

Jake Adams

A blank page with notes

for classical guitar

Performance Details

Introduction for performers:

The main focus of this piece is the space between gestures and the natural decay of the guitar. The time between each gesture are represented by the blank space on the page, where larger spaces mean to pause for a longer period of time and vice versa. In order to fully capture the idea of *ma* within the music (the Japanese concept of negative space, where the space between objects is as important as the objects themselves), you should listen to the sounds of your performance space as you play, using this awareness to help you decide on how long these moment of pause should last before moving onto the next gesture. Enjoy the decay of the guitar's sound and allow it become part of your performance space.

Symbols:



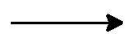
Gesture to accelerate to the speed of the final number of flags



Gesture to slow down progressively from the first number of flags



Allow the note to ring out and decay naturally



Smoothly transition from current technique to the next



Tambour

p.o.

Position Ordinary

s.p.

sul pont

s.t. sul tasto

m.s.p. molto sul pont

m.s.t. molto sul tasto



Pitch bend

P.M.-----+ Palm mute

Harmonics are written at sounding pitch, with a string number provided for natural harmonics not on the 12th fret

Gestures within repeat bars should be freely repeated multiple times before moving to the next gesture

Programme Note:

A blank page with notes explores the Japanese concept of *ma*, where the space between objects is as significant as the objects themselves. The performer has been presented with a score that shows gestures separated by blank space between them. This space is used to signify the relative space between these gestures, allowing the performer to move between these moments of movement guided by how long they feel each space is in the moment. These moments of pause are also guided by the performance space, with the natural sounds of the environment helping the performer decide when to move out of silence.

Most of these moments of movement within the piece involve allowing the sound of the guitar to decay into silence, taking advantage of the natural shape of the guitar's sound and letting the listener feel the music blending into the environment that the performance takes part in.

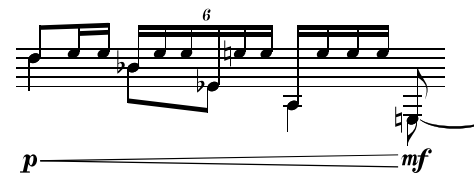
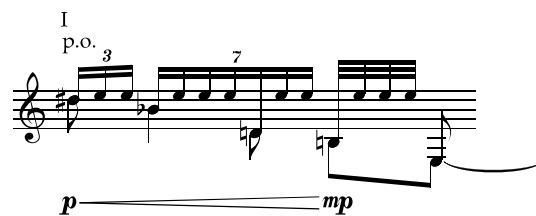
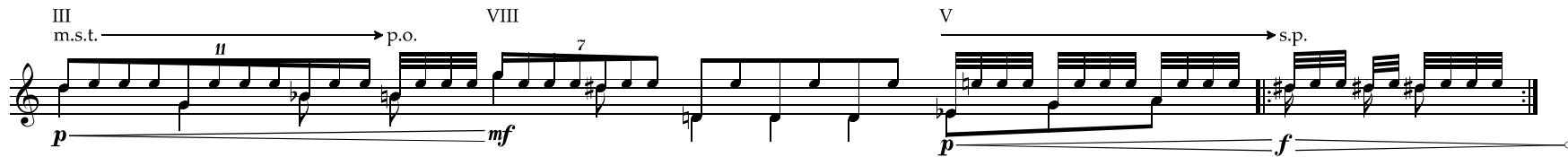
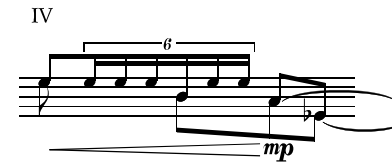
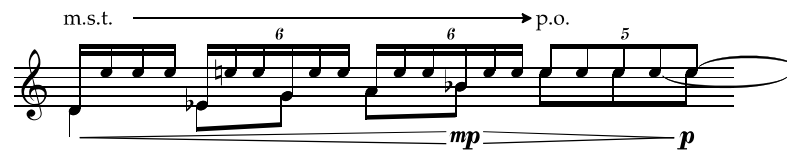
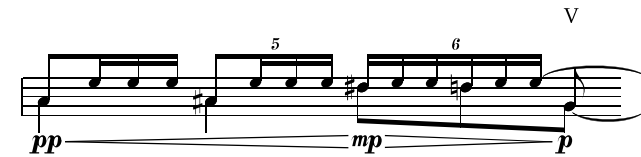
This piece was composed for and is dedicated to Marisa Sardo.

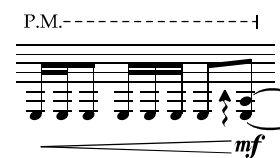
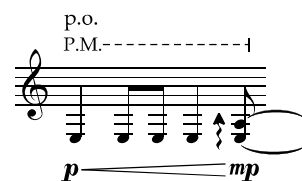
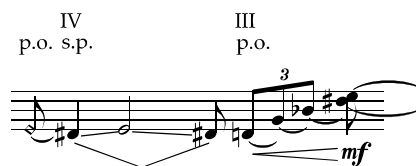
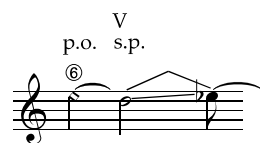
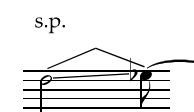
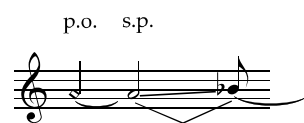
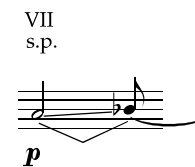
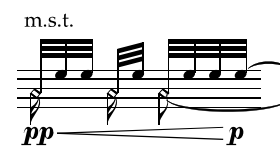
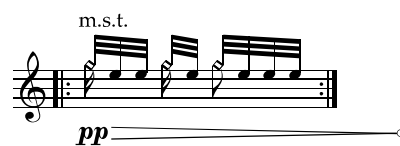
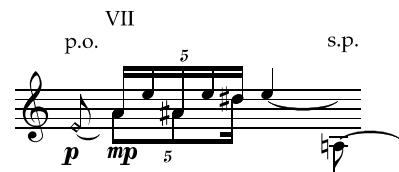
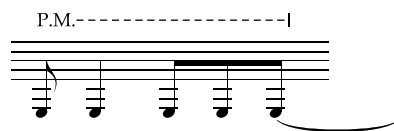
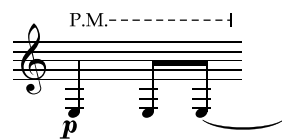
For Marisa Sardo

