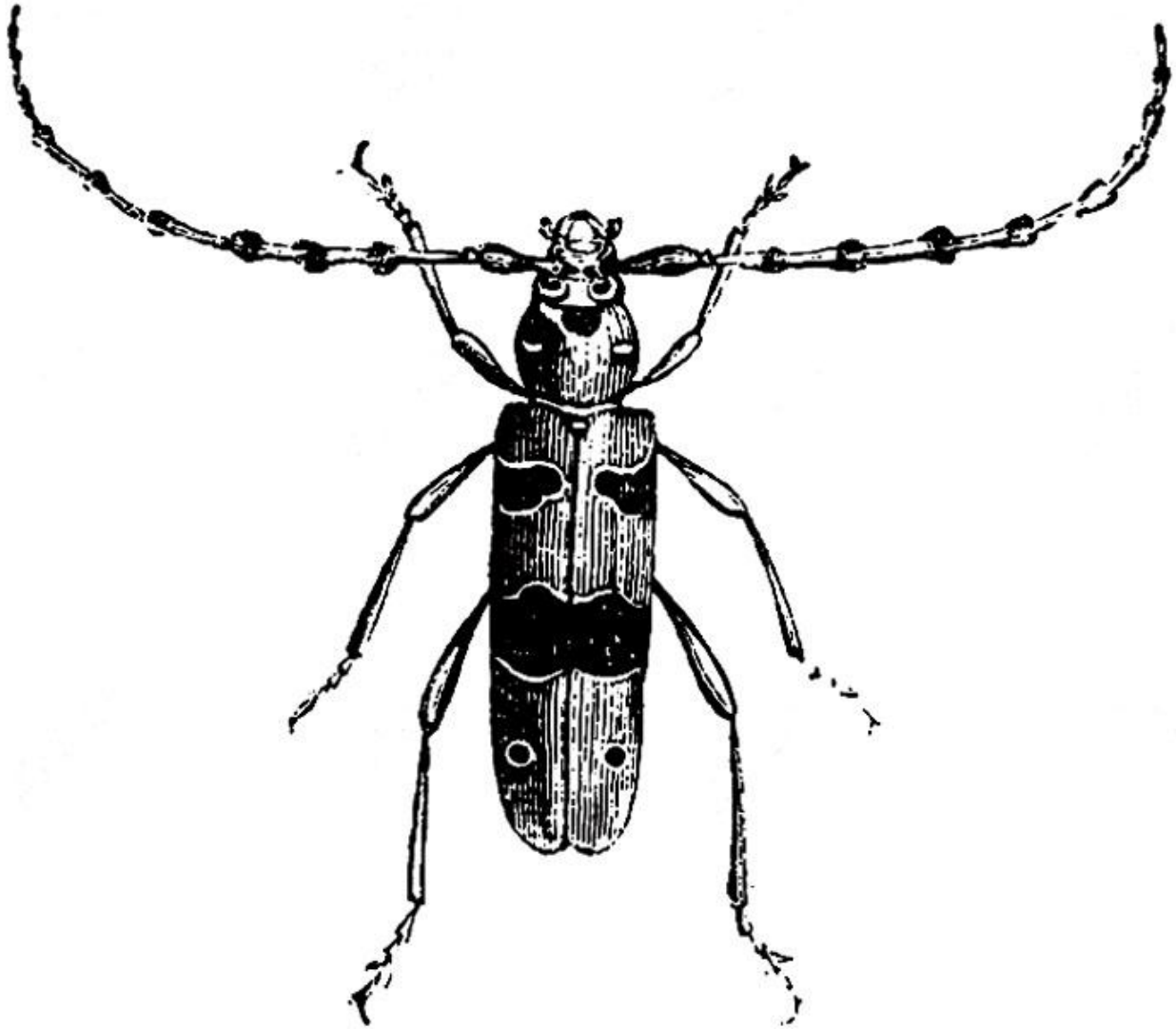


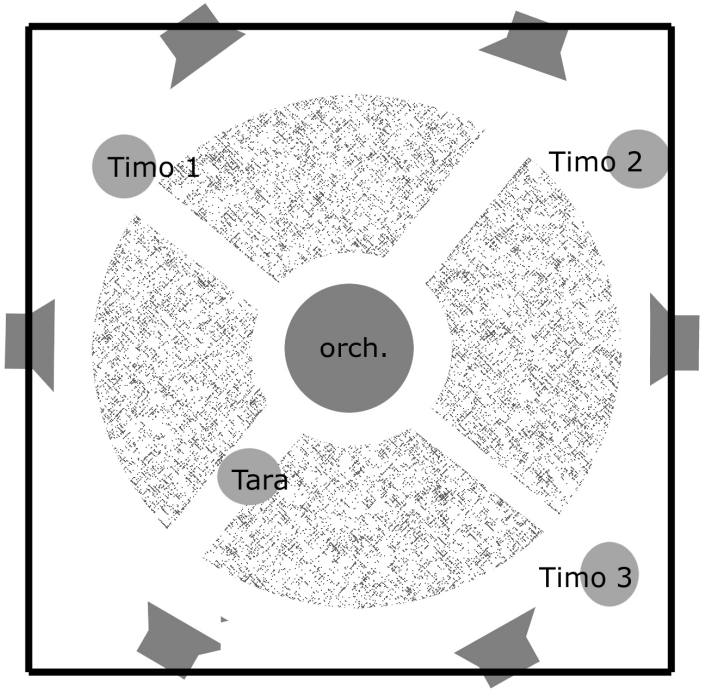
János BALI

Hapsenkakkiainen

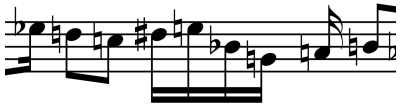
for Timo Kinnunen & the International Extemperimental Orchestra
(2021)

The piece is consisted of a prologue, three sections and an epilogue; they are to be played attacca, without any break. All the musical materials are derived from real recordings of insect-sounds.

The recordings of insect-souds are of 6 channels; the six loudspseakers on stands (1,5 m high) have to be placed in the edges of a regular hexagon around the audience. The ideal place of the orchestra is in the centrum of the room; where the audience takes place around the orchestra. It is good, when the accordion soloist changes his place solo from solo.



In the **prologue** (2 minutes aporox.) each instrumentalist of the orchestra (recorder, clarinet, violin, violoncello, percussions) selects a small detail of her/his score, for example:



and plays the notes *piano* and *staccato*, as short as possible, with long pauses (6-15 sec) between them. The Vocalist improvises some sound-poetical material derived from the Finnish word: „hapsenkakkiainen" – which means longhorn beetle, but all other creepy insects floundering in the hair; traditionally it was used to discipline „bad" children by scaring; the word's etimology is based on „hair" and „to break"; but acoustically it recalls the words „sneeze" and „cack" too.

The entry of insect sounds indicate to the the singer and to the musicians to make an end to the prologue by gradually fading out.

