

Klaus Ellerhusen Holm

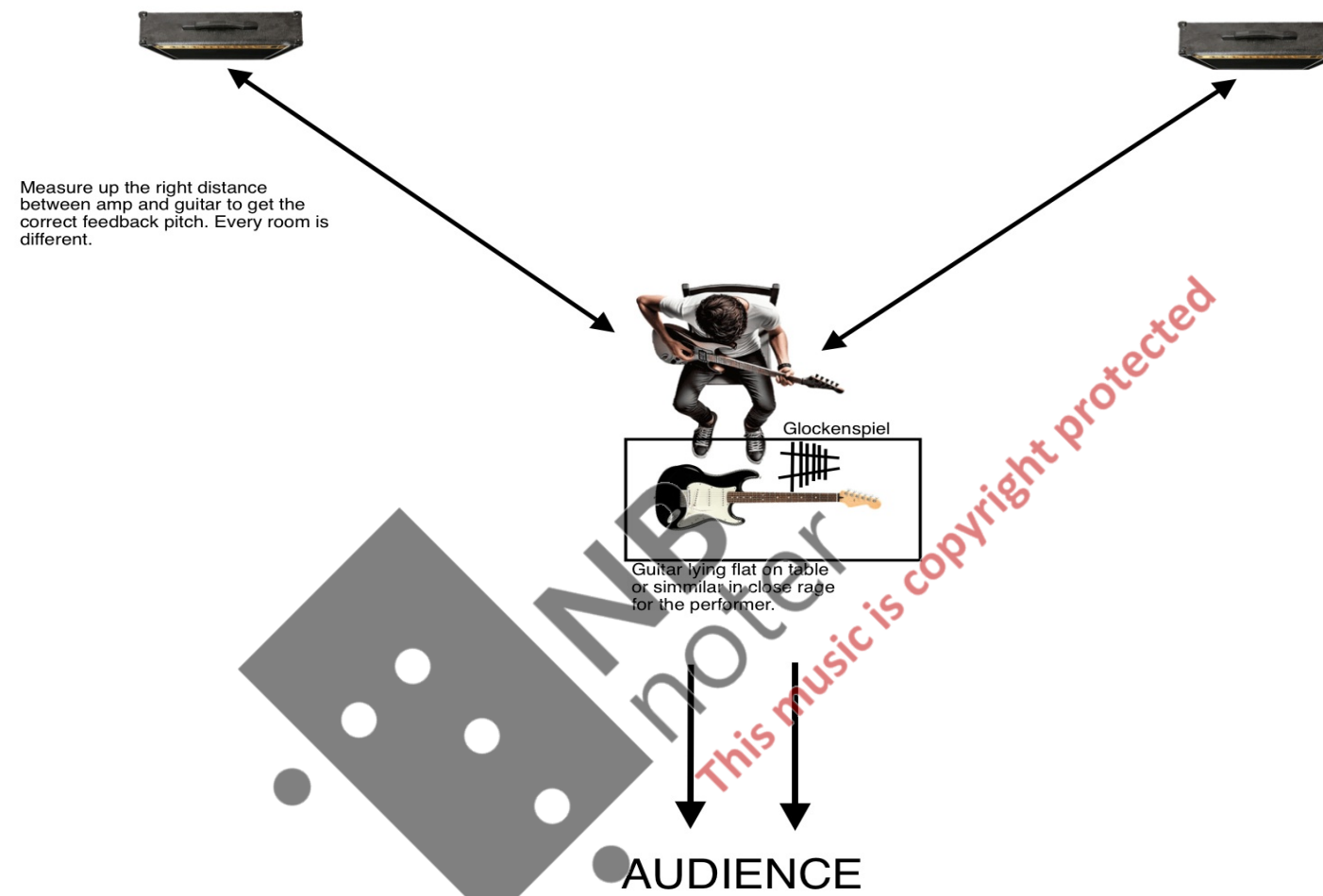
Alter Ego

Written for and commissioned
by Lars Ove Fossheim 2024

With support from Arts and Culture Norway



Setup Alter Ego



Technical rider

Glockenspiel (provided by the composer)

Two high quality tube amps, preferably Fender TwinReverb/
Princeton/Champ

Analog Delay pedal - feedback set to 60ms - 100ms. Repeat set
to medium low.

