Shared moments

for double bass and tape

Håkon Thelin, 2009

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In Luciano Berio's *Naturale (about Sicilian melodies)*, a work for viola, percussion and recorded voice, the performers play together with prerecorded Sicilian traditional folksong. *Naturale* sparkled my imagination to write *Shared moments*, where I used a similar strategy by letting the double bass play together with a recording of the Indian tabla, as well as prerecorded bass sounds. In *Shared moments* I experiment with harmonics, multiphonics and percussive techniques, and the work is composed on the basis of an intuitive approach, in which improvisation and experimentation with the playing techniques form the basis. Two different thematic sections, one being played arco and the other pizzicato, consisting of rhythmical and timbral elements are set against each other, and the material within these is varied and developed as the piece unfolds. Towards the middle of the piece, a contrasting third part emerges, which is, interacting with the tabla, represented by an adapted Indian melody. Reminiscences of the melody appear later in the piece, this time in the tape part. The process of composing *Shared moments* was more about putting together a unique soundscape than presenting the more conventional musical narratives. The recorded sounds usually functions as an additive to the acoustical sound. They alter the original sound in varying degrees, create either gradual or overlapping transformations between sounds or change completely the auditory effect. Often one does not know whether one can distinguish between the acoustic and electroacoustic tone. The intermingling and interrelated compound of (novel) sounds can perhaps broaden our perception of the double bass, and to me it certainly underpins my quest in creating a folk music for the double bass.

Playing instructions:

Equipment and set-up:

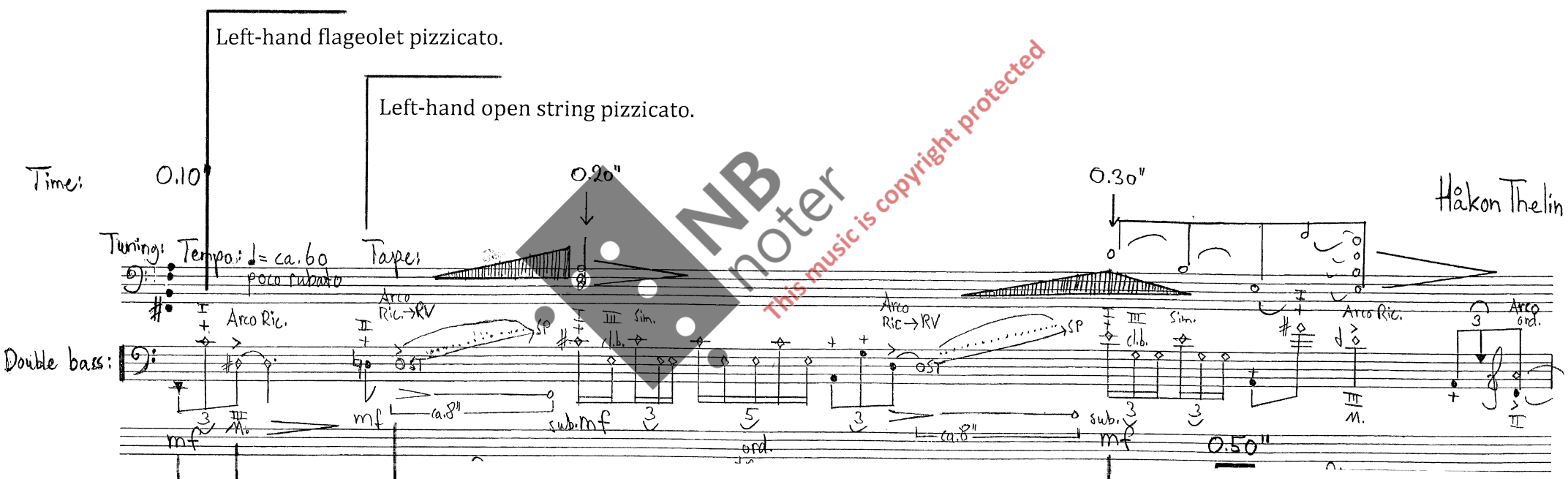
- CD player
- 2 small loudspeakers (with stands) of good quality
- Small mixer
- Cables

The loudspeakers are placed on each side, and in the height of the head, of the player. The CD is either triggered by an assistant (sound engineer) or by the player himself (on the stage). The solo double bass is not amplified (although a subtle amplification is possible if required). Anyhow, the sounds from the bass and tape should blend together, as if coming from one source.

The stopwatch must be activated so that the seconds are synchronised with the CD. The piece starts at 10 seconds, and coinciding events between the player and the tape are time-marked in the score. The player is relatively free in shaping the time between the coinciding events.

