



# WHITE ON WHITE / ON WHITE

## Program Notes

*White on white/on white*, for guitar quartet, began its life at Willapa Bay AiR (an artist in residence program) in the small coastal Washington hamlet of Oysterville, where I had the honor to walk and dine with poet G.C. Waldrep.

His multivalent poetry – poetry “meant to take shape in the reader’s mind as music” – posed an intriguing problem for someone with a composer’s gaze. How does one attempt to set a heterophonic text (the simulation of polyphony by a single line (of text)) about music (but without textual reference to music) *to* music. In other words, how does one attentively retranslate – or for that matter, retransfer or rearrange – heterophony about polyphony back to polyphony from one disparate medium to another?

The search for a solution engendered a host of related questions, including:

- ▶ When is horizontal/vertical
- ▶ What is transliteration
- ▶ How little/much is semblance
- ▶ Where is background/foreground
- ▶ What is a helix
- ▶ What is an ornament
- ▶ Where is priority
- ▶ At what point and in what sense does which motive hold
- ▶ How does non-consonant/dissonant counterpoint
- ▶ When is intentional/unintentional
- ▶ When is recursive

Written for four independent parts (there is no full score) in nine sections (movements), *White on white/on white* is a transliteration and superimposition of numerous passages from Waldrep’s *Archicembalo*, a collection of prose poetry in the form of a music instruction primer, published by Tupelo Press in 2009.

The title comes from the first poem, *Who is Josquin des Prez*.

# WHITE ON WHITE / ON WHITE

## Performance Notes

### **Basic**

#### ***Parts/Layout***

There is no full score to *White on white/on white*. Rather it consists of four individual parts comprised of nine sections (movements), whose coordination relies on implicit and explicit timings (see: Technique, Notation, & Interpretation => Time).

#### ***Instrumentation***

*White on white/on white* is scored for four, non-amplified standard-sized classical guitars, whose bottom three strings (IV-VI) must be coiled. The top three strings (I-III) must be plastic.

#### ***Stage setup***

Stage setup is amenable to numerous creative solutions, because of the relatively independent nature of the parts. It is imperative that the interpreters can hear one another, however (this may restrict the distance of the group's configuration); but the maintenance of visual contact is not required. A diagram of one possible arrangement for a small stage is given in the Appendix (Figure I).

Whatever the chosen setup, each interpreter's left hand (fret hand) must be visible to the audience.

#### ***Lighting***

It is understood that certain spaces have certain restrictions concerning lighting. When possible, use stand lights with little to no stage or hall lights.

#### ***Tuning***

There is no overt pitch priority in *White on white/on white* (only relative priority via motion and height). However, it is desirable that the tuning of each guitar is sufficiently different from the others, such that the same chord type at the same fret does not yield unison pitches to that of the other guitars. Accordingly, there is no prescriptive tuning for *White on white/on white*, since there are many solutions. Though it is advisable to mix equal-tempered tones with microtones. Figure II in the Appendix details one such possible tuning.

## Technique, Notation, & Interpretation

Time: Coordination, Pulse, Rhythm, & Breath

### General

Coordination between parts relies on implicit and explicit directions. However, some aspects are approximate or minimally open to the interpreter's discretion, which leads to different results between individual performances. To understand how this flexible coordination manifests itself, below is an explanation of the symbological expressions of time.

### Pauses

There are five types of rests (or pauses), two with annotations (Figures 1a-1f).

1. *32nd-rest*. All attacks occur as 32nd-notes (except in rare cases) and differentiated in duration and rate only by tuplets and tempi (see below). Correspondingly, the shortest rest is a 32nd-rest (Figure 1a). The duration of the 32nd-rest follows precisely the rate of the tuplet within a given tempo (as in traditional notation).

2. *Breath-fermata with stem* (small). The smallest fermata, the breath-fermata with stem, lasts approximately three pulses of the previous tuplet (Figure 1b). For example, a group with a length of seven attacks within a septuplet (7:8) pulse comes to an end, which is indicated by a breath-fermata with a stem. The duration of the pause, before beginning the next group, must last approximately three septuplets. Similarly, if a breath-fermata with a stem follows a quintuplet (5:8) pulse, then the duration of the pause must last approximately three quintuplets.

3. *Breath-fermata above beam* (medium). Longer in duration compared to the breath-fermata with a stem, the breath-fermata above the beam (also slightly larger in appearance) lasts approximately six pulses of the previous tempo (Figure 1c).

4. *Phrasal breath-fermata* (large). Phrasal large breath-fermatas occur at the beginnings of each section and between the end and beginning of adjoining beam groups. Their durations are generally longer (to very long, though in some cases they may be shorter) than the above pauses (Figure 1d). An approximate time (in seconds) directly above the fermata determines their duration. In each instance of the phrasal breath-fermata, there is material to follow. For fermatas at the beginning of a section, start counting its duration as soon as the first guitar begins to play.

5. *Long fermata* (large, rectangular). The long fermata indicates the end of a section. Treat these as standard final fermatas, in which there is a consensus pause, followed by preparation for the next partition. The amount of time between sections is indeterminate (Figure 1e). The long fermata may or may not have an accompanying time duration notated above it (in parenthesis). If it does, it does not indicate the duration between sections. Instead, it indicates how much time the interpreter must wait (approximately) for the other interpreters to finish that section (Figure 1f).



