L e w i s K r a u t h a m e r

Train Journey Fragments (2010/2014)

for solo guitar and mixed ensemble.

(Second printing – June 12th, 2014)

Lewis Krauthamer

Train Journey Fragments (2010/2014)

for classical guitar soloist and mixed ensemble

This work is divided into three movements.

Instrumentation

1 Clarinet

1 Percussionist (med/low toms, hi/med/low triangles, hi/med/low cymbals, ruthe)

1 Solo classical guitar, miked/amplified

1 Lap steel or steel-stringed (played with slide) guitar, miked/amplified

1 Trickeyboard (or any microtonal keyboard setup)

1 'Cello

Duration: Approximately 10 minutes.

About the piece:

This work was originally composed in 2009-2010 for guitar solo, premiered by Yovianna Garcia as part of the New Music Hartford series on September 18th, 2010. About a year later, I re-worked the piece for guitar trio and gave it a new title, *900 Miles*. This version received its premier by the Mobius Trio on September 23rd 2011 as part of the Music for People and Thingamajigs Festival in Oakland, CA. I have disowned the latter version for its musical shortcomings, and I am not completely happy with the former (unaccompanied solo) version. When I was invited more recently to present my music with a group of young composers (now called the Atlas Composers Collective) at the Atlas Theater in Washington, DC, I decided to give this music one more chance, re-working it for the current mixed ensemble and guitar solo.

General indications:

This piece is essentially a work for guitar solo. The other instruments serve an accompanimental role, and therefore it is up to the guitarist to lead the ensemble's tempo, phrasing, etc. The guitar soloist is welcome to take liberties (within reason) with tempo; metronome indications included here are merely suggestive.

Dynamics included are also suggestive – overall attention must be given to the balance/audibility between instruments.

This piece is written in three movements; each movement is divided into various fragmentary sections. It is asked that performers be judicious with the amount of time taken between each fragment. Some separation/delineation is generally necessary between sections; however, longer pauses must be saved for the intervals between movements.

General indications on tuning:

This piece is written in a microtonal sixth-tone scale. The sixth-tone scale is derived from the division of the octave into 36 equidistant pitch-classes. In other words, every semitone is divided into three equal parts.

Every pitch is notated with an accidental. Accidentals written with an upwards arrow indicate a note which is a sixth-tone sharp, downward arrows a sixth-tone flat. No alteration of tone need be used for notes with normal accidentals.

Accidentals, both microtonal and not, apply to all corresponding notes which follow in a given measure.

For rehearsal purposes, the words "sharp" and "flat", when referring to sixth-tone deviations, may be distinguished from normal "sharps" and "flats" through the use of these words as *premodifiers*. E.g. A "*sharp F-natural*" will refer to an *F-natural* tuned slightly sharp. Or a "*flat C-sharp*" will refer to a *C-sharp* tuned slightly flat.

Instrumental parts:

The clarinet and cello parts include indications meant to aid the performers in gauging their intonation. These indications are given in the form of instrumental abbreviations above the staff, indicating doublings of a note or series of notes by another instrument. For more information, please see the parts themselves.

Instrumental layout/positioning:

The guitar soloist should be placed front-center, the other instruments behind and around. Specific placement may be left to the discretion of the performers. Again, attention should be given to overall balance.

Instrument-specific indications:

Clarinet

The clarinetist is responsible for finding, through experimentation with a chromatic tuner or similar device, ways of producing the indicated pitches. Assuming a reference of A=440 Hz, notes a sixth-tone sharp (upward arrows) will register at approximately 33 cents sharp, and notes a sixth-tone flat (downward arrows) will register at approximately 33 cents flat. Changes in embouchure, as well as alternate fingerings, may be used.

For more information on microtonal fingerings for clarinet, please see:

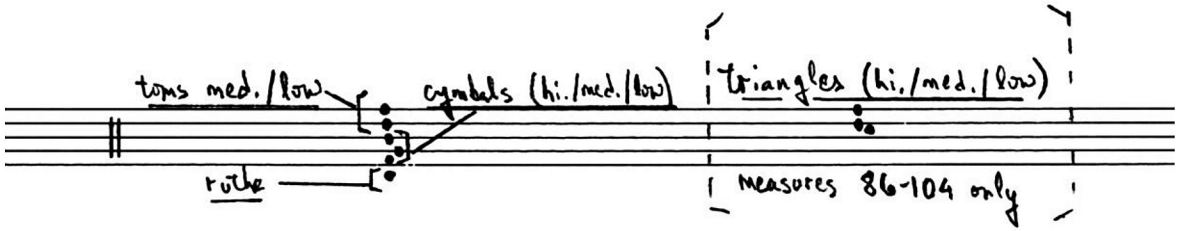
E. Michael Richards' "The Clarinet of the 21st Century", Chapter II - Single Sounds (University of Maryland, Baltimore County)

http://userpages.umbc.edu/~emrich/chapter2.html

Other sources of information on microtonal woodwind fingerings may be found on the web and in music libraries.

Note- There is no need to be overly-meticulous in finding exact/precise pitches. There is some leeway, as long as players are listening to each-other and playing with sensitivity and expression.

Percussion



Note- The percussion part is written in such a way in which the percussionist may double on lap steel / steel-string guitar should no-one else be available for that part (which is within the technical grasp of an amateur guitarist). Should this be necessary, there will be instances in which the steel guitar part will have to be omitted – the percussion part has priority.

Solo guitar:

In order to achieve satisfactory balance with the other instrumental parts, amplification should be used. Caution and care should be used so as not to distort the sound, thus preserving the acoustic/"airy" sound-quality of the instrument un-miked.

Tuning:

This piece calls for microtonal scordatura tuning, in order to accommodate a sixth-tone (36-note-to-the-octave) scale. The guitar is to be tuned in the following manner—

String 1: sharp D# (a D# tuned a sixth-tone sharp), 317.18 Hz.
String 2: flat B-natural, 242.23 Hz.
String 3: F-sharp (normal), 185.00 Hz.
String 4: sharp C#, 141.29 Hz.
String 5: flat A-natural, 107.90 Hz.
String 6: E-natural (normal), 82.41 Hz.

Electronic (e.g. hand-held or clip-on) tuners may be used to tune guitars this way. Notes which are "flat" (i.e. a 1/6-tone flat) should be tuned 33 cents flat, those that are "sharp" are 33 cents sharp. Another option would be to re-calibrate the reference A 440 Hz to the following values:
A 432 Hz (flat): Strings 2 and 5 are tuned to B-natural and A-natural, respectively.
A 440 Hz (normal): Strings 3 and 6 are tuned to F-sharp and E-natural, respectively.
A 449 Hz (sharp): Strings 1 and 4 are tuned to D-sharp and C-sharp, respectively.

TAB notation:

For ease of reading, rhythm is indicated by stems, notated under the TAB staff. Note-heads are assumed to be black, unless otherwise indicated. Dots always indicate dotted rhythms (staccato is not used in the guitar part of this piece).

In general, guitar notes should be allowed to sustain for their maximum possible duration time (as notes of a piano sound, while the damper pedal is continually depressed). Exceptions are made for necessary changes in hand position, and other musical/practical considerations, at the performers' discretion.

Lap steel or steel-string guitar:

In order to achieve satisfactory balance with the other instrumental parts, amplification should be used. The sound should be metallic but not too shrill/piercing, as close to “acoustic”-sounding as possible.

The guitar is to be tuned in the following manner—

String 1: flat B-natural, 242.23 Hz.
String 2: B-natural (normal), 246.94 Hz.
String 3: sharp G-natural, 192.26 Hz.
String 4: flat E-natural, 161.67 Hz.
String 5: E-natural (normal), 82.41 Hz.
String 6: E-natural (normal), 82.41 Hz.

Electronic (e.g. hand-held or clip-on) tuners may be used to tune guitars this way. Notes which are “flat” (i.e. a 1/6-tone flat) should be tuned 33 cents flat, those that are “sharp” are 33 cents sharp. Another option would be to re-calibrate the reference A 440 Hz to the following values:

A 432 Hz (flat): Strings 1 and 4 are tuned to B-natural and E-natural, respectively.
A 440 Hz (normal): Strings 2, 5 and 6 are tuned to B-natural, E-natural and E-natural, respectively.
A 449 Hz (sharp): String 3 is tuned to G-natural.

TAB notation:

For ease of reading, rhythm is indicated by stems, notated under the TAB staff. Note-heads are assumed to be black, unless otherwise indicated.

Trickeyboard:

The Trickeyboard, or “Tri-keyboard,” is a set of three electronic keyboards, each of which is tuned a sixth-tone apart, to be played by one player. Many keyboards have such capability; the popular Yamaha 61-note keyboards are a good option because of their portability, ease-of-use and relatively low cost (less than $100 each).

One keyboard should be tuned 33 cents sharp (placed, say at the top of a 3-tier keyboard stand), another tuned 33 cents flat (placed at the bottom) and another without alteration (placed in the middle).

It is recommended these keyboards be fed through an amplifier, so as to control overall volume with a volume pedal. A sustain pedal may also be used (optional), connected to the three keyboards through the use of two Y-cables.

This set-up is the one I find the most practical, though any microtonally-capable keyboard set-up may be used (provided that the specified pitches/volumes are produced).

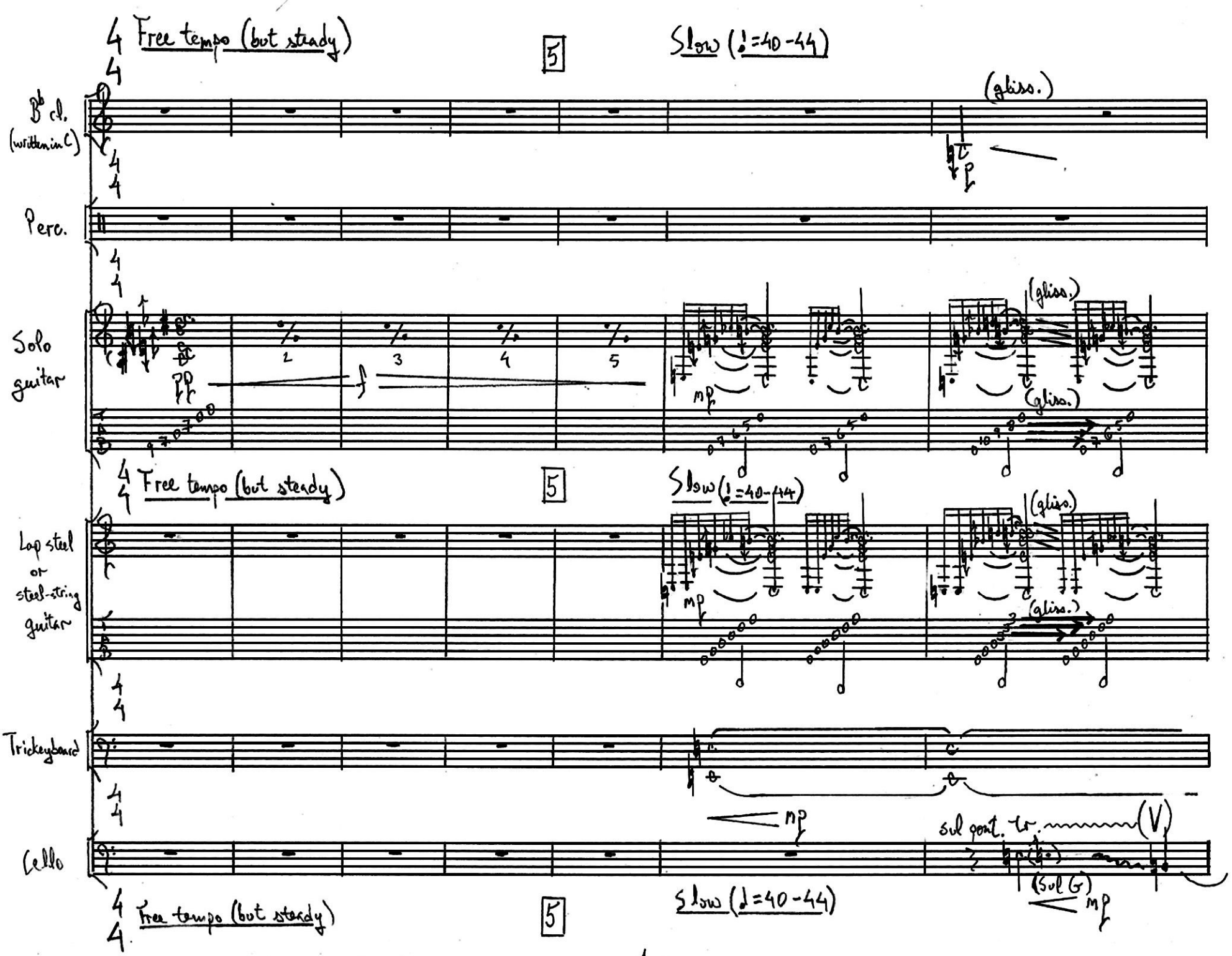
In general, the sound(s) used should be sustained (no decay) and un-intrusive in timbre, blending well with the ensemble. “French horn” may be a good setting. Two exceptions are measures 52 – 65 and measures 112-114, where a sound-envelope with natural decay should be used (still un-intrusive in timbre, as in guitar). Overall, keyboard settings are left to the performer’s discretion.

