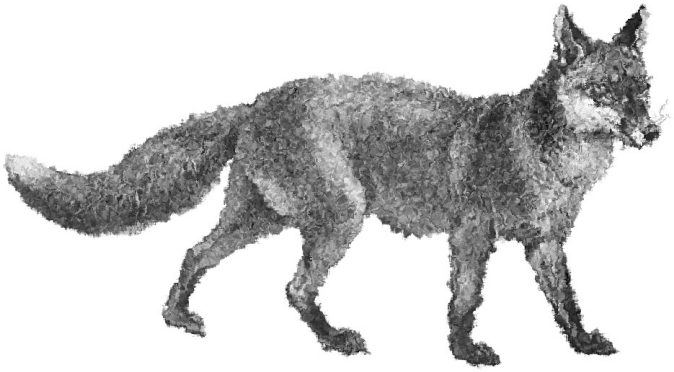
Alexander Schubert: “Your Fox’s A Dirty Gold”



for solo performer

with voice, motion sensors, electric guitar and live-electronics

written for Frauke Aulbert

last change: August 26, 2016 5:54 PM

Alexander Schubert: “Your Fox’s A Dirty Gold” Introduction

Some general explanations:

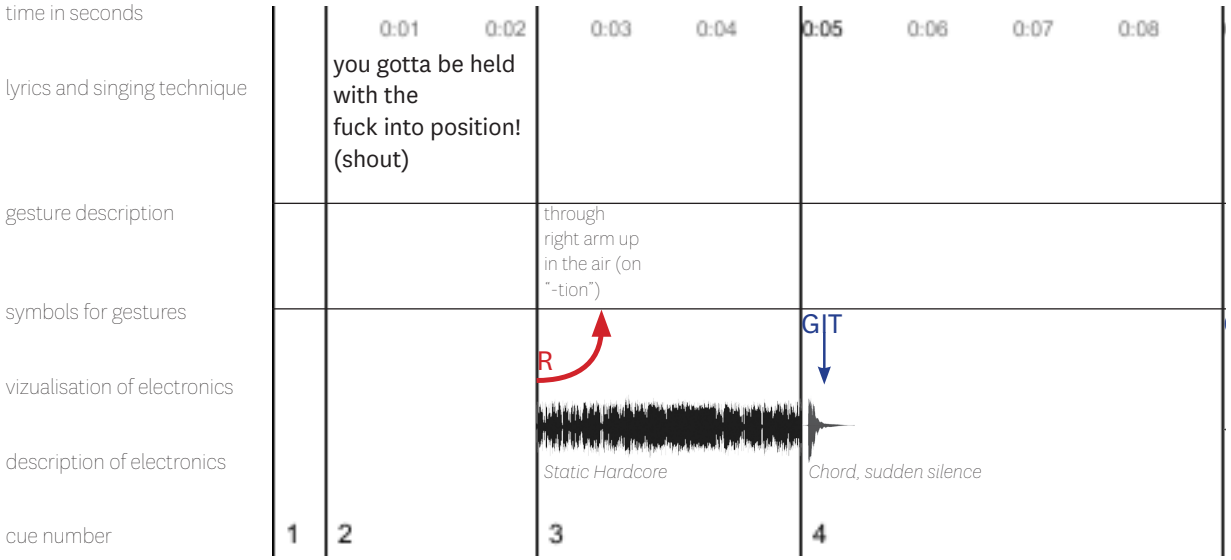
In the piece the performer controls the electronics through his movement. This is achieved by two Wii game controllers that are mounted to wrist bands. They can easily be “build” on their own or “ordered” for material costs from the composer. These movements change the sounds, cues and live-electronics in the piece.
A very detailed description of how to set this up can also be found in the score.
Don’t be afraid - it sounds much more complicated then it is.
If the composer is around for the rehearsal / concert - then there’s almost no technical insight necessary whatsoever.

The performer also plays an electric guitar.
The guitar signal goes directly into the sound card and is NOT amplified. It is only used as a trigger input device - similar to the way the movements are used. It is NOT necessary to be able to play guitar for the piece.

Then there’s also the light component of the piece.
This part is optional. It doesn’t require any complicated setup - as it is integrated in the MAX/MSP audio patch. You will need a USB to DMX controller and the DMX spot lights though.
If the composer is around he can bring those as well.

Alexander Schubert: "Your Fox's A Dirty Gold"
Notation Explanation

Score organization:



The score is organized in space notation, in which one second is approximately 1 cm

All "traditional notated" passages are over-simplified to allow easy reading.
The performer is encouraged to interpret the passages freely. Especially with regard to note length - but also small pitch variations and ornaments.

Movements of the left hand are green and of the right one red.

When strumming / picking the guitar notes - do this in a way matching the sound result (loud sound → strong movement, low pitch → low position of left hand on guitar neck - and vice versa).

Notation symbols:

continously move right and left arm

slowly move right arm upwards from hanging position to position above head level

perform strong movement with right hand and then slowly perform a continous slow movement

pop hand open (start with closed wrist and let all fingers snap away at once)

strum guitar chord / note

perform strong movement with right hand / arm

perform strong movement with left hand / arm

snap fingers (of right hand)
make the movement strong - but (almost) no sound - the sound comes from the electronics

visualization of electronics played back at the given cue

Pick (or strum) guitar notes as fast as possible

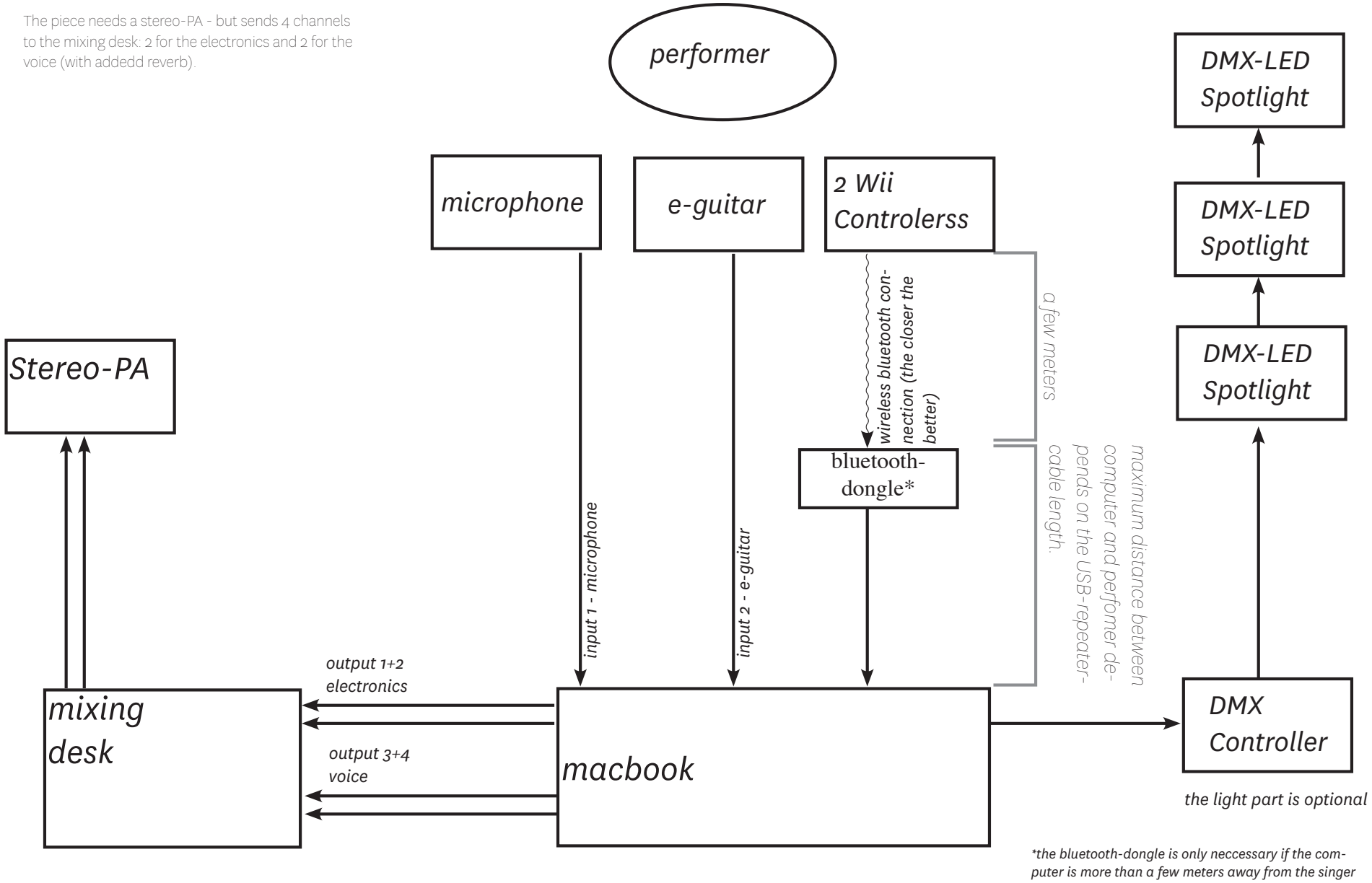
clap hands (above head)
make the movement strong - but (almost) no sound - the sound comes from the electronics

Manual Jump to next cue.
If an audio technician operates the computer then he has to press the space bar at this point. Otherwise the performer presses the foot pedal.

YOUR FOX'S A DIRTY GOLD

Schematic Technical Setup (Not Stage Position)

The piece needs a stereo-PA - but sends 4 channels to the mixing desk: 2 for the electronics and 2 for the voice (with addedd reverb).



YOUR FOX'S A DIRTY GOLD

Technical Setup II

Guitar:

The performer also plays an electric guitar.
The guitar signal goes directly into the sound card and is NOT amplified. It is only used as a trigger input device for MAX/MSP. The amplification of the soundcard input should be set up in a way that a full, forte chord strum is just below the odB mark at the sound card input.

In order to prevent continous triggering from sustainging open strings on the guitar - place a piece of foam (or similar) below the strings at the end of the neck to damp the sound. So a strumming of the guitar should result in full volume - but the sound should decay instantly.

For thatrical reasons and to ensure enough free space for the arms to move the guitar strap should be as long as possible - but still short enough so that the performer can strum the strings without difficulties.

Using a finger plectrum is adviced in order not to hurt your fingers when you rapdily strum the strings after performing a hand gesture in the air before.

