Maximilian Marcoll

Amproprifications

6.1:

Kyrie, Missa Papae Marcelli, Giovanni Pierluigi da Palestrina

6.2:

Gloria, Missa Papae Marcelli, Giovanni Pierluigi da Palestrina

for six voices and automated amplification

2016

Commissioned by Neue Vocalsolisten Stuttgart

First performance at Mikromusik Festival
St. Elisabeth, Berlin, September 4, 2016

Neue Vocalsolisten
Maximilian Marcoll, Sound Projection

Duration: ca. 10’

PREFACE

Introduction

Amproprifications is a series of pieces for performers and electronics. For all pieces in the series, the electronics consist of a single track of automated amplification. No additional sound whatsoever is being produced. The part of the performers exclusively consists of the performance of one specific piece by another composer for each piece in the series. Not a single note of the respective piece's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way. In a figure of speech, all *Amproprifications* are "silent" pieces. They themselves do not contain or produce any sound. They do, however, constitute a filter, a reading, a processing of the original piece. While the layers of amplification were generally much more closely following the originals in some previous pieces of the series, one of the challenges in #6.1 and #6.2 was to find a balance between a supporting, "reading", commenting approach and entirely independent developments. *Amproprification* #6 is the first piece of the series (#3 on a song by Gabriel Fauré was written after the first two movements of #6 were finished) that is based on a piece of music not belonging to the category of Neue Musik. The significantly simpler legal situation might to some extent undermine one of the main points of the series' concept. In return, however, the setting and the underlying aesthetical position itself might be much more accessible than in *Amproprifications* that are based on pieces by composers who are aesthetically closer to my own work. Another aspect that is hopefully somewhat clarified is that an *Amproprification* of a piece does not necessarily constitute an attack against it. On the contrary: the greater the respect and the love for the original, the bigger the challenge.

Realisation & Staging

The sounds of the singers are to be individually picked up by microphones. Ideally, lavalier mics should be used in order to prevent the singers from changing the distance to the mics. The output of the microphones are then to be fed into the amplification process. (In some situations it might be necessary to individually compress the signals slightly before sending them into the amplification.)

To be precise, there actually is one thing that is changed about the underlying piece of music: The timing of the performance is fixed. Almost all the liberty concerning timing is handed over to the automated amplification. Synchronisation is achieved using a click track.

The amplification track itself is available as a six channel audio file containing volume levels from -90dBfs to 0dBfs, as DC values. A Max/MSP-Patch is available to do the actual amplitude modulation.

Measures should be taken to prevent the audience from getting too much direct sound from the performers. Depending on the respective situation, even extreme solutions should be considered, like positioning the performers in a far corner of the stage, the use of acoustic (acrylic or glass) walls, singing away from the audience etc. The resulting signals are to be played back through an array of six loudspeakers, preferably surrounding the audience in a wide half circle.

