

Pursuit

a game piece for electric guitar quartet

Douglas Osmun (2014)

Rules

The game begins with the players determining where they start. Player 1 starts at cell A, 2 at B, 3 at C, and 4 at D.

Movement occurs diagonally and simultaneously amongst players, with everybody keeping the same tempo.

All cells must be repeated a minimum of 4 times (with the exception of the very 1st cell, which should be played only once). This allows time for players to get a sense of the movement and positions of other players. Players may repeat the cells additional times if they wish.

The board is divided into 4 areas, in which each area should be played with a certain effect or combination of effects. These areas are clean, reverb (at a high setting), distortion (at a medium setting), and reverb with distortion. The middle cell can be played using any of the effects.

Objectives of the Players

The objective of each player is to capture the player to their right while avoiding being captured by the player on their left (who is pursuing them). If a player is out, the person who was pursuing them should then pursue the player that is 2 to the right of them.

When only 2 players remain, they may not enter the outer ring of cells, and must instead play only within the central 9. They may also now move between cells without repeating them, but can still repeat them if they wish. If these 2 players attack each other at the same time, they should continue playing until one of them clearly has the first attack.

Capturing a Player

In order to capture a player, the pursuer must enter the cell of the pursued before the pursued has the chance to leave it. This should be signaled by the attacking player playing loud and aggressively. When this signal is given, all players must stop immediately on the cell that they are on and repeat it until the caught player is identified and moves to the "Out" cell. Nonverbal communication may be used to determine who attacked and who was caught. Once the captured player is out, the attacker should give a nonverbal cue (such as a head nod) to resume normal play.

If a player is attacked but does not believe that they are captured (meaning that they believe they have moved out of the cell before the attacker reached it), they may challenge the attack by replying with a loud and aggressive playing style. If an attack is challenged, play continues as normal. An attack should only be challenged if it is plainly clear that the attacker and defender are on different cells (which can be determined during the pause in play).

The "Out" Cells

When a player is captured, they then move to the "Out" cell. This cell is to be played completely out of time and fairly quietly. As far as playing style, it should be played with an inconsistent tremolo (speeding and slowing). It should also be played with the very tip of the guitar pick in order to create a light scratching effect. Space is desired in this cell, so the players should move forward at a very relaxed pace. The cell is intended to be approximately 1 minute long.

When only 1 player remains on the board, the 3 losing players must then move to the "Out Cont." cell the next time they reach the end of the "Out" cell. If a player had just repeated the "Out" cell when a winner is determined, they are expected to play through the cell as normal and transition to "Out Cont." once they reach the end. "Out Cont." is to be played spaciouly, sustained (without tremolo), and at a similar dynamic level as "Out."

Ending the Game

The game is over when only 1 person remains on the playing board, who is then declared the winner. Upon victory, that player is to use the cells of the board as a structured solo (which should be played in a virtuosic manner). They may move freely amongst any of the cells and can interpret pitch, rhythm, meter, tempo, playing style, and effects however they choose (using the cells simply as gestural guidelines). They have absolute freedom over the material.

The 3 losing players should transition to the "Out Cont." cell when the solo begins (as mentioned above). While the solo is being played, the 3 losing players should be continually repeating to the beginning of this cell. Once the winner has ended his solo, these 3 players should repeat back to the 2nd "start repeat" bar instead, and should play the enclosed bar a total of 3 times, with each person sustaining on the last note when they finish. Once everybody has finished, the piece ends.

Miscellaneous

✕ noteheads indicate a dead stroke.

All trills should be played a half step above the written pitch.

P.M. indicates the cell to be played palm muted.

P.S. indicates to play the cell with pick scraping. In the case of this piece, pick scraping means to strum vertically (as usual), but to do so with the edge of the pick. This allows for pitch to come through with a light scraping effect.

Pursuit

for Electric Guitar Quartet

Douglas Osmun

♩ = 60

The main score is a diamond-shaped arrangement of guitar parts. It includes various effects and section markers:

- Reverb**: Located on the left side of the diamond.
- Clean**: Located on the right side of the diamond.
- Distortion**: Located on the right side of the diamond.
- Reverb & Distortion**: Located at the bottom of the diamond.
- Section Markers**: A, B, C, and D are placed at the corners of the diamond.
- Effects**: P.M. (Phase Modulation) and P.S. (Phase Shift) are indicated with dashed lines.
- Technical Notation**: Includes triplets (3), tremolos (tr), and various rhythmic patterns.

Out

Out Cont.

with tremolo

pp

(approx. 1')

sustained (no tremolo)

Repeat to here until solo is finished.

If there is a winner, transition to "Out Cont."

Repeat to here when solo is finished. At that point, play this bar 3 times while getting slower and quieter each time. Hold the last note until everybody is finished.