

ENGINE ROOM (TUNE-UP)

For Solo Electric Guitar
2021

Jan Foote

Dedicated to **Lenny Ranallo**
First performance June 2021
by **Lenny Ranallo**

Duration c. 8'

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Equipment needed

Amplifier

'Tube screamer' style overdrive pedal

Electronic tuner (if necessary, for reference when possible)

Technical notes

Tuning: There is a constantly changing scordatura throughout the piece. Therefore, all pitches are written as sounding, the string numbers and harmonic positions indicate where each note is to be played to get the required pitch.

String numbers are numbered from low to high. String 6 is what is usually the low E string on a guitar and string 1 is what is usually the high E string on a guitar. I have written the string number on which each note should be played above the note, along with the position of the harmonic played when necessary.

There are 6 target tunings in the piece. These are all shown in the score on an ossia staff below the part. These are for reference and are not to be played.



Harmonics notation

All harmonics are written with diamond noteheads and all open strings are written with circular noteheads. Above each harmonic I have the fret above which the harmonic can be played.



- In this example the harmonic is played on the 6th string, 12th fret harmonic

- xii - 12th fret harmonic (Sounding 8ve of open string)
- vii - 7th fret harmonic (Sounding 8ve + 5th)
- v - 5th fret harmonic (Sounding 2 8ves)
- iv - fourth fret harmonic (Sounding 2 8ves + 3rd)
- iii+ - Slightly above 3rd fret harmonic (approx. 10mm into 4th fret) (Sounding 2 8ves + 5th)
- iii- - Slightly below 3rd fret harmonic (approx. middle of fret) (Sounding 2 8ves + 7th)

Symbols



- Wobble guitar neck

Fermatas

 - Long Fermata (7-9 seconds)

 - Medium Fermata (5-7 seconds)

 - Short Fermata (3-5 seconds)

Notes on the performance

The tube screamer style overdrive pedal should be used to help the harmonics become more audible and resonate for longer. The overdrive level should be high enough to achieve that, but not too high that the open strings sound too crunchy.

I have deliberately added very few dynamics to the piece because it is very important to keep the dynamics of all of the harmonics balanced. Due to the nature of the harmonics that have been written, it is necessary to play each individual harmonic with a different weight in order to balance the sound. The open strings are very overpowering and must be played very gently.

There are two styles of playing in this piece: Mechanical 1/8 notes, and spacious resonances. Often these two types of playing are frequently interchanging. All 1/8 notes should be played very strictly, in a machine-like way and all spacious resonances should feel uncensored and slow, allowing for the resonances of the harmonics to sound.

1/8 note harmonics should resonate from the mechanical repetition of the other notes but be played strictly in time.

Arpeggios should be a quick, light strum. All arpeggios should go from low to high, unless indicated otherwise.

Engine Room (Tune-up)

For solo Electric Guitar

c. ♩=80* spacious, resonant

* rubato between phrases .1/4 =72-84.
each phrase can be played at a slight different tempo than the others,
but everything within one phrase must be the same tempo

TUNING 1

l.v. sempre

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Staff 1: Treble clef, key of E major (one sharp). Measures 1-4. Fingering: iv (6), iv (5), vii (4), xii (3-1). Dynamics: p. Tuning: RETUNE 1.

Staff 2: Treble clef. Measures 5-8. Fingering: xii (3), xii (2), vii (1), iv (6), iv (5), vii (4), vii (3), v (4), xii (2-1). Dynamics: p. Tuning: RETUNE 4, FINETUNE 4.

Staff 3: Treble clef. Measures 9-11. Fingering: vii (3), v (4), iii+ (6), xii (2-1), v (3), v (6), xii (3). Dynamics: p. Tuning: RETUNE 3.

Staff 4: Treble clef. Measures 12-15. Fingering: v (6), v (5), xii (3), iv (6), v (5), vii (4), v (3), iv (4), vii (1), xii (3-2), v (3), xii (1), v (3), xii (2), vii (1), xii (1), xii (3). Dynamics: p. Tuning: FINETUNE 3, RETUNE 1, FINETUNE 1, RETUNE 3.

Staff 5: Treble clef. Measures 16-19. Fingering: xii (3), xii (4), vii (5), vii (5), xii (4), vii (1), xii (2), v (2). Dynamics: p. Tuning: RETUNE 5, RETUNE 2.

TUNING 4

67 **pp** **p** **p** RETUNE ③

6-4

v vii xii xii ① vii xii xii xii v xii ② ⑤ ④ xii ① v vii xii ③

⑥ ⑤ ④ ③ ① ⑤ ④ ③ ② ⑤ ④ ③ ① ⑥ ⑤ ④

71 RETUNE ④ **p**

v vii vii xii ① vii xii ① v vii xii xii xii xii ① xii xii xii ② ④ ③ ① ②

⑥ ⑤ ④ ③ ① ⑤ ③ ⑥ ⑤ ④ ⑥ ⑤ ③ ① ② ④ ③ ① ②

All tunings without a fermata to be played on the beat

75 RETUNE ① RETUNE ① RETUNE ⑤

iii- xii xii v xii xii ① iii- xii v xii iv v v

⑥ ① ② ③ ① ② ① ⑥ ⑤ ③ ① ⑥ ④ ⑤

79 RETUNE ⑥ RETUNE ②

xii v xii xii xii ③ xii ① xii ②

④ ⑥ ⑥ ⑤ ④ ③ ① ②

TUNING 5

83 **mp** **p**

4-1

xii xii xii xii xii

③ ② ① ③ ② ① ④ ② ① ③ ② ① ③ ② ①

⑥ ⑤ ④ ③ ② ①

87 RETUNE ⑥ RETUNE ③

xii v iv v v iv v xii xii v xii xii v

④ ⑤ ③ ④ ⑤ ③ ② ① ③ ② ① ③ ③ ② ① ③

⑥ ⑦ ⑥ ⑤ ④ ③ ② ① ③ ② ① ③ ② ①