

Zaum: Beyond Mind

Sound theatre for voice, bandoneon,
interactive electronics, choreography
and lighting.

2010

Duration: 20-30 min.

Caroline Wilkins

in collaboration with Oded Ben-Tal

**Zaum in Tiflis,
1917-1921:**

KRUCHONYKH

pale are all
 the lands
and red
 the noses
i alone am sev-
 ere
 and black
 like
 a plaster

thing fragment
 mindfragment
 speech-
 fragment
Let -
 Terfragmen

t

pleasing the plague
 of her husband Lazhila
 lived on the Zhil
 crops of banter
 Great

Zaum : Beyond Mind - Technical requirements

Sound:

4 speakers on speaker stands (i.e. not higher than shoulder height from the floor)
cables; no need for mixing desk.

Piano.

1 microphone for piano (small diaphragm, cardioid) + cable

Mic stand

Props:

2 tables covered in black cloth + 2 chairs

Standing black screen 2m x 1.5m

Floor cushions for audience (optional)

We bring our own laptop, sound card, and microphones.

Lighting:

4 Fresnel spotlights (2 large, 2 small, with 'barndoors' and one diffuser).

2 Profile spotlights.

Projection

projector + screen (we will be projecting a short film and would need someone to start and stop the projection on cue. We can bring the film on DVD or as a quicktime/avi file)

Performance space:

No stage, audience on same level as performance, small gangway in middle.

We bring a laptop, sound card, wireless vocal mic and contact mic (to be attached to bandoneon)

Scene I

Both performers are behind a screen to one side of the stage as the audience enters.

BLACKOUT. Build corridor light Upstage R.

Live, amplified 'voices-off' relayed on all 4 speakers.

Bubbles appear from all sides of the screen.

Singer runs from behind screen towards upstage R. Turns to table containing computer and activates the space bar:

Sound File 1.

Singer moves slowly towards centre stage right into warm, diffused light, notices audience and begins *A Story*, the first of the 3 Zaum text-songs, continuing her path to centre stage.

Computer-operator-performer enters as she laughs, walking in slow motion towards his table. Singer catches sight of him and turns to stare fixedly in shock. She returns to her story showing disconcertion at his arrival. The sound file finishes and interactive electronics begin.

A Landscape, the second text-song, begins as she looks around and notices the space around the audience. She begins moving slowly downstage. *Memory*, the last of the text-songs, begins at the furthest point downstage, as she searches her gloves.

enderingly *giocoso*

Voice: La-zhi-la! i — L,

Movt. throw down coil of wires

30.05.09 Chab.Lu

ironically *mp* 3

of her husband

wild laughter

[40"]

piangendo mp

V. Li — ?

a tempo

M. ha'ha! Great!

mesto mf

i — L

minacciando

pha-zhi-la!

V. zzzz — zi —

M.

[40"]

jazz style 3

V. *ironically, gossipy mp*

lived on the Zhi — L

crops of

M. aside to audience

piangendo p

la-zhi-la?

lu singando

Plea — sing the Plague

crazy smile

[40"]

feroco

la-zhi-la!

accet... (ad libitum)

ban-ter, ban-ter, ban-ter, ban-ter,

furioso f

huh! huh!

[40"]

dolente

la — zhi — la,

accarezzevole p

la — ,

mockingly

ha'ha'ha'ha'ha!

[40"]

grandioso

V. I

M.

a-

are all the

minacciando

and red

[50"]

V.

M.

and

malinconia

P

Pale!

observe audience closely

(astonished)

ha!

ferm

black

brush garment reassuringly

Rotted!

Jurioso

[50"]

3005-09 C&G

lone

ha

like

the ho-zzzz-eeee

an se-

[50"]

(hiss)

a glass

red,

lands

k! k!

point to audience/other performers!

ferace

vere!

shake "bellows" violently

[50"]

[3'20"] 2. A Landscape

Scene II

'*Memory*' is interrupted by a sound file of the same name, pre-recorded voices uttering the words of the text in a dialogue between them distributed over the four speakers.

Singer turns in astonishment towards the computer-operator-performer, silenced by this intervention. Her movement is suspended for a moment before being drawn slowly backwards by the voices. She mouths words without sound, whispers incoherently.

