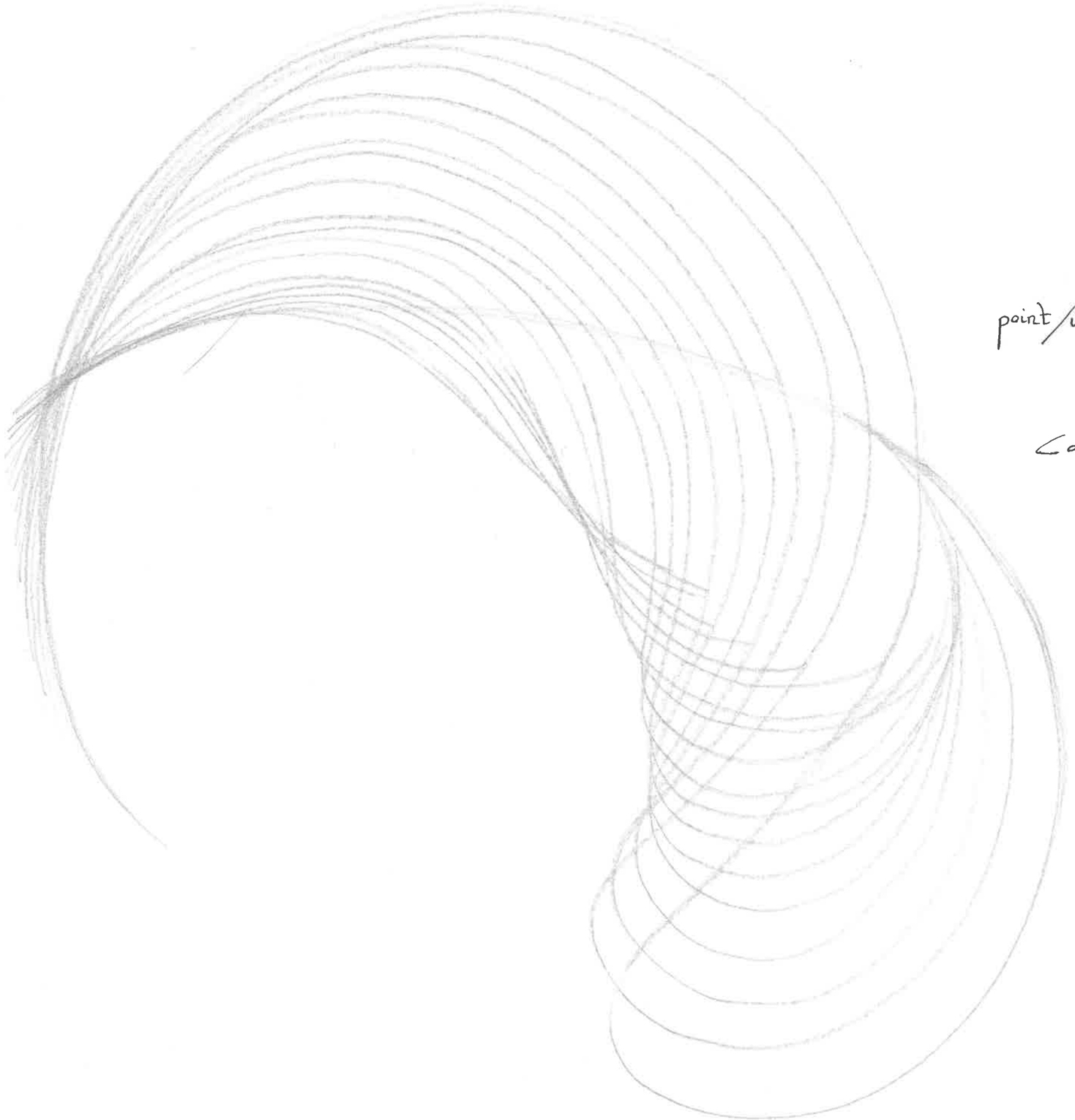


point/wave

Catherine Lamb

steel string acoustic guitar

and

environmental chord cycle

the piece is cyclical —

the score is read left to right linearly, yet cycles back to the beginning. the musician may choose to cycle through the written information at least two complete times, with the option of cycling through indefinately. after a minimum of two cycles have been achieved, the musician may choose to stop at one of the indicated chords with a star (★) in a following cycle. the point of departure should be in accordance with the interaction of the environmental chord — if the musician feels one is augmenting the other — and therefore creating a kind of lingering sensation, thus allowing the chord its full resonance/decay within the space

the musician begins the piece sometime after the enviromental chord has existed and fused with the space. this is up to interpretation of the musician, and does not necessarily require that those present to listen have to be made quiet in order to hear the chord— it should simply emerge from a gentle fusion over time

a tone should have a feeling as though it never ceases to exist — by movement from one to the next as well as how it is interacting with the environment

a proceeding tones decay should always overlap with the suceeding, suggesting fluctuating, folding waves.

