

*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."

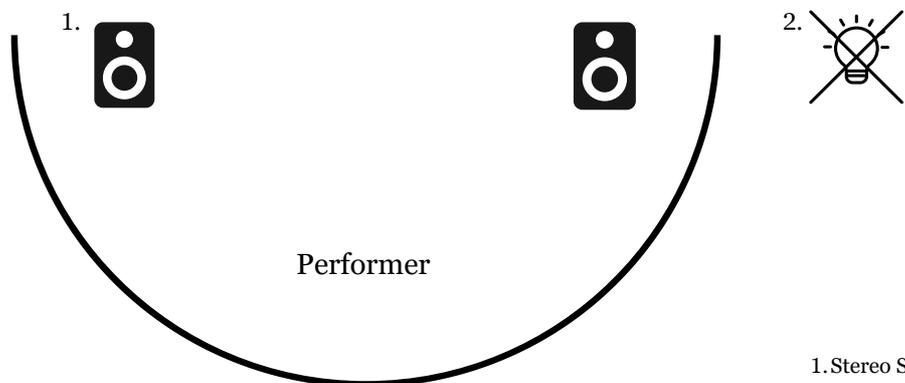
## NOTE ON LIGHTING

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

A u d i e n c e

## UNDERSTANDING THE FULL SCORE\*

3

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

m. 49-51

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

m. 59

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

m. 75-76

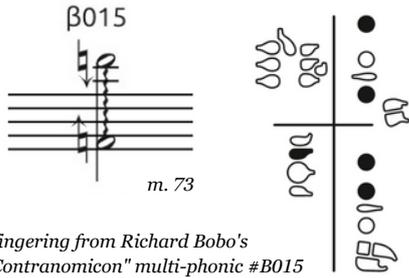
**Over blow:** Over blow to the octave above while still allowing bottom note to be audible.

m. 143

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

## CONTRABASSOON NOTATION CONT.

β015



m. 73

*\*fingering from Richard Bobo's  
"Contranomicon" multi-phonic #B015*

**Multi-phonic:** Produce an 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 Jon Mokry.  
Ernst C. Stiefel Hall  
55 W. 13th St, New York, NY 10011

*Written for Jon Mokry*

For Jon Mokry

# FIELD AND CHANNEL

Contrabassoon and Fixed Electronics

Charlie Kreidler

**Intro**  
Start Track 29 secs.

**Fixed** ♩ = 108  
Click Track begins "1 2 3 4"

Contrabassoon

Electronics

Street corner & white noise

Siren

**1**

C.B.

Elec.

High freq. car whoosh

Car zip

33"

7

C.B.

Elec.

Siren

sim.

13

C.B.

Elec.

Field and Channel - Full Score

2

19 20

C.B. *tr* *sfz* *ff* *tr* *ff* *p* *f* (B)

Horns *f* Mechanical glitching

Elec. 1'15"

25

C.B. *tr* *ff* *pp* *tr* *mp*

Elec. +Metal squeaking

31

C.B. (A) *pp* *mf* *p* *f* *p* *f* 3

Elec. Whoosing vehicles

37

C.B. *pp* *f* *ff* *p* *mf* *p* *pp*

Elec. +Sparse glitching

43

C.B.

Elec.

Broken, glitchy loop

Low air whoosh

**49** Air swell through bocal

C.B.

*ff*

Elec.

Overblown wind

2'20"

55 Air attacks

C.B.

*ff*

*ff*

Elec.

59

Key Clicks  
ad. lib.

C.B.

*pp*

*ff*

3

Elec.

High harmonic shimmer

Field and Channel - Full Score

4

65

norm.

C.B.

musical notation for C.B. staff, measures 65-70. Dynamics: *p*, *f*, *ff*, *sp* < *f*.

Elec.

Electronic audio waveform for measures 65-70. Labels: Quiet wind, Low, dense wind, Low hum, *f* <.

2'55"

75

C.B.

musical notation for C.B. staff, measures 71-75. Dynamics: *fp*, *f*, *ff*, *f*, *ff*, *fff* heavy.

Elec.

Electronic audio waveform for measures 71-75. Labels: Low hum, Drone, *fff*, Deep growl, Sweep.

3'17"

77

C.B.

musical notation for C.B. staff, measures 77-82. Dynamics: *pp*, *ff*.

Elec.

Electronic audio waveform for measures 77-82. Labels: Shaking and rumbling, Sweep, +Chaotic wind.

85

C.B.

musical notation for C.B. staff, measures 83-85. Dynamics: *p*, *pp*.

Elec.

Electronic audio waveform for measures 83-85. Label: High freq. flutter.

3'40"

Field and Channel - Full Score

94

5

89

C.B.

Elec.

*p* *f* *pp*

Drone

Low Sweep

95

C.B.

Elec.

Drone wobbly

*pp*

Slow fade

4'00"

101

C.B.

Elec.

103

*ppp* *p*

4'20"

107

C.B.

Elec.

*ppp* *f* *sp* *pp*

Car horn

Field and Channel - Full Score

6

113

C.B.

*p* *mf* *pp* *p* *mf*

117

Elec.

Car horn

4'51"

118

C.B.

*ff* *pp* *sfz* *pp* *mp*

Elec.

Car zip

*pp*

124

C.B.

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

Elec.

130

C.B.

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

Elec.

Mid freq. glitch

Field and Channel - Full Score

136

C.B.

*fp* *ff* *ppp* *ff*

Elec.

Abrupt cut off High freq build Chaos

**142 Electronics Solo**

Click Track pause

24 secs.

Fixed ♩ = 108

Click Track resume

C.B.

24 secs. "1 2 3 4"

Elec.

24 secs. 5'46"

**143** Tounge rams.  
ad. lib.

C.B.

*p* *ff* *fp* *p* norm.

Elec.

Irregular air burts Car horn Clunk

6'15"

148

C.B.

*crescendo.....*

Elec.

Clunk

Field and Channel - Full Score

8

152 **154**

C.B. *ff*

Elec. *p* Blurry pad  
Whooshes.

6'40"

158 **160** ord.

C.B. *p*

Elec. Random swells *p < f >*  
Resonate swells

6'53"

163

C.B. *mp* *pp* *p* sim.

Elec.

169 **173** **Fade out**

C.B. *pp* *ppp*

Elec. Last whoosh  
33 secs.  
Street corner

7'22"