

Nolan Krell

Chiaroscuro: Thank you I am Destitute
for solo voice and media

2021

Nolan Krell

Chiaroscuro: Thank you I am Destitute
for solo voice and media
2021

Total Duration: 5'00"-20'00"

To Maria Eduarda Mendes Martins and Christopher
Butterfield

"Instrumentation":

Vocalist

Computer (laptop) with Max/MSP

Headphones / ear buds

Solid black mask

Chair

Camera capable of recording video

1 pre-existing video

1 Max patch

Speakers and projector (for live performance)

This piece is part 3 of 'A knife at all times'.

September-December 2021

Traditional territories of the Lekwungen-speaking
peoples (Victoria, BC)

Nolan Krell

Performance Directions:

General Organization:

This piece sees a vocalist sitting in a chair with their own self projected on top of them. The pre-recorded vocalist is a performance of this same piece filmed earlier in the same day (aiming for as identical-looking to the living vocalist as possible). The pre-recorded vocalist sits down and then the living vocalist sits down after them but they are wearing a mask.

The vocalist's musical material is comprised of short movements which the Max/MSP patch dictates the order and placement of to the performer through ear buds. Movements can be repeated and cut short. The number of movements and the length of them vary from one iteration to another.

The pre-recorded vocalist video is a silent video which is, like the musical material, repeated, cut, and frozen based on the Max patch's generation. Here, we see the result on screen.

Once decided by the Max patch, the piece will move to the "coda" where all voice sounds will stop and only the pre-existing video will play (with sound).

Dramaticism:

It should be noted that certain creative liberties may be taken by the performers and curators with regards to design and setup. However, there are certain necessities which are required for the performance.

The piece begins with the video showing the pre-recorded vocalist sitting down. Once they are in their chair, the living vocalist enters the stage and sits down.

While performing, the living vocalist has 2 options regarding the score: 1) memorize the score and remain static, facing forwards the entire performance, or 2) set up the score in some way which spatially separates the movements and requires their head to move to look at them. These movements should be quick and moderately jarring.

All mouth movements in the piece should be slightly exaggerated.

At the “coda” section, the performer should immediately stop what they’re doing and look straight ahead, frozen.

The mask that the living performer is wearing can be made out of any material, it can be crude or extravagant (but not distractingly so). It is solid black and covers their face down to the bridge of their nose. The audience should only see their mouth and below.

Notation:

Before looking at the notation, it is paramount to understand its organization. The written musical material consists of 6 nearly identical movements. They are all based on the same foundation but have their own unique deviations. When the performer is asked to begin a new movement (“Number X in 3...2...1...”), they are given a few seconds to collect their bearings and go to the start of the new movement (movements will always begin at the start).

ALL MATERIAL IS PERFORMED AS QUIET AS PHYSICALLY POSSIBLE.

The notation asks the performer to create a number different sounds with their voice. There is almost no traditional singing in this piece; it is a series of whispers, whimpers, and mouth sounds.

There are two types of staves, one with 5 lines and one with 1 line. In the 5-line staff, pitch is a parameter and in the 1-line staff, pitch is not a parameter and noise is paramount. Most notehead types are relegated to either 5-line or 1-line staves but some overlap.

On 5 lines:



Circle = sung (almost always within a glissando)



Diamond = *sotto voce*

On 1 line:



Circle = spoken



Square = whispered

3:



X = percussive/plosive sound



Headless = mouthed with no voice.

(Note that sometimes headless notes occur in the 5-line staff. This indicates an extension of a glissando without a specific pitch.)

There are two lines of text. The top line are words and phrases in English, German, and French. The languages are indicated through typesetting with English as nothing, **German** as bold, and *French* as italic. The bottom line of text are IPA phonetics written in [square brackets].

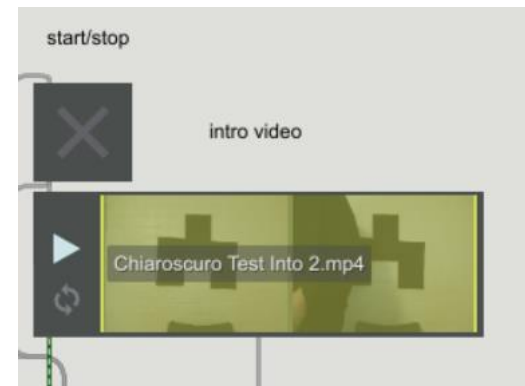
The voice in this piece should not be thought of as a monophonic instrument. Instead, it is a complex of physical tension between flesh, air, and being. Many of the directions in this piece call for impossibilities: physical contradictions within the mouth. The performer should attempt to perform all 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.

