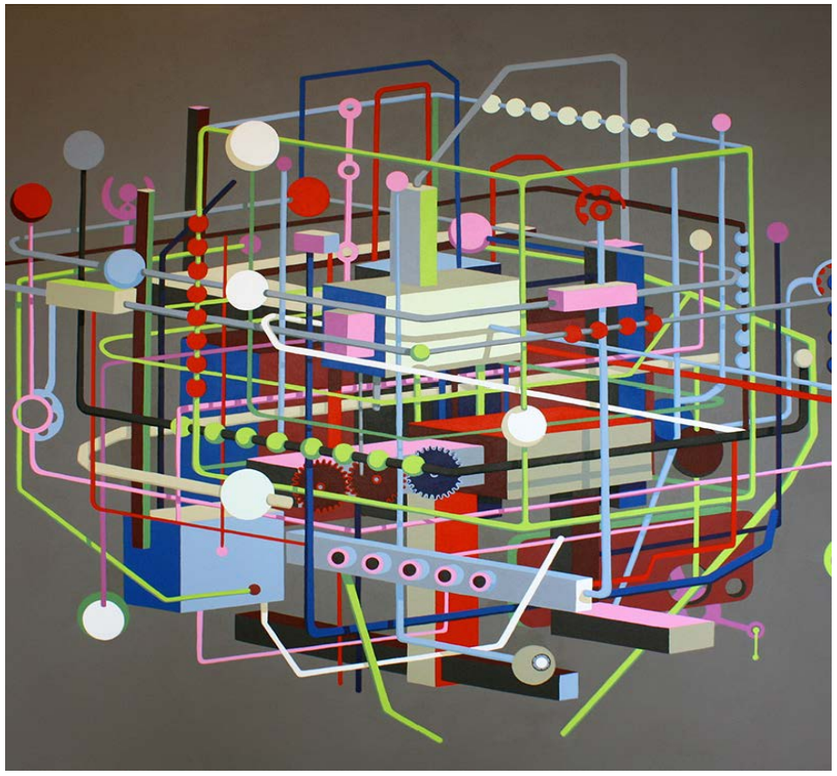
Hybridisasjon

Hybridization



“Utopolis #9”, Silje Heggren, 2018, acrylic on canvas

for ensemble, electronics and visuals

Knut Vaage

2019

to
BIT20 Ensemble
30th year anniversary
9th of November 2019

Electronics: Thorolf Thuestad
Transducers: John Hegre
Visuals: Birk Nygaard

Conducted by Trond Madsen

Commissioned and financed by BIT20 Ensemble

Flute (doubling Bass Flute and Piccolo)
Clarinet in Bb (doubling Bass Clarinet)
Percussion
Harp
Piano
Violin
Cello
Piano Frame
Conductor treat Perc-instruments

Percussion setup:
Tam-tam, Marimba (to low C), 5 Clay Pots, Vibraphone, Crotales (pitches ad lib.)
Extra: 2 bows
Conductor uses transducer microphones on 1 Timp (medium or big), G.C., and Frame Drum
and must control cameras from given instruction, and play Bull Roar
Extra player is needed for Piano Frame with bass transducer and normal transducer (must be able to use loop pedal)

ABOUT THE SCORE:
Accidentals apply through the whole bar within the same octave. Trills are chromatic if not marked. Tremoloes are unmeasured if not marked
The score gives the performers freedom to improvise, and adjust the length of each Senza misura bar
The Hybrid between accoustic and electronic sound and the visual part must be taken care of by intense listening and equality between the performers of the instruments,
the electronics, and the visual part. The nick names in the electronic part refers to a workshop on relations between ensemble and electronics. For future
performances, the sound designer is welcome to make own versions inspired by the short descriptions on each part.

ACKNOWLEDGMENT:
Hybridization is included in our research project at the Grieg Academy; *(un)settling Sites and Styles*. It has been partly developed with John Ehde
(my partner in this project) and sound designer/programmer Thorolf Thuestad. Transducer technology is designed by John Hegre. Special effects are developed and combined in new ways as a
part of the research project on workshops during 2018. The pice include quotes from *Svev,* premiered at the Borealis festival in Bergen 2018 by Valen Trio.
Svev took material from *Etudes* made in collaboration between John and me, and from some of my other pieces.

Many thanks to BIT20 Ensemble and Trond Madsen for making possible the world premiere at Grieghallen in November 2019.
Thanks to the Borealis Festival for supporting and co-operating for the premier of *Hybrid Spectacle* in March 2020.

PERFORMANCE:
The visuals are projected on a big sized canvas. Laser and 4 micro-camera will be needed.
For the sound part, a full PA with surround is needed. The ensemble should be microphoned by DPA's, but transducer instrument should not be amplified
(conductor's perc and piano frame). Please read bottom lines in score to get details about amplification, electronics, transducers and visuals.

DURATION: c. 15 min.

"Hybridisasjon" er tinga som ein smakebit av ei konsertforestilling tinga av BIT20 Ensemble kalla "Hybrid spetakkel" for ensemble
med cello-solo, elektronikk og visuell design. I begge verka blir tilhøvet mellom menneske og teknologi belyst. Prosjektet vil gå parallelt med,
og vera ein del av PKU-forskningsprosjektet «(Un-) settling Styles and Sites på Griegakademiet, og enda i ei avsluttande multimedial konsertførestilling
med premiere på Borealis 2020. Men "Hybridisasjon" vil stå fram som eit eige verk, urframført på BIT20 Ensemble si 30-års jubileumsfeiring 9. november 2019.
Ideen oppsto ut ifrå ein refleksjon over at me i vår tid kan oppleva ein ny slags futurisme gjennom all vår entusiasme for ny teknologi.
Menneska i vår tid kan visa stor entusiasme for teknologiutviklinga, men kan også oppleva ei redsle for å bli overflødiggjort av teknologien.
I "Hybridisasjon" vil me utforska hybriden mellom den akustisk lyden frå ensemblet og elektronikken. Instrumenta sine små, subtile lydar som normalt
er lydsvake, vil bli forsterka og kraftig elektronisk bearbeida. Gjennom prosessen blir samanhengen mellom dei ulike verkemidla undersøkt.
Samansmelting av elektronikk, akustisk lyd og visuelle teknikkar, vil resultera i ein kreativ loop - eit hybrid multimedialt landskap.

