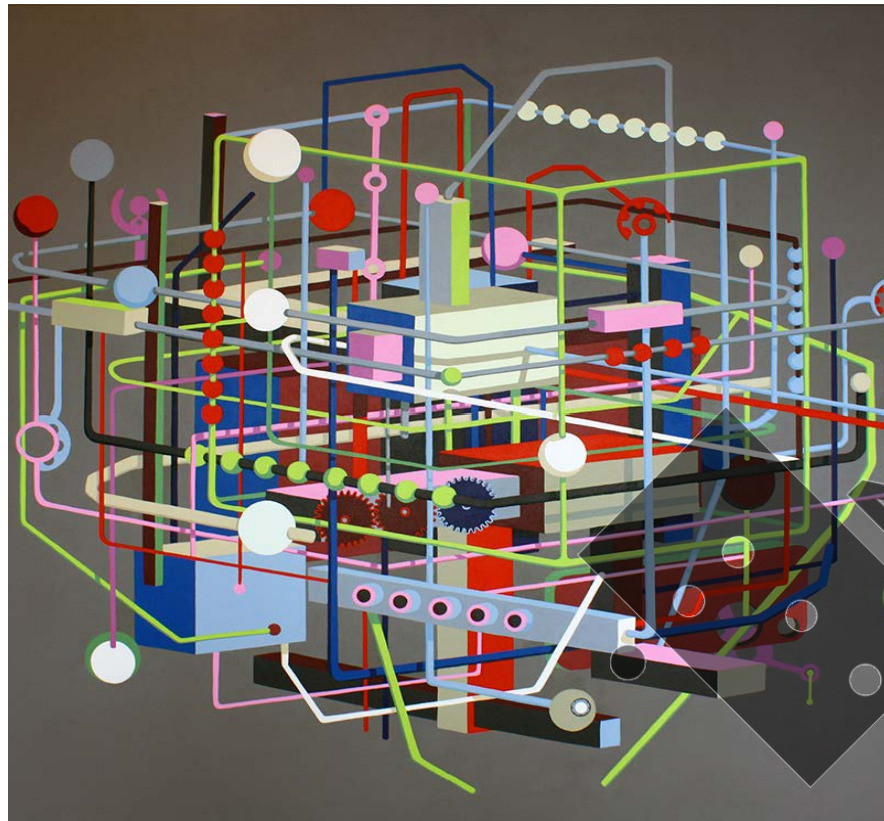


Hybridisasjon

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

INB
noter
This music is copyright protected

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. Tremolos 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 acoustic 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 piece include quotes from *Svev*, premiered at the Borealis festival in Bergen 2018 by Vafen 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 spektakel" 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 konsertforestilling 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 oppleve ein ny slags futurisme gjennom all vår entusiasme for ny teknologi. Menneska i vår tid kan visa stor entusiasme for teknologiutviklinga, men kan også oppleve ei redsle for å bli overflødiggjort av teknologien. I "Hybridisasjon" vil me utforska hybridene mellom den akustiske lyden frå ensemblet og elektronikken. Instrumenta sine små, subtile lydar som normalt er lydsvake, vil bli forsterka og kraftig elektronisk bearbeida. Gjennom prosessen blir samanhengene mellom dei ulike verkemidla undersøkt. Samansmelting av elektronikk, akustisk lyd og visuelle teknikkar, vil resultera i ein kreativ loop - eit hybrid multimedialt landskap.

Royalties protected by TONO, P.b. 9171, Grønland, N-0134 OSLO, tono@tono.no

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

Introduction
Senza misura ② ③ ④ ⑤ **A**

Bass Flute
soft AMP (blend w. ens.)

Bass Clarinet
n *mf* *pp* (al *n ad lib.*)

Tam-tam
pp l.v.

