

PERUSAL

Charlie Kreidler

FIELD AND CHANNEL

for Contrabassoon and Electronics

2022

ELECTRONIC REQUIREMENTS

Stereo Speakers
Click Track

**Amplification of contrabassoon is not required*

CLICK TRACK

There are two moments in this piece where the click track does not play. One being the "Intro" and the other being in the "Electronics Solo." However, once the electronics are cued for the piece to begin, the click will pause and return on its own. Cues are given in the click one measure before a rehearsal marking. The performer will hear "1, 2, 3, 4" followed by the rehearsal number on the next downbeat. For example, If approaching rehearsal number "20", the player will hear, "1, 2, 3, 4, 20."

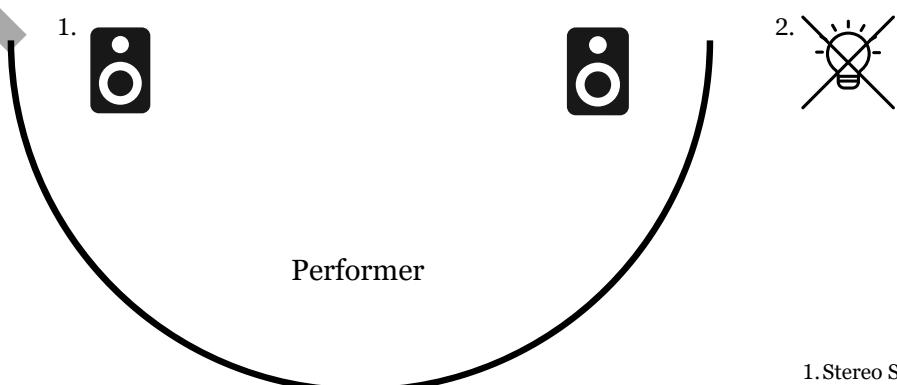
NOTE ON LIGHTING

Performance space should be in a blackout during the entire duration of the piece. The darkness will help support the mood of the electronics and grant a better performance. However, the performer should supply a small amount of illumination from either a stand light or iPad when reading off their part.

DURATION

8 minutes

IDEAL SETUP



1. Stereo Speakers
2. Blackout

UNDERSTANDING THE FULL SCORE*

3

19

1. **20**

C.B.

Elec.

3. 5. Horns

fz < *ff*

ff *p* *f*

f
Mechanical glitching

2. 1'15"

4.

(B)

m. 19-25, "Field and Channel"
Charlie Kreidler

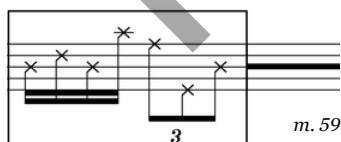
- 1.** Rehearsal markings also indicate cues in the click track.
- 2.** Time codes are included with every rehearsal marking. They can be found under the second electronics system.
- 3.** Electronics are represented in two systems. The top system shows any important harmonic information found in the electronic track.
- 4.** The waveform in the second system provides information on the contour of "noise" within the electronics. The part emphasizes any details that aren't harmonic.
- 5.** Descriptions are given based on notable events that happen in the electronics.

*Note that the performer does not play off the full score. While possible, the solo contrabassoon part copy is more simplified for reading and performance.

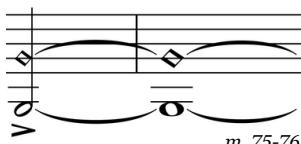
CONTRABASSOON NOTATION



Air Noise: Produce air sounds through the Contrabassoon. Use whatever fingering produces the largest sound when blown at "ff" dynamic.



Key Clicks: Create as tactile of a sound as possible. Use resonate fingerings and accel. when growing in dynamics.

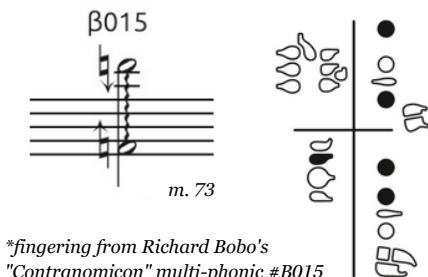


Over blow: Over blow to the octave above while still allowing bottom note to be audible.



Helicopter Tonguing and Rams: repeated tongue rams against the bocal. Played without the reed.

CONTRABASSOON NOTATION CONT.



Multi-phonic: Produce a extremely dissonant and loud multi-phonic. *Note that all contrabassoons have different tendencies when it comes to certain multi-phonics. If the provided fingering does not work, find another multi-phonic that has the same effect.*

PROGRAM NOTE

New York City seems always to be playing the same track, over and over again, day in and day out. To me, this “soundtrack” is a sort of heavy, dark hum, sprinkled with movements of high energy and movement. Oftentimes, I find myself composing work that is dense, jarring, and a bit sporadic, just like the city's natural soundscape, but I worry that contributing more of this sonic culture may not be beneficial to the community of NYC. Should music be composed as a form of escape and let the listener take a break from what can be an extremely overstimulating world? How can I use inspiration from these sounds to create work that is sporadic and dense in nature and that feeds off the city's energy rather than adding to the moments of daily chaos? "Field and Channel" is my way of exploring, answering, and contradicting these questions.

