

Tremble Staves

Raven Chacon

Composed for
The Living Earth Show

- I. Estuary (2019)
- II. Tributary (2017)
- III. Delta (2019)
- IV. Channel (2019)
- V. Distributary (2018)
- VI. Sound (2019)

Do you know where you are?
Listen
Do you know where you are?
Breathe it
Do you know where you are?
Feel it
They say these be ruins
Blessed remains of what used to be and can never be again
Picture
A green paper mache mayor has an idea
What if?
What if i?
Ink and parchment owner of “West San Francisco”
Wants to harvest the powers of the pacific for amusement
Flamboyant glass structures capturing a warm and seductive sun translucently enshrouding a
deep infatuation with death
Wrapped dried bodies and futuristic visions of the four-legged walking dead we now share
pictures of
Screaming “how sad”?!
The ice has melted and they’ve got nothing but mercury to eat
Totem poles that reminded the patrons that they were as low as the salt water ran, they need be
thankful for the Sutro sky
A romanticized captured echo of the erasure of the Muwekma Ohlone from their home in
Ahwaste
A pulling of sand from under them and molding it into artifact

And as the tide moved in and out and the laymen spent their day sliding through luxury and
forgetting their place
Cuz it only took 30 cents to get to the fantasy anyway
And these structures
So boldly cheating a watery death
True living on the edge of this new reframed world
But
Luxury
And
Fantasy aint cheap
And as the world spun round the city
Pulling the green paper mache man’s pockets below the red
But

He wasn't asking for no tips
Didn't have no city or sales tax
And folks
They was more invested in the imagination of it all
And happiness costs
40 years of drowning without a reason for the cause and
SMACK
The SS Ohioan kissed the rocks hard and tender
At the foundation of the baths and the dreamhouse
Covered the crew in the charity it so often bestowed on the people
So now
A new wave looks to the sky
Wires and boxes were no match for wind and water
Bye byeeeee
Back to earth
But as the brown sand slid away
And the glass became covered with smog
And the price of innovation went up up up
And the level of investment plummeted beneath the need for individual prosperity
And we saw green green green

Do you know where you are?
Brown?
Where?
Black who?
Listen. Listen.
Define native.
Who?
What?
Sell.
Sell the dream
It will be housing they say!
You can go shopping right above the bay!
But can you really build on sunken splendor?
Water say you can't capture me
I want to play
Glass return to sand
They say these be ruins
Ruined by what

By who?
It's supposed to be anew
Scorched earth
The child of fire
Saved by water herself
Listen.
Feel it.
A dream now exposed to the sun
Baking history into itself
Generations
Of birth and loss
Cycles of secrets
Shhhh

Trembling graveyard
Tightrope to the lands end
An entombed specter, memories flashing off the specks of glass in the water
Stench of stagnation
Popularized graveyard
And so now we are here
The wind carrying laughter

screams
cries
And goodbyeeee
Goodbye my love
Never to see it alive again
We worship the bones of what was

As written and spoken by A.M. Smiley at the Ruins of Sutro Baths, San Francisco, CA
October 19, 2019

Estuary

0:00- 0:59

Guitar: Quiet volume. Ebow drone a single note. Finding pitch that compliments drum drone by moving/angling screwdriver.

Perc: Snare off. Bowing of lowest crotale and letting ring before next bows.

1:00 – 1:59

Guitar: Slightly louder. Continue as before, adding slow bends via whammy

Perc: Continue as before, adding middle range crotale for harmonized rings. Snare on eventually.

2:00 – 2:59

Guitar: Even louder (*mf*). Continue as before, adding slow hammer-on string “bends” along with continued whammy bends (faster rate)

Perc: Continue as before, with slightly increased bowing speed. Push on snare head for ‘wah’ (slow to mid speeds).

3:00 – 3:59

Guitar: Continue as before, fading in harsh guitar effects channel. Adjust screwdriver to compliment new drum drone if desired. Comb cues next minute.

Perc: Continue as before, adding high range crotale for harmonized rings amongst all 3 crotales. Snare head ‘wah’ increases. Snare off eventually.

4:00 – 4:59

Guitar: Continue as before. Add comb buzzes.

Perc: Continue as before, toggling the snare head on/off at a moderate but inconsistent rate. Cup/mute loose snares when snares off.

5:00 – 5:59

Guitar: Continue as before, with full harsh guitar effects channel. Quick and severe angling/sliding of screwdriver. Sweep picking with Ebow. Severe combing. Remove bridge to cue next minute.

Perc: Very fast actions of all combined gestures.

6:00 – 6:29

Guitar: Pure tone of Ebow drone on one string. Clean tone. Volume gradually lowered to match final section. Prepare dowsing rod.

