

Jesper Pedersen

# UAO 215

Piano, electronics and visuals  
two performers

Duration: 6:30



The piece was written for Tinna Þorsteinsdóttir and Frank Aarnink and premiered at Dark Music Days 2014, Reykjavik.

## TECHNICAL REQUIREMENTS

- Two Dayton Audio DAEX25 Sound Exciters (or similar transducers) with cables.
- One Bass Rocker / Bass Shaker transducer with cables.
- Amplifier for the transducers (40W max).
- Video projector (beamer) with a minimum resolution of 1024 x 768.
- Computer on stage connected to video projector and amplifier/transducers.
- Table for computer and amplifier.

## INSTRUMENTATION

Old untuned beaten up upright piano. The older the better and preferably black with ornaments and turned columns. The visual aspect is important and the piano is thought of as a sound sculpture.



One performer is operating playing the instrument from the front, the other performer is playing on the back on the instrument. The back side performer also has a hard yarn mallet for playing the beams on the back and the soundboard. Each performer has a transducer.

The bass rocker is placed on the back side of the piano so it makes a low rumbling sound.

## THE SCORE

In the piece the piano functions as both an instrument that filters and creates resonances to the electronic playback as well as a metaphorical device used in the search for Unidentified Audible Object 215 using a score map (see last page).

The piece starts with taking the doors off the piano and placing the hammers in 45° service position so both strings and hammers are accessible.

Each of the performers have a copy of the score map and a audio transducer.

The electronic "tape" playback is sent to the audio transducers at a constant level. Care should be taken that the sound is clear and loud but not so loud that the transducers will distort.

When the sound appears the performers pick up the transducer and start searching the score map placing the audio transducers on different places of the piano listening for the resonances.

The map is searched by following one of the lines through the map.

The hammers are played metaphorically "punching in" a new search frequency. The same function is established by playing the beams on the back side with the mallet creating a log drum type sonority.

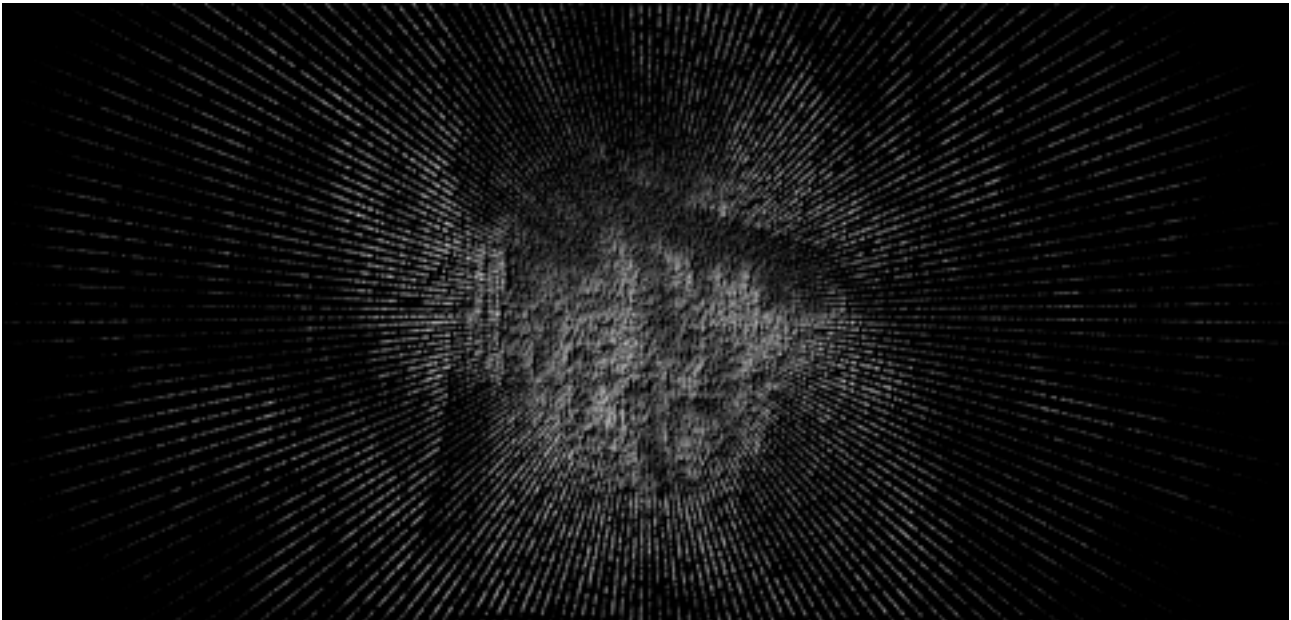
The circles in the search score mark junctions between multiple lines. These junctions activates the search function for both performers. Direction can be changed at any of the junctions following a different course through the map. Listening to the resonances is very important between junctions before doing a new search.

