

Jesper Pedersen

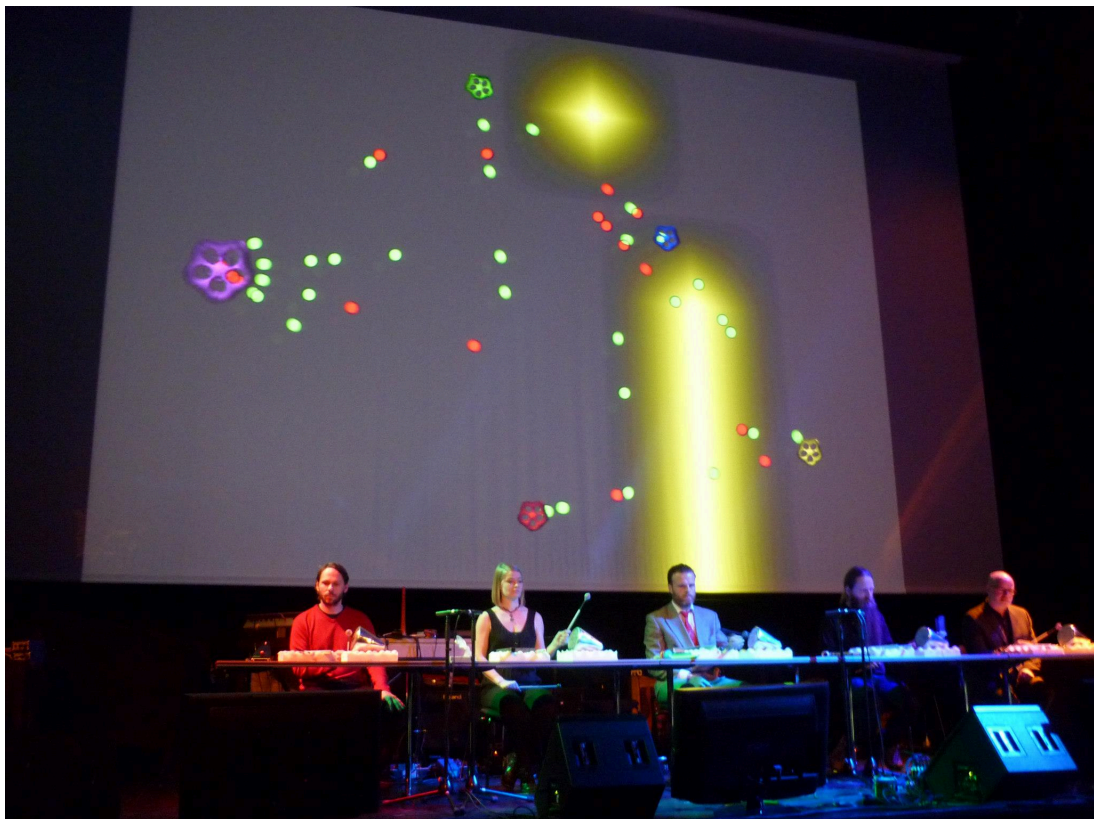
# HAJODAKESE

five percussionists and electronics

Animated notation

Duration: 10:00

## INSTRUCTIONS



Hajodakese was commissioned by Ilan Volkov and the Iceland Symphony Orchestra and premiered at the Tectonics Festival 2013 by Hlynur Aðils Vilmarsson, Davíð Þór Jónsson, Kristín Þóra Haraldsdóttir, Jesper Pedersen and Skúli Sverrisson.

The piece was created with support from the Danish Arts Foundation.



Please contact me if you are planning to perform this piece.



## INSTRUMENTS

5 micro-tuned IKEA Sorglös aluminum flower vases tuned in an ascending quarter-tone scale.

5 low pitched untuned resonant metal objects like metal shelf brackets, pipes etc.

5 high pitched untuned resonant metal objects.



Small but relatively loud hand held instruments and noisemakers of own choice like: melodicas, harmonicas, shakers, rattles, duck calls, tambourines, flexatones, sleigh bells etc. It is important that these instruments sonority is completely different from the vases and untuned metal. Every performer should have different instruments and they are only to be used in the coda.

