

# CYCLIC MATH SHRED

for electric guitar and live electronics

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## Performance Notes


The piece is an improvisation. As such, the score and the recording will both guide you in your own playing, and serve as the basis for other improvisations. The general form of the piece should remain the same, with the performer strictly following the indications of gestures and lengths of sections, while freely improvising with pitch and rhythm. Large notes enclosed in boxes are necessary to advance the computer to the next patch, but can be approached in any manner the performer desires. Smaller notated pitches are of particular interest in the sections where they appear, and affect the computer's output significantly. For example, at 1'23" in the recording, the low G makes one sound lower and slower, and another higher and faster. The performer may choose to use these effects or not.


A distorted guitar sound is recommended for the whole piece, but a clean tone may be used at times if the performer finds such a change compelling. An auxilliary send of the guitar's sound should be sent to the computer, if no amp is used, send this to the house speakers as well. As seen on the page 3, the piece may be faded out or may continue until the performer desires to stop (the latter was chosen in the recording).


## Guide to Notation


SUGGESTED MATERIALS (BASED ON THE RECORDING; YOU MAY CHANGE THESE)


 vibrato

 bend and release

 timing of event on provided recording

 volume swell from niente

 legato phrase (shows movement through register)

 staccato notes (shows movement through register)

NECESSARY ELEMENTS (PLAY THESE FOR CERTAIN)



note that advances patch



repeated notes

ca. 10-25"

approximate length of section

# Technical notes for performance and order of pitch triggers:

1.

**Element 1:** Pure resonant doubling at the octave

2.



Triggered soundfile playback.

**Element 2:** Playback speed determined by amplitude  
(greater amplitude = faster playback)

+E. 1 (**Element 1 continues**)

3.



Triggered soundfile playback.

**Element 3:** Playback speed determined by amplitude  
(greater amplitude = slower playback)

+E. 1, 2

4.



**Element 4:** fixed soundfile playback.

**Element 5:** (pure resonant doubling, no transposition, with long delay)

5.



Pitch is recorded. Remain on pitch until soundfile is recorded and **Element 6** is triggered (ca. 20").

**Element 6:** amplitude determines autopan rate and hipass filter cutoff frequency of recorded soundfile.  
(greater amplitude = faster panning rate and lower cutoff frequency)

+E. 5

6.



**Element 6** fades away, **Element 7** (arpeggiated tones) begins. Fixed soundfile triggered, **Element 5** returns

7.



Fixed soundfile triggered.

**Element 8:** FM phrases (noisy timbres) triggered by amplitude.

**Elements 2 and 7** return.

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ca. 10-25"

quirky, fast, metal

12"



chromatic, even

ca. 15-50"

44"



rhapsodic

ca. 30-60"

1'23"

ca. 10-30"

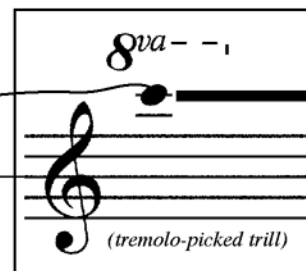
*molto vib.*



artificial harmonic (pinched harmonic)

*accel.*

1'50"



(tremolo-picked trill)

(tremolo-picked with ornamentation)

2'22"

ca. 15"

continue until computer sounds change character (fast auto-panning begins)

artificial harmonics on A string

psychedelic, legato

ca. 1-3'

Relatively consonant phrases played around pitch-center A with dissonant bends and releases

4'24"

ca. 10"

4'37"

ca. 10-20"

introspective

