Knut Vaage:

multiMORF VI

for

amplified solo trumpet in C, 4 amplified brass instruments* and computer

(*Trumpet in C, Horn in F, Trombone, Tuba)

2020

(version 25th of March 2020)

to Erlend Aagaard-Nilsen and NyNorsk Messingkvintett

Programming and processing by Thorolf Thuestad. Visuals by Evelina Dembacke

ACKNOWLEDGMENT:

multiMORF VI is a part of the project multiMORF remix, started on initiative from NyNorsk Messingkvintett. The piece is a remix of multiMORF IV commissioned by Erlend Aagaard-Nilsen, premiered at BrassWind 2013 by Erlend Aagaard-Nilsen and 9 players from Manger Brass Band. multiMORF remix contents of multiMORF V, VI and VII

TECHNICAL NEEDS:

Full quadraphonic PA with sub, 6 microphones (1 mic. on each band instr., 2 mics on solo trumpet), a computer, and a multi-channel sound card is required
Extra: midi-pedal for Solo Trumpet, Egg slicer for Tuba, and optional small bells for Trombone (optional simulate bell sound by strokes on harmon-mute)

ABOUT THE NOTATION OF THE SCORE:

Score is transposed (Horn in F is the only transposing instrument). Accidentals apply for each note only
For detailed info: see Explanation on following pages

DURATION: ca 20 min

Commissioned by NyNorsk Messingkvintett
First performed at BrassWind 2020 by Erlend Aagaard-Nilsen and NyNorsk Messingkvintett
Financed by

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More info: www.knutvaage.com

EXPLANATION:

General instruction:

This piece gives all the involved performers freedom to improvise inside the “rules” given in score.

The score is structured into 10 pages. There are no parts available. All the players must get a copy of the score. The soloist will decide if some pages should be played more than one time, and if so, in what order, otherwise, follow page order. The duration of each page can be from 1 to 3 min, and should differ if played more than one time.

Inside each page there are senza misura bars. The soloist will give cues (following the score order). The length of each senza misura bar (between 5 sec. and 1 minute) is from choice of the soloist.

The duration of the whole piece may differ between 15 to 30 minutes adjusted to the performance situation.

SIGNS AND ABBREVIATIONS:

——————→	continuous sound (Brass: breath when needed, stagger breathing. Optional circular breath)
REP————>	repeat the previous action
—GRAD. TO—>	gradually changed into (e.g. transform by little by little mixing next action more and more into previous action. The performer may vary the way of mixing or “morphing”)
————>FADE	keep note until ”FADE”, and fade from that point during next cue
KEEP ALL———>	(electronics only) gradually making a chord by keeping all notes from given scale
————————	continuous sound no more than one breath per action
f(pp)	double dynamic (first one indicate how to play and how to sound in PA, next one (in bracket) sound level without amplification

DM:0-AW: distance to microphone from zero to away from mic, e.g:

DM:0	as close as poss. (brass: optional inside bell)
DM:2	distance to mic. 2 cm
DM:10	distance to mic. 10 cm
DM:AW	away from mic. (outside mic. range)

Very soft sounds can be rich and full because of microphones. It is important to follow the score instructions for distance to microphones.
The solo part is rhythmically free from the brass band. Even so it is necessary to keep track on what the band is doing to give cues
The given material indicates what and how to play. When GRAD. TO, arrow is used, change the material from the first to the second phrase - before and after the arrow (see above)
When repeating a notated cell, differ the length, and the start/stop point.
The technical informations are always connected to the notated cell, so that the player must switch back and forth the different settings while morphing.

Solo trumpet in C:

Follow instruction for brass ensemble below
Soloist will optionally handle a midi-pedal to control some effects explained in score
The soloist will have two mics; one for effects and one for amplification

ABBREVIATIONS (soloist only):
Sosu: soft sub sound (less vibration in lips, extremely slow air stream)
3,2,1... like 1,2,3… below, but start with the whole gesture, reduse according to instruction

ELECTRONICS:
It is possible to perform the piece without the soloist having an electronic solo part
If the soloist electronics is used, a midi-pedal with following programming will be needed:
I Delay (surround)
II Ring buffer
III Freq. shifter
IV Sustainer

Brass ensemble:

