20

0.30 | 1.00 05 | 1.30 | 2.00 | 2.30 | 3.00

INSTRUMENT

VOICE 1. S — IF BREATHING — MAINTAIN S — HIGHEST NOTE OPEN MOUTH — AS LONG AS BREATH HOLDS

VOICE 2. S — IF BREATHING — MAINTAIN S — HIGHEST NOTE OPEN MOUTH — AS LONG AS BREATH HOLDS.

SYNTH 1. FILTERED NOISE. BURSTS. SHINING. PLAY WITH VOICES — TILL SINGERS OUT OF BREATH

SYNTH 2. AS 1. HIGHER PITCH — CONTINUE

SYNTH 3. AS 1. MORE staccato. — MORE LIKE...

SYNTH 4 LOW BUZZING — WITH MODULATION

S.F.X. SHUT DOOR

INSTRUCTIONS

V1. VOICES FLANGED. GRADUAL CRESCENDO 0.00 — SLOWER 1.00 FLANGING

V2. ——— ||

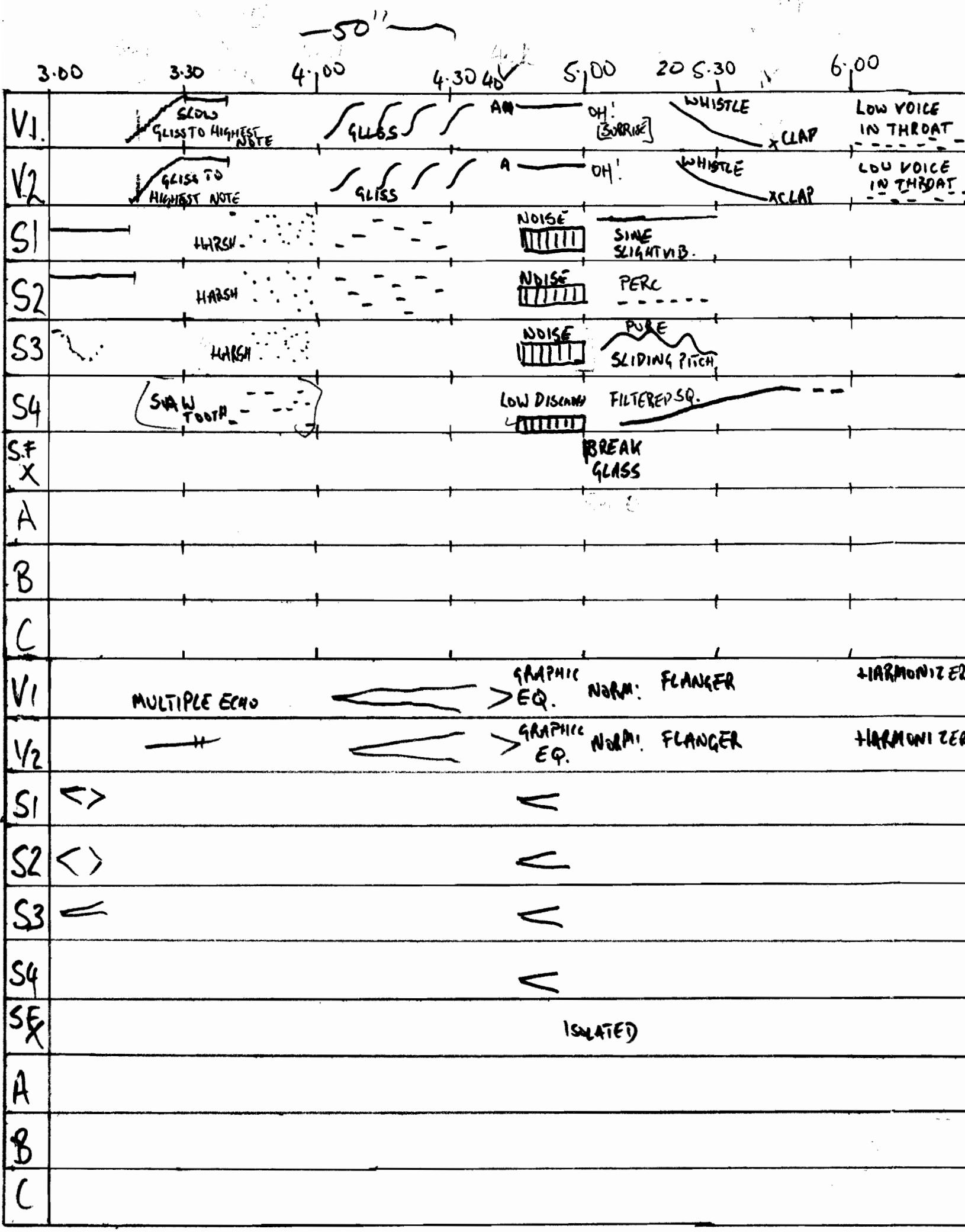
S1. CRESC BEHIND VOICES.

