KANA

by Lois V Vierk

for 3 tenor voices and 3 bass voices
with conductor

The score--

This is a graphic score. The duration of each large rectangle is 5 seconds, as marked. From the beginning of the score until the 5/4 measures (tempo is quarter note equals 60), the conductor should use a stopwatch and indicate the 5-second intervals to the singers.

Where differently colored lines are used, each color indicates a different singer. No specific pitches are notated. Each singer should use own vocal range as reference, and sing glisssandi as indicated.

Where only black lines or notes are used, the tenors or basses are in unison.

Syllables are Japanese. Vowel pronunciation is as in Italian. Consonants should be pronounced as in English with one exception. "R" is pronounced like a "soft D", meaning halfway between a "D" and an "L" sound. If this cannot be done, use an English "D" sound for the "R" in the score.

Symbols used:

spoken syllable

whispered

inhale audibly

change gradually and smoothly from Falsetto to Low voice
or vice versa as marked

Some real words in the score --

The intentional words in the score are names of two of the instruments in the Gagaku Japanese Court Music orchestra, namely Taiko (big drum) and Hichiriki (double reed wind instrument). The rest of the syllables come from a sung version of the Ryuteki flute part to the piece *Etenraku*. The sung version is not performed but is used by the player to learn and memorize the melody.

Kana

by Lois V Vierk

(1976)
for 3 tenor voices and 3 bass voices

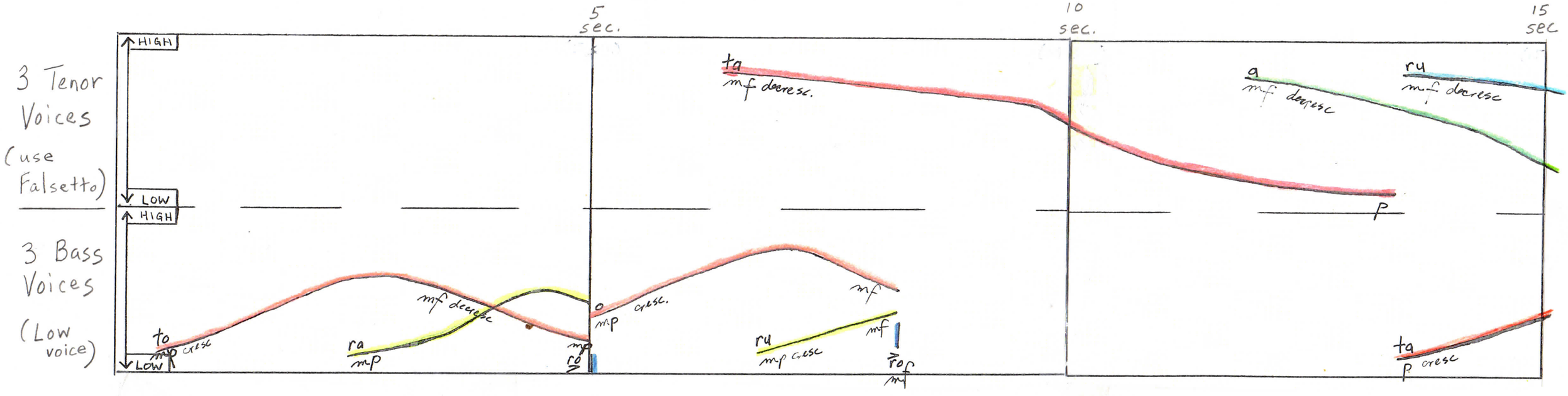
Kana was my first piece for multiples of like-instruments or voices. Soon after writing this short piece I composed *TUSK* for 18 trombones, *Go Guitars* for 5 electric guitars, then works for multiple cellos, multiple trumpets, etc. While composing this piece I was a composition student at California Institute of the Arts, and I was also playing ryuteki flute in the Gagaku (Japanese Court Music) ensemble at UCLA. I was very familiar with a Gagaku piece called *Etenraku*. *Kana* takes as its starting point the sung version of the flute part of *Etenraku*. The sung version, called shoga, is not performed, but can be thought of as a kind of solfeggio of gestures. The player is supposed to learn and memorize the shoga first, before playing the melody on the flute and before looking at notation. In *Kana*, I started with the shoga syllables to *Etenraku* and developed textures of sound organized into three short sections: glisssandi, which move into a rhythmic middle section, and then close with sung and whispered glissandi incorporating short rhythmic patterns.