ABBREVIATIONS:
1,2,3… notated w. dotted bows, optional repeat of phrase according to bow instructions
Cm: cup mute
Cmc: cup mute closed
Hm: harmon mute (on Horn in F, opt. use a harmon for Bass Trombone)
Wah: harmon mute, tube in
T.O: remove tube from harmon mute
Fm: fibre mute
Fmc: fibre mute closed
Prm: practicing mute
Pm: paper mute: press a suitable paper w. hand firmly and flat on top of bell, optional stiffer on bigger instruments (paper mute is not used on Tuba)
sB: snap w. nail on bell or harmon mute to get bell sound (not used for soloist)
blA: blow air
Lscr: lip scratch: lips firmly pressed and slow air stream to make sound similar to Vln. scratch
LflzA: lip flutter w.air: flutter w. lips (softly pressed), small distance to mouthpiece to avoid tone
LflzH: lip flutter, harmon mute
LflzW: lip flutter, wah-wah mute
TflzA: tongue flutter w. air
TflzW: tongue flutter, wah-wah mute

LTflzA: combine lip and tongue flutter w. air
LTflzW: combine lip and tongue flutter, wah-wah mute
LTflz: Tuba only (hand muting not possible on Tuba)
2off/2on: take off/put on valve slide on 2de valve
PFs: blow as pan flute into tuning slide (if greasy, lips can have 1 mm distance)
PFi: Solo Trumpet only: blow as pan flute into instrument, adjust instrument/microphone/body to make it possible: lower the mic, neck back, bell up
vS: valve sound: the sound from pressing and lifting the valve, listen to both. The action must be firmly, but not too fast
vCl: valve click: make perc-sound with valves (might be a given pitch; fingered as if played)
tG: tuning gliss: gliss. by using 3. valve (tuning) slide trigger
1/2: half valve gliss: press all valves half way down to make it poss. with full range gliss.
Fp: finger pop: pop on mouthpiece (on instrument) w. flat fingertips
Hp: hand pop: pop on mouthpiece (on instrument) w. inside of flat hand
Tp: tongue pop: make "popping" sound by rapidly/firmly "releasing" tongue from palate (resonance into instr., but no normal sound)
Lp: lip pop: make "popping" sound by rapidly/firmly "releasing" lips from each other (resonance into instr., but no normal sound)
MP: mouthpiece only
MP...hiH: mouthpiece only, highest possible, into "cave" made by muting hands
IwoA: instrument without mouthpiece, blow air into instr.
Lsm: lip smack: make sharp, very short kissing sound 1mm from mouthpiece
Msm: mouthpiece smack: make sharp, very short kissing sound directly on mouthpiece (possible with or without instrument connected)
Kss: kissing sustained sound: very slow "kissing" of mouthpiece, slow air stream
fund: fundamental tone: 1st partial of the harmonic row (varies when pressing valves)
reach fund: (Trumpet only) try reaching the fundamental. Normally outside instr. range (removing valve slide on 2de valve can make it easier)
hi.s. ad lib.: high spectrum ad lib: grip fundamental tone in bracket, play highest reachable partials ad lib. Don't compensate for intonation (partials intonation)
S.R.: suono reale: actual sound, not transposed
LWppl: listen to/wait for previous player

Technical:

The brass band is treated by a computer with a patch programmed specially for this piece by Thorolf Thuestad. The technician needs to follow the conductor and the instructions in the score. The conductor gives cue for what page, and what senza misura bar.

The patch must be able to run a frame work for each page and directly switch from one page to another. The score indicate what effects that may be used on each page. Between the pages it may be necessary to keep sound in delay, or morph/transform from the active page to the next (given by conductor).

