tritune

two electric guitars

for Kobe Van Cauwenberghe
and Matthias Koole

Larry Polansky
2013

tritune

larry Polansky, 2013

for 2 electric guitars

for Kobe Van Cauwenberghe and Matthias Koole

tritune is in three sections, all played without pause between.

Both guitars start in different tunings (Section 1), based on a harmonic series on C. In Section 2, both guitars retune to notes in the harmonic series on F#, which is itself the 11th harmonic of the original C. Section 3 is in the F# tuning.

All pitches are written as sounding pitches, regardless of the guitar's retunings. All pitch classes are tuned as per the harmonic series intonations (except for in Section 2, where pitches are mostly indeterminate as they change from Section 1 tuning to Section 3 tuning).

Section 1
All natural harmonics and/or open strings. Accidentals persist throughout section (for example, all Gs in guitar 1 on the III string are Gb, tuned to the 23rd harmonic, and so on). Players may substitute stopped notes for harmonics freely if they are the same (for example, in ms. 3 of guitar 1, that Gb may be played after its first appearance either as a natural harmonic, or stopped).

quarter = quarter throughout: measures expand in duration as they get denser. However, there is a continuous acceleration (from mm. = 40 to 140) and then deceleration (to 128) over the course of the piece. Intermediary tempo destinations are given as guidelines.

Complex grupetti should be played as best as possible, but there may be inexactitude and variation. In fact, a non-machine like quality is desired.

Section 2

Any tempo. Guitarists should write in real-time per measure accumulations for the tempo they choose. Numbers in the score are for quarter = 60, but this section could be faster or slower, and different for each performance.

Three actions, each with a specific indicated duration (which need not be exact within a given measure): *tuning*, *"lick"*, *improvise*. First chords use up one "beat" of the first action (whatever that action is). However, absolute timings (that is, the accumulated real-time) needs to be exact, so that both guitarists can play their incipient chords "on the downbeat" and so that the guitarists total duration is precisely the same.

"Tune" means that the strings are retuned from Section 1 tunings to Section 3 tunings over the course of the section. This should be audible, and guitarists may do that tuning string by string, or multiple strings each string a bit at a time. Preferably this should be done by ear. By the end of the section, each guitar should be in its own Section 3 tuning. This means, also, that the "lick" will be played each time in some new, intermediary, and indeterminate tuning.

Section 3

Section 3 starts with repeated chords, in any rhythm, cued by the guitarists.

Section 3, although notated for convenience in 4/4, consists of two repeated overlapping phrases: Guitar 1 (16 beats) and Guitar 2 (11 beats). Dashed lines show the occurrences of the 11 beat phrase when it doesn't coincide with measures.

Guitarists should both observe the fingering of their parts, but take liberties with bending, pick placement and articulation, and other common electric guitar techniques.

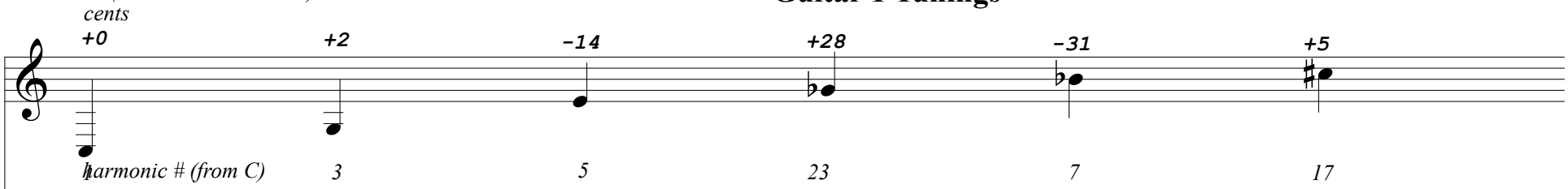
There should be no common attacks between the two guitars (besides the x noteheads).

Larry Polansky
Santa Cruz, California
12/5/13

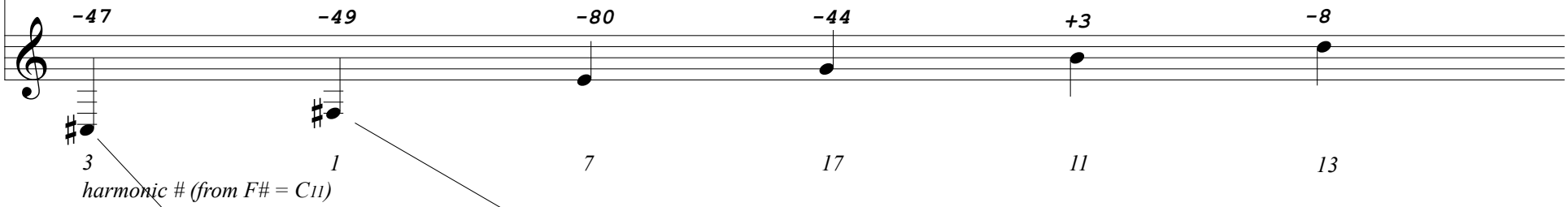
(Thanks to Giacomo Fiore for help with this edition)

Guitar 1 Tunings

Section 1 (C harmonic series)

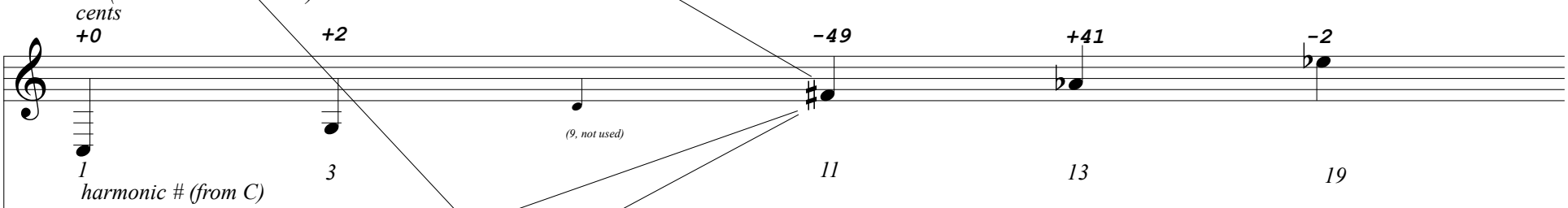


Section 3 (F# harmonic series, F# = C11)

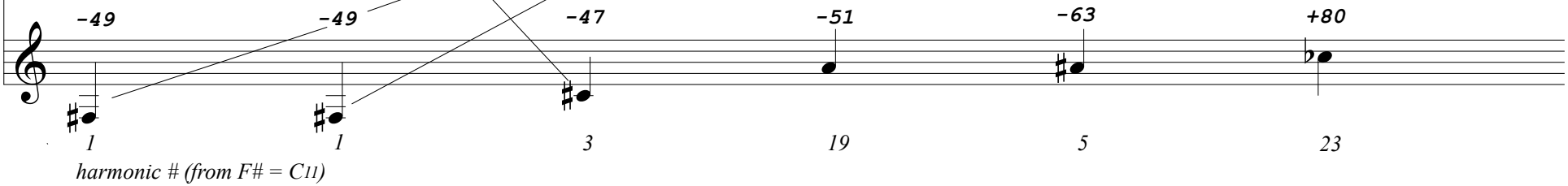


Guitar 2 Tunings

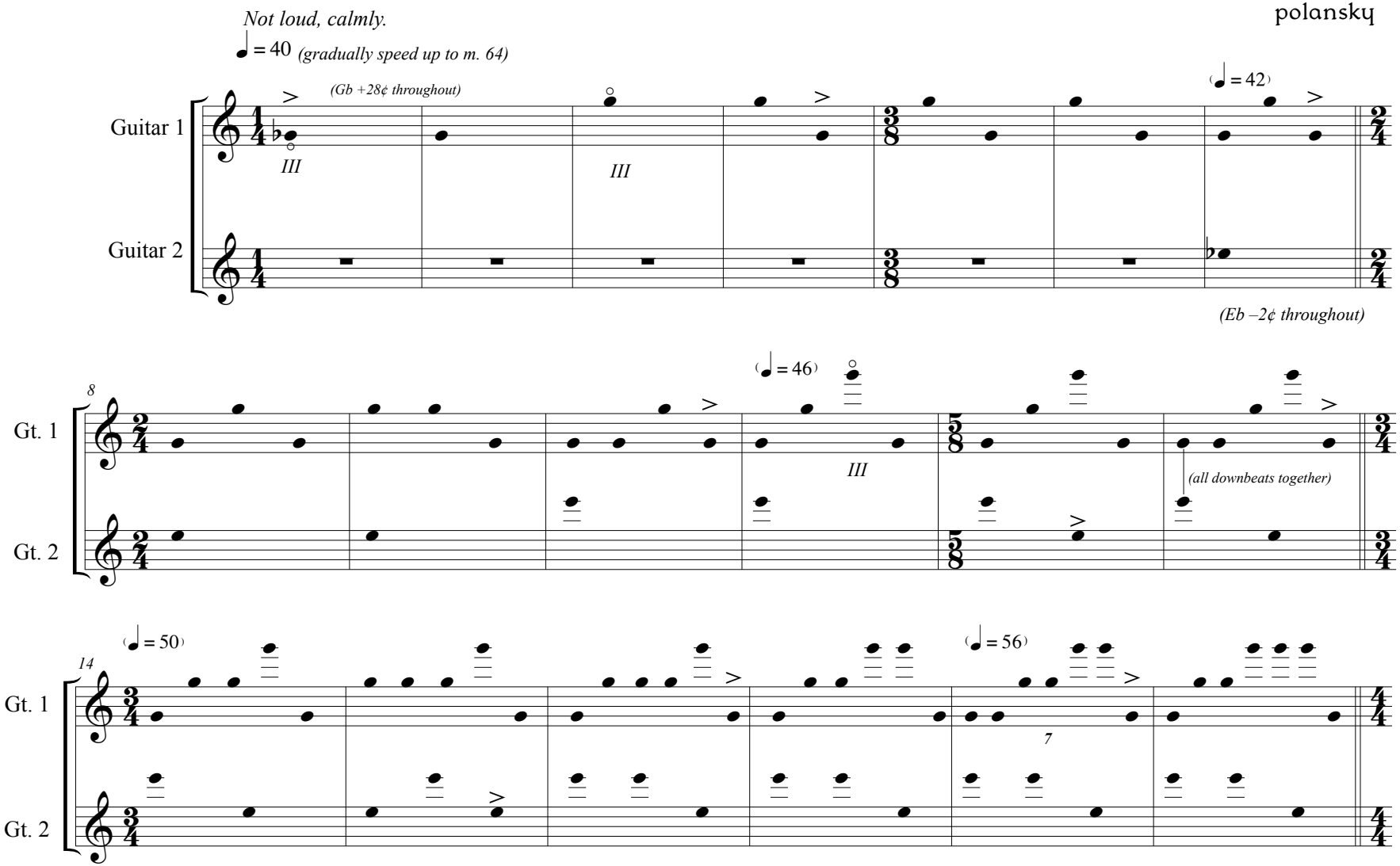
Section 1 (C harmonic series)



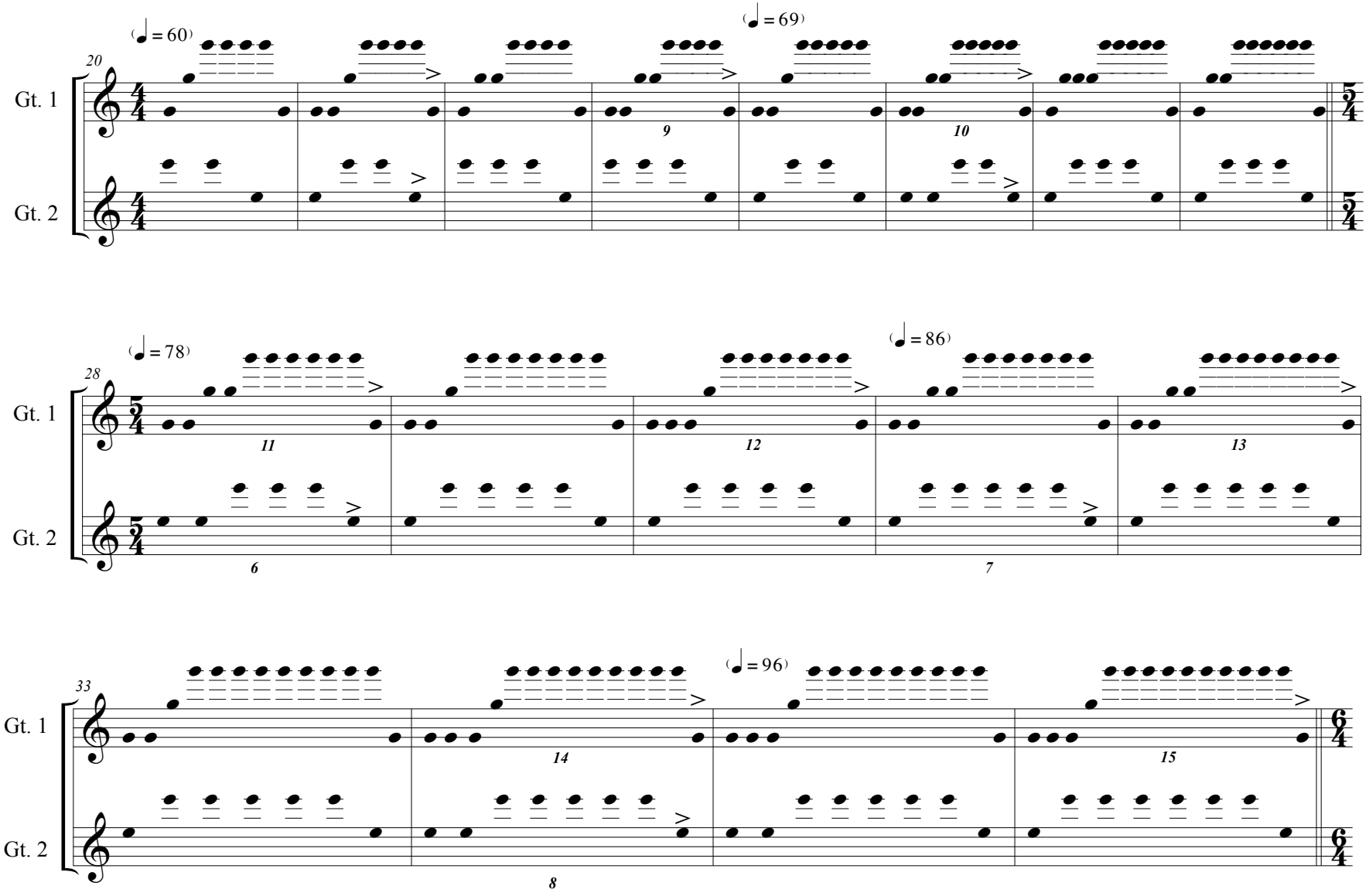
Section 3 (F# harmonic series, F# = C11)

