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Ronald Bruce Smith
Northeastern University

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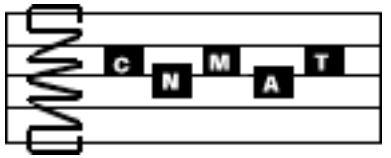
Ronald Bruce Smith

Five Pieces for Guitar and Live Electronics
(2007)

Commissioned under a UC Discovery grant from the University of California's Industry-University Cooperative Research Program (IUCRP) and Gibson Guitar Corporation. It was made possible through the support of the Center for New Music and Audio Technologies (CNMAT), Department of Music, University of California, Berkeley.



Five Pieces for Guitar and Live Electronics (2007)

1) Echoes; 2) Lachrymal; 3) Brunete; 4) Saudade; 5) Stèle

Five Pieces for Guitar and Live Electronics was commissioned under a UC Discovery grant from the University of California's Industry-University Cooperative Research Program (IUCRP) and Gibson Guitar Corporation. It was made possible through the support of the Center for New Music and Audio Technologies (CNMAT), Department of Music, University of California, Berkeley. The aim of the commission was to incorporate into a concert piece for solo guitar the guitar centered software technology that researchers there had developed. These effects were developed in the Max/MSP environment and I make use of a number of them as well as a few other things that are not in that specific package.

The composition consists of five short pieces and, as might be gathered by the title of each piece, it is reflective of our current time of conflict. Much of the music in this composition requires a high-level of guitar virtuosity. It was written with the outstanding technique and musicianship of David Tanenbaum in mind.

Performance Notes

A number inside of a triangle indicates program changes in the electronics. The program changes are triggered via a MIDI footswitch.

The guitarist plays into the computer via a microphone or by using a guitar with a built in pre-amp, etc. The signal from the computer is sent to a mixing board to the loudspeakers. Stereo and quadraphonic versions can be selected in the Max/MSP patch.

Required electronics:

Max/MSP runtime patch (available from the composer);
1 Macintosh computer running OS 10.4 or higher;
1 MIDI footswitch;
1 Digital Audio Interface (MOTU 828 mkII, RME Fireface, etc.);
1 Mixing board;
Loudspeakers (2 or 4);

TOTAL DURATION: ca 14 minutes

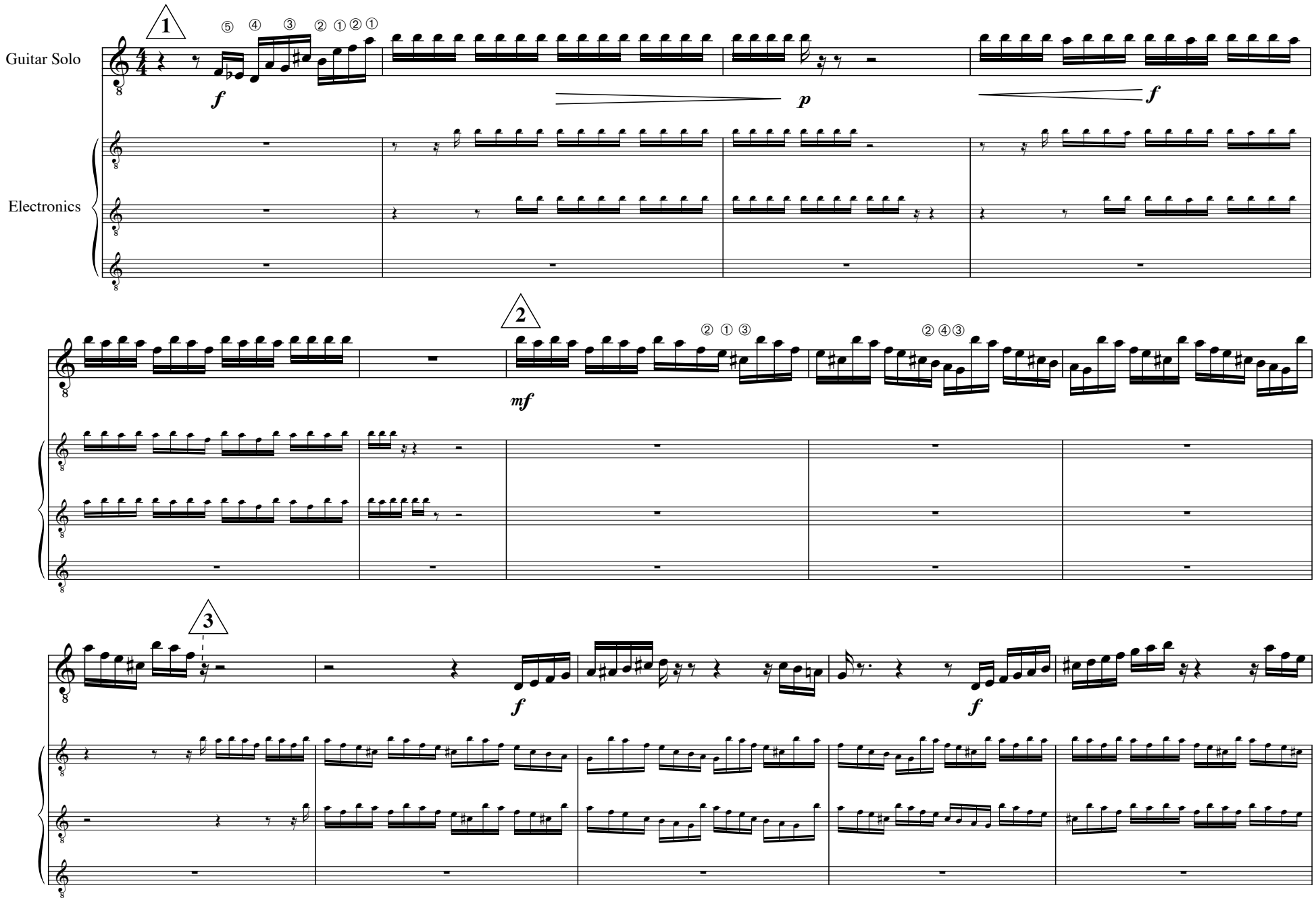
I

Echoes

(quasi una toccata)

Ronald Bruce Smith
(2007)

