Nikki Franklin

Joyriding

Solo Accordion

Duration: ca. 4’30 – 5’30
Direction

This composition is a transcription of the Foley from several car chase movie scenes. Slides, bends and glissandi are gestural; where notated with specific pitch, only the start and end pitches need to be diatonic, movement can be chromatic or in block motion, for example, using the side of the fist or finger strokes across the keys. Falls can be bends where feasible, or downward strokes across the keyboard.

- The bellow shake, to replicate motion and tension

- The full hand cluster glissando in the RH manual, used here to replicate the sound of skids from the Foley of the movies. When notated with a wavy glissando marking, the transition between the pitches should be jagged and irregular

- The full hand cluster glissando in the RH manual, used here to replicate the sound of slides from the Foley of the movies. When notated with a thick single line, the transition between the pitches should be smooth and regular

- Full arm clusters in the RH manual to replicate collisions

The following clusters vary in density. Pitch is relative not absolute in relation to score position. Rhythmic duration as per notation of the cluster.
• Dense clusters: minimum 5-6 notes use palm or closed fist

• Moderate density clusters: use fingertips

• Small clusters replicating car horns: ca. 3 notes or use finger tips to create tight cluster

• Grace notes and fast semitone movements replicating revving engines

• French police sirens at b.87 and repeated at b.151

• The brief transition to melodic material from b.100 to b.117 represents a car travelling down an empty street, momentarily separated from the chase. However, this quickly passes with the return to the revving engine from b.118

• Breaking glass combined with sirens at b.160

• The final gesture from b.167 to the end is a replication of a falling hubcap
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Allegro $\frac{3}{4}$ $= 160$

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