

MUSIC FOR ELECTRIC GUITAR
ORCHESTRA
(Reduction for electric guitar quartet)

Al Kryszak

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Premiered at Weill Recital Hall at Carnegie Hall : 1992
Guitars: Al Kryszak, Craig Bove, Brad Amidon & Joe Bacon
Voices in "Men & Women" by Ann Janish, Beth Ann Kotecki, Lisa Stanton

This Study Score is available without charge. Orchestral Parts and Performance Materials Available from SFB
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RISK NO SEASHELLS

(3 ELECTRIC GTRS & HAMMERED DULCIMER)

MODALITY:
(DURATION ca 5' LESS)

B MINOR / C MAJOR (DBL/TRIPLE STOPS) | B MINOR

1

DESCEND 	1/2 STEP BENDING 	WIDE INTERVALS 	ASCEND CLOSER INTERVALS
SINGLE TONES	SINGLE TONES	DBL STOPS	DBL STOPS

ASCEND 	1/2 STEP BENDING 	ASCEND 	(SUSTENUTO) ASCEND
DBL STOPS	SINGLE TONES	" "	" "

2.

ASCEND CLOSE INTERVALS 	WIDE INTERVALS 	1/2 STEP BENDING 	DESCEND
DBL STOPS	DBL STOPS	SINGLE TONES	SINGLE TONES

ASCEND 	1/2 STEP BENDING 	ASCEND 	(SUSTENUTO) ASCEND
DBL STOPS	SINGLE TONES	" "	" "

3.

SUSTENUTO ASCEND 	ASCEND 	1/2 STEP BENDING 	ASCEND
SINGLE TONES	SINGLE TONES	SINGLE TONES	SINGLE TONES

ASCEND CLOSE INTERVALS 	WIDE INTERVALS 	1/2 STEP BENDING 	DESCEND
DBL STOPS	DBL STOPS	SINGLE TONES	" "

DULC.

ASCEND 	1/2 STEP BENDING 	ASCEND 	(SUSTENUTO) ASCEND
DBL STOPS	SINGLE TONES	" "	" "

DESCEND 	1/2 STEP BENDING 	WIDE INTERVALS 	ASCEND CLOSE INTERVALS
SINGLE TONES	SINGLE TONES	DBL STOPS	DBL STOPS

T
R
E
E
3
E
F
O
L
I
E
S

SLOW PACE

COMPRESSED

H

BAD BELLS (CLOCHES DE MERBE)

(3 ELECTRIC GTRS + HAMMERED DULCIMER WITH VERY LOW RANGE)

1 EMPHASIZE: OUT OF E MINOR MODE. GTR. 1 CUE

GTR 1 SOLO

A B

AFTER 2' GTR 1 SOLO GTR 2 BEGINS CUEING INTERRUPTIONS USING:

LEAVE SPACE: INTERRUPT - GRADUAL OFF - SYNC CHORDAL ATTACKS

F MINOR MODE: ANY VOICING OF Fm CHORD

F# MINOR MODE: ANY VOICING OF F#m CHORD

HAM. DULC (TUNED 1/4 LOWER THAN B NATURAL MINOR SCALE)

2

SOLO > NIENTE: JOIN GTR 2 OCTAVES

C

RANDOM RHYTHM - SUSTEN. OCTAVES - SLOW PACE.

RANDOM TONES → F MAJOR SCALE

RANDOM TONES → A MAJOR SCALE

RANDOM TONES →

FRANTIC SOLO CONTINUES WHILE GIANT 'GONGS' RECUR IN DIFFERENT VOICINGS

UNCLE NED JUGGLING.

(4 ELECTRIC GTRS)

ca 110

1 ca. 2' 8" *ff*

2 ca. 1' 8" *mp < f > <>*

3 ca. 2' 8" *f*

4 ca. 30" 8" *f*

AL GTRS 1

JOE 2

CR 3

BRAD 4

SAME SCALE M3rd HIGHER

SAME SCALE M3rd HIGHER

→ SAME SCALE 4th HIGHER

GTR 1 INITIATES ALL CUES/GTRS 2, 3 & 4 FOLLOW CONSECUTIVELY-SLOWER OVERLAPS
 SPEED UP UNTIL CUE [7] CHANGES ALL GTRS INSTANTLY.

ALL GTRS:

<p>— 9"</p> <p>RAPID SYNCHRONIZED <i>B♭</i> ON 6 STR. BAR AT 10th FRET.</p>	<p>GTR 1 CUES IN RAPID UNSYNCHRONIZED FIGURES W/ INDIVIDUAL PHRASING. RANDOM ORDER</p>
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'PICK TREMELO'
 RAPID LEGATO TREMELO USING FINGER PICK DN VARIOUS FRETS ABOVE L.H. CHORD.

