

Akrasia 1

Victor Arul

**for prepared electric guitar, unprepared electric guitar, and live electronics
(stereophonic), 2020**

This piece lasts for approximately 11 minutes.

The piece uses a prepared electric guitar, laid on a desk. The top three strings should be tuned a 1/4 tone higher than normal, the bottom three strings should be tuned a 1/4 tone lower than normal.

The preparation/extended techniques for this guitar involves a metal rod, thick twine, alligator clips, and a double bass bow.

A glass slide is required for the middle section of the piece, as well as a distortion pedal.

The piece's electronics is run through Max for Live. The rehearsal markings represent the presets in the Ableton file, All the player has to do is trigger the next preset by using a foot controller bound to the spacebar when they reach the next rehearsal marking.

The electronics should be routed through an even number of speakers (at least two). The electronics will automatically distribute stereophonically through the speakers.

In the Ableton channels, the 1st track should have input from the prepared electric guitar, and tracks 2 and 3 should have input from the unprepared electric guitar

Diamond noteheads represent suono reale harmonics.

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Section 1: Attach several alligator so that they rebound to a neighbouring string when flicked.

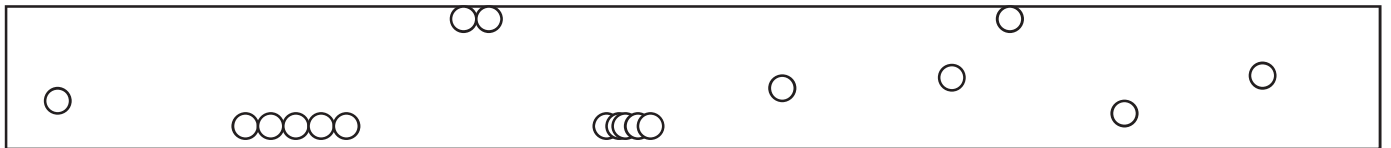
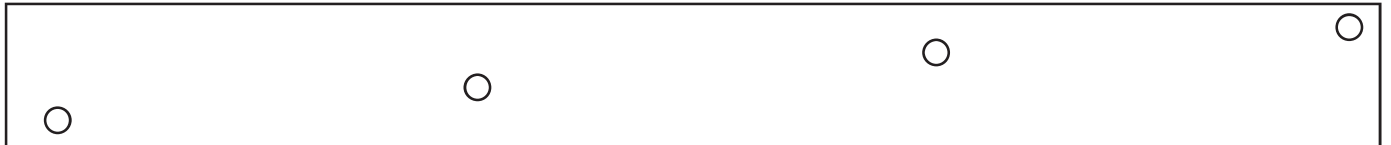
No distortion.

Each circle represents a flick to any alligator clip.

The y axis of the staff represents intensity of the flicking (higher notes represents louder flicking, and lower represents softer,) Approx. 3-4 mins. Each system is to last an indeterminate amount of time

Live electronics preset A.

Freely




l.v. al niente

To unprepared guitar.

EQ Preset 1

A Slow, calm, free ♩ = 25

Electric Guitar




p sempre l.v.

EQ Preset 2, Diminished 7th echo, Cathedral reverb, Electric distortion 1

B

2



ppp ————— *fff*

10"

EQ Preset 1


C

3



mf sempre l.v.

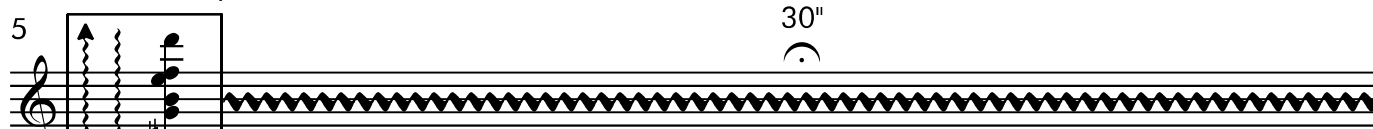
4



EQ Preset 3, Subotnics hi pass, Shimmery ring modulation, LFO preset 1, Electric distortion 2

D repeatedly strum chords using any random pitches from notated chord, gradually increase rate of strumming from crotchet pulse, make rhythm messier towards end of the bar

5



p ————— *ffff*

30"

The first system of the musical score for 'The Rose Tree' consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains five measures, each with a single eighth note: G4, A4, B4, A4, and G4. The bass staff contains six measures. The first measure has a whole rest. The second measure has a whole note chord of G3 and B2. The third measure has a whole rest. The fourth measure has a whole note chord of G3 and B2. The fifth measure has a whole rest. The sixth measure has a whole note chord of G3 and B2. The system is numbered '7' in the top left corner.

F

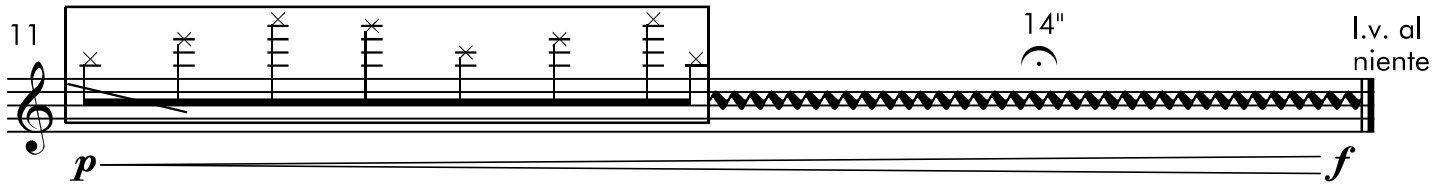
EQ Preset 1

10

p pure

The musical score for 'p pure' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '10'. The score consists of a series of notes, many of which are beamed together. Above the notes, there are circled numbers: 4, 2, 1, 2, 1, 2, 1, 4, 2, 1, 2, 1, 2, 1. Some notes have a 'V' mark above them. The piece ends with a double bar line.

G tap random notes (unspecified) within this contour towards the end of the gesture, add lower strings



Return to Prepared guitar

Run twine between strings of the guitar.

Put metal rod in any strings within the neck portion of the guitar.

Fuzz distortion on.

Preset G (in the Ableton live file) is to be used for this section

Each of the directions are to last an indeterminate amount of time, this section lasts for approximately 3-4 minutes.

Strike strings three times.

Begin pulling the twine through, but never let it come loose from the guitar. So, when it is about to be released from the guitar, reverse the direction of pulling of the twine.

Whilst still pulling the twine, strike the strings aggressively three times. The strikes should be distinctly spaced out, so that periodicity does not become a perceptible aspect of the three strikes as a collective.

Whilst still pulling the twine, shake the metal rod. Strike the metal rod again more strongly and pull out the twine from the guitar.

Shake the metal rod ad lib. Excite all the alligator clips. Strike the metal rod violently.

Using the sound of the last strike, pick up the bass bow and begin bowing on the neck of the guitar below the position of the metal rod.

Whilst bowing, excite the alligator clips. Put down the bow and play with the metal rod again, this time moving it to different positions. Play with shaking the metal rod, using a mallet on the guitar, and exciting the alligator clips.

Finish with exciting all the alligator clips and shifting the steel rod up the neck to a random position. L.v. al niente.