

Bassoonification

for bassoon and live electronics

by

Dan VanHassel

Length: 7 ½ minutes

Premiere by Dana Jessen

April 4, 2006 at New England Conservatory. Boston, MA

Bassoonification Notes

Technical Notes

Equipment Needed:

- Computer with Max/MSP or Max/MSP Runtime
- Two microphones
- Stereo P.A.
- Monitor speaker or headphone monitor
- MIDI sustain pedal and MIDI interface (i.e. keyboard)

One microphone should be pointed directly at the bassoon, approximately 5-10 inches from the instrument at roughly the level of the C tonehole. The other microphone should be placed above the bassoon pointed down toward the opening in the top of the instrument, several inches away.

The volume of the PA should be rather loud; covering the un-amplified sound of the bassoon as much as possible without feedback.

Electronic cues (indicated by large arrows with numbers in the score) should be triggered by the performer using a MIDI sustain pedal. If this is unavailable or impractical, the cues can be triggered by a separate operator at the computer.

General Performance Notes

The first section of this piece uses proportional notation. Durations should be performed more or less as printed on the page. Some suggested phrasing and dynamics are given, but the performer should feel free to add or change any of these according to their own musical instincts. In this section, accidentals apply only to the note immediately following. The latter portion of the piece is notated in meter, and the performer should align rhythmically with the electronics. However, the number of measures printed for each section is approximate; the electronic effects will loop indefinitely until the next cue is triggered. As such, there can be a bit of flexibility as to exactly when the performer plays each phrase, although the general proportions indicated in the score should be followed.

Any questions or problems with anything please contact me directly.

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• or • = multiphonic
x = play without reed

Bassoonification

Dan VanHassel

Slow (pretty, mysterious, meditative, etc.)


The score consists of six systems, each with an Electronics (El.) staff and a Bassoon (Bsn.) staff. The Electronics part is a continuous line with several multiphonic notes (marked with •) and a final double bar line. The Bassoon part is written in bass clef with a key signature of one flat. It features various articulations and dynamics:

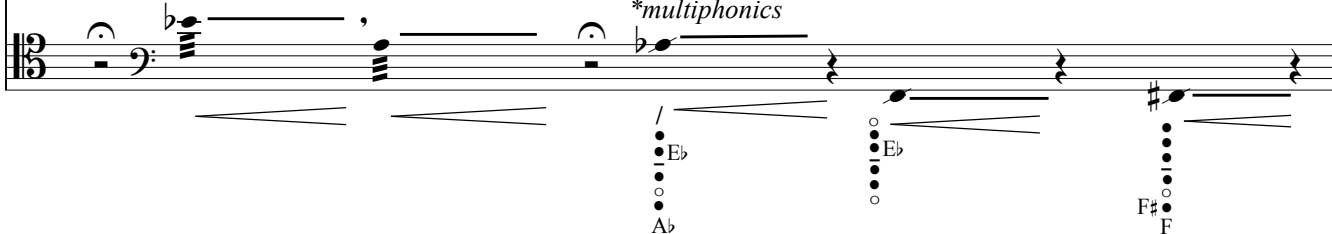
- System 1:** Bassoon starts with a *pp* dynamic and a decrescendo hairpin. A downward arrow labeled "1 | record didgeridoo loop" points to the first multiphonic note. A second downward arrow labeled "2 | switch on melody effect" points to the second multiphonic note. The system ends with a double bar line.
- System 2:** Bassoon has a *gliss.* marking over a slur. The Electronics part has a multiphonic note.
- System 3:** Bassoon has a *gliss.* marking over a slur. The Electronics part has a multiphonic note.
- System 4:** Bassoon has a *gliss.* marking over a slur. The Electronics part has a multiphonic note.
- System 5:** Bassoon has a *gliss.* marking over a slur. The Electronics part has a multiphonic note.
- System 6:** Bassoon has a *gliss.* marking over a slur. The Electronics part has a multiphonic note. A downward arrow labeled "3 | trigger pulses" points to a note. The system ends with a double bar line and a *fp* dynamic marking.

Additional markings include hairpins for dynamics and various articulation marks like slurs and glissandos.


*performer may substitute their own multiphonics as needed/desired.