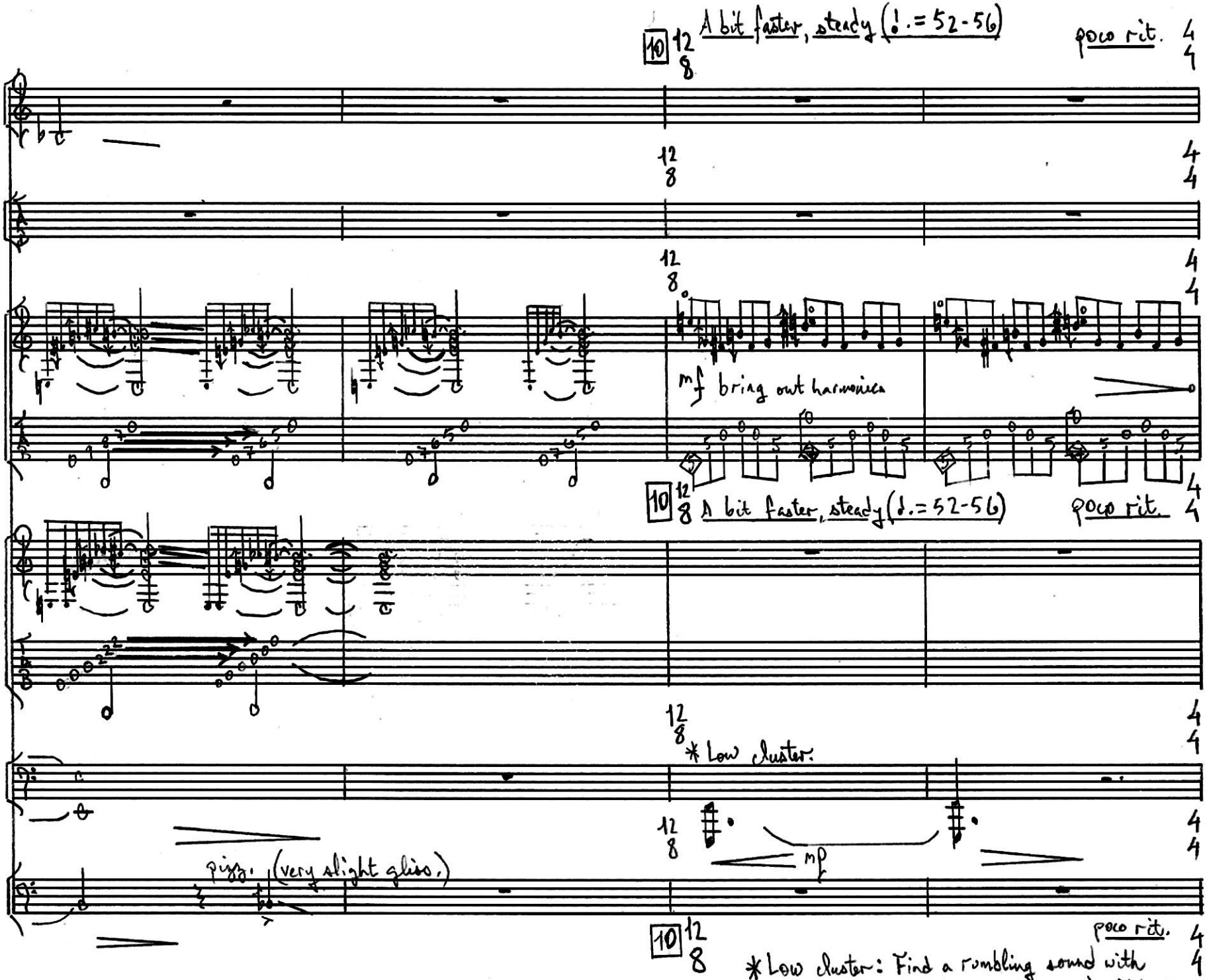
Note- The use of microtonal keyboards may also prove a useful reference in rehearsing the intonation of the clarinet and cello parts.

