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Performance for Pansori Singer and Electronics

Score Version March 2026

I For the Singer-Performer

1 Preparation

Start twenty-four hours before the performance to collect nine items from daily life. Trash or stones from the street, dried branches or flowers from the wood, forgotten bits in a staircase, and similar. Add these nine found objects to the three objects which you already kept from the previous performance. (In case this is your first performance, collect twelve objects.)

2 Stage

Put these twelve objects on stage. They may be considered as irregular islands in an imaginary landscape. Try out different constellations until you are fine with one solution. Avoid regular geometric patterns and make sure you accept the peculiarity of each object. Remember that the area you shape with the objects will be your walking area.

3 Walk

Enter the stage. If the stage is on the same level as the audience is, enter from the audience. If the stage level is much higher than the audience level, enter from backstage.

Walk slowly, with the arms shrunk behind the body. Walk in a straight line, then stop for a while, turn, and walk another straight line.

Be conscious that the walking lines and the waiting points result in a rhythm. You may or may not want to shape this rhythm deliberately, like three-five-seven steps repeated several times, or two-forward one-backwards steps, or applying the same duration to the pauses as the duration of the lines are.

Vary the speed of walking.

Feel the objects on stage, their quality, their attraction or resistance.

Concentrate on the next direction you will walk, the rhythm of your steps, and the moment when you will meet an object. That moment will give you the inspiration which leads you to the next event.

4 Islands

After a while, start singing at a stop. Feel the importance of the transition between the silence and the first small sounds. Enjoy this transition and the question mark it puts.

As time proceeds, singing becomes longer. Always stay in this main mode during the performance: Sing when you do not walk; walk when you do not sing.

Meet one of the twelve fragments (see below about what these fragments are) at one of these stops. Discover and explore the fragments, e.g. in repeating parts of them, in isolating an element, in extending an element, in changing the pitch, or the rhythm, the tempo, the expression. Changes in tone, changes in vocalization, changes in energy, changes in intention (talking to oneself), changes in direction may occur.

The moment in which you touch an object, its physical properties, its sound, its fleeting feeling, the moment in which you perceive the audience or any random sound will suggest you a fragment. If it does not come by itself, you can actively look for it.

Sometimes you may meet a fragment which you encountered before, but you will experience it not as a repetition. Again is not the same. Meet it with a free and open mind.

5 Moods

Explore the variety of moods and gestures in meeting the fragments. Some of the many possibilities:

You may show some uncertainty whether you remember an element well. Was it like this? Was this the pitch? Or that? Wasn't there a glissando? — Cultivate the uncertainty.

Feel the element as if it were unfamiliar. Enjoy the feeling you get in that moment. In the meantime, take a journey with the inspiration that leads you.

You may repeat an element as if being in trance. Very often, quite in a mechanical way. Suddenly the repetitions stop, break.

An element may be interrupted by another one.

This other element can be the breathe.

And and and ...

6 Dress

The four parts of the body: feet, legs, torso and head should show different clothes which do not fit to each other.

We used two different Pansori shoes, a Jeans, an oversized dirty worker's shirt, and in the hair a tie at a wrong place.

7 Postures and Walks

Similar to the clothes which does not fit to each other, try to figure out postures in which one part of the body does not fit to another part. For instance, the head can turn left, the torso however does not follow but turns right so that there is an unnatural and nearly painful tension between both parts of the body.

Stay with one of these postures for a walk and/or a stop.

You may focus on one of the objects on stage for a certain time. This may result in a crooked posture.

Similar to this set of postures which you explore and variate during the piece, try to find different ways of walking. (Different in speed, in weight, in the size of the steps, regular or irregular, constant or accelerating.)

8 Directions

Use all directions of the performance space. The direction to the audience is not to be prioritized.

Explore different addressees, e.g.

you yourself (your inside)

an object

a person which you fantasize

a memory

the audience

the heaven

the earth

Explore the (perhaps subtle) changes in your body expression in accordance with them, e.g.

eyes open - closed - nearly closed

look down - straight - up

posture crooked - distorted - upright

9 Development

There are many changes, but there is no development. Shape a space in which all stories ended. But life is still there, and love despite destruction.

Leave the stage to the opposite side of where you entered it.

10 The twelve fragments

tung
tung
deong
deong

ng
he
he

deu-
deu-
eul
eul
go
go

ha
ha
an
an

meu-
meu-
eun
eun

gi
gi

i
i

peng
peng
rak
rak

jeot
jeot
dda
dda

ki
ki
peun
peun

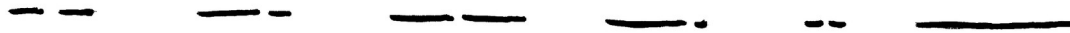
teng
teng
deng
deng

chan
chan
neun
neun
seul
seul
pu
pu
u
u
o
o
o
o
un
un

11 Living Fragments

We give some examples here about how to meet / to work with / to modify the fragments. These modifications form an open space which should be explored by the performers in their own way. Different methods or aspects will usually be combined, but it may be useful to isolate them here and to practice them (and others which can be added) separately.