PREMIERE

"FIELD AND CHANNEL" was premiered on March 23, 2023 by Wrenn Mokry.

Ernst C. Stiefel Hall
55 W. 13th St, New York, NY 10011

Written for Wrenn Mokry

Full Score

For Wrenn Mokry

FIELD AND CHANNEL

Contrabassoon and Fixed Electronics

Charlie Kreidler

Intro
Start Track 29 secs.

Contrabassoon

Electronics

Street corner & white noise

Fixed $\text{♩} = 108$
Click Track begins "1 2 3 4"

1

C.B. $\text{♩} = 108$
Elec.

33"

Car zip
High freq. car whoosh

7

C.B. $\text{♩} = 108$
Elec.

Siren sim.

13

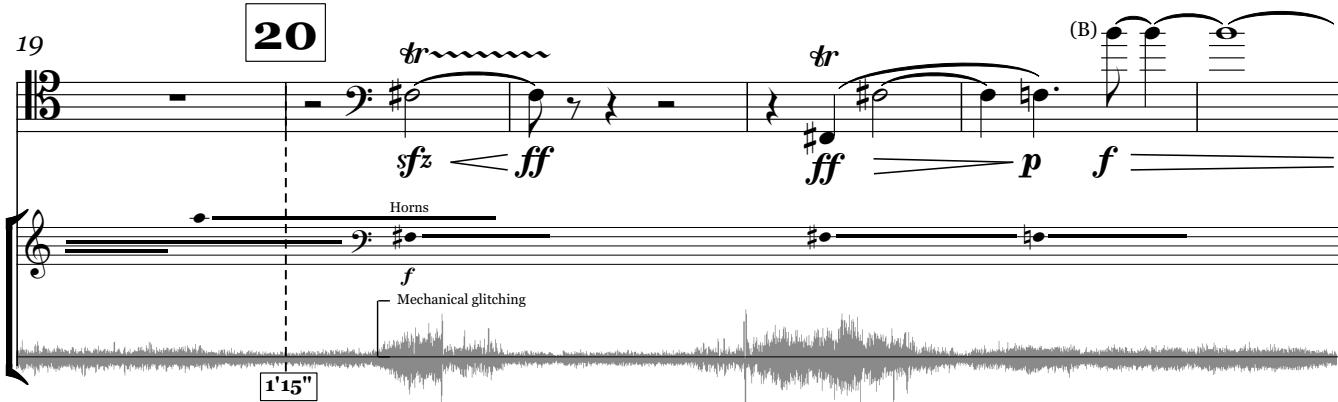
C.B. $\text{♩} = 108$
Elec.