Figure 1a. 1. 32nd rest



Figure 1b. 2. Breath-fermata with stem (small)

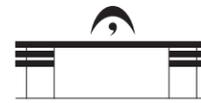


Figure 1c. 3. Breath-fermata above beam (medium)



Figure 1d. 4. Phrasal breath-fermata (large), with duration above



Figure 1e. 5. Long fermata



Figure 1f. 6. Long fermata, with approximate duration of that section's continuation

### Tempo

*White on white/on white* utilizes five related tempi (224, 192, 168, 138, and 112 beats per minute). Most often there is one tempo per section, but sometimes there are several. The four slower tempi derive from a tuplet ratio measured against eight beats of the primary (and fastest) 32nd-note tempo (32nd = 224). For example, if the primary 32nd equals 224 bpm, then the corresponding septuplet in the space of eight 32nds (7:8) yields a new pulse of 192 bpm (Figure 2a). Likewise a sextuplet in the the space of eight (6:8) yields 168 bpm, a quintuplet (5:8) yields 138 bpm, and four in the space of eight (4:8, normally a 16th note) yields 112 bpm (half the rate as 224). Notation of the tempi demonstrates the equation from which they derive and can be stated thusly: from the primary tempo (32nd at 224 bpm), some tuplet (7:8, 6:8, 5:8, or 4:8) becomes the new tempo for the basic 32nd note of the current partition (Figure 2b, following page).



Figure 2a. New tempo derivation



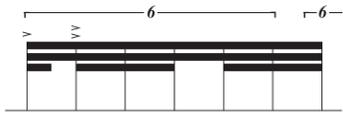


Figure 4b. Beamed across natural division

## The Left Hand (Fret Hand)

### General

*White on white/on white* is dependent upon the speed, pressure, and clarity of left-hand techniques to project sound outward, since the right hand rarely activates sound by plucking the strings. In fact, the right hand's main task is to partially mute the strings (see: Right Hand).

### Staves

The left hand's material is found on two adjacent staves, a single line staff (top) and a two line staff (bottom). The top staff, indicated by a square clef, bears most techniques: frets, chords, repetitions, shoves, glissandi, slaps, pull-offs, and pizzicati. The bottom staff (two lines), indicated by a Z clef, is reserved for "zips" only (see: Zips). A thick bar connects the left hand staves (Figure 5).



Figure 5. Square and Z clefs

### Chords & Frets

Chords are depicted as standard diagrams (Figure 6a) directly below the top LH staff. This is due to unnecessary complications arising from the altered tuning (*scordatura*) and the necessity for extremely fast reading. Other standardized forms of notation, i.e., traditional notation and tablature, are impractical and impede the intended flow of information.



Figure 6a. Standard chord diagram, enlarged

The topmost dot or dots, representing the pitch or pitches fingered closest to the nut, corresponds to the fret indication located directly above the diagram.

A number, from zero to ten, in a black (or occasionally white), circular note head on the staff indicates the fret at which a chordal attack occurs (Figure 6b). If a chord X, represented by a diagram, is placed below a note head with the number 4, then the topmost finger (the finger closest to the nut) of that chord is placed at the fourth fret.



Figure 6b. Note head with number designating fourth fret

### Repeated Chords

A chord accompanied by a dotted line originating from the right of the chord diagram and traverses multiple attacks at the same fret indicates repeated attacks of the same chord (Figure 7).

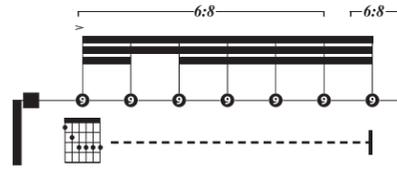


Figure 7. Repeated chord notation

### Glissandi

There are two related types of glissandi, the normal variety and shoves. A thick black bar joining chordal note heads indicates the normal variety (Figure 10a). An upward or downward curl stemming from chordal note heads indicates a shove (Figure 10b). Attack the chord as above, then perform the glissando. Slurs do not accompany either type, since neither are plucked.



Figure 8a. Normal glissando



Figure 8b. Shoves (up and down)

The speed of normal glissandi must remain consistently fast across the varied pulse rates, such that individual fret noise or "fret clicking" (from the onset fret through to the destination fret) is indistinct. For fast pulses, play each glissando evenly (from the onset fret to the destination fret). For slower pulses, treat each glissando as a portamento, sliding "late" into the destination fret.

Shoves occur within one pulse and have no specified destination fret – there is only an indicated direction (up or down). Play shoves immediately (as opposed to portamento). Since shoves may traverse the entire fretboard, aim to "shove" the glissandi as high or low as comfortable within the given pulse rate.

