

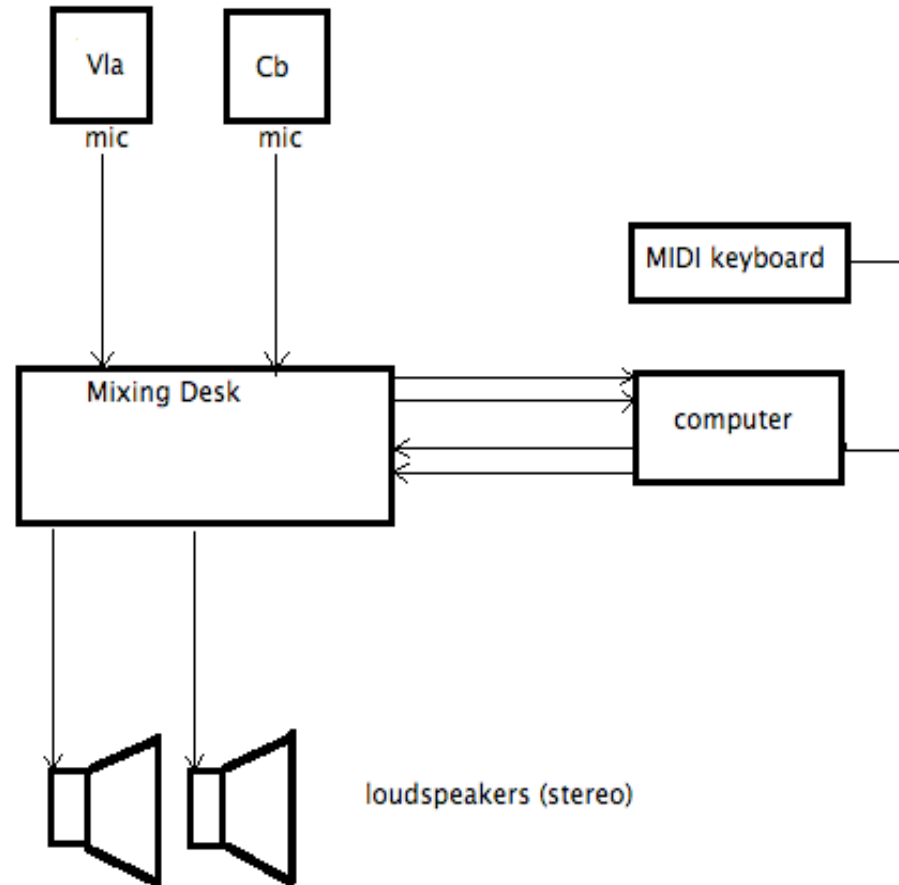
Modo Olvidar, Modo Recordar

(for viola, contrabass, electronics)

Ilya Ziblat Shay

The Hague,
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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' *

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

Ilya Ziblat shay

Viola

Contrabass

MIDI - PlayBuf

MIDI - RecBuf

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

Total buffer size = 36" = slightly longer than 12 times ○

Vla.

Cb.

RecBuf

L.H half pressure

ord.

sul pont.

ritard. initial speed- 5:4 (and slowing down)

2

Musical score for the first system, featuring Violin (Vla.), Cello (Cb.), and Recorder (RecBuf) parts. The Violin part is mostly obscured by a grey box, with some notes visible at the end. The Cello part contains a triplet of eighth notes, a quarter note, and a half note, with a fermata over the half note. The Recorder part has a single quarter note. Performance markings include 'L.H half pressure' for both Violin and Cello, and 'ord.' (ordine) and 'sul pont.' (sul ponticello) for the Cello. A dashed line labeled 'II' indicates a second ending in the Cello part.

Musical score for the second system, featuring Violin (Vla.), Cello (Cb.), and PlayBuf parts. The Violin and Cello parts are mostly obscured by grey boxes. The PlayBuf part contains a triplet of eighth notes and a quarter note. A text box in the PlayBuf part specifies: "Grain length: medium", "Impulses freq: medium", and "(medium density)". Performance markings include double bar lines at the beginning and end of the system.