Be aware that you always use the same input volume at your sound card - as there are volume thresholds in the MAX patch that you need to adjust. After having done that one time correctly, always use the same input volume at your sound card - to make sure the thresholds are alwas working.

Bluetooth Connection / Distance:

The Wii controllers send the data to the computer through bluetooth. This signal is picked up by the program Osculator and it sends the OSC data to MAX/MSP.
As the distance bluettoth can send is limited to a rather short range (5 meters to be really safe), it might be necessary to expand the range. The easiest way to do this is to use a bluetooth-usb-dongle. This device (~20€) can be plucked to a usb connection and then receives the USB data (instead of the built in receiver in the computer). This dongle can be plucked into a USB-extension-cable (it has to be an active repeater cable) - and through this the distance between the computer and performer can be greater, if necessary. There are repeater-cables up to 25 meters.

If the performer has the computer on stage this is not neccessary.

In some rooms with heavy network traffic (wifi etc.) the connection can be unstable as well - in this case a bluetooth dongle close to the performer is neccessary.

YOUR FOX'S A DIRTY GOLD

Tech Rider

VENUE:

- Microphone for singer
- Microphone stand
- Stereo PA
- Mixing desk with 4 inputs (2 electronics + 2 voice (also send from computer))

PERFORMER / COMPOSER:

- Electric Guitar
- Midi-Foot pedal (only neccessary if no audio technician controls the patch)
- Macbook pro
- Sound Card with 2 inputs (one for microphone and one for guitar) and 4 outputs (can be realized with 2 outputs too)
- 2 Wii Controllers on Wristbands

LIGHT:
the light part of the piece is optional

- USB-to-DMX-Interface (e.g. Enttec DMX USB Pro Interface link: http://www.thomann.de/de/enttec_dmx_usb_pro_interface.htm)
- 3 DMX-LED-PARs (e.g. http://www.thomann.de/de/stairville_led_par56_pro_24x3w_black_rgb.htm)

SETTING UP:

0. Introduction

In the following paragraphs I will explain everything you need to set up the piece. This may look like a lot – but it is actually all written down pretty precisely so it looks more than it is.
Also, some of the things described are set correctly by default and need not to be changed. Also, all the parameters need only to be adjusted once and then can be saved.

For additional trouble shooting and more help and issues how to perform the pieces please always also look at the file "general notes and additions for Wiis.pdf" which I am also providing. It can be found in the separate download folder "Basic-Wiis" – the tips in there are essential and important for a good running performance!

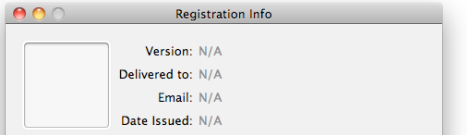
1. Connect Sensors:

1.a Install and Authorize the Osculator Program

Install **Osculator** [www.osculator.net] and activate it either with your license (*~15,00 €)* or with my license (see below how to do it). It will ask to install "perfect pairing" during the installation - let it do that.

Start the program Osculator. 

Go to the Menu: Osculator → Registration info.
A dialog will open:

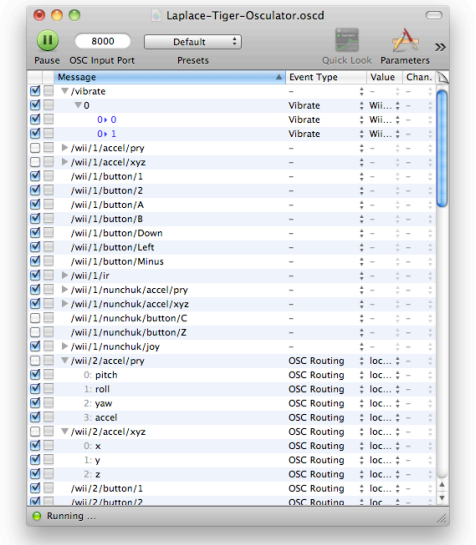


Go to the file "order@ahornfelder.de.osclicense" in the finder and drop the file (move) in the registration dialog above. Now the software is registered and ready to use.

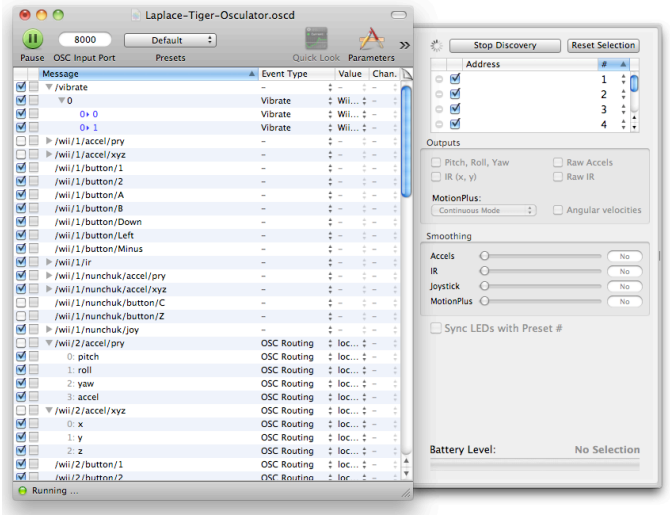
1.b Connecting the Sensors

To connect the sensors you need to start the program Osculator.

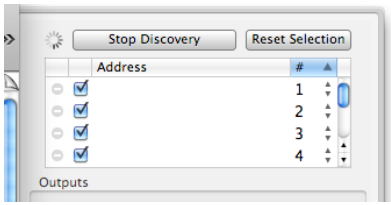
Then open the file "FOX.oscd".
This will open this dialog:



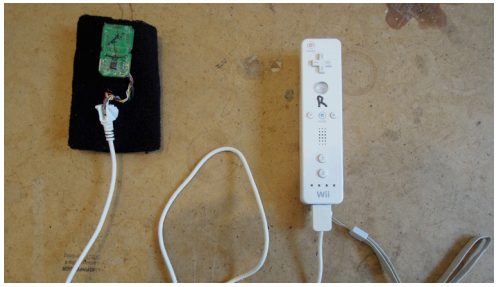
Click on the "»" button in the upper left corner to open the side bar:



The program will automatically try to connect to a Wii right away:

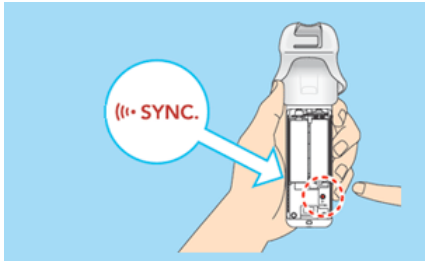


The wii-remote needs two AA-batteries. Put them in and connect the sensor-wrist-bands to the wii-remotes.



IT IS IMPORTANT that you always connect the right one first.

If you connect for the first time you need to press the red button inside the wii, next to the batteries:

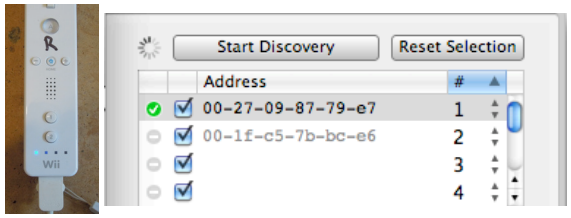


After that the Wii and the Computer should be synchorized.
After that you can connect the wii by just pressing any button (as long as the osculator program is open and it is looking for a connection (discovery is running).

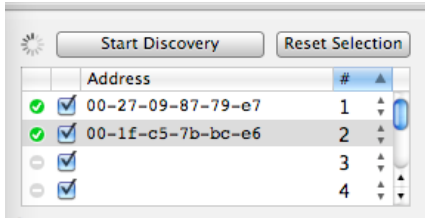
When you connect the lights of the remote will start flashing:

The lights of the remote will start flashing:

After a few seconds just the first LED will be lit (not flashing). This means that it was detected as the first (right) wii-remote. This will also be indicated in the sidebar of the Osculator program:



Now it will look for the left Wii automatically (but only if the mx patch is already open – otherwise you have to press “Start Discovery” to tell the program to look for the second Wii remote). Once you have done that press buttons (1) and (2) on the left Wii remote. It will start flashing as well and then will only light the second LED (not blinking). Also the Osculator program shows you that it has connected to the second Wii:



Now everything is set up.

To wear the sensor wrist band: Put it on your arm in a way that - the sensor is on top of your wrist (in „normal“ playing situation – so that when you perform a down-stroke on a drum the sensor would be horizontal when hitting the drum):

- the cable goes in the direction oft he arm.

2. Other hardware

A few other things need to be connected to the computer:

2.a Microphone:

A microphone for the voice is needed. Also an input for the electric guitar is needed
You therefore need a sound card interface with 2 inputs.

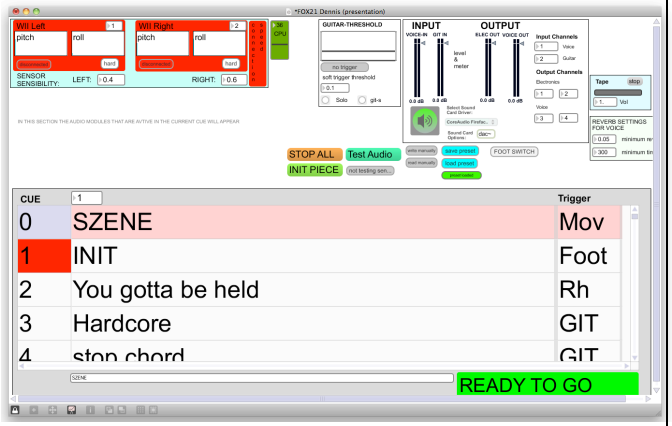
2.b Midi Footswitch

A midi footswitch, which can be connected to the laptop in several ways (directly to the sound card or through a midi keyboard or similar).

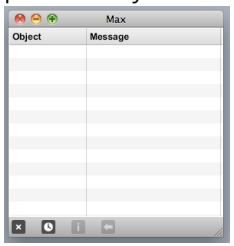
3. MAX-Software

3.1 General

Once everything is connected you can start the max program. For this you need the Max 5 runtime (make sure it's 5 and not max 6!!!)
The sensors can be connected after that as well – and can be disconnected and reconnected at any point.
The patch should open and look like this:



To check if all the components are there and installed press the keys "CMD + M" top open the max window.