Marimba
(♩. = c. 108)
adapt to Hp rhythm medium soft mallets *
* Opt; hold 4 mallets; softer for low notes, 2 harder for highest notes
pp

LOWEST C
Harp
strike on lowest strings w. flat hand
pp l.v.
(♩. = c. 108)
even 16 notes
pp
mf continue poco ad lib.
melodic, freely (loco)
mfz l.v.

Piano
strike on lowest strings w. flat hand
pp l.v.
R.H. (for each attack, move position on string)
L.H. play on lowest C (key)
fingertip on string to produce harmonics change position ad lib.
play *mf* sounding *pp*

Violin
s.t.
circular movements w. bow from s.t. to s.p. continuously
s.t.
n *mf*

Cello
circular movements w. bow from s.t. to s.p. continuously
n *mf* *p*

Amplification
Amp on Bass Flute (blend w. ens.)

Electronics
Vln/Vlc. Dancing Grasshoppers gradually

Piano frame Transducer
Strike on lowest strings w. flat hand (Send Piano into Piano Frame bass transducer)
Reverberate Piano
Loop Piano
playback loop, send to Pno Frame bass transducer
pp l.v.
softly

Visuals
Quite dark room
Idle screen w painting projection
Camera B on Vlc bow on string
blend painting, slowly gradually off
Camera B: Vlc + Vln (double image of both musicians)

② ③ * *lento rubato ad lib.* ④ ⑤ B free intonation (poco bend)

Bs. Fl. *n* *mp* *p sub. (poco swell)* free intonation (poco bend)

Bs. Cl. *mp dolce* * *lento rubato ad lib.* * *Play together in duo, adapt freely to conductor* *p sub. (poco swell)* free intonation (poco bend)

Mrb. *mf* like above *pp* *mp* *pp sempre (dudible rhythm)*

Hp. *pp* (even 16 notes) *mfz* melodic, freely (loco)

Pno. (harmonics continue ad lib.)

Vln. s.t. ord. * *lento rubato ad lib.* (mel.) *mp dolce e legato*

Vc. s.t. ord. * *lento rubato ad lib.* *mp dolce e legato* * *Play together in duo, adapt freely to conductor*

Amp. (Amp on Bass Fl.)

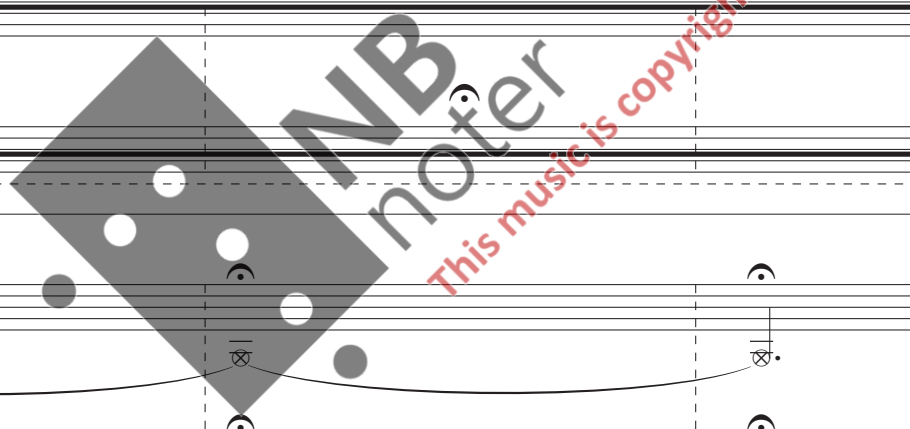
Electr. (Vln/Vlc. Dancing Grasshoppers) Vln/Vlc.: Effect OFF

Trans. (Rev. on Pno)

Trans. (loop playback)

Vis. (laser) --> Laser frame continuing throughout the piece

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



2 (breathe w. needed) 3 4

Bs. Fl.

Bs. Cl.

Mrb.

Hp.

Pno.

Vln.

Vc.

Amp.

Electr.

Trans.

Vis.

mp

p sempre

mfz

mp sempre

(loco)

(harmonics continue ad lib.)

(sub)

(Rev.)