♩= 112 *quickly and evenly*



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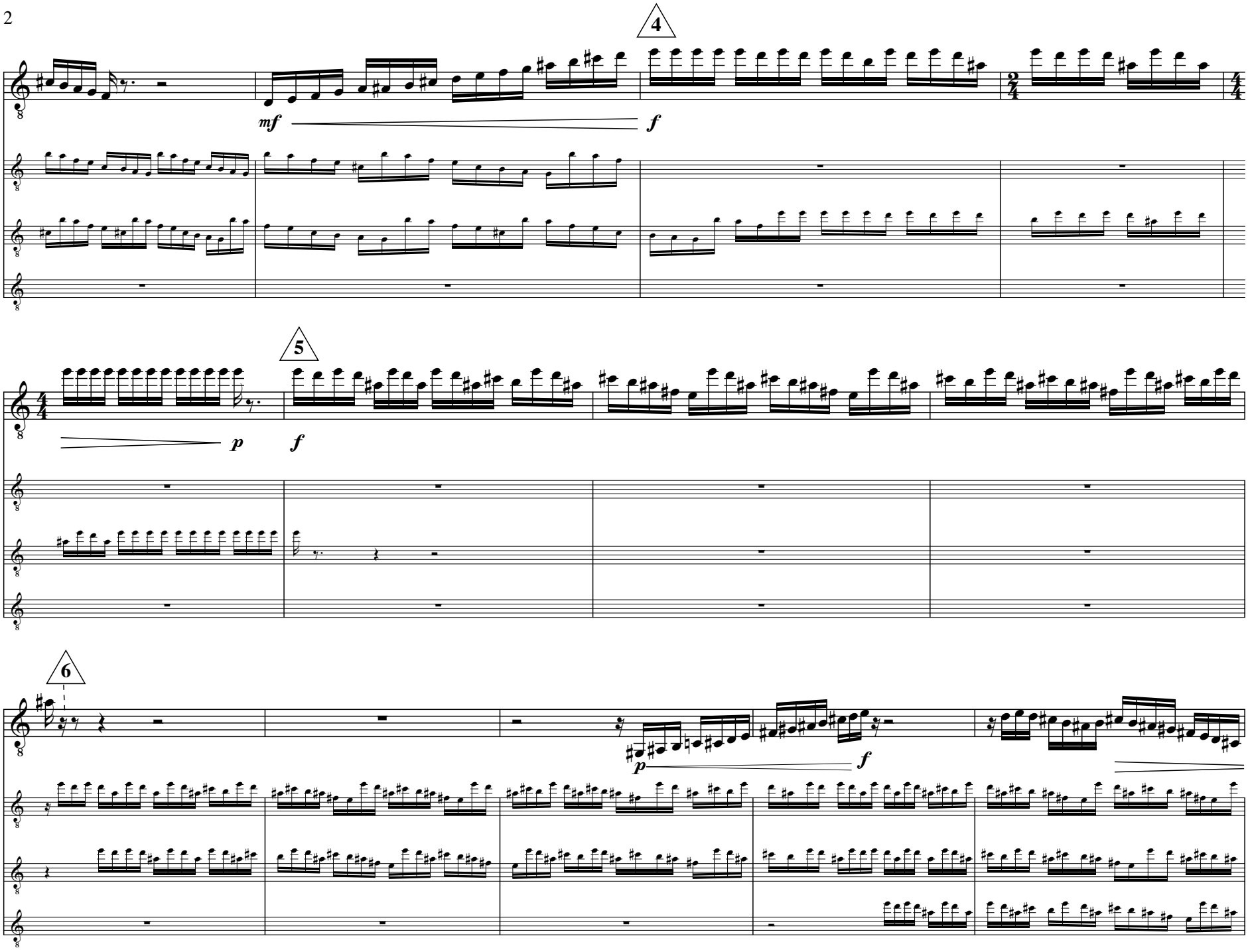
