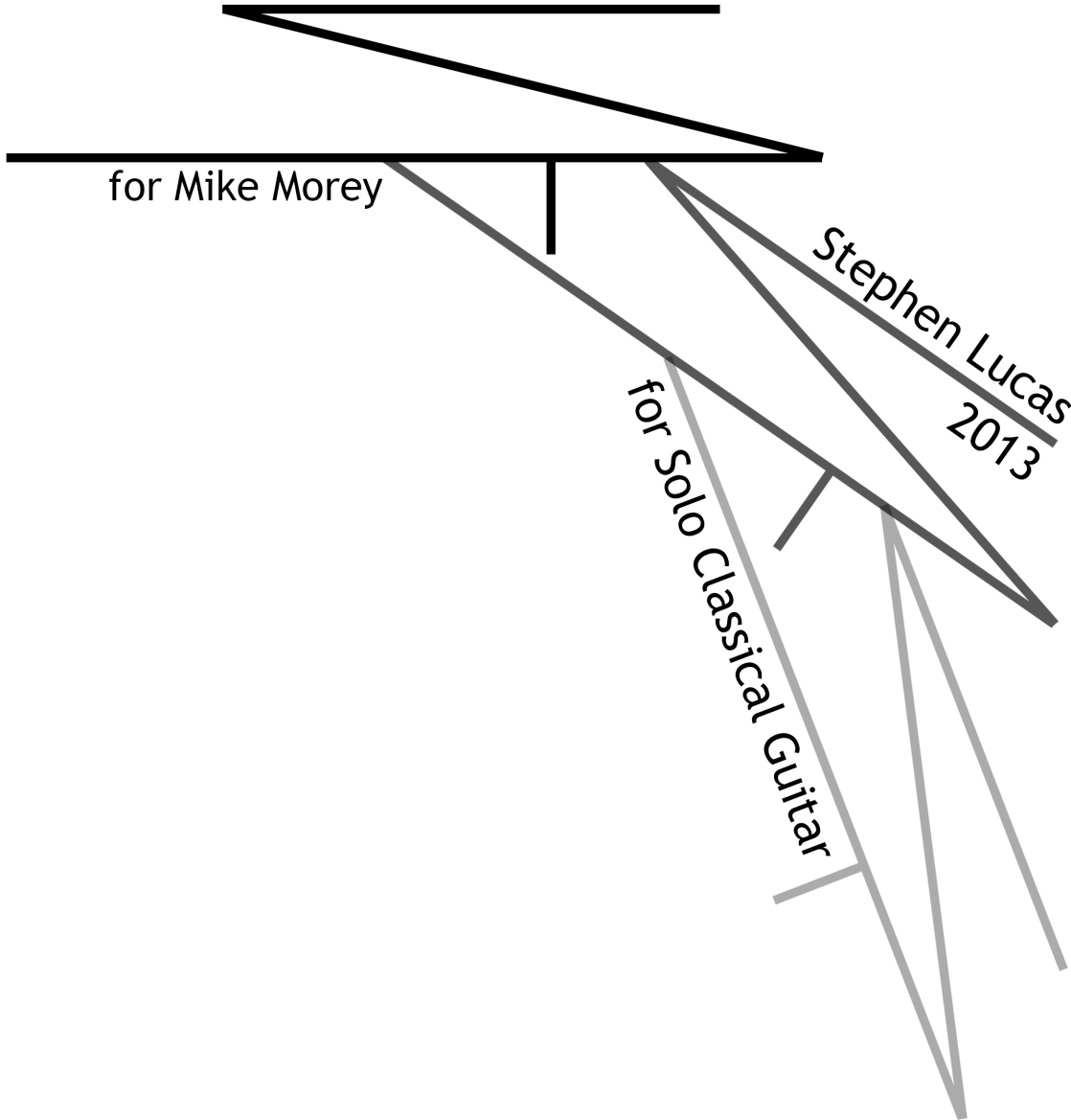


# Morning Star Abating



## Program Notes


This piece is an exegesis upon an earlier video piece about time, space, and collision. If two sides equal each other in one situation, are they identical? The guitar acts as a platform for interpretation, recontextualization, and distortion. There are many things we take to be absolutes in the world, but what really deserves our proclamation of reality? The greatest deception is that knowledge is an affirmation of reality.

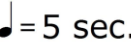
## Performance Notes


*Piece duration: ca. 6 minutes*

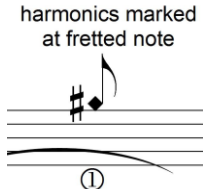
The score strives to supply the performer with enough to interpret the techniques with an economy of space and an incorporation of common guitar notation. These notes provide a text explanation of markings that may be unclear; they are in order of first appearance by measure. Generally, default to a preference of gesture, fluidity, and space. All techniques have been tested but are open to interpretation.


