Liberation Through Hearing During the Existence Between

For Prepared Electric Guitar, Audience Participation

Erich Barganier

2023

For Mark Stewart

Movements:

I. Bardo of the Moment of Death

II. Bardo of Experiencing Reality

III. Bardo of Rebirth I

IV. Bardo of Rebirth II

Duration:

~40 minutes

Performance Notes

The piece should be performed using an electric guitar, multiple effect pedals, a guitar amplifier, and a microphone. The performer may use an electric guitar of their choosing, and may need to prepare up to three electric guitars before performance. These instruments should have at least a bridge and neck pickup, but may have additional pickups.

While any guitar amplifier may be used, more powerful amplifiers are preferred. They should be set to the clean channel and some built-in reverb may be added. The amount may be determined by the performer.

Any effect pedals may be used throughout the piece and the performer may pick and choose which effects they would like to use in the piece. They may also choose when to use these effect pedals. The piece requires a bare minimum of a volume pedal and a distortion pedal.

The performer must lead the audience in chants throughout the work. The pitch content of the chants is left up to the performer, but should generally follow the pitch material of what the guitar plays. Specific instructions are listed in each individual movement below.

The performer takes on the role of a healer and spiritual guide through the piece. They should lead the audience through the work using their voice and should have a near shaman-like presence in front of the audience.

The piece should be played in its entirety, only stopping to change instruments. If the performer wishes, they may lead the audience in guided humming and quiet chanting between the movements. Specific pitch material and phonetics are left to the discretion and choice of the performer.

Roman numerals above pitches represent which frets to use. Arabic numerals above pitches represent which strings to play the pitches on, with 1 being high E and 6

being low E. If Roman or Arabic numerals are not present, the performer may use their best judgement as to where to play the indicated note.

Throughout the piece, notated pitches refer to where the performer should place their fingers on the instrument rather than audible pitch. Specific instructions will be given for each movement.

I. [Bardo of the Moment of Death]

To start the piece, the guitar must be detuned and all the strings must be very slack. The individual pitches of the strings do not matter, but they should generally still follow the pattern of the 6th string tuned to the lowest note and the 1st string tuned to the highest, with each string in between subsequently tuned higher than the last.

Once the strings have been detuned, the performer should slide either a metal rod or guitar slide at the point where the neck and body of the guitar intersect. The following photos illustrate the preparation.

The performer should play this movement with a plectrum directly above the bridge pickup. Only the bridge pickup should be activated. Towards the end of the movement, the performer must silently and slowly slide the rod out of position,

leaving the strings loose and very slack. From this tuning, they should complete the movement as written.

The rod raises the strings above the frets, allowing the performer to fully depress and partially depress notes. Notes that should be fully depressed are indicated with a black circle, while notes that should be half-depressed feature a circle that is half-white and half-black. Open strings are denoted by white circles.

The indicated pitches in the movement will not be audibly accurate to the performance. Instead, these act as position markers and the performer should play the frets that would normally feature each notated pitch.

Vibrato lines indicate that the performer should rapidly bend and release the indicated pitch, creating a warbling effect.

Towards the end of the piece, the performer must play on the opposite side of the rod. These muted notes are indicated with X noteheads.

The performer should start the work by humming a drone and encourage the audience to hum along, either in unison or harmony. They should continue humming the drone through the movement, encouraging the audience to continue. They may hum at any dynamic and may ad lib the phrasing of the hum. The hum does not need words.

At the end of the movement, let the humming naturally come to an end.

II. [Bardo of Experiencing Reality]

This movement should be performed on an electric guitar placed face-up on a table. The instrument should have a capo across the 7^{th} fret and should have 4 alligator clips placed at random on 4 different strings. The placement of the alligator clips is at the discretion of the performer.

This movement should be performed using wooden dulcimer mallets and the notation corresponds to where the performer should strike the instrument. An

activated Ebow should then be placed on the 4th string as close to the capo as possible, while still being able to vibrate the string.

The movement was written in standard tuning, but the performer may experiment with other tunings if they so please. The notation in the movement refers to standard tuning, with strings 1-6 referring to notated pitches E,A,D,G,B,E.

X noteheads indicate that the performer should strike the bridge piece of the guitar, while open string notes (E,A,D,G,B,E) indicate that the performer should strike the corresponding strings.

If two noteheads are placed side by side, the performer must use both mallets to strike the corresponding position simultaneously.

Some moments of the movement feature ranges of strings that the performer should strike, notated as 3-note chords. Exact strike placements are up to the performer.

Noteheads on two separate staff lines indicate different areas of the instrument where the performer should play. These are often two different strings. X noteheads always refer to striking the bridge piece, even if they are placed on different staff lines.

At some moments, the performer is instructed to strike a note and let the mallet bounce. During these moments, they should loosen the grip on the mallet, and let the mallet freely bounce.

At mm.49, the performer must hold down the indicated fret with one mallet, and strike the corresponding string with the other mallet. They should continue this method until the end of mm. 69.

The performer should create a chant in harmony with the Ebow drone in rhythmic unison with the movement. They should use chant in articulated 8th notes that match the tempo and rhythm of the work. They may use phonetics of their choosing and change them throughout the piece. The chant should be pitched and they should lead the audience in the chant.

Once The audience has momentum, the performer is encouraged to work in the following recitation:

Through your blessing, grace, and guidance, through the power of the light that streams from you:
May all my negative karma, destructive emotions, obscurations, and blockages be purified and removed,
May I know myself forgiven for all the harm I may have thought and done,
May I accomplish this profound practice of phowa, and die a good and peaceful death,
And through the triumph of my death, may I be able to benefit all other beings, living or dead

Any parts of the above recitation may be included throughout the piece, chanted in constant 8th notes, but it may be omitted at the performer's discretion.

End the piece by allowing the sound of the final note to die out, and quickly take the Ebow off the instrument. The performer may also need to cue the audience into silence using a hand gesture.

III. [Bardo of Rebirth I]

To perform this movement, the guitar should be in standard tuning (EADGBE) and a 4" paperclip should be attached between the neck and bridge pickup, as indicated below:

The placement of the paperclip is very important – it should be slid on from the bottom, with the longer portion of the paperclip underneath the strings. The smaller top should lay over the top, forming a makeshift double bridge.

The performer should activate the neck pickup and should perform above the neck pickup using a plectrum.

At mm. 154, the performer should switch the bridge pickup on, so that the neck and bridge pickups are active.

Headless stems indicate that the performer should play the notated rhythm with random, atonal pitches.

The performer should lead the audience in a swelling unpitched vocal harmony from mm. 114 to mm 136. They can let the harmony slowly break apart. The performer may also interact with the audience at moments of their discretion in ways of their choosing.

The piece ends once the final note finishes ringing. The performer may wish to lead the audience in a continued hummed harmony as a transitory bridge to the final movement.

IV. [Bardo of Rebirth II]

This movement uses the same preparation and tuning as the previous movement.

The performer should place one metal slide on their index finger of the hand they usually use to pick the instrument, and one metal slide on the pinky finger of the hand that usually depresses frets.

The movement should be performed using heavy distortion. Other effect pedals may be used, and can be selected by the performer.

The notation of the piece is broken into the left and right hand, with the assumption that the left hand is the hand the performer typically uses to depress frets and the right hand typically holds the pick. If the performer is left-handed, the staves should be inverted.

Rectangular noteheads indicate general placements of where the slides should be placed, and unless a specific pitch is notated, the performer should follow the contour.

The performer should use the slides to create vibrato, as indicated in the score.

The slides should be used to bow the instrument by quickly sliding them up and down at indicated pitches to create tone.

The performance command strike indicates that the performer should use the slide to hit the strings in the notated area/grouping.

If the performer chooses to lead the audience in this movement, they should encourage noise, stamping of feet, and chaotic sounds.

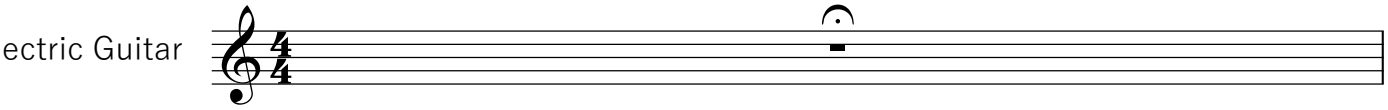
The performer should abruptly end the piece after playing the final note.

I. [Bardo of the Moment of Death]

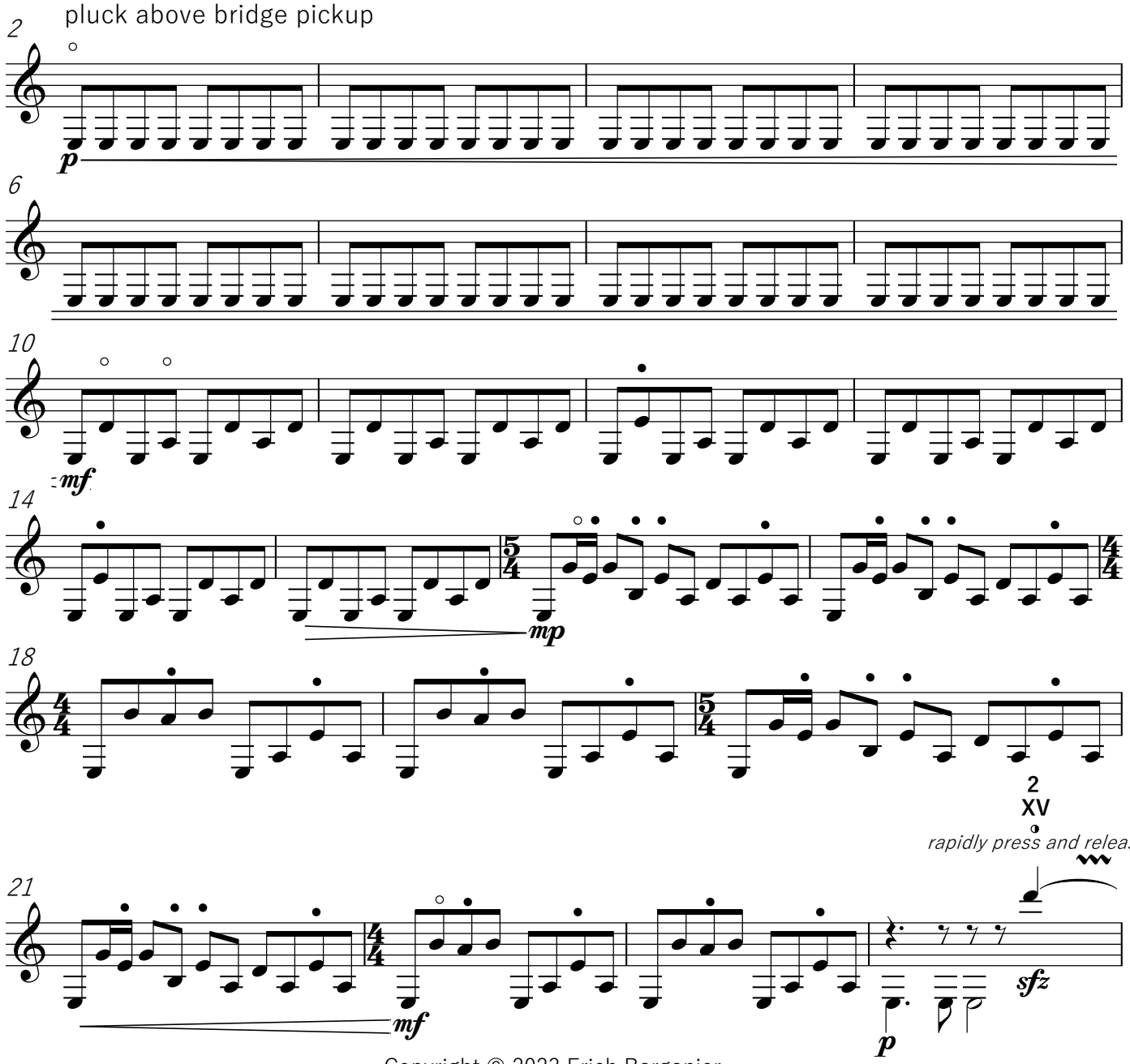
Calm, With Moments of Force ♩ = 110

Start piece by leading audience in low, mantra-like humming chant,
ad lib chant in and out throughout piece [approx. 30 seconds]

Electric Guitar



detune strings, place metal slide where body and neck meet bridge pickup
pluck above bridge pickup



