

Fox-ey

for guitar (electric or classical)

Duration 4' 15"

Nolan Stolz

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Fox-ey (for electric or classical guitar) is based on the "Hendrix chord," a dominant-sharp-9 sonority. The piece employs a third-tone scale, thus no semitones are used. To achieve the tuning, two pairs of strings are tuned a sixth-tone higher or lower than the standard 12TET scale. The third-tone scale is a tribute to British composer Christopher Fox, who uses a third-tone system in his piece *skin*.

Performance Notes

The guitar is tuned with the standard low "E," with the remaining strings in ascending interval class 4.66 (i.e., a sixth-tone lower than a perfect fourth). This creates pitch classes 4, 8.66, 1.33, 6, 10.66, and 3.33 (i.e., E; A (-33 cents); C# (+33 cents); F#; B (-33 cents); D# (+33 cents)). Because the piece employs a third-tone scale, all pitch classes are created with open strings and even-numbered frets (odd-numbered frets would create pitch classes a semi-tone away, in the sixth-tone grid). Unlike in standard tuning, most pitches are only available in one location. For ease of reading, the music is notated as played in standard tuning. Below that stave, modern "tab" notation is used to show where the note *must* be played. The sounding pitch is notated in the uppermost stave. The arrows connected to the flat, natural and sharp signs mean +/- 33 cents (or sixth-tone).

Guide to notation:

Tuning:
 1. D# (+33 cents)
 2. B (-33 cents)
 3. F#
 4. C# (+33 cents)
 5. A (-33 cents)
 6. E

an arrow means +/- 33 cents (or 1/6 tone)

A third-tone chromatic scale:
 Pitch classes: 0, 0.66, 1.33, 2, 2.66, 3.33, 4, 4.66, 5.33, 6, 6.66, 7.33, 8, 8.66, 9.33, 10, 10.66, 11.33

Solid slurs are used for *legato* playing (i.e., "hammer-ons," "slides" and "pull-offs"). Dashed slurs are used to show that the notes should be played on separate strings in order to let ring.

The opening measure introduces the "Hendrix" chord. It is an E7(#9), but the "sharp" nine is actually a sixth-tone lower. Think of some of these notes as if they were "blue" notes found in blues, notes that do not exactly fall in the 12TET grid anyway.

m. 62 employs all five fingers of the right hand for the picking pattern "x-a-m-i-p." This fingering may substituted with an alternate, but the rhythm must be performed accurately. Rather than thinking of the measure of consisting of twenty notes in the space of a measure of 7/8, think of four notes in the space of a 7/8 measure, each containing five notes as an equal arpeggiation of the chord.

m. 54 and m. 77 call for a low pitch class 5.33, which is unattainable on the strings tuned a sixth-tone high (.33). It must be played on the first fret of the sixth string, but bent up a sixth-tone. Do not play the note and then bend it: it must be a "pre-bend."