All sounds on the tape originate from the double bass, except for a tabla drum (that enters towards the middle of the piece) and a short sample of an Indian melody being played on the violin.

Explanations with examples from the score:



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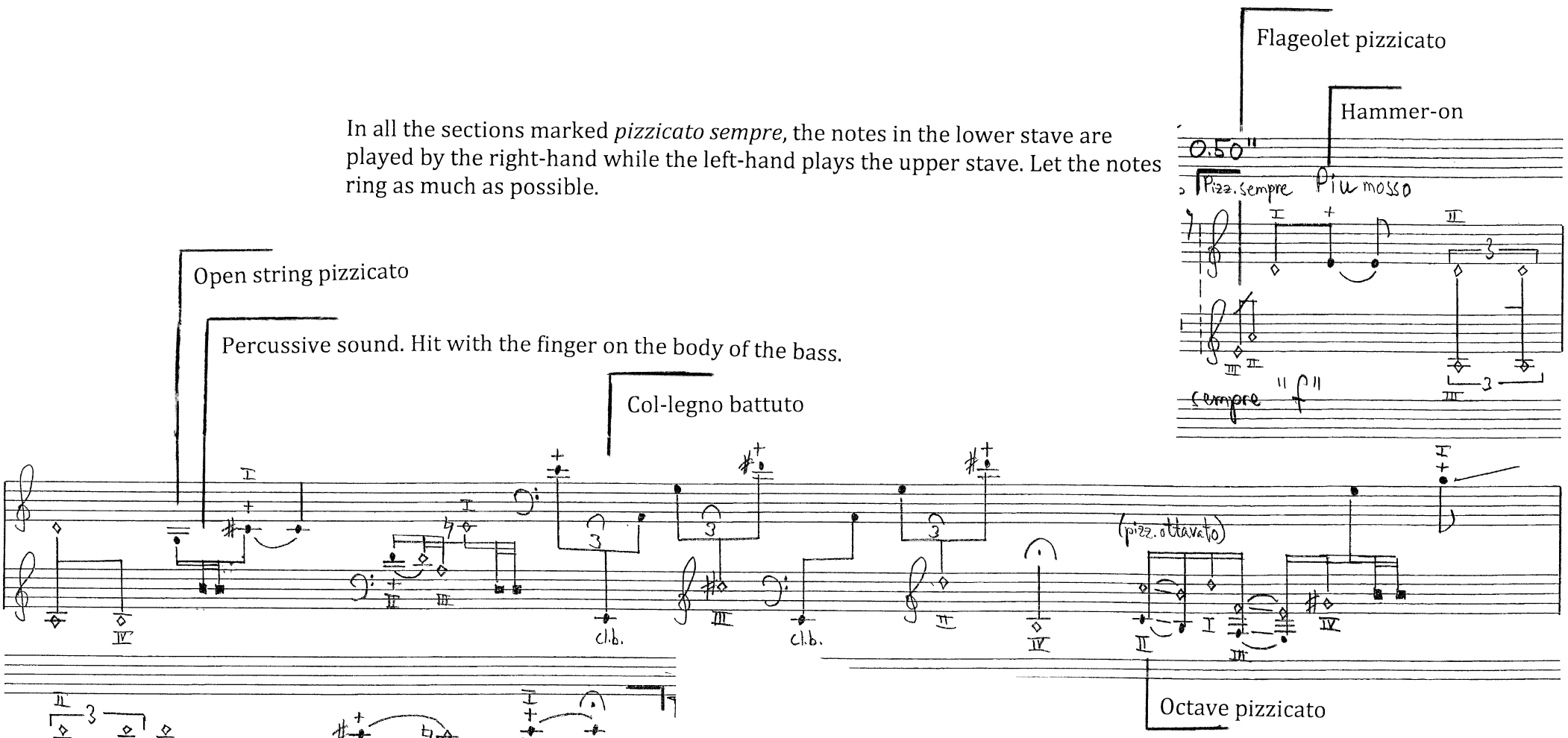