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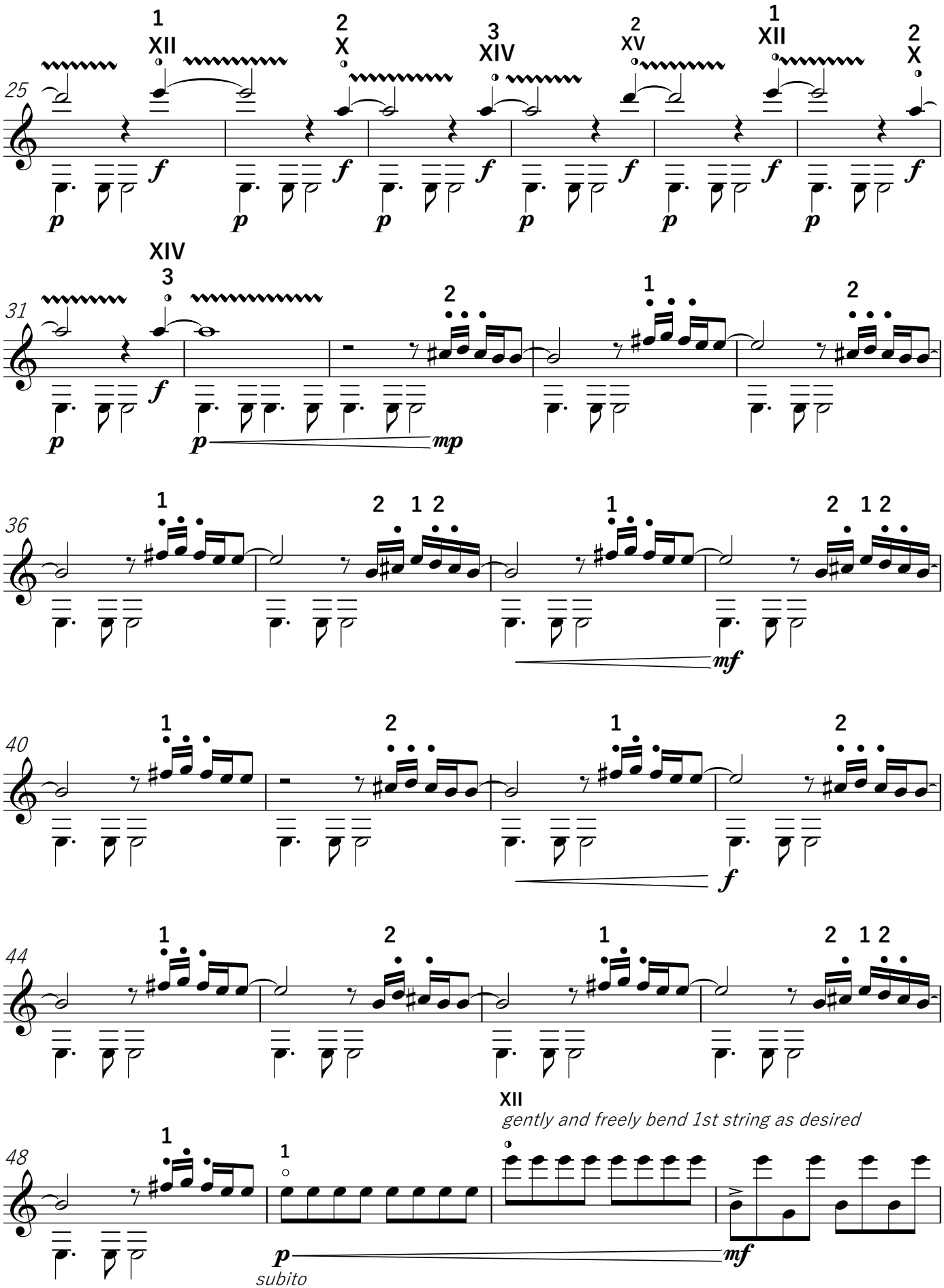
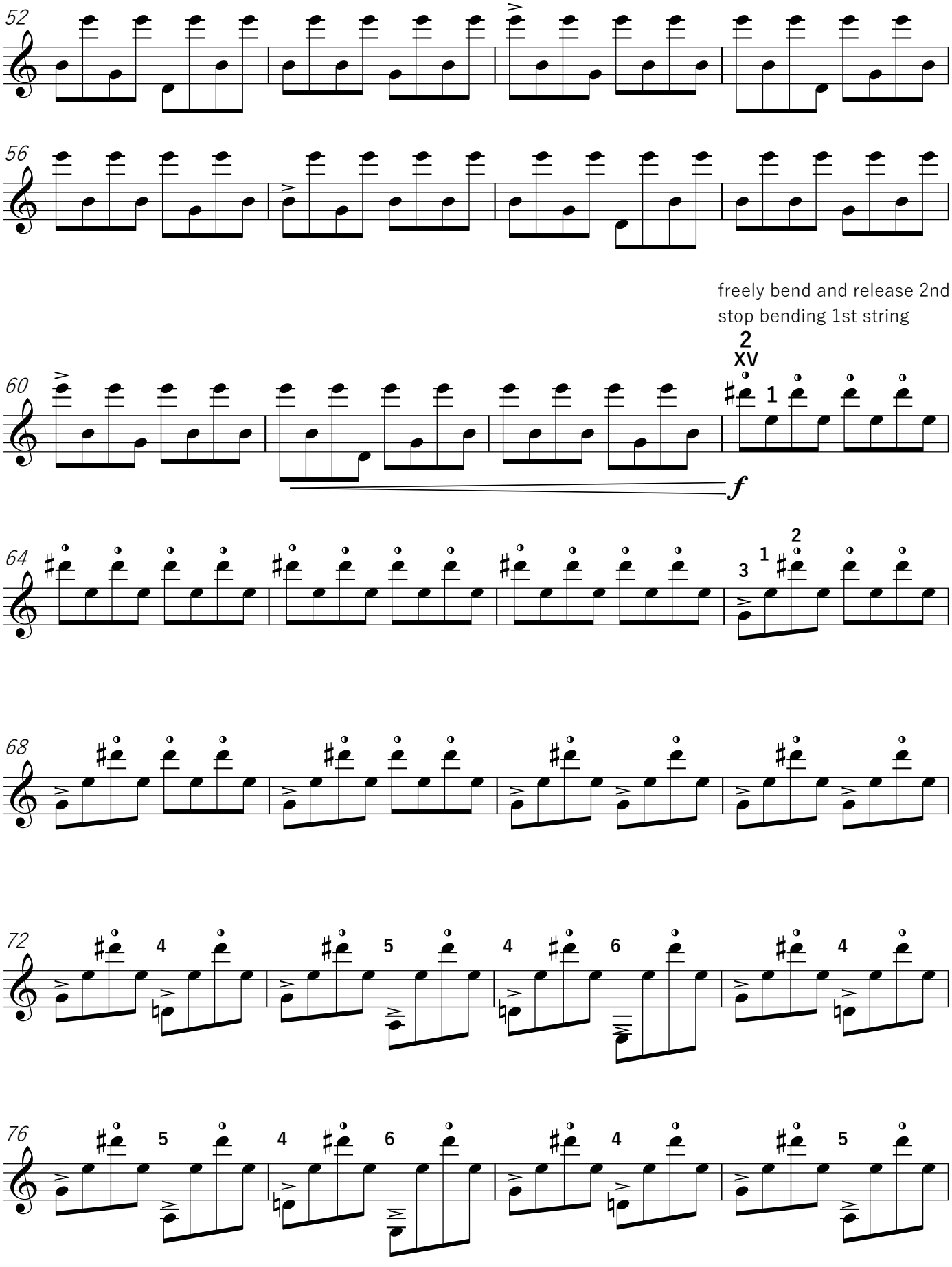
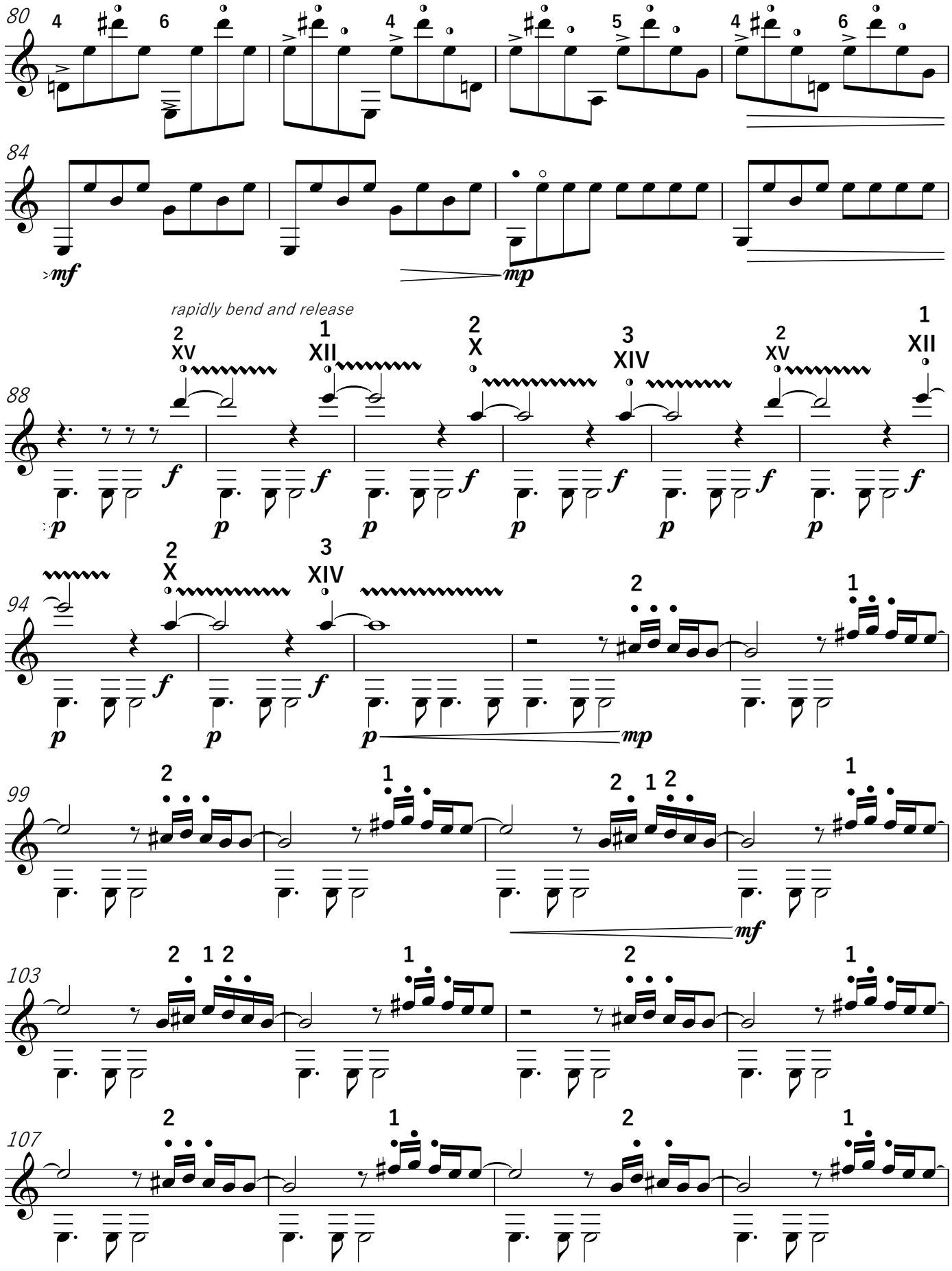
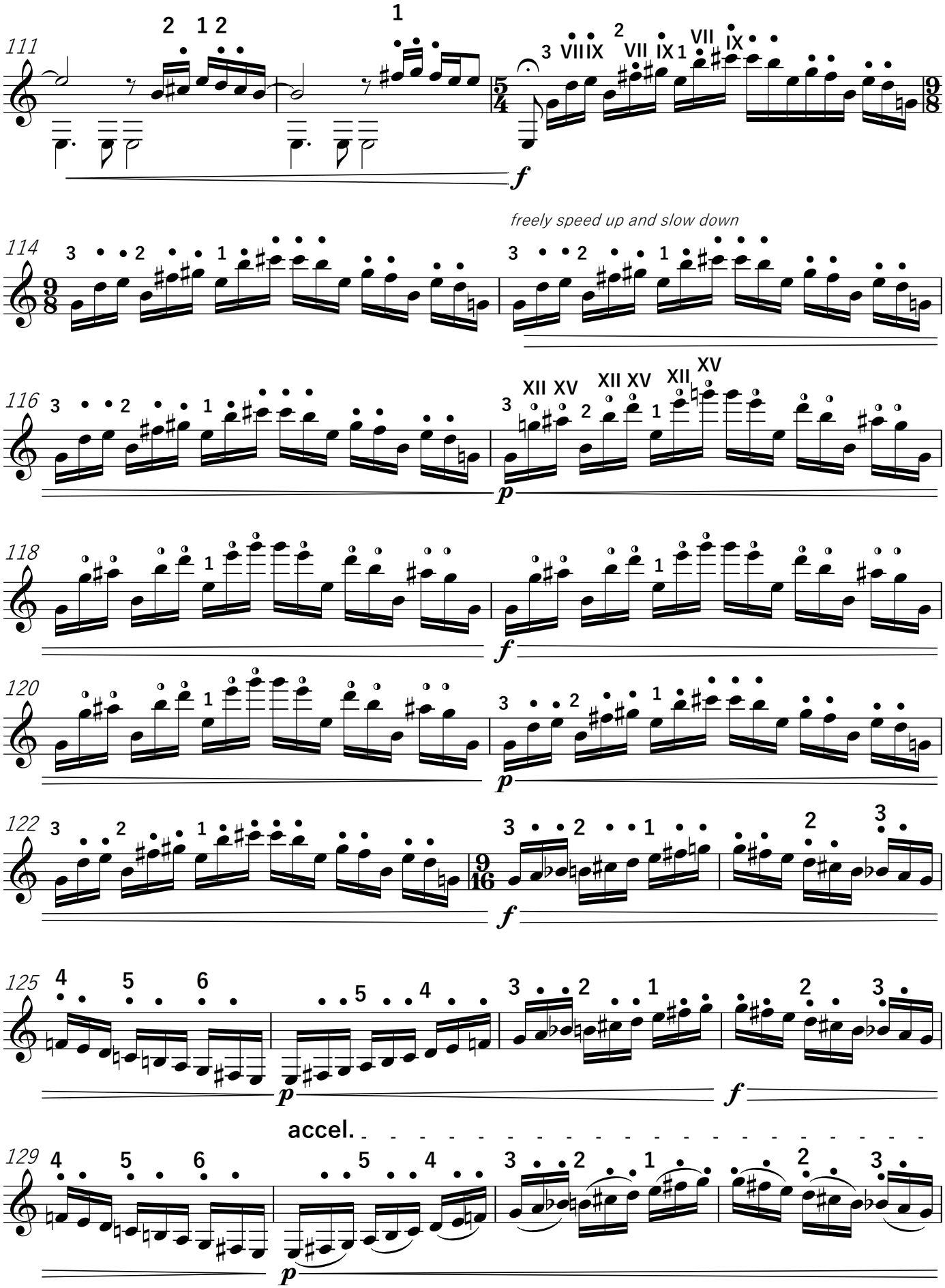
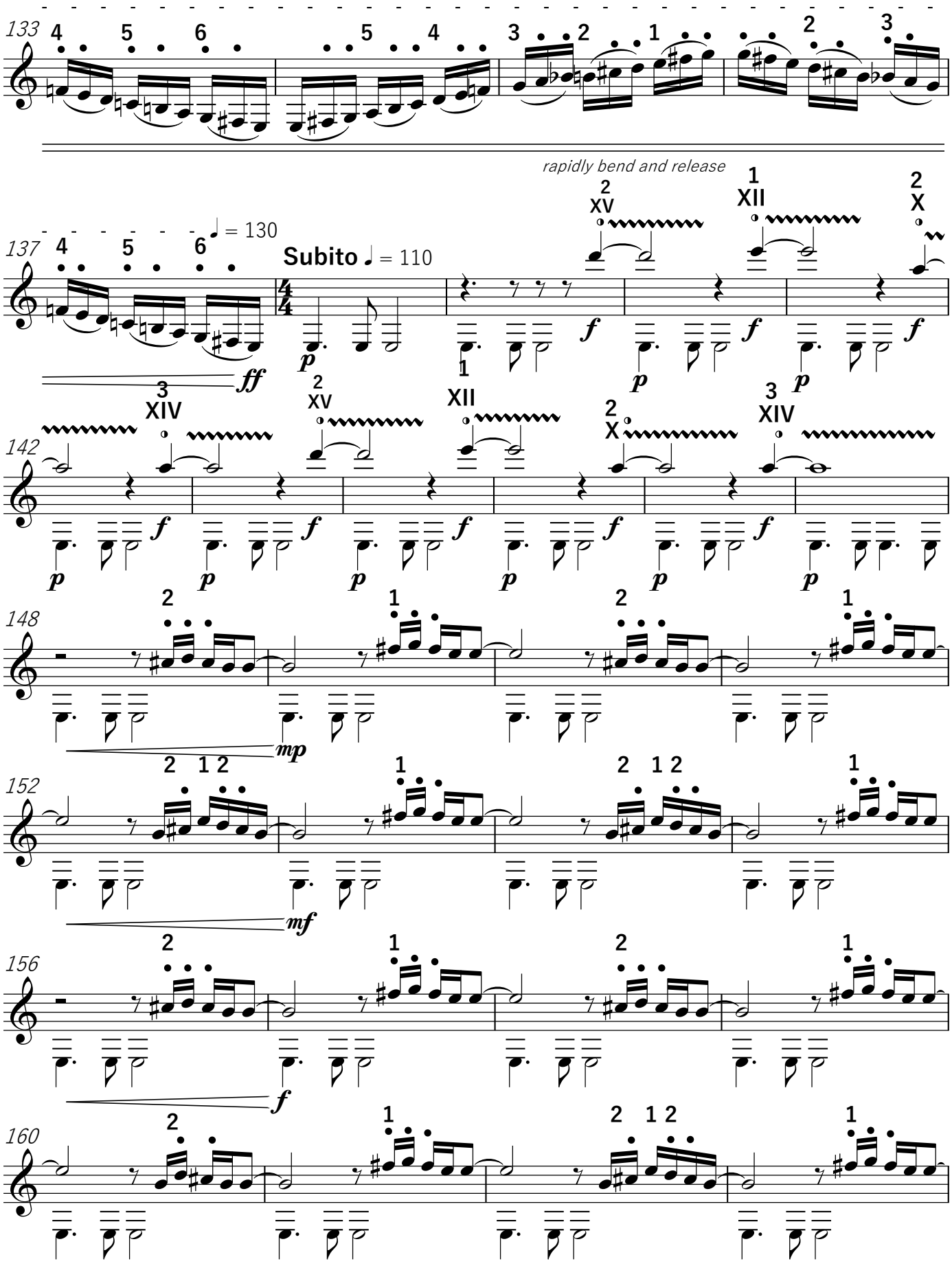

25
1
XII
2
X
3
XIV
2
XV
1
XII
2
X
31
XIV
3
36
40
44
48
XII
gently and freely bend 1st string as desired
subito

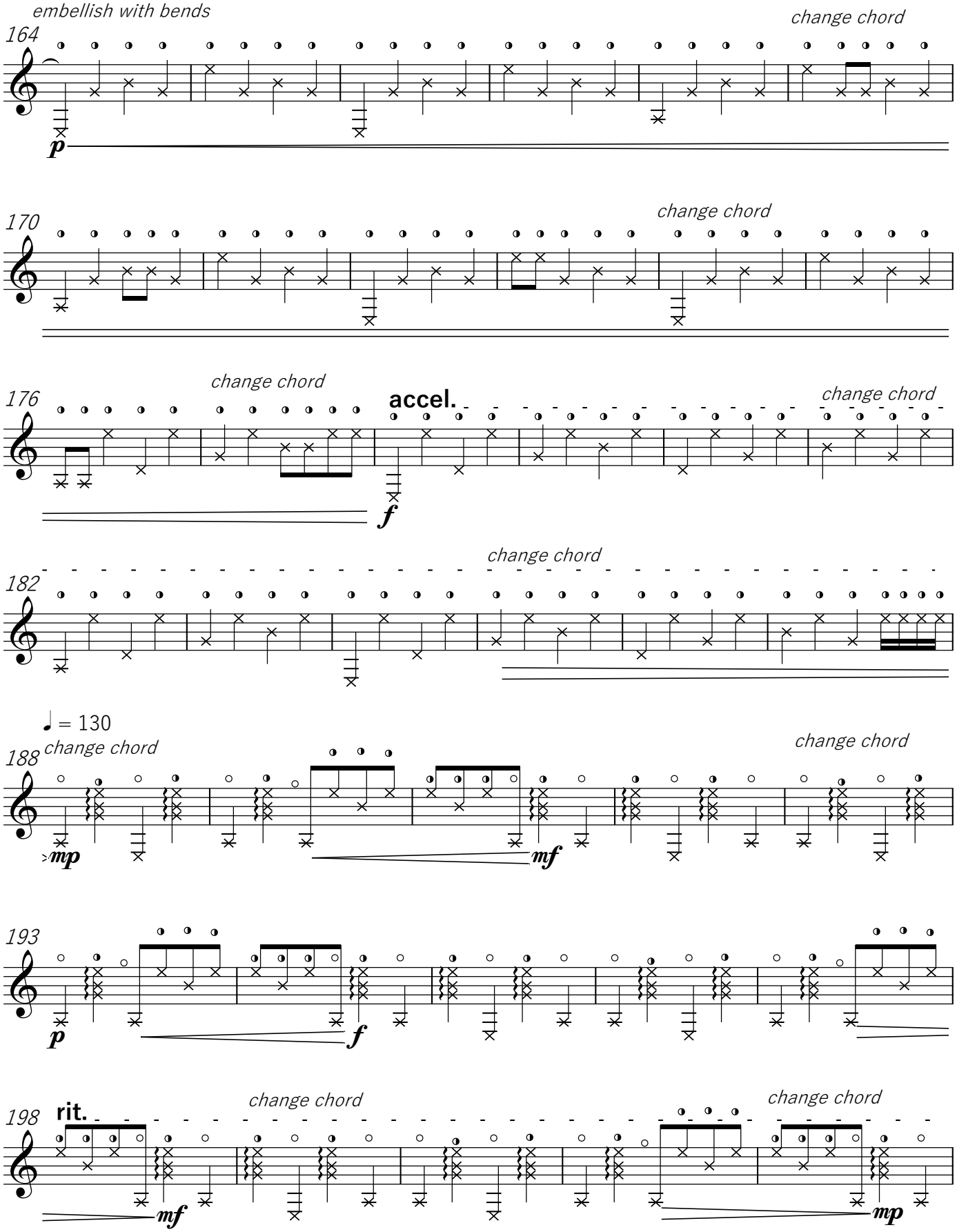

52
56
freely bend and release 2nd string
stop bending 1st string
60
f
64
68
72
76

