

Cross-Sections

(four pieces for electric guitar quartet)

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Entropion

Players enter one at a time with independent tempi--do not align with other voices. Each cell to be repeated an indeterminate number of times. Players should not move together from cell to cell unless indicated by a vertical dotted line, but no player should move from a cell set until all voices have joined in that set (sets are marked by rehearsal letters). The opening cells should be played erratically, even virtuosically, with rhythm to be determined by players, but with each cell the articulation should become gradually more even until letter E, where all voices should align in the same tempo and steady 8th notes. (Accidentals carry through cells/measures.)

The musical score is divided into four main sections, each with four staves:

- Section A:** Four staves of music. The first staff begins with a dynamic marking of *f*. Rehearsal letters **A** and **B** are placed above the first and second staves, respectively. Vertical dotted lines indicate transitions between staves.
- Section B:** Four staves of music. Rehearsal letters **C** and **D** are placed above the first and second staves, respectively. Vertical dotted lines indicate transitions between staves.
- Section C:** Four staves of music. Each staff begins with a dynamic marking of *mf*. Rehearsal letters **E** and **F** are placed above the first and second staves, respectively. Vertical dotted lines indicate transitions between staves.
- Section D:** Four staves of music. Rehearsal letters **G** and **H** are placed above the first and second staves, respectively. Vertical dotted lines indicate transitions between staves.

E $\text{♩} = 180$
align
(even articulation)

F accel. to H

G

H as fast as possible--legato trill with irregular rearticulation/accent

each note with attack

slight rit.

approx. 5"

I *accel.* as fast as possible--legato trill with irregular rearticulation/accent

J $\text{♩} = 120$ (where rhythms are notated)
(fermata length to be determined by player)

f

n

(solid line arrows indicate that cell should be repeated until surrounding events conclude)

(solid line arrows indicate that cell should be repeated until surrounding events conclude)

pp

n

(align)

K

each note with attack

L as fast as possible--legato trill with irregular rearticulation/accent

approx. 5"

mf *pp* *pp* *pp*

M **N**

mp *mp* *mp* *mp*

O **P**

ff *pp* *ff* *pp* *f* *ff* *pp* *f*

Q **R**

p *p* *p* *p*

S **T** **U**

mp *ff* *pp* *pp* *p* *p* *mp* *ff* *p* *p*

V W X Y

p *mp* *f*

mp *ff* *f*

mp *ff*

p *mp* *f*

irregular/uneven
played close to the bridge

Detailed description: This musical score consists of four staves. The first staff has four measures labeled V, W, X, and Y. Measures V and W contain rests. Measures W, X, and Y contain melodic lines with dynamic markings *p*, *mp*, and *f* respectively. The second and third staves contain melodic lines starting in measure V with dynamics *mp* and *ff*, and ending in measure Y with dynamic *f*. The fourth staff contains melodic lines starting in measure W with dynamics *p*, *mp*, and *f*. A performance instruction 'irregular/uneven played close to the bridge' is placed above the second and third staves in measure Y.

All voices accel. while becoming more even and quiet to letter Z.
Gradually move right hand from bridge to close to the finger board.

n *mp*

dim.

irregular/uneven
played close to the bridge

f *dim.*

irregular/uneven
played close to the bridge

mf

Detailed description: This musical score consists of four staves. The first staff shows a melodic line with dynamic *n* and a performance instruction 'irregular/uneven played close to the bridge' above it. The second staff shows a chordal texture with dynamic *dim.*. The third staff shows a chordal texture with dynamic *f* and a performance instruction 'irregular/uneven played close to the bridge' above it, followed by a *dim.* marking. The fourth staff shows a chordal texture with dynamic *mf* and a performance instruction 'irregular/uneven played close to the bridge' above it.

Z **AA**

♩ = 86

The musical score consists of four staves, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 3/4 time signature. The first three staves begin with a *dim.* marking and a series of chords. A dashed line indicates the start of the main rhythmic pattern. The first staff has dynamic markings *p*, *ff*, and *f*. The second and third staves also have *p* and *ff* markings. The fourth staff has *p* and *ff* markings, and ends with a *mp* marking and a slur over the final notes. Performance instructions include "moving pick up and down the string to change timbre" and "3" markings above groups of notes.

Aphonia

This movement is intended to shape and play with the “extraneous” noises of the guitars. The buzz/hum gestures (indicated by \square) can be achieved by touching the end of a cable (while the cable is plugged into the amplifier). The “erratic pops” (marked with \rightarrow) can be made by grinding the strings against a pickup. No need to perfectly align gestures unless vertical dotted lines connect them, but keep as closely to the score as possible; timings are approximate. Each player plays only when notes, boxes, or lines appear in their part (blank staves indicate silence). Wavy lines following a notated pitch indicate a sustained gesture that originates on the given note and then approximates the notated contour with undifferentiated and glissed pitch material. Player one’s part is mostly improvisatory, and to be performed on an oscillator. The final solo/coda length and shape to be determined by the performers.

