Himmelfahrt

2006

ascension

solopiece for guitar, voice and loopstation
Solostueck fuer Gitarre, Stimme und Loopstation

Beda
(Peter Mayer)

Inszenierung:
Der Performer/ die Perfromerin? sollte abseits der normalen Spielposition positioniert sein. Zum Beispiel ausserhalb der Buehnenmitte in der linken oder rechten hinteren Buehnenhaelfte. Das Stueck muss unbedingt im Knien aufgefuehrt werden. Das ideale Licht ist etwas abgedunkelt, jedoch auf keinen Fall zu mystisch . Zu Empfehlen ist zudem, ein Spot der auf den Performer gerichtet ist. Vor der Gitarre steht steht ein Mikrostaender der das Gesmatbild so wenig wie moeglich beeintraechtigen sollte. Am leichtesten sind die Techniken in diesem Stueck zu spielen wenn man sich die Gitarre mit einem Gurt umhaengt.

Sound:
Wenn das Stueck nicht in einer Kirche aufgefuehrt wird so ist es unbedingt notwendig, den Klang eines solchen Raumes mit technischen Hilfsmitteln zu imitieren. Die Stimme muss ueber das Gitarremikro abgenommen werden und erhaelt somit eine gewisse Indirektheit. Auf das Gesamte Mikrosignal sollte ein langes Reverb und ein leises Delay gelegt werden. Das Mikrofonsignal sollte bevor es an den Mischpultanschluss geht ueber die Loopstation laufen. Wenn dies nicht moeglich ist, so kann man fuer das Intro auch ein separates Mikro verwenden, dass an die Loopstation angeschlossen ist.
Gitarrestimmung: E, A, C, G, H, D

Innere Vorstellung:
Der Performer/ die Perfromerin sollte eine klare innere Vorstellung bzw. Emotion haben die nur durch den Ausdruck der Performance auf das Publikum projiziert wird. Diese Vorstellung kann inspiriert sein von persoenlichen Erfahrungen mit den Themen Sterben, Seele, Himmelfahrt, Glauben usw.

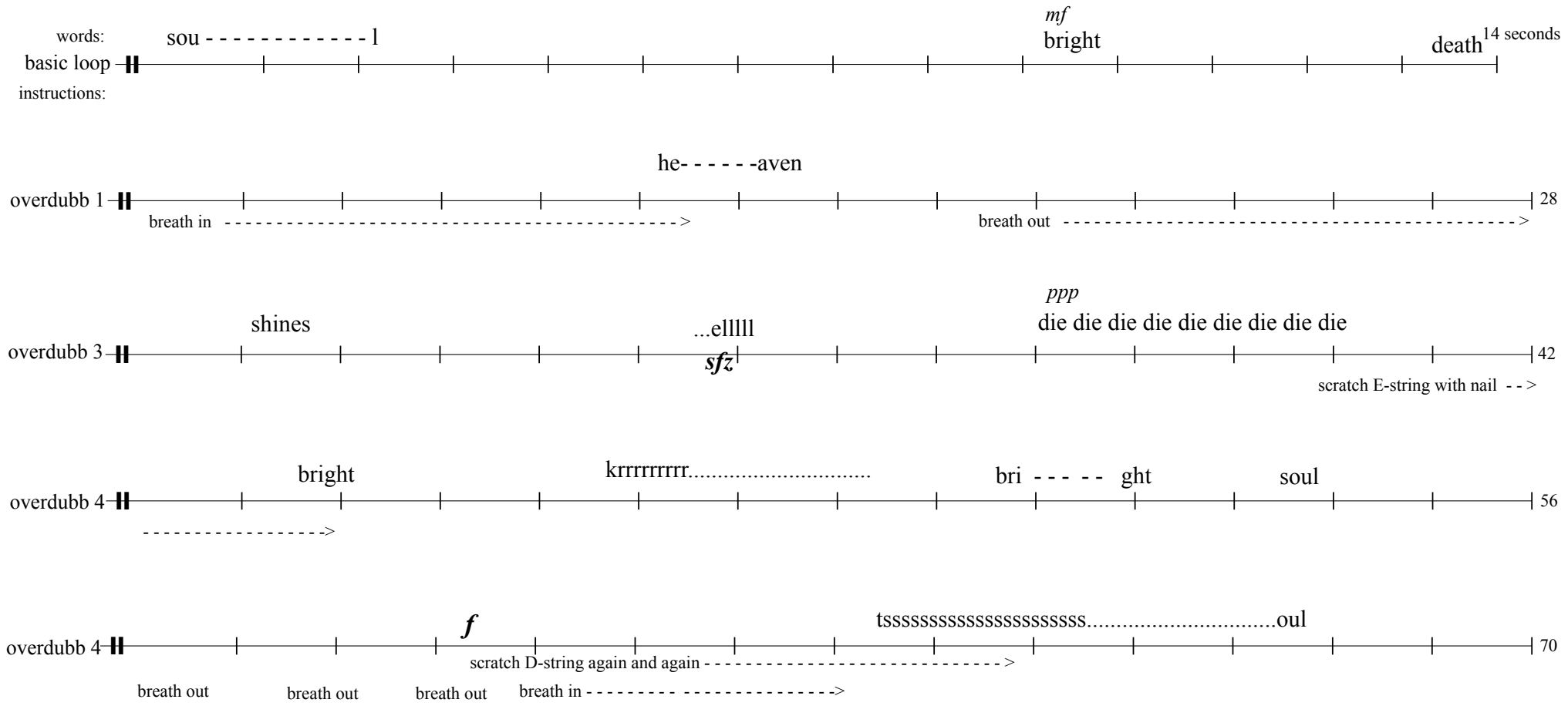
Staging:
The performer shouldn't be placed at his or her traditional position. For example left or right behind center. The piece has to be played kneeling down and the lighting should be bleak but not mystical. A spotlight on the performer would be ideal. In front the guitar therere is a microphonestand. This shouldn't be too obvious. The techiques in this piece are a lot easier to play if the guitar is fixed by a strap.

