smar II

for Uli Fussenegger and Yaron Deutsch

Anna Sowa 2021

(in electr. is suddenly only one layer)

00:00 **00:15** **01:15** **01:37**

GUITARIST DOES NOT PLAY IN THIS PART

E.Gtr

The double bassist should de – tune the instrument as much as possible, playing on respektive strings simultaneously

one, long note

free improvisation

The double bassist should use the rhythm:

TEMPO = 90

continue

CB

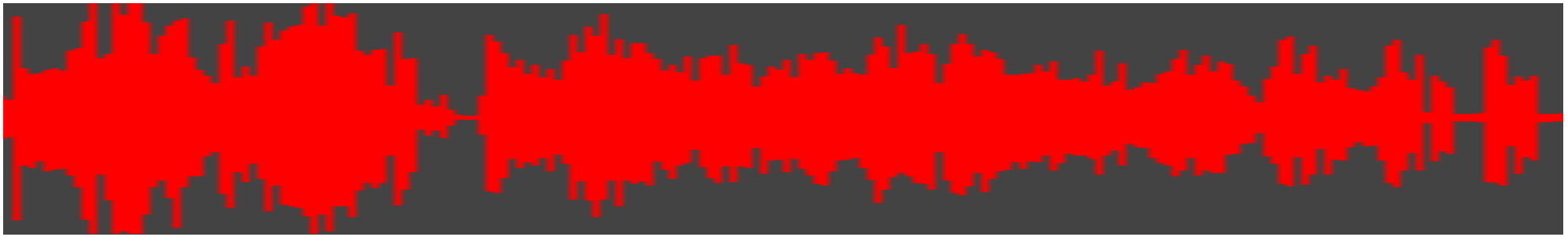
This part should be really soarse, dirty, noisy, but with „clear“ rhythym

mp

ff

(voice chord) **(violin hight, soft sound)**

01:53 **02:15** **02:27** **03:21**



E.Gtr

Guitarist should play the highest possible sound (it has to be squeaky, high pitsched sound).

free improvisation

Guitarist should play long, high notes (sound), should be in relationship with violin high, soft part. Use e- bow.

guitarist stops playing (when the violin high, soft part is finished).

Guitarist should use the rhythm

Tempo = 112

(voice chord)
01:53

03:21

CB

Enter into dialogue with saxophone (but in this part saxophone should be in the forgeground, contrabass should make „ counterpoint“

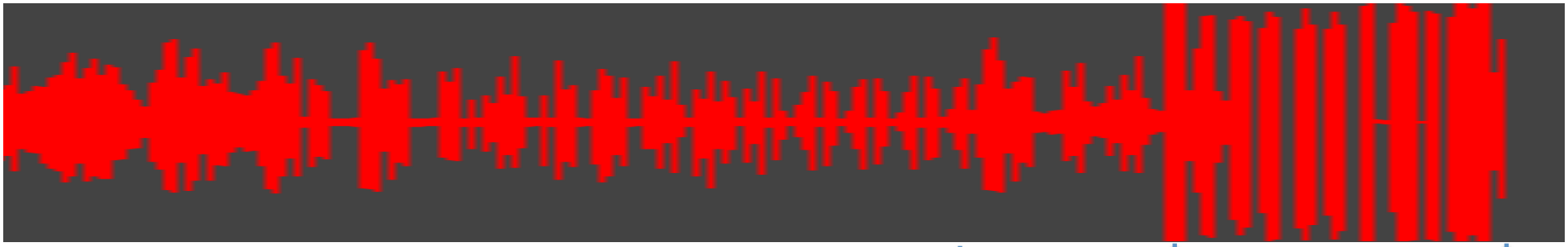
The double bass player should look for a sound whose character would be analogous to the sound of the electronics part. Contrabassist should lead „a dialog“ with electronic part.

