

O V U M / A Z O T H



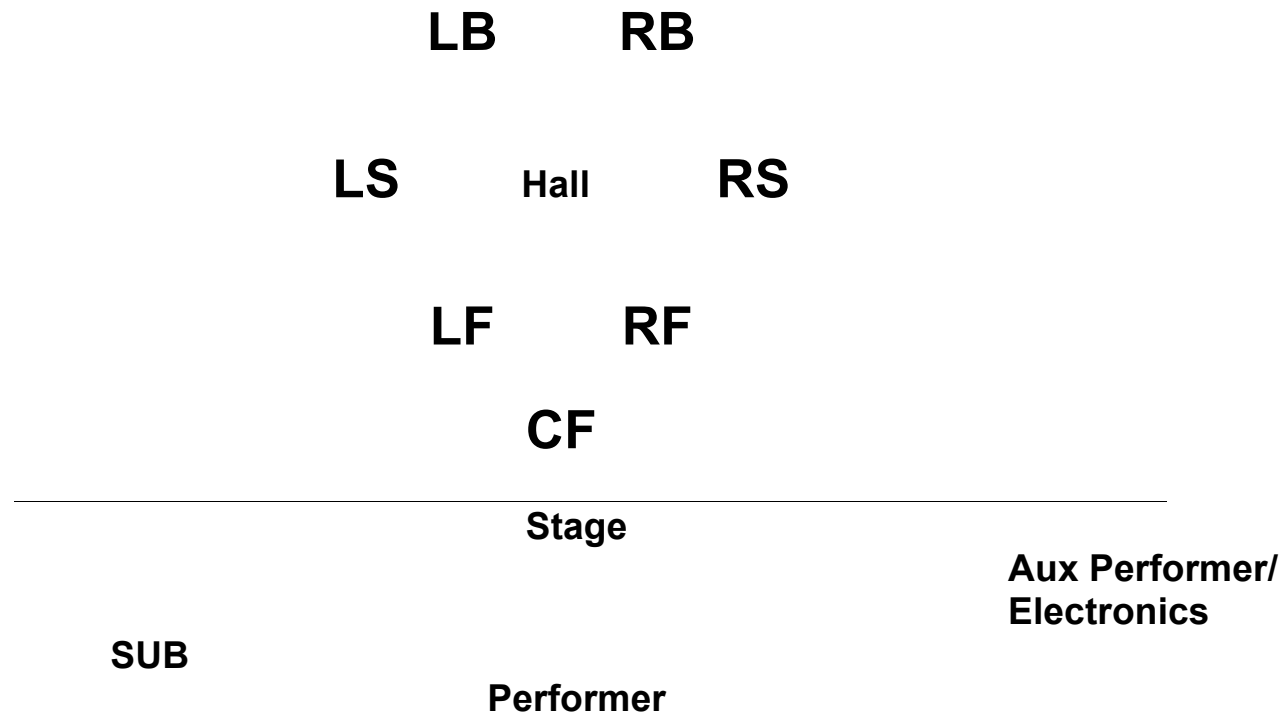
O V U M / A Z O T H

FOR BASSOON AND LIVE ELECTRONICS

Live Setup

Ovum/Azoth was composed for 7.1 surround sound.

