Modo Olvidar,

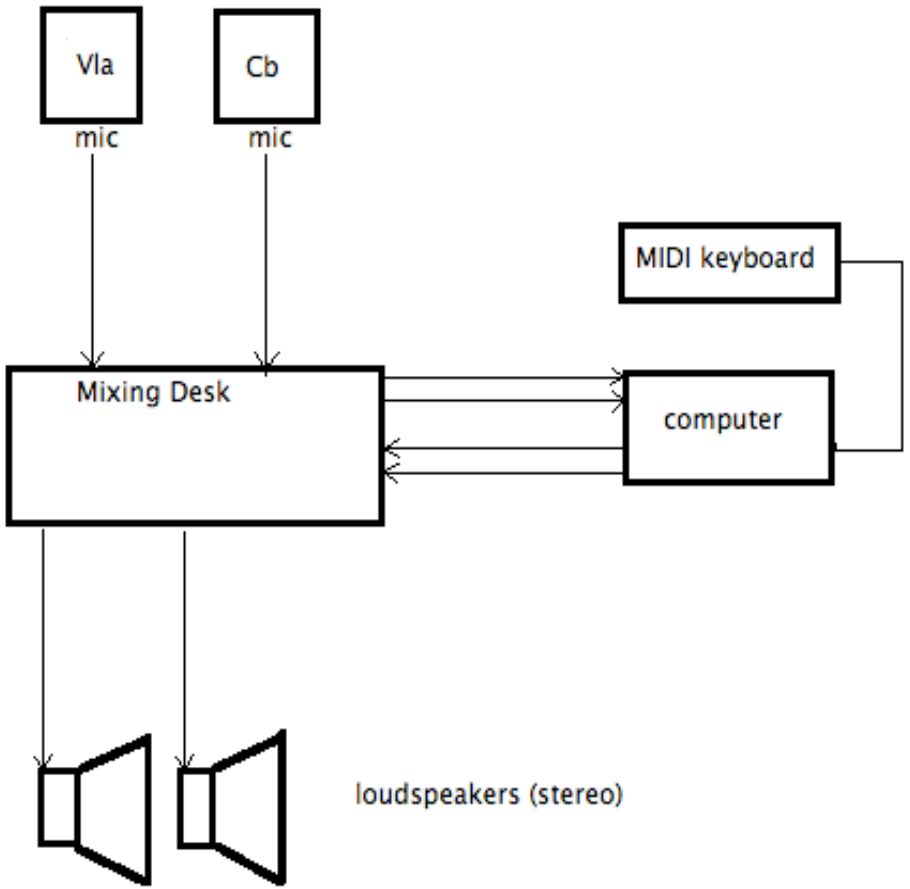
Modo Recordar

(for viola, contrabass, electronics)

Ilya Ziblat Shay

The Hague,
February 2011

Instrumentation, technical demands:



Performance remarks:

1. **The synchronization between the instruments should be only loosely kept**: although notated in the score as such, the result should sound "out of phase". This quality is enhanced by the electronically processed sound material, appearing to be also "out of phase" in itself. The accurate succession of events is requested only at certain places, which are mentioned in the score.
2. **The improvised parts of each section should correspond with that section's notated material**- short repeated *sul pont.* notes in the first part, for the viola: *pizz.* in the second part, and so on.

The role of the electronics in this piece:

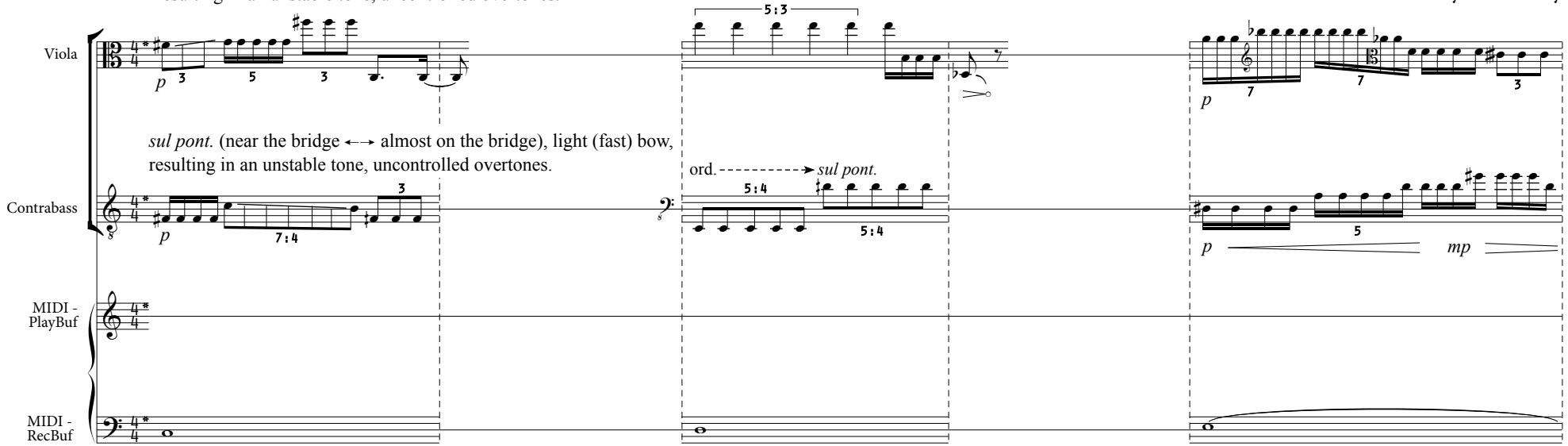
The sound of the viola and of the contrabass is processed by a SuperCollider patch, and controlled by a MIDI keyboard (requires another player for activating). A short description of the sound processing:
Some of the the played material is recorded into a buffer (36" in length). The recording is activated by the 12 lower keys of a MIDI keyboard (C – B), which record into 12 separate locations on the buffer (thus dividing it into 12 different "memory banks", of 3" each). This is notated in the score as the keyboard's lower staff, in the F clef (RecBuf). The next 12 keys of the keyboard play what is recorded on the "memory banks". This is notated in the score as the keyboard's higher staff, in the G clef (PlayBuf). **Each G clef key corresponds to the key of the same pitch one octave lower- playing only what is stored on that specific "memory banks".** The result is not played directly, but is processed in this manner: the material is cut into grains (between 0.01" – 0.8"), which are played, triggered by pulses of various frequencies (between 0-5 times per second). The keyboard player can alter the density and texture of the processed result, by controlling **both the speed and the length of each one of three separate "grain engines"** (three knobs for each of the "engines" controlling the grains' lengths; another three knobs for each of the "engines" controlling the pulses' frequencies).

