

**Marina Khorkova**

# **Beschwörung durch Lachen**

für Sopran, Polychord, präpariertes Klavier, Multiphonics-Klavier und Cembalo Universale

(Internationaler Kongress Mikrotonalität *Praxis & Utopie*; Stuttgart 2011)

(Velimir Chlebnikov)

**Beschwörung durch Lachen**

Ihr Lacherer, schlagt die Lache an!

Ihr Lacherer, schlagt an die Lacherei!

Die ihr vor Lachen lacht und lachhaftig lachen macht,

schlagt lacherlich eure Lache auf!

Lachen verlachender Lachmacher! Ungeschlachtet Gelachter!

Lachen lacherlicher Lachler, lach und zerlach dich!

Gelach und Gelacher,

lach aus, lach ein, Lachelei, Lachelau,

Lacherich, Lacherach.

Ihr Lacherer, schlagt die Lache an!

Ihr Lacherer, schlagt an die Lacherei!

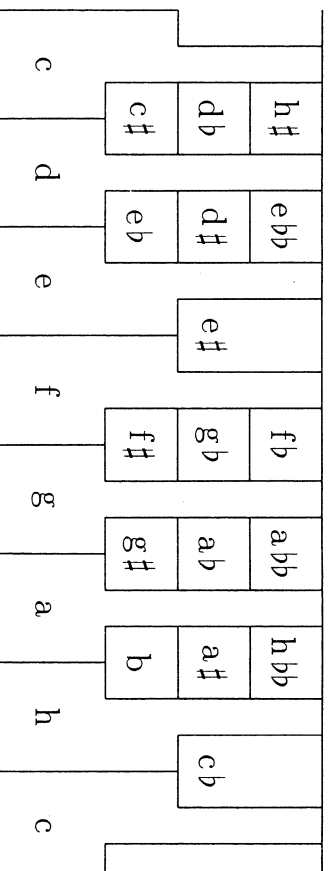
(1908/1909)

Stimmungen des Cimbalo Cromatico von Johannes Keller im Stuttgarter Kongress

In den Konzerten des Stuttgarter Kongresses Mikrotonalität wird das 24-tönige Cimbalo Cromatico von Johannes Keller in zwei unterschiedlichen Stimmungen zu hören sein. Im Eröffnungskonzert am 16. Juni in einer unvollständigen 31-Ton Temperatur, die einer erweiterten mitteltonigen Stimmung entspricht. Diese beinhaltet den Tonvorrat, der die Aufführung von Nicola Vicentinos Motette „Musica Prisca Caput“ ermöglicht. Es ist die Stimmung, die sich für eine authentische Wiedergabe vieler Werke der vieltonigen Musik aus der Zeit um 1600 eignet.

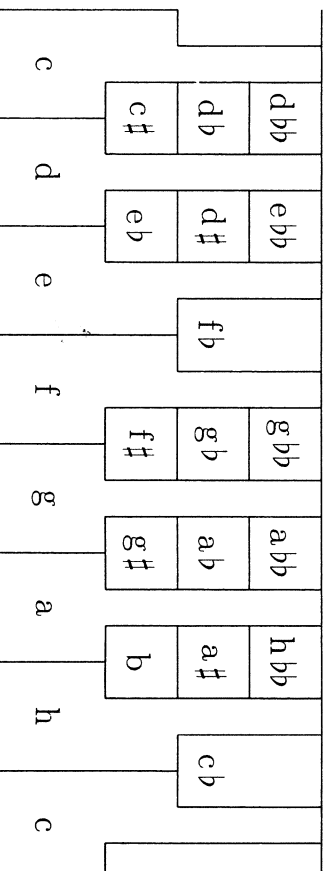
Grosse Terzen sind vollständig rein, Quinten deutlich zu eng und natürliche Septimen lassen sich durch enharmonische Umdeutungen annähernd rein erzeugen.

- mitteltonig, Skordatur Keller (Basel, 2009), Tastaturbelegung:



Am folgenden Tag, in dem Kammerkonzert am 17. Juni, findet ein Experiment statt: Die 24 Töne werden streng pythagoreisch gestimmt. Durch enharmonische Umdeutungen lassen sich erstaunlich rein klingende Akkorde spielen (z.B. *c – fes – g* als Durakkord oder *c – dis – g* als Mollakkord). Terzen und natürliche Septimen können annähernd rein intoniert werden; die Quinten sind perfekt.