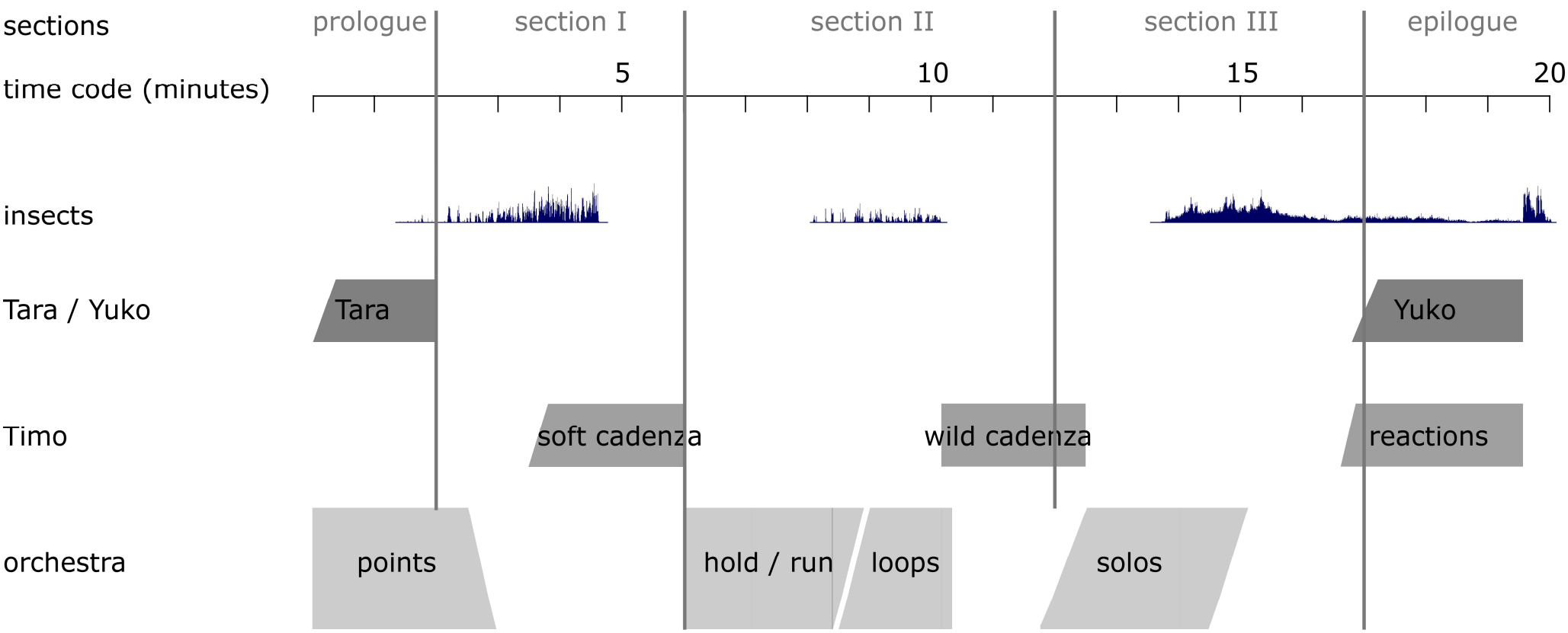
Section I (ca. 4 minutes) consists of the ritornello of insects and the first, „soft" cadence of the accordion played somewhere behind the audience. It breaks suddenly when the orchestra starts the...

section II. (ca. 6 minutes). Here first each instrumentalist takes arbitrary a bigger portion of her/his score, and plays it – some notes should be played extremely long (6-12 sec); then 4-20 notes in rhythm, as fast as possible; then hold a fermata somewhere again; then run again, and so on. After ca. 2 minutes players change one after the other to a loop: repeating rhythmically a motiv from the score, 6-12 notes long.