Another sound file, *Landscape*, follows the first, as she slowly navigates around the table c. stage, on which the bandoneon is placed vertically. She discovers the 'object' and approaches to sit behind it, lowering her chin slowly on to the top surface and her fingers around the lower casing.

She elicits small percussive sounds from the 'object' then discovers the bellow mechanism, extending the instrument in small curves as it breathes. She rises slowly with its vertical movement.

The third of the sound files, *A Story*, has begun and increases its dramatic impact, throwing the singer back on to her seat in surprise. Silence.

Handwritten musical score for the first section. It includes a vocal line (V.) and a piano accompaniment line (M.).

Vocal Line: *fearful*
 fra- fra- frag- ter fragmen

Piano Line: *p*
 t, t, t, t

Tempo/Performance: *a tempo*

Character: A stick figure with hands on hips, looking forward.

Labels: Voice, Elec., Movt.

Notes: search garment for 'fragment' fast, nervous movements.

Duration: [50"]

Handwritten musical score for the second section. It includes a vocal line (V.) and a piano accompaniment line (M.).

Vocal Line: fra- fra- m-

Piano Line: ment Speech! Speech!

Tempo/Performance: *abbandono*, *fearful*

Character: A stick figure with hands clasped in prayer, looking forward.

Labels: Voice, Elec., Movt.

Notes: clap hands excitedly search garment

Duration: [50"]

Handwritten musical score for the third section. It includes a vocal line (V.) and a piano accompaniment line (M.).

Vocal Line: *lusingando*
 frag- ment

Piano Line: Th- ing ha! ha! crazy smile

Tempo/Performance: *lusingando*

Character: A stick figure with arms outstretched, looking forward.

Labels: Voice, Elec., Movt.

Notes: search garment

Duration: [50"]

Handwritten musical score for the fourth section. It includes a vocal line (V.) and a piano accompaniment line (M.).

Vocal Line: *grandioso*
 Speech! t,

Piano Line: *accl.*
 le-le-le-le-le-let-

Tempo/Performance: *grandioso*, *accl.*

Character: A stick figure with arms raised, looking forward.

Labels: Voice, Elec., Movt.

Notes: shake "bellows"

Duration: [50"]

[3' 20"]

3. - Memory -

'Zaum: Beyond Mind' – 'Memory' - Multiple voices

Pre-recorded and mixed by Oded Ben-Tal, notated by Caroline Wilkins, 2010.

Speech
Speech
Speech
Speech

Speech
Speech

Speech
Speech
THING!

Speech
Speech

t-fragmen-t
Mind fragment
Mind fragment
fragment

Speech
fragment
Fragment
fragment

fragment
fragment

Thing Fragment
Let-

Speech

Speech
thing
fragment

thing
thing
fragment

speech
Thing!
Speech!

Thing!

Thing

thing

Let-
Let-
-ter fragmen-t
fragment

let-
let-
let-

let-
let-
let-

Let-
Fragment

let-
let-

Mind fragment

mind fragment

Thing! Thing! Thing!

MIND FRAGMENT

MIND fragment

mind fragment

Thing

THING!

Thing! Thing!

Mind fragment

mind fragment

Thing!

Thing!

Mind fragment

mind

fragment

thing THING!

Mind fragment

Speech

Speech

Speech

ter fragmen- t

speech

speech

thing!

Let- -ter fragmen-

t

Speech

speech

speech

Speech

ter fragmen-t !

speech

speech

speech

'Zaum: Beyond Mind'- 'A Landscape'- Multiple Voices

Pre-recorded & mixed by Oded Ben- Tal, notated by Caroline Wilkins, 2010.

And I am
and red
and red
pale
Pale!
pale like
like
And se-vere
Black!
Black!
Black
Pale!
And red
pale
Pale are all the lands and red
Black! And red
Black Pale!

The noses
like a plaster
Pale
like
the noses
plaster
Pale
a-lone am se vere
black
noses
Like
I a-lone am se-VERE
like
the noses
the noses
and
the
the lands
and red
Pale!
a plaster
And black
a plaster
the noses
a
Ple!
like
the noses
and red
the
Ple
a plaster
and red
the

Pale and the noses and red and black
black And red the noses PALE pale
and red and red and red and red like
Pale and red and red the lands
and red and red black and black
black Black and red Black and red
and black I a-lone am se-vere I a-lone am se-vere I a-
lone am se-vere

And red Pale! Black and red
and black like and red and red
Pale and red and red
And black Black Pale!
I a-lone am se-vere BLACK I a-lone am se-vere
I a-lone am se-vere I a-lone am severe, I a-lone am se-vere, I a-lone am
severe

'Zaum : Beyond Mind' : 'A Story' - Multiple Voices -

pre-recorded & mixed by Oded Ben-Tal, notated by Caroline Wilkins, 2010.

