Dindon (2001/02, 2016)

version for electric guitar and accordion

by Marko Ciciliani

Legend

1. Equipment:

the following equipment is required:

Accordion:

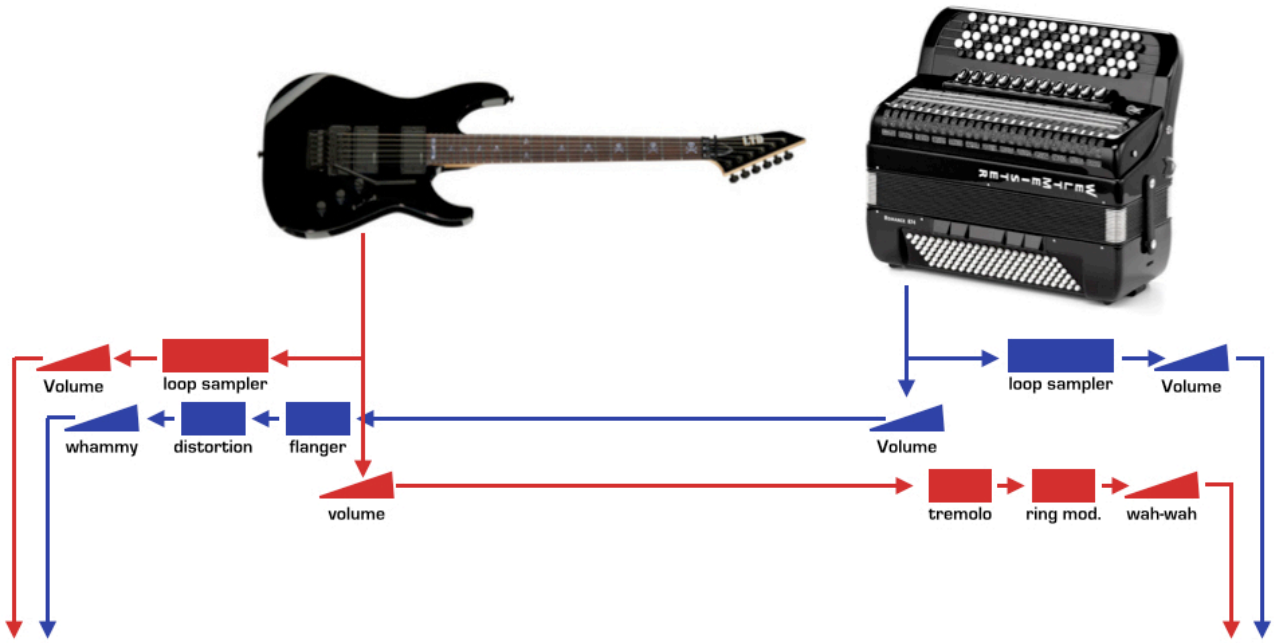
- two volume pedals (one for the accordion, one for a loop effect)
- a loop sampler
- a Digitech Whammy pedal
- a distortion pedal
- a flanger pedal

Electric guitar:

- two volume pedals (one for the guitar, one for a loop effect)
- a loop sampler
- a wahwah pedal
- a ring modulator pedal
- a tremolo pedal
-

Except for the volume pedals and the loop sampler all effects that are manipulating the sound of one instrument are controlled by the player of the other instrument. Therefore all effects that are notated in the parts are affecting the sound of the other instrument, not the one displayed in the part.

The effects are connected as follows:



In addition, two small hand-held bells are required.

2. Performance material

The performance material contains the following:

- 7 color sections for the bass guitar with the names:
  red,
  blue,
  yellow,
  silver,
  orange-metallic,
  green-metallic,
  tar.
- 7 color sections for the accordion with the names:
  red,
  blue,
  yellow,
  silver,
  orange-metallic,
  green-metallic,
  tar.
- 6 interzones with the names:
  dindon-verse,
  dindon-prose,
  echo-oral,
  echo-instrumental,
  beatings-glissing,
  beatings-static.

2.1 The color sections:

The color sections are all structured in the following way:
A "first half", a middle segment called Xy, a "second half" and an ending segment called Xh. The two halfs contain either the segments a0 - a5 or A0-A7.

It is most important to notice that the "second halfs" of the color pages belonging to the electric guitar are structured the same way as the "first halfs" of those belonging to the accordion. In other words: The "first halfs" of the color pages belonging to the electric bass and the "second halfs" of the color pages belonging to the accordion are structured identically, indicated with the rehearsal letters a0 - a5. The "second halfs" of the color pages belonging to the electric bass and the "first halfs" of the color pages belonging to the accordion are also structured identically, indicated with the rehearsal letters Ao – A7.

For the arrangement of the parts this means that the sections of the accordion and the bass are superimposed in an overlapping manner:

Electric-Guitar:	a0-a5	Xy	A0-A7	X(s)h	a0-a5	Xy	A0-A7	X(s)h	a0-a5	Xy	A0-A7	X(s)h				
Accordion:			a0-a5	Xy	A0-A7	X(s)h	a0-a5	Xy	A0-A7	X(s)h	...					

The thick underline indicates the segments forming one section. During the A/a segments, the musicians are always playing together in the same tempo.

Every musician in decides which order he/she is going to play the color sections.

3. Tempos and timing, Xh/Xy:

The tempos are chosen by the musicians. At the beginning of every "first half" there is the tempo indication q = you, which means that the musician determines in which tempo this half is going to be played. At the beginning of every “second half” there is the tempo indication q = (s)he, which means that the other player determines in which tempo this half is going to be played.

The tempos used in the entire piece should be very different from each other, covering a tempo range where the fastest tempo is about three times as fast as the slowest, as for example: q = 40-120.

Xy segments are most of the time free in tempo, if not, the preceding tempo has to be kept. Otherwise the musician decides the timing and - if it applies - how many times the segment is to be repeated. Any portion of this segment has to be recorded in the loop sampler by the musician. The other musician is always at the segment Xh when the former one is playing Xy and vice versa. In Xh the musician has to play back what is saved in the memory of the loop sampler. As the piece goes one, more and more Xy segments will be accumulated in the memory of the loop sampler, entailing a denser texture while being sparse in the beginning. The loop sampler should be faded in and out swiftly at the beginning and the end of Xh/Xy sections, using the foot pedal that the loop sampler is connected to.

The volume of the loop sampler should always be set in a way that it does not mask the part of the musician playing Xy, who is also determining the length of Xh/Xy. The y or h after the X is indicating who is in control of the length of the segment

(s)h = (s)he; y = you.

At the very end of the piece the musician who is finished earlier with his part lets the loop sampler keep playing all until the second musician is finished with his/her part.

4. Interzones:

There are 6 interzones. The Interzones are describing musical actions mostly verbally, in which the musicians are interacting in various ways. The Interzones are to ne used as extentions, of the Xh/Xy segments. The musician playing Xy can decide whether or not he/she wants to insert an Interzone after finishing the pattern of Xy and before continuing with the next half. If an Interzone is performed, the loop sampler keeps playing all the way to it's end..

The two musicians are supposed to divide the 6 Interzones between each other in two groups of 3. Each musician then decides which Xy/Xh segments are extended with an Interzone.

Altogether, each musician, will play 7 times Xy and 7 times Xh in the entire piece. 3 of his/her 7 Xy segments will therefore be extended with interzones.

5. The Form:

How the piece has to be arranges has already been explained above. Since the color sections of one musician are overlapping with those of the other, only one musician plays in the very beginning of the piece. Which musician opens the piece, is left to the players. The other one will pause until the former one completed Xy.

Also at the end of the piece one musician will play longer than the other (consequently not the one that started the piece). The one who finishes earlier is supposed to let his/her loop player play all the way to the end of the piece. All sections and segments have to follow each other seamlessly, without any pauses, even if there are page and/or tempo changes.

6. Dynamics:

Depending on how the sections overlap, one instrument might tend to mask the other. No dynamics have been indicated in the score. They should be determined by the musicians while taking the context into consideration, making sure that the overall texture remains varied and transparent.

7. Effects:

As mentioned above, all effects indicated in the scores are affecting the sound of the other instrument. Each musician has a modulating effect (tremolo, flanger), a static effect (distortion, ring modulation) and a pedal controlled effect (wahwah, whammy).

The tempo of the modulating effects should be chosen by the musicians and should be changed in the Xh/Xy sections if they have been used.

In addition, the guitarist should use a mild overdrive effect throughout the piece.

8. Decision Making:

As has been described the musicians are in control of many aspects of the piece. The orders of the sections, the insertions of the interzones, and the tempos.

When taking those decisions the musicians should be aware that they have aesthetic consequences. Therefore the decisions should be taken conscientiously. The result should be regarded as a personal version of the individual musicians.

9. Glossary:

9.1 Electric bass:

Top stave with one line:

- Arrow Pointing to the left: pull the neck backwards so that the pitch of the ringing strings is raised. If the guitar has a tremolo, it can be used instead.
- Arrow pointing to the right: push the neck forward and hold it for the indicated amount of time. This should result in a slight lowering of the ringing pitch.If the guitar has a tremolo, it can be used instead.
- Arrow pointing downwards: hit the body of the instrument with your hand. Let the strings ring.

Other special signs:

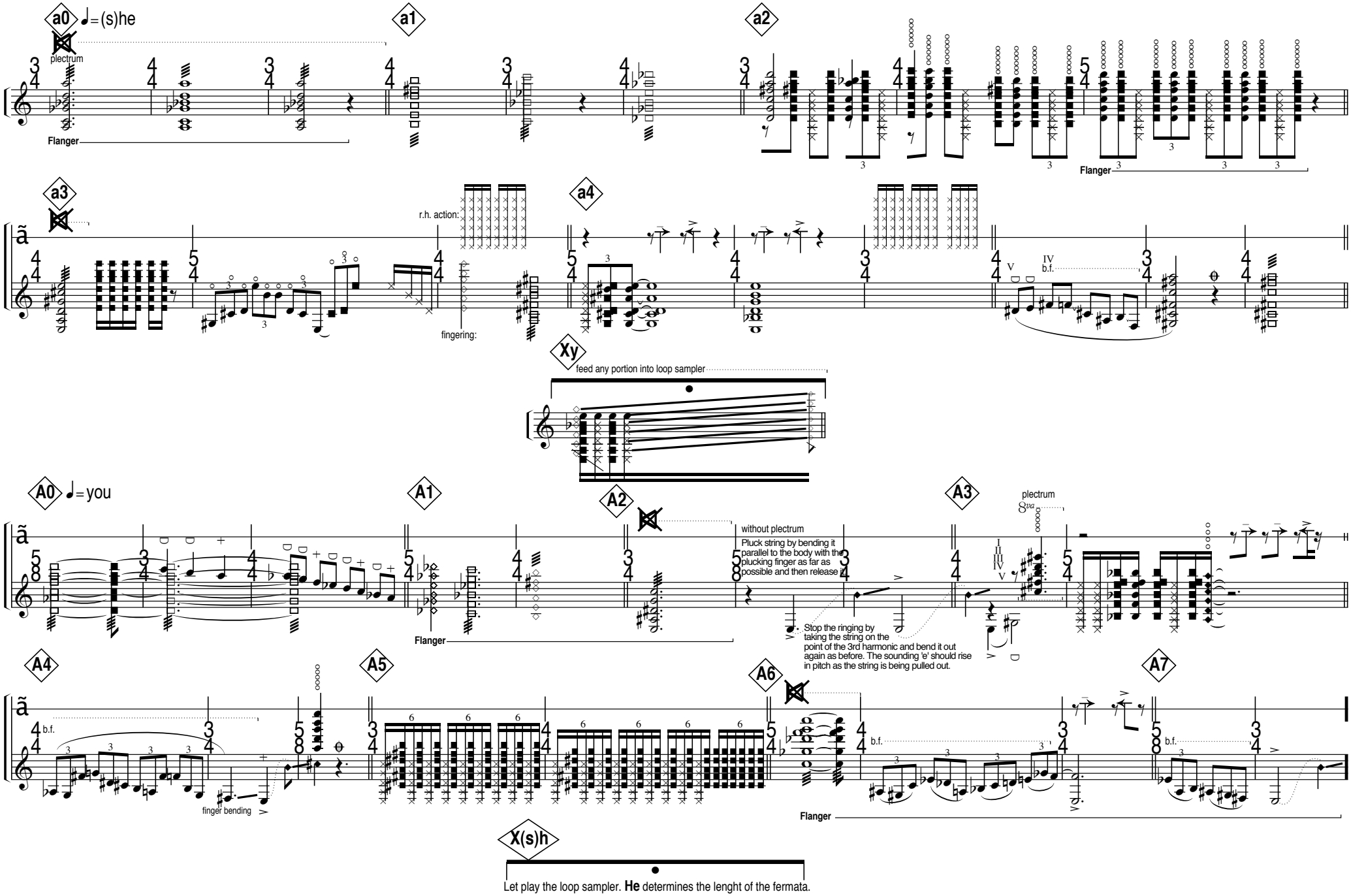
- square-shaped notehead: pluck the string between the fingering hand and the nut.
- x-shaped notehead: pluck the string behind the nut.
- diamond-shaped notehead: context dependent – either harmonic fingering or a reverberating sound that was not directly plucked.
- triangle-shaped noteheads: always pointing upwards. Press the strings with your right hand between the finger-board and the pickup. High pitches should result from these action.
- + above note: left hand plucking.
- half-circle above note: left hand tapping
- crossed out loudspeaker: play without amplification for the indicated time
- b.f.: “Butter finger”. Play the frets with light pressure at the left end of the fret. The string should make a buzzing sound at the right fret and occasionally fluctuate in its pitch by a half tone.
- vertical arrow with arrowheads on both ends and a tremolo sign on its line: quickly move the string up and down in the fret and make it ring. This creates a rather soft and delicate sound. Most of the time this is used in combination with +-part textures. This requires to play with both hands on the fingerboard.

9.2 Accordion:

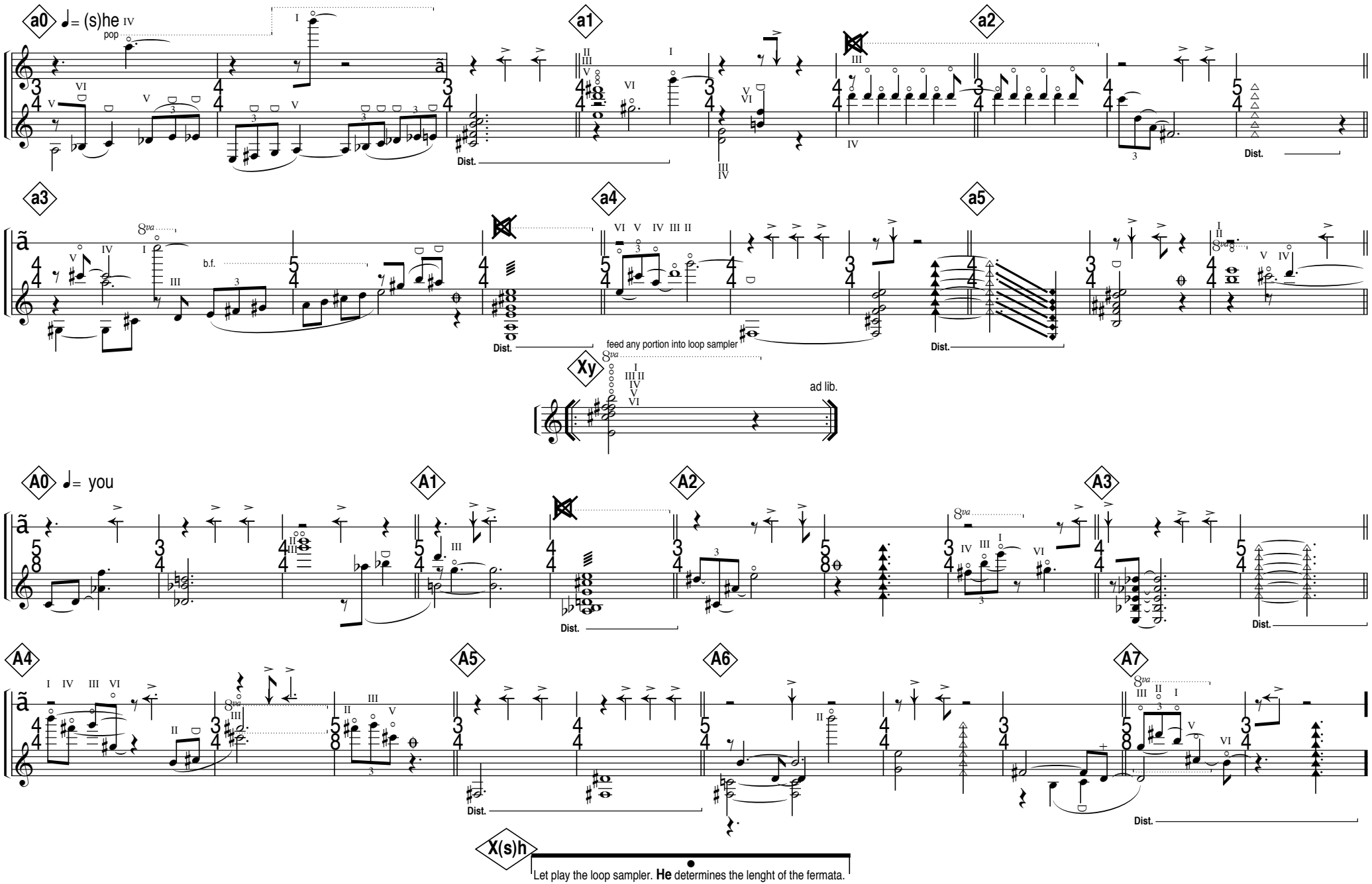
Middle single line: Here all actions involving the air knob are notated. Any note written there indicates that the air knob has to be pressed for the indicated amount of time. An accentuated sixteenth note with a crossed stem indicates that the two manuals of the accordion have to be slammed together, creating a percussive sound.

- triangle-shaped notehead: always pointing downwards. Make a glissando downwards by slightly releasing the key.
- x above note: keyclicks. Make percussive sounds with the keys while playing,
- tied notes with a portato sign above: measured vibrato
- crossed out loudspeaker: play without amplification for the indicated amount of time
- crossed round noteheads: indicates percussive actions on the accordion. If the note is underneath the top stave the bellow is supposed to be hit in its front side. If the note is above the top stave the bellow is supposed to be hit on its top side. If the note is on the middle line of the top stave a "pizzicato" has to be performed on one of the folds of the bellow.
- note with wavy line: a continuous percussive sound on the accordion. Alternatively sliding over the top of the bellow, percussive glissing over the keys or a fluttering motion with the hand hitting the accordion on various places.
- Finger-pedalling: while playing a melodic ascending or descending succession of pitches, hold the notes as long as possible, resulting in a moving cluster, instead of a single tone melody. When a dotted arrow starts pointing to "no finger pedal", gradually thin out the cluster you are holding until you remain with one note.

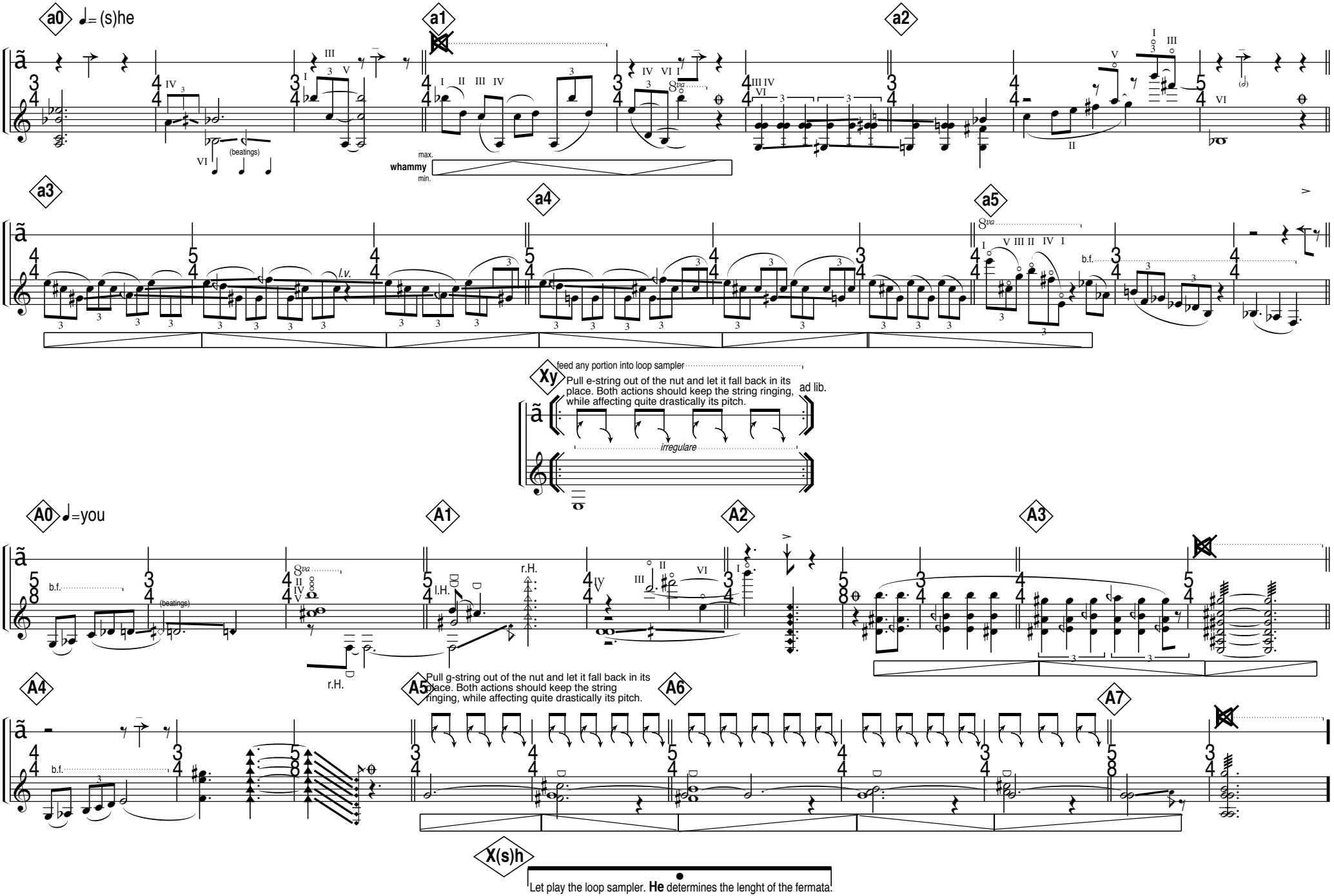
electric guitar/red



electric guitar/blue



electric guitar/yellow



electric guitar/orange-metallic

a0 ♩= (s)he

Pull e-string out of the nut and let it fall back in its place. Both actions should keep the string ringing, while affecting quite drastically its pitch.With the other hand create various harmonics

Ossia:

Flanger
tremolo settings:
full width,
tremolo time: very vaguely the current 16th tempo.

whammy
max.
min.