2

El. 

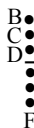
Bsn. 


*multiphonics


El. 


Bsn. 

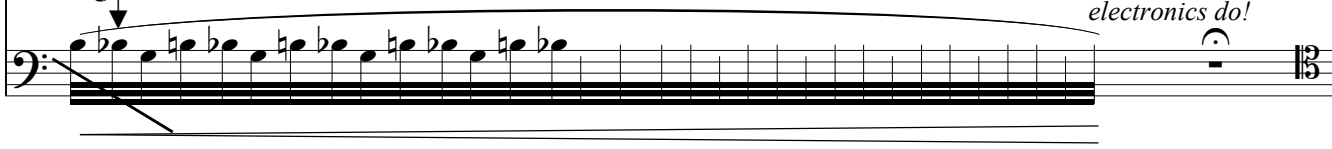
4 | turn on pulse trigger

B. C. D. F 

El. 

Bsn. 


El. 

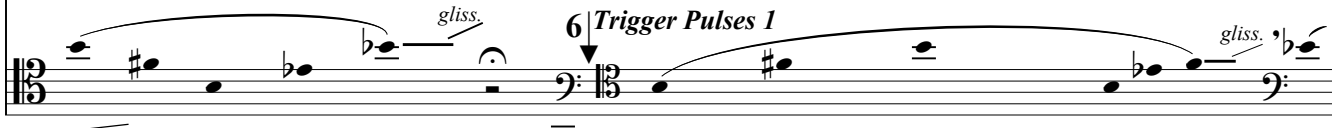
Bsn. 

5 | climax 1

be sure to stop before the electronics do!

begin playing phrase, then hit the pedal

El. 


Bsn. 


6 | Trigger Pulses 1

gliss.


gliss.


(hit pedal on each low note in this section)

El. 

Bsn. 

7 *Trigger Pulses 2*

El. 

Bsn. 

8 *Trigger Pulses 3*

(falling into rhythm with the pulses, as if by accident)


El. 


Bsn. 

9 *Trigger Pulses 4*


Fast and Pulsing (♩=120)


(delay effect)

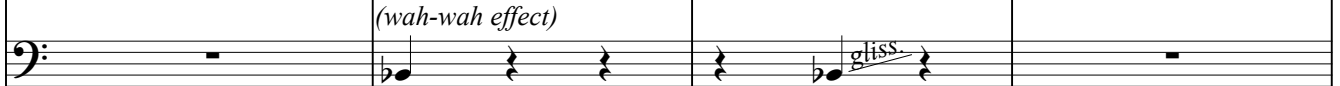
El. 

Bsn. 

10 *Groove 1*


ff  play note and hit pedal while sustaining

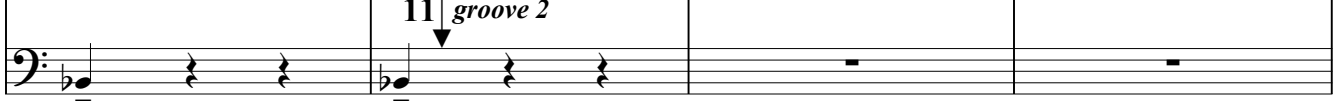
El. 

Bsn. 

(wah-wah effect)



gliss.

El. 

Bsn. 

11 *groove 2*


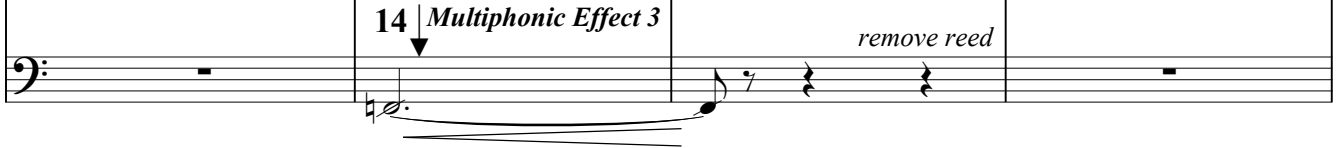
play note and hit pedal while sustaining

EL. 
Bsn. 

