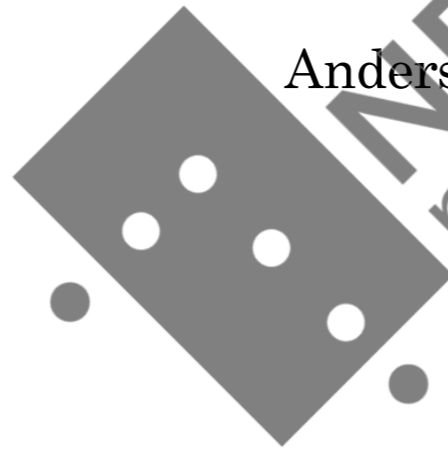


Byar som ingen kan sjå

Anders Hannevold
2024



MB
noter

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for Ragnhild Sannes

Thank you for using this piece to kick off the 1st Strings Attached festival.
May it also serve as the kick off for a long and lasting companionship.

The piece is funded in full by Kulturdirektoratets grant “Arbeidsstipend for yngre kunstere”.

INSTRUMENTATION

Cello

with mounted transducer speaker
(activated by foot pedal 1 or separate sound technician)

Surround speakers

(activated by foot pedal 2 or separate sound technician)

PERFORMANCE NOTES

“Byar som ingen kan sjå” is a 5 movement work inspired by Italo Calvino's book “Invisible cities”.

Calvino's book is framed as a conversation between the Mongol emperor Kublai Khan and Marco Polo. The story consists of short prose poems, which describe 55 fictive cities which can be read as comments on culture, language, time, memory, death and other human experience.

The movements of this work take inspiration from the cities Zaira, Zora, Tamara, Octavia and Valdrada. You may play any number of them, in whatever order you like.

Transducer speaker

The transducer serves as a means to blur the boundaries between the visual and auditory aspects. The musical material played through the transducer speaker is in the form of fixed media, with 5-8 almost-identical tracks to what you are playing. When the live performance and fixed recordings are performed together, with all the sound originating from one body, these elements are allowed to obfuscate each other, creating a richer texture than what the cello normally allows for; a form of fantastic, impossible music.

Depending on the placement and weight of the transducer, different portions of the cello may be considered for attachment. With a heavier transducer it might be necessary to secure it with a scarf or something similar. The transducer's surface should have good contact with the instrument, and depending on the type you might need blue tac between the cello and the transducer speaker.

If possible, try to conceal the transducer speaker as much as possible, so it appears as an untampered normal cello. Make sure the transducer is fixed to the cello in such a way that it doesn't harm the instrument. Trigger the sound files with a foot pedal, or through clear gestures to a sound technician.

Surround speakers

Trigger the sound files of the surround speakers with a second foot pedal, or through clear gestures to a sound technician.

Preparation

Read

Make sure you read the chapters of Invisible Cities that are corresponding to the movements you play. Try to connect to the literature on an emotional level. If you like, you can read any passage of the text of your choosing before or after the movement you play.

Audio levels

Make sure the sound files are balanced with your live performance before any concert. The sound from the transducer speaker should be at just the level where you (and the audience) are unable to tell the two apart. The surround speakers should also be a somewhat subtle supplement, that is about balanced with the cello.



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1. Zaira

Transducer speaker

Each bar 10"

Gliss range

Free bowing
Add lib. individual glissandi within the confined range (1)

II

Violoncello

(2)

p *mf* *mp* *ff* *f* *ff* *ff*

III

p *mf* *mp* *ff* *f* *ff* *ff*

Transd.

10

Vc.

mf *f* *f* *ff* *mp*

mf *f* *f* *ff* *mp*

(1) Throughout this movement, create gradual tempi changes in the beatings that result from microtonal differences. Adjust both to the flawed unisons you perform, and the musical material the emerges through the transducer speaker.

(2) Dynamics are not absolute but a genral guideline. Adjust to the material that emerge through the transducer speaker. Attempt to always have a changing dynamic.

2. Zora

Transducer speaker

4/4

Each bar 10" Long strokes (3)

Bow

4/4

pp

(4)

Violoncello

gliss.

8

Transd.

Occasional accents**

Bow

1'10" 1'20" 1'30" 1'40" 1'45" 1'50" 2'00" 2'10" 2'20"

p *ff*

Vc.

gliss.

mp

16

Transd.

Occasional accents (5)

Bow

2'30" 2'40" 2'50" 3'00" 3'10" 3'20" 3'30"

ff

Vc.

gliss.

23

Transd.

Bow

3'40" 3'50" 4'00" 4'10" 4'20" 4'30" 4'40" 4'50" 5'00"

mf *pp*

Vc.

gliss.

