The World's Longest Melody
(ensemble)

for electric guitar, bass and drums
and optional soloists

Larry Polansky
1992
revised edition, 1993

The World's Longest Melody (ensemble)

For electric guitar, electric bass, drums (not notated) and optional soloists.
(First performed by Nick Didkovsky, guitar; Greg Anderson, bass; and Leo Ciesa, drums; LP, computer; Mobius, Boston, January, 1993).

The World's Longest Melody (enemble) may be played or used in any of the following ways:

- *by itself* (electric guitar, electric bass, drums);
- *with a soloist (or soloists).* In the first performance, the soloist was the composer, using computer software also called *The World's Longest Melody.* However, this score may be used in conjunction with any number of soloist on any instruments. These soloists can map out group or individual solos for different sections of the work, and at other times double (or not) the guitar or bass part (at any octave). When soloists are used, the number of repeats can be changed. For example, in one performance which used the live computer and two instrumental soloists (sax and flute), measures 11, 12, 14, 16, 17, 16a, 14a, 12a, and 11a were repeated twice, 13, 15, and 13a four times, with different solo configurations for each set of repeats;
- *with a precomposed melodic line.* That is, another melody may be composed to be played in conjunction with this score. It may have any relationship to this score, and may be played by any number of instruments (in unison, or octave unison). The repeat structure may be changed to accomodate these melodies, and the melodies might only occur on a few of the measures. At the end of this score are two unison melodies that were used in one performance over measures 15 and 15a;
- *as "accompaniment" to a composed song,* which may have any relationship to the score. The song may have lyrics or not;
- *as two melodies for other instruments to double.* The other instruments may strictly double the parts, may play in unison throughout, may double selective passages, and may play in any octave. However, they should be sensitive to the particular timbres in the score (like the harmonics and extreme high and low notes) and should "orchestrate" themselves accordingly;
- *in any combination of these ways.*

The tempo is left to the performers and the situation, but in general should be somewhere between quarter note equals 60 and 106 (probably limited by the 16th note quintuplets). The tempo depends in large part on the particular musical context in which the score is being used.

Dynamics should in general be loud, and other instruments may be amplified to match the electric guitar, electric bass, and drums. However, the ensemble may decide on various dynamic inflections, perhaps playing certain notes or passages quite soft, inserting crescendi and decrescendi, and so on.

The drum part is free, but should accent the downbeats, metrical structure (like the different time signatures), accents (particularly the rests, which may be filled or left silent), and important rhythmic points. Since the score is a rhythmic unison, the drummer should seek to embellish it, fill in, and support it without being overly restricted to it.

Larry Polansky
Dec. 1992, Califonia; revised and recopied, March/April 1993, May 5, 1994, Lebanon