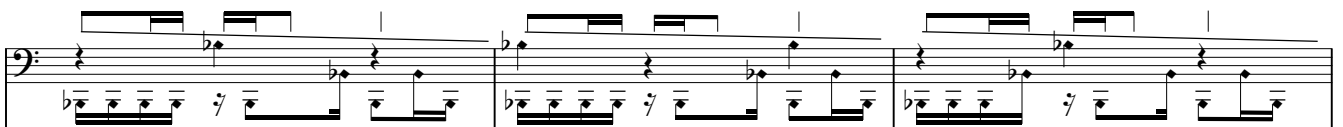
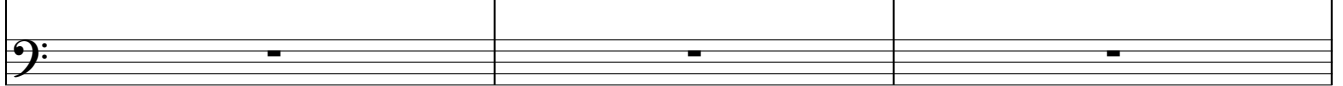
12 *Multiphonic Effect 1*
↓ (start playing note, then hit pedal)

EL. 
Bsn. 




13 *Multiphonic Effect 2*
↓

EL. 
Bsn. 



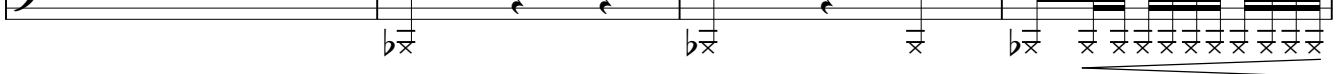
14 *Multiphonic Effect 3*
↓ remove reed

EL. 
Bsn. 

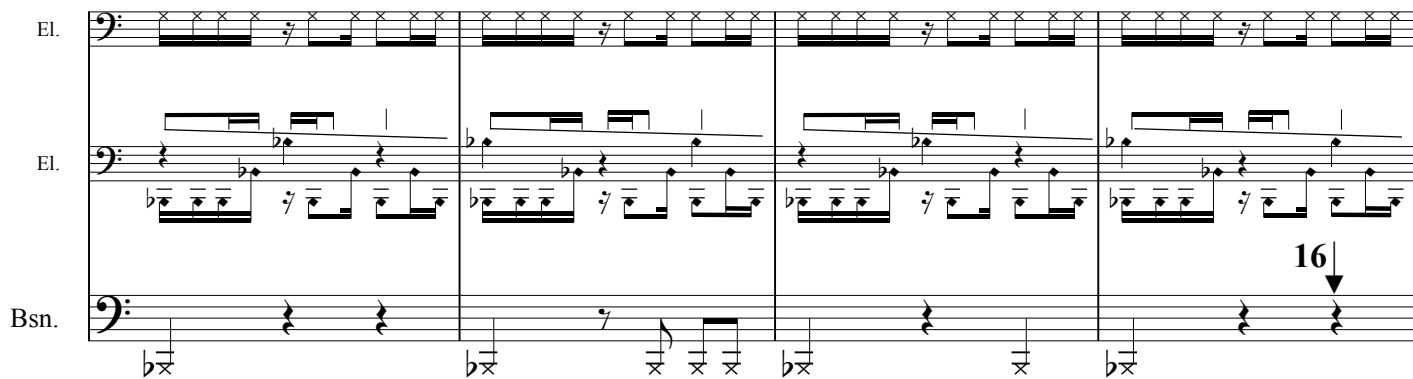
(percussive sound)