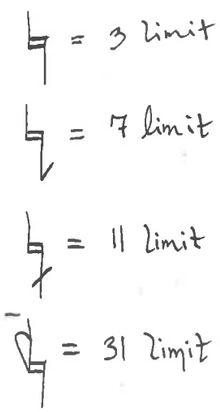
where tones (chords) are linked by slurs, the movement between should be closer to the height of decaying wave, and therefore more rapidly moving.

chords are read as blocks, clearly resonating together

volume/articulation should be unforced, quietly resonant and allowed to fluctuate — though the musician should then follow with a smooth curve within the changes — to allow for a continuity from one to the next

natural resonances of harmonics and strings may determine slight shifts in dynamics and speed, and the musician is to try to move effortlessly through the changes — as though creating a mass of points within a wave. Resonance and augmentation determine the rate of each moment, which exist in a totality.

accidentals are adaptations of the Helmholtz/Ellis Pitch notation system, in order to indicate common prime relationships:



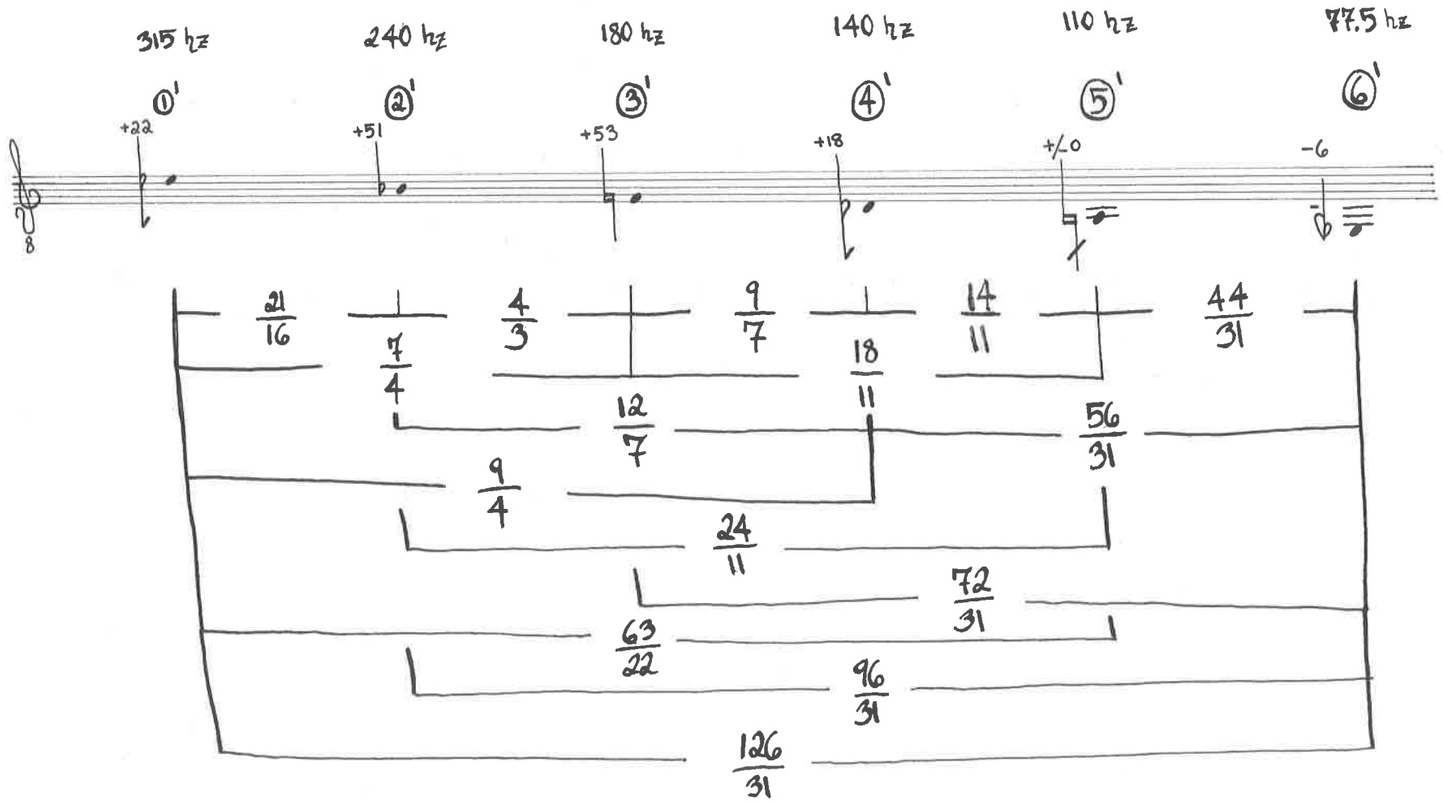
the environmental chord cycle—

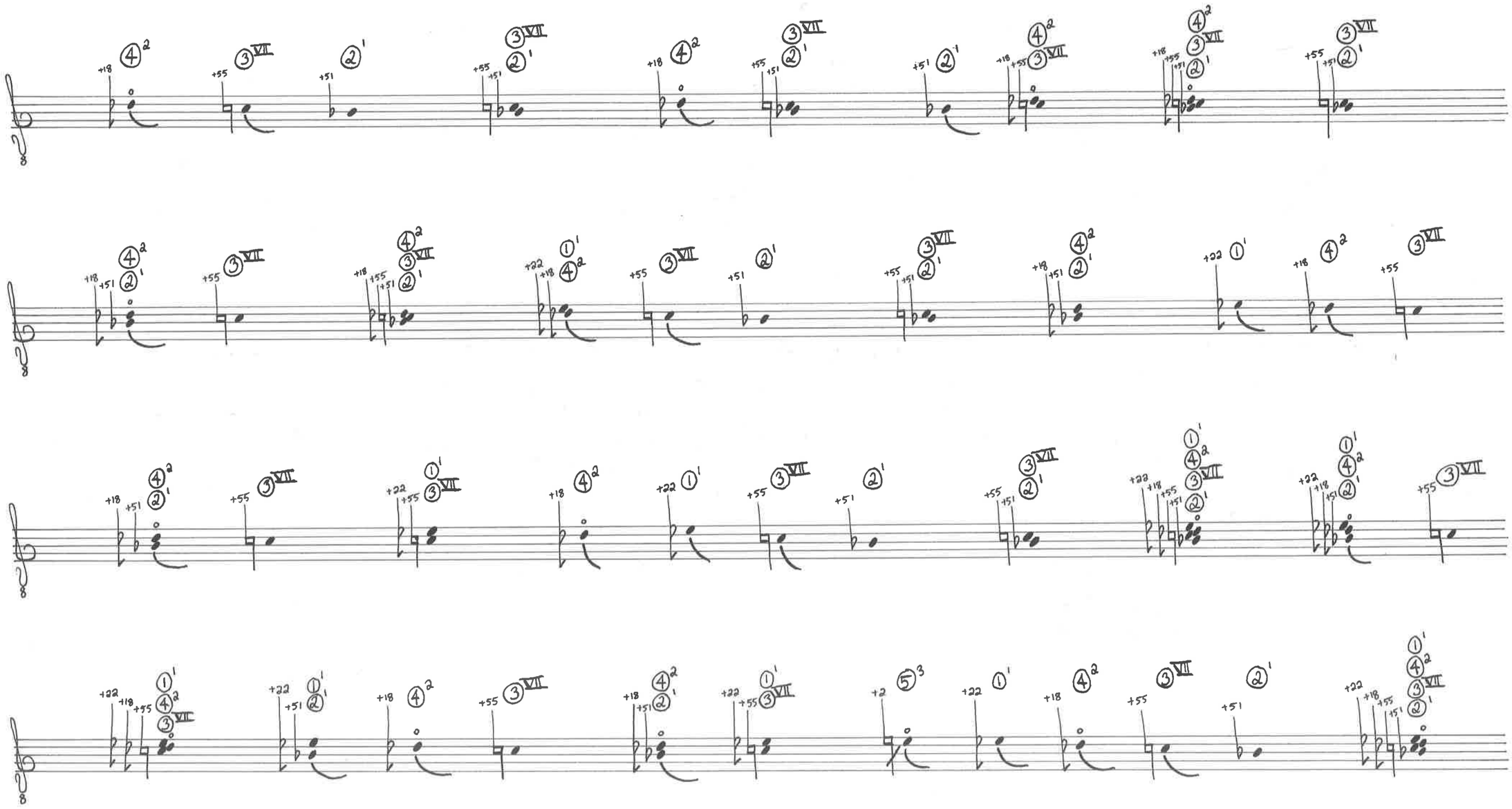
consists of an omni-directional microphone picking up sonic material just outside the space of listening/performing. the microphone is sent through various cycling filters in a stand-alone computer program, then played in the space of listening/performance.

