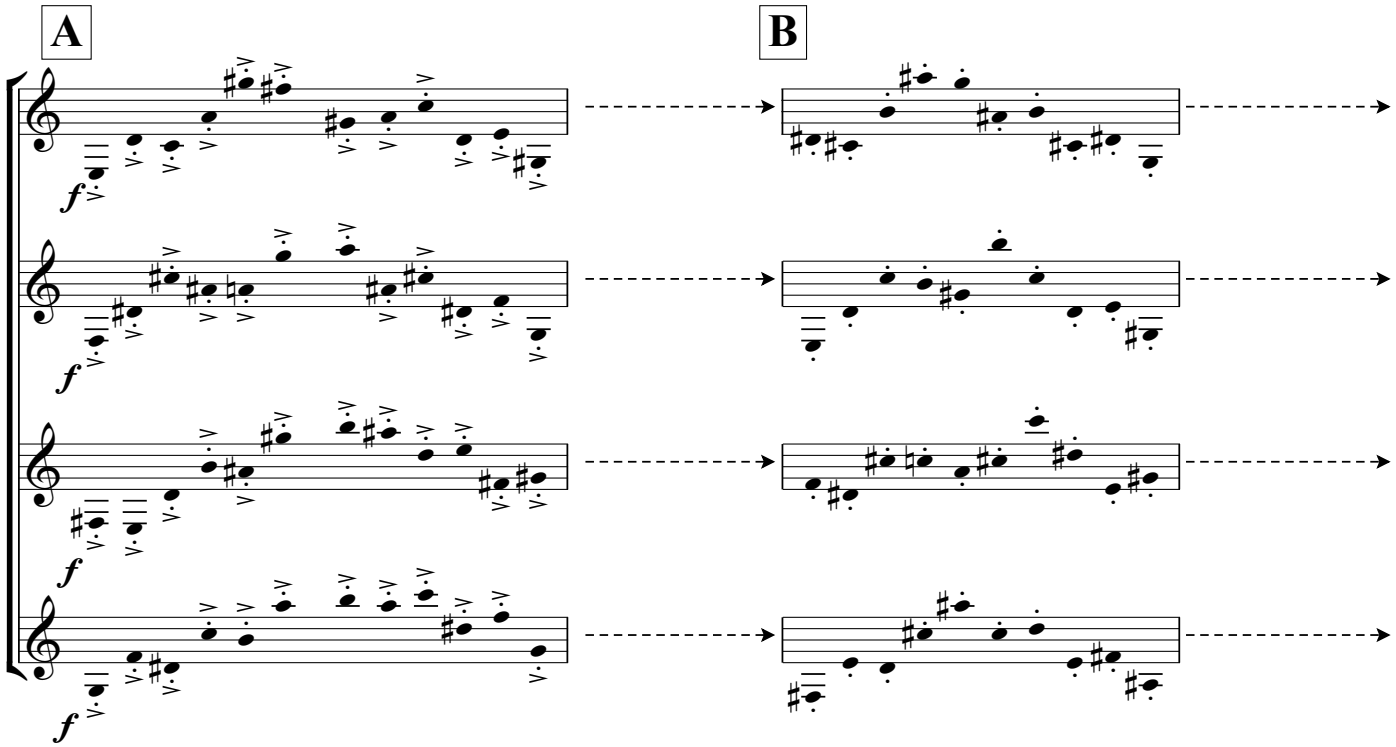
Cross-Sections

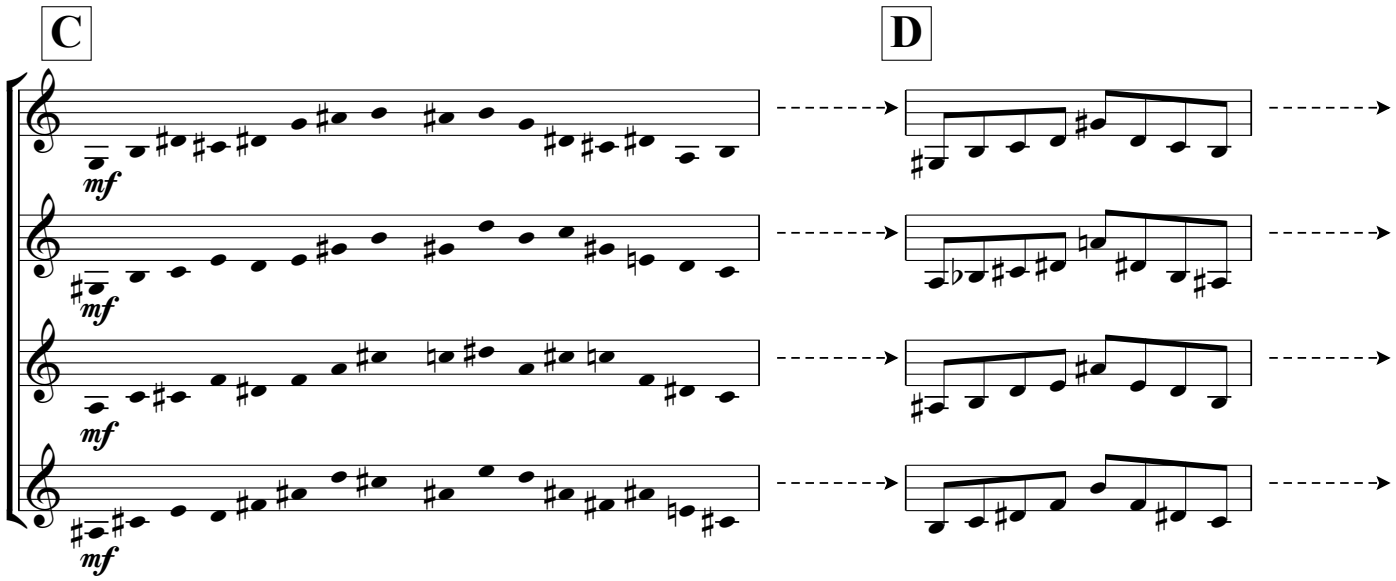
(four pieces for electric guitar quartet)