AS **1**

AS **2**

ca. 1'

5

GTRS

1

2

3

4

ca. 15"

6

2/8 m

#9

#9

#9

#9

ca. 30"

7

RUBATO/VIBRATO

f

f

f

f

SUSTENUTO

ca. 3'

8

p

p

p

p

GAME ELEMENTS:

ALL GTRS

RANDOM ACCENTS
OUT OF ANY SCALE TONE

BACKDROP.

AS A RULE, ALL PLAYERS ARTICULATE DELICATE BACKGROUND SONORITY. DBL STOPS ARE ALWAYS PERFORMED QUASI-ARPEGGIO (f = pf) W. VARYING DEGREES. EACH PLAYER CHANGE TOGGLE SWITCH OFTEN BETWEEN CHORDS. OCCAS. LIGHT VIBRATO.

GAME ELEMENTS: INITIATED BY GTR 3, CHAIN REACTION OCCURS 4 TIMES - 4th CONCLUDES THE PIECE. SLIGHT OVERLAP BETWEEN EACH REACTION. EACH PLAYER IMMEDIATELY RETURNS TO BACKDROP MATERIAL (MUST CONTINUE THROUGHOUT [8])

[CHAIN: 1] [2] [3] [4]

MEN & WOMEN

(4 ELECTRIC GUITARS [1 BASS] AND 3 SOPRANO VOICES)

A

GRP I

1 SOP. 1 CUES 2 & 3 FOR SIMULTANEOUS CHORDS RAISE FINGER TO CUE SHORT DURATIONS

2 LOWER FINGER FOR LONGER VALUES. RANDOM VOWEL CHANGE BEFORE EACH ATTACK.

3

CUE 2

1 REPEAT PITCH IN LONG BREATHS

2 C-R-E-S-C-E-N-D-O-ff

3

MODERATE BREATH DURATIONS REPEAT RANDOM MID-LOW RANGE TONES, RISING TO F# UNISON WITH SOP. 1. APPROX 2" RESTS BETWEEN.

SILENCE

SILENCE

GR 3: 3

GR 3 SUSTAINS 3 LONG B♭ TONES UNISON PITCH SUNG AFTER 2nd & 3rd X.

f=50 (MOLTO RUBATO)

GRP II

1 [TONE: MID/TREBLE SETTING]

2 CONTINUE PATTERN-ALWAYS OVERLAY

3 EXPRESSIVE DYNAMICS *mp-mf* USE RUBATO TO EXTEND DIMINISH CHORD DURATIONS.

(12 STRING ELECTRIC OR AMPLIFD ACOUSTIC)

mp <> mp <> mp

♩=140 (NON-RUBATO)

[TONE: CLOSE ECHO-MDB, REGENERATION-TREMOLO PERFORMED WITH PEN ON STRINGS. TREBLE PICK-UP SETTING.]

GRP III

3 SPARSE ACCENTS/*f*/REPEAT/VARY DURATIONS

PRIMARY CHORDS

SIMILE

mp <> mp <> f

SOPRANOS

S.

(BASS) 4

IMPROVISE IN STRICT TIME WITH GIVEN

PITCHES/AGGRESSIVE 'SLAP' ACCENTS/ SIMILAR MOTIVES IN REGULAR, CHANGING PATTERNS/QUASI 3/4 TIME.

MORE SPARSE

B 'SONG'

3 SOPRANO UNISON/EXPRESSIVE/RUBATO

FAST ca 120

SOP. 1 *mf* MY SON IS FULL OF SANDS LIKE SALT KEPT OUT OF A DIET-ERS REACH.

SOP. 2 THE FLIES THEY TRY TO ENTER HIM THROUGH HIS NOSE OF THE

SOP. 3 CHILDS OF THE CHILDS WHO SUR-VIVED 9 MONTHS IN-SIDE ME.

B

1 2 3 4 5 6

1 2 3 4 5 (1) ETC.

182: MORE STACCATO/LESS RESONANCE

SIMULTANEOUS CHORD CHANGES (NO HOCKET) RUBATO/VARIED DURATIONS CUED BY GTR 1.

4 TIMES/CUED UNISON BY GTR 4 THEN

ALTERNATE E-G WITH E-FX.

AB-LIB SAME MOTIF IN HOCKET W. BASS ADD HIGH MUTED UNPITCHED CLICKS

FIGURATION BECOMES MORE SPARSE

C

D

SOY.

1 "my"
2 "my"
3 "SON"

SINGER 1 & 2 SING "MY" IN RANDOM ALTERNATION WITH S. 3. LOW INDEFINITE PITCHES. FADE OUT AS 4 GTR CRESCENDO REACHES PEAK.

IMMEDIATELY AFTER 3" SILENCE 3 SOPRANOS SING BI 'SONG' AGAIN *mf*. EIGHT-NOTE CANON SEPERATES EACH SINGER. (my SON... MY SON... MY SON...)