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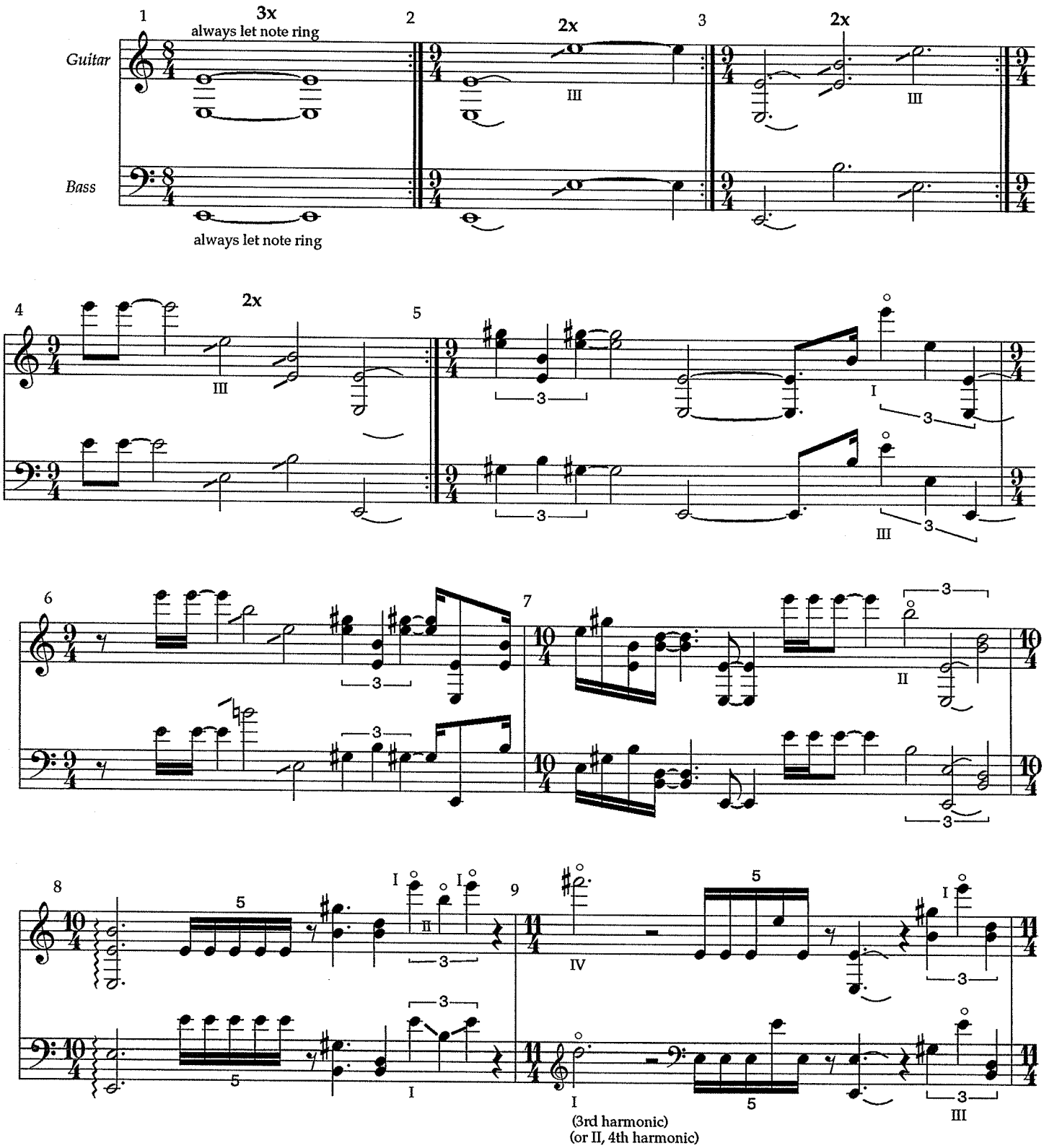
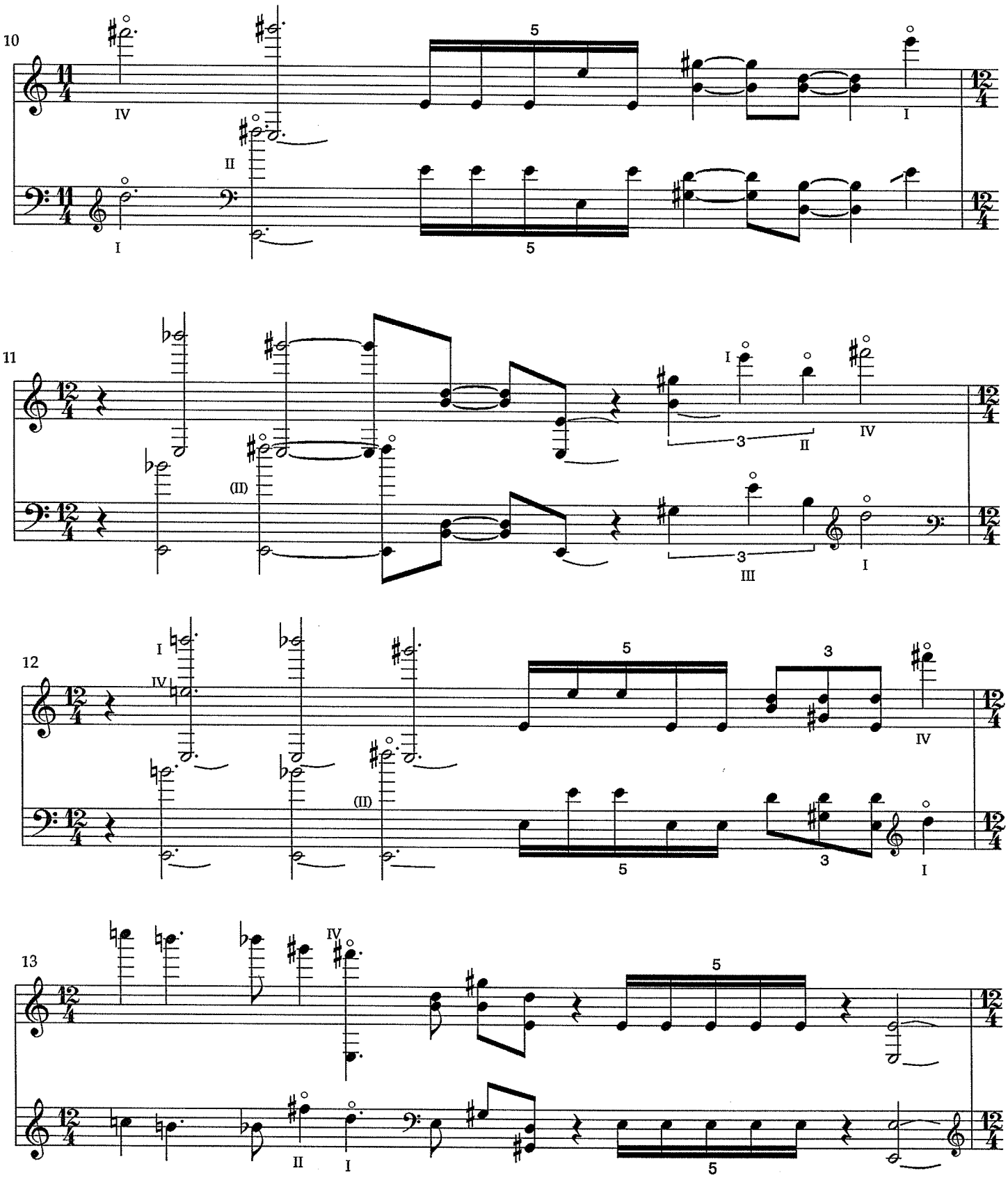
