

was a photograph

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Abstract

was a photograph

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In *was a photograph*, displacement, myth, constricted spaces, and authority are explored through the poetics of an imaginary world. In a dream-like scenario, the sonic elements blur in and out of focus as the visual imagery shifts from abstract hallucinations to absurd realism. Until the last section, the natural sound of the guitar strings is immediately dampened by touching a contact mic on the vibrating string. This act of suppression is performed using various techniques, such as hammer-on, buzzing, and tapping, where the original sound is transformed into an amplified and noisy musical gesture. The pitch material is constricted to an E minor triad and notes that are an interval of a minor or major second away from it. The foregrounded performance techniques distort, bend, and obscure the pitches while never presenting them in a manner that is idiomatic to the instrument. In *was a photograph*, disruptions, and dream-like transitions affect the form of the piece, reflecting on the lived experience of individuals displaced due to inequitable political and social systems.

was a photograph

for two classical guitars, electronics and video projection

commissioned by Seattle-Isfahan Project

Sandesh Nagaraj

(2025)

Instruments and setup

2 nylon string guitars

2 "tiny bite" contact microphones

2 amplifiers

Mixer

Pitch shifter

Distortion pedal

Loop pedal

Video projection

House amplification

Contact microphones

The contact mics are used like guitar slides in the way in which the gestures are performed with them

Signal chain

Contact microphones---->Mixer---->Pitch shifter---->Distortion pedal---->Loop pedal---->Amplifiers

House amplification

Microphones used by the venue to amplify the guitars must be turned off until the last section of the piece which starts at 11' 00"

Explanation of techniques and symbols

A NOMADS OF AN ENDLESS NIGHT

Pluck the open string and immediately slide the edge of the mic on the string starting just behind the nut--over the nut--along the notated length of the fret area --back over the nut and ending behind the nut. This is one single gesture. The doubled headed arrow shows the movement of the left hand.

↔ When there's a double headed arrow, the movement of the mic always starts from Left to Right and then Right to Left.

A1 Similar to A, except at the end of an ascending glissando, the string is plucked again which is marked by an accent while the mic is touching at the indicated position within the fret. After the string is plucked, the mic slides back on the string and behind the nut.

B H - hammer on ▼ - indicates the approximate node within the fret where a hammer on is performed -short articulated notes. Granular.

pluck the open string and gently bring the edge of the mic in contact with the vibrating string at the indicated position within the fret. This should produce a buzzing sound.

pluck the open string and immediately tap on the string using the edge of the mic rapidly. The tapping direction is indicated by the horizontal arrow which is right to left in the example below. After tapping, slide the mic over and behind the nut. This is one single gesture.

pluck the open string and hammer on the edge of the mic on the string. This is performed at various nodes indicated by a downward arrow within a particular fret. The direction of the gesture is indicated by the horizontal dotted arrow.

C A DESOLATE CHANT

i. pluck the open string and hammer on with the edge of the mic. The approximate node for the hammer on is indicated by the downward arrow.

GTR

MIC

ii. rub the edge of the mic back and forth on the string while muting the string. This is indicated by the double headed arrow. Quasi scratch sound.

←----- The horizontal dotted arrow shows the direction of the gesture

D DEPT. OF DISLOCATION

Improvise the gestures and imitate a voice like contour. Imagine you are speaking your dialogue (refer score) through your left hand.

⊕ Dampen all strings with right hand

Using the jaw of the mic, go back and forth between tapping and sliding to imitate a weird voice like effect.

GTR

MIC

E IRREVERSIBLE

Heavy like a metal riff

Quarter note reference

GTR

MIC

f molto sul tasto -- picking hand is near the 12th fret. Similar to a fingered bass technique. All the headless notes are picked.

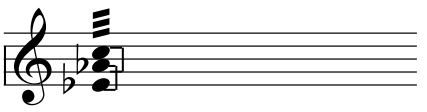
Free of gesture direction. Slide the mic freely between various nodes within the fret 1

F HERE AND NOW

1. Tremolo between the bottom two and top two voices using the whammy bar. Part of the whammy bar is placed in between the strings and tremolo picking action is performed. Vary the tremolo speed freely.

2. While performing 1., rub the whammy bar on either of the three strings intermittently. Vary the rubbing speed and length freely. Quasi scratch sound. Alternate between the above playing techniques 1 and 2 freely and move between the normal position along the string until you are close to the bridge and back.

