

# Intimacy Threshold

for three guitars

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Completion date: May 16th, 2018.

Nearly every chord and aggregate in this piece is arpeggiated. The direction of the arpeggio is always from bottom to top, but all other aspects of its realization, such as duration and articulation, are entirely up to the performer. You can drag any arpeggio out for the duration of its constituent notes, or even a bit longer than that (and so the tempo of the piece and its rhythmic structure are flexible), you can play each arpeggio as fast as you can, or use any strategy in between. Since each performer has their share of arpeggiated chords, they should coordinate their strategies with the others, either beforehand or improvising during the performance, reacting to what they play.

Dynamics are up to the performers, but should be more or less uniform throughout the piece. When normal notes sound together with harmonics it's best to have a balance between them so that no pitch stands out. All harmonics sound an octave above the note they are indicated above.

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2018

♩=48 rit. . . . . ♩=37 ♩=61

Guitar

Guitar

Guitar

11 ♩=48 rit. . . . . ♩=48 rit. . . . . ♩=40 accel. . . . .

The musical score is written for three guitar staves. The first system (measures 1-10) begins with a tempo of 48 BPM and a ritardando (rit.) marking. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A tempo change to 37 BPM occurs around measure 5. The system concludes with a tempo of 61 BPM. The second system (measures 11-20) starts at measure 11 with a tempo of 48 BPM and another ritardando marking. It includes a triplet of eighth notes and a dynamic marking of 'p' (piano). A tempo change to 40 BPM occurs around measure 16, followed by an accelerando (accel.) marking. The score is filled with complex guitar techniques, including slurs, triplets, and various chord voicings.