Perc: A single bow stroke on the high crotale, let ring. Prepare water cup and dowsing rod.

6:29 – (7:30-8:00)

Guitar: Allow the dowsing rod to brush over the strings.

Perc: While pouring the cup onto the contact mic, allow the dowsing rod to brush over the crotales and drum head.

Tributary

♩ = 200

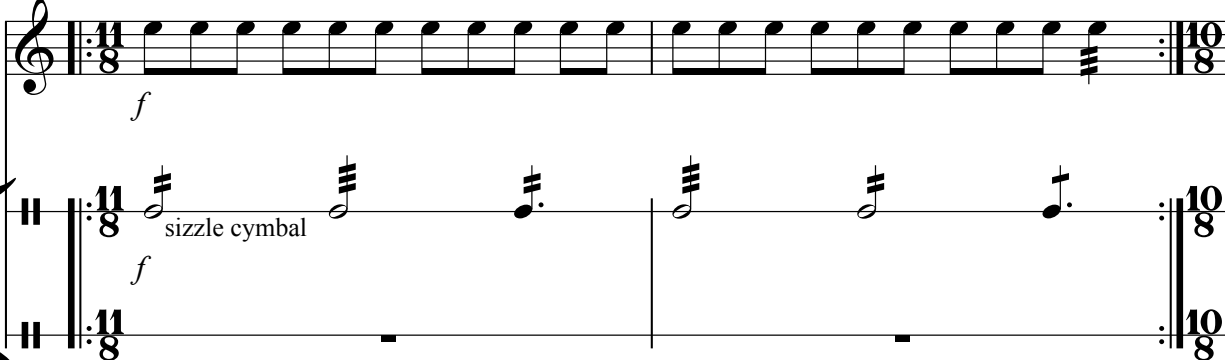
clean tone/slight gain

guitar pick:

alternating (randomly) same note between ①(open), ② (5th fret), and ③ (9th fret)

random staccatos and accents

Electric Guitar

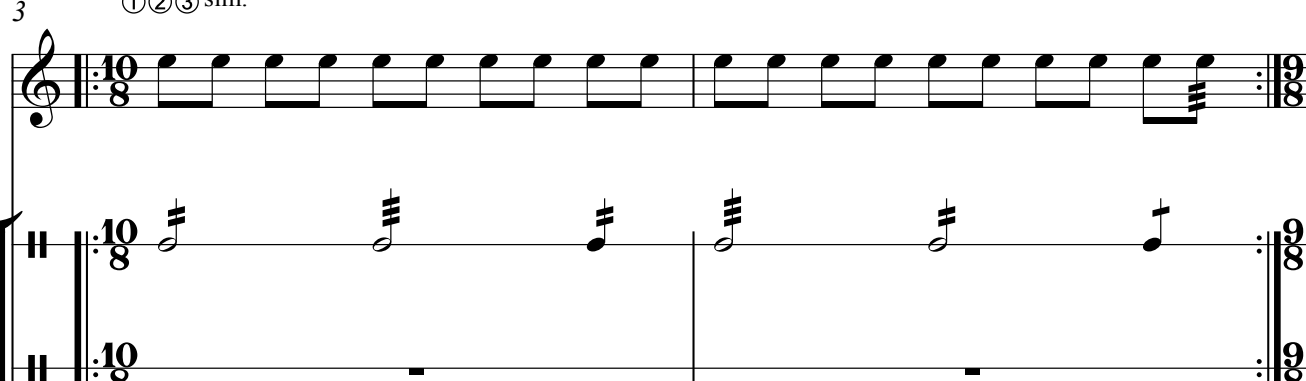


Percussion

- Floor Tom
- Tile Scrape
- Broken Glass Stir
- Sizzle Cymbal
- Aluminum Pan
- Match
- Wine glass
- Microphone

E. Gtr.

3 ① ② ③ sim.



Perc.

E. Gtr.

① sim. ② E quarter sharp ③ sim.

5



Perc.

① sim. ② F ③ E quarter sharp

7

E. Gtr.

Perc.

3

① sim. ② ③ bend wildly

9

E. Gtr.

Perc.

sizzle cymbal

ord. with choke

NOISE

keep distortion w/bar-

mf

13

E. Gtr.

Perc.

aluminum pan

acoustic piezo
pick scrape

3

14

⑤ ⑥

E. Gtr.

sim.