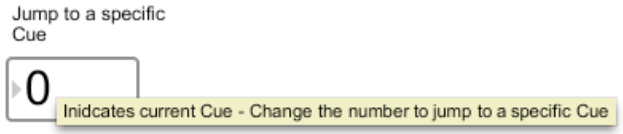


This should look like this and there might be some messages – but there should be NO red messages – if there are that means there are some components or files missing. Please get in contact with me about this!

The patch is organized in 4 main parts:

- Sensors
- Audio Modules
- Input / Output
- Score

In the next sections I will describe how the individual sub-patches work.
In general you can hover the mouse above each element in the patch and a small yellow box will appear explaining the functionality of the element:



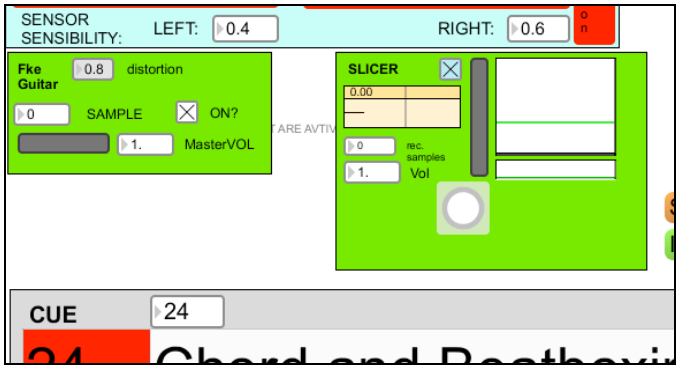
3.2 Sensors

There are two boxes, which are red in this picture. They turn green when the sensors have been connected (like described above).
Also there's a box that indicates if the connection speed is fast enough (green in this picture) – this one should be green, otherwise it's too slow (it can turn red if you don't move the sensors – that's ok – but it should be green when you move the arms).

The boxes labeled "pitch" and "roll" indicate the orientation of the sensors (pitch: up/down, roll: turn left/right).
The button "hard" flashes when a strong trigger-movement is performed with the right hand.
The hard triggers for both hands is the needed to go to the next cues in the piece - so make sure you adjust the sensibility correctly. This is done directly with the "sensor-sensibility-value".

Setting up the sensibility:
Set the sensibility for both arms individually in a way that a strong movement of the arm is detected (the button flashes) – but also in a way that it shouldn't trigger by accident when you move the arm in a normal fashion.

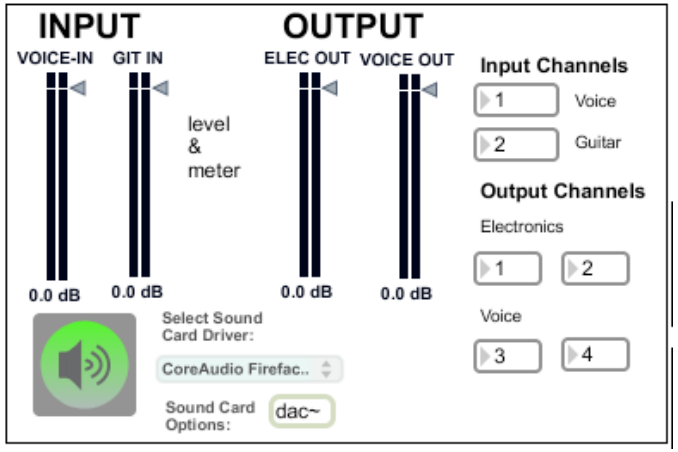
3.3 Audio Modules



There's a space under the sensor part of the patch, in which the audio modules show up, once they are active. There are different modules active in different cues in the piece – and all of them do different things (based on the voice, sensor movement, guitar playing, or a combination of these).

Each of those modules have a few parameters you can change – normally shouldn't be necessary – but you can change volume and things like that. A detailed description of the modules will be put here as well. But all the modules have hints in them, if you hover with the mouse of the user interface.

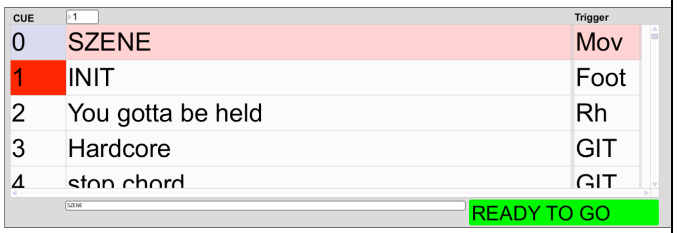
3.3 Input / Output



Here you set up the general properties of the patch.

1) Input
   a. Voice IN
      The input slider lets you adjust the input volume - the meter below should go up to 0 dB for the loudest passage - but not above!
   b. Git IN
      Same as above, but for e-guitar.
2) Output
   The two output sliders let you adjust the output volume - individually for the voice and the electronics.
3) Speaker Symbol
   Press this to turn on the audio (should be green - on)
4) Sound Card Menu
   Here you select your external sound card (not the onboard card!)
5) DAC~
   Lets you adjust sound card parameters (like buffer size etc.) – use this incase the audio glitches or similar.
6) Input Channels
   Input channels lets you specify which input of the sound card should be used as the voice and the guitar input.
7) Output Channels
   The output channel select lets you specify to which output channels the signals should be sent. By default the electronics go to outputs 1 and 2 and the voice to channels 3 and 4 - that means you need 4 cables to connect to the sound card to the mixing desk, then you send both these channels to the PA - but you can adjust the volume individually during the performance at the mixing desk.
   If you set both electronics and voice to output channel 1 and 2 - you will have everything as a stereo output which you can send directly to the PA - the big disadvantage is, that you can only adjust the overall volume then.

3.4 Score



The score tells you where you are in the piece and can be used as the main score during the performance.
The score includes cue number, name of the cue and the trigger needed to go to the next cue.

Trigger:
There are different triggers in the patch:

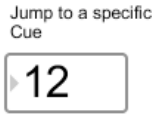
- **Rh** –a strong movement of the right hand triggers the next cue
- **Lh** –a strong movement of the left hand triggers the next cue
- **Bh** - a strong movement of either the right or the left hand triggers the next cue
- **Both** - a strong movement of both hands at the same time triggers the next cue
- **GIT** – a strong strumming of the guitar triggers the next cue
- **Git-s** - a soft strumming of the guitar triggers the next cue

Foot – pressing the foot pedal or pressing space bar triggers the next cue
Auto – the score jumps to the next cue automatically after a given amount of time

The trigger movement indicates which movement you have to perform At THE END of a cue to go to the next cue!

Blocking:
All cues have a minimum duration. This means the trigger is blocked for a certain amount of time. In most cases this is roughly a second. This is done to prevent accidental triggering. The button in the right lower corner shows if the system is blocked or ready:

Jump to Cue:

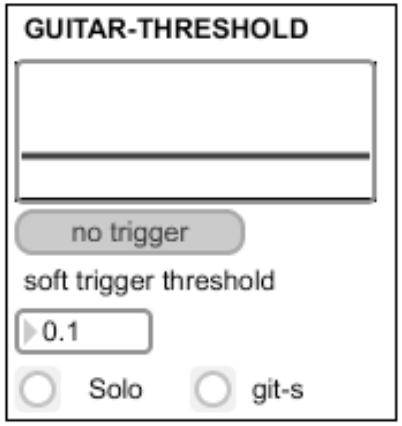


When rehearsing you can enter a cue number to jump to a specific part in the piece when rehearsing.

INIT:

Press here to reset everything and jump to the beginning of the piece.

3.5 Guitar Threshold

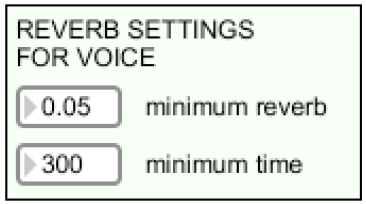


This scrolling line shows the amplitude of the guitar input. When you strum the guitar in order to trigger the next cue, the amplitude should go above the solid black line – so set this line with the mouse to a value that the volume goes over it when you strum.
But it should be well above the "noise" coming from the guitar when not played or just touched - in order to

prevent false triggering. Make sure placing your fingers on the fret board or similar doesn't lead to a triggering.
When a strum of the guitar is detected as a trigger the trigger-button will flash (set to "no trigger in the image above).

Soft Trigger threshold:
This number lets you adjust the soft threshold, which is used in only a few sections of the piece (namely the guitar solo and the sections in the score where the trigger is not GIT bit git-s - for those you need this trigger). It is basically the same concept, but with a softer threshold – this one should trigger more easily – but also not by accident. The buttons below will blink accordingly.
Solo:
This button will blink when sound on the guitar is produced and it's above the soft threshold - hard enough to trigger a new note in the guitar solo
Git-s:
This button will blink when sound on the guitar is produced and it's above the soft threshold - hard enough to go to the next cue in the piece when the required trigger is "git-s"

3.6 Reverb Settings

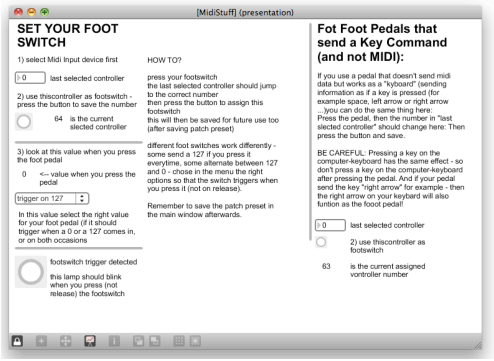


In the piece different cues have different reverb settings – they all work automatically. But with this field you can adjust the minimum reverb time and minimum wet level for the parts in the score that are dry (have no reverb). So if you want a little bit of reverb even in the dry passages – which makes sense for some rooms – you can adjust this here.

3.6 Miscellaneous

3.6.1 Foot Switch:

Press this button to set up your foot switch. This is needed as depending on what foot switch you use the midi channel and number differ.
Pressing the button will open this dialog:



To enable your footswitch:
Midi-Foot-Switch

- Press your footswitch and the number box for the last selected controller should jump to the correct number
- Then press the button to assign this footswitch controller number to the patch
- Different foot switches work differently - some send a 127 if you press it every time, some alternate between 127 and 0 - chose in the menu the right option, so that the switch triggers when you press it (not on release).

