

Preparation Materials

Please note that not all examples are illustrated. Space has been left for the reader to make any sketches necessary to recall the preparations as they appear on the reader's instrument.

A. Metal

1. **Nuts and bolts.** One or more small bolts can be clamped onto a string by pinning the string between the head of the bolt and a nut (Figure A.1), producing a low gong sound.
2. **Nails, hairpins, paper clips, and screws.** Any of these materials can be woven between three or more strings to produce a “steel drum” sound. If necessary a small piece of tape can be used to keep them from working themselves free during playing (Figure A.2).
3. **Alligator clips.** These versatile items are available in a variety of sizes and either with or without teeth. They can be clamped onto any string to produce a very clear gong of definite pitch (Figure A.3a).

If a clip is placed directly over a fret it can produce a snare drum effect by rattling against the fret when the string is plucked (Figure A.3b).

A very satisfying “rattlesnake” sound can be created by attaching a small clip above a fret that is near the nut (usually the third or fourth fret and the first or second string work best) and then suddenly bringing the string into contact with a fret near the string's midpoint. When the string is so activated, the clip rattles against the edge of the fret in a steadily accelerating buzz. Even among clips of the same size and type, some will produce better rattles than others, so the preparer is advised to try several clips before making a final decision.

A bouncing sound resembling that of a dropped ping-pong ball can be achieved by attaching a clip to a wound string and letting it lean by gravity against another string. When the latter string is plucked, the clip bounces against it (Figure A.3c).

Figure A.1



Figure A.2

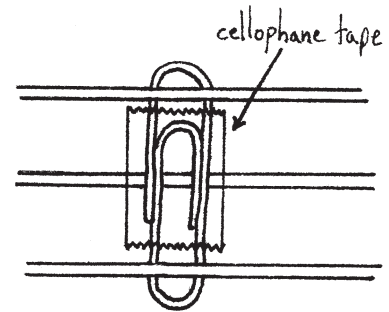


Figure A.3a

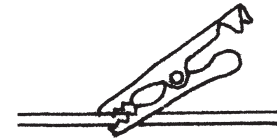


Figure A.3b

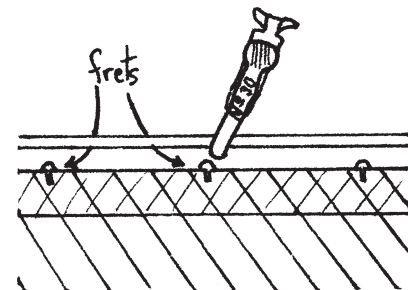
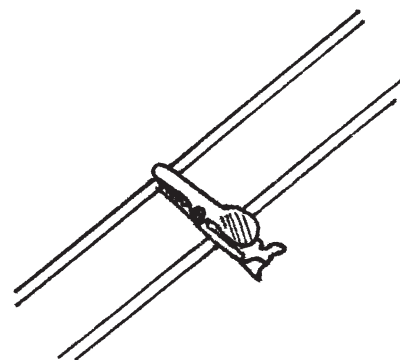


Figure A.3c



Please see preparation setup notes and diagram on pages 20–21.
Performance notes are on page 19.

Vortex

Peter Yates

Andante

Prepared Guitar

l.v. sempre, but stop all sound at rests

3
1
4
2 1
4
H
1

T 3/8
A 8
B 8

19 9 9 9 12 6 0 9 9 10 0 0 8 10

6

3
2
3
H
0 2 0
1 0 1 2
vib.
H
vib.

T 12/8
A 8
B 8

12 11 12 10 0 10 0 10 11 0

10

0
3
4
4
1 1
3
2 3
0 2 3
3 3
0 0 6 6

T 9/8
A 8
B 8

0 7 6 6 6 0 3 3 3 3 0 0 6 6