The multi-channel sound card receives the instrument into 6 routings:
Routing 1: Solo Trumpet
Routing 2: Trumpet 2
Routing 3: Horn in F
Routing 4: Trombone

Routing 5: Tuba
Routing 6: loops made by the Tuba-player

PROGRAMMED EFFECTS:
Spectrum generator (spectrum analyzer to noise resonators)
Pitch shifter (no time correction)
Auto tune
Frequenze shifter (distortion)*
Surround delay*
Sustainer*
Reverb
Granulation
Filter bank (equalizer etc.)
Harmonizer (with and without pitch glide)
Sampler (diff. types - e.g. loop samplers)
Morpher (FFT)
Automatized cross fader
Ring modulator
Bit reducer
Analog overdrive simulator (vst plug-in)
Ring buffer*
Concat synthesis (to construct percussive modules)
*also controlled by soloist via midi-pedal

VISUAL TECHNIC:
Visuals made by……

multiMORF VI

(version 25th of March 2020)

Knut Vaage

ROUTING:

Solo C Tpt alt 1 [1]

D.M:10 — Fmc, hi. s. ad lib. — improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only) — Fm off — one long note, small notes: alt. pitches w. rep. — 2 off reach fund. — REP

pp — 1 — 2 — 3 — 4

Solo C Trpt alt 2

D.M:0 — Irr vS — Lp — vS — Tp — vS — Lsm — GRAD. TO — D.M:5 LflzA — TflzA — ossia — REP

f(mp) — *mf* — *mp*

Solo technic/Visual

SOLO ALT 1: DELAY AD LIB. (OPT. RING BUFFER) — SOLO ALT 1: GRAD. DISTURBED, FREQ. SHIFTER

SOLO ALT 2: RING BUFFER

Technical

SOLOIST ALT 2: CONCAT SYNTHESIS (CONSTRUCT PERC MODULE)
EFFECT 1: GENERATE HARMONIC SPECTRE FROM HN/TBN/TUBA FUNDAMENTALS — GRAD. TO — SOLOIST ALT 1: GENERATE HARMONIC SPECTRE HIGH SPECTRUM (high partials only)

EFFECT 2: OUTPUT BRASS 8vb — fb10 — GRAD. TO — fb90
EFFECT 3: SURROUND DELAY ON SMALL BELLS/HARMON-NAILS — FADE E. 2 (20 sec.) — BRASS INTO DELAY, BELLS: DELAY OFF — BELLS INTO SUSTAINER

LOOP FROM TUBA — LOOP GRAD. INTO GENERATOR

① ② ③ ④ ⑤

TUTTI BRASS: D.M:5

Trumpet 2 [II]

2 off reach fund. — bend — REP — (TACET) — D.M:10 hi. s. ad lib. 2 on Fm — Fm off (TACET)

pp — *mp*

improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only)

Horn in F [III]

fund. — (TACET) — D.M:10 hi. s. ad lib. Fm — Fm off (TACET)

8vb pp

Trombone [IV]

sB — improvise w. soloist, silent meditation, long rests — (TACET)

pp

improvise on highest partials (quasi "seljefløyte": trad. folk flute w. partials only)

Tuba [V]

loop — bend — REP — D.M:10 hi. s. ad lib. Fm — Fm off (TACET)

pp — *mp*

Tuba loop [VI]

PLAYBACK LOOP — STOP LOOP

pp

multiMORF VI

Solo alt 1

D.M:5
one long note
small notes: alt. pitches w. rep.
Lscr
ord.
(continuing pitch from start of 2)
GRAD. TO
GRAD. TO
GRAD. TO
D.M:0
Irr
vS Lp vS Tp vS Lsm
REP
before next page
SUSTAINER and
SOLOIST ONLY
pp
f(mp)
5 6 7 8 9

Solo alt 2

D.M:5
LTflzA
LTflzAH
LflzA
TflzA
ossia
REP
one long note
small notes: alt. pitches w. rep.
Lscr
GRAD. TO
GRAD. TO
REP
ord.
f(mp)
mf
mp
pp

S.tech./Vis.

SOLO ALT 1: GRAD. DISTURBED, FREQ. SHIFTER
SOLO ALT 2: RING BUFFER
SOLO ALT 1: RING BUFFER
SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.

