Being and Becoming

(2004)

for guitar, sine wave, MAX/MSP,
and speaker

Lou Bunk

Program Notes

Chick: Our way of organizing the data which rushes by in gestalt style -that is, in increasingly abstract forms –speeds up experience into a dangerously topsy-turvy fast forward comedy. Our need for rapid disposal eliminates the details that bewitch, hold or delay children. Art is one rescue from this chaotic acceleration. Meter in poetry, tempo in music, form and color in painting. But we do feel that we are speeding earthward, crashing into our graves.

Socrates. And a thing is not seen because it is visible, but conversely, visible because it is seen; nor is a thing led because it is in the state of being led, or carried because it is in the state of being carried, but the converse of this... It does not become because it is becoming, but it is in a state of becoming because it becomes.

Cooper: Wait a minute! Wait a minute! [sips, sighs blissfully] This is-- excuse me--a DAMN fine cup of coffee.

Performance and Notation notes

1. Microtones are notated as follows:

2. The guitar is tuned as follows, going from lowest to highest string:

1- D (Below normal E)
2- F (Below normal A)
3- D
4- G
5- C (below normal B)
6- E

3. The guitar is notated an octave below the sounding pitch. This includes the resulting pitches of the retuned "E", "A", and "B" string.

4. The cue staff indicates where the 24 triggers are to occur. These cues can be triggered by the guitarist using a foot pedal, or by the sound projectionist using the spacebar. A MAX/MSP patch is used for this triggering.

5. The tablature staff is used to aid the guitarist in finding the notes on the retuned strings. Please only use the fingering given.

6. **Harmonics** are notated with diamond noteheads. They also sound and octave below their written pitch.

7. Only allow pitches to sustain when it is specifically notated. **Rests are always silent**. Please do not allow pitches to ring through a rest.

8. This is a quiet and intimate piece. PPP will be barley audible to the last row of the audience. This is the intention.

9. The **volume of the sine tone** should be balanced equally with the guitar. The idea is that the guitar and the sine tone are a duo. The placement of the single speaker should be next to the guitarist on stage, approximately 2-4 feet away at the same height as the guitar. The speaker used needs to be able to produce sounds as low as 20 Hz. Try to avoid using a subwoofer, but if this is not possible, then use the sub and place it inconspicuously.

10. The barlines DO matter.

11. The performance part is not bound. Please use the "**slide the page**" method of page turning. This is a quieter, and easier to plan, method of page turning.

12. **Half harmonics** are notated in the guitar with square noteheads. They are produce like harmonics, but over frets that do not produce clear tones. In mm.86-91 they are produced by playing a harmonic on the 11th fret. The sound will be short and metallic sounding.

13. String **snaps** are notated with an X in the stem. The first example of this is in m.117. These are produced by pulling the indicated string back and letting it snap against the fretboard, similar to a "Bartok pizz.".

14. Three line **tremolos** are always to be performed as strict 32nd notes. Two line and one line tremolos are a gradual slowing down and speeding up of the tremolo rate. The rate of two and one line tremolos is not as strict as they are in a state of becoming faster or slower.

15. **Tremolos** should be played with the thumb nail using an alternating up-down pattern, as you would with a plectrum. Do not use two fingers to play the tremolos.

16. For the retuning which occurs during the performance of the piece, it is OK if the tuning pegs make squeaky noises, though, try to minimize this as much as possible.

17. **Sul pont.** should still have pitch, and **molto sul pont.** should be more metallic timbre than pitch.