Stop the ringing by taking the string on the point of the 3rd harmonic and bend it out. The sounding 'b' should rise in pitch and create beatings with the same pitch played in the g-string.

a3

a4

singing by inhaling air
one breath, as long as poss.

Flanger

a5

b.f.

8va

Xy

feed any portion into loop sampler

ad lib.

A0 ♩= you

Flanger

A1

r.h. action:

fingering:

A2

b.f.

whammy

A3

(beatings)

A4

r.h. action:

fingering:

A5

b.f.

Flanger

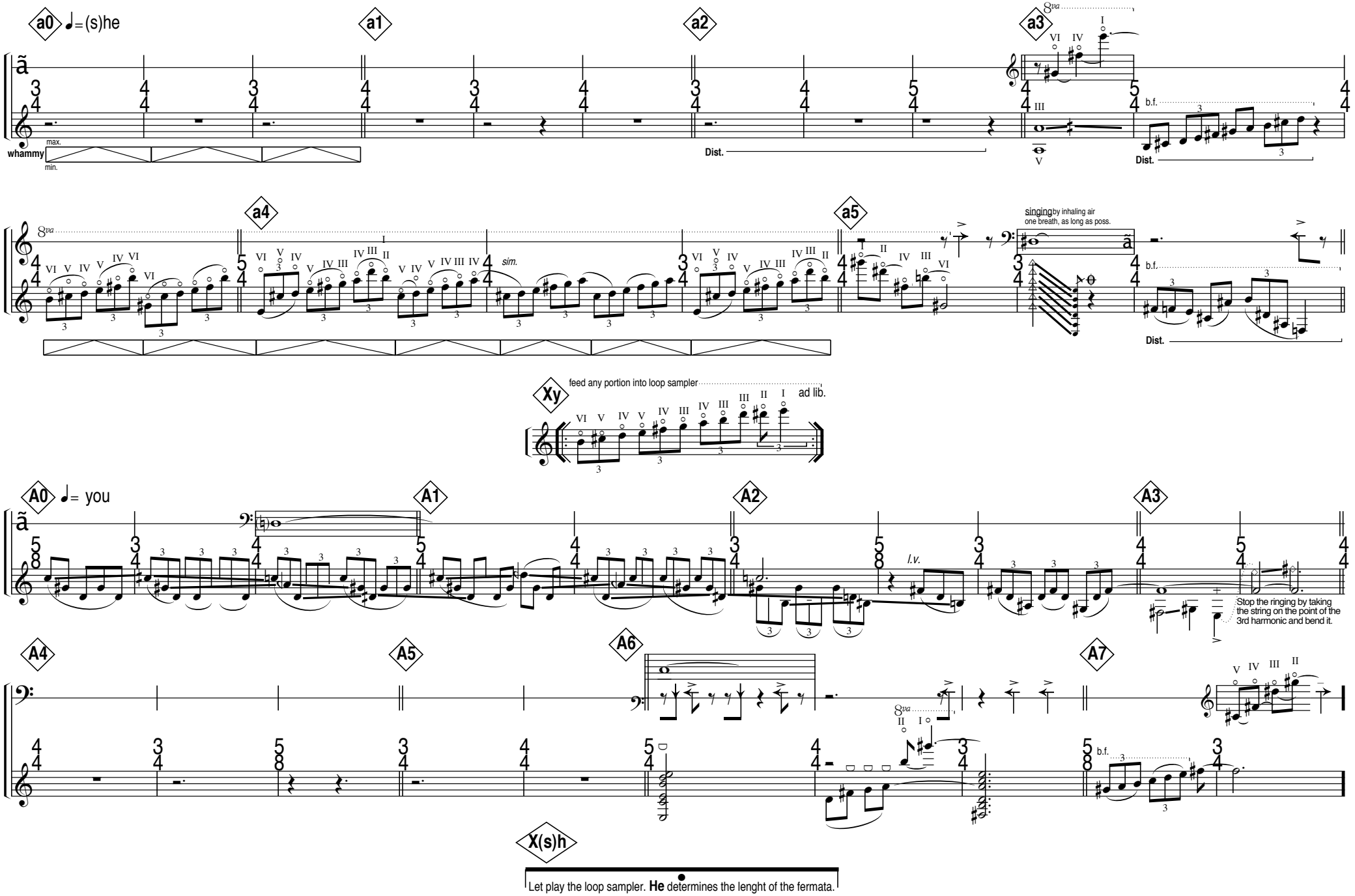
A6

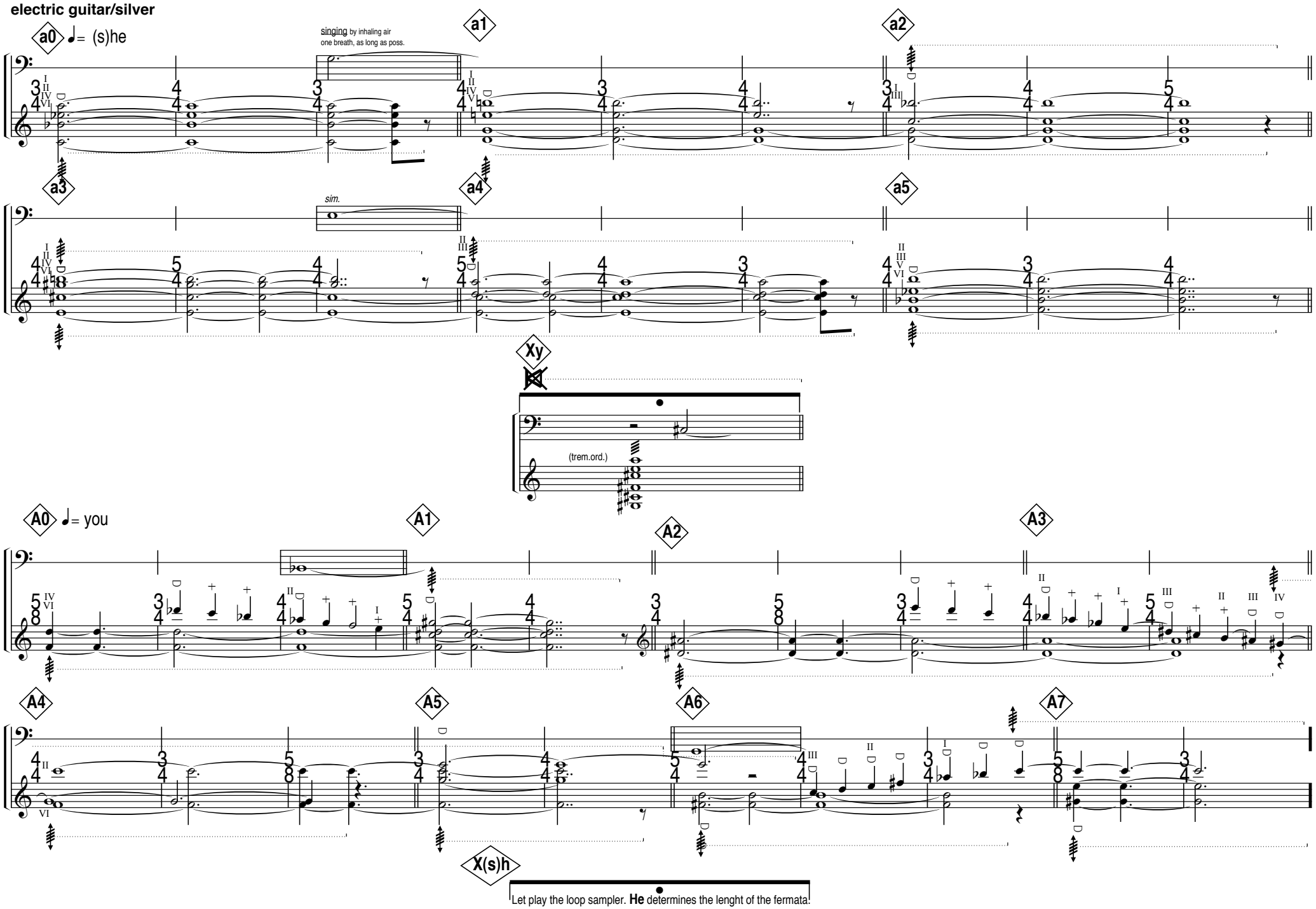
A7

X(s)h

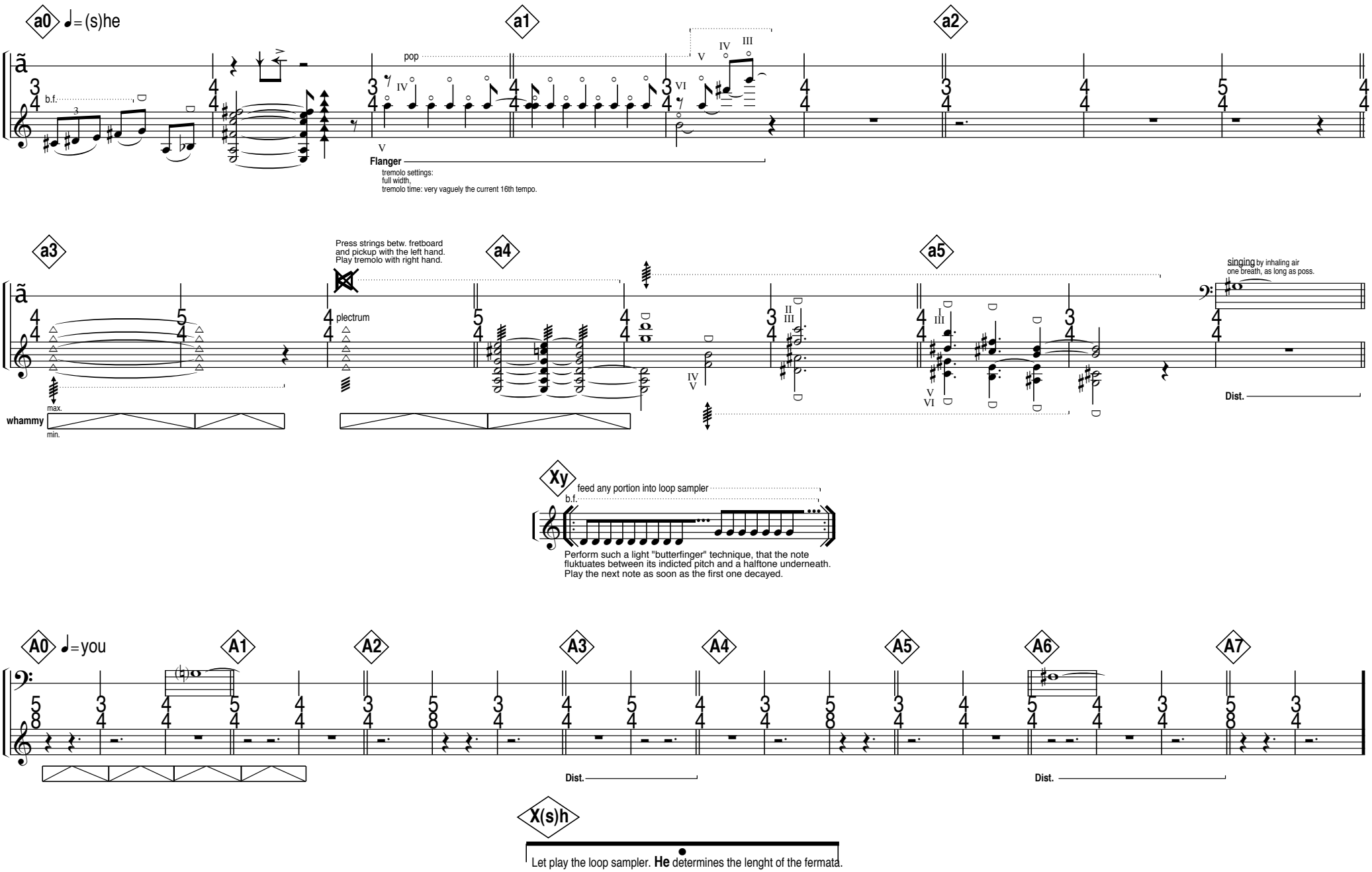
Let play the loop sampler. **He** determines the lenght of the fermata.