Max/MSP and Videos:

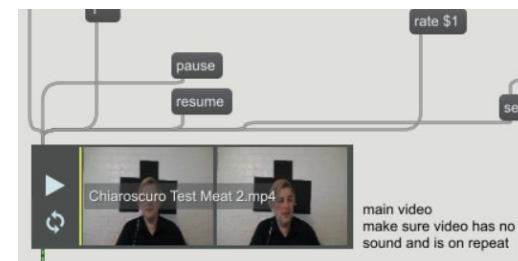
First, the pre-recorded performance video must be made. This will be a recording of a performance (without the mask) or projected video.

After recording, split the video into two parts. The first part should be the introduction: the performer entering and sitting down. (The performer should take some time after they have sat down to just sit; this is the time where the live performer will enter and sit in the live performance.) The second part should be the remainder of the performance.

The intro will be brought into this part of the Max/MSP patch “chiaroscuro videopatch.maxpat” (top right):



The remainder should be brought into this part of the patch (top left) (don't forget to set it to repeat):



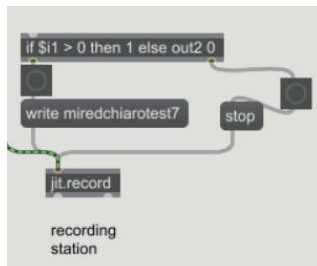
Finally, the pre-existing video (“Chiaroscuro Ad Dec6.mp4”) should be placed here (middle right):



On performance, press the toggle at the top right and the piece will start generating random video material and organizing the order of the movements after playing the intro video. Turn the dac on to send the sound to the performer to receive instructions from the patch.



If you are interested in recording the video output, hook the recording station up to the main start/stop toggle.



Text: (presented alphabetically with no regard to whether the word or phrase is used or not)

C'est rare
Chapeau
Chouette
 Cope
 Face
Fähig
Faire
Fille sept (seven)
 Focus
Frühschicht
Il fait chaud
Météo
Nachher
 Out
Pfeffer
 Psyche
Rauch
Sa force
 Safari
Saucisse
Schatzi
Schuhe
 Shake
Siehst
 Soccer
 Sophia
Soufisme
Suche
Tu sais
Versuch
Wie hoch

Other:

In a digital setting, the projection should be replaced by a “green screen” effect, placing the pre-recorded performance on top of the “live” performance.

The notation presented is strict in its direction but the strictness is merely a catalyst for expression. The piece should vary from one performance to the next, and even more from one performer to the next.

Nolan Krell
Chiaroscuro: Thank you I am Destitute
for solo voice and media
2021

I

♩ = 50

Voice

na - ch - her

[f] [x]

ch - a - peau mé - té - o

[u] [ʃ] [ʃ] [θ] [e]

r - a - u - ch

[u] [ɑ] [x] [x] [ʃ]

cope__ c'est s - iehst il__

[ϕ] [s] [e]

fait chaud

[f] [ϕ] [s] [3]

psy - ch e__

[3]

4

6

7:8 5:4 3:2 3:2 6:5 4:3 7:8 5:7 3:2 7:8 7:6 7:8 5:6 7:8 3:2

5/16 8/8 3/16 4/8 2/8 13/16

10 $\frac{13}{16}$

cisse soc - cer früh - schi - cht ver - sucht

[f] [a]

sa force

[f] [θ]

12 $\frac{4}{8}$

— fis me tu sais face he

[3] [θ] [o] [3] [o] [x] [u] [o] [φ] [a] [i]

15 $\frac{6}{8}$

out fä - hig wie hoch scha - tzi sept

[ç] [f] [f] [f] [f] [ç] [f] [ʃ] [φ] [a] [s]

II

♩ = 50

Voice

na - ch - her [x] ch - a - peau mé - té - o [u] [ʃ] [ʃ] [θ] [e]

4 r - a - u - ch [u] [ɑ] [x] [x] [ʃ] c'est s - iehst il [ϕ] [s] [e]

