

Knut Vaage:

multiMORF VII

for

5 amplified brass instruments* and computer
(*2 Trumpets in C, Horn in F, Trombone, Tuba)

2021

(version 16th of Septmber 2022)

to NyNorsk Messingkvintett

Programming and processing by Thorolf Thuestad. Visuals by Evelina Dembacke

Score with appendix: overview Sound material (page 26-29)
(Performance score with page turns (to be used by the musicians) exists separately)

ACKNOWLEDGMENT:

multiMORF VII is the final piece of the project *multiMORF remix*, started on initiative from NyNorsk Messingkvintett. *multiMORF remix* contents of *multiMORF V, VI and VII*

ABOUT THE NOTATION OF THE SCORE:

Score is transposed (Horn in F is the only transposing instrument)

There are no parts for this piece, the musicians perform from the score

Part named "Fragment 3" or "Morf 5" etc are not chronologically numbred. The numbers are refearing to a workshop prosess to generate material.

The last pages of the score with parts called "Sound material" are for refernce only. Some of it has been used to generate parts of the electronics, and some used in the score

For the premiere version sound files was constructed from the prerecorded sound material and named: Sound material experiment 1 - 5.

For detailed info, see explanations throughout the score and overview on page 3 and at page 27-29.

DURATION: ca 25 min

Commissioned by NyNorsk Messingkvintett

First performed at BrassWind 2021 by 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.

There are no parts available. All the players must get a copy of the score.

The length of senza misura bars (between 5 and 30 sec.) is from choice.

SIGNS AND ABBREVIATIONS:

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

PERS—————> playback og personal field recording through instrument

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

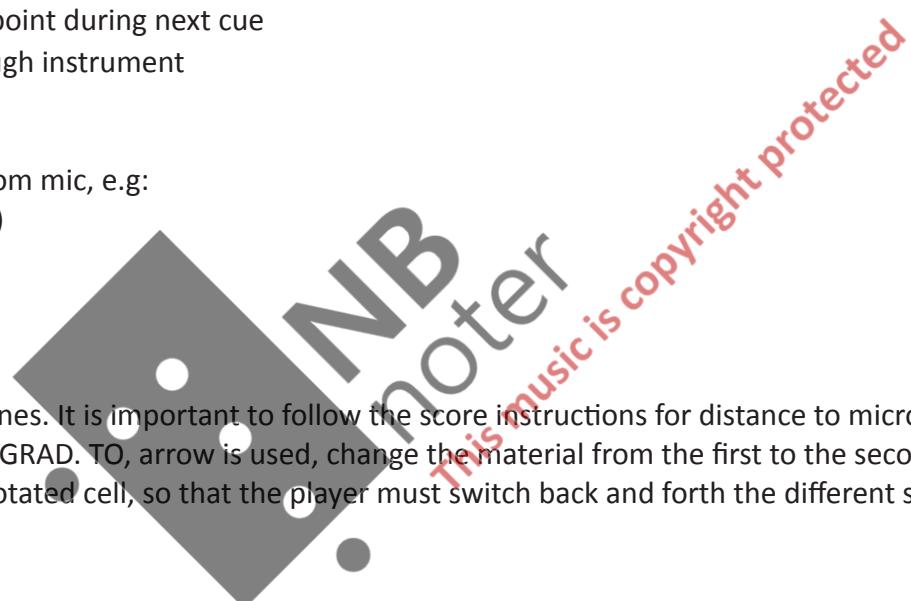
DM:10 distance to mic. 10 cm

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 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)

The technical informations are always connected to the notated cell, so that the player must switch back and forth the different settings while morphing.



ABBREVIATIONS:

- Cm: cup mute (on Horn if available, if not, use Harmon)
Cmc: cup mute closed
Hm: harmon mute (on Horn in F, use a harmon for Bass Trombone)
Wah: harmon mute, tube in
Pr.m: practicing mute
bIA: 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
TflzA: tongue flutter w. air
1/2: half valve gliss: press all valves half way down to make it poss. with full range gliss.
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)
Lsm: lip smack: make sharp, very short kissing sound 1mm from mouthpiece
SLt: slap tongue
MP: mouthpiece only
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



The audio processing for the first version of multiMORF VII was implemented using a combination of audio processes such as reverbs, delays, modulation effects, spectral processing, granulation effects, harmonic synthesis, live and offline sampling, glitch effects (scratch, stutter, filter and granular) and resonator effects. Several of the processes are tempo synced with the live musicians and most effects were diffused over a surround sound system.

