51 Melodies

for 2 electric guitars

Larry Polansky

1991

51 Melodies

"Pride holds the multitudes in a continual, habitual process of readornment."

for two electric guitars
and rhythm section

for Nick Didkovsky

The piece should be played fast and loud.

Accidentals, in general, follow the usual convention: a note retains its accidental from its appearance until the end of a measure. However, in this piece, this only applies to notes in the same octave. In addition, throughout the score, I have placed a great many redundant accidentals as clarifications and reminders. In Section 3, several of the octave leaps in Guitar 2 may present serious fingering difficulties, and I have marked those notes with a parenthetical ossia an octave higher (thanks to Nick Didkovsky for suggesting these).

The bassist and drummer should create their own part which they feel works well with the melodic parts. The bass and drum parts should be based on three simple and different riffs, or patterns, one for each section of the piece. The pattern played for each section should clearly distinguish that section. The bassist and drummer may vary those patterns within a section, but mainly these patterns should provide a beat for the guitarists. Most importantly, the patterns should begin and end with each mutant. Since each mutant is of a different number of measures (between 9 and 11), it is important that the bass and drum patterns not overlap two successive mutants. That is, all performers should begin each mutant together. It is useful if the drum pattern has some clear way of "announcing" each new mutant (cowbell, vocalization, cymbal stroke, etc.).

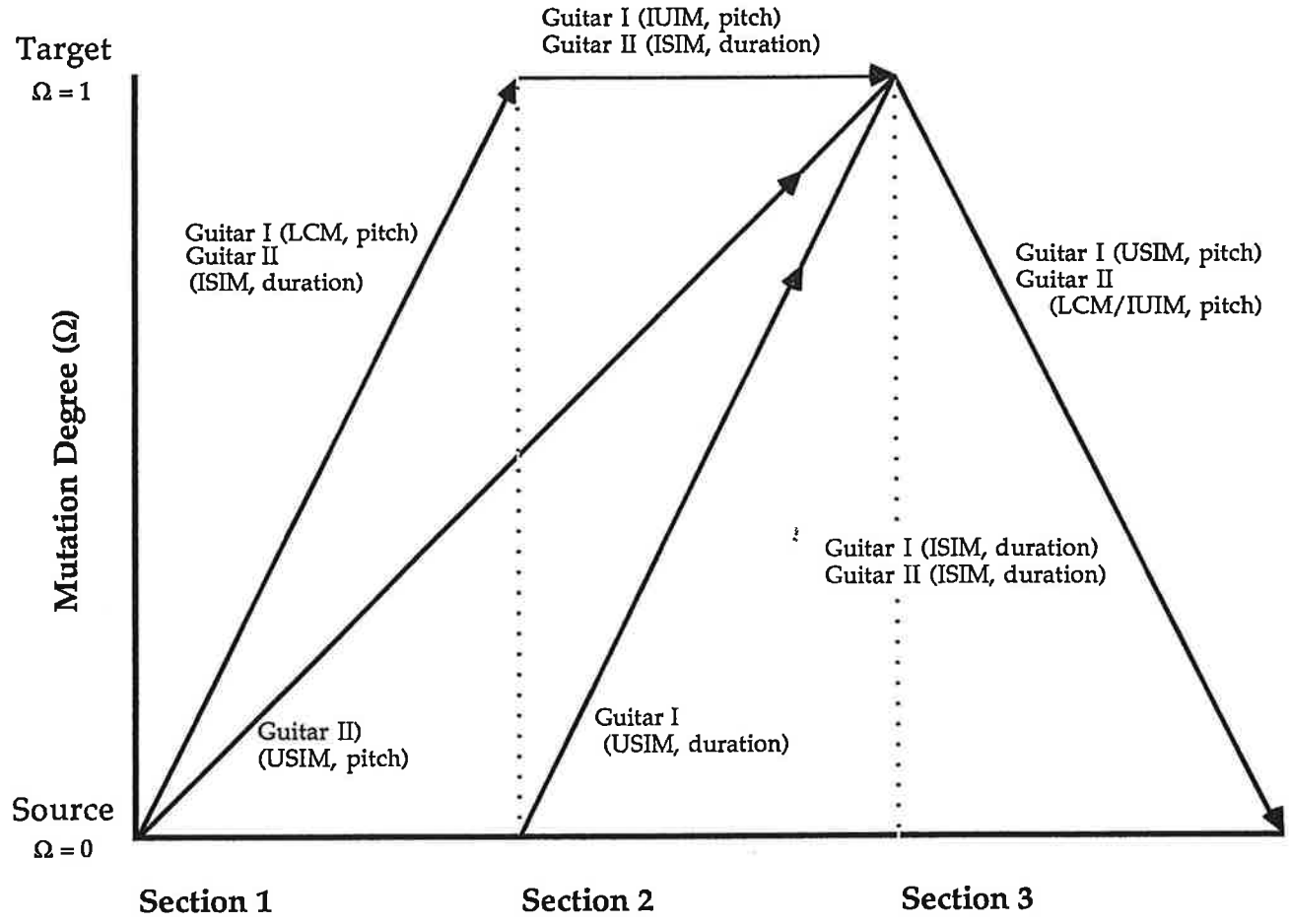
The title is taken from Melody Sumner's *The Time Is Now*, Burning Books, 1983.

51 Melodies... is written in the computer music language HMSL, using a theory of mutation functions developed by the composer and described by him and Martin McKinney in a short paper entitled "Morphological Mutation Functions: Applications to Motivic Transformation and a New Class of Cross-Synthesis Techniques" in the *Proceedings of the International Computer Music Conference,* 1991. Thanks to Phil Burk and Martin McKinney for valuable help with the software and the theory, and to Nick Didkovsky for his essential editorial, musical and performance assistance with this piece.

The first performance of *51 Melodies...* was given by myself (guitar 1), Nick Didkovsky (guitar 2), Leo Ciesa (drums) and Greg Anderson (bass) at Experimental Intermedia Foundation, Dec. 13, 1991. My deepest appreciation to Nick for his important role in the development of this work.

Larry Polansky
Lebanon, New Hampshire
Dec. 1991

Diagram of mutation trajectories



The diagram shows the mutation trajectories for each guitar over the course of the piece. The mutations operate on pitch and duration independently. The y-axis is the *mutation degree* (*Ω*). A value of 1 means that the parameter being mutated is exactly like the target melody (the first melody of Section 3 in both guitars). A value of 0 produces the source melody (the opening and closing melodies of the piece).

The mutations used are:

LCM (Linear contour mutation): "inverts" a certain percentage (determined by the value of *Ω*) of the source intervals to have the same direction as the target.

ISIM (Irregular signed interval magnitude): "swaps" a certain percentage (depending on the value of *Ω*) of the target intervals with the source.

USIM (Uniform signed interval magnitude): "crossfades" (by the value of *Ω*) the source intervals into the target intervals

IUIM (Irregular unsigned interval magnitude): "swaps" a certain percentage of the magnitudes of the target with those of the source, while retaining the direction of the source (the opposite of the *LCM*).

LCM/IUIM: A concatentation of these two mutations, which, with $\Omega = 1$, produces an exact duplicate of the target. With intermediate values, a wide variety of mutations, related closely to the source and target, are possible. It might be described as a "non-linear" or very awkward crossfade.

(For more detail on these mutation functions, see the paper mentioned above).

51 Melodies

Measure # plot (for rhythm section)

SECTION 1		SECTION 2		SECTION 3	
source (3x):	9			*target:*	9
mut. 1:	9	mut. 1:	9	* mut. 1:	10
mut. 2:	9	mut. 2:	9	* mut. 2:	10
mut. 3:	9	mut. 3:	9	mut. 3:	9
* mut. 4:	10	mut. 4:	9	* mut. 4:	10
mut. 5:	9	* mut. 5:	10	* mut. 5:	10
mut. 6:	9	* mut. 6:	10	* mut. 6:	10
mut. 7:	9	mut. 7:	9	* mut. 7:	10
mut. 8:	9	* mut. 8:	10	mut. 8:	9
* mut. 9:	10	mut. 9:	9	* mut. 9:	10
* mut. 10:	10	* mut 10:	10	* mut. 10:	10
mut. 11:	9	* mut. 11:	10	* mut. 11:	10
* mut. 12:	10	mut. 12:	9	* mut. 12:	10
mut. 13:	9	mut. 13:	9	mut. 13:	9
* mut. 14:	10	* mut. 14:	10	* mut. 14:	10
* mut. 15:	10	* mut. 15:	10	mut. 15:	9
mut. 16:	9	mut. 16:	9	*mut. 16(src):*	9
mut. 17:	9	mut. 17:	9		

51 Melodies

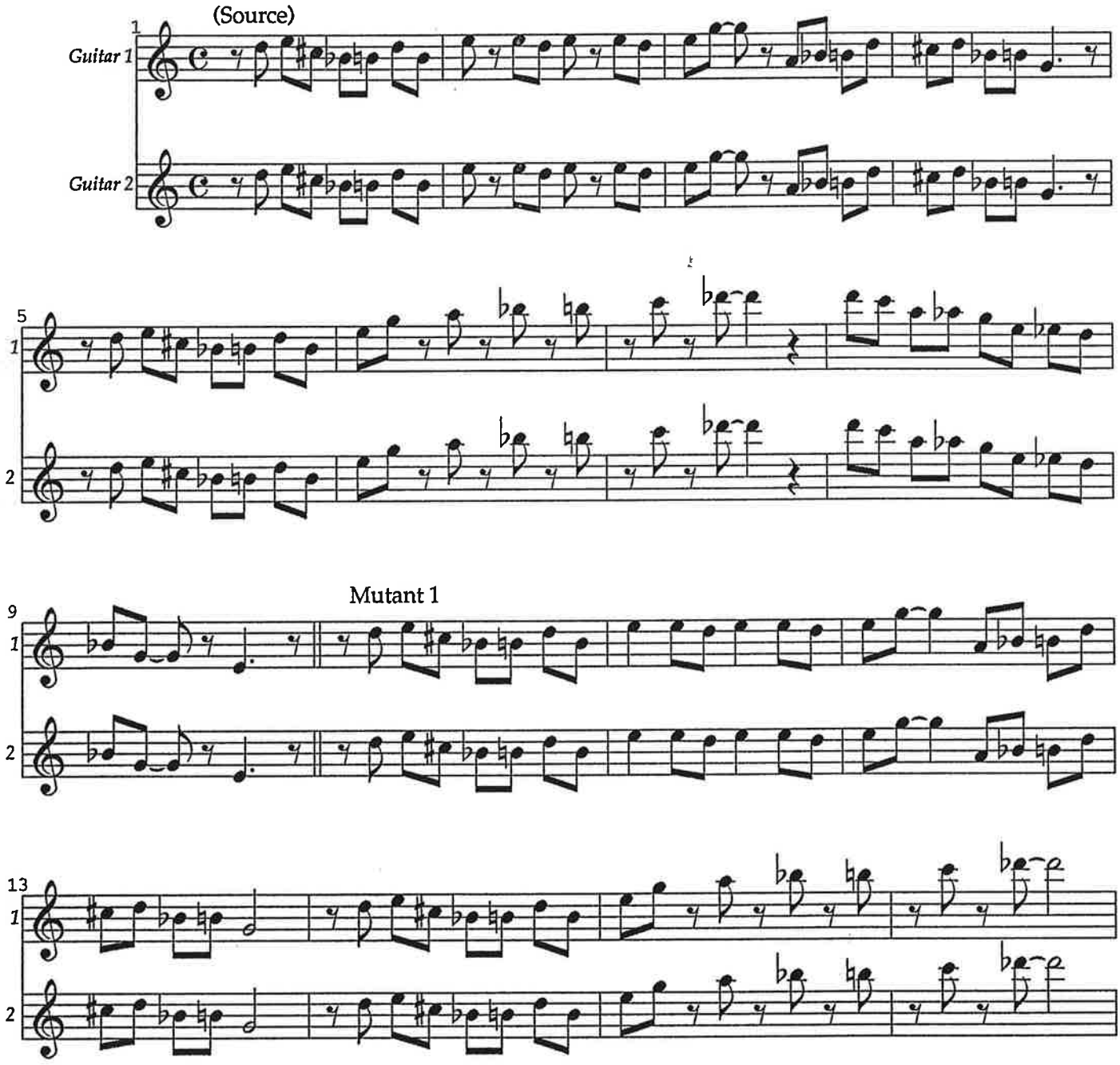
"Pride holds the multitudes in a continual, habitual process of readornment."

