

Knut Vaage:

multiMORF kids

for

5 forsterka messinginstrument* og computer

(*2 trompetar i C, horn i F, trombone, tuba)

og "the kids" 5 grupper (1-4 unge utøvarar i kvar gruppe) som følgjer kvar sin musikal i kvintetten

2024

(versjon 16. sept. 2024)

til NyNorsk Messingkvintett

Programming og prosessering av Thorolf Thuestad

ACKNOWLEDGMENT:

multiMORF kids is based on the piece *multiMORF VII*, and both pieces is intended to be performed together, *multiMORF VII* as a model piece for *multiMORF kids*. *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 and Kids 3 are the only transposing instruments)

DURATION: 10-15 min

Commissioned by NyNorsk Messingkvintett

First performance at BrassWind 2024 by NyNorsk Messingkvintett and the kids

Financed by

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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.

Whole pages max 2 minutes.

It is possible to omit some parts from choice, to have more time for the remaining material.

The commission is for 10 minutes duration, it is up to the players to make the final form and duration. It can be different for each performance.

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

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)

EXTRA:

Tuba and Kids 5 also play on Egg slicers

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
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
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
1,2,3...: notated w. dotted bows, optional repeat of phrase according to bow instructions
PFs: blow as pan flute into tuning slide (if greasy, lips can have 1 mm distance)

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.

In multiMORF kids, the same ways of processing will be used, but in a more flexible and improvised way, to be able to follow the different versions of the piece with the different groups of children

BAKGRUNN OG GJENNOMFØRING:

multiMORF kids er en fortsettelse av multiMORF-serien, utviklet av komponist Knut Vaage og lyddesigner Thorolf Thuestad fra 2007-2021. Det er også en videreføring av multiMORF remix, samarbeidet mellom komponist Knut Vaage, lyddesigner Thorolf Thuestad, lysdesigner Evelina Dembacke og NyNorsk Messingkvintett i 2020-21. multiMORF remix var en helaftens multimedie-trilogi bestående av multiMORF V og VI (2020) og multiMORF VII. (2021) Prosjektet ble spilt inn i september 2022 og ble vår 2024 utgitt som album på LAWO Classics. Både bestillingsverkene og fonograminnspillingen ble støttet av Kulturrådet.

multiMORF kids skal fremføres av NyNorsk Messingkvintett og Thuestad, sammen med elever i korps og kulturskoler. Intensjonen er å la barna få utforske eksperimentelle måter å skape lyder på instrumentene sine etter modell fra musikerne i kvintetten. De vil også oppleve hvordan det blir når elektronikken tar tak i lydene deres og fører dem ut i nyskapende hybride lydlandskap, som ikke ligner på klangen fra korps eller messingensembler.

Prosjektet retter seg mot barn fra 10-18 år, og er fleksibelt i forhold til nivå. Hver fremføring er tenkt som en to dagers workshop, og vil munne ut i en avsluttende konsert. På dag 1 vil NyNorsk Messingkvintett og barna i fellesskap utforske de grunnleggende utvidete teknikkene som brukes i stykket. På dag 2 får barna arbeide med live elektronikk med Thorolf Thuestad og musikerne i messingkvintetten, og deretter holde en konsert.

Musikalsk tar stykket utgangspunkt i skissemateriale fra det tidligere verket multiMORF VII, som ble urfremført av NyNorsk Messingkvintett på BrassWind i 2021. Men multiMORF kids er i tillegg basert på en spørsmål/svar-dynamikk, der musikerne i kvintetten er «forsangere» på hver sine stemmer, mens barna hermer. Dette åpner opp for muligheten for notefri innstudering, slik at barna kan konsentrere seg om å lytte og skape, heller enn å lese noter. Denne prosessen vil kvintetten prøve ut og ta avgjørelse for hvordan skal utføres etter hvert som erfaringene kommer med elevene. Uansett vil lærere og elever mottat eit forberedene materiale som gjør at de kan stille godt forberedt til første utprøving. Stemmematerialet foreligger i to versjoner. Stemmematerialet foreligger i to versjoner. En for hver gruppe av barn, merket Kids 1 - 5, og en versjon med to linjer, øverst for proff utøver og nederst for Kids (f.eks) Trompet 1 og Kids 1. For de barna som har kommet lengst i teknisk utvikling kan det være en god idé å la de få stemmen med to linjer, slik at de kan delta på samme nivå som lederne i messingkvintetten, altså å delta som "forsangere"