Sound Material Experiment 1:

Sound Material 2 lip flutter air Horn
Sound material 2 lip flutter air Trompet 1.wav
Sound material 2 lip flutter air Trompet 2.wav

Sound Material Experiment 2:

Sound material 3 toungue flutter air Horn.wav
Sound material 3 toungue flutter air Trombone.wav
Sound material 3 toungue flutter air Trompet 1.wav
Sound material 3 toungue flutter air Trompet 2.wav
Sound material 7 mouth piece low Horn.wav
Sound material 7 mouth piece low Trombone.wav
Sound material 7 mouth piece low Trompet 1.wav
Sound material 7 mouth piece low Trompet 2.wav

Sound Material Experiment 3:

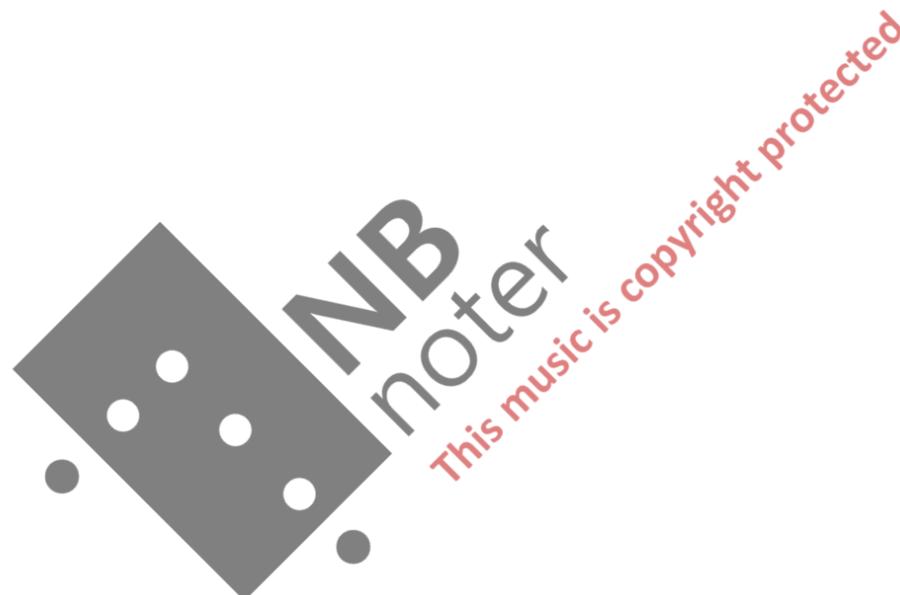
Sound material 4 lip scratched Tuba.wav
Sound material 4 lip scratched Trombone.wav
Sound material 6 lip scratched high pithced Trompet 1.wav
Sound material 6 lip scratched high pithced Trompet 2.wav
Sound material 7 mouth piece low Trombone.wav
Sound material 1 blow air Tuba.wav

Sound Material Experiment 4:

Morf 2 Horn.wav
Morf 2 take 1 Tuba.wav
Morf 3 (uten trumpet) Tuba.wav
Sound material 12 hand pop Tuba.wav

Sound Material Experiment 5:

Sound material 12 lip pop Horn.wav
Sound material 7 mouth piece low Horn.wav
Sound material 12 mouth smack Trompet 2.wav
Sound material 12 slap toungue Trombone.wav
Sound material 12 lip pop Tuba.wav



VISUAL TECHNIC:

In the *multiMORF remix** project Dembacke has been lowering her gaze, and the daylight has become the natural starting point for the visual design. The pandemic of 2020/2021 has provoked Dembacke to take a proper look at her local environment through the artistic process. To bring in nature, both as an ideal state and a destructive force, is the core element of the MultiMORF remix visual project.

