

Nolan Krell

*- Avanzi col capo voltato sempre all'indietro? - oppure: - Ciò che vedi è sempre alle tue spalle? - o meglio: - Il tuo viaggio si svolge solo nel passato?*

for voice and electronics

2017

- *Avanzi col capo voltato sempre all'indietro?* - oppure: - *Ciò che vedi è sempre alle tue spalle?* - o meglio: - *Il tuo viaggio si svolge solo nel passato?*

Performance directions:

This piece should not be thought of as a piece for 'voice' in the traditional manner. Instead, it is a piece for 'voice' as a complex of physicality and tension. Many of the directions in this piece call for impossibilities: physical contradictions. The performer should attempt to perform all of the written material but they should know that almost none of it is totally realizable. If a contradiction is presented, neither extreme should be clear; there should be an artificial, rounded middle-ground.

Time and organization:

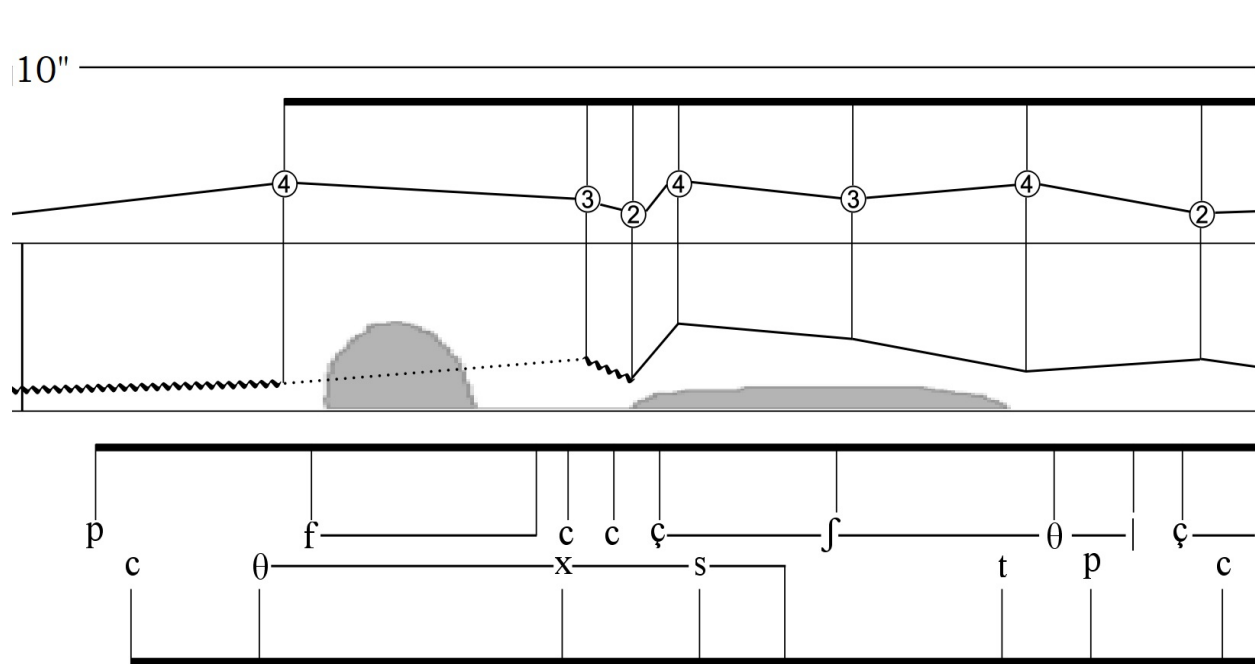
Systems last 20 seconds (there are a few exceptions). There is an indication of the total time passed at the beginning of each system (and at letter sections). Each measure has its duration at the start. Most rhythmic material should be approximated within these timeframes.

The performer should use a stopwatch.

Sections with silence (with just electronics) do not correspond to each system lasting 20 seconds.

The one important exception is the middle system on page 5; there are more than 20 seconds notated here.

Notation:



Above the main staff there are circled numbers with lines. These indicate air and breath. The numbers represent an approximate percentage of air in lungs. 1 = 0%-20% full, 2 = 20%-40% full, 3 = 40%-60% full, 4 = 60%-80% full, and 5 = 80%-100% full. 2 and 4 should be counted as about normal breathing 'range' and 1 and 5 should feel quite extreme. If the number increases, that is a breath in and if the number decreases, that is a breath out. The closer they are together, the faster the air should move.

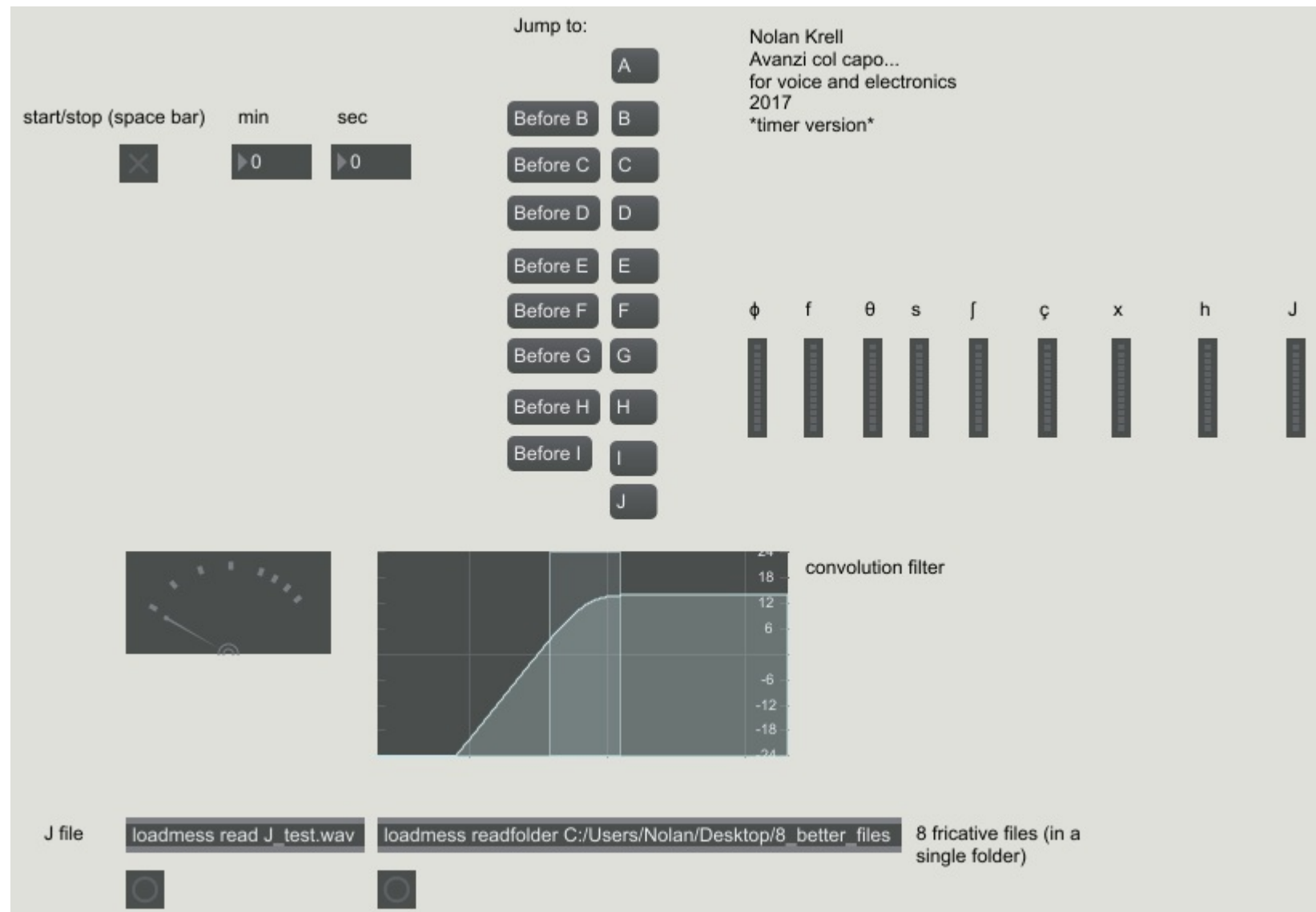
The central area indicates various mouth pressures. The main straight/angled lines show the tightness of the mouth and lips. The top of the staff should be very tight and the bottom should be very loose. These could also be thought of as vowel shapes so that the top is a very tight 'ooo' and the bottom is a very loose 'ahhh'. Vibrato lines indicate a 'jaw tremolo', like chattering teeth in the cold (but without the teeth sound). Dotted lines indicate a 'tongue ram' action; repeatedly dot the tongue against the back of the lips. The grey areas indicate the production of pitch, not the pitch itself. Choose a comfortable pitch (maybe don't even think about what pitch you choose). What the grey area shows is the pressure in the voice itself. If it is at the top of the staff, the voice should produce a normal pitch, towards the bottom, it should sound airy with no pitch at all. In between, it should be a kind of 'vocal stuttering' where pitch sometimes appears and sometimes doesn't. Don't try too hard to control the sound. Only think about the physicality of it.