I skissematerialet til multiMORF VII utforskes enkle utvidete spilleteknikker på instrumentene, som slap tongue, hand pops, (slå på munnstykket med håndflaten eller en finger) mouth smack, (kysselyder i munnstykket) munnstykkeglissandoer og ventilkaffelyder. Dette er enkle og morsomme lyder som også relativt ferske musikanter kan lage. Lydene kan gjentas og varieres rytmisk, slik at disco-aktige grooves etter kan oppstå. Skissematerialet egner seg meget godt som musikalsk utgangspunkt for et nytt elektroakustisk verk, der barna er aktive medskapere sammen med Thuestad og messingkvintetten.

Stemmemateriale finnes i C (natura) og i transponerte versjoner. Dette gjelder det som er notert som "vanlige" noter. Alt som er notert på 1 linje-system er uten bestemte tonehøyder, og dermed fritt transponert.

Som i alle verk i multiMORF-serien, vil de akustiske lydene transformeres til elektroakustisk musikk gjennom utstrakt bruk av nærmikrofoner. Resultatet blir et hybrid elektroakustisk lydlandskap ulikt det barna tidlegere har opplevd gjennom sin musikalske aktivitet.

(Teksten "Bakgrunn og gjennomføring" er utviklet i samarbeid mellom komponist og produsent for NyNorsk Messingkvintett, Berger Færder)

The Horn in F and Kids 3 are transposed
 All other instruments in C
 Parts are available for C, Bb and Eb instrumensts

multiMORF kids

Knut Vaage

Fragment 1

Strictly (♩ = c. 80)

Trumps in C 1: percussive, pitch ad lib. D.M: 3 Hm *mf secco*

Kids 1: Trpts. and sim. sized instruments percussive, pitch ad lib. mute *mf secco*

Trumps in C 2: percussive, pitch ad lib. Hm D.M: 3 *mf secco*

Kids 2: Trpts. and sim. sized instruments percussive, pitch ad lib. mute *mf secco*

Horn in F: D.M: 3 bl A sho *sfz*

Kids 3 in F: Horns and sim. sized instruments

Trombone: D.M: 3 TflzA SLt sim. *f(mp)* (continue)

Kids 4: Tbn and sim. sized instruments TflzA SLt: slap tongue *f(mp)* (continue)

Tuba: D.M: 3 TflzA SLt sim. *f(mp)* (continue)

Kids 5: Tuba and sim. sized instruments TflzA SLt: slap tongue *f(mp)* (continue)

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

8

C Tpt. 1 (continue) *rep. X* *mf* *secco* *f*

Kids 1 (continue) take off mute

C Tpt. 2 (continue) *mf* *secco* *f*

Kids 2 (continue) take off mute

Hn. *sfz* *sfz* *pp* *mf* *ff* *brassy*

Kids 3 blow air sho *sfz* *sfz* *sfz* *tacet*

Tbn. (continue) put on mute *mf* *secco* *f*

Kids 4 (continue) *tacet*

Tuba (continue) put on mute *mf* *secco* *f*

Kids 5 (continue) *tacet*

Electr. 8 (build rhythm pattern ad lib.)

