Foreign Bodies

Ben Rieke
2023

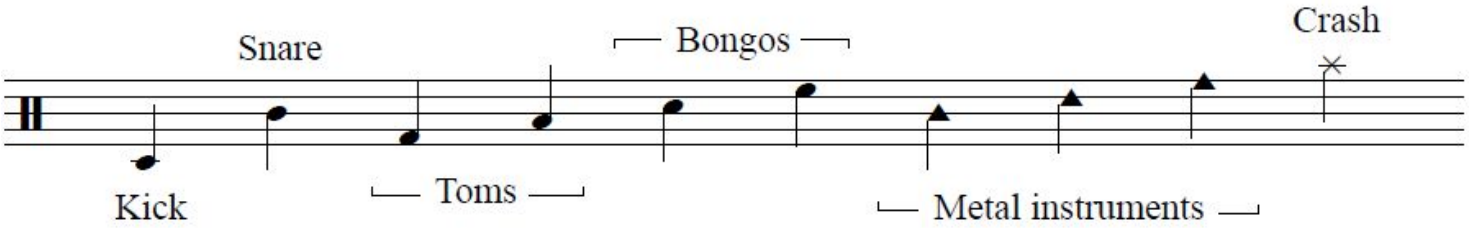
Duration: 24:00 approx.

Instrumentation:

2 Pianos

2 Percussion. Each setup requires:

- Kick drum
- 3 metal instruments with distinctly different pitches
- 2 toms
- 2 bongos
- Snare
- Crash cymbal
- Soft mallets, hard mallets, sticks



Each pianist requires a set of drumsticks.

How to read this score:

This piece is in four sections, played attacca:

Duets 1
Quartet 1
Duets 2
Quartet 2/Solo

During the first section, the pianists are given a semi-improvisational framework to progress through. At an early point, the percussionists are cued to begin playing several pages of fully written-out music. The piano framework indicates durations between events that should carry the pianists through all of their music shortly before the percussionists finish theirs, at which point Percussion 1 will cue the beginning of Quartet 2. The durations in the piano music should be worked out during the rehearsal process to make sure that the pianists are not waiting too long for the percussion part to end, or that the percussion part ends before the pianists.

The second section is conventionally scored.

The third section consists of a conventionally scored piano part, along with another improvisational framework in the form of text instructions for the percussionists who are directed to move to the pianos and perform various actions inside the instruments.

The final section is for the most part conventionally scored, with the exception of some limited instances of improvisation and an indication for spoken text. This text should be read at a high enough volume to be heard over the music—meaning it needs to be at least declamatory, and in some cases so loud as to be shouting—and, though the rhythms are provided, in as natural of a cadence as possible.

Because the piano and percussion parts for the first and third sections must be read separately, they are included separately in the score.

Text adapted by Ben Rieke from the following passage of Karl Marx's *The German Ideology:*

"For as soon as the distribution of labour comes into being, each man has a particular, exclusive sphere of activity, which is forced upon him and from which he cannot escape. He is a hunter, a fisherman, a herdsman, or a critical critic, and must remain so if he does not want to lose his means of livelihood; while in communist society, where nobody has one exclusive sphere of activity but each can become accomplished in any branch he wishes, society regulates the general production and thus makes it possible for me to do one thing today and another tomorrow, to hunt in the morning, fish in the afternoon, rear cattle in the evening, criticise after dinner, just as I have a mind, without ever becoming hunter, fisherman, herdsman or critic."

Program notes:

Whatever "communist society" means to you, this is the point: stepping in and out of systems, binaries, equivalencies, using them when they are needed and rejecting them when they are not; the freedom and power that comes with the realization that different worlds are possible, and that they can be attained by coming together in ways different from what we are told and different from who we are told to be.

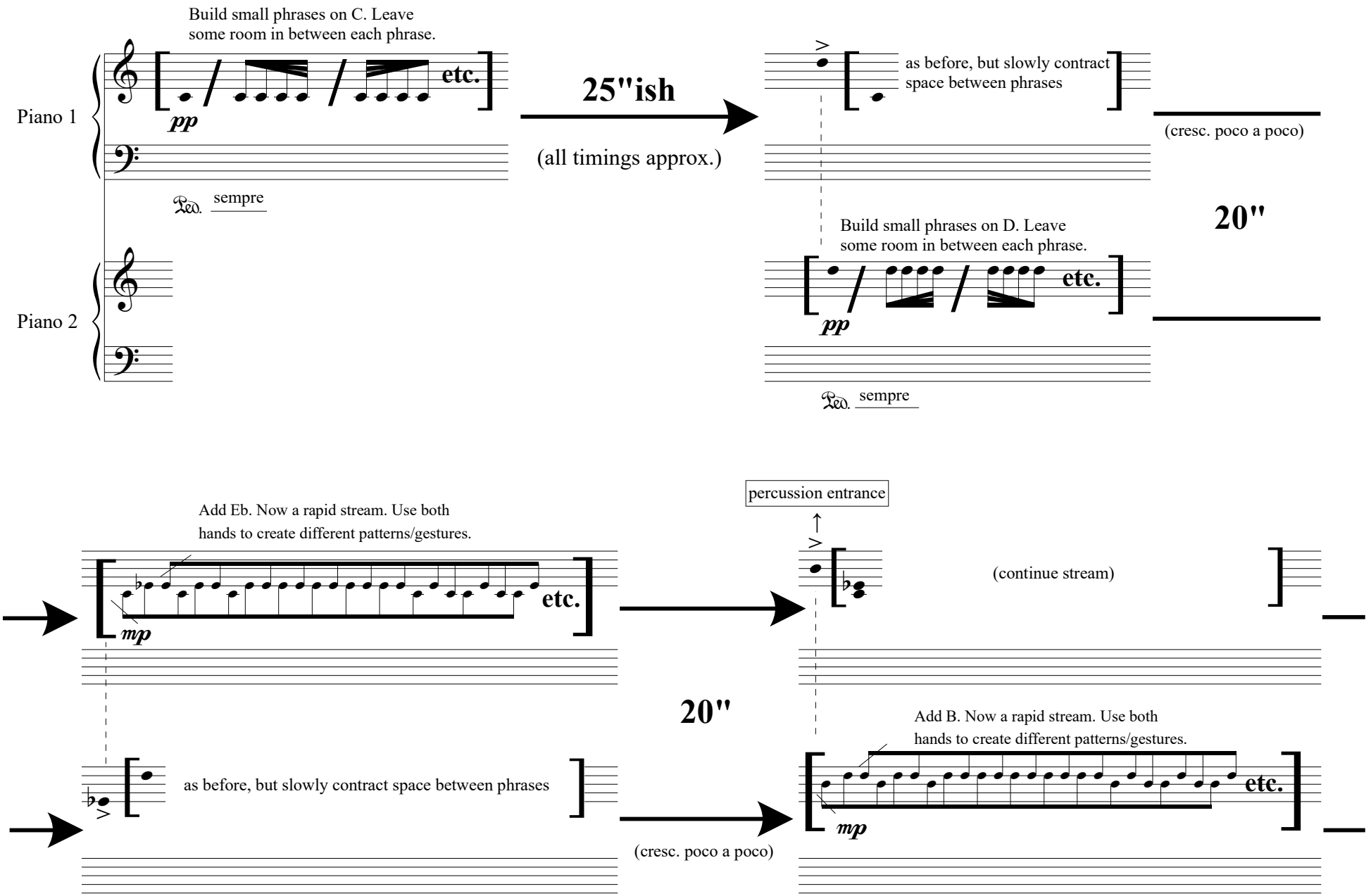
Foreign Bodies is a metaphor for moving past alienation. The music is in a perpetual state of becoming, attacking separation by finding different ways for the musicians to relate to each other—one thing today and another tomorrow!

Ben Rieke
11/16/23, Manhattan

Foreign Bodies - Duets 1 (Pianos)

Ben Rieke

(concurrently with Duets 1 (Percussion))



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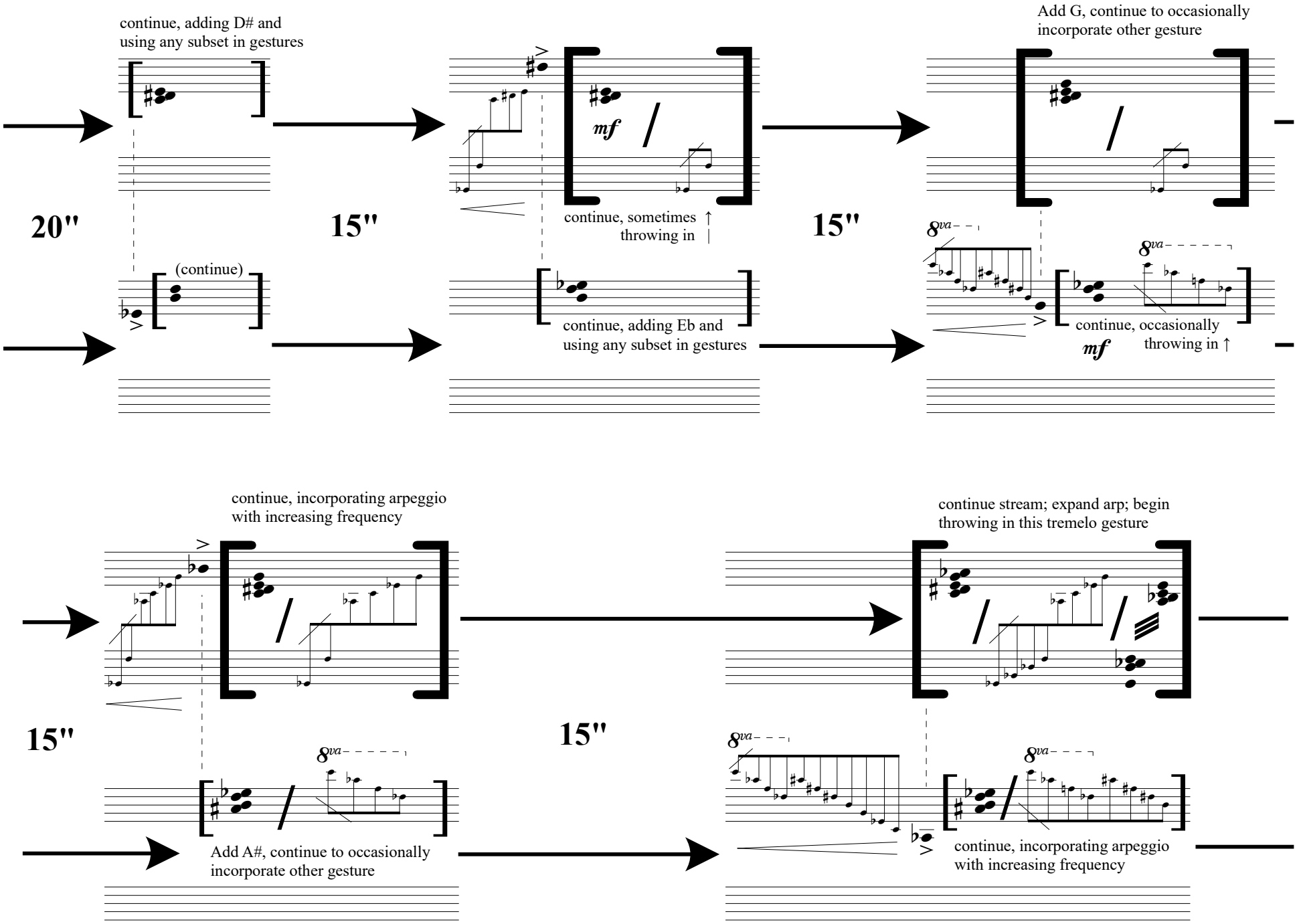
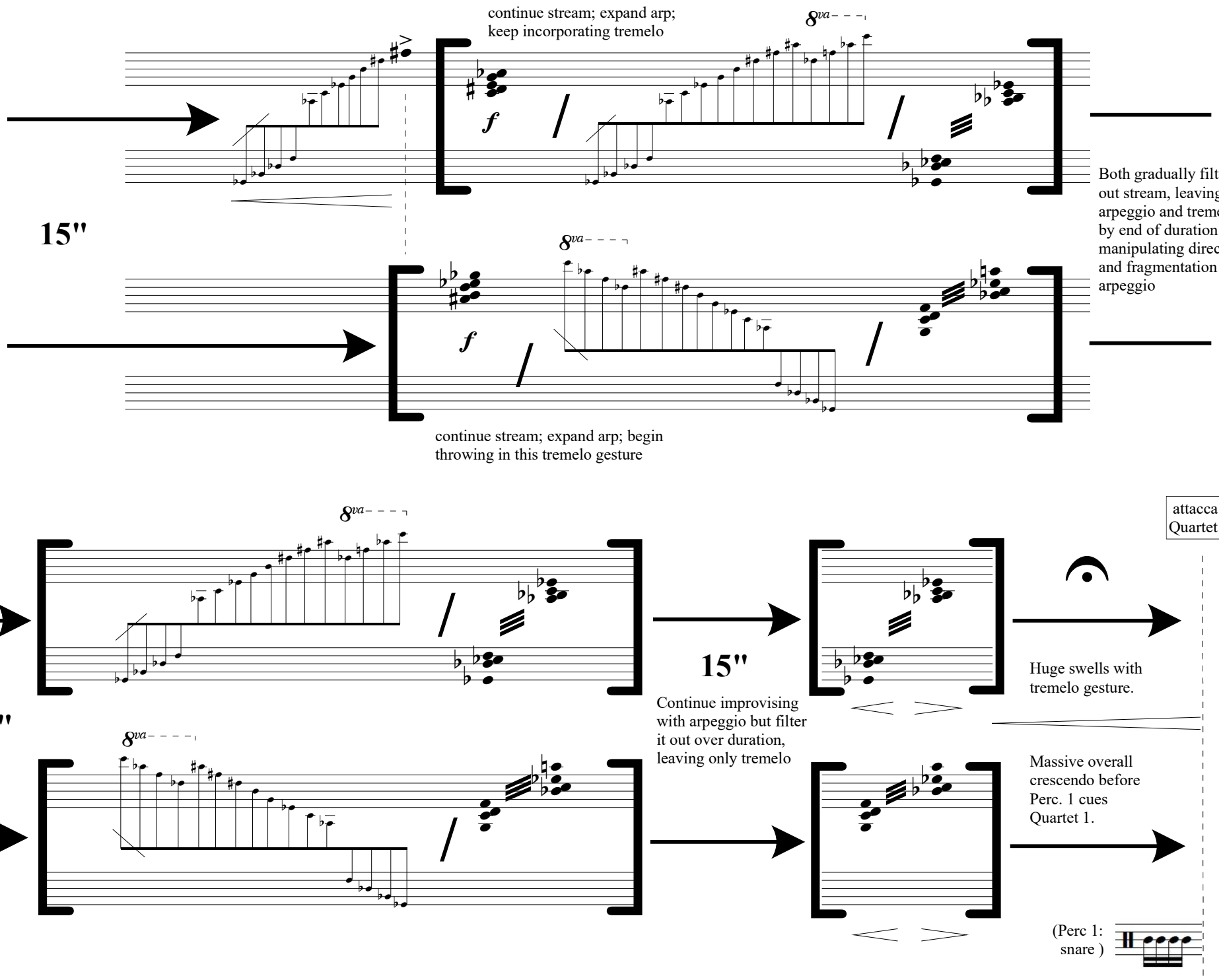
Foreign Bodies - Duets 1 (Pianos)

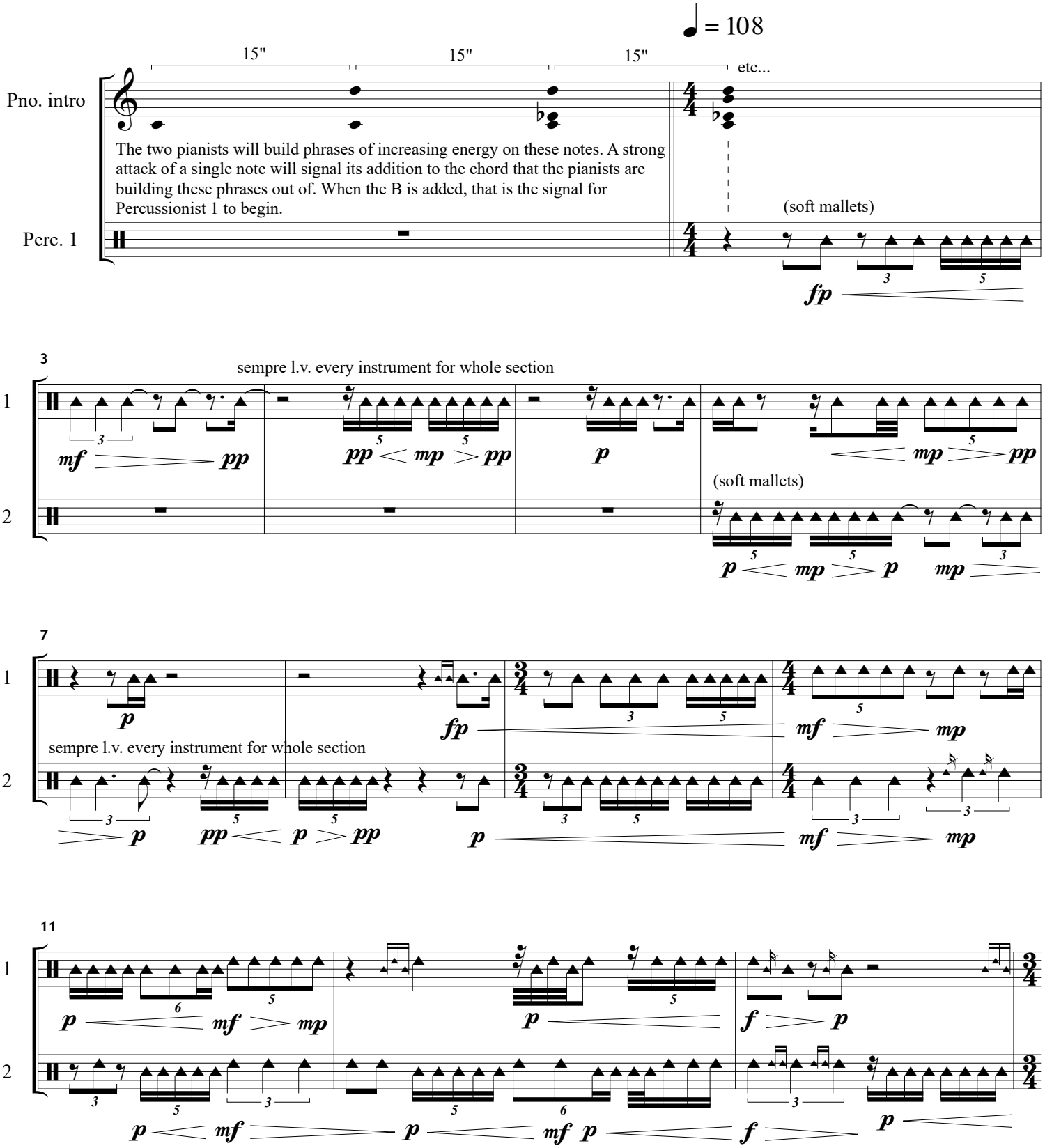



continue stream; expand arp;
keep incorporating tremelo
8va
f
15"
Both gradually filter out stream, leaving only arpeggio and tremelo by end of duration. Start manipulating direction and fragmentation of arpeggio
continue stream; expand arp; begin throwing in this tremelo gesture
attacca Quartet 1
15"
Continue improvising with arpeggio but filter it out over duration, leaving only tremelo
Huge swells with tremelo gesture.
Massive overall crescendo before Perc. 1 cues Quartet 1.
(Perc 1: snare)

Foreign Bodies - Duets 1 (Percussion)

(concurrently with Duets 1 (Pianos))

Ben Rieke



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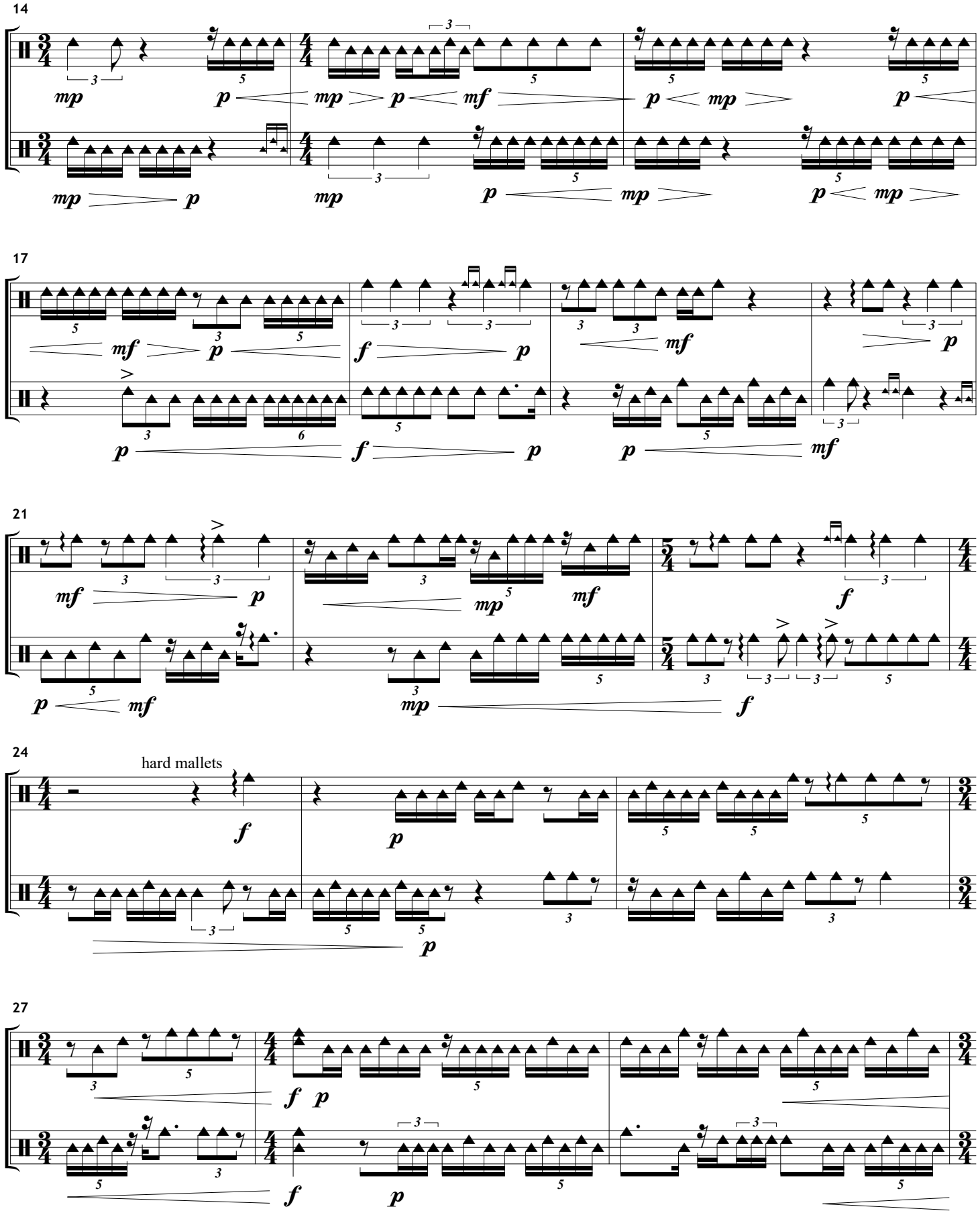
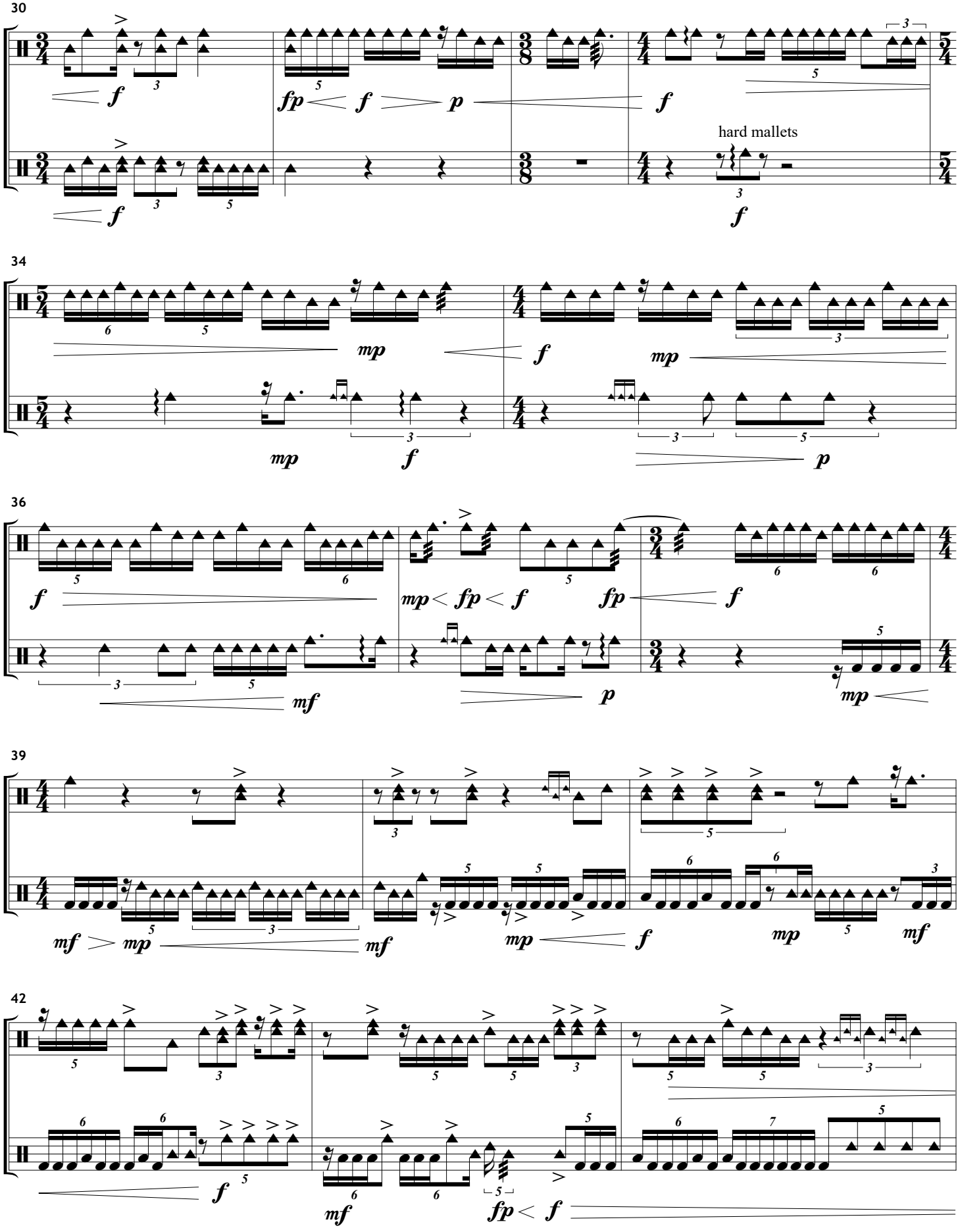
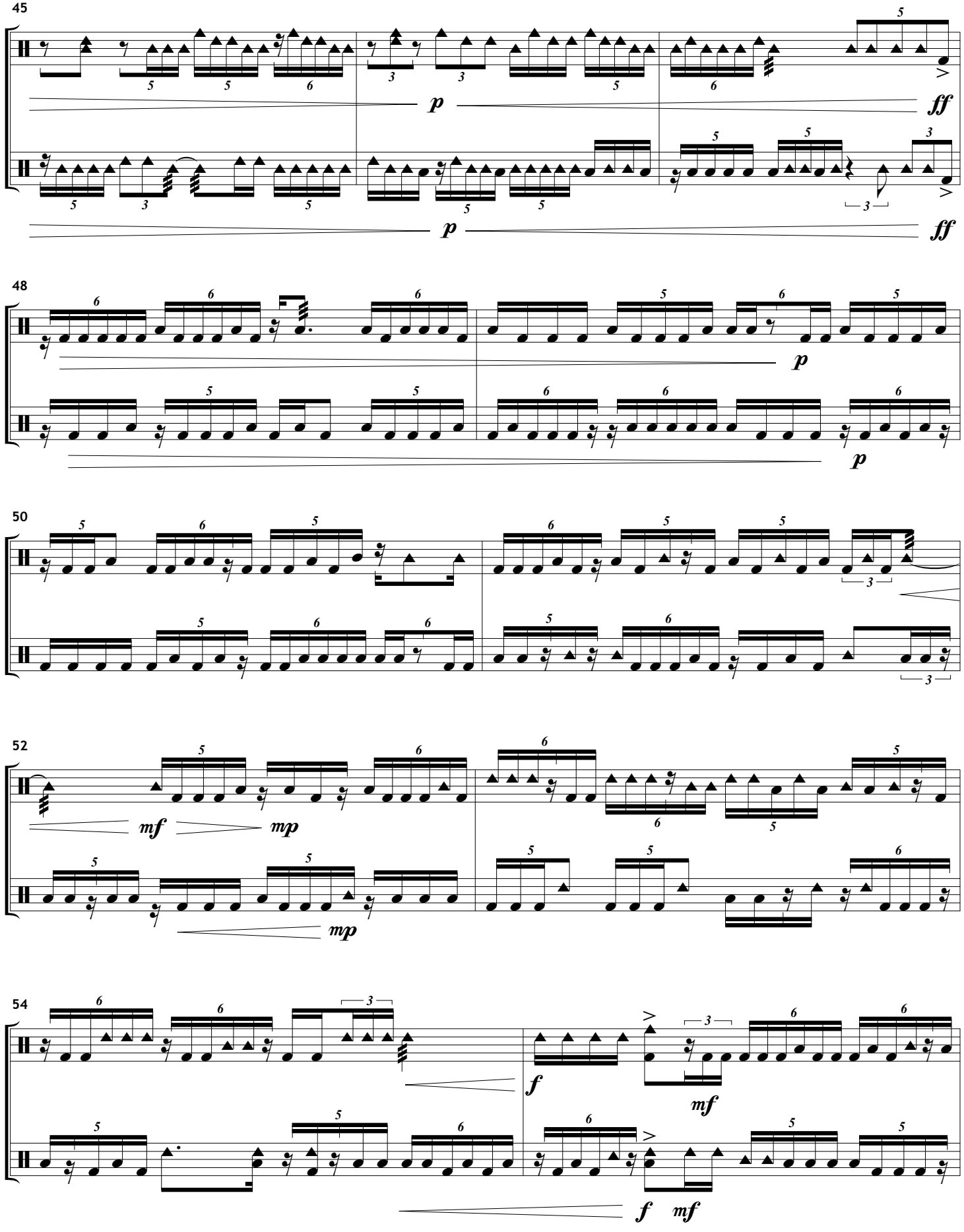
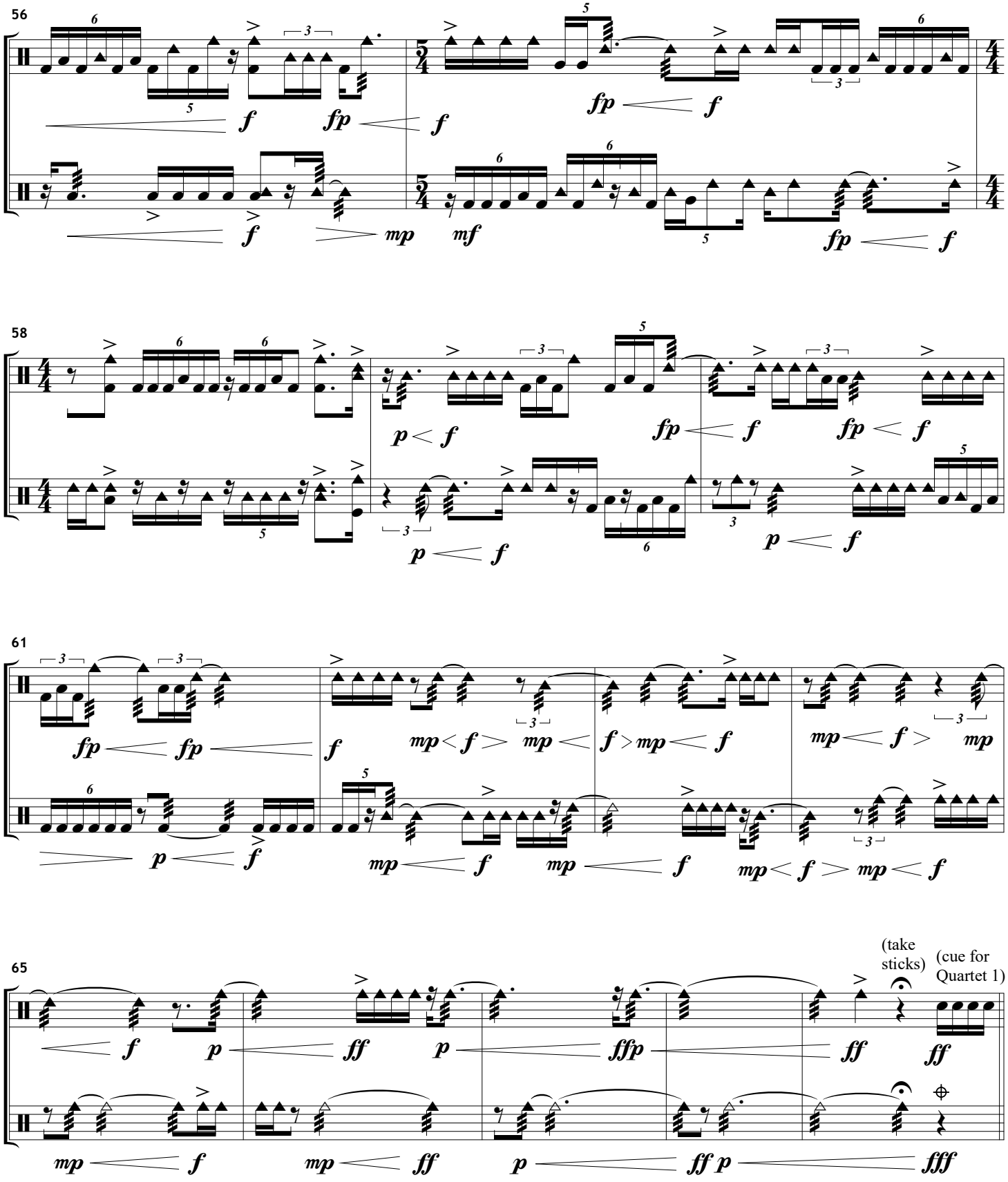
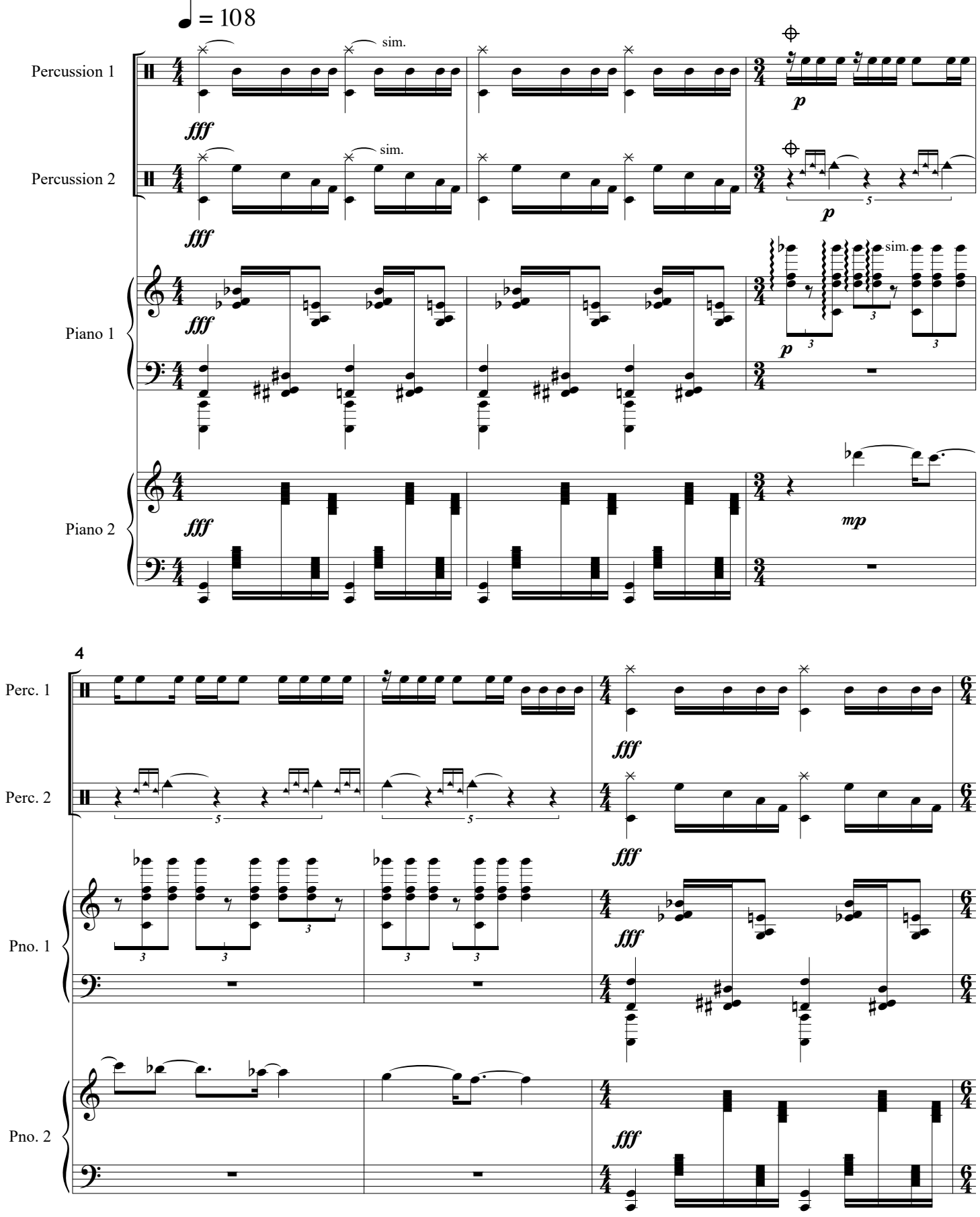

14
17
21
24
hard mallets
27

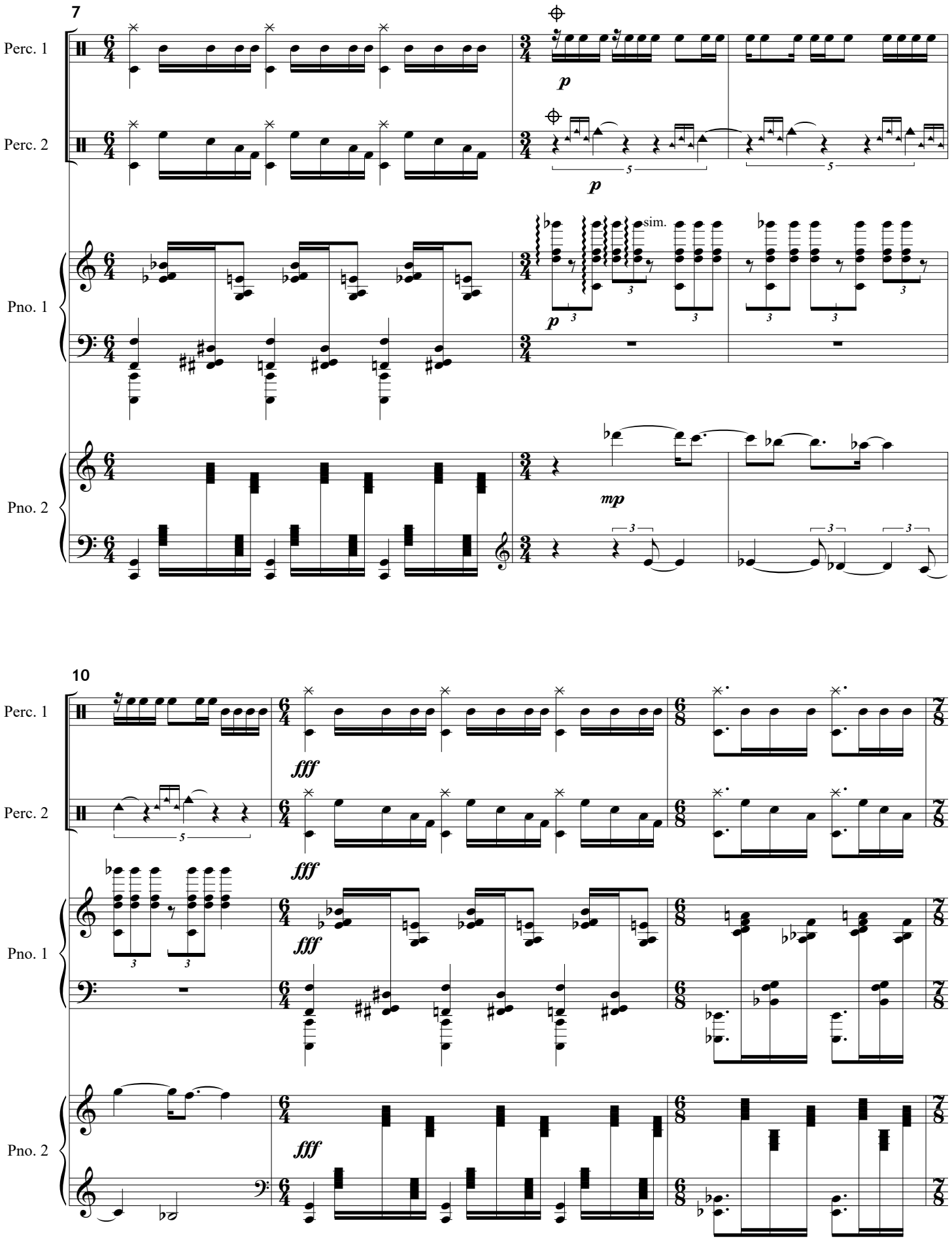

30
1
2
hard mallets
34
36
39
42

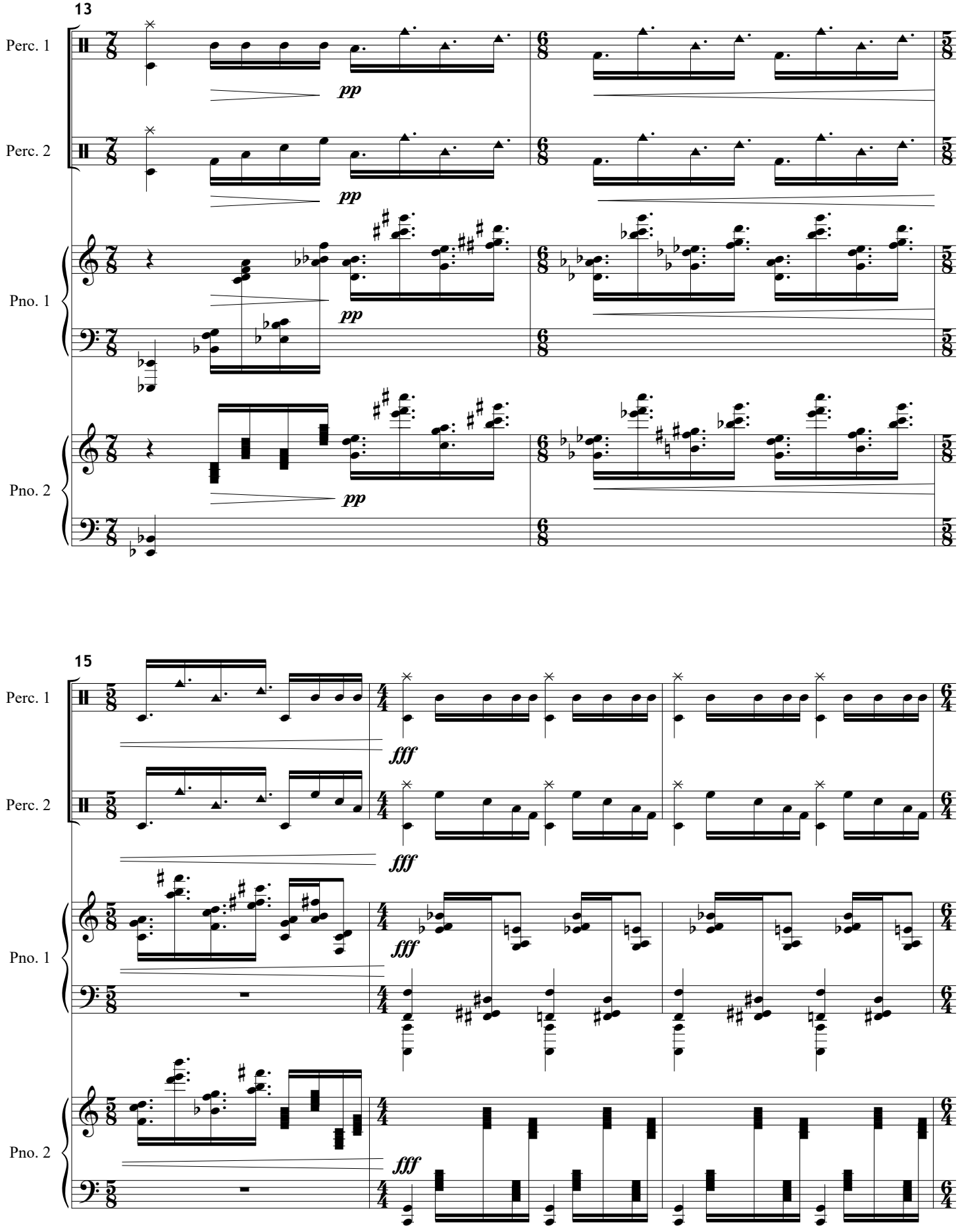

45
1
2
p
ff
48
50
52
mf
mp
54
f
mf


56
1
2
58
61
65
(take sticks)
(cue for Quartet 1)