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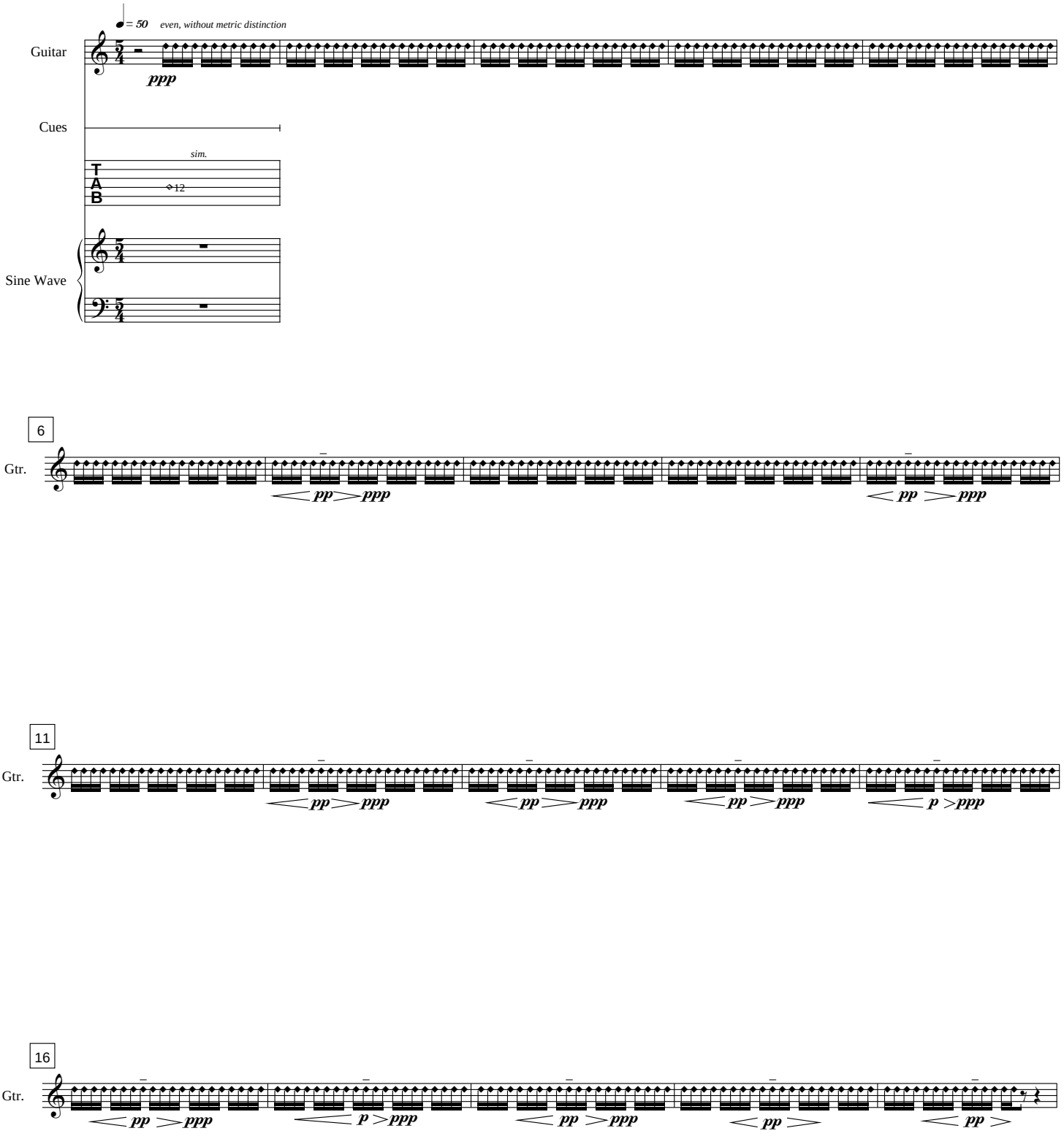
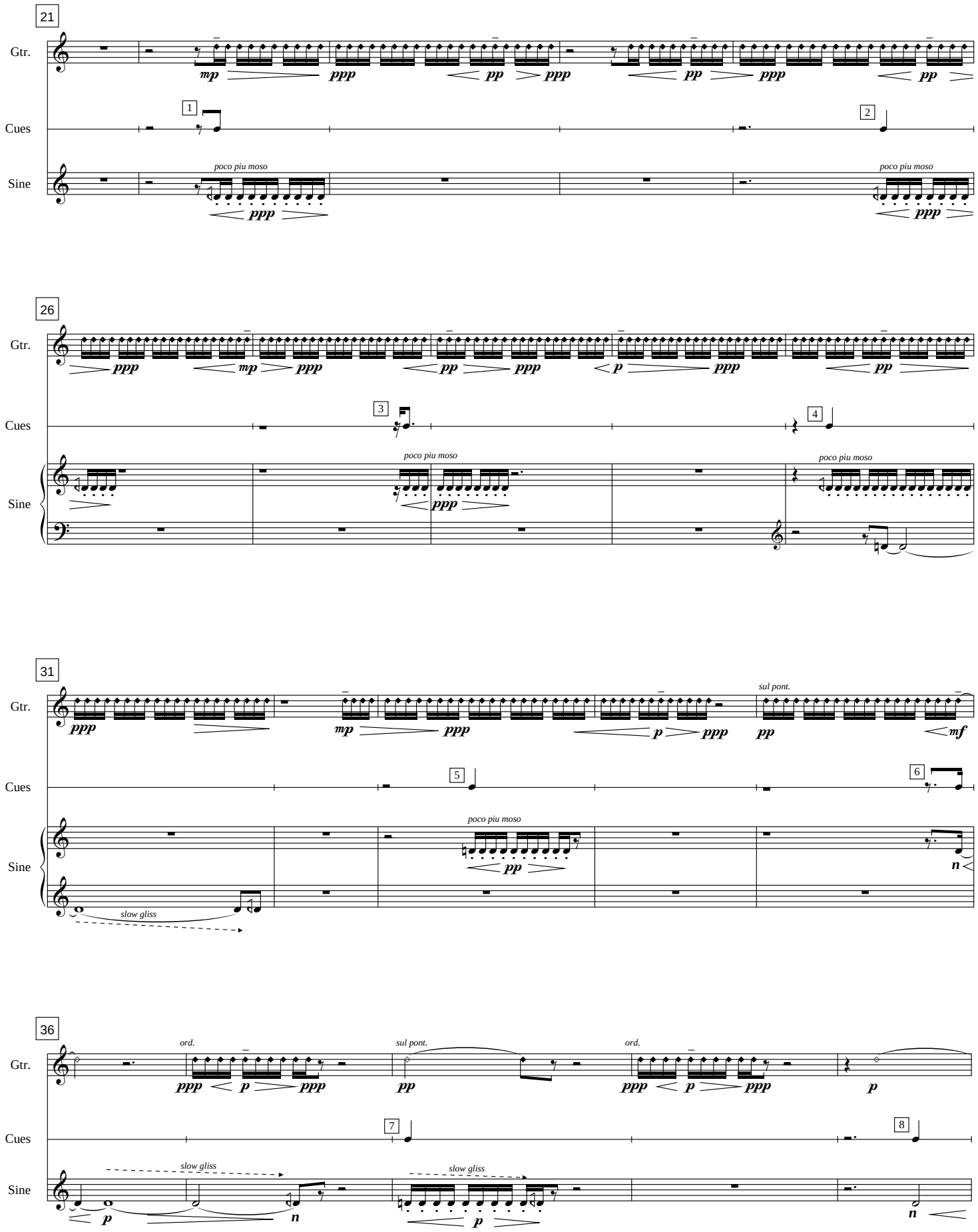
