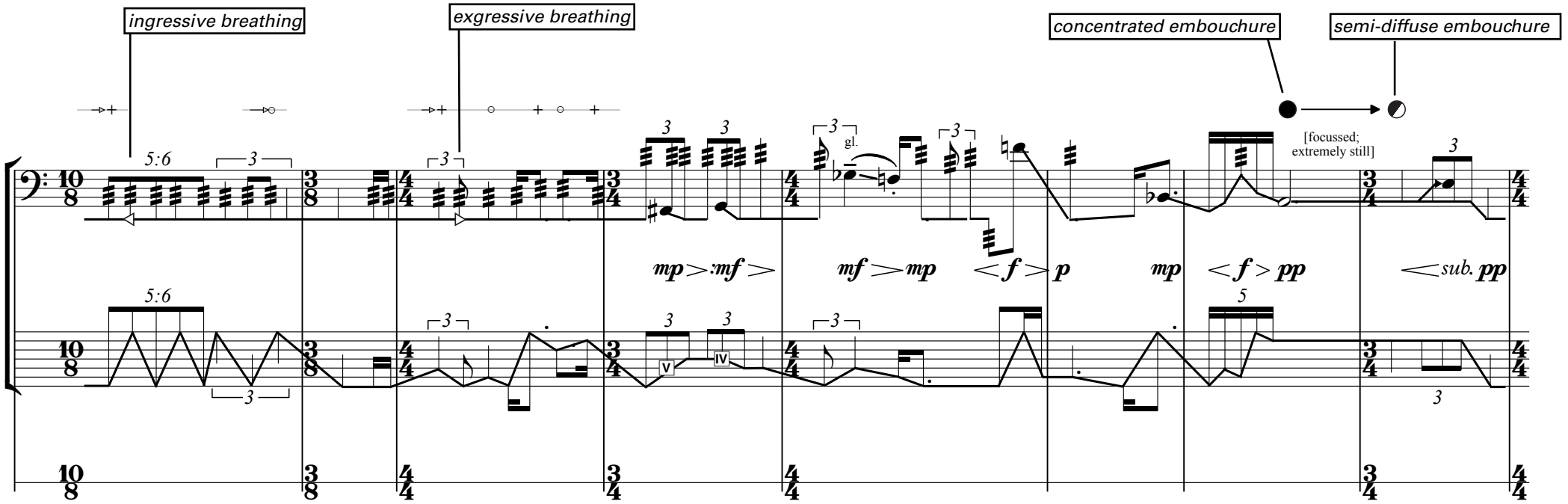
ICON

for trombone and audiovisual electronics

Marcus Jackson

performance notes



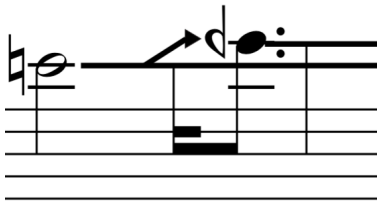
This notation prioritises fluidity and elasticity in both the slide positions and embouchure of the performer. Where noteheads are joined by lines, the transition between should be a smooth as possible. At times, this fluid transition is also notated with a line with an arrowhead on the end of it — particularly where split tones are involved. Where there are no noteheads on the mouth stave, 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.

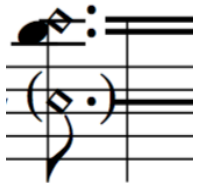
The video staff is empty almost throughout—it should be noted that the video part of the score is created pre-performance by the composer, given the material the performer sends. That being said, once the performer has learnt the piece. they should send an audiovisual recording to the composer, who will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

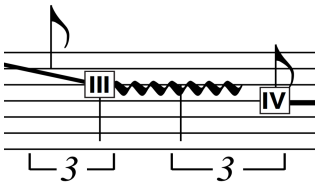
lip trills are indicated by a trill line and the partial to reach (either above or below). They are also typically accompanied with a specific slide instruction.



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 indicated 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 performeaopr 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 utlise rubato as desrired to give a sense of push and pull in the piece.

The performer should breath as necessary. A lot of breathing is written into the work, with the ingressive (inward) and exgressive (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.