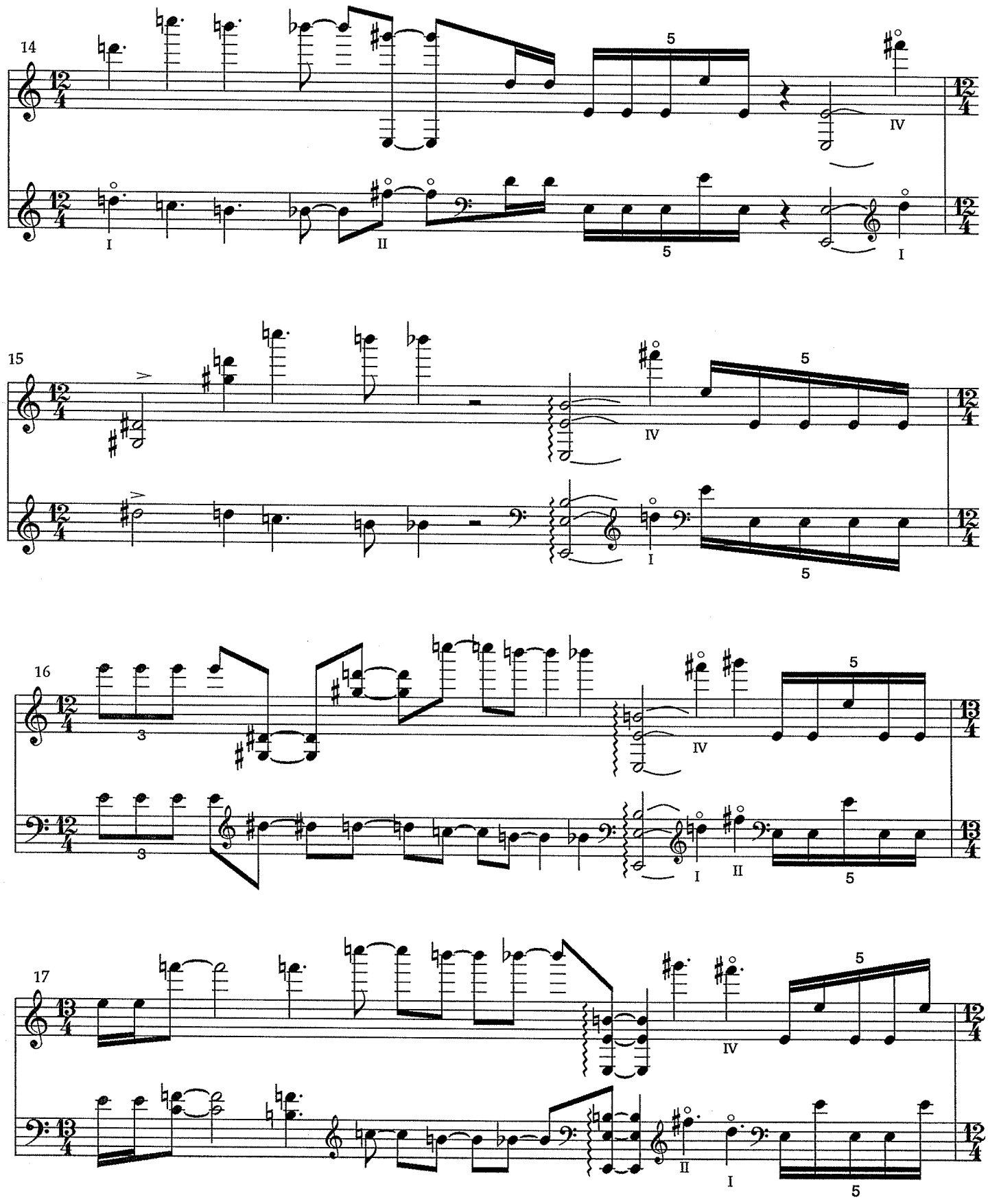
