Second Mvt, Guitar Quartet

Special Notation

S Mute All. Stop all sounds from resonating. This is important because all sounds are picked up by the microphones.

❊ Strike tuning fork on wood block. The microphones are to amplify the whole gesture.

◆ Make a Harmonic. Natural and fretted harmonics are to be used. Do not immediately repeat notes/tones from the same string and fret location on the instrument.

■ Hit the bridge of the guitar with thumb.

③ Place butt of tuning fork on the string specified by the number in the circle. The performer must find strong sound areas with the best vibration of string against fork.

❑: Hit some other areas of the guitar with thumb or fingers. Try to copy the timbre of the performers in the ensemble for a unified sound.

❺ Grab string with towel. The number represents which string to use.

Diagonal line tells the performer to move either the tuning fork or the cloth along the string. Below the instrument line represents the nut side of the instrument and above the line represents the bridge side.

Relative in time line. Vertical/diagonal dotted line shows the notes to be played simultaneously or in close proximity.

_____ Very fine horizontal line. This line ties events/symbols together. Tied events only have one attack and one release and with as much sustain as possible. This ties events in either direction that the music is read.

/ Place the vibrating side of the tuning fork on a string, close to the bridge, so the fork it bounces on and off the string (tremolo sound).

The staff-line in the score represents: a close proximity to the nut is represented by a symbol appearing below the line. Towards the bridge is shown by a symbol above the line. Few dynamics are indicated in the score. The performers are to discuss, and through rehearsal develop ideas pertaining to the dynamics performed. Tempo/time should be considered rubato and be lead by the conducting guitar(s). For the best sounds new strings are advised, along with a high quality (Blue Steel) tuning fork 440 tone. The performers must try to connect all lines so that the ensemble focuses on an unified sound. Like follow the leader, the performers must think of trying to recreate a tone/timbre by mimicking the sound(s) performed immediately preceding there own.

The microphones will pick up most every sound on the stage. Therefore, the performer must complete the specified actions with the least amount of incidental noise. The sound for instance of the tuning fork as it is hit on the wood striking pad will be amplified. As the fork is moved towards the sound hole of the guitar the vibrating source will be changing in location to the microphone. The motions that performer need to execute should be made as efficiently and evenly as possible. The gestures themselves will be part of the performance. The performer must make judgements as to the specific time for each movement in each particular statement of the operation being called for by the score.

The **first section** is a type of crab cannon. The performer is asked to read the lines backwards and forwards and also switch lines at each encounter with a repeat sign. The performer who is playing line A will be expected conduct in this very rubato section Therefore the first guitar will have line A at the starting of this section and will conduct the ensemble. After the repeat sign line A switches to line B and proceeds to read through line be Backwards (reading right to left). The guitar 4 will take over the A line and the directing position. The section is finished when the performers read there original line in the original direction.

In the **second section** the performers must try to think of one or two unified lines and each person is connected part. The sounds are to be manipulated around the room. The performers start relatively slow and speed up a pattern of sounds. The tempo or relative time between each attack must employ accelerando/rallentando characteristics as called for. The rate of speed than slows for the emergence of a new pattern. The lines are repeated from left to right without switching line the specified number of times. The dynamics will be an important aspect because of the works spatial dimension.

The **Free Zone**: Performers will have an opportunity to improvise using ideas presented earlier in the movement. The amount of time spent in this section is subjective but should not come close to out weighing any other section. The brief improvisation should be rehearsed by not totally preconceived. Try using techniques and ideas that are lead as a canon.

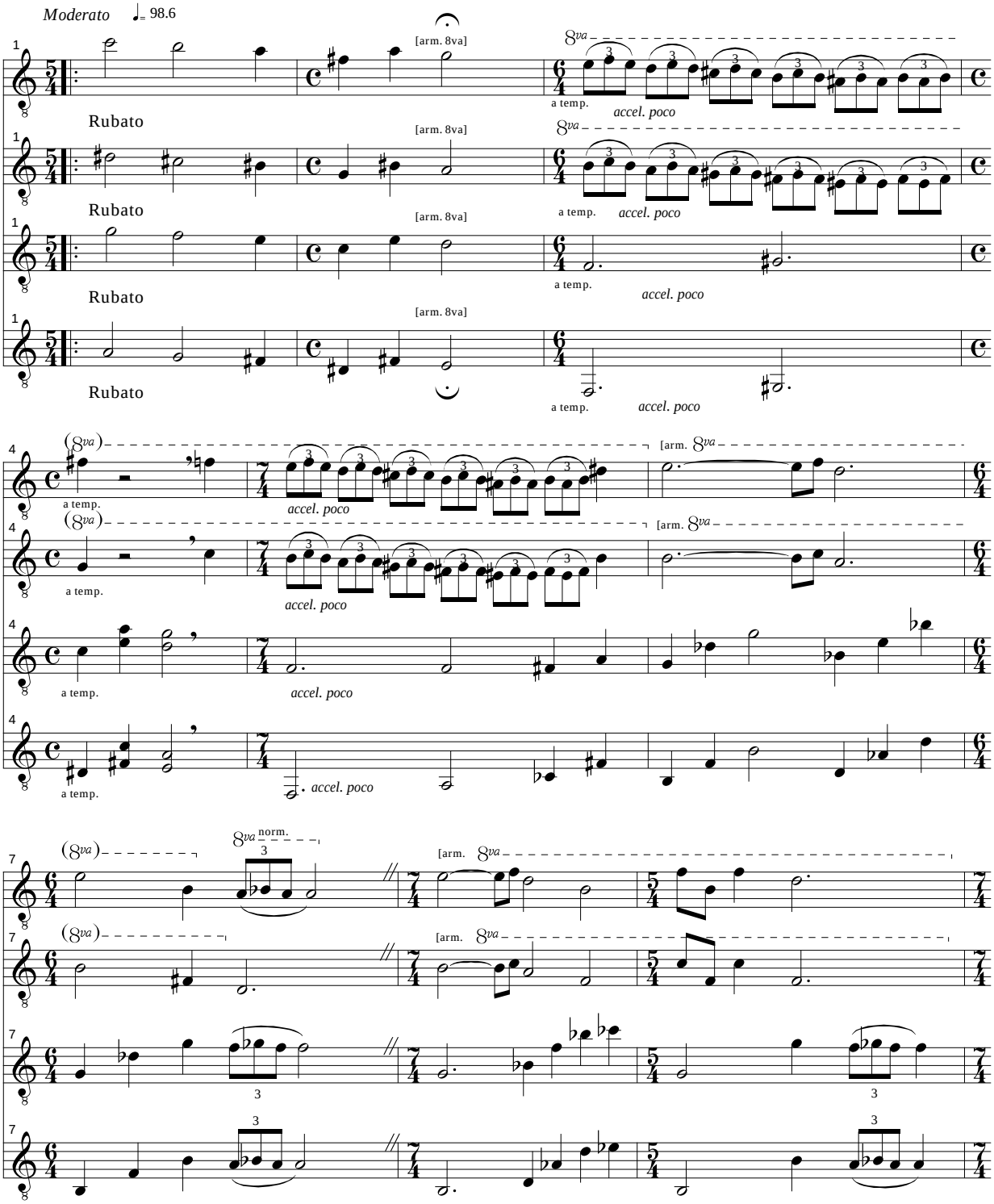
Mountain Water

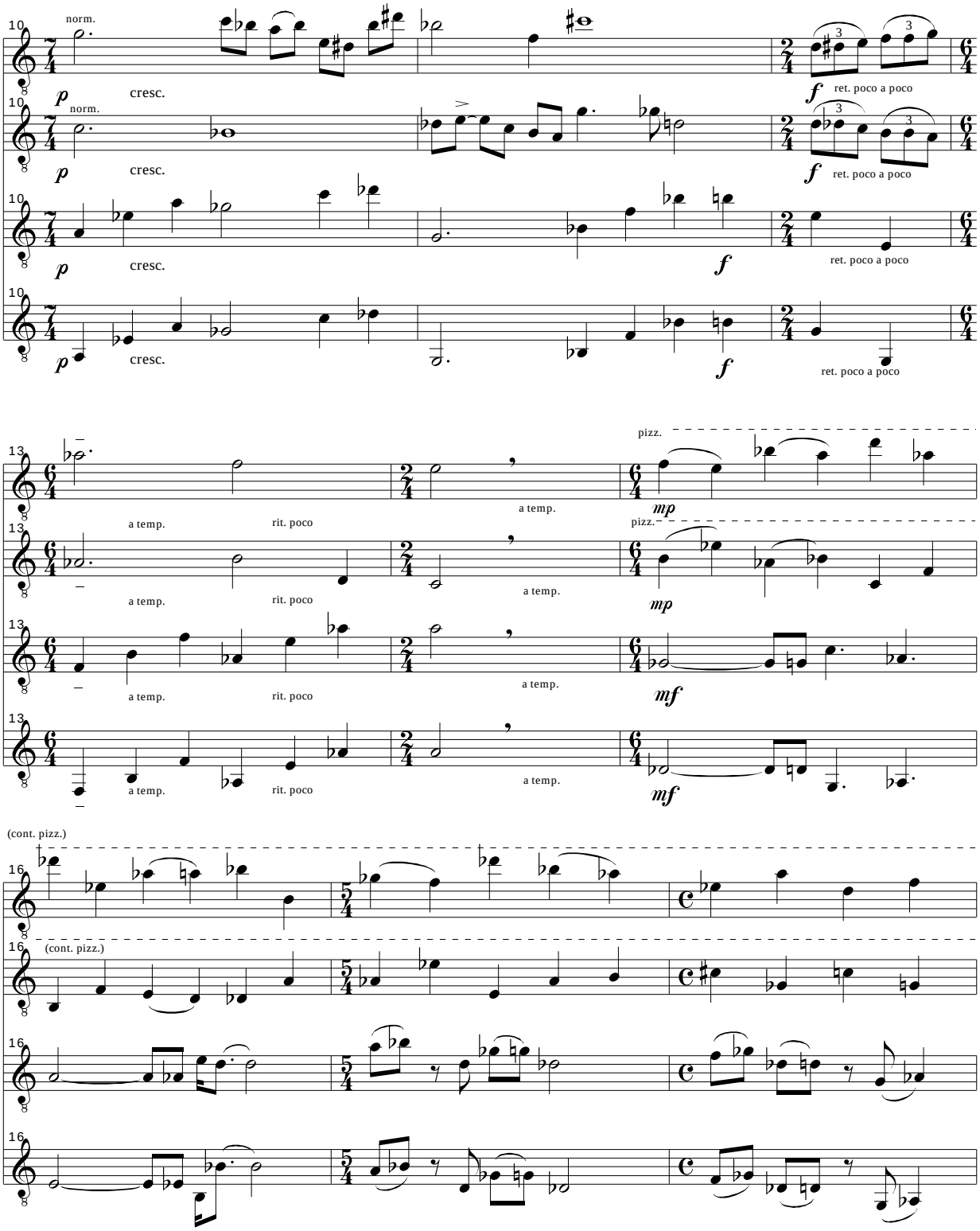
(for Guitar)