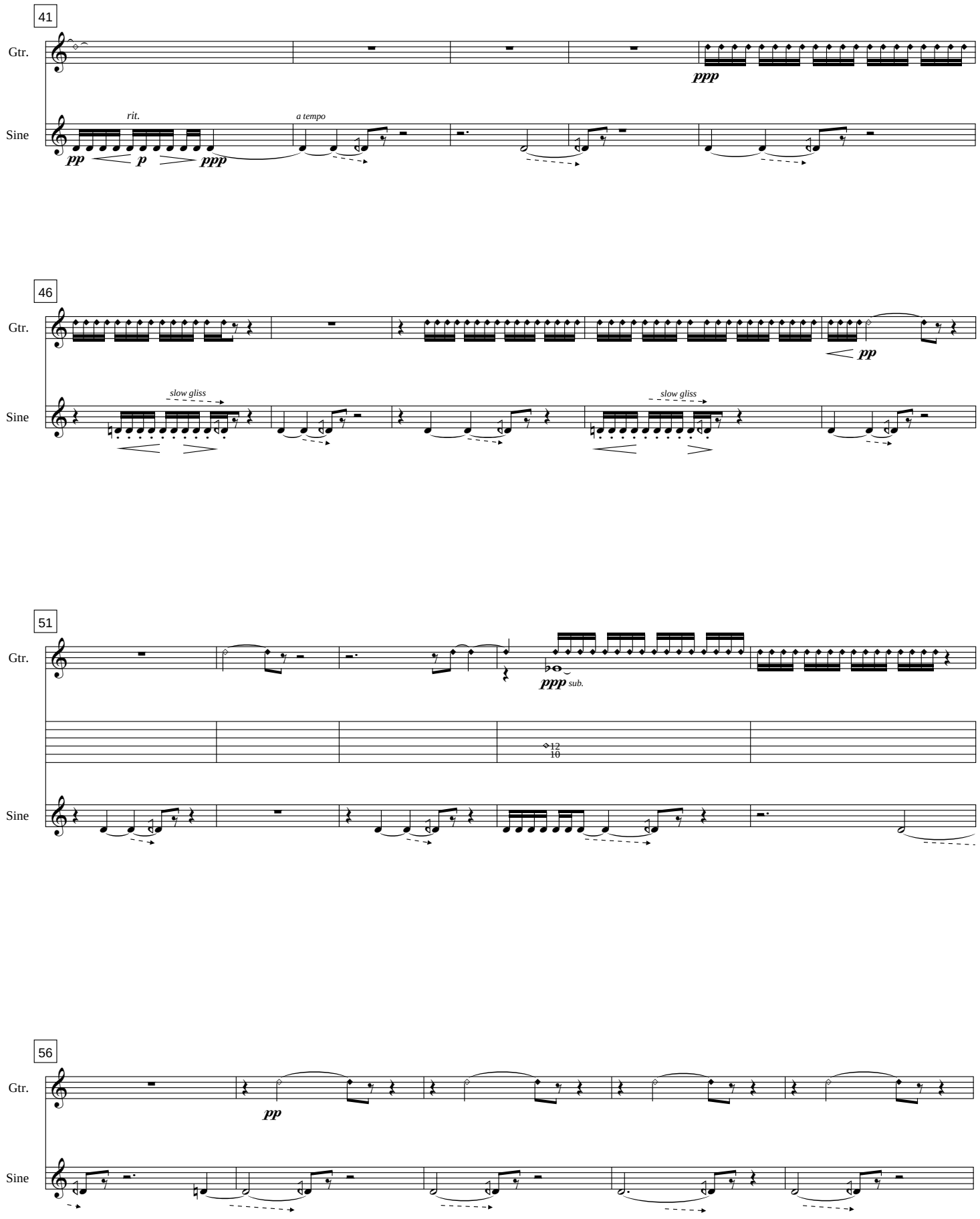
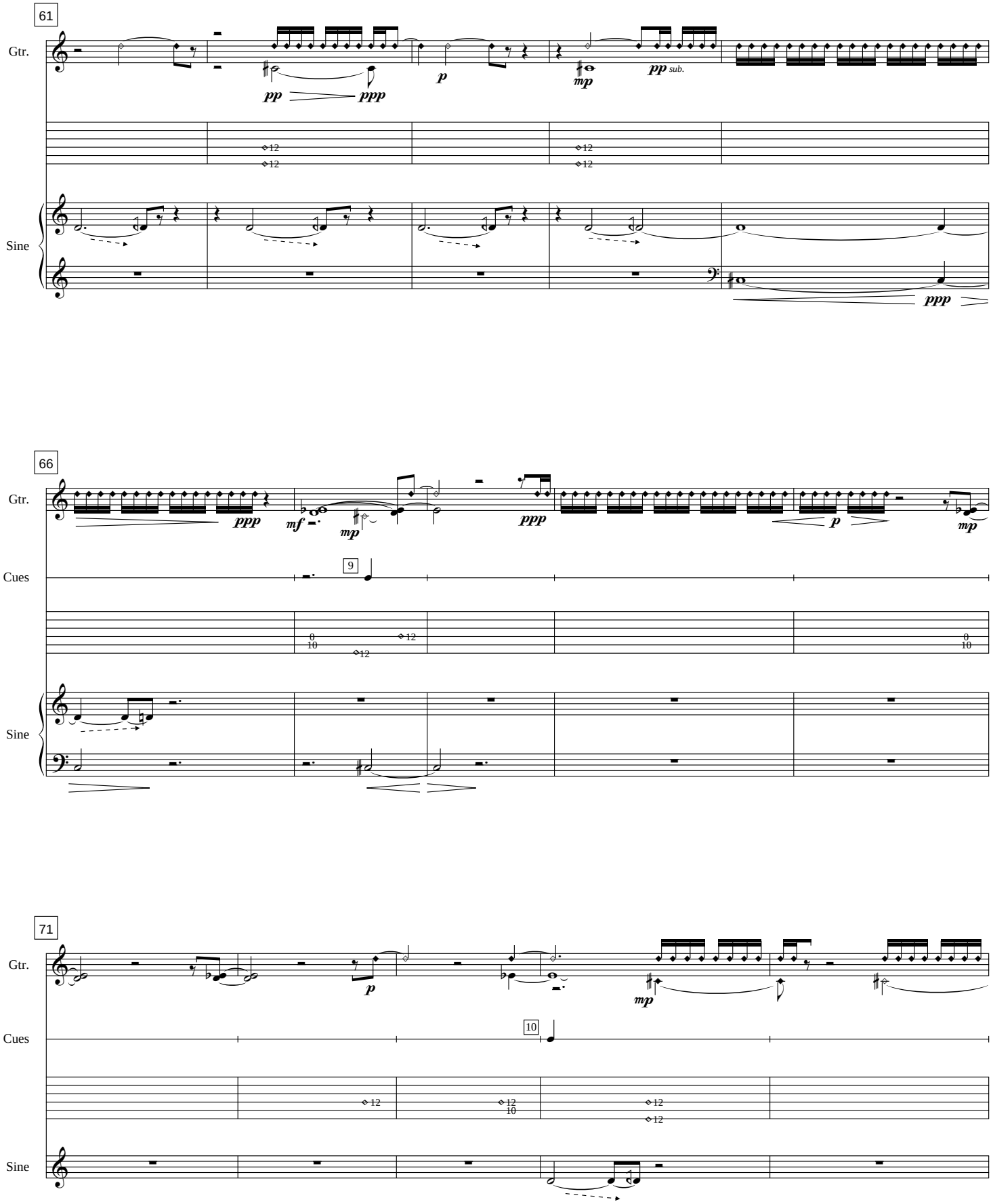
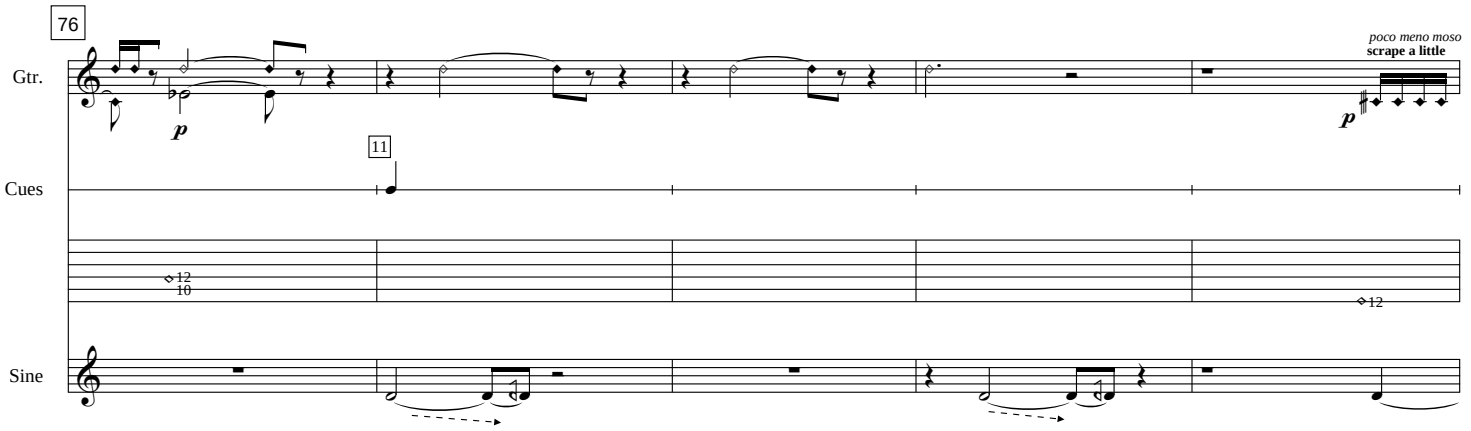
Lou Bunk (2003)

