

Joachim Heintz

Pan.Sori!

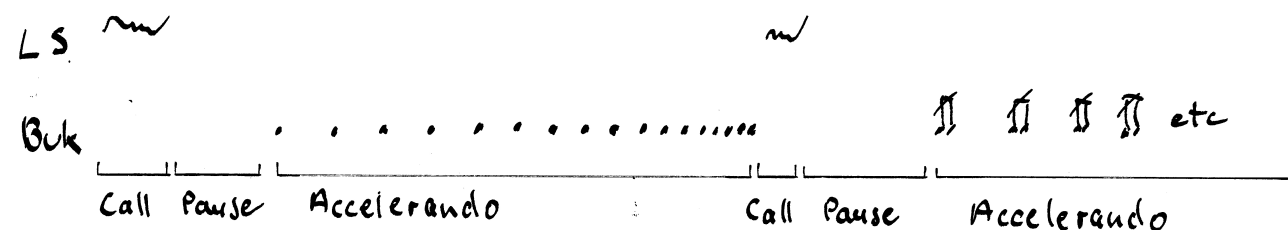
for loudspeaker and buk

(2015)

dedicated to Sori Choi

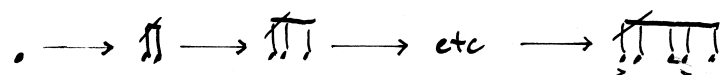
General Description and Course

I



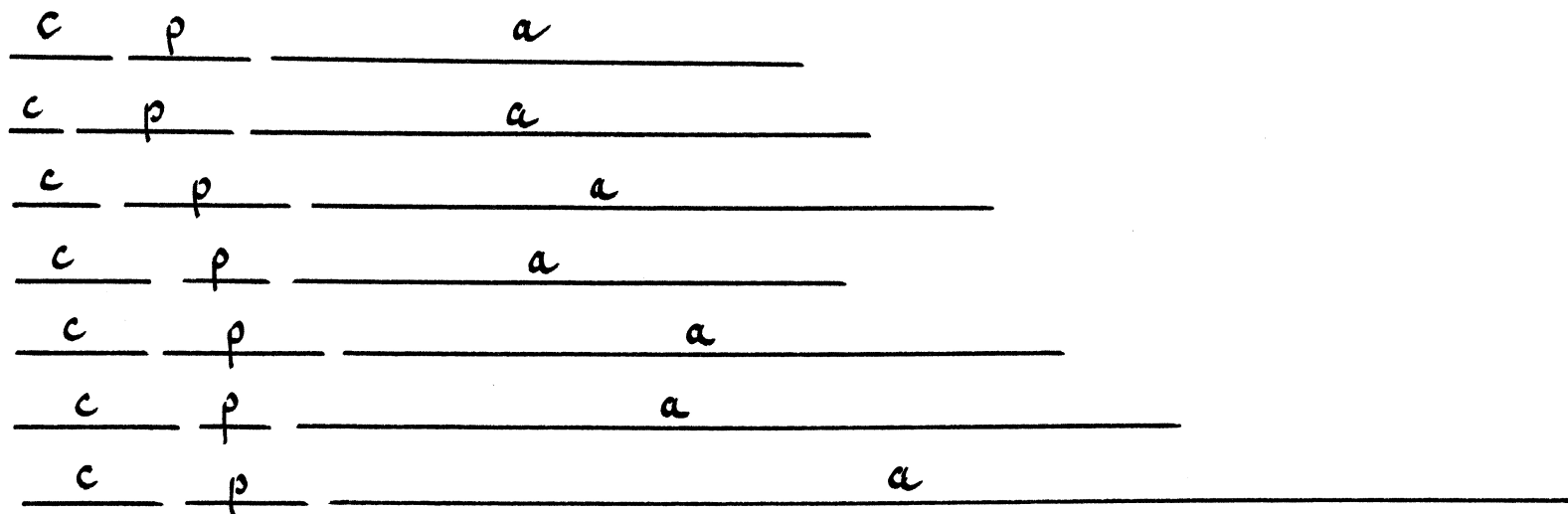
The sequence Call - Pause - Accelerando is repeated several times.

