

# tritune

two electric guitars

for Kobe Van Cauwenberghe  
and Matthias Koole

Larry Polansky  
2013

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for 2 electric guitars

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*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 11<sup>th</sup> 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 23<sup>rd</sup> 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  
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(Thanks to Giacomo Fiore for help with this edition)

Section 1 (C harmonic series)

Guitar 1 Tunings

cents

+0	+2	-14	+28	-31	+5
harmonic # (from C)	3	5	23	7	17

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

-47	-49	-80	-44	+3	-8
3	1	7	17	11	13
harmonic # (from F# = C11)					

Section 1 (C harmonic series)

Guitar 2 Tunings

cents

+0	+2	(9, not used)	-49	+41	-2
1	3		11	13	19
harmonic # (from C)					

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

-49	-49	-47	-51	-63	+80
1	1	3	19	5	23
harmonic # (from F# = C11)					



Gt. 1  $\text{♩} = 60$  20  $\text{♩} = 69$  5/4

Gt. 2 9 10 5/4

Gt. 1  $\text{♩} = 78$  28  $\text{♩} = 86$  11 12 13

Gt. 2 6 7

Gt. 1 33  $\text{♩} = 96$  14 15 6/4

Gt. 2 8 6/4

Gt. 1

Gt. 2

37

(♩ = 108)

16

17

9

10

10

Gt. 1

Gt. 2

42

(♩ = 112)

(C# + 5¢ throughout)

11

Gt. 1

Gt. 2

45

(♩ = 124)

12

Gt. 1

Gt. 2

49

14

5

6

15

(♩ = 132)

Gt. 1

Gt. 2

53

16

7

8

9

4

17

(♩ = 136)

Gt. 1

Gt. 2

57

18

9

10

10

4

19 (19 complete)



(♩ = 138)

69

Gt. 1

Gt. 2

17 (17 complete)

7

8

13/4

13/4

72

Gt. 1

Gt. 2

19

III (F# - 49¢ throughout)

13/4

13/4

13/4

74

Gt. 1

Gt. 2

20

21

3

14/4

14/4

14/4

76

Gt. 1

22

(♩ = 136)

23 (23 complete)

15/4

Gt. 2

15/4

15/4

4

5

6

79

Gt. 1

15/4

15/4

II (Bb -31¢ throughout)

16/4

16/4

Gt. 2

15/4

16/4

16/4

7

8

8

81

Gt. 1

Gt. 2

16/4

17/4

3

4

9

9

(♩ = 132)

83

Gt. 1

Gt. 2

17/4

18/4

19/4

5

6

10

11

10

11 (11 complete)

86

Gt. 1

Gt. 2

19/4

19/4

19/4

19/4

20/4

20/4

20/4

20/4

*IV<sup>o</sup> (E-14♭ throughout)*

12

(♩ = 130)

88

Gt. 1

Gt. 2

20/4

20/4

20/4

20/4

21/4

21/4

21/4

22/4

22/4

22/4

13 (13 complete)

4

♩ = 128

90

Gt. 1

Gt. 2

5 (5 complete)

(b) (low notes optional, or as harmonics)

7 (7 complete)

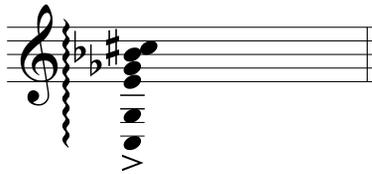
VI(b)

VI

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

# tritone: 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* *3* *(bend)* *3* *Improvise*

VI  
V IV 5 II I  
III  
I III IV III II I  
IV III II IV I V VI  
(VI-I harmonics)  
17:19

6.75 9.5 6.75

*Tune* *3* *(bend)* *3* *Improvise*

5  
17:19 5

6.75 9.5 6.75

*3* *(bend)* *3* *Improvise*

5  
17:11 5

6.5 9 6.5

*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*

19  $\frac{19}{4}$  *(lick: 17:11)*

5.5 8 5.5

*Improvise* *Tune*

18  $\frac{18}{4}$  *(lick: 17:8.25)*

5.25 7.5 5.25

*Improvise* *Tune*

17  $\frac{17}{4}$  *(lick: 17:8)*

5 7 5

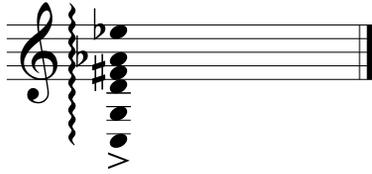
*Improvise* *Tune*

16  $\frac{16}{4}$  *(lick: 17:13)*

4.75 6.5 4.75

# tritone: 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)

6.75 9.5 6.75

Tune

Improvise

17:19

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

6.5 9.5 6.5

(:23)

