

Alireza Seyedi

## Undesirable

for violoncello and fixed media

*(Written for Asal Beigei, first recording at Tehran Museum of Music on August 2023)*

(2023)

## **Preface**

The initial idea of this piece had many models in my mind and over time it took its final shape. Like a sculptor who pulls out a statue from the heart of a stone.

At first, the idea of writing this piece was completely musical, but over time, other factors such as mental and social pressures had a noticeable impact on me, which made me try to develop ideas in writing such a piece more.

In fact, the piece is recreating an inner voice, a voice that is sometimes clear and sometimes obscured in a clouded space.

## **Reading this text can help the performer to perform the piece as well as possible and the listener to listen better**

In the evening of a winter day when the rain has started to fall slowly, the eastern immigrant is sitting in the corner of an old house in Harlem. The wind makes the curtains dance and an almost empty cherry can be seen on the table.

A rather old radio is lying in a corner of the house and the dominant sound is a shrill and ear-splitting sound, although Langston Hughes' poems are heard from time to time.

In a very bad mood, he takes the instrument and sits in another corner of the room and starts playing.


This piece attempts to recreate the sound of that room.


## **Fixed media**


The spectrogram displays frequency in hertz on the vertical axis and time on the horizontal axis. Gray colors indicate the loudness of the sound in terms of frequency, and it uses black for high frequencies to white for silence. In general, the visual representation of the electronic section serves to help the performer understand the piece as accurately as possible.


In some parts, symbols are also used, for example, in a part of the piece, the sound of changing the radio channel can be clearly heard, or in a part of the piece, a terrible sound like the sound of a very large cymbal is heard. These parts can be seen with symbols and explanations in the score


## General abbreviations and symbols


 : Normal sound

 : Half normal and half distort sound

 : Distort sound (the achieve a distort sound on a cello, press the bow slightly on the strings (Overpressure))

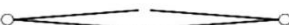
 : Gradually transposition of type of sound.


 *ff* : Quick crescendo

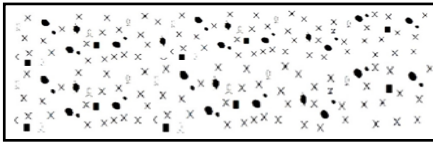
 : Extremely dirty vibrato = broken vibrato

 : Gradually move

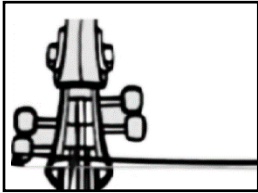
 :  $\frac{1}{4}$  tone higher,  $\frac{1}{4}$  tone lower

 : Crescendo dal niente; Decrescendo al niente

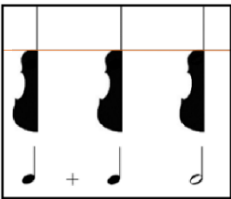
 : Highest tone as possible



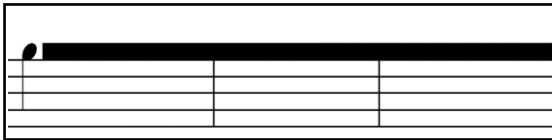
: In this part, randomly and very dirty, use Pizz. under the bridge (a kind of string plucking is Heard). Use Pizz. completely randomly and in a mess.



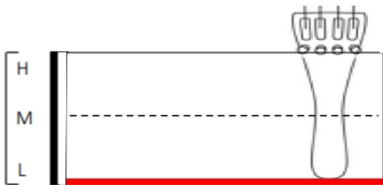
: Bow on the strings over the nut  
(this effect should give you almost buzzing sound in woodwind instruments.)  
(Bars: 37 to 42)



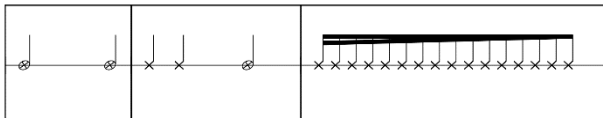
: Place the bow on the body of the cello.  
(also pay attention to the schedules.)



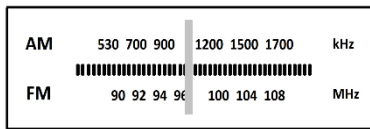
: This means drawn and trailing sounds, the bow change should be so that it is not too noticeable.