GTR



normale ←→ molto sul pont.

The image shows a musical staff for guitar (GTR) in treble clef with a key signature of one flat (Bb). The staff contains a tremolo symbol (a vertical line with three horizontal bars) over a chord consisting of the notes G2, Bb2, and D3. Below the staff, a double-headed arrow indicates the movement of the whammy bar from a 'normale' (normal) position to a 'molto sul pont.' (very close to the bridge) position.

A NOMADS OF AN ENDLESS NIGHT

1

House amplification DOWN

slow and aimless

Gtr. 1 cues entrance after each fermata.

Except for the entrances, the two guitars don't need to be in sync.

video on
0' 00"

1' 00"

GTR.1

mp

Fret number 1 1 1 1 1

MIC.1

e b g

GTR.2

mp

Fret number 1 1 1 1 1

MIC.2

e b g

A1 *Play independently. Gtrs. need not sync up on repeats either. Number of repeats is indeterminate. On repeats, change the order of the strings for the gesture and the length of the glissando.*

1' 00"

2' 30"

GTR.1

mp

1 1 2 1 2 3

MIC.1

e b g

GTR.2

mp

1 2 1 2 3 1

MIC.2

e b g

B NOMADS OF AN ENDLESS NIGHT

aimless and restless

Agitated and louder on the repeat. Play independently of each other. Number of repeats is indeterminate.

2' 30"

GTR.1
mf
H H
1 1 1 2 2

MIC.1
e b g
tap
1 2 2 1 2

GTR.2
mf
H H H H H H
1 2 2 1 2

MIC.2
e b g
tap
1 2

4' 00"

GTR.1
mf
H H H H H H
1 1 2 tap 1 tap 1 tap 2

MIC.1
e b g
tap
1 1 2 tap 1 tap 1 tap 2

GTR.2
mf
H H H H H
0 1 2 1 2 3 3

MIC.2
e b g
tap
0 1 2 1 2 3 3

4' 00"

video off 4' 25"

15"

10"

3

In unison

GTR.1

Musical notation for GTR.1. It features a treble clef and a key signature of one flat. The notation starts with a whole note chord consisting of G2, B1, and D2. Above the staff, there is a circled 'H' with a bracket and an arrow pointing right, indicating a harmonic. The notes are marked with a forte 'f' dynamic. The notation continues with a series of notes that rise in pitch over time, ending with a final chord marked with a circled 'V' and a '3' below it.

MIC.1

Microphone notation for MIC.1. It shows a three-line staff with notes for 'e', 'b', and 'g' on the top, middle, and bottom lines respectively. A vertical bar is present on the left side. The staff is divided into 12 numbered measures (1-12) by vertical dashed lines.

15"

10"

In unison

GTR.2

Musical notation for GTR.2. It features a treble clef and a key signature of one flat. The notation starts with a whole note chord consisting of G2, B1, and D2. Above the staff, there is a circled 'H' with a bracket and an arrow pointing right, indicating a harmonic. The notes are marked with a forte 'f' dynamic. The notation continues with a series of notes that rise in pitch over time, ending with a final chord marked with a circled 'V' and a '3' below it.

MIC.2

Microphone notation for MIC.2. It shows a three-line staff with notes for 'e', 'b', and 'g' on the top, middle, and bottom lines respectively. A vertical bar is present on the left side. The staff is divided into 12 numbered measures (1-12) by vertical dashed lines.

C A DESOLATE CHANT

4

♩ = 75 *Epic*

At tempo. Gtrs. are in unison the first time and independent on repeat. Delay like effect on repeat.

video on ⊕ *Dampen bottom three strings with right hand*

4' 25"

Musical score for GTR.1 and MIC.1, GTR.2 and MIC.2. The guitar parts (GTR.1 and GTR.2) are in unison, featuring a melody with notes on the 11th, 12th, and 13th frets. The microphone parts (MIC.1 and MIC.2) show the string configuration (e, b, g) and the timing of the notes. The score includes dynamic markings (*f*) and articulation marks (accents and breath marks). The tempo is marked as 75 BPM, and the style is *Epic*. The performance is *At tempo*, with guitarists playing in unison the first time and independently on repeat. A delay-like effect is used on the repeat. The video reference is 4' 25".

