

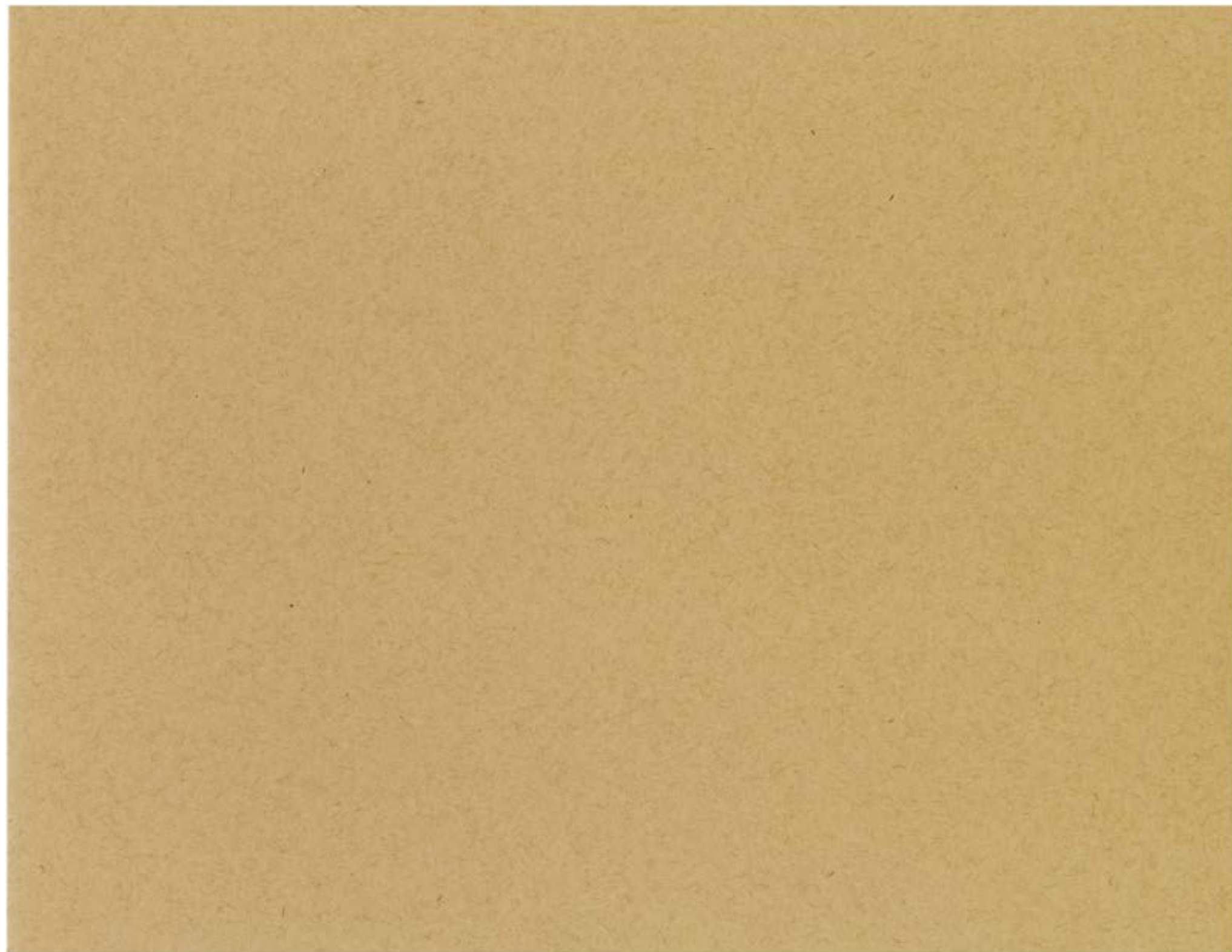


Gutai

For Piano and Electronics

by Austin Engelhardt

2024



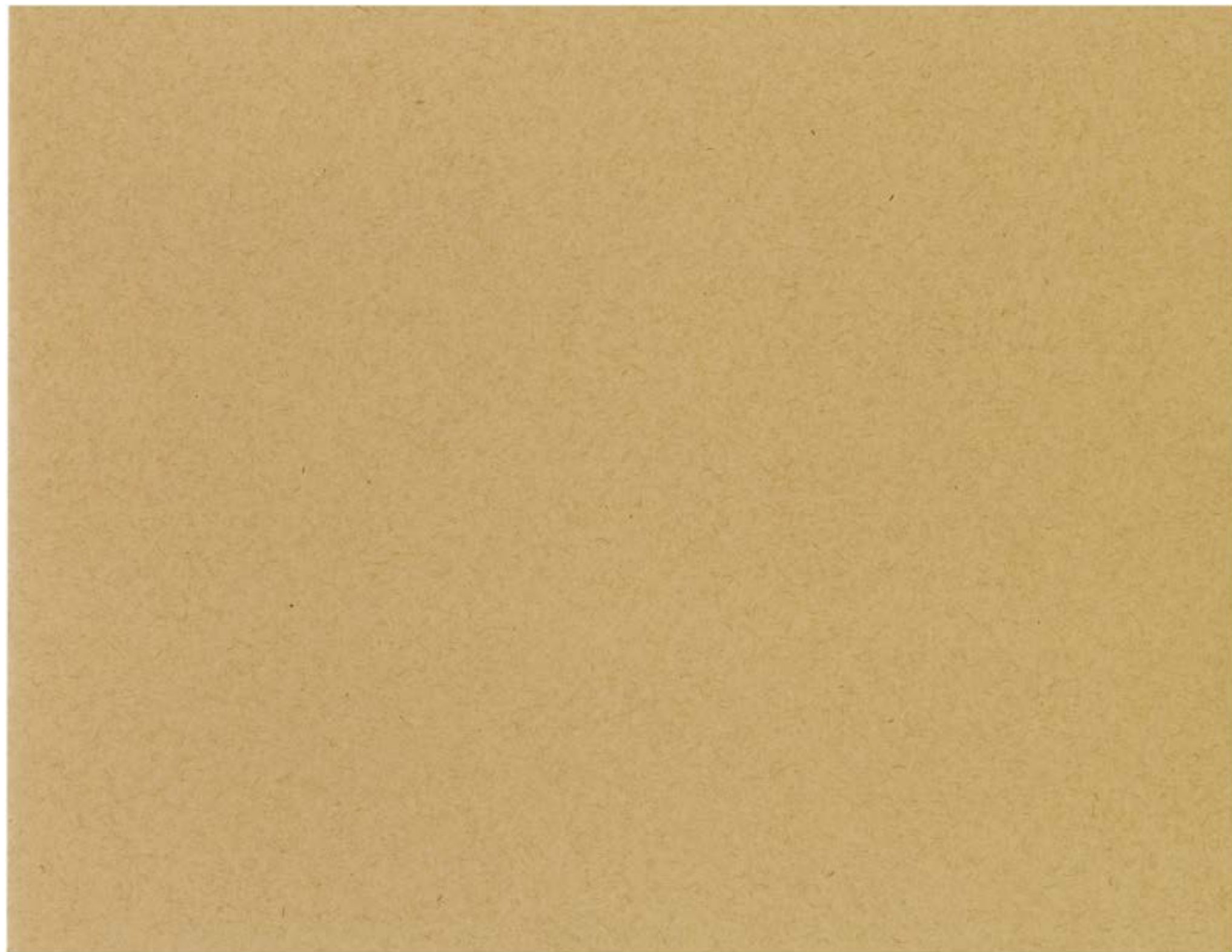
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Duration: Indeterminate



Dedicated to my extraordinary pianist and
friend Hidemi Akaiwa

The Electronics Operation:

- *Gutai* is meant to be viewed as a duet between the pianist and the electronics operator.
- The piece requires a second musician to control the electronic element. All electronics are performed live utilizing a MAX/MSP patch for control. The patch may be downloaded here or the composer may be contacted directly. Instructions for operation of the patch will be given inside the patch itself.
- *Gutai* is a piece written as an exercise in self listening. During the piece, every musical choice the pianist makes has the potential to come back later through the electronics. During the piece, it is the electronics operator's responsibility to capture moments of the improvisation and decide when moments of the improvisation should return in the piece. The pianist will then respond in their improvisation accordingly to what they hear. The patch will allow for various augmentations and processes to be added to the sampled sound. This includes pitch shifting, speeding up or slowing down the sample, and playing the sample in reverse. The panning of the quadraphonic sound system is also controlled live by the electronics operator.
- The goal of the electronics is not to overpower the pianist, but to work with them and create a more immersive listening experience for the audience.

