FEEDBACK SHIFT II (2014/15)

for amplified cello and live processing

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COUNTER POINT PRINTWORKS
CP-028

Program Note

Feedback Shift II was composed in the fall of 2014 for cellist Séverine Ballon's January 2015 residency at Stanford University. For *Feedback Shift II* I returned to a process of extreme restraint. The work consists of eight sections each "shifting" through distinct sets of pitches. The effect can be thought of as having the live instrument passing through isolated filters or rules. The role of the cello, similar to that in *Feedback Shift I*, is to challenge one's timbral perception and contextual memory, begging the question during each episode: What is the relationship between these two seemingly disparate elements (soloist vs. environment)? The live processing of the cello tone serves to bridge the human-electronic divide, highlighting and extending gestural extremes of the instrument via various noise envelopes.

The cover page image was designed by Andrew A. Watts.

Instrumentation

Cello

Contact microphone (or directional mic on a stand) at bridge
Instrument amplifier
Effects processor
PA system (stereo: right and left speakers)
Playback device
Mixing board for PA system (optional but recommended)

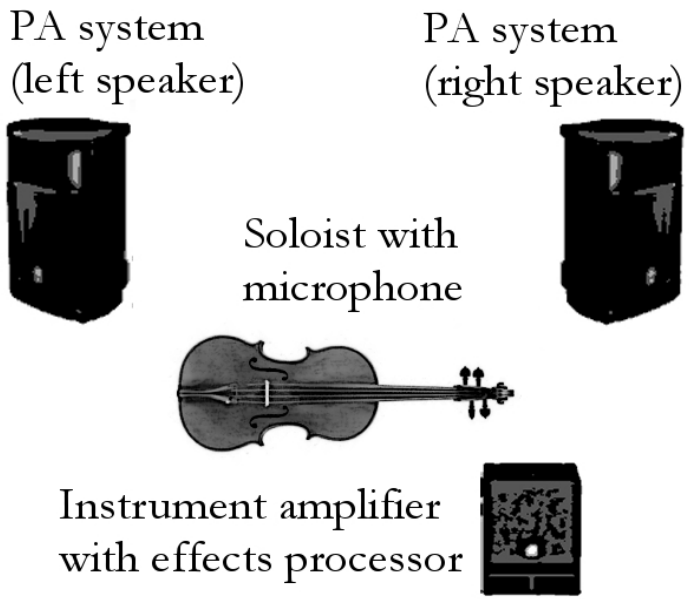
A wooden clothing pin will be utilized at various points in the piece to selectively mute the G string on the cello. This will be provided for the soloist.

The soloist should NOT be tasked with controlling the electronics part during the performance. A separate, dedicated individual is required to actively control the distortion/gain levels for the cello sounds, as well as start the playback of the pre-recorded sounds at the beginning.

The playback is a single audio file and does not need to sync up perfectly with the live performance. Rather, there is some extra time added at the end of the tape part in case the tempo is taken slower than indicated. If this is the case, and the audio duration matches the soloist's performance no other action is necessary. Otherwise, please gradually fade out the playback if it is still sounding when the soloist has finished.

The live processing instructions are notated on another printed part and involves continuously monitoring the distortion/gain levels. For the premier performance a DigiTech RP100 was used at preset #14 with amp Hr and calibrated with the volume knob at 50. Other digital effects pedals or distortion stomp boxes may be substituted, as long as there is a sustained lead guitar tone and independent volume and tone knobs.

(recommended setup)



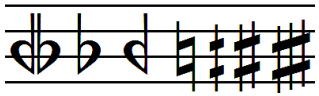
required cables not shown in diagram

Performance Notes

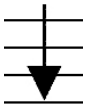
Duration (approx.): 10 minutes

Accidentals apply only in the measure and register in which they appear.

Microtonal accidentals (in diagram from left to right):
¾ tone flat, semi tone flat, ¼ tone flat, natural,
¼ tone sharp, semi tone sharp, ¾ tone sharp.

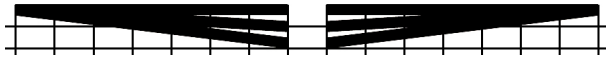


Additional microtonal pitch alterations are notated with small arrows in front of the note head and indicate very slight changes to the written pitch.

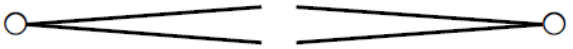


Grace notes always occur before the beat or note they are going to.

Feathered beaming- rhythmic accelerando and ritardando (notated below).



Diminuendo al niente / *Crescendo da niente*



Change gradually from one sound or one way of playing (etc.) to another.

Stems connected to *glissandi* lines are used merely as guides to help indicate the meter (i.e. where the beat is in relation to the slide). Please do not accent these. Rather, re-articulate freely and staggered according to the demands of the phrase.

X *Scratch tone* (scr.)

... *Ricochet bowing* (ric.)

Snap or Bartok pizzicato

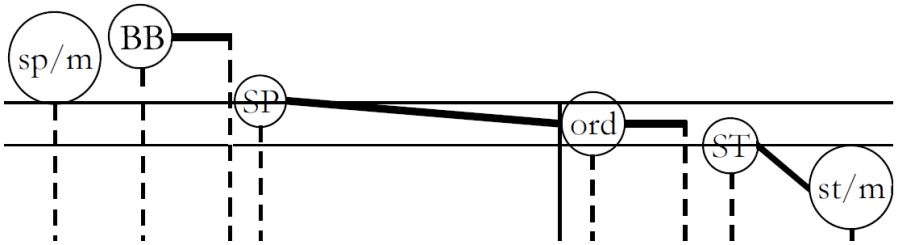
col legno *battuto*

col legno *tratto*

Circular bowing (slow)

(fast/aggressive)

Bow position diagram [example]



BB – "behind bridge"/often used with scratch tone.

sp/m– "maximum sul ponticello" / as close to the bridge as possible but still pitched.

SP – descending degree of distance from the bridge.

ord – halfway between the bridge and the fingerboard.

ST – descending degree of distance from the bridge.

st/m – "maximum sul tasto" / substantially over the fingerboard.

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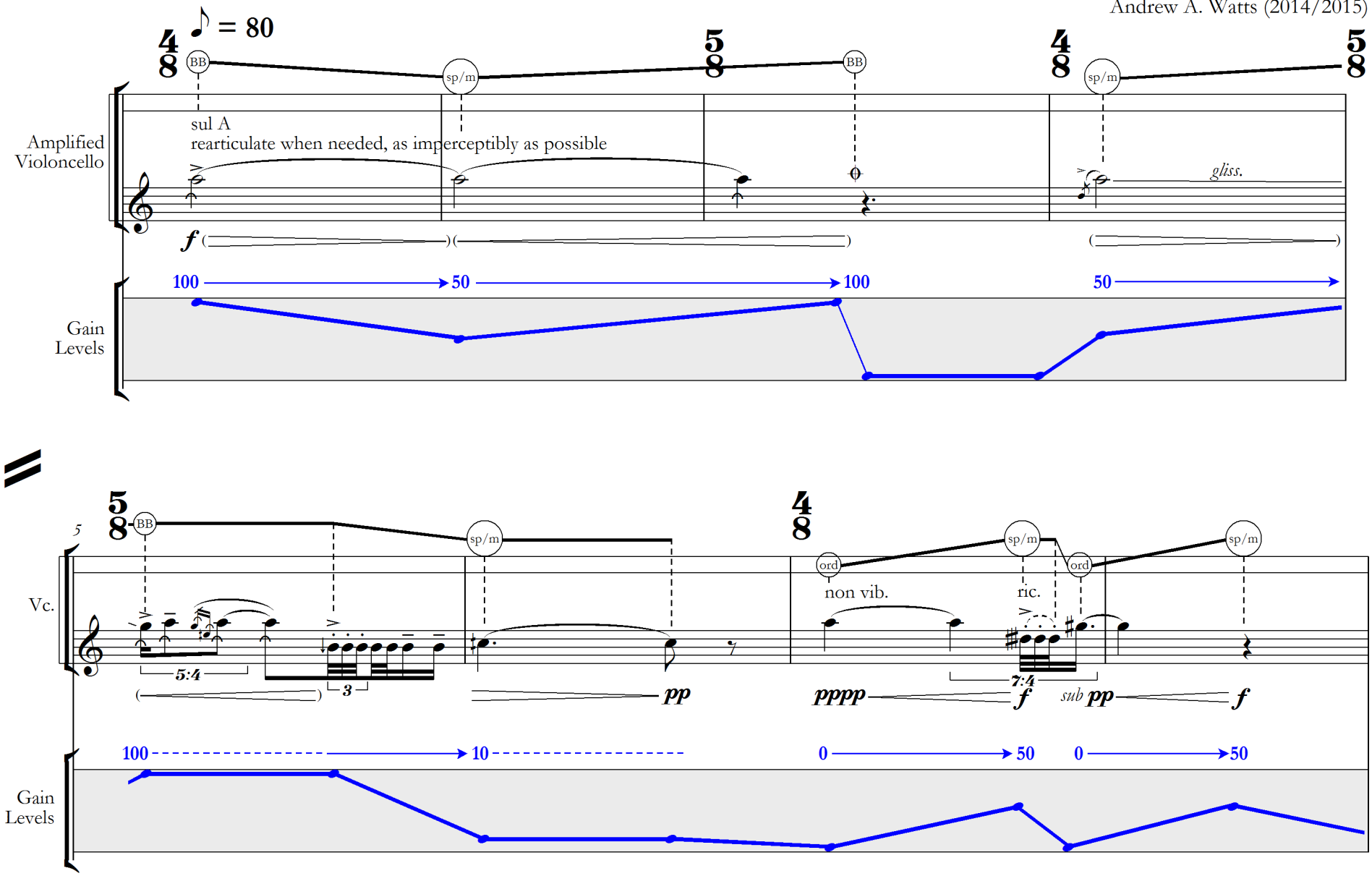
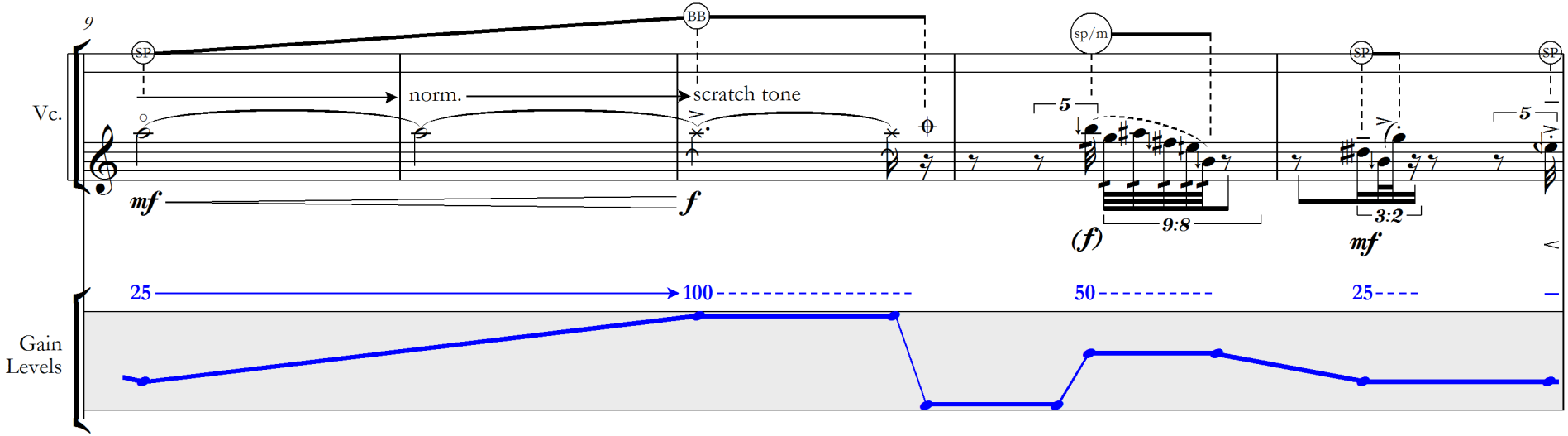
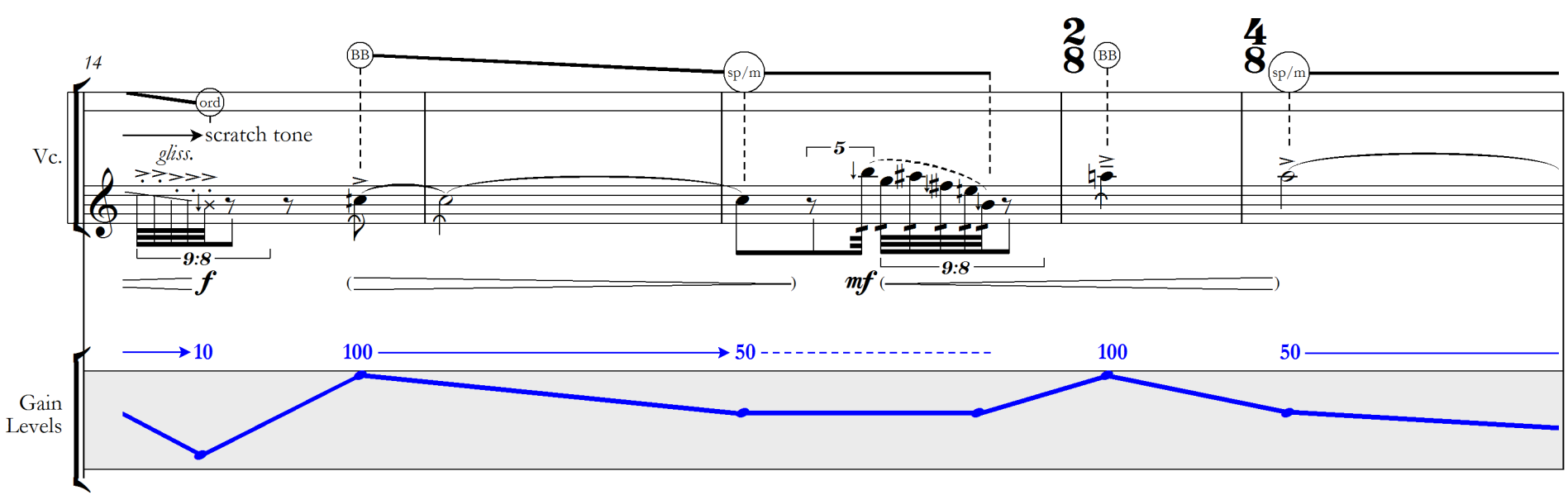
written for Séverine Ballon