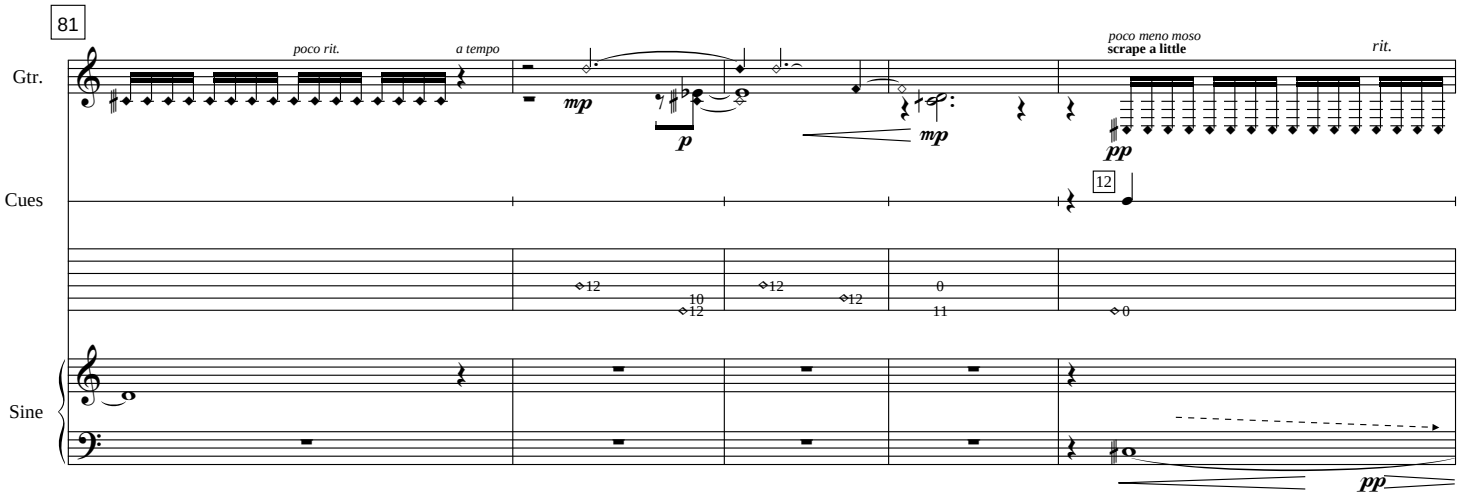


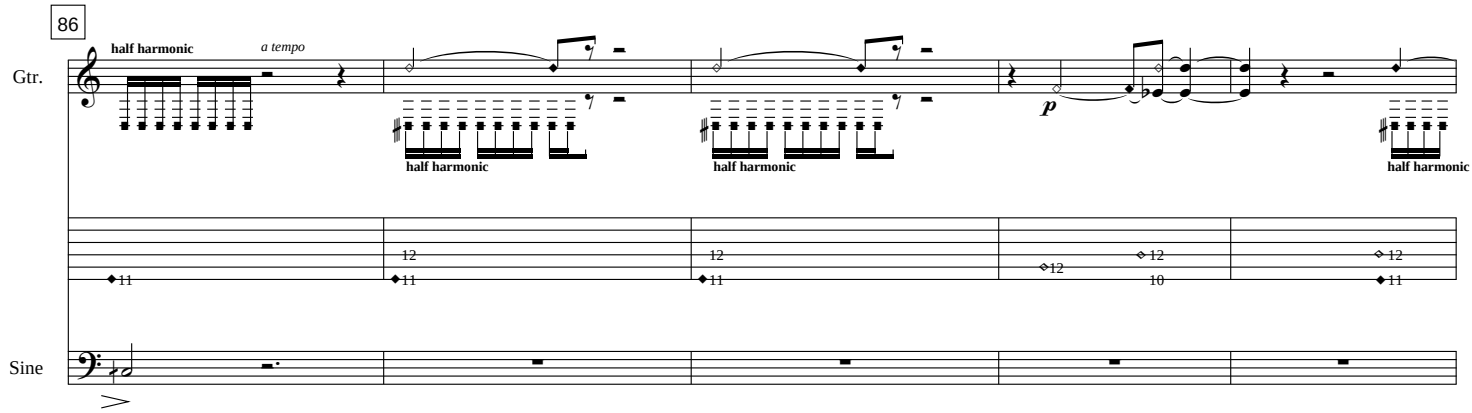

21
Gtr.
Cues
Sine
poco piu moso
26
31
sul pont.
slow gliss
36
ord.
sul pont.
ord.

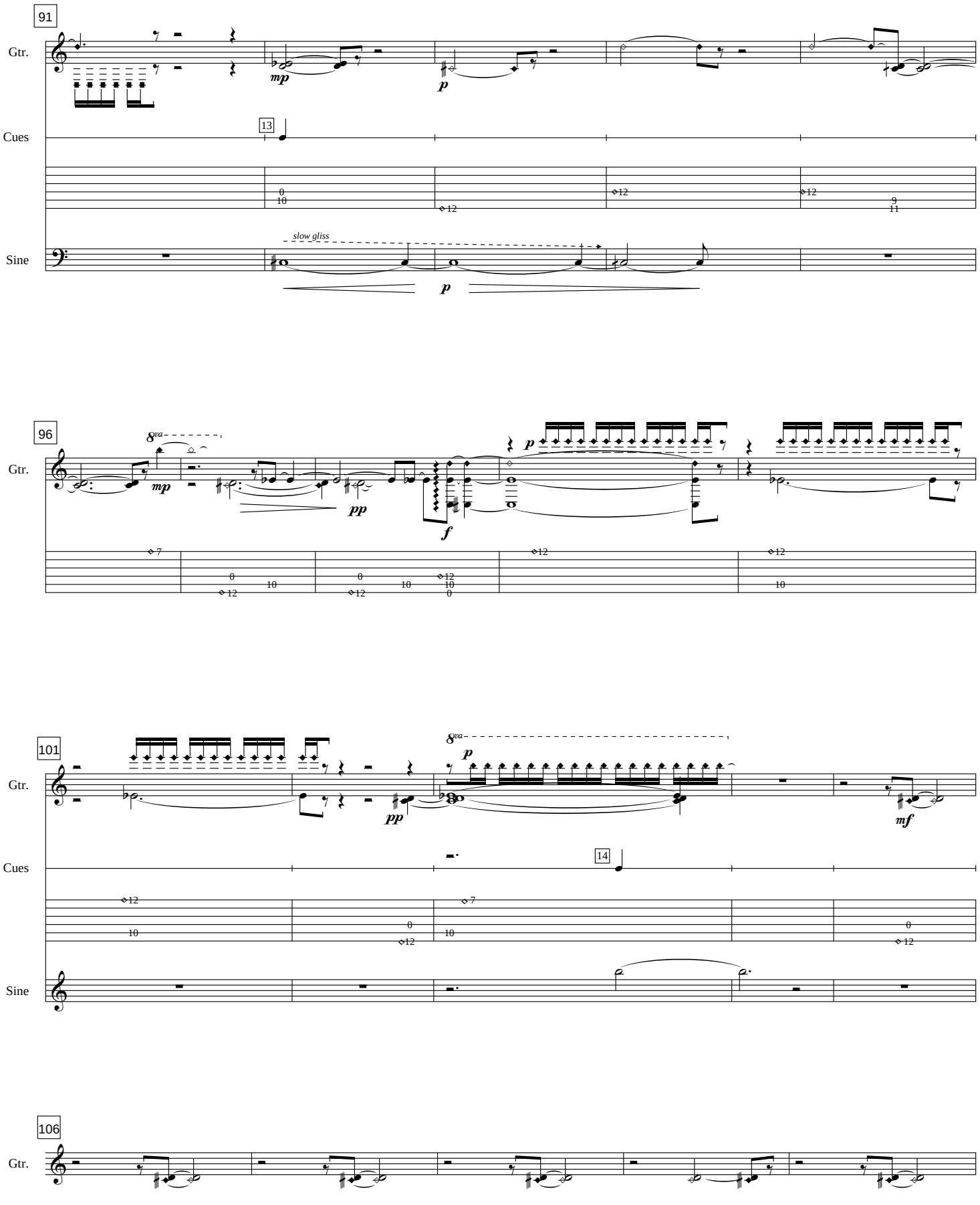

41
Gtr.
Sine
rit.
a tempo
pp
p
ppp
ppp
46
Gtr.
Sine
slow gliss
slow gliss
