

## **Delusion- for double bass and electronics**

### **Program Notes**

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**June 8, 2015**

Delusion began with electronics setting up an atmosphere and playing the center C in electronics of a very high frequency. Then the 3 sequences were presented with the double bass playing F and G simultaneously in the background. General directions that asked the bass player to imagine a scene in mind were implemented in the piece. For example, in the beginning, double bass player were asked to imagine that he is on a isolated, still boat in the middle of the sea and the boat sways while playing F and G. With no explicit articulation instruction, I relied on this imaging technique from the bass player. I thought to use this method was because I would like to preserve as much performer's own articulation as possible. I assume that variety of performance would result from this open score. The tone rows incorporated in the piece were taken from the matrix that was based on the first sequence. The sequences and tone rows were based on a scale that was created by attaching two pentatonic scales. After playing F and G, bass player was instructed to play the slanted tone rows from the matrix. Following these rows, the tones with explicit dynamic and articulation instruction were played in order to push toward the climax section of the piece. In the climax section, the bass played sequences of tones from an pseudo organized graph that resembled the Chinese Wu Xing cycle. The electronics interacts with double bass by playing the prepared sound files. Due to the electronics' characteristic of limitlessness, I created sound files that can set up an overall atmosphere for the piece and also allowed it to take the lead in the beginning as it presented the 3 quintessential sequences of the piece. Through the planned interaction for both medium, it is my hope to deliver my message.