

Five

for solo guitar (nylon)

Mike Frengel
m.frengel@neu.edu

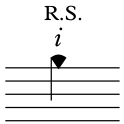
Symbol Directory



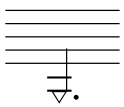
Attack the string at the specified pitch with the left hand alone;



No meter. Pulse should be observed;



Stop the string at the specified pitch with the right hand;



Bend the string off the fretboard. It should produce a buzzing, somewhat percussive tone at the specified pitch;

CI(h)

Hinge barré;

R.R.

Depress the string with the right hand in the normal position and release it quickly to allow it to vibrate;

12°

Attack the string with the right hand at the 12th fret;

T.H.

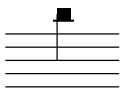
Tap harmonic, to be tapped with the right hand;

s.w.

String whistle: slide finger over wound string without depressing;



Long hold;



Stop pitch as written, but attack the back tone (between the stopping finger and the nut).

Instructions for Movement V

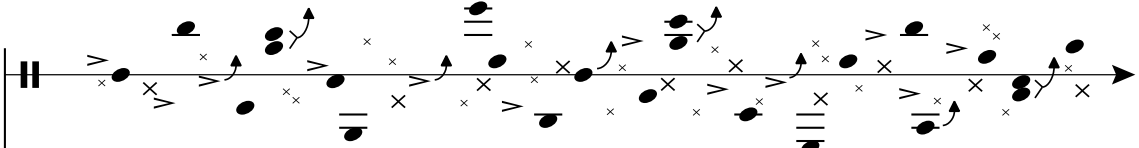
- Movement V is improvised using the textural and cell materials provided.
- The textural material should sound continuously, except where suspended momentarily by a cell (see Cell Performance Instructions)
- The textural material should never be heard alone for a long span of time. Instead, the player should move from cell to cell quickly, using the textural material to bridge the transitions. The cell materials should seem to be an inherent part of the texture, as if emerging from it.
- All cells within each section should be played, with the performer moving between them freely in any order. Cells can be played multiple times, although in general they should not be repeated immediately unless the cell provides a repeat option (indicated by repeat signs around the cell's border).

Texture Notation

Textural Material
Active and with momentum. Resulting texture should be comprised of a variety of pitched and non-pitched sounds.

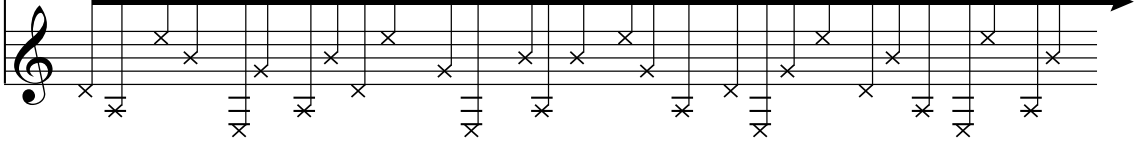
● a more-or-less normal tone
 > a multiphonic (L.H. hammer-on)
 × a non-pitched sound

Rhythm uneven, tempo oscillating irregularly.
 I ← oscillate irregularly → XII

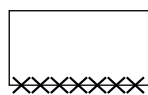
L.H. 

Stop/pluck/strum strings ①—⑥ randomly, independent of R.H. attacks. Many bends.
p to *mf* per attack.

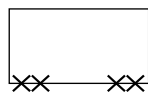
Rhythm uneven, tempo oscillating irregularly.
 s.t. ← oscillate irregularly → s.p.

R.H. 

①—⑥ randomly →
p to *mf* per attack.



A pattern of continuous ×'s along the bottom of a cell's box indicates that the textural material should continue, as if the cell material is a part of or jumping out of the texture. Often, one hand can continue the texture while the other executes the cell.



A break in the pattern of ×'s indicates that the textural material should be suspended for the duration of the cell, resuming immediately afterwards.

Movement V Cell Descriptions

a trace of...

Play the written phrase loosely. It may be imprecise, sounding only a trace of what is written.

string whistle

Pinch one string (4, 5, or 6) between thumb and index finger and slide quickly towards the bridge.

thumb whistle

Slide thumb along strings for the next few seconds while moving on to other cells.

As written. The tremolo is played by quickly sliding one finger between two frets.

back-anything

Attack any string between the L.H. and nut. The string attacked may or may not be affected by the L.H. The sound can be pitched or unpitched. Each time this cell is played it may be repeated up to three times.

any order

Play the following three notes, once each, in any order. Rhythm irregular.

behind nut

Attack anything (string, wood, etc) behind the nut.

bend one

Bend any one note and hold momentarily. R.H. should attack the string that the L.H. stops.

As written. Each time, the note in parentheses is optional.

slap soundboard

Slap soundboard over strings once with open palm. Alternate between sul pont. and sul tasto each time.

Play one harmonic in either of the two ways notated. Relatively short duration. Each time this cell is played it may be repeated immediately one time. If repeated, the second harmonic should be played on the other string.

repeat one

Repeat any one note four times as fast as possible. Accent the last.

back-tones

While fingering the pitches indicated, strum the three strings between the L.H. and the nut.

repeat one

Repeat any one note three times as fast as possible. Accent the last.

Sounding approx.:

repeat one

Repeat any one note two times as fast as possible. Accent the second.

wood taps

Tap body in a brief accelerating gesture using one or two hands. The acceleration should lead smoothly back into texture OR RARELY into any other cell. Dynamics may crescendo or decrescendo.

foot stomp

Stomp foot once on the floor to create a heavy, low, percussive sound.

FIVE

Mike Frengel

I.

A Confident, smooth and resonant

♩ = 105

Guitar

B Hesitant

III.

A Bold

♩ = 100
⑥ = D

Guitar

B Delicate

C Bold

D Delicate

E Bold

F Delicate

IV.

Snappy, Mechanical.

♩. = 130

Guitar

⑥ = D

mf off the fretboard *sim...*

6

12

17

22

27

31

A lively, energetic

≈ 1 minute

back-anything (3x)

bend one

any order

a trace of...

behind nut

string whistle

one quick sweep

s.t. → s.p.

④, ⑤, or ⑥

back-tones

slap soundboard

wood taps

thumb whistle

apply and hold

foot stomp