(mel.)

(Amp on Bass Fl.)

(Rev. on Pno)

(loop playback)

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

Camera C add Hp

(Cam. D: Pno. string)

Camera C on Marimba

freely

freely

fp

fp

free intonation (poco gliss.)

p sub.

free intonation (poco gliss.)

p sub.

This music is copyright protected

Part 1
Misurata (♩ = c. 63)

5

Bs. Fl. *f* rapidly poss. *mp* solo rep. pattern ad lib.

Bs. Cl. *f* rapidly poss.

Mrb. *fp* *f* rapid gliss. ad lib. *p*

Hp. *f* l.v.

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

(Rev. 8^{vb})

Vln. *mf* crush *p*

Vc. *ff* crush *p*

Amp. (Amp on Bass Fl.)

Electr. fade Loop

Trans. (Rev. on Pno) (loop playback) ► fade Rev. ad lib.

Vis. (Cam. B: Vlc./Vln. bow) (Cam. C: Mar.) (Camera D, piano string only) string research #2 (key-pizz)

Bs. Fl. () () C
 Bs. Cl.
 Mrb. *pp* rep. pattern ad lib.
 Hp. w. plectrum
 rapid scratch
 longwise on string
 Pno. *sfz* *sfz* *sfz* l.v.
 Vln. (8^{vb}) (2^{eo})
 Vc. behind bridge (b.b.)
 Amp. (Amp on Bass Fl.)
 Electr. (Vln/Vlc. Nails on blackb.) effect OFF
 Trans. Frame rev. OFF Loop Piano playback loop, send to Pno Frame bass transducer
 (ad lib.)
 Vis. (Cam. D: Pno. string) Camera B on Bass Flute
 Camera C on Marimba

Bs. Fl. *f* *sfz* *p* *f* *p* *f* *sfz* *p*

Bs. Cl. *sfzpp* 5

Mrb. *p*

Perc. Cond.

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

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

(Leo.) *8^{sub}* *Leo.* ord. measured trem. *p* ord. measured trem. *p*

Vln. *p* *p*

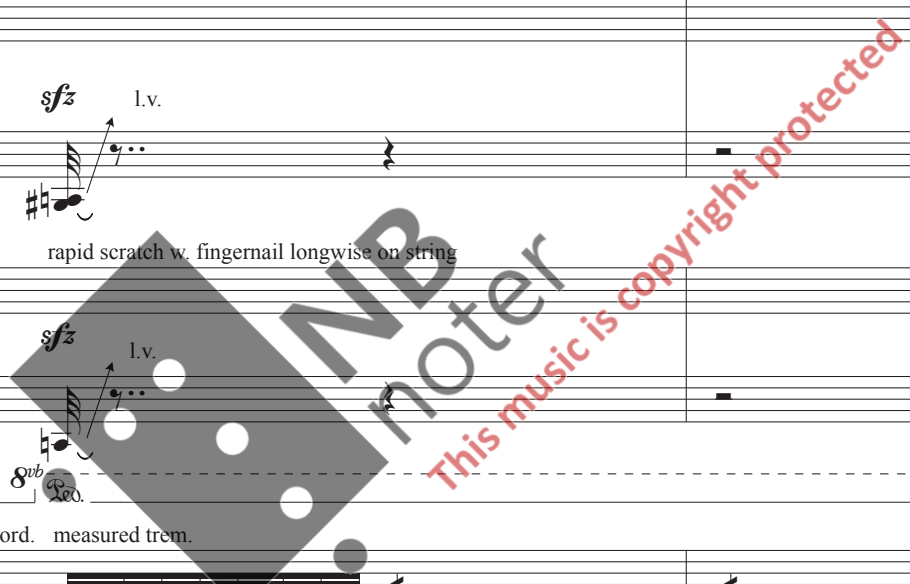
Vc. *p* (III/IV)

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame) (loop playback)

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



D

* allow overblow on sfz

Bs. Fl. *f* *sfz* *

Bs. Cl.

