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Five pieces for guitar and live electronics

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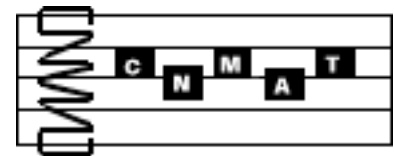
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Five Pieces for Guitar and Live Electronics (2007)

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*

Ronald Bruce Smith
(2007)

$\bullet = 112$ quickly and evenly

(quasi una toccata)

Guitar Solo

1

5 4 3 2 1 2 1

f *p* *f*

Electronics

2

2 1 3 2 4 3

mf

3

f *f*

4

Musical score for system 4, measures 1-4. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics range from *mf* to *f*. A triangle containing the number 4 is positioned above the vocal line.

5

Musical score for system 5, measures 5-8. The system includes a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note patterns. Dynamics range from *p* to *f*. A triangle containing the number 5 is positioned above the vocal line.

6

Musical score for system 6, measures 9-12. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics range from *p* to *f*. A triangle containing the number 6 is positioned above the vocal line.

Musical score system 1. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff (treble and bass clefs). Dynamics include *mf* and *f*. The system contains four measures.

Musical score system 2. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff. Dynamics include *mf* and *f*. The system contains four measures. Measure 3 has a triangle with the number 7 above it, and measure 4 has a triangle with the number 8 above it.

Musical score system 3. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff. Dynamics include *mf*. The system contains five measures.

artificial harmonics sound an octave higher than written.

First system of musical notation. The top staff is in treble clef with a 4/4 time signature. It features a melodic line with notes marked with 'p', 'mf', and 'p' dynamics. A slur covers the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and sustained chords in the left hand.

Second system of musical notation. The top staff is in treble clef with a 3/8 time signature. It features a melodic line with notes marked with 'pp', 'p', 'pp', and 'p' dynamics. A slur covers the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and sustained chords in the left hand.

Third system of musical notation. The top staff is in treble clef with a 4/4 time signature. It features a melodic line with notes marked with 'f' dynamics. A slur covers the first two measures. The piano accompaniment consists of a steady eighth-note pattern in the right hand and sustained chords in the left hand. Above the first measure is a triangle containing the number '9', and above the second measure is a triangle containing the number '10'.

11

f *mf* *f*

12

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

ca 2'30"

freely and expressively ♩ ca 56 - 60

II *Lachrymal*

Guitar

Electronics

1 2 *long* (ca 10-12") 3 4 ca 4-5" 5

mf f f

3 4 5 4 5 long (ca 8") 8 5 4 3 2 1

mf p p p mf

slowly fade out

9 10 11 12

p p mf mf

program changes 14-18: change on the top note of each arpeggio

13 *sul tasto* 14 *modo ordinario* 15 16 17 18 ♩ = 80

pp mf p mf

triangle like sound

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

19

espressivo *continue simile to the end*

mf *p*

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

3/4

mp *mf*

XIX XII XIX

STRINGENDO-----

mf

a tempo C IV

f *mf*

poco sul ponticello *sul tasto* modo ordinario

20

p *mf* *p* *mf*

System 1: Treble clef, 3/4 time signature. The first measure contains six eighth-note triplets with a *mf* dynamic. The second measure contains two eighth-note triplets with a *p* dynamic. The system then transitions to a 4/4 time signature, with the remaining measures consisting of sixteenth-note chords, each marked with *sfz*.

System 2: Treble clef, 3/4 time signature. The first measure contains six eighth-note triplets with a *f* dynamic. The second measure contains six eighth-note triplets with a *mf* dynamic. The third measure contains six eighth-note triplets with a *mp* dynamic. The fourth measure contains six eighth-note triplets with a *mf* dynamic. The fifth measure contains six eighth-note triplets with a *mp* dynamic. The sixth measure contains six eighth-note triplets with a *mp* dynamic.

System 3: Treble clef, 3/4 time signature. The first measure contains six eighth-note chords, each marked with *sfz*. The second measure contains six eighth-note triplets with a *p* dynamic. The system then transitions to a 4/4 time signature, with the remaining measures consisting of sixteenth-note chords, each marked with *sfz*.