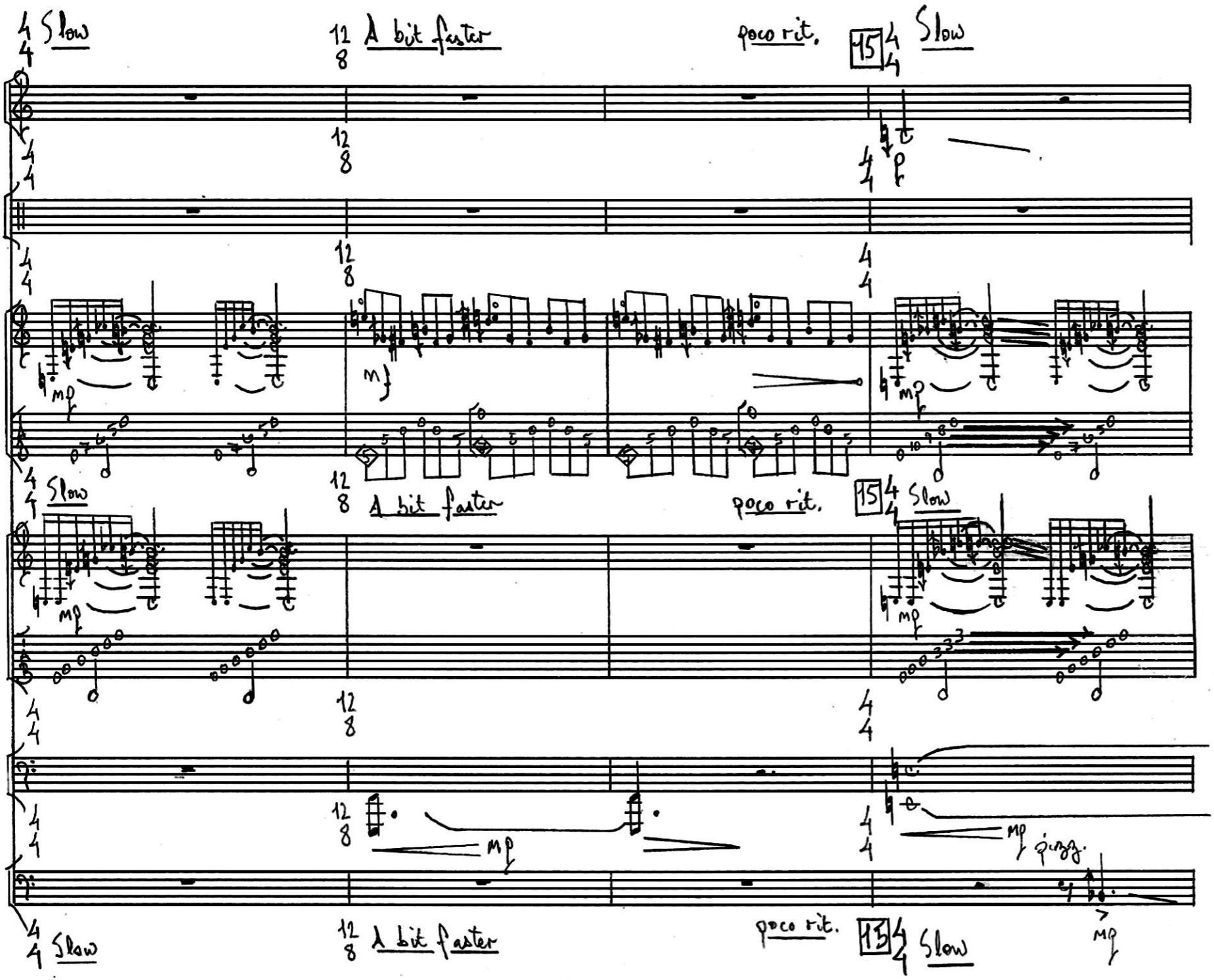
Lewis Krauthamer

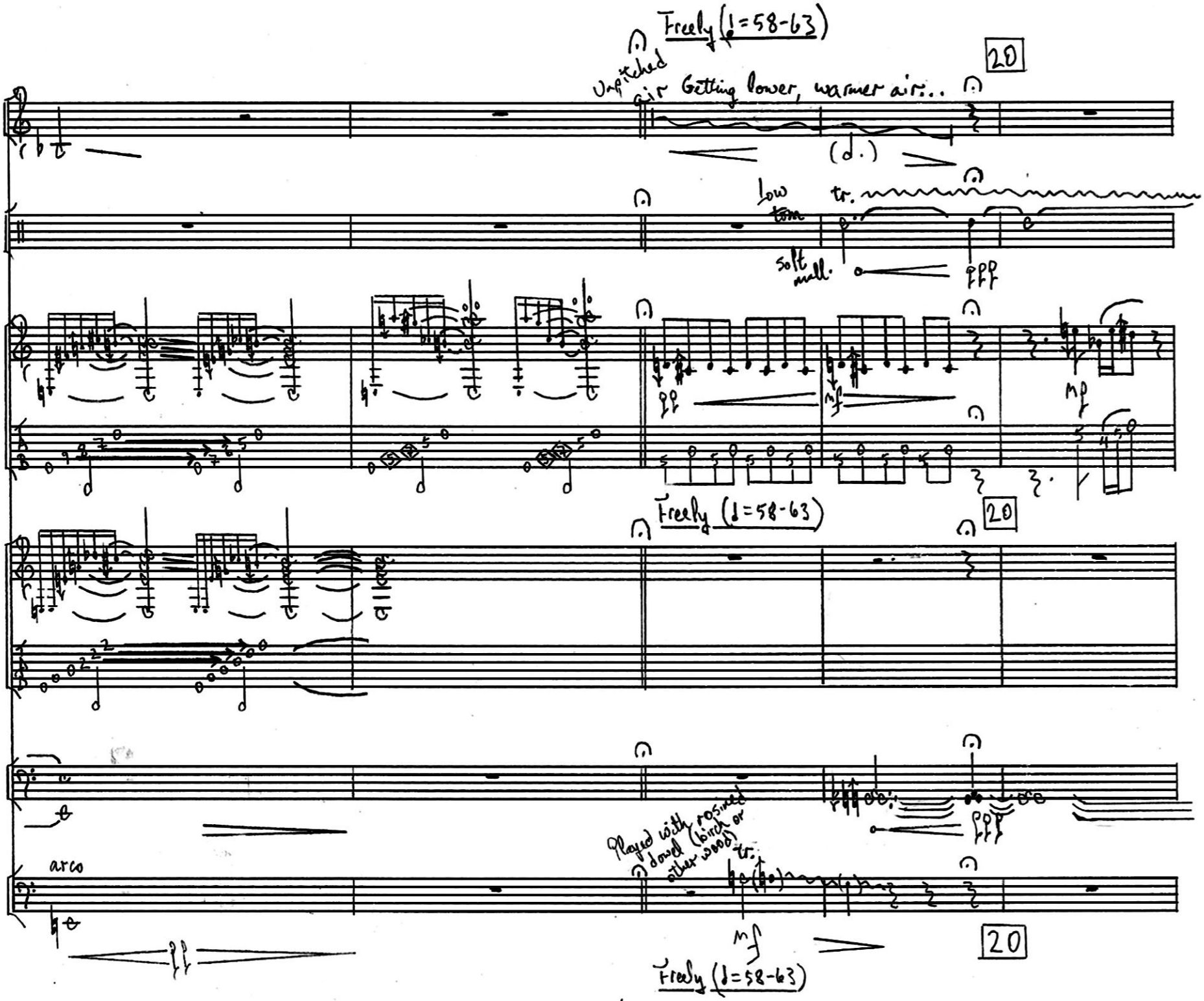
May, 29 2014

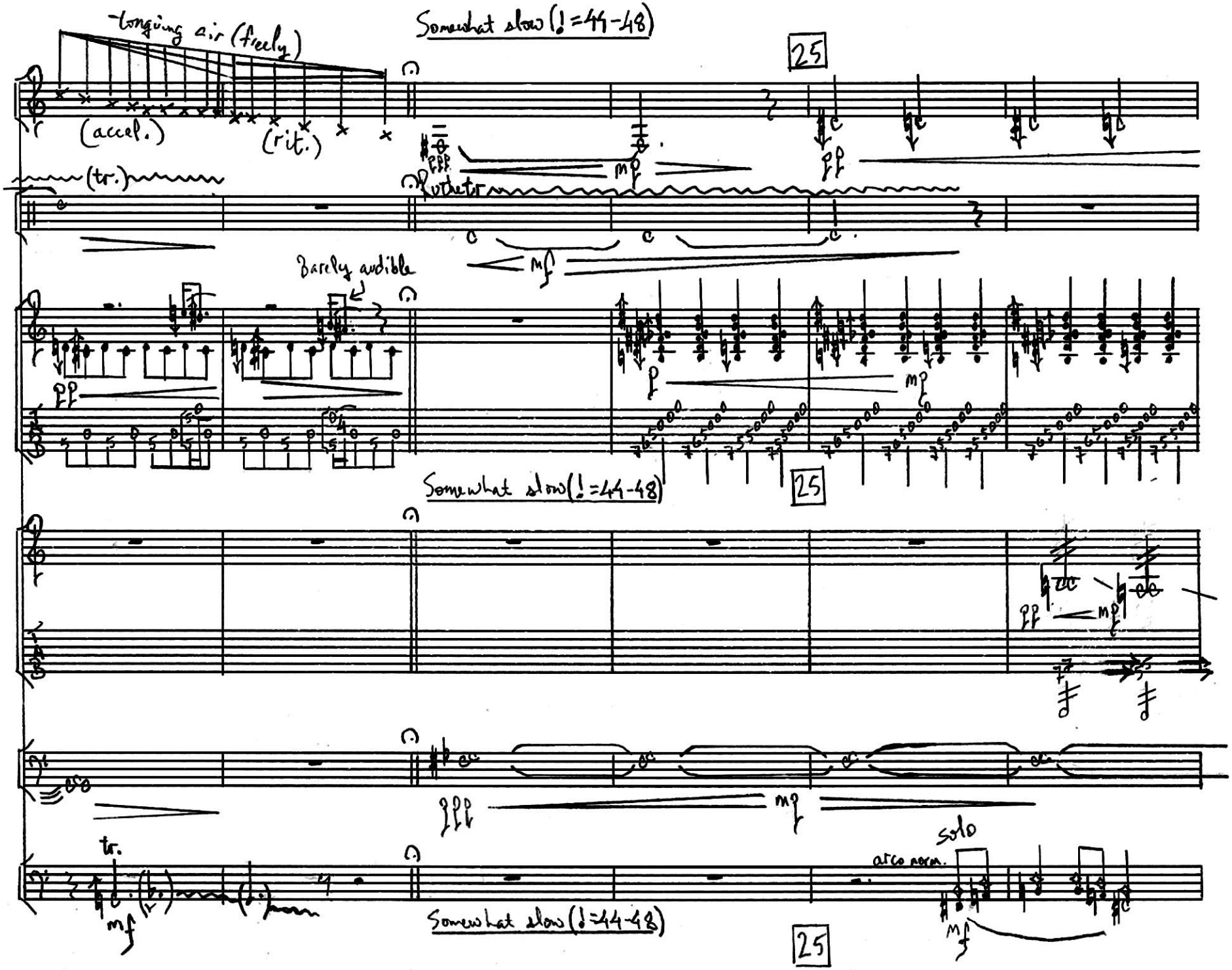
Wheaton, MD

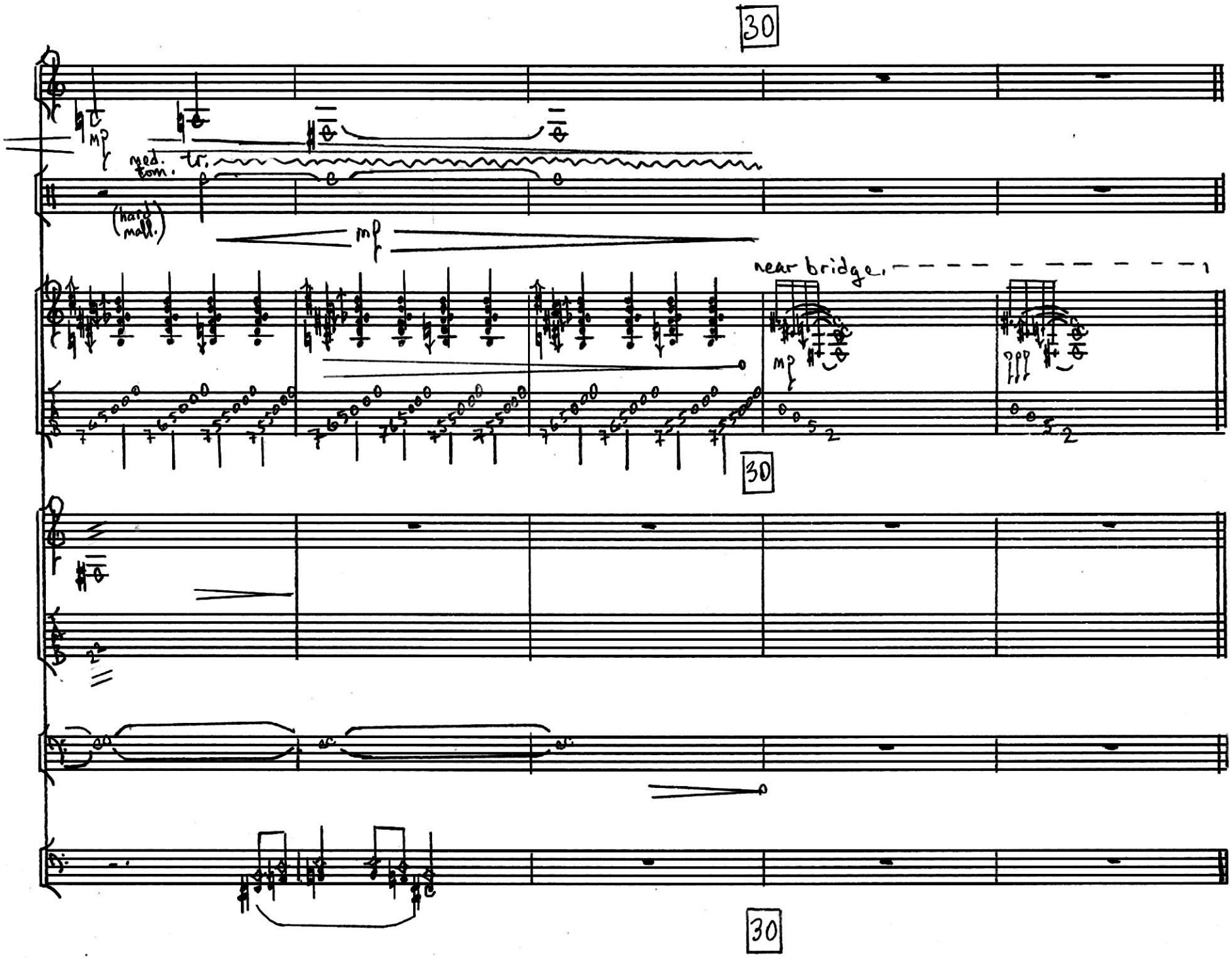

Free tempo (but steady)
5
Slow (♩.=40-44)
B♭ cl. (written in C)
(gliss.)
Perc.
Solo guitar
(gliss.)
(gliss.)
Free tempo (but steady)
5
Slow (♩.=40-44)
Lap steel or steel-string guitar
(gliss.)
(gliss.)
Trickeyboard
mp
Cello
sul pont. tr.
(V)
(Sul G)
mp
Free tempo (but steady)
5
Slow (♩=40-44)


10
A bit faster, steady (♩. = 52-56)
poco rit.
mf bring out harmonica
pizz. (very slight gliss.)
mp
* Low cluster.
* Low cluster: Find a rumbling sound with all (1/6-flat, 1/6-sharp, and normal) pitches; very low, no discernable pitches.


Slow
A bit faster
poco rit.
15
Slow
mp
mf
pizz.


Freely (♩=58-63)
20
Unpitched air Getting lower, warmer air...
(d.)
Low tom
tr.
soft mall.
fff
pp
mf
mp
Freely (♩=58-63)
20
Played with rosined dowel (birch or other wood)
tr.
arco
mf
Freely (♩=58-63)
20

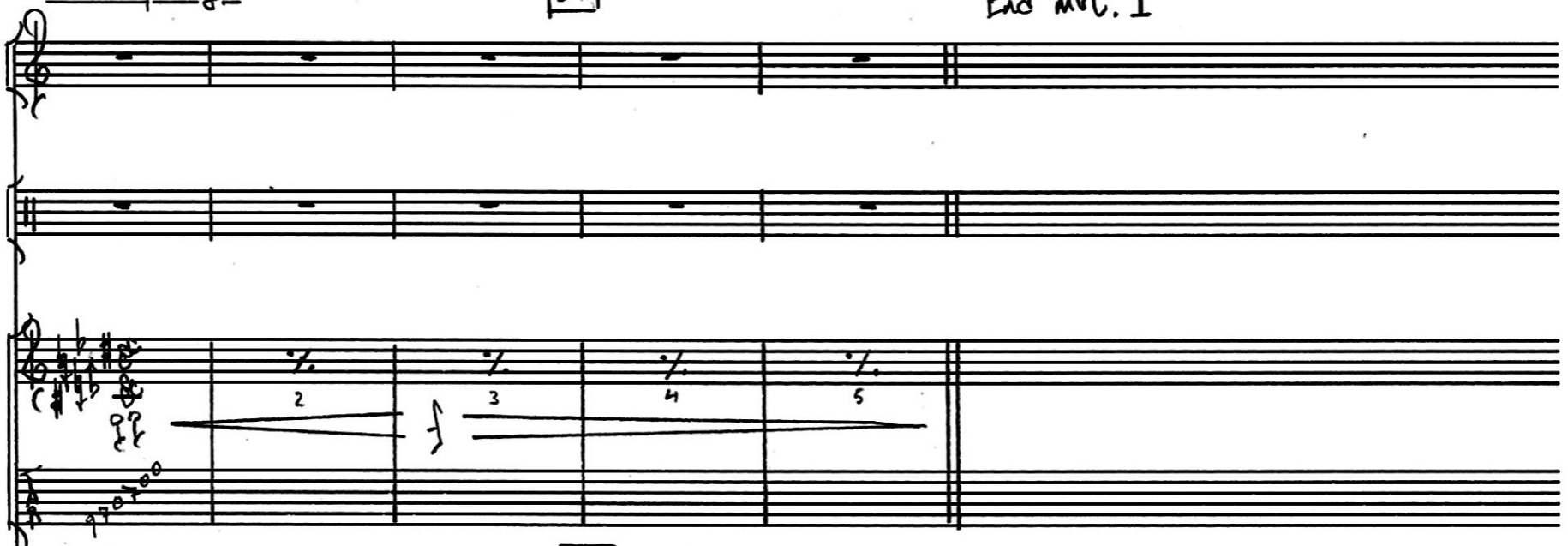

-longing air (freely)
(accel.)
(rit.)
Somewhat slow (♩=44-48)
25
(tr.)
ppp
mp
ff
Barely audible
mf
p
Somewhat slow (♩=44-48)
25
ff
mp
ppp
mp
tr.
mf
Somewhat slow (♩=44-48)
solo
arco norm.
25
mf


