Peter Van Landt Lane

Aeromancer

for bassoon and electronics

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(2008)

Technology Notes :

The performance of this piece requires a fully functioning version of Max/MSP and bassoon amplification with signal flow through the patch for live analysis and playback. It is recommended that a foot-pedal be prepared so that the performer can conveniently control patch changes.

Open the "Aeromancer.pat" patch on the provided disk. The input threshold must be set to a level in which the pitch detection functions properly. This information can be saved in the attached number box for future reference.

If a pedal is unavailable, an assistant may manually control the sub-patch changes during the performance: they correspond to the boxed numbers in the score and are marked with pedal indications.

Performance Notes :

Accidentals carry through the measure. Courtesy accidentals have been provided.

Quarter-tones function in this piece as rhythmic devices: accurate microtonal pitch is not required, and the fingering is up to the performer and may vary between instruments.
I recommend the following G quarter-tone fingerings.

- Normal G fingering without L5. (sharp)
- Normal G fingering with the pancake key. (flat)

The harmonics occurring in measure 11-13 and 111-113 do not require any special fingering, and are accomplished through tightening in embouchure.

The multiphonics occurring in measures 37, 38, and 133 are notated as they are played: F with the addition of the Bb key.

The notes with crosshairs above them represent pitches that are tracked in the current sub-patch to trigger a specific modification. *The attack of these pitches must be articulate for the patch to read the performance accurately.*

The pedal indications function to navigate though the sub-patches, each containing their own set of audio manipulations. In some cases (section 3, 5, 4, and 6b) the rhythmic accuracy of these switches is important.

Sections 3 and 5 function as tape parts which require a more strict alignment to the sequenced "tape" part. At the entrance in measure 118, there is also some correspondence between the harmonic changes and the solo part, though the phrases themselves may be more free. The last 2 measures (6b) are also in strict rhythm.

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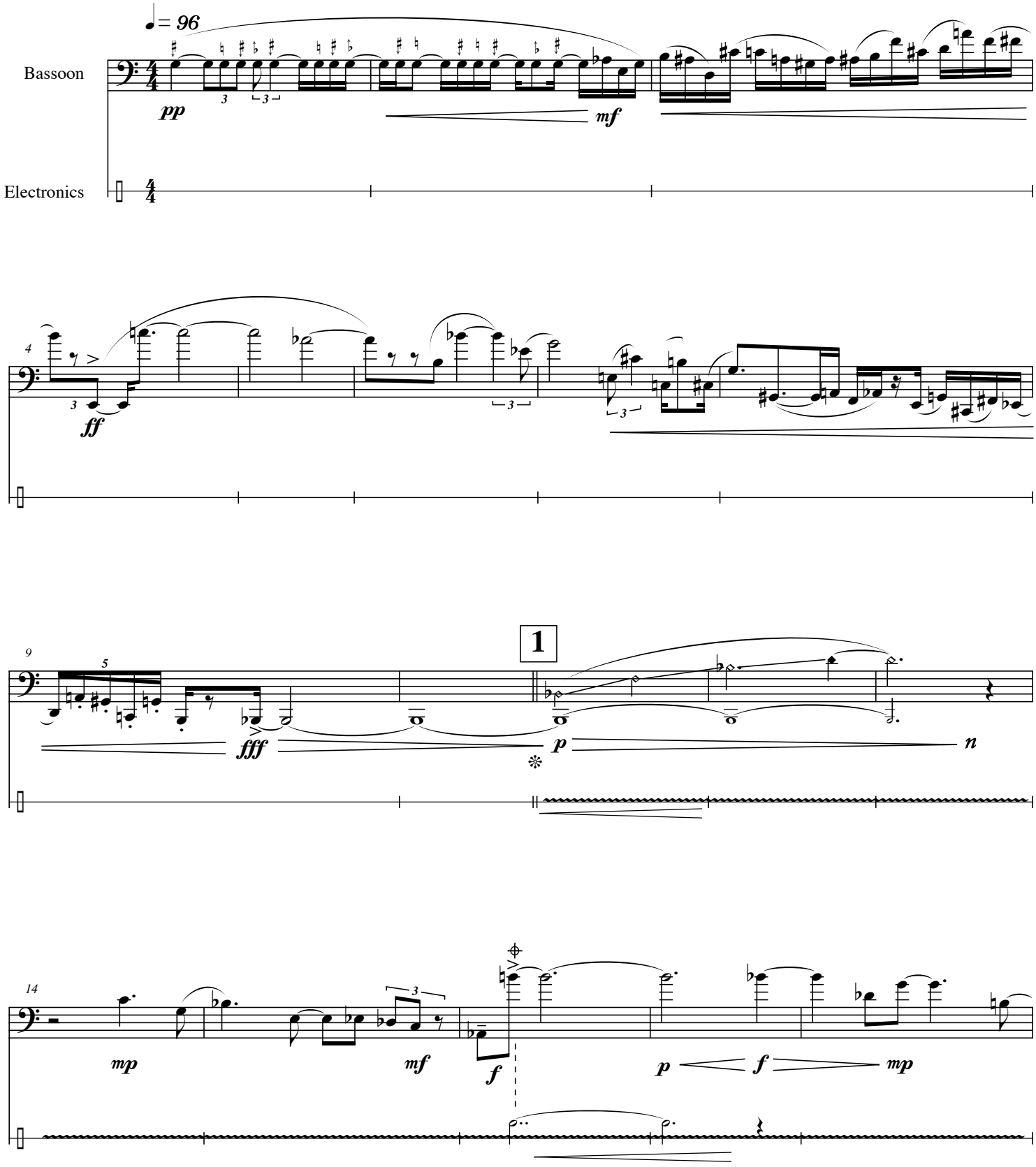