electric guitar/green-metallic

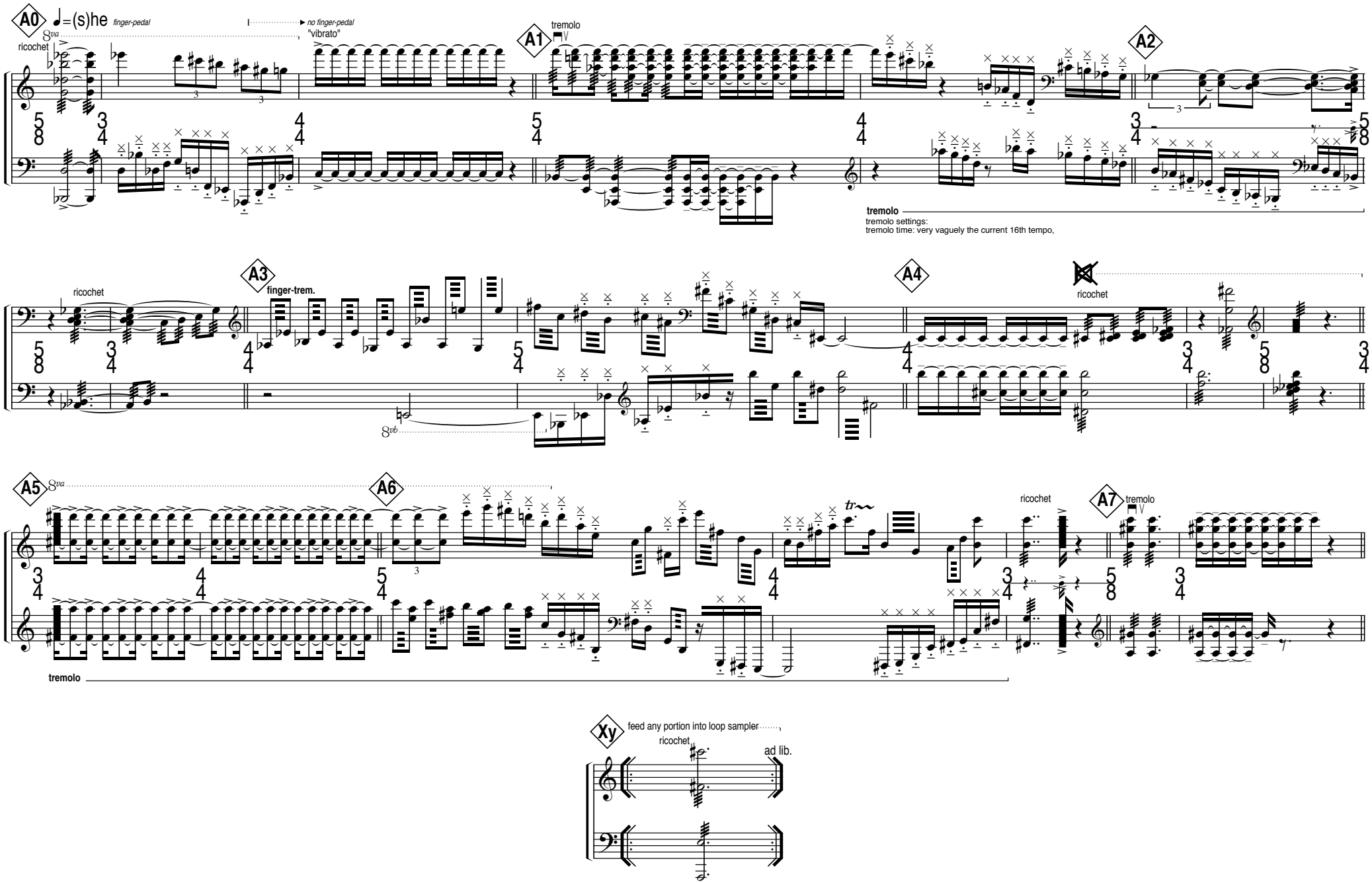


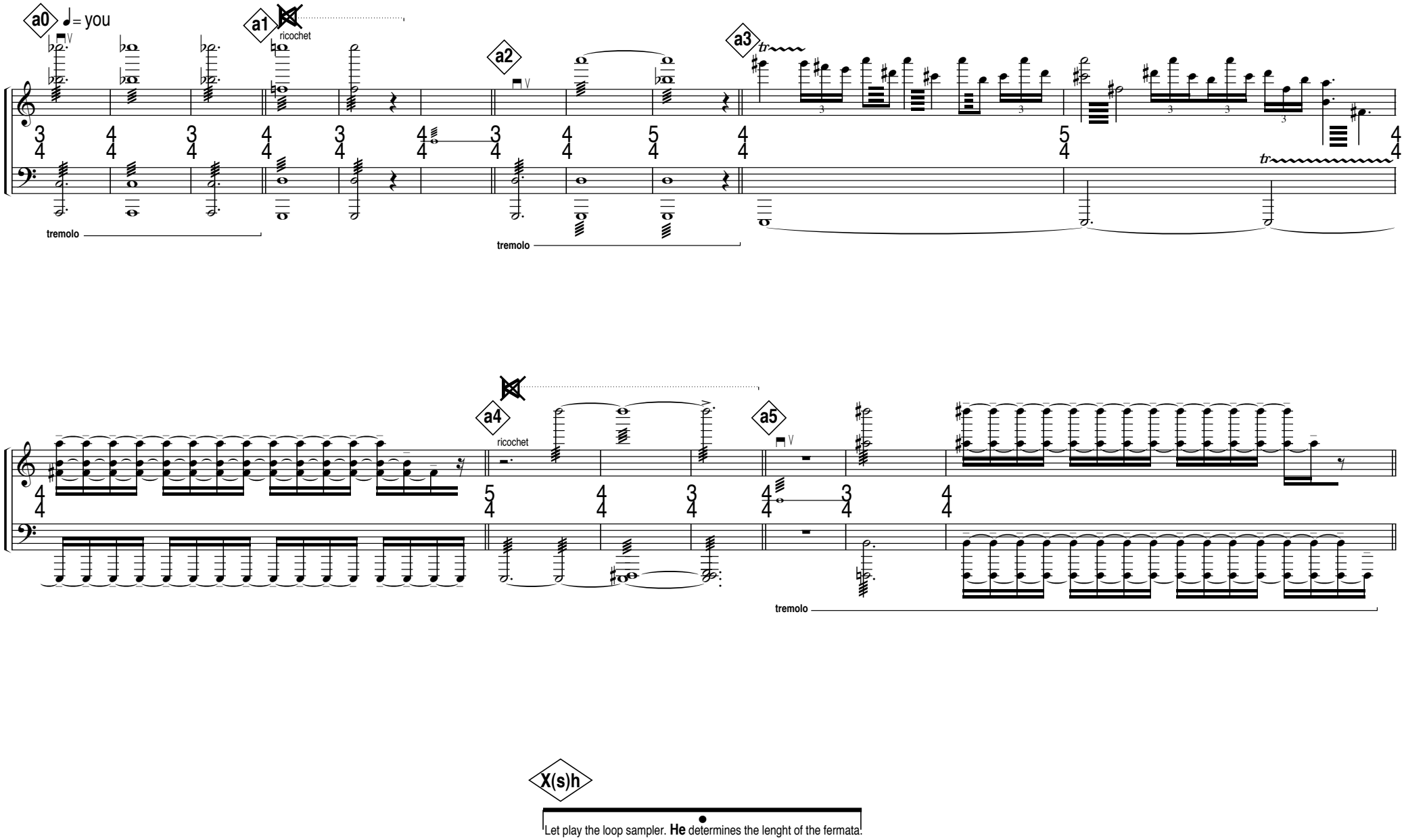

electric guitar/silver
a0
= (s)he
singing by inhaling air
one breath, as long as poss.
a1
a2
a3
sim.
a4
a5
Xy
(trem.ord.)
A0
= you
A1
A2
A3
A4
A5
A6
A7
X(s)h
Let play the loop sampler. He determines the lenght of the fermata.