S.2. SEPARATION FROM 1.

S.3. CONSTANT LEVEL

S.4. CRESCENDO → POSSIBLE FLANGE

S.FX. CLEAR ISOLATED SOUND.


50"
3:00
3:30
4:00
4:30
40
5:00
20
5:30
6:00
V1.
SLOW GLISS TO HIGHEST NOTE
GLISS
AH
OH! [SURPRISE]
WHISTLE
CLAP
LOW VOICE IN THROAT
V2
GLISS TO HIGHEST NOTE
GLISS
A
OH!
WHISTLE
CLAP
LOW VOICE IN THROAT
S1
HARSH
NOISE
SINE SLIGHT VIB.
S2
HARSH
NOISE
PERC
S3
HARSH
NOISE
PURE SLIDING PITCH
S4
SAW TOOTH
LOW DISCANT
FILTERED SQ.
S.F.X
BREAK GLASS
A
B
C
V1
MULTIPLE ECHO
GRAPHIC EQ.
NORM:
FLANGER
+HARMONIZER
V2
GRAPHIC EQ.
NORM:
FLANGER
+HARMONIZER
S1
S2
S3
S4
SFX
ISOLATED
A
B
C

6:00 6:30 7:00 7:30 8:00 8:30 9:00

LOW VOICE IN THROAT — BR. TR. — S — BREATHE IN — Mm (CONTENT) — O

LOW VOICE IN THROAT — BR. TR. — S — BREATHE IN — Mm (CONTENT) — O

RANDOM EXPLOSIVE — SPARSE EXPLOS.

RANDOM EXPLOSIVE — SPARSE EXPLOS. — STEADY PULSE

RANDOM EXPLOSIVE — LOW THROB

RANDOM EXPLOSIVE

VOICE 1

VOICE 2

+HARMONIZER — +HARMON. — FL — NAT.

OR

+HARMONIZER — RING MOD. — FL — NAT.

p pf f

p pf f

p pf f — CRESC.

p pf f

WITHOUT FX

WITHOUT FX

	9.00	9.30	10.00	10.30	11.00	11.30	12.00	12
V.1	BREATHE IN SCREAM.	IMPROVISE INSANITY	BREATHE IN		HIGHEST NOTE		DEEP BREATHING	
V.2		BEDLAM	BREATHE IN		HIGHEST NOTE		DEEP BREATHING	
S1		BEDLAM			LESS	BUBBLING	SIN	
S2		INSANITY			LESS	BUBBLING		BEL
S3					LESS	BUBBLING		VE
S4					LESS			BASS L
SFX	SCAM DOOR RUNNING FOOTSTEPS						TELEPHONE TWICE RING	
A							A.D.T. VO WITH	
B							A.D.T. V	
C								
V1	NORM		MULTIPLE ECHO FLANGER		HARM.		WAH - W	
V2	NORM.		MULTIPLE ECHO FLANGER		HARM		WAH - W	
S1	SFZ	DECRESCENDO		A NIENTE WHEN VOICES STOP				
S2	SFZ							
S3	SFZ							
S4	SFZ							
SFX							VERY	
A							VERY	
B							VER	
C								

12·00 12·30 13·00 13·30 14·00 14·30 15·00 15·

DEEP BREATHING RHYTHMIC. BREATH IN THEN

DEEP BREATHING RHYTHMIC BREATH IN THEN

SINE WAVE QUASI MELODIC etc. till 15·00. — SPARSE BU

BELL SOUNDS. till 15·00

VERY SPARSE NOISE till 15·00.

BASS LINE WITH BREATH RHYTHM till 15·00.

TELEPHONE TWICE RING TEL. DIALING TONE x2

A.D.T. VOICE 1 WITH ROTARY SOUND

A.D.T. VOICE 2 WITH ROTARY SOUND

WAH-WAH WITH GRAPHIC EQ. SLIGHT PULSATION OF LEVEL.

WAH-WAH WITH GRAPHIC EQ. SLIGHT PULSATION

SLIGHT PULSATION VERY QUI

SLIGHT PULSATION

SLIGHT PULSATION.

SLIGHT PULSATION ALL SYNCHRONISED.