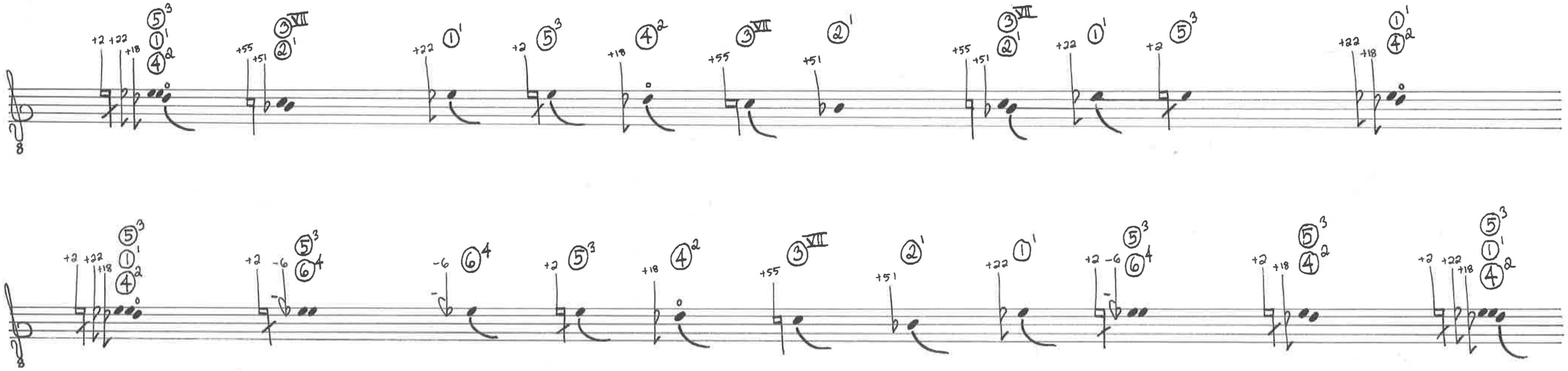
the environmental chord cycle should be set in a manner which will eliminate feedback and set at a volume/situation where it is allowed to augment over time. number and placement of speaker(s) is dependant on the chosen space and discrepancy of the musician, moving/filling in waves just at or below an unforced sounding of the guitar in the space.

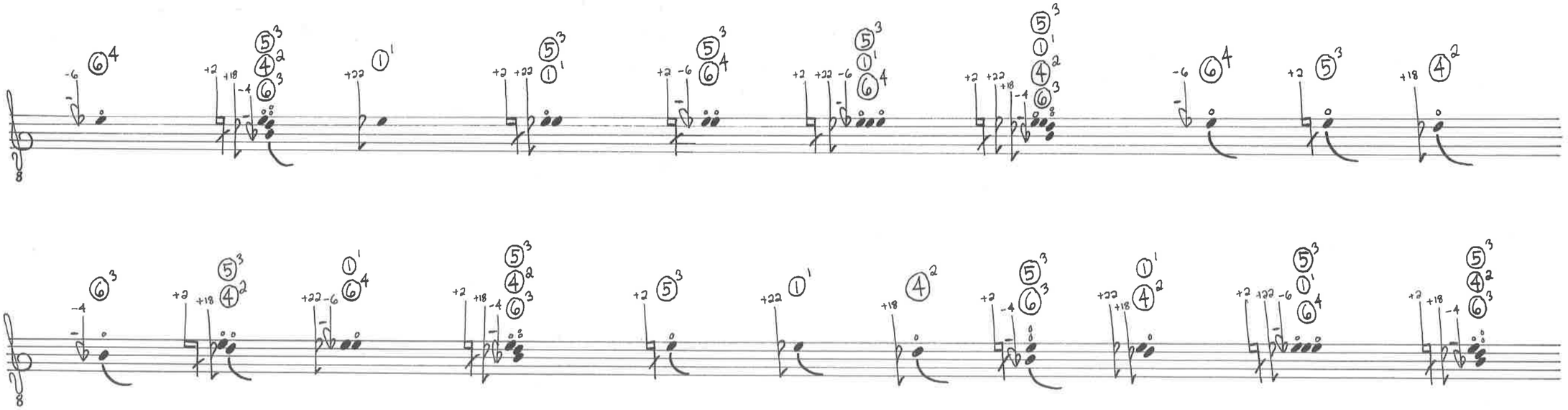
the chord cycle should be allowed to linger and resonate before and after the performance of the material in the part of the guitar — though need not to be made official— rather allowed to emerge and augment what is happening in the guitar by being present in the space for some time before and after.