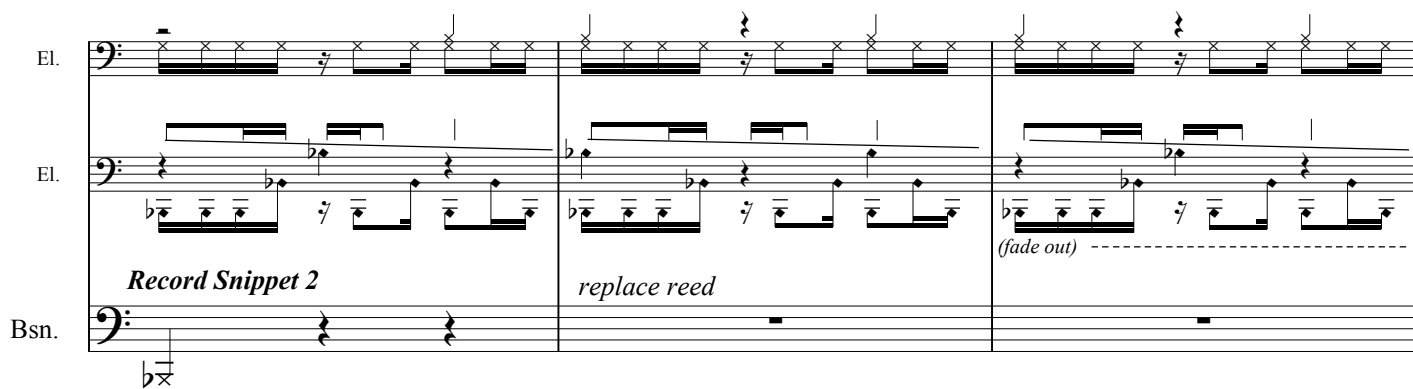
EL. 
EL. 
Bsn. 

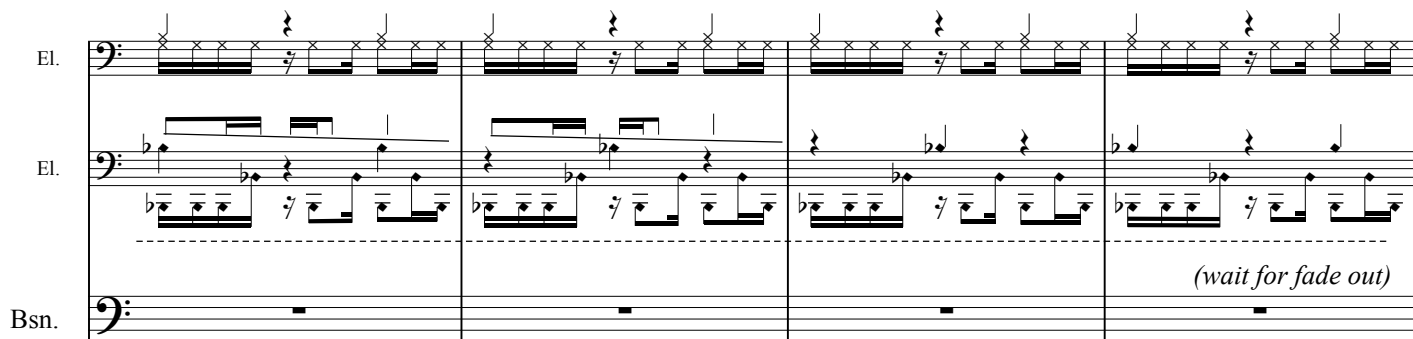
15 *Record Snippet 1*
play without reed

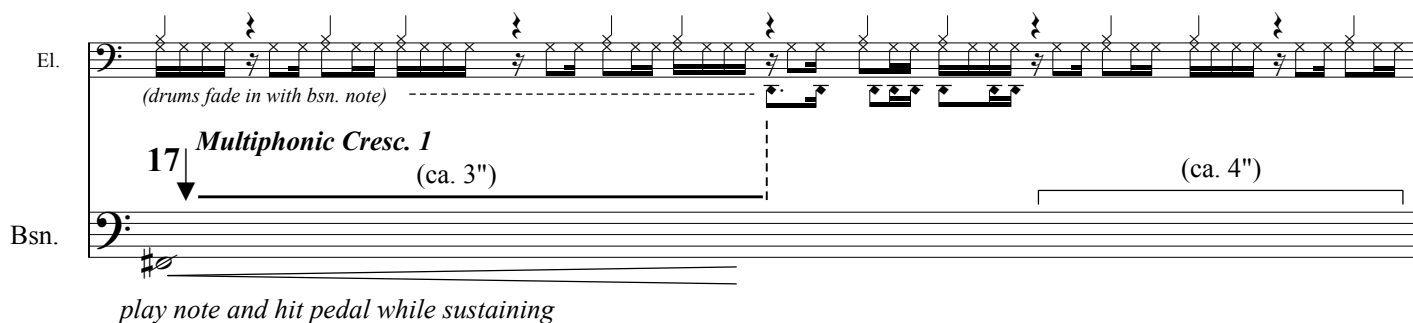
EL. 
EL. 
Bsn. 