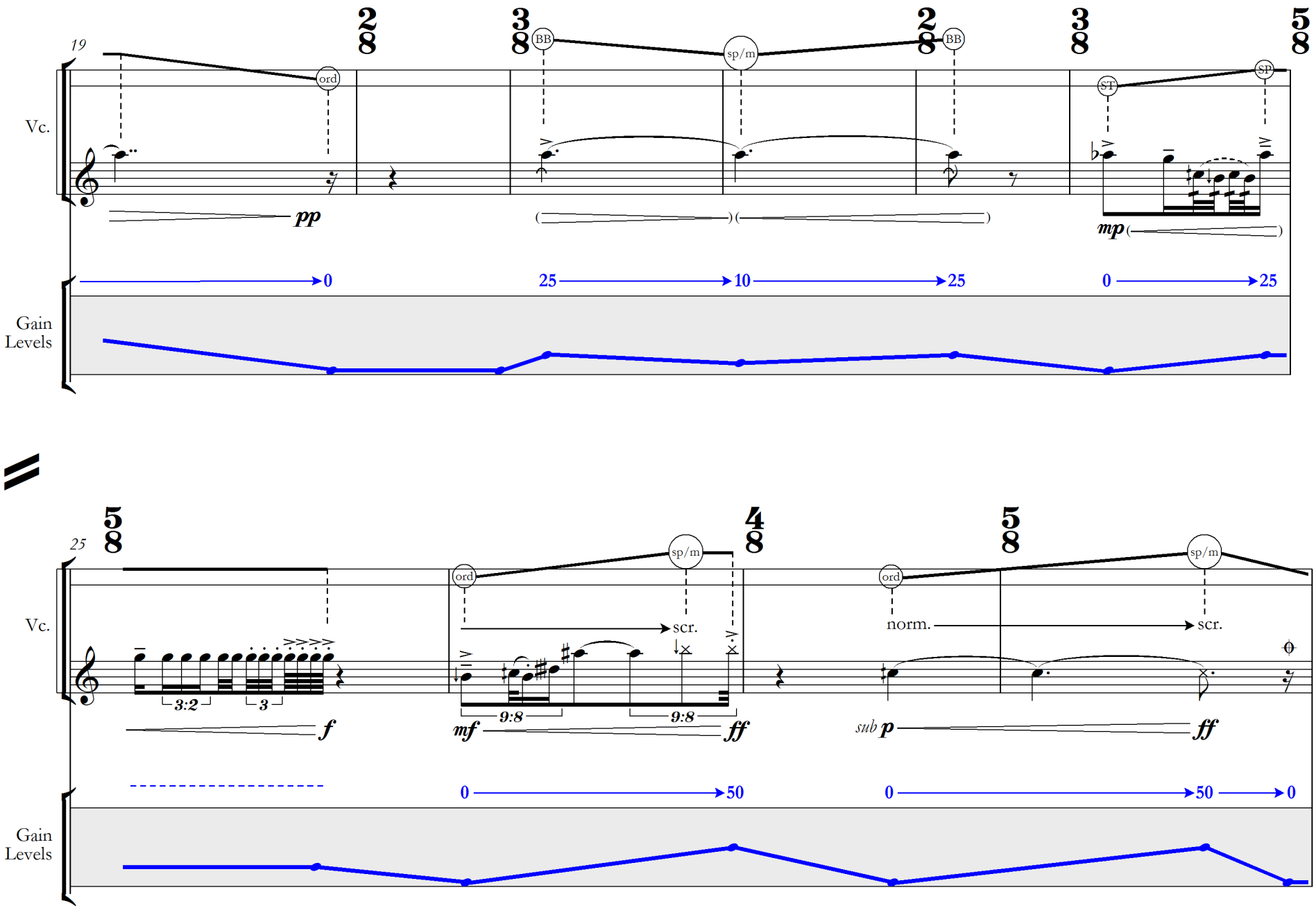
FEEDBACK SHIFT II

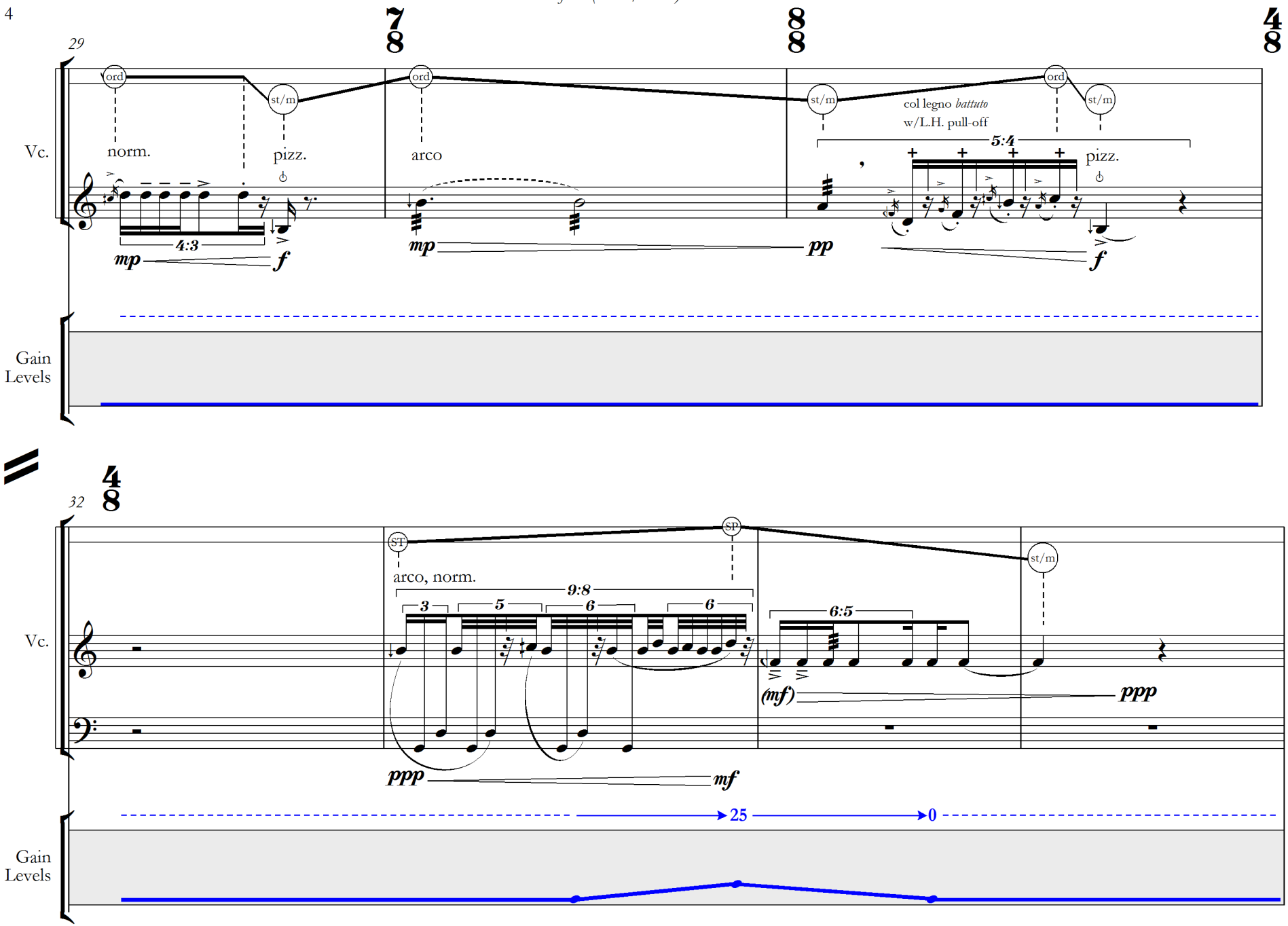
Andrew A. Watts (2014/2015)

