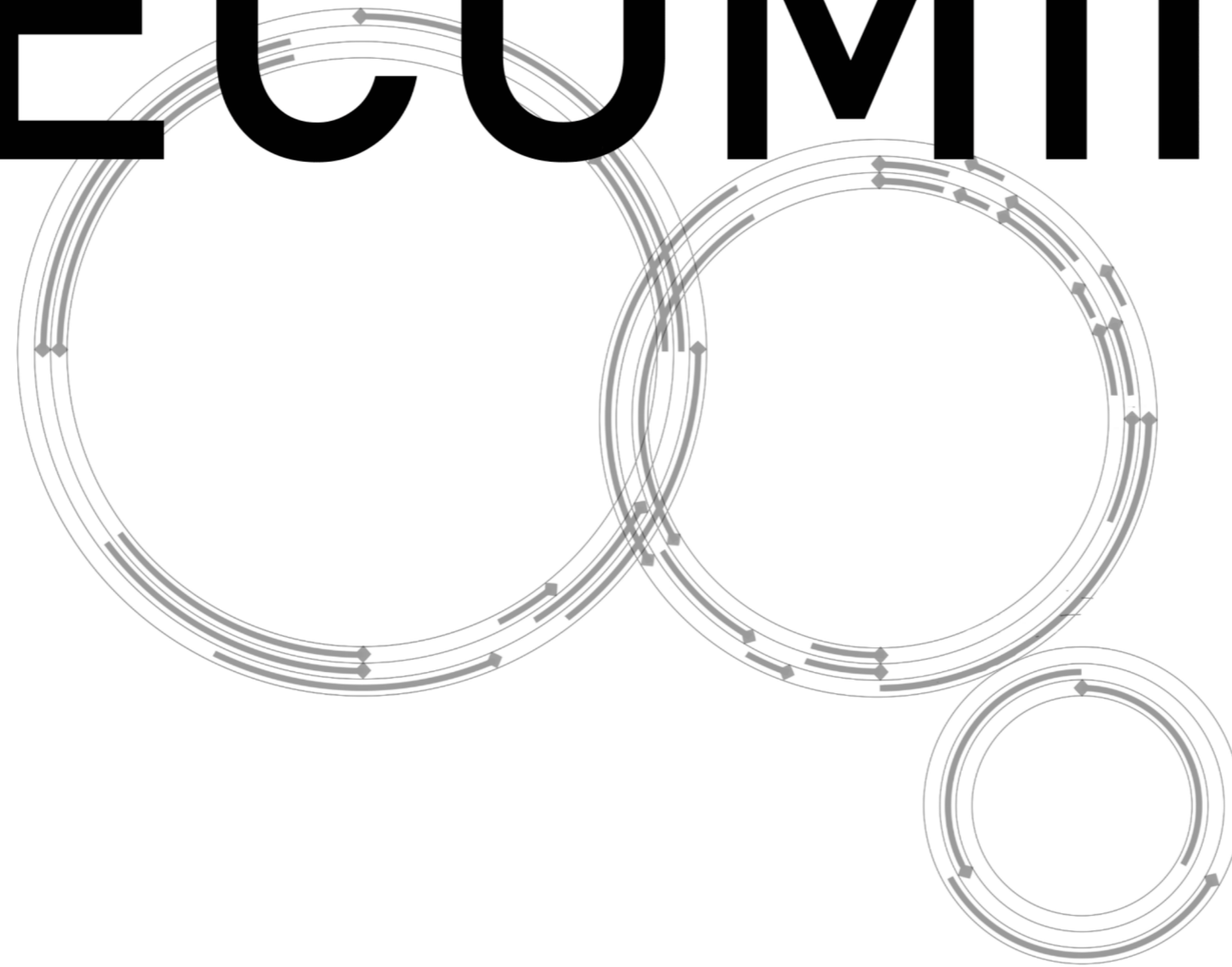


BECOMING



TYLER JORDAN

BECOMING NIGHTHOUSE

FOR AMPLIFIED PIANO PROPHECY OF NATURE

COMPOSED BY TYLER JORDAN IN SEPTEMBER AND OCTOBER OF 2023 IN DURHAM, NORTH CAROLINA



CREATIVE COMMONS - ATTRIBUTION / NON-COMMERCIAL / COPYLEFT

SCORE IMAGES, TEXT, AND IDEAS BY TYLER JORDAN

FOR MORE INFORMATION ABOUT THE PIECE AND COMPOSER, VISIT WWW.TYLERJORDANCOMPOSER.COM

EQUIPMENT



GRAND PIANO



AMPLIFIER



INTERFACE



GUITAR PICKUP



DISTORTION PEDAL



3X 1/4" CABLES

SETUP

OPEN THE **PIANO** LID. PLACE THE **GUITAR PICKUP** FACE DOWN ON STRINGS C1-E1 ABOUT A FOOT AWAY FROM THE BEATERS. CONNECT THE PICKUP TO THE **INTERFACE**, THEN OPTIONALLY INTO A **PEDAL** WITH DISTORTION AND FILTER CAPABILITIES, AND FINALLY INTO THE **AMPLIFIER**. ENSURE THAT THE **CABLES** ARE NOT RESTING ON ANY PIANO STRINGS AT THE START.

THE AMPLIFIER SHOULD BE PLACED ON THE GROUND UNDERNEATH THE PIANO'S AROUND THE BASS BRIDGE, FACING ABOUT THE PICKUP LOCATION. EXPERIMENT WITH CHANGES TO AMPLIFIER ANGLE, AMPLIFIER POSITION, AMPLIFIER VOLUME, FILTER LEVEL, AND PICKUP POSITION ON LENGTH OF STRINGS TO EXPLORE VARIANTS TO FEEDBACK ACTIVITY. BEATING INTENSITY, FEEDBACK ACTIVATION SENSITIVITY, AND EASE-OF-CHANGE TO THE FEEDBACK PITCH CAN BE DRASTICALLY CHANGED WITH THE GIVEN PARAMETERS. NOTE THAT DIFFERENT PIANOS AND DIFFERENT ROOMS WILL GIVE DIFFERENT RESULTS. THE DEFAULT SOUND WHEN NO KEYS ARE PRESSED SHOULD BE A LOW, BEATING FEEDBACK.

