Mercurial Tendencies I: Dyschronometria

For Electric Guitar

Jon Fielder

Program Note

Dyschronometria is the first in a series of compositions grouped as the "Mercurial Tendencies" pieces. Two of these pieces (Mercurial Tendencies I and II) were written shortly after I was diagnosed with Bipolar II disorder. Many aspects of my life changed following the diagnosis, most pointedly was the end of a long battle with no inspiration or desire to write music. With a new found understanding of why I felt the way I did, why I acted in certain ways, and how I process the world around me, I was ready to dive back into composing. I decided to harness this new outlook on my life and channel it into my music. The subtitle "mercurial tendencies" refers to the fluctuating states I'll experience during manic or depressive cycles, and the various forms in which they take place. The pieces in this cycle deal heavily with time and the distortion of perception, both of which are prominent symptoms of my manic cycling. In Dyschronometria I make extensive use of irrational meters, metric modulations and mutli-layered nested tuplets to distort any sense of meter, despite setting up a very clear expectation of pulse right out of the gate.

I chose to write this piece for electric guitar because it is the instrument that made me want to be a serious musician and ultimately a composer. There are homages throughout the piece to some of my favorite guitar licks, riffs, and fragments from solos that inspired me over the years, as well as a general homage to the weirder side of my musical interests. Because this is the first piece I attempted to write following my diagnosis I wanted it to serve as me regaining control of my life in a way I wasn't able to prior. It seemed fitting that such a personal piece to be written for a very personal instrument.

Mercurial Tendencies I: Dyschronometria was written in 2018 for guitarist Giacomo Fiore in Oakland, CA

Performance Note

Some general notes on guitar tone:

- Heavy distortion, but avoid fuzz (Master of Puppets era Kirk Hammett is a good reference)
- EQ in general should be brighter and heavier on highs than lows
 - o Bass 50-60%
 - Mids 20-30% (reduced but not scooped entirely)
 - o High 60-75%
- Toggle Switch blended pickups
 - 3-state should be set to center position
 - 5-state should be set to center or center/bridge
- FX only delay and very mild reverb
 - o Delay short slapback at 75-100ms, light feedback if in a dry space
 - Reverb should be minimal and only used for reinforcement
 - DO NOT add reverb if performing in a reverberant space/hall

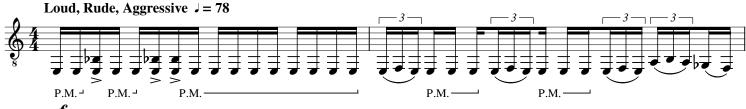
Mercurial Tendencies I: Dyschronometria

Jon Fielder (b. 1986)

Heavy Distortion (bass - 50-60%, mid slightly scooped, high - 60-75%)

Toggle switch set to center

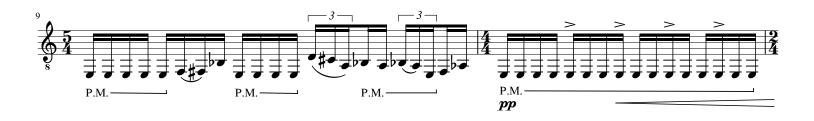
Fast delay (c. 175ms or 16th note) --> Small to medium room reverb

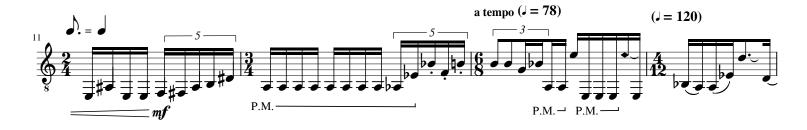


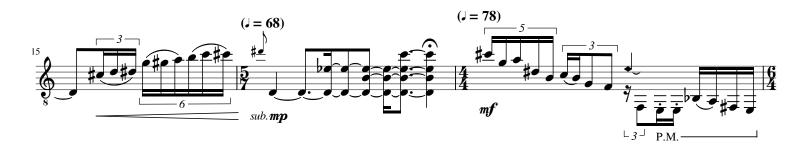
mf (fairly consistent dynamic throughout unless otherwise notated)

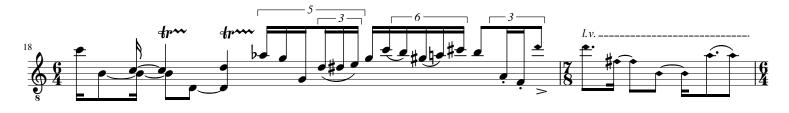


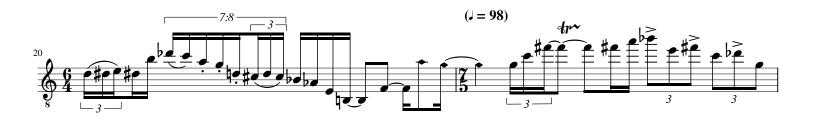


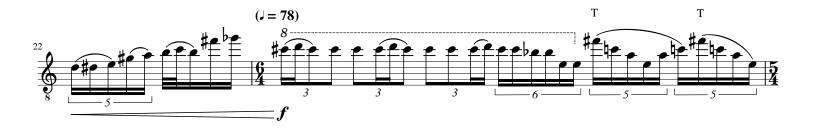


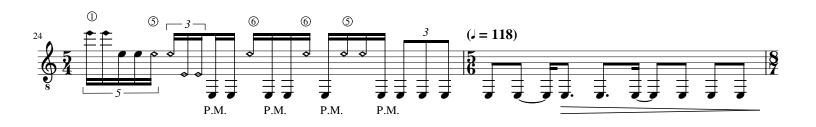
















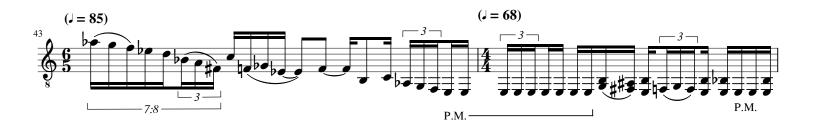


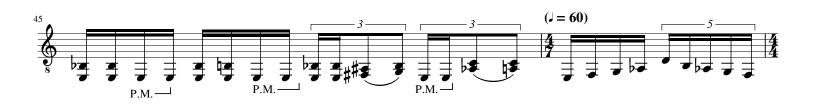




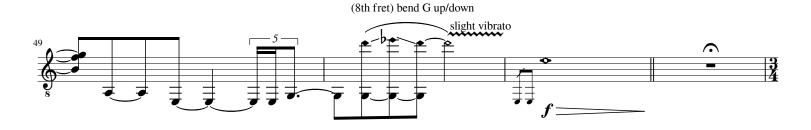












Touch harmonic