6 fait chaud fo - cus So - phi - a psy - ch e sau - [f] [ϕ]

10

cisse früh - schi - cht ver - sucht [f] [a]

sa [f] [θ] [i] -

12

[i] [3] [θ] [o] [3] [o] [x] [u] [o] [φ] [a] [i]

15

out fä - hig wie hoch scha - tzi sept [ç] [f] [f] [f] [ç] [f] [ʃ] [φ] [a] [s]

III

♩ = 50

Voice

na ch - her [f] [x] ch - a - peau mé - té - o_

4

r - a - u - ch cope c'est il_ [Φ] [s] [e]

6

fait chaud [f] [Φ] [s] [3] psy - ch

10 $\frac{13}{16}$

cisse soc - cer früh - schi - cht ver - sucht [f] [a] sa force [f] [θ]

9:8 7:6 10:9 5:4

12 $\frac{4}{8}$

— fis me tu sais face he [3] [θ] [o] [3]

5:4

15 $\frac{6}{8}$

out fä - hig wie hoch scha - tzi se - ven [f] [ʃ] [ϕ] [a][s]

7:8 5:6 11:14 5:4

IV

$\text{♩} = 50$

Voice

7:8 5:4 3:2

[f] [x]

[ʃ] [u] [ʃ] [ʃ] [θ]

té - - o

[e]

4

7:8 5:7

[u] r - a - u - ch [ʃ]

cope__ c'est__

[e] s - iehst il__

6

7:8 5:6 7:6

fait chaudi

[f] [Φ] [s] [3]

psy - ch e__

13

10 $\frac{13}{16}$

cisse soc - cer früh - schi - cht ver - sucht su - che faire sa force

[a] [f] [θ]

9:8 7:6 3:2 10:9 5:4

9/16

12 $\frac{4}{8}$

me tu sais face_ he

[3] [i] [θ][o] [3] [o] [x] [u] [o] [ϕ] [a] [i]

5:4 9/16 6/8

15 $\frac{6}{8}$

out_ fä - hig wie hoch scha - tzi sept

[ç] [f] [f] [f] [ϕ] [f] [ç] [f] [ʃ] [ϕ] [a] [s]

4:5 5:4 7:8 5:6 11:14

16/16

V

♩ = 50

Voice

na - ch - her

[f] [x]

ch - a - peau mé - té - o

[u] [ʃ] [ʃ] [θ]

r - - auch

[u] [ʃ]

cope__ c'est

[φ] [s] [e]

s - iehst il__

fait

[f] [φ]

chaud

[s]

psy - ch e__

[3]

4

6

7:8 5:4 3:2 3:2 6:5 4:3 7:8 5:7 3:2 7:8 7:6 5:6 3:2

5/16 8/8 3/16 4/8 2/8 7/16 3/8 4/8 2/8 13/16

10 $\frac{13}{16}$

cisse soc - cer früh - schi - cht ver - sucht [f] [a] _____

sa force [f] [θ]

12 $\frac{4}{8}$

— pfef - fer [3] [θ] [o] _____

me tu sais face [3] — [o] [x] [u] [o] [ϕ] [a] [i] he

15 $\frac{6}{8}$

ou - t fä - hig [ç] [f] wie hoch [f] — [ϕ] [f] scha - [ç]

tzi chou - ette shake fille sept

VI

♩ = 50

Voice

na - - chher [x] ch - a - peau [u] [ʃ] [ʃ] [θ] té - - o [e]

4

r - a - u - ch [u] [a] [x] [x] [ʃ]

6

fait [f] [ϕ] chaud fo - cus [s] [ʒ] psy - ch - e [θ] [s] [θ] [ʃ] [ç]

5:4 3:2 5:16 6:5 4:3 7:16

7:8 5:7 7:8 5:6 7:6 3:2 3:2 13:16

10

4:5 9:8 10:9 5:4

[o] [o] [a] sa force
[f] [θ]

12

5:4

[θ] me tu sais face he
[3] [o] [x] [u] [o] [ϕ] [a] [i]

15

4:5 7:8 5:6 5:4 11:14

out fä - hig wie hoch chou - ette sept
[ç] [f] [f] [f] [ϕ] [f] [ç] [f] [ʃ] [ϕ] [a] [s]