Germanium Fuzz pedal or other fuzzpedal capable of self-
oscillation. Pedal set to the point right before self-oscillation and
with high sensitivity.

Overdrive pedal for controlling feedback of guitar.

Pre recorded material played back via loop-pedal or similar. Using
an infinite delay pedal with record always function e.g. Digitech
PDS8000, Electro Harmonix 16 second digital delay, Expedition
Electronics 60 Second delay etc. that are capable of stepless
speed adjustment.

Perfomance notes

Alter Ego is based on recordings of improvisations made by Lars Ove Fossheim in 2023.

The improvisations are based on material from his solo concert repertoire.

Some of the improvisations had specific instructions/topics, some did not.

The recorded material has then been edited, transcribed and organized.

Then put into a larger framework and combined with ideas and material by the composer.

There is also an attached audiofile that demonstrates the different aural phenomena that
should occur during the piece.

Tuning:

The second el-guitar is tuned down -20c and is held by the performer, this is the most active guitar part. El-guitar
one is placed on a table or simmlar, in close reach of the performer.

Durations:

The note-heads does not have any specified durations and the performer is free to interpret them with some
general guidelines.

In part A the sounds should be long and sustained in order to let the interference develop and play out. The
performer has to listen and react to the unpredictable fragile nature of feedback and interference. The arrows
indicate the duration of the feeback.

In the B part the second detuned guitar enters and acts as a detuned Alter Ego of the tuned guitar the timing is
dictated by how quick its comfortable to make the switches between the two guitars. In the B part slurs indicate
that the phrasing is more gestural and further away from the drone estetics of the A part. There can be a brief
sfermata before starting the C part.

In part C the pacing becomes gradually faster towards D. In D there should be a clear and defined puls
throughout this part, therefore there are beams on some of the half notes. When the glockenspiel also enters you
should be able to hear 3 nuances of the same note at times. The third detuned guitar (-40c) enters in bar 44 will
have to be pre recorded and executed by the described digital delay pedal.

Harmonics:

The different harmonics are specified by a number in a circle indicating wich string, along with a roman numeral
indicating what fret to use.

Special Notation:

In part D the special signs and notations are explained in the score, and can also be heard demonstrated in the
provided audio file.

Pedals:
Overdrive
Delay

Additional info

A overtone fluctuations

feedback

Solid, mf-f

1. (EI - guitar 2 is in the hands of the performer)

Electric Guitar 2, detuned -20 c

6 V

5 VII

Additional info

4

2.

3.

pitch bend, top of strings by guitar head

Electric Guitar 1, regular tuning

6 V

5 VII

Additional info

8

4.

5.

6.

7.

(optional repeats)

(optional repeats)

Electric Guitar 1, regular tuning

6 V

5 VII

f

f

sustain feedback on H throughout B

(El - guitar 1 laying flat, in close reach)

Electric Guitar 1, regular tuning

Slurs instad of arrows indicate
more phrased gestures and less
drone like estetics

E. Gtr 2 - 20c

12 **B** *8va*

① VII ② V ① VII ② V

vary ad lib between the two harmonics on h

8va

① VII ② V ① VII ② V

vary ad lib between the two harmonics on h

Electric Guitar 1, regular tuning

E. Gtr 2 - 20c

13 *8va*

① VII

8va

⑤ XII ⑤ V ① VII

short ekko

rep ad lib

Electric Guitar 1, regular tuning

E. Gtr 2 - 20c

16

rit..

rit..

