

With the generous support of the Canada Council for the Arts



#### 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:

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solo 1 (singer)
solo 2 (singer)
alto (2+ singers)
soprano (2+ singers)
tenor (2+ singers)
bass (2+ singers)
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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

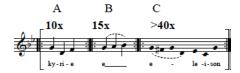
these features can be found in each individual part once a part is cued, the singer or musician continues according to instructions until they are cut off

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**

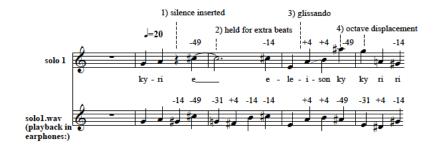
each vocal part consists of a number of cells that are to be repeated numerous times (as indicated) once they are cued to begin, the singer continues of their own accord until cut off and re-cued see each part for detailed instructions on performance example of use of brackets:



and once they reach C:

# **Notes on Solo Parts**

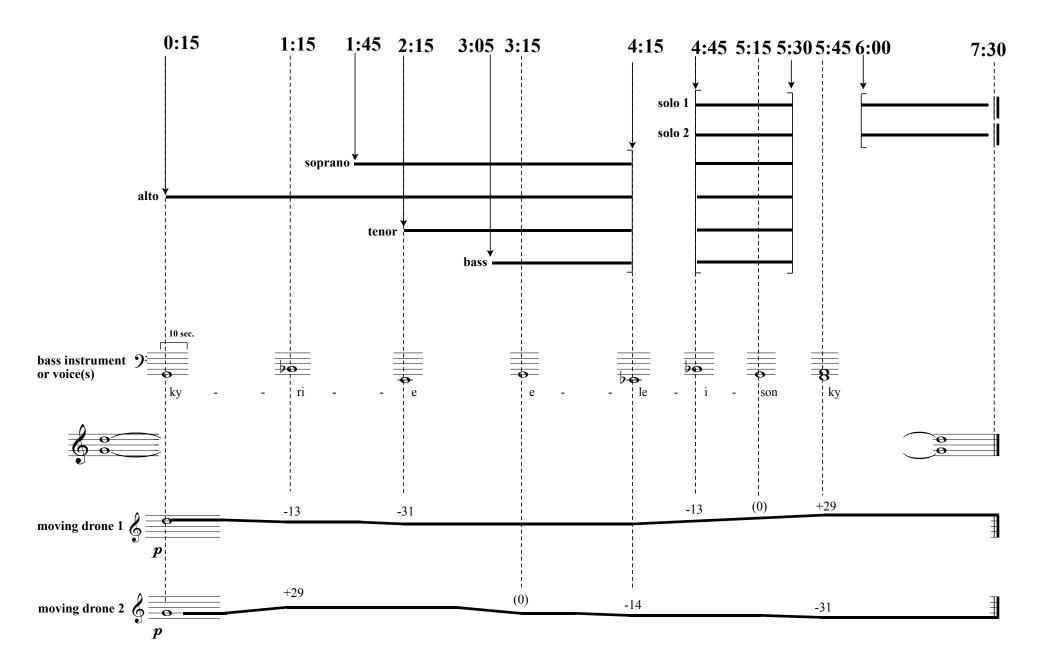
see solo part for detailed instructions on performance examples of types of alterations:

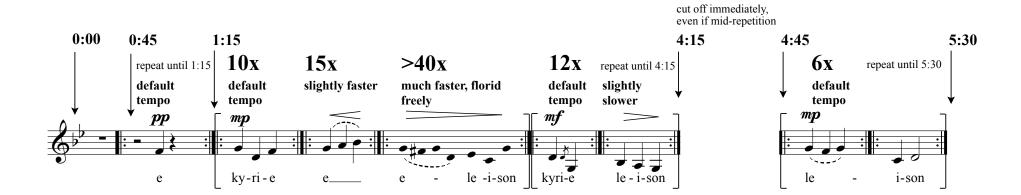


## **Notes on Drone Parts**

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



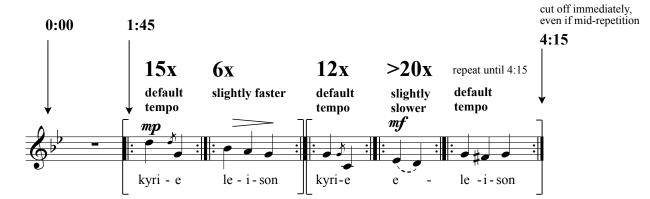


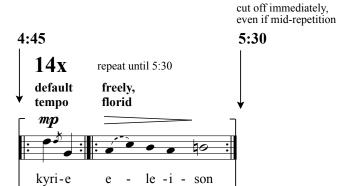
each cell is repeated the number of times written above it (unless otherwise indicated)

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





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le - i - son

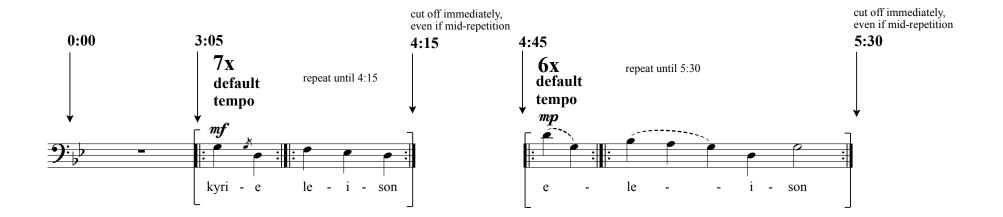
cut off immediately,

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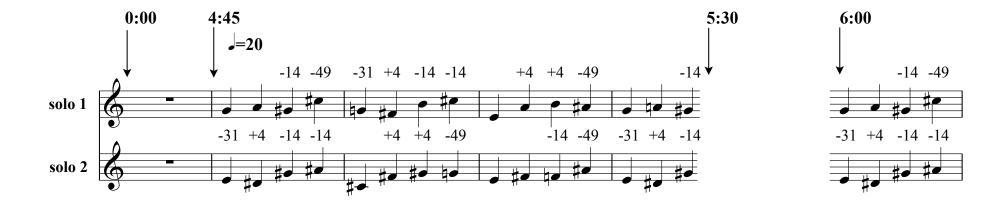


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the two solos contain a loop of 12 repeated microtonal pitches these loops are included as audio tracks to aid in accurate singing

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:

7:30

- 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