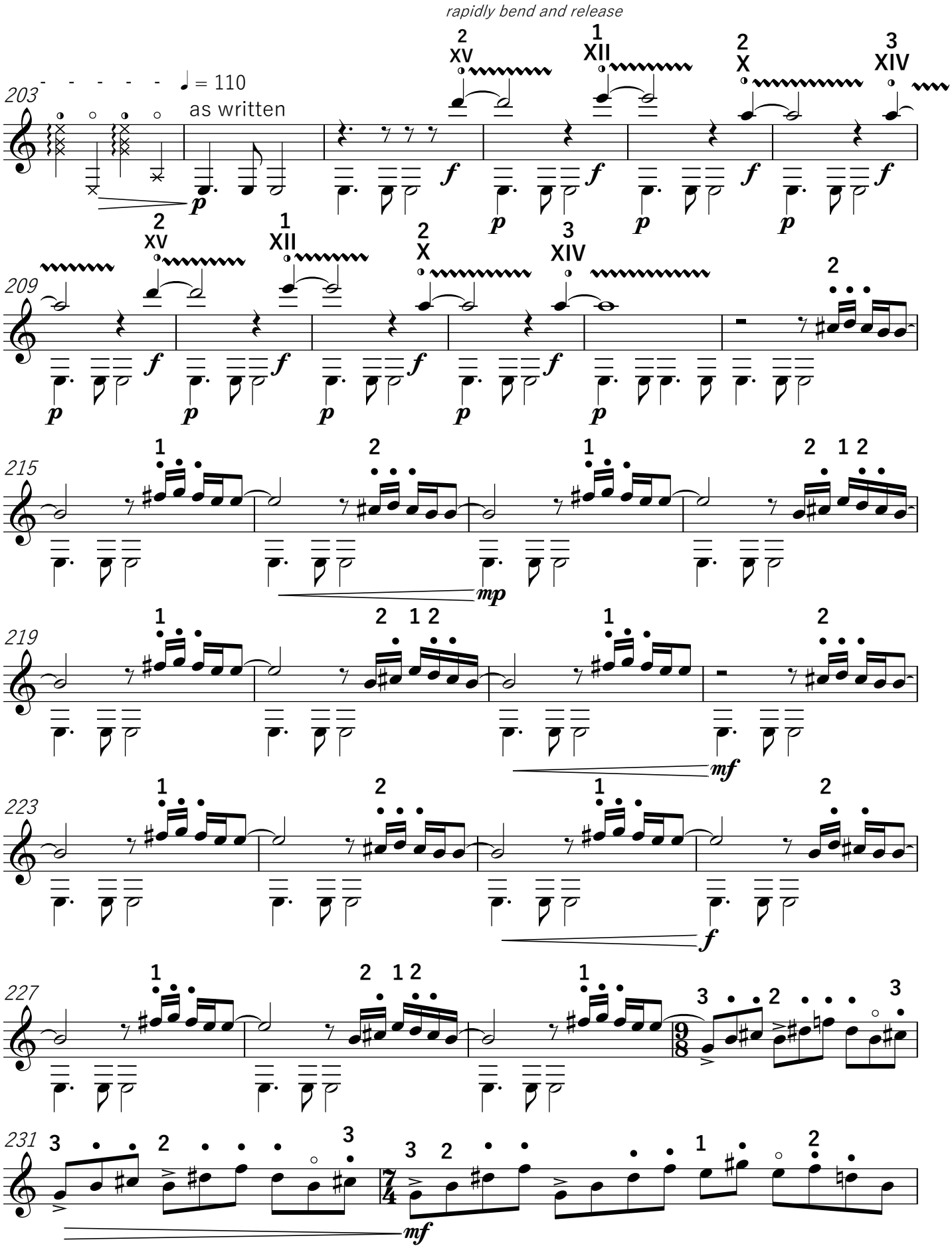

80
84
mf
mp
rapidly bend and release
88
94
99
103
107

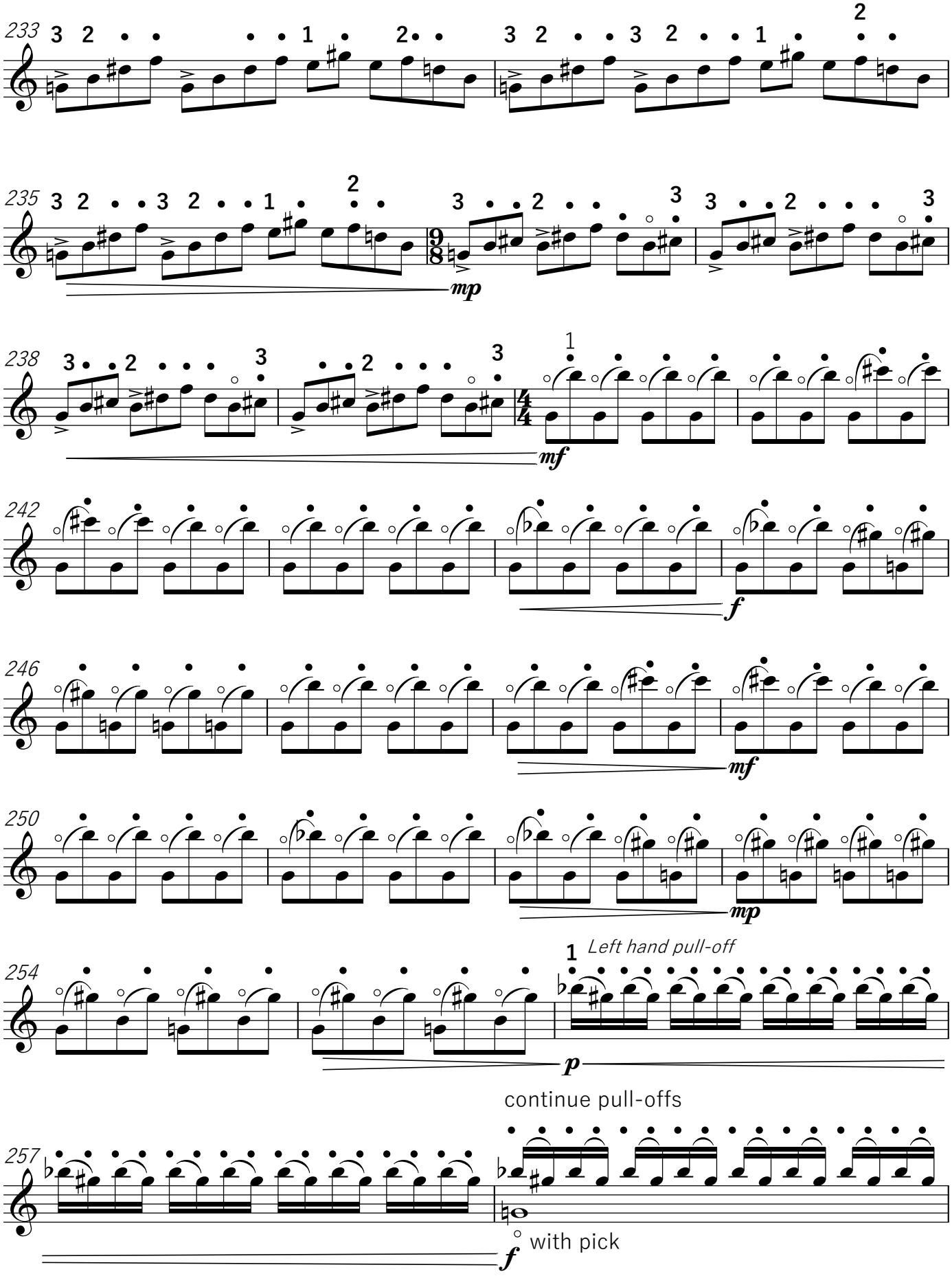

111
114
freely speed up and slow down
116
118
120
122
125
accel.
129

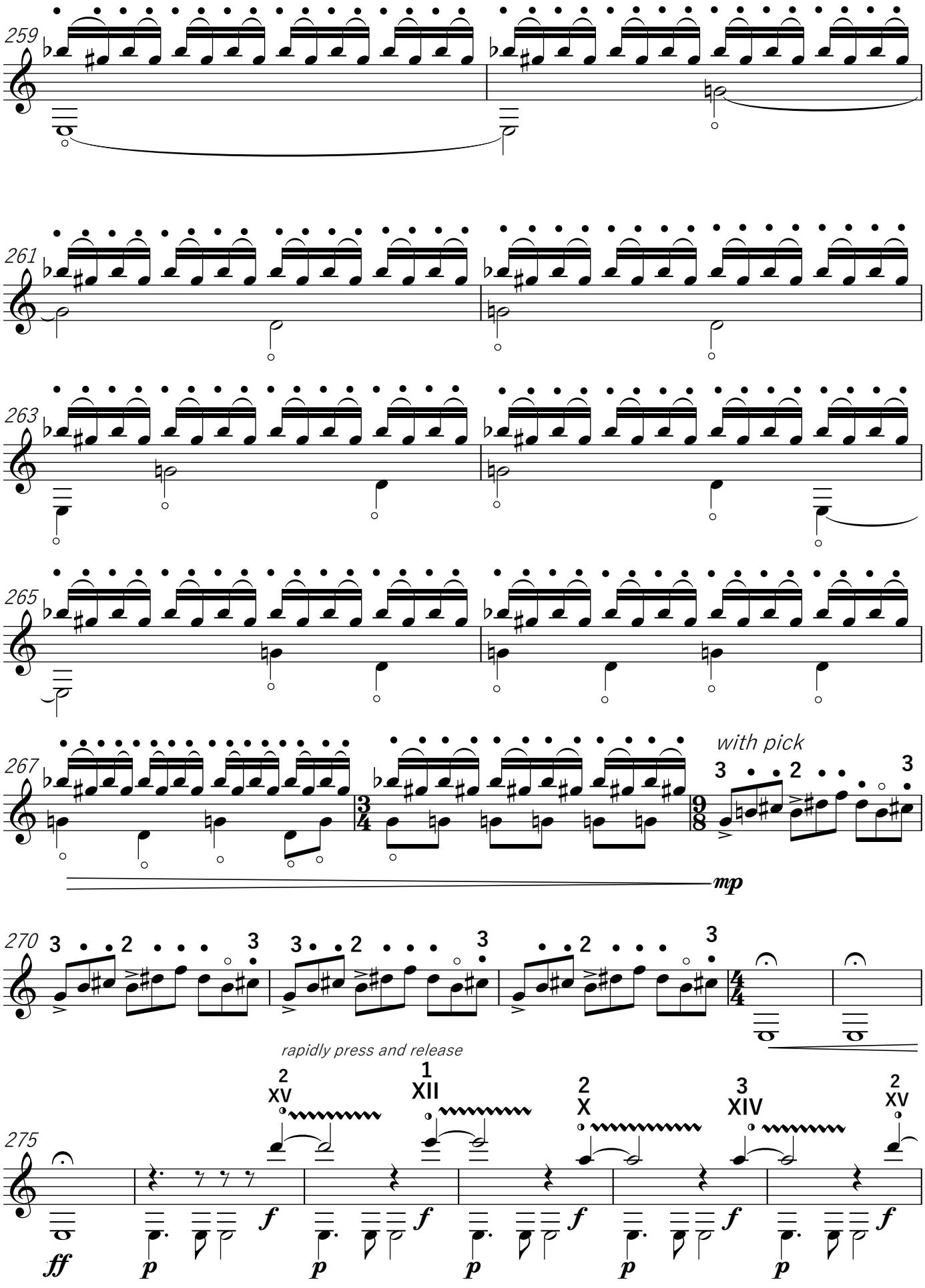

133
4 5 6 5 4 3 2 1 2 3
rapidly bend and release
137
4 5 6
♩ = 130
Subito ♩ = 110
ff
p
f
2 XV
1 XII
2 X
142
3 XIV
2 XV
XII
2 X
3 XIV
148
mp
152
mf
156
f
160

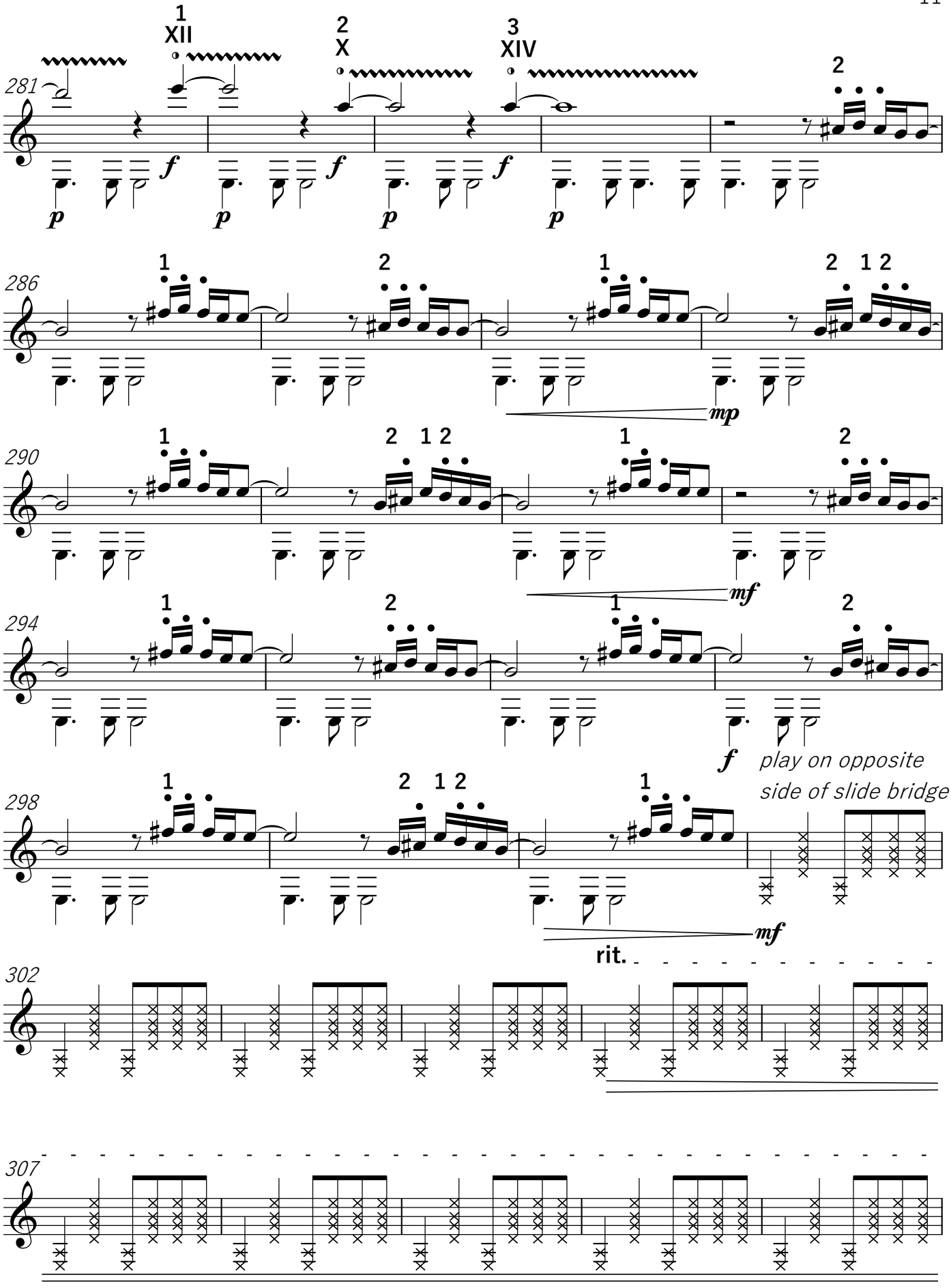
create random chord shape, use this
picking pattern
embellish with bends

