

ICON

for trombone and audiovisual electronics

Marcus Jackson

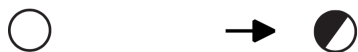
performance notes

The image shows a musical score with three staves. The top staff is a bass clef staff with a 10/8 time signature. It contains a melodic line with various rhythmic patterns, including 5:6 and 3:4 ratios, and triplets. Above this staff are two boxes: 'ingressive breathing' and 'expressive breathing', with arrows pointing to specific notes. The middle staff is a slide staff with a 10/8 time signature, showing a zigzag line representing pitch contours. It includes annotations for '5:6' and '3'. The bottom staff is a video staff with a 10/8 time signature, showing a similar zigzag line. It includes annotations for '3' and '5'. Between the middle and bottom staves, there are dynamic markings: *mp* > *mf* >, *mf* > *mp*, < *f* > *p*, *mp*, < *f* > *pp*, and < *sub. pp*. Above the middle staff, there are two boxes: 'concentrated embouchure' and 'semi-diffuse embouchure', with arrows pointing to specific notes. A note in the middle staff is marked with '[focussed; extremely still]'. The score is divided into measures with time signatures: 10/8, 3/8, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4.

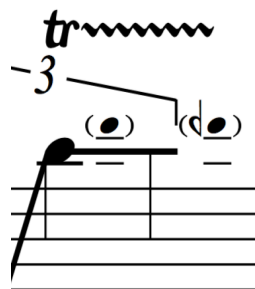
This notation prioritises fluidity and elasticity in both the slide positions and embouchure of the performer. Where noteheads are joined by lines, the transition between should be as smooth as possible. At times, this fluid transition is also notated with a line with an arrowhead on the end of it — particularly where split tones are involved. Where there are no noteheads on the mouth staff, it is intended that the performer try and follow the approximate pitch-contours as described visually. Often, there are transitions between slide positions—here, the performer should still try to maintain a quasi-similar pitch. If it is not possible, for example, the new slide position doesn't have a partial of close pitch, then a change in pitch is necessary. The piece is, ultimately, less focussed on correct pitch, than it is in the melting, contorting, elastic nature of the instrument.

On the slide staff, there are typically no noteheads, indicating that transitions between various positions should be as fluid as possible. When there are noteheads, these indicate precise positions on the slide, and should always be followed closely. This is often to ensure that, for brief moments, the pitch language follows a specific trajectory.

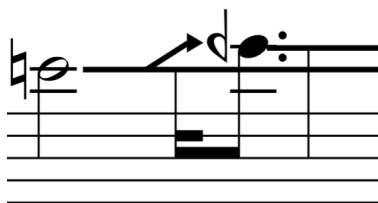
The video staff is empty almost throughout—it should be noted that the video part of the score is created pre-performance by the composer, given the material the performer sends. That being said, once the performer has learnt the piece, they should send an audiovisual recording to the composer, who will create the video, and fill out the score with the necessary cues. If the composer is available during the rehearsal process, he will organise this.



a transition from a diffuse embouchure to a semi-diffuse embouchure (arrow indicates transition between various modes of playing)



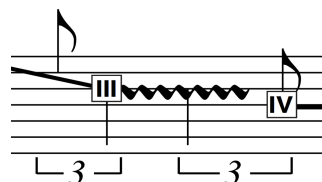
lip trills are indicated by a trill line and the partial to reach (either above or below). They are also typically accompanied with a specific slide instruction.



the arrow at the end of the line indicates a transition between the singular note and the upper note — a transition between a regular note and a split tone



the diamond notehead indicates for the performer to vocalise that pitch (or the lower pitch, if this is more comfortable)



the wavy line is used to indicate a slide trill — a rapid trill between two approximate slide positions, resulting in a wavering pitch

Comportment and general statements:

Throughout the piece, the performer should be confident, clear, and direct in their comportment. This should result in a very liquid, elastic performance, both in the embouchure and the moving of the slide. It is extremely important that the performer appear confident from the moment they walk on stage. This confidence will appear to unravel throughout the course of the piece. It is, however, worth noting that there should be no dramatic intent in this work—the performer should let the music speak for itself, rather than attempt to be overly theatrical.

Tempo is generally fluid throughout, however, after the American Psycho Morning Routine section, the video is strongly timed, and the performer should follow the metronome and rhythm here very closely, in order to align with the cuts. Aside from this, the performer should utilize rubato as desired to give a sense of push and pull in the piece.

