
[occult] 2014

for 2 performers and live electronics

Dane P. Yates

[occult] 2014

program notes

electronic and microphone considerations

The electronics used in this piece require a pre designed Reaper Session in which processing chains are assigned to individual and grouped instruments. When performing feedback phrases, nodes should be drawn and moved in relation to the key. Chromatic pitches are acceptable in dealing with higher tension although it must resolve back to Am. Use of an FFT EQ can result in more precise gestures of feedback.

Microphones should be placed very close to instruments to pick up very minute and miniscule gestures. A room microphone should also be used for feedback. Any small framed dynamic microphone will reflect positively on the piece with preference given to condenser and pencil microphones. When dealing with feedback, any microphone will be acceptable.

Speakers should be set up as a means to cancel out feedback but also encourage intended feedback during the piece.

[occult]

program notes

2014

staves

A single lined staff is given for instructional notations, loops and pauses.

A double lined staff instructs performance on the back of the instrument, with the top and bottom line referring also to the top and bottom of the body of the ukulele.

A four lined staff refers to the four individual strings of the ukulele, playing of these bars instructs to play all over the neck and given strings.

A five lined staff implies a traditionally notated staff of the treble clef. All playing of these bars should be done so with considerations of traditional notation.

dynamics

All dynamics should be played extremely quiet and gently unless instructed differently in the score. Electronics in the piece are quite fragile and should be treated thusly. Other dynamics given should be followed along the contour ranging from ppp to f.



bars

Bars within the piece are given by length of a time code, on the one exception being of a single bar of 1/4.

instrumentation

Players I and II are to perform with a soprano or concert ukulele. Players I and II will also need a small metal bar for scraping the back of the ukulele. Player III will operate both the electronics given and a toy piano.

vocalization

Vocal lines sung in the piece should also be quite gentle. Breaths can be taken when needed. The vocal lines should be quite desperate, having elements of a fry and fluctuations of the given pitch.

percussive notations



The arrow refers to continuous scraping of the ukulele with triangles notating accents or abrupt accents of the metal bars.



Small triangles refer to light tapping on the back of the ukulele. Consideration should be given as to the location of tapping as given by the notation.