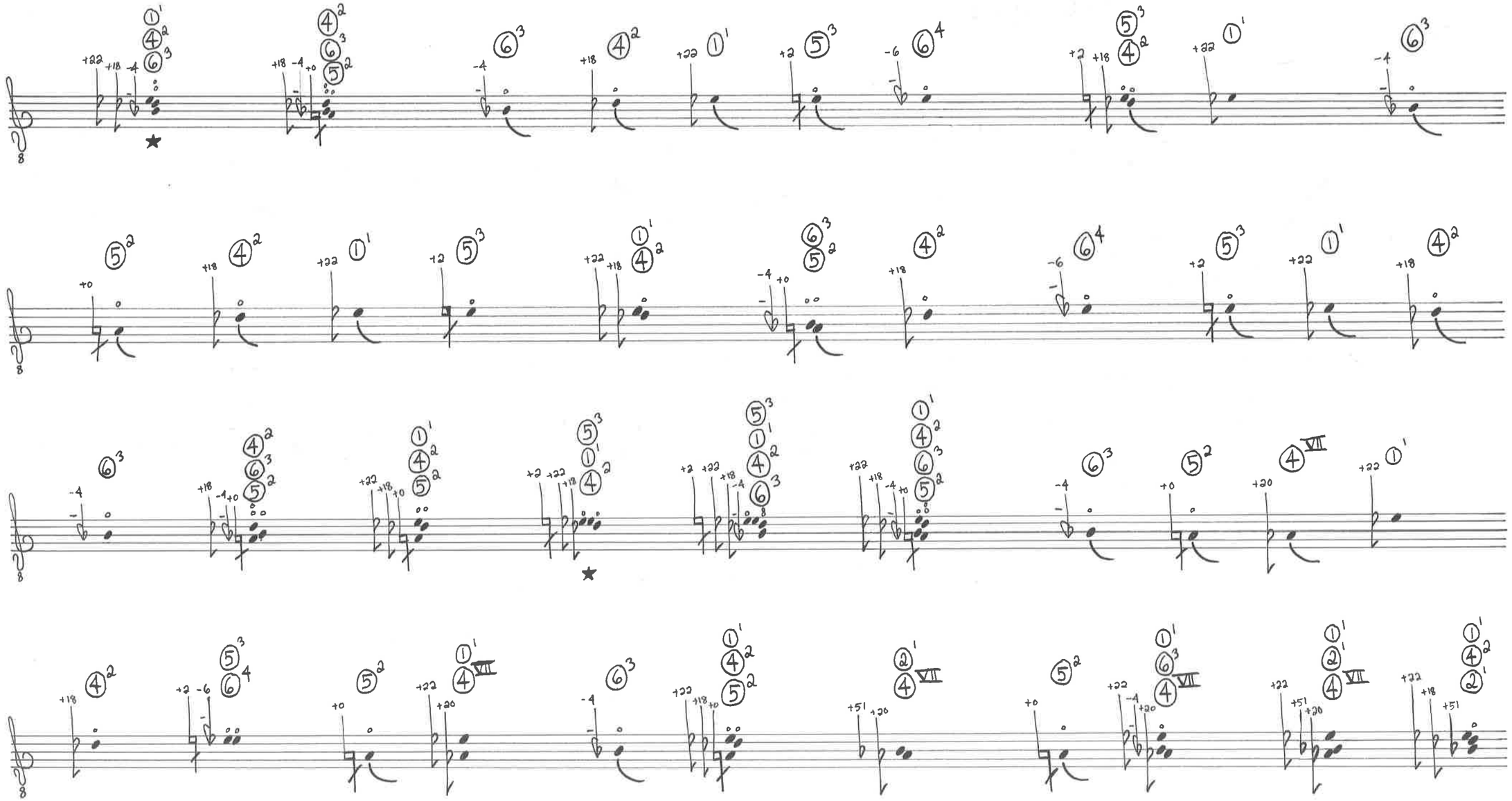
tuning for steel string guitar