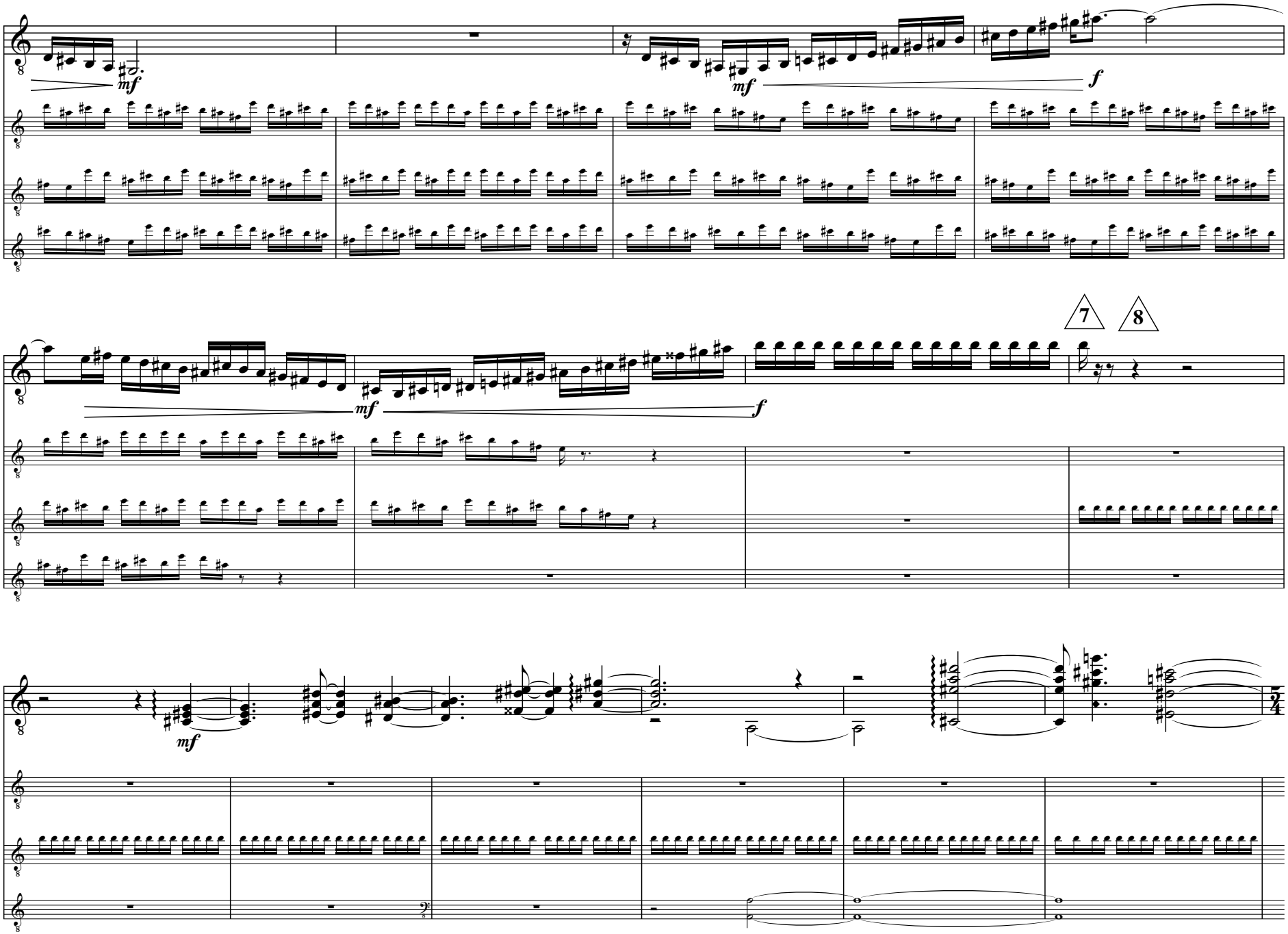
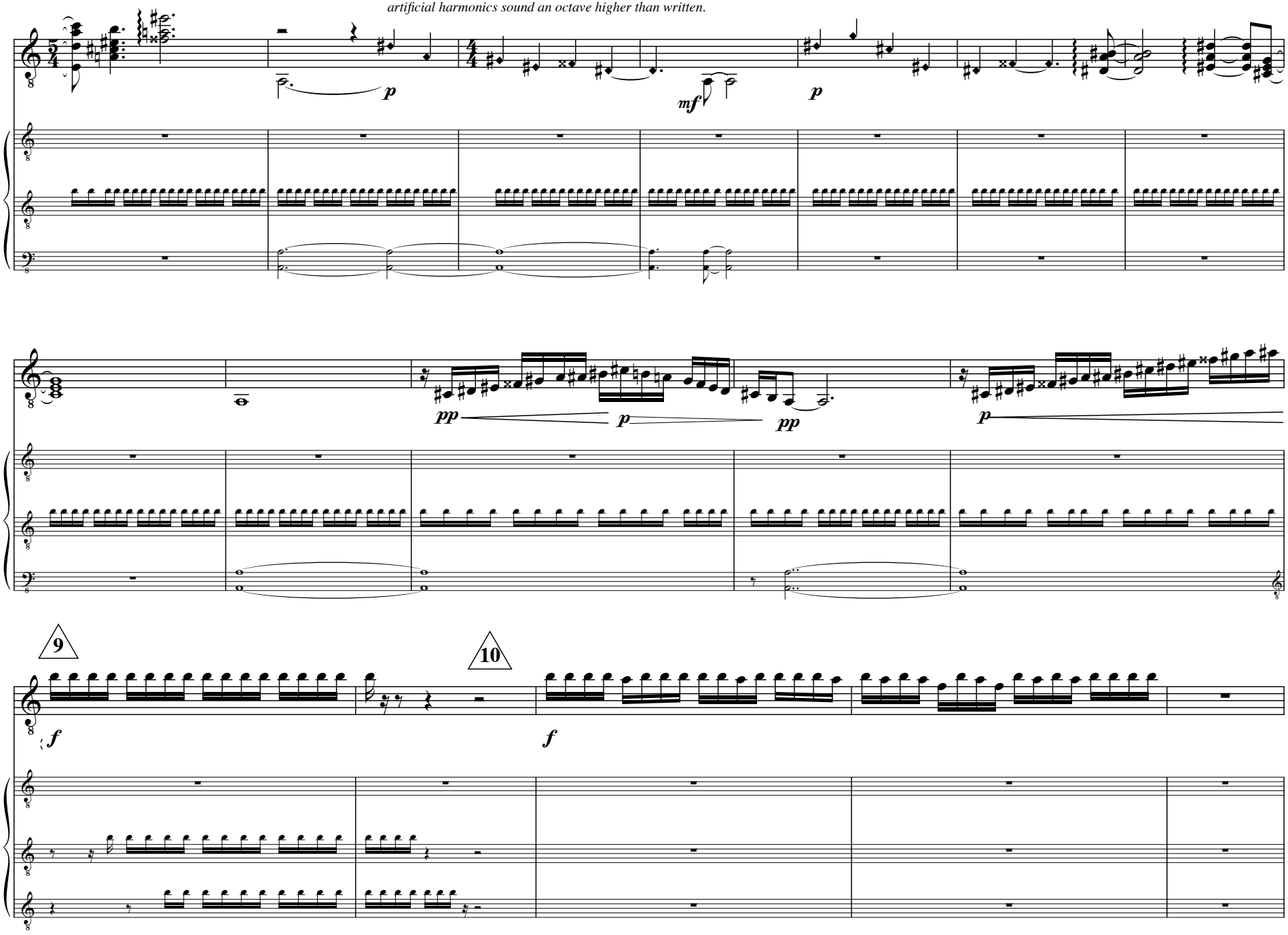
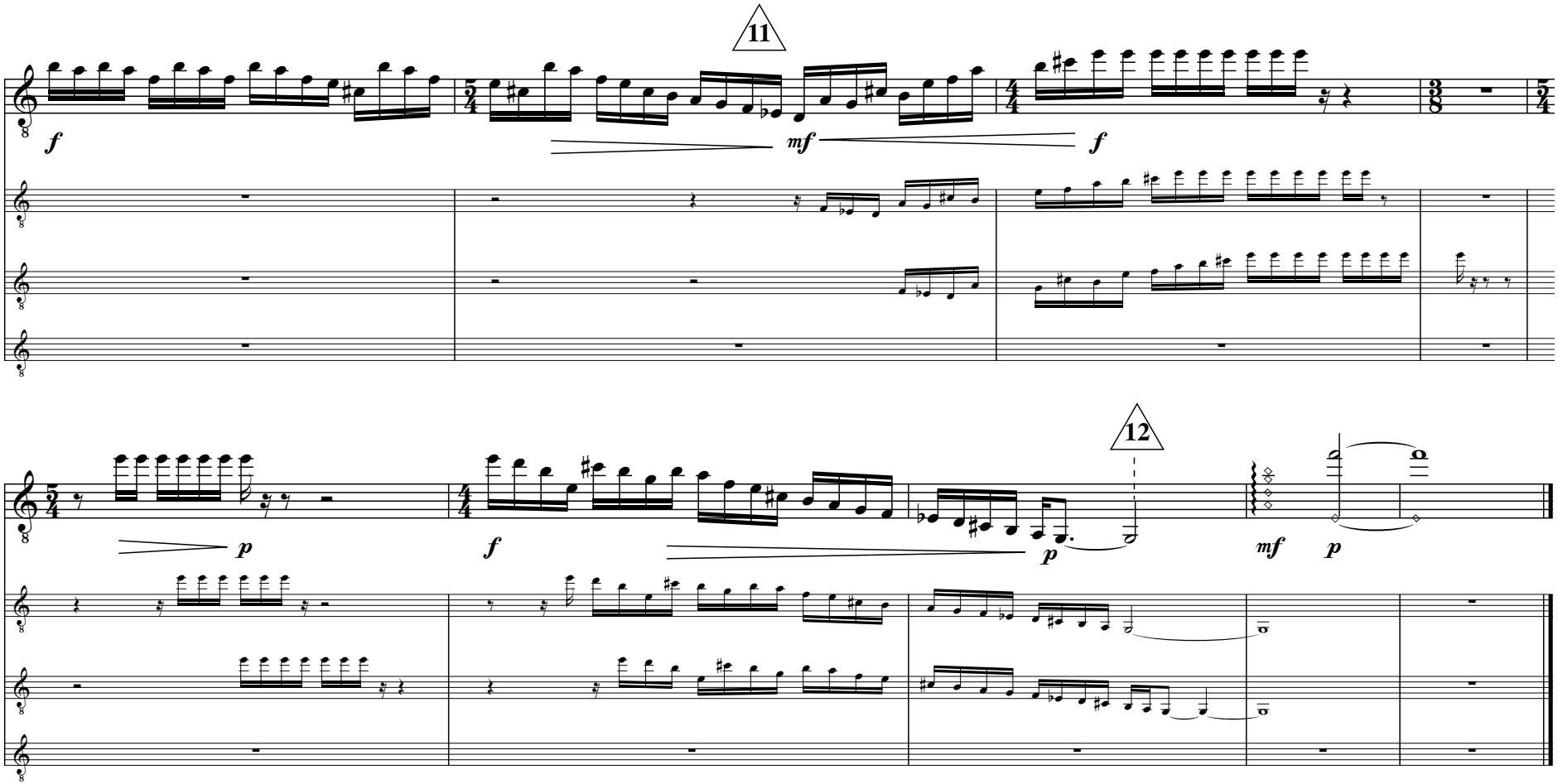

