

Joshua MARQUEZ

for Duo Charango

my teeth are whitest when my mouth is shut
(2021)

for electric guitar duo

duration: c. 14 minutes

score

Program Notes:

Often I am asked to be seen, not heard. I find that my teeth are whitest, when my mouth is shut. My experiences are swallowed by fragility. The thunderous roar that reverberates is too muffled to discern the source, but the borders are merely the shadows of giants, towering above.

Performance Notes:

- Create an environment, or soundscape, where everything sounds somewhat choked. Create discomfort. Create awkwardness.
- Where specified, ad lib contour and vibrato with LH taps (muted and unmuted).
- A metal spring is used to create much of the sustain, throughout. I found a 4-inch doorstop to be useful.
- A slide is required - a thick glass slide tends to be the easiest to handle with the best sound.
- Arrows indicate a gradual change in sound/technique/timbre.
- Thick lines indicate sustain and/or glissandi.
- Estimated durations are indicated, with brackets, at the top of each system with estimated total time at the bottom of each system - gestures/lines are fluid and may be adjusted, as the piece evolves.

Preferably, each electric guitar will be setup with a bridge and neck pickup. Feel free to dial the tone/volume for each pickup indication to taste. The "clean tone" may be a slightly overdriven, on the "edge of breakup", or an emulation of a warm tube amp. EQ to taste. Slight amp reverb, if possible. The default sound should be somewhat dry, but have a little space. Fender "clean" is ideal (i.e. Fender Deluxe Reverb or Fender Twin Reverb, etc...).

The signal path for pedals should be (from right to left):

guitar > fuzz* > overdrive(s) > distortion(s)* > (optional) modulation effects** > (optional) volume pedal** > delay(s) > reverb(s) > amplifier

*Overdrive is primarily indicated, throughout the score, but fuzz and/or distortion may be used in addition to or in its place. Having a variety of options may be best so that they may be stacked or alternated. Please feel free to use alternates/combinations however you see fit. Progressively getting harsher, throughout, is desirable. Suggestions include:

"Preamp": Xotic EP Booster, Earthquaker Devices Arrows, etc...

"Overdrive": Ibanez Tubescreamer, Klon-style pedals, etc...

"Distortion": Boss Blues Drive, Boss Overdrive, Pro Co Rat, MXR Distortion, etc...

"Fuzz": Big Muff, Fender Blender, Fuzzface, etc...

**Although not specified in the score, use very light modulation effects, if you feel as though a little sonic movement is needed. Any kind of light Univibe, Phaser, or Chorus would may give some movement to the soundscape, although not required. Please keep very minimal, if used.

***A volume pedal may help for smoother, gradual volume swells.

For ease, I tried to keep effects minimal.

Score

my teeth are whitest when my mouth is shut

Joshua MARQUEZ

commissioned by Duo Charango

3'

choked, tense

⑥

highest note possible

sul pont

bridge pickup

clean tone

narrow, fast vibrato

light overdrive

+ light delay & reverb

heavy overdrive

clean tone

slow, wide vibrato

narrow, fast vibrato

▲ slowly bowed with metal spring

Electric Guitar I

ppp ————— *mp* ————— *p* ————— *ff* ————— *p*

choked, tense

⑥

highest note possible

sul pont

bridge pickup

clean tone or very light overdrive

no vibrato

light delay & reverb

heavy delay & reverb

narrow, fast vibrato

▲ slowly bowed with metal spring

Electric Guitar II

ppp ————— *ff* ————— *p*

2'

①

highest note possible
use RH to rub w/ slide, perpendicular
very light overdrive
moderate reverb & delay

A

reverb &
delay trails

▲ rub w/ slide (no spring)

E.Gtr. I

pp

sharp volume swells w/ slide ad. lib.

⑥

clean tone → moderate overdrive

highest note possible

▲ slowly bowed w/ metal spring

E.Gtr. II

p

mp

pp

p

c. 5'

1'

①

highest note possible (h.n.p)

very light overdrive

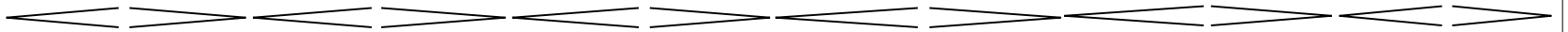
moderate reverb & delay

B

heavy reverb & delay

♯ (use RH to rub w/ slide)

E.Gtr. I



distant

mute strings with RH

tap with LH (all strings, above XII)

clean or very light overdrive

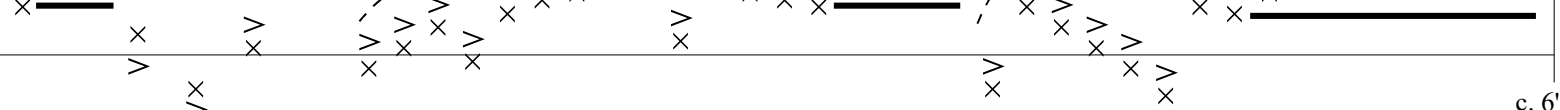
light reverb, no delay

neck pickup

reverb & delay trails

ad. lib.

