

...and the photograph
makes the woman
(2007-2008 rev. 2010)

for electric guitar,
piano,
no-input mixing board,
violin,
viola and
tape

dead...

david pocknee

... and the photograph makes the woman dead...

For amplified ensemble & tape

David Pocknee

2007 - 2008 (rev. 2010)

About:

This piece is in two movements.

The first is for an amplified ensemble of: Electric Guitar, Piano, No-Input Mixing Board, Violin & Viola & tape

The second is for tape alone.

The movements should be played attacca and both movements are attached together in the tape.

The piece consists of the audio from a short pornographic film which has been slowed down and is accompanied by the ensemble.

The pornography slowly pans to the left speaker, then it is replayed at the correct speed with an accompaniment of extracts from speeches by the feminist writer Andrea Dworkin.

Setup:

El. Gtr
& Amplifier

NIMB
& Amplifier

Pno
& Amplifier

Vln
& Amplifier

Vla
& Amplifier

Tape
Left
channel
↓
□

conductor ○ □ ← Laptop w/ tape

Tape
Right
channel
□

Audience

Realisation:

- The conductor should wear headphones playing the pre-made clicktracks.
- The clicktrack and tape should be started simultaneously
- There is a 4 bar count-in in $\frac{2}{4}$ on the click track.
- Players should be spread out as much as possible.
- At *fff* the ensemble should be uncomfortably loud.
- The level of the tape should be so that it is not drowned out by the ensemble, but balances with it.

Length Of Movements:

I - Carmen Electra Pool Table Fuck.mpg - 6 minutes 52 seconds

II - Dworkin - 4 minutes 46 seconds

Notation:

General:

All glissandi should encompass the entire length of both the notes it connects.

—————> = Gradually transition from one sound to another.

z = Tremolo as fast as possible

XST = Extreme Sul Tasto

ST = Sul Tasto

ord. = ordinario

SP = Sul Ponticello

XSP = Extreme Sul Ponticello

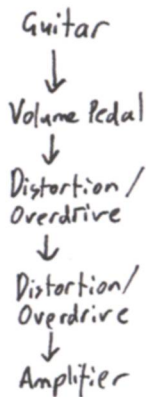
Electric Guitar

Needed: Bottleneck slide (preferably metal)

2 distortion or overdrive pedals

1 volume pedal

The setup should be:



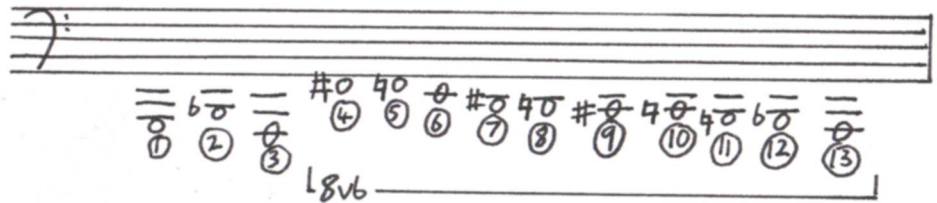
The two distortion/overdrive pedals should allow feedback to be achieved at lower volume levels.

Pedal _____ = Engage distortion/overdrive Pedals

Piano

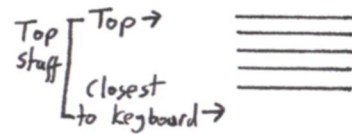
Needed: Plectrum

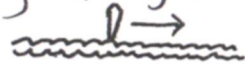
There are 13 strings used in this piece. They should be marked by the player prior to performance:



All the piano part uses a plectrum inside the piano.

The top staff shows graphically the distance up a piano string the player must play, whilst the bottom staff shows which string to use:



90° = Hold plectrum vertically to the piano string and drag it length ways: 

45° = Tilt the plectrum at a 45° angle whilst dragging it along the string:



Because of the un-standardised way in which pianos are constructed, it is suggested that if the piano has struts blocking long glissandi on the strings, the middle line in the top staff should represent a strut in the piano, with the lines above and below indicating the space above and below it.

Notation (continued)!

No-Input Mixing Board

Two types of sound are used in this piece:

- White noise
- High, piercing feedback.