30
mp
med. tom. tr.
(hard mall.)
mp
near bridge
mp
30
30

As in opening

35

End mvt. I

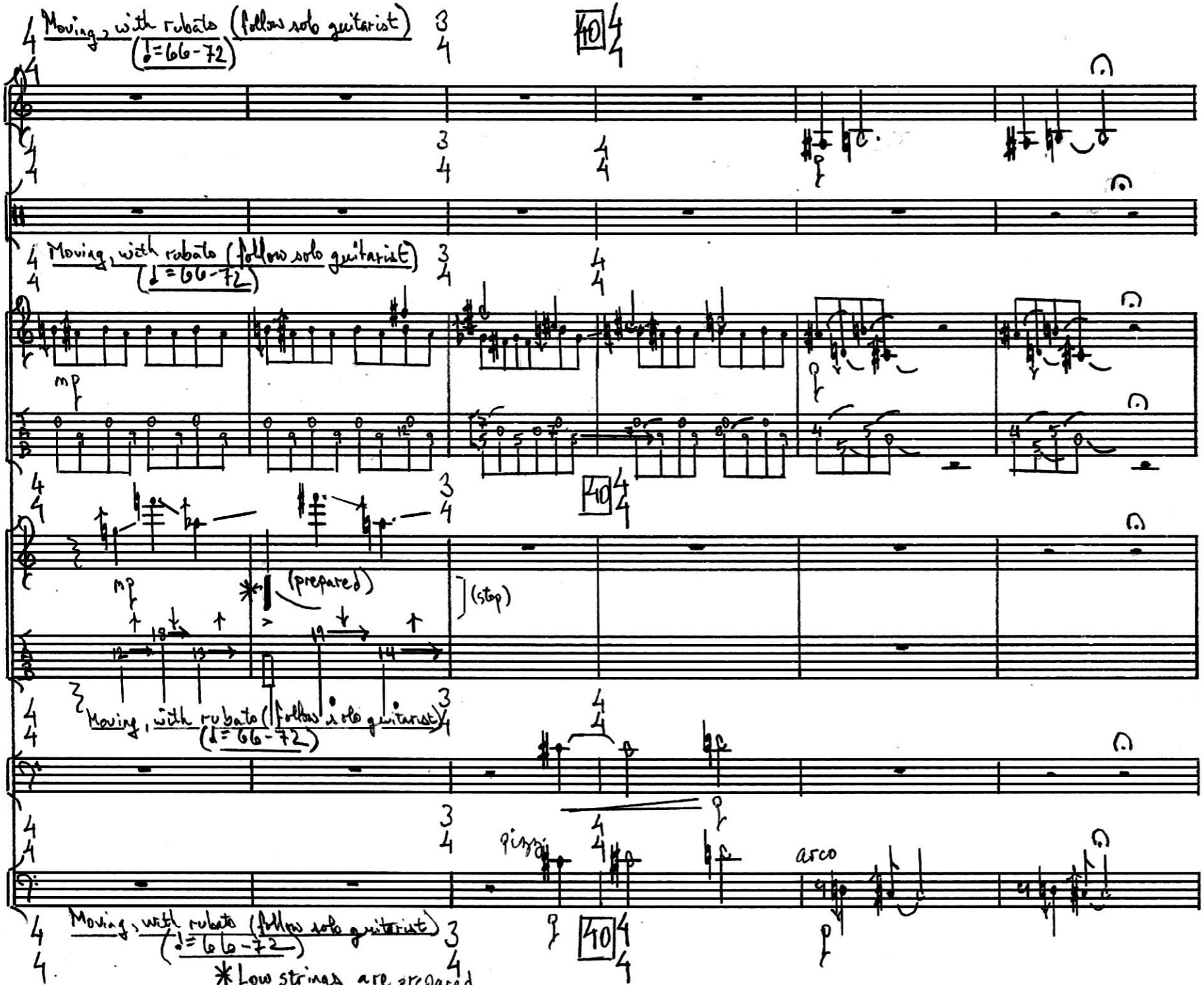


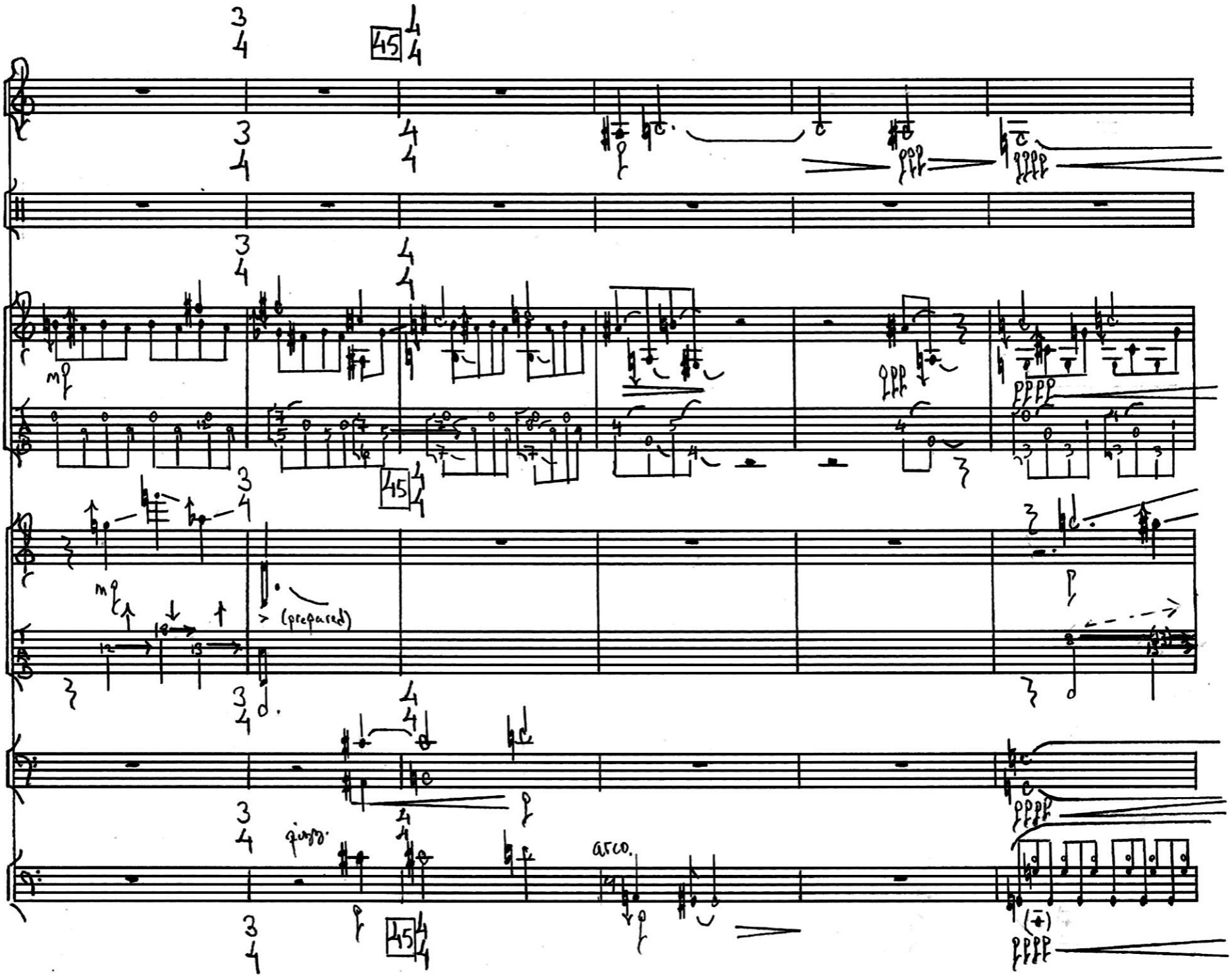
As in opening

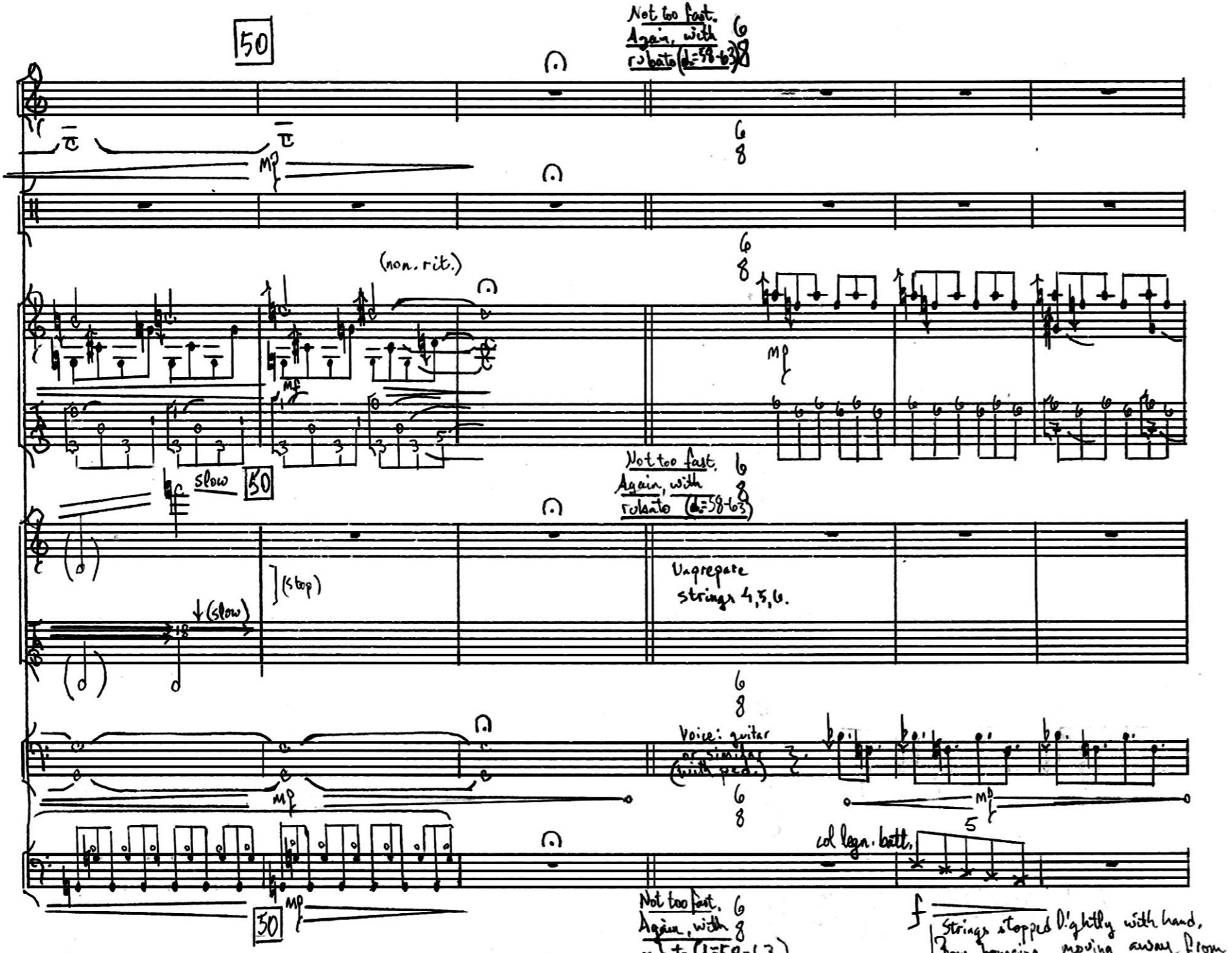
35

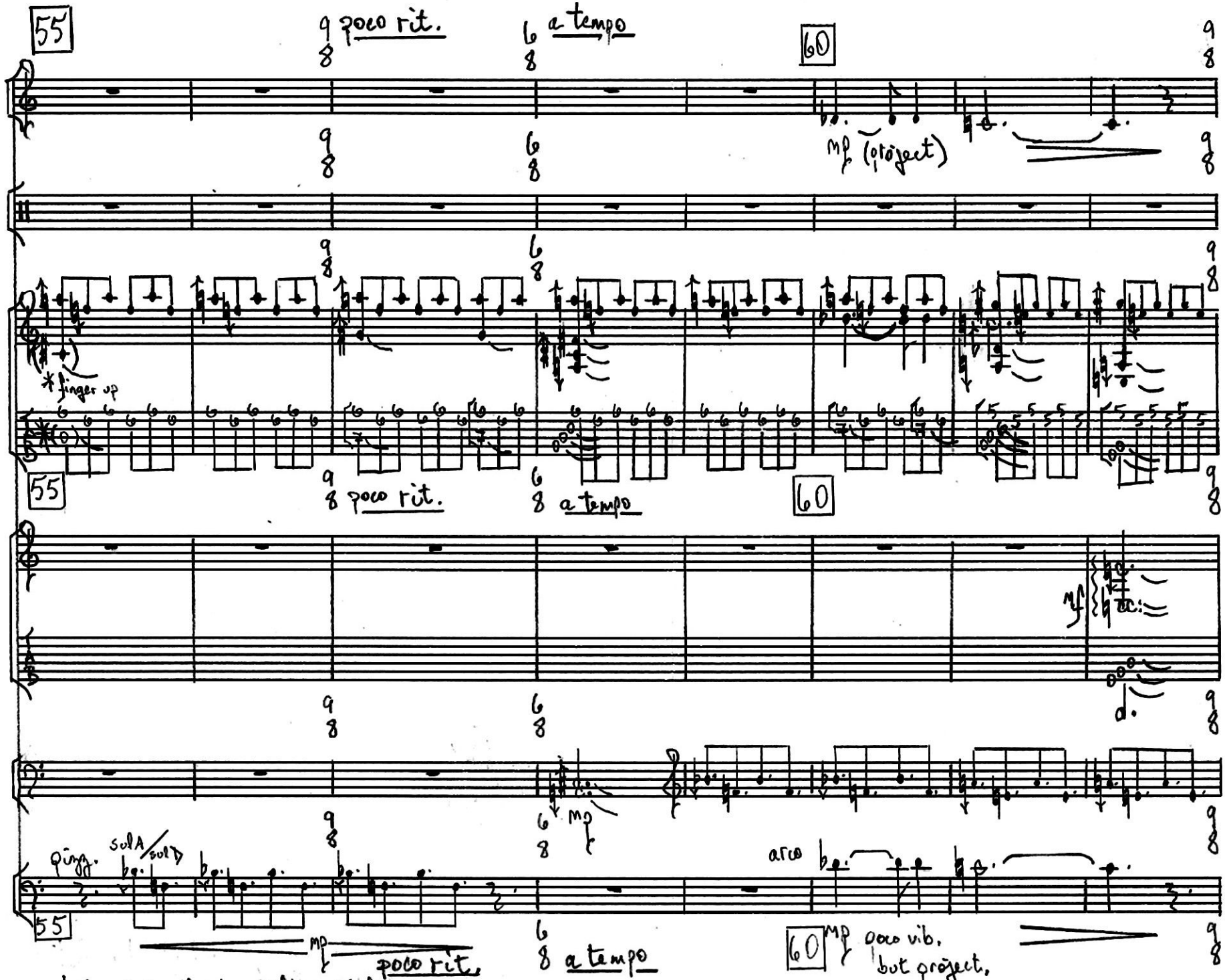
As in opening