(3) Only change bowing when necessary. Try to conceal bow changes

(4) Free glissandi within the selected range. Slow moving, with gravity in its turning points

(5) Throw in occasional accented gestures on whichever note you are currently at every 3-7th seconds for the marked segment

3. Tamara

Transducer speaker

Bow

Violoncello

mf III

ff

Total Bar duration ~ 40 "

Total Bar duration ~ 40 "

Total Bar duration ~ 40 "

Long heavy bow strokes, airy textures centered on overtones

Gradually change from airy to grainy textures

From grainy to disstortion

II (6)

Tapping (7)

Detailed description: This musical score system consists of three staves. The top staff is labeled 'Transducer speaker' and contains three horizontal bars, each with a bracket above it indicating a 'Total Bar duration ~ 40"'. The middle staff is labeled 'Bow' and contains three horizontal bars. The first bar has two bow marks (V) and the text 'Long heavy bow strokes, airy textures centered on overtones'. The second bar has the text 'Gradually change from airy to grainy textures'. The third bar has the text 'From grainy to disstortion'. The bottom staff is labeled 'Violoncello' and contains three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a double bar line, followed by a half note, and then a series of eighth notes. The second staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a double bar line, followed by a half note, and then a series of eighth notes. The third staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a double bar line, followed by a half note, and then a series of eighth notes. The dynamic markings 'mf III' are at the beginning and 'ff' are at the end.

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Transd.

Bow

Vc.

ff

Total Bar duration ~ 40 "

Total Bar duration ~ 20 "

Hover with the bow closely above the strings until the transducer goes silent

Detailed description: This musical score system consists of three staves. The top staff is labeled 'Transd.' and contains two horizontal bars. The first bar has a bracket above it indicating a 'Total Bar duration ~ 40"'. The second bar has a bracket above it indicating a 'Total Bar duration ~ 20"'. The middle staff is labeled 'Bow' and contains two horizontal bars. The first bar is solid black. The second bar has the text 'Hover with the bow closely above the strings until the transducer goes silent'. The bottom staff is labeled 'Vc.' and contains two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a double bar line, followed by a half note, and then a series of eighth notes. The second staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a double bar line, followed by a half note, and then a series of eighth notes. The dynamic marking 'ff' is at the beginning.

- (6) Try a couple of different double grips in bar 1, which accents diffuse pitches and any wolf tone of the instrument
- (7) Gently tap on the string on a place that can produce harmonics to destabilize string and invoke more pitches

4. Octavia

Violoncello

Scordatura (8) IV
 ~ 1'00" for whole segment, repeat ad lib.
 8^{ba} ~ 5-7" ~ 2"

sul pont. to ordinario
 from frog to middle of bow

Scordatura (9) IV
 ~ 1'00" for whole segment, repeat ad lib.
 8^{ba} ~ 4-6" ~ 2"

to ordinario
 sul pont. use the whole bow

Scordatura (10) IV
 ~ 1'00" for whole segment, repeat ad lib.
 8^{ba} ~ 3-5" ~ 2"

simile

mf *mf* *mp* *mf* *f* *mf* *f* *mf*

Surround

4

Scordatura IV
 ~ 1'00" for whole segment, repeat ad lib.

Scordatura ***** IV
 ~ 1'00" for whole segment, repeat ad lib.

Vc.

~ 4-6" ~ 2"
 Simile II (11)

~ 5-7" ~ 2"
 Simile. Give cue for activating electronics

pp *mp* *pp* *pp* *mp* *pp*

Surround

6

~ 10" ~ 3'00", until electronics end

Vc.

put away bow

pizz. (12)

p

- (8) Explore the grainy qualities resulting from the scordatura, and how varying the bow pressure creates different harmonic material.
- (9) Explore how slightly changing the scordatura tuning changes the harmonic spectrum while playing.
- (10) Increase how actively you use scordatura. Use it to balance on the border of pitch and rumbling.
- (11) Open string, not dampened. Piano possible. Slightly grace it while playing. It is ok for it not to be a continuous sound.
- (12) Natural harmonic pizz. using both hands on string I, II and III. Change up the pitches used and if you play 1 or 2 at the same time. Make them resonate.

5. Valdrada

~ 40" for whole segment, repeat ad lib.

~ 20" for whole segment, repeat ad lib.
col legno tratto from bow tip to middle of bow (13)

~ 40" for whole segment, repeat ad lib.

Bow

I
tapp string ad lib, gestures ~3" 2-4" 1-3" 1-2"

"*fff*" "*p*" "*mf*" "*fff*" "*p*" "*f*" "*fff*" "*p*"

Violoncello strings

IV: Silently lock thumb on G

~ 1'00" for whole segment—
simile, 1/2 col legno

4

Bow

ppp *pp*

"*fff*" "*p*" "*fff*" "*p*"

Vc. strings

gliss. 1-2" morph 1.5"

7

Transd. ~50" for whole segment, repeat ad lib. ~35" for the whole segment, repeat ad lib. 1'00" for the whole segment, repeat ad lib. 30" for the whole segment, repeat ad lib.

Surround

Bow

mp *mp* *mf* *mf* → *f* → *pp*

simile, arco *poco rubato* *molto rubato* *rall.*

give cue for activating electronics

—extend range of starting point—

Vc. strings

fff "*p*" 1.5" "*fff*" "*p*" "*fff*" "*p*" "*fff*" "*p*"

(13) Enhance the harmonic spectrum of the bow itself as much as possible