Peter Ivan Edwards

Ssoonro

for bassoon and electronics

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Performance Instructions

Electronics:

The electronics in this work are controlled by a trigger pedal. A Max patch manages the launching of playback as well as the levels of the FXs. The patch indicates the current trigger (10 in total), the playback status, the reverb level, and volume of the playback. These are the only things controlled by the patch. There is a trigger light that illuminates when you press the pedal so that you know whether your pressing of the pedal registered. You can choose to route either one or two microphones. The input assumes that channel 1 (if one mic) or channels 1 & 2 (if two mics) are used, but you can change this using the standard Max window for audio setup. The trigger reset button resets the parameters to the initial settings. Audio On/Off controls both input and output of audio. The mixer allows for individual adjustment of the bassoon, reverb, and playback levels. These are independent of the adjustments caused by the triggers to reverb and playback levels. These faders are placed at the end of the signal chain, just before output to the DAC. If the bassoon levels being fed into the reverb are too soft or too hot, make adjustments at your mic preamps.

Triggers:
0: Initialize - Reverb = 0%; Playback Volume = 0%, Trigger = 0, Playback Status = Stop
1: Start Playback 1, increase volume from 0% to 100% over 20 seconds.
2. Decrease playback volume from 100% to 0% over 15.5 seconds.
3. Increase reverb from 0% to 100% over 5.2 seconds.
4. Start Playback 2, increase volume from 0% to 100% over 7.8 seconds.
5. Decrease reverb from 100% to 20% over 2.6 seconds.
6. Start Playback 3, increase reverb from 20% to 100% over 40 seconds.
7. Decrease reverb from 100% to 30% over 6.5 seconds.
8. Decrease reverb from 30% to 0% over 3.9 seconds.
9. Increase reverb from 0% to 100% over 7.8 seconds.
10. Decrease reverb from 100% to 20% over 5.6 seconds.

These very exact times in the electronics are used because they map to a given number of beats at 92BPM. (One beat equals 0.6521 seconds.) Nonetheless, it is not imagined that the performer stays in very strict tempo in order to line up all of the electronics with live playing. The only place this is really necessary is m. 138 (trigger 6). Here the playback mimics multiphonics. The effect should be a different multiphonic growing out of each repetition of the bassoon's D quarter flat.

Multiphonic Notation:

The multiphonic notation follows that used by Holliger, Redgate, and others. The normal notehead indicates the foundational fingering used for the multiphonic. The additional open circles indicate keys that should be removed or opened, while the additional black circles indicate keys that should be added or closed.