Modo Olvidar, Modo Recordar

PART I - *IONOAN*

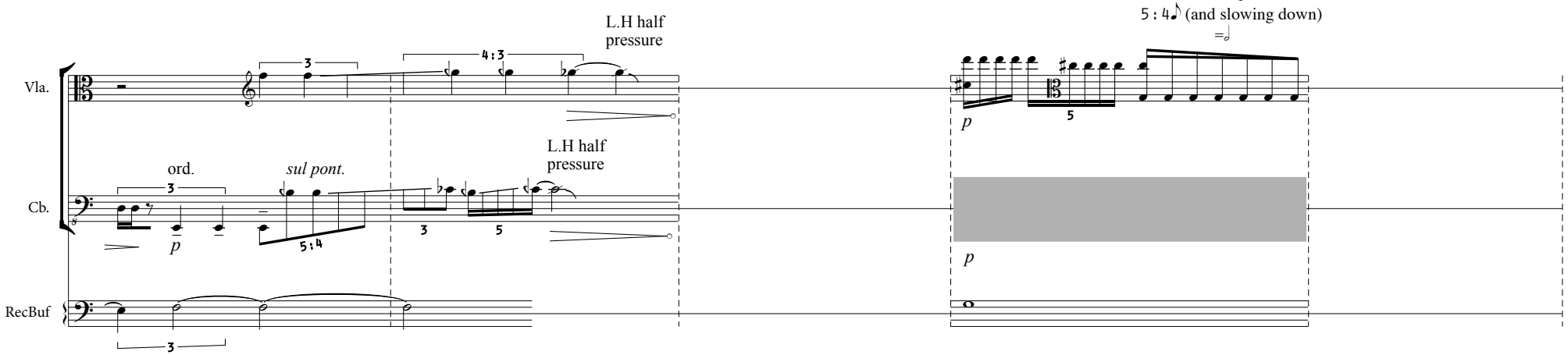
♩ = 84 / 𝅝 = ca. 2.7' *

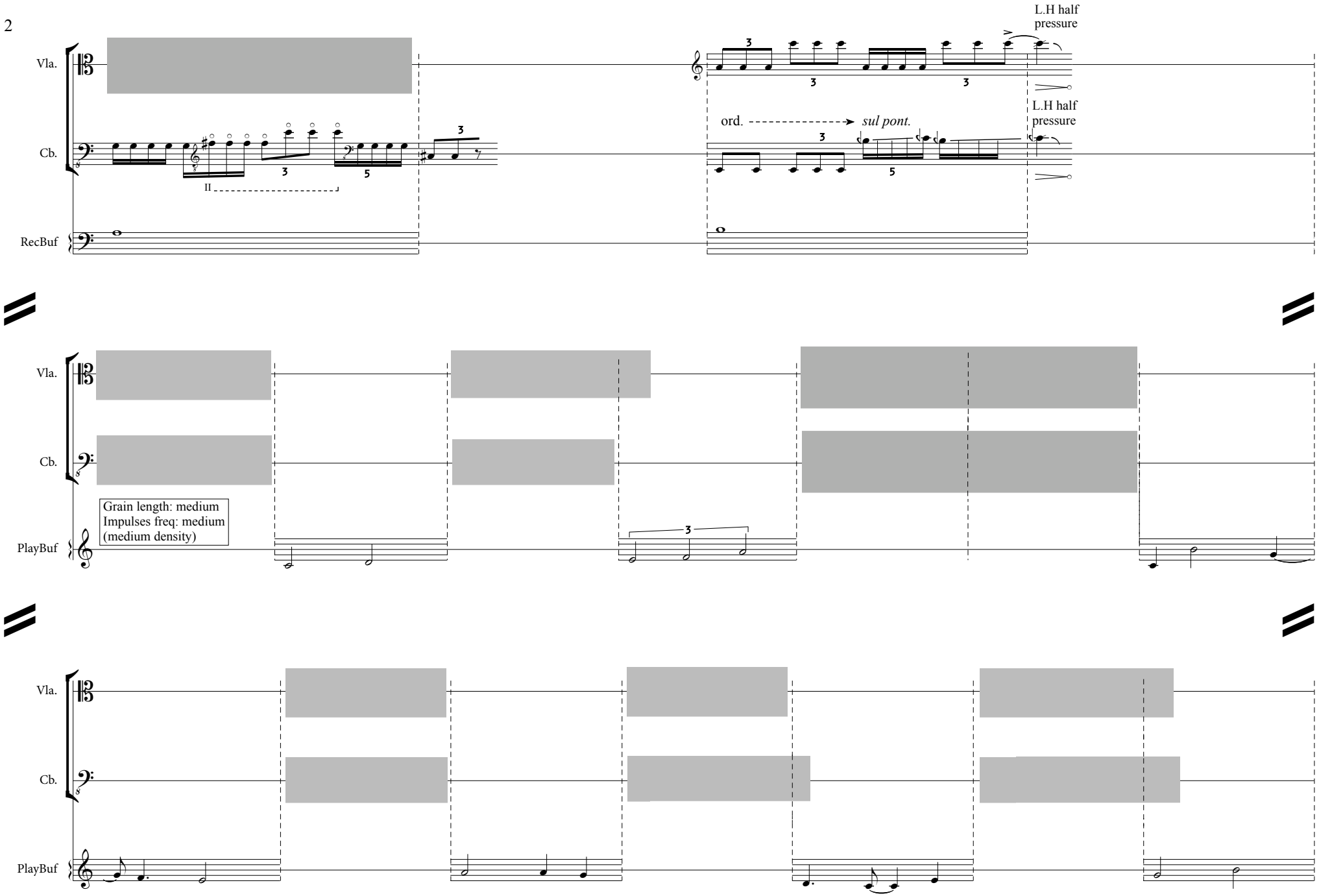
Ilya Ziblat shay



* The beat is loosly kept, think of one whole bar as the rhythmic reference, rather then in a strict quarters pulse (also at the price of loosing an accurate synchronization between the instruments)

Total buffer size = 36" = slightly longer then 12 times 𝅝




Vla.
Cb.
RecBuf
L.H half pressure
ord.
sul pont.
L.H half pressure
Vla.
Cb.
Grain length: medium
Impulses freq: medium
(medium density)
PlayBuf
Vla.
Cb.
PlayBuf