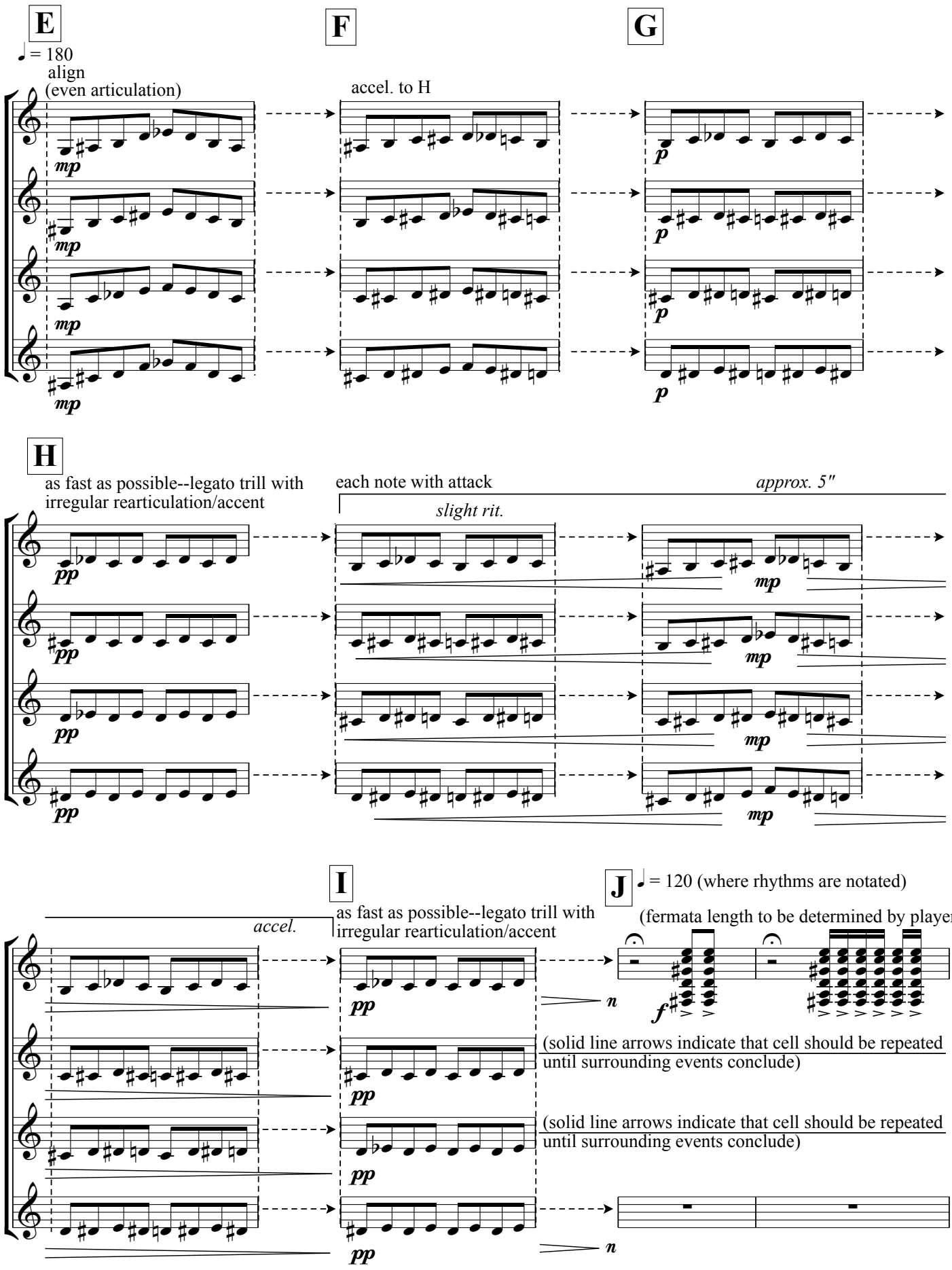
Lisa R. Coons

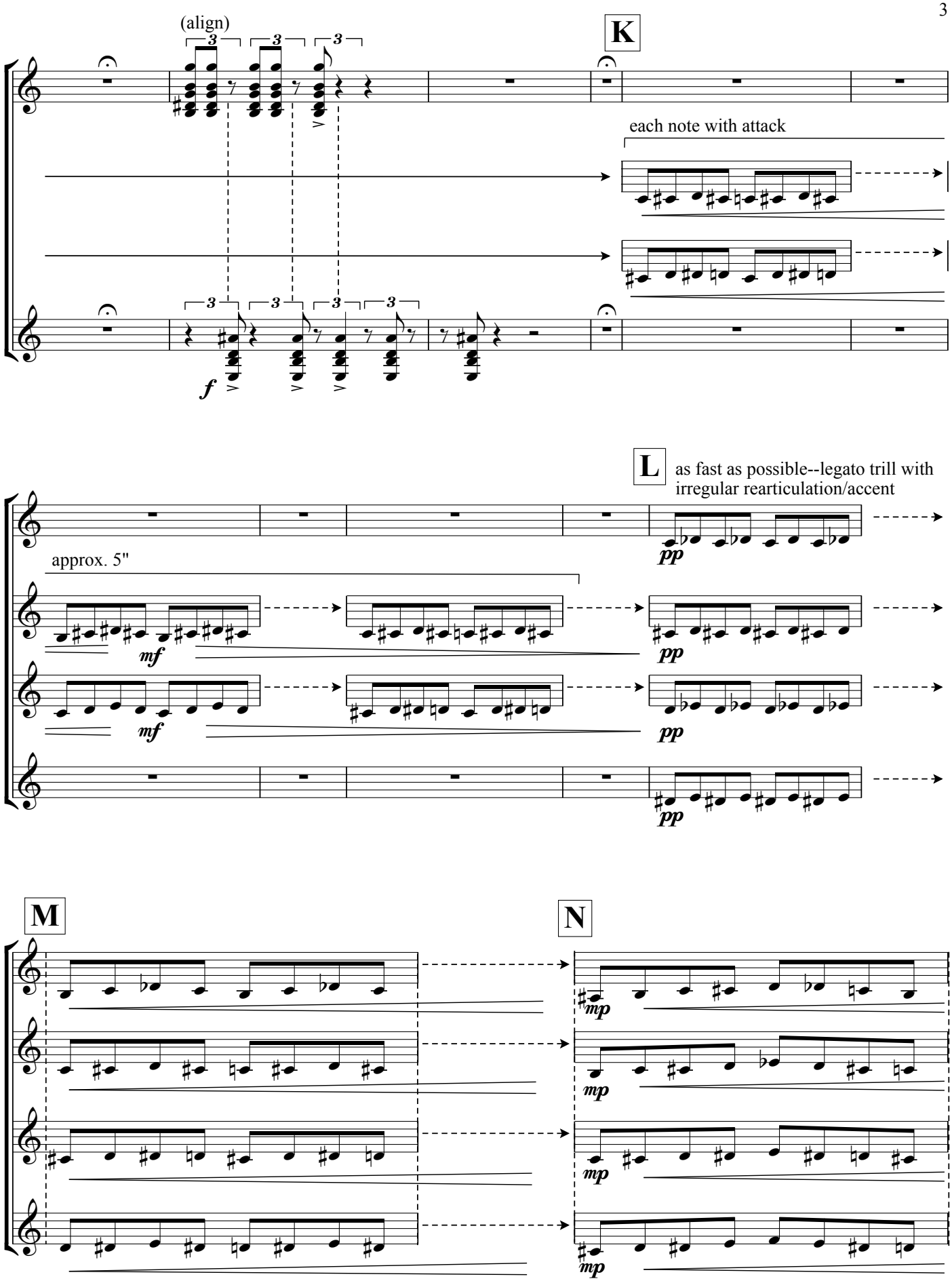
Entropion

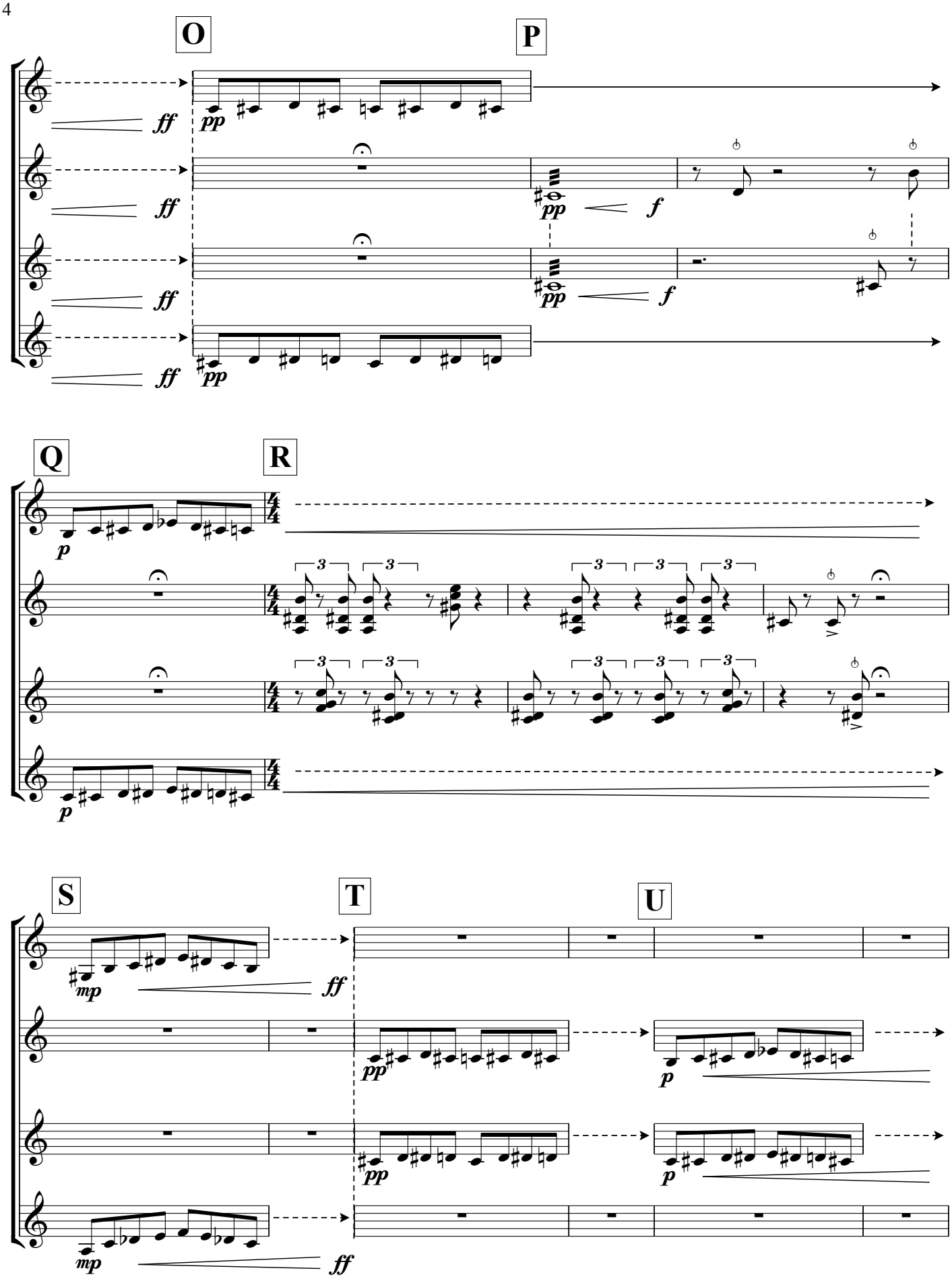
Players enter one at a time with independent tempi--do not align with other voices. Each cell to be repeated an indeterminate number of times. Players should not move together from cell to cell unless indicated by a vertical dotted line, but no player should move from a cell set until all voices have 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.)