THE INTERFACE AND PEDAL (OR COMPUTER W/ DIGITAL EFFECTS) SHOULD BE PLACED IN ARM'S LENGTH EITHER ON THE MUSIC RACK OR ON A TABLE NEXT TO THE PIANO. USE AS NEEDED TO INCREASE AMPLIFIER SENSITIVITY.

THE AUDIENCE SHOULD IDEALLY BE POSITIONED ON THE SAME LEVEL AS THE PIANIST. IF POSSIBLE, INVITE THE AUDIENCE TO WALK AROUND THE PIANO/AMPLIFIER DURING PERFORMANCE. IN A LARGE HALL, THE AMPLIFIER CAN BE MIC'D TO SEND TO A HALL PA SYSTEM.

NOTATION

THE SCORE IS DIVIDED INTO FOUR SECTIONS - CENTER, BLUE, RED, AND GREEN. BEGIN IN THE CENTER SECTION, STARTING IN THE TOP LEFT. EACH SPACE ON THE STAFF REPRESENTS A KEY (C1 - E1). FOR DIAMOND NOTEHEADS, DEPRESS SILENTLY WITHOUT ATTACK, TRIGGERING POSSIBLE CHANGES TO FEEDBACK. TEMPO SHOULD BE FREE AND RELATIVELY RELAXED. PROGRESS FROM LEFT TO RIGHT AND TOP TO BOTTOM AND USE REPEAT SIGNS / CIRCLES TO REGRESS AT YOUR CHOOSING. THE TRANSPARENT CIRCLE STAVES REPRESENT OFFSHOOTS OF THE MAIN LINEAR STAVES THAT ARE ADDITIVE CYCLES. THE CIRCLE STAVES SHOULD BE PLAYED IN COUNTERPOINT TO THE LINEAR STAVES WHEN PLAYED, EITHER BY CONTINUING PLAYING THE LINEAR STAVE THAT CAUSED YOU TO ENTER THE CIRCLE, OR TRANSPORTING TO THE NEW LINEAR STAFF THE CIRCLE STAFF IS CONNECTED TO (IF APPLICABLE). THE NOTES WITHIN CIRCLE STAVES REPRESENT KEYS EITHER ABOVE OR BELOW THE PICKUP RANGE. THESE KEYS ARE LESS LIKELY (BUT STILL POSSIBLE) TO CAUSE CHANGES THE FEEDBACK.