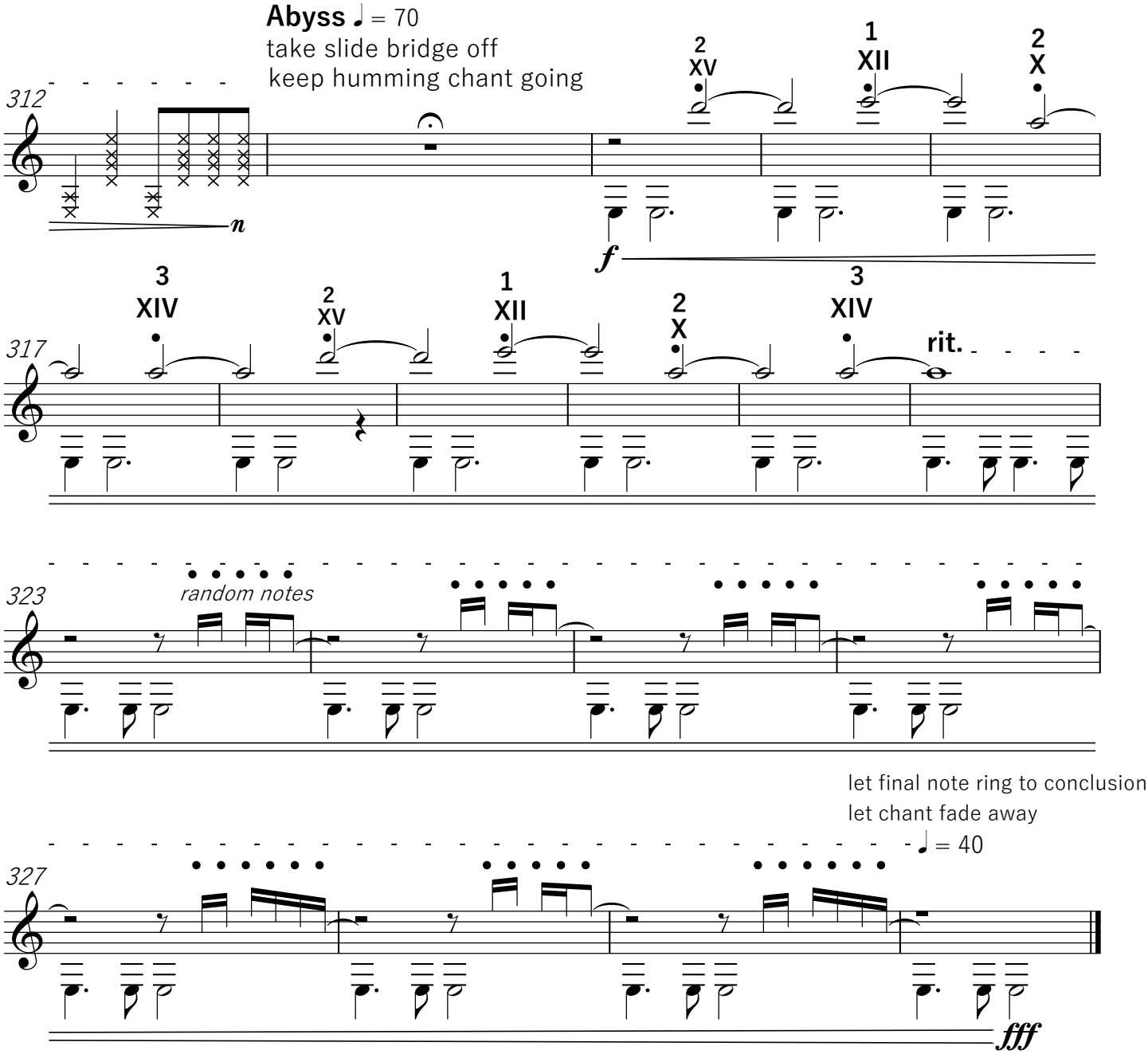



rapidly bend and release
203
♩ = 110
as written
209
215
219
223
227
231


233
235
mp
238
mf
242
f
246
mf
250
mp
254
1
Left hand pull-off
p
continue pull-offs
257
f
with pick


259
261
263
265
267
with pick
mp
270
rapidly press and release
275
ff
p
f

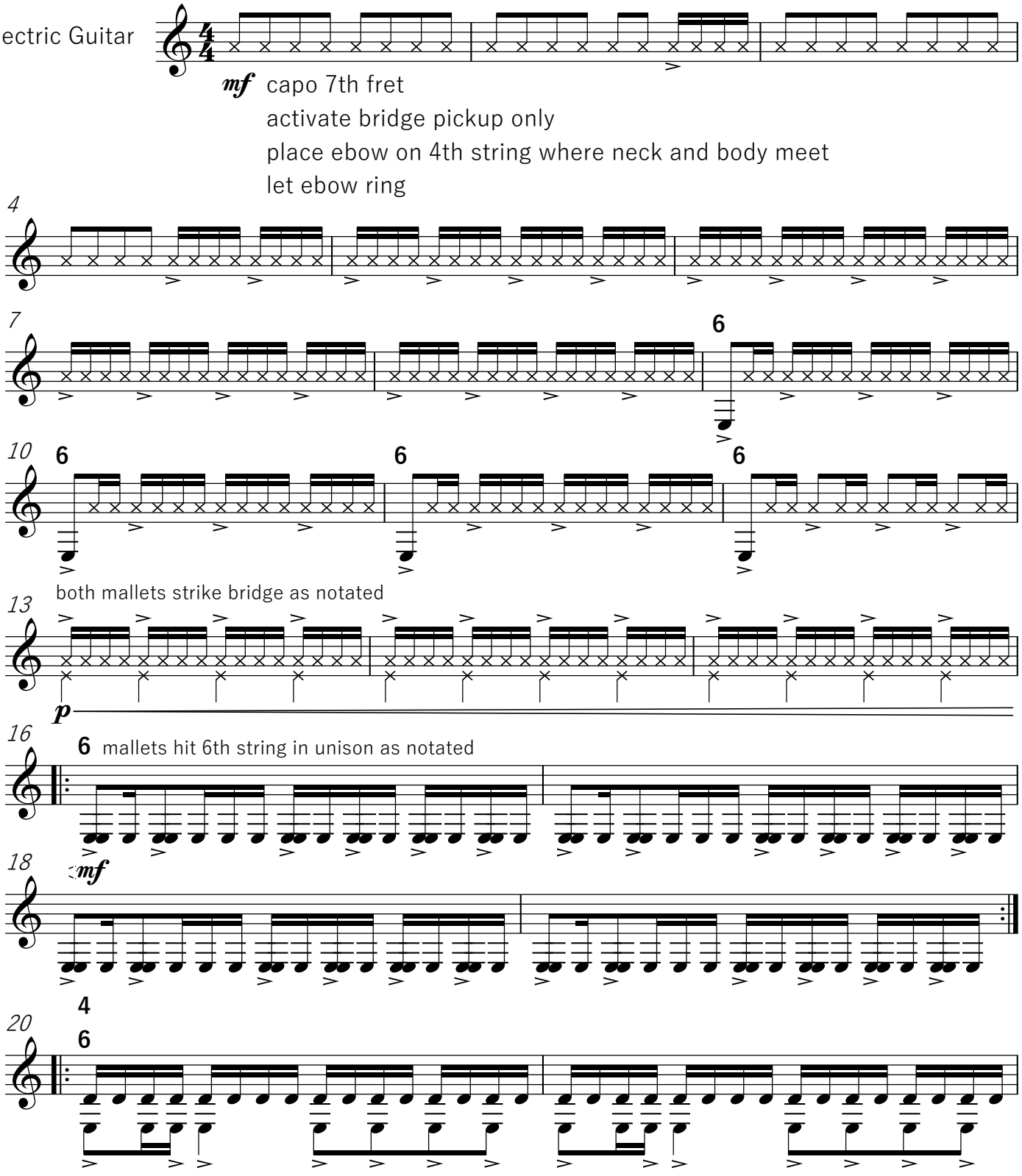

281
1
XII
2
X
3
XIV
f
p
286
mp
290
mf
294
play on opposite
side of slide bridge
298
rit.
302
307


Abyss ♩ = 70
take slide bridge off
keep humming chant going
312
n
2
XV
1
XII
2
X
f
317
3
XIV
2
XV
1
XII
2
X
3
XIV
rit.
323
random notes
let final note ring to conclusion
let chant fade away
♩ = 40
327
fff

II. [Bardo of Experiencing Reality]

Driving ♩ = 88 lead articulated chant on 8th notes, maintain through piece
place 4 alligator clips on strings between 7th fret and where the neck meets the body
play with 2 dulcimer mallets on bridge

