

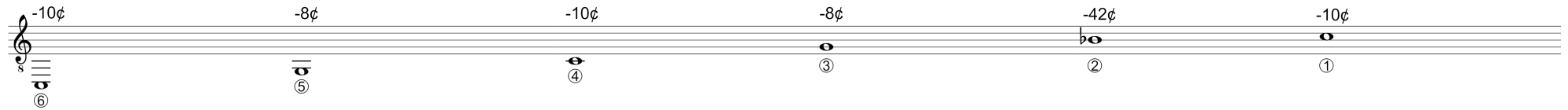
M E T A X I S I



ROBERTO GRANADOS
FOR ELECTRIC GUITAR AND NOISEDRONE

METAXIS I (2020) / ROBERTO GRANADOS

Over the duration of approximately 15 minutes, the noisedrone gradually ascends in fourths played in sine tones, from C1-F1-B \flat 1-E \flat 2, There are two parallel sine generators playing these tones in unison, one of which flattens by -46c over the duration of the performance, causing shifting rates of beating within each tone. The guitar should be played with an EBow or similar device allowing the performer to create infinite sustain on single strings and pitches. The guitar should be tuned as below using an electronic tuner, as closely as possible to the indicated cent modification of each string.



Below is a visualization of the noisedrone progression in ascending fourths. In parentheses, intervals (conceptualized as in 12TET and not accounting for cent modification of each string) are given, from which the performer derives the pitches that may be played in each respective section in addition to the root tone pitch being played by the noisedrone.

These designated intervals are measured from both the root tone of a given section, as well as from the resulting pitches. For example, in the first section, the pitches would be (including the root tone): C, F, G, B \flat , A. These pitches may be played in any octave on the instrument, though the general contour of the line in a given section should create an arc, starting and ending on the root tone. Pitch activity within each section should be minimal, with pitch choice focused on the collective formation and unfolding of the arcing line over slow periods of time. The performer may begin playing at any time once the noisedrone begins, and should end unified with it.