The logistics of the score possibly require memorization; there is time to turn pages but not at the ends of pages. If the piece is performed from the score, it is recommended that looseleaf pages are slid gracefully after choice, long, sustained notes/chords.

m.1  Accidentals only carry over to consecutive repeated notes. However, courtesy naturals are usually marked for clarity

 = 5 sec.

1  The meter sets the quarter note to multiples of seconds to dissuade conceptions of metric emphasis. This allows for clear rhythmic structures but should not be taken to be absolute. Consider speed in the relative context.

2  harmonics marked at fretted note Lone, diamond note-heads are always natural harmonics with the (approximate) fret position notated. It is assumed that higher harmonics may require plucking closer to the bridge but if "sul pont." is specifically marked, exaggerate the plucking position to produce the harmonic more clearly.

3  All slides are with LH fingers unless otherwise stated. Destination notes not-in-parentheses are plucked — in-parentheses are un-plucked.

3 retrieve slide on 4

A Dunlop 202 medium glass slide was used for testing slide techniques. The timbre does not require this exact slide, but the diameter must be comfortable for use on LH finger 4 and the length must be enough to cover all six strings perpendicularly.

3

Graphics show the orientation of the slide to the strings. Here, use the slide to gradually cover less and more strings while sliding from fret 12 to 3. Generally, avoid extra attacks from sliding off strings.

3

Noteheads with slashes show a plucked open string while something like a sliding slide or finger bar is occurring.

3

Caesura/breath marks are highly contextual. Generally, gesture slight upbeat or breath in physical motion.

4

"sl." shows use the slide for the indicated notes. In some chords this may already be obvious by which voicing is required.

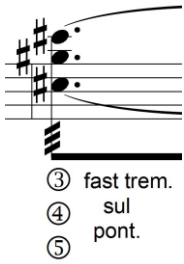
7

The slide is slapped/bounced perpendicular across all strings at the (approximately) indicated fret to produce a harmonic. This is accompanied by a RH finger bar at an equal distance from the bridge to produce the harmonic and mute the fundamental.

13

"X" noteheads show strings plucked while the LH mutes with multiple fingers (sometimes at specific fret locations).

20



Tremolo is generally intended as very quick with the side of the thumb. However, the performer is welcome to experiment with different techniques.

24



"RH" notes are fretted and plucked by the right hand unless marked as tapped. Different RH techniques were tested with success, so the performer has discretion on which fingers are used.

28



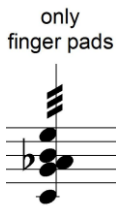
"RH pinch" shows open string harmonics where the right hand touches the harmonic node. This does not require a "pinch" but can be plucked with any finger combination.

29



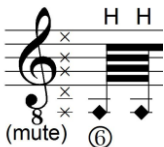
"rasguado" shows the RH finger strumming technique (with "c" being pinky). This is a recommendation to accommodate the speed but could be done with a different technique.

29



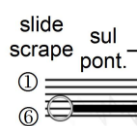
"only finger pads" shows an inverse rasguado using only the finger pads. The intensity and fingering should be as even as possible.

49



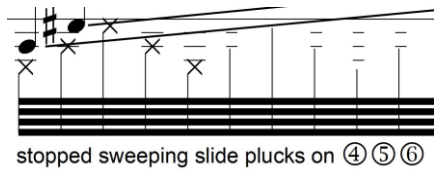
All strings are lightly muted with LH and one LH finger slaps the indicated natural harmonic. Emphasize the harmonic and allow it to resonate somewhat.

50



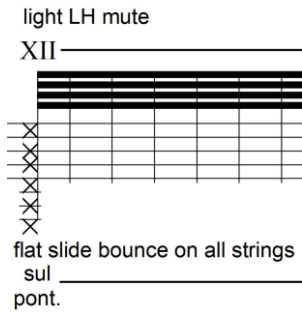
"slide scrape" shows to hold the slide with the circle flat against multiple strings. Focus on the scraping sound and avoid producing tones when the slide pulls off from strings.

51



"stopped sweeping" shows to hold the slide perpendicular to the strings but with the slide's side bouncing back and muting against the string as it travels.

57



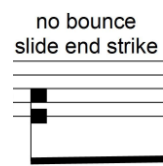
The specific techniques of the slide strikes with the RH are flexible.

"flat" means that all strings are struck simultaneously.

"corner" means that the rounded edge of the slide strikes the strings.

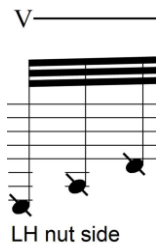
"no bounce" is generally synonymous with "slap."

82



Square noteheads mark a distinct slide strike where the slide end or corner strikes the string and slightly mutes it. This works with different positions, angles, and tensions, but the performer may choose the sound they like.

90



The indicated hand is used to pluck (in rhythm) on the indicated string on the indicated side of the slide as the other hand moves the slide. This can be awkward so focus on keeping the fluidity of motion in the slide and to the overall phrase.



