

Minchia!

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**Master of Arts by Research
University of York
Music**

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For Flute, Oboe, Cello, Double Bass, Amplified Voice, Electric Guitar & Analogue Synthesizer

This piece is dedicated to Gaia Blandina, Adam Bonser, Desmond Clarke, Tomos Dylan, Andrea Mancianti & William Ozard

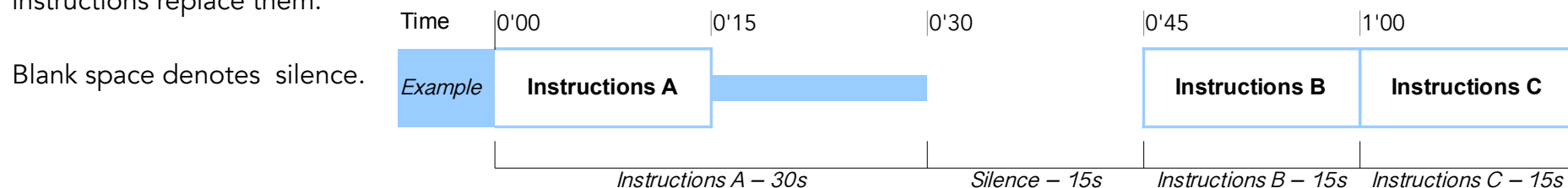
Performance Notes

Improvisation is a key factor of this work. Guideline instructions are in the form of boxed text, aligned and colour coded by instrument.

The score uses a time-space notation:

Time markings are provided and the space occupied by notated instructions determines how long they should be carried out for.

A coloured line extending from a text box shows that these instructions should be continued until the line stops or new instructions replace them.



To avoid confusion in the instructions, pitch classes are always given in italics (e.g. *A*), while lettered section titles are in bold (e.g. **A**).

The symbol *d* is used at various points throughout the score to denote half flats. While improvising, the use of microtonal pitches is welcomed.

One aim of this work is to encourage many different interpretations. Thus, if so desired, any notation may be ignored or altered by the performers at will, so long as they deem it tasteful and effective. This includes timings. Performers are invited to explore and experiment with the ways in which they can create sounds which still fulfil the instructions. In this vein, the use of found objects and instrument preparation is welcomed.

Flute & Oboe

The final pitch class reached by convergence at the very end of the piece should be either *C*, or any other pitch which may be useful for the progression of the concert programme, if applicable.

Cello & Double Bass

Where guide pitch classes are provided, the distinction between 'bass' and 'treble' is left to the performer's discretion. The performer may wish to consider what role the material they are playing is providing to help make this decision, or use a more strict rule separating the two at a designated pitch.

Electric Guitar

The guitar may be in any desired tuning, but it is recommended that the guitarist is aware of which pitches it is tuned to. Likewise, amplifier and pickup settings are completely at the performer's discretion. Use of effects pedals or other means of live processing is also permissible. These may all be changed mid-performance.

Where guide pitch classes are provided, the distinction between 'bass' and 'treble' is left to the performer's discretion. You may wish to consider what role the material you are playing is providing to help make this decision, or use a more strict rule separating the two at a designated pitch.

E-Bow Tremolo is used to describe a technique whereby an E-Bow's position is successively shifted away from and back towards the pickups, at a rate left to the performer's discretion, to create a sustained sound with fluctuating loudness. Any other means of achieving this sound may be used in place of an E-Bow, for example the combination of a sustain pedal and changes to the guitar's volume dial level, but the attack must not be too sharp.

Voice

It is entirely up to the performer when, and to what extent, amplification is used. Creation of sound is not restricted only to the voice, but may come from other parts of the body, clothing, found objects, or even the amplification of the other instruments' playing or the manipulation of the equipment to create feedback. The performer should consider the microphone their instrument as much as they do their voice and body.

Synth

The synthesizer requires a ring modulator and the capability for frequency modulation of the signal after the ring modulator in the signal chain. A digital synthesizer may be used, but analogue is preferable. In the case of a digital synthesizer, it is recommended that only basic waveforms and effects processing is used in order to emulate a simple analogue synth as closely as possible.

Three sounds are required for this piece: **Noise**, a **Low Drone** and the drone's development into a modulating **Sweeping Gesture**. A reference sound for the **Sweeping Gesture** can be found at <https://soundcloud.com/omarperacha/minchia-analogue-synth-reference/s-9nnAh>.

Noise can be any colour and the envelope can be long or short and percussive. The colour and envelope shape may be changed throughout the piece.

Low Drone is essentially the result of trying to sustain the sound from the initial moments of the **Sweeping Gesture** so that the latter may be heard to grow organically from the former. To create this sound, it is recommended to use a sawtooth wave with a ring modulator set exactly an octave above. This signal should then undergo light frequency modulation.

Sweeping Gesture makes use of the the same setup as **Low Drone**, but the waveform envelope should be controlled by a linear ramp. The frequency modulation should be more significant, and modulation may also be applied to the cutoff point of both the highpass and lowpass filters. Finally, gradually increase the frequency of the ring modulator.

Graphic Score

The graphic at the bottom of the page is a helpful guideline for the intensity and general dynamic level throughout the piece, but the exact shape does not have to be read literally by the performers. This shape applies to the total sonority created by all the active forces at a given time and may not necessarily represent an individual player's trajectory. It is imperative that all players focus on the overall sound above all else, and ensure it effectively and consistently provides the desired character.