Electric Guitar 1, regular tuning

18

C

feedback around H coming out of chords throught C

6 4 VII

5 VII

6 4

5 VII

E. Gtr 2 - 20c

p

1. Steel woll against pickup circular motion

2. Plecter picking, dampened, as fast as possible

attacca

3. Amp noise, Loud

!pedal distortion!

2.

4. Detuned chord

5. high pitched harmonic

2 3

V

Electric Guitar 1, regular tuning

22

6 V

6 V

E. Gtr 2 - 20c

1.

3.

attacca

ff

Electric Guitar 1, regular tuning

26

1 V VII

2

6. Drag plekter along the string before the downbeat

5

1

E. Gtr 2 - 20c

2.

6. Drag plekter along the string before the downbeat

5.

2 3

V

1.

Electric Guitar 1, regular tuning

28

①
VII

E. Gtr 2 - 20c

Electric Guitar 1, regular tuning

29

②
V

p

Quicker pace untill D

4.

5.

3.

2.

6.

4.

5.

8^{va}

E. Gtr 2 - 20c

ff

②③
V

②③
V

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Pedal:
Digitech Delay
Through D

D

32

♩=90

Electric Guitar 1, regular tuning

Defined puls

E. Gtr. -20c

To Perc.

Glock.

12/4

12/4

12/4

34

Electric Guitar 1, regular tuning

④ XII mp

Pedal:
slap back ecco

2. Plekter picking as fast as possible with amp

ff sudden!

3.

ff

⑤ VII mp

E. Gtr. -20c

⑥ V

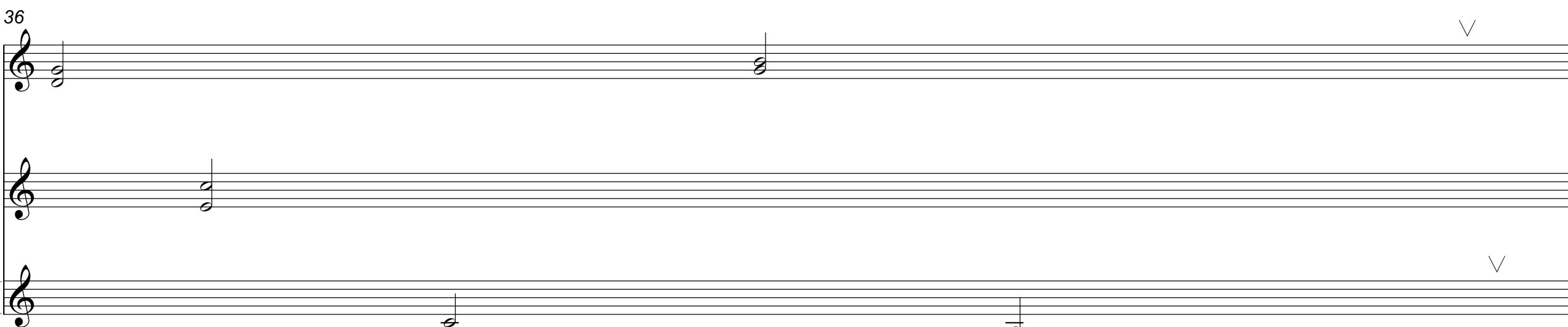
Glock.

36

Electric Guitar 1, regular tuning

E. Gtr. -20c

Glock.