Perc.

scrape tile

♩ = 240 clean tone/slight gain

w/bar-----

16

E. Gtr.

Perc.

continue scrape tile

20

(highest note)

① ②

3

E. Gtr.

aluminum pan

tile (two sticks)

Perc.

floor tom

NOISE

approx 15sec

23 *acoustic piezo*

E. Gtr. ⑤ l.h. tap a mimicry of pick scrape rhythm etc.

mp ⑥ extremely slow pick scrape so that it becomes rhythmic *accel.*

Perc.

24 *clean tone/slight gain*

E. Gtr. *mf*

Perc. *f* bounce off aluminum pan *fff* scrape tile *f* bounce off floor tom

approx 15sec

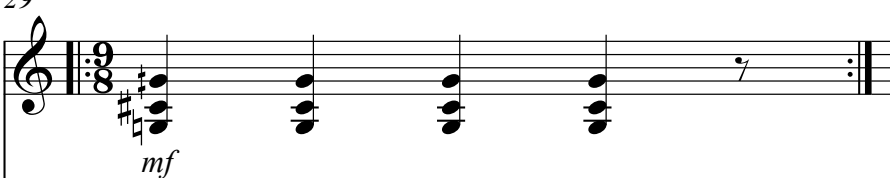
27 *mp* random harm/artificial harm with trem. bar

E. Gtr. *mp*

Perc. drum stick scrape on tile so slow *light match (mic'd)*

X 3 total 

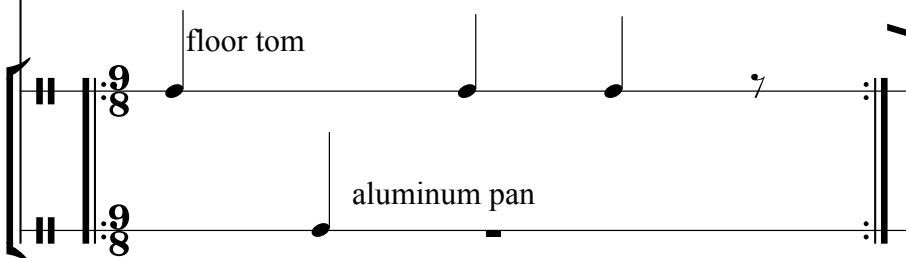
29 (occasional open ③)

E. Gtr. 

2nd -Slightly faster

3rd -Slightly slower



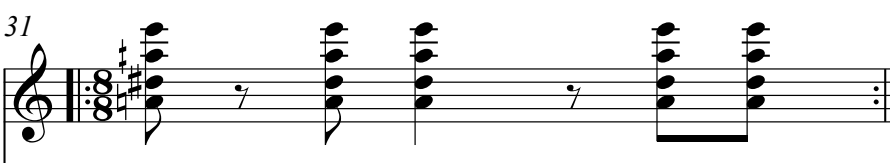
Perc. 

2nd -Slightly slower

3rd -Slightly faster

X 4 total 

31

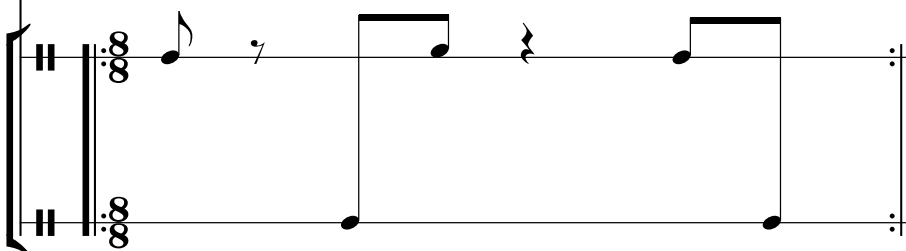
E. Gtr. 

2nd -Slightly slower

3rd -A tempo

4th -Slightly faster

X 4 total 

Perc. 

2nd -A tempo

3rd -Slightly faster

4th -A tempo



X 5 total

E. Gtr. 33

2nd -Slightly slower
3rd -A tempo
4th -Slightly faster
5th -A tempo

Perc.

2nd -Slightly faster
3rd -A tempo
4th -A tempo
5th -Slightly slower

E. Gtr. 35

① open ① pull-off

2nd -Slightly slower
3rd -A tempo
4th -Slightly faster
5th -A tempo
6th -Slightly slower

Perc.

2nd -A tempo
3rd -Slightly slower
4th -A tempo
5th -Slightly faster
6th -A tempo

♩ = 200

7

E. Gtr.

Perc.

37

w/bar-----|
slow dive

3

sizzle cym

alum. pan

3

break wine glass
into mirror/glass can
(optional: water
inside of it)

E. Gtr.

Perc.

40

clean tone/slight gain
sim. mm1-2

f

scrape tile

f

E. Gtr.

Perc.