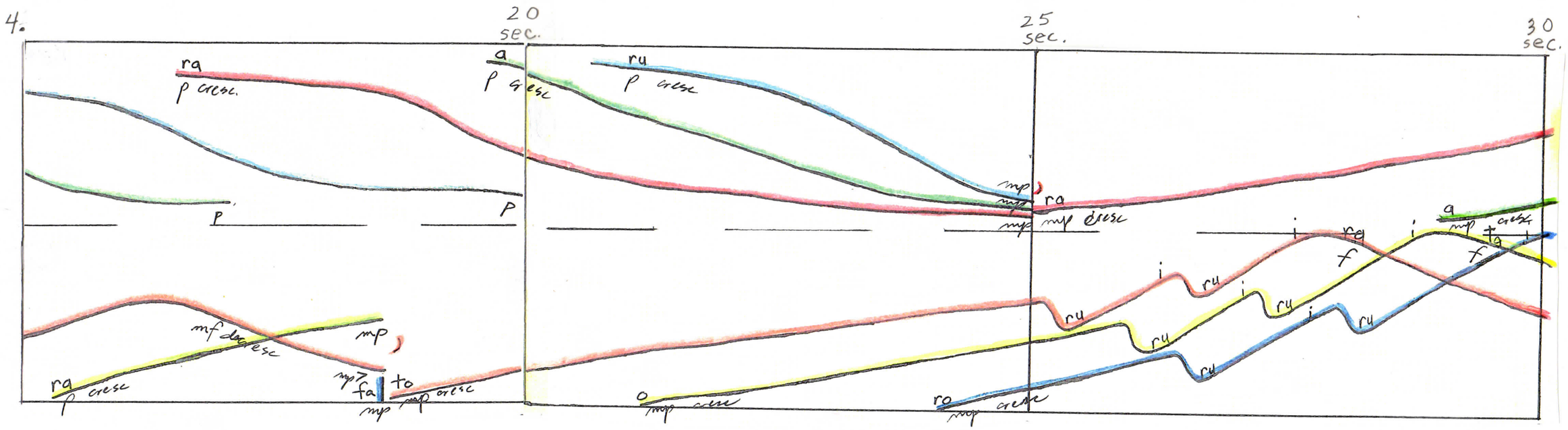
There are some real words in the score. The intentional words are names of two of the instruments in the Gagaku orchestra, namely Taiko (big drum) and Hichiriki (double reed wind instrument).