Speaker Positioning for 7.1



Electronics

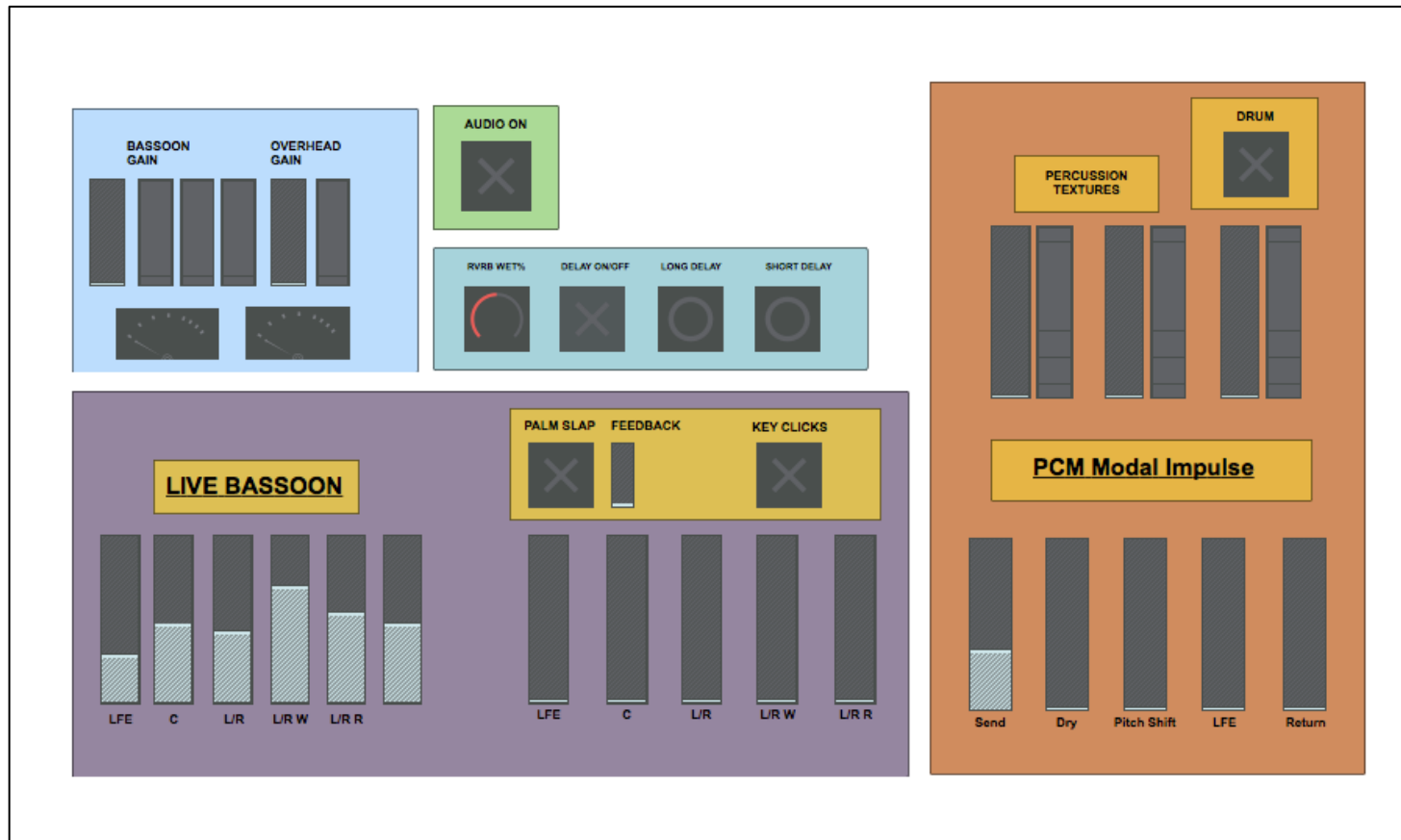
The following hardware/software is required for live performance of Ovum/Azoth:

- Microphones: ideally two clip-on condenser microphones such as the Apex 565, and a contact microphone placed on the bocal or crook of the instrument. An additional overhead microphone (condenser or dynamic) should be placed at such a height that it picks up palm slaps on bassoon bell once the performer has placed the instrument on the floor (see rehearsal B in score).
- Pedals: One continuous-control expression pedal for reverb wet/dry mix and one binary footswitch for delay on/off.
- MIDI controllers: In premier performance, auxiliary performer used a Korg nanoKONTROL2 and a Behringer BCF2000. Any MIDI controllers may be used providing there is access to at least 16 faders as well as knobs and buttons (see Max patches below).

