

reading music...

reading music...

reading music... is a growing collection of text compositions to be performed in habitable and uninhabitable spaces.

„reading music...” focuses on compositions from the past and present that use words, texts and poetry to describe and notate musical ideas, sounds and processes. By the end of 2021, fourteen works will have been created. The ongoing project is based on Karlheinz Stockhausen’s composition seminar, which he held in Darmstadt in 1968.

In this workshop he encouraged the participants to create the network project „Music for a House” by using verbally notated compositions.

On the occasion of BAM! - Berlin Festival für aktuelles Musiktheater, we are going to present a selection of eight compositions. The recordings have been made at the Fahrbereitschaft / Haubrok foundation in Berlin in 2020 and 2021.

programme

reading music #1 – Christopher Hobbs
Walk Event

reading music #2 – inspired by Gavin Bryars
Private Music

reading music #4 – Carlos Iturralde
Elastic semantic transfer

reading music #5 – Ana Maria Rodriguez
Gold and Silver

reading music #6 – Wei-Chih Liu
Burst Forth

reading music #9 – Pia Palme
Zellwärts
a piece about composing and decomposing

reading music #11 – Bumki Kim
Repeat!

reading music #13 – Julio Estrada
listen to a color (from: solo for the self)

Ensemble KNM Berlin

Rebecca Lenton, flute/performance | Theo Nabicht, bassclarinet/Contrabass clarinet/feedback | Peng-Hui Wang, feedback | Matthew Conley, trumpet | Johannes Lauer, trombone | Lucifleur, keyboard | Theodor Flindell, violin | Kirstin Maria Pientka, viola | Cosima Gerhardt, violoncello | Jonathan Heilbron, doublebass | Catherine Larsen-Maguire, performance

Federico Polucci, costumes reading music #13
Andre Bartetzki/Thomas Bruns, sound
Thomas Bruns, direction

12.12.2020
Wan Sha Performing Arts
Center Tainan, Taiwan

13.12.2020
Goethe-Institut
Taipei, Taiwan

12.04. - 25.04.2021
National Kaohsiung Center
for the Arts (Weiwuying),
Taiwan

29.05.2021
Gallery Weekend Berlin
KNM’s Garage 51 |
Fahrbereitschaft

03.12. - 12.12. 2021
The National Taichung
Theater, Taiwan

21. - 26. 12.2021
Guling Street Avant-garde
Theatre, Taiwan

08.-10.04.2022
BAM!
Villa Elisabeth, Berlin

© KNM / 2020/2021

reading music is a project by the Ensemble KNM Berlin in the frame of Tunings of the World 2.0 in cooperation with the Goethe-Institut Taipei, the Goethe-Institut / Max Mueller Bhavan Chennai, Studio Acht Taiwan and Jinju Music Festival (JMF). Funded by the German Federal Cultural Foundation, the Berlin Senate Department for Culture and Europe and the National Culture and Art Foundation (Taiwan).

1

Christopher Hobbs
Walk Event (to George Brecht) (1968)

For one or any number of people, to pass the time while walking

Walking at your usual pace, think of a number between 1 and 10, and on the appropriate step (the seventh if the number was 7, etc.) whistle any short note. Before the next step after this, think of another number between 1 and 10, whistle at the appropriate time, and so on. The range of steps could be different, e.g. 1-10, 1-25, 10-50, 1-100, but once decided should remain constant throughout a performance.

The piece lasts any agreed upon time or distance.

1

Rebecca Lenton, performance
Andre Bartetzki/Thomas Bruns, sound
Thomas Bruns, direction

reading music...

#2

**inspired by
Gavin Bryars
Private Music (1969)**

for any number of performers
lasting as long as the source material

any kinds and numbers of private sources:
earphones, headphones, viewers, scents,
feelies, food, drink, telephones etc.

alternatives:
join in which the private source (not theatrically,
but humming along, identifying, guessing)

talk to the other performers or to yourself
simply keep your privacy private depriving other
of the possibility of your privacy

„The Sybil with raving mouth utters solemn unadorned
unlovely words, but she reaches out over a thousand
years with her voice because of the gog in her
(Heraclitus: fragment 79)

2

**Rebecca Lenton, flute/performance
Theo Nabicht, bassclarinet/performance
Cosima Gerhardt, violoncello/performance
Thomas Bruns, direction/sound**

reading music...

4

Carlos Iturralde

Elastic semantic transfer (2020)

First, transferred from the mind to handwriting, and then to sound. When stretching a word, semantic field is lost, but with a simple instruction, a new meaning expressed in sound emerges.