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Scores available from NB noter, Nasjonalbiblioteket/National Library of Norway
P.Box 2674 Solli, N-0203 OSLO, noter@nb.no

More info: www.knutvaage.com

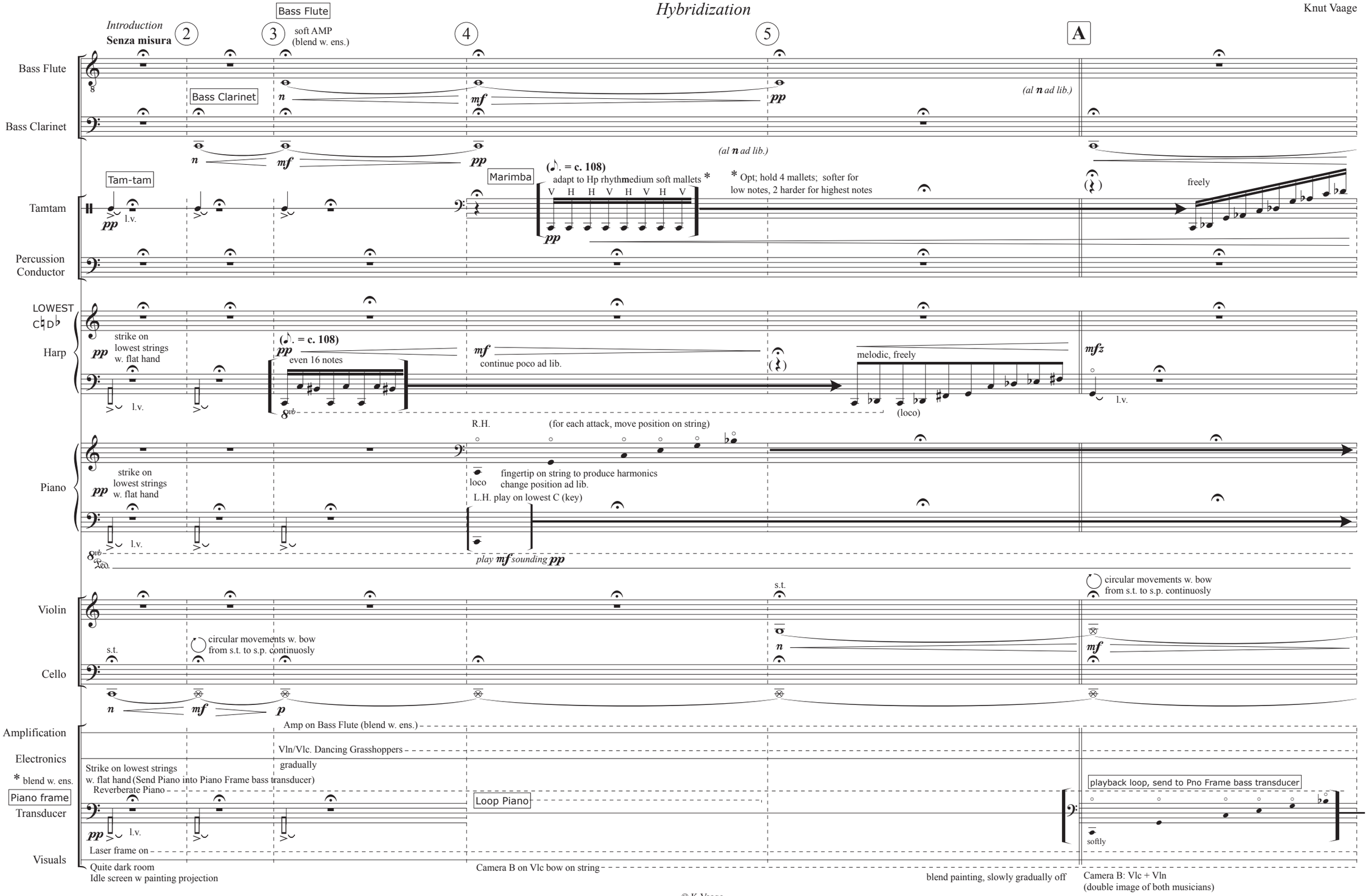
Score in C

All instruments with mics:
instructions for amplification/effects notated in score.
Adapt dynamics to electronics

Hybridisasjon

Hybridization

Knut Vaage



Camera A: Piano Frame, Camera B: on Timp, watching Woodwinds/Strings. Camera C on G.C. watching Harp/Perc. Camera D: inside piano

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2 3 4 5 **B**

Bs. Fl.

Bs. Cl.

Mrb.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

* lento rubato ad lib.

* lento rubato ad lib.

* Play together in duo, adapt freely to conductor

free intonation (poco bend)

free intonation (poco bend)

p sub. (poco swell)

p sub. (poco swell)

mf

mp dolce

like above

mf

pp

mp

pp sempre (audible rhythm)

pp (even 16 notes)

melodic, freely

mfz

(loco)

(harmonics continue ad lib.)

s.t. ord. * lento rubato ad lib. (mel.)

mp dolce e legato

s.t. ord. * lento rubato ad lib.

mp dolce e legato * Play together in duo, adapt freely to conductor

(Amp on Bass Fl.)

(Vln/Vlc. Dancing Grasshoppers)

Vln/Vlc.: Effect OFF

(Rev. on Pno)

(loop playback)

(laser) Laser frame continuing throughout the piece

(Cam. B: Vlc./Vln. bow)

add Flute/Clar.

Camera D on Piano string
string research #1 (overtones)
(camera plased inside piano close above bass string)

2 3 4

Bs. Fl.