2017 July 10

Kana

Lois V Vierk

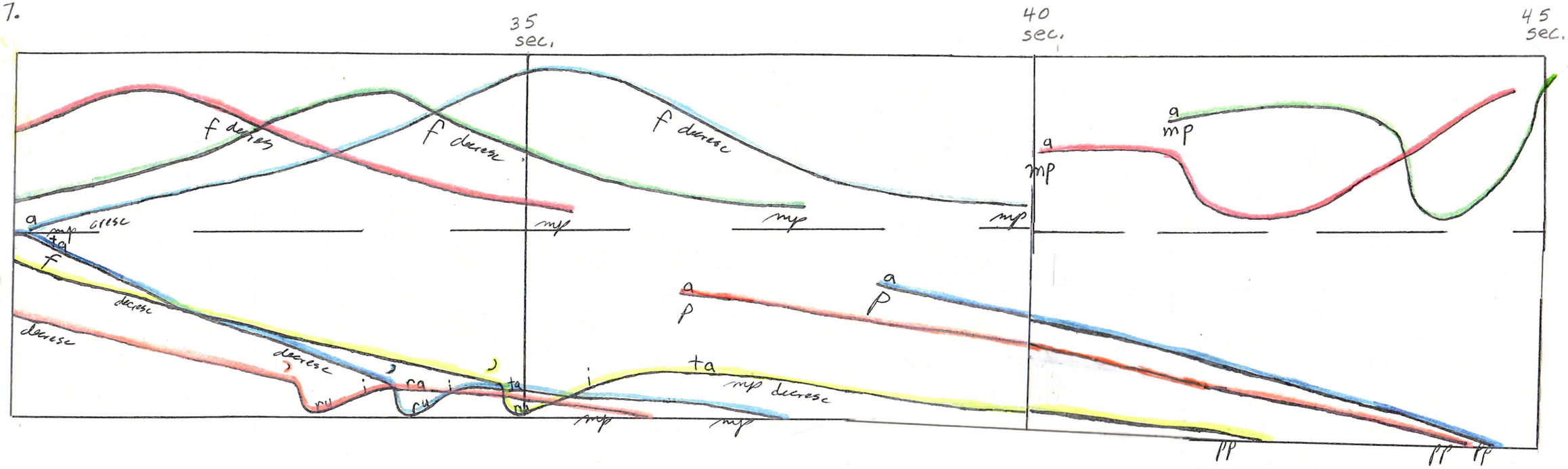




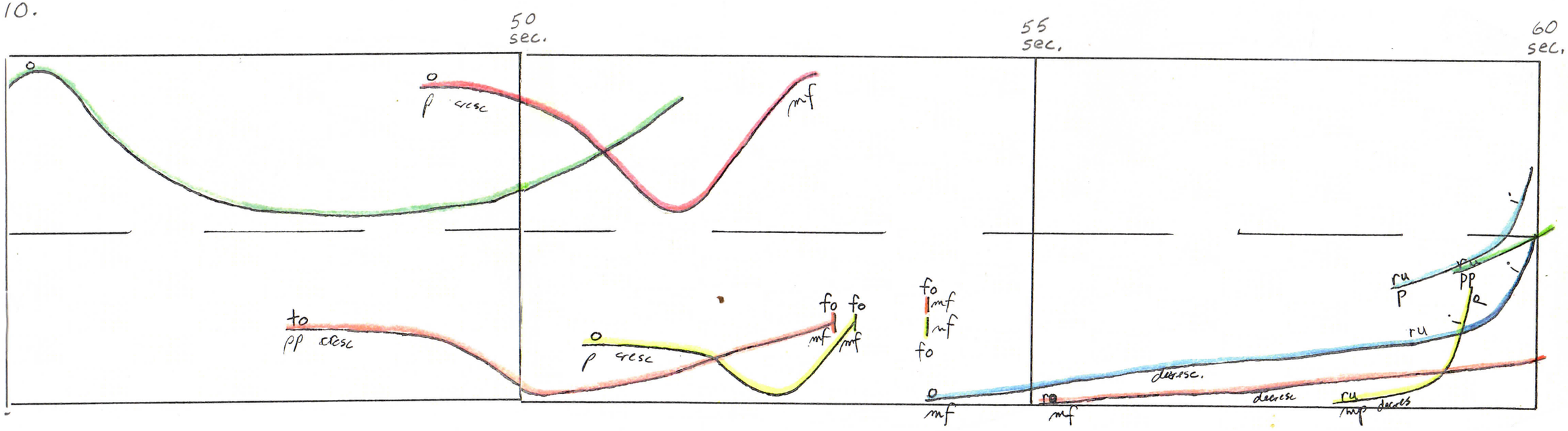
©1976 Lois V Vierk

2017 Mar 22

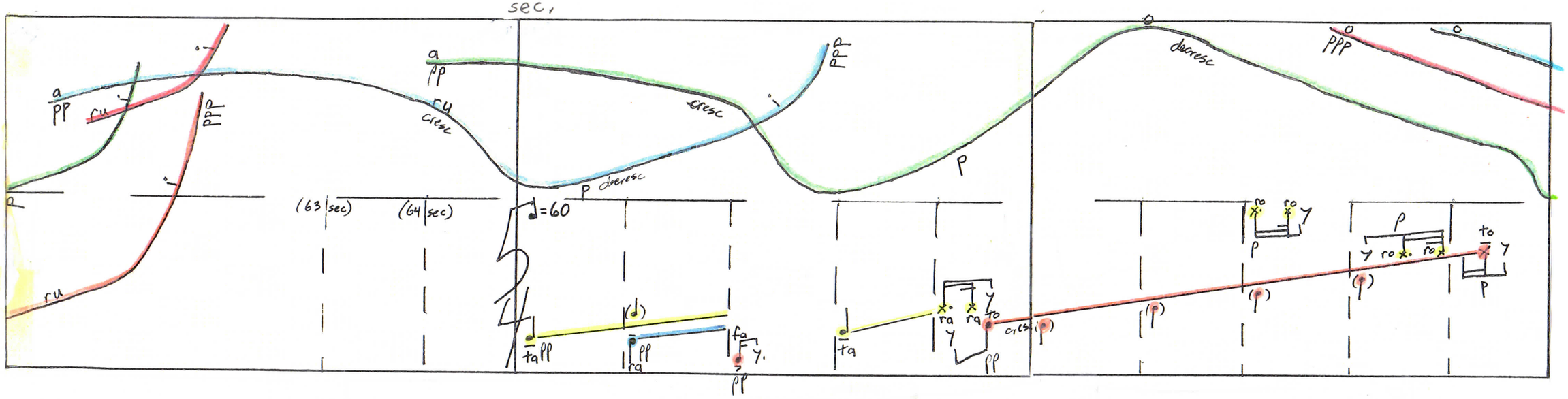
7.