(fade in E.1 15 sec.)
E.1: HARMONIC SPECTR. ON TBN.(RAISE AD LIB)
E.2: GRANULATION ON TBN. (+/- AD LIB)
E.3: CONCAT SYNTHESIS FOR BRASS vS
E.3: DELAY ON BRASS (- TBN)
fb:10, t: fader
E.3: INPUT OFF (FADE)
SOLOIST ALT 1: CONCAT SYNTHESIS
E.1&2: TBN: ADD SUSTAINER soft dynamic level
E.1&2: ADD GENERATOR & GRANULATOR
before next page
SUSTAINER and
SOLOIST ONLY
① ② ③ ④

BRASS:
D.M:0

LWppl SLOWLY RAPIDLY
vS

Trpt 2

Tp/Lp
(TACET)
D.M:3
LTflzA
LflzA
TflzA
ossia
REP
p (ppp)
f(p)
f(mp)
mf
mp

Hn

(TACET)
D.M:3
LTflzA
LflzA
TflzA
ossia
REP
p (ppp)
f(p)
f(mp)
mf
mp

Tbn.

blA
D.M:3
Kss
(TACET)
D.M:3
LTflzA
LflzA
TflzA
ossia
REP
ppp
mp
f(mp)
mf
mp

Tu

loop
Irr
vS Lp vS Tp vS Lsm
REP
(TACET)
D.M:3
LTflzA
LflzA
TflzA
ossia
REP
p (ppp)
f(mp)
f(mp)
mf
mp

Loop

PLAYBACK LOOP
vS Lp vS Tp vS Lsm
optional TACET if soloist choise
save loop for later use

Solo alt 1

D.M:5
1/2 Cmc
p
10 11 12 13 14
REP
impro: gradually
less span of pitch
into microtonal bends
or microtonal pitch change
before next page
DELAY ONLY
(optional soloist)

Solo alt 2

D.M:5
Cmc lento 1,2,3...
p
GRAD. TO
1/2
optional:
impro. by variate ad lib
or playing melody (cont. w 1/2)

S.tech./Vis.

SOLO: RING BUFFER

Techn.

E.1: HARMONIZER ON TRPT 2 AND TBN: SPLIT INTO MULTI.THIRDS
E.3: LOOP FROMN TUBA: CONCAT SYNTH,/INTO DELAY - TUNE
E.3: PLAYBACK/TRANSPOSE LOOP AD LIB
TUBA.: CUT INPUT DELAY
E.1&2: HARMONIZER FADE
BRASS INTO
DELAY
pp
before next page
DELAY ONLY
(optional soloist)

① ② ③

(♩ = c. 60)

Trpt 2

D.M:5
1/2 Wah
mf
Senza misura (individual gliss)
T.O
ad lib. gliss, lento
Hm
mf
GRAD. TO
tG
ppp

Hn

D.M:5
Hm 1/2
ppp
ad lib. gliss, lento
mf
GRAD. TO
tG
ppp

Tbn.

D.M:5
Wah
f
D.M:10
T.O
ad lib. gliss, lento
Hm
mf
GRAD. TO
tG
ppp

Tu

D.M:5
Cmc 1/2
ppp
ad lib. gliss, lento
mf
GRAD. TO
tG
ppp

Loop

vS Lp vS Tp vS Lsm
(loop continue)
(volum ped)
STOP
LOOP

Tbn. may use small gliss
instead of tuning gliss (tG)

multiMORF VI

Solo alt 1

optional octaves

D.M:20 *secco*

Pm

ff *secco*

GRAD. TO

16 17 18 19 20

Pm
off
TACET

before next page
DELAY ONLY

Solo alt 2

D.M:AW

Pm

fff

GRAD. TO

GRAD. TO

GRAD. TO

D.M:10
lento

f *espr.*

Pm
off

S.tech./Vis.

SOLO: SUSTAINER

Techn.

SOLOIST: SUSTAINER (control output etc.)

Sep: 2 sec. — GRAD. TO — Sep: 0 sec.

E1: GRAN. (HEAVY RHYTHM) ON BRASS

E2: DELAY INPUT
(ADD DISTR.)

E1:GRAN. ON TUBA ONLY

E2: DELAY ON TRP/HN/TBN
(ADD GRADUALLY)

E2: CUT INPUT

NO GRANULATION

DELAYED ACTION
TRPT
INTO DELAY
(SPEAKERS BEHIND ONLY)

before next page
DELAY ONLY

① ② ③ ④ ⑤

Trpt 2

Pm
Lscr

mp

GRAD. TO

GRAD. TO

D.M:10

ppp

D.M:AW
1,2,3...

fff

(TACET)

ad lib. ind. rhythms

secco

REP

Pm
off
TACET

Hn

Pm
Lscr

mp

GRAD. TO

GRAD. TO

D.M:10

ppp

D.M:AW
1,2,3...

fff

(TACET)

ad lib. ind. rhythms

ff *secco*

REP

Pm
off
TACET

Tbn.

