

Hybrid Experience

Hybrid 2

for cello, piano and electronics

Knut Vaage
with John Ehde and John Hegre

(version 17.10.2018)

2018

for
J J&K

ABOUT THE SCORE AND SETUP:

This score is very much open for improvisation. Each of us in the trio has an electronic setup to expand the sound of the acoustic instruments. The piano has two contact mics (type AKG C411) and a setup with a small mixer, loop ped., ecco, ringmodulator, and overdrive. The cello is microphoned by el.guitar pickups into a pedal setup with fuzz, eq, loop, delay, and transducer technology, designed by John Hegre. John Hegre does not bring an instrument into the group, but works actively by looping and making other electronic treatments of our sounds. Suggestions about treatments are given in the score, but the score opens up for improvisation, so the trio do not have to follow it exactly.

ACKNOWLEDGMENT:

Hybrid Experience is to be premiered at Koncertkirken in Copenhagen October 29th 2018 by *J&K* (John Ehde, John Hegre and Knut Vaage). The piece is included in our research project at the Grieg Academy; (un)settling Sites and Styles. Special effects are developed from an early stage of etudes on each effect, that has been partly developed with John Ehde and John Hegre, and combined in new ways as a part of the research project. A previous work in this project has been the piano trio *Svev*, premiered at the Borealis Festival 2018 by *Valen Trio*. Material from *Svev* has been developed further from the acoustic version (in the piano trio) into this version for hybrid piano and cello with live, lo-fi electronics.

Many thanks to John Ehde and John Hegre for joining the process making this score possible as a part of a common music making project.

DURATION: c. 30 min.

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Hybrid Experience

Hybrid 2

Knut Vaage

1

Setup: the cello is sent through a transducer put on the soundboard of the grand piano

Senza misura c. 1 min
LOOP Cello

A

grad. more treatment

c. 2 min

treatment ad lib.

Electronics

(abstraction of cello with eq, loop, pitching, infinite reverb - make structur)

bow on right side of bridge
wind sound

pp

ord.

(IV continue, allow distortion)

develope ad lib.

on strings:
press medium low cluster silent
release with sudden movement
(to make sound)

R.H. mute strings heavily w. palm near pins
L.H. on keys
improvise random notes within lowest octave

repeat pattern ad lib.

TACET

pp (keep back)

leg.

8^{va}

8^{vb} senza ped.

B

poetic

c. 2 min

grad. more treatment

Elect.

*col legno, jeté ad lib.

sul tasto → sul pont.

sul pont., punta d'arco

rep. ad lib.
(pitches ad lib.)

mf

ppp

* Bouncing bow col legno from sul t. to sul p. or other way will make secondary melodies. Play very freely and poetic

rhythm and pitches ad lib.

ppp
ECCO

rep. ad lib.

RING.MOD.

U.C.

8^{va}

8^{vb}

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2

Senza misura (cello: ♩ = c. 120)

c. 2 min

(A) LOOP Cello

free treatment, pitching etc.

repeat A **(B)**

Elect.

Vlc. free amount of rep. pattern, very slow gliss.
 sul pont. molto
 repeat pattern ad lib.
 optional variation behind bridge
 trem. ad lib. (all strings) ord.

Pno. ① rapid scratch w. nail lengthwise on winding of bass string
 sfz pitch ad lib.
 ② (*) (down) (down/up)
 mp
 change ad lib between 1 and 2 ----- TACET
 active trem. on strings

*) scratch secco on windings of bass strings
 improvise unpredictable rhythms

3

c. 2 min

(A) no treatment (optional crossfade loop)
 (B) grad. more treatment
 very free

Elect.

Vlc. metal part of bow by frog, rhythmic strokes along the string
 use strings I - IV ad lib.
 L.H. mute strings
 sul t.
 sul p.
 sul t.
 I L.H. pizz ord.
 change between A-B ad lib, but quite simultaneously
 even gliss. on metal part of bow

Pno. in SYNC approx. 8 notes up, 8 notes down
 near damper
 near peg
 sul t.
 change between A-B ad lib, but quite simultaneously
 mf
 senza ped.
 con ped.

Tap rhythmically on string w. edge of a metal object.
 Move hand slowly lengthwise from damper towards pin and back.
 Strike string with a metal object and slide it lengthwise to make gliss. (slide guitar effect)

4 (senza misura)
full treatment

c. 1 min

grad. less treatment

Elect.

