

# Himmelfahrt

2006

ascension

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

## Beda

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**Inszenierung:**

Der Performer/ die Performerin 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 ein Mikrostaender der das Gesamtbild 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 Performerin 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 there 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 - atmosphere by amplifying. The voice has to be amplified 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 overdubs 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 atmosphere. 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:

The diagram illustrates the structure of the piece through a series of overdubs over a 70-second period. The timeline is marked with vertical lines every 4 seconds.

- 0-14 seconds:** *words:* sou - - - - - l. *basic loop* starts at 0. *mf bright* is indicated above the timeline. *death* is written at the 14-second mark.
- 14-28 seconds:** *overdub 1* starts at 14. *he- - - - -aven* is written above. *breath in* is indicated with a dashed line from 14 to approximately 22 seconds. *breath out* is indicated with a dashed line from approximately 22 seconds to 28 seconds.
- 28-42 seconds:** *overdub 3* starts at 28. *shines* is written above. *...eIIII* is written above at 34 seconds. *sfz* is written below at 34 seconds. *ppp die die die die die die die die die* is written above from 38 to 42 seconds. *scratch E-string with nail - - >* is written below from 40 to 42 seconds.
- 42-56 seconds:** *overdub 4* starts at 42. *bright* is written above at 46 seconds. *krrrrrrr.....* is written above from 48 to 54 seconds. *bri - - - - ght* is written above from 54 to 58 seconds. *soul* is written above at 60 seconds. A dashed line with an arrow points to the right from 42 to 46 seconds.
- 56-70 seconds:** *overdub 4* continues. *breath out* is indicated at 56, 58, and 60 seconds. *breath in* is indicated with a dashed line from 60 to 64 seconds. *f* is written above at 60 seconds. *scratch D-string again and again* is written below from 60 to 64 seconds. *tssssssssssssssssssssss.....oul* is written above from 60 to 70 seconds.

*liberamente*

falsetto voice *mf* sou - go - to - gy \_\_\_\_\_ so - go to gy

git. right hand or normal position *8va* *>harm.* *p*

harmonics left hand *al niente*

sou - go - to - gy sou - go - to - gy , sou - go - to -

*8va*

go - -

*♩ = 130*

gy so - - u - - to

*mf* *increase volume continuously*

*mf* *increase volume continuously*

*a a i a i a a* *mf*

*mf*

gy , sou - - go - -

5'02.3"  
100.3.86  
Hit 01

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with the word 'gy' and continues with a melodic line of eighth notes. The second staff is a piano accompaniment in treble clef, starting with a circled '8' above the first measure. The third staff is a drum line in bass clef, consisting of six measures, each containing a slash with a vertical line through it, indicating a specific drum pattern. A text box on the left side of the drum line contains the text '5'02.3"', '100.3.86', and 'Hit 01'.

to - gy - - - - ,

Detailed description: This system contains the second three staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It begins with the word 'to' and continues with a melodic line of eighth notes. The second staff is a piano accompaniment in treble clef, starting with a circled '8' above the first measure. The third staff is a drum line in bass clef, consisting of six measures. The first four measures contain a slash with a vertical line through it, and the last two measures contain a series of 'x' marks with downward-pointing arrows, indicating a specific drum pattern. The word 'a' is written above the first four measures of the drum line.

sou - - - - go - - - - to gy - - - -

Detailed description: This system contains the final three staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It begins with the word 'sou' and continues with a melodic line of eighth notes. The second staff is a piano accompaniment in treble clef, starting with a circled '8' above the first measure. The third staff is a drum line in bass clef, consisting of six measures. The first four measures contain a slash with a vertical line through it, and the last two measures contain a series of 'x' marks with downward-pointing arrows, indicating a specific drum pattern. The word 'a' is written above the first four measures of the drum line.

sou - - go - - - to - gy

*f*

*f*

*f*

15-25 seconds

voice: *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.*

*mf* *increase volume continously*

*mf* *increase volume continously*

*a* *a* *a* *a* *mf*

*mf*

Musical notation for the first system. The treble clef staff contains a melody in G major with a common time signature. The melody consists of eighth and quarter notes with slurs. The bass staff contains six measures, each marked with a double bar line and a slash, indicating a continuation of the previous system.

Musical notation for the second system. The treble clef staff features a melodic line with slurs and a dynamic marking of *f* (forte) above the staff. The middle treble clef staff continues the melody from the first system. The bass staff contains six measures, with the last two measures marked with *f* and containing rhythmic patterns of eighth notes marked with 'x'.

Musical notation for the third system. The treble clef staff features a melodic line with slurs and a dynamic marking of *f* (forte) below the staff. The middle treble clef staff continues the melody from the first system. The bass staff contains six measures, each marked with a double bar line and a slash, indicating a continuation of the previous system.

First system of musical notation. It consists of three staves: a top staff in treble clef with a key signature of one sharp (F#), a middle staff in treble clef with an octave sign (8) and the same key signature, and a bottom staff in bass clef. The top staff contains a melodic line with a long slur and a *fff* dynamic marking. The middle staff contains a rhythmic accompaniment with eighth notes and slurs. The bottom staff contains a series of four bar lines with a slash and a vertical line through it, indicating a break in the music.

Second system of musical notation, continuing from the first. It has the same three-staff structure. The top staff continues the melodic line with a *gliss.* marking and a wavy line indicating a glissando. The middle staff continues the rhythmic accompaniment. The bottom staff continues the broken notation from the first system, ending with a series of rhythmic marks (x's) on a staff.

Third system of musical notation, consisting of three staves. The top staff is empty. The middle staff is labeled "right hand" and contains rhythmic marks (x's) with arrows indicating up and down strokes. The bottom staff is labeled "left hand" and contains notes with dynamic markings *m*, *i*, and *p*. Text annotations provide performance instructions: "brush up and down over all 6 string with the palm of your right hand (sound muted)", "brush with nails of left hand fingers under the resonancehole (very percussive)", and "with nails under the resonancehole on the frame". A *mf* dynamic marking is present in the right hand staff.



is just an example .feel free to improvise with your breath

*breath in*  
*breathing through mouth:*  
*breath out*

*f*  
*more and more intensive ff*

*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*

*tempo ad. lib.*

*p*

*p*

*mf*

*pppp*

ca. 60

musical score for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The lyrics are "sou - - go - - to - gy" and "as high as you can". The score includes glissando markings (*gliss.*) and an "echo(not sung)" section. The piano part is in treble clef with a key signature of one sharp (F#), marked *pp* and *8va*. A dashed line indicates the octave transposition. The piano accompaniment consists of a series of notes with slurs, some marked with accents.