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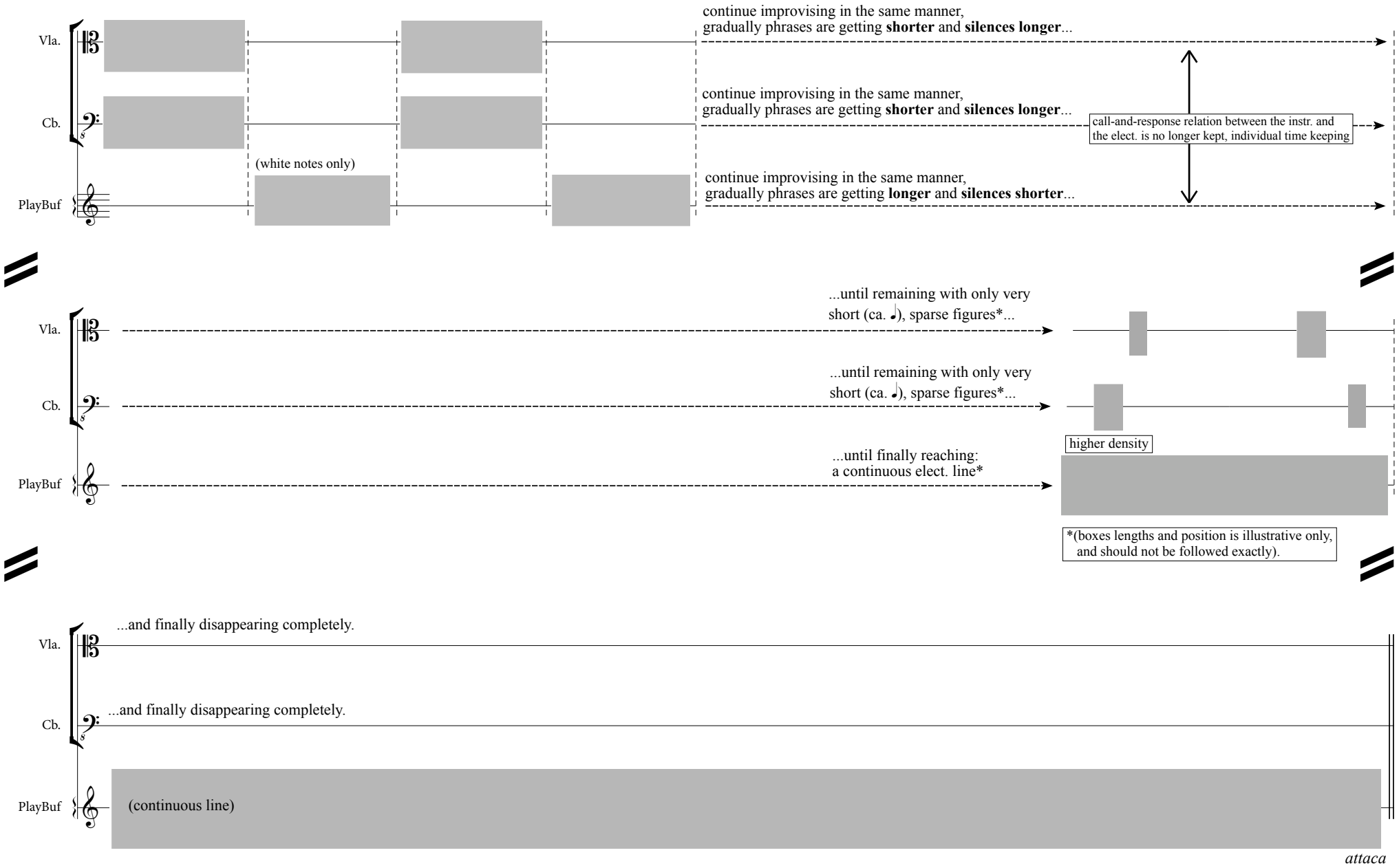