35

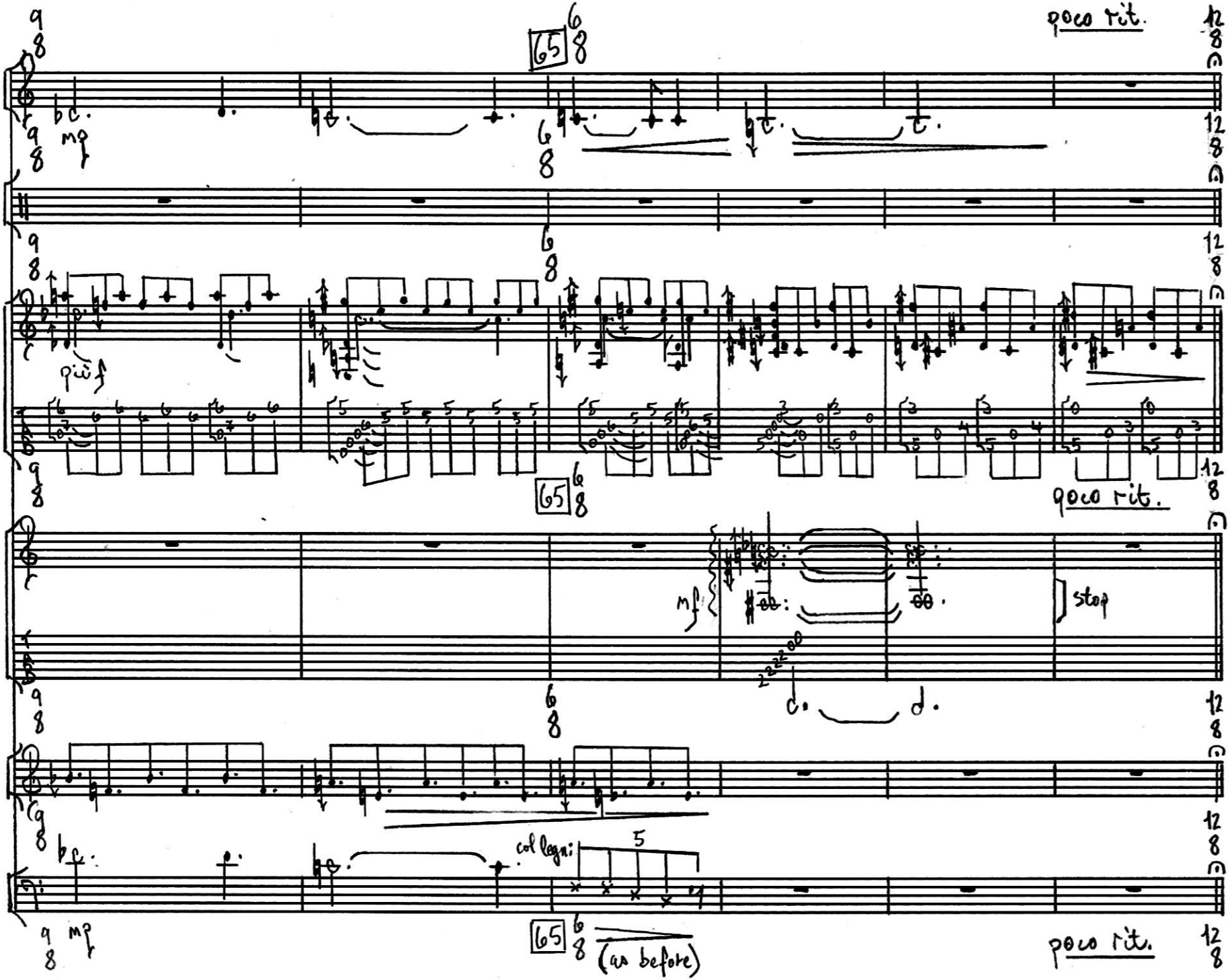

Moving, with rubato (follow solo guitarist)
(♩.=66-72)
40
mp
(prepared)
(stop)
pizz.
arco
* Low strings are prepared with a nail (or similar). Low, gong-like sound.

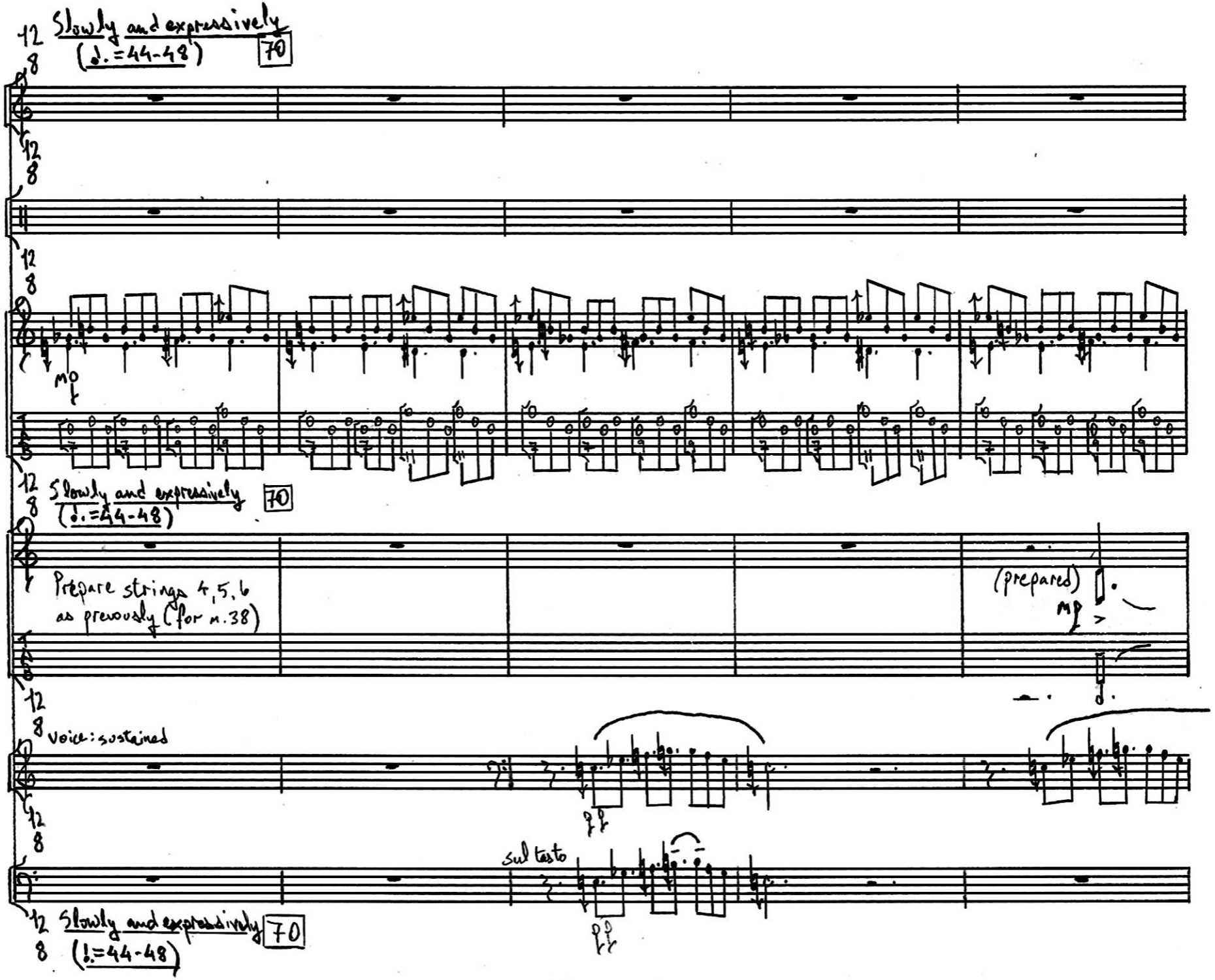

45
mp
(prepared)
pizz.
arco.

