

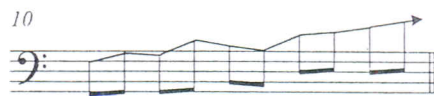
**M.P.K.**

Music for Double bass and interactive electronics

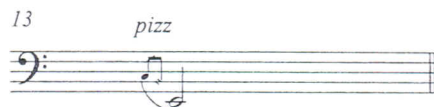
Thanos Polymeneas Liondiris  
Winter 2005-06

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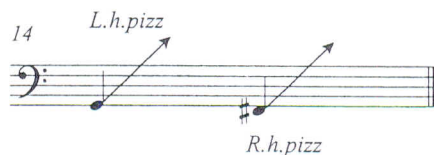
*Random note choices almost glissandi  
with direction towards higher pitches.*



*The first note should be played pizz,  
the second note should not be played  
by the left hand but it should be letted vibrate  
and the third note should be plaged again.*



*pizzicato upon the given note  
and then without lifting the fingers  
glissando ad libitum on the whole string.*



*Left hand slapping the body of the  
instrument.*



*Slap the open strings  
of the instrument.*



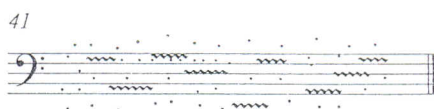
*Colegno bouncing on the strings.*



*Pizz. Bela Bartok*



*The curly lines mean crucking sounds by pressing  
the hair of the bow on the open strings. And the small  
dots mean small percussive sounds made with the left  
hand fingers on the body of the instrument.*



*With the screw of the bow play soft rhythms  
between the open strings.*



# M.P.K.

Thanos Polymeneas Liondiris  
winter 2005-06

0

(30')

(5')

1 *Lento misterioso (quasi improvisando)*

Double Bass

(Tape solo, the performer is outside of the stage, only the instrument is on stage under a spot light)

(entrance of the performer, he pics up the instrument and stares at the public)

(sempre con portamento, non exact pitches, tremolo sul. pont. almost maximum vary the density)

*pp*

*mf* *mp*

ord. (non sul pont)  
saltando (bownsing ball)

tremolo *αγτί για 8α*  
*accel. possibile*

2 *Freely* ♩=50

*pizz*

*arco*

*pizz*

*arco*

*pizz*

*f*

repeat, and keep  
on incrising the tension

*mf*

jumping on the strings

*pp*

*mp*

jumping

*pp*

*mf*

*accel*

*f*

*rall...*

*mf*

3 ♩=quasi 40 poco a poco accelerando → maximo posible

14

*L.h.pizz*

*morendo*

*R.h.pizz*

(part "a")

(part "b")

*pp*

little by little increase the intencity

*mf*

*mf*

keep on increasing the intencity

*f*

repeat at random the parts a,b,c untill you get the folowing effect:  
glissando tremolo maximo playing in the whole length of the G string

tremomo sempre

17

(part "c")

*f*

*ff*

*fff*

4

colgno jumping on the strings

ενδειξη τέμπο

19

*fff*

*p*

*gliss.*

*gliss.*

*pizz*

*pizz*

L. hand  
slapping the body of the instrument

5

I) Theatrical event:  
do like playing slow tremolo notes  
and melodies without

10"

*Lento,*

*sempre pizz.*

*mp*

letting them sound and from there  
start to introduce the pizz. melody  
that is following.

*Piano*

let the strings ring

24

si fysiko

mi fysiko

29

*arco*

II) Theatrical event:  
do like playing  
a melody without  
producing

10"

any sound.

*cresc.*

*fff*

*p*

*ppp*



## appoggiatura non counted

♩ = 92 (L.h. hand slapping on the fingerboard)

6

(colegno bouncing on the strings, L.h. slap.) simile...

Imitate and interact with the sounds of the tape

7

ff sff ff sff ff sff ff sff fff sff fff sff fff sff

colegno → piu colegno → max. colegno

fff sff

## διάρκεια

(Do cracking sounds by pressing the hair of the bow on the open strings. And make small percussive sounds with the fingers on the body of the instrument)

## από accel σε ritard

(with the screw of the bow play soft rithmes between the open strings)

41

pizz

simile

mf pizz

simile..

8 ♩ = 54

sul. pont. arco

p mp

46

pizz.

sul. pont. arco

pizz.

sul. pont. arco

pizz.

arco sul port → ord

ff p mp ff p mp ff

52 9

colegno jumping on the string.

ff mf

detune slowly the string untill it will vibrate

on the figerboard, wait untill the electronics fade out and keep the instr. sound it even longer. Then rest abit before the slap.

Q E (L.h.sl.)

fff L.h. hand slapping the body of the instrument

The performer should leave the instrument on the floor making alot of noise, and he should leave the stage.