

Itzam Zapata

Oneirology

For guitar quartet

Oneirology

The piece is divided in 3 parts depicting a different type of cognitive/affective state related to sleep and dreaming;

A: Wakeful state (daydream), rational, logical and ordered, the mind often escapes to the world of imagination by daydreaming.

B: Hypnopompic state, relates to the partially conscious state that precedes complete awakening from sleep. In the hypnopompic state, emotional and credulous dreaming cognition are trying to make sense of real world stolidity.

C: Hypnagogic state, relates to the state of intermediate consciousness preceding sleep. In this state rational waking cognition tries to make sense of non-linear images and associations.

Tuning

The second and fourth guitar must have all strings tuned a quarter tone high (+50 cents), for practical reasons, this can be done by setting the A4 to 453 Hz instead of 440 Hz (452.89 Hz if the electronic tuner can do it, 453 Hz otherwise) and then tune all strings based on A4:453 Hz, this must be done with the help of an electronic tuner and by no means should be done by ear.

Special attention should be given to the careful tuning of the first and third guitar based on the regular tuning of A4:440Hz.

Performance Instructions

nat. harm. = natural harmonic, sounds octave higher than written.

art. = artificial harmonic, sounds octave higher than written.

pizz. = also known as palm mute or etouffe, mute the strings near the bridge with the fleshy side of the right palm.

tap. = fretboard tap, hammer down (tap) with the left hand against the strings.

tambora = hit the strings with the whole hand or thumb, let resonate.

L.V. = Lascia Vibrare, let all strings resonate.

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Score

A: Wakeful state (daydream)

♩ = 60

A

Guitar 1: *sfz*, *pont.*, *ppp*, *ff* 7:4, *p*

Guitar 2: *sfz*, *tasto*, *ppp*, *ff* 7:4, *p*

Guitar 3: *sfz*, *pizz.*, *ppp*, *ff* 7:4, *p*

Guitar 4: *sfz*, *art.*, *ppp*, *ff* 7:4, *p*

C

Gtr. 1: *tasto*, *pp*, *ff* 7:4, *p*, *art.*, *p*

Gtr. 2: *art.*, *pp*, *ff* 7:4, *p*, *tasto*, *pp*

Gtr. 3: *pizz.*, *pp*, *ff* 7:4, *p*, *tasto*, *pp*

Gtr. 4: *pont.*, *pp*, *ff* 7:4, *p*, *tasto*, *pp*

D

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

17
18
19
20

mf
mf
mf
mf

f
f
p
pp

pp
pp
p
pp

nat.
nat.
nat.
nat.

pont.
pont.
pizz.
pont.

E

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

21
22
23
24

f
f
f
f

pp
pp
pp
pp

pp
pp
pp
pp

nat.
nat.
nat.
nat.

pont.
pont.
tasto
tasto

25 **F** *nat.* *f* *mp* *tasto* *5* *5*

Gtr. 1

Gtr. 2 *mf* *nat. 3* *f* *3* *3* *3* *3* *mp* *tasto*

Gtr. 3 *mf* *f* *nat.* *3* *mp* *pont.*

Gtr. 4 *mf* *f* *nat. 3* *3* *3* *3* *3* *3* *3* *mp* *pont. 3* *3* *3*

28 **G** *nat.* *f* *mp* *f* *mp* *f*

Gtr. 1 *5* *5* *3* *3* *3* *3* *3* *3* *3*

Gtr. 2 *nat.* *f* *3* *3* *3* *3* *3* *3* *3*

Gtr. 3 *nat.* *f* *nat.* *3* *3* *3* *3* *3* *3* *3* *mp* *5* *5*

Gtr. 4 *nat.* *f* *IX* *3* *3* *3* *3* *3* *3* *mp* *5* *5* *f* *5*

31 **H**

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

p *f* *mp*

IX

34 **I** **J**

Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

f *mp* *ff* *mp*

IX

38

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

K

L

42

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

45

Gtr. 1 *p* *ff*

Gtr. 2 *p* *ff*

Gtr. 3 *p* *ff*

Gtr. 4 *p* *ff*

B: Hypnopompic state

48

CII ♩ = 40

Gtr. 1 *pp* *ff* *p*

Gtr. 2 *pp* *f* *p*

Gtr. 3 *mf* *pp* *f* *p*

Gtr. 4 *pp* *f* *p*

pont. *L.V.* *nat. harm.* *tasto* *nat. harm.* *nat. harm.* *nat. harm.* *nat. harm.* *tambora* *pont.*