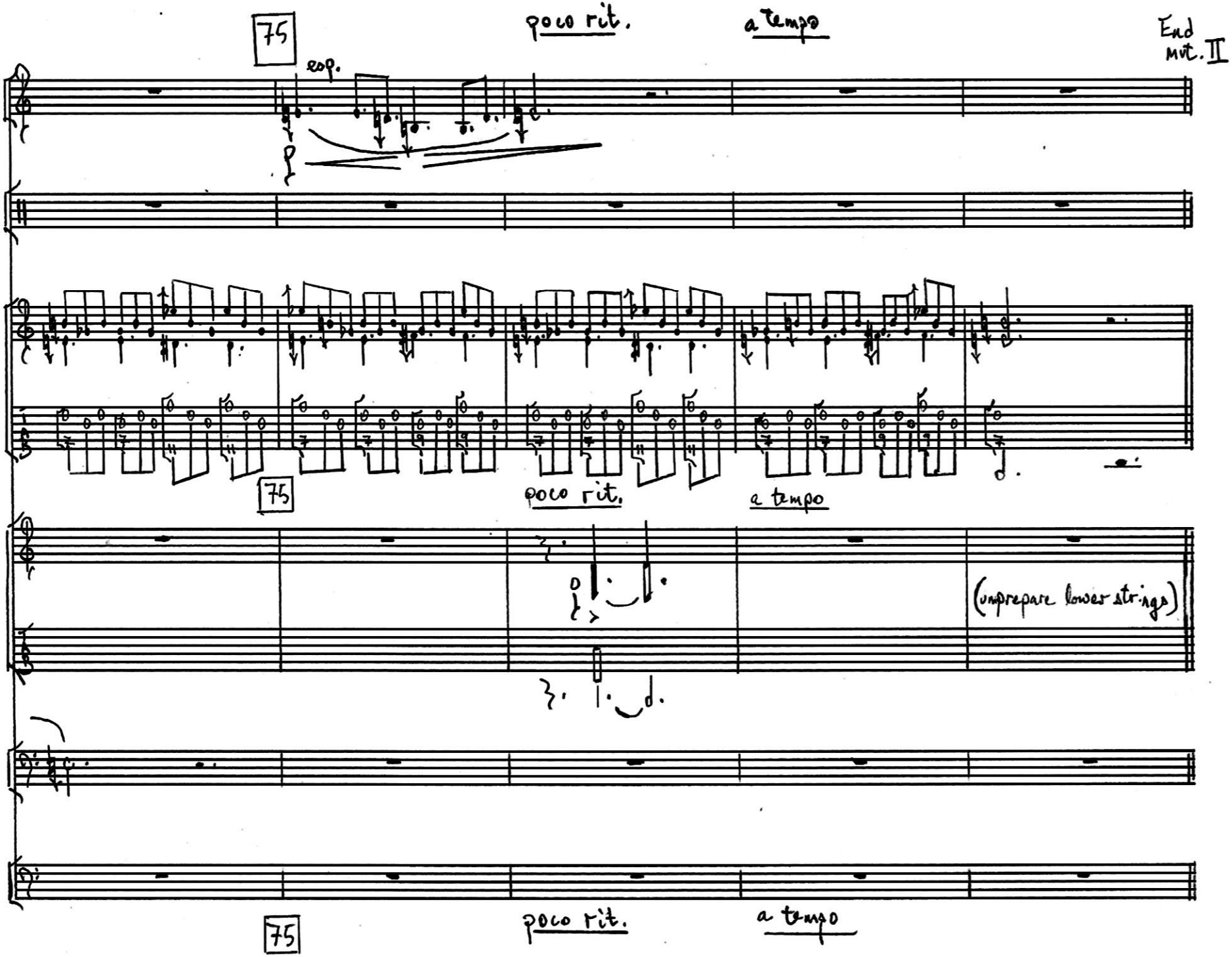

50
Not too fast.
Again, with
rubato (♩=58-63)
(non. rit.)
slow
50
(stop)
(slow)
Unprepare
strings 4,5,6.
Voice: guitar
or similar
(with ped.)
col legn. batt.
30
Not too fast.
Again, with
rubato (♩=58-63)
Strings stopped lightly with hand,
bow bouncing, moving away from
bridge, creating a gesture
descending in apparent tone.

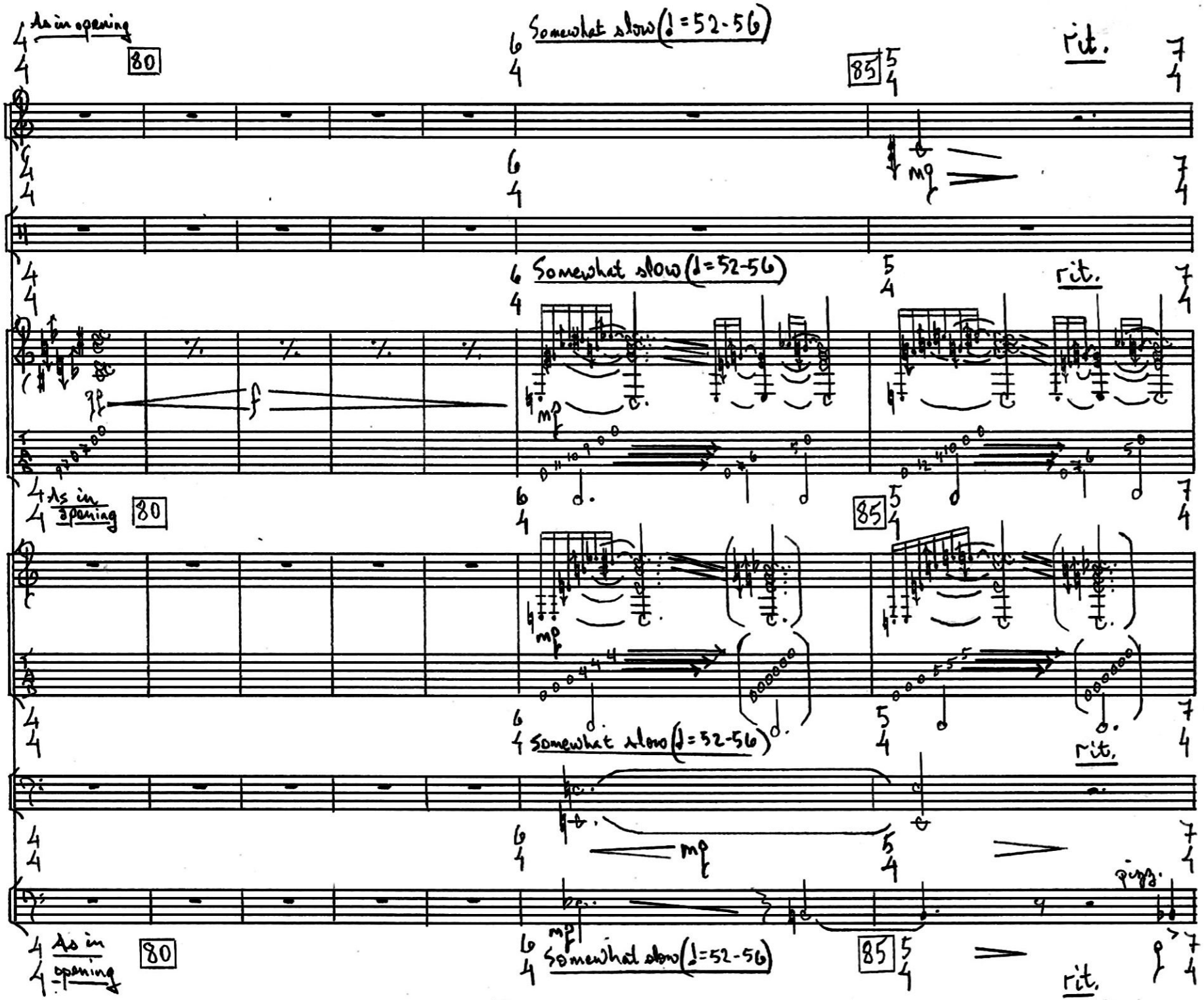


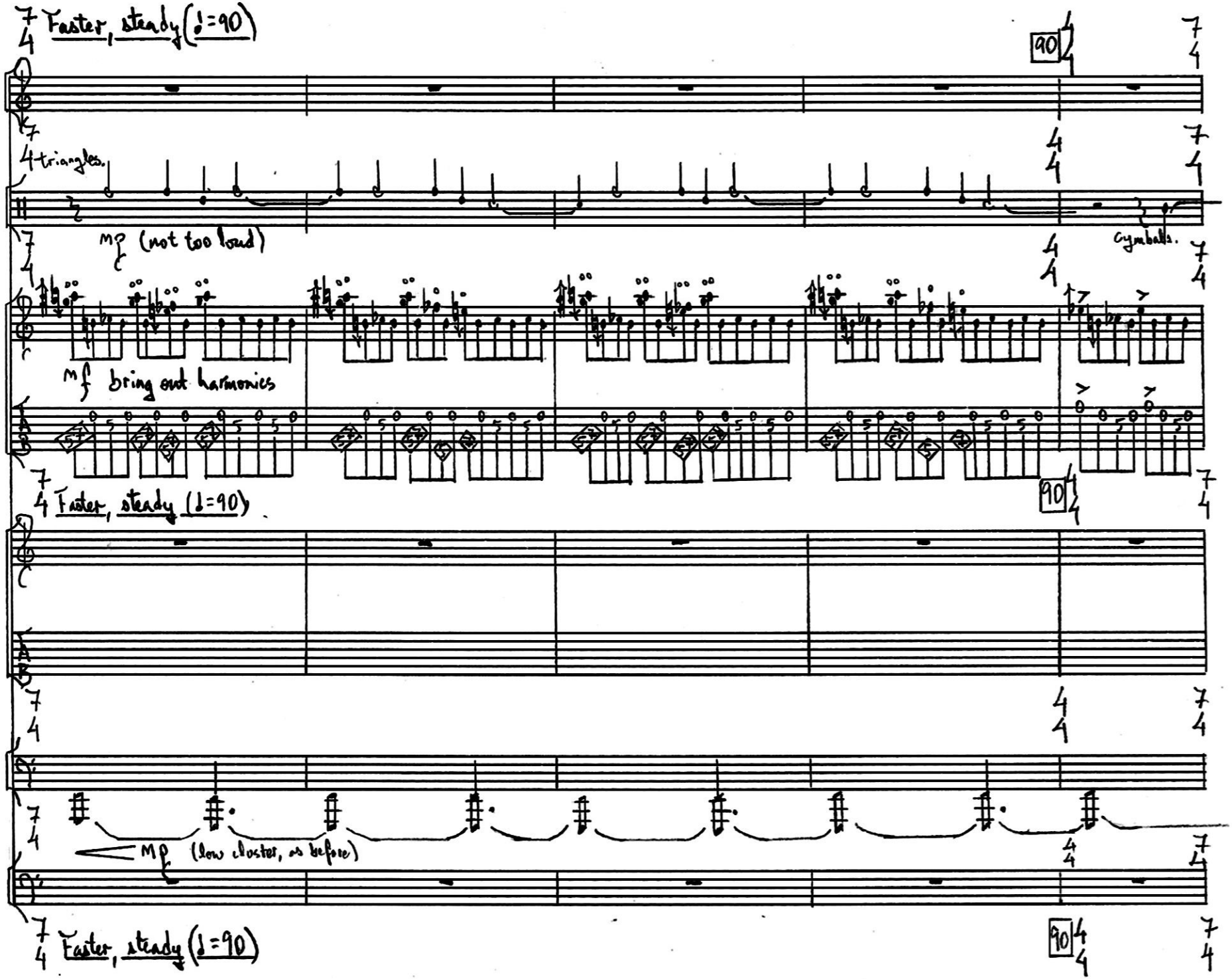
* Sounded only by lifting off finger, sounding adjacent strings as well.