Tune

Improvise

17:19

6.25 8.5 6.25

(:45)

Tune

Improvise

17:25

(1:06)

*Tune* *Improvise*

20/4

6 8 6

(lick: 17:12)

(1:26)

*Tune* *Improvise*

19/4

5.5 8 5.5

(lick: 17:13)

(1:45)

*Improvise* *Tune*

18/4

5.25 7.5 5.25

(lick: 17:10.5)

(2:03)

*Improvise* *Tune*

17/4

5 7 5

(lick: 17:10)

(2:20)

*Tune* *Improvise*

16/4

(lick: 17:9.5)

4.75 6.5 4.75

Detailed description: This musical score is for a piece in 16/4 time. It features two staves. The upper staff contains a complex chordal structure with various accidentals (sharps and naturals) and a key signature of two flats. The lower staff shows a rhythmic pattern of quarter notes with durations of 4.75, 6.5, and 4.75. Vertical dashed lines separate the 'Tune' section (from the start to the first dashed line) and the 'Improvise' section (from the second dashed line to the end).

(2:36)

*Improvise* *Tune*

15/4

(lick: 17:7.5)

4.25 4 4.25

Detailed description: This musical score is for a piece in 15/4 time. It features two staves. The upper staff contains a complex chordal structure with various accidentals and a key signature of two flats. The lower staff shows a rhythmic pattern of quarter notes with durations of 4.25, 4, and 4.25. Vertical dashed lines separate the 'Improvise' section (from the start to the first dashed line) and the 'Tune' section (from the second dashed line to the end).

(2:51)

*Improvise* *Tune*

14/4

(lick: 17:12)

4 6 4

Detailed description: This musical score is for a piece in 14/4 time. It features two staves. The upper staff contains a complex chordal structure with various accidentals and a key signature of two flats. The lower staff shows a rhythmic pattern of quarter notes with durations of 4, 6, and 4. Vertical dashed lines separate the 'Improvise' section (from the start to the first dashed line) and the 'Tune' section (from the second dashed line to the end).

(3:05)

*Improvise* *Tune*

13/4

(lick: 17:11)

3.75 5.5 3.75

Detailed description: This musical score is for a piece in 13/4 time. It features two staves. The upper staff contains a complex chordal structure with various accidentals and a key signature of two flats. The lower staff shows a rhythmic pattern of quarter notes with durations of 3.75, 5.5, and 3.75. Vertical dashed lines separate the 'Improvise' section (from the start to the first dashed line) and the 'Tune' section (from the second dashed line to the end).

(3:18) *Improvise* *Tune*

(lick: 17:10)

3.5 5 3.5

(3:30) *Improvise* *Tune*

(lick: 17:9)

3.25 4.5 3.25

(3:41)

(without pause to Section 3)

# tritone: 3

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

(slide whole chord)

8va - - - pull off (p.o.)

(Fingerings, phrasings, and articulations for the 16-beat phrase the same unless indicated)

(Fingerings, phrasings and articulations for the 11-beat phrase the same unless indicated)

3

LH p.o. only

9

LH p.o. only or attacked

5

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¢)

2

8va-----

5

3

3

3

3

7

9

5

x

(x notehead: indeterminate high note, noise, or very quiet sound)

8va-----

9

3

3

3

3

5

11

9 5 3

8va-----

This system contains measures 11 and 12. The music is written for two staves in treble clef with a key signature of one sharp (F#). Measure 11 features a 9-measure melodic line in the upper staff and a 5-measure accompaniment in the lower staff. Measure 12 continues with a 5-measure melodic line and a 3-measure accompaniment. A dynamic marking of *8va* with a dashed line is positioned below the first staff.

13

3 3 3 3 5 3

This system contains measures 13 and 14. Measure 13 has a 3-measure melodic line and a 5-measure accompaniment. Measure 14 has a 3-measure melodic line and a 3-measure accompaniment. The notation includes various articulations and slurs.

15

9 5 3

This system contains measures 15 and 16. Measure 15 features a 9-measure melodic line and a 5-measure accompaniment. Measure 16 features a 5-measure melodic line and a 3-measure accompaniment. The notation includes various articulations and slurs.