The performer should breathe as necessary. A lot of breathing is written into the work, with the ingressive (inward) and expressive (outward) breathing. Here, most of the time, a tremolo or fluttertongue should also be used (as notated). This should be an un-voiced, un-buzzed fluttertongue on the way outward, and inward, is something similar snoring—loosening the back of the throat and allowing it to vibrate. Performer experimentation here is crucial, to discover the sound that is most grotesque, and importantly, loud.

The aforementioned American Psycho Morning Routine section comprises a three-minute video of the composer re-enacting the morning routine scene from Easton Ellis' American Psycho. This will be played on the screen, during which time the performer should be as still as possible.

Required tech:

- PC to run system, secondary PC to run video
- Four speakers, cabling
- External sound card, with at least five outputs
- One microphone for the trombonist
- Projector, HDMI cabling
- Secondary monitor for the performer (to be placed on floor)
- Lighting system (composer will provide)

Video:

The video of the American Psycho Morning Routine— for which the soundtrack of the video is displayed in the score, for the purposes of score-following— will be provided by the composer. It can also be found here:

<https://www.youtube.com/watch?v=rCio9UBXzSM>. I ask that the video not be shared publicly.

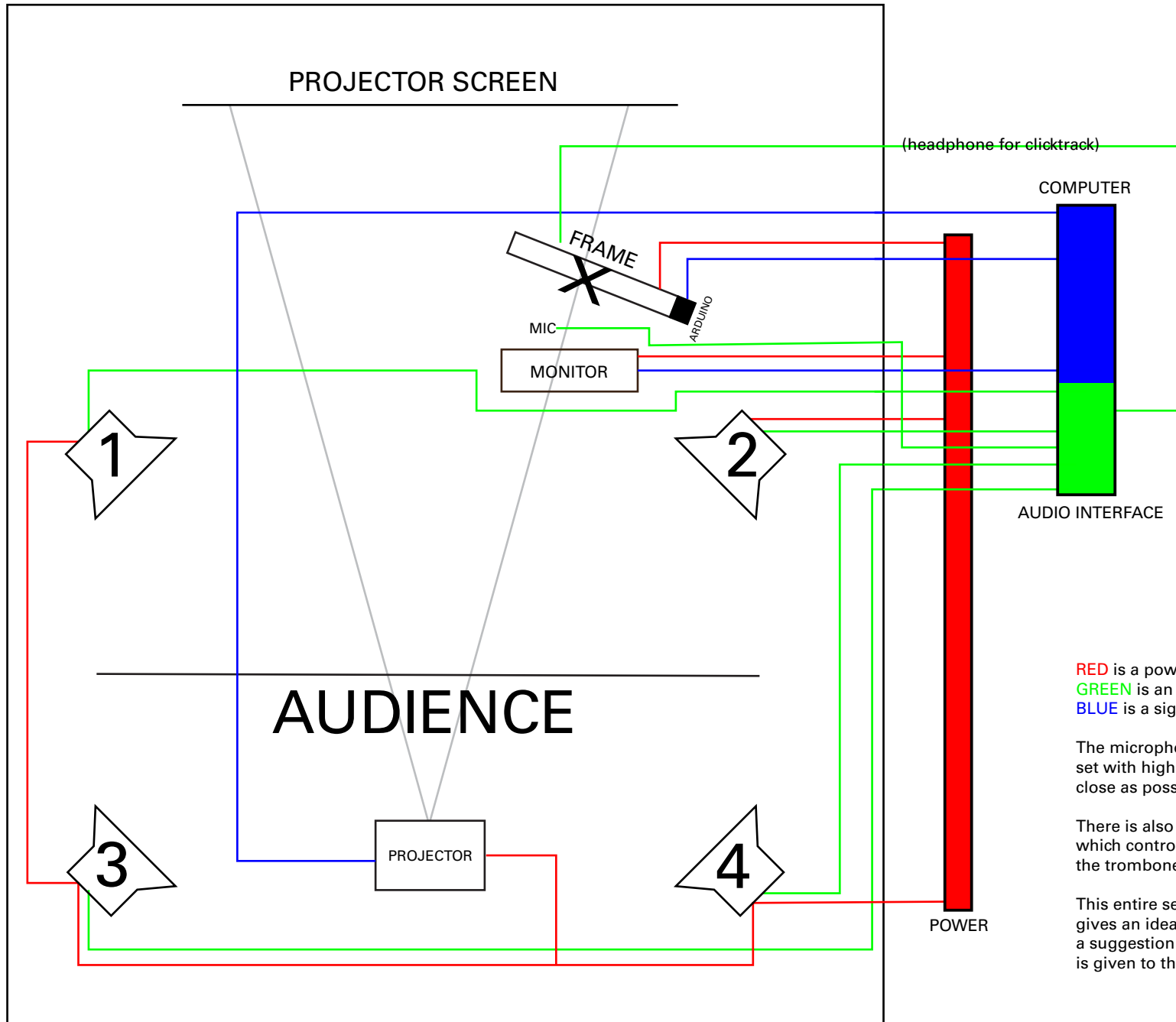
The video contains some soft nudity (nothing full-frontal). Discretion is advised.