: Play on tailpiece  
The red line shows approximately which part of the tailpiece to play on (This is a very approximate thing)



: Tap the instrument's wood using the tip of your fingers not the nails, the flesh.



: The sound of the changing the radio channel can  
be clearly heard in fixed media.

: Normal fermata, Short fermata, Long fermata

\* The performer will begin to breathe in part of the piece. Inhalation is marked with ( ) and exhalation with ( )  
(It is preferable for the performer to breathe through the mouth and not through the nose)

The duration is approximately 7:00

# Undesirable

for violoncello and fixed media

Alireza Seyedi (\*2001-)

♩ = 64

Tap the instrument's wood using the tip of your fingers not the nails, the flesh  
Preferably, tap on the C-shaped area (in the left part of the instrument)

Violoncello

Tailpiece

H  
M  
L

This red line shows approximately which part of the tailpiece to play on (this is a very approximate thing)

The implementation of dynamics in this part is completely relative and approximate.

*p* ————— *fff* ————— *mp* ————— *fff*

Fixed media

6

00:00

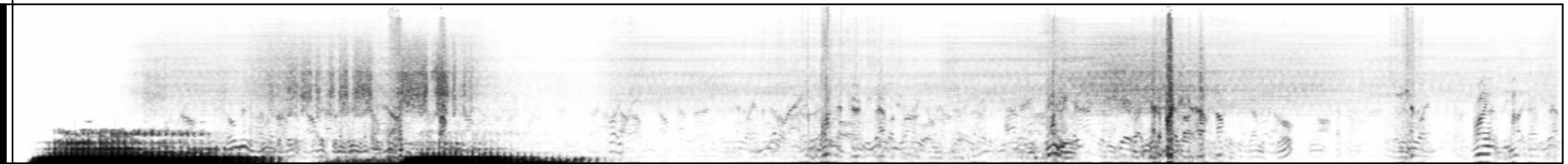
7 The performer should start "breathing" with ( *fff* ) Inhale

Start breathing very deeply, quickly and frantically.

<p>In. ↑</p>	<p>In. ↑</p> <p>Ex. ↓</p>			
<p><b>bass clef</b></p>				

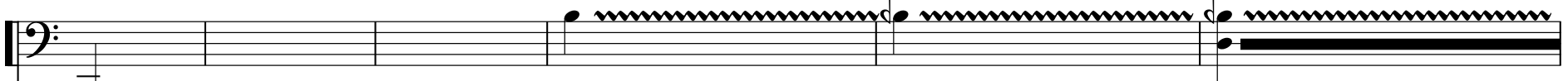
Place the bow on the body of the cello, also pay attention to the schedules.

The performer can de-crescendo a little to be ready for the next part. Start playing the tremolo on the body of the instrument.



distort sound with overpressure    normal    half.  
■ —————> □ —————> ■ □ (extrmly fast and tense vibrato)

12



*fff* ————— *mp* ————— *f* *p* ————— *ff*

01:00

(tense vibrato)

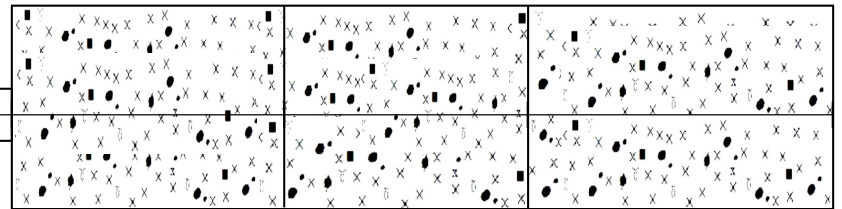
■ —————> □

18

*mf* ————— *fff*

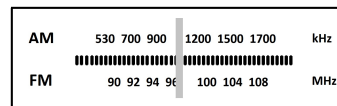
gliss.

Put the bow aside and start plucking the strings under the bridge with both hands.  
In this part, randomly and very dirty, use Pizz under the bridge.



