

1.1 The two guitars are tuned E B D G sharp B E.

1.2 The two guitars are rested face upwards in such a way that the left hand of the guitarist may play one guitar (as the lower manual of, say, an organ; now termed l.h. guitar) while the right hand plays the fingerboard of the other guitar (or upper manual of, say, an organ; now termed r.h. guitar).

1.21 All the notes are played by the fingers' playing firmly downwards on the fingerboard in the percussive manner of a jazz pianist, in the case of the left hand guitar, and in the attempted-vibrato-manner of a classical pianist, in the case of the right hand guitar.

2.1 The notation for each hand is effected by giving the fret number at which the pitches are to be played, with the occasional (parenthetical) reference to which string at that fret: (thus 12(4) in this notation gives the pitches arrived at by playing in the manner indicated the D string at the 12th fret).

2.2 The left hand notation is always in the form of two adjacent numbers separated by an oblique stroke: (thus 12/13). These numbers refer to the frets 12 and 13 (numbered from the nut). All the pitches at those two frets would be played in the following manner: 12(6), 13(6), 12(5), 13(5), 12(4), 13(4), 12(3), 13(3), 12(2), 13(2), 12(1), 13(1), 12(2), 13(2), 12(3), 13(3), 12(4), 13(4), 12(5), 13(5), and back to 12(6) etc. over and over again until the next notation is chosen.

2.21 The left hand pitches are played at an absolutely even metrical pulse throughout (between 'Lady is a Tramp' as a medium bounce, and 'Cherokee' as an embarrassment to lesser, and more intrepid, musicians).

2.3 The right hand notation is in the form of a fret number only, or else a specific pitch at a fret number. In the case of a fret number alone being given, the pitch may be chosen from any single pitch at that fret except those at strings 6 and 1, the two E strings.

2.31 The pitches in this system are held for as long as a considerable vibrato can sustain them and, without any temporal gap between them, are played without reference to the rhythmic pulse of the left hand, the criterion for their individual duration being the vibrato and how long the pitches can be sustained.

3.1 Occasionally one will come across a notation such as 9(2/5), which indicates that, at fret 9, strings 2 and 5 are struck simultaneously.

3.12 Provided that one always observes the fact that, in the notation for the right hand, an oblique stroke indicates simultaneity, whereas in the left hand notation it indicates succession, the notation should be generally clear. (Thus 12/13 for the left hand indicates the procedure enlarged in 2.2, whereas 12/13 in the right hand notation would indicate that any pitch other than those at strings 6 and 1 on fret 12 be played simultaneously with any pitch from fret 13 other than those at strings 6 and 1) or, more complexly, note the case 12(2/5)/13(1/4) which would indicate pitches played with four fingers of the right hand in the locations given.

3.2 Whenever a single fret number is given for a right hand notation, the player has a choice of 4 locations for his fingers (2.3). In some cases, there are fewer possibilities. For this reason the connective '.' is used, indicating that both the notations on either side of the connective are possible during the corresponding left hand notation: thus on page 3, during the left hand's 10/11 notation, the right hand may move freely from 9(2) to 9(5) (always observing 2.31 n.b.).

3.21 There are occasions when the player, committed to a left hand notation, has no choice regarding the right hand (e.g. page 4, the left hand notation 13/14 gives only 9(3) as a consequence). However, there are occasions when a prior choice to 'no-choice' is possible, and for this reason the connective 'or' is used: thus on page 2, during the left hand's 16/17 notation, the right hand may play either 6(4) or 6(5), but having chosen one prior to that notation, the other is not possible.

3.212 In most cases the rule for duration (2.31) pertains, the only exception being the notation " " (see also 5.1). A notation in double inverted commas indicates that that notation exists in an appoggiatural relationship to the succeeding one: thus on page 5, during the left hand's 4/5 notation, the right hand has "8(2/5)"9(2/5) which indicates that the right hand would strike 8(2/5) and move rapidly to 9(2/5), in this case probably by glissando.

4.1 There is no obligation to play a whole page of the score as a

unit, movement being possible between pages in the following way: if, for example, one is playing notation 12/13 in the left hand and notation 9 in the right, then it is possible to move to an identical notation on another page, provided that the following conditions are met: a) that the notation is changed without a break in the metrical pulse and b) that one stays on the new page for a minimum of four new notations (i.e. other than the one that effected the 'bridge'). It should be noticed that 'identical' here can mean 'not visually identical but aurally': thus if one is playing notation 12/13 in the left and notation 9(2) in the right, provided that one is playing 9(2) in the right hand prior to changing the notation (n.b. the effects of choices in 3.21). It should be noted that the resolution of an appoggiatural notation is not identical either notationally or aurally with the resolution notated without the appoggiatura: thus a move from "8(2/5)"9(2/5) to 9(2/5) is not possible.

4.12 Any page may start the piece (from the first notation on it) but page 6 will always finish.

4.121 A system may be read horizontally in either direction.

5.1 The final notations of page 6, which closes the piece, are different systemically, notationally and aurally from the rest of the piece in that a) the right and left hands do not play together, b) the metrical pulse affects a gradual *rallentando*, c) the barring of the guitar at fret 5 alters the drone behind the piece up to that point and d) the last chord is held to extinction. The performance of the barred frets is done conventionally in that the left hand effects the bar, the right hand plays the left hand guitar by gently beating the strings with the palm at the bridge end of the guitar and allows the last chord to fade.