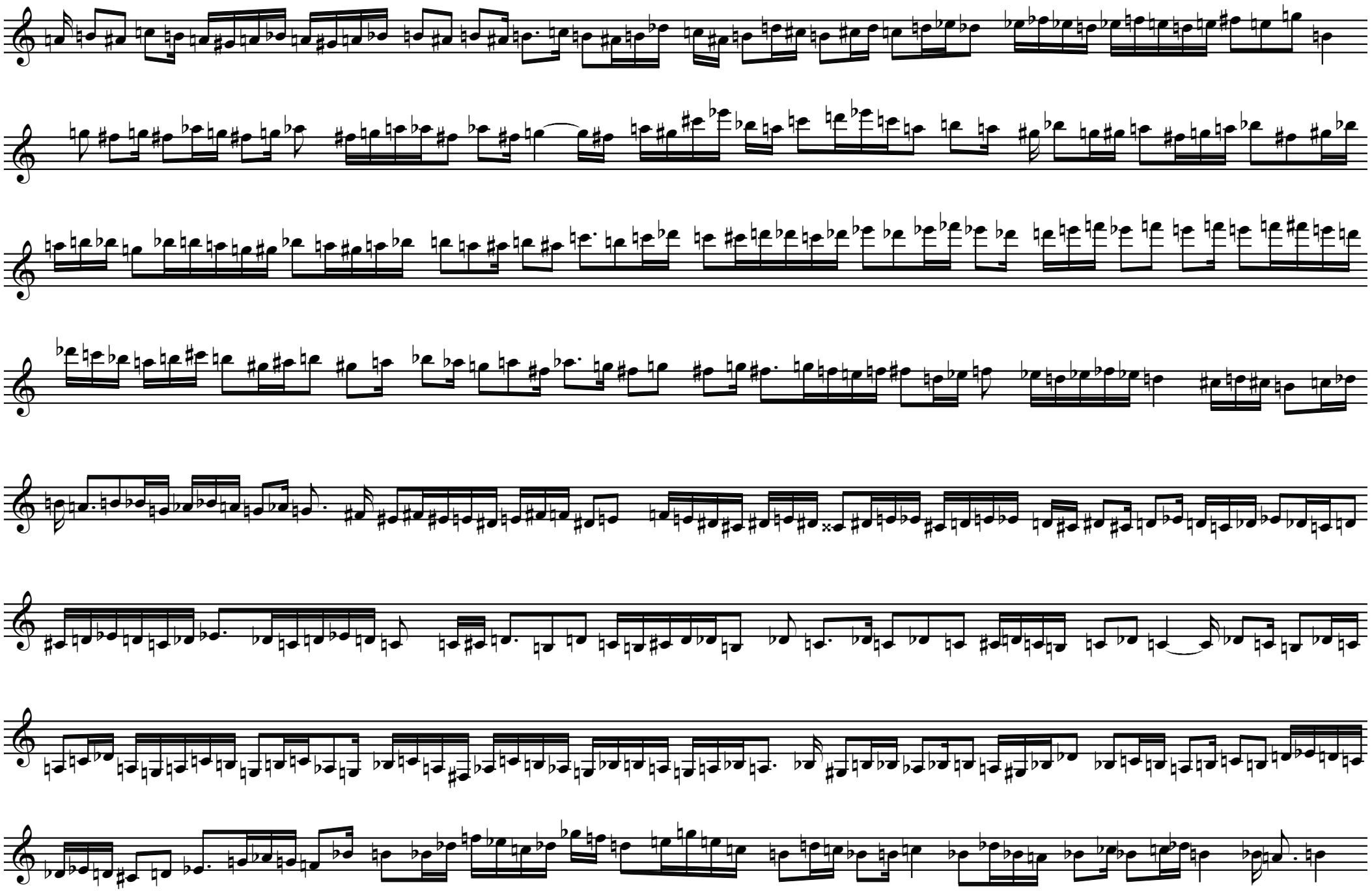
The accordion"s „wild cadence" finishes this section, preferably played from an another point of the room.

In **section III** (ca. 5 minutes) musicians play longer details from their score in an individual and independent way: big expression, attractive, extravagant manner, large theatrical gestures of breaking off. After ca. 3 minutes players finish their job and go out from the scene: during the last two minutes the central part of the room is empty, we hear only the slowly circulating insects.

