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Set

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# **Set**

**for bassoon and electronics**

**Taylor Brook  
2019**



about *Set*

*Set*, for solo bassoon and electronics, was written for Dana Jessen in the Summer of 2019 and is approximately 30 minutes in duration. *Set* is a suite of four pieces with quasi-improvised interludes. Although the score was designed to be played in full, individual pieces and improvisations could be performed separately.

While the four pieces that make up this score are fully composed, the interludes feature computer improvisation to accompany the improvising bassoonist. These improvisations aren't completely free, each with a set of rules for the improviser. This piece, then is a back-and-forth between written and improvised music. Beyond the musical effect, this creates an interesting dynamic between the composer and performer, as the performer becomes the central author of the improvised section and I become a performer through the electronics. This piece was developed with Dana Jessen, who taught me a great deal about bassoon technique during the process. Indeed, the composer-performer dichotomy further breaks down when one considers that large sections of this piece were based upon special techniques that Dana has developed through her work as an improviser.



## technique indications

Smorz. - smorzando, produce a tremolo effect using the jaw

t.vib. - tongue vibrato, produce a tremolo effect using the tongue under the lower lip

bisb. - bisbigliando trill, tremolo effect between two or more fingerings for the same pitch

alt. fingerings - alternate fingerings, use an alternate fingering to produce the same pitch, indicated with encircled numbers corresponding to the number of alternate fingerings.

flz. - flutter tongue

norm. - normale, marks an end to the t.vib. or timbral indications

## improvisation sections

There are three sections in the piece that call for improvisation. Each of these three improvisation sections are controlled using timing indications and a set of “rules.”

These improvisation sections set up dynamic relationships between the soloist and the electronics, especially in the case of improvisations 1 and 2. It is integral that the soloist is able to rehearse these sections and get a feel for how the electronics will react to them.

## multiphonics

The majority of the multiphonics in this piece were taken from Sampson’s book: *Contemporary Techniques for the Bassoon: Multiphonics*. For these multiphonics I have used her preferred notation and included the index number of the multiphonic from her book. In this piece I use both types of multiphonics covered in the book: polyvalent and monovalent. The monovalent multiphonics provide a static combination of pitches, while the polyvalent multiphonics are capable of moving between a single pitch and a multiphonic.

I have also used a few multiphonics that occur when playing notes in the third octave of the bassoon with weak lip pressure, as described in Gallois’ *The Techniques of Bassoon Playing* in the section “12 stable multiphonics.”



# Set for Dana Jessen

Taylor Brook

## Introduction

$\text{♩} = 76$

(alt. fingerings)

Bassoon

Trigger

light amplification and delay on

mp < f mf mp f

Bsn.

tr.

articulate rhythm with tongue vibrato  
microtonal segment

bisb. (many fingerings)

bend up slowly and unevenly

m8 cue  
click begins

p fp f

Bsn.

tr.

El. Bsn. 1

El. Bsn. 2

nasal  
bisb.

bisb.

bisb.

bisb.

fp < ff > mp fp < f > mp fp < f > mp fp < ff > mp

f sub p f sub p f

Bsn.

tr.

El. Bsn. 1

El. Bsn. 2

bisb.

norm. → nasal

t.vib.  
(fast as possible)

bisb.

norm. → nasal

fp < f > mp pp fp < f > mp pp < fp >

sub p f sub p f



2

21

Bsn. *f* *mp* *fp* *ff* *mp* *pp* *fp* *f* *mp*

tr.

El. Bsn. 1 *sub p* *f*

El. Bsn. 2 *sub p* *f*

bisb. norm. nasal bisb.

27

Bsn. *fp* *f* *mp* *fp* *f* *mp* *f* *mp* *pp* *mp* *pp* *pp*

tr.

El. Bsn. 1 *sub p* *m.vib.* *s.vib.* *nasal*

El. Bsn. 2 *sub p* *m.vib.* *s.vib.* *nasal*

bisb. bisb. norm.