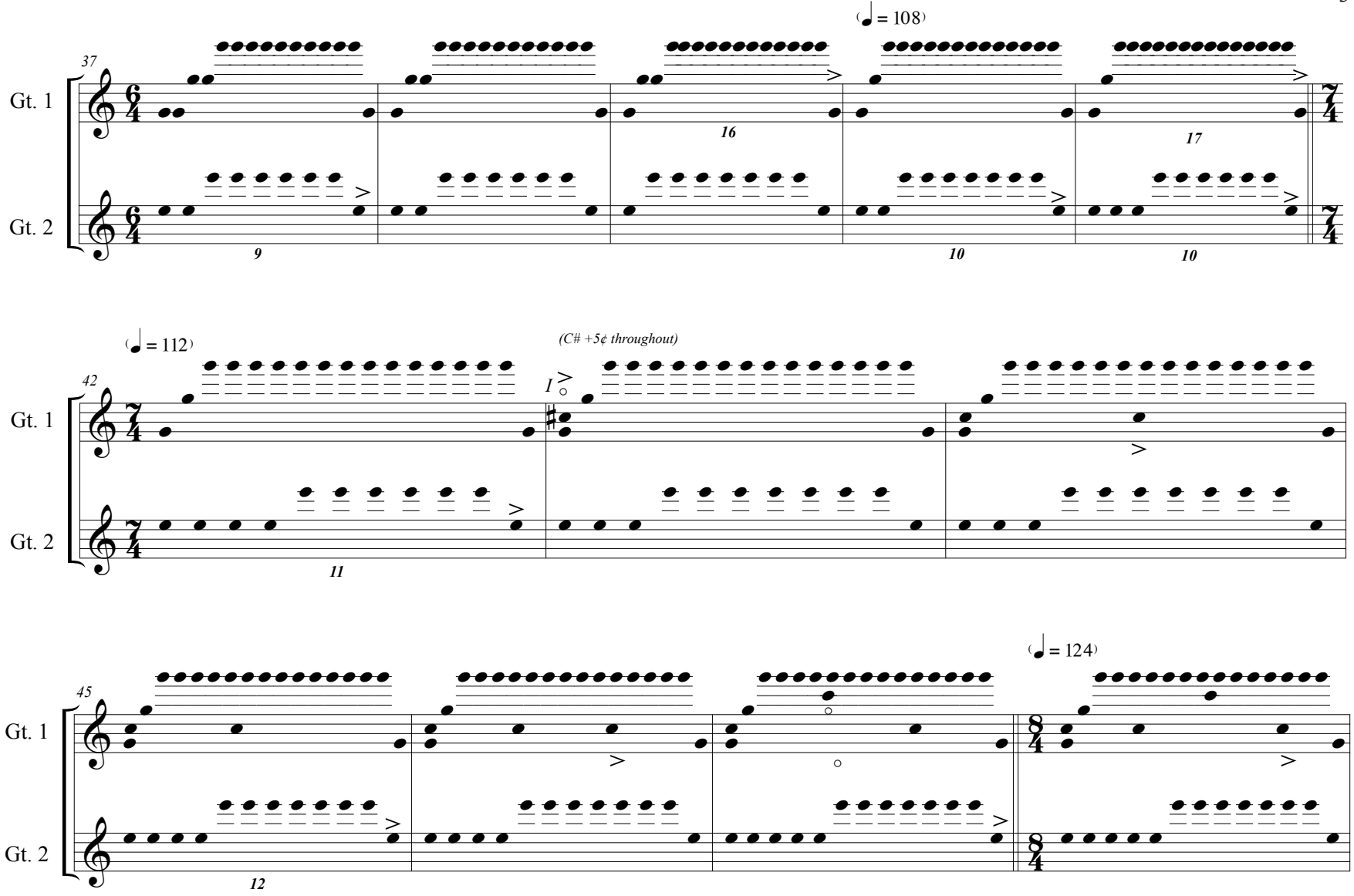


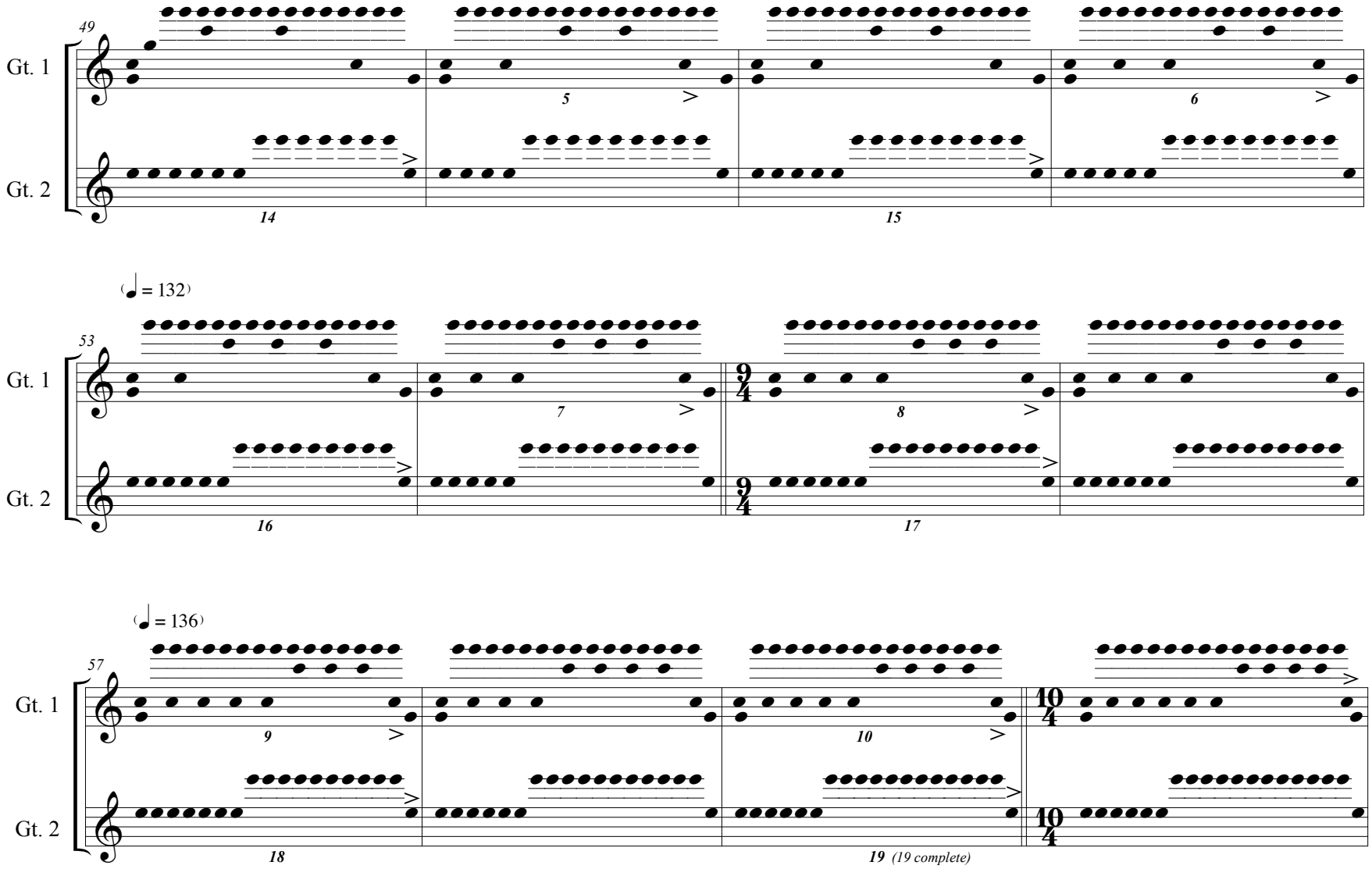
tritune: 1

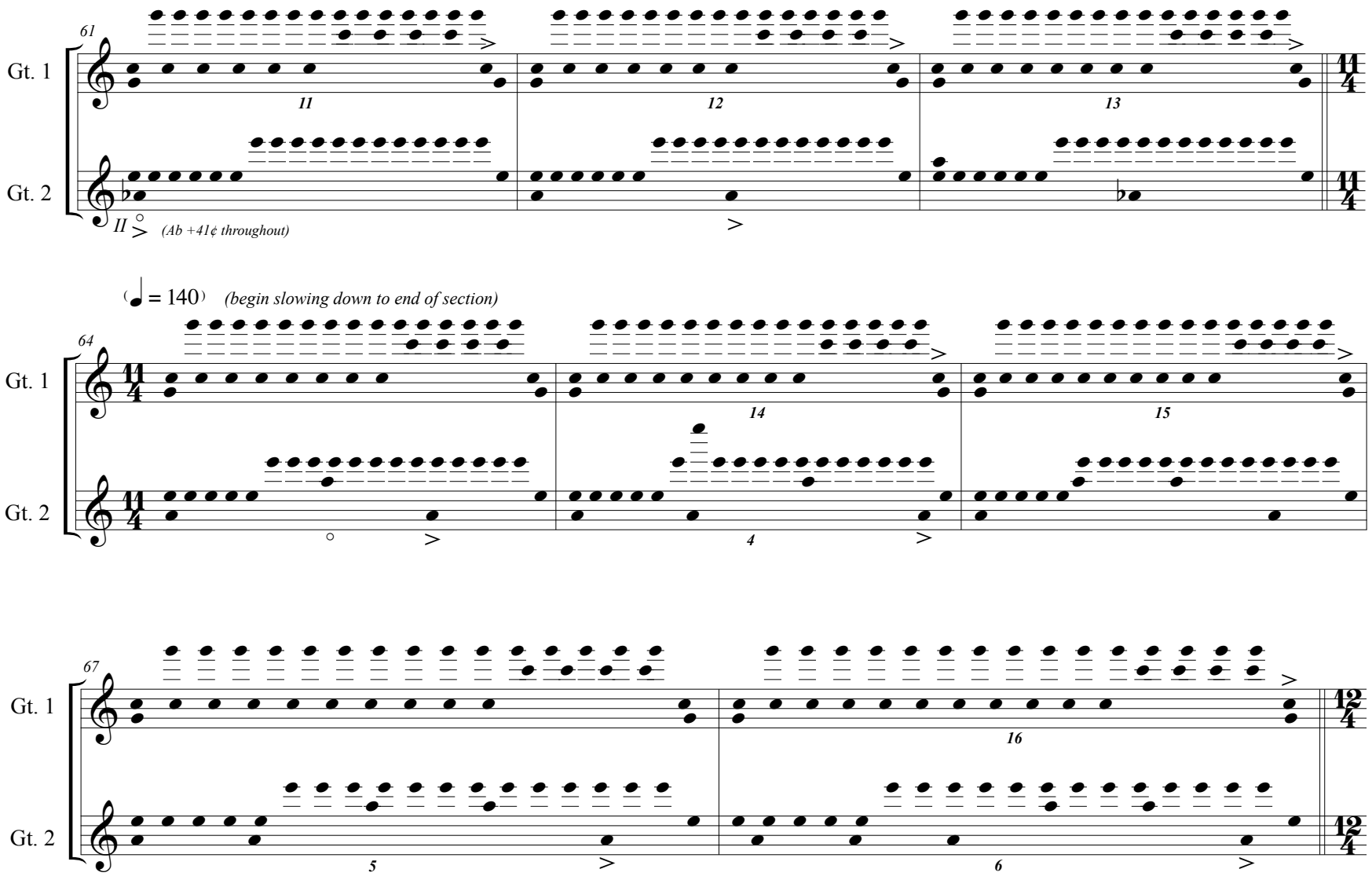


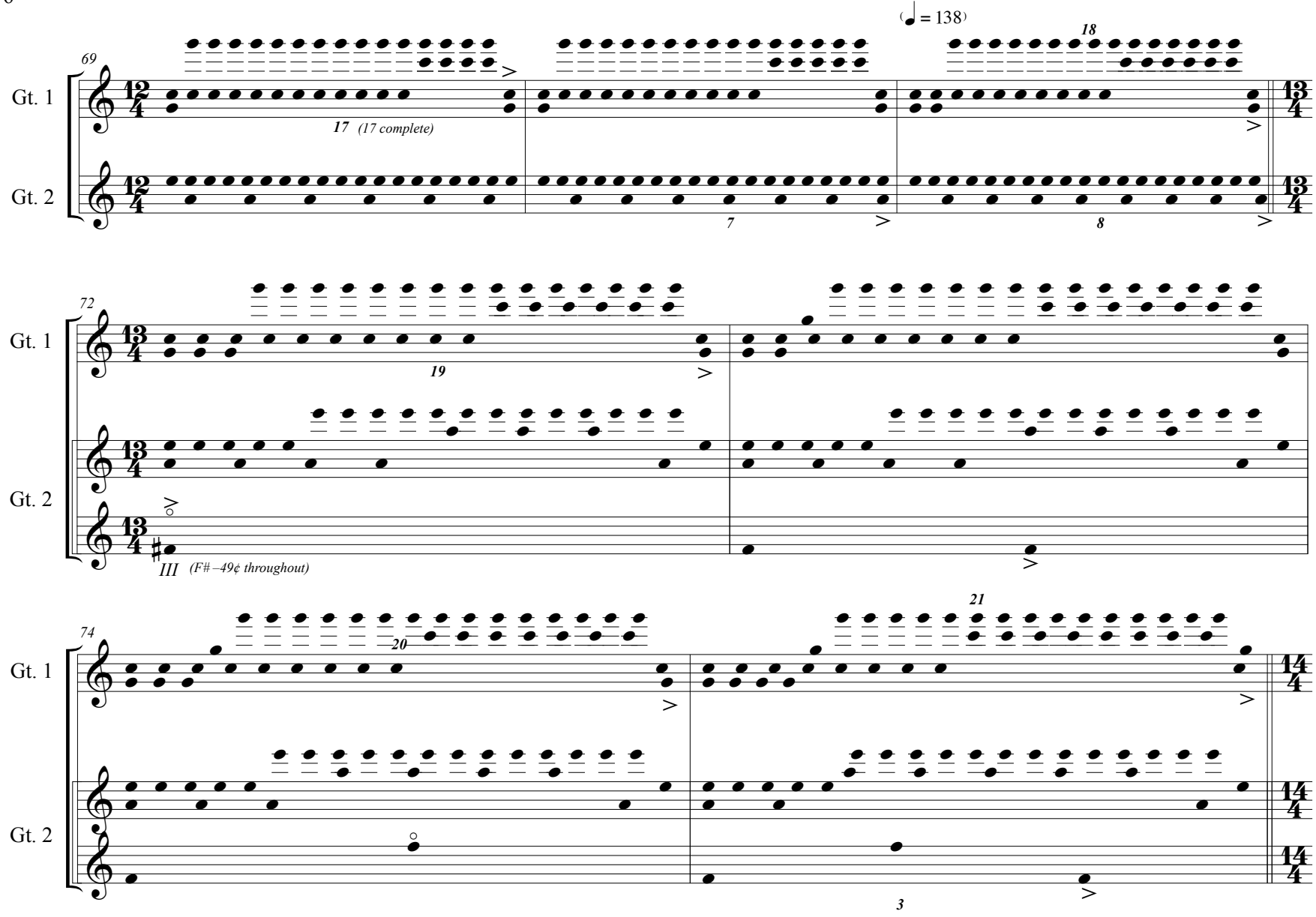
Guitar 1 (VI – I): C(+0¢), G(+2¢), E(-14¢), Gb(+28¢), Bb(-31¢), C#(+5¢)
Guitar 2 (VI – I): C(+0¢), G(+2¢), D(unused)(+4), F#(-49¢), Ab(+41¢), Eb(+5¢)

