

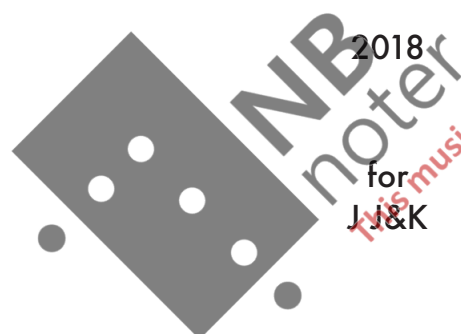
Hybrid Experience

Hybrid 2

for cello, piano and electronics

Knut Vaage
with John Ehde and John Hegre

(version 17.10.2018)



Developed at our PKU research project at the Grieg Academy; "(un)settling Sites and Styles"

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 electronical 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 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)

Cello

bow on right side of bridge
wind sound
pp

ord.

(IV continue, allow distortion)

develope ad lib.

Piano

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)

8vb

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.)

Vlc.

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.

Pno.

ppp
ECCO

U.C.

8vb

8va

rep. ad lib.

RING.MOD.

Hybrid Experience

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

8vb- - - ' con ped.

change ad lib between 1 and 2 TACET active trem. on strings

3

no treatment

(optional crossfade loop)

c. 2 min

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

(mf) even gliss. on metal part of bow NOT in SYNC

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)

c. 1 min

full treatment

grad. less treatment

Elect.

Vlc.

Pno.

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.

con ped.

TACET

Elect.

Vlc.

Pno.

treatment ad lib.

c. 30 sec.

c. 1 min

B only

impro on given material, pitch ad lib

gradually longer rests

behind bridge (b.b.)
bow w. windings by frog

lunga

gradually shorter rests

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

mf

p

5

c. 30 sec.

c. 1 min

no treatment

grad. more treatment

Elect.

Vlc.

Pno.

crush
sul t.

sul p.

impro, use strings I - IV ad lib.

(p)

(mf)

8va

(p)

(mf)

senza ped.

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

c. 1 min

c. 2 min

c. 30 sec.

full treatment

grad. less treatment

Elect.

Vlc.

Pno.

crush, slow bow, over-pressure
(search for 8va bassa)optional
TRANSDUCER

crush

sul p.

sul t.

(f)

8va

(mp)

n

LOOP crush

playback loop and treat with fuzz and ringmod.

crossfade into "normal" scratch

Fast lengthwise scratches
(on windings)

6

(senza misura)

c. 1 min

c. 1 min

treatment ad lib.

Elect.

Vlc.

Pno.

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.)

as above but change
strings ad lib.

(measured trem. 16 notes in sync)

brush strings lengthwise
firmly up an down (M.M. c. 132)

secco, sul t. (short brush, crush)

ppp *mp*

*pp**f**pp*

(join Pno. rhythm)

(crush)

measured tremolo on soundboard 1)
tap w. both hands/fingertips
(quasi 16 notes, M.M. ca. 132)

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.)

(*p*) dynamic ad lib, (but will not be loud)

1) if soundboard is hard to reach;
tremolo on metal frame instead

L.H. pizz. on medium low string ad lib.
(bell like; big space between each pizz.)

Elect.

Vlc.

Pno.

treatment ad lib.

c. 1 min

c. 1 min

c. 45 sec.

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

*pp**f**p**pppp**mp*

gradually downwards both hands
keep steady effects/rhythm

R.H. medium low trem. on strings
L.H. lowest palm cluster (like tam-tam)

LOOP Cello

Elect. 

Vlc.  *improvise wildly on lowest octave rapidly* ***ff* crudo** *pitch ad lib. (develop given pitches)*

Pno.  ***sfz*** *(one attack only)*

mp  *black & white cluster (keep pressed down through the bar)* ***mp*** *8vb*

wild treatment

develop ad lib.