The last part is the unvoiced consonant information, all in IPA. There are two types of consonants used, plosives and fricatives. Plosives (p, t, !, |, c, k) sound only once when they are written. Fricatives (f, s, ç, φ, j, θ, x, h) sound continuous until they are stopped (by another consonant or by a stem stopping their horizontal line). There are two independent lines of consonants; an attempt should be made to pronounce them all. Rather than trying to rationalize or order them, they should be (or attempted to be) pronounced simultaneously.

All rhythmic material should be interpreted proportionally. The space on the page should determine the length of an indicated action.

Grace notes should be realized exactly on the barline that they precede or follow.

Max / MSP:



The electronic component of this piece takes place in Max / MSP. No portion of the piece sends audio into the patch; the patch simply generates the electronic material and plays it back. This should be set up in a stereo situation. The following files are necessary:

- Folder of 8 .wav files (1ph.wav, 2f.wav, 3th.wav, 4s.wav, 5sh.wav, 6c.wav, 7x.wav, 8h.wav)
- J.wav
- fftmagic.maxpat
- krell – avanzicolcapo final timer.maxpat
- krell – avanzicolcapo final trigger.maxpat

The piece makes use of only one of the “krell – avanzicolcapo” patches. The “timer” patch should be used if the performer wishes to not manually trigger the electronics. The “trigger” patch should be used if the performer would rather have an amount of interpretive freedom in the lettered sections. In this case, the trigger cues the electronic solos (long sections of notated silence). By default, the cue is the key “0” but this can be changed within the patch to another key or an exterior button/trigger.

Place the “fftmagic.maxpat” patch in a place where your computer and Max / MSP can find it. Similarly with the “.wav” files. Make sure you locate them with the “J file” and “8 fricative files” objects at the bottom of the patch.

In a performance, the only thing to be done is to start the patch and it should run though the whole piece. For rehearsal purposes, there are buttons that can start playback from specific sections (letters, and the electronic solos before them). These will start one second before the indicated spot (like a pickup).

There are three types of electronic materials in this piece. In the “before [letter]” sections, two spectrums of different fricatives are convoluted. The “convolution” filter can be used to modify their sound. In the lettered sections, one type of fricative is presented (in only one channel). The third type of material is the material from “J”. Each second, a new fricative is presented (same as in the vocal material). This section should be performed as precisely as possible. This is also the loudest section of electronic material; this is the only time it should be as loud as the voice material.

The electronic material can be operated by the vocalist or another performer.

The vocalist may be amplified. An interesting possible situation would be to remain unamplified until section “J”.

Total duration: 16’50”

for Maria Eduarda Mendes Martins

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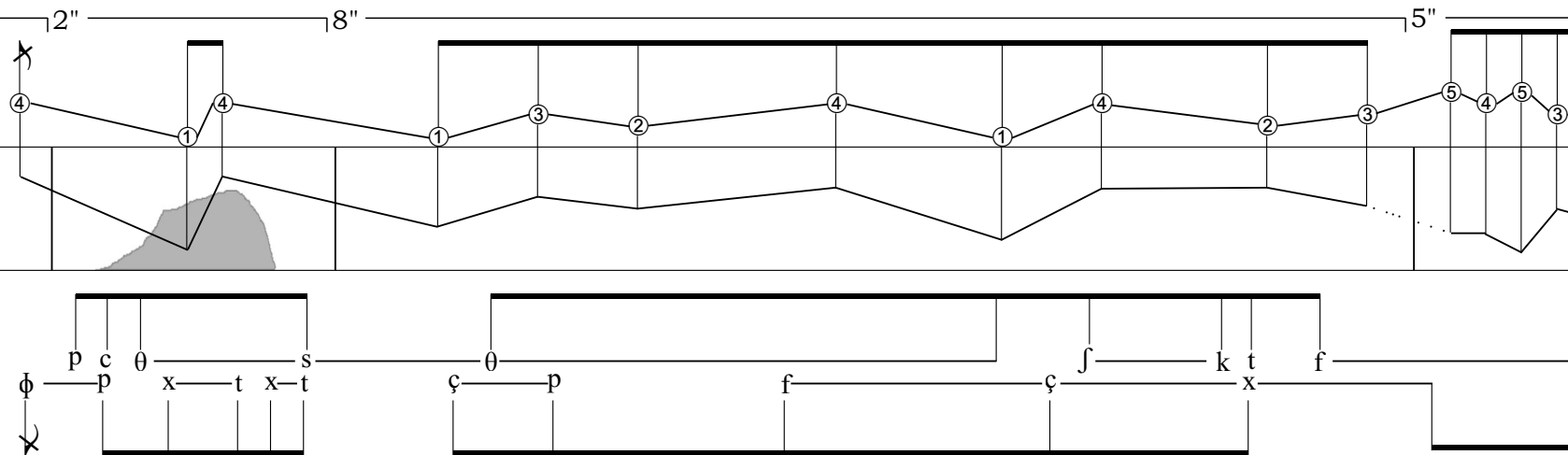
0'00"

9"

A

silence

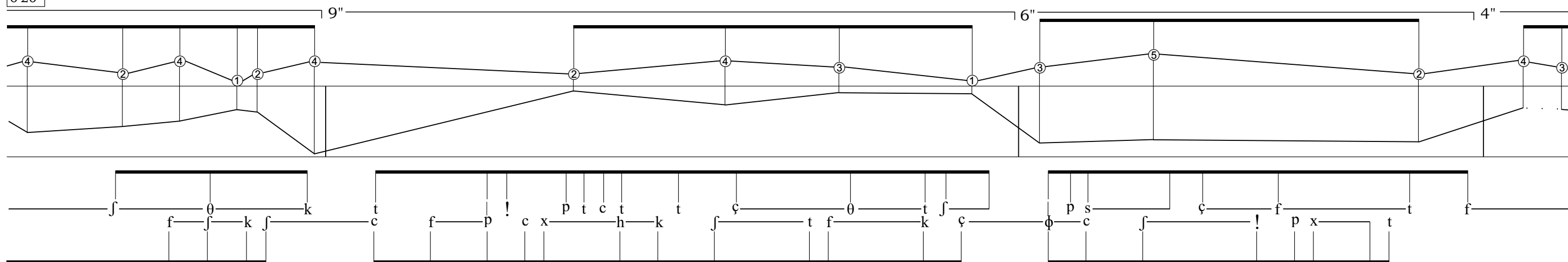
Voice



≡

0'20"

