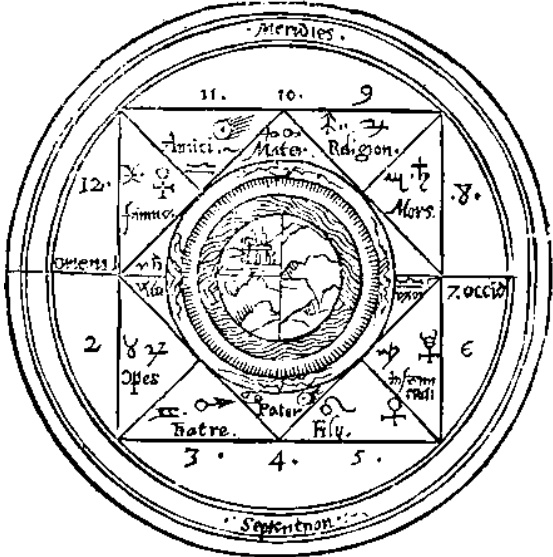


Ars Memoranda

Francis Heery

for solo bassoon

november 2012



Ars Memoranda

...memory...sedimentation...receding... retrieval...surfacing...

The descending 'flap' sonorities at the opening of the piece (bars 1- circa 46) become gradually absorbed and embedded into a more amorphous and textured sonic field (circa bars 47-end). As such any 'flap' techniques should clearly stand out when they occur.

Bisbigliandi, rhythmically notated, echo some of the rhythmic cells that have occurred previous.

At other points, silence becomes occasionally 'coloured' by fragmented air tones.

Miscellaneous Performance Notes

Singing while playing

Where general, vocalizing while playing serves only to cause timbral 'interference' with the note being played. The voice should not be present as a separate sonority but rather integrate as much as possible with the instrumental tone.

Microtonal elements

Where rapid microtonal changes occur, the different pitches should be sounded in as detached a manner as possible. Avoid microtonal glissandi where possible (unless expressly called for in the score). The smallest microtonal value is roughly 1/8 of a tone.

'Bright' and 'dark' inflections

Transitions from dark tone to bright reedy tone should be executed with as much contrast as possible and by tongue and lip technique alone [eg. bright ('E', 'A') or dark ('ü', 'O') vowels].

Bisbigliandi

Bisbigliandi are notated rhythmically on a separate staff, and should alternate between two fingerings that create the most contrast in timbre.

Multiphonics

Multiphonics are notated in three ways. Firstly specific multiphonics are called for in parts of the score whereby the pitches to be heard in the chord are specifically notated. (These multiphonics are listed in *The Techniques of Bassoon Playing* by Pascal Gallois (Bärenreiter, 2009).

Secondly, overtone multiphonics are also called for. These multiphonics consist mainly of overtones of the notated pitch. They are produced by pinching the reed and strongly increasing the air pressure, as if playing in registers III and IV. These multiphonics are represented by the symbol: **O**


Thirdly, multiphonics are called for that are quasi-ad libbed whereby the player is free to choose the fingerings and playing techniques needed to create sonorities as close to the descriptions in the score as possible. As a general guideline, however, it is necessary for the multiphonics be quiet or very quiet. Also, as most of the piece is focused on the lower registers of the instrument such multiphonics should, if possible be comprised of mid to higher partials as well as some of the fundamental. These multiphonics are represented by the symbol: **M**

Air Tones - 

Air tones are represented by hollow square noteheads and function predominantly to 'colour' or subtly distort silent parts of the piece. The sonority should be very quiet, [sometimes on the border of audibility]. However it should have a pointedly *strained* or *choked* quality. These parts should be quite textured and played with a lot of air pressure but only with hints of the resulting pitch.

Keyclicks - 

Keyclicks occur occasionally and involve depressing the key relatively forcefully so that a percussive 'click

'flap' - 

'flaps' should be highly percussive, as resonant as possible, but with a clear sense of pitch.

'pizz' - 

'Pizz' techniques should be extremely staccato but less percussive than the 'flap' technique. There should be a clear but subtle distinction between both 'flap' and 'pizz' techniques.

Crescendi* and *diminuendi

All *crescendi* and *diminuendi* are *niente* unless specifically indicated.

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solo bassoon

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♩ = 70

4. 5. 10. 4.