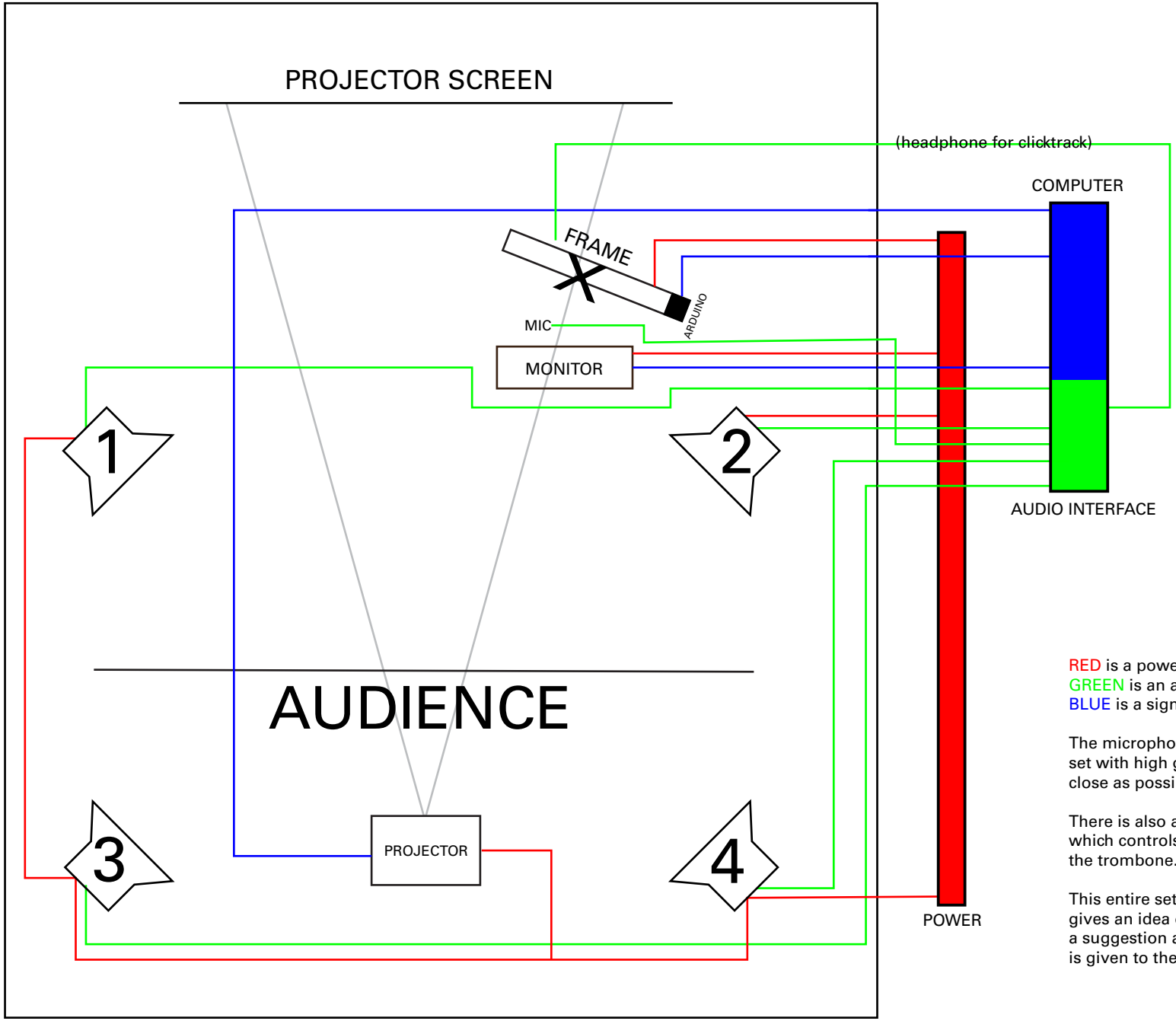
The video contains some soft nudity (nothing full-frontal). Discretion is advised.

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 projectsvarying degrees of re/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.

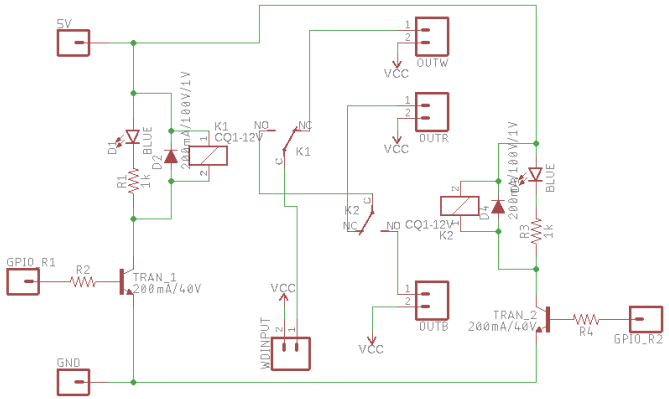
There is also a modem connected to the computer which controls the microcontroller for the mute on the trombone.