### Slaps & Slap Pull-offs

Slaps and slap pull-offs (Figure 9a) are relatives of the left-hand battuto and snap pizzicato and indicated by a staccato wedge (or *staccatissimo*). Unlike the snap pizzicato, however, they are accomplished using the LH only, by slapping the finger onto the fretboard at a given location (determined by a fret note head), resulting in both fret and fingerboard noise (with a modicum of pitch). (For snap pizzicato see: Right Hand => Snap Pizzicato and also Dynamics & Articulation => Slaps, Slap Pull-offs, & Snap Pizzicato)



Figure 9a. Staccato wedge, indicating slap or slap pull-off

Play all slaps and slap pull-offs with one finger. For regular slaps (Figure 9b), this may be any comfortable finger.

For slap pull-offs, this is usually finger III. Slap pull-offs are immediately followed by one or two grace-note pull-offs in a

downward, half-step direction of the same chord type, indicated by small white note heads connected by a dotted slur or *ligado* (Figure 9c).

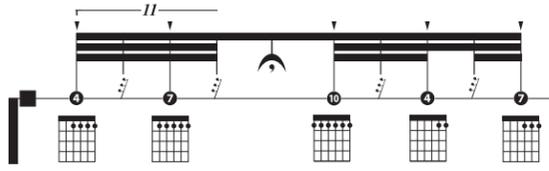


Figure 9b. Slaps

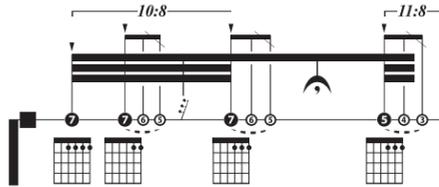


Figure 9c. Slap pull-offs

### Left-Hand Strums

There are two kinds of LH strums: in front of, and behind, the nut. Both varieties strum all six strings from low to high (strings VI to I) as smoothly as possible (according to the duration of the pulse) with the flesh of the fingertip.

A large, black circular note head with a white upward arrow indicates a LH strum in front of the nut (Figure 10a). The placement of the strum along the string is left to the discretion of the interpreter. Unlike a strum behind the nut, however, a strum in front of the nut must not yield any discernible pitch. The RH facilitates this by muting all six strings (see: Right Hand => Left Hand Strums).

A large, white circular note head with a black upward arrow indicates a LH strum behind the nut (Figure 10b). Always allow it to ring (*lessez vibrer*).



Figure 10a. LH strum  
in front of the nut



Figure 10b. LH strum  
behind the nut

### Left Hand Zips

Zips are the lengthwise LH rubbing (single zips to tremolo zips) of the coiled strings, producing high frequency string noise. They are found on the Z staff, which consists of two lines. The top space of which represents string IV; the middle space, string V; the bottom space, string VI.

Perform all tremolos as fast as possible.

There are two types of note heads: one for all three strings (simultaneously) and one for individual strings.

A black rectangular note head, which vertically spans all three staff spaces, represents a three-string zip (Figure 11a). In conjunction with RH muting, these result in little to no discernible pitch.\* Non-tremolo three-string zips must attempt to traverse as much of the fretboard in one direction as possible. Take to care to not inadvertently strike the body when performing a zip. This will produce an undesirable sound.

A black square note head, which fits within a single staff space, represents a single-string zip (Figure 11b).



Figure 10a. Three-string  
zip note head



Figure 10b. Single-string  
zip note heads

Single-string zips only occur in section IX and in conjunction with tremolo symbols. These are *not* muted, which allows some pitch to come to the fore (see: Right Hand => Left Hand Zips).

The direction of the zip, either up or down the fretboard, is left to the interpreter's discretion.

For an explanation on the interpretation and technique of tremolo zips, see: Dynamics & Articulation => Dynamics

\*It should be noted that, given the various types and rates of action encountered in *White on white/on white*, inadvertent zips will be difficult to avoid. These must not be emphasized.

### Left Hand Muting

For several RH techniques (snap pizzicato, zips, and grinds), the LH must completely dampen (mute) the strings, to disallow vibration (see: Right Hand).

### Right Hand (Bridge Hand)

#### General

The left hand is dominant – it activates the majority of sound. The right, then, plays a subservient and complimentary role, mostly by muting the strings. Muting is not notated, however.

#### Muting

With the exception of grinds, RH zips, and snap pizzicati, the primary function of the right hand is to prevent strings from excessively ringing by muting them. For LH techniques (chords, repeated chords, glissandi, slaps, strums, and zips) place the fleshy side of the RH directly on the bridge, half of the hand on the strings before the bridge and half behind the bridge. This kind of muting is similar to the 1/2 pedal technique in piano music – the strings are allowed to ring, but not for long (roughly 1/4 of the duration of regular, un-muted vibration).

This method of muting is desirable as a general rule of thumb. However, in certain contexts more or less muting may be appropriate. For example, if a chord or passage is located within a low register, then more muting (more RH pressure) might be suitable, because strings IV-VI ring longer than the top three. By contrast, if a chord or passage is located within a high register, it may require less muting (less RH pressure). This is left to the interpreter's discretion.

There are two exceptions to this rule.

1. *Left-Hand Strums in Front of the Nut*. For LH strums in front of the nut, the RH must completely dampen all strings to prevent any ringing.