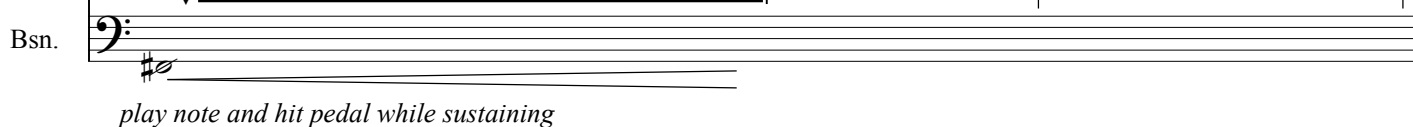
(flanger effect)

EL. 

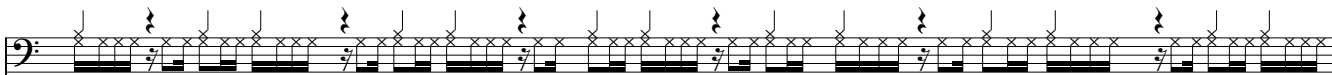
EL. 

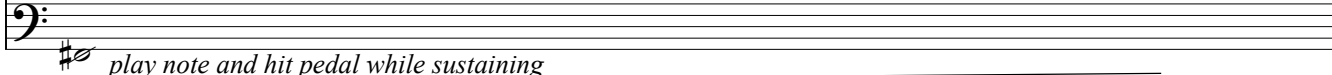
EL. 

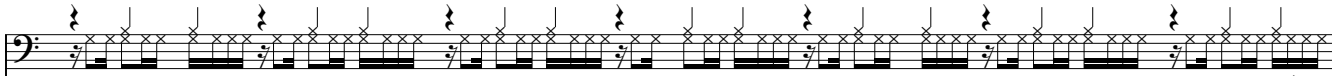
EL. 

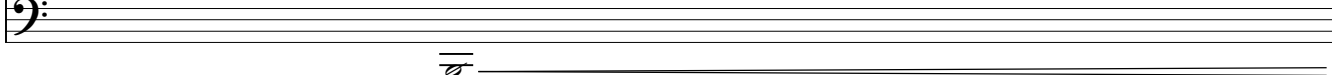
Bsn. 

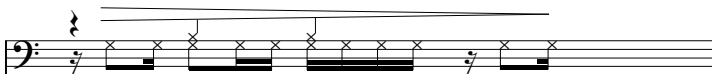
play note and hit pedal while sustaining


EL. 
(drums fade in with bsn. note)
18 *Multiphonic Cresc. 2* (ca. 5")

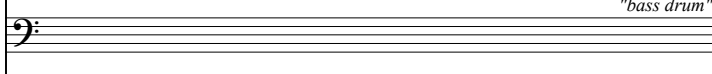
Bsn. 
play note and hit pedal while sustaining
(multiphonic)

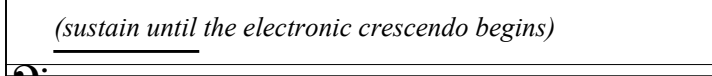
EL. 
(drums fade in with bsn. note)
play note and hit pedal while sustaining
19 *Climax 2* (ca. 8")


Bsn. 
(multiphonic)


EL. 
(sustain until the electronic crescendo begins)

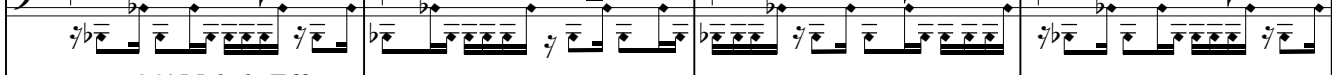
EL. 
"hi-hat"
"bass drum"
drums: "snare"


Bsn. 
(sustain until the electronic crescendo begins)