Transposition

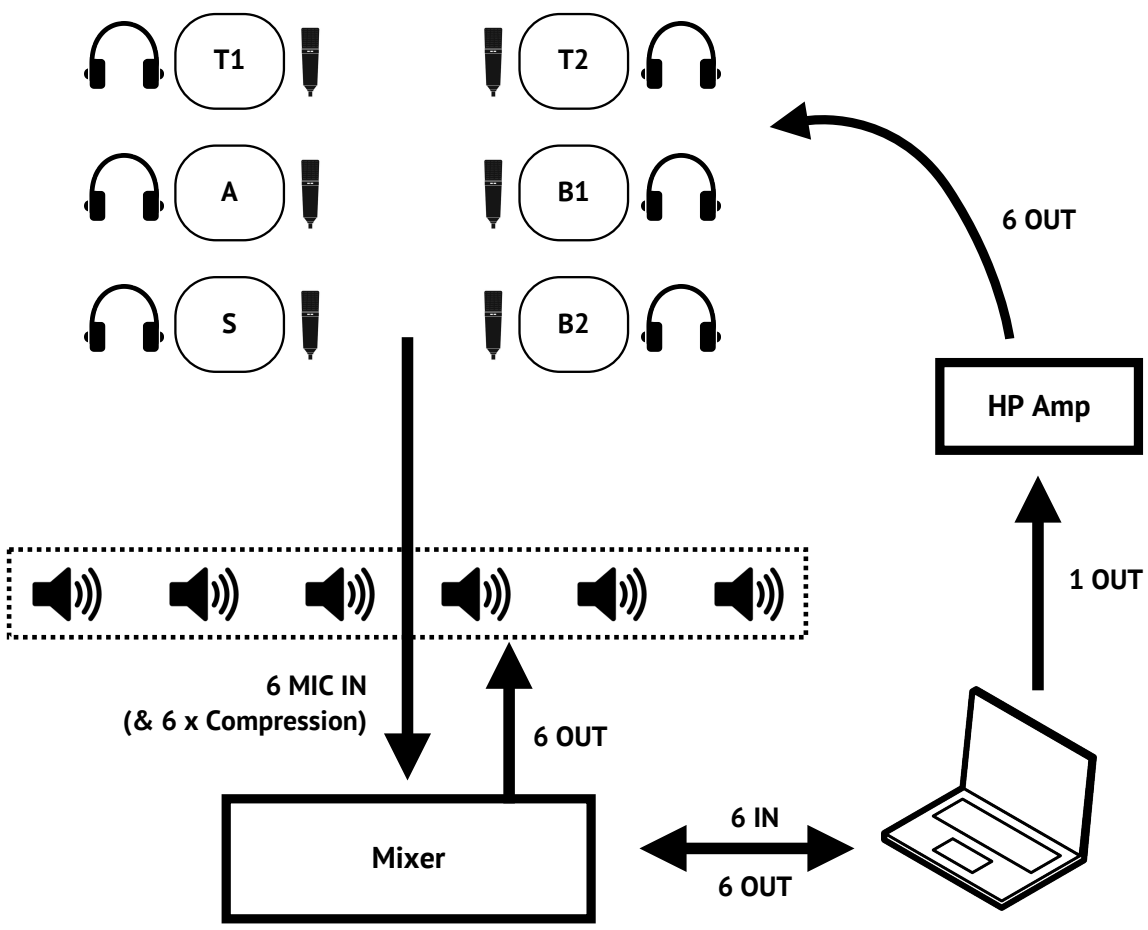
The amplification track is specifically tailored for a performance of Palestrina's mass in A major, a minor third below the printed "original" as published, for instance, in the Eulenburg Edition. This is significant, as the amplification track contains amplitude modulation creating new spectra, which will only turn out correctly if the input signals contain the correct pitches. Short pitch cues are included in the click track.

Click Track

There are a few things to note regarding the timing. Most importantly, the long notes in the end of the first and second part of the "Kyrie" are one semibreve each, not breve notes. In the end of the Kyrie there is a very big ritardando, only happening during the last two quarter notes.