Before the performance, choose at least one very short and one very long word in any language (a collection of pairs is valid too). At any moment, any performer may walk towards the microphone and perform the following actions:

Approach slow and confident to the station, turn on the little lamp, write the word down (table is amplified with a contact mic) and speak the chosen word in the following manner:

Performer 1

Vowel(s)

-5-8" Between sung and spoken. As natural as possible, improvise ad lib melismatic microtonal inflections accenting deviations.

After a small comma, speak the contiguous consonant. Do this till you finish the word (vowels duration will gradually become shorter). Turn off the lamp.

After the pause, another performer (or the same one), may approach the table, turn on the lamp, write a word etc...alternate short and long words.

Consonants

All consonants should be short except for one:

Elongate only one consonant per word (You may play around with the shape of your mouth in order to make different filter shapes):

rrr (trill, performing it naturally is a good option as well)

f, s, sh (fricative)

n, m (nasal)

or

Repeat randomly one fricative:

ch, pf

If the word begins with a consonant pronounce it independently.

If two vowels are together or are pronounced as a combination perform them like that.

Other performer(s)

Respond to performer 1 in either of these two manners (not every performer should answer every time):

- Every performer who has an instrument that can sustain a tone should respond to consonants after 3-5", start with any pitch (do not constrain to equal temperament), improvise ad lib microtonal inflections accenting deviations.

With either an exponential crescendo or decrescendo from/to n or fff or vice versa.

Durations will increase in an organic-nonlinear manner from 1-3" to 5-10" within every word.

Some instruments may leave the instrument vibrate after reaching

ff f, but most should stop the instrument abruptly.

Different timbres may be employed, that is up to the performers.

- Every performer who can produce a percussive or a complex sound may respond immediately or wait up to 2" after a consonant. Events may be short or last up to 8 seconds.

4

Theo Nabicht, bass clarinet/voice

Matthew Conley, trumpet/voice

Theodor Flindell, violin/voice

Kirstin Maria Pientka, viola/voice

Andre Bartetzki, Thomas Bruns, sound/camera

Thomas Bruns, direction

reading music...

5

**Ana Maria Rodriguez
Gold and Silver (2020)**

Create a sensitive space of resonance.

Use gongs of different sizes, mutes, transducers and microphones.
You might add some electronic filters to change the qualities of feedback.

Structure the piece by performing a larger gong which is not part of the feedback system.

The piece can be performed by any numbers of performers corresponding to the dimension of the performing space. In larger halls performers should be distributed in the space.

Gold and Silver is the 2nd work of a series of compositions exploring resonances between objects and instruments.

5

**Theo Nabicht, gongs/mutes and feedback
Peng-Hui Wang, gongs/mutes and feedback
Ana Maria Rodriguez, filters
Andre Bartetzki, Thomas Bruns, sound/camera
Thomas Bruns, direction**

reading music...

#6

Wei-Chih LIU
Burst Forth (2020)

(the performer's body is as stagnant as possible)
Look forward to, hold your breath

inhale
exhale
inhale
exhale
inhale
exhale
lick, lick, lick.....
squeeze
release

A refreshing breath flows in, I saw stars for a moment.
Feel the oppression, but at the same time liberate, flow out the most
primitive
desire.

(all the performers swing their bodies back and forth in the same direc-
tion:
slight movement)

ups and downs
ups and downs
ups and downs
ups and downs

lick, lick, lick.....
lick, lick, lick.....

Certain emotional and physiological mechanisms accumulate in the
blood.
Surrounded by black roses in full bloom in the nebula, all the graphics
constitute a
beautiful New World Theater.

ups and downs
ups and downs
ups and downs
ups and downs

(all the performers swing in different directions: the range of action ad
lib)

In every action, feelings are accumulating. This seems to have a direc-
tion, but the
inner part disordering. It is a copulation between order and chaos.

ups and downs
ups and downs
ups and downs
ups and downs

enter and leave
insert and extract
enter and leave

reading music...

insert and extract
enter and leave
insert and extract
enter and leave
insert and extract
touched to the depths of soul and body.
lick, lick, lick.....
lick, lick, lick.....

(all the performers swing their bodies back and forth in the same direction:
intense action)

Like mechanical, like a beast, this is an intuitive response to intrusion and tolerance, and it is a counter-control and accusation of joy and ecstasy.

lick, lick, lick.....lick, lick, lick.....
ups and downs ups and downs
touched to the depths of soul and body

enter and leave
insert and extract
enter and leave
insert and extract
enter and leave
insert and extract
enter and leave
insert and extract

Inhibition and will are beyond words. Continuously, foul language, rushing blood,
concentrated spirit and loose consciousness are combined to flock to our beautiful
and ugly flesh.