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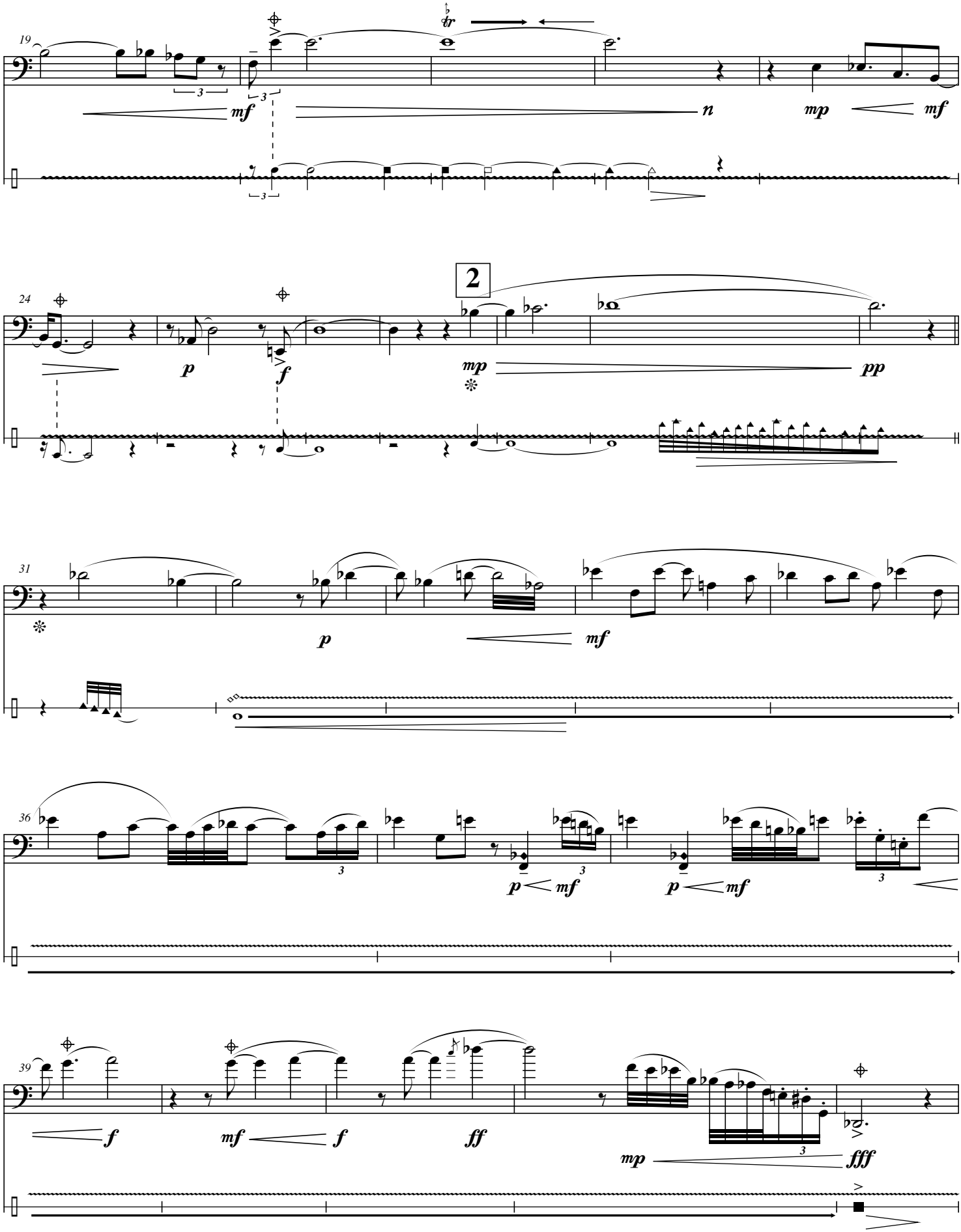
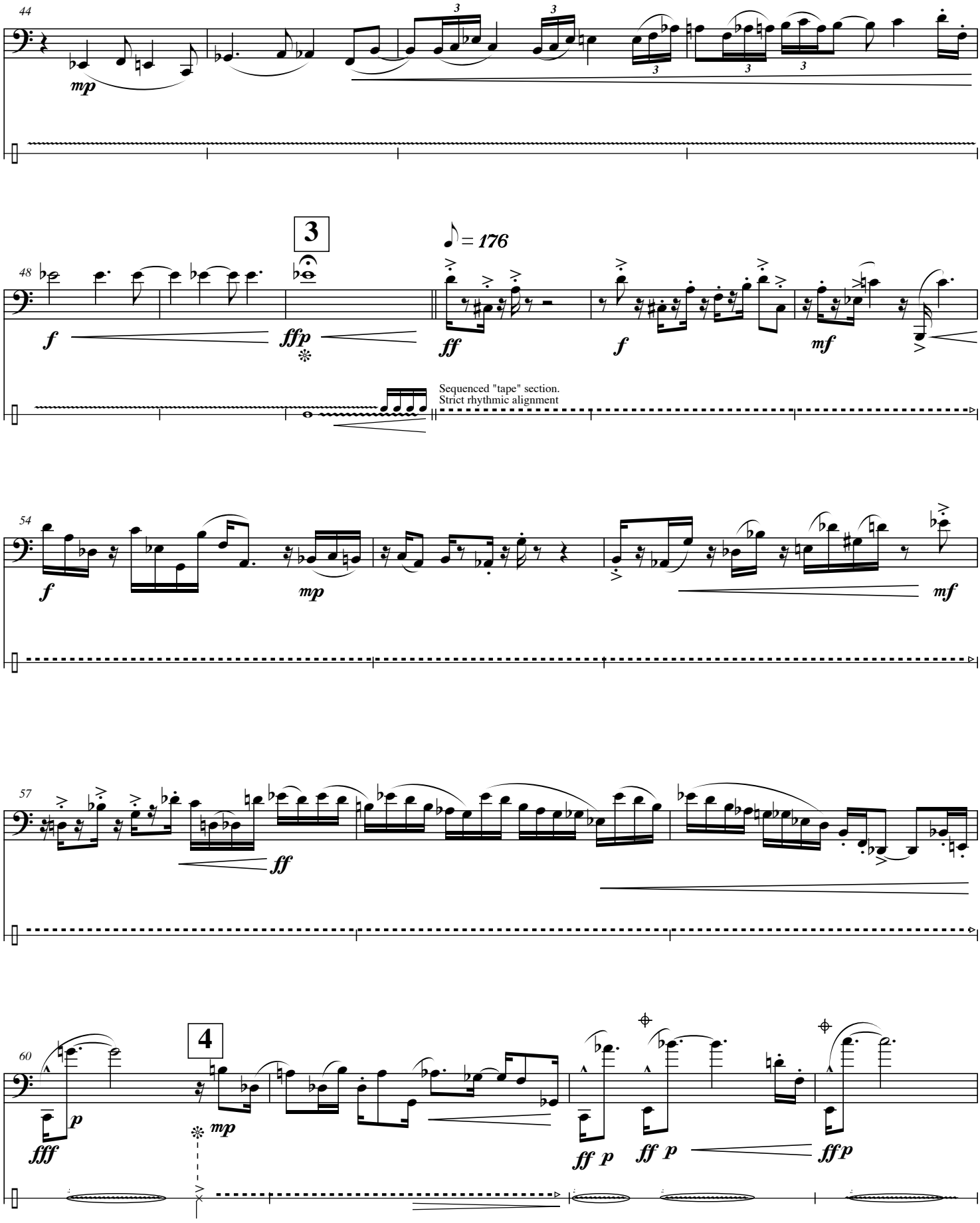