(breathe w. needed)

freely

fp

Bs. Cl.

(breathe w. needed)

freely

fp

Mrb.

mp

p sempre

(𝄽)

freely

Hp.

8vb

mfz

mp sempre

(loco)

Pno.

(harmonics continue ad lib.)

(8vb)

(Ped.)

Vln.

free intonation (poco gliss.)

p sub.

Vc.

(mel.)

free intonation (poco gliss.)

p sub.

Amp.

(Amp on Bass Fl.)

Electr.

(Rev. on Pno)

Trans.

(loop playback)

Vis.

(Cam. B: Vlc./Vln. bow)

Camera C add Hp

Camera C on Marimba

(Cam. D: Pno. string)

Part 1

Misurata (♩ = c. 63)

5

Bs. Fl.

Bs. Cl.

Mrb.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

8va

f rapidly poss.

f rapidly poss.

fp

f

rapid gliss.
ad lib.

p

f

l.v.

solo

mp

(𝄻)

rep. pattern ad lib.

pizz. sfz

sfz

R.H. pizz. w. nail on same string (to make string vibration extreme for camera)
L.H. attack on key

ord.

(Ped.) (8vb)

Ped. mf

crush

ff

crush

p

ff

p

(Amp on Bass Fl.)

Add volume on Bass Fl. (enlarge for solo)

Vln/Vlc. Nails on blackboard

fade Loop

(Rev. on Pno)

fade Rev. ad lib.

(loop playback)

(Cam. B: Vlc./Vln. bow)

(Cam. C: Mar.)

(Cam. D: Pno. string)

(Camera D, piano string only)

string research #2 (key-pizz)

C

Bs. Fl.

Bs. Cl.

Mrb.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

(Amp on Bass Fl.)

(Vln/Vlc. Nails on blackb.)

(Cam. D: Pno. string)

sffzp *sfzp* *f* *p*

pp

rep. pattern ad lib.

w. plectrum
rapid scratch
longwise on string

sfz l.v.

sfz *sfz*

(8vb) (Ped.)

behind bridge (b.b.)

f

effect
OFF

Frame rev.
OFF

Loop Piano

playback loop, send to Pno Frame bass transducer

(ad lib.)

(8vb)

Camera B on Bass Flute
Camera C on Marimba

Bs. Fl.

Bs. Cl.

Mrb.

Perc.
Cond.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

f *sfz* *p* *f* *p* *f* *sfz* *p*

sfzpp 5

p

sfz l.v. *sfz* l.v.

rapid scratch w. fingernail longwise on string

sfz l.v. *sfz* l.v.

8vb (Ped.) Ped.

ord. measured trem.

p

ord. measured trem.

p

(III/IV)

(Amp on Bass Fl.)

(Pno frame)

~~(loop playback)~~

(Cam. B: Bs.Fl.)
(Cam. C: Mar.)
(Cam. D: Pno. string)

D

* allow overblow on sfz

Bs. Fl.

Bs. Cl.

Mrb.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

ord.

(Amp on Bass Fl.)

(Pno frame)

(loop playback)

(Cam. B: Bs.Fl.)

(Cam. C: Mar.)

(Cam. D: Pno. string)

string research #4 (longwise rapid gliss.)

E

Bs. Fl.

Bs. Cl.

Mrb.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

sfz

sfzp

sfzpp

f

fp

(p)

l.v.

ord.

p

(p. a p.)

(8vb)

(Ped.)

* b.b. 3

sfz

* behind bridge

grad. to s.p.

(Amp on Bass Fl.)

(Pno frame)

~~(loop playback)~~

(transducer, no cresc.)

(Cam. B: Bs.Fl.)

(Cam. C: Mar.)

(Cam. D: Pno. string)

Lento rubato (♩ = c. 63)

Bs. Fl.

Bs. Cl.

Mrb.

Perc.
Cond.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

8va

ff p

ff

close mic
bow (w. D.B. bow)

p (play louder)

Prepare transducer

rapid gliss.
ad lib.

l.v.

E-bow on string

pp

(8vb)
(Ped.)
Ped.

s.p.

b.b.

ord.
con sord.

pp dolce e legato

(Amp on Bass Fl.)

Amp Tutti

Conductor's perc and Piano Frame: NO AMP (for the whole piece)

Cave reverb ad lib.