Foreign Bodies - Quartet 1




7
Perc. 1
Perc. 2
Pno. 1
Pno. 2
p
sim.
mp
10
fff


13
Perc. 1
Perc. 2
Pno. 1
Pno. 2
pp
15
fff

18

Perc. 1

Perc. 2

Pno. 1

Pno. 2

p

20

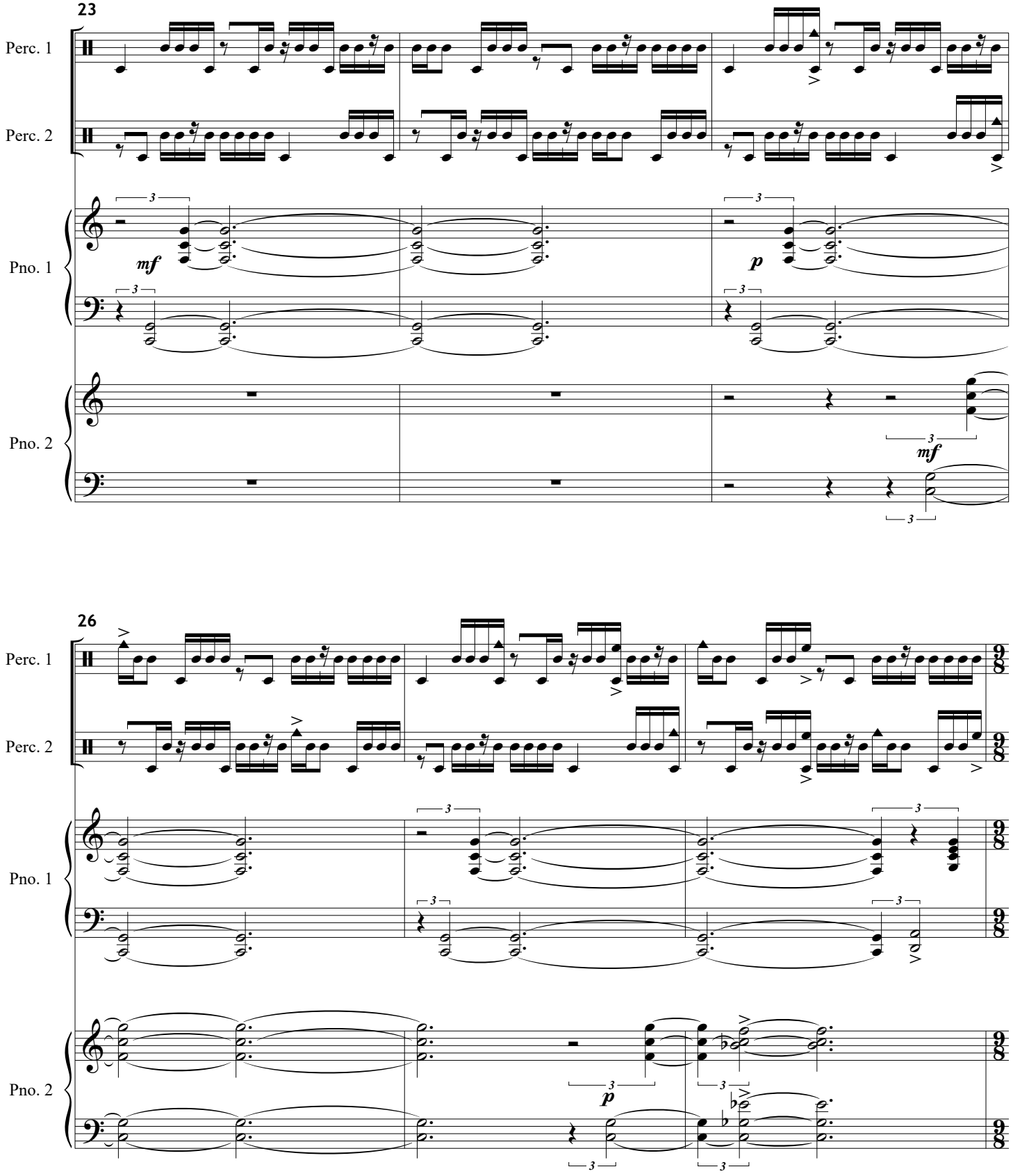
Perc. 1

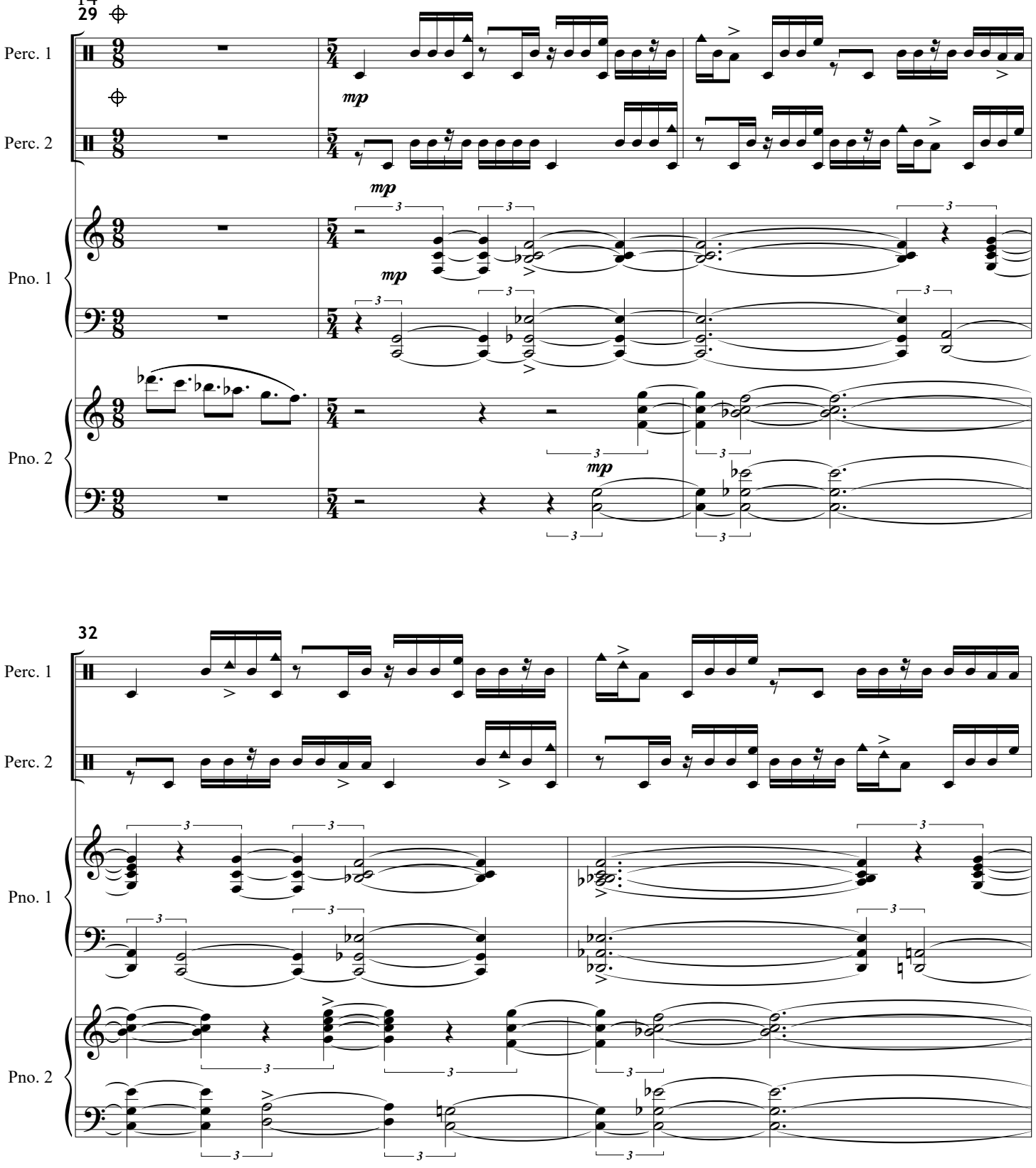
Perc. 2

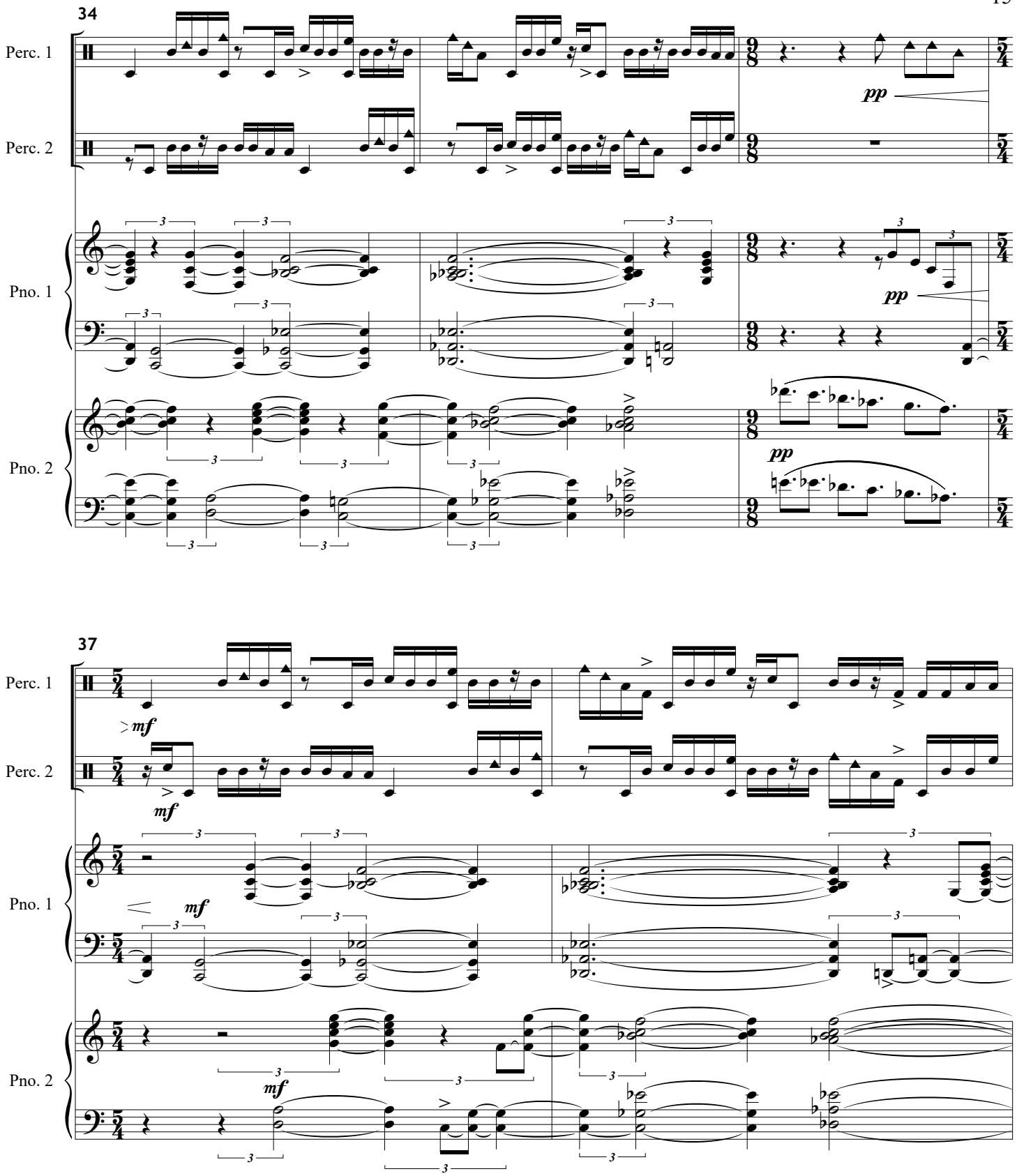
Pno. 1

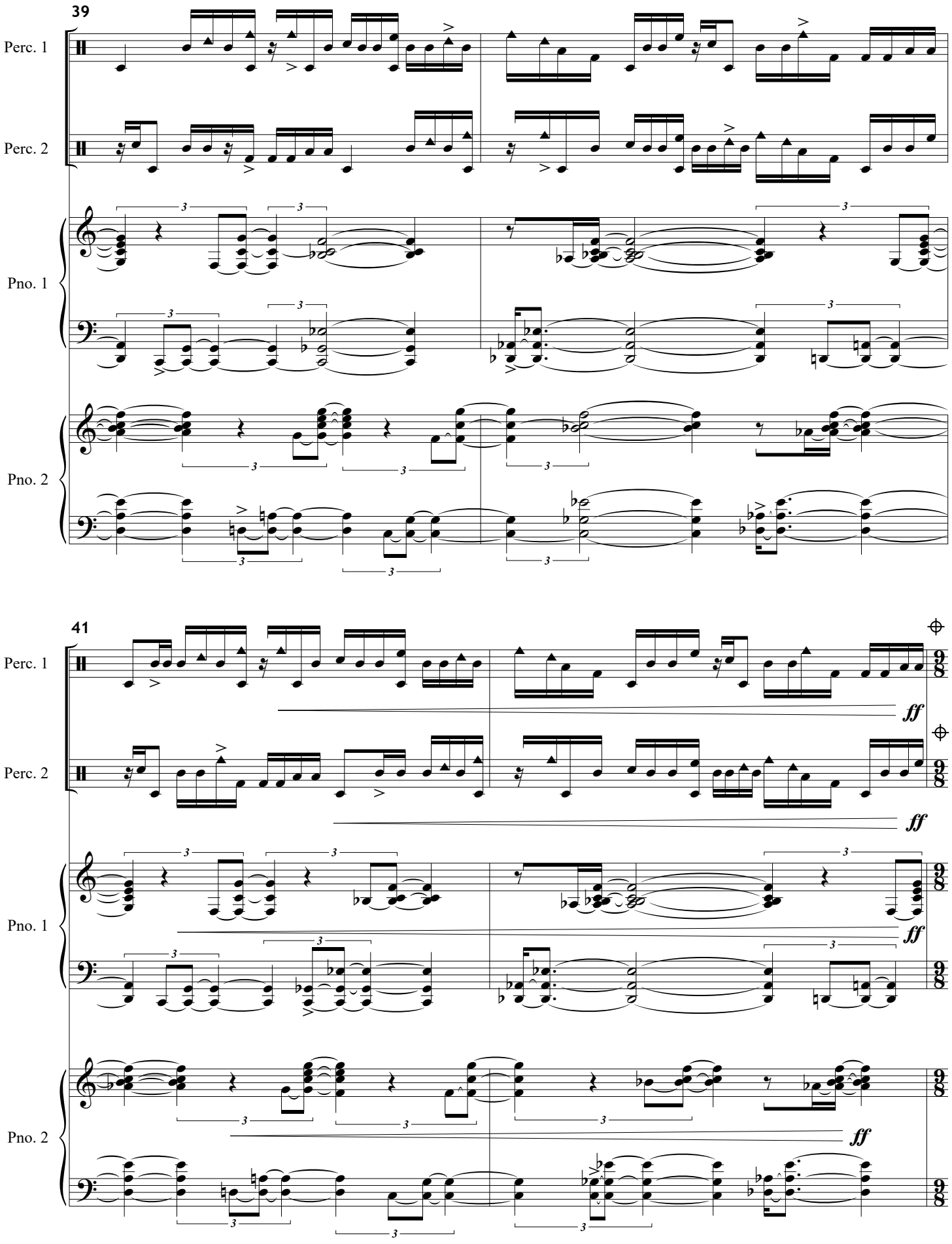
Pno. 2

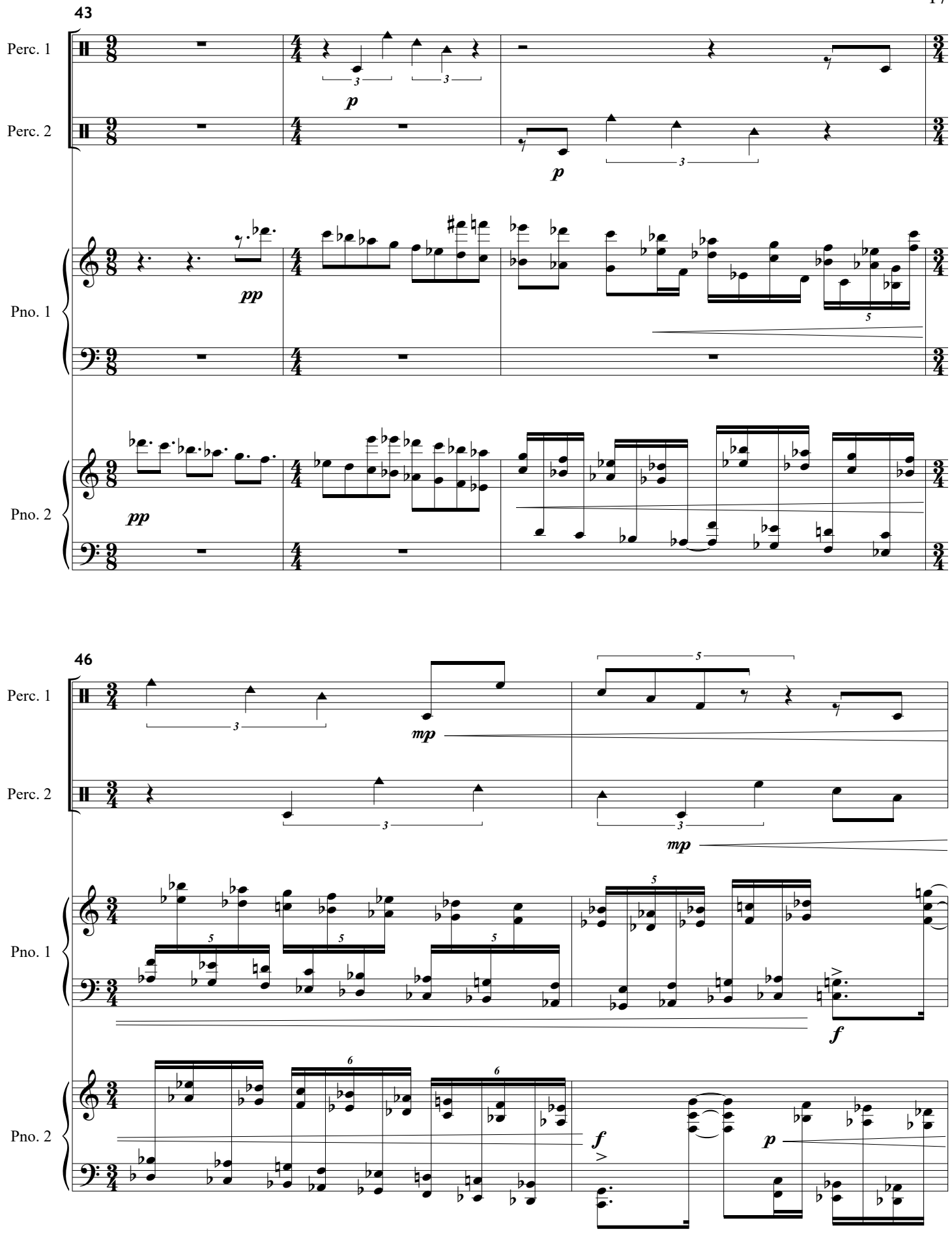
p


23
Perc. 1
Perc. 2
Pno. 1
Pno. 2
mf
p
mf
26
Perc. 1
Perc. 2
Pno. 1
Pno. 2
p


29
Perc. 1
Perc. 2
Pno. 1
Pno. 2
mp
mp
mp
mp
32
Perc. 1
Perc. 2
Pno. 1
Pno. 2


34
Perc. 1
Perc. 2
Pno. 1
Pno. 2
pp
37
mf


39
Perc. 1
Perc. 2
Pno. 1
Pno. 2
41
Perc. 1
Perc. 2
Pno. 1
Pno. 2
ff
ff
ff
ff


43
Perc. 1
Perc. 2
Pno. 1
Pno. 2
46
Perc. 1
Perc. 2
Pno. 1
Pno. 2

48

Perc. 1

Perc. 2

Pno. 1

Pno. 2

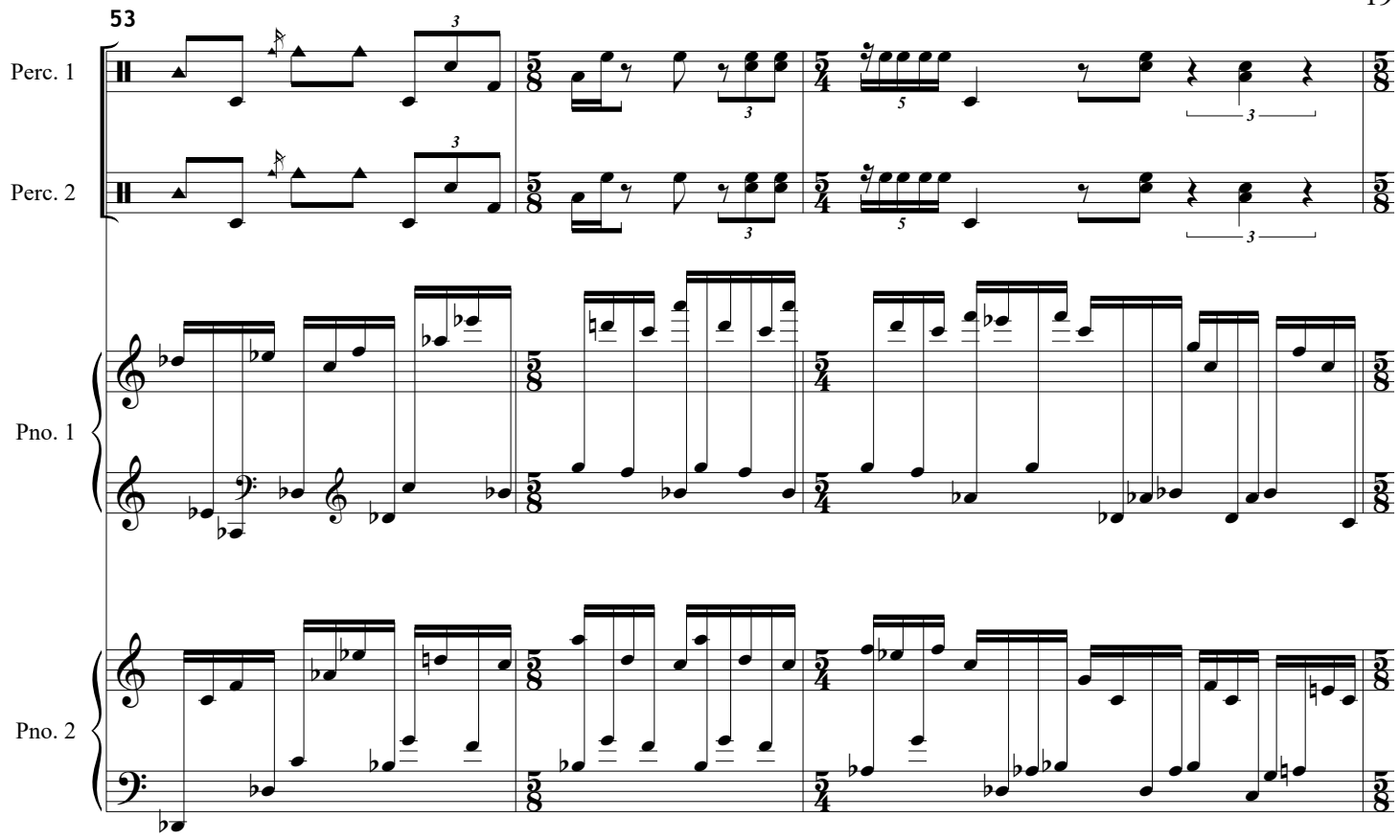
51

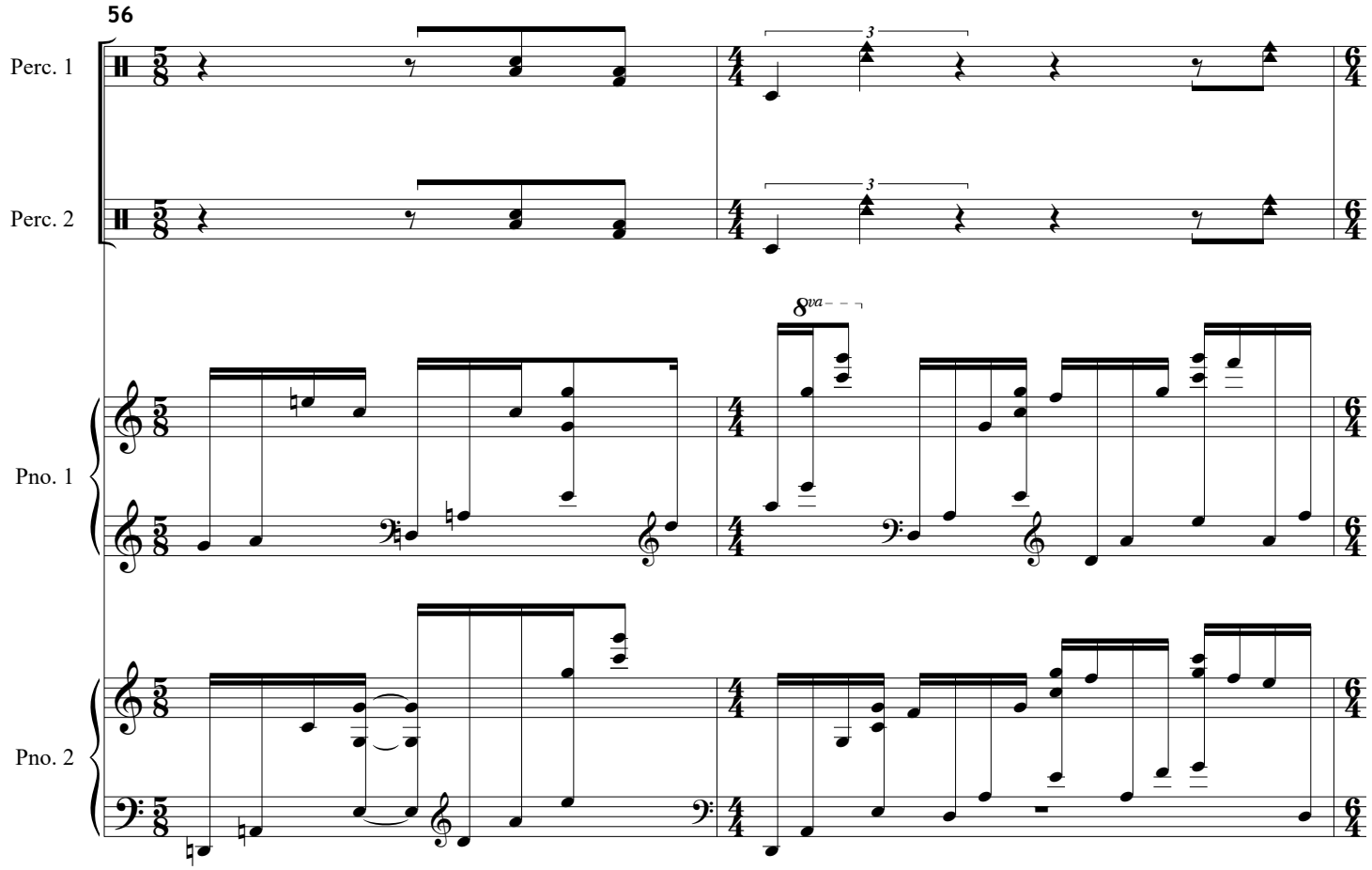
Perc. 1

Perc. 2

Pno. 1

Pno. 2


53
Perc. 1
Perc. 2
Pno. 1
Pno. 2


56
Perc. 1
Perc. 2
8va
Pno. 1
Pno. 2

58

Perc. 1

Perc. 2

Pno. 1

Pno. 2

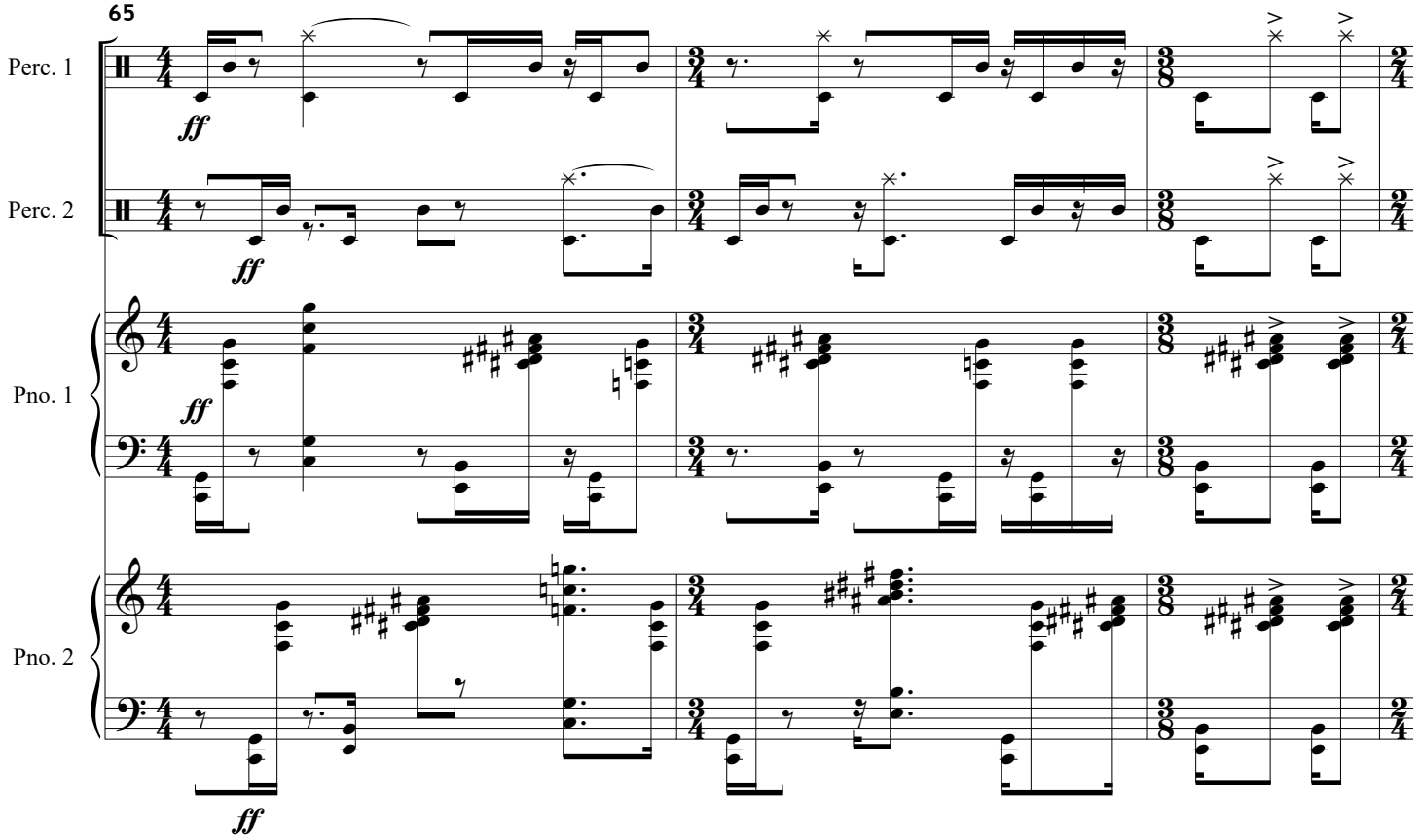
61

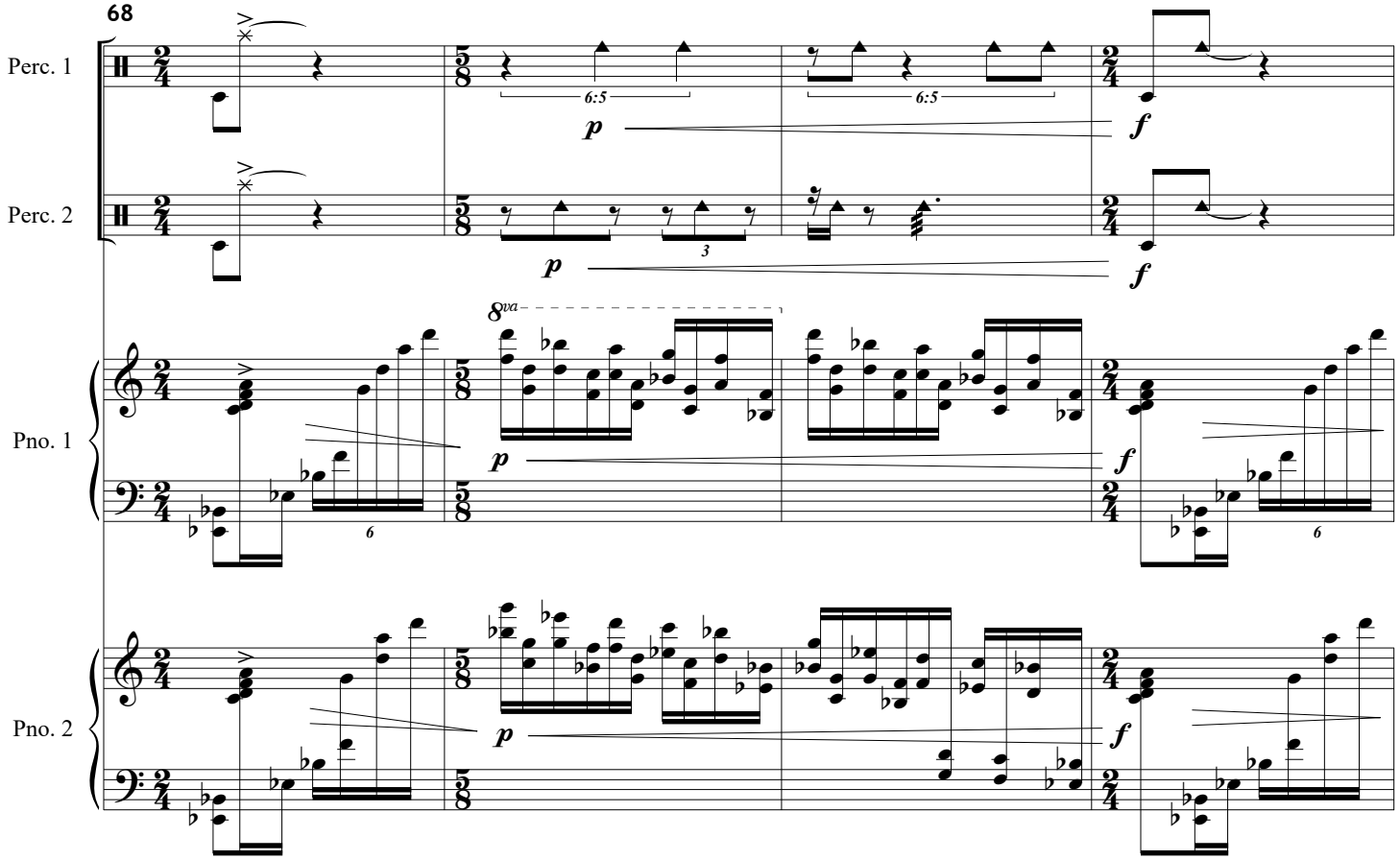
Perc. 1

Perc. 2

Pno. 1

Pno. 2


65
Perc. 1
Perc. 2
Pno. 1
Pno. 2
ff


68
Perc. 1
Perc. 2
Pno. 1
Pno. 2
6:5
3
8va
p
f

72

Perc. 1

Perc. 2

Pno. 1

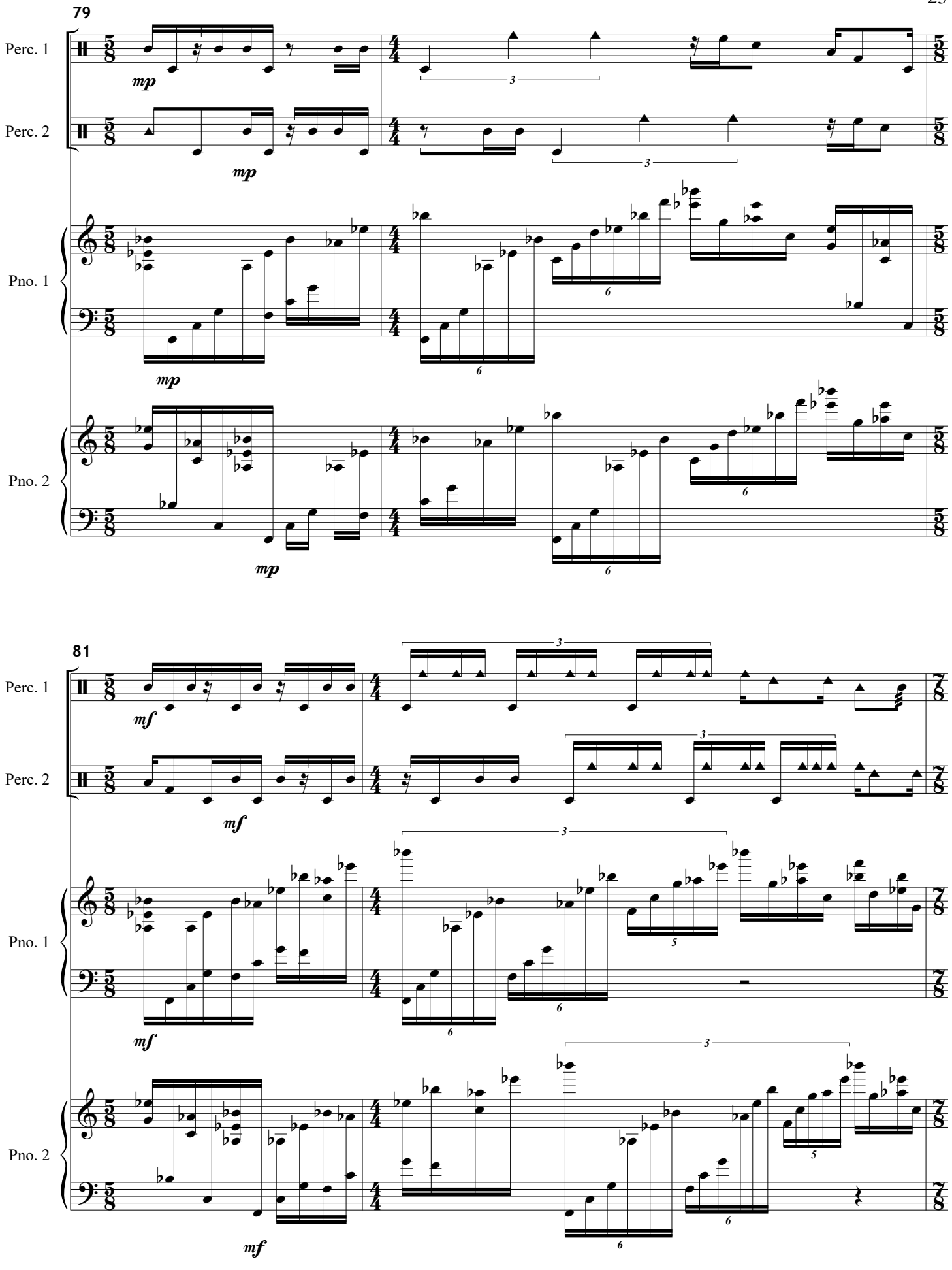
Pno. 2

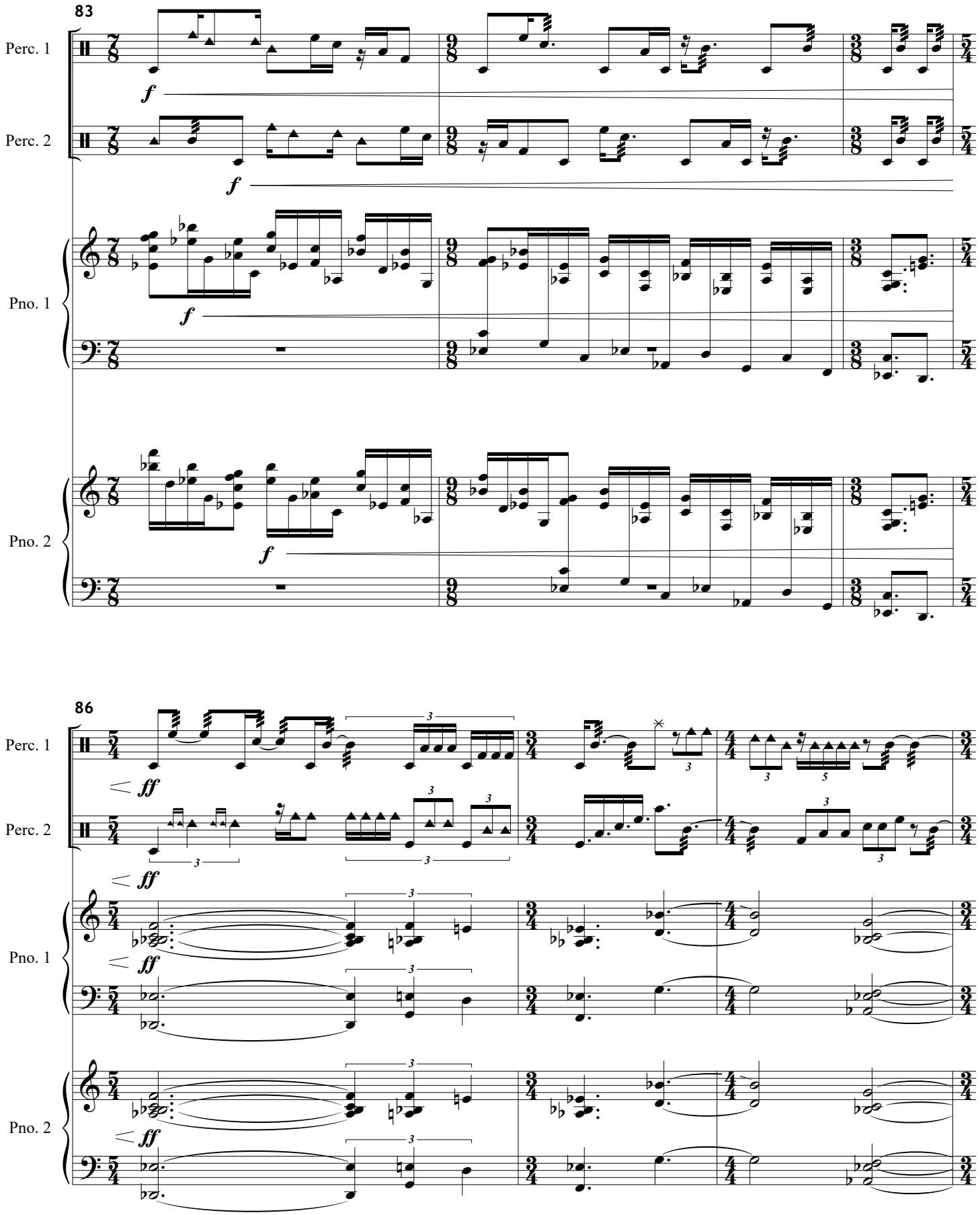
p *ff*

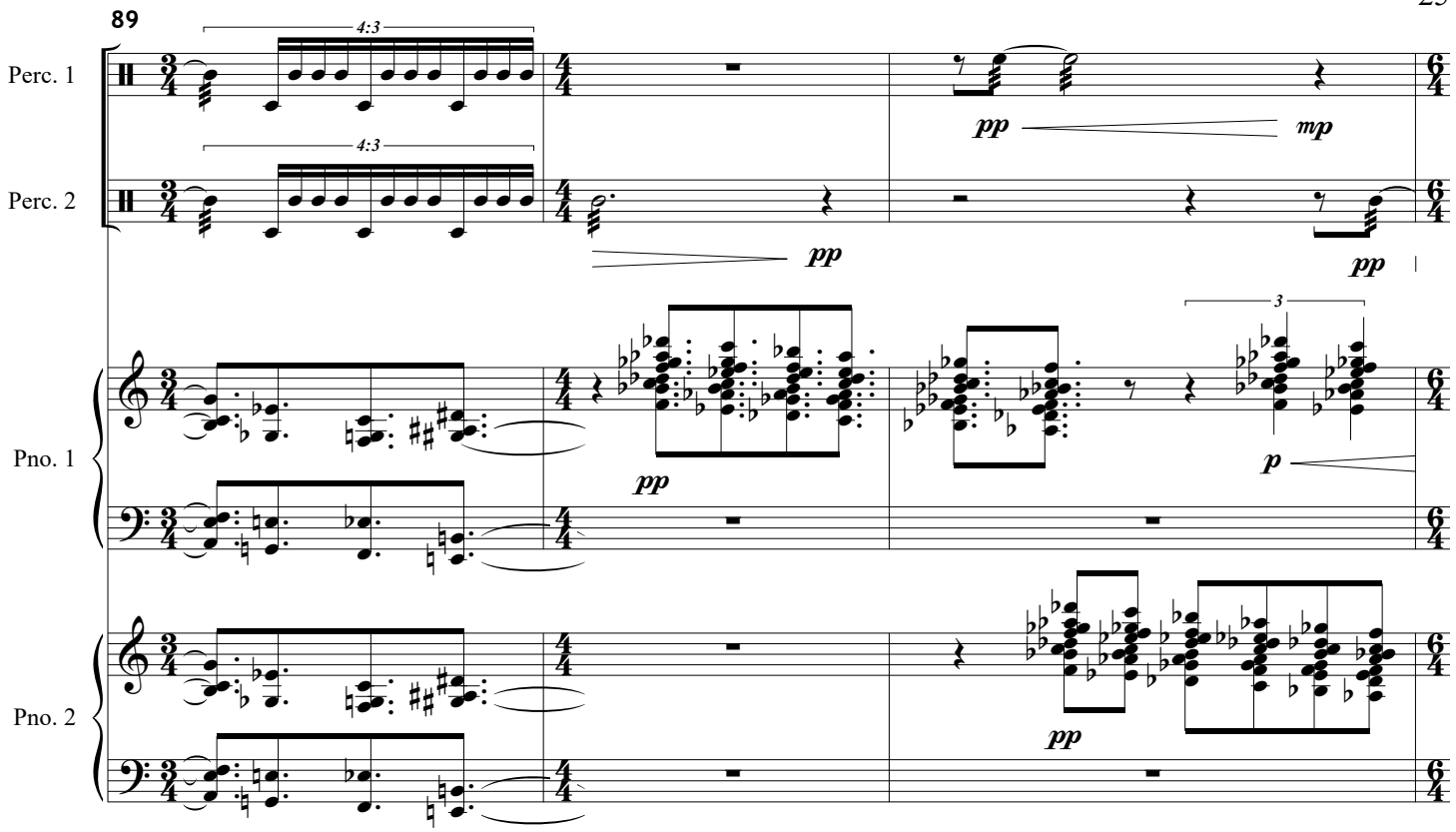
8va

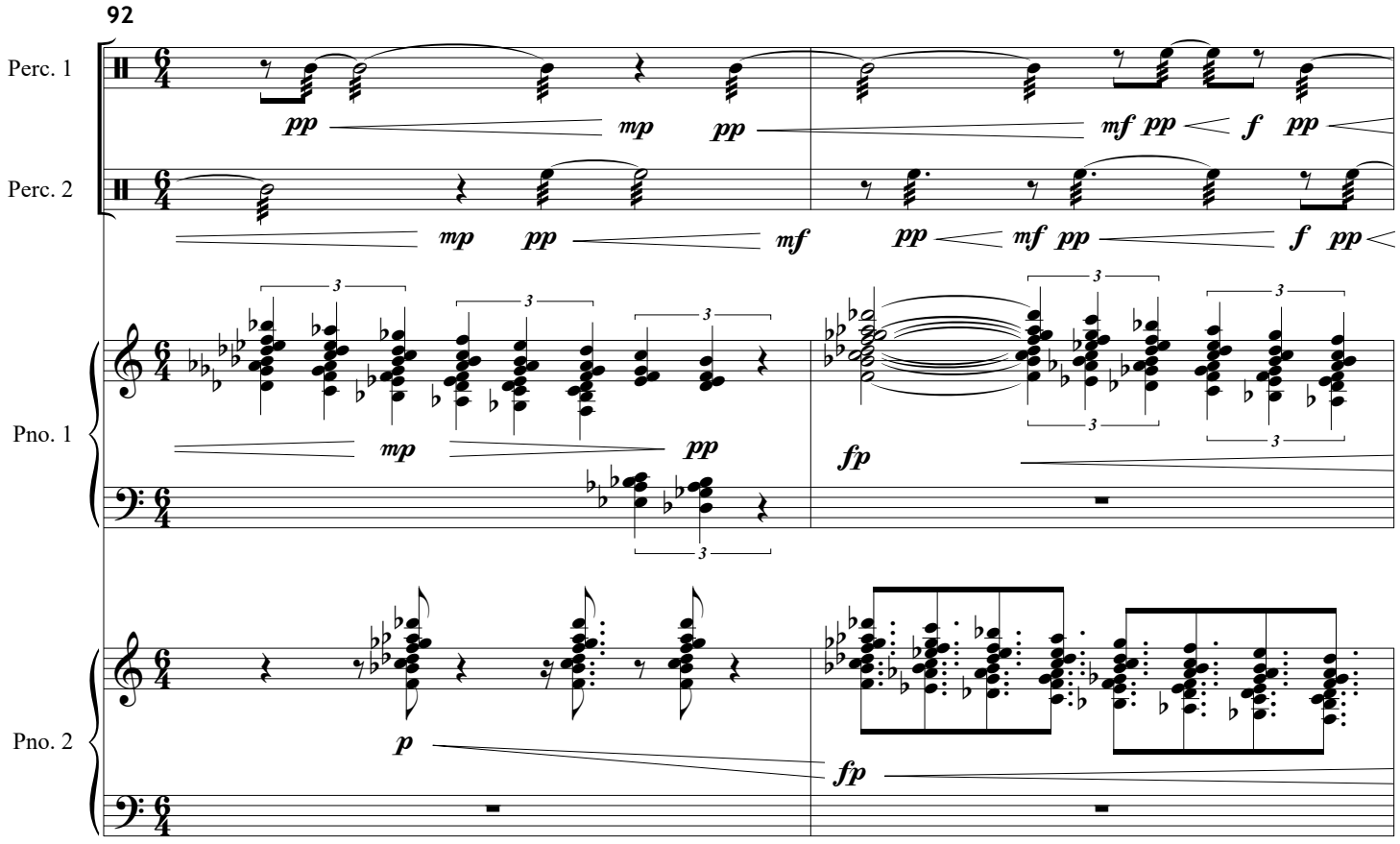
76

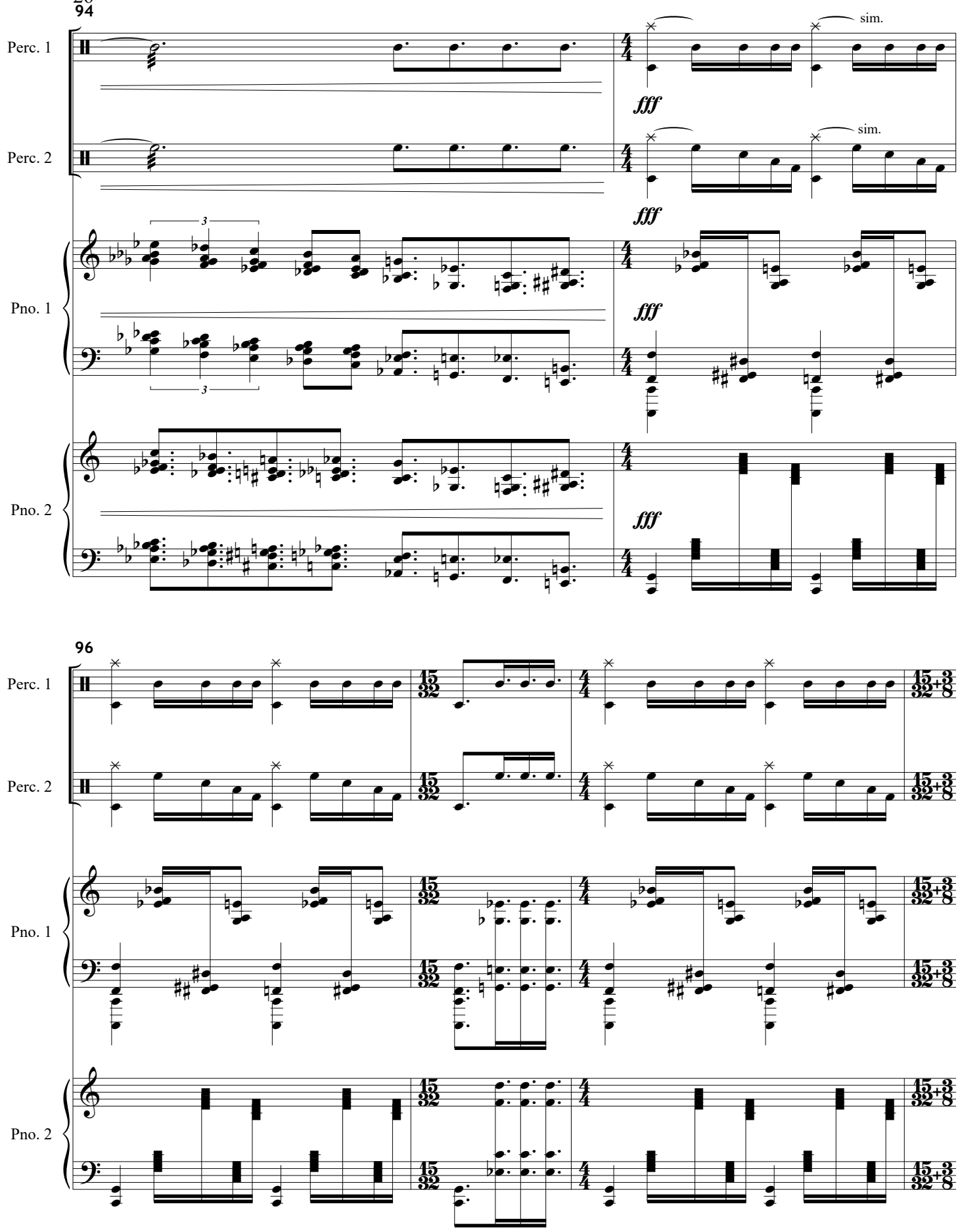
fp cresc. poco a poco

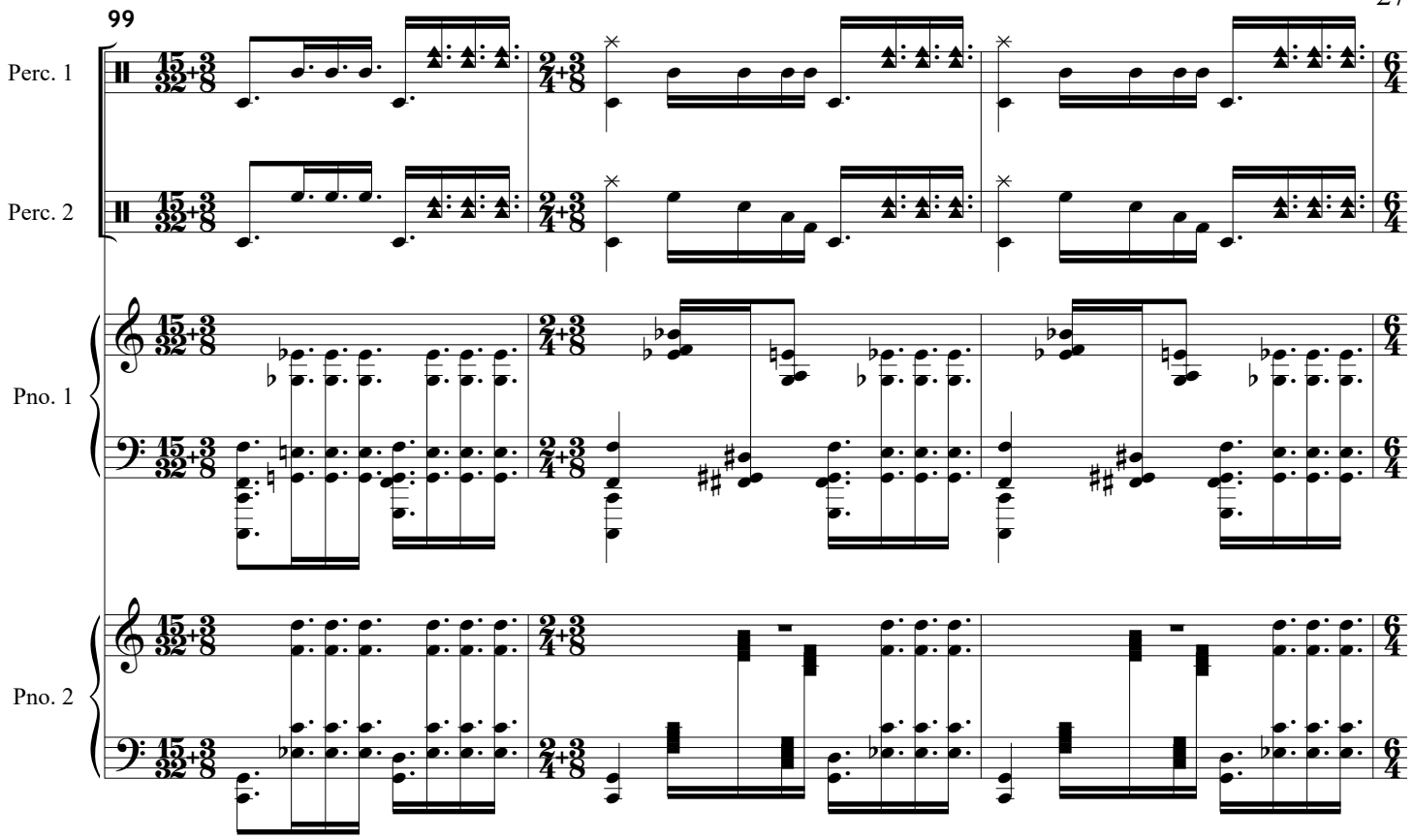

79
Perc. 1
Perc. 2
Pno. 1
Pno. 2
mp
81
mf

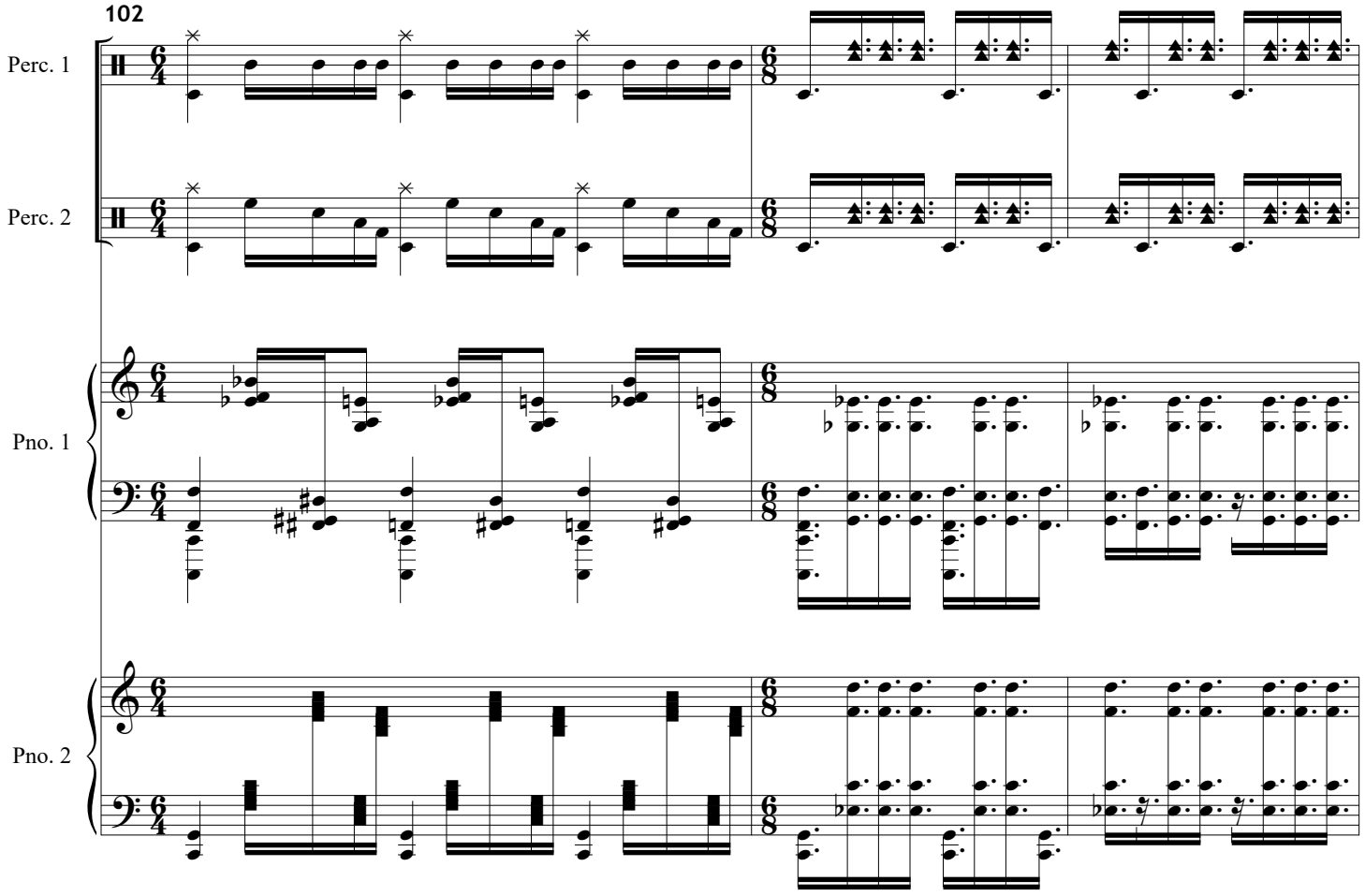

83
Perc. 1
Perc. 2
Pno. 1
Pno. 2
f
86
ff


89
Perc. 1
Perc. 2
Pno. 1
Pno. 2
4:3
pp
mp
p

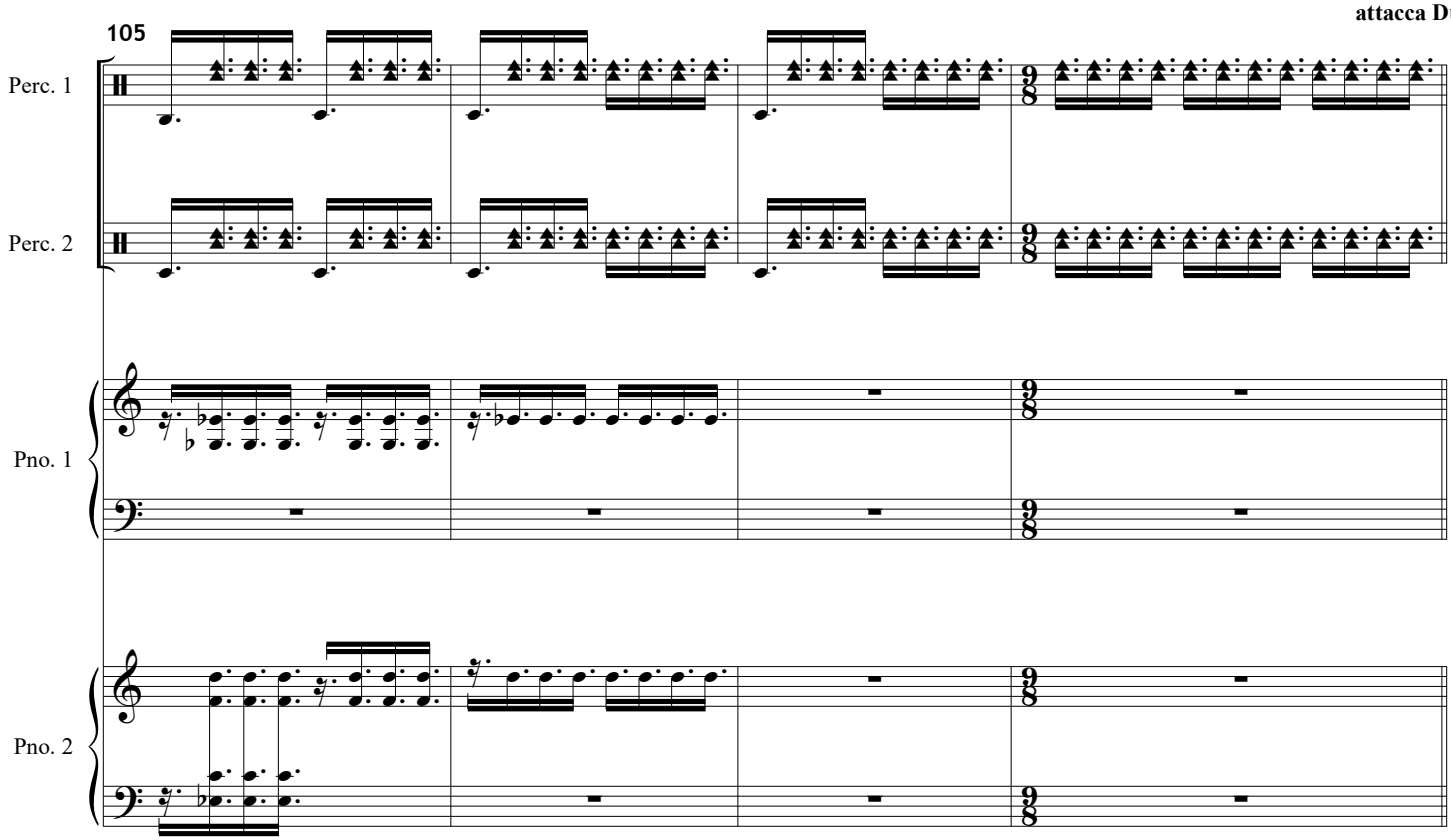

92
Perc. 1
Perc. 2
Pno. 1
Pno. 2
pp
mp
mf
f
fp
3


94
Perc. 1
Perc. 2
Pno. 1
Pno. 2
sim.
sim.
fff
fff
fff
fff
3
3
96
Perc. 1
Perc. 2
Pno. 1
Pno. 2


99
Perc. 1
Perc. 2
Pno. 1
Pno. 2


102
Perc. 1
Perc. 2
Pno. 1
Pno. 2

attacca Duets 2



Duets 2 - Percussion instructions

Immediately after Quartet 1 ends, the pianists will begin playing a 16th note figure. After 14 beats (enough time to walk over to each instrument), begin creating a groove inside of each piano on top of what the pianists are playing, Percussion 1 with Piano 1 and Percussion 2 with Piano 2.

