

# Music in Two Dimensions: no.2

For organ and bassoon

## Organ:

### Preparation

- Prepare a complex chord in the low register that can be sustained using one hand and one foot.
- Prepare a set of stop changes that can be performed with the free hand.
  - these should be easy enough to perform at a fixed tempo: non-specific, but to be performed metronomically.
  - stop changes should (where possible) be limited to the same register in any given iteration: aim for subtle timbral changes between stops, but obviously some iterations will have to contain less subtle stop changes
- The piece should last a minimum of eight iterations, this amount should be agreed among the players beforehand.

### Performance

1. Sustain the chord (the same chord in each iteration), at a medium/loud volume. Periodically (and at a fixed tempo, approximately in the range 30-70bpm) change the stop, cycling randomly through 2-3 different stops.
    - allow 5" - 30" after the other instruments have ceased sounding then stop playing.
    - pause until the sound has died away
  2. Repeat step 1, but using different stop changes and at a different tempo.
    - 1-2 stops from the previous iteration may be used in this iteration.
  3. The final iteration of the piece should use only a single stop, and the chord should be attacked repeatedly at a fixed tempo (replacing the motion of the stops with the motion of the chord)
- Once during the piece, as soon as the other players have settled on their notes, reduce (*subito*) your chord to a single pitch; this should be a fingered pitch, not a pedal.
    - if possible also reduce volume at this point, returning to normal on next iteration.
    - this event may not be the last or first iteration in the piece.

## Bassoon:

### Preparation

- Choose a single pitch in the mid-high register that allows you several possible microtonal variations; the more ambiguous the better.
- The piece is basically the same long sustained chord repeated and subtly varied over many iterations (with pauses between them). It should last a minimum of eight iterations, the amount should be agreed among the players beforehand.
- Decide which of the iterations of the piece you will play in. You should play in at least one third of them, but no more than two thirds: rounding up.

### Performance

1. attack softly, and sustain your note for as long as is comfortable at a level just below the organ's level: a gentle swell across the note is allowed, nothing abrupt.
  - Start your note one second after the organ begins, and fade out at the end of your note.

2. Each iteration should be subtly different in pitch from the previous one: using a different microtonal version of the note, mostly this should be very subtle.
- Once in the piece, play your note an octave higher or lower than normal: but stay within a comfortable range, the note should not sound strained.
  - Once during the piece, the organist will stop as soon as you begin, continue playing without the organ as though it was still there.