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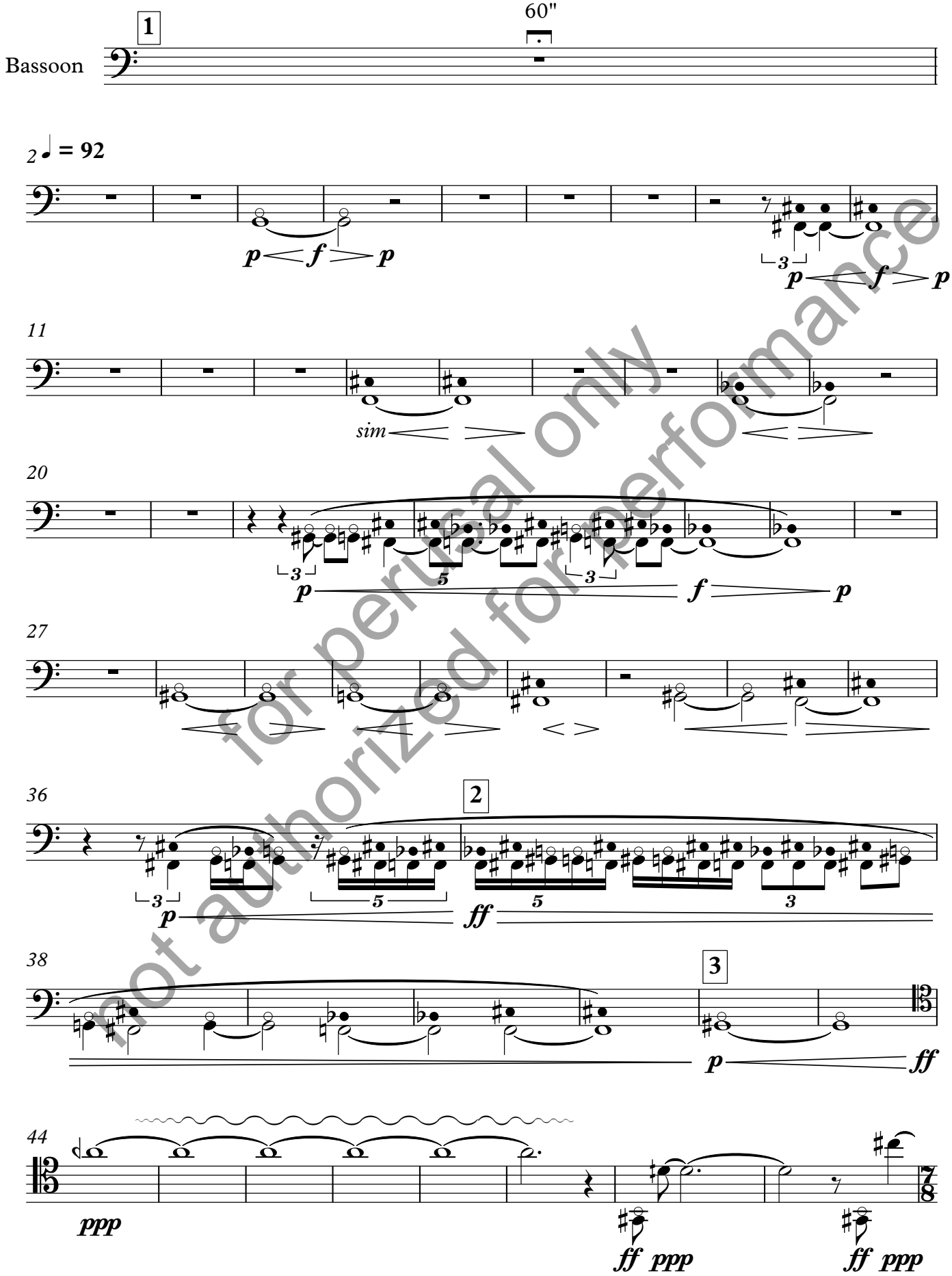

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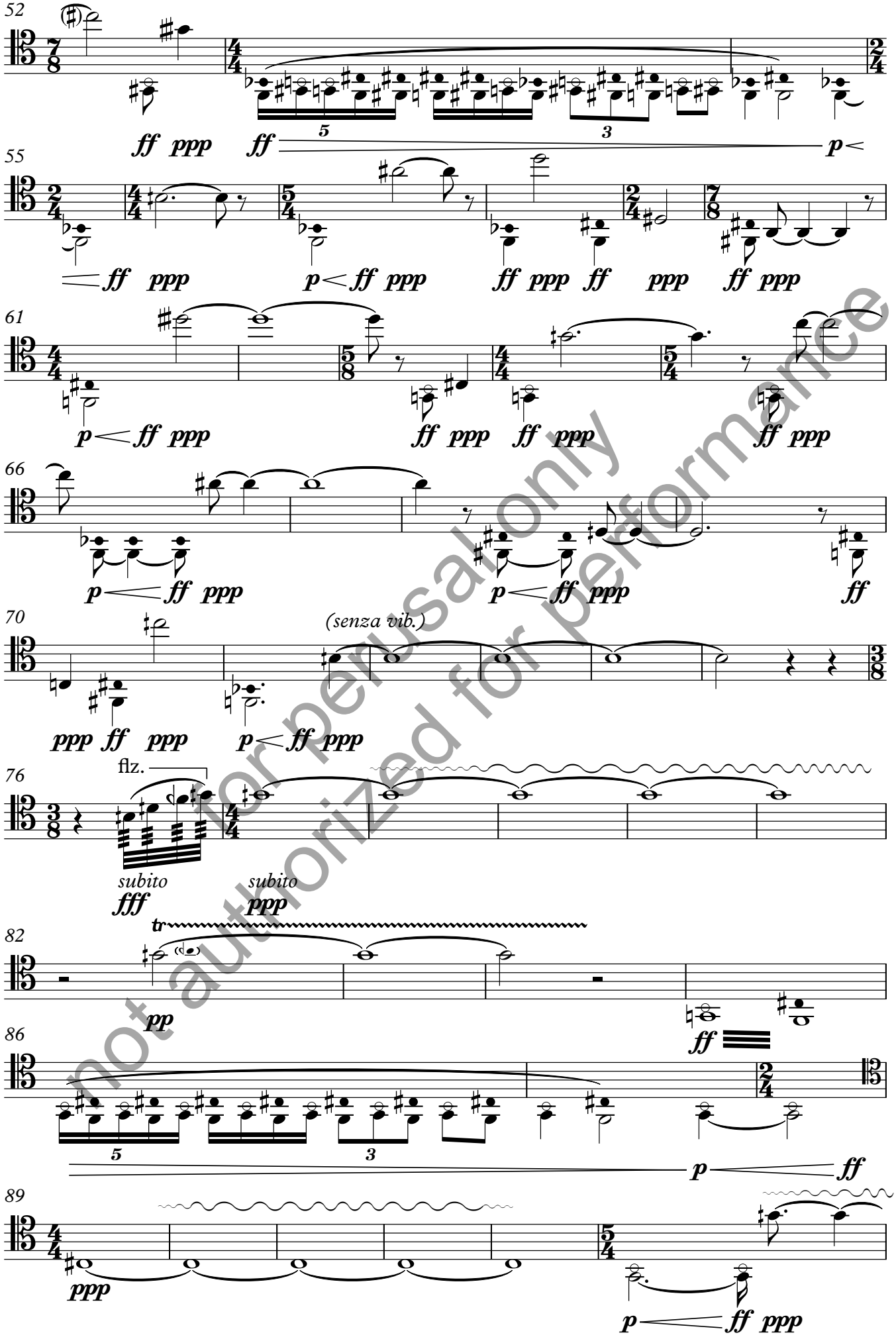