34

Bsn. *fp* *f* *mp* *fp* *f* *mp* *fp* *f* *mp* *p* *ff*

tr.

El. Bsn. 1 *f* *sub p* *f* *sub p* *f* *sub p* *f*

El. Bsn. 2 *f* *sub p* *f* *sub p* *f* *sub p* *f*

nasal bisb. bisb. flz.

*poco rit.*  $\text{♩} = 63$

40

Bsn. *fp* *ff* *p* *mp* *pp* *pp* *p* *pp* *pp* *p* *pp*

tr.

El. Bsn. 1 *p* *p* *p*

El. Bsn. 2 *sub p* *p* *p*

nasal bisb. non flz norm. (non nasal) t.vib. slow → fast as pos. t.vib. slow → fast t.vib. slow → fast

click ends m41 cue

47 t.vib. slow → fast t.vib. slow → fast dull tone

Bsn. *pp* < *p* > *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *p* *mp*

tr.

El. Bsn. 1 *p* *p* *p* *p* *pp* *m54 cue*

El. Bsn. 2 *p* *p* *p* *p* *p* *p*

55

Bsn. *p* < *mf* > *p* *f* < *p* > *ff* < *p* > *ff* *m59 cue* *3*

tr.

El. Bsn. 1 *mp* *pp* *pp* *f* *p* *f* *sub p*

El. Bsn. 2 *pp* *mf* *pp* *p* *f* *sub p*

61 3 flz. 3

Bsn. *p* *fff*

tr. *m61 cue* *f* *sub p* *fff*

El. Bsn. 1 *f* *sub p* *fff*

El. Bsn. 2 *mp* *p* *fff*

*M* *M* *M* *M* *M* *M* *fff*

*M* *M* *M* *M* *M* *M* *fff*

Song I

67  $\bullet = 96$

Bsn. *pp* *f* *mp* *mf* *p* *f* *p* *mp* *f* *p* *mp* *pp*

tr. m67 cue

noise *p*

Bsn. *mf* *p* *pp* *mf* *p* *mp* *p* *mf* *p* *p* *mf* *p* *mf* *p* *mf* *p* *pp* *mp*

tr. m78 cue

Bsn. *p* *mf* *p* *f* *p* *f* *pp* *mp* *f* *mp* *mf* *p* *mp*

tr. m84 cue

Bsn. *pp* *p* *mf* *mp* *f* *p* *mp* *pp* *pp* *mf* *p* *f*

tr. m88 cue

91

Bsn. *p* *mf* *p* *mp* *p* *f* *p* *p* *mf* *p* *f* *p*

tr. m91 cue

96

Bsn. *mp* *p* *mf* *p* *f* *p* *pp* *f* *p* *pp*

tr. m98 cue

t.vib. fast as pos.

101

Bsn. *f* *p* *f* *pp* *pp* *f* *pp* *p* *mf* *p* *mf* *p* *pp*

tr. m102 cue

norm. t.vib. fast as pos. norm. t.vib. fast as pos. norm.

bending up 1. pnd

107

Bsn. *mf* *p* *f* *p* *p* *mp* *p* *mf* *p* *mf* *p* *mp* *mf*

tr. m108 cue

112

Bsn. *mp* < *f* > *pp* *fff* *fp* < *ff* *fff* 3

rapid and intense upward gesture

tr.

m114 cue

117

Bsn. *ff* *fff*

unmeasured, fast as possible

tr.

119

Bsn. *p* < *mf* > *p* < *mp* > *pp* *mp* nasal t.vib. fast slow fast slow fast slow

calm and neutral

tr.