54

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf *3* *pont.* *nat. harm.* *nat. harm.* *2*

ff *6* *3* *10:8* *3* *p* *pp* *pont.* *3* *3* *3* *3*

mf *3* *ff* *6* *3* *6* *5* *3* *p* *tasto* *pp*

mf *3* *ff* *6* *3* *nat. harm.* *p* *pont.* *3*

58

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

pp *nat. harm.* *4* *3* *3* *tasto* *3* *3* *3* *3*

tasto *ff* *pont.* *CII* *tasto*

pont. *3* *3* *nat.* *ff* *6* *mp* *pizz.* *p*

ff *7:4* *12:8* *nat.* *ff* *pont.* *3* *3* *p*

62

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

nat.

ff *p* *ff*

nat.

ff *p* *f*

nat. *pizz.* *nat.*

pont. L.V.

ff *ff*

6 3 11:8 12:8

3 3 6 3 6

L.V.

ff *ff*

3 12:8 11:8

63

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

ff

sim.

sim.

ff

5 9:8 12:8 6 12:8 6 6

5 10:8 11:8 6 12:8 6 6

sim. L.V.

sim.

67

This section of the score covers measures 67 to 70. It features four guitar parts (Gtr. 1, 2, 3, 4) in 4/4 time. Measures 67-69 consist of arpeggiated chords in Gtr. 1 and 2, and eighth-note patterns in Gtr. 3 and 4. Measure 70 introduces a new texture with triplets in Gtr. 1 and 4, and a melodic line in Gtr. 2. The piece concludes with a 4/4 time signature.

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p

p

69

This section of the score covers measures 69 to 72, marked with a 'rasg.' (rasgueado) instruction. It is set in 4/4 time. The notation includes a variety of dynamic markings such as *ff*, *p*, *sfz*, and *ff*, along with crescendo and decrescendo hairpins. The music is characterized by complex chordal textures with many double and triple stops, and some melodic lines in Gtr. 1 and 3.

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

ff *p* *ff* *sfz* *p* *ff* *sfz* *p* *sfz* *p* *sfz* *p*

ff *p* *ff* *sfz* *p* *ff* *sfz* *p* *sfz* *p* *sfz* *p*

ff *p* *ff* *sfz* *p* *ff* *sfz* *p* *sfz* *p* *sfz* *p*

C: Hypnagogic state

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

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

(stop resonance) *6* *3* *pp* *pont.*

5 *(stop resonance)* *6* *3* *pp* *p* *mp*

5 *(stop resonance)* *tambora* *3* *3* *3* *3* *3* *pp* *p*

5 *(stop resonance)* *6* *3* *pp* *9* *mp* *p*

near the soundhole, unpitched sound over the first, second and third string

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

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

3 *3* *3* *3* *3* *p* *mf* *p*

5 *5* *5* *nat. harm.* *5* *3* *3* *3*

9 *9* *art.* *3* *3* *3* *mf*

84

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

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

tap.

near the soundhole, unpitched sound over the first, second and third string

88

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

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

tap.

near the soundhole, unpitched sound over the first, second and third string

nat. harm. sempre XII

IX

91

Gtr. 1

mf *p* *f* *mf*

near the soundhole, unpitched sound over the first, second and third string

Gtr. 2

p *f* *mf* *p*

Gtr. 3

mf

Gtr. 4

p

93

Gtr. 1

mf *p* *mf*

Gtr. 2

mf *p* *f* *mf*

Gtr. 3

mf

Gtr. 4

f *pp*

discontinuous improvisation on the first, second and third string near the soundhole

95

Gtr. 1 *f* 6 6 6 7:4

Gtr. 2 *f* 6 7 7

Gtr. 3 3 7 3

Gtr. 4 *f* 9 5 *ppp* 3

96 *slap with the thumb*

Gtr. 1 *sfz* 9:8 10:8 11:8

Gtr. 2 *slap with the thumb* 9 *sfz* 10:8 11:8 *ff* *nat.*

Gtr. 3 3 7 3

Gtr. 4 *f* 9 5 *ppp* 3

97 *nat.* *rit.* *Poco meno*

Gtr. 1 *ff* *slowing down...* *p*

Gtr. 2 *ff* *slowing down...* *ppp* *discontinuous improvisation on the first, second and third string near the soundhole*

Gtr. 3 *3* *3* *3* *3*

Gtr. 4 *3*

99

Gtr. 1 *p*

Gtr. 2 *(less active)*

Gtr. 3 *pp* *3* *3* *3* *3*

Gtr. 4 *fff*