Musical score for GTR.1 and MIC.1, GTR.2 and MIC.2. The guitar parts (GTR.1 and GTR.2) are in unison, featuring a melody with notes on the 7th, 8th, 9th, 10th, 11th, 12th, 13th, and 14th frets. The microphone parts (MIC.1 and MIC.2) show the string configuration (e, b, g) and the timing of the notes. The score includes dynamic markings (*f*) and articulation marks (accents and breath marks). The tempo is marked as 75 BPM, and the style is *Epic*. The performance is *At tempo*, with guitarists playing in unison the first time and independently on repeat. A delay-like effect is used on the repeat. The video reference is 4' 25".

4:3 3 5

GTR.1

f

MIC. 1

GTR.2

f

MIC. 2

GTR.1

f

MIC. 1

GTR.2

f

MIC. 2

Gtrs are independent until the last hammer on. Free of tempo.

6

GTR.1

f *f*

10" In unison

MIC.1

10" rapid

0 1 2 3 4 5 6 7 8 9 10 11 12

e
b
g

GTR.2

f *f*

10" In unison

MIC.2

10" rapid

0 1 2 3 4 5 6 7 8 9 10 11 12

e
b
g

10" video break - blank wall

6' 40"

9' 20"

⊕ Dampen all strings with right hand
Use the jaw of the mic

The musical score consists of four staves. GTR.1 (top) and GTR.2 (bottom) are guitar parts in treble clef. MIC. 1 and MIC. 2 are vocal parts. GTR.1 and GTR.2 have dynamics *mp--mf*. MIC. 1 and MIC. 2 have notes d, a, e. The score is divided into two sections: measures 2-5 and 5-8. A box around the guitar parts contains the instruction: ⊕ Dampen all strings with right hand Use the jaw of the mic.

ELECTRONICS - Pitch shifting between two and three octaves below and muffled audio of voices

GTR.1: (IN A MONOTONE VOICE) ANOTHER ONE FOR ASSESSMENT?
GTR.2: (WITH A HINT OF WEARY CYNICISM) INDEED. ANOTHER SOUL SEEKING REFUGE IN OUR LABYRINTHINE BUREAUCRACY.
GTR.1 AND 2: LOOK AT THE SCREEN FOR A RESPONSE. BEGIN ONCE THE PETITIONER RESPONDS AND STEPS BACK.
GTR.1: (FLIPPING THROUGH DOCUMENTS) THIS ONE CLAIMS PERSECUTION IN HIS HOMELAND. THE USUAL LITANY OF WOES.
GTR.2: (SARDONICALLY) YES, THE HUMAN CONDITION DISTILLED INTO A SERIES OF CHECKBOXES AND AFFIDAVITS.
GTR.1: (TAPPING HIS PEN THOUGHTFULLY) WHAT DO YOU MAKE OF HIS STORY? CLAIMS OF POLITICAL DISSENT AND FAMILIAL THREATS.
GTR.1 AND 2: LOOK AT THE SCREEN FOR A RESPONSE. BEGIN ONCE THE PETITIONER RESPONDS AND STEPS BACK.
GTR.2: (DRYLY) THE NARRATIVE IS AS THREADBARE AS THE FABRIC OF REALITY ITSELF. STORIES WOVEN WITH SUCH INTRICATE BANALITY THAT THEY UNRAVEL UPON INSPECTION.
GTR.1: (NODDING) AND YET, WE ARE TASKED WITH PARSING TRUTH FROM FICTION, AS IF WE WERE ARBITERS OF SOME COSMIC JUSTICE.
GTR.2: (GESTURING TOWARDS THE IMMIGRANT) LOOK AT HIM. PALE AND TREMBLING, LIKE A MOTH DRAWN TO A FLAME THAT CONSUMES MORE THAN IT ILLUMINATES.
GTR.1 AND 2: LOOK AT THE SCREEN FOR A RESPONSE. BEGIN ONCE THE PETITIONER RESPONDS AND STEPS BACK.
GTR.1: (LEANING BACK, CONTEMPLATIVE) IS HE ANY DIFFERENT FROM COUNTLESS OTHERS WE'VE PROCESSED? EACH CARRYING A FRAGMENT OF DESPAIR, SEEKING SOLACE IN OUR INDIFFERENT EMBRACE.
GTR.2: (ALMOST WHISPERING) OUR DUTY IS TO ASSESS, NOT TO EMPATHIZE. TO SCRUTINIZE THESE FRAGILE TALES WITH THE DISPASSION OF AN EXECUTIONER.
GTR.1: (CLOSING THE FILE WITH A SIGH) YET, IN OUR SCRUTINY, DO WE NOT BECOME COMPLICIT IN A GREATER NARRATIVE? A NARRATIVE OF CONTROL AND CONTAINMENT.
GTR.2: (BITTERLY) AH, THE ILLUSION OF AGENCY IN A WORLD WHERE WE ARE BUT PUPPETS MOUTHING PREDETERMINED LINES.
GTR.1: (RISING FROM HIS SEAT) WHAT SHALL WE DO WITH HIM, THEN? SEND HIM BACK TO THE ABYSS FROM WHENCE HE CAME?
GTR.1 AND 2: LOOK AT THE SCREEN FOR A RESPONSE. BEGIN ONCE THE PETITIONER RESPONDS AND STEPS BACK.
GTR.2: (WITH RESIGNATION) NO. WE SHAL GRANT HIM ASYLUM, AS WE HAVE DONE WITH THE OTHERS. FOR IN THIS DILAPIDATED THEATER, EVEN THE BLEAKEST OF NARRATIVES DESERVES A FLEETING MOMENT OF REPRIEVE.
GTR.1: (NODDING SOLEMNLY) AND SO, ANOTHER CHAPTER UNFOLDS IN THIS TRAGICOMEDY OF EXISTENCE. ANOTHER SOUL GRANTED PASSAGE, WHILE WE REMAIN THE INDIFFERENT GATEKEEPERS OF AN INDIFFERENT WORLD.
GTR.2: (LOOKING AT THE IMMIGRANT WITH A MIXTURE OF PITY AND DETACHMENT) WELCOME TO YOUR NEW PURGATORY, DEAR PETITIONER. MAY YOUR SANCTUARY BE AS FLEETING AS YOUR SUFFERING IS ETERNAL.
GTR.1 AND 2: LOOK AT THE SCREEN FOR A RESPONSE. BEGIN ONCE THE PETITIONER RESPONDS AND STEPS BACK.
GTR.1: (TO HIMSELF, AS THEY PREPARE TO FINALIZE THE PAPERWORK) IN THE END, WE ARE ALL IMMIGRANTS, WANDERING THROUGH THE CORRIDORS OF OUR OWN UNCERTAINTIES, SEEKING ASYLUM FROM THE IMPLACABLE SHADOWS THAT HAUNT US.

