

## ii-v-i

### Performance notes

(lp)

4/2/14

Good idea to have some signal before entering hemiolas, where it's clear to both guitarists that they've finished tuning

#### *Tuning before starting the piece (possible method)*

- Before the piece, guitar I should tune completely (using harmonics), sounding both the 7<sup>th</sup> and the 11<sup>th</sup>.
- Guitar II can then tune quickly to Guitar I, and to itself
  - Tune the Ds and the As.
  - F# is the 5<sup>th</sup> harmonic of the low D string.
  - Guitar II tune open Eb (I string) to fretted Eb (I string) of Guitar I.
  - Guitar II tune Bb (II string) to fretted m3<sup>rd</sup> of Guitar I G# (III string, fingered on Guitar II as a "B" assuming the open string is a "G#").
  - If Guitar II is a fretted guitar, the Bb can also be tuned as a 1/4-tone between the fretted B/Bb on its own D (IV) string.

#### *Guitar II tuning strategy (during piece)*

(II->V)

- Tune low G
- Tune B and F by ear to G
- Just bring Eb up about halfway to E (1/4 tone)

(V->I)

- Tune high and low E to B
- Take F# from Guitar 1, previous chord, C#, which should be a p5<sup>th</sup> away. Do this by prearrangement with guitar I (before it is retuned there down to a C).

(These notes written after a series of performances with Giacomo Fiore (fretted guitar) and LP (fretless), where a number of pieces were played. The pretuning strategy can be necessary if the guitars are used for other pieces during a concert, and have to be retuned quickly and accurately on stage, in front of the audience)