2. *Single-String Left Hand Zips*. Single-string zips require specialized muting to promote clarity of pitch. For any single-string zip, completely mute the other two coiled strings to prevent them from ringing. If there is a single-string zip on string IV, then completely mute strings V and VI (IV, m, m). A single-string zip on string V entails the muting of strings IV and VI (m, V, m). Likewise, a zip on string VI requires the muting of strings IV and V (m, m, VI).

### Staff

The RH activates sound, too (grinds, RH zips, and snap pizzicati). For these techniques, the RH is given its own, single-line staff below the LH staves and is distinguished by an R clef (Figure 12).



Figure 12. Right hand R staff

### Grinds

With the hand in the normal muting mode (see above: Muting), drag the side of the RH up or down the height of the bridge, causing a “grinding” sound. This is represented by a G with an arrow specifying the direction in which to drag (Figure 13). Sometimes grinds coincide with other techniques, such as chords. In these cases, normal RH muting is still in effect.



Figure 13. Grind down (up arrow), grind up (down arrow)

### Right Hand Zips

While LH zips traverse the length of the strings and often produce clear pitches, RH zips are produced by rubbing (always tremolo and as fast as possible) across the strings, producing a lower band of string noise. With the palm of the RH, rub up and down all six strings vertically, as opposed to lengthwise. A vertical double-arrow note head indicates a RH zip (Figure 14). RH zips coincide with other LH techniques. In these cases, the RH palm continues to completely mute the strings. RH zips do not produce much variance in volume and, as such, are not regulated by dynamic markings, as opposed to LH zips (see: Dynamics & Articulation).



Figure 14. Right hand zip note head

### Snap Pizzicato

The snap pizzicato, or Bartók snap, occurs when the string is pulled vertically (away from the body) and released such that the string strikes the frets and fretboard producing a sharp, percussive sound. Large staccato wedges (*staccatissimo*) with

numbers, indicating specific strings (1-6), represent snap pizzicati (Figure 15). White on white/on white substitutes staccato wedges for the standardized Bartók pizzicato symbol found in string music, in order to show their relationship to LH snaps and snap pull-offs. The LH completely mutes the snap pizzicato string at any place along the fretboard such that there is no discernible pitch. Only a general sense of registral pitch should be heard.



Figure 15. Snap pizzicato note heads, with string designations (in Arabic numerals)

## Dynamics & Articulation

### General

Various techniques in *White on white/on white* limit the overall dynamic range. In order for some to speak clearly (which is always desirable), there is no alternative but to play them at one, relatively low dynamic level. However, there are a few instances when dynamics can be manipulated and are, thus, accordingly notated.

### Accents

At the 32nd beam level (or the syllabic level), the beginning of some groups require an accent, which is indicated by a standard accent symbol or a configuration of two or three stacked, standard accent symbols. Each are relative to one another in ascending stress (from one to three accents) during the *current* group (16th beam group) only (Figure 16). Attempt to differentiate accents as much as possible, even though the dynamic range of a particular technique (during that word group) may be small.



Figure 16. “Syllabic” accents (in ascending strength)

### Slaps, Slap Pull-offs, & Snap Pizzicati

Treat each of these techniques as a *sforzando* (*sfz*), in order to ensure they sound properly. Attack slaps and the initial attack of slap pull-offs with great enough velocity to force the string(s) to strike the frets and fretboard (Figure 17). Likewise, for snap pizzicati release the string with great enough tension.

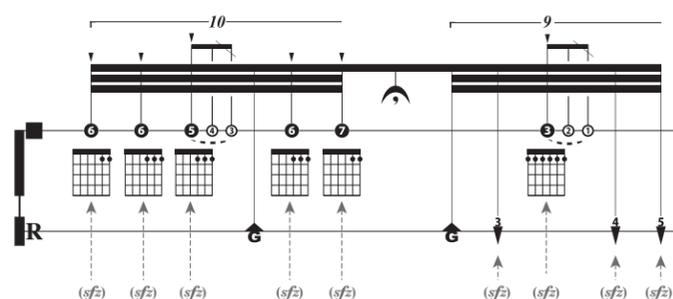


Figure 17. *Sforzando* treatment of slaps, slap pull-offs, and snap pizzicati

### *Dynamics (LH Zips)*

Dynamic indications accompany all tremolo LH zip passages. However, dynamics is a misnomer, since there is little range in volume. Dynamics, instead, refers to the excitation of bands of noise caused by friction. The varied bands depend on the speed and length of the zip. If all zips are fast, then higher bands emerge the longer the zip; the shorter the zip, lower bands will sound. Consequently, the lower the band of noise, the more emergent the pitch.

The three dynamics markings in *White on white/on white* (*fff*, *ppp*, and *sfz*) correspond to the relative length (along the string) of an individual zip (Figure 18). *Fortississimo* zips are long, spanning roughly ten frets; *pianississimo* zips are short, spanning one to three frets; and *sforzando* zips refer to an emphasized speed of the change in direction, resulting in a brief “squeal” (a sharp spike in high frequency noise).

Hairpins, or crescendos and decrescendos, indicate the gradual lengthening or shortening of tremolo zips.

