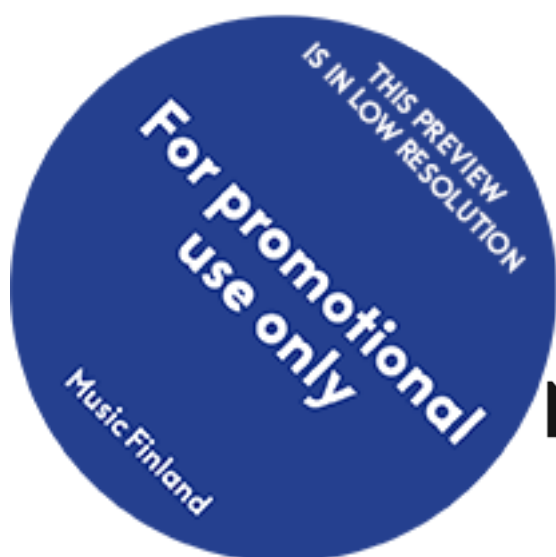


Lauri Supponen

Soli

for amplified & spatially diffused contrabass

2021



Music Finland

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Lauri Supponen

S o l i

- for amplified & spatially diffused contrabass -



TITLE & TEXTS

soli = a soloistic passage involving several lines, voices or musicians.

•

sol (it.) = solmisation syllable for G.

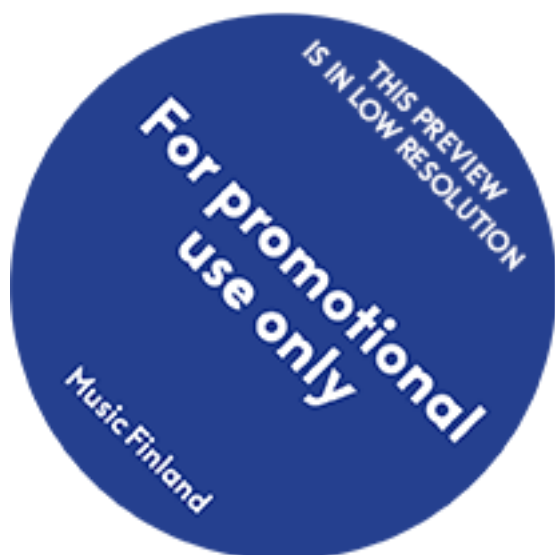
The syllable comes from the line "solve polluti" from the text *Ut queant laxis*.

solve polluti
resonare fibris
labii reatum
mira gestorum

sound the profane on
released strings
lapsed lips from
miraculous acts stained

soita maatunein
reiluin kielin
lamaantuneet ovat huulet
mieluisista teoista

(from *Ut queant laxis*, the 8th century hymn to
St John the Baptist at the base of solmisation syllables)