~~VERY QUIET BEHIND VOICES~~

VERY QUIET BEHIND VOICES

VERY QUIET BEHIND VOICES

15.00 | 15.30 | 16.00 | 16.30 | 17.00 | 17.30 | 18.00 | 18.3

BREATH IN THEN IMPROVISING R, T. K. DUET WITH 2

BREATH IN THEN IMPROVISE USING L. MMM WA DUET WITH 1

COUGH THEN HOLD STEA NOTE

COMFORT A

SCRATCH HEAD

SPARSE BUBBLING SCALES

BRASSY CHORDS BOW FULL

VERY BRIGHT

TEL. DIALING TONE 12

FLANGER. EXT

HEAVE FLA

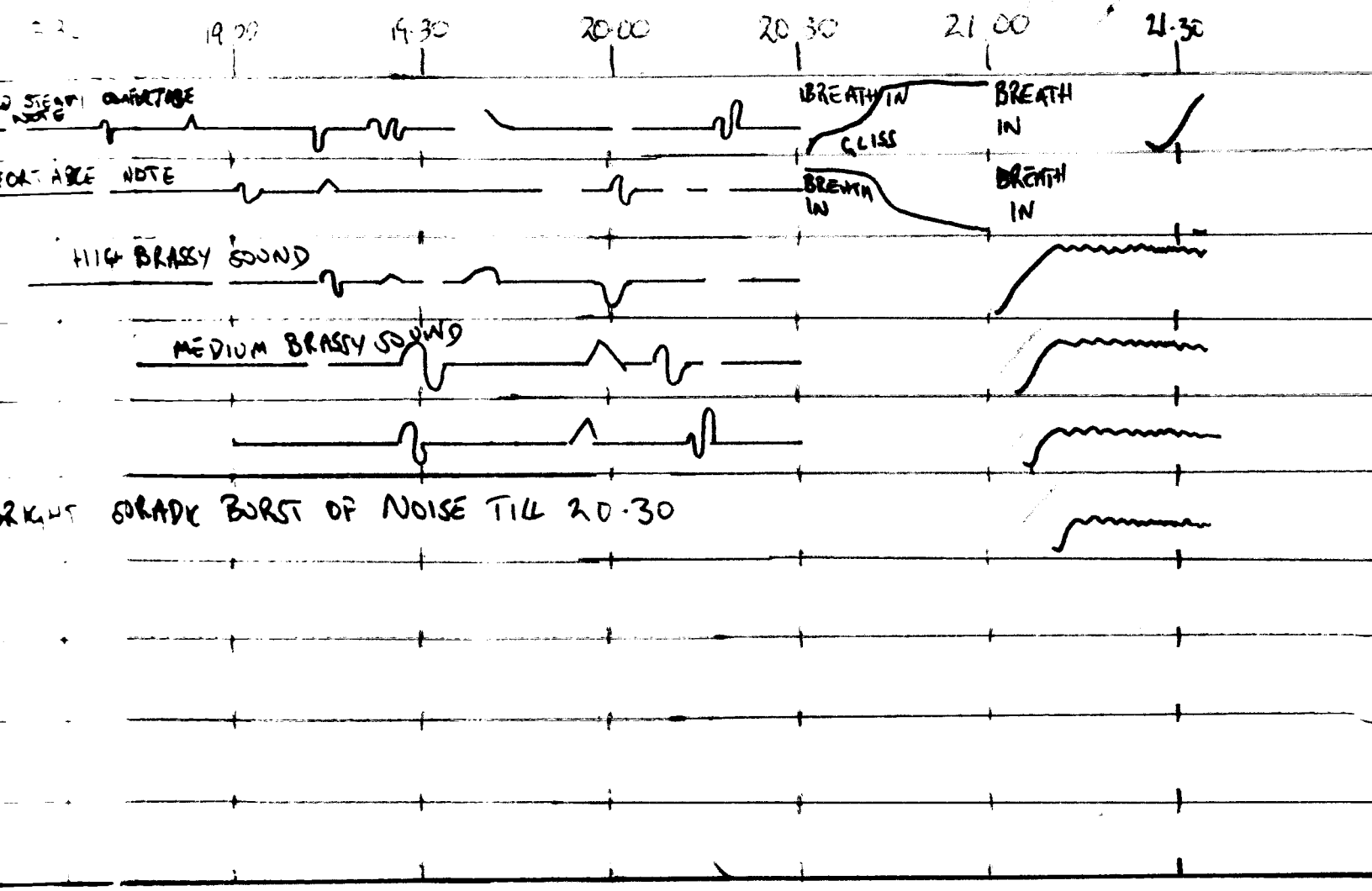
VERY QUIET SOME DYNAMICS

H DECRESC.

H DECRESC.

H DECRESC.

H DECRESC.



