

Johannes Kreidler (1980)

## Typogravitism

for Electric Guitar, Audio and Video Playback (2016)

Guitar has its own effect system. Guitar sound and playback come from two speakers ordinary stereo on stage. Video projection (HD) above the guitarist. Sync with click track. The left audio channel of the video file is the click, the right channel is the actual playback (mono), put on both speakers.

All actions of the instrumentalist (including pedals) should be seen well by the audience.  
The guitar should be held exactly parallel to the projection.

All accidentals are valid for the entire bar, but are sometimes for safety written repeatedly.

Always *laissez vibrer* until dampening ♯



random dissonant chord in this register

Actions with slide: in pauses stay at the last place with the neck until next action.  
Always play with plectrum (except *rasgueado* sections).

With support of De Bijloke Gent and Government of Berlin.

Written for Nico Couck

The video file including audio playback and click are available from the composer for free.  
A reference recording is also available.

Duration: 19'

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This score only shows the guitar part. To get a full impression of the piece please refer to a audiovisual recording.

## REMARKS BY THE INITIAL PLAYER NICO COUCK (with many thanks, JK)

### Equipment guitarist

- Guitar with whammy bar (eg. Fender Stratocaster)
- Guitar amplifier
  - o A sound similar to a clean guitar sound and eg. a Marshall JTM-45 should be achieved. The EQ-settings should have a medium bass and mid, but high to very high treble settings.
- Plectrum
- Slide
- Volume pedal
- Chorus effect
  - o Analog chorus effect such as eg. the Boss CE-1 Chorus Ensemble. Mix and depth of the effect to the maximum, at a speed of approx. 4,00 Hz (eight note at 120 BPM). Sounding result should be a very perceivable and constant vibrato.
  - o Effect indicated as **MOD**
- Wah-wah pedal
  - o Wah-wah pedal such as eg. the Dunlop Cry Baby. Either used in a continuous manner (going back and forth between heel and toe position as indicated in score) (indicated as **WAH**), or in a fixed/parked position pedal to be set in a very high treble/toe position (indicated as **WAH-FIX**).
  - o Pedal always used simultaneously with reverb effect (**VERB**)
- Reverb effect
  - o Reverb effect such as eg. the TC Electronic Hall of Fame in “church” mode. A room-type reverb in which the room should be made as large as possible without producing feedback.
  - o Effect always used simultaneously with wah wah pedal (**WAH-FIX** or **WAH**)
  - o Effect indicated as **VERB**
- Octave effect
  - o Octave effect such as eg. the electro-harmonix Pitch Fork. Three settings are to be used:
    - **OCT.A**: Sound output consists only of the original pitch 1 octave lower. If changing settings during piece does not work in the given time, a Digitech Whammy can be used.
    - **OCT.B**: Sound output consists of both the original pitch, plus the original pitch 1 octave lower.
    - **OCT.C**: Sound output consists only of the original pitch 2 octaves lower. In this setting a Digitech Whammy can also be used (changes to this particular pedal would need to be made earlier during the piece).
- Distortion effect
  - o An oversaturated distortion effect such as eg. the Boss Metal Zone. Settings should be tweaked in such a way that even when all the strings are dampened a very loud hum is produced.
  - o Effect indicated as **DIST**
- Reverse delay effect
  - o Reverse delay such as eg. the Danelectro Talkback. Medium mix (50%), medium number of repeats (50%), and speed approx. of an eight note at 60 BPM. The delay settings/output should be very present, but not conflict with the direct output sound of the plucked note.
  - o Effect indicated as **DLY**

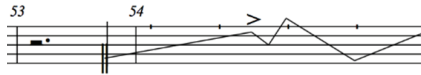
## Symbols

DLY

Effect ON

OCT.B

Effect OFF



At the start of a slide gesture (eg. mm 53), the L.H. slide is already in position and touching the strings, the R.H. dampens the strings with increased pressure, and quickly releases contact to minimize the sound of an attacked chord as much as possible.

An accent (eg. mm 54) indicates L.H. slide (quickly releasing and) attacking/touching the indicated strings again. During the execution of an accent, the R.H. quickly dampens as the L.H. releases the strings, as to not hear the open strings.

## Notes

### Part 1

mm 36 - 40	Lift (and therefore dampen) the 6th string close to the bridge pick-up with the L.H. Rhythm is to be played with downstroke rasguado on this single string, in order to achieve an as homogeneous as possible "typewriter" sound.
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### Part 2