Mar. Dancing Grasshoppers or Ad lib

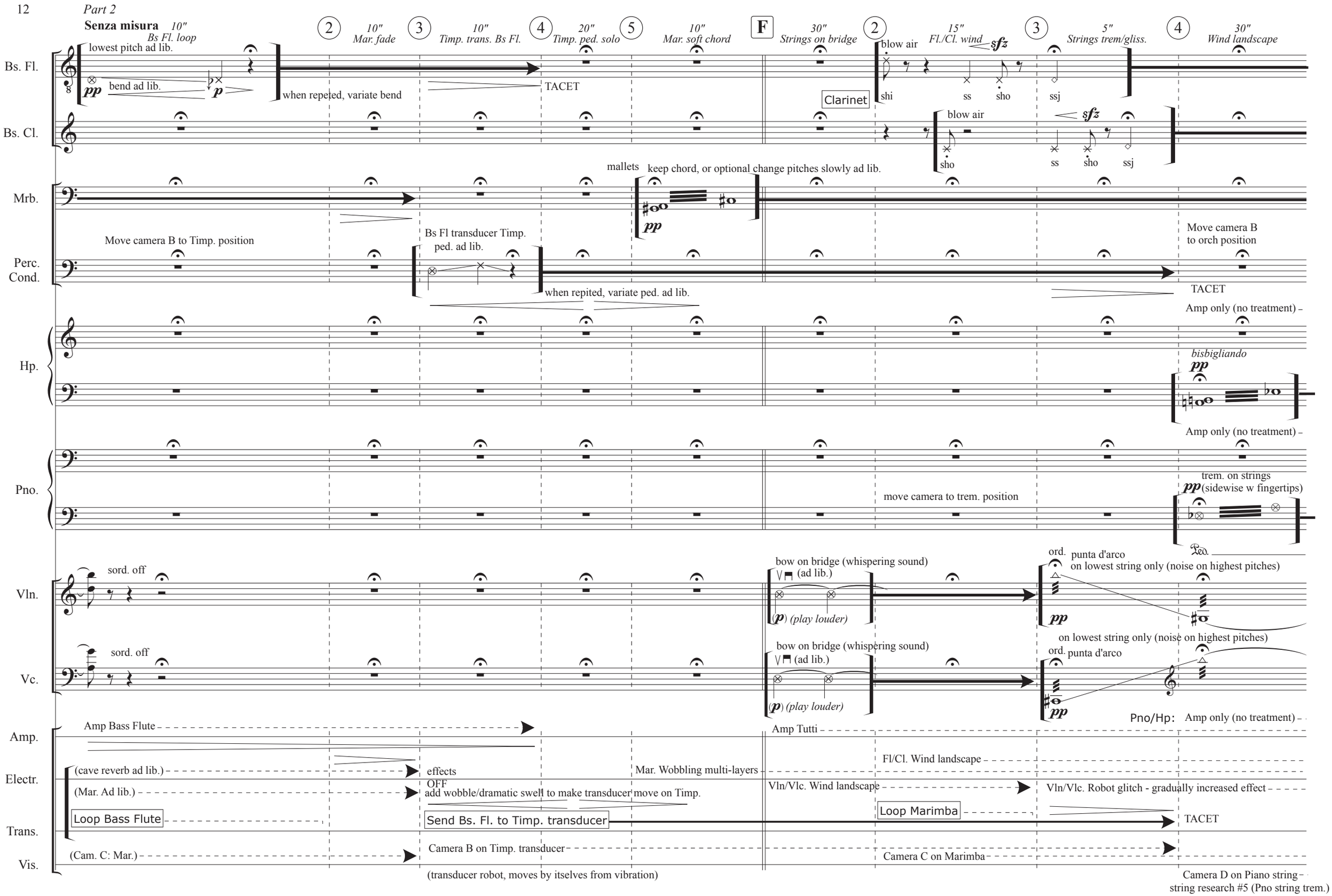
(Pno frame)

(loop playback)

(Cam. B: Bs.Fl.)
(Cam. C: Mar.)
(Cam. D: Pno. string)

Camera B on Bs.Fl/Vln/Vlc

Futuristic painting projection #1


Part 2
Senza misura
10" Bs Fl. loop
2 10" Mar. fade
3 10" Timp. trans. Bs Fl.
4 20" Timp. ped. solo
5 10" Mar. soft chord
F
30" Strings on bridge
2 15" Fl./Cl. wind
3 5" Strings trem/gliss.
4 30" Wind landscape
Bs. Fl.
lowest pitch ad lib.
pp
bend ad lib.
p
when repeted, variate bend
TACET
Clarinet
blow air
sfz
shi
ss
sho
ssj
Bs. Cl.
blow air
sfz
sho
ss
sho
ssj
Mrb.
mallets
keep chord, or optional change pitches slowly ad lib.
pp
Perc. Cond.
Move camera B to Timp. position
Bs Fl transducer Timp. ped. ad lib.
when repited, variate ped. ad lib.
Move camera B to orch position
TACET
Amp only (no treatment)
Hp.
bisbigliando
pp
Amp only (no treatment)
Pno.
move camera to trem. position
trem. on strings
pp (sidewise w fingertips)
Ped.
Vln.
sord. off
bow on bridge (whispering sound)
(ad lib.)
(p) (play louder)
ord.
punta d'arco
on lowest string only (noise on highest pitches)
pp
Vc.
sord. off
bow on bridge (whispering sound)
(ad lib.)
(p) (play louder)
on lowest string only (noise on highest pitches)
ord.
punta d'arco
pp
Pno/Hp:
Amp only (no treatment)
Amp.
Amp Bass Flute
Amp Tutti
Electr.
(cave reverb ad lib.)
effects
OFF
Mar. Wobbling multi-layers
Fl/Cl. Wind landscape
(Mar. Ad lib.)
add wobble/dramatic swell to make transducer move on Timp.
Vln/Vlc. Wind landscape
Vln/Vlc. Robot glitch - gradually increased effect
Trans.
Loop Bass Flute
Send Bs. Fl. to Timp. transducer
Loop Marimba
TACET
Vis.
(Cam. C: Mar.)
Camera B on Timp. transducer
Camera C on Marimba
(transducer robot, moves by itselves from vibration)
Camera D on Piano string
string research #5 (Pno string trem.)

5 | 5" Mar. trans. Pno. | G | 5" Fr. Hp/Pno high trem. | 2 | 15" Hp/Pno gliss. down | 3 | 20" Hp/Pno like Tam-tam | 4 | 5" Perc. Clay Pots | Flute | 5 | 15" Fl./Cl. perc | perc.: pizz./lip vacum | H | 30" Hp/Pno Molto lento | 2 | 30" Variation | pop on end of mouth piece w. flat hand

Bs. Fl.

B♭ Cl.

Bass Clarinet | perc: tongue smack | pop on instr. w.out mouth piece | (change pitch w. keys)

Mrb.

Clay pots | solo, rhythms ad lib. | play w handles of Rubber mallets | Rubber mallets (turned)

Hp.

(Amp only) | pitches ad lib. | high measured trem. | across strings (mute ad lib) | gradually downwards both hands | keep steady effects/rhythm | R.H. medium low trem. on strings | L.H: lowest palm cluster (like tam-tam) | l.v. | rhythm and pitches ad lib. | (blend ord. and harmonics ad lib.) | 8va | pp

Pno.