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 analglyph 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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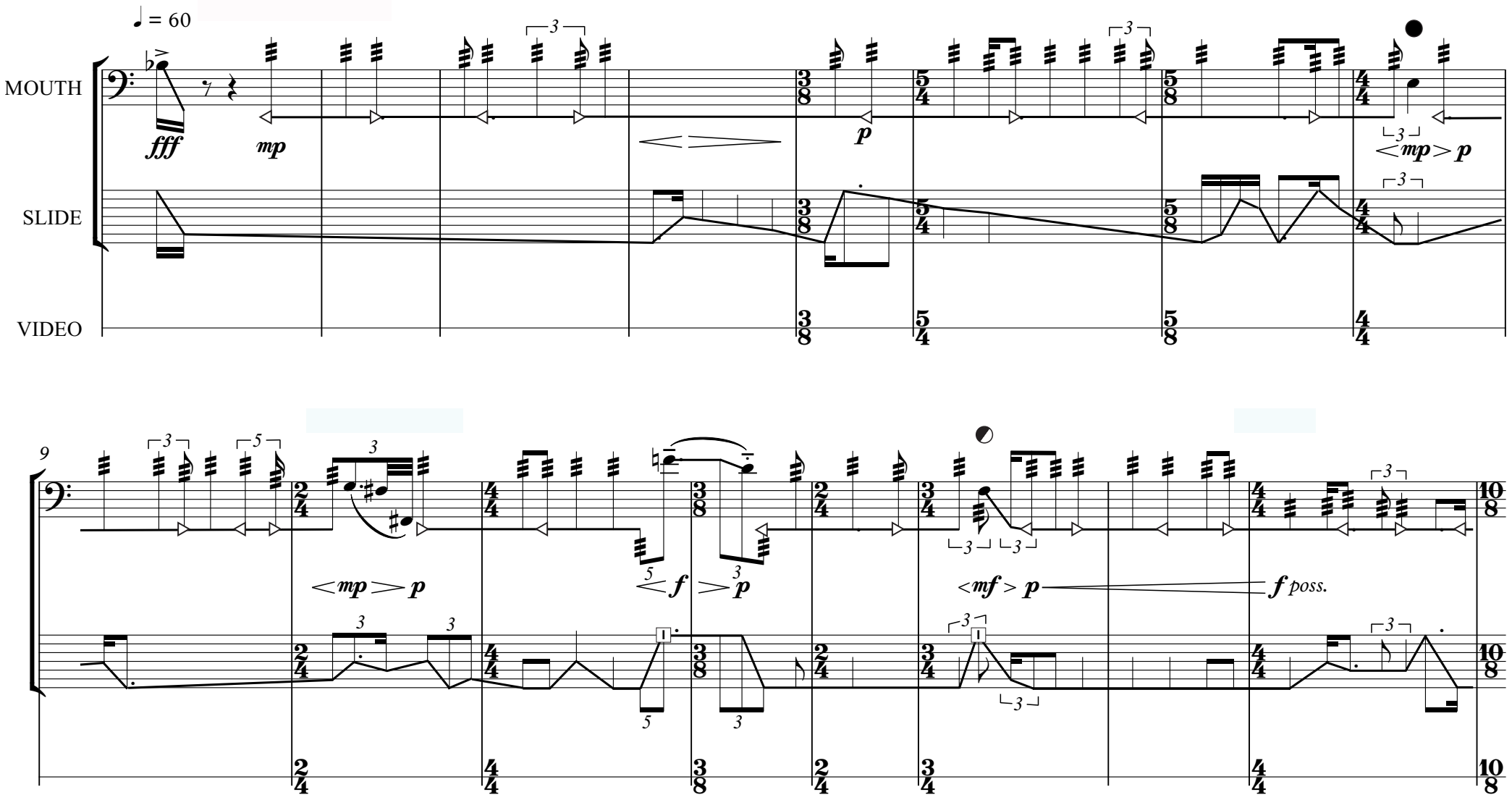
MARCUS JACKSON [2018]