*fff*

01:24



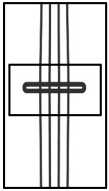
\* The sound of changing the radio channel can be clearly heard.



4

25

\* Play almost on the bridge with bow, JUST noise with use the strings under the bridge a little.



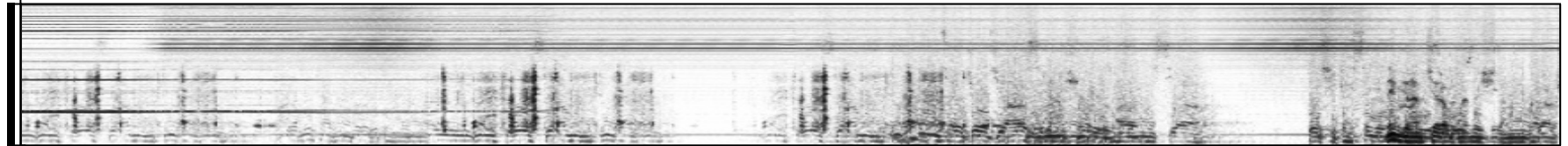
String

No.1

No.2

No.3

No.4



01:57

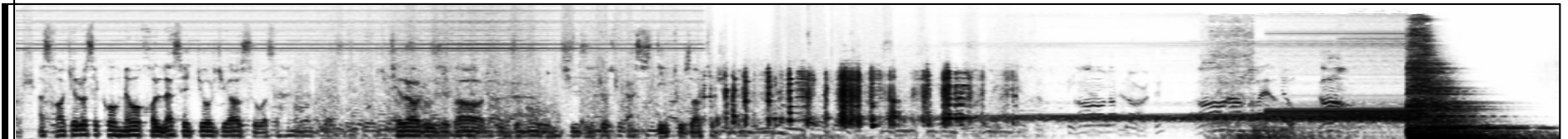
Continue to overpressure (■) until you hear this terrible sound, and after hearing it, be absolutely silent



30

*fff*

\* The sound of changing the radio channel can be heard.



(You will hear 3 sounds that are almost like the beating of a cymbal, the last one is extremely awesome.)

02:30

Bow on the strings over the nut  
This effect should give you almost a buzzing sound in woodwind instruments.

36

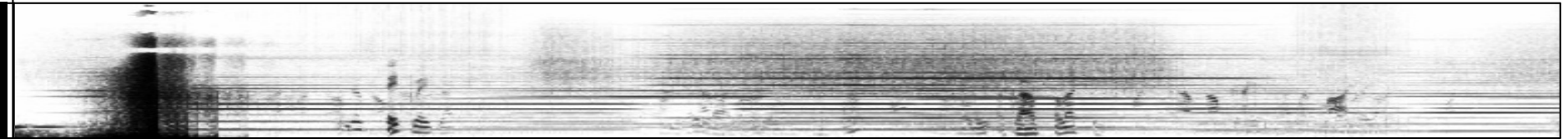
**Freeze**

(Don't move.)  
absolute sience

*mp* ————— *f*

Prepare the position of the instrument so  
that you can perform the next part easily.

5



41

**Freeze**

(Don't move.)  
absolute sience

*p* ————— *fff*

*ff* ————— *mp* ————— *f*

In this part, the electronic will be silent for a while.  
Therefore, to avoid crowding the score, this section has been  
temporarily removed.



46

*mp*                      *mf*  $\longleftarrow$  *ff*  $\longrightarrow$  *pp*   *mf*                       $\gt$  *p*   *mf*  $\longleftarrow$  *ff*  $\gt$  *p*                       $\longleftarrow$  *f*

03:08



52

*mf*  $\longleftarrow$  *ff*  $\longrightarrow$  *ppp*   *mf*                       $\longleftarrow$  *mp*   *p*  $\longleftarrow$   $\longrightarrow$  *f*



57

*mf*  $\longleftarrow$  *ff*  $\longrightarrow$  *ppp*   *mf*                      *ff*

