

# overflow and drift

for okkyung lee

"...sentences that remain unpredictable within the space ordered by the organizing techniques of systems. Although they use as their material the vocabularies of established languages, although they remain within the frame work of prescribed syntaxes, these 'traverses' remain heterogeneous to the systems they infiltrate and in which they sketch out the guileful ruses of different interests and desires. They circulate, come and go, overflow and drift over an imposed terrain, like the snowy waves of the sea slipping in among the rocks and defiles of an established order."

Michel de Certeau, *The Practice of Everyday Life*

1. Within each system there are a series of fragments, each fragment is autonomous and may be played in any order (seamlessly from one to the next or not) unless otherwise specified. Pauses are fine. Each new repeat of the fragment within the allotted minute should be a responsive exploration of the sound of the cello in relation to the sound in the space resulting from the interaction between the cello sound and the tape part.
2. The single line represents a unison with the sine tone drone of the tape part, the notes above/below are free microtones, but once chosen within a fragment, these pitches should remain constant. more subtle variations are encouraged but left open to the player. The square note is a pitch open to the choice of the player.
3. The rhythmic notation within each fragment is proportional.
4. The numbers in the parens are durations to play the pitches on the staff. The Non-Bold numbers represent duration of the sounding pitch, Bold numbers represent duration of rest. The player may alternate freely within a fragment, assigning a duration to a frequency and preceding it or following it with a rest of their choice from the durations given. Repetition of a duration or rest is okay, but should be used sparingly.
5. The counting pace for the rhythmic values in the parens should not exceed 65bpm
6. The sine tone part playing through the speakers will contain frequencies that will be both in tune and out of tune with the pitches played on the cello. Also, some of the pitches will relate musically to the played pitches and resonances, but create no psychoacoustic or acoustic effect.
7. The dynamics are open and left to the player.
8. Quiet playing through loud amplification, quiet and balanced with the tape part, or any exploration there of is possible and open to the player. This should be explored until a relationship is found that feels appropriate.

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1:00 - - - - - 3:00

first time through in this order, then free

(5, 9)                      (5, 7, 9 / 1, 2)                      (11)                      (3, 7, 9 / 2)

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3:00 - - - - - 5:30

free order, occasional build in intensity

(3, 7 / 2, 3)                      (5, 7 / 1, 3)                      (2, 3, 4, 5 / 1, 2)                      (13)

5:30 - - - - - 7:00

free order, more spare, delicate but not precious

(2, 5, 7 / 2, 5)      (17)      (open)      (21)

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7:00 - - - - - 10:00

irregular static approach to the end

(7, 9, 11 / 1, 5, 9)      (6, 9)      (21)      (3, 7, 9 / 1, 3)      ||