[Dynamics in quotation marks indicate energy applied, not perceived dynamic]

[Voice] *ppp*

♩ = 110

5. 5. ♩ = 70 3. 5. ...a ripple in the silence... 6.

fff *mp* *pp* *mp* *pizz* *p* *pp* *ppp* *pp* *ppp*

keyclick

13 9. [Bisbigliando] 4. ♩ = 110 3. ♩ = 70 [Voice]

fff *f* *mp* *pp* *p* *mp* *p*

[Bisbigliando] *pp* *ppp* *p* *pp*

[Gliss to as low as possible]

7. 5. ...ripples... ...cut off without warning [Bisbig.] dark -> bright keyclick ♩ = 110

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

[Bisbig.] *dark* -> *bright* *keyclick*

3. ³⁴ 8. ⁸

[Bisbig.]

M

ppp pppp mf p pp ppp

6. ³⁶ 7. ⁷ 11. ¹¹

[Bisbig.]

[Voice]

dark -----> bright -----> dark

M

pizz Dark and distant flz [G] flz [G]

p pp ppp pp ppp fff' f' mf p mp p pp ppp

3. ³⁹ 11. ¹¹ 5. ⁵

[Voice]

[Bisbig.]

M

pizz flz [G] flz [G] dark----->bright

mp pp ppp p pp fff' ppp mp f' p fff' ff ppp

3. ⁴³ 9. ⁹

[Bisbig.]

[Voice]

dark----->bright----->1/2 bright----->dark

O

pizz

p pp ppp ppp p ppp fff' mp p pp mp ppp

62

62 4 5 9

[Voice] p

dark \rightarrow bright

M

p pp p ppp pp ppp pp mp pp pp ppp

Detailed description: This system contains measures 62 through 65. Measure 62 features a five-note chordal pattern with dynamics p , pp , p , and ppp , marked with a 'M' (Messa di Voce) and a fermata. Measure 63 has a three-note chordal pattern with dynamics pp and ppp . Measure 64 is a whole note with dynamics pp and ppp . Measure 65 is a whole note with dynamics pp and mp . A voice line above measure 65 shows a five-note melodic phrase with dynamics p and a 'dark' to 'bright' dynamic shift.

66

66 9 7

[Bisbig.]

Suddenly very distant.

dark \rightarrow bright

M

pp mp p pp p mp p pp mp pp ppp p p ppp

Detailed description: This system contains measures 66 through 72. Measure 66 has a six-note chordal pattern with dynamics pp and mp . Measure 67 has a six-note chordal pattern with dynamics p and pp . Measure 68 has a six-note chordal pattern with dynamics p and mp . Measure 69 has a three-note chordal pattern with dynamics p and pp . Measure 70 has a three-note chordal pattern with dynamics mp and pp . Measure 71 has a five-note chordal pattern with dynamics p and ppp . Measure 72 has a five-note chordal pattern with dynamics p and ppp . A voice line above measure 67 is marked '[Bisbig.]'. A dynamic shift 'Suddenly very distant.' occurs between measures 68 and 69. A 'dark' to 'bright' dynamic shift is indicated between measures 68 and 69. A 'M' (Messa di Voce) is marked above measure 70. A 'flz [G]' (flautando) instruction is present above measure 71.

69

69

[Voice] p

dark \rightarrow bright

[Bisbig.]

M

p p mp pp p ppp pp ppp p ppp p ppp mf p mp ppp

Detailed description: This system contains measures 69 through 76. Measure 69 has a five-note chordal pattern with dynamics p and pp . Measure 70 has a five-note chordal pattern with dynamics p and mp . Measure 71 has a five-note chordal pattern with dynamics pp and ppp . Measure 72 has a five-note chordal pattern with dynamics p and ppp . Measure 73 has a five-note chordal pattern with dynamics p and ppp . Measure 74 has a five-note chordal pattern with dynamics p and ppp . Measure 75 has a five-note chordal pattern with dynamics mf and p . Measure 76 has a five-note chordal pattern with dynamics mp and ppp . A voice line above measure 69 shows a five-note melodic phrase with dynamics p and a 'dark' to 'bright' dynamic shift. A 'M' (Messa di Voce) is marked above measure 71. A 'flz [G]' (flautando) instruction is present above measure 72. A '[Bisbig.]' instruction is present above measure 73.

72

[Bisbig.] v. slow fast [Voice] mf

v. bright 3

flz [G] M* dark bright M

p mp f ppp ff' p ppp p p ff pp ppp pp pp

76

[Bisbig.] [Voice]

5 5 5 5 5

5 3

[Bisbig.] [Bisbig.] M

bright----dark

mp ppp pp pp mp pp pp mf ppp ppp mp p

Cut off abruptly

79

[Bisbig.] fast very slow fast [Voice]

[Sound should intermittently fluctuate between harmonic and fundamental by using stronger/weaker air pressure]

o

2 3 6 7 M

ff' p pp p mp pp p pp

* A dark multiphonic densely packed with lower partials. should contrast markedly with the more rarified sonorities of the other multiphonics in the piece.

