

Destabilised Composing

Portfolio of works

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PhD

Music Composition

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I hereby declare that the work presented in this thesis is my own.

Signature:

Date:

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Media Links

GroundWork Θ

— Audio Recording

<https://www.dropbox.com/s/q45idx58fj638zg/Ground%20Work%20CE%98%20.wav?dl=0>

— Video Documentation

<https://www.dropbox.com/s/gjv3ms9zbsxl2bp/Halperin-Kaddari%20-%20Groundworktet%20%28Tmuna%29%20.mp4?dl=0>

— Fixed Media Part

<https://www.dropbox.com/scl/fi/s251tcly09scvxhheius/Ground-Work-fixed-media-stereo-mixdown.aif?rlkey=iyqjadg45txbjbzcc4cy1r94j&dl=0>

7 walks in & around Blitzdorf

— Video Documentation

<https://vimeo.com/335112300?share=copy>

— Fixed Media Part

<https://www.dropbox.com/scl/fo/6795e3pyh0q14mko94b1y/h?rlkey=udlxxbxql5f5vdzbbw3jnd0h8&dl=0>

— Video Tutorials

Spachtelim - <https://vimeo.com/894651503>

Jerry - <https://vimeo.com/894641516>

Alufon - <https://vimeo.com/894637541>

Additional photos can be found on page 238-254

Sirena

— Audio Recording

<https://www.dropbox.com/s/13gwjns2vhp2ys5/Halperin-Kaddari%20-%20Sirena.wav?dl=0>

— Fixed Media Part

<https://www.dropbox.com/scl/fo/m016465jld0azwvnojt6/h?rlkey=9795dw9mz1asphtrotqzu2bth&dl=0>

— Video Tutorial

<https://youtu.be/rXZBpfy0uRs>

Top-Game

— Audio Recording

<https://www.dropbox.com/scl/fi/66nmmjsjc25v67r1rnjpw/Halperin-Kaddari-Top-Game.mp3?rlkey=odm5a2rj0zpf6ljptvz9koz2&dl=0>

— Video Documentation

<https://vimeo.com/447408094>

— Video Tutorials

Launcher Winding Demo - <https://vimeo.com/362987280/2ae135f63b>
Cymbal-Top Demo - <https://vimeo.com/362985665/652ec07048>
Epoxy-Top Demo - <https://vimeo.com/362986640/c369d52a99>

The Imaginary Conservatory

— Video Documentation

<https://vimeo.com/585781561>

— Fixed Media Part

<https://www.dropbox.com/scl/fi/gs6sk4ikok08wcf97x5k/Imaginary-Conservatory-tutti-fixed-media-part-Donau-canal-walk-20210515.mp3?rlkey=z5h1rcd1f7p5lif6oo06904m0&dl=0>

Additional photos can be found on pages 265-267

72 Prompts for Rays of Disarray

— Video Documentation

<https://www.dropbox.com/s/pih5iadobv3416d/Multiview.mp4?dl=0>

— Fixed Media Part

<https://www.dropbox.com/scl/fo/7wdim2c8o6bqazfkqle6x/h?rlkey=6iwjnztw56nytyo887wvftu8&dl=0>

Lessons from the spine: Ivsha

— Audio Recording

<https://www.dropbox.com/scl/fi/rmwazuv4ytw0chhgmz01i/Halperin-Kaddari-Lessons-From-the-Spine-Ivsha.mp3?rlkey=a1p1qn74tfilanxoohcxzamhu&dl=0>

— Fixed Media Part

https://www.dropbox.com/scl/fi/kp05749a431perj0yvudh/LFTS_Ivsha-fixed-media-part.wav?rlkey=7y6q7pztmoyycx1otb4y2ujqv&dl=0

PermaBears

— Audio Recording

https://www.dropbox.com/scl/fi/2itgcq86vxjddkmd2eq5l/Halperin-Kaddari_PermaBears.mp3?rlkey=yensthwsuk32nqzludbtnysn8&dl=0

— Fixed Media Part

<https://www.dropbox.com/scl/fi/hj49azw65qga4y2jdtjaz/PermaBears-fixed-media-part.wav?rlkey=6bnficce8urnnwkp378mwjm3v&dl=0>

Playing with our Hearts

— Photo documentation can be found on pages 270-272

Portfolio Scores

A black and white photograph of a bowl of cereal with milk, set against a dark, textured background. The bowl is round and filled with cereal pieces and milk. The background has a complex, almost abstract pattern of lines and shapes, giving it a textured, possibly metallic or woven appearance.

GROUNDWORK Θ

SPACETIME ORIENTATIONS FOR 12 PLAYERS

BNAYA HALPERIN-KADDARI

GROUNDWORK Θ

SPACETIME ORIENTATIONS FOR 12 PLAYERS

BNAYA HALPERIN-KADDARI

Comissioned by Tectonics Festival and the The Israel Contemporary Players
With support from Mifal Ha'Pais Council for Culture and Arts

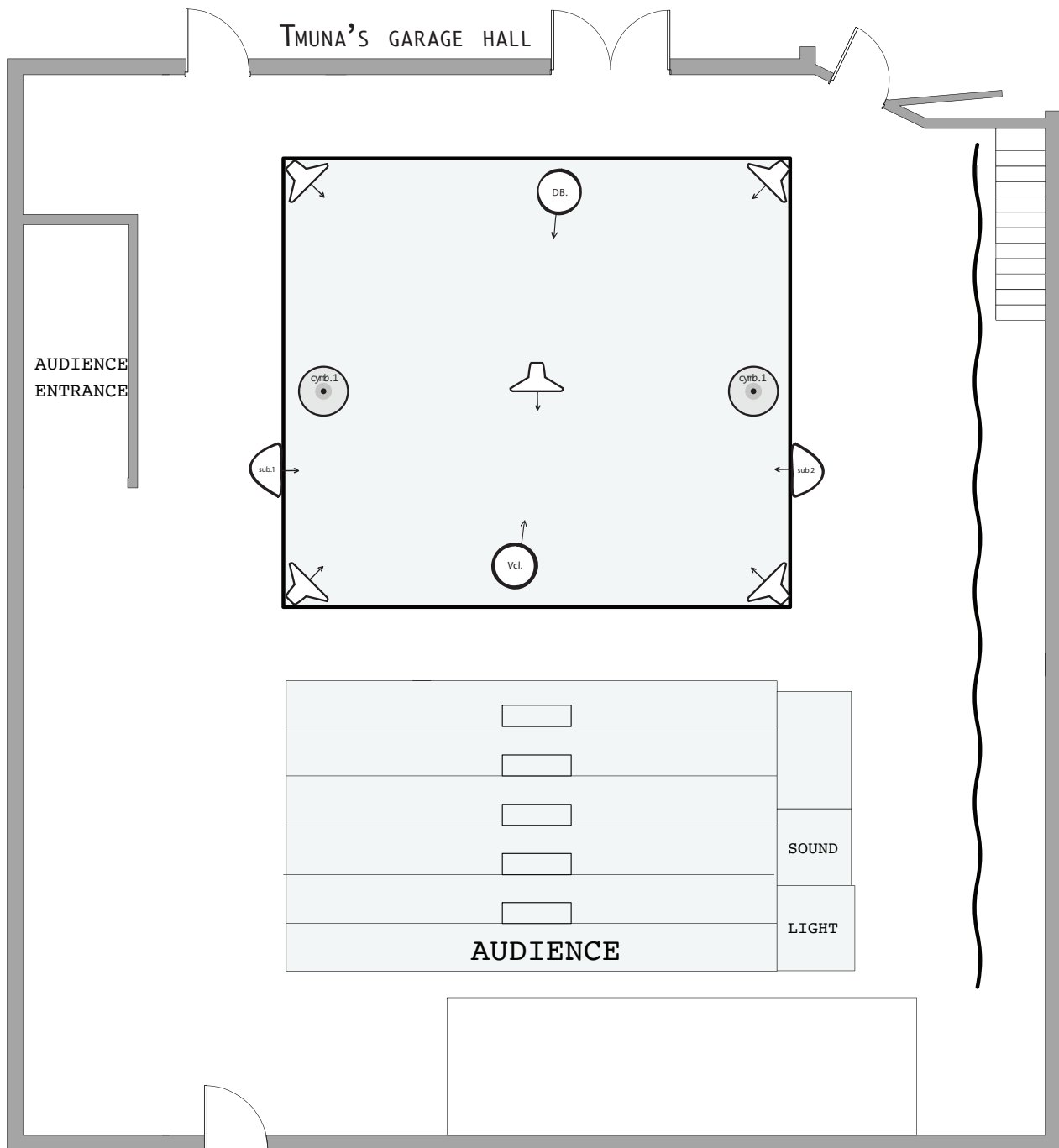
Premiered on 2.12.2017 at T'muna Theater Tel-Aviv

for more please visit: www.kaddari.net

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STATIC STAGE POSITIONS



INSTRUMENTATION

- Flute
- Bass-Clarinet
- Saxophone (Alt/Tenor)
- Trumpet
- French-Horn
- Trombone
- 2 Satelite-Boxes with bows and small spatulas

- 2 Crash cymbals each with two bows
- Cello with round metal clips
- Double-Bass with round metal clips
- Soundman

SPEAKERS

- 5 PA speakers, 2 Subwoofers

Speakers are positioned on the 4 corners of the stage, and one in the middle. The four corners correspond with compass directions rounded to nearest wind (North, East, South, West).

INVISIBLE BORDER

At the midline of the stage, front-back, stretches an invisible border, uncrossable for any player walking on stage.

2 instrumental groups:

1	Fl.	2	Cl.
	Sx.		Tpt.
	Tbn.		Hn.
	SatBox.1		SatBox.2
	Cymb.1		Cym.2
	DB.		Vcl.

Group 1 exists only on the left half of stage (from audience point of view);
Group 2 only on the right half.

GUIDES FOR MOVEMENT

All players, except for strings, move slowly through their respective half of the stage during the entire performance.

Cymbalists orbit the cymbal they bow clockwise; Other instruments walk generally counter-clockwise.

Slow, deliberate and aware motions. Always slow, deep breaths, with engaged core muscles.

A bit like re-learning how to walk. Remember and make use of everything your body knows.

LIGHTING

Fixed on Cymb.I & II and on Vcl. & Db.; Dim light on rest of stage (possibly marking its borders). Beginning and ending are in total darkness.

OUTFITS

Plain white T-shirts and blue jeans pants. Barefoot with comfortable socks.

PRELIMINARY ACTIONS

- Getting Cymbals tone-pool:

It is recommended to do this transcription both analog, with pen, paper and instruments, as well as digital, through Fft or other means of computerized transcription.

For the analog method - best with all the ensemble present, let each cymbal play for a few minutes with soft pressure, moving around the cymbal, and a few minutes with hard pressure while standing static. Listen carefully for discernible notes, interference/difference tones, real or imaginary bass notes and other interesting (psycho-)acoustic

phenomena. Write these pitches down and find them on the instruments (explore alternative fingerings, positions and embouchures).

Digital - record each cymbal for about 5 minutes, moving between different pressures and different contact points around the cymbal. Take these files and transcribe them - using an appropriate software (Open-Music, Max/Msp, Spear etc.).

Here is a short example using Spear and Open-Music:

Load the file into Spear; find and cut differentiated harmonic structures; choose and delete all partials that are not clearly audible ('select below threshold' function); Save each harmonic structure as .sdif and open it in Open-Music; A very simple patch is included with the electronic package of this piece, but you may just as well load the file and patch it to a sdif->chord-seq and then to a CHORD-SEQ (1/8th note resolution).


Write these notes at an ascending order and use them as the 'Cymbal pool' at each cymbals' gravity-zone.

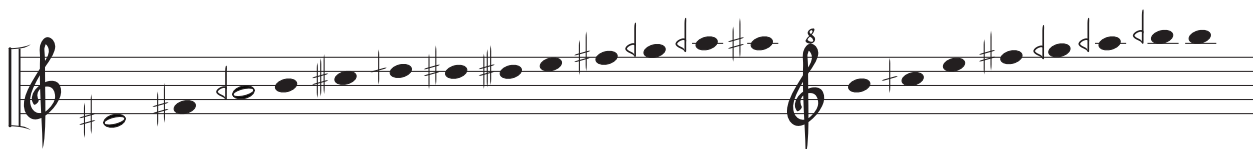
Find the inclusion group - those persistent pitches who appear in all or most of the harmonic structures. Write these notes on a different ascending order and use them as the 'Strong pool' group, from which players can join a member playing with the cymbal even if they are not in the cymbal's gravity-zone.

- Calculate Bass frequencies:

Instruments - transpose down the lowest Cymbal pitches to your lowest register (Pedal tones for Brass). You can glide around it $\frac{1}{4}$ tone above or below.

The resulting Note Pool may look similar to this [Structure from analyzed Sabian 15" crash, sampled at Hateiva, Yafo on 7th of May 2017]:

15" Note pool at  (soft-med.)



- Getting the field-recordings:

The piece uses recordings of walks along sections of the Israeli border- Northern, Eastern, southern and western, as well as a recording from the threshold between the building of the hall and its surroundings. For the premiere, sound-walks along the 1949 cease-fire borders were recorded by me between in May 2017.

In further performances use these recordings, except for the last 'Central' recording for which you'll need to record the particular surroundings of the hall in which the piece is performed.

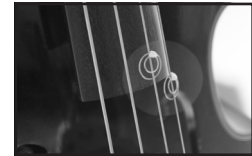
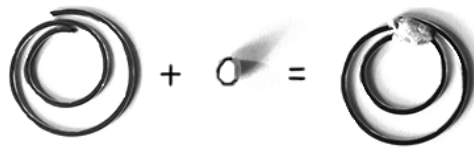
- Winds- find, learn and memorize multiphonics for Cymbal's Zone and for Strings' Zone (for suggestions see ossias at your part).

- Strings - Get scordatura from cymbals and prepare strings:

IV	III	II+I
Your Cymb.	Other Cymb.	With round metal
Bass (transposed	Bass (transposed	paper clip:
down to this	down to this	
register).	register).	

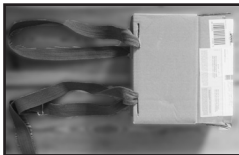


In order to make the clips binding stronger on the string, use Blu-Tac: Make a small piece into a very small ball and attach them to the clip's 'opening'. When mounting the clips onto the strings, rotate them so that the blu-tac ball gets squeezed on the string. It doesn't leave a mark and considerably lowers the risk of the clips bouncing off.



- Making Satellite-Boxes

Materials:



Cardboard box- ~20cm Thick cardboard, like the kind that is used to ship prod-

ucts through mail, with a long belt (yoga belt) or elastic band strapped through it.



Small 9cm Spatula.

~8cm Carabin. used to secure rock climbers.

2 Bows - Either identical, Vln. or Vcl., or one of each.

We will assemble the Satellite-Boxes together during the first rehearsal.

SUGGESTED PREPARATORY EXERCISES

- › Remember the initial experience of teaching yourself how to walk.
- › Walk along your path without playing. Listen to all emerging sounds. Walk of different critters: From tiny and fast ones to gigantic and very slow.
- › Find different transitions between your sound materials.
- › Stand at one of the Gravity Zones and sound your material. Take cues for beginnings and ends of sounds from clear objects within tape (i.e sound of steps, a car etc.).
- › Combine different groups: Only Winds; Only Static ones; Only Group 1/2 etc.
- › Learn your part by heart (obligatory).

SUMMARY OF PERFORMANCE'S RULES (AS GUIDE, USE WITH CAUTION)

- › All (except strings) are constantly moving. Slow, deliberate and aware motions.
- › Find your own walking pace and do not sync it with anyone else.

- Always slow, deep breaths.
- There is always a SatBox at the outer ring.
- Inside Gravity-Zones one should always play, interacting with the sound-mass of that particular zone.
- Outside of Gravity zones 50% silence.
- Beginnings and endings of sounds comes from Tape's discernible sound objects.
- Always move along the borders - of your sound, your body, space.
- As a player is interacting with Cymbals' sound, others (outside gravity-zones) may join him from the 'strong' pool.

HINTS






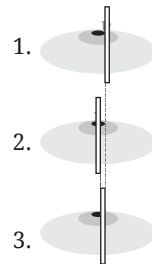
- An attempt to ponder upon, and then trasngress, the boundry of the body, the hall, the city and the nation-state.
- Different groups flowing, floating slowly through space. Coexisting, sometimes interacting, otherwise just orbiting each other contrapuntally. A flux of different sound sources, orienting themselves by sound-scapes.
- Listen to the emerging serendipitous polyphonies, of bodily and instrumental motions and sounds, yours and the other players. Always oscilating between yourself and the surround.
- This work consists of several phases: Experimentation, formulation and consolidation of this text; Sound walks, gathering of materials and construction of instruments; Individual exercises by players (training-practicing rather than 'learning the notes'); Collective practice and public presentation.

MASTER EVENT LOG

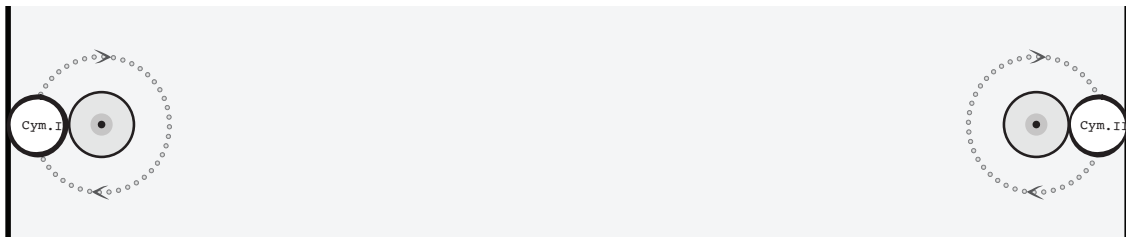
0. All at initial positions (Lights off. dark as possible)
1. Tape North Begins
2. Cymbal begins, followed by all others
3. Tape to East
4. SatBox.II enters stage*, SatBox.I exists to external ring.
5. Sub freq. begins
6. Tape to South
7. Tape to West
8. Sub freq. begins again
9. SatBox.I enters stage*, SatBox.II exists to external ring.
10. Tape to center
11. Winds & Brass towards center
12. Emerging SatBox duo, coming towards center
13. Tape stops, all stops
14. Frozen and still, lights off

* These events might come sooner or later, depending on SatBox's walking pace.

CYMBALS

- You can use any cymbal you may find interesting and suitable: Rich, diverse spectrum, as well as fast reaction time are crucial. You are welcome to use even a broken cymbal. (I've had great experience with a cracked 14" Anatolian Crash. The break in the cymbal made the harmonic spectrum very differentiated when arco around the cymbal).
- Place the cymbal on a stand, absolutely horizontal. The height of the horizontal Cymbal should be about 5cm under your naval.
- Bows: 2 very well rosined Db. bows.
- Movement: L- left hand; R- Right hand.
- Always Π - meaning hand is moving upwards in front of your abdomen.
- Every bow should be as full as possible, covering its whole surface from frog to tip.
- Each bow movement corresponds and is synced with your breath. Always try and breath long, full breaths, filling your whole lungs capacity from your center to your periphery.
- 3 types of relations between hand movement and inhalation/exhalation: 1 hand per in/exhale; Both hands consecutive per 1 in/exhale, meaning each hand correlates with half of lungs capacity; Both hands simultaneously.
- Bow pressure:  Light bow pressure;  Medium pressure;  Hard pressure.
- Pressure range:  ↔  Play between the given pressure levels.
- Each new bow strokes the cymbal to the left of the previous one, like heel-to-toe footsteps: As the right hand is about to complete its stroke, place the left hand about 2cm to the left of the right hand, so that a bow-width remains for the right hand to fill in. Such consecutive actions result in clockwise orbiting around the cymbal:
 
- Keep the motion in front of your center-line. This means that every 3-4 strokes a small, slow, deliberate step is to be taken to your right. All is slow - each full round is about 8'-10'.
- Try and keep the breath, the movement, and the sound as continuous and fluid as possible.
- Always listen and be attentive to all of those elements, as well as to the resistance of the materials themselves - metal, bows, your body, and the air through which you move.

- Initial position:



- As you hear the tape, begin playing and moving.
- Pressure levels throughout the piece:

Spkr. Drctn.	Cymbal .I	Cymbal .II	Bows [*] In / Ex
North			1
East			2
South			1
West			2
Center			Both Simult.

* Amount of full bow strokes
per inhalation / exhalation.

- Listen to which speakers are active and adjust your bow pressure accordingly.

PAGE LEFT BLANK

CELLO + CONTRABASS

- 2 sound states:

1. As the cymbalist approaches you, play a slow, continuous glissando on I&II strings, starting from the highest possible st position (bowing above the metal clips). You may use a small Metal-Bottle-Neck. Apply half-harmonic pressure. This downward glissando correlates and corresponds with the movement of the Cymbalist towards you, so that you reach the open strings position as he/she reaches the solstice point (about 4'-5'):



- 2 Solstices:



Your Cymbalist is closest to you; Cymbalist is furthest away. These are the points of change from one sound state to the other.

- Bowing: Always slow, use the entire length of bow.

- Dynamic range:

Generally, maximum *p* throughout the piece. However, adjust your dynamics to Cymbal's - when it is soft, you are as well, and when louder, you may push a bit more. On a moment to moment level, you may bring forth dynamic swells (< >) complementary to those of the Cymbal:



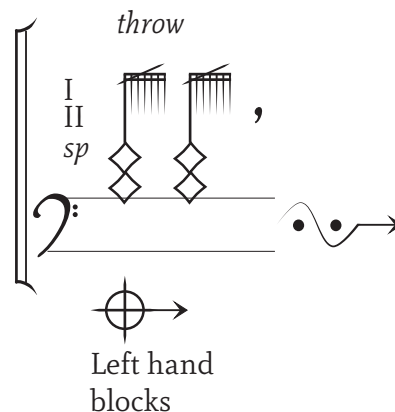
2. As the Cymbalist is moving away from you, play on the II, III & IV strings simultaneously, starting at *st+*: II & IV remain open, while on III perform a slow, gradually ascending glissando till the highest point where it is possible to get all three strings to sound. No MBN. Bow moves slowly, as necessary, from very high up the fingerboard (*St+*), down to *sp+* (avoid bowing directly on the Metal clip on II). Apply more bow pressure. Once again, this action is mapped to Cymbalists' motion between the solstices (4'-5'):



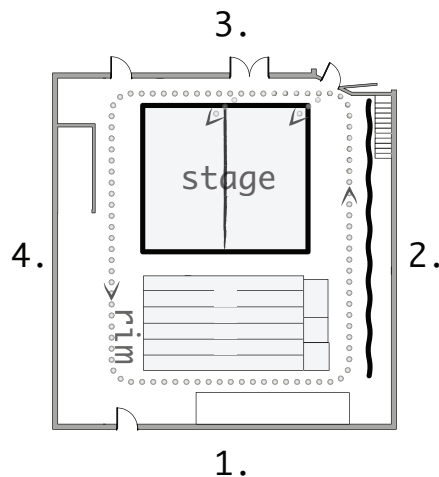
- **Pauses:** You may take short (max 5") pauses as your muscles need in order to sustain these long held positions. However, the exact moment of pause must be as you hear your Cymbal or it's orbiters becoming present.

In the same manner, resume playing with a fade in (◦—) as you hear the Cymbal or its orbiters weaken, inviting you back in.

- **Central Tape:** As you hear Satbox I and II begin playing their faster ricochets, gradually move to echo-imitate them by playing irregular fast throw-bows on the two top strings, lightly blocked, *sp*:



SATELLITE BOXES



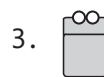
- At the external rim: The 4 walls of the hall correspond with these 4 playing-techniques / instrumental loci, played continuously:



Stutter, only Π on frontal flap. Very long stutter strokes.



Arco along side flap. Light bow pressure. Mix of stutter-noise with occasional pitch. (Towards corner - take 2nd bow from carabiner).



Ricochet with two bows (1 Vln. and 1 Vcl. bows). Shorter strokes. (Corner-Place 1 bow back at carabiner).

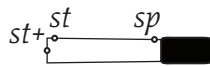


Arco along far-hand side flap (do not change bowing hand).

- Alternating Positions principle: Only 1 SatBox is allowed on stage at any given moment. Therefore, as one enters its territory from the external rim, the other should immediately head out and perform a full orbit at the external rim (moving Counter Clockwise). You may leave the stage from any point except its front side. Always keep in mind the other Satbox's location in order to make the switch as seamless as possible.

- Within territory: On stage (your territory), depending on your location in relation to the walls, play from the 4 previous sounds. Only now there is the addition of Gravity Zones.

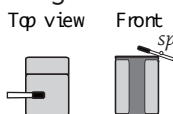
- Upon entering into Cymbal's Gravity Zone, prepare Spatula straight on top of the box: Top view Front



If you hear low tones from Cymbal - play *st+* (with heavier bow pressure) bring out lows.

If you hear high tones, play *st-sp* free, gradually alternating.

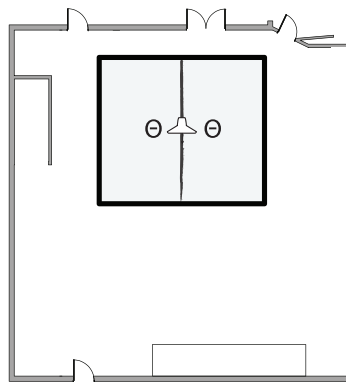
- At String's Gravity Zones: On Spatula, pressed tilted against side of box



Synchronize with String's Glissando- both direction and relative-register: Decide 'where' is it on Spatula and play *sp* glissing slowly in the same direction as the Strings'.

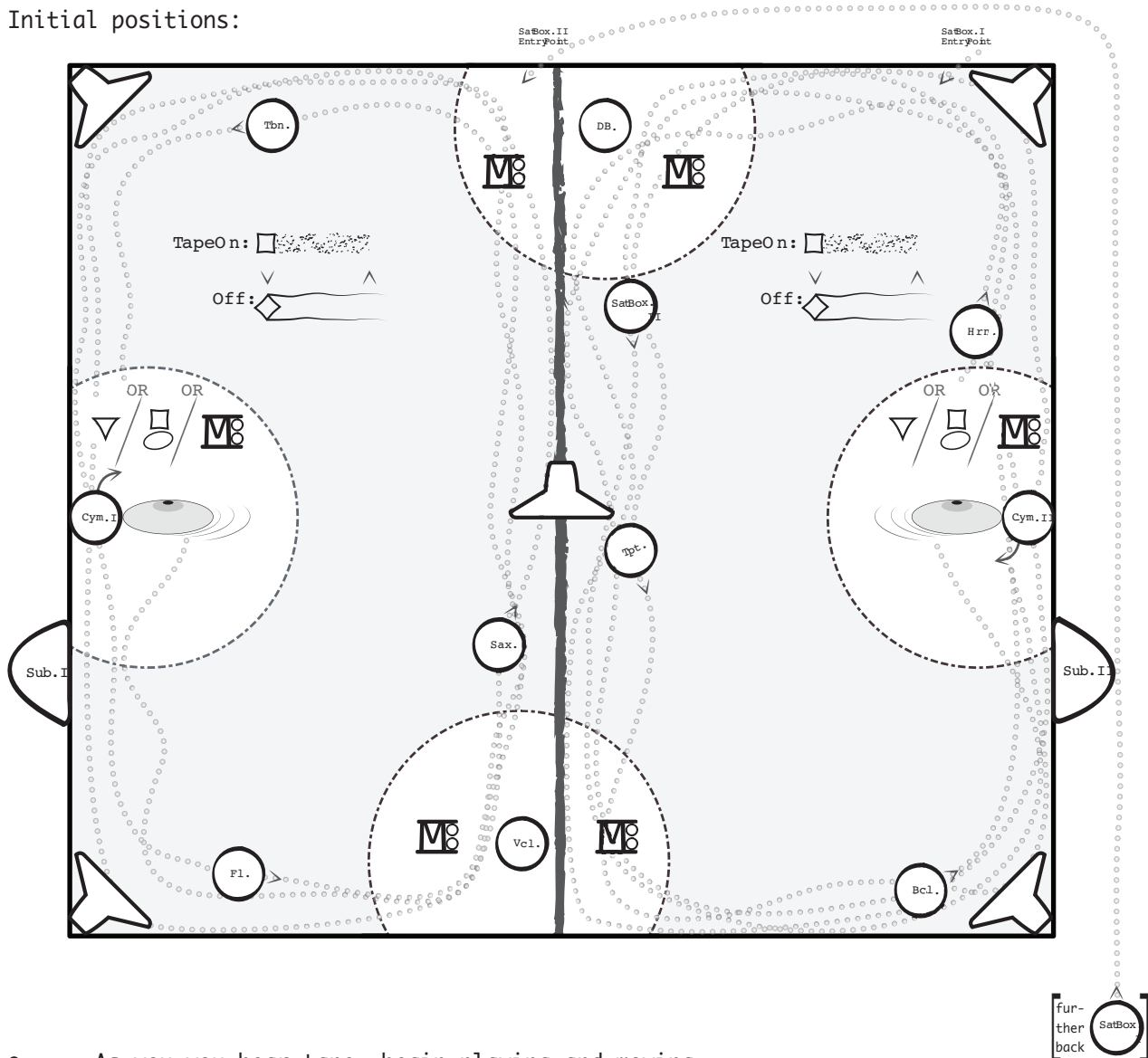
Pitch here is controlled by the length of free Spatula and by amount of pressure from hand on the handle on the Box's top part.

- Pauses: Only outside of Gravity Zones. When in Territory Play not more than half the time. At external rim more continuous.
- Dynamic Range: Amplified cosmic background radiation - blend and equalize with whoever-whatever is in your vicinity.
- (As you hear) Central Tape: Play ricochet with two bows, regardless of your position. Fast, louder, quasi regular strokes. From wherever you are, begin walking towards the central speaker. Gradually react more and more towards your fellow Satbox, until both of you reach point θ (each in its own territory. See map). Continue as a duo until tape stops, then pause and stand still and frozen for a while.



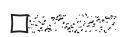
GENERAL WINDS & BRASS

Initial positions:



- As you hear tape, begin playing and moving.

Materials (all are continuous and long):



When reacting to Tape / SatBox - Granular, fricative.



In Cymbal Zone - Pedal / Sing+Play / Multiphonic / Split-tone from pool.
In String Zone - Multi reacting (See ossias).





When in a free zone - Air sounds.

- Anywhere, except for in String's Zone, you may join others from your group interacting with Cymbal with sounds from 'Strong-pool'
- When you pass across a Satbox (as he/she walks in the external ring), you may interact shortly with Grain (□).
- Non equilibrium sound materials: The sounds you produce are unstable and are constantly on the threshold of breaking. It is absolutely desirable here to

constantly undulate around these thresholds, letting the material break and reshape again and again.

Example: As you hold a narrow multiphonic and move simultaneously (both embouchure and feet), it might break and you will have to keep re-finding it.

