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# Mercurial Tendencies I: Dyschronometria

For Electric Guitar

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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
  - Bass 50-60%
  - Mids 20-30% (reduced but not scooped entirely)
  - 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
  - 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

For Giacomo Fiore

# Mercurial Tendencies I: Dyschronometria

For Electric Guitar

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

**Loud, Rude, Aggressive** ♩ = 78

P.M. ♩ P.M. ♩ P.M. ——— P.M. ——— P.M. ——— P.M. ———

*mf* (fairly consistent dynamic throughout unless otherwise notated)

3 P.M. ——— P.M. ♩ P.M. ♩ P.M. ♩ P.M. ♩ P.M. ——— P.M. ♩ P.M. ♩

6 (♩ = 78) P.M. ——— P.M. ——— P.M. ——— P.M. ———

9 P.M. ——— P.M. ——— P.M. ——— P.M. ——— *pp*

11 *mf* P.M. ——— P.M. ♩ P.M. ♩ (♩ = 120)

15  $(♩ = 68)$   $(♩ = 78)$

sub.*mp* *mf* P.M.

18

*f* *f* *l.v.*

20  $(♩ = 98)$

*f*

22  $(♩ = 78)$  T T

*f* T T

24  $(♩ = 118)$

P.M. P.M. P.M. P.M.

26  $(♩ = 68)$  L'istesso Tempo  $(♩ = ♩)$

P.M.

29  $(♩ = 102)$

P.M.

32  $(♩ = 68)$

P.M.

34

P.M. *fp* P.M.

37  $(♩ = 102)$

*f* P.M. P.M. *p* *f*

41  $(♩ = 68)$

P.M. P.M.

42

P.M.

43  $(♩ = 85)$   $(♩ = 68)$

7:8 P.M. P.M.

45  $(♩ = 60)$

P.M. P.M. P.M. P.M.

47  $(♩ = 86)$

P.M. *ff*

49

Touch harmonic  
(8th fret) bend G up/down

slight vibrato

P.M. *f*

53 **Frantic and energetic**  $(♩ = 82)$

*f* (throughout unless notated otherwise) P.M. P.M.

56

*f* P.M. P.M.

(♩ = 102) (16th note rate same as 8:6 in previous bar)

59

7:6 8:6 8 7

*mp* *f*

Detailed description: This system contains measures 59, 60, 61, and 62. Measure 59 is in 8/8 time and features a melodic line with a 7:6 ratio. Measure 60 has an 8:6 ratio. Measure 61 is in 7/10 time with an 8-measure phrase. Measure 62 is in 7/10 time with a 7-measure phrase. Dynamics range from mezzo-piano (mp) to forte (f).

(♩ = 82)

61

8 6 6 7 3

Detailed description: This system contains measures 61 and 62. Measure 61 is in 7/10 time with an 8-measure phrase. Measure 62 is in 4/4 time with a 3-measure phrase. The tempo is marked as ♩ = 82.

63

8 6 P.M. 4 6 P.M. 3 5

Detailed description: This system contains measures 63, 64, and 65. Measure 63 is in 8/8 time with an 8-measure phrase. Measure 64 is in 4/4 time with a 6-measure phrase. Measure 65 is in 3/8 time with a 3-measure phrase and a 5-measure phrase. P.M. (Pizzicato) markings are present under measures 63 and 64.

(♩ = 122) 16th note stays the same as 9:6 in previous bar

66

8 6 7 9 12 3 4 3 4

Detailed description: This system contains measures 66, 67, and 68. Measure 66 is in 8/8 time with a 6-measure phrase. Measure 67 is in 3/8 time with a 7-measure phrase. Measure 68 is in 5/12 time with a 9-measure phrase. The tempo is marked as ♩ = 122.

(♩ = 82)

69

8 6 5 3 3 3 3 3 5 3

*mp*

Detailed description: This system contains measures 69, 70, 71, and 72. Measure 69 is in 3/4 time with a 6-measure phrase. Measure 70 is in 2/4 time with a 5-measure phrase. Measure 71 is in 4/4 time with a 3-measure phrase. Measure 72 is in 3/4 time with a 3-measure phrase. The tempo is marked as ♩ = 82. Dynamics include mezzo-piano (mp).

73

8 3 5:4 3 5:4 6:4 6:4

*fp* *f*

Detailed description: This system contains measures 73, 74, 75, and 76. Measure 73 is in 3/4 time with an 8-measure phrase. Measure 74 is in 4/4 time with a 3-measure phrase. Measure 75 is in 4/4 time with a 5:4 ratio. Measure 76 is in 4/5 time with a 6:4 ratio. Dynamics include fortissimo-pizzicato (fp) and forte (f).

76  $(♩ = 122)$

8

79  $(♩ = 102)$   $(♩ = 82)$

8

82  $(♩ = 122)$

8

84  $(♩ = 82)$

8

87

8

88

8