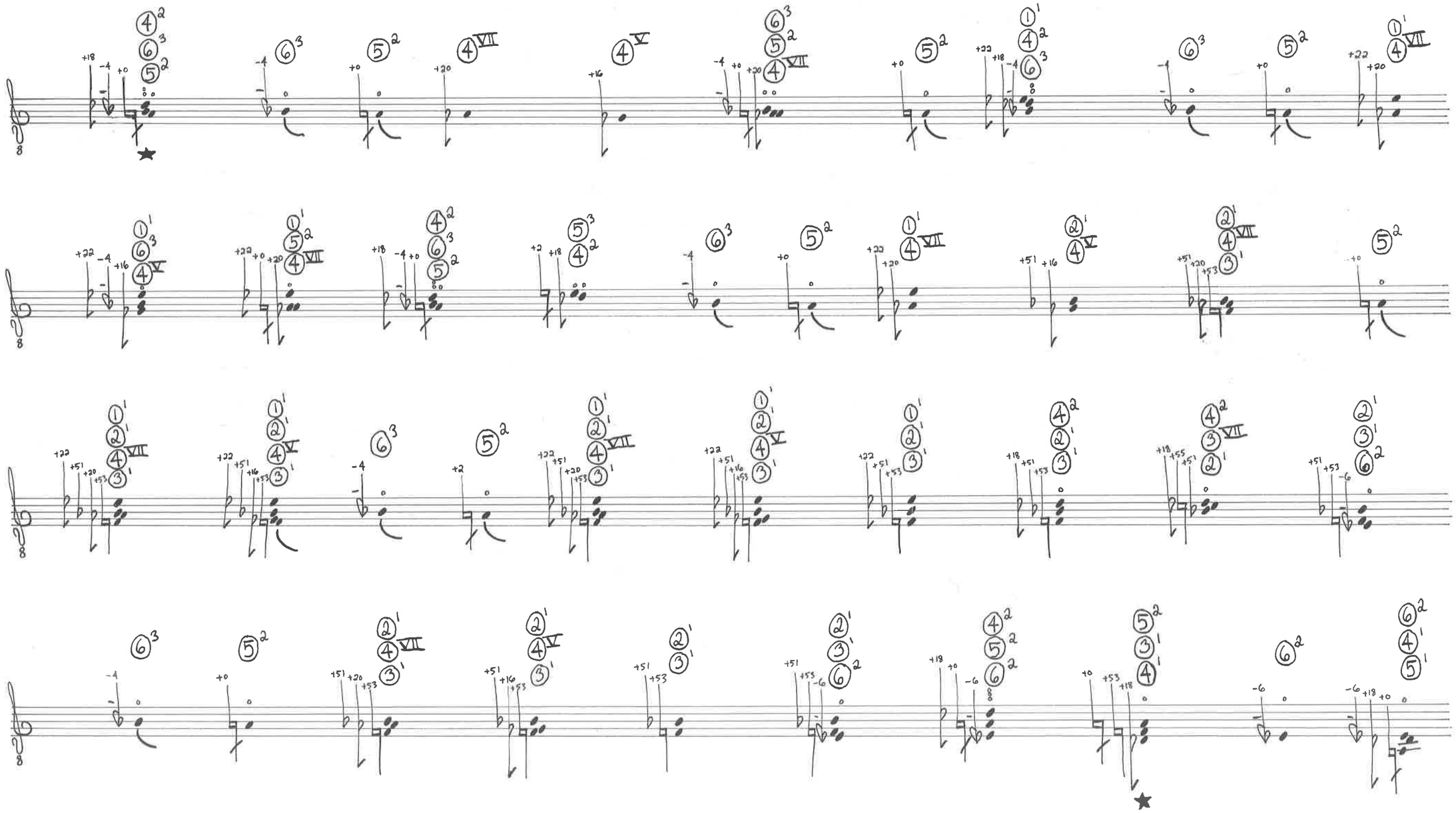