By Douglas B. Holmes

(C'dale, 1990-1994)

First Movement

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a temp.
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pizz.
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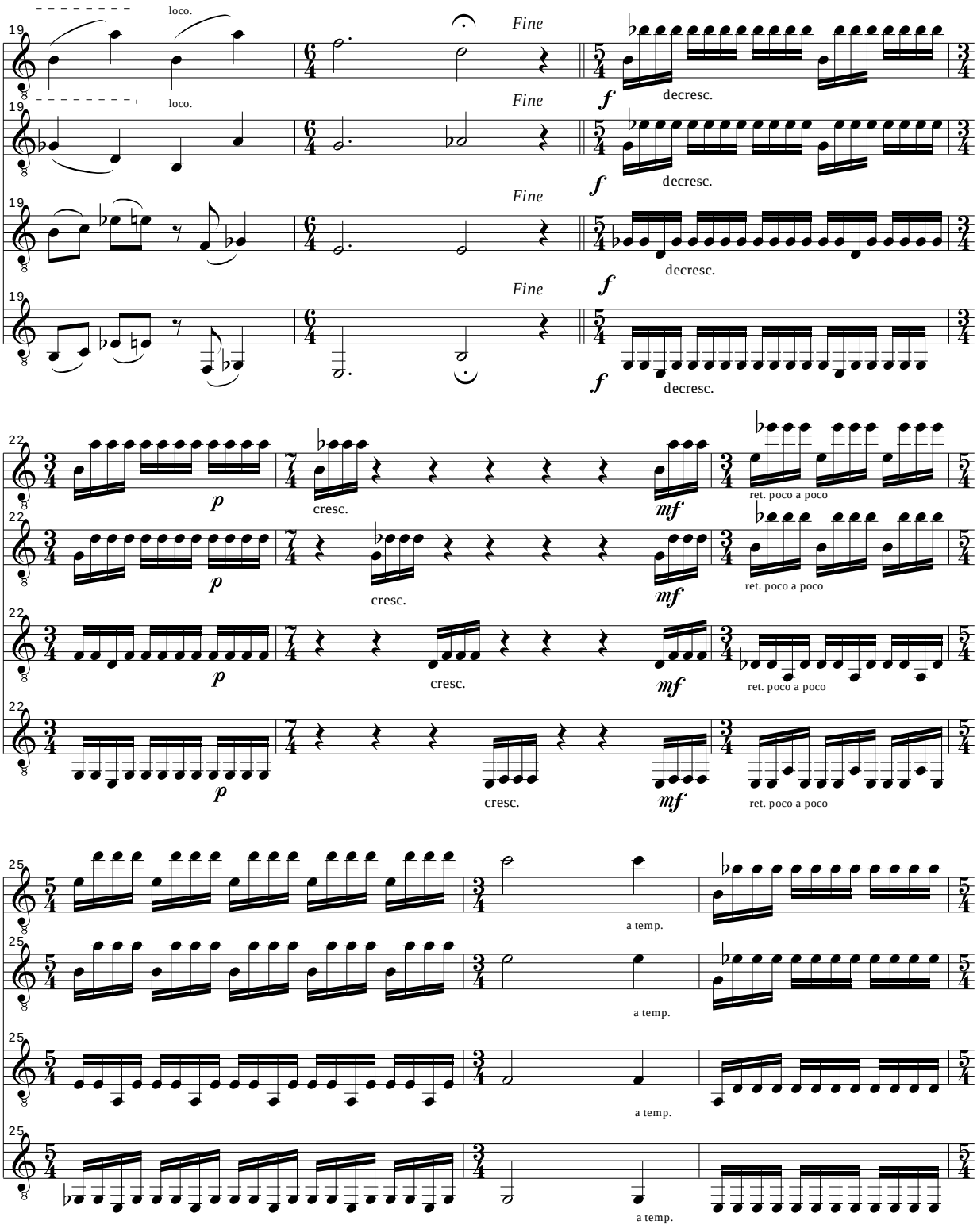
16
(cont. pizz.)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loco.
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decresc.
22
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cresc.
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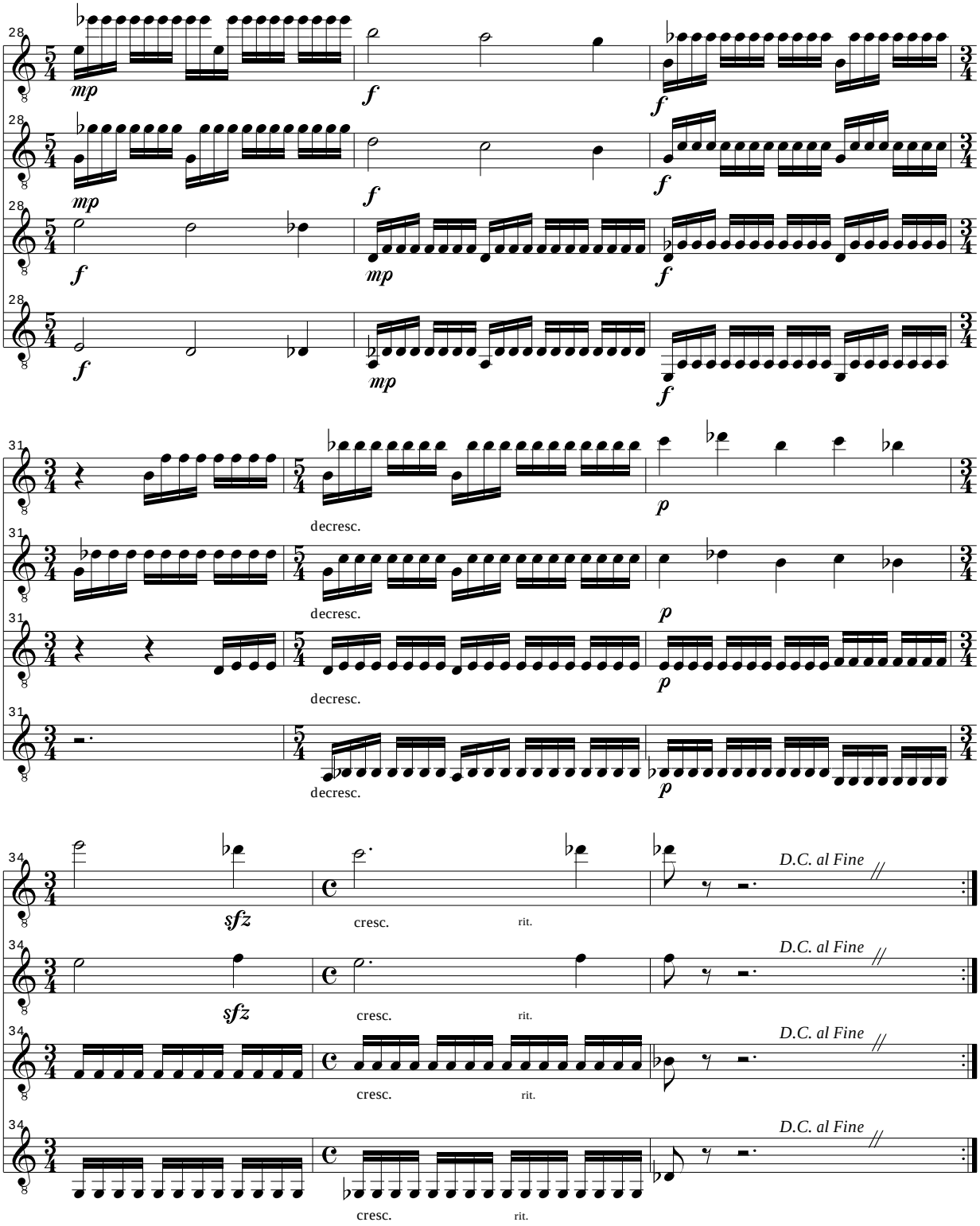
ret. poco a poco
25
a temp.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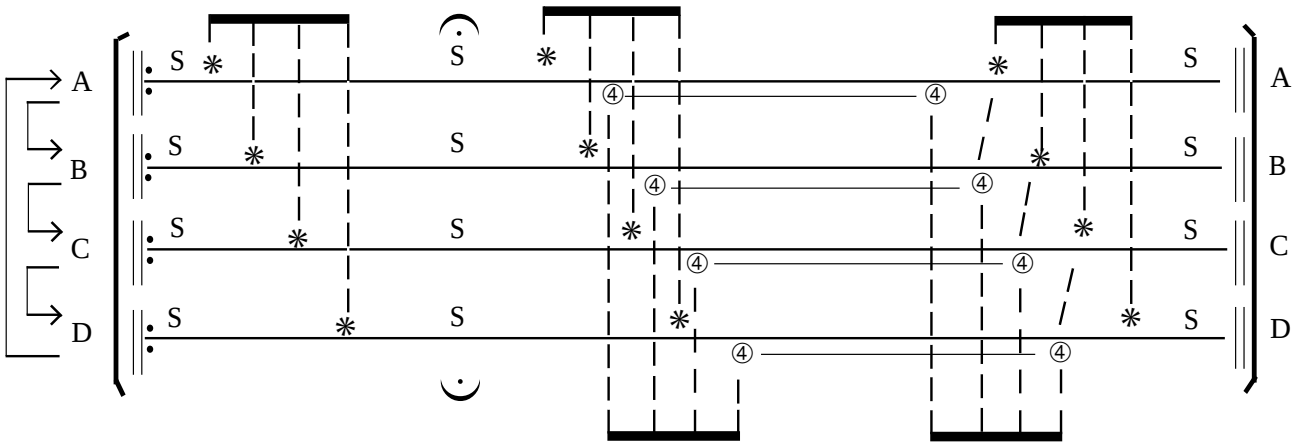
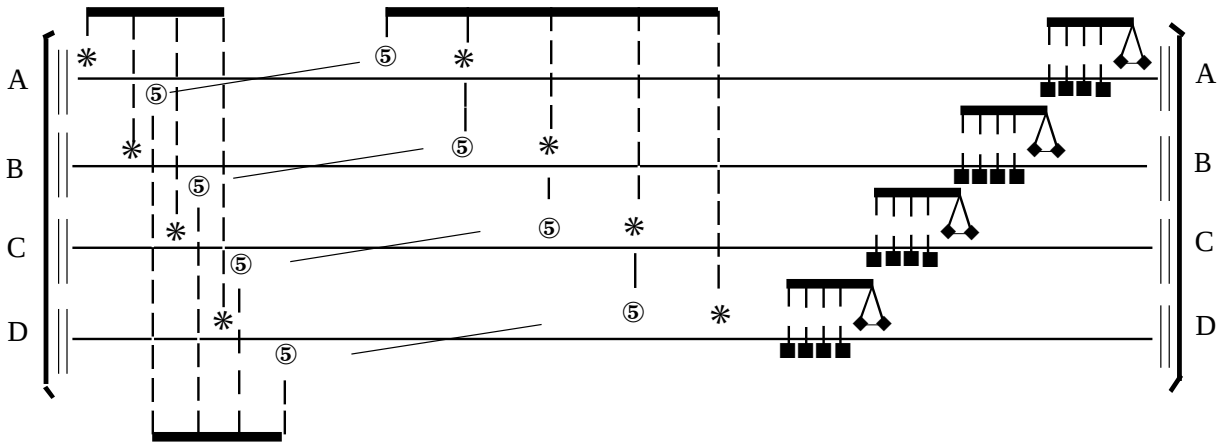
mp
f
31
decresc.
p
decresc.
p
decresc.
p
decresc.
p
34
sfz
cresc.
rit.
D.C. al Fine
sfz
cresc.
rit.
D.C. al Fine
cresc.
rit.
D.C. al Fine
cresc.
rit.
D.C. al Fine