43

"ugly" tone

mp

floor tom

mf

aluminum pan

clean tone/slight gain
sim.
①E ②F quarter shape ③G

f

sizzle cymbal

mf

46

E. Gtr.

acoustic piezo
slow jittery palm muted
pick scrapes high on neck

Perc.

vocal hissssssss into mic
p

49

E. Gtr.

clean tone/slight gain
sim.
① E ② F# ③ G#

ugly tone

Perc.

scrape tile
f

floor tom thud with pressure after attack
mf

52

E. Gtr.

clean tone/slight gain
sweep pick

④ E 1/4 flat ③ E 1/4 # ② F ① E open ② ③ ④

acoustic piezo
pick scrape

Perc.

scrape tile
f

clean tone/slight gain

(p + i)

9

55

E. Gtr.

mp

sizzle cymbal

Perc.

mp

aluminum pan

mp

56

E. Gtr.

Perc.

scrape tile

fff

random pick tap above 24th fret, any/all strings.
guitar only: accelerates while fading out (repeat 6 or 7 or 8 times)
(ex. 10 taps, then 11, then 12, etc with 10/8 bar)

59

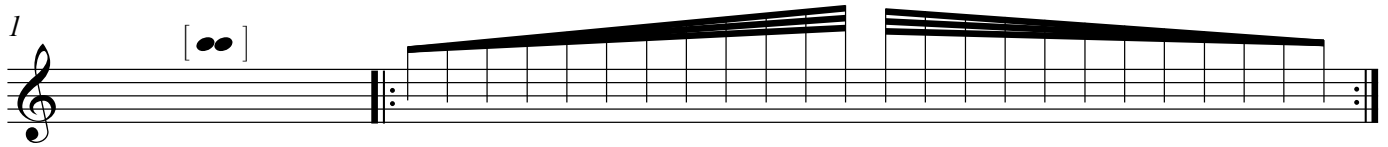
E. Gtr.

Perc.

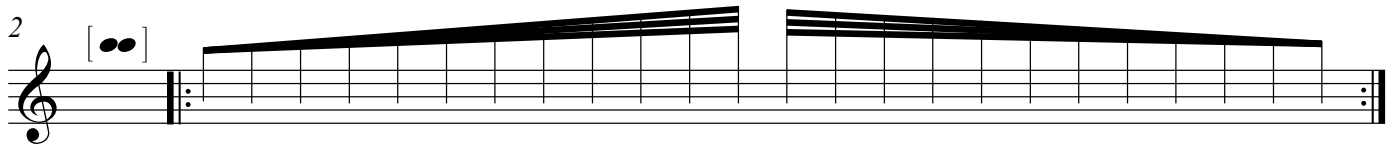
Stir glass (mic'd)
start fast and decelerate each repeat

Delta

unison notes, alternating on 2 adjacent strings, speeding up and slowing down, untethered



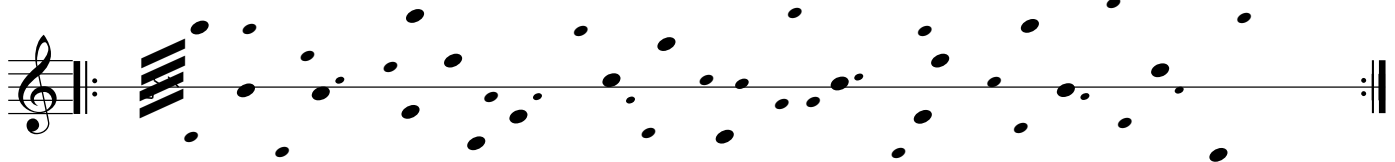
sim, 2 8va apart, alternating on ⑥ ①, speeding up and slowing down, untethered



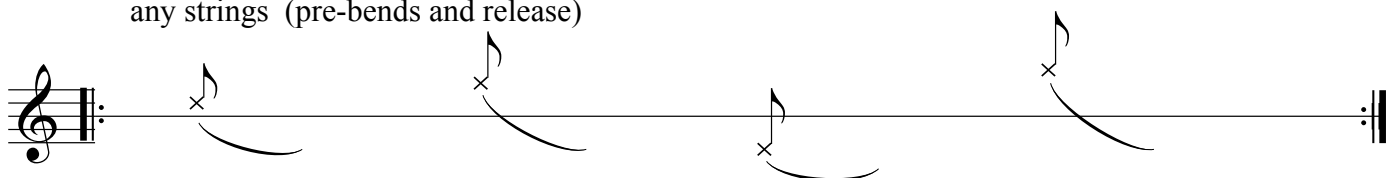
④ ③ ② slow bend and unbend (downward) or whammy, any rate of chord change, any chord order