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Electr. solo
Senza misura

Sound material
1 (blow air)

13

take off mute lunga bl A

C Tpt. 1 D.M.: 0 5 0 sim. REP

Kids 1 lunga D.M.: 0 5 0 sim. REP

C Tpt. 2 take off mute lunga bl A D.M.: 0 5 0 sim. REP

Kids 2 lunga D.M.: 0 5 0 sim. REP

Hn. take off mute lunga bl A D.M.: 0 5 0 sim. REP

Kids 3 lunga D.M.: 0 5 0 sim. REP

Tbn. take off mute lunga bl A D.M.: 0 5 0 sim. REP

Kids 4 lunga D.M.: 0 5 0 sim. REP

Tuba take off mute lunga bl A D.M.: 0 5 0 sim. REP

Kids 5 lunga D.M.: 0 5 0 sim. REP

13
Solo Respond ad lib. to sound material

deconstruct gradually into silence

Sound material
2 (Lip flutter air low pitched)

3 (Lip scratch low pitched)

4 (Kiss, sustained)

5 (Lip scratch high pitched)

21

C Tpt. 1 LflzA D.M: 0-----5-----0 sim. REP Lscr (cue) D.M: 0-----5-----0 Kss D.M: 0-----5-----0 Lscr D.M: 0-----5-----0

Kids 1 REP

C Tpt. 2 LflzA D.M: 0-----5-----0 sim. REP Lscr D.M: 0-----5-----0 Kss D.M: 0-----5-----0 Lscr D.M: 0-----5-----0

Kids 2 REP

Hn. LflzA D.M: 0-----5-----0 sim. REP Lscr D.M: 0-----5-----0 Kss D.M: 0-----5-----0 Lscr D.M: 0-----5-----0

Kids 3 REP

Tbn. LflzA D.M: 0-----5-----0 sim. REP Lscr D.M: 0-----5-----0 Kss D.M: 0-----5-----0 Lscr D.M: 0-----5-----0

Kids 4 REP

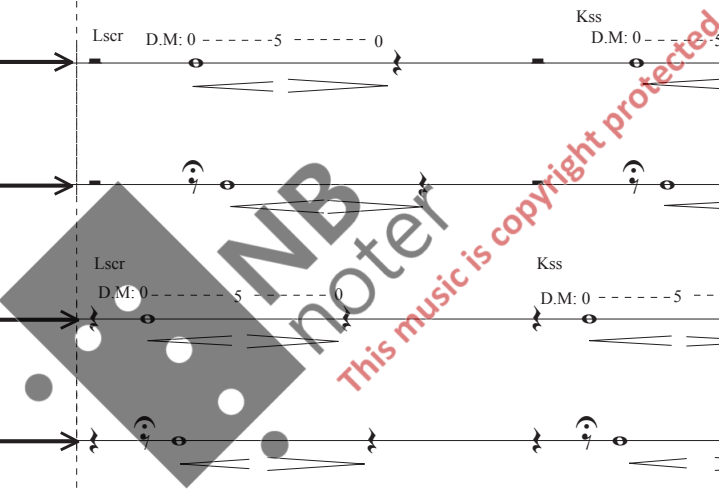
Tuba LflzA D.M: 0-----5-----0 sim. REP Lscr D.M: 0-----5-----0 Kss D.M: 0-----5-----0 Lscr D.M: 0-----5-----0

Kids 5 REP

21 Respond ad lib. to sound material

Electr. FADE

Continue rhythm patterns fading very gradually



Fragment 1 (rep.)

Strictly (♩ = c. 80)

1. soloist impro ad lib.

26 (Lscr) D.M: 0 5 0

C Tpt. 1 (lip scratch) 1.x: tacet Hm D.M: 3 3 3 rep. X

Kids 1 (lip scratch) mute 3 3

C Tpt. 2 (Lscr) D.M: 0 5 0 1.x: tacet Hm D.M: 3 3 3

Kids 2 (lip scratch) mute 3 3

Hn. (Lscr) D.M: 0 5 0 D.M: 3 bl A sho sfz (continue)

Kids 3 (lip scratch) 1.x: tacet blow air sho sfz (continue)

D.M: 3 Tbn. TflzA SLt sim. f(mp) (continue)