electric guitar/tar

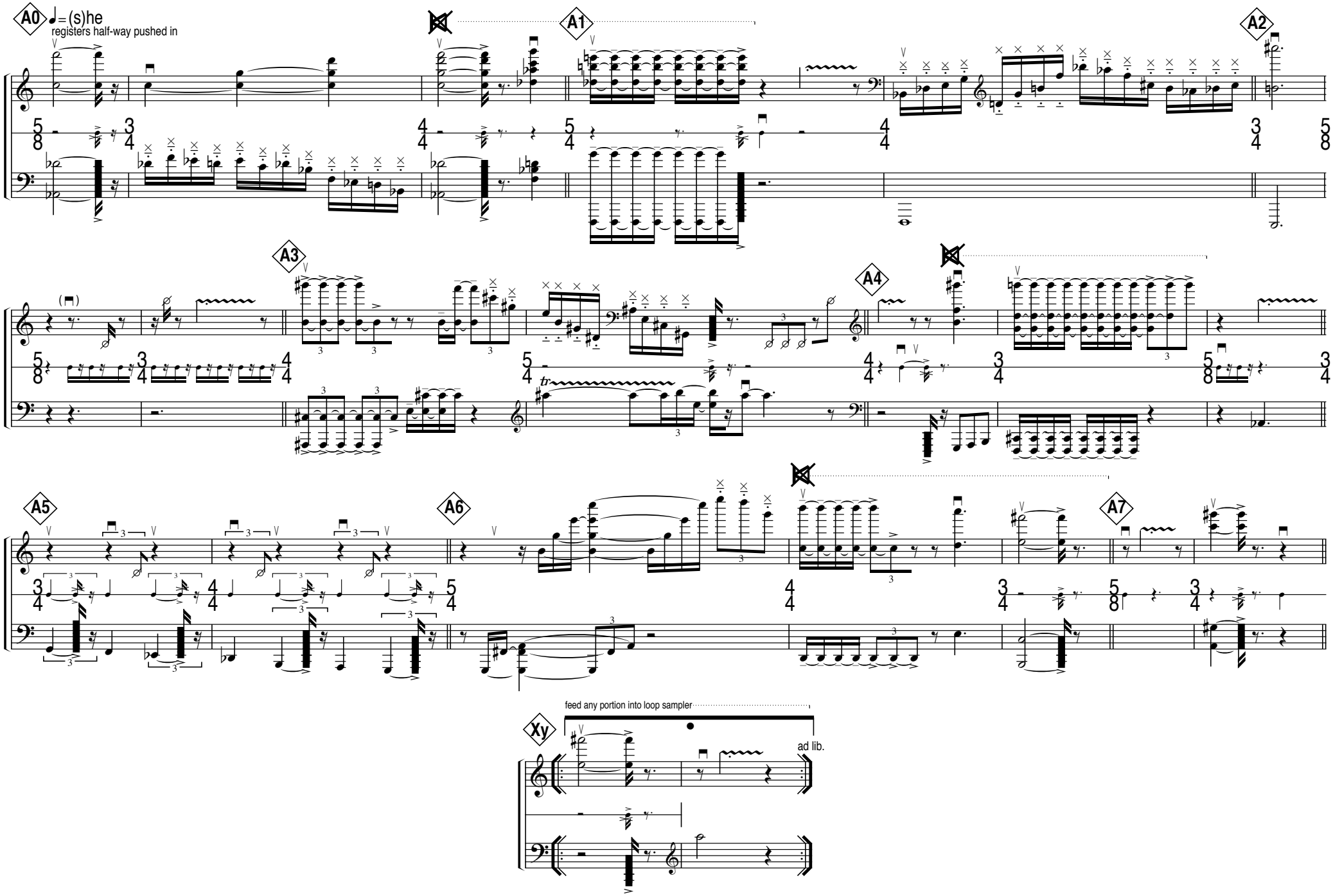


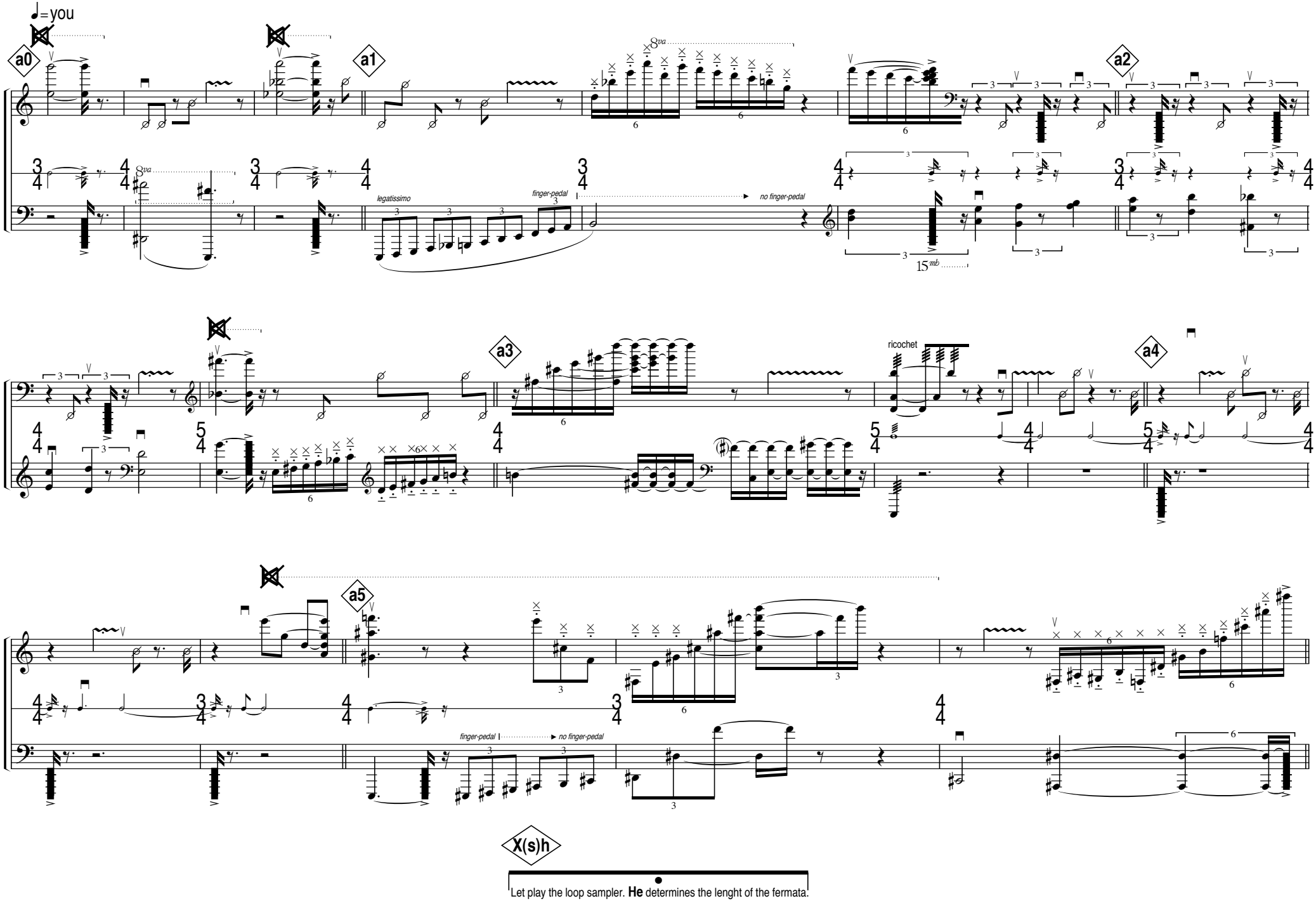
accordion/red




a0
= you
a1
ricochet
a2
a3
tremolo
tremolo
a4
ricochet
a5
tremolo
X(s)h
Let play the loop sampler. He determines the lenght of the fermata.