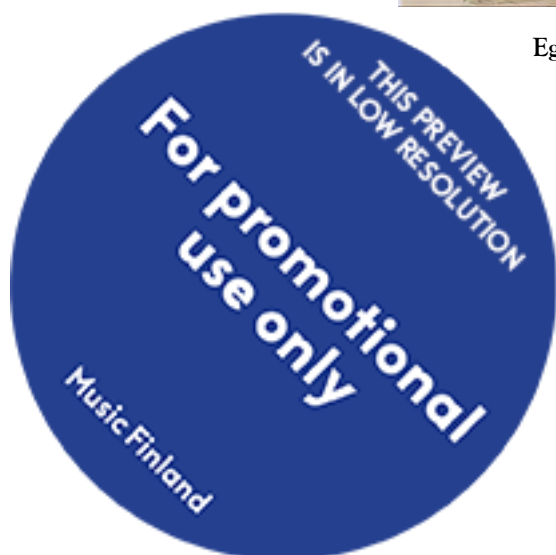
BACKGROUND

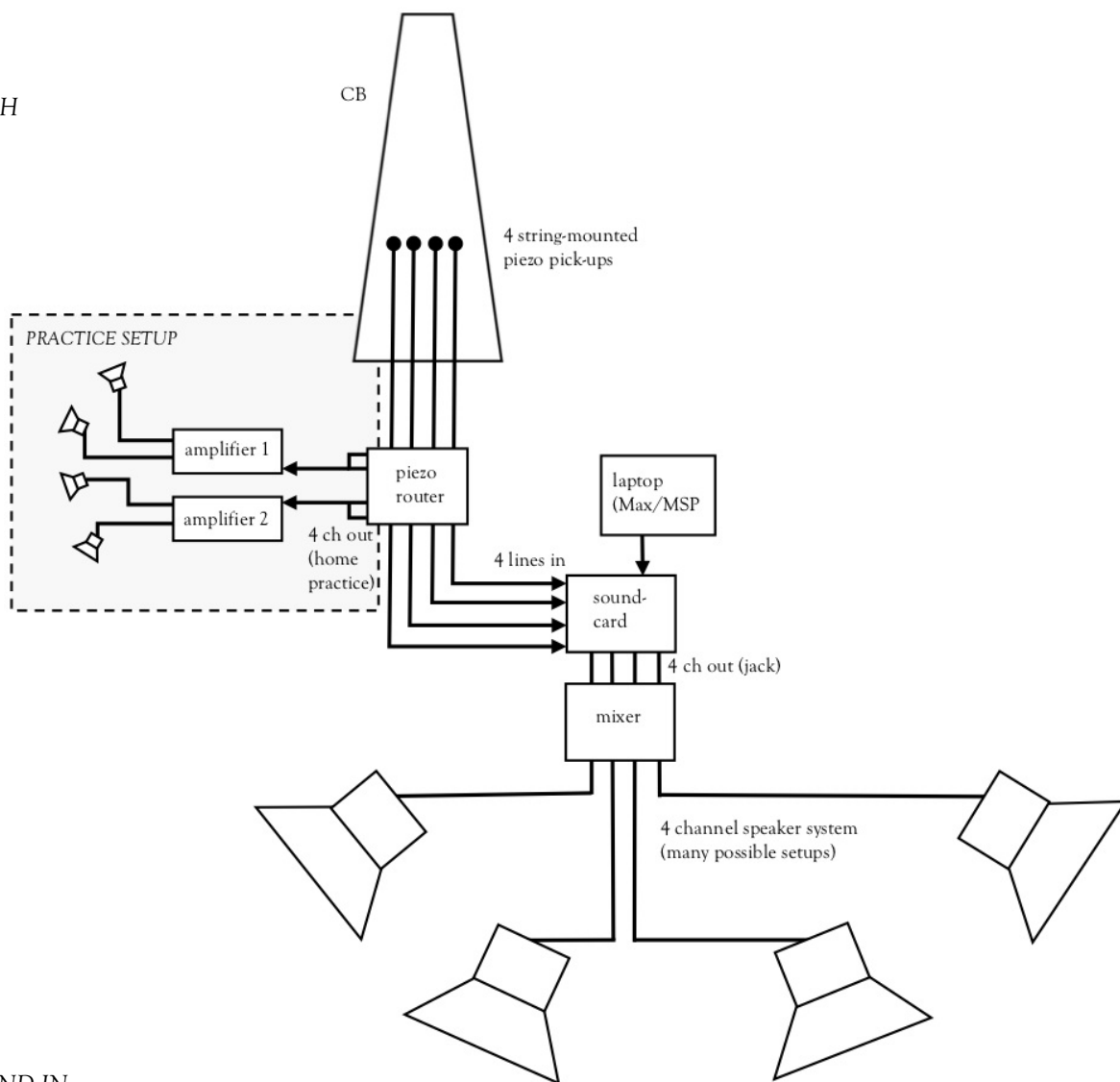
profane = unholy, secular, obscene,
from latin *profanus* (*pro-* before, *fanum* temple),
lit. "that which is outside the temple"

conjuratory (or exconjuratory) a small religious building from which ceremonies directed to places and events outside - such as fields and the weather - were conducted. Usually built in a symmetrical way, the conjugatory has large windows open to the four cardinal points.



Egon Schiele, *Alter Giebel* (The Old Gable), 1913, Leopold Museum, Vienna, AT





SOUND IN:

Each of the individual 4 strings of the double bass are picked up by a piezo. The piezos are attached onto 4 individual mounts, that are fixed to the strings below the bridge with wolf-tone screws. The piezos touch the string just above the bridge, without touching the bridge itself or any of the other piezos. The piezos have a small dent where they touch the string. The mounts are flexible, and the pressure at which they touch the strings, as well as their height can be adjusted.

Adjusting the piezo mounts:

The piezos shouldn't rattle loosely when the string is played, but instead have a soft sordino-like sound. Remove and bend the mount towards the string of the piezo rattles loosely, and away from the string if the sound of the string is too muffled when played.

Sound quality:

When the amplification is turned on, the piezos should be responsive to the string from a **pp** dynamic all the way up to **ff**, and the buzzing sound should increase gradually. There comes a point in the **mp-mf** range, where the buzzing increases significantly, but this shouldn't be too drastic either. The more *gradual* the better. Adjust the height of the mount: away from the bridge if it doesn't buzz enough, towards the bridge if too much.

The **4** outputs on the sound card. The routing of the sound card is mapped on a patch in Max/MSP on a laptop, which can be connected as inputs directly to the mixer (possibly via a preamp) and mapped to 4 outputs.

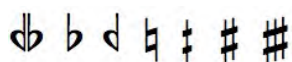
the outputs go either to a mixer (PA), or directly to a speaker system (lo-fi speaker system, such as used with the concert technical production according to what is possible in the venue).

a variety of ways, in a + or x formation, with the performer as the centre (seated centre-front stage), performer, or arranged in a row at the edge of the stage, facing the audience.

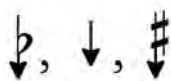
are routed to four separate outputs. Therefore the availability of 4 separate output channels is essential.

NOTA

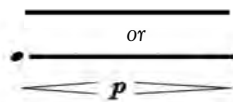
GENERAL



the microtonal notation used



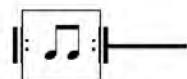
denotes a sounding natural seventh (harmonic)



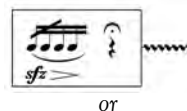
play until the end of the black line (proportional graphic notation)



string tablature:
play the (damped) string in question



repeat boxed passage until the end of the black line

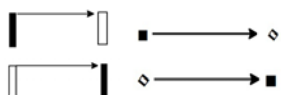


continue improvising in style



rubato or
play slightly faster and unmeasured

LH TECHNIQUES



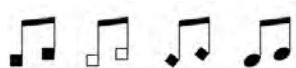
transitions between damped and harmonic playing



damp with hand or finger



damped and open playing

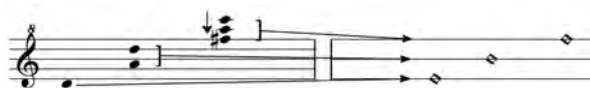


modes of left hand playing:
- damped (no pitch)
- half-damped (half-pitch)
- harmonic
- normal



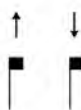
nail-stopping:
the nail of the finger lying on the neighbouring string touches and stops the string being played.

