

Connor Zemke

CURTAINS 3

For Solo Electric Guitar and Electronics

Technical Requirements

This piece requires use of the associated Max Patch, and input from an electric guitar. Additionally, a foot pedal must be used.

Performance Instructions

This piece is to be played as an organized improvisation. This piece has 6 different parts to it (1-6) and each part has a different effect on the guitar that will be triggered via the pedal. A Max Patch is associated with this piece and is to be used with the piece. There are certain parts of the piece that have notated sections associated with them to be used as inspiration or a general guideline for a structure for that section, however each section can be repeated for as long an amount of time as the performer wishes. Once the performer is ready to move on to the next section they will press the foot pedal. The piece is done after the sixth section is complete and all the synthesizers are quiet. All notes and melodies used in the guide for this piece are simply meant to be note recommendations. All noteheads that are an X are to be played muted.

Program Notes

This piece is one iteration in a group of pieces all named *Curtains*. These pieces have been treated as studies to me as I learn more about combining electronic and acoustic instruments. Many advancements have happened between each piece and *Curtains 3* is the first one that I have had the opportunity to perform live in front of an audience. It premiered at UWM in 2024.

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Part 1

This part is to be performed as a looping improvisation based off of the melody below. The loop should become progressively louder over time. As the part is repeated, the slide must be played with increasing dynamic emphasis. Additionally, as the part goes on, more ornamentation can be added. This part is done once the player decides to move on to Part 2.

muted



Part 2

This part is to be improvised in the key of F major. The musical phrase for this part is a set of notes to highlight throughout the improvisation, but it is not meant to be followed exactly. The part is complete when the performer decides to move on to Part 3.



Part 3

As the synthesizer begins to reduce in volume when the pedal is pressed, start playing this repeating phrase. Allow the synthesizer to fully fade away. The part is complete when the performer decides to move on to Part 4.



Part 4

This part is to be performed as a looping improvisation based on the melody below. This part is complete once the player decides to move on to Part 5.



Part 5

This part is to be performed as a looping improvisation based on the melody below, which is the same as Part 4. This part features more prominent synthesizers and should be embellished more heavily by the performer than Part 4. This part is complete once the player decides to move on to Part 6.



Part 6

This part is to be performed as a looping improvisation based on the melody below. Loop this improvisational phrase until all the synthesizers have gone silent, with fewer embellishments as the synthesizer gets quieter. Then, end the song by resting on the Emin7 chord formed at the end of the phrase.