35 sec.
40 sec.
45 sec.
f decresc
f decresc
f decresc
a
mp
cresc
mp
mp
mp
a
mp
a
mp
ta
f
decresc
decresc
decresc
ru
i
ra
ru
i
ta
ra
i
ta
mp decresc
mp
mp
a
p
a
p
pp
pp
pp

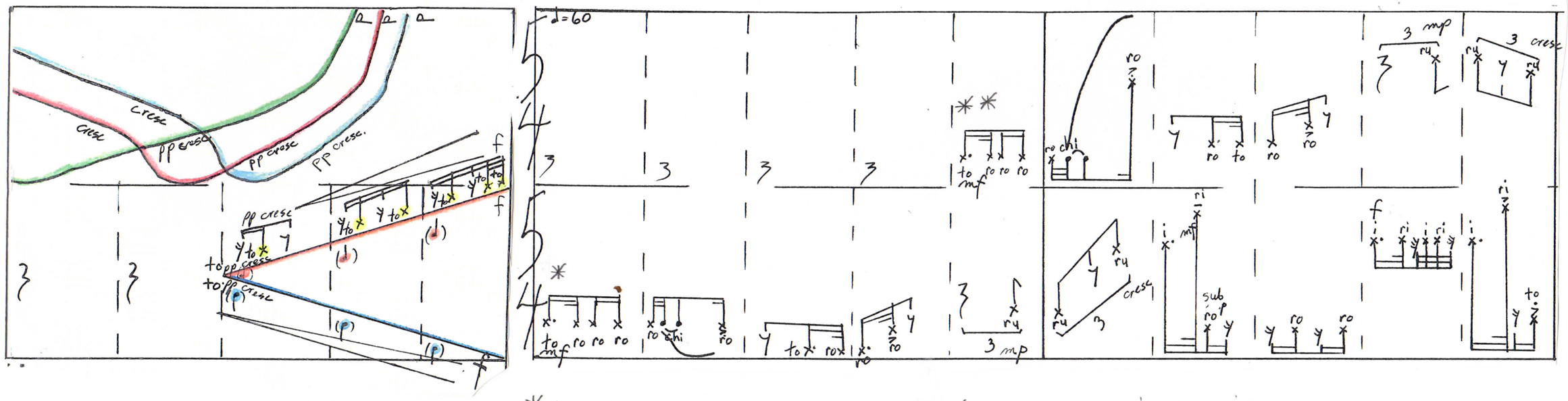
10.


50 sec.
55 sec.
60 sec.
o
o
p cresc
mf
to
pp cresc
o
p cresc
fo
fo
mf
mf
fo
mf
mf
fo
o
mf
ro
mf
decresc.
decresc
ru
mp decres
ru
p
ru
pp
i
i
i
ru

13.