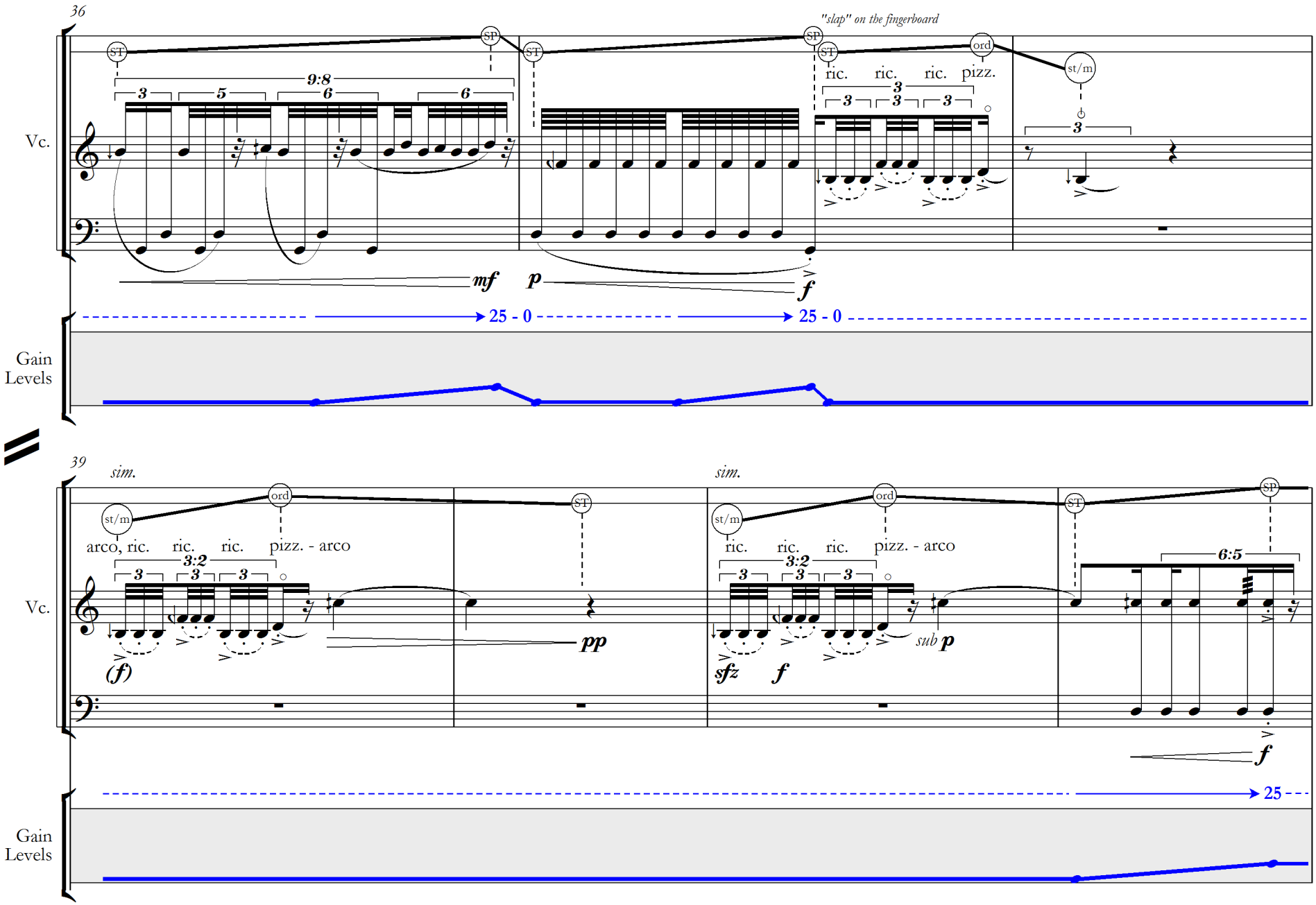


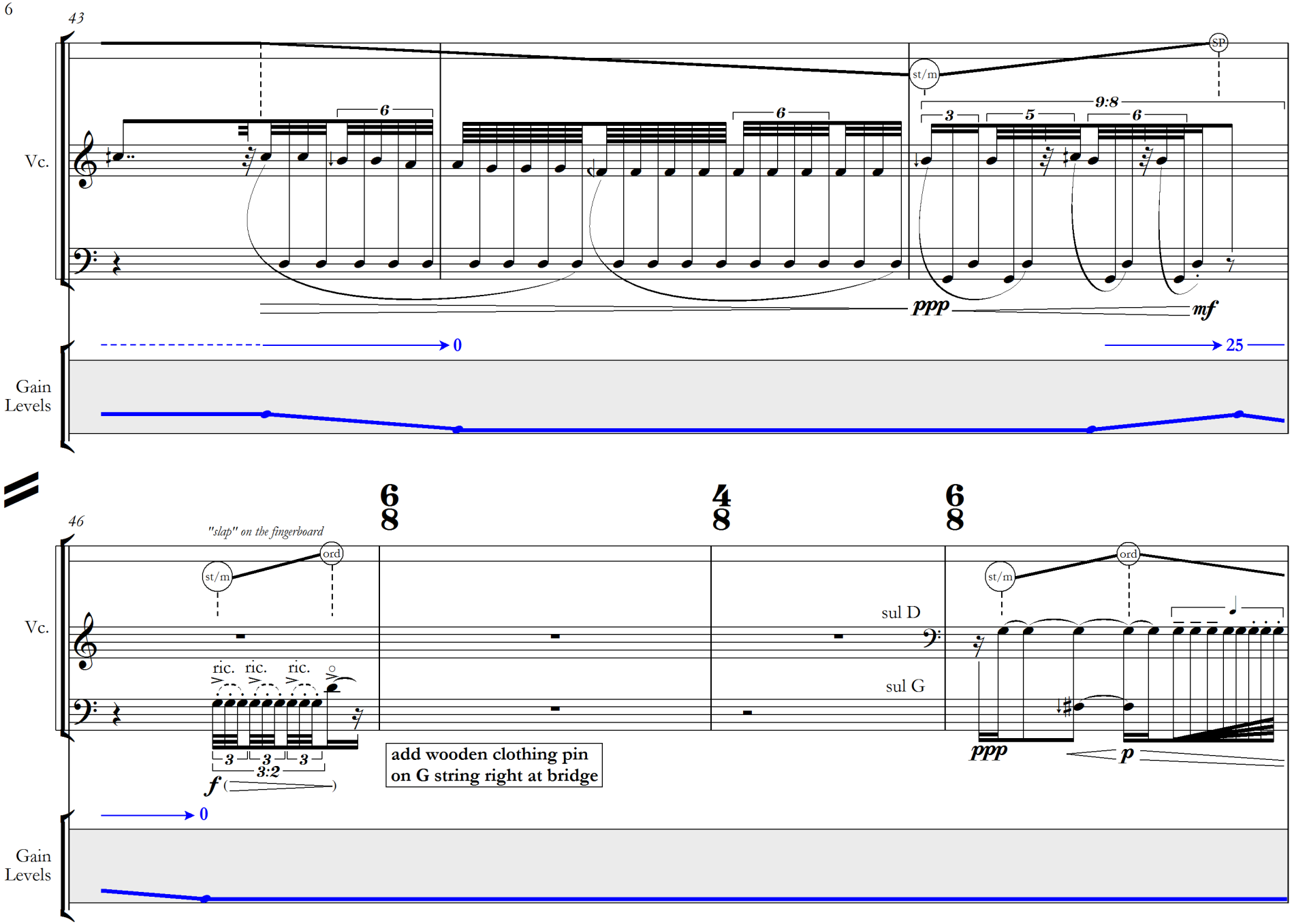

9
Vc.
SP
BB
sp/m
SP
SP
norm.
scratch tone
mf
f
5
(f)
9:8
3:2
mf
5
25
100
50
25
Gain Levels

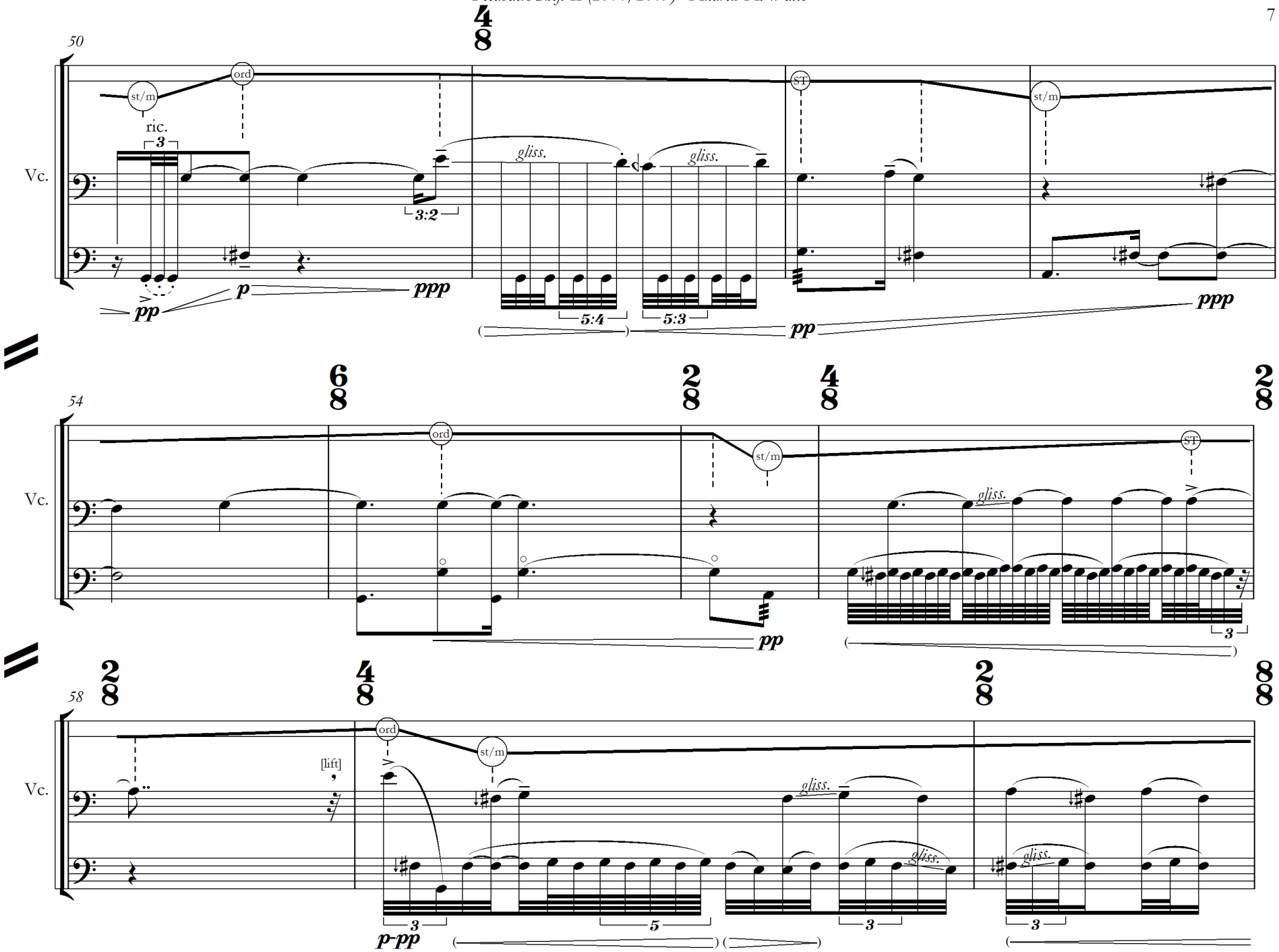

14
Vc.
ord
BB
sp/m
2/8
BB
4/8
sp/m
scratch tone
gliss.
9:8
f
5
9:8
mf
10
100
50
100
50
Gain Levels

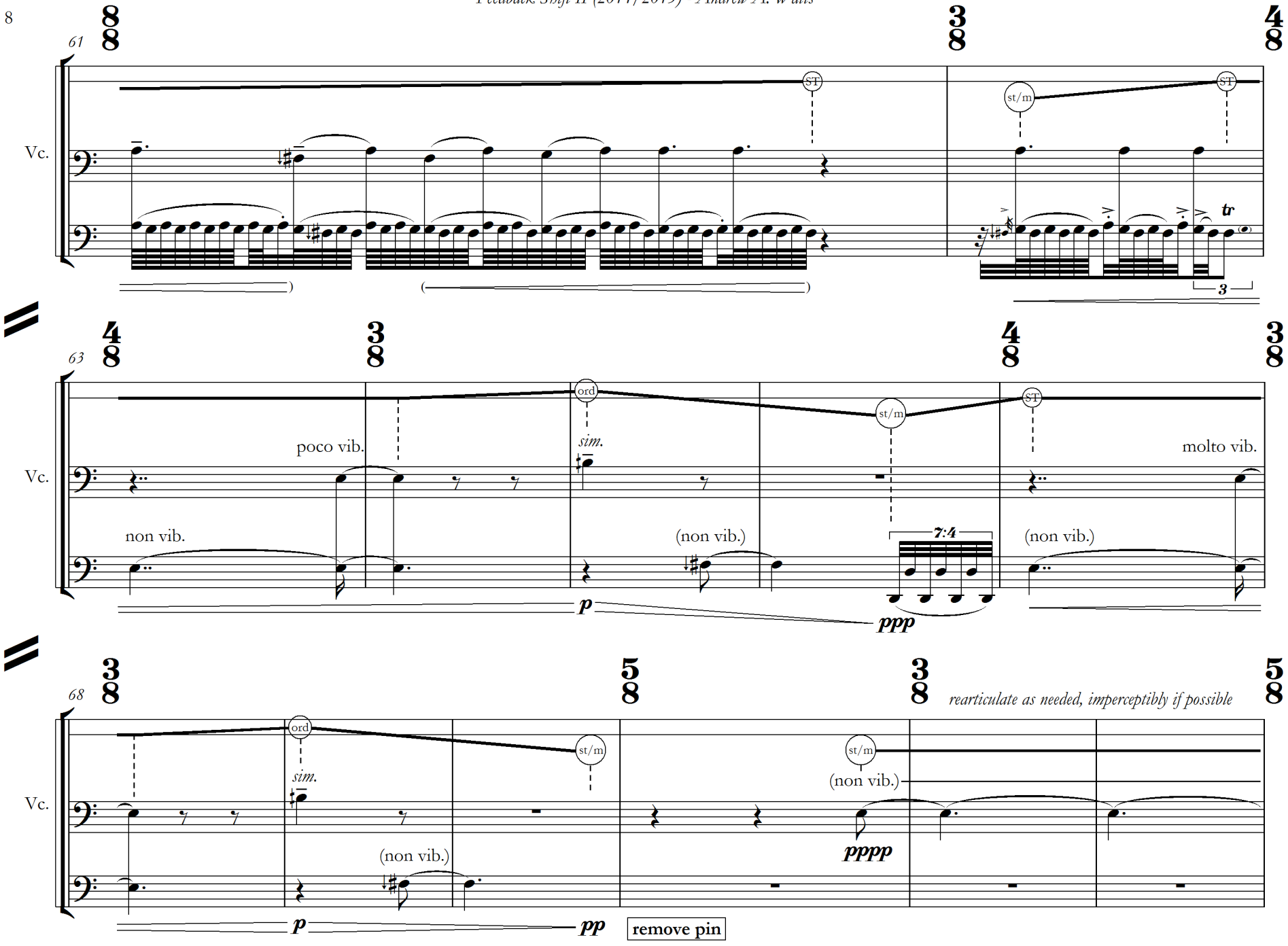

19