Electric Guitar



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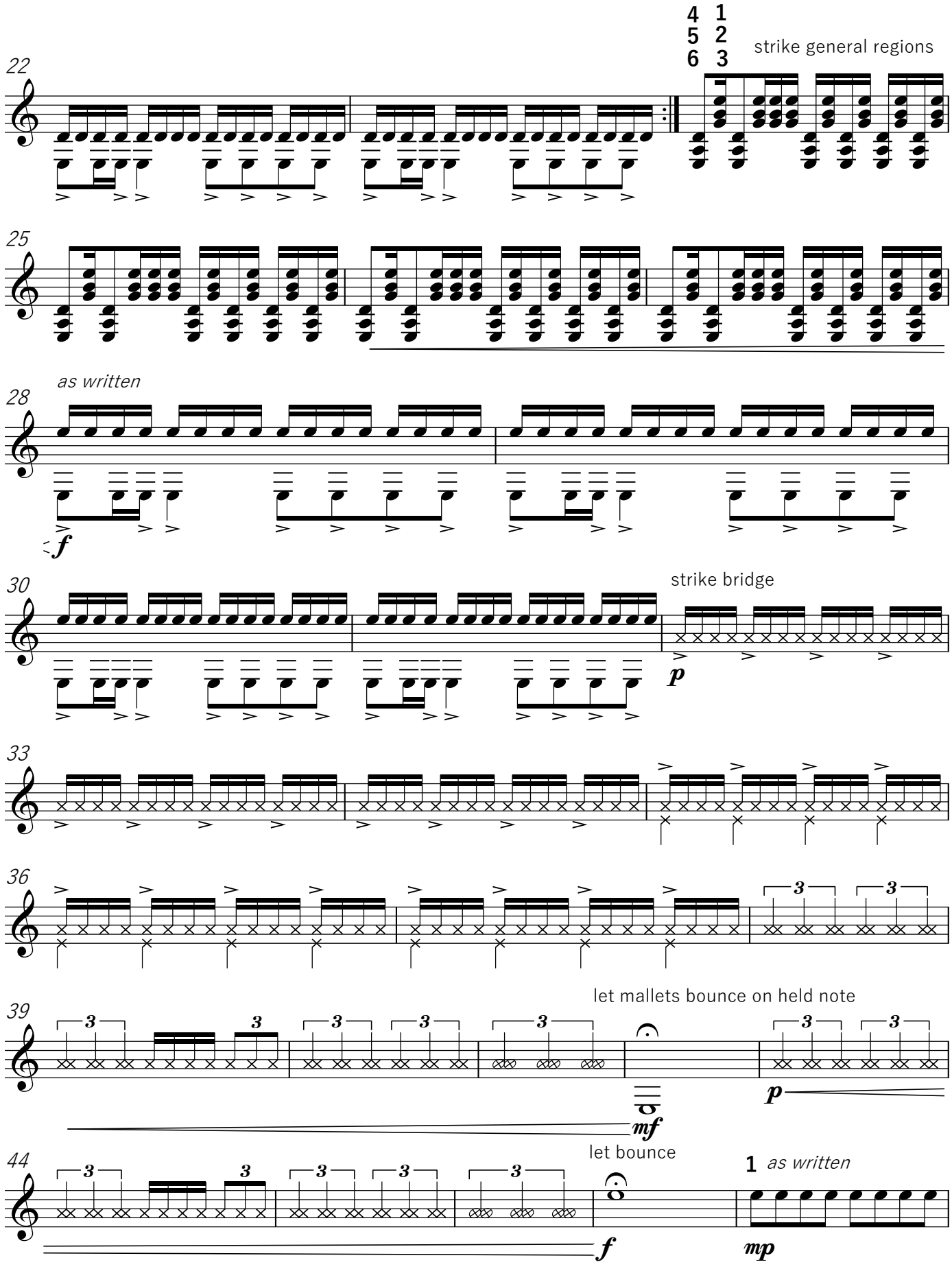
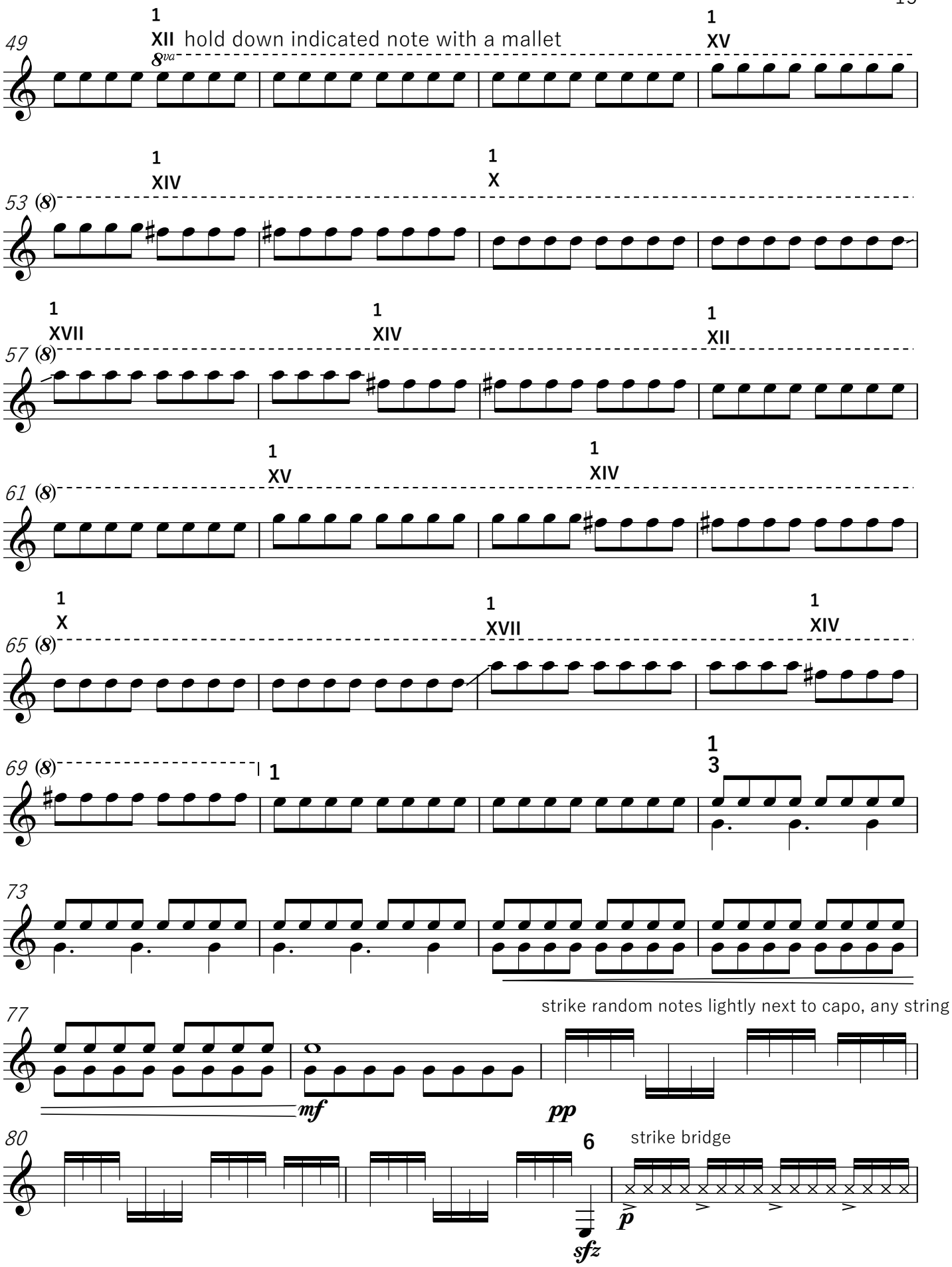
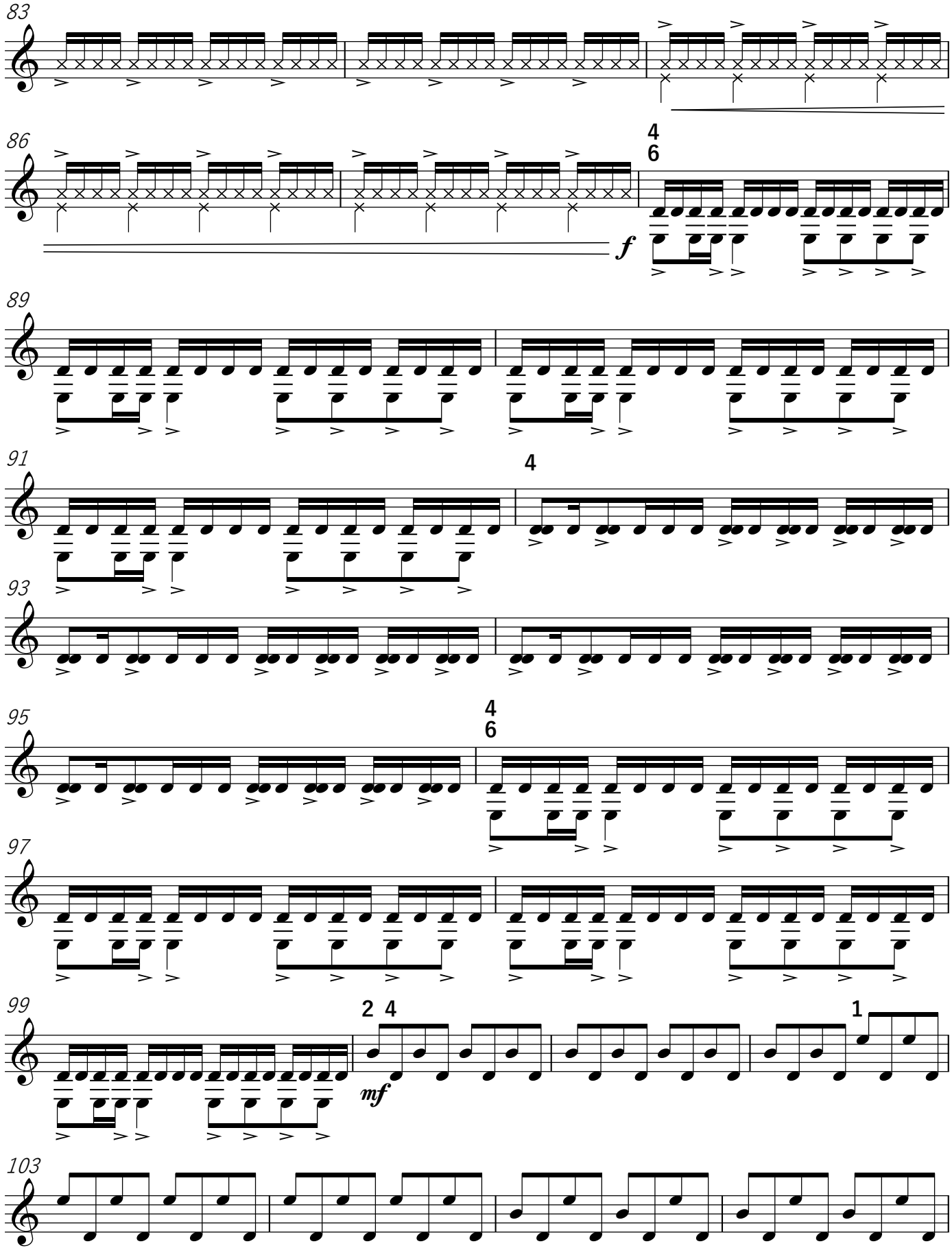
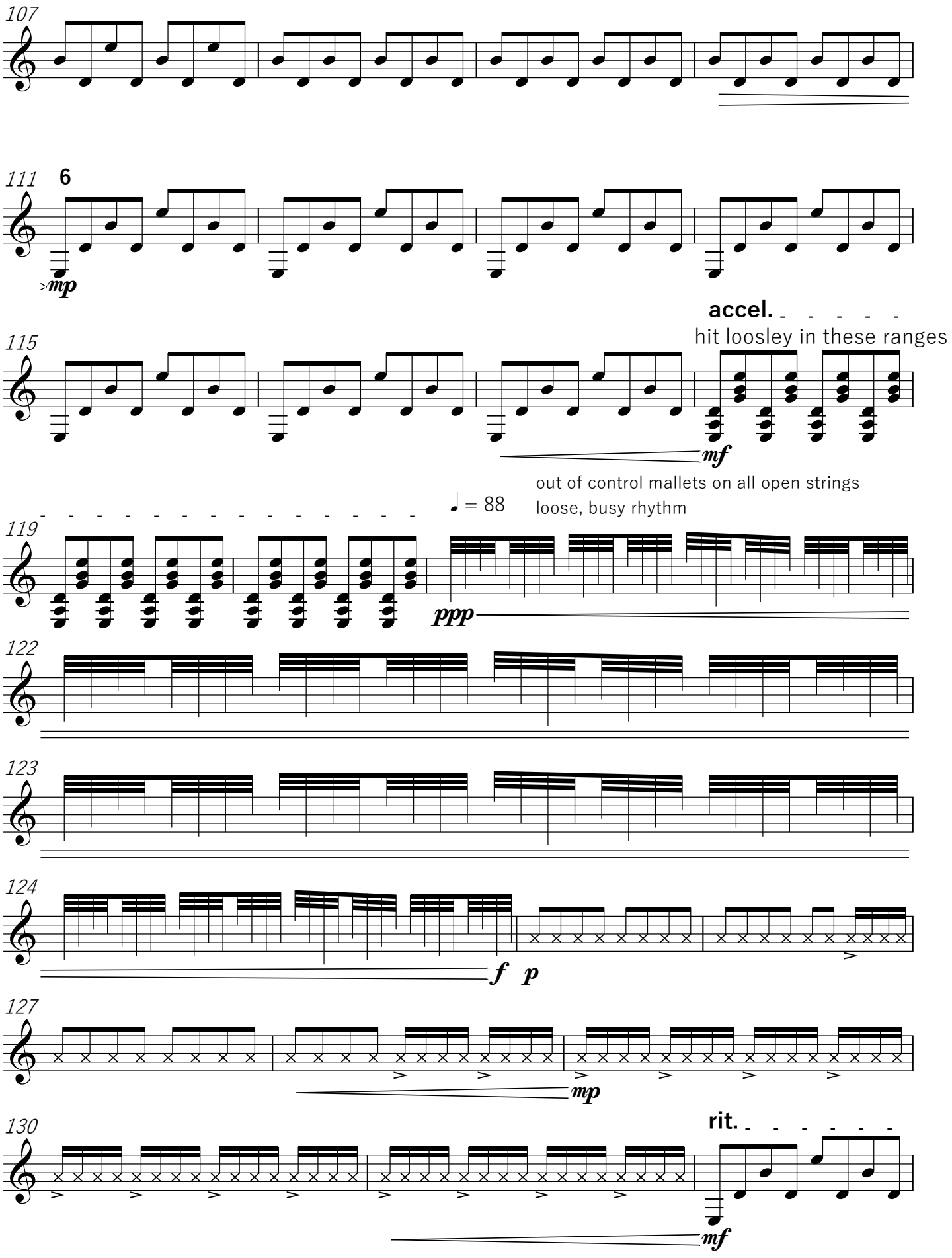
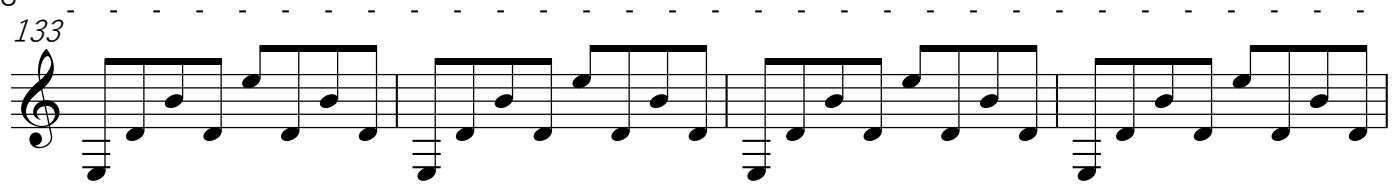

22
4 1
5 2
6 3
strike general regions
25
as written
28
f
30
strike bridge
p
33
36
39
3
let mallets bounce on held note
mf
p
44
let bounce
f
1 as written
mp

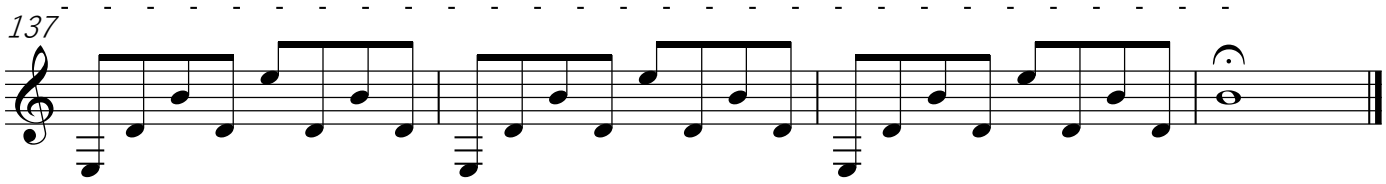

49
1
XII
hold down indicated note with a mallet
8va
1
XV
53
1
XIV
1
X
57
1
XVII
1
XIV
1
XII
61
1
XV
1
XIV
65
1
X
1
XVII
1
XIV
69
1
1
3
73
77
strike random notes lightly next to capo, any string
mf
pp
80
6
strike bridge
p
sfz


83
86
4
6
f
89
91
4
93
95
4
6
97
99
2 4
mf
1
103


107
111
6
mp
115
accel.
hit loosley in these ranges
mf
119
out of control mallets on all open strings
loose, busy rhythm
♩ = 88
ppp
122
123
124
f
p
127
mp
130
rit.
mf