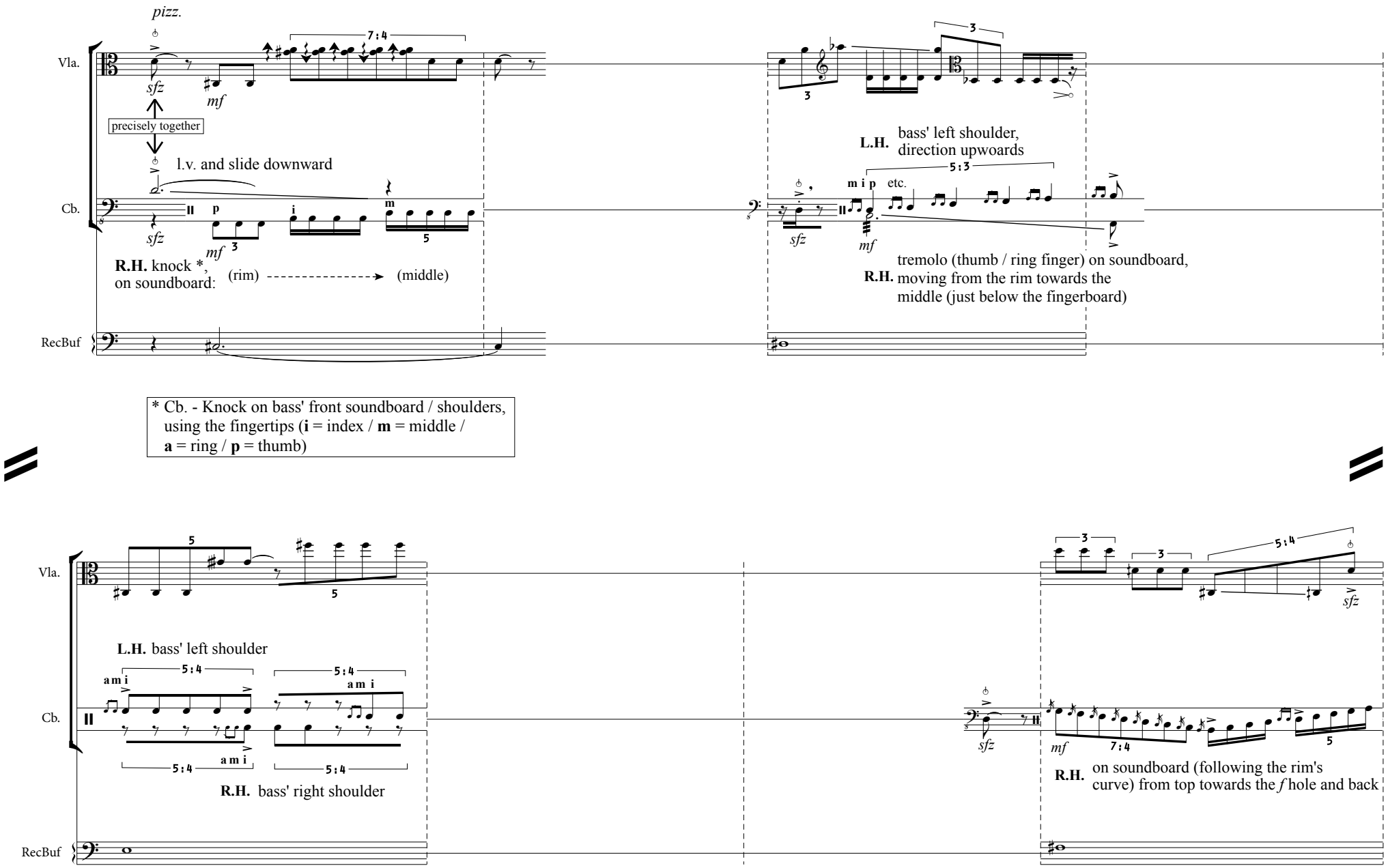
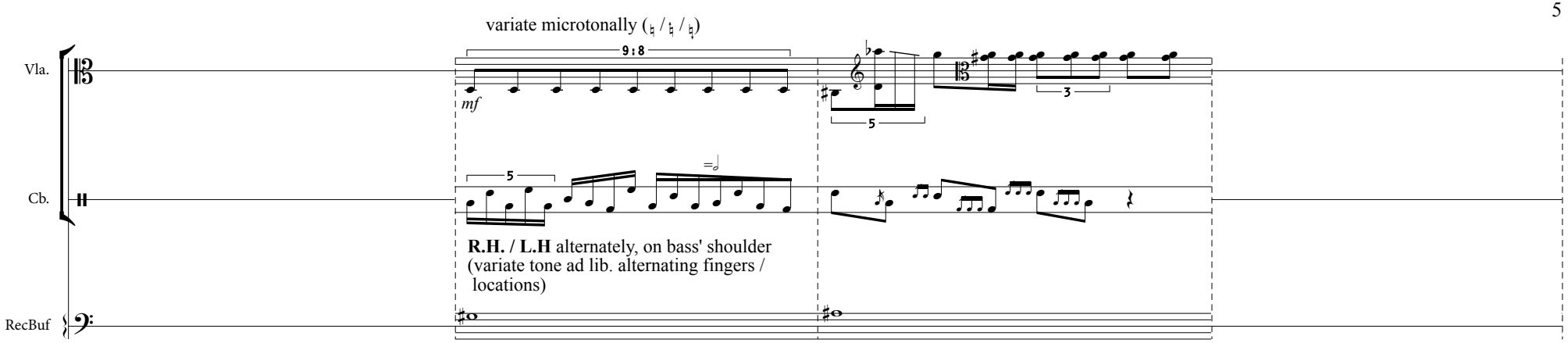
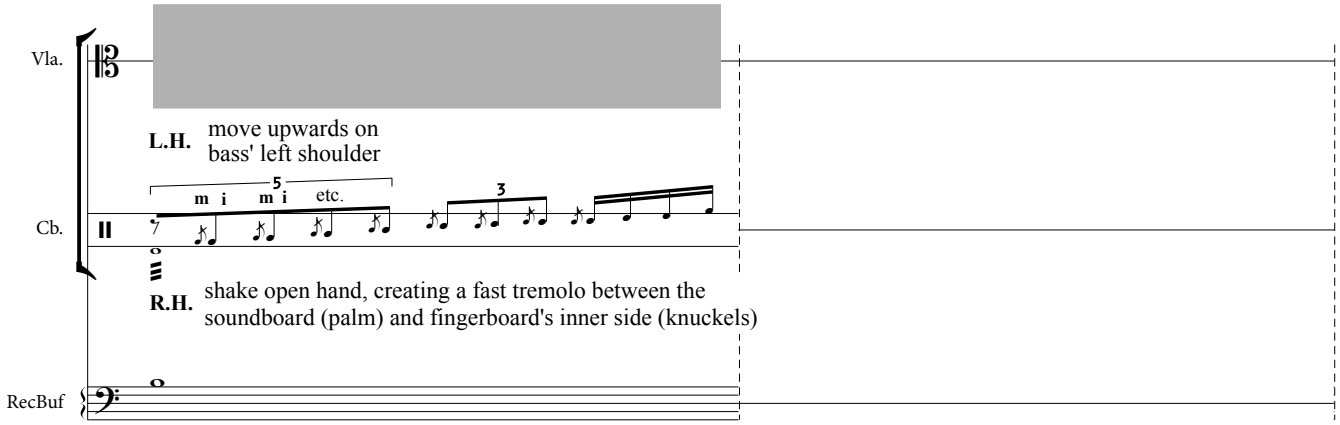