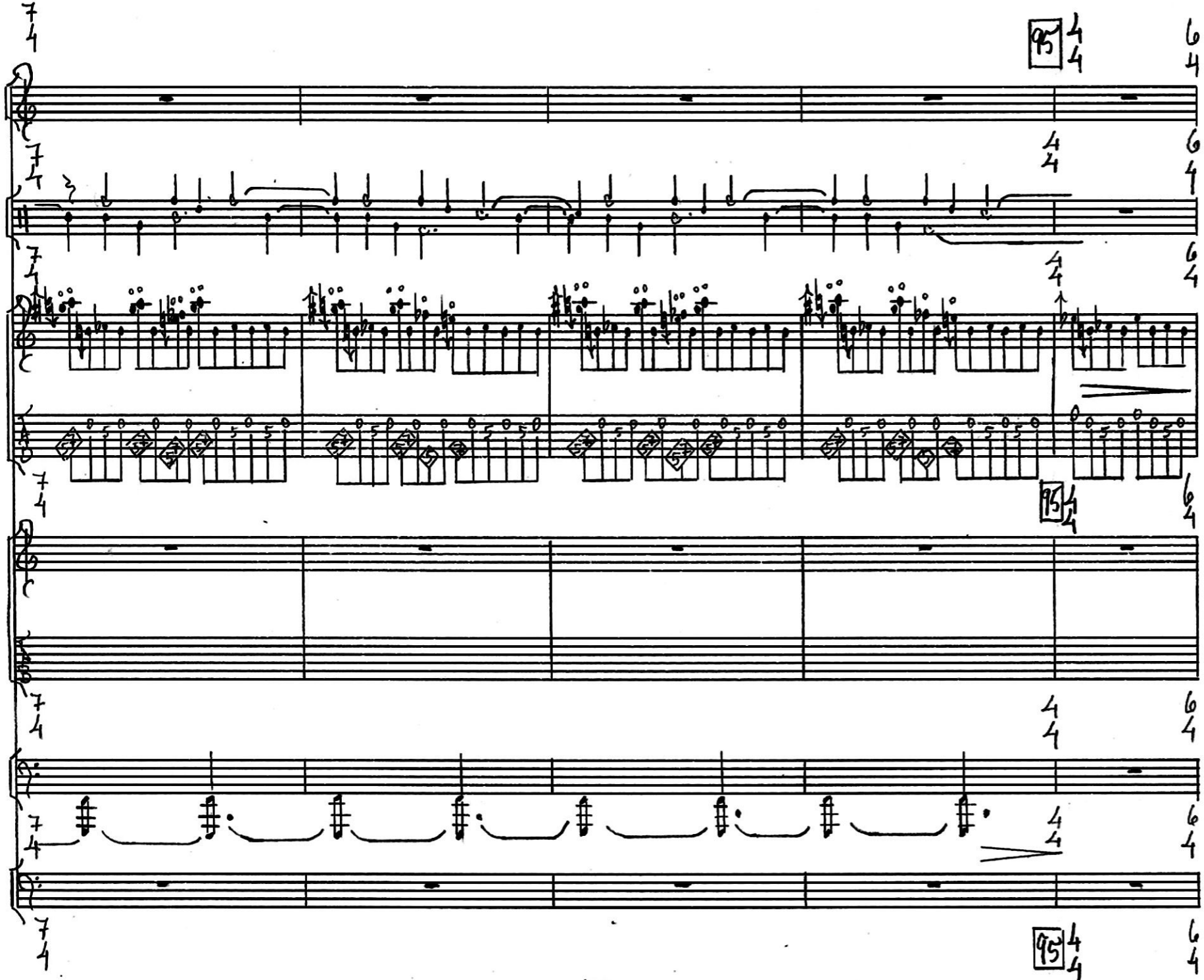

65
poco rit.
mp
più f
mf
stop
col legno
(as before)

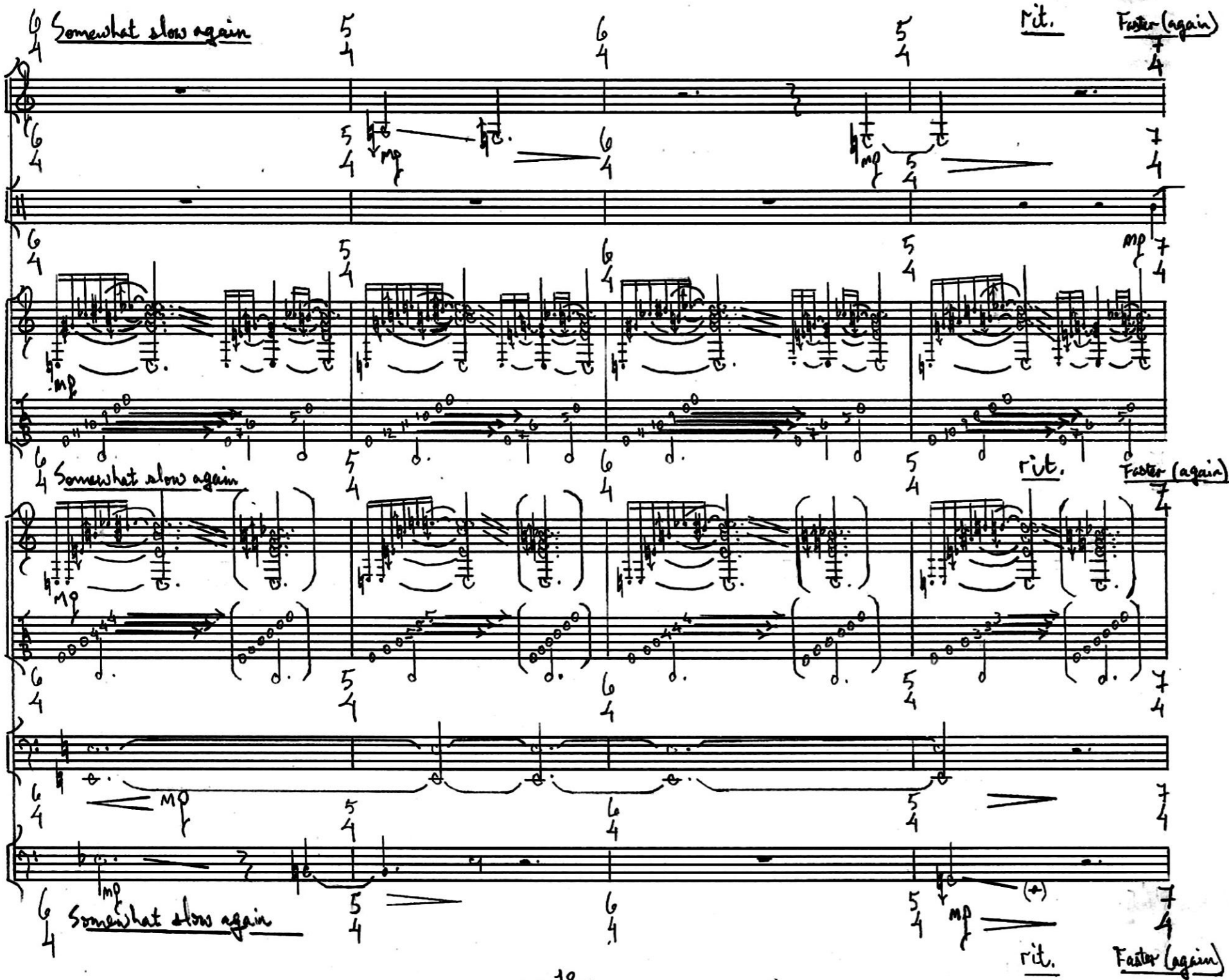

Slowly and expressively
(♩.=44-48)
70
mp
Slowly and expressively
(♩.=44-48)
70
Prepare strings 4,5,6
as previously (for m.38)
(prepared)
mp
Voice: sustained
pp
sul tasto
pp
Slowly and expressively
(♩.=44-48)
70

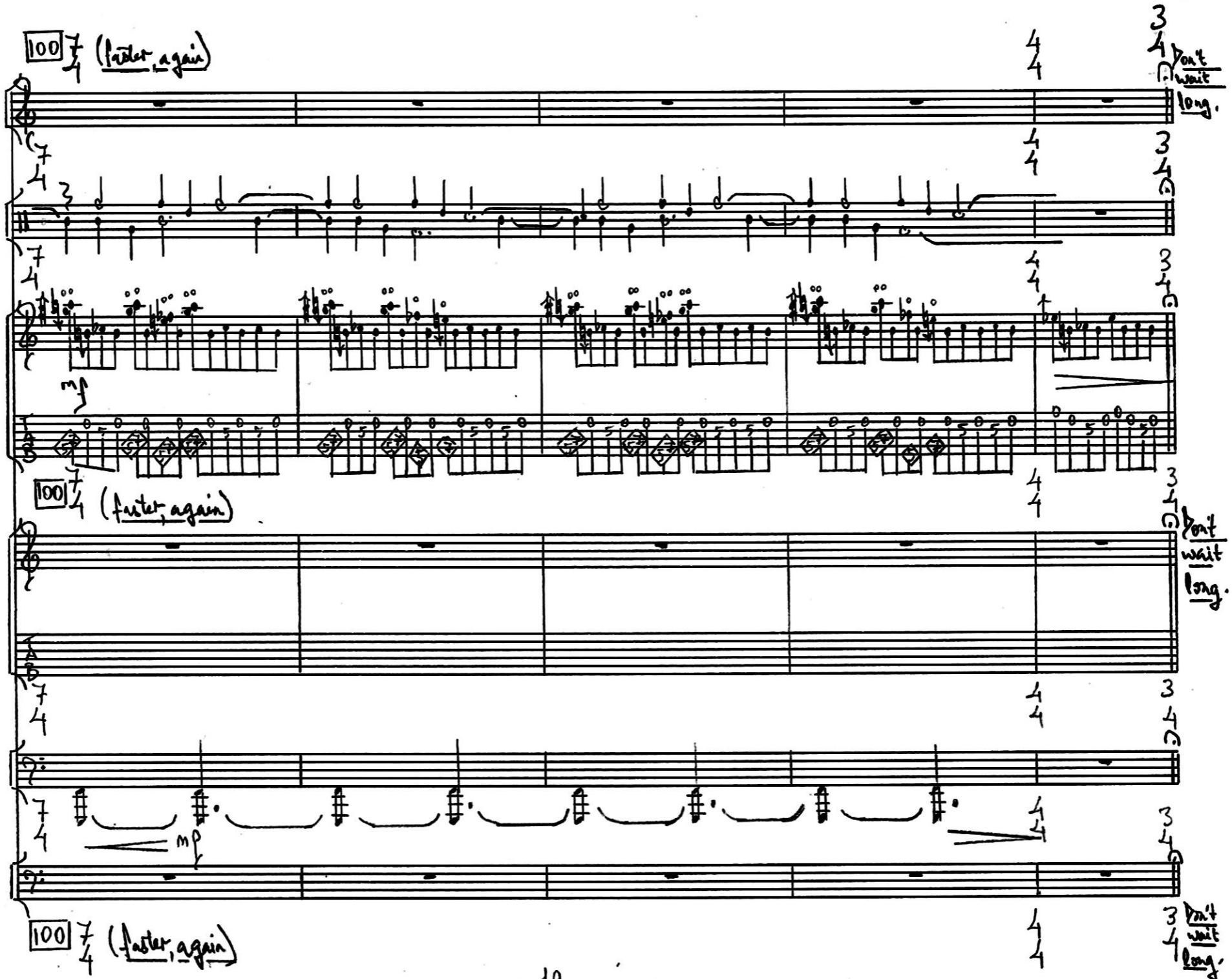

75
poco rit.
a tempo
End mvt. II
sop.
75
poco rit.
a tempo
(unprepare lower strings)
75
poco rit.
a tempo