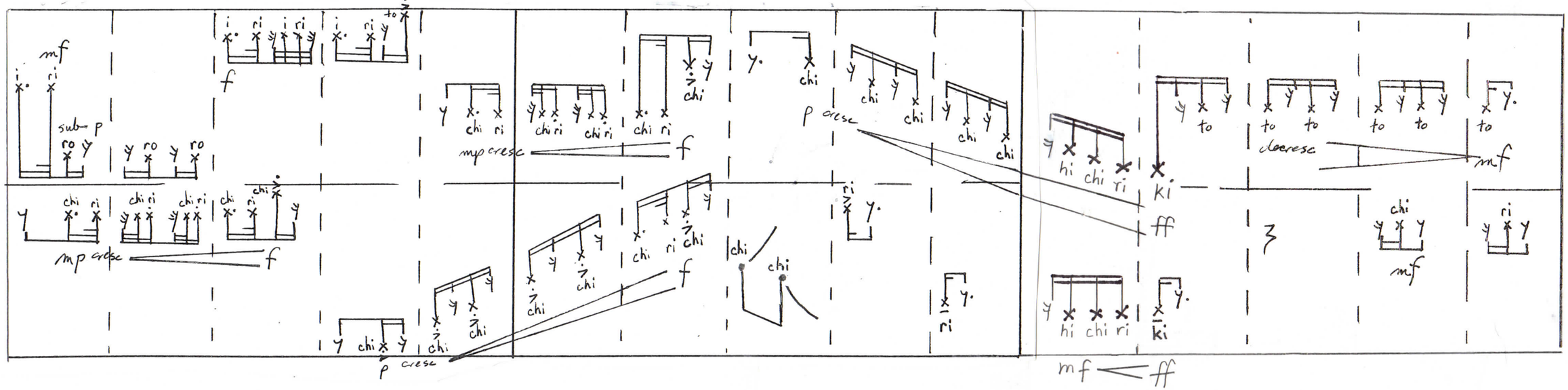
16.



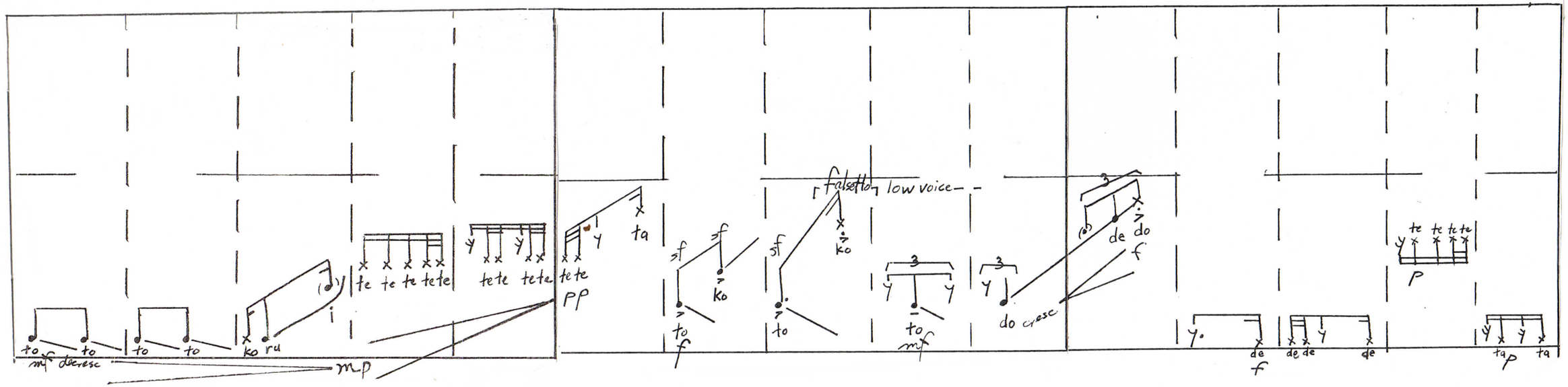
*All 3 bass voices unison.
Use normal speaking range.