BOW TECHNIQUES



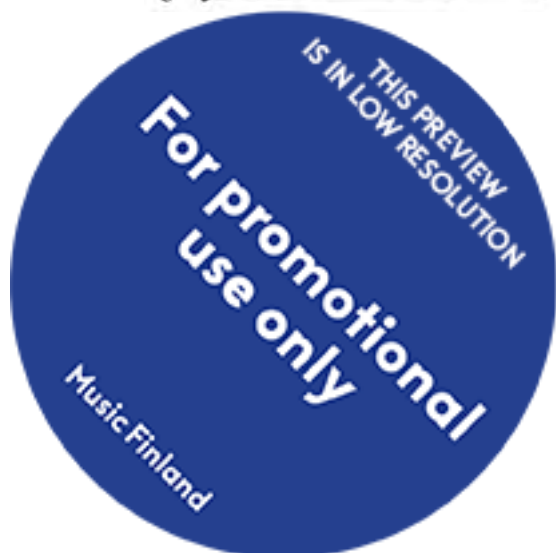
bow harmonics:
bring out layers of overtones (high, middle, low register) using bow-speed, bow-pressure and bow position in relation to the bridge. (NB: no touching harmonic)

vertical bowing:
play along the string towards the bridge or towards the fingerboard. Produces a slightly scratched and damped sound. (no pitch when played damped)



cuivré (c.)

(lit. brassy, like a trumpet)
the piezo-pickups create a brassy sound when they vibrate against the string from a certain dynamic upwards. 'cuivré' marks the passage when this dynamic is surpassed.



GLOSSARY

dét.	détaché
t.	bow tail
a.	arco
p.	pizz.
c.	cuivré (<i>see nota</i>)
s.p.	sul pont.
m.s.p.	molto sul pont.
s.t.	sul tastò
ord.	ordinario, returns special playing position to normal (s.p, s.t., etc.)

some techniques are explained directly in the score where they appear

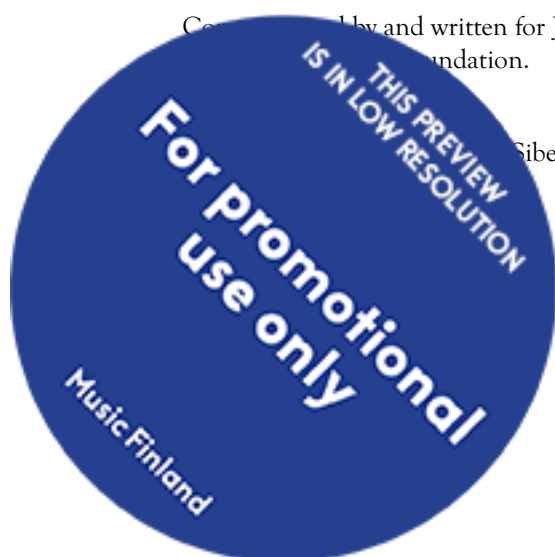
Transposed score:

Contrabass sounds an octave lower

Voice parts sound as written (soprano, alto) or an octave lower (tenor, bass)

Composed by and written for Joel Madetoja on the occasion of Joel's Master's recital. Written with the support of the Sibelius Academy.

First performed at the Sibelius Academy R-house concert hall on April 20th 2021.



for Joel

Soli

- for amplified & spatially diffused contrabass -

2. Intro. Senza misura.

Lauri Supponen (2021)

hand position
covered by
damping

III
or
IV

damped

low press. more press. norm. press.

ppp non cresc. *pp non cresc.* *pp* *< p pp*

pp *< mp* *ppp* *pp* *< mp* *pp* *< mp* *pp*

open (harmonic)

hand position:

fast

pp non cresc. *pp < p > pp* *ff*

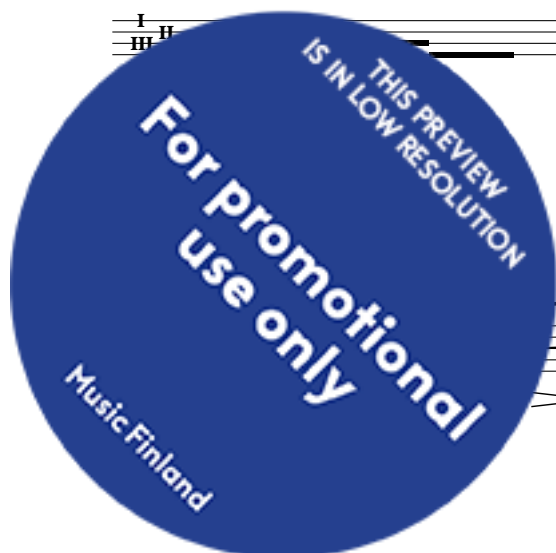
damped

pp non cresc. *ppp* *pp < p > pp*

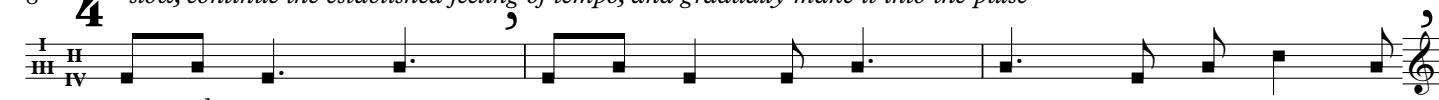
gliss.