Mrb. *pp*

Hp. *ord.* *p*

Pno. *sfz* l.v.

Vln. ^(8^{vb}) (Leo.)

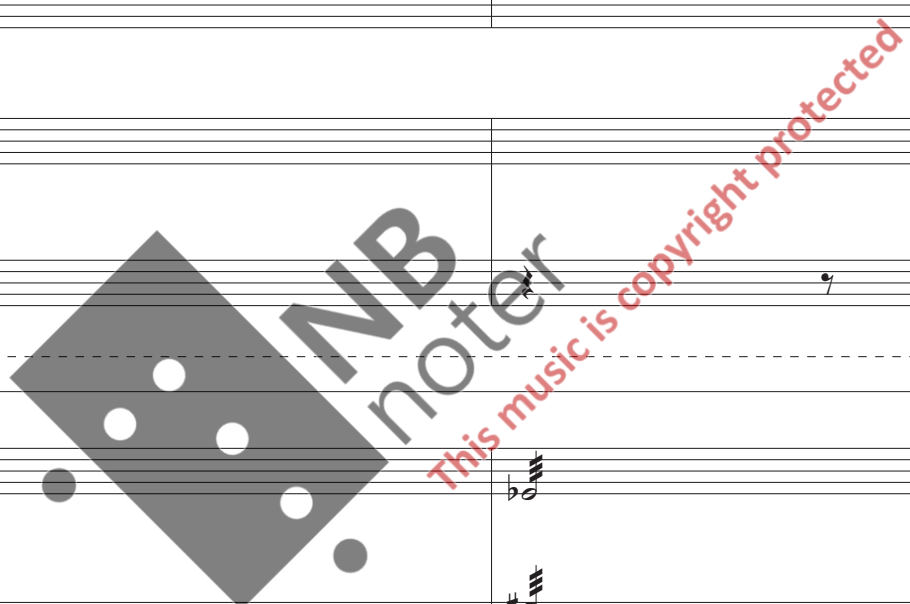
Vc.

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame) (loop playback)

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



string research #4 (longwise rapid gliss.)

E

Bs. Fl. *sfz* * *sfzp* *f*

Bs. Cl. *sfzpp* 5

Mrb. *fp*

Hp. (-) (7) *p*

Pno. *sfz* l.v. ord. *p* (*p a p.*)

Vln. * behind bridge * b.b. 3 *sfz* ord. *p* grad. to s.p.

Vc. * b.b. 3 *sfz* ord. *p* grad. to s.p.

Amp. (Amp on Bass Fl.)

Electr.

Trans. (Pno frame) (loop playback) (transducer, no cresc.)

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

Interlude

Lento rubato (♩ = c. 63)

Bs. Fl. *ff* *p*

Bs. Cl. *ff*

Mrb. *ff* close mic bow (w. D.B. bow) *p* (play louder)

Perc. Cond. Prepare transducer

Hp. rapid gliss. ad lib. *ff* l.v. *p*

Pno. *ff* *pp* E-bow on string

Vln. s.p. *ff* ord. con sord. *pp* dolce e legato

Vc. s.p. *ff* ord. con sord. *pp* dolce e legato

Amp. (Amp on Bass Fl.) Amp Tutti

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

Trans. (loop playback) Mar. Dancing Grasshoppers or Ad lib

Vis. (Cam. B: Bs.Fl.) Camera B on Bs.Fl/Vln/Vlc

(Cam. C: Mar.)

(Cam. D: Pno. string) Futuristic painting projection #1

Part 2

Senza misura 10"

Bs Fl. loop

lowest pitch ad lib.

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 sfz

3 5" Strings trem/gliss.

4 30" Wind landscape

Bs. Fl. *pp* bend ad lib. when repeated, variate bend

Bs. Cl. *pp* shi ss sho ssj

Mrb. mallets keep chord, or optional change pitches slowly ad lib.

