# UNTITLED, 2012

for contrabass and electronics

#### **About the piece**

1. The player performs his part as written, next to the normal progression of the electronic soundtrack. At any moment in the piece during the performance, the player is given the option to "interrupt" this constant linear motion: by pressing a pedal, the progression of the soundtrack is stopped (and a supercollider patch is activated, creating an illusion of extending this particular moment). In those "interrupted" parts, also the instrumental part is temporarily abandoned. The player improvise, extending the material which preceded to the moment of interruption and elaborating on it (pitch material, rhythms, playing techniques etc.). This moments should be seen as commenting on the given material, or as a possibility to break away from the compulsory motion of time. After another pressing of the pedal, the linear progression of the tape is resumed, as well as the instrumental part, from the same spot abandoned at.

Not more then 3 interruptions should be used during the piece. This moments divide the soundtrack into sections, or main parts - creating formal structure of the piece. The total time of all three (or less) interruptions should be between 2-4 minutes.

- 2. Two rhythmical 'behaviors' coexist in the score:
  - -In the bars where metronome marking is specified, the player performs his part in his own time (as indicated), independently of the electronic pulse speed.
  - Bars with a dashed line above them, and the marking J = J elect. in here the player is called to synchronize his part to the electronic pulse line .



The

sign indicates an electronic pulse sound.

The tape part is composed of several pulse lines on top of each other, variating in speed / accelerando / decelerando rates. When synchronization between the instrumental part to the electronic pulse is requested, the performer has to chooses to which of the several pulse lines he should correspond.

In certain parts of the tape, the separation between the various electronic pulse lines is clearly emphasized by assigning different panning and EQ parameters to each one of the electronic pulse lines. But many times during the electronics soundtrack, the sense of an existing pulse is hard or impossible to recognize. While the player should always struggle to to orient himself to an existing pulse, partial failure to do so is also intentional.

#### **General Performance Remarks**

- Barlines and time signature are given for the convenience of the performance only, and should have no audible result (no accented beginning of the bar etc).
- Repeated segments (between repeat barlines): repeat as many times as indicated, or for as long as indicated, or until the next section).
- <u>Bow position on string</u> (Bow position remains the same until the next indication):

The two-line staff above the main staff is used to indicate the relative position of bowing or plucking the string.

MST = molto sul tasto;

ST = sul tasto:

ORD = ordinario;

SP = sul ponticello = sul ponticello sound quality, though maintaining a clearly recognizable pitch.

MSP = molto sul ponticello = almost at the bridge, many uncontrolled overtones.

An arrow indicates a gradual transition from one position to the next.

- <u>Bow pressure</u> (maintain the same bow pressure until the next indication):

ext. heavy = extremely heavy bow pressure, resulting in a scratching sound, audible pitch is almost completely replaced by noise.

heavy

norm. = 'normal' bow pressure

flaut. = light and fast bow

molt. flaut. = extremely light and fast bow, resulting in a soft, wind-like murmur, with only a hint of pitch

- Bow movement:

normal unless otherwise indicated:

○ = circular bowing

 $\downarrow =$  bowing parallel to the string.

- All sounds should be pushed to the extreme. Always exaggerate bow position and pressure (and the resulting sound): e.g. sul ponticello is very much towards the bridge, molto sul tasto is very high towards the fingerboard etc. Bow position shifting movement should be pronounced as well (scratching noise etc).
- The bass is amplified (properly balanced and difused with the electronic sounds).

p and softer - in the backgdound of the soundtrack, but always audible.mf and louder - at the front.