10" video break - petitioner walks away

E IRREVERSIBLE

♩ = 40 *Heavy like a metal riff*
At tempo

9' 30"

The first system of the score includes four staves:

- GTR.1:** A treble clef staff in 5/4 time. It features a melodic line with various rhythmic groupings: a triplet of eighth notes, a 5:4 ratio of eighth notes, another 5:4 ratio, a triplet of eighth notes, and a final group of a triplet of eighth notes followed by a 5:4 ratio. The notes are mostly eighth notes with stems pointing down.
- MIC. 1:** A staff showing a 5/4 time signature and a box containing the notes d, a, and e. A double-headed arrow spans the width of the system.
- GTR.2:** A treble clef staff in 5/4 time. It starts with a half note (H) on a high string, followed by a quarter note (H), and then a triplet of eighth notes (H) on a high string. A slur covers the final two notes of the triplet.
- MIC. 2:** A staff showing a 5/4 time signature and a box containing the notes e, b, and g. A dashed line with an arrow pointing left spans from the 12th measure to the end of the system. Vertical arrows point down from the 12th measure to the notes e, b, and g.

f molto sul tasto. Pluck near the 12th fret.

free of gesture direction. Slide the mic through nodes freely.

ELECTRONICS - Pitch shifting between lower octaves

The second system of the score includes four staves:

- GTR.1:** A treble clef staff in 5/4 time. It features a melodic line with rhythmic groupings: a triplet of eighth notes, a 5:4 ratio of eighth notes, a triplet of eighth notes, and a final group of a triplet of eighth notes followed by a 5:4 ratio. The notes are mostly eighth notes with stems pointing down.
- MIC. 1:** A staff showing a 5/4 time signature and a box containing the notes d, a, and e. A double-headed arrow spans the width of the system.
- GTR.2:** A treble clef staff in 5/4 time. It starts with a half note (H) on a high string, followed by a quarter note (H), and then a triplet of eighth notes (H) on a high string. A slur covers the final two notes of the triplet.
- MIC. 2:** A staff showing a 5/4 time signature and a box containing the notes e, b, and g. A dashed line with an arrow pointing left spans from the 12th measure to the end of the system. Vertical arrows point down from the 12th measure to the notes e, b, and g.