Technical needs for the visual design:

- Computer with dedicated graphic card and live video software

Inputs:

MIDI controller with physical faders

Soundcard

Outputs:

Video signal to projector

- Projector and projection screen

- Lighting fixtures controlled by DMX lighting console



Score is transposed

multiMORF VII

Knut Vaage

Fragment 1
Strictly ($\text{♩} = \text{c. } 80$)

D.M: 3 rep. X Hm rep. X 3 3x

Trumpet in C 1 D.M: 3 p secco Hm

Trumpet in C 2 D.M: 3 p secco

Horn in F D.M: 3 * con sord. (distant solo)

Trombone TflzA SLt sim. $f(m\text{p})$

Tuba TflzA SLt sim. $f(m\text{p})$

Electronics rhythm landscape, build gradually
(create rhythm patterns from brass sounds, except Hn from beginning: step rising formants on each attack, rep in groove)
gradually add more effects

Hn: surround slow echo

This music is copyright protected

5

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

(keep Tbn/Tu - function) →
(build rhythm pattern ad lib.)
(Hn: surround echo)

Solo

lunga

lunga

lunga

lunga

lunga

lunga

10

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

cresc. p. a p.

cresc. p. a p.

cresc. p. a p.

Hm

p cresc. p. a p.

Cmc

p cresc. p. a p.

stop electronics

continue rhythm patterns
build into (multitude)

f

f

ff³brassy

f

f

f

lunga

lunga

lunga

lunga

lunga

lunga

Solo

multiMORF VII

Sound material 1 (blow air)

Morph 2

(cue) *(cue)*

Sound material 2 (Lip flutter air low pitched)

C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tuba
Electr.

bl A D.M: 0 - - - 5 - - - 0 sim.
bl A D.M: 0 - - - 5 - - - 0 sim.
bl A D.M: 0 - - - 5 - - - 0 sim.
bl A D.M: 0 - - - 5 - - - 0 sim.
bl A D.M: 0 - - - 5 - - - 0 sim.
SF: Sound material experiment 1 → FADE

Tp (cue) GRAD. TO REP (cue) stop on cue
Tp (cue) GRAD. TO REP (cue) stop on cue
D.M: 0 Hp GRAD. TO REP (cue) stop on cue
D.M: 0 Hp GRAD. TO REP (cue) stop on cue
D.M: 0 REP (cue) stop on cue
D.M: 0 REP (cue) stop on cue

TflzA D.M: 0 - - - 5 - - - 0 sim.
TflzA D.M: 0 - - - 5 - - - 0 sim.
TflzA D.M: 0 - - - 5 - - - 0 sim.
TflzA D.M: 0 - - - 5 - - - 0 sim.
TflzA D.M: 0 - - - 5 - - - 0 sim.
SF: Sound material experiment 3 → Continue rhythm patterns

Build rhythms → Continue rhythm patterns

*Fragment 2*** Tempo ad lib.*

* one breath must be possible (adjust tempo)

bucket, flz D.M: 5 - - - - D.M: 8 - - - - D.M: 5 sim. bend down

bucket, flz D.M: 5 - - - - D.M: 8 - - - - D.M: 5 sim. bend down

Sing
Hn. Play
D.M: 5 - - - - D.M: 8 - - - - D.M: 5 sim.

Sing
Tbn. Play
D.M: 5 - - - - D.M: 8 - - - - D.M: 5 sim.

Sing
Tuba Play
D.M: 5 - - - - D.M: 8 - - - - D.M: 5 sim.

Electr.

sf: Sound material experiment 3 → Continue rhythm patterns → fading very gradually (until bar 37)

Senza misura

33

C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tuba
Electr.

1/2

REP.
LAST
SOUND
IND.
AD
LIB.

* po - a - o - a - o - a - o - a
vcl
* po - a - o - a - o - a - o - a REP →

SF: Sound material experiment 3
(continue fading rhythm patterns) → FADE

* sing/play unis. (like didgeridoo)
adapt octave for voice

Fragment 3
Senza misura (lento)

42

C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tuba
Electr.