The NIMB part is left intentionally open, due to the variable and unpredictable nature of its sounds, which vary from mixer to mixer.

dp
May 2010

Violin / Viola

/// = Between the bridge and the tailpiece

◇ = Play using the pressure of a harmonic.

This instruction often occurs on non-harmonic nodes and is frequently coupled with a note a semitone below on the same string, played XST.

Here a whispering 'ghost note' effect is to be aimed for; an airy noise, coloured by the stopped note below.

... and the photograph makes the woman dead. -

For Amplified Ensemble & Tape

(2007-2008 rev. 2009 & 2010)

David Pocknee

♩ = 70 - There is a 4 bar count-in in 2/4 on the click track
Delicately

I - Carmen Electra Pool Table Fuck.mpg

Electric Guitar

Piano

No-Input Mixing Board

Violin

Viola

Time in tape: 0:06

0:26

E Gtr

P_{no}

NIMB II

Vln

Vla

0:36

0:47

0:58

E. Gtr

21

A

remove slide

XIII

1 3# 4#

p

Pno

21

A

p

450

①

NIMB II

21

A

Vln

21 ord → XST

A

XST

ord. 3

3

ricochet

p

Vln

21 XST

A

XST

ord.

ord.

mf

1:08

1:11

E. Gtr

25

XIV
4²
3¹ 0

P

Pno

25

45°

8vb

NIMB II

25

Vln

25

3

ricochet

XST

ord.

XST

P

Vla

25

ST

ord.

SP

P

1:21

E Gtr

29

②
③
4 6
2 6 6

p

Pno

29

45°

④ 8vb - - -

90° using notches
37

⑤ 8vb - - -

NIMB

29

White Noise

p

Vln

29

XST

3 3

ricochet

Vla

29

ST

ord.

3 3

ricochet

mf

p

1:35

E. Gtr

33 4 35 4 3/4

Pno

33 35 33 35 8vb 45° 8vb 3/4

NIMB

33 35 3/4

Vln.