(Amp only) | high measured trem. | (bisbigliando) | gradually downwards both hands | keep steady effects/rhythm | R.H. medium low trem. on strings | L.H: lowest palm cluster (like tam-tam) | l.v. | pizz. | rhythm and pitches ad lib. | 8va | pp

(Ped.)

Vln.

Vc.

Amp. | (Amp only) | Amp Tutti

Electr. | (Fl/Cl. Wind landsc.) | (Mar. Wobbling multi) | (Vln/Vlc. Robot gl.) | Hp/Pno. Oposite | Perc. Clay landscape (gradually increase the effect) | Fl/Cl. Glitch smack | Hp/Pno. Sparkling

Trans. | playback loop, send to Pno Frame bass transducer | pp

Vis. | (Cam. C: Mar.) | (Cam. D: Pno. string) | Camera A on Piano Frame | Camera B on Vln./Vlc. | Camera C on Harp | Camera C on Harp/Perc | Camera B on Fl./Cl.

3 — *30″* *Variation* — smack: make short kissing sounds on parts of instr.

4 — *5″* *Slow strings*

5 — *45″* *G.C. trans. Mar.*

Fl.

Bs. Cl. — perc: tongue smack etc. — Clarinet — ord. (blend w. strings) — Bass Clarinet — *pp dolce*

Perc. — Marimba — bow (w. D.B. bow) — *p* (play louder)

Perc. Cond. — Move camera C to Frame Drum position — Mar. transducer G.C. — Frame Drum on G.C. (containing a handfull of small resistors) — *pp*

Hp. — rep. ad lib.

Pno. — rep. ad lib. — (Ped.)

Vln. — 8va — s.t. — slowly changing chord (keep double stops ad lib.) — *pp dolce* — continue soft chord-changes, if needed

Vc. — s.t. — *pp dolce* — slowly changing chord (keep double stops ad lib.)

Amp. — Amp Tutti

Electr. — (Fl/Cl. Glitch) — (Hp/Pno. Sparkling) — (Vln/Vlc. Robot gl.) — Vln/Vlc/Cl. Cave reverb ad lib. — Mar. Dancing Grasshoppers or Ad lib — send Mar. loop to G.C. transducer

Trans. — (loop playback) — send Mar. loop simultanously to the Piano Frame and the Frame Drum transducers

Vis. — (Cam. B: Fl/Cl.) — (Cam. C: Harp/Perc) — (Cam. D: Pno. string) — Camera B on Vln/Vlc — showing patterns of jumping resistors inside Frame Drum — Camera C on G.C./Frame drum

I

10"
Flz/trem. cresc

Part 3
Misurata (♩ = c. 63)

Fl.
Bs. Cl.
T.T.
Perc.
Cond.
Hp.
Pno.
Vln.
Vc.
Amp.
Electr.
Trans.
Vis.

pp
sffz
solo
f
mf
fp
Tam-tam
Move camera C to orch position
sfz
rapid scratch w. triangle beater
rapid scratch w. plectrum longwise on string
8vb
(play like drums)
(8vb)
con Ped.
loco
ord.
ff
measured trem.
p
NO AMP.
(opt. soft amp. tutti)
effects OFF
TACET
Loop Piano
playback loop, send to Pno Frame bass transducer
Loop
* in background (C#)
Camera B on Fl./Cl.
Painting projection like in the beginning
Camera C on Harp
string research #6 (Harp sfz)
* it will not be possible to get the loop/dubbing in sync with the piano, so perform it like a shimmering reverberation

J

Fl.

Bs. Cl.

(w. Bs.Cl.)

(w. Fl.)

T.T.

Vibraphone

Perc.
Cond.

Hp.

ord.

Pno.

(con Ped. sempre)

Vln.

solo

Vc.

espress.

Amp.

Electr.

Trans.

Vis.

Dub
(Pno frame)
(loop playback)
(C#,C)
(Painting projection)
(treat and zoom projection ad lib.)
(Cam. B: Fl/Cl.)
(Cam. C: Harp)

Loop

Dub
(C#,C,H)

Camera B/C on Vln./Vlc. + Vibraph.

K Change to Picc.

Fl.

Bs. Cl.

Vib.

Ped. Ped. *f* Ped.

Perc.
Cond.

Hp. *f* *f*

3

Pno.

Vln. *f espress.* measured trem. *fp*

Vc. *f espress.* measured trem. *fp* (gliss. up)

Amp.

Electr.

(Pno frame) Loop Dub Loop Dub Loop Dub
(loop playback)

Trans. (C#,C,H,b^b) (C#,C,H,b^b,a^1) (C#,C,H,b^b,a^1,a^b2)

Vis. (Cam. B: Fl/Cl.) Camera B on Vln/Vlc
(Cam. B/C: Vln/Vlc+Vib) Camera C on Harp

Part 4
Senza misura

Picc.
Bs. Cl.
Crt.
Hp.
Pno.
Vln.
Vc.
Amp.
Electr.
Trans.
Vis.

5″ *Fade Hp/Pno/Strings*
2
15″ *Pno.Frame Solo*
3
10″ *Bow Crot.*
4
Piccolo
5″ *High W.w.* whistle tone
pitch ad lib.
high pitched soft sound
pitch ad lib.
5
10″ *Bow bridge*
L
40″ *Pno/Hp Slide gliss.*
change to Bs.Fl.

Crotales
bow, pitches ad lib.
use 2 bows, impro beauty-landscape

(Ped.)

8va
(8va)
Slide glass or cup on strings w side (flat) firmly w. L.H.
Strokes sfz on strings crosswise same pitches w. R.H.
optional: gliss w. triangle beater, one string only
(pitches ad lib.)
change position ad lib.