D.M: 3 Cmc
D.M: 3 Cmc
D.M: 3 * Cmc
Rais up: playback from iPhone (turn screen against audience)
TBN PERS
(candy sounds)
D.M: 3 Cmc
p

lunga
lunga
lunga
lunga
lunga
gliss. down

Effect ad lib Tutti
* Horn: use a Bass Tbn Harmon mute
(PERS → playback of field recording from home)

SUSTAINER →

10

Fragment 3B
Lento rubato

multiMORF VII

Tutti D.M:3

53

C Tpt. 1 **p dolce**

C Tpt. 2 **p dolce**

Hn. **p dolce**

Tbn. **p dolce**

Tuba Cmc **p dolce**

Electr. Abstract soundscape →

61

C Tpt. 1 **pp**

C Tpt. 2 **pp**

Hn. **pp**

Tbn. **pp**

Tuba **pp**

Electr. (CONT.) → SUSTAINER → gliss. down

Senza misura

multiMORF VII

Morph 1
Strictly ($\text{♩} = \text{c. } 80$) syllables below notes indicating text
articulated firmly to variate air sound

69 C Tpt. 1 open D.M: 0 bl A sah fh rep. X GRAD. TO stop on cue D.M: 3 SLt Msm REP Tutti accel. ($\text{♩} = \text{c. } 76$)

C Tpt. 2 open D.M: 0 bl A sah fh GRAD. TO stop on cue D.M: 3 SLt Msm REP REP

Hn. Rais up: playback from iPhone (turn screen against audience) PERS (child running) FADE

Tbn. open D.M: 0 bl A sah FH GRAD. TO stop on cue D.M: 3 SLt Msm REP REP

Tuba open D.M: 0 bl A sah FH GRAD. TO stop on cue D.M: 3 SLt Msm REP REP

Electr. (sustainer) FADE SF: Sound material experiment 4 Build rhythms Continue

77 Fragment 4 Rhythmically ($\text{♩} = 76$) TUTTI: if needed to breathe, skip a few single notes by own choice (time to prepare)

C Tpt. 1 (CONT.) (morph.) - - - - - (time to prepare) D.M: 5 ord. 3 6

C Tpt. 2 (CONT.) (morph.) - - - - - (time to prepare) D.M: 5 ord. 3 6

Hn. (CONT.) (morph.) - - - - - (time to prepare) D.M: 5 ord. 3 6

Tbn. (morph.) - - - - - (time to prepare) D.M: 5 ord. 3 6

Tuba (morph.) D.M: 5 ord. 3 6

Electr. SF: Sound material experiment 4 FADE Morph continually, opt. changed, but in sync (Groovy $\text{♩} = \text{c. } 80$) (CONT.) (rhythms from Morph 1) Effect ad lib

multiMORF VII

Morph 5

Senza misura

LWppl:

GRAD. TO

irr Rhythms

81

D.M: 5 ord. 3 3 3 6 3

p leggiere sim.

CONT. PATTERN →

C Tpt. 1

C Tpt. 2

Hn. (CONT.)

Tbn. (CONT.)

Tuba (CONT.) (8va)

Electr. (rhythms from Morph 1) (CONT.)

CONT. PATTERN gradually add effects/enforce multitude

Senza misura

LWppl: Pr.m. → **PLING PLONG IMPRO** (Pitches ad lib, quasi dodecaphony)

Pr.m. *mf (play ff)* Pr.m. → **PLING PLONG IMPRO** (Pitches ad lib, quasi dodecaphony)

Pr.m. *mf (play ff)* Pr.m. → **PLING PLONG IMPRO** (Pitches ad lib, quasi dodecaphony)

Pr.m. *mf (play ff)* Pr.m. → **PLING PLONG IMPRO** (Pitches ad lib, quasi dodecaphony)

Pr.m. *mf (play ff)* tacet to change mute → **PLING PLONG IMPRO** (Pitches ad lib, quasi dodecaphony)

MORPH → FADE desolve rhythms from Morph 1

Fragment 4B

Rhythmically ($\text{♩} = 76$)

86

3 6 3 6 3 6

p 3 6 3 6

CONT. PATTERN

C Tpt. 1

C Tpt. 2

Hn. *p* 3 6 3 6

Tbn. 3 6 3 6

Tuba (loco) *mf leggiere*

Electr.

tacet to change mute

3 6 3 6

CONT. PATTERN

tacet to change mute

CONT. PATTERN

D.M: 8 Cm

p → **FADE**

*mf*³ *p sub.*

6 3 6 3 6 6

Morph continually, opt. changed, but in sync (Groovy $\text{♩} = \text{c. } 80$)
Effect ad lib Tutti

89

tacet to change mute

C Tpt. 1 (CONT.) →

D.M: 8 Cm

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

mf leggiero

mf 3 p sub. mf 3 p sub.

mf 3 p sub. mf 3 p sub. mf 3 p sub.