62

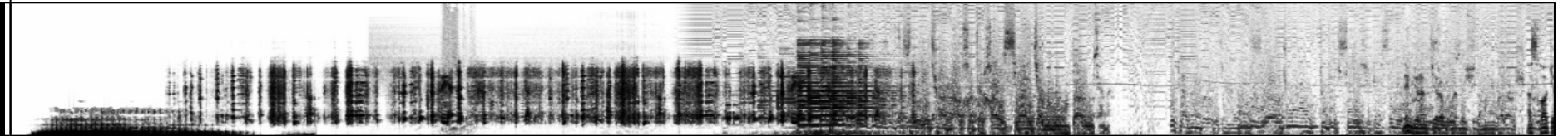
*pp*  $\longleftarrow$   $\longrightarrow$  *f*                       $\longleftarrow$  *p* *ff*  $\longleftarrow$   $\longrightarrow$  *mp*  $\longleftarrow$   $\longrightarrow$  *f*

67

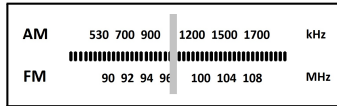
Freeze

(Don't move.)  
absolute sience

*fff* *pp* *f*



04:29



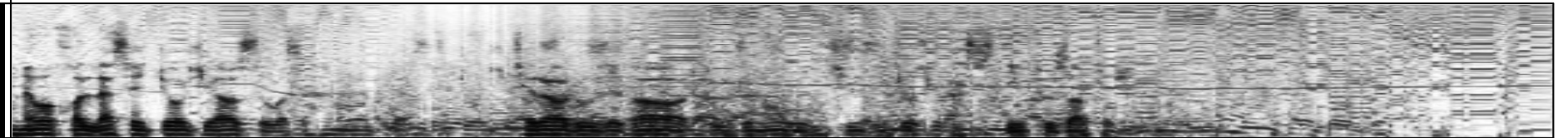
\* The sound of changing the radio channel can be clearly heard.

73

*p*

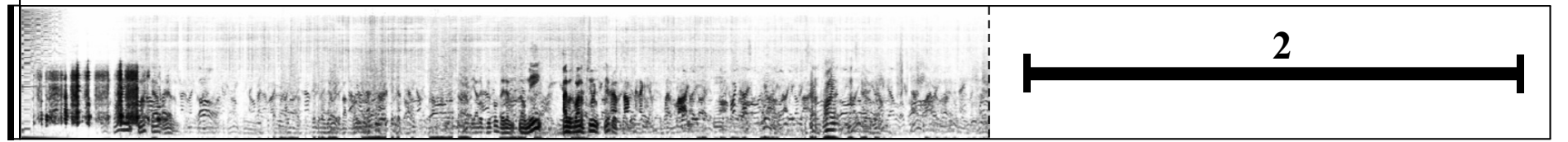
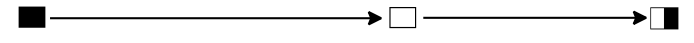
Leave the 2nd string and play only the 1st string.

\* The sound of changing the radio channel can be heard.