Vlc. **A** (optional pitch ad lib.)
ord. **B** jeté, col legno

(ord.) (jeté, col legno)

Rotate metal bowl (or glas) on strings ad lib., turning the hand back and forth.
Move arm gradually lower, to make unstable gliss.

Pno. *con ped.* TACET

treatment ad lib.

c. 30 sec.

c. 1 min

Elect.

Vlc. **B** only impro on given material, pitch ad lib
mf gradually longer rests
behind bridge (b.b.) bow w. windings by frog *p* lunga
gradually shorter rests

Pno. *p*

Scrape gently and very slowly with edge of metal along winding of random bass strings

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5 no treatment c. 30 sec. grad. more treatment c. 1 min

Elect. _____

Vlc. *crush sul t.* ----- *sul p.* *impro, use strings I - IV ad lib.*

Pno. *8vb* ----- *senza ped.*

(p) ----- *(mf)*

Place a metal object firmly on a low bass string.
Scratch very slowly along the string to create a clicking sound from each winding.
Improvise random rhythms, starting very slowly, ending with fast scratches on several windings

full treatment c. 1 min c. 2 min grad. less treatment c. 30 sec.

Elect. _____

Vlc. *crush, slow bow, over-pressure (search for 8va bassa)* *optional TRANSDUCER* *crush sul p.* ----- *sul t.*

Pno. *LOOP crush* *playback loop and treat with fuzz and ringmod.* *crossfade into "normal" scratch*

(f) ----- *(mp)* ----- *n*

Fast lengthwise scratches (on windings)

6 (senza misura)

c. 1 min

c. 1 min

Elect.

treatment ad lib.

Vlc.
 mute string, hoarse overtone ad lib.
 free bowing, very light pressure
 o transform into -----
 as above but L.H. rapidly ad lib. searching for overtones (sul p. ad lib.) strings ad lib.
 as above but change
 (measured trem. 16 notes in sync)
 brush strings lengthwise
 firmly up an down (M.M. c. 132)
 (add string)
 secco, sul t. (short brush, crush)
 I
 I/II
 I

Pno.
 measured tremolo on soundboard 1)
 tap w. both hands/fingertips
 (quasi 16 notes, M.M. ca. 132)
 (p) dynamic ad lib, (but will not be loud)
 1) if soundboard is hard to reach;
 tremolo on metal frame instead
 R.H. sidwise intense trem. on sound board
 L.H. add trem. across medium strings
 (16-note rhythm continues)
 R.H. tremolo across the strings
 (as L.H. above - quasi 16 notes sim.)
 L.H. pizz. on medium low string ad lib.
 (bell like; big space between each pizz.)

Elect.

treatment ad lib.

c. 1 min

c. 1 min

c. 45 sec.


Vlc.
 behind bridge punta d.a. ----- ord. (still b.b.)
 vary by adding II then change between I/II
 transform to bowing on body by changing grad. into IV
 bow on body firmly up/down
 rapid figurations ad lib. on IV, gradually higher pitches
 pppp mp


Pno.
 gradually downwards both hands
 keep steady effects/rhythm
 R.H. medium low trem. on strings
 L.H. lowest palm cluster (like tam-tam)


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7

LOOP Cello

Elect. 


Vcl. 

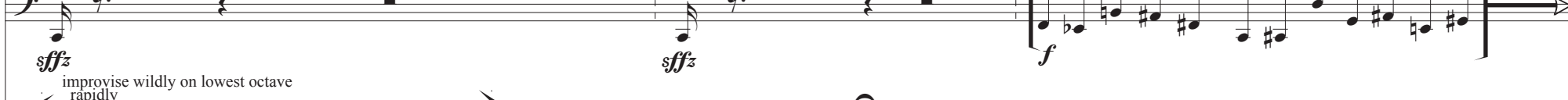
Pno. 

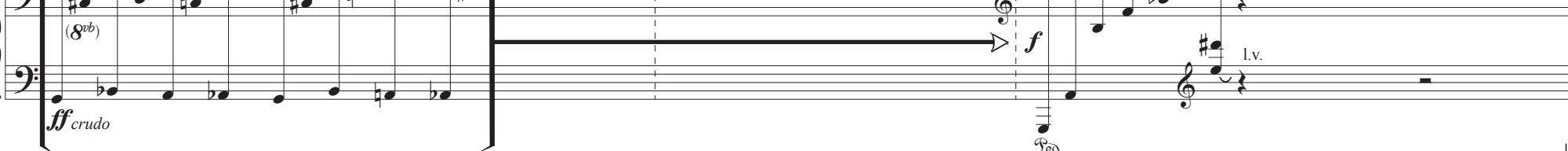
mp black & white cluster (keep pressed down through the bar) *(mp)*

8^{vb}

LOOP Cello

Elect. 