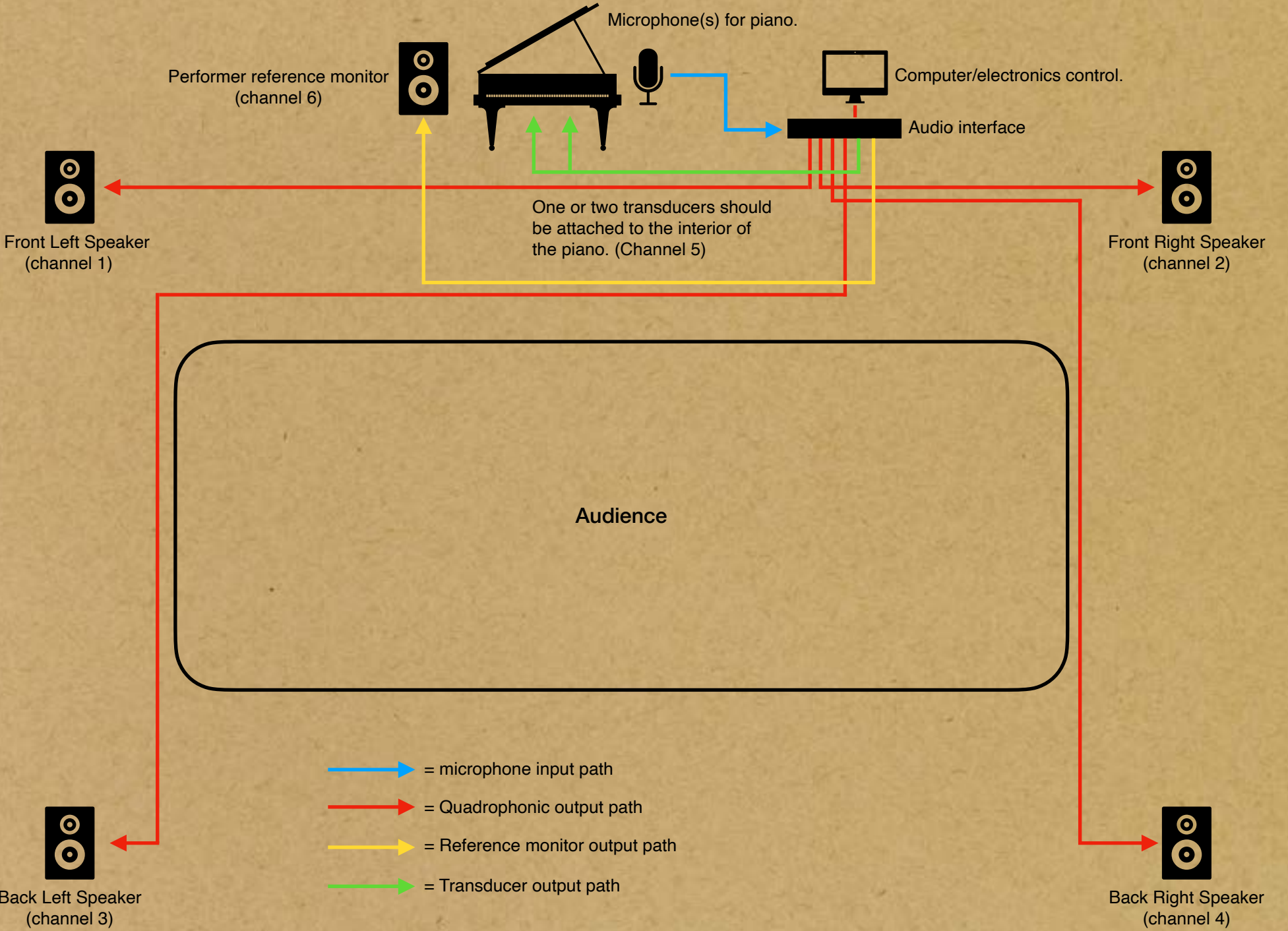
The Electronics Equipment:

- *Gutai* requires a quadraphonic speaker setup. Panning across the speakers will happen in real time so all speakers should be independent with independent audio channels running to each of them. Additionally a fifth speaker should be used as a reference monitor for the pianist.
- A sixth channel is allocated in the patch for an optional pair of tactile transducers that may be placed on the inside of the piano. These transducers are not part of the live panning but may be faded in and out as an optional ending for the piece.