Musical score for the third system, featuring Violin (Vla.), Cello (Cb.), and PlayBuf parts. The Violin and Cello parts are mostly obscured by grey boxes. The PlayBuf part contains a quarter note, a half note, and a quarter note. Performance markings include double bar lines at the beginning and end of the system.

This page lasts between 90" - 120"

Vla. continue improvising in the same manner, gradually phrases are getting **shorter** and **silences longer**...

Cb. continue improvising in the same manner, gradually phrases are getting **shorter** and **silences longer**...

PlayBuf (white notes only) continue improvising in the same manner, gradually phrases are getting **longer** and **silences shorter**...

call-and-response relation between the instr. and the elect. is no longer kept, individual time keeping

Vla. ...until remaining with only very short (ca. ♩), sparse figures*...

Cb. ...until remaining with only very short (ca. ♩), sparse figures*...

PlayBuf ...until finally reaching: a continuous elect. line*

higher density

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

Vla. ...and finally disappearing completely.

Cb. ...and finally disappearing completely.

PlayBuf (continuous line)

PART II - DORIAN

pizz.

sfz *mf*

precisely together

l.v. and slide downward

sfz *mf* 3

R.H. knock * on soundboard: (rim) -----> (middle)

sfz *mf*

L.H. bass' left shoulder, direction upwards

5:3

m i p etc.

tremolo (thumb / ring finger) on soundboard,

R.H. moving from the rim towards the middle (just below the fingerboard)

* Cb. - Knock on bass' front soundboard / shoulders, using the fingertips (i = index / m = middle / a = ring / p = thumb)

sfz *mf* 7:4

L.H. bass' left shoulder

5:4

a m i

R.H. bass' right shoulder

5:4

a m i

5:4

5:4

5:4

sfz *mf* 7:4

R.H. on soundboard (following the rim's curve) from top towards the *f* hole and back

variate microtonally ($\flat / \flat / \flat$)

Vla. 13

Cb. H

RecBuf B

mf

9:8

5

3

R.H. / L.H. alternately, on bass' shoulder
(variate tone ad lib. alternating fingers / locations)



Vla. 13

Cb. H

RecBuf B

L.H. move upwards on bass' left shoulder

m i m i etc.

5

3

R.H. shake open hand, creating a fast tremolo between the soundboard (palm) and fingerboard's inner side (knuckles)

This page lasts between 90" - 120"

Vla. continue improvising in the same manner, gradually phrases are getting **shorter** and **silences longer**...

Cb. continue improvising in the same manner, gradually phrases are getting **shorter** and **silences longer**...

PlayBuf Grain length: medium
Impulses freq: medium
(medium density) (using all 12 pitches) continue improvising in the same manner, gradually phrases are getting **longer** and **silences shorter**...

call-and-response relation between the instr. and the elect. is no longer kept, individual time keeping

Vla. ...until remaining with only very short (ca. ♩), sparse figures*...

Cb. ...until remaining with only very short (ca. ♩), sparse figures*...

PlayBuf ...until finally reaching: a continuous elect. line* **higher density**

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

Vla. ...and finally disappearing completely.

Cb. ...and finally disappearing completely.

PlayBuf (continuous line)

This page lasts between 90" - 120"

The first system of the score consists of three staves: Cb. (Cello), PlayBuf, and RecBuf (Recorder). The Cb. staff is in bass clef and contains three measures of music, each with a 7" - 10" duration bracket and a *mf* dynamic marking. The PlayBuf staff is in treble clef and contains a continuous grey shaded area. A text box above the PlayBuf staff specifies: "(continuous line) Grain length: long Impulses freq: slow (highest density)". The RecBuf staff is in bass clef and contains three measures of music, each with a 3" duration bracket. Vertical dashed lines connect the 7" - 10" brackets in the Cb. staff to the 3" brackets in the RecBuf staff. The dynamic marking *mf* ↔ *f* is placed between the PlayBuf and RecBuf staves.