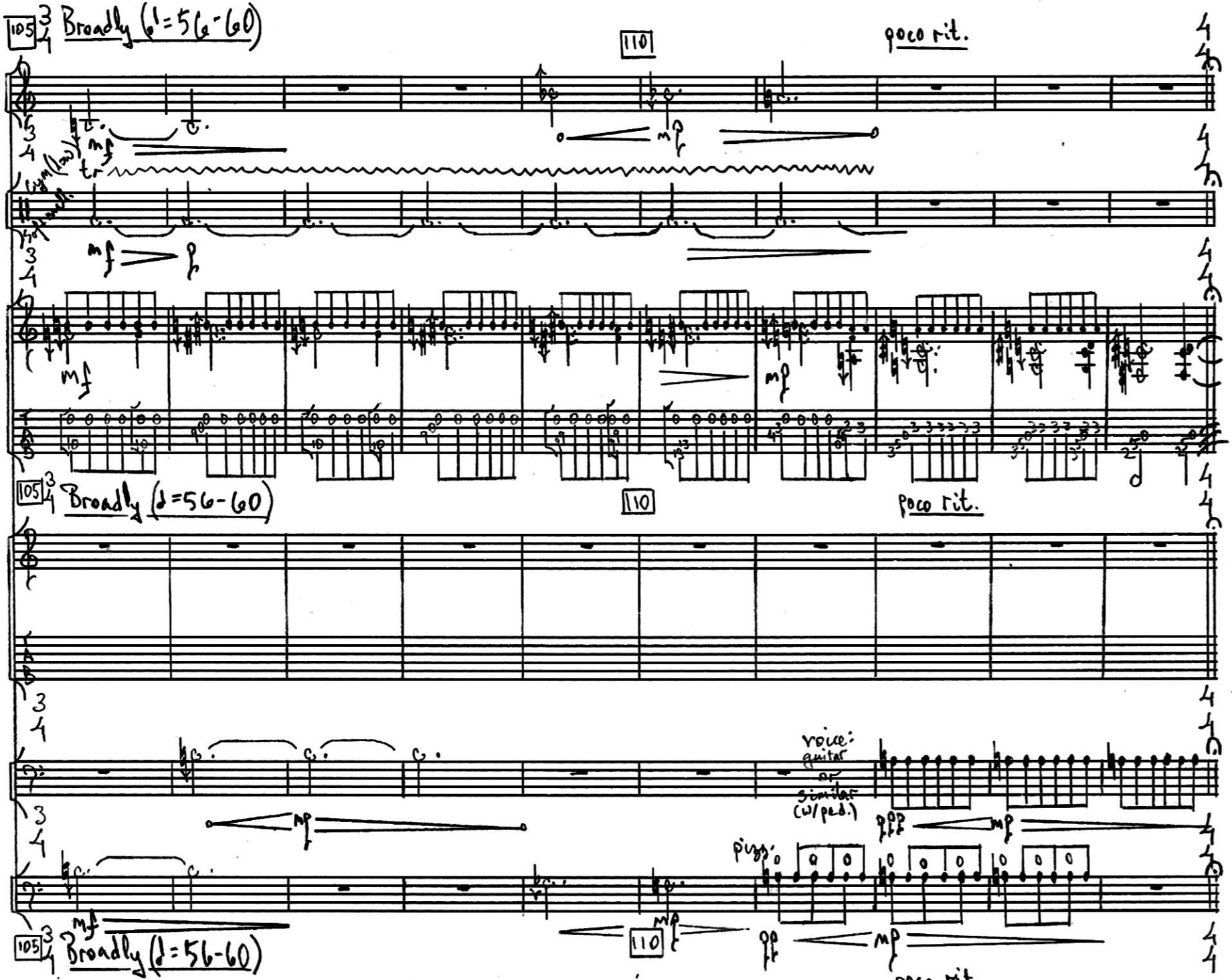

As in opening
80
Somewhat slow (♩=52-56)
85
rit.
mp
f
pizz.

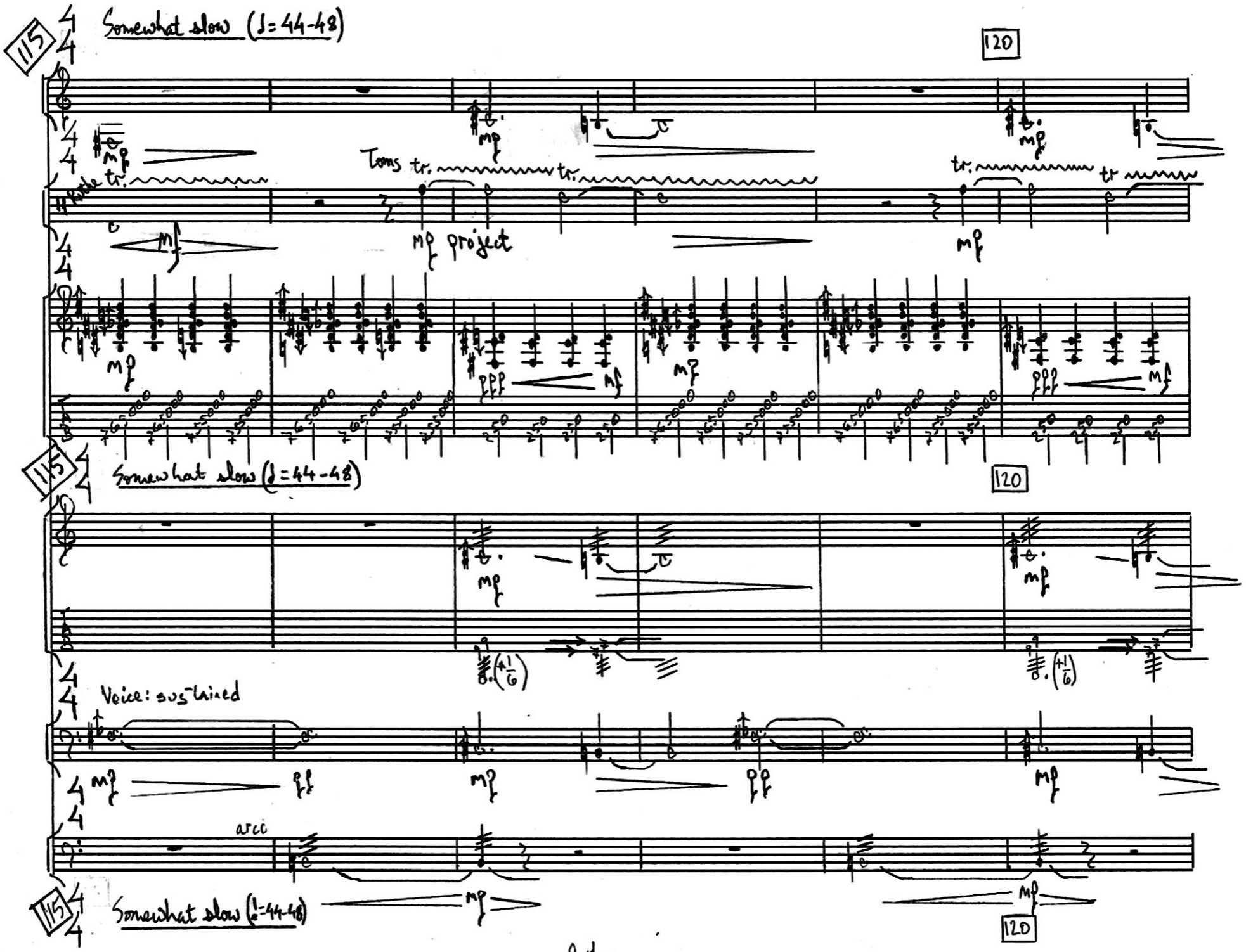

Faster, steady (♩=90)
90
triangles.
mp (not too loud)
cymbals.
mf bring out harmonies
Faster, steady (♩=90)
90
mp (low cluster, as before)
Faster, steady (♩=90)
90


95
95
95


Somewhat slow again
rit.
Faster (again)
mp
Somewhat slow again
rit.
Faster (again)
mp
Somewhat slow again
mp
rit.
Faster (again)

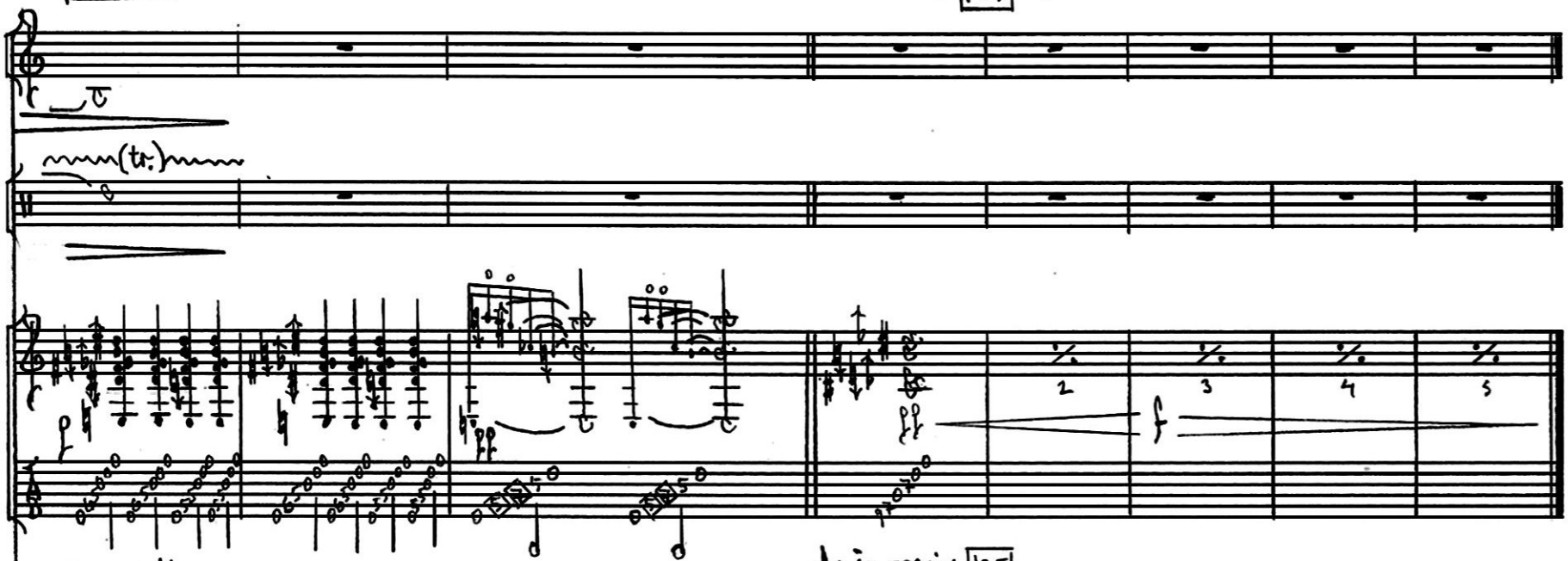

100 (faster, again)
Don't wait long.
mf
mp
100 (faster, again)
Don't wait long.
100 (faster, again)
Don't wait long.


105
Broadly (♩=56-60)
110
poco rit.
mf
mp
voice: guitar or similar (w/ped.)
pizz.
fff
ff


115
Somewhat slow (♩= 44-48)
120
Toms tr.
mp project
Voice: sustained
arco
-24-

poco rit.

As in opening 125



poco rit.

As in opening 125

As in opening 125

poco rit.

5-29-14 Winston, MD - LC