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Synzine

October 2017

Title: Raining

Players:

- 2 instrument players: one viola, one accordion
- 1 to 20 word-givers

Situation:

The instrumentalists are standing back to back in the middle of a room. The word-givers are spread around (standing, sitting on the floor, lying).

Game:

The instrument players think of rain and play it while moving through the space. During moving the contact of the two backs should be kept at all time as much as possible. The word-givers can from time to time say out loud words which describe rain. The instrument players react to these words, so that the rain changes in the course of the performance.

blank

Lek lak lik lek lak

luk lik lik lek lak

luk lek lik lik lik

luk luk luk lek lak

luk lik lek lak luk

luk lek lek lek lek lek

lek lek lek lek lek lak

lik lak lik lak lik lik

lak lik lak lik lak

luuuuuuuuuuk

Metta Bhavana for...

In Memory of Pauline Oliveros

Metta Bhavna for... is a guided improvisation for improvising practitioners. The uncompleted name of the piece is an invitation to add to it the location of each performance of the score.

For instance: if the score is to be performed in Tel Aviv, the piece should be called Metta Bhavana for Tel Aviv, etc.

The ensemble should be formed of any number of players on any instrument, noting that 20-30 players is the ideal number of participants.

The piece is to be performed outdoors in an urban environment. A preferable setting could be viewed as an interesting yet delicate sonorous space, affording a variety of ambient/incidental sound materials, the passage of people, and ideally – a varying/shifting soundscape. The players should form an outwardly facing circle in the chosen space, and could potentially surround a centrepiece such as a fountain, statue, square, etc.

The ideal duration of the piece is between 50-75 minutes. All stages of the piece should be equally timed, and the shift from one stage to the next should be cued unobtrusively by a signal agreed upon in advance. The same cue marking the transition between sections is to be used to commence and finish the piece.

Process

Note: All chosen sounds can be ambient to your surroundings, or those created by fellow performers. If the chosen sound/s changes or distorts so that you are no longer able to fulfil a task, choose another sound/s that will allow you to follow the task through. The transition between sections should be as seamless as possible, however, if required, allow yourself all the time you need to make this transition. Attempt the process of the 5th stage of improvisation at your individual pace.

- Upon the 1st cue, commence playing guided by an inward desire. You should improvise a music that is most pleasing to you. If in any way obstructive to this task, disregard ambient sounds or those created by other ensemble members; simply focus on your own sound-creation, and the feelings it evokes.
- Upon the 2nd cue, locate an external surrounding sound you especially relate to, enjoy, or appreciate. This can be a sound that has already enticed you during the 1st section, or something completely new. Improvise freely with this new, external sound-source. Attempt to organically incorporate this new source into your improvisation so as to strive towards a music that is most pleasing to you.
- Upon the 3rd cue, locate a sound-source you have neither positive nor negative feelings towards. This can be a sound you have literally not noticed until cuing into this section, or something else. Improvise freely with this new, external sound-source. Attempt to organically incorporate this new source into your improvisation so as to strive towards a music that is most pleasing to you.
- Upon the 4th cue, locate a sound-source you dislike, or have a complicated/difficult relation towards. This can be a sound that has disturbed you throughout the piece, or something new. Improvise freely with this new, external sound-source. Attempt to organically incorporate this new source into your improvisation so as to strive towards a music that is most pleasing to you.
- Upon the 5th cue, go through the following phases at your own pace. Bear in mind that the goal for each of these phases is unchanged: i.e. to organically incorporate the external sound-sources into your improvisation so as to strive towards a music that is most pleasing to you!

First, begin again improvising guided by an inward desire – disregarding all the sounds around you, play that which is most pleasing to you.

Thereafter, locate the sound/s you enjoy and appreciate most, and incorporate it/them into your ongoing improvisation.

Next, incorporate into your improvisation the sounds you have no positive or negative feelings towards.

Then, incorporate into your improvisation sounds you dislike, or have a difficult relation towards. Finally, incorporate into your improvisation all the sounds you can hear. As you continue, try to incorporate into your improvisation all the sounds created in the world right now – those you can hear, as well as those you cannot.

voice games

voice game for two
sing one in front of the other
get closer
the closer
the better
rest in breath
let a syllable come
of itself
intimate
and slow
with grace
do it again

voice game for three
rest your heads
standing
forehead to forehead
or forehead to shoulder
anything
face the earth
sing her
fully

voice game for one
go out
yell
or shut up

voice game for one
talk to yourself
say something very simple
as slow as possible

voice game for two
love her breath

voice game for three
touch each other
say the names
of what you touch

voice game for one
hear the heartbeat
in your voice

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Old Maid, or, Frogs in the Pond [part 1]

2+ Players - in a private room with a bookshelf.

Set-up: Each player prepares 1 pulse-sound [a clock, metronome, sticks, etc.]
and 1 noise-sound [a radio, leafy branch, keys, etc.]

For each new round, players think of a rule to set aside some books from others
[yellow spines, 1-word titles, names ending with N, etc.]

Play: Begin together by starting the pulse-sounds. Scan through the books in front of you for any that fit the rule you chose, and tilt them so that they stick out from the shelf. Act quickly so that each beat of the pulse-sound coincides strictly with moving one book. Once you have found them all, stop your pulse-sound. You will all end at different times, so those who finish first should wait for the last. Then together again, start your noise-sounds and as quickly as possible, replace all of the tilted books except for your own. Use your speed and noise-sound to distract other players - make it loud and frantic! This should only last 5 seconds and should end suddenly, and all at once. Share your rules, and any books left un-replaced will count as 1 point for whoever first tilted it.