THE CENTER SECTION INCLUDES A NUMBER OF BROKEN COLORED CIRCLE NODES. THESE NODES REPRESENT POSSIBLE PATHWAYS TO THE THREE COLOR SECTIONS. AS THE PIECE PROGRESSES, MORE NODES BECOME AVAILABLE TO INTERACT WITH. INTERACTING WITH THE NODE IS A CHOICE AND NOT A REQUIREMENT. OVER THE COURSE OF THE PIECE, INTERACT WITH NODES MORE FREQUENTLY. AFTER CYCLING THROUGH ALL FIVE CENTER LINEAR STAVES, BEGIN IMAGINING NODES IN PLACES THEY ARE NOT. THE CHARACTERISTIC SOUNDWORLD OF THE AMPLIFIER IN THE CENTER SECTION IS RELATIVELY SUBDUED AND LOW IN REGISTER. IF THIS EVER CHANGES, YOU MAY WANT TO MOVE TO A DIFFERENT SECTION OF THE PIECE (SEE BELOW).

THE INTERACT WITH A **BLUE NODE**, PLAY A NOTE ON THE PIANO THAT IS HIGH AND WITHIN THE OVERTONE SERIES OF THE INDICATED DEPRESSED KEY. SOMETIMES, THIS ACTION WILL CAUSE THE FEEDBACK PITCH TO CHANGE TO A NEW PITCH IN A HIGHER REGISTER. THIS IS THE ENTRANCE INTO THE BLUE SECTION.

TO INTERACT WITH A **RED NODE**, HOLD DOWN THE SUSTAIN PEDAL. THE FIRST TIME INTERACTING WITH A RED NODE, HOLD THE SUSTAIN DOWN FOR LESS THAN A SECOND, THEN RELEASE SOFTLY. EACH TIME YOU INTERACT WITH A RED NODE, HOLD DOWN THE SUSTAIN PEDAL FOR A FRACTION OF A SECOND LONGER. WHEN THE SUSTAIN PEDAL IS HELD, THE FEEDBACK PITCH SHOULD CHANGE AND VOLUME SHOULD INCREASE. WHEN RELEASED, IT WILL RETURN TO ITS ORIGINAL STATE, BUT IF THE SUSTAIN PEDAL IS HELD DOWN LONG ENOUGH FOR THE SOUND TO FULLY CRESCENDO, THE NEW FEEDBACK PITCH AND VOLUME WILL REMAIN AFTER RELEASING THE PEDAL. THIS IS THE ENTRANCE INTO THE RED SECTION.

TO INTERACT WITH A **GREEN NODE**, HOLD DEPRESSED KEYS FOR A RELATIVELY EXTENDED PERIOD OF TIME. AS THE STRINGS ARE LET TO VIBRATE FOR LONGER, THEY WILL SETTLE INTO NEW FEEDBACK OR BEATING SPEEDS. USE GREEN NODES TO SEARCH FOR SINGLE KEYS OR COMBINATIONS OF KEYS THAT REVEAL A SINGLE, PURE FEEDBACK PITCH WITH LITTLE TO NO TIMBRAL INTENSITY. THIS IS THE ENTRANCE INTO THE GREEN SECTION.

WHEN YOU BEGIN THE **BLUE SECTION**, IDENTIFY THE NEW FEEDBACK PITCH IN ORDER TO PLAY THE GIVEN COUNTERPOINT LINE. BEGIN BY PLAYING A UNISON REPEATED NOTE, OR CLOSEST AVAILABLE NOTE IF IT FALLS OUTSIDE OF THE PIANO TUNING, WITH THE FEEDBACK PITCH. ADD CHROMATIC LINES ABOVE AND BELOW THE FEEDBACK PITCH AS SHOWN GRAPHICALLY. REPEAT AND ADD NEW COUNTERPOINT LINES AROUND THE FEEDBACK PITCH WHILE INCREASING TEMPO. AS THE DENSITY AND RANGE OF NOTES INCREASES, THE FEEDBACK PITCH MAY BECOME UNSTABLE. ONCE THE FEEDBACK PITCH CHANGES AND SETTLES FOR A STABLE AMOUNT OF TIME, THE SECTION ENDS. IF THE FEEDBACK PITCH DOES NOT CHANGE FOR LONGER THAN DESIRED, A FAILSAFE OPTION OF HOLDING THE SUSTAIN PEDAL IS AVAILABLE.