pp
51
Gtr.
Sine
ppp sub.
12
10
56
Gtr.
Sine
pp

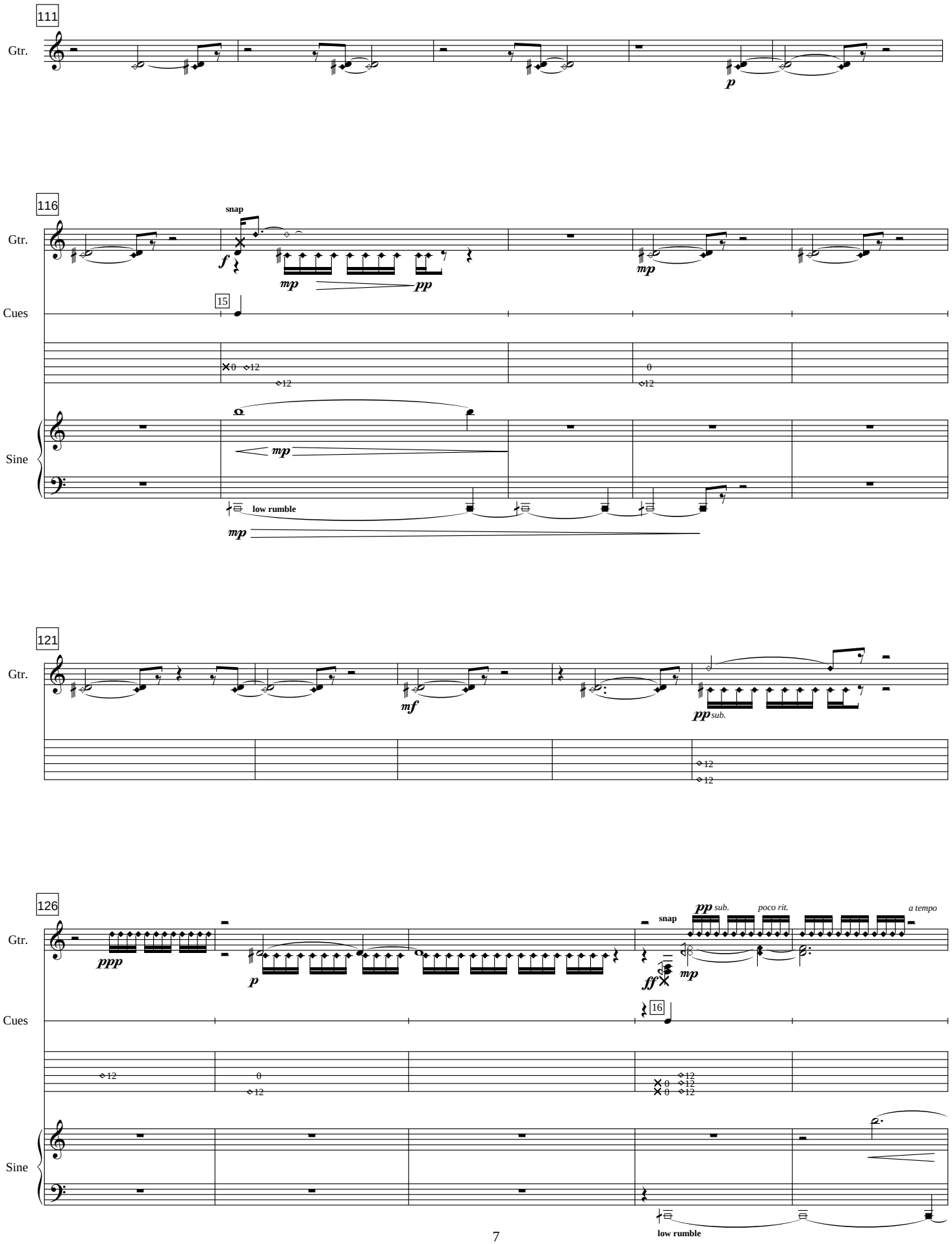

61
Gtr.
pp
ppp
p
mp
pp sub.
Sine
ppp
66
Gtr.
ppp
mf
mp
ppp
p
mp
Cues
9
Sine
71
Gtr.
p
mp
Cues
10
Sine

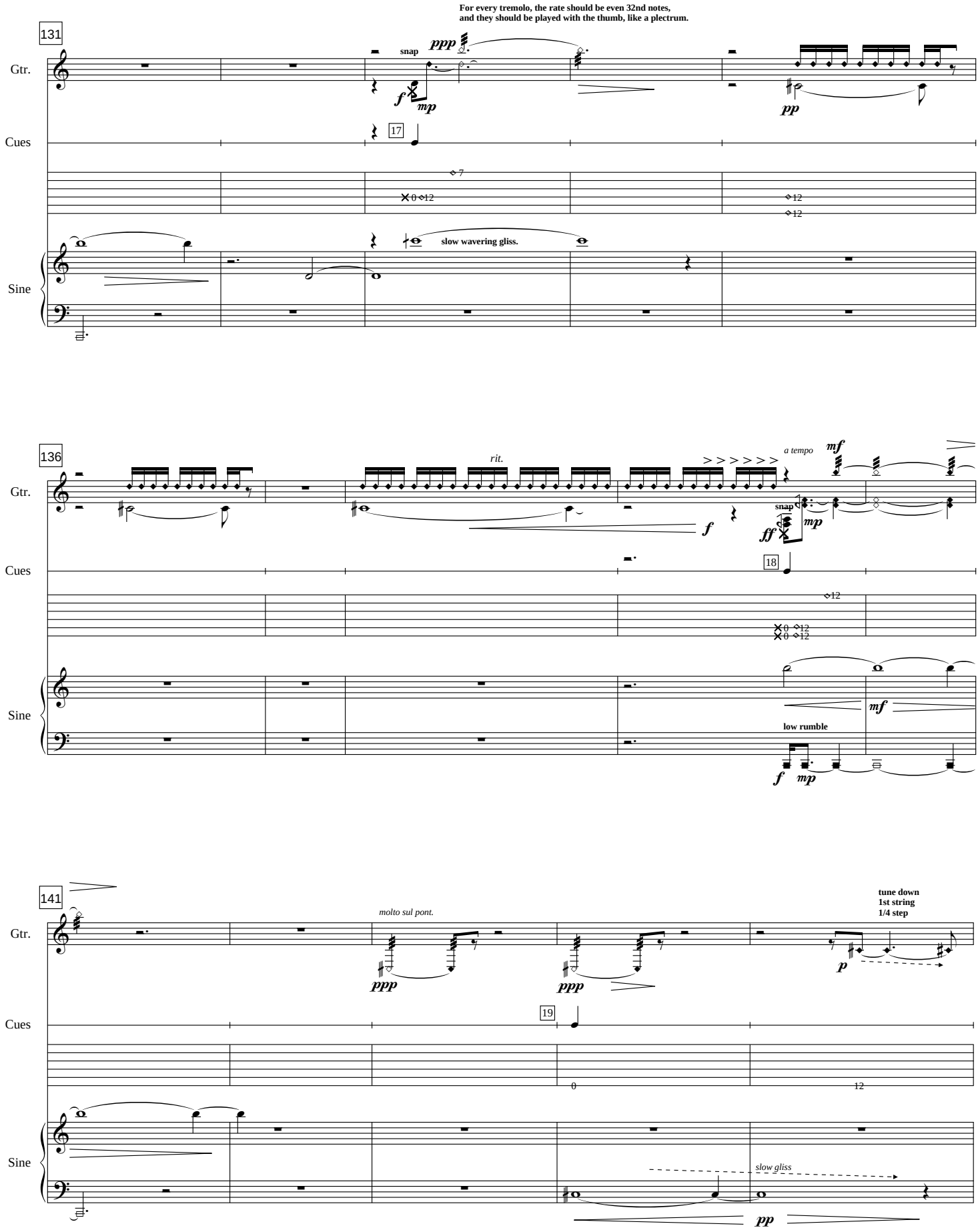

76
Gtr.
Cues
Sine
11
poco meno moso
scrape a little