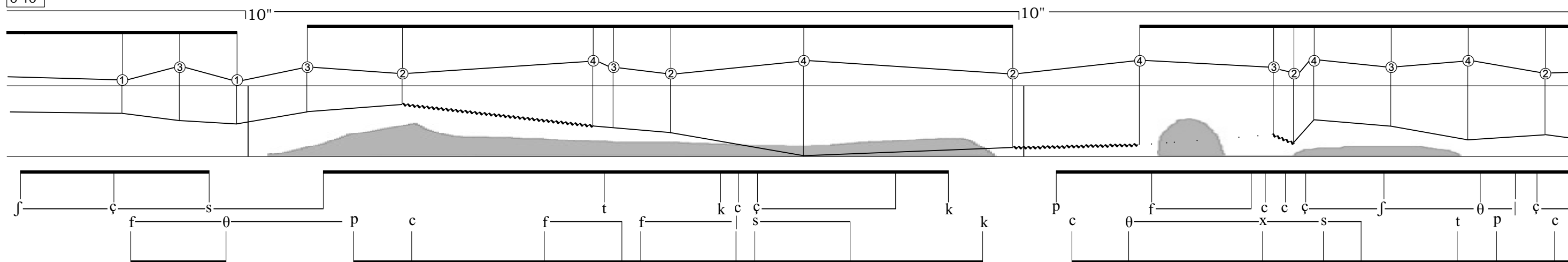
Voice

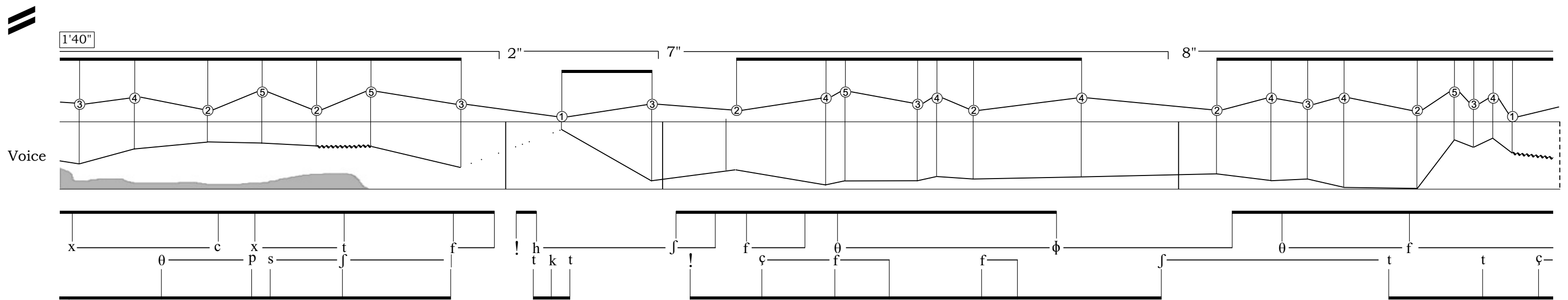
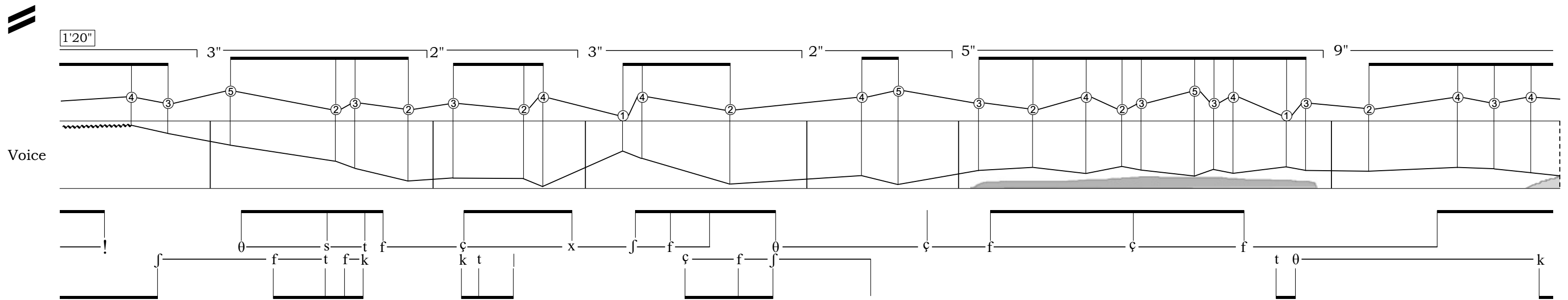
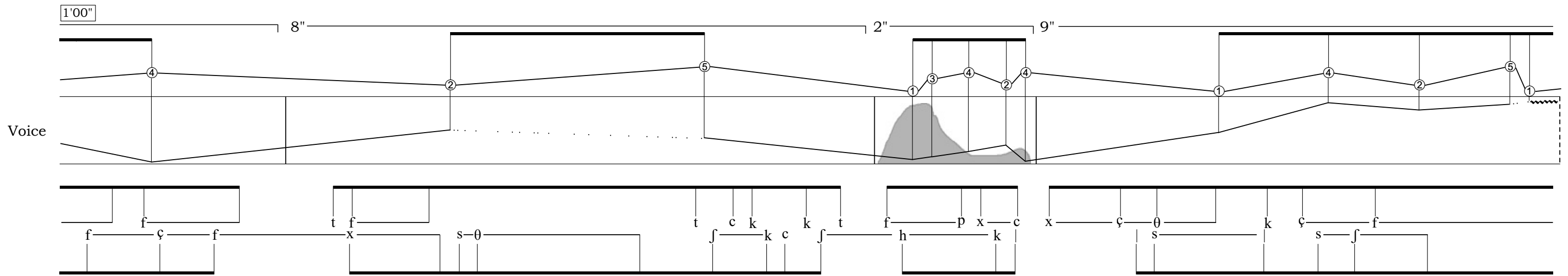


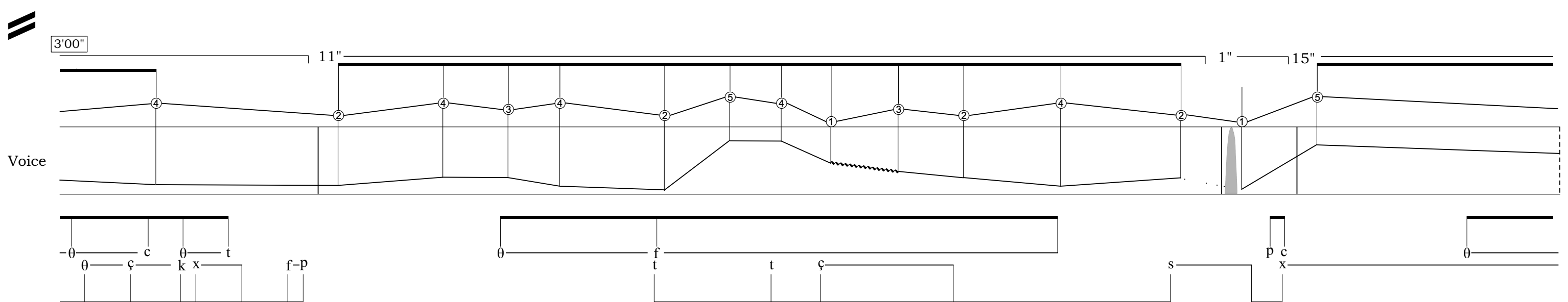
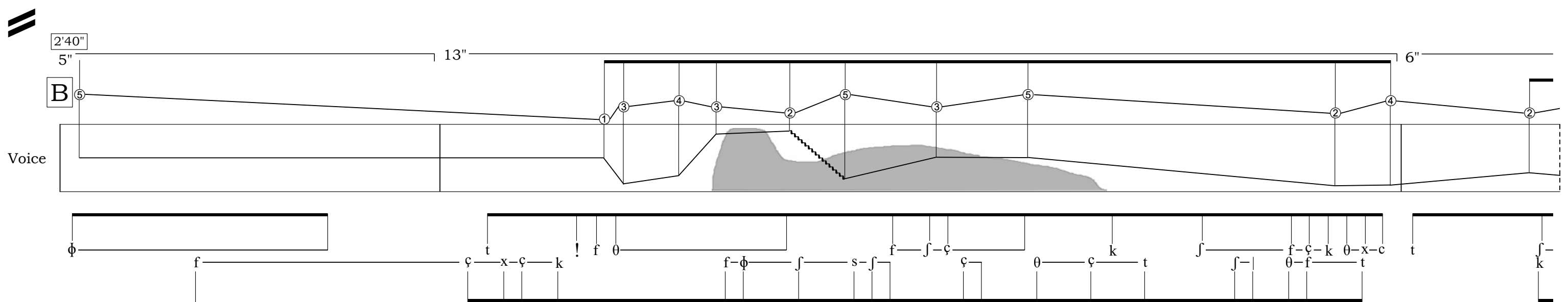
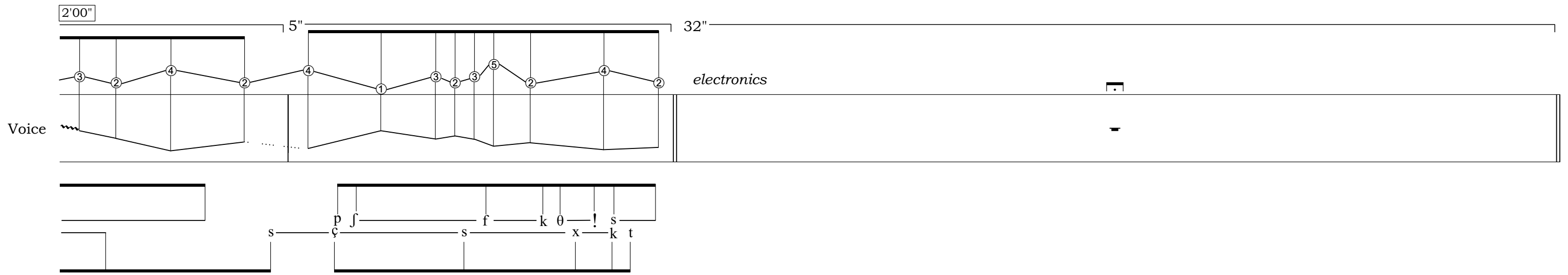
≡

0'40"

Voice



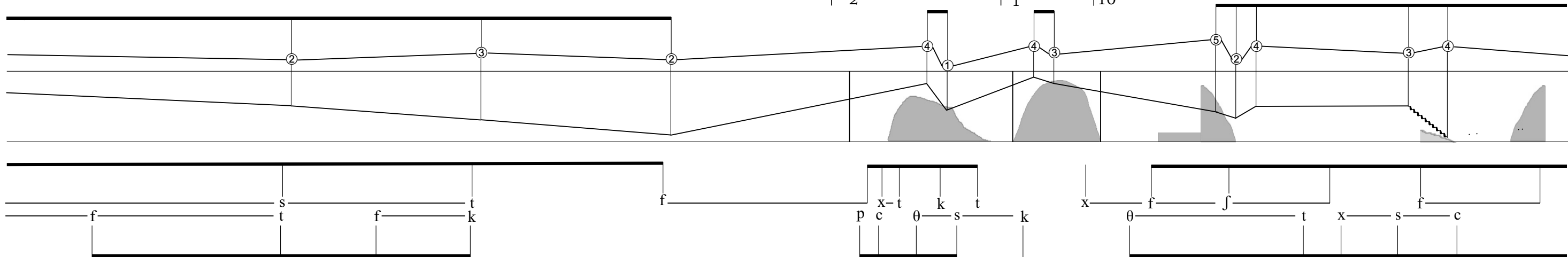




3'20"