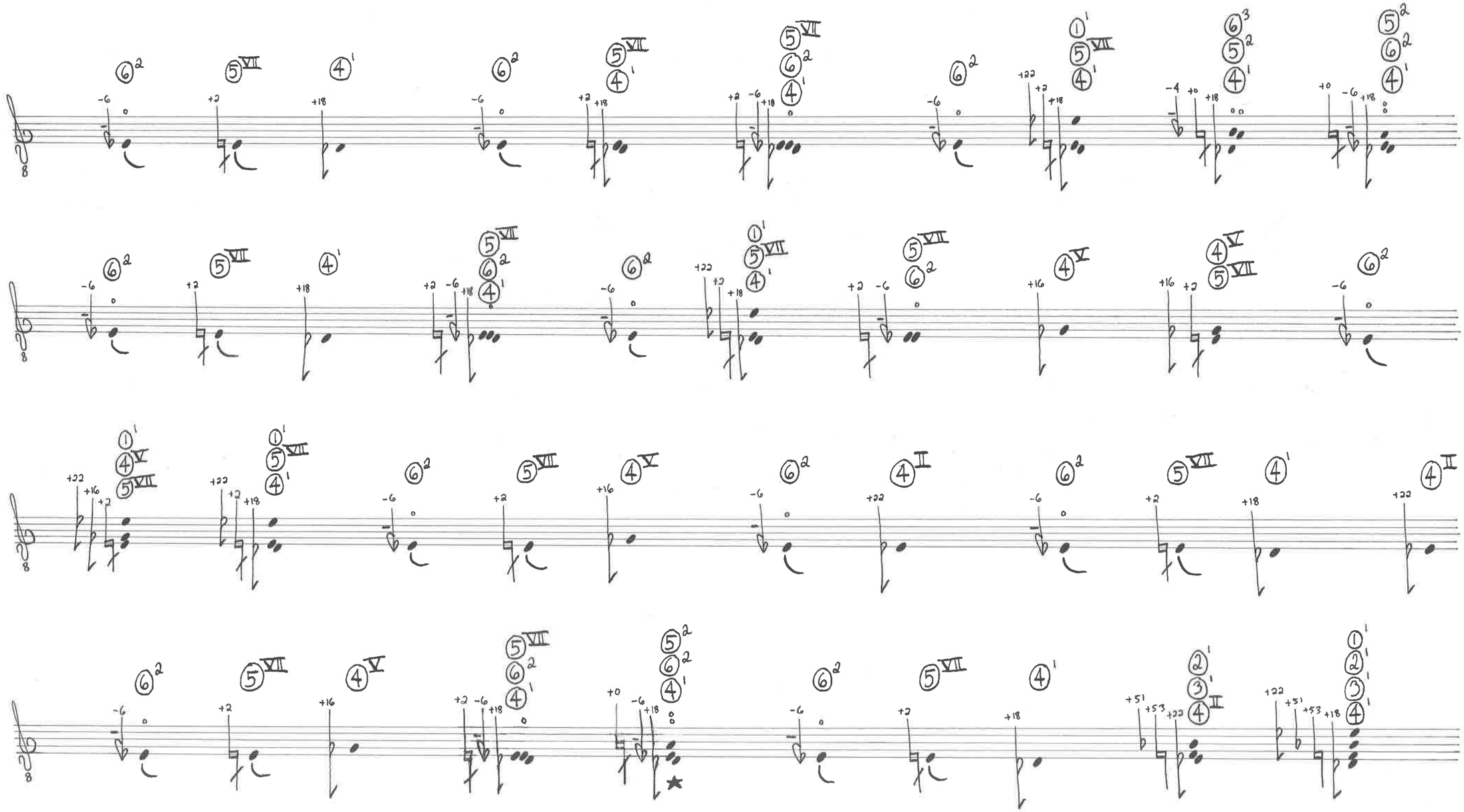


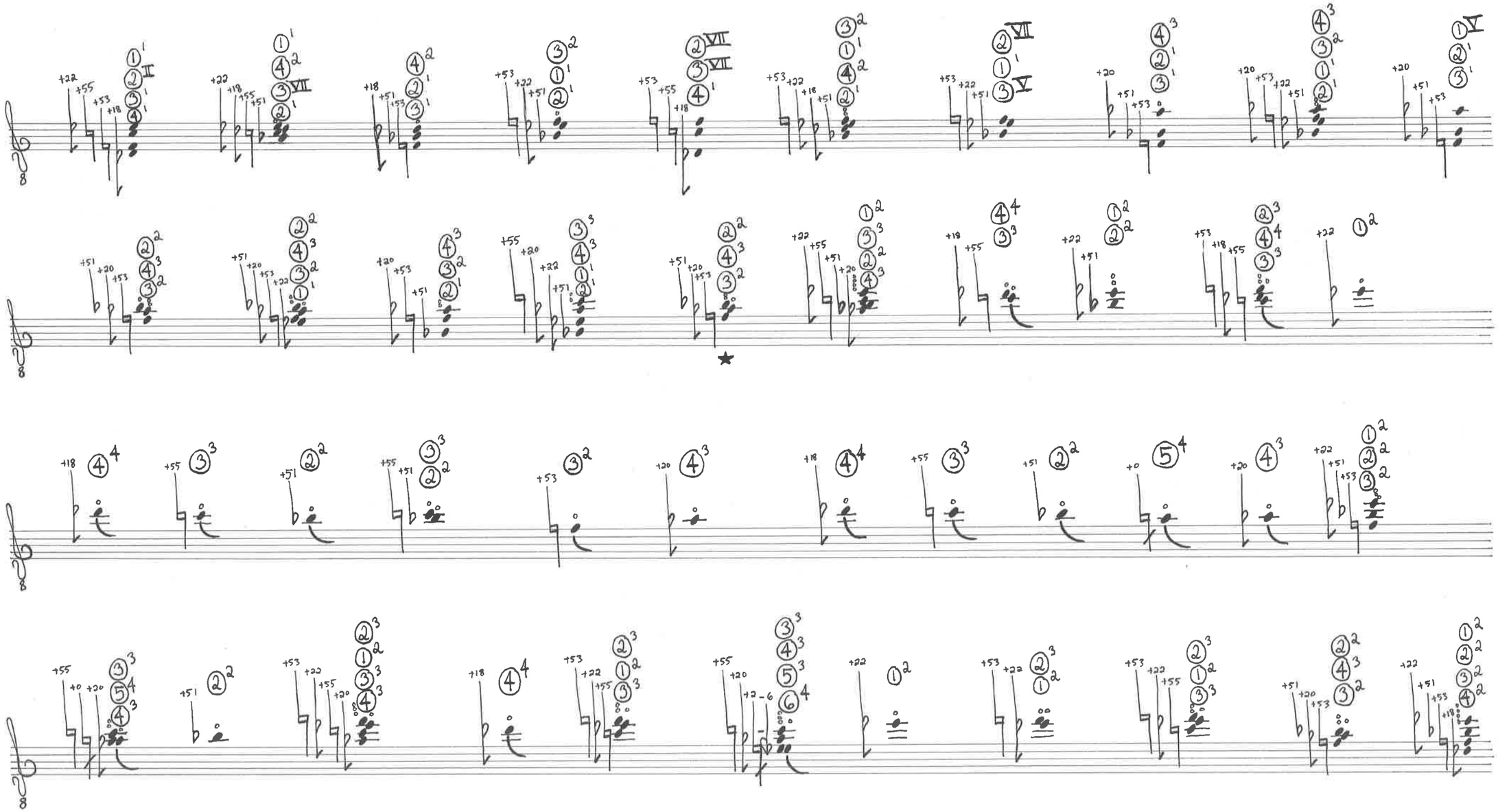