*p* < *f* > *p* < *f* > *p* < *f* > *p*

**Improv. I**

**rules:**

1. no multiphonics or vocalizations
2. no references to melodic materials of the previous section

124

Bsn. ~ 1' short irregular staccatto attacks ~ 2' long notes using full breath *f* ~ 1'30" rising lines and gestures ~ 3' free improvisation

tr. m124 cue (improv 1.1) m125 cue (improv 1.2) m126 cue (improv 1.3) m127 cue (improv 1.4)

electronics react to live bassoon, triggering samples and granular synthesis effects



♩ = 72

Bsn. 161 (265) *pp* *mf* *pp* (269) *pp* *mf* *pp*

tr. m164 cue (120) *mp* m169 cue (120) *mp* (132) *mp* (28) *mp* (132)

Bsn. 171 (267) *pp* *mf* *pp* *pp* *mf* *pp*

tr. m174 cue (139) *mp* m179 cue (139) *mp* (114) *mp* (39) *mp* (121) *mp*

Bsn. 181 (265) *pp* *f* (269) *pp* *f*

tr. m185 cue (120) *mf* m190 cue (120) *mf* (132) *mf* (28) *mf* (132) *mf*

192 (267) (114) (132)

Bsn. *pp* *f* *pp* *pp* *f* *pp*

tr. m196 cue (139) m200 cue (139) (114) (39) (121) (79)

202

Bsn. *pp* *ff* > *pp* *p* < *f* *p*

tr. (11) (120) (120) (120) (42) (132) (120) (120)

♩ = 48

213 (132) (28) (114) cantabile *mp* 3 3 3

Bsn. < *f* > < *f* > < *f* >

tr. m216 cue (265) (120) (267) (269) (132) (267) (28)



Bsn. 220 (132) *f* cantabile *mp* (28) *f*

tr. m220 cue (120) *mp* (181) *mp* (121) *mp* (120) *mp*

(132) *mp* (139) *mp* (132) *mp*

(28) *mp* (139) *mp* (39) *mp* (28) *mp*

(120) *mp* (114) *mp* (120) *mp*

Bsn. 228 *mp* (114) *f* *p < f* *p*

tr. (181) *mp* (121) *mp*

(132) *mp* (139) *mp*

(139) *mp* (39) *mp*

(114) *mp*

Improv. II

slowly changing synthesizer doubling live bassoon input  
synth tone reacts in diverse ways to bassoon input

236

Bsn.

tr.

m236 cue (improv 2)

- Rules:
1. move through part I-V in order
  2. provided fragments may be played in any order, repeated, or used as a basis for further improvisations
  3. each part should be at least 1 minute in duration
  4. dynamics indicate the possible dynamic range when provided with a fragment
  5. tempo may be varied freely

Part I:

cantabile

*mp - mf*

*p - f*

cantabile

*mp - mf*

(long note in low register)

*p < f > p*

with high E-flat key

*mp - mf*

Part II:

*mp - mf*

cantabile

*mp - mf*

cantabile

*mp - mf*

*mp - mf*

tongue vib.

*p - f*

*mp - mf*

*mp - mf*

*mp - mf*

*mp - mf*

Part III:

*mf - ff*

*mp - f*

*mf - ff*

with high E-flat key

*p - f*

*mf - ff*

with high E-flat key

*p - f*

with high E-flat key

*p - f*

*mp - f*

with high E-flat key

*p - f*

*mf - ff*

with high E-flat key

*p - f*

*mf - ff*

Part IV: Improvise freely in the extreme high and low registers.

Part V:

frenetic improvisation using these notes as basis

Ending:

Song III

♩ = 96

with high E key throughout section

237

Bsn. *f* *mf* *ff* *mp* *f* *p* *ff* *p* *f*

t.vib. norm. smorz. 3 3 3 6

tr. m237 cue synth with heavy rapid tremolo

242

Bsn. *poco* *mp* *f* *mp* *ffp* *pp* *ff* *pp* *mp* *p* *mf* *p*

t.vib. fast as pos. gliss. harmonics, teeth on reed norm.

tr.

248

Bsn. *pp* *ff* *mf* *t.vib.*

tr.

252

Bsn. *mf* *f* *mf* *ff* *f* *fp < ff* *smorz.* *t.vib.* *flz.* *bisb.*

tr.