Some considerations:

- Enumerate a list of sounds to use, e.g. plucks, taps, lateral scraping of single strings, scraping horizontally over multiple, hitting a cluster of low strings, deadstrokes, muting strings that the pianist is hitting. At least one hand should have a plucking/scraping tool (credit card, guitar pick, etc). Gloves are recommended.

- The groove should stay firmly within the 8th/16th note grid, with a more or less consistent amount of rhythmic activity (except for certain cases, see below). Keep in mind that liberal syncopation from both percussionists may cause problems staying together.

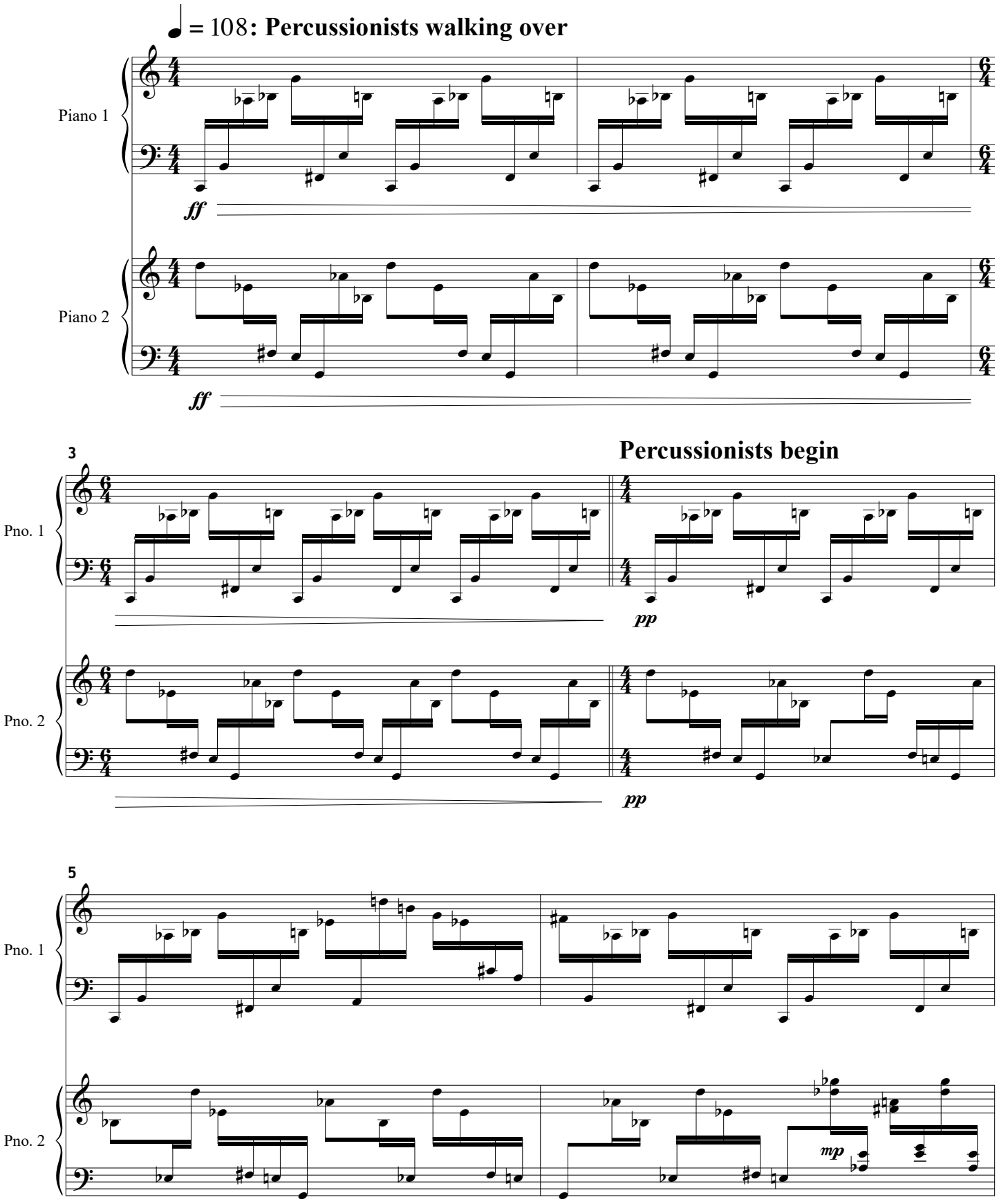
- Don't play with too many ideas at a time. The piano parts are both rather modular, moving between different blocks of gestures. You may or may not choose to coordinate with these blocks when deciding where to take the groove, which should have its own character of periodicity.

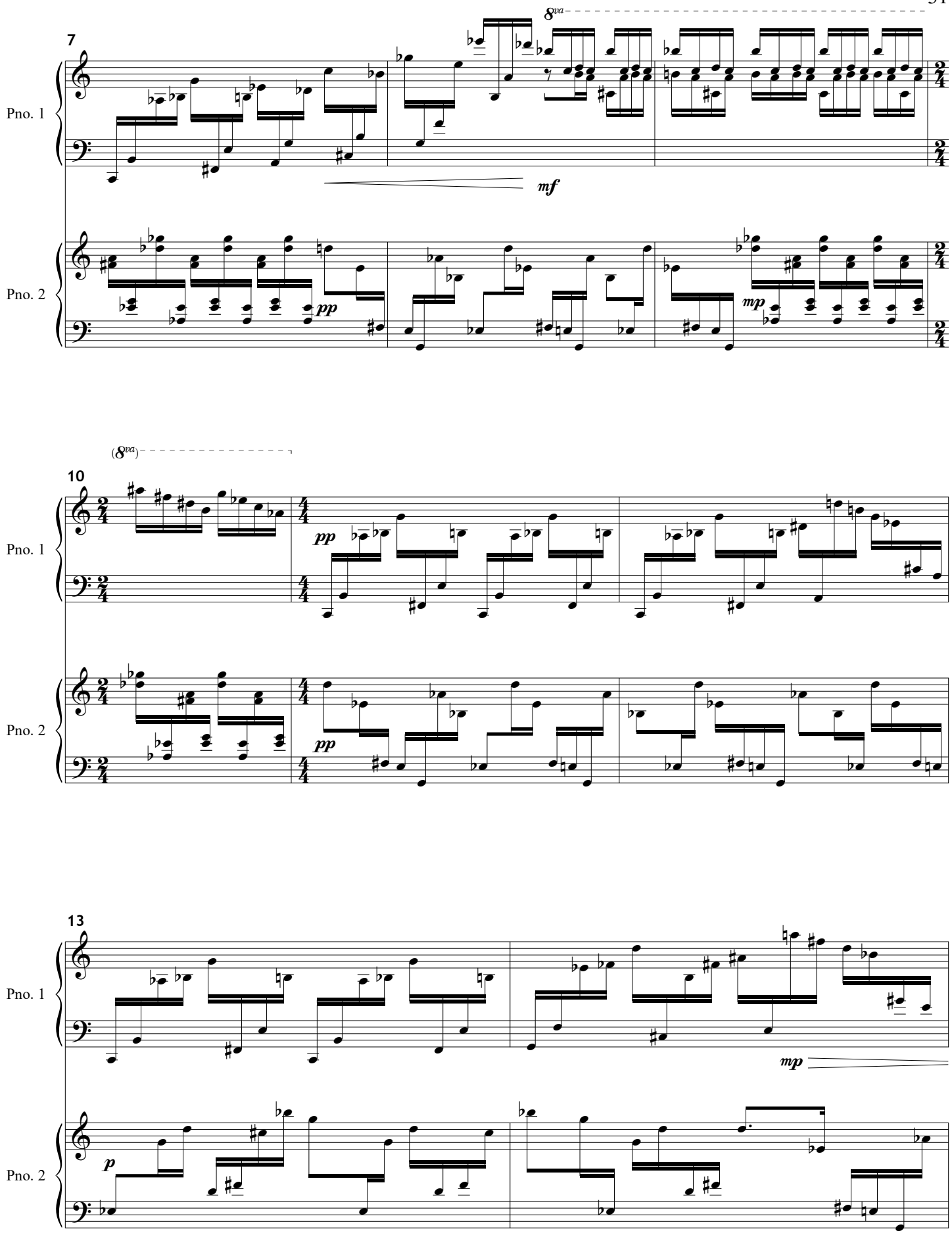
- Make a plan by looking at the piano parts. There should be some sort of contrast build into the structure of the groove determined before performance, but the exact nature of that structure is up to performers, with some exceptions:

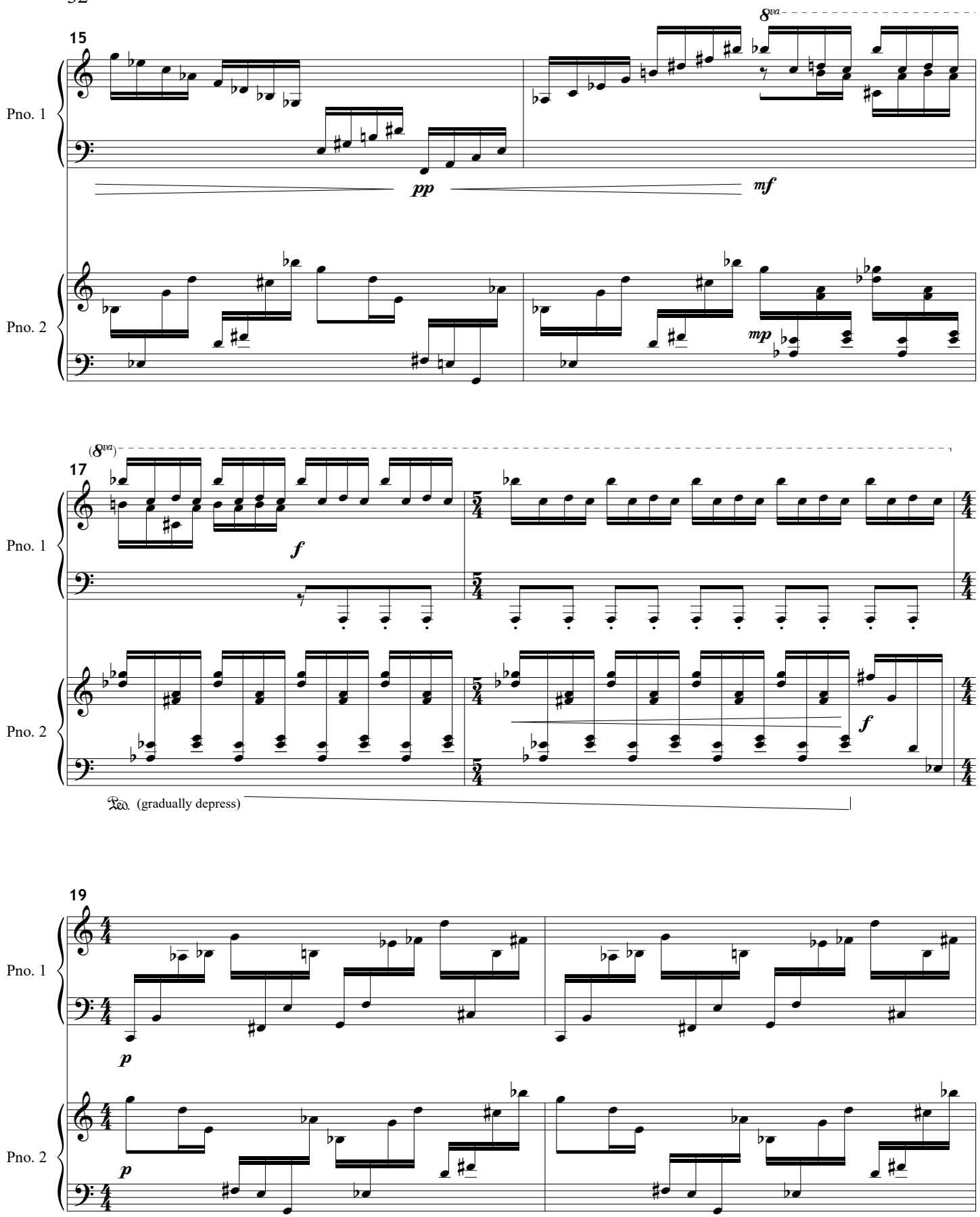
- Seriously consider cutting out entirely, then gradually rebuilding the groove in measures where sextuplet figures enter in the piano parts (mm. 29, 33, 47). One component of mm. 38-46 should be a dampening of the strings the pianists are playing, sliding the fingers up and down the strings so that different overtones are produced. During the final section, from m. 58 on, consider muting different pitches and cutting out during interjections (last three 8ths of m. 61, etc). Definitely stop playing at 70.

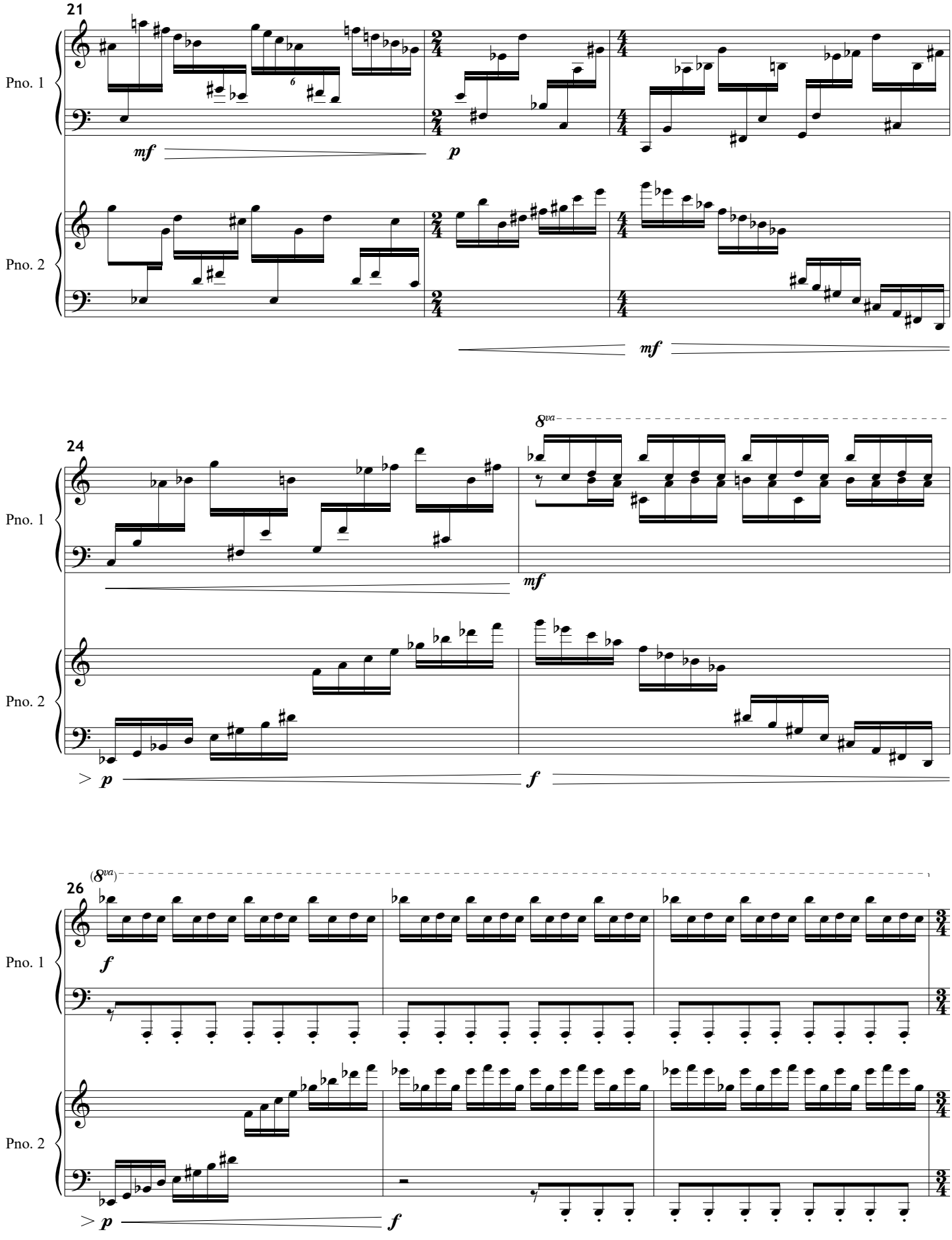
- Return back to the percussion setups before the next movement begins.

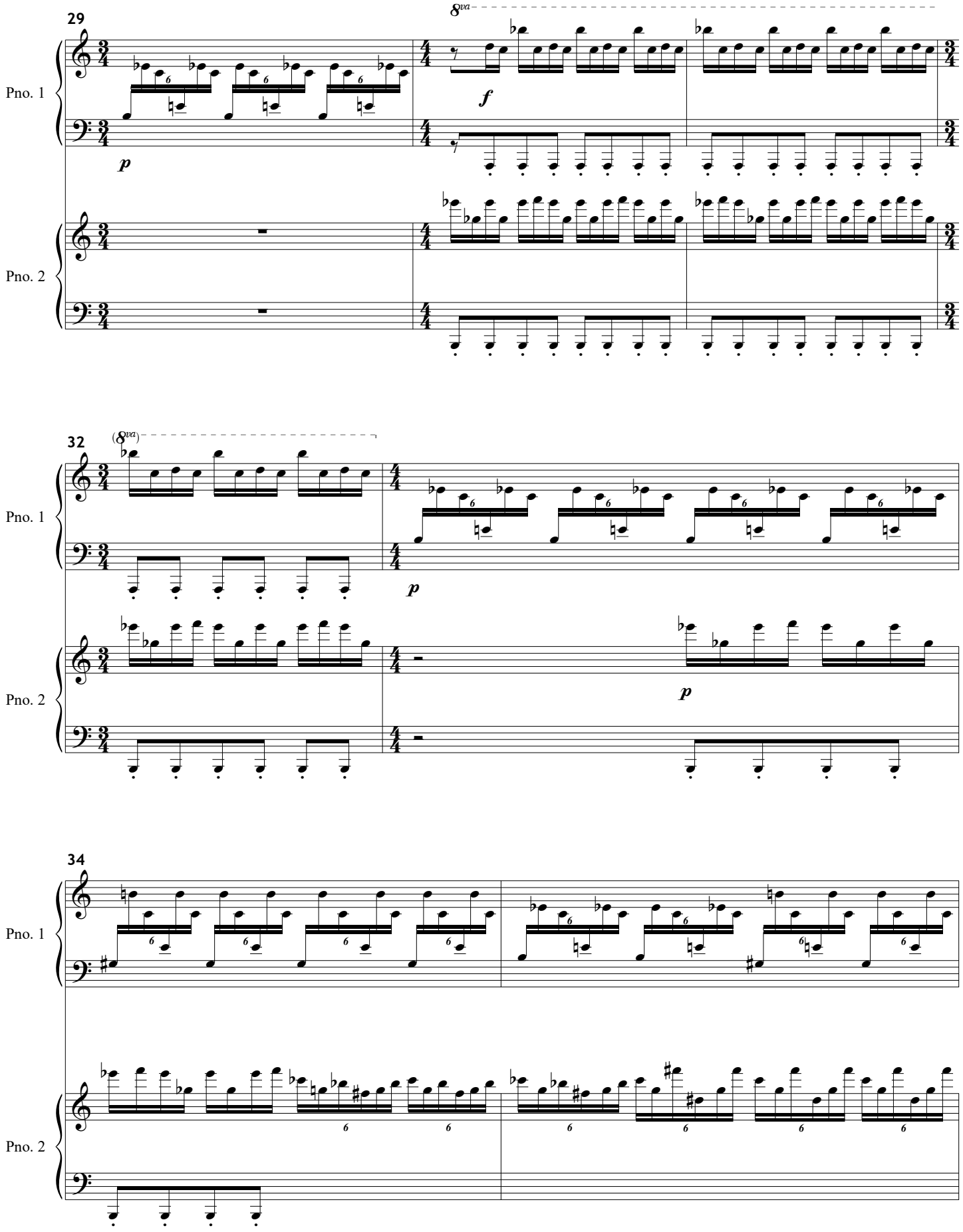
Foreign Bodies - Duets 2 (Pianos)

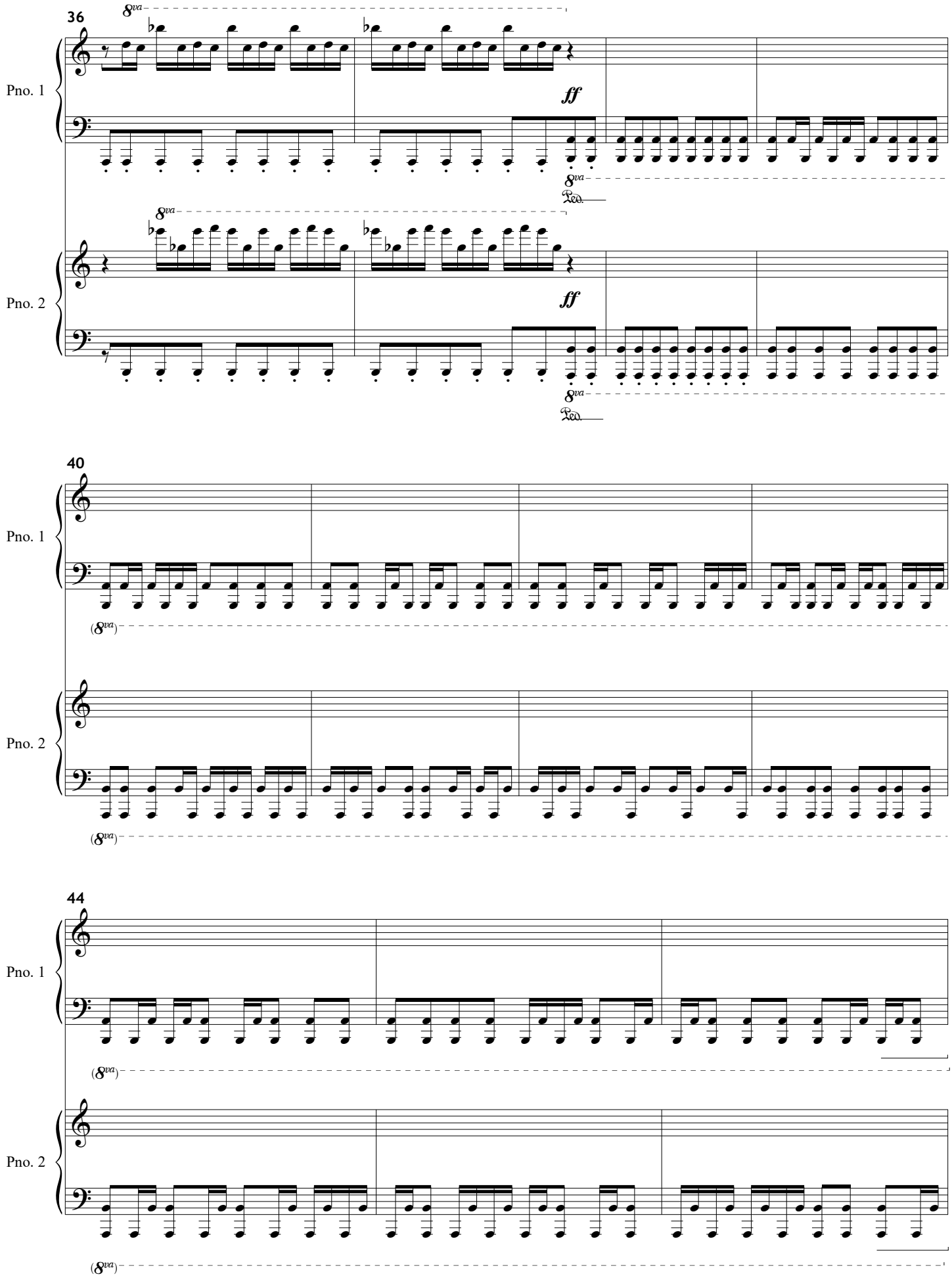


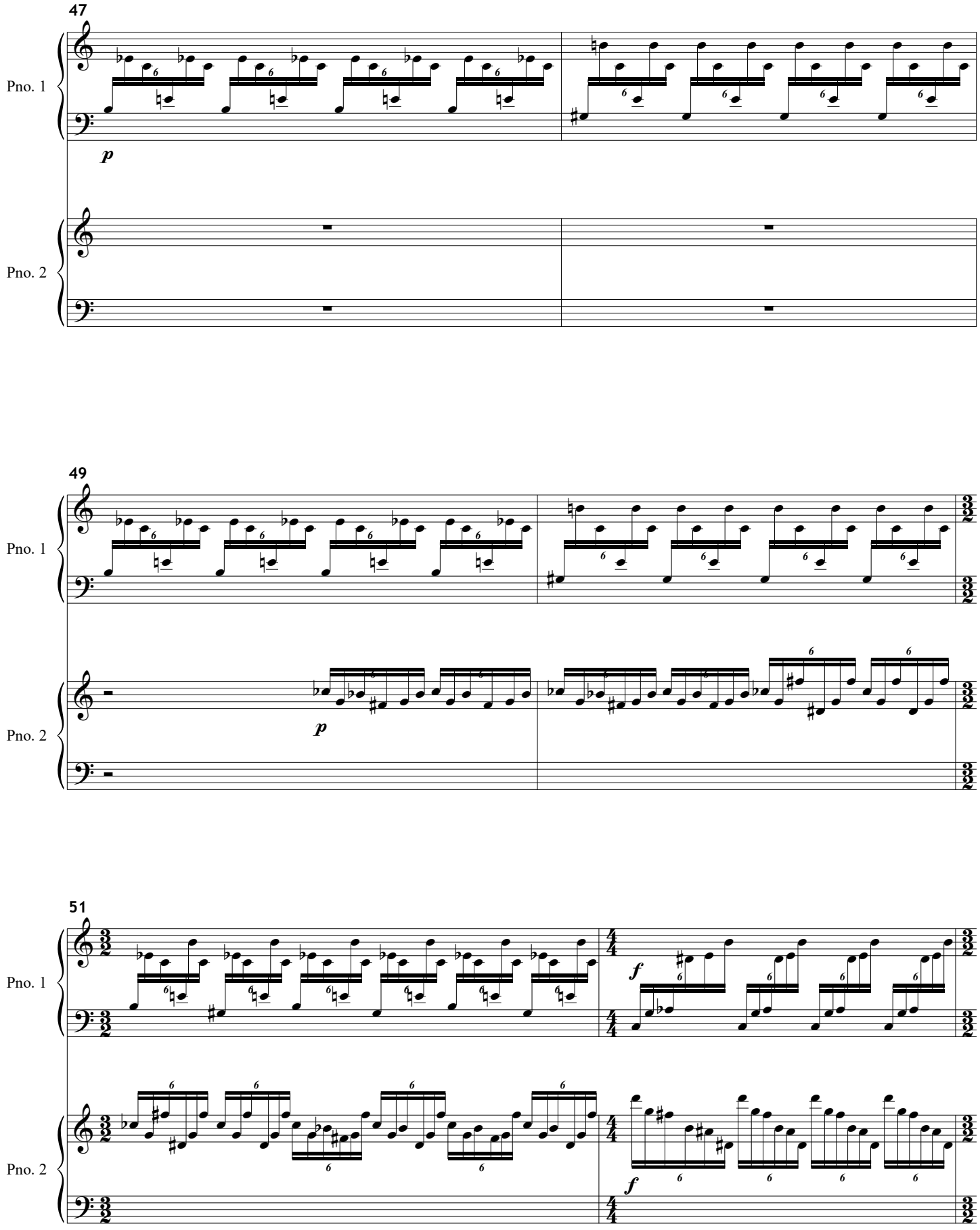

7
8va
Pno. 1
mf
Pno. 2
pp
mp
(8va)
10
Pno. 1
pp
Pno. 2
pp
13
Pno. 1
mp
Pno. 2
p

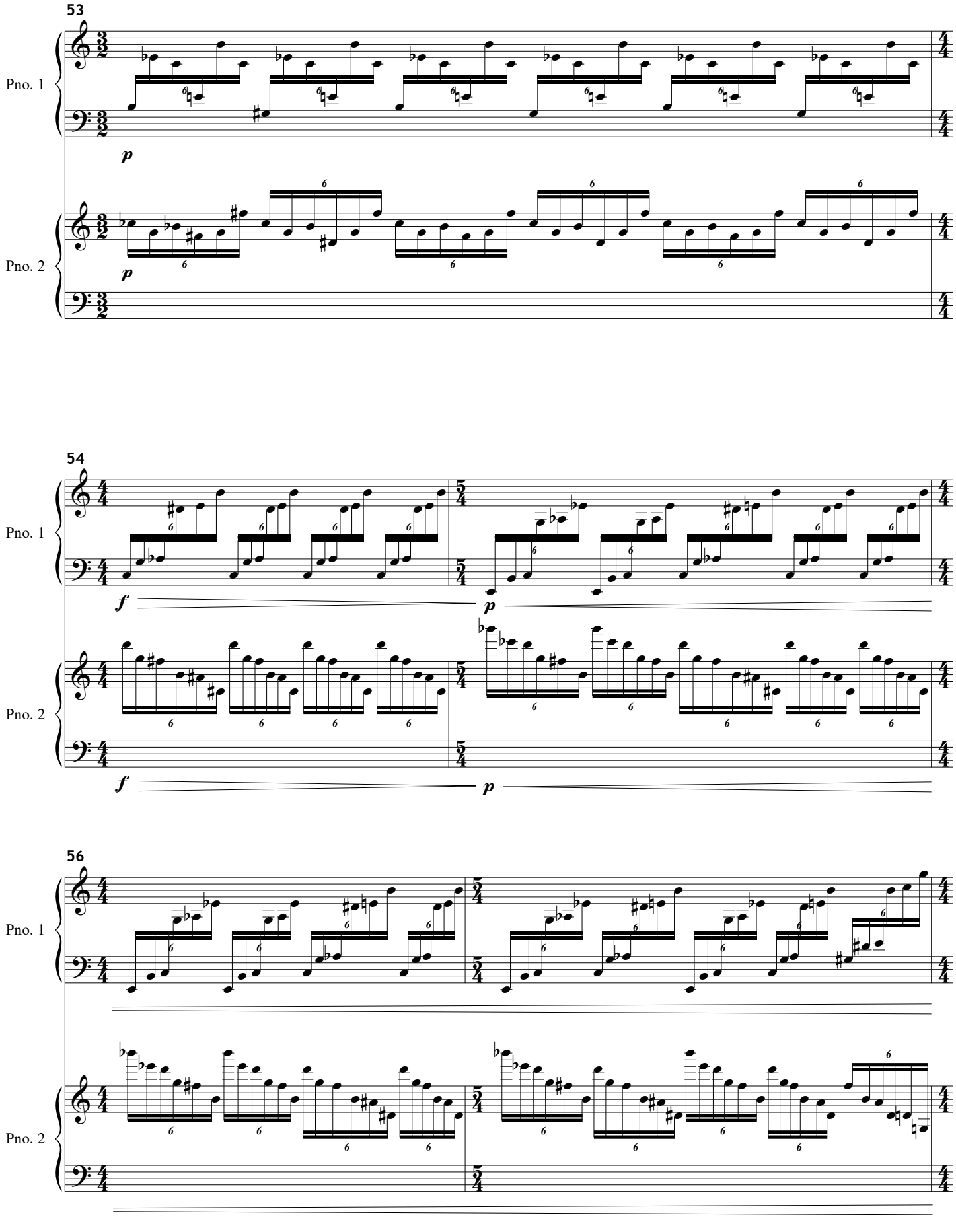

15
8va
Pno. 1
pp
mf
Pno. 2
mp
(8va)
17
Pno. 1
f
Pno. 2
f
Ped. (gradually depress)
19
Pno. 1
p
Pno. 2
p