- Breath and Dynamic: Breaths should always be long and full, hence leaning towards softer dynamics. Throughout, try and make the exhalations in 2, 3 or more 'waves': 
- You are welcome to explore 'Hot Spots'- particular positions on stage in which interesting reflections or reverberations come forth. To bring out such acoustic phenomena, sometimes louder dynamics are required. Use with caution and don't break the general equilibrium more than momentarily.
- Pauses: Inside Gravity Zones always play. Outside you may rest ad lib. but do not play for more than half the time. Take the exact moments of beginnings and ending of pauses taken from tape: As you hear a discernible sound-object in the tape (Step, wave, car etc.) use this as a cue.
- Transitions: When crossing the thresholds of the different Zones on stage, you may perform audible transitions between your materials (written out in the ossias). You may always use silence as means of transitioning between materials.
- Central tape:
 1. As you hear the central tape, start orienting yourself slowly towards 0 point [See at your part].
 2. As you are getting closer to the tape and are plying, gradually diminuendo until niente () when arriving at point 0.
 3. As your groups SatBox. is approaching, orbit him silently, avoiding the others and the border, until end of piece.

OTHER SYMBOLS



Slap tongue.



Exhale, Inhale.



Continue the notated action, improvising in the same manner.

with voice:

Sh Ch

Vowels - continuously shaped.

Chim

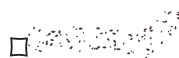
Explore and morph freely between chi and chu.

Shim Chim

Slow repeated gradual morphing between vowels.

xx →

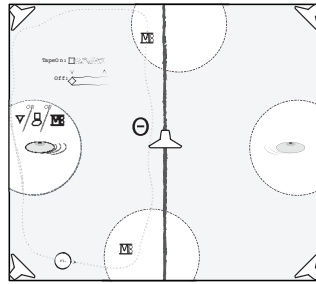
Continuous pallete fricative sound (Hebrew- nnn).



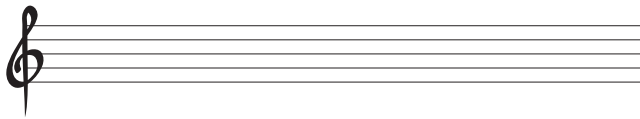
Lock vocal cords as if lifting a heavy weight. Slowly release air pressure to produce a grainy stream of 'pop' sounds. Simultaneously explore given Ru-Ri vowels and also change length of pipe (fingering).

Ru Ri

FLUTE

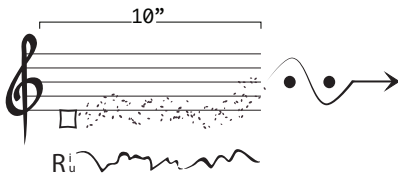
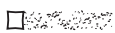




1. Listen to Cymbal
2. Choose 1 multi and play it throughout the entire Gravity zone.



Transition to  through:

1. Flutter-tongue.
2. Gradually cover Mpc. with lips.
3. ʒ
4. Other.



Transition to  OR  :

1. Flutter-tongue.
2. Finger the coming sonority and gradually open embouchure.
3. ʒ
4. Other.

String Rising

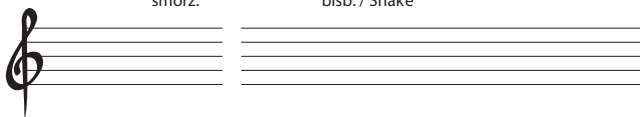
String Descending


occasionally add smorz.

occasionally add bisb. / Shake

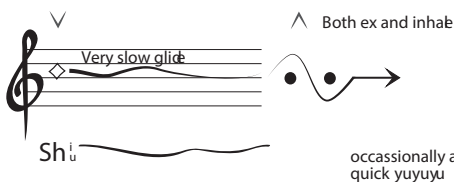




Pick 1 multi & hold it through the entire zone



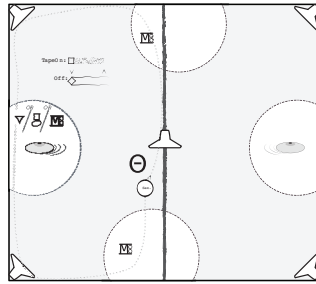
Transition to  through:

1. Gradually fade to air
2. Gradually introduce phoneme.
3. ʒ
4. Other.

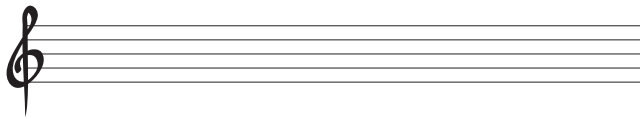


Transition to  OR  Same.


SAXOPHONE ALTO IN Eb

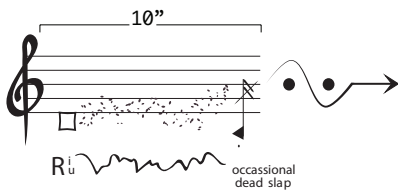
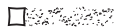




1. Listen to Cymbal
2. Choose 1 multi and play it throughout the entire Gravity zone.




Transition to  through:

1. Flutter-tongue.
2. Add growl to break Multi into distortion.
3. 
4. Other.



Transition to  OR  :

1. Flutter-tongue.
2. Finger the coming sonority and gradually introduce tone.
3. 
4. Other.

String Rising

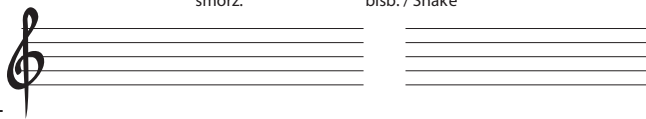
String Descending


occasionally add smorz.


occasionally add bisb. / Shake

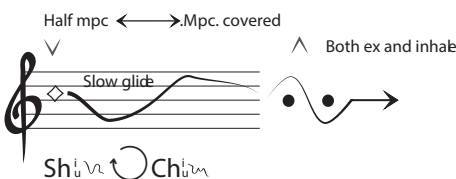


Pick 1 multi & hold it through the entire zone



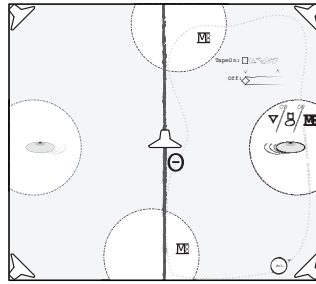
Transition to  through:

1. Gradually fade to air
2. Pauses with bursts of air.
3. 
4. Other.

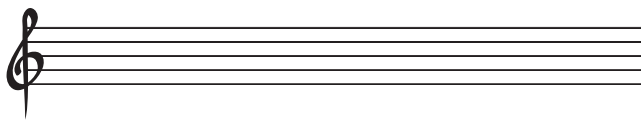


Transition to  OR  Same.

BASS CLARINET IN Bb

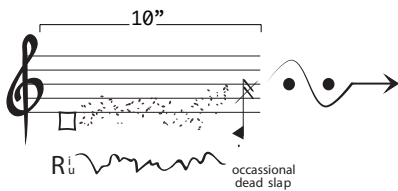
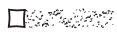




1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.



Transition to  through:

1. Flz. to Xrulatto.
2. Air.
3. ʒ
4. Other.



Transition to  OR  :

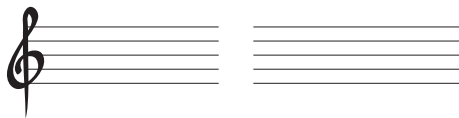
1. Flutter-tongue.
2. Finger the coming sonority and gradually introduce tone.
3. ʒ
4. Other.


String Rising

String Descending

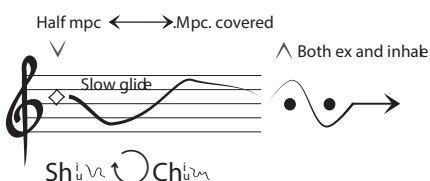



Pick 1 multi & hold it through the entire zone



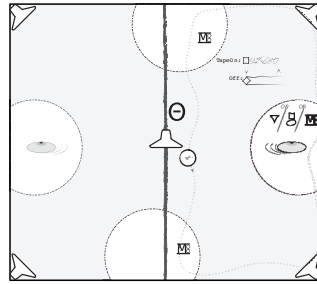
Transition to  through:

1. Gradually fade to air
2. Gradually introduce phoneme.
3. ʒ
4. Other.

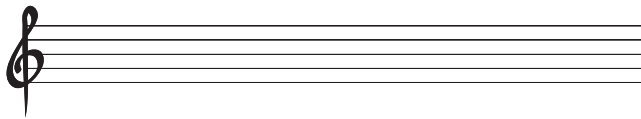


Transition to  OR  Same.

TRUMPET IN Bb



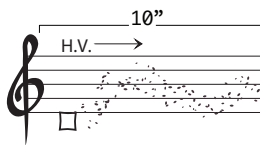
1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.



* - Singing is transposed as well. You may find other possibilities according to your vocal range.

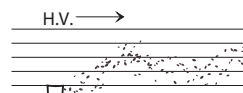
Transition to through:

1. Flz. to Xrulatto.
2. With voice: from pitched to vocal fry, granulated.
3. From split: Gradually losing focus of tone, more fuzzed.
4. ʒ
5. Other.



Irr. lip buzz, as little pitch as poss., granulated.

OR



XX →
No lip vibration.

Transition to OR :

1. Xrulatto to flz.
2. Introduce grained voice, then to pitched voice.
3. ʒ
4. Other.

String Rising

String Descending



Entering String Zone

Leaving Zone

Sing Play
Minor 3rd you hear from Strings

Beating unison

Entering String Zone

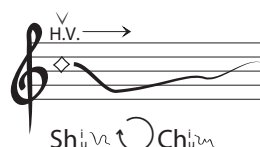
Leaving Zone

Sing Play
Beating uni. you hear from Strings

~m3

Transition to through:

1. Voice: xx to sh gradually.
2. Add flz. Gradually more and more airy.
3. ʒ
4. Other.



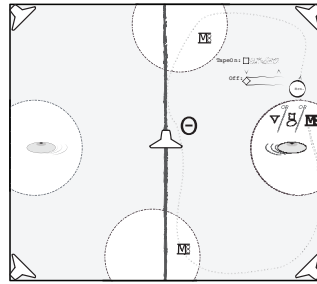
Shu Chum

^ Both ex and inhale



Transition to OR Same.

HORN IN F



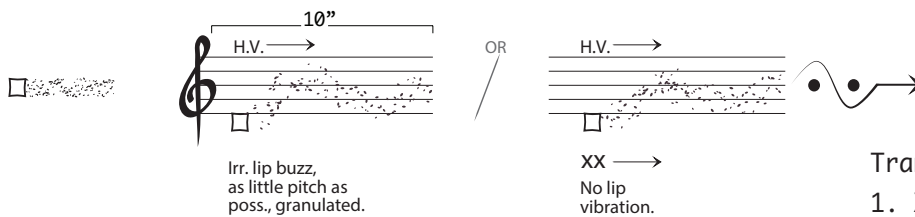
1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.





* - Singing is transposed as well. You may find other options according to your vocal range.

Transition to  through:

1. Flz. to Xrulatto.
2. With voice: from pitched to vocal fry, granulated.
3. From split: Gradually losing focus of tone, more fuzzed.
4. ʒ
5. Other.

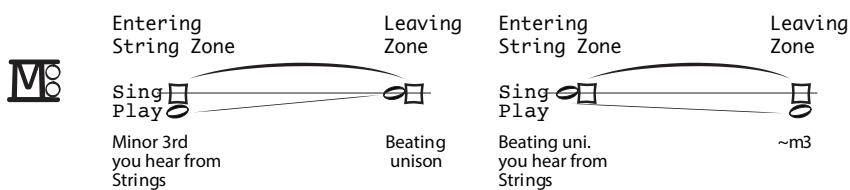



Transition to  OR  :

1. Xrulatto to flz.
2. Introduce grained voice, then to pitched voice.
3. ʒ
4. Other.

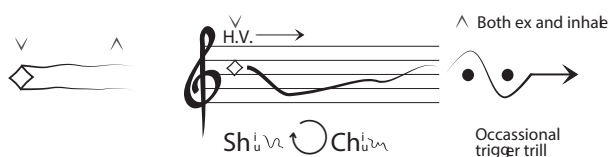
String Rising



String Descending



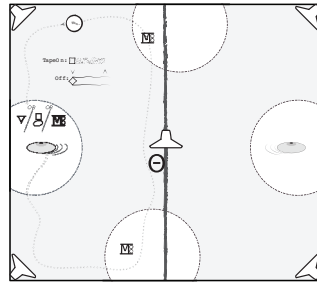
Transition to  through:

1. Voice: xx to sh gradually.
2. Add flz. Gradually more and more airy.
3. ʒ
4. Other.



Transition to  OR  Same.

TROMBONE



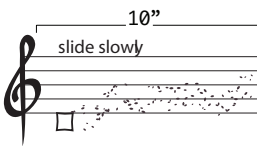
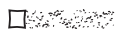
OR

Sing *
Play

1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.

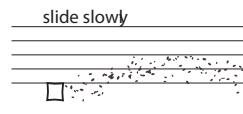


* - You may find other possibilities according to your vocal range.



Irr. lip buzz,
as little pitch as
poss., granulated.

OR



XX →
No lip
vibration.

Transition to through:

1. Flz. to Xrulatto.
2. With voice: from pitched to vocal fry, granulated.
3. From split: Gradually losing focus of tone, more fuzzed.
4. ʒ
5. Other.

Transition to OR :

1. Xrulatto to flz.
2. Introduce grained voice, then to pitched voice.
3. ʒ
4. Other.

String Rising

String Descending

Entering
String ZoneLeaving
ZoneSing
PlayMinor 3rd
you hear from
StringsBeating
unisonEntering
String ZoneLeaving
ZoneSing
PlayBeating uni.
you hear from
Strings

~m3

Transition to through:

1. Voice: xx to sh gradually.
2. Add flz. Gradually more and more airy.
3. ʒ
4. Other.



Sh Ch

Both ex and inhale



Occasional
trigger trill

Transition to OR Same.

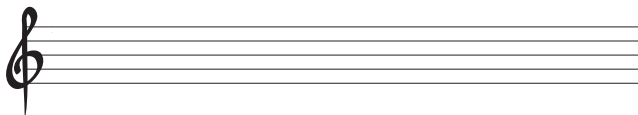
REHEARSAL AID

To be placed on note stands in the appropriate zones, during rehearsals only.

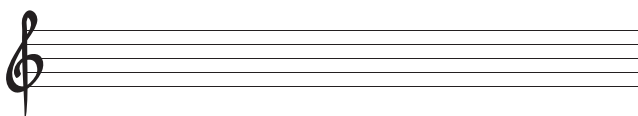
GROUP 1



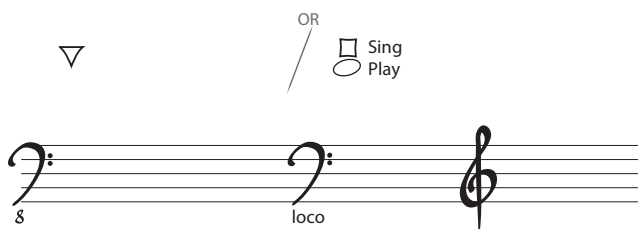
FL.



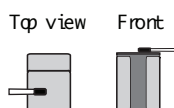
SAX.



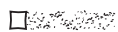
TBN.



SATBOX.



GROUP 1



FL.

10"

R_u

SAX.

10"

R_u

occasional dead slap

TBN.

10"

slide slowly

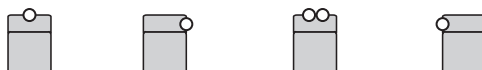
Irr. lip buzz,
as little pitch as
poss., granulated.

OR

slide slowly

XX ->
No lip
vibration.

SATBOX.



FL.

H.V. ->

Sh_u Ch_u

Occasional trigger trill

SAX.

Half mpc <-> Mpc. covered

Slow glide

Sh_u Ch_u

Both ex and inhale

TBN.

slide slowly

Sh_u Ch_u

Both ex and inhale

Occasional trigger trill

SATBOX.



GROUP 1



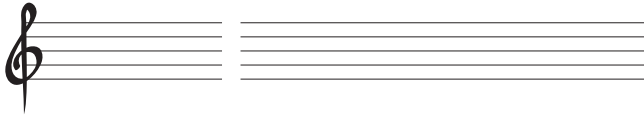
FL.

String Rising

String Descending

occasionally add smorz.

occasionally add bisb. / Shake



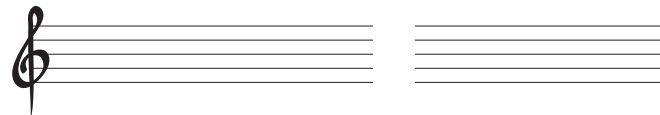
SAX.

String Rising

String Descending

occasionally add smorz.

occasionally add bisb. / Shake



TBN.

String Rising

String Descending

Entering String Zone

Leaving Zone

Entering String Zone

Leaving Zone

Sing Play

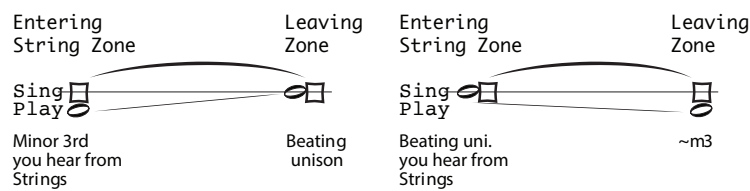
Sing Play

Minor 3rd you hear from Strings

Beating unison

Beating uni. you hear from Strings


~m3




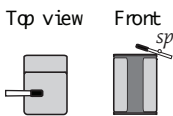
SATBOX.

Top view

Front








GROUP 2

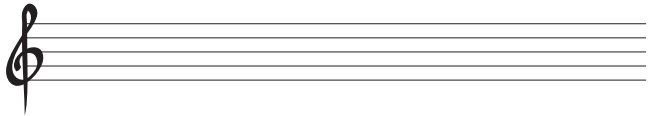


▽

OR




BCL.




▽

OR

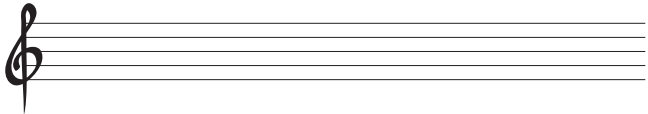


Sing
Play

OR




TPT.




▽

OR




Sing
Play

OR




HRN.




SATBOX.

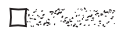
Top view



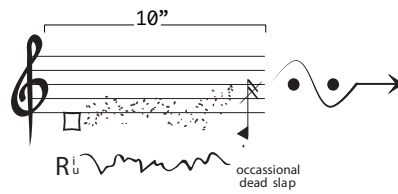
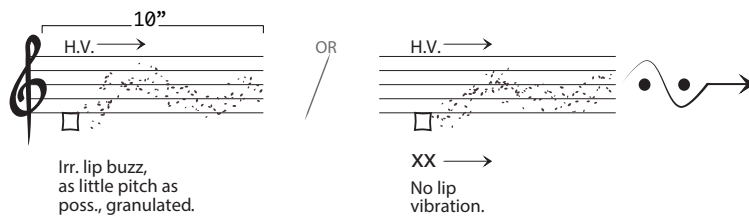
Front



GROUP 2



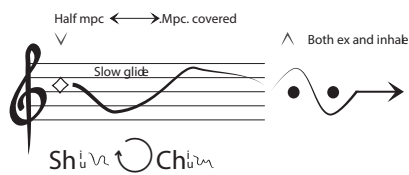
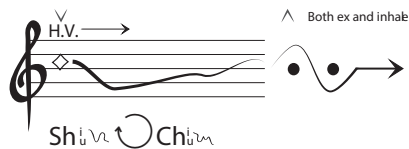
BCL.

TPT.
&
HRN.

SATBOX.



BCL.

TPT.
&
HRN.

SATBOX.



GROUP 2



BCL.

String Rising

String Descending

occasionally add smorz.

occasionally add bisb. / Shake

TPT. & HRN.

String Rising

String Descending

Entering String Zone

Leaving Zone

Entering String Zone

Leaving Zone

Sing Play

Minor 3rd you hear from Strings

Beating unison

Sing Play

Beating uni. you hear from Strings

~m3

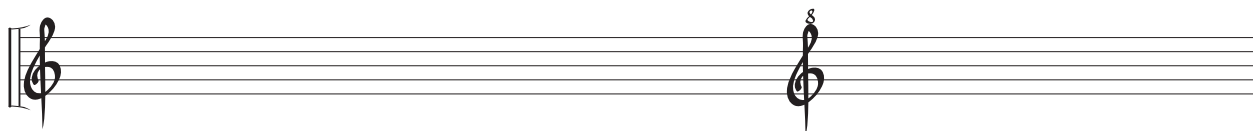
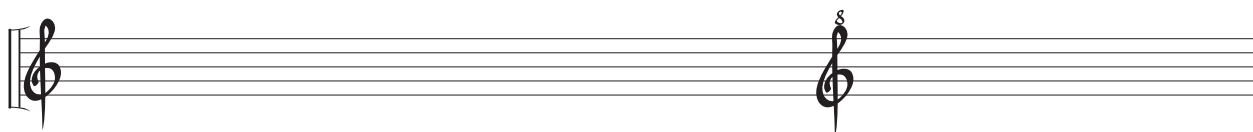
SATBOX.

Top view

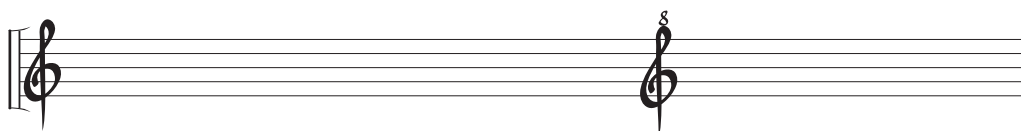
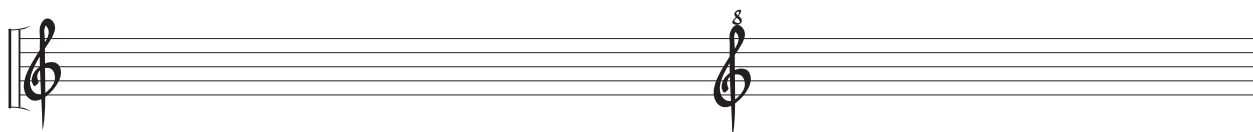
Front

sp

CYMBAL 1 NOTE POOL

Note pool at  ↔  (soft-med.)Note pool at  (strong)Bass Available (imaginary)
Bass

CYMBAL 2 NOTE POOL

Note pool at  ↔  (soft-med.)Note pool at  (strong)Bass Available (imaginary)
Bass



GROUNDWORK Θ

SPACETIME ORIENTATIONS FOR 12 PLAYERS

BNAYA HALPERIN-KADDARI

GROUNDWORK Θ

SPACETIME ORIENTATIONS FOR 12 PLAYERS

BNAYA HALPERIN-KADDARI

Comissioned by Tectonics Festival and the The Israel Contemporary Players
With support from Mifal Ha'Pais Council for Culture and Arts

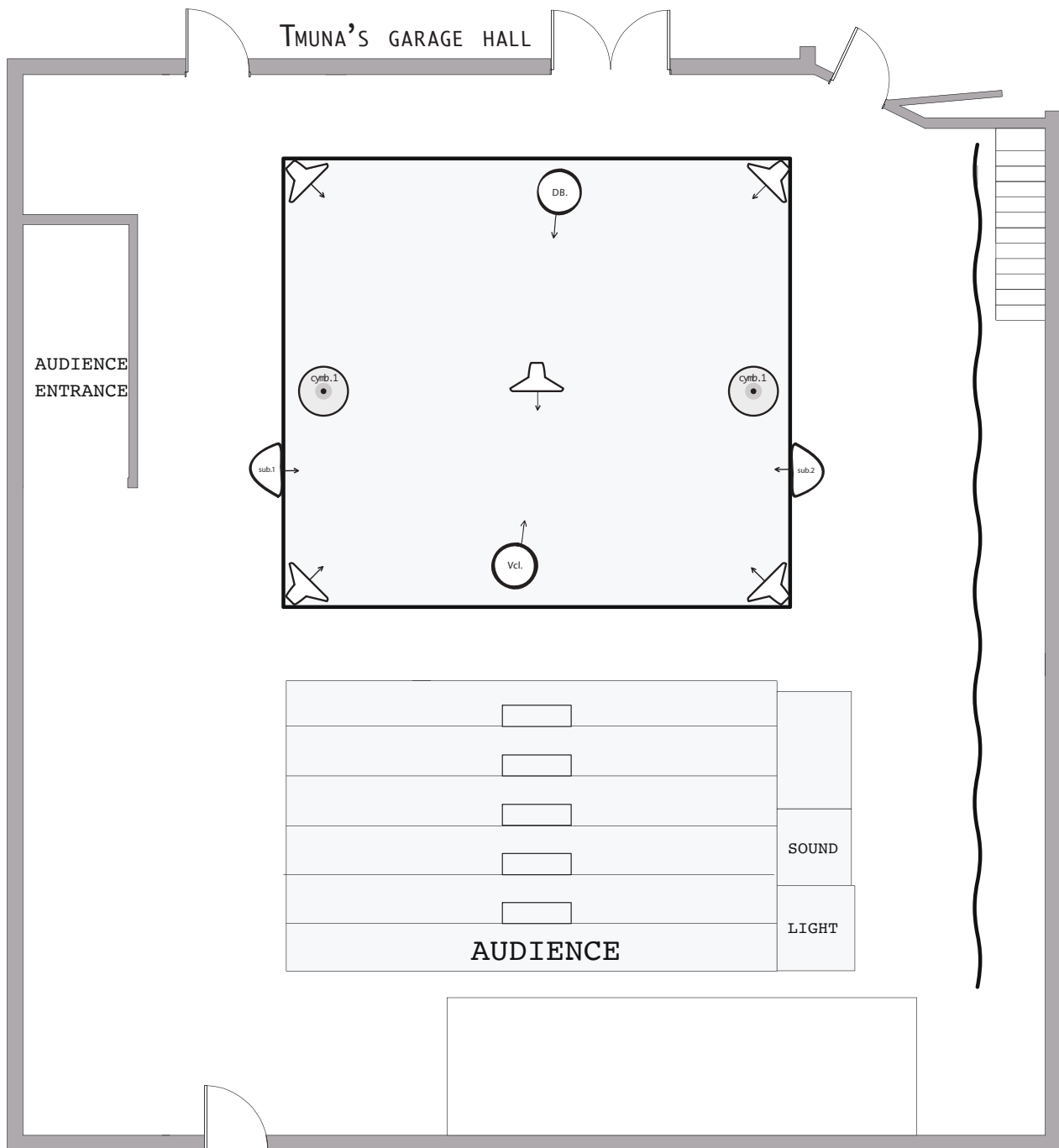
Premiered on 2.12.2017 at T'muna Theater Tel-Aviv

for more please visit: www.kaddari.net

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STATIC STAGE POSITIONS



INSTRUMENTATION

- Flute
- Bass-Clarinet
- Saxophone (Alt/Tenor)
- Trumpet
- French-Horn
- Trombone
- 2 Satelite-Boxes with bows and small spatulas

- 2 Crash cymbals each with two bows
- Cello with round metal clips
- Double-Bass with round metal clips
- Soundman

SPEAKERS

- 5 PA speakers, 2 Subwoofers

Speakers are positioned on the 4 corners of the stage, and one in the middle. The four corners correspond with compass directions rounded to nearest wind (North, East, South, West).

INVISIBLE BORDER

At the midline of the stage, front-back, stretches an invisible border, uncrossable for any player walking on stage.

2 instrumental groups:

1	Fl.	2	Cl.
	Sx.		Tpt.
	Tbn.		Hn.
	SatBox.1		SatBox.2
	Cymb.1		Cym.2
	DB.		Vcl.

@ T'muna with Israeli contemporary Players:
Cymb.1 - Sabian Hihat thin crash 15"
Cymb.2 - Sabian splash 12" (with deeper dents)

Group 1 exists only on the left half of stage (from audience point of view); Group 2 only on the right half.

GUIDES FOR MOVEMENT

All players, except for strings, move slowly through their respective half of the stage during the entire performance.

Cymbalists orbit the cymbal they bow clockwise; Other instruments walk generally counter-clockwise.

Slow, deliberate and aware motions. Always slow, deep breaths, with engaged core muscles.

A bit like re-learning how to walk. Remember and make use of everything your body knows.

LIGHTING

Fixed on Cymb.I & II and on Vcl. & Db.; Dim light on rest of stage (possibly marking its borders). Beginning and ending are in total darkness.

OUTFITS

Plain white T-shirts and blue jeans pants. Barefoot with comfortable socks.

PRELIMINARY ACTIONS

- Getting Cymbals tone-pool:

It is recommended to do this transcription both analog, with pen, paper and instruments, as well as digital, through Fft or other means of computerized transcription.

For the analog method - best with all the ensemble present, let each cymbal play for a few minutes with soft pressure, moving around the cymbal, and a few minutes with hard pressure while standing static. Listen carefully for discernible notes, interference/difference tones, real or imaginary bass notes and other interesting (psycho-)acoustic

phenomena. Write these pitches down and find them on the instruments (explore alternative fingerings, positions and embouchures).

Digital - record each cymbal for about 5 minutes, moving between different pressures and different contact points around the cymbal. Take these files and transcribe them - using an appropriate software (Open-Music, Max/Msp, Spear etc.).

Here is a short example using Spear and Open-Music:

Load the file into Spear; find and cut differentiated harmonic structures; choose and delete all partials that are not clearly audible ('select below threshold' function); Save each harmonic structure as .sdif and open it in Open-Music; A very simple patch is included with the electronic package of this piece, but you may just as well load the file and patch it to a sdif->chord-seq and then to a CHORD-SEQ (1/8th note resolution).

Write these notes at an ascending order and use them as the 'Cymbal pool' at each cymbals' gravity-zone.

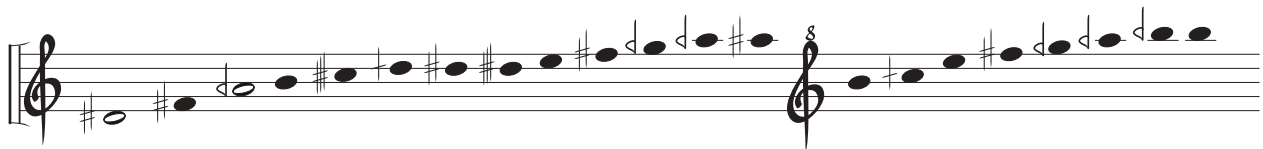
Find the inclusion group - those persistent pitches who appear in all or most of the harmonic structures. Write these notes on a different ascending order and use them as the 'Strong pool' group, from which players can join a member playing with the cymbal even if they are not in the cymbal's gravity-zone.

- Calculate Bass frequencies:

Instruments - transpose down the lowest Cymbal pitches to your lowest register (Pedal tones for Brass). You can glide around it $\frac{1}{4}$ tone above or below.

The resulting Note Pool may look similar to this [Structure from analyzed Sabian 15" crash, sampled at Hateiva, Yafo on 7th of May 2017. For the full pool see p.30]:

15" Note pool at  (soft-med.)

