

Phlick

for bassoon and live electronics

Anthony Caulkins

© 2014

Approximate Duration: 5:30

Performance Setup:

The bassoonist is to play into two microphones, one over the bell and one in front of the left-hand keys, throughout the duration of the piece. The output of the microphones will run into a computer for live sound processing. Ableton Live is the suggested program for live processing, however it is not mandatory that this be the software used. The output of the computer will run into a mixer that will control four speakers which are to be placed at each corner of the audience seating area. Two speakers of the four may be placed on the stage, facing the audience from the front. These two speakers may also be used in this position for a two-channel stereo version of the piece.

Effects To Be Used (Suggestions within Ableton Live):

- Auto Pan
- Grain Delay
- Reverb
- Frequency Shifter

Performance Notes:

General:

- The notation is written in spacial notation in which the tick marks represent one click of a metronome at 60bpm.
- Eighth note grace figures (those with a single beam) are to be played ad libitum. The Rhythm of the figures is left to the performer's discretion.
- Sixteenth note grace figures (those with two beams) are to be played as fast as possible.

Electronics:

- The live electronics part (“Live Processing”) is improvised throughout the piece.
- The dotted lines indicate which effect is to be running when, but do not indicate levels or any specific parameters of those effects: These are improvised by the electronics performer.

Bassoon:

- Thick lines after a notehead, with no stem, indicate that is note is to be sustained for the duration of the line.
- Improvisatory passages are indicated with boxes. The pitches and the duration of the passage are indicated.
- Diamond noteheads indicate notes to be blown without pitch (without engaging the reed).
- X noteheads indicate a key slap in conjunction with a tongue slap.

Phlick

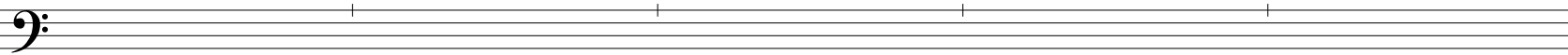
Anthony Caulkins

for bassoon and live electronics

60 m.m.

(blown without engaging reed)

Bassoon



pp

mp

ppp

Live Processing

Bell Mic

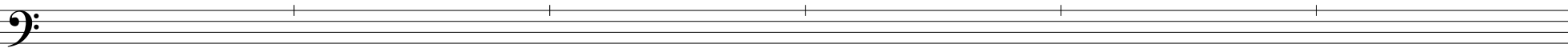
Reverb

Key Mic

Auto Pan

Frequency Shifter

0:05



pp

mp dim.

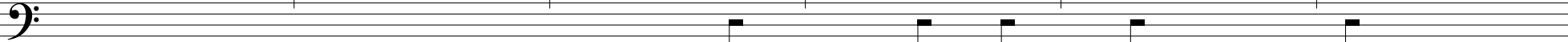
(R)

(AP)

(FS)

0:11

(tongue slap without engaging reed)



(◇)

(dim.)

ppp

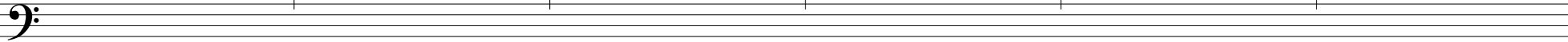
p

(R)

(AP)

(FS)

0:17



pp

mp pp sub.

mp pp sub.

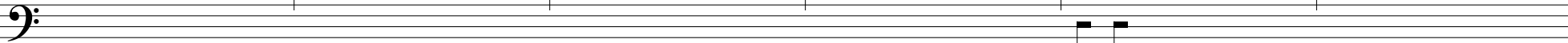
mp pp sub.

(R)

(AP)

(FS)

0:23



(◇)

ppp

p

(R)

(AP)

(FS)

0:29

0:29

pp
molto espress.

mp

ppp

(R)-----

(AP)-----

(FS)-----

0:35

0:35

pp
molto espress.

pp sub.

sfz

(R)-----

(AP)-----

(FS)-----

0:41

0:41

sfz

p

sfz

p

(R)-----

(AP)-----

(FS)-----

0:47

0:47

pp

pp sub.
molto espress.

pp

pp sub.
molto espress.

cresc.

(R)-----

(AP)-----

(FS)-----

0:53

0:53

(cresc.)

mp

mp

ppp

(R)-----

(AP)-----

(FS)-----

0:59

Musical staff for 0:59. The staff contains notes with dynamic markings: *mp* (mezzo-piano), *pp* (pianissimo), and *pp* (pianissimo). There are also some notes with an 'x' above them, possibly indicating a specific performance technique.