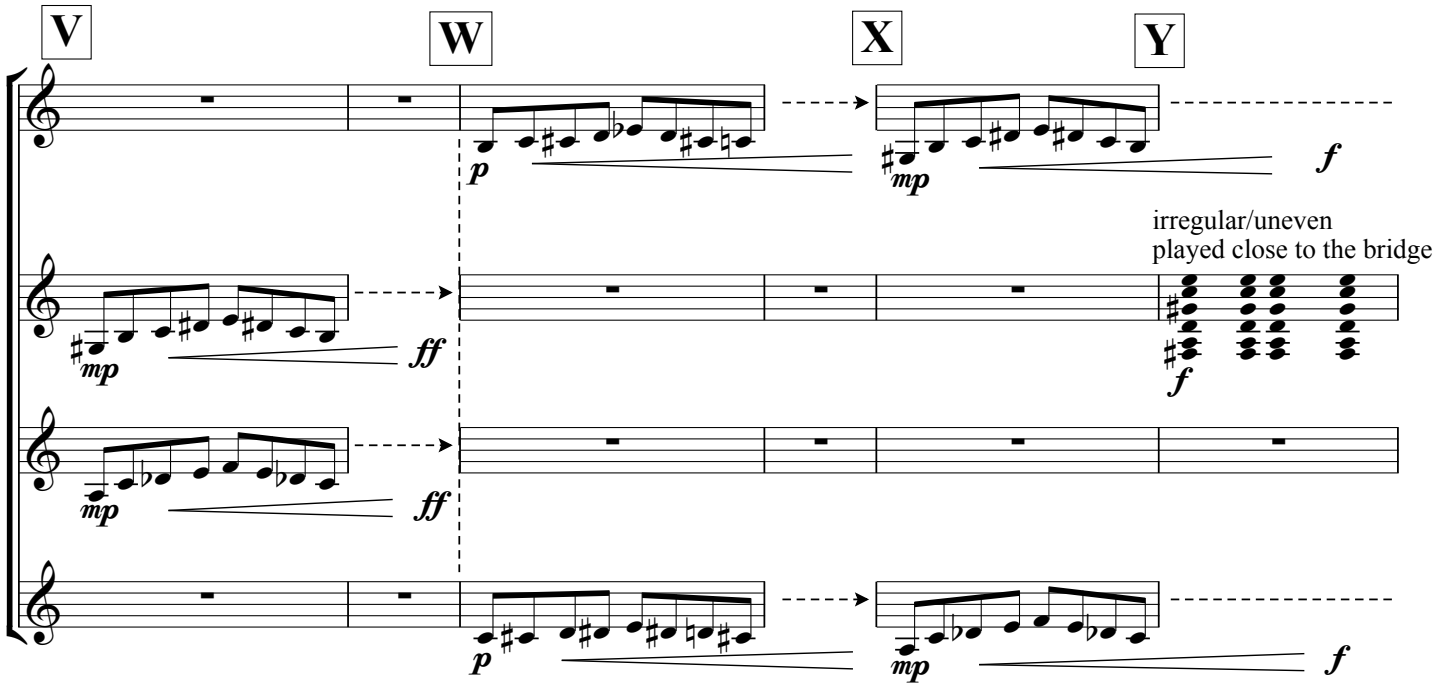


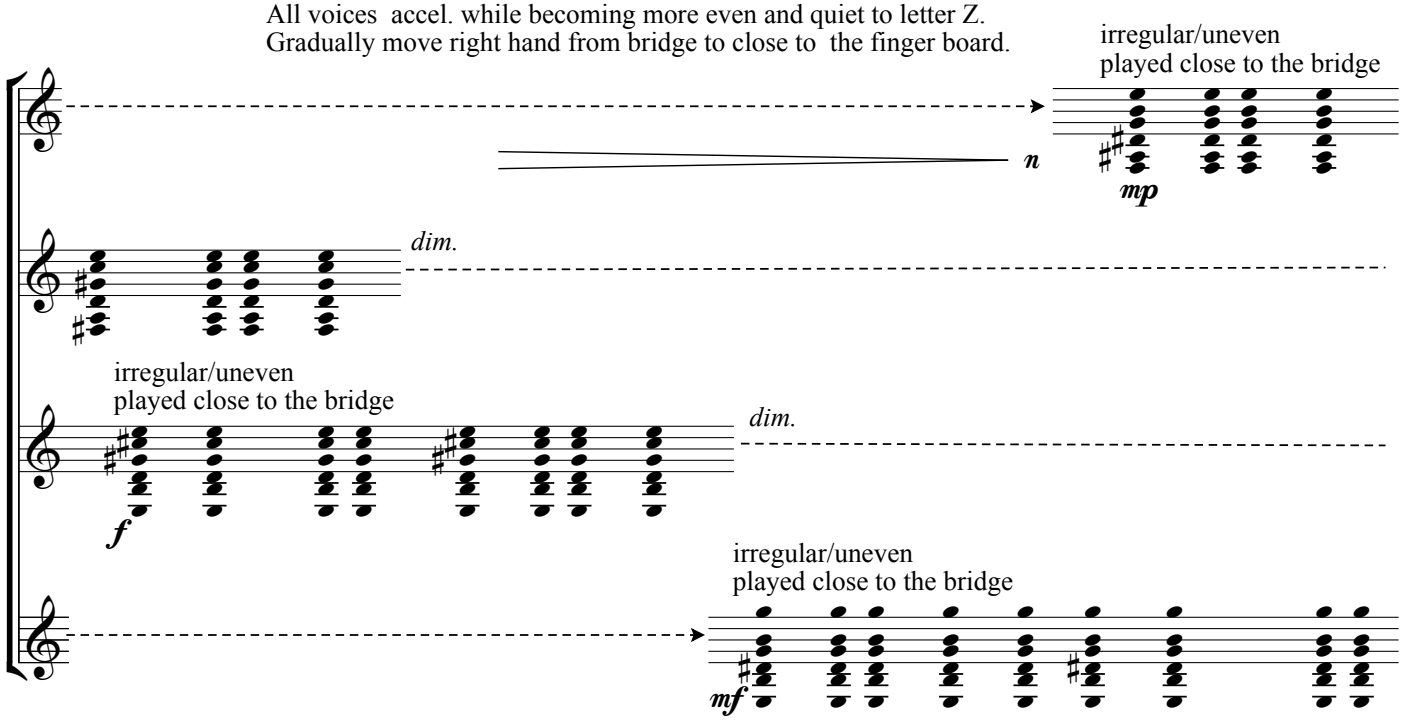


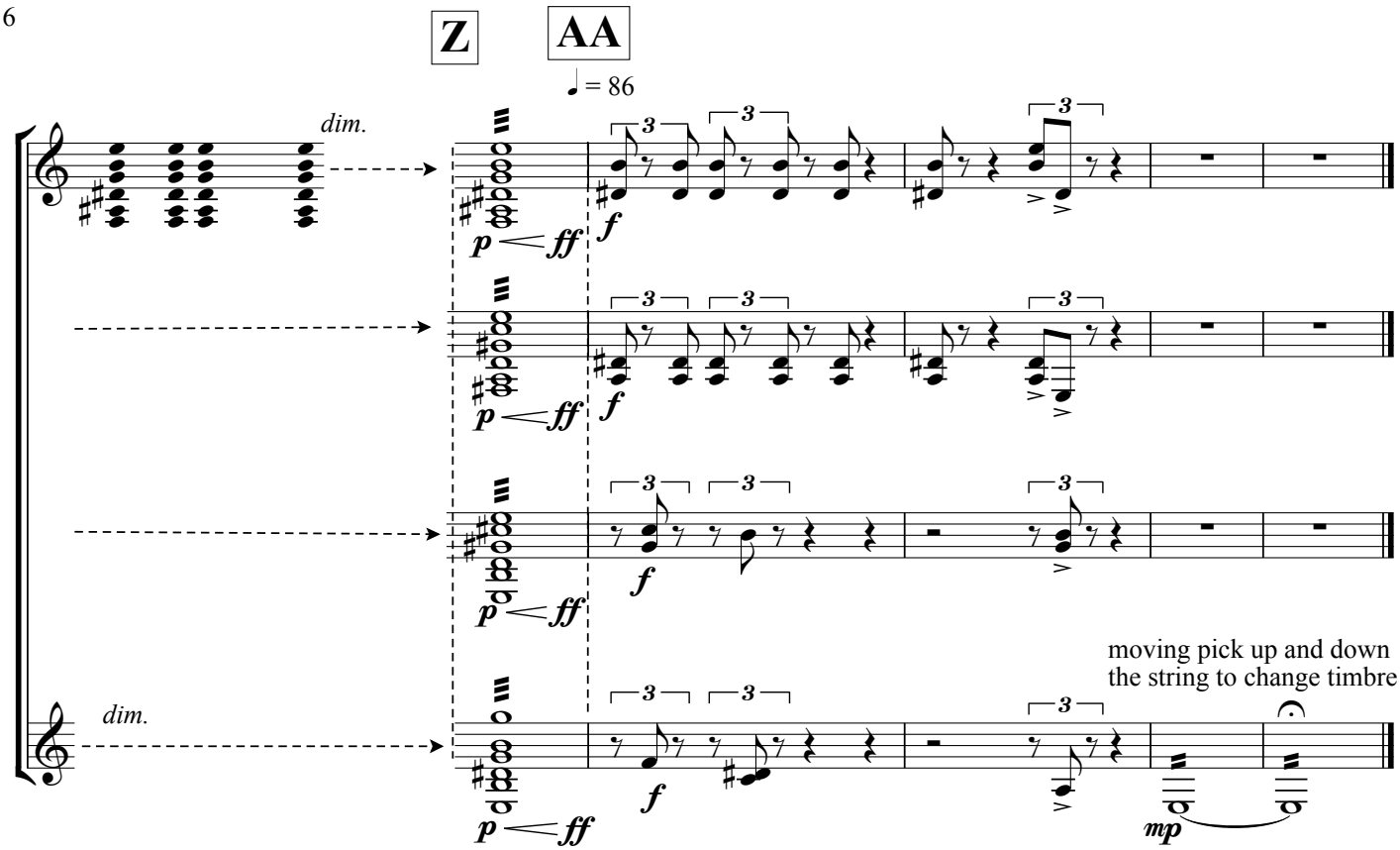

E
♩ = 180
align
(even articulation)
mp
F
accel. to H
G
p
H
as fast as possible--legato trill with
irregular rearticulation/accent
pp
each note with attack
slight rit.
approx. 5″
mp
I
accel.
as fast as possible--legato trill with
irregular rearticulation/accent
n
J
♩ = 120 (where rhythms are notated)
(fermata length to be determined by player)
f
(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)


(align)
K
each note with attack
f
L
as fast as possible--legato trill with irregular rearticulation/accent
approx. 5"
mf
pp
M
N
mp


O
P
Q
R
S
T
U
ff
pp
f
p
mp
3

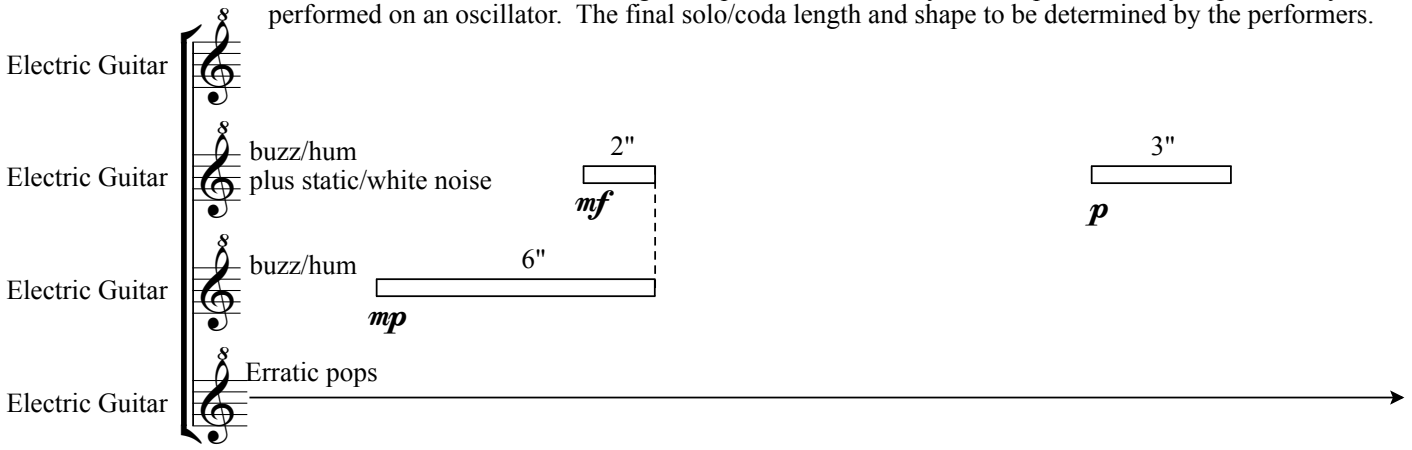

V
W
X
Y
irregular/uneven
played close to the bridge

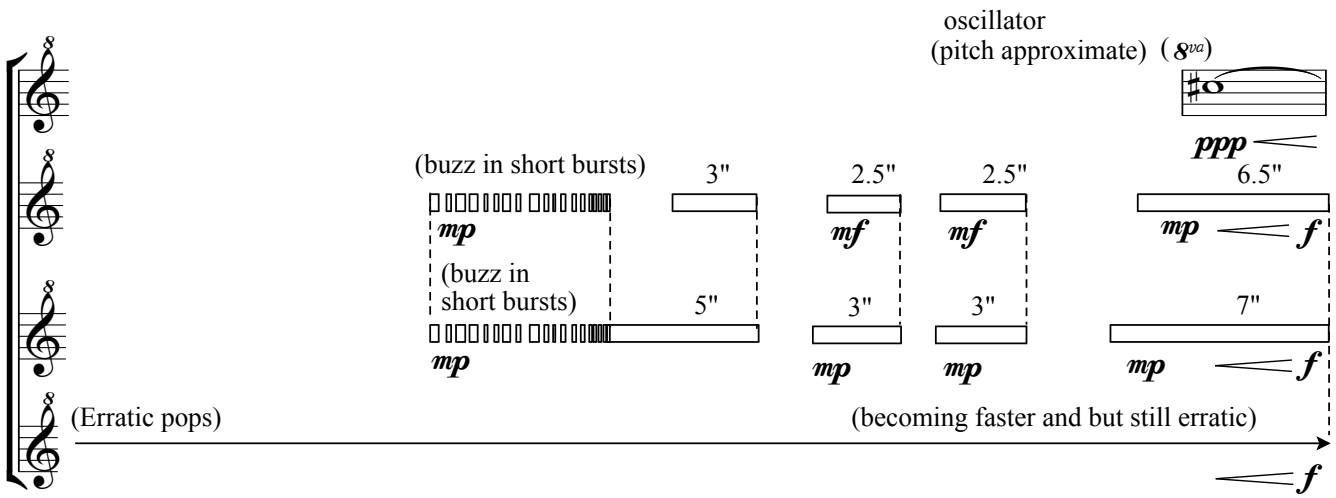

All voices accel. while becoming more even and quiet to letter Z.
Gradually move right hand from bridge to close to the finger board.
irregular/uneven
played close to the bridge
dim.
irregular/uneven
played close to the bridge
dim.
irregular/uneven
played close to the bridge

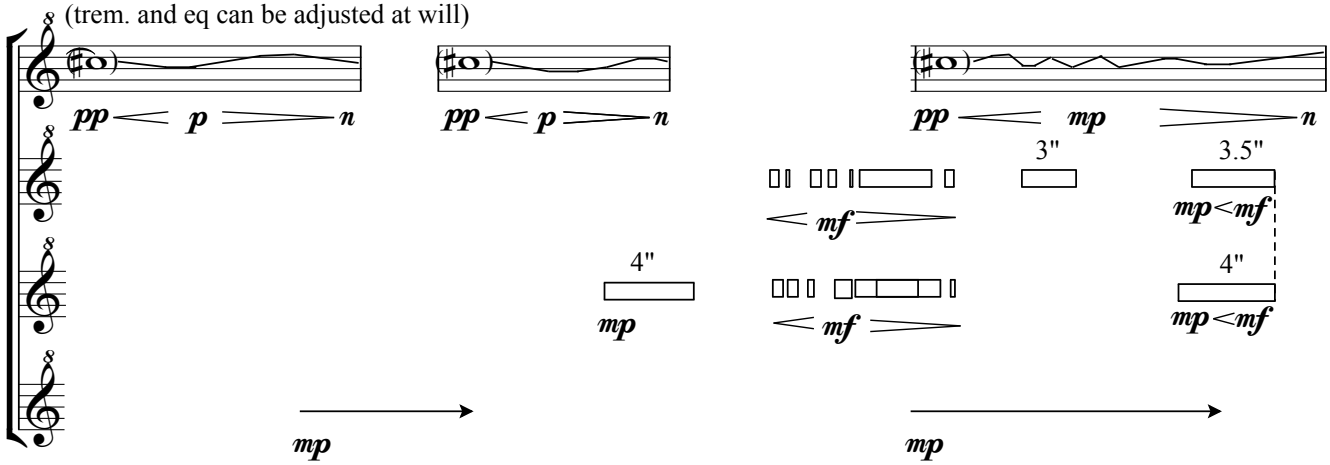

Z
AA
♩ = 86
dim.
dim.
p ff
f
3
moving pick up and down
the string to change timbre
mp