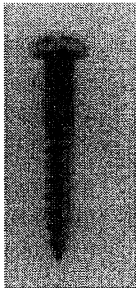


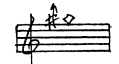

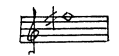
- pythagoreisch, Keller tief (Stuttgart 2011), Tastaturbelegung


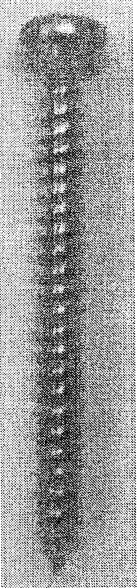


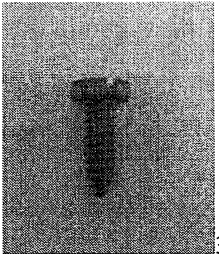




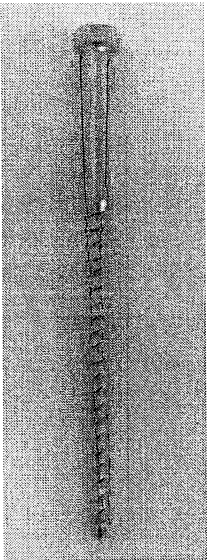


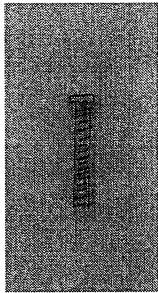

Beide Stimmungen finden sowohl bei Uraufführungen neuer Werke als auch bei Interpretationen von Musik aus der Zeit um 1600 Anwendung. Für die Dokumentationen werden außerdem gleiche Werke in den zwei Stimmungen eingespielt.


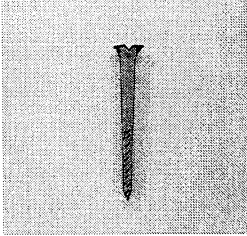
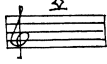

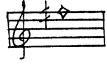



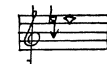
FLÄCHE I


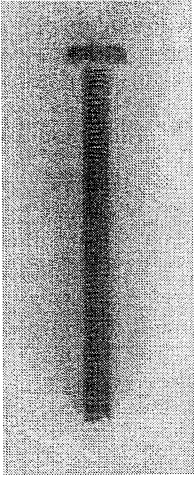


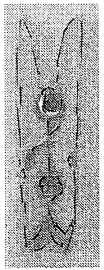

TABELLE DER PRÄPARATION des Klaviers

TONHÖHE	MATERIAL	KNOTENPUNKT DER PRÄPARATION	zwischen 1-2 Saiten	Zwischen 2-3 Saiten	RESULTAT	BESONDERHEITEN
 c <sup>5</sup>	SCHRAUBE  3,3 cm	0,4 cm von dem Hammer (von c <sup>5</sup> bis as <sup>3</sup> immer von dem Hammer messen)		2-3		
 h <sup>4</sup>	SCHRAUBE siehe oben – c <sup>5</sup>	0,8 cm		2-3		
 b <sup>4</sup>	ZWEI SCHRAUBEN s.o.(siehe oben) – c <sup>5</sup>	1,4 cm 2,3 cm	1-2	2-3		


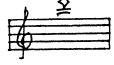

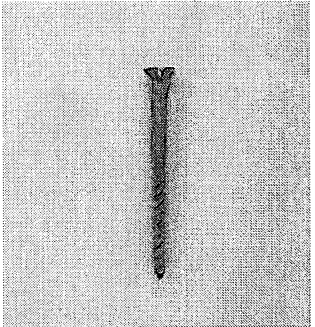





 <p>a<sup>4</sup></p>	<p>SCHRAUBE</p>  <p>6 cm</p> <p>4 mm</p>	<p>1,5 cm</p>		<p>2-3</p>		
 <p>as<sup>4</sup></p>	<p>SCHRAUBE</p> <p>1,3 cm</p>  <p>3 cm</p> <p>8 mm</p>	<p>8 mm</p>		<p>2-3</p>		
<p>g<sup>4</sup></p>		<p>---</p>	<p>---</p>	<p>---</p>	<p>---</p>	<p>---</p>




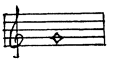


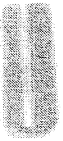
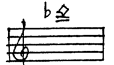


 <p>ges<sup>4</sup></p>	<p>SCHRAUBE 1 cm</p>  <p>9,3 cm 0,5 cm</p>	<p>2,5 cm</p>		<p>2-3</p>		
 <p>f<sup>4</sup></p>	<p>SCHRAUBE</p>  <p>2 cm</p>	<p>1,8 cm</p>		<p>2-3</p>		