remove ebow and abrupt cut



III. [Bardo of Rebirth I]

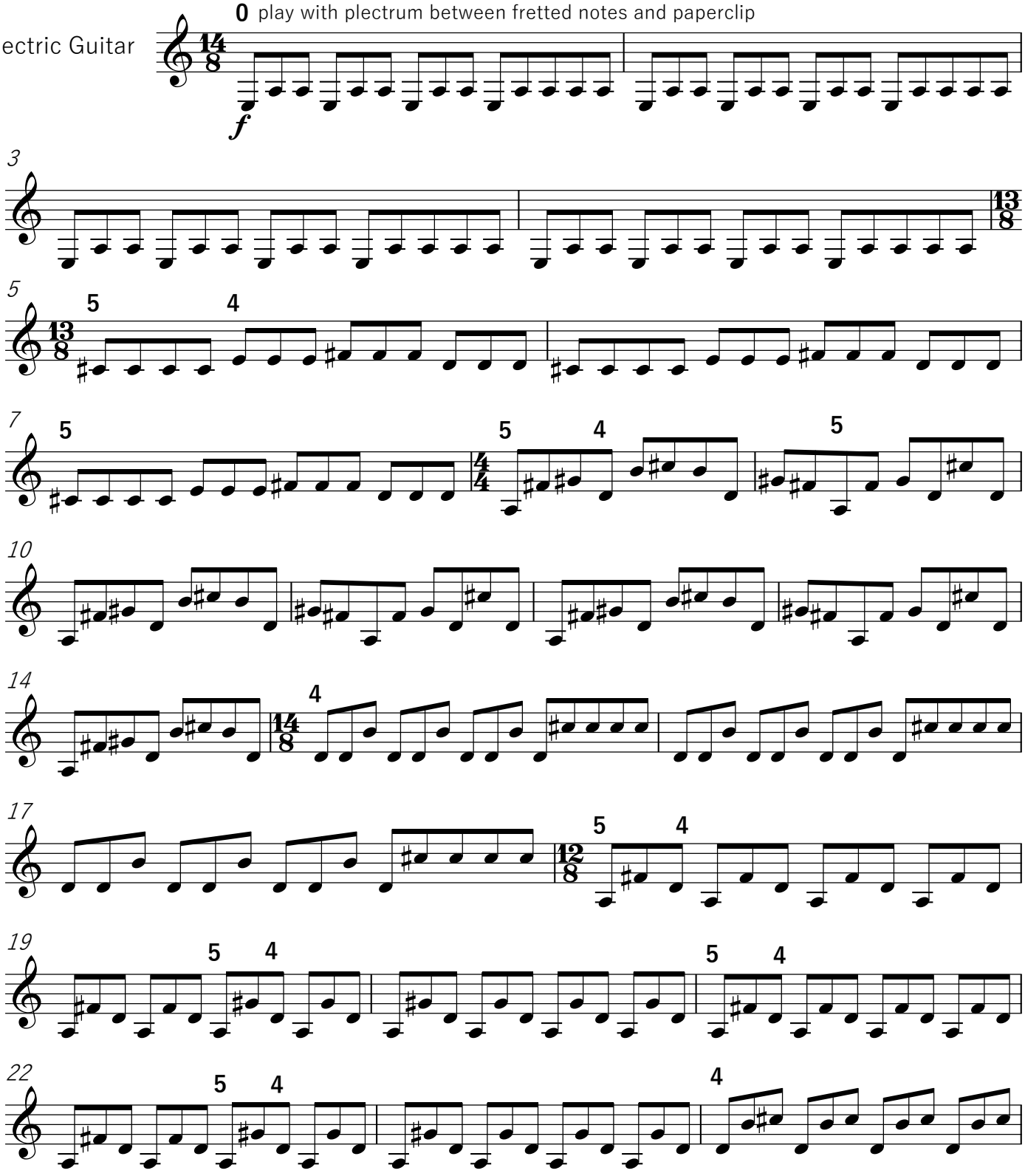
Articulated ♩ = 160

neck pickup on

paperclip across where neck meets body or between pickups

0 play with plectrum between fretted notes and paperclip

Electric Guitar



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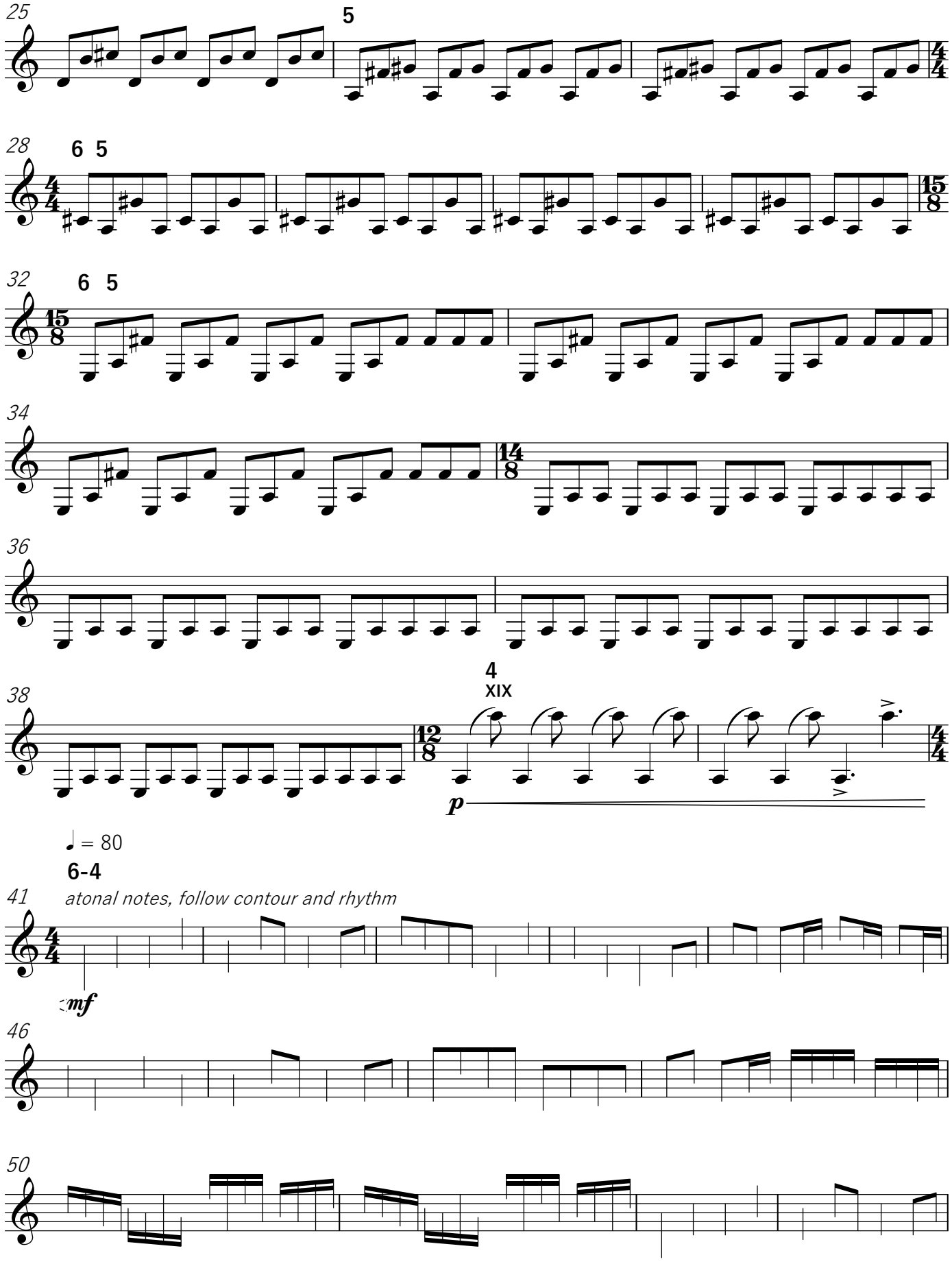
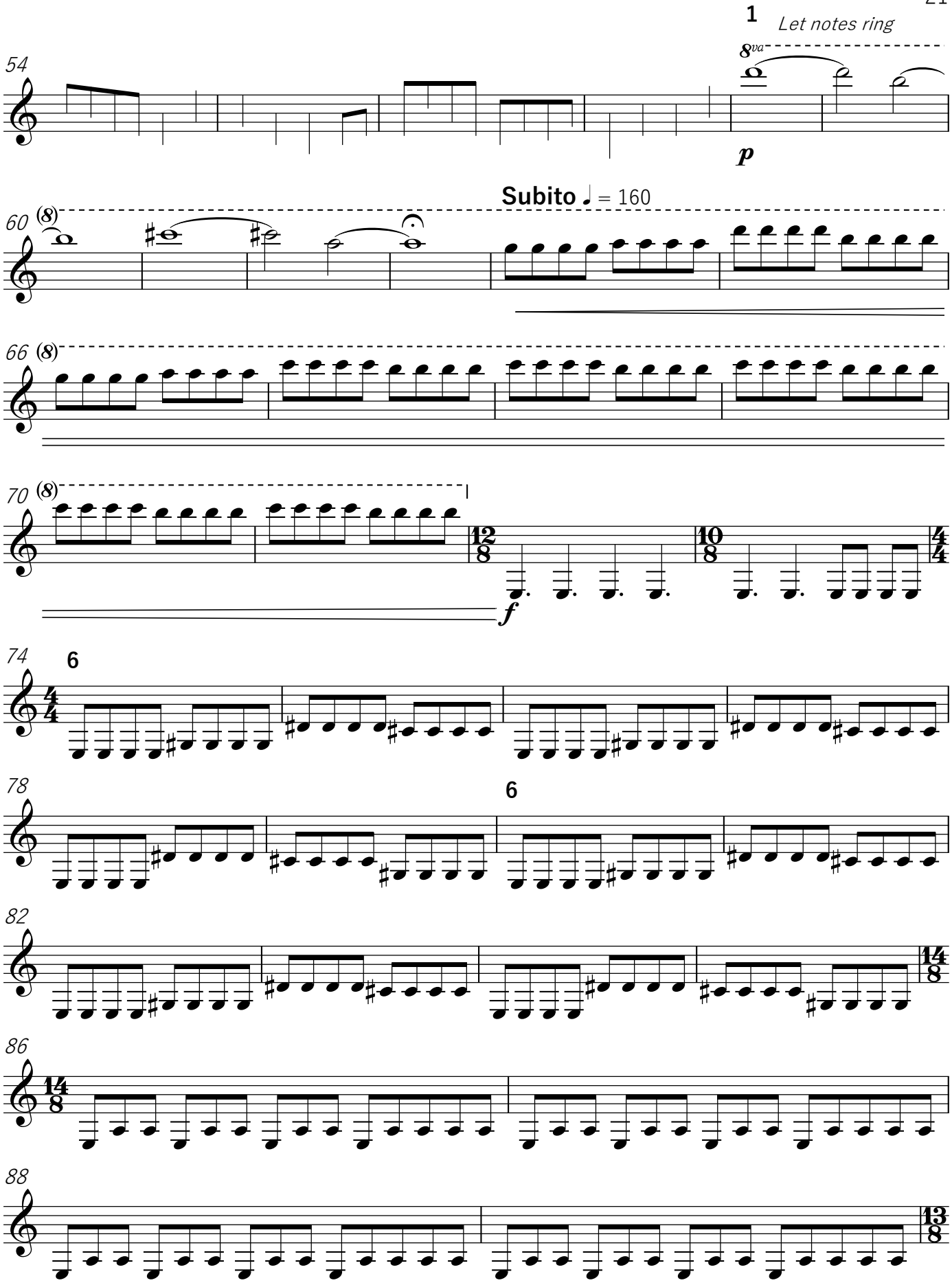
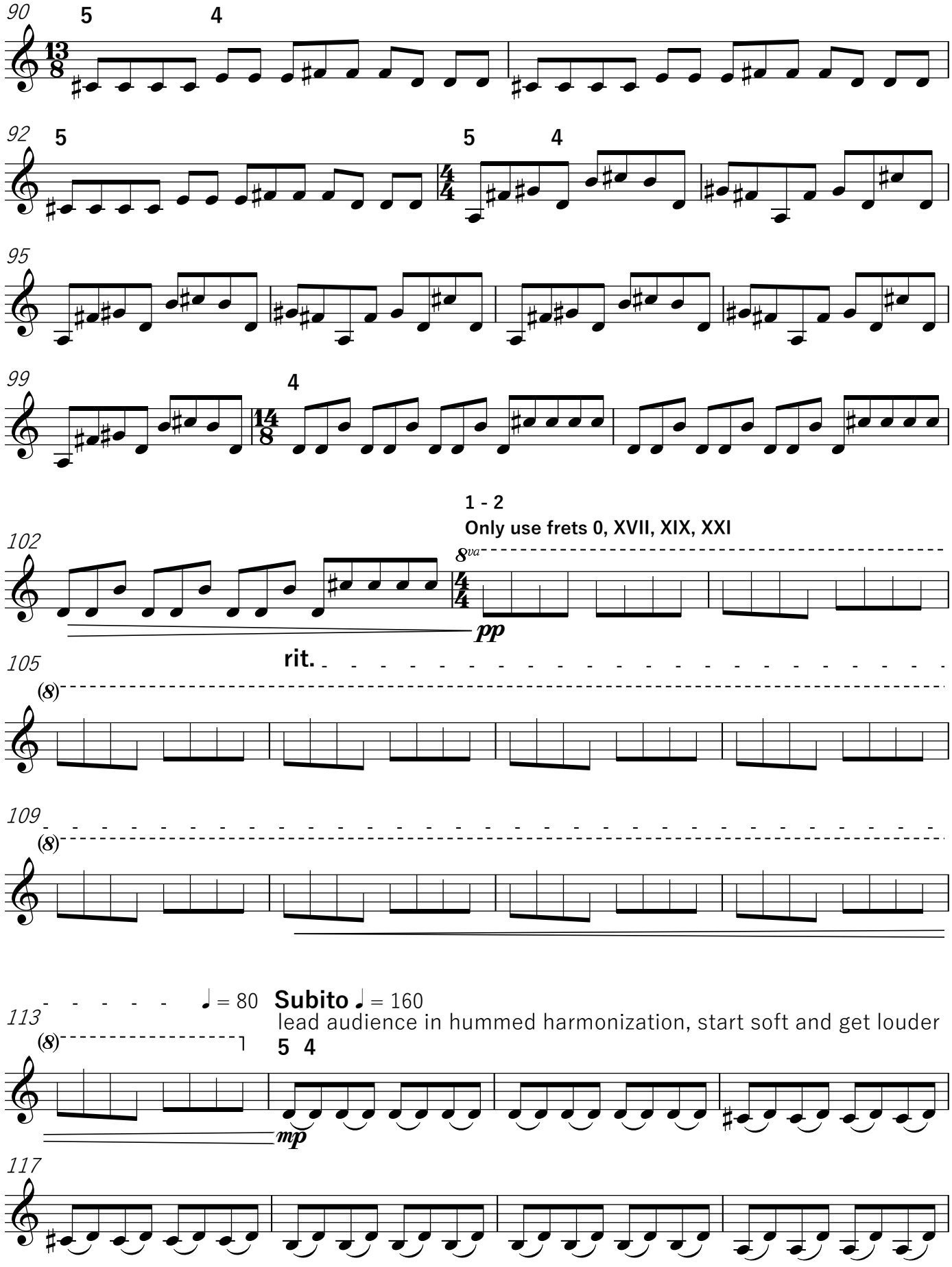
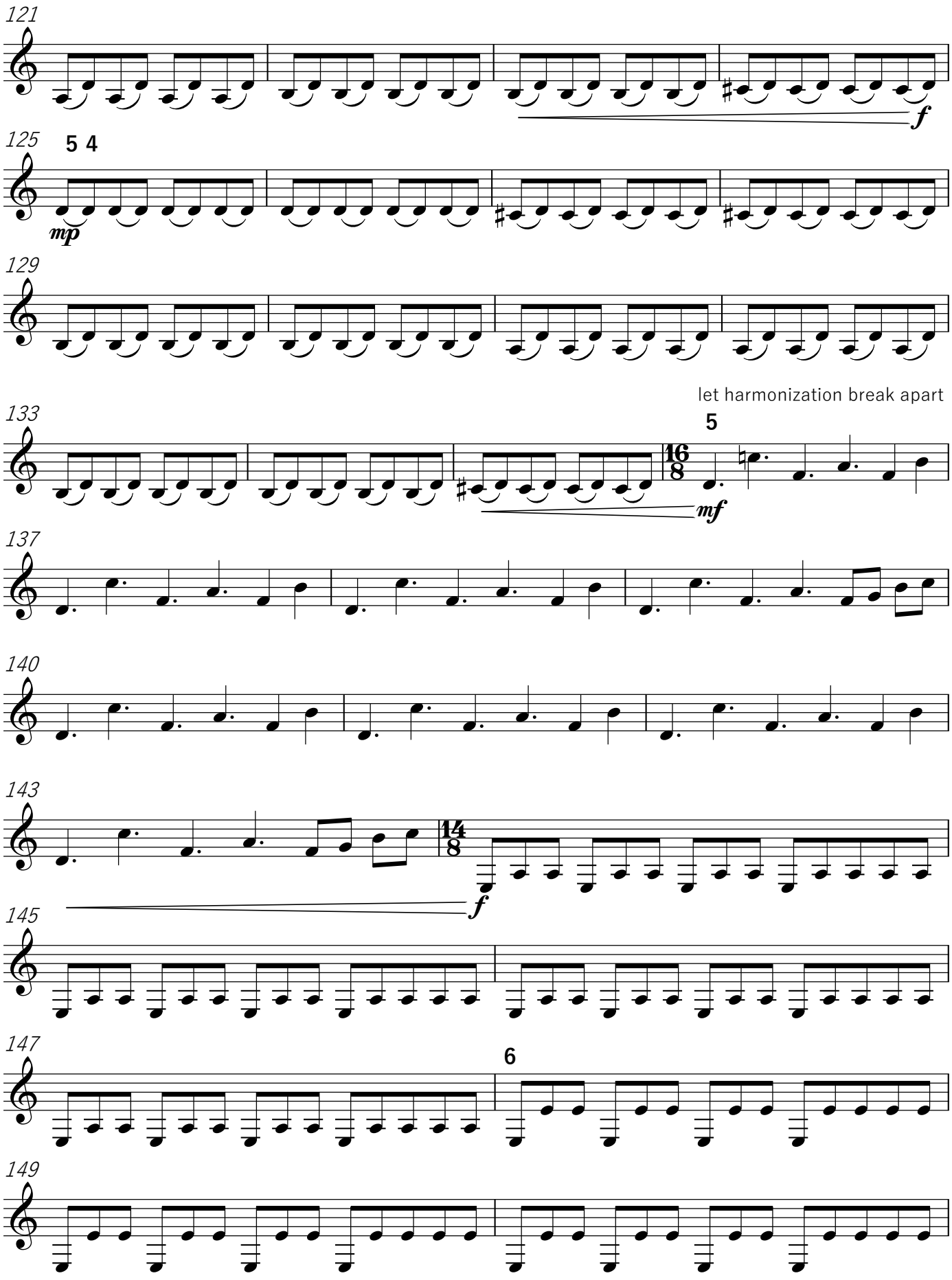
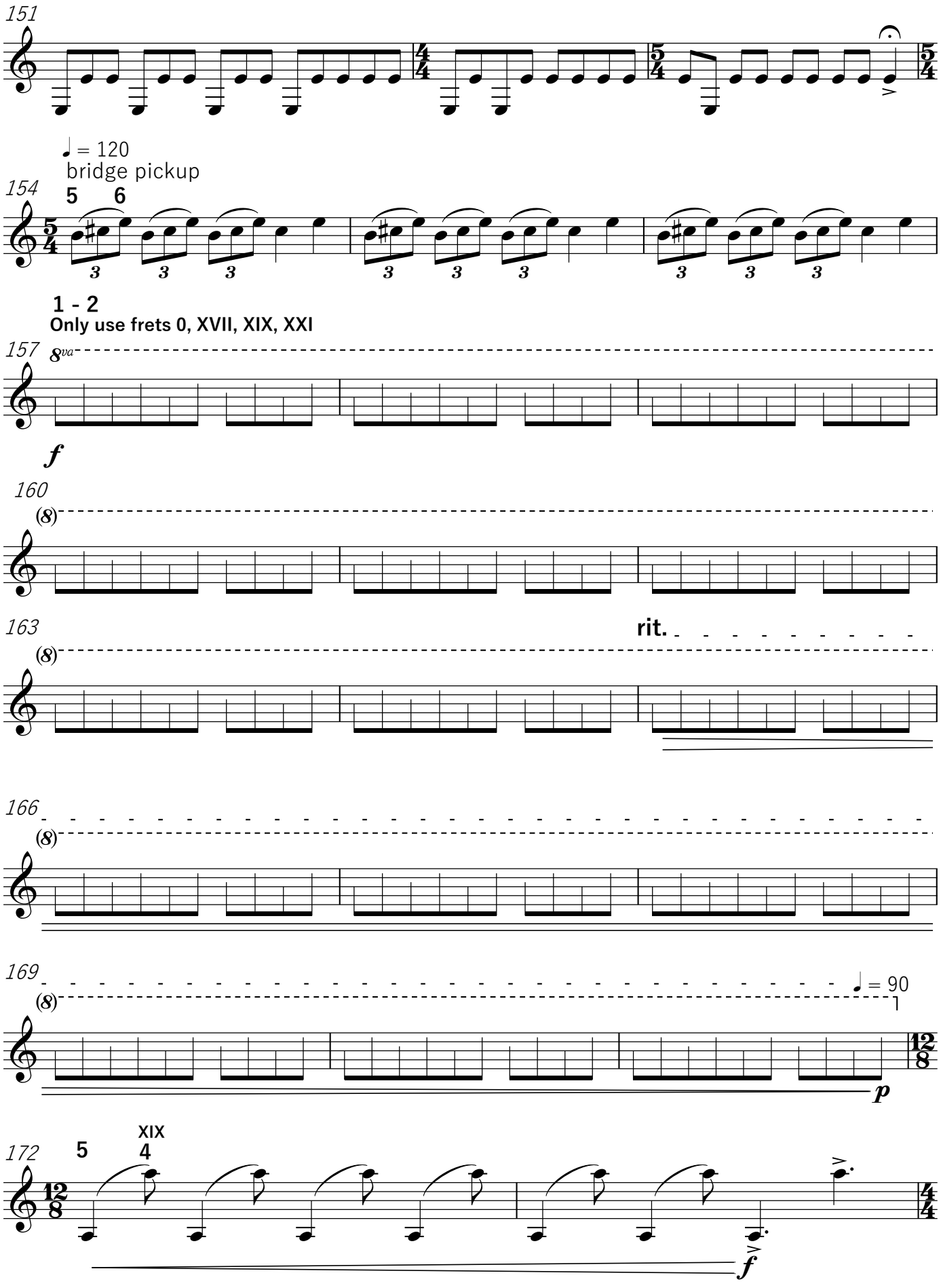
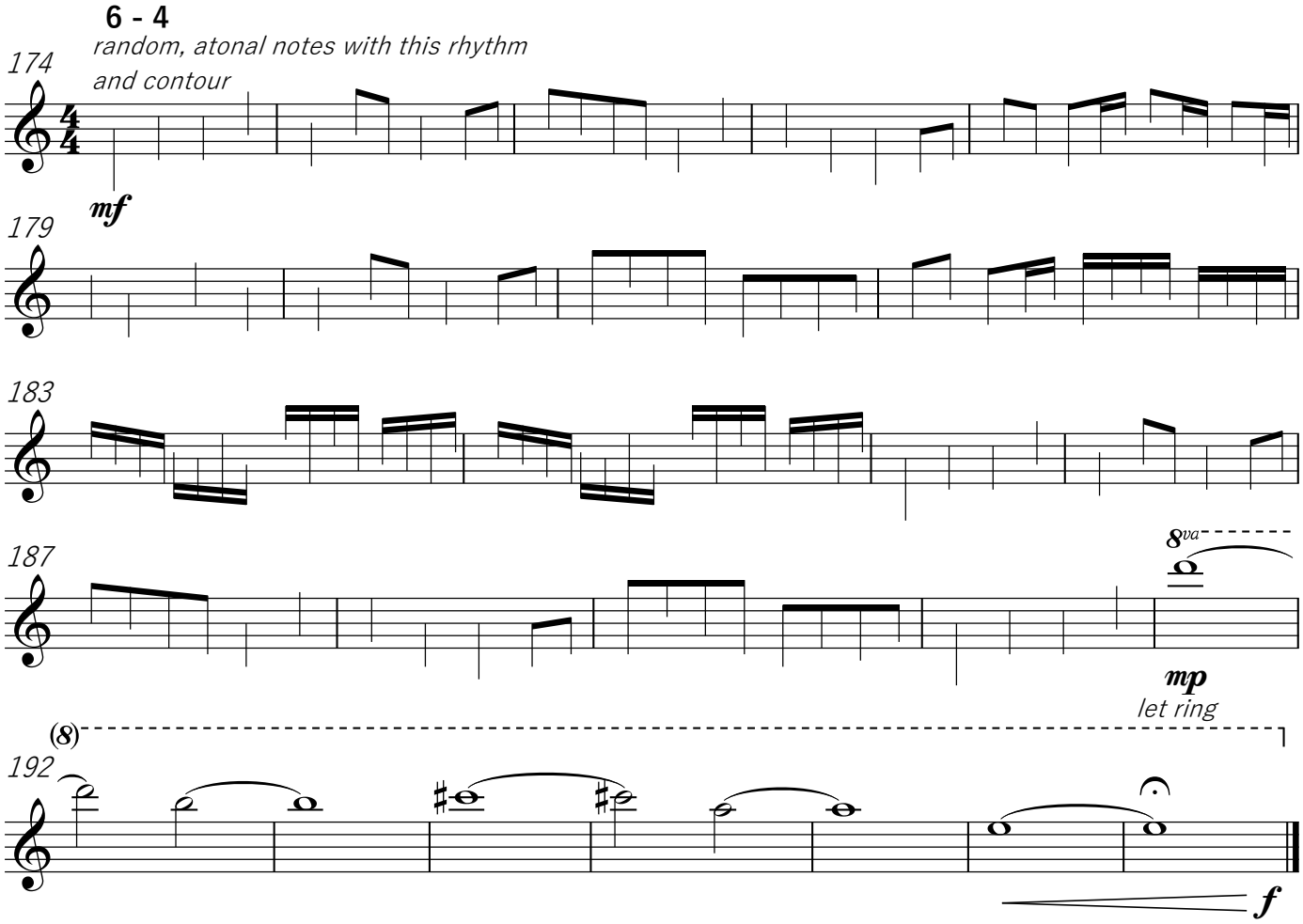