● ● ● ● ● 9

GTR. 1

3 5:4 5:4 3 3 5:4

1

Detailed description: This staff shows a complex rhythmic pattern for Guitar 1. It consists of a sequence of eighth notes with various groupings. Above the staff, brackets indicate groupings of 3, 5:4, 5:4, 3, 3, and 5:4. The notes are beamed together in groups of 3 and 5. The first measure is a triplet of eighth notes. The second and third measures are groups of 5 eighth notes with a 5:4 ratio. The fourth measure is a triplet of eighth notes. The fifth and sixth measures are groups of 3 eighth notes. The seventh measure is a group of 5 eighth notes with a 5:4 ratio. The eighth measure is a triplet of eighth notes. The ninth measure is a group of 5 eighth notes with a 5:4 ratio. The notes are beamed together in groups of 3 and 5. The first measure is a triplet of eighth notes. The second and third measures are groups of 5 eighth notes with a 5:4 ratio. The fourth measure is a triplet of eighth notes. The fifth and sixth measures are groups of 3 eighth notes. The seventh measure is a group of 5 eighth notes with a 5:4 ratio. The eighth measure is a triplet of eighth notes. The ninth measure is a group of 5 eighth notes with a 5:4 ratio. The notes are beamed together in groups of 3 and 5.

MIC. 1

d
a
e

1

Detailed description: This staff shows the microphone 1 recording. It contains three notes: d, a, and e. A long horizontal arrow points from the first measure to the end of the staff, indicating a sustained sound or a specific recording technique. The number 1 is written at the end of the staff.

GTR. 2

H H > >

Detailed description: This staff shows the guitar 2 recording. It contains four notes: H, H, >, and >. The first two notes are marked with 'H' and have a hairpin crescendo leading to the third note. The third and fourth notes are marked with '>' and have a hairpin decrescendo leading to the end of the staff. A diagonal line connects the fourth note to the MIC. 2 staff.

MIC. 2

e
b
g

12 12 13

Detailed description: This staff shows the microphone 2 recording. It contains three notes: e, b, and g. There are three time markers: 12, 12, and 13. The first marker is above the first note, the second is above the second note, and the third is above the third note. A long horizontal arrow points from the first measure to the end of the staff. There are also two downward-pointing triangles below the staff, one under the first note and one under the second note.

● ● ● ● ●

GTR. 1

3 5:4 5:4 3 3 5:4

1

Detailed description: This staff shows a complex rhythmic pattern for Guitar 1, similar to the first staff. It consists of a sequence of eighth notes with various groupings. Above the staff, brackets indicate groupings of 3, 5:4, 5:4, 3, 3, and 5:4. The notes are beamed together in groups of 3 and 5. The first measure is a triplet of eighth notes. The second and third measures are groups of 5 eighth notes with a 5:4 ratio. The fourth measure is a triplet of eighth notes. The fifth and sixth measures are groups of 3 eighth notes. The seventh measure is a group of 5 eighth notes with a 5:4 ratio. The eighth measure is a triplet of eighth notes. The ninth measure is a group of 5 eighth notes with a 5:4 ratio. The notes are beamed together in groups of 3 and 5.

MIC. 1

d
a
e

1

Detailed description: This staff shows the microphone 1 recording. It contains three notes: d, a, and e. A long horizontal arrow points from the first measure to the end of the staff, indicating a sustained sound or a specific recording technique. The number 1 is written at the end of the staff.

GTR. 2

4 5 6 7 8 9

Detailed description: This staff shows the guitar 2 recording. It contains six notes: 4, 5, 6, 7, 8, and 9. The notes are beamed together in groups of 3 and 5. The first measure is a triplet of eighth notes. The second and third measures are groups of 5 eighth notes with a 5:4 ratio. The fourth measure is a triplet of eighth notes. The fifth and sixth measures are groups of 3 eighth notes. The seventh measure is a group of 5 eighth notes with a 5:4 ratio. The eighth measure is a triplet of eighth notes. The ninth measure is a group of 5 eighth notes with a 5:4 ratio. The notes are beamed together in groups of 3 and 5.