In summary each performer has a kit containing the above instruments:

1 micro-tuned IKEA Sorglös flower vase placed on it's side on an eggcrate foam pad for maximum resonance and so that both side and bottom is accessible for playing. To be played with a medium vibraphone mallet.

2 untuned metal pieces placed on an eggcrate foam pad. To be played with a medium xylophone/bell mallet.

1-2 small instruments of own choice (see above).

They are also to use their voice.

## ELECTRONICS

The sound of the instruments is picked up by one or more microphones and routed through delay-based effects with 100% feedback that sums up all the sounds of the piece. The effects return is routed so that it can be brought in with a fader on the console or via a volume pedal.

The effects return is slowly faded in when the background in the score starts to move faster (around 9:10). The effect is taken out as soon as the dancing beard has disappeared ending the piece.

In small setups a guitar delay pedal can be used and the signal can be controlled with a volume pedal by one of the performers.

## SCORE

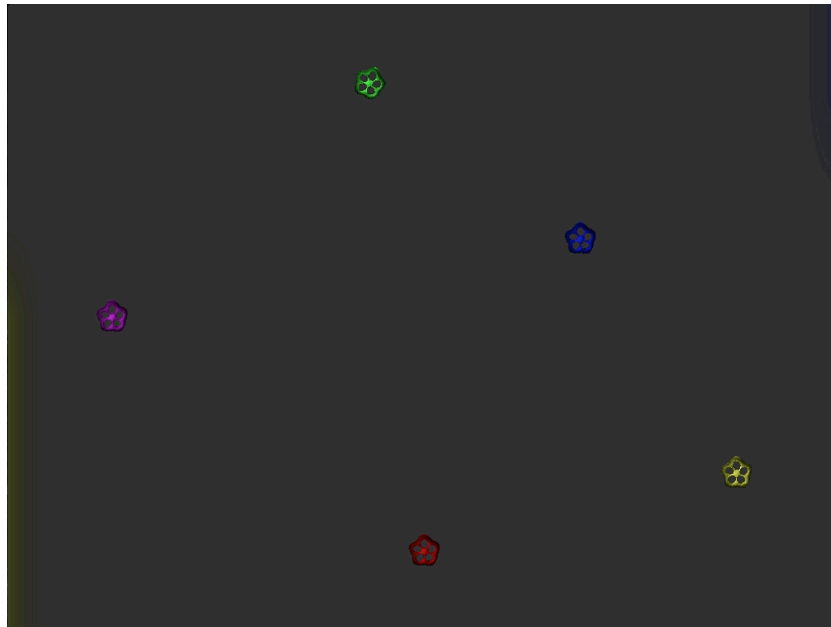
Hajodakese uses active animated notation in form of a video that is to be projected on a screen so the audience can see it. For optimal performance the performers will have monitors on the edge of the stage so they don't have to turn their backs to the audience.

In smaller venues the performers can be placed behind the audience in a spatial placement reading the score from the projection.

The video file that contains the score is called HajodakeseScore.mp4 and is attached with this document.

