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 indefinitely 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 environmental 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 tone's decay should always overlap with the succeeding, 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:

\begin{align*}
&\frac{4}{3} \text{ limit} \\
&\frac{7}{4} \text{ limit} \\
&\frac{11}{8} \text{ limit} \\
&\frac{31}{22} \text{ limit}
\end{align*}
the environmental chord cycle—

consists of an omni-directional microphone picking up sonic material just outside the space of listening/performance. 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 dependent 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 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

315 Hz     240 Hz     180 Hz     140 Hz     110 Hz     78.5 Hz

0'         3'         3'         4'         5'         6'

\[
\begin{array}{ccccccc}
\frac{21}{16} & \frac{7}{4} & \frac{4}{3} & \frac{9}{7} & \frac{14}{11} & \frac{44}{31} \\
\frac{9}{4} & \frac{12}{7} & \frac{24}{11} & \frac{72}{31} \\
\frac{63}{22} & \frac{72}{31} \\
\frac{126}{31}
\end{array}
\]