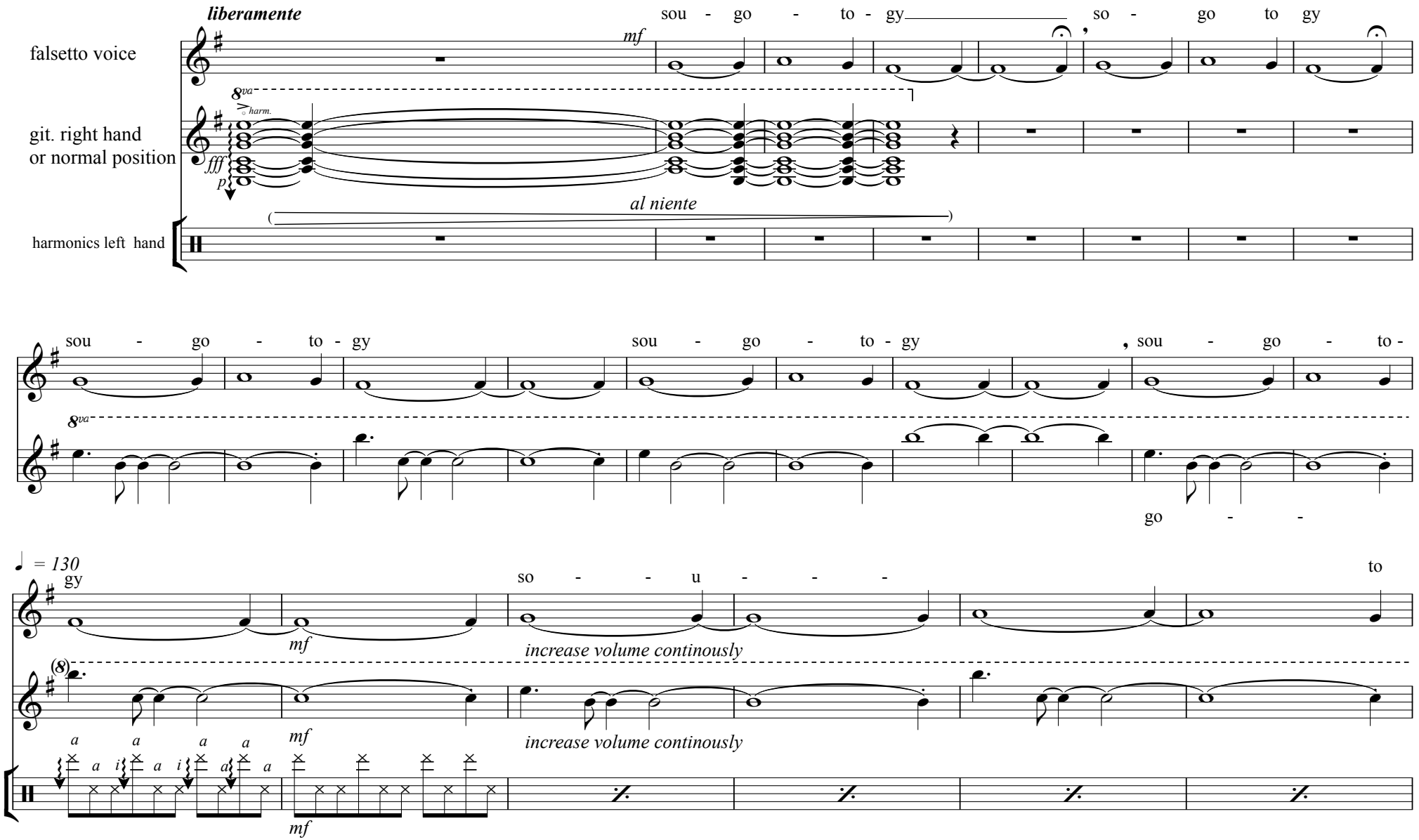
Sound:
If the piece isn't performed in a church, it's necessary to create a similar sound - athmosphere by amplifying. The voice has to be amplyfied just by the guitar's microphone so it sounds more distant than the guitar itself. Put a long reverb and a little delay on the signal of the microphone and if possible connect it to the loopstation before going to the mixer. If this is not possible you use an extra microphone that's connected directly to the loopstation.
alternate guitar tuning: E, A, C, G, H, D