The elements of the accelerando become more complex in each sequence:



Always loud, but with colours. Left hand only as a whole (no finger tips).

The accelerando becomes longer, and more irregular, for instance (c = call, p = pause, a = accelerando):



At the end of this part (after about 7 sequences), the accelerando has become overloaded with internal rhythms, as described above.

II

So it is not any more an accelerando which points to a target. It has no direction any more, it moves in itself.

The rhythms here should be irregular (no continuous beat).

(There might though emerge the impression of an increasing mechanical, machine-like behaviour.)

Always loud and violent.

More and more, the right hand of the player becomes quasi cramped. The beats become less frequent; gaps appear. The left hand has gone out (let it sink to the ground).

III

Eventually, in one of the holes (interruptions) which are left between the cramped beatings of the player's right hand, a soft sound in the loud speaker appears: like earth trickling on a drum skin. Waves and pauses; an independent movement of its own.

Slowly the left hand of the drummer enters into a hidden dialog with it: speaking rhythms, mainly with fingers.

(Do not react too directly. Go your own way, but in connection with what you hear.)

After a while also rubbing sounds, with flat hand or finger nails.

All the time, the right hand has stucked to single violent beats.

Eventually, on one of these beats, the buk player sings the call which at the beginning came from the loud speaker.

This is the end.

Overall duration: 7-10 minutes

Electronics

Needed

1. One loud speaker (preferably black) approximately in the size of a human head. It can be a studio monitor like Yamaha MSP-7 or similar. If you have the choice, choose also in respect to the look.
2. A stand for the loud speaker. Height should be around 1.4 meters. The surface on which the speaker stands should be a bit larger than the speaker itself (similar to the relation of human shoulders to the head in front view). It can be built by boxes or similar things.
3. Cloth to cover the stand. It should look and fall nicely, like the cape of a man. Preferably black, but it can take inspiration from the clothing of a Pansori singer.
4. Nineteen short sound files. They can be downloaded from http://joachimheintz.de/stuecke/part/pansori_performance_files.zip
5. A device to play back the soundfiles individually and with volume control. I am using a two-octave midi keyboard where the keys are assigned to the sound files, and CsoundQt for playing and showing the output level (this csd file is included in the download zip). There can be other solutions like using the computer keyboard, a touch screen, or even a mouse; and any software (like Max, PD, SC) which is capable of sample playback. Some artificial reverb should be applied to the samples in part III.

Performance

I

Start with sample *ruf_1a*. In the accelerando of the buk player, try to sense and hit the target:

At this target play one of the files *ruf_1b*, *ruf_1c*, ..., *ruf_1g*.

Do the same in the following circles in this part. Never repeat *ruf_1a*; choose one of the *ruf* samples according to the context or randomly.

II

At the beginning of this part, you can play some of the four samples *anfeu...*, to cheer on the buk player.

Stop playing anything when the buk player becomes self-referential and mechanical.

III

When the buk player gets to the part where the right hand strikes become rarer and rarer, thus leaving more and more gaps, try to find a moment that is not too early and not too late: Bear a certain emptiness, but do not go beyond the point at which the tension releases.

At this „right moment“, play one of the *welle* samples. These are four similar sounds, with a long fade-in / fade-out. The durations are 3, 5, 8 and 13 seconds. Usually you will start with the 3 second sample. The volume must be very soft, the sound is barely audible. Choose the reverb parameter in a way that the sound seems to come from a remote distance.

Think in waves. The waves will start being separated by pauses; later they even can overlap, for instance:



Follow your own way. Listen to what the buk player does, but do not enter into a direct dialog.

After some time either you or the buk player can move to, or include samples of the *schaben* group (which also are of 3, 5, 8, 13 seconds duration).

When the buk player shouts the ending call, immediately mute all sound files which are being played at this moment.