Audience:

Throughout this piece, the audience are required to wear red-blue anaglyph glasses. These will be provided by the composer.

The purpose of these glasses is to highlight the nature of the lighting system, which throughout projects varying degrees of red/cyan light onto the performer, effectively causing their spatial presence to appear to be being stretched in three dimensions. As this is also recorded and then projected as video, there is an element of the performer seemingly occupying multiple modes of spatiality during the piece.

The lighting in the piece becomes rather intense, and there is some strobing during, so the audience should be made aware of this ahead of time, and given the chance to leave the performance space, should they desire.



RED is a power line.
 GREEN is an audio line (mono).
 BLUE is a signal line (from computer).

The microphone should be an AKG414 or similar, set with high gain so that the sound feels as close as possible.

There is also a modem connected to the computer which controls the microcontroller for the mute on the trombone.

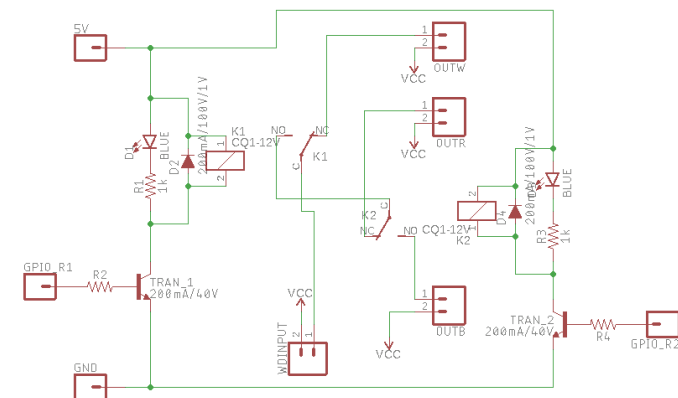
This entire set up may be altered as needed — it just gives an idea of how the signal flow occurs, and is a suggestion as to how setup might work. Discretion is given to the technician.



LED Frame – for lighting

The figures here describe the position of the frame around the performer on stage. The frame seeks to light the performer in red, blue, and white singularly from five different angles. Combined with the anaglyph glasses, this works to create a quasi-3D, disjunctive experience.

Below is the schematic of the relay board, which is controlled by an Arduino (see technical diagram). This controls whether the light on the frame is red, blue, or white. The brightness is controlled by another board (from my work WET DREAM II), which is easily connected to the ICON Relay board.



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MARCUS JACKSON [2018]

