

The Ground Whereon

Mark Enslin

'fret'

26
25
24
23
22
21
20
19
18
17
16
15
14
13
12
11
10
9
8
7
6
5
4
3

Hand shapes and musical notation for letters G, X, L, T, S, V, C, B, A, R, I, O, W, M, F, H, K, Y, P, U, E, N.

Hand shapes:

Musical notation:

Notation *Left Hand*: fingerspell handshapes, held so least area of hand stops all six strings, upper edge of handshape at noted 'fret' (imagine frets past fretboard), continuously glissando to next: IFMYDEARTHOFSIGNWPLUCKBOXOV
 MCGLYPHVORTEXWINDBASKFUQ; pressure: ρ greatest, ρ least (flagolet) (gradual erratic transition if next is different). *Right Hand*: imagine a timeline letter to letter; near & along the timeline, segments read down from \blacklozenge ; perpendicular distance \blacklozenge to timeline: intensity (furthest most intense, on timeline least) and tempo (above line fast to torrential, below slow to glacial); left column digits 1-5, thumb to pinky; \ down pluck or rasgueado, / up pluck or rasg., * outward pluck, h hammer at indicated fret; j with number: repeats of bracketed sequence; on page: R bridge 1. fretboard *Dramaturgy*: "near & along timeline"; decide inclusion by sense of phrase & avoidance of >3x repeat of segment; first 24 letters each ca. 10-20", final 24 letters / timelines each ca. 1" (only parts of segments played); encourage microtonal & timbral variety from interaction of RH & LH; at some point interject exceptional segment "Song" (LH fingers the indicated chord). || Urbana 9-28-07