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## **Old Maid, or, Frogs in the Pond** [part 2]

2+ Players - in a public library.

Set-up: Each player should prepare 1 pulse-sound, from a book shutting.  
and 1 noise-sound, from a mouth shushing.

Play: Begin at opposite ends of the space. Start the pulse-sounds, quietly, from a book held in both hands. Crouching low, take small steps in a straight line in time with the pulse. Periodically, either after a time, or when faced with obstruction, turn to begin a new straight line headed elsewhere. As you turn, make the noise-sound loudly to mark your location for others. Very slowly, over a long time, use your ears and spatial awareness to meet other players. When playing with more than 2, those who meet first should travel and turn and make sound all together.

## DIY

### DO IT YOURSELF: Create a musical game

By performing the following instructions, you will be composing a musical game. The instructions are also a game, it is a puzzle for you to solve.

**Step 1:** Create a working space; name it your 'Hexenhaus'.

**Step 2:** Lay out the given material:

- a) Musical
- b) Game
- c) Puzzle
- d) Performed and composed by you

**Step 3:** Attitude: Take a 'Hexe' attitude: A critical hands-on composing attitude in which one takes nothing for granted. This attitude should make you not only deconstruct and reconstruct the given and found material, but should also make you continuously self-reflect on your critical process.

This process will create a distance from **the subject** because you are standing near the fence so to speak (in your Hexenhaus), observing the situation from the periphery.

**Step 4:** Create a point of focus: What is **the subject**?

**Step 5:** Research, what can you find or what interests you about the given material and **subject**?

*Game (adjective): willing to do things that are new, difficult, or that involve risks.*

*Game (verb): To use the rules of a system in order to get what you want, in a way that is slightly dishonest.<sup>1</sup>*

*Musical (adjective):*

- 1) Relating to music.
- 2) Set to or accompanied by music.
- 3) Fond of or skilled in music.
- 4) Having a pleasant sound; melodious or tuneful.<sup>2</sup>

Relating to music: 'Composition', synonym: 'Arrangement'.

*Arrangement (noun): The action, process, or result of arranging or being arranged.*

- 1) A thing that has been arranged in a neat or attractive way.
- 2) A plan or preparation for a future event.
- 3) An agreement with someone to do something.
- 4) A musical composition arranged for performance with instruments or voices differing from those originally specified.<sup>3</sup>

**Step 6:** Analyse the given material in the given context: Every parameter invites reflection. What is the given context? What are the parameters?

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1 <http://dictionary.cambridge.org/dictionary/english/game?q=Game>

2 <https://en.oxforddictionaries.com/definition/musical>

3 <https://en.oxforddictionaries.com/definition/arrangement>

**Step 7: Feedback:** Turn the material back on itself.  
This DIY-list of instructions is presented as a musical puzzle.  
Usually, a puzzle has a fixed end result; the end result of this puzzle is also a puzzle.

*Puzzle (noun)*

*A toy, problem, or other contrivance designed to amuse by presenting difficulties to be solved by ingenuity or patient effort.<sup>4</sup>*

**Step 8:** What do you want to **accomplish** with this?

**Step 9:** Leave your **Hexenhaus**. Go meet some friends.

**Step 10:** Antonym for 'Hex': 'Reality'<sup>5</sup>

In alphabetical order, synonyms of 'Puzzle' (baffle, confuse) are:

**A** *Amaze*  
**B** *Befuddle*  
*Bemuse*  
*Bewilder*  
**C** *Complicate*  
*Confound*  
**D** *Discontent*  
*Distract*  
*Disturb*  
*Dumbfound*  
**F** *Flabbergast*  
*Flummox*  
*Frustrate*

**Step 11:** Create. Do not dismiss ideas that seem impossible, use your creativity to make them possible.

Synonyms of **accomplish** are:<sup>7</sup>

**A** *Achieve*  
*Attain*  
**B** *Bring about*  
**C** *Carry out*  
*Conclude*  
**D** *Do*  
**F** *Finish*

**Step 12:** Structure – Arrange – Organise:

**A-B-B-B-C-C-D-D-D-D-F-F-F**  
**A----A-----B----C----C----D----Finish**

**Step 13:** Da capo al fine: Go back to **step 1** and focus on inconsistencies in the earlier performed process. Abandon material if necessary.

**Step 14: Fine:** Share the result. Send the final result to me<sup>8</sup>: [maya.verlaak@gmail.com](mailto:maya.verlaak@gmail.com)

Thank you.

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<sup>4</sup> <http://www.dictionary.com/browse/puzzling>

<sup>5</sup> <http://www.thesaurus.com/browse/hex>

<sup>6</sup> <http://www.thesaurus.com/browse/puzzle?s=t>

<sup>7</sup> <http://www.thesaurus.com/browse/accomplish?s=t>

<sup>8</sup> <http://maya.ricercata.org> (16/09/2017)

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1\_\_\_\_\_Raining

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3\_\_\_\_\_Lek

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5\_\_\_\_\_Metta Bhavana for...

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7\_\_\_\_\_voice game for two

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10 \_\_\_\_Old Madi, or, Frogs in the Pond

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11\_\_\_\_\_DIY

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