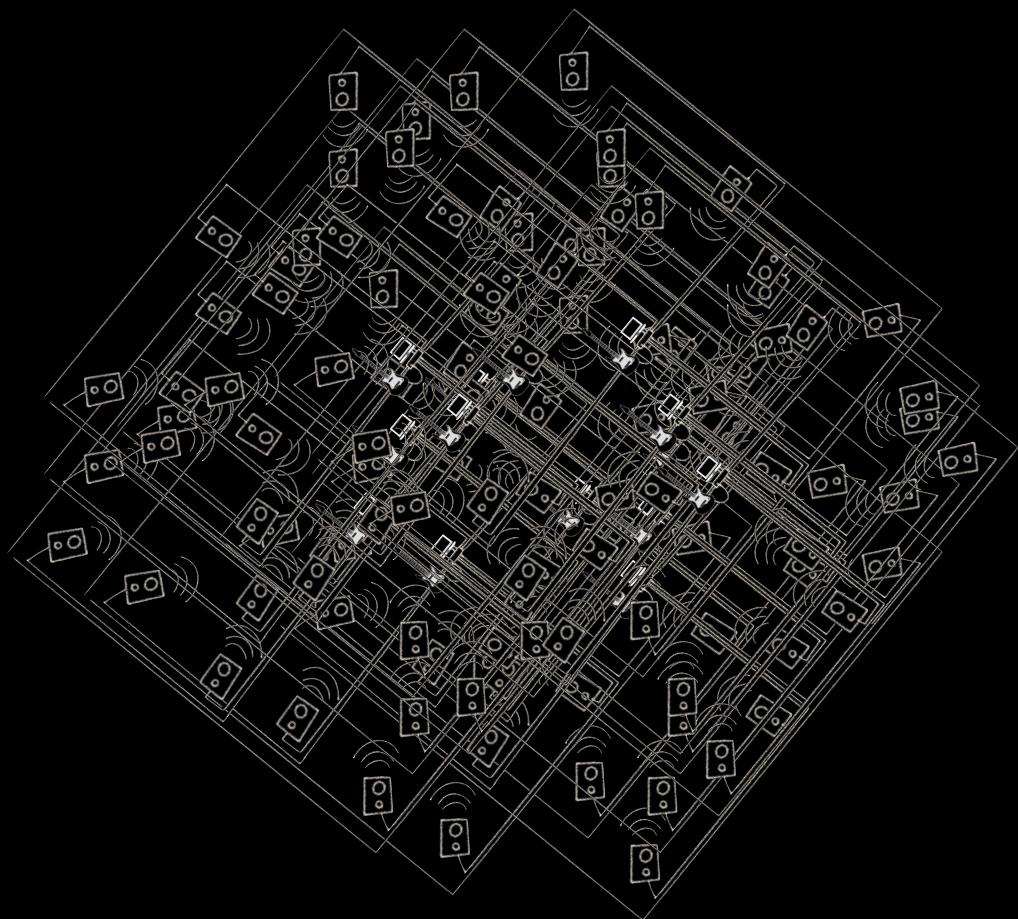


inhibition/exhibition I

"InExI"



gur shafriri
2025

instrumentation

electric guitar*
audio-spacer**

set up

dark room
8 speakers
Max/MSP 9 + audio interface (1 in, 8 out)

(the room layout in the next page)
(listener notes poster to be put on the door of the room)

