

All Play 3

FOR ELECTRIC GUITAR WITH HEX-PICKUP & 6 AMPLIFIERS - A HOMAGE TO ANNEA LOCKWOOD

JAN MARTIN SMERDAL - 2022-24

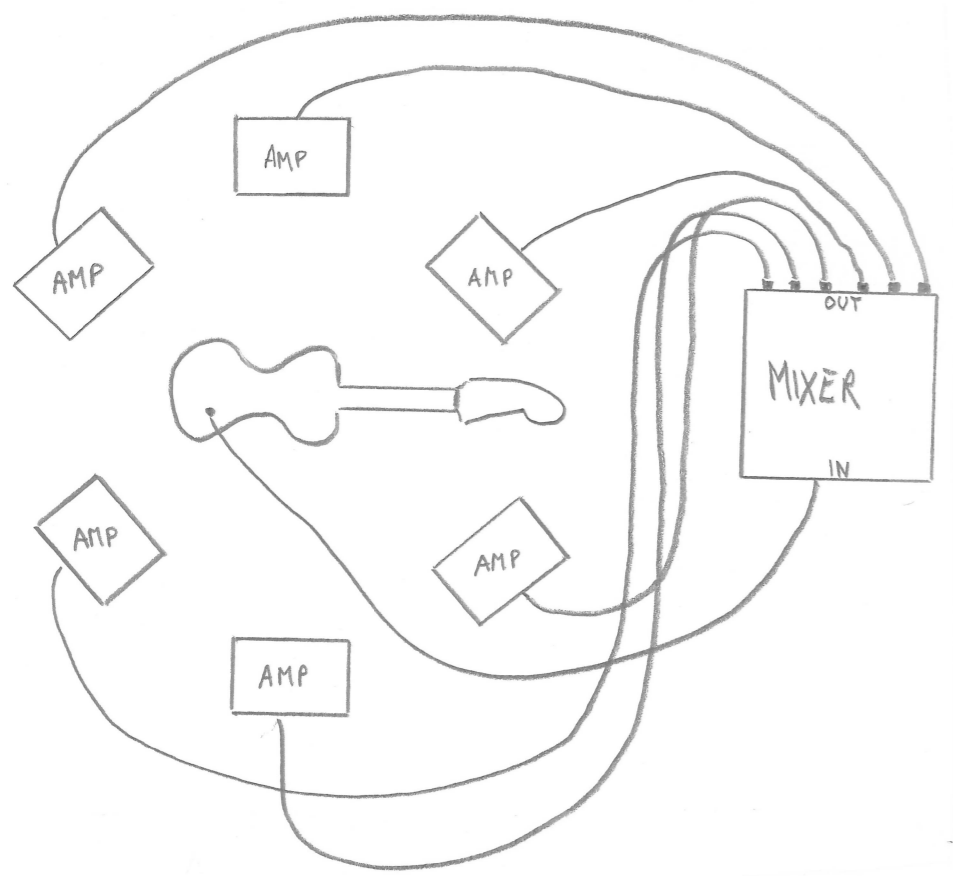
COMMISSIONED BY & COMPOSED FOR LARS OVE STENE FOSSHEIM



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"ALL PLAY 3" IS BASED ON FEEDBACK-LOOPS PRODUCED BETWEEN AN ELECTRICAL GUITAR AND 6 AMPLIFIERS. THE GUITAR IS NOT TOUCHED DURING PERFORMANCE, BUT IS PLACED ON THE FLOOR - SURROUNDED BY THE AMPS - CREATING VIBRATIONAL CONTACT BETWEEN ALL THE OBJECTS. HENCE, THE FLOOR SHOULD BE WOODEN.*

THE GUITAR MUST HAVE A HEX-PICKUP INSTALLED, ROUTING EACH STRING - VIA A MIXER - TO A SEPARATE AMPLIFIER.



GUITAR:

PREFERABLY USE ONLY UNWOUND STRINGS. TUNE THEM SO THE ASSIGNED AMP EASILY RESPOND WITH FEEDBACK.

EXAMPLE OF TUNING FROM WORKSHOP:

- ① Bb -33ct ④ F -5ct
- ② G# +5ct ⑤ F# +6oct
- ③ G# -4oct ⑥ F# -5ct

AMPS:

PREFERABLY TRANSISTOR POWERED. ALL HIGH/TREBLE KNOBS TO ZERO. ALL LOW/BASS KNOBS TO NEAR FULL.

MIXER:

MUST HAVE EASY ACCESSABLE MUTE BUTTONS, SO 3 FINGERS ON EACH HAND OF THE PERFORMER CAN "PLAY" THEM AS IF ON A KEYBOARD. NEED 6 (PHYSICAL) DIRECT OUTPUTS, SENDING EACH THE SIGNAL OF EACH GUITAR STRING TO AN AMPLIFIER.

THE PERFORMER WILL GENERALLY USE THE VOLUME FADERS ACTIVELY THROUGHOUT THE PERFORMANCE, KEEPING FEEDBACK/NOISE LEVELS STABLE. DESPITE THIS, UNDULATING DYNAMICS - WHICH NATURALLY OCCUR PLAYING WITH FEEDBACK - ARE ENCOURAGED.

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THANK YOU, LARS OVE, FOR INVITING ME TO CREATE THIS - AND FOR YOUR DEDICATION.

*-ALTERNATIVE SETUP: ALL AMPS ARE ATTACHED TO A WOODEN BEAM (W/SCREWS), SUSPENDING THE GUITAR FROM THE CEILING. THE GUITAR'S GRAVITATIONAL FORCE PRESS THE HEADSTOCK TO THE BEAM, ESTABLISHING A STRONG POINT OF VIBRATIONAL CONTACT.

EACH SEGMENT/BAR IN THE SCORE IS AN IDEA, A SUGGESTION FOR THE PERFORMER, NOT AN EXACT SCORE NOR GRAPHICAL SCORE. DURATIONS ARE OPEN. EACH SEGMENT IS TO BE PLAYED, OR (RE-)INTERPRETED ONCE OR SEVERAL TIMES; IN SUCCESSION OR RECURRING DURING PERFORMANCE.

- = PITCHED FEEDBACK
- x = (PRE-FEEDBACK) NOISE

— = RELATIVE DURATION (PITCH/NOISE). CAN ALSO RESULT IN MULTIPHONICS/TRANSITIONAL PITCHES/NOISES.

A LINE IS NOT NECESSARILY ATTACHED TO ONE SPECIFIC STRING, LEAVING THIS AS OPTIONS FOR THE PERFORMER.

V. = USE VOLUM FADER] TO PRODUCE AND/OR MAINTAIN PITCH/NOISE.

M. = USE MUTE BUTTON

M! = USE ONLY HALF-DEPRESSED MUTE BUTTONS.

⊥ = FILTER (E.Q.) TO ENHANCE HIGH/MIDDLE/LOW SPECTRUM. (HERE: MIDDLE)

f.a.p. = FAST AS POSSIBLE.

R. = REGULAR; METRIC RHYTHMS. PREFER SIMPLE COMBINATIONS OF !/!/!

IR. = IRREGULAR; NON-METRIC RHYTHMS.

[] = CHOSE WETHER TO PERFORM CONTENT OF BRACKETS, OR NOT

N. = NARROW INTERVAL; AIM FOR/SEARCH FOR CLUSTERED INTERVALS.

p = SOFT

m = NOT TOO SOFT, NOT TOO LOUD.

f = LOUD

THIS PIECE WAS MADE POSSIBLE THROUGH FUNDINGS FROM - ARTS COUNCIL NORWAY -

