Distance, Dance, Discern

For Bassoon and Computer-Generated Sound

BRET BATTEY

1996

BatHatMedia.com

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Performance

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 if 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

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 seperately 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.

Score revised June 4, 2003

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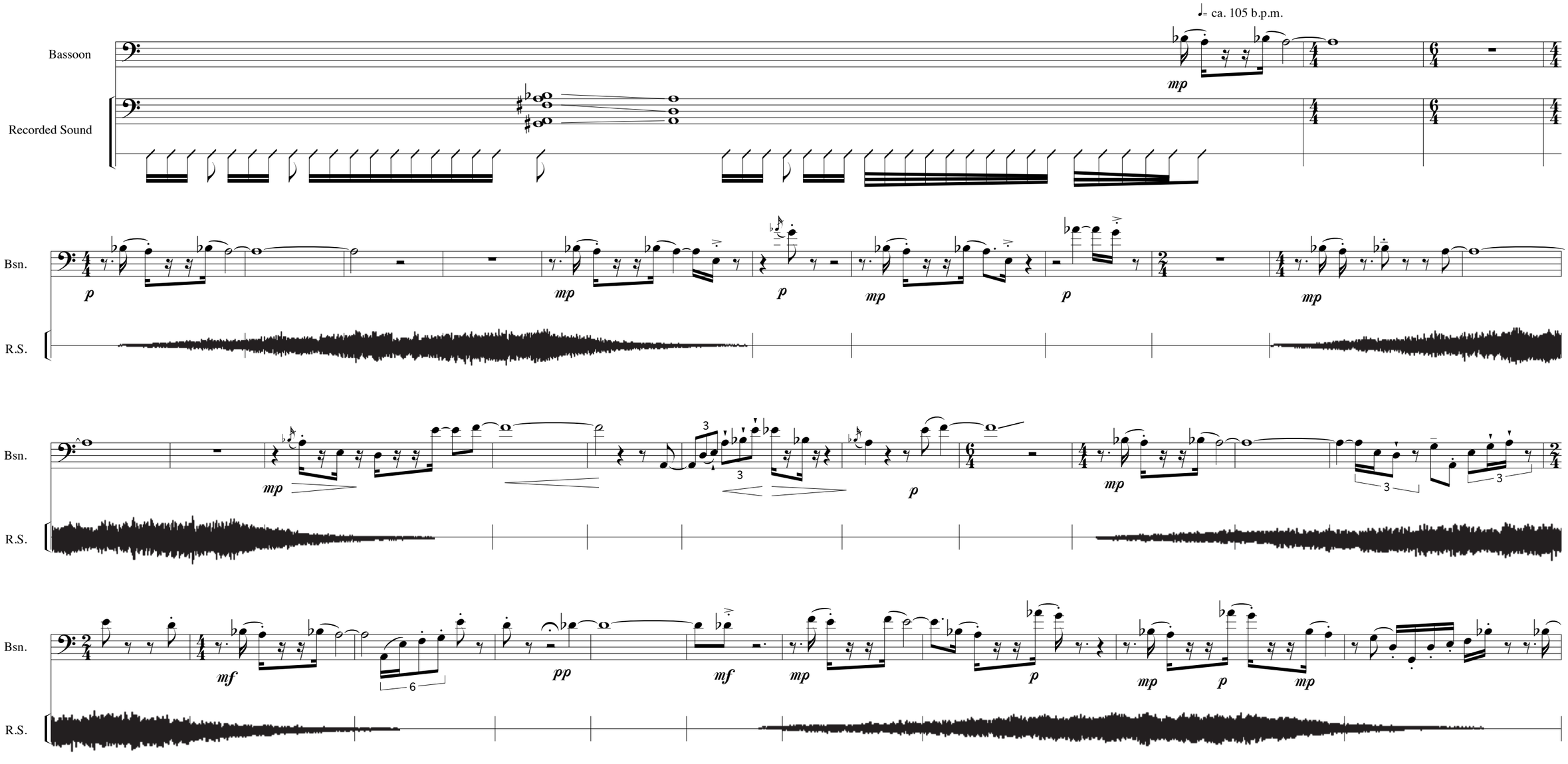

Bsn.

R.S.

mp

pp

3

clang

Bsn.

R.S.

3

mp

A

mf

mf

f

Bsn.

3

3

R.S.

f

3

B

Bsn.

R.S.

Bsn.

R.S.

p

C

mp *p* *mp* *p* *mp*

mp *mp*

3 3 3

mf 3 3

mp *mf* *p*

* trill using low E key

This page is blank to facilitate page turns.

D

Bsn.

R.S.

mf

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

clang

f

ff

mf

3

6

Bsn.

R.S.

E

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

cresc.

Solo computer part, 27 seconds

R.S.

Bsn.

R.S.

big, low drum

high bell melody

f

high bell melody

3

f

Bsn.

R.S.

f

high bell melody

mp

F

f

tiny bell

Bsn.

R.S.

low drum tone

Bsn.

R.S.

3

decresc.

G

Bsn.

(decresc.) mp

2 to 3 sec.

mf

mp

mf

R.S.

low drum tone high percussion

Bsn.

mp

mf cresc.

(chords continue to build and grow)

low drum tone

big, low drums enter

R.S.

5

H

Bsn.

(cresc.) ff

3 3

R.S.

big, low drum

etc.

Bsn.

big, low drum

R.S.

I

Bsn.

ff

high bells

high bells

high bells

R.S.

Bsn.

mp

high clicks

mf

3

mp

high clicks

mf

mp

high clicks

mf

R.S.

Bsn.

mp

mp

drone drops
1/2 step

R.S.

J

Bsn.

R.S.

tiny bell

ppp

bell tone
(approx. pitch)

mp

tiny bell

K

Bsn.

R.S.

3

mf *cresc.*

Bsn.

R.S.

5

3

3

3

3

fff

ff

f

Bsn.

R.S.

mf