CONT. PATTERN →

92

D.M: 8 Cm

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

mf leggiero

mf 3 p mf 3 p f 3

f 3 f 3 f 3 f 3

Senza misura

CONT. PATTERN →

fade in high reverberation → continue SURROUND ECHO/REVERB →

Sound material

II (Harmon mute highest pitches possible)

96

C Tpt. 1 D.M: 3 Hm *mf secco*

C Tpt. 2 D.M: 3 Hm *mf secco*

Hn. D.M: 3 Hm *mf secco*

Tbn. D.M: 3 Hm

Tuba D.M: 3 Cmc *mf secco*

Electr. fade reverb

Horn-walk (walk from playing position in a big circle out of the hall and back into 1st playing position) (♩ = c. 80)

* (Hm) *mp secco* (Hm) *mp secco*

Walk, crossing audience, leave the hall while playing
open
adjust dynamics to surroundings
bend

Abstract background (Hn w.-out mic.) surround echo on Tpts/Tbn/Tu

* Horn freely. Ens. follow and make cues for playing together

107

C Tpt. 1 (secco) rep. ad lib.

C Tpt. 2 (secco) rep. ad lib.

(continue walking)

Hn. ff f repeat this pattern until outside the hall behind audience

Tbn. (secco) rep. ad lib.

Tuba (secco) rep. ad lib.

Electr. (CONT.) Opt. reduce echo amount Opt. reduce echo amount

Lento rubato (ensemble)

C Tpt. 1

C Tpt. 2

Hn. OFFSTAGE horngliss. ad lib. 3x * (independent from ens.) walk back into position - -> chrom. flz. bend ord. rapidly

Tbn.

Tuba

Electr. electr. solo soft, delicate → (abstract soundlandscape) →

* The Horn-solo is independent from the rest of the ensemble
Perform Horn freely and keep the rest of the ensemble together like notated.

C Tpt. 1

C Tpt. 2

Hn. flz. bend rep. ad lib. if needed in position bend

Tbn.

Tuba

Electr. (CONT.) → SUSTAINER →

Morph 3 * Tpt. 2 make long fermatas

multiMORF VII

Strictly (♩ = c. 80) Tp D.M: 0 Senza misura (keep tempo)

D.M: 3 Hm * Individual rhythm (no sync.) p poetico Tp (keep tempo)

D.M: 0 Tp (keep tempo)

D.M: 0 Tp (keep tempo)

GRAD. TO

GRAD. TO

GRAD. TO

Strictly Lp. Senza misura

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr. rhythm landscape, build gradually (create rhythm patterns from brass, except Tpt 2) (sustainer) → FADE rhythm landscape, continue steadily

Sound material

2 (Lip flutter air low pitched)

sim. TflzA D.M: 0 - - - 5 - - - 0 REP stop on cue → FADE

TflzA D.M: 0 - - 5 - - - 0 sim. REP Rais up: playback from iPhone (turn screen against audience) (dog with ball, growling) → FADE

TflzA D.M: 0 - - 5 - - - 0 sim. REP stop on cue → FADE

Tbn. TflzA D.M: 0 - - 5 - - - 0 sim. REP stop on cue → FADE

Tuba TflzA D.M: 0 - - 5 - - - 0 sim. REP stop on cue → FADE

Electr. (CONT.) stop on cue → fade in rhythm landscape, continue steadily → FADE

Morph 4

D.M: 0 - - - 5 - - - 0 MP low GRAD. TO D.M: 5 MP high mf secco

D.M: 0 - - - 5 - - - 0 MP low GRAD. TO D.M: 5 MP high mf secco

D.M: 0 - - - 5 - - - 0 MP low GRAD. TO D.M: 5 MP high mf secco

Rais up: playback from iPhone (turn screen against audience) PERS (bird song)

multiMORF VII

Fragment 5

♩ = c. 100

Wah (stagger breathing)

bend

141

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

PERS →

bend

mp

Wah (stagger breathing)

mp

Wah (stagger breathing)

mp

Wah (stagger breathing)

Formant/overtone boost →

149

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

REP →

REP →

REP →

REP →

PERS →

(CONT.) →

*Trumpet-walk (like Horn-walk)*Strictly ($\text{♩} = \text{c. 80}$)

open Solo Walk, crossing audience, leave the hall while playing

adjust dynamics to surroundings

C Tpt. 1

D.M. 3 Hm

C Tpt. 2

* Hm *mp secco*

D.M. 3 Hn.