p

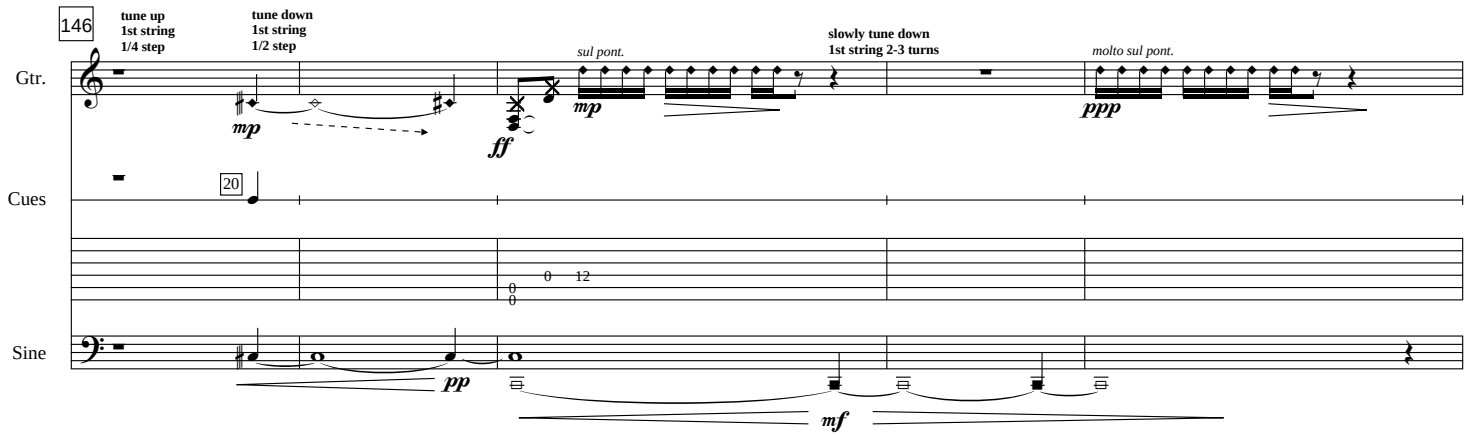

81
Gtr.
Cues
Sine
poco rit.
a tempo
mp
p
poco meno moso
scrape a little
rit.
pp
12

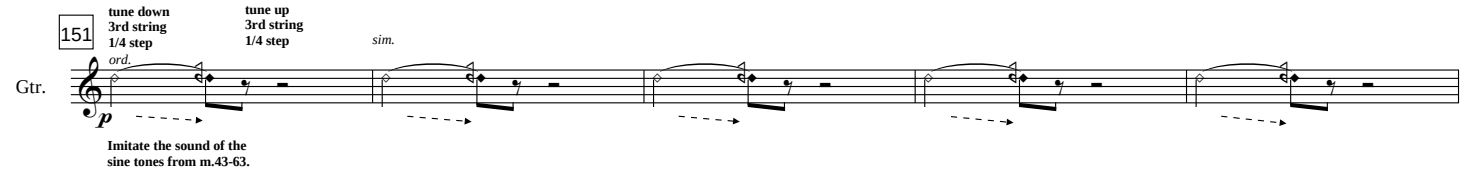

86
Gtr.
Sine
half harmonic
a tempo
p

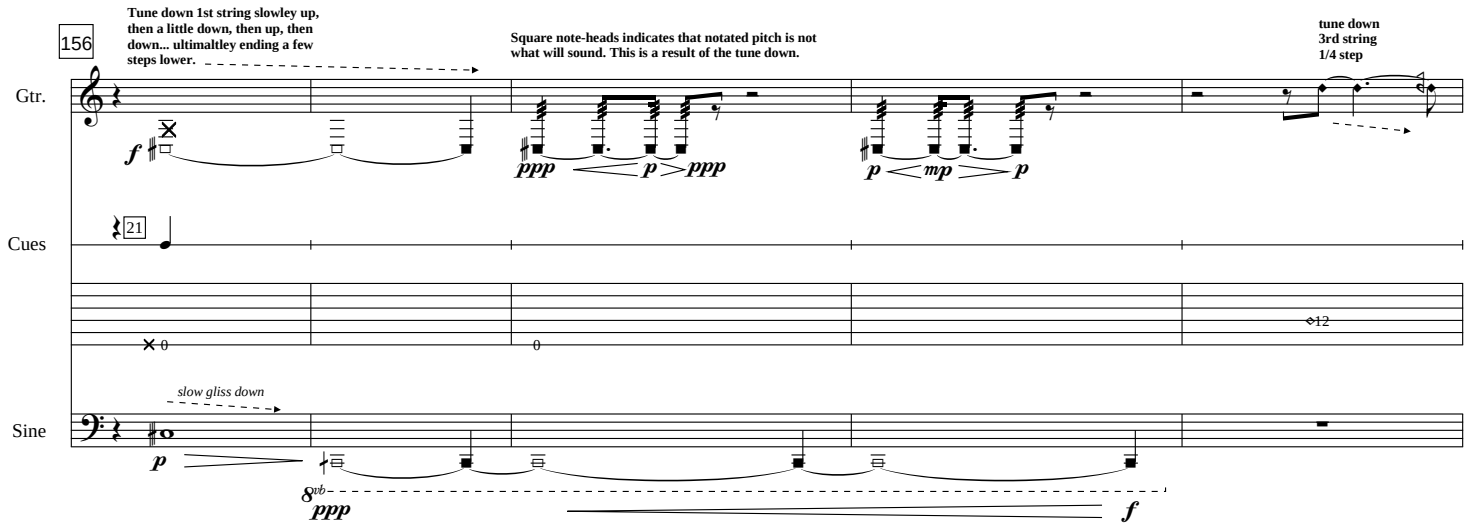

91
Gtr.
Cues
Sine
13