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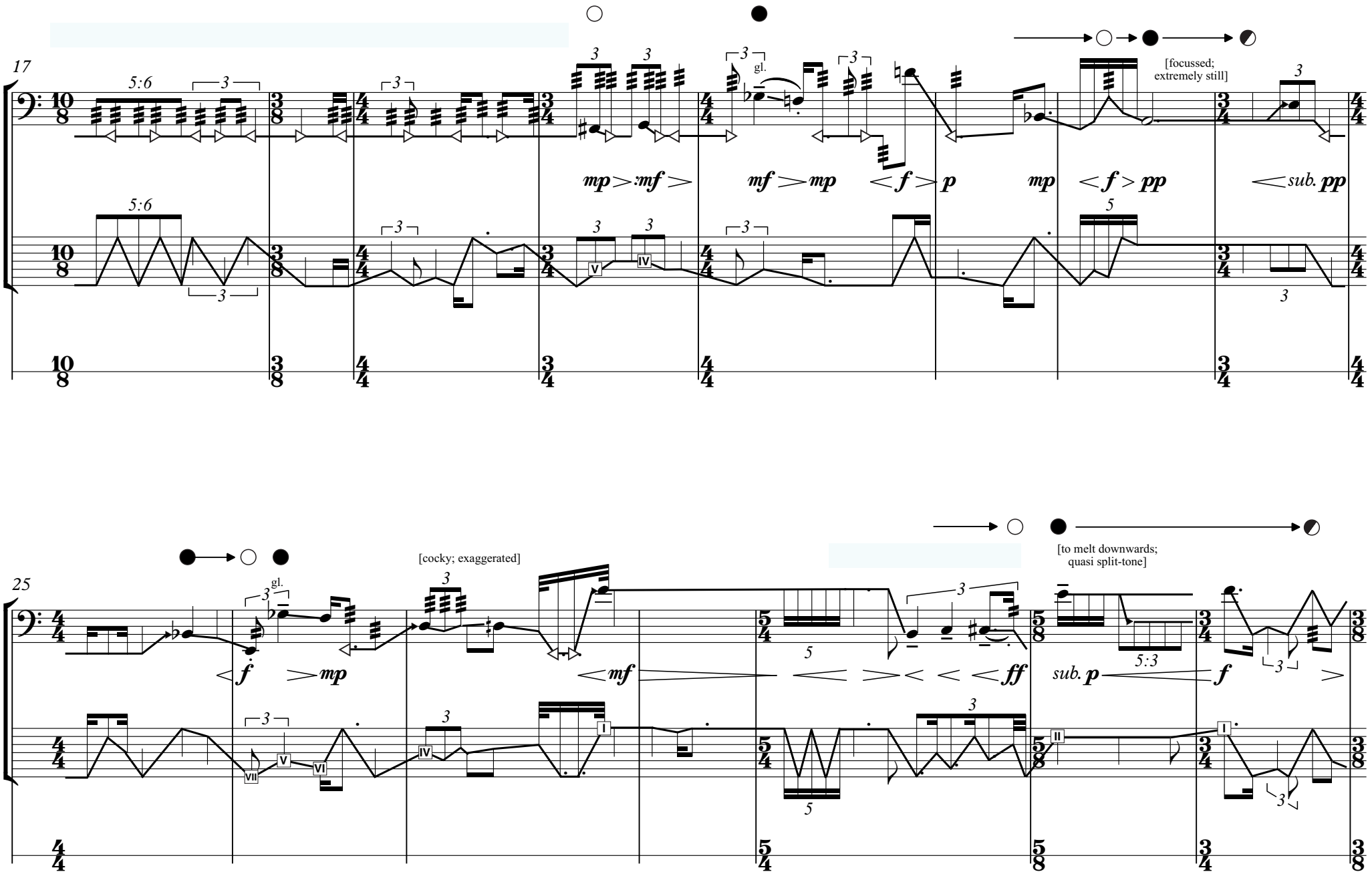
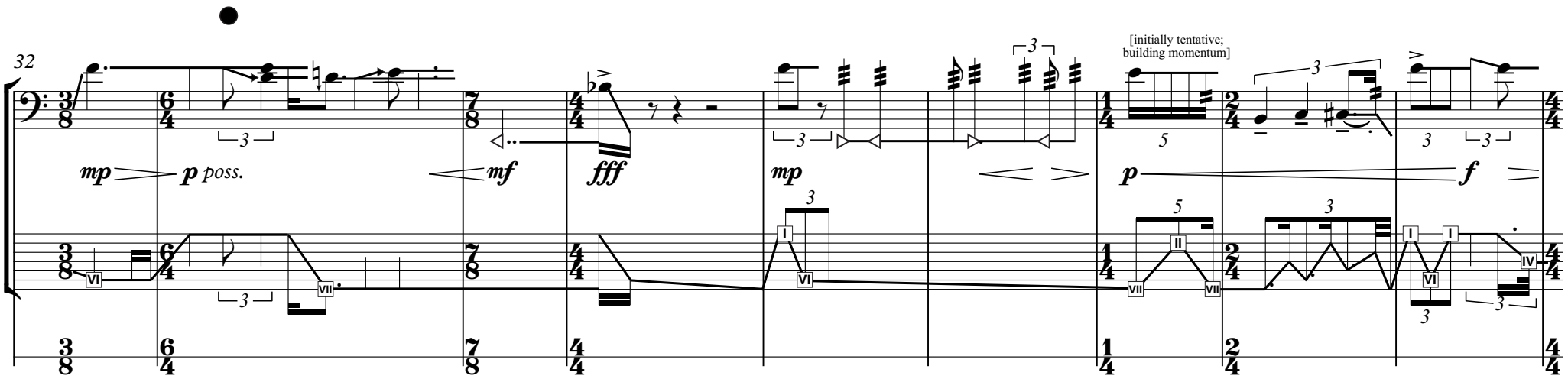
