

ECHOES OF JONI

For amplified ensemble and fixed media

2021

Jan Foote

This piece was composed with financial assistance from the **Fonds Podiumkunsten NL**.

First performance December 2021
by **Attica! Ensemble**

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Instrumentation

Voice

- + Keyboard 1
 - midi controller patch 'Fender Rhodes'

Clarinet in Bb

- + Keyboard 2
 - midi controller patch 'Synth Pad'

Electric Guitar 1 w/volume pedal, overdrive/distortion pedal, reverb pedal and Ebow

- + Keyboard 3
 - midi controller patch 'Synth Pad'

Electric Guitar 2 w/volume pedal, overdrive/distortion pedal, reverb pedal and Ebow

- + Keyboard 2
 - midi controller patch 'Synth Pad'

5- string Electric Bass Guitar w/volume pedal, reverb pedal

Percussion (1 player)

- Large Spring (like car suspension spring)
 - Ride Cymbal (with superball)
 - Glockenspiel
 - Metal Tubes
- + Keyboard 3
 - midi controller patch 'Synth Pad'

Keyboards are routed through a laptop running Logic Pro X. 'Synth Pad' patch is provided by the composer.

The Fender Rhodes patch is using the plugin 'Addictive Keys', using the 'Mark One – Seven 3' patch. If this plugin is unavailable, use another Fender Rhodes emulator and select as similar a sound as possible. Pre-recorded tracks are provided for reference.

2 of the 3 keyboards are shared between two players.

1. Fender Rhodes – for voice only
2. Synth Pad – for Clarinet and Guitar 2
3. Synth Pad – for Guitar 1 and Percussion

Each player will be provided with a click track for rehearsals and performance.

All parts sound as written apart from the usual octave transpositions.

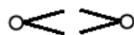
Duration: 40:22

Performance notes

Dynamics blend with fixed media at all times unless otherwise specified. Some general dynamics are given for the ensemble to follow. Crescendi should fade in to be audible, but balanced with the fixed media.

The instruments and the fixed media should blend seamlessly together to create a homogenous sound world throughout. For this reason, there are very few dynamics in the piece.

General symbols

 - Crescendo/diminuendo from/to silence

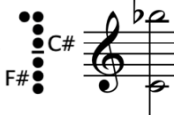
Voice and clarinet symbols

 - Imitate provided recording (use timecode to find the sample in the provided recording)

 - sustain note, but bend the pitch microtonally down and then up

Clarinet multiphonics

M1 - 

M2 - 

M3 - 

M4 - 

M5 - 

M6 - 

M7 - 

Guitar symbols

⌒ - Gently bend guitar neck back and forth

~ - Wammy bar light wobble (used to imitate voice)

+ - Hammer on with left hand only

o - Open string

Guitar harmonics notation

Only the notated the resultant pitch of each harmonic has been notated – All harmonics sound as written.

The circled number is the string and the roman numeral above it is the position on the guitar where you can find the harmonic. Eg. v = 5th fret.



- In this example, the harmonic would be a sounding D an octave above the open string and would be played on the 6th string at the 12th fret.

Bass guitar harmonics



- Hammer on bass note with left hand, play harmonics using forefinger and thumb of right hand.

Electric guitar harmonics positions and resultant pitches

- xii – 12th fret harmonic (sounds 1 octave higher than open string)
- vii – 7th fret harmonic (sounds 1 octave + 5th higher than open string)
- v – 5th fret harmonic (sounds 2 octaves higher than open string)
- iv – 4th fret harmonic (sounds 2 octaves + 3rd higher than open string)
- iii+ – harmonic played slightly higher than 3rd fret (sounds 2 octaves + 5th higher than open string)
- iii- – harmonic played slightly lower than 3rd fret (sounds 2 octaves + 7th higher than open string)

Bass guitar harmonics positions and resultant pitches

- xii – 12th fret harmonic (sounds 1 octave higher than open string)
- vii – 7th fret harmonic (sounds 1 octave + 5th higher than open string)
- v – 5th fret harmonic (sounds 2 octaves higher than open string)
- iv+ – 4th fret harmonic (sounds 2 octaves + 3rd higher than open string)
- iv- – harmonic played slightly higher than 3rd fret (sounds 2 octaves + 5th higher than open string)
- iii+ – harmonic played slightly lower than 3rd fret (sounds 2 octaves + 7th higher than open string)
- iii- – harmonic played slightly lower than 3rd fret (sounds 3 octaves + 2nd higher than open string)

Note: The electric guitar and bass guitar harmonics are notated differently due to how the position looks in relation to the neck. As the frets of the bass guitar are wider, harmonic iv- on the bass guitar looks like it is more in the 4th fret that it does on the electric guitar (where it looks as though it's slightly to the right of the third fret).