**All 3 tenor voices unison.
Use normal speaking range (no falsetto).

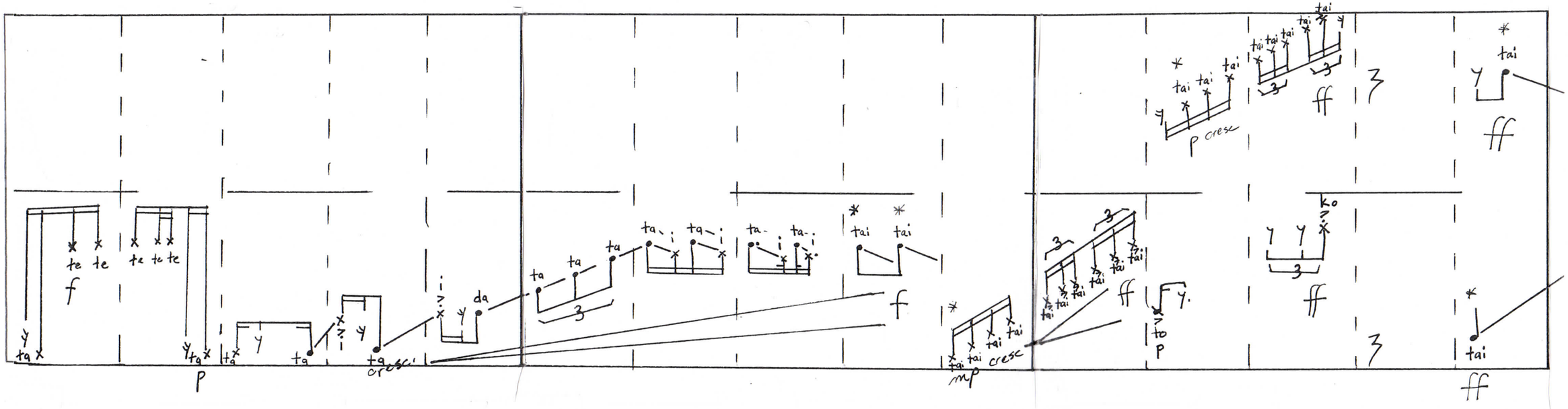
19.


mf
sub-p
mp cresc
f
p cresc
ff
decresc
mf
mf < ff

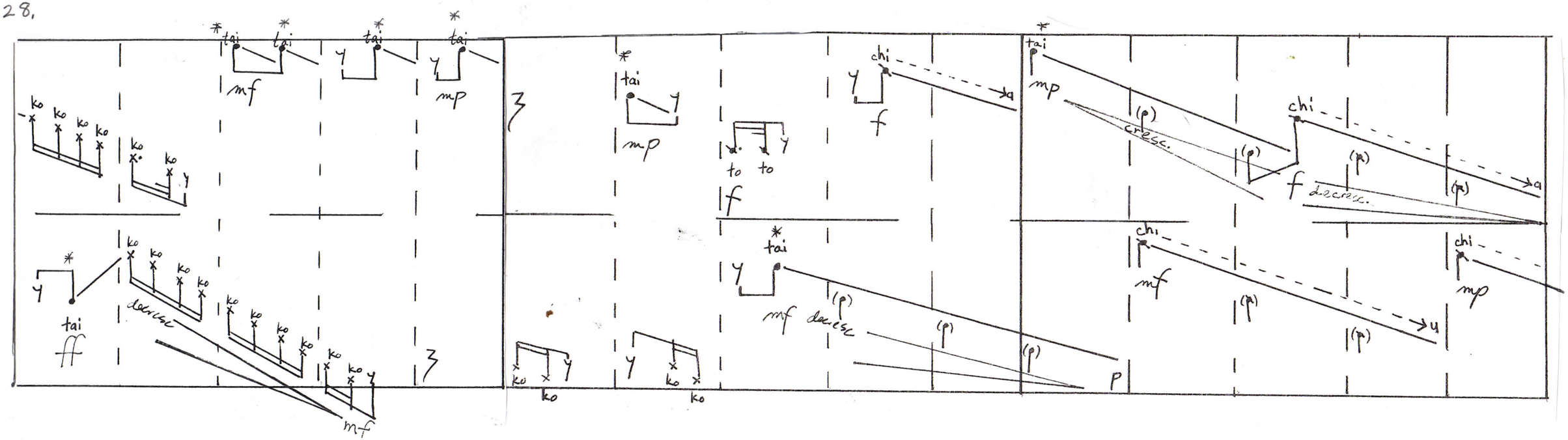
22.


mf decresc
mp
pp
falsetto
low voice
do cresc
f
p

25.

