

BRIGHTER SUNS

for electric guitar and tape

JULIO ZÚÑIGA

2022

NOTES FOR PERFORMANCE

The pedalboard for this work consists of (1) an overdrive pedal, (2) a compressor, (3) the Electro-Harmonix Freeze pedal, (4) the Electro-Harmonix Pitch Fork with an expression pedal attached, (5) a delay pedal, and (6) the Strymon Big Sky reverb pedal. For its first performance, the entire rig looked like this:



The pedals not specifically named above (OD, C, D) can be substituted for others with similar sound quality. Functions that are unique to the EHX Freeze and the Big Sky, however, make them irreplaceable unless appropriate substitutes for these functions are found. In this respect, I think a replacement for the Pitch Fork is much more likely.

The “infinite freeze” setting on the Big Sky is accessed by pressing and holding the active preset footswitch, which will extend the sustain in the reverberation until the footswitch is released, allowing the guitarist to add any sounds that are played while holding down the switch on top of each other, layering this continuous effect. Note that this is not the same as the sustain offered by the EHX Freeze pedal and has a very different sound.

Strings are to be tuned before the performance to E-C-G-D-G-C.

It is recommended to use a guitar with a single humbucker pickup for this piece. This with the purpose of ensuring a more reliable and controllable feedback response during the section in page 4 of the score. I confirmed this during the composition process and first rehearsals, though it may be possible to find other solutions in the future. The main thing to look for is that, when playing the section on page 4, the feedback resulting from unmuting particular strings corresponds with those strings’ upper harmonics so it is actually possible to control it.

As for the electronics, a 5.1 speaker system is preferable, though a simpler stereo disposition with a center speaker and subwoofer (3.1) is possible if the two back speakers are unavailable. A Max patch for sound file playback triggered by the guitarist with the use of a MIDI cue pedal will be provided for performance.

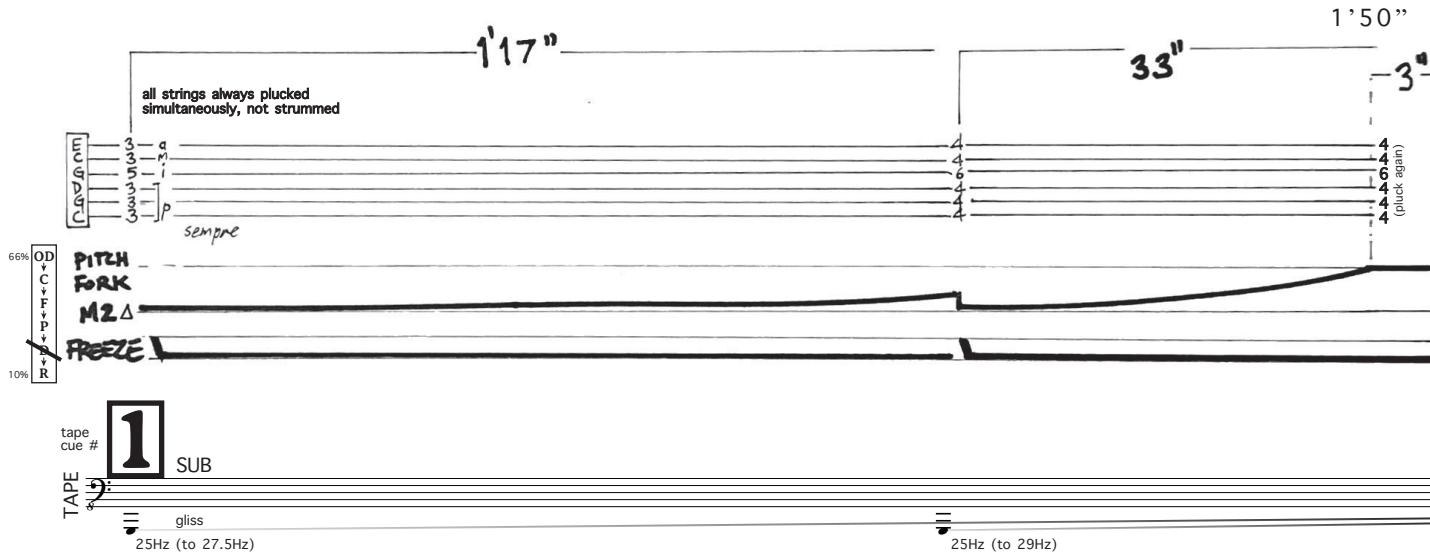
Additionally, a small tweeter or vibration speaker is used to play a pink noise sound file (see p.4). This can be played from a phone or similar.

