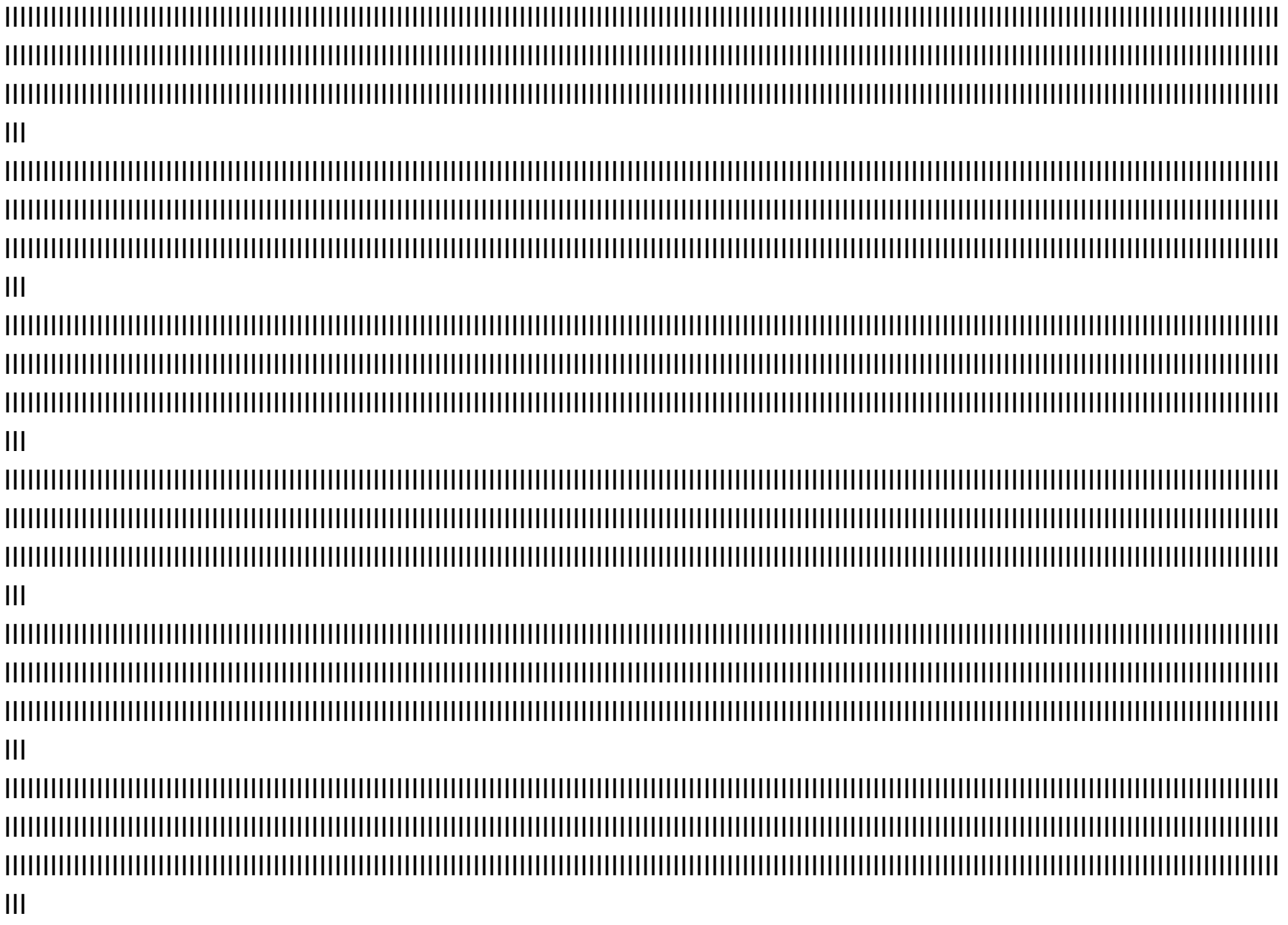

IIII

“yeah uh hmm” for 8 performers and fixed media is a piece written for Dave Hagedorn and The St. Olaf Percussion Ensemble spring 2018 concert. in this piece, the ensemble is made up of four percussion performers (using mobile marching percussion) and four “light” performers (turning on and off lamps and the house lights of the performance space). this piece explores expanded dimensions of musical performance—including both time and space, and sight and sound.

notation explanation:

the following pages will give instructions to each individual performer. these will include both links to recordings of the specific “sonic symbols” to listen for and the actions which correspond to them. these pages should be individually memorized so as to be able to perform without a visual score. on the last page will be a link to the complete fixed media, so that you can practice in the context of the piece itself.

performer 1: “house lights”

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starting position: all lights on

link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	intro sonority	slowly turn down all house lights (approx. 20 seconds, until speech enters)
sound file 2	children laughing	Slowly turn on stage light 1 (off when laughing stops)
sound file 3	synth chord pad	Turn on stage light 2 quickly
sound file 4	“And now for the form”	Turn off stage light 2 immediately after “form”
sound file 5	“There are a few key steps...”	Turn on stage light 1 slowly (off after “self-interest”)
sound file 6	Party songs overlay ending	Slowly turn back on the house lights (approx. 30 seconds)

performer 2: “lamp 1” - red (w/ whistle)

