

Bob Richey

Call

2015

For guitar duo and electronics

11 minutes

"Call" is designed to be an experiment in collective improvisation between two guitarists and a third performer controlling electronics, with the electronics dictating the pace of the piece. The electronics are created from prerecorded guitar samples which are manipulated in real time using programs written in ChucK. The piece is written in four movements, the second of which is repeated as a fifth movement. The title refers to a sample used prominently several times during the piece. It is a recording of a llamada (Spanish for "call") which in the flamenco tradition signals a change from one section to another. The use of the llamada, and occasionally other cues, allows for one movement of the piece to lead directly to the next, despite the open ended and improvisatory nature of each section.

Guitars 1 and 2

I.

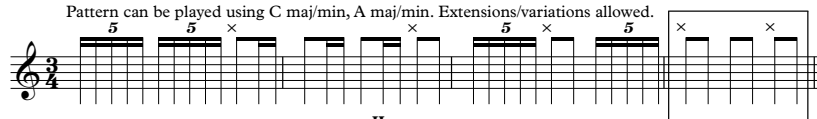


Begin movement II when rasgueado is heard in electronics

Guitar 1

II./V.

Pattern can be played using C maj/min, A maj/min. Extensions/variations allowed.



II.

Begin forte and relatively fast.

Move freely between fragments in any order, repeating, adding flamenco embellishments, and resting as desired.

Playing should become more active as movement progresses.

Boxed areas may be transposed freely.

Work either with or against the other guitarist.

Proceed to coda when rasgueado is heard in electronics. Continue to movement III without pausing.

V.

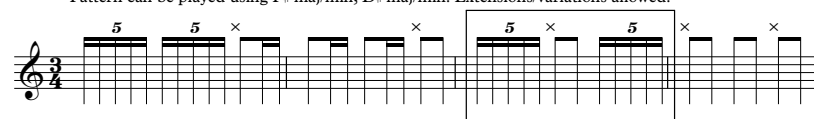
Repeat in the same fashion. Build to a faster tempo and greater dynamic level than in movement II. Chords may be revoiced and passages further embellished. Rasgueado in electronics will end the piece.



Guitar 2

II./V.

Pattern can be played using F# maj/min, D# maj/min. Extensions/variations allowed.



II.

Begin forte and relatively fast.

Move freely between fragments in any order, repeating, adding flamenco embellishments, and resting as desired.

Playing should become more active as movement progresses.

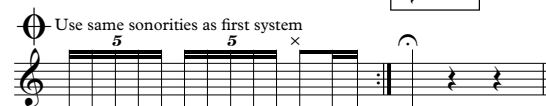
Boxed areas may be transposed freely.

Work either with or against the other guitarist.

Proceed to coda when rasgueado is heard in electronics. Continue to movement III without pausing.

V.

Repeat in the same fashion. Build to a faster tempo and greater dynamic level than in movement II. Chords may be revoiced and passages further embellished. Rasgueado in electronics will end the piece.



Use same sonorities as first system

Guitar 1

III.

Largo, freely
sul tasto

Approx. 2'

Begin at the top of the page moving forward without strict tempo.
You may begin playing backwards for up to three notes before resuming forward direction.
When finished, continue to 4th movement, with or without other performers.
Noteheads indicate relative durations.
Triangular (▼) notes should be played pont., very close to the bridge.
Notes may be left to ring freely.

Guitar 2

III.

Largo, freely
sul tasto

Approx. 2'

Begin at the top of the page moving forward without strict tempo.
You may begin playing backwards for up to three notes before resuming forward direction.
When finished, continue to 4th movement, with or without other performers.
Noteheads indicate relative durations.
Triangular (▼) notes should be played pont., very close to the bridge.
Notes may be left to ring freely.

IV.

Begin at any fragment on page 1 and move to any other on the page, repeating as desired.
 Dynamics should be start soft; gradually crescendo throughout movement.
 Fragments should be played quickly unless indicated otherwise.
 Boxed fragments may be transposed freely.
 Move to material on page 2 when guitar percussion is heard in the electronics.
 Continue to movement V when rasgueado is heard in the electronics.

tamb. slowly using either chord, ritard throughout chosen measure

Slide between the following pitches as desired.
 Favor wide intervals.
 Destination may be a harmonic.
 Pitches: F G A B C# D#

18 use any percussive techniques; they may be changed each time a fragment is played








pizz., occasional snap
 these may be played forwards or backwards, move from note to note as desired

24 using any preceeding chord, repeat 3-10x

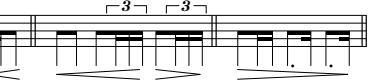
IV.

Begin at any fragment on page 1 and move to any other on the page, repeating as desired.
 Dynamics should be start soft; gradually crescendo throughout movement.
 Fragments should be played quickly unless indicated otherwise.
 Boxed fragments may be transposed freely.
 Move to fragments on page 2 when guitar percussion is heard in the electronics.
 Continue to movement V when rasgueado is heard in the electronics.

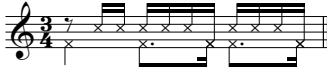
tamb. slowly using either chord, ritard throughout chosen measure


Slide between the following pitches as desired.
 Favor wide intervals.
 Destination may be a harmonic.
 Pitches: C D E F# G# A#


18 use any percussive techniques; they may be changed each time a fragment is played



19




20




pizz., occasional snap
 these may be played forwards or backwards, move from note to note as desired


21 alternate **p** and **f**



22



23



24 using any preceeding chord, repeat 3-10x