D.M. 3 Tbn. *mp secco*

D.M. 3 Cmc *mp secco*

Tuba *mp secco*

Electr.

Abstract background
(Tpt 1 w/out mic.) Effects on ens.

* Horn: use a Bass Tbn Harmon mute

C Tpt. 1

164 (p) (f)

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

(CONT.)

(continue walking)

168

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

repeat this pattern until outside the hall behind audience

(CONT.) →

173

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

stop on cue

OFFSTAGE

chrom.

Lento rubato (ensemble)

f

ff

Cmc

p dolce

Cmc

p dolce

Cmc

p dolce

Cmc

p dolce

electr. solo

Soft, delicate → reverberation only

Abstract soft delicate soundlandscape

(CONT.) →

multiMORF VII

(from offstage)

179

C Tpt. 1

f ***ff***

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

(CONT.)

protected

Walk back into position - - - - >

adjust dynamics to position p. a p. dim. ($\text{ff}_{\text{offstage}} = \text{mf}_{\text{on stage}}$)

(adjust dynamics, gradually softer while entering the hall)

ord

Back into Ens.

The musical score consists of two staves. The left staff shows a series of eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). The right staff continues the pattern with similar eighth-note figures. The score is annotated with performance instructions: 'flz.' (fizz) and 'bend' above the first measure, 'ord.' (ordinario) above the second measure, 'bend' above the third measure, and 'bend' above the fourth measure. A large red watermark 'NBB noter' and 'musicisstop.com' is diagonally across the page.

C. Tnt

C Tnt

H-

Tbx

Tuk

Elect

Sound material

8 (Mouth piece gliss.)

204

C Tpt. 1 MP gliss.

C Tpt. 2 MP gliss.

Hn. MP gliss.

Tbn. MP gliss.

Tuba MP gliss.

Electr. (CONT.) → FADE reverberation only

CULMINATION
Sound material experiments/effects

multiMORF VII

Morph I Strictly ($\text{♩} = \text{c. } 80$)

rep. X

bl A sah fh

GRAD. TO

REP

stop on cue D.M: 3

fh sah

GRAD. TO

REP

stop on cue D.M: 3

fh sah

GRAD. TO

REP

stop on cue D.M: 3

fh sah

GRAD. TO

REP

stop on cue D.M: 3

fh sah

GRAD. TO

REP

stop on cue D.M: 3

fh sah

D.M: 3

Build rhythms → CONT. PATTERN →

Tuba-walk (like Horn-walk)

Strictly ($\text{♩} = \text{c. } 80$)

210

C Tpt. 1 Hm *mp secco*

C Tpt. 2 Hm *mp secco*

Hn. Hm *mp secco*

Tbn. Hm *mp secco*

Tuba Sing Walk, crossing audience, leave the hall while playing

Play adjust dynamics to surroundings

Electr. Abstract background (CONT.) → FADE

(rhythms from Morph 1)

(Tuba w.out mic) Effects on ens.

215

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

(CONT.)
(abstract background)

sing/play unis.

(secco)

220

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

(CONT.)

repeat this pattern until outside the hall behind audience

(secco)

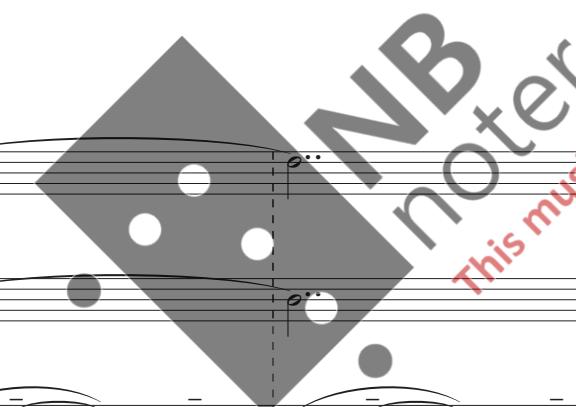
(secco)

(secco)

(secco)

v.

multiMORF VII



231

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

(Sound mat. exp. continue) → FADE
→ (CONT.)