ppp

4
4



damped

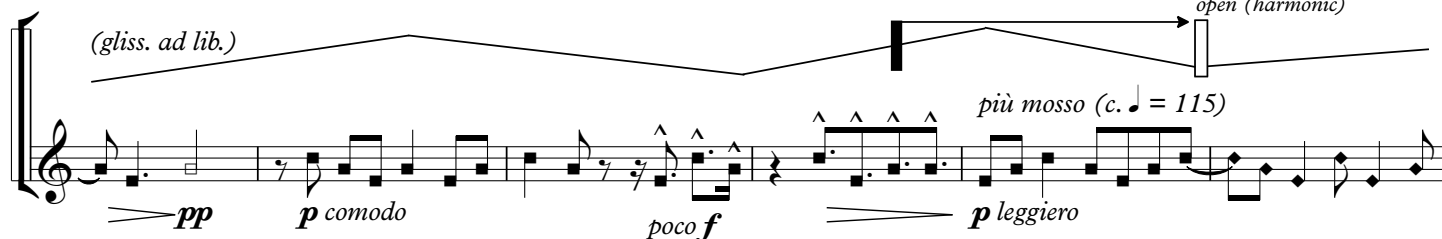
8 $\frac{4}{4}$ slow, continue the established feeling of tempo, and gradually make it into the pulse*p comodo*

gliss. with damped hand (ad lib.)

poco più mosso*poco più**p comodo**pp**mp*

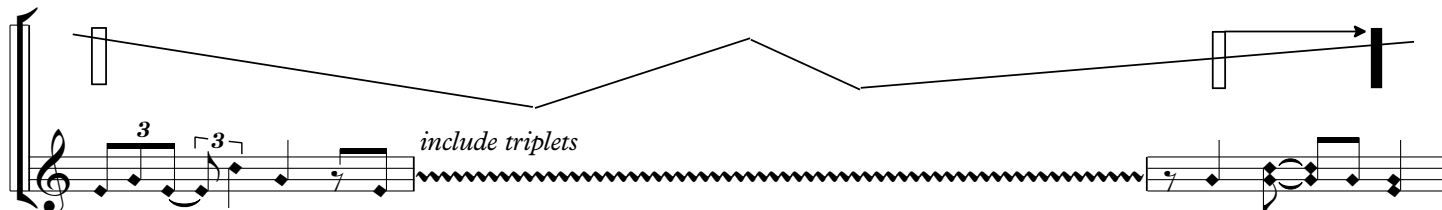
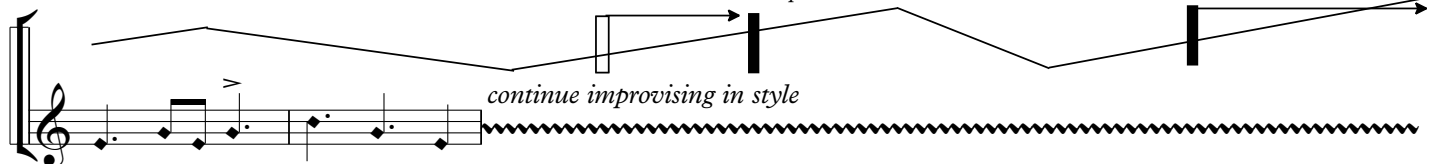
(gliss. ad lib.)

open (harmonic)

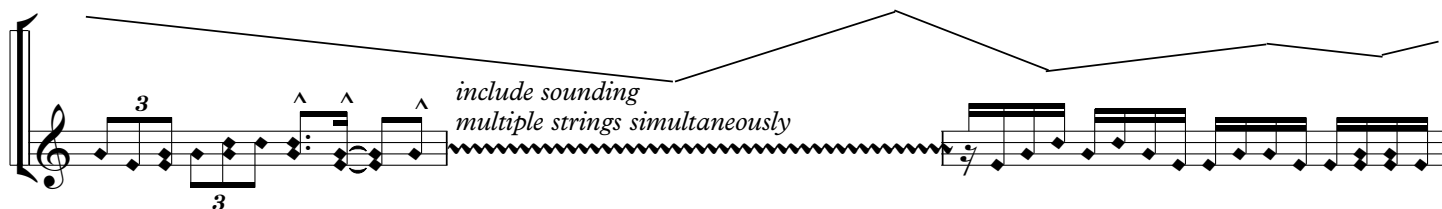
più mosso (c. ♩ = 115)*pp**p comodo**poco f**p leggero*