Percussion symbols

 - Superball

Metal tube tuning



Nb: these pitches are **not** tuned to equal temperament. The pitches need to be close to the ones written, but not exact. An exact deviation from the equally tempered pitch is not required, but must be sufficiently 'out of tune' to create beating patterns with other sounding instruments.

A note on the composition

When composing this piece, I imagined a journey through a gradually changing landscape, which has distinct divisions, but which blend together seamlessly. Like a long journey on a country road. This image guided my thinking and compositional process.

Echoes of Joni was composed using a mix of notated material and improvised material which has been transcribed. I have roughly transcribed these improvisations to assist the performer, but a lot of the nuance was lost in the process. Therefore, recordings of each part are provided. The timecode of the score matches the time of each recording, so it is advised that performers reference the recordings to get a better understanding of the lines where they are instructed to 'Reference sound file'.

There is a timecode provided at the start of every system to help reference sound files.

Score in C

♩=60

Echoes of Joni

Jan Foote

0" $\frac{3}{4}$

4 $\frac{4}{4}$

Voice/
Fender Rhodes

Fender Rhodes

3 *f*

Clarinet/
Synth Pad

Synth Pad

f

Electric Guitar 1./
Synth Pad

Ebow

Improvise, highlighting different overtones.
Undulating. Gritty, distorted
Reference recording Gtr1 0:07

Slide elbow slowly up and down string, moving closer to the pickup
increases volume. Dashed crescendo indicate distance to pickup.

5 *p* *f*

Electric Guitar 2./
Synth Pad

5-string Bass Guitar

3 *ff* l.v. *sempre*

Percussion/
Synth Pad

Large Spring

p *ff* l.v. *sempre*

Ride Cymbal

Super Ball - move continuously around cymbal to create vocal effects
l.v. *sempre*

Guitar 'strikes' sound periodically. Dense layer of sustained sound until 04:00

Crackle

'strike'

Dense sustained texture

Fixed Media

3

6 20" 1 3 4 4

F Rds. Vox.

S. Pad. Clt.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

F.M.

Ebow

Space echo on, gritty & distorted

Highlight the 16ve+3rd harmonic, allow fundamental to flicker in and out of sound.
The sound should be continuously, but seamlessly moving and changing. Reference Gtr 2 - 0.26

ff

f

ff

42"

12 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 3

F Rds. Vox.

S. Pad. Clt.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

F.M.

mp *ff* *mp*

3

The musical score is written for a band and includes the following parts and details:

- F Rds. Vox. (Female Rhythmic Vocals):** Starts with a 12-measure rest, followed by a triplet of eighth notes, then a series of sustained chords. It changes to a 3/4 time signature for two measures and returns to 4/4 for the final measure, which contains a triplet of eighth notes.
- S. Pad. Clt. (Synthesizer Pad/Clavier):** Features sustained chords in the left hand and single notes in the right hand, primarily in the treble clef.
- E. Gtr. 1. (Electric Guitar 1):** Plays a continuous tremolo pattern on a single note in the treble clef.
- E. Gtr. 2. (Electric Guitar 2):** Features a triplet of eighth notes, followed by sustained chords and a single note in the final measure.
- Bass:** Features a triplet of eighth notes, followed by sustained chords and a single note in the final measure.
- Perc. (Percussion):** Includes a triplet of eighth notes, followed by a series of sustained notes with dynamics *mp* and *ff*.
- F.M. (Fingered Music):** Features a triplet of eighth notes, followed by a series of sustained notes with dynamics *mp* and *ff*.

F Rds. Vox.

S. Pad. Clt.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

F.M.

The musical score is for a 4-minute track, page 4. It features seven staves: F Rds. Vox., S. Pad. Clt., E. Gtr. 1., E. Gtr. 2., Bass, Perc., and F.M. The F Rds. Vox. staff has a long sustain. The S. Pad. Clt. staff has a melodic line. The E. Gtr. 1. staff has a tremolo effect. The E. Gtr. 2. staff has a sustain. The Bass staff has a sustain. The Perc. staff has a drum pattern. The F.M. staff has a tremolo effect.