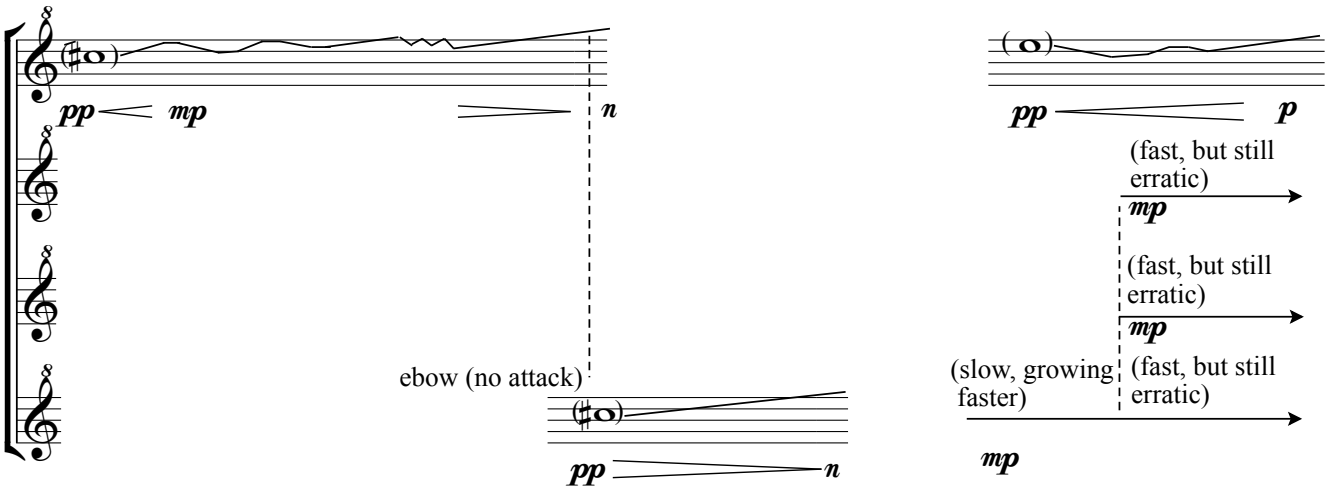
Aphonia

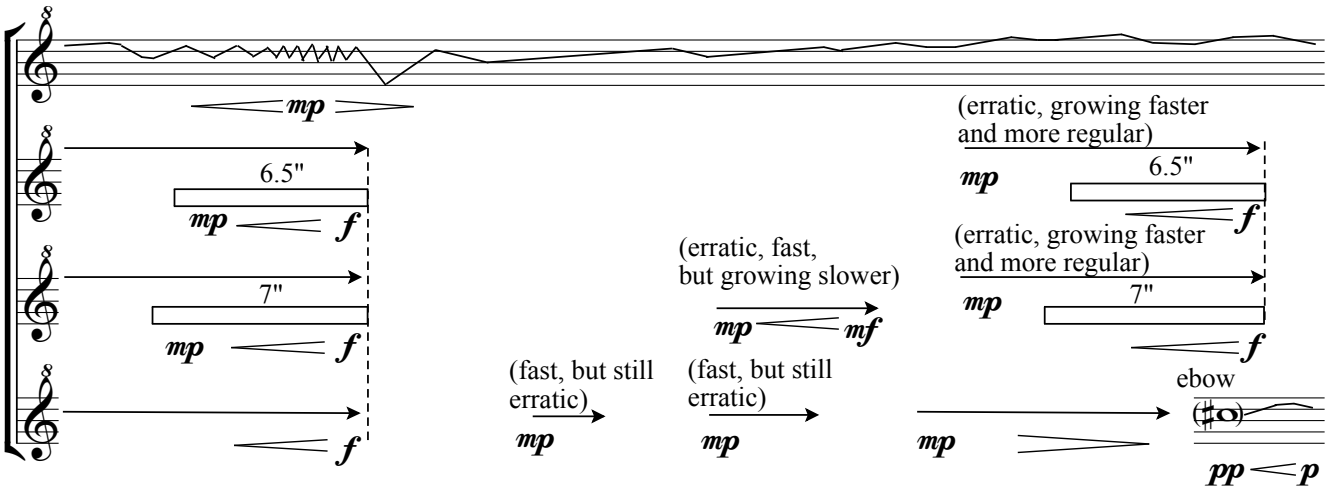
This movement is intended to shape and play with the "extraneous" noises of the guitars. The buzz/hum gestures (indicated by ▭) can be achieved by touching the end of a cable (while the cable is plugged into the amplifier). The "erratic pops" (marked with →) can be made by grinding the strings against 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.

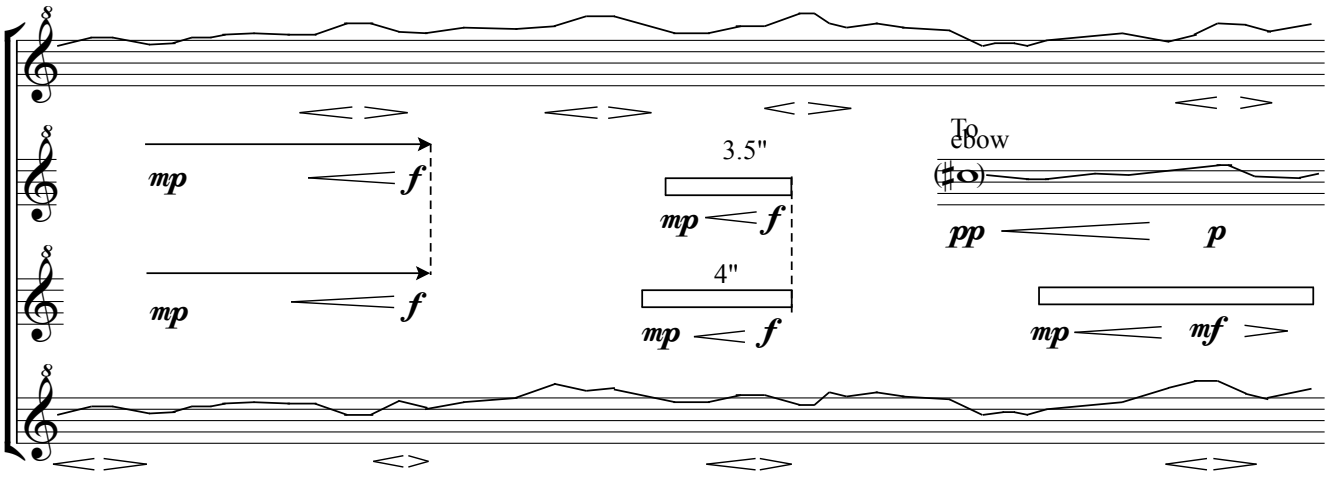




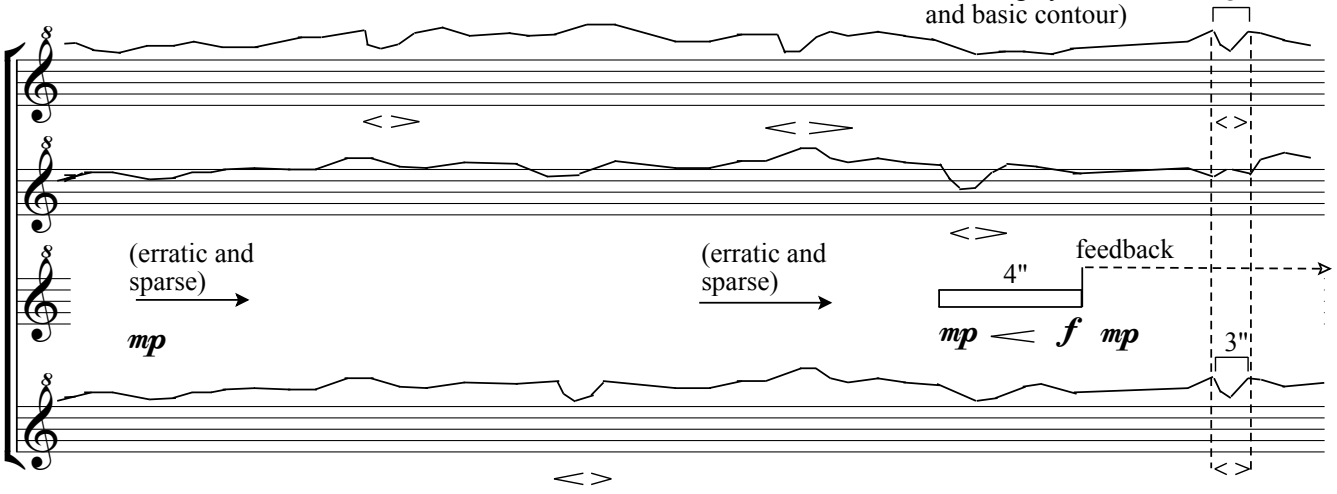



pp
mp
n
ebow (no attack)
pp
n
pp
p
(fast, but still erratic)
mp
(fast, but still erratic)
mp
(slow, growing faster)
(fast, but still erratic)
mp

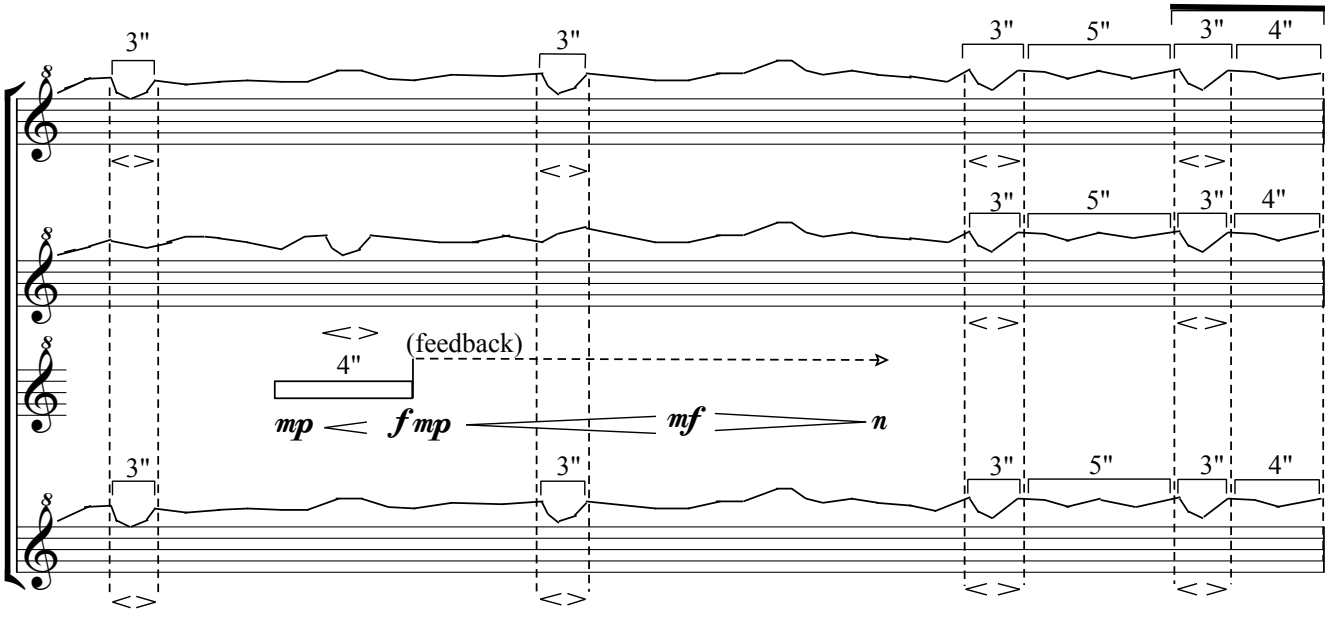

mp
6.5"
mp
f
7"
mp
f
f
(fast, but still erratic)
mp
(erratic, fast, but growing slower)
mp
mf
(fast, but still erratic)
mp
(erratic, growing faster and more regular)
mp
6.5"
f
(erratic, growing faster and more regular)
mp
7"
f
mp
ebow
pp
p