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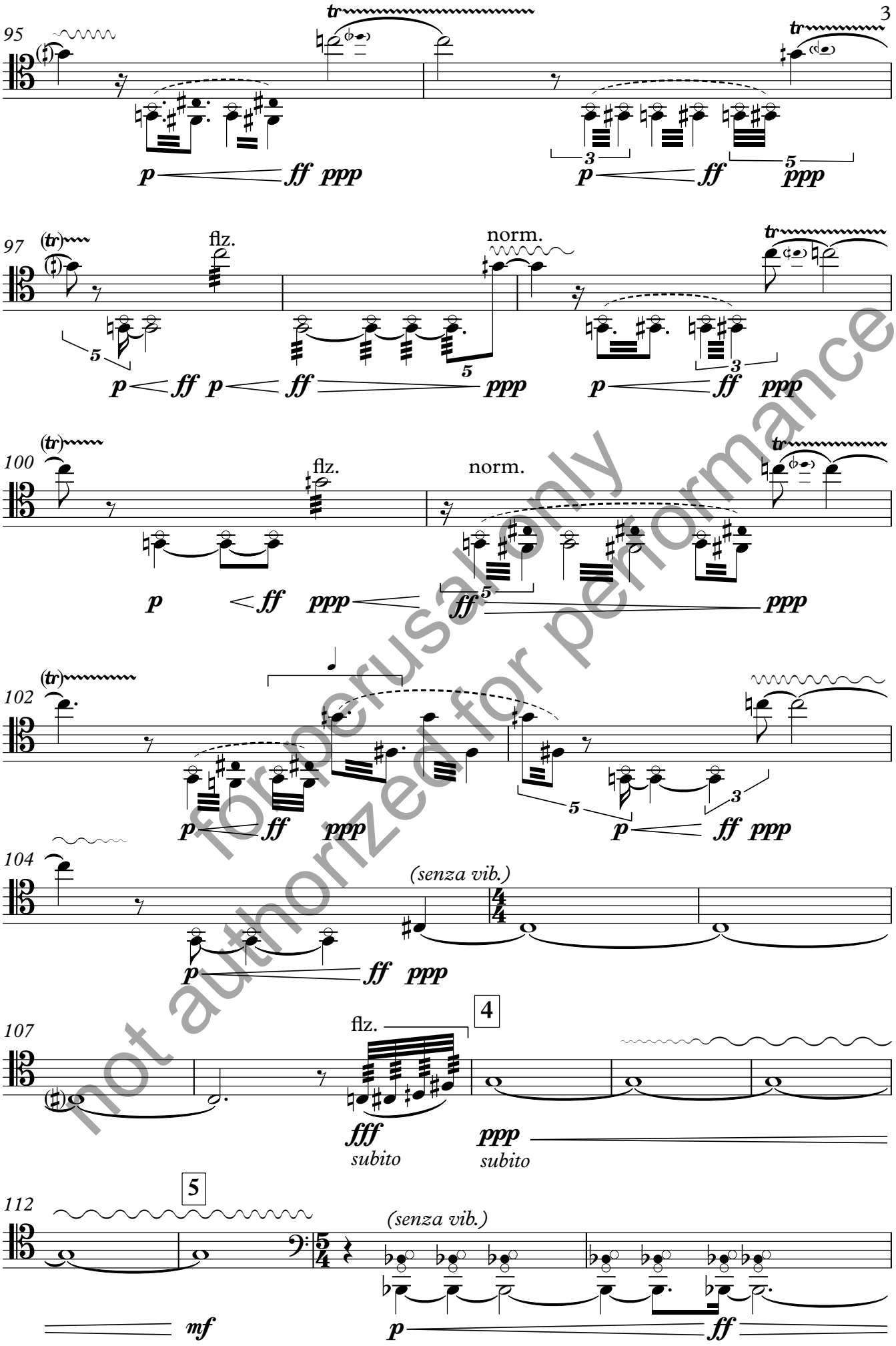

