SEBASTIANO
DESSANAY

NOISE

for double bass, voice and live electronics

Birmingham, August 2011, rev. May 2012

PERFORMANCE NOTES

Noise is a piece of music theatre and should be therefore played, spoken, acted and interpreted by the double bassist.

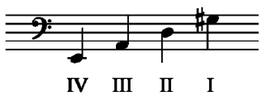
The words used in the piece are quotes from Patrick Süskind's *The Double Bass*, re-assembled in a specific sequence in order to obtain a new narrative.

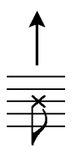
Noise was premiered by the composer at the Integra Festival at the Royal Danish Academy of Music in Copenhagen on the 30th of September 2011.

Noise received a Honorable Mention from the International Society of Bassists (ISB) for the 2012 David Walter Composition Competition.

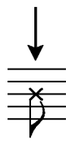
DOUBLE BASS

The following tuning is used:

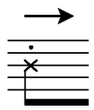




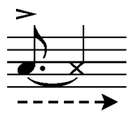
Scratch sound obtained with a very slow and short vertical bow stroke going towards the fingerboard



Scratch sound obtained with a very slow and short vertical bow stroke going towards the bridge



Scratch sound obtained with a very slow and short horizontal bow stroke

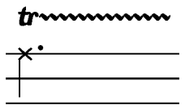


Normal tone gradually shifting to scratch sound

Left hand pizzicato

Percussive sounds:

on the top
on the side
on the back



Right hand trill between the top of the instrument and the back of the fingerboard

ELECTRONICS

The software used to produce the electronics was Logic 8.0 and Integra Live (http://www.integralive.org/). The electronics can be performed by the double bassist by means of a foot pedal that switches between the SCENES. Each SCENE contains a specific set of sound effects or samples as follows:

SCENE 1: dry sound
SCENE 2: short decay DELAY
SCENE 3: DELAY OFF, light REVERB
SCENE 4: short decay DELAY
SCENE 5: DELAY OFF, REVERB (a bit more than before)
SCENE 6: short decay DELAY
SCENE 7: DELAY OFF, REVERB (a bit more than before)
SCENE 8: dry sound
SCENE 9: triggers SAMPLE 1 (a collage of 5 different scratch sounds in a loop) + REVERB
SCENE 10: triggers a synthesized SINE TONE (pitch is F)
SCENE 11: SAMPLE 1 OFF, short decay DELAY
SCENE 12: DELAY OFF
SCENE 13: triggers SAMPLE 2 (a collage of 5 different scratch sounds in a loop)
SCENE 14: short decay DELAY, SAMPLE 2 fade out
SCENE 15: gradual PITCH SHIFTER (reaches a fourth above at bar 62)
SCENE 16: triggers a synthesized SINE TONE (pitch is F)
SCENE 17: PITCH SHIFTER OFF
SCENE 18: SINE TONE OFF
SCENE 19: triggers SAMPLE 3 (a collage of 5 different scratch sounds in a loop)
SCENE 20: SAMPLE 3 fade out
SCENE 21: SAMPLE 3 OFF, gradually increasing REVERB + GRANULAR DELAY
SCENE 22: SAMPLE 3 + GRANULAR DELAY OFF, light REVERB

The suggested left and right panning can be performed by a sound engineer (off stage).

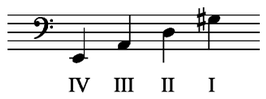
For more details on the electronics and the samples please contact the composer at seb@sebastianodessanay.com

NOISE

for double bass, voice and live electronics

Sebastiano Dessanay

Scordatura



Lento ♩ = 54

Voice

Double Bass

Live Electronics

5 sec. 3 sec. 5 sec.

3 3

p mp

* mime playing by quietly articulating l.h. and crossing strings with bow

SCENE 1

9

Voice

nonchalantly

Don't mind the grating it's like that

summoning

A clean tone Without the scratch of the bowing

Db.

Db.

L.E.

5

p pp

nat.

I II

mf

p mp mf

SCENE 2 SCENE 3

15

Voice

Purely the strings vibrating you won't get that anywhere

Db.

To Db.

Db.

nat.

mp mf mp p pp I II I mf mf f

L.E.

SCENE 4

SCENE 5

21

Voice

I stroke a horse-hair bow over the strings until my right arm is numb by doing that

Db.

sim. sim.

Db.

mf mp mf mp I II f f

L.E.

SCENE 6

SCENE 7

25

A

Voice

I produce the noise that's required of me

f

a noise

boldly

You need strength for bowing

Db.

sim.

mf

3

f

mf

5

l.v.

f

with much bow pressure

f

L.E.

SCENE 8

SCENE 9

28

Voice

Otherwise you won't get this damned crate to produce any kind of noise

Db.

sim.

3

L.E.

31

Voice

Never mind a beautiful one

Db.

nat.

Db.

IV II III I

mf

p

mp

mf

nat.

IV II III II I

p

mf

nat.

I II

mp

L.E.

SCENE 10

SCENE 11

36

poco accel.

Voice

Those aren't notes

I don't want to be coarse

but I tell you what they are

Db.

nat.

sim.

Db.

mf

IV II III I

f

L.E.

SCENE 12

Poco più mosso ♩ = 60

39

loud and angry

Voice

a nasty surprise in the sound department -

Db.

Db.

ff

L.E.

SCENE 13

B

rall.

6

I II

SCENE 14

+ 0 + +

sim.

p

SCENE 15

44 **Lento** ♩ = 48

quiet and subdued

Voice

I can't play a single note beautifully

Db.

gliss. gliss. gliss. gliss.

mf

3 3

pp

Db.

II I II I

L.E.

51

accel.

Voice

Db.

Db.

L.E.

p *mp* *mf* *f*

56

Più mosso ♩ = 60

rall.

Voice

Db.

Db.

L.E.

ff

drop bow

SCENE 16

Lento ♩ = 42

C

poco accel.

Poco più mosso ♩ = 50

63

Voice

secure

It is and always will be ghastly

Because it's a ghastly noise

Db.

r.h.

Db.

l.h.

p

mp

3

L.E.

SCENE 17

68

Voice

and that's all there is to it

Db.

3

r.h.

tr

l.h.

L.E.

SCENE 18

73

accel.

Voice

Db.

r.h. tr

l.h.

mf

tr

take bow

L.E.

Poco più mosso ♩ = 60

76

disgusted

Voice

A real pig of an instrument

quietly

Sometimes I feel like

Db.

I

mp

f

II

I

drop bow

Db.

l.h.

r.h. tr

mp

pp subito

L.E.

D **Aggressivo** ♩ = 108

79

Voice

ff shouted

Smashing it

Or sawing it into pieces

take bow

col crine

Perc.

tr

l.h.

I II I

ff

L.E.

SCENE 19

85

Voice

taking an axe to it

E

Db.

Db.

I II

r.h. col crine

l.h. slap

L.E.

91

Voice

less loudly

cut it into tiny pieces

half legno half crine

Db.

damp with l.h. *sim.*

L.E.

94

Voice

sarcastic

and grind it up fine

Db.

sul pont.

col legno

molto sul pont.

damp with l.h. *sim.*

L.E.

SCENE 20

97

Voice

even less loudly

and pulverise it

ad lib.

going slowly towards the bridge

freely

Db.

damp with l.h. *sim.*

mp

L.E.

SCENE 21

100

Voice

F

slowly and with a low tone

and feed it into a wood burning automobile

even slower and very quietly

and drive away

Db.

nat.

Db.

I

mp *f* *p* *p* *mf*

gliss. gliss. gliss. gliss. gliss.

L.E.

SCENE 22