

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

Preparations are attached directly 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 in the direction of string one or six, creating a situation where once the preparations are tapped into motion, they move 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 lie flat and face up on a table. 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 a distortion pedal (on and with the gain set high) and an amplifier (at 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 for a long time.

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

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

The vibrators lie lengthwise along the strings over the pickups,
with two on each guitar,
spinning on their own.

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

The movement of preparations is maintained,
with one hand by each performer,
while two bows are erratically scraped against the strings over the pickups,
with one in each performer's other hand.

The four bows,
with one in each hand,
are slowly pulled and pushed against the strings over the pickups with extreme pressure and friction.

The bowing gradually progresses to rapid, chaotic and at times violent articulations against the strings, at 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.