slow gliss
mp
p
96
8va
pp
f
101
14
mf
106

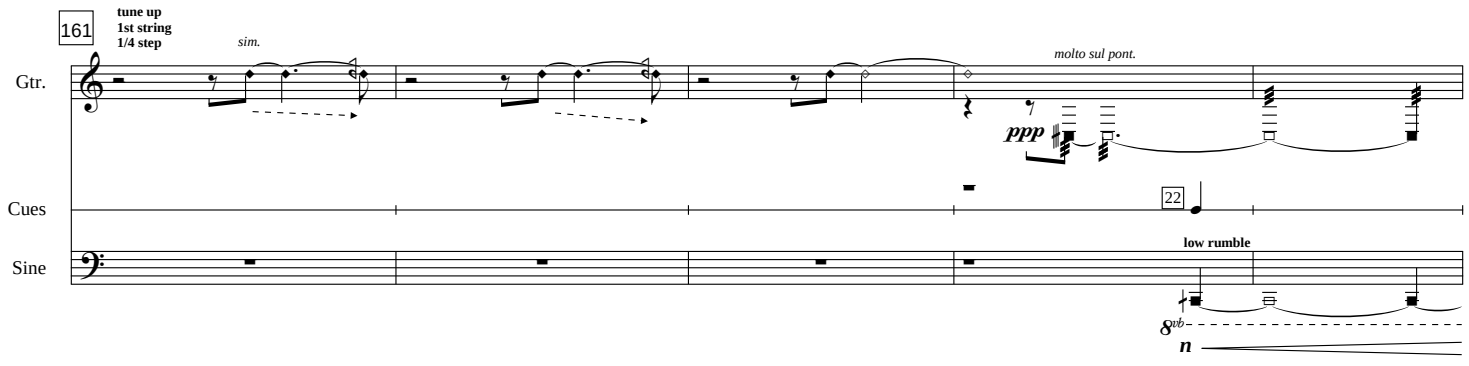

111
Gtr.
p
116
snap
Gtr.
f
mp
pp
mp
Cues
15
0 12
12
0
12
Sine
mp
low rumble
mp
121
Gtr.
mf
pp sub.
12
12
126
Gtr.
ppp
p
snap
pp sub.
poco rit.
a tempo
ff
mp
Cues
16
12
0
12
12
12
0
0
12
Sine
low rumble