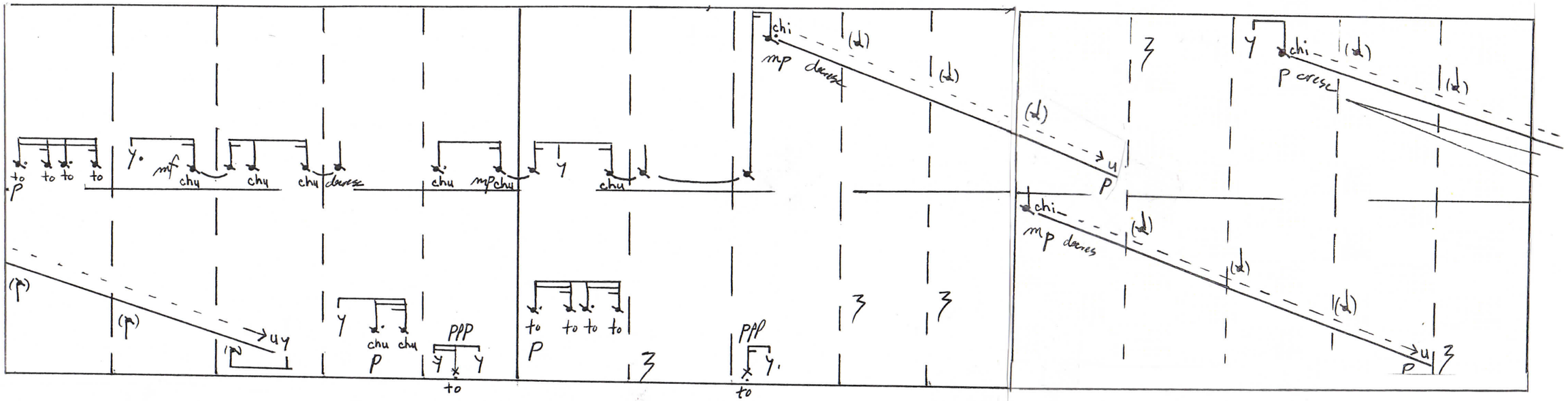


28.

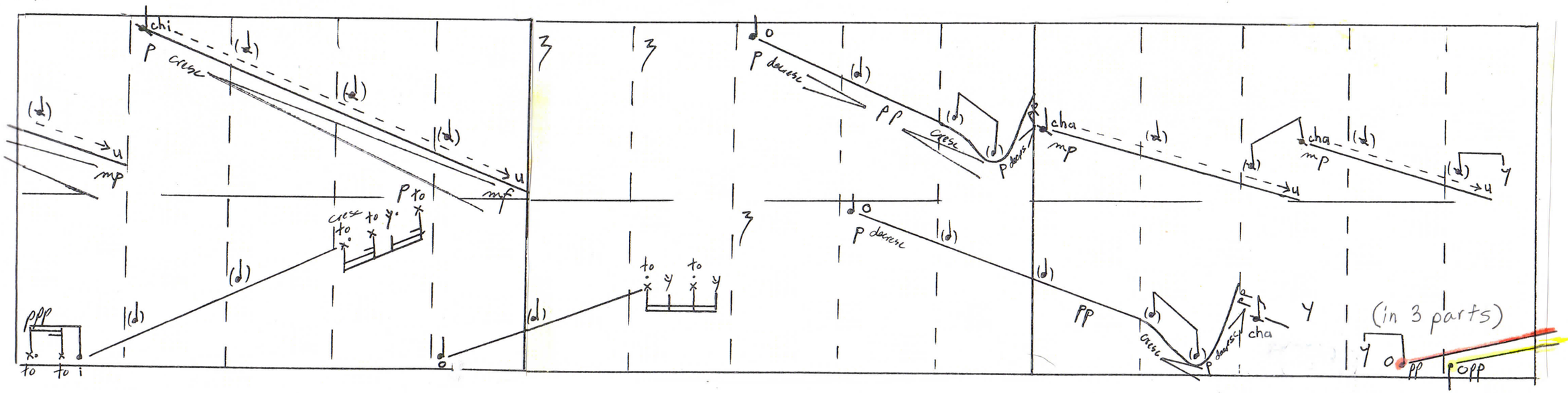


* change vowel immediately from "a" to "i".

