

# Distance, Dance, Discern

*For Bassoon and Computer-Generated Sound*

BRET BATTEY

1996

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## Performance

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### Accidentals

Accidentals do not carry through the measure. All notes are natural unless explicitly marked with a flat or sharp.

### Multiphonics

Multiphonics are indicated with a normal notehead and a diamond notehead. The first occurrence of a multiphonic includes a textual description of how to play the multiphonic. If the multiphonics in the 4 measures preceding rehearsal letter E cannot be performed due to the speed of the passage, the given bottom note can be performed conventionally.

### Pitch Bends

Pitch bends are indicated with a straight line extending right from the original note, pointing up or down in the direction of the pitch bend. If the line is not followed by a note, the end pitch is indeterminate. If the line is followed by a small note, the small note indicated that the pitch bend should create the impression (if not the actuality) of reaching the small note. If the line is followed by a standard note without a slur joining them, the first note is pitch bent towards the second, then the second note is articulated.

### Synchronization with the Recorded Part

Areas with bar-lines and time signatures are areas that must be performed essentially as written in order to remain in synchronization with the recorded part.

Areas without bar lines may be played with greater freedom.

Vertical, dotted lines indicate coordination points between the bassoon part and recorded part. If the line is at an angle, the event to the left must occur some time before the event on the right. If the line is straight vertical, this represents a precise coordination point. For example, one measure before rehearsal letter A, the long C in the bassoon part must be started before the "clang" sound begins in the recorded part. At the first measure of rehearsal letter A, the "clang" in the recorded part marks the downbeat of the first measure.

The notation of the recorded part only presents information considered helpful to the performer; it does not describe the whole recorded part. The time/amplitude graph areas were designed to communicate the shape of the sound rather than to be precise. Dotted

## Engineering Notes

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It is the composer's intent that the solo and recorded parts sound very much a part of the same acoustical space during performance. Therefore, it is recommended that the solo bassoon and the recorded part both be routed through a reverberation unit, with reverb send controlled separately for recorded part and soloist, and minimal reverb added to the recorded part as appropriate to the performance space. The recorded part has been left slightly dry to facilitate this.

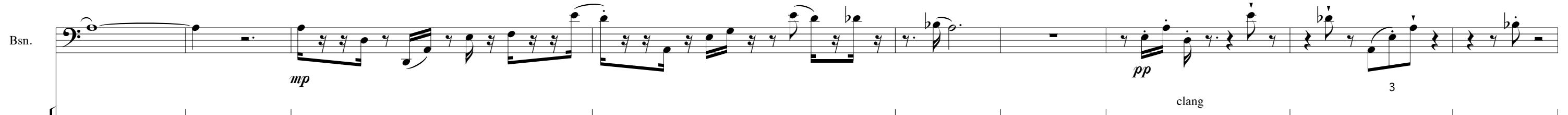
Due to the orchestration of the recorded part at rehearsal letter K, it may be necessary to alter EQ and/or gain of the recorded part or the amplified bassoon in order for the bassoon to be heard clearly.

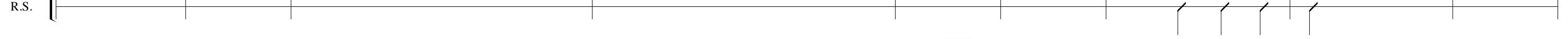
# Distance, Dance, Discern

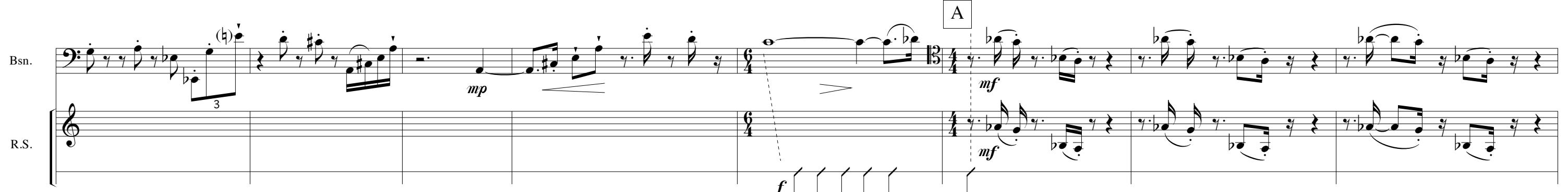
*For Bassoon and Computer-Generated Sound*