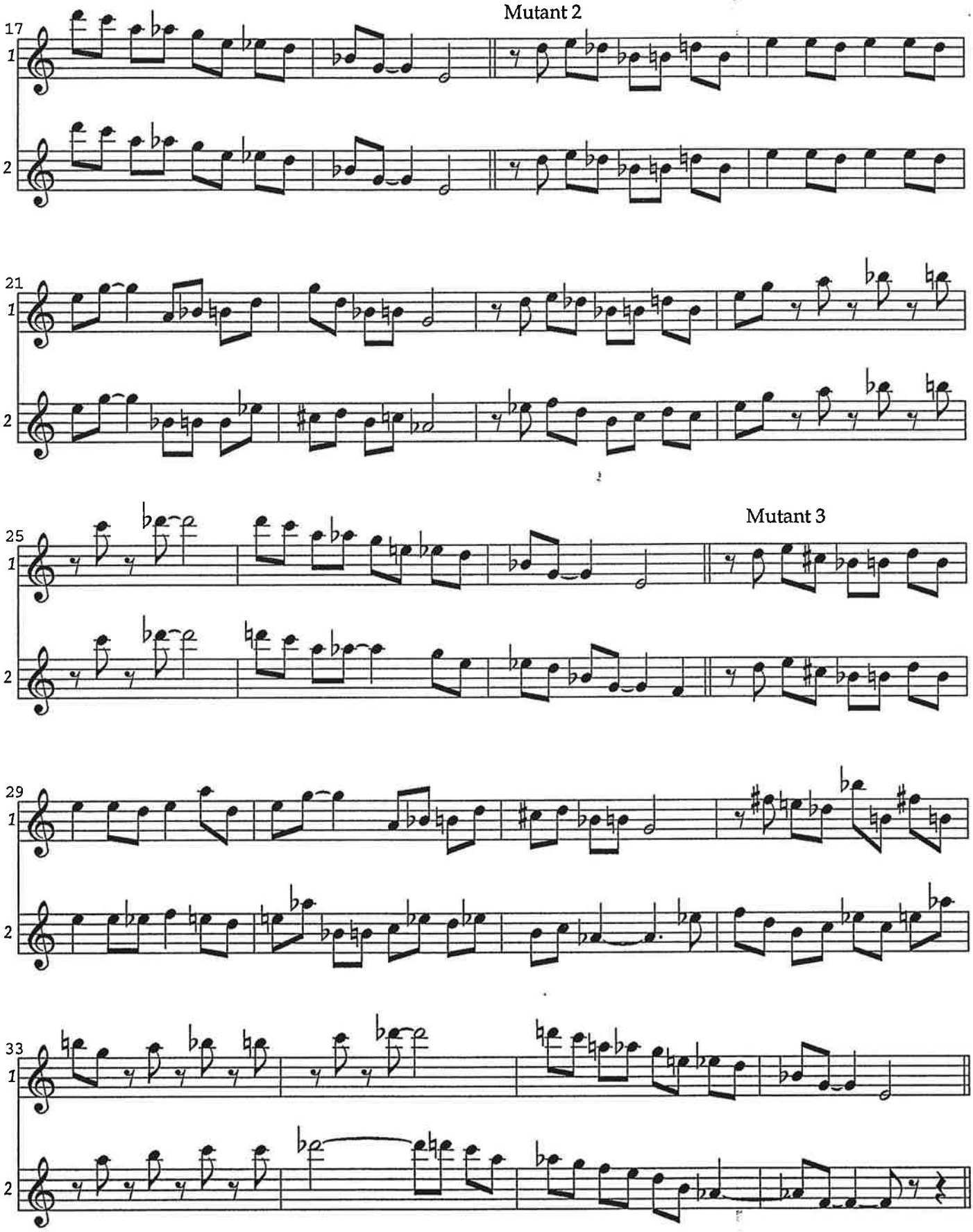
For two electric guitars
(or any two melody instruments)
and optional rhythm section

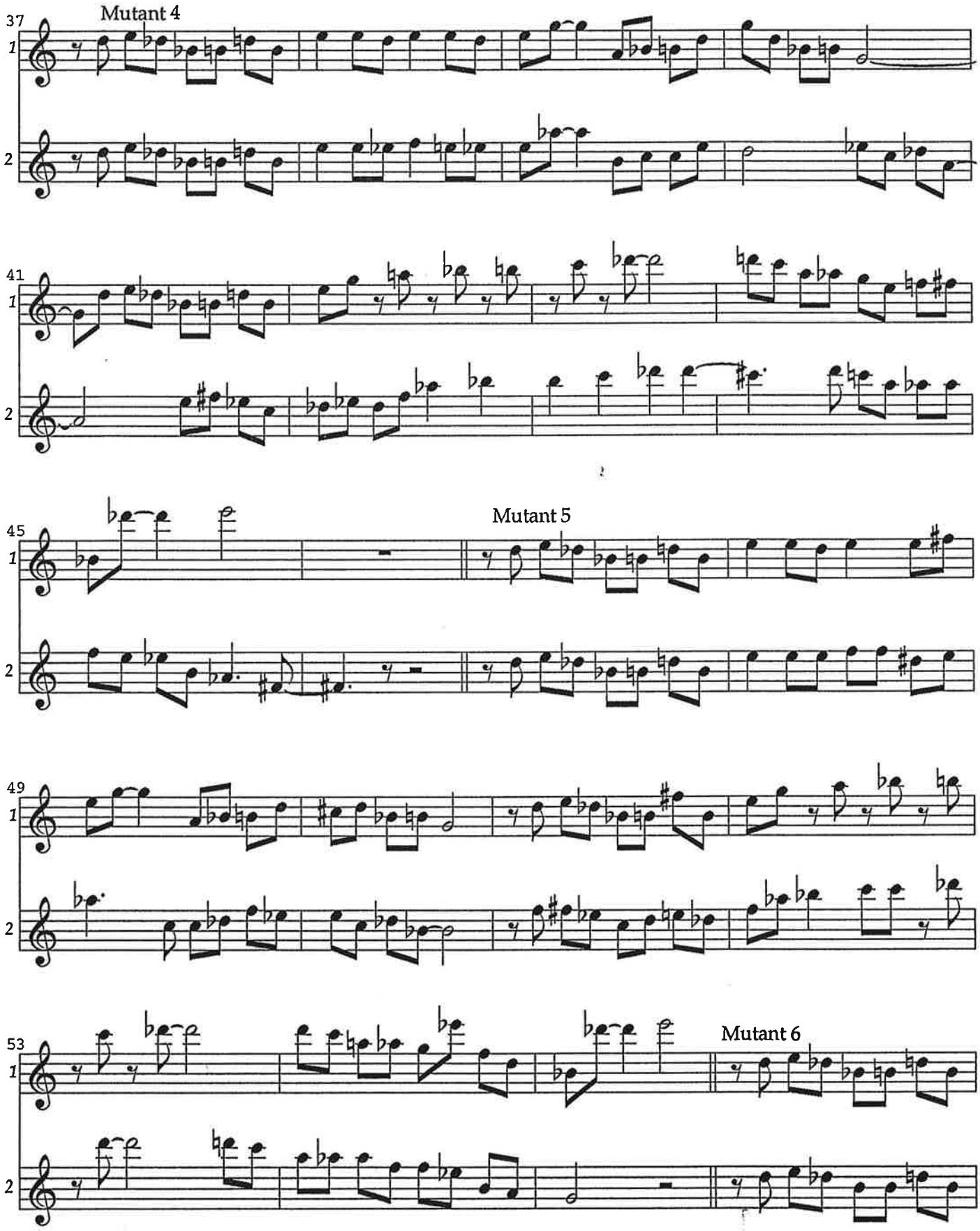
Larry Polansky
1/22/92

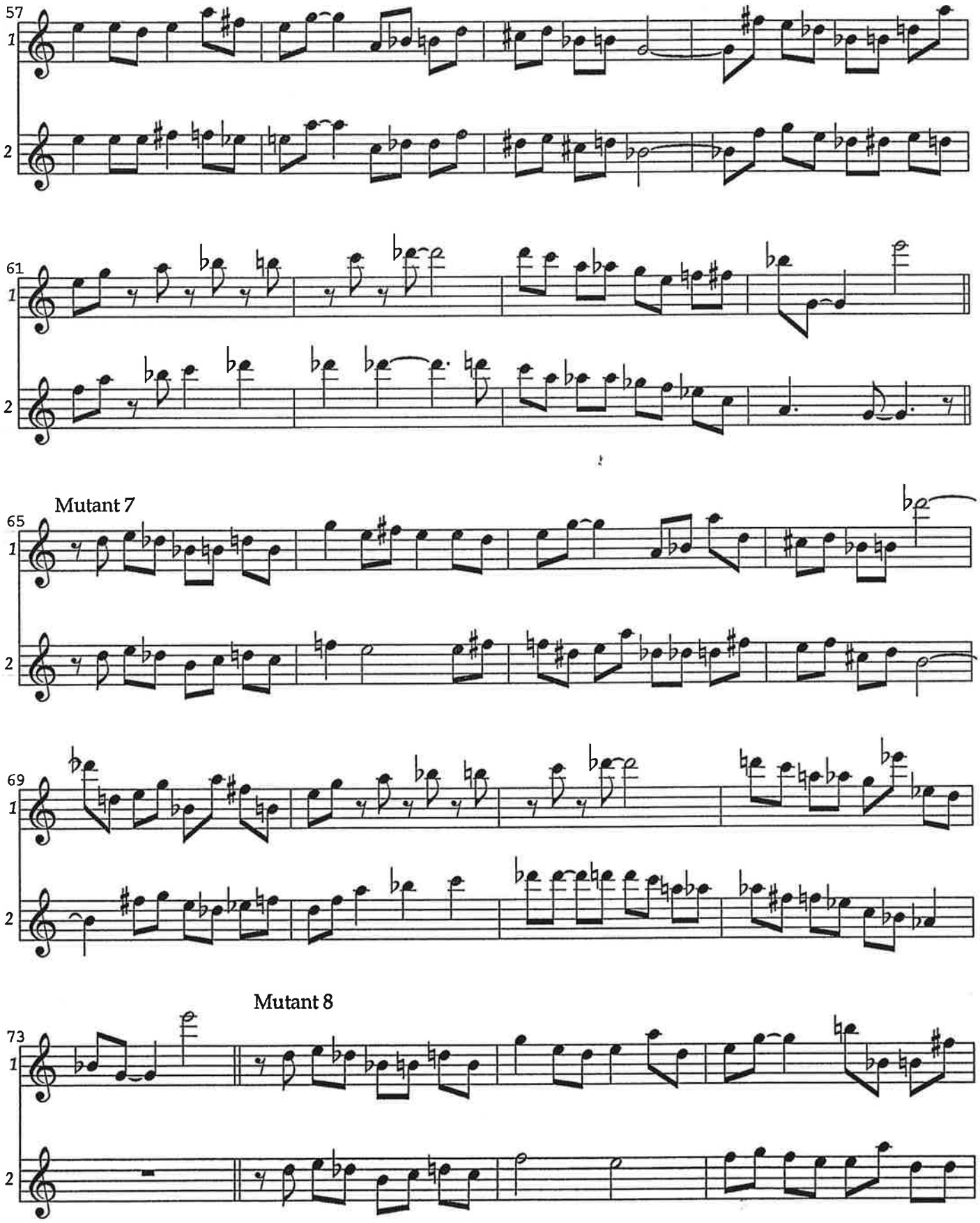
Section 1

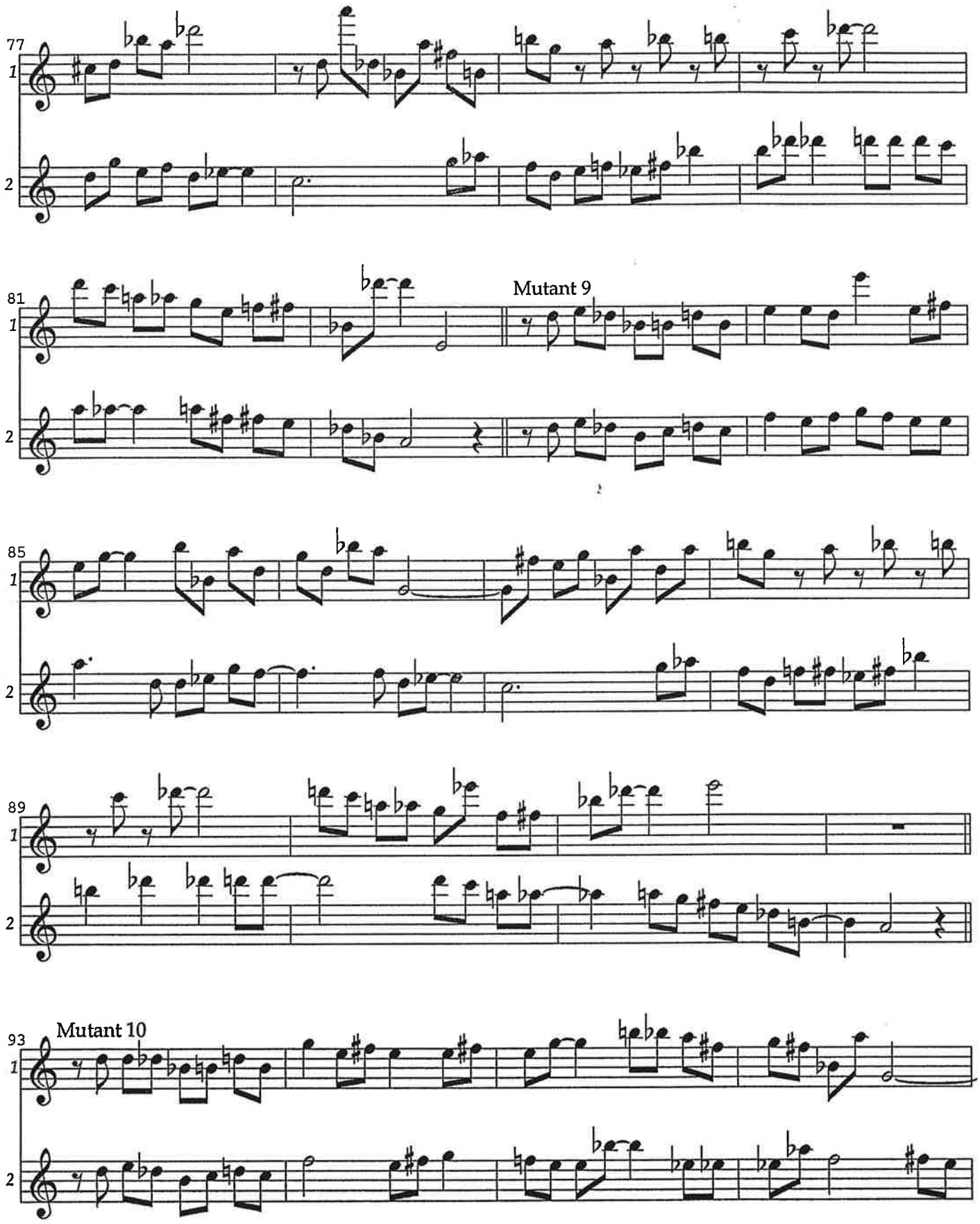
(Source)

