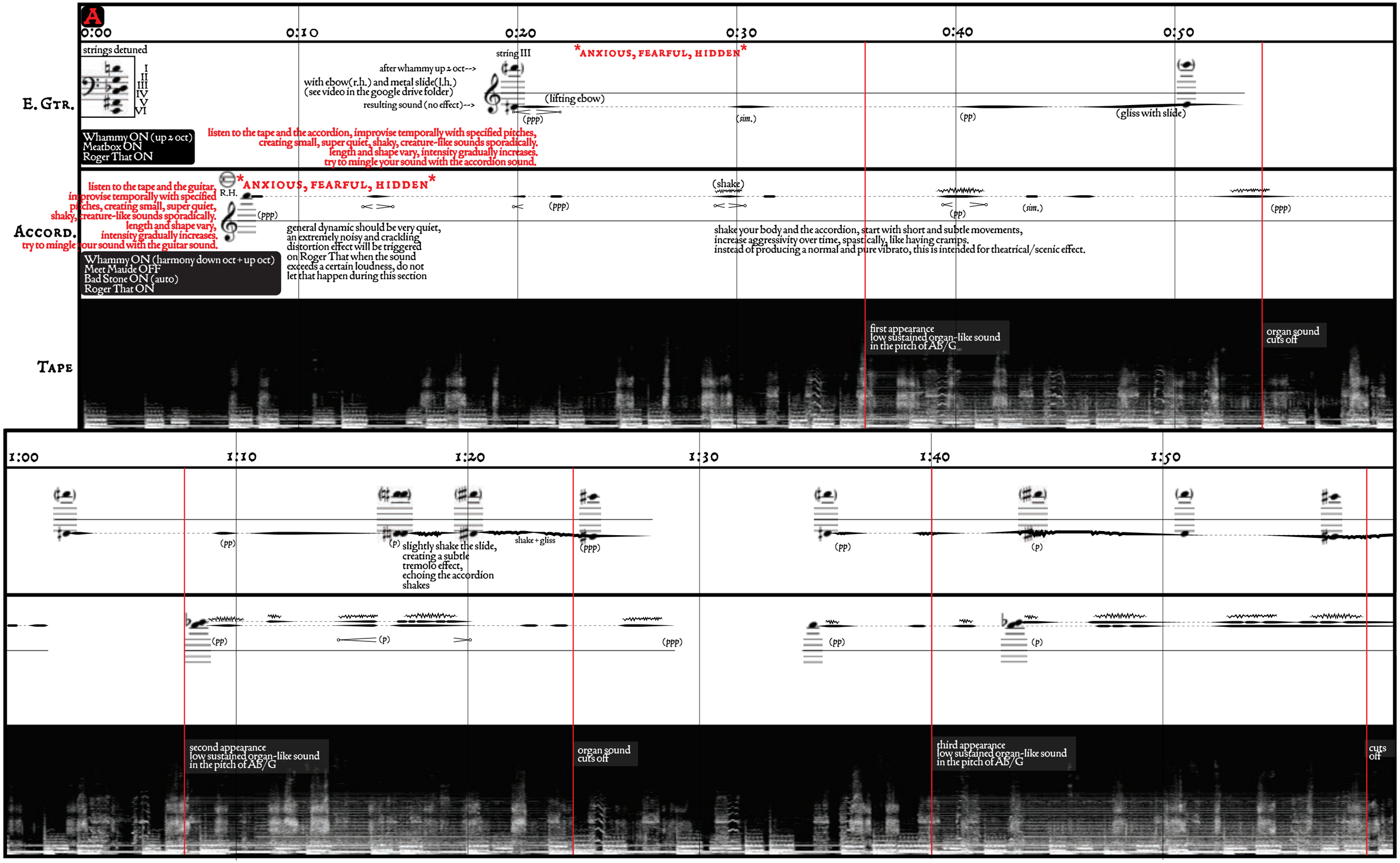
A
0:00
0:10
0:20
0:30
0:40
0:50
E. Gtr.
strings detuned
I
II
III
IV
V
VI
Whammy ON (up 2 oct)
Meatbox ON
Roger That ON
string III
after whammy up 2 oct-->
with ebow(r.h.) and metal slide(l.h.)
(see video in the google drive folder)
resulting sound (no effect)-->
(lifting ebow)
(ppp)
(sim.)
(pp)
(gliss with slide)
ANXIOUS, FEARFUL, HIDDEN
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.
Accord.
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.
Whammy ON (harmony down oct + up oct)
Meet Maude OFF
Bad Stone ON (auto)
Roger That ON
R.H.
ANXIOUS, FEARFUL, HIDDEN
(ppp)
(shake)
(pp)
(sim.)
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
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.
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
(pp)
(p)
slightly shake the slide, creating a subtle tremolo effect, echoing the accordion shakes
shake + gliss
(ppp)
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

(ppp) (p) (mp) (sim.)

RESTRAINED FRENZY

(ppp) (p) (mp) <><><< (p/mf) (sim.)

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

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

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

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

(mf) (mf) (f) (ff) (sim.)

Freeze (fast mode)
off
hold

ACCUMULATING

OUTBURST, HYSTERIA, ANGUISH, ECSTASY

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

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

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

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