2" 1" 10"

Voice

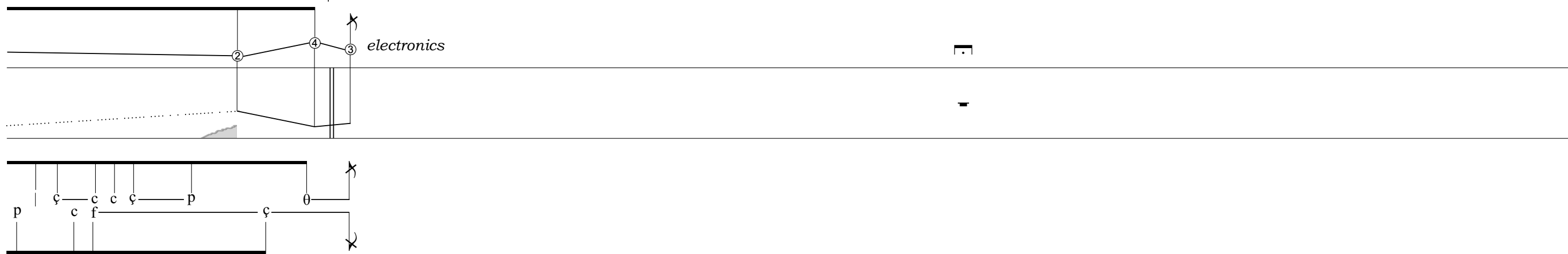


//

3'40"

35"

Voice



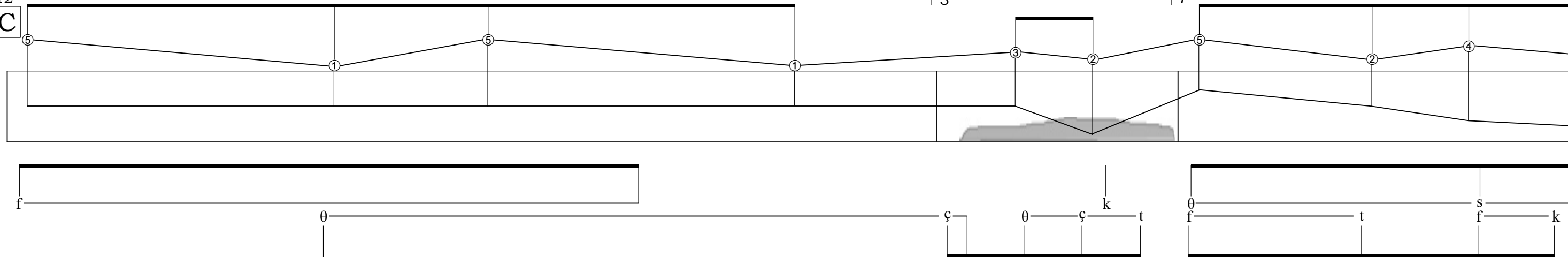
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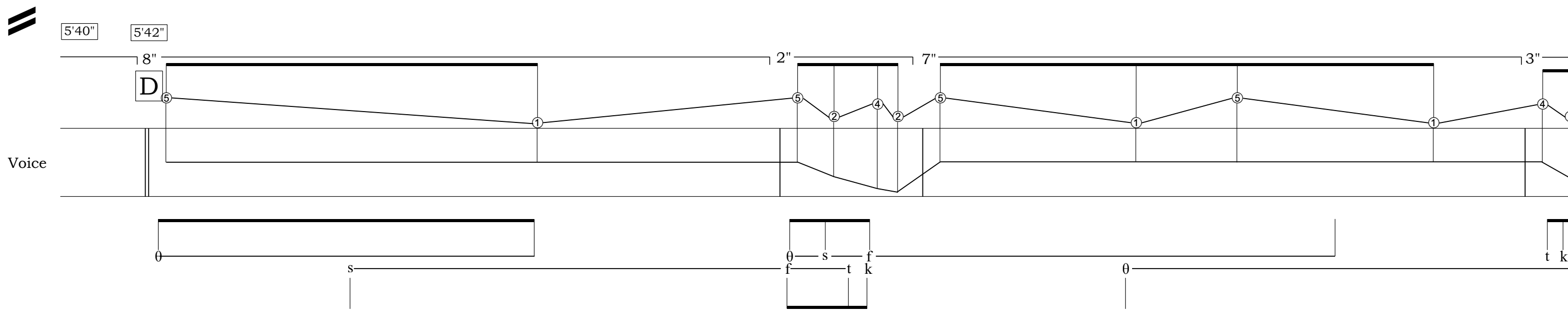
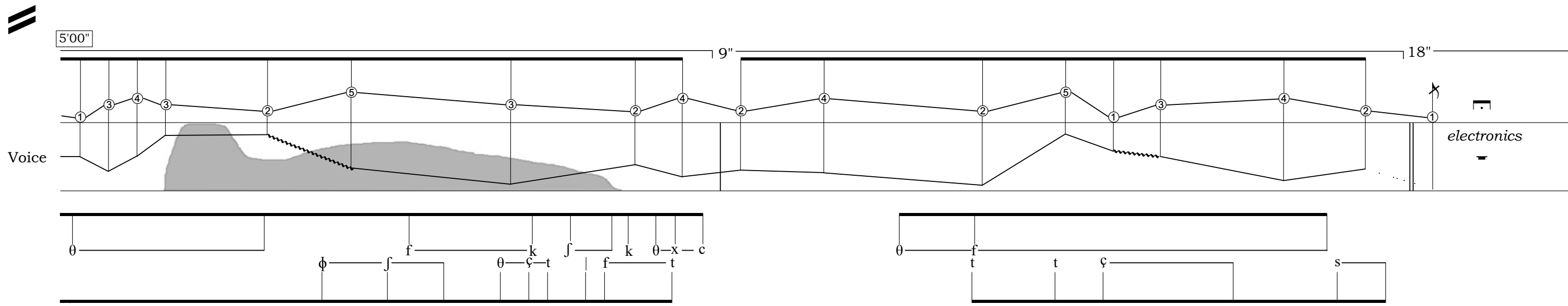
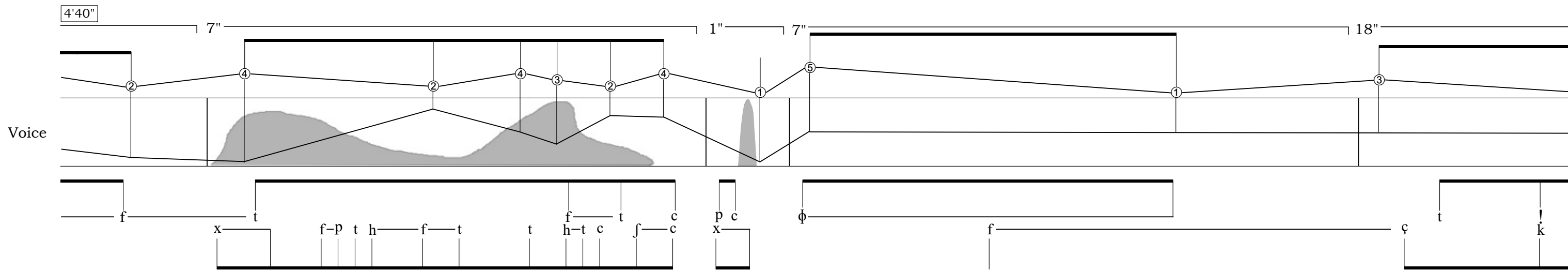
4'20"