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The musical score consists of three systems of staves. The top system features a Bassoon staff and a Recorded Sound staff. The middle system features a Bassoon staff and a R.S. (Recorded Sound) staff. The bottom system features a Bassoon staff and a R.S. (Recorded Sound) staff. The score includes dynamic markings such as *p*, *mp*, *mf*, and *pp*. The tempo is indicated as  $\text{♩} = \text{ca. } 105 \text{ b.p.m.}$ . The bassoon parts are written in bass clef, while the recorded sound parts are represented by waveforms.

Bsn. 

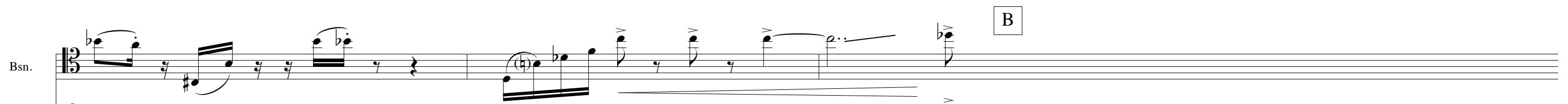
R.S. 

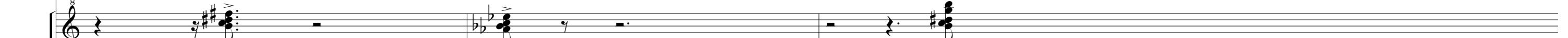
Bsn. 

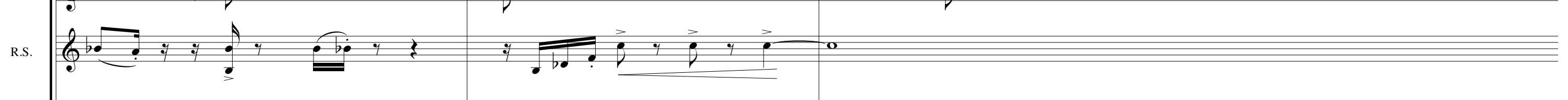
R.S. 

Bsn. 

R.S. 

Bsn. 

R.S. 

Bsn. 

R.S. 

The figure displays five staves of musical notation for Bassoon (Bsn.) and Recorder (R.S.). Each staff includes a musical score with specific dynamics and performance instructions, and a corresponding waveform below it representing the recorded sound.

- Staff 1:** Bsn. (Bassoon) part. The score shows a sustained note followed by a series of eighth notes with a dynamic of *p*. The waveform shows a low-frequency tone followed by a burst of energy.
- Staff 2:** R.S. (Recorder) part. The score shows a sustained note followed by a series of eighth notes. The waveform shows a low-frequency tone followed by a burst of energy.
- Staff 3:** Bsn. (Bassoon) part. The score starts with a sustained note, followed by a trill (indicated by a bracket and *tr*) over a sixteenth-note pattern. The dynamic is *mp*. The waveform shows a sustained tone with a trill overlay.
- Staff 4:** R.S. (Recorder) part. The score shows a sustained note followed by a series of eighth notes. The waveform shows a low-frequency tone followed by a burst of energy.
- Staff 5:** Bsn. (Bassoon) part. The score shows a sustained note, followed by a trill over a sixteenth-note pattern, indicated by a bracket and *tr*. The dynamic is *mp*. The waveform shows a sustained tone with a trill overlay.
- Staff 6:** R.S. (Recorder) part. The score shows a sustained note followed by a series of eighth notes. The waveform shows a low-frequency tone followed by a burst of energy.
- Staff 7:** Bsn. (Bassoon) part. The score shows a sustained note, followed by a trill over a sixteenth-note pattern, indicated by a bracket and *tr*. The dynamic is *mf*. The waveform shows a sustained tone with a trill overlay.
- Staff 8:** R.S. (Recorder) part. The score shows a sustained note followed by a series of eighth notes. The waveform shows a low-frequency tone followed by a burst of energy.
- Staff 9:** Bsn. (Bassoon) part. The score shows a sustained note, followed by a trill over a sixteenth-note pattern, indicated by a bracket and *tr*. The dynamic is *p*. The waveform shows a sustained tone with a trill overlay.
- Staff 10:** R.S. (Recorder) part. The score shows a sustained note followed by a series of eighth notes. The waveform shows a low-frequency tone followed by a burst of energy.