33 ord. 3 mf ricochet 35 3 5 3 3 sul III XST normale 3/4

Vla

33 35 XST ricochet ord. 3 3/4

1:48

E. Gtr

P_{no}

NIMB

Vln

Vla

2:06

46 *p.* $\textcircled{4}$ turn guitar towards amplifier... *mf*

46

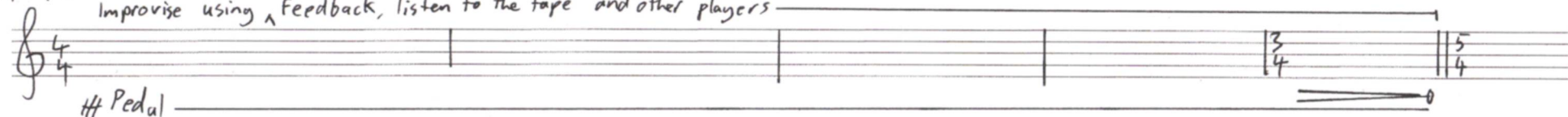
46 *pp*

46 \rightarrow XST \rightarrow ord. \rightarrow XSP

46 \rightarrow XST \rightarrow ord. \rightarrow XSP

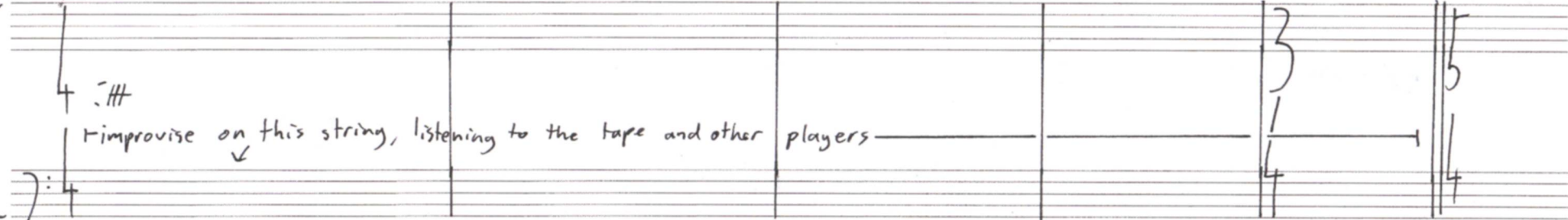
2:25

49 C Violently
 Improve using ^{only} Feedback, listen to the tape and other players

E Gtr 

Pedal

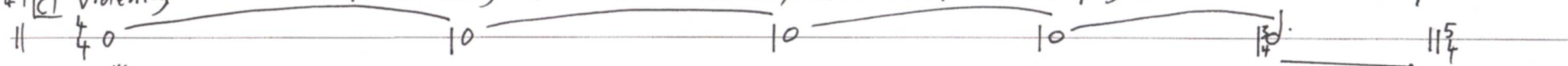
49 C Violently

Pno 

Improvise on this string, listening to the tape and other players

⑧ 4 0
 sub

49 C Violently

NIMB 


Improvise using white noise and feedback, listen to the tape and other players

49 C Violently

Vln 

SP sul I
 sp → XST
 b200

49 C Violently

Vla 

Improvise, playing between the bridge and tail-piece listen to the tape and other players

2:33

E. Gtr

54 Pick up slide Turn away from amplifier Orgasmodically w/slide

60

(Pedal)

Pno

54 Orgasmodically

60

90° → 45°

90°

40 8vb

7) 8vb

NIMB

54 Orgasmodically

60

mf

Vln

54 Sul I Orgasmodically

60

miting with left hand p

↑ not in sync

Vla

54 Orgasmodically SP

60

##

2:50

3:01

E. Gtr

61

Pedal

Delicately remove > slide 65

XI

Pno

61

Delicately

65

mf

45°

(8vb)

8vb

NIMBY

61

Delicately

65

5

Vln

61

Delicately

65

XST

mf < f >

Vla

61

Delicately

65

XST

mf < f >

3:14

3:20

3:24

E. Gtr

Pno

NIMB II

Vln

Vla

3:31

E. Gtr

Pno

NIMB

Vln

Vla

3:47

E.Gtr

Pno

(8vb) - 0 - - - - 0 - - - - 1

NIMB

White Noise

Vln

SP → XST

ord. ricochet, SP

mf ricochet ↓

f 3

Vla

SP → XST

ord → SP

SP → XST

4:04

E Gtr

Pno

NIMB

Vln

Vla

4:23

E.Gtr

Pno

NIMB

Vln

Vla

4:42

E. gtn

Pnu

NIMB

Vln

Vla

5:09

103 **H** Violently
 E. Gtr $\frac{4}{4}$ Improvise using only feedback
 # Pedal

103 **H** Violently
 Pno. Improvise on this string

10 Sub

103 **H** Violently
 N.I.M.B. Improvise using white noise and feedback

103 **H** Violently
 Vln Improvise behind the bridge

103 **H** Violently
 Vla Improvise behind the bridge

5:32

E. Gtr

112 I

Pick up slide 115

Improvise using feedback 120

Pedal $\#$

Pno.

112 I

115 120

$\#$
90°

8vb

increase speed of scrapes to as fast as possible

12

NIMB

112 I

115 120

$\#$

Vln

112 I

XST 115 ST ord. SP XSP $\#$ 120 $\#$

3 3 3 3

7 6 5 4 3 2 1

Vla

112 I

XST 115 ST ord. SP XSP $\#$ 120 $\#$

5 3 3

irregularly increase bowing speed

6:03

E Ctr

121 J w/slide

-(Pedal)

125

3/4

1. v.

attacca

Pno

121 J

125

attacca

NIMB

121 J

125

3/4

attacca

Vln

121 J ord.

125

3/4

XST

attacca

Vln

121 J ord.

125

3/4

XST

attacca

6:33

attacca
6:52

II Dworkin

Tape only

All players should freeze in their final gesture of the previous movement and stay like this until the end of the tape.

The lights should be suddenly turned off at the end of the previous movement so that the stage and auditorium are in complete darkness.

The conductor should also freeze at the end of his final gesture in the previous movement and stay like this until the end of the tape.

dp

* The Andrea Dworkin samples used in this movement are taken from:

"Why Men Like Pornography & Prostitution So Much" - keynote speech at International Trafficking Conference, 1989

"Testimony of Andrea Dworkin" - Attorney General's Commission on Pornography, New York City Hearings,
January 22, 1986

all from www.andreadworkin.com/audio