fastest surf picking, jumping to various pitches, same string

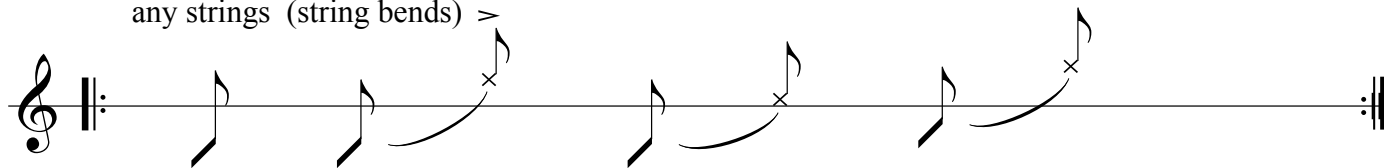


any strings (pre-bends and release)



2

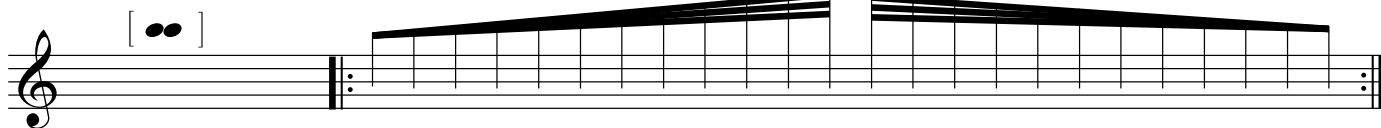
any strings (string bends) >



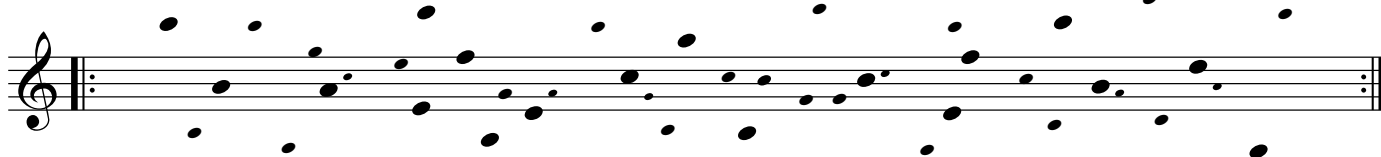
pick scrape (with bouncing and fanning)



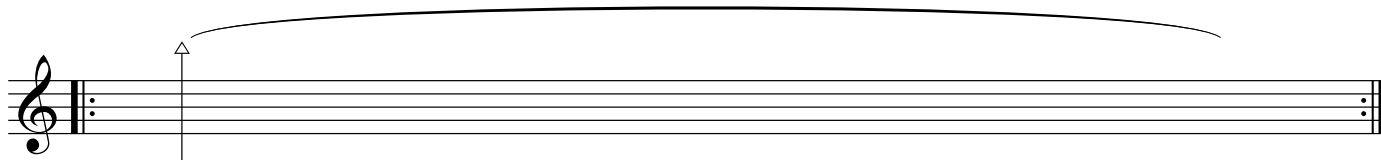
sim. m1, only above 11th fret, ③ ②



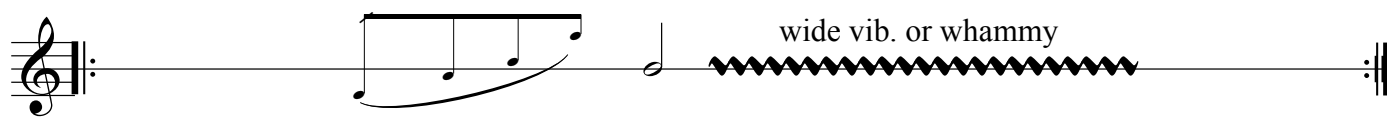
pointillismo (all strings)