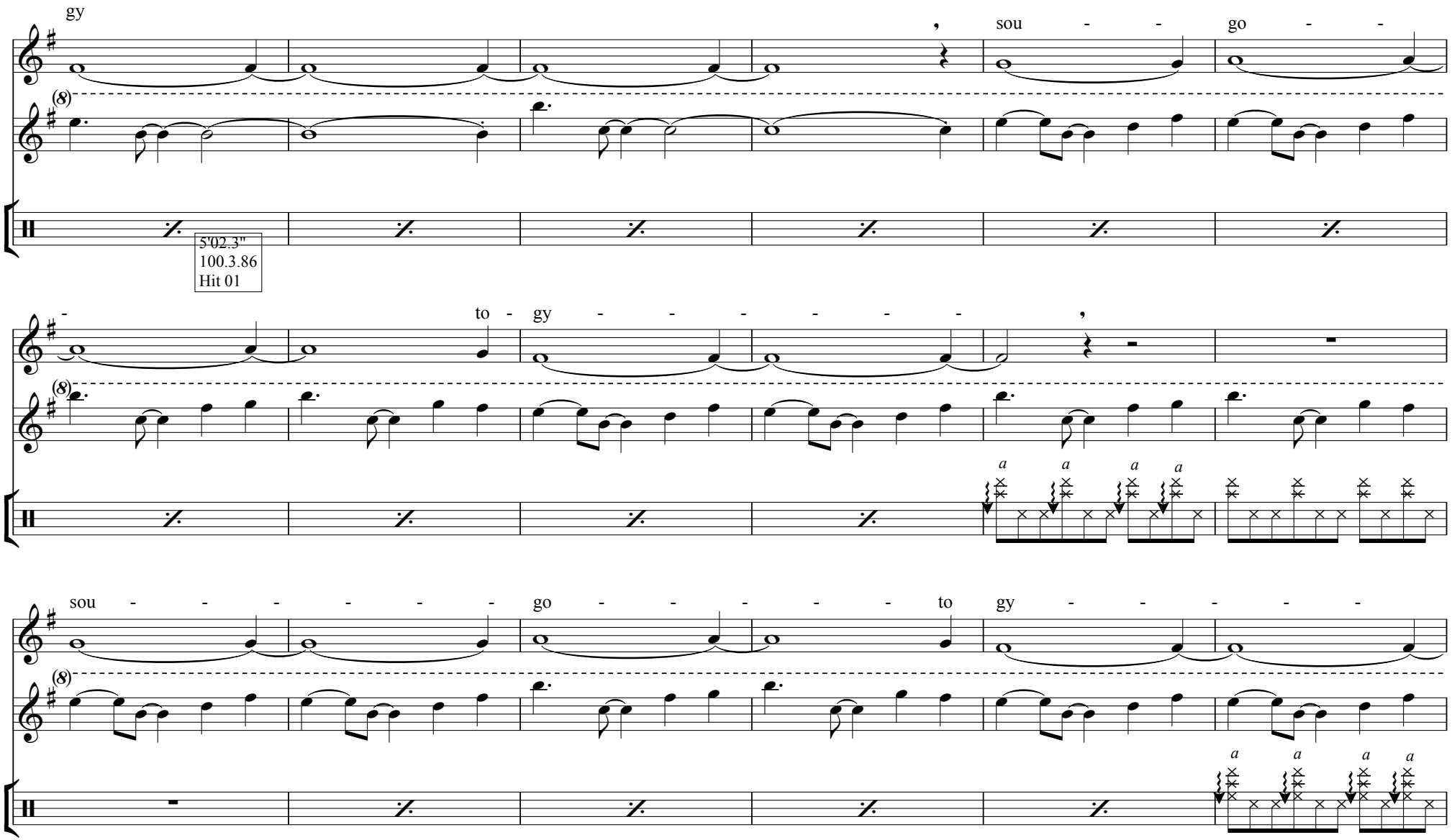
Imagination:
While playing, the performer should have a very clear imagination or emotion in his/her mind which should only be projected onto the audience by the expression of the performance itself. This imagination/picture/emotion can be inspired by personal experience with: death, soul, ascension, believe, etc.