Pm
Lscr

mp

GRAD. TO

GRAD. TO

D.M:10

ppp

D.M:AW

fff

Pm
off

(TACET)

D.M:5
MP.....hiH

f(mp)

(TACET)

Tu

Fm
Lscr

mp

GRAD. TO

Kss

GRAD. TO

D.M:AW

fff

(TACET)

D.M:5
MP.....hiH

f(mp)

Fm
off
(TACET)

Loop

multiMORF VI

Solo alt 1

D.M:2
Sosu
1,2,3...
pppp
21
22
23
24
variate ad lib.
REP

Solo alt 2

D.M:5
one long note
small notes: alt. pitches w. rep.
pp
GRAD. TO
LflzA
GRAD. TO
ord.
(continuing pitch from start of 2)
GRAD. TO
D.M:0
Irr
vS
Lp
vS
Tp
vS
Lsm
f(mp)
REP

S.tech./Vis.

SOLO: RING BUFFER
SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.

SOLOIST ALT 2: CONCAT SYNTHESIS
SAMPLE HN/BRASS (DIFFERENT BUFFERS)
PLAYBACK HN.
LOOP FROM TUBA
Loop 1 Hn.
MORPH
LOOP FROM TUBA
GRAD. TO
LOOP FROM TUBA
ADD TUBE DIST
./R.M./CONC. SYNTH.
DELAYED ACTION
REPEAT
MORPH
(Hn.-Loop Tuba)
① ② ③ ④

D.M:1
Trpt 2
D.M:1
Fp
LWppl
Hp DM:3
TUTTI BRASS:
D.M:3
Prm
(TACET)
ppp

D.M:3
Hn
LTflzA
Prm
ppp
D.M:1
Fp
Hp
vS
REP

D.M:1
Tbn.
blA
D.M:1
Lp
Tp
Msm
REP

D.M:1
Tu
D.M:3
Tp
LWppl
Lp
Cmc or Prm
(TACET)
ppp

Loop
PLAYBACK LOOP
vS
Lp
vS
Tp
STOP
LOOP
(volum ped)

1,2,3... Cmc (tight closed)
long notes (fermatas) may be done short in repetitions

D.M:10

Solo alt 1

Solo alt 2

before next page
SUST. ONLY

S.tech./Vis.

SOLO: RING BUFFER

Techn.

before next page
SUST. ONLY

D.D: fb20
GRAN: high sep./slowly
EACH CHORD

GRAD. TO

DELAY GRANULATE (CONTINUE)

GRAD. TO

D.D: fb90
GRAN: low sep./fast/pitched
ORG. PITCHED TBN. SAMPL.

BRASS CHORD
INTO SUST.

LOOP (TUBA) PLAYBACK 2 OCT. DOWN

GRAD. TO

(TUNE GRAD. UP)

① ② ③ ④ ⑤ ⑥

TUTTI BRASS:
D.M:AW

D.M:5
Trpt 2

Hm

Hm
off

D.M:5
Hn

Hm

GRAD. TO

LTflzH

Hm
off

D.M:5
Tbn.

Hm

GRAD. TO

LTflzH

Hm
off

D.M:2
Tu

loop
blA
Lp
sho

REP

GRAD. TO

blA
Msm
fa

D.M:5

GRAD. TO

LTflzH

Fm
off

PLAYBACK LOOP
blA
Lp
sho

Loop

STOP
LOOP

D.M:2

Sosu
1,2,3...

Solo alt 1

pppp

30 31 32 33

impro.
variate

REP

Solo alt 2

PFi

0 1 12 1 3 12 1 0

GRAD. TO

PFs

S.tech./Vis.

SOLO ALT 1: SUSTAINER

SOLO ALT 2: GRAD. DISTURBED, FREQ. SHIFTER

Techn.