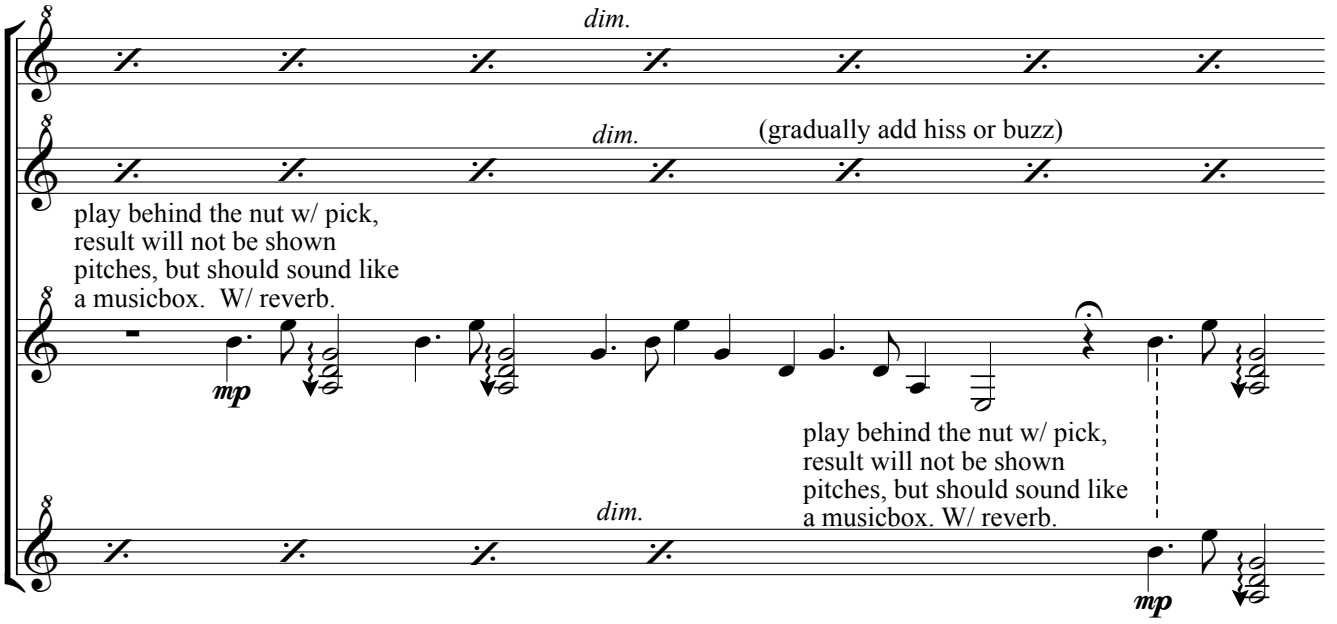

mp
f
mp
f
3.5"
mp
f
4"
mp
f
To ebow
pp
p
mp
mf

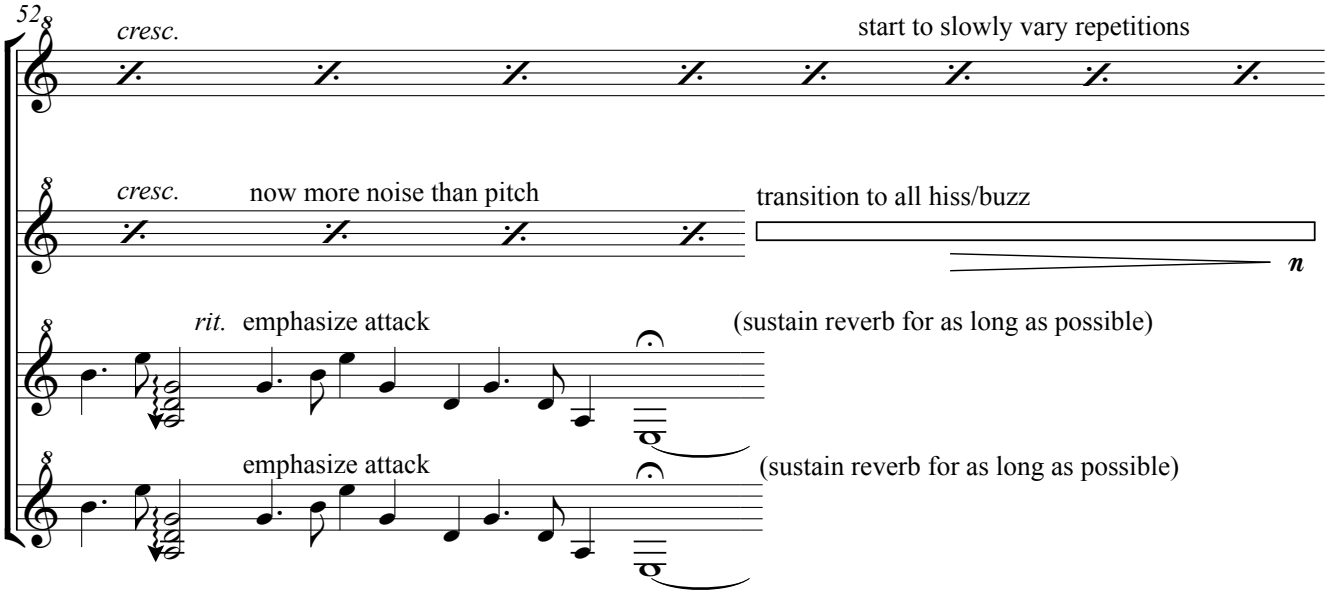
(in aligned moments pitch need not be the same, but basic gestures should be as similar as possible, including dynamic levels and basic contour)

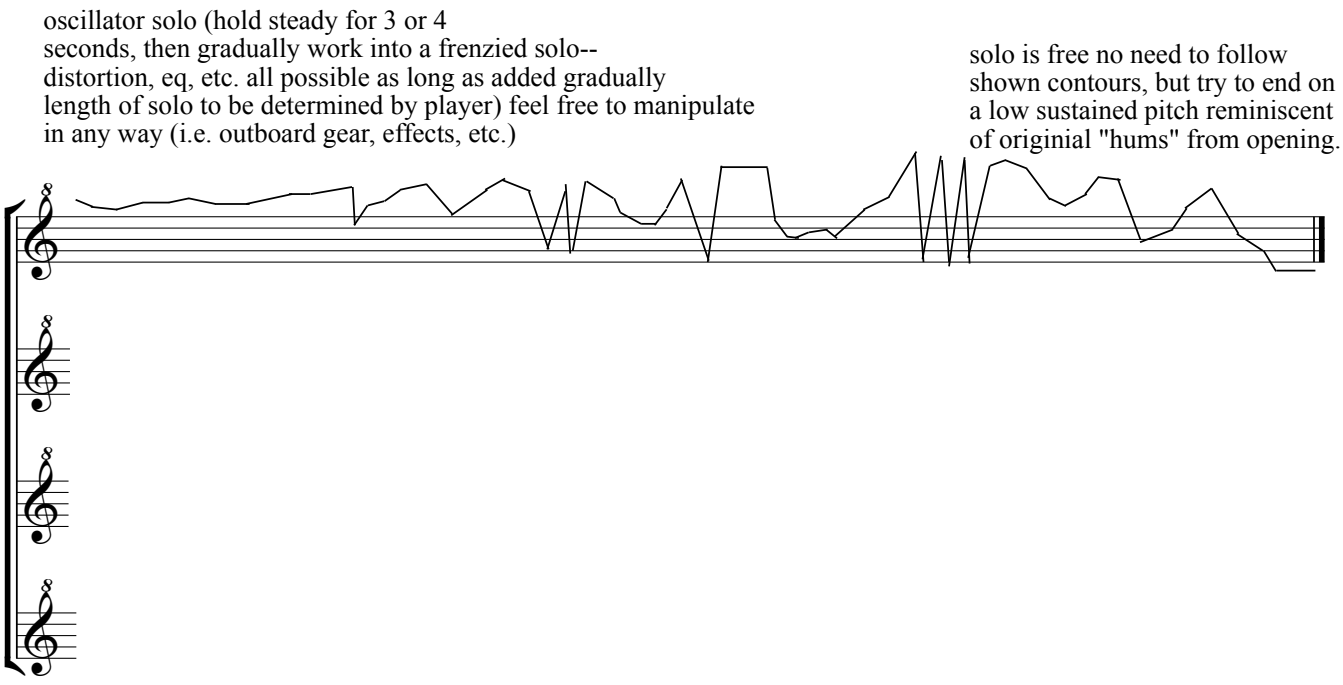


[G1, G2, and G4 repeat cell-aligned]



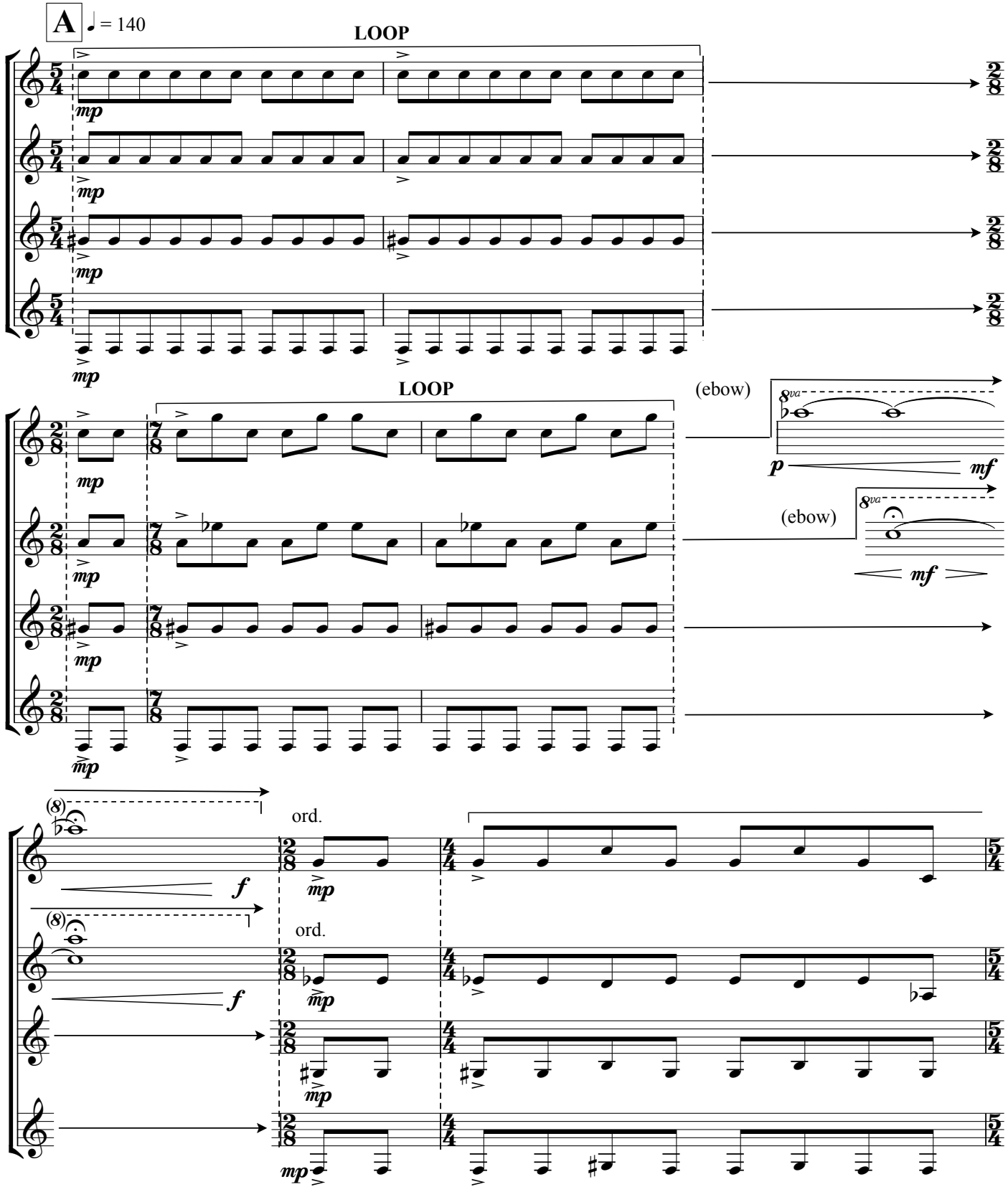


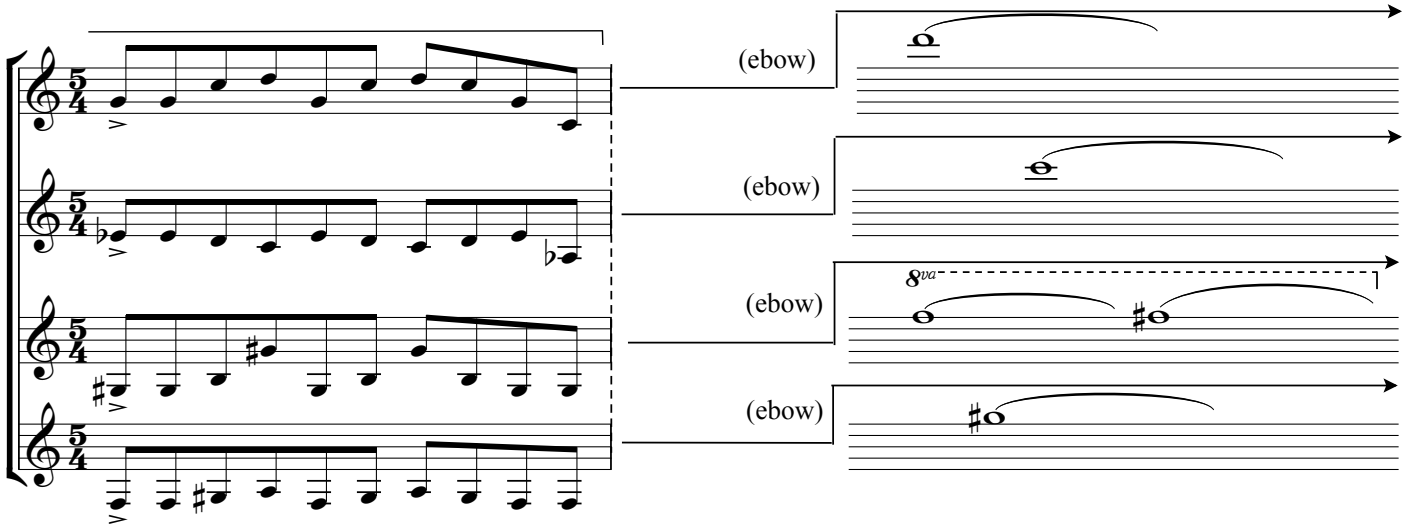

52
cresc.
start to slowly vary repetitions
cresc.
now more noise than pitch
transition to all hiss/buzz
n
rit.
emphasize attack
(sustain reverb for as long as possible)
emphasize attack
(sustain reverb for as long as possible)