12" C

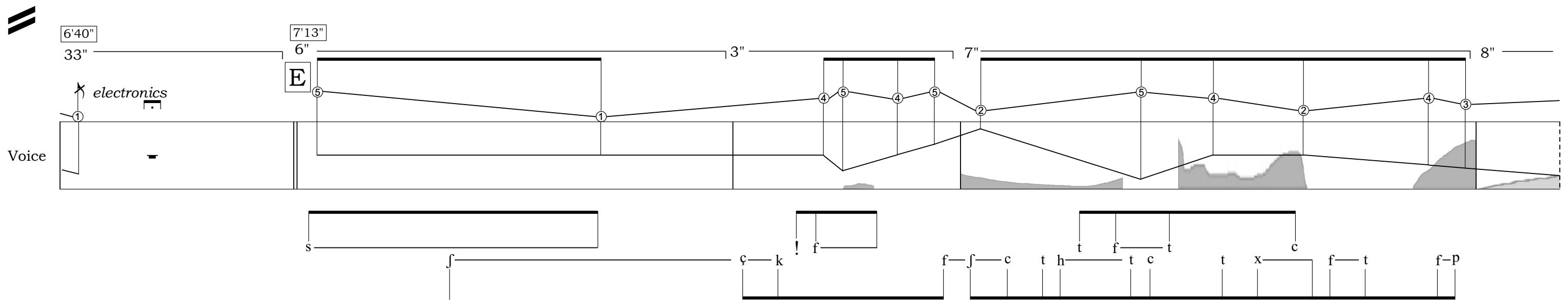
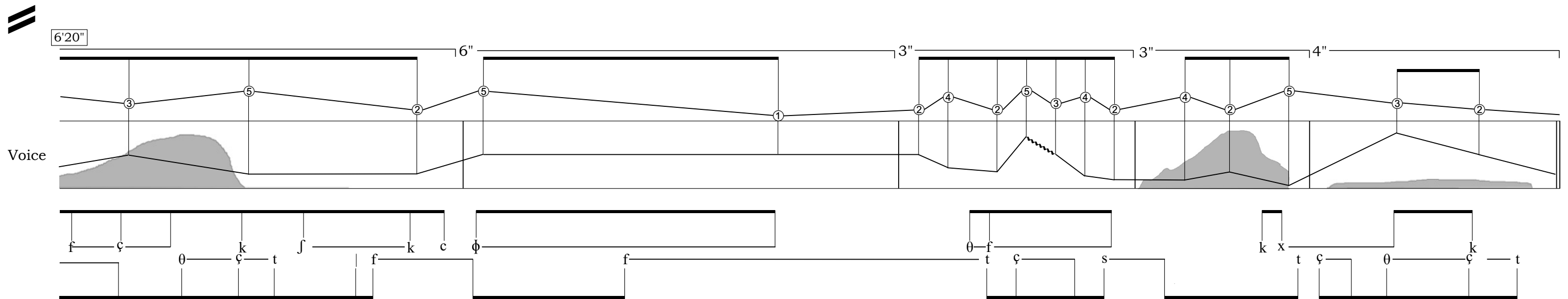
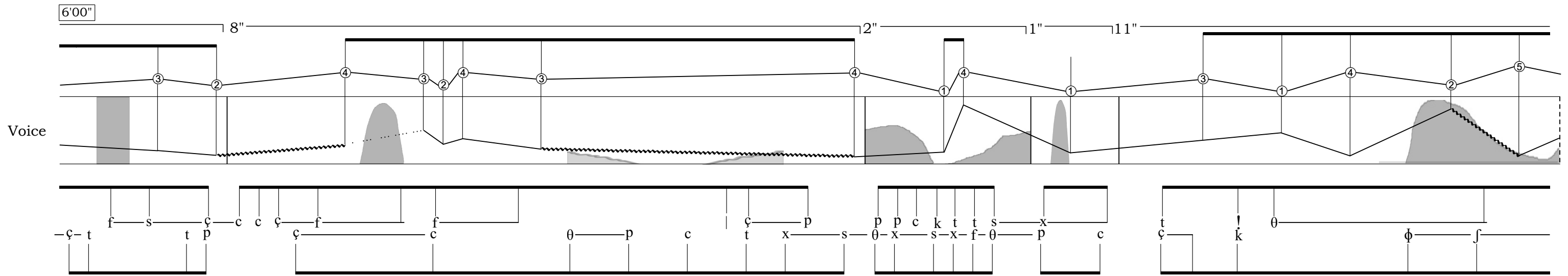
3" 7"

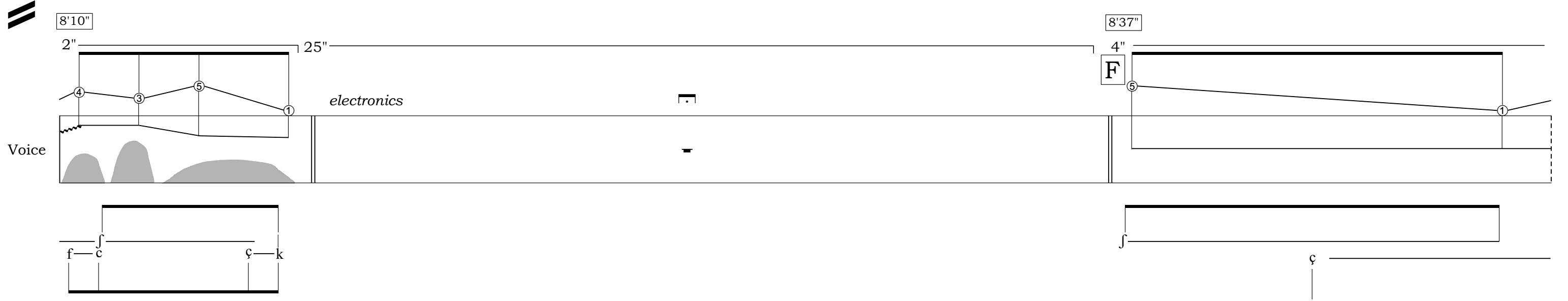
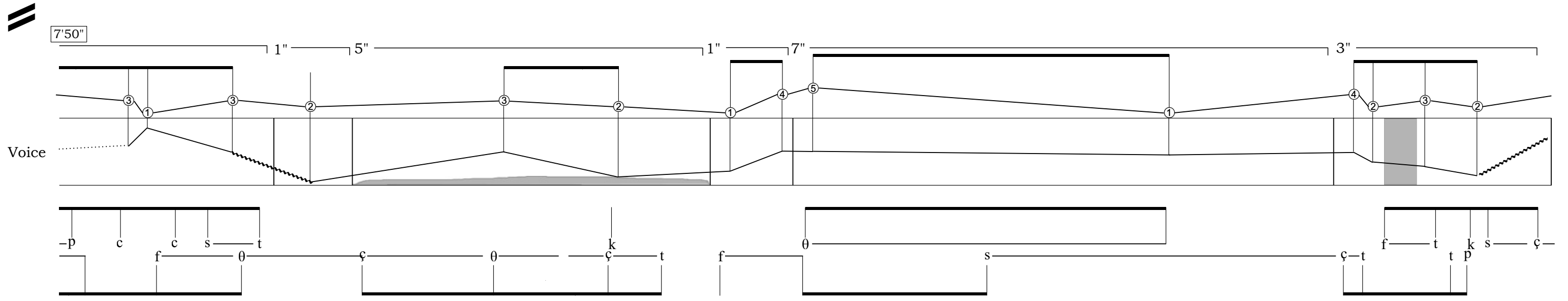
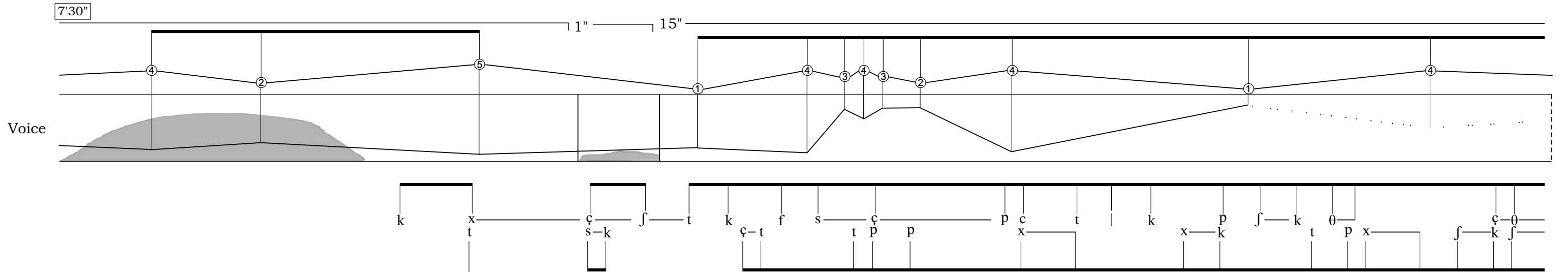
Voice

