

**“Rather failing in originality than succeeding in imitation”**

**concerto for guitar orchestra  
opus 83**

**by Robert Casteels and Lonce Wyse**

Idea

The word concerto is understood in its Latin etymological sense of ‘to collaborate’. This music composition is a spontaneous organized wireless dialogue in real time that abolishes any hierarchy between conductor and players as well as between players, that stimulates the inventiveness and creative ownership of all the participating performers, that enables the audience to create their music.

Scores

All scores are digital.

Orchestral guitars read from a personal digital screen called the reactive score.

With their fingers or with a digital pen, four so-called notators trace information on their personal screen called the anticipatory score.

Anticipatory and reactive scores are linked in real-time, so that guitarists see the graphic information as it is being traced by the notators.

As soon as the performance starts, the information scrolls from right to left. The guitarist plays at the very moment a piece of information crosses a vertical immobile red line.

Graphic information

There are four different sets of graphic information. Set 1 called ‘pitchograms’ comprises 120 symbols related to the European solfege system which trigger mainly monophonic sounds. Set 2 called ‘theatrics’ comprises 12 actions to be performed once by 12 different guitarists in the spirit of performance art. Set 3 called ‘NRM’ triggers 24 rhythms. Set 4 called 48 triggers chordal textures and dynamics. Naturally at times the aural outcome of different sets overlaps.

Each notator must master and uses one such set.

Seating arrangement

The usual seating per section is maintained for acoustical reasons.

Each section of the guitar orchestra is equally divided into 4 balanced numbers of players, so that each anticipatory score is played by an equal number of guitarists

within the alto, prime, bass, contrabass and guitarrón sections. Alternatively, if the need appears, contrabass and guitarrón may be counted as one section.

The four notators are not necessarily musicians and are seated in front of the orchestra.

### Duration

Performers are welcome to set the duration of the piece. A countdown timer is visible on all screens. Countdown starts at the exact beginning of the beginning. The visual awareness of time passing and end approaching will trigger emotional response from the performers.

### Conductor

The conductor walks on stage, bows, takes silent note that all parties are ready to start, sets the countdown timer in motion and leaves the stage.

### Interaction with the audience

The four anticipatory scores are projected simultaneously one next to the other on a large screen hung behind and above the orchestra, so that the audience can appreciate the unfolding of events. It is imperative that the countdown timer does not appear on this large screen.

The title and the organigram of the composition appear on the large screen at the beginning of the performance, with an invitation to carefully follow the unfolding events.





























At the end of the performance, a message appears on the screen inviting the audience to switch on their personal iPads and iPhones and giving the audience the logo-on information and brief necessary guidelines.





























The performance of the composition is repeated: the audience has become the notators without any rules and the countdown timer must be visible on the large screen.

**“Rather failing in originality than succeeding in imitation”**  
**concerto for guitar orchestra**  
**opus 83 by Robert Casteels and Lonce Wyse**

3

Set 1: 120 'pitchograms' for notator #1

	1		2		3		4
dfg						play slow tremolando	
	5		6		7		8
play fast tremolando							
	9		10		11		12
start repeating sth		stop repeating sth		play any natural harmonic on any string		play any natural harmonic on any 2 adjacent strings	
	13		14		15		16
play any natural harmonic on string 1 and 3, or 2 and 4, or 3 and 5, or 4 and 6		play any natural harmonic on string 1 and 4, or 2 and 5, 3 and 6		play any natural harmonic on string 1 and 5, or 2 and 6		play any natural harmonic on string 1 and 6	
	17		18		19		20
	21		22		23		24
play loudly a single pitch followed by an upward glissando		play loudly a single pitch followed by a downward glissando		play loudly a downward glissando followed by a single pitch		play loudly a upward glissando followed by a single pitch	
	25		26		27		28
play a few times quickly any 2 adjacent notes		play quickly any 2 adjacent notes a few times with an upward bend on the last played pitch		play quickly any 2 adjacent notes a few times with a downward bend on the last played pitch		play quickly any 2 adjacent notes more times	