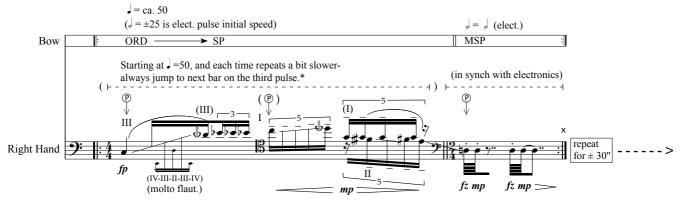
- Natural harmonics: notated with a diamond shaped note head and a small circle (and the string number), indicating the place on the string, <u>not necessarily the resulting pitch</u>.
- Accidentals apply to the following note only.
- String indication are usually, but not always given. The player completes the missing information by himself.
- Glissandi may cross strings (in which case a short arrow is connecting between the different string indication), the continuity of the glissing pitch should be 'faked' as much as possible.
- Portamenti are indicated in the same manner as glissandi, and mean a short and fast LH movement in the direction indicated (not necessarily ending on the next note as in glissandi).
- Fermata sign:

= longer fermata (usually with approximate length, in second)

### PART I

Ilya Ziblat Shay

#### Starting together with electronics third pulse:

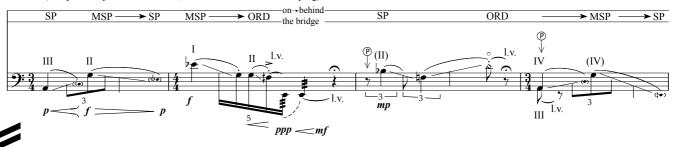


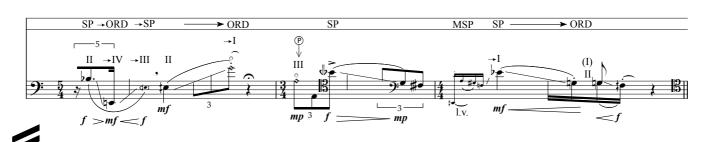
\* (Since the electronics pulse speed is accelerating, and the playing speed slows down, the amount of the played of material is reduced on each repeat: always start the same, together with the pulse, but the rest in not necessarily in synch, and the end part of the first bar is being gradually cropped). The second bar is always played in complete.

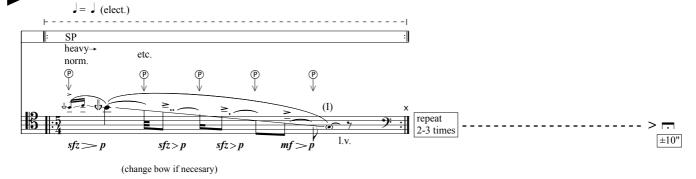
## After third 'pulse line' entrance (40" from beginning):

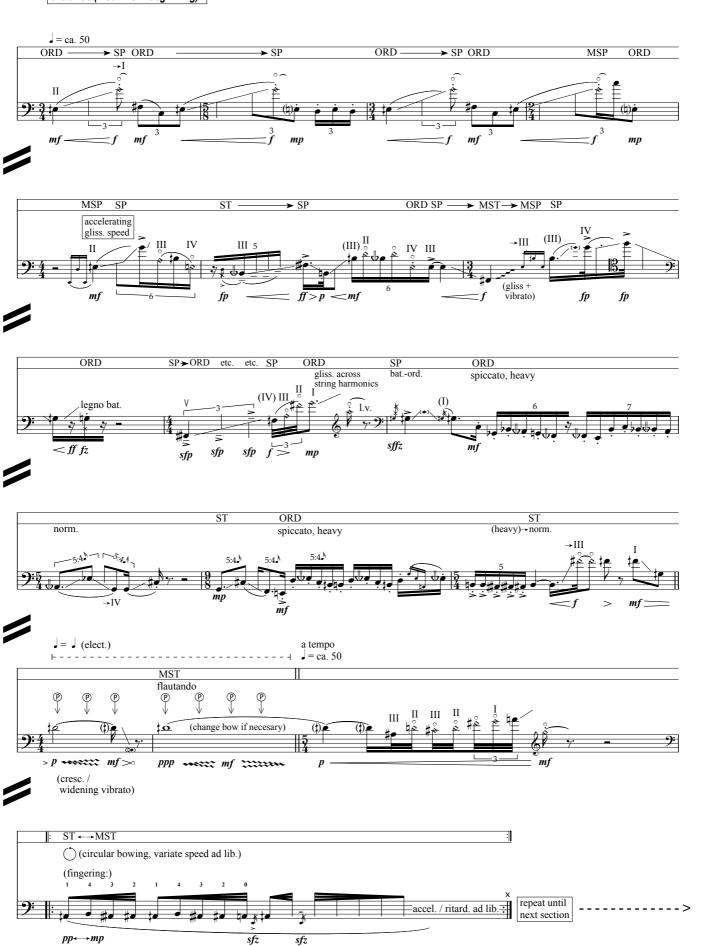
J = ca. 50

(independently from electronics, stick to individual time keeping)