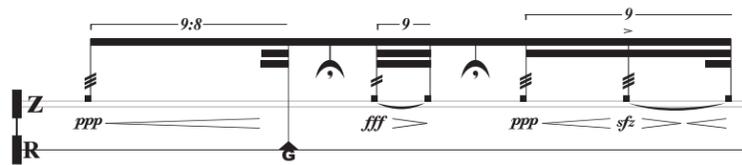


Figure 18. Dynamics with tremolo single-string zips

WHITE ON WHITE / ON WHITE  
FOR GUITAR QUARTET

KEVIN MENDOZA  
2014

GUITAR 1

I.

$\text{♩} = 224$

The score is divided into six systems, each with a treble clef staff and a bass clef staff. The treble staff contains rhythmic notation with various note values and rests, often with a 'Z' symbol below. The bass staff contains fretboard diagrams with fingerings (1, 3, 7, 9) and fret numbers (6, 8, 9, 11, 10, 5, 7, 8, 10, 11, 8, 8, 5). Rhythmic patterns are indicated by brackets above the treble staff with ratios like 6:8, 9:8, 11:8, 6, 11, 9, 10:8, 6, 10, 10, 9, 5:8, 7:8, 7, 6, 10, 10, 11, 8:8, and 5. A large '5'' symbol with a comma is placed in the middle of the fifth system. The piece concludes with a double bar line and a 'Z' symbol in the bass staff.

8

5

7

Z

7

7

11

5

9

Z

6

6

9

6

Z

6

6

6"

Z

6

7

Z

5

(28")

Z

# II.

♩ = 224

7<sup>''</sup>

6:8 8:8 11:8 (8)

11 10:8 9:8

11 10 5:8 7:8

5 11 6

7 9 9 9

11 10

9- 5- 5-

10 10 10 10 10 1 1 1 1 1 1

Z

11- 9- 6-

6 1 1 1 3 3 3 3 3

Z

11-

4 7 10 4 7 7 3

Z

11- 10- 9-

4 7 10 4 7

Z

11- 10- 5-

10 10 10 10 10 10 10 1

Z

7- 5- 11-

(37'')

10 3 7 7 10

Z

# III.

$\text{♩} = 224$

The musical score is organized into six systems, each featuring a staff with a thick black line and a fretboard diagram below it. Fingerings are indicated by numbers 4, 5, 6, 7 in circles. The systems are marked with various time signatures and slurs: 10:8, 8:8, 6:8, (8), 11:8, 6, 9:8, 11, 6, 11, 11, 7:8, 9, 11, and 7. A large **7''** symbol is placed between the second and third systems, and a large **4''** symbol is placed between the fifth and sixth systems. A *ppp* dynamic marking is present at the end of the fifth system. The score concludes with a double bar line and a 'Z' symbol.

7 — 7 — 12 —

4 6 6 5 5 7 6 7

9 — 12 — 12 —

4 6 7 4 7 6 5 6 7 5 6 4

9 — 12 — 9 —

4 6 7 4 5 4 5 6 4 5 7 5

7 — 7 — 7 —

6 4 4 6 7 4 5 4 5 6

7 — 12 —

4 5 7 5 6 4 4 6 7 5

7 — 6 — 7 —

6 6 6 7 4 4 4

7"

# IV.

(224)  $\bar{\bar{F}} = \bar{\bar{F}} 192$

System 1: Musical notation on a six-line staff. It features a series of chords and notes with fingerings 10, 8, 8, 7, 7, 10, 9, 8. Above the staff, there are bracketed intervals labeled 9:8, 9, 8:8, and 9. A large, stylized treble clef is positioned to the right of the staff.

System 2: Musical notation on a six-line staff. It features a series of chords and notes with fingerings 7, 7, 6, 5, 9, 8, 7, 8, 7, 6. Above the staff, there are bracketed intervals labeled (9) and 9. A large, stylized treble clef is positioned to the right of the staff.



$\bar{\bar{F}} = 224$

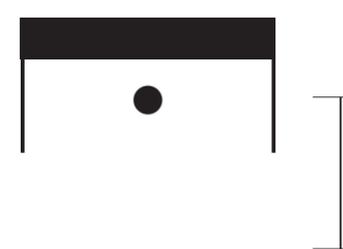
System 3: Musical notation on a six-line staff. It features a series of chords and notes with fingerings 9, 9, 7, 6, 6, 4, 3, 2, 4, 5, 4. Above the staff, there is a bracketed interval labeled 10:8. A large, stylized treble clef is positioned to the right of the staff.



System 4: Musical notation on a six-line staff. It features a series of chords and notes with fingerings 5, 8, 1, 4, 7, 1, 2, 3, 6, 7, 5, 7, 8. Above the staff, there are bracketed intervals labeled (8), 9, and 9. A large, stylized treble clef is positioned to the right of the staff.

System 5: Musical notation on a six-line staff. It features a series of chords and notes with fingerings 1, 4, 5, 3, 3, 3. Above the staff, there are bracketed intervals labeled 9 and 9. A large, stylized treble clef is positioned to the right of the staff.

System 6: Musical notation on a six-line staff. It features a series of chords and notes with fingerings 3, 2, 1, 0, 4, 1, 0, 1, 2, 1, 0. Above the staff, there is a bracketed interval labeled 7:8. A large, stylized treble clef is positioned to the right of the staff.



