

M.P.K.

Music for Double bass and interactive electronics

Thanos Polymeneas Liondiris
Winter 2005-06

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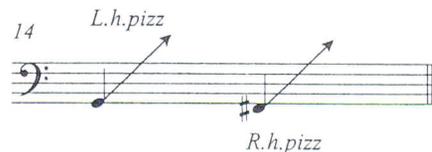
Random note choices almost glissandi with direction towards higher pitches.



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.



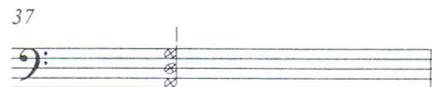
pizzicato upon the given note and then withought lifting the fingers glissando ad libidum on the whole string.



Left hand slapping the body of the instrument.



Slap the open strings of the instrument.



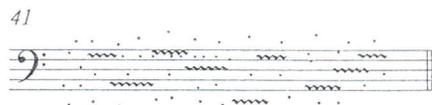
Colegno bouncing on the strings.



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 percusive 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.



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0 (30') (5')

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)

1 *Lento misterioso (quasi improvisando)*

(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 $\alpha\tau\tau\acute{\iota}$ για 8α
accel. possibile

2 *Freely* ♩=50

f *ff* *mf* *pp* *mp* *pp* *mf* *f* *rall...* *mf*

pizz *arco* *pizz* *arco* *pizz*

jumping on the strings

jumping

repeat, and keep on incrising the tension

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

14 *L.h.pizz* *morendo* *R.h.pizz*

(part "a") (part "b")

pp *mf* *mf* *f*

little by little increase the intencity

keep on increasing the intencity

17 (part "c")

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

f *ff* *fff*

4

colgno jumping on the strings

ενδειξη τέμπο

19

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

cresc.

fff

p

arco

ppp

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

any sound.

10"

appoggiatura non counted

♩ = 92 (L. 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 fff

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

mf pizz

8

♩ = 54

simile.. sul. pont. arco

p mp

46

pizz. sul. pont. arco

ff p mp ff p mp ff

arco sul port → ord

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.)

sff L. 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.