Second Movement

rubato

20 - 28 seconds





Fine

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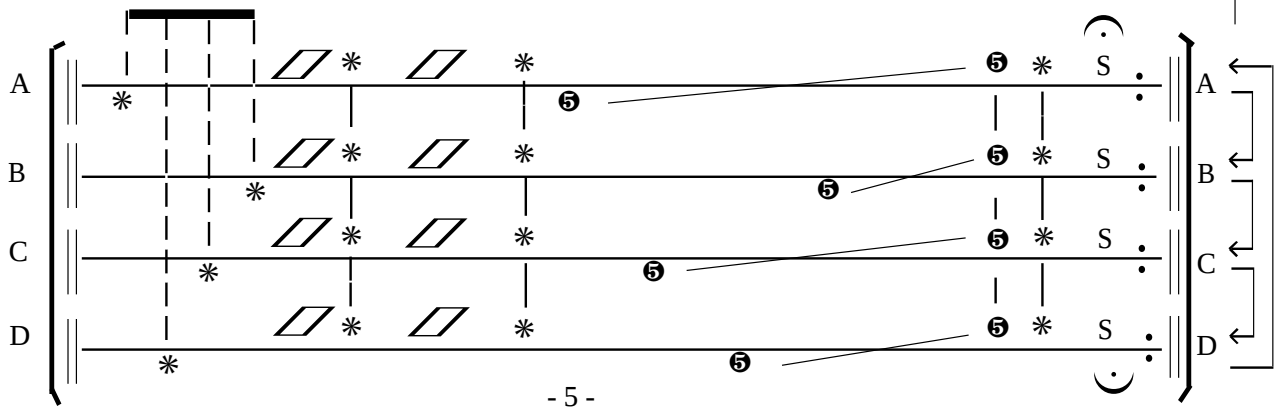
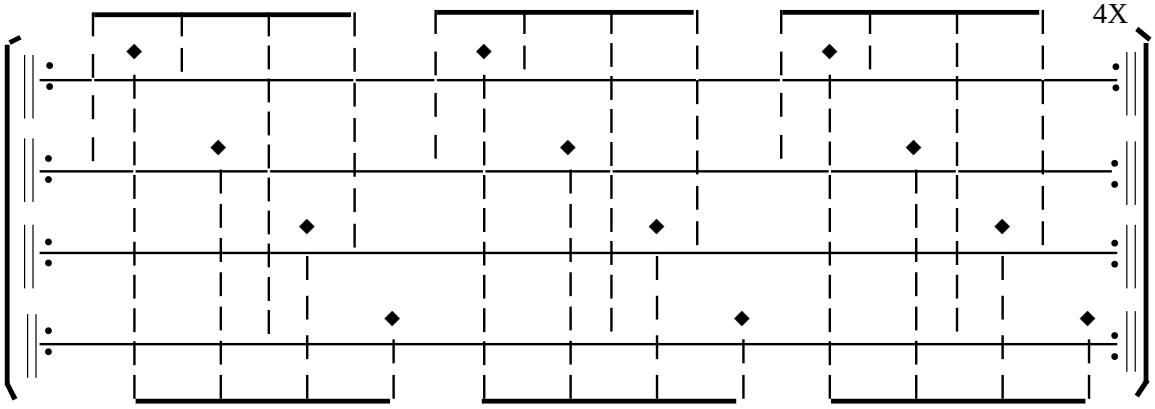


rubato

Time

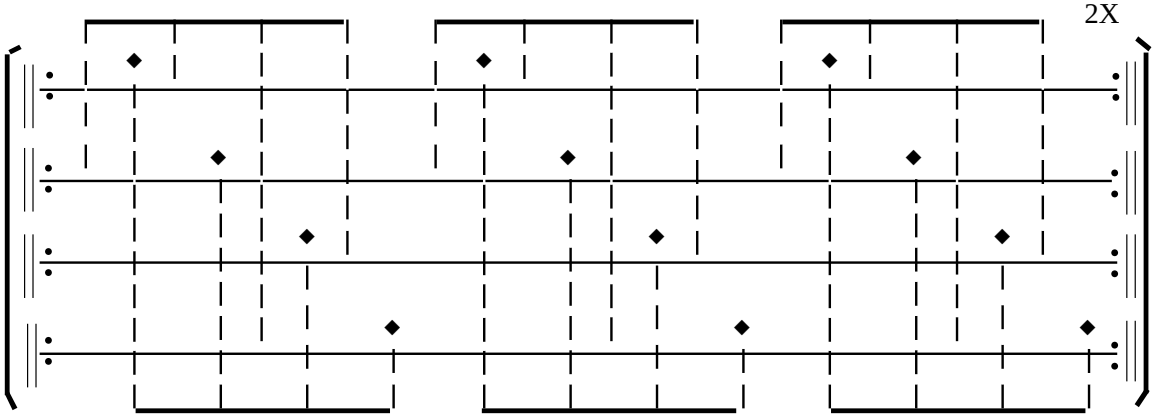
Poco a Poco accelerando

4X



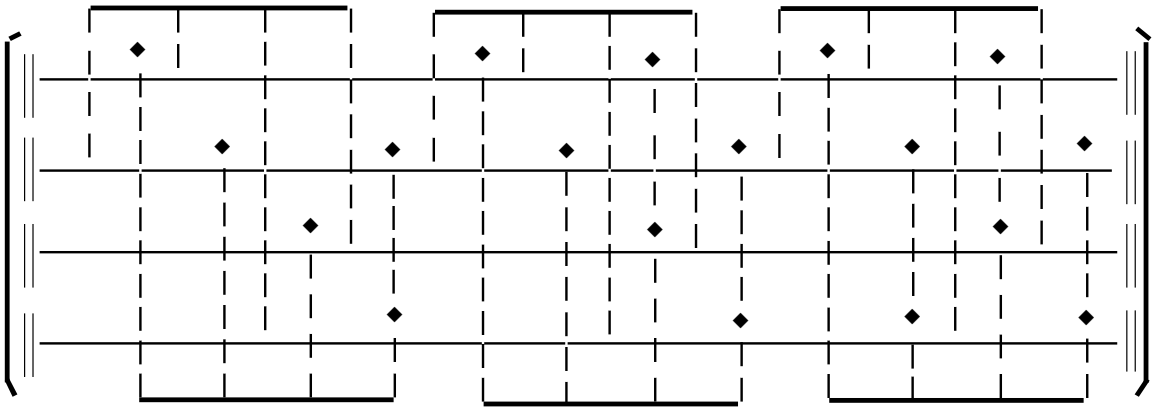
rallentando

2X



rubato

Time



Poco a Poco accelerando

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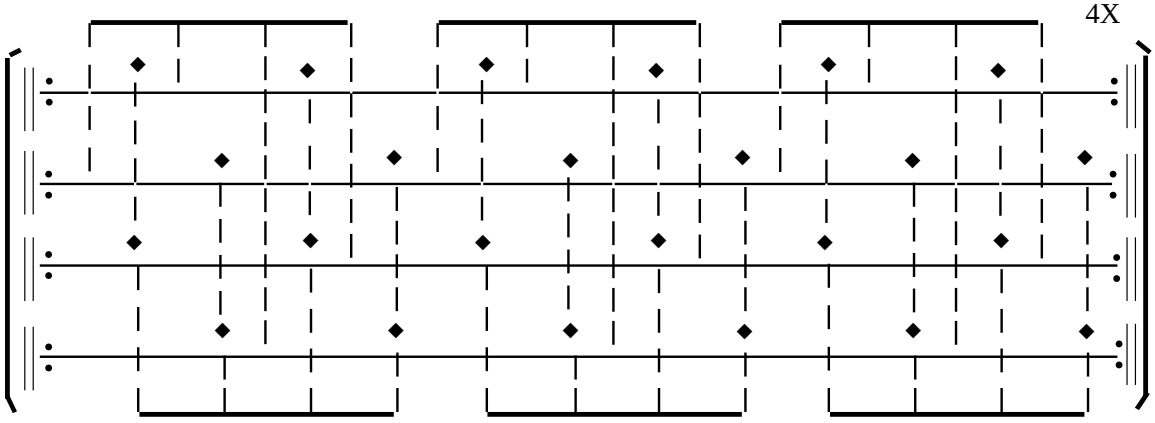

rallentando

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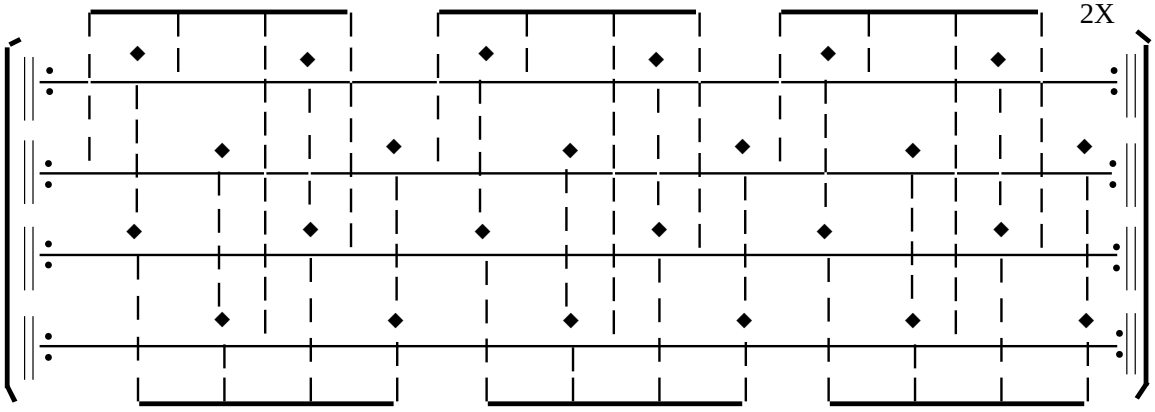

