

BASS + CYMBAL + COMPUTER

BO DIE

COMPOSED by BEN JOHANSEN

shows progress of the timing of the section and gives a rough idea of how much time one has before the computer automatically advances to the next section

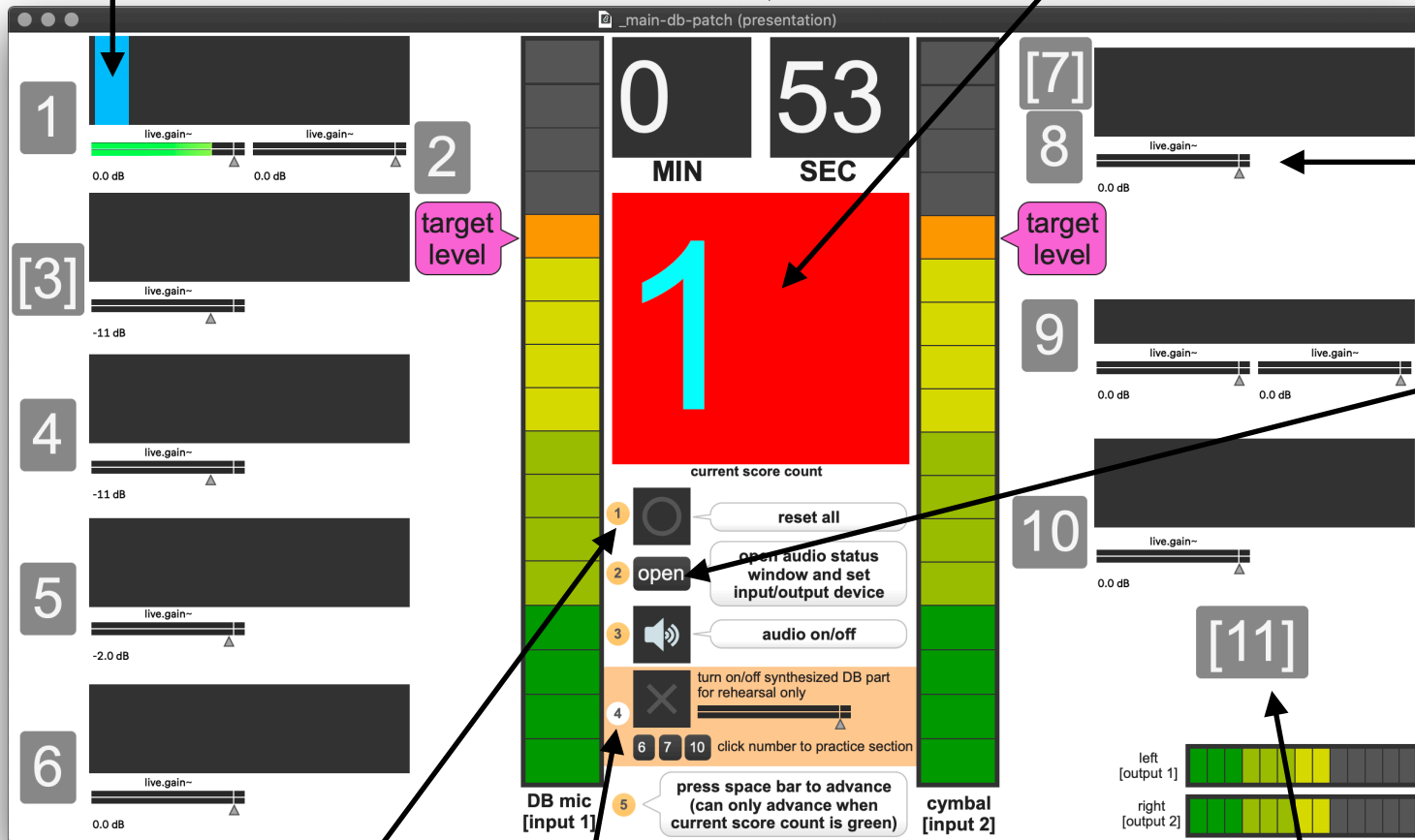
total elapse time for the entire piece

current score count

- if this box is red, pressing spacebar will not do anything
- if this box is green, pressing spacebar will advance to the next score number

these meters also have functional volume controls on them for future advancement (these will be used during the first rehearsal/performance of the work)

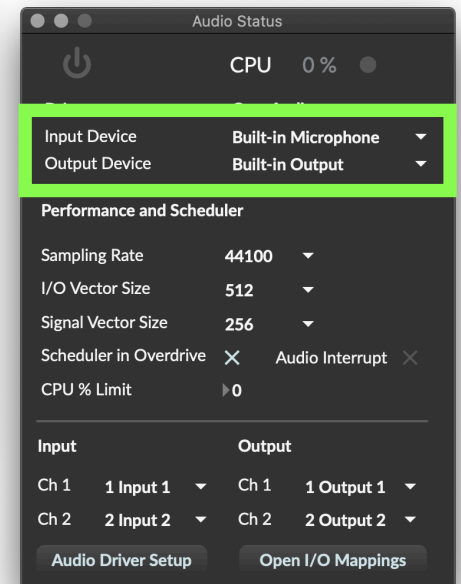
choose your audio interface for the input and output device



steps to go through in order to properly prepare to perform or rehearse

"x" turns on playback of the synthesized DB part for rehearsing (background will all turn purple to ensure this function is turned off during performances); click 6, 7, or 10 to begin rehearsing at those spots in the piece (be sure to press the "reset all" button before starting a section)

numbers with hard brackets indicate score sections that the computer advances to without the performer pressing spacebar



BODE

Double Bass Tuning



Ben Johansen

very free

~90 seconds

1 bow harmonics

Sus. Cym.