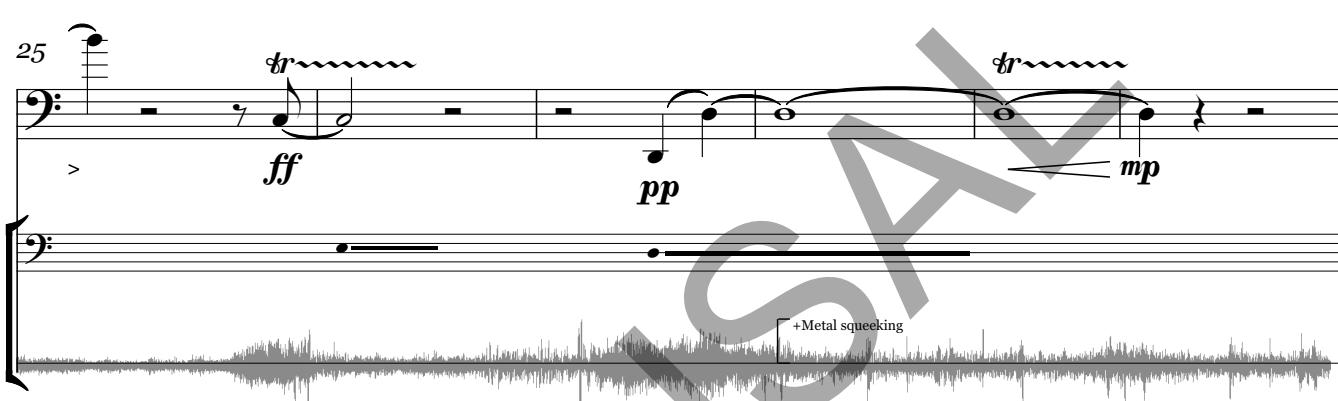
ppp p

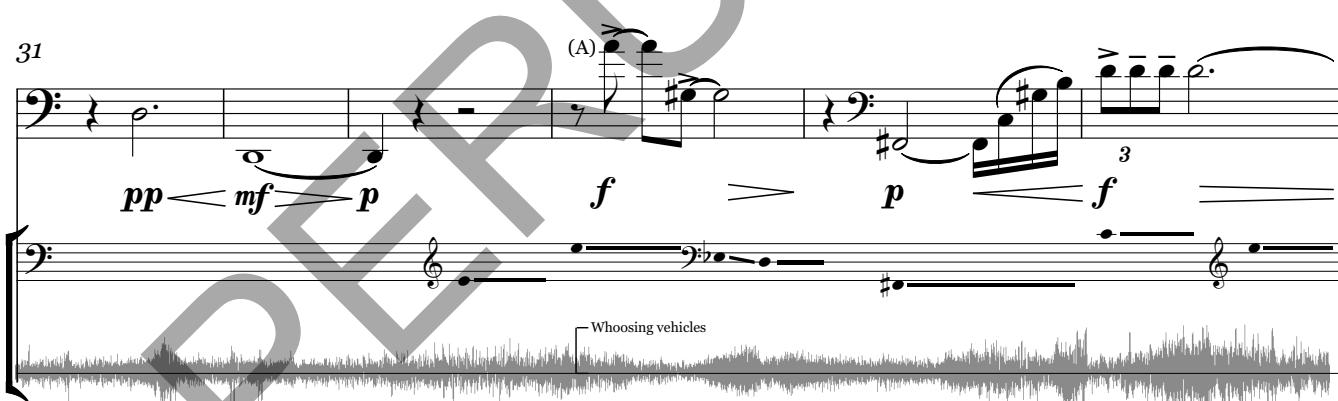
Field and Channel - Full Score

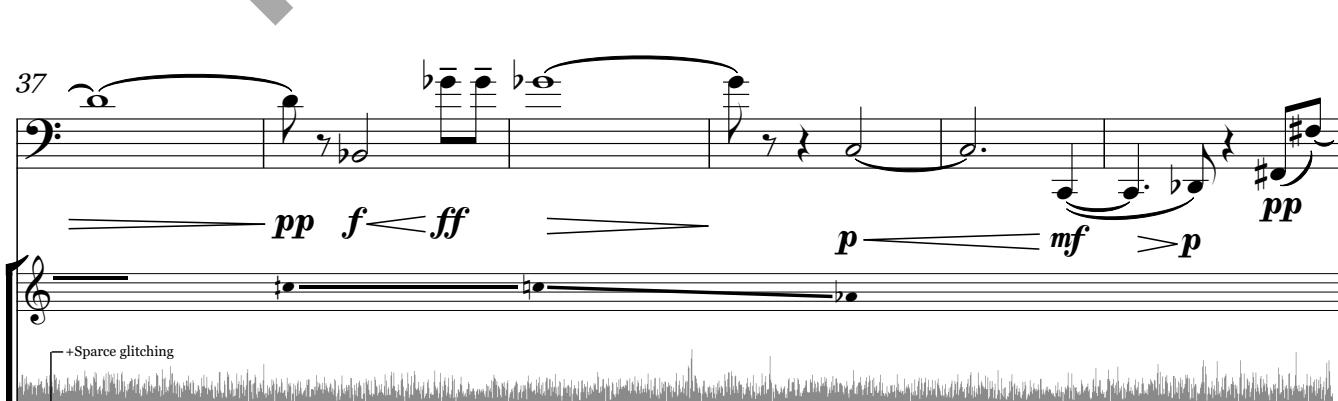
2

19 **20**

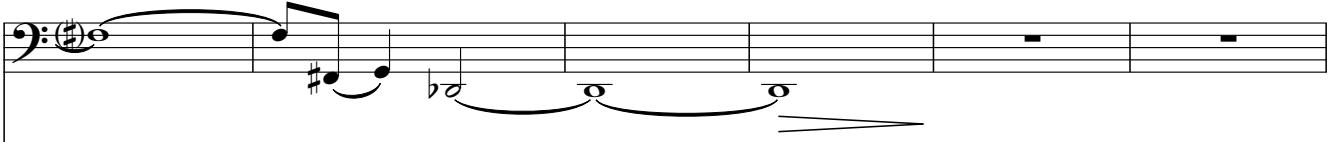
C.B. 

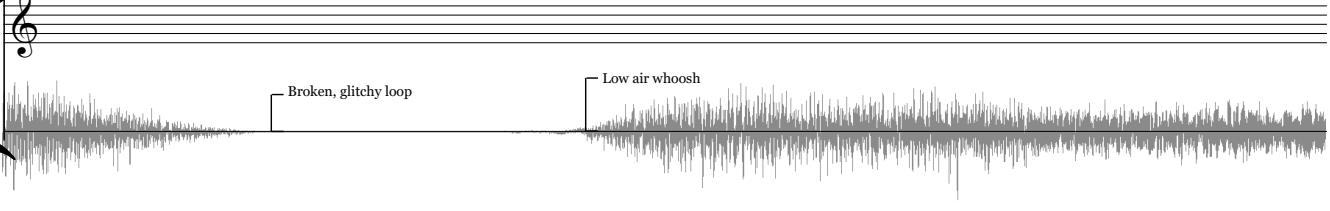
C.B. 

C.B. 