damped

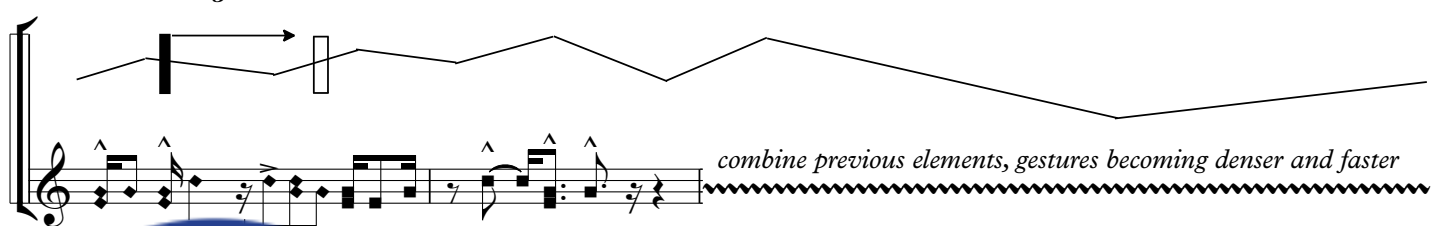
continue improvising in style



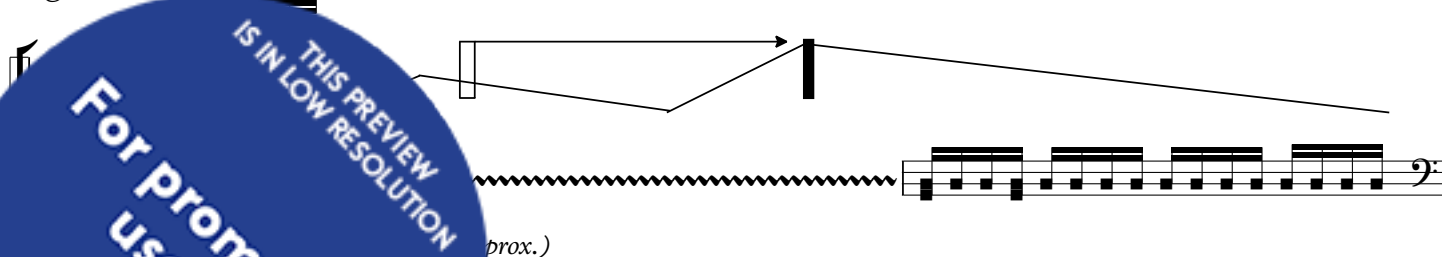
include triplets



include sounding multiple strings simultaneously

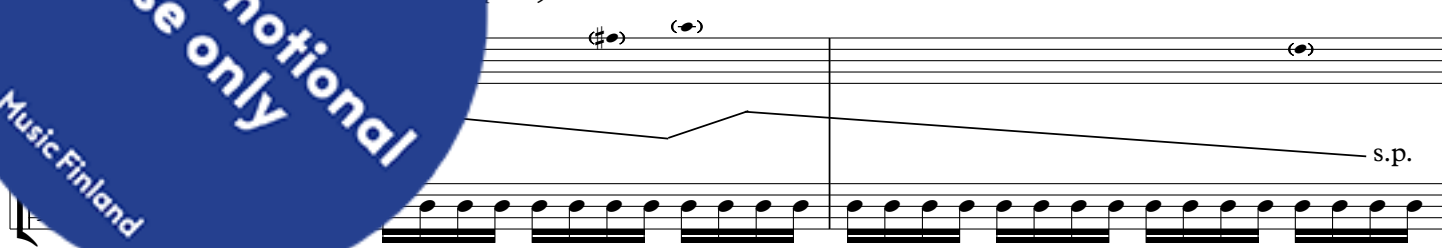


combine previous elements, gestures becoming denser and faster



prox.)

s.p.



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2. Resonare fibris. Moderato ♩ = 115

3

4/4

sim.

I *dét.*

poco f *p comodo* *poco f* *p comodo*

sempre sim.

47 climbing higher:
more bow speed, more s.p.

sim.

6/8

p *poco f*

52 receding:
less bow speed, less s.p.

2/4

stacc.

sub p cresc. *poco f dim.*

58

4/4

dét.

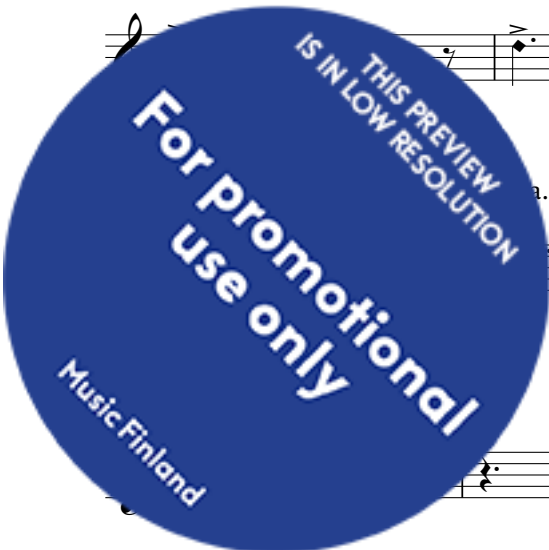
p *poco f* *p* *sim.*

63

pizz. *arco* *p.* *a.* *p.* *a.* *p. II*

a. *p. II* *I* *II*

II *I* *II* *I* *II*



75

79 **come prima**

84

89

95

100

105

arco
I

poco f *p comodo* *sim.*

p *poco f* *dim.*

stacc.
II

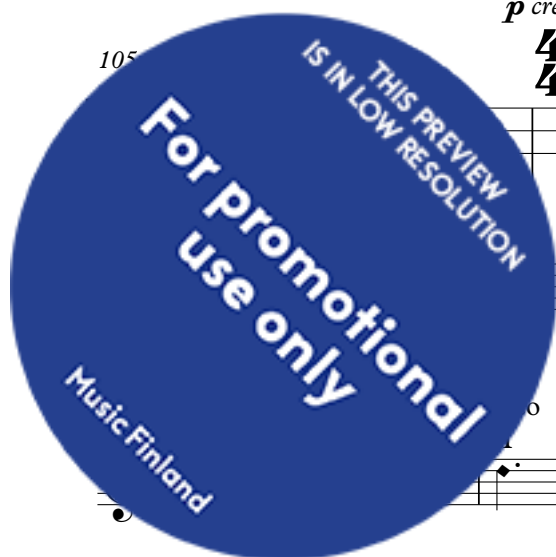
p cresc.

I II I II I II I II I II I II

p. a. p. a. p.

I II I II I II I II I II I II

9



114 $\frac{9}{8}$ a. p. $\frac{4}{4}$ a. p. $\frac{9}{8}$ a. p. $\frac{4}{4}$ a. p.

118 p. a. p. (p.)
sonoro sim.

123 a. p. II III a. p. a. p. I

128 a.