Key-Foot-Switch

- If you use a pedal that doesn't send midi data but works as a "keyboard" (sending information as if a key is pressed (for example space, left arrow or right arrow ...) you can do the same thing here:
- Press the pedal, then the number in "last selected controller" should change here: Then press the button and save.
- BE CAREFUL: Pressing a key on the computer-keyboard has the same effect - so don't press a key on the computer-keyboard after pressing the pedal. And if your pedal send the key "right arrow" for example - then the right arrow on your keyboard will also function as the foot pedal!
- ALSO BE CAREFUL: This sort of foot pedal sends a key stroke and not a midi signal. That means, if you have selected a graphic element in the MAX window (let's say e.g. the number box indicating the current cue) – this element will "take" the key event and it will not be picked up by MAX and will not be processed as a trigger going to the next cue. This means: If you select the number box to change the cue manually and then don't deselect it (by clicking somewhere in the background of the patch) pressing the footswitch will send the assigned key event (for example a "1") to the cue number box and not triggering the next event, as MAX doesn't receive this input as it goes directly to number box. SO: if you select a number box or something similar, deselect it (by clicking the background afterwards, to make sure that the footswitch is working. This does not apply for a MIDI footswitch.

Save Preset

- You will have to save the preset in the main patch to make these changes last

3.6.2 Save Parameters:

If you change any values/parameters in the patch you can save these to make them your default values. These values are automatically loaded when opening the patch the next time. You can also load the preset manually. The lowest button indicates whether the presets have been saved correctly. If you open the patch for the first time this might not be the case as no preset file has been written yet.
The preset file is stored in the root directory of your mac: e.g. "MAC:/Laplace-Preset.txt".

3.6.3 Testing Sensors:

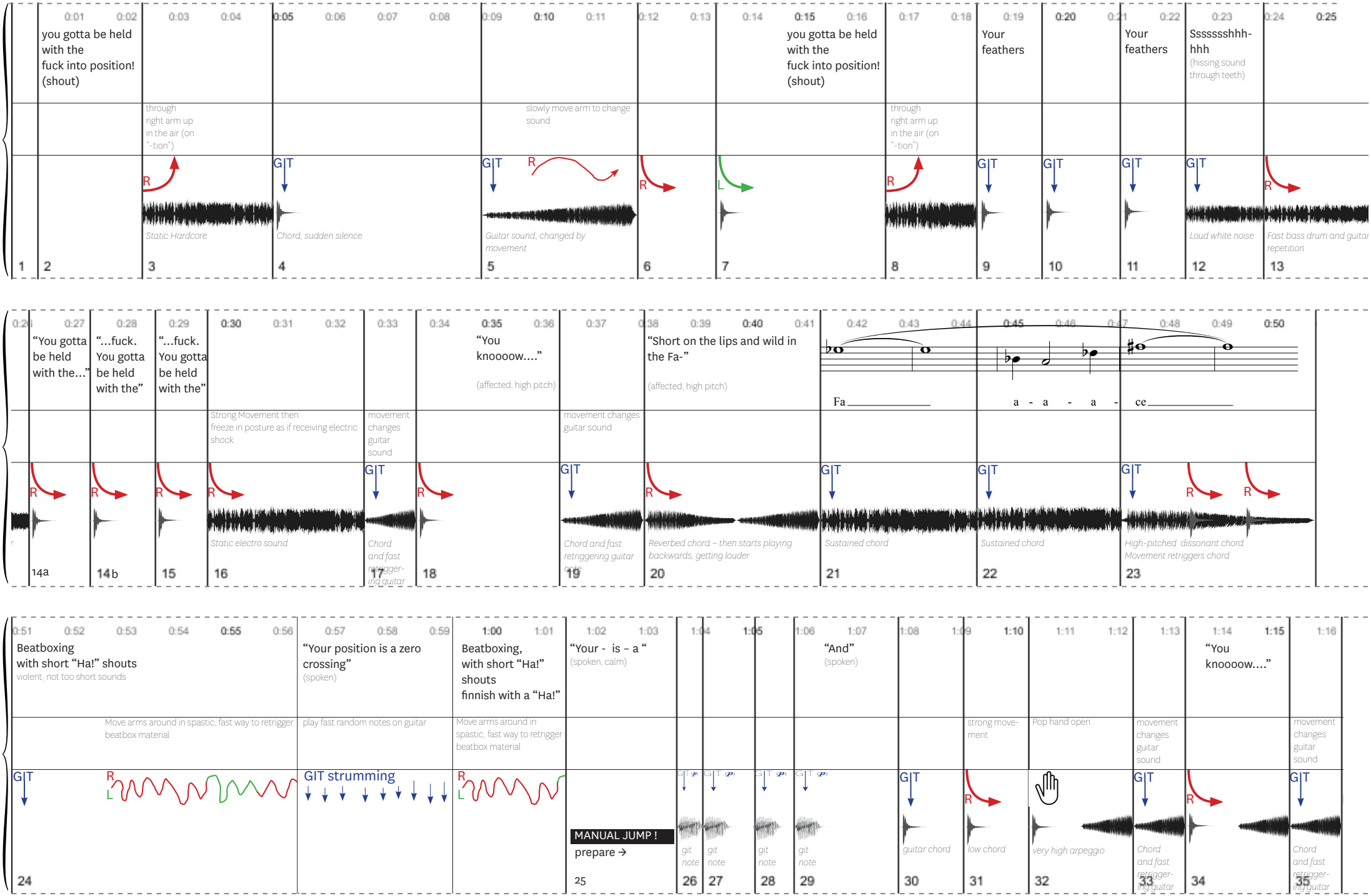
If you press this button you can test the triggering of the sensors. When turned on the patch will send a beep if you perform strong movements with the sensors – this is helpful to adjust the sensibility.

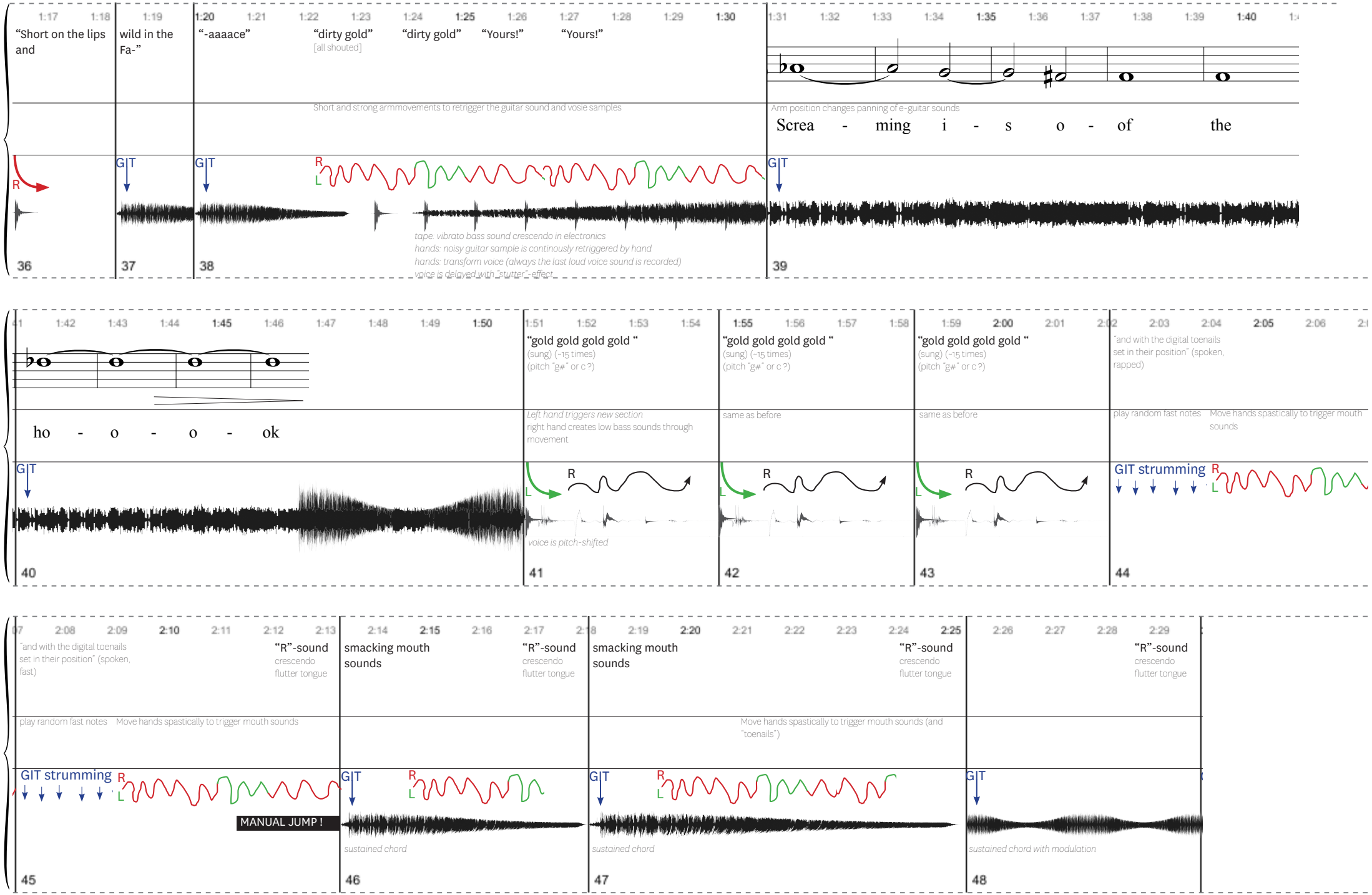
3.6.4 Testing Audio:

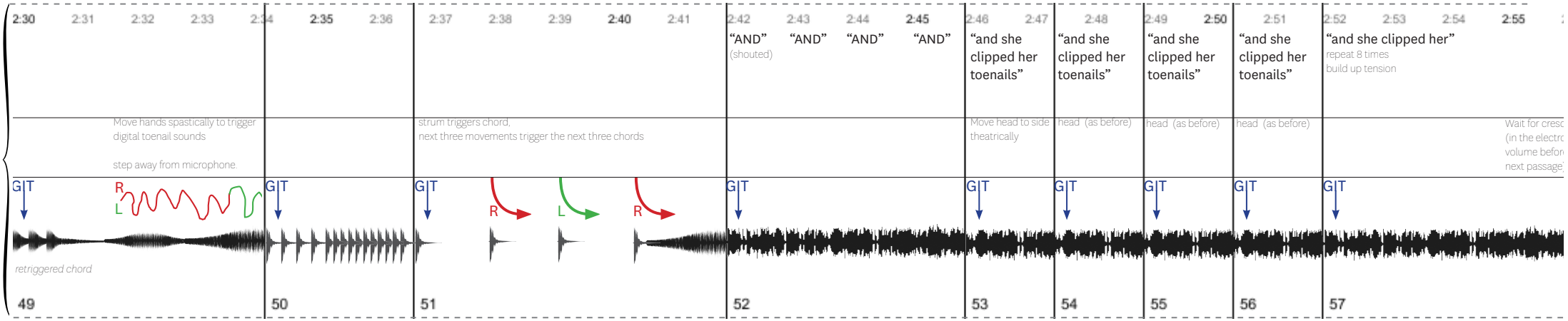
When you press this button, a beep will be heard from both speakers – use this to test if the PA and sound card are working correctly.

