

# Critical Bandwidth

for Guitar Quartet

David Pocknee

# Critical Bandwidth

## Performance Notes

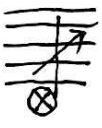
All notes with diamond noteheads should be played as natural harmonics unless otherwise stated.


All harmonics are notated at pitch - not an octave lower


All note values for harmonics are written for convenience of playing and all harmonics should ring for as long as possible, irrespective of actual note length

Guitars should be tuned as follows:

	⑥	⑤	④	③	②	①
Guitars I & II:	E	G#	D	F#	C	E
Guitars III & IV:	F	A	D#	G	B	F

 Notes with crosses for heads and arrows through the stem should be played by touching fret XIII as if producing harmonics whilst the right hand strokes the strings with the flesh of the fingers towards either bridge or soundhole, as indicated.

 Notes with crosses for heads and a zigzag symbol through the stem should be played by drumming over the soundhole, as fast as comfortable on the strings indicated.

detune ④  
 A harmonic with an arrow pointing up or down from the notehead indicates that the note should be detuned up or down as much as possible over the length of the note using machine heads for the string indicated.

dp  
06/01/08

Critical Bandwidth  
Optional Prelude

The image shows a handwritten musical score for four guitars, labeled Guitar I, II, III, and IV. Each part consists of a treble clef staff and a bass clef staff. The treble clef staffs contain a circled 'X' symbol, a 'Z' symbol, and a 'fff' dynamic marking. A long horizontal line is drawn across the treble clef staffs, starting from the 'fff' marking and tapering to 'ppp' at the end. The bass clef staffs contain chord diagrams for E, C#, D, G#, and C. Guitar I and III have a 12/12 fret diagram, while Guitars II and IV have a 0/0/0/0/0 diagram.

This optional Prelude is designed to be used when the piece is performed in a concert and is designed to slowly allow the audience to adjust to the very quiet soundworld of the piece. Length is indeterminate but all players should start and finish at the same time and the work should last as long as the players think it will take for the particular audience to fully adjust, taking into account the effect any preceding pieces will have had.

# Critical Bandwidth For Guitar Quartet

Slowly (approx  $\text{♩} = 60$ )  
Tenderly with Rubato

Dedicated to David Taplin

David Packnee

Guitar I

mf

6va

6va

Guitar II

mf

6va

Guitar III

\*-stroking strings with flesh of hand from soundhole to bridge

P

mf

Guitar IV

3 Drumming on strings above soundhole

art.

PPP < PP > PPP

< PP

mf



Guitar I

7

4/4 #0

rall. . . . A tempo

Guitar II

9

4/4 #0

stoking strings from soundhole to bridge

Guitar III

9

4/4 #0

Guitar IV

art.

4/4 #0

12

Guitar I

Guitar II

stroking strings from soundhole to bridge

Guitar III

Guitar IV

art. 6 5 .

Guitar I

Guitar II

stroking from bridge to soundhole 6 5 .

stroking strings from soundhole to bridge 3

Guitar III

Guitar IV

art.



Guitar I

Guitar II

Guitar III

Guitar IV



# A tempo

rall.....

stroking strings from bridge to soundhole

Guitar I

Guitar II

Guitar III

Guitar IV

gradually creating harmonics by lowering finger onto fret XII

Guitar I

Guitars I, II and III play groups of two harmonics for 32-38 beats.  
 The first harmonic should be on string ①, ②, ③ or ④ - it can be natural or artificial  
 The second harmonic should be on the string two below the first eg. ② then ④ and on the same fret.  
 The string and fret should be changed for each subsequent group.  
 Players should feel free to interact with each other.

Guitar II

Throughout the 32-38 beats the rate of occurrence of the groups should steadily increase to 2-3 times that of at the start.

Guitar III

Drumming on strings over soundhole using p and r for 32-38 beats

Guitar IV

mf ppp

24-30 beats 32-38 beats

# Critical Bandwidth Optional Ending

**Guitar I**  
 Treble: Detune (5) to A, Detune (3) to G, Detune (2) to B  
 Bass: 5, 5, 5  
 Dynamic: ff

**Guitar II**  
 Treble: Detune (5) to A, Detune (3) to G, Detune (2) to B  
 Bass: 5, 5, 5  
 Dynamic: ff

**Guitar III**  
 Treble: Detune (6) to E, Detune (4) to D, Detune (1) to E  
 Bass: 5, 5, 5  
 Dynamic: ff

**Guitar IV**  
 Treble: Detune (6) to E, Detune (4) to D, Detune (1) to E  
 Bass: 5, 5, 5  
 Dynamic: ff

This optional ending can be used if the work is to be followed by another guitar quartet, as the detunings bring the guitar back to approximately standard tuning. It should also be used if the players prefer it to ending on page 7. It should be played as soon as page 7 has been finished.