attaca

PART II - *DORIAN*




variate microtonally (𝄲 / 𝄳 / 𝄳)
Vla.
Cb.
RecBuf
9:8
mf
5
3
5
R.H. / L.H alternately, on bass' shoulder
(variate tone ad lib. alternating fingers /
locations)


Vla.
Cb.
RecBuf
L.H. move upwards on
bass' left shoulder
5
m i m i etc.
3
R.H. shake open hand, creating a fast tremolo between the
soundboard (palm) and fingerboard's inner side (knuckels)

This page lasts between 90" - 120"

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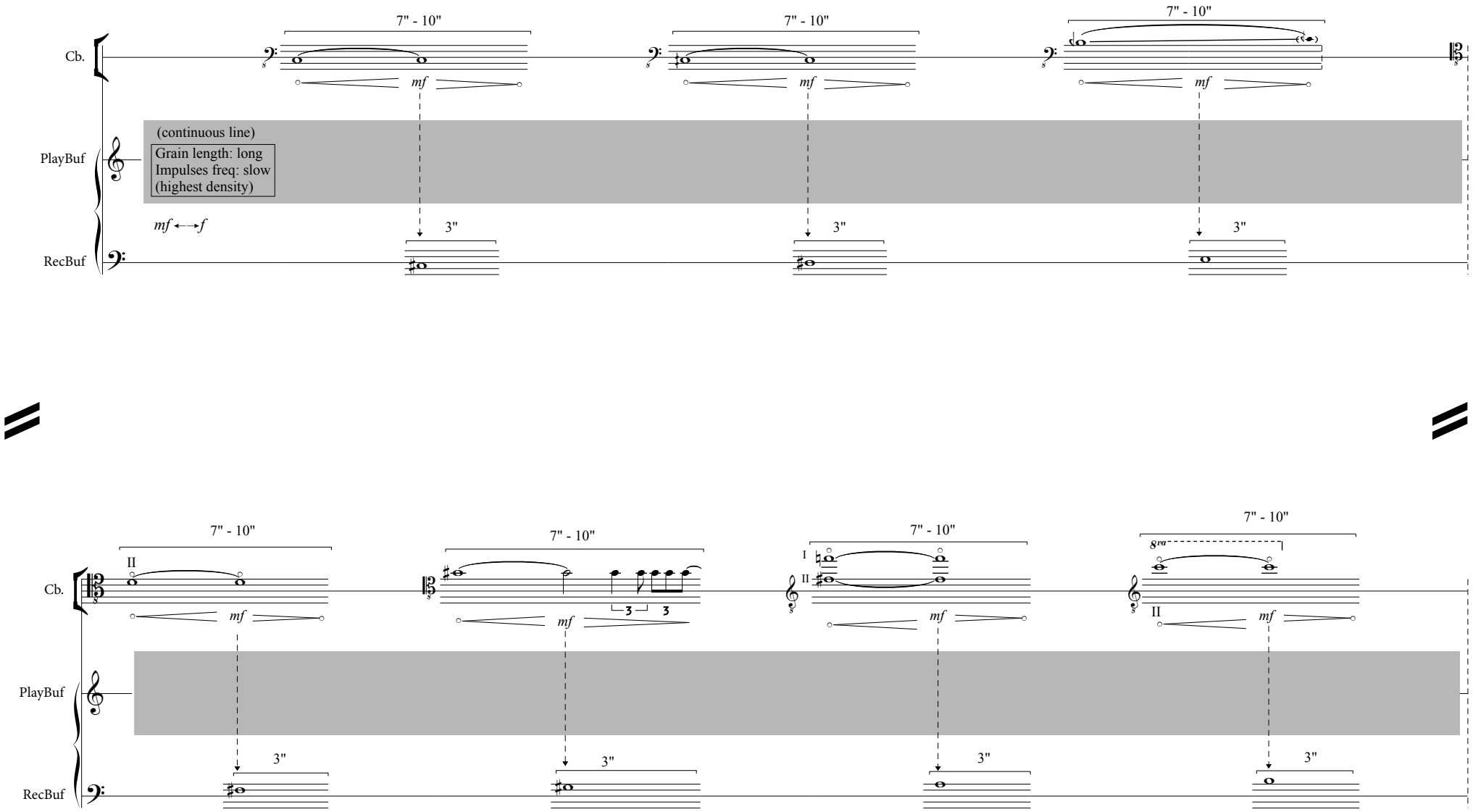