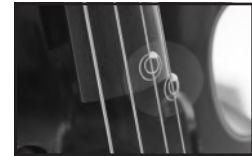
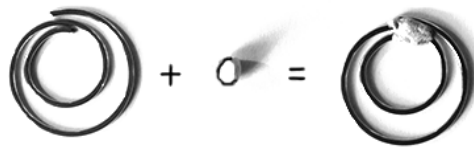


- Strings - Get scordatura from cymbals and prepare strings:

IV	III	II+I
Your Cymb.	Other Cymb.	With round metal
Bass (transposed	Bass (transposed	paper clip:
down to this	down to this	
register).	register).	



In order to make the clips binding stronger on the string, use Blu-Tac: Make a small piece into a very small ball and attach them to the clip's 'opening'. When mounting the clips onto the strings, rotate them so that the blu-tac ball gets squeezed on the string. It doesn't leave a mark and considerably lowers the risk of the clips bouncing off.



- Making Satellite-Boxes

Materials:



Cardboard box- ~20cm Thick cardboard, like the kind that is used to ship prod-

ucts through mail, with a long belt (yoga belt) or elastic band strapped through it.



Small 9cm Spatula.

~8cm Carabin. used to secure rock climbers.

2 Bows - Either identical, Vln. or Vcl., or one of each.

We will assemble the Satellite-Boxes together during the first rehearsal.

SUGGESTED PREPARATORY EXERCISES

- › Remember the initial experience of teaching yourself how to walk.
- › Walk along your path without playing. Listen to all emerging sounds. Walk of different critters: From tiny and fast ones to gigantic and very slow.
- › Find different transitions between your sound materials.
- › Stand at one of the Gravity Zones and sound your material. Take cues for beginnings and ends of sounds from clear objects within tape (i.e. sound of steps, a car etc.).
- › Combine different groups: Only Winds; Only Static ones; Only Group 1/2 etc.
- › Learn your part by heart (obligatory).

SUMMARY OF PERFORMANCE'S RULES (AS GUIDE, USE WITH CAUTION)

- › All (except strings) are constantly moving. Slow, deliberate and aware motions.
- › Find your own walking pace and do not sync it with anyone else.

- Always slow, deep breaths.
- There is always a SatBox at the outer ring.
- Inside Gravity-Zones one should always play, interacting with the sound-mass of that particular zone.
- Outside of Gravity zones 50% silence.
- Beginnings and endings of sounds comes from Tape's discernible sound objects.
- Always move along the borders - of your sound, your body, space.
- As a player is interacting with Cymbals' sound, others (outside gravity-zones) may join him from the 'strong' pool.

HINTS






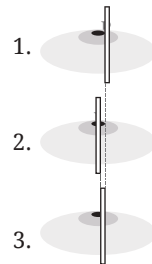
- An attempt to ponder upon, and then trasngress, the boundry of the body, the hall, the city and the nation-state.
- Different groups flowing, floating slowly through space. Coexisting, sometimes interacting, otherwise just orbiting each other contrapuntally. A flux of different sound sources, orienting themselves by sound-scapes.
- Listen to the emerging serendipitous polyphonies, of bodily and instrumental motions and sounds, yours and the other players. Always oscilating between yourself and the surround.
- This work consists of several phases: Experimentation, formulation and consolidation of this text; Sound walks, gathering of materials and construction of instruments; Individual exercises by players (training-practicing rather than 'learning the notes'); Collective practice and public presentation.

MASTER EVENT LOG

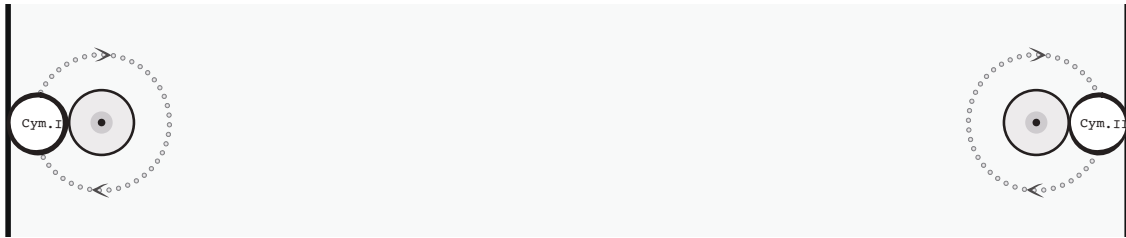
0. All at initial positions (Lights off. dark as possible)
1. Tape North Begins
2. Cymbal begins, followed by all others
3. Tape to East
4. SatBox.II enters stage*, SatBox.I exists to external ring.
5. Sub freq. begins
6. Tape to South
7. Tape to West
8. Sub freq. begins again
9. SatBox.I enters stage*, SatBox.II exists to external ring.
10. Tape to center
11. Winds & Brass towards center
12. Emerging SatBox duo, coming towards center
13. Tape stops, all stops
14. Frozen and still, lights off

* These events might come sooner or later, depending on SatBox's walking pace.

CYMBALS

- You can use any cymbal you may find interesting and suitable: Rich, diverse spectrum, as well as fast reaction time are crucial. You are welcome to use even a broken cymbal. (I've had great experience with a cracked 14" Anatolian Crash. The break in the cymbal made the harmonic spectrum very differentiated when arco around the cymbal).
- Place the cymbal on a stand, absolutely horizontal. The height of the horizontal Cymbal should be about 5cm under your naval.
- Bows: 2 very well rosined Db. bows.
- Movement: L- left hand; R- Right hand.
- Always Π - meaning hand is moving upwards in front of your abdomen.
- Every bow should be as full as possible, covering its whole surface from frog to tip.
- Each bow movement corresponds and is synced with your breath. Always try and breath long, full breaths, filling your whole lungs capacity from your center to your periphery.
- 3 types of relations between hand movement and inhalation/exhalation: 1 hand per in/exhale; Both hands consecutive per 1 in/exhale, meaning each hand correlates with half of lungs capacity; Both hands simultaneously.
- Bow pressure:  Light bow pressure;  Medium pressure;  Hard pressure.
- Pressure range:  ↔  Play between the given pressure levels.
- Each new bow strokes the cymbal to the left of the previous one, like heel-to-toe footsteps: As the right hand is about to complete its stroke, place the left hand about 2cm to the left of the right hand, so that a bow-width remains for the right hand to fill in. Such consecutive actions result in clockwise orbiting around the cymbal:
 
- Keep the motion in front of your center-line. This means that every 3-4 strokes a small, slow, deliberate step is to be taken to your right. All is slow - each full round is about 8'-10'.
- Try and keep the breath, the movement, and the sound as continuous and fluid as possible.
- Always listen and be attentive to all of those elements, as well as to the resistance of the materials themselves - metal, bows, your body, and the air through which you move.

- Initial position:



- As you hear the tape, begin playing and moving.
- Pressure levels throughout the piece:

Spkr. Drctn.	Cymbal .I	Cymbal .II	Bows [*] In / Ex
North			1
East			2
South			1
West			2
Center			Both Simult.

* Amount of full bow strokes
per inhalation / exhalation.

- Listen to which speakers are active and adjust your bow pressure accordingly.

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CELLO + CONTRABASS

- 2 sound states:

1. As the cymbalist approaches you, play a slow, continuous glissando on I&II strings, starting from the highest possible st position (bowing above the metal clips). You may use a small Metal-Bottle-Neck. Apply half-harmonic pressure. This downward glissando correlates and corresponds with the movement of the Cymbalist towards you, so that you reach the open strings position as he/she reaches the solstice point (about 4'-5'):



- 2 Solstices:



Your Cymbalist is closest to you; Cymbalist is furthest away. These are the points of change from one sound state to the other.

- Bowing: Always slow, use the entire length of bow.

- Dynamic range:

Generally, maximum *p* throughout the piece. However, adjust your dynamics to Cymbal's - when it is soft, you are as well, and when louder, you may push a bit more. On a moment to moment level, you may bring forth dynamic swells (< >) complementary to those of the Cymbal:

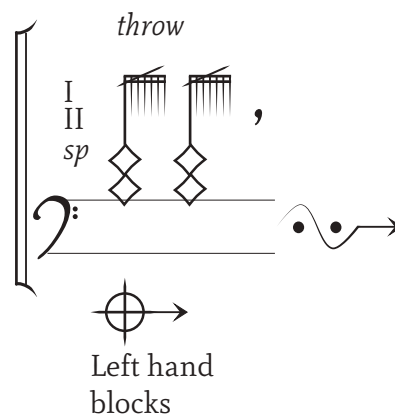


2. As the Cymbalist is moving away from you, play on the II, III & IV strings simultaneously, starting at *st+*: II & IV remain open, while on III perform a slow, gradually ascending glissando till the highest point where it is possible to get all three strings to sound. No MBN. Bow moves slowly, as necessary, from very high up the fingerboard (*St+*), down to *sp+* (avoid bowing directly on the Metal clip on II). Apply more bow pressure. Once again, this action is mapped to Cymbalists' motion between the solstices (4'-5'):

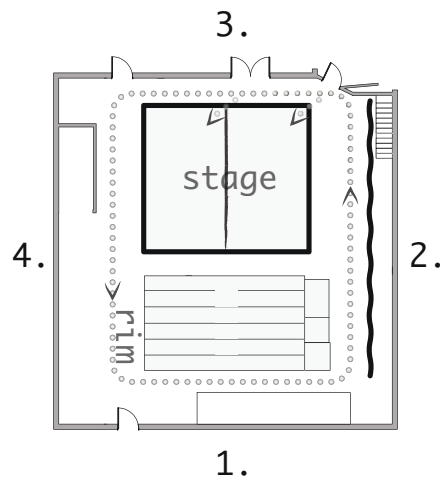


- **Pauses:** You may take short (max 5") pauses as your muscles need in order to sustain these long held positions. However, the exact moment of pause must be as you hear your Cymbal or it's orbiters becoming present. In the same manner, resume playing with a fade in (◦—) as you hear the Cymbal or its orbiters weaken, inviting you back in.

- **Central Tape:** As you hear Satbox I and II begin playing their faster ricochets, gradually move to echo-imitate them by playing irregular fast throw-bows on the two top strings, lightly blocked, *sp*:



SATELLITE BOXES



- At the external rim: The 4 walls of the hall correspond with these 4 playing-techniques / instrumental loci, played continuously:



Stutter, only Π on frontal flap. Very long stutter strokes.



Arco along side flap. Light bow pressure. Mix of stutter-noise with occasional pitch. (Towards corner - take 2nd bow from carabiner).



Ricochet with two bows (1 Vln. and 1 Vcl. bows). Shorter strokes. (Corner-Place 1 bow back at carabiner).

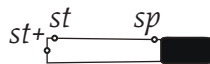


Arco along far-hand side flap (do not change bowing hand).

- Alternating Positions principle: Only 1 SatBox is allowed on stage at any given moment. Therefore, as one enters its territory from the external rim, the other should immediately head out and perform a full orbit at the external rim (moving Counter Clockwise). You may leave the stage from any point except its front side. Always keep in mind the other Satbox's location in order to make the switch as seamless as possible.

- Within territory: On stage (your territory), depending on your location in relation to the walls, play from the 4 previous sounds. Only now there is the addition of Gravity Zones.

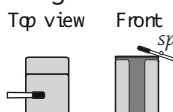
- Upon entering into Cymbal's Gravity Zone, prepare Spatula straight on top of the box: Top view Front



If you hear low tones from Cymbal - play *st+* (with heavier bow pressure) bring out lows.

If you hear high tones, play *st-sp* free, gradually alternating.

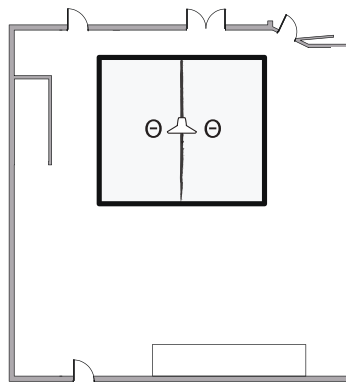
- At String's Gravity Zones: On Spatula, pressed tilted against side of box



Synchronize with String's Glissando- both direction and relative-register: Decide 'where' is it on Spatula and play *sp* glissing slowly in the same direction as the Strings'.

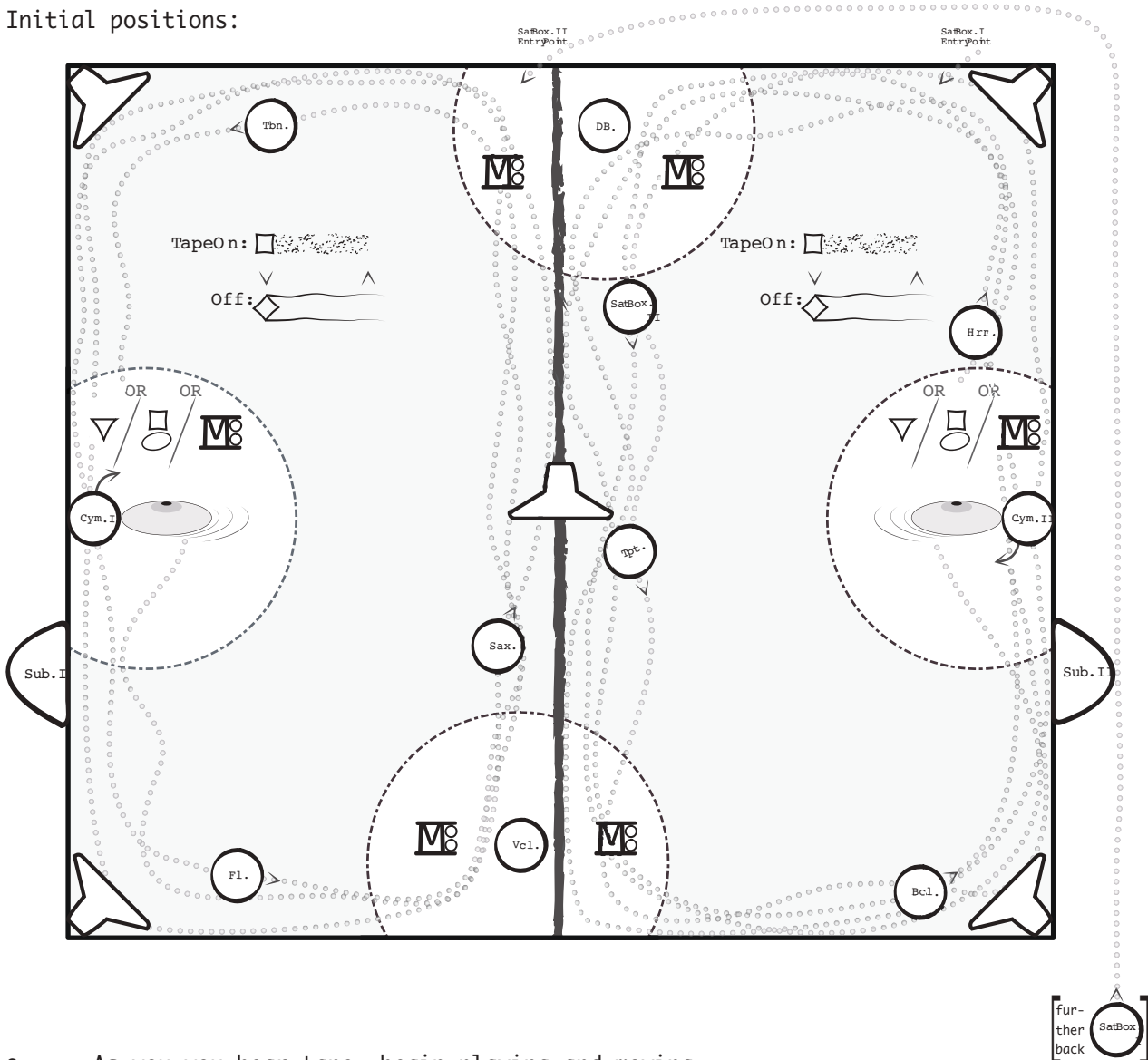
Pitch here is controlled by the length of free Spatula and by amount of pressure from hand on the handle on the Box's top part.

- Pauses: Only outside of Gravity Zones. When in Territory Play not more than half the time. At external rim more continuous.
- Dynamic Range: Amplified cosmic background radiation - blend and equalize with whoever-whatever is in your vicinity.
- (As you hear) Central Tape: Play ricochet with two bows, regardless of your position. Fast, louder, quasi regular strokes. From wherever you are, begin walking towards the central speaker. Gradually react more and more towards your fellow Satbox, until both of you reach point θ (each in its own territory. See map). Continue as a duo until tape stops, then pause and stand still and frozen for a while.



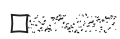
GENERAL WINDS & BRASS

Initial positions:



- As you hear tape, begin playing and moving.

Materials (all are continuous and long):



When reacting to Tape / SatBox - Granular, fricative.



In Cymbal Zone - Pedal / Sing+Play / Multiphonic / Split-tone from pool.
In String Zone - Multi reacting (See ossias).





When in a free zone - Air sounds.

- Anywhere, except for in String's Zone, you may join others from your group interacting with Cymbal with sounds from 'Strong-pool'
- When you pass across a Satbox (as he/she walks in the external ring), you may interact shortly with Grain (□).
- Non equilibrium sound materials: The sounds you produce are unstable and are constantly on the threshold of breaking. It is absolutely desirable here to

constantly undulate around these thresholds, letting the material break and reshape again and again.

Example: As you hold a narrow multiphonic and move simultaneously (both embouchure and feet), it might break and you will have to keep re-finding it.

- Breath and Dynamic: Breaths should always be long and full, hence leaning towards softer dynamics. Throughout, try and make the exhalations in 2, 3 or more 'waves': 
- You are welcome to explore 'Hot Spots'- particular positions on stage in which interesting reflections or reverberations come forth. To bring out such acoustic phenomena, sometimes louder dynamics are required. Use with caution and don't break the general equilibrium more than momentarily.
- Pauses: Inside Gravity Zones always play. Outside you may rest ad lib. but do not play for more than half the time. Take the exact moments of beginnings and ending of pauses taken from tape: As you hear a discernible sound-object in the tape (Step, wave, car etc.) use this as a cue.
- Transitions: When crossing the thresholds of the different Zones on stage, you may perform audible transitions between your materials (written out in the ossias). You may always use silence as means of transitioning between materials.
- Central tape:
 1. As you hear the central tape, start orienting yourself slowly towards 0 point [See at your part].
 2. As you are getting closer to the tape and are plying, gradually diminuendo until niente () when arriving at point 0.
 3. As your groups SatBox. is approaching, orbit him silently, avoiding the others and the border, until end of piece.

OTHER SYMBOLS



Slap tongue.



Exhale, Inhale.



Continue the notated action, improvising in the same manner.

with voice:

Sh Ch

Vowels - continuously shaped.

Chim

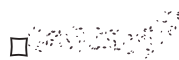
Explore and morph freely between chi and chu.

Shim Chim

Slow repeated gradual morphing between vowels.

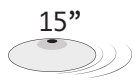
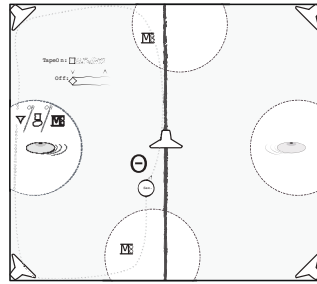
xx →

Continuous pallete fricative sound (Hebrew- nnn).

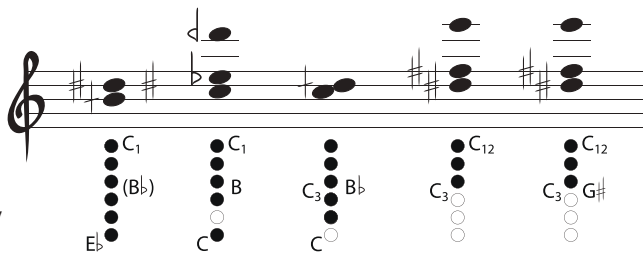


Lock vocal cords as if lifting a heavy weight. Slowly release air pressure to produce a grainy stream of 'pop' sounds. Simultaneously explore given Ru-Ri vowels and also change length of pipe (fingering).

SAXOPHONE ALTO IN Eb

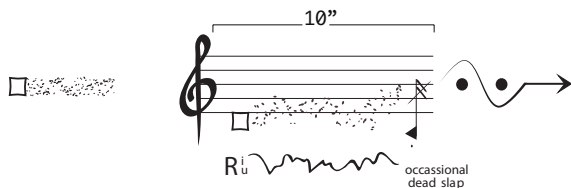


1. Listen to Cymbal
2. Choose 1 multi and play it throughout the entire Gravity zone.



Transition to through:

1. Flutter-tongue.
2. Add growl to break Multi into distortion.
3. 3
4. Other.



Transition to OR :

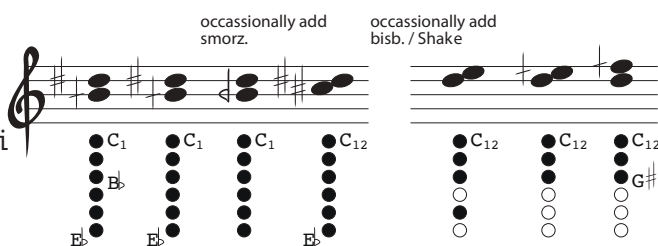
1. Flutter-tongue.
2. Finger the coming sonority and gradually introduce tone.
3. 3
4. Other.

String Rising

String Descending

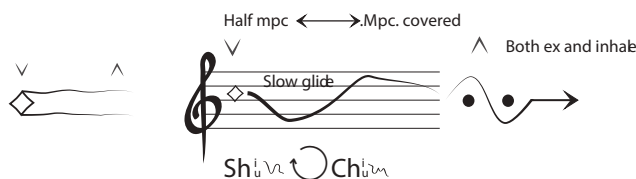


Pick 1 multi & hold it through the entire zone



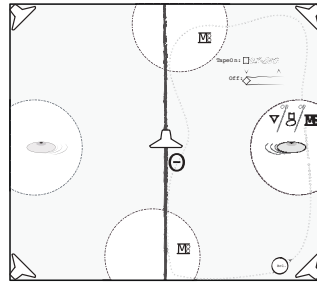
Transition to through:

1. Gradually fade to air
2. Pauses with bursts of air.
3. 3
4. Other.

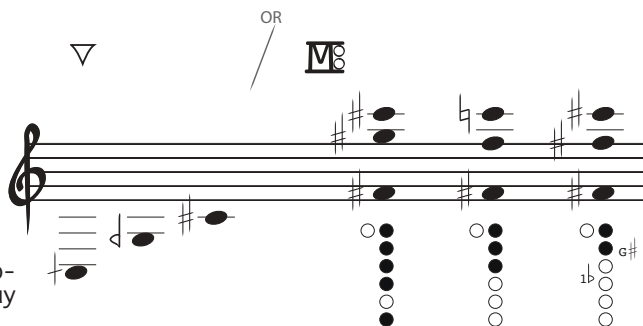


Transition to OR Same.

BASS CLARINET IN Bb

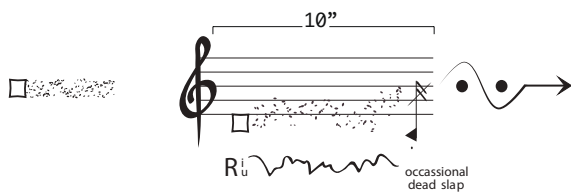




1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.



Transition to  through:

1. Flz. to Xrulatto.
2. Air.
3. ʒ
4. Other.



Transition to  OR  :

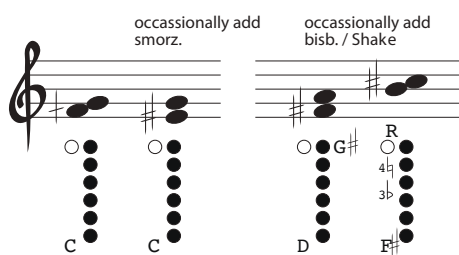
1. Flutter-tongue.
2. Finger the coming sonority and gradually introduce tone.
3. ʒ
4. Other.


String Rising

String Descending

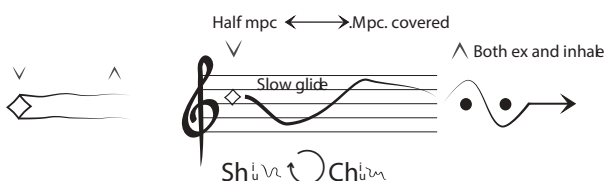


Pick 1 multi & hold it through the entire zone



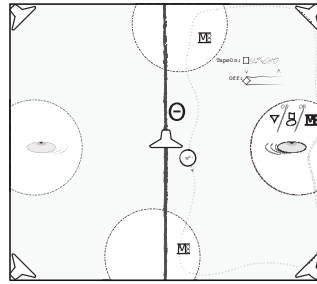
Transition to  through:

1. Gradually fade to air
2. Gradually introduce phoneme.
3. ʒ
4. Other.



Transition to  OR  Same.

TRUMPET IN Bb



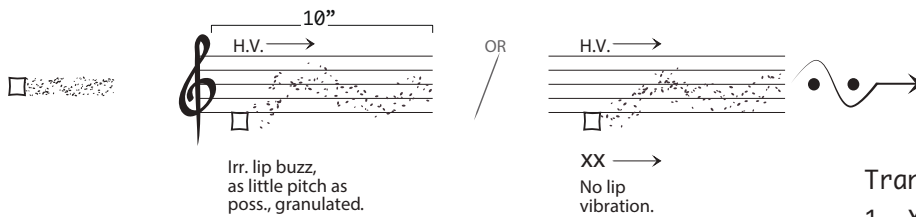
1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.



* - Singing is transposed as well. You may find other possibilities according to your vocal range.

Transition to through:

1. Flz. to Xrulatto.
2. With voice: from pitched to vocal fry, granulated.
3. From split: Gradually losing focus of tone, more fuzzed.
4. ʒ
5. Other.

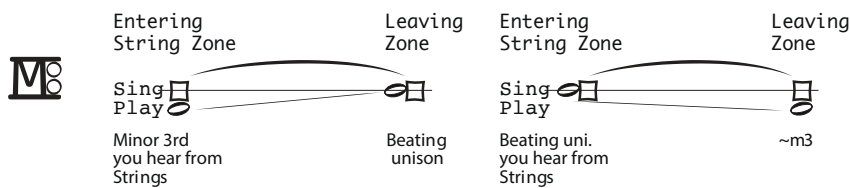


Transition to OR :

1. Xrulatto to flz.
2. Introduce grained voice, then to pitched voice.
3. ʒ
4. Other.

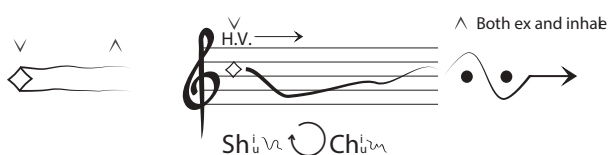
String Rising

String Descending



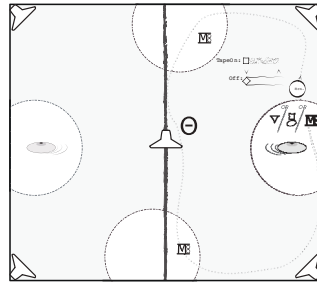
Transition to through:

1. Voice: xx to sh gradually.
2. Add flz. Gradually more and more airy.
3. ʒ
4. Other.

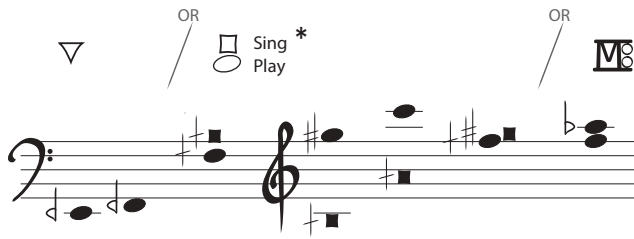


Transition to OR Same.

HORN IN F



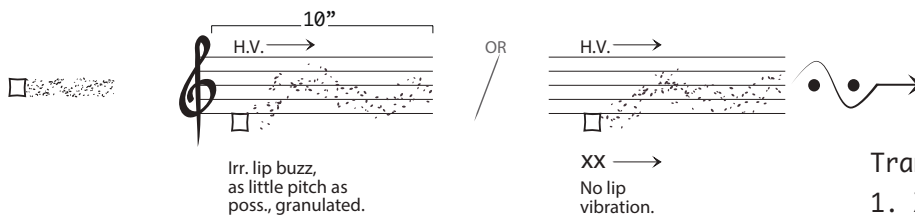
1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.



* - Singing is transposed as well. You may find other options according to your vocal range.

Transition to through:

1. Flz. to Xrulatto.
2. With voice: from pitched to vocal fry, granulated.
3. From split: Gradually losing focus of tone, more fuzzed.
4. ʒ
5. Other.



Irr. lip buzz, as little pitch as poss., granulated.

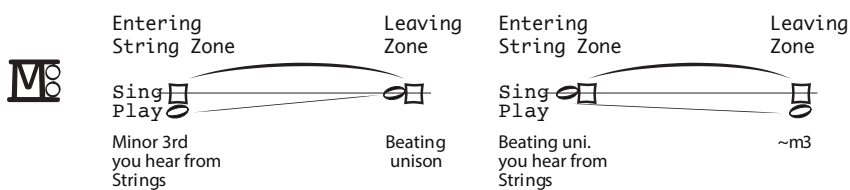
XX → No lip vibration.

Transition to OR :

1. Xrulatto to flz.
2. Introduce grained voice, then to pitched voice.
3. ʒ
4. Other.

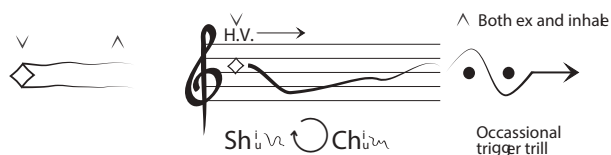
String Rising

String Descending



Transition to through:

1. Voice: xx to sh gradually.
2. Add flz. Gradually more and more airy.
3. ʒ
4. Other.

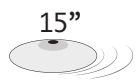
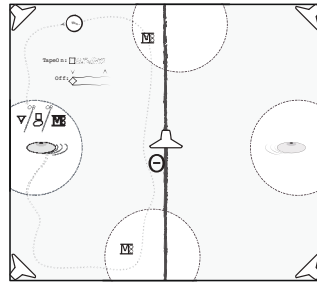


Shi Chum

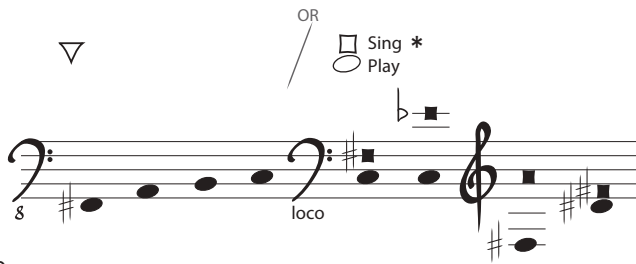
Occasional trigger trill

Transition to OR Same.