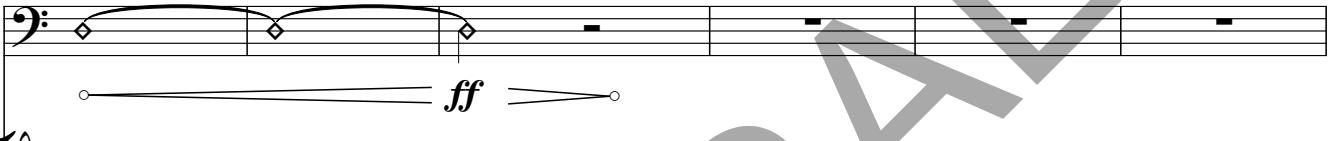
C.B. 

43

C.B. 

Elec. 

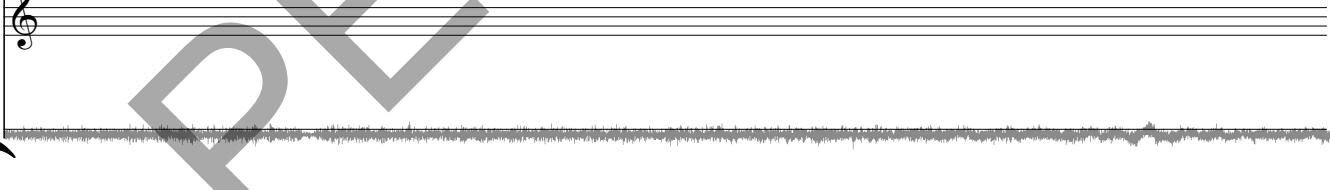
49 Air swell through bocal

C.B. 

Elec. 

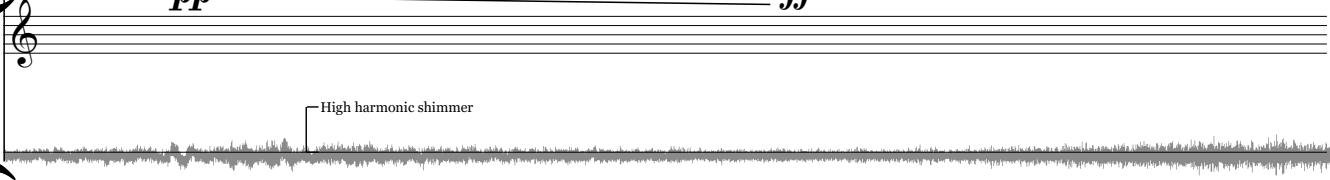
55 Air attacks

C.B. 

Elec. 

59 Key Clicks ad. lib.

C.B. 

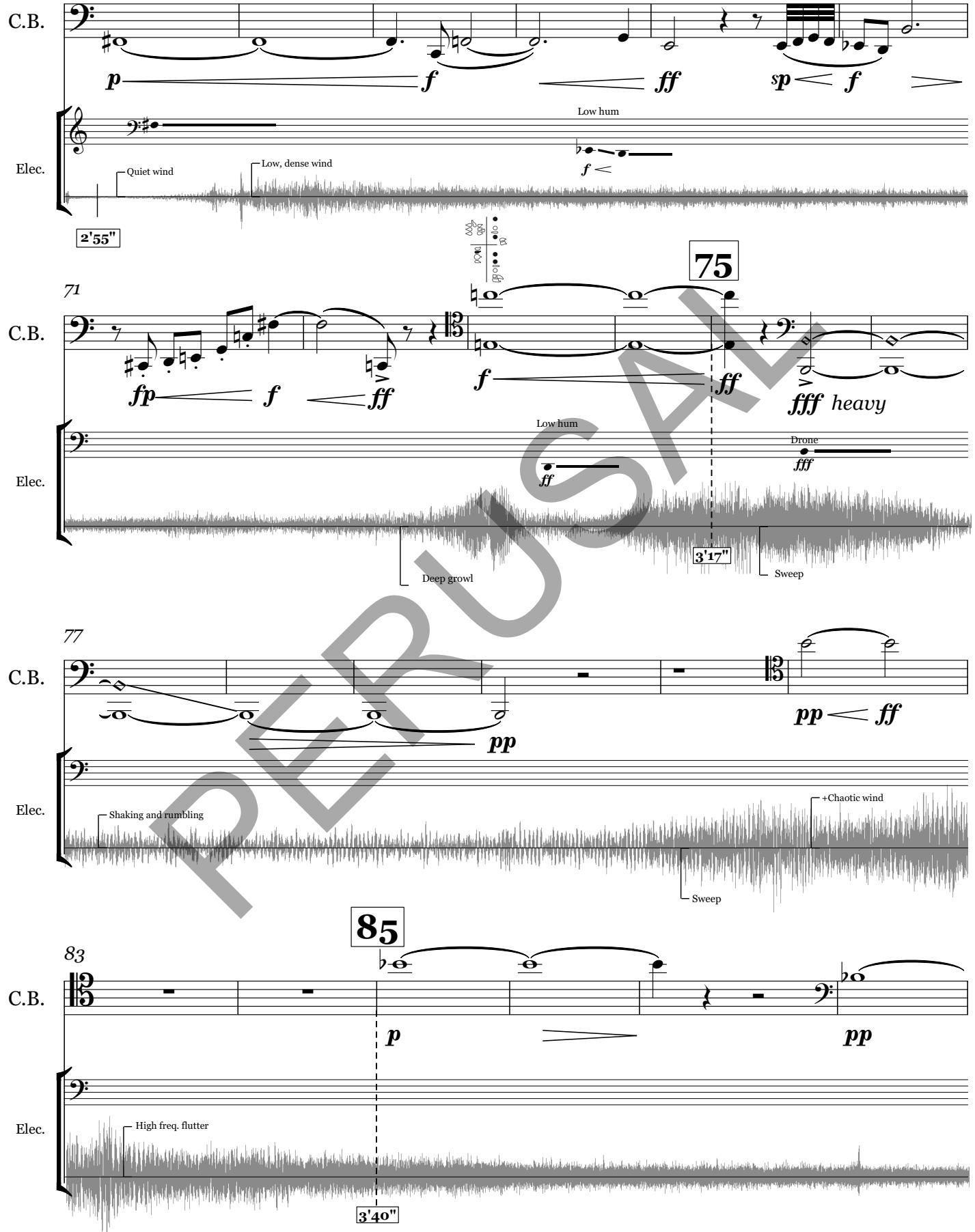
Elec. 