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Resultant Pitch

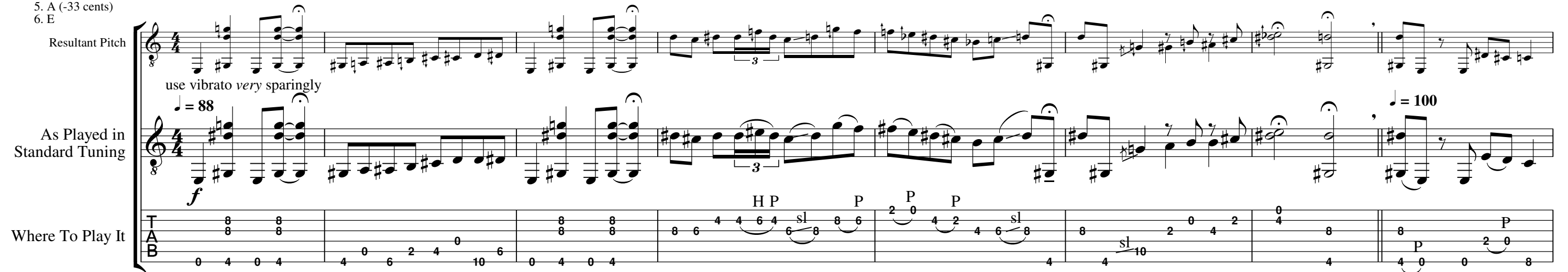
use vibrato *very sparingly*

♩ = 88

As Played in Standard Tuning

f

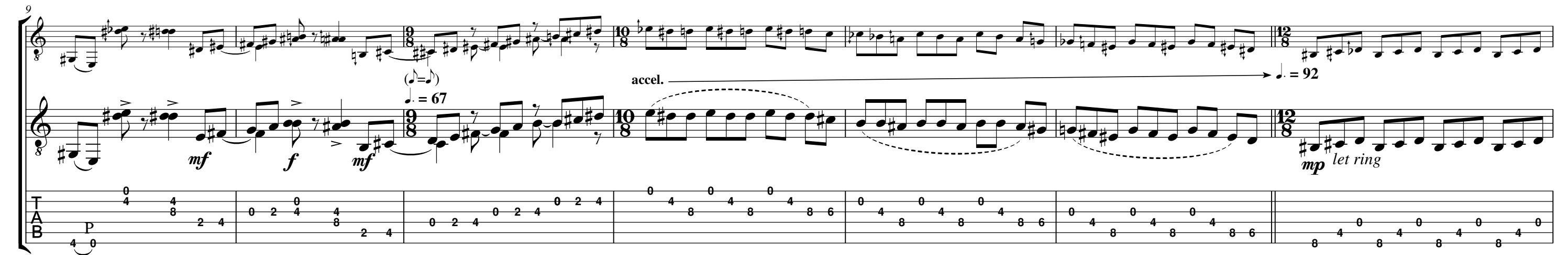
Where To Play It



9

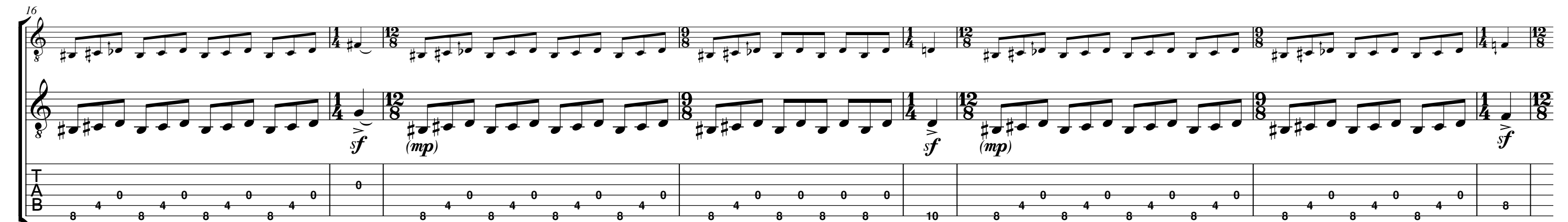
accel. → ♩ = 92

mf *f* *mf* *mp* *let ring*



16

sf (*mp*) *sf* (*mp*) *sf*



24

(3+2+3+2+3)

mp *mf* *mp* *mf*

T
A
B

0 0 0 0 | 0 0 0 | 0 0 | 0 0 0 0 | 0 0 0 0 0 | 0 2 0 2 0 | 0 0 2 0 2 0

10 8 10 8 10 8 10 8 | 10 8 8 | 10 8 | 10 8 10 8 10 8 | 10 8 10 8 10 8 | 10 4 8 4 8 | 10 4 8 4 8

31

(3+2+3+2+3)

mp *mf* *sf* *sub. p*

T
A
B

0 0 | 0 0 0 0 0 | P 0 P 0 P 0 | 0 0 0 | P 2 8 | P 8 | 0 0 0 | 0 0 0

10 8 10 8 10 8 | 10 8 10 8 10 8 | 10 6 10 6 10 6 | 10 8 10 8 10 8 | 6 0 2 8 | 6 0 8 | 10 8 10 8 10 8 | 4 2 4 2 4 2 0

39

T
A
B

0 0 0 | 0 6 0 6 0 6 0 6 | 0 0 0 | 8 6 8 6 8 6 | 6 4 6 4 6 4 6 4 | 8 6 8 6 8 6 | 10 8 10 8 10 8 10 8

46

do not slow down

Suddenly Slightly Slower

$\text{♩} = 84$

$\text{♩} = 126$

(pre-bend 1/6 tone)

(1)

56

w/ fingernail (or pick)

mf

f

amip

4:7

5 5 5 5

5 5 5 5

* the *x-a-m-i-p* fingering may substituted with an alternate, but the rhythm must be performed accurately

63

Suddenly Slightly Slower

$\text{♩} = 112$

6

71

not too long

ff

p (pre-bend 1/6 tone)

pp

(pre-bend 1/6 tone)

(1) 0 4 2 0

79

$\text{♩} = 116$

mf

sim.

P P

sim.

90

let ring

130

sub. *p* cresc. *f*

TAB: 0 0 4 | 0 0 4 | 4 4 4 4 | 2 6 2 6 2 6 2 | 4 0 4 0 4 0 | 6 10 6 10 6 10 | 0 0 0 4 | 0 0 4

138

mp H P H P P P *f* *ff*

♩ = 132

TAB: 6 8 6 | 4 6 4 | 6 sl 8 8 P 0 | 2 0 4 2 | 4 6 sl 8 | 8 | 0 2 4 0 2 4 | 0 2 4 0 2 4 | 8 | 0 4