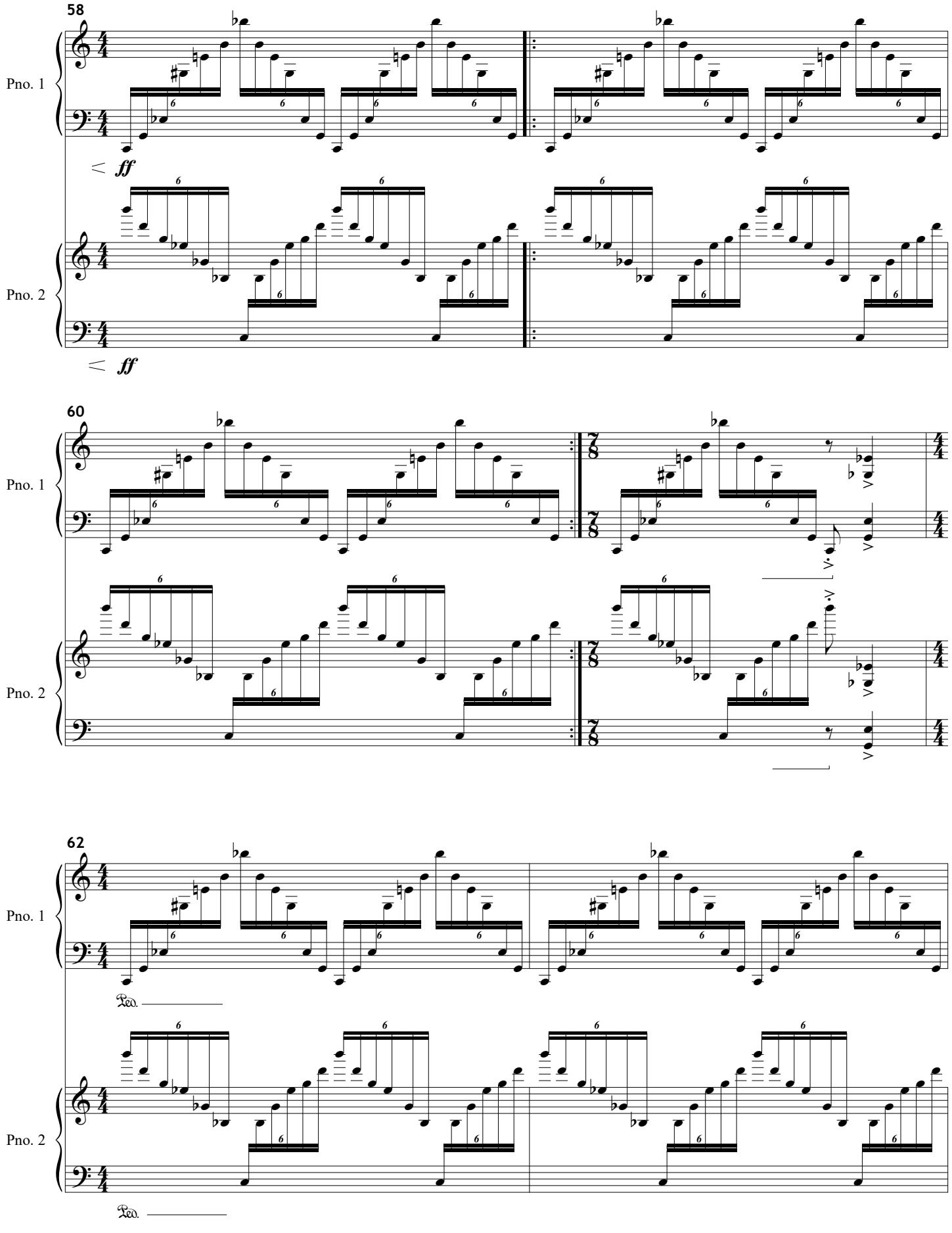

21
Pno. 1
Pno. 2
mf
p
mf
24
8va
mf
p
f
(8va)
26
f
p
f

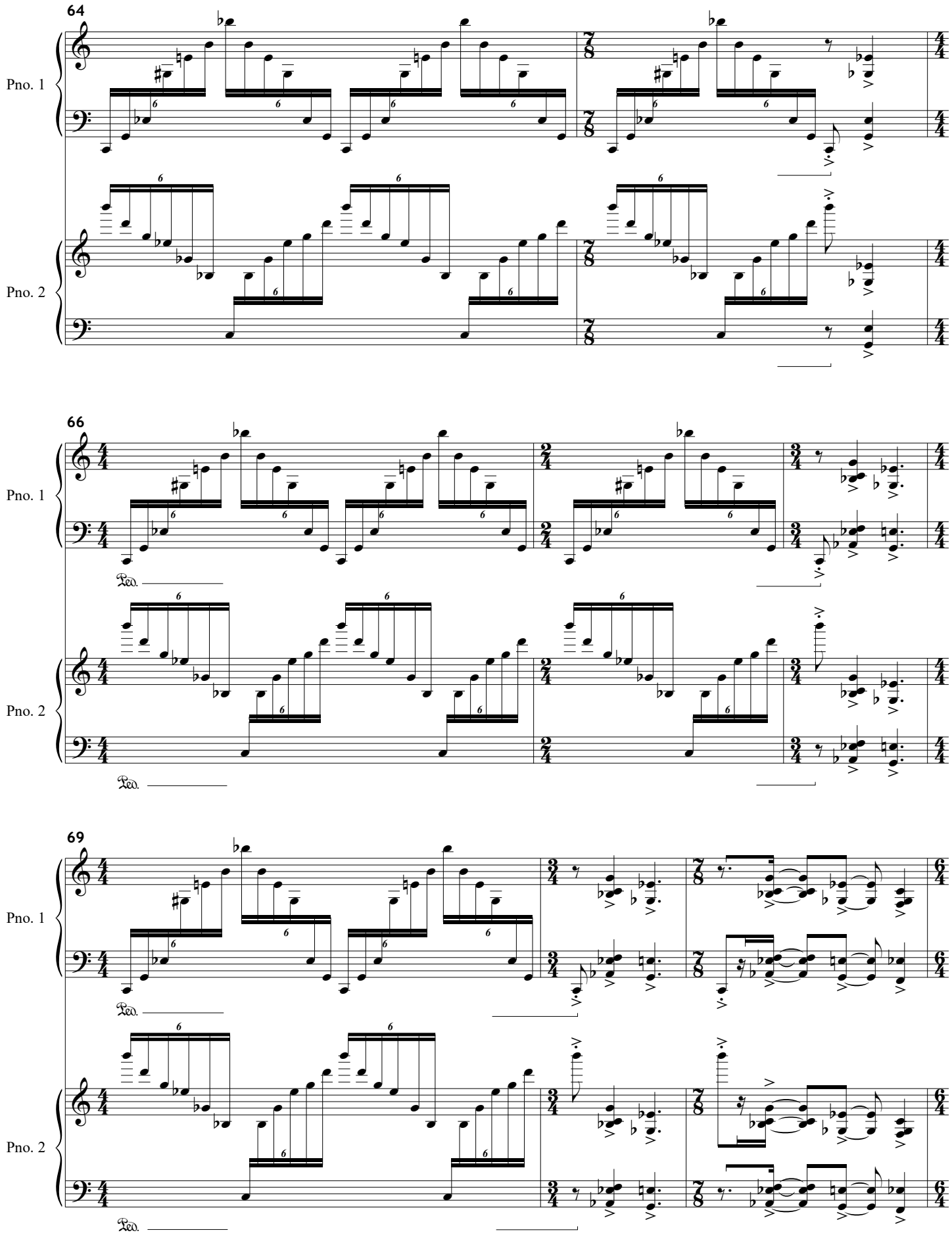

29
8va
Pno. 1
Pno. 2
p
f
32
(8va)
p
34

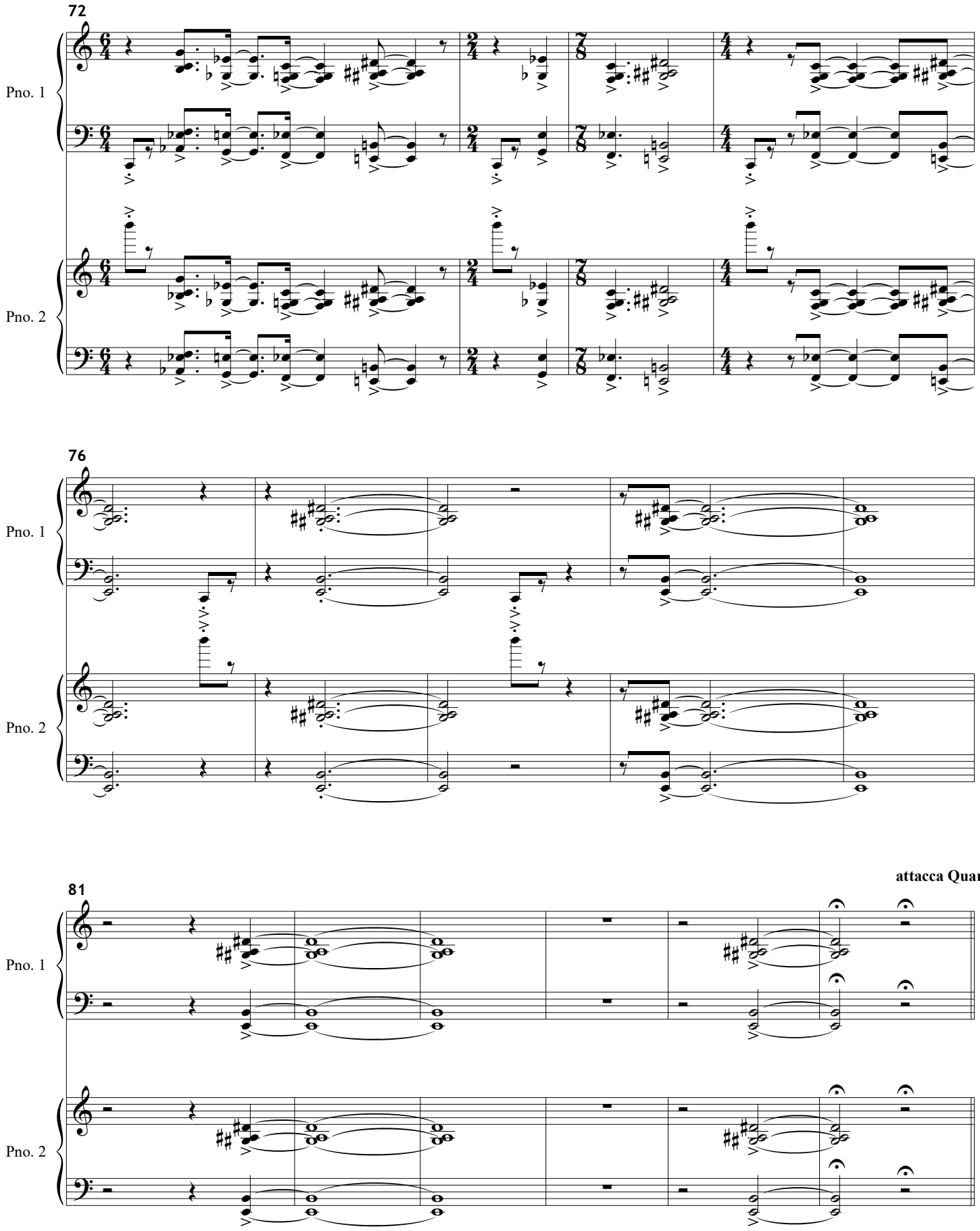

36
Pno. 1
Pno. 2
ff
40
44


47
Pno. 1
p
Pno. 2
49
Pno. 1
p
Pno. 2
51
Pno. 1
f
Pno. 2
f

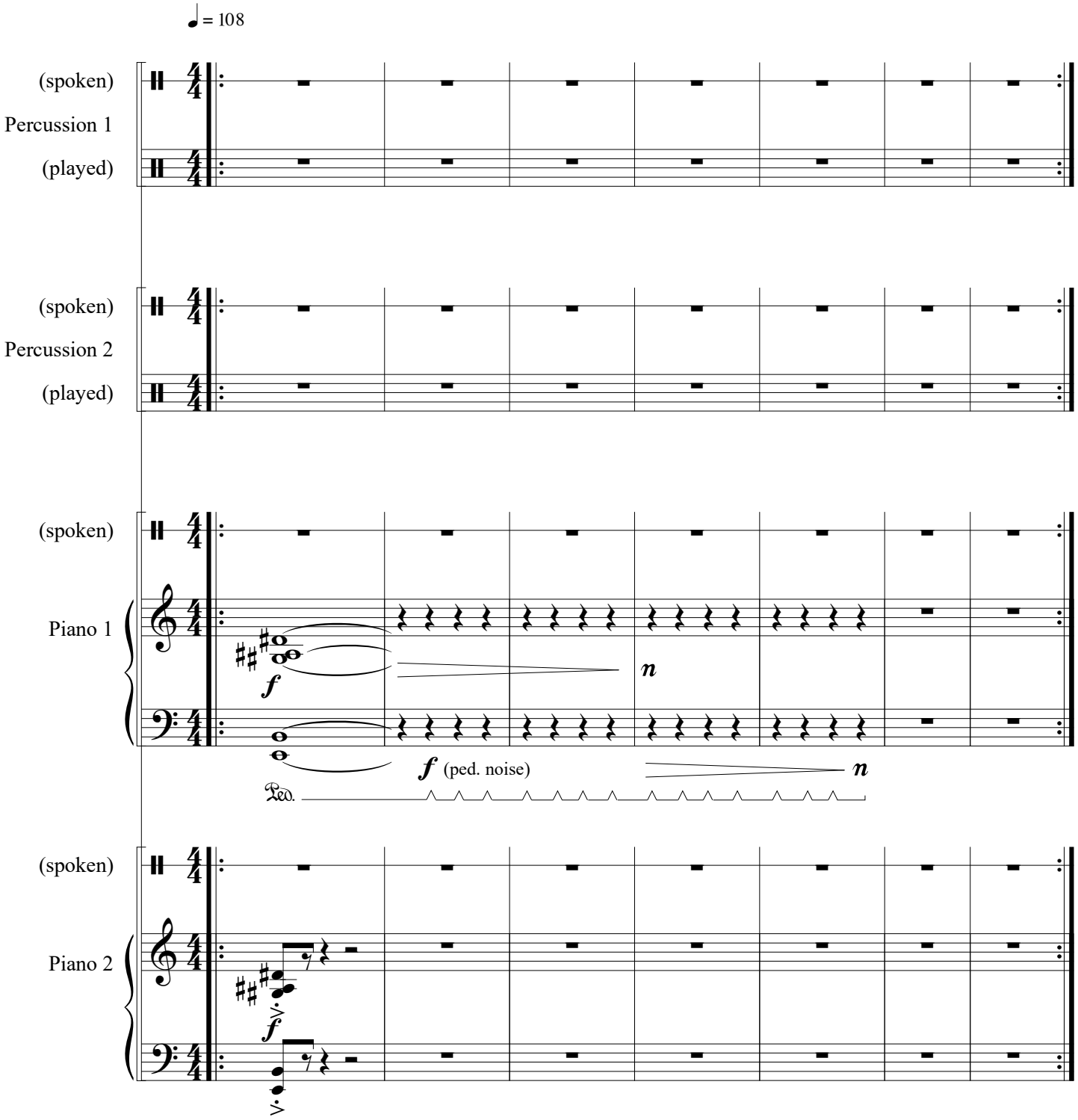

53
Pno. 1
Pno. 2
54
56

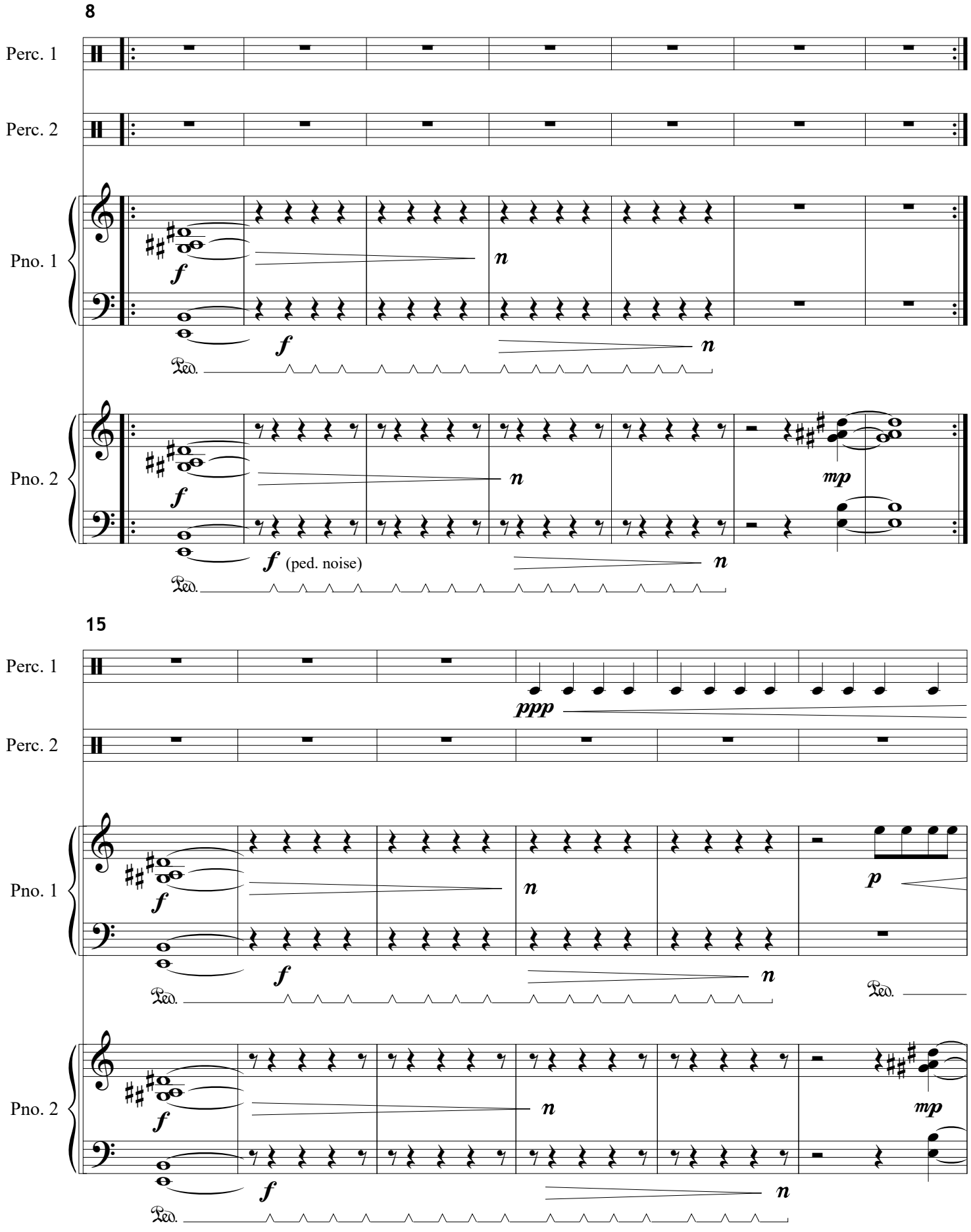

58
Pno. 1
ff
Pno. 2
ff
60
Pno. 1
Pno. 2
62
Pno. 1
Ped.
Pno. 2
Ped.

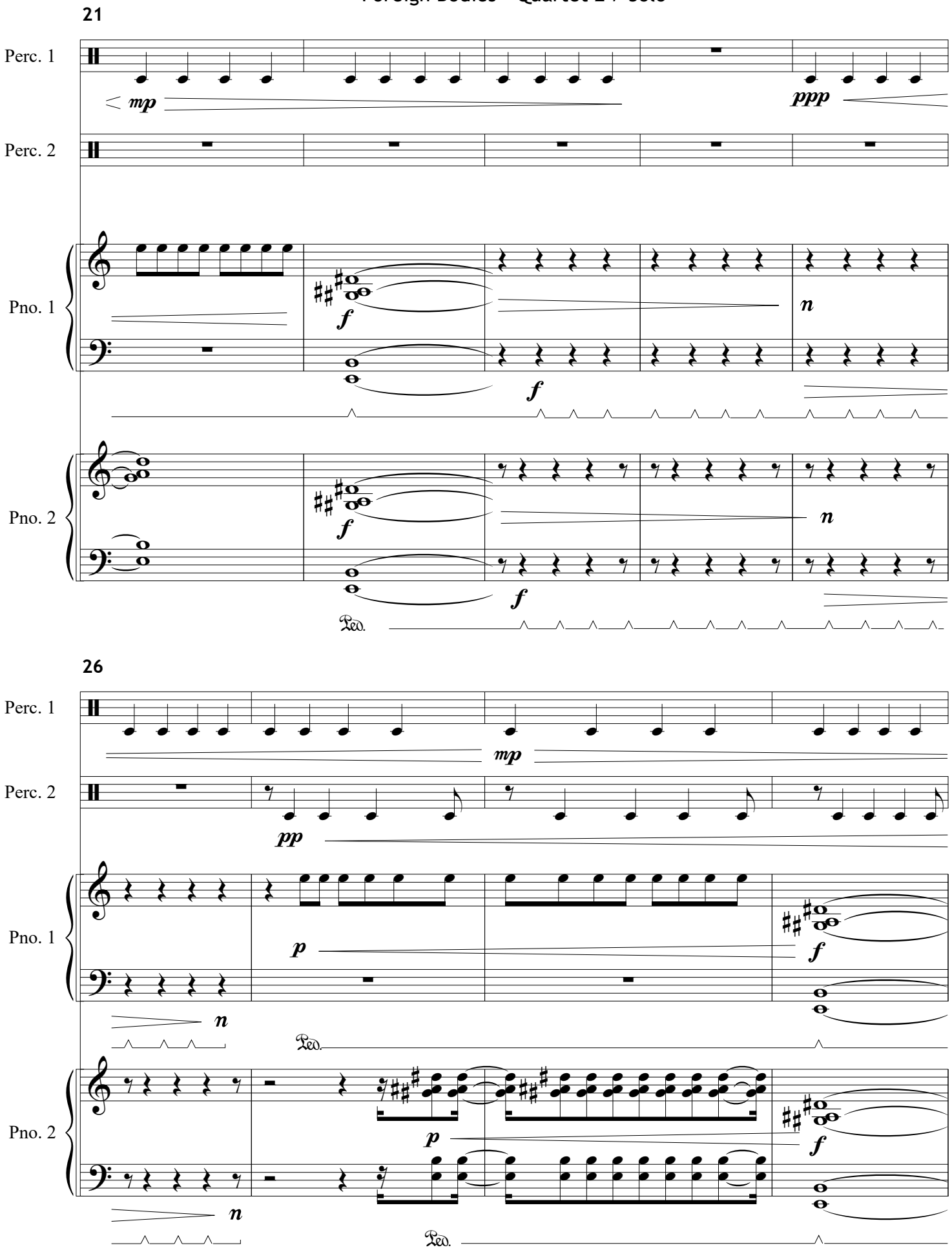

64
Pno. 1
Pno. 2
66
Pno. 1
Pno. 2
69
Pno. 1
Pno. 2

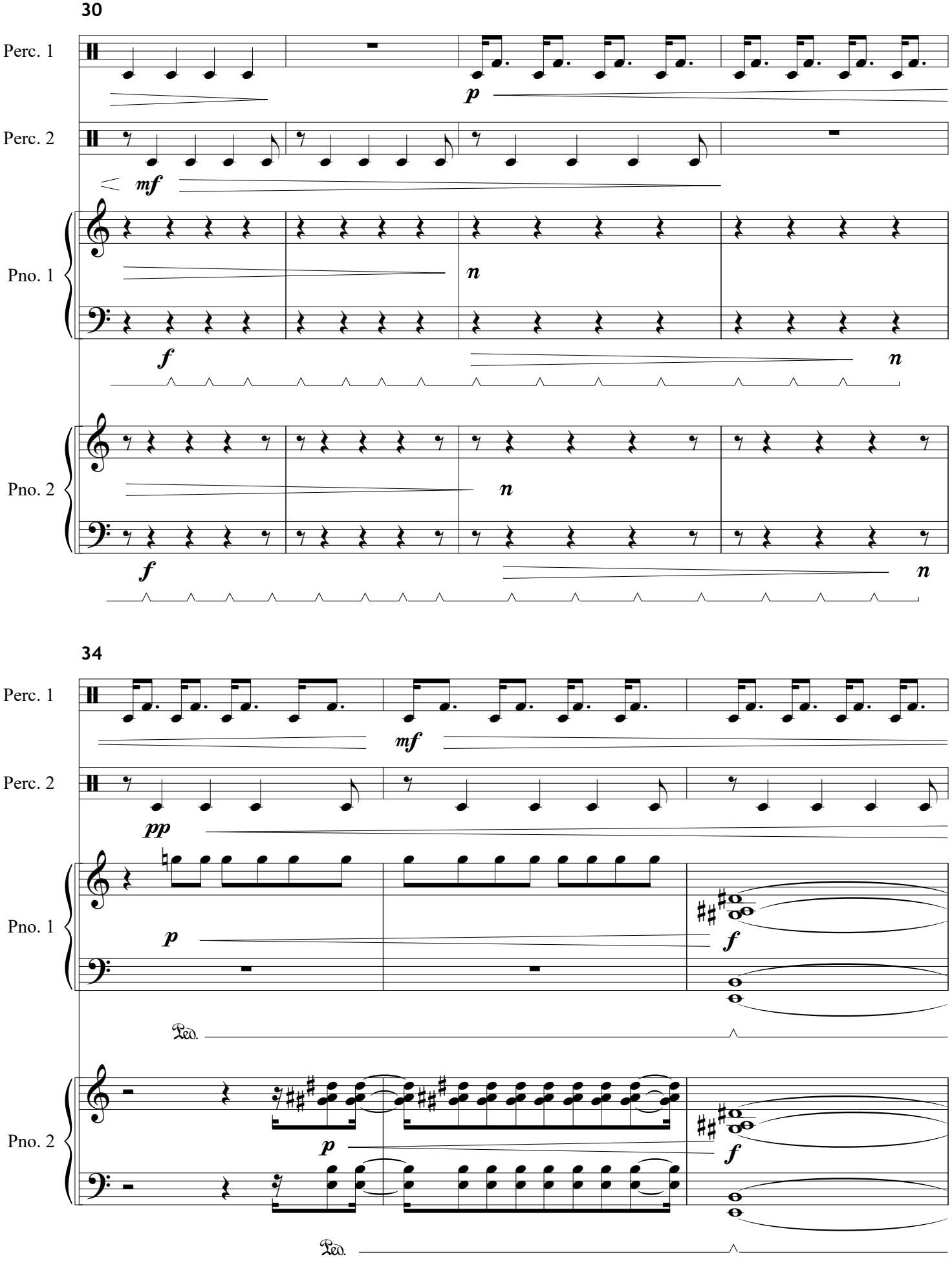

72
Pno. 1
Pno. 2
76
Pno. 1
Pno. 2
attacca Quartet 2
81
Pno. 1
Pno. 2

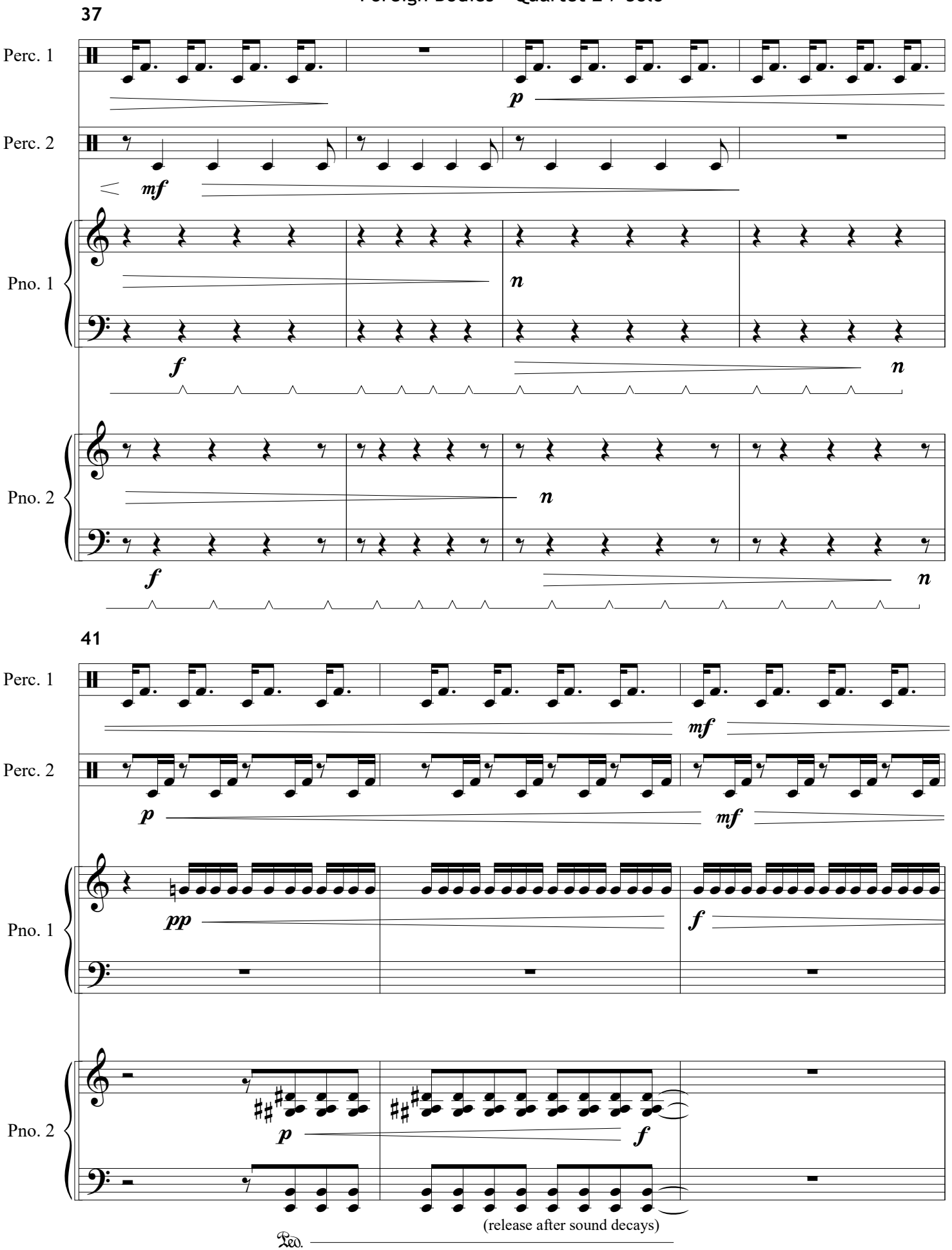
Foreign Bodies - Quartet 2 / Solo

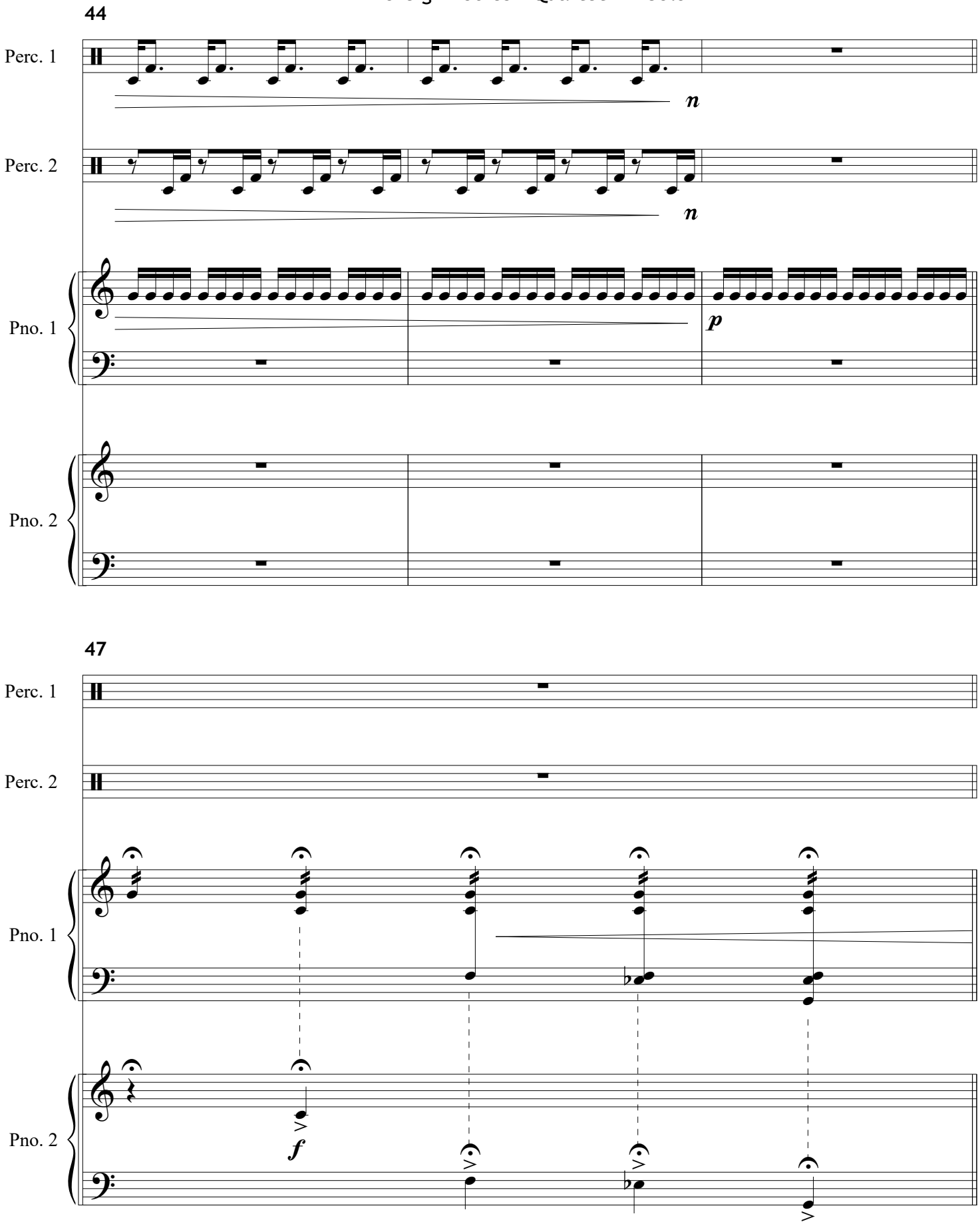



8
Perc. 1
Perc. 2
Pno. 1
Pno. 2
f
n
mp
(ped. noise)
Ped.
15
ppp
p


21
Perc. 1
Perc. 2
Pno. 1
Pno. 2
mp
ppp
f
n
Ped.
26
pp
p


30
Perc. 1
Perc. 2
Pno. 1
Pno. 2
34
Perc. 1
Perc. 2
Pno. 1
Pno. 2
Ped.
Ped.


37
Perc. 1
Perc. 2
Pno. 1
Pno. 2
p
mf
n
f
n
n
f
n
41
Perc. 1
Perc. 2
Pno. 1
Pno. 2
mf
p
mf
pp
f
p
f
(release after sound decays)
Ped.



Piano 1 continues to play 16ths. Piano 2 plays indicated notes with gaps of around 10" in between. Piano 1 adds the note to the collection, building a 16th note groove by picking one of the pitches for every 16th.

48

Perc. 1

p

Perc. 2

(continue 16th note groove using these pitches: you may displace pitches up or down by octaves but NOT below indicated low G; sometimes build small phrases, pauses are acceptable so long as they don't interrupt the 16th note grid)

Pno. 1

fp

Ped.

Pno. 2

51

Perc. 1

(Improvise groove of 8th and 16th notes on the three metal instruments. Build small phrases, occasional pauses are acceptable so long as 8th/16th grid is maintained; rhythms of missing noteheads are not to be followed, rather to indicate character of improv)

Perc. 2

p

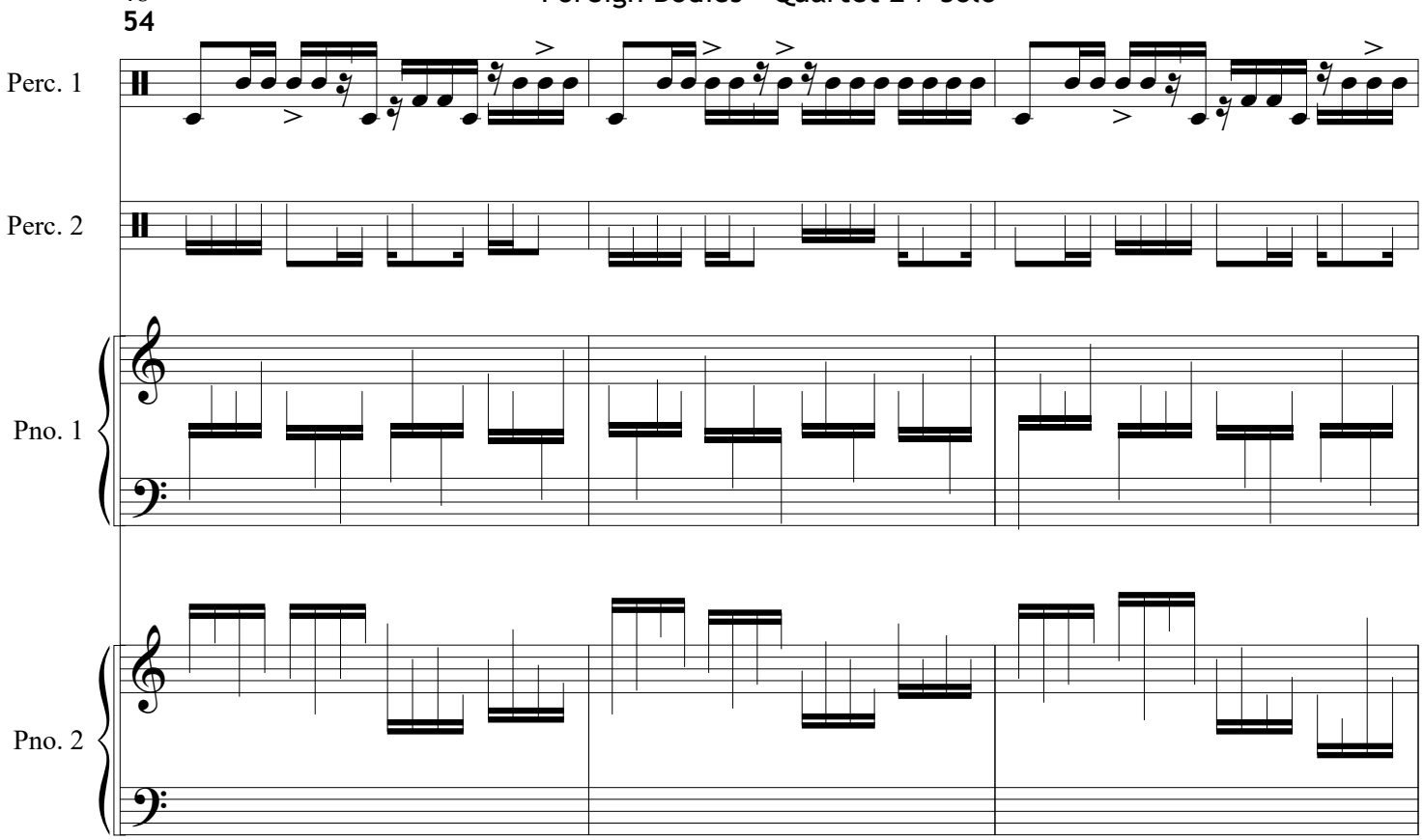
Pno. 1

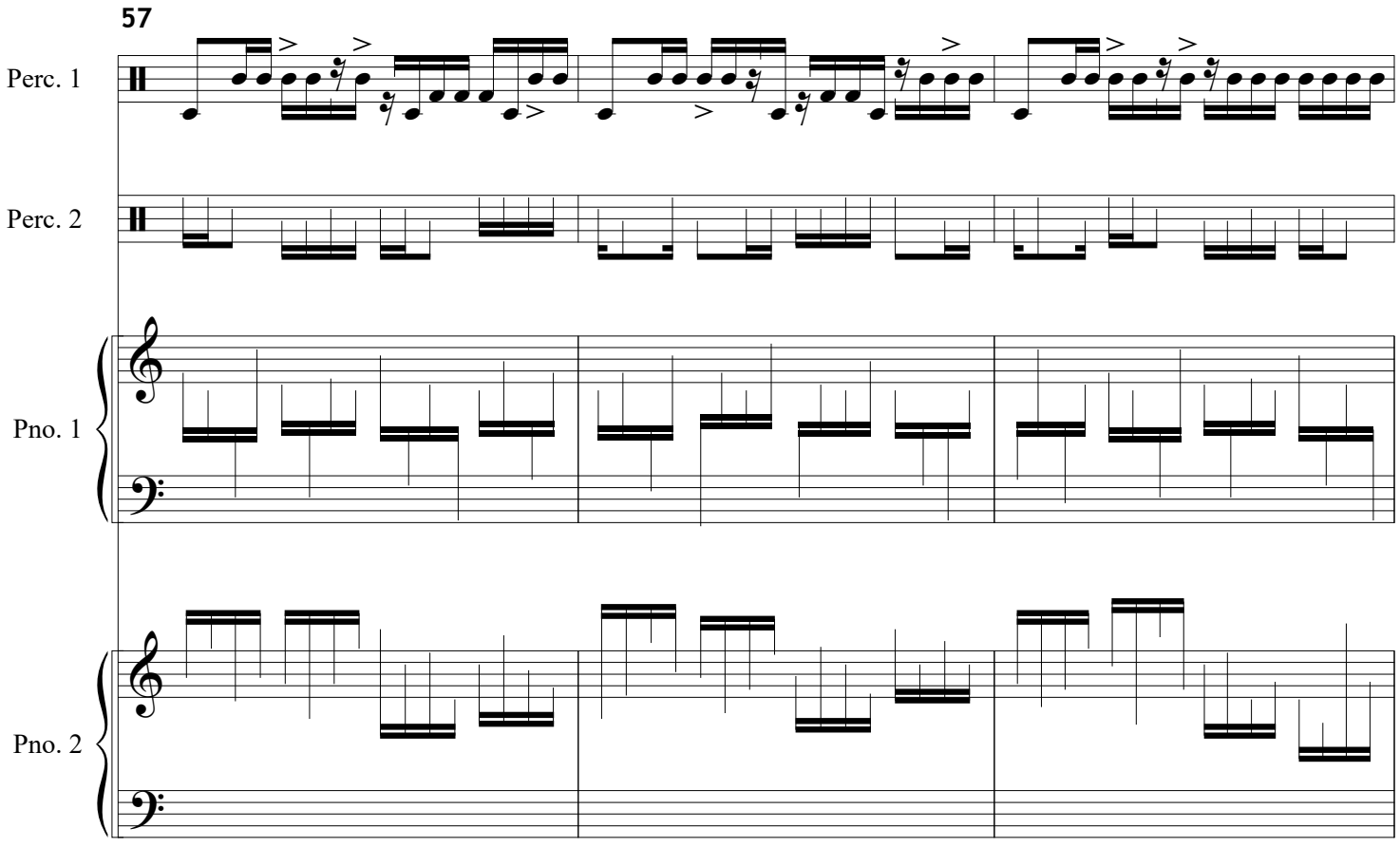
(Same as Piano 1, 16th note groove using these pitches with octave displacements up or down, though no lower than indicated Ab. Sometimes build small phrases, pauses are acceptable so long as they don't interrupt 16th note grid)