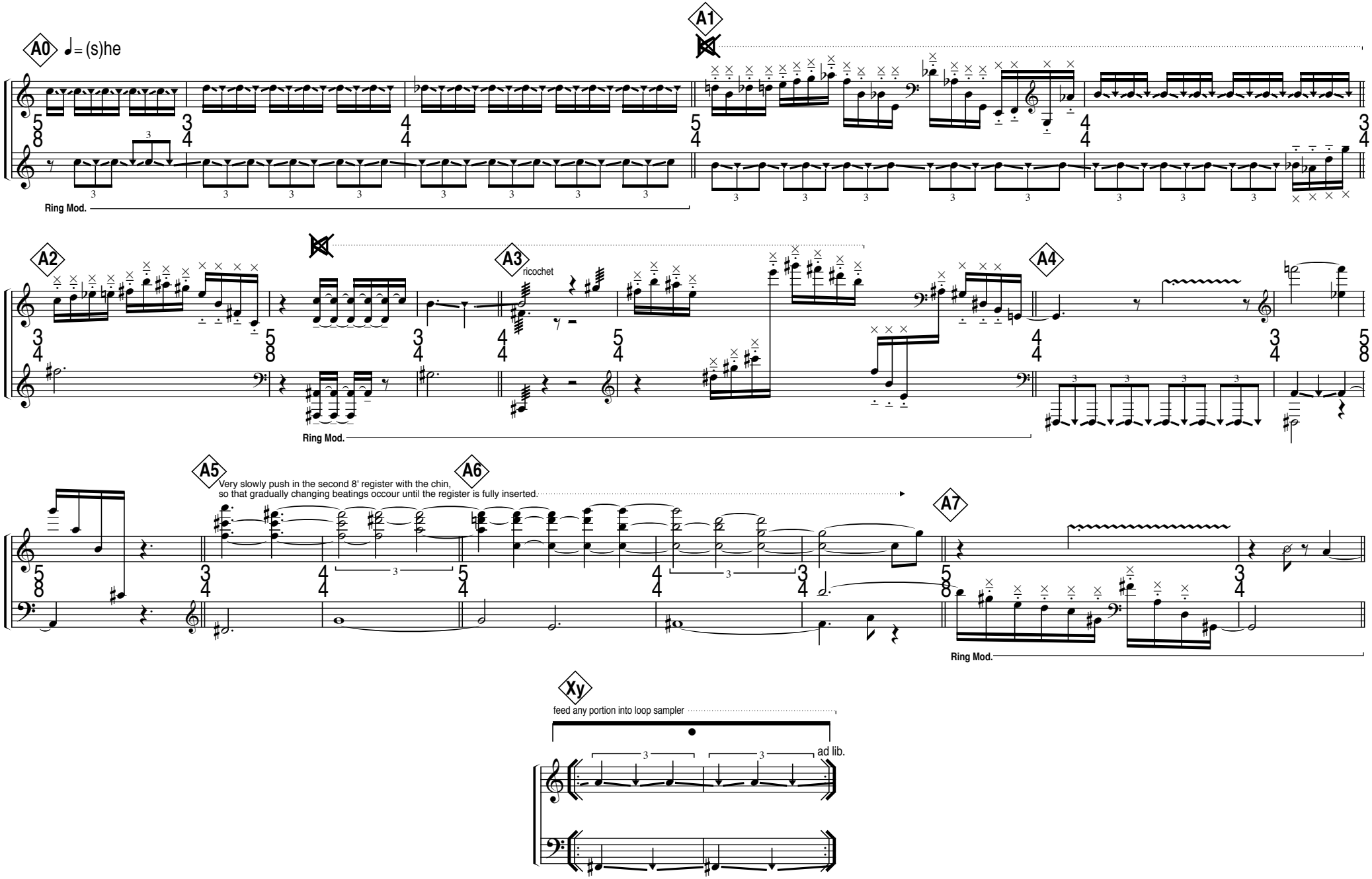
accordion/blue

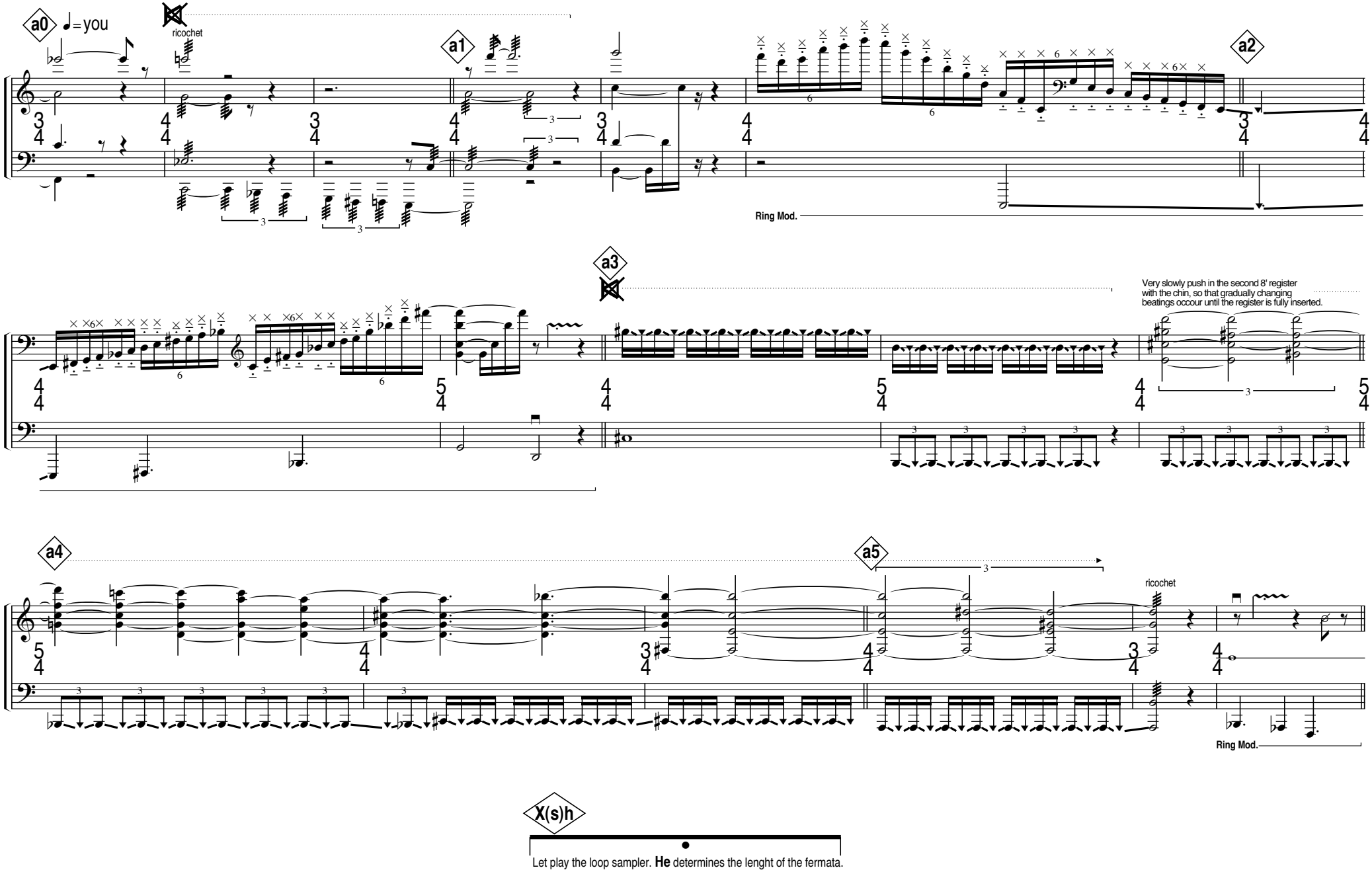




Let play the loop sampler. **He** determines the lenght of the fermata.

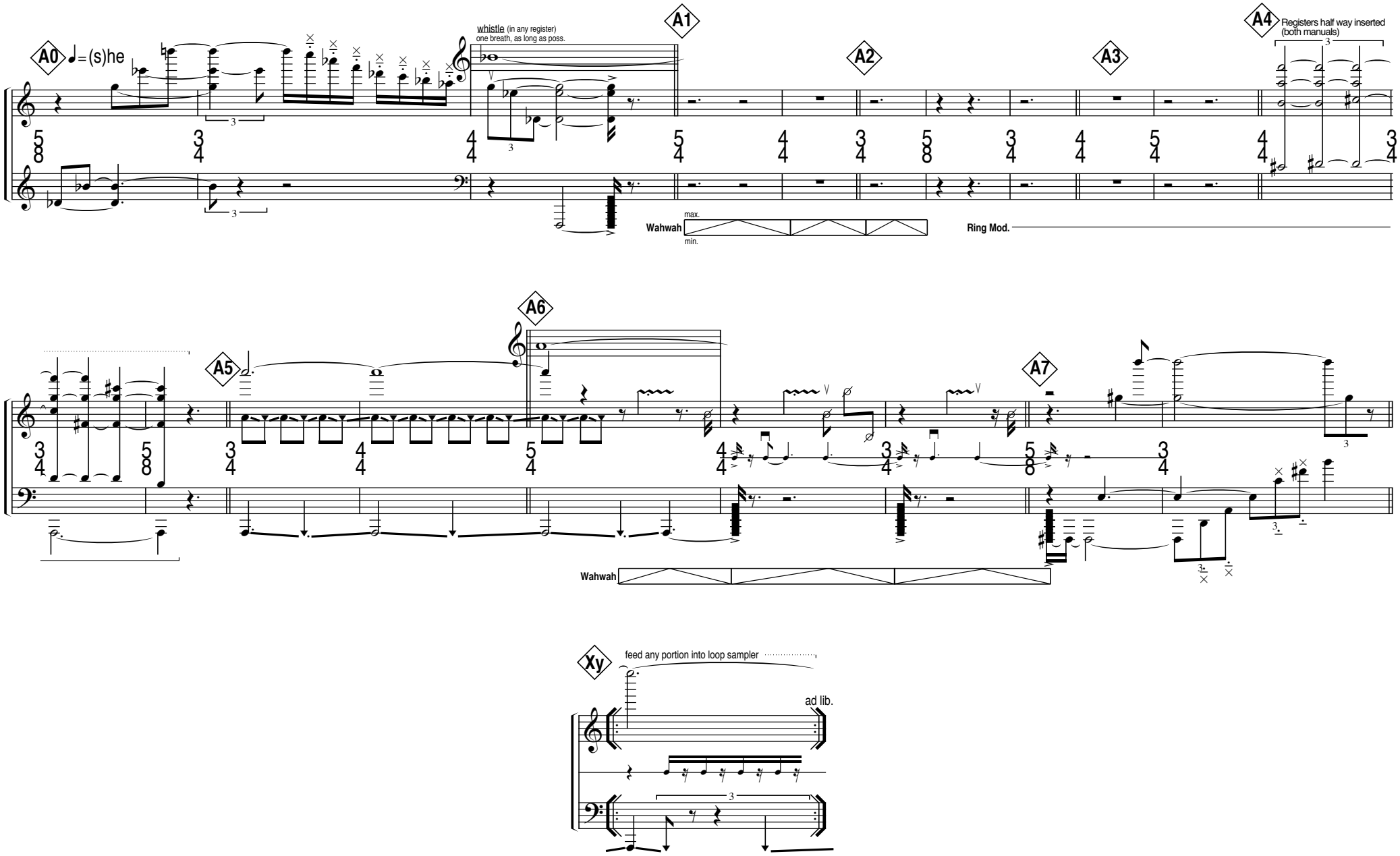
accordion/yellow

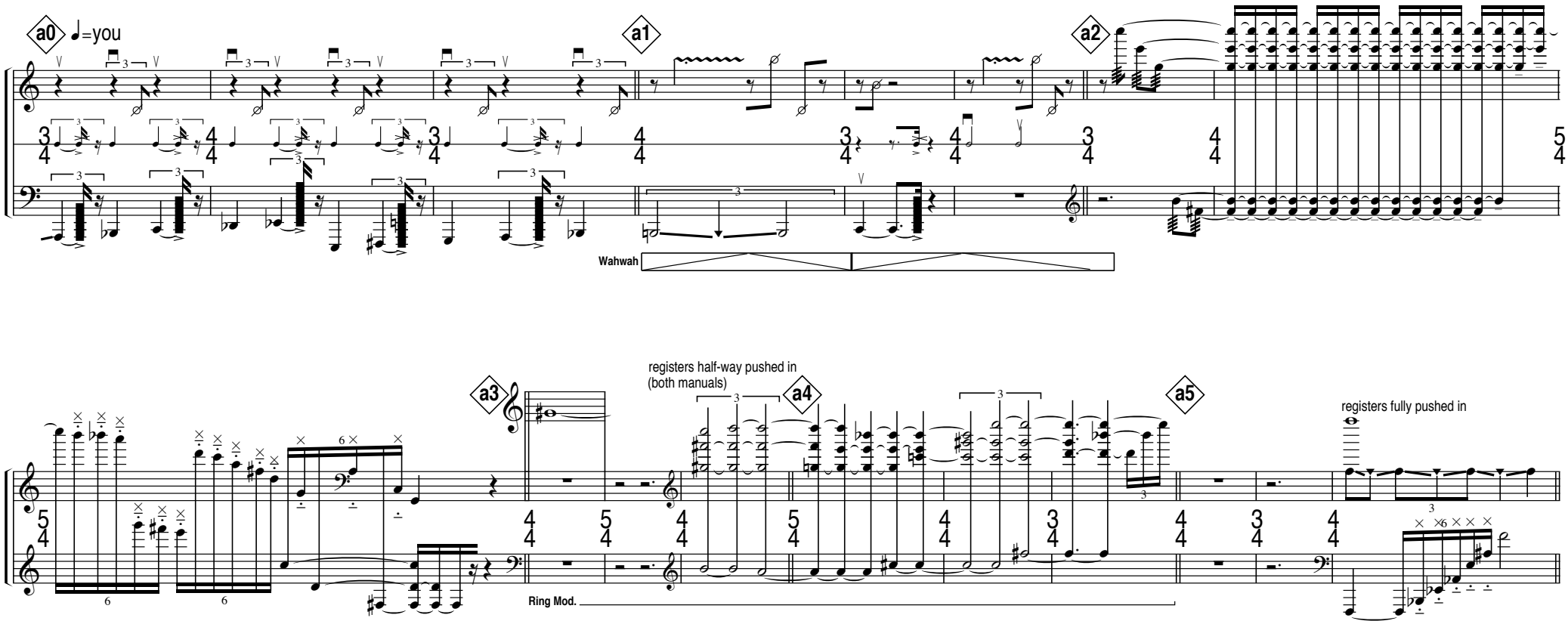


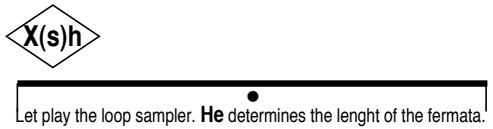


Let play the loop sampler. **He** determines the lenght of the fermata.