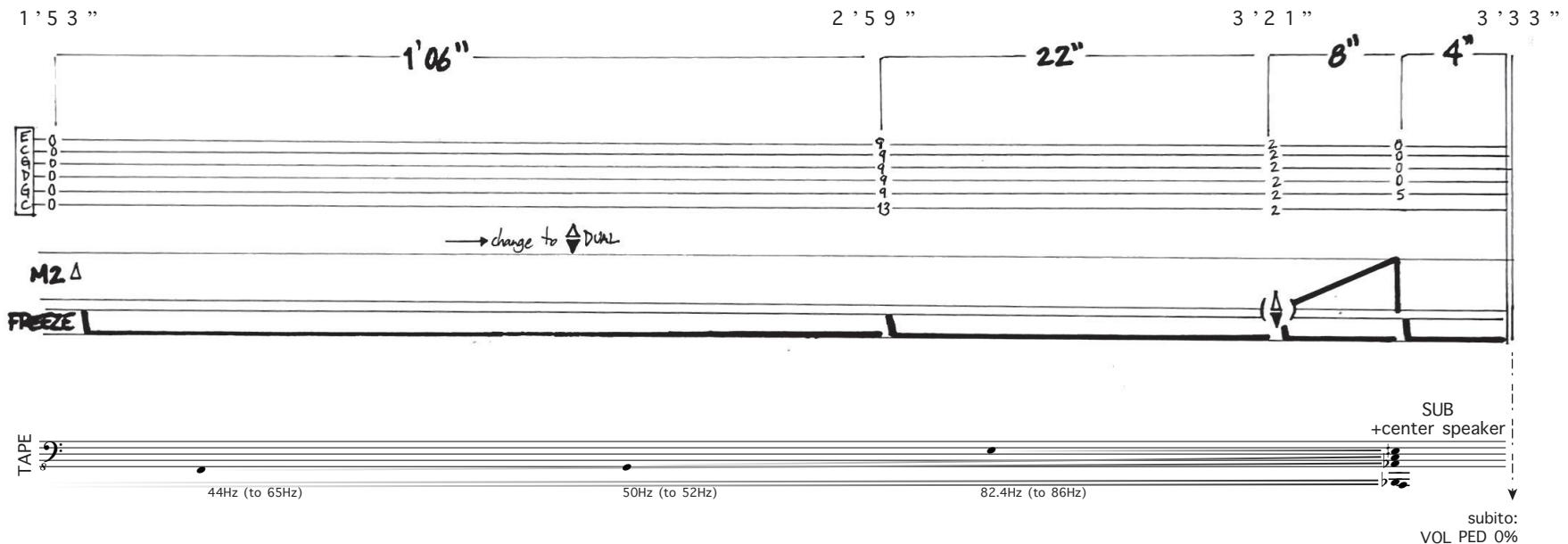
This piece was written in March-May 2022 and premiered by Nico Couck on May 21, 2022.

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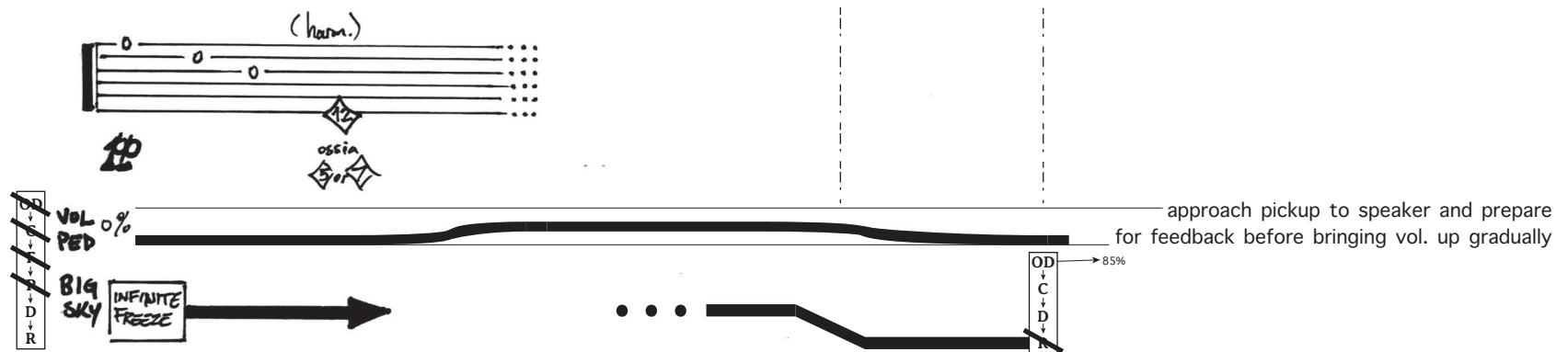


3'33"

4'

4'20"

4'44"



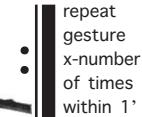
5 '

~ 1'

85%
set compressor & delay
high enough for feedback
to occur with ease



bring pitch down w/whammy bar very, very slowly



repeat
gesture
x-number
of times
within 1'

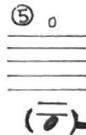
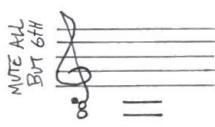


8 ' 30 "

~ 2'30"

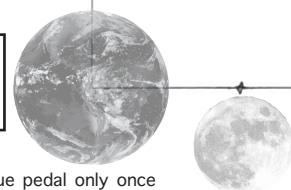
(6'15")

(7'20")



↓
subito:
VOL PED 0%

3



press cue pedal only once
we are in a distinctly
different feedback space

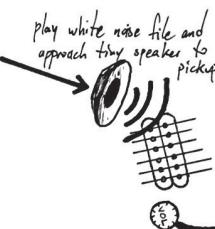
4

8'30"

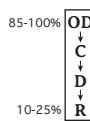
12'30"

4'00"

GUITAR



make waves using the volume knob



VOL
PED

(~9'50")

100%
(ff)

(10'10")

very gradual fade out;
sea waves remain on their own



(11'00")

(11'20")

start
building
last
chord
before
sea
waves
fade
away

(SEE NEXT
PAGE)

STEREO PAIR

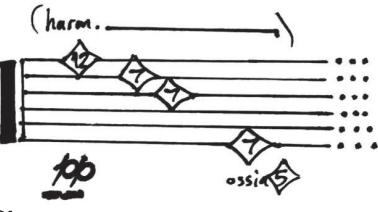
white noise
(triggered by cue 4)

TAPE

12'30"

(start 20-30" before)

1' - 1'30"



frozen chord is revealed
once sea waves disappear

EVERYTHING
STATIC!

quick
fade-out/cut

CAMBRIDGE MA 04/2022