Perc. Cond. Move camera B to Timp. position Bs Fl transducer Timp. ped. ad lib. when repeated, variate ped. ad lib. TACET Amp only (no treatment) -

Hp. *pp* bisbigliando Amp only (no treatment) -

Pno. trem. on strings *pp* (sidewise w fingertips) move camera to trem. position

Vln. sord. off bow on bridge (whispering sound) *p* (play louder) ord. punta d'arco on lowest string only (noise on highest pitches) *pp*

Vc. sord. off bow on bridge (whispering sound) *p* (play louder) ord. punta d'arco on lowest string only (noise on highest pitches) *pp*

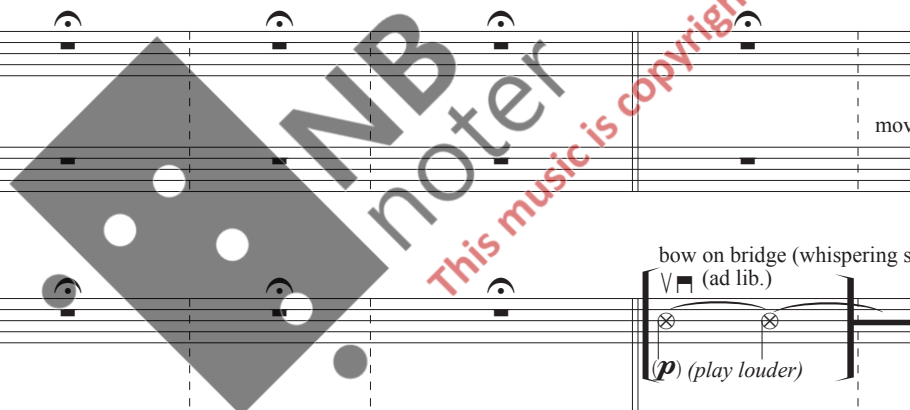
Amp. Amp Bass Flute Amp Tutti

Electr. (cave reverb ad lib.) effects Mar. Wobbling multi-layers Fl/Cl. Wind landscape 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 Camera D on Piano string - string research #5 (Pno string trem.)

(transducer robot, moves by itself from vibration)



5 5" Mar. trans. Pno.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 vacuum

H 30" Hp/Pno Molto lento

2 30" Variation pop on end of mouth piece w. flat hand

pop on instr. w.out mouth piece (change pitch w. keys)

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) rhythm and pitches ad lib. (blend ord. and harmonics ad lib.)

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) pizz. rhythm and pitches ad lib.

Vln. (See)

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

Vis. (Cam. C: Mar.) 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. *perc: tongue smack etc.*

Bs. Cl. *Clarinet*
ord. (blend w. strings)

Perc. *Marimba*
bow (w. D.B. bow)
pp dolce

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

Hp. *rep. ad lib.*

Pno. *rep. ad lib.*

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

Vcl. *pp dolce*
s.t. slowly changing chord (keep double stops ad lib.)
continue soft chord changes, if needed

Amp. Amp Tutti

Electr. (Fl/Cl. Glitch) Vln/Vlc/Cl. Cave reverb ad lib.
(Hp/Pno. Sparkling)
(Vln/Vlc. Robot gl.) Mar. Dancing Grasshoppers or Ad lib

Trans. (loop playback) send Mar. loop to G.C. transducer

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

I Part 3 Misurata (♩ = c. 63)

10" Flz/trem. cresc

Fl. *pp* *sfz* *mf* *fp*

Bs. Cl. *pp* *sfz* *f* *fp* *f*

T.T. Tam-tam *sfz* rapid scratch w. triangle beater

Perc. Cond.

Hp. rapid scratch w. plectrum longwise on string *sfz*

Pno. *mf* *sfz* (play like drums) *8^{vb}* *con Ped.* loco

Vln. *pp* *ff* ord.