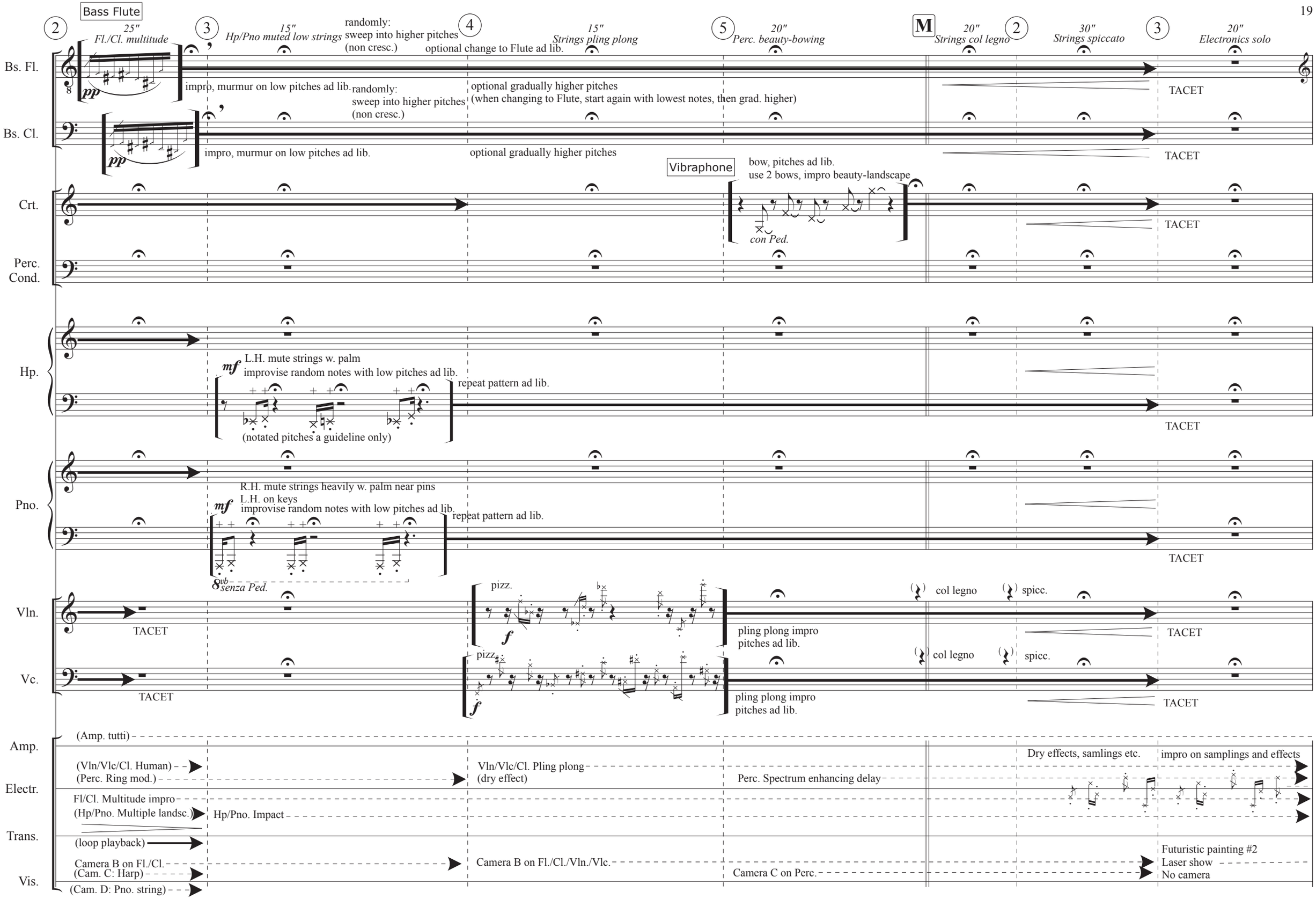
turn camera to gliss. position
(con Ped. sempre)

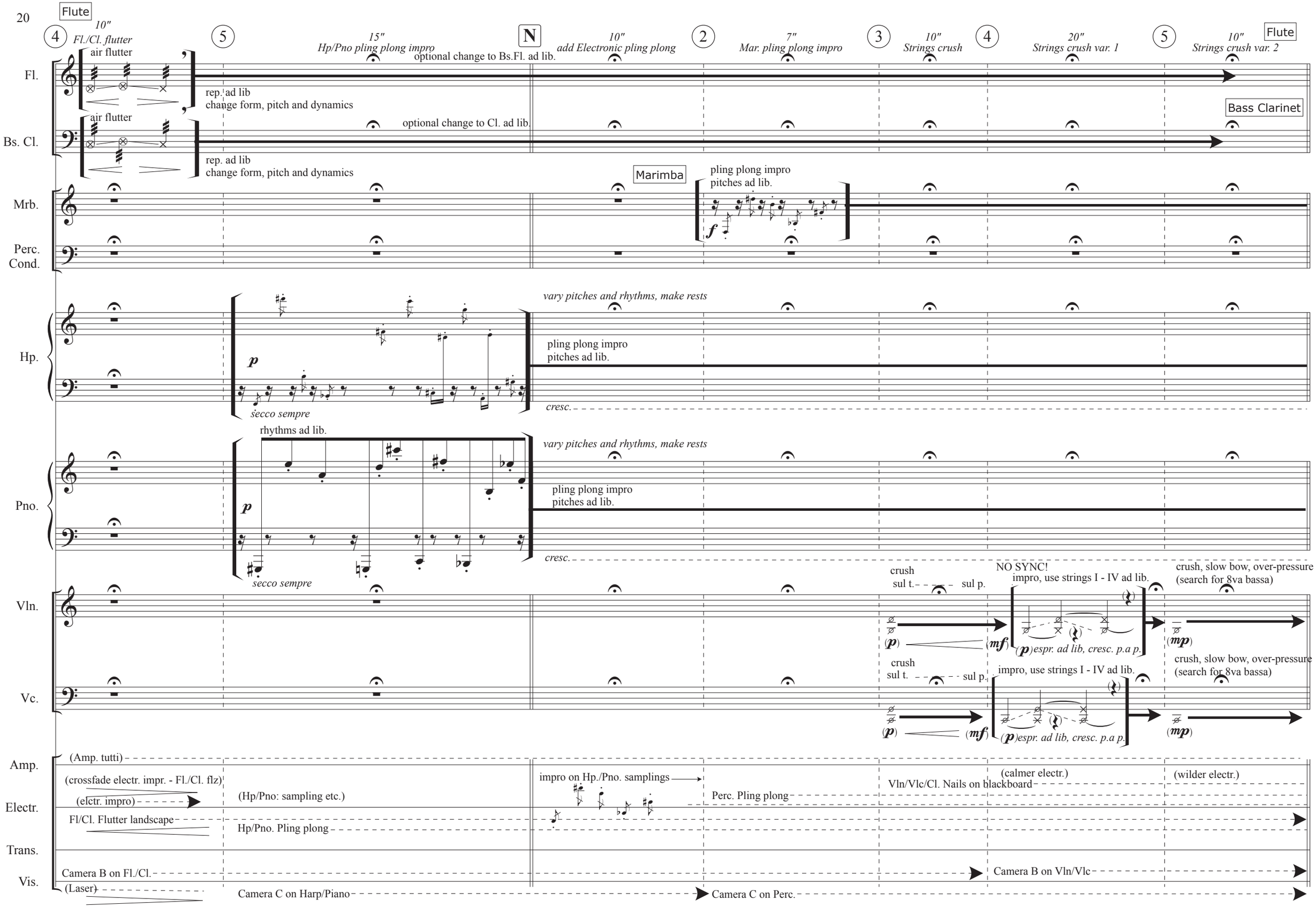
bow on right side of bridge
(p)
bow on right side of bridge
(p)