25
5
28
6 5
32
6 5
34
36
38
4
XIX
p
♩ = 80
6-4
41
atonal notes, follow contour and rhythm
mf
46
50


1
Let notes ring
8va
54
p
Subito ♩ = 160
60
(8)
66
(8)
70
(8)
12/8
10/8
4/4
f
74
6
4/4
78
6
82
14/8
86
14/8
88
13/8

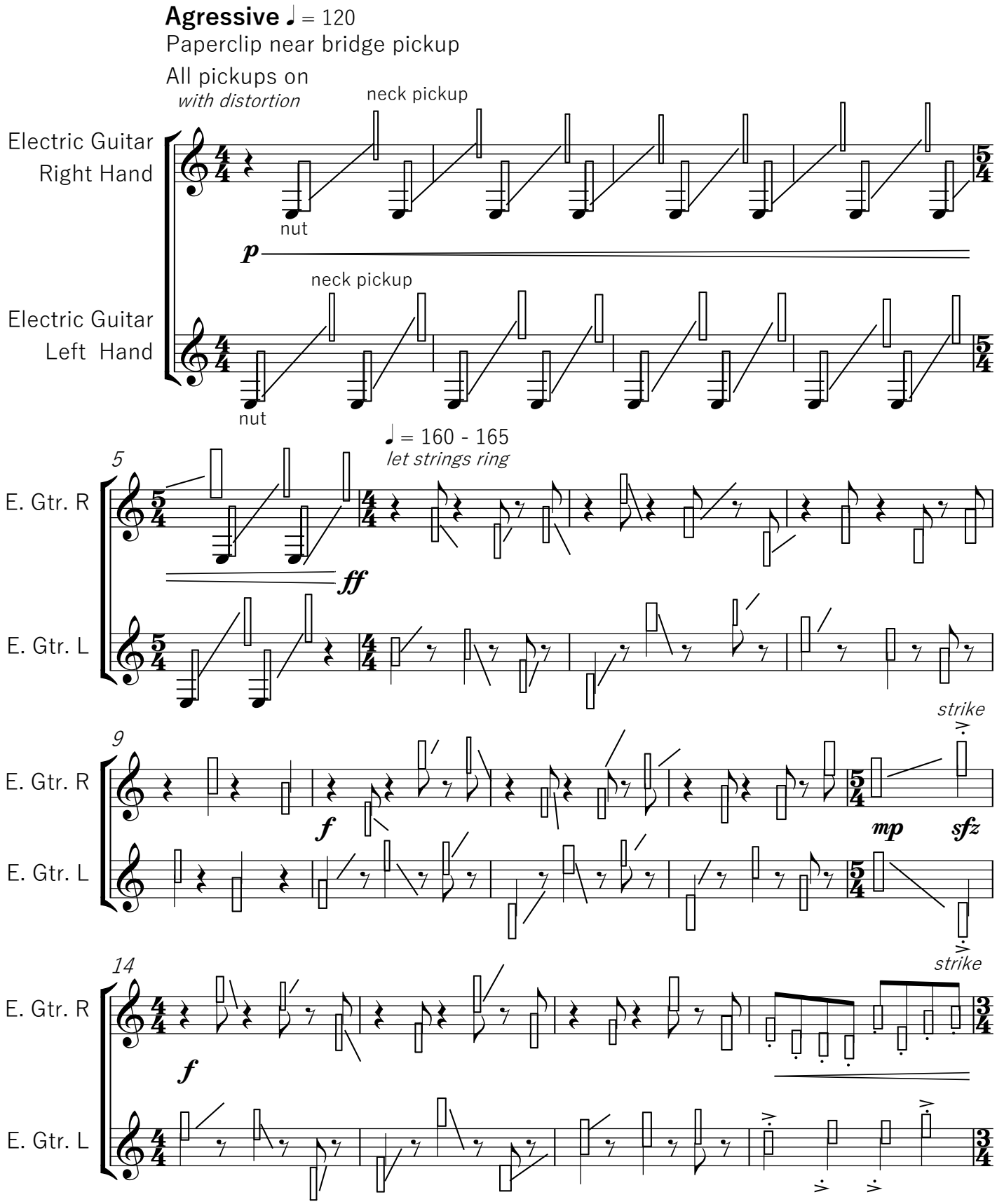

90
5
4
92
5
5
4
95
99
4
1 - 2
Only use frets 0, XVII, XIX, XXI
102
8va
pp
rit.
105
(8)
109
(8)
♩ = 80
Subito ♩ = 160
lead audience in hummed harmonization, start soft and get louder
113
(8)
5 4
mp
117


121
f
125
5 4
mp
129
let harmonization break apart
133
5
mf
137
140
143
f
145
147
6
149


151
154
♩ = 120
bridge pickup
5 6
1 - 2
Only use frets 0, XVII, XIX, XXI
157
8va
f
160
(8)
163
rit.
166
169
♩ = 90
p
172
5
XIX
4
f


6 - 4
random, atonal notes with this rhythm
and contour
174
mf
179
183
187
8va
mp
let ring
(8)
192
f