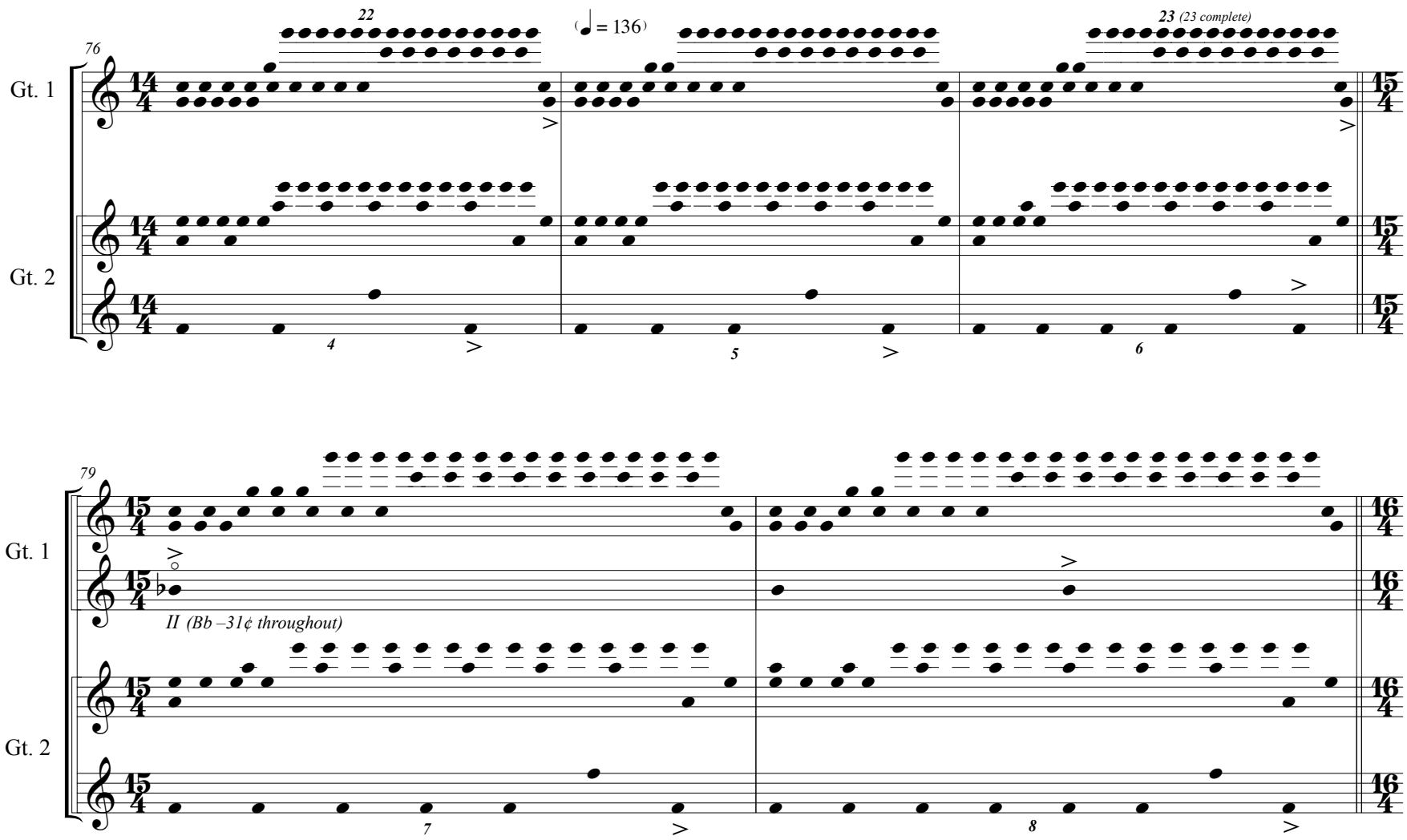

♩ = 60
♩ = 69
20
Gt. 1
Gt. 2
4/4
5/4
9
10
♩ = 78
♩ = 86
28
11
12
13
6
7
♩ = 96
33
14
15
8
6/4

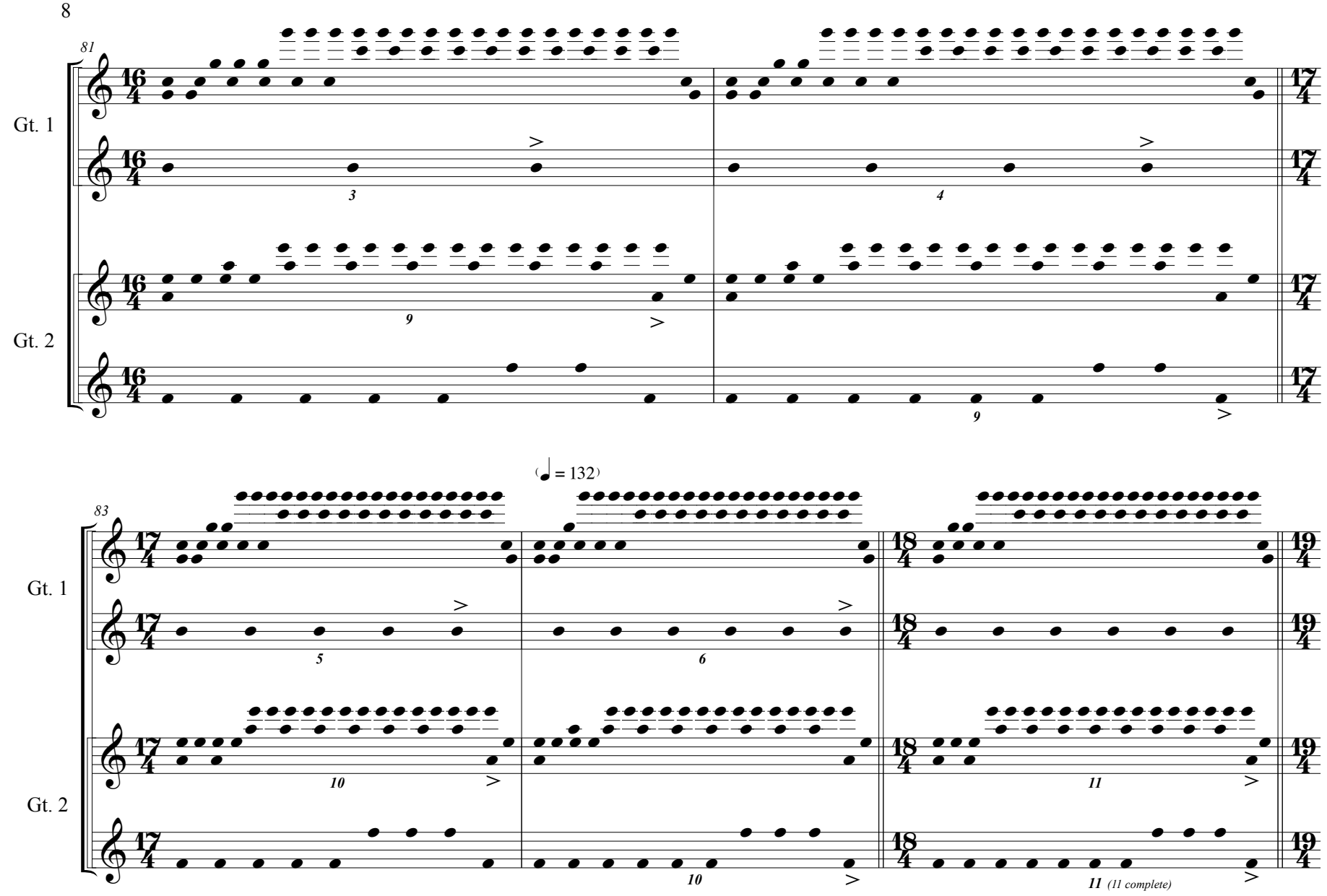

(♩ = 108)
37
Gt. 1
Gt. 2
16
17
9
10
10
(♩ = 112)
(C# +5¢ throughout)
42
I
11
(♩ = 124)
45
12