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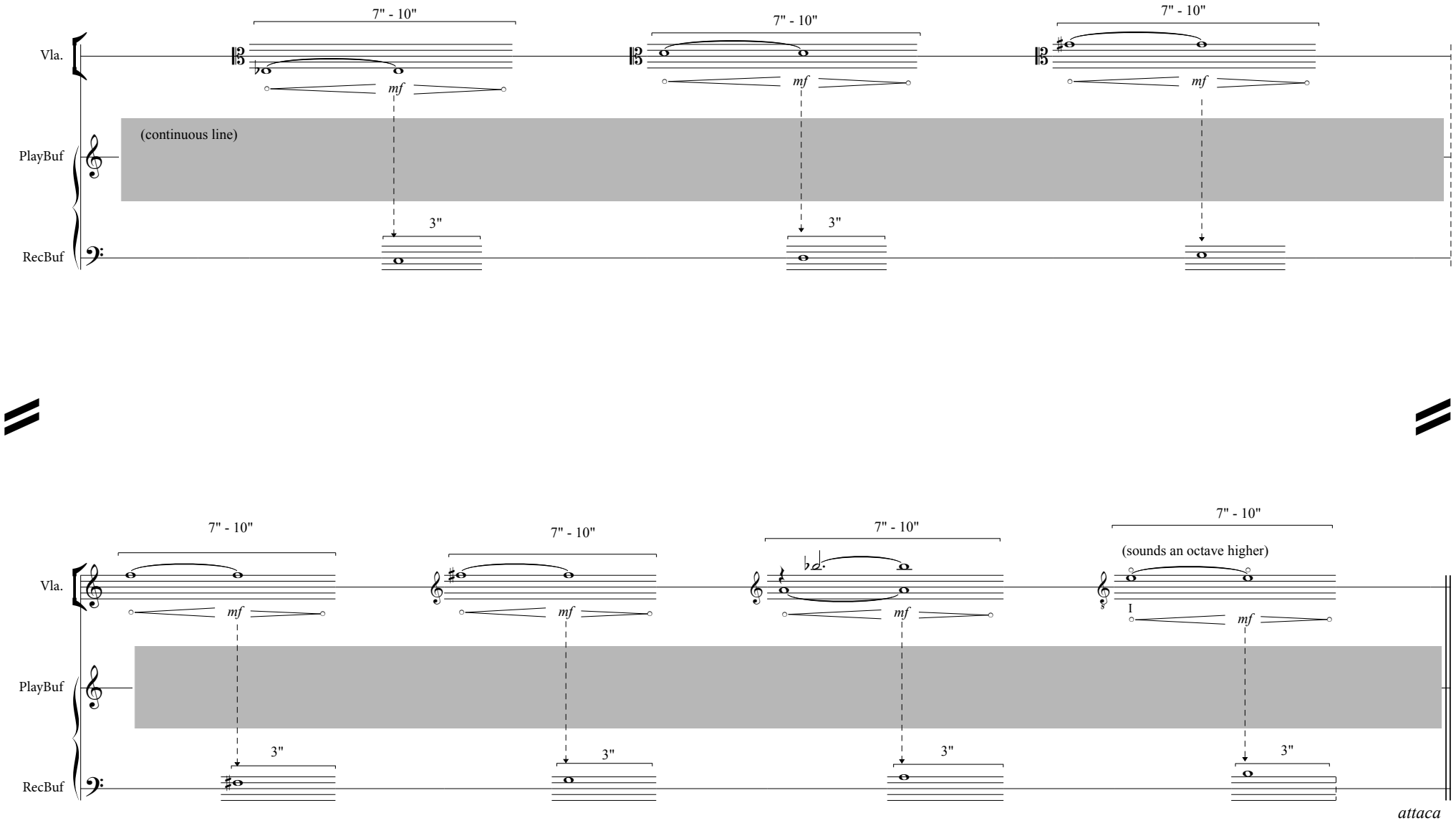

PART IV - *INTERLUDE*

♩ = 72 / 𝅝 = ca. 3.3' (slower)

sul pont. (near the bridge ←→ almost on the bridge), light (fast) bow, resulting in an unstable tone, uncontrolled overtones.

Vla.

Cb.

PlayBuf

sul pont. (near the bridge <> almost on the bridge), light (fast) bow, resulting in an unstable tone, uncontrolled overtones.

D becomes less and less audible (change bow angle)

D becomes more and more audible

ritard.

L.H half pressure

L.H half pressure

Grain length: short
Impulses freq: slow
(low density)

L.H half pressure

D becomes less and less audible (change bow angle)

D becomes more and more audible

ritard.

(sounds two octaves higher)