23 1'25"

3

5
2
4

F Rds. Vox.

S. Pad. Clt.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

F.M.

The musical score consists of seven staves. The first staff, F Rds. Vox., is in bass clef and contains a melodic line with a slur over measures 23-27. The second staff, S. Pad. Clt., is in treble clef and contains a chordal accompaniment. The third staff, E. Gtr. 1., is in treble clef and contains a series of sustained notes with a tremolo effect. The fourth staff, E. Gtr. 2., is in treble clef and contains a series of sustained notes with a tremolo effect. The fifth staff, Bass, is in bass clef and contains a series of sustained notes with a tremolo effect. The sixth staff, Perc., is in bass clef and contains a series of sustained notes with a tremolo effect. The seventh staff, F.M., is in bass clef and contains a series of sustained notes with a tremolo effect. The score includes various musical notations such as slurs, ties, and dynamic markings.

5'45"

83

CL.

S. Pad Gtr1

Bass

Perc.

F.M.

To Chimes



6'05"

88

CL.

Bass

F.M.

6'33"

95 9

3
4

4
4

13

S. Pad Gtr1

E. Gtr. 2.

Bass

Synths Perc.

F.M.

Sustained chimes begin increasingly dense until 08:41

Use volume knob on synth

6'59"

10

Reference sound file Clt.: 7:09. Wobbly, unstable

CL.

S. Pad Gtr1

E. Gtr. 2.

Bass

Synths Perc.

F.M.

mp

mp

mp

Space echo off

9'39"
143

5/4 14

4/4

Voice

Musical staff for Voice. The staff shows a melodic line starting with a whole rest, followed by a series of notes (half note, quarter note, eighth note, quarter note, eighth note, quarter note) with a fermata over the last two notes. A dynamic marking *f* is present.

Cl.

Musical staff for Clarinet (Cl.). The staff shows a melodic line with a half note, quarter note, eighth note, quarter note, eighth note, and quarter note, all beamed together. A dynamic marking *f* is present.

E. Gtr. 2.

Musical staff for Electric Guitar 2 (E. Gtr. 2.). The staff shows a melodic line with a half note, quarter note, eighth note, quarter note, eighth note, and quarter note, all beamed together.

Bass

Musical staff for Bass. The staff shows a melodic line with a half note, quarter note, eighth note, quarter note, eighth note, and quarter note, all beamed together. A dynamic marking *f* is present.

F.M.

Musical staff for F.M. (Fretted Mandolin). The staff shows a complex melodic line with many notes, including a series of sixteenth notes and a final half note. A dynamic marking *f* is present.

10'12"

151 $\frac{4}{4}$ 15

Voice

Musical notation for Voice part, measures 151-155. The staff shows a whole rest in measure 151, followed by a whole note chord (F#4, C5) in measure 152, and a whole note chord (F#4, C5) in measure 153. The dynamic marking *mp* is present in measure 152.

Cl.

M2 Reference sound file Clt: 10:12

Musical notation for Clarinet (Cl.) part, measures 151-155. The staff shows a whole rest in measure 151, followed by a whole note chord (F#4, C5) in measure 152, and a whole note chord (F#4, C5) in measure 153. The dynamic marking *mp* is present in measure 152.

S. Pad Gtr1

Musical notation for String Pad Guitar 1 (S. Pad Gtr1) part, measures 151-155. The staff shows a whole rest in measure 151, followed by a whole note chord (F#4, C5) in measure 152, and a whole note chord (F#4, C5) in measure 153.

E. Gtr. 2.

Musical notation for Electric Guitar 2 (E. Gtr. 2.) part, measures 151-155. The staff shows a whole rest in measure 151, followed by a whole note chord (F#4, C5) in measure 152, and a whole note chord (F#4, C5) in measure 153. The dynamic marking *mp* is present in measure 152.

Bass

Musical notation for Bass part, measures 151-155. The staff shows a whole rest in measure 151, followed by a whole note chord (F#4, C5) in measure 152, and a whole note chord (F#4, C5) in measure 153. The dynamic marking *mp* is present in measure 152.

F.M.

Musical notation for F.M. (Fretless Mandolin) part, measures 151-155. The staff shows a whole rest in measure 151, followed by a whole note chord (F#4, C5) in measure 152, and a whole note chord (F#4, C5) in measure 153.

158 16

Voice

CL.