Voice 1: .Pleasing the – Pleasing the of
her husband Pleasing the plague of her

Husband
pleasing the plague of her husband

Voice 2: Pleasing the plague
Pleasing the plague of her husband/ Pleasing the plague of her

husband
PLEASING THE PLAGUE O'

Voice 3: Pleasing the-
Pleasing the plague of her husband/pleasing the plague of her husband/
PLEASING THE P'

Voice 4: Of her husband
PLAGUE
of her husband Pleasing the plague of her
husband
pleasing the plague of her husband

Scene III

Singer slowly discovers the object as an instrument, opening its bellows horizontally to rest on the surface of the table. She explores its high and low pitches, humming at mid-range in response.

The interactive electronics respond with an extension of the high pitches, causing her to turn in surprise to the computer-operator-performer. This time there is an acknowledgment of complicity between them.

The mood changes to one of contemplation as the sounds extend in space. Singer looks in the distance beyond the audience.

A new sound file is introduced in response to the bass pitches. The tension slowly increases in mood as the bandoneon and voice introduces dissonances and tremolo-playing. The end of the sound file heralds a vocal outburst on the part of the singer, together with dissonant chords interjected by the instrument. She laughs wildly.

Computer-operator-performer, perturbed by the interruption, stands up to leave, walking slowly backwards towards the screen but pausing to watch.

The interactive sound processing has finished.

Singer is taken aback as the bandoneon begins its own 'outburst' as she holds it in mid-air. The instrument appears to have its own will and she is no longer in control, uttering exclamations. It arrives at a vertical position, by which time all live amplification has ceased, and rises in a final gesture to cover her face from view.

BLACKOUT.

BANDONEON

Key to notation

∩		pull bellows
∨		push bellows
	draw bellows fully / half, using air key	
	rapid extension of bellows	
	bellows shake – rhythmic / with accel / rit.	
	stop movement of bellows suddenly	
	draw thumb/fingers across front/back/top of bellows	
	draw flat of hand across top of bellows (fingers in between folds)	
	knock side/top of wooden casing with fingers/knuckles	
	key noise (no pitch)	
	draw thumb rapidly across keys ('reco-reco')	
	foot stamp	
	'beating' resulting from pitch cluster	
	rapid repetition of pitches	
	key half depressed	
	accel / rit	
	pitch + key noise	
	quick release of key	
	tone held until end of line	

A *Voice* hu - - - - - *tah!* - - - - - "s" - - - - - "sh"

Bandoneon [in vertical position]

V. *tkt* *tkt* *tkt* *hu* *tah!* (b.c.) (whistle)

B.

V. *tktktktkt* *tah!* *hehehehe* (chuckle) [STAND]

B.

V. (b.c.) (hum) *Fast, tense*

B. *accel.*

V.

B.

(↑ ↓) [SIT, MOTIONLESS]

[20"]

STAR Nr. 19, 14 System

B

Voice (hum) mp

Band. Slow, expansive mp molto sostenuto [20']

[to horizontal position]

V (b.c. whistle) pp subito "ff" ha!

B. [TURN] mp

V. Faster

B. mp ppp mp

V. (sing dreamily) Fine Slow, reflective

C

B. Agitato, Fast

V. Fast Slower Fast

B. subito

STAR Nr. 19, 14 Systeme

Voice (laugh) *f* $\bar{x} \bar{x}$
 ha, ha! [20']

Band.

V. (b.c.) (whistle)

D Slow, sustained, expansive

B. *mf* *pp*

V. (b.c.) (dreamily) (hum)

expansive, deciso energico *>* Slower, reflective, calm Slow

B. *mf* *subito f* *pp*

V. "zz" (jazz style) (sung) zi-za zi za la zi la za zi he, he, he

B. *p* rhythmic

V. **E** Fast, frenetic

ta! ha! ha! ha! ma!