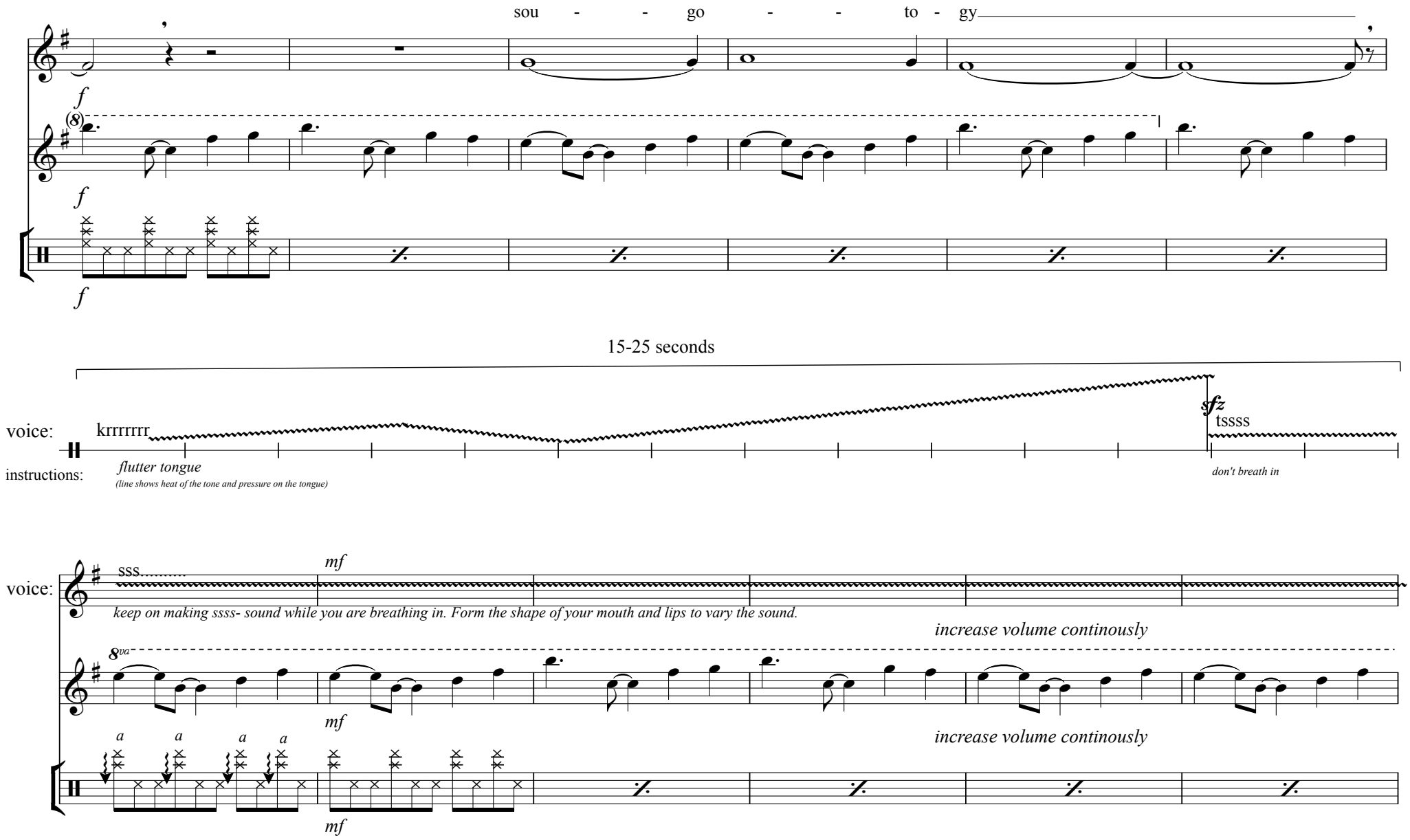
Himmelfahrt

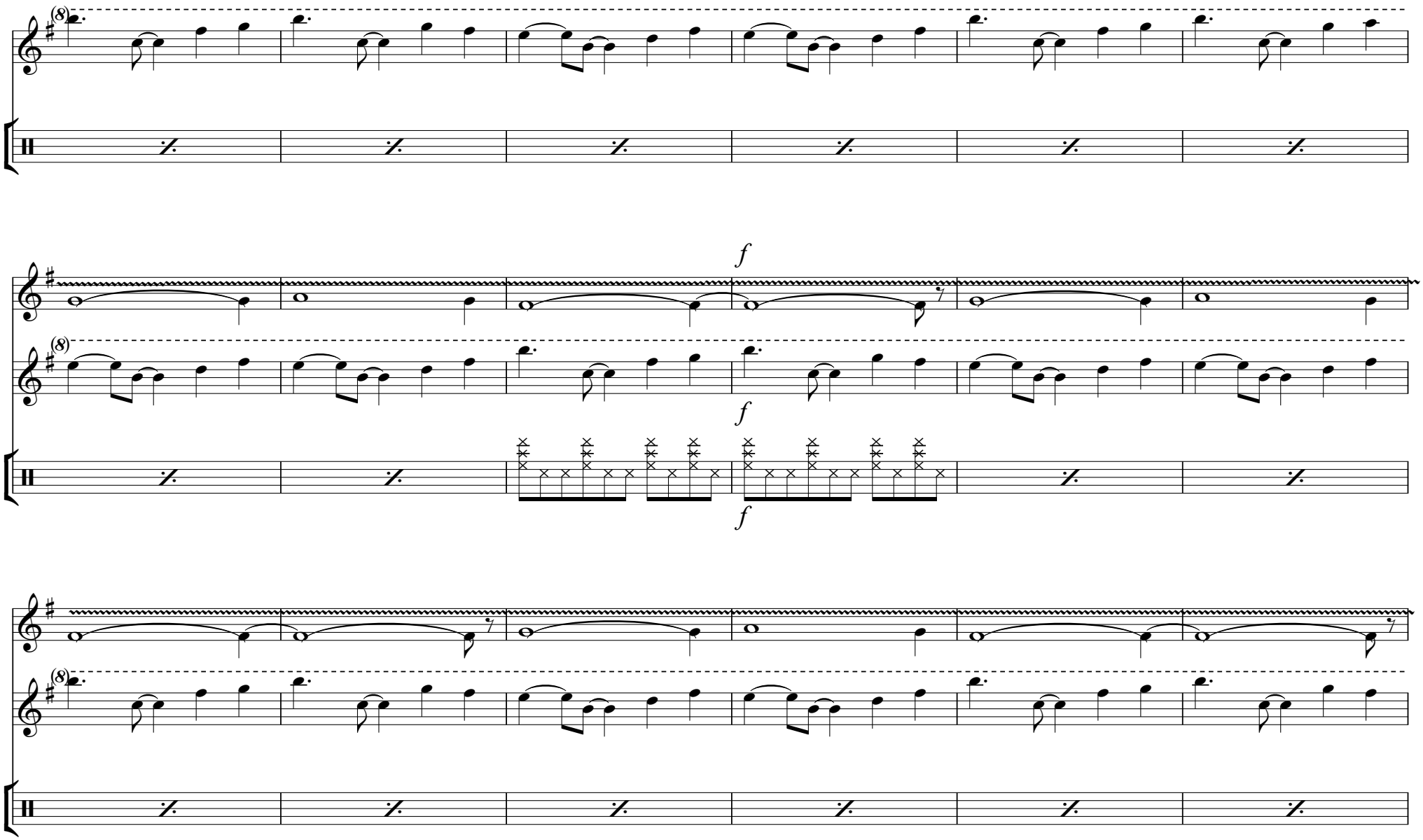
Intro:
Bend your head down to the microphone and create a word-collage-loop with a length of about 12-14 seconds, speaking and recording words that have to do with religion, death, soul,..... and your experience with any of those things. Begin with very few words and then record more and more overdubbs so that there is a certain mixture of words. You can use sounds like scratching on the string of the guitar or those elements that come later in the piece like the "krrrrr..." and breathing for creating a certain athmosphere. Play with the distance to the microphone to develop several levels of dynamics in the loop. Use your voice as if you are having a normal conversation.
This is an example:

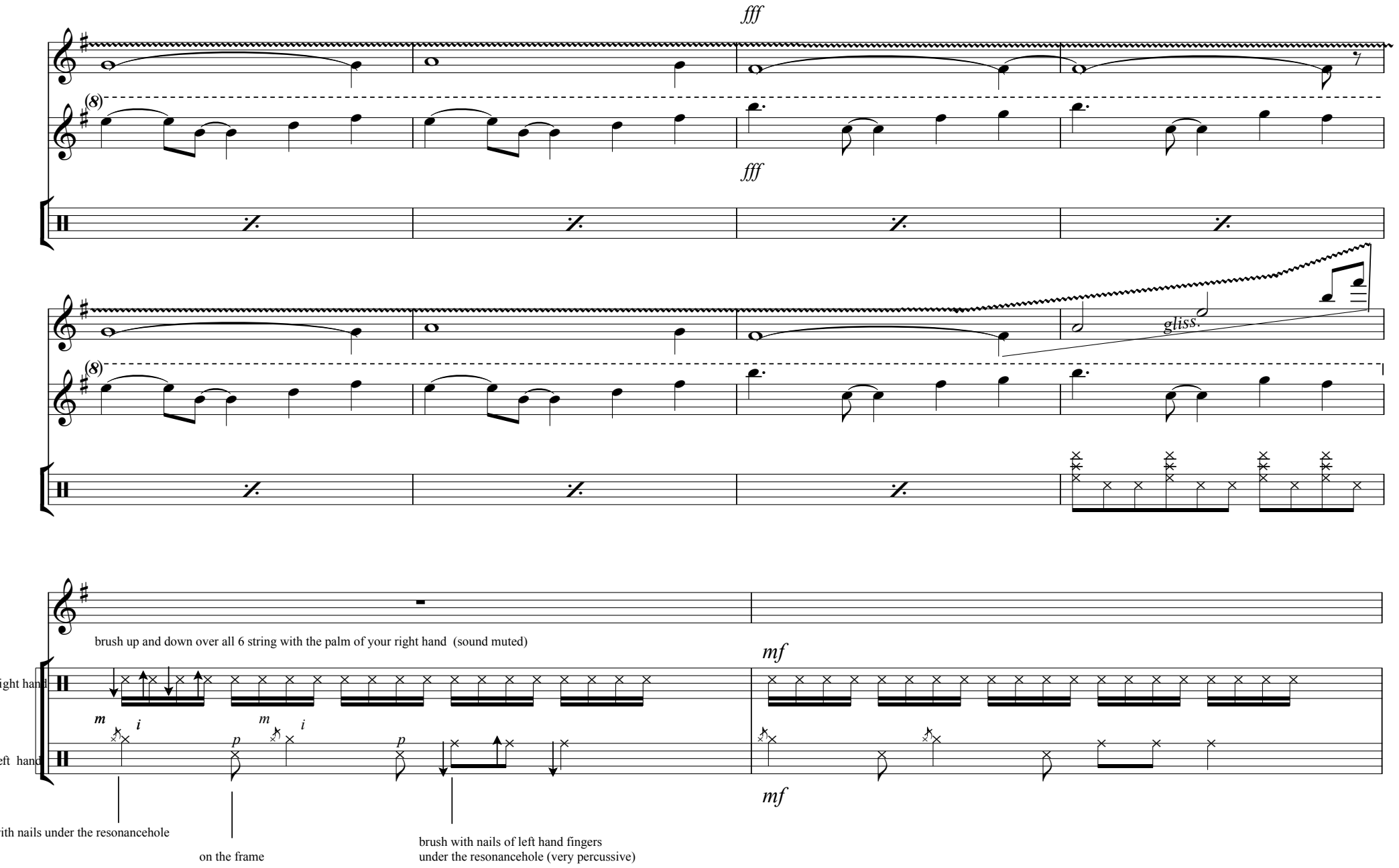

words:
sou - - - - - - - - - - - - l
mf
bright
death
14 seconds
basic loop
instructions:
he- - - - - -aven
overdubb 1
28
breath in - - - - - - - - - - - -