MM, July 2016

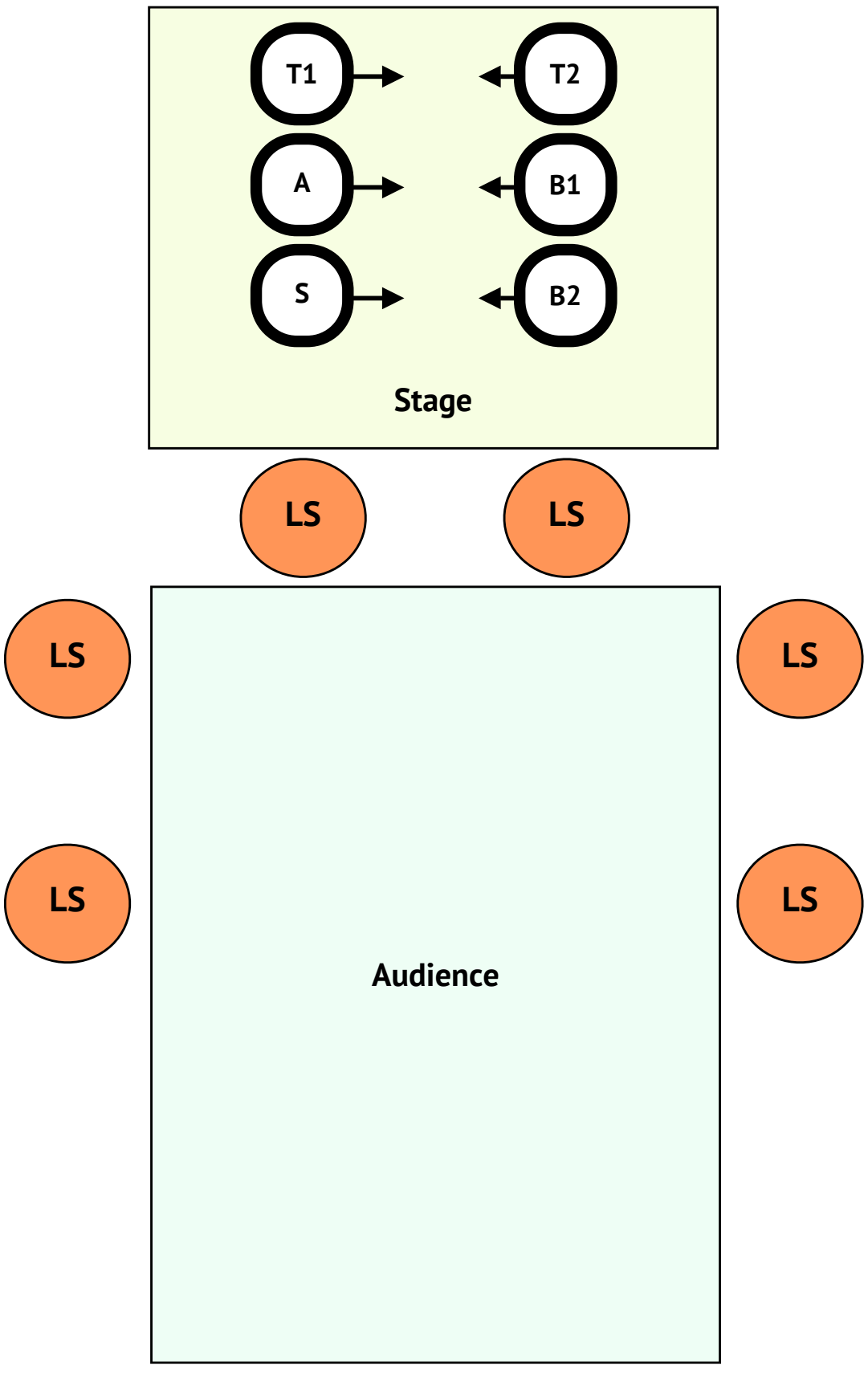
SETUP



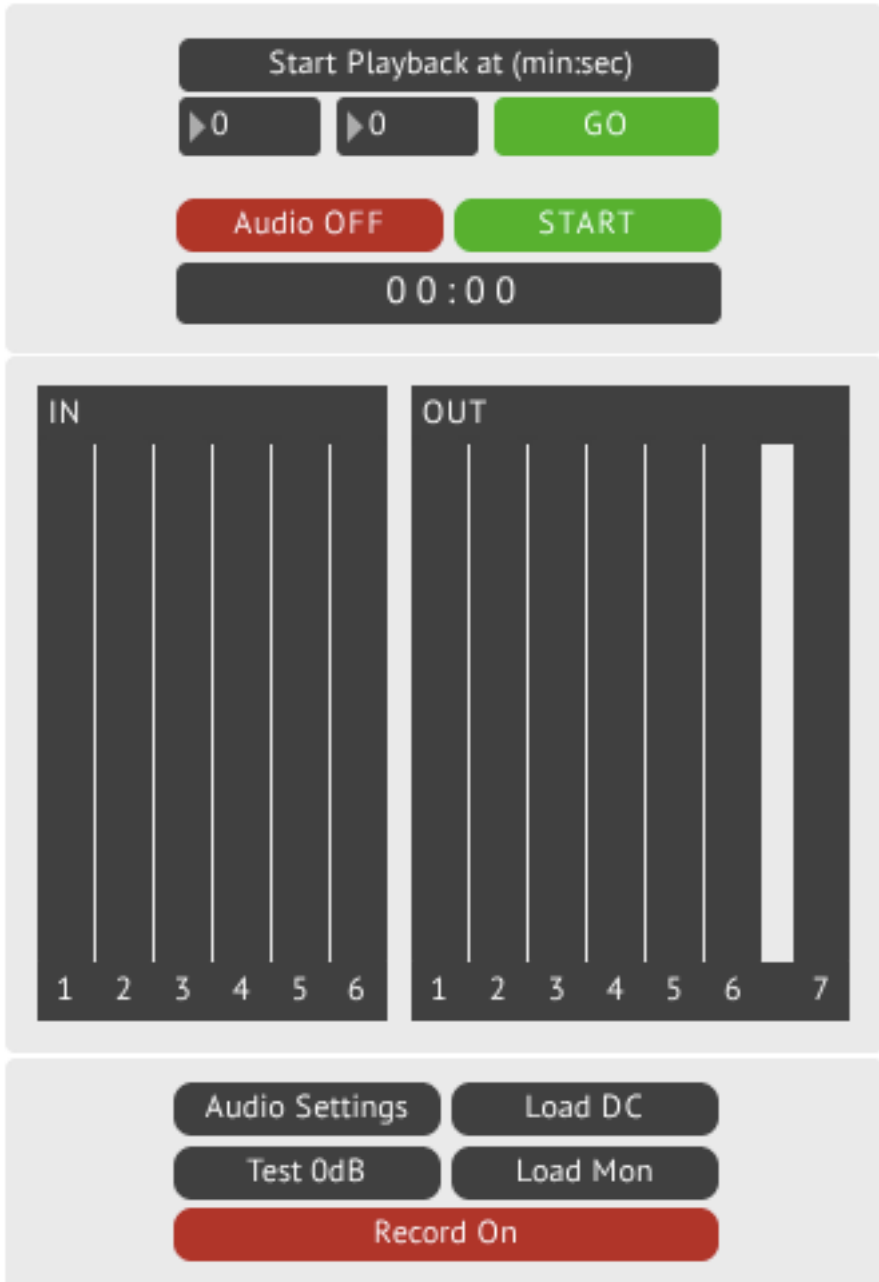
Requirements:

6 Mics
6 Head-/ Earphones
Mixing Desk
Computer running MaxMSP
6 Speakers
Audio Interface
(min. 6 in, 7 out)
Headphone Amp (1 in, 6 out)

STAGE
(Example)



PATCH



The functions of the patch are very limited. It loads both the DC- and Click-Track, allows for custom flexible playback position and (feedback-) testing with all 6 channels at 0dB.
Once the playback is running you can't interfere in any way. Corrections of the signal levels should be done on the mixing desk. The signal mapping is as follows:

1: Soprano
2: Alto
3: Tenor 1
4: Tenor 2
5: Bass 1
6: Bass 2
7: Click Track

The toggle labelled "Record On" allows automatical recording of the input signals into a 6 Channel Audio file during playback. The resulting files will be named: "Ampro6_<date>@<time>.aif".

REHEARSAL MARKS

Measure numbers according to the Eulenburg Edition

Kyrie

Measure	Time
5	0’20"
8	0’32"
12	0’47"
13	0’51"
15	0’59"
18	1’11”
20	1’18"
24	1’34”
28	1’49”
29	1’53"
33	2’08”
36	2’20"
38	2’28"
39	2’31"
43	2’47"
46	3’01”
51	3’19”
57	3’35"
59	3’40"
60	3’42"
61	3’45"
64	3’52"
67	4’00”
68	4’02"
74	4’18"

Gloria

Measure	Time
9	0’29”
13	0’38”
19	0’56"
28	1’19”
33	1’35"
37	1’45"
41	1’55"
47	2’13”
53	2’28"
58	2’45"
60	2’50"
64	3’03”
67	3’13"
69	3’18"
72	3’26"
76	3’36"
79	3’44"
83	3’54"
88	4’06”
91	4’13"
97	4’28"
101	4’38"
104	4’47"
107	4’56"
111	5’07”

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