

S

[ D Z E L O ]

relationship studies part I

m i k h a i l b o u z i n e

m m x v i i i

hi! this is the first piece of «relationship studies» trilogy  
inspired by various shao yang yin things happening around daily.  
in this piece we will try to explore the relationships  
between the professional and the amateurish,  
the natural and the artificial,  
having the pure freedom of choice and having to follow direct instructions.

the instrumentation is pretty much free,  
the only instruments that are obligatory  
are electric guitar, drumset and a saxophone (either alto or baritone).  
with everything else, you can get away with pretty much anything you want.  
please have a look through the score to get the idea.

- two another things you should have to be able to perform the piece are:
- 1) the field recording tape on which a weird combination between man-made  
and natural sounds can be heard. go take a walk or something.  
the author used a recording of some dogs barking nearby a building site.
  - 2) a short field-recorded sound that could be used in the second piece of the trilogy,  
«3» (Dzero). please look up the score even if you don't have any plans to perform  
the second piece to get the idea AND the right sound.

the work is written for kymatic ensemble and was first performed on 1.ix.2018 by them (us).

revised 22 march 2020.

A stylized, handwritten signature or logo consisting of several overlapping, curved lines that form a shape resembling the letters 'MB' or a similar monogram.

# S

## relationship studies part I

m. bouzine  
mmxviii

**a bit faster than moderato**  
*synthesizer or piano*

whole-tone progression up to...

15 *mb*

in every second bar of the pattern you are free to choose which note (or no note at all) is a dotted one, the notation is just an example

start from the lowermost register, in contraoctave or even lower (imagine you're playing a bösendorfer imperial)

somewhere inbetween, before arriving in clean sound area, there should be an absolutely unpredicted sound that you'll use as the base for constructing the exposition of "3".

*tape*

extremely brief pause, circa 0.5 secs, like suddenly stumbling;

6

half-tone progression up to...

fis:  
cue  
for  
e. guitar

(...continuation)

12

in two or three repeats excluding the first

(overlapping hands)

*mp*

*Ped.*

pedal more and more until a wall of sound is achieved; the number of repeats is free

*electric guitar (distorted & reverbed)*

*mp*

slow & smooth arpeggio, feel like an aged rock star

14

\* lift the pedal for these 6 repeats as a cue for the introduction of the riff

16

*Red.* the wall of sound returns

(aftershocks) don't repeat the chord!

18

(aftershocks)

fast arpeggio  
distorted & reverbed

20

(10 times)

21

(12 times)

nail pizz.  
+ tremolo

*synthesizer or some string instrument*

22

Musical score for measures 22-23. The score consists of four staves. The top staff is for a synthesizer or string instrument, showing a melodic line with a slur over the first two measures. The second staff is for a synthesizer or piano, continuing with a rhythmic pattern of eighth notes. The third staff is for an electric guitar, also continuing with a rhythmic pattern of eighth notes. The bottom staff is for a second synthesizer and strings, with a single note in the first measure and a half note in the second measure, both under a slur.

*(synthesizer or piano continuing)*

*electric guitar*

*possible instr.: synth II + strings*



24

somewhere inbetween

Musical score for measures 24-25. The score consists of four staves. The top staff has a single note in the first measure, with a slur extending to the second measure. A box labeled "somewhere inbetween" is positioned above this slur. The second staff continues with a rhythmic pattern of eighth notes. The third staff continues with a rhythmic pattern of eighth notes. The bottom staff has a single note in the first measure and a half note in the second measure, both under a slur.



26

again...

Musical score for measures 26-27. The score consists of four staves. The top staff has a melodic line in the first measure, with a slur extending to the second measure. A box labeled "again..." is positioned above this slur. The second staff continues with a rhythmic pattern of eighth notes. The third staff continues with a rhythmic pattern of eighth notes. The bottom staff has a single note in the first measure and a half note in the second measure, both under a slur.