Field and Channel - Full Score

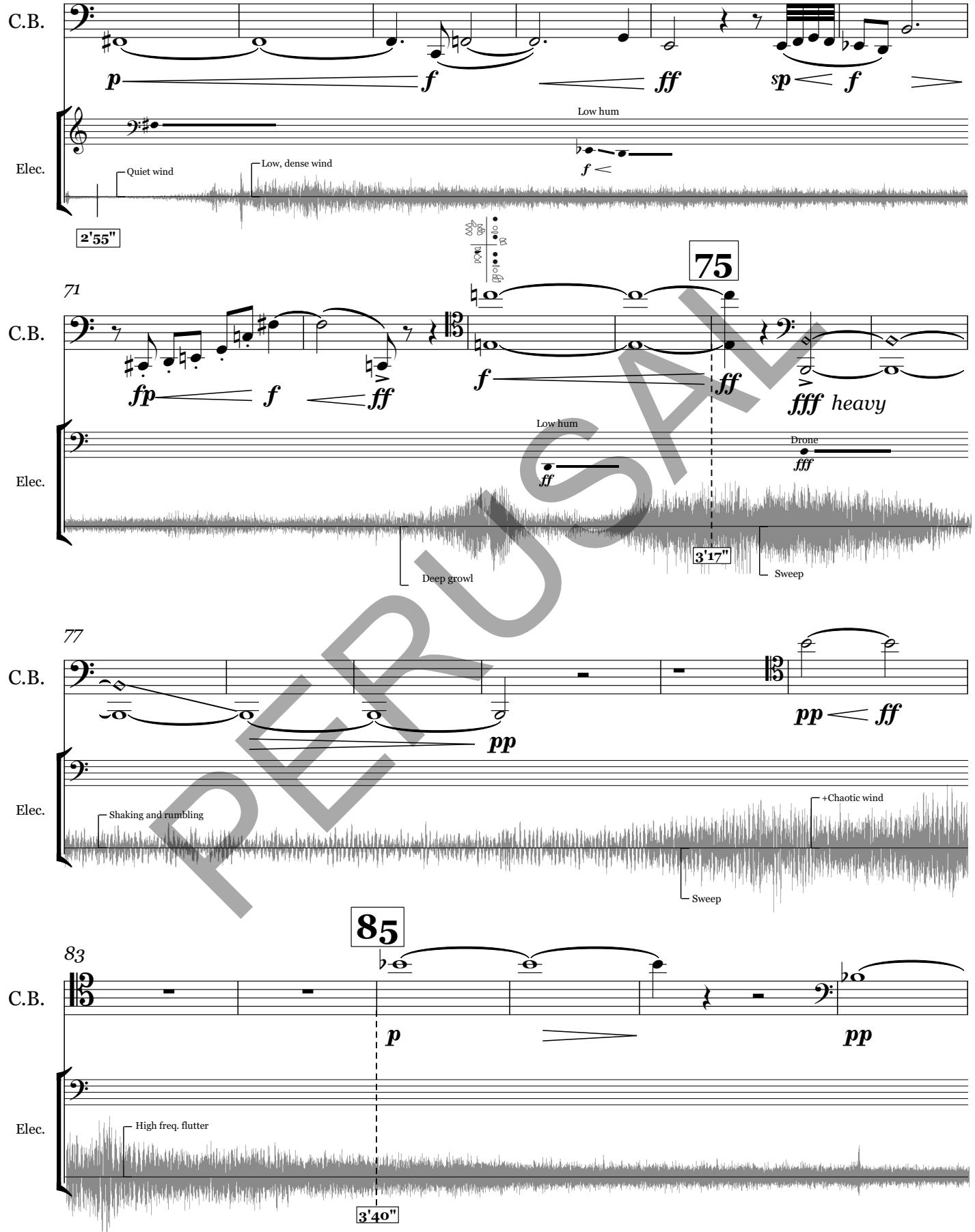