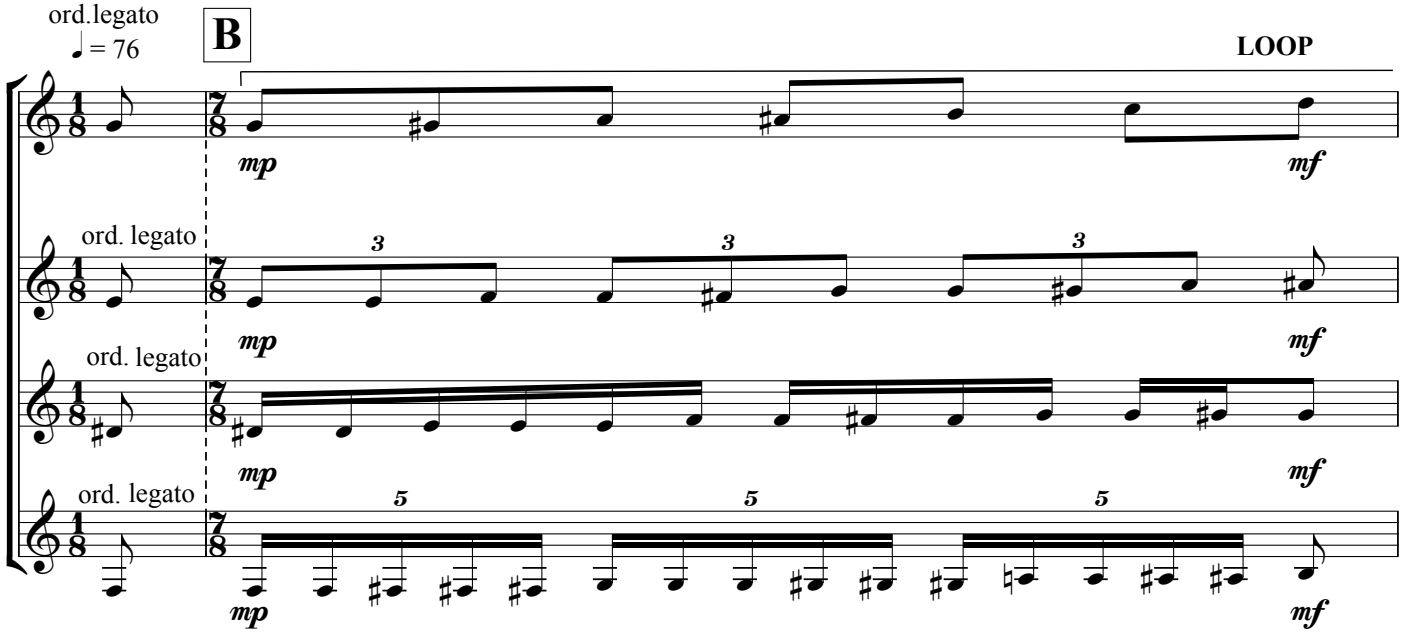

oscillator solo (hold steady for 3 or 4
seconds, then gradually work into a frenzied solo--
distortion, eq, etc. all possible as long as added gradually
length of solo to be determined by player) feel free to manipulate
in any way (i.e. outboard gear, effects, etc.)
solo is free no need to follow
shown contours, but try to end on
a low sustained pitch reminiscent
of originial "hums" from opening.

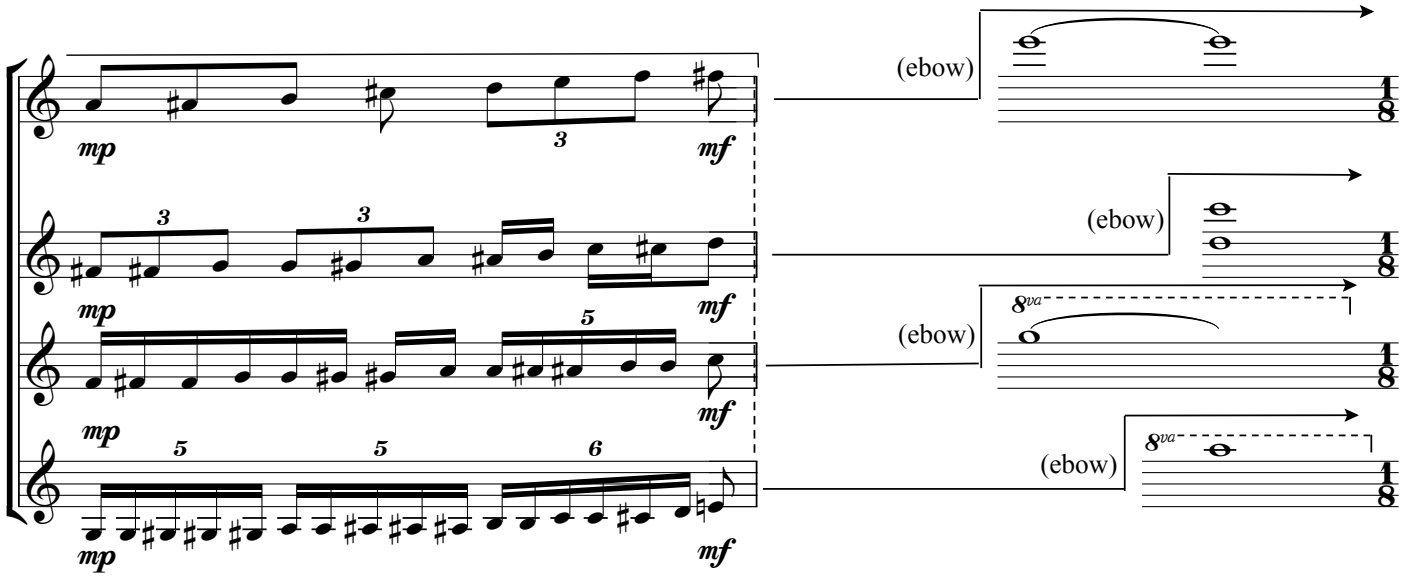
Prolix

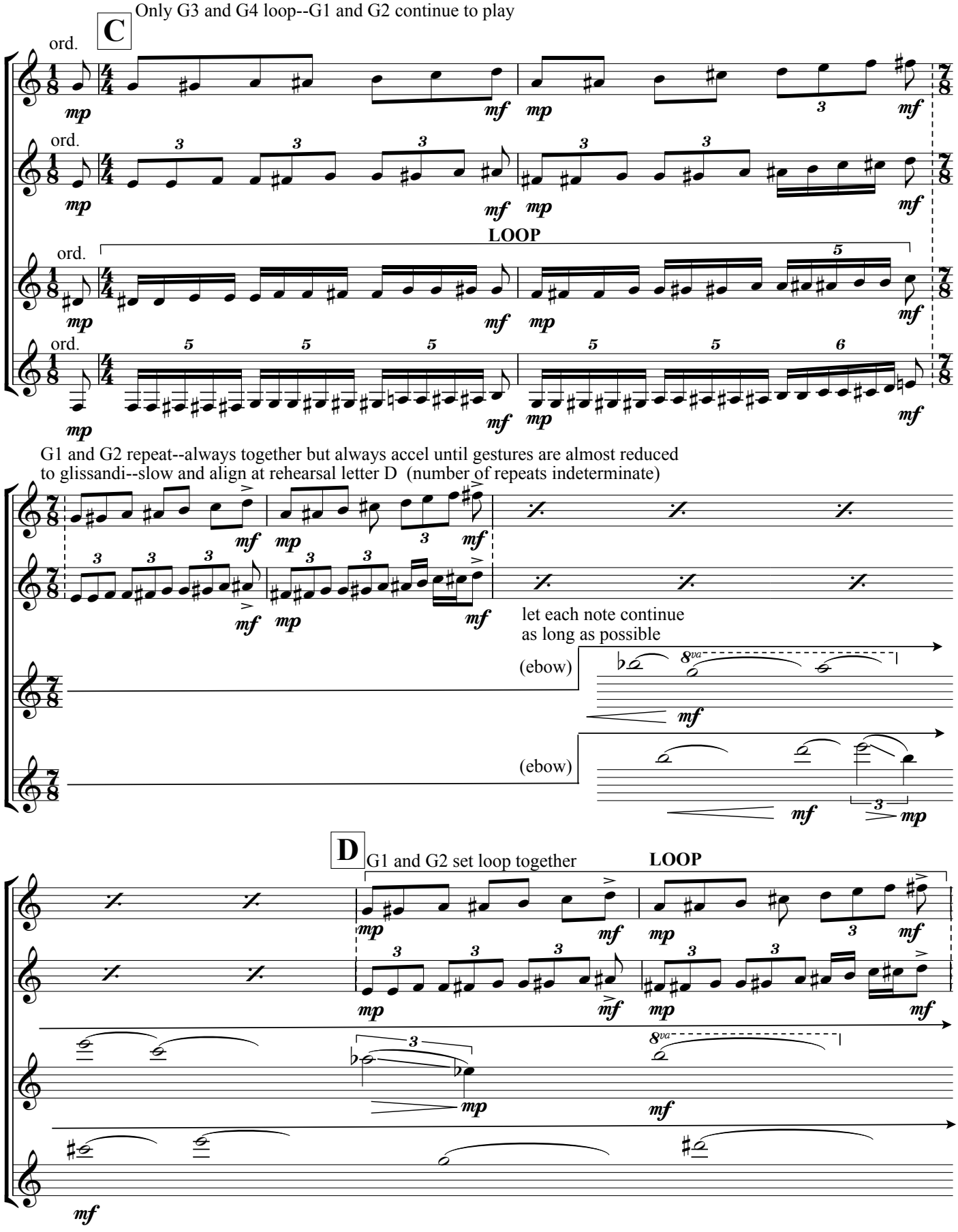
Phrases marked by a bracket and the word "LOOP" are meant to be played as written and then looped without linking the loop pedals (arrows indicate that loops continue). The loops are to continue playing until they begin to very obviously be slipping out of phase with one another--Guitar 1 cues each new 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.



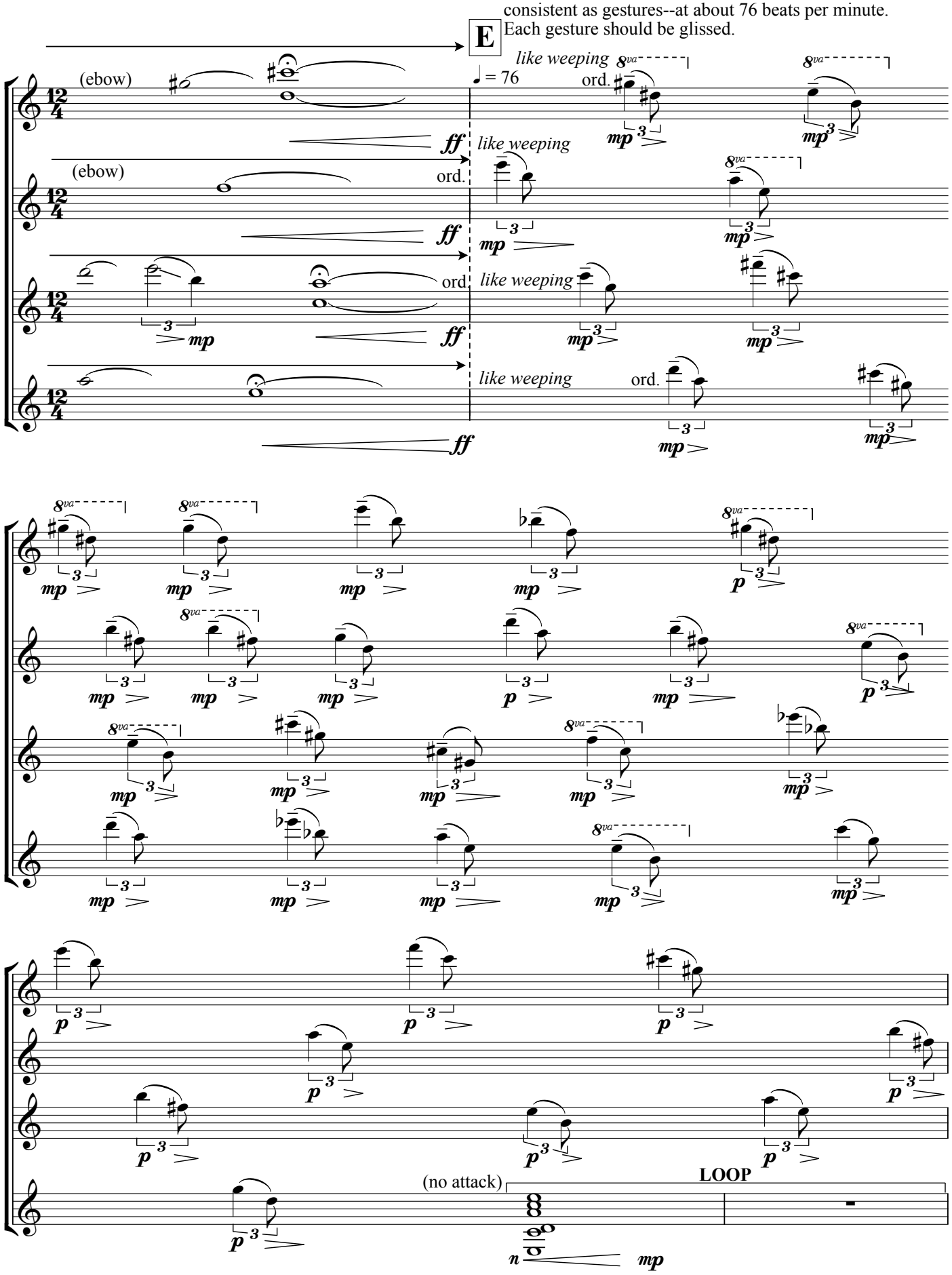

(ebow)
(ebow)
8va
(ebow)
(ebow)