Vc.
ord
BB
sp/m
BB
ST
SP
pp
mp
0
25
10
25
0
25
Gain Levels
25
Vc.
ord
sp/m
ord
sp/m
scr.
norm.
scr.
3:2
3
9:8
9:8
f
mf
ff
sub p
ff
0
50
0
50
0
Gain Levels

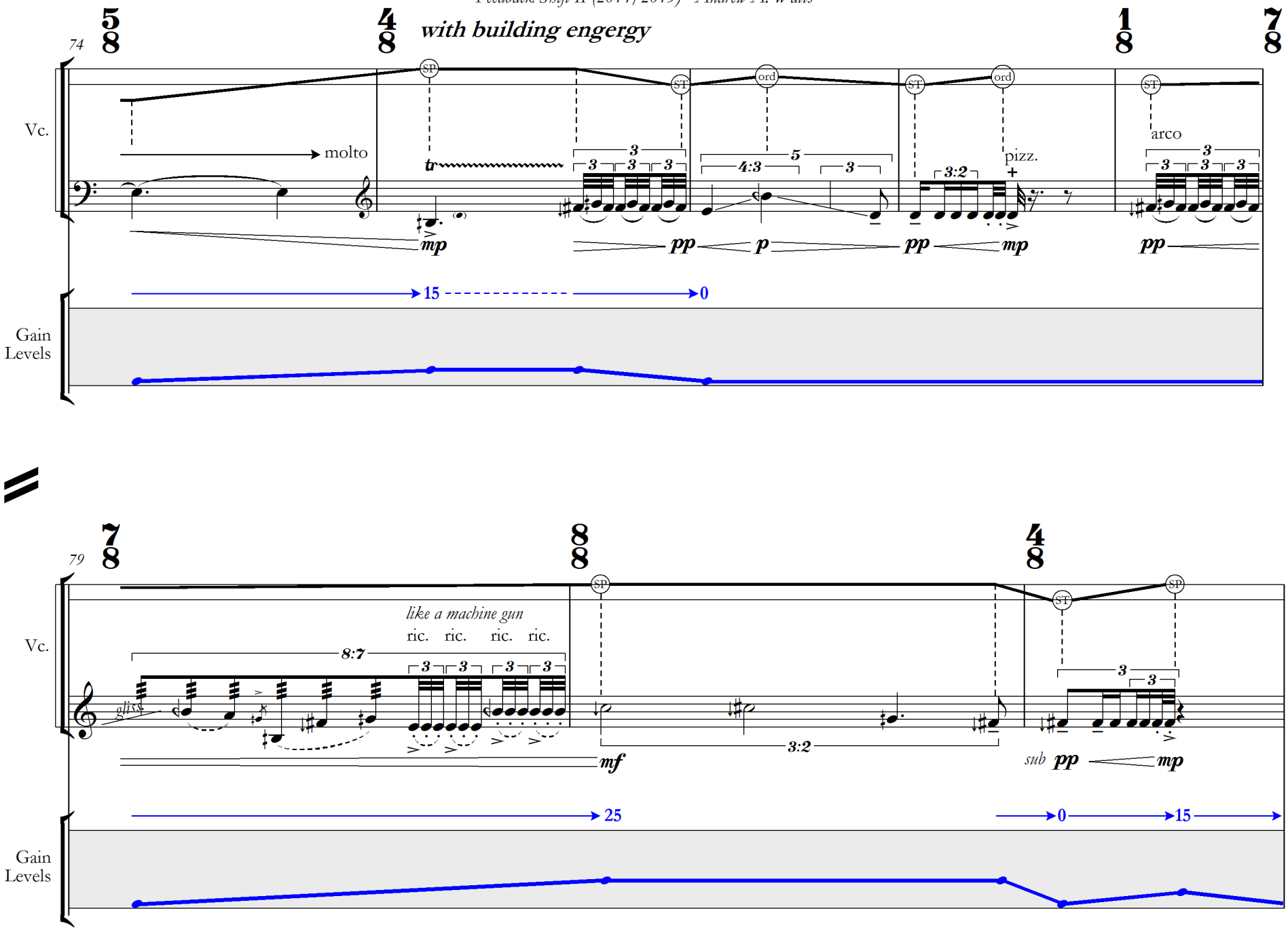

29
7/8
8/8
4/8
Vc.
ord
st/m
norm.
pizz.
arco
col legno *battuto*
w/L.H. pull-off
5:4
4:3
mp
f
pp
Gain Levels
32
4/8
ST
SP
arco, norm.
9:8
3
5
6
6:5
(mf)
ppp
mf
25
0