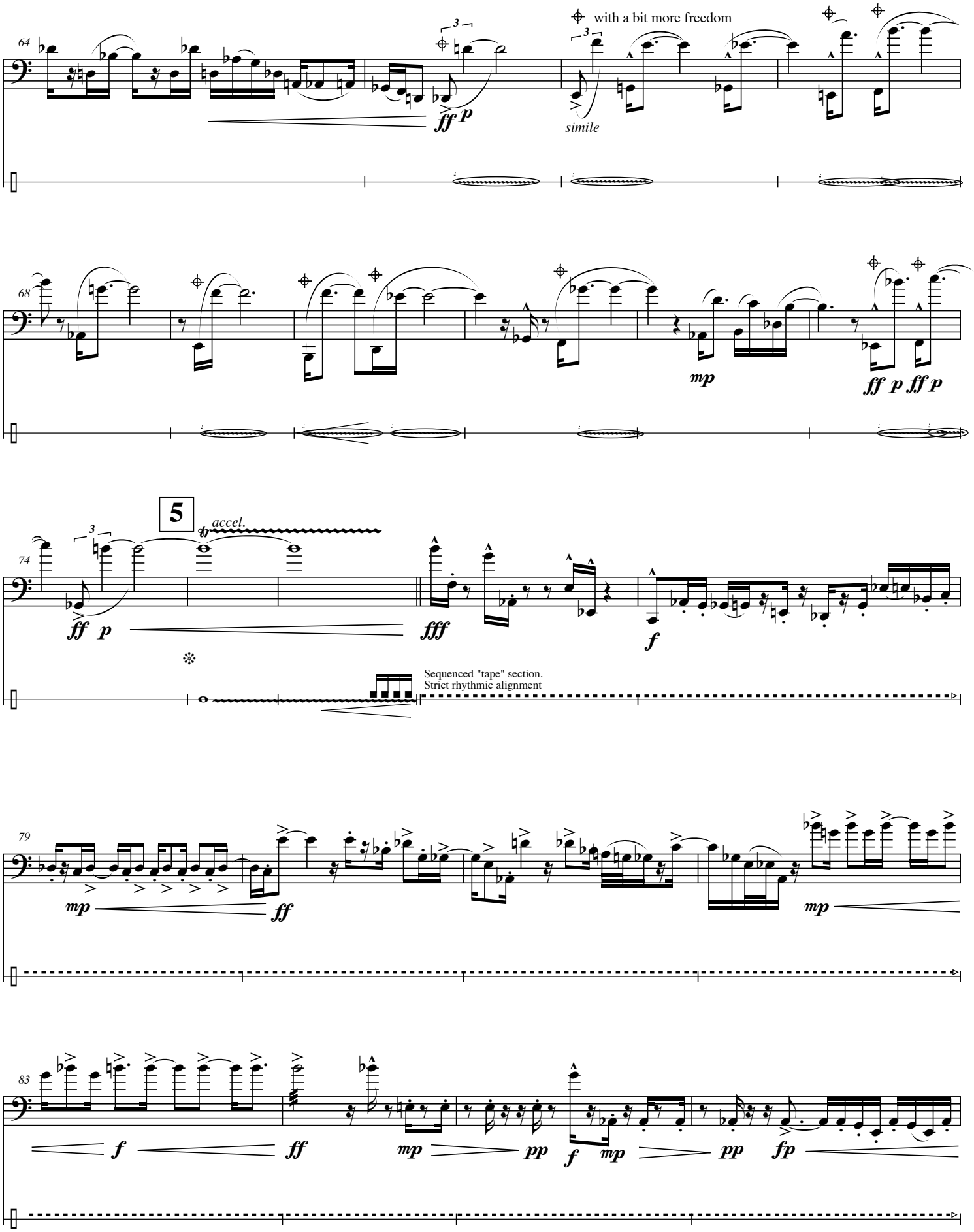