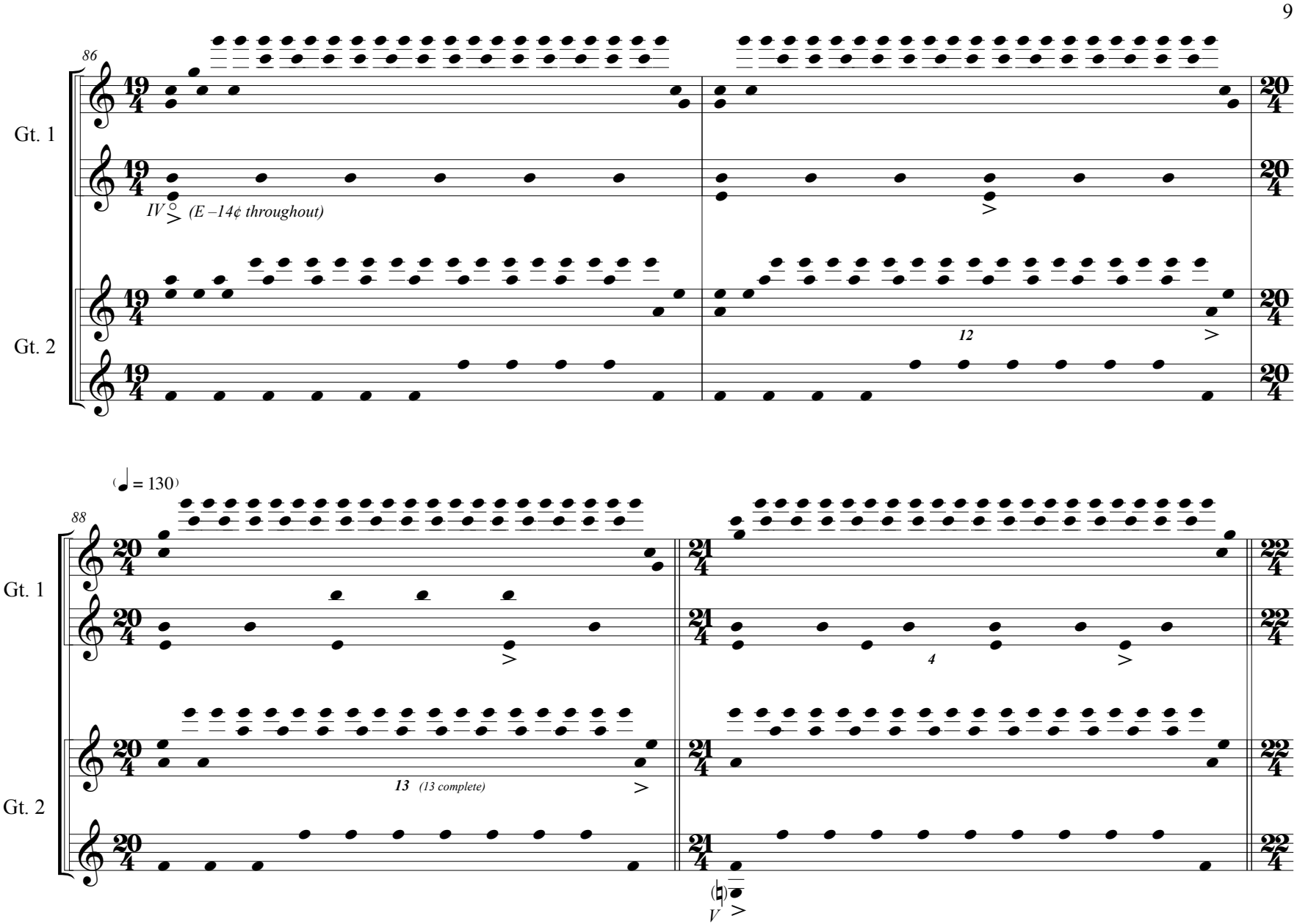

49
Gt. 1
Gt. 2
14
5
15
6
(♩ = 132)
53
16
7
17
8
9/4
(♩ = 136)
57
18
9
19 (19 complete)
10
10/4

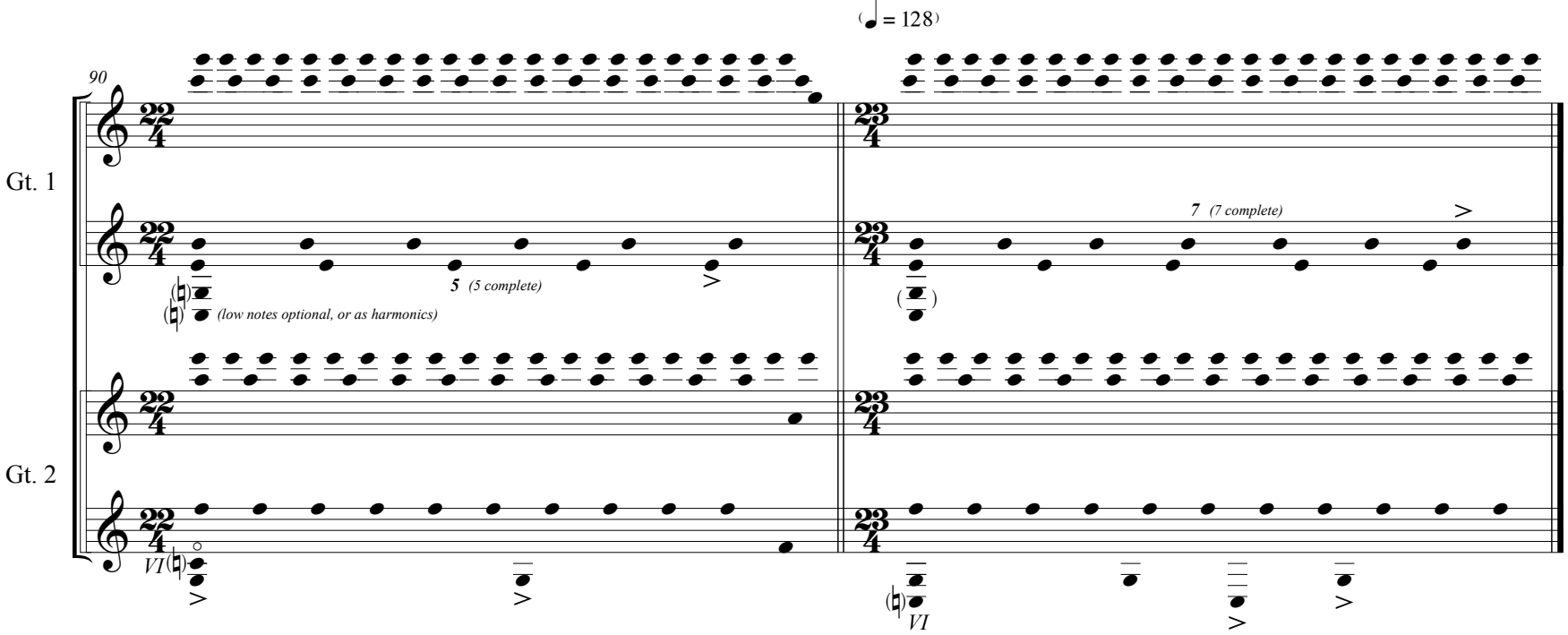

61
Gt. 1
Gt. 2
11
12
13
II
(Ab +41¢ throughout)
♩ = 140
(begin slowing down to end of section)
64
14
15
4
67
16
5
6


(♩ = 138)
69
Gt. 1
Gt. 2
17 (17 complete)
18
7
8
72
19
III (F♯–49¢ throughout)
74
20
21
3


22
(♩ = 136)
23 (23 complete)
76
Gt. 1
Gt. 2
4
5
6
79
II (Bb –31¢ throughout)
7
8


81
Gt. 1
Gt. 2
3
4
9
9
(♩ = 132)
83
Gt. 1
Gt. 2
5
6
10
10
11
11 (11 complete)


86
Gt. 1
Gt. 2
IV
(E –14¢ throughout)
12
(♩ = 130)
88
13
(13 complete)
4
V



repeat measure several times, getting louder, until cue, move on without pause to Section 2

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11/13
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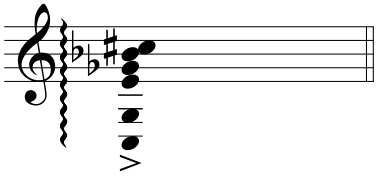
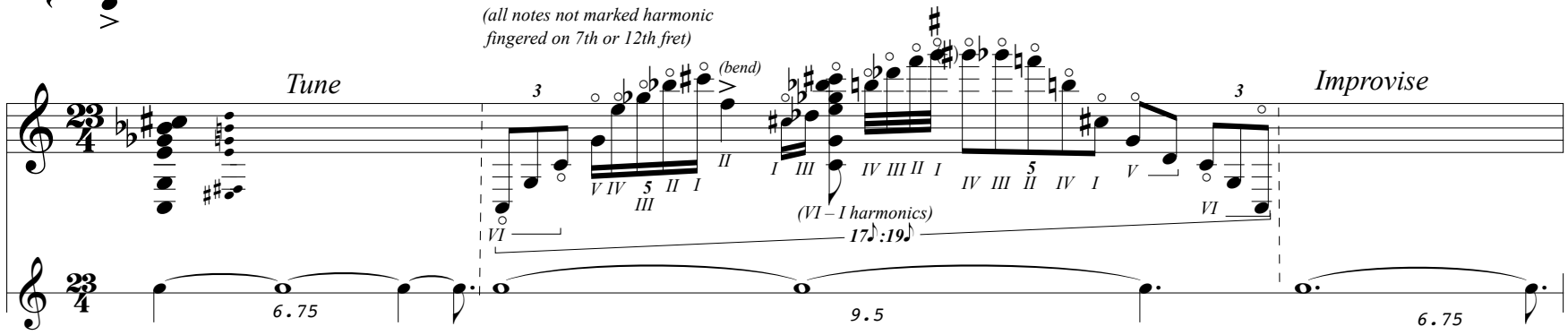
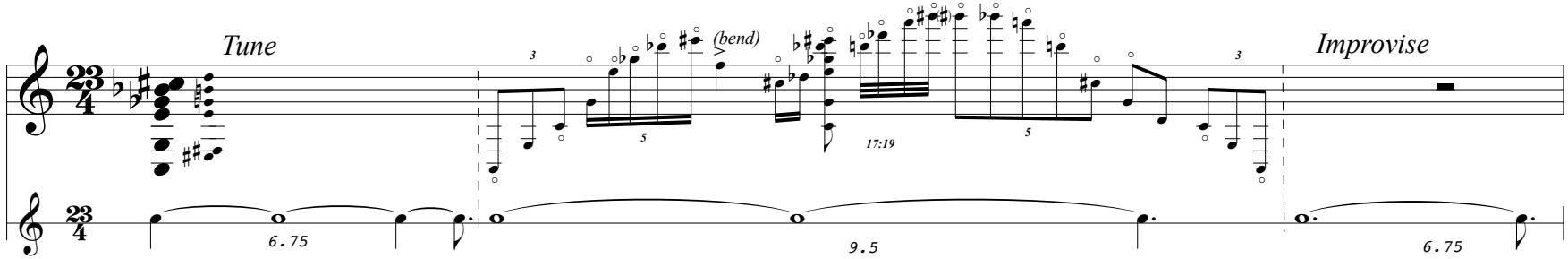
tritune: 2
(guitar 1)

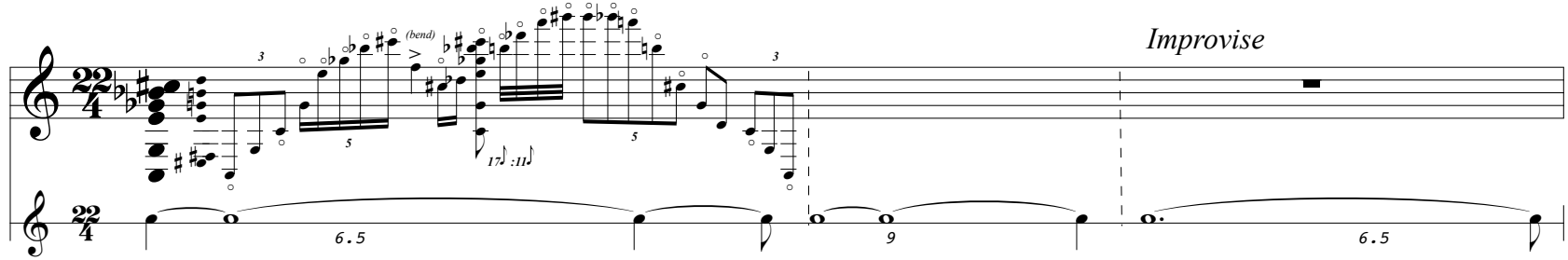
(Play multiple times, on cue with other guitarist, before starting section 2)