STAR Nr. 19, 14 System

Voice (b.c.) *whistle* *Slow* *(hum)* [20"]

Band *tr* *tr* *p* *p*

V *(sung, jazz-style)* *Slower* "zz" *zi-la zazazazi/ra/la*

B. [TRANSITION TO VOCAL OUTBURST] *rhythmic*

V *Calm* *hu*

B. *p*

V (b.c.) *(whistle)*

B. *p*

V *(hum)*

B. *p*

STAR Nr. 19, 14 Systeme

Voice *(Sung) dreamily*

ma me mu

Moderato
mf Slower

sostenuto

[20"]

V. *(Whistle) (b.c.)*

risoluto

mp

Sostenuto

subito

V. [VOICE ENDS]

[HOLD INSTRUMENT IN MID-AIR]

mf

mp

B.

ppp

V. *(breath)*

Allegro, fast

ma

[BANDONEON OUTBURST]

STAR Nr. 19, 14 Systeme

Voice (breath) \rightarrow \leftarrow rit \rightarrow a tempo
 Ma!
 [20"]
 fine
 [DRAW FULLY WITH AIR KEY]
 [TO VERTICAL]
 tenuto
 a) sf
 band.
 V.
 b) sf
 B.
 Marc Casli WtW
 2009. ©
 8'40" ca.

alternative passage

[10"]
 V. (breath) f.
 Fast
 ha
 ha
 fine
 sfz
 B.
 b) sfz

alternative passage

**Analyses of voice / bandoneon and
interactive electronics**

Analysis

Slow, sustained

1. Whistle

V.

E.

Annotations: Rapid, 'bird sound', percussive tail, Slow, ha ho 2., breath, 30"

2. Hum

V.

E.

Annotations: cluster gliss., rapid

3. Air Sounds

V.

E.

Annotations: rhythmic, pitch undulating, 'breath', (air), ha, k, s, ff, woo, he, hehehe, "who", 2"

26.08.09
Carole Williams

1. Pitches

Molto sostenuto

Elec.

Band.

1. *beating' chord*
frequency/harmonic range

E.

B.

2. *single note, harmonic range*

2. Percussion

percussive *col legno jete'*

air

3.

4.

metallic gliss.

5.

2'52"

Zamm 1. Improvisation, Voice + electronics

V. (hum) (whistle) "fff"

E. (whistle) air + (cluster) (metallic chord)

V. ha ha ha! ha! ha!!!! ha!!! Zhi-la le Zhi-l!

E. (air) (metallic gliss.) (metallic) (air + cluster) (air + cluster) (metallic chord)

follows spoken contours

V. a-i te-la la lalala Zi-zi li-he!!!! ha! tcha! ha! !!!!

E. (whistle) (air) (air) (air + cluster) (whistle)

[36"]

Carole Wtk., Feb. 2010

Zaun 2. Improvisation, Voice + electronics. 'S-low' patch / 'Memory' text

V. t t t t fra- fra fra xzzz t u-e

E.

V. te-e ve le Th-i a, o ha! fra-le te t t t

E.

(air + cluster)
(inbreath)

V. te ti ti ti te le le le li fra fra

E.

S-low
PPP

long curve of pitch changes v. slowly
climbing downwards on extended horizontal line.

gradual cresc - - - - -

V. (hum) M en ment Speech! Speech! Speech!

E.

(birdsong)
low cluster

gradual release

V. Speech (gradual release) Speech let M ind frag-ment

E.

low cluster

gradual release
sudden release

V. le le le le le le

E.

(high cluster)

curve rises climbing upwards slowly

al niente

Charlie Wiki, Feb 2010.

IN-4° JESUS (à la française) - 12 portées

Zaum 3. Improvisation, Bandoneon + electronics.

B. *accel.* *accel. - - - decel.* *accel.*

(bellows trem)

based on percussive key-noise

(plucked, metallic, string-like)

(friction)

based on bellows 'rub'

B. *decel.*

based on opening chord-notes

(flageolets)

(metallic, plucked)

(friction)

(metallic)

B. *accel.* *accel. - - - decel.* *accel. - - - decel.*

3rd chord note, line 3

(friction)

(air)

(metallic, plucked, string-like)

$\text{C}\sharp$ of 2nd chord, line 1

Carole Willis, Feb. 2010.