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starting position: lamp off

link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	ding!	turn on or off your lamp
sound file 2	free jazz	turn on lamp, turn off when done
sound file 3	synth chord pad	very quietly blow into whistle
sound file 4	birds field recording	inhale through whistle
sound file 5	party songs overlay ending	turn on and off the lamp quickly, intersperse whistle noises (somewhat moderate volume)

performer 3: “lamp 2” - blue (w/ whistle)

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starting position: lamp off

link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	Children laughing	Blow into whistle very quietly
sound file 2	“My neighbor is one…”	turn on lamp
sound file 3	“And now for the form…”	turn off lamp
sound file 4	birds field recording	turn on lamp (turn off when no longer sounding)
sound file 5	party songs overlay ending	turn on and off the lamp quickly, intersperse whistle noises (somewhat moderate volume)

performer 4: “lamp 3” - green (w/ whistle)

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starting position: lamp off

link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1 (example)	male automated voices	turn on when present, turn off when not
sound file 2	party songs overlay ending	turn on and off the lamp quickly, intersperse whistle noises (somewhat moderate volume)
sound file 3	birds field recording	create short whistle “chirps” quietly
sound file 4	“Do you like dogs?”	quiet whistle (for about 5 seconds)
sound file 5	free jazz overlay	Very loud whistling

performer 5: “perc. 1” - crotale (low C)

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link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	“...in c major.”	w/ brass mallet, strike crotale quietly (let ring for full length)
sound file 2 (example)	Automated male voice	Stop the above action
sound file 3	Synth chord pad	w/ wire brushes, gently swish the crotale, continuously
sound file 4	Free Jazz	Stop the above action
sound file 5	Automated female voice	Bow the crotale in a free manner (stop when voice stops)

performer 6: “perc. 2” - crotale (low G)

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link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	“...in c major.”	w/ brass mallet, strike crotale quietly (let ring for full length)
sound file 2 (example)	Automated male voice	Stop the above action
sound file 3	Synth chord pad	w/ wire brushes, gently swish the crotale, continuously
sound file 4	Free Jazz	Stop the above action
sound file 5	Birds field recording	Bow the crotale in a free manner (stop when bird sound stops)

performer 7: “perc. 3” - crotale (high C)

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link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	“...in c major.”	w/ brass mallet, strike crotale quietly (let ring for full length)
sound file 2 (example)	Automated male voice	Stop the above action
sound file 3	“The most cynical…”	w/ wire brushes, gently swish the crotale, continuously
sound file 4	“They should feel…”	Stop the above action
sound file 5	Automated female voice	Bow the crotale in a free manner (stop when voice stops)

performer 8: “perc. 4” - crotale (high E)

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link to sound file:	description of sound file or text excerpt:	performing action:
sound file 1	“...in c major.”	w/ brass mallet, strike crotale quietly (let ring for full length)
sound file 2 (example)	Automated male voice	Stop the above action
sound file 3	“The most cynical…”	w/ wire brushes, gently swish the crotale, continuously
sound file 4	“They should feel…”	Stop the above action
sound file 5	Birds field recording	Bow the crotale in a free manner (stop when bird sound stops)

text

Hello everyone!
How are you doing?
Oh, that's nice.

I brought a little song and a presentation for you all today.

The little song here is a simulation of a fugue.
In C major.
You have to listen very closely to understand, though.

Do you all like C major?
I do too!

This presentation will be about the beauty of inspirational music-making and radical entrepreneurship.

Sit back and enjoy the nice music for a few moments…
Then the presentation will begin…

--pause--

To be inspired is to be moved emotionally.
Music is a wonderful, magic, invisible language of emotions.

Music makes you happy.
Music makes you sad.
Sometimes music makes you act silly.

To be creative is to always act in practical terms.
The audience must always understand what you're doing.
How are you going to succeed if nobody likes your music?
How are audiences going to like your music if they do not understand it immediately?

--pause--

My neighbor is one of the wisest people I have met.
She has this little dog named Booboo.
It barks.

Do you like dogs?

--pause--

And now for the form.
Here is the first exposition of the subject:

The most cynical type of all music-making
Is the one where the conductor trusts the audience to understand complex concepts and to consciously locate their experience in a meaningful way

Music must be immediate and exist primarily on the surface
They should feel, not think.

--pause--

Booboo goes "woof, woof"

--pause--

Listen closely!
Here is the tonal answer to the first fugue subject:

"Yeah uh hmm…"

--pause--

Music is confusing…

--pause--

Express yourself
Monetize all aspects of your creation and take pictures of your food
Study the trends

--pause--

There are a few key steps for you to succeed as a radical musical entrepreneur

You must always think of your music as a product

You must always see your audience as a generalized statistic

You must always make your craft simple and understandable

You must always maintain the status quo

You must always think of your fellow artists as competition

*You must always f*** over someone who is standing in your way*

You must always treat your underlings in a disrespectful manner

You must always be a gatekeeper

You must always act in your self interest

END.

score/fixed media

[download here!]