6.1 In both recording the piece and in performance, it should be noted that the pitches from that part of the string nearest the nut should be heard as clearly as those from that part of the string nearest the bridge such that each 'pitch' is always an 'interval' or ratio. This may involve slight amplification or modification of either part of the string or both, and their subsequent balance.

6.12 In any recording or amplified performance wherever possible the stereo picture should be: channel 1, right hand guitar nut and left hand guitar bridge; channel 2, left hand guitar nut and right hand guitar bridge.

7.1 These states of affairs (sachverhalte) when combined in the form outlined above, constitute the fact (tatsache) that is the piece. Das Bild ist eine Tatsache.

(The parenthetical sentences on pages 1-6 are not notational).

Written, with affection, at the request of Derek Bailey, guitarist.

Gavin Bryars London 1971 (except the last sentence of 7.1).

Preview File Only

Page 1

L.H.	4/5	5/6	6/7	7/8	8/9	9/10	10/11
R.H.	9	11	14	15	9	10	9(2) or (5)

(quiet, modest, highly intelligent and articulate, indistinguishable in dress from the young lawyer or record company executive - even to the briefcase)

L.H.	11/12	12/13	13/14	14/15	15/16	16/17
R.H.	10(2) or 5	9	9	11	14	6

(the clown is no longer necessary, even if the musical journals are now thrown back more than ever on their own invention for the picaresque tales)

L.H. 17/18

R.H. 9

(a reservoir of human tenderness, love, rage, fear, happiness, despair, wonder; in a word, beauty)

Page 2

L.H.	17/18	16/17	15/16	14/15
R.H.	9(2/5)	6(4) or 6(5)	14	11(1/3)

(when I got into this kind of jazz, I had to unlearn everything I learned in school, almost including how to play in tune)

L.H.	13/14	12/13	11/12	10/11
R.H.	9	9(2)	10(2/5)	9(2/5)

(if you're making payments on a car, you don't make the fifth payment before the second)

L.H.	9/10	8/9	7/8	6/7	5/6
R.H.	10(2) or 10(5)	9	15(3) or 15(5)	14	11(1) or 11(3)

(he has already arrived as a man to dig now)

L.H.	4/5
R.H.	9(2/5)

(when he plays it is not always apparent that he is blowing as a release from worldly cares)

Page 3

L.H.	12/13	11/12	13/14	10/11
R.H.	9(4/5)	10(2/5)/11	9(2/3)	9(2).9(5)

("funky", "soulful", "hard" and various forms of experimental jazz)

L.H.	14/15	9/10	15/16	8/9	16/17
R.H.	11(1/3).11(5)	10(2)	14	9	6(2)

(all the embellishments of modernism have been pared away until only the utterly indispensable remains)

L.H.	7/8	17/18	6/7	4/5	5/6
R.H.	15(3).15(5)	9(2/5).9(2/4)	14	9(2/5).9(2/4)	11(1/3/5)

(a good song offers infinite possibilities to the superior improviser and can afford to be played and replayed)

Page 4

L.H.	4/5	6/7	5/6	17/18	7/8
R.H.	"9(2/5)"9(2/4)	14	11(1/3).11(1/5)	9	15(3/5).15(3)

(you have to take everything one step at a time and go slowly)

L.H.	16/17	8/9	15/16	9/10	14/15
R.H.	6(2).6(4)	9	14	10(2/5).10(2)	11(1/3).11(5)

(a topographical musical map of each performance would show considerably more complexity and variety)

L.H.	10/11	13/14	11/12	12/13
R.H.	"9(2)"9(5)	9(3)	10(2)."10(5)"11	9(3).9(4)

(the elegance of the pulse)

Page 5

T.H.	4/5	6/7	5/6	7/8	8/9
R.H.	"8(2/5)"9(2/5)	14	11(1/3/5).11	"15(3)"15(3/5)	9

(emotions and impressions which once seemed almost too delicate and ephemeral to be captured are now firmly and forcefully stated)

T.H.	10/11	9/10	11/12	12/13
R.H.	9(2)	10(5)	"10(2/5)"11(2/5)	9(2/5).9(4)

(I think it does make me think more about structure in a solo than I would otherwise)

L.H.	14/15	13/14	15/16	17/18
R.H.	11(1) or 11(3) or 11(5) or 11(1/3)	9(2)	14	9

(a tribute to his skill; he is more felt than heard on these tracks)

T.H.	16/17
R.H.	6(4)

(and the resulting folk-strains are not always necessarily negroid

L.H. 13/14 9/10 5/6 15/16

R.H. 9(2).9(3) "10(2)"10(2/5) 11(4) or 11(2) 14(2).14(2/4).14(5)

('there is an area up here', holding his hand above his head, palm down, 'where musical categories do not exist')

L.H. 11/12 7/8 17/18 12/13

R.H. 10(2/4)/11(3/5) 15(3) or 15(5) 9(2).9(4) 9(5).9(4)

(allowing the quiet subtlety of the other two players to proceed unimpeded)

L.H. 8/9 4/5 14/15 10/11 6/7

R.H. 9(2).9(4) "8(3)"9(3) 11 "8(2)"9(2) "13(2/4)"14(2/4)

(a tautology)

L.H. 16/17 5(bar) 5(bar) 0

R.H. 6(4) 10(4) 10(5) 9(5) palm l.h. palm l.h. palm l.h.
rallentando.....

(but now that's over and I'm just going to concentrate on being
' ')