Poco a Poco accelerando

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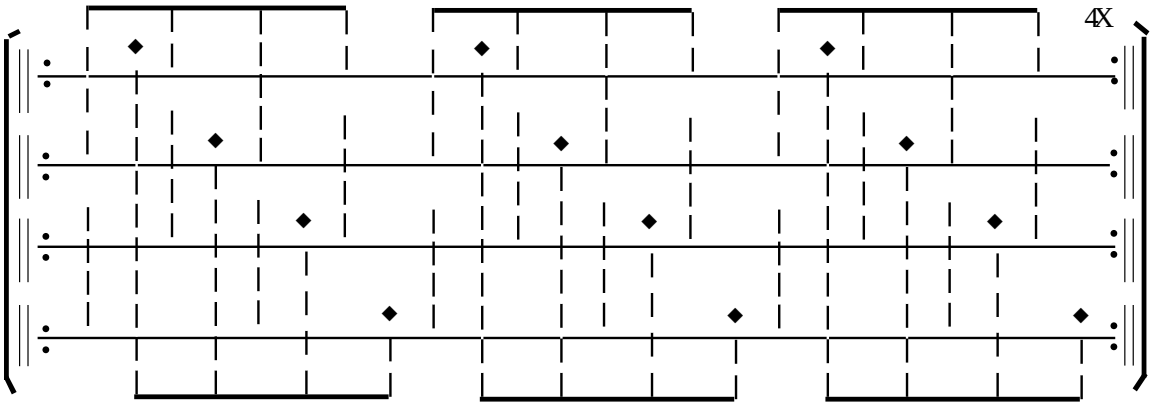

rallentando

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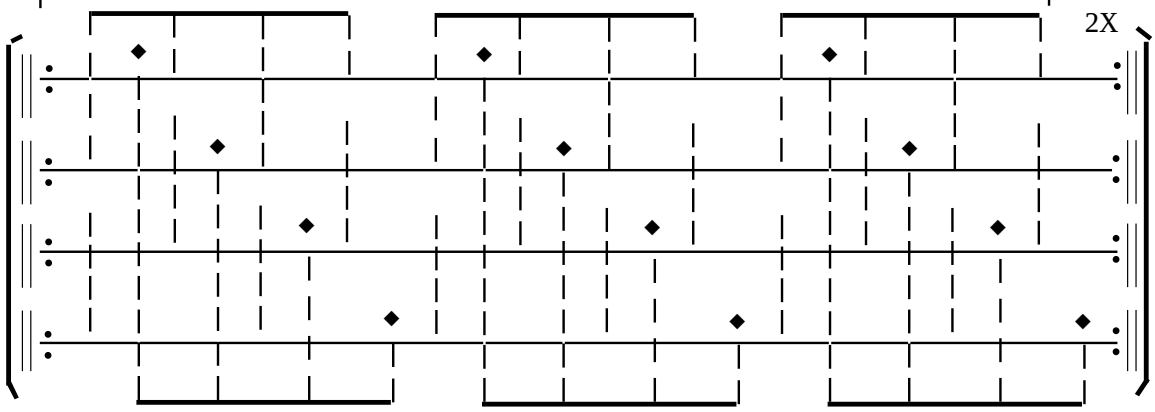

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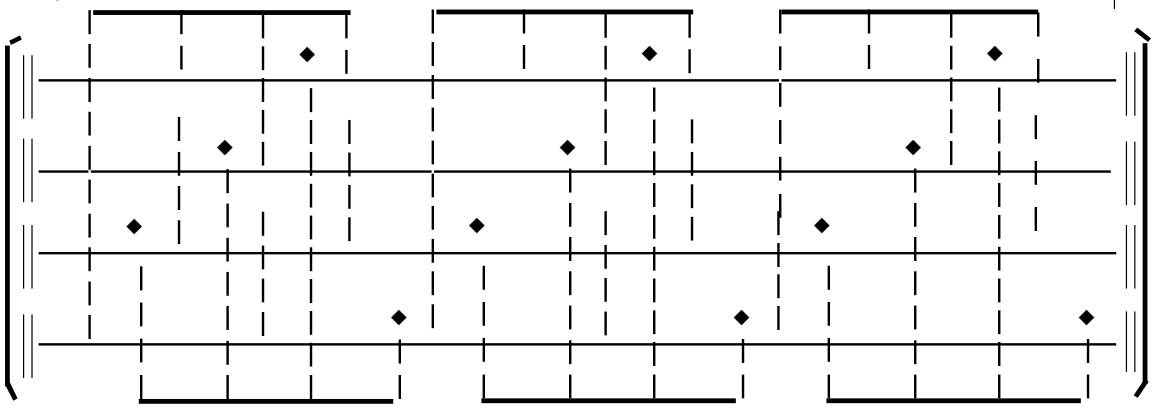

Poco a Poco accelerando

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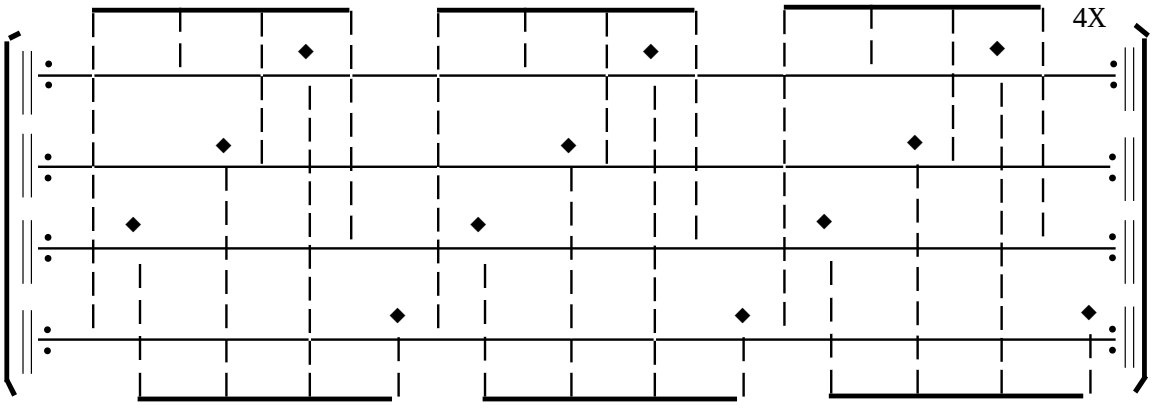
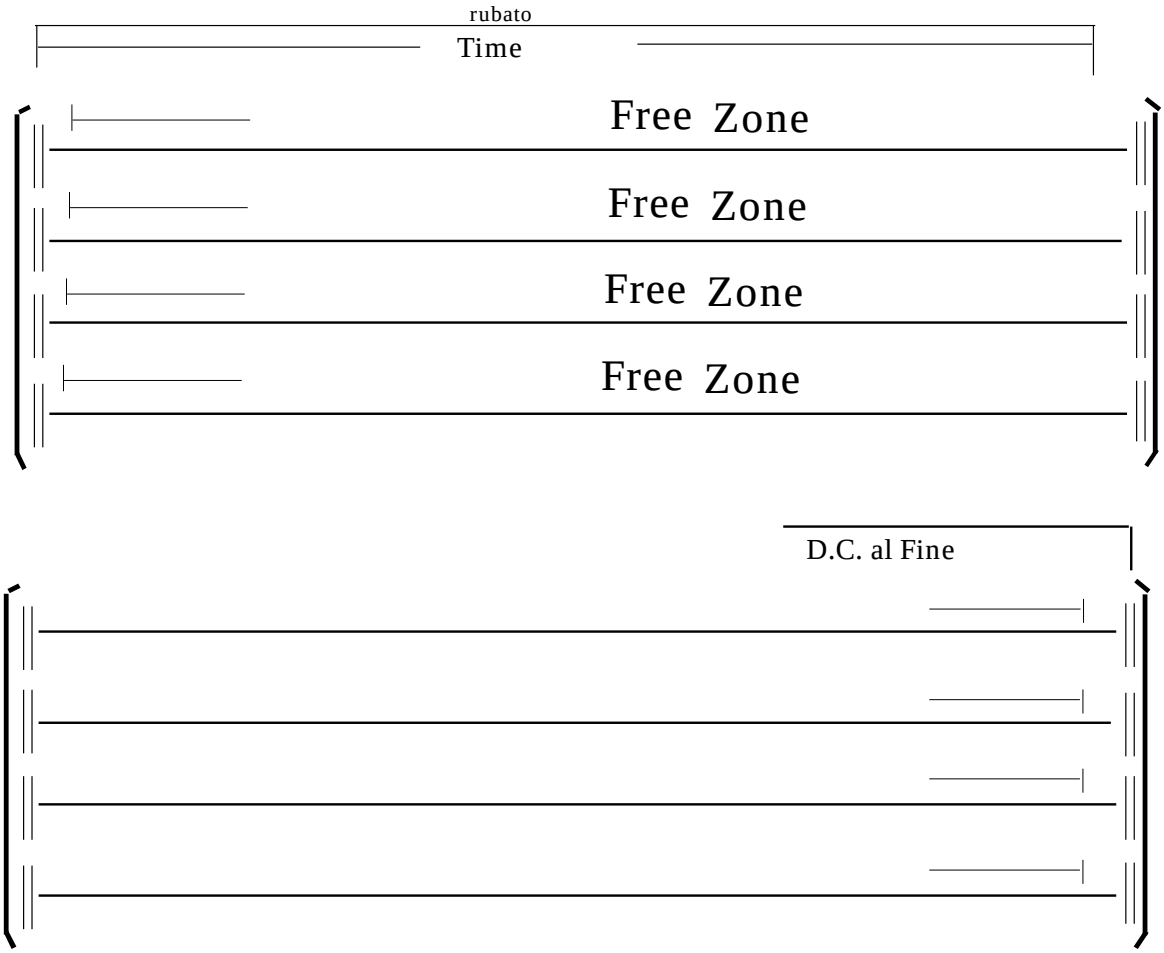