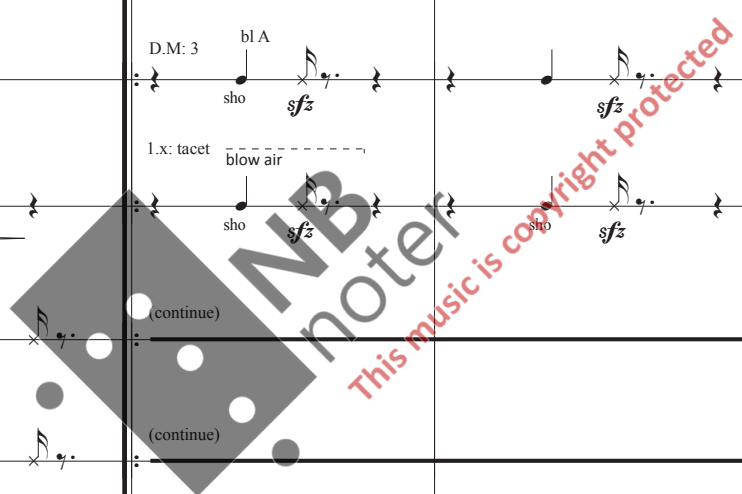
Kids 4 TflzA SLt: slap tongue f(mp) (continue)

D.M: 3 Tuba TflzA SLt sim. f(mp) TflzA: tongue flutter w. air (continue)

Kids 5 TflzA SLt: slap tongue f(mp) (continue)

26 (respond to Sound) FADE

Electr. rhythm landscape, build gradually



Morph 2 free tempo and lots of space between short stacc. notes
(Kids: use Harmon mute if available)

(gradually into multitude)

Senza misura

44 Hm

GRAD. TO → irr Rhythms

C Tpt. 1 *mf* (Pitches ad lib, quasi dodecaphony) **PLING PLONG IMPRO**

Kids 1 *mf* (Pitches ad lib.) **PLING PLONG IMPRO**

C Tpt. 2 (put on mute) Hm *mf* (Pitches ad lib, quasi dodecaphony) **PLING PLONG IMPRO**

Kids 2 (put on mute) *mf* (Pitches ad lib.) **PLING PLONG IMPRO**

Hn. (keep tempo) (put on mute) Hm *mf* (Pitches ad lib, quasi dodecaphony) **PLING PLONG IMPRO**

Kids 3 (keep tempo) (put on mute) *mf* (Pitches ad lib.) **PLING PLONG IMPRO**

Tbn. (keep tempo) (put on mute) Hm *mf* (Pitches ad lib, quasi dodecaphony) **PLING PLONG IMPRO**

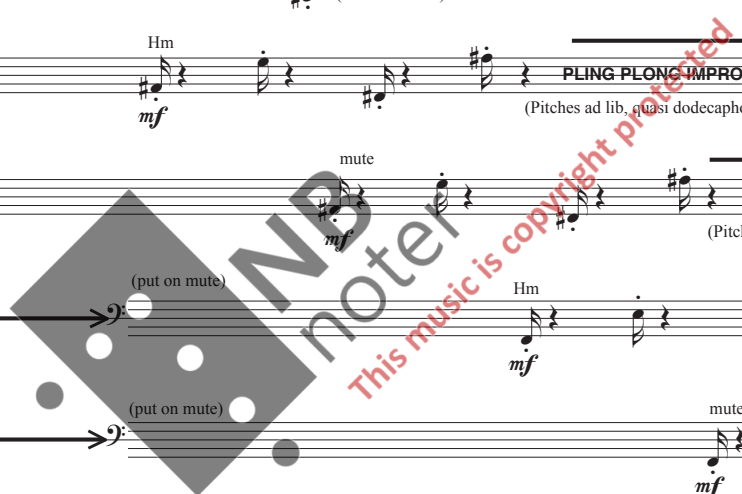
Kids 4 (keep tempo) (put on mute) *mf* (Pitches ad lib.) **PLING PLONG IMPRO**

Tuba (keep tempo) (put on mute) Cmc *mf* (Pitches ad lib, quasi dodecaphony) **PLING PLONG IMPRO**

Kids 5 (keep tempo) (put on mute) *mf* (Pitches ad lib.) **PLING PLONG IMPRO**

44 gradually add effects/enforce multitude (opt. ringmodulator on "pling plong") (continue effects/multitude)