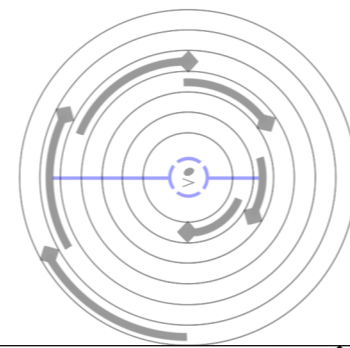
WHEN YOU BEGIN THE **RED SECTION**, IDENTIFY THE NEW FEEDBACK PITCH IN ORDER TO PLAY THE GIVEN INTERVALS. PLAY THE INTERVALS IN THE INDICATED ARTICULATIONS (SINGLE ATTACK, MULTIPLE QUICK ATTACKS, REGULAR RHYTHMIC ATTACKS). AS YOU INCREASE IN DYNAMICS AND NOTE DENSITY, THE FEEDBACK WILL BECOME MORE UNSTABLE. WHEN THE FEEDBACK CHANGES, MOVE TO THE SECTION THAT BEST MATCHES THE NEW FEEDBACK CHARACTER.

WHEN YOU BEGIN THE **GREEN SECTION**, CONTINUE HOLDING THE KEYS THAT ARE CAUSING THE FEEDBACK AND PLAY THE INDICATED DYADS, REPRESENTED BY A SCALE DEGREE AND AN INTERVAL OF A NOTE ABOVE IT. BEGIN CYCLING BETWEEN DYADS IN CATEGORY I AND CATEGORY II. AFTER ENOUGH CYCLES, MOVE TO CATEGORY III. TRIGGERING RAPID ATTACKS OF THE b7 IN A HIGH RANGE WILL CAUSE A TIMBRAL CHANGE TO OCCUR IN THE FEEDBACK. WHEN THIS HAPPENS, RETURN TO CYCLING BETWEEN CATEGORIES I AND II UNTIL THE TIMBRE IS LOST. RELEASE THE DEPRESSED KEY(S) AND RETURN TO THE CENTER.

CONTINUE INTERACTING WITH NODES AND CHANGING BETWEEN THE FOUR SECTIONS THROUGHOUT THE PIECE. THE NARRATIVE AND FORM OF THE WORK IS UP TO THE PERFORMER, WITH VARIABLE DURATION. AT ITS SHORTEST, THE BLUE, RED, AND GREEN SECTIONS SHOULD BE PLAYED AT LEAST TWICE EACH. ONE POSSIBLE LINEAR DIRECTION OF THE WORK IS TO INTERACT WITH MORE NODES THROUGHOUT, THEREFORE INCREASING SYSTEM INSTABILITY THROUGHOUT. GRADUAL VOLUME, FILTER, OR DISTORTION CHANGES CAN ALSO GRADUALLY BE MADE THROUGHOUT AS A FORMAL ELEMENT. THE PIECE CAN EITHER END SUDDENLY WITH THE CONCLUSION OF A BLUE, GREEN, OR RED SECTION, OR FADE OUT BACK INTO THE CENTER SECTION.

BECOMING

for amplified piano



grave → *vivace*

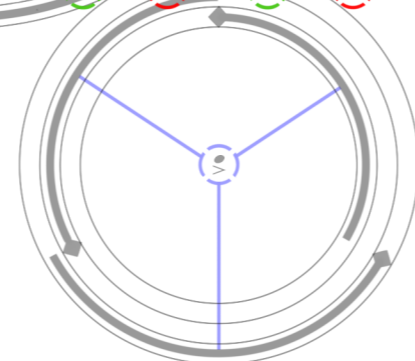
p *ff*

22ma+P5

15ma+M7

15ma+0

+m6



P5 4

P4 2

M2 4

M6 6

m6 3

P5 1

P5 5 1

I → II → III