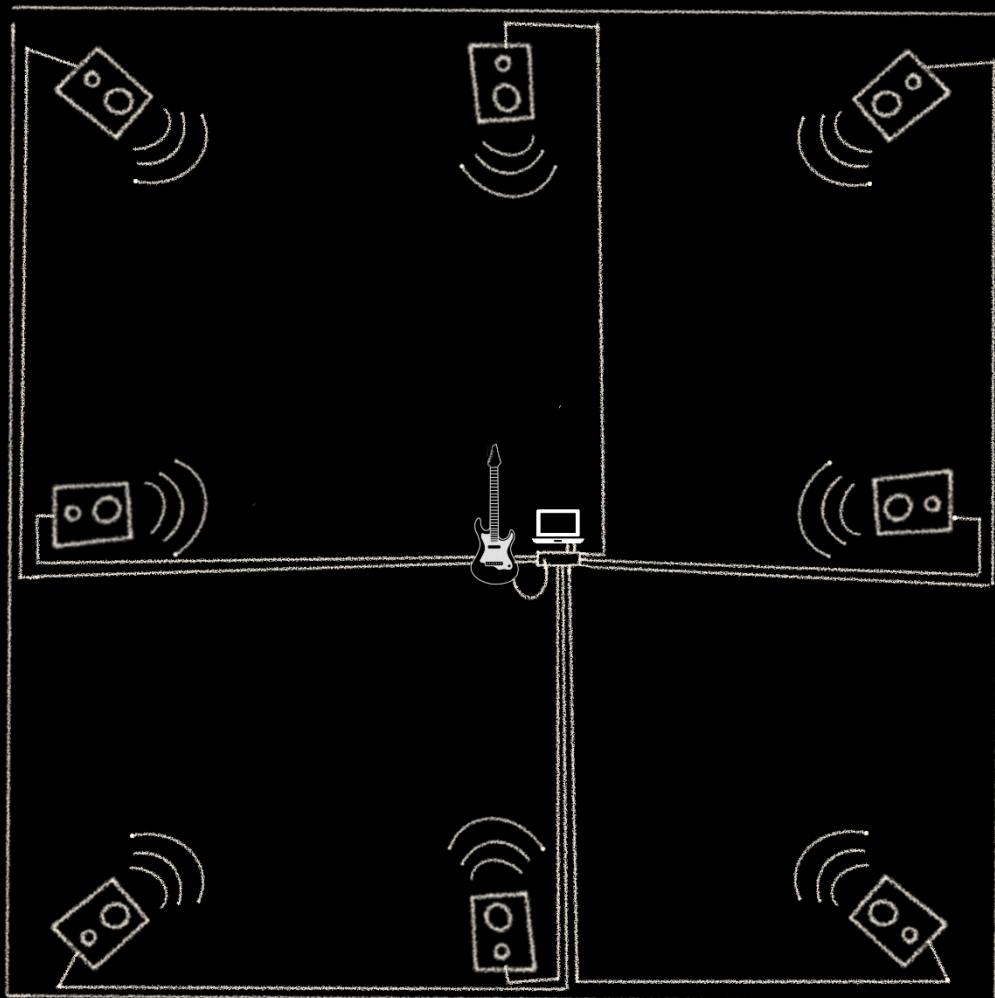
* Can be replaced with amplified instrument of your choice. Adjustments to score might be needed for microphone set-up in order to avoid feedback loops

* Max/MSP 9 patch. View and download patch at github.com/gurshafriri/audio-spacer ↗

listener notes

inhibition/exhibition I

"InExI"



the instrument sounds will be scattered in space
each sound can be played in a particular place and time only once
so don't get too attached.

performance notes

inhibition/exhibition I

general “release from score”

this version and score of InExI should be seen as an *étude* of mastering the audio-spacer tool and expressive possibilities.

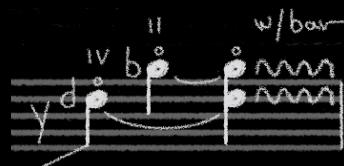
the performer is then encouraged to pick and choose what works for them and change instrumentation, form and chosen material accordingly.

electric guitar

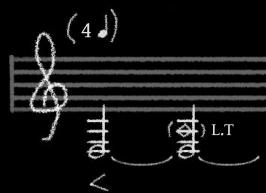
tuning is as follows:



natural harmonics are notated with sounded pitch and string
wide vibrato indicates using the tremolo bar to create vib



light touch (L.T) on a vibrating string will create subtle harmonics and is notated with the touch location



left hand (L.H) stands for playing the note with the left hand, either as open string, pull-off or hammer-on, based on context

Fingernail symbol indicates touching the vibrating string to create “harmonics *sfp*” and is notated with the touch location



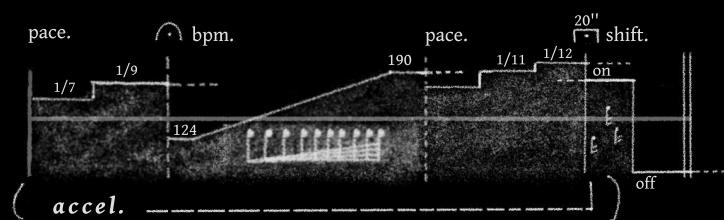
tremolo bar line indicates bending approx. a semitone down



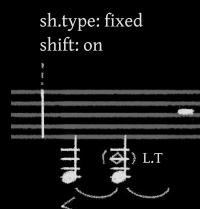
audio spacer control

audio-spacer repository ↗

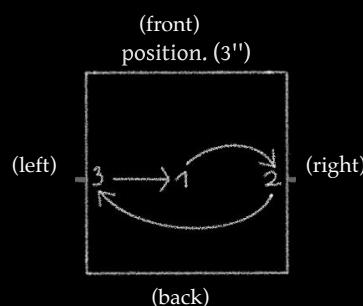
controls usually appear as instruments, and notated using “automation” graphs sounded effect is sometime hinted below the automation graph.