130 2. Cadenza nat. harmonics II III in pp

*slightly damped harmonics

135 $\frac{4}{4}$ cuivre** c. poco a poco più pesante pizz. arco c. poco f p

** see nota

141 p. a. c. $\frac{6}{8}$ c. c. $\frac{4}{4}$ I II

145 echo ord. sempre misterioso 3

148 3

echo ord.

echo ord.

III II

I II

I II

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3. Alla tromba $\text{♩} = 115$

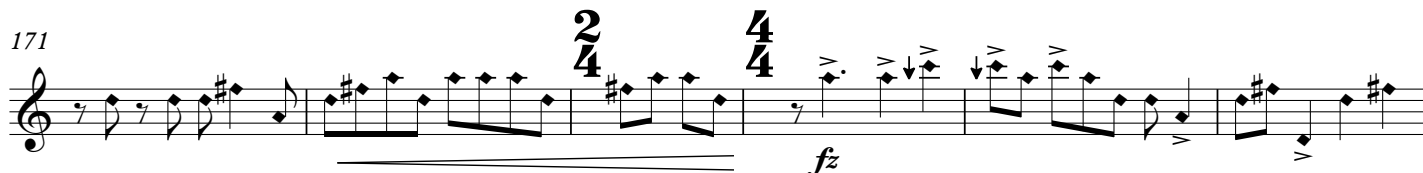
161 *poco ritenuto* *a tempo*
sempre sul II



166



171



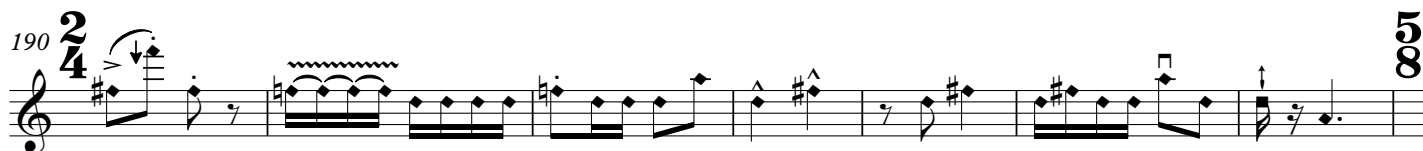
177



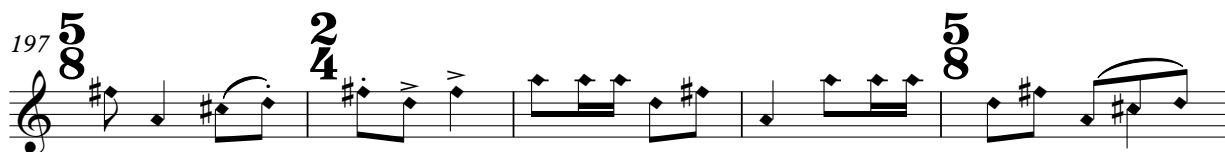
183



190



197



4. Cadenza, bow-breathing

202 *poco rubato*

sim.

misurato
damped

poco rubato



gett.

mp

gett.

misurato

poco rubato

2/4

p

p

fp

Cb.

fp

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219 $\text{♩} = 115$ *più mosso* 7

gett. *f* *ma lontano* *sffz* *sffz*

226

5. *Allegretto scherzoso* *sffz*

5. Alla tromba

229 *presto!*

f *agitato*

235

243

sfz

sharp stacc. on the beat

250

f *leggero*

8va

3
4 *sim.*

6. Toccata

255⁽⁸⁾ *poco f comodo*

258⁽⁸⁾ *acc. (ad lib.)*

262⁽⁸⁾ *dim.*
poco più mosso ♩ = 120 *(ad lib.)*
airy, sharp stacc. on the beat *sim.*

pp lontano

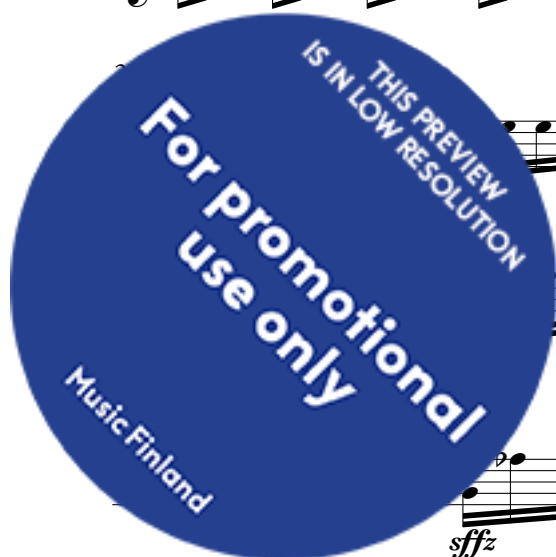
f sub, ma lontano

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz* *sffz*

24

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7. Solve polluti

poco f

sing:



bring pitch in

pp (effort '*f*' for noise) *pp* cresc.