Electr. Continue rhythm patterns (fade rhythm patterns) **FADE**



Morph 3 morph to Sound material
(7) Harmon mute highest pitches possible

Electr. solo

50

C Tpt. 1 PLING PLONG IMPRO → mf secco D.M: 3 tacet

Kids 1 PLING PLONG IMPRO → mf secco tacet

C Tpt. 2 PLING PLONG IMPRO → mf secco D.M: 3 tacet

Kids 2 PLING PLONG IMPRO → mf secco tacet

Hn. PLING PLONG IMPRO → mf secco D.M: 3 tacet

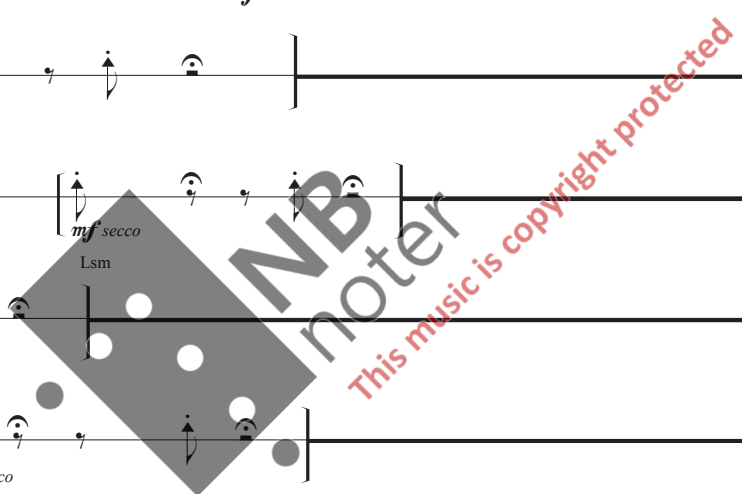
Kids 3 PLING PLONG IMPRO → mf secco Lsm tacet

Tbn. PLING PLONG IMPRO → mf secco D.M: 3 tacet

Kids 4 PLING PLONG IMPRO → mf secco tacet

Tuba PLING PLONG IMPRO → mf secco D.M: 3 tacet

Kids 5 PLING PLONG IMPRO → mf secco tacet



50 (gradually fade effects/multitude)

Electr. Solo → FADE Abstract soundscape →

Fragment 3

Lento rubato

57

C Tpt. 1 *p dolce* *pp*

Kids 1 *pp*

C Tpt. 2 *p dolce* *pp*

Kids 2 *pp*

Hn. *p dolce* *pp*

Kids 3 *pp*

Tbn. *p dolce* *pp*

Kids 4 *pp*

Tuba *p dolce* *pp*

Kids 5 *pp*

57 (add reverberation) -----

Electr. Abstract soundscape →

Morph 4

Morph 5

68 *Senza misura* mouth piece OFF

C Tpt. 1 MP low [D.M: 0 - - - - 5 - - - - 0] GRAD. TO D.M: 5 MP high *mf secco* TUTTI: mute OFF Tpt 2: Harmon mouth piece ON

Kids 1 mouth piece OFF mouth piece low GRAD. TO mouth piece high *mf secco* mouth piece ON

C Tpt. 2 MP low [D.M: 0 - - - - 5 - - - - 0] GRAD. TO D.M: 5 MP high *mf secco* mouth piece ON Individual rhythm (no sync. w. ensemble) D.M: 3 Hm *p poetico*

Kids 2 mouth piece OFF mouth piece low GRAD. TO mouth piece high *mf secco* mouth piece ON

Hn. MP low [D.M: 0 - - - - 5 - - - - 0] GRAD. TO D.M: 5 MP high *mf secco* mouth piece ON D.M: 0 Tp