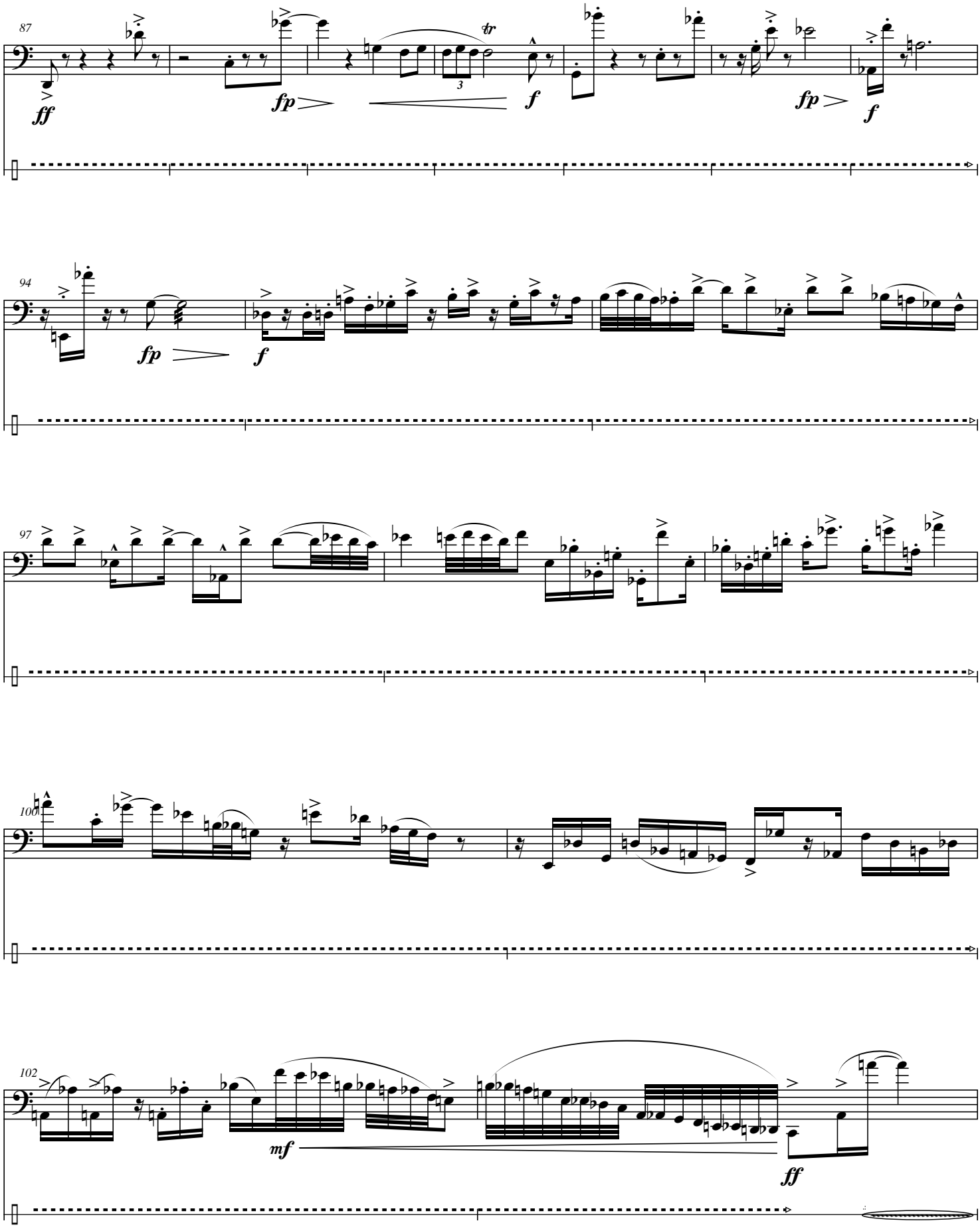
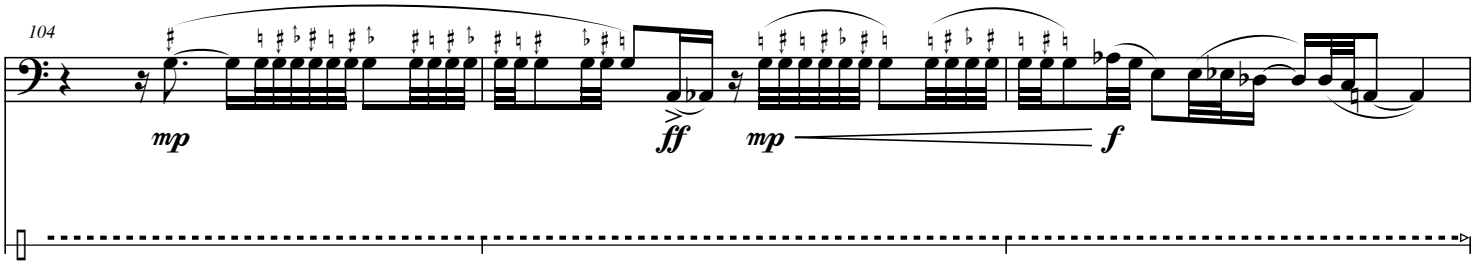