4

65

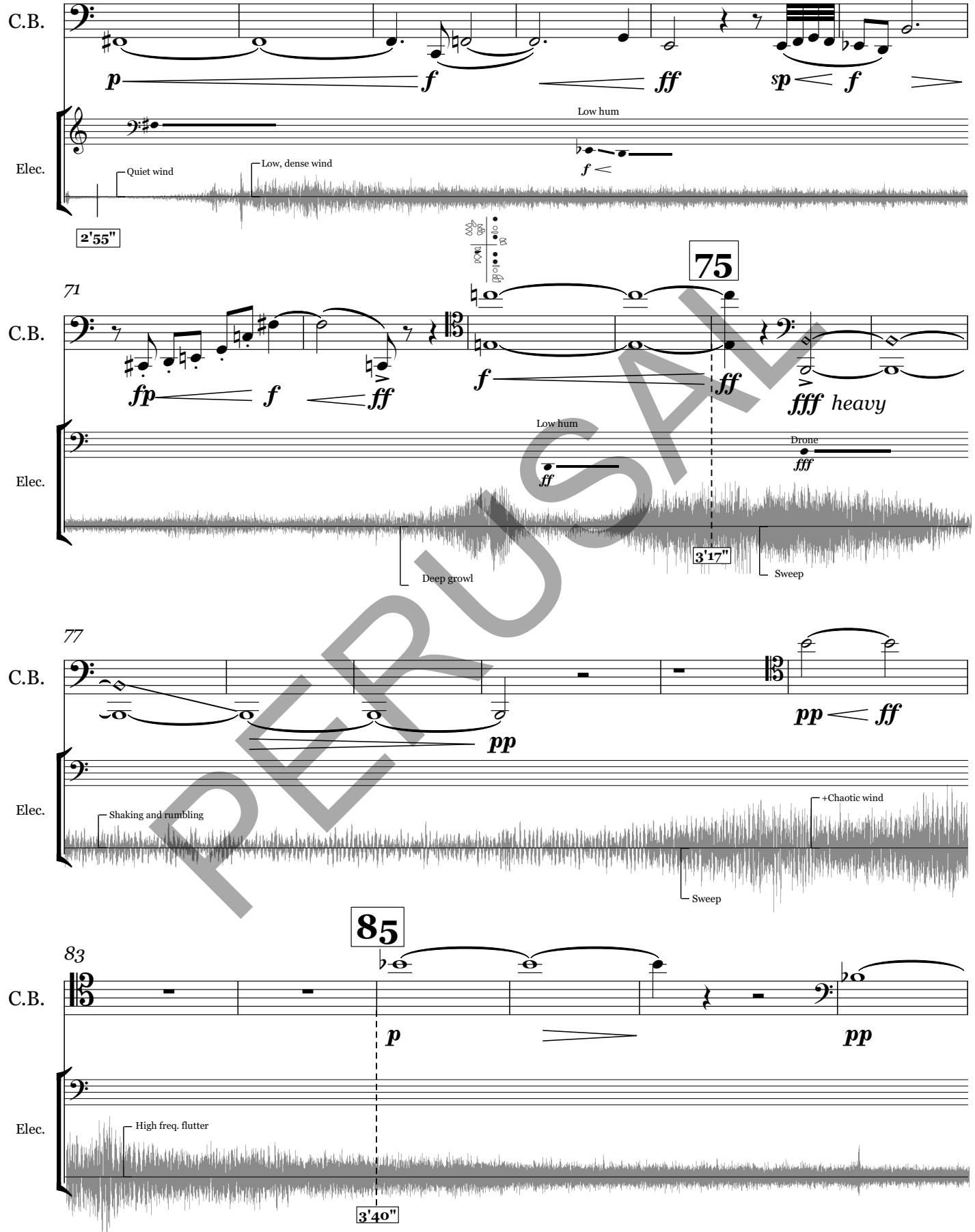
norm.

C.B. 