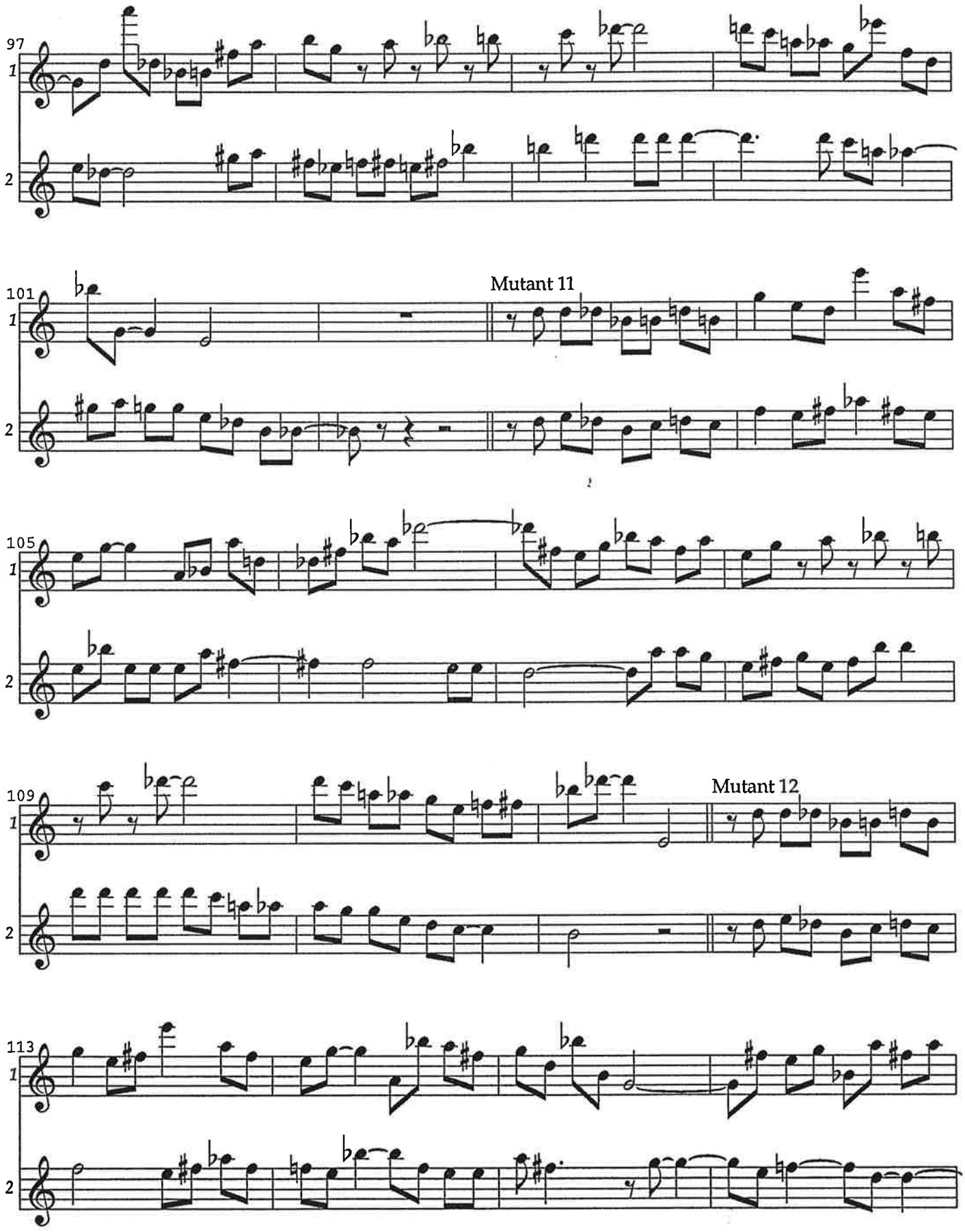


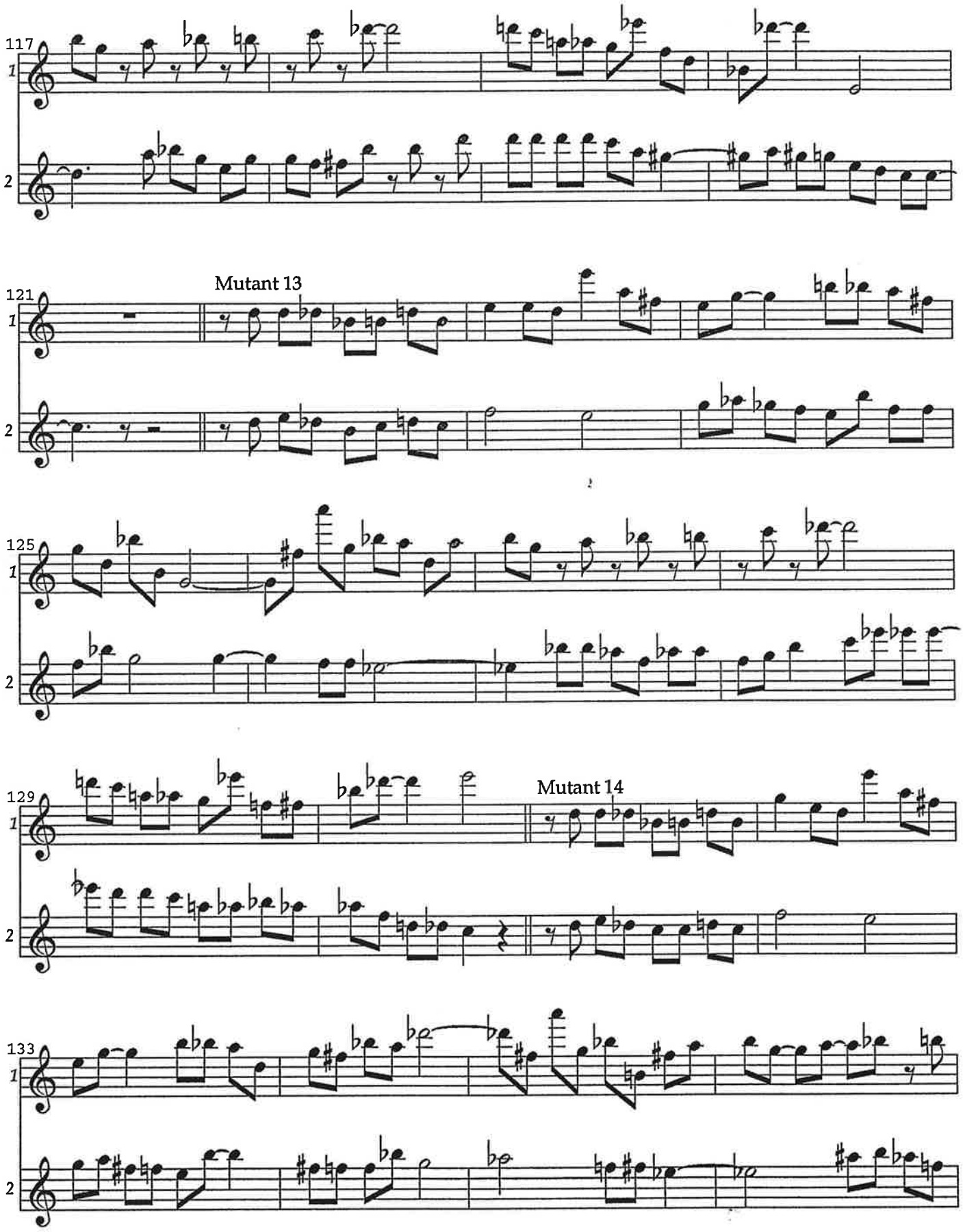

Mutant 2
17
1
2
21
1
2
Mutant 3
25
1
2
29
1
2
33
1
2

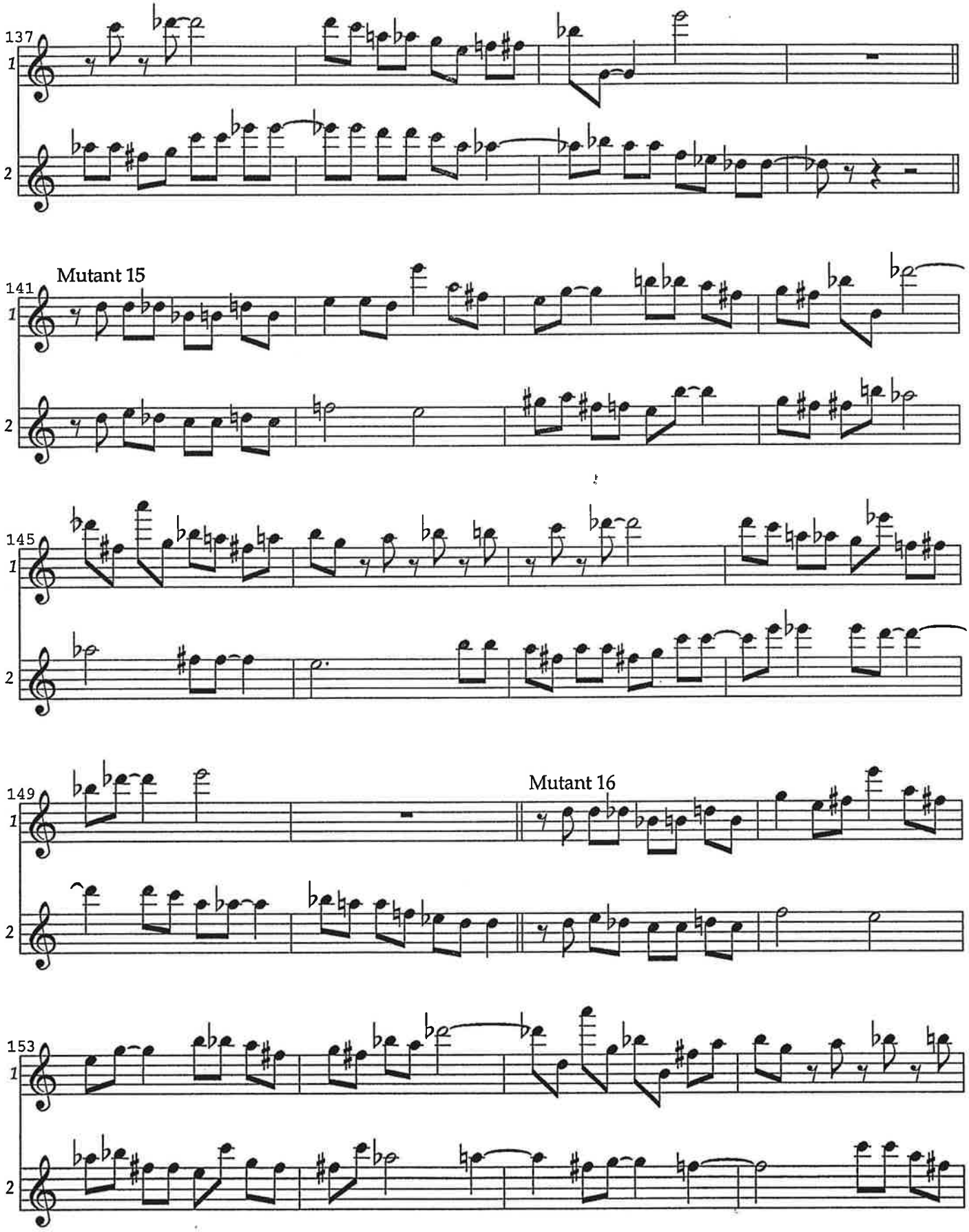

Mutant 4
37
1
2
41
1
2
Mutant 5
45
1
2
49
1
2
Mutant 6
53
1
2

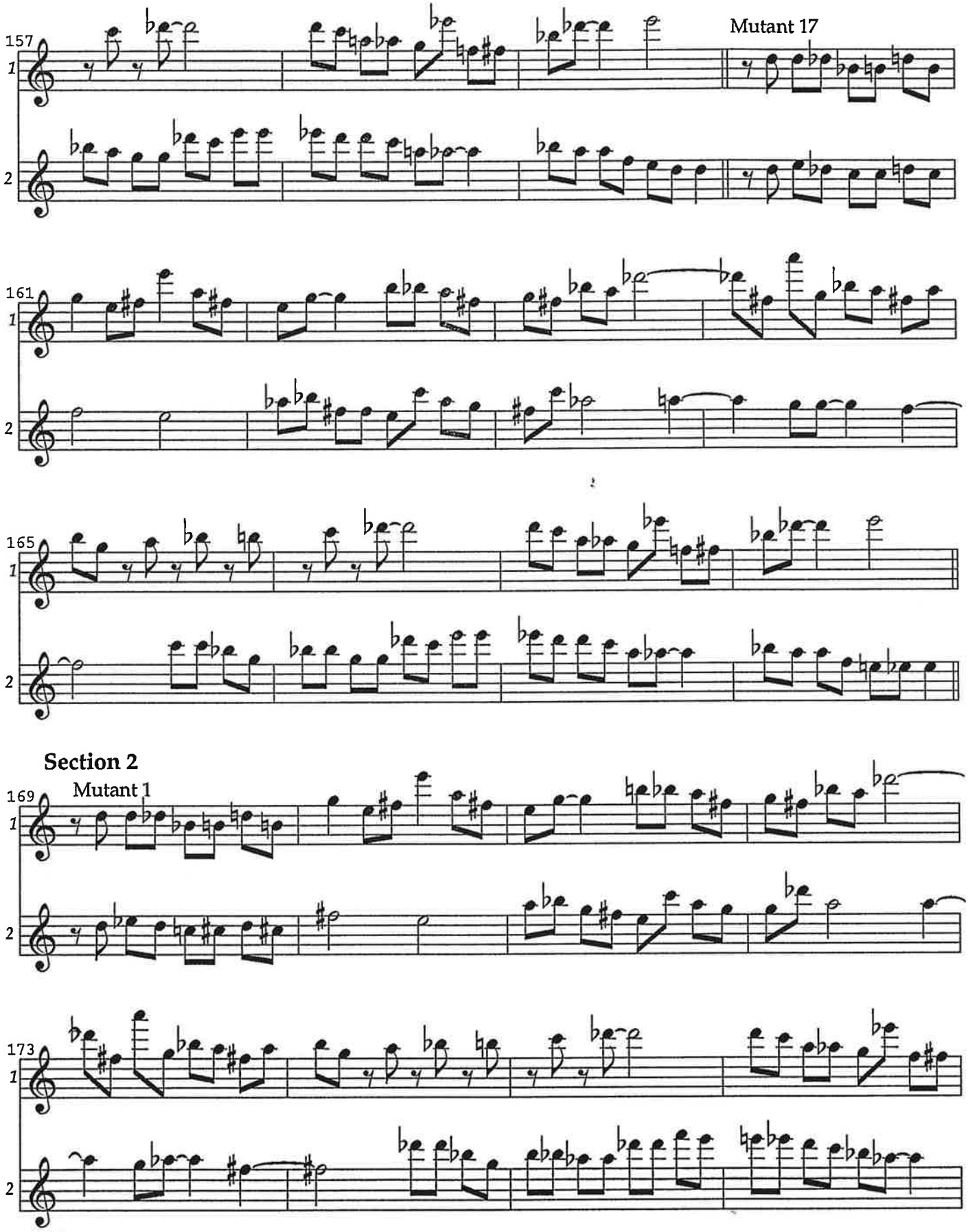

57
1
2
61
1
2
Mutant 7
65
1
2
69
1
2
Mutant 8
73
1
2