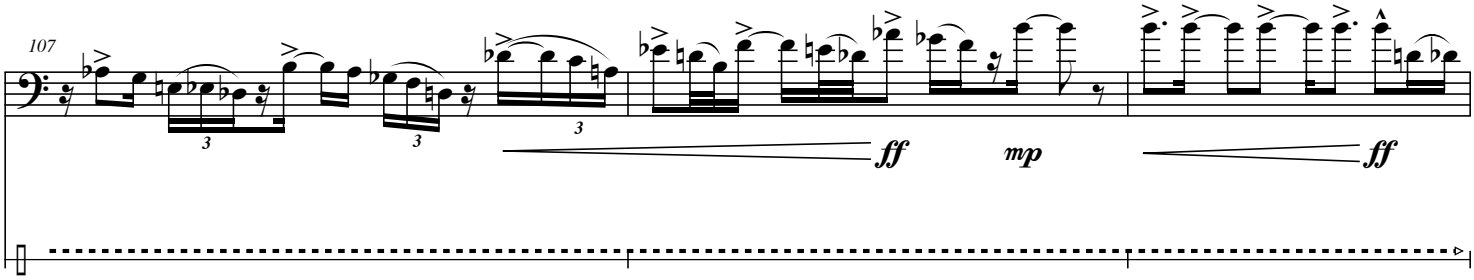