f decrescendo ***ppp***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Time
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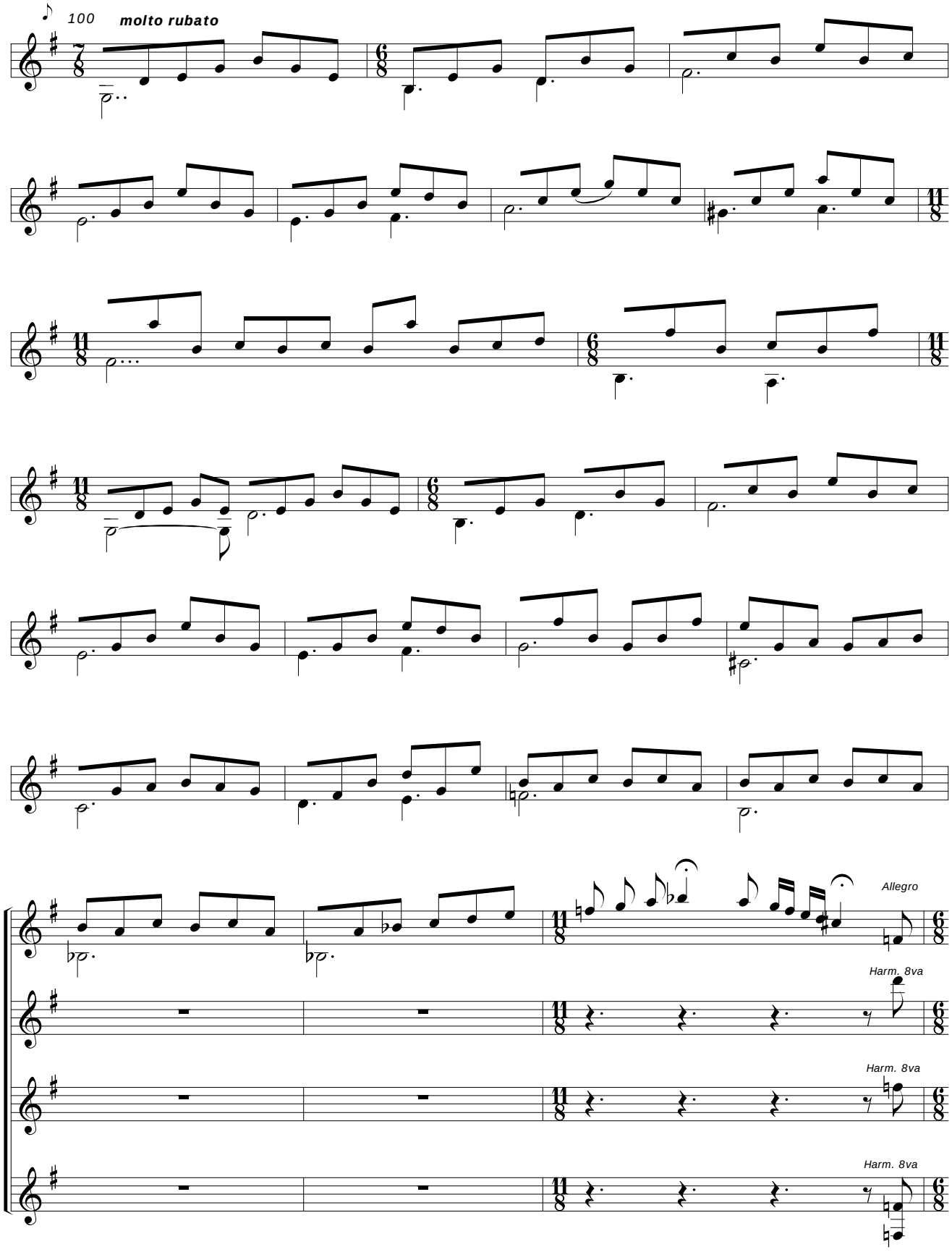
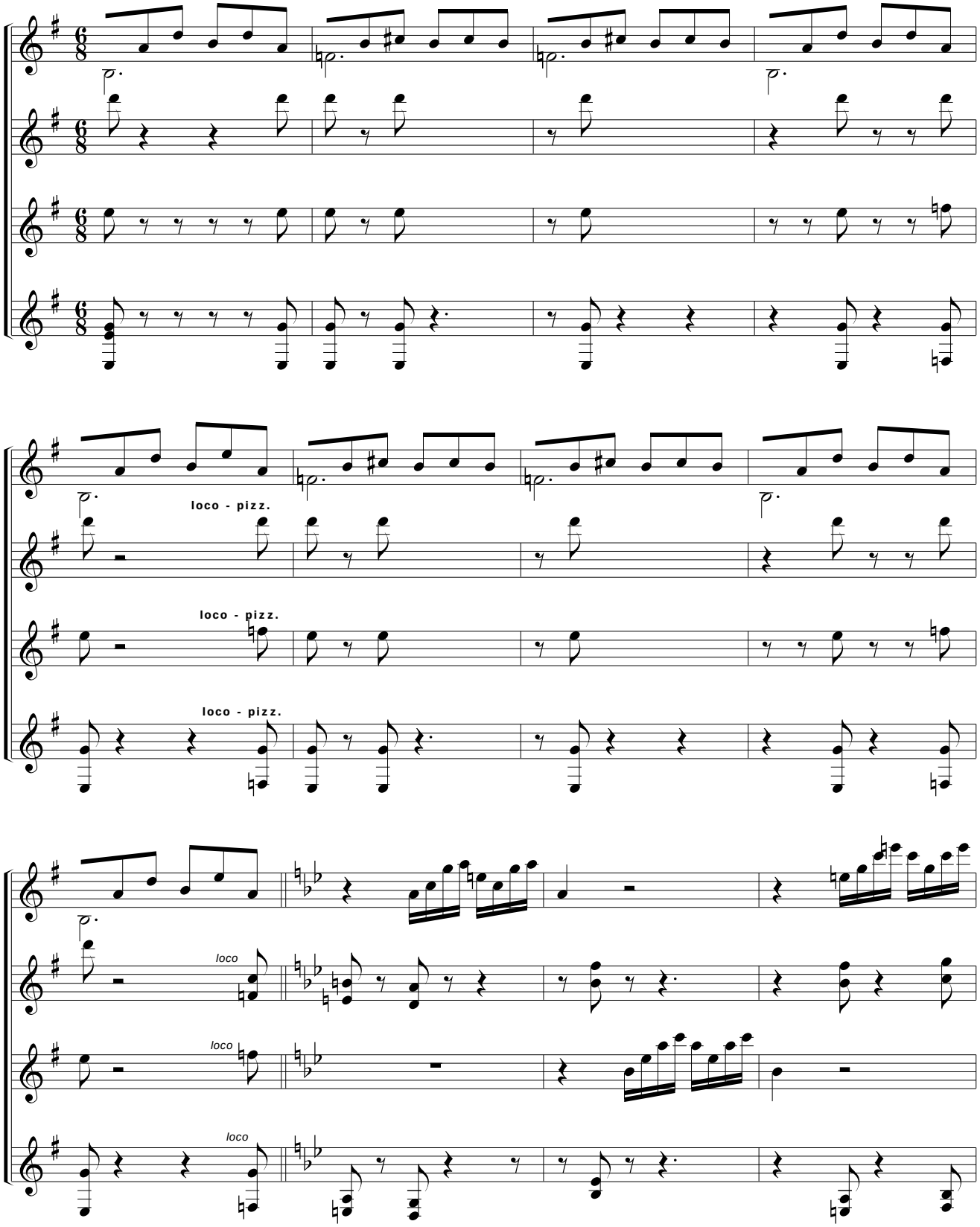
3 rd. Mvt. Guitar Quartet

Douglas B. Holmes 1991.

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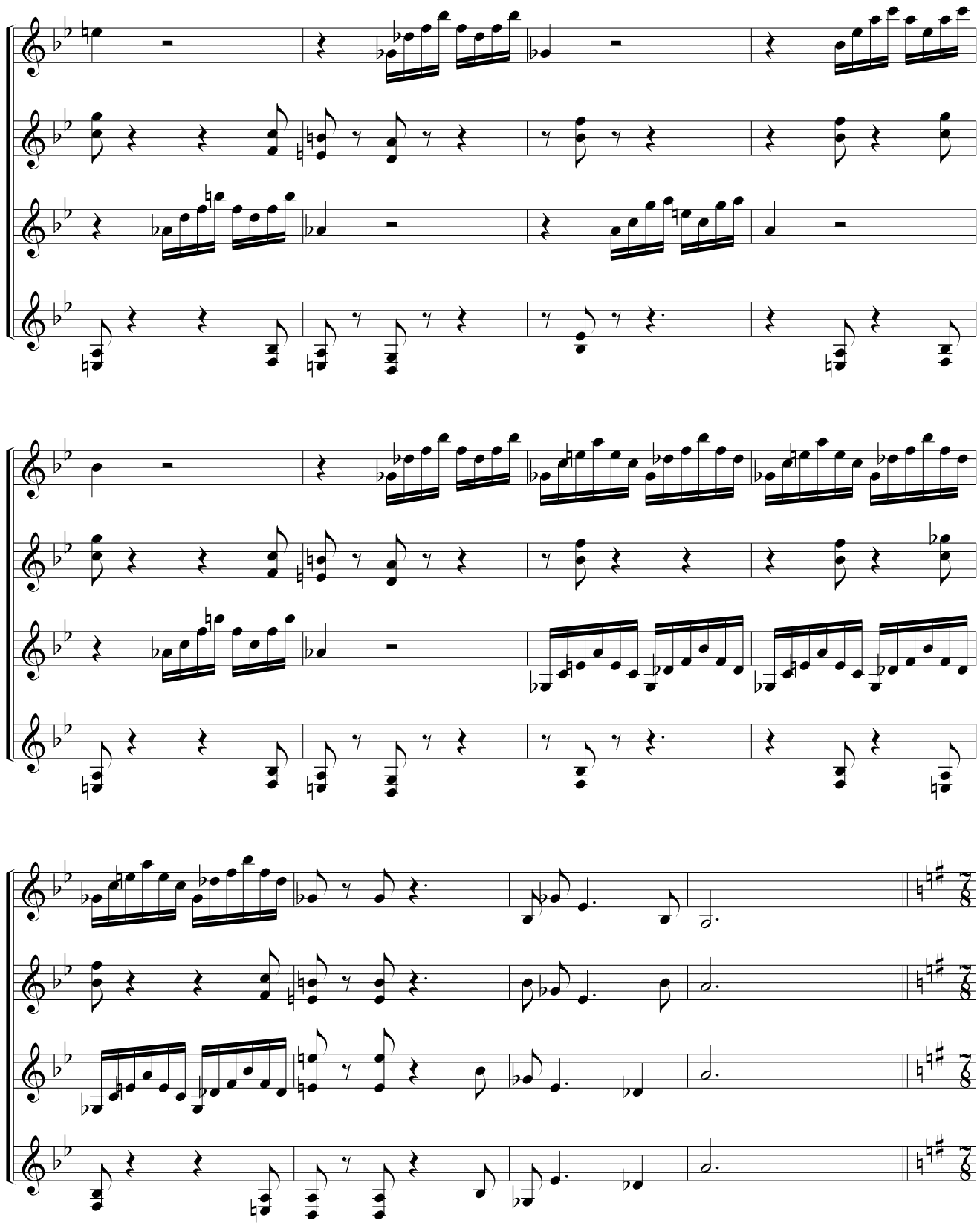