The second system of the score consists of three staves: Cb., PlayBuf, and RecBuf. The Cb. staff is in bass clef and contains four measures of music. The first measure has a 7" - 10" duration bracket and a *mf* dynamic marking. The second measure has a 7" - 10" duration bracket and a *mf* dynamic marking, with a triplet of eighth notes indicated by a '3' over the notes. The third measure has a 7" - 10" duration bracket and a *mf* dynamic marking. The fourth measure has a 7" - 10" duration bracket and a *mf* dynamic marking, with a triplet of eighth notes indicated by an '8m' over the notes. The PlayBuf staff is in treble clef and contains a continuous grey shaded area. The RecBuf staff is in bass clef and contains four measures of music, each with a 3" duration bracket. Vertical dashed lines connect the 7" - 10" brackets in the Cb. staff to the 3" brackets in the RecBuf staff.

This page lasts between 90" - 120"

The first system of music features three staves: Vln. (Violin), PlayBuf, and RecBuf (Recorder). The Vln. staff is in bass clef and contains three measures of music, each with a duration of 7" - 10" and a dynamic marking of *mf*. The PlayBuf staff is a greyed-out area labeled "(continuous line)". The RecBuf staff is in bass clef and contains three measures, each with a duration of 3". Vertical dashed lines connect the Vln. notes to the RecBuf notes, indicating synchronization.



The second system of music features three staves: Vln., PlayBuf, and RecBuf. The Vln. staff is in treble clef and contains four measures of music, each with a duration of 7" - 10" and a dynamic marking of *mf*. The fourth measure is annotated with "(sounds an octave higher)". The PlayBuf staff is a greyed-out area. The RecBuf staff is in bass clef and contains four measures, each with a duration of 3". Vertical dashed lines connect the Vln. notes to the RecBuf notes, indicating synchronization.

attaca

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. *p* 5 3 3

D becomes less and less audible (change bow angle) ----- D becomes more and more audible

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

Cb. *p* IV

PlayBuf



Vla. *p* 3 *ritard.* ----- 1

L.H half pressure

Cb. *<p* 3 6 =

L.H half pressure

PlayBuf

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



Vla. *p* 9 9 L.H half pressure

ritard. ----- 1

D becomes less and less audible (change bow angle) ----- D becomes more and more audible

Cb. *p* 6 6

(sounds two octaves higher)
I

PlayBuf

PART V - IONIAN (reprise)

A TEMPO

♩ = 84 / ♩ = ca. 2.7'

Vla. *p* 3 5 3

Cb. *p* 1 5 1

PlayBuf *p*

RecBuf *p*

Grain length: medium
Impulses freq: medium
(medium density)

ord. → *sul pont.*

L.H half pressure
ord. 3

Vla. *p* 3 5 5

Cb. *p* 3 5 5

PlayBuf *p*

RecBuf *p*

ord. → *sul pont.*

Vln. *II* *3*

Cb. *II* *3* *5*

RecBuf

ord. *mf*

The following two systems last between 60" - 90"

Vln. *sul pont.*

Cb.

PlayBuf

continue improvising in the same manner, gradually phrases are getting **shorter** and **silences longer**...

continue improvising in the same manner, gradually phrases are getting **shorter** and **silences longer**...

continue improvising in the same manner, gradually phrases are getting **longer** and **silences shorter**...

call-and-response relation between the instr. and the elect. is no longer kept, individual time keeping

Vln. ...until remaining with only very short (ca. ♩), sparse figures*...

Cb. ...until remaining with only very short (ca. ♩), sparse figures*...

PlayBuf *higher density* ...finally reaching an **ALMOST** continuous electronics line (interrupted by short, sparse, silences)

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

This page lasts between 60" - 90"

pizz.
sfz
 precisely:
pizz.
sfz III *pp*

knock on the soundboard, using the **R.H** knuckles
sfz mp 3

(*pizz.* / knock etc.)
sfz mp
 etc.
ppp *p*

shake open hand, creating a fast tremolo **R.H.** between the soundboard (palm) and fingerboard's inner side (knuckles)
ppp *p*

lower density

continue improvising in the same manner, * gradually phrases are getting **shorter** and **silences longer**...

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



p
 slowly shifting out of phase from each other

ppp *p*

...until finally disappearing completely.