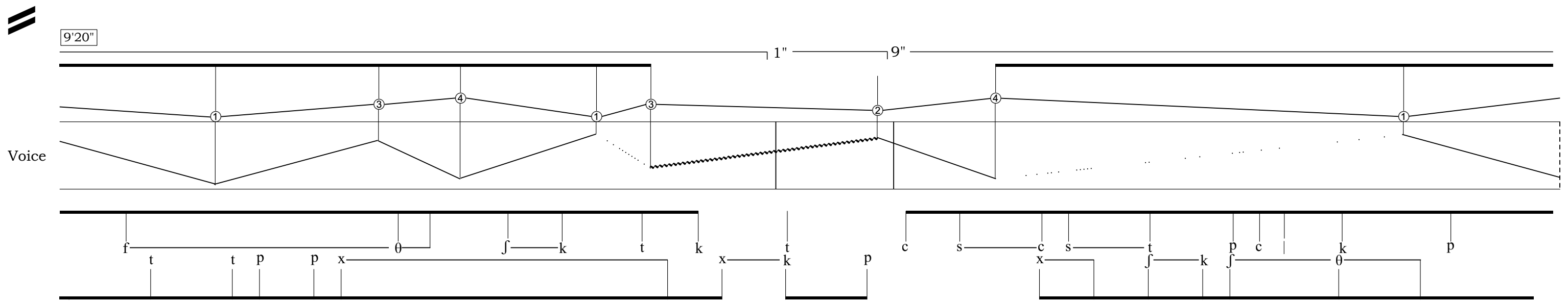
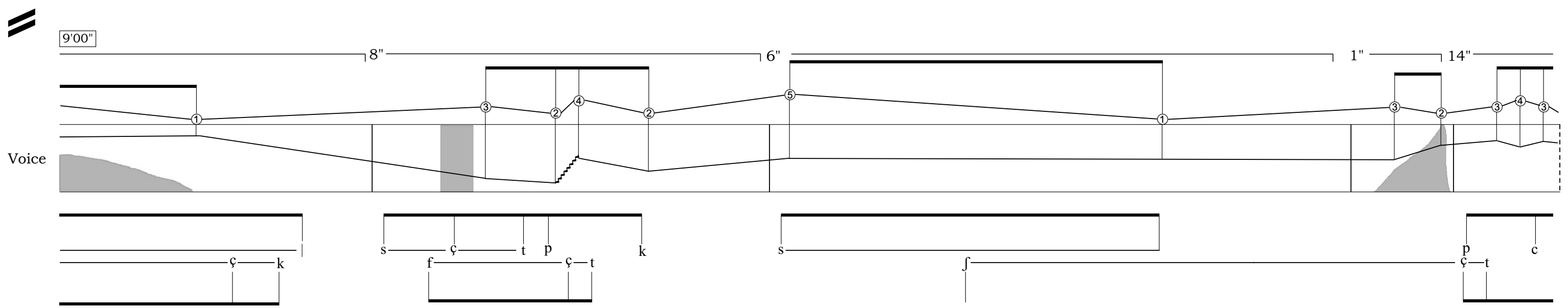
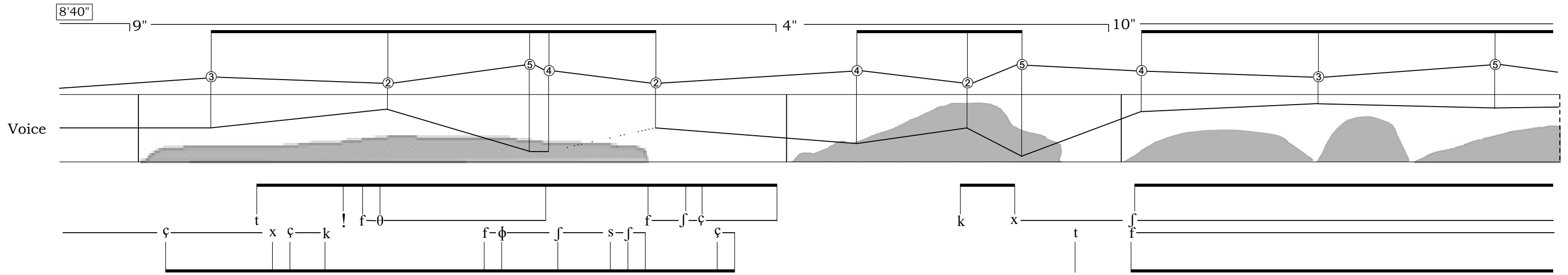


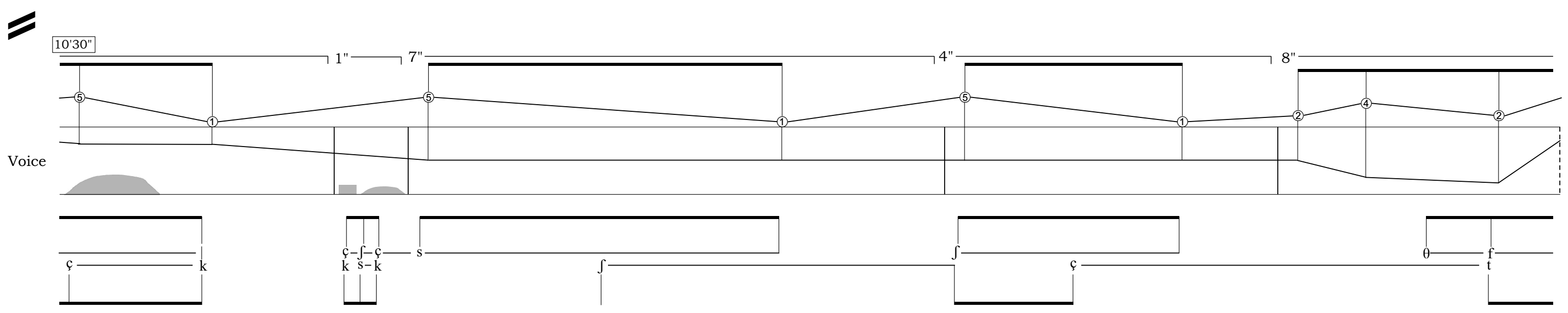
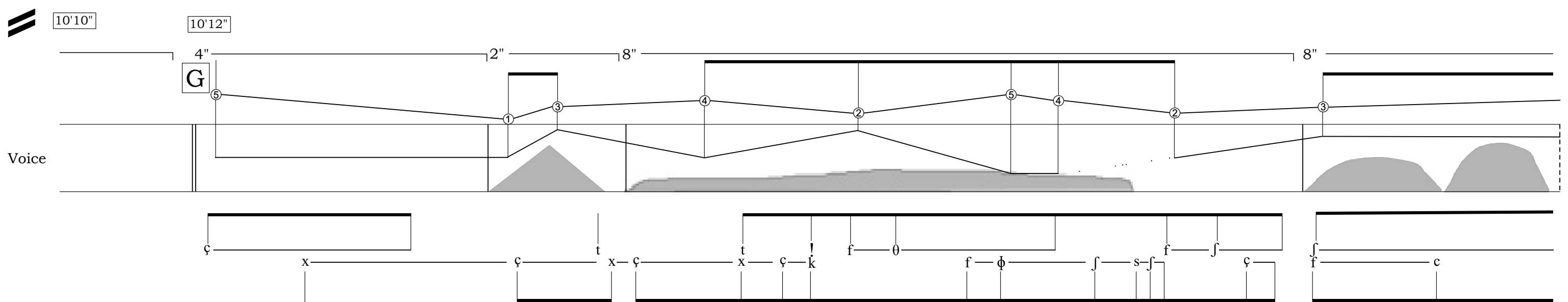
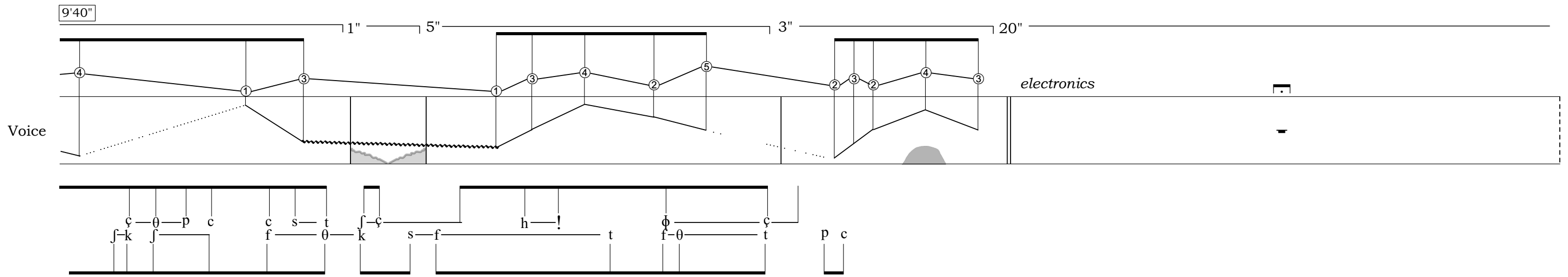