(violin high sound)
04:22

(chords)
04:39

04:50

05:04



E.Gtr

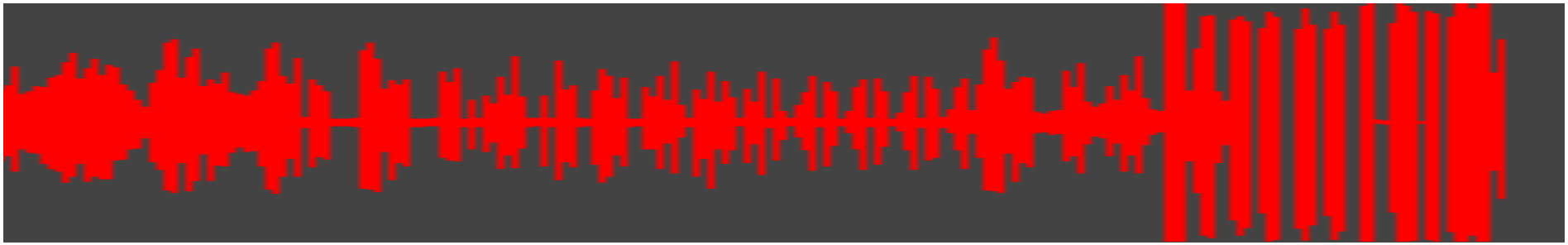
Guitarist starts playing. Start to do it big culmination.

Guitarist (and dubble bass player should play one sound (freely chosen) beetwen electronics chords. This part should be very energetically.
The best way is using every time the sound in another register, different pitch.

After the fifth accord in the electronics part, mucisians can play more than one sound(beetwen 2-5)

pause

(violin high sound)
04:22 **04:39** **04:50** **05:04**



pause

continue

CB

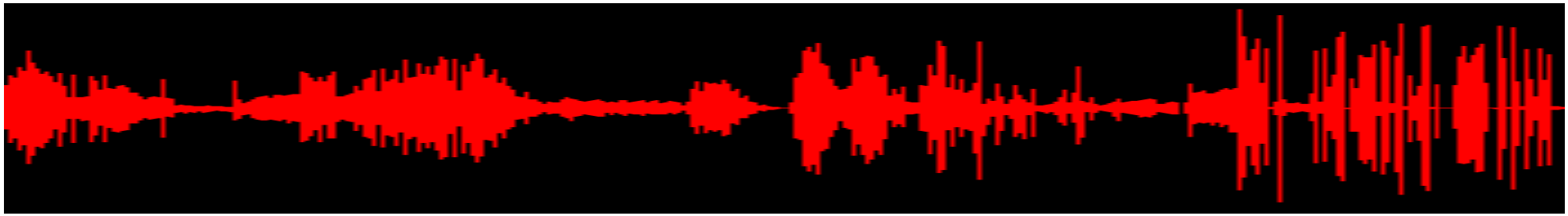
Start to do it big and fast culmination

After the fifth accord in the electronics part, mucisians can play more than one sound (beetwen 2 – 5)

Double bass player (and guitarist) should play one sound (freely chosen), beetwen electronics „accords“. This part should be very energetically. The best way is using every time the sound in another register, differnet pitch

(synthesizer sound)

05:13 **06:19**



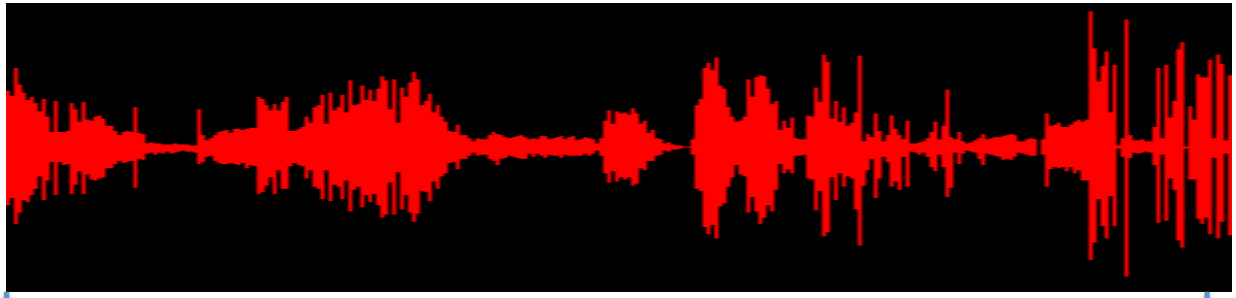
Contrabass solo should imitate / refer directly to the electronic sound

pause

CB

(female voice)