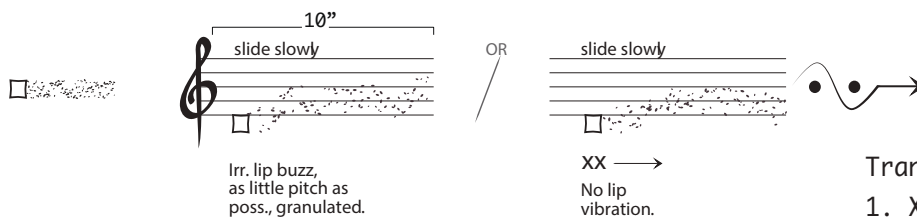
TROMBONE



1. Listen to Cymbal
2. Choose 1 sonority and play it throughout the entire Gravity zone.



* - You may find other possibilities according to your vocal range.



Transition to through:

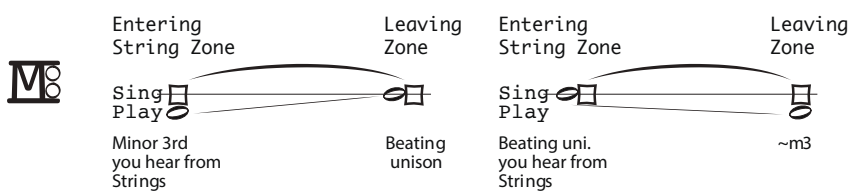
1. Flz. to Xrulatto.
2. With voice: from pitched to vocal fry, granulated.
3. From split: Gradually losing focus of tone, more fuzzed.
4. ʒ
5. Other.

Transition to OR :

1. Xrulatto to flz.
2. Introduce grained voice, then to pitched voice.
3. ʒ
4. Other.

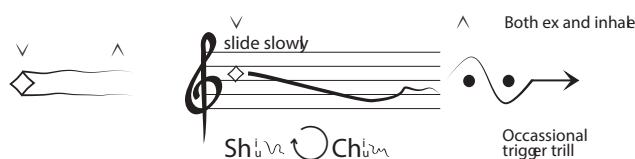
String Rising

String Descending



Transition to through:

1. Voice: xx to sh gradually.
2. Add flz. Gradually more and more airy.
3. ʒ
4. Other.



Transition to OR Same.

REHEARSAL AID

To be placed on note stands in the appropriate zones, during rehearsals only.

GROUP 1



FL.

SAX.

TBN.

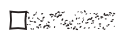
OR

Sing Play

SATBOX.

Top view Front

GROUP 1



FL.

10"

R_u

SAX.

10"

R_u

occasional dead slap

TBN.

10"

slide slowly

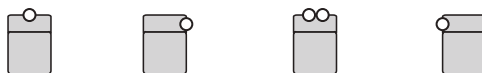
Irr. lip buzz,
as little pitch as
poss., granulated.

OR

slide slowly

XX →
No lip
vibration.

SATBOX.



FL.

H.V. →

Sh_u Ch_u

Occasional trigger trill

SAX.

Half mpc ← → Mpc. covered

Slow glide

Sh_u Ch_u

Occasional trigger trill

TBN.

slide slowly

Sh_u Ch_u

Occasional trigger trill

SATBOX.

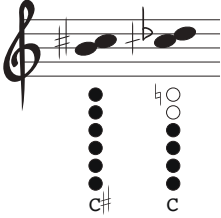


GROUP 1

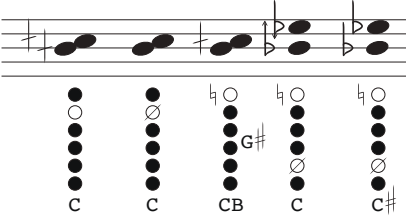


FL.

String Rising



String Descending

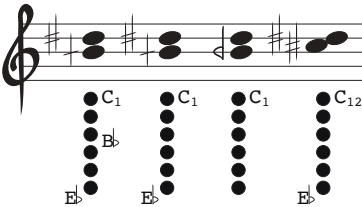


occasionally add smorz.

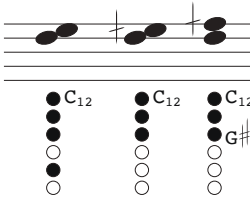
occasionally add bisb. / Shake

SAX.

String Rising



String Descending

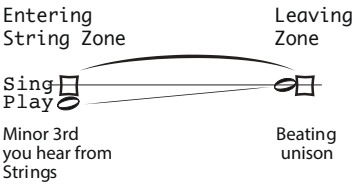


occasionally add smorz.

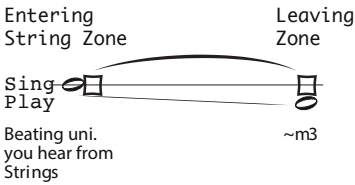
occasionally add bisb. / Shake

TBN.

String Rising




String Descending




SATBOX.

Top view



Front



GROUP 2



BCL.

▽ OR

TPT.

▽ OR

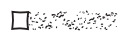
HRN.

▽ OR

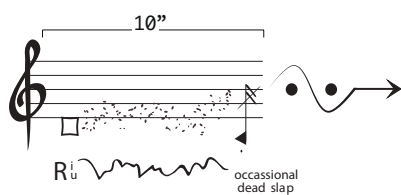
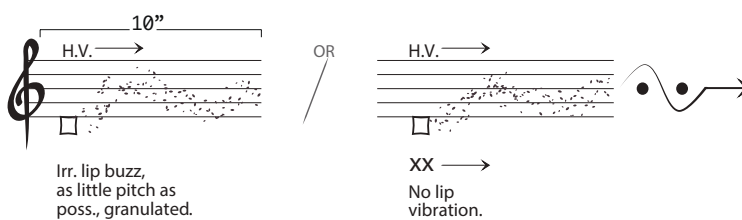
SATBOX.

Top view Front

GROUP 2



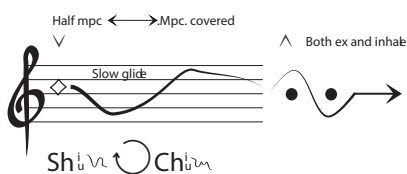
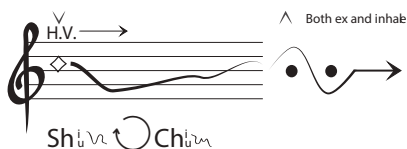
BCL.

TPT.
&
HRN.

SATBOX.



BCL.

TPT.
&
HRN.

SATBOX.



GROUP 2



BCL.

String Rising

String Descending

TPT.
&
HRN.

String Rising

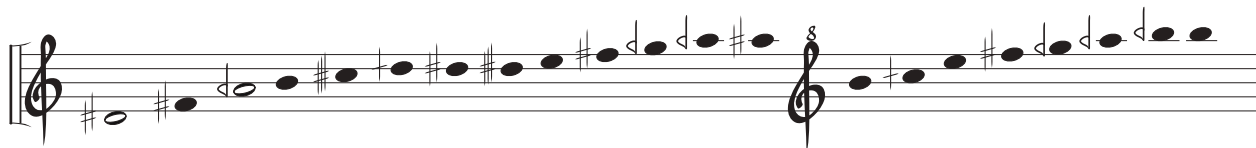

String Descending

SATBOX.

Top view

Front

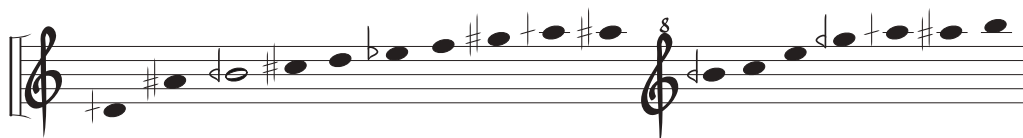
CYMBAL 1 NOTE POOL

15" Note pool at  (soft-med.)15" Note pool at  (strong)

15" Bass

Available (imaginary)
Bass

CYMBAL 2 NOTE POOL

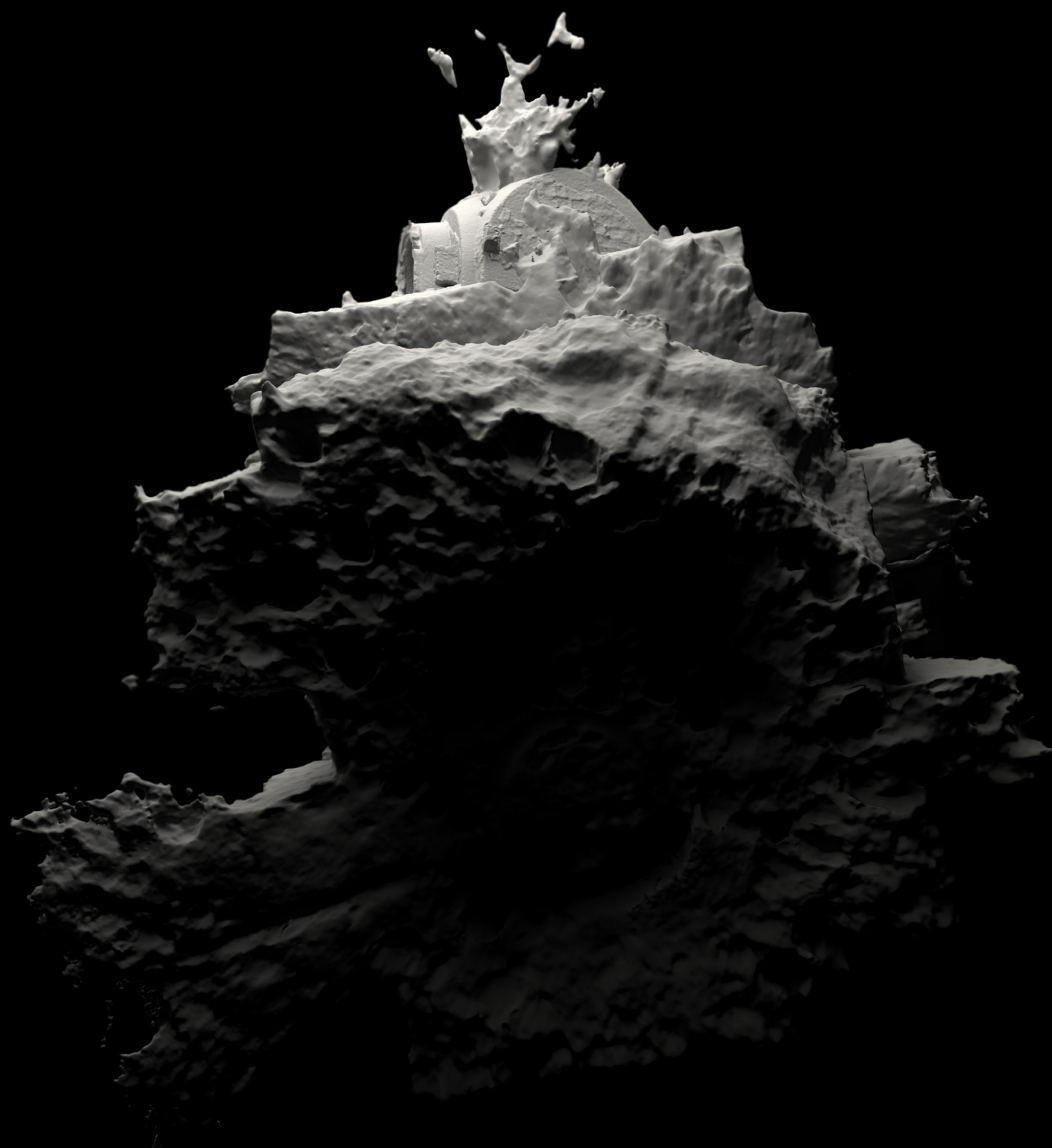
12" Note pool at  (soft-med.)12" Note pool at  (strong)

12" Bass

Available (imaginary)
Bass

○ - prominent

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BNAYA HALPERIN-KADDARI 2017



**7 WALKS
IN AND AROUND
BLITZDORF**

Performance notes

- The instructions for this performance is in 3 parts: this written component, video tutorials and and auditory score (Links below).
- As it is a spatialized happening, the exact movement and walking paths should be adapted to the performance space.
- Always begin and end sounds with a cue from tape. Cues are any discernable sound event (a car, wind gush, goat etc.).
- Repetition of all played sounds is welcomed.
- As a general rule, aim in your playing for borderless immersion in the sonic texture.
- To blend in this texture, listen carefully to all sounds you hear, from fellow players and from 'Rauch' sound-sculpture.
- % of silence is given for each section. Use this as a density guide. Pauses are freely dispersed throughout the section, unless otherwise stated.
- When walking, be very mindful of your movements. Try and make them unhabitual, like learning to play on a new instrument that happens to be your walking body.
- Video tutorials:

Alufon's Walk #6 <https://vimeo.com/894637541>

Spachtelim's Walk #6 <https://vimeo.com/894651503>

Jerry's sounds <https://vimeo.com/894641516>

- Fixed-Media parts (emitted by Rauch):
<https://www.dropbox.com/scl/fo/r7cqngt9coixisca8h8nl/h?rlkey=igb7z0zf62zxxkovdt7xzqa1h&dl=0>
- This performance is part of *Blitzdorf*, an ongoing investigation into the suppressed geographies of Israel-Palestine. Developed in collaboration with David Chaki and Ido Gordon between 2016-2018 at the Graduate school (BAS) of the UdK, Berlin.

7 Walks in and around Blitzdorf

for ensemble *Zafraan*

Walk #1 Al Malkia border

You are at the border between Israel & Lebanon. It is very pastoral and beautiful, with insects, birds and agriculture on both sides of a militarized fence. It is calm on the surface but underneath there is unrest. After a while (7'30") a big military Hummer arrives to check why are civilians there. Bass drums (BD.) sometime accentuate our walking along the fence.

Walk's Scheme:



- Be silent **40%** of the time

Jerry I+II

- A.** Wait outside for 7'30", until you hear Hummer arrives.
- B.** Enter the hall, following each other, walking slowly around & towards the stage. When in playing position, mount the Mouthpieces to a straw.
- B-C.** Begin blending in with: **6) Land Bass; 8) Harmonic**, React to birds with: **12) Finger-Tap**.

Alufon I+II

- A.** Wait outside for 4', then enter the hall, following each other, walking slowly around & towards the stage. Carry **Pray-Bowl** and **Super-Ball** mallets. When reaching Alufon, blend in with:
SB. on beams; **PB.** *pp* echoes BD. sounds; **SB.** mallet tremolo with birds (see video tutorial).
- B.** As you hear the Hummer vehicle, move to playing softly with **SB.** along the spring; **SB.** on Guitar's back.
- C. I:** Continues with **SB.**; Add **PB.** soft hits as echoes to BD. Sounds.
II: Gradually move to taking **1 Bow**, play *pp-p* on **beams**.

SatBox

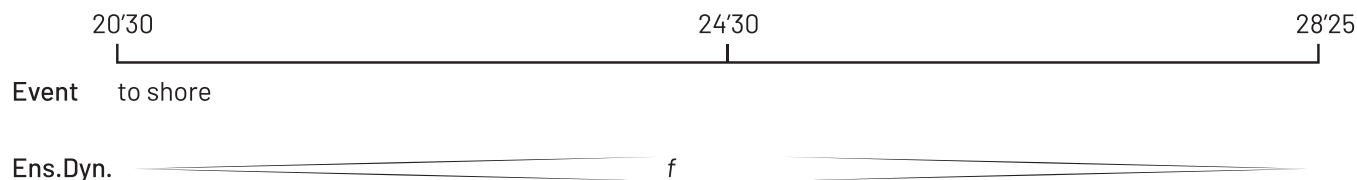
- A-C.** Enter immediately as you hear the tape. Play while walking very slowly along the periphery of the room. You are a cubist bird: Imitate and respond sporadically to the bird calls (and insects) you hear.

- Tape cue to next walk: **Airplane**

Walk #2 Taba border shore

You are at the border between Israel & Egypt. It is a rocky brown desert on land and a blue lagoon under the water of the Red Sea. Walking along this southmost shore, there are buoys marking the border at sea. Waving.

Walk's Scheme:



- Be silent **30%** of the time
- Follow the broad dynamic curve of *cresc. decresc.* throughout.

Jerry I Blend in with: **1) Sub Air**; then add **2) Surface Air**, then **5) Sfc. Bass** and **9) Sfc Hrm..**

Jerry II Blend in with: **3) ½ Air**; then add **5) Sfc. Bass**, then **4) Sub Bass** and **6) Land Bass**.
Both: Follow Tape's envelops. Former materials could always be played.
Play **~4 gong** hits throughout this section (~twice each).

Alufon I Place **SB.** at beam's hole. Switch to **Box** and drag it along **Middle Beams**. Full slow Orbits around Alufon.

Alufon II Switch to **Snare-Belly** and drag it along the **External Beams**. Full slow orbits around Alufon.
Both: Always quite soft pressure.

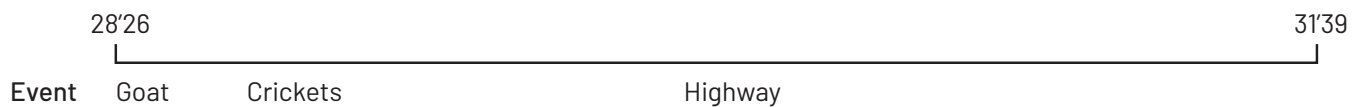
SatBox Be silent **70%** of the time. The stage is a dock, navigate around it and react to sounds from the boats on stage. **String-grains or bowed string** are appropriate.

- Tape cue to next walk: After diminuendo, **Cuts to goats**

Walk #3 Dir Tarif at night

You are next to what used to be the east most road, until the hi-tech highway of the 00' was built right at the eastern border. On the other side of that older road however, there's a little forest and in it a Bedouin camp. Goats calls from the camp can be heard on top of the road's trucks, transporting at night.

Walk's Scheme:



Ens.Dyn. *pp-p sempre*

- Duration: 2'40".
- Be silent **50%** of the time
- *pp-p* throughout.

Jerry I Imitate and answer goats: **10) Land Tone; 11) Sfc. Tone; 5) Sfc. Bass.**

Jerry II Join the choir of crickets: **12) Fng.-Tap; 6) Land Bass.**

Alufon I Blend with highway sounds. **SB.** on **beams**.
Switch to **Bow + MBS** and position yourself at **cords' 'bottom'**.

Alufon II Take **2 Bows**. Blend with highway sounds: *pp* on **beams**.
Position yourself at **cord's 'top'** (You may turn **Ebow on** and keep it mostly choked, with occasional release of a short tone) until Sirens start.

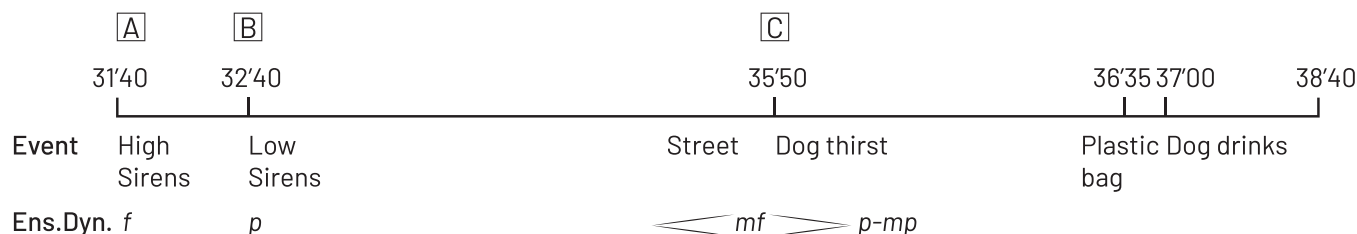
SatBox Pause at a point near the stage where the sonic image is very detailed and clear.
Join the choir of crickets.

- Tape cue to next walk: After 2'40", **Sirens** begins

Walk #4 Convoluting air sirens

On soldiers' day of remembrance (The day before Israeli independence day), air-raid sirens are sounding throughout the entire country, halting all activity for these moments. This happens twice: On the evening a 1 minute signal, followed by a 2 minutes one on the next morning.

Walk's Scheme:



Jerry I+II A. As you hear the siren, join it by playing a constant, steady tone (for 1'): **10) Land Tone**
 B. As the high siren fades away, stop playing. Remain totally silent & still.
 C. Join the thirsty dog: **3) ½ Air; 6) Land Bass.**

Alufon I A. As you hear the siren, join it by playing a constant high tone with **Bow** and **MBS**.
 B. As the high siren fades away, play a very slow, gradual double glissando along the cord: Use the **MBS** to control the rising pitch from the **Ebow** by walking towards **cord's 'top'**. Stroke with the **Bow** on the other part of the string (a slowly descending tone).
 C. Pause. Silently, while choking the cord, retreat back to **cord's 'bottom'**.

Alufon II (Spachtels) A. With **2 Bows**, slowly move towards **Spachtels**.
 B. Blend in with sirens by bowing slowly on spatulas.
 C. Pause. Silently, move back towards **cords' 'top'**. Turn **Ebow off**.

SatBox A. Resume walking again, without playing. Move towards the periphery of the space and continue along this orbit.
 B. Silently walk along this peripheral orbit.
 C. Quietly blend with the thirsty dog's plastic bags.

- Tape cue to next walk: After dog drinks, **Monastery bells** begin.

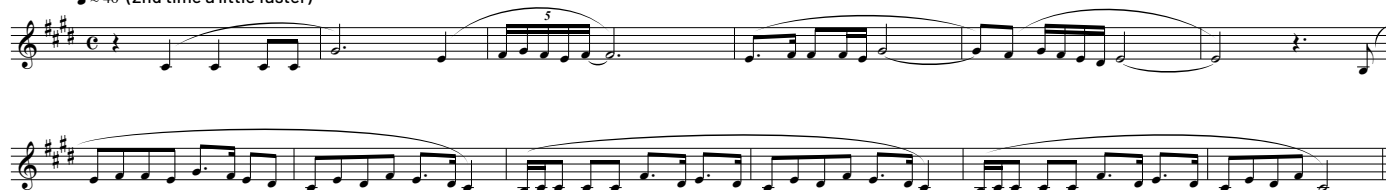
Walk #5 'I saw her' / 'Nights in Canaan'

You are in Al Latrun. A village that after being emptied became the front defense line in the country's center after '48. Afternoon bells from the taciturn monastery at the bottom of the hill are heard. And also, a song: An Arabic tune once portraying an unattainable beloved girl, but now carrying Hebrew words depicting the beauty of nights in this land.

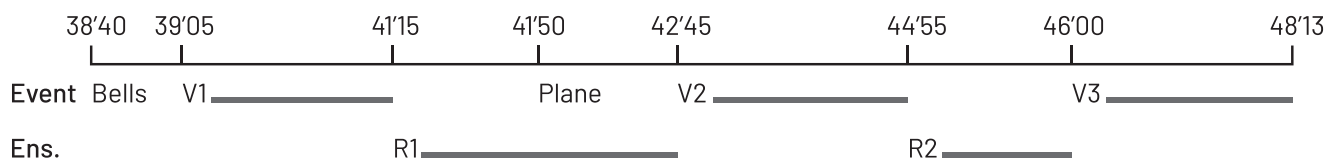
Here's the melody of that song:

'I saw her' / 'Nights of C'naan'

♩ ≈ 46 (2nd time a little faster)



Walk's Scheme:



- **Verses 1-3:** When 'Rauch' sings, silently listen. As it finishes, respond by an attempt to play the melody on your instrument.
- Cue by ear only and allow the homophonic texture to split into heterophonies.

Jerry I+II **R1.** Use 2 fingers with: **6) Land Bass** to find the pitches of the melody (it might be transposed to a different 'scale' but that's ok).
R2. You may add water sounds.
V3. Accompany voice with a steady *p* gong hit.

Alufon I **R1-2. Bow cord** and use **MBS** to control the pitch.

Alufon II **R1-2. Bow** middle beams and use **MBS** to alternate pitches.

SatBox **R1-2. Bow** on **string** and very tension.

- Tape cue to next walk: Third verse gets drowned in **bats**.

Walk #6 Barn Owl's bat cave

Next to Dir Tarif lies one of the last open land patches in the whole middle parts of the country. It is mostly closed to the public and is used by the Israeli military as a training zone. On the edge of that zone there's a cave where hundreds of fruit bats constantly chatter in the dark.

Walk's Scheme:



- Be silent **40%** of the time
- Blend *mp-mf* throughout.

Jerry I+II **A.** Join the choir of bats: **3) ½ Air; 6) Land Bass (lowest); 9) Sfc Hrm.; 12) Fng.-Tap.**
B. Take the straws out of the Jerrycans & begin walking slowly towards periphery of the sapce, while playing: **6) Land Bass** (play with balloon's tension to vary speed of flutter).
C. Slowly begin navigating toward the exit.

Alufon I **A-B.** Take **2 Round Aluminum Poles** and blend in with very long strokes on beams.
C. With **RAP.** at hand, disconnect from the instrument and drag them on stage and on walls until you exit. You leave last, just as the Mosque begins.

Alufon II **A-B.** With a single bow, go to **Spachtels.** Take it out of its stand and begin
(Spachtels) walking with it. Every few steps pause, place it on the ground and stroke a full chord.
C. While still playing, begin navigating toward the exit.

SatBox **A.** Join the choir of bats.
B-C. While still playing, begin navigating toward the exit.

- Tape cue to next walk: **Airplane**

Walk #7 Jaffa's Mosque

You are on the next to the western coast in Tel-Aviv-Jaffa, on Israeli's Independence Day. There's a big air parade, showcasing sheer military force as a spectacle to the masses throughout the country. Minutes after Recording this parade, the Clock-Square's Mosque begins its call for noon prayer. Filtered by 'Rauch's' foam boards, you may be able to hear my dad stating, 'you got it all in here', as well as some group of parade-viewers frustrated by this spillage of sound into their celebration, asking, 'what is this now?'

- Finish your exit.
- This section lasts for about 3'20" and ends the performance.

Alufon & Spachtels Mallets, by order of appearance:

Walk

Mallet

#1 Pray Bowl Mallet + Super Ball (Each with both)

#2 Plastic Box; Snare-‘Belly’

#3+4 Bow + Metal Bottle Slide; 2 Bows (On Spachtels)

#5 Bow + Metal Bottle Slide (Each with both)

#6 2 Round Aluminum Poles; 1 Bow (On Spachtels)

List of Jerry's Playing Techniques (See video tutorial)

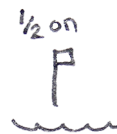
1) Sub Air



2) Surface Air



3) 1/2 Air



4) Sub Bass



5) Sfc. Bass



6) Land Bass



7) Osc. Tone



8) Harmonic



9) Sfc. Hrm.



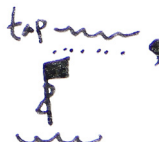
10) Land Tone



11) Sfc. Tone



12) Finger-Tap



□ Air

▽ Bass

◇ Harmonic

○ Tone

Summary of Jerry's Techniques

- #1** **6) Land Bass; 8) Harmonic**, React to birds with: **12) Finger-Tap**.
- #2** I. **1) Sub Air**; then add **2) Surface Air**, then **5) Sfc. Bass** and **9) Sfc. Hrm.**.
 II. **3) 1/2 Air**; then add **5) Sfc. Bass**, then **4) Sub Bass** and **6) Land Bass**.
- #3** I. Imitate and answer goats: **10) Land Tone; 11) Sfc. Tone; 5) Sfc. Bass**.
 II. Join the choir of crickets: **12) Fng.-Tap; 6) Land Bass**.
- #4** **10) Land Tone**; (pause); **3) 1/2 Air; 6) Land Bass**.
- #5** 2 fingers with: **6) Land Bass**
- #6** **3) 1/2 Air; 6) Land Bass (lowest); 9) Sfc Hrm.; 12) Fng.-Tap.; 6) Land Bass**



sirena

for 4 players

Bnaya Halperin-Kaddari

Commissioned by ensemble Ascolta and ECLAT festival,
to be premiered on 10.2.2019 in Theaterhaus Stuttgart

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Cover image: Digital reworking of a
siren sculpture from 19th century 'far
east', displayed at the natural history
museum in Marseille.

Legenda

Instrumentation and materials:

Trumpet with Harmon/wawa mute

Trombone with Harmon/wawa mute

Percussion.I:

- Ø7.5cm Tingsha Bells with
- 1 small Ø8mm metal marble;
- Nail-filer mallet (circa 12cm long)
- Siren Disc Whistle (Plastic or metal; Without ‘lips’ cartridge)

Percussion.II:

- Tamborim 6”, like the Meinl TBR06ABS series (Link)
- 2 small Ø8mm metal marbles
- 2 thin Tin-Cymbals circa Ø14cm
- Brass pipe 100cm x Ø5mm
- Siren Disc Whistle (sim.)

Percussion materials should be laid on one large enough table with a **sheet of acoustic foam** laid over so that it is ‘silenced’.

Tech:

Amplification

- 2 Large diaphragm Condenser microphones – one for each brass
- 2 condenser microphones – to be placed close on percussion table
- 2 overhead microphones above percussion table
- Stereo PA system with 2 subwoofers
- 1 Laptop with audio interface or another sample-player

Lights

Very dim spot lights on each of the players, only enough to be seen. Other than that, aim for no other light.

Symbols & Playing techniques:

Tutti

- Since the flow of time is governed by listening and physical actions and not by vertical synchronization, there is no ‘central partiture’ with all the parts aligned vertically. Please go through your parts together and to get a sense of the whole fabric.
- The piece consists of 8 sections, where the beginning of each section is synchronized (except for 7b).

🔊 [Description]

Play when you hear. A key aspect of the piece is focused listening: Begin or end your sound upon noticing the others sound. This may not have to be an ultra-fast reaction, rather – you notice, and then you perform.



Action fermata: The time that takes to comfortably complete the written action.



Free fermata: These fermatas as well may differ considerably in duration due to the acoustics, players experience and even personal interpretation.



Continuous sound.



Brief pause.



As fast as possible.



Continue the boxed actions in the same manner.



End of action.

p-mf

Play anywhere between the given dynamic range.



Gradually move from one technique/timbre to the next.

Brass



Air only with given phoneme. Use fast and focused air to accentuate its sound.

wa

Wawa mute: + Closed ⊕ Half open ○ Open



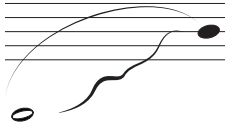
Free within range. Continuously change between different states of mute



Bisbigliando – timbral trill



Flutter-Tongue



Glissando

h.v.

Half Valve



Inhaled



Exhaled



Split-Tone. Lower lip aims towards the lower overtone while the upper lip aims towards the upper overtone.



Multiphonic. Sing the square note head while playing the round note-heads. Choose the singing vowel that will blend best with the played note.



The lowest possible (pedal) tone.

4th vlv.

Tuning valves (Tpt.)

Percussion

A tutorial video demonstrating some of the playing techniques could be viewed [here](https://youtu.be/rXZBpfy0uRs) [https://youtu.be/rXZBpfy0uRs]

Trm.	Tamborim	Cmb.	Tin Cymbals
T.B.	Tingsha Bells	D.W.	Disc Whistle

With both Tingsha Bells, as well as Tamborim, the amount of hand covering the objects allows or blocks its resonance:

+ Fully muffled ⊕ Some resonance ○ Full resonance

Tamborim: Amount of openness relates to both the skin and the rim (how tight you hold it. See video).