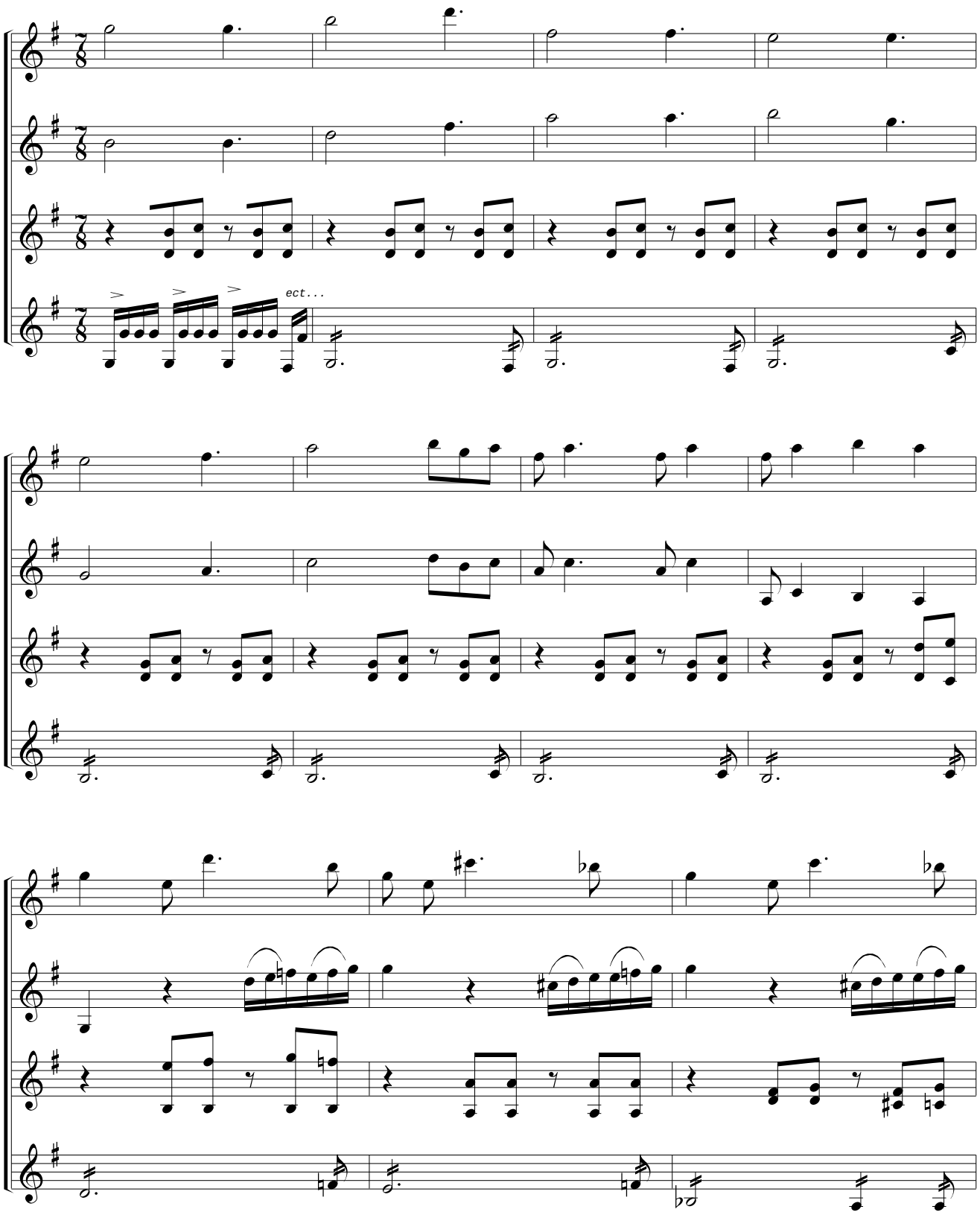
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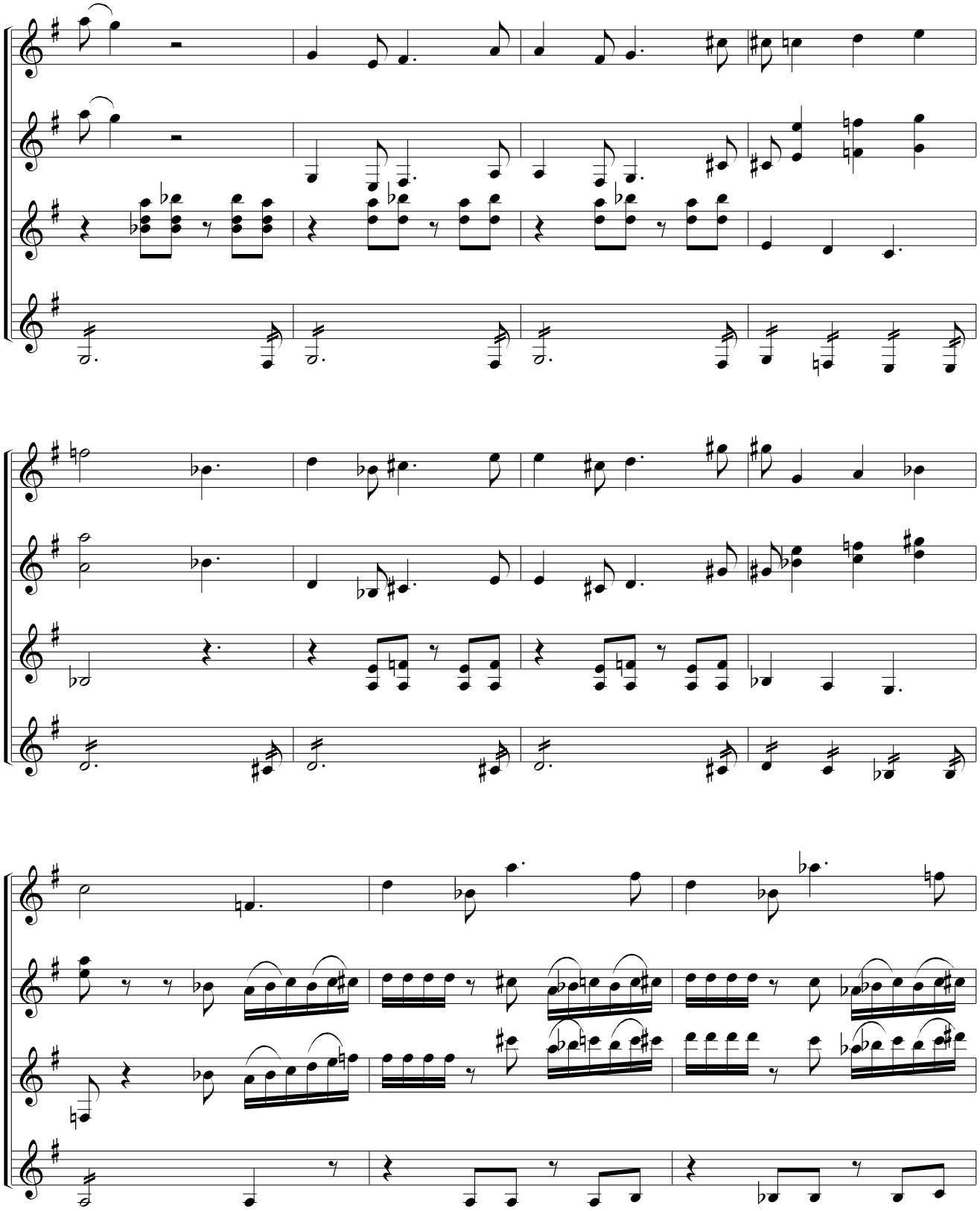

