



## ACCORDION SETUP

Condenser or Clip-on Microphone  
+ Metal Marshmallow Contact Mic

---> Preamp/Mixer

---> Audio Interface

---> Ableton Live

---> Whammy (harmony mode up 1 oct down 1 oct)\*

---> Meet Maude (delay)

---> Bad Stone (phaser)\*\*

---> Roger That (distortion)

---> Ableton Live

\*Whammy should be placed closest to the right foot

\*\* Bad Stone should be placed on a stand/table and  
you should be able to reach it with your right hand

(FACING EACH OTHER, NOT THE AUDIENCE)



## GUITAR SETUP

Guitar Pickup + Metal Marshmallow Contact Mic

---> Preamp/Mixer

---> Freeze

---> Whammy (detune mode up 2oct)

---> Meatbox (subharmonic generator)

---> Roger That (distortion)

---> Audio Interface

---> Ableton Live



Dear Seth and Christine:

The piece requires you two to interact/respond with and to the tape/fixed electronics while in communication with each other. So please please please listen to the tape part before working on the instrumental part!

It's important that you familiarize yourself with the sound in the tape prior to the rehearsal.

Important events/reference points in the tape are marked by red lines in the score, and they are also reflected in the click track. You can decide whether to use the click track during the performance.

The score/notation of the instrumental part is only suggestive, you don't need to follow every detail strictly. Feel free to take in as much information from the score/notation as you want and improvise the rest.

On the right side you will find a link to a google drive folder consisting of sound files of the tape part and the click track.

I also included recordings of me improvising with the materials of which the notation is based off, so you can get a sense of what kind of sounds i'm looking for.

Here's my email if you have any questions: [nizheng27@gmail.com](mailto:nizheng27@gmail.com)

Thank you so much for working on this:)

Link to Sound Files:

[https://drive.google.com/drive/folders/19H\\_VyZbTigpUDCAp-bEpmrZxlgwYQ6D?usp=sharing](https://drive.google.com/drive/folders/19H_VyZbTigpUDCAp-bEpmrZxlgwYQ6D?usp=sharing)

List of Sound Files

1. Click Track Only
2. Tape Part Only
3. Click Track (left ear) + Tape (right ear), for practicing purpose
4. Recordings/Samples of The Instrumental Part (see list below)

#### Section A

- A.1 Guitar + Effects
- A.2 Accordion + Effects
- A.3 Accordion + Guitar
- A.4 Accordion + Guitar + Tape

#### Section C

- C.1 Guitar + Effects
- C.2 Accordion + Effects
- C.3 Accordion + Guitar
- C.4 Accordion + Guitar + Tape

#### Section B

- B.1 Guitar + Effects
- B.2 Accordion + Effects
- B.3 Accordion + Guitar
- B.4 Accordion + Guitar + Tape

#### Section D

- D.1 Guitar + Effects
- D.2 Accordion + Effects
- D.3 Accordion + Guitar
- D.4 Accordion + Guitar + Tape

5. Video Demonstrations

**A**  
0:00 0:10 0:20 0:30 0:40 0:50

**E. GTR.** strings detuned  
I  
II  
III  
IV  
V  
VI

Whammy ON (up 2 oct)  
Meatbox ON  
Roger That ON

listen to the tape and the accordion, improvise temporally with specified pitches, creating small, super quiet, shaky, creature-like sounds sporadically. length and shape vary, intensity gradually increases. try to mingle your sound with the accordion sound.

**\*ANXIOUS, FEARFUL, HIDDEN\***

after whammy up 2 oct-->  
with ebow(r.h.) and metal slide(l.h.)  
(see video in the google drive folder)  
resulting sound (no effect)-->

string III  
(lifting ebow)  
(ppp) (sim.) (pp) (gliss with slide)

**ACCORD.** R.H.  
listen to the tape and the guitar, improvise temporally with specified pitches, creating small, super quiet, shaky, creature-like sounds sporadically. length and shape vary, intensity gradually increases. try to mingle your sound with the guitar sound.