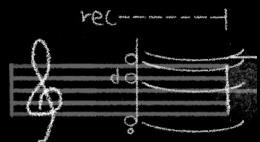
when appropriate, controls might appear as text to be set before starting the next bar



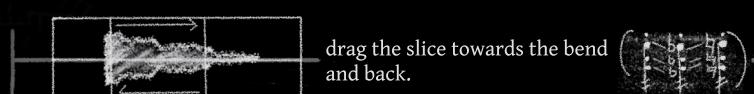
manual position is notated using a square, numbers and arrows. approx. length of gesture is mentioned above.



recording the instrument is notated using a dashed line



changing the a slice marker location is notated with an image of a sound wave with a specific instruction



controls list	(abbreviations)	[ranges]	short explanation
start spacer	(start.)	[on / off]	will start or stop the playback
bpm	(bpm.)	[60-240]	controls speed of slices playback
bpm LFO	(bpm.lfo)	[on / off]	will oscillate bpm between 60-240
pace	(pace.)	[$\frac{1}{1} - \frac{1}{12}$]	same, in relation to bpm
shift	(shift.)	[on / off]	will shift ~50% of notes
shift LFO	(sh.lfo.)	[on / off]	will oscillate pitch ±30ct
shift semitone	(sh.st.)	[-12st - +12st]	determine shift in semitones
shift finetune	(sh.ct.)	[-50ct - +50ct]	determine shift in cents
shift octave	(sh.8va)	[-2 - +2]	determine shift in octave
shift type	(sh.type.)	[fixed / spectra]	enable random overtones shift
note length	(nl.)	[60'' - 3500'']	determine maximum slice duration
sequence sort	(sort.)	[rnd / up / down / updown]	determine order of slices
silence %	(silence.)	[0% - 90%]	the % of playback to be silence
slice marker	(marker.)	[-]	change slice marker location
spatial delay mode	(spat. delay)	[on / off]	change to live spatial delay mode

—

verbal description of sections

1. exposition, bell-like guitar harmonics appears in different directions
2. perpetual bell-like guitar scattered around the room, in legato and staccato form
3. it makes a spatial gesture
4. changing slice location as a mean to shift the notes, in staccato and legato form
5. the bell gets a little bit obscured by shifting, then a little bit more by introducing the spectra-shift
6. same with the original bell, then faster
7. natural harmonics guitar line gets scattered rapidly around the room, then slower, and back to short notes
8. pace is alternating all along. At one point it gets an interval to join. Back to long notes.
9. notes gradually mute until only one goes around, it's hard to distinguish when it starts and ends each time, and it shifts as well
10. new harmonic line. Faster. Some silence in between towards the end
11. stains of notes. Far from each-other at first. Then gets closer. Then almost blend.
12. guitar is much more present with a live delay scattered around the room. It explodes by the end.

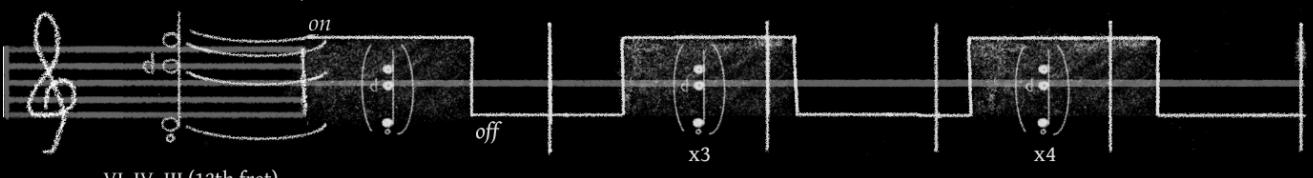
inhibition/exhibition I

Preset

bpm → 60 shift → off note length → 800'''
 pace → $\frac{1}{4}$ shift lfo → on start → off