5

28

and again

30

loop 3x (only synth I remains active)

32

slowing down...

cue for tape

no arpeggio

34

tape (detuned piano)

all notes circa 2,5 secs

35

tape

**FIELD RECORDING**  
*that explores the relationship  
 between natural and artificial.*  
*free in duration, but not too brief*

tape (tuned piano preset. as neutral, emotionless and cheap-sounding asp)

36

main riff

slowly, through many repeats, transform the riff into following rhythm:

examples of possible endings (they should be neutral as well, so no weird leaps etc)

MEANWHILE

pad starts in circa 5 secs through.  
percussion 1 — circa 8 secs.  
percussion 2 — circa 15 secs.

a soft sinewave-sounding pad, becoming more and more harsh through these 3 minutes

drifting slowly between pp and mp, changing sound characteristics

percussion 1 (drumset)

a very loose, slow, jazzy rhythm using mostly hi-hats, bell of a right cymbal and quiet toms

percussion 2

(sing into the snares on the bottom of the snare drum / beat on its side)

something like a bell

independent of everyone;  
pp to mp through repeats;  
reference: p. p. nikt

rarely;  
with first beat  
of main riff

2/3 through...

these three are obligatory

cue for moving to the next section, repeat one time

SOLO

2x faster (quarter circa 120)  
electric guitar

39

f distorted

noise

42

FOUR BARS OF CRAZY TUTTI SHIT,

UNIFIED BY DOMINANT HARMONY (B MAJOR).  
GUITAR CONTINUES EXPLOITING THE RIFF RHYTHM.  
ADD MORE TRIPLETS AND SOUNDS FROM THE EXTREME HIGH REGISTER.

43

SOLO



SOLO

electric guitar



less or no distortion, much more fragile sound

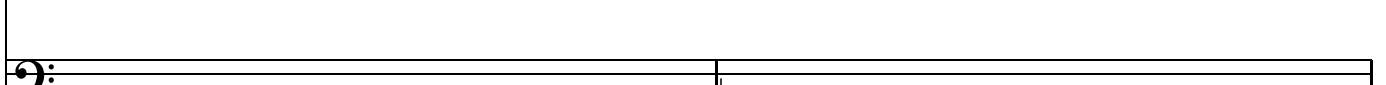
48



synths or/ & strings



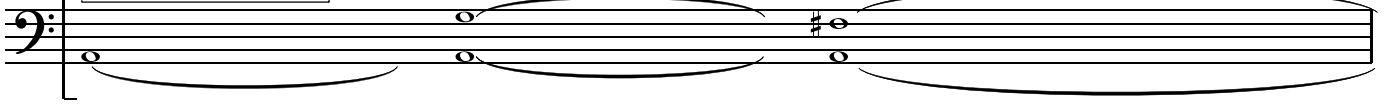
50



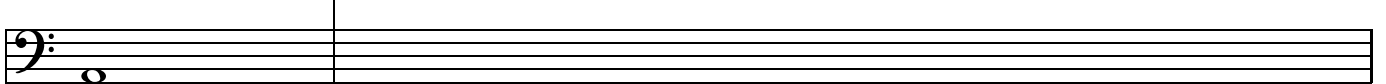
52

tape (detuned piano)

all notes circa 3 secs



53



tape

THE SAME FIELD RECORDING starts for like 5-10 secs and then suddenly the final part begins, progressively shouting the tape down



DURATION: REALLY BRIEF AND WEIRD

54 *synthesizer or piano*

swinging

Sax eventually becomes Hauptstimme, synth becomes Nebenstimme. support harmonic transitions

+ *percussion 1 (shaker or rainstick)*

*p* volume up with the entrance of sax

just about 5-8 secs between entrances!

+ *saxophone appears out of sudden*

*f* pattern set. proceed from one to another, mix them up and make up your own (with minor alterations)

+ *percussion 2 (drumset)*

aggressive rock patterns with much toms and cymbals

avoiding predictability between entrances, quickly build to the loudest!

+ *everyone else*

get loud and do weird shit. the viola can play the pattern in the extreme high register, for example

speed up to the max and be as loud as possible stop suddenly as if in ruined orgasm

THAT'S ALL FOLKS!

PAUSE  
*the tape remains for about 5-10 secs*

