

Hints and Hauntings

for contrabass and stereo digital sound

Kirsten Volness

2010

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Performance Notes:

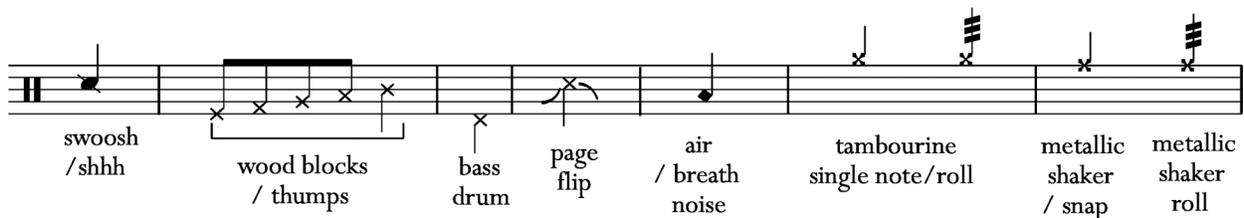
Performer must be amplified with microphone for balance with fixed media playback.

Tempos and note durations given up until rehearsal letter D are approximations. Performer should follow the notated electronic cues to align the bass part with the playback by following the spacing/timing observable between parts. Some discretion and personal interpretation is expected. Expressive execution of the musical phrases is paramount to rhythmic exactitude and may require some listening with the score to get the feel for it.

Harmonics are notated at the node lightly touched; when a different pitch results, cues of sounding pitches appear above.

From rehearsal D to the end, the tempo is 132 bpm; therefore, it is recommended that the click track be routed to the performer via headphones.

Electronic sounds are labeled in boxed text or described by the following key:



The image shows a musical staff with various electronic sound cues indicated by 'x' marks and brackets. Below the staff, the following key is provided:

swoosh / shhh	wood blocks / thumps	bass drum	page flip	air / breath noise	tambourine single note/roll	metallic shaker / snap	metallic shaker roll
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Program Note:

Hints and Hauntings is a pastiche paying homage to a long list of influences and experiences that have shaped my musical life. I sought to use sounds I once found far more prevalent in my daily existence, whose absence and possible future obsolescence I've noticed. (You'll find I spent a lot of time as a child listening to records and reading the dictionary.) Formative sonic experiences find their way into the piece as well, like playing in a drumline and discovering electronic music, from early analog sounds to my teenage years dancing in clubs.

I wanted to explore the contrabass's range of expressivity, particularly its capacity for lyricism, its almost transparent timbre in the upper registers, the funk only it can bring, and the sheer power that those low, slow sound waves can manifest, while proving to myself that such an unwieldy beast of an instrument (I say, lovingly) can be tamed.

Duration: 5:02

Commissioned by the Kansas City Electronic Music and Arts Alliance
Written for Jeremy Baguyos

for Jeremy Baguyos
Commissioned by the Kansas City Electronic Music and Arts Alliance

Hints and Hauntings

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Slowly and expressively — poco rubato

♩=60

Contrabass

arco

gliss.

p *ff* *mp*

Electronics

phono noise

swoosh

shake

sizzle

bell tones

f *mp* *p* *mp*

(0:43)

A Misterioso

♩=56

6

Cb.

Sul A/D

Sul E/A

gliss.

gliss.

gliss.

f *p*

swoosh/shake

bell tones

swoosh

f

bubble/rumble accompanies bass throughout

(1:00)

8^{va}-----

12

Cb.

p esp.

5

*begin when you hear audio cut out

Electronics

bass (8vb)

all audio cuts out

mf *p* *mp* *mp*

2

17 (8) (1:12) Sul D

Cb.

Elec.

mf *mp* *mf* *mp*

bell tones

p *p*

mf *mf*

3 3

20 (1:23) freely - line up downbeat of B **B** Dreamily =ca. 56 Sul A Sul D

Cb.

Elec.

f *p* *ppp*

gliss.

7:6

e-bow/accordion sound

washy tone/pad

bass (8vb)

mp *p*

25 Sul A *gliss over first eighth of triplet Sul A/D

Cb.