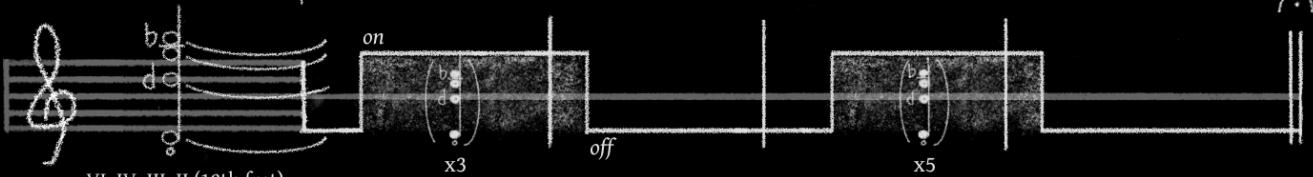
gur shafriri

rec. —————— start.



VI, IV, III (12th fret)

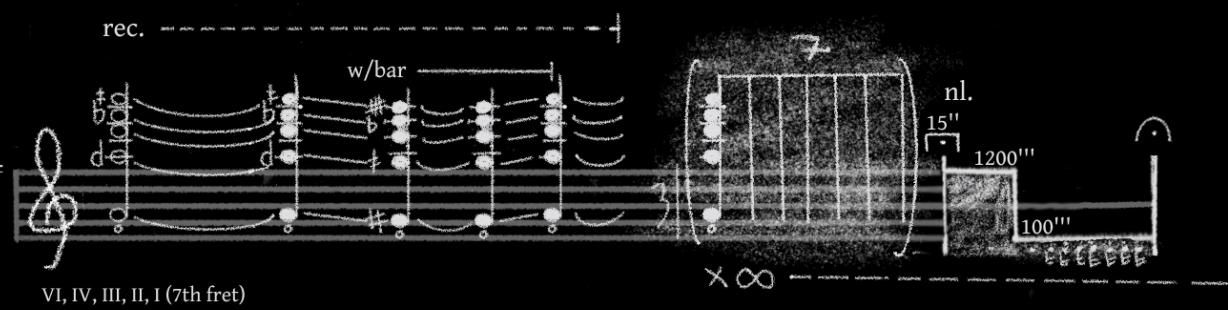
rec. ——————



VI, IV, III, II (12th fret)

2

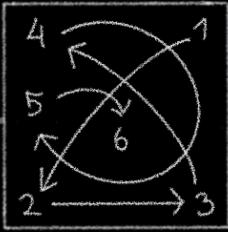
Preset
 bpm → 124
 pace → $\frac{1}{7}$
 start → on



VI, IV, III, II, I (7th fret)

3

position. (5'')

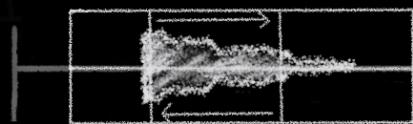


move position 1-6, 2'' for each position
 leave back to random after #6.

($\times \infty$) —————— → (simile)

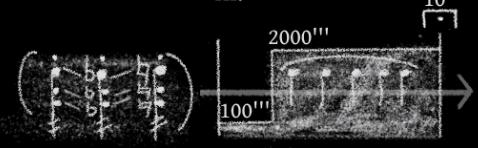
4

marker.

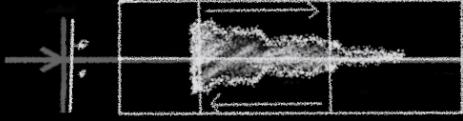


drag the slice towards the bend
 and back.

nl.