M2
F# C#
Reference sound file Clt: 10:40

S. Pad Gtr1

E. Gtr. 2.

Bass

F.M.

mp

mf

Space echo on

iv iv iv v
④ ③ ② ①

volume off

12'43"

190 20

Reference sound file Vox 12:43.
Unstable, delicate**2**
4**4**
4

Vibrato up to D and back

Reference sound file Vox 13:05

3
4

Voice

S. Pad Gtr1

S. Pad Gtr. 2

Bass

F.M.

Quick glisses down to B and back to C one continuous note

13'12"

4
4

21

Reference sound file Vox 13:27

25

Voice

Musical notation for Voice part, measures 198 to 25. The notation includes a melodic line with a long slur over measures 198-204, a fermata, and a dynamic marking *mp* at measure 21. A large watermark "Pirusal Score" is visible across the page.

Cl.

Musical notation for Clarinet (Cl.) part, measures 198 to 25. The notation shows a long slur over measures 198-204, a fermata, and a long note in measure 21.

S. Pad Gtr1

Musical notation for String Pad Guitar 1 (S. Pad Gtr1) part, measures 198 to 25. The notation shows a long slur over measures 198-204, a fermata, and a complex melodic line in measure 21.

S. Pad Gtr. 2

Musical notation for String Pad Guitar 2 (S. Pad Gtr. 2) part, measures 198 to 25. The notation shows a long slur over measures 198-204, a fermata, and a long note in measure 21.

Bass

Musical notation for Bass part, measures 198 to 25. The notation includes a melodic line with a long slur over measures 198-204, a fermata, and a complex melodic line in measure 21. Fingering numbers (iv, iv, iv, v, ④, ③, ②, ①) are present above the notes. A "volume off" instruction is written below the staff.

F.M.

Melodic vocal lines

Musical notation for F.M. part, measures 198 to 25. The notation shows a long slur over measures 198-204, a fermata, and a long note in measure 21.

13'39"

205

34

44

22

Reference sound file Vox 13:54

24

34

Voice

Cl.

S. Pad Gtr1

S. Pad Gtr. 2

Bass

F.M.

mf

vii vii vii vii
④ ③ ② ①

volume off

xii xii xii vii
④ ③ ② ①

volume off

15'33"

27

Reference sound file Vox 15:37

slow vibrato

2
4

4
4

3
4

4
4

31

Voice

Cl.

S. Pad Gtr1

S. Pad Gtr. 2

Bass

F.M.

16'02"

245

28

2/4

4/4

Reference sound file Vox 16:12

mf

3/4

4/4

Voice

Cl.

S. Pad Gtr1

S. Pad Gtr. 2

Bass

F.M.

vii v v v

④ ③ ② ①

volume off

19'07"

33

37

Voice

294

Cl.

E. Gtr. 1.

E. Gtr. 2.

Bass

Synths Perc.

F.M.

This musical score is for a song, featuring a variety of instruments and vocals. The score is written in 4/4 time and is in the key of D major (indicated by two sharps). The tempo is marked as 19'07". The score is divided into measures, with measure numbers 294 and 33 indicated. The instruments and vocals are arranged in a multi-staff format. The Voice part is written in a soprano clef. The Cl. (Clarinet) part is written in a soprano clef. The E. Gtr. 1. (Electric Guitar 1) part is written in a soprano clef. The E. Gtr. 2. (Electric Guitar 2) part is written in a soprano clef. The Bass part is written in a bass clef. The Synths Perc. (Synthesizer Percussion) part is written in a soprano clef. The F.M. (Finger Modulation) part is written in a soprano clef. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *p* (piano). There are also some specific markings like *8va* (octave up) and *8va* (octave down) in the Bass and Synths Perc. parts. The score is watermarked with "PeruScore".

22'07"

39

41

Voice + Fender Rhodes

Voice

F Rds. Vox.

Cl.

E. Gtr. 1.

E. Gtr. 2.

FM. S. Pad

F.M.

Voice

347

F Rds. Vox.

Cl.

E. Gtr. 2.

Perc.

FM. S. Pad

Metal Tubes

l.v. sempre

mf

23'00"

41

43

353

Voice

F Rds. Vox.

Cl.

E. Gtr. 1.

Perc.