4
mf
f
5
p
f
6
p
f


mf
mf
f
7
8
mf
mf
f
mf
5/4

artificial harmonics sound an octave higher than written.

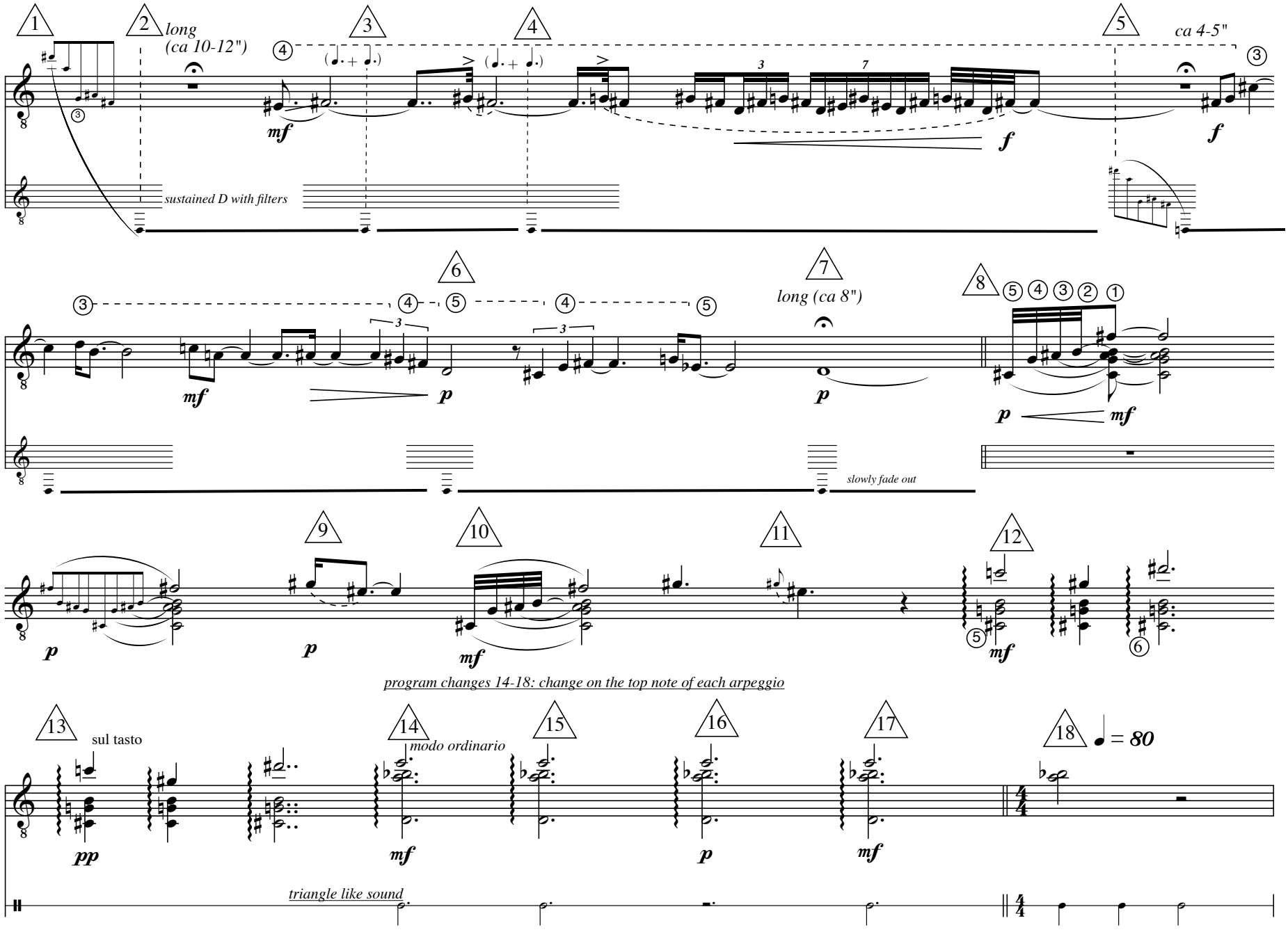




ca 2'30"

II
Lachrymal

freely and expressively ♩ ca **56 - 60**



19

in a moderately stricter tempo but with rubato (♩ = 80)

espressivo

continue simile to the end

l.v.

mf

p

electronics add small and continuous pitch bends to the live guitar part throughout the rest of the piece.