Electric Guitar

Electric Guitar buzz/hum 2" *mf* plus static/white noise 3" *p*

Electric Guitar buzz/hum 6" *mp*

Electric Guitar Erratic pops

oscillator (pitch approximate) (*8^{va}*)

(buzz in short bursts) 3" *mp*

(buzz in short bursts) 5" *mp*

2.5" *mf*

2.5" *mf*

6.5" *ppp* \leftarrow *f*

(Erratic pops)

(becoming faster and but still erratic)

mp \leftarrow *f*

mp \leftarrow *f*

(trem. and eq can be adjusted at will)

pp \leftarrow *p* \rightarrow *n*

pp \leftarrow *p* \rightarrow *n*

pp \leftarrow *mp* \rightarrow *n*

4" *mp*

3" *mf*

3.5" *mp* \leftarrow *mf*

4" *mp* \leftarrow *mf*

mp \rightarrow

mp \rightarrow

(in aligned moments pitch need not be the same, but basic gestures should be as similar as possible, including dynamic levels and basic contour) 3

[G1, G2, and G4 repeat cell-aligned]

dim.

dim. (gradually add hiss or buzz)

play behind the nut w/ pick, result will not be shown pitches, but should sound like a musicbox. W/ reverb.

dim.

play behind the nut w/ pick, result will not be shown pitches, but should sound like a musicbox. W/ reverb.

52 *cresc.* start to slowly vary repetitions

cresc. now more noise than pitch transition to all hiss/buzz *n*

rit. emphasize attack (sustain reverb for as long as possible)

emphasize attack (sustain reverb for as long as possible)

oscillator solo (hold steady for 3 or 4 seconds, then gradually work into a frenzied solo-- distortion, eq, etc. all possible as long as added gradually length of solo to be determined by player) feel free to manipulate in any way (i.e. outboard gear, effects, etc.)

solo is free no need to follow shown contours, but try to end on a low sustained pitch reminiscent of original "hums" from opening.

Prolix

Phrases marked by a bracket and the word "LOOP" are meant to be played as written and then looped without linking the loop pedals (arrows indicate that loops continue). The loops are to continue playing until they begin to very obviously be slipping out of phase with one another--Guitar 1 cues each new phrase when that player feels the time is appropriate. There should be no pause in sound, with subsequent material immediately following the loops (2/8 and 1/8 bars are given for turning loop pedals off and on). Notated material below an arrow is to be played without any disruption of the loop. All players with slight distortion. (Sections without barlines are to be played out of time--entrances/duration are at players discretion.) Vertical dotted lines indicate alignment.

A ♩ = 140

LOOP

The score consists of six staves. The first four staves are guitar parts in 5/4 time, marked with *mp*. A bracket labeled "LOOP" spans the first two measures of each staff. The last two staves are bowed string parts in 2/8 time. The first bowed string staff has a dynamic of *p* and a *mf* section. The second bowed string staff has a dynamic of *mf*. Both bowed string parts include "ebow" markings and dynamic markings. Vertical dotted lines indicate alignment between the guitar and bowed string parts. The guitar parts have a tempo of ♩ = 140.

(ebow) *p* *mf*

(ebow) *mf*

ord. *f* *mp*

ord. *f* *mp*

mp

Musical score for four staves in 5/4 time. The first staff has a dynamic marking *v*. The second staff has a dynamic marking *v* and a flat sign. The third staff has a dynamic marking *v* and a sharp sign. The fourth staff has a dynamic marking *v* and a sharp sign. To the right of the staves are four ebow techniques, each labeled "(ebow)". The first technique shows a single note with a flat sign and a long horizontal line above it. The second technique shows a single note with a flat sign and a long horizontal line above it. The third technique shows two notes, one with a flat sign and one with a sharp sign, with a dashed line labeled "8va" above them and a long horizontal line above. The fourth technique shows a single note with a sharp sign and a long horizontal line above it.

ord. legato $\text{♩} = 76$ **B** LOOP

Musical score for four staves in 8/8 time. The first staff has a dynamic marking *mp* and *mf*. The second staff has a dynamic marking *mp* and *mf*, with a triplet of three notes. The third staff has a dynamic marking *mp* and *mf*, with a triplet of three notes. The fourth staff has a dynamic marking *mp* and *mf*, with a quintuplet of five notes. The word "ord. legato" is written above each staff. A dashed vertical line is at the beginning of the piece, and a box labeled "B" is at the start of the first staff. The word "LOOP" is at the end of the first staff.

Musical score for four staves in 8/8 time. The first staff has a dynamic marking *mp* and *mf*, with a triplet of three notes. The second staff has a dynamic marking *mp* and *mf*, with a triplet of three notes. The third staff has a dynamic marking *mp* and *mf*, with a quintuplet of five notes. The fourth staff has a dynamic marking *mp* and *mf*, with a quintuplet of five notes and a sextuplet of six notes. To the right of the staves are four ebow techniques, each labeled "(ebow)". The first technique shows two notes with a flat sign and a long horizontal line above them. The second technique shows two notes with a flat sign and a long horizontal line above them. The third technique shows two notes, one with a flat sign and one with a sharp sign, with a dashed line labeled "8va" above them and a long horizontal line above. The fourth technique shows two notes, one with a flat sign and one with a sharp sign, with a dashed line labeled "8va" above them and a long horizontal line above.