Elec.

f *mf* *p*

gliss.

3 5 3

pages flipping

rumble

(2:08)

30 **C**

Cb.

Elec.

mf

mf

mp

Sul A

Sul D

(2:21)

32

Cb.

Elec.

pp

mf

mf

f

Sul G

Slightly slower

page clipping continues...

rumble

(2:41)

35

Cb.

Elec.

p

sfzp

sfz

pp

mf

mf

ff

mf

Sul D

(2:51 - 2:56)

8va

flipping pages fade out

flipping pages build

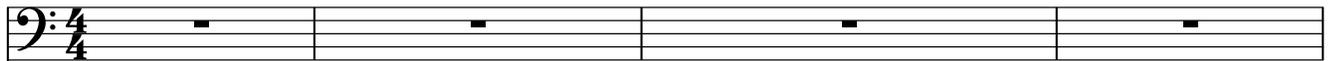
4

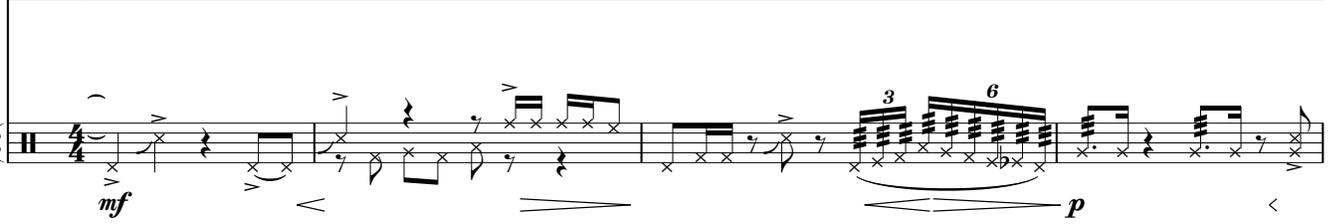
(2:57)

D Dictionary Groove, in strict tempo

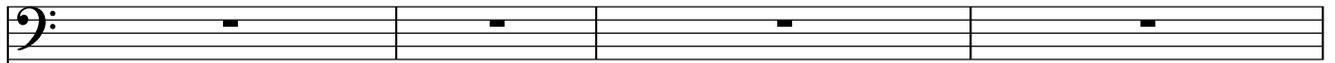
40

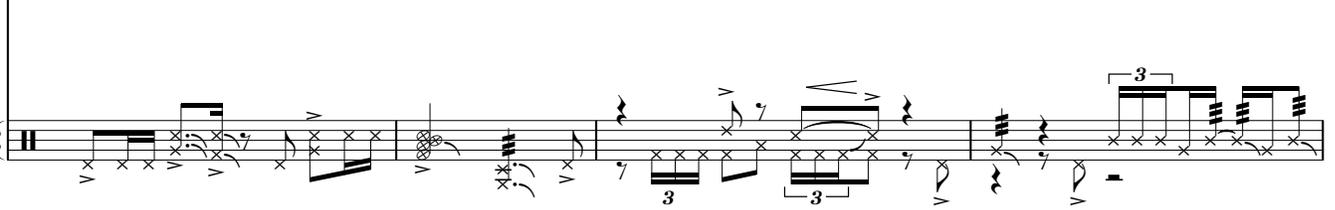
$\text{♩} = 132$

Cb. 

Elec. 

44

Cb. 

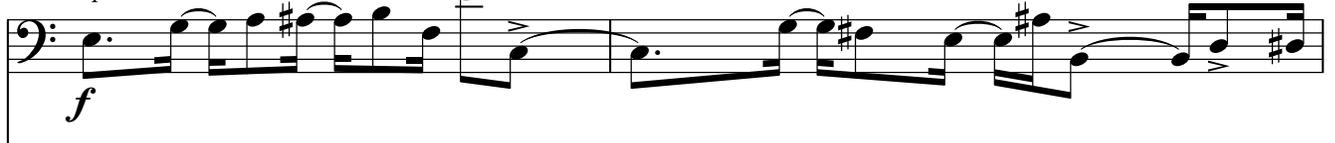
Elec. 

