

*Mixtures~Crossfades~Foci*  
(2008/13)

for two guitars

Derek Keller

*Mixtures~Crossfades~Foci* is the final piece of a series of chamber works that I have been composing as part of a larger multi-media project (or 'opera') entitled *California Tableaux*. The piece presents different kinds of music that sound singularly, coexist, or blend. You will hear music that sounds like blues, jazz, and folk, however these 'musics' are sometimes mixed and deconstructed in a way that makes them sound radically different. For example, one of the central 'licks' of the piece comes from a Chilean folk song, "Jugete de Amor" that perhaps was sung by a sailor (bemoaning his lover's toying with his heart) while leaving port from Chile on the way to the California Gold Rush in the 1850s. Sometimes this lick is turned into a groove. Other times, the lick serves as the punctuation of a section consisting of other music. At the end, the lick is 're'-contextualized in the original song, yet sounding as if two dobro guitar players were hocketing the melody back and forth.

- DK

# Mixtures ~ Crossfades ~ Foci

(2007-08, 2013)

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**System 1:**

- Tempo:  $\text{♩} = 46$  (initially),  $\text{♩} = 92$  (later)
- Dynamic: *sfz*, *rit.*, *vib. l.v.*, *f*
- Techniques: *w/ slide*, *w/ out slide*
- Chords: C. XII, C. VII, VII V, V
- Other: *slow vibrato of a narrow interval to produce chorusing effect*, *small note heads indicate sounding pitch*, *l.v. set slide down*

**System 2:**

- Tempo:  $\text{♩} = 8$
- Dynamic: *mp*, *f*
- Techniques: *w/ slide*, *w/ out slide*
- Chords: VII, V, IV, V, IV, V
- Other: *simile...*, *no vib, prepare to set slide down*, *small note heads indicate sounding pitch*

**System 3:**

- Tempo:  $\text{♩} = 8$
- Dynamic: *cresc.*
- Techniques: *w/ slide*, *w/ out slide*
- Chords: VII, IV, V, VII, IV, V, VII, IV, V
- Other: *simile...*, *set slide down*, *l.v.*

Brackets direct the performer to play what is indicated and repeat as a groove on the pulse - performer may wish to improvise and different groove similar to the one indicated below.

♩ = 138

Gtr. 1

Gtr. 2

IV

VII

ff

ff

4

3

2

1

⑤

V

l.v.

a steady echo...

3

3

3

3

...until interrupted

ppp

Gtr. 1

Gtr. 2

14

4

3

0

1

steady echoes...as if the speed changed on an echoplex

4

3

0

0

...until interrupted

Gtr. 1

Gtr. 2

15

1/2 C. III

IV

IV

ff

ff

ff

Gtr. 1

Gtr. 2

16  $\frac{4}{2}$

a repeated irregular rhythm, occasionally play 8va at twice the established pulse

mix dynamics, and articulations (stac., ten., sul pont., etc.) ad lib.

Gtr. 1

Gtr. 2

17

VI VI VI XII

Gtr. 1

Gtr. 2

18

take slide

w/ slide    slide at an angle ----- slide straight

Gtr. 1

19 ③

① at XIX

XVI

XIV

Gtr. 2

take slide

hold position on ①

w/ slide

slide position will often be at an angle through this measure.

②

④

XIV

Gtr. 1

20

♩=92

4

8

mf

ppp

p

3mp

V

Gtr. 2

mf

XII

3mp

l.v.

V

VII

mf

3

p

VII

Gtr. 1

24

VII

V

XII

X

XII

Gtr. 2

VII

XIX

XVI

over sound hole

XII

V

29 **Gtr. 1** *w/ out slide* ① *l.v.* *w/ slide* XII *mf* (slide will be at angle) ① ② ④ *l.v.* ③ *simile* ① (slide will be at angle) ③

**Gtr. 2** *w/ out slide* ② ④ ⑤ ④ *w/ slide* II III IX *vib.* ③

**3 4** *mf* *hold position on* ③ *l.v.* *3*

32 **Gtr. 1** ② ④ *f* *l.v.* *mf* *simile* *mf* ② *mp* *w/ out slide* ③ *3*

**Gtr. 2** *w/ out slide* ③ *l.v.* *simile...* *mf* *w/ slide* ③ *vib.* *w/ out slide* XII ④ *mf* *l.v.* XII *p simile...*

*(re-articulate)* *(no re-articulation)* *mf* *l.v.*

35 **Gtr. 1** *3 4* *sfz* *mf* *5 4* *mf* *l.v.* *f* *l.v.* *6 3* *l.v.*

**Gtr. 2** *sfz* *l.v.* *l.v.* *simile...* *mf* *f* *3 3* *mf* *3* *mf*

Gtr. 1

37 **4** **4** *mf* *f* *mf* *mp* *p*

Gtr. 2

VII *mf* *f* *mf* XIX XIV *mp*

hold position on ③ (slide will be at angle) (slide will be at angle) *l.v.*

① ② ③ ④ ⑤

Gtr. 1

**A** *dolce* *l.v.* *pp* *vib.* *l.v.* *w/ out slide*

Gtr. 2

*p dolce* *l.v.* *pp*

XVI XII

① ② ③ ④ ⑤

Gtr. 1

**4** **4** *pp* *l.v.*

Gtr. 2

*pp* IX *vib.* *pp*

① ③



Gtr. 1

47

III

2

l.v.