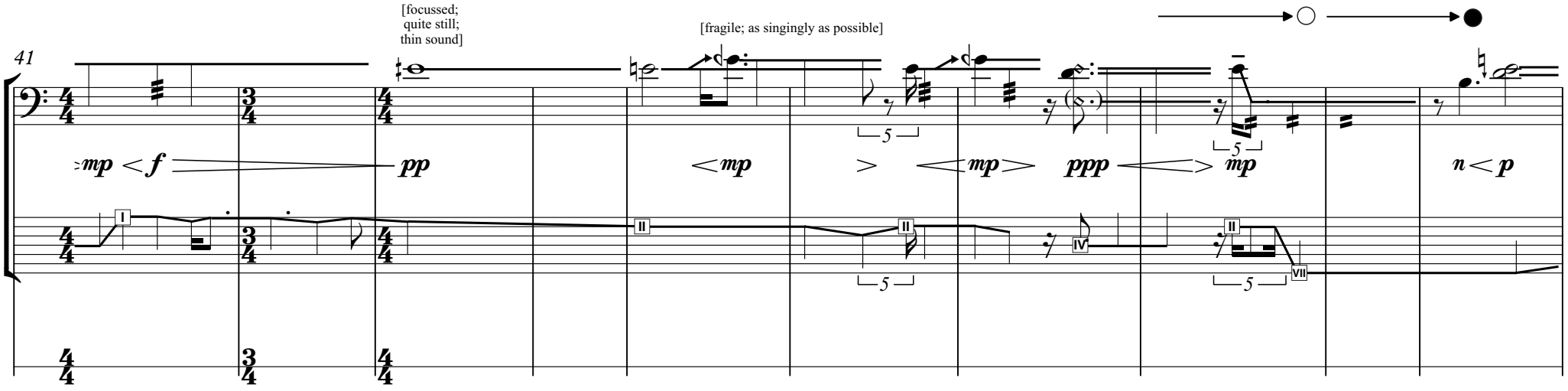
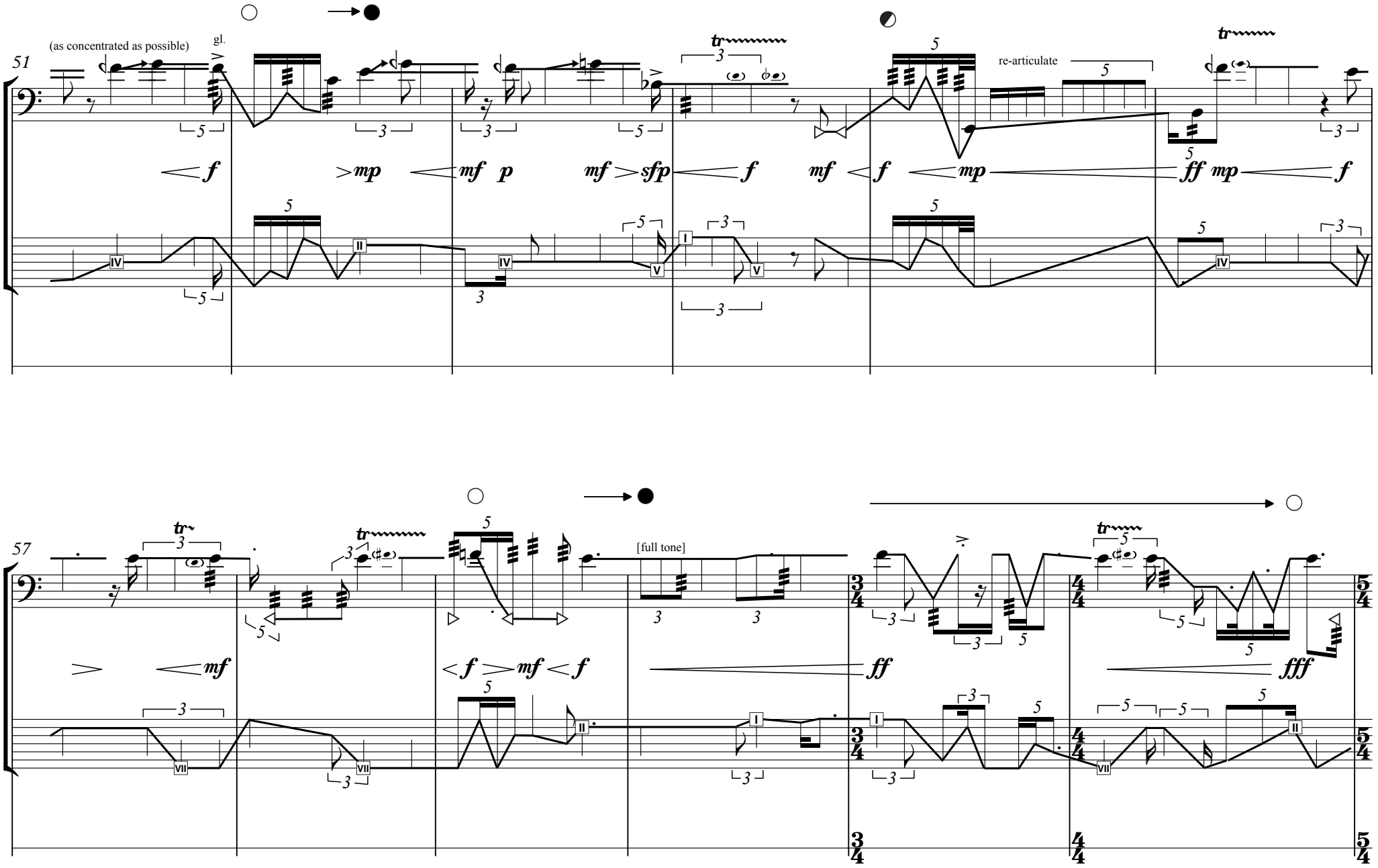
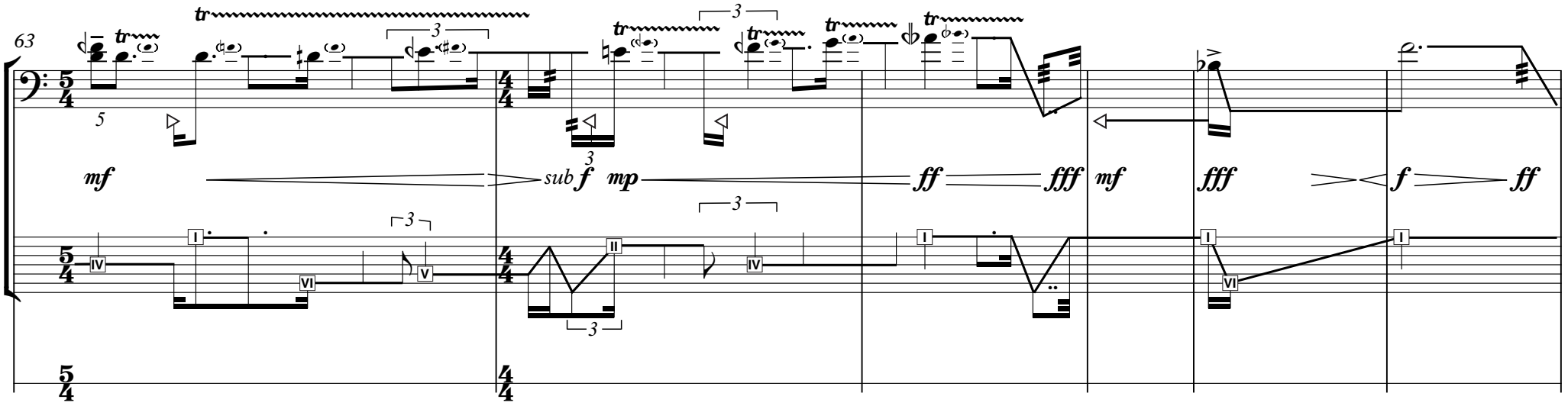

