

the little by little suddenly

for seth josel

"Fragment: beyond fracturing, or bursting, the patience
of pure impatience, the little by little suddenly."
Maurice Blanchot, *The Writing of Disaster*

seth cluett (2010)
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Instructions

1. The lower stave is the score proper while the upper stave shows the sounding pitches of harmonics and sympathetic resonances.
2. Explicitly intended sympathetic resonances are shown in braces [x] where the note is the x
3. Each system represents roughly one minute of clock time
4. Within each system there are a series of fragments, each fragment is autonomous and may be played in any order (seamlessly from one to the next or not) unless otherwise specified. Pauses are fine. Each new repeat of the fragment within the allotted minute should be a responsive exploration of the sound within the guitar and in tandem to the tones played on the speaker.
5. The rhythmic notation within each fragment is proportional and should emphasize the overlap of pitches where indicated.
6. A pitch surrounded by parens (x) should be fingered but not played. This is intended to encourage the played notes to create sympathetic resonances with both open and fingered strings
7. The speaker should be placed in the soundhole of the guitar, the e-string may need to be loosened to allow for this
8. The volume of the amplifier that drives the speaker should be set prior to performance by using the reference tone provided. The volume will be raised on the amplifier until the speaker distorts slightly and then should be lowered until the distortion subsides. This will ensure the fullest possible sound from the speaker.
9. The sine tone part playing through the speaker will contain frequencies that will be both in tune and out of tune with the pitches played on the guitar. Also, some of the pitches will relate musically to the played pitches and resonances, but create no psychoacoustic or acoustic effect.
10. The piece is quiet but the dynamic markings are relative. Amplification may be needed to make the piece audible.
11. While a classical nylon string guitar is preferable, a steel string guitar may be used with the caveat that attention is paid to the warmth of the tone, more 'tasto' style playing etc...

0:00 - - - - - 1:00

slow, crisp, and solid throughout, delicate but not precious

① *pp* ③ *mp* ① *p* ② *mp* ④ *pp*
 balance harmonic
 and ordinario

1:00 - - - - - 2:00

follow dynamics as written, but occasionally allow one fragment or articulation to differentiate itself

① *p* ② *pp* ③ *pp* ④ *p* ⑥ *pp* solid, apoyando ① *p* ② *pp*

2:00 - - - - - 3:00

let the near unison be a timber more than two pitches, this is the first glimpse of the more plaintive material from 4:00-5:00

careful balance between fingered pitch and open string

p

f

p

mf

l.h. bring thumb around for ①

3:00 - - - - - 4:00

generally more gentle than the music suggests with a few sharply differentiated iterations, more rubato than anything previous

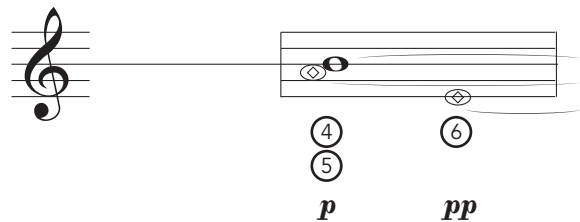
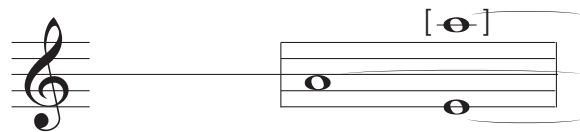
hammer-on should be quick and care should be taken to not mute any open strings, variations in hammer on speed and slight changes balance will produce marked results

pp

p

apoyando, mute quickly tips of fingers, avoid muting adjacent strings

4:00 - - - - - 5:00
 very steady and quiet throughout, almost plaintive



apoyando, over soundhole
 with each repeat allow
 sympathetic pitch to build

5:00 - - - - - 6:00
 seamlessly connected to the preceding section, alternate freely, but end with the third fragment

