

# Topology (A/V)

for viola and four electric guitars

Andrew Christopher Smith, 2011

The four electric guitars are spread throughout the room, as shown by the Roman numerals in the square below. The violist has five possible positions, as notated in the score. To cue each rehearsal mark, the violist moves to the center of the room; guitarists should coordinate each final repeat before a rehearsal mark through cues from either guitar II or III. All other repeats are ad lib.

A note on the tuning is provided below. For the guitarists, cents indications have been given.

Viola: Each measure-long phrase should be played once during the repeated bars. Tempo and duration is free, except where indicated. Time signatures are provided for convenience, as each beat is accented equally.

Guitars I & IV: Use a metal slide and ebow throughout; enter gradually  
 Guitar II: mm. 1 - 12 should be played entirely on the e string, retuning as quickly as possible at each new pitch. mm. 13 - end should be played on strings III - VI (retuned to F, G, D, A).

Guitar III: mm. 1 - 12 should be played on strings III - VI (retuned to F, G, D, A). mm. 13 - end should be played entirely on the b string, retuning as quickly as possible at each new pitch.

Explanation of the Helmholtz-Ellis notation created by Marc Sabat & Wolfgang von Schweinitz, excerpted from a legend written by the authors.

I created these particular glyphs based on the Helmholtz-Ellis font. While the HE glyphs are based on Finale's Maestro font and Sibelius's Opus font, these are based on the Lilypond Feta font.