	29		30		31		32
start with an upward then downward bend on any pitch, then on the arrival pitch play quickly any 2 adjacent notes a few times		start with a downward bend on any pitch, then on the arrival pitch play quickly any 2 adjacent notes a few times		start with an upward bend on any pitch, then on the arrival pitch play quickly any 2 adjacent notes a few times		play a few times quickly any 2 adjacent notes that are a semitone apart	
	33		34		35		36
play more times quickly any 2 adjacent notes that are a semitone apart		start with a downward bend on any pitch, then on the arrival pitch play a few times quickly 2 adjacent notes that are a semitone apart		start from a note, slide up, then down back to the note, then up		start from a note, slide up by max a semitone, then down back to the note, then up	
	37		38		39		40
start from a note on one string and another on another string simultaneously, slide up, then down back to the notes, then up		start from a note on a string and another on another string simultaneously, slide up by a semitone only, then down back to the notes, then up					
	41		42		43		44
	45		46		47		48
						play something obligatory on the first string	
	49		50		51		52
play something obligatory on the 2nd string		play something obligatory on the 3rd string		play something obligatory on the 4th string		play something obligatory on the 5th string	
	53		54		55		56
play something obligatory on the 6th string				play 2 staccato accented notes		play 3 staccato accented notes	

.... 57 58 59 60

play 4 staccato  
accentuated notes

61 62 63 64

65 66 67 68

use plectrum  
to play 1 long note

use plectrum  
to play 1 short  
note

use plectrum  
to play 1 hort  
followed by  
one long note

69 70 71 72

use plectrum  
to play 2 short notes  
simultaneously

use plectrum  
to play 2 shorts  
simultaneously  
followed by  
one longe

use plectrum  
to play 2 shorts  
simultaneously  
followed by  
one short note

use plectrum  
to play 2 shorts  
simultaneously  
followed by  
one short note and  
one long note

73 74 75 76

use plectrum  
to play 1 long note  
followed by  
one short note

77 78 79 80

81 82 83 84

Detailed description of the musical notation: The exercises are written on a single-line staff. Exercise 57 is marked with a staccato symbol (v) and an accent (^). Exercise 58 has a staccato symbol (v). Exercise 59 has an accent (^). Exercise 60 has a staccato symbol (v). Exercise 61 has a staccato symbol (v). Exercise 62 has a diamond symbol (◊). Exercise 63 has a circle with a diagonal line (⊘). Exercise 64 has a square symbol (◻). Exercise 65 has a staccato symbol (v). Exercise 66 has a horizontal line segment (-). Exercise 67 has a vertical line segment (|). Exercise 68 has a horizontal line segment (-) and a vertical line segment (|). Exercise 69 has a vertical line segment (|). Exercise 70 has a horizontal line segment (-) and a vertical line segment (|). Exercise 71 has a vertical line segment (|) and a horizontal line segment (-). Exercise 72 has a horizontal line segment (-) and a vertical line segment (|). Exercise 73 has a horizontal line segment (-). Exercise 74 has a horizontal line segment (-). Exercise 75 has an upward arrow (↑). Exercise 76 has a downward arrow (↓). Exercise 77 has a downward arrow (↓). Exercise 78 has two downward arrows (↓↓). Exercise 79 has an upward and downward arrow (↑↓). Exercise 80 has an upward arrow (↑). Exercise 81 has a diagonal arrow (↗). Exercise 82 has a diagonal arrow (↘). Exercise 83 has a horizontal line segment (-). Exercise 84 has a horizontal line segment (-).

$\sharp$	85	$\frown$	86	$\uparrow$	87	+	88
							play a finger pizz. and let resonate
$\ddagger$	89	$\wedge$ +	90	$\ddagger\uparrow$	91	$\uparrow$	92
	play a finger pizz. and damp			play a finger pizz. on a high pitch and damp			
$\updownarrow$	93	$\circlearrowright$	94	$+\hookrightarrow$	95	$\sim$	96
$\sim$	97	$<$	98	$>$	99	$\nearrow$	100
$\nearrow$	101	$\searrow$	102	$\swarrow$	103	$\smile$	104
$\smile$	105	$\odot$	106	$\odot$ $\uparrow$	107	$\odot$ $\downarrow$	108
$\odot$	109	$\odot$	110	$\phi$	111	$\square$	112
$\square$	113	$\otimes$	114	$\times$	115	$\smile$	116
$\parallel$	117	$\leftarrow$	118	$\rightarrow$	119	$\parallel$	120
							end of movement of end of piece

**“Rather failing in originality than succeeding in imitation”  
concerto for guitar orchestra  
opus 83 by Robert Casteels and Lonce Wyse**