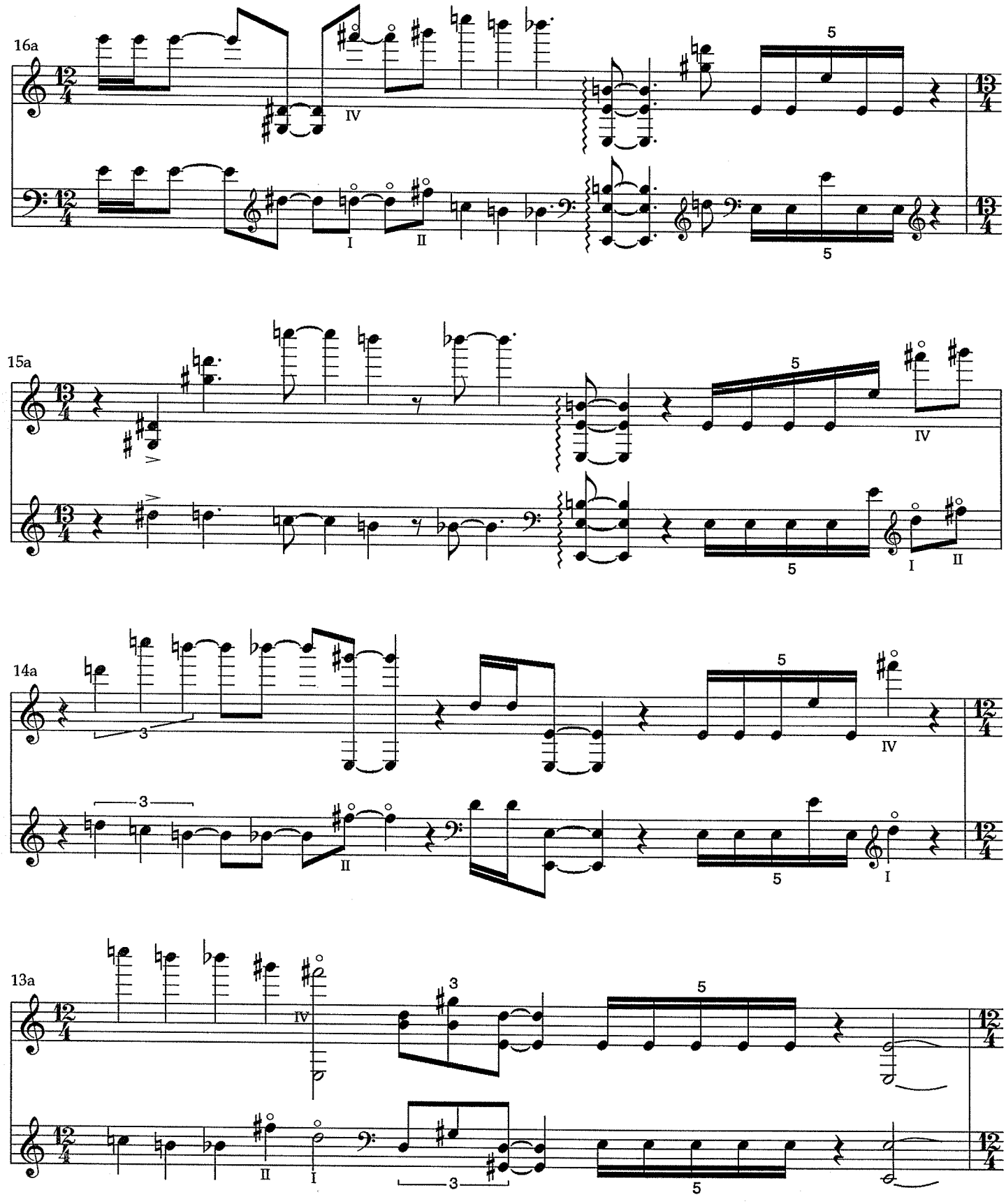
Larry Polansky