**64''+**

V. TACET



**30''+**

VI. TACET



# VII.

(224 F) = 138

9:8 8:8 7:8

R



(8) 9 7

R



5:8 9 6:8

R

5 5 9 6

R

(6) 6 5 5

R



9 7 7

11:8 6" 6

9 7 3"

$\overset{r6}{\text{F}} = \overset{\text{F}}{\text{F}} 168$  6 10:8 9 attacca IX

# IX.

48''

(224 F)  $\overset{7-}{\text{F}} = \text{F} 192$

9:8 9 9

*ppp* *sfz* *ppp* *sfz* *sfz*

R

3''

(224 F)  $\overset{6-}{\text{F}} = \text{F} 168$

7:8 6:8 7

*ppp* *sfz* *sfz* *fff*

5

3''

(224 F)  $\overset{4-}{\text{F}} = \text{F} 112$

7 5:8

*ppp* *fff* *ppp*

11:8 5 5

*ppp* *fff* *ppp* *fff*

5 5 5 8:8

*ppp* *ppp* *fff* *ppp*

5 (8) 3''

*ppp* *fff*

(224 F)  $\overset{5-}{\text{F}} = \text{F} 138$

5 6 7

*ppp* *ppp* *ppp*

5 5 5 7

*ppp* *ppp* *ppp*

6 6 7

*ppp* *fff* *fff*

(23")

WHITE ON WHITE / ON WHITE  
FOR GUITAR QUARTET

KEVIN MENDOZA  
2014

GUITAR 2

I.

(224 F)  $\frac{7}{8}$  =  $\frac{168}{168}$

14''

5:8 9:8 5 5

7:8 10:8 5 5

(5) 7 5 10

(10) 11:8 10 9

(9) 5 9

(9) 11 8:8 9

5''

Z



# II.

(224 F)  $\overset{7}{\text{F}} = \text{F} 192$

46''

6:8 10:8 6 10

10 6 6

7 7 7 7

10 6 4

7 7 7 7

6 5 7:8 9:8

7 6 8:8

6 10 6 8:8

7 7

7 3 7 1 4 3 6 6 6



# III.

$\text{♩} = 224$

8"

9:8

9

9

10 7 8 7

8 9

7 8 7

8:8

9

6:8

10 8 9

5"

10:8

11:8

(8)

5:8

10 9 7 9 7 9 8 10

9 9 9 9 9 9 9 10

9

9

9

9

9

9

8 10

7:8

11

4"

10 9 9 9 9 9 8 9

ppp

10

System 1: Treble clef, one flat, 4/4. Melodic line with a 10-fret barre and an 11-fret barre. Fretboard diagrams for 7th and 10th fret barres.

System 2: Treble clef, one flat, 4/4. Melodic line with a 10-fret barre. Fretboard diagrams for 10th and 7th fret barres.

System 3: Treble clef, one flat, 4/4. Melodic line with a 10-fret barre and an 11-fret barre. Fretboard diagrams for 9th and 7th fret barres.

System 4: Treble clef, one flat, 4/4. Melodic line with a 10-fret barre. Fretboard diagrams for 7th and 9th fret barres.

System 5: Treble clef, one flat, 4/4. Melodic line with a 10-fret barre and an 11-fret barre. Fretboard diagrams for 10th and 7th fret barres.

System 6: Treble clef, one flat, 4/4. Melodic line with a 4-fret barre, a 7-fret barre, and a 6-fret barre. Fretboard diagrams for 4th and 7th fret barres.

22''+

IV. TACET



# V.

(224 F) = 112

8:8 10:8 10

10 9 8 8 7 6 3 2 1 4 3 2 3 2 1

Z  
R

(8) 10 11:8

3 4 3 2 3 2 1 3 4 3 5 8 1 4

10 10

7 1 2 3 6 5 4 8 8 10 2 8 8

9:8 10 9

2 8 10 6 8 8 10 2 1 0 6 7 2 5

11 10 10

7 8 1 4 8 7 6 10 6 8 8 10 2

Z  
R

**30''+**

VI. TACET



# VII.

(224 F) = 138

8''

7:8 9:8 10:8

3 2 1 4

5 4 5 4 3 1 2 5

6''

5:8 7 9

7 6 5 3 2 1

1 2 3 2 3 4 5

4''

8:8 9

8 7 6

2 3 4 5 6 1

7 5 7

7 8 4 3 2 8 6 7 4

2 3 4

(7) 7 11:8

8 5 9 7 8 4 8 5 4 8 6

# IX.

67''

(224 F)  $\overset{5-}{\text{F}} = \text{F} 138$

9:8

9

9

ppp

ppp

ppp

sfz

R

4''

7:8

6:8

7

ppp

fff

G G G

4''

(224 F)  $\overset{6-}{\text{F}} = \text{F} 168$

7

5:8

ppp

fff

11:8

5

5

fff

fff

fff

5

5

5

8:8

fff

ppp

fff

ppp

4''

5

(8)

ppp

ppp

fff

(224 F)  $\overset{4-}{\text{F}} = \text{F} 112$

5

6

7

ppp

ppp

ppp

5 5 5 7

*fff* *ppp* *ppp*

6 6 7

*ppp* *fff* *fff*

(5")