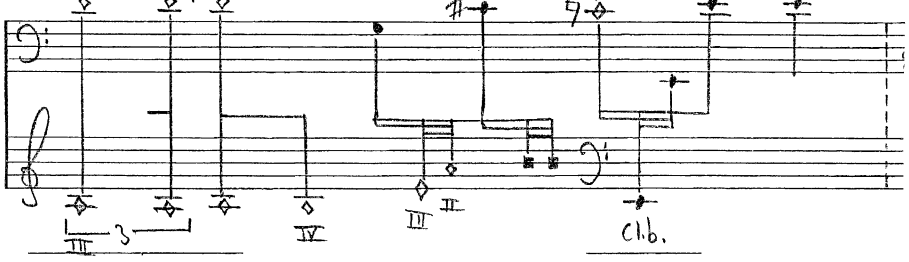
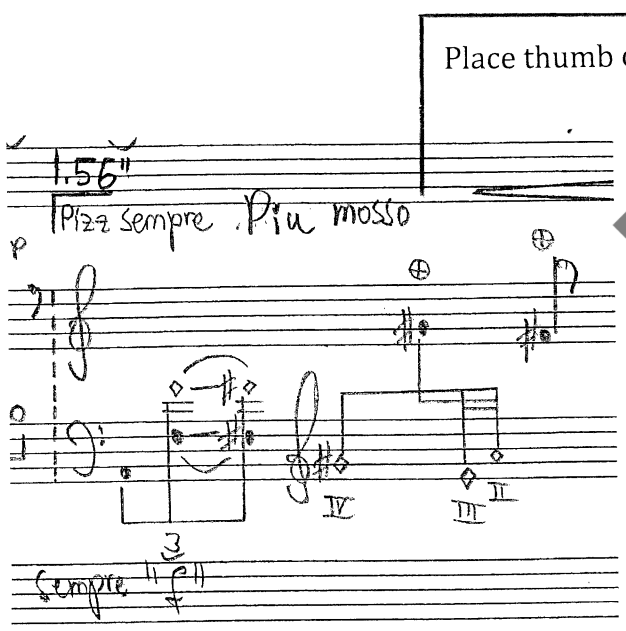
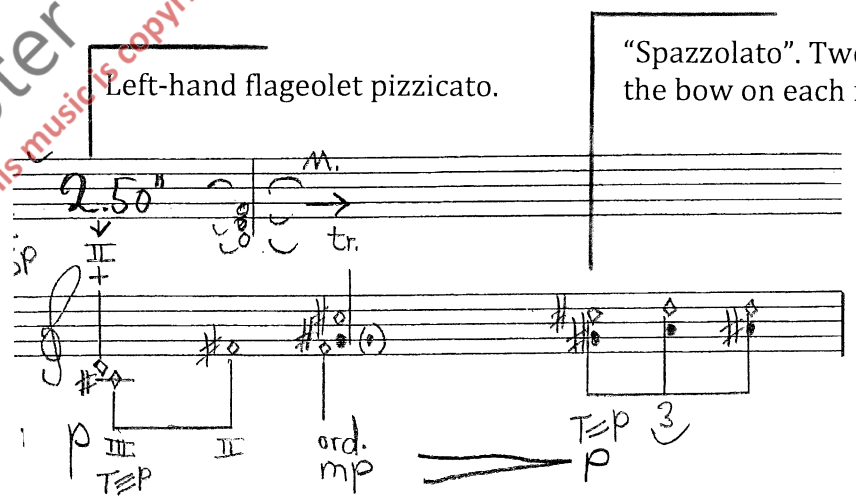
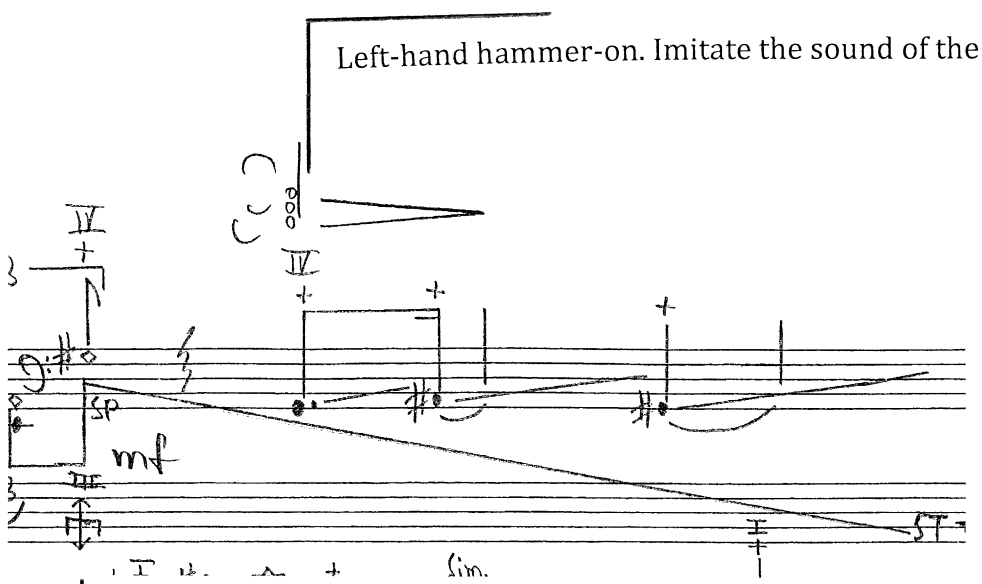
In all the sections marked *pizzicato sempre*, the notes in the lower stave are played by the right-hand while the left-hand plays the upper stave. Let the notes ring as much as possible.