Only G3 and G4 loop--G1 and G2 continue to play

C

ord. *mp* *mf mp* *mf*

ord. *mp* *mf mp* *mf*

ord. *mp* *mf mp* *mf*

ord. *mp* *mf mp* *mf*

LOOP

G1 and G2 repeat--always together but always accel until gestures are almost reduced to glissandi--slow and align at rehearsal letter D (number of repeats indeterminate)

mf mp *mf*

mf mp *mf*

(ebow) *mf*

(ebow) *mf* *mp*

let each note continue as long as possible

D

G1 and G2 set loop together LOOP

mp *mf mp* *mf*

mp *mf mp* *mf*

mp *mf*

mf

The weeping gestures should occur out of time (irregularly) and with plenty of space between, but should be fairly consistent as gestures--at about 76 beats per minute. Each gesture should be glissed.

The musical score is written for a string quartet in 12/4 time. It begins with a tempo marking of $\text{♩} = 76$ and a dynamic of *ff*. The first section, starting at measure 1, features long, glissando-like notes with the instruction "(ebow)". A section marker "E" is placed at the beginning of the second system. The second section, starting at measure 10, is marked "like weeping" and includes dynamic markings of *mp* and *ff*. The score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The notation includes triplets, slurs, and dynamic hairpins. The piece concludes with a "LOOP" section marked "(no attack)" and a final dynamic of *mp*.

p 3 *p* 3 *p* 3 *p* 3 *p* 3

(no attack-align w/ G3) LOOP

n *mp*

(no attack-align w/ G4) LOOP

n *mp*

(no attack-align w/ G2) LOOP

n *mp*

ADD TO LOOP

mp

(align w/ G2) ADD TO LOOP

(align w/ G3) ADD TO LOOP

(align w/ G4) ADD TO LOOP

mp

mp

mp

NEW LOOP--DO NOT ADD

Detailed description: This system consists of four staves. The top three staves are empty. The bottom staff contains a musical sequence of notes, primarily eighth notes, with some accidentals (sharps and naturals). A bracket above the notes spans two measures and is labeled "NEW LOOP--DO NOT ADD".

(align w/ G4) NEW LOOP--DO NOT ADD

(align w/ G3) NEW LOOP--DO NOT ADD

Detailed description: This system has four staves. The top staff is empty. The second staff contains notes with a bracket labeled "(align w/ G4) NEW LOOP--DO NOT ADD". The third staff contains notes with a bracket labeled "(align w/ G3) NEW LOOP--DO NOT ADD". The bottom staff is empty. Arrows point from the notes in the second and third staves to the right.

(align w/ G2) NEW LOOP--DO NOT ADD

loop

loop

loop

loop

Detailed description: This system has four staves. The top staff contains notes with a bracket labeled "(align w/ G2) NEW LOOP--DO NOT ADD". The second staff contains notes. The right side of each of the four staves has the word "loop" written vertically. Arrows point from the notes in the top and second staves to the right.

LOOP

mp

mp

mp

mp

repeat together--always dim. until volume pedals are completely off and all players are repeating gesture without amplification. End together.

mp

mp

mp

mp

Venial

sweetly, with noise/hiss

♩ = 76

Electric Guitar

mp p mp

mp p p mp

mp mf

mp mp

7

E. Gtr.

mp p

mp p

mp p pp 8va

mp p pp 8va

15

E. Gtr.

mp p pp 8va

mp p 8va

pp mp 8va

pp p 8va

21

E. Gtr. *p*

E. Gtr. *p*

E. Gtr. *p*

E. Gtr. *pp*

8^{va}

This section contains measures 21 through 24. The first staff (top) features a triplet of eighth notes in measure 21, followed by a series of chords in measures 22 and 23, and a final chord in measure 24. The second staff has a half note in measure 21, a whole note in measure 22, and a half note in measure 24. The third staff has a half note in measure 21, a whole note in measure 22, and a half note in measure 24. The fourth staff has a whole note in measure 22, with an 8va marking above it, and a whole note in measure 24. Dynamics include *p* and *pp*.

25

E. Gtr. *p* *pp*

E. Gtr. *p* *pp*

E. Gtr. *mp* *pp*

E. Gtr. *p* *pp*

This section contains measures 25 through 28. The first staff has a triplet of eighth notes in measure 25, followed by chords in measures 26 and 27, and a half note in measure 28. The second staff has a triplet of eighth notes in measure 25, followed by chords in measures 26 and 27, and a half note in measure 28. The third staff has a triplet of eighth notes in measure 25, followed by chords in measures 26 and 27, and a half note in measure 28. The fourth staff has a whole note in measure 26, followed by a whole note in measure 28. Dynamics include *p*, *pp*, and *mp*.