MIC. 2

e
b
g

4 5 6 7 8 9

Detailed description: This staff shows the microphone 2 recording. It contains six notes: e, b, and g. There are six time markers: 4, 5, 6, 7, 8, and 9. The first marker is above the first note, the second is above the second note, the third is above the third note, the fourth is above the fourth note, the fifth is above the fifth note, and the sixth is above the sixth note. A long horizontal arrow points from the first measure to the end of the staff. There are also two downward-pointing triangles below the staff, one under the first note and one under the second note.

10

GTR.1

f

MIC. 1

e
b
g

GTR.2

f molto sul tasto. Pluck near the 12th fret.
free of gesture direction. Slide the mic through nodes freely.

MIC. 2

d
a
e

12

1

Detailed description: This system contains musical notation for two guitars and two microphones. GTR.1 (top) has a treble clef and five notes with 'H' above them, starting with a dynamic marking *f*. A dashed arrow above the staff points left from fret 12 to fret 10. MIC. 1 (second) shows a string diagram with e, b, and g strings. GTR.2 (third) has a treble clef and a complex rhythmic pattern with notes and rests, including triplet and 5:4 ratio markings. MIC. 2 (bottom) shows a string diagram with d, a, and e strings. A large double-headed arrow spans the width of the system below MIC. 2. The number '12' is at the end of the MIC. 1 staff, and '1' is at the end of the MIC. 2 staff.

GTR.1

MIC. 1

e
b
g

GTR.2

MIC. 2

d
a
e

12

1

Detailed description: This system continues the musical notation. GTR.1 (top) has a treble clef and four notes with 'H' above them, including a triplet. A dashed arrow above the staff points left from fret 12 to fret 10. MIC. 1 (second) shows a string diagram with e, b, and g strings. GTR.2 (third) has a treble clef and a complex rhythmic pattern with notes and rests, including triplet and 5:4 ratio markings. MIC. 2 (bottom) shows a string diagram with d, a, and e strings. A large double-headed arrow spans the width of the system below MIC. 2. The number '12' is at the end of the MIC. 1 staff, and '1' is at the end of the MIC. 2 staff.

GTR. 1

MIC. 1

e
b
g

12 12 13

GTR. 2

3 5:4 5:4 3 3 5:4

MIC. 2

d
a
e

1

Detailed description: This system contains four staves. GTR. 1 is in treble clef, showing a melodic line with a trill-like figure at the end. MIC. 1 is a bass staff with notes e, b, and g, and vertical dashed lines at measures 12, 12, and 13. GTR. 2 is in treble clef, showing a complex rhythmic pattern with triplets and 5:4 ratios. MIC. 2 is a bass staff with notes d, a, and e, and a vertical dashed line at measure 1.

GTR. 1

MIC. 1

e
b
g

1 2 3 4 5 6 7 8 9

GTR. 2

3 3 5:4

MIC. 2

d
a
e

1

Detailed description: This system contains four staves. GTR. 1 is in treble clef, showing a melodic line with a trill-like figure at the end. MIC. 1 is a bass staff with notes e, b, and g, and vertical dashed lines at measures 1 through 9. GTR. 2 is in treble clef, showing a complex rhythmic pattern with triplets and 5:4 ratios. MIC. 2 is a bass staff with notes d, a, and e, and a vertical dashed line at measure 1.

12

The image displays a musical score for two guitar tracks (GTR.1 and GTR.2) and two microphone tracks (MIC.1 and MIC.2). The guitar parts are written in treble clef and feature a sequence of notes with various interval markings: triplets (3) and 5:4 intervals. The microphone tracks show a sustained chord of notes d, a, and e. The score is marked with a forte (*f*) dynamic and includes a first ending bracket (*1*) at the end of each guitar part. The time signature is 10' 35".

20" video break - bulldozer

House amplification UP

F HERE AND NOW

House amplification UP

Guitars don't change chords at the same time. One of them is always behind. Dovetail effect.
Notes without an accidental are natural.
Freely

IV 11' 10"
V
VI

GTR.1

[f]

IV normale ←→ molto sul pont.
V
VI

GTR.2

[f]

normale ←→ molto sul pont.

ELECTRONICS - Play loop from A1

fade out 12' 30"

GTR.1

TACET

fade out 12' 30"

GTR.2

TACET