

Adrift

For Solo Guitar
(2021)

Kenrick Ho

Preface

Adrift aims to explore justly-tuned pitch relationships in a non-functional harmonic idiom. The opening chord pays homage to La Monte Young's *Well Tuned Piano*, but with a different tuning system. Rather than Young's 7-limit Just Intonation, the tuning for this piece uses James Tenney's method to approximate Just Intonation by means of a 72-TET system as seen in *Water in the Mountain... Fire in Heaven*. This iteration of Just Intonation allows for greater potential in modulations while maintaining accuracy to reflect the intervallic ratios of the harmonic series.

Performance Notes

There are no time signatures, barlines, or stems in the score. The rhythm, contour, and voicing of the notes are free to be interpreted by the performer as long as the overall duration of notes is loosely proportional to the rhythmic value of its given notehead.

All stopped notes are to be played as natural harmonics. The precise frets to be played are written as TAB notation in the lower staff of the score. Certain chords in the piece are difficult to be played with simultaneity, but wherever possible, avoid broken chords.

Before each rehearsal or performance, the guitar should be tuned to the following scordatura:

String	Note	Frequency (cents)	Approx. ratio
1	C#4	275.0	5:4
2	B3	247.5	9:8
3	F3	176.0	8:5
4	D3	144.4	21:16
5	A2	110.0	1:1
6	E2	82.5	3:2

ca. 12'00"

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Slowly (let it take the time it needs)

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Damp notes as necessary

p *sempre*

mp *p*

pp

mf

T 0 12 3 12 7 7 3 7 0 0

A 5 0 12 12 5 3 7 0 12 0 7 3 4 0 7 0 0

B 5 0 12 12 5 3 9 12 0 12 7 3 3 5 5 12 12

mp

T 0 12 3 7 0 12 10 5 10 5 3 7 12 7 0 7

A 0 2 2 3 12 0 4 10 5 3 3 10 5 12 12 12

B 12 4 12 12 3 0 5 3 3 12 12 12 12

T 7 7 0 7 0 0 7 10 5 12 7 10 5 12 7

A 5 7 12 7 12 0 4 10 5 0 12 7 12 3 10 5 5 7 3

B 12 12 12 0 0 7 3 0 0 7 12 12 3 5 7 3

p

T 7 0 7 5 0 12 0 12 5 4

A 5 7 7 5 0 7 0 7 0 2 4 5

B 5 7 7 5 0 7 0 7 0 7 12 7 12 5 5

pp

T 0 10 5 7 12 0 12 0 0 0 0

A 0 5 5 5 7 12 12 0 0 0 0

B 7 5 5 0 7 7 7 5 3 5 5