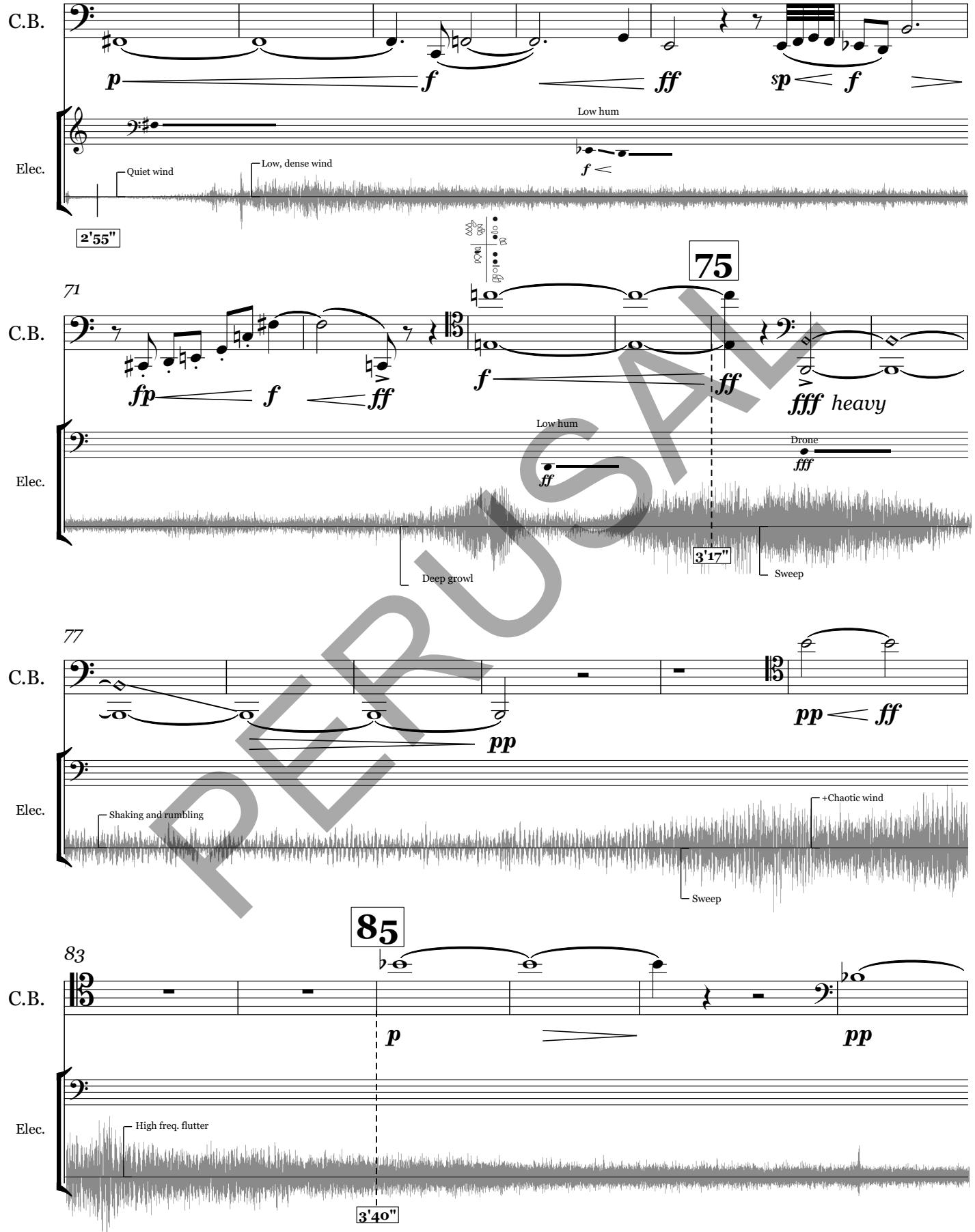
71

C.B. 

77

C.B. 

83

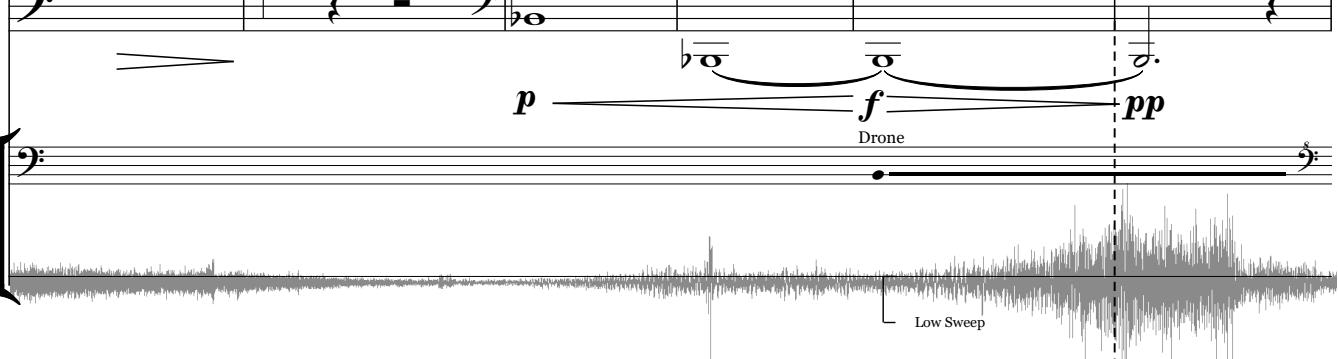
C.B. 

Field and Channel - Full Score

5

89

C.B.  

Elec. 