Equipment List:

- Up to five speakers (four for the quadraphonic setup and one optional speaker to be used as a reference monitor).
- A computer to control the patch with.
- The MAX Patch
- Audio interface with a minimum of six outputs.
- One or two microphones for the piano (the patch supports single or stereo microphone inputs).
- Two (optional) tactile transducers to be placed on the interior of the piano.

Setup Diagram:

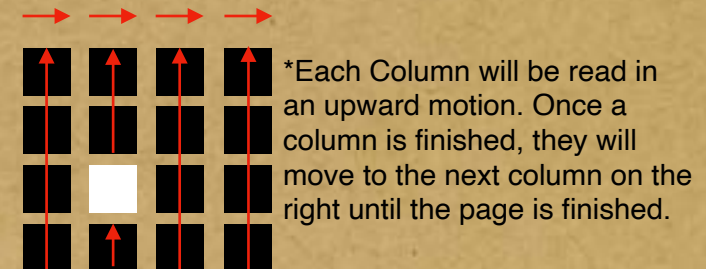
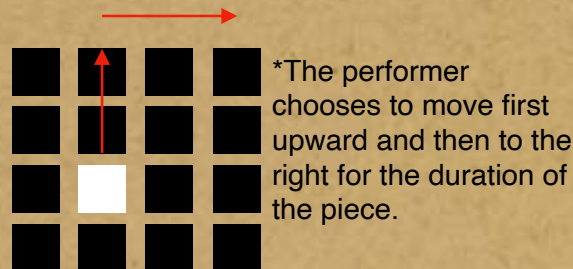
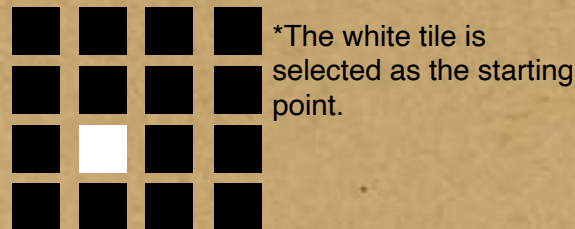


Performance Notes:

Gutai is a piece written as an exercise in self listening. During the piece, every musical choice you make has the potential to come back later through the electronics. It is the responsibility of the performer to always be listening and to respond to the decisions they made previously in the performance. The hope is that with each performance, the player will be able to understand themselves as an improviser through coming to terms with the consequences of their own musical decisions.

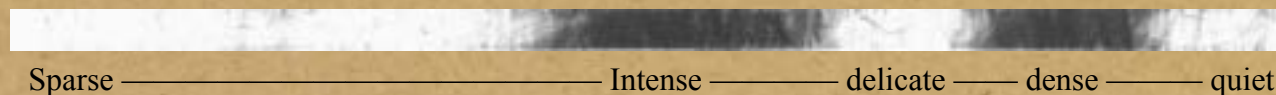
The scores:

- *Gutai* consists of four scores, each one page.
- All elements of the score are the score and should be taken into consideration.
- Pages may be viewed in any orientation and in any order.
- Any number of pages can be played for a performance of *Gutai*.
- There is no specified length for the piece. Each performance may last as long or as short as is deemed appropriate by the performer.
- The performer has the option to utilize silence whenever they deem it as appropriate.
- Each score is read as a series of rows and columns. The player may start on any tile they want. From there they may choose any combination of left, right, up, or down. However, once the directions are chosen, that will be the way the piece is read until each tile on the page has been performed. An example of a possible interpretation is shown below.



Density Guides:

- **The Gradient:** *Gutai* uses gradient tiles to serve as basic guides for improvisation. The darkness of the tile dictates the intensity/density of the improvisation. This means the whiter and wispiest the tile, the more sparse, quiet, or delicate the playing may be. The darker the line, the louder, more dense, intense, or violent the improvisation may be.



*A possible guide to reading the gradients.