Minchia

Omar Peracha (2015)

(feel free to ignore the rules)

Time	A <i>Start calm, become increasingly agitated</i>	B <i>Eerie</i>
	0'00 0'15 0'30 0'45 1'00	1'15 1'30 1'45 2'00
Flute	Noise Sounds: start soft, steadily increase intensity until a climax is reached. Quickly die down to silence on cue for B.	
Oboe	Noise Sounds: start soft, steadily increase intensity until a climax is reached. Quickly die down to silence on cue for B.	
Cello	Noise Sounds: start soft, steadily increase intensity until a climax is reached. Quickly die down to silence on cue for B.	
Double Bass	Noise Sounds: start soft, steadily increase intensity until a climax is reached. Quickly die down to silence on cue for B.	
Electric Guitar	Noise Sounds: start soft, steadily increase intensity until a climax is reached. Quickly die down to silence on cue for B.	
Voice	Noise Sounds: start soft, steadily increase intensity until a climax is reached. Quickly die down to silence on cue for B.	
Synth	Slowly introduce Low Drone on C. Cue B when desired.	Continue Low Drone . Vary sound/pitch if desired but maintain slow, heavy feel. Pitch Class Choices: [C, Ad, C#]
Graphic Score		

	<i>Become increasingly frantic</i>					C <i>Serene</i>			
Time	2'15	2'30	2'45	3'00	3'15	3'30	3'45	4'00	4'15
<i>Flute</i>	Duet with Oboe. Start gently, gradually increase intensity of gesture to significant levels. End section with sharp swelling gesture on cue. Pitch Class Choices: [C, B, A, Ad, F#, C# → All]								
<i>Oboe</i>	Duet with Flute. Start gently, gradually increase intensity of gesture to significant levels. End section with sharp swelling gesture on cue. Pitch Class Choices: [C, B, A, Ad, F#, C# → All]								
<i>Cello</i>	Occasional interruptions, get more frequent & intense. End section with sharp swelling gesture on cue. Pitch or noise. Pitch Class Choices: [Bass: C, Ad, C# → C, B, A, Ad, F#, C#] / [Treble: C, B, A, Ad, F#, C# → All]					Tremolo Sul Ponticello in homorhythm with Double Bass and Electric Guitar. Sustain each note until cued to change. Use any pitches. Do not leave a gap after B .			
<i>Double Bass</i>	Occasional interruptions, get more frequent & intense. End section with sharp swelling gesture on cue. Pitch or noise. Pitch Class Choices: [Bass: C, Ad, C# → C, B, A, Ad, F#, C#] / [Treble: C, B, A, Ad, F#, C# → All]					Tremolo Sul Ponticello in homorhythm with Cello and Electric Guitar. Long sustained notes. Cue note changes. Use any pitches. Do not leave a gap after B .			
<i>Electric Guitar</i>	Occasional interruptions, get more frequent & intense. End section with sharp swelling gesture on cue. Pitch or noise. Pitch Class Choices: [Bass: C, Ad, C# → C, B, A, Ad, F#, C#] / [Treble: C, B, A, Ad, F#, C# → All]					E-Bow Tremolo in homorhythm with Double Bass and Cello. Sustain each note until cued to change. Use any pitches. Do not leave a gap after B .			
<i>Voice</i>	Occasional interruptions, get more frequent & intense. End section with sharp swelling gesture on cue. Noise Sounds.								
<i>Synth</i>	Continue Low Drone. Gradually open filter. Vary sound/pitch more freely. End section with sharp Swelling Gesture, give cue to ensemble. Pitch Class Choices: [C, Ad, C# → C, B, A, Ad, F#, C#]								
<i>Graphic Score</i>									

	<i>Become increasingly aggressive</i>					D <i>Calming down</i>			
Time	4'30	4'45	5'00	5'15	5'30	5'45	6'00	6'15	6'30
<i>Flute</i>	Gentle, fragmented interruptions which gradually develop into a duet with Oboe , becoming more aggressive and frantic. Make reminiscent of earlier duet. As noise builds, transition to cascading gestures .					Continue cascading gestures , start to reduce intensity and focus on a single pitch class. End with a long-held note on this pitch when desired.			
<i>Oboe</i>	Gentle, fragmented interruptions which gradually develop into a duet with Flute , becoming more aggressive and frantic. Make reminiscent of earlier duet. As noise builds, transition to cascading gestures .					Continue cascading gestures , start to reduce intensity and focus on a single pitch class. End with a long-held note on this pitch when desired.			
<i>Cello</i>	Transition to noise sounds on cue. Increase loudness and intensity as noise becomes prevalent. Vary note duration as desired					Gradually die down to silence			
<i>Double Bass</i>	Transition to noise sounds on cue. Increase loudness and intensity as noise becomes prevalent. Vary note duration as desired					Gradually die down to silence			
<i>Electric Guitar</i>	Transition to noise sounds on cue. Increase loudness and intensity as noise becomes prevalent. Vary note duration as desired					Gradually die down to silence			
<i>Voice</i>	Occasional interruptions , get more frequent and intense. cue transition to noise build up when Flute and Oboe reach appropriate intensity. Pitch or noise → Noise					Gradually die down to silence			
<i>Synth</i>	Punctuate end of section with increasingly intense noise sounds as desired					Gradually die down to silence			
<i>Graphic Score</i>									