**Annotations:**

- A box labeled "C" is placed above the third staff.
- An asterisk (\*) with the text "trill using low E key" is placed near the end of the seventh staff.

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D

Bsn.

*mf*

\* Play Ab, lift finger 1 of R.H.

R.S.

clang

*f*

*ff*

*mf*

Bsn.

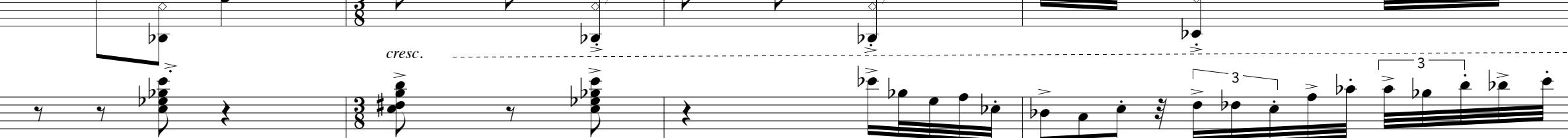
*mf*

*ff*

*f*

R.S.

Musical score for Bassoon (Bsn.) and Right Side (R.S.) showing measures 11-16. The score consists of two staves. The top staff is for the Bassoon, starting with a dynamic of  $\text{V}$ . It features various dynamics including  $ff$ ,  $f$ ,  $tr$ , and  $\text{tr}$  with grace notes. The bottom staff is for the Right Side, starting with a dynamic of  $\text{V}$ . It includes measures with sixteenth-note patterns and dynamics such as  $ff$ ,  $f$ , and  $ff$ . Measure numbers 6 and 5 are indicated above the staves.



Bsn.

cresc.

\* Play Bb, add Eb key  
lift 2nd finger on left hand

E

Solo computer part, 27 seconds

R.S.

Bsn. - - - - - big, low drum      high bell melody *f*

R.S.

Bsn. - - - - - high bell melody *f*

R.S.

Bsn. - - - - - *f*      tiny bell *f*

R.S.

Bsn. - - - - - low drum tone

R.S.

Bsn. - - - - - decresc.

R.S. 3

G

Bsn. (decresc.) *mp* 2 to 3 sec. *mf*

R.S. low drum tone high percussion

8 9

Bsn. *mp* *mf* *cresc.*

R.S. (chords continue to build and grow) low drum tone big, low drums enter

5

H

Bsn. (cresc.) *ff* 3 3

R.S. big, low drum etc.

5 6 7 8 9 10

This figure displays a musical score for Bassoon (Bsn.) and Recorder (R.S.) across three staves, with corresponding sound waveforms at the bottom of each staff.

**Top Staff:** Bsn. (Bassoon). The score consists of six measures. Measure 1: "big, low drum" instruction. Measures 2-6: Various rhythmic patterns and dynamics, including a dynamic marking "ff".

**Middle Staff:** Bsn. (Bassoon). The score consists of six measures. Measure 1: "high bells" instruction. Measures 2-6: Various rhythmic patterns and dynamics, including dynamic markings "ff", "tr (trill)" over grace notes, and "high bells".

**Bottom Staff:** R.S. (Recorder). The score consists of six measures. Measure 1: "high clicks" instruction. Measures 2-6: Various rhythmic patterns and dynamics, including dynamic markings "mp", "mf", and "high clicks".

**Sound Waveforms:** Each staff has a corresponding waveform below it, showing the audio signal corresponding to the musical performance. The waveforms illustrate the complex, multi-layered sounds produced by the instruments, particularly the sustained notes and the addition of various effects like trills, clicks, and drops in the middle section.

**J**

Bsn. R.S.

tiny bell      *ppp*      tiny bell

bell tone (approx. pitch)

**K**

Bsn. R.S.

*mf cresc.*

3

Bsn. R.S.

*fff*      *ff*      *f*

Bsn. R.S.

*mf*