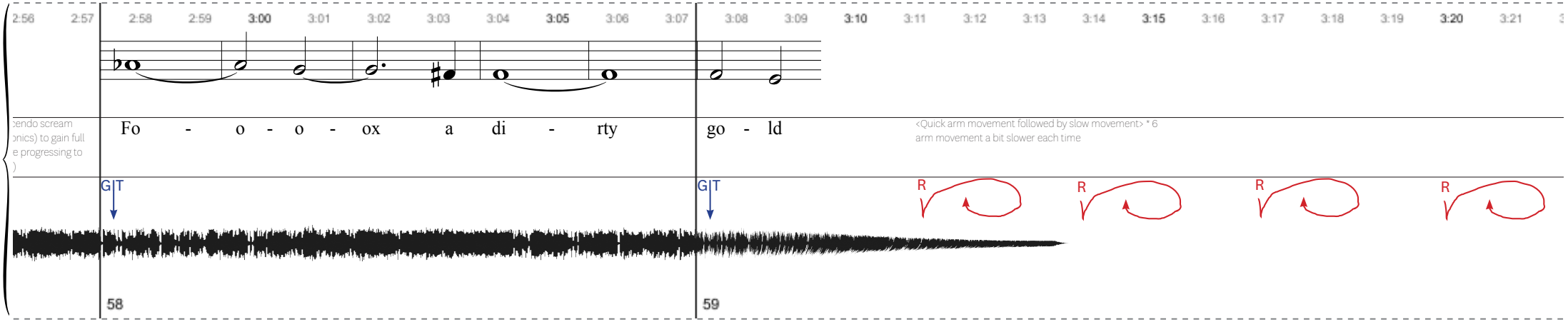
3.6.5 Stop all Audio:

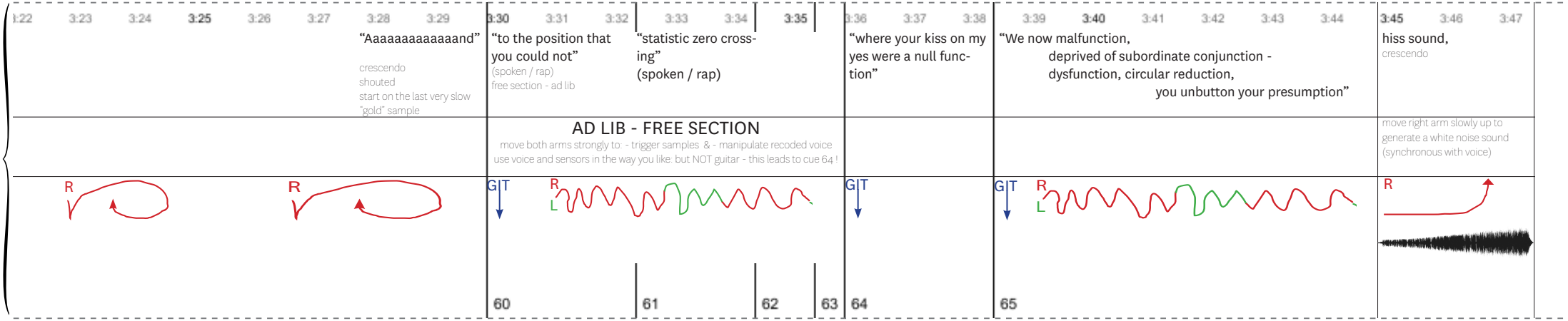
Press this button to stop all audio (not turning off audio, but stopping all audio modules and types etc.)

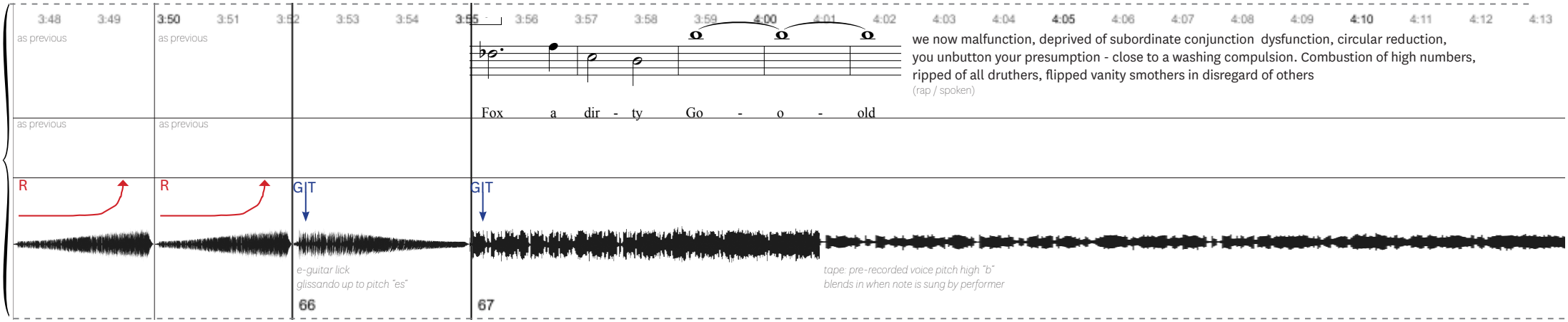

you gotta be held with the fuck into position! (shout)
through right arm up in the air (on "-tion")
Static Hardcore
Chord, sudden silence
slowly move arm to change sound
Guitar sound, changed by movement
you gotta be held with the fuck into position! (shout)
through right arm up in the air (on "-tion")
Your feathers
Your feathers
Ssssssshhh-hhh
(hissing sound through teeth)
Loud white noise
Fast bass drum and guitar repetition
"You gotta be held with the..."
"...fuck. You gotta be held with the"
"...fuck. You gotta be held with the"
"You knoooow...."
(affected, high pitch)
"Short on the lips and wild in the Fa-"
(affected, high pitch)
Fa
a - a - a -
ce
Strong Movement then freeze in posture as if receiving electric shock
movement changes guitar sound
movement changes guitar sound
Static electro sound
Chord and fast retrigger-ing guitar
Chord and fast retriggering guitar note
Reverbed chord – then starts playing backwards, getting louder
Sustained chord
Sustained chord
High-pitched dissonant chord Movement retriggers chord
14a
14b
15
16
17
18
19
20
21
22
23
Beatboxing with short "Ha!" shouts
violent, not too short sounds
Move arms around in spastic, fast way to retrigger beatbox material
"Your position is a zero crossing"
(spoken)
play fast random notes on guitar
Beatboxing, with short "Ha!" shouts finnish with a "Ha!"
Move arms around in spastic, fast way to retrigger beatbox material
"Your - is – a "
(spoken, calm)
"And"
(spoken)
"You knoooow...."
strong move-ment
Pop hand open
movement changes guitar sound
movement changes guitar sound
GIT strumming
MANUAL JUMP !
prepare →
git note
git note
git note
git note
guitar chord
low chord
very high arpeggio
Chord and fast retrigger-ing guitar
Chord and fast retrigger-ing guitar
24
25
26
27
28
29
30
31
32
33
34
35


1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29 1:30
"Short on the lips and
wild in the Fa-"
"-aaaace"
"dirty gold"
[all shouted]
"dirty gold"
"Yours!"
"Yours!"
Short and strong armmovements to retrigger the guitar sound and vosie samples
1:31 1:32 1:33 1:34 1:35 1:36 1:37 1:38 1:39 1:40
Arm position changes panning of e-guitar sounds
Screa - ming i - s o - of the
GIT
R
L
tape: vibrato bass sound crescendo in electronics
hands: noisy guitar sample is continously retriggered by hand
hands: transform voice (always the last loud voice sound is recorded)
voice is delayed with "stutter"-effect
36
37
38
39
1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49 1:50
ho - o - o - ok
1:51 1:52 1:53 1:54
"gold gold gold gold "
(sung) (~15 times)
(pitch "g#" or c ?)
Left hand triggers new section
right hand creates low bass sounds through movement
voice is pitch-shifted
1:55 1:56 1:57 1:58
"gold gold gold gold "
(sung) (~15 times)
(pitch "g#" or c ?)
same as before
1:59 2:00 2:01 2:02
"gold gold gold gold "
(sung) (~15 times)
(pitch "g#" or c ?)
same as before
2:03 2:04 2:05 2:06
"and with the digital toenails set in their position" (spoken, rapped)
play random fast notes
Move hands spastically to trigger mouth sounds
GIT strumming
40
41
42
43
44
2:07 2:08 2:09 2:10 2:11 2:12 2:13
"and with the digital toenails set in their position" (spoken, fast)
"R"-sound
crescendo
flutter tongue
play random fast notes
Move hands spastically to trigger mouth sounds
2:14 2:15 2:16 2:17 2:18
smacking mouth sounds
"R"-sound
crescendo
flutter tongue
2:19 2:20 2:21 2:22 2:23 2:24 2:25
smacking mouth sounds
"R"-sound
crescendo
flutter tongue
Move hands spastically to trigger mouth sounds (and "toenails")
2:26 2:27 2:28 2:29
"R"-sound
crescendo
flutter tongue
GIT strumming
MANUAL JUMP !
sustained chord
sustained chord
sustained chord with modulation
45
46
47
48