237

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

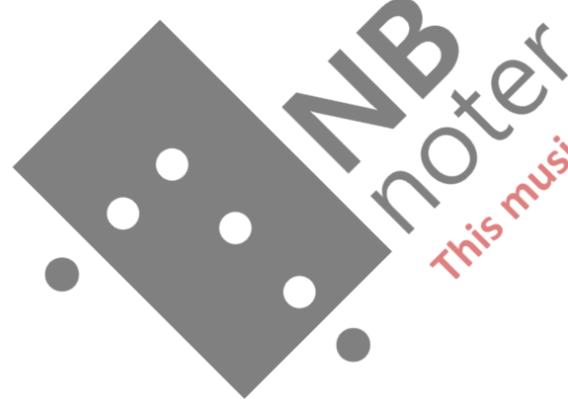
Tuba

* Tuba player into new position behind audience

* Impro like didgeridoo, unison w. low voice, alt. fingering ad lib.

Electr.

(CONT.) (ad lib. fade) → FINE



If multiMORF V is next:
After finnish playing,
trumpets and horn
walk calmly towards
Tuba's new position
(behind audience)
Trombone remain
in front to be soloist



multiMORF VII

Sound material

1 (blow air)

Senza misura

bl A
(1x tacet)

D.M: 0-----5-----0

sim. LflzLow pitched

(1x tacet)

2

(Lip flutter air low pitched)

LflzLow pitched
(1x tacet)

D.M: 0-----5-----0

3 (Tongue flutter air low pitched)

TflzLow pitched
(1x tacet)

D.M: 0-----5-----0

4 (Lip scratch low pitched)

Lscr low pitched
(1x tacet)

D.M: 0-----5-----0

sim.

244

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

use each effect for free experiment -->
opt. create wild landscape

(tutti cont.) 5 (Kiss, sustained)

Kss
(1x tacet)

D.M: 0-----5-----0

6 (Lip scratch high pitched)

sim. Lscr high pitched
(1x tacet)

D.M: 0-----5-----0

7 (Mouth piece low)

MP low
(1x tacet)

D.M: 0-----5-----0

8 (Mouth piece gliss.)

MP gliss.

rep. X

9 (Mouth piece lowest → highest)

MP lowest → highest

rep. X

249

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr.

continue - - ->

10 (Mouth piece highest pitches possible)

254

C Tpt. 1 MP high [mf secco] →

C Tpt. 2 MP high [mf secco] →

Hn. MP high [mf secco] →

Tbn. MP high [mf secco] →

Tuba MP high [mf secco] →

Electr. free experiment for morphing

11 (Harmon mute highest pitches possible)

ord. Hm [mf secco] →

ord. Cmc [mf secco] →

Sound material
(12) Lip smack Rhythmically (♩ = 100)

258

D.M: 0 Hp C Tpt. 1

D.M: 0 Hp C Tpt. 2

D.M: 0 Hp Hn.

D.M: 0 Hp Tbn.

D.M: 0 Hp Tuba

Electr.

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Lag versjonar med ulike speleteknikkar:
bl A, (molto secco)
Tp
Lp
Lsm
Msm (D.M:3)
SLt (D.M:3)

1 : build rhythms
2 : contrasting elements →
3 : Effects on instr.

multiMORF VII

Sound material (13)

D.M: 3 263 SLt Msm Tutti accel. a tempo Lscr SLt Tutti accel. D.M: 3 a tempo Kss Msm Tutti accel.

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Electr. (1: build rhythms
2: contrasting elements
3: Effects on instr.)

The graphic consists of a large grey rectangle tilted diagonally. Inside the rectangle are several white dots of different sizes, some arranged in a grid-like pattern. To the right of the rectangle, the letters "NB" are written in a large, bold, sans-serif font. Below "NB", the word "noter" is written in a smaller, regular sans-serif font. A red diagonal watermark reads "This music is copyright protected" followed by "(continues)" at the end.