♩ = 60

MOUTH

SLIDE

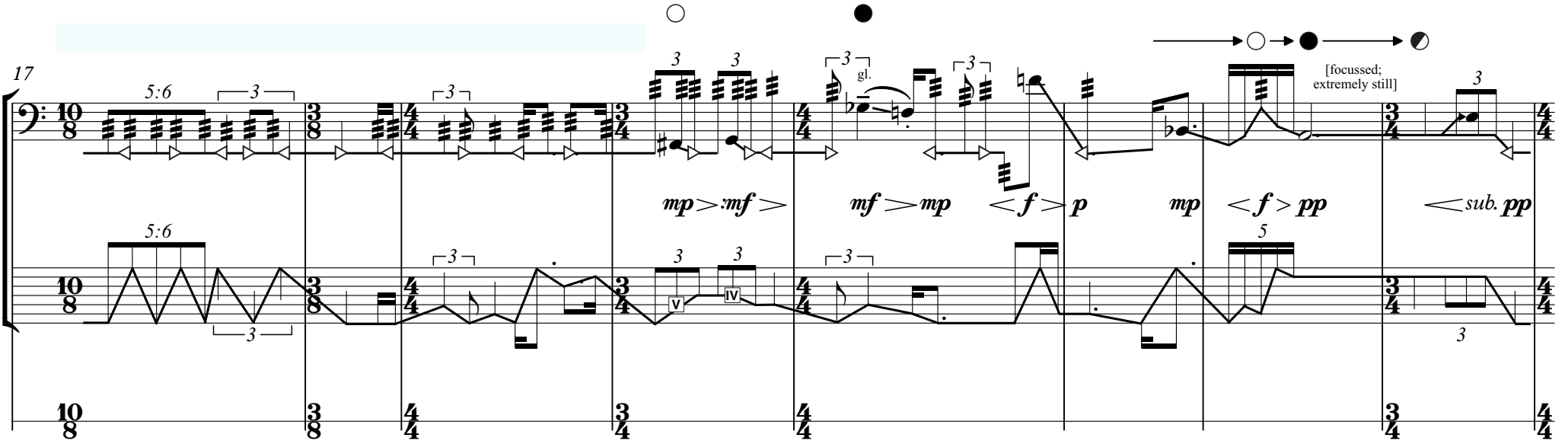
VIDEO

9

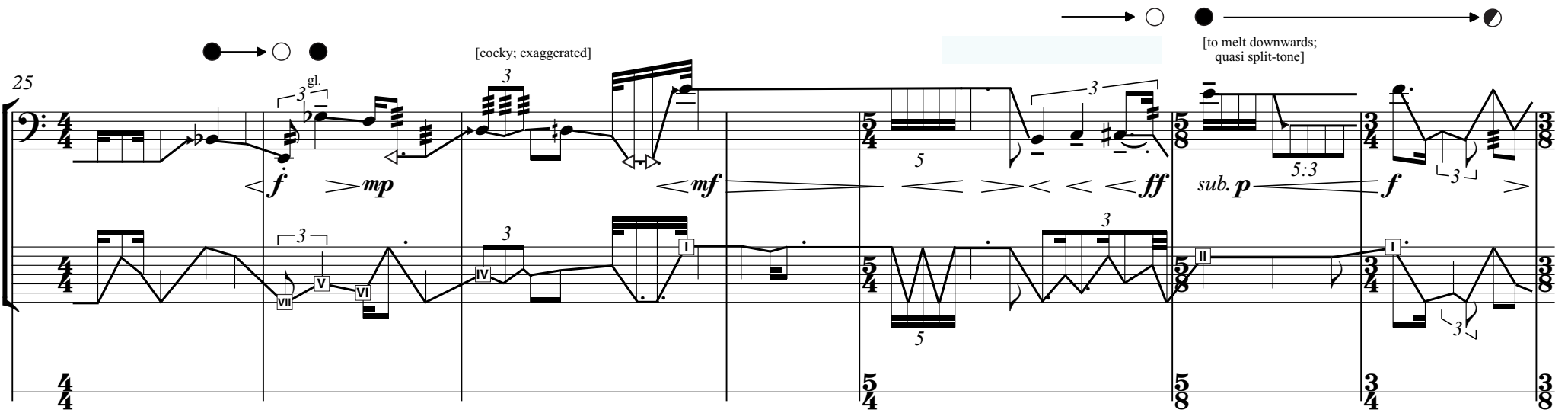
10

10

10



Musical score for measures 17-24. The piece is in bass clef and features complex rhythmic patterns with frequent time signature changes. The top staff contains melodic lines with triplets and glissandi, while the bottom staff shows a rhythmic accompaniment with chords and intervals. The score includes dynamic markings such as *mp*, *mf*, *f*, *p*, *mp*, *f*, *pp*, and *sub. pp*. Performance instructions include "[focussed; extremely still]" and a diagram with circles and arrows indicating phrasing.



Musical score for measures 25-32. The piece continues with complex rhythmic patterns and time signature changes. The top staff features melodic lines with triplets and glissandi, while the bottom staff shows a rhythmic accompaniment with chords and intervals. The score includes dynamic markings such as *f*, *mp*, *mf*, *ff*, *sub. p*, and *f*. Performance instructions include "[cocky; exaggerated]" and "[to melt downwards; quasi split-tone]". A diagram with circles and arrows indicates phrasing.

32

mp *p poss.* *mf* *fff* *mp* *p* *f*

[initially tentative; building momentum]

3 5 3 3

3 5 3

3 3 3

3/8 6/4 7/8 4/4 1/4 2/4 4/4

41

[focused; quite still; thin sound] [fragile; as singingly as possible]

mp *f* *pp* *mp* *ppp* *mp* *n < p*

5 5

4/4 3/4 4/4 4/4 4/4 4/4 4/4

51 (as concentrated as possible) *gl.* *f* *mp* *mf p* *mf > sfp* *f* *mf* *f* *mp* *ff mp* *f*

5 3 3 5 3 5 3 5 3 5 3 5

tr 3 5 re-articulate 5 5 3

IV 5 3 IV V I V IV 5 3

Diagram: ○ → ●

Detailed description: This system contains measures 51 through 56. The upper staff features a melodic line with various articulations and dynamics. Measure 51 starts with a forte (*f*) dynamic and includes a glissando (*gl.*). Subsequent measures show dynamics ranging from mezzo-piano (*mp*) to fortissimo (*ff*). Fingerings of 5, 3, and 5 are indicated throughout. Trills and triplets are present in measures 52, 53, and 56. The lower staff shows a bass line with chords and fingerings (IV, V, I, V, IV, 5, 3). A diagram above the staff shows a circle with an arrow pointing to a filled circle.

