

KYRIE

by Luke Nickel

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notes:

Kyrie juxtaposes two separate musical layers, and requires them to interact

the first layer (for vocalists) is based on William Byrd's *Kyrie* from the mass for 4 voices
in this layer I have fragmented Byrd's music and constructed small cells
which each singer repeats numerous times in their own rhythm (based on their heartbeat)
I removed most scalar material and placed it in two semi-improvisatory solo parts

the second layer is for an open instrumentation and consists of a set of drones:
a fixed drone of an open fifth
a moving drone based on the same fifth
and a series of bass notes that contextualize the moving drones in relation to the harmonic series

singers in the first layer must constantly shift their perception of where the tonal centre is
due to the moving drones
players or singers in the second layer must not listen to the first layer, and instead produce
accurate drones and bass notes however possible (possible solutions discussed in further pages)

duration: 7:30

Forces/Equipment Required and Physical Placement

Kyrie requires at least 10 singers and 4 other singers or instruments:

solo 1 (singer)

solo 2 (singer)

alto (2+ singers)

soprano (2+ singers)

tenor (2+ singers)

bass (2+ singers)

bass voice(s) or instrument

fixed drone 1

fixed drone 2

moving drone 1

moving drone 2

if *Kyrie* is performed a capella, the singers singing both the fixed and moving drones should listen to the included audio tracks and match pitch with them live during the rehearsals and performance in order that these parts remain accurate, a sound-blocking device should be used (such as a construction worker's headset over earbud type earphones)

the piece can be conducted, or cued by means of stopwatches
different physical configurations of singers and drones can be explored

ideally singers should be split up as much as possible and staggered between
the drone performers

General Notes on the Score:

the score consists of 6 visual components:

- 1) a map of the work and the relevant cues for individual parts (also containing the bass part and moving drone visualization)
- 2) 4 vocal parts (in order of entry: **alto, soprano, tenor, bass**)
- 3) 1 page containing 2 solo parts

and 4 optional audio components (for a capella performance):

- 1) moving drone higher part -- drone1.wav
- 2) moving drone lower part -- drone2.wav
- 3) solo 1 -- solo1.wav
- 4) solo 2 -- solo2.wav

the map of the work serves only as a guide for cueing, and does not contain expressive information or macro-level features of the work

these features can be found in each individual part

once a part is cued, the singer or musician continues according to instructions until they are cut off

arrows indicate time and which part is to be cued

the same information can be found in each vocal part (should there be no conductor)

audio components are to be broadcast to players **only** by means of earbud headphones and personal audio players

as a means for accuracy in drone singing and microtonal solos

they are not meant to be broadcast as a part of the performance

Notes on Group Vocal Parts

each vocal part consists of a number of cells that are to be repeated numerous times (as indicated) once they are cued to begin, the singer continues of their own accord until cut off and re-cued see each part for detailed instructions on performance example of use of brackets:

The image shows a musical staff with three distinct cells labeled A, B, and C. Cell A is marked '10x' and contains the notes for 'ky-ri-e'. Cell B is marked '15x' and contains the notes for 'e'. Cell C is marked '>40x' and contains the notes for 'e-le-i-son'. Brackets are used to group the notes within each cell.

in this example once the singer reaches cell B they could sing in the following manner:

B B B B AB B B B AB B AB B B B B

and once they reach C:

C C C C C C ABC C C C C C C C C C ABC C C C C C BC C C C C C ABC etc.

Notes on Solo Parts

see solo part for detailed instructions on performance

examples of types of alterations:

The image shows two staves of musical notation for solo parts. The top staff is labeled 'solo 1' and the bottom staff is labeled 'solo1.wav (playback in earphones:)'. The lyrics are 'ky-ri-e-le-i-son ky ky ri ri'. Four types of alterations are indicated with vertical dashed lines and numbers: 1) 'silence inserted' at the start of the second measure; 2) 'held for extra beats' at the end of the second measure; 3) 'glissando' at the start of the third measure; and 4) 'octave displacement' at the end of the third measure. Numerical values like -20, -49, -14, +4, +4, -49, -14 are placed below the notes to indicate specific alterations.