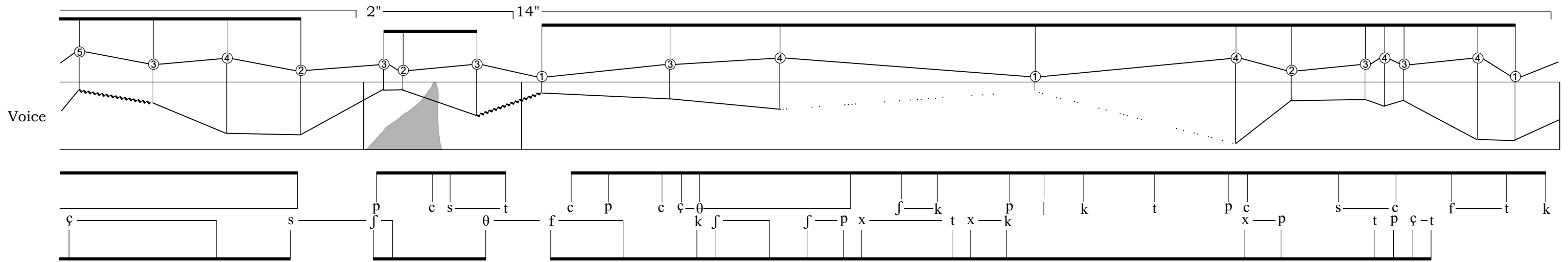




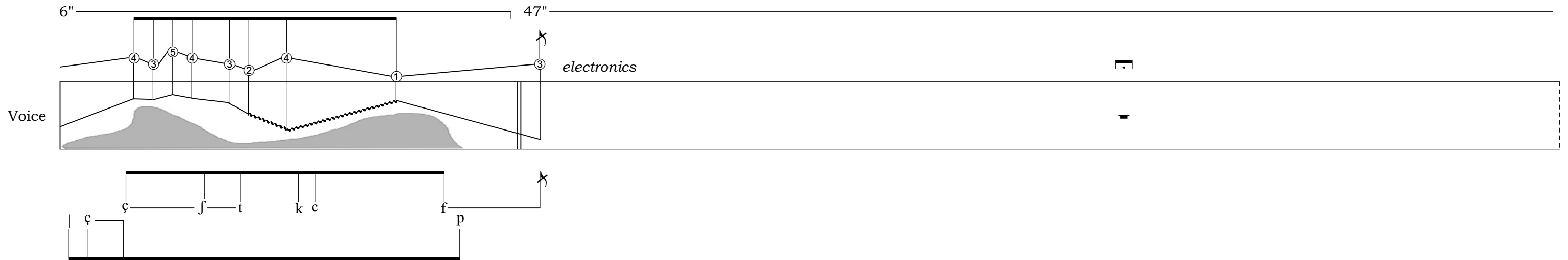




10'50"

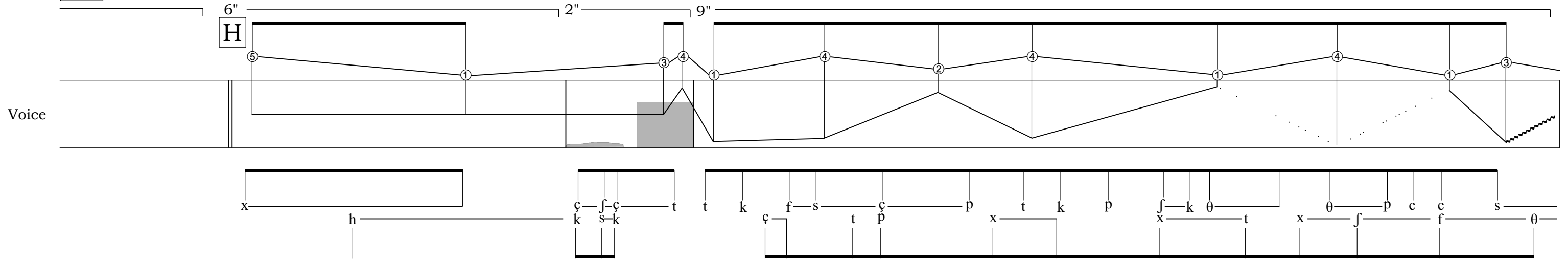


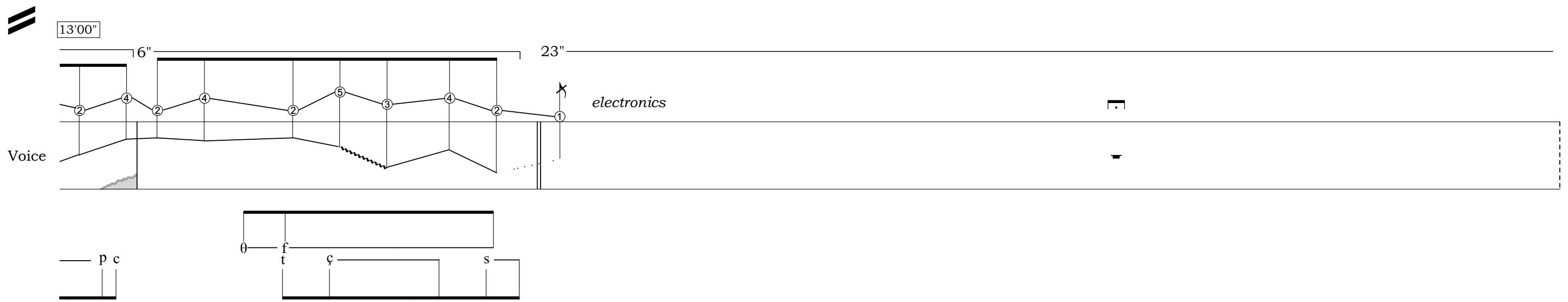
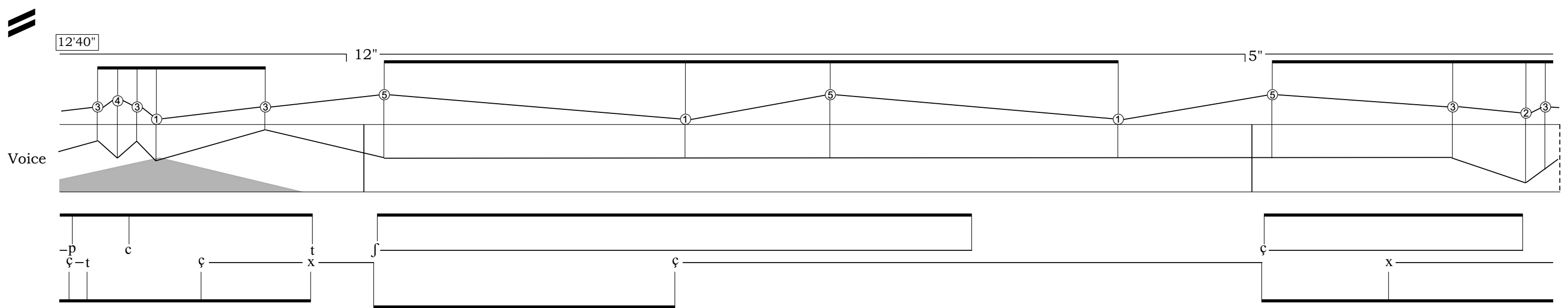
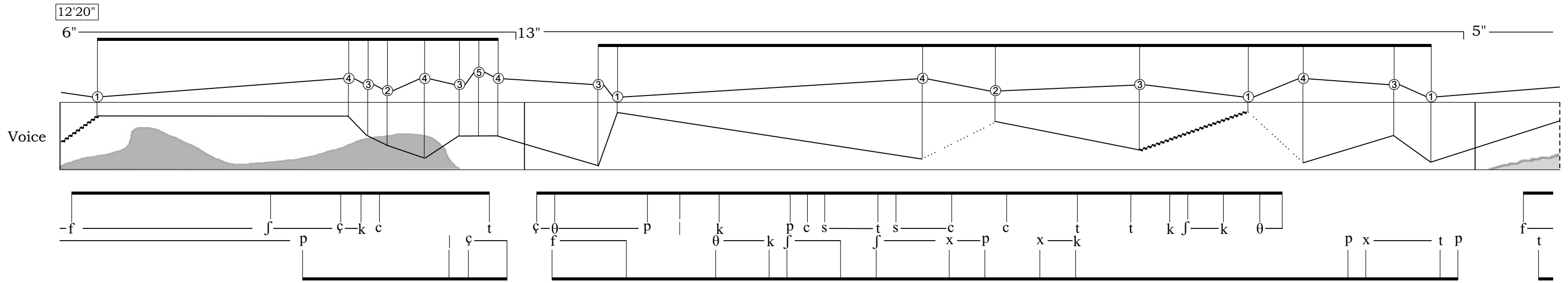
11'10"