crush

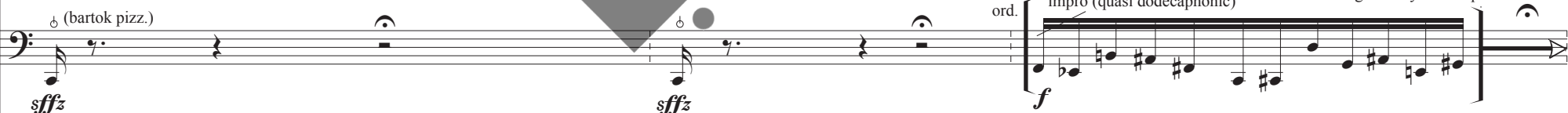
improvise wildly rapidly ***ff* crudo**

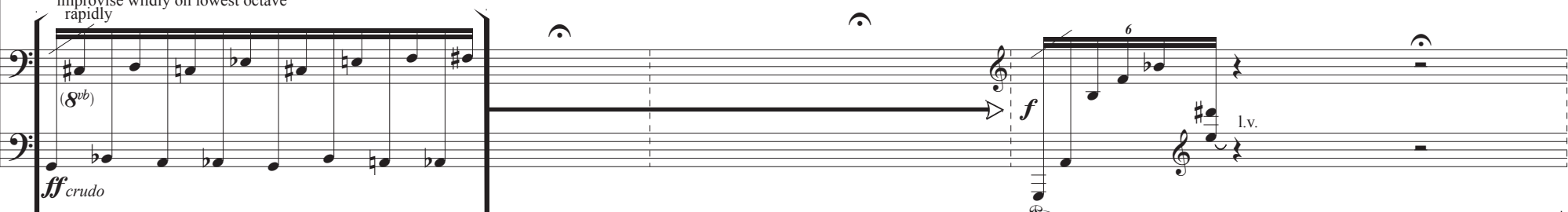
clusters ad lib. (from lowest to medium register)

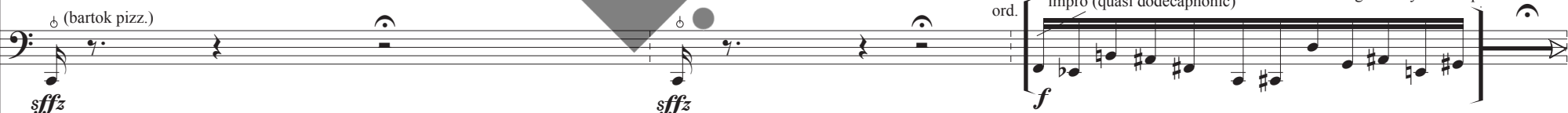
f

LOOP Cello

Elect. 

Vlc.  *♩ (bartok pizz.)* ***sffz*** *improvise wildly on lowest octave rapidly*

Pno.  ***ff* crudo** *(8vb)*

ord.  ***f*** *impro (quasi dodecaphonic)* *gradually wider span of intervals*

6

1.v.

8vb

8vb

Elect. *LOOP Cello*

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

Pno. *(f)* *l.v.* *l.v.* *6* *6* *Reo.* *Reo.* *secco, no sync.*

RING.MOD. *mp* *rapidly ad lib. impro (quasi dodecaphonic)* *f secco*

Elect. *reverberation*

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

Pno. *f*

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

8

c. 1 min

c. 1 min

Elect.

treatment ad lib.

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

9

poetic

c. 15 sec.

reverberation

A

treatment ad lib.

B

c. 2 min

Elect.

Vlc.

put down superball

ECCO

*) microtonal gliss. continue
slowly around main pitch*ppp*

(gliss. str.)

jeté ad lib.

sul pont.

change between A-B ad lib

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

10

Senza misura (cello: ♩ = c. 120)

(A)

LOOP Cello

(B)

free treatment, pitching etc.

c. 1 min

pitch gradually down to lowest

Elect.

Vlc.

Pno.

ord.

free amount of rep. pattern, very slow gliss.

sul pont. molto

repeat pattern ad lib.
(gradually down to lowest)

pitch ad lib.

*fffz**con ped.*

rapid scratch w. nail

lengthwise on winding of bass string

11

c. 30 sec.

no treatment

c. 30 sec.

grad. more treatment

c. 1 min

Elect.

Vlc.

Pno.

muted IV

circular movements sul p. molto <--> sul t. molto

scratch

(repeat/variate)

full treatment
FUZZ/RINGMOD.

OFF

OFF

OFF

OFF

make feedback w. fuzz box
mixer volum:
grad. ON - abruptly OFFcontinue treatment
add scratch simultaneously

Elect. build background c. 30 sec. reverberation

Vlc. slow circling, sul t.

Pno. clusters on keys ad lib.

8^{vb}-

15^{ma}-

8^{va}-

(press silent)

c. 30 sec.

12 Calmly (♩ = c.60)

Elect. careful treatment c. 1 min

Vlc. treatment ad lib.

Pno. build background

(loop Cello ad lib.)

(optional rest to listen to loop)

pp dolce e legato molto

senza ped. sempre

pp keep chord pressed down

(opt: manipulate Cello/electronics w. ringmodulator)

n

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.

Pno.

gradually into flautando molto

*pp**n**pp*

resulting in spectrum of G

ECCO

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

reverberation

c. 1 min

c. 1 min

Elect.

Vlc.

Pno.

air sound (extreme flautando)

improvise, slow change between random natural harmonics

ord. III

p molto lento

bow on right side of bridge

(p)

slower and softer overtones

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