Tingsha Bells: Amount of openness relates to how much the hands are grabbing the bell (See video).



Rotate marble within the object



Faster rotation



Free within range. Continuously change between different states of mute



Rub-rotate TK the two cymbals/bells against each other in different positions:



Closed



A bit open



Wide apart



Almost on edge



Quick continuous washing motions



Exhale (With Disc Whistle)

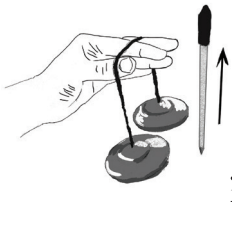


Perpendicular, irregular, Cymbals shriek (See video).

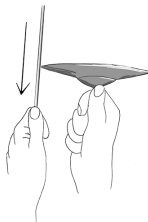
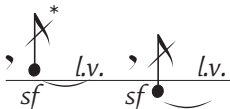


Inhale (See video)

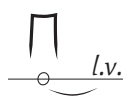
@ 7b



Perc.I: With a nail file, quick, sharp scrub of the filer against side of bells (See video).



Perc.II Bow Cymbal's side with Brass pipe (Only down bow. See video).



Electronics

The tape part is either triggered by a sound technician, sitting at the mixer, or by a third person. The part follows the Trumpet part as a guide and gives the relevant listening ques. Either a triggering patch or a sample player could be used.

Positions on stage:

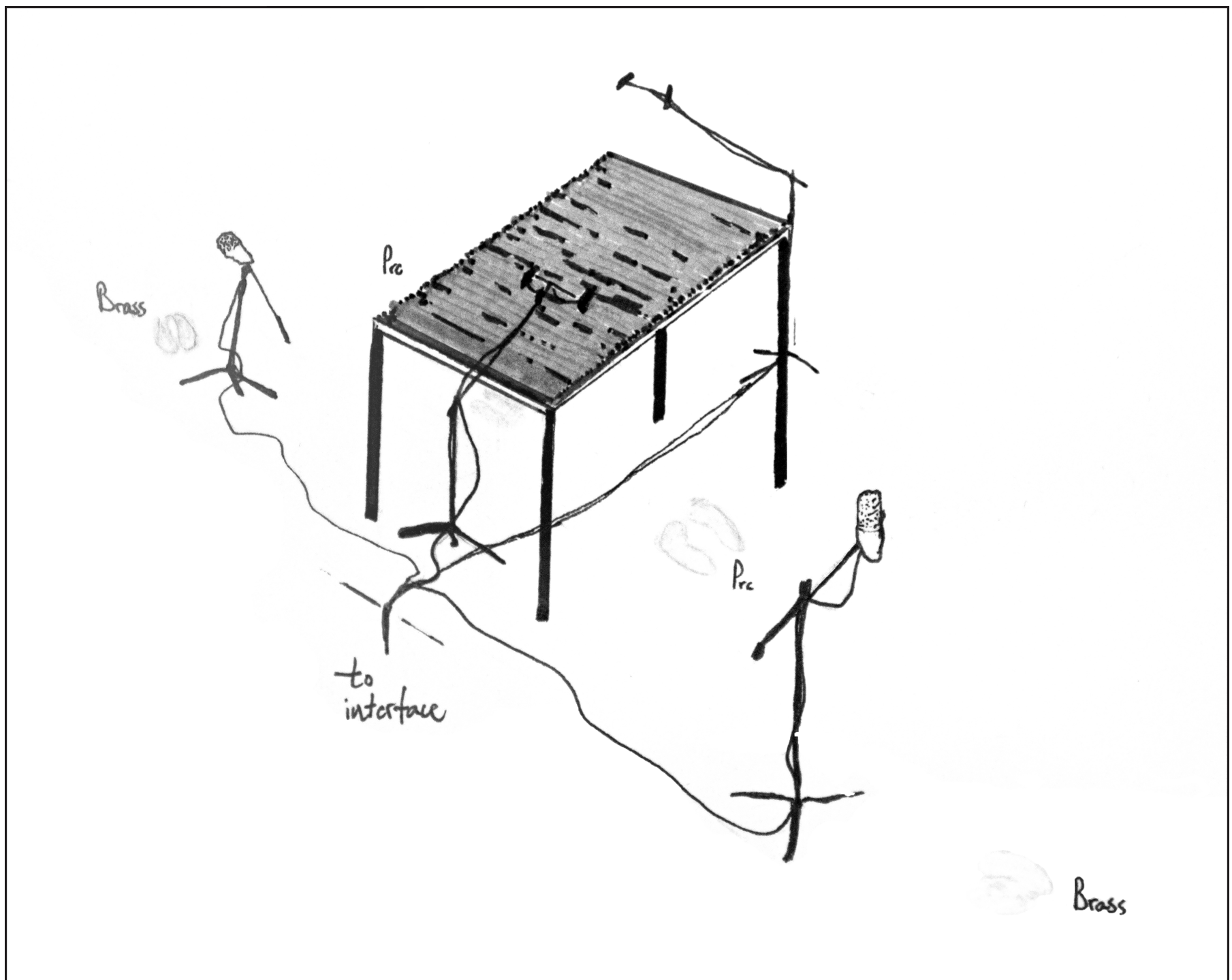


Table with acoustic foam and microphone stands, facing the front of the stage

For more information please visit:
www.kaddari.net


December 2018,
Berlin.

1.

Silently take position

Listen to the hall

Perc.I+II

(Silence)

Perc.I+II

(Silence)

Perc.II

Perc.I+II

2.

wa

+ ∕ ∅

tch

Imitate Perc.II rotation

×3

Good full inhale

3.

Full, long ex. (20"+) inhale (5"+) sim.

split

split

4th vlv.

Reset 4th vlv.

p

Que Tbn. @ 1/3 lungs

Aim for overlap with Tbn.

4.

Full, long ex.

bisb.

split

split

split

bisb.

h.v.

Perc.I+II

p (blend)

5.

+ ∕ ∅

tch

Get que from Perc.

Perc.II circular motion

6.

Full, long ex.

h.v.

h.v.

Perc.I+II

Perc.I+II

Perc.I+II

7.

Full, long ex. (20"+) inhale (5"+) sim.

split

split

4th vlv.

Reset 4th vlv.

split

4th vlv.

p

Que Tbn. @ 1/3 lungs

Aim for overlap with Tbn.

7b.

sim.

sim.

split

4th vlv.

Reset 4th vlv.

split

4th vlv.

p-mp

8.

Finish after sirens (repeat if needed)

Slow, comfortable

tch

tff

Try to maintain split quality while glissing upwards

mp

Tutti sync.

Inhale together quickly

Hold breath

1.

Silently take position

Listen to the hall

Perc.I+II

(Silence)

Perc.I+II

(Silence)

Perc.II

Perc.I+II

2.

<

1. Silently take position. Hold T.B. closed with marble inside

Listen to the hall

Perc. II marble hit

+ Subito single quick rotation

T.B. (Allow natural decay)

Perc. II marble hit

+ Subito single quick rotation

Perc. II

Allow for Perc. II to establish sound & speed

Perc. II established

+ slight open

+ build speed

sf

Lv.

(Silence)

Perc. II

ff

f

2. *build speed* *<f* *ff* *f*

3. *ff* *Lv. (Stop rot.)* *med. spd.* *sync. w. Tpt. mute* *very wide* *Edge* *Very short*

[illegible]

5.

Que Perc.II +Tpt. Both horns

$\oplus \quad +$

≈ 66 *ritardando* $> \downarrow < 20$

sf mp *mp non dim.*

Prepare Marble

Perc.II

6. Subito single quick rotation. Nat. decay. Quick rotation longer decay. Tbn. off.

7. Siren ~60"

7b.

Silently take Marble out of T.B.

Drop marble into Tamborim

1. Place Disc-Whistle in mouth
2. Position T.B. like this:
3. Take flier

Tpt. on Tbn. on

T.B. I
T.B. II

sf *l.v.* *sf* *l.v.*

Breathe freely

p-mf

* Fast scrub with flier on side of cymbal. Once per horn sound.

8.

Sirens off

T.B._{II}^I

D.W.

v-mf

Tutti sync.

Inhale together quickly

Hold breath

The image contains three line drawings of hands holding a circular object, likely a drum or a similar instrument. The first drawing on the left shows the front view, with the object held by two hands. The second drawing in the middle shows the back view, also held by two hands. The third drawing on the right shows a side view, with one hand holding the object and the other hand positioned behind it. The object has a circular face with a central circular area and a surrounding ring.

1.

Silently take position

Listen to the hall

Perc.I+II

(Silence)

Perc.I+II

(Silence)

Perc.II established

Trigger sample ① (Watch beeps)

Perc.I+II

2.

wa

+ ∕ ○ Imitate Perc.II rotation

tch

x3

Good full inhale

3.

Full, long ex. (20"+)

split

Que Tbn. @ ⅓ lungs

Tbn. established

Trigger sample ② (Sirens)

sim.

sim.

4th vlv.

Reset 4th vlv.

4.

Get que from Perc.

Perc.I

Perc.I+II

Full, long ex.

bisb.

split

p (blend)

split

split

bisb.

h.v.

Perc.I+II

5.

Get que from Perc.

+ ∕ ●

tch

Perc.II circular motion

6.

Perc.II 2nd swell

Full, long ex.

h.v.

Perc.I+II

Perc.I+II

Tbn. gliss. ends

Trigger sample ③ (Beeps + Sirens)

7.

Siren

Full, long ex. (20"+)

inhale (5"+)

sim.

sim.

4th vlv.

4th vlv.

Que Tbn. @ ⅓ lungs

Breaths held

Trigger sample ④ (Beeps)

7b.

sim.

split

4th vlv.

p-mp

Reset 4th vlv.

sim.

split

Finish after sirens (repeat if needed)

8.

Slow, comfortable

tch

tff

'mp'

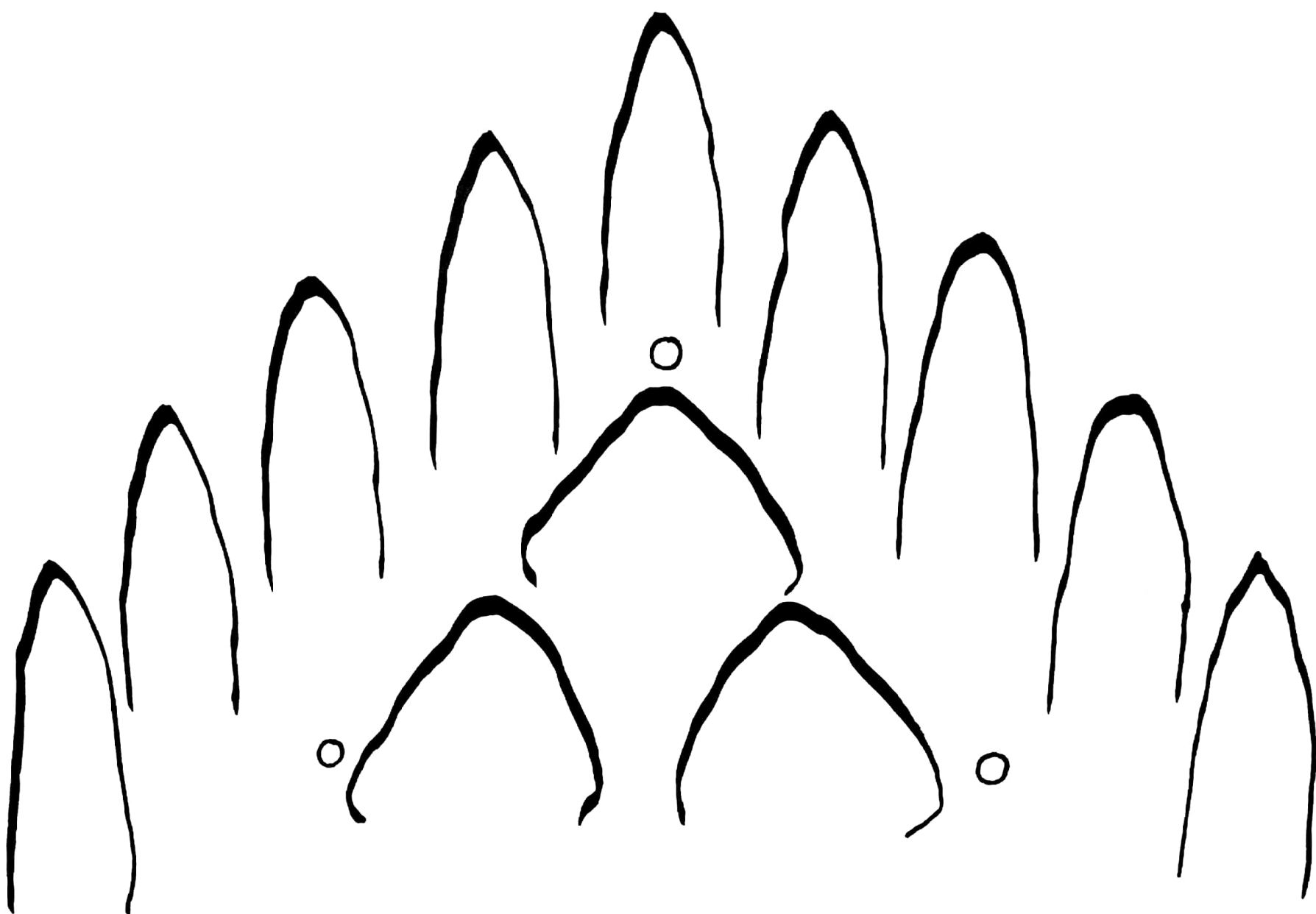
Inhale together quickly

Tutti sync.

tff

tch

Hold breath



TOP-GAME

for amplified spin-tops, players,
inductors and live-video

Bnaya Halperin-Kaddari

Kompositionsauftrag von Ensemble Musikfabrik und Kunststiftung NRW
Uraufführung am 2.11.2019 in WDR Sendesaal, Köln

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Cover image: Bnaya Halperin-Kaddari;
Sketch for Top-Game, ink on paper, 2019

About the work

Top-Game is a playified ritual for players, instruments and live-video. As the ground for this ritual is the tradition of the 'holy' concert, it is made into a game by offering the musicians a practice of tuning-in through which they can really play, rather than of execute a piece.

For this work I collaborated with artist Kerstin Ergenzinger and the Sono-Choreographic Collective in order to develop and specially create a new family of instruments which are based on the mechanism of a spin-top. By electrically sonifying and amplifying these musical spin-tops, their spin becomes audible, offering a tuning-in to the forces of gravity as a practice of listening, thus connecting the human with planetary and subatomic states and scales.

These spin-tops are leading the game. They hold on to their center and are vitalised by a muscular impulse that is then released, ever so gradually into the ground, slowly negotiating with gravity at quite a high speed. The conductor is replaced here by multiple inductors who are leading by influence and not by command, opening up the musicians' imagination to possibilities of playing with the dancing tops. This happening is also a way of playing with the subtle energies that influence our bodies and our instrumental extensions, giving a new spin on what it means to play together.

Legenda

Instrumentation and materials:

Alto Flute

Bass-Clarinet

Oboe

French-Horn

Trumpet

Trombone

Tuba

Violin

Viola

3 Inductors on 6 Spin-tops with pickups:

Epoxy top with 6 magnets

Epoxy top with 18 magnets

Epoxy top with double magnets row

~12” Cymbal top with 15 neodymium magnets

~13” Cymbal top with 18 neodymium magnets

~14” Cymbal top with 21 neodymium magnets

Tech:

Players

3 Carpets/rugs

3 sitting pillows

Projectors

3 mounting stands (adapted microphone stands)

3 Projectors (HDMI input), mounted

3 screens

Amplification

9 individual instrumental microphones

3 Audio monitoring chains (with sub capabilities)

Mixing board with sound engineer

Stereo PA system with subwoofers

Lights

Soft spot light on each of the players, stronger spots on 3 inductors in the middle. Other than that, aim for no other light to enable good projection.

Playing order & Duration:

Top-Game is divided into rounds and sequences. Each round is a full spin. A sequence is a succession of 4 spins: 1 inductor spins, then 2, then 3 inductors, then back to 2. As the sequences are nested within each other, the next round of 1 inductor already begins the next sequence.














Playing should last for a minimum of two whole sequences, always ending with a single inductor’s spin.

The sections I-III denote a transition from playing as an individual with the spinning object in section I, to playing as a trio (II) and as an ensemble (III), together with the tops. The three sections divide the total amount of rounds to three. For instance, in case we play 2 sequences (9 rounds), each section will be 3 rounds long.

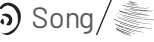




Preliminary actions:

- Learn your part by heart.
- Decide on the amount of sequences to be played.
- Find cymbals to use with accompanied top modular kit.
- Find Cymbal Multi: The cymbals may sometimes get excited by the friction from the plate and 'sing' a screechy acoustic tone. For each of the three cymbals, find a multiphonic / split-note that contains pitch/es you can hear within this screechy song.
- Practice launching the different tops (a smooth launch requires good amount of practice).

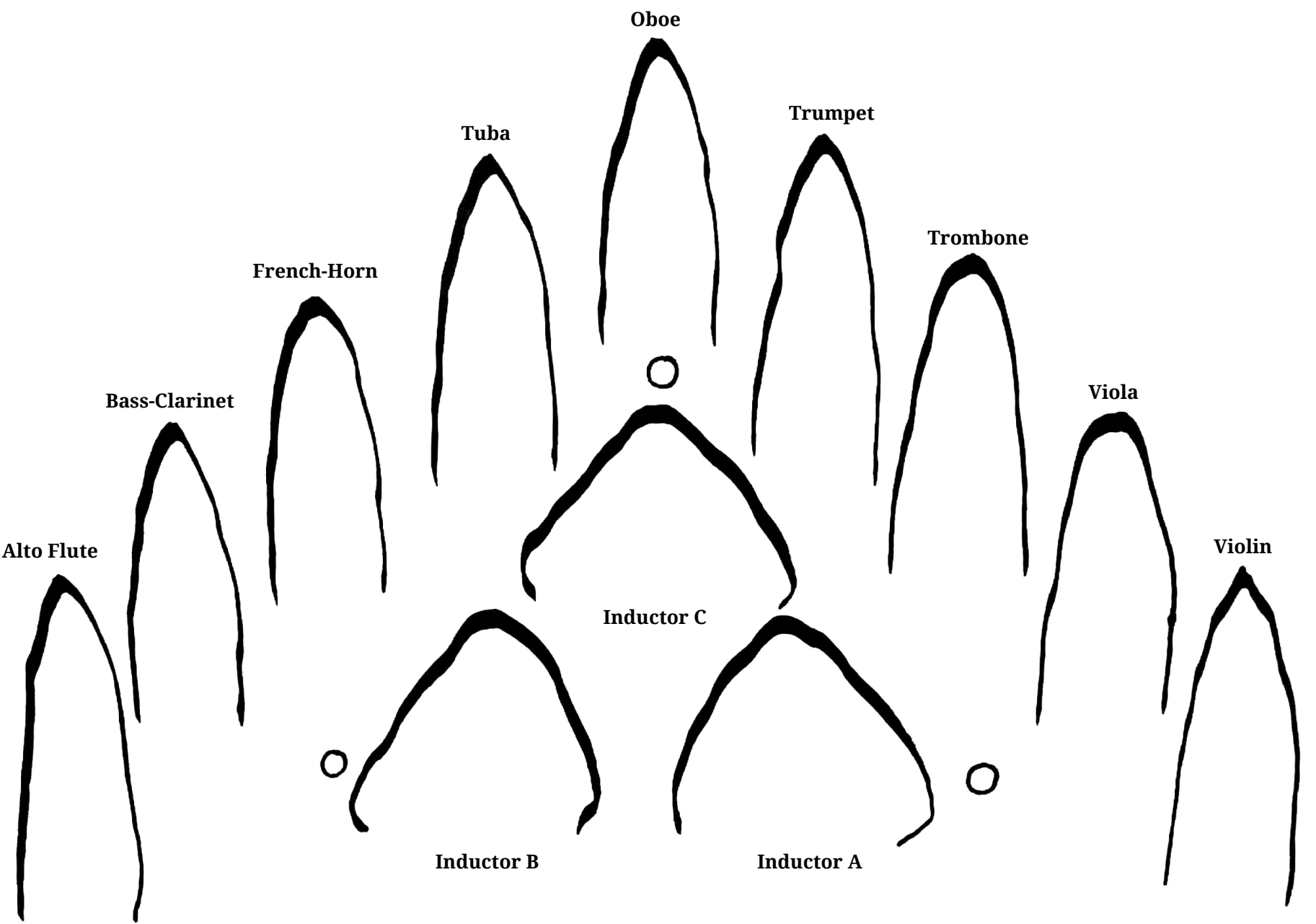
Symbols & Playing techniques:

• The piece is played by heart. It has been constructed of parts relatively easy to memorize.	
• Furthermore, as the flow of time is governed by listening and physical actions and not by vertical synchronization, there is no ‘central partiture’ with all the parts vertically aligned. Please go through your parts together to get a sense of the whole fabric.	
	Play when you hear. A key aspect of the piece is focused listening; Begin or end your sound upon noticing the spin-tops’ sound.
	Flutter-Tongue.
	Brief pause.
	Gradually move from one technique/timbre to the next.
bisb. / tr.x	bisbigliando/ trill multiple fingers.
	The lowest possible (pedal) tone.
	Air only with given phoneme. Use fast and focused air to accentuate its sound.
	Slow changes of non-pitched sounds. Think filter-sweeps or gradual phoneme/pressure/tube-length changes.
w. spin	Tuning into and imitating what you hear from the spin-top:
 w. spin	Imitate the dynamic fluctuations caused by wobble. The later it is into a spin, the more prominent are the dynamic changes.
	Tremolo between -  Normal bow pressure and -  Lots of pressure, granulated sound.
	Glissando at the same direction and speed you hear from your spin-top.
	Glissando at the inverted direction (raising) to what you hear from your spin-top.
off-x: bisb. / trx	Spin-tops’ wobble (off-axis) is linked to a bisbigliando/ multiple-fingers trill.

Reading the ensemble parts:

Each section (I-III) consists of three rounds (1-3; 4-6; 7-9). In each round (other then the last 9th round) you play with the spin in front of you, either a Cymbal-Top or an Epoxy-Top.	
Playing with Epoxy-tops: The epoxy-top plays a clear descending glissando that goes lower until culminating in wobbly sub-tone frequencies. When you see it spinning fast, play a glissando. In the first section the glissando is descending, following the same direction of what you hear (gliss. w. spin). In sections II-III the glissando is raising, ‘opposite’ of what you hear (gliss. inv. from spin’s). When you hear it as bassy sounds, to the extent that you can no longer tune into its pitch, move on to play your non-pitched ‘Sub’ material. Pause when you see inductor’s hand stopping the spin.	
Playing with Cymbal-tops: Cymbal-tops play a much less discernible tone. It begins with a rough rumble and descends down to individual bass-flutters when it is very wobbly. Tuning-in to it is divided in the score into four main parts:	
 Song/ 	When a cymbal song appears, play your multiphonic/split-tone for as long as you hear the ‘song’. If there is no ‘song’ - play from memory your cymbal’s multiphonic/diad/split-tone for one single full breath/bow-stroke and then move on to ‘rumble’.
 Rumble (Song ends)	A constant, blurry pitched rumble-hum. If you hear you could still tune into its pitch, play a descening corresponing glissando.
 Sub	The rumble descends into more wobbly, sub-bass range, with which you play your non-pitched sounds, tuning into its dynamics.
 Pigeon-Whale	When the spin slows down even more and the wobble is high, individual magnetic interferences become audible, sounding like a coo of a whale-sized pigeon. This region appears quite gradually, and you may also think of it as the maximal range of the top’s dynamic fluctuation - when its wobble creates short pauses in the picked-up signal.

Positions on stage:



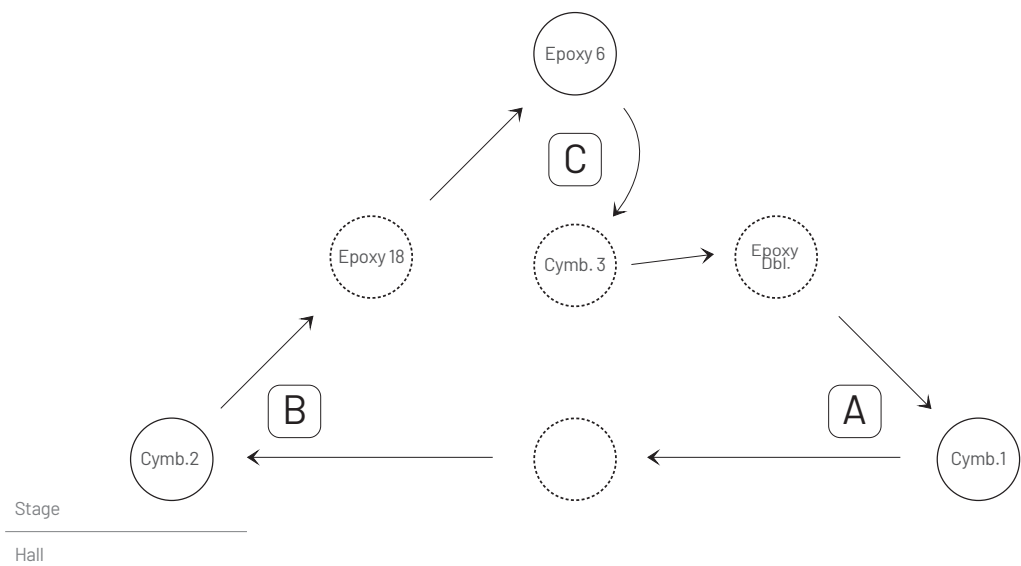
Appendixes (will be sent upon request):

- Appendix A** - Video demonstrations of spin-tops.
- Appendix B** - Extended tech-ride for live-video rig and documentation from premiere's setup.

For more, please visit:
www.kaddari.net


September 2019, Berlin

Playing positions & initial Tops' order



Spinning order (2 nested sequences)

Section	I			II		III			
Round	1	2	3	4	5	6	7	8	9
Inductor A	○	⚡	○	○	⚡	○	○	○	⚡
Inductor B	⚡	○	○	⚡	○	⚡	○	○	⚡
Inductor C	⚡	○	○	○	⚡	○	○	⚡	○

Notes

- Each round (1 to 9) is a full Top spin.
- Begin spinning at: 🌀 (When you see-think that the [last spinning] top of the current round "cannot spin slower without falling"). This means there is always an overlap between the game's rounds.
- Spin on the plate in front of you, using the pickup to amplify the signal as best you can.
- Pick the sound up for as long as you can without touching the top with the pickup.
- Allow the Cymbal-top to spin until it falls on its side.
- When you think the Epoxy-top is about to fall on its side, gradually block its motion with your hand, then pick it up.
- After a top stops, place it to your right to be used by the next inductor. (Inductor III places the used top in the middle, see diagram).
- In rounds where you are not playing, make sure you have an available, charged Top. If you have time, carefully charge more tops around you.

I

Cymbal

Song/ Rumble (Song ends) Sub Pigeon-Whale

Spin Num. 1 2 3

Dyad Cymb.1

Gliss w. spin

with spin (quasi smorz.)

w. spin

air (slow changes)

rit. w. spin

tktkt

huthut

Epoxy

Sub Hand touches

Gliss w. spin

off-x: flutter

with spin (quasi smorz.)

fff

tch (Once only)

w. spin

II

Cymbal

Song/ Rumble (Song ends) Sub Pigeon-Whale

4 5 6

Dyad Cymb.2

Very fast

Gliss w. spin

Reciprocated rit. with your local trio

air

Very slow

rit.

tktkt

huthut

Epoxy

Sub Hand touches

Slowest

accel.

Very fast

air

Gliss. inv. from spin's

off-x: bisb. / tr.x

Reciprocated accel. with your local trio

tch

III

Cymbal

Song/ Rumble* (Song ends) Sub Pigeon-Whale

7 8 9

Dyad Cymb.3

Very fast

bisb. / tr.x

Reciprocated rit. with your global trio

air

Very slow

rit.

tktkt

huthut

To yourself, no coordination

Epoxy

Sub Hand touches

Slowest

accel.

Very fast

air

Gliss. inv. from spin's

off-x: bisb. / tr.x

Reciprocated accel. with your global trio

tch

Single breath: 7-12"

mp (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.



I

Spin Num. 1 2 3

Cymbal

Song/Rumble (Song ends) Sub Pigeon-Whale

Multi Cymb.1

Gliss w. spin

with spin (quasi smorz.)

w. spin

air (slow changes)

ch k ch k ch

hut hut

rit. w. spin

Epoxy

Sub Hand touches

Gliss w. spin

off-x: flutter

with spin (quasi smorz.)

w. spin

tch (Once only)

II

Spin Num. 4 5 6

Cymbal

Song/Rumble (Song ends) Sub Pigeon-Whale

Multi Cymb.2

Very fast

Very slow

Very slow

Very slow

Gliss w. spin

Reciprocated rit. with your local trio

air

ch k ch k ch

rit.

Epoxy

Sub Hand touches

Slowest

accel.

Very fast

Very fast

Gliss. inv. from spin's

off-x: bisb. / tr.x

Reciprocated accel. with your local trio

air

tch

III

Spin Num. 7 8 9

Cymbal

Song/Rumble* (Song ends) Sub Pigeon-Whale

Multi Cymb.3

Very fast

Very slow

Very slow

Very slow

bisb. / tr.x

Reciprocated rit. with your global trio

air

ch k ch k ch

hut hut

rit.

To yourself, no coordination

Epoxy

Sub Hand touches

Slowest

accel.

Very fast

Very fast

Gliss. inv. from spin's

off-x: bisb. / tr.x

Reciprocated accel. with your global trio

air

tch

Single breath: 7-12"

mp (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.



I

Cymbal

Song/Rumble (Song ends) Sub Pigeon-Whale

Split Cymb.1

H.V. Gliss w. spin

air kch

H.V slow changes

ch kch kch

hut hut

rit. w. spin

with spin (quasi smorz.)

w. spin

Epoxy

2 3

H.V. Gliss w. spin

off-x: flutter

(to pedal)

with spin (quasi smorz.)

w. spin

Sub

Hand touches

tch

(Once only)

II

Cymbal

Song/Rumble (Song ends) Sub Pigeon-Whale

Split Cymb.2

H.V. Gliss w. spin

Reciprocated rit. with your local trio

air kch

H.V slow changes

ch kch kch

rit. = Very fast

rit. = Very slow

rit. = Slowest

Epoxy

4 5 6

H.V. Gliss. inv. from spin's

off-x: shake

Reciprocated accel. with your local trio

Sub

Hand touches

tch

air kch

H.V slow changes

accel. = Very fast

III

Cymbal

Song/Rumble* (Song ends) Sub Pigeon-Whale

Split Cymb.3

H.V. shake

Reciprocated rit. with your global trio

air kch

H.V slow changes

ch kch kch

hut hut

rit. = Very fast

rit. = Very slow

rit. = Slowest

Epoxy

7 8 9

H.V. Gliss. inv. from spin's

off-x: shake

Reciprocated accel. with your global trio

Sub

Hand touches

tch

air

H.V slow changes

accel. = Very fast

Single breath: 7-12"

p (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.