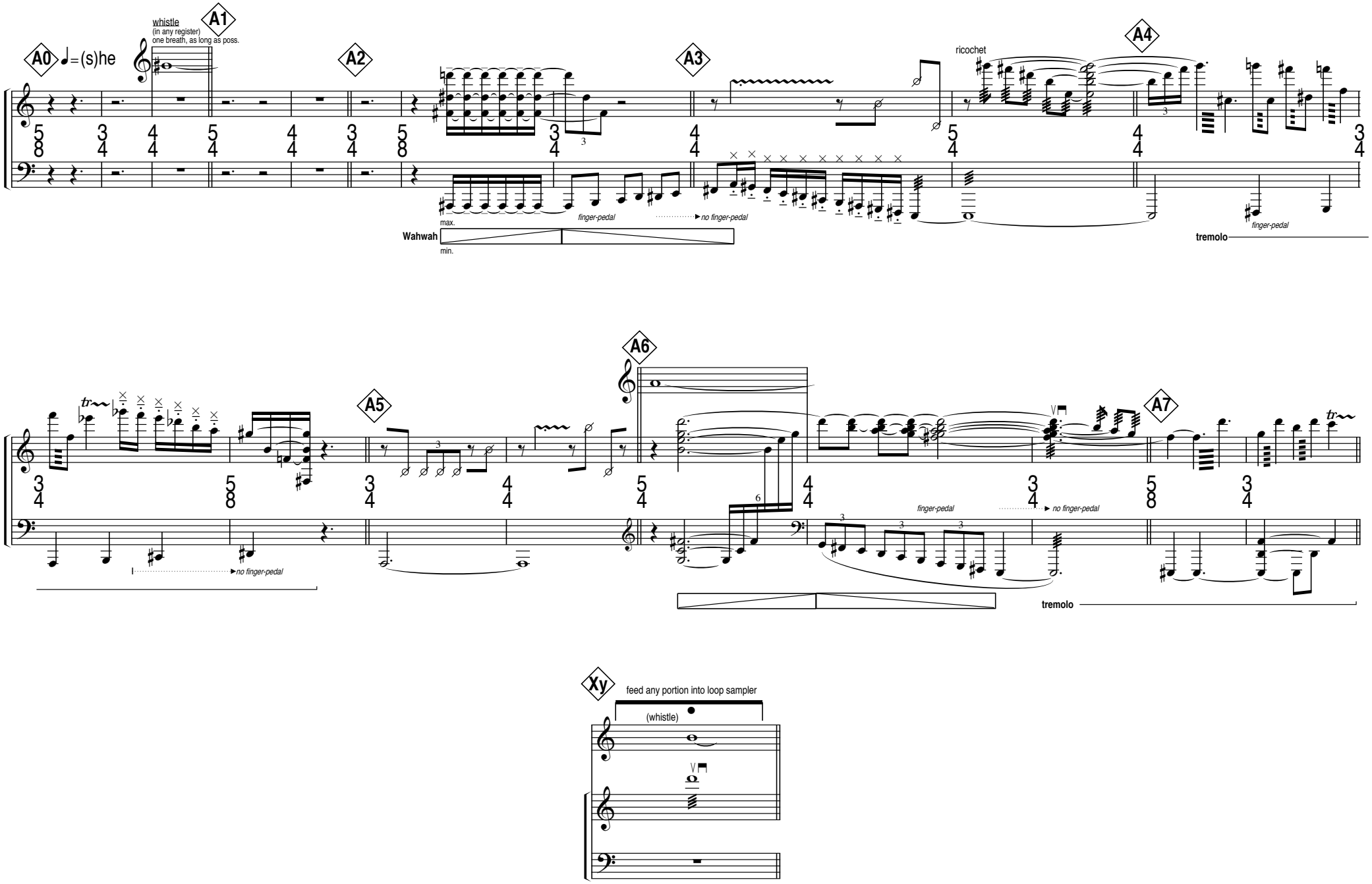
accordion/green-metallic

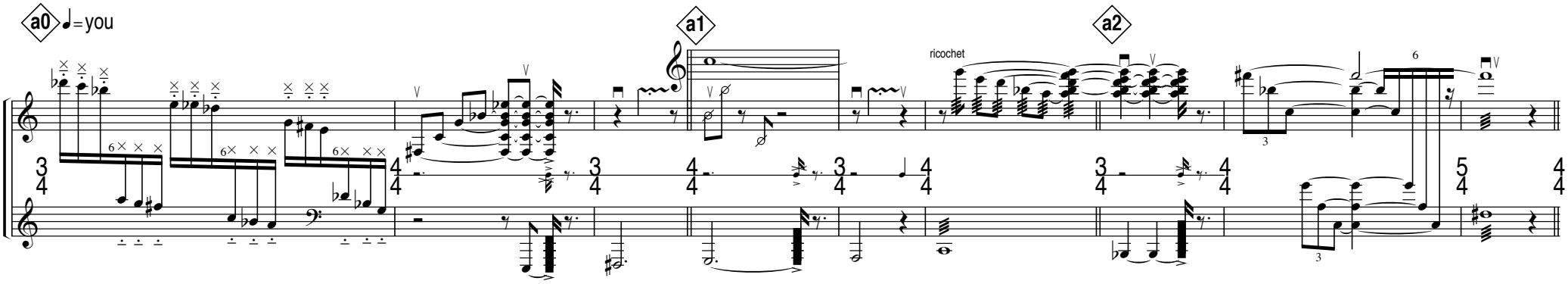


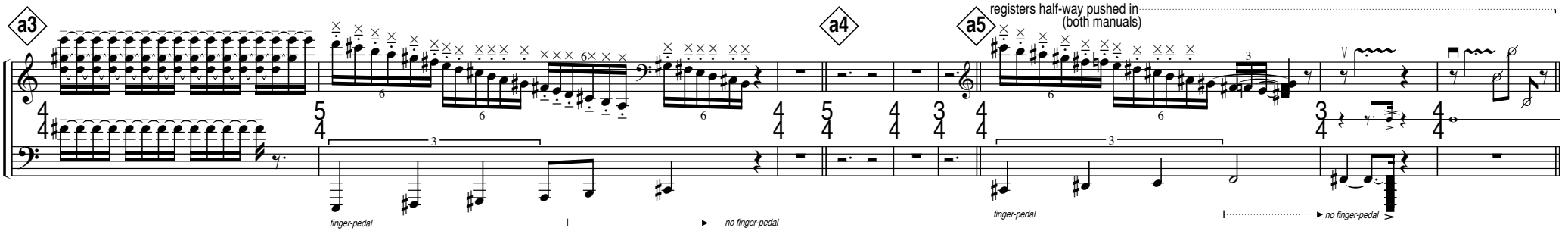

a0
=you
a1
a2
Wahwah
a3
registers half-way pushed in
(both manuals)
a4
a5
registers fully pushed in
Ring Mod.

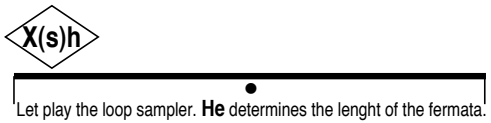

X(s)h
Let play the loop sampler. He determines the lenght of the fermata.