1" Washer (strike, stike, scrape)

p *mp* *mf*

~60 seconds

bow harmonics freely

Sus. Cym.

9

yarn mallets on sus. cym.

~30 seconds

on your knees begin playing against sharp edge of cymbal (left mallet stays against sharp edge while right slowly moved toward bell)

bell

ride

edge

n *ff* *n*

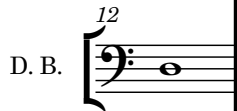
R L

to DB

2

D. B.

(time determined by the computer)



freely (organically/randomly) play on the wood of the D.B. with the yarn mallets just used on the cymbal
(begin before pressing the pedal for square 2 ... then swell along with the computer right after square 2)

~60 seconds

(3)

D. B.



freely (organically/randomly) play groupings of accelerating feather beamed groupings on the edge of the wood
of the DB with the wood of the mallets
(holding the yarn end of the mallet striking from close to the yarn to the end of the sticks)

~ 60 seconds

4

D. B.



hitting mallets (yarn) on F# open string and A open string normal and string hitting finger board

~60 seconds

5

D. B.



DB sul ponticello very very very scratchy on both sides of bridge
play double stop of higher two strings on other side of the bridge for *one* moment
violently pound cymbal with yarn of mallets for a few seconds before square 6

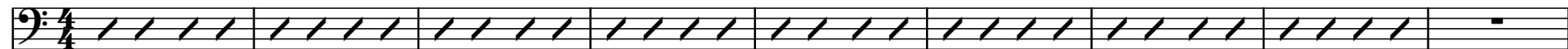
6

16

 $\text{♩} = 90$

continue very very very scratchy sul ponticello (add some playing on the other side of the bridge)

D. B.



Comp.



accelerando poco a poco.....

Comp.



32

D. B.



(accel.)

Comp.



37

D. B.



(accel.)

Comp.



BODE (page 4)

♩ = 60
(♩ = ♩)

42

D. B. *ff*

Comp.

49

mimic the echo in the computer

D. B. *n* *fff* *n*

Comp.

55

rough, aggressive

♩ = 120

D. B. *sffz* *pp* *sffz* *sffz*

Comp.

61

D. B.

Comp.

66

D. B.

Comp.

70

strike cymbal

DB

D. B.

Comp.

74

D. B.

Comp.

The musical score is written for Double Bass (D. B.) and Comps (Comp.). The D. B. part is in bass clef, and the Comp. part is in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like 'strike cymbal' and 'DB'.

BODE (page 6)

~30 seconds

78 *ff* *n* to sus. cym.


~60 seconds

79 **(7)** back of yarn mallets and 1" metal washer - mute everything - very little ringing (very quiet)

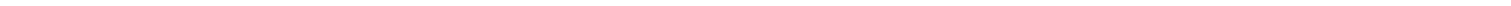
ppp _____ *p*

~60 seconds

80 **8**

Sus.
Cym. 


continue same, but begin bowing cymbal harmonics at ~30 seconds

p  *mp*

90 seconds minimum

9

81



how low string in as many ways as possible (includes a great deal of *sul pontecello* very very very scratchy), play on other side of the bridge, play left hand slides on other strings in addition to open strings with and without scratchy techniques, also play *col legno battuto* close to the bridge (on both sides of the bridge)

mp *ffff*

10

 $\text{♩} = 120$ Comp. $\text{♩} = 120$
82 ~17 seconds of computer audio

$(\text{♩} = \text{♩}) \text{♩} = 60$

87 arco

D. B. *p* *mf* pizz. *f* *mp* *f*

Comp. *n*

92

D. B. *mp* *f* *p* *f* *ff*

clarinet-like synth enters
sul pont. → sul tasto

95

D. B. *mf* pizz. arco *ff*

100

D. B. *mp*

104 $\text{♩} = 90$ in your face heroic

D. B. *fff*

115

D. B.

127 $\text{♩} = \text{♩}$ ($\text{♩} = 90$)

D. B.

136

D. B.

141 strike cymbal DB

D. B.

146 $\text{♩} = \text{♩}$

D. B.

151

D. B. strike cymbal DB strike cymbal

156

D. B.

Comp. cymbal cymbal cymbal cymbal

n

(11)

~45 seconds

163

Comp.

n



During the 45 seconds of fade out at square 11: put the double bass on the floor and put the cymbal under the middle two strings (like picture to the left) - do *not* be quiet about this setup.

For the rest of the piece, play the new instrument you just created with the bow and felt mallets as you please for as long as you feel to successfully close out the work.