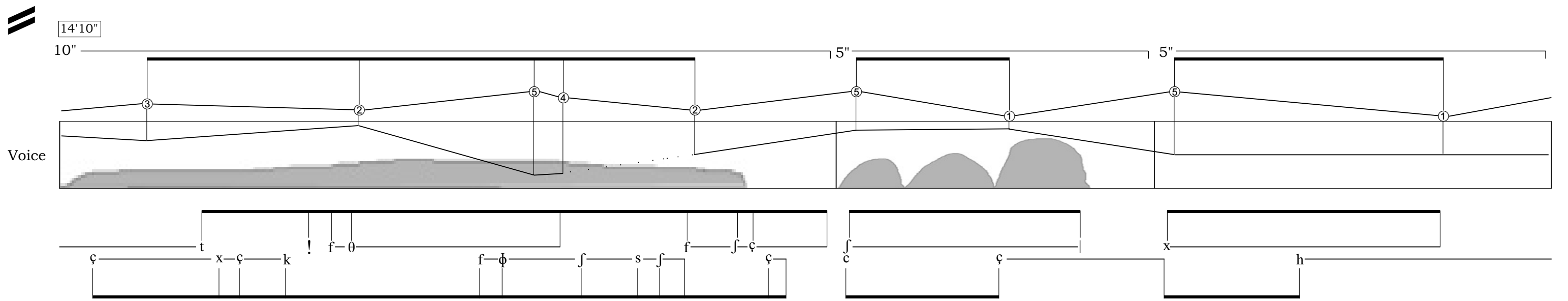
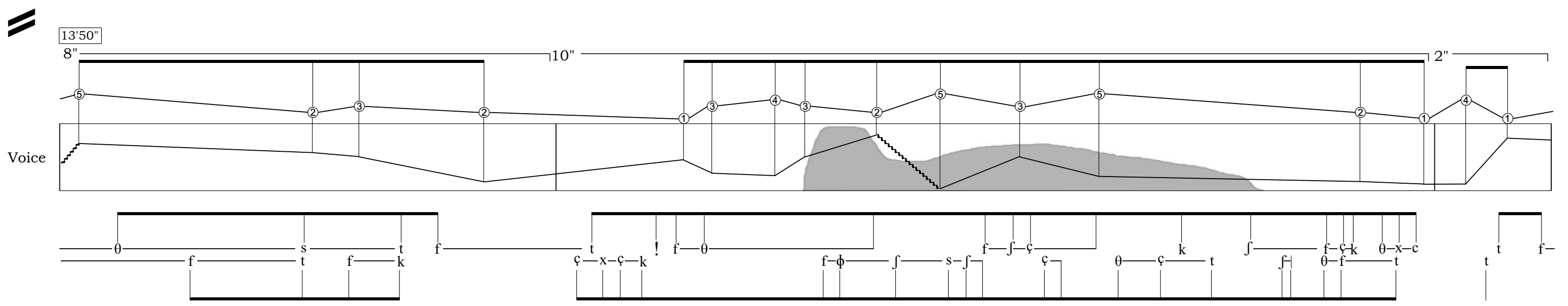
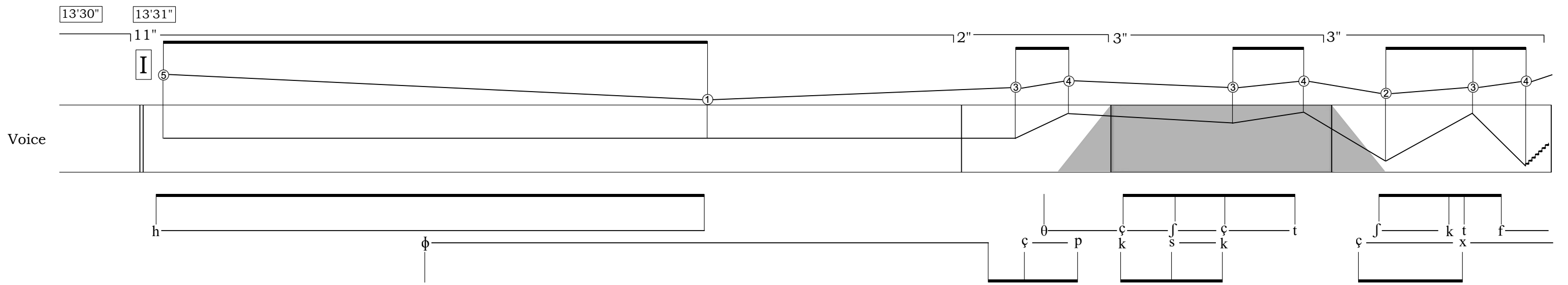


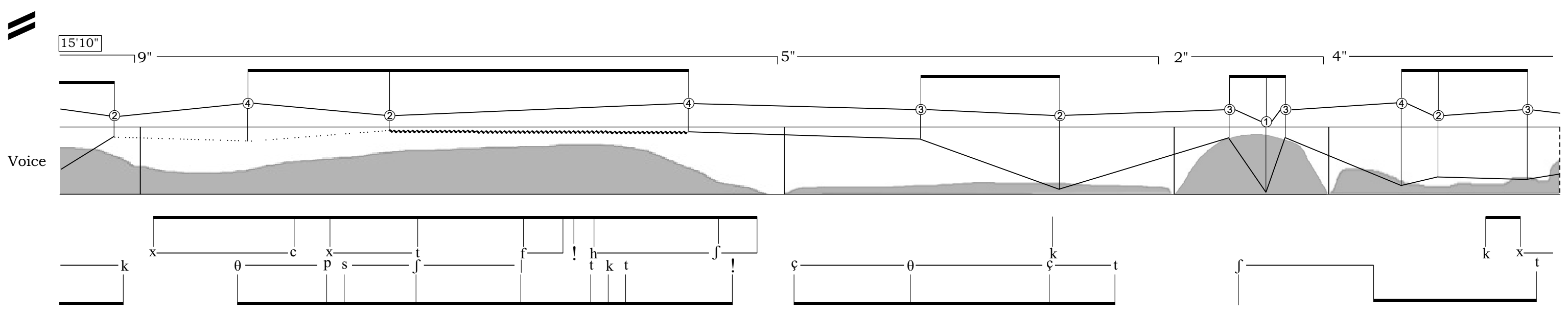
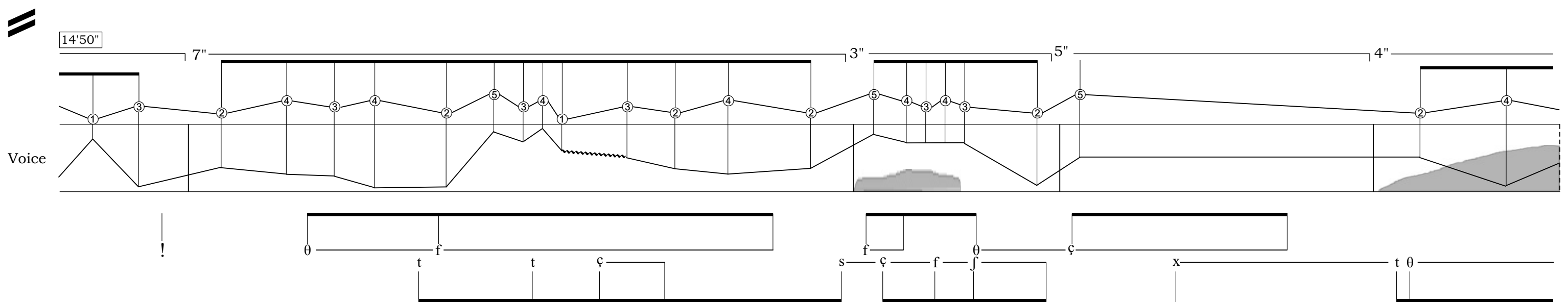
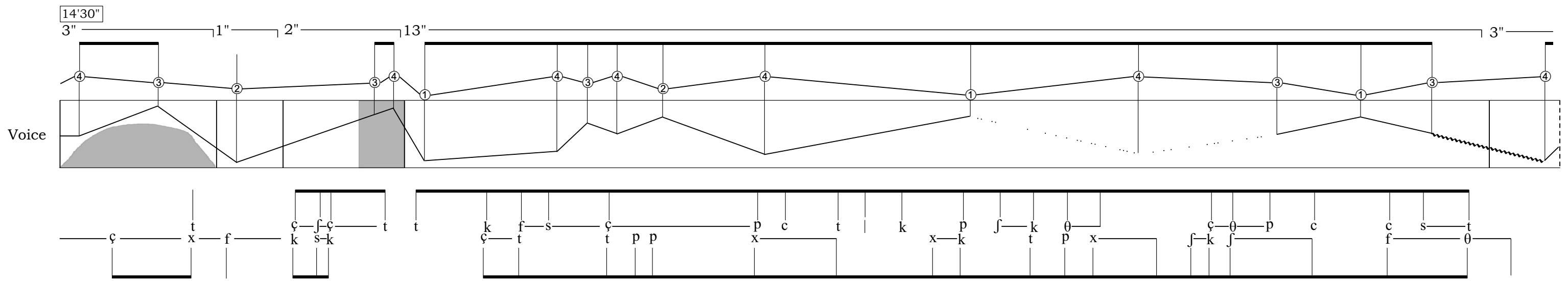
12'00"

12'03"











15'30" 7" 1" 1" 1" 1" (cont. sim.)

Voice

ç ç f t k c f p k t f θ f θ f f s f ç f

J *duet*

15'50"

Voice

s f ç θ s f ç f θ f f θ x f f θ x ç f

16'10"

Voice

θ x ç s θ x s x f x s x ç s ç f x ç

16'30" 16'34 16"

Voice

*silence*

f ç f x