the bow with two pieces of paper and rub it, find music in it.

Hold the bow vertically and with right hand search for beautiful sounds. Hit it gently, touch him gently get to know your bow.

Arco Ord.

Sul Pont.

Ord

Left hand Arpeggio

Hit the neck of the instrument

L.V.

L.V.

ff

5/4

Vc.

ppp subito *mp* *mf* *p* *f*

Blend the string with finger get a scratchy sound at the pick *mf < f*

Hold the bow vertically and with right hand search for beautiful sounds. Hit it gently, touch him gently get to know your bow.

Create a sort of rattle that can be attached into the bow and produce sound. You and your collaborator decide the object, the sensor or anything that makes this moment special.

MUSICALLY Locate "rattle" into the bow

(Example)

Erratic dynamics

Shake the vov vertically and erratically find hidden rhythms, hidden patterns.

Shake the vov circularly and erratically find hidden rhythms, hidden patterns.

Shake the vov vertically and erratically find hidden rhythms, hidden patterns.

Hold the bow vertically and with right hand search for beautiful sounds. Hit it gently, touch him gently get to know your bow.

Left hand Glissandos

Left hand Glissandos

Ahhhh

5/4

2/4

4/4

5/4

4/4

Vc.

mf *f* *ff* *mf* *ff* *f*

Shake the vov irregularly and erratically, find hidden rhythms, hidden patterns.

Silently and suddenly bring the bow close to your face. Detached the rattle from the bow. Let the silence shine.

Musically take the rattle off.

Violently whip the bow in a 3 part gesture

With both hands locate the bow in the neck of the cello and slide downwards with erratic movements, think that you are driving, driving sound.

Very slowly and lightly go downwards. Sounds like forgiveness.

(Vertical movement)

3:2

3:2

3:2

With both hands slide the bow up and down as indicated with the arrows

Slowly begin to move the bow horizontally. Imagine you are stuck and want to move fluently again. Do this gradually.

Make different attempts in different parts of the cello, with different techniques, with your body.

4/4

4/4

ff

With both hands grab the bow and do a sudden movement downwards

Continuous movement with erratic energy. Use Glissandos, tremolos, circular bowing. Move your fingers of the left hand.

Change from erratic to stable movement. Be smooth, be gentle. Mix pitch and noise, and then stay in noise. Soft noise.

In slow motion go upwards with the bow.

Gradually getting into movement.

6:4

mf *mp* *ff* *mp* *pp*

Locate the sordina on strings G and D. do this in two types of movement. 1) Sudden and fast. 2) Resembling slow motion.

Right hand: Continuously explore all the strings. Never stop moving searching for beauty.

Release tension

3:2

mp *mf* *p* *mf* *p* *mp*

Repeat this gesture as many times as needed to locate the sordina into place.

Left hand: SCORDATURA To the lowest possible (still playable) note.

With a sudden sudden movement rotate your wrist and arm away from cello. Then in slow motion return the bow to playing position.

C-String (scordatura) 5:4 Pizz. Arco.

Gliss down until you find the first MULTIPHONIC and stay there. Vary bow pressure.

Gently hit the string with the finger nail.

Legato - No pitch on sordina

Softly Blow

Sul. Pont

mf *mp* *p* *pp* *mp*

6:4

l.v.

ppp *p* *mp*