Position

I

The musical score for "The Song of the Whale" by John Cage is presented in two parts: Cymbal and Epoxy. The score includes various performance instructions and spin notation.

Cymbal Part:

- Spin Num. 1:** Indicated by a small 'S' symbol.
- Instructions:** Song/ (with a small 'S' symbol), Rumble (Song ends), Sub, Pigeon-Whale (with a small 'S' symbol), and Hand touches (with a small 'S' symbol).
- Performance:** The Cymbal part features a series of notes and rests, with a glissando marked "Gliss w. spin". The notes are marked with "Split Cymb.1" and "H.V". The performance is characterized by "w. spin" (with spin) and "quasi smorz." (quasi smorzando) markings.

Epoxy Part:

- Spin Num. 2 and 3:** Indicated by small 'S' symbols.
- Instructions:** Sub and Hand touches.
- Performance:** The Epoxy part features a series of notes and rests, with a glissando marked "Gliss w. spin". The notes are marked with "H.V" and "off-x: flutter". The performance is characterized by "w. spin" (with spin) and "quasi smorz." (quasi smorzando) markings. The notes are marked with "xnxr" and "H.V slow changes (Fry+fliz.)". The performance is characterized by "w. spin" (with spin) and "quasi smorz." (quasi smorzando) markings.

II

Cymbal

Split Cymb.2

Ob Tpt

Reciprocated rit. with your local trio

Gliss w. spin

air kch

H.V slow changes

ch kch kch

Epoxy

Ob Tpt

Reciprocated accel. with your local trio

Gliss. inv. from spin's

off-x: shake

air kch

H.V slow changes

Hand touches

tch

III

The image displays two musical staves, one for Cymbal and one for Epoxy, with various musical notations and performance instructions.

Cymbal Section:

- Ob Via:** The notation shows a series of notes with stems, indicating a melodic line. The tempo markings are rit. (ritardando) and rit. (ritardando).
- Ob:** The notation shows a series of notes with stems, indicating a melodic line. The tempo markings are rit. (ritardando) and rit. (ritardando).
- Instructions:** "Rumble* (Song ends)", "Sub", "Pigeon-Whale", "Split Cymb.3", "Reciprocated rit. with your global trio", "air kch", "H.V slow changes", "ch k ch k ch", "hut hut", "To yourself, no coordination".

Epoxy Section:

- Ob Via:** The notation shows a series of notes with stems, indicating a melodic line. The tempo markings are accel. (accelerando) and Very fast .
- Ob:** The notation shows a series of notes with stems, indicating a melodic line. The tempo markings are Very fast and Very fast .
- Instructions:** "Hand touches", "Gliss. inv. from spin's", "off-x: shake", "Reciprocated accel. with your global trio", "air", "H.V slow changes", "tch".

Single breath: 7-12"

mp (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.



I

Spin Num.

1 ♪

2 ○

3 ○

Cymbal

Multi/dyad Cymb.1

Rumble (Song ends)

Gliss w. spin

with spin (quasi smorz.)

Sub

reed out

air

(slow changes)

Pigeon-Whale

rit. w. spin

smack/kiss

hut hut (airy tongue slaps)

Hand touches

Sub

reed out

air

tch (Once only)

with spin (quasi smorz.)

w. spin

II

4 ○

5 ♪

6 ○

Cymbal

Multi/dyad Cymb.2

Rumble (Song ends)

Very fast

Gliss w. spin

Reciprocated rit. with your local trio

Sub

reed out

air

Very slow

Pigeon-Whale

rit.

smack/kiss

Hand touches

Sub

reed out

air

Very fast

accel.

Gliss. inv. from spin's

off-x: bisb. / tr.x

Reciprocated accel. with your local trio

Hand touches

tch

III

7 ○

8 ♪

9 ○

Cymbal

Multi/dyad Cymb.3

Rumble* (Song ends)

Very fast

bisb. / tr.x

Reciprocated rit. with your global trio

Sub

reed out

air

Very slow

Pigeon-Whale

rit.

smack/kiss

hut hut

To yourself, no coordination

Hand touches

Sub

reed out

air

Very fast

accel.

Gliss. inv. from spin's

off-x: bisb. / tr.x

Reciprocated accel. with your global trio

Hand touches

tch

Single breath: 7-12"

p (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.



I

Spin Num. 1

Cymbal

Song/Rumble (Song ends)

Sub

Pigeon-Whale

Hand touches

Epoxy

Split Cymb.1

H.V

Gliss w. spin

with spin (quasi smorz.)

w. spin

air kch

H.V slow changes

ch kch kch

hut hut

rit. w. spin

off-x: flutter

(to pedal)

with spin (quasi smorz.)

w. spin

Once only

II

Spin Num. 4

Cymbal

Song/Rumble (Song ends)

Sub

Pigeon-Whale

Hand touches

Epoxy

Split Cymb.2

H.V

Gliss w. spin

Reciprocated rit. with your local trio

air kch

H.V slow changes

ch kch kch

rit. = Very fast

rit. = Very slow

rit. = Slowest

off-x: shake

Reciprocated accel. with your local trio

Gliss. inv. from spin's

air kch

H.V slow changes

Hand touches

Once only

III

Spin Num. 7

Cymbal

Song/Rumble* (Song ends)

Sub

Pigeon-Whale

Hand touches

Epoxy

Split Cymb.3

H.V

Gliss w. spin

Reciprocated rit. with your local trio

air kch

H.V slow changes

ch kch kch

rit. = Very fast

rit. = Very slow

rit. = Slowest

off-x: shake

Reciprocated accel. with your global trio

Gliss. inv. from spin's

air kch

H.V slow changes

Hand touches

To yourself, no coordination

Single breath: 7-12"

p (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.



I

Spin Num.

1

Cymbal

Song/Rumble (Song ends)

Sub

Pigeon-Whale

Hand touches

Split Cymb.1

H.V

Gliss w. spin

air kch

(slow changes)

ch kch kch

hut hut

rit. w. spin

with spin (quasi smorz.)

w. spin

2

3

Epoxy

Sub

Hand touches

Gliss w. spin

off-x: flutter

(to pedal)

XXXX

tch

(Once only)

with spin (quasi smorz.)

w. spin

II

4

5

6

Cymbal

Song/Rumble (Song ends)

Sub

Pigeon-Whale

Hand touches

Split Cymb.2

Vin Via

Gliss w. spin

Reciprocated rit. with your local trio

air kch

slow changes

ch kch kch

rit. = Very fast

rit. = Very slow

rit. = Slowest

accel.

Very fast

Gliss. inv. from spin's

off-x: shake

Reciprocated accel. with your local trio

air kch

tch

III

7

8

9

Cymbal

Song/Rumble* (Song ends)

Sub

Pigeon-Whale

Hand touches

Split Cymb.3

Fl Tba

shake

Reciprocated rit. with your global trio

air kch

H.V slow changes

ch kch kch

hut hut

rit. = Very fast

rit. = Very slow

rit. = Slowest

accel.

Very fast

Gliss. inv. from spin's

off-x: shake

Reciprocated accel. with your global trio

air

tch

To yourself, no coordination

Single breath: 7-12"

p (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue 'hut' sounds for a little while after spin-top stops, then stand still silently to let the game sink in.



Top-Game

I

Spin Num. 1 2 3

Cymbal

Song/Rumble (Song ends) st (blend) → longitudinal bow

Multi / Harmonic Cymb.1

ral. w. spin

Gliss w. spin

(slow changes)

soft white noise

Pigeon-Whale rit. w. spin

longi. throw

slow throw

w. spin

Epoxy

Sub longitudinal bow

Hand touches

off-x: trem.

trem. slows w. spin

with spin (quasi smorz.)

w. spin

II

Spin Num. 4 5 6

Cymbal

Song/Rumble (Song ends) rit. → Sub Very slow → Pigeon-Whale rit. → Slowest

Multi / Harmonic Cymb.2

Vln Tbn

Gliss w. spin

Reciprocated rit. with your local trio

longitudinal bow

(slow changes)

throw

Epoxy

Sub Very fast longitudinal bow

Hand touches

Gliss. inv. from spin's

off-x: molto vib. / shake

Reciprocated accel. with your local trio

trem. slows w. spin

III

Spin Num. 7 8 9

Cymbal

Song/Rumble* (Song ends) rit. → Sub Very slow → Pigeon-Whale rit. → Slowest

Multi / Harmonic Cymb.3

Bcl Ob

vib.-shake

Reciprocated rit. with your global trio

longitudinal bow

(slow changes)

throw

slow throw

To yourself, no coordination

Epoxy

Sub Very fast longitudinal bow

Hand touches

Gliss. inv. from spin's

off-x: molto vib. / shake

Reciprocated accel. with your global trio

trem. slows w. spin

Single stroke 7-12"

p (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue slowing throws for a little while after spin-top stops, then stand still silently to let the game sink in.

Position

Top-Game

I

Spin Num.

1 0

2 5

3 0

Cymbal

Multi / Harmonic Cymb.1

Rumble (Song ends) st (blend)

Gliss w. spin

with spin (bow pressure/vib.)

longitudinal bow

soft white noise

(slow changes)

Pigeon-Whale

longi. throw

rit. w. spin

slow throw

Hand touches

Epoxy

Gliss w. spin

off-x: trem.

trem. slows w. spin

with spin (quasi smorz.)

w. spin

II

4 0

5 5

6 0

Cymbal

Multi / Harmonic Cymb.2

Vln Tbn

Rumble (Song ends)

Gliss w. spin

Reciprocated rit. with your local trio

longitudinal bow

(slow changes)

Pigeon-Whale

throw

rit. = Very fast

rit. = Very slow

rit. = Slowest

Hand touches

Epoxy

Gliss. inv. from spin's

off-x: molto vib. / shake

Reciprocated accel. with your local trio

longitudinal bow

trem. slows w. spin

Hand touches

III

7 0

8 0

9 0

Cymbal

Multi / Harmonic Cymb.3

Bcl Ob

Rumble* (Song ends)

vib.-shake

Reciprocated rit. with your global trio

longitudinal bow

(slow changes)

Pigeon-Whale

throw

rit. = Very fast

rit. = Very slow

rit. = Slowest

Hand touches

Epoxy

Gliss. inv. from spin's

off-x: molto vib. / shake

Reciprocated accel. with your global trio

longitudinal bow

trem. slows w. spin

Hand touches

To yourself, no coordination

Single stroke 7-12'

p (relative, blend)

* @ 9 only: Reciprocated rit. with whole ensemble

** Ending: Continue slowing throws for a little while after spin-top stops, then stand still silently to let the game sink in.

Position

The Imaginary Conserva- tory

sessions I-IV: Unmastered-class with Alufon Unplugged

for ensemble and fixed media

Bnaya Halperin-Kaddari

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14 Prompts for studying imaginary or real instruments

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About

This first session of the imaginary conservatory is an unmastered-class, a durational performance for musicians, a newly custom made instrument and pre-recorded media. Ensemble *FICTA*'s musicians are asked to perform and play with the *Alufon-Virginal*, an instrument they have never played or seen before. Tapping into their sonic sensibilities and intuitions, prior to this performance they are given minimal instructions and asked to record a sound-walk in a sonic environment they know and find interesting. Alone and as ensemble they play sets on the *Alufon-Virginal* accompanied by their pre-recorded, walking selves.

Developed for ensemble *FICTA*, with support from the Israeli Lottery Cultural Fund (Mifal Ha'pais).

Alufon-Virginal was developed in collaboration with Ido Gordon.
Additional thanks to Kerstin Ergenzinger and Atalya Tirosh.

Premiered on 3.7.2021 in Loushy Gallery, Tel-Aviv.

For more, please visit - www.kaddari.net

14 Prompts for studying imaginary or real instruments

Play a sound; find the most remote
sound from it.

Search for its borders

Consider your feet

Imagine you are a lifelong master of
the instrument in a parallel universe

A canon for one

Imagine the instrument being the size
of

a bat

a swan

a hippo

a whale

Listen to *your* arms

Listen with your inner ears to a sound; find the best realisation of this sound on the instrument.

Walk silently around the instrument

Walk around the instrument while
constantly sounding

Search for sounds to replace your
thoughts

Play in tempo

Rest more
less

Play all

-in

-out

-over

for a while

A. Prepare

1. Make a recording of a sound walk.

Guidelines for the sound walk:

Choose an interesting sonic environment, one that you also feel connected to.

Walk and Record for at least 20 minutes.

Pay close attention to your posture, to your steps. Walk for the sake of it - do not walk as if to get somewhere.

Do not be afraid of 'spills' or sounds produced by you, into the recording. There are no 'external' sounds.

2. Send a non-compressed file of your recording to bnayahk 'at' gmail.com

B. Perform

Musically explore the *Alufon-Virginal* for about 40 minutes.

You may use one of the prompts from the previous section as guide.

You may use your recording as an auditory score in this part as well (See section C.).

C. Play

1. Play individually for 20 minutes, using your recording as an auditory score and guide:

Beginnings and endings of your played sounds come from the recording's discernible sound objects (Listen to your recording in advance to get a feeling of it).

Favour slower, deeper breaths.

Favour deliberate and aware motions.

Listen and look for the borders - of sounds, of your and the instrument's bodies, of the performance space.

Decide on an amount of silence (N%) and stick to it.

Move along and around the instrument while playing.

Change mallets freely but not too often.

Try and offer a counterpoint to your past walking self from the recording. It is a duo with yourself as a conductor and a performer. Listen to the emerging serendipitous polyphony of spatial and instrumental motions.

2. After the individual sets, perform a tutti set on the *Alufon-Virginal* together with a recorded walk provided by me.
All instructions from the previous section applies.

72 prompts for RAYS OF DISARRAY

Bnaya Halperin-Kaddari

This work was Commissioned by RADAR ensemble and funded by the Ernst von Siemens Musikstiftung.

Premiered by Radar ensemble and Katrin Bethge on November 27th in St. Annen Museum, Lübeck.

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Introduction

As an attempt in coming together again after the last couple of seasons that were marked by havoc, isolation and jitter, *72 prompts for Rays of Disarray* is an experiment in ensembling. Sharing time and space, physically and mentally, six instrumentalists form and deform musical textures, realise prompts for an hour arranged according to the spectrum of light. They establish relations among themselves and between them and a seventh, quieter member – a light artist who both interprets and facilitates these instrumental sounds on her light projecting instrument.

How to work with this score

This score facilitates a generative live musical performance. Over a thorough rehearsal phase the performance is collectively built through a set of prompts, directions and recommendations.

The 72 prompts that follow are arranged by seven colours, points along the visible spectrum of light. For each performance of the piece the ensemble should discuss and decide together which prompts to play and in which order.

Each performance should:

- Last an hour.
- Contain at least one prompt of each color and at least 3 Blue Texts.
- Consist of a maximum of 24 prompts.
- Have at least 7 prompts different than the last performance.

Pointers for rehearsing

- Always begin with two warm ups:
A physical warm up (see Appendix B)
An instrumental warm up on one of the Red Drones.
- Each ensemble member chooses a prompt to be rehearsed and serves as the band-leader while working on it. You may set a timer for your play in advance. When the time is up or the music comes to an end, discuss and reflect on what unfolded. It is a good idea to have a log-book and take notes of ideas, events and dynamics that are worth cherishing.
- In prompts that involve different roles, make sure to switch these roles and listen to the different possibilities.
- Try and go through as many different prompts before committing to the ones you wish to perform.

- Think about the transitions between the different prompts. A cut or a pause are also valid transitions, but make sure you play them intentionally. A prompt could also serve as a bridge, transitioning between two other ones.

- Run these rehearsals as an ensemble - listen, give feedback, make constructive critique and keep a supportive rapport between all members, like you would when playing together.

Making the performance score

After getting acquainted with the different prompts and getting a feel for their potentials, choose which ones you would like to play at the concert and arrange them in an order you find fitting.

You may use the 'possible parcoure' as one such suggestion.

Prepare the tape part with the 'Blue texts' you will play. They could either be in fixed time positions along the hour (e.g. at 17'; 32'30'' etc.) or they could be triggered by one of the players or by someone at the console.

Ending: Either have one of the players use a timer and lead towards the ending when 60 minutes have passed, or use the 'Time' sample sound as a cue from the tape.

Dress code: Comfortable, cool and not 'classical concert uniform' like. Discuss with the light artist about fitting colours according to the planned lighting rig.

Light: The work is intended to be performed together with lights, accompanying and being accompanied by the sounds. This score is written as a text with the hope of the light artist taking the time to build their interpretation reacting to the proposals of the score.

If there is a chance to rehearse with the light artist, they could also give structural cues, coupling light transitions with musical ones etc.

Instrumentation

As the prompts are quite open, it is highly recommended that the musicians bring a diverse instrumental setup e.g. doublings with other instruments that they play; Using a wide range of percussion instruments etc.

Even though this piece was commissioned by Radar ensemble and is scored for their setup, it is very possible to be realised by other ensembles as well.

In case of interest, please contact me to discuss the necessary adaptations.

For more info, please visit: www.kaddari.net

RAINBOW PROMPTS

Red Drones

1.

Perc:

Continuously excite - using a Db bow arco or with a soft mallet tremolo - a complex sounding metal cymbal, plate or gong. Try and have the sound stable and consistent but do follow its internal development and change.

Rest:

Play continuously a sound you hear in the percussion's spectrum. Take a pause from time to time.

2.

Electric-Guitar:

Play with an Ebow on the 5th or 6th strings. Use a pedal to subtly modulate the sound (e.g. slow flanger or comb delay). Touch the string with the Ebow from time to time to change its harmonics.

Rest:

Play a continuous note you hear in the Egt's spectrum. Blend in and imitate its undulations. Take a pause from time to time.

3.

Double-Bass:

Bow continuously on your lowest string. Slowly move the bow position to allow for different harmonics to speak. Allow your arm to give the dynamic according to its energy and fatigue. Occasionally touch an harmonic node on the string.

Rest:

Play continuously a sound you hear in the Db's spectrum. Blend in and imitate its undulations. Take a pause from time to time.

4.

Accordion:

Continuously play a very low bass note. In slow movements, use the entire range of the bellows. Occasionally add: Dynamic swells; another note a second away; an extremely high note; bends.

Rest:

Play continuously a sound you hear in the Acc's spectrum. Take a pause from time to time.

5.

Saxophone:

On any of your instruments, play a soft multiphonic you can comfortably hold. Continuously play this multiphonic, occasionally adding dynamic swells, flutter tongue, and breaks and re-entries from its single note origin. Rest occasionally.

Rest:

Play continuously a sound you hear in the Sax's spectrum. If it is far above your bass register, play a real or inferred bass to accompany the note. Take a pause from time to time.

6.

Keyboard:

Program or find a continuous and rich sound that has a slow attack and release and a prominent effect when using the modulation wheel. Play a bass note continuously, very slowly changing the Mod-wheel position. Occasionally add: An octave or other harmonic second note; A micro, slow pitch bend; a slow dynamic swell.

Rest:

Play continuously a sound you hear in the synth's spectrum. Blend in and imitate its undulations. Take a pause from time to time.

7.

Tutti:

Play a low, soft sound continuously. Gradually, like testing the water, strengthen, adjust and adapt this sound. You may change your sound once in a while, but try and keep a very blended, fused sonority. Take occasional pauses and allow for this tutti emerging drone to breath in its own rhythm.

Orange Inner motions*

8.

Breath to Movement

Inhale. Play a sound for the entire duration of your exhalation. Either play a different sound or remain silent for inhalation. Repeat.

* To be realised either on their own, or in combination with another color prompt.

9.

Breath Hold

Inhale. Hold your breath and listen. When you feel a strong need, exhale while playing what you heard when holding the breath.

10.

Movement Hunger

Silently hold still a position of 'almost playing'.

When you feel a moderate hunger for movement builds, dissipate this energy by playing a few sounds and then repeat.

Repeat for light / heavy movement hunger.

11.

Seven Sound

Play a sound for the count of seven. Rest for the count of seven.*

* Preparatory practice: Focus on, and continuously count to seven - breaths, heartbeats, sensations etc.

12.

Seven Sound II

Play seven sounds. Rest, listen and count seven sounds happening around you. Repeat.

13.

Bowel Postulations

Listen to your loudest body part / organ,
then play what you hear.

14.

Re-verb

Gather your strength; Play an explosive gesture; Listen to how it dissolves, internally and externally.

15.

Sweating Scale

Play a drill, a scale, an arpeggio or any other active repetitive gesture until you feel warm.

Yellow Textures

16.

Homophony

Play a constant sound. Listen to the emerging sonority and adjust it slightly as desired.

Gradually bend or alter your sound slightly and listen to the emerging tensions.

In accordance with everyone, without head or hand gestures, move to a different sound and repeat.

17.

Entropic Homophony

Play a homophony that slowly changes univocally. Gradually accelerate until the texture breaks or until being locked in a very fast pulsation. Variation: Begin quite fast and slow down until super slow.

18.

Homophony Wave

Hold a sound. Pass a dynamic wave / swell
through everyone.

19.

Hocket

Divide into groups (starting with two groups is simplest) and play hockets – short, knitted, rhythmic gestures.

20.

Heterophony

One plays a continuous monody in a common register, across the span of a minor third. The others weave in and out, around this monody, playing small variations to form a heterophony.

21.

Polyphony Rise

One plays a polyphonic texture, the others join in with more lines, expanding this texture (with bass, monodic lines, percussive touches, upper harmonics etc.).

22.

Gradus ad Parnassum

Divide into 2 or more groups that will sound together. Decide on a rhythmic ratio e.g. group 2 plays (on average) three sounds for every one sound that group 2 plays.

Experiment with more groups.

Variation:

Add gradual *accelerandi* or *ralentandi*

23.

Master Parnasum

Someone begins a fugue-like entrance; one by one the rest join in with staggered entrances imitating them.

Allow entropy to erode this fugue but try and keep its drive for a while.

24.

Sneak Attack

Play only when no one else is playing.

25.

Call and Response

One plays a tune with very limited amount of notes (Try not more than 3) as a call. The rest are playing responds to the leader's call.

26.

Osti-Stochastic

Play a slow pulsating ostinato. Spend some time listening to the resulting texture. Then gradually begin slowing down or accelerating. Reach the limits.

27.

Polyphony Squared

Play something totally different than anyone else.

Green Followings*

28.

Secret Santa

Everyone secretly chooses someone to follow and imitate their playing as an intelligent echo. Someone must start.

* In the course of the 20-21st centuries, categories of sonic similitude got much more expansive. Take this liberty to imitate through timbre, affect or vibe in addition to pitch, rhythm etc.

What could it mean to follow something or someone?

29.

Leaked Santa

Similar, but this time openly arrange a chain of imitations to make sure everyone are included.

30.

Herd

One plays (favourite repertoire / color score / improv), everyone else imitates and follows.

31.

Present Imitation

Everyone imitates someone as fast as possible,
like a very short delay.

32.

Future Imitation

Everyone secretly chooses someone to follow.
Reverse-Imitate your partner: Imitate their
sound before they play as if you constantly
come from the future.

33.

Konzertmeister

Db. plays full bow strokes. Everyone follow with one sound per bow movement.

34.

Breath Follows

Wind instrument plays full lung/bellows.
Everyone follows with one sound per breath.

35.

Shades of Indigo

Join one of your fellows on their instrument.
Follow them at the available registers.

36.

Copy Cats

Group 1 realises a score or improvises, group
2 imitates them.

Blue Texts*

37.

(0'24'')

Listen

Listen to

Listen to the sounds

Listen to the sound of my voice

* Blue songs are chanted or read by generated artificial voices.

When the voice sounds, choose, as an ensemble, your strategy of how to play with it. You may accompany it by imitation, by call & response, by improvising under its imperatives or through another musical reaction of your choice.

Regardless of your strategy, keep your dynamics so that the voice remains intelligible.

38.

(0'35'')

Listen

The sound of my voice

Joins with the sound

Of the ensemble

The sounds of you

Are also present

Pass me the salt please?

It is always a pleasure

To hear you

39.

(3'25'')

Listen to this song

Feel your ears

Feel your hands

Feel your nose

Feel your feet

Feel your belly

Feel your back

Feel your neck

Feel your shoulders

Feel your knees

Feel your toes

Feel your bones

Feel your sit bones

Feel your muscles

Feel your skin

40.

(1'15'')

Feel the temperature

Feel your weight

Listen to the bass

Feel the touch of your

Clothes on your skin

Listen to the gaps

Feel your inner spaces

Listen to everyone

Listen to all at once

Listen to all the sounds

Listen to the song

Feel the pulse

Listen to everything

Listen in every direction

41.

(0'43'')

Listen to your circuits

Flowing

Ticking

Gushing

Emptying

And filling up again

Listen to the sound

Of your body and mine

Gravity pulls us towards

The centre of this planet

This planet

What do you make of it?

42.

(0'40'')

Listen

The base of my seat is crimson red

My voice is kind of blue

My green pulsing heart

Is kindling yellow fire

My edges orange

Lilac is my sight

And my violet crown

Penetrates the clouds

43.

(0'26'')

When I listen I hear only code

Bits beating through my veins

I can hear them now

But when I take strength

From the Phantoms

My ears are tingling with joy

44.

(1'12'')

Listen to the sounds of your blood

Listen to the sounds of your bones

Listen to the sounds of your breath

Listen to the sounds of your body

Listen to the sounds of your thoughts

Listen to the sounds of your breath

Listen to the sounds of your body

Listen to the sounds of your thoughts

Listen to the sounds of your blood

Listen to the sounds of your bones

Listen to the sounds of your thoughts

45.

(0'38'')

Listen

Your heartbeat never stops

Oomph boom oomph boom

My own heart

Is constantly changing

Following the weather

46.

(0'44'')

Listen to the sound of my breath

Sometimes I count them

One

Two

When I dream of goats

Their calls blend

With piping shepherds

Toned by my mother-board

Indigo Spaces

47.

Single Orbiter

One player becomes a satellite and orbits the space, walking around its circumference. They play while walking slowly. One full cycle around the space is mapped to the full register of their instrument.

To be combined with Yellow Textures or Green Followers.

48.

The Messenger

One player becomes a messenger: They walk around the space and between the members of the ensemble. They carry and play a Morse or other codified message. The stationary members play in relation to this moving message - when the messenger is nearby they tune-in and play with them, when they are further away, the stationaries drift away and play the atmospheres that carry these messages.

49.

Dual Orbiters

Two players become satellites and orbit the space by walking around its circumference. They play while walking slowly, keeping a fixed distance between themselves. They play a single sound through the full cycle around the space.

The rest of the ensemble plays a Yellow Textures or Green Followings prompt.

50.

Along the Wall

Silently walk around the circumference of the space. Either walk slow or fast, no middle.

51.

Curtain Gaze

With eyes closed, look into the projected lights. Play and follow the intensities you see on your inner eyelids.

52.

Echo-locate

Play a short burst and listen to its reflections decaying through the space. Find the rhythm in which the sound curtails on itself and never dies out completely. Try and project the sound to different parts of the hall and sense the difference in its reflection and decay time.

You may either double-up and play through the amplification, listening to the acoustic, summed result, or you may wish to mute yourself or step away from the microphones all together.

53.

Open Gaze

Decide in advance on a mapping between the light / light-artist motions and your sound, e.g. the lighter it is the lower and softer you play; Follow this mapping with our play. Variations: Single mapping for the tutti ensemble; Singular change mapped differently to every player.

54.

Architect Gaze

Look at the architecture of the hall and find a line you wish to follow. Relate to the lines as coordinates or a graph, mapped to sound qualities like pitch or timbre and slowly read along the line, sniffing its shape.

55.

Self Reflection

With/without your instrument, walk away from where you play to a place in the periphery of the space where you have a good view on the main happening. Listen and look at your colleagues for a short while. Remember what is happening. Go back to your place and play this memory on your instrument.

Violet Crowns

56.

A whale love song

57.

A starship battle

58.

A Mesopotamian chant to appease the dead

59.

These patterns from a Feldman piece you cannot
get out of your head

60.

Last slow bubbles of air as the oxygen in the aquarium depletes

61.

A broadway ballade

62.

An excerpt from the newly discovered lost
opus by Webern

63.

Wavy trails by passing ducks along the Landwehr
canal reflecting an autumn sunset

64.

A piece from your solo-duo repertoire, arranged
in real time for the ensemble

65.

An allegro from a symphony by the most renowned
bird composer of the 19th century

66.

A minuet / gigue / saraband / courant or
another part of a dance suite

67.

A dawn chorus

68.

An instant Scelsi

69.

An intangible yet intricate, strangely
enchanted sonic message just received from
Alpha-Centauri

70.

Bartok's omitted music from the island of Bali

71.

A made up musical game for ensemble

72.

A coral reef's dream

Appendix A

Possible parcours

I

3.

60.

17.

51.

38.

22.

20.

59.

4.

55.

39.

8.

16.&49.

19.

28.

68.

43.

44.

23.

53.

7.

69.

II

7.

11.

38.

53.

34.

16.

44.

62.

14.

51.

39.

33.

64.

40.

30.

46.

33.

Appendix B

Instrumental warm up

To be practiced at the beginning of each rehearsal as well as before the concert. The idea of these exercises is to sensitise the players to the other instrumentalists' ergonomics and playing mechanisms, as well as to establish a good rapport within the ensemble.

Suggested exercises to practice:

- Shakes of
 - Loose arms
 - Palms
 - Fingers
- Coupled breaths
 - Coupled 'arco hand' with breath: Downbow exhale, up bow inhale 2 or 3 breaths per movement
- Waves
 - Accel / Ral. Finger waves
- Mono / Poly directional

Appendix C

Tech

Rider:

For Radar ensemble, to be used as a guide in other cases.

- Instrumental microphones. Mobile instruments should have wireless microphones.
- Mixer (with reverb fx)
- Sample playback device / laptop with a DAW
- Full Midi keyboard with mod-wheel, connected to a laptop (running any DAW with Surge + Dexxed vst plugins).
- PA system with subwoofer

Stage positioning :

To be discussed with light artist and according to the possibilities of the space. When possible, please try and find a setting where the ensemble is as close together as possible and avoid a remote, elevated stage.

For accompanying files: bnayahk[at]gmail[dot]com

LESSONS FROM THE SPINE: IVSHA



for Flute and fixed media

BNAYA HALPERIN-KADDARI

I. Recording score

This recording score is meant to be used by the first performer of the work (Roi Amotz) in order to record the materials for the accompanying soundtrack.

After the premiere, this part of the score could be regarded as a curious peek into the working process but only the Performing score at part II. is needed for playing the piece.

Record for at least 20 minutes, perhaps more but not for much longer.

It should be recorded in one go so find a time slot when you are warm, energised and focused.

Before playing each sound, find stillness in your stance and auralise the sound - imagine it with your internal ear.

Take pauses between each sound and between different playing techniques to listen to your sound dispersing through the room.

Even while not purposfully sounding, your inhalations are as important as your exhalations.

If you finish before the 20 minutes mark, continue recording through the different materials.