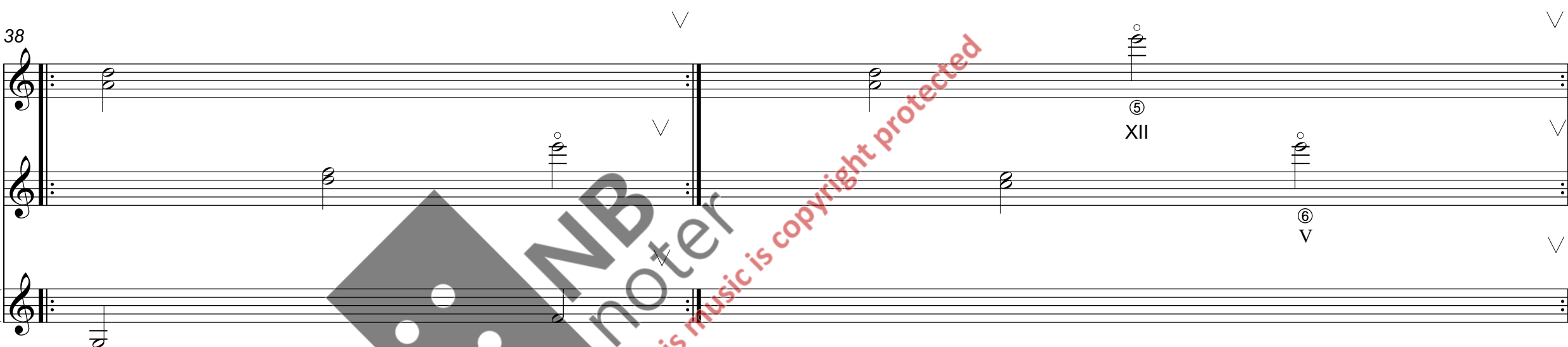


38

Electric Guitar 1, regular tuning

E. Gtr. -20c

Glock.

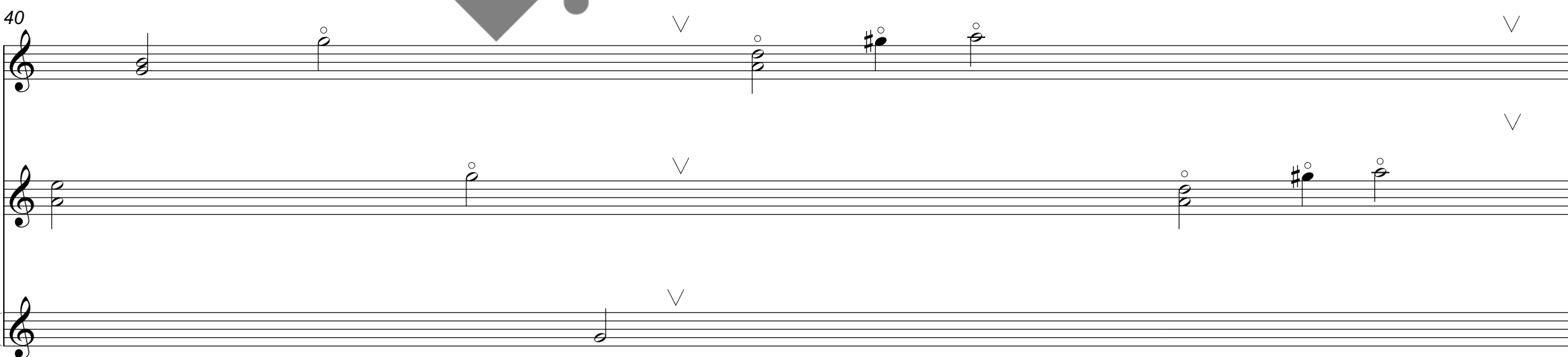


40

Electric Guitar 1, regular tuning

E. Gtr. -20c

Glock.



43

Electric Guitar 1, regular tuning

2x

3x

4x

-40c

2x

bend/twang?

E. Gtr. -20c

E. Gtr. 3 -40c

Pedal:
Loop pedal
Prerecorded
chords -40c
Until bar 51

48

Electric Guitar 1, regular tuning

3x

*ad lib rep,
float around,
improvise*

E. Gtr. -20c

E. Gtr. 3 -40c

Electric Guitar 1, regular tuning

52

④ V ⑤ V ② VVII ⑤ VVII ④ VII

E. Gtr. -20c

④ VII ⑤ VII ⑥ VII ⑤ VII ④ VII

Electric Guitar 1, regular tuning

57

④ VII *ad lib rep*

E. Gtr. -20c

④ VII

fine