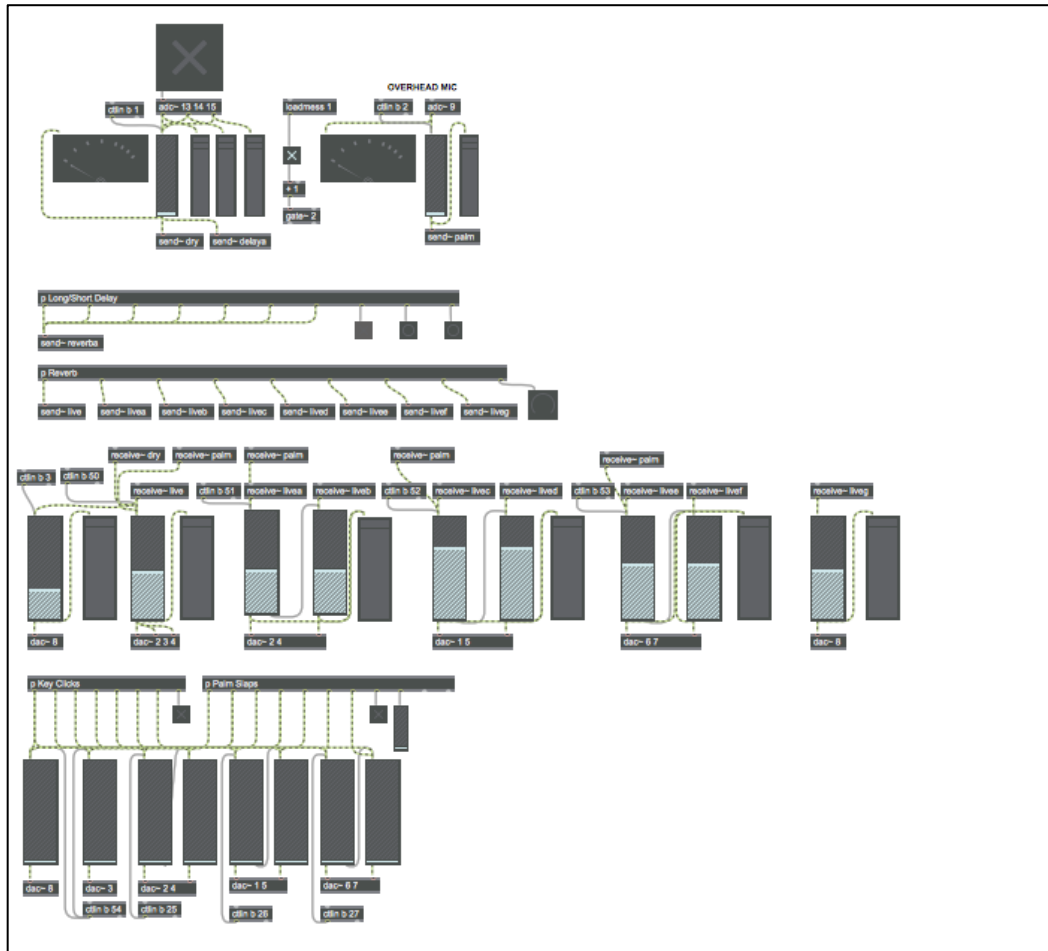
Max MSP Patches

All live electronics are processed through Max MSP:

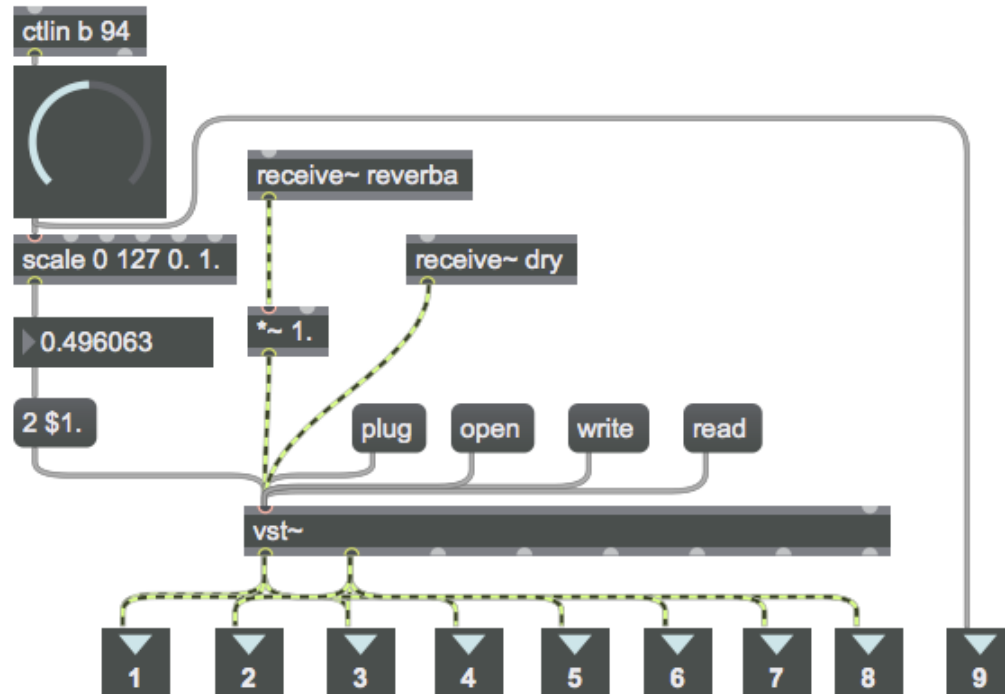
Presentation View for Live Performance



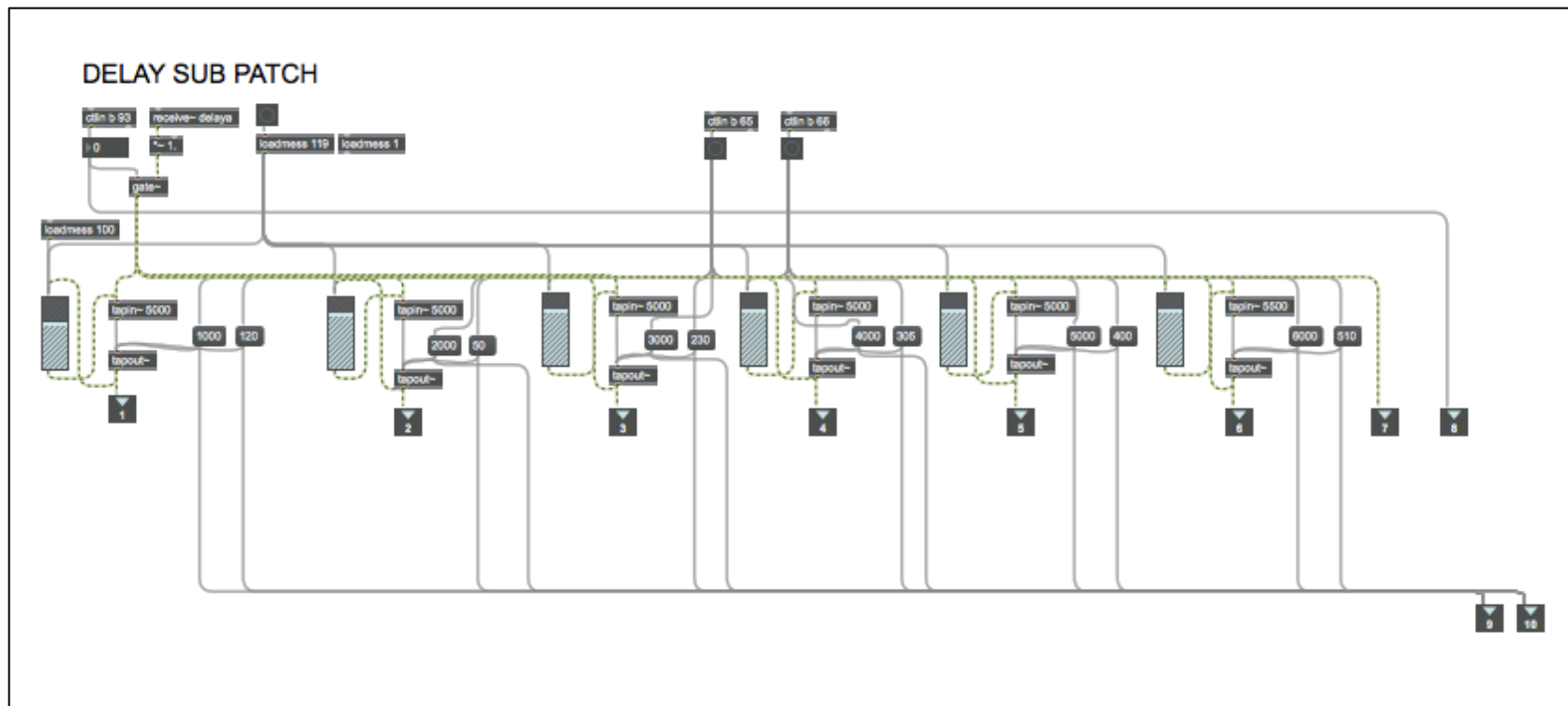
Patching for live electronics, signal inputs/outputs and live reverb/delay



