

Untitled

for two guitars

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Parts: two guitars, both in open D tuning.

G1: preferably electric;

G2: preferably acoustic or steelstring.

There are 8 sections, counting repetitions. Each one has an accompanying time code indicating roughly when it is to begin, to help with synchronization. Performers should make use of a timer, and aim to play so that transitions feel reasonably tight.

In general, G1 should progressively get noisier over the course of the performance, for example through the usage of effect pedals. G2 must keep up in volume as much as possible.

(0:0) 1. Opening: *soft chords & formless improvisation*

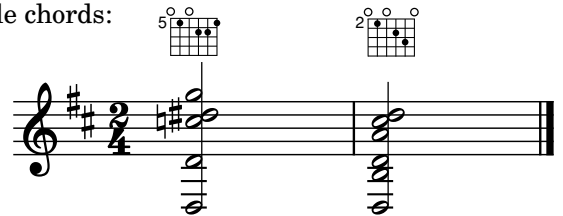
... G1 begins.

Arpeggiate chords and play softly. To the right are some example chords for inspiration.

While playing, alter the chords in small ways while plucking to play some kind of melody.

After doing this for some time, switch to the improvisation part. **Keep it relatively minimalistic.**

Example chords:



(1:30) 2. Escalation: *cont. improv. & copying delay*

... G2 enters.

While G1 continues to improvise, G2 joins in and attempts to copy what G1 is playing.

Instructions for G1:

- (i) Keep the start simple. Play more complex and weird stuff as you progress.
- (ii) Keep a reasonably constant, low volume.

Instructions for G2:

- (i) Focus on one voice, preferably the highest one.
- (ii) The only thing that matters is the general timing, direction of play, and range. Precise copying is not necessary. Prioritize responding quickly over being accurate.
- (iii) Try to play as loud as G1.

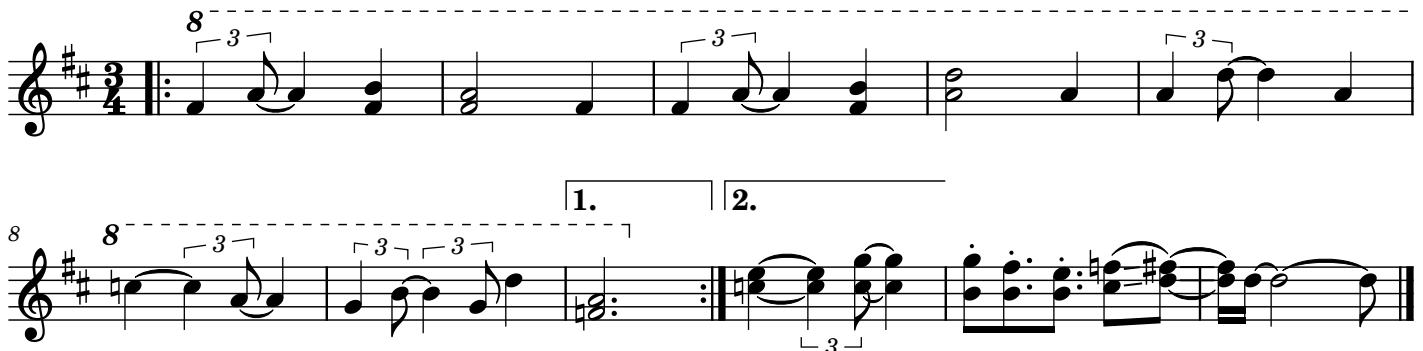
End sharply and abruptly, but without increasing the volume. Like a soft gasp.

(2:15) 3. Induction: *improvisation around a melody*

... Stop. G2 rests, G1 begins again.

G1 improvises as colourfully as desired, incorporating the below melody. Play with lots of expression.

