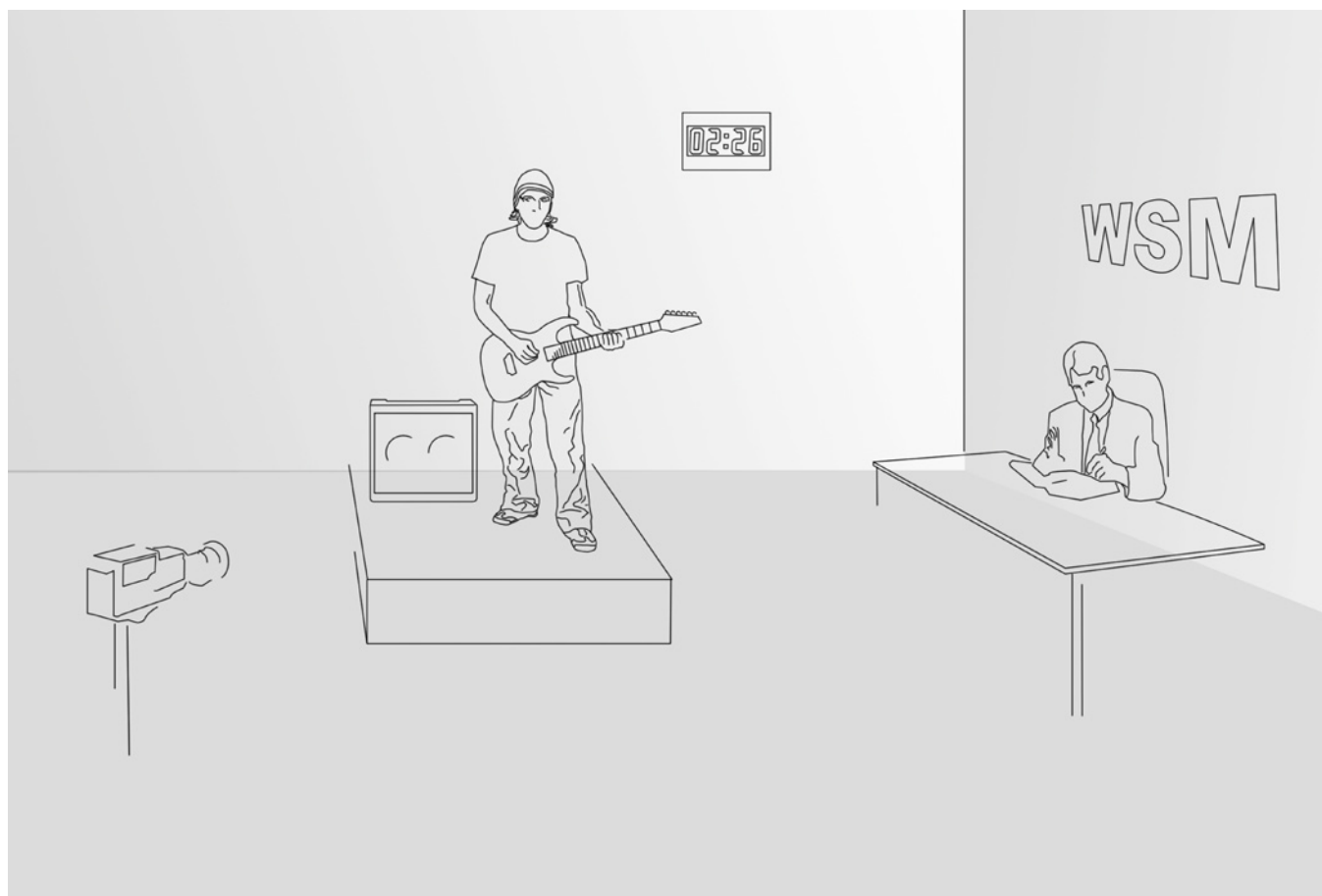


Thom Kubli

## RECORD ATTEMPT

*With the WSM / WORLD RECORDS IN SOUND AND MUSIC*

Title: **Longest Guitar Solo Ever Played**



## Performance

Record attempt to achieve the title **Longest Guitar Solo Ever Played**.

The record attempt will take place in an environment dedicated to musical and artistic practices, such as an art gallery or a performance space.

The technical setup consists of an electric guitar, an amplifier and a volume pedal, plus the necessary wiring. This minimal setup conforms to the standard guitarist instrument repertoire used by bands playing contemporary rock music.