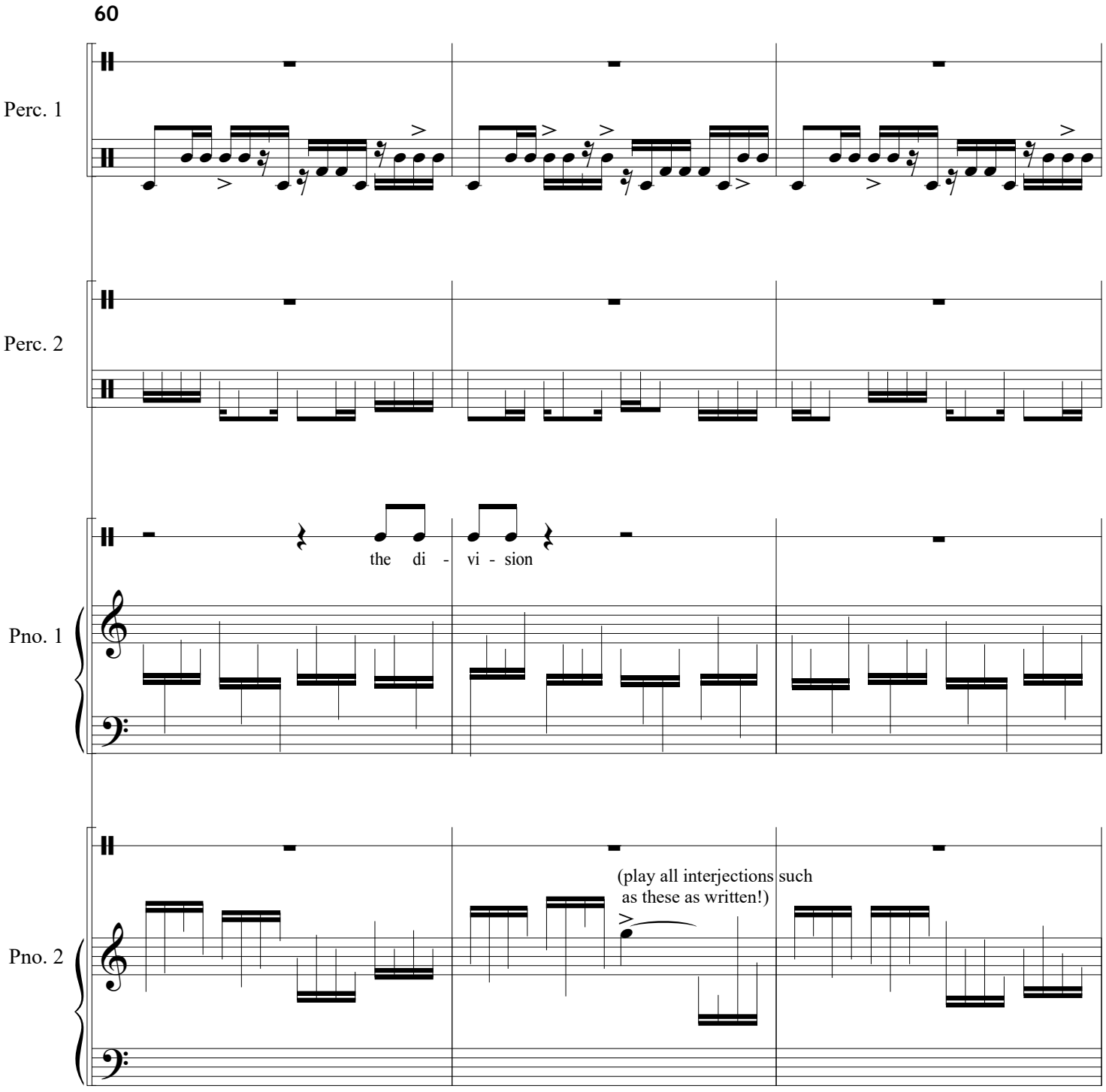
Pno. 2

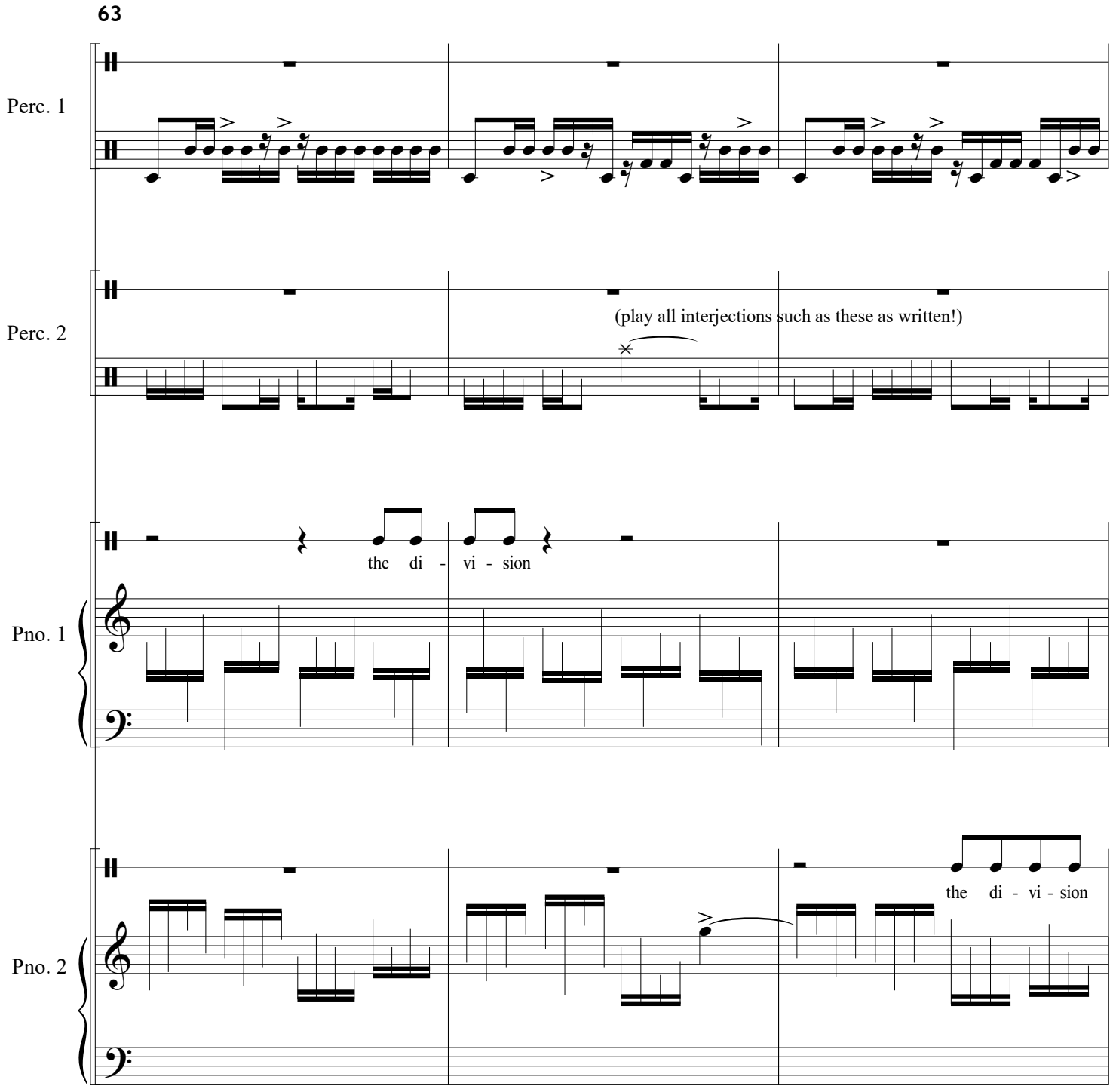
p

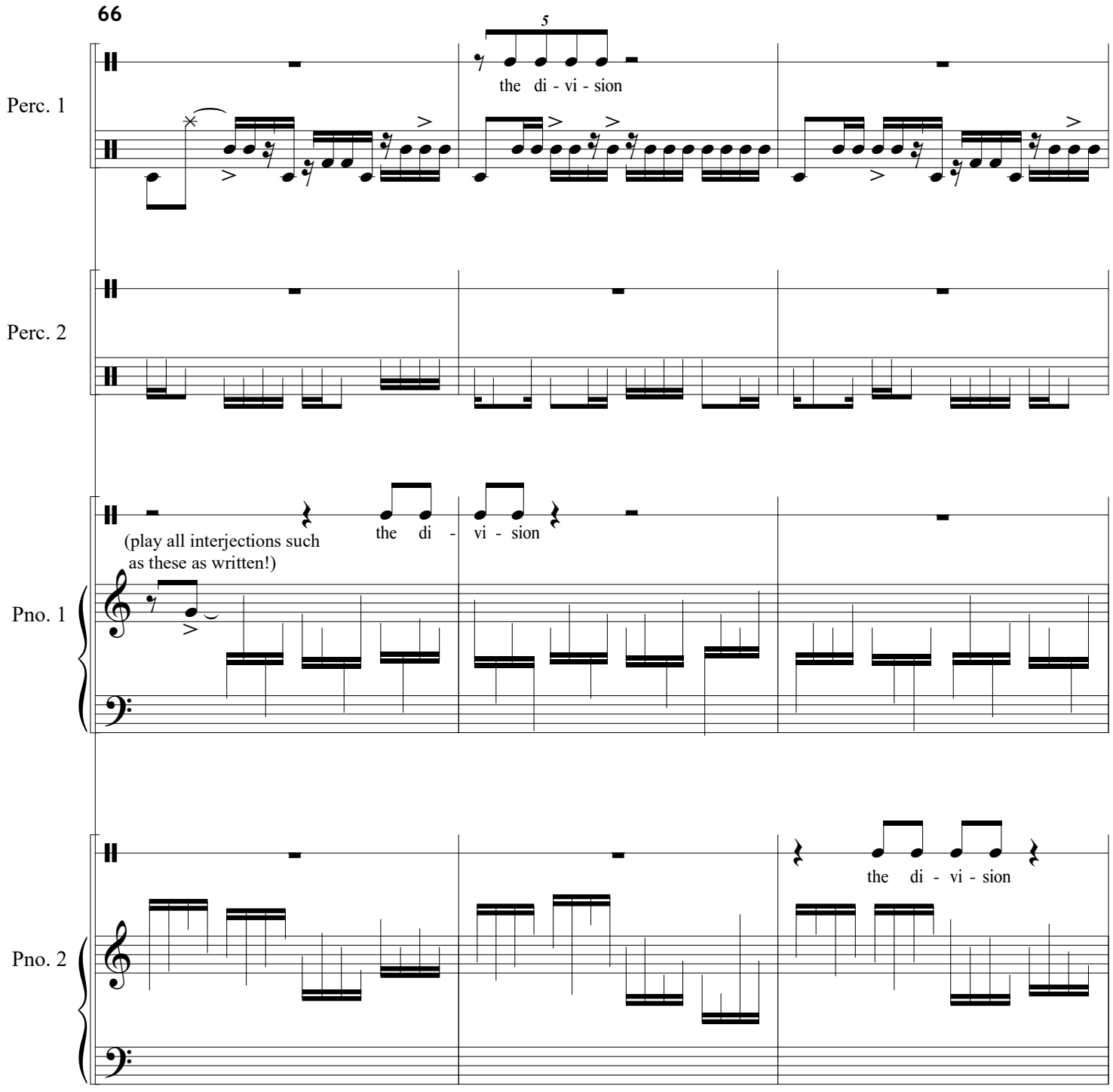
Ped.

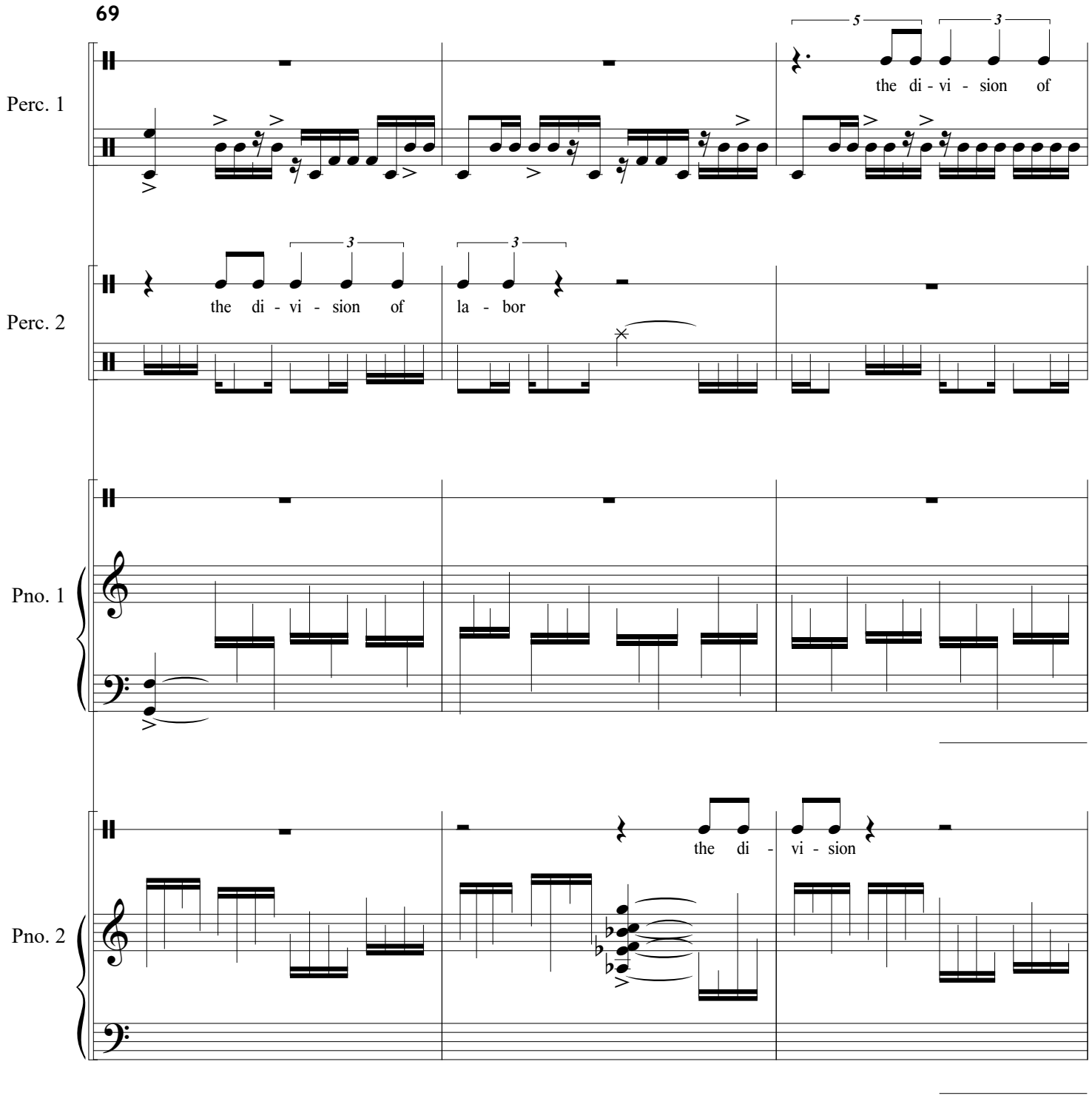

54
Perc. 1
Perc. 2
Pno. 1
Pno. 2

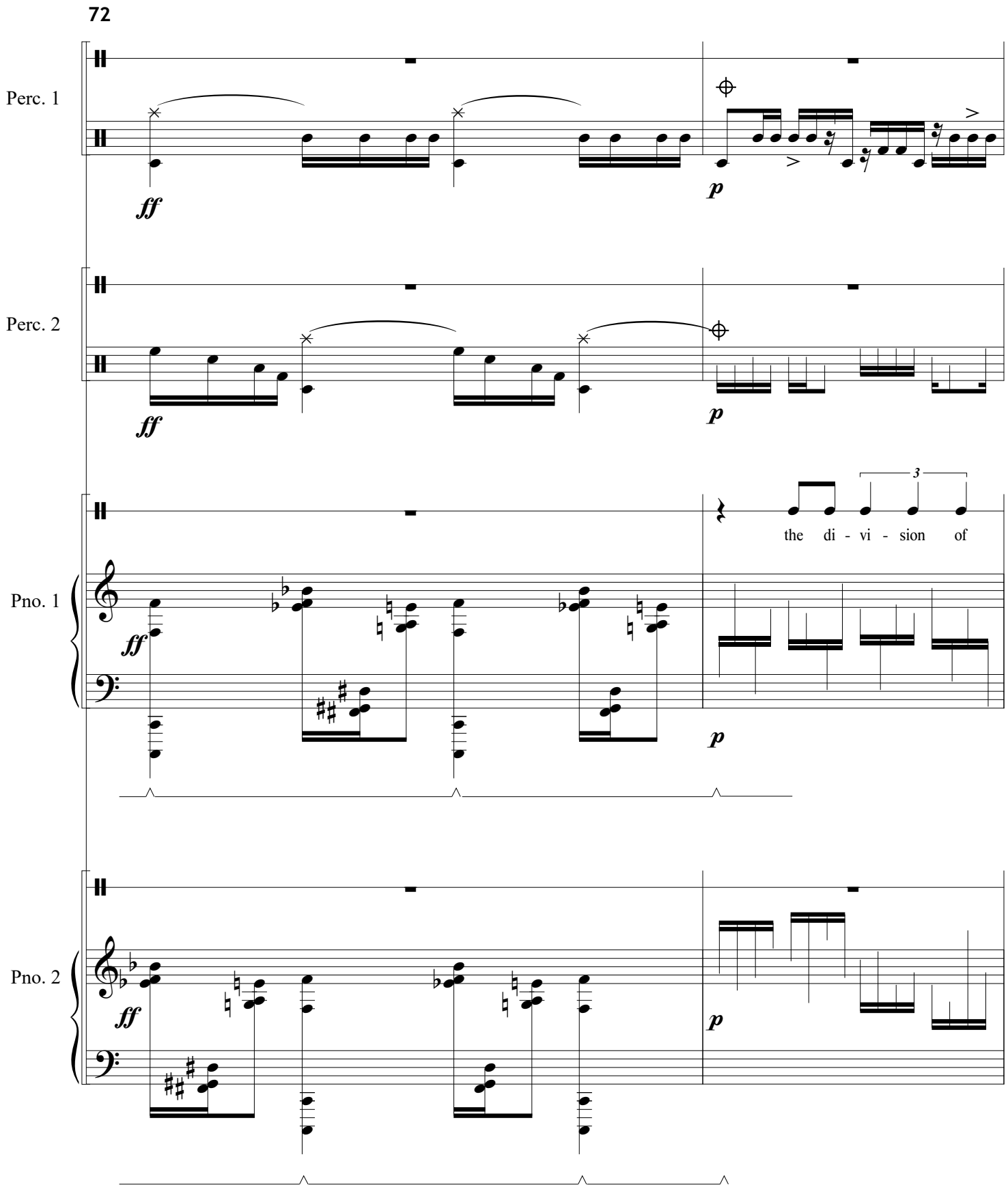

57
Perc. 1
Perc. 2
Pno. 1
Pno. 2

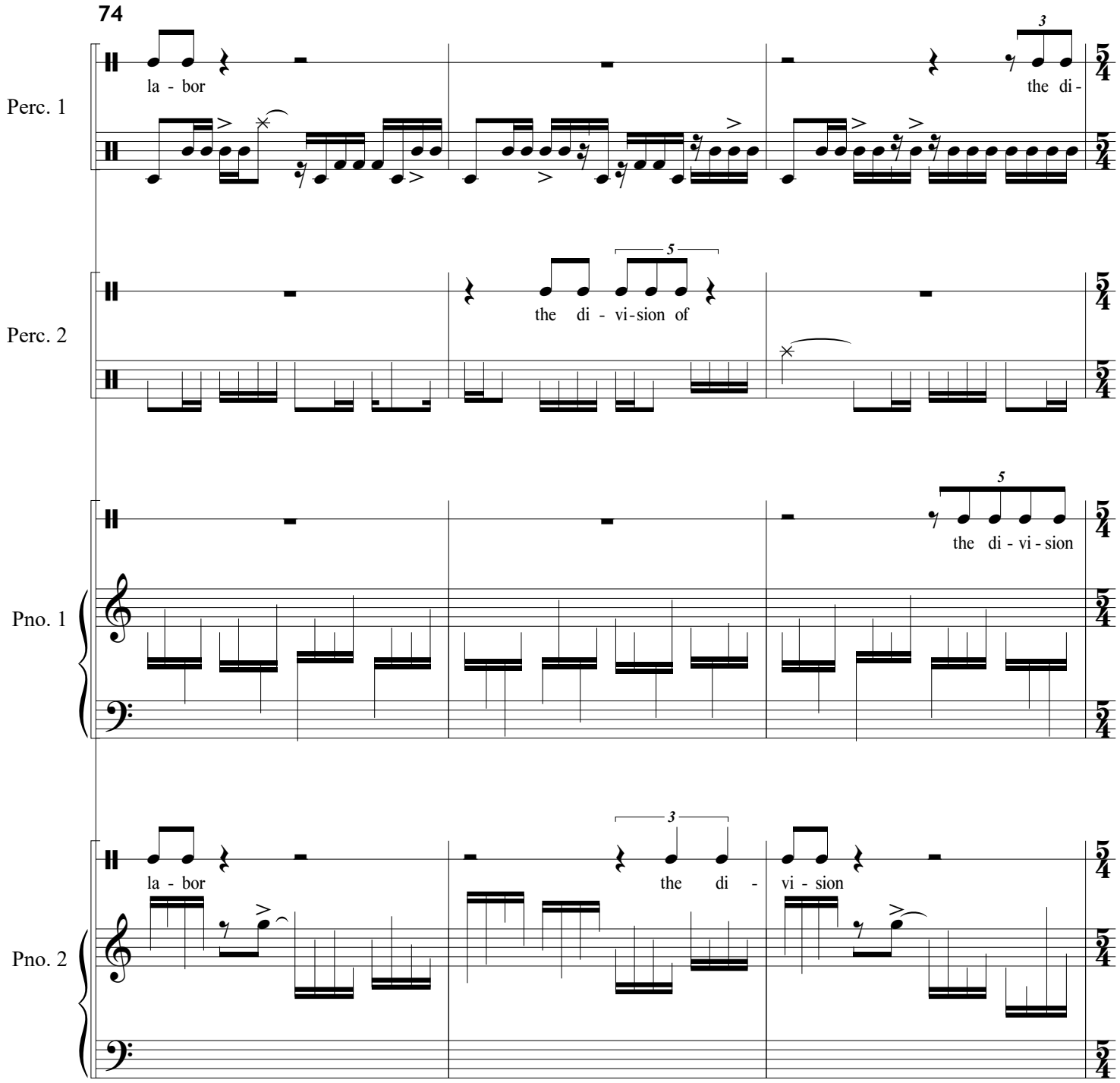

60
Perc. 1
Perc. 2
the di - vi - sion
Pno. 1
(play all interjections such as these as written!)
Pno. 2

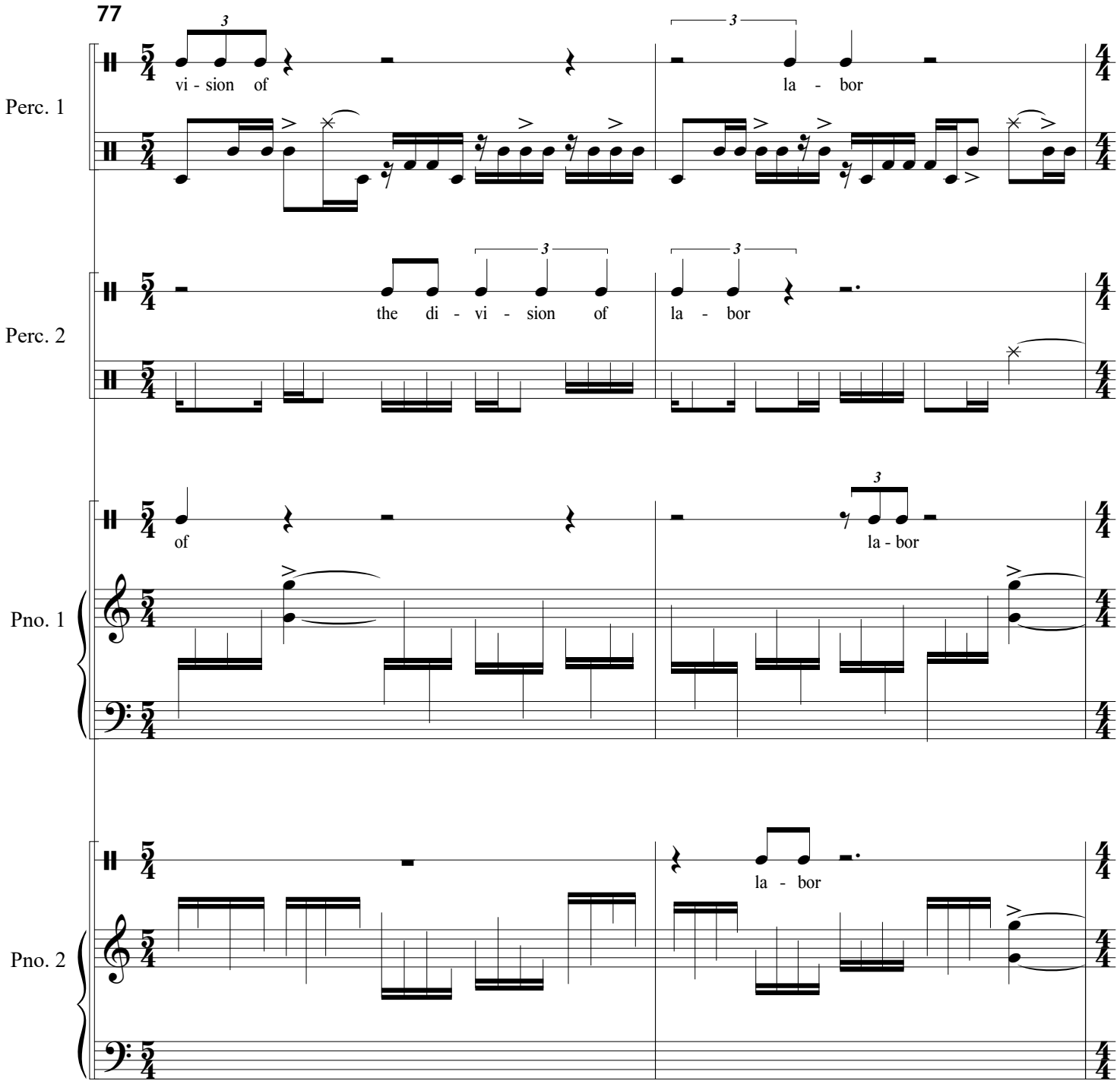

63
Perc. 1
Perc. 2
(play all interjections such as these as written!)
Pno. 1
the di - vi - sion
Pno. 2
the di - vi - sion

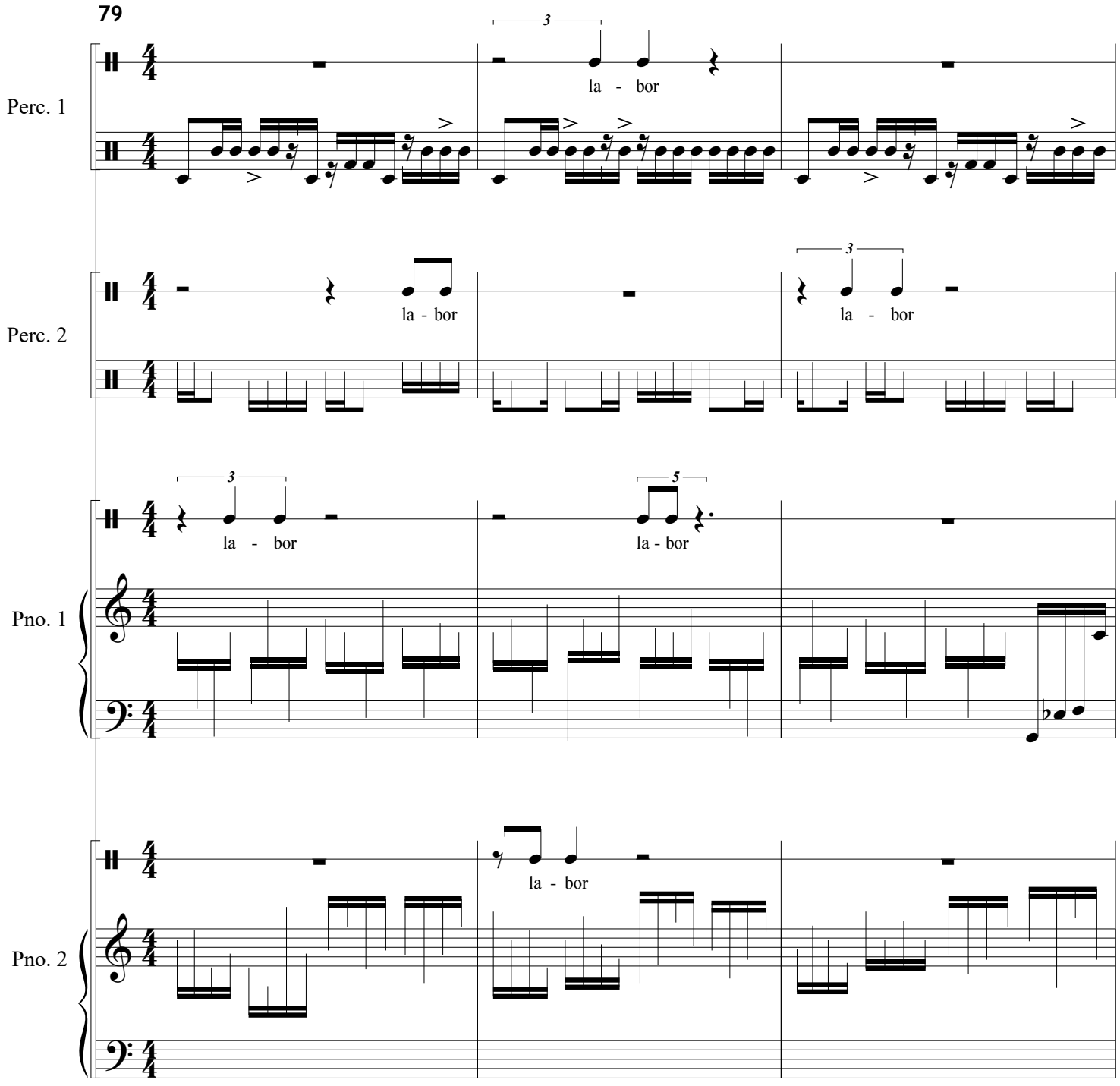

66
5
the di - vi - sion
Perc. 1
Perc. 2
(play all interjections such as these as written!)
the di - vi - sion
Pno. 1
Pno. 2
the di - vi - sion

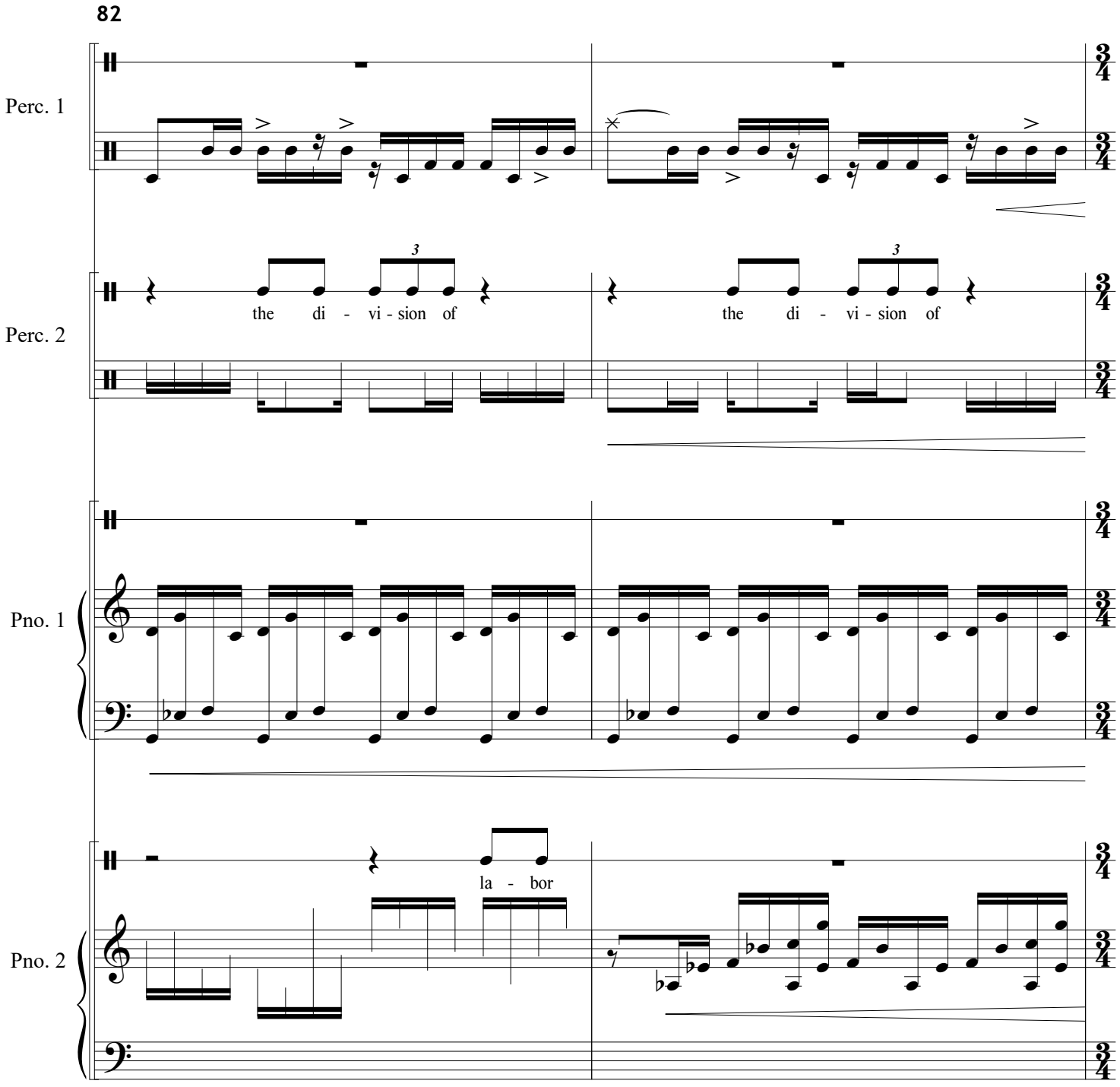

69
Perc. 1
Perc. 2
Pno. 1
Pno. 2
the di - vi - sion of
the di - vi - sion of la - bor
the di - vi - sion

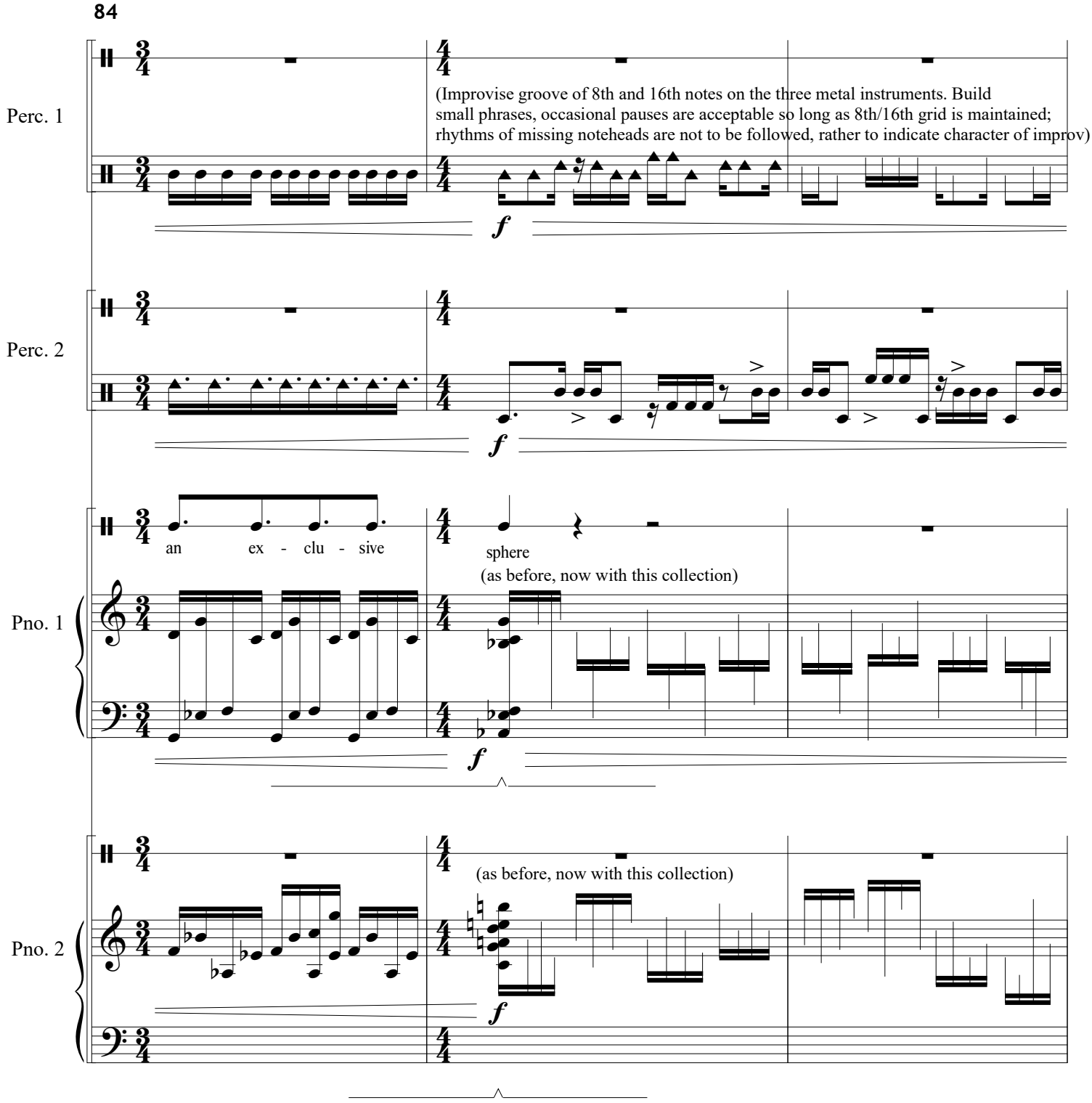

72
Perc. 1
Perc. 2
Pno. 1
Pno. 2
ff
p
3
the di - vi - sion of

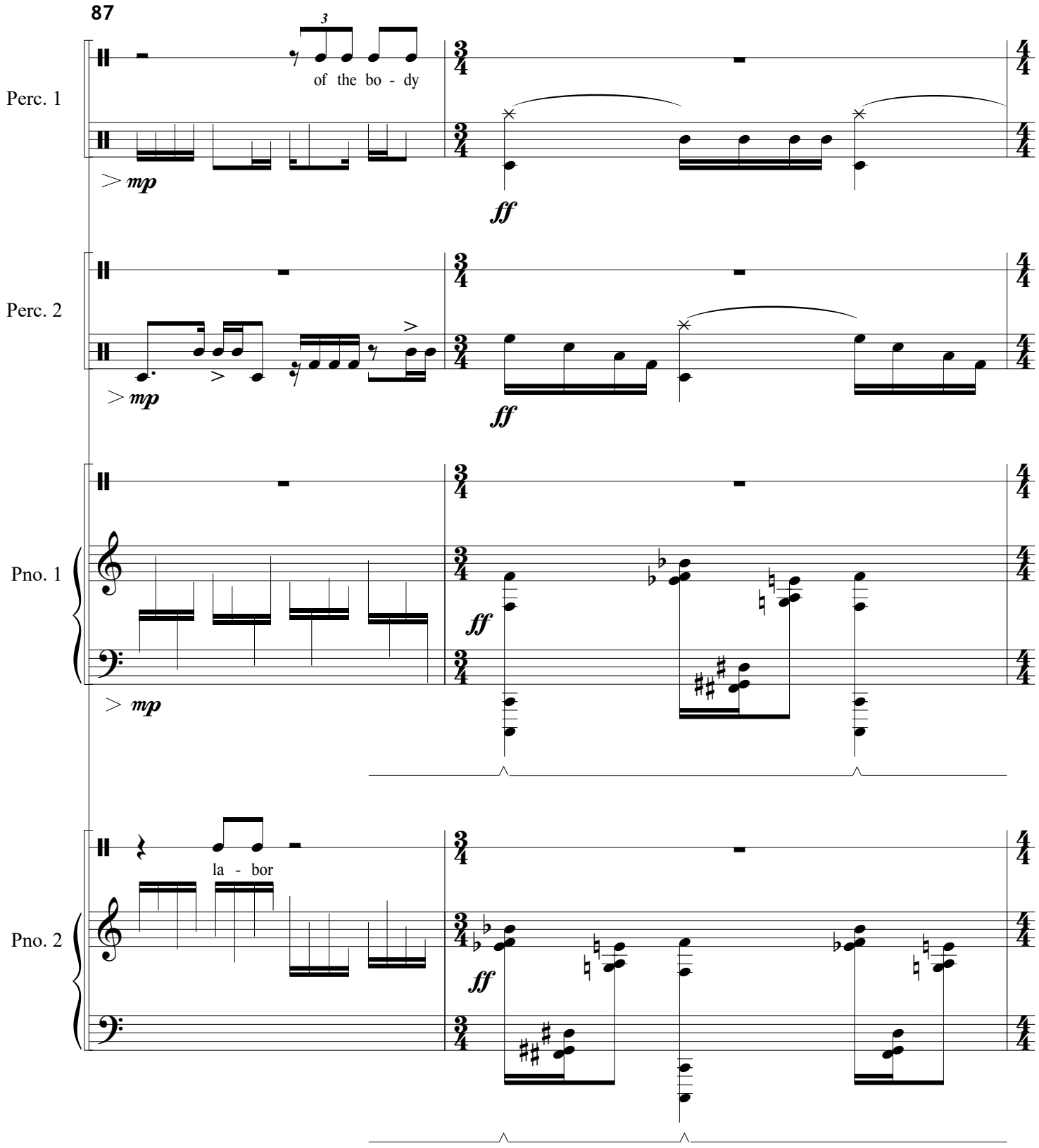

74
Perc. 1
la - bor
3
the di -
Perc. 2
5
the di - vi - sion of
Pno. 1
5
the di - vi - sion
Pno. 2
la - bor
3
the di -
vi - sion

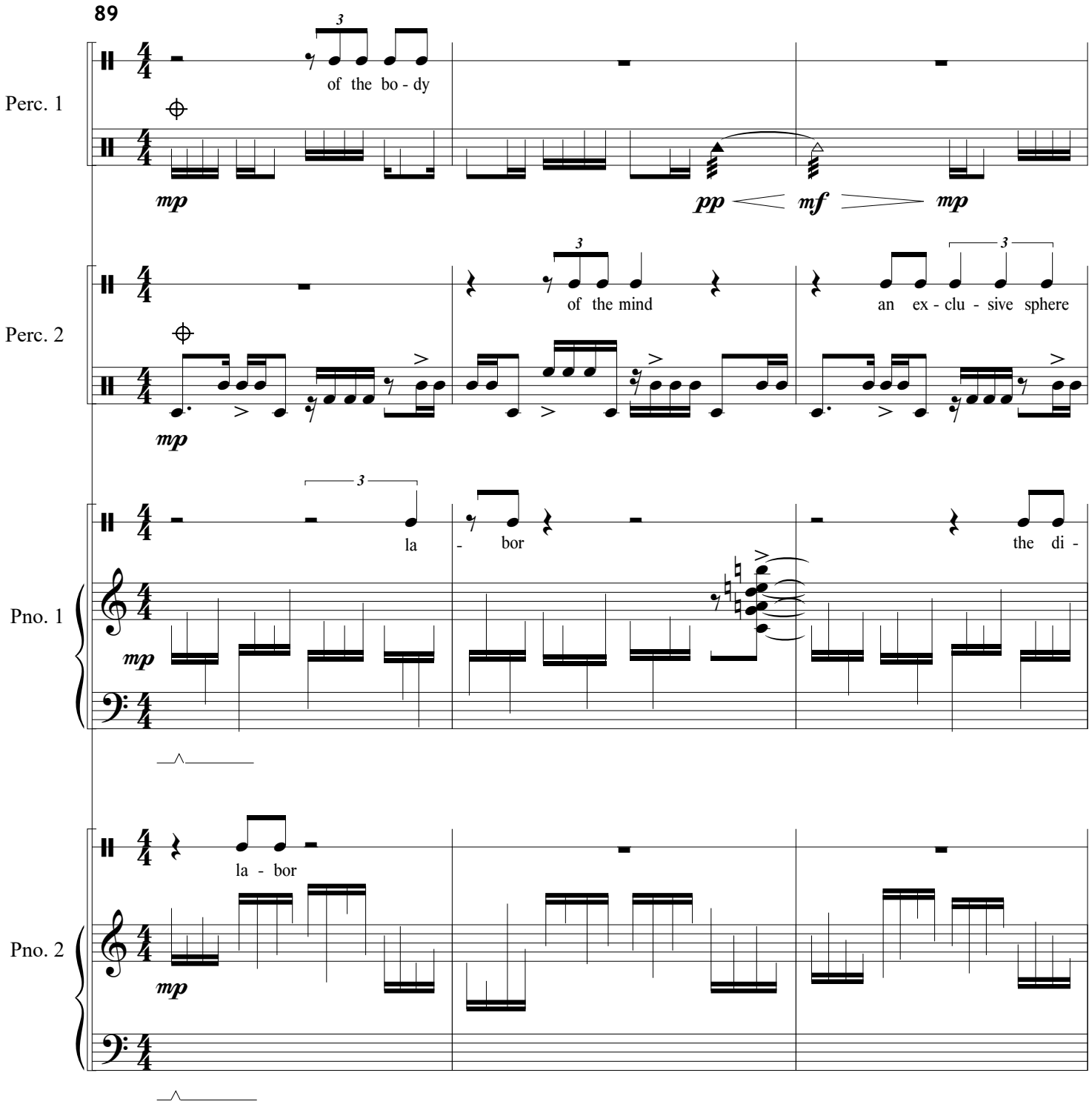

77
Perc. 1
vi - sion of
la - bor
Perc. 2
the di - vi - sion of
la - bor
Pno. 1
of
la - bor
Pno. 2
la - bor

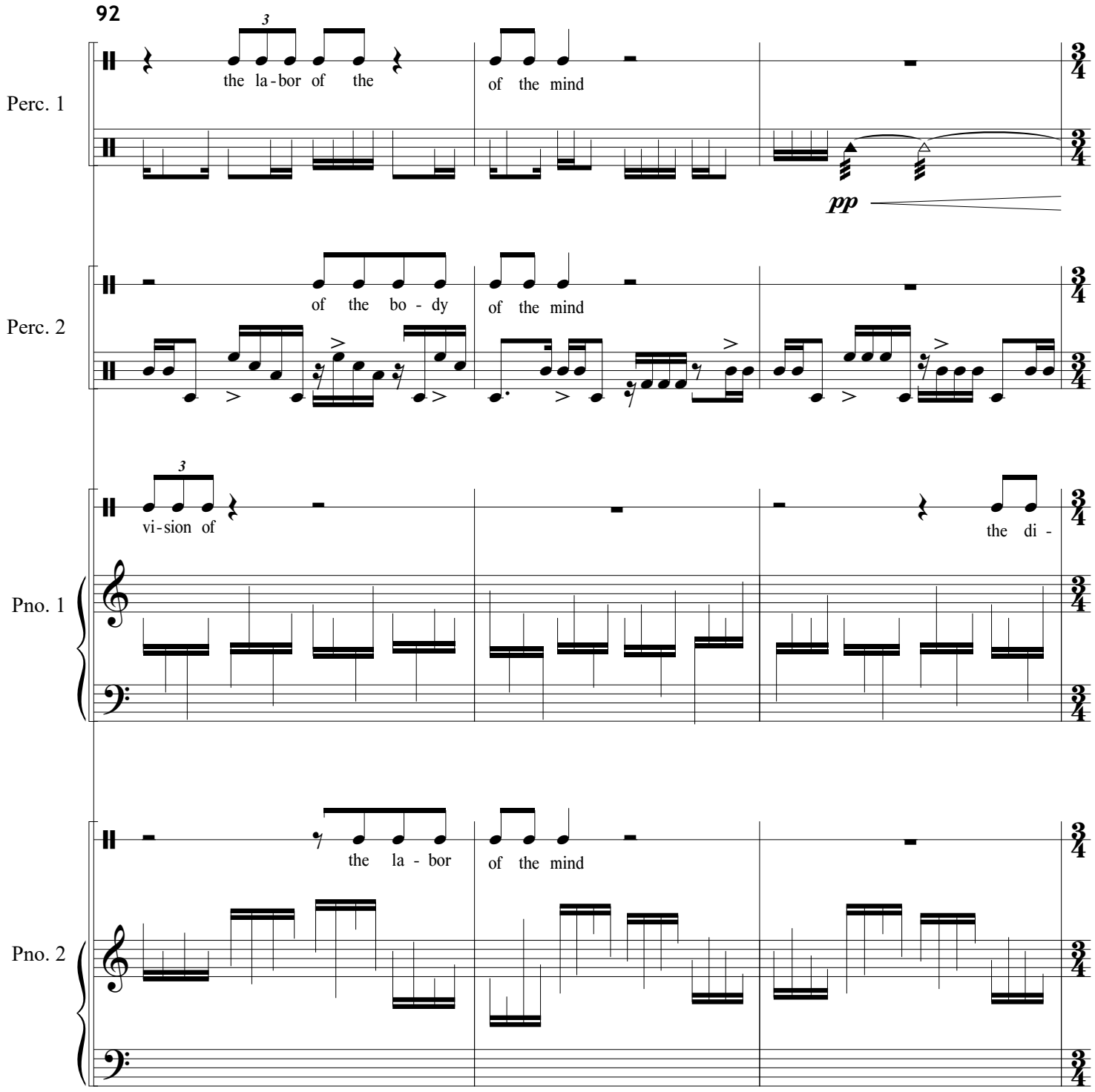

79
Perc. 1
Perc. 2
Pno. 1
Pno. 2
3
la - bor
5

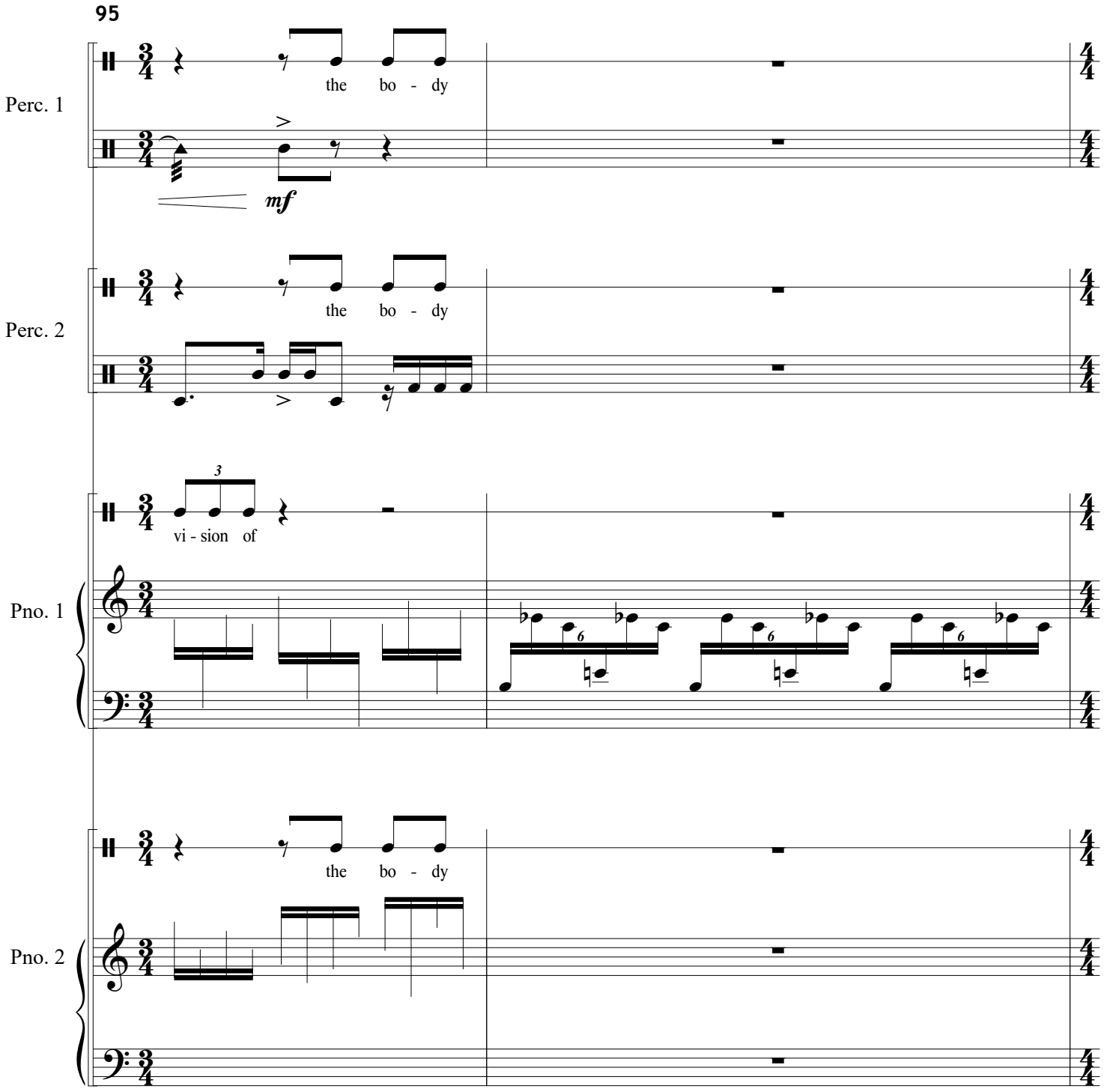

82
Perc. 1
Perc. 2
the di - vi - sion of
the di - vi - sion of
Pno. 1
Pno. 2
la - bor

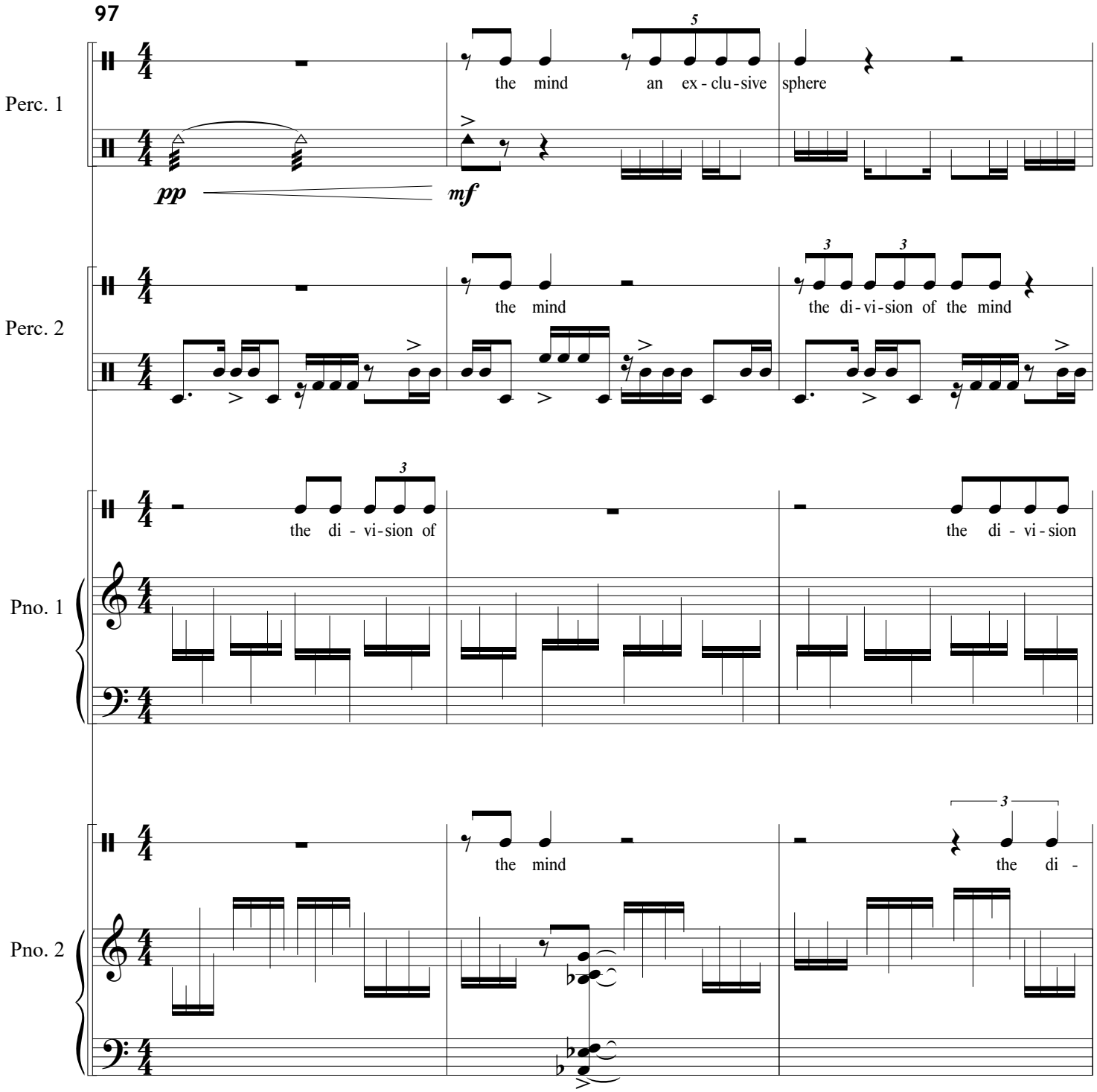

84
Perc. 1
(Improvise groove of 8th and 16th notes on the three metal instruments. Build small phrases, occasional pauses are acceptable so long as 8th/16th grid is maintained; rhythms of missing noteheads are not to be followed, rather to indicate character of improv)
f
Perc. 2
f
an ex - clu - sive
sphere
(as before, now with this collection)
Pno. 1
f
(as before, now with this collection)
Pno. 2
f