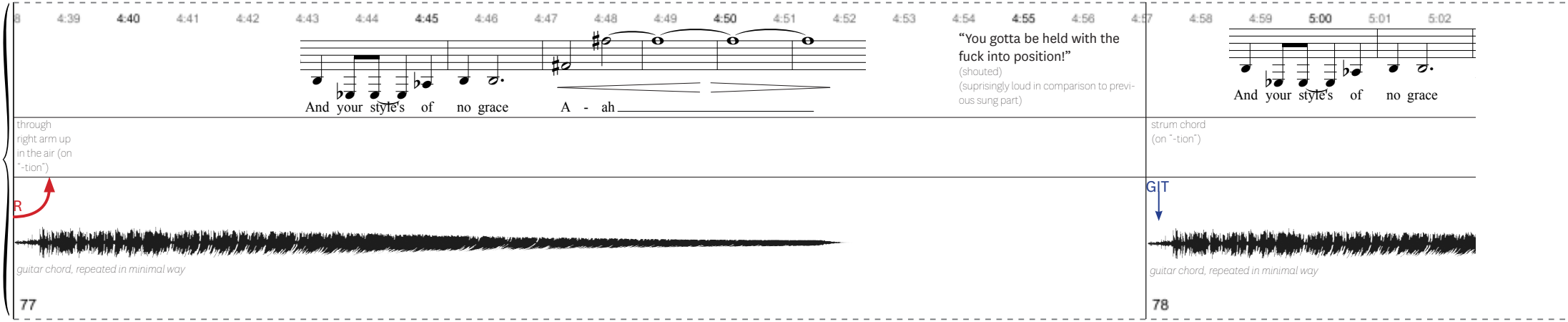

2:30 2:31 2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55
"AND" "AND" "AND" "AND" (shouted)
"and she clipped her toenails"
"and she clipped her toenails"
"and she clipped her toenails"
"and she clipped her toenails"
"and she clipped her" repeat 8 times build up tension
Move hands spastically to trigger digital toenail sounds
step away from microphone.
strum triggers chord, next three movements trigger the next three chords
Move head to side theatrically
head (as before)
head (as before)
head (as before)
Wait for cresc (in the electro volume befor next passage)
G T
R L
retriggered chord
49 50 51 52 53 54 55 56 57

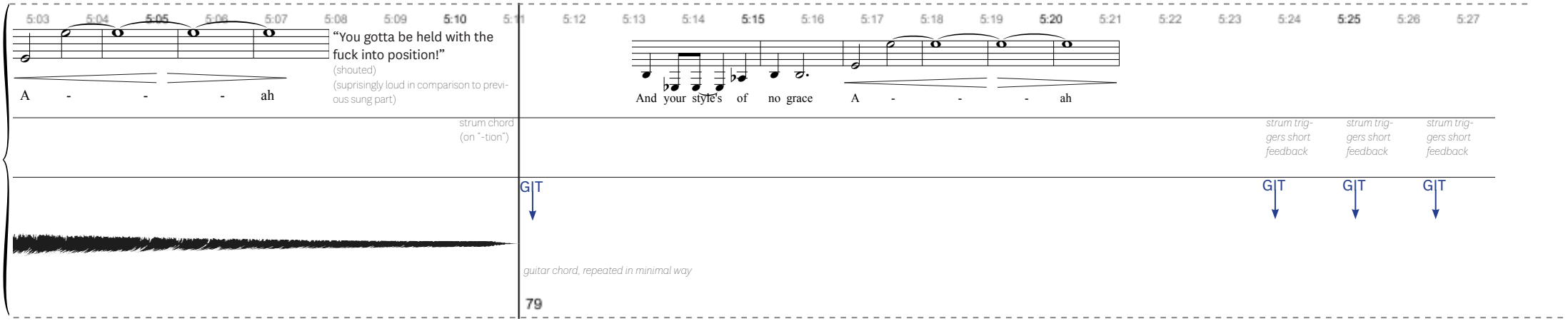

2:56 2:57 2:58 2:59 3:00 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21
Fo - o - o - ox a di - rty
go - ld
<Quick arm movement followed by slow movement> * 6
arm movement a bit slower each time
G T
R
58 59

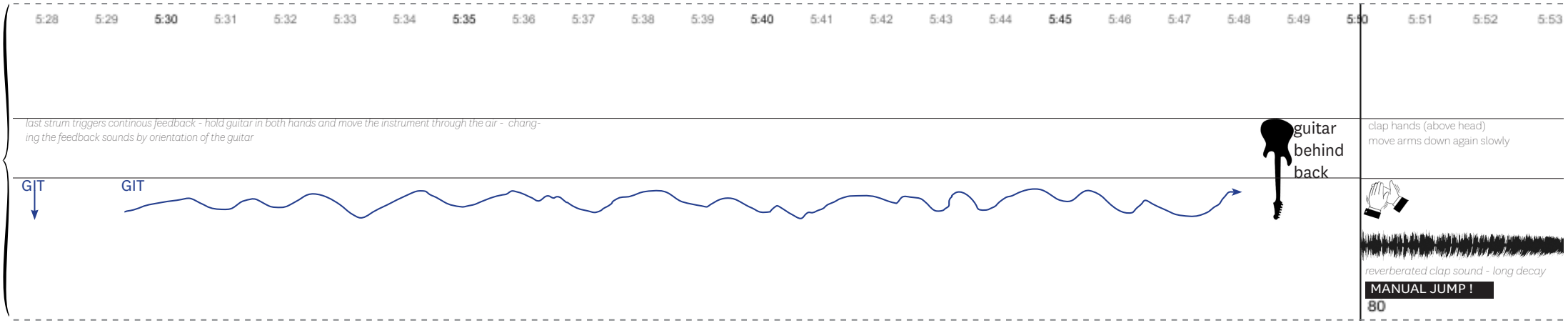

3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29 3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41 3:42 3:43 3:44 3:45 3:46 3:47
"Aaaaaaaaaaaaand"
crescendo shouted start on the last very slow "gold" sample
"to the position that you could not" (spoken / rap) free section - ad lib
"statistic zero cross-ing" (spoken / rap)
"where your kiss on my yes were a null func-tion"
"We now malfunction, deprived of subordinate conjunction - dysfunction, circular reduction, you unbutton your presumption"
hiss sound, crescendo
AD LIB - FREE SECTION
move both arms strongly to: - trigger samples & - manipulate recoded voice use voice and sensors in the way you like: but NOT guitar - this leads to cue 64 !
move right arm slowly up to generate a white noise sound (synchronous with voice)
R
G T
60 61 62 63 64 65

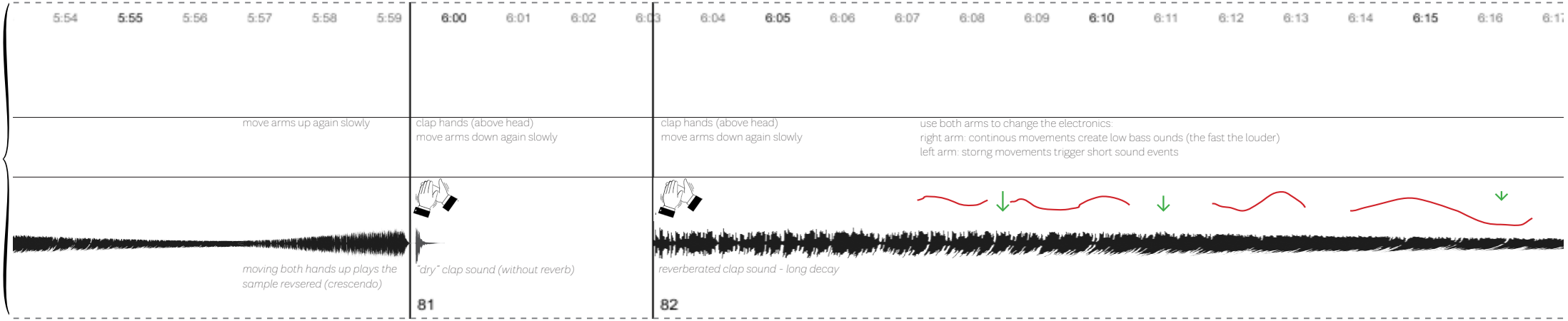

3:48 3:49 3:50 3:51 3:52 3:53 3:54 3:55 3:56 3:57 3:58 3:59 4:00 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13
as previous
as previous
as previous
as previous
Fox a dir - ty Go - o - old
we now malfunction, deprived of subordinate conjunction dysfunction, circular reduction, you unbutton your presumption - close to a washing compulsion. Combustion of high numbers, ripped of all druthers, flipped vanity smothers in disregard of others
(rap / spoken)
R
R
G|T
G|T
e-guitar lick
glissando up to pitch "es"
tape: pre-recorded voice pitch high "b"
blends in when note is sung by performer
66
67

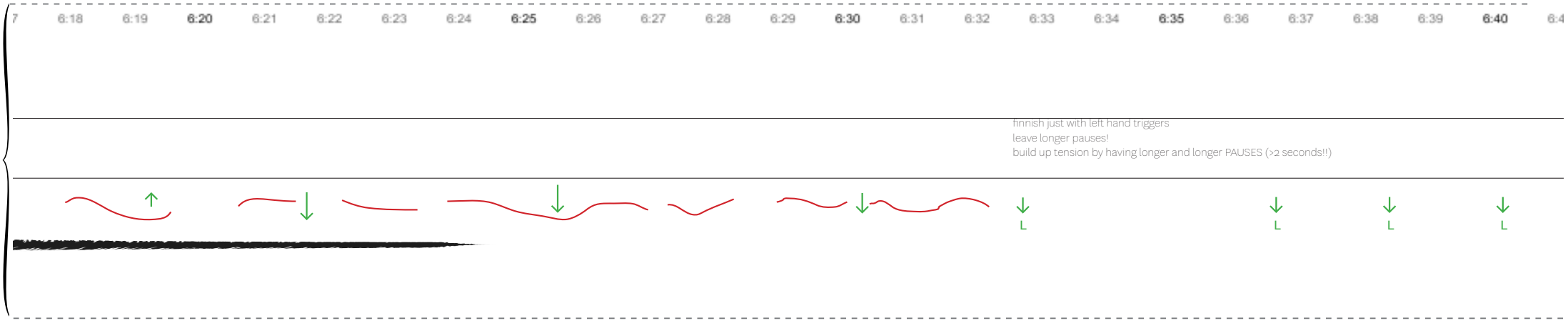

4:14 4:15 4:16 4:17 4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29 4:30 4:31 4:32 4:33 4:34 4:35 4:36 4:37
smitten with
Propulsion!
"You gotta be held with the fuck into position!"
(shouted)
"You gotta be held with the fuck into position!"
(shouted)
"You gotta be held with the fuck into position!"
(shouted)
"You gotta be held with the fuck into position!"
(shouted)
"You gotta be held with the fuck into position!"
(shouted)
(a little slower)
through right arm up in the air (on "-tion")
move arm to side abruptly
R
delay on voice, repeating "propolsion"
Static Hardcore
68
69
70
71
72
73
74
75
76