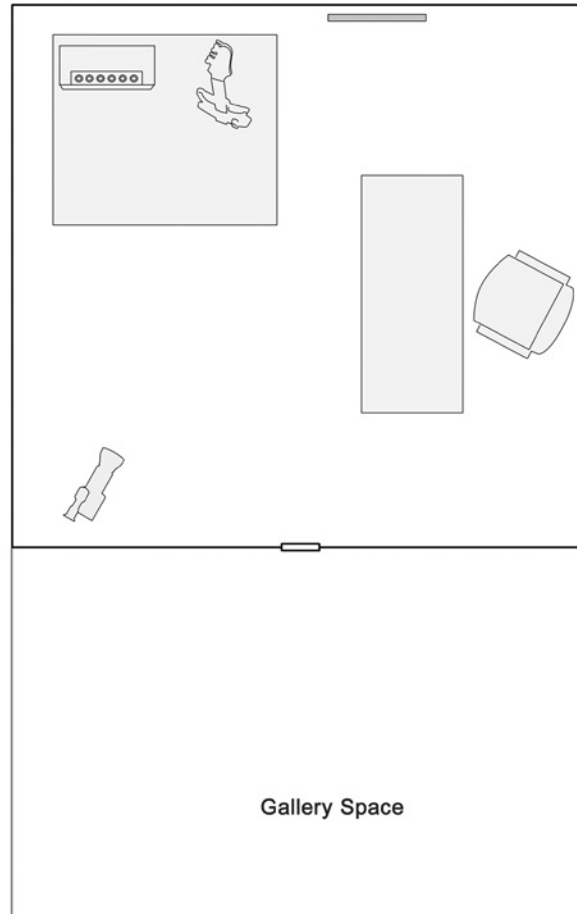
The equipment mentioned will be located on a small stage. This is where the guitar playing will take place. Next to the stage there will be a seat for the WMS record adjudicator. A digital video camera will continuously record the event and broadcast it on the internet.

The record attempt will be introduced with a simple chord change of defined length and tempo (*Prologue*). Up from there the guitar solo will start and the time will be measured. The solo will end when the chord changes described before are played a second time (*Epilogue*). Suggestions for more detailed regulations are described below.

The basic mark to surpass in order to set this first record is three hours. As is appropriate for the nature of the undertaking, I will try to surpass this mark and continue as long as possible.

## Setup

Elements:  
Small Stage  
Time Display  
Adjudicator's Desk  
Video Camera  
Spyhole



The performance will take place in a closed and separated space. It can be viewed by the audience through a spyhole in the separating wall.

# Regulations

## 1. Tuning

The guitar strings are tuned in “standard tuning“: E A d g b e’

## 2. Measurement

The guitar solo is framed by a simple chord structure that will mark the beginning and the end of the record attempt: Em/C/G/A, played eight times at approximately 120 bpm. After the playing of the described prologue the actual guitar solo will begin along with the time measurement. As the guitar solo comes to an end, the previously described chord-changes will be played again eight times at around 120 bpm. To this epilogue an appropriate musical ending can be added, such as the repetition or slowing-down of the last notes. The record attempt will be completed with the start of the epilogue.

## 3. Timing and Harmonic Structures

The solo will be related at first to the harmonic structure and timing of the prologue, but from there it can develop freely into different harmonic modes or timings.

To ensure that the dynamics of the guitar solo stay in recognizable relation to the musical and cultural reference mentioned below, the duration between two impulses (played notes) shall not exceed ten seconds. For example, a single note can sound for up to ten seconds, but then then the next note has to be played or the same note has to be picked again. Impulses can derive from the right or the left hand.

## 4. Techniques

All techniques that are known as standard within playing electric guitar solos can be applied. For example *bend*, *hammer-on*, *pull-off*, *slide*, *tapping*, *natural harmonic* or *palm mute*. Further the use of amplifier feedbacks, utilizing the physical noise of the guitar body or playing with both hands on the guitar neck is legitimate. Crucial for the measurement of the solo is the impulses from the left or the right hand described under paragraph 3.

## Regulations

### 5. Sound

The solo will be played with guitar sounds typical and common for contemporary rock music. Sound effects as distortion and a filtering effect known as *wahwah* can be utilized. A slight room simulation as a reverb or a delay can be added. The sound will be provided by a regular guitar amplifier. The volume of the sound and the *wahwah*-effect will be controlled by a foot pedal.





## *World Records in Sound and Music*

As the name points out the WSM is dedicated to the measurement of world records concerning sonic events. The WSM was newly founded by the artist. The proposal to achieve a world record in the category “Longest Guitar Solo Ever Played” was handed in to Guinness World Records before. Guinness World Records refused to accept a new category of such kind. So the founding of the institution WSM is a consequent answer to an obvious lack in the history of sonic measurements.

The WSM will provide the world record-adjudicator. It will award the title “Longest Guitar Solo Ever Played” and display documentary material of the record attempt on its website.

**<http://www.the-wsm.net>**

## Cultural References

With this attempt I want to refer to the musical tradition introduced by rock guitarists as Jimi Hendrix, Edward Van Halen, Jimmy Page, or Richie Blackmore – to name just a few. To play a solitary guitar solo that is mostly a prelude or after-play to a song performed with a band, conjoins subculture and virtuosity and often contributes to the prestige and fame of the performer. During these artistic interventions new means of expression have been explored and established that today have become standard techniques in the culture of electric amplified guitar playing.

The event also refers to the measurement of sonic and musical phenomena, a discipline known since Pythagoras. In 500 A.D. he divided an oscillating string into several partitions in order to explore the harmonic relationships between acoustic intervals. Since then a large variety of efforts have been undertaken to measure and categorize musical phenomena.

Today the WSM would seem to provide the appropriate setting for the measurement of an electric guitar solo within a contemporary cultural context in which size and measurement are crucial references. During this record attempt I would like to push the performance of a guitar solo to a extreme peak and, in documenting and measuring it, to align this cultural phenomenon with other extraordinary artistic and human experiences.