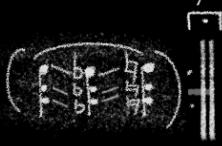


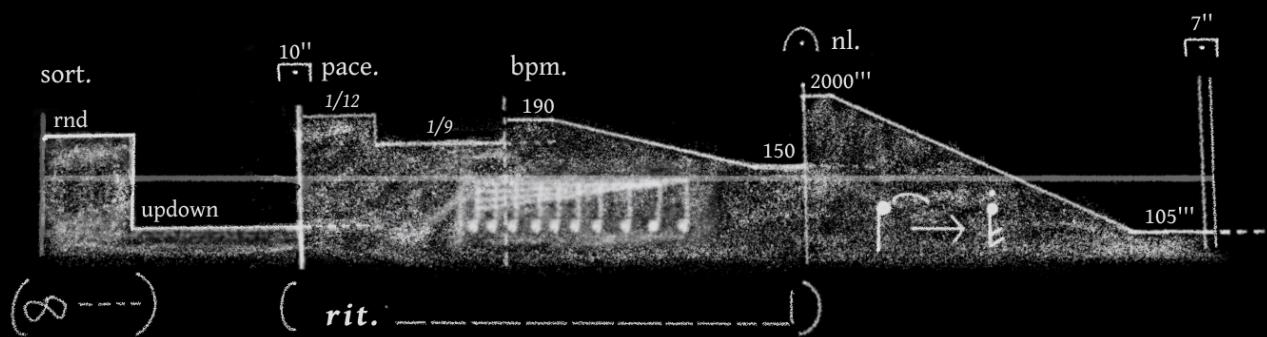
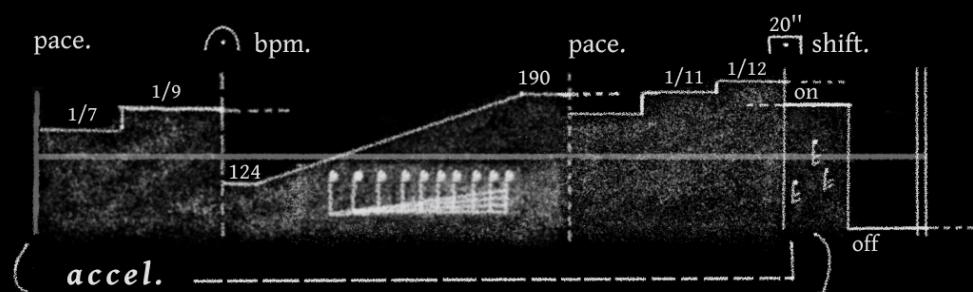
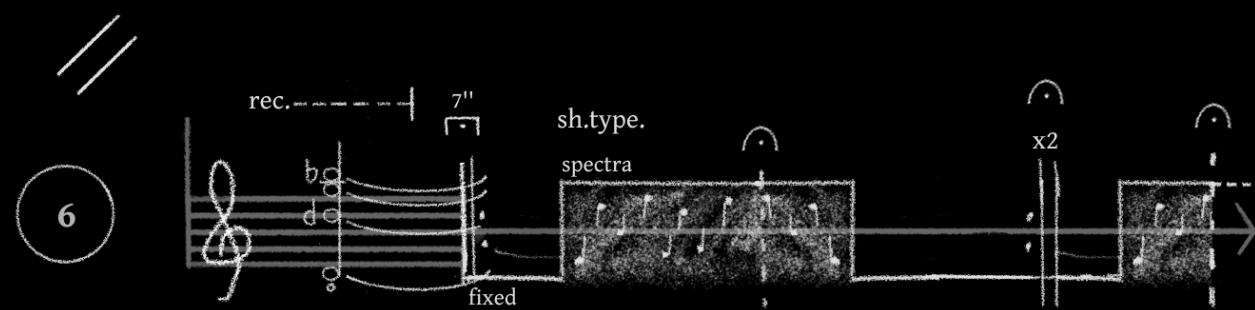
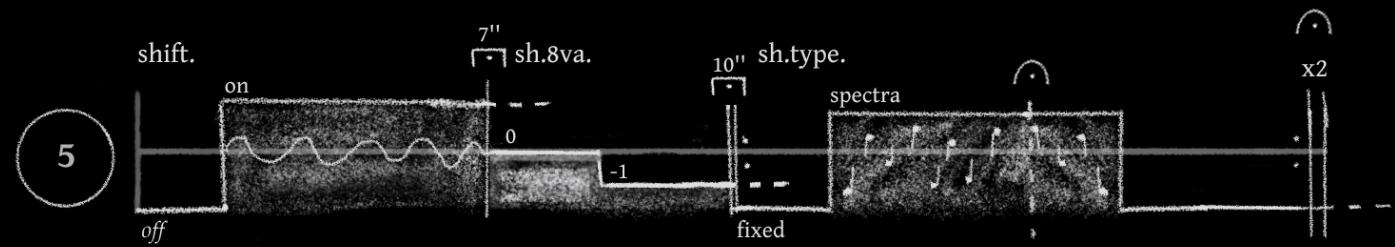
marker.