FM. S. Pad

No Ebow, Space Echo off

f

3

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 4/4 piece in the key of D major. The score includes parts for the following instruments and voices:

- Voice:** The vocal melody, starting with a long note on D5 in the first measure.
- F Rds. Vox. (Faded Vocal):** A second vocal line, often used for harmony or as a guide.
- Cl. (Clarinet):** Provides a melodic line, often mirroring the vocal melody.
- E. Gtr. 1 (Electric Guitar 1):** Plays a series of chords, including D major, G major, and A major.
- E. Gtr. 2 (Electric Guitar 2):** Plays a similar chordal pattern to the first guitar.
- Bass:** Provides a steady bass line, often using a walking bass pattern.
- Perc. (Percussion):** Includes a drum kit (snare, bass drum, cymbals) and a tambourine.
- FM. S. Pad (Fusion Music Synthesizer Pad):** Provides a lush, atmospheric background texture.

The score is written in standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as "Moderato". The score includes various musical notations such as notes, rests, chords, and dynamic markings (e.g., *mf*, *f*).

23'55"

45

367

4/4 3/4 2/4 4/4

Voice

F Rds. Vox.

Cl.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

FM. S. Pad

The musical score is arranged in a system of eight staves. The top staff is for Voice, followed by F Rds. Vox. (two staves), Cl., E. Gtr. 1., E. Gtr. 2., Bass, Perc., and FM. S. Pad. The time signature is 4/4 for measures 367-368, 3/4 for measure 369, 2/4 for measure 370, and 4/4 for measures 371-45. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'. A large watermark 'Perusal School' is visible across the score.

24'16"

3
4

43

2
4

4
4

Voice

F Rds. Vox.

Cl.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

FM. S. Pad

This musical score page contains measures 46 through 49. The key signature is one sharp (F#). The time signature changes from 3/4 in measure 46 to 2/4 in measure 47, and then to 4/4 in measure 48. Measure 49 is also in 4/4. The instruments and their parts are as follows:

- Voice:** Measures 46-47 have a melodic line with a 373 triplet in measure 46. Measures 48-49 continue the melodic line with sustained notes.
- F Rds. Vox. (Flute and Recorder):** Measures 46-47 have a melodic line. Measures 48-49 have sustained notes.
- Cl. (Clarinet):** Measures 46-47 have a melodic line. Measures 48-49 have sustained notes.
- E. Gtr. 1. (Electric Guitar 1):** Measures 46-47 are silent. Measures 48-49 play a sustained chord with a forte (*f*) dynamic.
- E. Gtr. 2. (Electric Guitar 2):** Measures 46-47 are silent. Measures 48-49 play a sustained chord with a forte (*f*) dynamic.
- Bass:** Measures 46-47 are silent. Measures 48-49 play a sustained chord with a forte (*f*) dynamic.
- Perc. (Percussion):** Measures 46-47 are silent. Measures 48-49 play a rhythmic pattern with a forte (*f*) dynamic in measure 48 and a mezzo-forte (*mf*) dynamic in measure 49.
- FM. S. Pad (FM Synthesizer Pad):** Measures 46-47 have a melodic line. Measures 48-49 have sustained notes.

402

Voice

F Rds. Vox.

Cl.

E. Gtr. 1.

E. Gtr. 2.

Bass

Perc.

FM. S. Pad

iv+ ①

A.H ② A.H ①

Detailed description of the musical score: The score is for a 4-part ensemble. The Voice part has a long note in measure 402, followed by rests. The F Rds. Vox. part has a melodic line with a triplet in measure 404. The Clarinet part has a long note in measure 402, followed by rests. The Electric Guitar 1 part has a melodic line with a triplet in measure 404. The Electric Guitar 2 part has a long note in measure 402, followed by rests. The Bass part has a long note in measure 402, followed by rests, and then a triplet in measure 404. The Percussion part has a long note in measure 402, followed by rests. The FM. S. Pad part has a long note in measure 402, followed by rests.

27'32"

424

50

50

Voice

F Rds. Vox.

Cl.

E. Gtr. 1

E. Gtr. 2

Bass

Perc.

FM. S. Pad

slowly bend up

A.H

A.H

iv+ ②

①

451

Voice

Staff 1: Voice. Treble clef. The staff contains a series of whole rests across six measures. A double bar line is present after the first measure.

F Rds. Vox.

Staff 2: F Rds. Vox. (Female Remote Voice). Treble and Bass clefs. The staff contains a series of whole notes and rests across six measures. A double bar line is present after the first measure. A triplet of eighth notes is marked in the final measure.

E. Gtr. 1.

Staff 3: E. Gtr. 1. (Electric Guitar 1). Treble clef. The staff contains a series of whole notes and rests across six measures. A double bar line is present after the first measure.