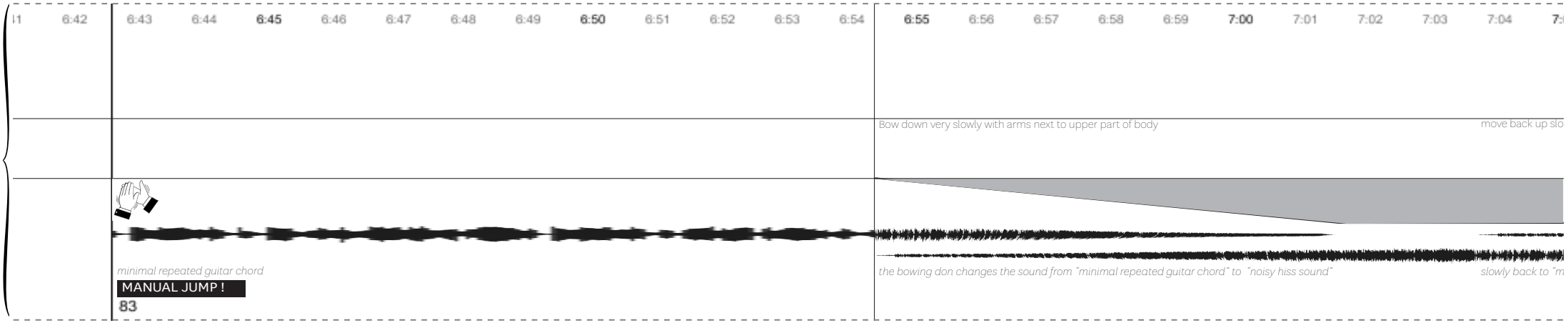

4:39 4:40 4:41 4:42 4:43 4:44 4:45 4:46 4:47 4:48 4:49 4:50 4:51 4:52 4:53 4:54 4:55 4:56 4:57 4:58 4:59 5:00 5:01 5:02
And your style's of no grace
A - ah
"You gotta be held with the fuck into position!"
(shouted)
(suprisingly loud in comparison to previous sung part)
And your style's of no grace
through right arm up in the air (on "-tion")
strum chord (on "-tion")
R
G|T
guitar chord, repeated in minimal way
guitar chord, repeated in minimal way
77
78

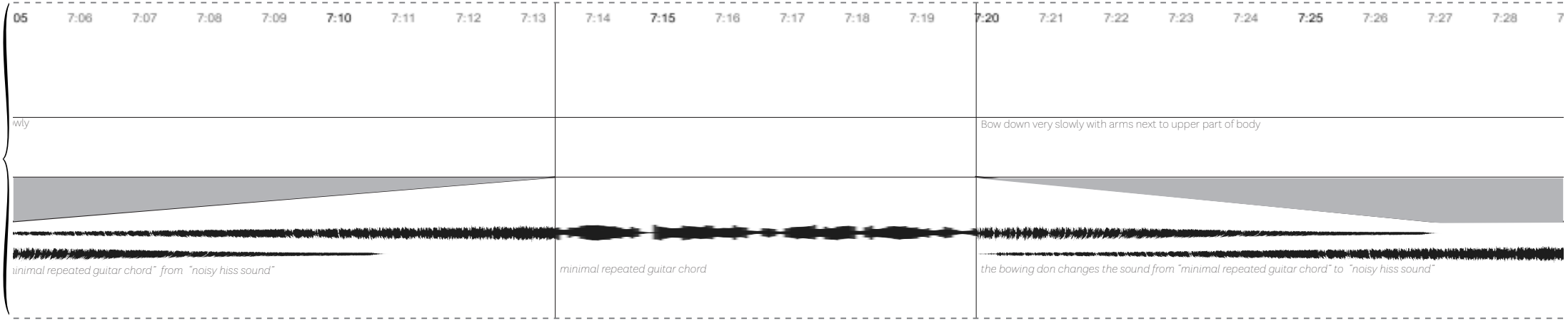

5:03 5:04 5:05 5:06 5:07 5:08 5:09 5:10 5:11 5:12 5:13 5:14 5:15 5:16 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27
"You gotta be held with the fuck into position!"
(shouted)
(suprisingly loud in comparison to previous sung part)
A - - - ah
And your style's of no grace A - - - ah
strum chord (on "-tion")
strum triggers short feedback
strum triggers short feedback
strum triggers short feedback
GIT
GIT
GIT
GIT
guitar chord, repeated in minimal way
79


5:28 5:29 5:30 5:31 5:32 5:33 5:34 5:35 5:36 5:37 5:38 5:39 5:40 5:41 5:42 5:43 5:44 5:45 5:46 5:47 5:48 5:49 5:50 5:51 5:52 5:53
last strum triggers continous feedback - hold guitar in both hands and move the instrument through the air - changing the feedback sounds by orientation of the guitar
guitar behind back
clap hands (above head)
move arms down again slowly
GIT
GIT
reverberated clap sound - long decay
MANUAL JUMP !
80


5:54 5:55 5:56 5:57 5:58 5:59 6:00 6:01 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09 6:10 6:11 6:12 6:13 6:14 6:15 6:16 6:17
move arms up again slowly
clap hands (above head)
move arms down again slowly
clap hands (above head)
move arms down again slowly
use both arms to change the electronics:
right arm: continous movements create low bass ounds (the fast the louder)
left arm: storng movements trigger short sound events
moving both hands up plays the sample revsered (crescendo)
"dry" clap sound (without reverb)
reverberated clap sound - long decay
81
82

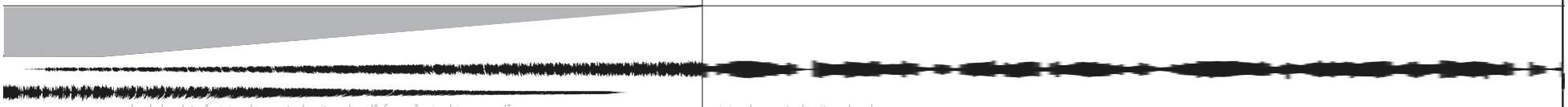

7 6:18 6:19 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29 6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:4
finnish just with left hand triggers
leave longer pauses!
build up tension by having longer and longer PAUSES (>2 seconds!!)
L
L
L
L


l1 6:42 6:43 6:44 6:45 6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01 7:02 7:03 7:04 7:
Bow down very slowly with arms next to upper part of body
move back up slo
minimal repeated guitar chord
MANUAL JUMP !
83
the bowing don changes the sound from "minimal repeated guitar chord" to "noisy hiss sound"
slowly back to "m


05 7:06 7:07 7:08 7:09 7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24 7:25 7:26 7:27 7:28 7
wly
Bow down very slowly with arms next to upper part of body
inimal repeated guitar chord" from "noisy hiss sound"
minimal repeated guitar chord
the bowing don changes the sound from "minimal repeated guitar chord" to "noisy hiss sound"

:29 7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41 7:42 7:43 7:44 7:45 7:46 7:47 7:48 7:49 7:50

move back up slowly



slowly back to "minimal repeated guitar chord" from "noisy hiss sound"

minimal repeated guitar chord

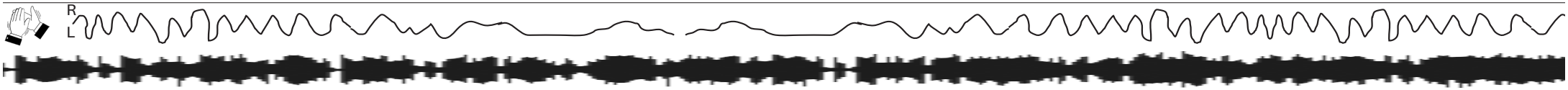
BOW OFF !

7:51 7:52 7:53 7:54 7:55 7:56 7:57 7:58 7:59 8:00 8:01 8:02 8:03 8:04 8:05 8:06 8:07 8:08 8:09 8:10 8:11 8:12 8:13 8:14

all legato and glissando where appro-priate

clap hands above head

moving the arms slowly changes the delay effetc of the clapping
right arm changes time of the dely, left arm changes the cut-off frequencey of the filter
--> listen to the sound and "search" for nice and fitting sounds