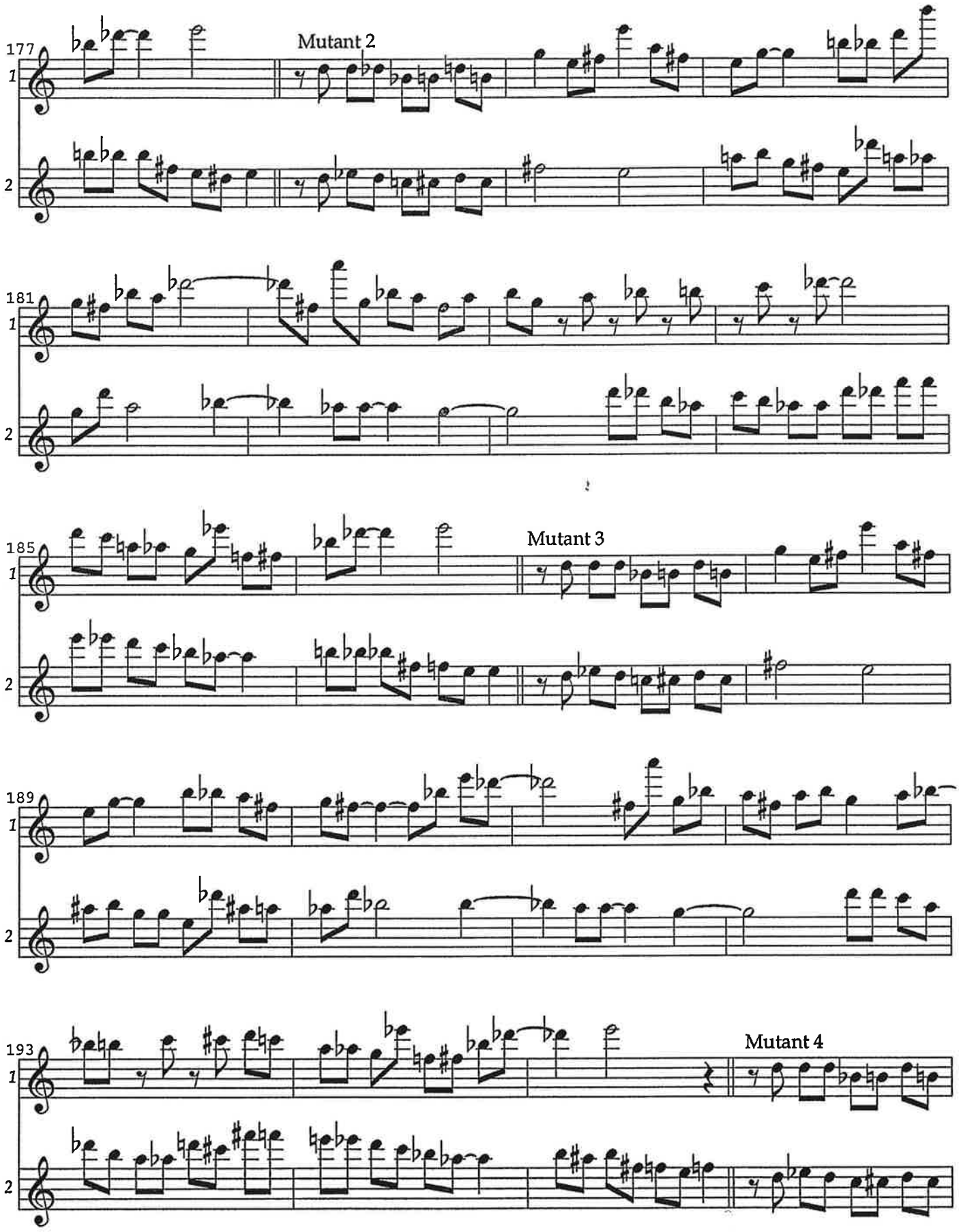

77
1
2
81
Mutant 9
85
89
93
Mutant 10

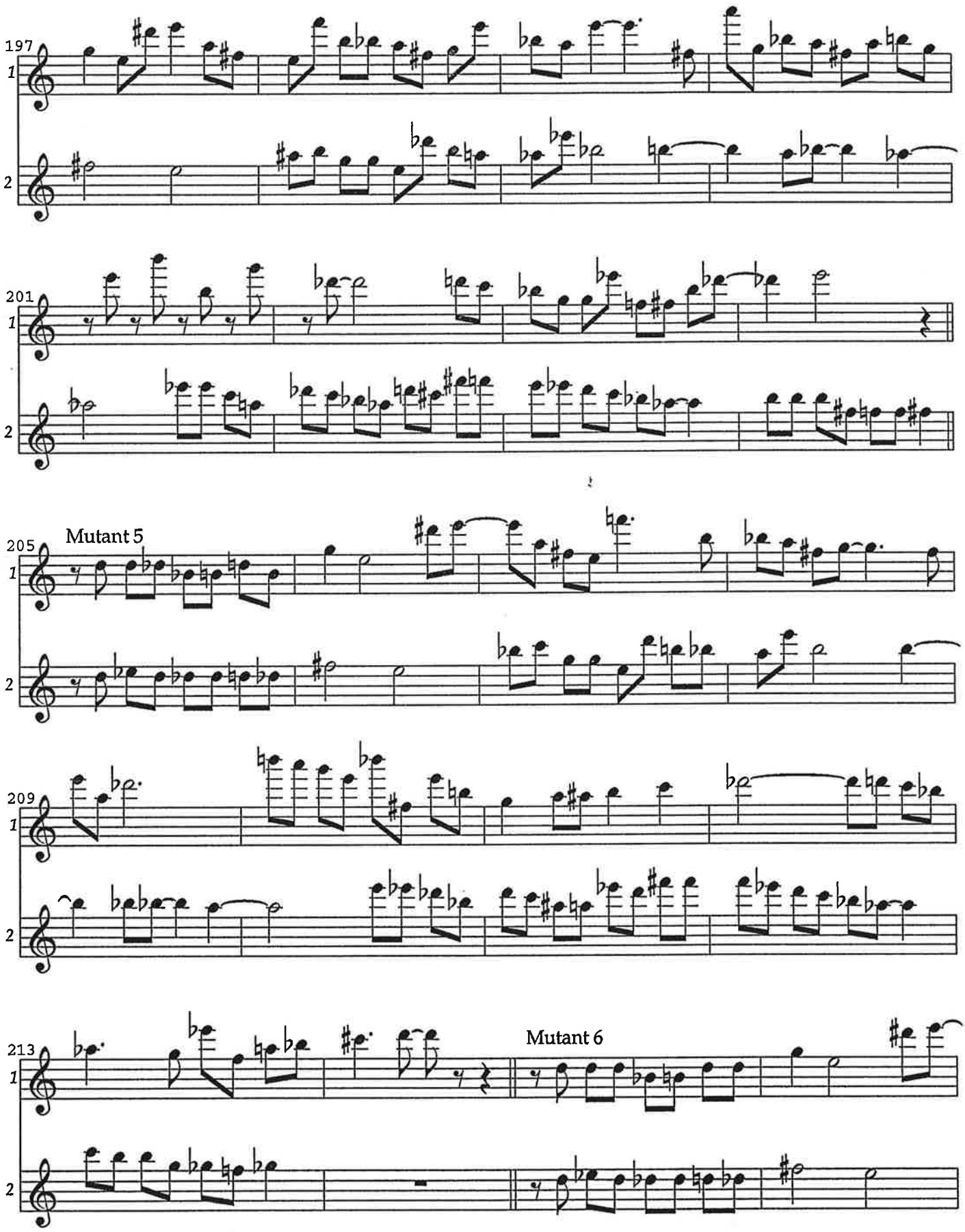

97
1
2
101
Mutant 11
105
109
Mutant 12
113

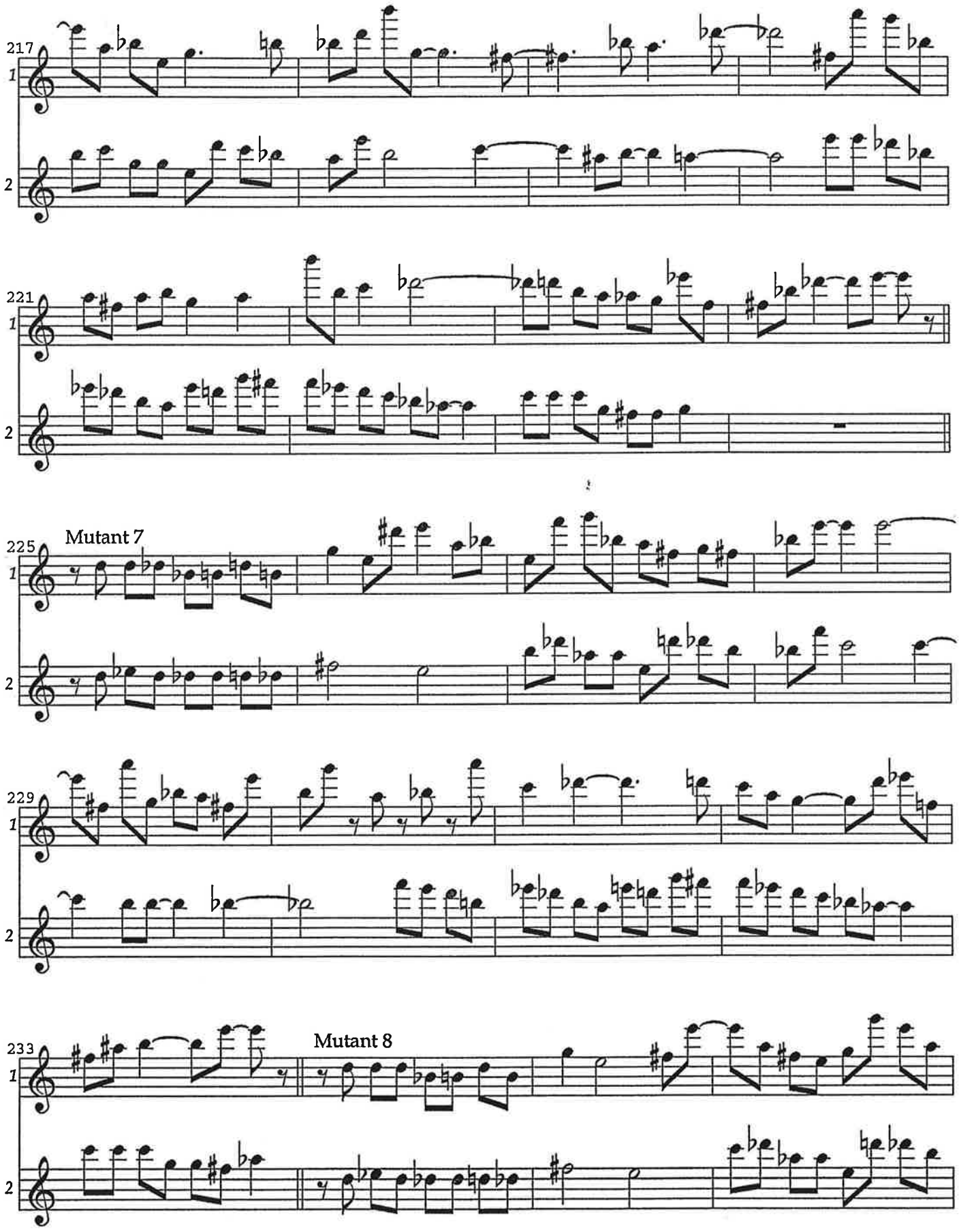

117
1
2
121
Mutant 13
125
129
Mutant 14
133

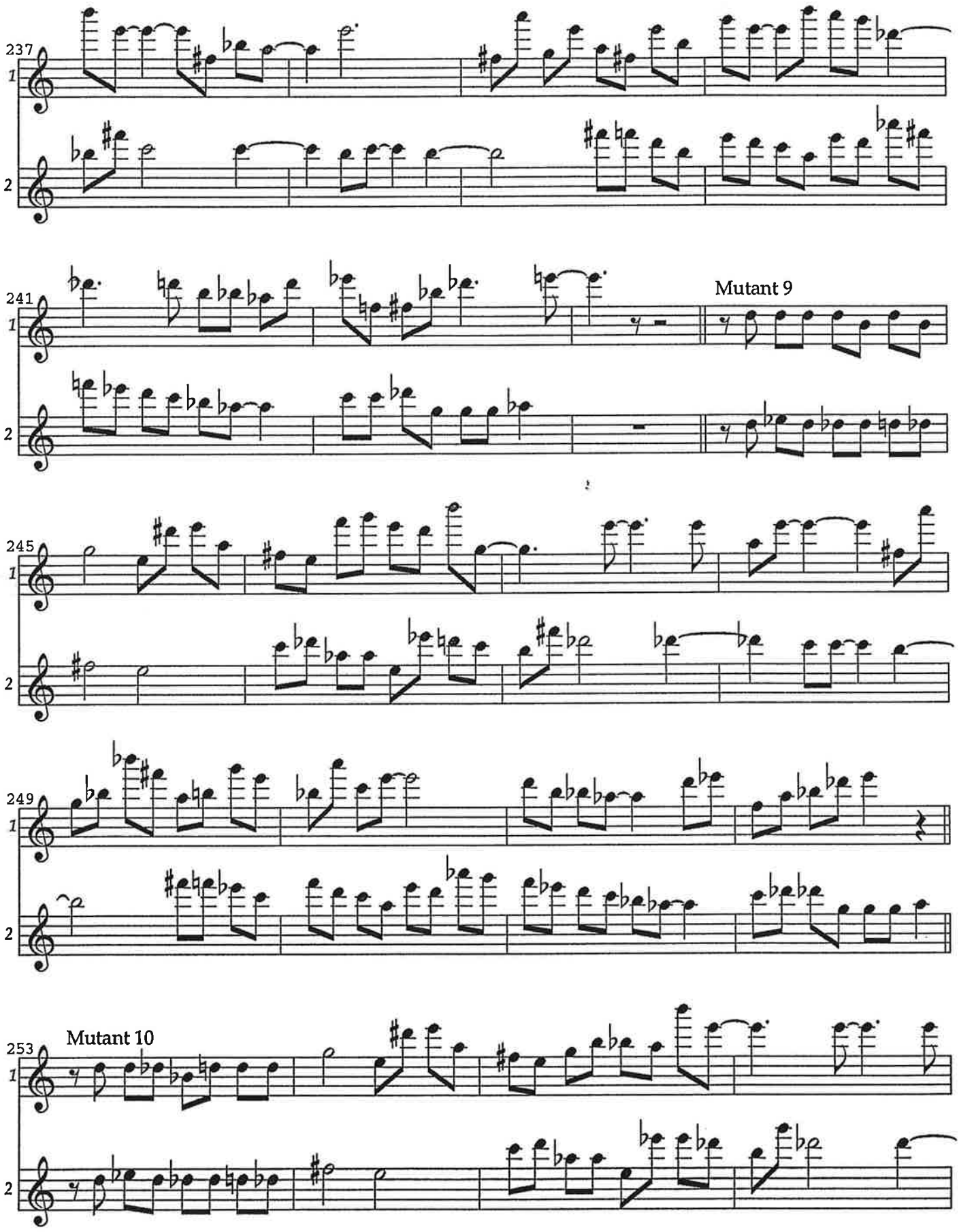

137
1
2
Mutant 15
141
1
2
145
1
2
149
Mutant 16
1
2
153
1
2

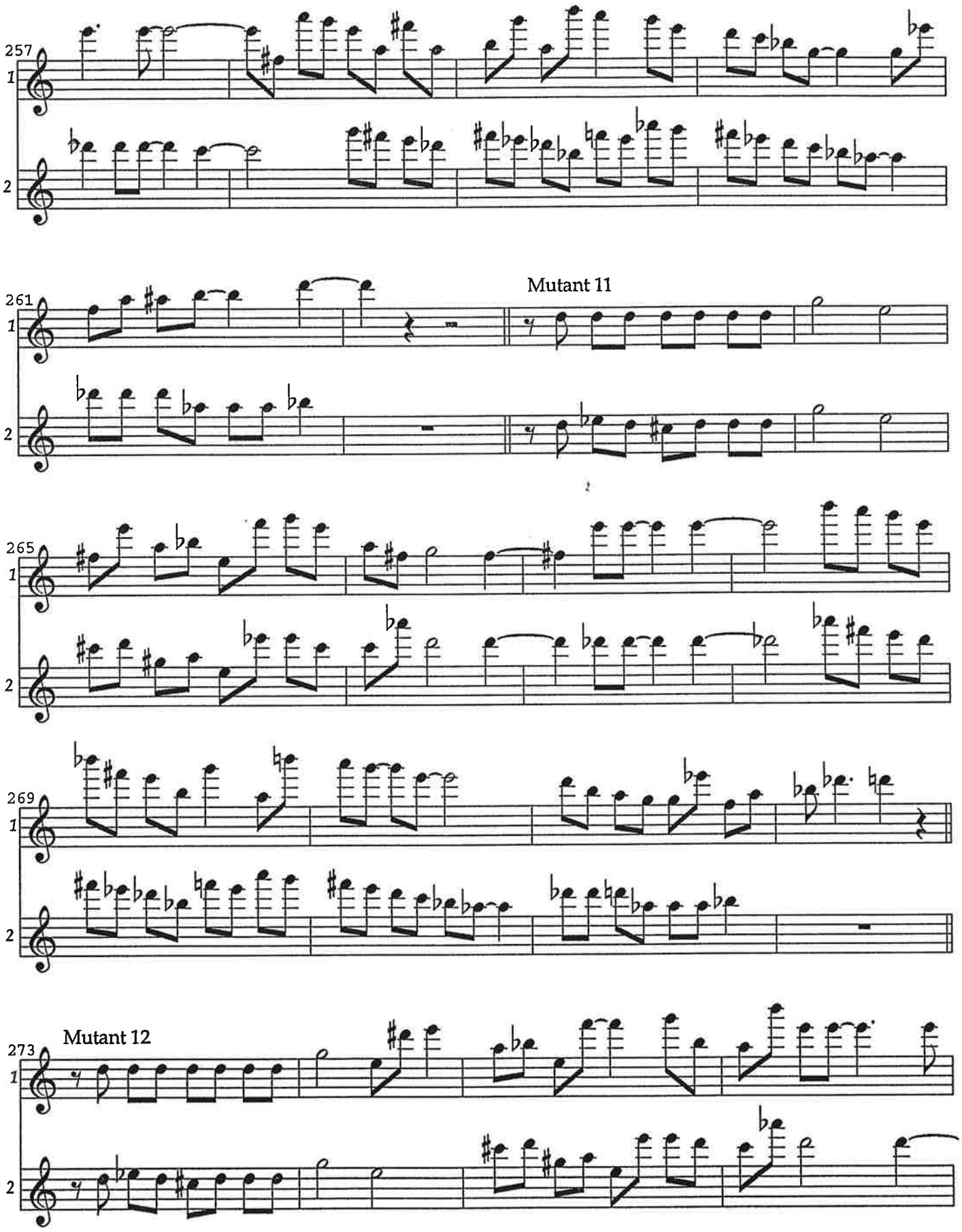