mp

mf

XIX

XII

XIX

STRINGENDO

a tempo

C IV

f

mf

poco sul ponticello

sul tasto

20

modo ordinario

p

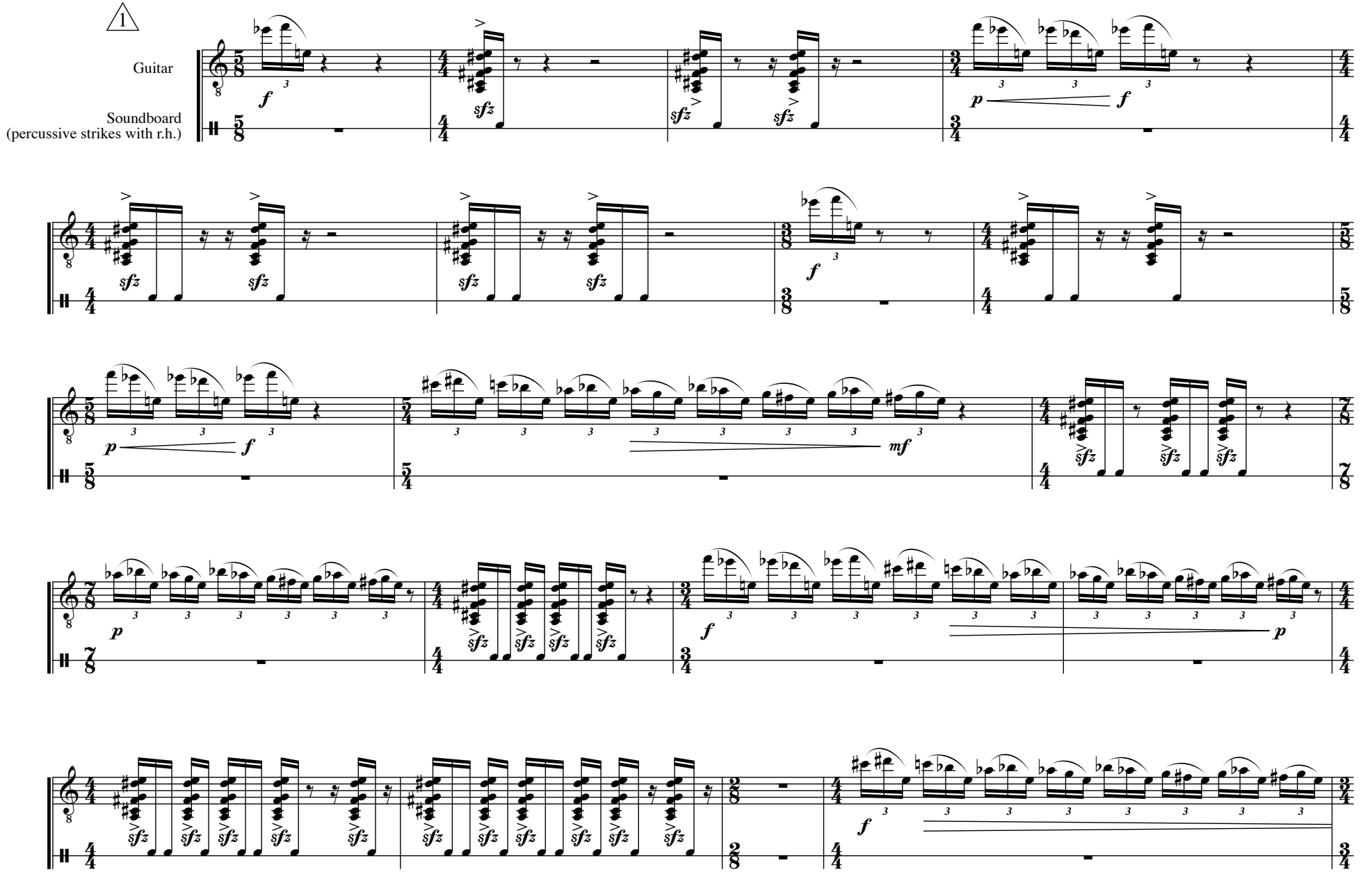
mf

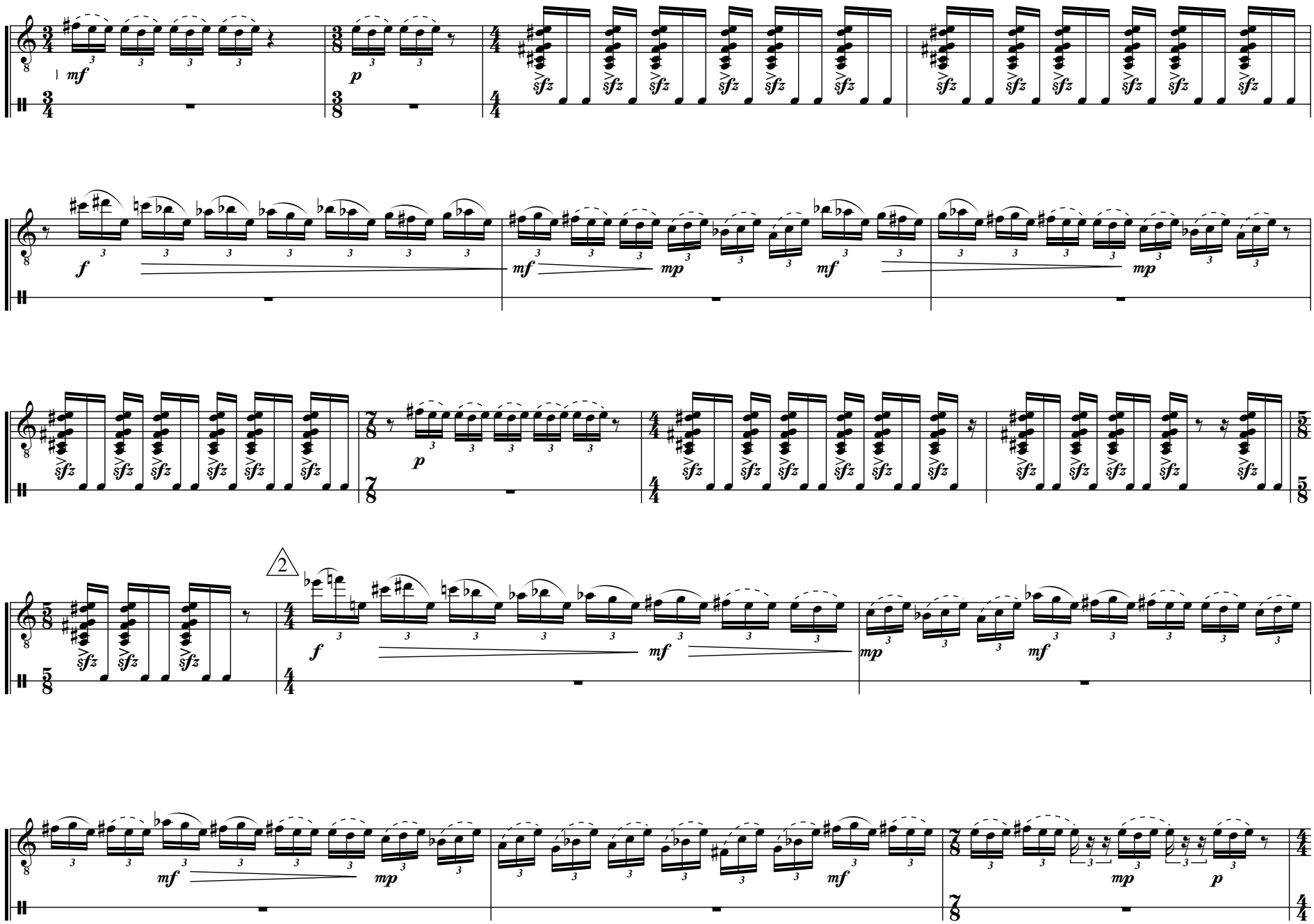
p

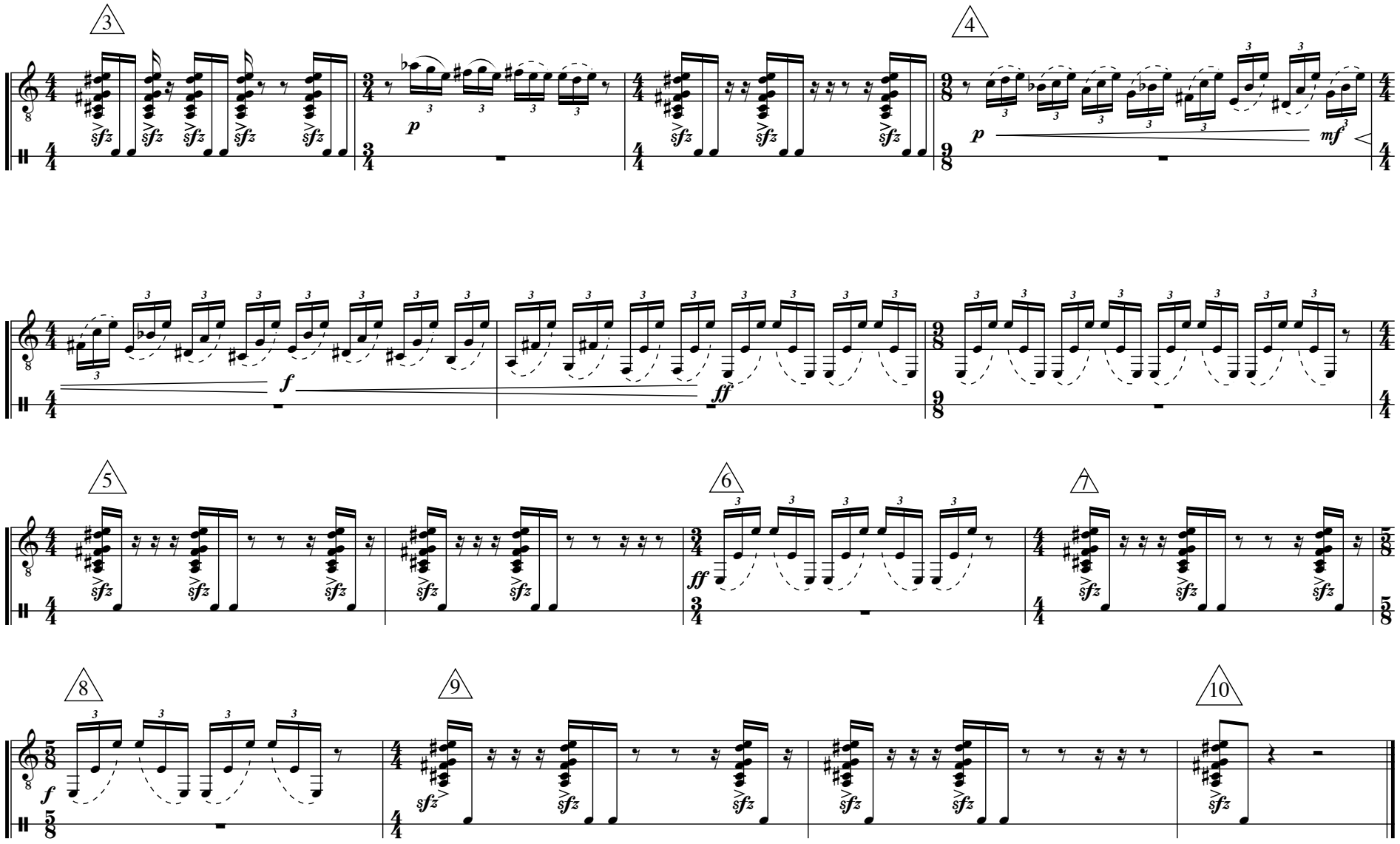