f

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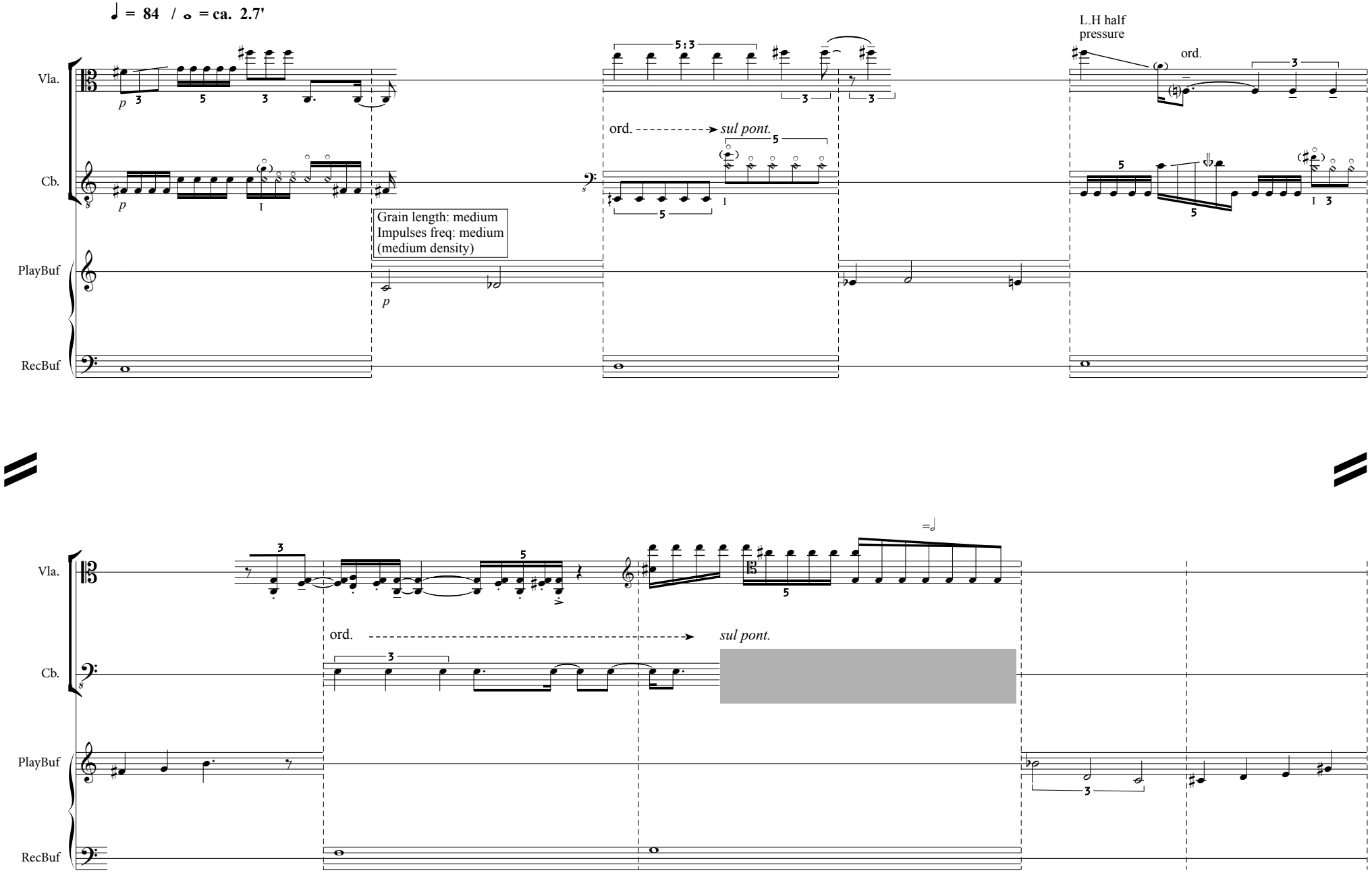
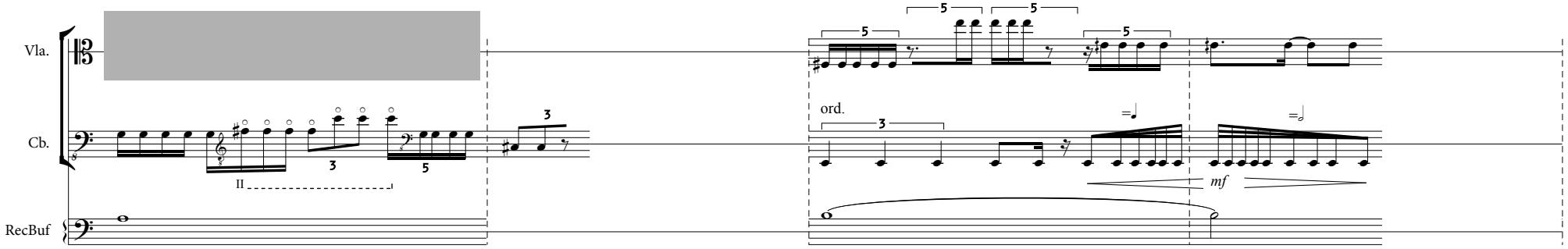
PART V - *IONIAN (reprise)*

A TEMPO

♩ = 84 / 𝅝 = ca. 2.7'





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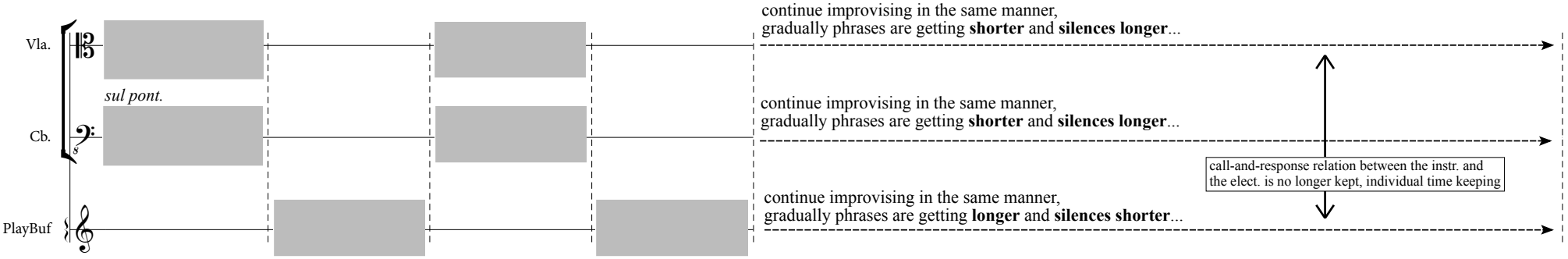