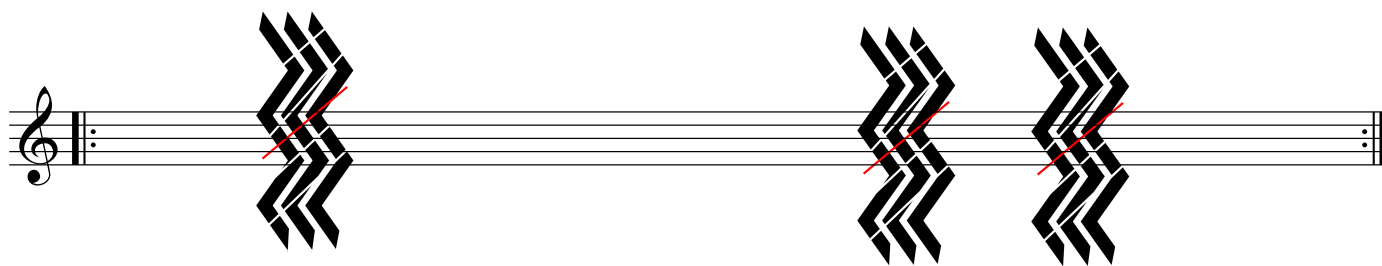
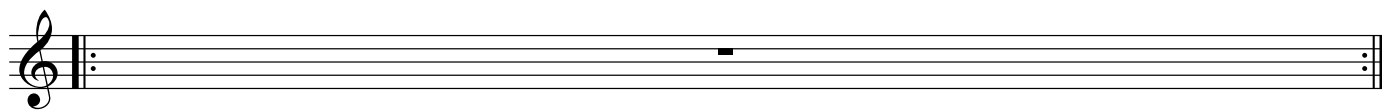
highest note possible, let ring but keep it sustaining



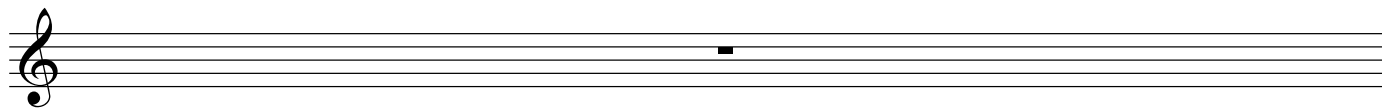
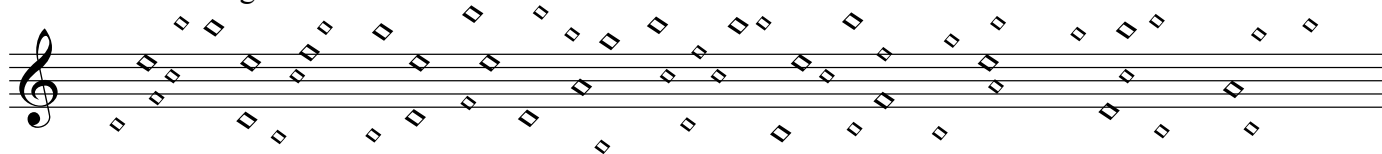
different notes every repeat



wide vib. or whammy



all strings



11
8

♩ = 80
guitarist

percussionist
♩ = 80

guit.

perc.

2

guit.

perc.

11/8

11/8

bow EP

guit.

perc.

14

11/8 N/F Stopping the notes while plucking between fingers and nut (pizz)

4X total

4/4 MSP (bow)

7/4

ORD

3

5

3

4/4

B/TP

superball on body

7/4

strike the strings corresponding to the notes that Guitarist is stopping while hitting cello body with mallet in other hand

17 **7/4** Depressing (shaking) middle 2 strings at a high position so that all 4 strings are level, then bow all MSP. True Quad stop **2/4** sim. **4/4** **7/4** ³

guit. **II** **(MSP)** **II** **III** **I (open)** **IV (open)** **sim.** **(B/TP)**

perc. **7/4** ***** **>** **2/4** **4/4** ***** **>** **7/4**

20 **7/4** **2/4** sim. **4/4** **1/4**

guit. **II** **(MSP)** **II** **III** **sim.**

perc. **7/4** **>** **2/4** **4/4** **>** **1/4**

guit. **1**
4

23 **1**
4

B/N 10"

7
4 Depressing middle 2 strings at a high position so that all 4 strings are level, then bow all N/F.

10" random fast natural harm (sul IV/III)

perc. **1**
4 same stick

bow B/TP

7
4 (bow MSP)

bow lowest open strings

guit. **4**
4

28 **4** sawing B/N any speed

more irrational

11
8 bow fingerboard (open strings) **2**
4

perc. **4**
4 strike EP

11
8 bow fingerboard (open strings) **2**
4

guit. **2/4** **11/8** **5/4** **ORD**

34

sweep pick (guitar pick)

10" fast fingerpicking

mf

perc. **2/4** **11/8** **5/4** **ORD**

superball rub side of body

random fast natural harm or stopped

mf

guit. **2/4** **5/4** **Faster** **A tempo** **11/8**

40

B/TP

perc. **2/4** **5/4** **11/8**

hit cello body with superball hard

46 **11/8** Stopping the notes while striking strings between fingers and nut 3X total **5/4** sim. tapping

guit.