19
mf
n
mp
mf
24
2
p
f
mp
pp
31
p
mf
36
p
mf
p
mf
39
f
mf
f
ff
mp
fff

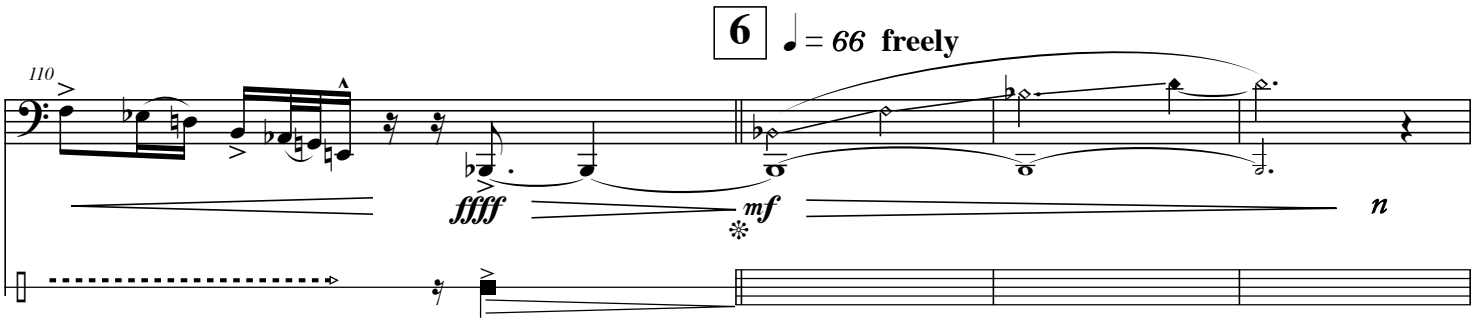

44
mp
48
3
♪ = 176
f
ffp
ff
f
mf
Sequenced "tape" section.
Strict rhythmic alignment
54
f
mp
mf
57
ff
60
4
fff
p
mp
ff p
ff p
ffp

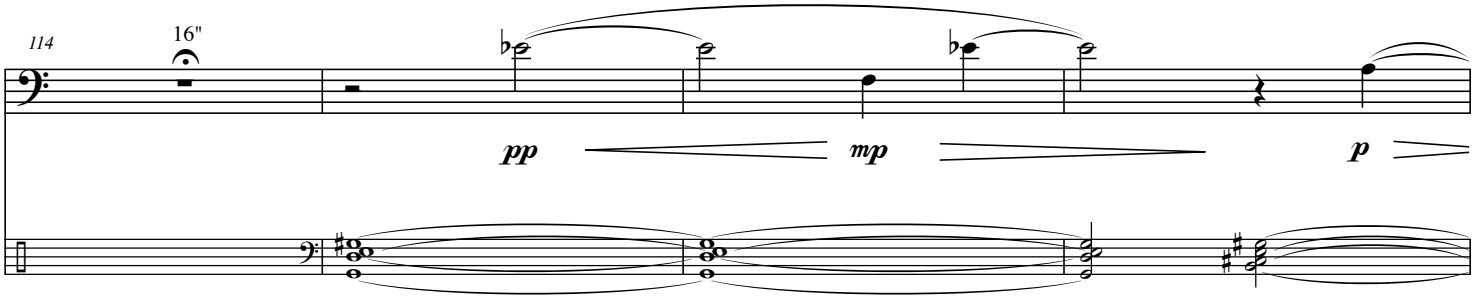

with a bit more freedom
simile
5
accel.
Sequenced "tape" section.
Strict rhythmic alignment