Vc. *pp* *ff* ord. measured trem. *p*

Amp. NO AMP. (opt. soft amp. tutti)

Electr. effects OFF

Trans. TACET

Vis. Camera B on Fl./Cl. Painting projection like in the beginning

Camera C on Harp string research #6 (Harp sfz)

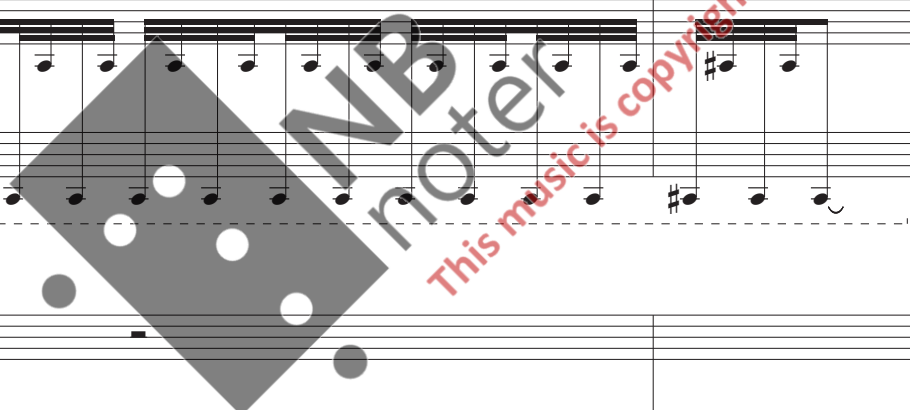
Loop Piano

playback loop, send to Pno Frame bass transducer

Loop

* in background (C#)

* it will not be possible to get the loop/dubbing in sync with the piano, so perform it like a shimmering reverberation



Fl. (w. Bs.Cl.) **J**

Bs. Cl. (w. Fl.)

T.T. Vibraphone

Perc. Cond. *mf*

Hp. *sfz* ord.

Pno. (con Ped. sempre)

Vln. *f espress.* solo

Vc. *mf*

Amp.

Electr.

Trans. **Dub** (Pno frame) (loop playback) **Loop** **Dub** (C#,C) (C#,C,H)

Vis. (Painting projection) - - (treat and zoom projection ad lib.) (Cam. B: Fl/Cl.) (Cam. C: Harp) Camera B/C on Vln./Vlc. + Vibraph.

K Change to Picc.

Fl.

Bs. Cl.

Vib.

Perc. Cond.

Hp.

Pno.

Vln.

Vcl.

Amp.

Electr.

Trans.

Vis.

f *espress.*

f

fp

measured trem.

(gliss. up)

Loop

Dub

(C#,C,H,b^b)

(C#,C,H,b^b,a¹)

(C#,C,H,b^b,a¹,a^{b2})

Camera B on Fl/Cl.

Camera B/C: Vln/Vlc+Vib

Camera B on Vln/Vlc

Camera C on Harp

Part 4
Senza misura

5" Fade Hp/Pno/Strings

2 15" Pno.Frame Solo 3 10" Bow Crot.

4 Piccolo 5" High W.w. whistle tone 5 10" Bow bridge L 40" Pno/Hp Slide gliss.

change to Bs.Fl.

pitch ad lib.

high pitched soft sound

pitch ad lib.

Crotales

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

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

Slide glass or cup on strings w side (flat) firmly w. L.H. Strokes sfz on strings crosswise same pitches w. R.H. (pitches ad lib.)

change position ad lib.

(con Ped. sempre)

bow on right side of bridge

bow on right side of bridge

Amp. tutti

Perc. Unlimited ring mod.

Vln/Vlc/Cl. Human.