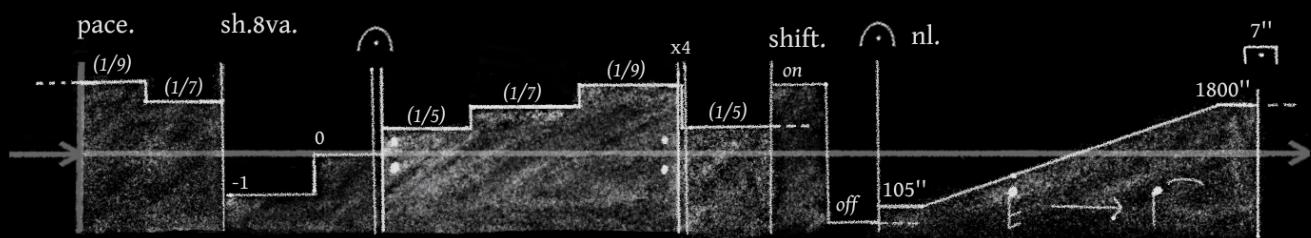
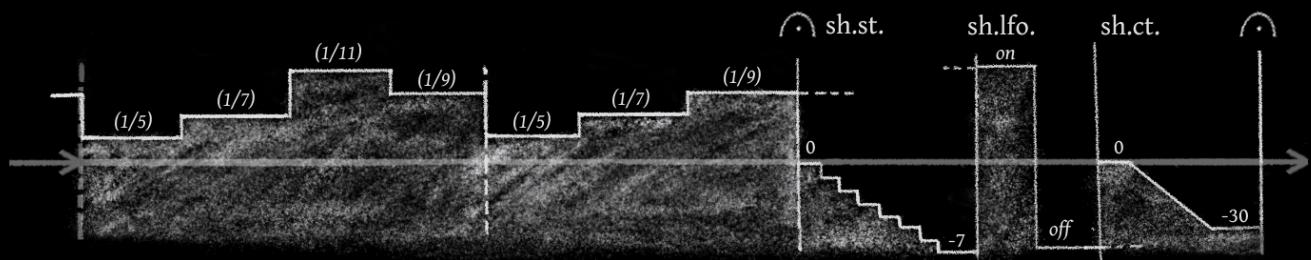
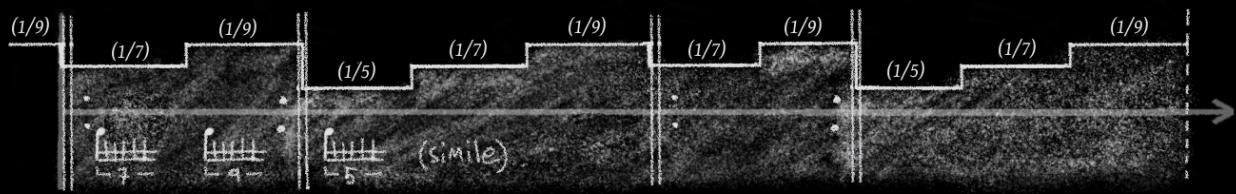
drag the slice towards the bend
 and back.

7''





pace.

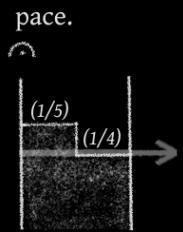


6

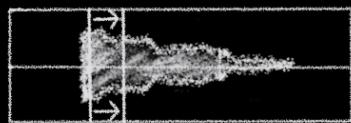
gradually mute slices until only



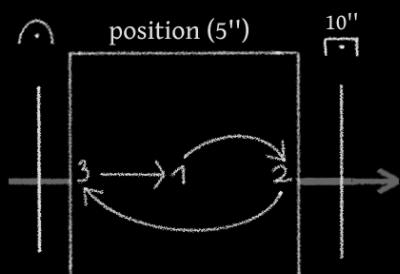
is sounded



marker.



move slice to begin after initial attack & decay



shift.

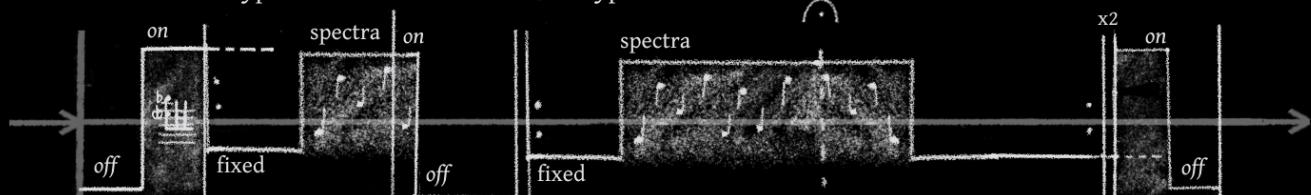
sh.type.