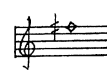


 e <sup>4</sup>	SCHRAUBE  2,4 cm	1,2 cm		2-3		
 es <sup>4</sup>	SCHRAUBE s.o. - c <sup>5</sup>	2 cm	1-2			
 d <sup>4</sup>	SCHRAUBE s.o. - e <sup>4</sup>	1 cm	1-2			
des <sup>4</sup>	---	---	---	---	---	---
c <sup>4</sup>	---	---	---	---	---	---
 h <sup>3</sup>	SCHRAUBE s.o. - c <sup>5</sup>	2,4 cm		2-3		


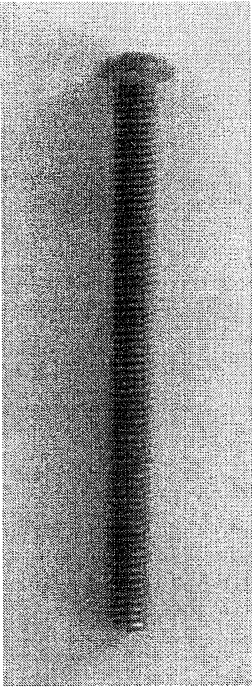


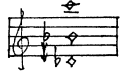
 <p>b<sup>3</sup></p>	<p>SCHRAUBE</p>  <p>5,3 cm</p> <p>0,5 cm</p>	<p>7 cm</p>		<p>2-3</p>		
 <p>a<sup>3</sup></p>	<p>WÄSCHE- KLAMMER aus Kunststoff</p>  <p>2,5 cm</p>	<p>3,8 cm</p>	<p>1-2</p>			


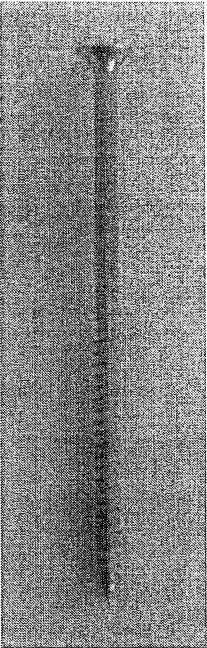


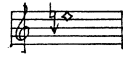


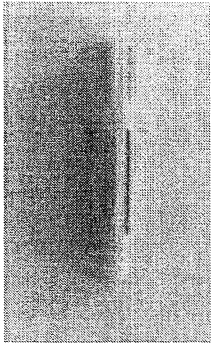

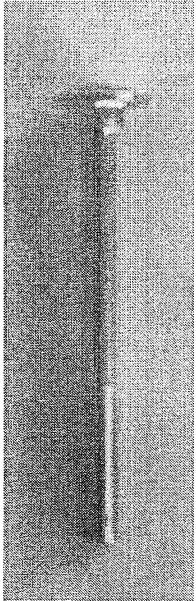

 <p>as<sup>3</sup></p>	<p>WÄSCHE- KLAMMER aus Kunststoff s.o. - a<sup>3</sup></p>	<p>7 cm</p>		<p>2-3</p>		
 <p>g<sup>3</sup></p>	<p>SCHRAUBE</p>  <p>5 cm</p>	<p>1,3 cm von der Brücke messen</p>		<p>2-3</p>		
 <p>fis<sup>3</sup></p>	<p>SCHRAUBE s.o. - c<sup>5</sup></p>	<p>1,2 cm von dem Dämpfer (bis zum Ende immer von dem Dämpfer messen)</p>	<p>1-2</p>			
 <p>f<sup>3</sup></p>	<p>WÄSCHEKLAMMER s.o. - a<sup>3</sup></p>	<p>4,8 cm von Dämpfer</p>		<p>2-3</p>		


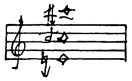

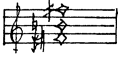
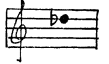

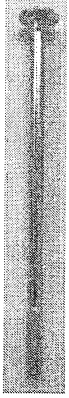
 e <sup>3</sup>	SCHRAUBE s.o. – b <sup>3</sup>	0,5 cm	1-2			
 es <sup>3</sup>	Zwei SCHRAUBEN s.o. – c <sup>5</sup>	1,5 cm	1-2			
 d <sup>3</sup>	GROSSE SCHRAUBE s.o. – ges <sup>4</sup>	5,5 cm		2-3		
 des <sup>3</sup>	RADIERGUMMI  2 cm	4,2 cm	1-2			
 c <sup>3</sup>	SCHRAUBE s.o. – c <sup>5</sup>	5,5 cm		2-3		


