

# *Killing Floor*

for Electric Guitarist

David Pocknee

*originally performed as part of Acid Police Noise Ensemble's "Potlatch"*

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### Set-up:

A mattress with a pillow, should be placed in the performing space. All actions in this piece should occur ontop of it.

Near the mattress is an amplifier, into which is plugged not only an electric guitar, which lays upon the mattress, on its back with the strings face up and the machine-heads resting on the pillow, but a dictaphone or cassette player (used for the 'tape' part of Movement III).

The volume of the dictaphone/cassette player should match that of the electric guitar in Movement III.

It is important that a lo-fi device is used to play back the 'tape' part (and not a CD/mp3 player or computer etc.) as the distorted nature of the sound created through these mediums is a desired timbral characteristic. Note to performers: do not try faking this

The score for Movement III should be placed on a music-stand next to the mattress. It should be printed on A3 or B4 paper. It is important that the performer uses the score in this piece, even though they may have memorized it, as it theatrically indicates to the audience the abstracted and constructed nature of the sexuality being presented.

A performer can think about displaying the quotations that preface each movement<sup>1</sup> prominently around the performance area, or attached to the amplifier, to stress the implicit critique of rock music's sexuality. This is compulsory if the performer is neither black nor male.

The amplifier should be set to a distortion setting and should be arranged in a way to ensure maximum loudness and no feedback.

The distortion should be enough to colour and accentuate, but not flatten or obscure, the timbral details of the piece.

An overdrive pedal may be used, if necessary.

In the first performances, a volume pedal was also used to create a dynamic balance between the three movements.

The dictaphone/cassette player (used in Movement III) should contain the music on the CD accompanying this score. This music is a cut-up version of Led Zeppelin's *Misty Mountain Hop*.

The dictaphone/cassette player should be triggered by the performer at the beginning of Movement II and so should be in a place which is within reach of the player without them having to get up from the mattress.

Underneath their normal clothes, the player should be wearing tight boxer-brief underwear, which should be completely covered by sandpaper of medium roughness (in the first performance 120 guage sandpaper was used).

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<sup>1</sup> All quotations are paraphrased from Simon Frith's *Performing Rites*.

## I

*“If black culture in the disguise of an attractive masculinity was the stock in trade of the exchange so central to minstrelsy, it was equally essential for the use value of rock 'n' roll.”*

*Manic, with an energy that has an ambiguity as to whether it is psychopathic or sexual.*

Completely cover the guitar with an entire roll of cling-film.

Do this without standing up, or leaving the mattress. Kneeling, lying, wrestling etc. are encouraged.

Start with the guitar laid on its back, with the strings face up and the machine-heads resting on the pillow.

The player should start in a kneeling position, with their knees just either side of the bottom of the body of the guitar.

The amplification should be as loud as possible, yet leave some room to compensate for the next movement, which will be very quiet.

*attacca*

## II

*“The claim that rock and roll brought real sexuality to popular music is usually understood to be related to the claim that it brought real blackness.”*

*Sensually*

Gently, lovingly, and sexually carress the cling-film coating of the guitar, increasing in passion throughout the movement.

Explore the sonic subtleties of the amplified cling film on the strings.

Once your sexual fervour has built to a climax, move the pillow to underneath the body of the guitar, raising it to just below crotch-height when kneeling.

Suddenly strip off, down to the sandpaper underwear, whilst kneeling and without leaving the mattress.

Keep your shoes on, and your trousers around your ankles, as if this was a casual back-room quickie.

*attacca*

## III

*“The racism endemic to rock 'n' roll, was not that white musicians stole from black culture, but that they burlesqued it.”*

Start the dictaphone/cassette player.

This section notates the action of dry-humping the guitar.

The notation for this movement splits the space from the first fret of the guitar to the bridge into nine points of contact.

Each note shows where on the strings that the crotch of your sandpaper underwear should be, in reference to string 6.

The notes used are always those of string 6, although all of the strings should be played with your crotch (in the manner of a barre) when performing.

Those notes past the top of the fret board can be marked on the body or string, for easy visual reference.

The length of each glissando should encompass the entirety of both notes it is attached to.