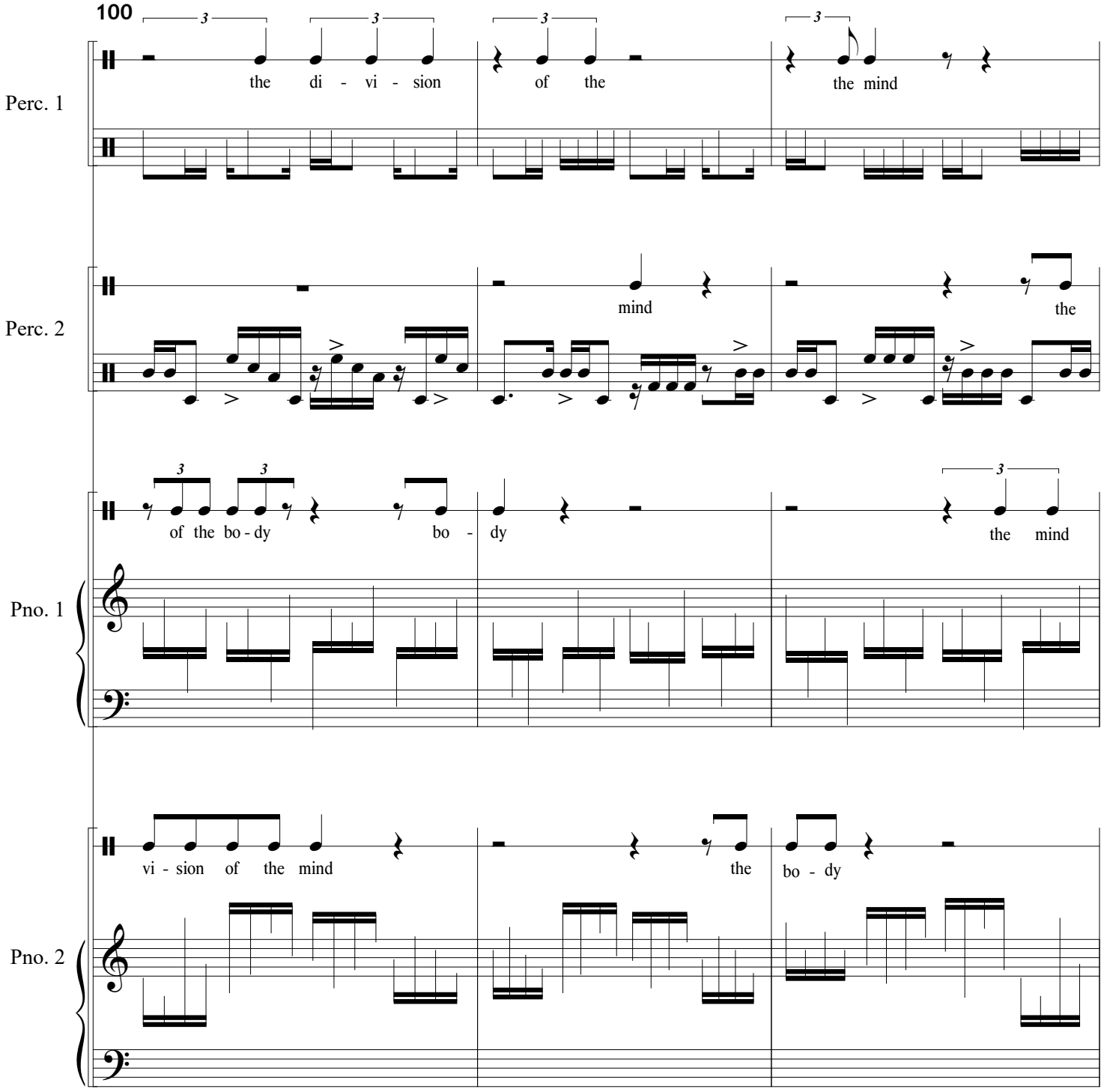

87
Perc. 1
Perc. 2
Pno. 1
Pno. 2
3
of the bo - dy
la - bor
mp
ff

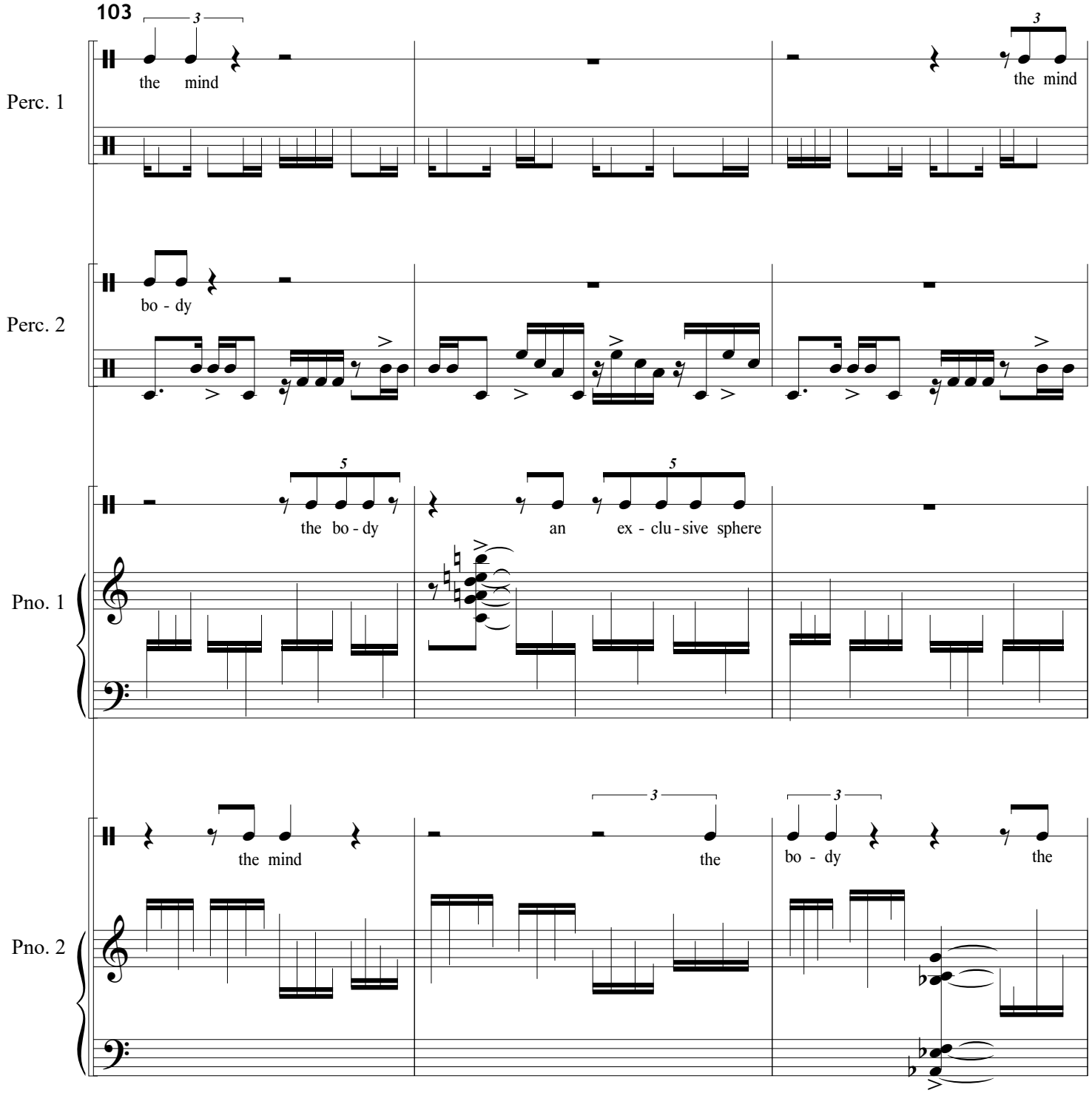

89
Perc. 1
of the bo - dy
mp
pp
mf
mp
Perc. 2
of the mind
an ex - clu - sive sphere
mp
Pno. 1
la - bor
the di -
mp
Pno. 2
la - bor
mp

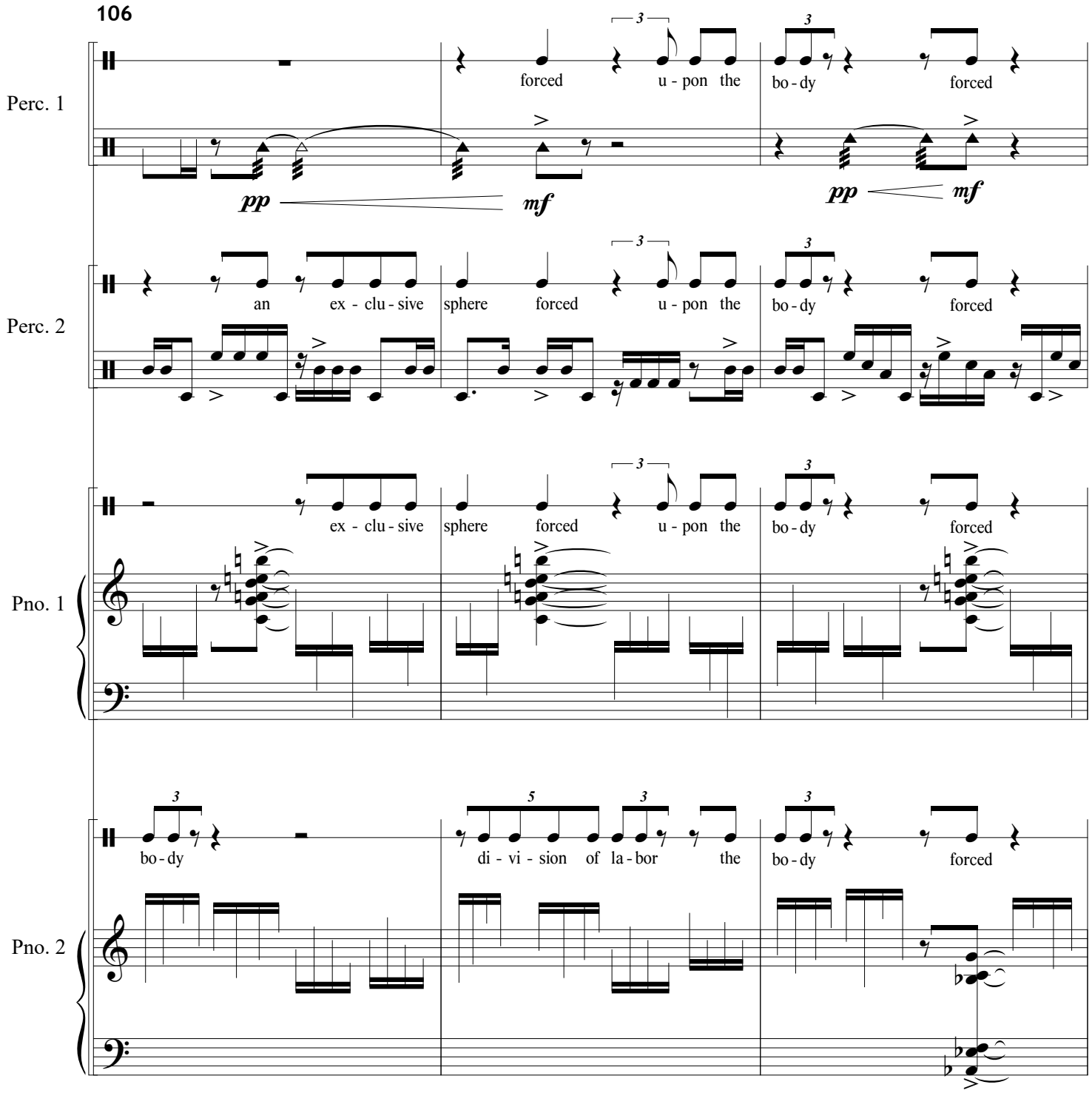

92
Perc. 1
the la-bor of the
of the mind
pp
Perc. 2
of the bo - dy
of the mind
Pno. 1
vi-sion of
the di -
Pno. 2
the la - bor
of the mind

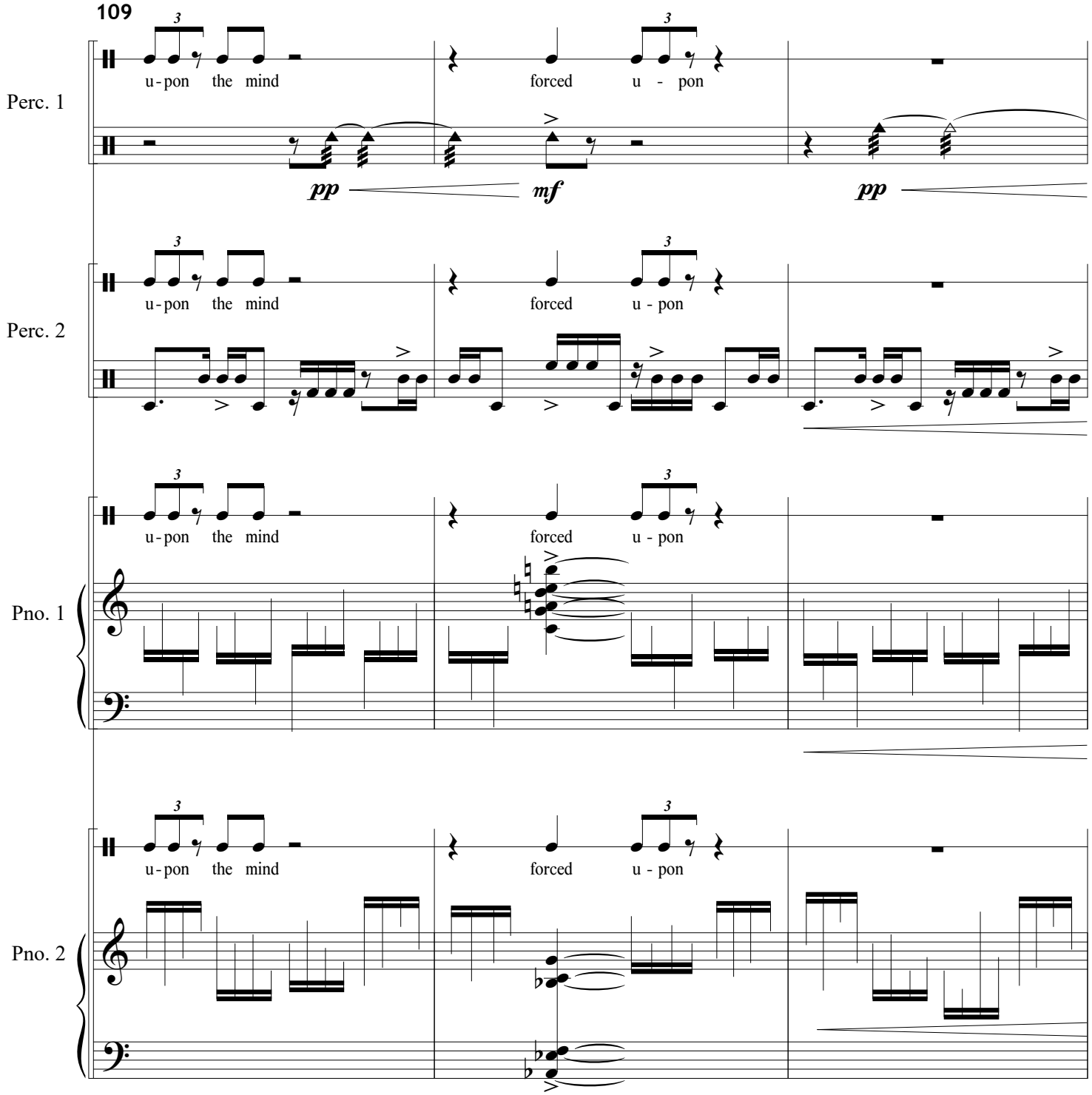

95
Perc. 1
the bo - dy
mf
Perc. 2
the bo - dy
3
vi - sion of
Pno. 1
6
6
6
Pno. 2
the bo - dy

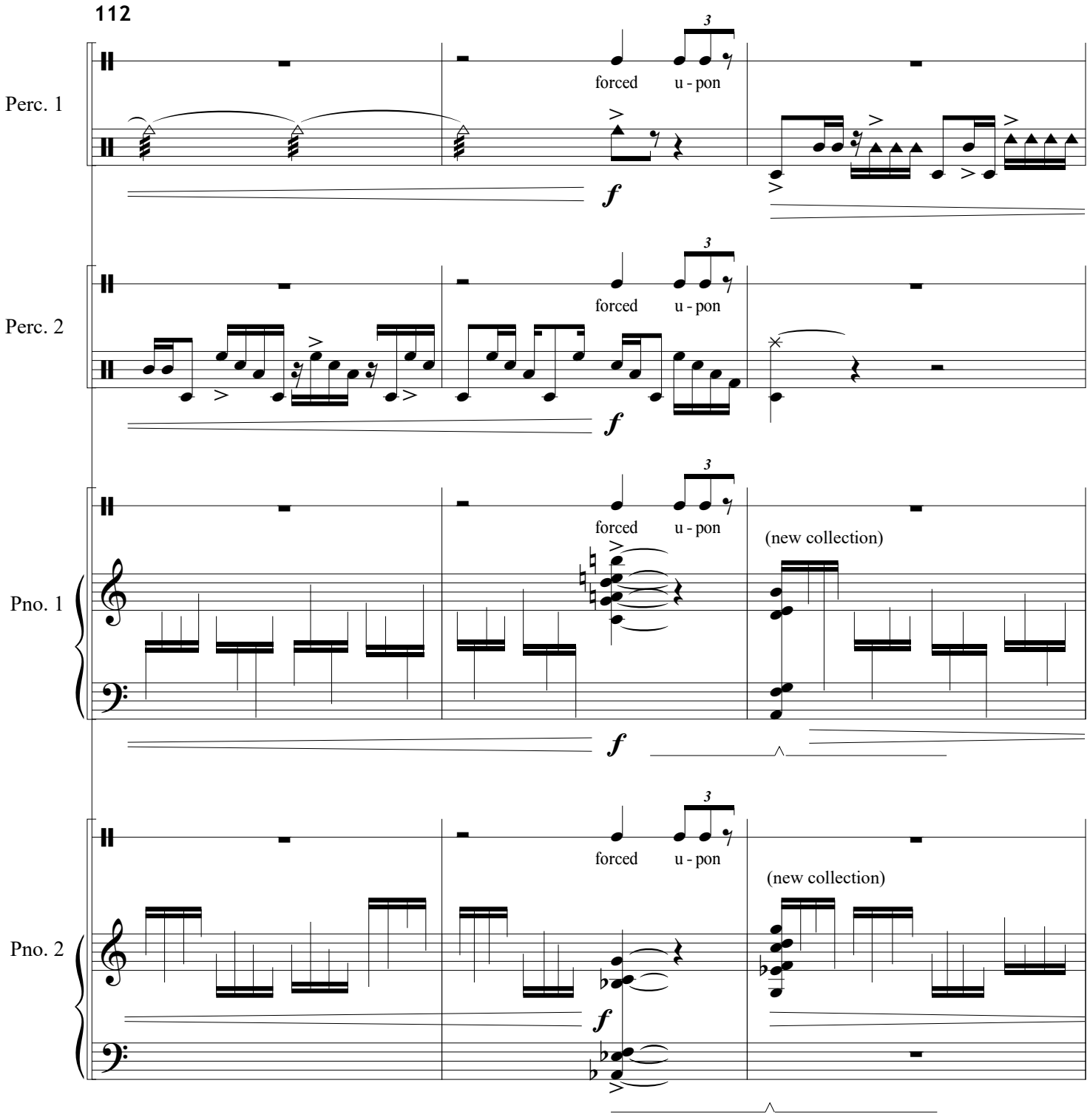

97
Perc. 1
Perc. 2
Pno. 1
Pno. 2
the mind an ex - clu - sive sphere
pp
mf
the mind
the di - vi - sion of the mind
the di - vi - sion of
the di - vi - sion
the mind
the di -

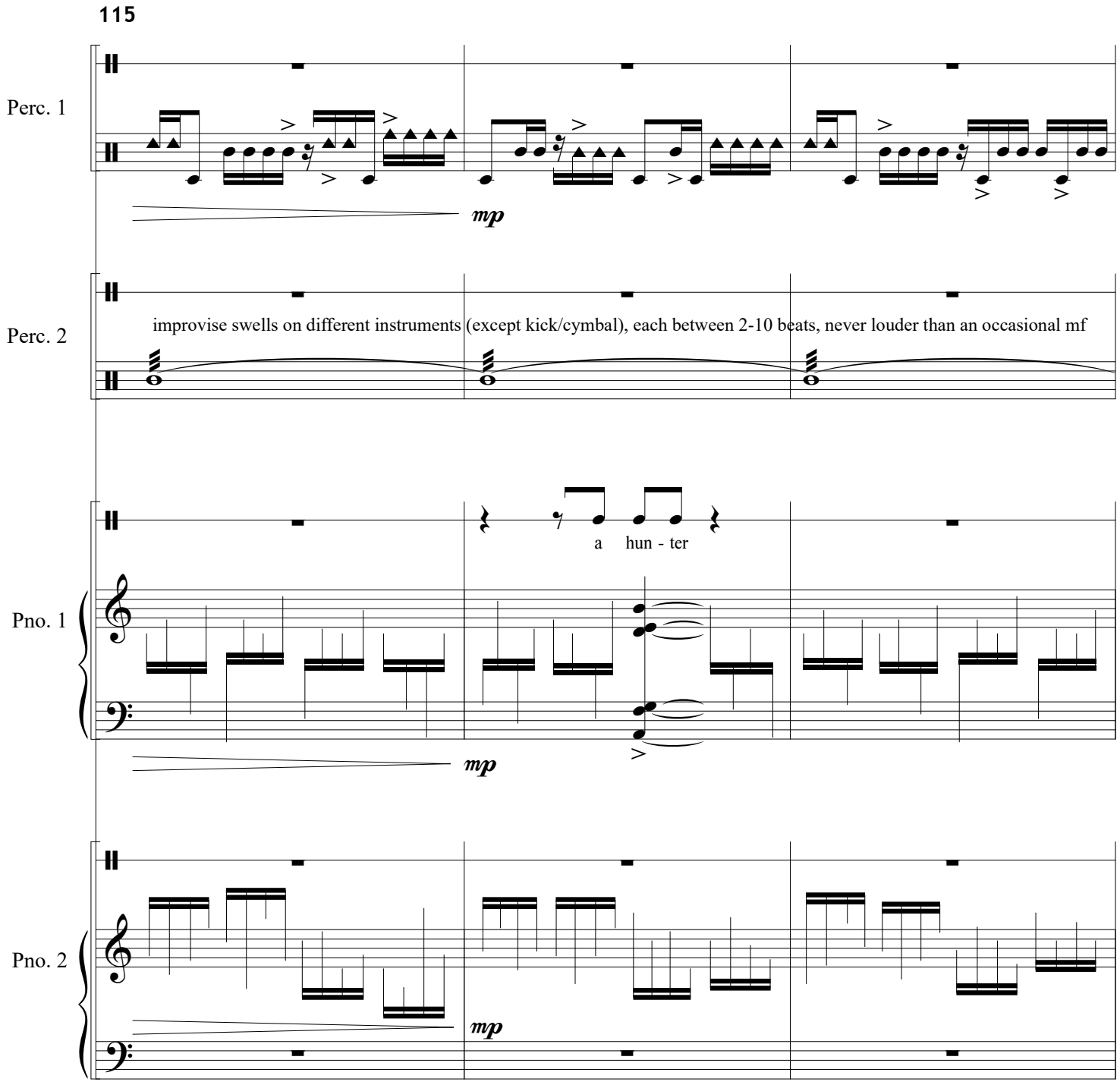

100
Perc. 1
the di - vi - sion of the the mind
Perc. 2
mind the
Pno. 1
of the bo - dy bo - dy the mind
Pno. 2
vi - sion of the mind the bo - dy

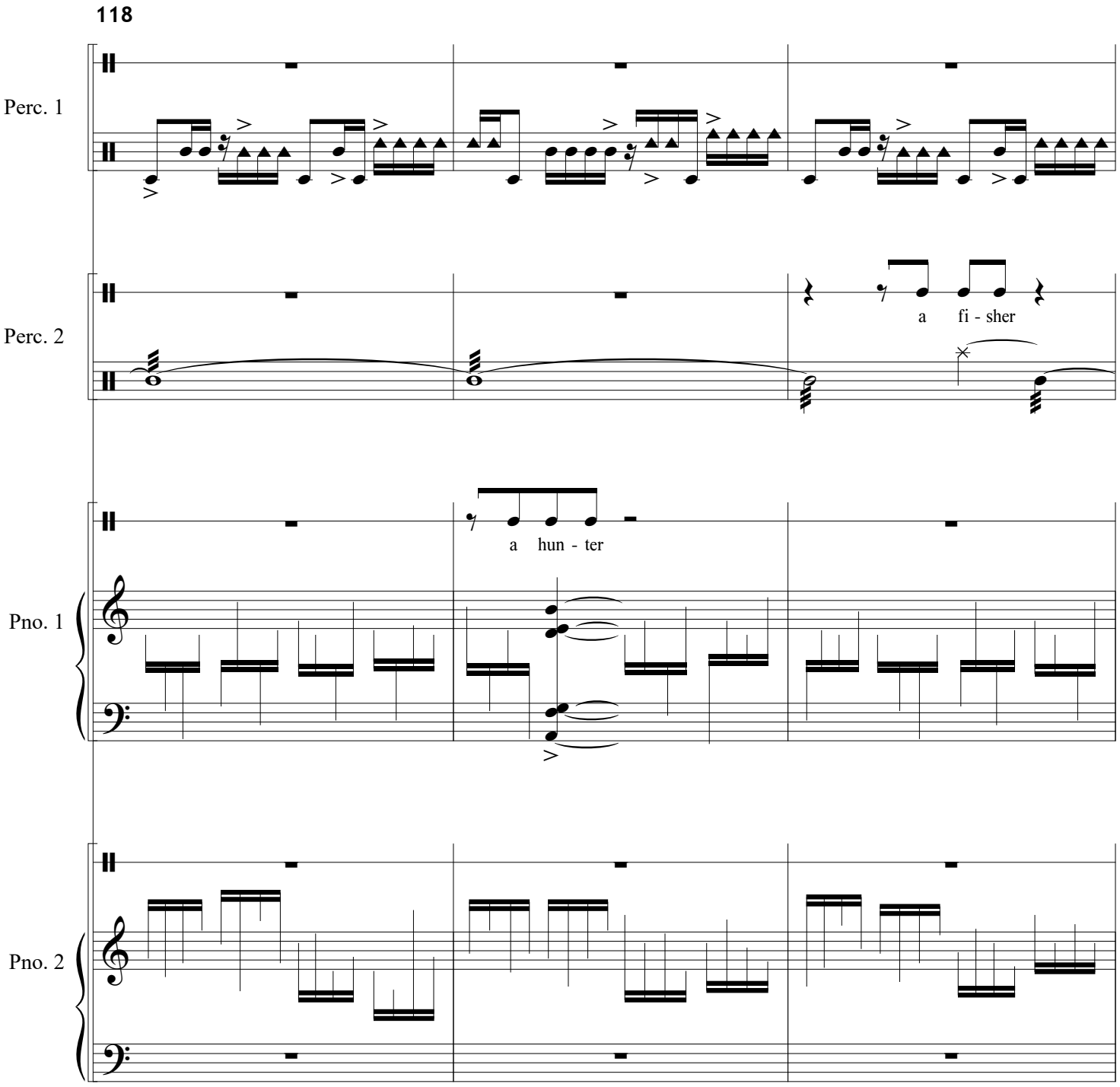

103
Perc. 1
the mind
the mind
Perc. 2
bo - dy
Pno. 1
the bo - dy
an ex - clu - sive sphere
Pno. 2
the mind
the
bo - dy
the

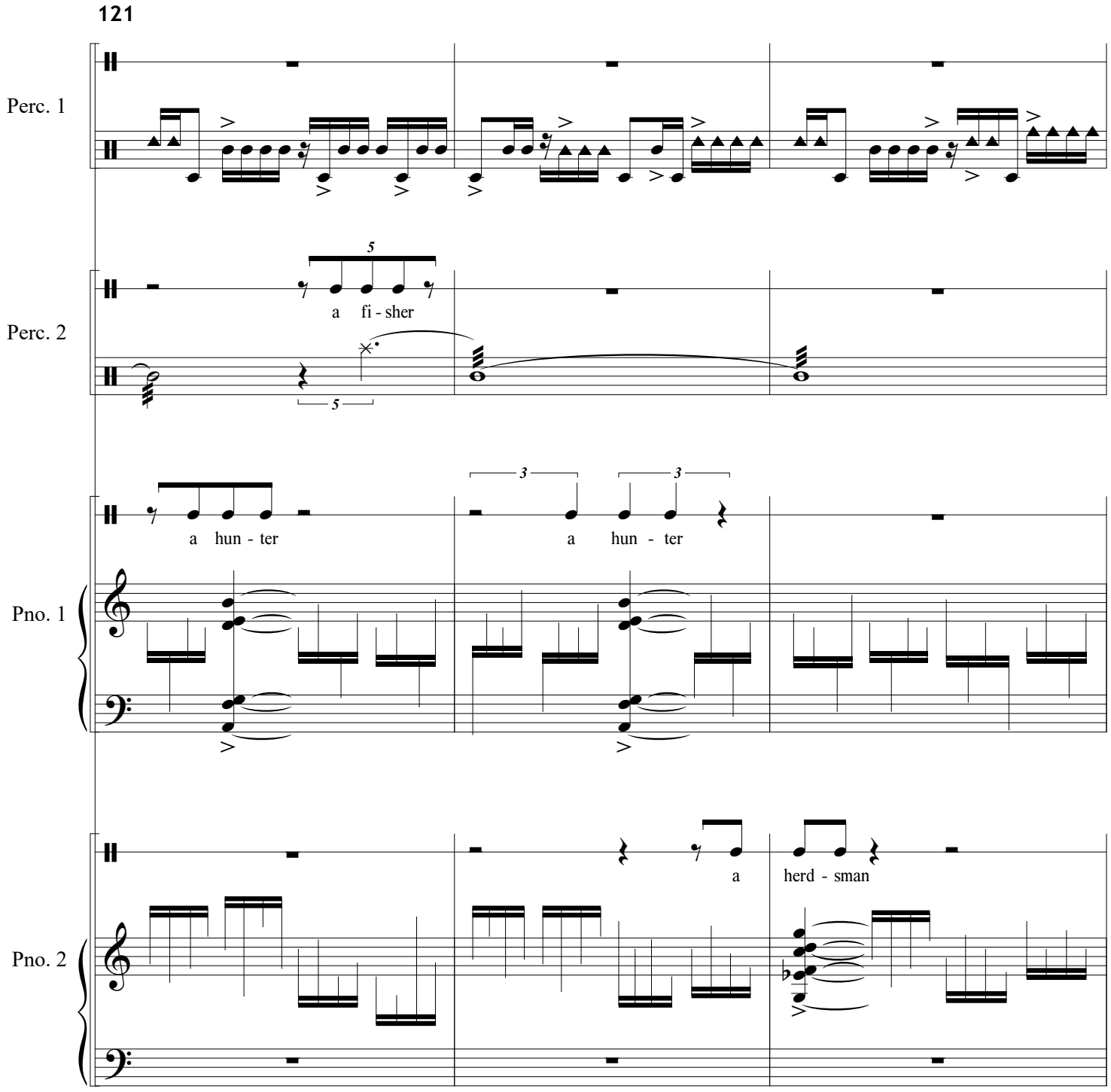

106
Perc. 1
Perc. 2
Pno. 1
Pno. 2
forced u - pon the bo - dy forced
pp mf pp mf
an ex - clu - sive sphere forced u - pon the bo - dy forced
ex - clu - sive sphere forced u - pon the bo - dy forced
bo - dy di - vi - sion of la - bor the bo - dy forced

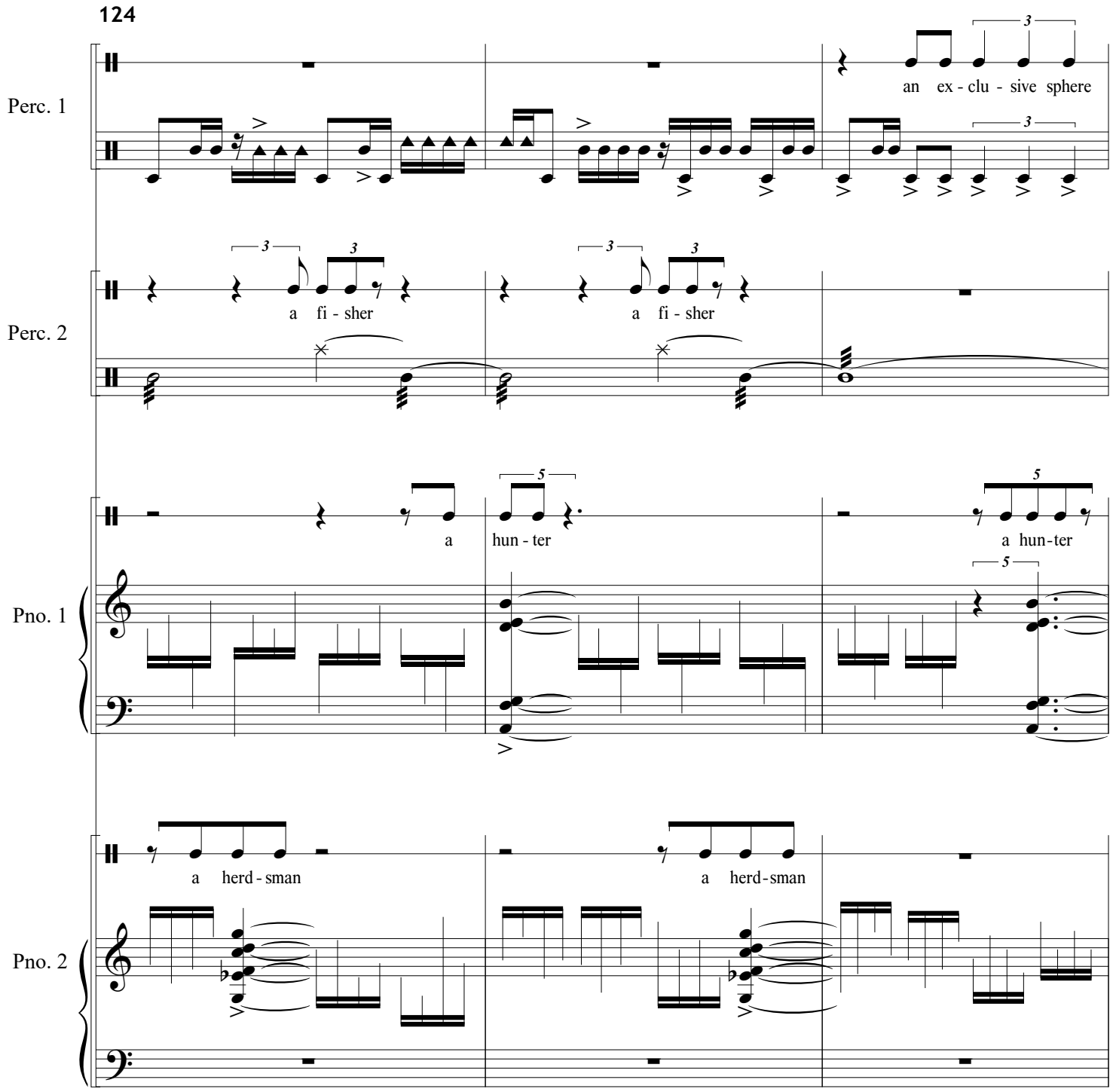

109
Perc. 1
Perc. 2
Pno. 1
Pno. 2
u-pon the mind
forced u - pon
pp
mf
pp

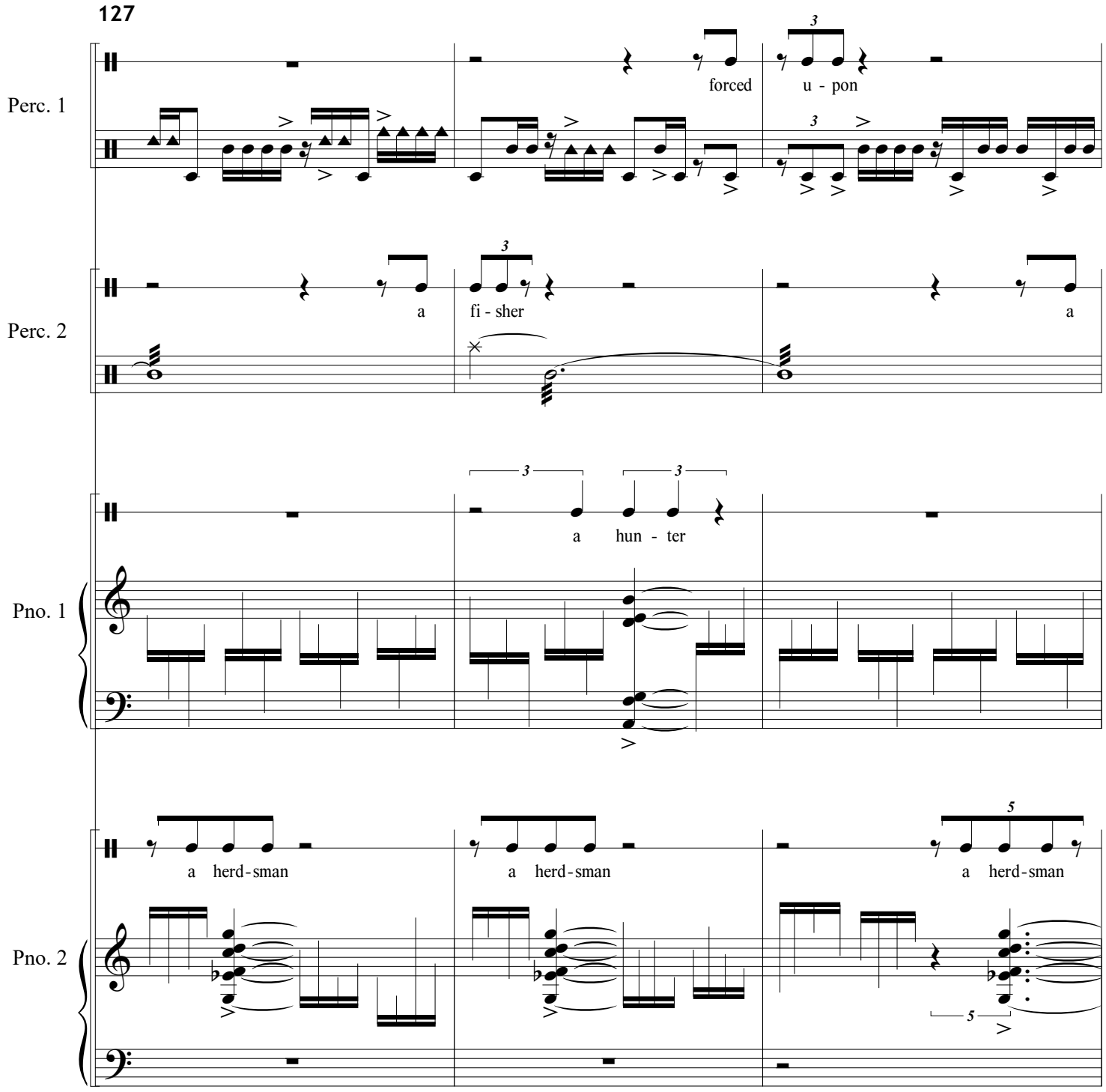

112
Perc. 1
Perc. 2
Pno. 1
Pno. 2
forced u - pon
(new collection)
f

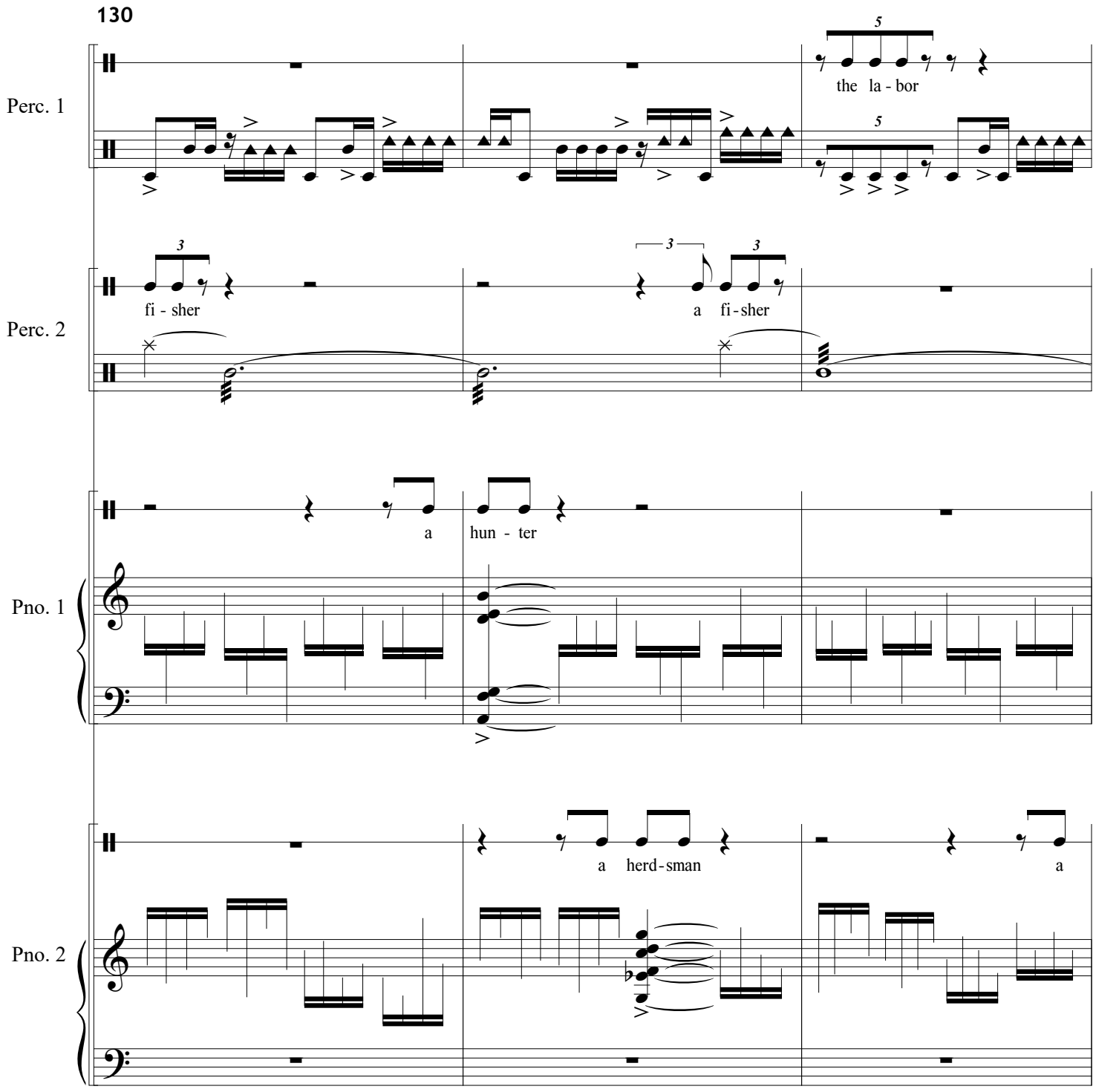

115
Perc. 1
mp
Perc. 2
improvise swells on different instruments (except kick/cymbal), each between 2-10 beats, never louder than an occasional mf
a hun - ter
Pno. 1
mp
Pno. 2
mp