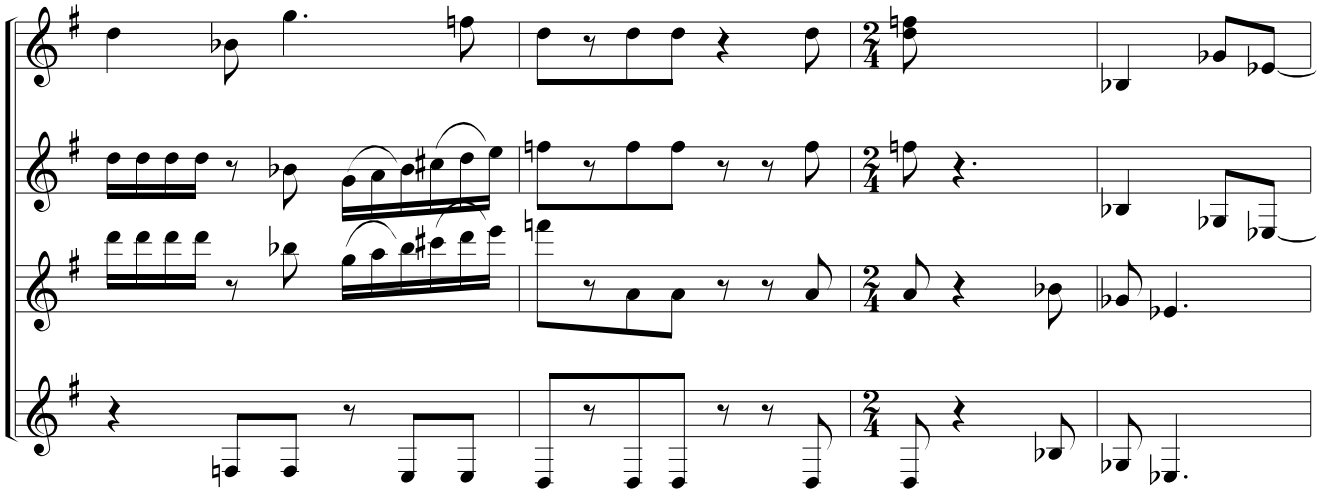

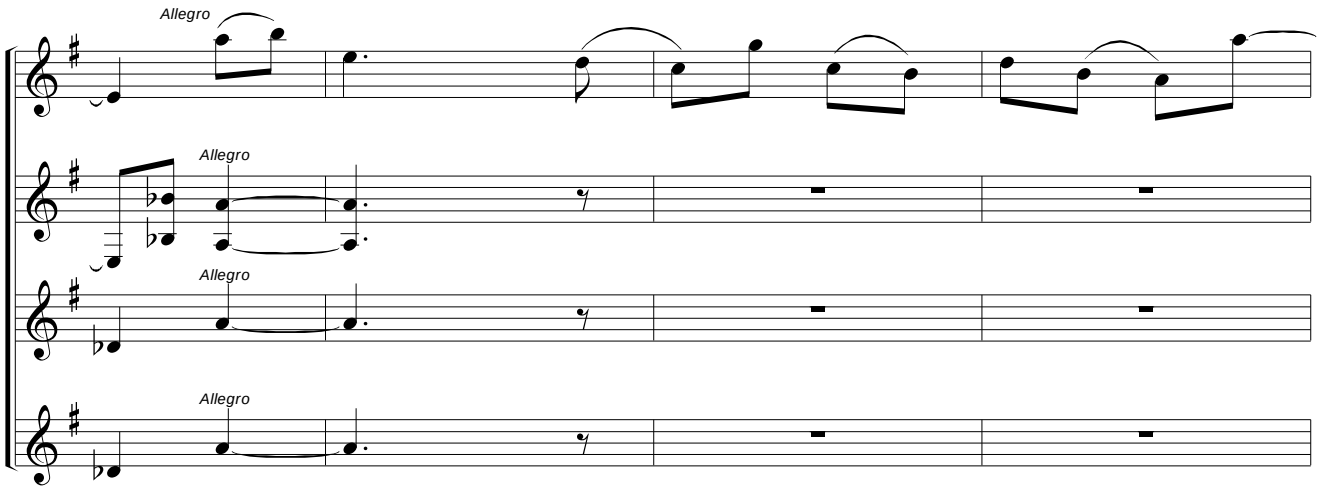
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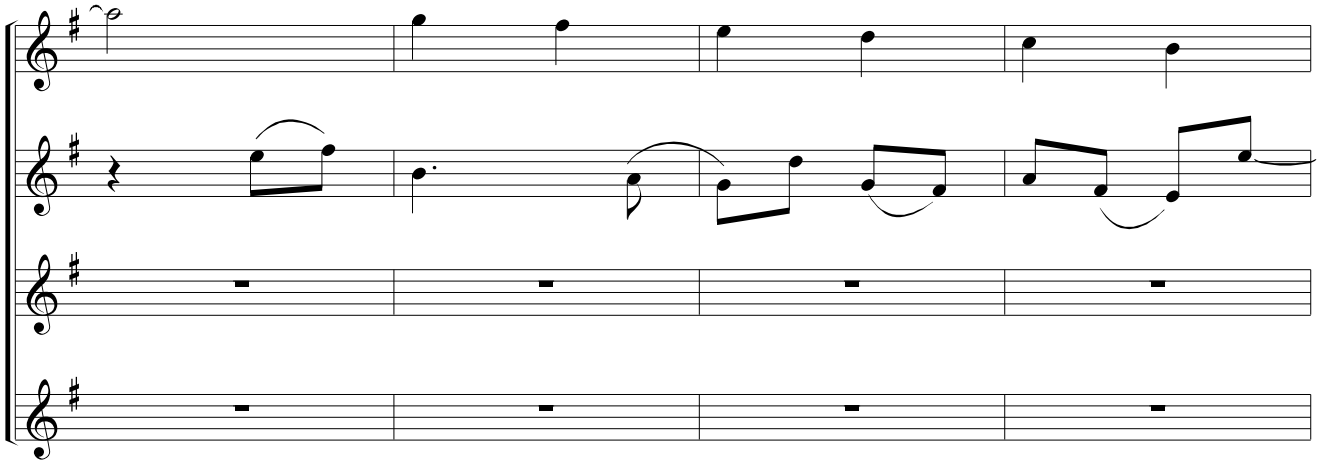