6

Rebecca Lenton, voice
Matthew Conley, trumpet
Theodor Flindell, violin
Jonathan Heilbron, double bass
Andre Bartetzki, Thomas Bruns, sound/camera
Thomas Bruns, direction

reading music...

#9

Pia Palme

Strophen aus Zellwärts (2021)

ein Stück über das Werden und Vergehen / a piece about composing and decomposing

Kommentar

Das Stück hat XXIX Strophen, die jeweils aus einem Text mit nachfolgender Improvisation (Sonifizierung) bestehen. Der Text wird rezitiert, die Improvisationen nach den Anweisungen unten ausgeführt.

Nach der letzten Strophe beginnt das Stück wieder von vorne. Die Reihenfolge der Strophen ist zu beachten und soll nicht geändert werden. Ein Einstieg oder Ausstieg ist bei bzw. nach jeder Strophe möglich. Das Stück kann beliebig lang gespielt werden, und zwar von einer/einem bis zu acht Musiker*innen (diese können einen individuellen Einstieg wählen und folgen dann unabhängig ihrem eigenen Timing durch die Strophen). Anfang und Ende ist vom Ensemble passend zu bestimmen.

Rezitation

Die Texte der Strophen werden individuell von den einzelnen Musiker*innen stets lautlos und langsam nach Innen hinein gesprochen (im eigenen Tempo). Dabei den Mund locker lassen und keine bzw. nur angedeutete Mund-, Lippen- und Zungenbewegungen machen. Den Text jedoch aufmerksam und sorgfältig artikulieren und seine Bedeutung erfassen.

Improvisation

Die Improvisationen werden nach der Rezitation mit der Erinnerung an den Text improvisiert, der Textinhalt wird auf diese Weise persönlich sonifiziert. Die Dauer ist jedesmal völlig frei und individuell passend wählbar. Sämtliche Spielarten, Klänge sowie Geräusche sind möglich. Mikrotonalität und Multiphone sind erwünscht. Noise, Geräusche und Verzerrungen können immer gespielt werden.

I.

Tief verwurzelt im Dunkel
Fest mit feuchter Erde
Verbunden
Rauschen rauschen rauschen
Und stark gemeinsam

II.

Weit hinunter weit hinauf
Langsam fließend
Bewegt sich dieses Leben
Wachstum im Wechsel

V.

Raum genommen und gegeben
Weiter zusammen Raum
Gealtert endlich gemeinsam mit den Jahren
Gespürt ausgestreckt
Gehalten gehalten gehalten
Bis

VII.

Noch
Noch weniger
Geworden gegeben genommen geblieben

reading music...

Brüchiger Verlust
Wo seid ihr im Dunkel

XI.
Verdaut vertraut

XIII.
Die Mikrobiologie bringt das zustande

XV.
Bis alles erlebt ist

XXI.
Feuchtwärts abwärts aufwärts erdwärts
Von anderen Wesen getragen
In jedem Fall gebraucht
Verdaut

9

Theo Nabicht, doublebass clarinet
Johannes Lauer, trombone
Jonathan Heilbron, double bass
Thomas Bruns, direction/sound

reading music...

#11

Bumki Kim
Repeat! (2021)

1st instrument

Repeat the lowest notes(pl.). Rapidly, Repeat! Repeat until the end of music Like driving crazy car, like your crazy life! Until the death of your life! Sometimes loud sometimes soft, but I don't know the truth.

2nd instrument

Repeat, Repeat like r-e-p-e-a-t. You have space between letters, but very short and sharp notes like your enemy. The enemy will go along until the death of your life, until the end of music. It is my life. Run! Run away from your enemy now!

3rd instrument

Repeat! repeat with only gesture. No sound! But repeat! I have no more power to explain about it. No words can describe it.

4th instrument

Repeat very slow and long tone, it could be very sad, gloomy, sigh, or sorrow, It is your life. it will be your life.

1,2,3,4 instruments play together and will repeat and repeat and repeat until you think it is enough. But enough is not enough. Repeat repeat until your death! I have no space between. I don't know when I can stop this shit. It is up to you. But repeat repeat repeat repeat then we all gonna die soon.

11

Rebecca Lenton, flute/voice
Theo Nabicht, double bass clarinet
Theodor Flindell, violin
Catherine Larsen-Maguire, performance
Andre Bartetzki, Thomas Bruns, sound/camera
Thomas Bruns, direction

reading music...

13

Julio Estrada
from: solo for the self (1972)

listen to a color

13

Lucifleur, keyboard
Thomas Bruns, direction/sound

reading music...