157
1
2
Mutant 17
161
165
Section 2
Mutant 1
169
173

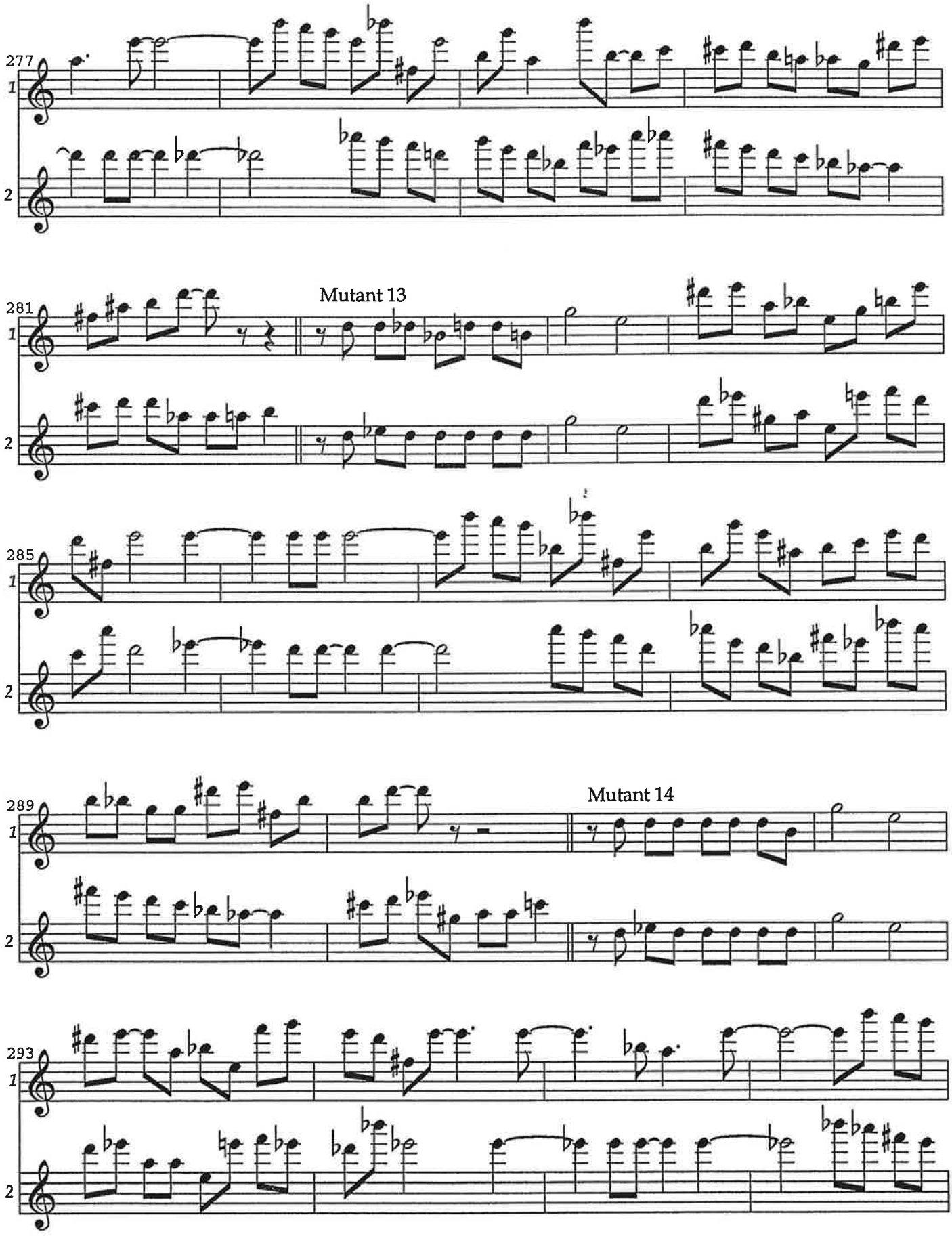

177
1
2
Mutant 2
181
1
2
185
1
2
Mutant 3
189
1
2
193
1
2
Mutant 4

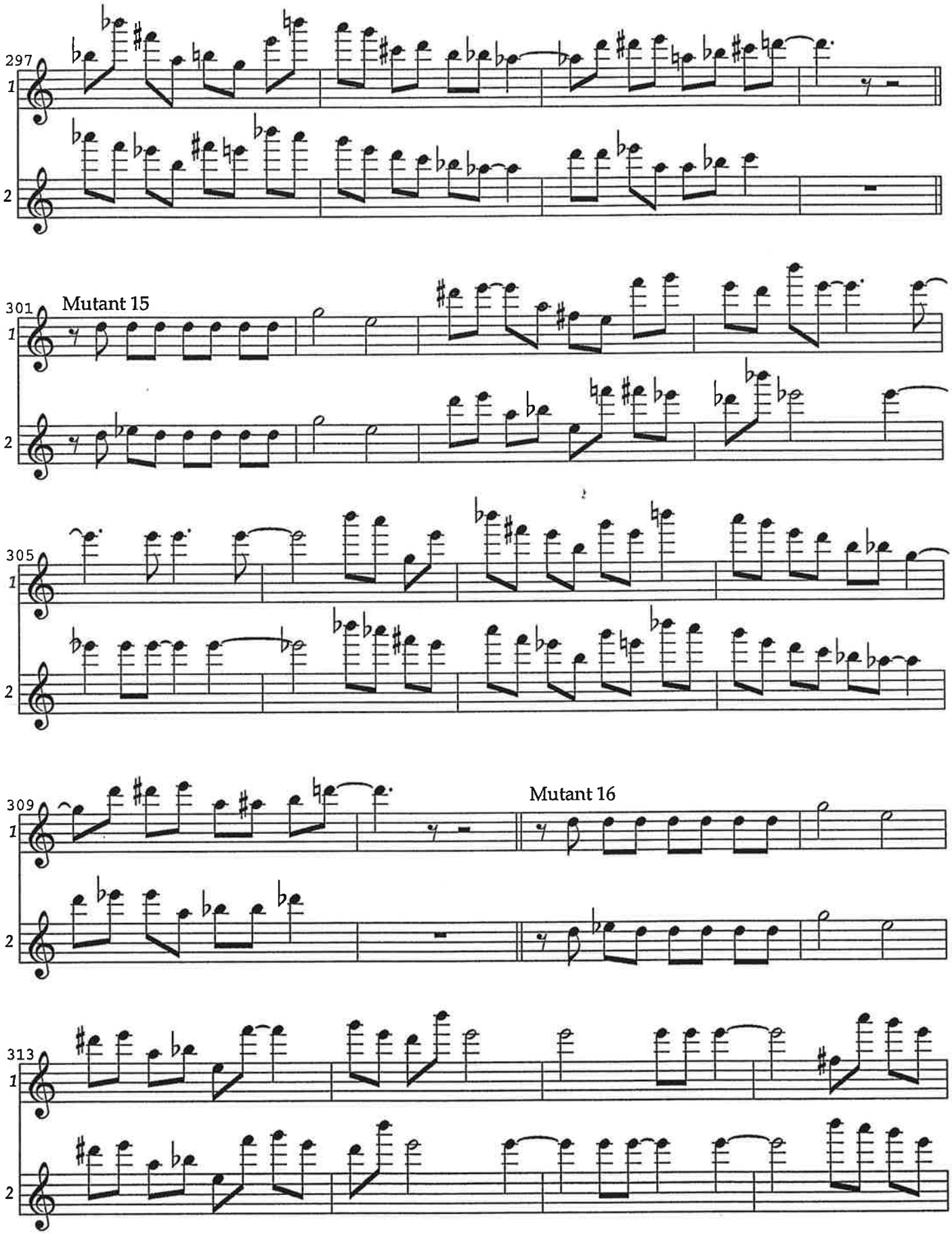

197
1
2
201
1
2
Mutant 5
205
1
2
209
1
2
213
Mutant 6
1
2

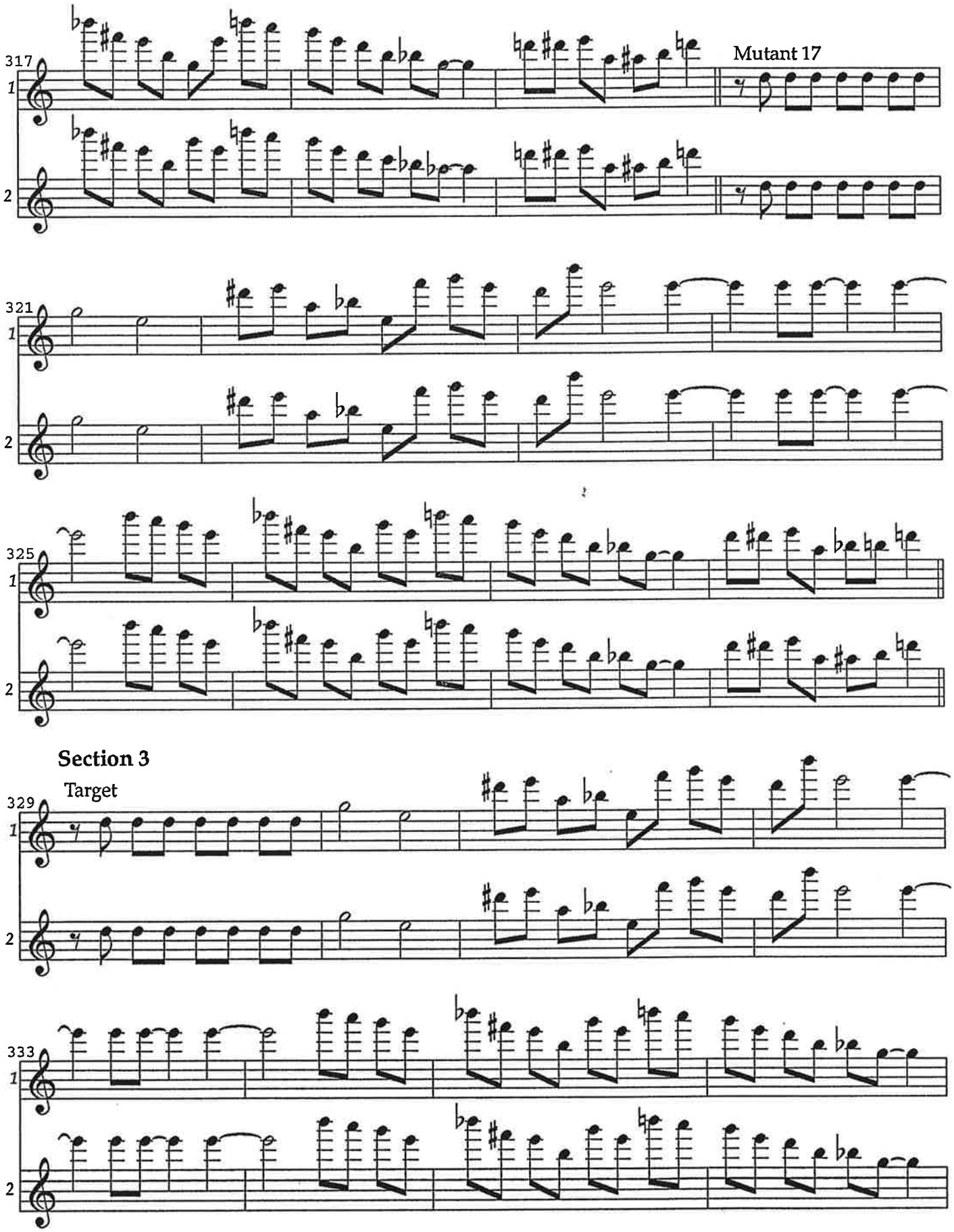

217
1
2
221
1
2
Mutant 7
225
1