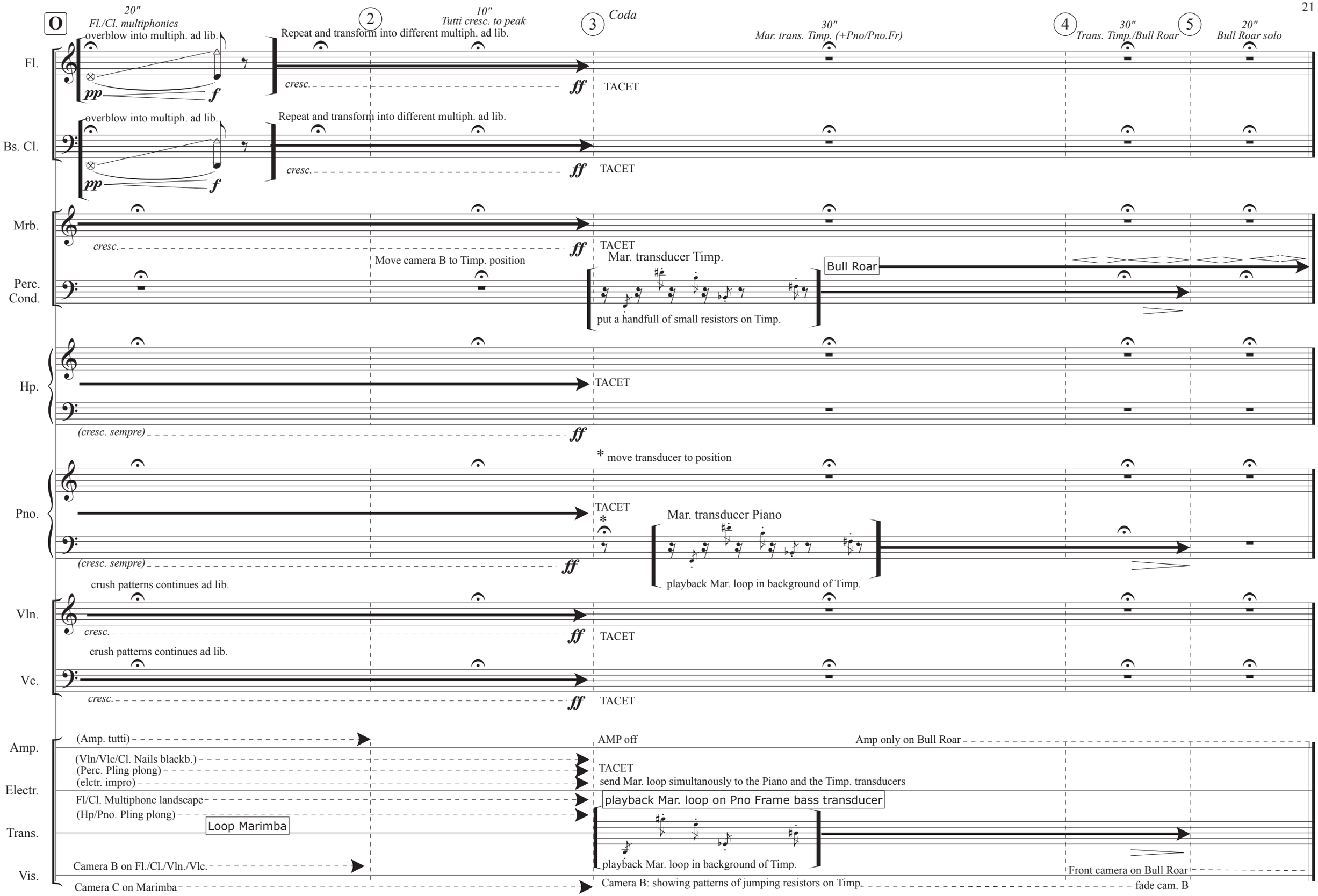
Amp. tutti
Perc. Unlimited ring mod.
Vln/Vlc/Cl. Human.
Fl/Cl. Spring landscape
Hp/Pno. Multiple landscapes

Loop
(loop playback)
Dub
(C#,C,H,b^b,a^1,a^{b2},g^3)
rotate and slide transducer ad lib. on medium high strings

Camera A on Piano Frame
Camera B on Fl./Cl.
Camera B on Fl./Cl./Vlc.
Camera C on Perc.
Camera C on Harp
Camera D on Piano string


