The electronic part is available from the composers.

Player 1 controls yin (the dark half of the score) and player 2 controls yang (the light half of the score).

Once the electronic part has been started, each player chooses a musical fragment and begins to play.

The musical material may be performed in either a linear or non-linear manner. Thus, the performers are encouraged, at their own discretion, to improvise in and around each fragment. This may include repeating certain notes, repeating certain passages, repeating whole gestures, etc.

Each player is afforded the opportunity to improvise and mediate expressive musical parameters (dynamics, tempo, timbre, etc.) in response to their co-performer, the sound world of the electronic part, and the sound world of the piece as a whole, in any given moment.

After c.60 seconds, players should navigate themselves (both musically and visually) towards the circle within their respective side of the score.

Upon playing the note within the circle, this triggers the live electronics to move onto the next section of the composition.

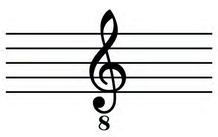
Players are encouraged to choose the order of their musical material in response to the actions of their co-performers, and the evolving nature of the electronic part.

The 10 iterations of the patch reach a relative climax at patch 7, before coming to a conclusion at patch 10.

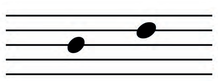
These processes of navigating the score and interacting with the co-performer and live electronics continue until all fragments have been played and the composition has ended.

Players are encouraged to begin and end the piece with musical fragments which feature harmonics.

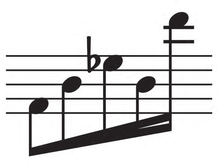
Latency is to be embraced at all times.



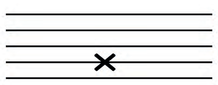
An octave treble clef is implied throughout.



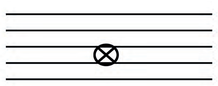
The absence of note stems is to encourage rhythmic and temporal variability. Dynamic, temporal, and timbral instructions have been omitted deliberately. Textual instructions are open to interpretation.



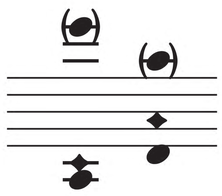
Occasionally, stems are included in order to suggest the shape of the gesture. Rhythms are not strictly defined.



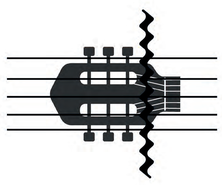
The necessary strings are to be hit with the side of the RH thumb near the bridge of the guitar (tambora).



Such pitches should be hammered onto the fretboard using the LH only.



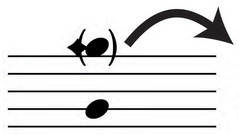
Harmonics: the bottom notehead signals the open string, the middle (diamond) notehead signals where the node should be touched, and the upper (bracketed) notehead signals the sounding note.



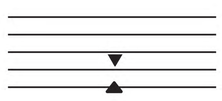
The strings should be struck behind the nut of the fretboard.

The RH nails should scratch up and down the strings.

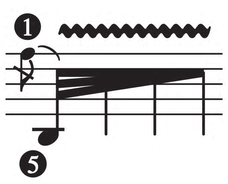
The pads of the RH fingers should rub against the strings.



Once a harmonic has been played, the string should be bent behind the nut.



Adjacent strings should be crossed over one another, and the strings should then be plucked just in front of the fretted hand.



The notes should be played, and then the string should be rapidly scratched with the fingernail over the 12th fret.