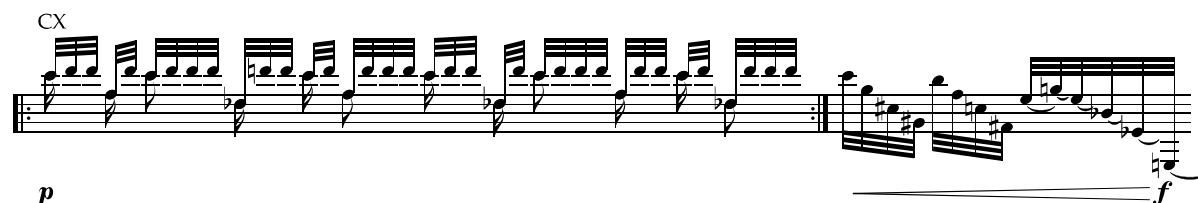
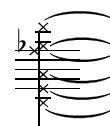
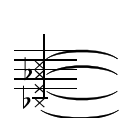
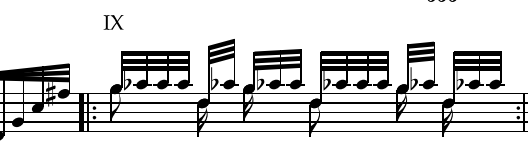
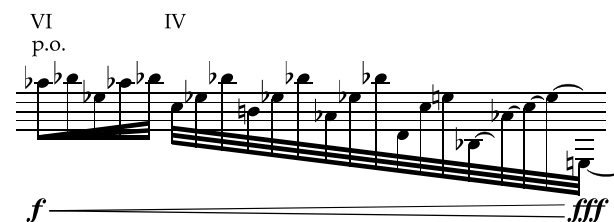
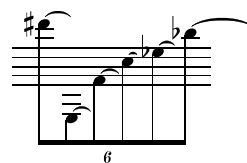
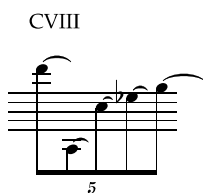
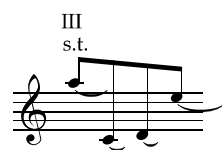
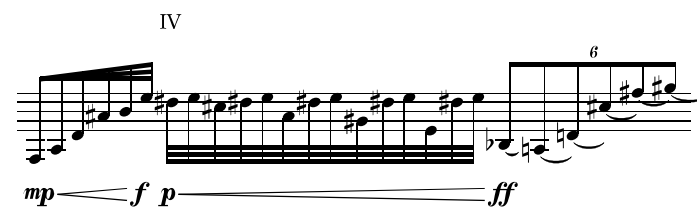
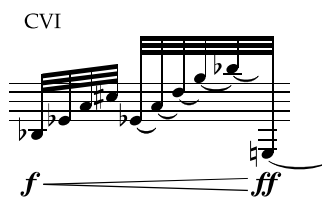
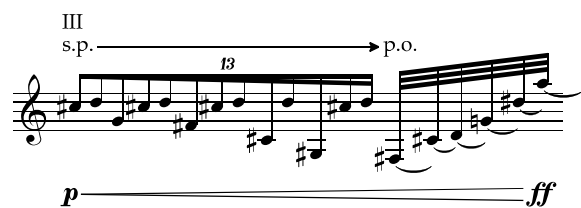
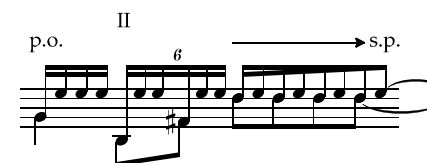
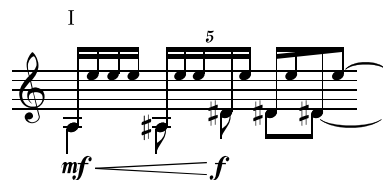
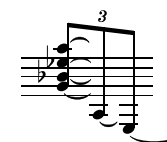
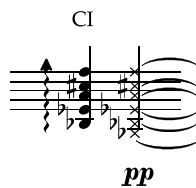
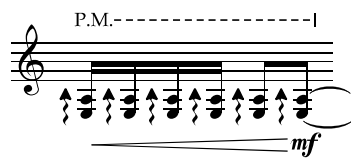
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Spacious ♩ = 60







IX VII CIV

p *f* *p* *ff*

V

p *mp*

p *mf* *p*

p *mf* *p*

V

p

VI

p

VII

p

④ ⑥ ⑤ m.s.t.

p *mf*

③ ⑥ ⑤

mp

p

p

p

⑥ ⑤

p

p

p

p

p

ppp