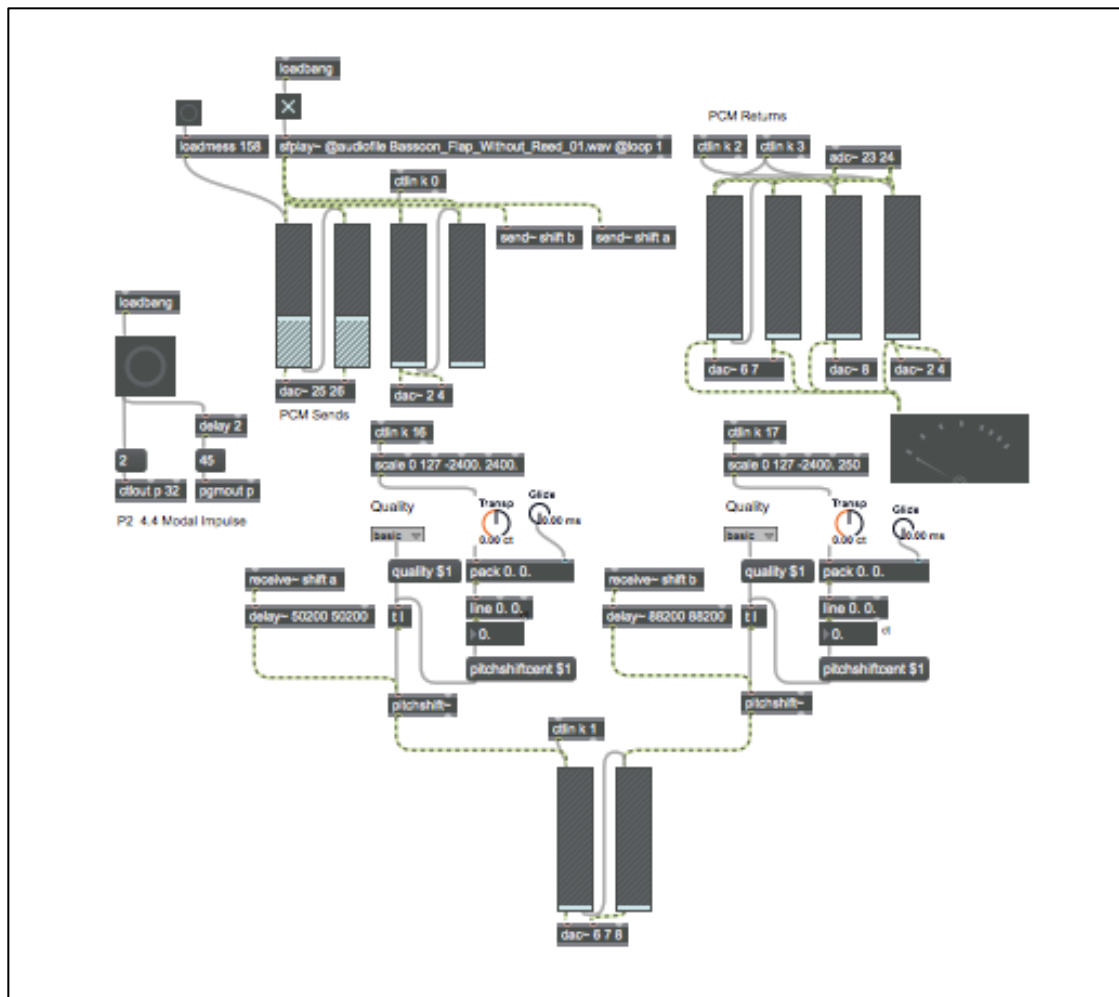
REVERB SUB PATCH



- Reverb dry/wet mix controlled by performer with expression pedal.
- Any reverb plugin may be used via the Max MSP's VST object.



- Aux performer controls delay time (short/long), delay is turned on/off by performer with foot switch.