IV. [Bardo of Rebirth II]



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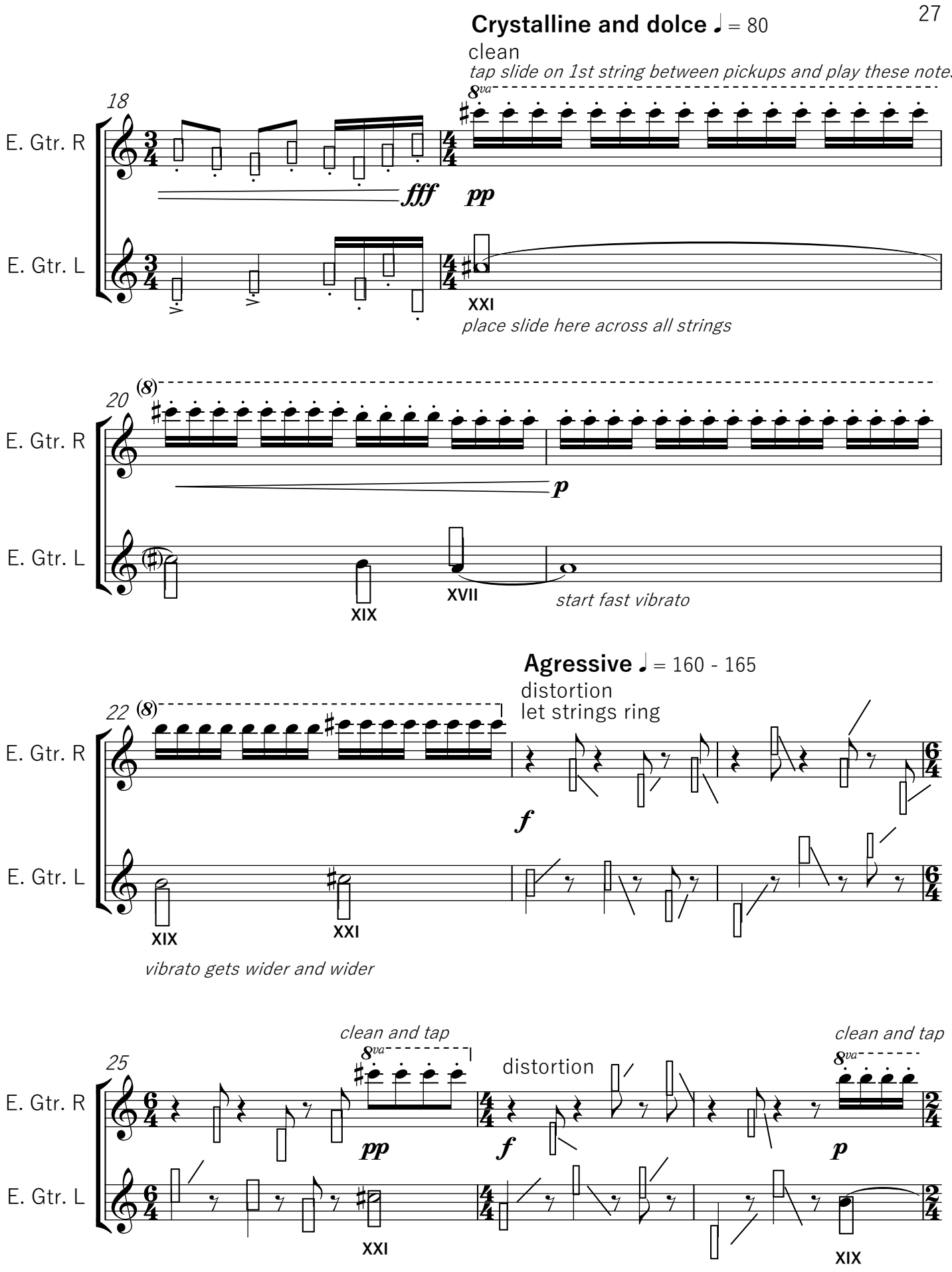
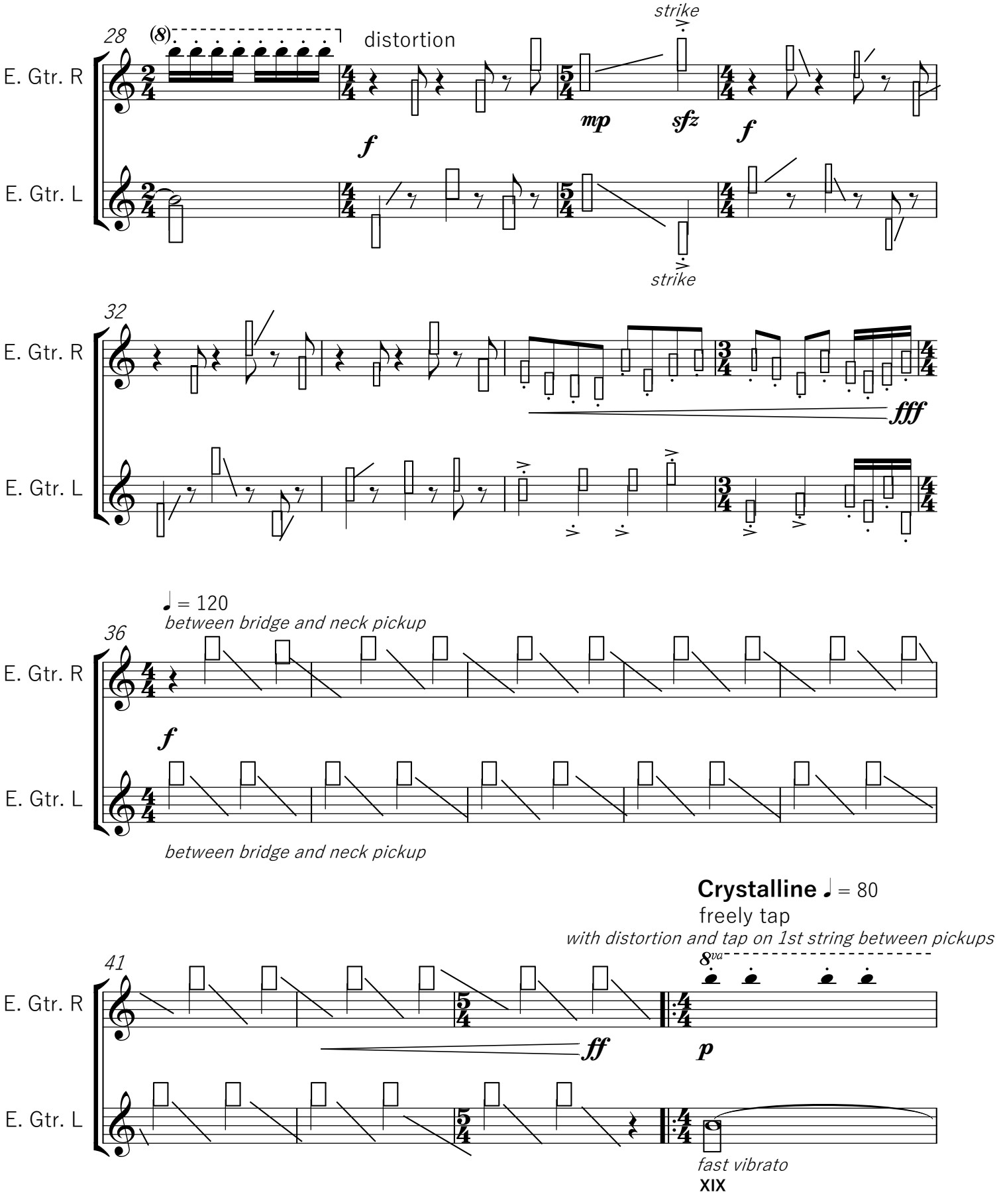
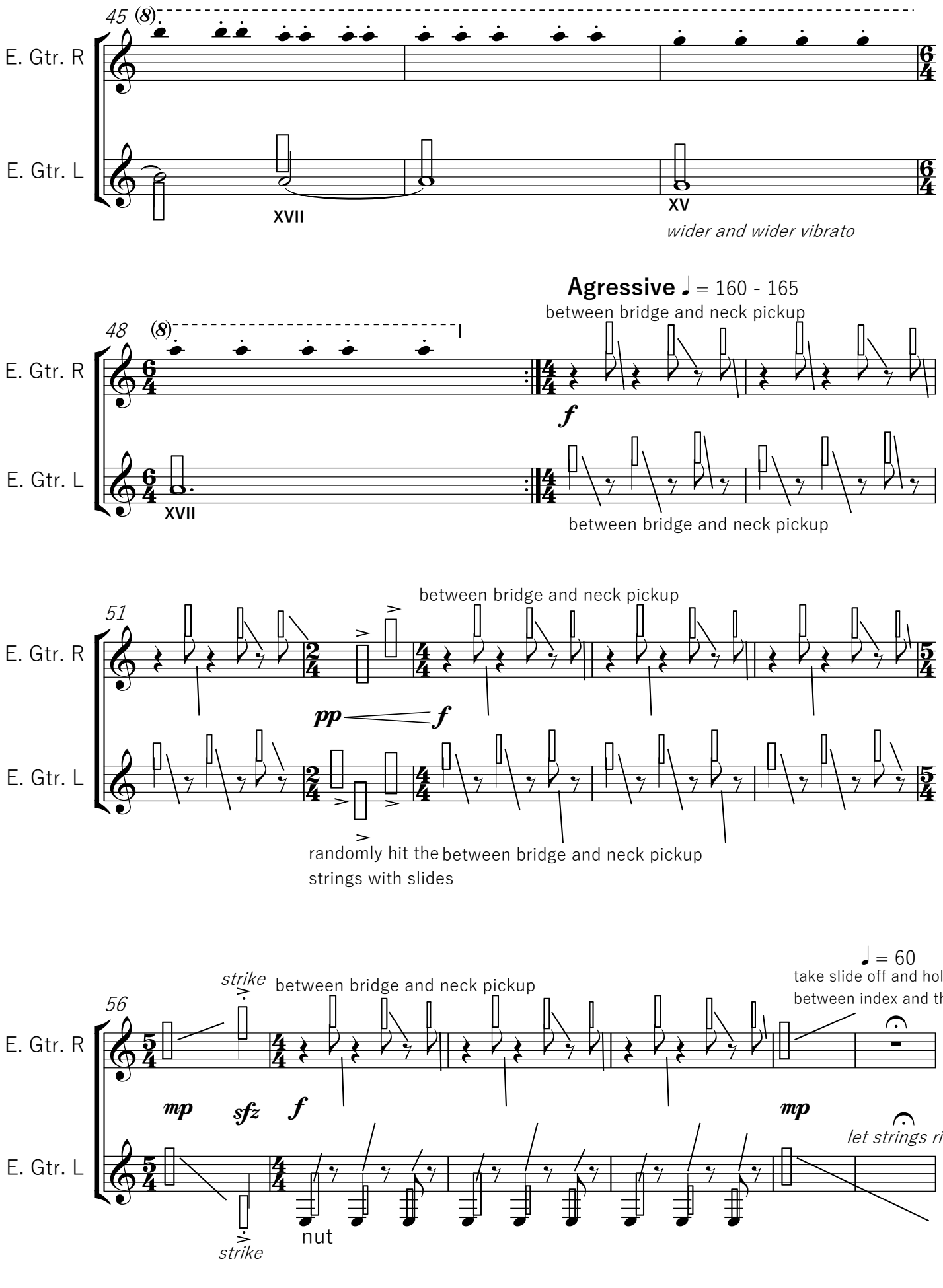
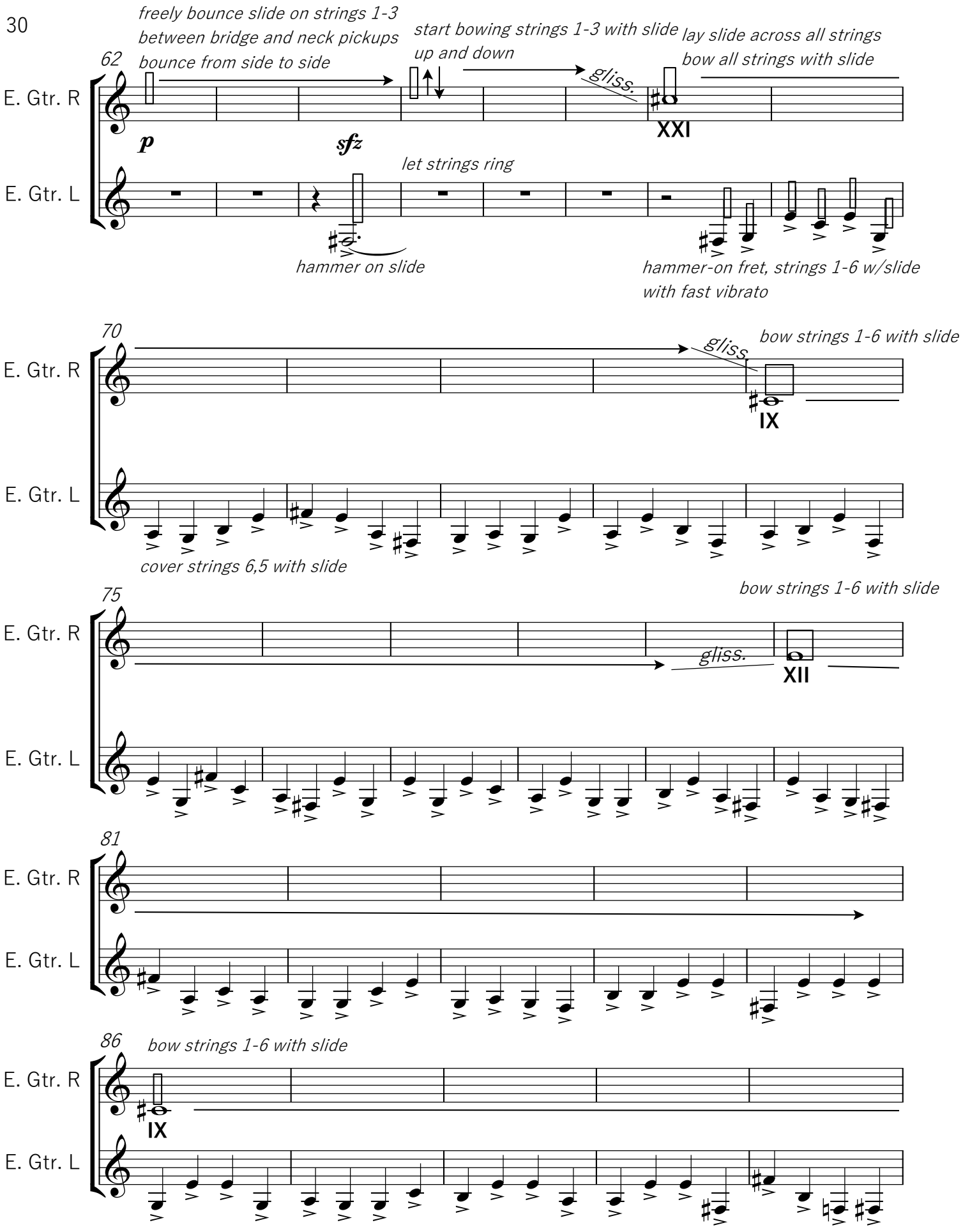
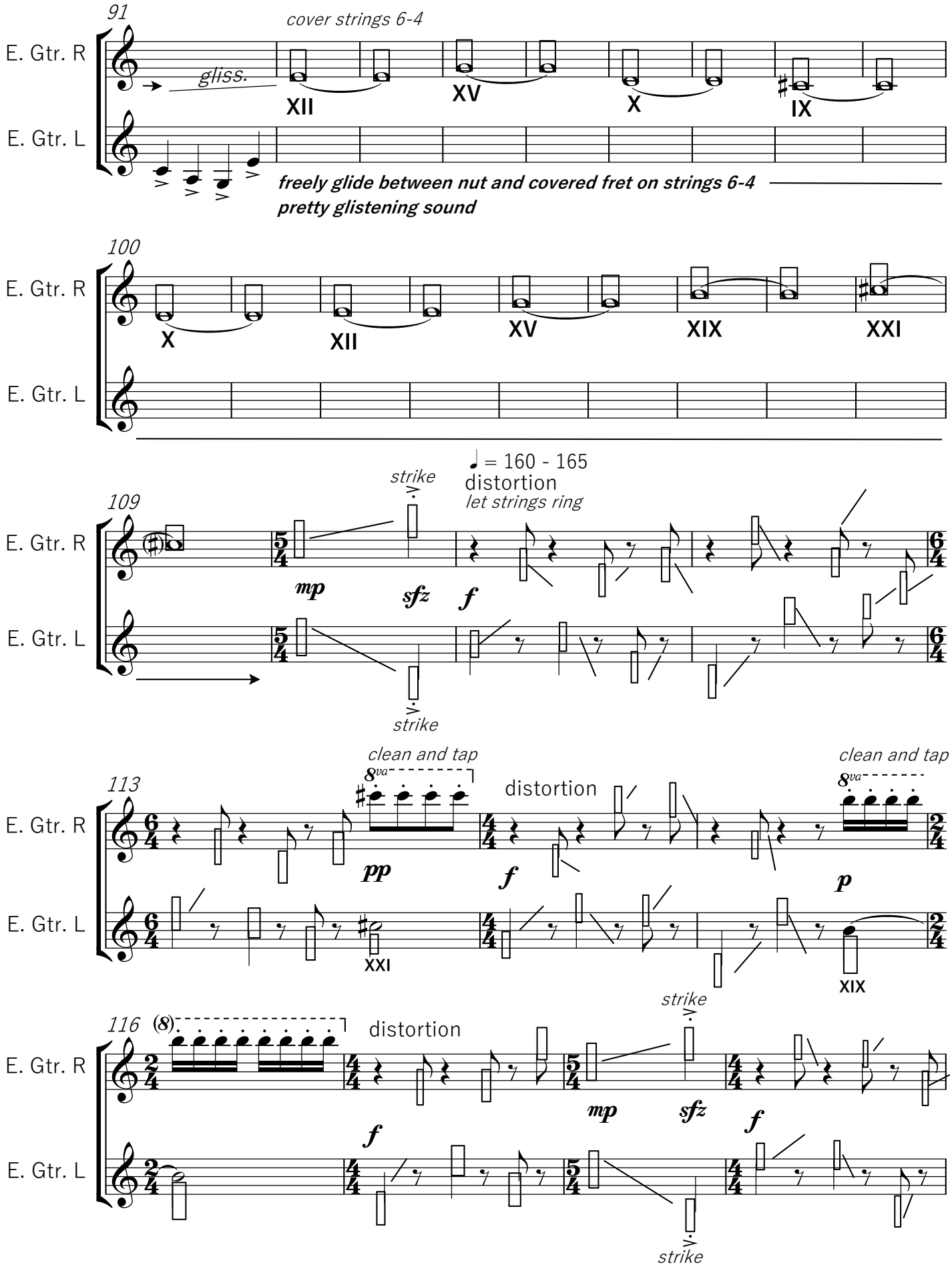
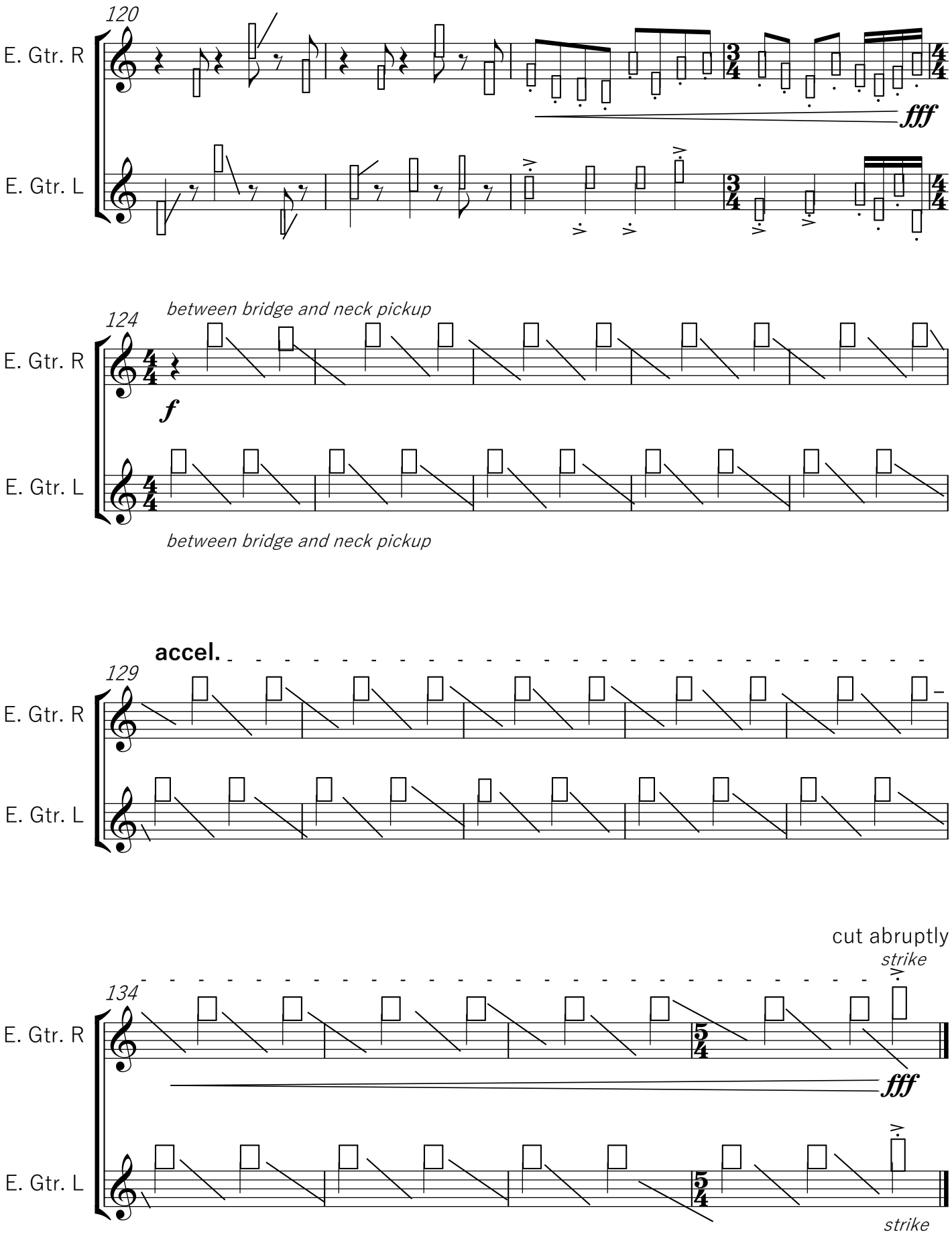

Crystalline and dolce ♩ = 80
clean
tap slide on 1st string between pickups and play these notes
18
E. Gtr. R
E. Gtr. L
fff
pp
XXI
place slide here across all strings
20
E. Gtr. R
E. Gtr. L
p
XIX
XVII
start fast vibrato
Agressive ♩ = 160 - 165
distortion
let strings ring
22
E. Gtr. R
E. Gtr. L
f
XIX
XXI
vibrato gets wider and wider
clean and tap
distortion
clean and tap
25
E. Gtr. R
E. Gtr. L
pp
f
p
XXI
XIX


28
E. Gtr. R
E. Gtr. L
distortion
strike
strike
mp
sfz
f
f
f
32
fff
36
♩ = 120
between bridge and neck pickup
between bridge and neck pickup
Crystalline ♩ = 80
freely tap
with distortion and tap on 1st string between pickups
41
8va
ff
p
fast vibrato
XIX


45
(8)
E. Gtr. R
E. Gtr. L
XVII
XV
wider and wider vibrato
Agressive ♩ = 160 - 165
between bridge and neck pickup
48
(8)
f
between bridge and neck pickup
51
between bridge and neck pickup
pp
f
randomly hit the strings with slides
between bridge and neck pickup
56
strike
between bridge and neck pickup
♩ = 60
take slide off and hold it between index and thumb
mp
sfz
f
mp
let strings ring
strike
nut


freely bounce slide on strings 1-3
between bridge and neck pickups
bounce from side to side
start bowing strings 1-3 with slide
up and down
lay slide across all strings
bow all strings with slide
62
E. Gtr. R
E. Gtr. L
p
sfz
gliss.
XXI
let strings ring
hammer on slide
hammer-on fret, strings 1-6 w/slide
with fast vibrato
70
bow strings 1-6 with slide
gliss.
IX
cover strings 6,5 with slide
75
bow strings 1-6 with slide
gliss.
XII
81
86
bow strings 1-6 with slide
IX


91
cover strings 6-4
E. Gtr. R
E. Gtr. L
gliss.
XII
XV
X
IX
freely glide between nut and covered fret on strings 6-4
pretty glistening sound
100
X
XII
XV
XIX
XXI
109
strike
♩ = 160 - 165
distortion
let strings ring
mp
sfz
f
strike
113
clean and tap
8va
distortion
clean and tap
pp
f
p
XXI
XIX
116
(8)
distortion
strike
mp
sfz
f
f
strike


120
E. Gtr. R
E. Gtr. L
fff
124
between bridge and neck pickup
E. Gtr. R
E. Gtr. L
f
between bridge and neck pickup
accel.
129
E. Gtr. R
E. Gtr. L
cut abruptly
strike
134
E. Gtr. R
E. Gtr. L
fff
strike