WHITE ON WHITE / ON WHITE  
FOR GUITAR QUARTET

KEVIN MENDOZA  
2014

GUITAR 3



10:8

11

5 5 5 5 5 5 5

9

5 5 5 5

(11)

9

5

7

7

9

1

7

9

5 5 5 5

7 9 1

7 9

6:8

6:8

11

7

5

7

7

9

5 7 7 9 1 7 1

9

5 7 7 9

(7)

7

(8)

7"

1

7

1

9

5

5

5

5

5

1

3

1 7 1 9

5 5 5 5 5 1 3

10

11

5:8

3

3

1

3

5

7

9

3

3

3

3

3 3 1 3 5

7 9

3 3 3 3

10

11

3 3

3 3

# II.

(224 F) = 112

8:8 7:8 10:8 9:8

2 2 2 8 1 8 5 2 8

10 (8) 10 6:8

1 8 5 2 8 1 8 5 2 8 5

10 10 9 7

2 8 1 8 5 2 8 5 8

9 7

8 8 8 8 8 8 2 2 2 2 2 2

7 9

8 8 8 8 5 2 5

6 6 6

1 5 5 9 2 1 9 9 9 9

9

5 1 1 1 1 1

Z

10 9 10 10

8 8 8 8 9 9 9 9 8

Z

9 10 6

8 9 4 9 8 8 9 4 9 8 8 9

Z

10 9 6

4 9 8 8 9 9 8

Z

11 6 10

4 4 4 4 4 4

Z

6 6

4 8

Z

**60''+**

III. TACET



**22''+**

IV. TACET



# V.

♩ = 224

**7<sup>th</sup>**

**9** **10:8** **(8)**

**5:8** **9** **10**

**9** **10**

**10** **5** **11:8** **11**

# VI.

(224 ♯)  $\frac{7}{4} = \frac{112}{112}$

5:8

6:8

R

G

(224 ♯)  $\frac{6}{4} = \frac{168}{168}$

6

5

3''

10:8

R

G

G

7:8

3''

11:8

R

G

9:8

10

(3'')

R

G

# VII.

(224 F)  $\frac{6}{4} = 168$

**.5"**

9:8 8:8 7:8

6 5 4 2 6 4 5 4 8 2 6

R

**7"**

10:8 10 9

3 2 1 5 6 2 6 3 2

**3"**

R

5:8 11:8 5

5 8 4 2 6 3 5 6 2 6

R

11 5 11

6 3 6 4 5 8 10 4 8 5 9

R

(11) 11

8 4 8 5 8 6 7 10 4

R

# IX.

79''

(224 F)  $\overset{-5-}{\text{F}} = \text{F} 138$

Musical notation for exercise 79'' on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *ppp*, *fff*, and *sfz*. Rhythmic values are indicated as 9:8, 9, and 9. A large graphic of a comma with a curved line above it is positioned to the left of the staff.

8''

(224 F)  $\overset{-6-}{\text{F}} = \text{F} 168$

Musical notation for exercise 8'' on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *ppp*, *fff*, and *sfz*. Rhythmic values are indicated as 7:8, 6:8, and 7. A large graphic of a comma with a curved line above it is positioned to the right of the staff.

4''

(224 F)  $\overset{-7-}{\text{F}} = \text{F} 192$

Musical notation for exercise 4'' on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *ppp* and *fff*. Rhythmic values are indicated as 7 and 5:8. A large graphic of a comma with a curved line above it is positioned to the right of the staff.

Musical notation for exercise 11:8 on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *fff*. Rhythmic values are indicated as 11:8, 5, and 5.

Musical notation for exercise 5, 5, 5, 8:8 on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *fff* and *ppp*. Rhythmic values are indicated as 5, 5, 5, and 8:8.

Musical notation for exercise 5, (8) on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *ppp*. Rhythmic values are indicated as 5 and (8). A large graphic of a comma with a curved line above it is positioned to the right of the staff.

(224 F)  $\overset{-5-}{\text{F}} = \text{F} 138$

Musical notation for exercise 5, 6, 7 on a grand staff (Z and R). It features a series of chords and notes with dynamic markings *ppp* and *fff*. Rhythmic values are indicated as 5, 6, and 7.

First staff of music. Treble clef, Z-shaped time signature. The staff contains a sequence of notes with various dynamics and fingerings. Above the staff, there are four horizontal lines with brackets and numbers: '5', '5', '5', and '7'. Below the staff, there are three dynamic markings: *fff*, *fff*, and *fff*. The notes are: a quarter note (fingering 5), a quarter note (fingering 5), a half note (fingering 5), a quarter note (fingering 5), a half note (fingering 5), a quarter note (fingering 7), and a half note (fingering 7).

Second staff of music. Treble clef, Z-shaped time signature. The staff contains a sequence of notes with various dynamics and fingerings. Above the staff, there are three horizontal lines with brackets and numbers: '6', '6', and '7'. Below the staff, there are three dynamic markings: *ppp*, *fff*, and *ppp*. The notes are: a quarter note (fingering 6), a quarter note (fingering 6), a quarter note (fingering 6), a half note (fingering 6), a quarter note (fingering 7), and a half note (fingering 7). To the right of the staff, there is a large black rectangular block with a small black dot in the center, and a vertical bar with a horizontal line at the bottom.