4

5

4

Gtr. 2

IX

l.v.

Gtr. 1

50

♩=46

w/ slide

slide at an angle

IX

l.v.

3

4

mp

2

4

mp

3

4

XVI

Gtr. 2

XII

l.v.

mp

mp

mp

Gtr. 1

53

XIII

XII

XVI

5

4

w/ out slide

Gtr. 2

3

3

3

3

3

Gtr. 1

55

XIII

XII

*simile...*

move slide to 4th finger

3  
4

4  
4

Gtr. 2

XI

*l.v.*

*simile...*

Gtr. 1

57

(fingered)

*l.v.*

*simile...*

*l.v.*

*simile...*

5  
4

1  
8

3  
4

Gtr. 2

*l.v.*

*simile...*

*l.v.*

*simile...*

(♩ ≈ 46)

Gtr. 1

59

③

w/ slide

④

Gtr. 2

①

w/ slide

②

①

slide will be pitched so that higher pitched strings can vibrate freely

Gtr. 1

Gtr. 2

60

XII

slide will be pitched so that higher pitched strings can vibrate freely

Gtr. 1

Gtr. 2

61

46

① (slide remains on 4th finger)

simile...

slide will be pitched so that higher pitched strings can vibrate freely

**4 4**

**f**

Gtr. 1

Gtr. 2

63

III

vib.

simile...

vib.

simile...

**4 1**

**4 8**

**f**

*l.v.*

65 =76

Gtr. 1

2/4

ppp

p

simile...

IV vib.

III vib.

②

①

③ III

Gtr. 2

fff

ff

vib.

simile...

69

Gtr. 1

mf

f

ff

Gtr. 2

73

Gtr. 1

f

mf

Gtr. 2

Gtr. 1

Gtr. 2

*mp* *p* *pp* *ppp*

Gtr. 1

Gtr. 2

*ppp* *p* *mf* *f*

*simile...*

Gtr. 1

Gtr. 2

*mf* *mp* *pp* *ff*

89

Gtr. 1

V III ⑥ ⑤ *simile...*

*ppp* *vib.* *pp* *p* *f*

Gtr. 2

93

Gtr. 1

*fff*

Gtr. 2

VII ③ ④ *vib.* *simile...*

97

Gtr. 1

VII ③ ⑤ *l.v.* VII ② ④ *l.v.*

Gtr. 2

V VII V

Gtr. 1

Gtr. 2

101

V

③

⑤

*l.v.*

*simile...*

②

④

V

VII

Gtr. 1

Gtr. 2

105

VII

V

V

Gtr. 1

Gtr. 2

109

VII

VII

V

V

VII

V

*l.v.*

*l.v.*

pluck on opposite side of slide  
 8va (8va for slide position only)

slide position XIX ① ②  
 pitch ③ ④

Gtr. 1

sounding pitch

The pitches in this section are similar to those found at the 5th and 7th fret, if you were plucking the strings on the normal side of the slide

slide position ② ④  
 pitch ① ③

Gtr. 2

sounding pitch

pluck on opposite side of slide  
 8va (8va for slide position only)

3 4 8va

simile...

4 4 8va

XIX ① ② ③ ④

Gtr. 1

Gtr. 2

6 4 8va

XIX 3 ① ② ③ ④

3 3 3 3 3 3

3 3 3 3 3 3

XIX 3 ③ ④ ⑤ ⑥

3 3 3 3 3 3

Gtr. 1

Gtr. 2

2 4 8va

3 3 3 3 3 3

3 3 3 3 3 3

4X 3 3







Gtr. 1

Gtr. 2

136

3 3 3

3 3

1/2 C. III w/4th finger

touch string silently (mute) before string with flesh of finger tips

strike strings with flesh of finger tips (no nail)

3 3

ppp

ppp

6 6

remove slide

4 3 2

n

mp

Gtr. 1

Gtr. 2

139

mp

6 6 6 7 6 6 6

ppp

mp

n

n

mp

3 VI 2

Gtr. 1

Gtr. 2

142

3 3 3 3

3 3 3 3 3 3

5 4

2 4

3 3 3 3 3 3

f

145 *l.v. simile...*

Gtr. 1

Gtr. 2

*dim.* *ppp*

*pp* *f*

148

Gtr. 1

Gtr. 2

*pp*

6 6 6

4 3 2 1

(a repeated irregular pattern)

150

Gtr. 1

Gtr. 2

4 4

5 4

take slide

w/ slide ①

slide at angle ③

3



158

Gtr. 1

*fff* *dim.* *accel.* remove slide

Gtr. 2

*ppp* *ppp* *cresc.* *simile...* *ff* *accel.*

♩=46

161

Gtr. 1

*ff*

Gtr. 2

*ff*

164

Gtr. 1

*ff*

Gtr. 2

*ff*

Gtr. 1

Gtr. 2

167

3

3

3

9

4

1

0

3

2

1

3

3

vib.