256

Bsn. *f* *ff* *mf* *f* *mp* *fast as possible (unmeasured)*

tr.

259

Bsn. *fp < ff > mp* *fp* *ff* *f* *ff*

tr.

263

Bsn. *mf* *fff* *sub p* *mp* *random harmonics* *repeat as fast as possible* *t.vib. fast as pos.* *t.vib. fast as pos.*

tr.

267 (t.vib. fast as pos.)

Bsn.

tr.

(t.vib. fast as pos.)

(t.vib. fast as pos.)

274 norm. t.vib.  $\geq$

Bsn.

tr.

norm. t.vib.  $\geq$

norm. t.vib.  $\geq$

*fp* *fp*

*fp*

278 (t.vib. fast as pos.)

Bsn.

tr.

(t.vib. fast as pos.)

(t.vib. fast as pos.)

*f* *mp* *f* *mp* *f* *mp*

Until m323, use the high E key for a rapid tremolo.  
For the F-G trill, rapidly slide the index finger over the open hole, creating a "fuzzy trill" effect.

285 (t.vib. fast as pos.) norm. (non t.vib.)

Bsn.

tr.

(t.vib. fast as pos.)

(t.vib. fast as pos.)

winding upward bend 2.png

291

Bsn. *f* *mp* *f* *mp* *f* *p*

tr. *p* *f* *mp* *f* *mp*

norm. (non t.vib.)

norm. (non t.vib.)

298

Bsn. *f* *p* *ff* *sfz*

tr. *f* *p* *ff* *sfz*

slow, wide vibrato (dizzy, drunken)

slow, wide vibrato

slow, wide vibrato

305

Bsn. *p* *mf* *p* *ff* *p*

tr. *p* *mf* *p* *ff* *p*

nasal

norm.

nasal

nasal

norm.

nasal

nasal

norm.

nasal

311

Bsn. *cresc. poco a poco*

tr. *cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*



Song IV

♩ = 126

328 (E-flat key) tremolo effect

Bsn. *mp* *ff* *mp* *f* *f*

tr. *p* *mf*

m328 cue

delay and click track

bassoon

333

Bsn.

tr.

2-BEAT COUNT IN

m335 cue

*f* *f* *f*

337

Bsn. *mp* *f* *mp*

tr. *mp* *f* *mp* *f*



341

Bsn. *f* *mp* *ff* *mf*

tr. *mp* *f* *mp* *p* *mf* *p*

345

Bsn. *ff* *f*

tr. *mp* *p* *mp* *mp*

349

Bsn.

tr. *f* *f* *f* *f*

353

Bsn.

tr.

Measures 353-355. The Bsn. part starts with a rest in measure 353, then plays a melodic line. The tr. part has a series of rests in measure 353, then enters in measure 354 with a rhythmic pattern. The lower strings play a steady eighth-note accompaniment.

356

Bsn.

tr.

Measures 356-358. The Bsn. part plays a melodic line. The tr. part has a series of rests in measure 356, then enters in measure 357 with a rhythmic pattern. The lower strings play a steady eighth-note accompaniment.

359

Bsn.

tr.

Measures 359-361. The Bsn. part plays a melodic line. The tr. part has a series of rests in measure 359, then enters in measure 360 with a rhythmic pattern. The lower strings play a steady eighth-note accompaniment.

362

Bsn.

tr.

tr.

tr.

tr.

tr.

365

Bsn.

tr.

tr.

tr.

tr.

tr.

368

Bsn.

tr.

tr.

tr.

tr.

tr.

372

Bsn. *pp* *mf*

tr.

376

Bsn. *pp* *pp* *mf* *pp* *pp*

tr. *mf* *pp* *pp* *mf* *pp*

379

Bsn. *mf* *pp* *pp* *mf* *pp* *pp*

tr. *pp* *mf* *pp* *pp* *mf* *pp*

382

Bsn. *mf* > *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp* *pp* <

tr.