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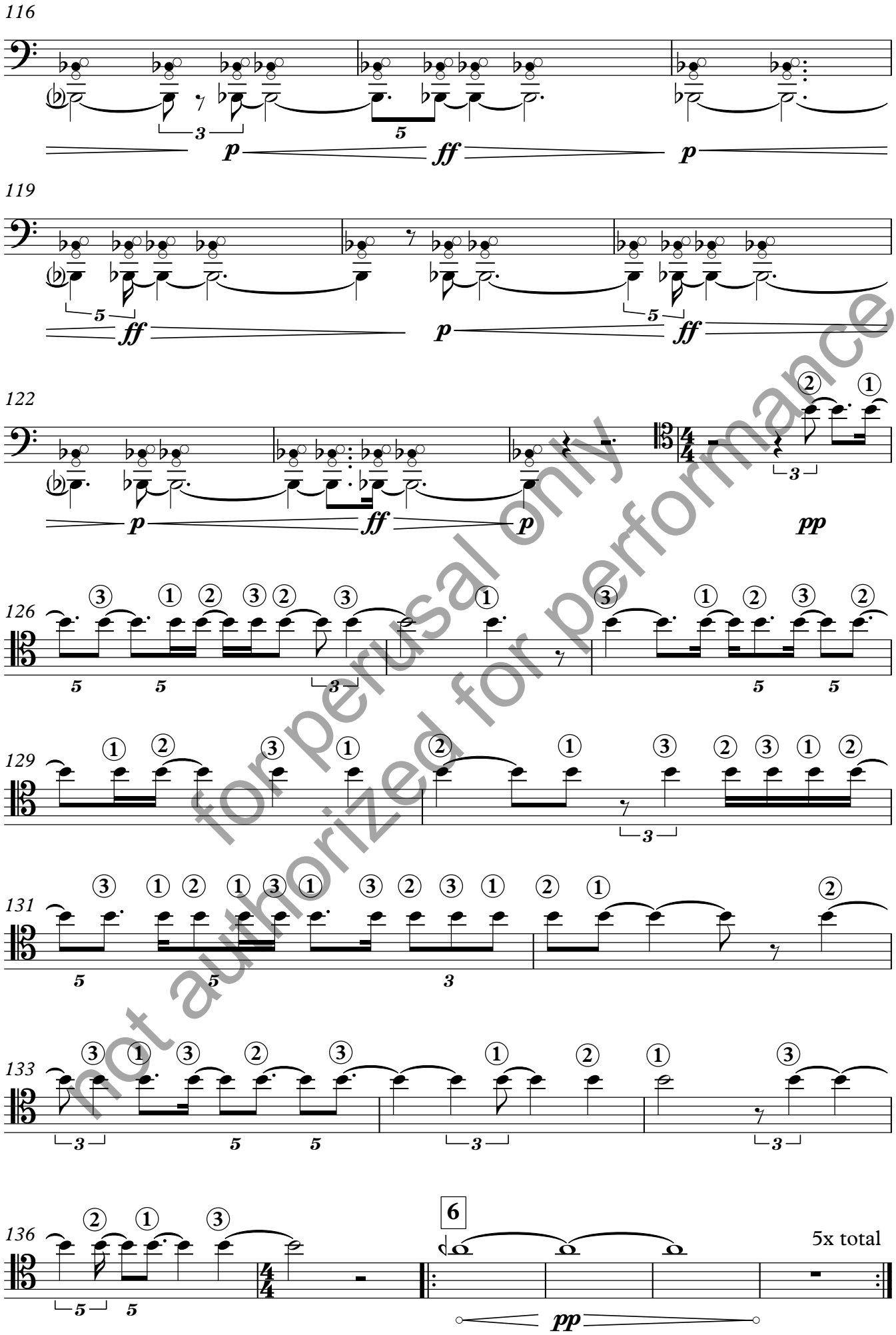