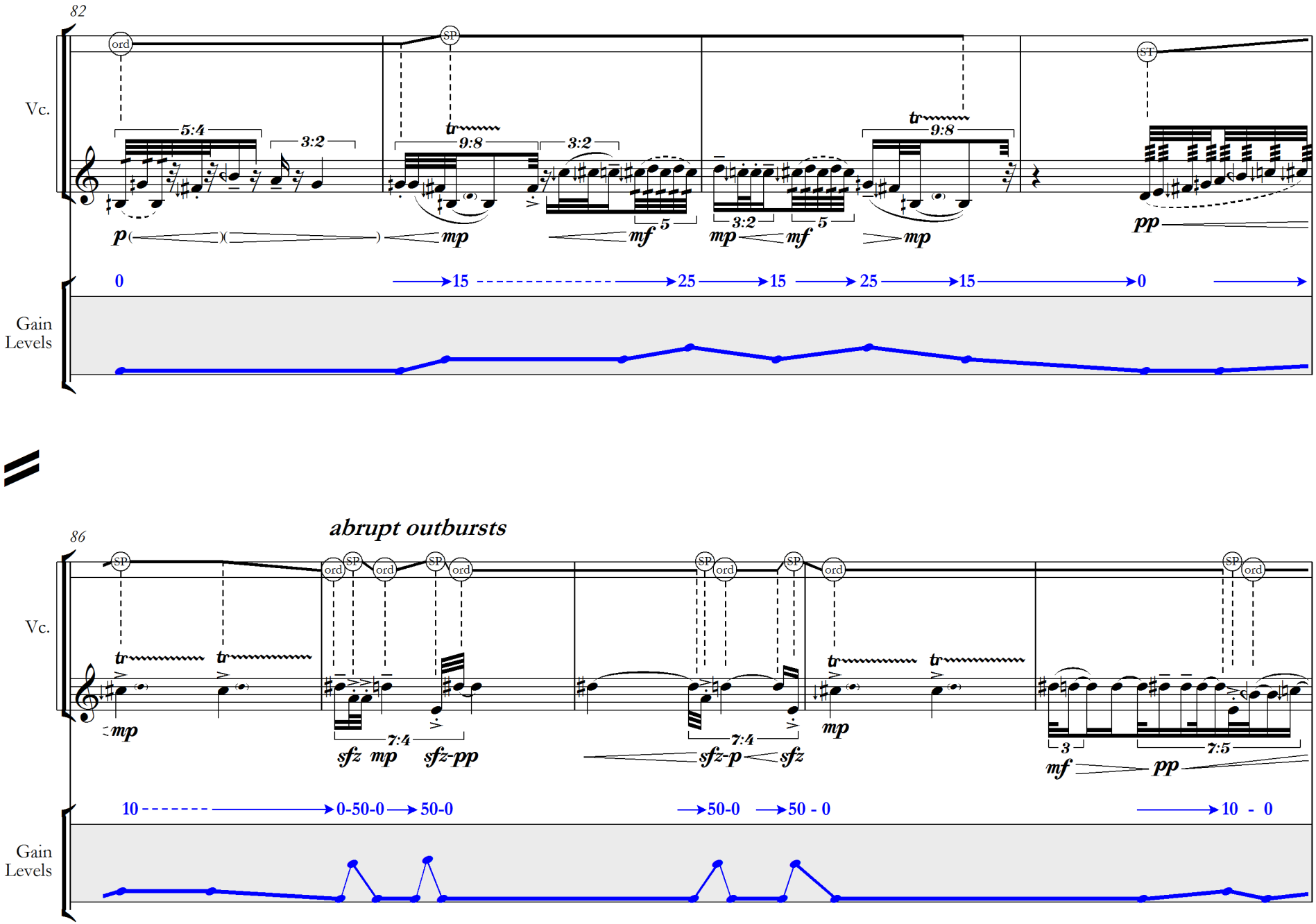

36
"slap" on the fingerboard
Vc.
ST
SP
ord
st/m
9:8
ric. ric. ric. pizz.
mf
p
f
25 - 0
Gain Levels
39
sim.
arco, ric. ric. ric. pizz. - arco
3:2
(f)
pp
ric. ric. ric. pizz. - arco
sub p
sfz
6:5
25

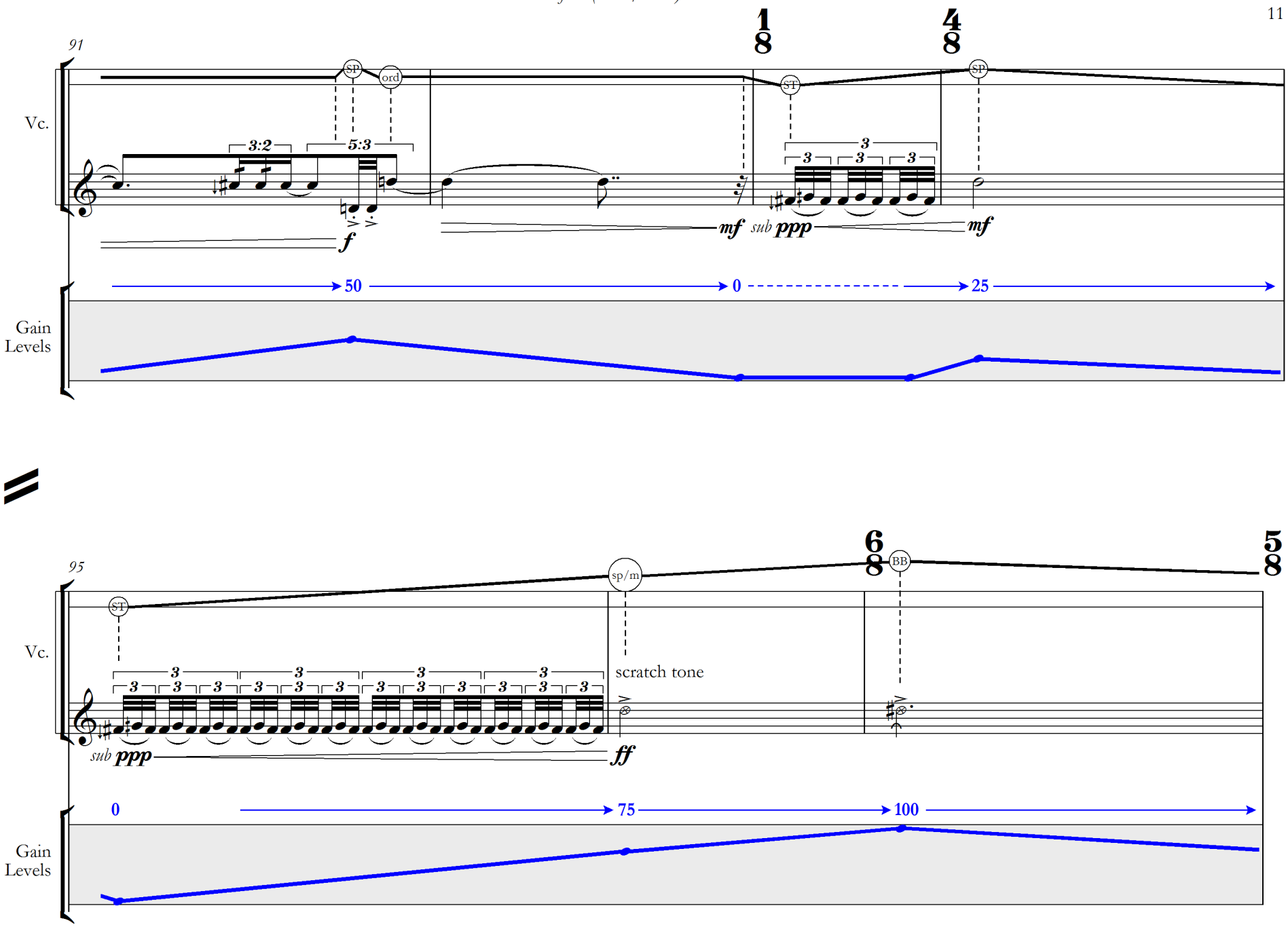

43
Vc.
st/m
sp
6
6
9:8
3
5
6
ppp
mf
0
25
Gain Levels
46
"slap" on the fingerboard
ord
st/m
ric. ric. ric.
3 3 3
3:2
f
add wooden clothing pin on G string right at bridge
sul D
sul G
ppp
p
0

