RE:HAB / RE:SOUND

For Trombone and Computer

Brad Decker 2021

Re:Hab / Re: Sound For Trombone and Computer by Brad Decker 2021 12:12 Duration

Commissioned by Tarble Arts Center, Eastern Illinois University

Premiered by Dr. Will D. Porter, Trombone

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Performing Re: Hab/Re: Sound:

SCORE

The score is intended to be printed on very large format paper. Print this PDF onto [INSERT PAGE SIZE]

The first page contains START and END segments. These must be used to begin and end the performance. Subsequent six pages are meant to be torn in half, in front of the audience, and arranged somewhat randomly before the performer. The START and END segments, also torn from each other, should be arranged at the beginning and the end of the arranged fragments.

The performer should interpret these pages as best as possible given the condition of the horn and parts used. Each of the six pages is intended to be 2 minutes in duration, although this may not be exact. Note that each measure is 2 seconds in duration. Notation should be interpreted proportionally to this guide.

The total duration should not exceed 12:12.

Accidentals do NOT follow through each bar - they apply only to the notes they immediately precede.

INSTRUMENT:

The performer will need: standard double trombone, a spare trombone to be destroyed, spare mouthpiece and lead pipe, bowl of water (wide enough to fit bell width safely), mutes of any sort (or dishes, bowls, etc.). A table of mute objects is recommended to be nearby the performer throughout the performance, so that one can grab any object when needed.

A microphone should be placed nearby each segment of music, as to passively pick up sounds from the performance.

COMPUTER:

The computer should be connected to an audio interface whose input is connected to the microphone(s) on stage/performance space. The output should be connected to loudspeakers/PA system at either side of the stage/performance space. The performer may wish to have a stage monitor as well.

The performance patch will play back a fixed media track, as well as process microphone signal in real time.

The patch should be started at BEGIN and it will conclude at END. The performance patch can be started by performer with a MIDI controller, or by a technician nearby.

