mm 14, 18, 23	L.H. holds fingering of last action of previous bar (laissez vibrer). The whammy bar gesture in this bar is performed on this resonance.
mm 28 - 97 (section F)	Because of the often occurring small movements in the L.H., the sound can fade out completely. To prevent this, insert short, rapid, but unnoticeable up-and-down movements (perpendicular to the neck of the guitar) with the slide.
mm 107 - 117	L.H. fingers the pitch with fingers 2, 3, or 4, while finger 1 always dampens all the other (non-used) strings. The R.H. strikes all the strings and uses rasgueado wherever a tremolo is prescribed. The sounding results should be both the written pitch and muffled strings.
mm 117 - 122, mm 123 - 127	The L.H. dampens all the strings in the lowest position of the fretboard and moves (according to the written glissando) as close as possible to the active pick-up.
mm 128 - 131	The L.H. dampens all the strings as close as possible – but not over – the active pick-up. R.H. uses plectrum.
mm 149 - 166	The L.H. dampens the strings over the body of the guitar. R.H. places the side of the plectrum in a quasi-perpendicular angle on the 6th, 5th, or 4th string, applies pressure, and pushes/pulls across one winding of the string so that one single "click" is heard.
mm 167 - 172, mm 181	Scrape-tremolo: same as in mm 149 - 166, only now multiple "clicks" are to be achieved in order to create a tremolo. To avoid pitch changes, quickly move back and forth on the string across a very short distance (instead of scraping in one direction).
mm 173 - 179	Scrape with plectrum across both 6th and 5th string simultaneously.
mm 182 - 188	Scrape with plectrum across 6th string.
mm 189 - 195	Scrape with plectrum across 6th string. L.H. touches all strings and continues to do so as this hand performs its own glissando. Lowest position for both hands is lowest position on the neck of the guitar, highest position for both hands is as close as possible to the active pick-up.
mm 196 - 198	All strings are still dampened as being done in mm 189 - 195, however, the high amount of distortion should create an equally loud hum which is to be faded out in mm 197 - 198.
mm 211	From here on out the delay is still being used, but at the start of this measure the effect should be resetted. No delays from the previous measures should sound.

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Kreidler 2016

$\text{♩} = 76$

PART 1

**A**

7 bars

8 20"

MOD

5 9 10 6 5

11 12 13 4 5

14 pre-bend Bb to C gliss. (release) 15 16 17 18 19

MOD|WAH-FIX|VERB

20 21 22 23 5-24 6 25 6

26 6 5 27 28 4 5 29 4 30 31

32 33 34 35 eg.: e<sup>37</sup> amim mi eamiami

38 iamiamiam mi mi<sup>39</sup> amiamiami iamieami i<sup>40</sup> am mieami

MOD|WAH-FIX|VERB

**B**

42 43 44 45

gliss.

46 47 48 49

8va

50 (8va) 51 52 53 54 Slide: >=left hand chord of all strings

mp

55 56 57

2  
58  
3:05"

59 60 61

62  
3:17"

63 64 (dim.) 65

only the two lower strings (r.h. dampen ④③②①)      only the three upper strings pocolo (r.h. dampen ⑥⑤④)

66  
3:30"

67 68 69 70

8 pocolo *pp*

71  
3:45"

72 73 74 75 76

only the four upper strings (sempre) (r.h. dampen ⑥⑤)

*p*

77  
4:04"

78 79 80 81 82 83

\*) [1] WAH-FIX VERB OCT.A [2] WAH-FIX|VERB|OCT.A [1]

*mp*

84  
4:27"

85 (Slide)

86  
4:33"

87 88 89 90 91

[1] [2]

92  
4:52"

93 94 95 96 [1] 97

98  
5:11"

99 [2] 100 101 102 103

104  
5:30"

[1] 105 (D) 107 108 109 110

111  
5:52"

[2] 112 [1] 113 114 115 116

*p*

117  
6:11"

118 119 120 121 122

\*) In this section the full effect description is systematically replaced with [1] and [2] for readability reasons

123 124 125 126 127 128 129 130

6:30" 8

little scraping with plectrum on ⑤ 3

131 132 133 134 135

6:55" 8

**PART 2**

OCTA MOD

⑥ scrape with plectrum on start at highest fret, until normal plucking position

⑤ improv again, dense, more chords, but more and more undense & transparent

blurry Improv in this ambitus, soon + chords

mf

whammy bar

14 16 17 18 19 20

8:01" 8

⑤ scrape until normal position

21 22 23

8:23" 8

⑥ ⑤

② = 60

Slide MOD WAH VERB

27 28 29 30 31

8:39" 8

32 33 34 35

8:54" 8

36 37 38

9:13" 8

39 40 41

9:24" 8

Pedal

42 43 44 45 46

9:39" 8

4  
47  
9:57"

minimally downwards

48 49 50

51  
10:15"

52 53

54  
10:26"

55 56 57

♩ = 76

58  
10:39"

59 60 61

62  
10:52"

63 64 65

66  
11:04"

67 68 69

70  
11:17"

71 72 73



74 11'30" 75 76 77

78 11'42" 79 80 81

82 11'55" 83 84 85

86 12'08" 87 88 89

90 12'20" 91 92 93

94 12'33" 95 96 97

**G** WAH|VERB|OCT.B

107 13'14" 108 109 110

111 13'27" 112 113 114 115

6  
116 13:42" OCT.B  
OCT.C

117 at lowest fret  
118 119 120 121 122 123 124

8 3- *f* *ppp* *p* start to move towards bridge

125 14:11" H OCT.C

126 127 129

8 *p* *mf* arp. 9 3- 3-

130 14:27" MOD

131 132 133 134 135 136 137 138 139 140 141

8 scrape with plectrum slowly down the string *mp*

142 15:04" I single scrapes (1 spline each)

143 144 145 146 147 *poco* 148 150 151

8 *mf* 3-

152 15:36" *p*

153 154 155 156 157 158 159 160

8 3-

161 16:04"

162 163 164 165 166

8

167 16:23" scrape-tremolo (no pitch change) at ord. position

168 169 170 a tiny bit lower 171 a tiny bit higher 172 another bit higher 173

8

174 16:45" MOD DIST

175 176 177 178 179 180 181 182

8 trem. 5- 3- minimal scrape gliss. *f*

183 17:14" J

184 185 186 187 189 190

8 *pp* left hand 8

191 17:39" *sub.* *poco cresc.*

192 193 194

8

