

INTERMOUNTAINOUS

for solo 6-string guitar and optional fixed media electronics

Amy Brandon 2017

for Julian Bertino

Instrumentation.

Solo 6-string guitar with modified tuning
PA, condenser microphone and mixer
Optional acoustic amplifier

Duration.

~8min

Program Note.

This piece illustrates, through sound, the various techniques used to communicate over long distances (ie. between mountains or intermountainous) such as temple bells, letters delivered laboriously by hand, wireless and satellite communications.

Notes.

1. Tuning is E*ADGBE with E6 tuned a 1/4 tone flat
2. Notes and artificial harmonics on this string are notated scordatura, with sounding pitch notated as a small notehead in brackets.

Technical Notes.

1. Use a suitable PA system for the electronics and for amplifying the guitar. Because some of the sounds are quite soft, a PA system with a low noise floor and without buzz or static (ie. Genelec or similar) is preferred. Alternatively, a PA can be used for the electronics and an **acoustic** amplifier for the guitar.
2. If needed, electronics can be downloaded from amybrandon.ca or by contacting the composer.
3. Placement of the PA relative to the guitarist is not prescribed – any suitable arrangement according to the room.
4. If a microphone is used to amplify the guitar, a condenser microphone is preferred.
5. LEVELS: At the loudest point of the music (about 04:34 and bar 84, the electronics and guitar should sound at about equal volume. The electronics are not a background for the guitar and should very occasionally slightly overwhelm the guitar sound.
6. The tape is started the moment the guitarist begins the piece. However, because the tape and acoustic element are only loosely coordinated, be prepared to manually fade out the tape at the conclusion of the piece or have a technician available to do so.

Tuning: E*ADGBE
with E6 tuned a 1/4 tone flat

Intermountainous

Originally for solo 10-string guitar, adapted for six-string.

for Julian Bertino

Mysteriously

♩ = about 66

Amy Brandon 2017

sul tasto *accel.*

i *m*

a *rit.*

accel.

rit.

Musical notation for measures 1-4. The piece begins in 5/4 time, then changes to 4/4, and returns to 5/4. Fingerings are indicated by circled numbers 1-6. Dynamics include *mp* and *p*. Performance instructions include *accel.* and *rit.*



Begin tape (silence) .. (00:00)

Tape notation showing a sequence of time signatures: 5/4, 4/4, 5/4, 4/4, 5/4.

Musical notation for measures 5-8. Includes the instruction *CII* with a square symbol. Fingerings and dynamics are as in the previous section.

Musical notation for measures 9-12. Includes the instruction *CII* with a square symbol. Fingerings and dynamics are as in the previous section.

Musical notation for measures 13-16. Includes the instruction *CII* with a square symbol. Fingerings and dynamics are as in the previous section.

Musical notation for measures 17-20. Starts with the instruction **A tempo**. Fingerings and dynamics are as in the previous section.

21

Tape

Bird calls slowly fade in .. (about 01:22)

bend harmonic and let ring

Expressively
accel. poco a poco

$\text{♩} = 140$

rit.

25

mp

p ----->

e a m i a m i 2 a m 3

accel.

rit.

29

mf

cresc.

accel.

rit.

31

mf

accel.

rit.

33

35 *accel.* 3 3 3 3 3 3 3 3 *rit.* 3 3 3 3

⑥

Tape Tape continues.. (about 02:00)

37 *accel.* 3 3 3 3 3 3 3 3 *rit.* 3 3 3 3

39 *accel.* 3 3 3 3 3 3 3 3 *rit.* 3 3 3 3

⑥

41 *accel.* 3 3 3 ② 3 3 3 3 *rit.* 3 3 3 3

⑤
a m
p ----->

43 *accel.* 3 3 3 3 3 3 3 3 *rit.* 3 3 3 3

⑤

45 *accel.* 3 3 3 ② 3 3 3 3 *rit.* . . .

⑤
cresc.

A tempo *accel.*

47

f ⑤ ④



Tape continues.. (about 02:24 and 03:14)

Tape

accel.

49

③ ④ ⑤ ④

accel.

51

⑤ ④

accel.

53

③ ④ ⑤ ④

A tempo

accel.

55

f ④ *a m*
p ----->

accel.

III ----->

rit.

V ----->

57

1 1 2 3 1 1 3 4

59 *accel.* **3** **3** **3** **3** **3** **3** **3** **3** *rit.*

Tape Tape continues.. (about 02:47 and 03:36)

61 **3** **3** **3** **3** **3** **3** **3** **3** *molto rit.*

63 **3** **3** **3** **3** **3** **3** **3** **3** *A tempo accel.* *rit.*

65 **3** **3** **3** **3** **3** **3** **3** **3** *accel.* *rit.*

67 **3** **3** **3** **3** **3** **3** **3** **3** *accel.* *rit.*

69 **3** **3** **3** **3** **3** **3** **3** **3** *accel.* *rit.*

III ----->

p ----->

71 *rit.* *accel. sul tasto*

2. 3 3 3 1 4 1 1 0 2 0 3

⑤

Tape Tape continues.. (about 03:59)

73 *rit.* *accel.*

0 3 4 3 3 3 3 3

75 *rit. poco a poco i a m*

0 0 3 3 4 3

1

77 *decresc.* *molto rit.* *let ring*

3 3 3 3 0 3 4 3

mp

⑤

80 *subito ff* *p* *a m i* *f*

140

1--1 0 4 0 3 1 1

⑤

④

82 *sim.*

4 2 1 1

⑤

84

0 0 3 1 3 0 4 4 3 0 2 0 3 0 2

3 - 3
1 - 1

⑤

Tape 15/16 Tape intensifies.. (about 04:34 and 05:15) 13/16 15/16

86

2 1 0 2 4 0 2 0 1 0

88

1 4 0 3 0 1 0 4 0 0 2

90

1 3 0 4 4 3 0 2 0 4 0 3

smoothly, floating accel. poco a poco

92

a m i p sim. ----->

f 1 3 ⑤ *p* ⑤ ⑤ ⑤

94

(accel.) ----- $\text{♩} = 160$

⑤ ⑤ ⑤ ⑤

96

⑤ ⑤ ⑤ ⑤

98

p

p

Tape Tape continues.. (about 04:56 and 05:37)

100

rit. poco a poco

p

102

1st time accel.

let ring

p

104

accel. *a rit.* *accel.* *rit.* *accel.*

i m *a m i* *i*

mp

p

p

p

p

Tape Tape fades out ... (about 06:05)

$\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

109

rit. *accel.* *rit.* *accel.* *rit.*

a m i p *i m a m i p*

p

Tape Tape fades in.. (about 06:30)

$\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

114 *accel.* *rit.* *accel.* *rit.*

a m i i i i

118 *accel.* *rit.* **A tempo**

122

124

127

bend harmonic and let ring

Tape $\frac{4}{4}$

Fade tape out manually (if still sounding).