E. Gtr. 2.

Staff 4: E. Gtr. 2. (Electric Guitar 2). Treble clef. The staff contains a series of whole notes and rests across six measures. A double bar line is present after the first measure.

FM. S. Pad

Staff 5: FM. S. Pad (Fusion Music Synthesizer Pad). Treble clef. The staff contains a series of whole notes and rests across six measures. A double bar line is present after the first measure.

31'44"

59

3
4

487

Voice

Cl.

E. Gtr. 1.

E. Gtr. 2.

Synths Perc.

F.M.

mp

mf

mp

mp

Synth Pad

Reference sound file Clt 31:52

Reference sound file Clt 32:04. Hold note, but gliss quickly down and back up again rhythmically

32'12"

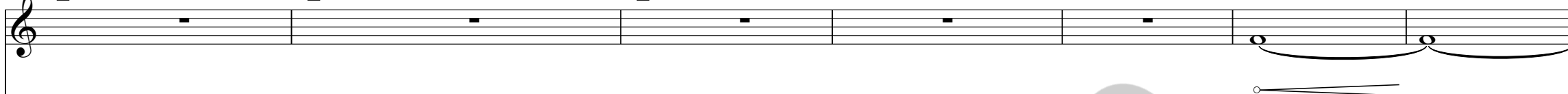
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4

5
4

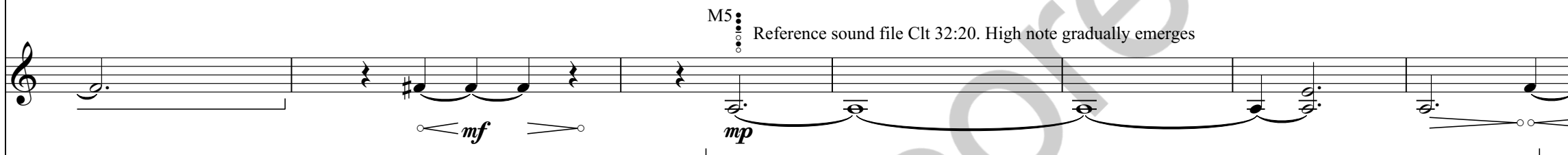
4
4 60

67

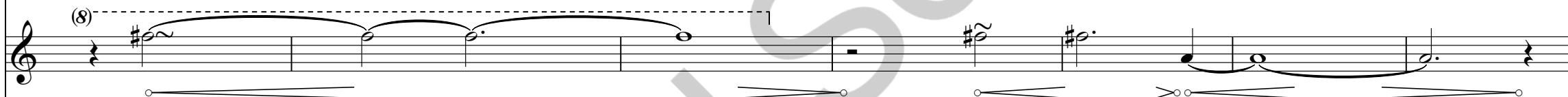
Voice



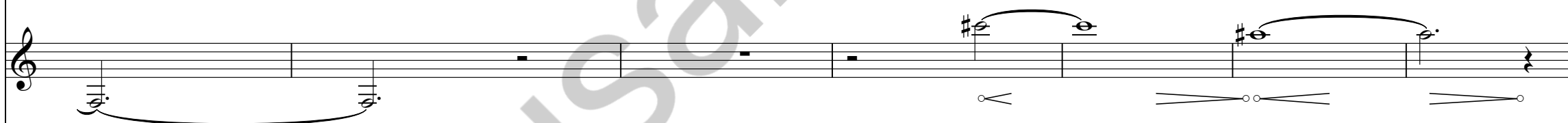
Cl.



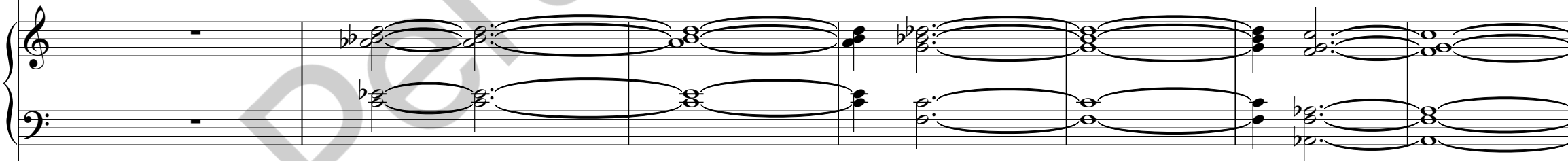
E. Gtr. 1.