other notations

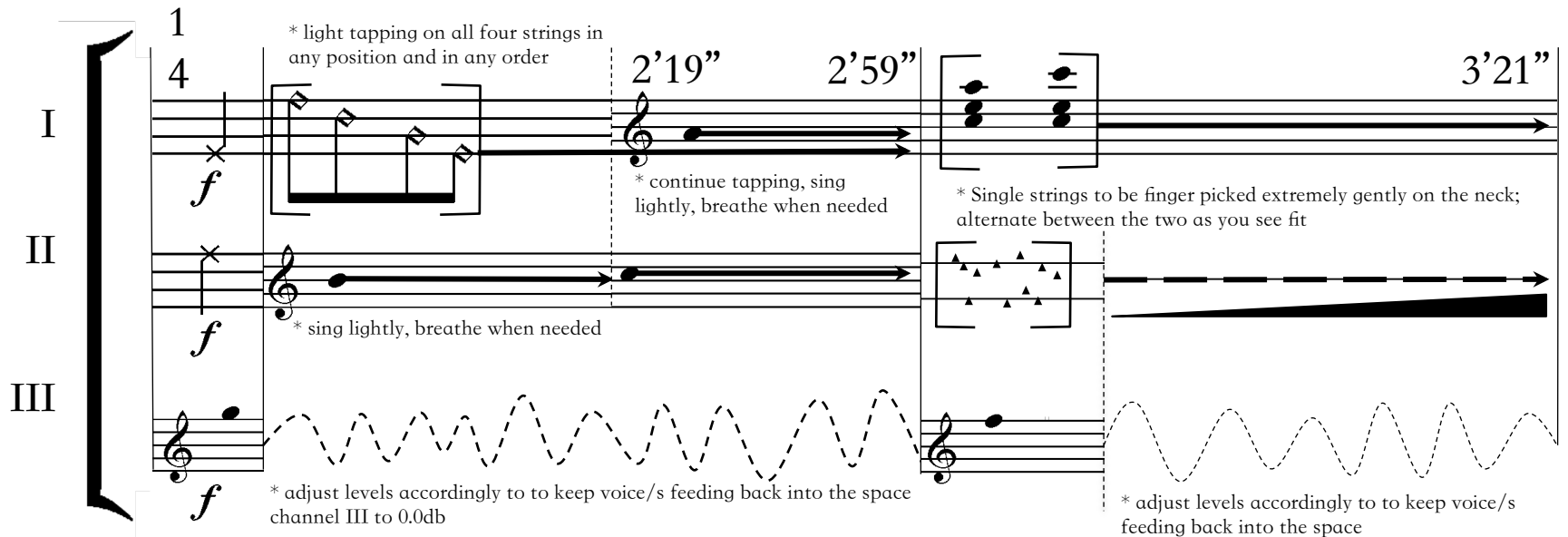
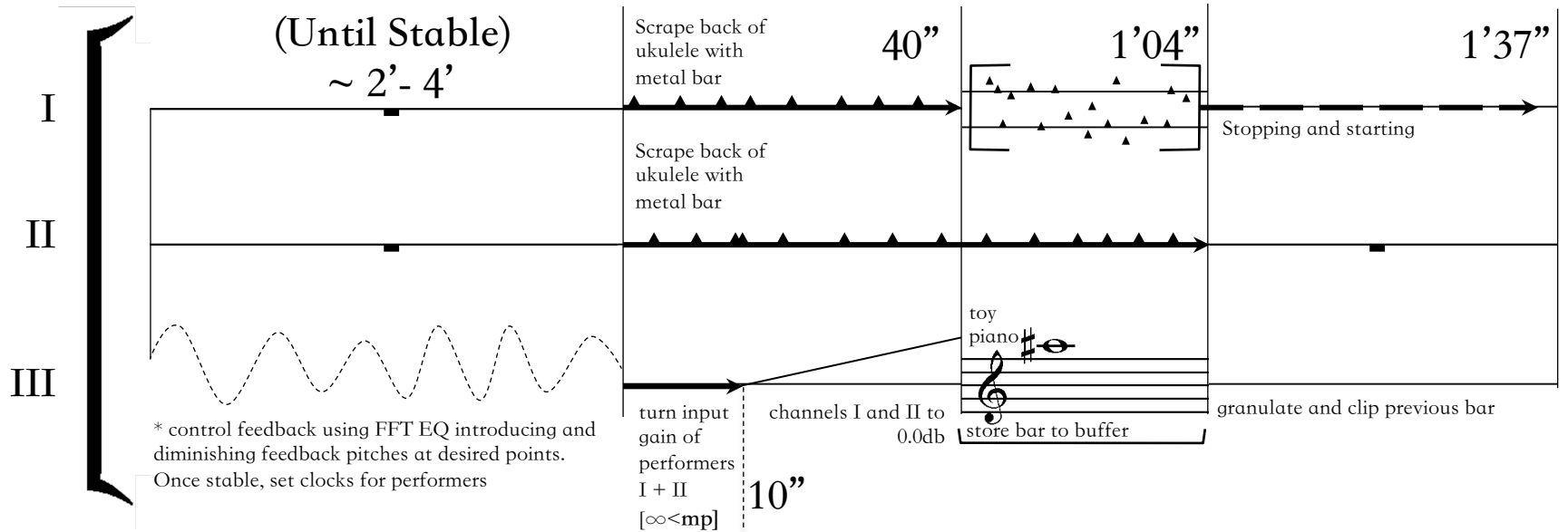


Bending of the pitch should be done in the direction of the notation. This can be achieved by bending of the string, hammer ons and pull offs, or sliding up and down the neck.



Refers to both the speed and dynamics of the phrase.

[occult] 2014



[occult] 2014

I

II

III

* Single strings to be finger picked extremely gently on the neck; alternate between notes as you see fit, repeat if finished before given time. Performers do not have to be in time with each other.

* control feedback using FFT EQ introducing and diminishing feedback pitches at desired points; adjust levels accordingly to keep voice/s feeding back into the space

I

II

III

4'50" 5'13" 5'19" 5'30" 6'00"

scrape back of ukulele with metal bar

* diminish master 0.00db > ∞

* play note set on toy piano in order, phrasing and rhythms differ on each repeat, consideration should be taken in playing the melody slowly and eerily.

* control feedback using FFT EQ introducing and diminishing feedback pitches at desired points.