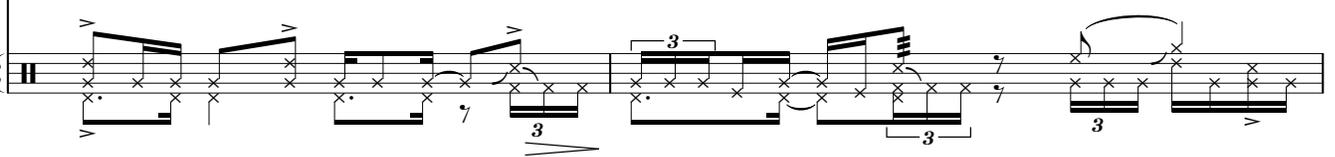
(3:11)

E Light and funky, staying on top of the beat

48

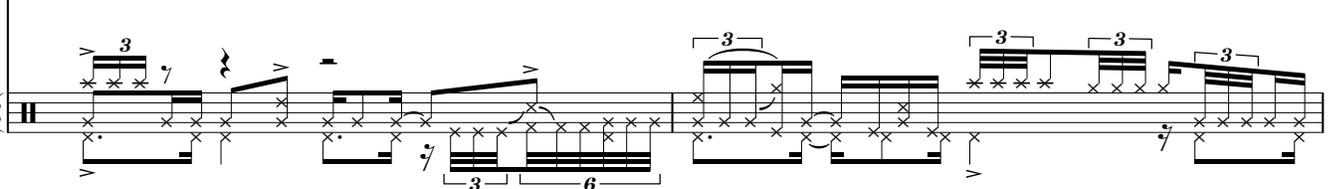
pizz.

Cb. 

Elec. 

50

Cb. 

Elec. 

Cb.

Elec.

p

Bell tones (◦)
Air/noise (◆)

mf

mp

6

Cb.

Elec.

6

Cb.

Elec.

sfz

mf

6

6 58 **F** (3:29)

Cb.

Elec.

61 (3:36)

Cb.

Elec.

63

Cb.

Elec.

G (3:44)

65

Cb.

Elec.

bok

6

3

6

3

68

Cb.

Elec.

arco

f

f

3

H (3:53)

70

Cb.

Elec.

p *mp* *p* *p*

(3:59)

73

Cb.

Elec.

pp

76 (4:06)

This system contains measures 76, 77, and 78. The Cb. part (bass clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The Elec. part (treble and bass clefs) includes a piano accompaniment with chords and a drum part with 'x' marks. A dynamic marking of *mp* is present in measure 77.

79

This system contains measures 79, 80, and 81. The Cb. part continues the melodic line with slurs and accents. The Elec. part features a piano accompaniment with chords and a drum part with 'x' marks.

I (4:15)
Driving

82

Cb.

Elec.

8va

8

3

84

Cb.

Elec.

6

3

86 (4:22)

This system contains measures 86 and 87. The Cb part (bass clef) features a melodic line with slurs and accidentals (flats). The Elec. part consists of three staves: a treble clef staff with chords and a melodic line, a bass clef staff with a rhythmic accompaniment of eighth notes, and a guitar staff with a sixteenth-note bass line and a sixteenth-note treble line. A sixteenth-note triplet is marked with a '3' in measure 87.

88

This system contains measures 88 and 89. The Cb part continues with a melodic line. The Elec. part includes a treble clef staff with chords, a bass clef staff with a rhythmic accompaniment, and a guitar staff with a sixteenth-note bass line and a sixteenth-note treble line. A sixteenth-note triplet is marked with a '3' in measure 89. A dynamic marking of *mp* is present in measure 89.

J (4:29)

90

Cb.

Elec.

sub *p*

6 6 3 6

92

Cb.

cresc. poco a poco

Elec.

p

6 3 6

94

Cb.

ff

gliss.

gliss.

Elec.

bass 8va

6

3

96

Cb.

Elec.

ff

97 **K** (4:40)

Cb.

Elec.

ffp *f*

p

99

sul ponticello -----

Cb.

Elec.

102 s.p.

sul tasto

9"

Cb.

Elec.

pp

phono noise