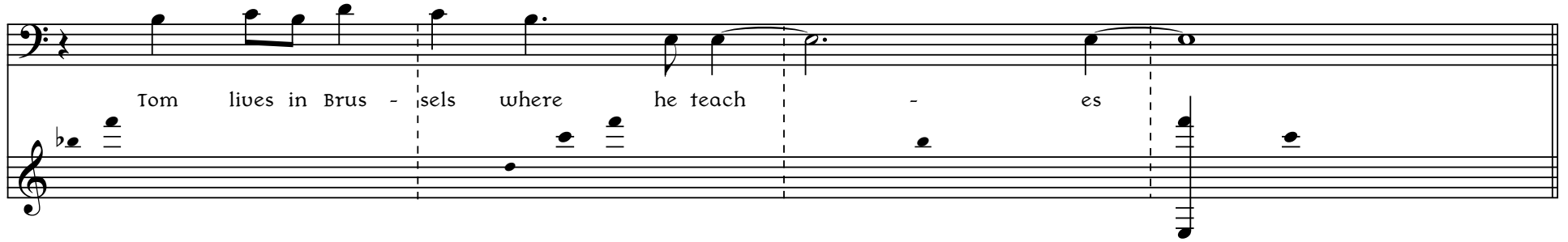


# pedagogy

a round in 6 parts  
for six singer/guitarists

(for tom pauwels)

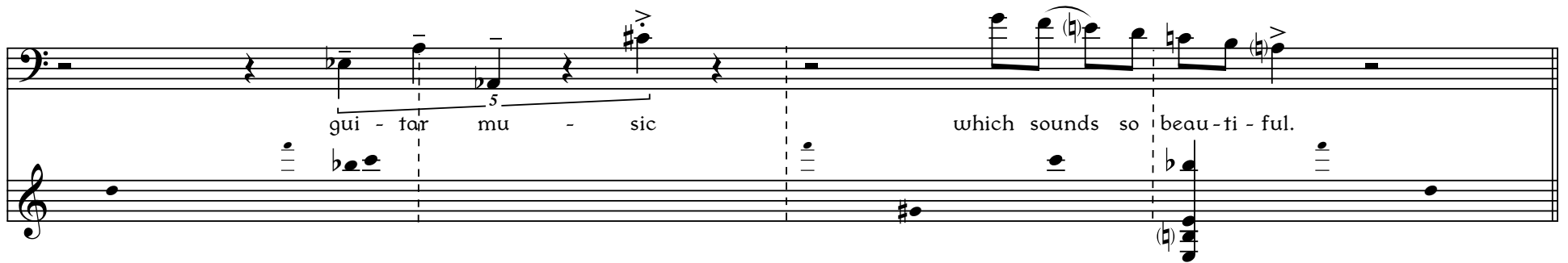
polansky



Tom lives in Brus - sels where he teach - es



gui - tar - ists like Toon and ma - ny oth - ers to play dif - fi cult



gui - tar mu - sic which sounds so beau - ti - ful.

Some play strat - o - cast - ers, and some play P. R. S. - es. But

ev - ery one of them goes out in the wide world and makes mu - sic hap pen.

Thanks to Tom.

(gong)

commissioned by toon caller

## Performance Notes

### Guitar tuning

The diagram shows a musical staff with a treble clef. The notes and their fret numbers are: 5, 7, 11, 13, and 17. The notes are: F# (5), G (7), Bb (11), C (13), and D (17). Below the staff, cents adjustments are given: -14¢ for F#, -31¢ for G, -49¢ for Bb, +41¢ for C, and +5¢ for D. A note at the 11th fret is marked with a flat symbol (Bb). A note at the 13th fret is marked with a flat symbol (C). A note at the 17th fret is marked with a flat symbol (D). Below the staff, the text reads: "(only Bbs are sounded, the Eb is tuned a P5<sup>th</sup> below)".

For six singer/guitarists. Each voice of the round is one 16/4 measure, broken up into 4 groups of 4/4 to make the voice parts easier to sing. Entrances are at the beginning of each line. Singers may use harmonic series intonations (for E, D, C, B, Bb, G#, and F) if they like, or mix intonations freely.

In the guitar part, each "harmonic" has its own crescendo, ending on its beamed incipient. Loudness is indicated by notehead size, stemmed notes are loudest, the next note (of the same pitch) is softest, the next a little louder, and so on, ending up at the loudest on the first beat of some 4<sup>th</sup> 4/4 grouping (or 13<sup>th</sup> beat of the 16/4 measure).

The rhythmic notation is spatial (for the guitar part), representing different grupetti (17, 13, 11, 7, 5, 3, 2) spread over the 96 beats of the round. The 13<sup>th</sup> beats of a given voice (stemmed notes) are the only places in which guitar notes are "on the beat" with vocal notes: in all other cases they are irrationally related to the 16-beat 4/4 meter. The spatial placement more or less accurately represents that. Each of the 7 pitches begins on a different 13<sup>th</sup> beat (harmonics 1, 2 and 3 begin at the same time).

One player may add a gong or bass note on the final low E in measure 6, either on another guitar, bass guitar, percussion instrument, or anything they choose.

All Es are played on the VI string, all G#s on the V string, all Ds on the IV string, all Bbs on the III string, all Cs on the II string, all Fs on the I string. B naturals are played as 3<sup>rd</sup> harmonics or fingered on the 7<sup>th</sup> fret on the VI string. Pitches may be played as harmonics, on the 12<sup>th</sup> fret, or an octave below or above notated pitches. All Bbs, however, always on the III string, are played as 3<sup>rd</sup> harmonics or on the 7<sup>th</sup> fret. Additionally, pitches may be occasionally slid up to (or down to, in the case of the low E on the VI string) from either an octave or a P5<sup>th</sup>. However, in those cases, the notated pitch should occur in its correct rhythmic position, and be the clearly "sounding" pitch.