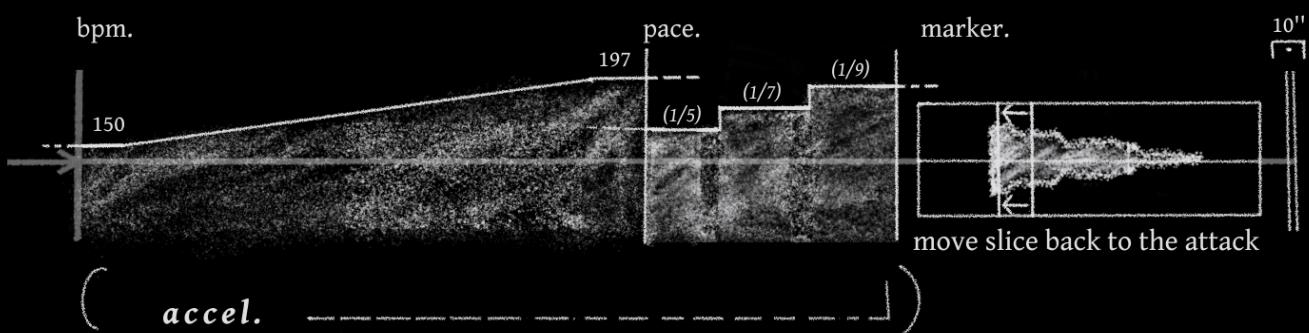
shift.

• sh.type.