WHITE ON WHITE / ON WHITE  
FOR GUITAR QUARTET

KEVIN MENDOZA  
2014

GUITAR 4

I.

(224 F)  $\bar{\bar{F}} = \bar{\bar{F}} 168$

The exercise consists of six systems of guitar tablature. Each system includes a top staff with rhythmic markings and a bottom staff with fret numbers and chord diagrams. The patterns are as follows:

- System 1:** Rhythmic markings: 6:8, 7:8, 5:8, 5:8. Fret numbers: 9, 1, 7, 1, 9, 5, 7, 7, 9, 1.
- System 2:** Rhythmic markings: 6, 6, 7, 5, 5. Fret numbers: 7, 7, 7, 7, 7, 7, 7, 1, 7, 1, 9, 5, 7, 7.
- System 3:** Rhythmic markings: (5), 6, 7, 5. Fret numbers: 9, 1, 7, 1, 9, 5, 7, 7, 9, 1, 7, 1.
- System 4:** Rhythmic markings: (5), 6, 6, 7, 5. Fret numbers: 9, 5, 7, 7, 9, 1, 7, 1, 9, 5, 7, 7, 9, 1.
- System 5:** Rhythmic markings: (5), 5, 5, 6. Fret numbers: 7, 1, 9, 7, 7, 9, 9, 9, 9.
- System 6:** Rhythmic markings: (6), 6, 10:8, 6, 5. Fret numbers: 9, 9, 9, 9, 7, 7, 1, 1, 1, 9, 9, 9.

A large '7'' symbol with a comma is placed in the center of the page.

11:8

5

(5) 5 10 6 10

7 7 7 7 1 1 1 9 7

5 5 6 6

7 9 1 7 1 9 5 7 7 9 1 7

(6) 6 11

1 9 5 7 7 7 7 7 1 9 5

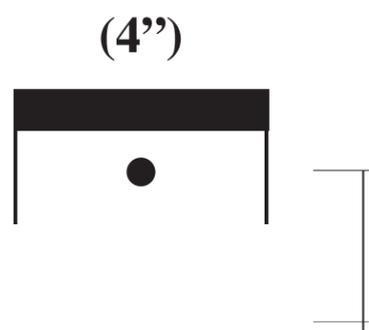


6 5 6

7 5 7 9 1 3 3 3 3 3 3

11 6

3 3 3 3



*sfz*

# V.

(224 F)  $\frac{11}{8} = \frac{112}{100}$

4''

10:8

11:8

10

11

9:8

9

11

9

10

10

11

9

Z

R

R

Z

G

Z



# VIII.

(224 F)  $\overset{r}{\text{F}} = \overset{r}{\text{F}} 192$

42''

7:8 9:8 11:8 7

7 9 8 9 10 8 9 7 3 9

R

G

7 11 8:8

1 5 5 5 5 7 9 5 7 5

R

G

7 5''

5:8 11

1 3 3 1 2

R

G

11 5 11

9 5

R

5 6:8 5 3''

R

6 7 9 7

8 10 9 7 3 9 5 5 5

R

G G G

7 11 7 10:8

5 7 9 5 7 5 1 3 7 4 6 6

7 7 8<sup>''</sup> 6

5 4 5 5 6 7 3 9 1

10 10 6 R

3 2 1 2 4 2 3 1

11 10 G

5 5 5 5 7 9 5 7 5 1 3 7

11 10 5 5 R G G

3 9 9 10 8 9 10 8 9 1

11 5 5

5 5 5 5 7 9 5 7 5 1 3 10 7

# WHITE ON WHITE / ON WHITE

## Appendix

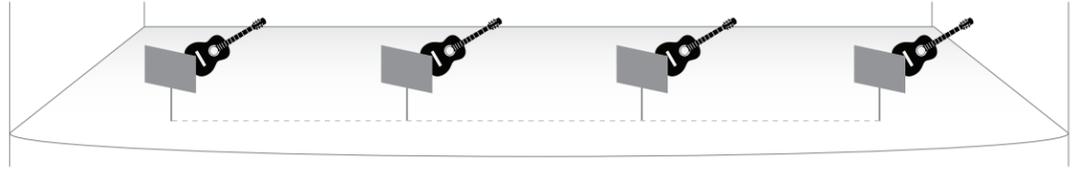


Figure I. Simple, small stage configuration

String: I II III IV V VI I II III IV V VI I II III IV V VI I II III IV V VI

Guitar I                      Guitar II                      Guitar III                      Guitar IV

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into four measures, each representing a guitar. Above the staff, the strings are labeled I through VI. The notes for each guitar are: Guitar I: I (F#), II (G), III (A), IV (B), V (C), VI (D); Guitar II: I (F#), II (G), III (A), IV (B), V (C), VI (D); Guitar III: I (F#), II (G), III (A), IV (B), V (C), VI (D); Guitar IV: I (F#), II (G), III (A), IV (B), V (C), VI (D). The notes are written as whole notes on a single line.

Figure II. Possible tuning