57 *mf* *f* *mf* *f* *ff* *fff*

tr 3 5 [full tone] 3 3 3 5 3 5 3 5 3 5 3 5

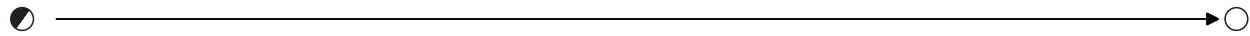
3 3 3 5 3 5 3 5 3 5 3 5

VII 3 VII I I 3 5 VII 5

3/4 3/4 3/4 4/4 4/4 5/4

Diagram: ○ → ● → ○

Detailed description: This system contains measures 57 through 62. The upper staff continues the melodic line with dynamics increasing from mezzo-forte (*mf*) to fortissimo (*fff*). Measure 58 includes a trill. Measure 59 has a [full tone] marking. Measure 60 shows a change in time signature to 3/4. Measures 61 and 62 return to 4/4 and then 5/4. Fingerings of 3, 5, and 3 are indicated. The lower staff shows a bass line with chords and fingerings (VII, I, I, VII, 5). A diagram above the staff shows a circle with an arrow pointing to a filled circle, which then points to an empty circle.



[gradually becoming less focussed,
but more determined]

63

5

mf

sub f *mp* *ff* *fff* *mf* *fff* *f* *ff*

5/4 4/4 4/4 4/4 4/4 4/4

always elastic; tenuous;
a sense of bravado

69

mp *ff* *sfmp* *f* *mf* *ff* *f* *ff* *fff*

5/4 2/4 4/4 6/4 3/4 5/4 4/4

Musical score for measures 75-84. The score is written for two staves in 4/4 time. Measure 75 starts with a bass clef and a key signature of one sharp (F#). The first staff contains a melodic line with triplets and a trill. The second staff contains a bass line with triplets and a wavy line. Dynamics include *sfmp*, *f cresc.*, and *fff*. Time signatures change from 4/4 to 3/4 at measure 80, 6/4 at measure 82, and back to 4/4 at measure 84. A diagram at the top shows a circle with an arrow pointing right to a black dot, and another circle with an arrow pointing left to a black dot.

Musical score for measures 79-84. The score is written for two staves in 4/4 time. Measure 79 starts with a bass clef and a key signature of one sharp (F#). The first staff contains a melodic line with triplets, a sextuplet, and a wavy line. The second staff contains a bass line with triplets and a wavy line. Dynamics include *fff*, *ff*, *fff*, *f*, and *ffff poss.*. Time signatures change from 4/4 to 1/4 at measure 82, 4/4 at measure 83, and back to 4/4 at measure 84. A box at the top right contains the text: "Repeat as needed until end of video: cued on screen". A diagram at the top shows a black dot with an arrow pointing right to a black dot, and another black dot with an arrow pointing left to a black dot.

THIS IS THE AUDIO SOUNDTRACK TO THE AMERICAN PSYCHO MORNING ROUTINE

♩ = 88

VIOLIN I

VIOLIN II

VIOLA I

VIOLA II

PIANO

This system of the musical score includes staves for Violin I, Violin II, Viola I, Viola II, and Piano. The tempo is marked as ♩ = 88. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The score features various rests and notes, with the instruction *p sempre* appearing in the string parts. The piano part consists of a steady eighth-note accompaniment.

9

Do not play on 4th repeat

REPEAT FOUR TIMES

Do not play on 4th repeat

Do not play on 4th repeat

Vln. I

Vln. II

Vla. I

Vla. II

Pno.

This system of the musical score includes staves for Violin I, Violin II, Viola I, Viola II, and Piano. It begins with a measure rest of 9 measures. The tempo is marked as ♩ = 88. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The score features various rests and notes, with the instruction *Do not play on 4th repeat* appearing in the string parts. A box labeled "REPEAT FOUR TIMES" is present. The piano part continues with the same eighth-note accompaniment.

[INTENTIONALLY LEFT BLANK]

♩ = 60

84

fff

"Loading"

"ICON"

Glitch

87

re-articulate

"ICON"

"ICON"

Lounge shot

"ICON"

93 non. flz.

pp fff

Face mask

Glitch

"ICON"

3 3 5

4/4 5/4 6/4 5/4