mf

III
Brunete

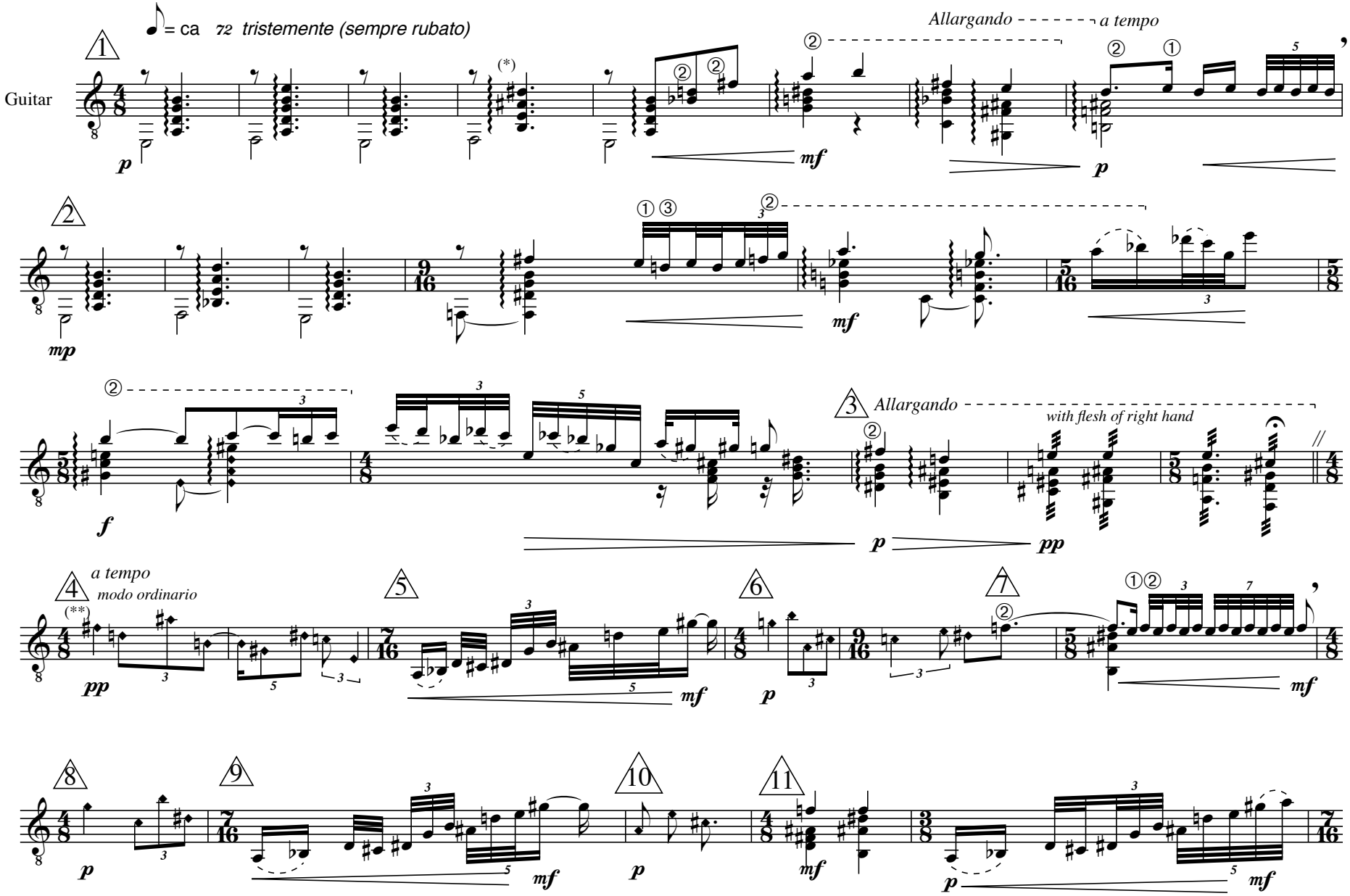
♩ = 88 - 92 *alternately nervous and violent*




mf
p
sfz
f
mf
mp
2

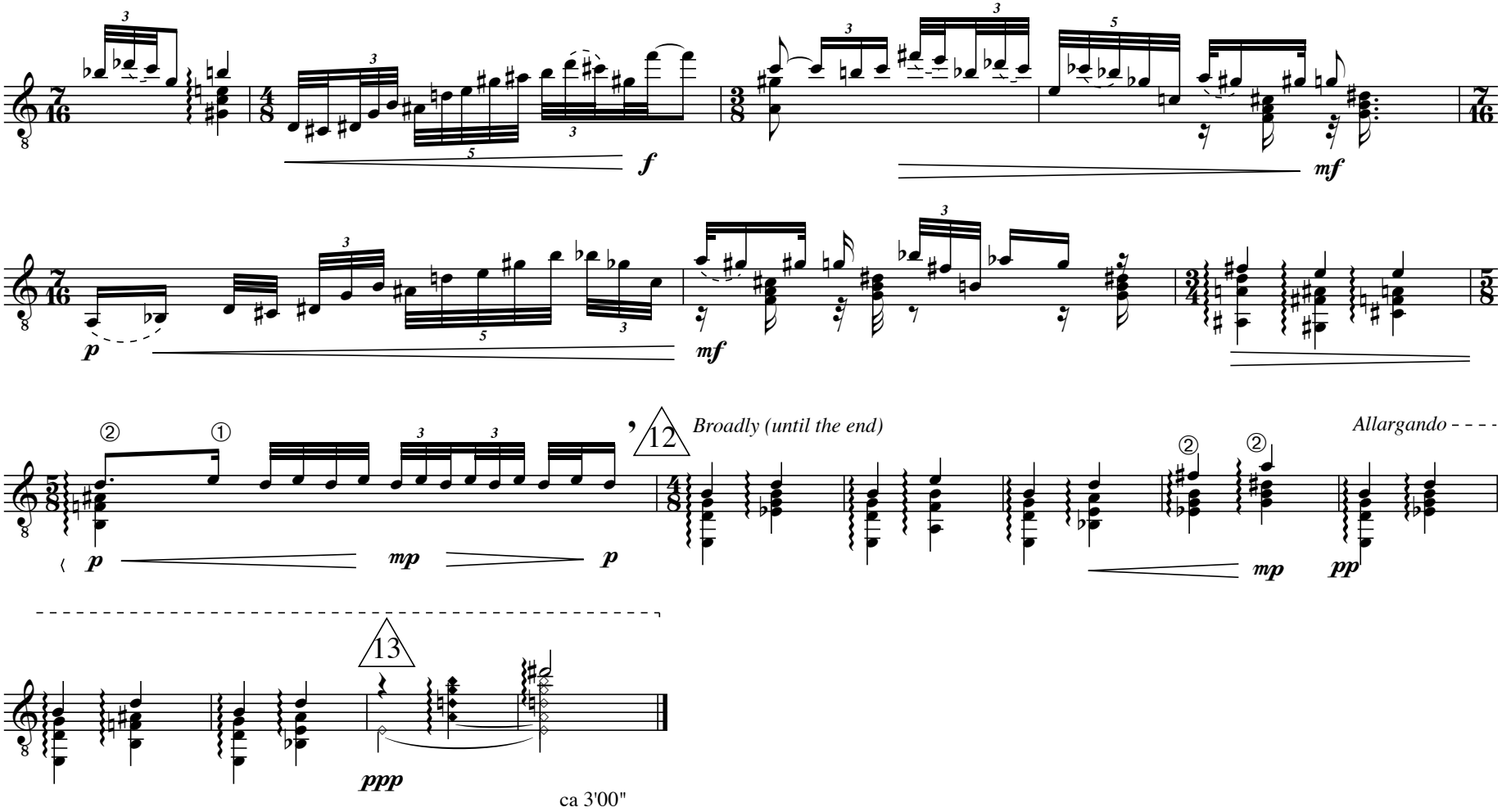

3
4
5
6
7
8
9
10
p
mf
f
ff
sfz
ca 2'00"