54 **4/4** More B/N sawing in between perc shakes

guit.

perc. **4/4** stick shake between body and bottom of TP

5/4 **4/4** **11/8**

59 **11/8** (Bow N/F) Stopping the notes while plucking between fingers and nut

guit.

perc. **11/8** 3 5 3

ORD 10" **4/4** **4/4**

open string bow as slow as possible (pops)

Bow as slow as possible (pops)

B/TP

bow the strings corresponding to the notes that Guitarist is stopping while hitting TP with hand

8

guit. 63 $\frac{11}{8}$ bow $\frac{10}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

perc. $\frac{11}{8}$ $\frac{10}{8}$ $\frac{9}{8}$ $\frac{7}{8}$

guit. 66 $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

perc. $\frac{7}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

Distributary

♩ = 100-105

4/4 ③

leader

④ 3

⑤ 3

⑥ 3

⑦ (cueing)

♩ = 100-105

players

③ 4 3

④ 3

⑤ 3

⑥ 3

⑦

5/4 ⑥

8

⑤ 8

④ 6

③ 9

② 7

① (cueing)

⑥ 5 8 4 6 3 9

② 7

♩ = 100-105

15

6/4

all

19

Perc.

divisi

leader

left

right

left

right

left

right

leader

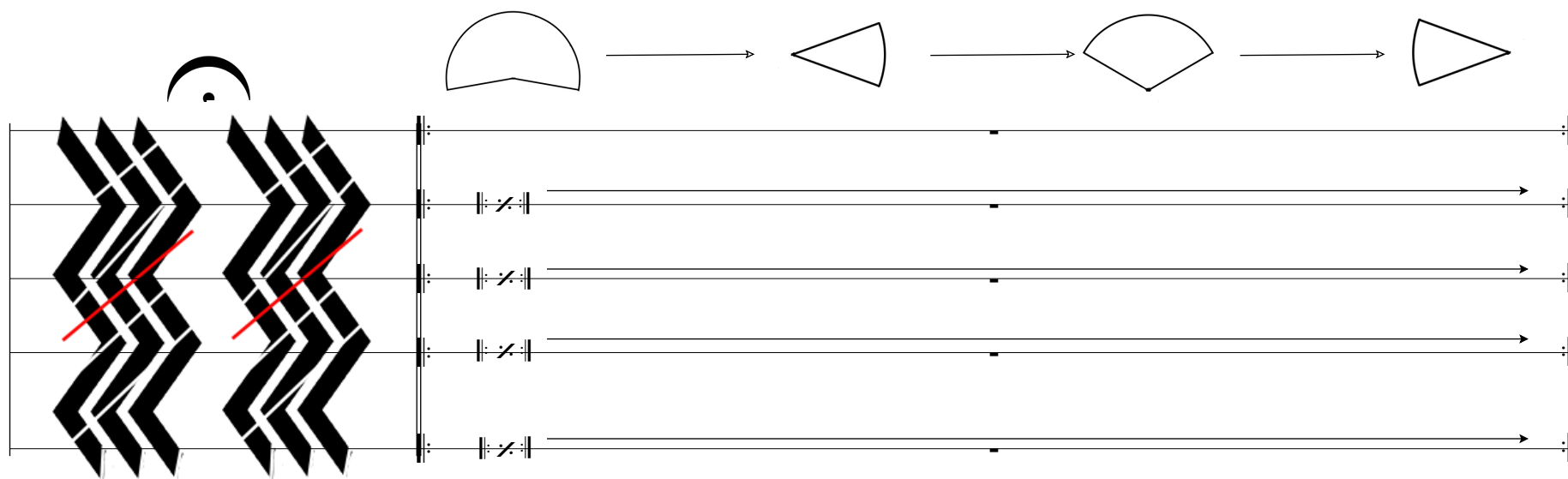
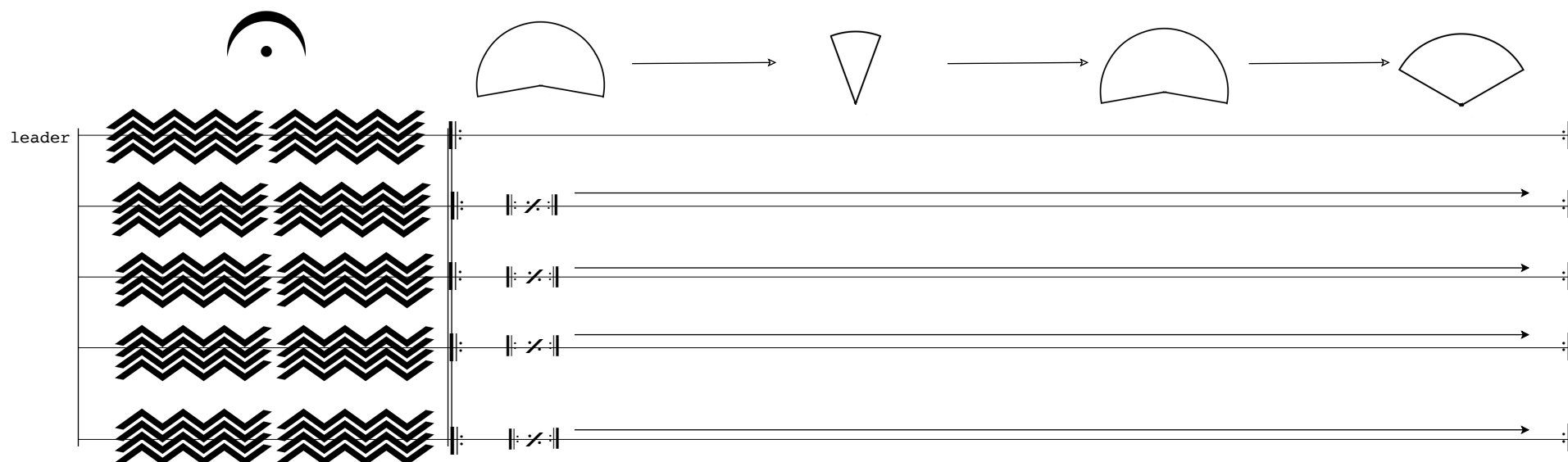
leader