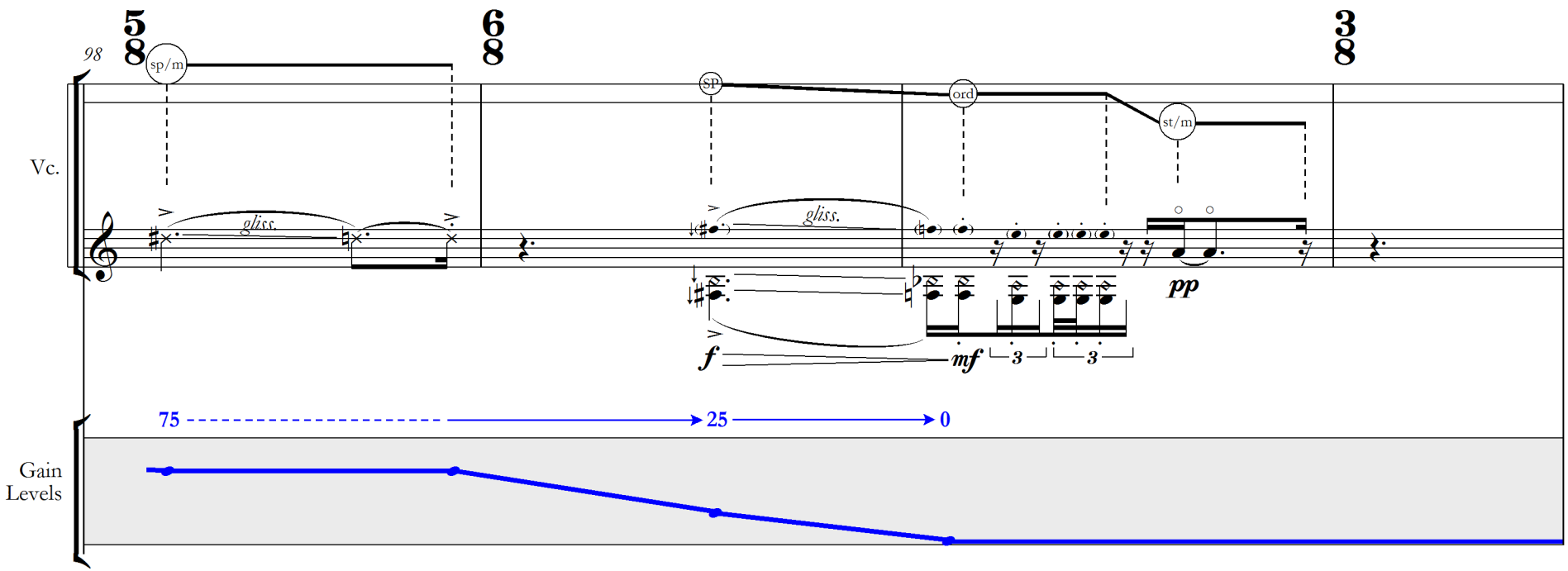

50
Vc.
st/m
ord
ST
ric.
3
3:2
gliss.
5:4
5:3
p
pp
ppp
54
6/8
2/8
4/8
58
[lift]
p-pp
5

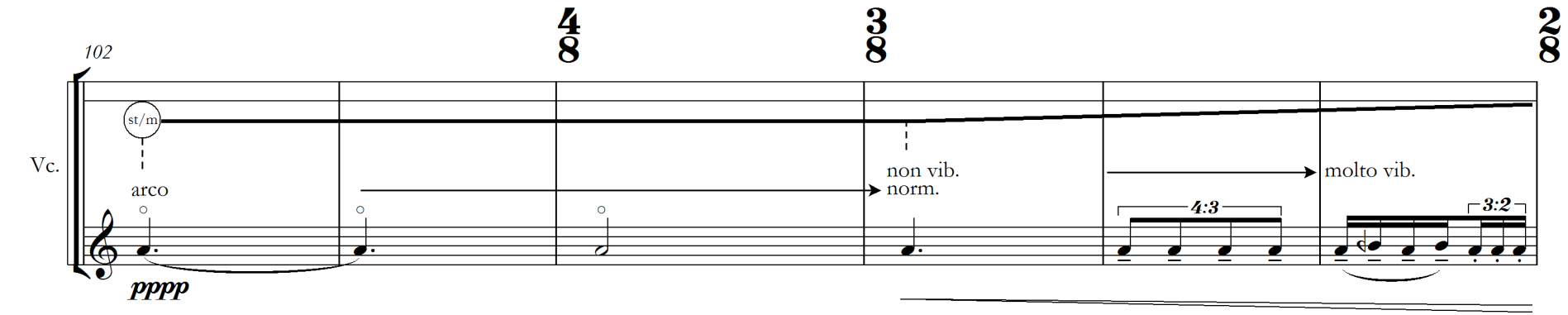

61
Vc.
ST
st/m
tr
3
63
poco vib.
ord
sim.
molto vib.
non vib.
(non vib.)
7:4
p
ppp
68
rearticulate as needed, imperceptibly if possible
pppp
pp
remove pin

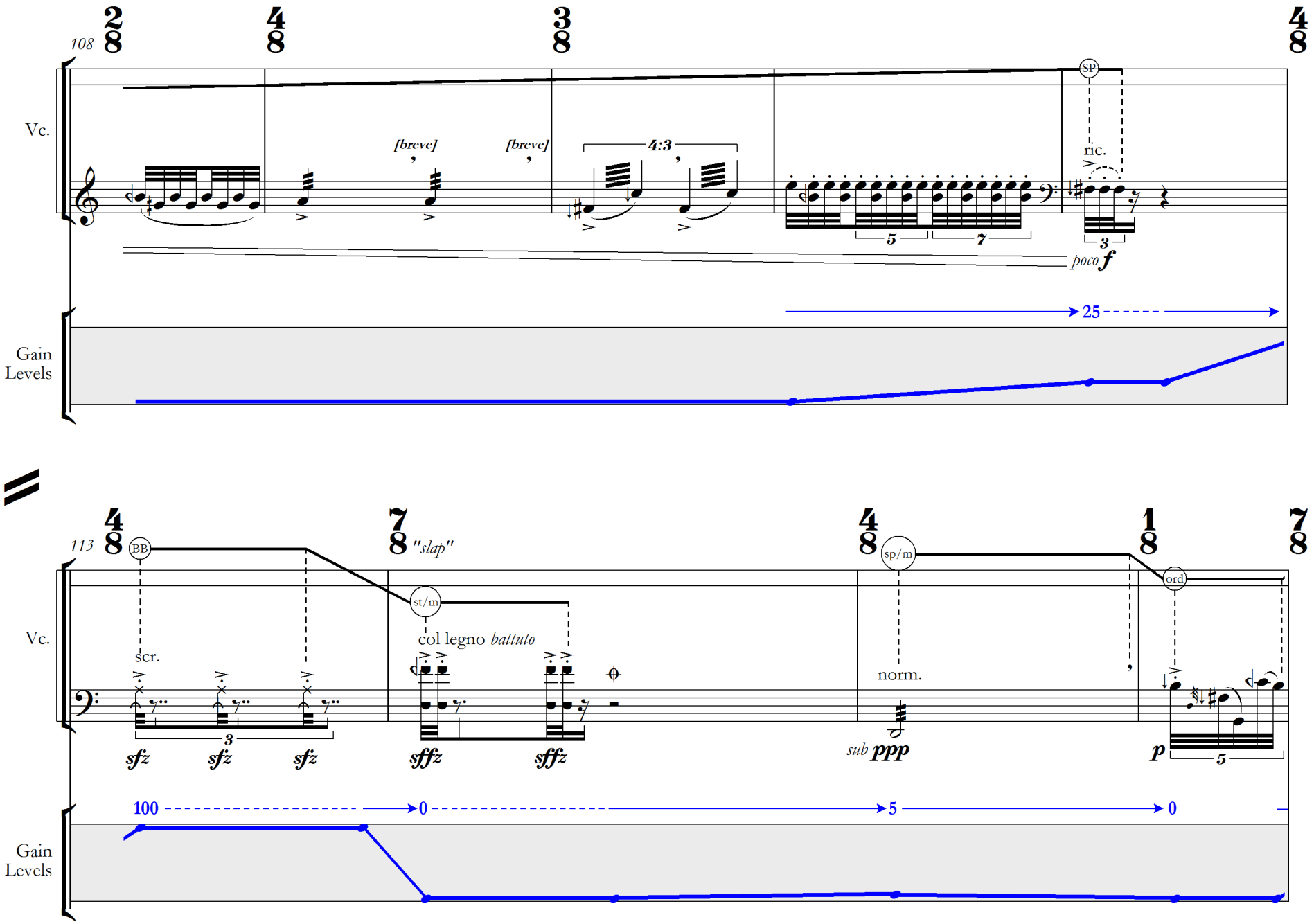

74
5/8
4/8
with building engergy
1/8
7/8
Vc.
molto
SP
ST
ord
ST
ord
ST
arco
pizz.
tr
3
3
3
3
4:3
5
3
3:2
mp
pp
p
pp
mp
pp
15
0
Gain Levels
79
7/8
8/8
4/8
like a machine gun
ric. ric. ric. ric.
8:7
SP
ST
SP
gliss.
3
3
3
3
3
3
3:2
mf
sub pp
mp
25
0
15
Gain Levels

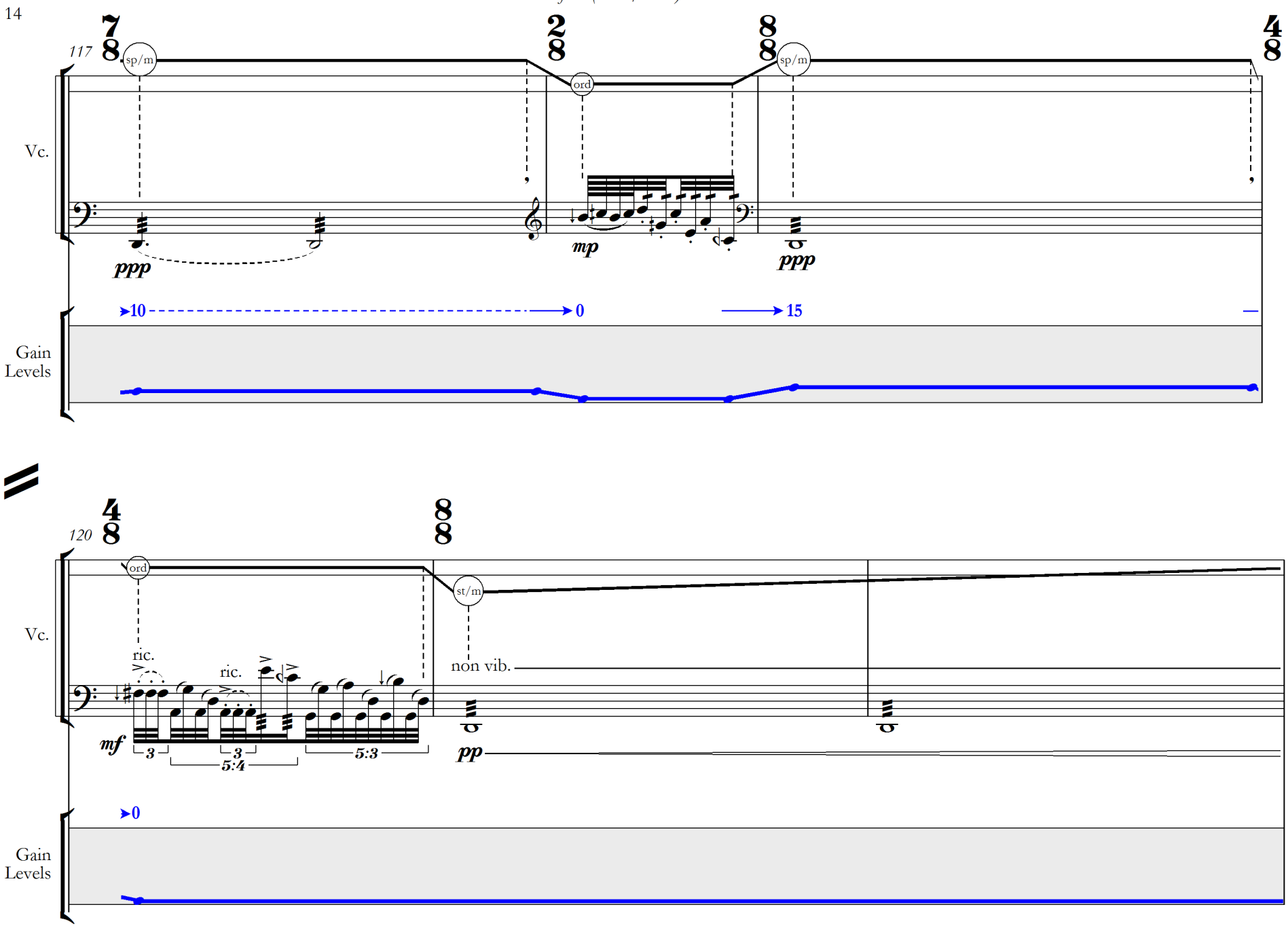

82
Vc.
ord
SP
ST
5:4
3:2
tr
9:8
3:2
tr
9:8
p
mp
mf
5
3:2
mp
mf
5
mp
pp
0
15
25
15
25
15
0
Gain Levels
86
abrupt outbursts
Vc.
SP
ord
tr
mp
7:4
sfz mp sfz-pp
7:4
sfz-p sfz
mp
3
7:5
mf
pp
10
0-50-0
50-0
50-0
50 - 0
10 - 0
Gain Levels