05:13 **07:20** **07:21**

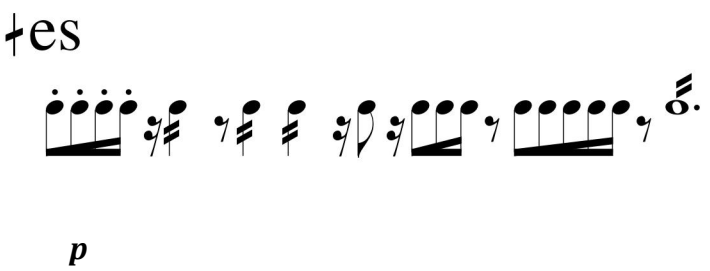


pause

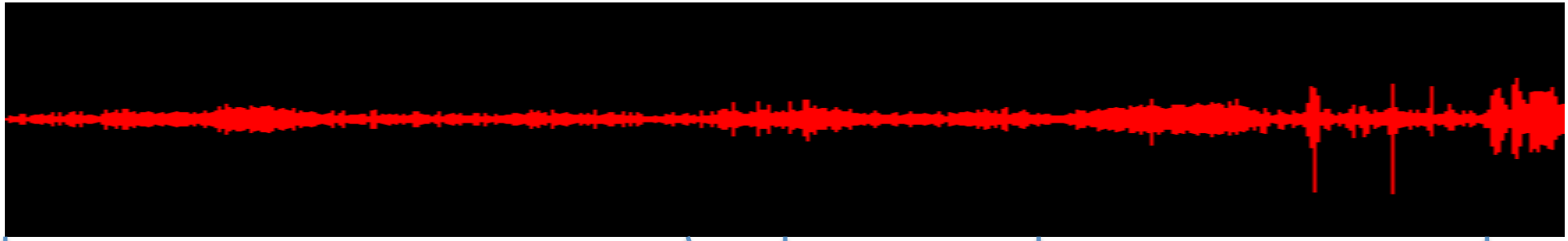
The sound quality should be imitating (and anticipate) the fragment in electronics (from 07:43)

Pitch should be played as high as possible
Rhythm
Examples are written in marked frames

E.Gtr



07:43 **08:17** **08:37** **08:50** **09:28** **10:34**



pause (a few seconds after guitar part started again)

pause (a few seconds after guitar part started again)

free improvisation

CB

fragment 07:42 – 10:34

Pitches

Each pitch marked in frames is the starting point. The micro glissandi should oscillate around the given pitch. The sound should be played as high as possible.

Dynamics

Each segment should begin with complete silence and end with total silence.

Rhythm

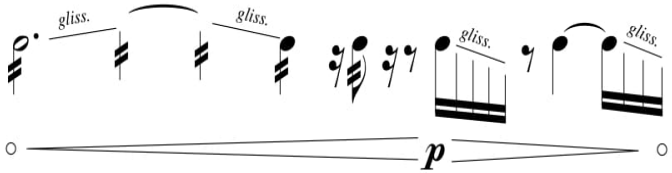
Examples are written in marked frames. The rhythm should be analogous to the rhythm in electronics.

General

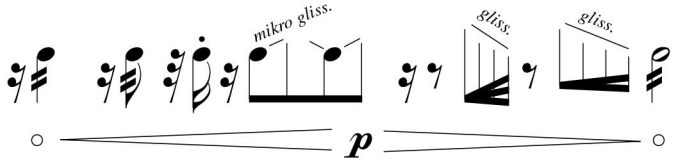
Instruments and electronics parts should be very consistent.

g

fis

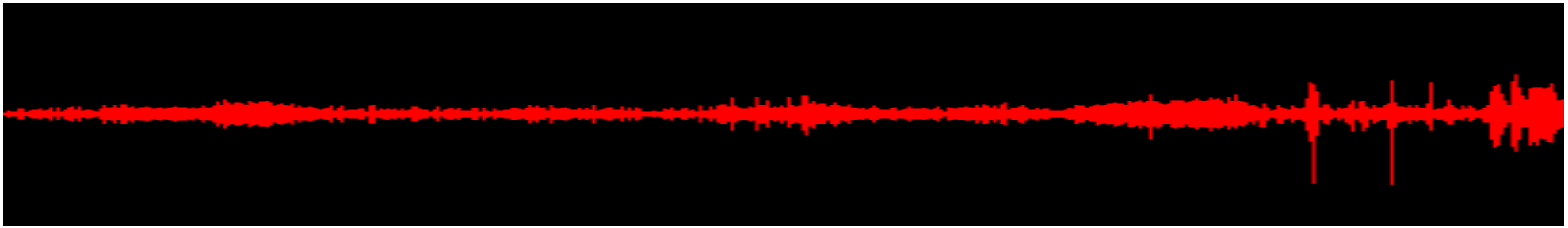


es



(new metallic layer

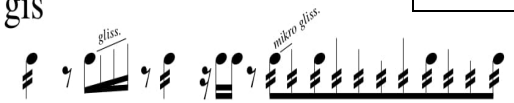
07:50 **08:13** **08:42** **09:55**



pause (a few seconds after double bass part started again)