PCM 81 Reverb/Delay Patching:

- Pre-recorded samples are processed through PCM 81 plate reverb preset P2 4.4 “Modal Impulse” (see rehearsal C n score)

Score

OVUM / AZOTH

Bassoon and Live Electronics

A ♩ = 52

Bassoon

15" repeat ad lib. timbral trill 1' 30" bisb. FL

ppp *p* *p* *pp* *mp* *mf* *f* *p*

Foot Pedal (Reverb)

20% 80% 50%

Foot Switch (Delay)

delay on

Apex/DI outputs up long delay on

Electronics

b faders 1, 2, 3 b faders 4, 5, 6

The musical score is divided into four staves:

- Bsn. (Bassoon):** The top staff features a melodic line with dynamic markings *ppp* and *mp*. It includes a 6" and 12" crescendo/decrescendo hairpin, a *bisbigliando* section, and a 4" crescendo hairpin. The key signature has one flat (Bb).
- F.P. (First Piano):** The second staff shows a dynamic curve starting at *f*, peaking at 80%, and then decreasing to 50%.
- F.S. (First Saxophone):** The third staff includes performance instructions: "delay off", "on", "off", and "on".
- Elcs. (Electric Conductor):** The bottom staff has a box labeled "b faders 4, 5, 6" with an arrow pointing to the F.P. staff.

10" 10" 5" 6" 3"

key clicks ad lib.

Bsn.

f *ff* *p* *f* *f*

FL N

9

F.P.

80% 20% 80%

F.S.

off

long delay on

b faders 4, 5, 6

b fdrs. 7, 8 "key clicks"

Elcs.

6" 12" 12" 5"

cresc. and dim. ad lib,
sometimes like a wave,
sometimes choppy.

timbral trill

ff *fff* *mf* *cresc.* *f*

FL N

15

F.P.

80%

F.S.

on off

b faders 4, 5, 6

short delay on

Elcs.

play pitches staccato and in any octave, alternating freely between normal pitch, flapping and key clicking. Rhythm serves as a contour only, should be interpreted very freely with as much space between gestures as desired. Dynamics are free but should explore sharp contrasts

1' 30"

alternate boxed ideas freely

play this gesture only twice

Bsn.

20

FL

timbral trill
- +

p *mf* *ff*

bisb.

timbral trill
- +

p N

F.P.

20

20%

20%

80%

F.S.

on

off

b faders 4, 5, 6

Elcs.

||

||

Place bassoon on floor with bell positioned near overhead mic. Palm slap the bell using the three pedal keys to achieve 3 discrete pitches. Rhythms are suggestive and should be interpreted freely in varying tempi.

B ♩ = 102/108

30"

accel.

continue palm slap, blending with recorded material

to normal playing position, when drum beat has begun, move on.

Bsn.

mf

3

F.P.

27

20%

F.S.

on

overhead dynamic mic output up

Elcs.

||

b fdrs. 7, 8 "palm slaps"

gestures should be played freely in any order/ any octave and may be extended/improvised. Make noise!

30"

30

Bsn. *multiphonics ad lib.* FL *fff* as a grace note gesture 5 FL as a grace note gesture 6 FL play with or without FL *fff* FL reed off

F.P. 30 50%

F.S. off

Eles. b fdrs. 7, 8 "palm slaps" k fader 8 "drum" cue performer, 4 beats to cut-off

Improv perc. buttons on k fdr. 7 with feedback k dials 6, 7 Ride feedback on "palm slaps" k fdr. 5

C

♩ = 52

20"**20"****10"**

Bsn. reed on *p* N

flap without reed *accel.* 7 7 *flap without reed ad lib.*

F.P. 37 80%

F.S. on off

Eles. k fdr. 1 "dry flap" k fdr. 2 "dry flap pitched" fluctuate pitch shift ad lib. with k dials 1, 2 Modal impulse sub, k fdr. 3 Modal impulse flap, k fdr. 4 b fdrs. 7, 8 "key clicks"

42

Bsn.

p *mp* *mp* *mf* *p* *pp* *ppp* N

10" 10"

3

F.P.

F.S.

Eles.

51

Bsn.

51

F.P.

F.S.

Eles.