System 4: Treble clef, 3/4 time signature. The first measure contains six eighth-note chords, each marked with *sfz*. The second measure contains six eighth-note triplets with a *f* dynamic. The third measure contains six eighth-note triplets with a *mf* dynamic. The fourth measure contains six eighth-note triplets with a *mp* dynamic. The fifth measure contains six eighth-note triplets with a *mf* dynamic. The sixth measure contains six eighth-note triplets with a *mf* dynamic. A triangle symbol with the number 2 is positioned above the first measure.

System 5: Treble clef, 3/4 time signature. The first measure contains six eighth-note triplets with a *mf* dynamic. The second measure contains six eighth-note triplets with a *mp* dynamic. The third measure contains six eighth-note triplets with a *mf* dynamic. The fourth measure contains six eighth-note triplets with a *mf* dynamic. The fifth measure contains six eighth-note triplets with a *mp* dynamic. The sixth measure contains six eighth-note triplets with a *p* dynamic. The system then transitions to a 4/4 time signature.

IV *Saudade*

Guitar

$\bullet = \text{ca } 72$ *tristemente (sempre rubato)*

Allargando ----- *a tempo*

1 *p* *mf* *p*

2 *mp* *mf* *p*

3 *f* *p* *pp* *with flesh of right hand*

4 *a tempo* *modo ordinario* *pp* *mf* *p* *mf*

5 **6** **7**

8 **9** **10** **11**

p *mf* *p* *mf* *p* *mf*

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

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

Musical notation for measures 8-16, first system. The music is in 7/16 time. It features a complex melodic line with triplets and quintuplets. The dynamics range from *f* (forte) to *mf* (mezzo-forte).

Musical notation for measures 8-16, second system. It continues the melodic line from the first system, including a *p* (piano) dynamic marking and a *mf* (mezzo-forte) dynamic marking.

Musical notation for measures 12-16, third system. It includes a triangle marking for measure 12 with the instruction "Broadly (until the end)". The dynamics range from *p* (piano) to *pp* (pianissimo). The tempo marking "Allargando" is indicated with a dashed line.

Musical notation for measures 13-16, fourth system. It features a triangle marking for measure 13 with the instruction "Broadly (until the end)". The dynamics range from *ppp* (pianississimo) to *pp* (pianissimo). The tempo marking "Allargando" is indicated with a dashed line.

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.*

Guitar

Electronics

mf

f *Sundanese gong resonances*

ca 8"

mf

f

ca 3-4"

short pause ca 2-3"

record playback

asynchronous with the live performed part

repeat until indicated

ca 8-10"

pp

f

short pause ca 2-3"

4 *continue simile (ca 15") with 1 or 2 short pauses*

(record for playback)

Gtr

asynchronous Sundanese gongs continue simile

5 *tap percussively on the top of the body of the guitar with the nails of the right hand (as before).*

(stop recording)

ca 8"

mf

continue simile (ca 8-10") with 1 or 2 short pauses

Gtr

asynchronous Sundanese gongs continue simile

Gtr

asynchronous Sundanese gongs continue simile

fade out

record playback of $\triangle 4$

triangle-like sample $\bullet = 60$

thai gong-like sample (tuned to around F-sharp) $\bullet = 60$

$\triangle 8$ $\bullet = 72$ ($\bullet = 144$)

① ② ③ ④

mf

l.v.

l.v. sempre

9 16 5 11 16 6

continues at $\bullet = 60$

continues at $\bullet = 60$

Gtr

$\triangle 9$ record playback of guitar ostinato begins

record playback

repeat until indicated

repeat until indicated

repeat until indicated

repeat until indicated

mf

11 16 4

10

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

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

③③④②③①③

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

Gtr

11

12

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

Gtr

Gtr

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

13

percussive sound only

mf

mf

unmeasured
ca 10"

slowly scrape the fingernail of the thumb on the sixth string

behind the nut

a tempo ♩ = 108

percussive sound only

mf

p

record playback of **13**

continue simile and loop

0

gong fades out

Gtr

unmeasured (repeat freely)
ca 15"-18"

slowly scrape ⊙

behind the nut

slowly scrape ⊙

a tempo ♩ = 108

percussive sound only

f

Long

14

pp

ppp

mute with the left hand

record playback continues

fade out