E.Gtr. II



c. 6'

p

f

30"

①

②

③

neck pickup

tap w/ LH (all strings, above XII)

C

♯ (use RH to rub w/ slide)

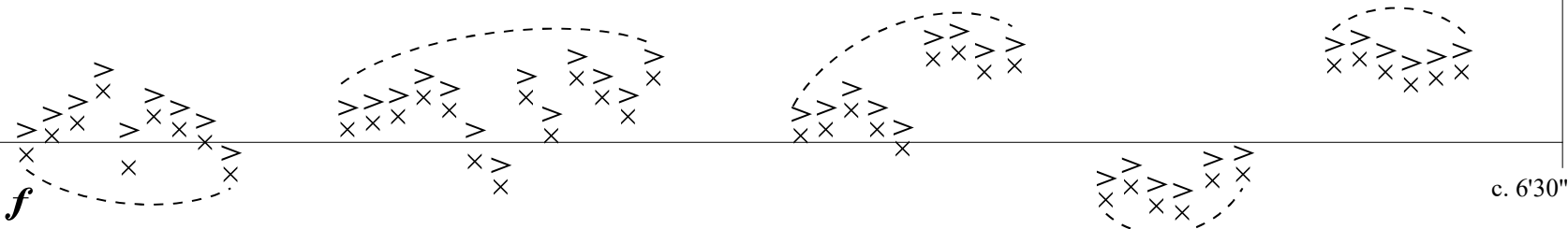
E.Gtr. I



p

f

E.Gtr. II



c. 6'30"

f

1'

D tap w/ LH & RH (unmuted, neck pickup)

E.Gtr. I *f*

E.Gtr. II *f* + moderate delay

c. 7'30"

Detailed description: This section features two guitar parts. E.Gtr. I uses tapping with both hands, indicated by 'x' marks and arrows, with a dynamic of *f*. E.Gtr. II also uses tapping with both hands, with a dynamic of *f* and a note of '+ moderate delay'. The notation includes various rhythmic patterns and slurs. A double bar line with three slashes is at the end.

2'

E (repeat ad. lib.)

E.Gtr. I *emphatic* *ff* → heavy overdrive/distortion/fuzz, reverb, & delay

E.Gtr. II moderate delay & reverb → light reverb & delay

reverb & delay trails

p c. 9'30"

Detailed description: This section features two guitar parts. E.Gtr. I is written in treble clef with notes and accidentals, marked 'emphatic' and *ff*, with a note of 'heavy overdrive/distortion/fuzz, reverb, & delay'. Fingerings 5, 4, and 6 are indicated. E.Gtr. II uses tapping with both hands, marked with 'x' marks and arrows, with a note of 'moderate delay & reverb' and 'light reverb & delay'. A note of 'reverb & delay trails' is also present. The section ends with a dynamic of *p* and a double bar line with three slashes.

1'30"

F

(repeat ad. lib.)
continuously slower

E.Gtr. I

Musical notation for E.Gtr. I in treble clef. The staff contains a series of notes with stems pointing downwards, indicating a descending melodic line. The notes are grouped into four pairs, each with a dashed line underneath. The first pair is marked with a sharp sign (F#) above it. The second pair is marked with a sharp sign (C#) above it. The third pair is marked with a sharp sign (G#) above it. The fourth pair is marked with a sharp sign (D#) above it. The notes are connected by a long horizontal line, suggesting a continuous, slow-moving line. The dynamic marking *mp* is placed at the end of the staff.

light delay & reverb

heavy delay & reverb

tap w/ LH (unmuted, all strings above XII)
clean tone or light overdrive
neck pickup

clean tone → heavy overdrive/distortion/fuzz

guttural

6

E.Gtr. II

Musical notation for E.Gtr. II in treble clef. The staff contains a series of notes with stems pointing downwards, indicating a descending melodic line. The notes are grouped into four pairs, each with a dashed line underneath. The first pair is marked with a sharp sign (F#) above it. The second pair is marked with a sharp sign (C#) above it. The third pair is marked with a sharp sign (G#) above it. The fourth pair is marked with a sharp sign (D#) above it. The notes are connected by a long horizontal line, suggesting a continuous, slow-moving line. The dynamic marking *p* is placed at the beginning of the staff, and *f* is placed at the end.

detune low E
scratch w/ metal spring

p

f

c. 11'

3'

①
②
③

tap w/ LH (unmuted, all strings above XII)
heavy overdrive/distortion/fuzz
heavy delay & reverb
neck pickup

growing in tension
light delay & reverb

①
②
③

highest notes possible
rub w/ slide,
perpendicular

G

⑥

E.Gtr. I

(rearticulate, as needed, forcefully, but minimally)

f *ff* *p* <> *n*

③
④
⑤

tap w/ LH (unmuted, middle strings between II-IX)
*continuously detune w/LH when not tapping

fading away
heavy overdrive/distortion/fuzz, reverb, & delay

reverb & delay trails

n

③
④
⑤

E.Gtr. II

continue to detune low E
scratch w/ metal spring

f

detuned until
low E is almost flapping