

# FE<sup>26</sup>

## **AMPLIFIED DOUBLE BASS AND ELECTRONICS**

*Co-winner of the International Society of Bassists  
2008 Composition Competition (media division)*



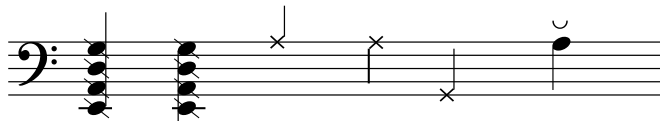
# BENJAMIN TAYLOR

# PERFORMANCE NOTES

## FE<sup>26</sup>

### Explanation of symbols

(at the first appearance of each symbol in the score, a written reminder will be given)



A quick bend of the pitch down and back.

L.H. percussive hit with palm of hand in the middle of the back of the bass. (Remove any rings before piece begins.)

L.H. percussive fingerslap on edge of front body of bass.

R.H. percussive fingerslap on edge of front body of bass.

L.H. percussively slap all four strings on the finger board. Always let vibrate.

R.H. percussively slap all four strings on the finger board. Always let vibrate.

### Electronics

\*The balance of live bass with electronics should be equal at their loudest dynamic levels. The beginning of the piece is an appropriate sound check. This is one of the loudest moments in the piece, and it should be almost shockingly loud to the audience.

\*The electronics and live performance start together. The performer should give a cue to an audio technician to press "play" on the CD player. The electronic accompaniment is included on a CD in the back of this score and should be played through the house PA system in the venue of performance.

\*The time indications next to rehearsal letters represent the APPROXIMATE time passed on the electronic track. For example, A (c.0:25) means that the performer should arrive at rehearsal letter A about 25 seconds into the piece. These times serve as guideposts in practice and are NOT to be used as hit points in actual performance.

### Background for FE26

FE26, pronounced "F-E twenty-six", was inspired by Chris Dunker's photography of the demolition of the Geneva Steel Plant entitled, "Dismantling Geneva Steel." This piece explores the curious paradox exhibited in the cycle of mining and refining iron. Man removes iron from its natural state in the earth and orders it by manipulating it and altering it to serve many purposes. After fulfilling its intended purpose the iron is eventually returned to the earth, as represented by the demolition of the Geneva Steel Plant. Man views this demolition as a disordering process; however, the process is also returning the iron to its natural order in the earth. Thanks to Chris Dunker who allowed me to use his photo, "Scrap Yard" on the title page of this piece.

# FE<sup>26</sup>

## AMPLIFIED DOUBLE BASS AND ELECTRONICS

Co-winner of the International Society of Bassists 2008 Composition Competition (media division)

With the energy and intensity of smelting iron!

BENJAMIN TAYLOR

♩ = 60 (strict time but without any downbeat pulse)

*pizz.* *R.H. slap strings* *l.v. sempre fff* *L.H. slap strings* *3* *3* *A* (c.0:25) *pizz. 4 at once\** *c.20"* *(hydraulic lift then thud)*

*molto rit.* *p* *mp* (bow up)

### **B** (c.0:45)

*Rubato, lyrical* ♩ = c.45

*arco* *p* *mf* *p* *f* *mp* *gliss. b.* *pizz* *gradually slow the tremolo* *pp* *p* *pp* *p* (I) *(wait for electronics to fade)*

\**pizz* 4 at once - A *pizz* that pulls all the strings at the same time using four fingers.

**C** (c.1:50)

**Mechanical** ♩ = 104 (strict time but without any downbeat pulse)

*col legno battuto (c.l.b.)* *L.H. fingerslap on front body*

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

*L.H. flat palm on underside* *c.l.b.* *c.l.b.* *ricochet*

*mf* *ff* *p* *f*

*pizz.* *c.l.b.* *pizz.* *c.l.b.* *pizz.*

*f* *ff* *p*

*R.H. fingerslap on front body (w/bow in hand)*

*c.l.b.* *pizz.* *c.l.b.* *pizz.*

*mp* *f* *mp* *ff*

*(IV)* *w/rattle\** *p* *cresc.*

*Lyrical arco*

*pizz.* *ff* *mp* *f*

\*w/rattle - Forceful *pizz* that pulls the string sideways and includes the sound of the string vibrating against the fingerboard.

**Mechanical**  
*pizz.*

Musical notation for the Mechanical section, featuring a treble clef staff with a key signature of one sharp (F#). It includes a triplet of eighth notes, a half note, and a triplet of eighth notes. Dynamics range from *mp* to *pp*. A series of 'x' marks indicates a tremolo effect.

**Lyrical**

Musical notation for the Lyrical section, featuring a bass clef staff with a key signature of one sharp (F#). It includes a half note, a quarter note, and a half note. Dynamics range from *ff* to *f*. Performance instructions include *arco*, *p (sul III)*, *gliss. (long and slow)*, and *c.l.b*.

**D** (c.3:10) c.25"

Improvise with these events in any order, no pauses in activity

Musical notation for exercise D, featuring a bass clef staff with a key signature of one sharp (F#). It includes a half note, a quarter note, and a half note. Dynamics range from *ffff* to *mp*. Performance instructions include *arco* and *(L.H.)*.

**E** (c.3:45)

Play these events IN ORDER very quickly but clearly

Freely, no strict time  
*arco*

Musical notation for exercise E, featuring a bass clef staff with a key signature of one sharp (F#). It includes a half note, a quarter note, and a half note. Dynamics range from *ff* to *ff*. Performance instructions include *arco*, *pizz.*, *arco*, *pizz.*, and *(II) (w/rattle)*.

Repeat 2 more times

**F** (c.4:05)

Strict Time! ♩=120

Freely  
*arco*

Musical notation for exercise F, featuring a bass clef staff with a key signature of one sharp (F#). It includes a half note, a quarter note, and a half note. Dynamics range from *f* to *f*. Performance instructions include *arco* and *gliss.*.

*slightly loosen left hand tension and move to sul pont. au talon to get scratchy tone (hold for a few seconds after track goes silent)*

**No strict time**

pure scratch (no tone) **fffff**

(Proceed after electronics have faded)

**G** (c.5:00)  
*Freely, Jazz-like* ♩ = c.45 (no vib.)

*pizz.*

(bow down) **mf** **f** **mf**

*gliss*

**pp** **mf** **f**

**Fading**

**mf** **p** **pp** **ppp** (bow up)

**H** Free rhythm (slow)  
 (c.6:00)

Play harmonics to sound bell-like.

*pizz.* *sul D* *sul G* *pizz.* *sul A* *sul A* *sul D* *pizz.* *sul G* *sul G*

*arco* *arco* *arco* *arco*

8va-----| 8va-----| 8va-----| 8va-----|

**mf**

*arco* *sul A* *sul D* *8va* *8va* *sul G* *gliss.* (fade out with track)

slow gliss to harmonic gliss

**pp** **mp** **p** **mp** **p** **mf** **n.**