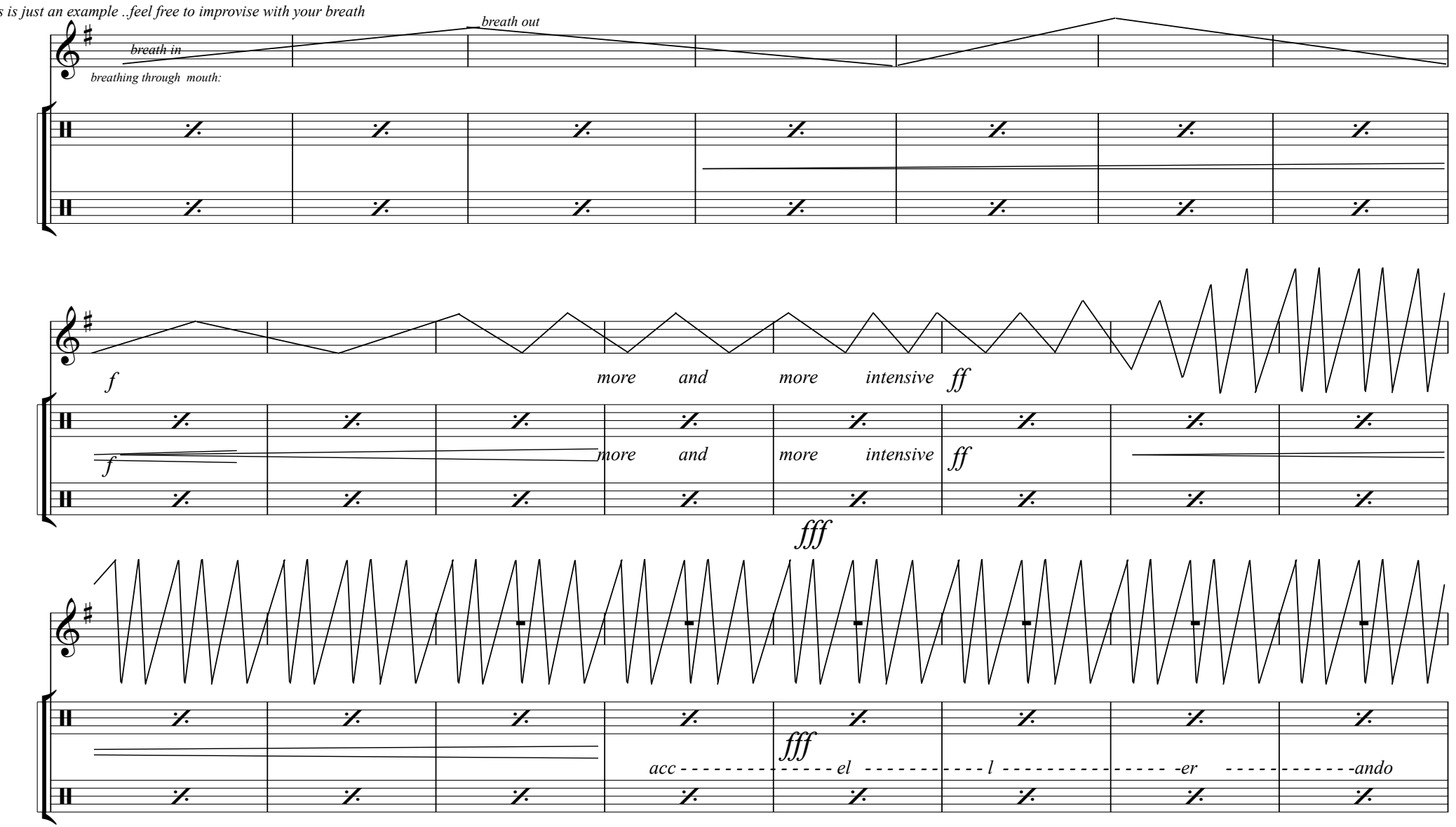

liberamente
falsetto voice
sou - go - to - gy so - go to gy
mf
8va
git. right hand
or normal position
fff
p
al niente
harmonics left hand
sou - go - to - gy sou - go - to - gy sou - go - to -
8va
go - -
= 130
gy
so - - u - - - to
mf
increase volume continously
(8)
mf
increase volume continously
a a a a
a i a i a a
mf