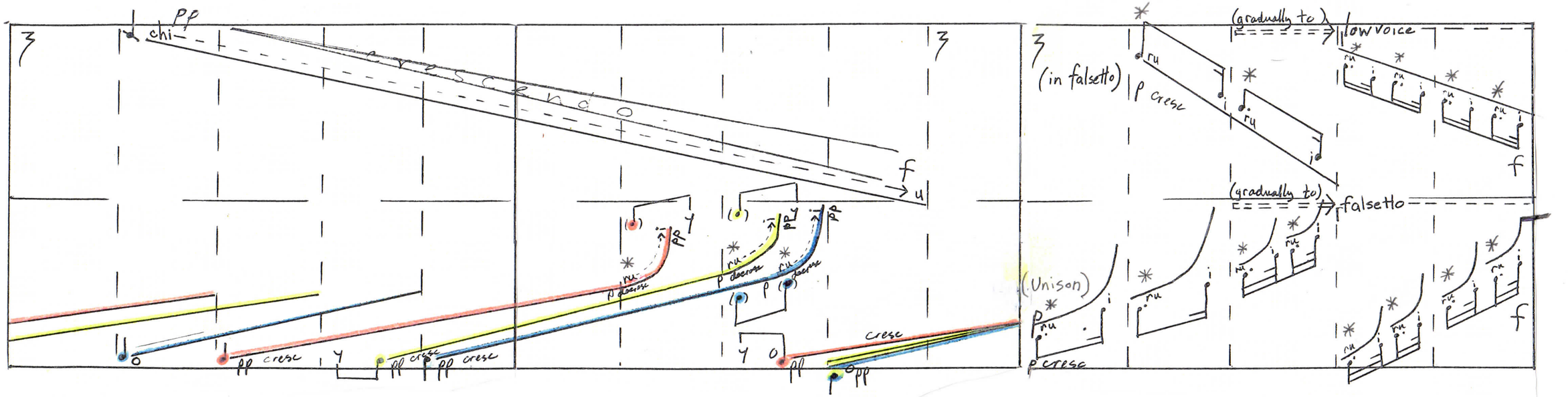
31.


to to to to
P
y
mf
chu
chu
chu
decresc
chu
mp chu
y
chu
chi
mp decresc
(d)
u
P
chi
P cresc
chi
mp decres
u
P
(p)
uy
y
chu chu
P
PPP
y y
to
to to to to
P
PPP
y
to

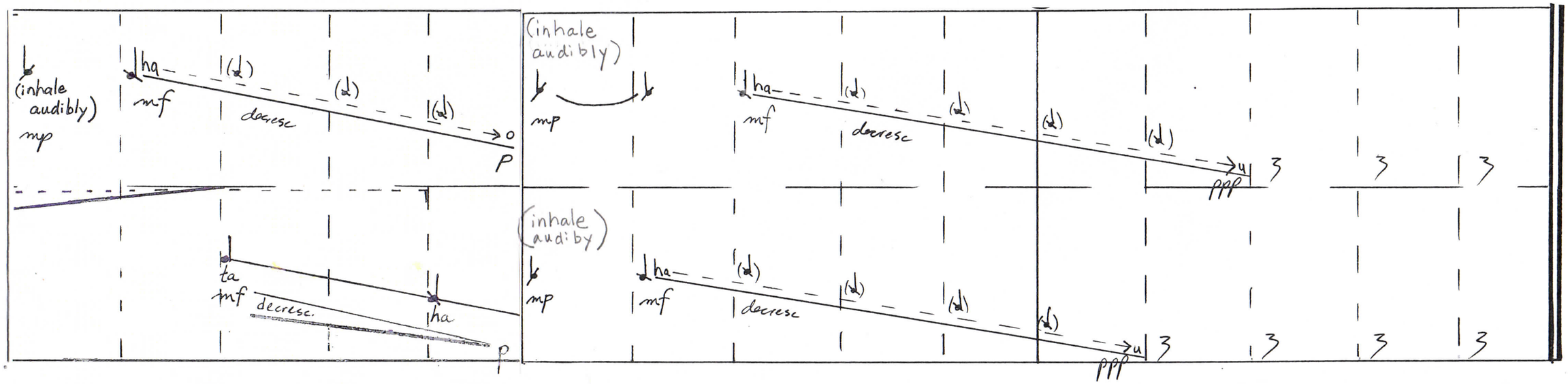
34.


chi
P cresc
(d)
u
mp
u
mf
P to
cresc to y
to
PPP
to to i
o
to to
y y
o
P decresc
PP
cresc
P decresc
cha
mp
cha
mp
u
y
o
P decresc
PP
cresc
P decresc
cha
y
(in 3 parts)
y o
PP
PPP

37.



40.



*change vowel gradually from "u" to "i".