Crosstalk can occur between the two performers and reaction or non reaction is required.

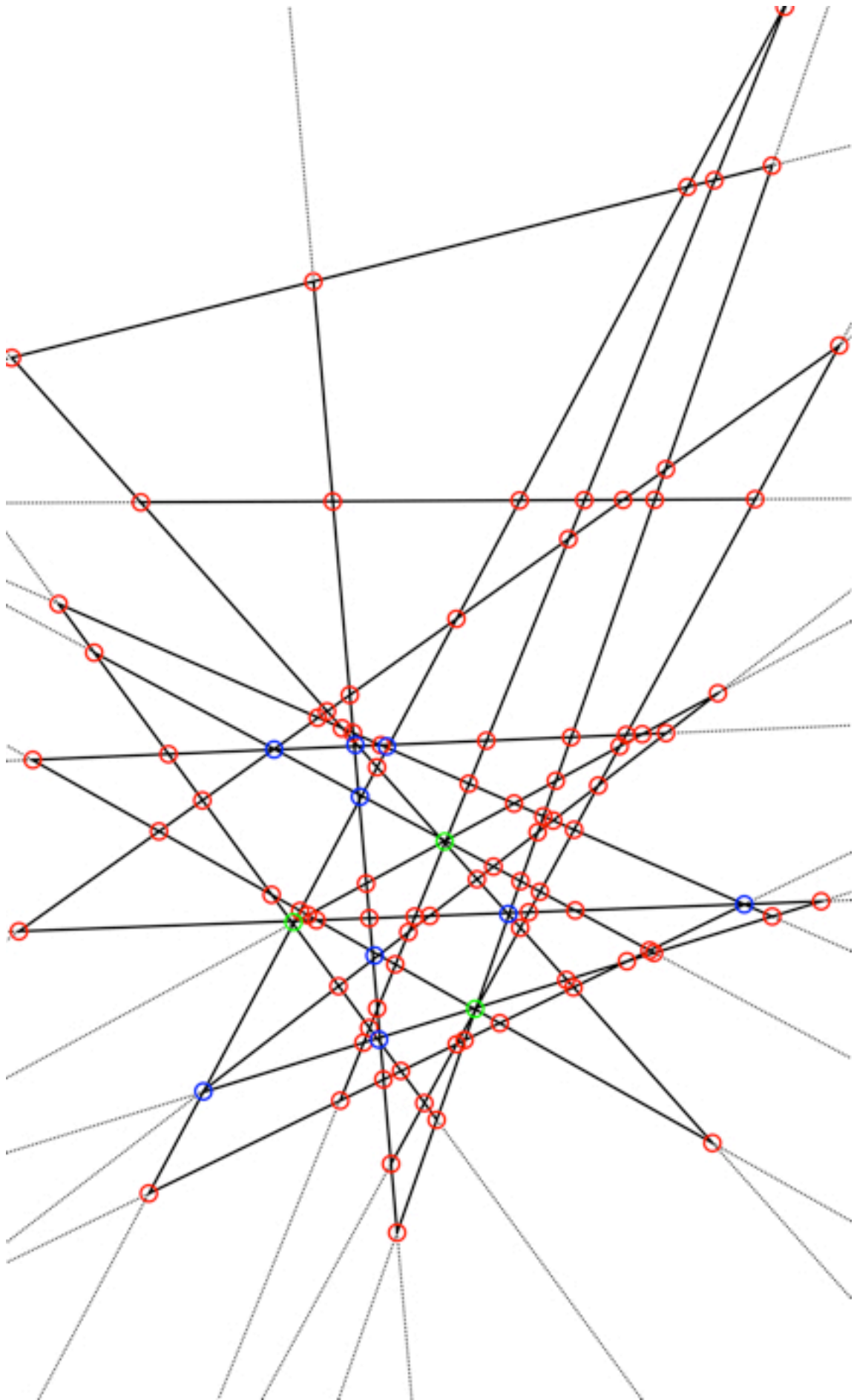
The piece ends when the electronic sound disappears.

## **THE VISUALS**

The piece has a visual dimension consisting of a picture being scrolled slowly from right to left. This picture should be projected onto a wall covered in a lattice (like in Norðurljós Hall in Harpa), making the 2 dimensional picture appear as if it is moving and changing. This effect is akin to Moiré patterns.



*The picture being projected and scrolled*



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