17
5:6
3
gl.
[focussed; extremely still]
mp > mf >
mf > mp
< f > p
mp
< f > pp
< sub. pp
25
[cocky; exaggerated]
[to melt downwards; quasi split-tone]
< f > mp
< mf
< ff
sub. p
f
5:3


32
[initially tentative; building momentum]
mp
p poss.
mf
fff
mp
p
f

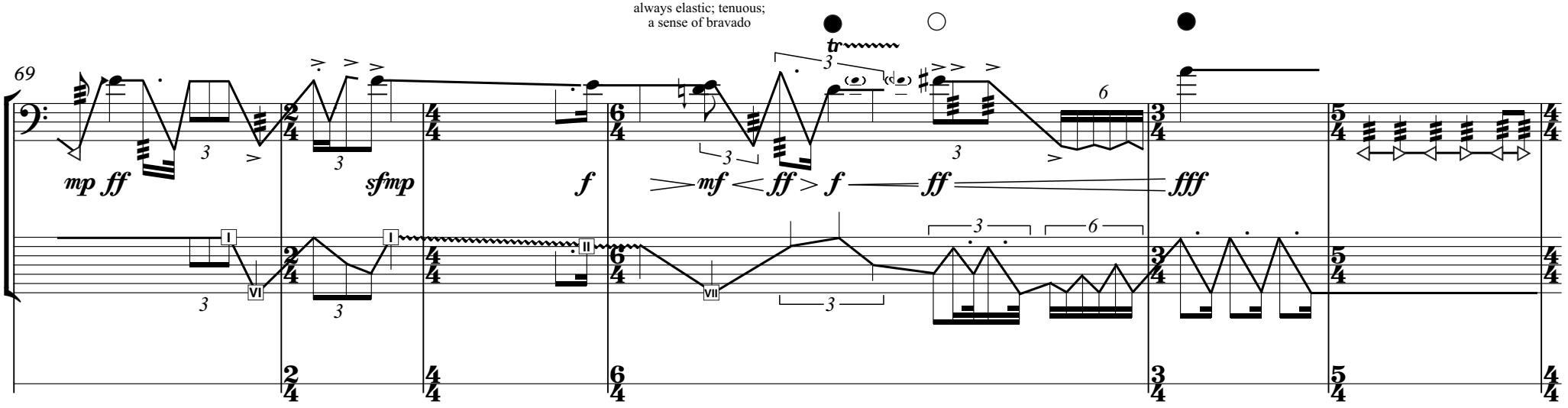

41
[focussed; quite still; thin sound]
[fragile; as singingly as possible]
mp
f
pp
mp
mp
ppp
mp
n
p