282

f *pp* (effort '*f*' for noise)

poco f $\frac{2}{4}$ *f*

sing:



f generoso

295

302

309

 $\frac{3}{4} = \frac{3}{4}$ $\text{♩} = 95$

p *f* *p* *f* *p* *f* *p* *f* *p*

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324 *f p f p f p* *ff* $\frac{4}{4}$ 3 3 3 3 3 3 3 3

328 *f p f p f p* *ff* *attacca!* $\frac{2}{4}$ $\frac{4}{4}$ 3 3 3 3

332 3 3 3 3 3 3 3 3

335 *f p f p* *attacca!*

338 *f p f p f p f p* *ff wild!* *f p*

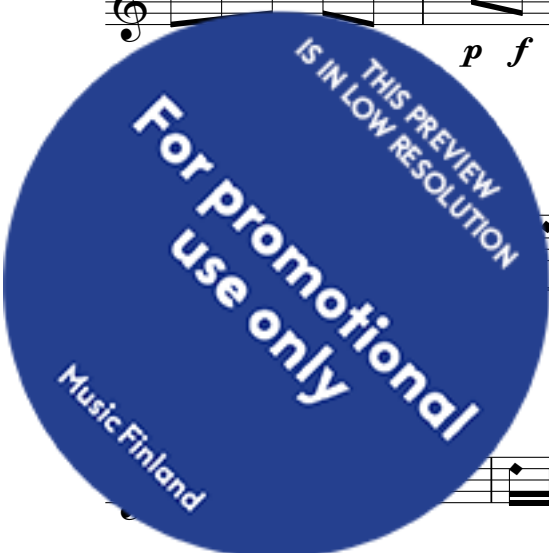
poco meno mosso $\text{♩} = 85$ (ad lib. lo stesso tempo $\text{♩} = 95$)

*più tranquillo,
più leggiero*

342 *f p f p* *dét.* $\text{♩} = \text{♩}$ $\frac{2}{4}$ $\frac{5}{8}$

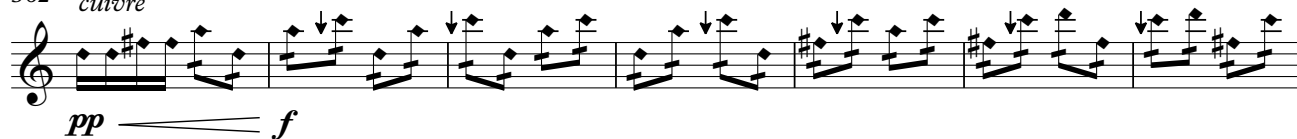
347 *p f p f p* *dim.* $\frac{2}{4}$ II I II I II I II