The score can also be found online: <http://vimeo.com/64485266>

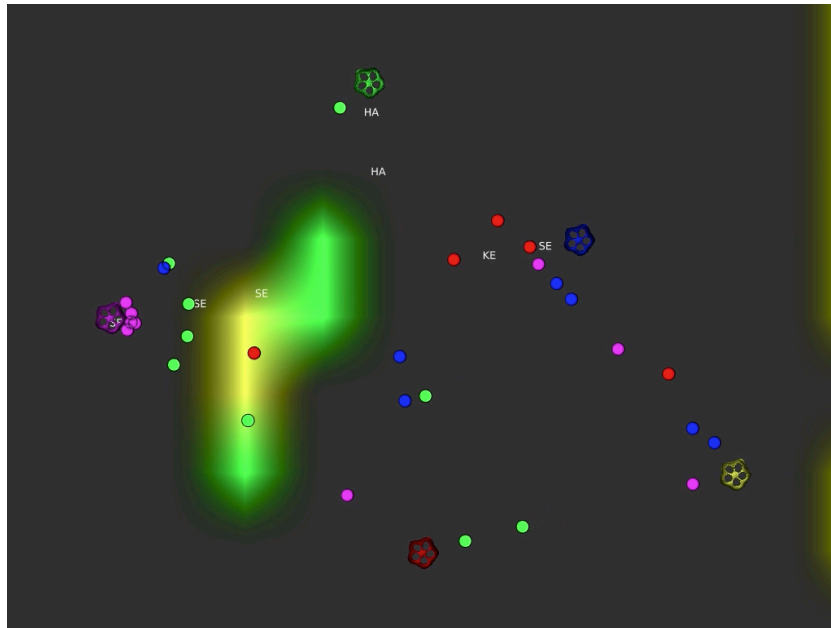
Each of the five performers is represented by one of the five colored okras:



The okras sends colored balls and text between them triggering different sounds. The performers are to play the sounds on inbound trajectories as they hit the performers okra. There are 5 different sounds that are color coded in the score:

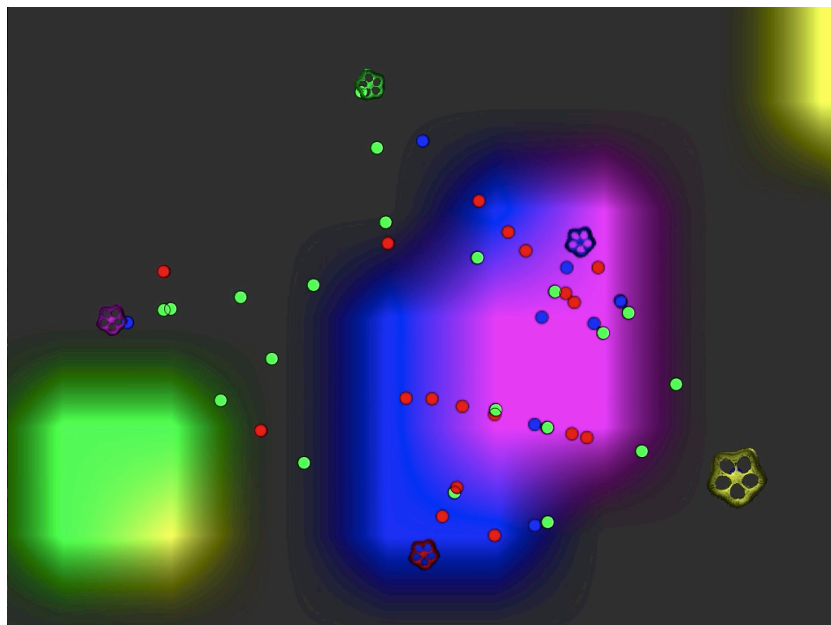
- Sorglös flower vase side, vibraphone mallet (low resonant note)
- Sorglös flower vase bottom, vibraphone mallet (high resonant note)
- Medium untuned resonant metal, xylophone/bell mallet
- Small untuned metal, xylophone/bell mallet
- Spoken text. Short vocalizations: HA, JO, DA, KE, SE

The small instruments are not color coded but are cued in by the dancing beard that appears towards the end of the piece (the Coda).



## DYNAMICS

Dynamics are read from the background colors as seen by the individual performer under the okra. Gray is soft. The brighter the color the louder the dynamic:



It is important to get a wide range of dynamics from soft to loud.

## CODA (Rúsínan)

The piece ends with something completely different.

Around 9:10 the background starts to move faster and all the balls are disappearing. This is the cue for the performers to pick up the small (non percussion) instruments and get ready.

It is also the cue for the person in charge of controlling the electronics to start fading up the output of the delay effect.

Next a dancing beard appears on the screen. This is the cue for the performers to start improvising on their instrument. It should be loud, high energy and following the movements of the dancing beard. When the beard gets smaller it is a cue to start fading out the piece. When the beard is gone from the screen the piece is over.

