

# Totems

for

Bassoon and Tape

Ashley Floyd

2012

# Performance Notes:

1. Accidentals do not carry through the measure. They refer only to the note they precede and immediate repetitions of that same note.
2. Bassoon pitches marked with an \* above the note are an indication to use a multiphonic of the performer's choice which closely matches the fingering for the indicated pitch. Often, these multiphonics move musically from multiphonic timbre to ordinary timbre and back again. It is suggested that the performer choose multiphonics that work smoothly in such a transition.

# Program Notes:

Orchestration textbooks often remark that the bassoon is the most versatile of instruments, proficient in both technical and lyrical styles and possessing a tone which blends with almost any other instrument. Totems takes advantage of all of these characteristics but makes a special point to emphasize the bassoon's ability to blend. The electronic part often mimics the live bassoon, growing from a small, nervous echo of the live bassoon into an aggressive choir of bassoon-ish sound which grapples with and eventually swallows up the live performer. Throughout the piece, the live bassoon struggles to maintain its independence. As part of these struggles the bassoon clutches to its opening sixteenth note motive as a totem while the electronics swirl and evolve around it. Totems was completed in the studios of the Dancz Center for New Music at the University of Georgia using ProTools and Logic software. Bassoon samples are courtesy of Cayla Bellamy. The piece was first performed on March 28, 2012 by Prof. Amy Marinello and is dedicated to the performer.

# Totems

Ashley Floyd

**Nervously** ♩ = 100

Bassoon

*f* > *p*      *sfz*      *f*

Tape

*p*

Tape



5 *echo*

Bsn.

*mp*      *sfz*      *f*      *mp*

5

Tape

*p*      *mf*      *mp*

Tape

*p*

11

Bsn.

Tape

Tape

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

*f* *f* *p* *f*

15

Bsn.

Tape

Tape

*f* *f* *mp*

*mf*

35

Bsn. *p* *3*

Tape *p* *mf* *p* *6* *3*

Tape *p* *mf* *p* *6* *3*

Tape *mp* *sfz* *mf* *3*

39

Bsn. *mf* *mf* *ff* *p* *f* *\** *\** *\** *\**

Tape *f* *p*

Tape *mf* *f* *p*

Tape *f* *mp* *5*

44

Bsn.

*p* *mf* *p*

Tape

Tape

*p* *mf* *p* *mp*

Tape

*mf*



49

Bsn.

*mf* *mp* *f*

Tape

*p* *mp*

Tape

*mf* *mp*

78

Bsn.

Tape

Tape

*f* *ff* *f*

6 7 6 3 3



81

Bsn.

Tape

Tape

$\llcorner$   $\lrcorner$

\*

Bsn. 84

Tape 84

Tape



Bsn. 87

Tape 87

Tape

Tape 87



136

Bsn.

Tape

Tape

*mp* *pp* *pp*

*p* *p*



141

Bsn.

Tape

Tape

*mf* *pp < f > pp*

*f*