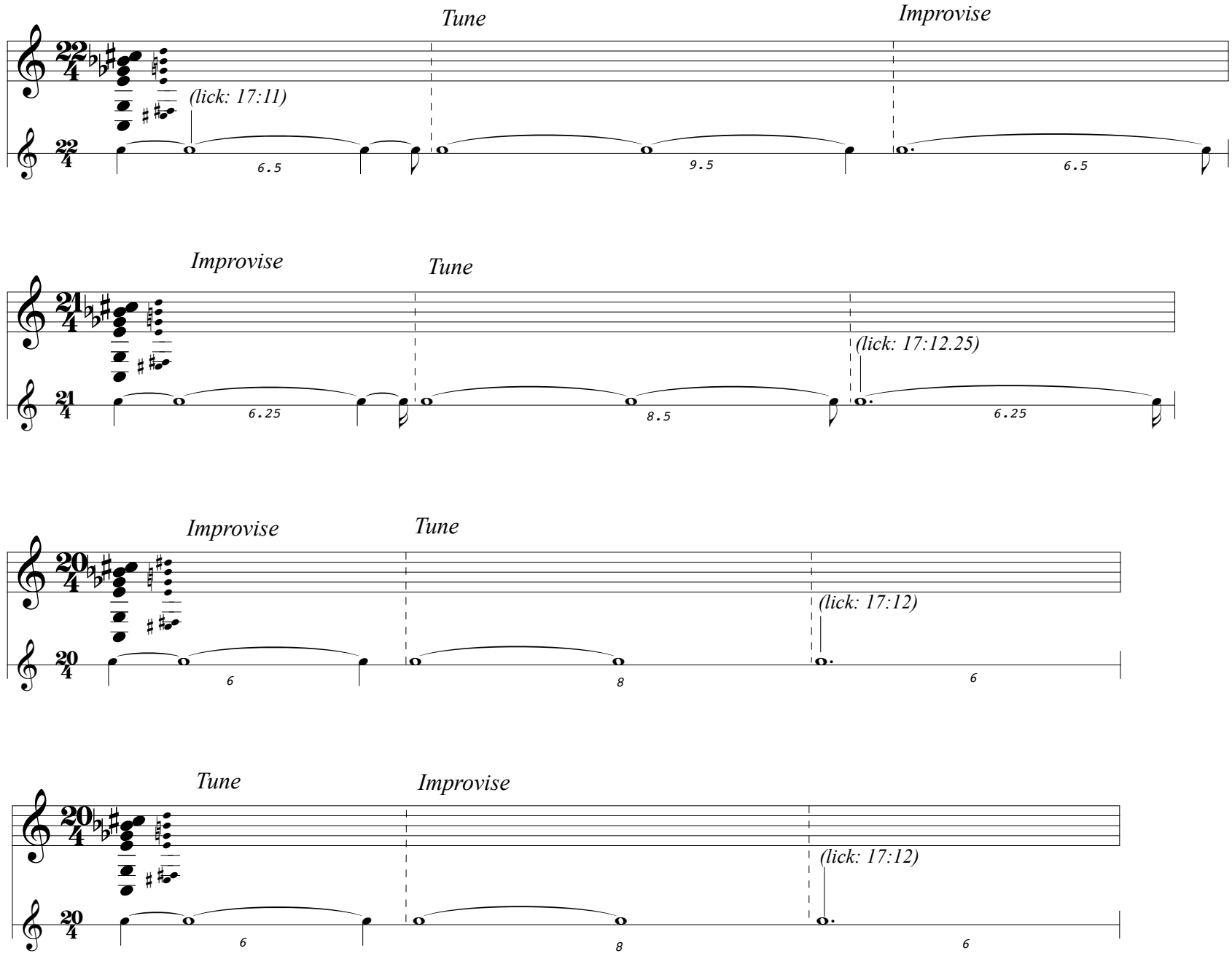


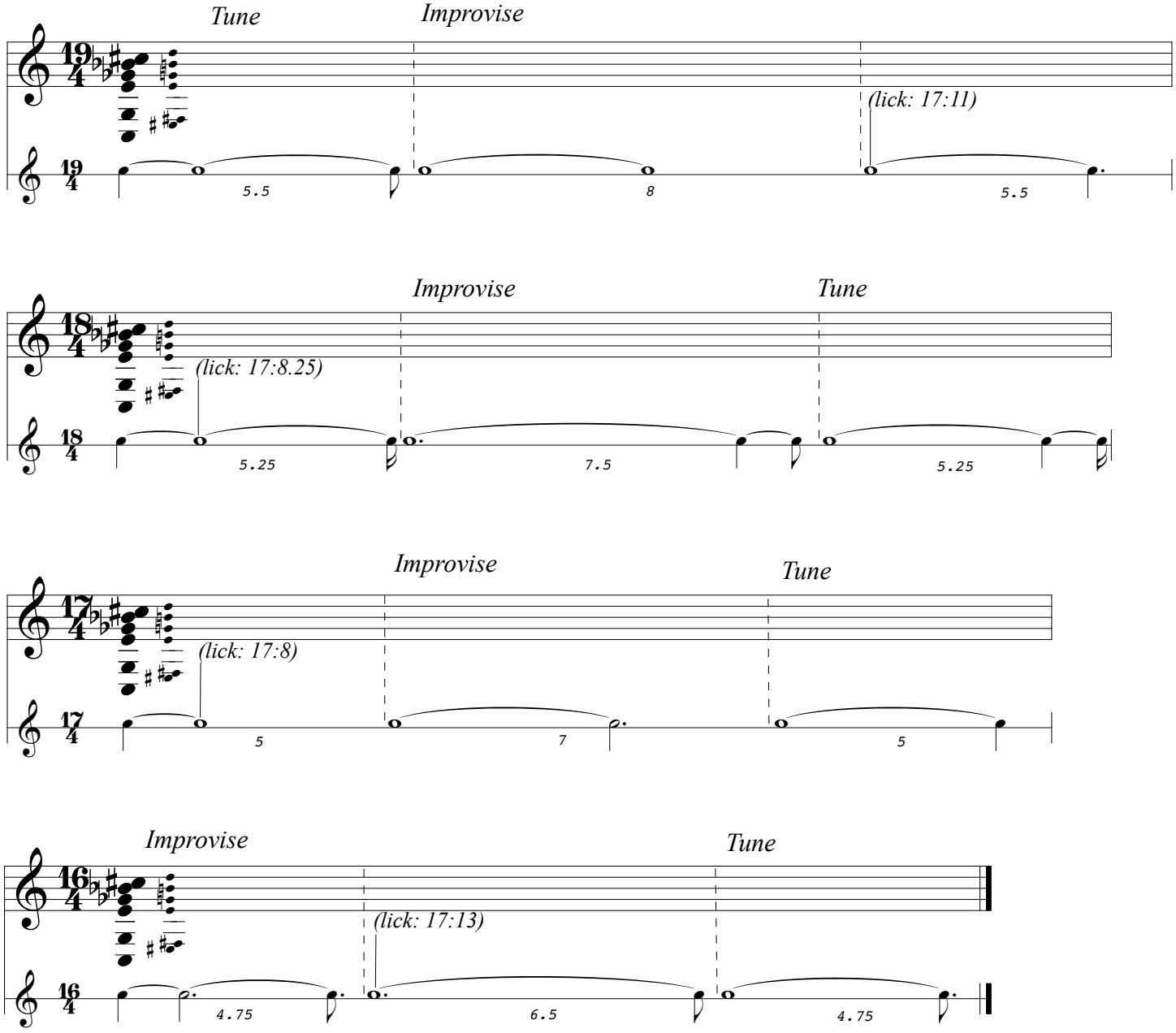
(all notes not marked harmonic fingered on 7th or 12th fret)





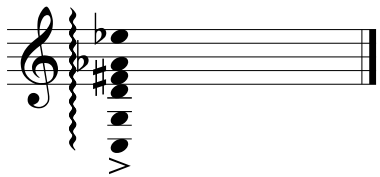



Tune
Improvise
(lick: 17:11)
6.5
9.5
6.5
Improvise
Tune
(lick: 17:12.25)
6.25
8.5
6.25
Improvise
Tune
(lick: 17:12)
6
8
6
Tune
Improvise
(lick: 17:12)
6
8
6


Tune
Improvise
(lick: 17:11)
19
4
5.5
8
5.5
Improvise
Tune
(lick: 17:8.25)
18
4
5.25
7.5
5.25
Improvise
Tune
(lick: 17:8)
17
4
5
7
5
Improvise
Tune
(lick: 17:13)
16
4
4.75
6.5
4.75

tritune: 2
(guitar 2)

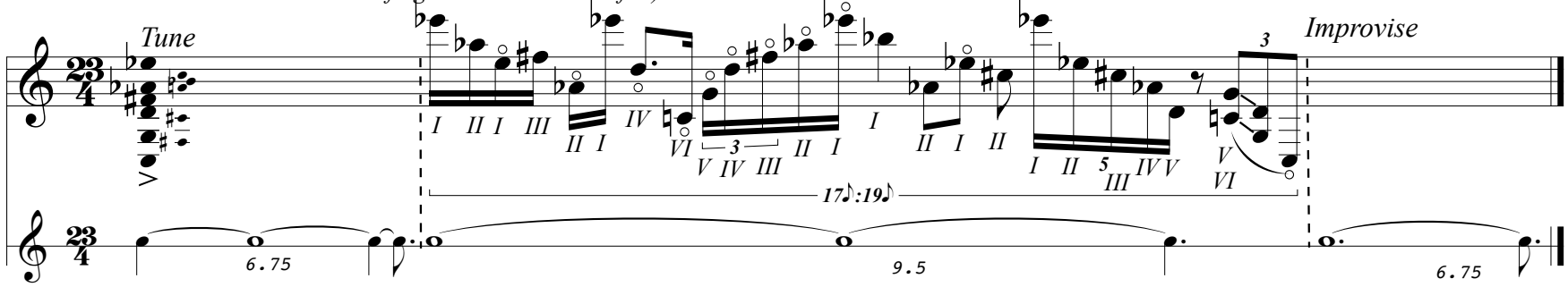
(Play multiple times, on cue with other guitarist, before starting section 2. Not regular.)



(This chord, and all following versions at the beginnings of measures, may be played as open strings, or as harmonics/barred chords on the 7th, 12th, or 19th frets, or any combination of the above.)

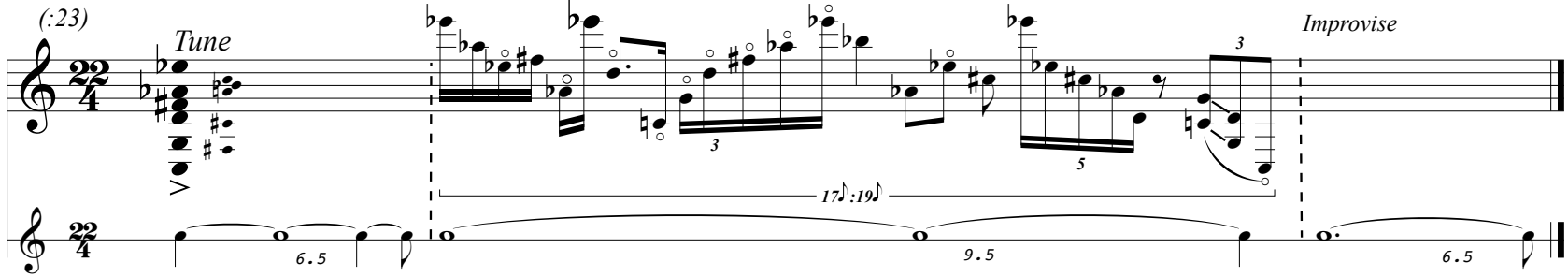
(all notes not marked harmonic fingered on 7th or 12th fret)

(lick: 17:9.5)