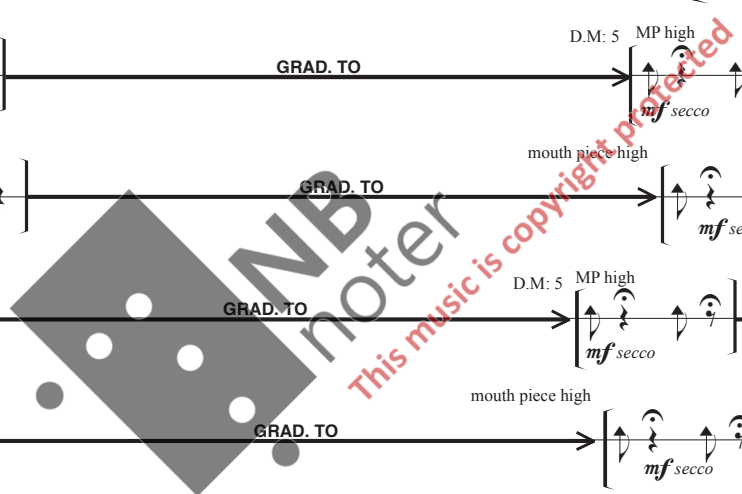
Kids 3 mouth piece OFF mouth piece low GRAD. TO mouth piece high *mf secco* mouth piece ON

Tbn. MP low [D.M: 0 - - - - 5 - - - - 0] GRAD. TO D.M: 5 MP high *mf secco* mouth piece ON D.M: 0 Tp

Kids 4 mouth piece OFF mouth piece low GRAD. TO mouth piece high *mf secco* mouth piece ON

Tuba MP low [D.M: 0 - - - - 5 - - - - 0] GRAD. TO D.M: 5 MP high *mf secco* tacet mouth piece ON D.M: 0 Tp

Kids 5 mouth piece OFF mouth piece low GRAD. TO mouth piece high *mf secco* tacet mouth piece ON



68 Electr. Solo gliss. down → FADE → SUSTAINER → Emphasis low sound → GRAD. TO → Emphasis high sounds → FADE

rhythm landscape, build gradually (create rhythm patterns from brass, except Tpt 2 Tpt 2: surround slow echo)

Rhythmically (♩ = 100)

79 Lsm

D.M.: 0
C Tpt. 1

Kids 1

D.M.: 0
C Tpt. 2

Kids 2

D.M.: 0
Hn.

Kids 3

D.M.: 0
Tbn.

Kids 4

D.M.: 0
Tuba

Kids 5

close to mic.
lip smack

close to mic.
lip smack

close to mic.
lip smack

close to mic.
lip smack

close to mic.
lip smack

close to mic.
lip smack

close to mic.
lip smack

close to mic.
lip smack

rep. X

Senza misura

mouth piece OFF

79

Abstract soundlandscape

desolve rhythmic landscape
respond to sound material

build rhythm structures gradually
into culmination om last repetition

CULMINATION

Solo

(CONT.)

CULMINATION
from sound material
add experimental effects

Sound material
(9) Dramatic mouth piece gliss.

Morph 6
Strictly (♩ = c. 80)

88 D.M: 5 MP gliss. wild peak mouth piece ON

C Tpt. 1 sah fh sah fh fh sah REP stop on cue

Kids 1 MP gliss. wild peak mouth piece ON blow air sah fh fh sah REP stop on cue

C Tpt. 2 D.M: 5 MP gliss. wild peak mouth piece ON D.M: 3 bl A sah fh sah fh fh sah REP stop on cue

Kids 2 MP gliss. wild peak mouth piece ON blow air sah fh fh sah REP stop on cue

Hn. D.M: 5 MP gliss. wild peak mouth piece ON D.M: 3 bl A sah fh sah fh fh sah REP stop on cue

Kids 3 MP gliss. wild peak mouth piece ON blow air sah fh fh sah REP stop on cue

Tbn. D.M: 5 MP gliss. wild peak mouth piece ON D.M: 3 bl A fh sah sah fh sah REP stop on cue

Kids 4 MP gliss. wild peak mouth piece ON blow air fh sah sah fh sah REP stop on cue

Tuba D.M: 5 MP gliss. wild peak mouth piece ON D.M: 3 bl A fh sah sah fh sah REP stop on cue

Kids 5 MP gliss. wild peak mouth piece ON blow air fh sah sah fh sah REP stop on cue

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88 enforce dramatic mouth piece gliss. (CONT.)