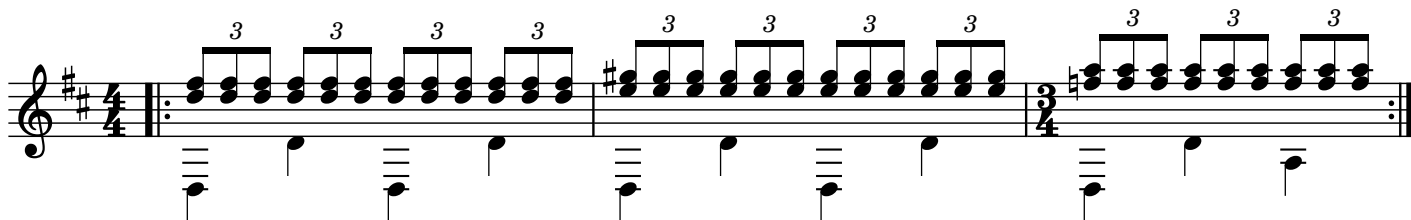
The rhythm and **note values are flexible** and not too important, but aim to **end in a 3:4 pattern**.



(3:15) 4. *Ascension: an ascending loop*

... G2 enters again.

As G1 simmers down, G2 begins playing a steady base pulse on the low and middle D strings. After a short gestation period to get into rhythm, G2 starts playing ascending minor thirds as displayed below. G1 improvises on top of this, incorporating the ascending motion.



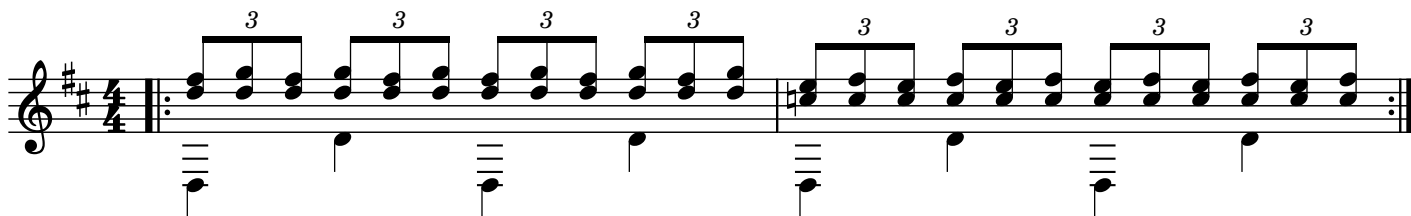
G2 may optionally choose to violate the parity between the base and the treble during the third bar before looping, as long as the rhythm in the base stays steady and consistent for the rest of the loop.

(4:00) 5. *The Core: the main loop*

G2 transitions into the "main loop" provided below. G1 improvises. Both should by gradually increasing the volume to a crescendo.

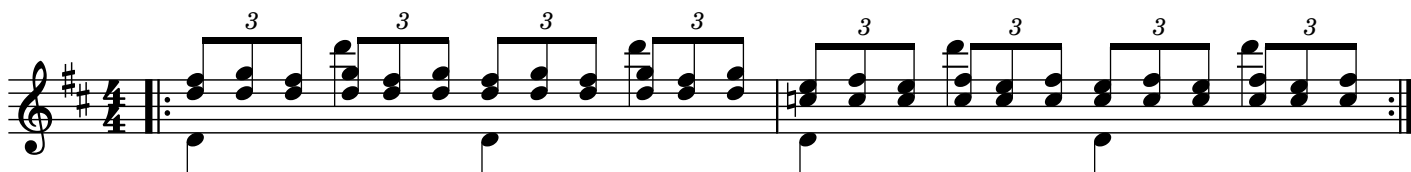
Instructions for G1:

- (i) Stay tonal.
- (ii) Keep in the high register.
- (iii) **Incorporate the melody from 3.**



(5:45) 6. *Variation: the looping bridge to looping again*

G2 switches to the below variation of the main loop. G1 continues to improvise, but switches to a lower register. G1 should periodically strike the high register in time with G2.



(7:00) 7. *Recovery: the return of the main loop*

G1 and G2 return to playing as in 5., but with an eye towards building higher. G1 should be even more noisy, loud, and overpowering.

(7:40) 8. *Finalization: ascend once again to an abrupt end*

G2 switches to the ascending-style loop from 4., and G1 accordingly improvises into higher and higher registers. **G2 plays the ascending loop 3 times, at which point G2 stops abruptly.** G1 may either stop with G2, or else produce arbitrary sounds for up to 15 additional seconds.