etc. , note order ad lib. (soft, indistinct pitches on A string, with occasinal loud open E bursts)

### **PART II**

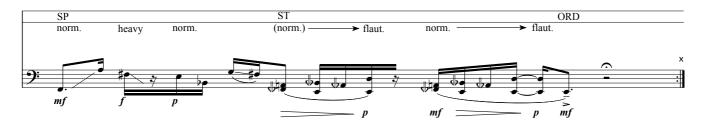
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# After "vocal" pulse line entrance: (around 3'10" from beginning)

 $h = 200 \longleftrightarrow 240$  (and occasionally a fermnata\*)



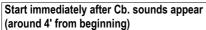


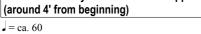


\*Repeat the whole section as many times as needed, until the beginning of the next section.

Occasionaly pause for a few seconds on one of the given notes, sustaining the same dynamics and the same playing technique as specified.

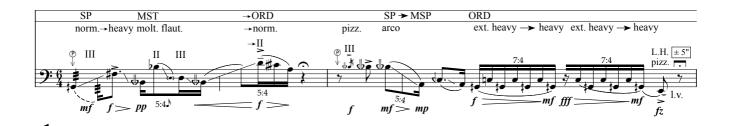
After each pause the line continues as usual.

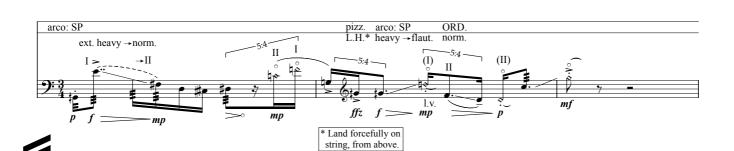


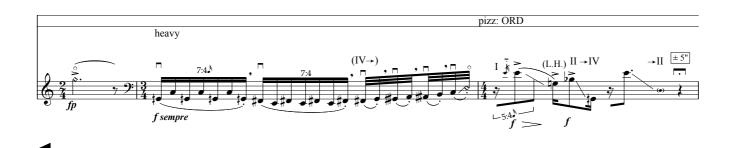


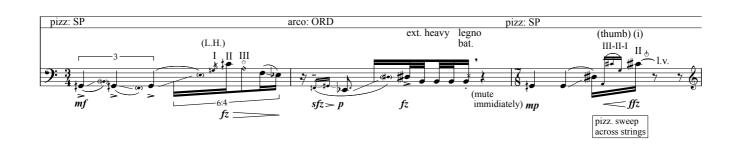


A slow, constant speed gliss. Tremolo motion up and down the string, irregular (do not avoid the scrtaching sounds).