**Set 2 ‘theatrics’ for notator #2**

	<b>12 pictograms or emoticon to be traced by notator #2</b>	<b>12 solo actions to be performed by the reactors</b>
	- each one can only be used once; - the order is free	- each action is only performed once; - a reactor is only allowed to perform once;
1	Draw a face with laugh with glasses emoticon	Stand-up with energy; walk confidently with your instrument to the front of centre stage; laugh; wave enthusiastically to the audience; return to your place.
2	Draw a face with a kissing emoticon	Stand-up; walk leisurely with your instrument to the front of the stage right; smile; send a silent kiss towards the audience; return to your place.
3	Draw a face with a tongue-sticking-out cheeky emoticon	Stand-up; look around and choose a victim; walk sneakily towards that player; without picking up this player’s instrument , in a dramatic way, snap the low E string once very loudly; return to your place.
4	Draw a face with a wink emoticon	Stand up; step on your chair; whilst gently swinging on your feet, play a gentle 8-bar <i>om-pah-pah</i> phrase in E Major (beat 1 is a bass note, beat 2 and 3 are the chords/ use tonic, sub-dominant and dominant); sit down.
5	Draw a face with a wink emoticon	Stand up; step on your chair; whilst mimicking the tango dance posture, play a 12-bar <i>tango</i> phrase in E Major (use dotted rhythms); sit down.
6	Draw a face with an anger emoticon	Suddenly stand up; play <i>fortissimo</i> a descending E Phrygian scale and with a <i>rasgueado</i> open string-chord five times; sit down suddenly.
7	Draw a face with a tear emoticon	Stand-up slowly; walk shyly with your instrument to the front of the stage left; pull a long face; wave sadly to the audience; leave to the stage and proceed to backstage; you may re-renter at the end of the performance.
8	Draw a dead skull	Stand up; leave your instrument on your chair; walk to centre stage; stand like a conductor; conduct with conviction 4 bars in 4/4 cueing the altos on beat 1 of bar 1, the primes on beat 2 of bar 2, the basses on beat 3 of bar 3 and contrabasses/guitarrón on beat 4 of bar 4; bow to the orchestra; return to your place.
9	Draw a pictogram of a person	Think; stand up and go to a fellow male guitarist; ask him to perform a musical or non musical action; upon

	of male gender	satisfactory completion of this action, return to your place.
10	Draw a pictogram of a person of female gender	Think; stand up and go to a fellow female guitarist; ask her to perform a musical or non musical action; upon satisfactory completion of this action, return to your place.
11	Draw a pictogram of a person walking	Stand-up; walk down to the audience; choose a member of the audience; play a few gentle natural harmonics close enough that this member of the audience is able to hear your playing; repeat if necessary; return to your place on stage.
12	Draw a pictogram of four people walking	4 reactors stand-up; they walk down to the audience; they choose 4 different members of the audience; they play a few gentle natural harmonics close enough that these members of the audience are able to hear your playing; they repeat if necessary; they return to their place on stage.

**“Rather failing in originality than succeeding in imitation”**  
**concerto for guitar orchestra**  
**opus 83 by Robert Casteels and Lonce Wyse**

Set 3: 24 'NRM' for notator #3

notator 3 writes the number of the chord; each rhythm can only be used once;  
 reactor reads number and plays rhythm and dynamic accordingly

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

**“Rather failing in originality than succeeding in imitation”  
concerto for guitar orchestra  
opus 83 by Robert Casteels and Lonce Wyse**

**Set 4: 56 'chords' for notator #4**

notator 4 writes the number of the chord; each chord can only be used once;  
reactor reads number and plays chord and dynamic accordingly

	2	3	4	5	6	7	8
--	---	---	---	---	---	---	---

33 34 35 36 37 38 39 40

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

T	6	6	6	6	7	7	7	7
A	6	7	6	6	6	7	6	6
B	6	6	6	6	6	6	6	6
B	8	7	8	7	8	7	8	7

41 42 43 44 45 46 47 48

*p* *pp* *ppp* *pp* *p* *mp* *mf* *f*

T	12	12	12	12	13	13	13	13
A	12	9	12	12	12	9	12	12
B	13	12	12	12	13	12	12	12
B	14	13	14	13	14	13	14	13
B	12	12	12	12	12	12	12	12

49 50 51 52 53 54 55 56

*ff* *fff* *ff* *f* *mf* *mp* *p* *pp*

T	12	12	12	12	13	13	13	13
A	12	9	12	12	12	9	12	12
B	13	12	12	12	13	12	12	12
B	14	13	14	13	14	13	14	13