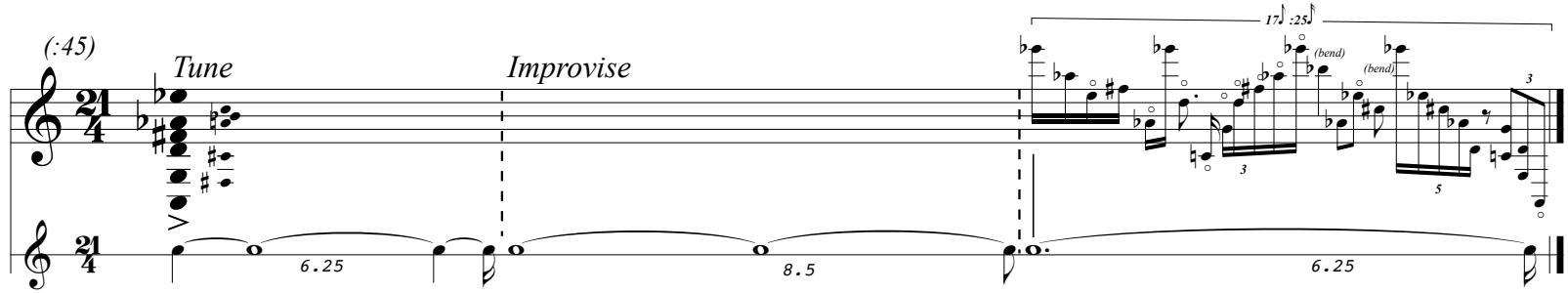


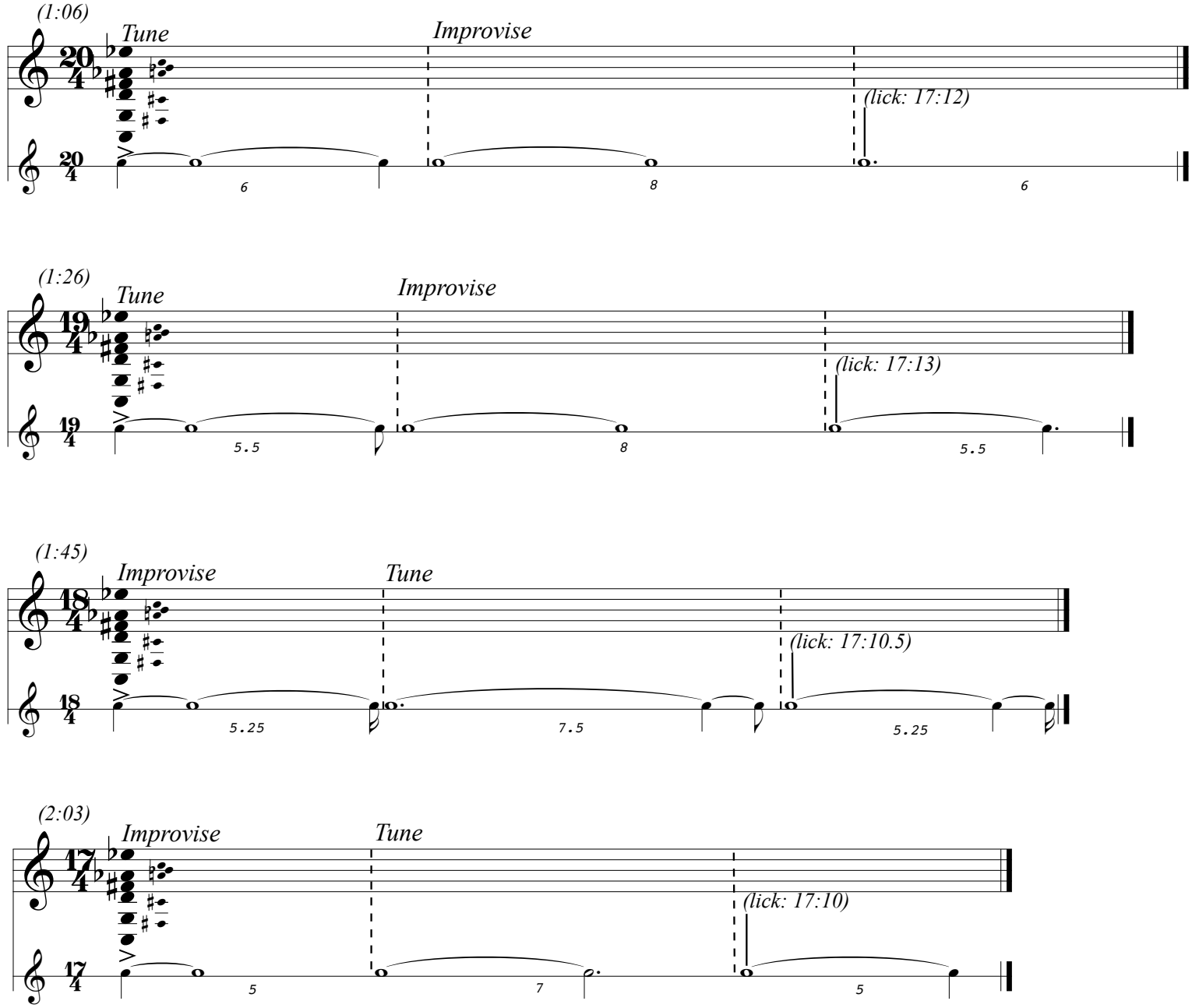
(Elapsed times for quarter = 60, other tempi possible)

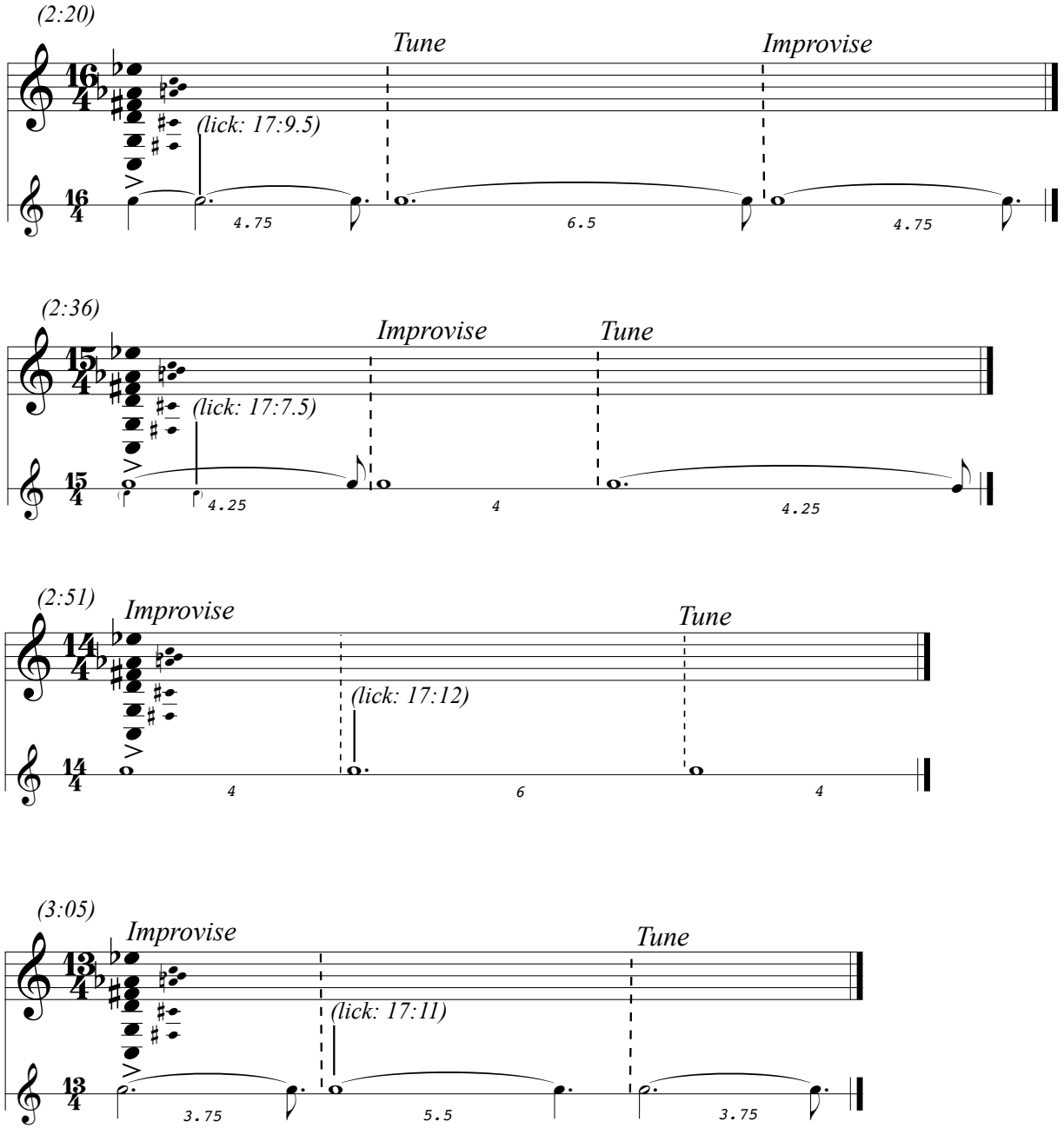
(:23)

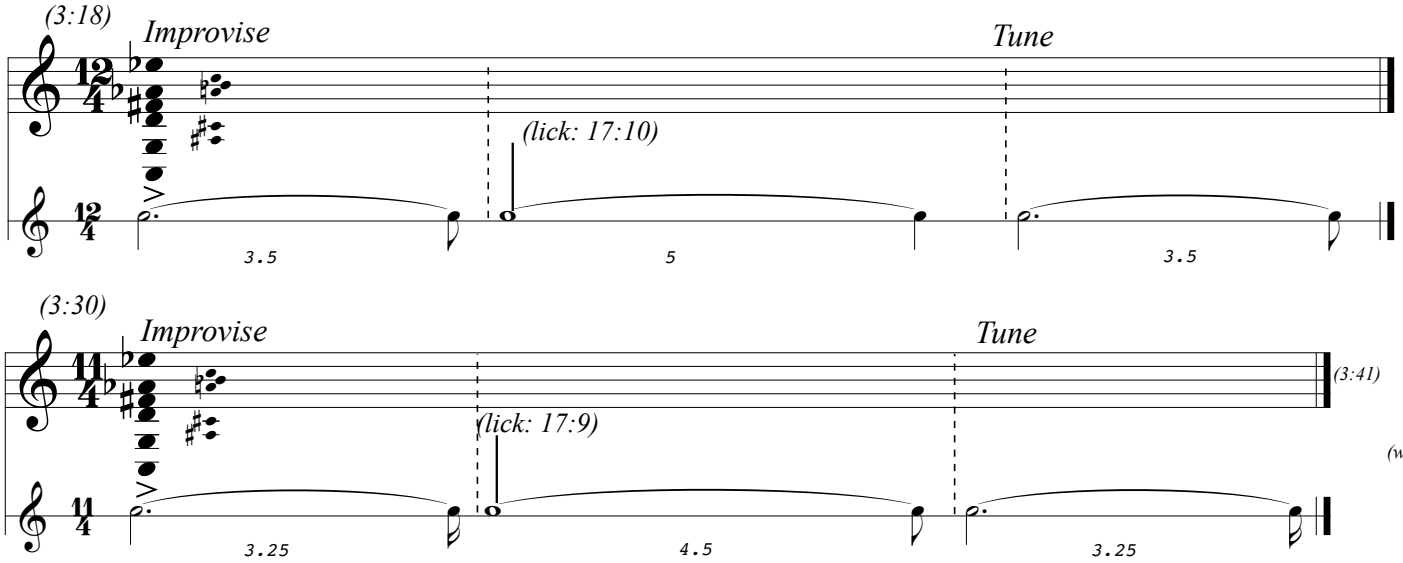


(:45)




(1:06)
Tune
Improvise
(lick: 17:12)
6
8
6
(1:26)
Tune
Improvise
(lick: 17:13)
5.5
8
5.5
(1:45)
Improvise
Tune
(lick: 17:10.5)
5.25
7.5
5.25
(2:03)
Improvise
Tune
(lick: 17:10)
5
7
5


(2:20)
Tune
Improvise
(lick: 17:9.5)
4.75
6.5
4.75
(2:36)
Improvise
Tune
(lick: 17:7.5)
4.25
4
4.25
(2:51)
Improvise
Tune
(lick: 17:12)
4
6
4
(3:05)
Improvise
Tune
(lick: 17:11)
3.75
5.5
3.75



(without pause to Section 3)