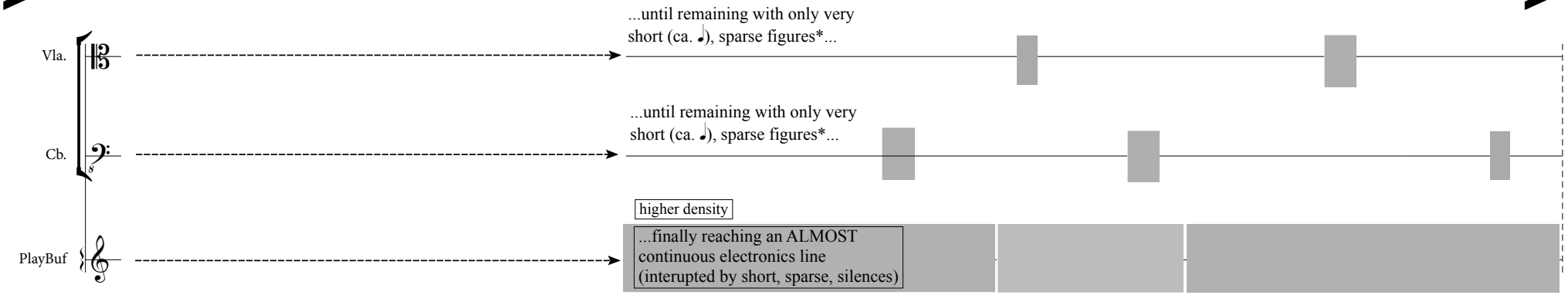

*(boxes lengths and position is illustrative only,
and should not be followed exactly).

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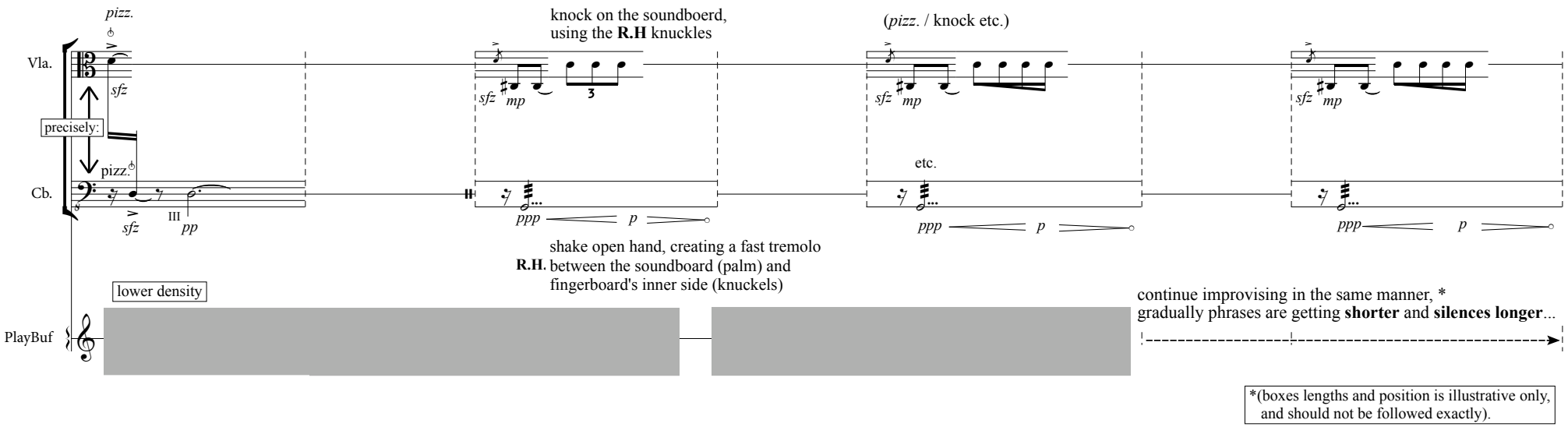
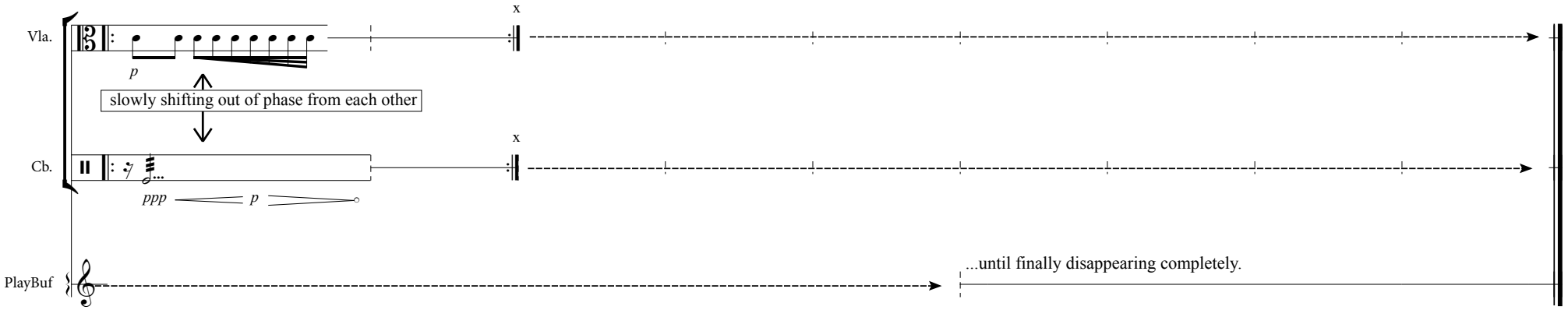
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