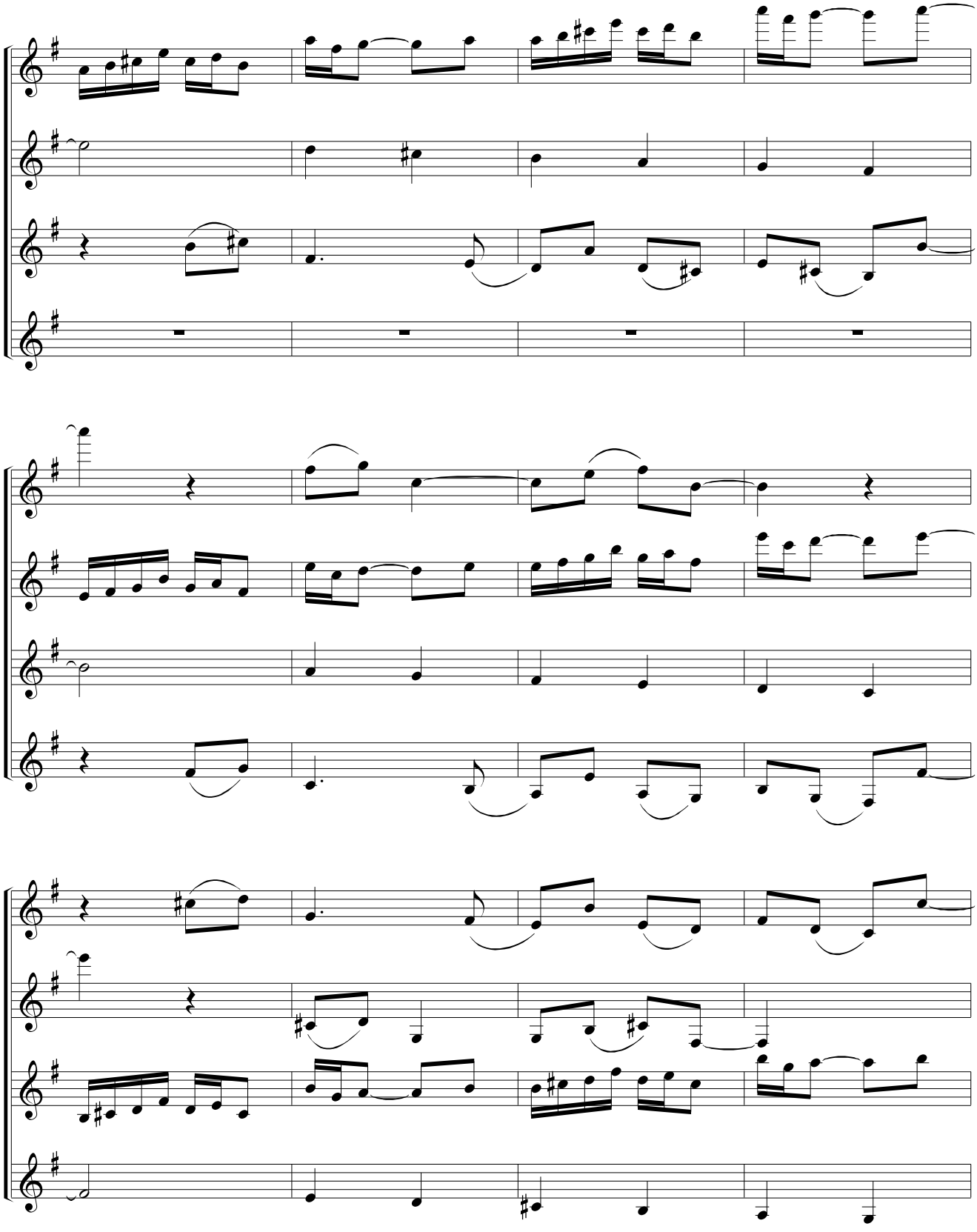

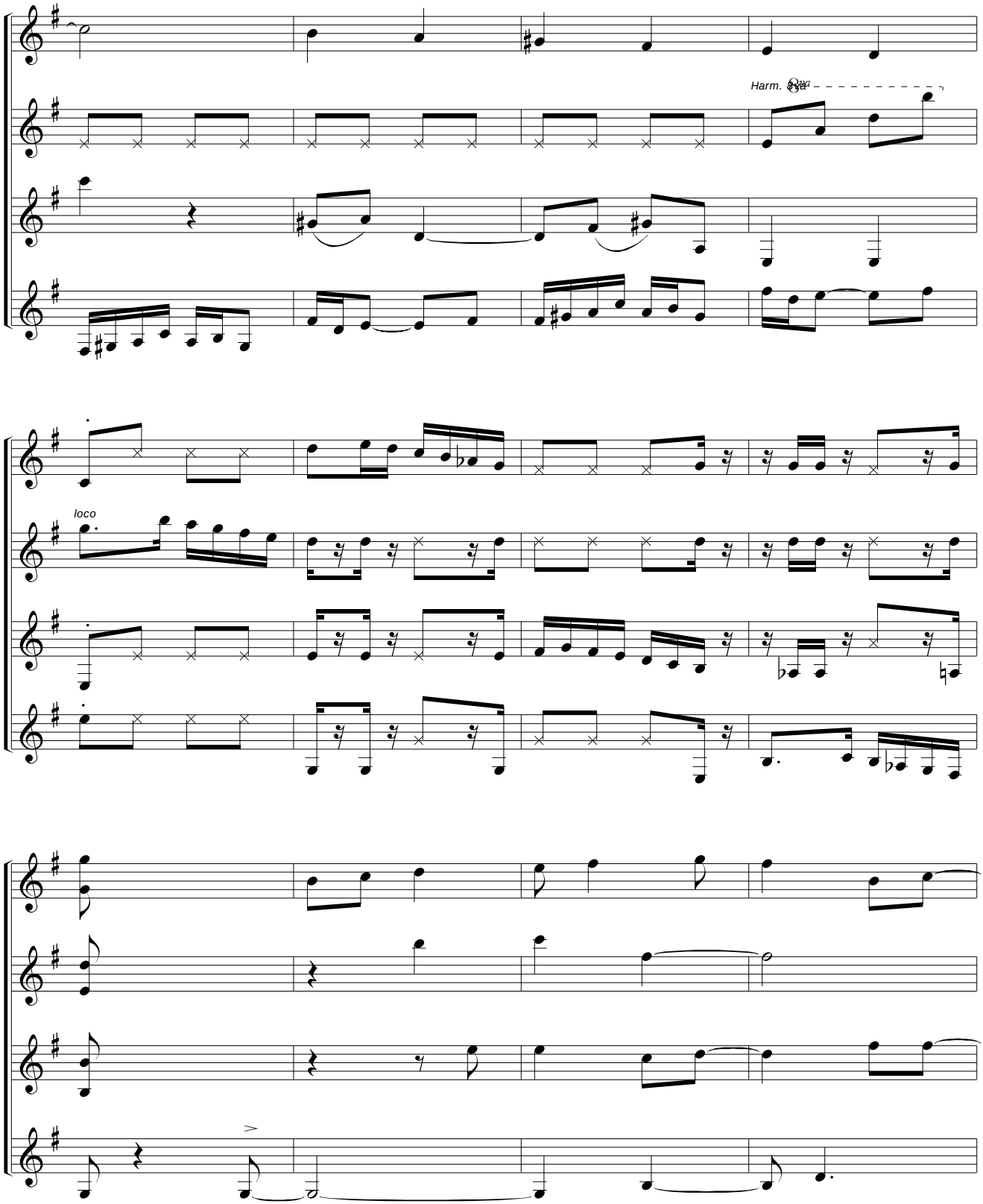
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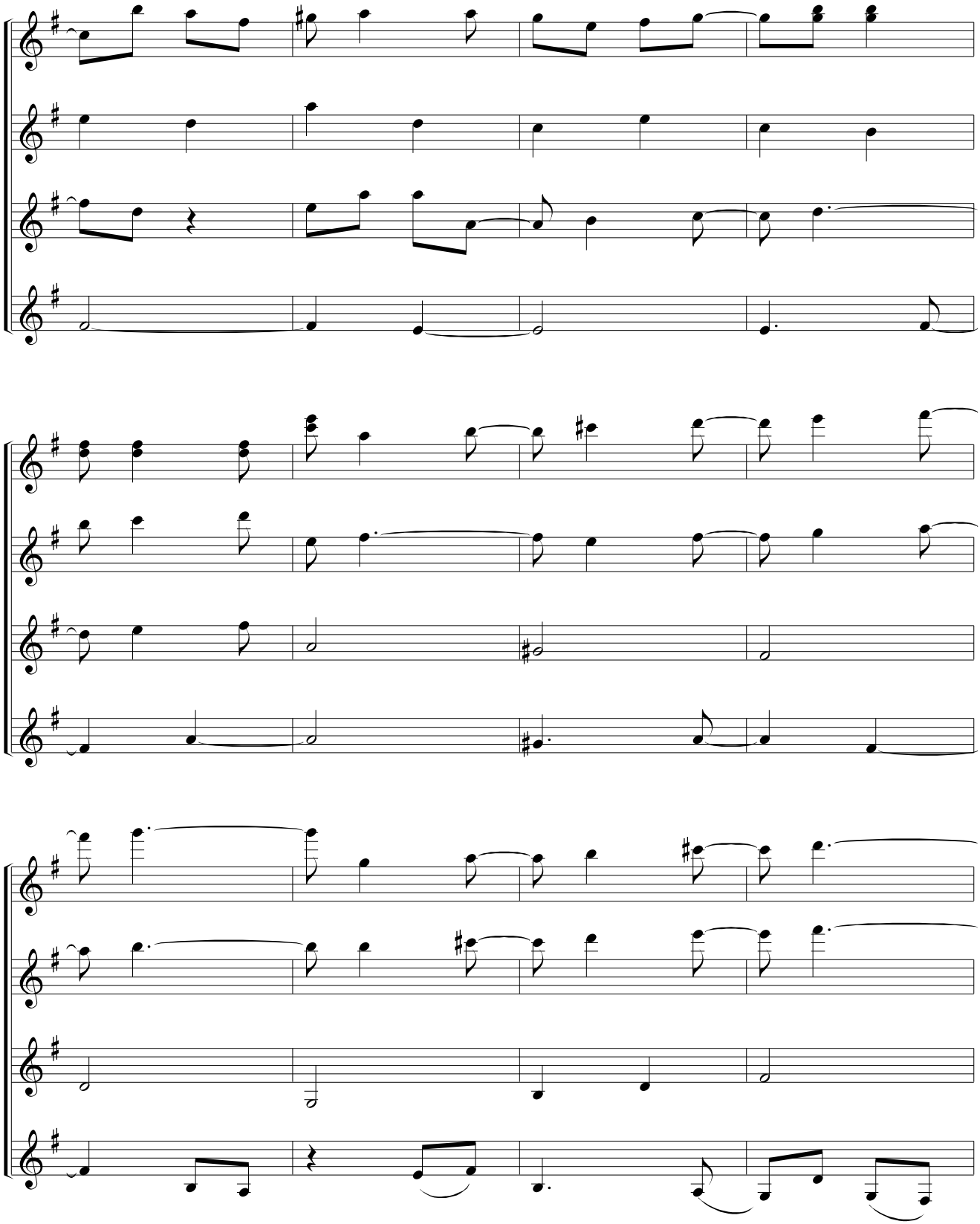

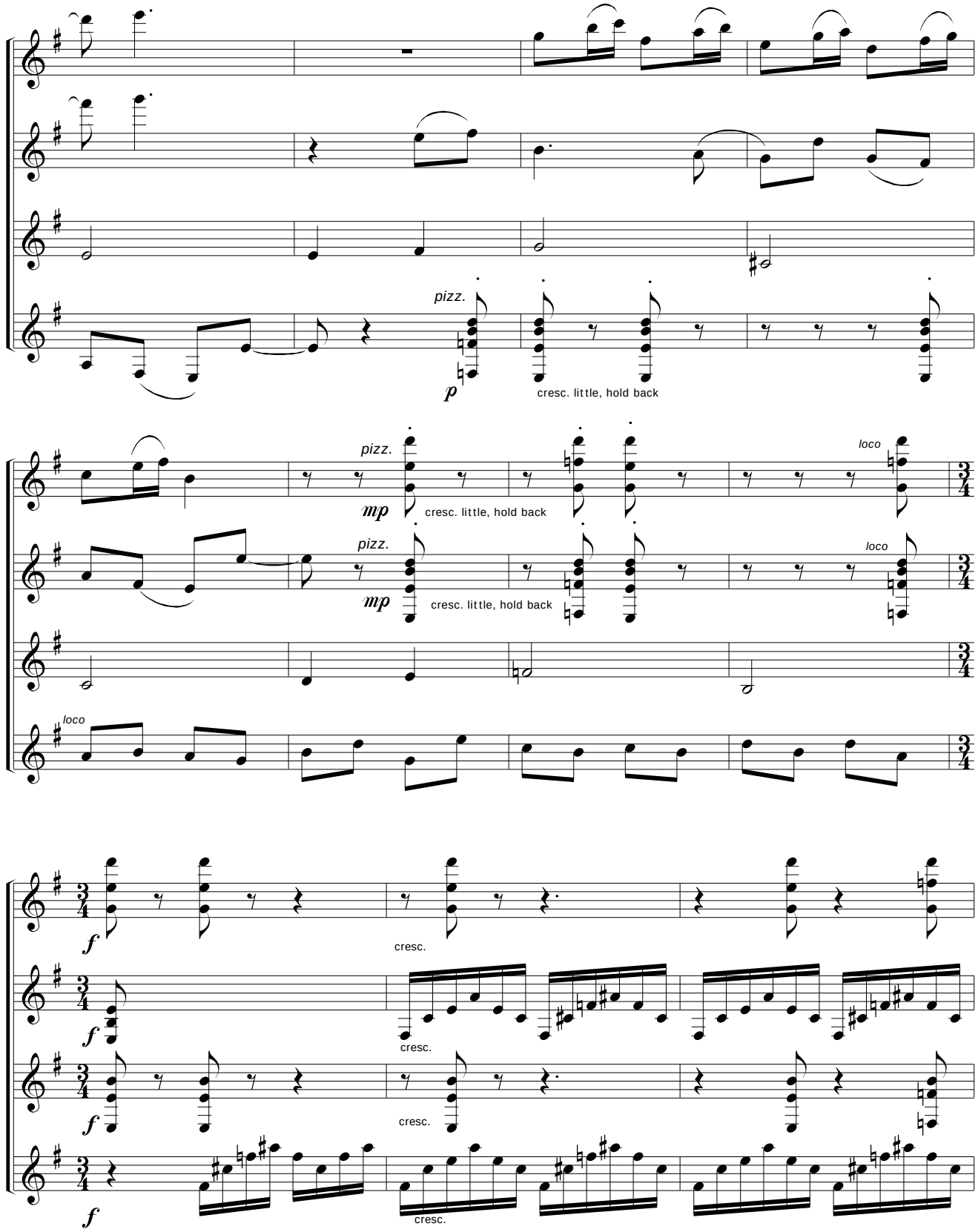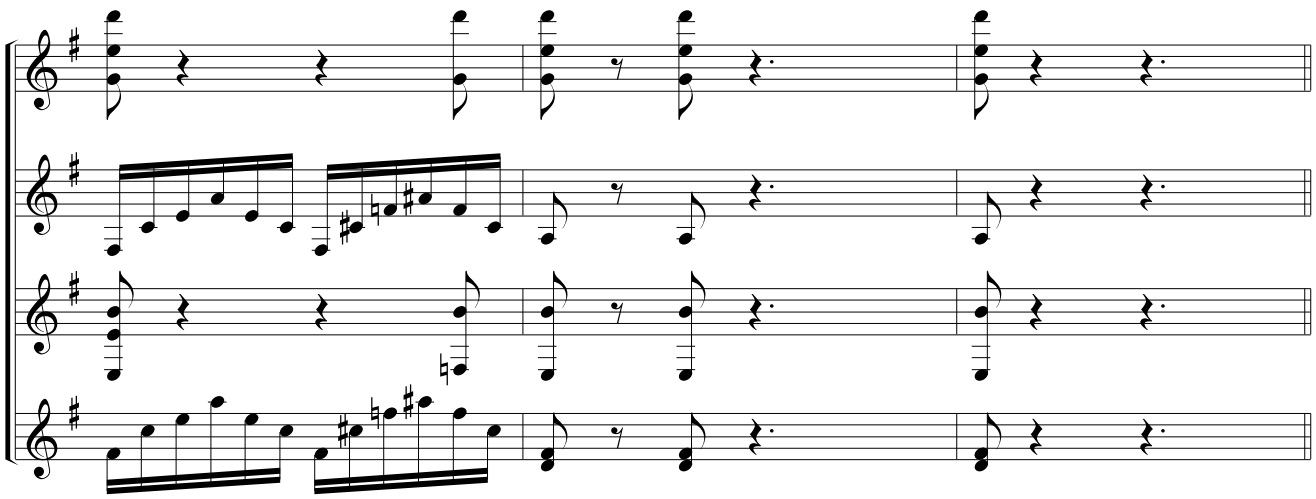
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