4

17

8va

3 3 3

3 5

Detailed description: This system contains measures 17 and 18. Measure 17 features a treble clef with a key signature of two sharps (F# and C#). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with triplets. Measure 18 continues the melodic and harmonic development, including a triplet of eighth notes in the right hand and a quintuplet of eighth notes in the left hand. A dynamic marking of *8va* is present at the beginning of measure 17.

19

9 5

3

Detailed description: This system contains measures 19 and 20. Measure 19 has a treble clef and a key signature of two sharps. It features a prominent melodic line in the right hand with a slur and a dynamic marking of *9*. The left hand provides harmonic support with chords and eighth notes. Measure 20 continues the piece with a melodic line in the right hand and a bass line in the left hand, including a triplet of eighth notes.

21

21

8va

3 3 3

5

Detailed description: This system contains measures 21 and 22. Measure 21 features a treble clef and a key signature of two sharps. The right hand has a melodic line with a slur and a dynamic marking of *8va*. The left hand plays a bass line with a quintuplet of eighth notes. Measure 22 continues the piece with a melodic line in the right hand and a bass line in the left hand, including triplets of eighth notes.

23

Musical score for measures 23-24. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It features a 9-measure phrase and a 5-measure phrase, both marked with a '9' and '5' above them. The lower staff contains a 3-measure phrase and a 5-measure phrase, marked with '3' and '5' below them. A vertical line with an asterisk (\*) is positioned above the upper staff at the end of measure 24.

25

Musical score for measures 25-26. The system consists of two staves. The upper staff starts with a *8va* marking above a dashed line. It contains a 3-measure phrase and a 3-measure phrase, marked with '3' above them. The lower staff contains a 3-measure phrase and a 5-measure phrase, marked with '3' and '5' below them. A vertical line with an asterisk (\*) is positioned above the upper staff at the end of measure 26.

27

Musical score for measures 27-28. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It features a 9-measure phrase and a 5-measure phrase, both marked with a '9' and '5' above them. The lower staff contains a 3-measure phrase and a 5-measure phrase, marked with '3' and '5' below them.

6

29

8va - - - - -

3

3

3

5

This system contains measures 29 and 30. It features two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). Measure 29 starts with a wavy line indicating a tremolo. Measure 30 contains a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The lower staff continues the accompaniment with a wavy line in measure 29 and a quintuplet of eighth notes in measure 30. A dynamic marking '8va' with a dashed line is positioned above the first staff. A fermata is placed over the final note of measure 30 in both staves.

31

9

5

3

5

This system contains measures 31 and 32. The upper staff has a treble clef and a key signature of two sharps. Measure 31 features a wavy line and a quarter note. Measure 32 contains a triplet of eighth notes, followed by a quarter note, and then a quintuplet of eighth notes. The lower staff continues the accompaniment with a wavy line and a quintuplet of eighth notes in measure 31, and a triplet of eighth notes followed by a quarter note in measure 32. A dynamic marking '8va' with a dashed line is positioned above the first staff.

33

8va - - - - -

3

3

3

3

This system contains measures 33 and 34. The upper staff has a treble clef and a key signature of two sharps. Measure 33 starts with a wavy line. Measure 34 contains a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The lower staff continues the accompaniment with a wavy line and a triplet of eighth notes in measure 33, and a triplet of eighth notes followed by a quarter note in measure 34. A dynamic marking '8va' with a dashed line is positioned above the first staff. A fermata is placed over the final note of measure 34 in both staves.

35

Musical notation for measures 35 and 36. The system consists of two staves. The upper staff features a 9-measure phrase and a 5-measure phrase, both marked with a '9' and '5' above them. The lower staff contains a 5-measure phrase and a 3-measure phrase, marked with '5' and '3' below them. The key signature has two sharps (F# and C#).

37

Musical notation for measures 37 and 38. The system consists of two staves. The upper staff begins with a *8va* marking and a dashed line, followed by a 3-measure phrase and several other phrases marked with '3'. The lower staff features a 5-measure phrase and other musical elements. The key signature has two sharps (F# and C#).

39

Musical notation for measures 39 and 40. The system consists of two staves. The upper staff features a 9-measure phrase and a 5-measure phrase, marked with '9' and '5' above them. The lower staff contains a 3-measure phrase and a 5-measure phrase, marked with '3' and '5' below them. The key signature has two sharps (F# and C#).

