

# UNTITLED, 2012

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for contrabass and electronics

Ilya Ziblat Shay  
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## 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  $\downarrow = \downarrow$  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 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).

- Bow position on string (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.

- Bow pressure (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

↑↓ = 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 background 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, not necessarily the resulting pitch.

- 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:

◡ = short fermata



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

# PART I

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## Starting together with electronics third pulse:

♩ = ca. 50  
(♩ = ±25 is elect. pulse initial speed)

♩ = ♩ (elect.)

Bow: ORD → SP | MSP

Starting at ♩=50, and each time repeats a bit slower—always jump to next bar on the third pulse.\*

(in synch with electronics)

Right Hand: *fp* (IV-III-II-III-IV) (molto flaut.) | *mp* | *fz mp* | *fz mp* x

repeat for ± 30"

\* (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 is 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):

♩ = ca. 50  
(independently from electronics, stick to individual time keeping)

SP → MSP → SP → MSP → ORD on → behind the bridge | SP | ORD → MSP → SP

III II I II l.v. P (II) IV (IV) III l.v.

*p* *f* *p* *f* *ppp* *mf* *mp* *f* *mf* *f* *mf* *f*

SP → ORD → SP → ORD | SP | MSP SP → ORD

II → IV → III II I P III I (I) II

*f* *mf* *f* *mf* *mp* *f* *mf* *f*

♩ = ♩ (elect.)

SP heavy → norm. etc. P P P P P

*sfz* *p* *sfz* *p* *sfz* *p* *mf* *p* l.v. x

repeat 2-3 times ±10"

(change bow if necessary)

Start after slow, rattle-like sound entrance (1'35" from beginning)

♩ = ca. 50

ORD → SP ORD → SP ORD → SP ORD MSP ORD

*mf* *f* *mf* *f* *mp* *f* *mf* *f* *mp*

MSP SP ST → SP ORD SP → MST → MSP SP

accelerating gliss. speed

*mf* *fp* *ff > p* *mf* *f* *fp* *fp*

ORD SP → ORD etc. etc. SP ORD SP bat.-ord. ORD spiccato, heavy

legno bat. gliss. across string harmonics

*< ff fz* *sfp* *sfp* *sfp* *f* *mp* *sfz* *mf*

norm. ST ORD (heavy) → norm. ST

spiccato, heavy

*mp* *mf* *< f* *mf*

♩ = ♩ (elect.)

a tempo  
♩ = ca. 50

MST flautando

(change bow if necessary)

*> p* *mf* *ppp* *mf* *p* *mf*

(cresc. / widening vibrato)

ST ↔ MST

○ (circular bowing, variate speed ad lib.)

(fingering: 1 4 3 2 1 4 3 2 0)

*pp ↔ mp* *sfz* *sfz*

repeat until next section

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

# PART II

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

♩ = 200 ↔ 240 (and occasionally a fermnata\*)

The musical score consists of two staves of music. The first staff is divided into sections: ORD (heavy), MST (flaut.), ORD (heavy), MST (heavy → flaut.), SP (heavy → flaut.), and ORD (ext. heavy). Fingerings I → II → I, II → I, and III are indicated. Dynamics include fz, p, fz > p, sfz, and ff. A double bar line is present on the left side of the first staff. The second staff is divided into sections: SP (norm.), heavy, norm., ST (norm.) → flaut., norm., and ORD (flaut.). Dynamics include mf, f, p, p, mf, p, and mf. A fermata is marked with an 'x' at the end of the second staff.

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

# PART III

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Start immediately after Cb. sounds appear (around 4' from beginning)

♩ = ca. 60

ORD ↔ SP, tremolo: ↓  
ext. heavy etc.  
→ heavy

*f > mf* etc.

poco dim. ----->

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

SP      MST      → ORD      SP → MSP      ORD

norm. → heavy molt. flaut.      → norm.      pizz. arco      ext. heavy → heavy ext. heavy → heavy

*mf f > pp 5:4 f f mf > mp f mf fff mf fz*

L.H. ± 5" pizz. l.v.

arco: SP      pizz. arco: SP      ORD.

ext. heavy → norm.      L.H.\* heavy → flaut. norm.

*p f mp ffz f mp p mf*

\* Land forcefully on string, from above.

heavy      pizz: ORD

*fp f sempre f f*

(IV →) (L.H.) II → IV → II ± 5"

pizz: SP      arco: ORD      ext. heavy legno bat.      pizz: SP

*mf sfz > p fz (mute immediately) mp ffz*

(L.H.) I II III 6:4 (thumb) (i) III-II-I II l.v.

pizz. sweep across strings





6

(-----)

(P)

III I

5:4

(1)

sfz

f

I II I

I II etc.

x3

\* 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 subsequent pulses).

(pizz.) ST ORD SP

f mf sfz mp sfz f mf

I II I I-II 5 I II I II

♩ = ♩ (elect.)

pizz. (irregular tremolo speed),  
 Gliss. speed: fast ascend, slower descend  
 (highest pitch always C ♮)

(P)

mf dim. \*

x

\* Fading out together with tape dynamics,  
 with loud sfz bursts together with pulse

Alternate repeating sections,  
 continue until next part.

arco, SP

(P)

sfz > p sfz > p sfz > p mf > p

(I)

x

I.v.

(change bow if necessary)

# PART III

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After "vocal" pulse line has started  
(around 7'20" from beginning):

♩ = 50

flaut.

SP → MSP → SP

7 7 x

repeat for ± 20"

♩ = ♩ (elect.)

SP → ORD → SP

accelerating gliss. speed

(III) I.v.

(P) (P) (P) (P) (P)

(IV) I.v.

p f p p p p f p

♩ = 50

♩ = ♩ (elect.)

SP → ORD → SP

(III)

(P) (P) (P) (P) (P)

(IV)

p f p p p p f > p < f ff

♩ = 50

♩ = 75

SP → ORD → SP

(III)

(P) (P) (P) (P) (P)

(IV)

p f p p mf p mf

♩ = 50

MSP

→ IV

3 5:4 5

pp p

SP      MSP      → SP      MSP      → ORD      MSP      SP

III      II      I      II      l.v.      III

*p*      *f*\*      *p*      *f*\*      *mf*\*      *sub f*\*      l.v.

PPP

SP      ORD      → MSP      → SP

(II)      IV      (IV)      II → IV → III II      I

*mp*      *f*\* > *mf*\* < *f*\*      dim.

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 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.