minimal repeated guitar chord

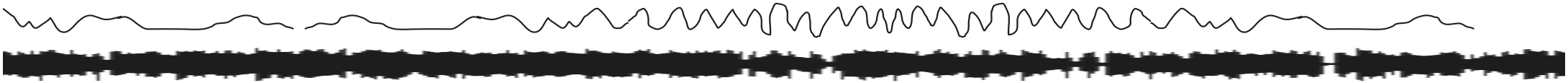
additional delay effect sound

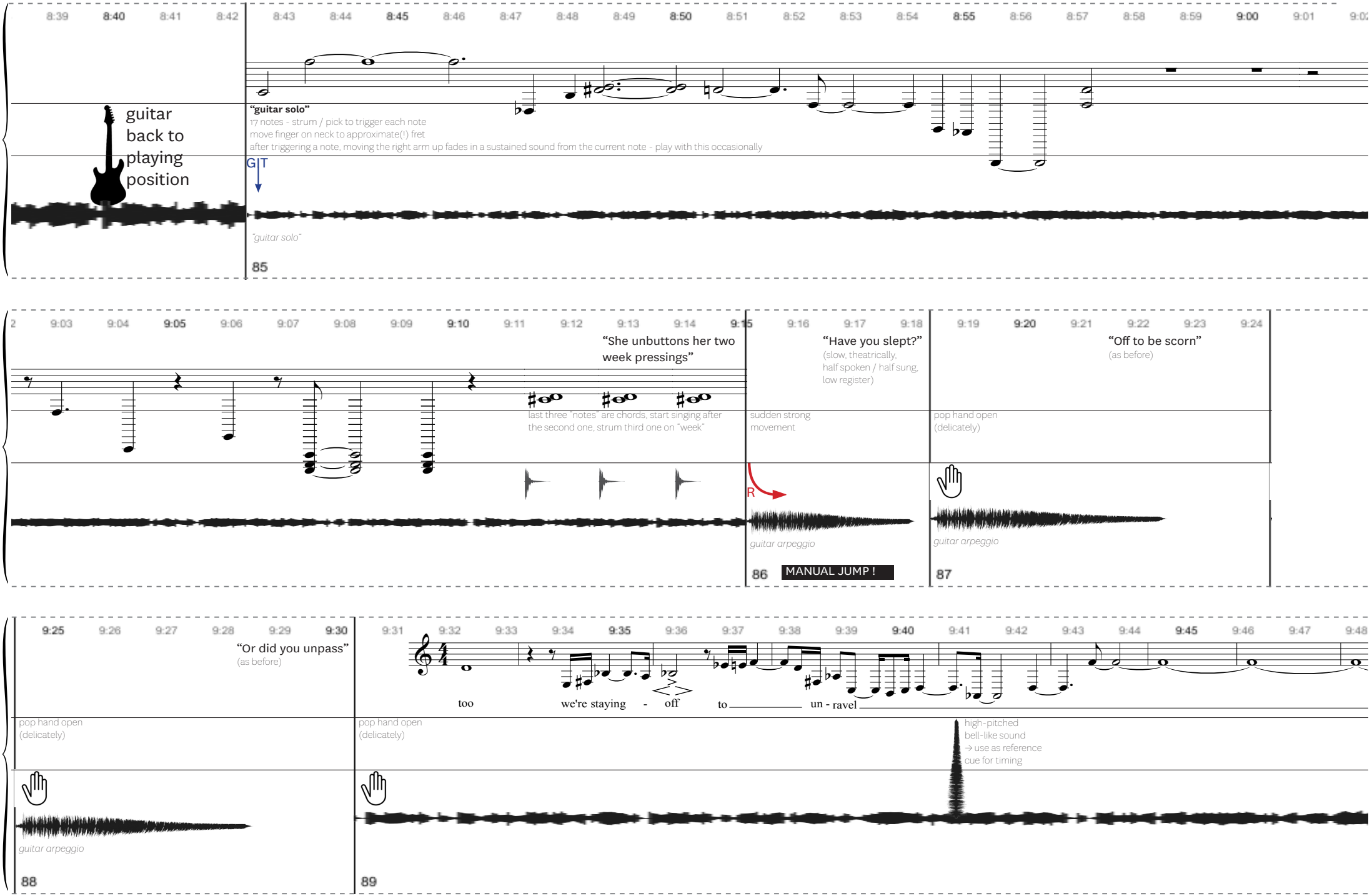
84 MANUAL JUMP !

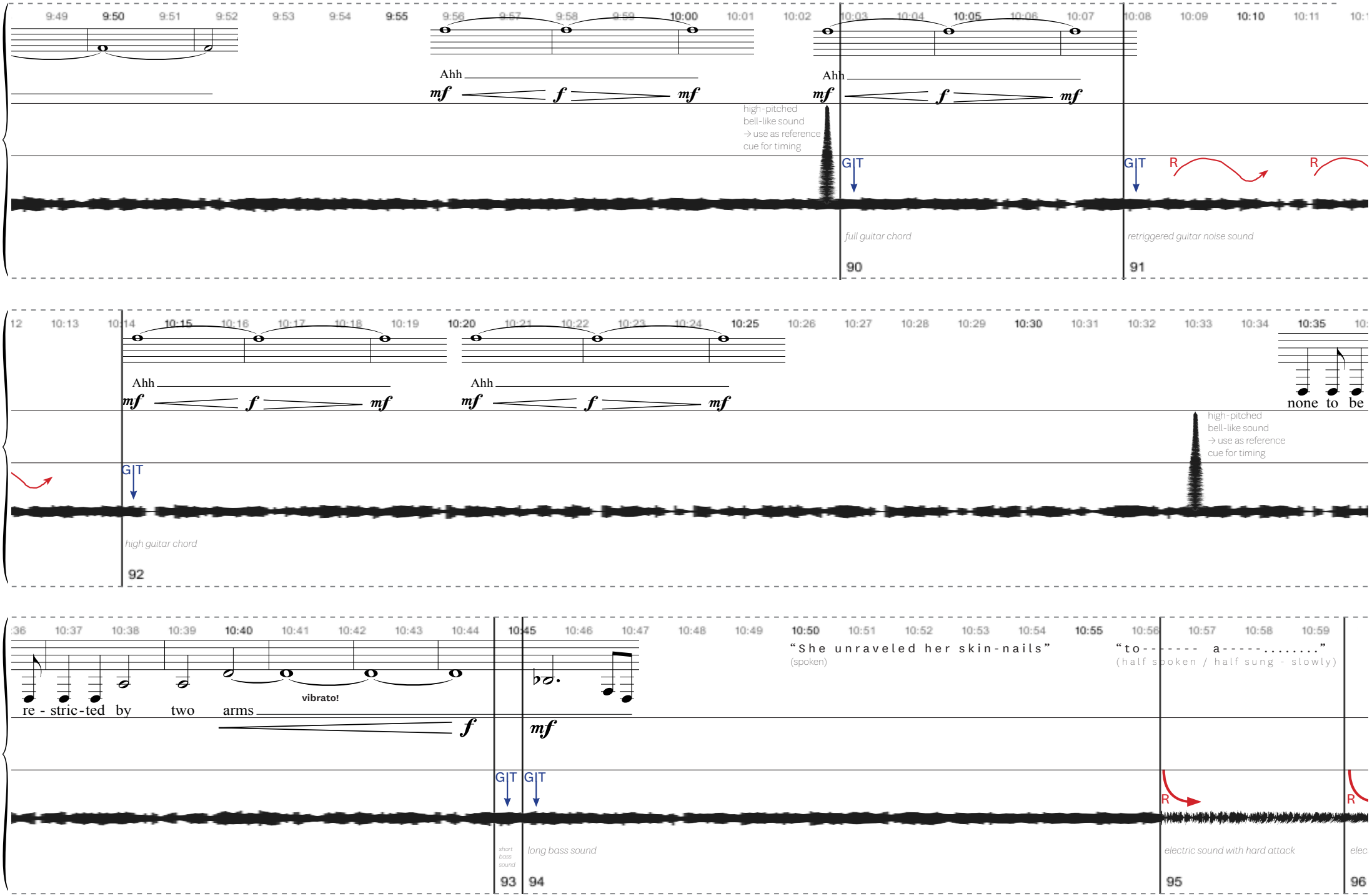
REVERB on voice!

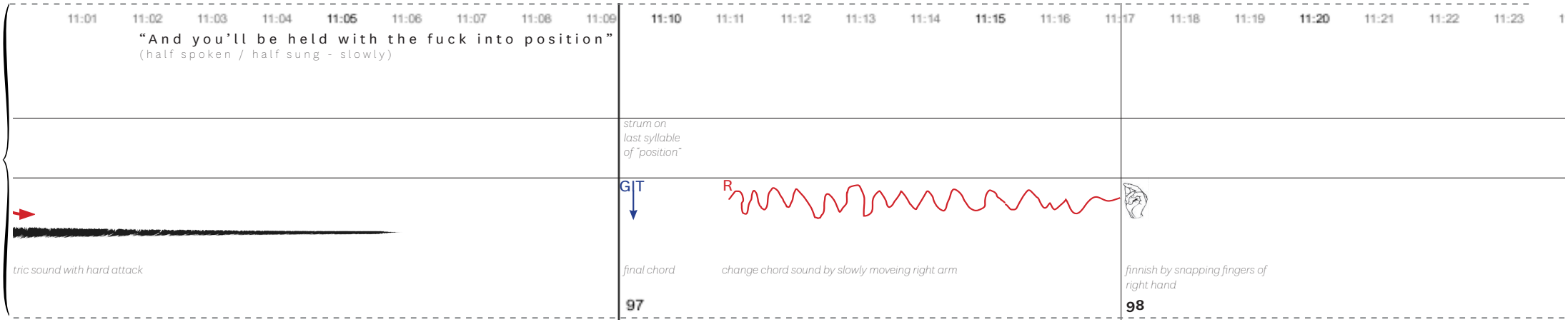
8:15 8:16 8:17 8:18 8:19 8:20 8:21 8:22 8:23 8:24 8:25 8:26 8:27 8:28 8:29 8:30 8:31 8:32 8:33 8:34 8:35 8:36 8:37 8:38

A - a




guitar
back to
playing
position
"guitar solo"
17 notes - strum / pick to trigger each note
move finger on neck to approximate(!) fret
after triggering a note, moving the right arm up fades in a sustained sound from the current note - play with this occasionally
G|T
"guitar solo"
85
"She unbuttons her two week pressings"
last three "notes" are chords, start singing after the second one, strum third one on "week"
"Have you slept?"
(slow, theatrically, half spoken / half sung, low register)
sudden strong movement
R
guitar arpeggio
86
MANUAL JUMP !
"Off to be scorn"
(as before)
pop hand open (delicately)
guitar arpeggio
87
"Or did you unpass"
(as before)
too
we're staying - off
to un - ravel
pop hand open (delicately)
guitar arpeggio
88
pop hand open (delicately)
high-pitched bell-like sound
→use as reference cue for timing
89


9:49 9:50 9:51 9:52 9:53 9:54 9:55 9:56 9:57 9:58 9:59 10:00 10:01 10:02 10:03 10:04 10:05 10:06 10:07 10:08 10:09 10:10 10:11
Ahh
mf f mf
Ahh
mf f mf
high-pitched bell-like sound → use as reference cue for timing
GIT
GIT
R
R
full guitar chord
retriggered guitar noise sound
90
91
12 10:13 10:14 10:15 10:16 10:17 10:18 10:19 10:20 10:21 10:22 10:23 10:24 10:25 10:26 10:27 10:28 10:29 10:30 10:31 10:32 10:33 10:34 10:35
Ahh
mf f mf
Ahh
mf f mf
none to be
high-pitched bell-like sound → use as reference cue for timing
GIT
high guitar chord
92
:36 10:37 10:38 10:39 10:40 10:41 10:42 10:43 10:44 10:45 10:46 10:47 10:48 10:49 10:50 10:51 10:52 10:53 10:54 10:55 10:56 10:57 10:58 10:59
vibrato!
re - stric - ted by two arms
f
mf
"She unraveled her skin-nails"
(spoken)
"to------ a----------"
(half spoken / half sung - slowly)
GIT
GIT
R
R
short bass sound
long bass sound
electric sound with hard attack
93
94
95
96


11:01 11:02 11:03 11:04 11:05 11:06 11:07 11:08 11:09 11:10 11:11 11:12 11:13 11:14 11:15 11:16 11:17 11:18 11:19 11:20 11:21 11:22 11:23
"And you'll be held with the fuck into position"
(half spoken / half sung - slowly)
strum on last syllable of "position"
G T
R
tric sound with hard attack
final chord
change chord sound by slowly moveing right arm
finnish by snapping fingers of right hand
97
98