LH mute III — slide and slightly muted XIV — somewhat jerky slide still slightly muted II — XII

13

ad lib strings allow ① and ⑥ to resonate more

16

slide slap RH harmonic remove slide

7

6

② ①

*f* *p*

19

♩ = 2 sec.

♩ = 3 sec.

③ fast trem.  
④ sul pont.  
⑤

*mf*

22

LH +

②

ord. *mp*

decel. trem.

RH = 5 sec. 8

*p*

25

3

④ ② ③

⑤

15

*f* *mf*

27

RH pinch *8va*

only finger pads

③ ① ① ⑥

④

*f* *ff* *p*

cam i rasguado

decel. trem.

♩ = 2.5 sec.

30 *mp*

32

♩ = 4 sec.

R.H.

34 *f*

♩ = 3 sec.

light finger bar

XIV I

37 *ff* *mf*

39 *f*

41 *fp*



♩ = 3.5 sec.

XII — 7 — I

43 *mf*

3

I — VII

3

5

mute

♩ = 3 sec.

45

sul pont. ⑤

ord. ③

sul pont. ④

ord.

6

♩ = 2.5 sec.

47 *mp*

9

3

9

3

♩ = 3 sec.

retrieve slide in RH

H H H etc.

49 (mute) ⑥

③

accel.

slide scrape

sul pont.

sul tasto

♩ = 4 sec.

H H H etc.

51

stopped sweeping slide plucks on ④ ⑤ ⑥

slide strum

①

②

③

♩ = 2 sec.

mute

XIV — II

ad lib slide pluck all strings

light LH finger bar with quick interrupting mutes

53

II — XIV — II — XIV — II — XIV

(LH) Don't use open strings as to emphasize bi-tones

H H etc.  $\text{g}$

$\text{g}$  = 3 sec.

55

(RH) continue slide plucks  
Heavy P.M.

light LH mute

XII ————— IV

57

flat slide bounce on all strings  
sul pont. ————— ord.

RH —————

$mf$

$\text{g}$  = 4 sec.

59

$mp$

② ①

$f$

remove slide

$\text{g}$  = 2 sec.

5

LH mute

61

$mp$

①

$f$

④

⑤

⑥

③

mute or quiet harmonic

XIV ————— II

LH finger bar

3

5

64

①

②

③

ord.

light RH tapping

(mute)

H H H H

⑥

6

3

3

67

④

sul pont.

④

ord.

①

④

mute

70  $\text{♩} = 2.5 \text{ sec.}$   
*f*

72  $\text{♩} = 2 \text{ sec.}$   
*mf*

74  $\text{♩} = 2.5 \text{ sec.}$   
*mp*

75

76

77 *mf*

♩ = 3 sec.

78

RH-----

④ ③

3

80

retrieve slide in R.H.

rapid slide corner bounce

slide scrape sul pont. sul tasto

① ⑥

H H H etc.

*f*

♩ = 2.5 sec.

82

no bounce slide end strike

RH pinch

⑤ ⑥ ③ ④ ① ⑤ ⑥ ③ ④ ②

84

LH mute XII

move slide to 4

slide strum

XII

slide slap (hold and slide)

3

IV

slide corner sweeps parallel to strings ord.

86

XVII

switch slide to RH while sliding

sl.-----

⑤ ⑥ ① ② ③ ⑥

♩ = 2 sec.

88

IV

XXVI

IV

bounce slide flat *mf*

no bounce slide flat

no bounce slide flat

no bounce slide flat

*va*

♩ = 2.5 sec.

V ————— I ————— VII ————— XII ————— XX

90 LH nut side

91 LH bridge side

92 LH nut side

93 RH bridge side

♩ = 2 sec.

slide strum

92

①  
②  
③  
*f*

slide strum

move slide to 4

♩ = 2.75 sec.

3

IV

slide and slightly muted

XIV ————— II ————— XII

94 *mp*

slide and slightly muted

6

somewhat jerky slide still slightly muted

♩ = 2.75 sec.

3

IV

♩ = 3 sec.

slide slap

RH harmonic

96

96 *f*

slide slap

RH harmonic

remove slide

LH +

7

*p*

98

3

6

5

6

7

5

4

*mf*

100

6

7

4

5

6

RH tapping

21

102 *f* 5 VII — II 3 3 6 3

104 *mp* Let fundamentals ring a little ① ④ ⑤

106 *mf* *p* *mf* *f* *mp* ① 3

108 *mp* *mf* 9 3 9 3

110 *mp* *fp* ⑤ ④ ① ④

♩ = 3.5 sec.

112

*mp*

5

9

*mp*

114

*f*

① ② ⑤ ⑥

*mp*

3

3

*f*

♩ = 3 sec.

LH mute I — XI

116

*ff*

① ⑤

LH mute III —

3

④ ⑥ ⑤ ④ ①

*mf*

Total Duration : ca. 6 minutes