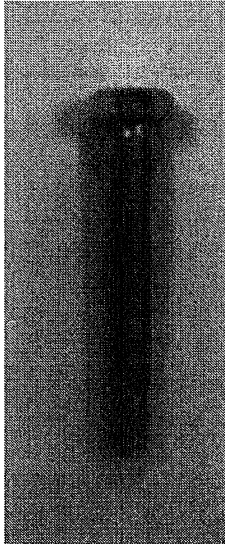

 h <sup>2</sup>	SCHRAUBE s.o. - c <sup>5</sup>	8,6 cm	1-2		
	GROSSE SCHRAUBE s.o. - ges <sup>4</sup>	3,8 cm			
 b <sup>2</sup>	zwei WÄSCHEKLAMMER s.o. - a <sup>3</sup>	4,2 cm	1-2		
		3,8 cm			
 a <sup>2</sup>	SCHRAUBE s.o. - ges <sup>4</sup>	2 cm	1-2		
	SCHRAUBE s.o. - b <sup>3</sup>	10,3 cm			

 <p>as<sup>2</sup></p>	<p>SCHRAUBE</p>  <p>7,8 cm</p>	<p>4,7 cm</p>		<p>2-3</p>		
 <p>g<sup>2</sup></p>	<p>SCHRAUBE s.o. - b<sup>3</sup></p>	<p>sehr nah zur Brücke</p>	<p>1-2</p>			
	<p>SCHRAUBE s.o. - as<sup>2</sup></p>	<p>0,9 cm</p>		<p>2-3</p>		



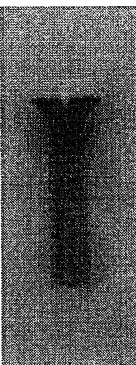

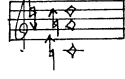

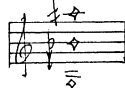

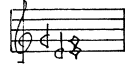
 <p>fis<sup>2</sup></p>	<p>SCHRAUBE</p>  <p>12,8 cm</p>	<p>½ Oberton</p>		<p>2-3</p>		
 <p>f<sup>2</sup></p>	<p>zwei WÄSCHE KLAMMER aus Kunststoff s.o. a<sup>3</sup></p>	<p>11,3 cm</p>	<p>1-2</p>			
		<p>9,2 cm</p>		<p>2-3</p>		

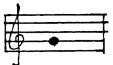
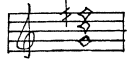

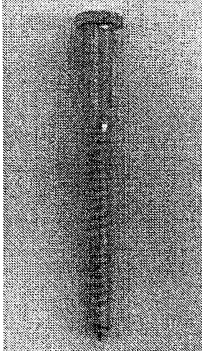


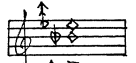
	<p>DÜBEL</p>  <p>4,6 cm</p>	8,3 cm		2-3		
 <p>e<sup>2</sup></p>	<p>BOLZEN MEDIUM</p>  <p>6 cm</p>	13,4 cm	1-2			


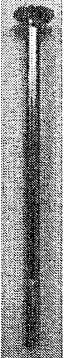
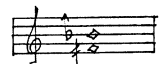


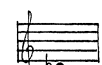
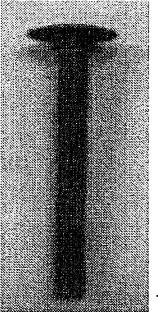
 es <sup>2</sup>	HOLZSTÜCK ca. 5 cm	9,3 cm	1-2			
	SCHRAUBE s.o. – ges <sup>4</sup>	1,5 cm				2-3
 d <sup>2</sup>	SCHRAUBE s.o. – b <sup>3</sup>	16,7 cm	1-2			
	DÜBEL s.o. – e <sup>2</sup>	4,6 cm				2-3
 des <sup>2</sup>	SCHRAUBE s.o. – c <sup>5</sup>	10,6 cm	1-2			
	BOLZEN  11 cm 2 mm	6,3 cm				2-3



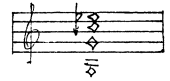

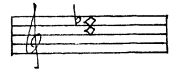
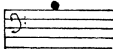