9

9

3

3

3

l.v.

Detailed description: This system contains measures 167, 168, and 169. Gtr. 1 starts with a chord at measure 167 (fingerings 2, 1, 3, 4, 0) and features triplets and a 9th fret barre. Gtr. 2 has a triplet in measure 167, followed by a vibrato (vib.) and a 9th fret barre in measure 168, and continues with triplets and 9th fret barres in measure 169.

Gtr. 1

Gtr. 2

170

3

3

3

9

9

9

9

3

harm.

XII

4

1

1

1

Detailed description: This system contains measures 170, 171, and 172. Gtr. 1 has a 3rd fret barre in measure 170, followed by triplets and 9th fret barres in measures 171 and 172. A natural harmonium (harm.) is indicated at the 12th fret (XII) in measure 172. Gtr. 2 features triplets and 9th fret barres throughout the system.

Gtr. 1

Gtr. 2

173

3

3

3

3

9

9

9

9

4

2

3

1

3

3

3

3

9

Detailed description: This system contains measures 173, 174, and 175. Gtr. 1 has a 4th fret barre in measure 173, followed by triplets and 9th fret barres in measures 174 and 175. Gtr. 2 features triplets and 9th fret barres throughout the system.

Gtr. 1

Gtr. 2

176

9 9 12 12 12

3/4 2/4

*ff*

Gtr. 1

Gtr. 2

178

III

*ff*

8va-rasg.

XII

harm.

12 12 12 12

Gtr. 1

Gtr. 2

181

♩.=184

③ ⑤ ③ ⑤ XVI XII ⑥ ③

12/32 *pp* 12X 10X 8X 7X

XII simile...

*pp*



185 *simile...* *simile...*

Gtr. 1

Gtr. 2

5X VII XII ⑤ ③ 18 5X VII XII ⑤ ③ 32 3X VII XII ⑤ ③

⑥ over sound hole

188 *simile...*

Gtr. 1

Gtr. 2

9 XIX XII ⑤ ③ 24 4X over sound hole ⑥ XII XIX XVI 3X XIX XVI XVI

reach around neck to finger the G octave harmonic with thumb and the E-flat harmonic at XIX with third finger

191 *simile...*

Gtr. 1

Gtr. 2

XVI XII ⑥ ② XVI ⑤ XVI XII XIX ⑥ ④

finger the B octave harmonic with thumb

15 XVI ⑥ 3X XVI ⑥ 4X XVI ⑥ 9 32 4X simile...

194

Gtr. 1

XVI XIX XII  
⑥④②

*simile...*

XVI XIX XII  
⑥ ⑤ ④ ②

Gtr. 2

18 3X  
32 IX XII IX  
⑥ ③ ⑤

12 4X  
32 IX VII XII  
⑥ ⑤ ④ ③

5X  
*simile...*

197

Gtr. 1

IX VII  
⑥⑤④③

take slide  
XIII with slide on  
4th finger

$\text{♩} = 52$

w/ slide

*simile...*

Gtr. 2

5 8 5X  
3 4

*cresc. poco a poco* through-  
out the duration of repeats

V VII  
⑥⑤ *l.v.*

*simile...*

retune E  
(1st) to D#

take slide

*cresc.*  
*cresc. poco a poco* through-  
out the duration of repeats

203

Gtr. 1

*Folky, unrefined...*

w/ out  
slide

*mf*

Gtr. 2

4 4

3 4

*mf*

*vib.*

*l.v.*

*mp*

*simile...*

*espressivo, vib. where possible*  
w/ slide

Gtr. 1

206

IX

II

II

VII

Gtr. 2

VI

I

3 4

w/ out slide

w/ slide

I

VI

Gtr. 1

210

w/ out slide

w/ slide

w/ out slide

w/ slide

IX

Gtr. 2

VIII

w/ out slide

w/ slide

I

Gtr. 1

214

XIV XII

II

II

VII

Gtr. 2

VI

I

3 4

w/ out slide

I

0

Gtr. 1

217 w/ out slide

w/ slide II

VII

w/ out slide

w/ slide

Gtr. 2

VI

w/ out slide

w/ slide

w/ out slide

Gtr. 1

220 rit.

dim.

pp

ppp

XIX

XVI

Gtr. 2

rit.

dim.

vib.

pp

ppp

pp