2
229
1
2
233
Mutant 8
1
2

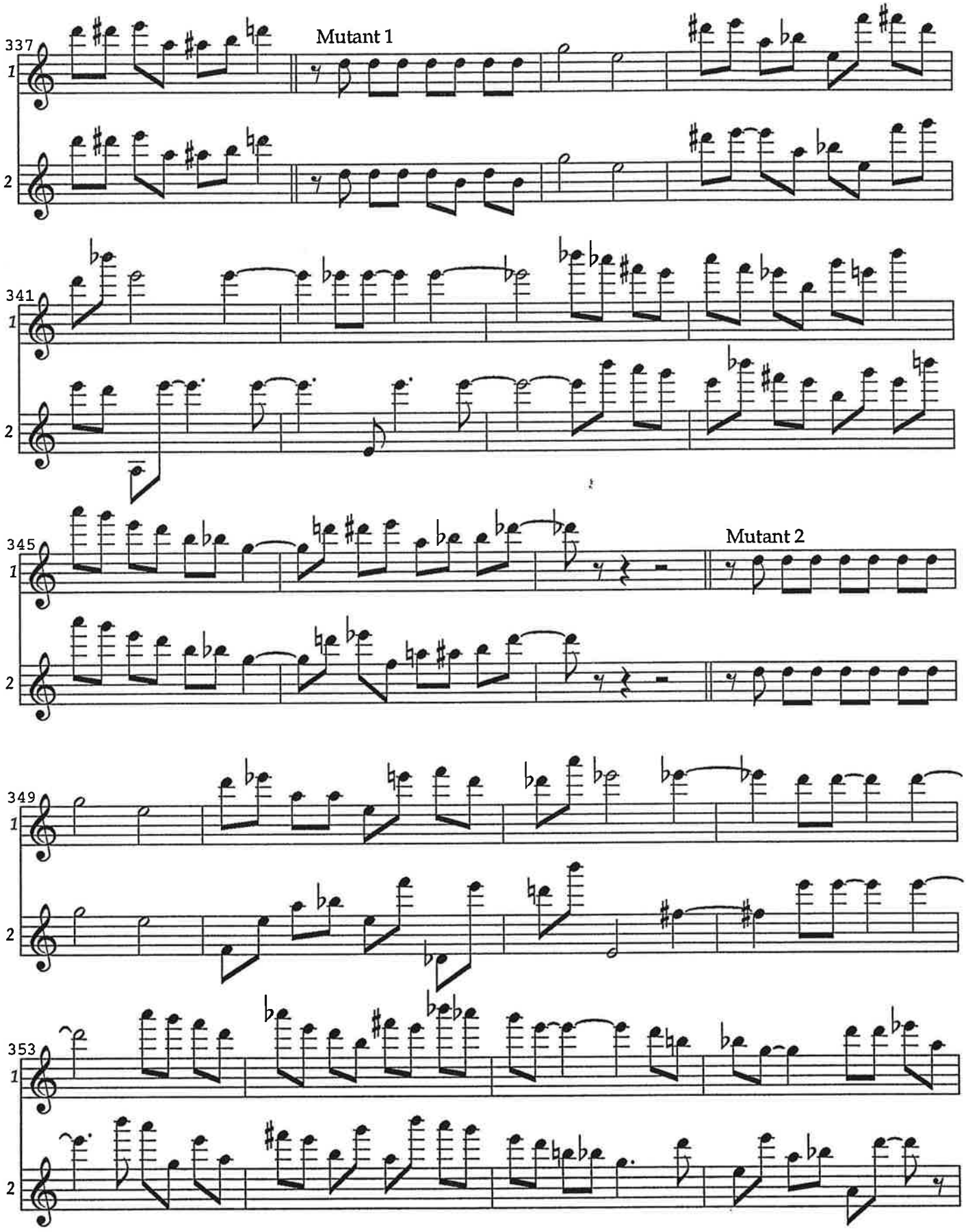

237
1
2
241
Mutant 9
245
249
253
Mutant 10

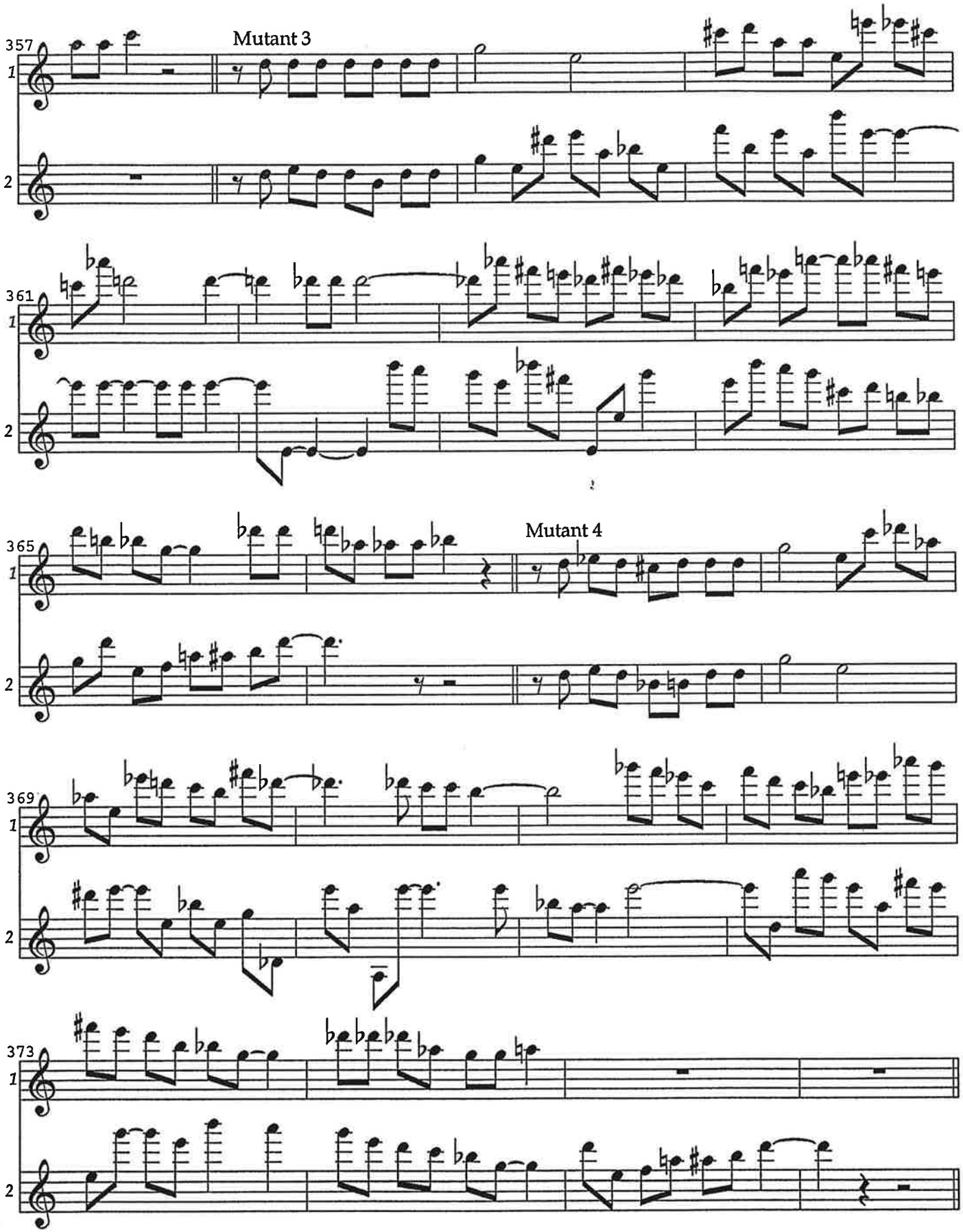

257
1
2
261
Mutant 11
265
269
Mutant 12
273

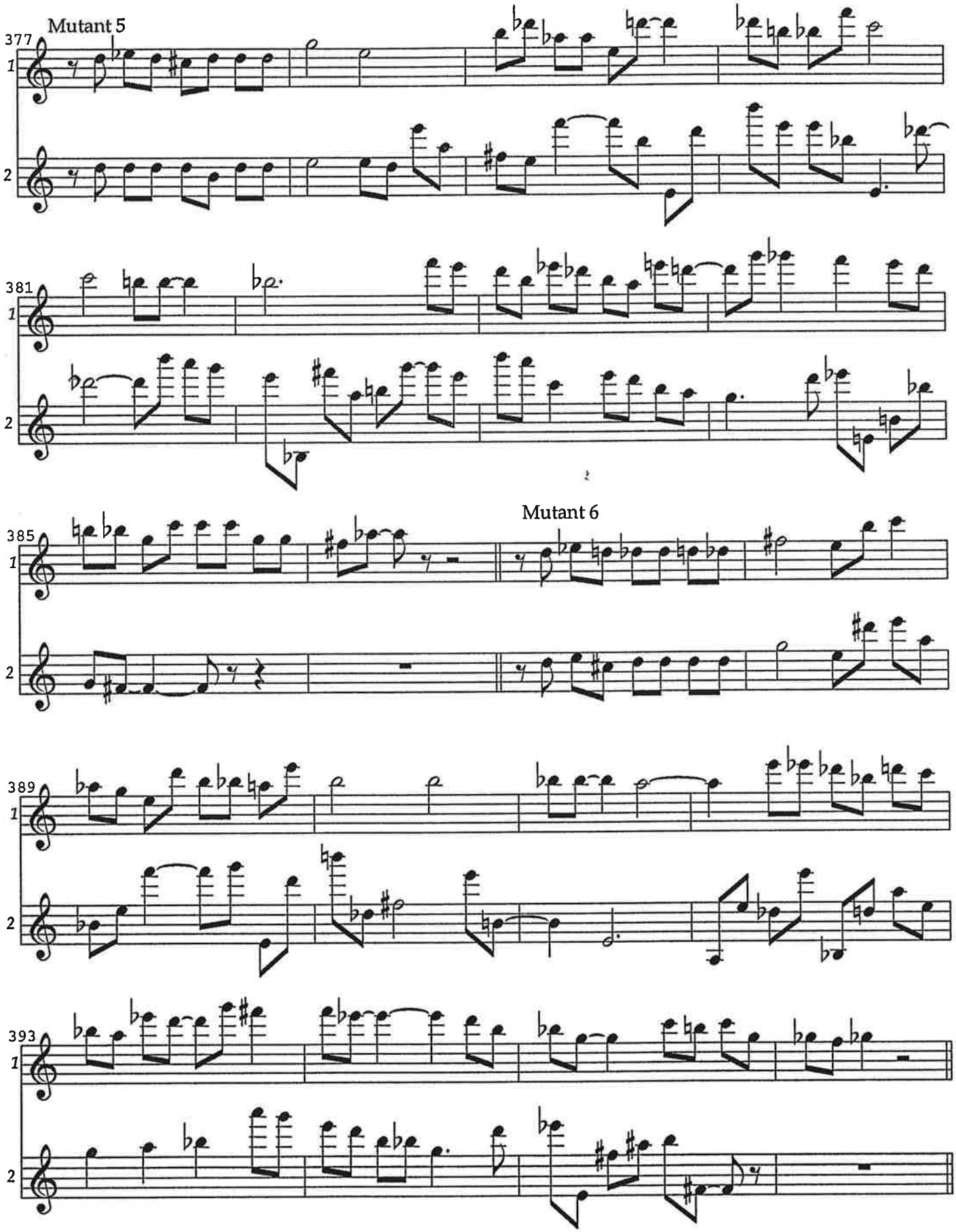

277
1
2
281
Mutant 13
285
289
Mutant 14
293

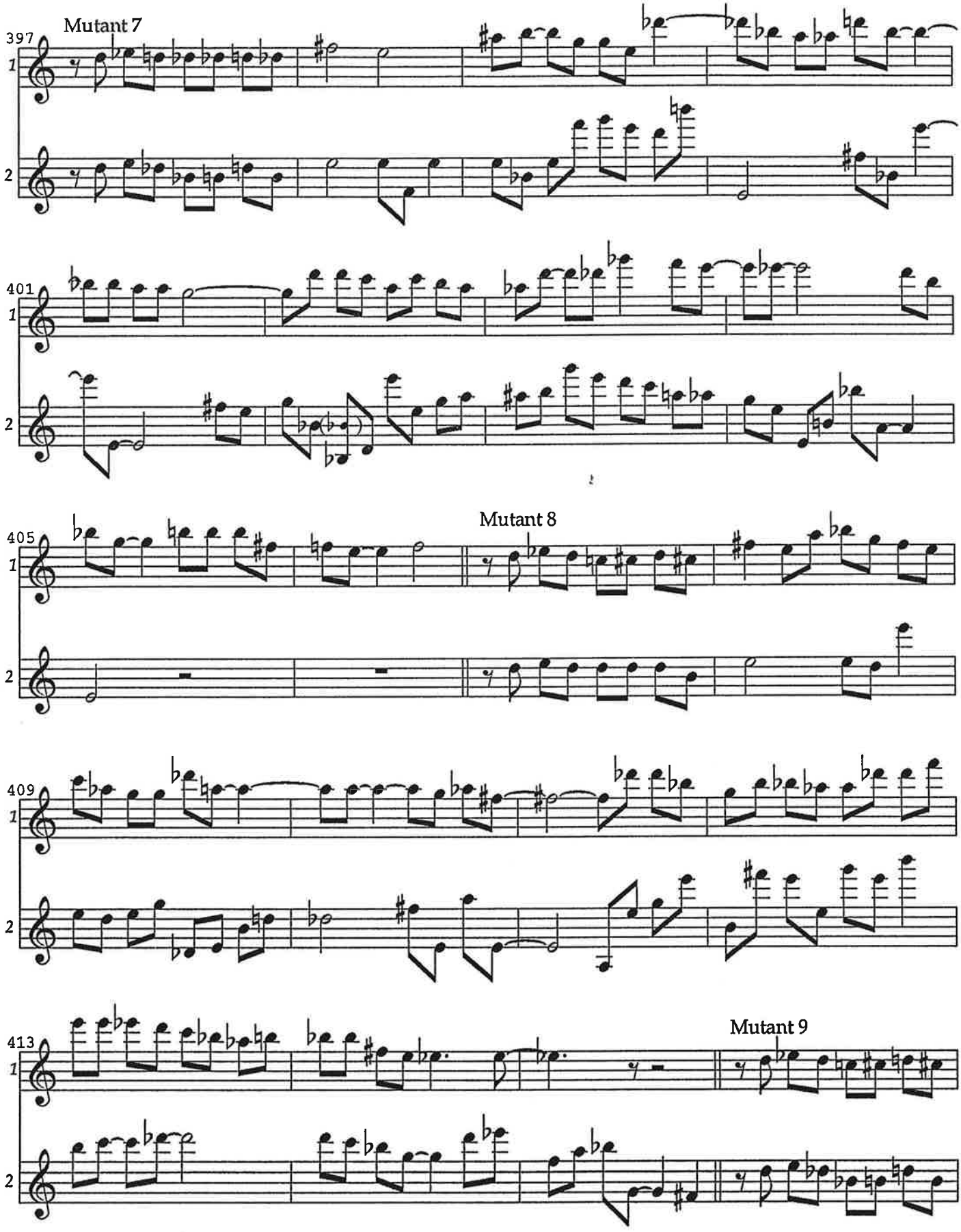

297
1
2
301
Mutant 15
1
2
305