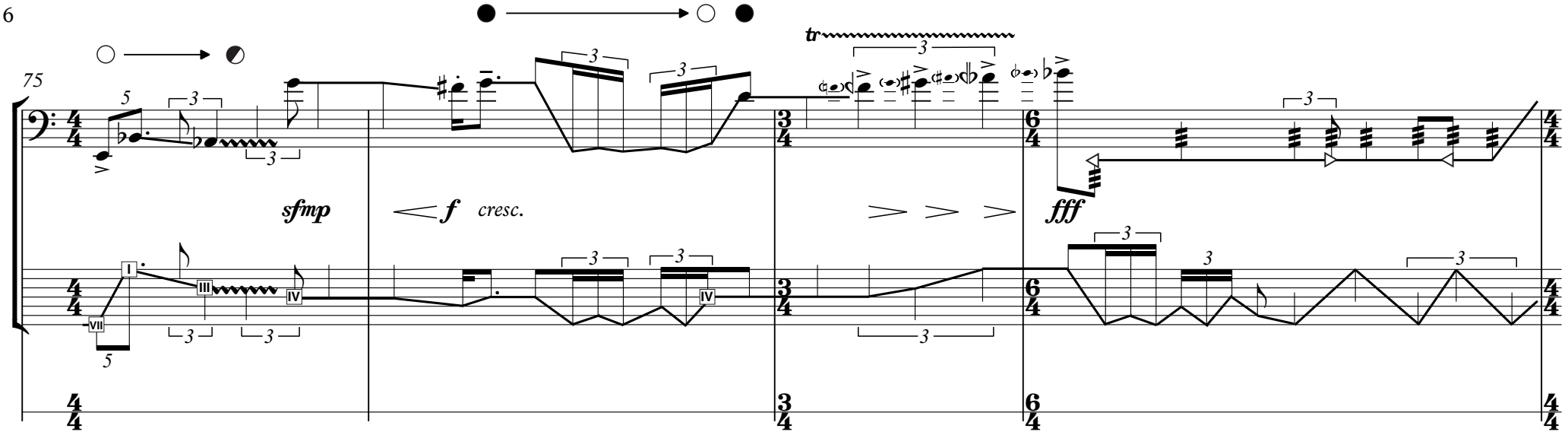

51
(as concentrated as possible)
gl.
re-articulate
57
[full tone]

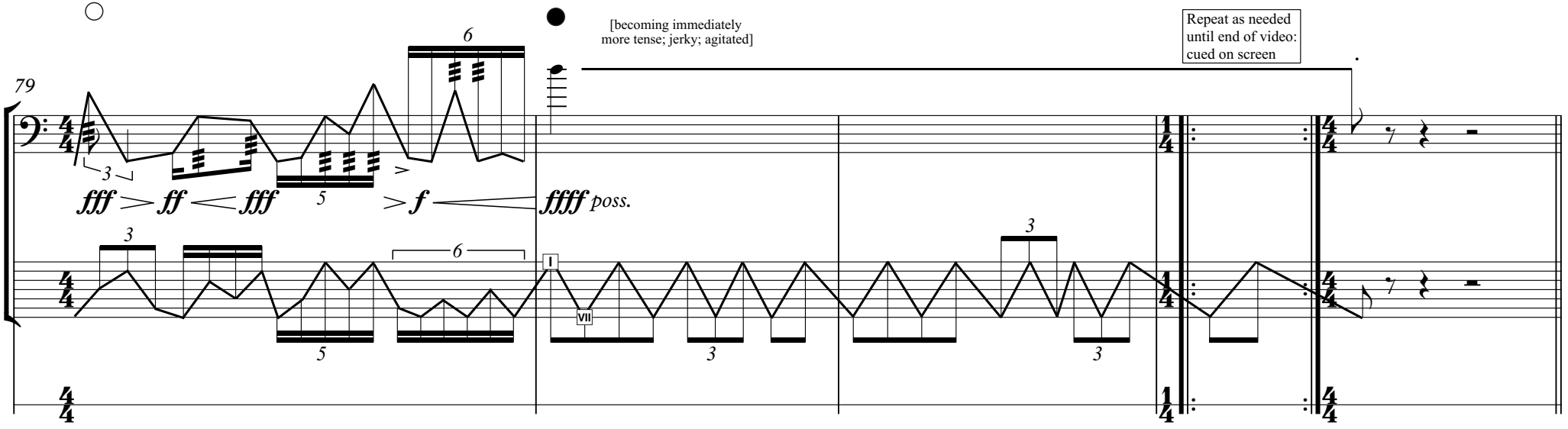
[gradually becoming less focussed,
but more determined]