FADE reverberation only

Build rhythms

Solo opt. echo from patter- - - - -

FADE

ENSEMBLE: D.M.2 *Quote from multiMORF VI*

95

C Tpt. 1 [PFs]

Kids 1 [blow as pan flute into tuning slide]

C Tpt. 2 1,2,3... D.M.0 *pppp* [blow as pan flute into tuning slide] opt. impro. variate

Kids 2 (follow Tpt 1) []

Hn. [PFs]

Kids 3 [blow as pan flute into tuning slide]

Tbn. [PFs]

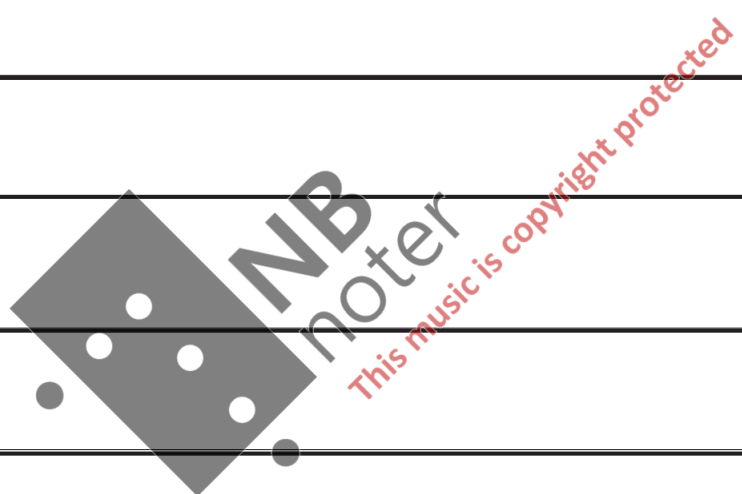
Kids 4 [blow as pan flute into tuning slide]

Egg Slicer

Tuba [pizz. w nails on "strings"] REP

Kids 5 [Egg Slicer] [pizz. w nails on "strings"] REP

12/4



95

Electr. BRASS INTO SUSTAINER SECONDARY TREATMENT OF BRASS PITCH HIGH BY GRAN. CUT SUSTAINER INPUT FADE BRASS SUSTAINER (gradually)

Loop 1 Band except Tpt 2 (solo) Tuba, Kids 5

Loop 2 Egg Slicers (Tuba, Kids 5)

PLAYBACK LOOPS (whistle tones/egg slicers)

TUNE DOWN EGG SLICER

Sound material

10 (1/2 valve gliss. low → high → lowest)

Walk and play (make a route in the room)

This part is not synchronized between instruments. While walking, play a free version of what is written or improvise a short melody. Rep. and varyate

99

C Tpt. 1 D.M: 5 1/2 *p dolce* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Kids 1 1/2 *p dolce* Walk, crossing audience, adapt freely

C Tpt. 2 D.M: 5 1/2 D.M: AW *p poetico* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Kids 2 1/2 *p poetico* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Hn. D.M: 5 1/2 D.M: AW *p dolce* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Kids 3 1/2 *pp* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Tbn. D.M: 5 gliss. ad lib. (imitate 1/2) (end on ped Bb) D.M: AW *p dolce* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Kids 4 1/2 Tbn's: gliss. ad lib. (end on ped Bb) *p dolce* Walk, crossing audience, adapt freely *adjust dynamics to surroundings*

Tuba (Egg Slicer continue) walk w egg slicers among audienc play close to each ones ears, move on

Kids 5 (Egg Slicer continue) walk w egg slicers among audienc play close to each ones ears, move on

99

Electr. front PA/sub quote from multiMORF V bucket pitched down, enforce low freq. opt. add colours to drone, impro

107 rep. ad lib. (cue) lunga

C Tpt. 1

Kids 1 adjust dynamics to surroundings rep. ad lib. lunga

C Tpt. 2 D.M.: 5 mf rep. ad lib. lunga

Kids 2 rep. ad lib. lunga

Hn. bend rep. ad lib. lunga

Kids 3 bend rep. ad lib. lunga

Tbn. rep. ad lib. lunga

Kids 4 rep. ad lib. lunga

Tuba (Egg Slicer continue) lunga solo

Kids 5 (Egg Slicer continue) lunga solo

Electr. 107