

# **DISCRIMINATE BRUTALITY**

two prepared electric guitars

Robert Blatt

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### **PREPARATIONS FOR THE TWO GUITARS**

	FRET	STRING	DIRECTION
METAL KNITTING NEEDLE ATTACHED TO THE END OF AN ALLIGATOR CLIP	2	6	1
SURGICAL CLAMP	4	5	1
ALLIGATOR CLIP	6	4	6
ALLIGATOR CLIP	9	3	6
ALLIGATOR CLIP	12	2	6
ALLIGATOR CLIP	15	1	6
ALLIGATOR CLIP	18	6	1
ALLIGATOR CLIP	21	5	1

All preparations are attached just behind the indicated fret, with the teeth of the surgical clamps and alligator clips biting into the indicated string. They rest against the strings, perpendicular to the neck and laying in the direction of string one or six. This creates a situation where once the preparations are tapped into motion, they bounce up and down irregularly, each preparation's movement interacting with the others.

### **PERFORMANCE DESCRIPTION**

Two performers face each other with two guitars between them. The guitars lay flat and are facing up. The body of the guitars are next to each other; the pickups are lined up, and the necks are pointed in opposite directions. Each guitar is plugged into one or more distortion pedals (on and with the gain set high) and an amplifier (set to a loud volume). Both performers have two vibrators and two bows. Both performers play on both guitars.

### **READING THE SCORE**

Each page is performed in its assigned order and lasts a long time.

The vibrators are gradually lowered from above,  
one in each hand,  
encircling and unfolding,  
toward the pickups.

The vibrators make contact with the strings and body of the guitar,  
at various sounding locations around the pickups.

Resting lengthwise along the strings and over the pickups,  
the vibrators spin on their own.

The vibrators are removed,  
and the preparations are set into a turbulent motion.

With one hand,  
a bow is erratically scrapped against the strings over the pickups;  
with the other hand,  
the movement of preparations is maintained.

The bows,  
now with one in each hand,  
are slowly dragged with extreme pressure against the strings over the pickups.



Bowing gradually progresses to rapid, chaotic and sometimes violent articulations against the strings, along all possible points of contact from the bridge to the nut.

The distortion pedals are turned off,  
and the bows are slowly and softly rubbed against the strings near the nut.