1

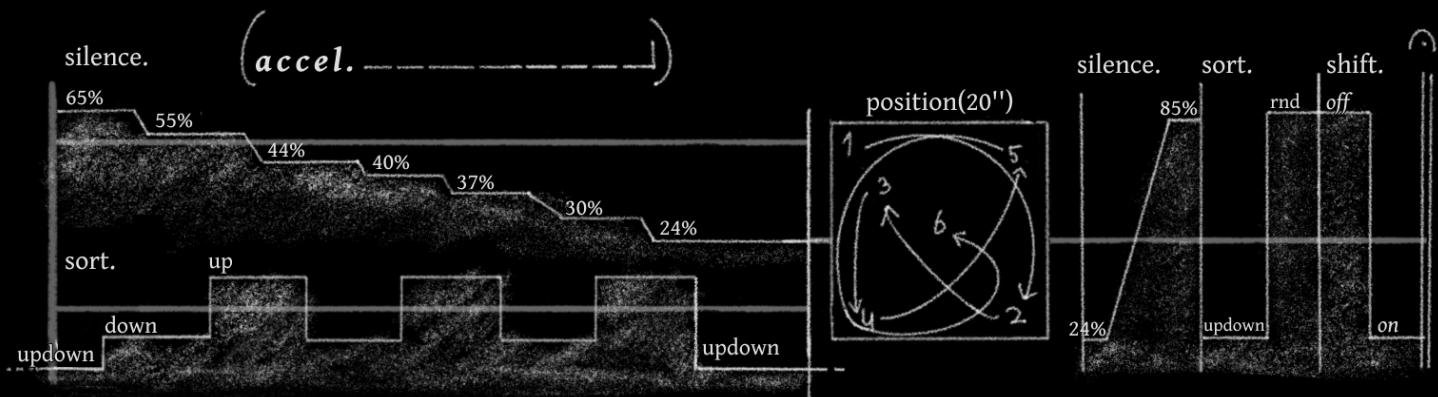
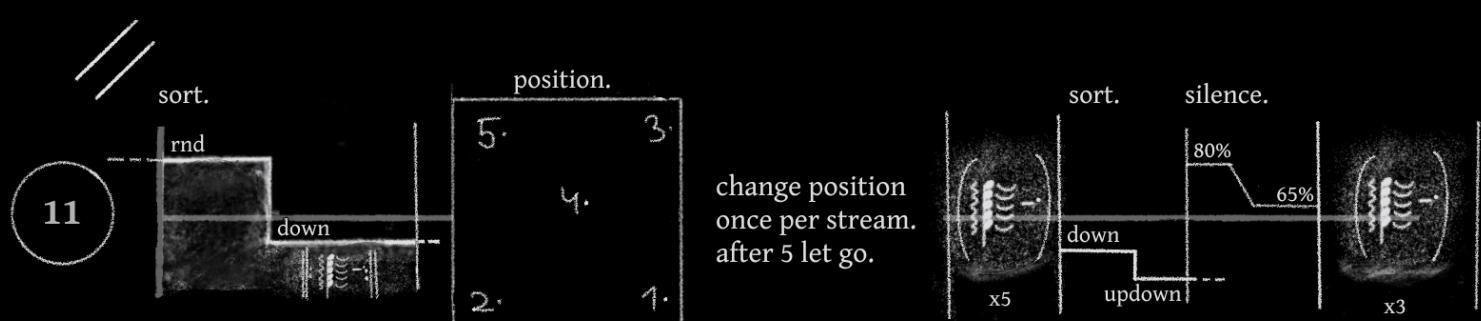
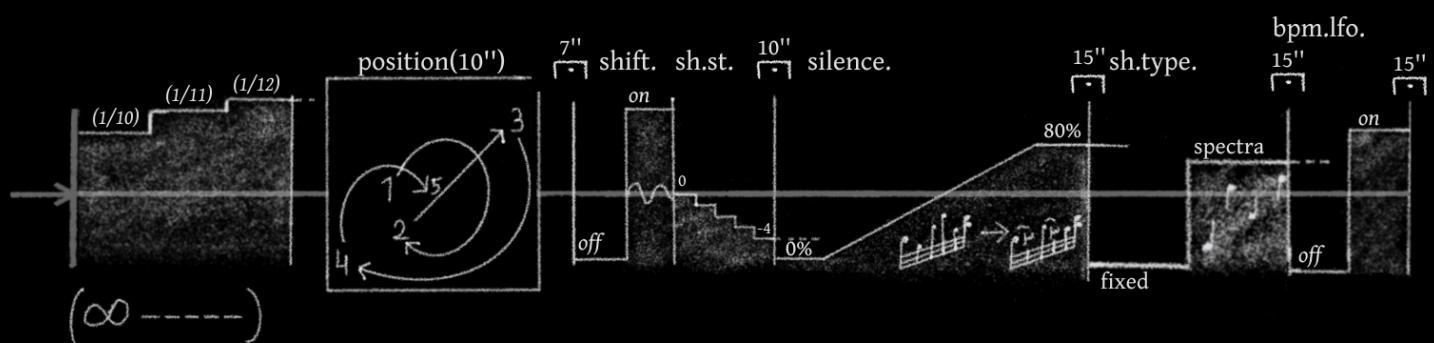
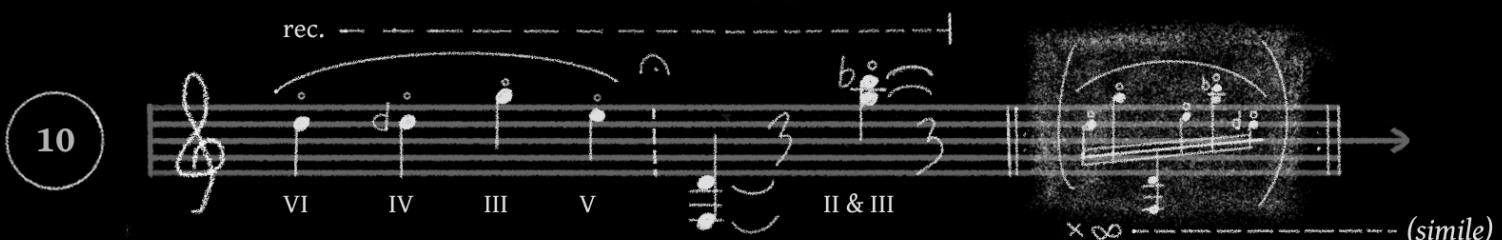
shift.





Preset

sort → rnd sh.8va & sh.st → 0
shift → off shift lfo → off



Preset

spatial delay → on	shift. 8va → -1	bpm lfo → off
shift → off	shift. st → +6	bpm → 112
sh.type → spect.	shift.ct → -40	pace → $\frac{1}{2}$

12

shift: off

position. (6'')

I w/bar

sh.type: fixed
shift: on

L.H

L.H

position. (3'')