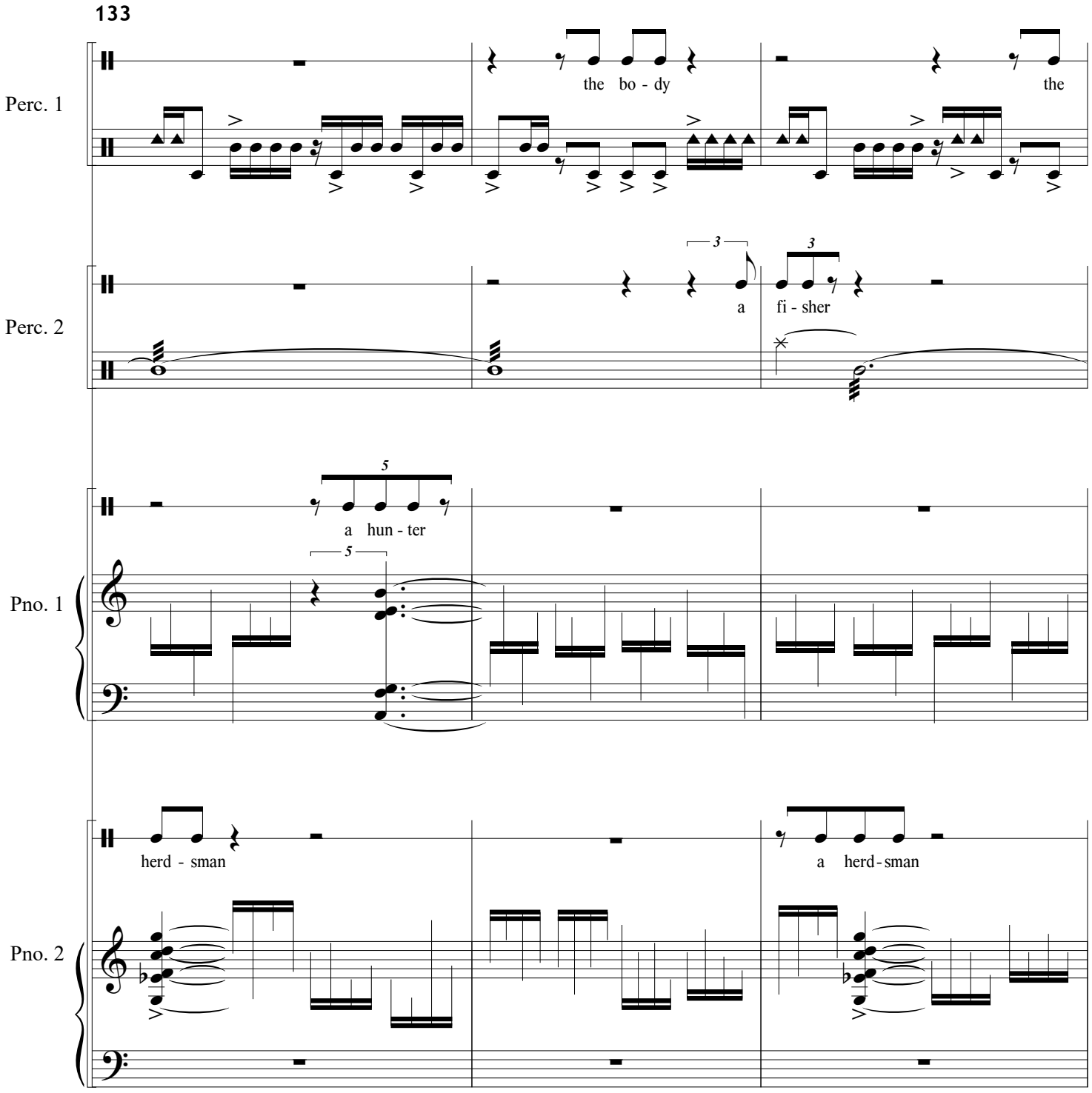

118
Perc. 1
Perc. 2
a fi - sher
a hun - ter
Pno. 1
Pno. 2

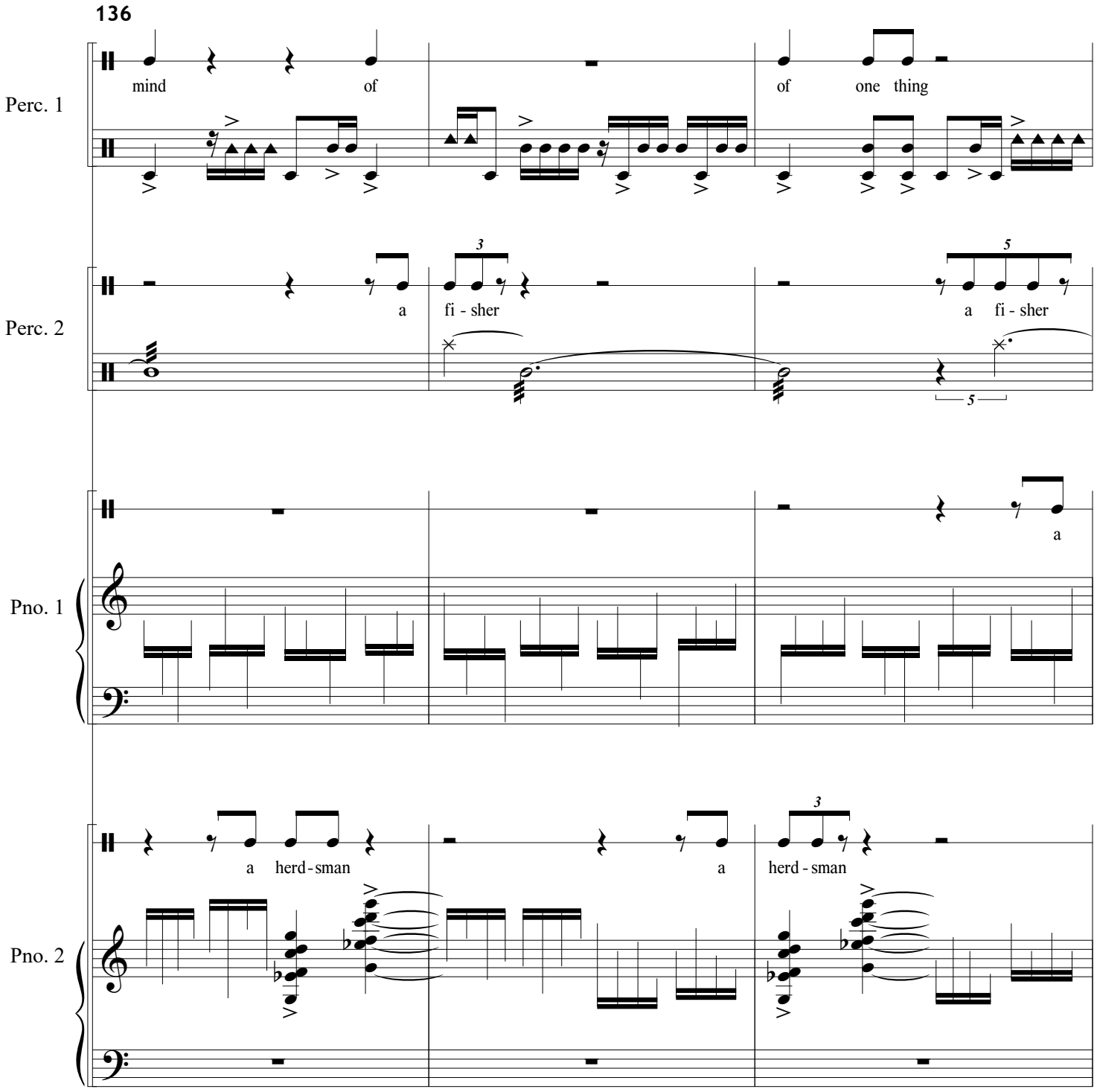

121
Perc. 1
Perc. 2
a fi - sher
Pno. 1
a hun - ter
a hun - ter
Pno. 2
a herd - sman

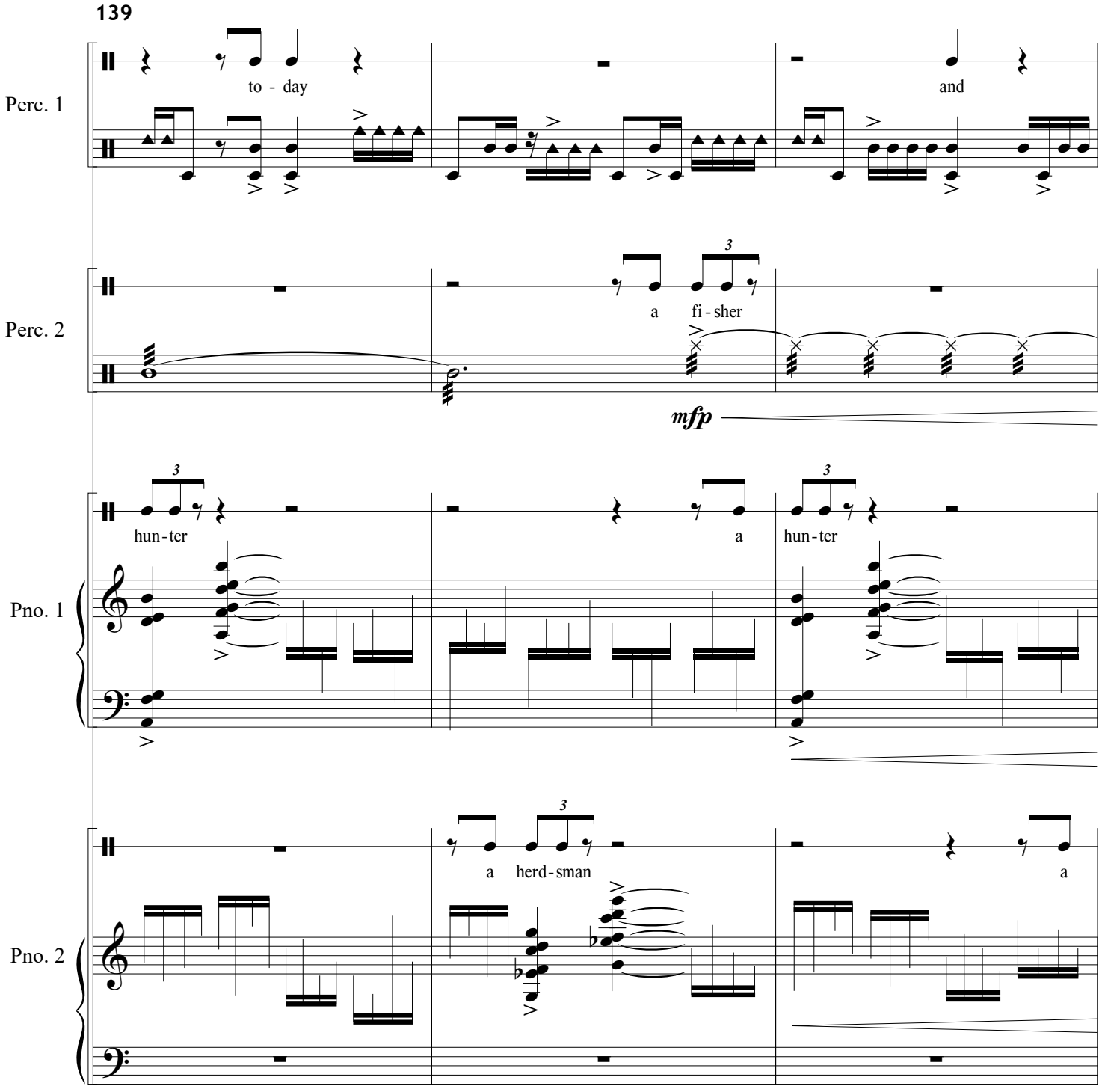

124
Perc. 1
an ex - clu - sive sphere
Perc. 2
a fi - sher
a fi - sher
Pno. 1
a
hun - ter
a hun - ter
Pno. 2
a herd - sman
a herd - sman

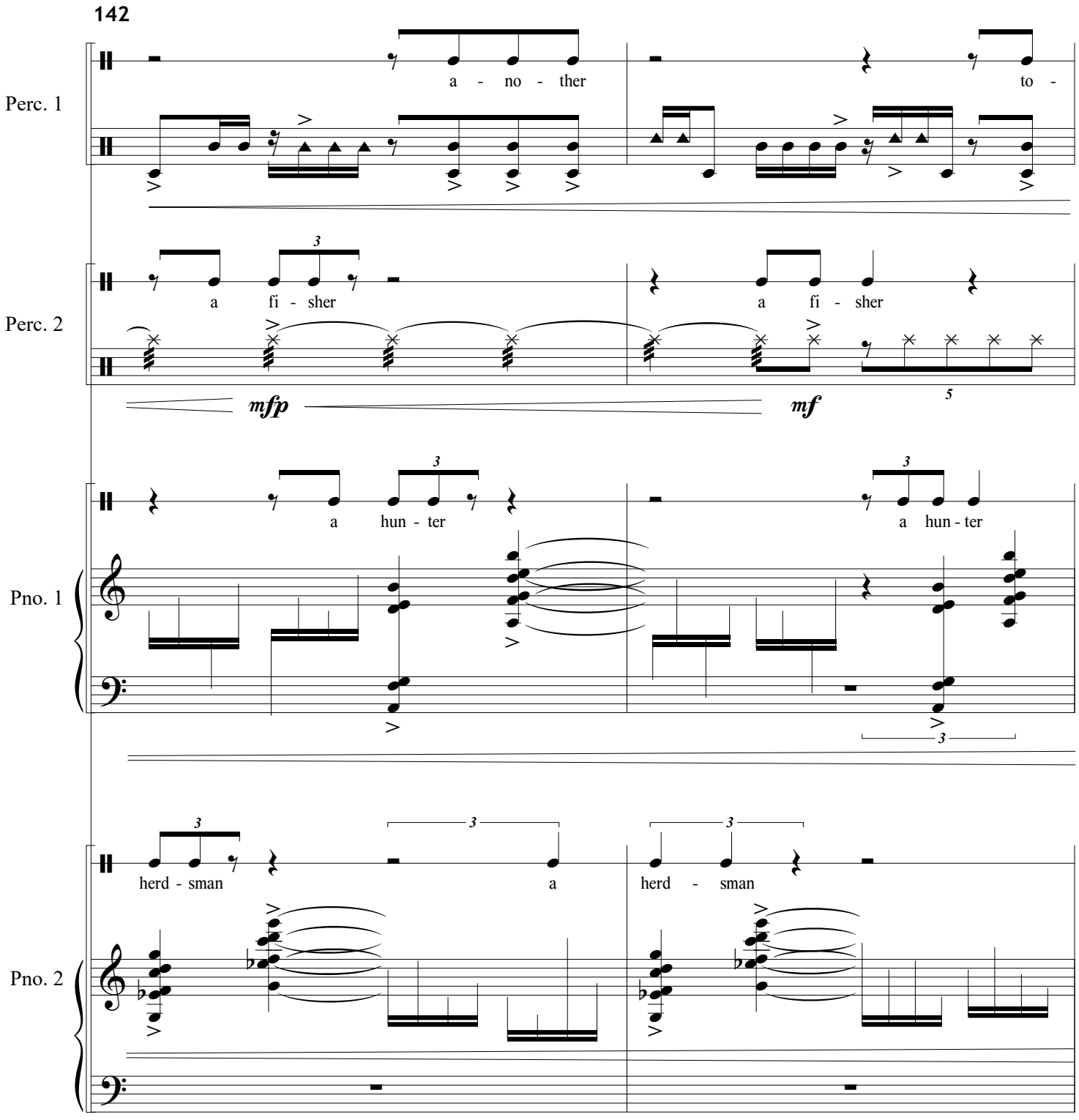

127
Perc. 1
forced
u - pon
Perc. 2
a
fi - sher
a
Pno. 1
a hun - ter
Pno. 2
a herd-sman
a herd-sman
a herd-sman

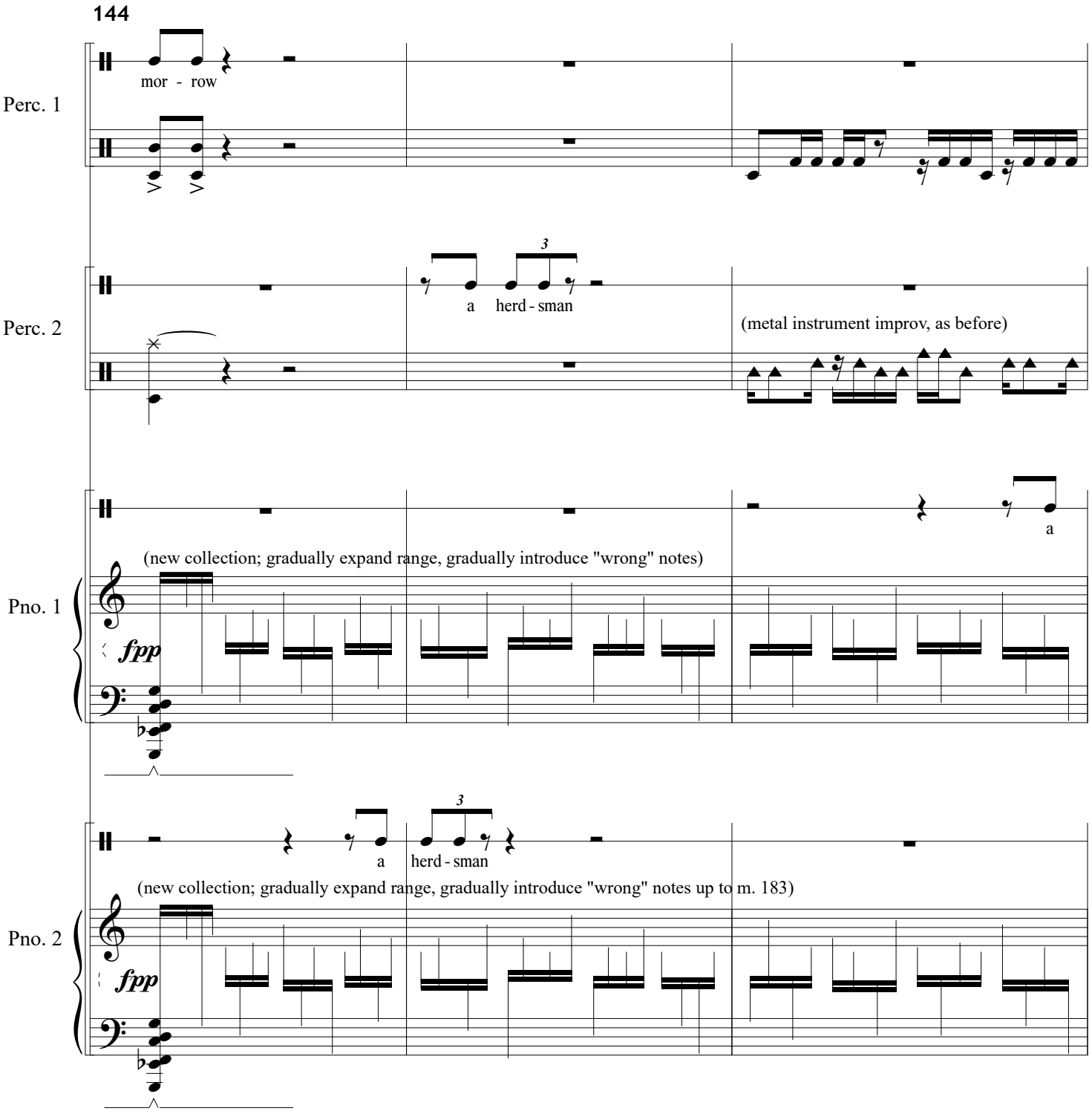

130
Perc. 1
Perc. 2
Pno. 1
Pno. 2
the la - bor
fi - sher
a fi - sher
a hun - ter
a herd - sman
a

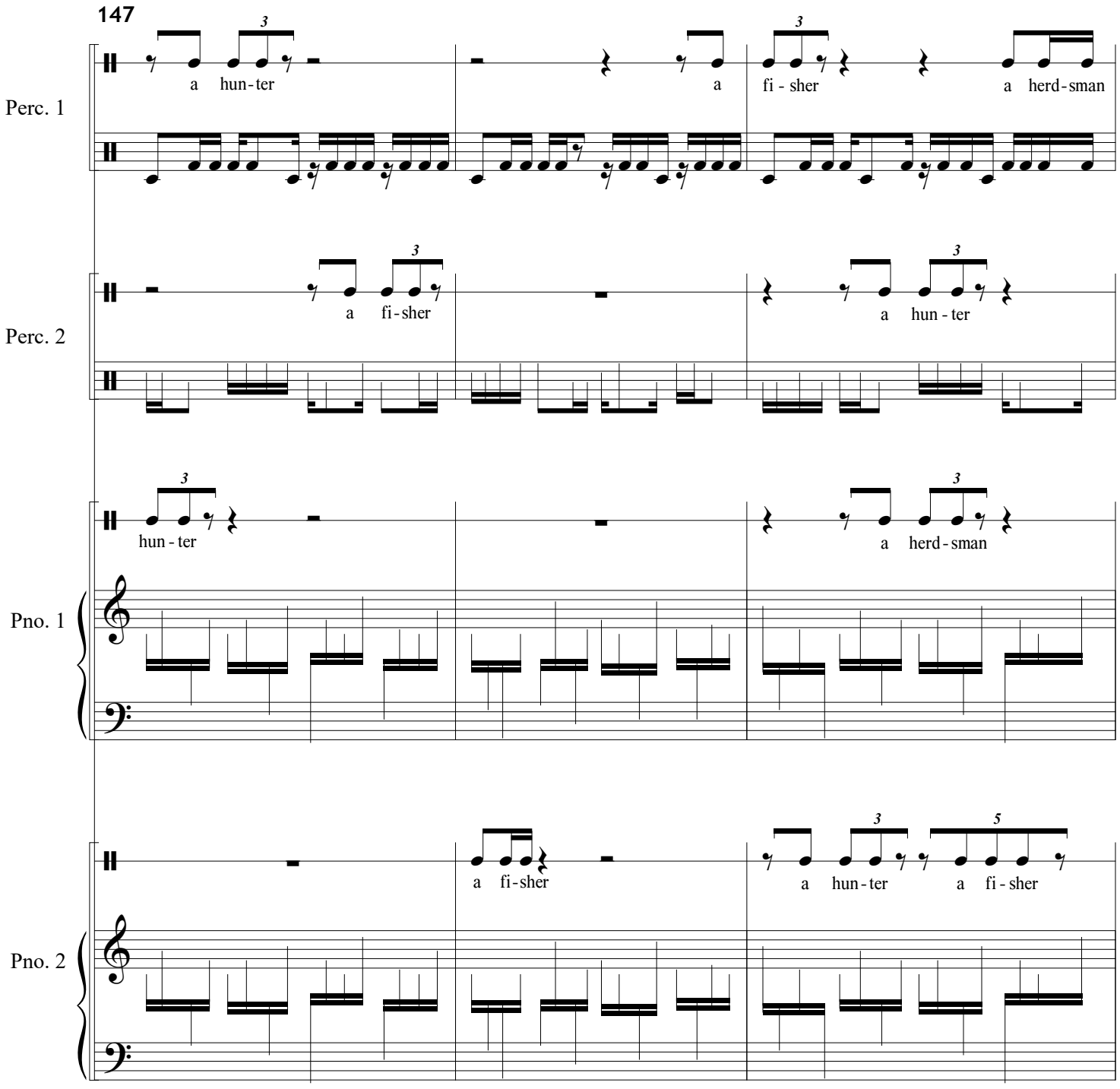

133
Perc. 1
the bo - dy
the
Perc. 2
a
fi - sher
a hun - ter
Pno. 1
herd - sman
a herd-sman
Pno. 2

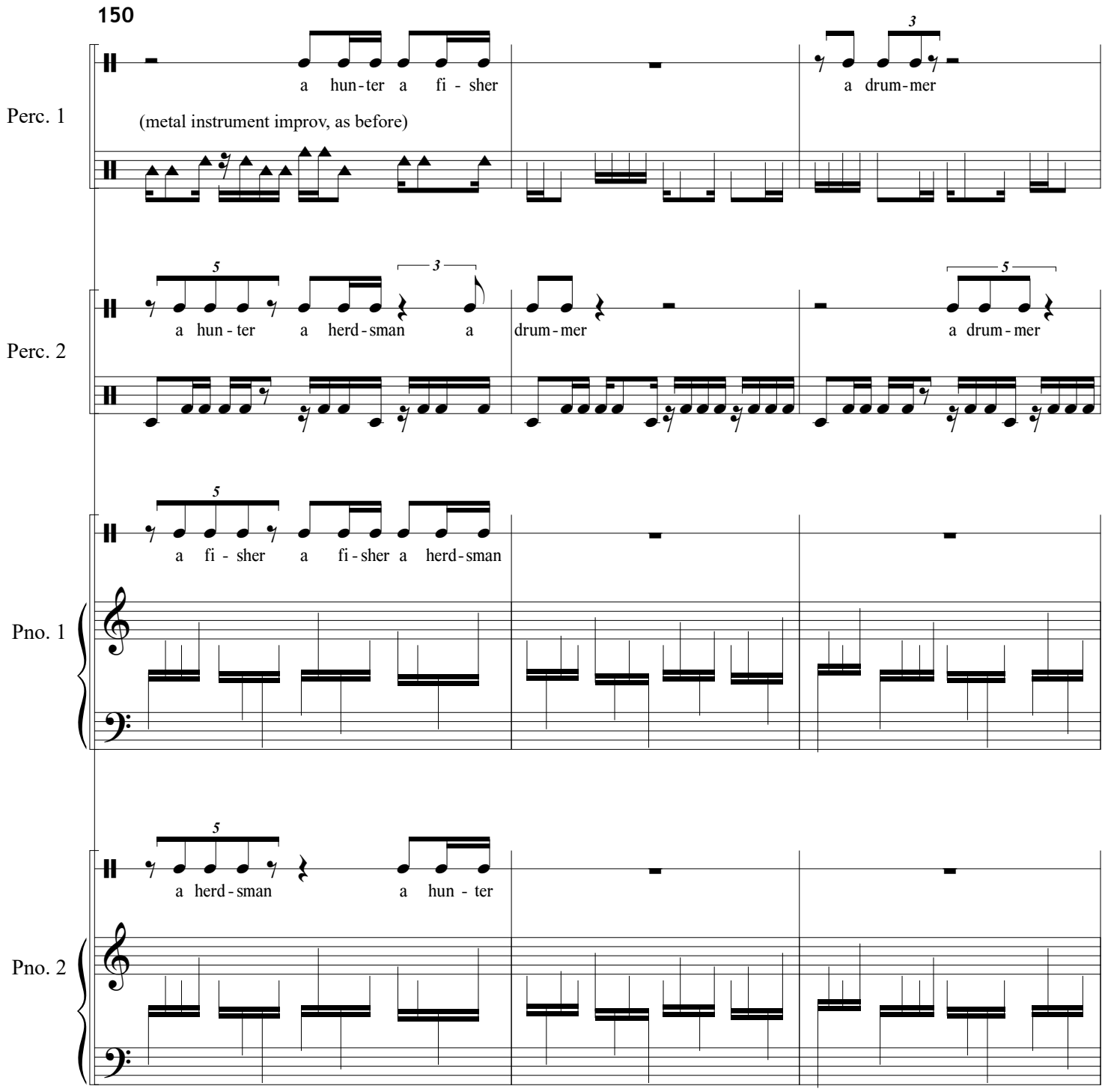

136
Perc. 1
mind of of one thing
Perc. 2
a fi - sher a fi - sher
Pno. 1
a
Pno. 2
a herd - sman a herd - sman

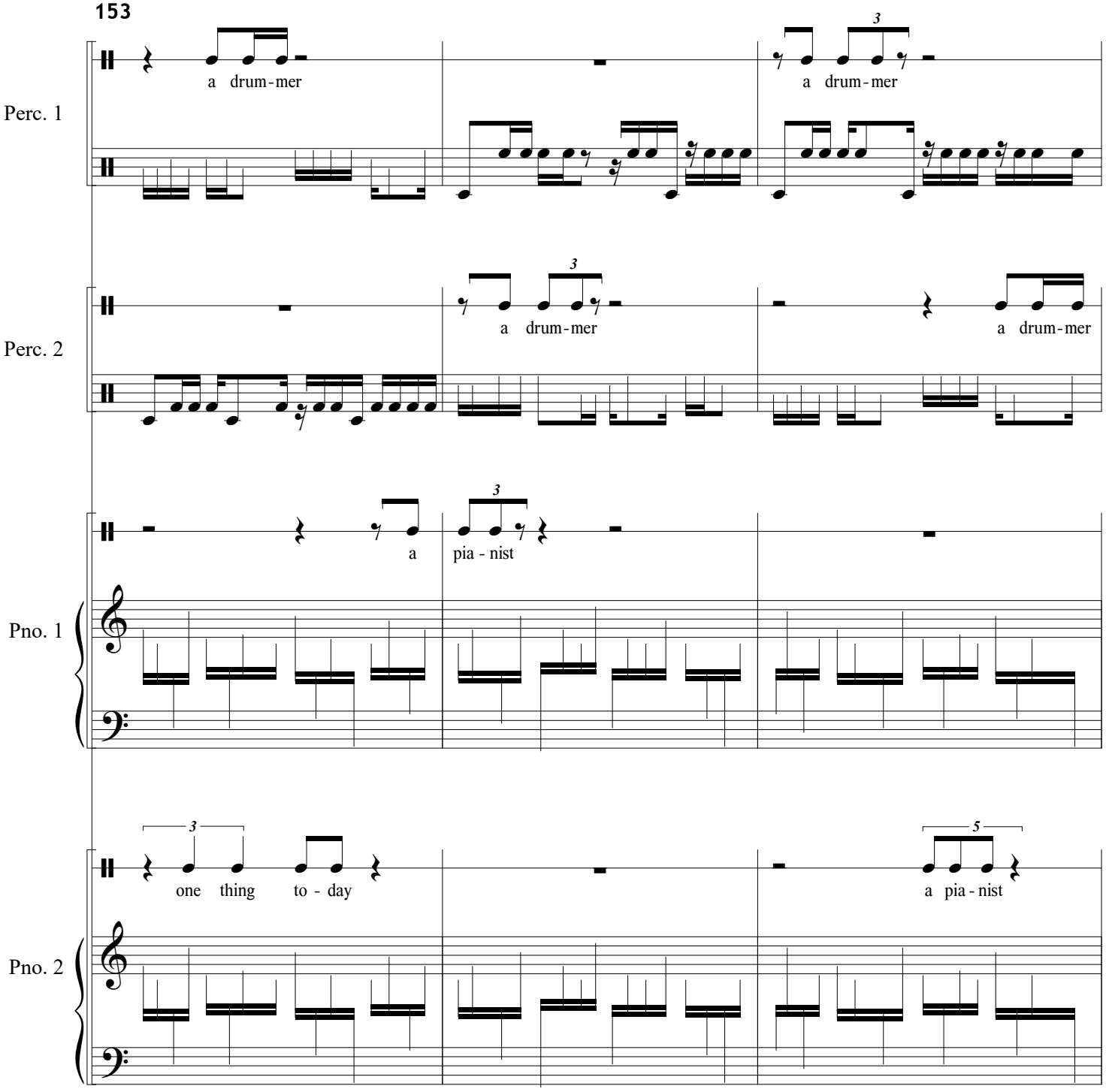

139
Perc. 1
to - day
and
Perc. 2
a fi - sher
mfp
Pno. 1
hun - ter
a
hun - ter
Pno. 2
a herd - sman
a

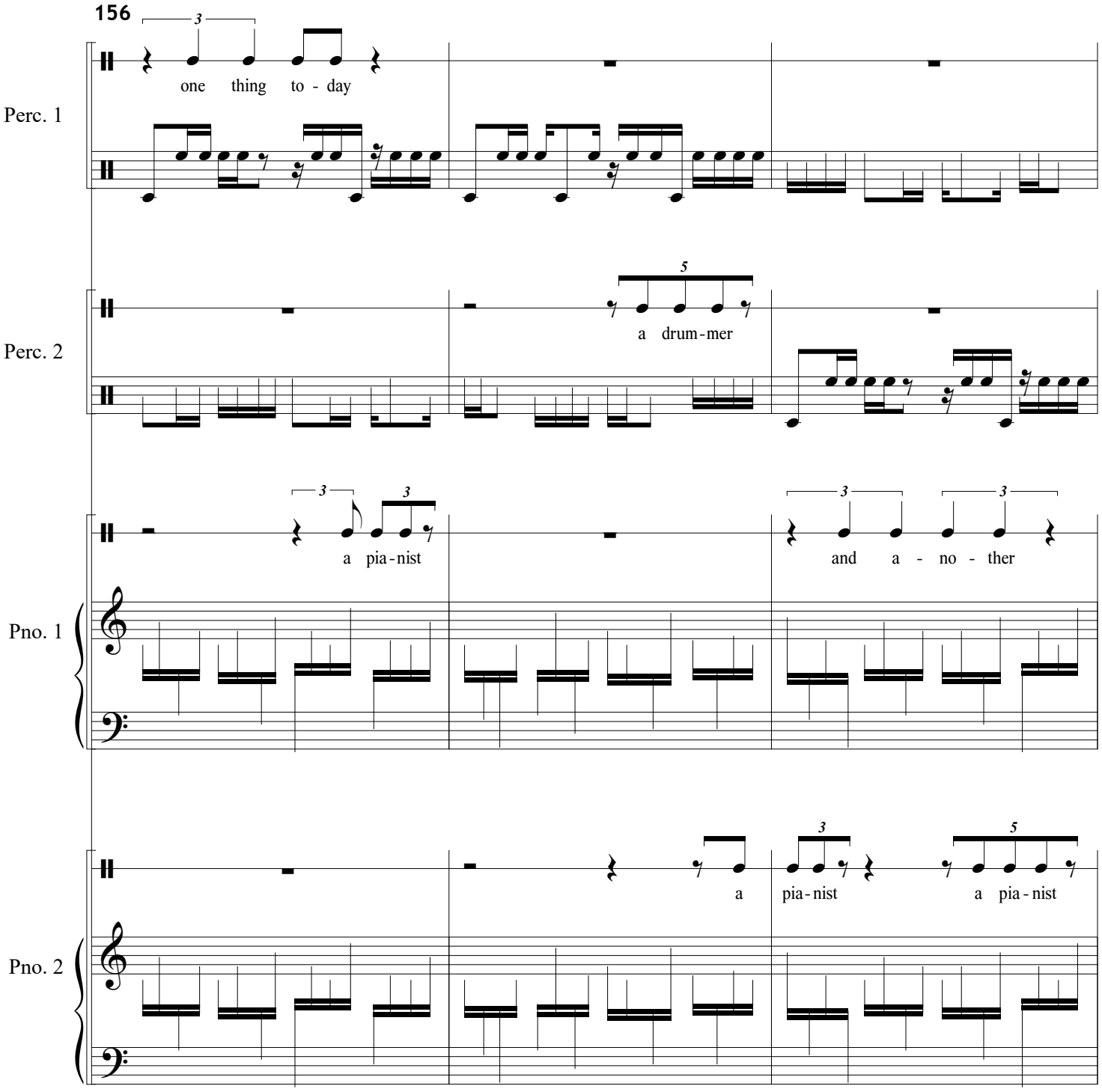

142
Perc. 1
a - no - ther
to -
Perc. 2
a fi - sher
a fi - sher
mfp
mf
Pno. 1
a hun - ter
a hun - ter
Pno. 2
herd - sman
a
herd - sman

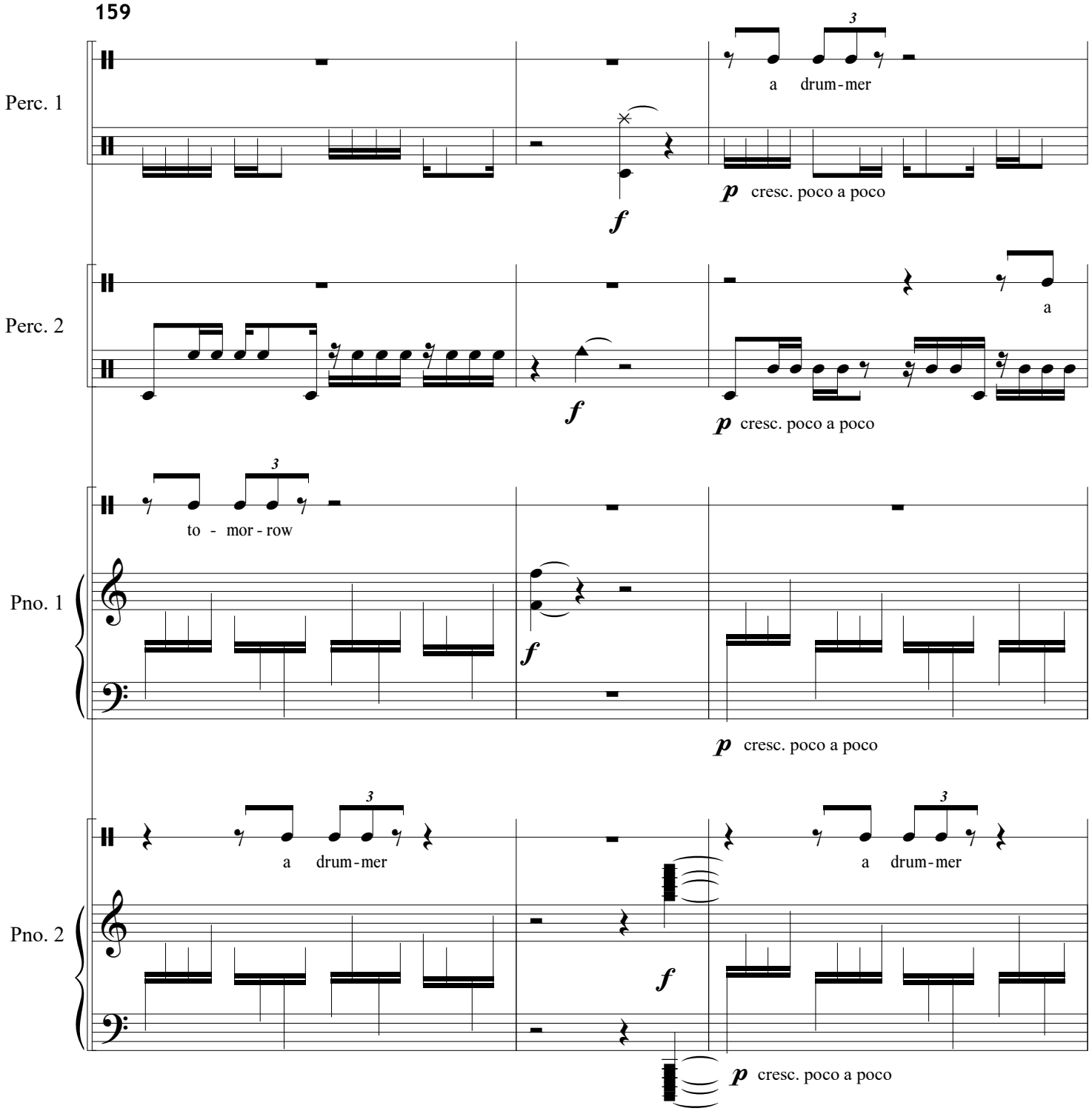

144
Perc. 1
mor - row
Perc. 2
a herd - sman
(metal instrument improv, as before)
a
Pno. 1
(new collection; gradually expand range, gradually introduce "wrong" notes)
fpp
a herd - sman
Pno. 2
(new collection; gradually expand range, gradually introduce "wrong" notes up to m. 183)
fpp

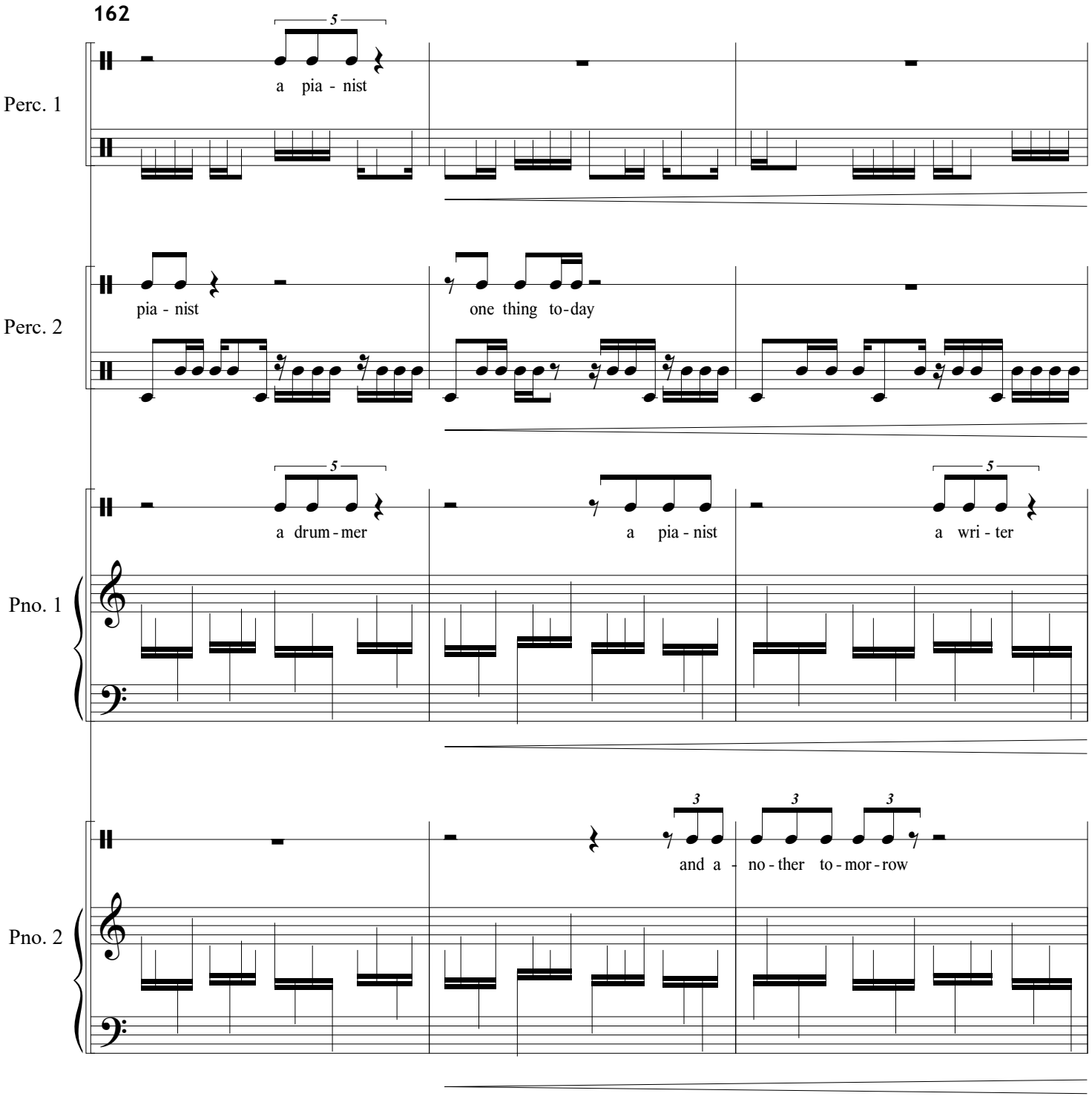

147
Perc. 1
a hun-ter
a
fi-sher
a herd-sman
Perc. 2
a fi-sher
a hun-ter
Pno. 1
hun-ter
a herd-sman
Pno. 2
a fi-sher
a hun-ter
a fi-sher