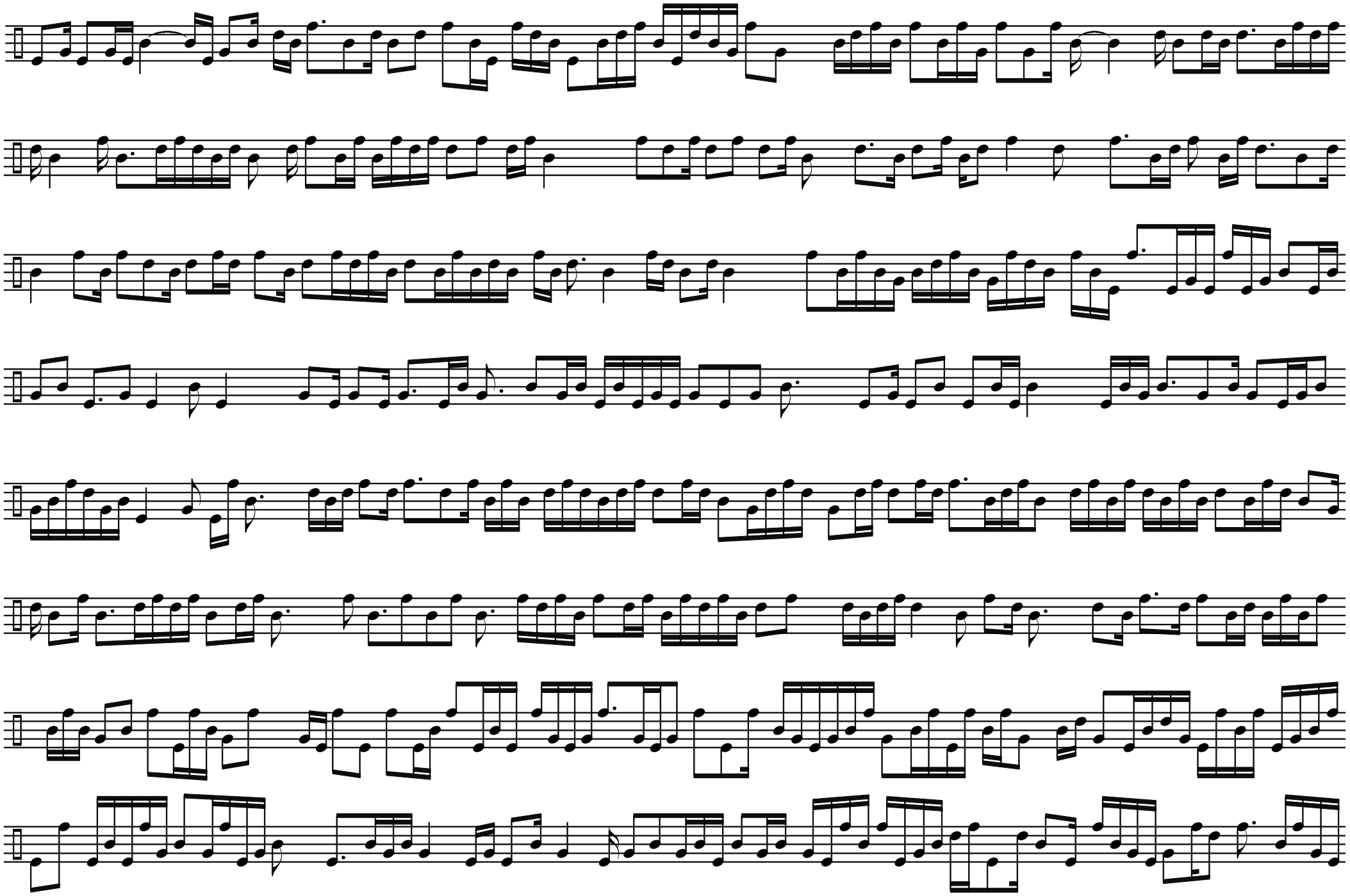
Then the Actresse is coming to the middle, the place used by the orchestra before, and as an **epilogue** performes the summary of the story, or reacts to the situation (ca 3 minutes). She is accompanied by the accordion. They must finish their activity suddenly when the last loud ritornel of the insects starts.


sections
prologue
section I
section II
section III
epilogue
time code (minutes)
5
10
15
20
insects
Tara / Yuko
Tara
Yuko
Timo
soft cadenza
wild cadenza
reactions
orchestra
points
hold / run
loops
solos