Loop (loop playback) Dub (C#,C,H,b^b,a¹,a^{b2},g³)

rotate and slide transducer ad lib. on medium high strings

Fl/Cl. Spring landscape

Hp/Pno. Multiple landscapes

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
 Fl./Cl. multitude
 Hp/Pno muted low strings
 randomly: sweep into higher pitches (non cresc.)
 optional change to Flute ad lib.
 Strings pling plong
 Perc. beauty-bowing
 Strings col legno
 Strings spiccato
 Electronics solo

2 3 4 5 M 2 3

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

Crt. *con Ped.* bow, pitches ad lib. use 2 bows, impro beauty-landscape 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. *mf* R.H. mute strings heavily w. palm near pins L.H. on keys improvise random notes with low pitches ad lib. repeat pattern ad lib. *8^{va} senza Ped.* TACET

Vln. *f* pizz. pling plong impro pitches ad lib. col legno spicc. TACET

Vc. *f* pizz. 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, samplings etc. --> impro on samplings and effects -->

Trans. (loop playback) --> Hp/Pno. Impact -->

Vis. Camera B on Fl./Cl. (Cam. C: Harp) --> Camera B on Fl./Cl./Vln/Vlc. --> Camera C on Perc. --> Futuristic painting #2 --> Laser show --> No camera -->

20

Flute 10"

4 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

Bs. Cl.

air flutter

optional change to Cl. ad lib.

rep. ad lib change form, pitch and dynamics

Bass Clarinet

Mrb.

Marimba

pling plong impro pitches ad lib.

Perc. Cond.

Hp.

pling plong impro pitches ad lib.

secco sempre

rhythms ad lib.

vary pitches and rhythms, make rests

cresc.

Pno.

pling plong impro pitches ad lib.

secco sempre

vary pitches and rhythms, make rests

cresc.

Vln.

crush sul t. - - - - - sul p.

NO SYNC! impro, use strings I - IV ad lib.

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

(p) - - - - - (mf) (p) espr. ad lib, cresc. p.a.p. - - - - - (mp)

Vc.

crush sul t. - - - - - sul p.

impro, use strings I - IV ad lib.

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

(p) - - - - - (mf) (p) espr. ad lib, cresc. p.a.p. - - - - - (mp)

Amp.

(Amp. tutti)

Electr.

(crossfade electr. impr. - Fl./Cl. flz)

(electr. impr.)

Fl/Cl. Flutter landscape

Hp/Pno: sampling etc.)

impro on Hp./Pno. samplings

Perc. Pling plong

Vln/Vlc/Cl. Nails on blackboard

(calmer electr.)

(wilder electr.)

Trans.

Camera B on Fl./Cl.

Camera B on Vln/Vlc

Vis.

(Laser)

Camera C on Harp/Piano

Camera C on Perc.

noter

This music is copyright protected

O 20" *Fl./Cl. multiphonics overblow into multiph. ad lib.*

2 10" *Tutti cresc. to peak*

3 Coda

4 30" *Mar. trans. Timp. (+Pno/Pno.Fr)*

5 20" *Bull Roar solo*

Fl. *pp* *f* *cresc.* *ff* TACET

Bs. Cl. *pp* *f* *cresc.* *ff* TACET

Mrb. *cresc.* *ff* TACET

Perc. Cond. *ff* TACET Mar. transducer Timp. Bull Roar

Hp. *(cresc. sempre)* *ff* TACET

Pno. *(cresc. sempre)* *ff* TACET Mar. transducer Piano

Vln. *cresc.* *ff* TACET

Vc. *cresc.* *ff* TACET

Amp. (Amp. tutti) AMP off Amp only on Bull Roar

Electr. (Vln/Vlc/Cl. Nails blackb.) TACET

(Perc. Pling plong)

(elctr. impro)

Fl/Cl. Multiphone landscape

(Hp/Pno. Pling plong) Loop Marimba playback Mar. loop on Pno Frame bass transducer

Trans. playback Mar. loop in background of Timp.

Vis. Camera B on Fl./Cl./Vln./Vlc. playback Mar. loop in background of Timp. Front camera on Bull Roar

Camera C on Marimba Camera B: showing patterns of jumping resistors on Timp. fade cam. B

put a handfull of small resistors on Timp.

* move transducer to position

playback Mar. loop in background of Timp.

Move camera B to Timp. position

This music is copyright protected