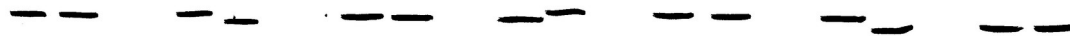
A. Durations



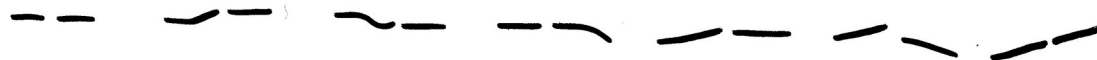
B. Pauses



C. Slight pitch alterations (less than a semitone)



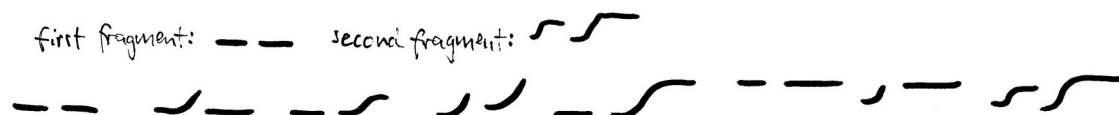
D. Unstable pitches (glissandi)



E. Listen to something in the performance space or outside and move to imitate / touch it



F. Move to another fragment



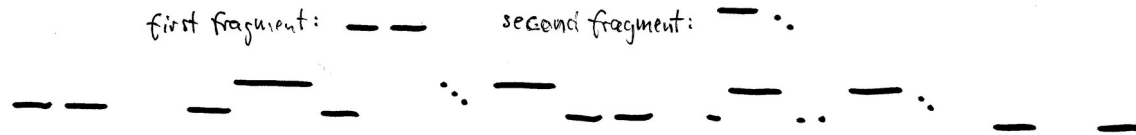
G. Dissolving or constructing the fragment



Dissolution →

← Construction

H. Combining two fragments



I. Repeating a small bit despite development



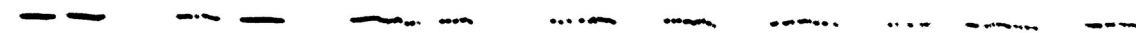
K. A phoneme as part of a fragment becomes an own fragment



L. Sudden explosion



M. Constant perforation (fragment becomes soft and noisy)



II Electronics

1 Needed

Four small loud speakers, e.g. Genelec 8010A, and cables.

Computer with four channel audio output (e.g. Tascam US-4x4 interface) and CsoundQt software.

Small (two octave) MIDI keyboard, e.g. MPK Mini.

2 Setup

The four speakers are placed at the corners of the stage.

Speaker count is clockwise; channel one is at the back left.

1 2

3 4

The player sits on the left side of the stage, with the view to the left wall, on the floor.

The laptop lid is half closed; the concentration is only about the keyboard.

3 Sounds

There are five groups of sounds: high perforated noise, glissando pipe with wind, modified recording of a pansori rehearsal, public large space, and percussive sequences with a dry wooden sound.

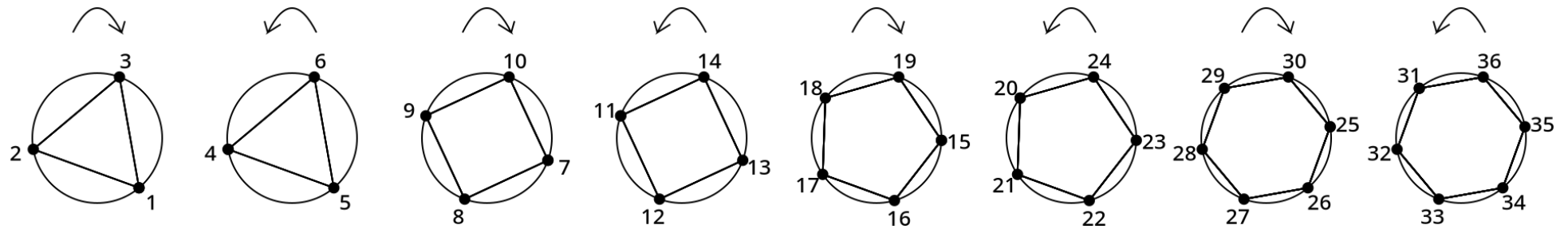
These groups can be accessed directly by pressing the MIDI keys 61, 63, 66, 68, 70 (the black keys in this one-line octave).

Pressing the white keys in this octave from C4 to C5 (60, 62, 64, 65, 67, 69, 71, 72) selects one of the groups randomly.

Pressing MIDI key 50 (D3) repeats the last sound; key 48 (C3) repeats the second last sound.

4 Spatialization

Each sound follows a trajectory which distributes 3, 4, 5, 6 points in a circle and moves both, clockwise and counter-clockwise:



(The starting point in this trajectory is chosen randomly anywhere between 1 and 36.)

This goes on and on, without being influenced by the player.

Only two exceptions apply:

- If the last, or second last sound is repeated, the last, or second last location is repeated, too.
- If the player presses key 54 (F#3), and holds it, the next sound jumps to the opposite side, and the trajectory pauses.

5 Play

The bottom line of the electronics is independency. The electronic sounds should establish an own construction, with an own rationale. They are part of the architecture, of the space, as well as the stage and the concert location.

Silence is an essential part of this sonic architecture. Usually, a short sound will be followed by a long pause.

These are the parameters which are shaped by the player:

- Decision for one group, or for random selection

- Duration of the sound (releasing the key stops the sound gently)

- Duration of the pause

- Decision to repeat the last or second last sound

- Volume (the keys are touch sensitive)

It might be useful for the player to construct a mode, at least for the duration of the pauses. One of many possible modes is to count in a slow tempo (almost two seconds for one count), and follow these numbers as pause durations:

10 9 11 8 12 7 13 10 6 14 5 15 4 10 16 3 17 2 10 18 9 7 11 13 10 8 5 12 15 10 7 3 13 17

Based on this independency, the player is free to follow an impulse to spontaneously react to the singer for a moment; for instance in playing a rhythm (group five) which sounds like a reply, or in repeating a sound, thus somehow stopping the time.