Improweb MMXIX

for Solo Fretless Electric Guitar (+ effects)

Rich Perks

Performance Directions & Notational Legend

Instructions:

1. Start with 'Underwater' texture.

2. Negotiate the various improvisatory models and tone-sets by following the arrows. Arrows are either directional (move in one direction only) or multidirectional (move in either direction). Where there is more than one arrow attached to an improvisatory model, you may choose either to continue.

3. The middle section (denoted by the title, *Improweb MMXIX*) represents 'complete improvisatory freedom'. You may visit the middle section as often as you wish, providing you adhere to the arrow directions on entry and exit.

4. Not every improvisatory model needs to be visited; you may end the piece wherever (i.e. using whichever stimuli) you choose.

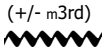
5. There is no time limit.

Notations:

For a comprehensive guide to fretless electric guitar techniques and notations, please visit:
https://www.musicandpractice.org/volume-4/fretless-architecture-towards-the-development-of-original-techniques-and-musical-notation-specific-to-the-fretless-electric-guitar/

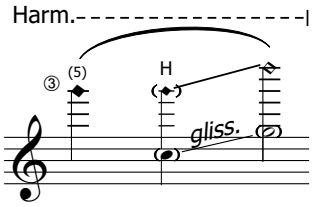
'Pivot' Vibrato
As used by Classical strings players; produced by 'tilting' the fingertip back and forth whilst maintaining pressure at a fixed position on the fingerboard.

'Horizontal' Vibrato
Produced by performing a mini-sliding action, moving equidistantly back and forth along the string-length either side of the desired pitch, whilst maintaining pressure on the fingerboard. This creates a 'wider' vibrato – typically a quarter tone up and down – and is particularly effective on wound strings.



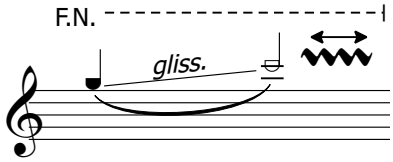
'Extreme' Vibrato
Extreme vibrato, a wider form of *Horizontal* vibrato whereby the specific pitch-variance is stipulated by adding '+/- an interval' above the line (e.g. +/- m3rd).

'Variable' Vibrato
Variable vibrato combines *Pivot*, *Horizontal*, and *Extreme techniques*, thus providing gradual variation in vibrato width.



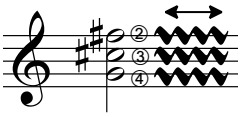
'Natural-Harmonic Gliss'

The initial Natural harmonic is sounded as depicted – by plucking a node approximately above the 'fret' five position on string three – and is followed by a quick 'hammer-on' at the same position as the original harmonic (the relative fingerboard pitch is indicated by the note-head in brackets); this may then be slid to produce any interval available along the remaining string-length; the diamond note-heads denote actual pitch of sounding harmonic.



Fingernail 'Fret'

'Fretting' of notes on the fingerboard using fingernail; note slides and vibrato may be applied in conjunction.

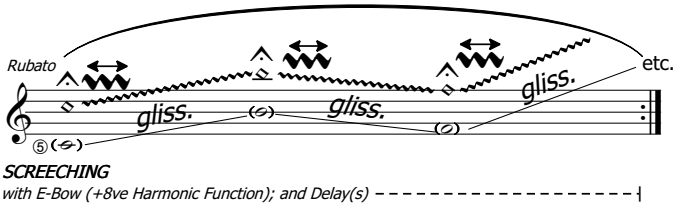


Chord Vibrato

Pivot or *Horizontal* vibrato may be applied to an entire chord.

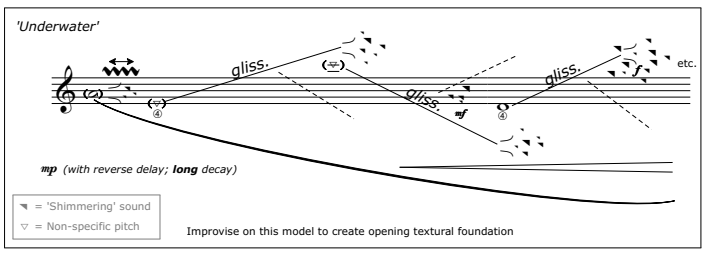
Chord Gliss.

Chords can be combined with *gliss.* to slide slowly and smoothly; more significantly, the chord of resolution may adopt a different finger shape to the initial cluster.



'Screeching'

Here notes in brackets denote the fingered pitches within a multidirectional gliss. and the diamond-head notes indicate the audible pitch – produced by using the E-Bow with +8ve function. The glissandos have a defined trajectory and *Horizontal* vibrato is performed at each 'emphasis' point, where that note is held slightly longer. The delay(s) generate colliding microtonal beats throughout (represented by the narrow wiggly lines), created from the continuous overlapping of slides and *Horizontal* vibrato. In combination, these qualities produce a 'Screeching' sound.



'Underwater' Texture.

Graphic representation of sonic texture resembling being submerged under water.

Note: *Microtonal* inflections are denoted using a standard quarter-tone sign, though degree of adjustment is open to interpretation.

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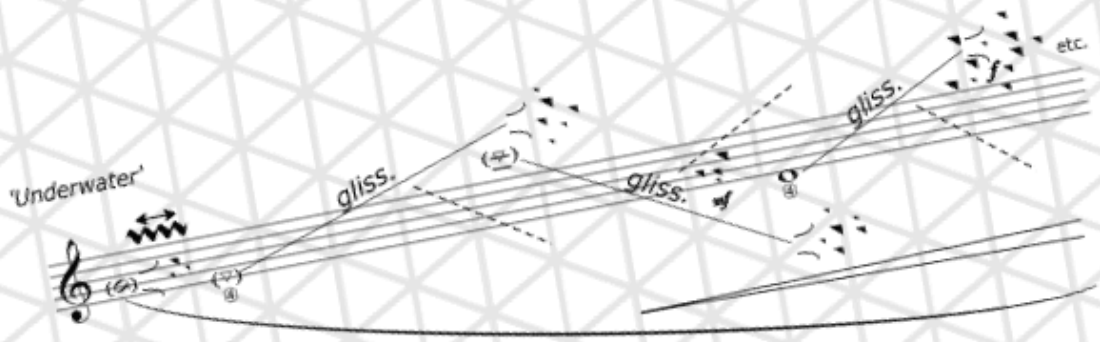

= 'Shimmering' sound
= Non-specific pitch

Improvise on this model to create opening textural foundation