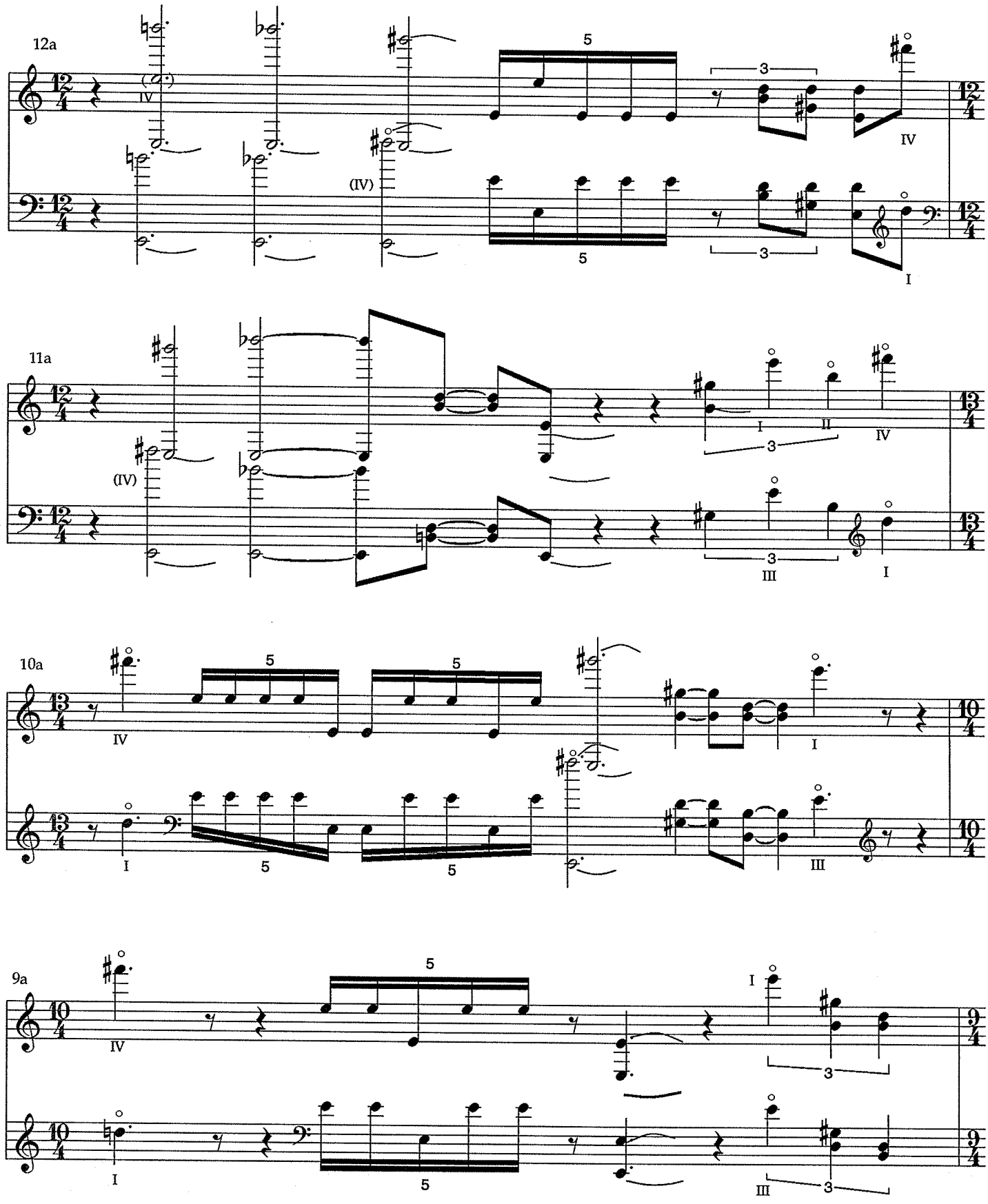
12/92; revision 4/3/93

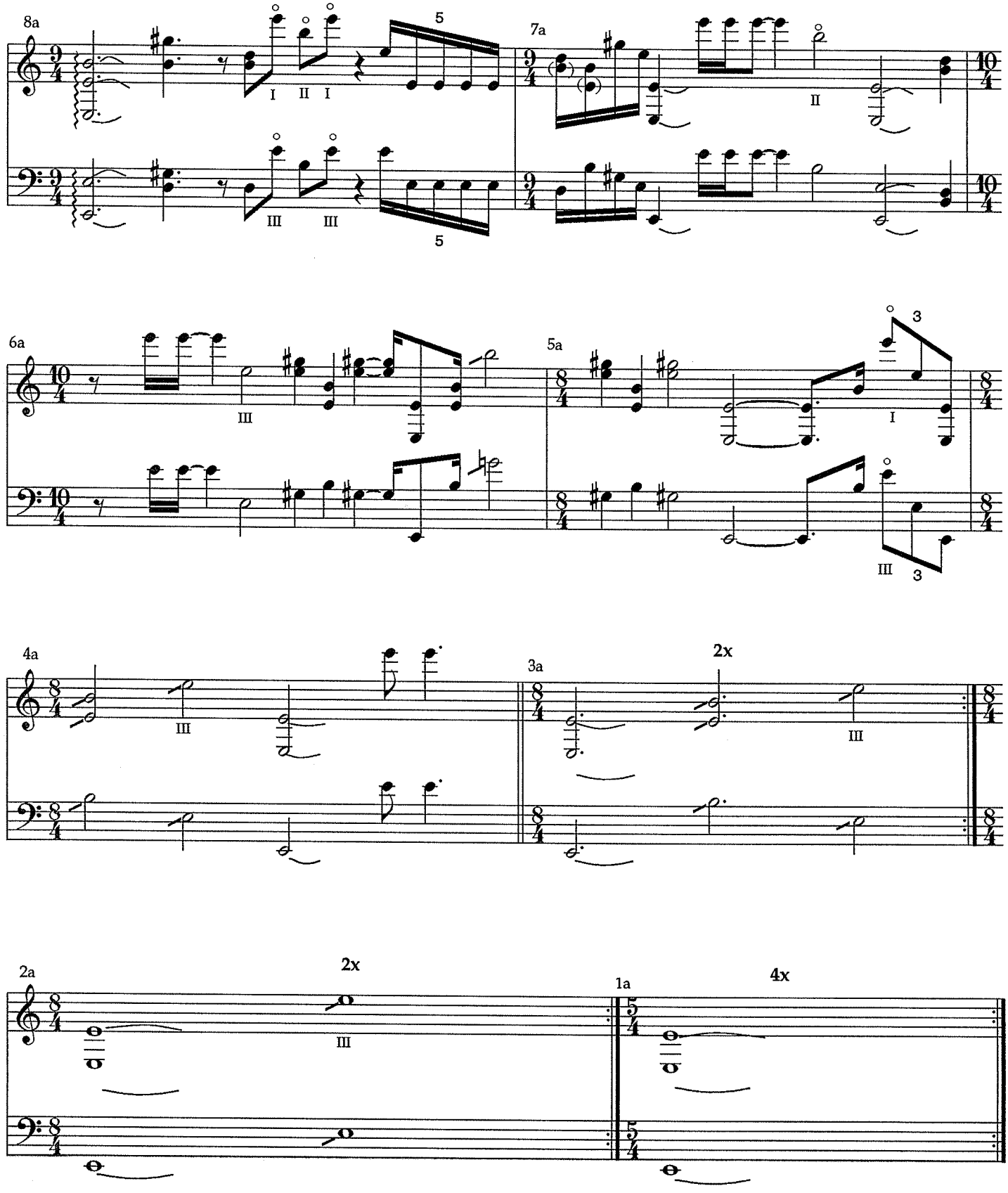



10
11
12
13


14
15
16
17
I
II
IV
5
3


16a
15a
14a
13a


12a
11a
10a
9a



(lp, 4/1/93, lebanon)