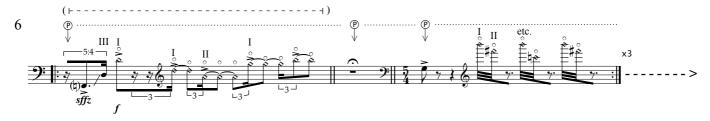








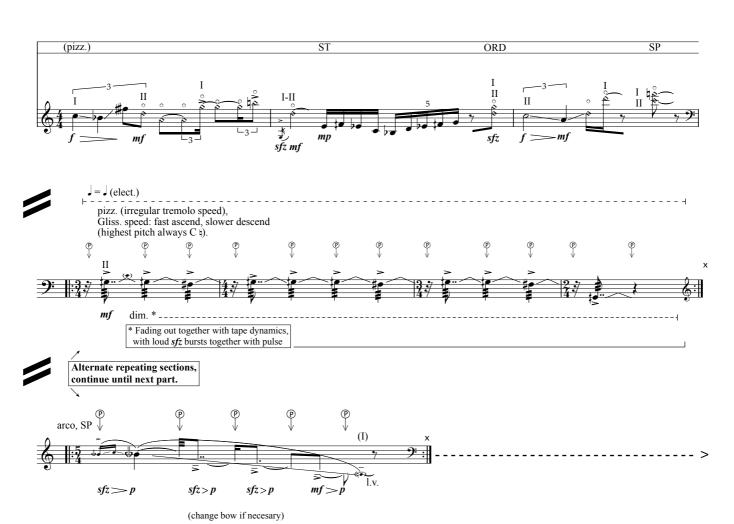




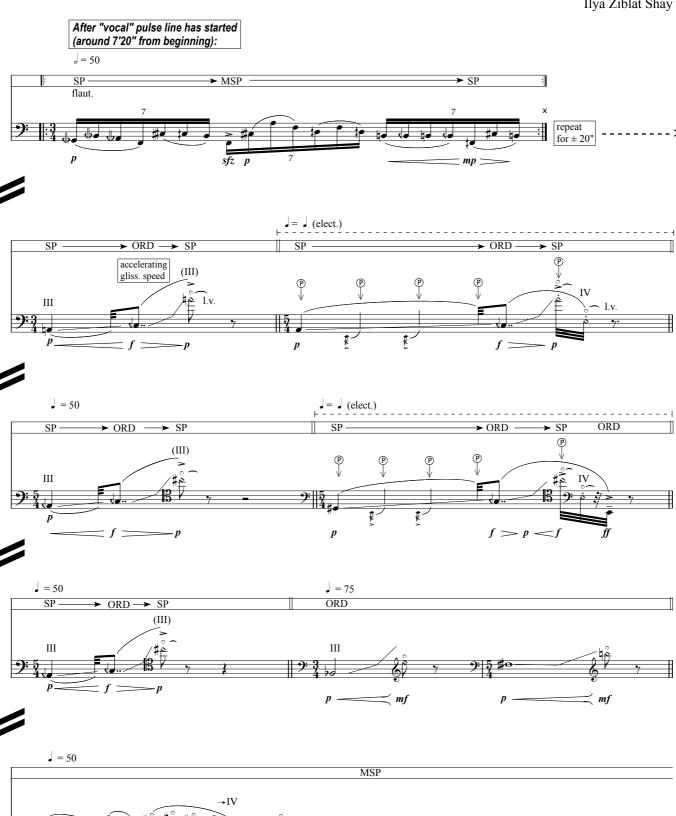
\* First bar- each repeat play less material (starting the same, cropping the end of the bar).

Last bar always played in full.

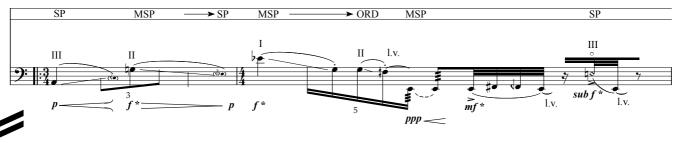
Starting and cutting point always together with a pulse (but not necessarily sebsequent pulses).

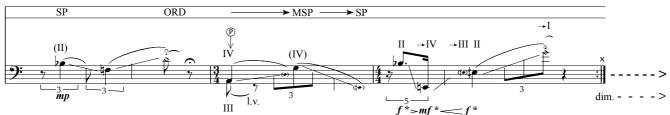


Ilya Ziblat Shay



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Repeat the last 5 bars as many times as needed, until end of piece (\*match to the dynamic level of the electronic soundtrack, fading out together). You may pause for as a few seconds in the middle of each of one of the glissandi, sustaining the motion on one constant tone.

(also sustaining the same dynamics and the same playing technique as specified). After such a pause the glissando continues from point stopped at, as notated.