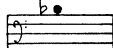
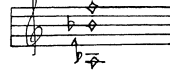
	HOLZSTÜCK ca. 5 cm	13 cm	1-2		
	WÄSCHEKLAMMER s.o. – a <sup>3</sup>	21,4 cm	1-2		
  c <sup>2</sup>	SCHRAUBE  4,4 cm	6,5 cm	2-3		


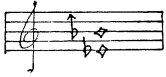
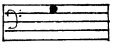

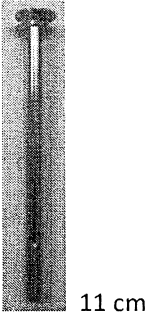


 h <sup>1</sup>	WÄSCHEKLAMMER aus Kunststoff s.o. – a <sup>3</sup>	22,5 cm	1-2		
	SCHRAUBE  2 cm				
 b <sup>1</sup>	SCHRAUBE s.o. – c <sup>2</sup>	20,3 cm	1-2		
	DÜBEL s.o. – e <sup>2</sup>	23,4 cm			2-3
	SCHRAUBE s.o. – fis <sup>2</sup>	8 mm			
 a <sup>1</sup>	SCHRAUBE s.o. – ges <sup>4</sup>	½ Oberton		2-3	
 gis <sup>1</sup>	WÄSCHEKLAMMER s.o. – a <sup>3</sup>	13 cm	1-2		
	HOLZSTÜCK ca. 5 cm				

 g <sup>1</sup>	HOLZSTÜCK ca. 5 cm	6,8 cm	1-2			
	SCHRAUBE s.o. - c <sup>2</sup>	21,6 cm		2-3		
 fis <sup>1</sup>	 8,3 cm	13,5 cm	1-2			
	HOLZSTÜCK ca. 5 cm	27 cm	1-2			
	RADIERGUMMI	11,5 cm		2-3		
f	---	---	---	---	---	---
 e <sup>1</sup>	kleine SCHRAUBE s.o. - h <sup>1</sup>	12,3 cm	1-2			
	kleine (dicke) SCHRAUBE s.o. - as <sup>4</sup>	25 cm		2-3		

 es <sup>1</sup>	<p>BOLZEN 0,5 cm</p>  <p>12,2 cm</p>	22,7 cm	1-2			
 d <sup>1</sup>	zwei gleiche SCHRAUBEN s.o. – c <sup>2</sup>	$\frac{1}{2}$ Oberton	1-2			
 des <sup>1</sup>	<p>BOLZEN</p>  <p>7,7 cm</p> <p>DÜBEL s.o. – e<sup>2</sup></p>	1 cm	1-2			
		2,8 cm von der Brücke				

 des <sup>1</sup>	<b>BOLZEN</b>  10,2 cm	13,5 cm		2-3		
 c <sup>1</sup>	zwei gleiche SCHRAUBEN s.o. - c <sup>2</sup>	4,4 cm	1-2			
 h	DÜBEL s.o. - e <sup>2</sup>  SHRAUBE s.o. - as <sup>2</sup>	32,3 cm	1-2			
 b	HOLZSTÜCK ca. 5 cm  DÜBEL s.o. - e <sup>2</sup>	½ Oberton	1-2			
		½ Oberton		2-3		

 a	DÜBEL s.o. - e <sup>2</sup>	15,7 cm	1-2			
	SCHRAUBE s.o. - c <sup>2</sup>	5,9 cm		2-3		
as	---	---	---	---	---	---
 og	BOLZEN s.o. - des <sup>1</sup>	1,6 cm	1-2			
		14,2 cm		2-3		

BESCHWÖRUNG DURCH LACHEN / ЗАКЛЮТИЕ СМEXOM  
TEXT VON VELIMIR CHLEBNIKOV

MARINA KHORKOVA

[Tempo: ♩ = 55]  
♩ = 1 TAKT = ca. 1"

The score is divided into four measures, each marked with a circled number 1 through 4. Measure 1 starts with a key signature of one sharp (F#) and a dynamic of *mf*. The vocal line (STIMME) begins with the syllables 'S m'. The piano (CEMBALO) and strings (SI) parts feature complex rhythmic patterns. Measure 2 is marked *pp* and *mf*, with the vocal line continuing 'm'. Measure 3 is marked *pp* and features a 'POLYCHORD SI' section with circled notes 31-35. Measure 4 is marked *poco* and *setto voce*, with the vocal line singing 'j - E j - E j - E j - E j -'. The piano part includes a section marked 'FLÜSTERN' with a large 'RRRRRRRA' sound effect. The strings part includes a section marked 'mit Holzstock spielen' and 'pizz.' (pizzicato). The score is annotated with various performance instructions such as 'dss. weich spielen', 'poco', 'accelerando', and 'klingen lassen'. The bottom of the score is labeled 'KLAVIER ASSISTENZ'.