IV
Saudade

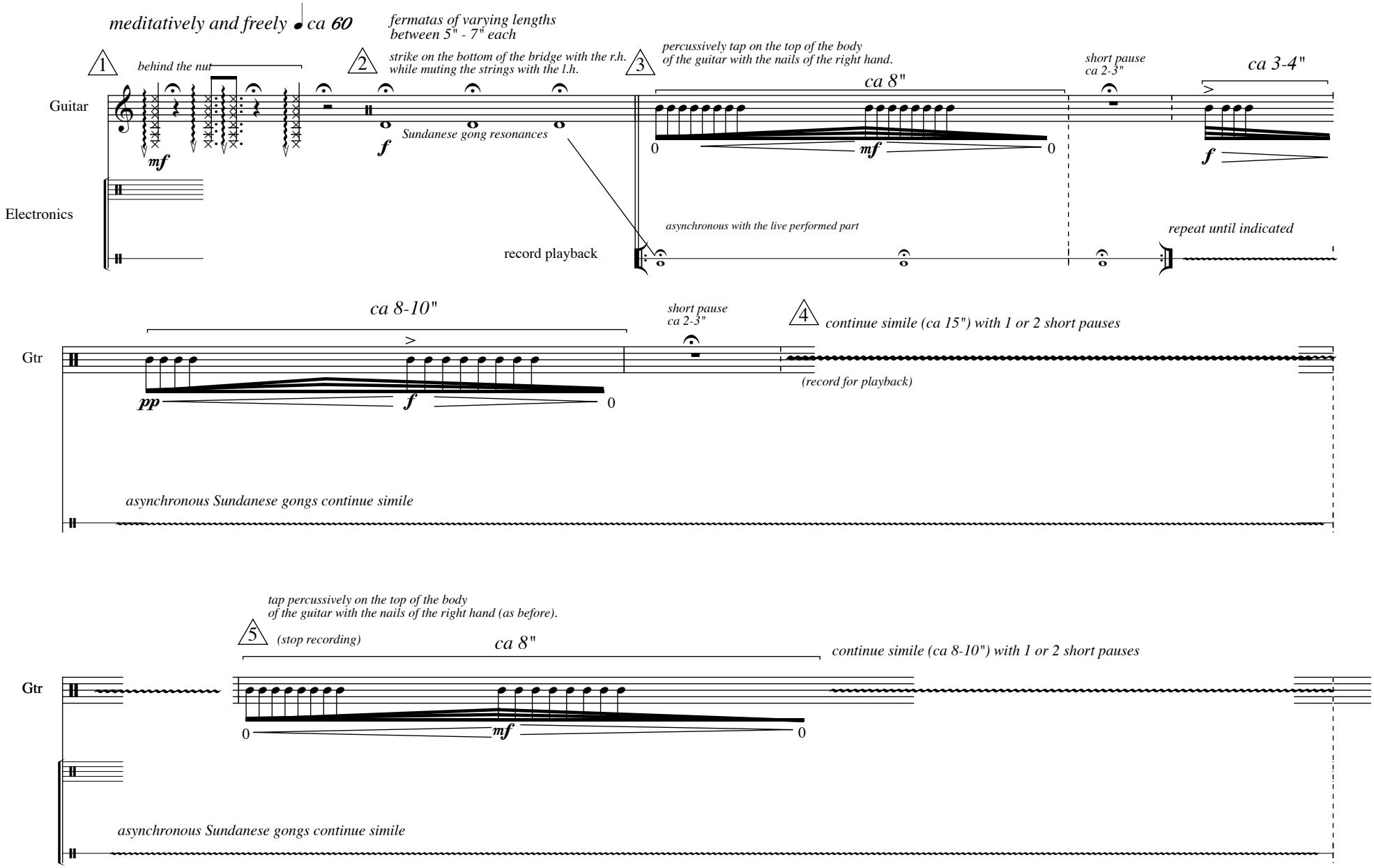


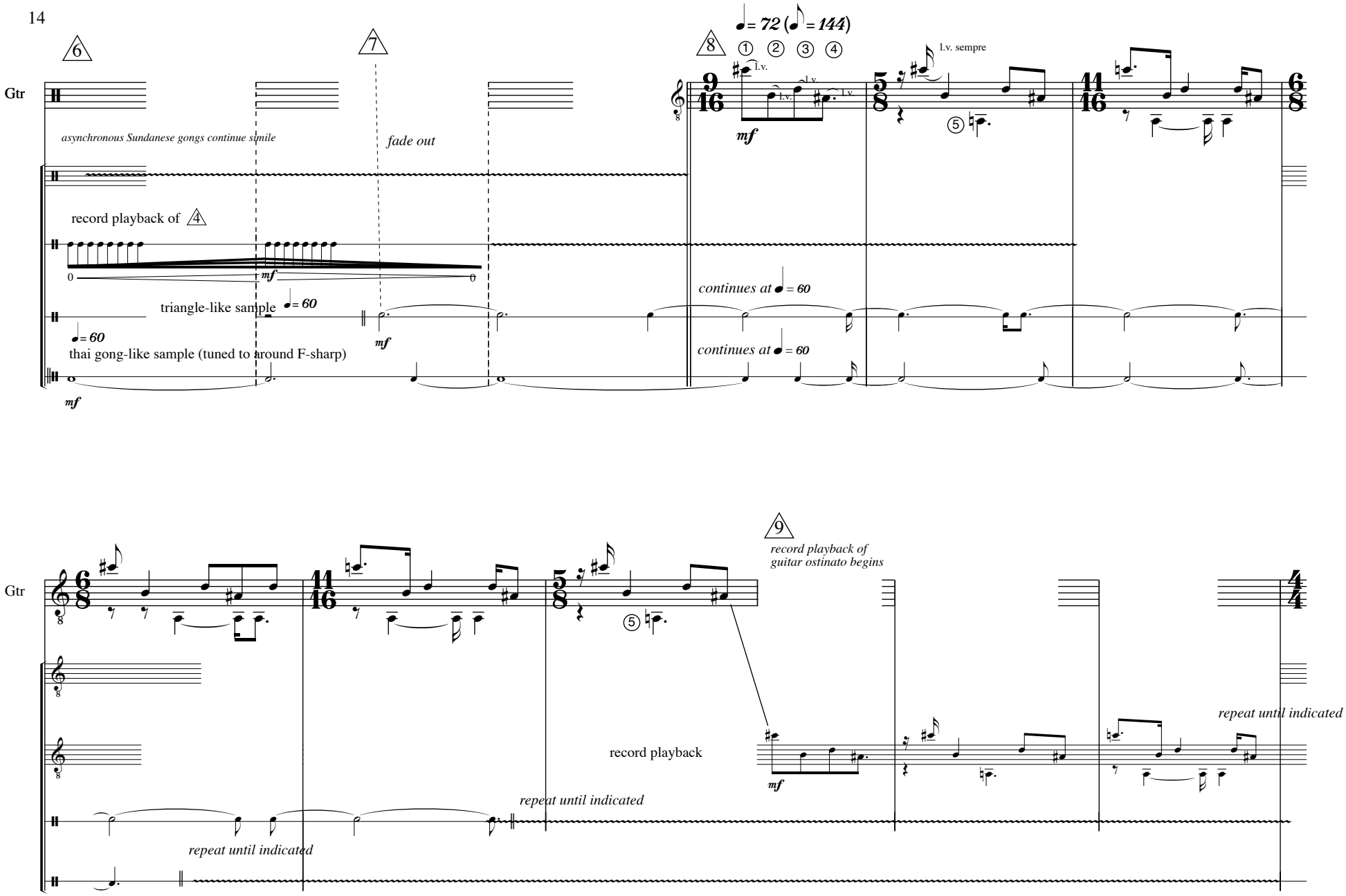
(*) Omit the e from this chord if necessary.