EXTREM

MUL

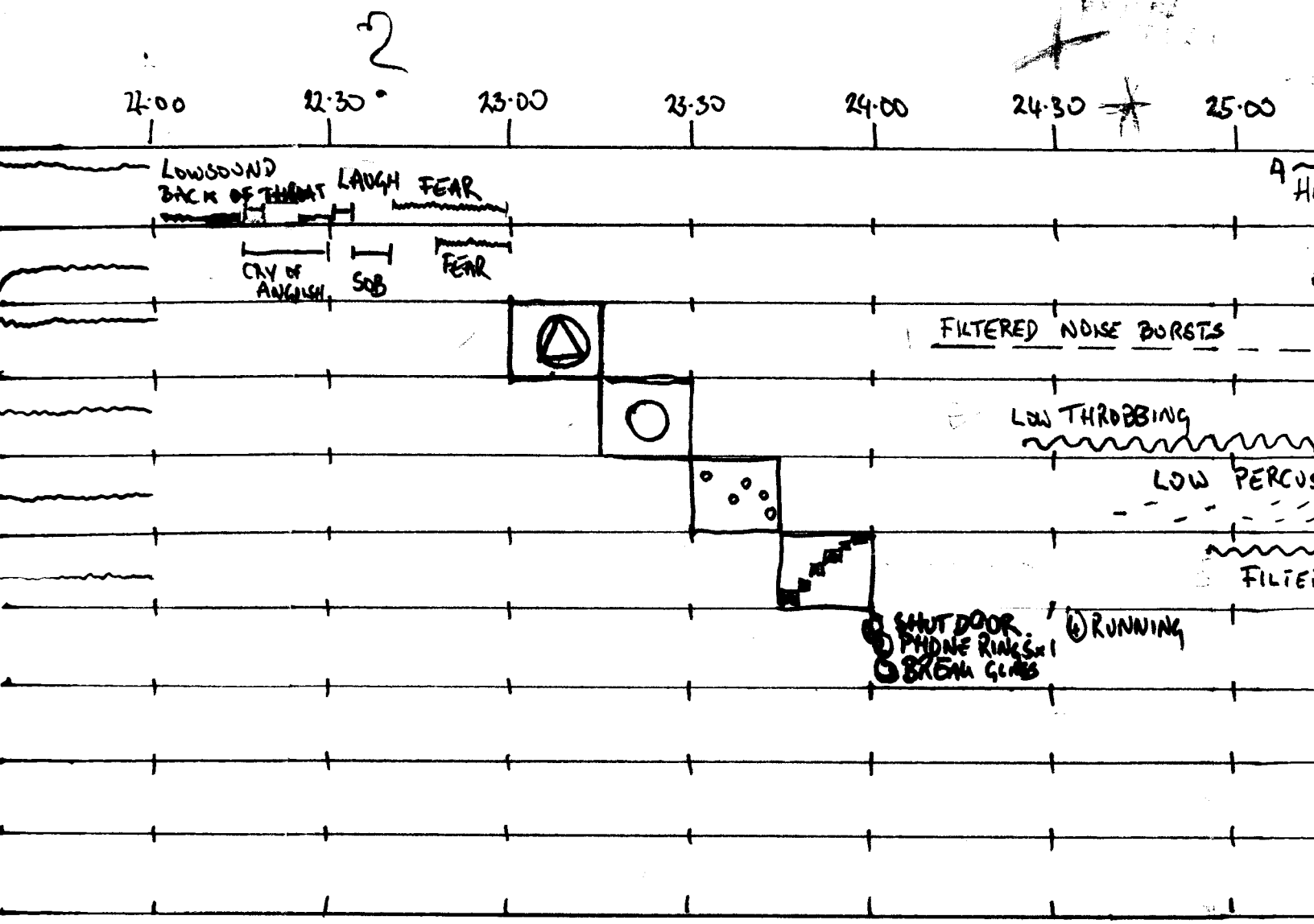
MULTIPLE EC

MULTIPLE PRE-E

MULTIPLE PRE-EC

MULTIPLE PRE-E

2



PRE PRECHO STRAIGHT

STRAIGHT

START VERY QUIET SLI

pp start crescendo

QUIET THROU

VERY FAST SEQUENCE

25·00 25·30 26·00 26·30 27·00 27·30 28·00

A HIGHEST NOTE MOLTO VIB — IMPROVISE WITH S+Š TILL 27·40 — BREATH IN — V1

A HIGHEST NOTE MOLTO VIB — IMPROVISE WITH S+Š TILL 27·40 — BREATH IN — V2

BURSTS — S1

BBING — FILTERED NOISE BURSTS — S2

LOW PERCUSSION — MORE - RANDOM — FILTERED NOISE BURSTS — S3

FILTER OSCILATING — FILTERED NOISE WITH PORTAMENTO — S4

NNING — S FX

A

B

C

FLANGER TILL END — V1

FLANGER TILL END — V2

Y QUIET SLIGHT CRESC — S1

rt crescendo. — S2

QUIET THROUGHOUT — S3

S4

S FX

A

B

C