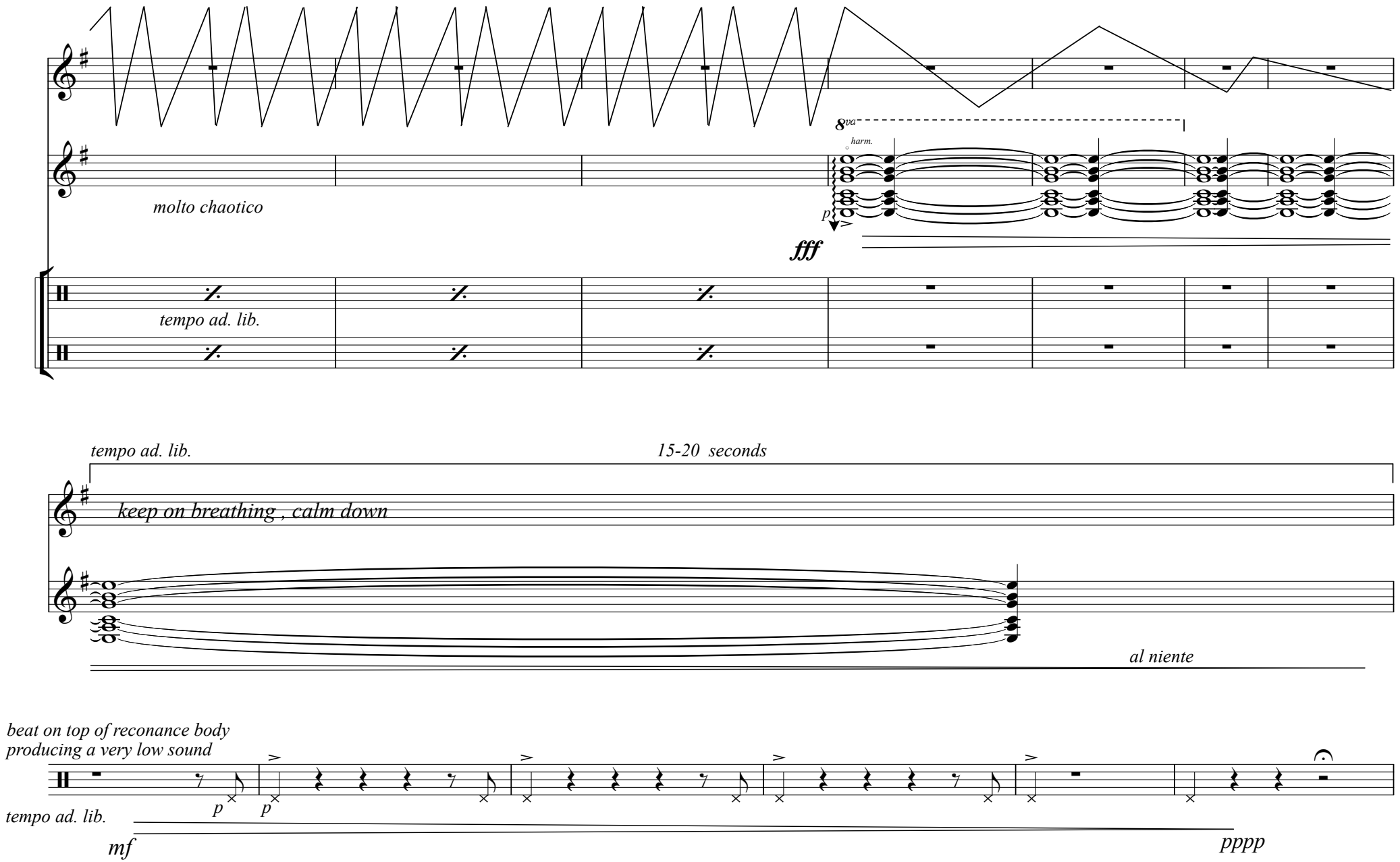

gy
sou - - go - -
5'02.3"
100.3.86
Hit 01
- to - gy - - - - - - -
sou - - - - - - go - - - - - - to gy - - - - - -

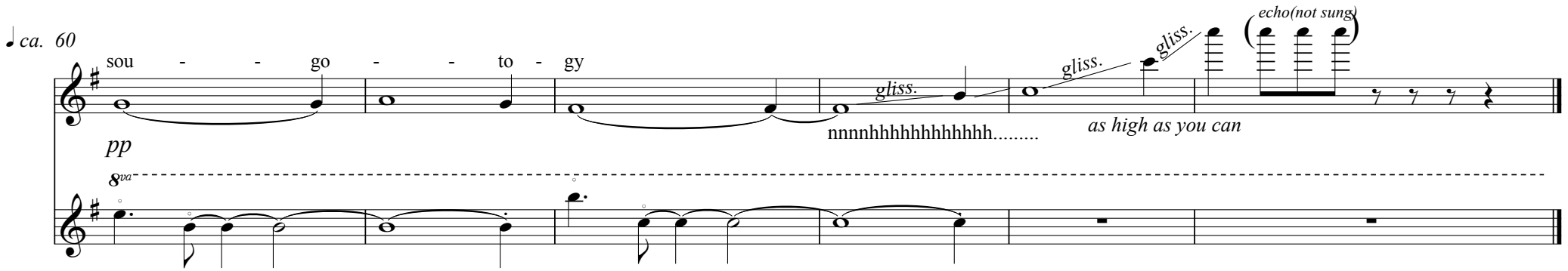

sou - - go - - to - gy
f
f
f
15-25 seconds
voice:
krrrrrrr
sfz
tssss
instructions:
flutter tongue
(line shows heat of the tone and pressure on the tongue)
don't breath in
voice:
sss.....
mf
keep on making ssss- sound while you are breathing in. Form the shape of your mouth and lips to vary the sound.
increase volume continously
8va
mf
a a a a
increase volume continously
mf


(8)
f
(8)
f
f
(8)


fff
(8)
fff
gliss.
(8)
brush up and down over all 6 string with the palm of your right hand (sound muted)
mf
ight hand
eft hand
m
i
p
m
i
p
mf
ith nails under the resonancehole
on the frame
brush with nails of left hand fingers
under the resonancehole (very percussive)


s is just an example ..feel free to improvise with your breath
breath in
breath out
breathing through mouth:
f
more and more intensive
ff
f
more and more intensive
ff
fff
fff
acc - - - - - - - - - - - - - - - el - - - - - - - - - - - l - - - - - - - - - - - - - - - er - - - - - - - - - - - - - - - ando


molto chaotico
8va
harm.
p
fff
tempo ad. lib.
tempo ad. lib.
15-20 seconds
keep on breathing , calm down
al niente
beat on top of reconance body
producing a very low sound
p
p
tempo ad. lib.
mf
pppp


ca. 60
sou - - go - - to - gy
pp
8va
gliss.
nnnnhhhhhhhhhhhh.....
gliss.
gliss.
as high as you can
echo(not sung)