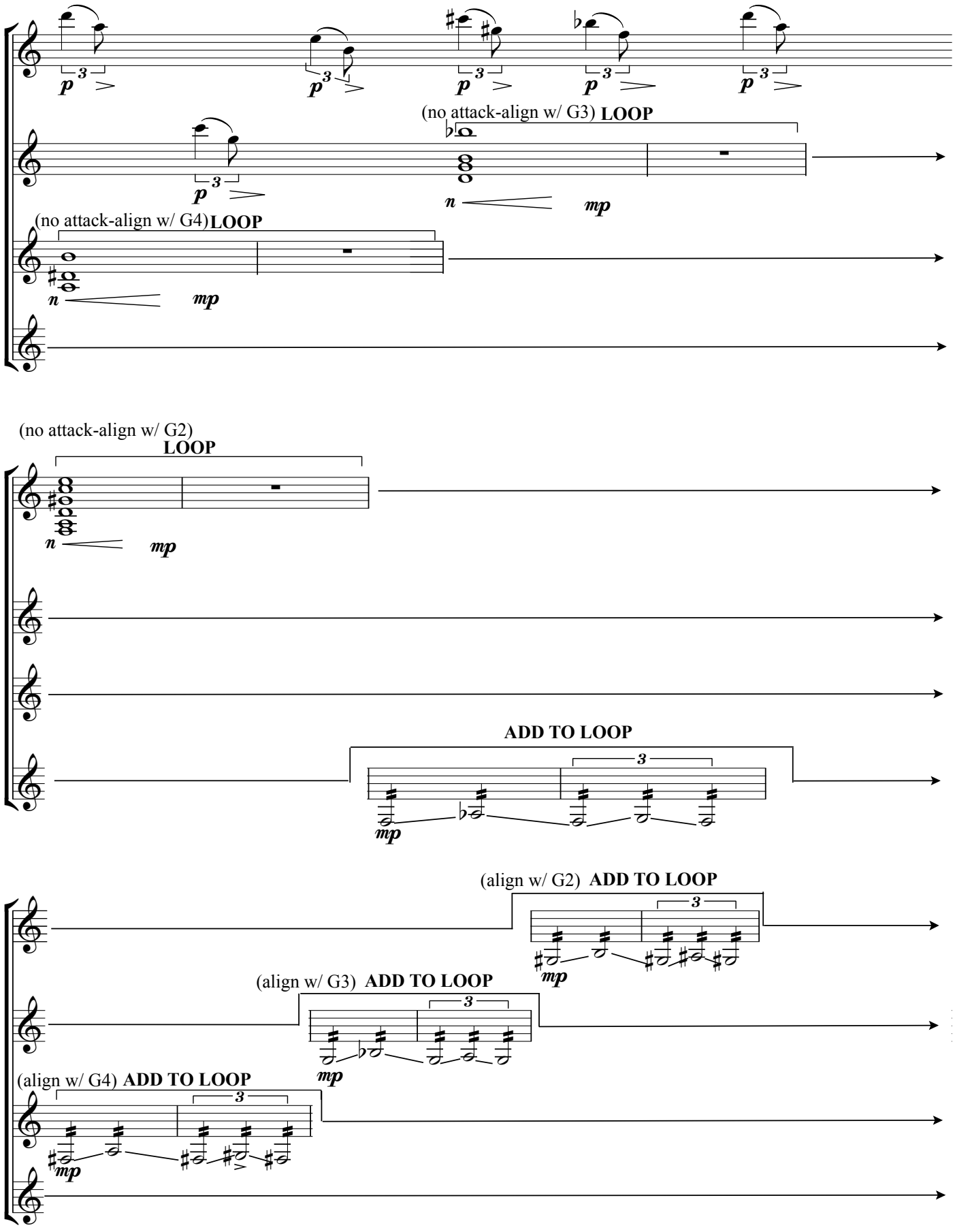

ord.legato
♩ = 76
B
LOOP
mp
mf
ord. legato
ord. legato
ord. legato

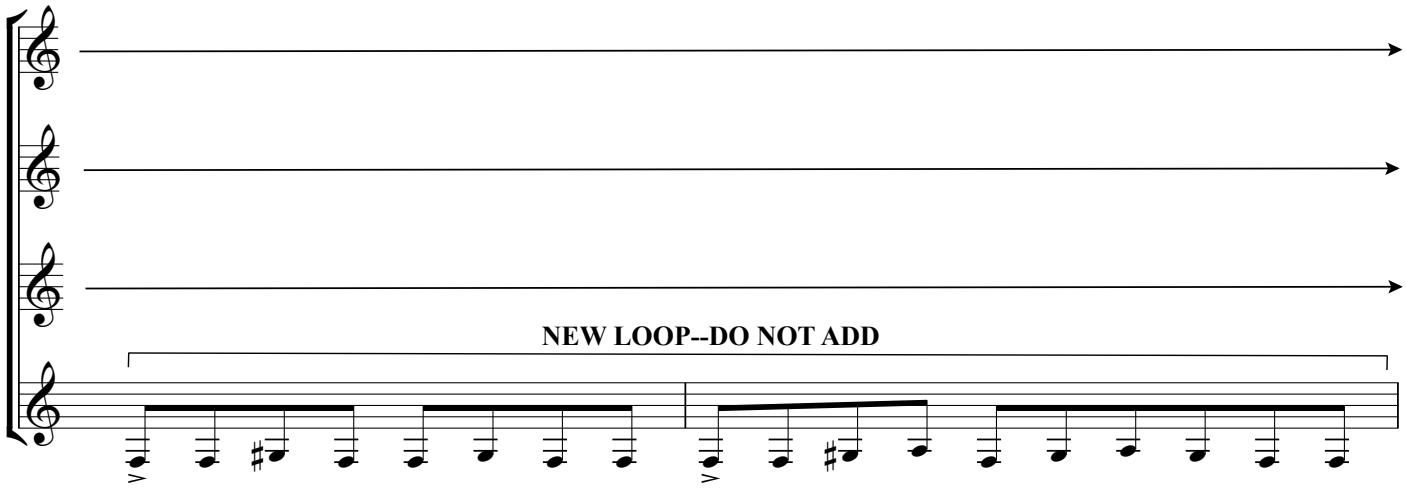

(ebow)
(ebow)
8va
(ebow)
8va
(ebow)

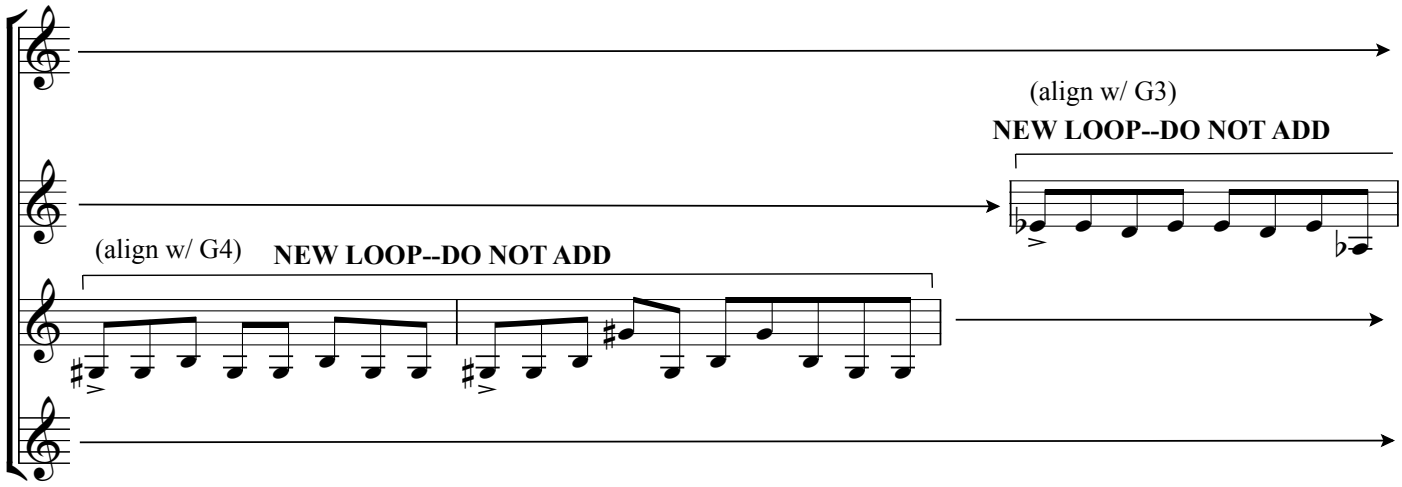

C
Only G3 and G4 loop--G1 and G2 continue to play
ord.
LOOP
G1 and G2 repeat--always together but always accel until gestures are almost reduced
to glissandi--slow and align at rehearsal letter D (number of repeats indeterminate)
let each note continue
as long as possible
(ebow)
D
G1 and G2 set loop together
LOOP

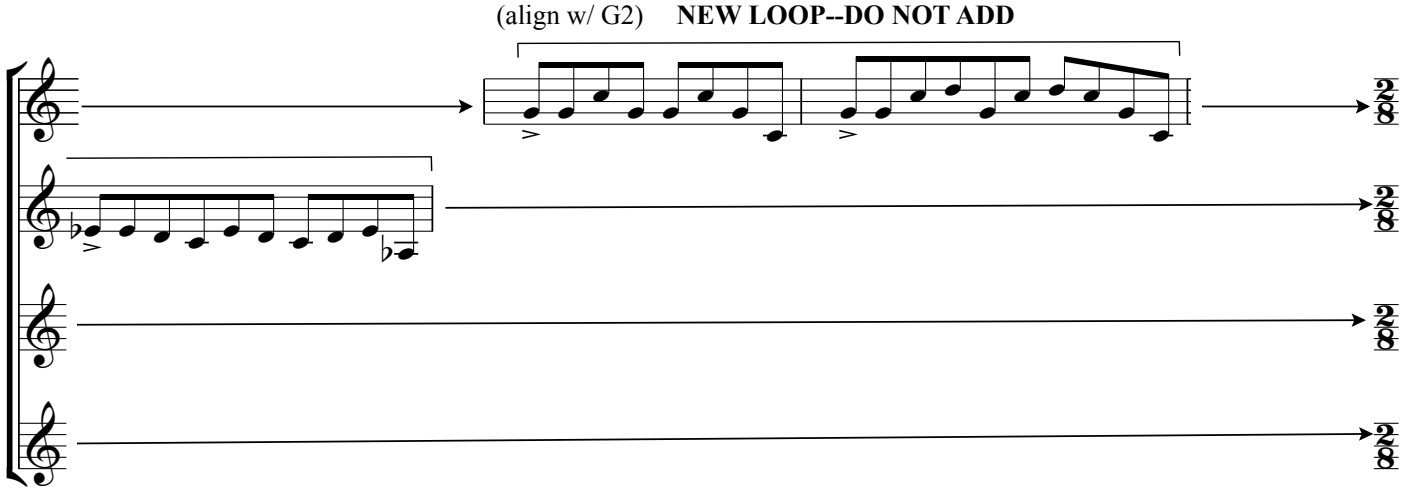
The weeping gestures should occur out of time (irregularly) and with plenty of space between, but should be fairly consistent as gestures--at about 76 beats per minute. Each gesture should be glissed.