(**) Artificial harmonics sound an octave higher than written


f
mf
p
mf
12
Broadly (until the end)
Allargando - - - -
p
mp
p
mp
pp
13
ppp
ca 3'00"

V
Stèle


meditatively and freely ca 60
fermatas of varying lengths between 5" - 7" each
1
behind the nut
2
strike on the bottom of the bridge with the r.h. while muting the strings with the l.h.
3
percussively tap on the top of the body of the guitar with the nails of the right hand.
short pause ca 2-3"
ca 3-4"
Guitar
mf
f
Sundanese gong resonances
ca 8"
0
mf
0
f
Electronics
record playback
asynchronous with the live performed part
repeat until indicated
ca 8-10"
short pause ca 2-3"
4
continue simile (ca 15") with 1 or 2 short pauses
Gtr
pp
f
0
(record for playback)
asynchronous Sundanese gongs continue simile
tap percussively on the top of the body of the guitar with the nails of the right hand (as before).
5
(stop recording)
ca 8"
continue simile (ca 8-10") with 1 or 2 short pauses
Gtr
0
mf
0
asynchronous Sundanese gongs continue simile


6
7
8
♩= 72 (♪= 144)
① ② ③ ④
Gtr
asynchronous Sundanese gongs continue simile
fade out
l.v.
l.v. sempre
mf
record playback of 4
0
mf
0
triangle-like sample ♩= 60
continues at ♩= 60
♩= 60
thai gong-like sample (tuned to around F-sharp)
mf
continues at ♩= 60
mf
9
record playback of
guitar ostinato begins
Gtr
repeat until indicated
record playback
repeat until indicated
mf
repeat until indicated

10 *enter about half way through the first playback of the recorded ostinato.*

Pauses of approximately 3" - 5" each. The asynchronous recorded parts continue through the pauses in the live part

♩ ca 100 - 108 *(aim towards a light and floating quality)*

⑤③④②③①③

Gtr

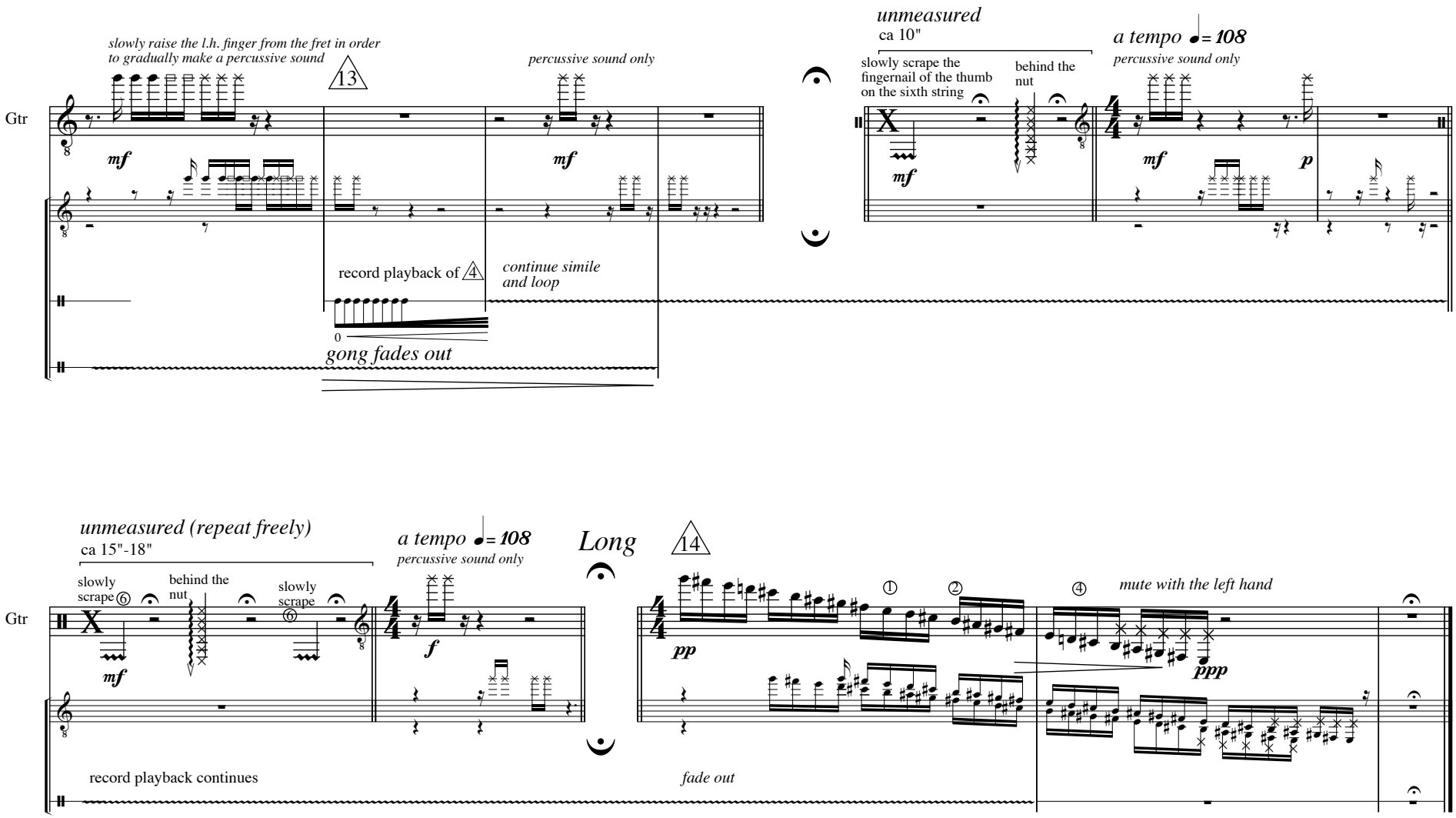
delays

11

12 *slowly raise the l.h. finger from the fret in order to gradually make a percussive sound*

triangle fades out

ostinato fades out


Gtr
slowly raise the l.h. finger from the fret in order to gradually make a percussive sound
13
percussive sound only
unmeasured
ca 10"
slowly scrape the fingernail of the thumb on the sixth string
behind the nut
a tempo ♩= 108
percussive sound only
record playback of 4
continue simile and loop
gong fades out
unmeasured (repeat freely)
ca 15"-18"
slowly scrape ⑥
behind the nut
slowly scrape ⑥
a tempo ♩= 108
percussive sound only
Long
14
① ② ④
mute with the left hand
record playback continues
fade out

ca 3'30'