

Andrus Kallastu (1967)
La mort du chamane, le mystère (2018)

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1 A detailed dossier describing the project

1.1 Proposed work

Andrus Kallastu (1967)

La mort du chamane (2018), le mystère

Part 1: Situation

Part 2: Transformation

Duration ca 60 min (the final duration depends on the tempo of command stream of the computer program)

Participants perform the work eyes closed. Eyes should be opened only when necessary.

1.2 Background

The world premiere of mystery "La mort du chamane" took place on 29.12.2018 in the hall of the Estonian Academy of Music and Theater. The commissioner and the performer was Ensemble U: Tarmo Johannes (flute), Helena Tuuling (clarinet), Merje Roomere (violin), Levi-Danel Mägila (cello), Vambola Krigul (percussion), Taavi Kerikmäe (piano).

In the spring of 2018, I was a *compositeur en résidence* by Ensemble U:. In addition to members of the ensemble, about 20 Estonian composers, performers and musicologists took part in the composition workshop. In my work I have used ideas from this collective workshop.

1.3 Performance material

Performance material of the work consists of two components:

1. scenario + score

- Part 1 (Situation) scenario represents a sequence of commands that trigger actions, each individual participant can have different sequences of commands, see

<https://drive.google.com/file/d/1CwgtlcYXvsUimLAfiIUd8EB6mjpF6Vqu/view?usp=sharing>

- Part 2 (Transformation) is formulated as a traditional score that can be performed live or in pre-recorded mode, see

https://drive.google.com/file/d/1_FIpYcPHRXQY8T-XAcFapCQRZu7U0hsQ/view?usp=sharing

2. computer program

To perform the work, the Ensemble U: flutist Tarmo Johannes created a special computer program in which the server launches the commands in the script for clients and preloaded audio material over the Wi-Fi network. Commands are formatted as audio files that people hear from headphones. An individual sequence of commands can be directed to each person, if necessary. See version 29.12.2018 <https://github.com/tarmoj/mysterium>

Tarmo Johannes is ready to continue the work and develop the necessary computer program for the new version of the work.

1.4 Involvement of participants in the creative process

The project has been inclusive from the very beginning. It uses the ideas that came out in the workshop by the Ensemble U: members as well as other workshop participants.

The inclusion principle could also be continued in the new version of the work. For example, it is possible to create a web page for pre-registration, where participants can formulate one's own command to perform for another participant, in addition to the existing commands.

1.5 Flexibility to perform a work

The work has been made flexible since the beginning, allowing for adaptation for new performance situations and configurations. For example

- the work can be performed in non-traditional locations;
- a computer program that guides the performance of the work can also launch various technical media, such as audio, light, video, stage or pyrotechnic effects, as well as the activities of the participants;
- using the Internet, the work can be performed simultaneously in different places of the world.

2 Feedback on the technical file and production conditions

2.1 Technology

Location

It is possible to present the work at any place where the participants have enough space to move around and do the actions that the program gives them, for example, in a sports hall, a city square, a railway station, a church, a park, a beach, etc. There can be several performances at different locations in the world at the same time via the Internet.

Production

The work can be staged beforehand, giving the participants their tasks earlier. However, it should be possible to participate in the performance without preparation, as more general activities are simple and do not require special training. The basic principle of the work is participation, and the threshold for participation must not be too high.

Musical instruments and other sound-producing objects

Participants in the performance of the work could be asked to bring objects that produce different sounds for the performance. In any case, it should also be possible for the organizers to distribute a certain quantity of objects.

Devices to run a computer program

1. a central computer in which a computer program is launched
2. Wi-Fi system with sufficient power
3. each participant must have a Android environment smartphone + their own headphones

Audio

Everyone needs to have their own headphones. During the first part (Situation), sound is pre-recorded only on headphones. The second part (Transformation) could be performed only in the headphones, but depending on the concept of the particular performance, it can also be performed in the performance room, either as a live performance or as pre-recorded audio from the speakers.

Light, video, pyrotechnics, etc.

All these elements could be added to the work if desired. The launch of all these elements can be pre-programmed and run with a computer program that controls activities and pre-recorded audio.

2.2 Staff

Production

There should be a separate person (director) with assistants to instruct the participants.

Computer system

1. one person must be the so-called conductor, who ensures the running of the computer program and starts the computer program on his computer.
2. since there are many signal receivers, there must be one additional person to ensure that there is a high-quality Wi-Fi connection.
3. since each participant has its own personal smartphone with downloaded application and associated audio system, there has to be a sufficient amount of

technical assistants to manage this system. Depending on the technical competence of the participants, it should be possible to have a sufficient ratio when there is 1 technical assistant for 5-10 participants.

Sound spatialization

Depends on the concept of a particular performance, whether to play the second part of the work (Transformation) either live only, as pre-recorded on headphones or in addition to speakers in the room. If to plan to use sound spatialization, a technical team would be needed to set up the corresponding speaker system. Pre-recording could be done in both stereo and quadro.

Light, video, pyrotechnics, etc.

Depends on the concept of the particular performance and the material possibilities of the organizer, whether to use light, video, pyrotechnic effects, etc. in the performance. If these systems are going to be used, they require personnel to manage them.

3 Web links to works

3.1 La mort du chamane

Andrus Kallastu (1967)

La mort du chamane (2018), le mystère, first version

Part 1: Situation scenario EN

<https://drive.google.com/file/d/1CwgTlcYXvsUimLAfiIUd8EB6mjpF6Vqu/view?usp=sharing>

Part 2: Transformation score

https://drive.google.com/file/d/1_FIpYcPHRXQY8T-XAcFapCQRZu7U0hsQ/view?usp=sharing

Computer program <https://github.com/tarmoj/mysterium>

Video of Ensemble U: performance 29.12.2018:

trailer <https://youtu.be/u4CZRF2rhWU>

full performance https://drive.google.com/file/d/1OvgvgSR2qRQ9oAbqG74q4YUP-6Cl_1Qu/view?usp=sharing

3.2 Previous works

https://ooper.parnu.ee/PERSONALIA/KALLASTU_ANDRUS/works.html