

COLOR FIELDS

(for solo double bass)

**Joseph Di Ponio
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Program Note:

The purpose of *Color Fields* is to explore the wide range of colors available for the double bass. Influenced greatly by my interest in the color-field painters, especially Mark Rothko and Barnett Newman, this work is an effort to temporalize the dynamic visual textures in a sonic medium. For me, the work of the color-field painters *is* temporal, and perhaps indexical, in the sense that these works can be apprehended as a visual linearity.

Performance Note:

- This piece is to begin on the cusp of audibility. It is not necessary for the harmonics at the beginning to become manifest as pitch. The performer should allow any sonic artifacts that the instrument wishes to come forward to do so.
- The timings indicated above the measures are approximate. In general, it is better to err on the side of longer than shorter while keeping the general proportions. This piece should take no less than 11 minutes to perform with an ideal performance being around 13 minutes. If a particularly interesting sound should occur, the performer should feel free to rest on that sound for longer than the time indicated.
- All bow changes should be as subtle as possible except for where indicated by bow markings or accents.
- The motion from an ordinary sound to noise should be unbroken and bow changes should be made as subtle as possible. If it is not possible to maintain sufficient bow speed to generate noise, the performer should create as an aggressive and scratchy sound as possible. While noise is preferred, it is more important to create a constant sound without any breaks.
- Circular bow should be performed so that the maximum number of harmonics are produced while maintaining an audible fundamental. The harmonics may be stronger than the fundamental so long as the fundamental is still heard.

Color Fields

Joseph F. Di Ponio

Solo Bass

5'' All harmonics sound as written (ord.) 5'' 1-2'' 6'' sul pont. ord. bend +/- 1/4 tone

pp sfpp pppp ff ppp

Bend pitch +/- one quarter tone either by sliding finger away from the harmonic node or by physically bending the string.

8'' 12'' sul pont. ord. (fast as possible)

ff ppp fff ppp (subito) fff ppp

5'' 5'' 2'' bend +/- 1/4 tone

f pppp fff pppp fff

10'' 5'' 3'' 7'' bend +/- 1/2 tone *

ppp f pppp sfppp f

3'' 9'' 9'' 3'' 7'' sul pont. ord. bend +/- 1/4 tone (ord.)

ppp fff fff pppp fff pppp

9'' 9'' 5'' 10'' sul pont. ord. (ord.)

fff sfppp pppp pp fff pp

12'' 7'' 3'' 8'' sul pont. bend +/- 1/4 tone **

ppppp pp ppp sfppp

2'' 1-2'' 5'' 9'' molto legato bend +/- 1/4 tone

ff ppp pppp p f pppp p fff

3'' 2-4'' 6'' 2-4'' (uneven) molto legato come sopra

ppp pppp p f pppp p fff

** Perform the indicated number of circles between the bridge and fingerboard. The duration of each circle is the choice of the performer but should occur proportionately to the position of the circle in the score.

* Circular Bowing: Move bow in a rapid circular motion between the bridge and fingerboard. Produce as much variety in overtones as possible.

41 6" bend +/- 1/4 tone 10" Use too much bow pressure but take care not to stop the sound. $\bullet = \text{ca } 50$ *rit. molto*

pp mf ppp

44 6" 15" 3"

ord. 3" noise 3" ord. 5" 10" noise ord.

ff sfppp sfppp ff sfppp

47 6" 6" (ord.) noise ord. sul pont.

3" bend +/- 1/4 tone

ppp

Keep the dynamic level as soft as possible while creating a noisy sound.

50 5" 5" 2" 7"

ord. I (open) pppp II 7"

fff

54 3" 5" 1-2" 5"

(ord.) noise ord. Gliss.

pppp (subito) p sfppp

58 3" $\bullet = \text{ca } 60$ 8" 6"

(ord.) sul pont. ord. Gliss.

p sfppp pppp

62 5" 2-3" $\bullet = \text{ca } 60$ *espressivo*

noise ord. N N N mf

f p N mf

Gliss.

66 6" 2" 10"

(II) (ord.) sul pont. f ppp N

71 5" 5" 3" 5"

(sul pont.) ord. N ffff ppp mf

IV # G III # G (fingered)

75 8"

$\bullet = \text{ca } 60$
(ord.) → noise → ord.

ppp

79 2" 6" 10"

fff *fff* *ppp*

IV

Increase the speed of the glissando exponentially.

83 1-2" 5" 3" 8"

f molto legato *p* *ppp*

87 2" 3" 5" 5"

(IV) *fff* *fff* *pppp*

bend +/- 1/4 tone

91 5" 5" 12" 5" 3"

(ord.) → noise → ord. → noise → ord. *fff*

96 7" 2" 2" 5"

ord. → sul pont. *ppp* III (IV)

100 8" 3" 3" 10"

ord. → sul tasto → sul pont. → ord. *fffppp* *mp* *ppp* *sf* *ppp* III

104 3" 3" 1" 8"

ff *pppp* *sf* *pppp* *fff*

108 30" 1"

IV *ppp* *p* *pppp*

Accent bow changes strongly but avoid a regular rhythm.

Harmonic gliss. sul E to the highest possible harmonic. The number of pitches is not important.