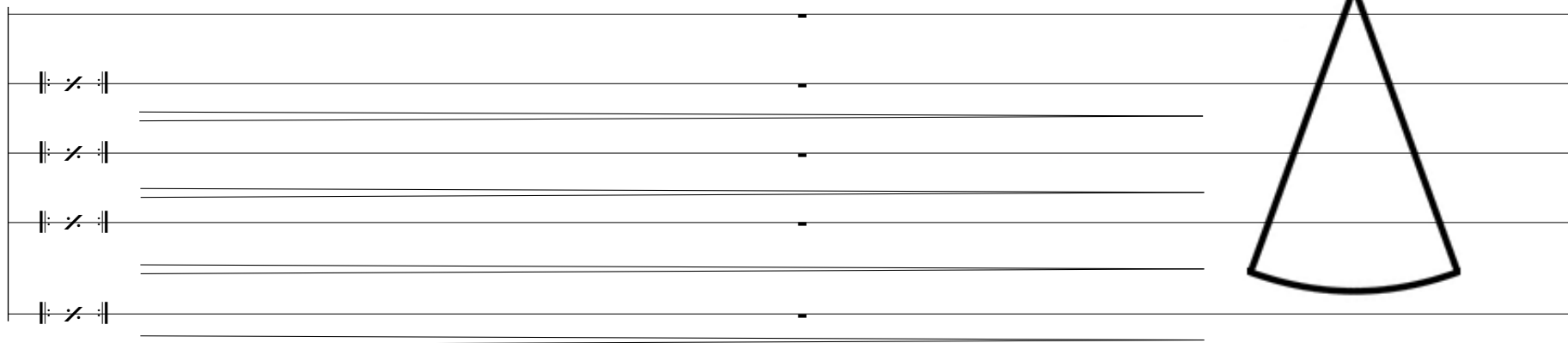
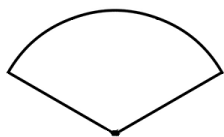
left

right

left

right





Sound

♩ = 75

staccato, but bendy and slippery



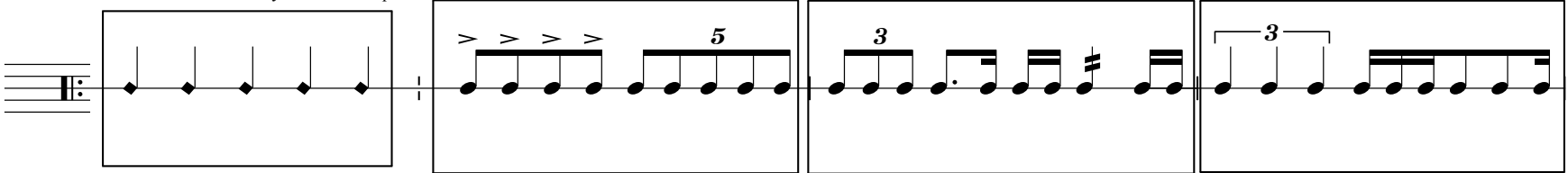
Feedback ukulele
(feedback tone should
match the 5th or 8va)

This measure may be inserted anytime after the first repeat



This measure should begin the piece,
and reoccur occasionally to remind of pulse

All other measures may be played in an order, with any frequency



Bells (wearable and held)
Independent of ukulele
but maintaining pulse/tempo