('SONG' CANON)

TACET UNTIL CUES BY GTR 1

mf → *p* - NIENTE.

4 GTRS

1
2
3
4

(GTR 2 DROP PEN/TO GTR. PICK)

1 2 3 4 5

1
2
3
4

ALL 4 GTRS GRADUALLY REPLACE THEIR MATERIAL WITH CHORD THEN TO VERY RAPID HIGH MUTED UNPITCHED TREMOLANDO. CRESCENDO < *ff* GTR 1 CUTS OFF ALL FOR 3" ABSOLUTE SILENCE → 3"

4 GTRS PLAY 'SONG' IN RHYTHMIC UNISON. USING THEIR OWN 5-NOTE GROUPS, MOVE TO NEXT PITCH ON EACH NOTE OF RHYTHM SCORE. ALWAYS BEGIN AND END EACH TREMELO PITCH SOFTLY. RUBATO LED BY GTR. 1.
GTRS BEGIN THIS SECTION 6" or 7" AFTER SOPRANOS SING.

(MODERATELY SLOW)
ca 102 PITCH: 1 2 3 4 5 1 2 (ETC.)

4 GTRS. RHYTHMIC UNISON: *mp*

1 5 9 13

DIRECTLY TO E

THE ACADEMY OF SAINT MARTIN IN THE FREIGHT YARDS

Al Knyazak 9.

(FOR: 4 ELECTRIC GUITARS, 4 WAH-WAH PEDALS & 4 BOWS.)

A

1 [F#4 A4 C5 E5] (40)

2 [F#4 A4 C5 E5] (40) → CONTINUE →

3 [F#4 A4 C5 E5] (40) → CONTINUE →

4 [F#4 A4 C5 E5] (40) → CONTINUE →

B

GTR 1

1 2 3 4 5 6

WITH ECHO EFFECT ON: DISTANT REGENERATION DELAY OF ABOUT 1/4 SECOND. USE PEN IN R.HAND TO SLOWLY BOUNCE & ARPPEGGIATE EACH CHORD FROM START *pp* WITH GAPS, GRAD. CRESC.

ALL 4 GTRS USE BOWS. STARTING ON F# IN UNISON. EACH PLAYER BOWS PITCHES IN LONG DURATIONS IN ANY ORDER. BOW IS ALWAYS PLACED A MINOR 7th ABOVE THE FINGERED PITCH PRODUCING A 7th PARTIAL 12v+m 7th HIGHER. EACH PLAYER USES WAH-WAH PEDAL TO EMPHASSE PARTIALS WHILE THE BOW OSCILLATES BETWEEN ONLY UPPER PARTIAL #7 OR THE FINGERED FUNDAMENTAL.

C

CONTINUE B FOCUS ON HIGH B-B# TREM. USE WAH-WAH SLIGHTLY BEFORE EACH CHORD.

mf → *pp*

1

2

1 2 3 4 5 6
(ECHO ARPEGGIATIONS WITH P.E.N. AS IN GTR 1. SECTION B)

D

WAH-WAH OFF.

ca. 4" DURATION EACH (ANY ORDER)

USE VOLUME PEDAL TO PRODUCE SUSTAINED IMPERCEPTIBLY ATTACKED CHORD CRESCENDI. ANY ORDER, DYNAMIC RANGE OF *pp* TO *mp*

E

CONTINUE, OCCASIONALLY ADD: ? 6" DURATION

(ANY ORDER)

VOLUME PEDAL RESONANCE WITH NO ATTACKS (AS IN GTR 1, SECTION D)

(HARMONIC BOWING)

3

(HARMONIC BOWING)

4

RANDOM STACCATO 'SLAPS'. CHANGE WAH-WAH PEDAL SLIGHTLY BEFORE EACH CHORD. START *mp* AND BUILD AS IF FROM A DISTANCE. OCCASIONALLY INTERJECT ACCENTED LONGER VALUES WITH L.H. RAPID VIBRATO (*rum*)

AL FINE.

STACCATO 'SLAPS' (AS IN GTR 3, SECTION D)

mf *par a par*

F

1 *8" SUSTAIN*

GRADUALLY REPLACE SHORT DURATIONS (D) AND MEDIUM (E) WITH SUSTAINED BROADLY VOLUME PEALED F CHORDS

G

F CHORDS 2X ONLY THEN TACET UNTIL H

2 CONTINUE VOLUME PEDAL RESONANCE.

RANDOM STACCATO SLAPS AS IN GTRS. 3 & 4.

3 ('SLAP' CHORDS)

4 ('SLAP' CHORDS)

H

CUE FINAL

NOTE: SLAPS BECOME MORE RAPID AND INCREASE IN VOLUME UNTIL GTR 1 CUES FINAL UNISON CHORD.