be-mai peligei
for quartet

Performance notes:
Instruments should not be tuned to one another, nor should each individual instrument follow a traditional tuning. Tuning details are left to the discretion of the performers, but might for example be random, dissonant, or otherwise non-traditional tuning.

be-mai peligei is in four sections: 1 - Tuned to the room; 2 - Tuned to each other; 3 - Locked to each other; 4 - Tuned to the room.
The sections should flow from one to the next, with no pause or break between. The title of each section denotes the ‘performance focus’ to be taken during that section.

The duration of each section is open, and should be ‘felt’ during the performance itself. The composer envisions each section lasting several minutes each, but the performers are free to approach the durations as they see fit. There is no need for the sections to be of equal or equivalent durations (although this is of course an option).

The materials are left open to be determined by the performer. Materials may be pre-conceived and prepared beforehand, or may be left to be determined during the performance itself, or any balance or combination thereof.

The score offers an indication of what is expected for each section. The performers may choose to follow these indications precisely, or may take the score for each section rather as a general model, with performers free to follow their instincts during the performance (while holding to the spirit of the model). The exception is Section 3, the instructions for which should be followed with relative precision.

Section 1: Tuned to the room
For sustained sounds, potentially noisy or otherwise ‘unmusical’. Examples might include amp noise, feedback, etc. These should be held unchanging, and should shape themselves to the room. Sounds should be uninterrupted, but should occasionally shift to a disturbed or distorted variation of the original sound. Each performer should maintain a focus on the room, rather than on the other performers.

Section 2: Tuned to each other
The materials of Section 1 are maintained, but regularly interrupted by gestural materials. A number of symbols have been used in the score for these gestures; these may be taken as literal performance indications, or may be taken figuratively, or performers may ignore these symbols in order to focus on their own freely determined gestural materials. As in Section 1, the placements in the score are indicative rather than prescriptive. For this section performers should shift their focus and attention to the other performers. Gestures should not be synchronised; instead performers should strive for balance and contrast across the quartet.

Section 3: Locked to each other
Overall this section should be obstinate, determined, gritty and somewhat aggressive. Performers must begin this section together, and must remain synchronised throughout. Materials are strummed/picked, but either unpitched, detuned, damped, or any combination thereof. 8th-note passages are low-pitched, while the 16th-note passages later in the section are high-pitched. The arrows indicate block glissandi (all strings) up and down the neck, with the strings pressed hard to the neck. Any object may be used as a slide for these gestures.
More detailed indications for this section are included in the score.

Section 4: Tuned to the room
Performers return to the materials they used in Section 1, but without the disrupted variations. Performer A holds his or her sound throughout, while the other performers enter and leave at will. As before, performers should maintain a focus on the room. As with all sections the duration of Section 4 is at the discretion of the performers, ending when Performer A ends his or her sound.
1: Tuned to the room
3: Locked to each other

Tutti
\[ \text{f} \]

Continue, rhythmically synced, but each performer chooses from among the three ‘cells’ on a bar-by-bar basis, i.e. performers are no longer necessarily playing the same cell in any given bar...
Continue as long as desired.
At his/her discretion, Performer 1 shifts to:

...while other performers continue with previous.
At his/her discretion, Performer 2 joins Performer 1; then Performer 3; then Performer 4.
Once all have joined: Performer 1 begins to disrupt the closing 16th-note figures, increasing the disruption with each repetition of the cell. Performer 2 then begins their own disruption of the 16th-note figures; then Performer 3; then Performer 4. Strategies for disruption are at the discretion of the performer, but examples might include glissando across the figure; wandering motion across the figure; pitch bends or other gestures on the individual 16ths; etc. Slow diminuendo. Performers 2, 3 & 4 exit at will, during which Performer 1 chooses a moment to move to Section 4.
4: Tuned to the room