Bass Flute
2
25"
Fl./Cl. multitude
3
15"
Hp/Pno muted low strings
randomly:
sweep into higher pitches
(non cresc.)
4
optional change to Flute ad lib.
15"
Strings pling plong
5
20"
Perc. beauty-bowing
M
20"
Strings col legno
2
30"
Strings spiccato
3
20"
Electronics solo
Bs. Fl.
pp
impro, murmur on low pitches ad lib.
randomly:
sweep into higher pitches
(non cresc.)
optional gradually higher pitches
(when changing to Flute, start again with lowest notes, then grad. higher)
TACET
Bs. Cl.
pp
impro, murmur on low pitches ad lib.
optional gradually higher pitches
TACET
Vibraphone
bow, pitches ad lib.
use 2 bows, impro beauty-landscape
Crt.
con Ped.
TACET
Perc.
Cond.
Hp.
mf
L.H. mute strings w. palm
improvise random notes with low pitches ad lib.
repeat pattern ad lib.
(notated pitches a guideline only)
TACET
Pno.
R.H. mute strings heavily w. palm near pins
L.H. on keys
mf
improvise random notes with low pitches ad lib.
repeat pattern ad lib.
8vb
senza Ped.
TACET
Vln.
TACET
pizz.
f
pling plong impro
pitches ad lib.
col legno
spicc.
TACET
Vc.
TACET
pizz.
f
pling plong impro
pitches ad lib.
col legno
spicc.
TACET
Amp.
(Amp. tutti)
Electr.
(Vln/Vlc/Cl. Human)
(Perc. Ring mod.)
Vln/Vlc/Cl. Pling plong
(dry effect)
Perc. Spectrum enhancing delay
Dry effects, samlings etc.
impro on samplings and effects
Fl/Cl. Multitude impro
(Hp/Pno. Multiple landsc.)
Hp/Pno. Impact
Trans.
(loop playback)
Vis.
Camera B on Fl./Cl.
(Cam. C: Harp)
(Cam. D: Pno. string)
Camera B on Fl./Cl./Vln./Vlc.
Camera C on Perc.
Futuristic painting #2
Laser show
No camera


Flute
4
10"
Fl./Cl. flutter
air flutter
5
15"
Hp/Pno pling plong impro
optional change to Bs.Fl. ad lib.
N
10"
add Electronic pling plong
2
7"
Mar. pling plong impro
3
10"
Strings crush
4
20"
Strings crush var. 1
5
10"
Strings crush var. 2
Flute
Fl.
rep. ad lib
change form, pitch and dynamics
Bass Clarinet
Bs. Cl.
air flutter
optional change to Cl. ad lib.
rep. ad lib
change form, pitch and dynamics
Marimba
pling plong impro
pitches ad lib.
Mrb.
Perc.
Cond.
vary pitches and rhythms, make rests
Hp.
pling plong impro
pitches ad lib.
secco sempre
cresc.
rhythms ad lib.
vary pitches and rhythms, make rests
Pno.
pling plong impro
pitches ad lib.
secco sempre
cresc.
crush
sul t.
sul p.
NO SYNC!
impro, use strings I - IV ad lib.
crush, slow bow, over-pressure
(search for 8va bassa)
Vln.
(p)
(mf)
(p)espr. ad lib, cresc. p.a p.
(mp)
crush
sul t.
sul p.
impro, use strings I - IV ad lib.
crush, slow bow, over-pressure
(search for 8va bassa)
Vc.
(p)
(mf)
(p)espr. ad lib, cresc. p.a p.
(mp)
Amp.
(Amp. tutti)
(crossfade electr. impr. - Fl./Cl. flz)
(elctr. impro)
(Hp/Pno: sampling etc.)
impro on Hp./Pno. samplings
Perc. Pling plong
Vln/Vlc/Cl. Nails on blackboard
(calmer electr.)
(wilder electr.)
Electr.
Fl/Cl. Flutter landscape
Hp/Pno. Pling plong
Trans.
Vis.
Camera B on Fl./Cl.
Camera B on Vln/Vlc
(Laser)
Camera C on Harp/Piano
Camera C on Perc.


O
20"
Fl./Cl. multiphonics
overblow into multiph. ad lib.
2
10"
Tutti cresc. to peak
Repeat and transform into different multiph. ad lib.
3
Coda
30"
Mar. trans. Timp. (+Pno/Pno.Fr)
4
30"
Trans. Timp./Bull Roar
5
20"
Bull Roar solo
Fl.
pp
f
cresc.
ff
TACET
Bs. Cl.
overblow into multiph. ad lib.
Repeat and transform into different multiph. ad lib.
pp
f
cresc.
ff
TACET
Mrb.
cresc.
ff
TACET
Perc.
Cond.
Move camera B to Timp. position
Mar. transducer Timp.
put a handfull of small resistors on Timp.
Bull Roar
Hp.
TACET
(cresc. sempre)
ff
* move transducer to position
Pno.
TACET
*
Mar. transducer Piano
(cresc. sempre)
ff
playback Mar. loop in background of Timp.
crush patterns continues ad lib.
Vln.
cresc.
ff
TACET
crush patterns continues ad lib.
Vc.
cresc.
ff
TACET
Amp.
(Amp. tutti)
AMP off
Amp only on Bull Roar
(Vln/Vlc/Cl. Nails blackb.)
(Perc. Pling plong)
(elctr. impro)
TACET
send Mar. loop simultanously to the Piano and the Timp. transducers
Electr.
Fl/Cl. Multiphone landscape
(Hp/Pno. Pling plong)
playback Mar. loop on Pno Frame bass transducer
Loop Marimba
Trans.
playback Mar. loop in background of Timp.
Vis.
Camera B on Fl./Cl./Vln./Vlc.
Front camera on Bull Roar
Camera C on Marimba
Camera B: showing patterns of jumping resistors on Timp.
fade cam. B