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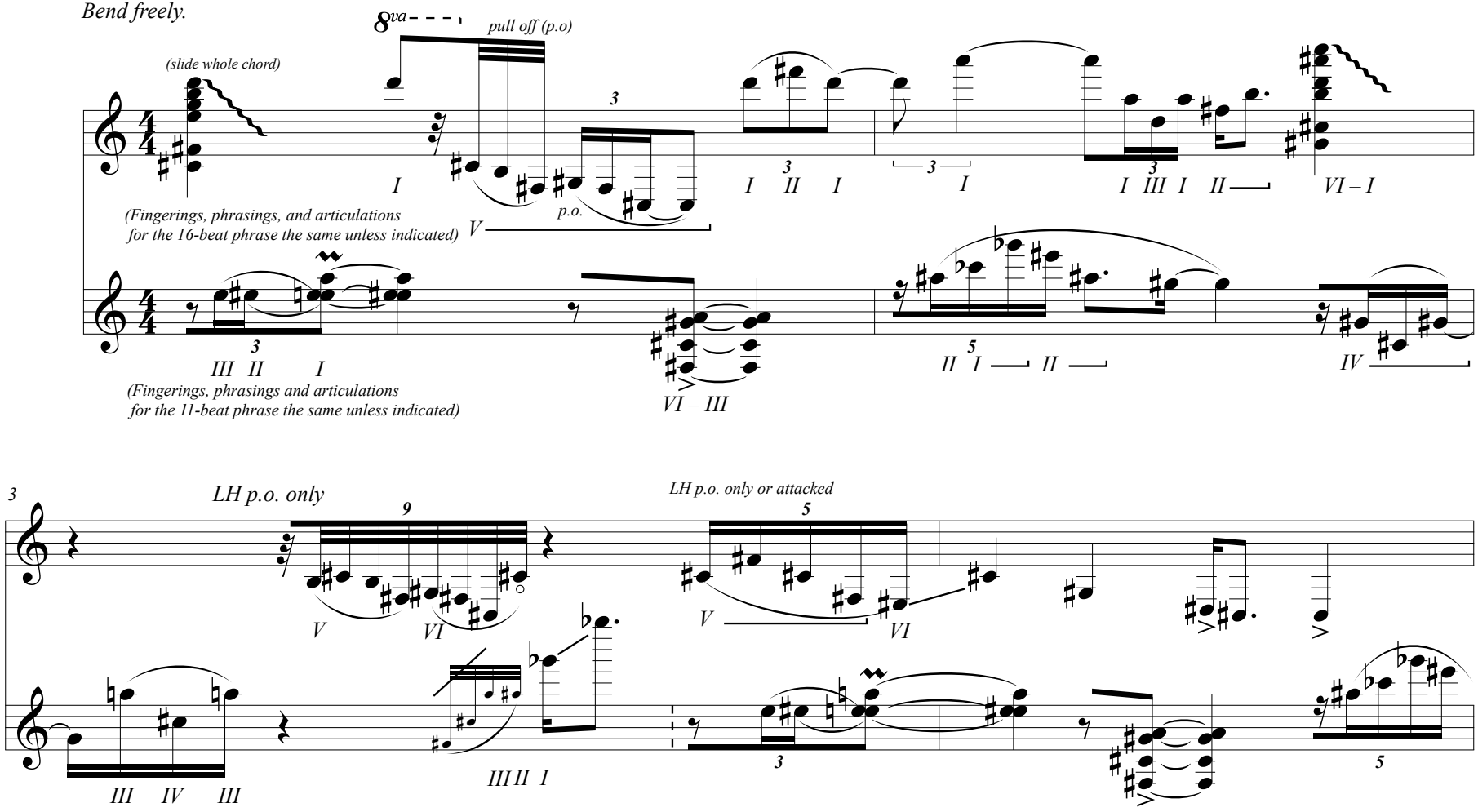
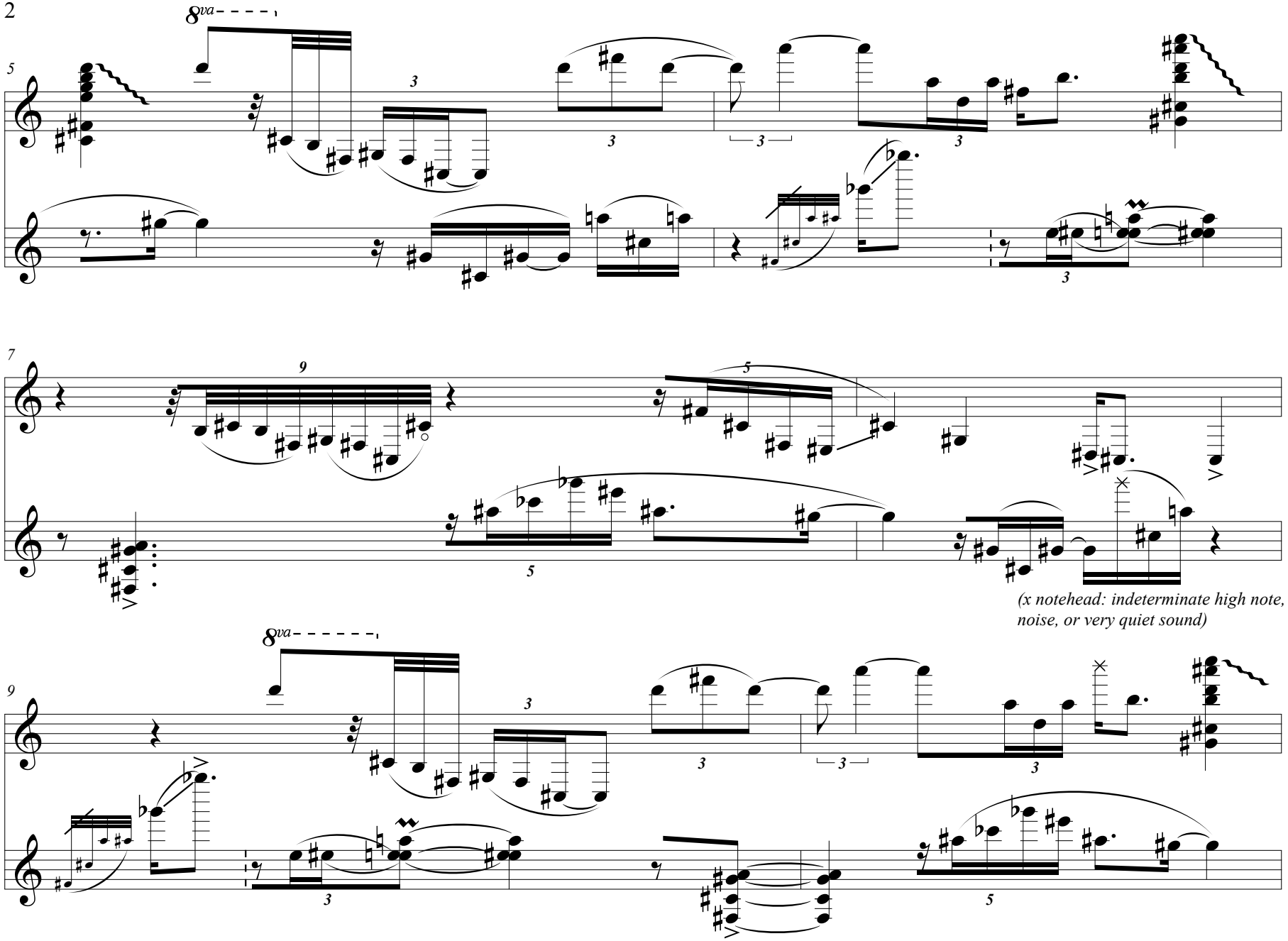
tritune: 3

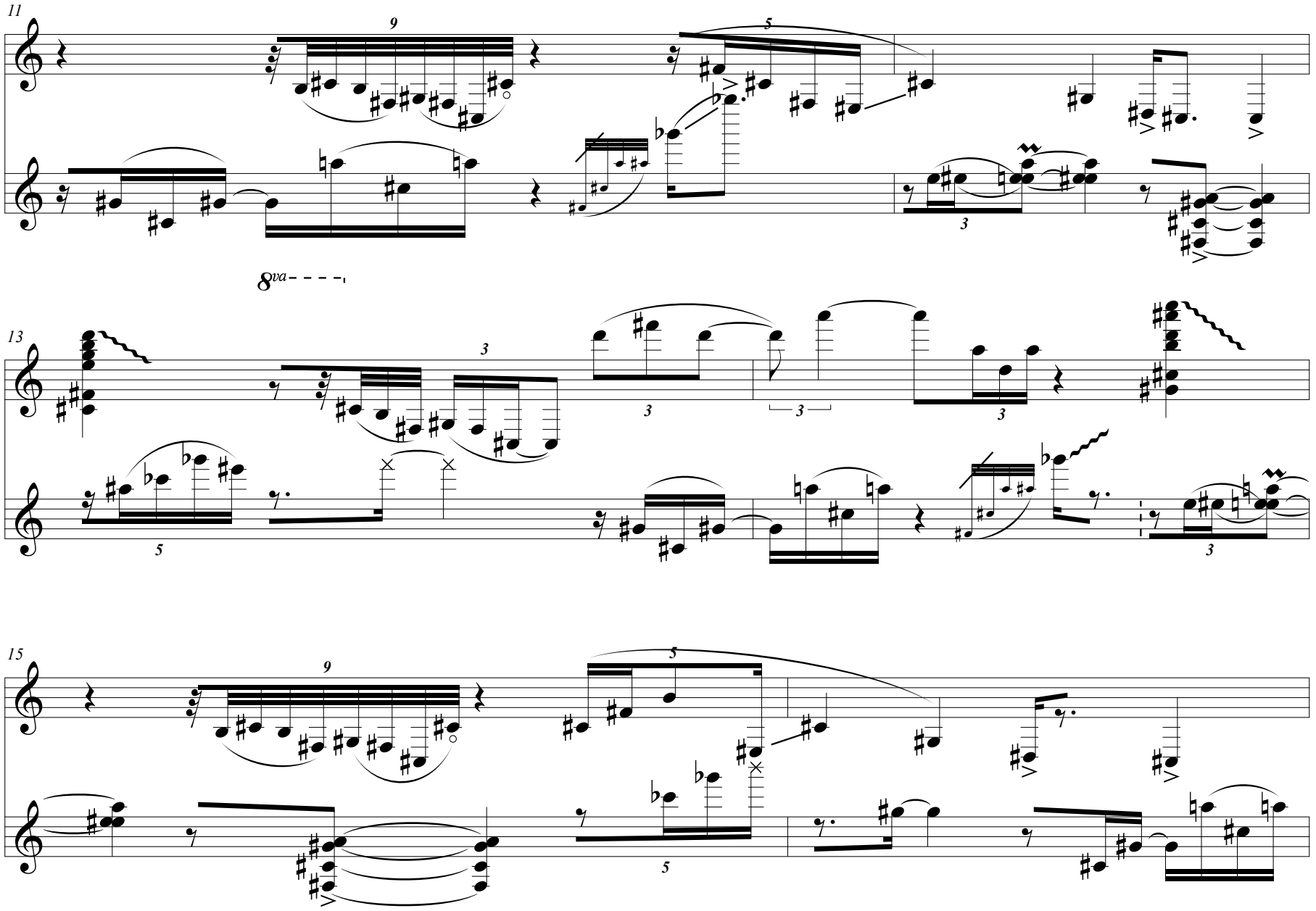
Furiously, luesy, fast, loud, hard.
Bend freely.