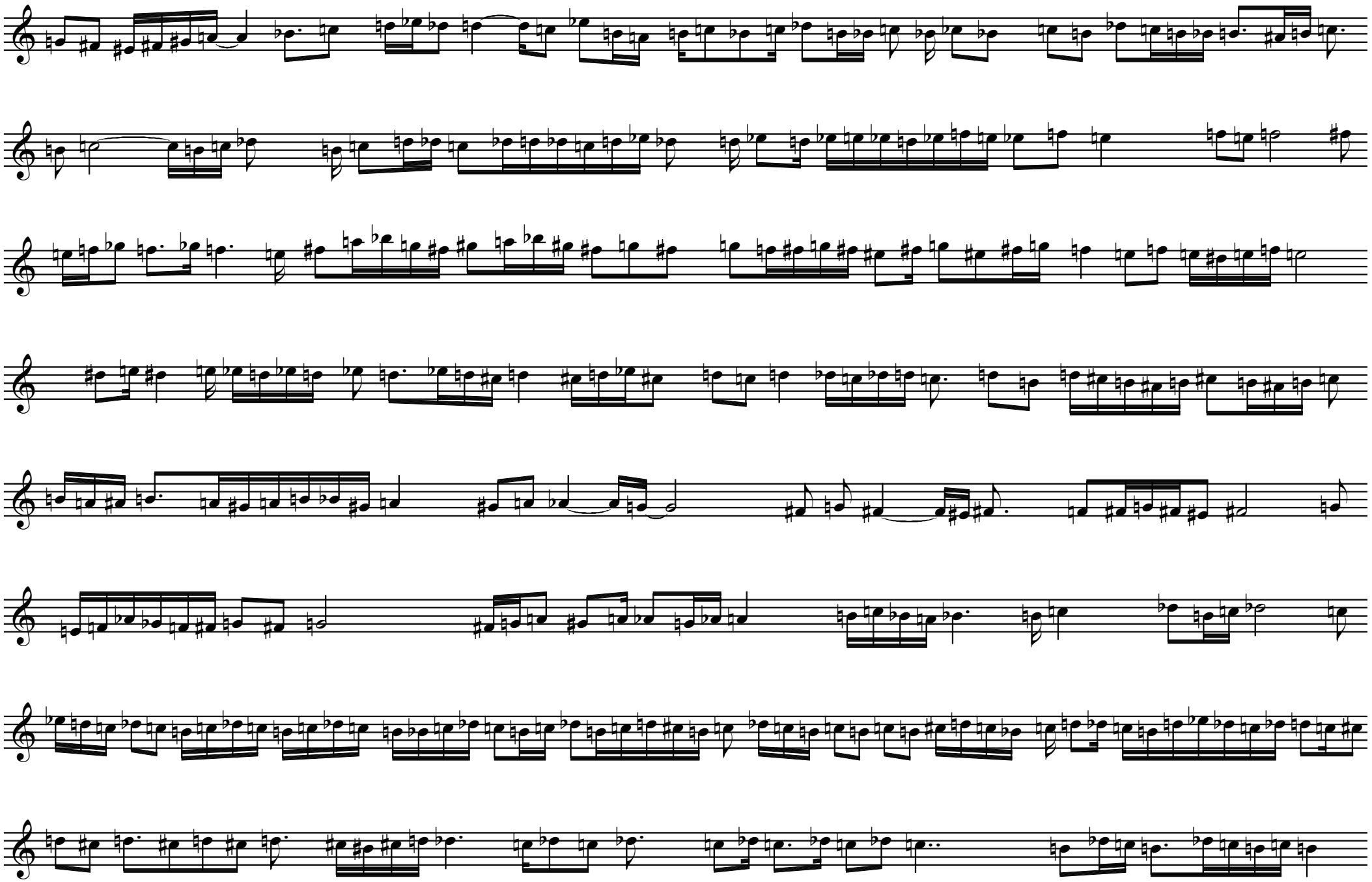
clarinet



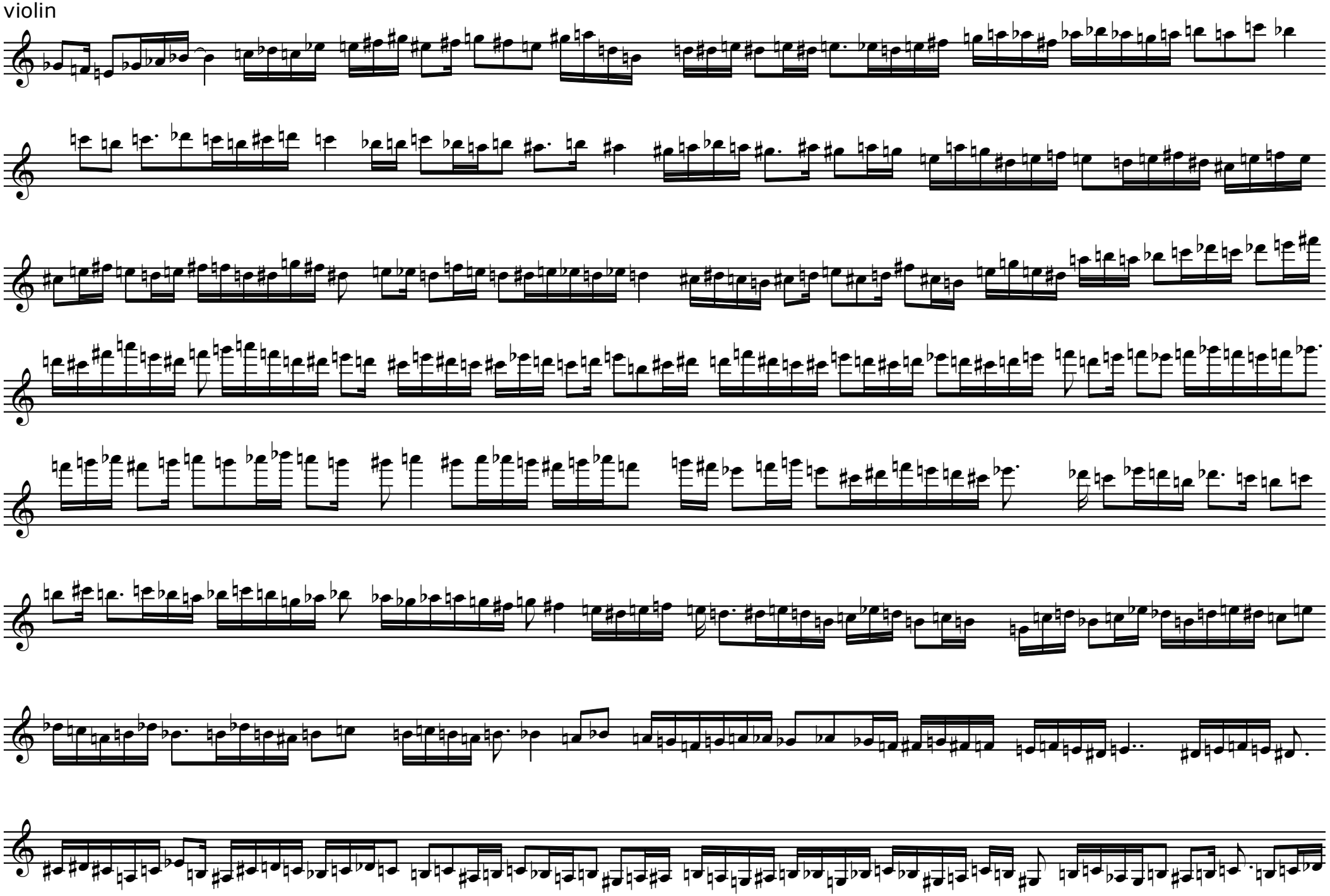
