

Rise

For Voice, Live-Processing,
and Fixed Media

Wesley S. Uchiyama-Penix

Performance Instructions:

This work has two electronically created aspects of performance, the live-processing and the fixed media.

For the fixed media, there are three cues in the score where prerecorded tracks are to be played. These are labeled as “Cue 1-3” in the score.

The effects for the live-processing will mainly derive from reverb and delay. These effects can be generated through software plug-ins, software synthesizers (such as SuperCollider or Pure Data), or hardware (such as effect pedals). There are a few criteria that each of the effects should have:

Reverb:

- Must have a the capability to have an infinite reverb time, minutes-long time, or freeze function
- Able to control the size of the reverb
 - o This will be used to control the “pitch” of the reverb

Delay:

- Must be capable of generating an infinite feedback loop
 - o This will be used to “glitch” the effect
- Delay can match tempo
 - o Set to the quarter note of the tempo listed
- Non-destructive feedback preferred
- Negative feedback capability preferred

It is highly encouraged to have an individual perform the live-processing part alongside the singer. The voice is captured via a microphone which will feed into the effects. If the effects are done digitally through a computer, an audio interface will be required to convert the signal. The effects should have their own outputs, therefore maintaining their independence as individual sounds.

This will require having two (2) auxiliary busses. This can be done through a mixer (if utilizing hardware), or through the performer's Digital Audio Workstation (if utilizing digital effects). Below is an example of a setup in a DAW:

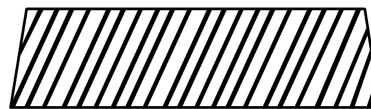


Voice track (left) and effect aux tracks (right)

At moments indicated in the score, the live-processing part will send the voice signal to the corresponding effect and alter certain parameters of the effects. This will be done through graphic notation seen below. This part's staff will have three lines indicating minimum amount the parameter can go, up to the maximum (amount of decibels sent for the effects and percentage based for the room size/feedback).



Reverb send



Delay send



Room size change



Feedback change

Program Notes:

What is there to fear? We are born into this world to confront such hardships. The trials and tribulations of everyday burdens, we were born for it. Even if we fall, we can rise back up. What if we fall further? We will have to rise even higher. Would there be such a drop that we could never return? A depth so great that we have no choice but to fear. A situation with a strong feeling of inevitability and uncontrollability, you feel trapped. What if it feels like the end? Even if you rise from such depths, will you ever be the same? There is way. We just need to find it. Never forget, we were born for this. Life. After all this, what is there to fear?

Arise from death, back to life...Kishi Kaisei.

Rise

Wesley S. Uchiyama-Penix

Emerging (♩ = 72)

Voice

Cue 1

Processing
max.
mid.
min.

reverb and delay
start at *mf*

Synthesizer

Percussive Sample

Kick Drum

4

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

7

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

10 *p*

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

Ki - - - - - shi

13

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

Ka - i

15

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

se - i...

19

18

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

20

Vo.

Process.

Synth.

Perc. Smpl.

K. Dr.

22 23 *p*

Vo. 

Process. 

Synth. *verb* *mp* 

Perc. Smpl. 

K. Dr. 

24

Vo. 

Process. 

Synth. 

Perc. Smpl. 

K. Dr. 