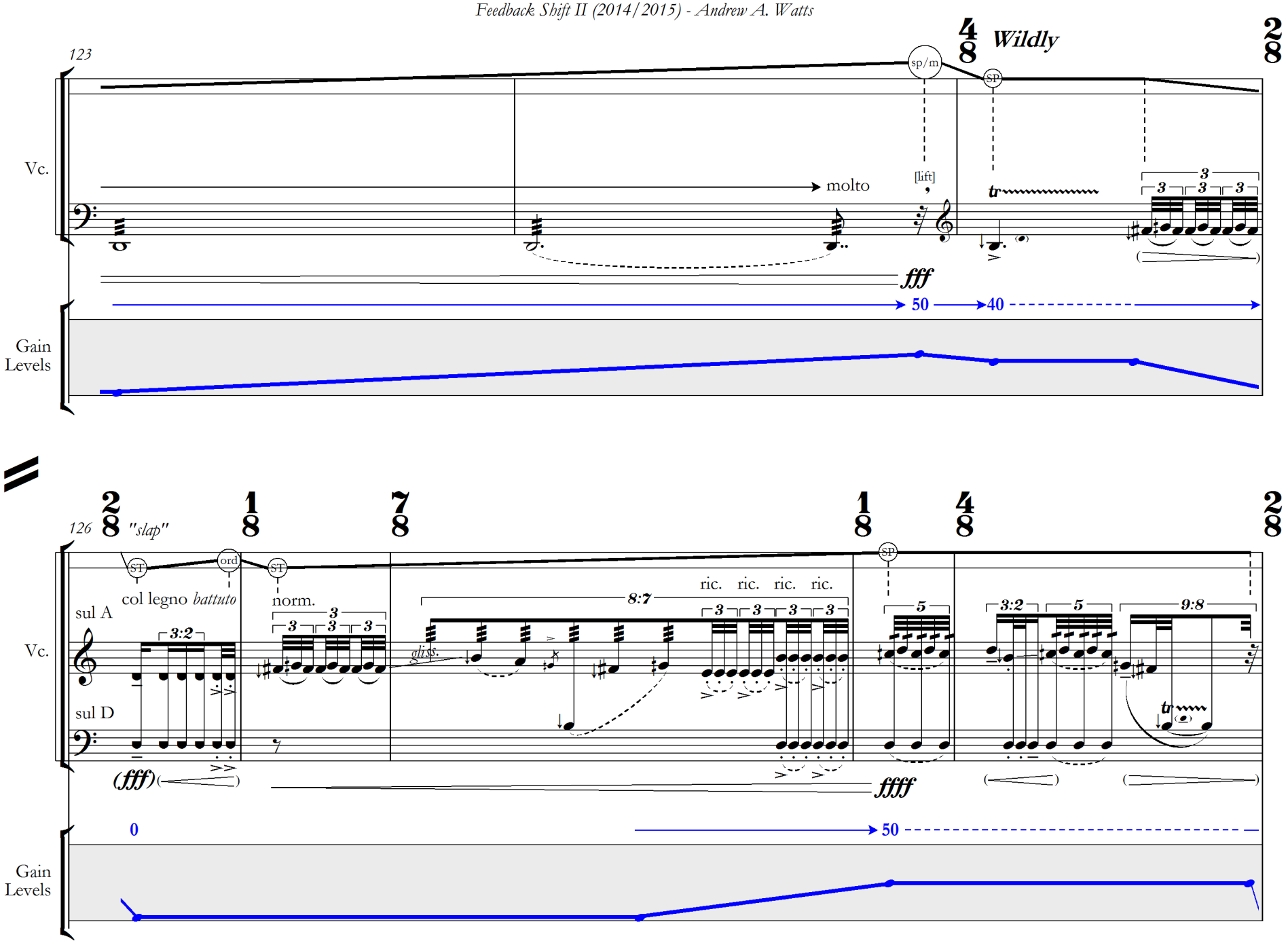

91
Vc.
SP
ord
ST
SP
3:2
5:3
3
f
mf
sub ppp
mf
50
0
25
Gain Levels
95
Vc.
ST
sp/m
BB
scratch tone
sub ppp
ff
0
75
100
Gain Levels

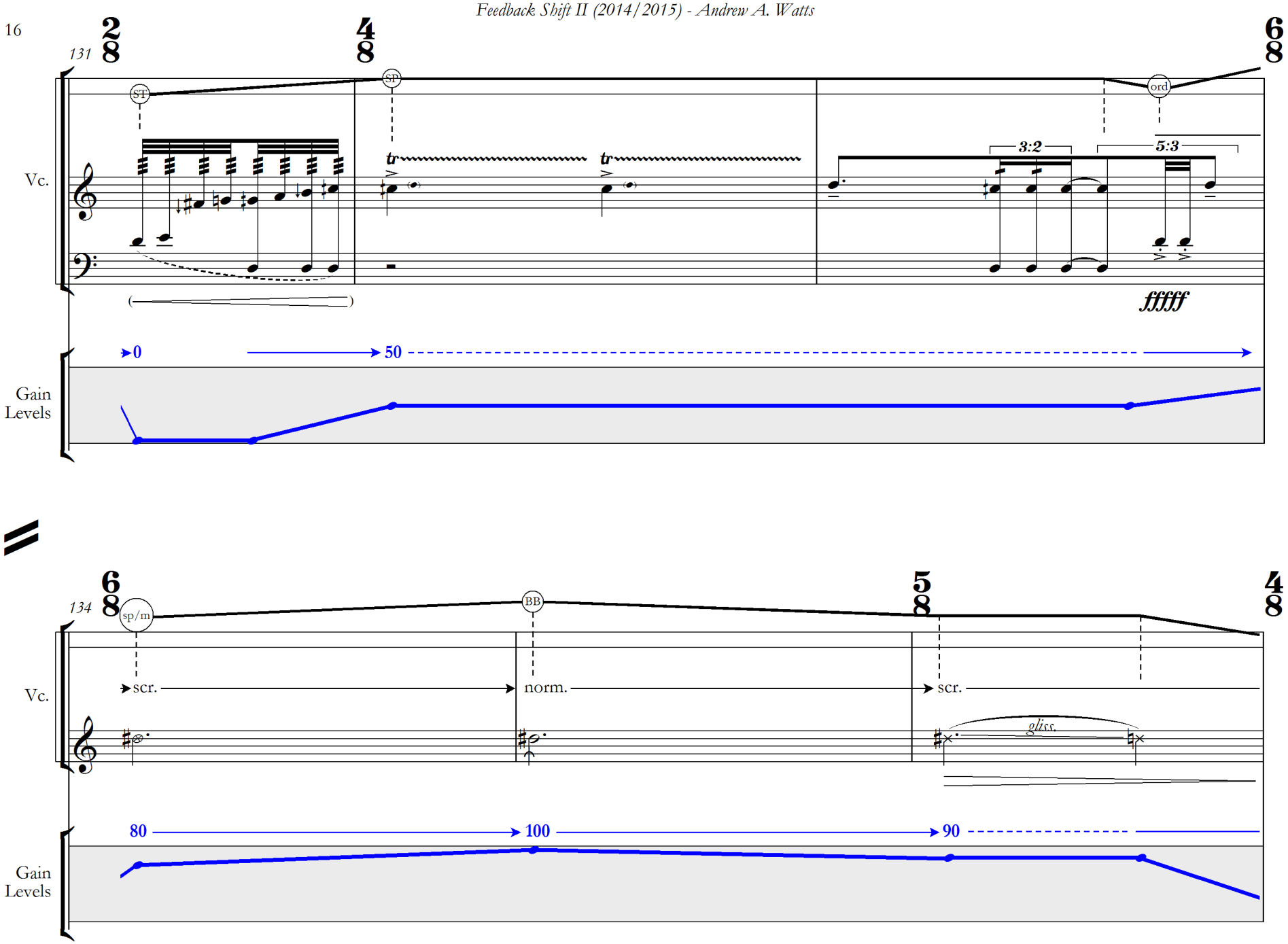

98
5/8
6/8
3/8
sp/m
SP
ord
st/m
Vc.
gliss.
gliss.
f
mf
3
3
pp
75
25
0
Gain Levels