8 allmählich vom (R) zu (A) singen  $\downarrow = 40$   $\downarrow = 50$  9 10 11

STIMME *mp* *f* *mp* *f-p* *f-p*

CEMBALO

SI

POLYCHORD S II *mp* mit dem Glas SPIELEN

KLAVIER

KLAVIER [ASSISTENT]

Detailed description of the score: The score is written on a grand staff with five systems. The first system is the voice part (STIMME), which begins at measure 8 with a dynamic of *mp* and a tempo of  $\downarrow = 40$ . The voice part is annotated with 'allmählich vom (R) zu (A) singen' and 'durch Zähne'. The second system is the piano (CEMBALO), which includes chords and melodic lines. The third system is the percussion (SI), which includes a section labeled 'mit dem Glas SPIELEN' with specific instructions for playing with a glass. The fourth system is the piano (KLAVIER), which includes chords and melodic lines. The fifth system is the piano assistant (KLAVIER [ASSISTENT]), which includes chords and melodic lines. The score is annotated with various performance instructions and dynamics, including *mp*, *f*, *f-p*, and *f*. The score is divided into measures 8, 9, 10, and 11, with a tempo change to  $\downarrow = 50$  at measure 10.





Handwritten musical score for a multi-instrument ensemble, including voice, maracas, strings, polychord, piano, and piano assistant. The score is divided into measures 15, 16, 17, and 18.

**STIMME (Voice):** Lyrics include "HA", "TSCI", and "SME JE VO SME JE VO SME JE VO". A circled "3" above measure 17 indicates a triplet. A circled "17" is above the first measure of the triplet, and a circled "18" is above the last measure. The instruction "hoch sprechen" (speak high) is written above the notes.

**CEMBALO (Maracas):** Includes the instruction "CLUSTER IN VERSCHIEDENEN REGISTERN SPIELN" (play clusters in different registers) and "hoch" (high). A circled "15" is above the first measure.

**SI (Strings):** Includes the instruction "PIZZ. IMPROVISIEREN (MIT NAGEL SPIELN)" (pizzicato improvise with nail playing). A circled "16" is above the first measure.

**POLYCHORD (Polychord):** Includes the instruction "ad lib. cluster ganz hoch spielen" (ad lib. cluster play very high) and "auf den Bogen" (on the bow). A circled "17" is above the first measure of the triplet.

**KLAVIER (Piano):** Includes the instruction "mit Nagel gliss auf den Saiten spielen" (play glissando with nail on the strings). A circled "17" is above the first measure of the triplet.

**KLAVIER [ASSISTENZ] (Piano Assistant):** Shows chord diagrams for the piano part.

**Other markings:** Dynamics include *f*, *fff*, and *p*. Performance instructions include "im Flügel ziehen" (pull in the wing) and "hoch sprechen" (speak high).

Handwritten musical score for a performance piece, featuring six staves: STIMME, CEMBALO, POLYCHORD, S II, KLAVIER, and KLAVIER [ASSISTENZ]. The score is divided into measures by vertical dashed lines, with measure numbers 19, 20, and 21 circled at the top.

**STIMME:** Measure 19 starts with a circled '0'. Measure 20 has a circled 'EINATMEN' above it. Measure 21 has a circled 'TSCHI [i]' above it.

**CEMBALO:** Measure 20 has a circled 'EINATMEN [i]' above it. Measure 21 has a circled 'FLÜSTERN MEI [i]' above it.

**POLYCHORD:** Measure 20 has a circled 'Z' above it and the instruction 'mit Glas spielen' with a diagram of a glass. Measure 21 has a circled 'ANSATMEN FLÜSTERN HA' above it and the instruction 'auf anderer Seite mit Bogen spielen'.

**S II:** Measure 20 has a circled 'S' above it. Measure 21 has a circled 'S' above it and the instruction 'mit Holzstock auf den Tasten gliss. spielen'.

**KLAVIER:** Measure 21 has a circled 'S' above it and the instruction 'durch Zähne'.

**KLAVIER [ASSISTENZ]:** Measure 21 has a circled 'T' above it.

Other markings include 'P', 'f', 'pp', 'pizz.', and 'ff'. A circled '21' is at the top right, and a circled 'T' is at the bottom right.

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