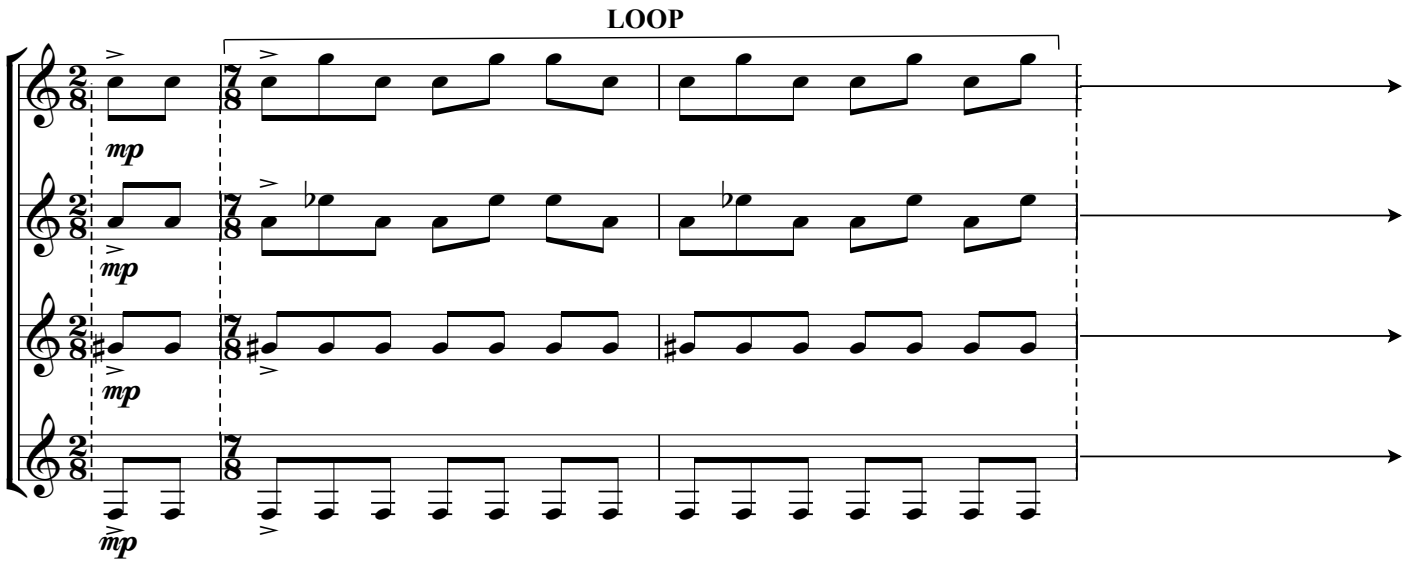



(no attack-align w/ G3) LOOP
(no attack-align w/ G4) LOOP
(no attack-align w/ G2)
LOOP
ADD TO LOOP
(align w/ G2) ADD TO LOOP
(align w/ G3) ADD TO LOOP
(align w/ G4) ADD TO LOOP

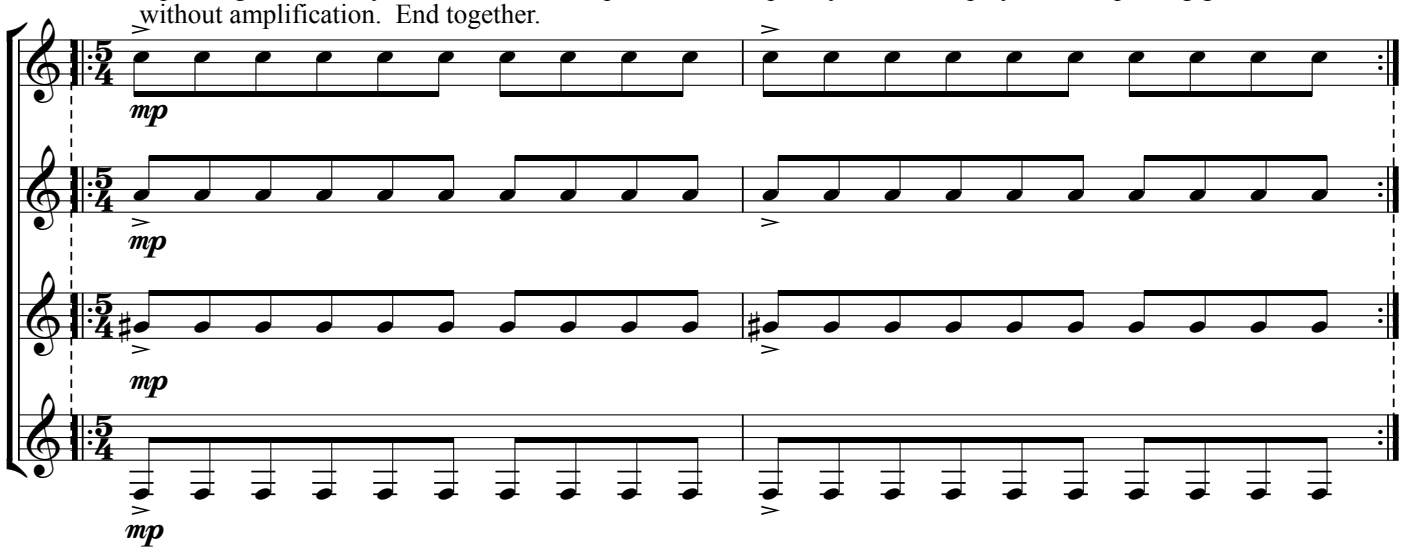

NEW LOOP--DO NOT ADD


(align w/ G3)
NEW LOOP--DO NOT ADD
(align w/ G4)
NEW LOOP--DO NOT ADD


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



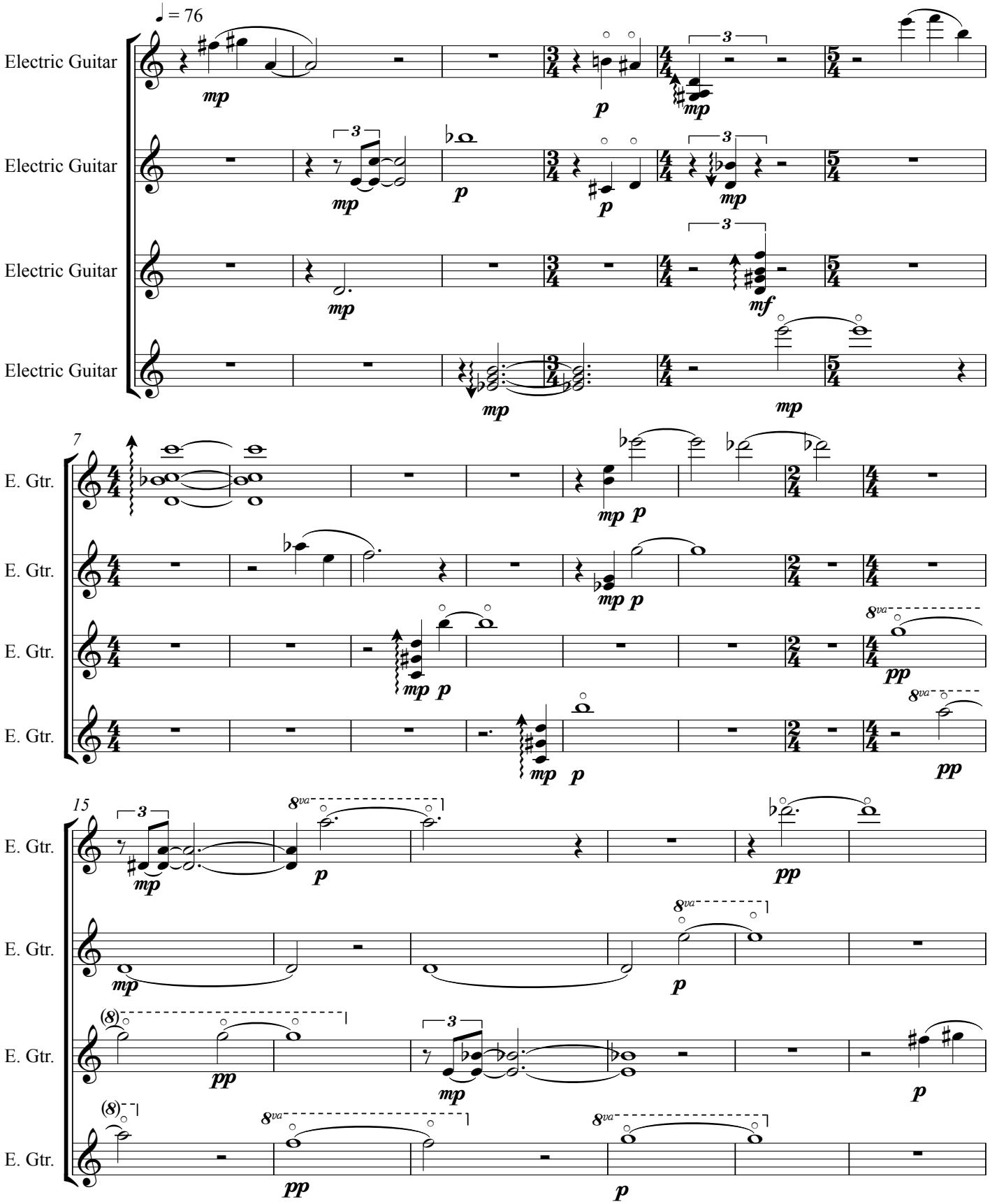
repeat together--always dim. until volume pedals are completely off and all players are repeating gesture without amplification. End together.

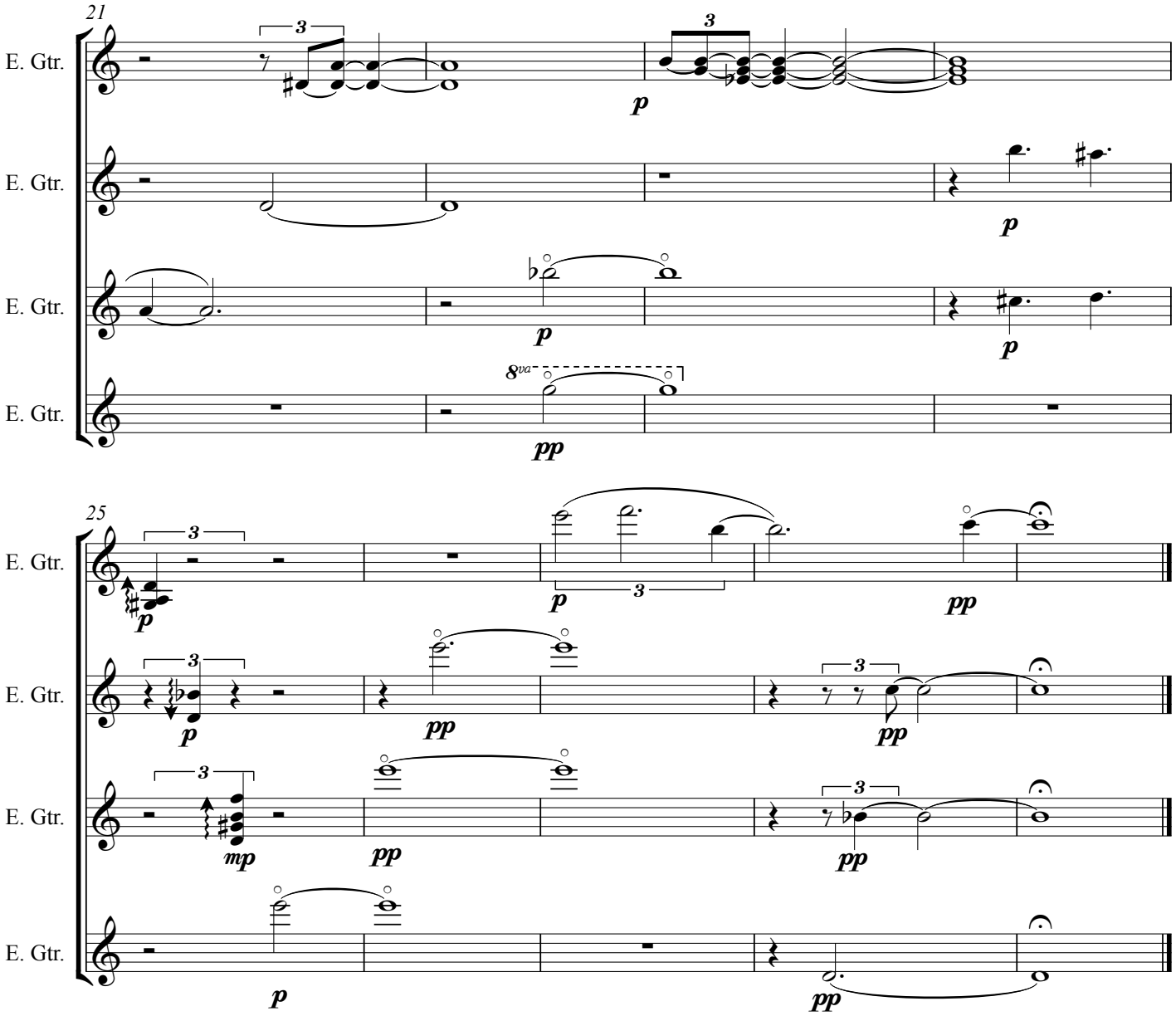


Venial

sweetly, with noise/hiss

♩ = 76




21
E. Gtr.
E. Gtr.
E. Gtr.
E. Gtr.
8va
25
E. Gtr.
E. Gtr.
E. Gtr.
E. Gtr.