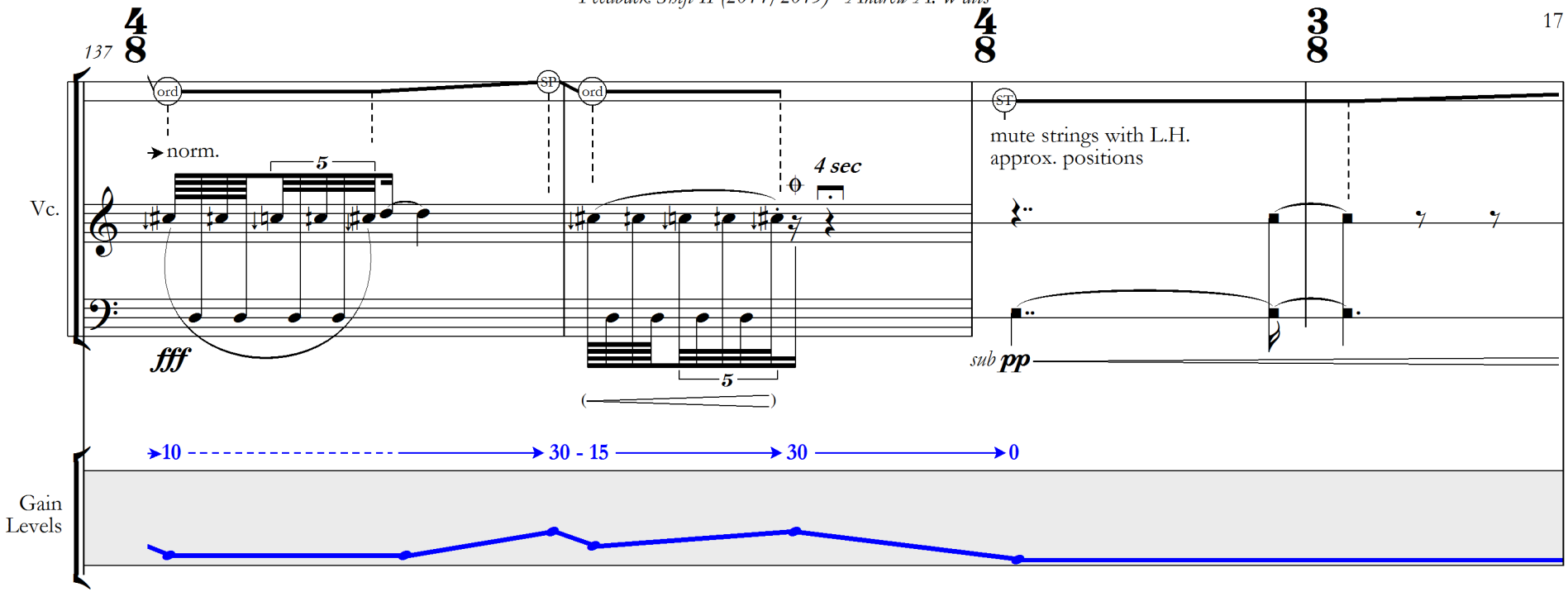

102
4/8
3/8
2/8
st/m
Vc.
arco
pppp
non vib.
norm.
4:3
molto vib.
3:2

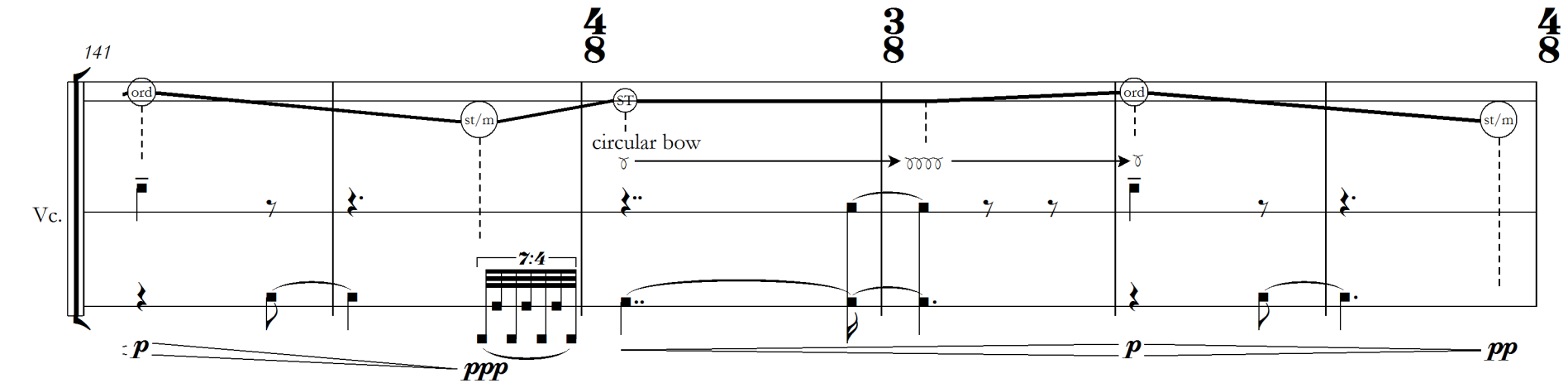

108
Vc.
[breve]
[breve]
4:3
SP
ric.
poco f
Gain Levels
25
113
BB
scr.
sfz
sfz
sfz
st/m
"slap"
col legno battuto
sffz
sffz
sp/m
norm.
sub ppp
ord
p
100
0
5
0

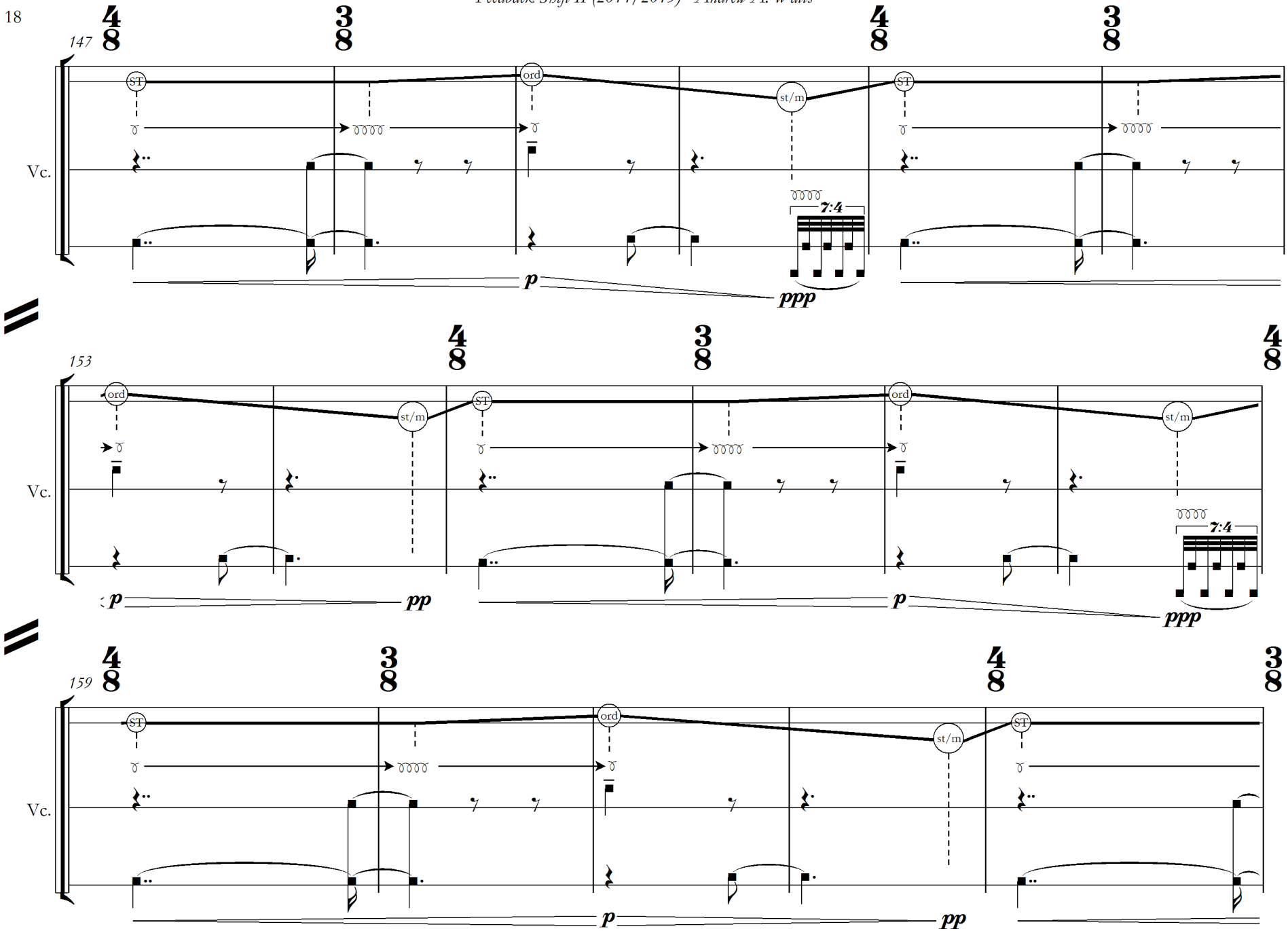

117
7/8
2/8
8/8
4/8
sp/m
ord
sp/m
Vc.
ppp
mp
ppp
10
0
15
Gain Levels
120
4/8
8/8
ord
st/m
Vc.
ric.
ric.
non vib.
mf
pp
3
3
5:4
5:3
0
Gain Levels

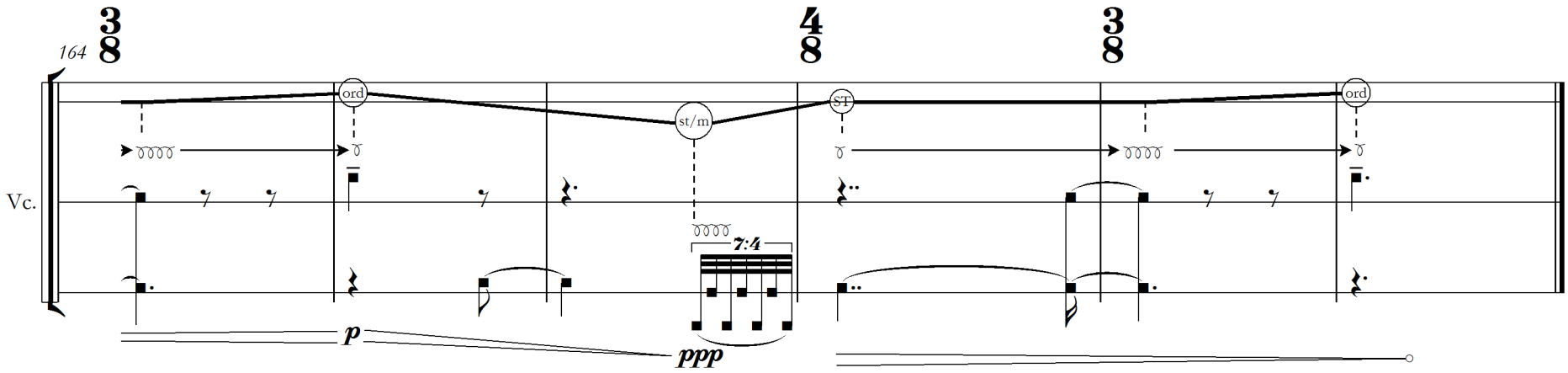

123
Vc.
sp/m
SP
Wildly
molto
[lift]
tr
fff
50
40
Gain Levels
126
"slap"
ST
ord
ST
SP
col legno *battuto*
norm.
sul A
sul D
3:2
8:7
ric. ric. ric. ric.
5
3:2
5
9:8
gliss.
tr
(fff)
ffff
0
50
Gain Levels


131
ST
SP
ord
tr
tr
3:2
5:3
fffff
Vc.
0
50
Gain Levels
134
sp/m
BB
scr.
norm.
scr.
gliss.
Vc.
80
100
90
Gain Levels


137
4/8
3/8
ord
SP
ST
norm.
5
4 sec
mute strings with L.H.
approx. positions
Vc.
fff
sub pp
10
30 - 15
30
0
Gain
Levels


141
4/8
3/8
4/8
ord
st/m
ST
circular bow
Vc.
7:4
p
ppp
p
pp


147
153
159
Vc.
ST
ord
st/m
7:4
p
pp
ppp



December 14, 2014
Stanford, CA

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