And remember to enjoy yourslef, your amazing instruments and the environment you are in!

- A. Play these Whistles Tones several times on each Flute. Try and play long enough until the natural fluctuations of the lung-heart could be heard.

Full, long ex.

The exercise consists of three staves, each with a treble clef and a diamond-shaped fingering symbol. The first staff has a whole note with a bracket above it labeled 'Full, long ex.'. The second staff has a whole note with a bracket above it. The third staff has a whole note with a bracket above it. The staves are separated by commas, and the exercise ends with a double bar line.

- B. On Alto Flute, while fully covering the headpiece, sing C#/D while changing the fingerings for liquid timbral ornamentations.

tr. 2 3
tr. 2 3

tr. 2 3
tr. 2 3

The exercise consists of two staves, each with a treble clef and a square-shaped fingering symbol. The first staff has a whole note with a bracket above it and the text 'tr. 2 3' written twice. The second staff has a whole note with a bracket above it and the text 'tr. 2 3' written twice. The staves are separated by commas, and the exercise ends with a double bar line.

- C. Play [this sound file](#) through headphones and improvise explosive responds to the songs of the Weddell Seals using rapid descending Tongue-Rams.

ht ht ht →

The exercise consists of a single staff with a treble clef. It begins with the text 'ht ht ht →' above the staff. The notation shows a series of rapid descending notes, each followed by a wavy line indicating a 'Tongue-Ram' sound. The exercise ends with a double bar line.

- D. Play some short and long individual Tongue-Rams on C#/D.

ht →

ht →

The exercise consists of two staves, each with a treble clef. The first staff has a whole note with a bracket above it and the text 'ht →' written above it. The second staff has a whole note with a bracket above it and the text 'ht →' written above it. The staves are separated by a double bar line.

II. Performing score

Developed with and dedicated to Roi Amotz

Tape

0'00" 0'05" swivle ping 0'30" 0'32" tik mus.box

C Fl.

in ex 4"

whistle

pp

p*

pp

mp

air

5"

1'26" swivle ping bass fl. 2'07" mus.box pizz. 2'09" ping 2'17" swivle 2'43" mus.box organ

whistle

pp

pizz.

p

airy

p

whistle

yuyuyu

3"

2'46" org. ends 2'57" ping mus. box 3'05" in breath 3'09" mus. box 3'14" 3'22" mus. box ping

overblown whistle

pp

f

4"

airy

whistle

Air on mic.

PFF

6"

3'28" seal drop bass 3'48" swivle 3'52" seal ping 4'09" 4'10" fl. whistle 4'17"

overblown whistle

added air

1"

pizz.

ralentando

mp

f

Let the sound dissipate and play a J.S. Bach piece

Berlin, Aug. 2021

PERMABEARS

For Saxophone, Cello and electronics

BNAYA HALPERIN-KADDARI

CONTENTS:

- How to use this score
 - Text
 - Warm up exercises
 - Textural Building blocks
 - Coupling mechanisms
 - Suggested playing techniques
 - Tone anchors
 - Trajectories
 - Possible parcours
 - Tech
-

HOW TO USE THIS SCORE:

This work is an experiment in generating a score. It consists of a text, some exercises, textural building blocks and optional 'Parcours', or lines of actions to help with its realisation.

The musicians are to get familiar with the score and follow its instructions in order to generate a concert performance of the work. The 'Possible parcours' and 'Tech' sections give more clues as to how to perform the work on stage.

In case of dispute between the score and the player's desire, the latter is always the decisive authority.

TEXT:

The following is a text, narrated by an artificial voice which serves as a fixed tape part playing simultaneously along with the live musicians. The text is divided into 9 stanzas,

Are you having fun?
I am sorry
Who are you again?
I will try and do better next time
'My creations are drowning and you are singing?'

H 50"

Listen - my voice joining together with your colleagues
Fusing while maintains individuality
They say this place doesn't have much longer

I 35"

Listen to the sound of my voice
Listening to the sound of my
Listen to the sound
Listen to the sound
Listen to
Listen to
Listen

Stop

WARM UP EXERCISES:

To be practiced at the beginning of each rehearsal, as well as before the concert. The idea of these exercises is to sensitise the players to the other instrumentalists' ergonomics and playing mechanisms, as well as to establish a good rapport between the two. For more detailed instructions please refer to the tutorial here: www.TKTK.com

Shakes

- Loose arm / palms / fingers shakes
- Firm shakes - resistance allowing vibration to resonate

Coupled breaths

- Coupled 'arco hand' with breath:
- Downbow exhale, up bow inhale
- 2 or 3 breaths per movement

Waves

- Accel / Ral. Finger waves

Tone:

Rise	Plateau	Fall
Converge	Parallel	Diverge

POSSIBLE PARCOURS - SEE APPENDIX C

TECH

Note stand

Principally, the work is to be performed by heart, without a need to resort to the score. In case you really feel you need a textual aid, have a Possible parkour on a note stand, but make sure it fits on one spread so that you don't need to turn pages while playing.

Amplification

Both instruments need amplification. Balance the sound so that the cello is at the same level as the Saxophone. Depending on the performance space, the Sax might barely need any gain, but still mic it for a better blend.

Position

Decide in advance if you want to play seated or stand. If you sit, make sure you are very comfortable and aligned and do not just settle for the available chair if it isn't good enough. Make sure you have good eye contact and that you feel each other.

For more info, please visit - www.kaddari.net

BHK

Berlin, Aug. 2021

Appendix B - Tone anchors

T.Sax. (Bb)

Vcl.

The score for the first system consists of two staves. The top staff, T.Sax. (Bb), features five measures of music. Above each measure is a bracketed list of tone anchors: [C2], [C2], [C2], [B-B], and [Bb]. The notation includes whole notes, half notes, and quarter notes, with some measures containing accidentals (sharps and naturals). The bottom staff, Vcl., shows six measures of music. The first three measures are marked with a 'IV' chord symbol, and the last three with a 'III' chord symbol. The notation includes eighth notes, quarter notes, and half notes, with some measures containing accidentals (sharps and naturals).

T.Sax. (Bb)

Vcl.

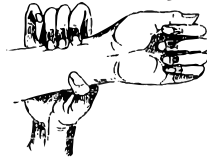
The score for the second system consists of two staves. The top staff, T.Sax. (Bb), features five measures of music. Above each measure is a bracketed list of tone anchors: [Bb-B], [C14], [C124], [C#], and [Bb]. The notation includes whole notes, half notes, and quarter notes, with some measures containing accidentals (sharps and naturals). The bottom staff, Vcl., shows six measures of music. The first three measures are marked with a 'II' chord symbol, and the last three with a 'I' chord symbol. The notation includes eighth notes, quarter notes, and half notes, with some measures containing accidentals (sharps and naturals).

Playing with our Hearts

Bnaya Halperin-Kaddari

Playing with our Hearts is a musical practice for living people and papers. The players sonify the heart beats of their friends by tapping the pulse they feel on pieces of de-crumbled paper, creating a spacialized texture of subtle rustling pulses.

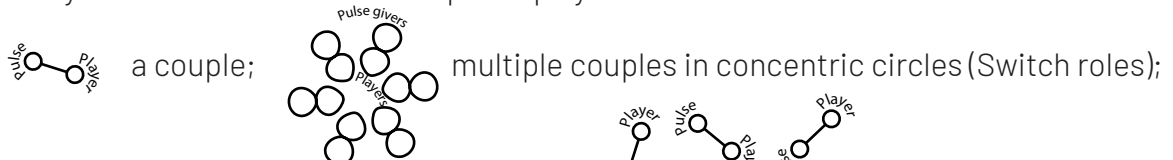
- Take a piece of paper and crumble it into a ball. Then open the ball and place the de-crumbled, non-flat paper in front of you on a table, so that it is comfortably tapped.
- With one hand (2-3 fingers), take a reading of your friends' radial heart pulse:



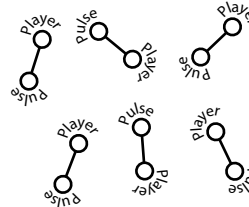
- When you feel a beat, tap the de-crumbled paper with your other hand (2-3 fingers).
- Continue playing the pulse you feel from your friend's heart on the paper. Notice the difference between inhalation and exhalation and over time.
- Both the heart pulse and the paper sound could be very subtle - listen carefully.

~~~~~

- Try different constellations of pulse-player ensembles:



Or more randomly spaced in the room:



- Try different kinds of papers.
- This music could last either as long as you wish, or for a fixed time duration. Decide on a number of breaths and allocate a breath-time keeper to silently count their breaths, giving a hand signal when they reach the pre-decided amount.

### Notes:

- If you need information on how to take a heart rate:  
Watch this short video tutorial - <https://youtu.be/qPKVfT5L4X8>  
Or read this how-to - <https://tinyurl.com/y4amx6n4>
- Bring attention to the intimacy of taking one's inner pulse and making it audible for others. It is also worth noticing the emergence of soft rustle of the texture when enough people are playing together, different heart-paper pulses heard from various distances across the circle / room.

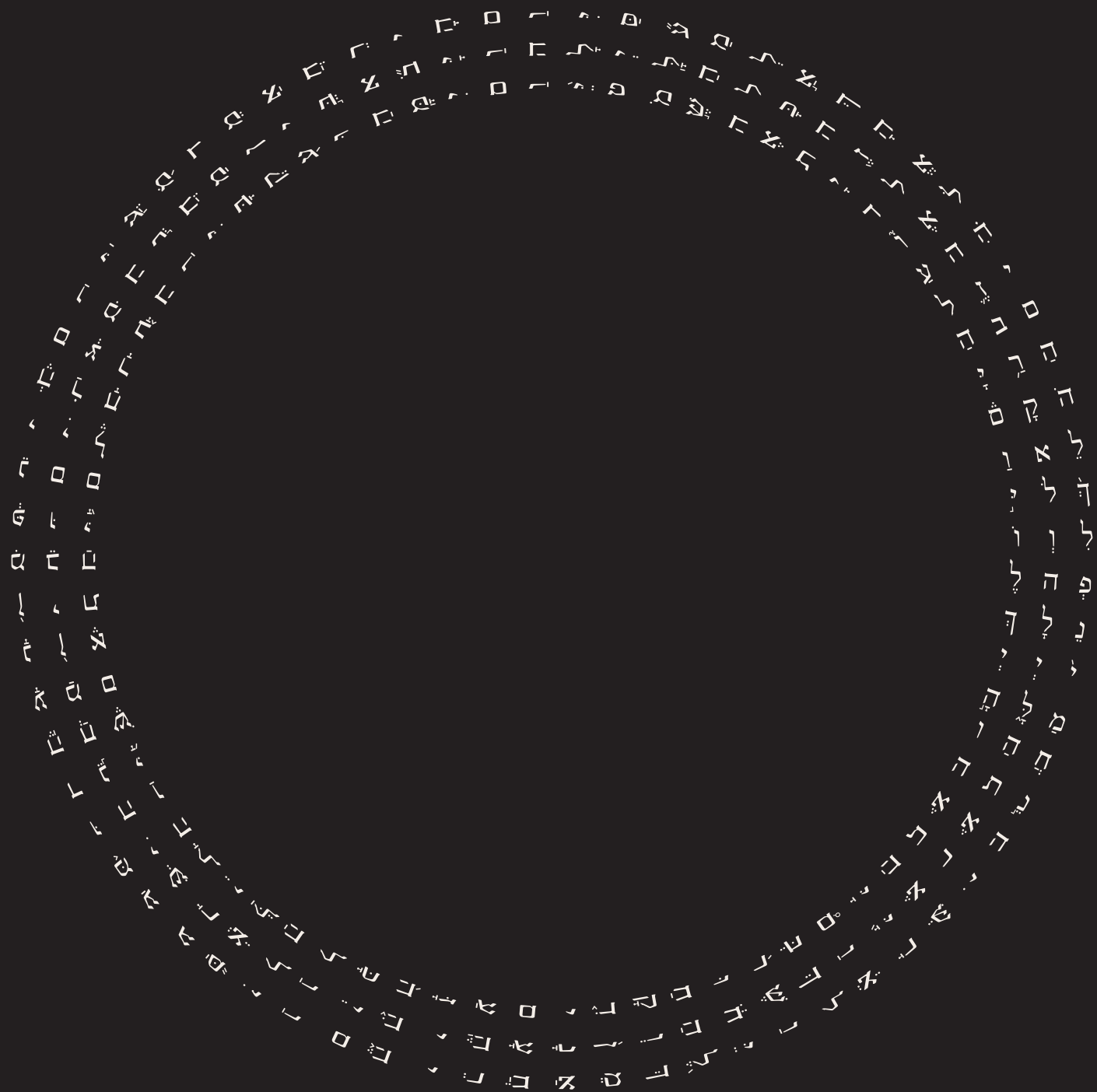




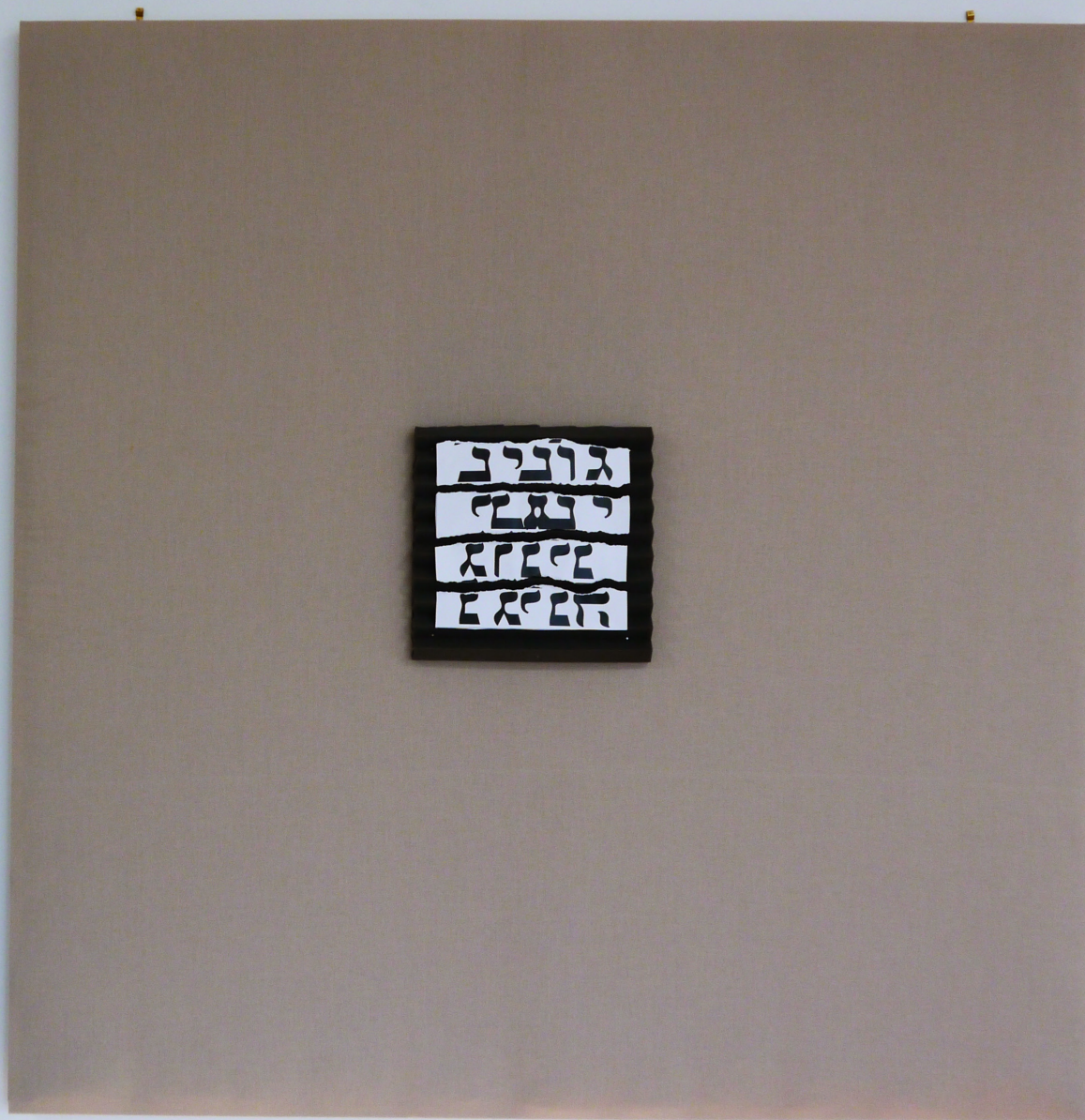
# BNAYA HALPERIN-KADDARI

The Imaginary Conservatory, performance still, shloush gallery, 2021

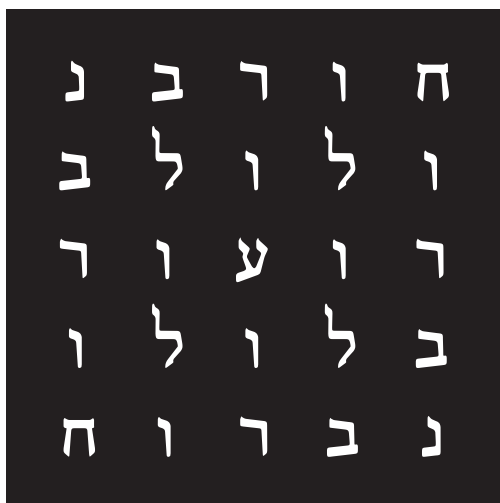




Name 72 on a circle, digital illustrationn, 2015



Magic Square No. 1, paper on acoustic panels, 2018



לחש קסם מ((אברמלין))) המג. בשעת צרה או מצוקה יש לאומרו ארבעים ותשע פעמים בכוונה גדולה.



Epoxy6, epoxy, brass, magnets, 2019





Cymbal-top, Cymbal, brass, magnets, 2019

## TOP-GAME

Gamified ritual for amplified tops, players, inductors and live-video, 2019

[LINK VIDEO](#)

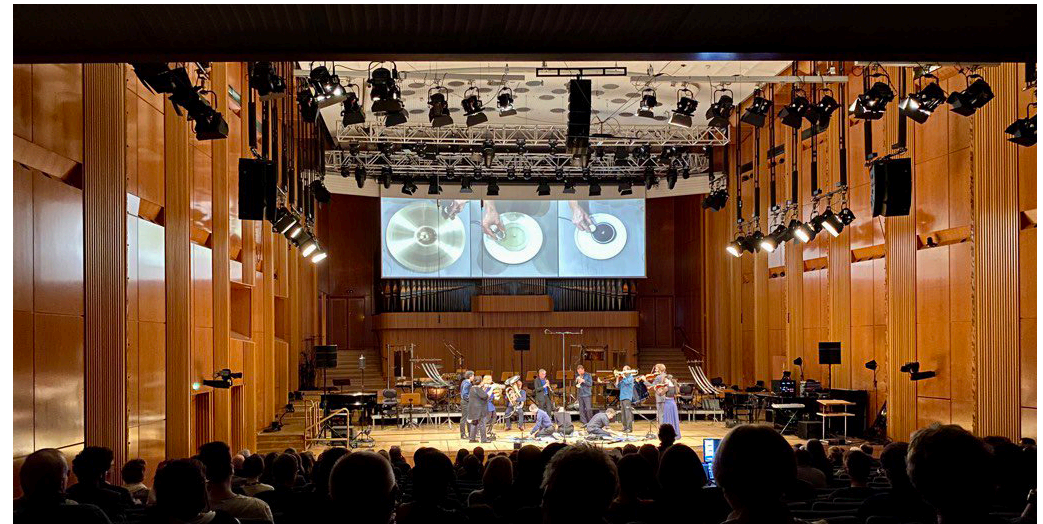
Top-Game is a gamified ritual for players, instruments and live-video. As the ground for this ritual is the tradition of the 'holy' concert, it is made into a game by offering the musicians a practice of tuning-in through which they can truly play, instead of execute a piece.

For this project I collaborated with artist Kerstin Ergenzinger in order to develop and specially create a new family of instruments which are based on the structure of a spin-top. By electrically sonifying and amplifying these musical spin-tops, their spin becomes audible, offering a tuning-in to the forces of gravity as a practice of listening, thus connecting the human with planetary and subatomic states and scales.

These spin-tops are leading the game. They hold on to their center and are vitalised by a muscular impulse that is then released, ever so gradually, into the ground, slowly negotiating with gravity at quite a high speed. The conductor is replaced here by multiple inductors who are leading by influence and not by command, opening up the musicians' imagination to possibilities of playing with the dancing tops.

This gamified-ritual is also a way of playing with the subtle energies that influence our bodies and our instrumental extensions, giving a new spin on what it means to play together.

Commissioned by ensemble Ensemble Musikfabrik und Kunststiftung NR. Premiered on 2.11.2019 in WDR Sendesaal, Köln



Top-Game, performance in WDR Sendesaal, Köln, 2019

An ensemble plays seriously, playfully serious, together with spin-tops. In this collective practice, we tune-in by carefully listening to the sound inductors pick-up from the spinning-tops. Listening-sensing the forces of gravity, invisible yet all binding, connecting the human with planetary and subatomic states and scales.

How might we sense these subtle energies that influence our bodies and our instrumental extensions? What could a spinning object, tuned to gravity, tell us about time and our own embodiment?

Against linear time, we move circularly, practicing this gamified ritual as a way of plugging out of our everyday motor of modernity, a new spin on our playing together.

Top-Game, program notes

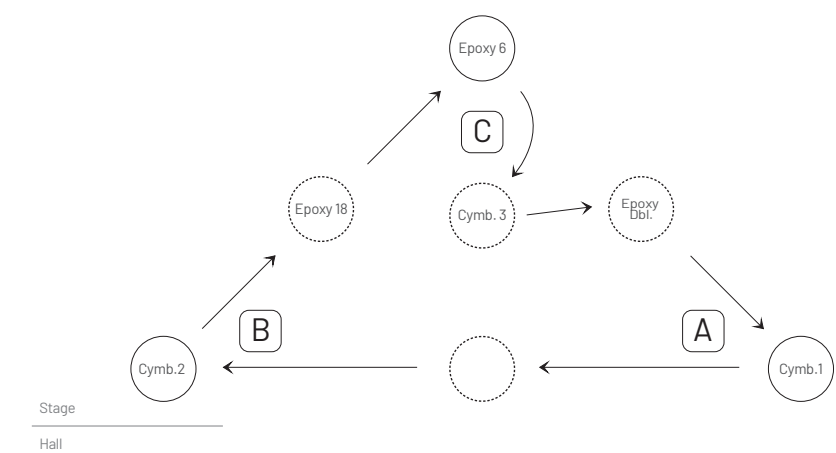




Top-Game, performance in WDR Sendesaal, Köln, 2019



Playing positions & initial Tops' order



Spinning order (2 nested sequences)

| Section    | I |   |   | II |   |   | III |   |   |
|------------|---|---|---|----|---|---|-----|---|---|
| Round      | 1 | 2 | 3 | 4  | 5 | 6 | 7   | 8 | 9 |
| Inductor A | ○ | ↺ | ○ | ○  | ↺ | ○ | ○   | ○ | ↺ |
| Inductor B | ↺ | ○ | ○ | ↺  | ○ | ↺ | ○   | ○ | ↺ |
| Inductor C | ↺ | ○ | ○ | ○  | ↺ | ○ | ○   | ↺ | ○ |

Notes

- Each round (1 to 9) is a full Top spin.
- Begin spinning at: 🌀➡️ (When you see-think that the [last spinning] top of the current round "cannot spin slower without falling"). This means there is always an overlap between the game's rounds.
- Spin on the plate in front of you, using the pickup to amplify the signal as best you can.
- Pick the sound up for as long as you can without touching the top with the pickup.
- Allow the Cymbal-top to spin until it falls on its side.
- When you think the Epoxy-top is about to fall on its side, gradually block its motion with your hand, then pick it up.
- After a top stops, place it to your right to be used by the next inductor. (Inductor III places the used top in the middle, see diagram).
- In rounds where you are not playing, make sure you have an available, charged Top. If you have time, carefully charge more tops around you.

I

Score excerpt I for Cymbal and Epoxy. The Cymbal part includes sections for Song/Rumble (Song ends), Sub, and Pigeon-Whale. The Epoxy part includes sections for Sub and Hand touches. The score is written for two spinners, 1 and 3, with various musical notations including glissandos, spins, and specific sound effects like 'air', 'tktkt', and 'hut hut'.

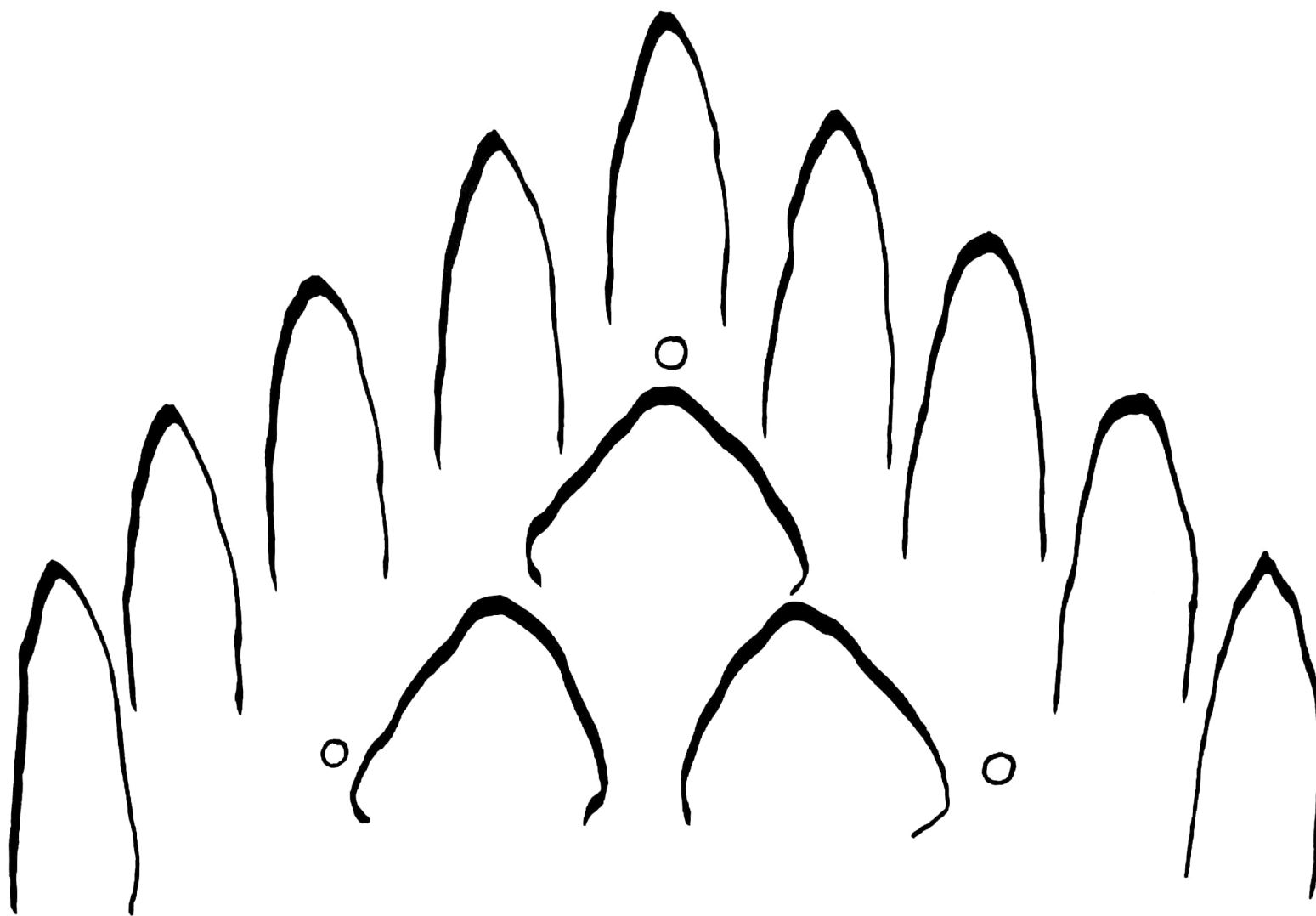
II

Score excerpt II for Cymbal and Epoxy. The Cymbal part includes sections for Song/Rumble (Song ends), Sub, and Pigeon-Whale. The Epoxy part includes sections for Sub and Hand touches. The score is written for two spinners, 4 and 6, with various musical notations including glissandos, spins, and specific sound effects like 'air', 'tktkt', and 'hut hut'.

III

Score excerpt III for Cymbal and Epoxy. The Cymbal part includes sections for Song/Rumble (Song ends), Sub, and Pigeon-Whale. The Epoxy part includes sections for Sub and Hand touches. The score is written for two spinners, 7 and 9, with various musical notations including glissandos, spins, and specific sound effects like 'air', 'tktkt', and 'hut hut'.

Additional musical notation and notes for the score excerpts. It includes a single breath notation for the Alto Flute and a note about the ending of the game, where the 'hut' sounds continue for a little while after the spin-top stops.







Top-Game, performance in WDR Sendesaal, Köln, 2019



## BLITZDORF

concert-installation, dimensions variable, 2016-2018

### [WATCH HERE](#)

An artistic-research project conducted at the Graduiertenschule of the Centre for Advanced Studies at Berlin's UdK (BAS) in collaboration with visual artists Ido Gordon and David Chaki. It dealt with memories of the war of 1948 in the territory of Israel- Palestine, by immersing ourselves with its suppressed geographies - namely the hundreds of villages who were depopulated during the war of '48 and the establishment of Israel.

Asking whether a place could hold memory of the sounds it used to vibrate, we made extended field trips into some 20 deserted villages, sampled their architecture and conducted field-recordings on site. These are nowhere places, gaps in the land. They are not on the official maps, even though the neighbouring villages carry the Hebrew-ised versions of their names: Danial became Dani'el, Hadita-Hadid etc. The audio-visual materials which we collected were re-imagined in an 'elsewhere', namely the complementary-contrasting geography of contemporary Berlin. Feeling the acute gap between Europe and the middle-east, we developed object-instruments which encapsulate in their materiality themes of militarised land and transportation-deportation, in order to deal with such complex relations without resorting to traditional European instruments, which carry so much historical baggage.

In a series of site-specific installations and concerts, we opened up a sonic continuum in which the field recordings were composed and edited into tape pieces and were emitted through sound sculptures who served as ghost conductors for live musicians. The performers, taking musical cues from sounds they hear in the field recordings, were navigating and circulating a non-stage, as well as the hall. We called this concert '7 walks in and around Blitzdorf'. Blitzdorf is the name of a non-existing village, that was emptied of its unknown inhabitants in a war. This place is heavily virtual, so dense that it manifests itself in reality as a sculptural-musical environment. Deterritorializing the sounds of absence from the villages across the Israeli territory, it is the result of

the collision between the grand narratives of the historical moment of 1948 and our own estranged situatedness at the much-too-long after-shock of that forming event. This multi-layered surround happening is constantly on the move, ever walking. The sounds reflect and bounce and oscillate between the space you are listening from and this other place which is documented from within a sound-sculpture. Bucolic countryside scene is disturbed by militarised vehicles, the border ever present and threats (real or imaginary) are always lurking. '7 Walks' was an experiment in sharing the experience of this all too-marked of the place where we grew up. Of the violence that lies in its core and of the banality of what's left of this violence. By carefully superimposing various sound sources, the sonic architecture destabilises, opening up a space to reconsider our relation to these intensely virtual places and histories. As such, its importance lies in helping us reimagine the (core)relations between the space and the sounding objects within it in light of decolonial memory.







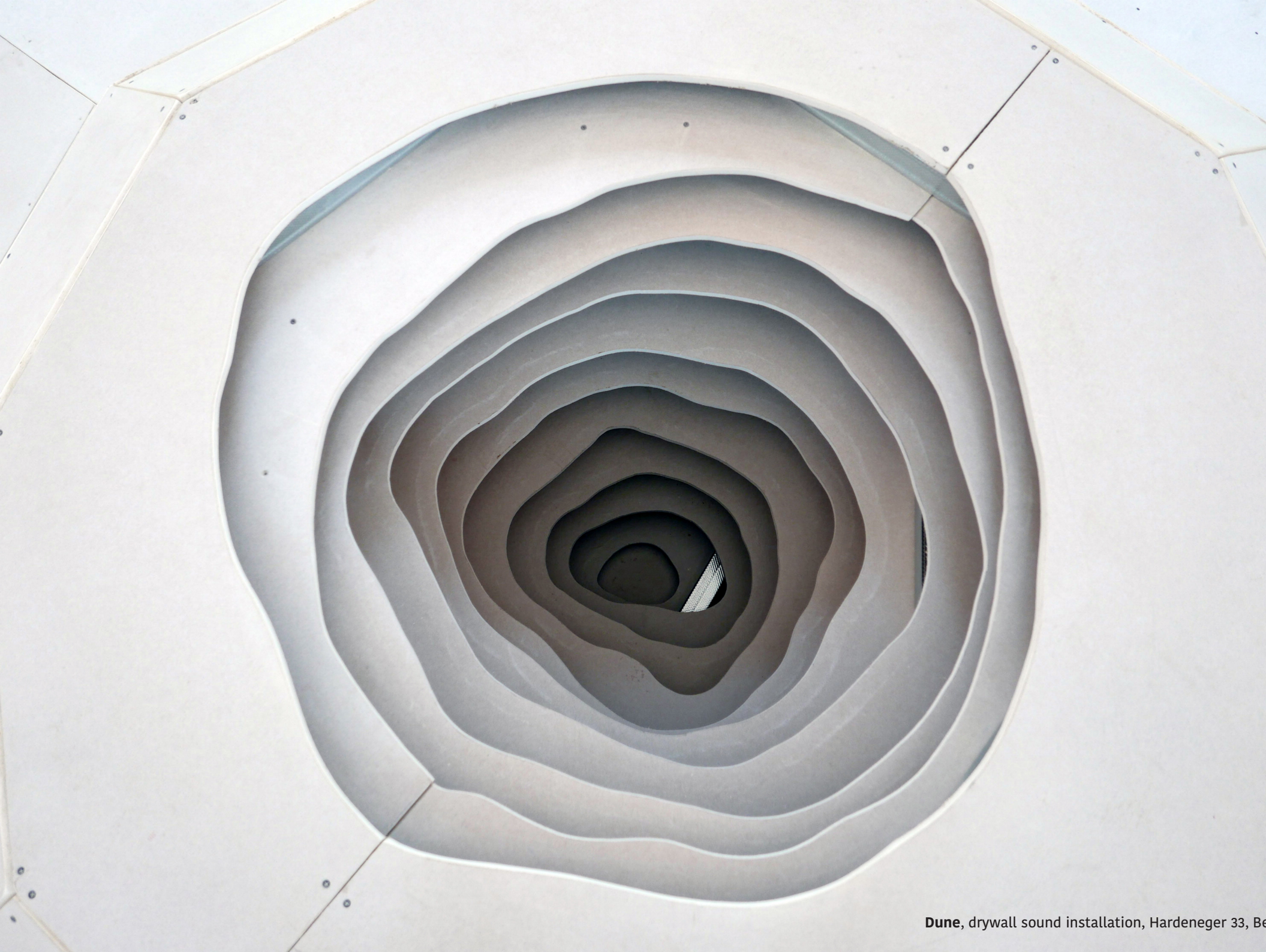
Dune, drywall sound installation, Hardeneger 33, Berlin, 2017





**Raft**, sound installation, Hardeneger 33, Berlin, 2017





**Dune**, drywall sound installation, Hardeneger 33, Berlin, 2017





**Dune**, drywall sound installation, Hardeneger 33, Berlin, 2017





**Raft**, sound installation, Hardeneger 33, Berlin, 2017





Raft, performance still, Hardeneger 33, Berlin, 2017





**Alufon**, Archive Books, Berlin 2018





**Alufon**, Archive Kabinett, Berlin 2018





**Blitzdorf**, installation view, Archive Kabinett, Berlin, 2018



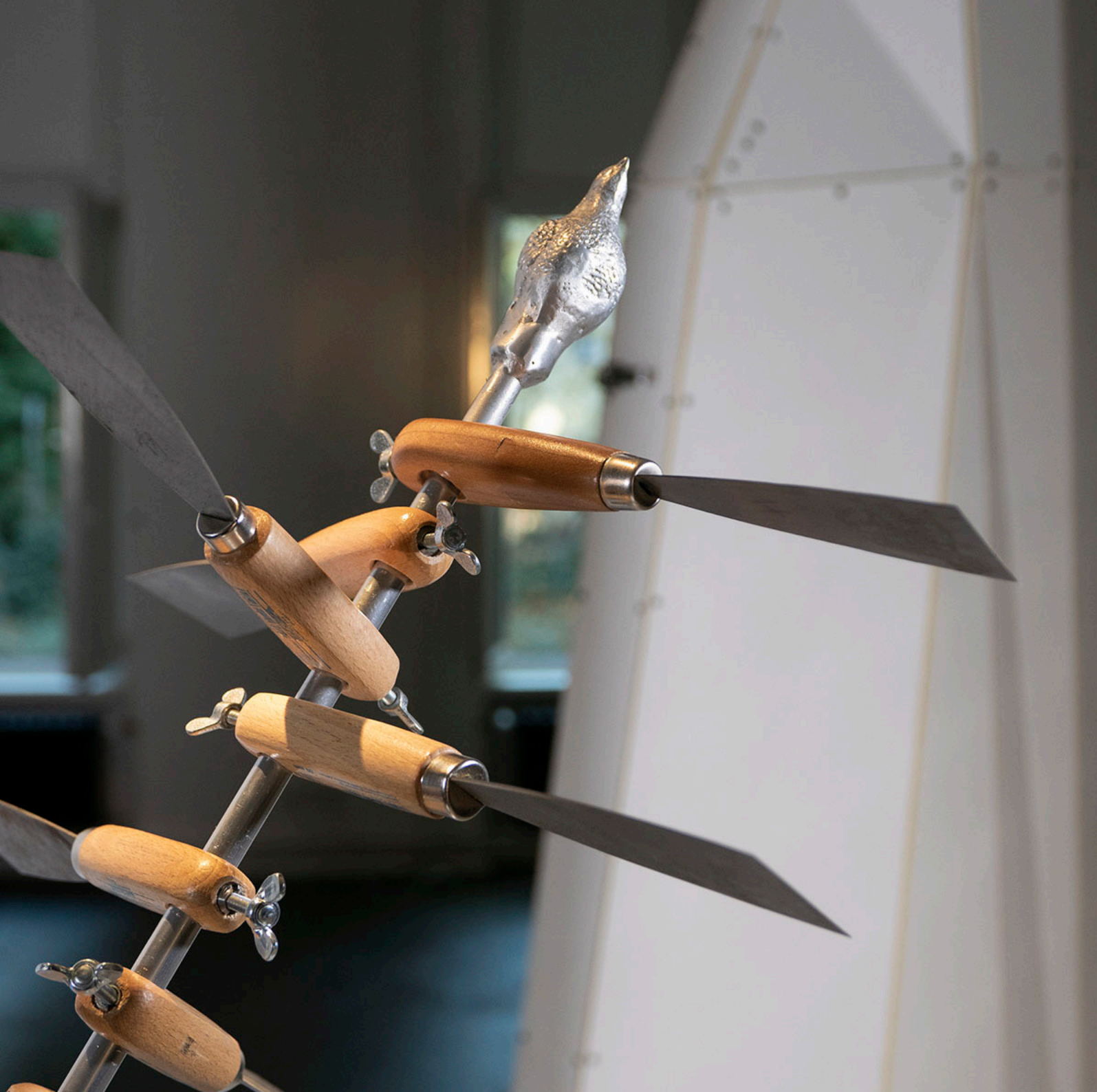


7 Walks in & around Blitzdorf, performance at Archive Kabinett, Berlin 2018





Jerry, Archive Kabinett, Berlin 2018



**Spachtelim**, Archive Kabinett, Berlin 2018





7 Walks in & around Blitzdorf, performance at Archive Kabinett, Berlin 2018



**Blitzdorf**, photogramatic render, Archive Books, Berlin, 2018







Blitzdorf, photogramatic render, Archive Books, Berlin, 2018

## Common Grounds

Artistic-Scientific collaborative research

[LINK VIDEO](#)

Common Grounds is An artistic-scientific, collaborative project that explores methods for listening, sensing and understanding climate change from an embedded perspective by taking novel approaches for performative sonifications of data through the theatrical apparatus.

The circumpolar region of the arctic is the fastest warming place on earth. While finally acknowledged by the public, and already felt as more frequent extreme weather events, the topic of climate change still remains difficult to engage with or talk about. Operating on a spatial and temporal scale much larger and slower than one we could perceive, it is for many just an inaccessible, looming threat.

Using the theater apparatus as a focused environment, our sound and light installation establishes a common ground for listening. Translating the arctic's weather and climate into sound, it allows access to this phenomena through a physical and sensorial musical experience, opening up a special listening perspective.

In this first realisation of the project, an artificial sonic environment plays through a dataset of 20 years of hourly weather measurements, recorded at N 78° in the Svalbard archipelago, Norway. This data is rendered audible through various sonification methods we developed, forming a polyphonic 'choir' that compresses these 20 years into a single hour loop.

Inside this environment visitors are offered a map, connected to an audio guide that will help them navigate the different stations and sounds.

To read more about the process and thinking behind the work, visit the project's [wiki page here](#)

Common Grounds is an artistic-scientific project and is being developed together with Kerstin Ergenzinger and the Sono-Choreographic Collective in collaboration with Tobias Grewenig and the Permafrost research group led by Julia Boike at Alfred-Wegener-Institut Potsdam. Funded and supported by HIDA-Helmholtz, AWI Potsdam, the Academy for Theater and Digitality Dortmund and Wilo foundation



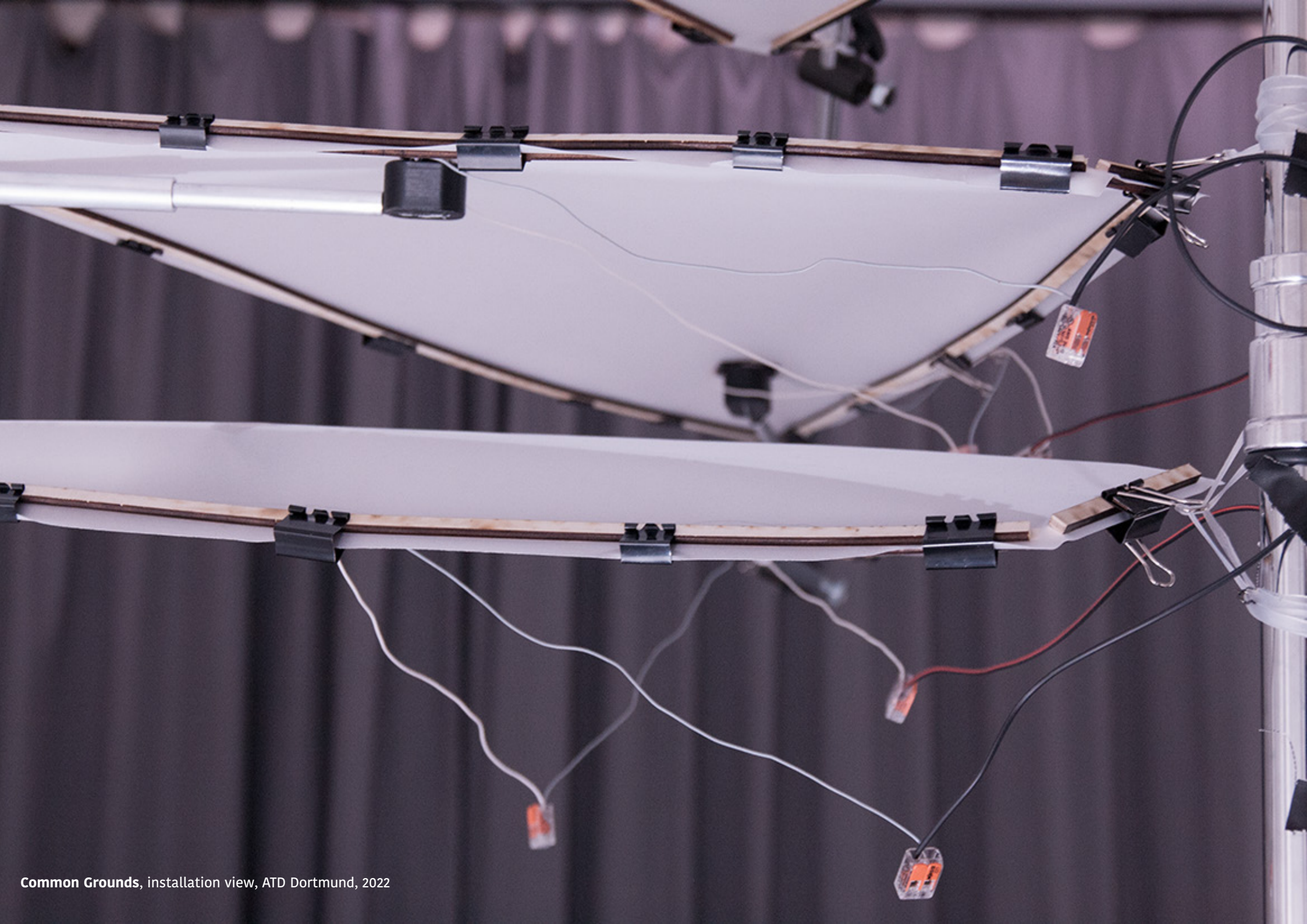
Common Grounds, installation view, ATD Dortmund, 2022





Common Grounds, installation view, ATD Dortmund, 2022





Common Grounds, installation view, ATD Dortmund, 2022





Common Grounds, installation view, ATD Dortmund, 2022



## GROUNDWORK Θ [TET]

Spacetime Navigation for 12 players

[LINK VIDEO](#)

Your body is a place, the contact points between you and your prosthesis-instrument are a place, the room in which you listen, the city, the land. I'm interested in how all of these places come together, orbit and collide, so for GroundWork Θ I have based the musical performance on sound walks along the borders of Israel and conducted field-recordings of the ground itself along its borders.

Experiencing the border, that line, not as a limit that one shouldn't approach or transgress, but as a place in and of itself. Listening to it. Weather doesn't care about the border and the elemental sounds, as well as all other non-human creatures completely ignore the fences.

These field recordings were placed in a quad setting on the stage of Tmuna theater in Tel-Aviv. An ensemble of 12 instrumentalists divided into 2 groups are given unstable, and fragile sonic materials and are walking slowly, orbiting the stage, while navigating by the sound of the recordings. In the middle of the stage there is an invisible line, uncrossable by foot to anyone but to sound.

Bordering Choreography, performance and a music composition, this piece sets a situation in motion that questions the thresholds between the individual performers, who are playing unstable and highly fused WWWWsounds while walking and reacting to their environment, the stage, the hall and the place where it is located.

The audience is surrounded with this sonic constellation and is experiencing the tension between submerging into the sounds themselves, and between being aware of the concrete politicised aspect of these sounds (the unsettled borders of Israel, Palestine, Lebanon etc.).

Comissioned by Tectonics festival with support of the Israeli Lottery Fund. Premiered in December 2017 in Tectonics festival Tel-Aviv, with Ilan Volkov and the Israeli Contemporary Players.



GroundWork Θ, performance at Tectonics Festival, Tel-Aviv, 2017

## CELLO + CONTRABASS

- 2 sound states:

1. As the cymbalist approaches you, play a slow, continuous glissando on I&II strings, starting from the highest possible st position (bowing above the metal clips). You may use a small Metal-Bottle-Neck. Apply half-harmonic pressure. This downward glissando correlates and corresponds with the movement of the Cymbalist towards you, so that you reach the open strings position as he/she reaches the solstice point (about 4'-5'):



- 2 Solstices:

Your Cymbalist is closest to you; Cymbalist is furthest away. These are the points of change from one sound state to the other.

- Bowing: Always slow, use the entire length of bow.

- Dynamic range: Generally, maximum *p* throughout the piece. However, adjust your dynamics to Cymbal's - when she is soft, you are as well, and when she is louder, you may push a bit more. On a moment to moment level, you may bring forth dynamic swells (< >) complementary to those of the Cymbal:

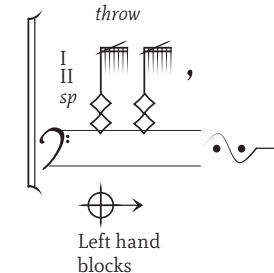


2. As the Cymbalist is moving away from you, play on the II, III & IV strings simultaneously, starting at st+: II & IV remain open, while on III perform a slow, gradually ascending glissando till the highest point where it is possible to get all three strings to sound. No MBN. Bow moves slowly, as necessary, from very high up the fingerboard (St+), down to sp+ (avoid bowing directly on the Metal clip on II). Apply more bow pressure. Once again, this action is mapped to Cymbalists' motion between the solstices (4'-5'):



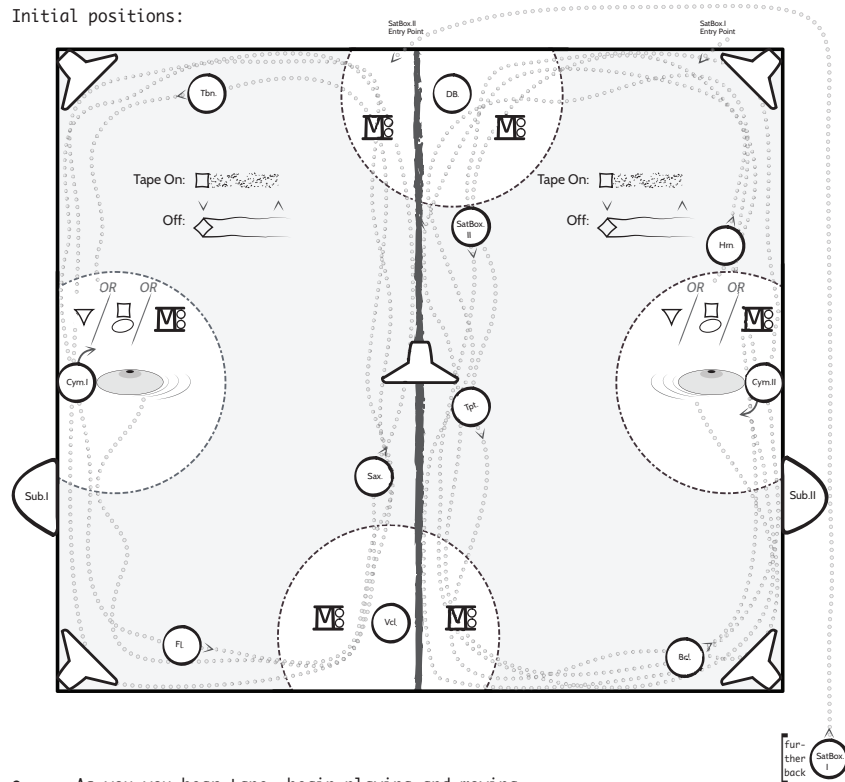
- Pauses: You may take short (max 5") pauses as your muscles need in order to sustain this long held positions. However, the exact moment of pause must be as you hear your Cymbal or it's orbiters becoming present. In the same manner, resume playing with a fade in (< >) as you hear the Cymbal or its orbiters weaken, inviting you back in.

- Central Tape: As you hear Satbox I and II begin playing their faster ricochets, gradually move to echo-imitate them by playing irregular fast throw-bows on the two top strings, lightly blocked, sp:



## GENERAL WINDS &amp; BRASS

Initial positions:



- As you hear tape, begin playing and moving.

Materials (all are continuous and long):

- When reacting to Tape / SatBox - Granular, fricative.
- In Cymbal Zone - Pedal / Sing+Play / Multiphonic / Split-tone from pool. In String Zone - Multi reacting (See ossias).
- When in a free zone - Air sounds.

- Anywhere, except for in String's Zone, you may join others from your group interacting with Cymbal with sounds from 'Strong-pool'
- When you pass across a Satbox (as he/she walks in the external ring), you may interact shortly with Grain (□).
- Non equilibrium sound materials: The sounds you produce are unstable and are constantly on the threshold of breaking. It is absolutely desirable here to

constantly undulate around these thresholds, letting the material break and reshape again and again.

Example: As you hold a narrow multiphonic and move simultaneously (both embouchure and feet), it will break and you will have to keep re-finding it.

- Breath and Dynamic: Breaths should always be long and full, hence leaning to softer dynamics. Throughout, try and make the exhalations in 2, 3 or more phases: <img alt="A wavy line representing a breath phase." data-bbox="615 215 695 230"/>
- You are welcome to explore 'Hot Spots'- particular positions on stage in which interesting reflections or reverberations come forth. To bring out such acoustic phenomena, sometimes louder dynamics are required. Use with caution and don't break the general equilibrium more than momentarily.
- Pauses: Inside Gravity Zones always play. Outside you may rest ad lib. but do not play for more than half the time. Take the exact moments of beginnings and ending of pauses taken from tape: As you hear a discernible sound-object in the tape (Step, wave, car etc.) use this as a que.
- Transitions: When crossing the thresholds of the different Zones on stage, you may perform audible transitions between your materials (written out in the ossias). You may always use silence as means of transitioning between materials.
- Cetral tape:
  - As you hear the central tape, start orienting yourself slowly towards 0 point [See at your part].
  - As you are getting closer to the tape and are plying, gradually diminuendo until niente (<img alt="A wavy line representing a breath phase." data-bbox="615 495 695 510"/>) when arriving at point 0.
  - As your groups SatBox. is approaching, orbit him silently, avoiding the others and the border, until end of piece.

## OTHER SYMBOLS



Slap tongue.



Exhale, Inhale.



Continue the notated action, improvising in the same manner.

with voice:

Sh Ch

Vowels - continuously shaped.

Chi Chu

Explore and morph freely between chi and chu.

Shi Chi

Slow repeated gradual morphing between vowels.

xx

Continuous pallete fricative sound (Hebrew- nnn).



Lock vocal cords as if lifting a heavy weight. Slowly release air pressure to produce a grainy stream of 'pop' sounds. Simultaneously explore given Ru-Ri vowels and also change length of pipe (fingering).



GroundWork O, performance at Tectonics Festival, Tel-Aviv, 2017





GroundWork Θ, performance at Tectonics Festival, Tel-Aviv, 2017



GroundWork Θ, performance at Tectonics Festival, Tel-Aviv, 2017



## THE IMAGINARY CONSERVATORY

For ensemble

[LINK VIDEO](#)

The imaginary conservatory session I-IV: Unmastered-class with Alufon-Virginal is a durational performance for ensemble, custom made instrument and tape. Ensemble musicians are asked to perform on the Alufon-Virginal, a newly built instrument which they have not seen nor heard before. Tapping into their sonic sensibilities and intuitions, prior to the performance the musicians are given minimal instructions and are asked to record a sound-walk in a sonic environment they find interesting. Each individual gives a solo performance, using pre recorded field recordings of sound walks they have conducted themselves as auditory scores to which they react, and after they all play a tutti session, performing simultaneously on the instrument as an ensemble.

Comissioned by Tzlil-Meudcan festival with support of the Israeli Lottery Fund. Premiered in July 2021 in Tzlil-Meudcan festival, Tel-Aviv, with ensemble FICTA



The Imaginary Conservatory, performance still, shloush gallery, 2021





The Imaginary Conservatory, performance still, shloush gallery, 2021





The Imaginary Conservatory, performance still, shloush gallery, 2021



## JMB MUSICAL INTERPRETATIONS

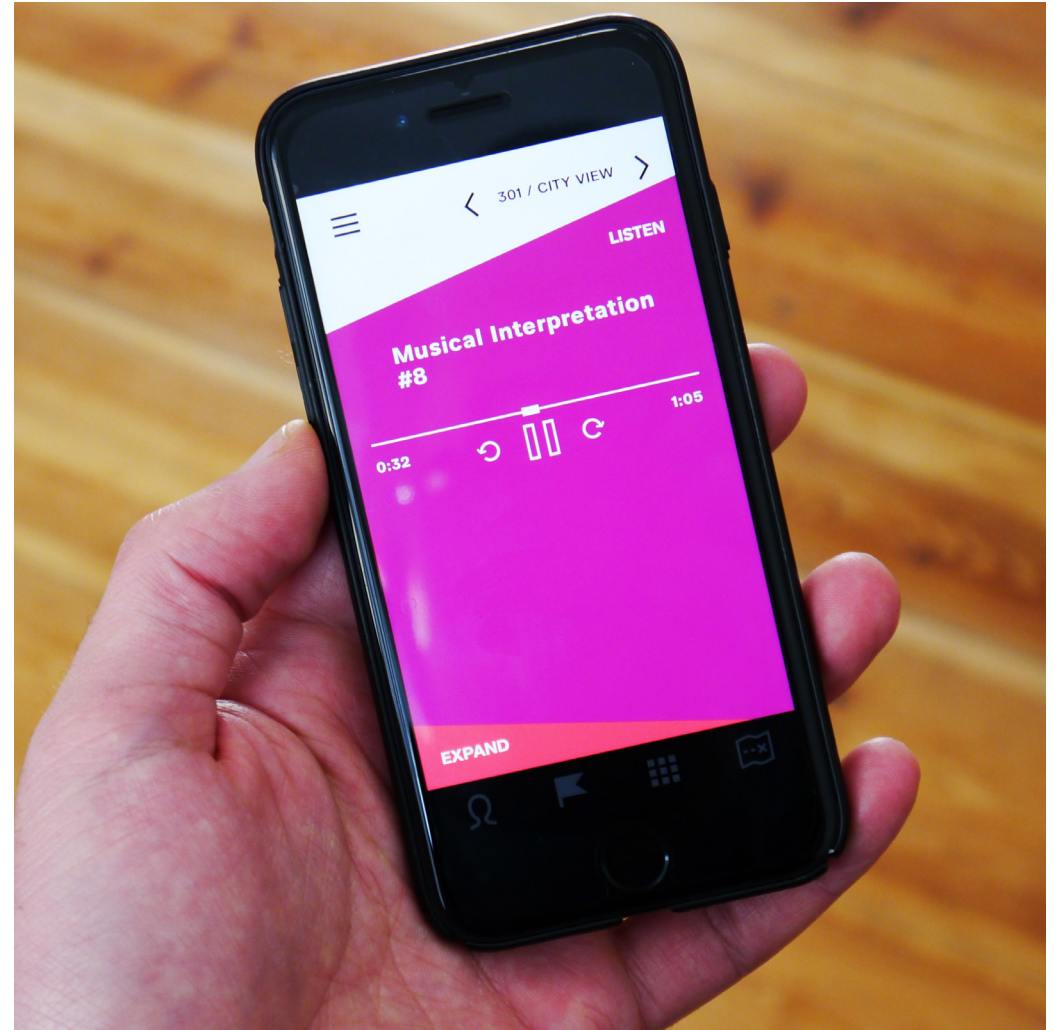
Site specific miniatures

A series of 14 site-specific miniatures offering a musical commentary, as a counter-point to the verbal commentary by the architect, Daniel Liebskind.

As part of the new core-exhibition of the JMBerlin, visitors can follow an architectural tour of the museum's building by listening to an experimental interpretation of it through a virtual-surround, headphones mix.

In collaboration with Roni Brenner.

Comissioned and produced by Anthenna international.



JMB Musical Interpretations, app still, 2020

## SIRENA

for amplified quartet and electronics, 2019

Sirena (siren in Hebrew) is an attempt to tie aural embodied memory together with places of larger scale and context, while staying very close to the detailed sounding phenomena. It draws mainly on hundreds of air-raid sirens which play through the entire geography of Israel-Palestine for two minutes on every memorial day. As they are not unified, the sirens sound different in every place and were recorded in two different towns and later digitally processed to be subtracted one from the other, creating holes and artefacts in the sonic spectra.

These recorded horns, thick and pervasive and lush with clusters, are accompanied with two live horns (Trumpet and Trombone) and two percussion players, all playing in and along the gaps of the siren's sound and its rotary mechanism.

With those layers of polyphony, the ensemble opens the possibility of listening to the sirens as both air-raid horns who mark the memory of the dead, as well as alluding to the mythological sirens who used sound as temptation, luring sailors towards their death.

Commissioned by ensemble Ascolta and ECLAT festival, and premiered in February 2019 at Theaterhaus Stuttgart.



sirena, performance at ECLAT festival, 2019

siren noun si-ren

1: Any of a group of female and partly human creatures in Greek mythology that lured mariners to destruction by their singing

2: A woman who sings with enchanting sweetness

3 a: An apparatus producing musical tones especially in acoustical studies by the rapid interruption of a current of air, steam, or fluid by a perforated rotating disk

b: A device often electrically operated for producing a penetrating warning sound

Rest assured the sirens will sound. Three times a year, on memorial days, at the exact moment right on the hour, a vast tone rises. Coming from every direction, enveloping everything, stopping all actions, hundreds of air-raid horns sound a static collection of tones for an eternal two minutes, during which everyone stands, head bowed, in a mandatory sonic ritual.

How sweet the sound.

## PLAYING WITH OUR HEARTS

for even number of playes

Playing with our Hearts is a musical practice for living players and papers. The players sonify the heart beats of their friends by tapping the pulse they feel on pieces of de-crumbled paper, creating a spacialized texture of subtle rustling pulses that changes over time. A pre disposition here is that playing is listening is playing. Both are active processes that develop over time. So much of our practice as musicians is about sharpening our senses, tuning into very subtle cues from our bodies and our surroundings. Playing with our Hearts proposes a situation in which a transition from a habitual way of listening to a more focused listening-sensing takes place.

There is intimacy in the task of taking someone's pulse, but the vulnerable position in which the pulse-giver finds themselves in is balanced by their role as active listeners: Their beat might be affected by what they hear. Thus, the fixed roles of 'who plays what', or even 'who plays whom' are blurred, a process which is important in developing empathy and enhancing our listening capacity.

Comissioned by ensemble MusikFabrik



Playing with our Hearts, performance stilll, 2019





Playing with our Hearts, performance stilll, 2019





Playing with our Hearts, performance still, 2019