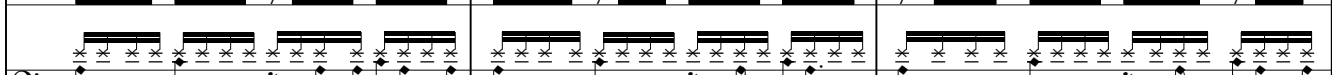
Bsn. 
(sustain until the electronic crescendo begins)


EL. 
20 *Melody Effect*

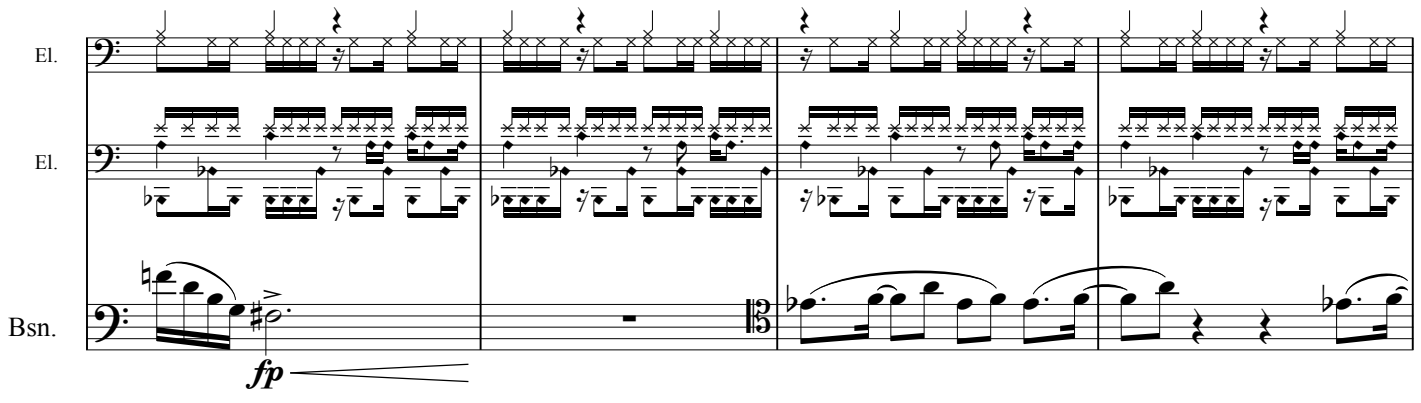
EL. 
Melody Effect

Bsn. 
(ff)