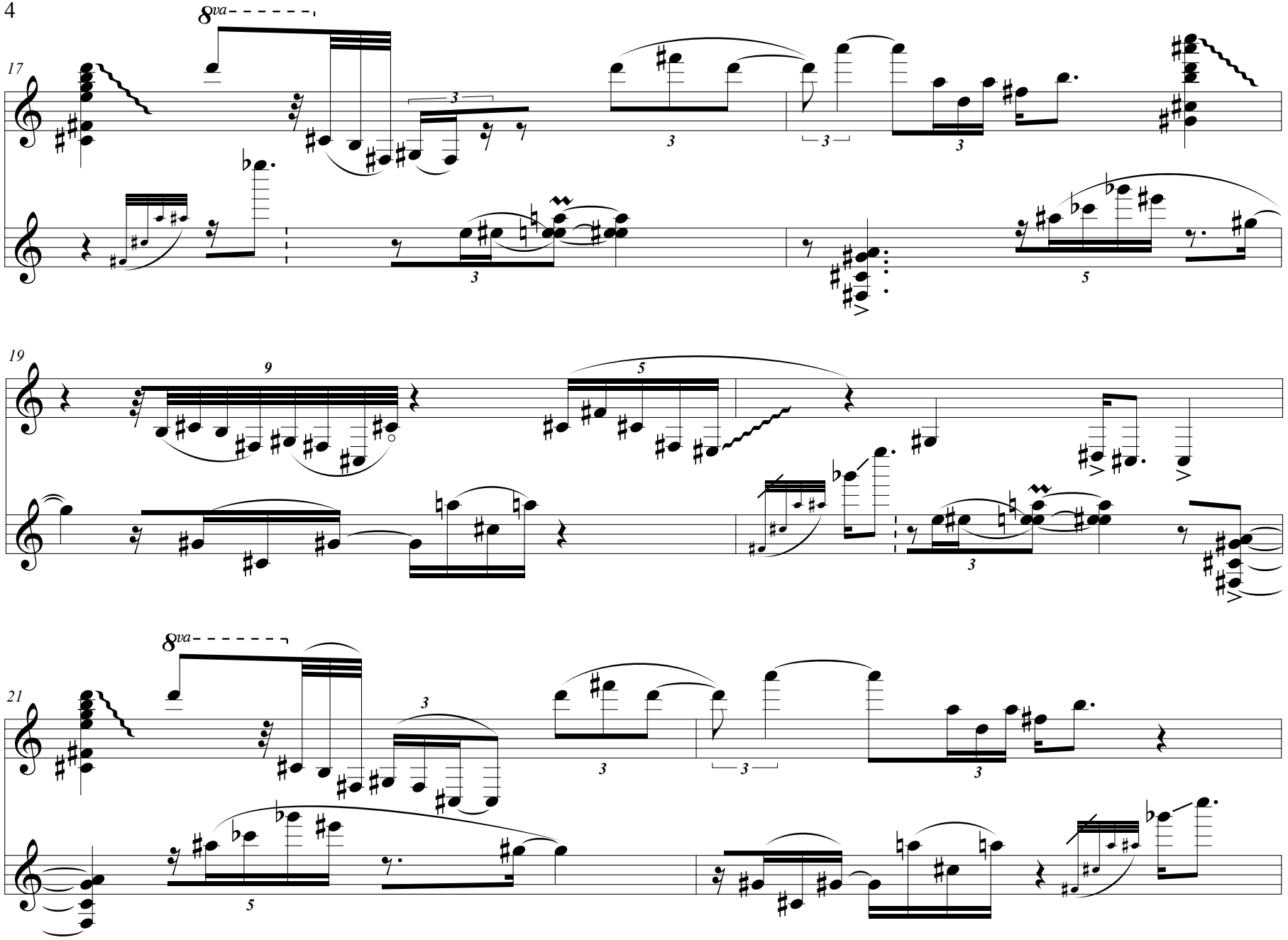


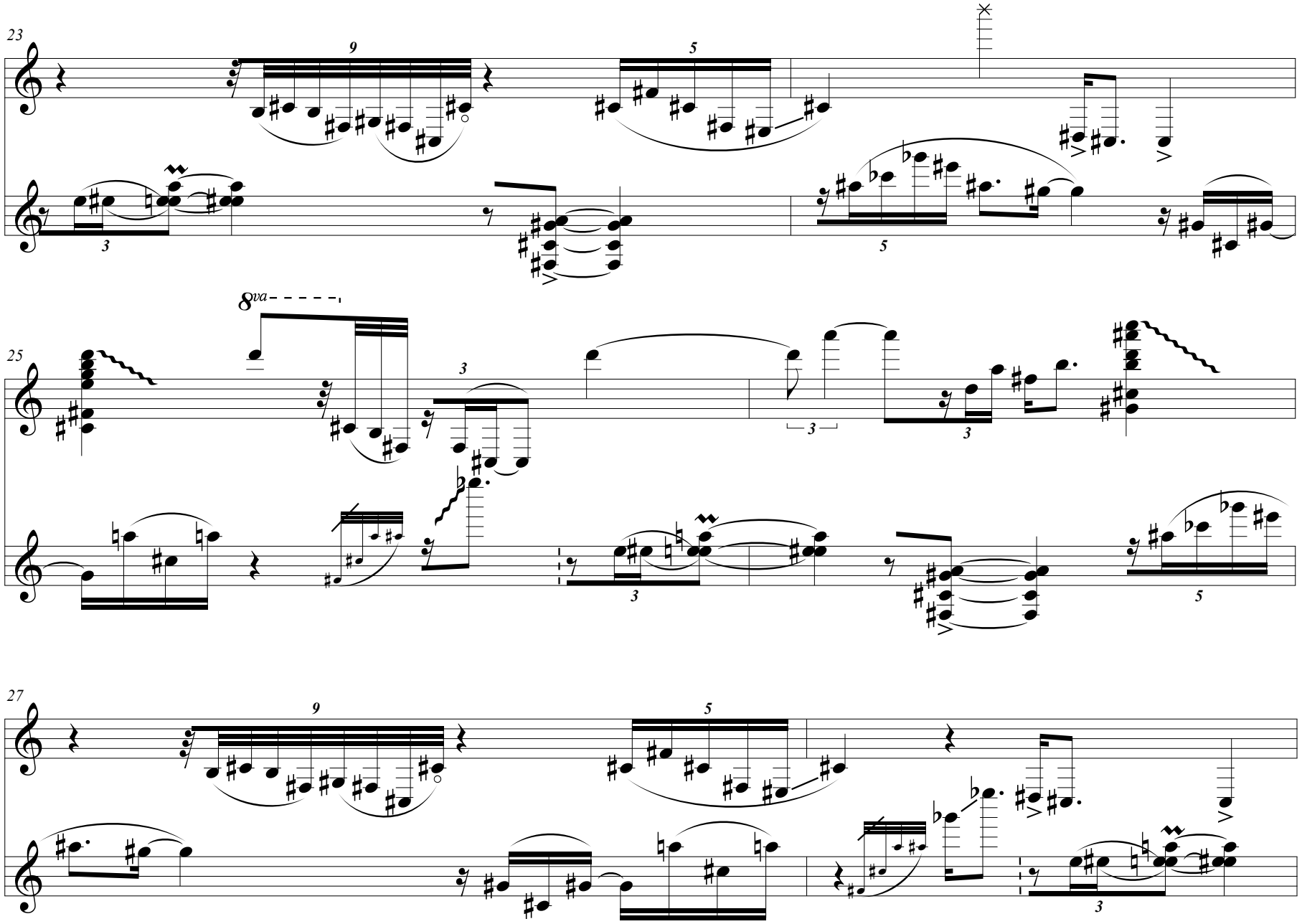
In Section 3, all notes, with very few exceptions, played as open, 5th, 7th, 12th, 17th, 19th frets, or natural harmonics.

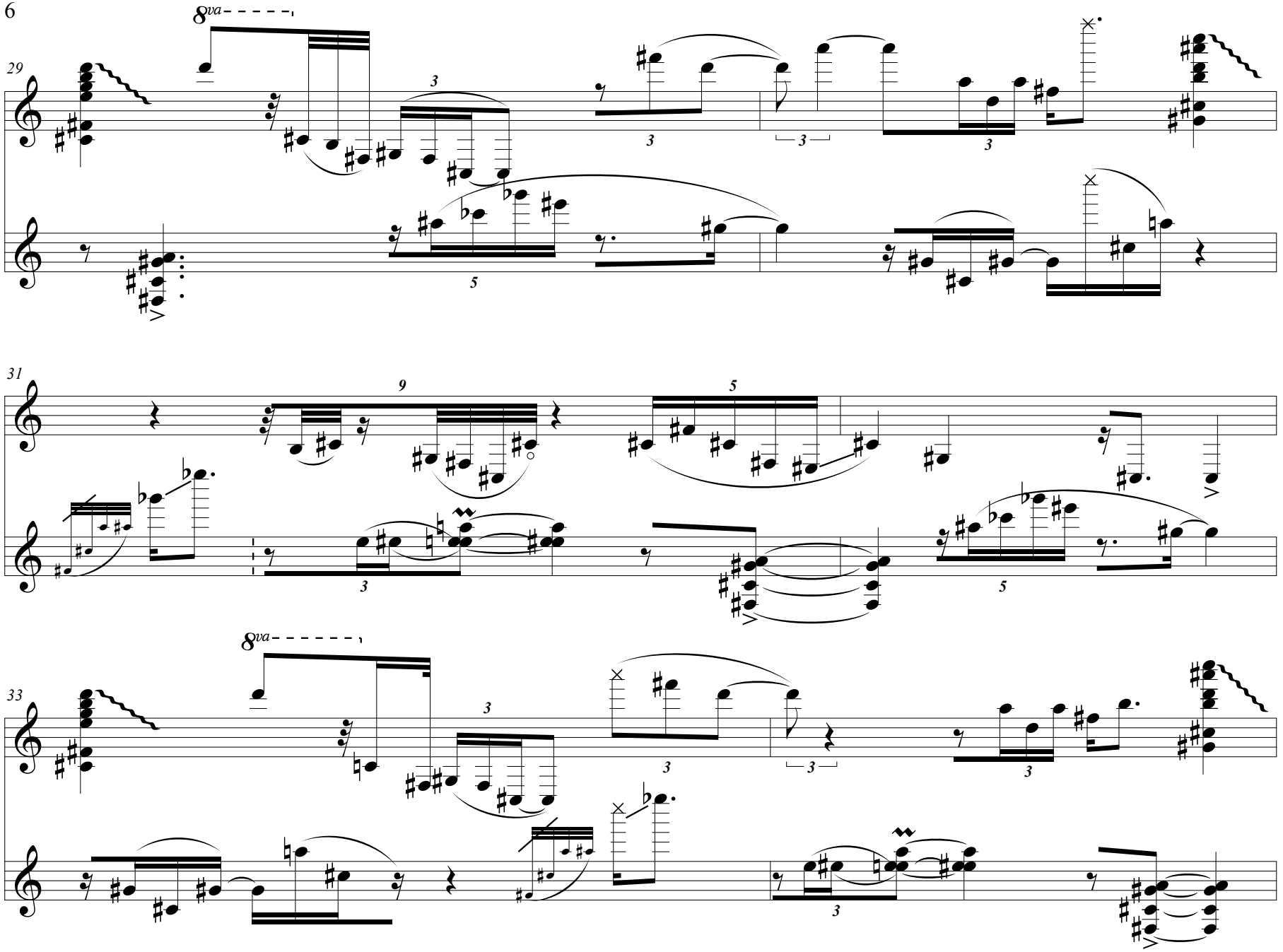
Guitar 1 (VI – I): C#(-47¢), F#(-49¢), E(-80¢), G(-44¢), B(+3¢), D(-8¢)
Guitar 2 (VI – I): F#(-49¢), F#(-49¢), C#(-47¢), A(-51¢), A#(-63¢), Cb(+80¢)

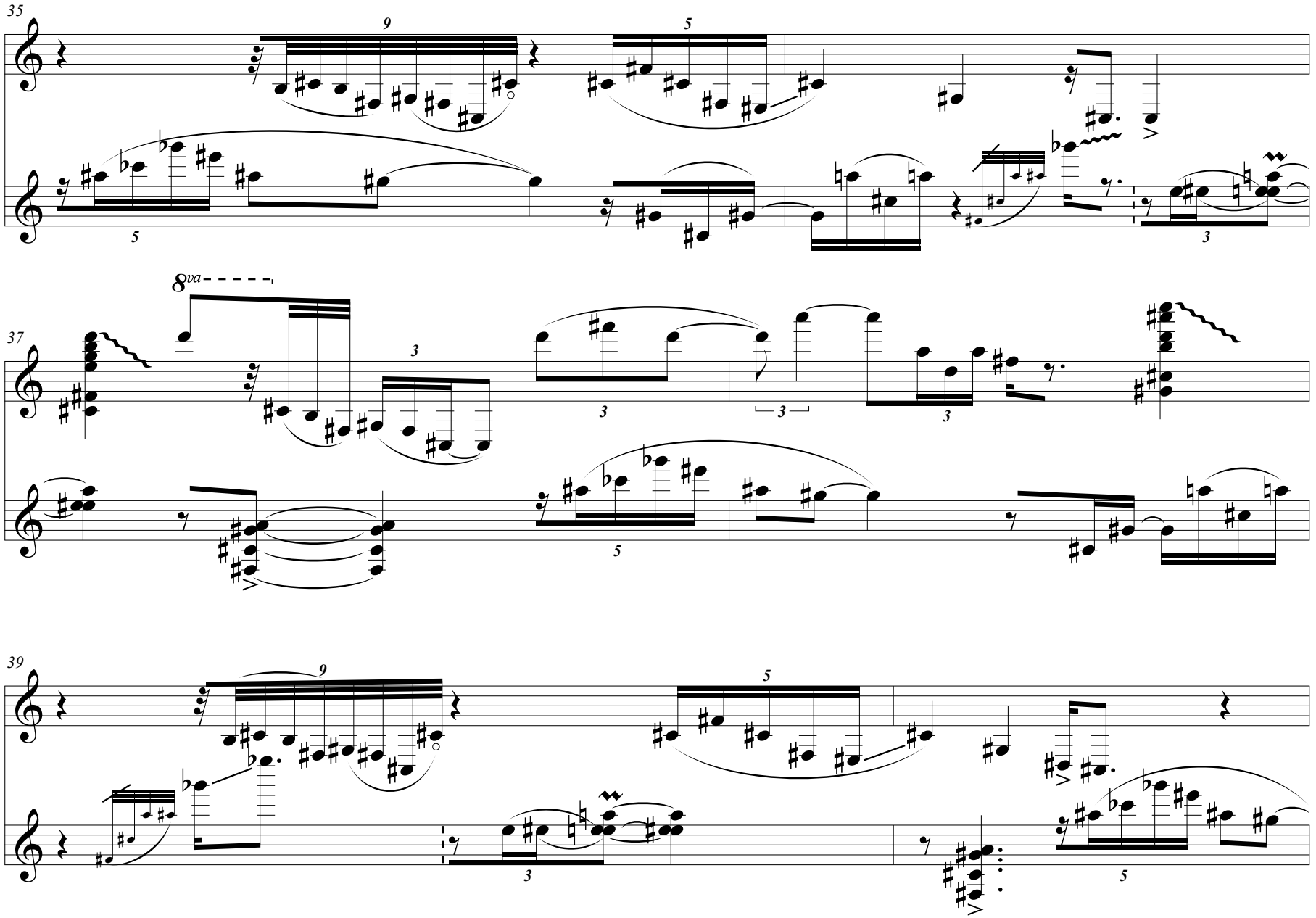

8va
5
3
7
9
5
5
(x notehead: indeterminate high note,
noise, or very quiet sound)
8va
9
3
3
3
3
3
5

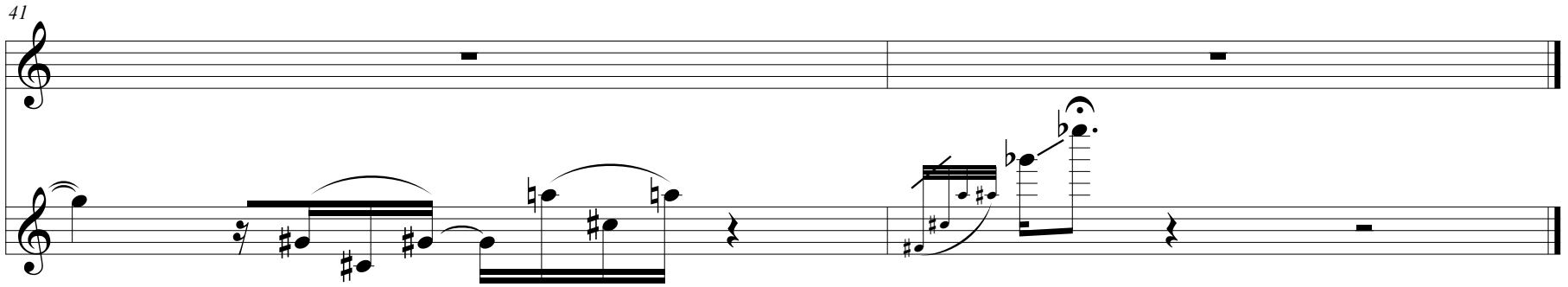

11
9
5
3
8va
13
3
3
3
3
5
15
9
5
5


8va
17
3
3
3
3
3
3
5
19
9
5
3
8va
21
3
3
3
3
5


23
25
27
8va


8va
29
3
5
31
9
5
3
5
8va
33
3
3
3
3


35
37
8va
39



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