

ivtoo **guitar canon**

ivtoo may be played by one guitarist and tape (same player), two guitarists, or any number of guitarists (in combination with tape or not).

It may be played on electric or classical guitars, or with care, some mix of the two. If played on classical guitars, some of the highest pitches may have to be dropped an octave (or played as harmonics).

Accents are important.

To help keep the piece in strict time, some kind of simple rhythmic part may be added and maintained throughout as a pulse. This might be any sound or instrument, but should be soft and in the background. It might just occur on the first or last (or any) beat of the measure, or might be a very simple ostinato.

The tempo should be as fast as the players can manage.

canon

In Section I players proceed through the piece at their own pace, repeating each two measure phrase several times before moving on.

Section II is played without repeats. The last two measures of Section II are repeated until all players catch up. One player leads into Section III (to start the canon again).

Section III is played without repeats.

Section IV is like Section I: each player repeats the two measure phrases several times before moving on. In Section IV, the players may substitute ossia measures freely ad lib. The last two measures of Section IV are repeated until all players have caught up, and the piece ends together on cue.

tuning

The guitars are tuned as follows:

I	E		
II	B↓b	1/6 tone flat (-31¢)	(7 th harmonic)
III	F↓#	1/4 tone flat (app. -50¢)	(11 th , 13 th harmonic)
IV	D		
V	G		
VI	C		

ivtoo is a gradual cross-fade between harmonic series on C and G (odd harmonics up to the 17th). The 7th (notated B↓b and F↓ respectively), 11th

(F↓# and C↓#) and 13th (A↓ and E↓) harmonics are noted with descending arrows (either before the accidental or the diatonic note). Note that there are cognate pitches for E, A and C# in the two series. That is, the 17th harmonic of C is C#, but is tuned differently than the 11th harmonic of G (notated as C↓#). This is also the case for the 5th harmonic of C (E) and 13th of G (E↓), and the 13th harmonic of C (A↓) and the 9th harmonic of G (A).

The pitches F↓#, C↓#, A↓ and E↓ should always be played on the III string. The B↓b and F↓ should be played on the II string. No other notes should be played on these two strings.

The rest of the pitches may be played on any of the other four strings, in any position. The players may experiment with different fingerings, use of harmonics to get the octave leaps, hammer-ons, tapping, and whatever guitar technique they would like to use at any time in the piece.

Around the measure marked 17, right before Section II, the guitars may quickly, independently and unobtrusively retune their lowest (VI) string to C#, so as to be able to be the next few measures (until (*)) with a low open string. They should retune before measure 38 (marked: *), again, unobtrusively.

Circled numbers at the beginning of each two-measure phrase indicate the harmonics used in that phrase. These are rehearsal score markers, delineating the form of the piece.

ivotoo is dedicated to Claudio Calmens, who premiered it in Argentina and made the earliest recordings. This new edition is made by the composer and Dennis Bathory-Kitsz, with assistance from Calmens and Toon Callier.

Larry Polansky
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