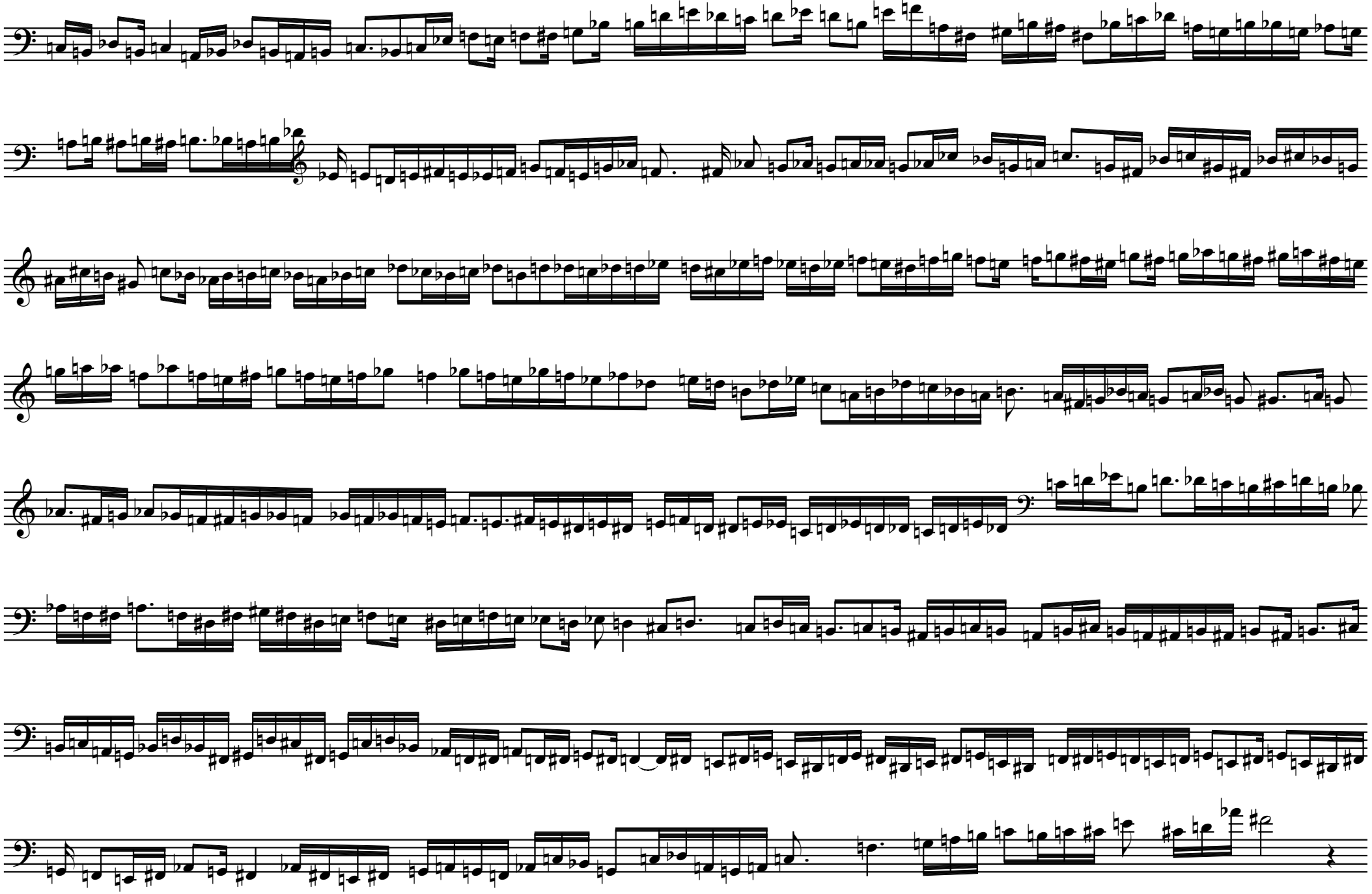
five different percussion instruments from low (bottom) to high sound



recorder



violin



violoncello