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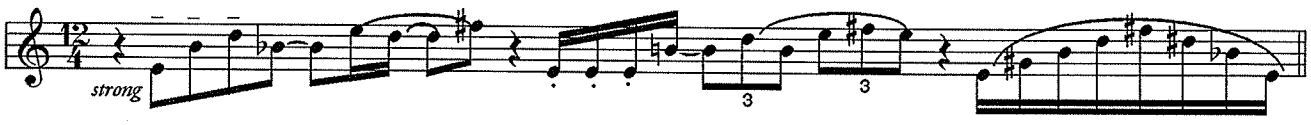
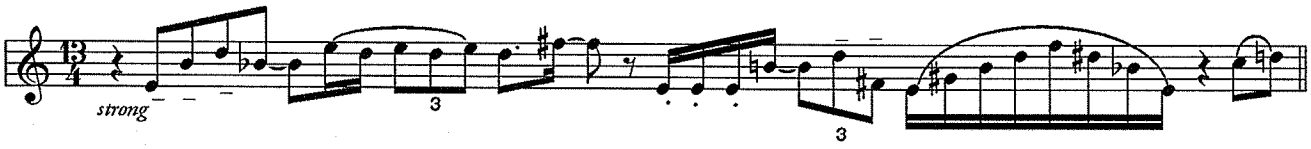
Example "counter" melodies

(melodies in concert pitch)

Example Melody 1 (used over measure 15)



Example Melody 2 (used over measure 15a)