1
2
309
Mutant 16
1
2
313
1
2

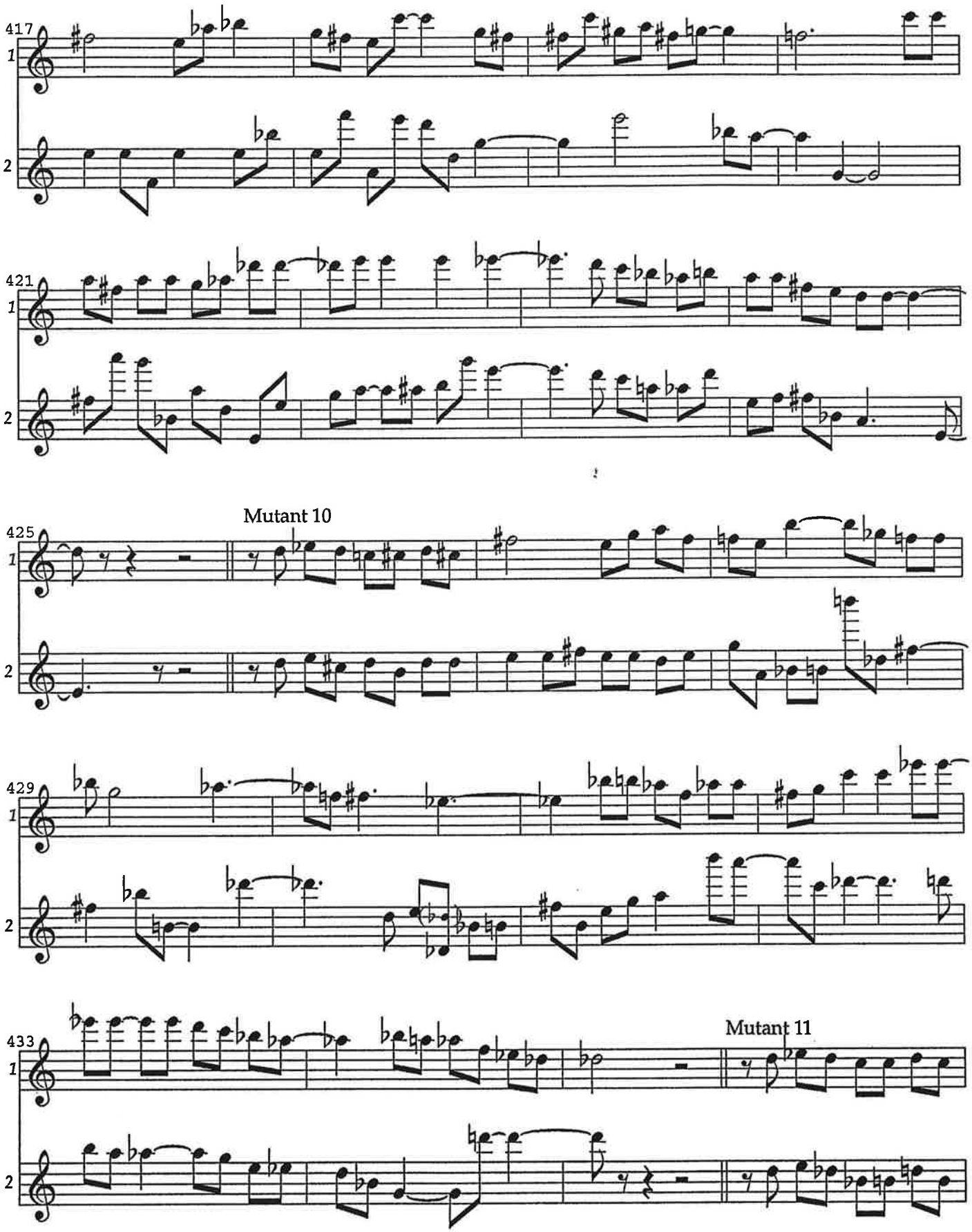

317
1
2
Mutant 17
321
1
2
325
1
2
Section 3
Target
329
1
2
333
1
2

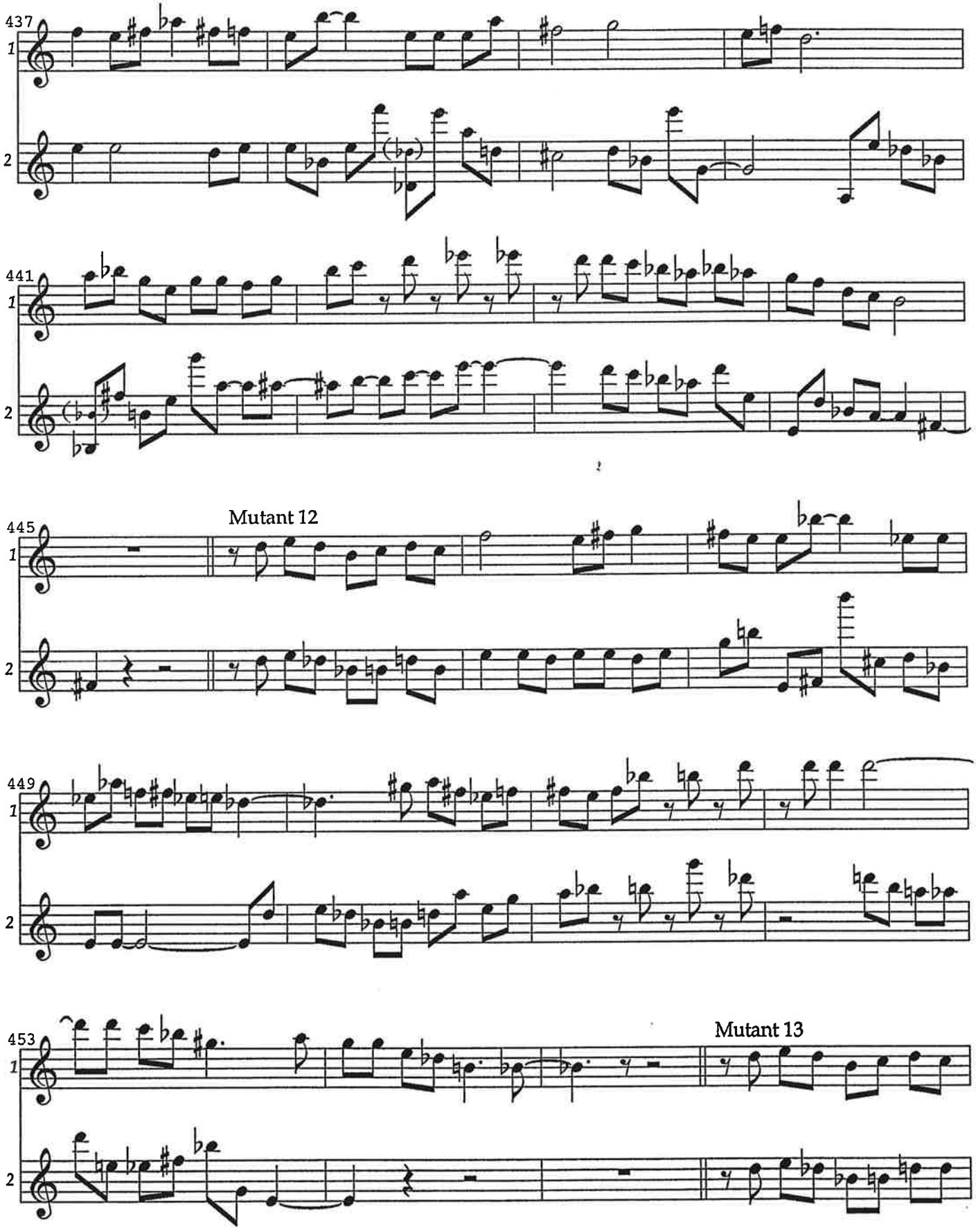

337
1
2
Mutant 1
341
1
2
345
1
2
Mutant 2
349
1
2
353
1
2

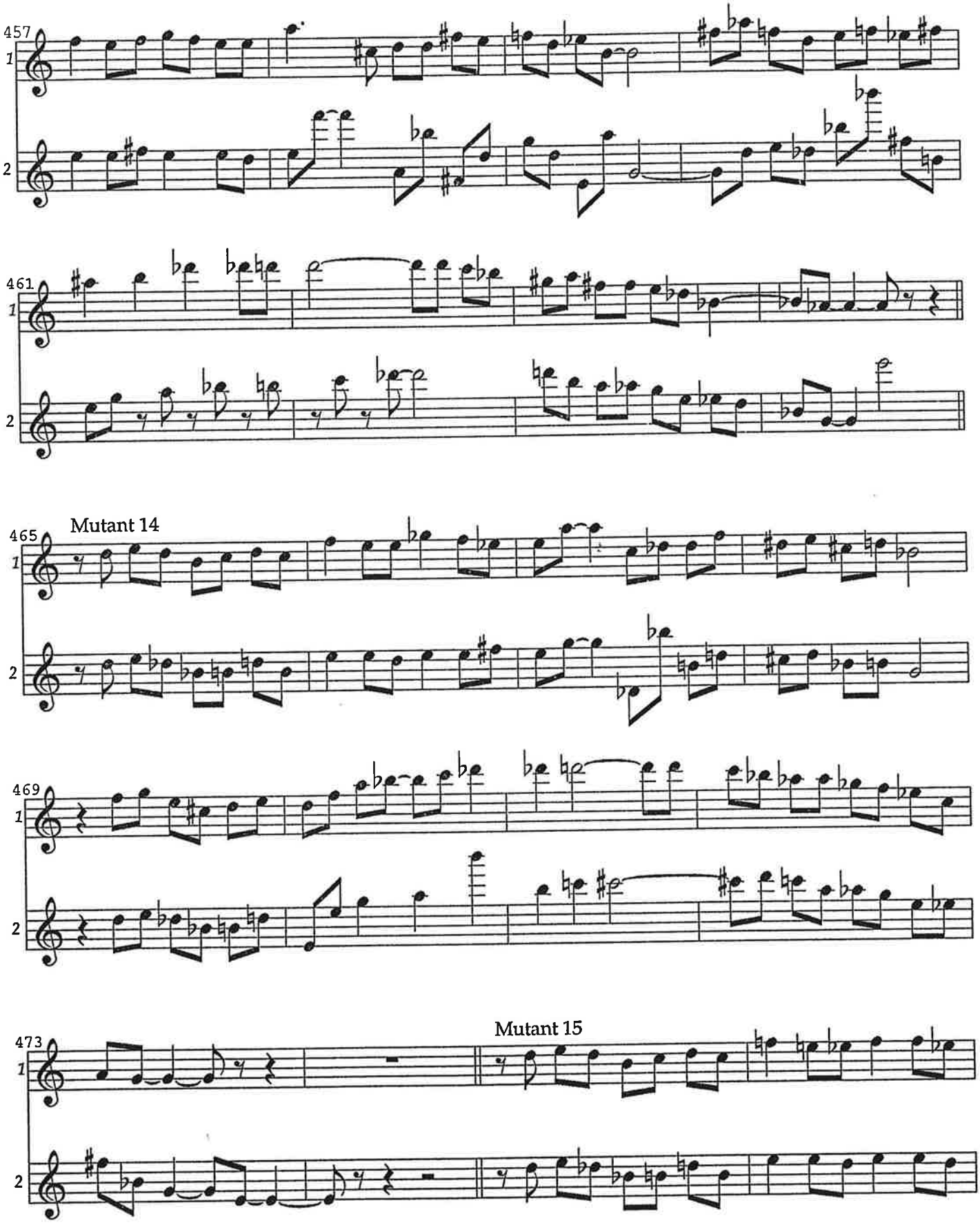

357
Mutant 3
361
365
Mutant 4
369
373

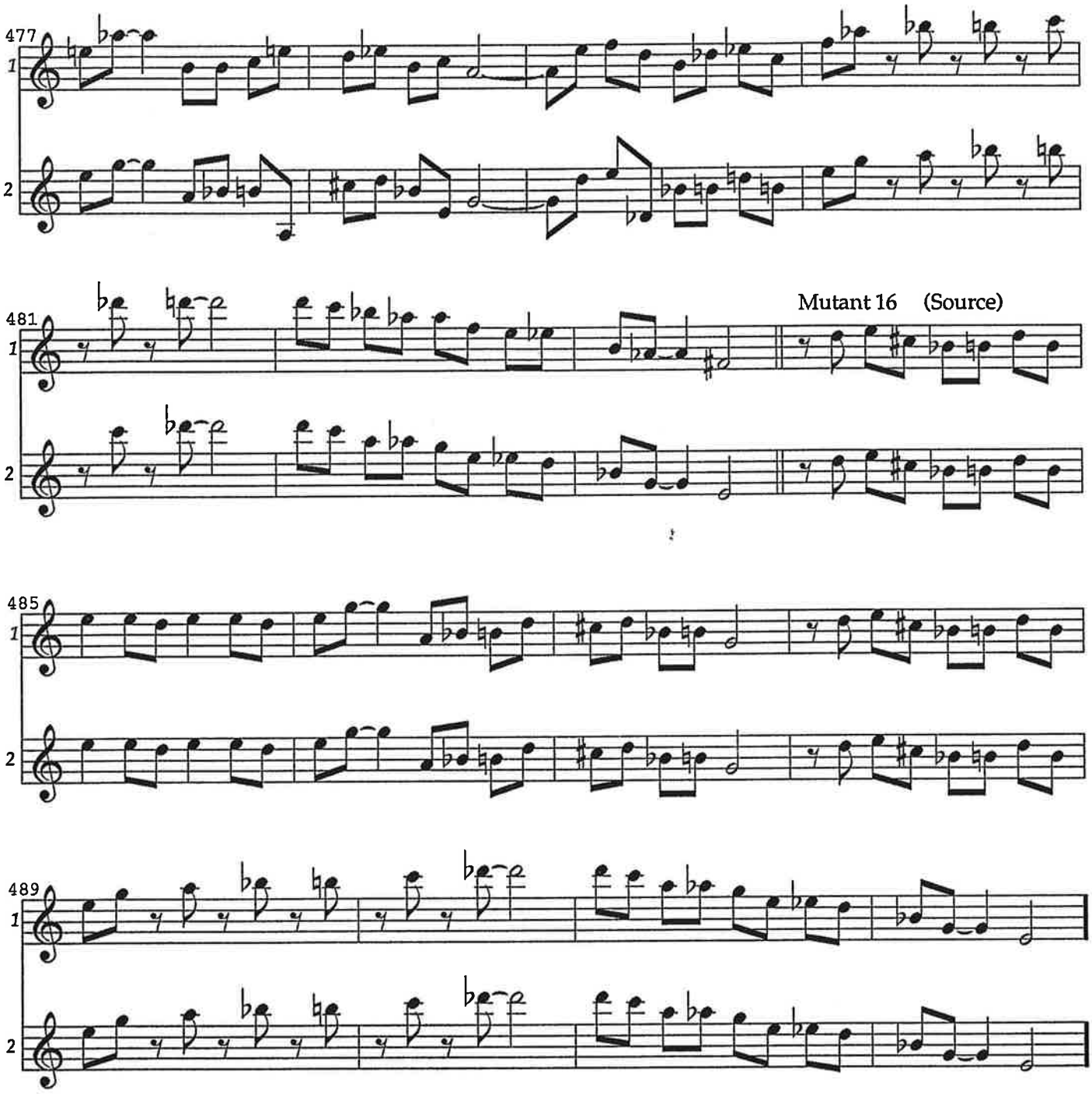

Mutant 5
377
1
2
381
1
2
Mutant 6
385
1
2
389
1
2
393
1
2


Mutant 7
397
1
2
401
1
2
Mutant 8
405
1
2
409
1
2
413
Mutant 9
1
2


417
1
2
421
1
2
Mutant 10
425
1
2
429
1
2
433
1
2
Mutant 11


437
1
2
441
1
2
445
Mutant 12
1
2
449
1
2
453
Mutant 13
1
2


457
1
2
461
1
2
Mutant 14
465
1
2
469
1
2
Mutant 15
473
1
2


477
1
2
481
Mutant 16 (Source)
485
489