Vcl. 

Pno. 

8^{vb}

Elect. *LOOP Cello*

Vlc. rapidly ad lib. impro (quasi dodecaponic)
mp secco, no sync.

Pno. *f* *l.v.* *l.v.* *mp* *secco, no sync.*

RING.MOD.

Detailed description: This system contains three staves. The top staff is for Electro, starting with a 'LOOP Cello' section. The middle staff is for Violoncello, marked 'rapidly ad lib. impro (quasi dodecaponic)' and 'mp secco, no sync.'. The bottom staff is for Piano, marked with dynamics 'f', 'l.v.', and 'mp', and 'secco, no sync.'. There are also 'RING.MOD.' markings and a '6' above the piano staff.

Elect. reverberation

Vlc. *sfz* *p* crush (8vb) keep ad lib.

Pno. *f*

Detailed description: This system continues the three staves. The Electro staff has a 'reverberation' instruction. The Violoncello staff has 'sfz' and 'p' markings, along with 'crush (8vb)' and 'keep ad lib.'. The Piano staff has a 'f' marking.

if needed for effect next page:
lay down on floor to drag superball
on soundboard from below

8

treatment ad lib. c. 1 min c. 1 min

Elect.

Vlc. drag super ball firmly pressed on instrument body drag super ball firmly on string (IV, tuned down a fifth to low F)

Pno. ECCO drag super ball firmly inside wooden frame

c. 15 sec. reverberation (A) poetic (B) c. 2 min treatment ad lib.

Elect.

Vlc. put down superball *) microtonal gliss. continue slowly around main pitch ECCO (gliss. sim.) jeté ad lib. sul pont. change between A-B ad lib. *ppp* *mp*

Pno. put down superball ECCO rep. ad lib. pizz. change between A-B ad lib.

(p) Strike string with a metal object and con ped. slide it lengthwise to make gliss. (slide guitar effect)

Pno: make gliss. (A) with high pitched Cello make pizz. (B) with jeté

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10 Senza misura (cello: ♩ = c. 120)

(A) LOOP Cello

(B) free treatment, pitching etc. c. 1 min

Elect. *pitch gradually down to lowest*

Vlc. *ord. free amount of rep. pattern, very slow gliss. sul pont. molto repeat pattern ad lib. (gradually down to lowest)*

Pno. *pitch ad lib. sffz con ped. rapid scratch w. nail lengthwise on winding of bass string*

11 c. 30 sec. c. 30 sec. c. 1 min

Elect. *no treatment* *grad. more treatment* *full treatment FUZZ/RINGMOD.*

Vlc. *muted IV circular movements sul p. molto <-> sul t. molto*

Pno. *scratch (repeat/variant)*

make feedback w. fuzz box mixer volum: grad. ON - abruptly OFF

continue treatment add scratch simultaneously

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c. 30 sec.

c. 30 sec.

Elect. **build background** **reverberation**

Vlc. **slow circling, sul t.**

Pno. **clusters on keys ad lib.**

8^{vb}- *8^{vb}-* *8^{vb}-* *8^{va}-*

15^{ma}-

(press silent)

12 Calmly (♩ = c.60)

c. 1 min

Elect. **careful treatment** **treatment ad lib.** **build background**

Vlc. *pp dolce e legato molto* **(optional rest to listen to loop)** *n*

Pno. **(opt: manipulate Cello/electronics w. ringmodulator)**

pp **senza ped. sempre** **keep chord pressed down**

Make harp effect by gently moving R.H. fingertips with rapid gliss. across the strings, letting silently pressed chord ring

13

c. 1 min

build background

Elect.

Vlc. *pp* gradually into flautando molto *n* *pp*

Pno. resulting in spectrum of G
ECCO

(*Red.*)

Very slowly repeated lowest G in L.H. while R.H. touches the string gently at the same time to create random harmonics on the fundamental G

Morendo

c. 30 sec.

14

Senza misura

c. 1 min

c. 1 min

Elect. reverberation

Vlc. air sound (extreme flautando) *p* molto lento improvise, slow change between random natural harmonics ord. III bow on right side of bridge (*p*)

Pno. slower and softer overtones (*p*)

(*Red.*)

on strings:
press medium low cluster silent
release with sudden movement
(to make sound)