94

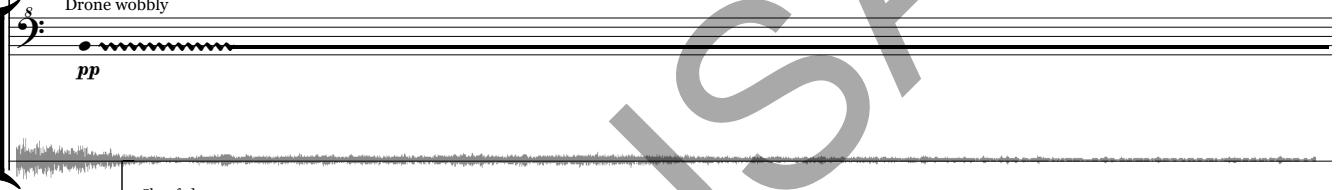
p **f** **pp**
Drone

Low Sweep

4'00"

95

C.B.  - - - - - - - -

Elec. 

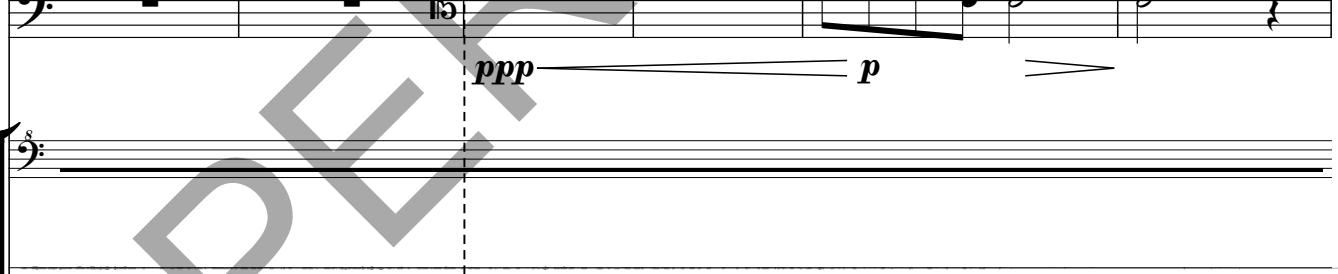
8 Drone wobbly

pp

Slow fade

101

C.B.   

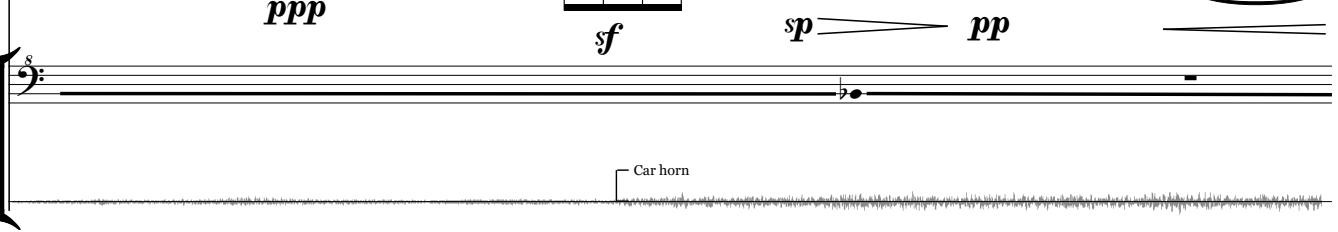
Elec. 

103

4'20"

107

C.B.    

Elec. 

ppp

ff

sp

pp

Car horn

Field and Channel - Full Score

117

6

113

C B

$\approx p \approx mf$

— **pp**

car horn

4'51"

118

2

C.B.

ff

$\geq pp$

Y
sf

pp 3

Elec.

nn

nn

124

GB

11

Elec.

1

Elec.

└ Mid freq. glitch

136

C.B. $\text{fp} \leftarrow \text{ff}$

$\text{ff} \leftarrow \text{p}$

Elec. 

7

142 **Electronics Solo**

Click Track pause

24 secs.

C.B.

Elec.

24 secs.

Fixed $\text{♩} = 108$

Click Track resume

"1 2 3 4"

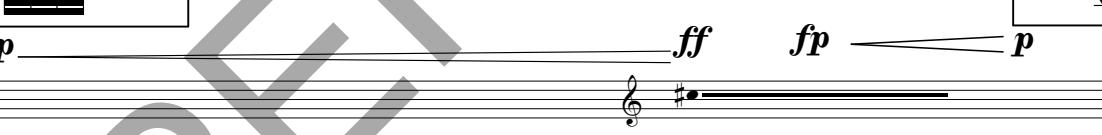
X **V** **X** **V**

5'46"

143 Tongue rams.
ad. lib.

C.B. 



Elec. 

6'15"

148

Musical score for C.B. (Bass) and Elec. (Electric Bass) instruments. The score consists of two staves. The top staff, labeled 'C.B.', has a bass clef and is in common time. The bottom staff, labeled 'Elec.', has a treble clef and is in common time. The score begins with a dynamic instruction 'crescendo.....'. A small bracket labeled 'Clunk' points to a sharp, transient sound on the electric bass staff. The score concludes with a final dynamic instruction 'crescendo.....'.

Field and Channel - Full Score

8

152

154

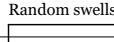
C.B.      

Elec.      

158

160 ord.

C.B.      

Elec.     

163

C.B.      

Elec.      

169

173 

C.B.      

Elec.    