sim. *pp*

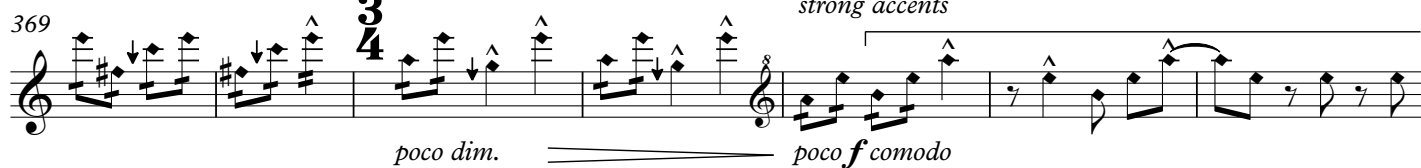


8. Alla tromba

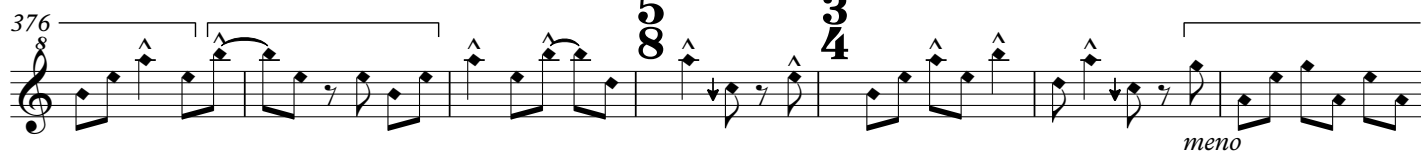
362

cuivré

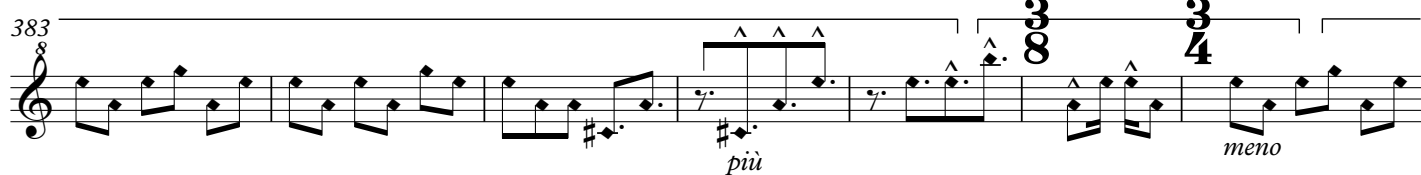
369

3
4*strong accents*

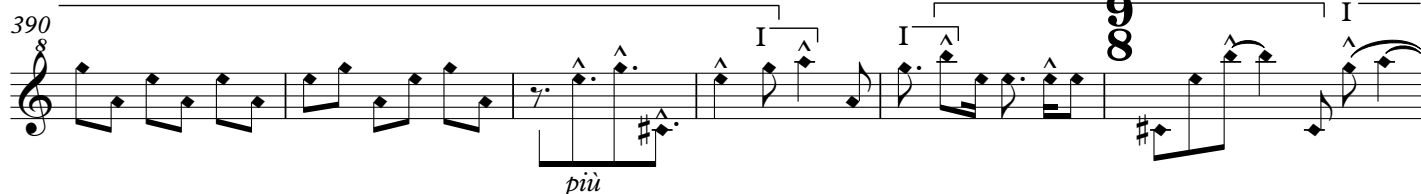
376

5
8**3**
4

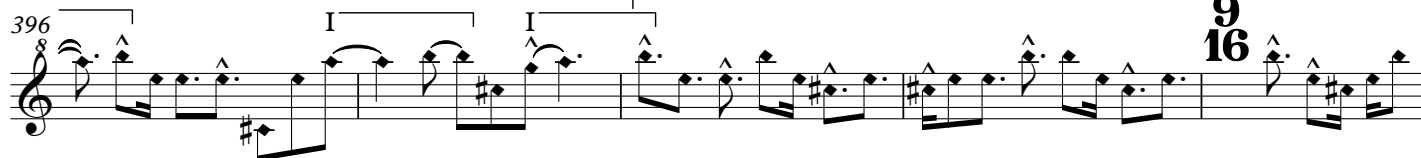
383

3
8**3**
4

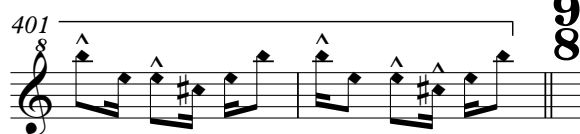
390

9
8

396

9
16

401

9
8

9. Arpeggione. Più tranquillo, a tempo comodo

403 **9**

♩. = 126

*ossia**sempre sim.*

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417

423

429

only bow noise on string

435 *mp pp*

bring pitch in gradually

441

447 *p più legato*
più f

452 *ff > f*

458 *ff > f*

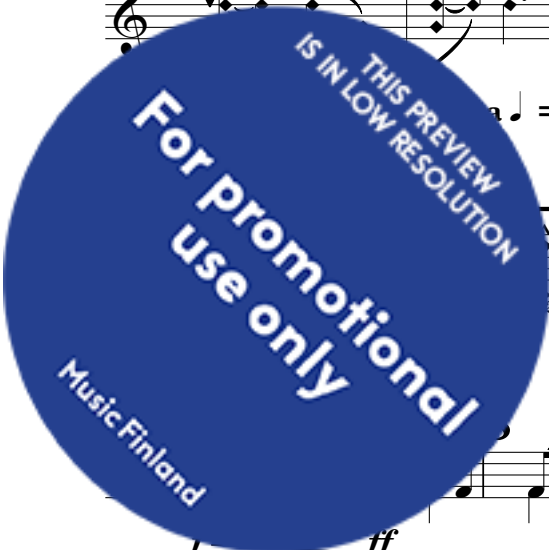
463 *ff*

♩ = 126

fz fz fz

f ff

2/4 3/8 3/4 3/8 2/4 3/8



480 *f* *ff*

487 *poco f* *f* *ff*

493 *f* *ff* *poco f sempre*

499

* when the D-harmonic on D-string is bent to the side by the index, the nail (n.) of the little finger (touching D-harmonic on G-string) stops the bending D-string and creates a sounding E-harmonic.

506 *p comodo* *poco vib.* *poco f*

511

518 *poco vib.*

repeat only
if fine-tuning
is necessary

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530 scord: III → G

n.

f ————— *ff*

3/8 3/4 3/8 2/4

535

f ————— *ff*

2/4 3/8 3/4 3/8 5/8

541

poco f

5/8 2/4 5/8 3/8 5/8

546

f ————— *ff*

2/4 3/8 3/4 3/8 9/8

551

f ————— *ff*

$\text{♩} = \text{♩}$
4/4 ♩ = 84

0

555

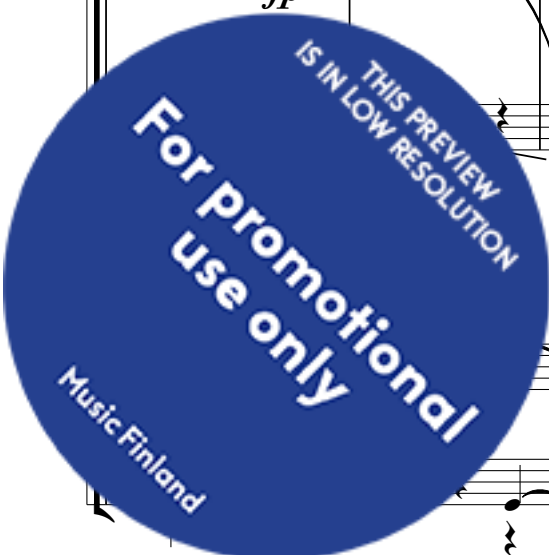
fp *fp* *fp* *fp*

II III

I III IV

p

2/4



11. Alla tromba (♩ = 84)

568 *cuivré poco marcato* *più legato*

p lontano *pp lontano*

576 *più pesante*

poco f marcato

583 *pp lontano* *p lontano* *pp lontano* *ppp lontano*

m.s.p.
I (pressed)

588 *tap II at harmonic node (don't bow II, let it resonate, tapping modulates the resonance)*

pp cresc poco a poco

vary freely (improvise in style)

continue tapping (sounds:)

mp (tapping)

ord.

p cresc poco a poco *poco f*

12. Corale. Lo stesso tempo (♩ = 56)

4 slow, tempo molto rubato
4 f generoso

sing: sol - ve sol - ve pol - lu - ti

f generoso *arco libero, bring out and vary internal rhythm*

sempre sim.

ris la - bi - i re a - tum mi - ra

III

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600 *poco meno*

mi - ra mi - ra mi - ra mi - ra mi - ra ges - to -

II

p sub

603 $\text{♩} = 126$

presto! n. n. n. n.

pp cresc.

605 rum

poco f

607 *ff*

IV

613

IV

13. Coda. Molto meno mosso, quasi senza misura (c. $\text{♩} = 56$)

620 *tranquillo*

IV* I (pressed) IV

IV III II I II III

poco f *p* *f* *p*

transition, touch harmonic 'down', near the nut
switches between extremes, visually

flautando

I I II III

p *pp*

ppp

dur. c. 20'