385

Bsn. < *mf* > *pp* *pp* < *f* *pp* < *f*

tr.

388

Bsn. *3* *3* *3* *3*

tr.

391

Bsn.

tr.

Detailed description: This system covers measures 391 to 393. The Bassoon (Bsn.) part is in the bass clef and consists of a continuous eighth-note triplet pattern. The Trumpet (tr.) part is in the treble clef and features a rhythmic pattern of eighth notes with accents, alternating between two different melodic lines. The lower strings (violin and viola) play a steady eighth-note triplet accompaniment.

394

Bsn.

tr.

Detailed description: This system covers measures 394 to 396. The Bassoon (Bsn.) part continues with the eighth-note triplet pattern. The Trumpet (tr.) part maintains the rhythmic pattern of eighth notes with accents, with the upper line playing a more active melodic role. The lower strings continue with the eighth-note triplet accompaniment.

397

Bsn.

tr.

Detailed description: This system covers measures 397 to 399. The Bassoon (Bsn.) part continues with the eighth-note triplet pattern. The Trumpet (tr.) part maintains the rhythmic pattern of eighth notes with accents, with the upper line playing a more active melodic role. The lower strings continue with the eighth-note triplet accompaniment.

t.vib.  
fast as pos.

Bsn. 

tr. 



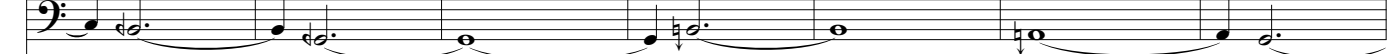


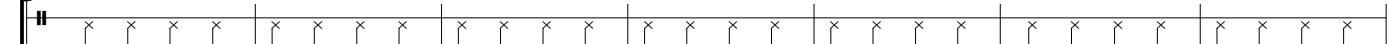









404 (t.vib. fast as pos.)

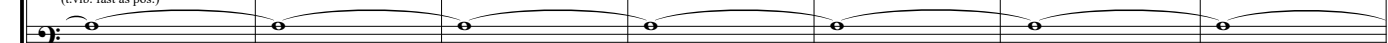
Bsn. 


tr. 
















*rit.*

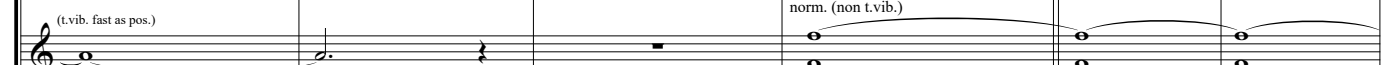
norm. (non t.vib.)

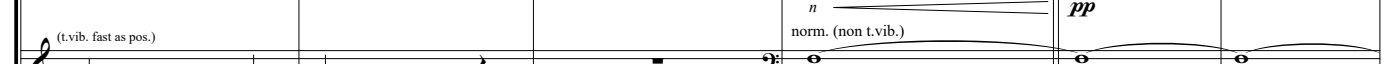
$\text{♩} = 69$


411 (t.vib. fast as pos.)


Bsn. 

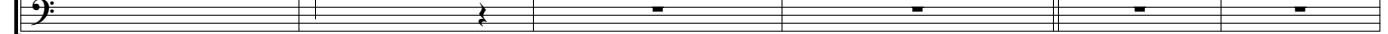
tr. 











click ends

m414 cue

norm. (non t.vib.)

norm. (non t.vib.)

*mp*

*pp*

*pp*

(alt. fingerings)

417

Bsn. *mf* *mp*

tr.

419

Bsn. *f* *p* microtonal segment 7

tr.

422

Bsn. t.vib. slow → fast *pp* *p > pp pp* *p > pp pp < p > pp < p > pp*

tr.

429 → fast

Bsn. norm. (non t.vib.) dull tone *p* *mp > p < mf > p < f > p* (69) → air tone

tr. m436 cue