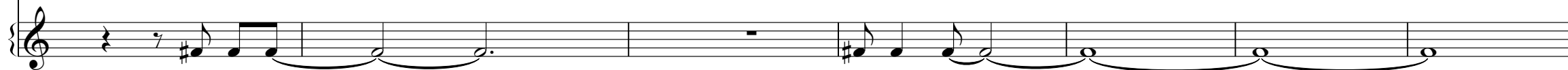
E. Gtr. 2.



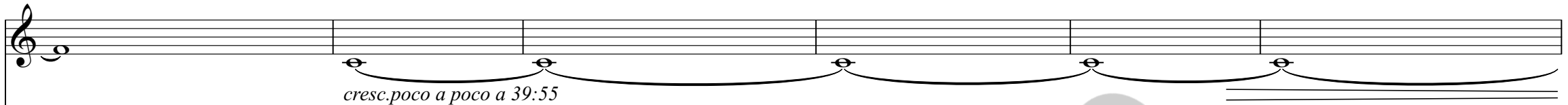
Synths Perc.



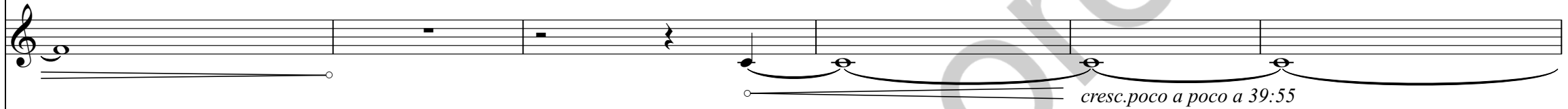
F.M.



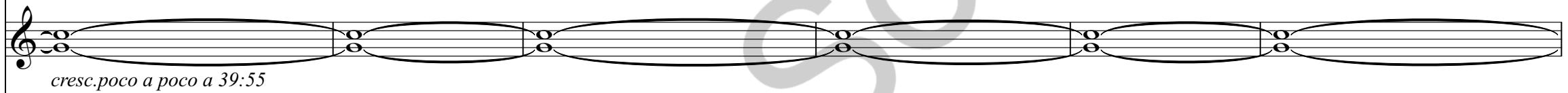
Voice



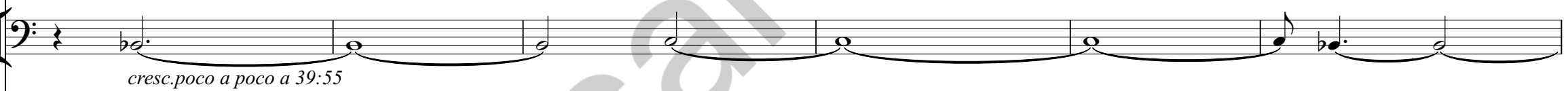
Cl.



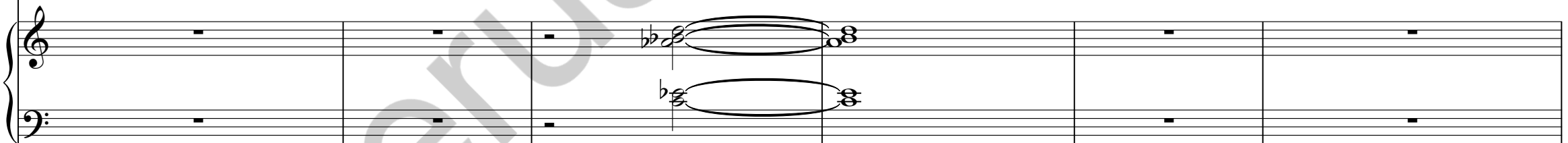
E. Gtr. 2.



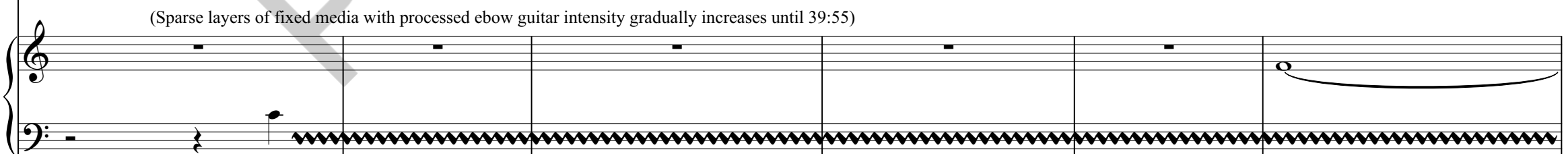
Bass



Synths Perc.