The upper line in the score indicates the 'tape' part. This should be used to gauge timing. Try and co-ordinate with the tape as accurately as possible.

At the end of the notation given, the player can either suddenly stop, emphasizing the abstracted nature of the sexual act presented,  
or continue until orgasm (real or fake).

III

$\text{♩} = 66$

Voice

Guitar

do

ppp mf

ppp  $5\text{♩}:4\text{♩}$   $3\text{♩}:2\text{♩}$  mf

5

ya bay

sfz > ppp mf pp  $5\text{♩}:4\text{♩}$

11

be ya and

pp < mf mf  $3\text{♩}:2\text{♩}$

16

do bay and

ricochet

p  $3\text{♩}:2\text{♩}$   $5\text{♩}:4\text{♩}$   $3\text{♩}:2\text{♩}$   $3\text{♩}:2\text{♩}$   $ff > p < mf$   $3\text{♩}:2\text{♩}$   $3\text{♩}:2\text{♩}$  f

17

bay be

mf

f p mf

3 = 1  
29 ♩ = 99

25

i ya bay bay be

ppp sf mf  $3\text{♩}:2\text{♩}$

30

like + be

mf  $ff > p < ff$

35

ya do and bay

f 3/2 fff

40

be like bay bay and

mf f 3/2

46

do ya be

fff mf fff

52

do bay be like ya

>mp fff ff f

3/2 5/4

57

and bay be bay it bay

pp p mf ff

♩ = 60

62

be bay bay do be like like

ff fff f mf pp cresc... ricochet

3/2

66

be be do be and like

cresc... ff p ff p mf p

5/4

69

Handwritten musical score for measures 69-72. The vocal line includes lyrics: bay, bay, and, -t, like, ya, be, and. The piano accompaniment features dynamic markings: *pp*, *mf*, *p*, *sf*, *mf*, *f*, *pp*. There are also performance instructions like *rit.* and *rit. 3/2*.

73

Handwritten musical score for measures 73-76. The vocal line includes lyrics: bay, bay, like, do, be, be, -t, i, like. The piano accompaniment features dynamic markings: *sf*, *mf*, *p*, *p*, *sf*. There are also performance instructions like *rit.* and *rit. 3/2*.

77

Handwritten musical score for measures 77-81. The vocal line includes lyrics: ya, bay, and, bay, bay, be. The piano accompaniment features dynamic markings: *p*, *sf*. There are also performance instructions like *rit.* and *rit. 3/2*.

82

Handwritten musical score for measures 82-86. The vocal line includes lyrics: be, like, i, -t, bay, and, bay, ya, bay. The piano accompaniment features dynamic markings: *sf*, *sf*, *p*, *sf*, *mf*. There are also performance instructions like *rit.* and *rit. 3/2*.

87

Handwritten musical score for measures 87-92. The vocal line includes lyrics: be, bay, bay, ya, be, do, like, -t. The piano accompaniment features dynamic markings: *sf*, *mf*, *sf*, *mf*, *f*, *sf*, *mf*. There are also performance instructions like *rit.* and *rit. 3/2*.

93

Handwritten musical score for measures 93-99. The vocal line includes lyrics: bay, be, and, bay, bay, be, do, ya, i, -t, like, be. The piano accompaniment features dynamic markings: *sf*, *sf*. There are also performance instructions like *rit.* and *rit. 3/2*.

100  $\frac{3}{4} = 132$

Handwritten musical score for measures 100-104. The vocal line includes lyrics: and, bay, be, bay, be, bay, do, ya, be, like, i. The piano accompaniment features dynamic markings: *sf*, *sf*. There are also performance instructions like *rit.* and *rit. 3/2*.

106

and bay  
be bay bay  
be be do ya  
i - t like

5♯:3♯  
ff

112

and bay  
be bay - be  
bay be do

7♯:8♯  
9♯:8♯

116

-oo ya li -  
-ike i - t  
and bay be bay - be bay be do

5♯:4♯  
11♯:12♯  
3♯:2♯

ff

repeat as long as interesting, slowly fading to nothing by the end of the piece

-oo ya like it -

ff dim---  
PPP  
ad infinitum

Wildly! Dionysian! - sustain for as long as interesting.  
crescendo to **fff** over many bars...

D. Hal

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