

Edition Music Scholars

No. 0.00000000000001

HASAN HUJAIRI

Fexeter Tea Party # 3.14159265358979323846264338327950288...

For oud, radio, liberated upright piano, one plastic chair, human breath, laptop, and two do-it-yourself contact microphones

Score to be passed around in secret to volunteering audience members

Hasan Hujairi

Fexeter Tea Party #

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27950288...**

For oud, radio, liberated upright piano, one plastic chair, human breath, laptop, and two do-it-yourself contact microphones

duration: under 15 minutes

This piece requires – as the coversheet suggests – oud, radio, liberated upright piano, one plastic chair, human breath, laptop, and two do-it-yourself contact microphones. Ideally, the oud and liberated upright piano should be amplified through dynamic microphones. Also, the sounds should be projected through speakers strategically placed in different corners of the room at the discretion of the performers and/or organizers.

Required Preparations: Oud player sits in centre of stage, with dynamic microphone placed near oud. Besides the oud player's chair are two empty chairs that are to be filled eventually by (at least) two members of the audience. One of the chairs needs to be made of plastic and has a do-it-yourself contact microphone taped to it beneath where a person usually sits. The other chair needs to have access to an unattached contact microphone that will be handled by at least one audience member. The radio must be slightly off the centre of the stage, and have a manual dial. In regards to the use of the laptop, any digital audio workstation (DAW) that allows the sounds generated through the contact microphones to be given reverb and delay (at performer(s)/organizer(s)' discretion) would be suitable. The upright liberated piano has to be slightly off stage as well (not on the same side as the radio), and with a dynamic microphone nearby.

Rules of Engagement:

1. oud player begins to improvise on mode/maqam/scale of choice. time signature (or lack thereof) is also a personal choice left to the oud player.
2. at approximately the 01:30 marker, person at radio raises volume gradually while changing stations. oud player continues to play.
3. once the sound of the radio is clearly audible (at least as loud as sound of oud), one member of the audience walks up to stage, sits on the plastic seat that has a contact microphone attached, and moves in the chair liberally, trying to generate as much sound as possible. all sounds will be passing through the laptop to be given reverb and delay (suggestion: tape delay effect).
4. a while later, another member of the audience will walk up to the stage, sit on the remaining chair, pick up the unattached contact microphone, and proceed to blow on the dangling piezo disc of the microphone. (plastic chair, radio and oud still continue to play)
5. eventually, another member of the audience will walk up to the liberated piano, starts with low-range noises/pitches (suggestions: knocking on the instrument as if it were percussive, and playing on the lower-tone strings), and freely improvising, eventually reaching the high pitch strings, and plays them softly – continuously. (all instruments still continue to play)
6. once sound of liberated piano gets soft, and stabilizes around higher pitches, all other sounds should eventually fade out. (liberated piano only should be playing by the end of this)
7. once silence is eminent, liberated piano playing stops, oud continues onto soft improvisation, but fades out eventually.

[end]