

Håkon Thelin

# Spektralkompass 5

Multiple Sine Tones and Four Double Basses

Spectral Phase Difference Bowing, Multiphonics



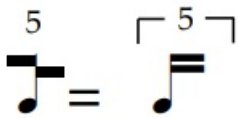
2022

## LEGEND

### Spectral phase difference bowing

A specific *flautando* bowing, played in the notated rhythm. It gives the impression of hearing two consecutive attacks for each stroke, potentially bringing out the harmonic spectrum.

Notation:



### I-IV

String indication from high to low.

### M.

Multiphonics

### Bow-above-finger multiphonics

Created by placing the left-hand finger between bow and bridge. The bow is positioned around a fourth above the left-hand finger position. The technique is always combined with a natural harmonic on the adjacent string either in unison or an octave higher.

### "f"

Dynamics implying the action or intensity rather than the actual loudness.

**Bass 1 and 2 are notated as sounding (not scordatura), and diamond shaped harmonics are notated at fingered pitch.**

**All glissandi must be played as even as possible.**

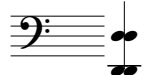
**For the creation of SINE TONES see Spektralkompass I**

Written for and dedicated to Rodrigo Mata and the ensemble MUSHAMUKAS, with support from Fondo Nacional para la Cultura y las Artes (FONCA).

# Spektralkompass 5

## Multiple Sine Tones and Four Double Basses - Spectral Phase Difference Bowing, Multiphonics

Tuning bass I and 2:



♩=60

Håkon Thelin 2022

Contrabass 1

Contrabass 2

Contrabass 3

Contrabass 4

Spectral phase difference bowing

Move bow slowly towards sul pont.

"mp"

Spectral phase difference bowing

Move bow slowly towards molto sul tasto

"mp"



7

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Bow-above-finger multiphonics on string III.  
Finger position (harmonic) between bow and bridge.

III  
mp

Bow-above-finger multiphonics on string II.  
Finger position (harmonic) between bow and bridge.

II

III  
mp

sul pont. slowly moving towards molto sul tasto  
sempre glissando

("mp")

"f"

sul tasto slowly moving towards sul pont.

sempre glissando

("mp")

13

Cb. 1

Cb. 2

Cb. 3

Cb. 4

*molto sul tasto*

*>"pp"*

*sul pont.*

*"f"*

*"pp"*

*"f"*

$\frac{5}{4}$  =  $\frac{1}{2}$  (♩=78, Bass 1 and 2)

Spectral phase difference bowing

17

Cb. 1

Cb. 2

Cb. 3

Cb. 4

*"mf"*

Spectral phase difference bowing  
III IV sim.

*"mf"*

sul pont.

*"p"*

*molto sul tasto*

*"p"sub.*

19

Cb. 1

Cb. 2

Cb. 3

Cb. 4

*>"p"*

*>"p"*

(♩=60)

21

Cb. 1

Cb. 2

Cb. 3

Cb. 4

M. III 3 M. I 3 M. 3 M. 3 M. 3 M. 3 M. 3 M.

*mf*

M. II 3 M. IV 3 M. 3 M. 3 M. 3 M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bow-above-finger multiphonics on string III

25

Cb. 1

Cb. 2

Cb. 3

Cb. 4

III < > < > < > < > < > < > < > < > < > < > < > < > < >

Bow-above-finger multiphonics on string II

III (sul pont.)

molto sul tasto

"mp" "pp" "f" "pp"

(molto sul tasto) sul pont.

5 5

"mp" "f" "pp" "f"

♩ = ♩ (♩=78, Bass 1 and 2)

32

Cb. 1

Cb. 2

Cb. 3

Cb. 4

II III sim. "*mf*"

III IV sim. "*mf*"

sul pont. "*f*" "*p* sub.

molto sul tasto

"*p*"

5 5

35

Cb. 1 *p*

Cb. 2 *p*

Cb. 3

Cb. 4

(♩=60)

37

Cb. 1 *mf*

Cb. 2 *mf*

Cb. 3

Cb. 4

Bow-above-finger multiphonics on string III

41

Cb. 1

Bow-above-finger multiphonics on string II

Cb. 2

(sul pont.)

molto sul tasto

Cb. 3

*mp* *f* *pp* *f*

(molto sul tasto)

sul pont.

Cb. 4

*mp* *pp* *f* *pp*

Bow-above-finger multiphonics on string III

||

48

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Bow-above-finger multiphonics on string II

||

sul pont. →

molto sul tasto

5 5 5 5

"pp"

"f"

"pp"

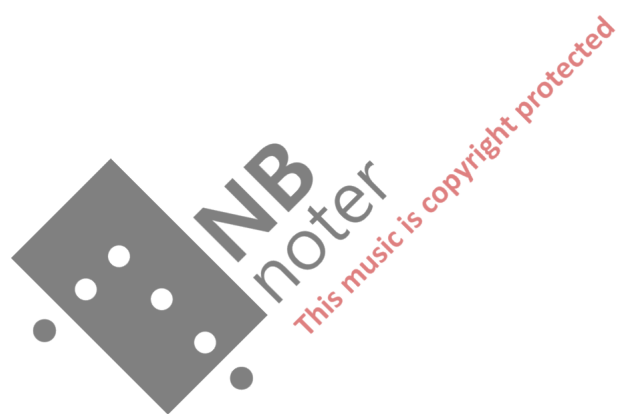
molto sul tasto →

sul pont. →

"f"

"pp"

"f"



54

Cb. 1

Cb. 2

Cb. 3

Cb. 4

(mp)

(mp)

sul pont. →

"f"

"mp"

molto sul tasto →

"pp"

"mp"

Bow-above-finger multiphonics on string III

||

61

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Bow-above-finger multiphonics on string II

||

molto sul tasto

(*mp*)

sul pont.

(*mp*)

67

Cb. 1

Cb. 2

Cb. 3

Cb. 4

sul pont.

*pp*

*f*

*pp*

*f*

*f*

*pp*

*f*



Bow-above-finger multiphonics on string III

73

Cb. 1

Cb. 2

Bow-above-finger multiphonics on string II

Cb. 3

molto sul tasto

Cb. 4

sul pont.

*pp*

*f*

*pp*

*f*

$\overset{5}{\text{♩}} = \text{♩} (\text{♩}=78, \text{Bass 1 and 2})$

77

Cb. 1

III sim.

*mf*

Cb. 2

III IV sim.

*mf*

molto sul tasto

Cb. 3

sul pont.

*f*

*pp*

*f*

*p* sub.

Cb. 4

molto sul tasto

sul pont.

*f*

*p*

82

Cb. 1

*p*

Cb. 2

*p*

Cb. 3

Cb. 4



98

Cb. 1

Cb. 2

Cb. 3

Cb. 4

"p"

"p"

100

(♩=60)

Cb. 1

Cb. 2

Cb. 3

Cb. 4

*mf*

*mf*

M. I II III 3 II

M. M.

M. IV III II III

M. M.

103

Cb. 1

Cb. 2

Cb. 3

Cb. 4

"mp"

"mp"

Bow-above-finger multiphonics on string III

Bow-above-finger multiphonics on string II

ord.

ord.

107

Cb. 1

Cb. 2

Cb. 3

Cb. 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



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