

## **Got that Crazy, Latin / Metal Feelin'**

The origins of "Got that Crazy, Latin/ Metal Feelin'" was a commission (2003) from Giorgio Magnanensi, the director of Vancouver New Music, consisting of small orchestra, electric guitar (Greg Lowe) and CPU. The piece was rewritten in 2006 for electric guitar and CPU.

The musical genesis came from a harmonic 49-chord progression, forward then backwards through all major minor keys. The progression is based on expanding major and minor thirds in the treble and bass, starting at E midi 3 and ending at Bb midi 6 at the top and Bb midi -1 at the bottom. The tempo structure was derived from the harmony as dictated by sampling transposition; in other words a 4<sup>th</sup> higher than 120 is 160 bpm, a 4<sup>th</sup> lower is 107 bpm etc. etc. The rhythmic structure came from metric modulations (3 to 4, 3 to 2, 4 to 3, 2 to 3, etc.), the foreground units going from slower/faster to slowest/fastest .

It was from this jazzy, shenkerian, pedantic, obsessive progression that would flow drifting latin memories of 7 faux brazilian tunes in la modele 60's that would subdivide the 49 chord progression. On top of this Debussy-stolen dream world is balanced the manic / depressive guitar part swaying predictably between rigid death metal and sentimental lounge noodling. The juxtapositions hope to generate a kind of ecstatic irony. A further subtext in the narrative is a 'Dostoveskian' clash between southern catholic, joy, sensuality, and lascivious (i.e. the trajectory of all things LATIN!), with northern protestant asceticism, academic inflexibility, and religious legalism (ie. the trajectory of all things METAL!).

The final stage is the recording, which is probably where western music still gets creative and explores new worlds etc. First of all, I couldn't of done this without the latest MAC, which has just enough power to start to do this kind of piece properly. It is a real technical nightmare keeping all the parts transparent with active eq, compression and signal processing, keep the large textural transitions orderly, and most importantly, shape and articulate a 27 min. continuous piece of music.

## **Performer Notes**

- 1. Guitar must be 24 fret electric guitar.**
- 2. All tempo modulations are 2:3, 3:2, 3:4, 4:3.**
- 3. All *Acc.* and *Rit.* are indicated once, then at the beginning of each staff, until the next tempo indication.**
- 4. The guitar part has basically 3 colours;**
  - A. Heavy Dist.**
  - B. Light Dist.**
  - C. No Dist.**

**The performer must find a way to seamlessly modulate through these colors using compression, a volume pedal, and a distortion box. General colour and EQ should be close to the recorded version.**

## **Live Performance Requirements**

**(The piece exists in 5.1 or Stereo).**

- 1. The density of the work (200 tracks) requires a good, broad range sound system (at least 15 inch bass speakers).**
- 2. The guitar amp. must be miked.**
- 3. The performer synchronizes to the prerecorded part with a provided click.**
- 4. The performer must be behind the speakers.**
- 5. The performer must have a good, stereo headphone mix of the click, the guitar and the pre recorded part.**
- 6. The headphones must have a broad range, in order for the performer to have a musical experience.**