Notes on Drone Parts

drone parts should be sung or played as accurately as possible using whatever means necessary
a neutral vowel should be used if sung

the bass part has optional text if it is sung

particular accuracy to tuning should be paid so as to provide the correct harmonic context for the moving drones

0:15 1:15 1:45 2:15 3:05 3:15 4:15 4:45 5:15 5:30 5:45 6:00 7:30

alto

soprano

tenor

bass

solo 1

solo 2

bass instrument or voice(s)

10 sec.

ky - - ri - - e e - - le - i - son ky

moving drone 1

p

moving drone 2

p

0:00 0:45 1:15 4:15 4:45 5:30

repeat until 1:15
default tempo
pp

10x
default tempo
mp

15x
slightly faster

>40x
much faster, florid
freely

12x
default tempo
mf

repeat until 4:15
slightly slower

cut off immediately,
even if mid-repetition

6x
default tempo
mp

repeat until 5:30

e ky-ri - e e e - le - i-son kyri-e le - i-son le - i-son

each cell is repeated the number of times written above it (unless otherwise indicated)

cells within bracketed phrases may occasionally be preceded with one repetition of each previous cell

each cell should have a slight accent on the first note, sounding similar to a looped tape

default tempo is that of the singer's heartbeat

synchronicity in tempo should be avoided, especially with singers of the same part

each repetition need not be the same tempo

0:00 1:45 4:15 4:45 5:30

cut off immediately, even if mid-repetition

cut off immediately, even if mid-repetition

15x default tempo *mp*

6x slightly faster

12x default tempo

>20x slightly slower *mf*

repeat until 4:15

14x default tempo *mp*

freely, florid

repeat until 5:30

kyri - e le - i - son kyri - e e - le - i - son

kyri - e e - le - i - son

each cell is repeated the number of times written above it (unless otherwise indicated)

cells within bracketed phrases may occasionally be preceded with one repetition of each previous cell

each cell should have a slight accent on the first note, sounding similar to a looped tape

default tempo is that of the singer's heartbeat

synchronicity in tempo should be avoided, especially with singers of the same part

each repetition need not be the same tempo

0:00

2:15
7x
default tempo
mp

4:15
cut off immediately, even if mid-repetition

7x
slightly faster

repeat until 4:15
faster, florid, freely

4:45
6x
default tempo

5:30
cut off immediately, even if mid-repetition

repeat until 5:30

mf

mp

ky - ri - e ky - ri - e e - le - i - son e - le - i - son

Detailed description: The image shows a musical score on a single staff in G major (one sharp). It starts at 0:00 with a whole rest. At 2:15, the first cell 'ky - ri - e' is repeated 7 times at a default tempo (*mp*). At 4:15, the second cell 'ky - ri - e e - le - i - son' is repeated 7 times, but with a tempo change to 'slightly faster' and then 'faster, florid, freely'. A bracketed phrase 'e - le - i - son' is repeated until 5:30 at a default tempo (*mp*). Vertical arrows indicate where to 'cut off immediately, even if mid-repetition' at 4:15 and 5:30. Performance markings include *mf* and *mp* dynamics, and a hairpin crescendo over the second cell.

each cell is repeated the number of times written above it (unless otherwise indicated)

cells within bracketed phrases may occasionally be preceded with one repetition of each previous cell

each cell should have a slight accent on the first note, sounding similar to a looped tape

default tempo is that of the singer's heartbeat

synchronicity in tempo should be avoided, especially with singers of the same part

each repetition need not be the same tempo

0:00

3:05

7x
default
tempo

mf

repeat until 4:15

4:15

cut off immediately,
even if mid-repetition

4:45

6x
default
tempo

mp

repeat until 5:30

5:30

cut off immediately,
even if mid-repetition

kyri - e le - i - son

e - le - - i - son

each cell is repeated the number of times written above it (unless otherwise indicated)

cells within bracketed phrases may occasionally be preceded with one repetition of each previous cell

each cell should have a slight accent on the first note, sounding similar to a looped tape

default tempo is that of the singer's heartbeat

synchronicity in tempo should be avoided, especially with singers of the same part

each repetition need not be the same tempo

0:00 4:45 5:30 6:00

♩=20

solo 1

solo 2

8

7:30

the two solos contain a loop of 12 repeated microtonal pitches
 these loops are included as audio tracks to aid in accurate singing

this score may serve as a visual aid in rehearsal,
 but should not be used in performance...

rather, soloists should listen to the provided audio tracks and use their
 intuition and ear to guide them in an expressive, accurate performance

the soloists may choose how to shape each solo
 (while the track continues playing) with the following options:

- 1) any pitch may be left out and replaced with silence
- 2) any pitch may be held for up to 3 extra beats
- 3) any pitch may glissando to the next pitch
- 4) any pitch may be sung an octave higher
- 5) any syllable in any order of the text "kyrie eleison" may be used