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♭♭ b b # ✖

*Pythagorean series of fifths – the open strings  
 (... c g d a e ...)*

↕↕ ↕↕ ↕↕

*lowers/raises by a syntonic comma  
 81:80 = circa 21.5 cents*

└ ┘

*lowers/raises by a septimal comma  
 64:63 = circa 27.3 cents*

⌊ ⌋

*lowers/raises by two septimal commas  
 circa 54.5 cents*

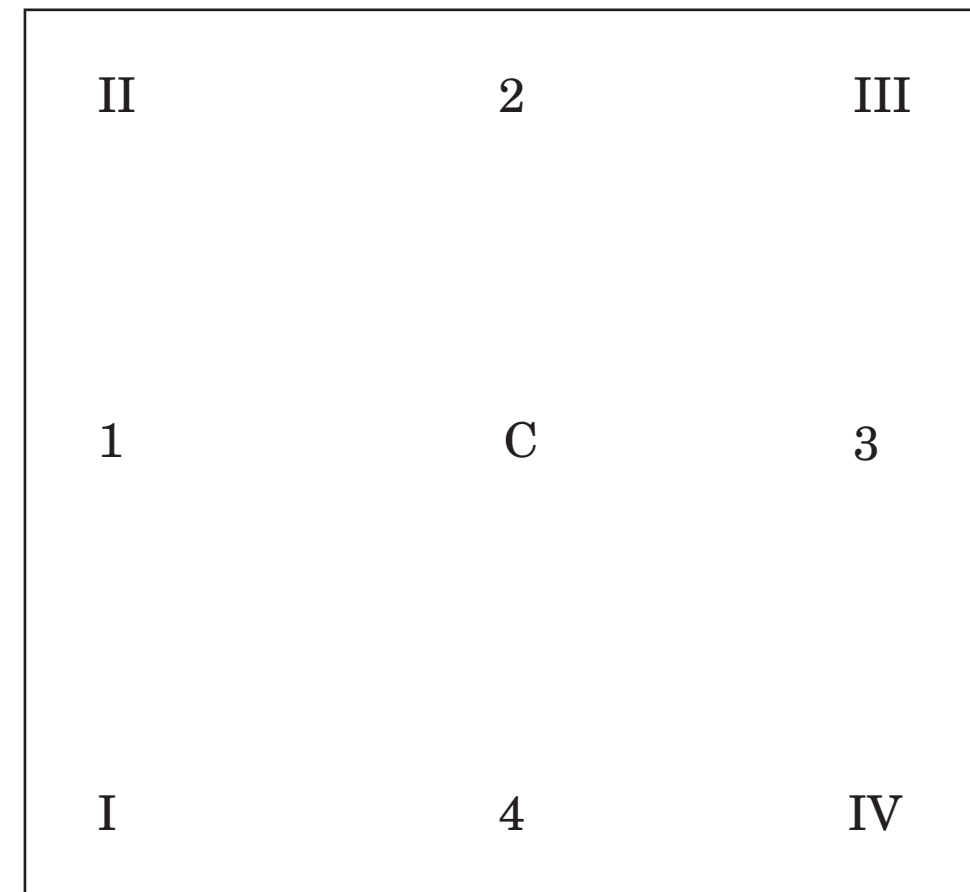
† ‡

*raises/lowers by an undecimal quartertone  
 33:32 = circa 53.3 cents*

⌋

*lowers by a 13-limit tridecimal third-tone  
 27:26 = circa 65.3 cents*

Performance Position Diagram:



Viola - Center

Viola - Pos. 1

Viola - Pos. 2

Viola - Pos. 3

Viola - Pos. 4

*pp* *sfz* *mf*

Guitar 1

Guitar 2

Guitar 3

Guitar 4

*mf* *mf* *f* *f*

w/ ebow and metal slide

-12 (II) -45 (IV)

-31 (III) -16 (III)

G

Musical score for strings and woodwinds. The score is divided into three measures by vertical dotted lines. Dynamics include *mp*, *p*, *mf*, and *f*. The woodwind part includes the instruction "sul pont".

Musical score for piano. It includes a tempo marking:  $\text{♩} = 144$  ( $\text{♩} = \text{♩.}$ ). The score is divided into three measures by vertical double lines. Fingering numbers are provided: -14 (IV), -33 (II), -18 (III), and -49 (I). The instruction "sim. dynamic throughout" is written in two places.

D

measured: ♩ = free, steady

measured, around quarter = 40

*mp* *p < mf > p mp* *mf* *p*

*mp*

*mf*

*mf*

*p*

*mf*

*p*

♩ = 108 (♩ = ♩.)

-14 (II) -19 (III)

-33 (III) -17 (I)

A

*mf* *mp* *mp*

measured: ♩ = II

*mf* *p*

*mf* *p*

measured: ♩ = free, steady

*mf* *p*

♩ = 162 (♩ = ♩.)

-33 (II)

+51 (III)

-14 (III)

+2 (III)



sul pont      heavy, irregular bowing      measured: ♩ = II  
*pp*      *f*      *mf*

sul pont      heavy, irregular bowing      measured: ♩ = II  
*pp*      *f*      *mf*

sul pont      heavy, irregular bowing      measured: ♩ = III  
*pp*      *f*      *mf*

heavy, irregular bowing      measured: ♩ = free, steady  
*pp*      *f*      *mf*

♩ = 108 (♩. = ♩)      +4 (II)      +14 (II)

+12 (III)      +29 (II)



5

measured: ♩ = II

*mf*

measured: ♩ = III

*mf*

measured: ♩ = III

*mf*

measured: ♩ = II

*sfz*

marcato

7:8

3:2

3:2

3:2

5:4

*mp*

*mp*

*p*

♩ = 144 (♩. = ♩)

+5I (II)

measured: ♩ = III

+12 (IV)

+12 (II)

+8 (III)

7/4

5/4

7/4

5/4

7/4

5/4

7/4

5/4



measured: ♩ = II

measured: ♩ = II

measured: ♩ = III

measured: ♩ = III

*p* *ppp* *mf* *mp*

*mf* *mp* *mf*

*p* *mf*

3:2

♩ = 96 (♩. = ♩)

+16 (II)

-49 (II)

+8 (III)

+37 (II)

13/4

13/4

13/4

13/4

measured: ♩ = II

A system of five bass clef staves. The top staff contains a few musical notes: a whole note G2, a dotted half note F2, a whole note E2, a dotted half note D2, a whole note C2, and a dotted half note B1. The remaining four staves are empty.

A system of four treble clef staves in 13/4 time. Each staff contains musical notation and the instruction "let ring".  
- The first staff has a whole note G4.  
- The second staff has a dotted half note G4.  
- The third staff has a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.  
- The fourth staff has a whole note G4.