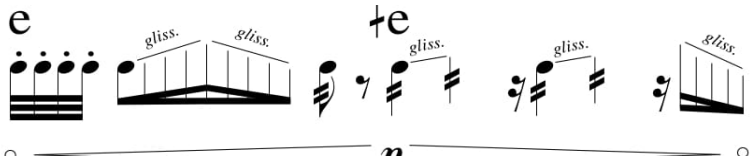
fragment 08:13 – 09:55
Pitches
Each pitch marked in frames is the starting point. The micro glissandi should oscillate around the given pitch. The sound should be played as high as possible.
Dynamics
Each segment should begin with complete silence and end with total silence.
Rhythm
Examples are written in marked frames. The rhythm should be analogous to the rhythm in electronics.
General
Instruments and electronics parts should be very consistent.

gis



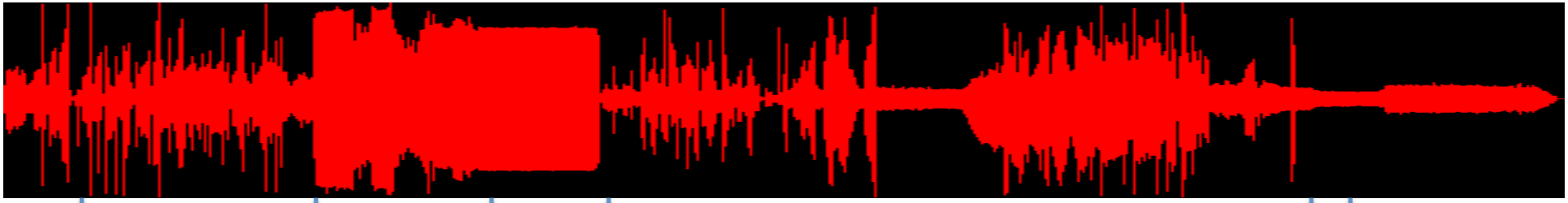
free improvisation

E.Gtr



(accent)

11:00 **11:40** **12:08** **12:28** **14:23**



Create rhythm pattern and sound due to being inspired by the electronic part (rhythm and sound should be imitating electronics).
In this fragment similar short melodic-rhythmic motifs should appear occasionally only in the electronics or double bass part or guitar part.

free improvisation

pause

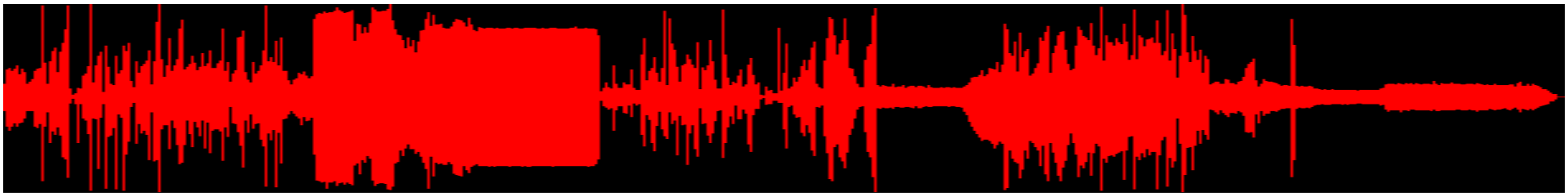
free improvisation

between 14: 24 – 14.30 the double bass player finishes playing

only electronic

CB

E.Gtr



Using the volume pedals create rhythm pattern and sound due to being inspired by the electronic part (rhythm and sound should be imitating electronics).

In this fragment similar short melodic-rhythmic motifs should appear occasionally only in the electronics or double bass part or guitar part.

free improv isation

Use the preamp modulator, frequency close to electronic sound

free improvisation

between 14: 24 – 14.30 guitarist finishes playing

only electronic