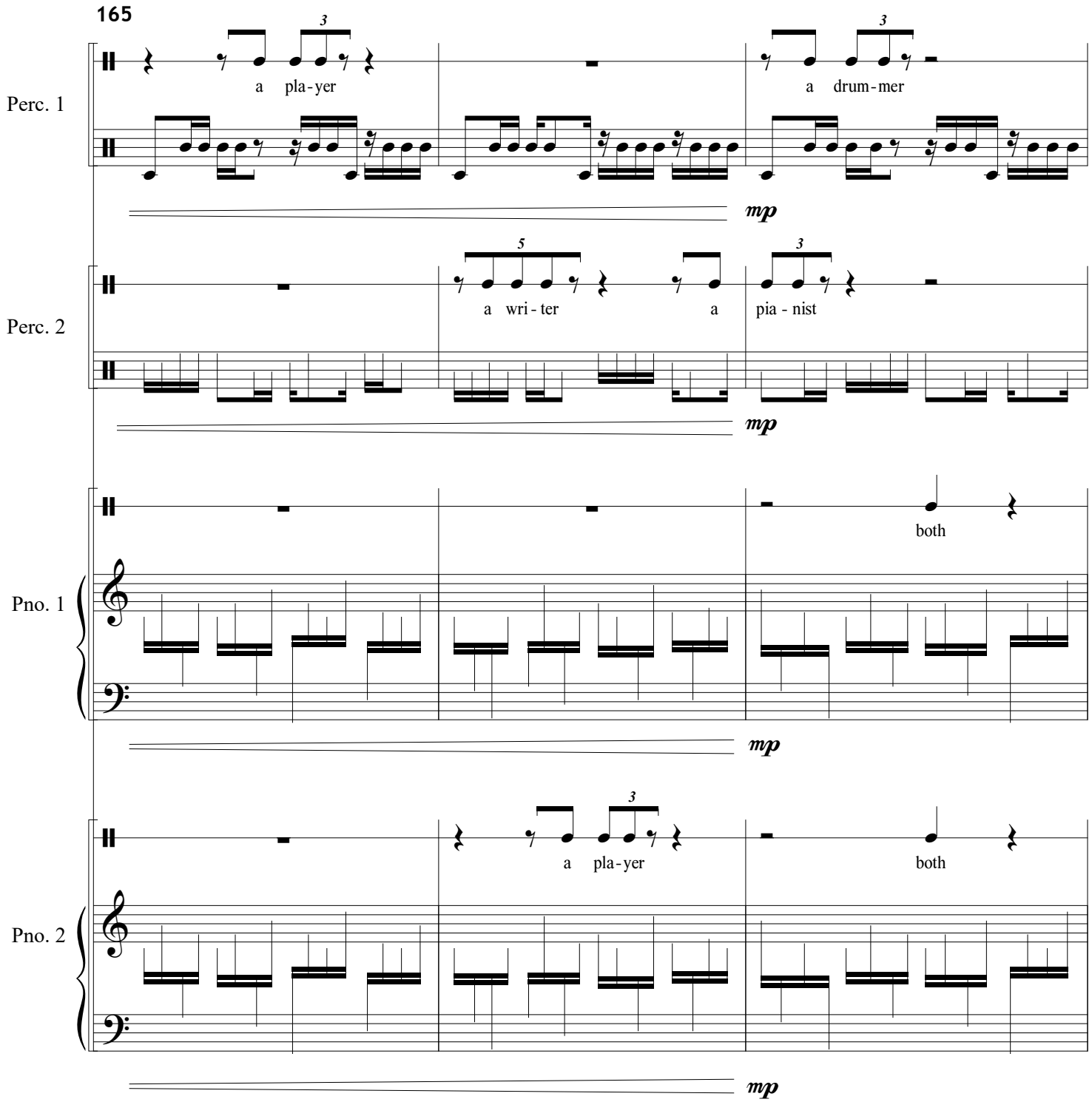

150
Perc. 1
a hun-ter a fi - sher
a drum-mer
(metal instrument improv, as before)
Perc. 2
a hun - ter a herd - sman a
drum - mer
a drum - mer
Pno. 1
a fi - sher a fi - sher a herd - sman
Pno. 2
a herd - sman
a hun - ter

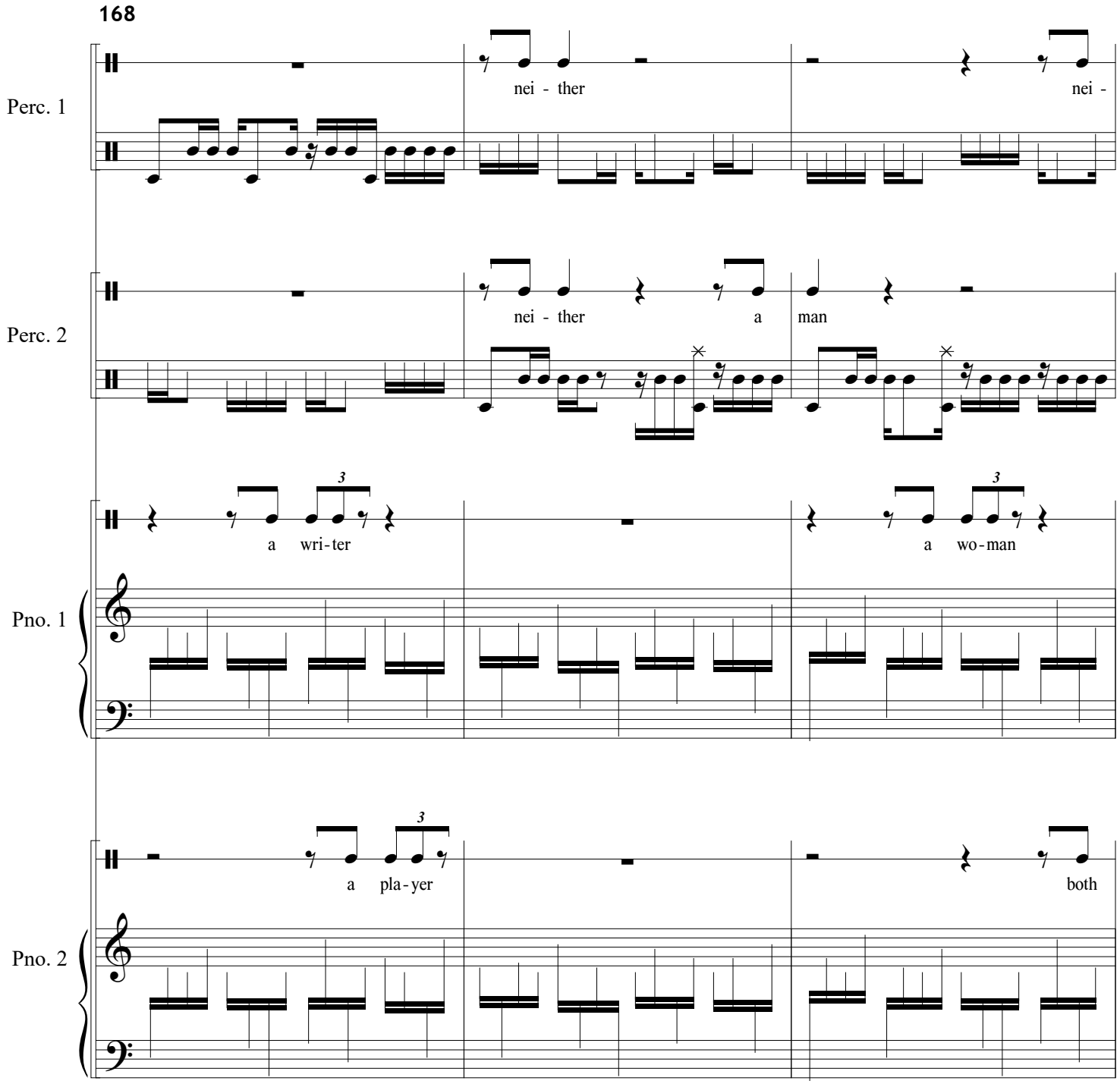

153
Perc. 1
a drum-mer
3
a drum-mer
Perc. 2
3
a drum-mer
a drum-mer
Pno. 1
3
a
pia - nist
Pno. 2
3
one thing to - day
5
a pia - nist

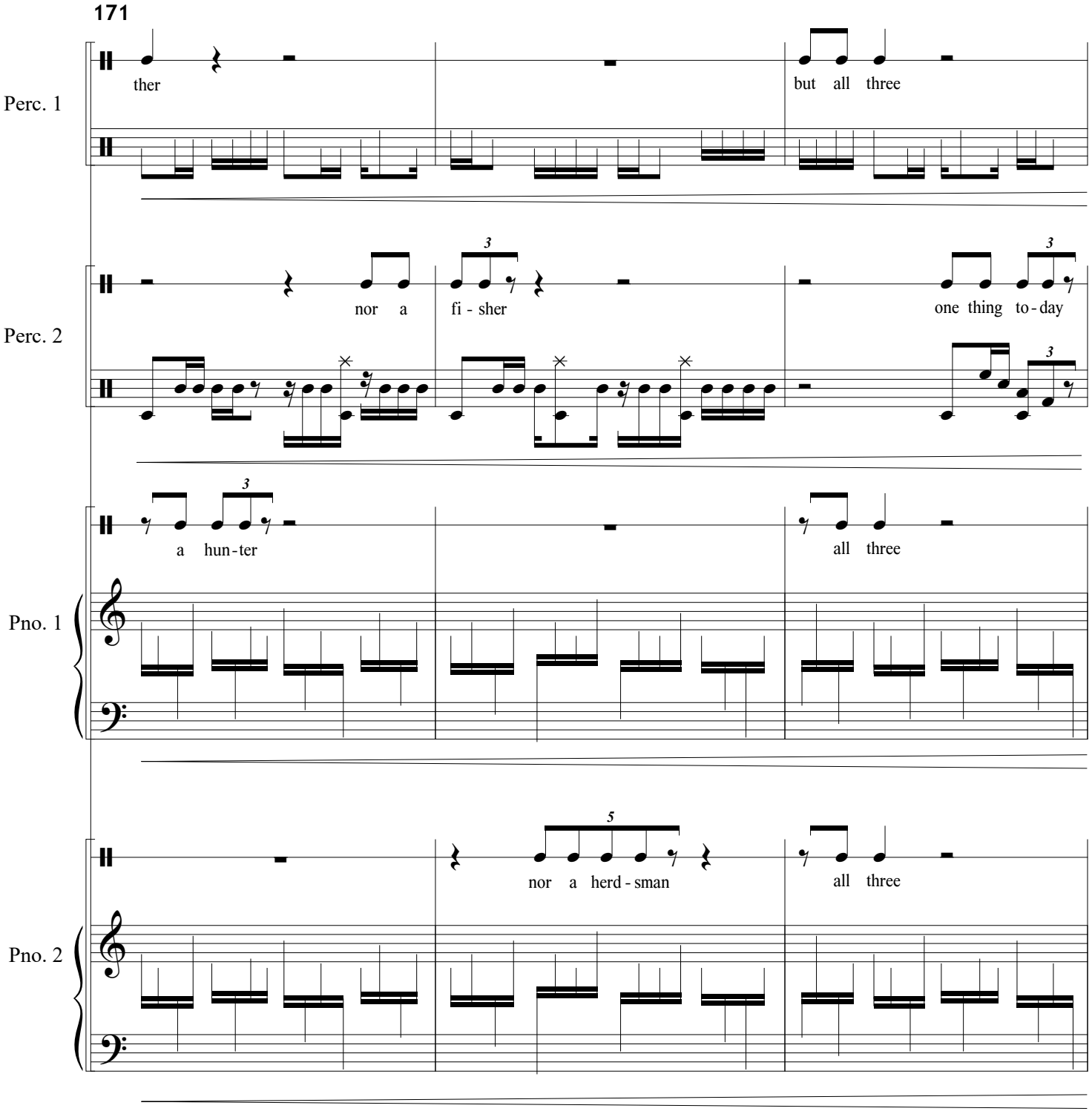

156
Perc. 1
one thing to - day
Perc. 2
a drum-mer
Pno. 1
a pia-nist
and a - no - ther
Pno. 2
a
pia-nist
a pia-nist

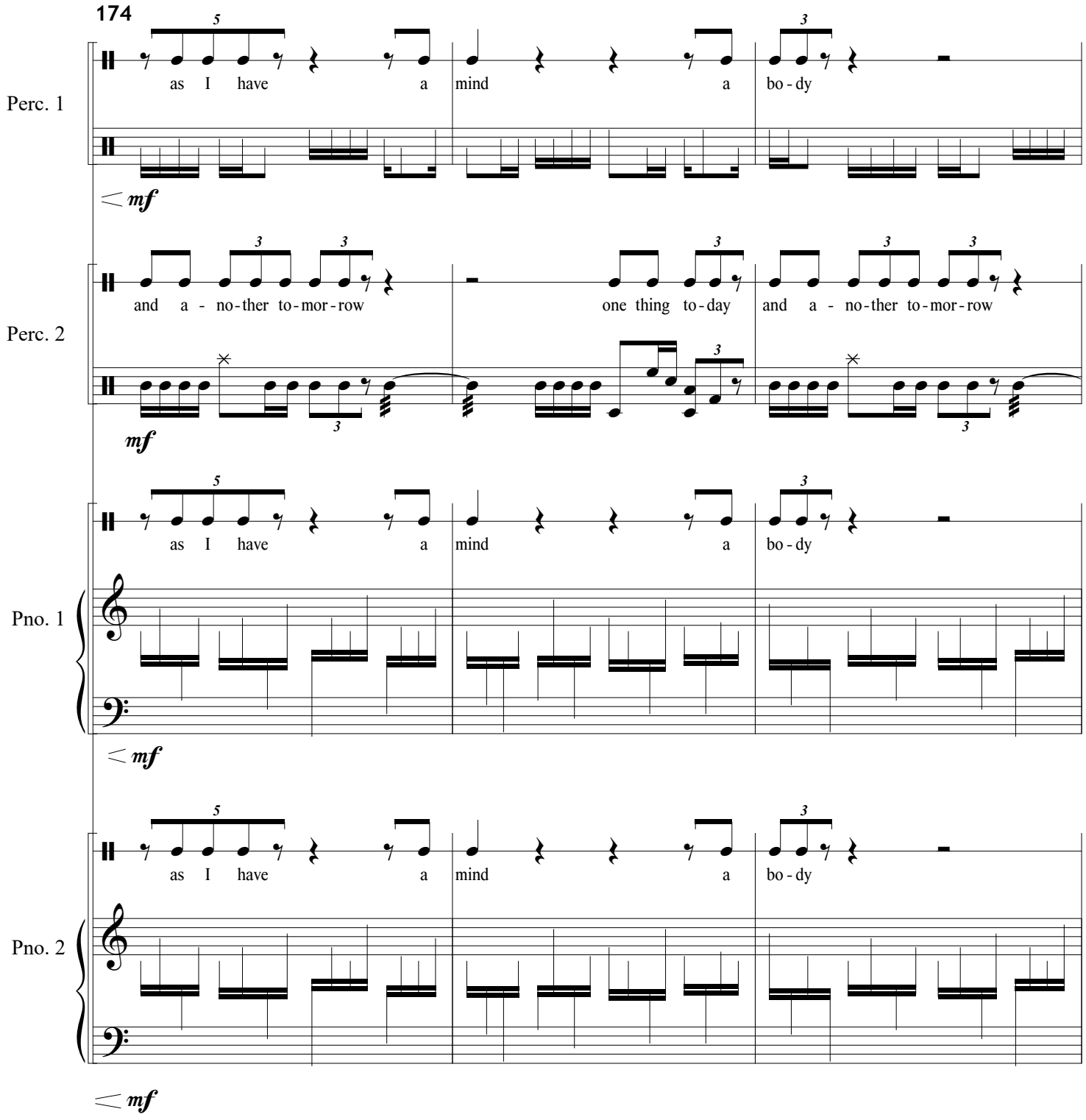

159
Perc. 1
a drum-mer
f
p cresc. poco a poco
Perc. 2
a
f
p cresc. poco a poco
to - mor - row
Pno. 1
f
p cresc. poco a poco
a drum-mer
a drum-mer
Pno. 2
f
p cresc. poco a poco

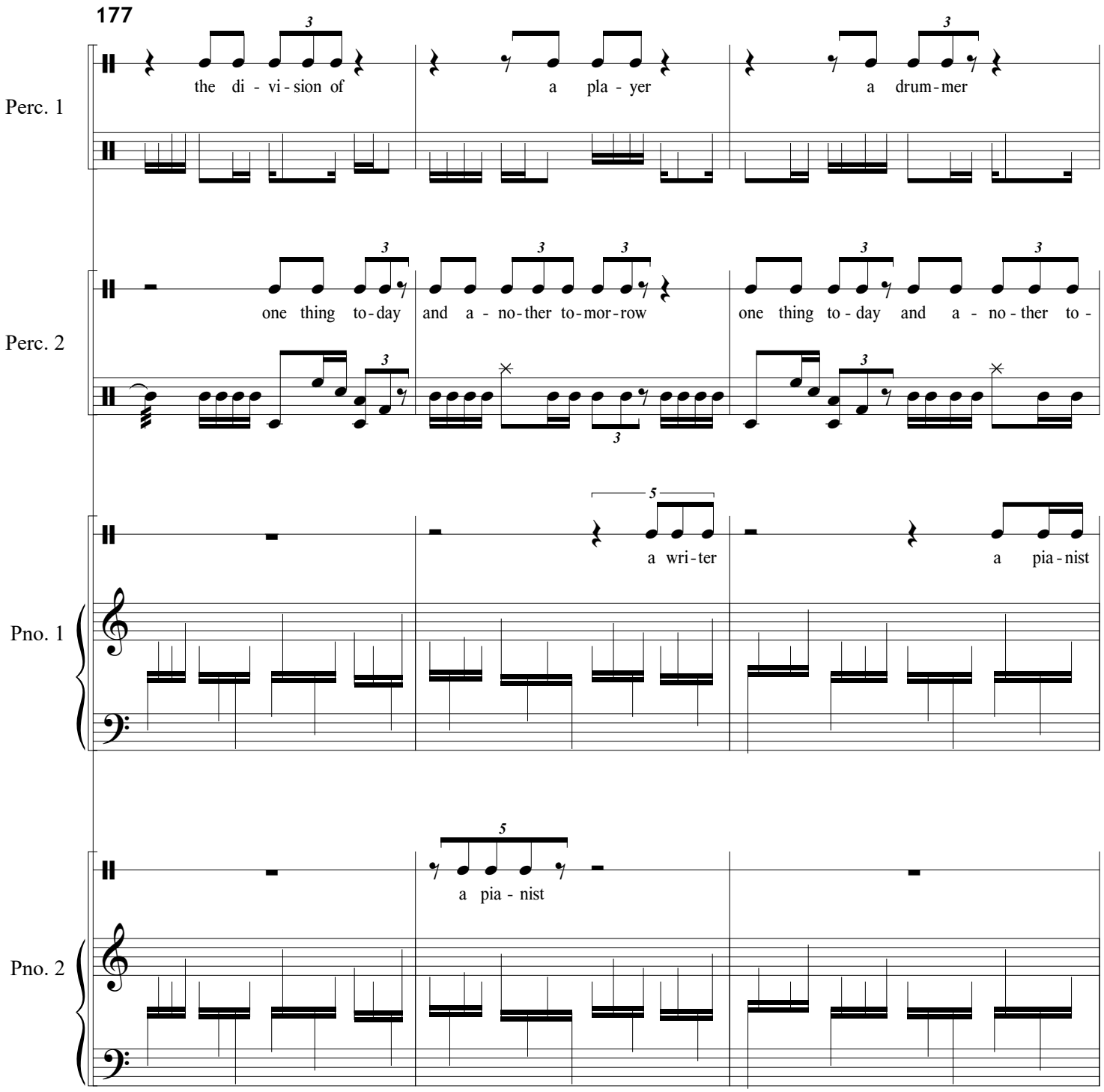

162
Perc. 1
a pia - nist
Perc. 2
pia - nist
one thing to-day
Pno. 1
a drum - mer
a pia - nist
a wri - ter
Pno. 2
and a - no - ther to - mor - row

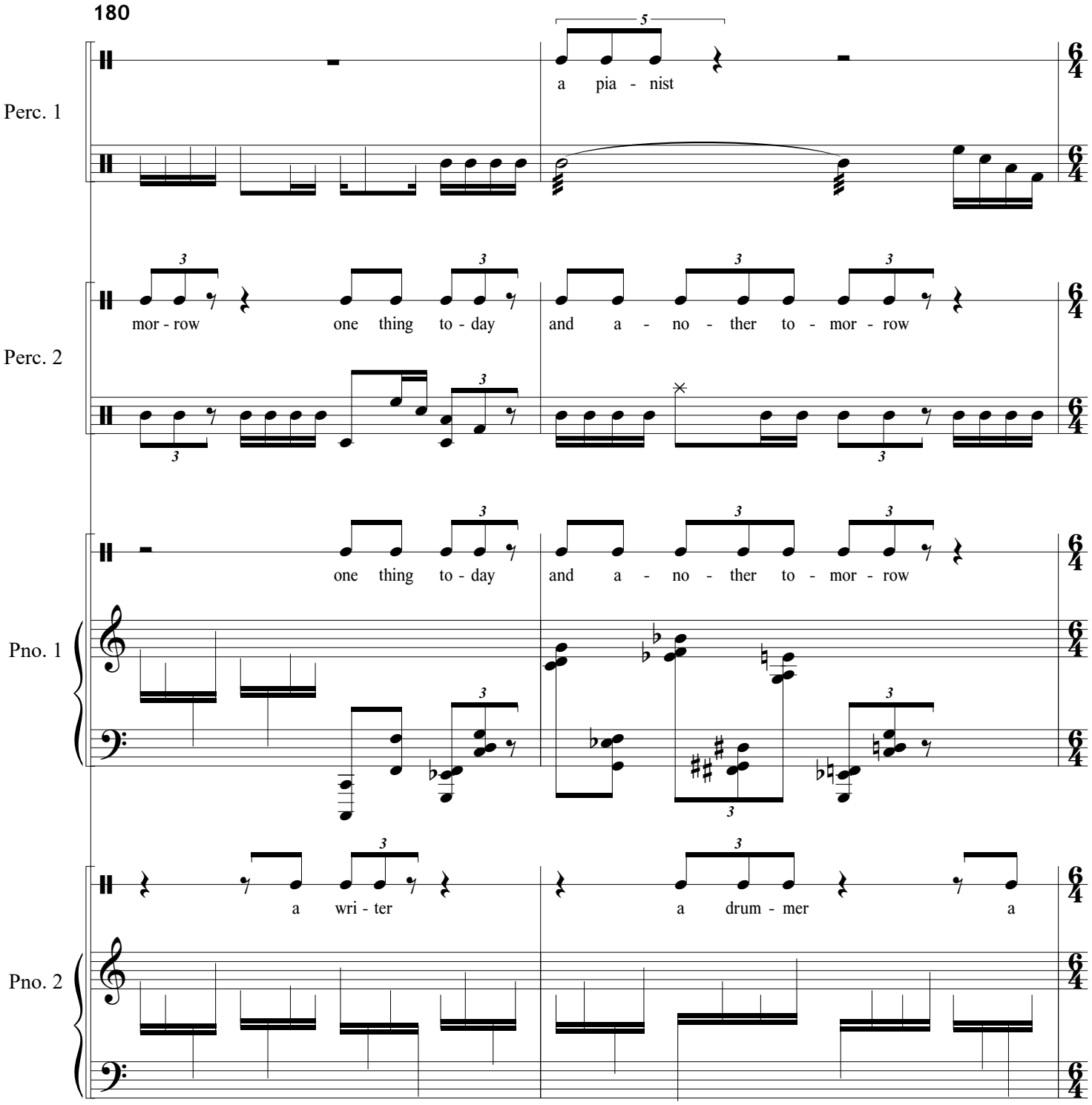

165
Perc. 1
a pla-yer
a drum-mer
mp
Perc. 2
a wri-ter
a
pia-nist
mp
Pno. 1
both
mp
Pno. 2
a pla-yer
both
mp

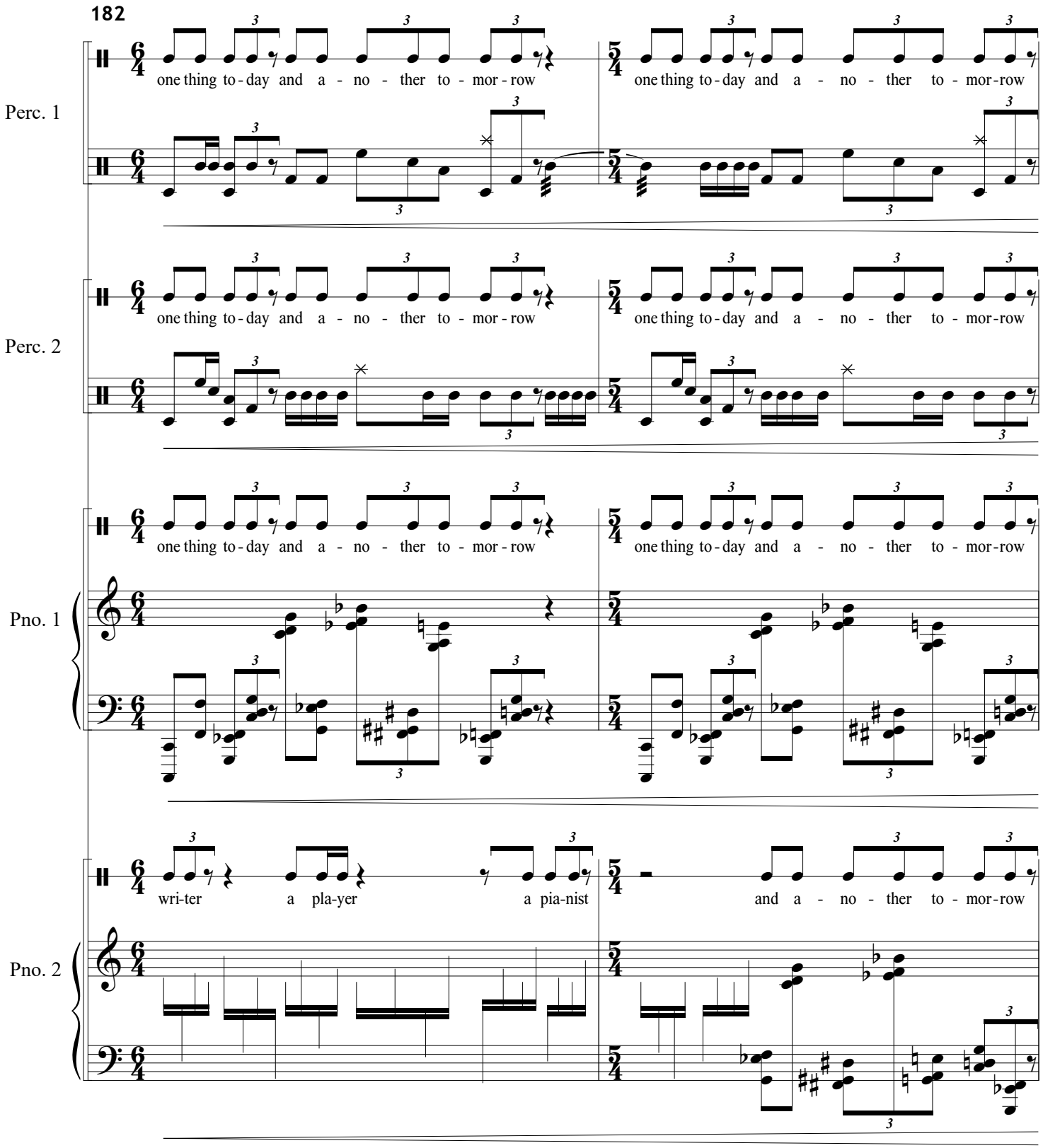

168
Perc. 1
nei - ther
nei -
Perc. 2
nei - ther
a
man
3
a wri-ter
3
a wo-man
Pno. 1
3
a pla-yer
both
Pno. 2

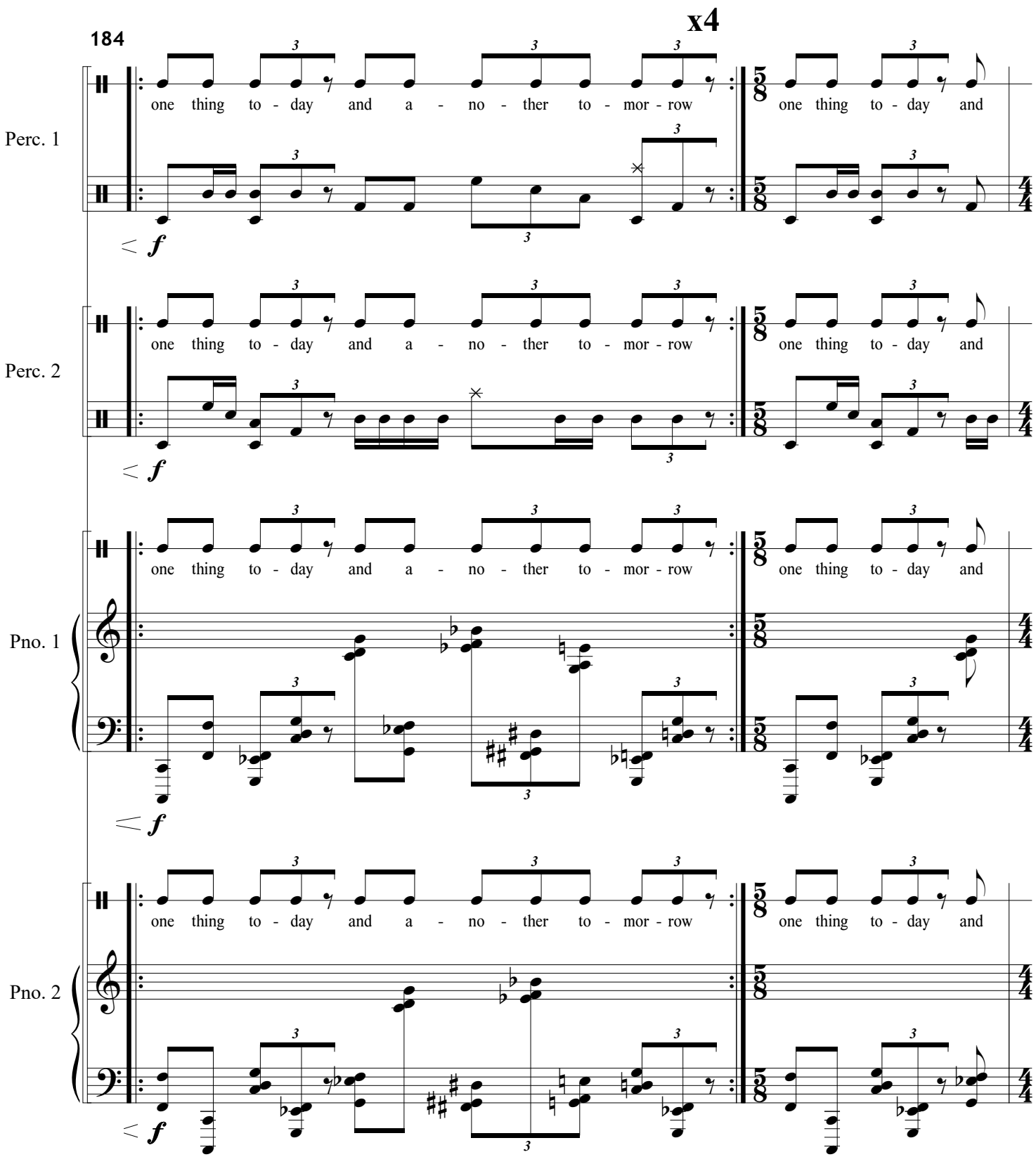

171
Perc. 1
ther
but all three
Perc. 2
nor a
fi - sher
one thing to - day
a hun - ter
all three
Pno. 1
nor a herd - sman
all three
Pno. 2

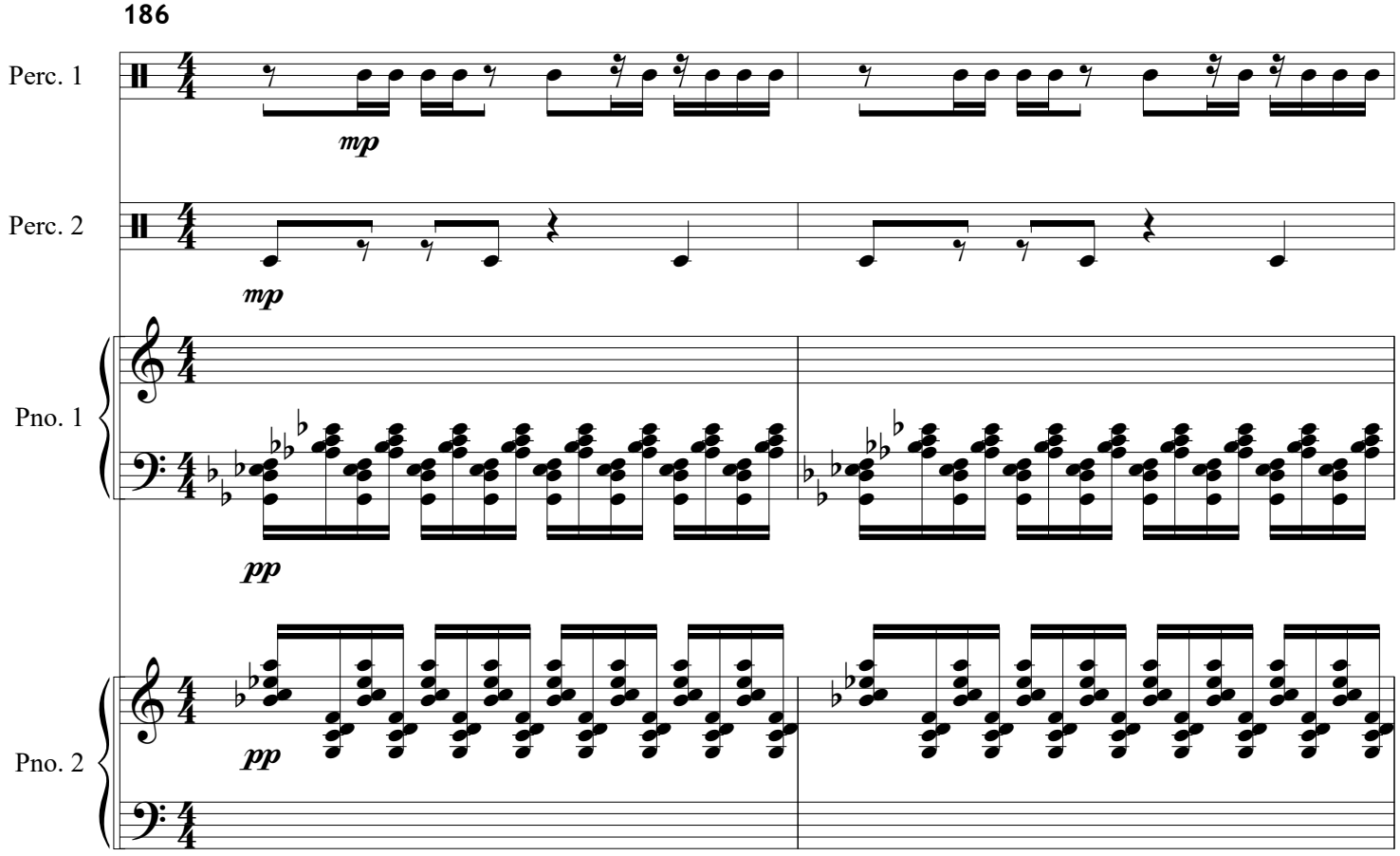

174
Perc. 1
as I have a mind a bo - dy
mf
Perc. 2
and a - no-ther to-mor-row one thing to-day and a - no-ther to-mor-row
mf
Pno. 1
as I have a mind a bo - dy
mf
Pno. 2
as I have a mind a bo - dy
mf

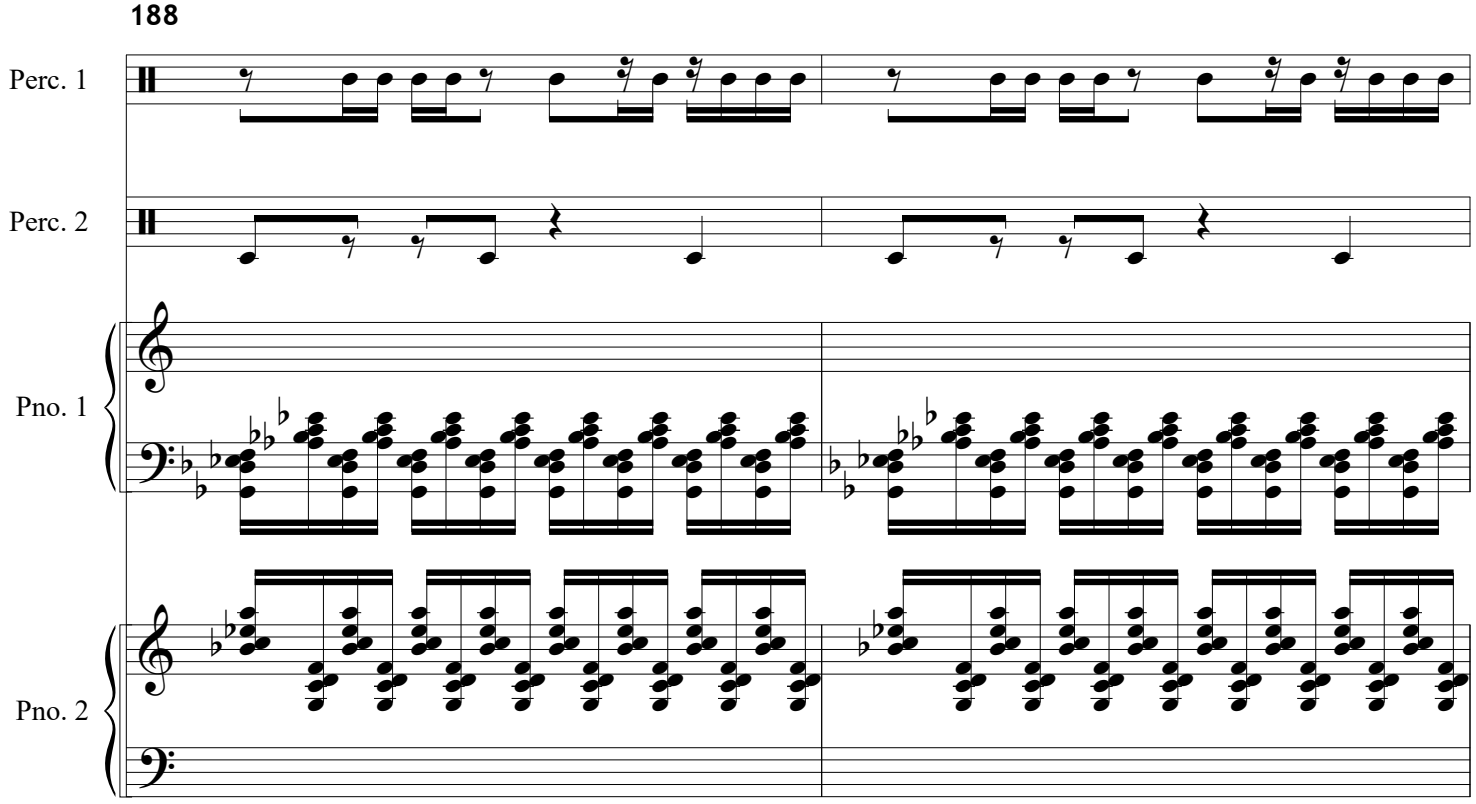

177
Perc. 1
the di - vi - sion of
a pla - yer
a drum - mer
Perc. 2
one thing to - day
and a - no - ther to - mor - row
one thing to - day
and a - no - ther to -
Pno. 1
a wri - ter
a pia - nist
Pno. 2
a pia - nist

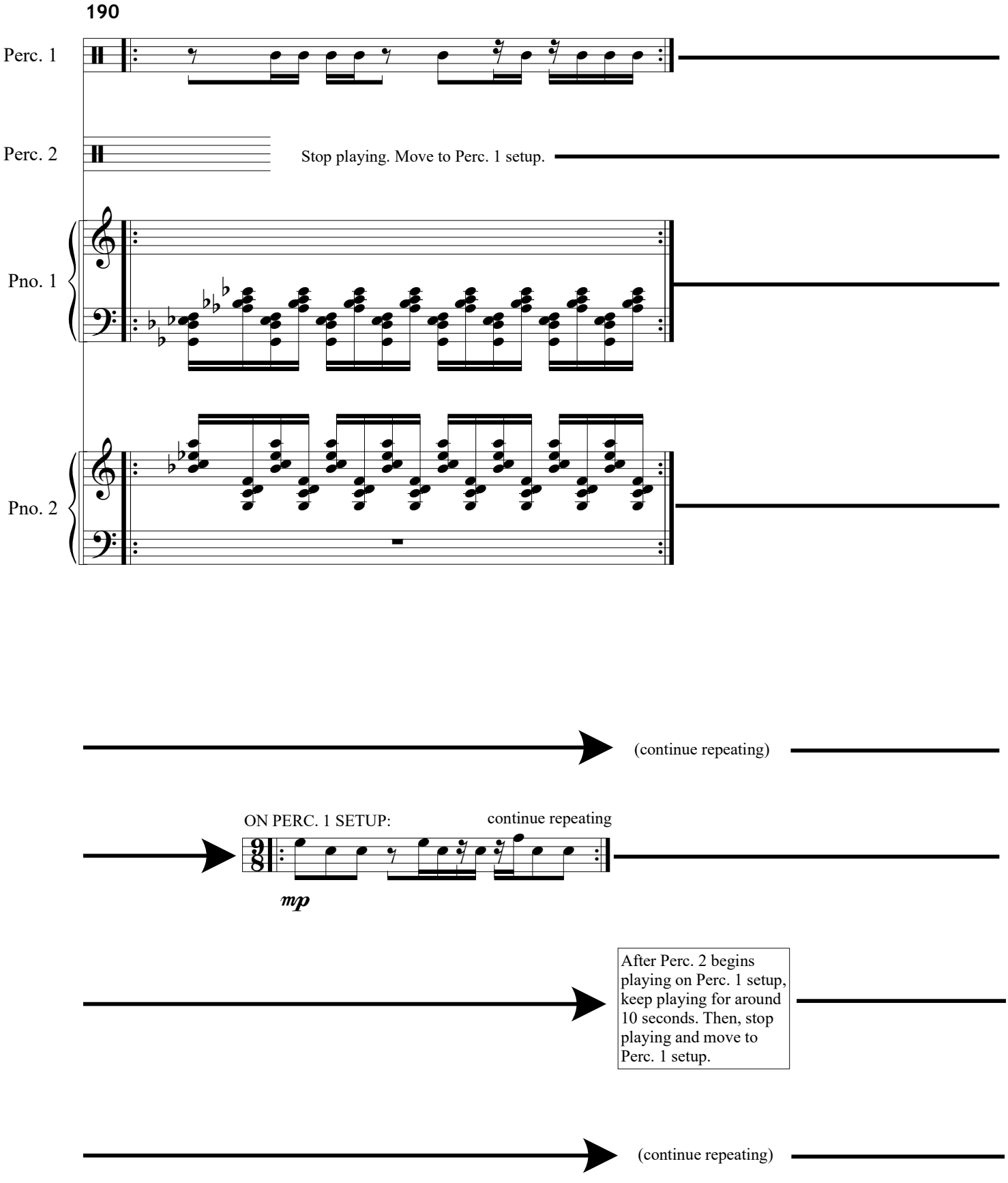

180
Perc. 1
Perc. 2
Pno. 1
Pno. 2
a pia - nist
mor - row one thing to - day and a - no - ther to - mor - row
one thing to - day and a - no - ther to - mor - row
a wri - ter a drum - mer a


182
Perc. 1
Perc. 2
Pno. 1
Pno. 2
one thing to-day and a - no - ther to - mor-row
one thing to-day and a - no - ther to - mor-row
wri-ter a pla-yer a pia-nist and a - no - ther to - mor-row


x4
184
Perc. 1
Perc. 2
Pno. 1
Pno. 2
one thing to - day and a - no - ther to - mor - row
one thing to - day and
f


186
Perc. 1
mp
Perc. 2
mp
Pno. 1
pp
Pno. 2
pp

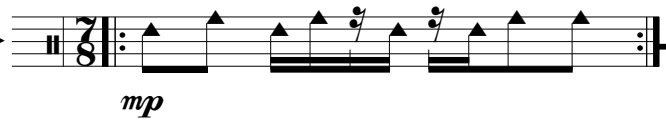

188
Perc. 1
Perc. 2
Pno. 1
Pno. 2


190
Perc. 1
Perc. 2
Stop playing. Move to Perc. 1 setup.
Pno. 1
Pno. 2
(continue repeating)
ON PERC. 1 SETUP:
continue repeating
mp
After Perc. 2 begins playing on Perc. 1 setup, keep playing for around 10 seconds. Then, stop playing and move to Perc. 1 setup.
(continue repeating)

(continue repeating)

(continue repeating)

ON PERC. 1 SETUP:



continue repeating

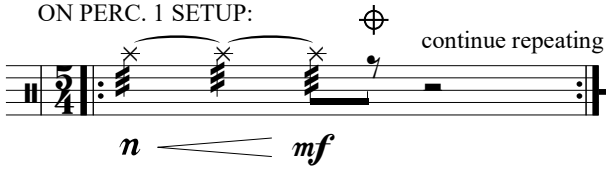
After Piano 1 begins playing on Perc. 1 setup, keep playing for around 10 seconds. Then, stop playing and move to Perc. 1 setup.

(continue repeating)

(continue repeating)

(continue repeating)

ON PERC. 1 SETUP:

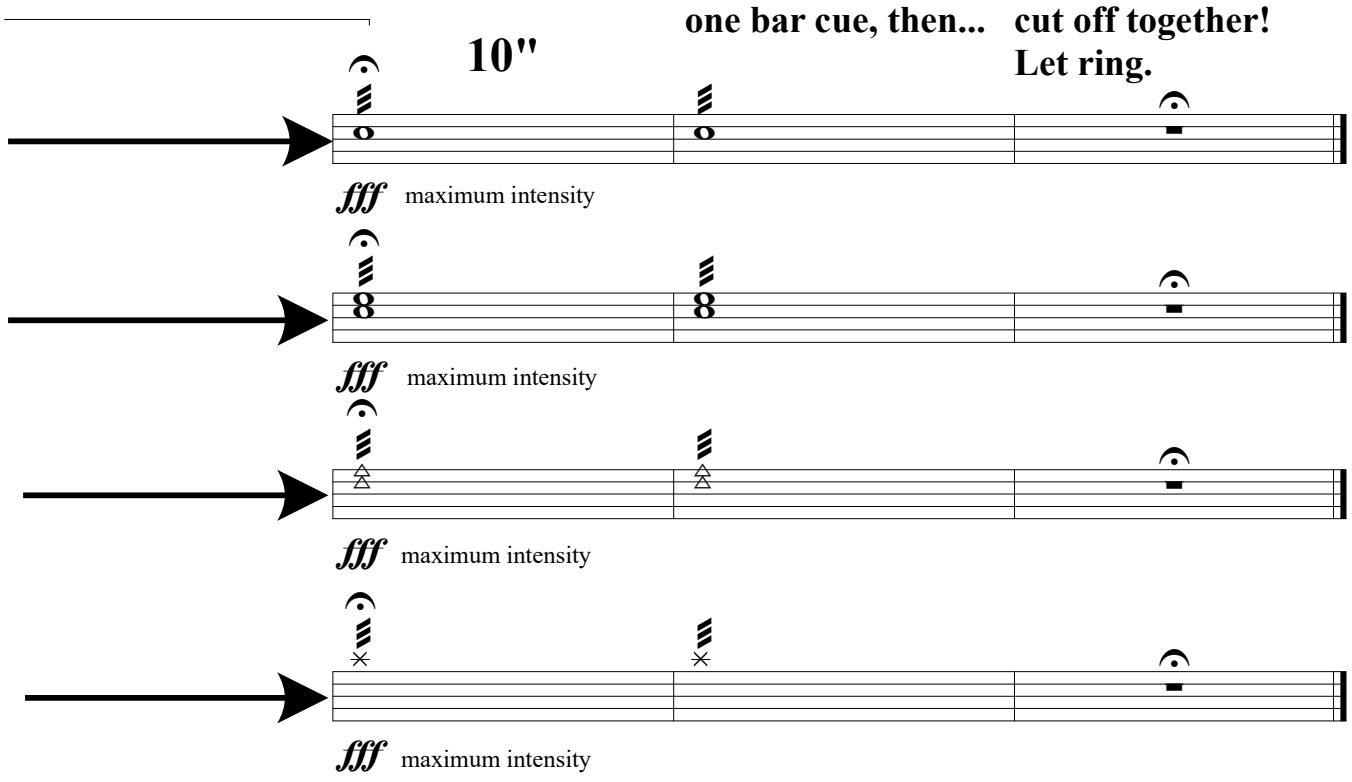


continue repeating

No more than 1:00!

Around 10 seconds after Piano 2 begins playing the cymbal, gradually begin to mess with the repeated figure, stepping outside the 16th note grid. Slowly begin building up intensity.

Around 10 seconds after Perc. 1 begins deviating from their repeated figure, gradually begin to mess with your own figure, stepping outside the 16th note grid. Slowly begin building up intensity.

Around 10 seconds after Perc. 2 begins deviating from their repeated figure, gradually begin to mess with your own figure, stepping outside the 16th note grid. Begin building up intensity.

Around 10 seconds after Piano 1 begins deviating from their repeated figure, gradually begin to mess with your own figure, stepping outside the 16th note grid. Quickly begin building up intensity.