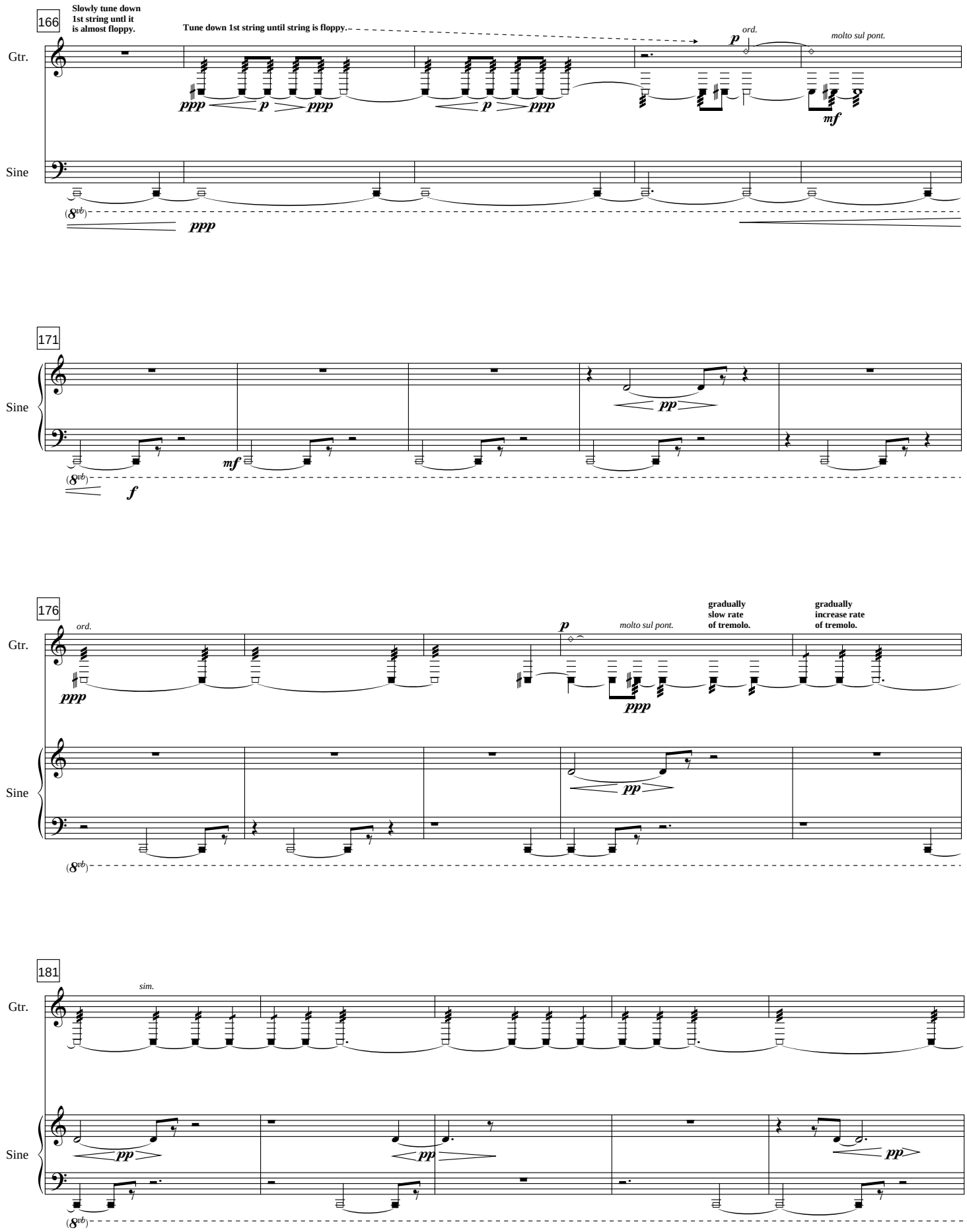

For every tremolo, the rate should be even 32nd notes,
and they should be played with the thumb, like a plectrum.
131
Gtr.
Cues
Sine
snap
ppp
f
mp
pp
17
slow wavering gliss.
136
rit.
a tempo
mf
snap
ff
18
low rumble
141
molto sul pont.
tune down
1st string
1/4 step
p
19
slow gliss

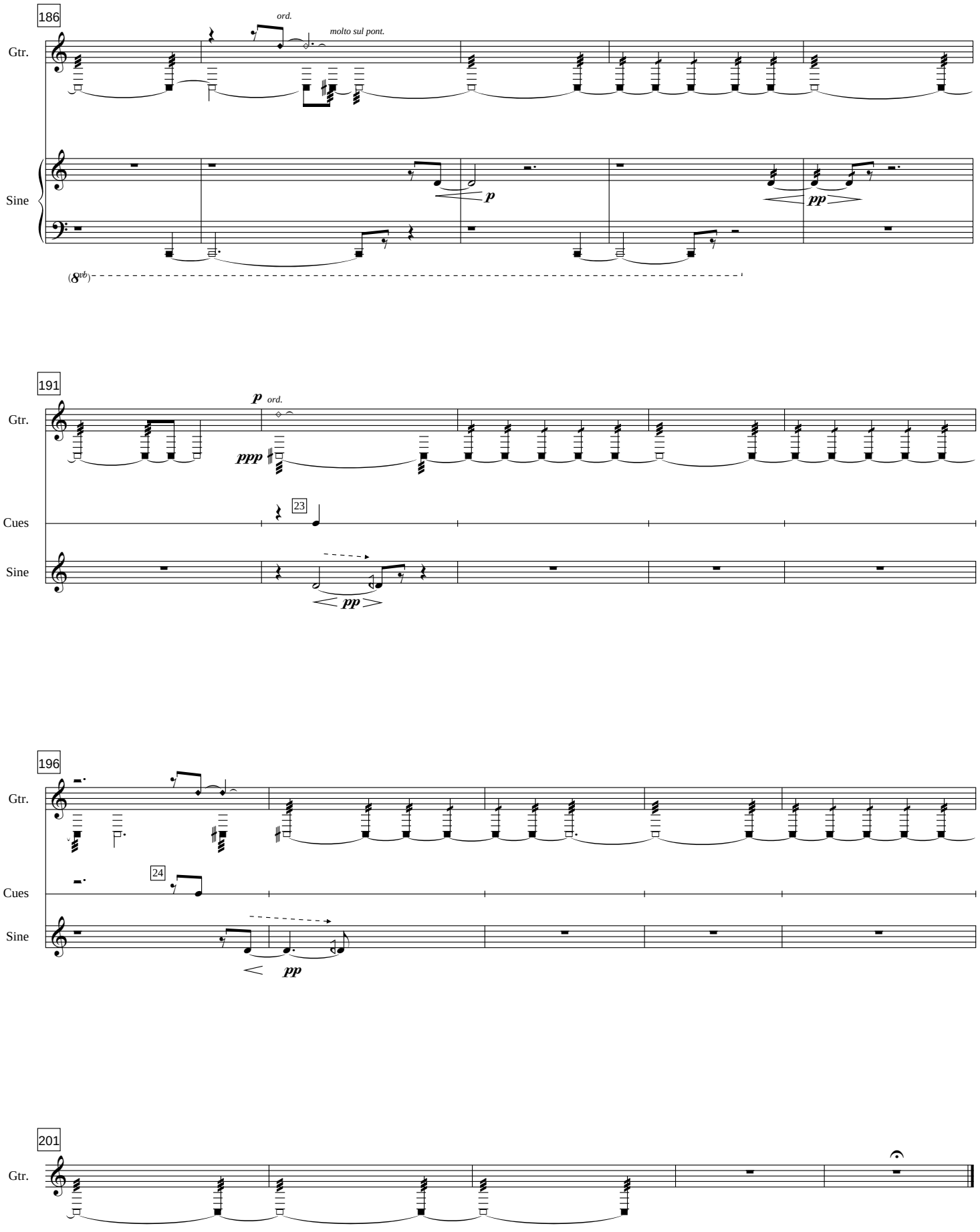

146
tune up
1st string
1/4 step
tune down
1st string
1/2 step
sul pont.
slowly tune down
1st string 2-3 turns
molto sul pont.
Gtr.
Cues
20
Sine


151
tune down
3rd string
1/4 step
tune up
3rd string
1/4 step
sim.
ord.
Gtr.
Imitate the sound of the
sine tones from m.43-63.


156
Tune down 1st string slowley up,
then a little down, then up, then
down... ultimaltley ending a few
steps lower.
Square note-heads indicates that notated pitch is not
what will sound. This is a result of the tune down.
tune down
3rd string
1/4 step
Gtr.
Cues
21
slow gliss down
Sine


161
tune up
1st string
1/4 step
sim.
molto sul pont.
Gtr.
Cues
22
low rumble
Sine


166
Slowly tune down 1st string untl it is almost floppy.
Tune down 1st string until string is floppy.
ord.
molto sul pont.
Gtr.
Sine
171
176
gradually slow rate of tremolo.
gradually increase rate of tremolo.
181
sim.


186
ord.
molto sul pont.
Gtr.
Sine
p
pp
(8vb)
191
p
ord.
ppp
Gtr.
23
Cues
Sine
pp
196
Gtr.
24
Cues
Sine
pp
201
Gtr.