F.M.



35'14"

64

540

Voice

Musical staff for Voice, measures 540-544. The staff shows a melodic line with a long slur spanning measures 540 to 544, and a sustained low note in the bass line.

Cl.

Musical staff for Clarinet (Cl.), measures 540-544. The staff includes a reference sound file label "Reference sound file Clt 35:20" above measures 541-542. Chord diagrams for M2 (F# C#), M7 (C#), and M3 are shown above the staff. The melody features eighth and quarter notes with slurs.

E. Gtr. 2.

Musical staff for Electric Guitar 2 (E. Gtr. 2.), measures 540-544. The staff contains a continuous tremolo pattern across all measures.

Bass

Musical staff for Bass, measures 540-544. The staff shows a melodic line with a long slur spanning measures 540 to 544.

Synths Perc.

Musical staff for Synthesizer Percussion (Synths Perc.), measures 540-544. The staff shows a rhythmic pattern with sustained notes and slurs.

F.M.

Musical staff for F.M. (Frequency Modulation), measures 540-544. The staff shows a melodic line with a long slur spanning measures 540 to 544, and a continuous tremolo pattern in the bass line.

35'38"

546

$\frac{3}{4}$ 65

$\frac{5}{4}$

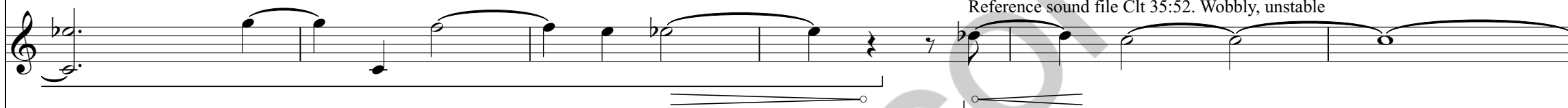
$\frac{4}{4}$

73

Voice



Cl.



Reference sound file Clt 35:52. Wobbly, unstable

E. Gtr. 2.

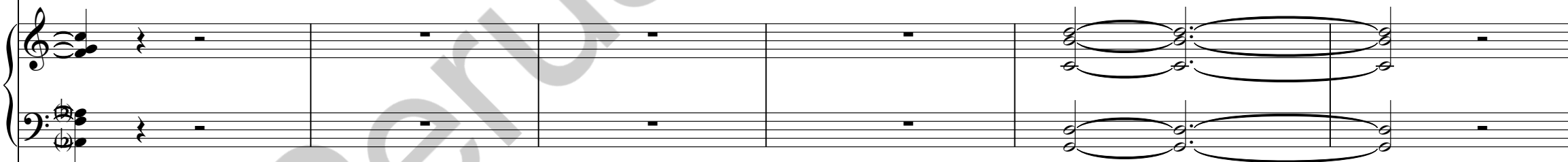


Introduce metallic rattle, high partials by applying pressure to the string with the Ebow

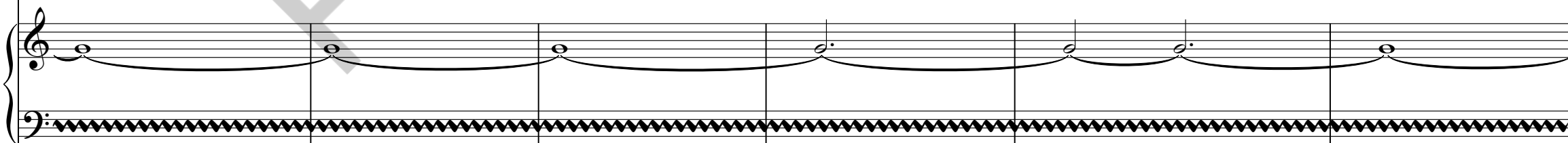
Bass



Synths Perc.



F.M.



36'02"

552

Voice

Cl.

E. Gtr. 2.

Bass

Synths Perc.

F.M.

colour trill

f

Note splits between G and Eb, the G is the sound of the fundamental appearing whilst Eb is sounding. Attempt to highlight the upper pitch.

Retune to: C - F - G - D -G

(very dense until 39:55)

36'30"

559

Voice

Cl.

E. Gtr. 2.

F.M.

67

36'58"

566

Voice

Cl.

E. Gtr. 2.

Synths Perc.

F.M.

Reference sound file Vox 36:58. Unsteady vibrato between G and F#

(Processed voals more present)