accordion/purple-metallic



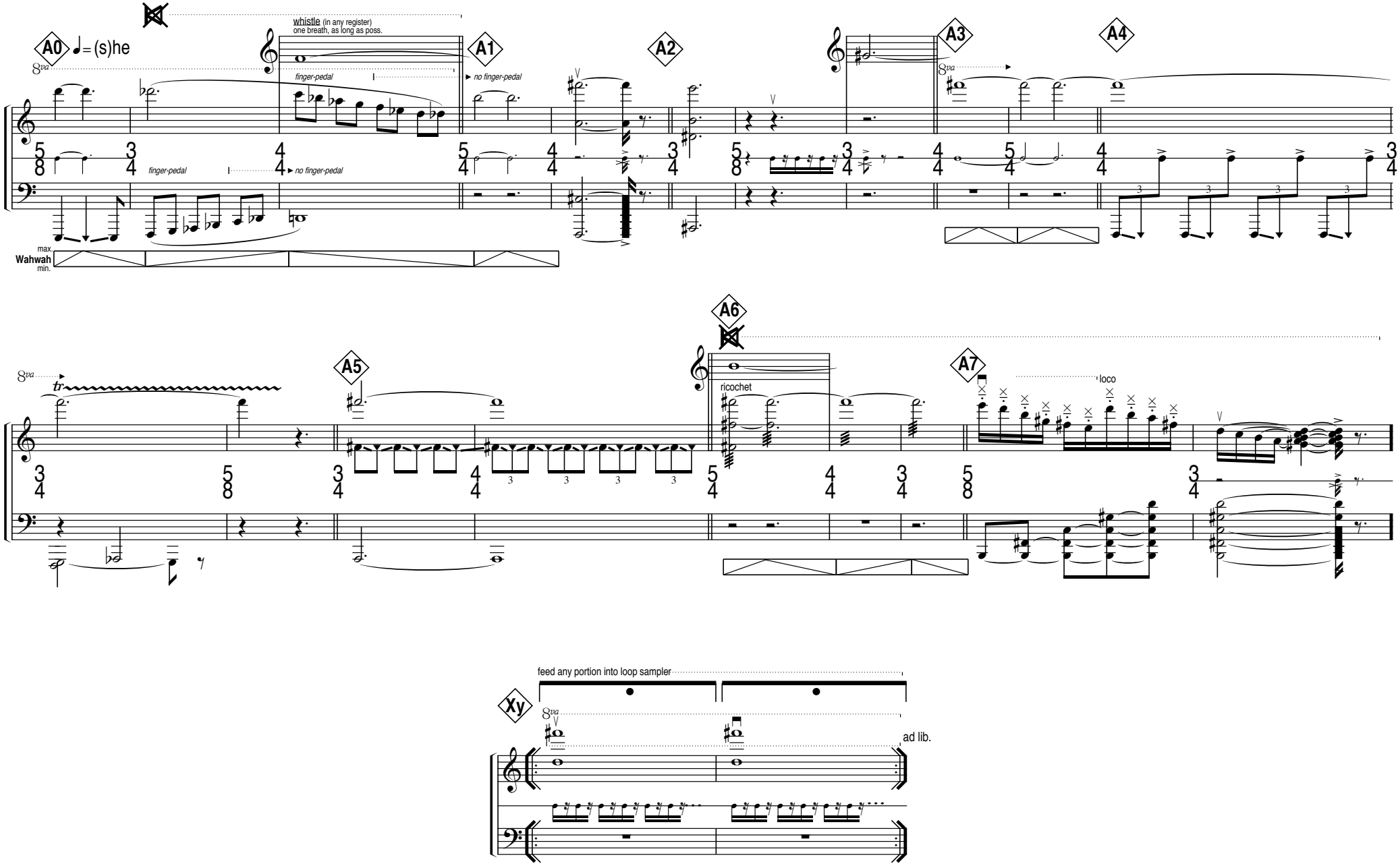


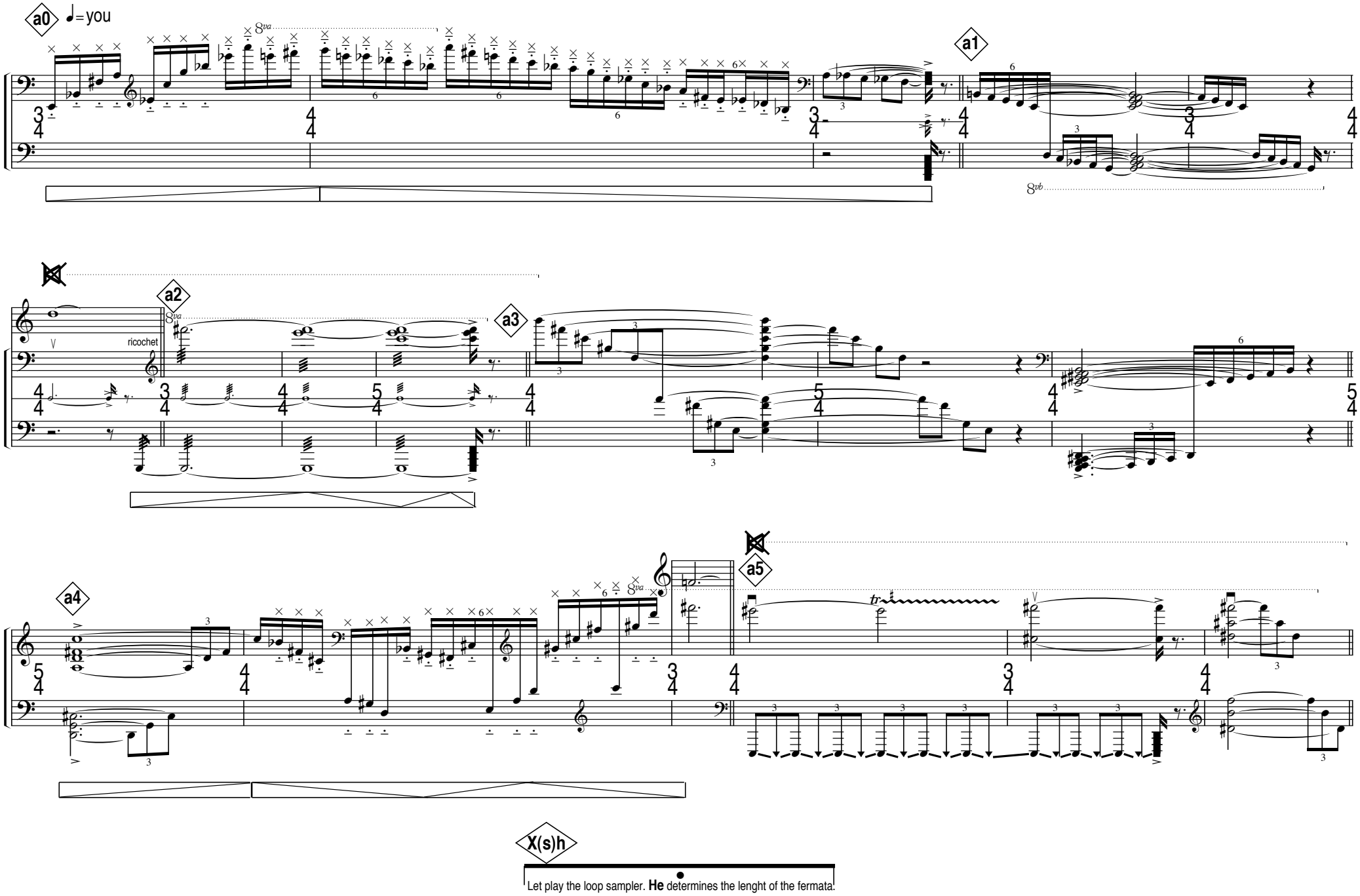




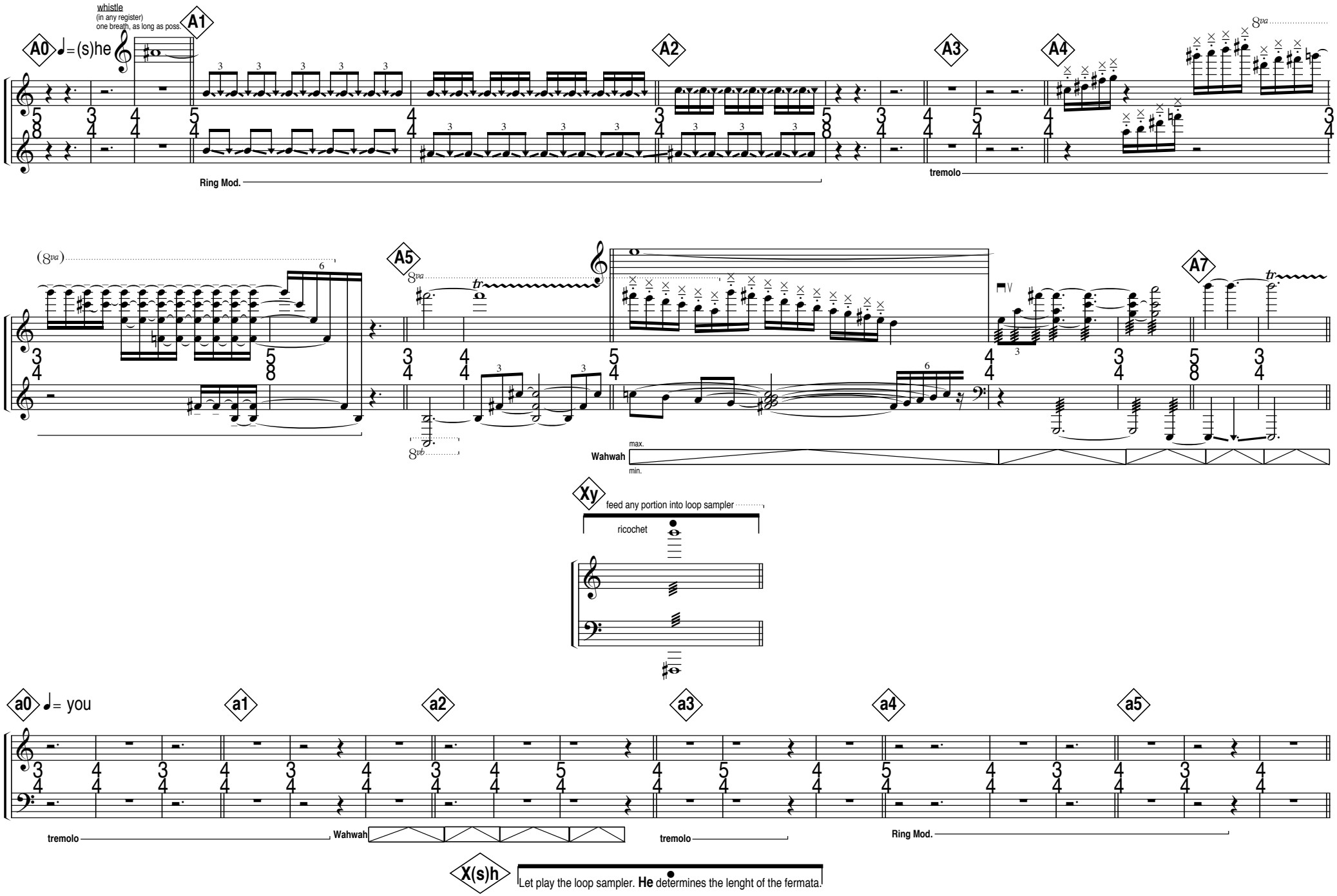
Let play the loop sampler. **He** determines the lenght of the fermata.

accordion/silver

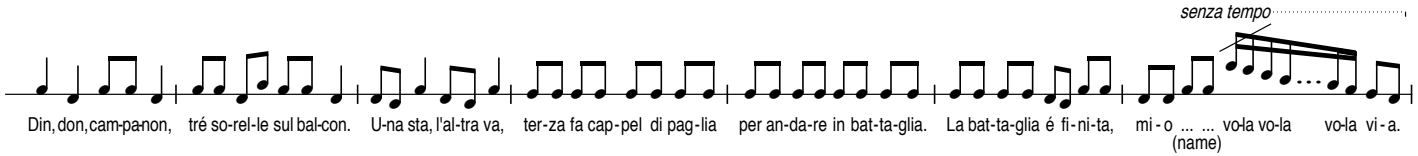



a0
= you
a1
a2
ricochet
a3
a4
a5
tr
X(s)h
Let play the loop sampler. He determines the lenght of the fermata.

accordion/tar



Interzone/dindon-prose

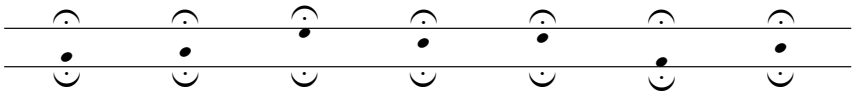


The first player swiftly speaks the text. The second player starts to speak the text when the first one arrived at the beginning of the last measure. This time, the tempo has to be different, though: the second player should try to speak the text faster than the first one, in the ratio 3:2. If the player is uncertain, whether he/she can speak the text that quickly, he/she should speak it in half the tempo (ratio 1:2).The first player enters again whith the text, when the second player arrived at the beginning of the last measure. He/she should modify the tempo according to the same rules.
While a player is speaking the text, he/she should mark his meter by playing a bell-like sound on his instrument, every two quarter beats (keep that beat also in the "senza tempo" measure).He/she should keep that pulse also after the other player entered, all the way until he/she reenters with a new tempo. Therefore the two players will be playing two pulses simultaeously that will either be in a 3:2 or a 1:2 ratio.
The section is finished, when for the second time a tempo climax is reached.

Interzone/beatings-glissing

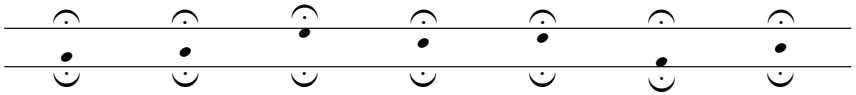
Play a low note in unison (that was agreed upon beforehand). The first player starts a very slow descending glissando.The second player remains on the note all until the resulting beatings reach approximately the 16th tempo of the preceding section. Once that tempo is reached, the second player followes the descending glissando. Thereby both players should pay attention, that the beating remains in the tempo. Both players can optionally add percussive actions, to emphasize the pulse of the beatings.Stop those actions once the first instrument reaches the final note (that was agreed upon beforehand). The second player continues the glissando until both instruments are in unison again. At that point the section is finished. The glissando should at all times be very slow, but fast enough to be perceived as a descending motion at any moment.

Interzone/echo-instrumental



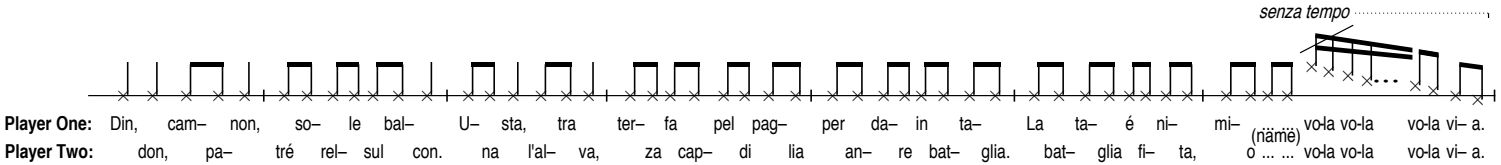
Player One: interpret the melody according to the following rules. Only the melodic directions and intervallic proportions have to be followed. The total range that is assigned to it is free. Thus every note can be any pitch and can be played with any duration.
Player Two: interpret the retrograde version of the melody according to the same rules but interpreted independently from Player One.
Player One starts to play. Player two enters shortly later, taking over the melodic timing of Player One and maintaining the same time distance to his melodic motion all the way through the end.

Interzone/echo-oral



Player One: interpret the melody according to the following rules. Only the melodic directions and intervallic proportions have to be followed. The total range that is assigned to it is free. Thus every note can be any pitch and can be played with any duration.
Player Two: interpret the retrograde version of the melody according to the same rules but interpreted independently from Player One.
The accordionist always whistles, the bassist always sings by inhaling air.
Player One starts to sing/whistle. Player two enters shortly later, taking over the melodic timing of Player One and maintaining the same time distance to his melodic motion of all the way through the end.

Interzone/dindon-verse



Speak as fast as possible while maintaining a clear articulation. In the half-section following this Interzone each musician can repeat the "vola, vola, ... vola via" part at any moment, but not more often than three times total each.

Interzone/beatings-static

Player One plays two low tones almost in unison, thus creating beatings.Player Two takes over those tones but tries to tune them in a way that the beatings are faster, in a 3:2 ratio to the previous ones. Never the two low tones should get so far apart that they are perceived as two seperate tones. To prevent this, or because of instrumental technical reasons, Player Two can decide to create beatings that are twice as slow as those first crreated by Player One. Player One reacts on the tones played by Player Two according to the same rules. While playing the tones, each player should make percussive pulse to indicate the current tempo. This pulse has to be held also while the other player takes over the tones. The pulse is not changed until one plays again in reaction to the other player.
The sections is finished when a tempo climax is reached for the second time.