SECONDARY TREATMENT OF BRASS PITCH HIGH BY GRAN.
SAMPLE SEPARATELY LOOPS, TUNE DOWN EGG SLICER

Loop 2 Band
except Tuba

LOOP FROM TUBA
(Egg Slicer)

GRAD. TO

BRASS INTO SUSTAINER

CUT SUSTAINER INPUT
FADE BRASS SAMPLE/SUSTAINER
LOW PITCHED EGG SLICER

GRADUALLY OBSCURED
(E.G. ADD SURROUND DELAY,
GRANULATION, PITCH SHIFTER
RING MODULATOR, FREQ. SHIFTER)

① ② ③

TUTTI:
D.M:2

Trpt 2

PFs

Hn

PFs

Tbn.

PFs

Egg Slicer

loop

Tu

REP

pizz. w nails on "strings"

(TACET)

MP (low as poss)

n.

(breathe ind. when needed)

p

Loop

PLAYBACK LOOP

pizz. w nails on "strings"

STOP
LOOP

Solo alt 1

Cmc, combine alt 1&2 ad lib.
1,2,3...
Rapidly

f

GRAD. TO

Irr (not rapidly)

Solo alt 2

lento
1,2,3...

pp

GRAD. TO

S.tech./Vis.

SOLO: DELAY AD LIB

REALTIME SAMPLING, PLAYBACK TRANSPOSED
ONE BY ONE INSTR, KEEP ALL UNTIL FADE
(TROMBONE, HORN, TRUMPET 2)

SAMPLING OF NEW CHORD

Techn.

(OPTIONAL)

FADE

all instr: 1 semi-tone up
Tbn
Hn
Trpt 2

pp

KEEP ALL

FADE

all instr: 1 semi-tone up
Tbn
Hn
Trpt 2

KEEP ALL

① ② ③ ④

D.M:10
Trpt 2

Cmc

pp

FADE

FADE

D.M:10
Hn

Cmc

pp

FADE

FADE

D.M:10
Tbn.

Cmc

pp

FADE

FADE

D.M:3
LTflzA

Tu

Gliss

f(mp)

Gliss

f(mp)

PLAYBACK LOOP
use loop from page 2

Euph.

vS Lp vS Tp vS Lsm

mp

OPTIONAL: Wah (+=closed, o=open) 1/2
OR: Cm 1/2 w.out +/o (combining Alt 1 &2 is possible if Cm)

lento

Solo alt 1

pp

38 39 40

GRAD. TO

3,2,1...

f

41

Solo alt 2

1,2,3... Cmc (tight closed)

p

continue page 10

S.tech./Vis.

SOLO: RING BUFFER

Techn.

AUTO-TUNE (pre-programmed pitches triggered by Tbn-gliss)

Tbn/Hn

Tbn/Hn

pp

1 2 3 4 5 6

D.M:10
Trpt 2

trigged from Tuba
Fm

variate
rest

REP

variate by changing tone into Lp and Tp, if so: D.M: 0

p *secco*

D.M:5
1/2

Hn

pp

D.M:5

Tbn.

pp

D.M:10
Tu

Fm

variate
rest

trigged from Eb Cnt

REP

variate by changing tone into Lp and Tp, if so: D.M: 0

p *secco*

Loop

Irr

Solo alt 1

Solo alt 2

rests ad lib

GRAD. TO

vCl

42 43 44 45

mp

p

f(p)

S.tech./Vis.

SOLO ALT 1: DELAY AD LIB.

SOLO ALT 2: RING BUFFER

REALTIME SAMPLING, PLAYBACK TRANSPOSED
FADE IN/OUT, KEEP CHORD UNTIL FADE

OPTIONAL:
SOLO ALT 2: SUSTAINER

Techn.

PLAYBACK CHORD
1 SEMI-TONE UP

SAMPLE CHORD
(without Tuba-loop)

FADE

PLAYBACK CHORD
1 SEMI-TONE UP

SAMPLE CHORD

FADE

PLAYBACK CHORD
1 SEMI-TONE UP

SAMPLE CHORD

FADE

PLAYBACK CHORD
2 SEMI-TONES DOWN

SAMPLE CHORD

FADE

BRASS CHORD
INTO SUST.

w. Tuba loop

1 2 3 4 5

TUTTI BRASS:
D.M:5

Trpt 2

Hn

Tbn.

Tu

Cmc

pp

FADE

loop

Loop

PLAYBACK LOOP