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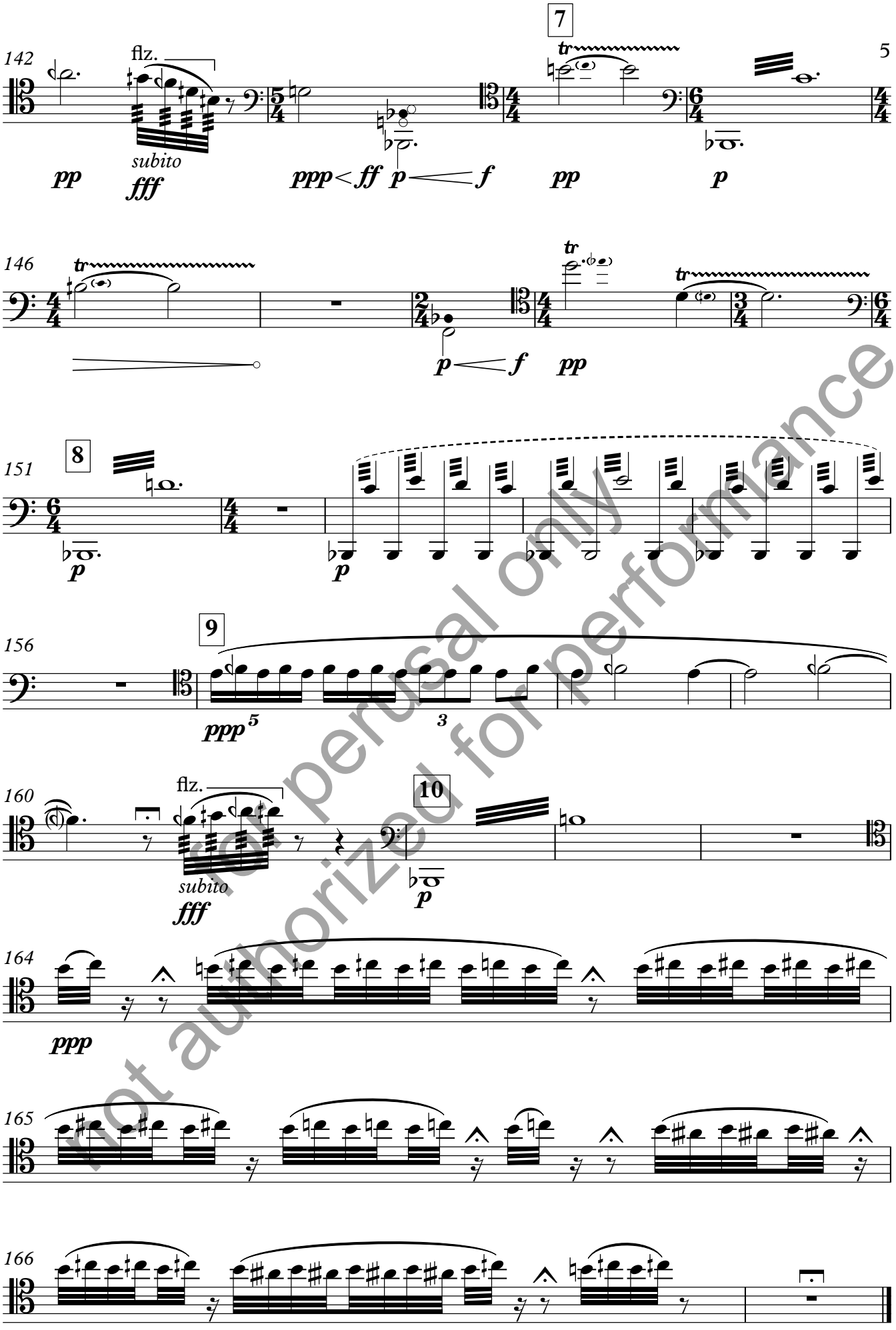

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