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Time: 0.10" 0.20" 0.30" Håkon Thelin

Tuning: Tempo: ♩= ca. 60 Tape:
poco rubato

Double bass:

Arco Ric. Arco Ric→RV SP OST Sim. cl.b. ca.8" sub.mf mf ord. 0.50"

Pizz. sempre Più mosso sempre f

(pizz. ottavato)

1.10" Arco Ric. Arco SP→N mf mp

1.17" Ric. ord. p f mp

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1.30" 1.31" (dry sound) 1.33" espressivo

tr. tr. Arco Ric. Sim. Arco

cl.b. cl.b.

sub. pp p mf f

1.56"

Poco sempre Più mosso

Arco Ric. tr. Arco Ric→RV SP

ord. ST ca.8"

sub. mf p

Tempo I

cl.b.

2.13"

Tpo 7 Arco Ric. Arco Ric→RV SP

mf p mf ca.8"

2.27

tr. tr. Sim. cl.b. Arco Ric. Arco Ric.

p f mf 3 5 7

2.50"

(ord) tr.

Ord. Ric. Arco Ric→RV SP

mf mf ca.8" p T≡P ord. mp T≡P p

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2.59" (Pizz) Arco SP (harmonic gliss.) Arco SP

mf T=P SP ST

3.17" Arco SP (harmonic gliss)

Sim. cl.b. (mf) T=P

Arco SP

Pizz Arco Ric.

ca. 3.27" Arco ord.

Rh. pizz (mp) (tremolo)

mf 3.34" (3.35") (3.37") (3.40")

(Arco) (precise) (all glissandos are non harmonic)

sub. mp l.v. 8va.

(3.43") (3.46") (harmonic gliss) (4.00") (4.04")

vib. ord. SP

(3.55") Poco ST (4.17") (4.18")

mf mp (harmonic gliss)

14 stave Oblong Pad 12

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(sitar sound)

4.29"

→ SP

tr. tr.

ff

p

cresc.

mf

(M.)

Arco Ric.

ord.

Arco

mf

mp

lunga

(♩=56) Raga melody. Improvised feeling. Play with tabla → vib.

ca. 4.58"

Adpo ♩=56

Tabla drum:

→ vib.

s.v. → vib.

(quick gliss between notes)

Tabla:

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on the beat

vib.

mf

Tabla:

Poco vib.

poco f

On the beat

Vib.

S.V.

Vib.

S.V.

Vib.

On the beat

S.V.

Vib.

Vib.

On the beat

Vib.

Vib.

Tabla:

molto vib.

l.v.

molto

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sitar fades
7.23"
Tpo7 (rubato)
Arco
Arco Ric.
(chord)
Sim.
mf
7.39"
Arco SP
(harmonics/liss)
(mf)
7.48"
Pizz sempre Più mosso
sempre "f"
(pizz ottavata)
cl.b.

NB notes
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8.20" ♩=60 (precise) (8.22")

Arco SP

(harmonic gliss)

Sample of indian melody plays on the tape →

(8.24")

(vertical trill)

Dim.

Cl.b.

pp cresc.

Arco

8.50" Tpo (Rubato)

Sim.

l.v.

Arco Ric.

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Arco

Arco

8va

mp

tr.

Arco Ric.

sub. mf

sample finished

Arco Ric → RV

sp

st

ca. 8"

9.38"

mf

Pizz sempre più masso

sempre "f"

9.47" (Tpo)

Arco

T = P

p

ord.

tr.

f

9.57"

10.00"

cl.b.

cl.b.

M.

sub. mf

Arco Ric → RV

Arco Ric → RV

mf

(pizz)

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(Pizz ottavato)

Rh pizz

Tape finished,

Arco Ric → RV

mf

sub. mf

Pizz Sempre Più mosso

Sempre 4 pl

Clb.

Arco Ric → RV

mf

SP

ST

(finger gliss on stopped string)

Arco Ric → RV

mf

Oslo, 2008

14 stave Oblong
Pad 12

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