78

*mp* *f* *p* *mf* *ppp* *ff* *p* *mf*

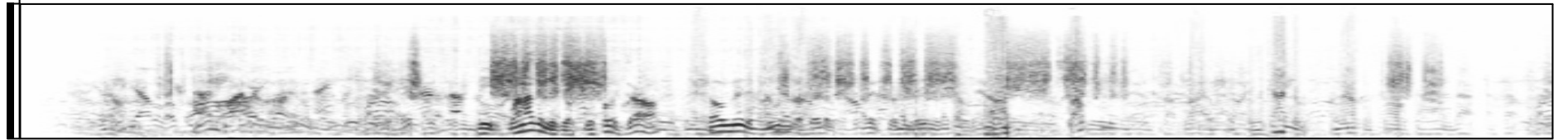


05:39

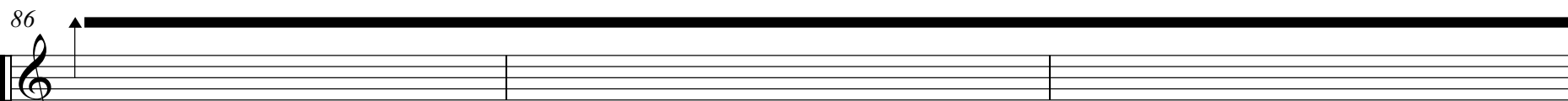
83

grand vibrato → little vibrato

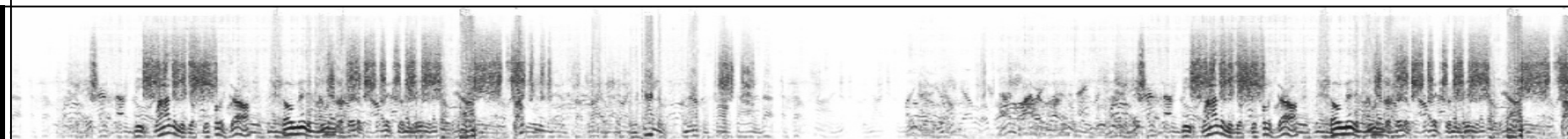
*fff* *mf* *f* *mp* *pp*



n.v

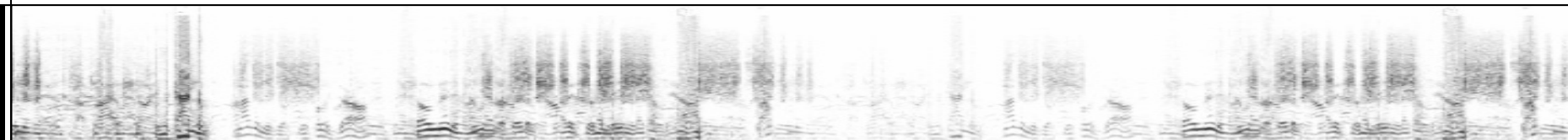


*mp* *p* *f* *pp* *ff* *pppp*  
as quiet as possible



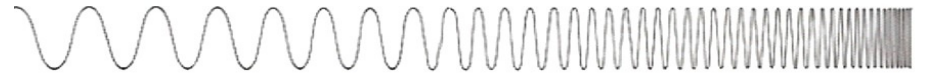
The sound of fingerprints can be heard with high resolution.

*pp* *mp* *mf* *ppp*



10

grand vibrato → little vibrato



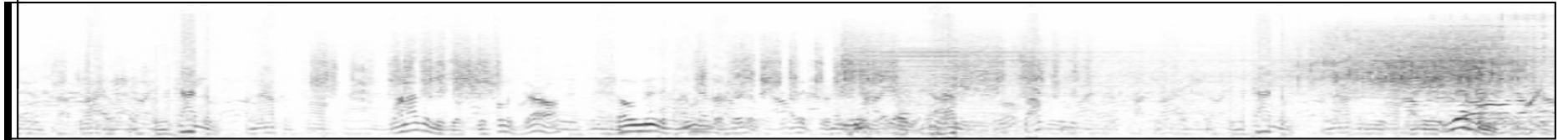
n.v

91

Musical staff with a treble clef. A thick black bar is positioned above the staff, starting at measure 91 and extending to the right. An upward-pointing arrow is located at the beginning of this bar.

*mp*

*pp*



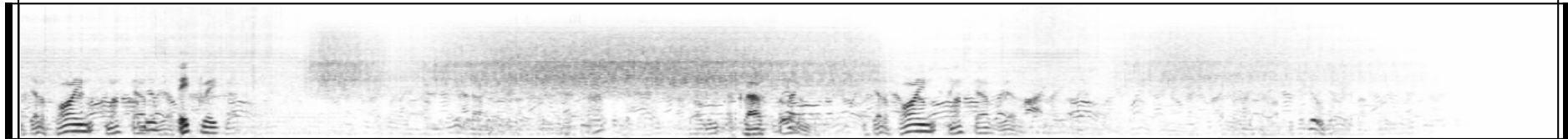
06:43

93

Musical staff with a treble clef. Above the staff, there are several upward and downward arrows indicating phrasing or articulation. A thick black bar is positioned above the staff, starting at measure 93 and extending to the right. Dynamic markings *fff*, *mp*, *ff*, *ppp*, and *fff* are placed below the staff. A bracket with an ellipsis (...) is positioned above the staff, spanning from the end of measure 93 to the beginning of measure 94.

*mp*

*ppp*



06:58