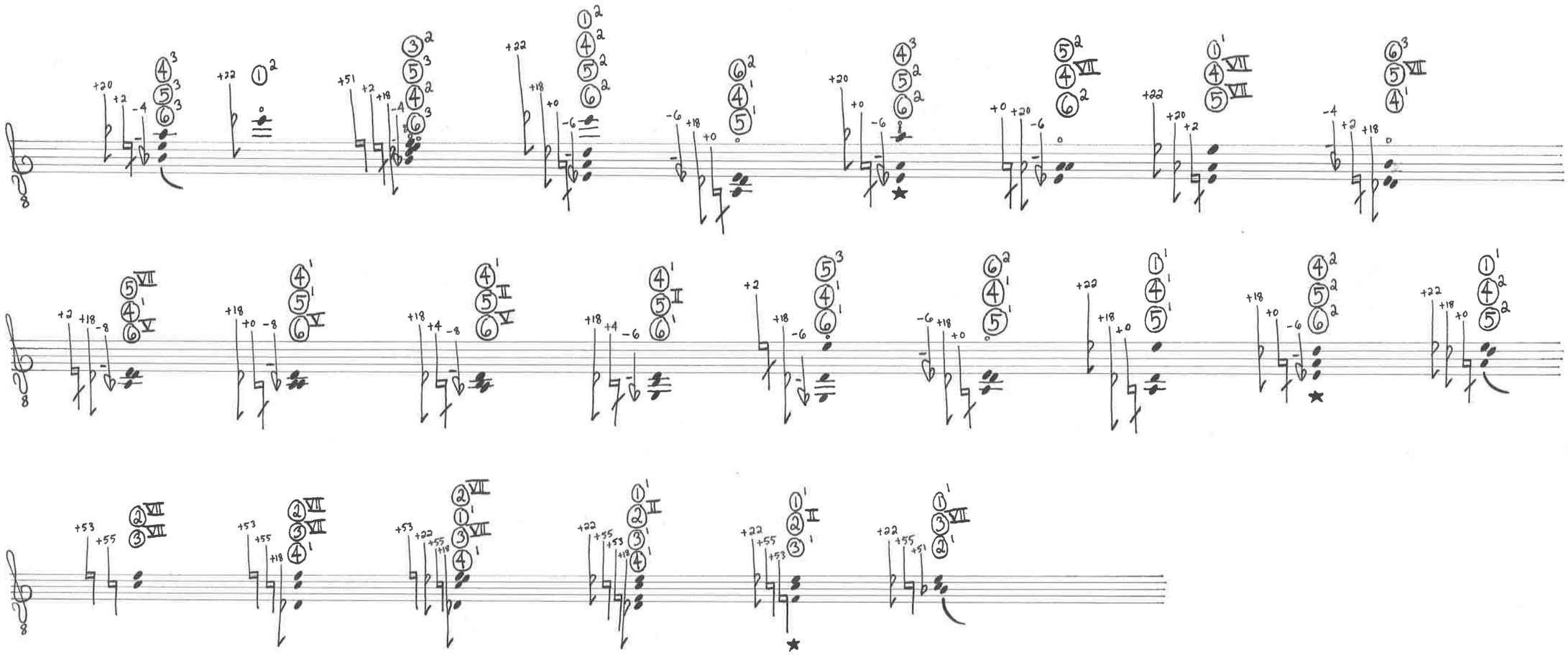












April 2015