**\*ANXIOUS, FEARFUL, HIDDEN\***

general dynamic should be very quiet, an extremely noisy and crackling distortion effect will be triggered on Roger That when the sound exceeds a certain loudness, do not let that happen during this section

(ppp) (ppp) (shake) (pp) (sim.) (ppp)

shake your body and the accordion, start with short and subtle movements, increase aggressivity over time, spastically, like having cramps. instead of producing a normal and pure vibrato, this is intended for theatrical / scenic effect.

Whammy ON (harmony down oct + up oct)  
Meet Maide OFF  
Bad Stone ON (auto)  
Roger That ON

**TAPE**

first appearance low sustained organ-like sound in the pitch of AB/G

organ sound cuts off

1:00 1:10 1:20 1:30 1:40 1:50

(p) (pp) (p) slightly shake the slide, creating a subtle tremolo effect, echoing the accordion shakes

shake + gliss (ppp)

(pp) (p) (ppp)

(pp) (p)

second appearance low sustained organ-like sound in the pitch of AB/G

organ sound cuts off

third appearance low sustained organ-like sound in the pitch of AB/G

cuts off



**B**

2:00 2:10 2:20 2:30 2:40 2:50

**\* RESTRAINED FRENZY\***  
 for the following passage, until the outburst at 3:42 the shakes and the sounds are even more spastic, erratic, jittery, stuttering, clumsy, like you are experiencing lots of discomfort

improvise with the boxed clusters of pitches, having individual pitches entered and overlapped in a random order

Whammy: rock the pedal up and down erratically  
 toe up heel down always starts with toe up and ends with toe up

dynamic changes and bellow movements are also more erratic for the following section, allow the distorted effect on Roger That to be triggered sometimes

fourth appearance of the low organ sound this time it doesn't cut off, instead sustained for the rest of the piece

there is a repetitive bass drum pattern in the tape gradually become more and more prominent roughly following the rhythm of 3/8, 6/8, 7/8

a snare-like sound starts to double the bass drum sound

3/8 6/8 7/8 3/8 6/8 7/8

**C**

3:00 3:10 3:20 3:30 3:40 3:50

**\* ACCUMULATING\***

**\* OUTBURST, HYSTERIA, ANGUISH, ECSTASY\***  
 watch accordion! synchronize as best as you can

pluck!!  
 III IV  
 Freeze (fast mode) off hold

**\* ACCUMULATING\***

**\* OUTBURST, HYSTERIA, ANGUISH, ECSTASY\***  
 scream-like sounds, the loudness will trigger Roger That to create an extremely distorted effect. exaggerate the movement of each attack so that you can cue the guitar

snare occurs more frequently roughly following the rhythm of 3/8, 3/8, 3/8, 3/8, 4/8

high pitched distorted/noisy radio static with unstably periodic attacks every 3 to 5 seconds

3/8 4/8 3/8 4/8 3/8 4/8 3/8

4:00 4:10 4:20 4:30 4:40

pedal changes after this sound:  
Meatbox OFF  
turn Roger That wet down  
switch Whammy to one oct down

pedal changes after this sound:  
switch Whammy OFF  
switch Bad Stone from auto to manual  
switch Meet Maude ON

(mp)(ff) (ff) (ff) (mf)

cuts off  
only the organ sound remains

**D**  
5:00 5:20 5:40

**\*TRANCE, INTOXICATED\***  
4/4

**\*TRANCE, INTOXICATED\***  
4/4

R.H. (mf) (sim.) (mf) (sim.)  
L.H. (gliss) (gliss)

fast bass drum/low frequency pulse enters

there's a snare-like sound that appears every 4 seconds, it becomes more and more prominent during the following 2 minutes



6:00

6:20

6:40

slide in right hand, turn diagonally, scraping the strings with its edge, left hand mutes the strings. (see video in the google drive folder)

I  
II  
III  
IV  
V  
VI

Whammy **off** **on**

synchronize with accordion

shake slow down at the end

(f) (ff)(mp) (f) (f) (ff)(mp) (sim.)

synchronize with guitar

(f) (f) (f) (ff) (ff) (sim.) (gliss)

7:00

7:20

7:40

(ff)(mf) (f)

(ff) (ff) (ff) (f) (f) (ff)

cuts off only the organ sound remains