(R)

(AP)

(FS)

1:05

Musical staff for 1:05. The staff contains notes with dynamic markings: *sfz* (sforzando), *pp* (pianissimo), *sfz* (sforzando), *sfz* (sforzando), *pp* (pianissimo), *sfz* (sforzando), *pp* (pianissimo), *sfz* (sforzando), *pp* (pianissimo), *sfz* (sforzando), *mp* (mezzo-piano), and *pp* (pianissimo). There are also notes with an 'x' above them.

(R)

(AP)

(FS)

1:11

Musical staff for 1:11. The staff contains notes with dynamic markings: *mp* (mezzo-piano), *pp* (pianissimo), *mp* (mezzo-piano), *pp* (pianissimo), and *pp sub.* (pianissimo subito). There are also notes with an 'x' above them.

(R)

(AP)

(FS)

1:17

Musical staff for 1:17. The staff contains notes with dynamic markings: *pp* (pianissimo), *sfz* (sforzando), *mp* (mezzo-piano), *pp* (pianissimo), *pp molto espress.* (pianissimo molto espressivo), and *mp* (mezzo-piano). There are also notes with an 'x' above them.

(R)

(AP)

(FS)

1:23

Musical staff for 1:23. The staff contains notes with dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *ppp* (pianissimissimo), *pp molto espress.* (pianissimo molto espressivo), *mp sub.* (mezzo-piano subito), and *pp* (pianissimo). There are also notes with an 'x' above them.

(R)

(AP)

(FS)

1:29

mp
molto espress.

ppp

pp

sfz

(R)-----

(AP)-----

(FS)-----

1:35

pp

mp

(R)-----

(AP)-----

(FS)-----

1:41

mp sub.
molto espress.

ppp cresc.

(R)-----

(AP)-----

(FS)-----

1:47

(cresc.)

pp sub.

(R)-----

(AP)-----

(FS)-----

1:53

(play notes in any order, with any rhythm)

mp

pp

mp

(R)-----

(AP)-----

(FS)-----

1:59

pp *mp* *pp*

(R)

(AP)

(FS)

2:05

pp *pp sub.*

(R)

(AP)

(FS)

2:11

pp *mp molto espress.* *pp molto espress.*

(R)

(AP)

(FS)

2:17

p molto espress. *mp molto espress.*

(R)

(AP)

(FS)

2:23

f *ff molto espress.*

(R)

(AP)

(FS)

Grain Delay

2:29

(R)
(GD)
(AP)
(FS)

ppp cresc. molto espress.

2:35

(R)
(GD)
(AP)
(FS)

(cresc.) pp sub.

2:41

(R)
(GD)
(AP)
(FS)

p

2:47

(R)
(GD)
(AP)
(FS)

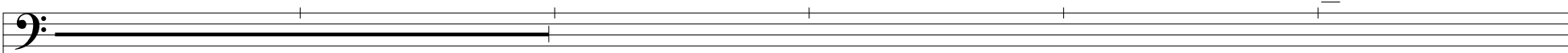
mp p pp ppp ppp cresc.

2:53

(R)
(GD)
(AP)
(FS)

(cresc.)

2:59



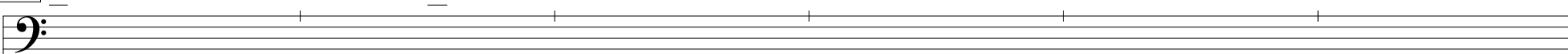
(cresc.) - - - - - *fff*

pppp molto espress.

(R)
(GD)
(AP)
(FS)

3:05

(∞)

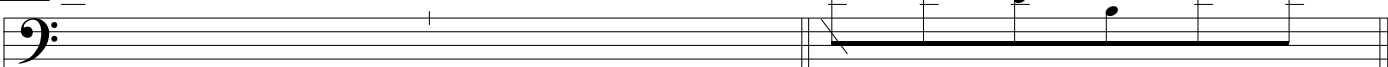


mp dim. - - - - -

(R)
(GD)
(AP)
(FS)

3:11

(●)



(dim.) - - - - - *ppp*

pp *mp* *ppp*

(R)
(GD)
(AP)
(FS)