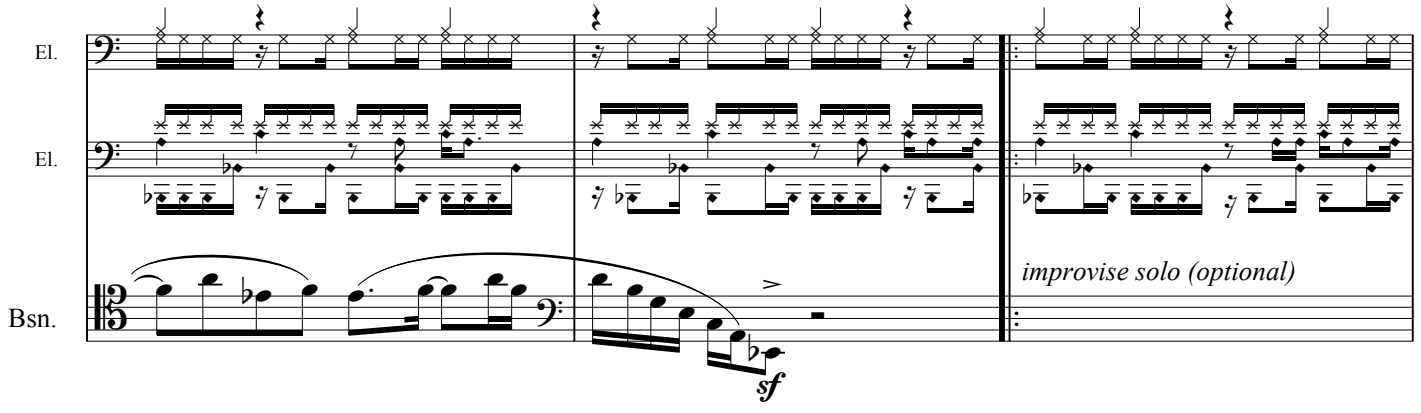
EL. 
Melody Effect

EL. 
Melody Effect

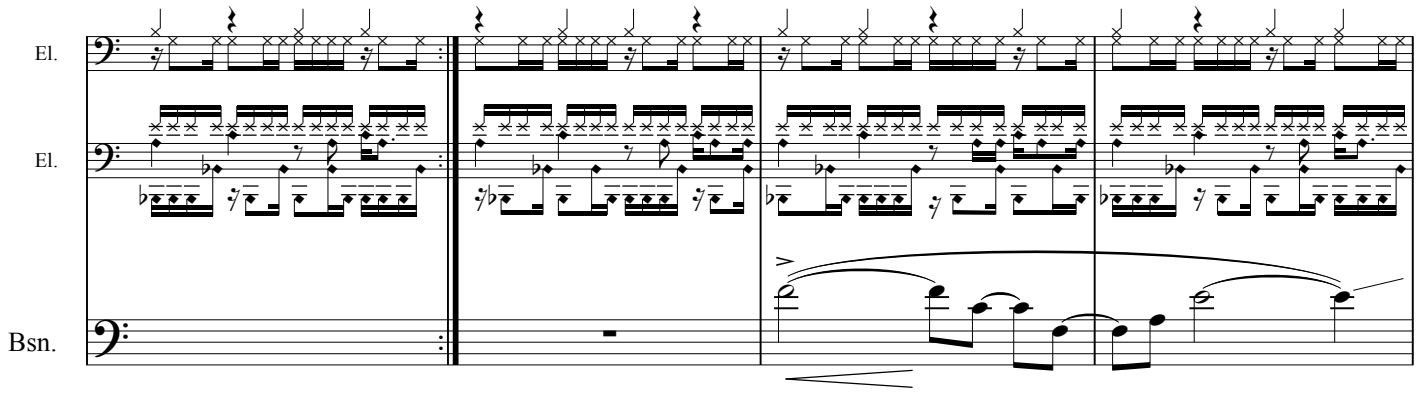
Bsn. 
fp

EL. 

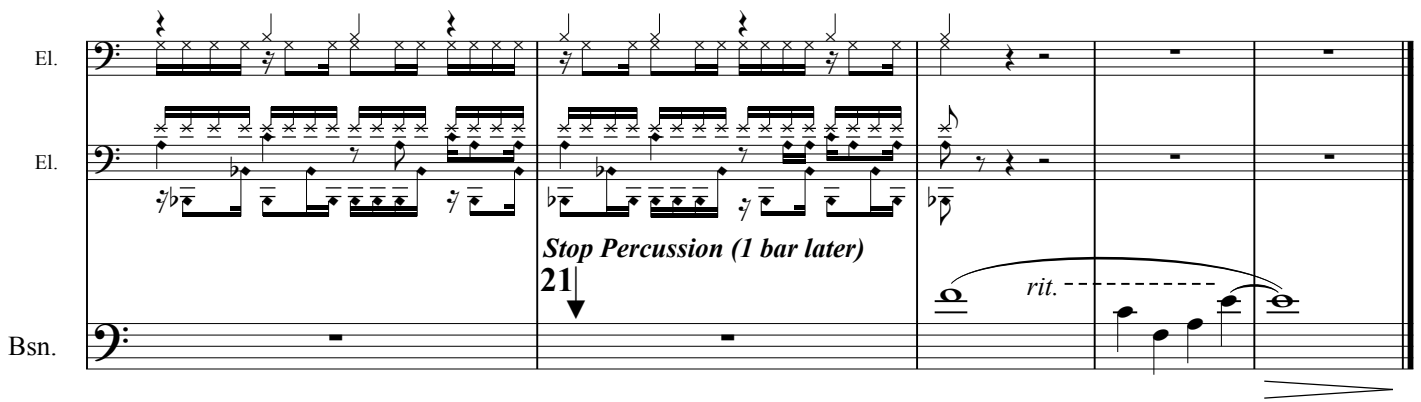
Bsn. *fp*

EL. 

Bsn. *improvise solo (optional)*
sf

EL. 

Bsn. *v*

EL. 

Bsn. *Stop Percussion (1 bar later)*
21
rit.