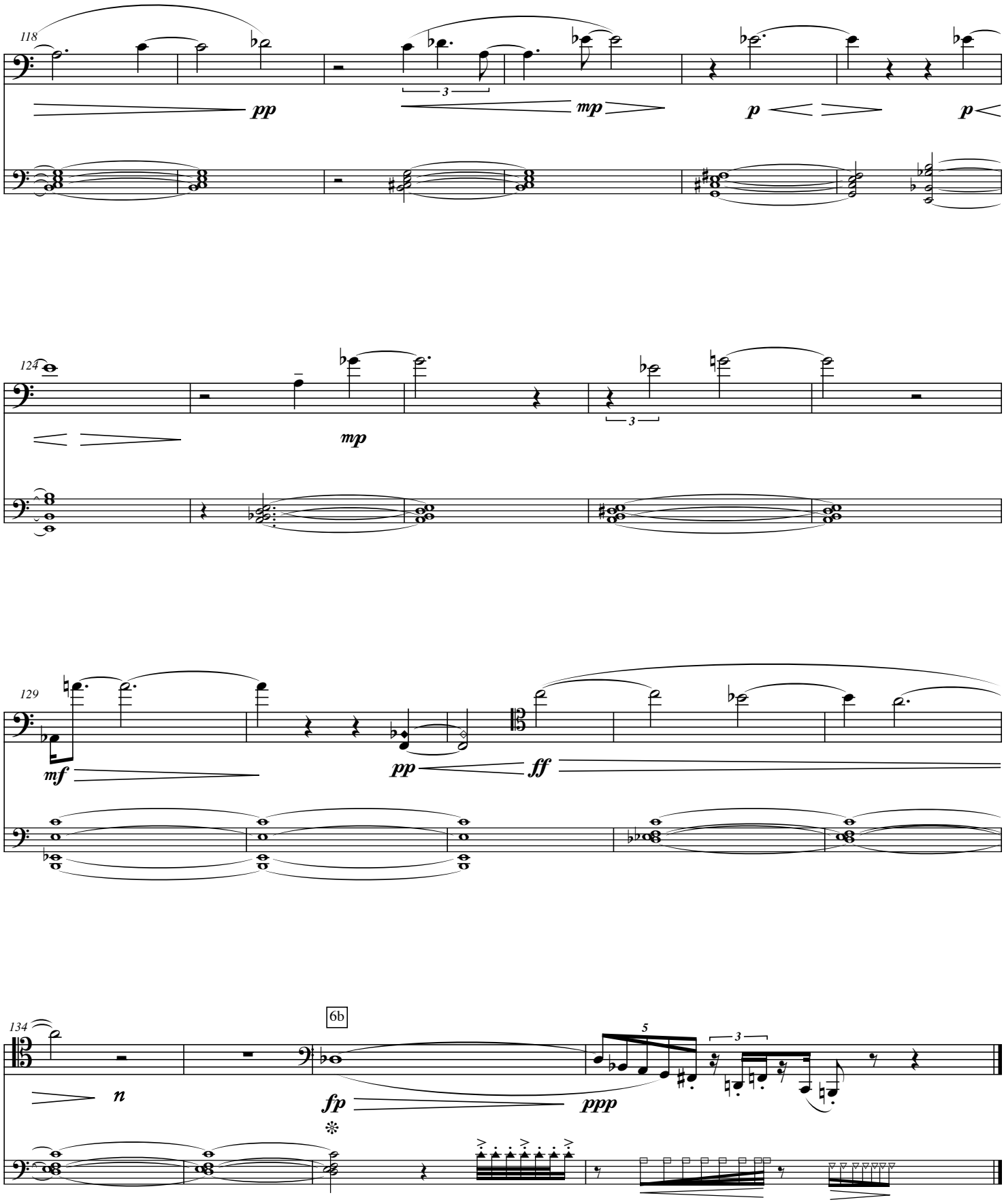

87
ff
fp
tr
3
f
fp
f
94
fp
f
97
100
102
mf
ff


104
mp
ff
mp
f


107
3
3
3
ff
mp
ff


6
= 66 freely
110
ffff
mf
n


114
16"
pp
mp
p


118
pp
3
mp
p
p
124
mp
3
129
mf
pp
ff
134
n
6b
fp
ppp
5
3