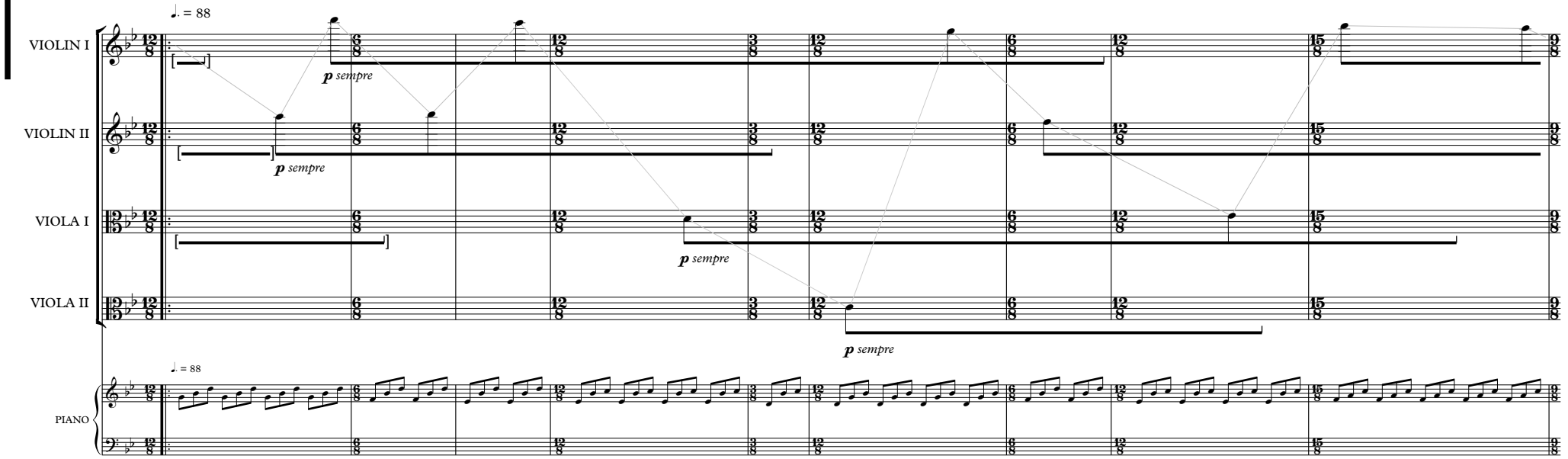
always elastic; tenuous;
a sense of bravado

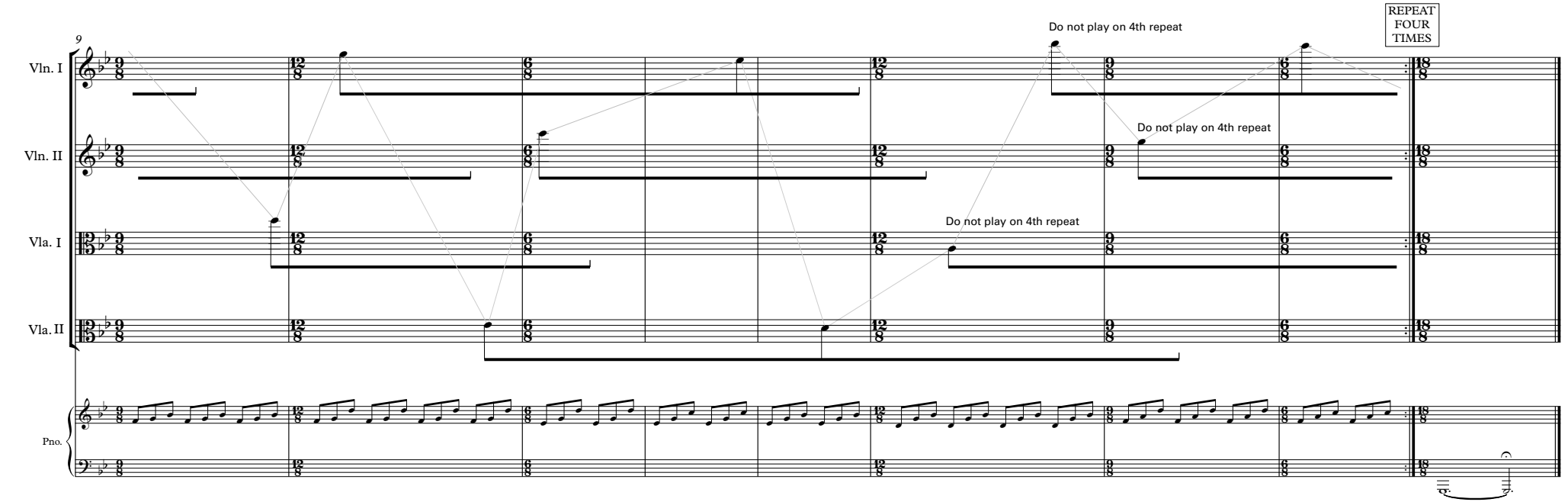



75
sfmp
f cresc.
tr
fff


79
[becoming immediately more tense; jerky; agitated]
Repeat as needed until end of video: cued on screen
fff ff fff
f
ffff poss.

THIS IS THE AUDIO SOUNDTRACK TO THE AMERICAN PSYCHO
MORNING ROUTINE





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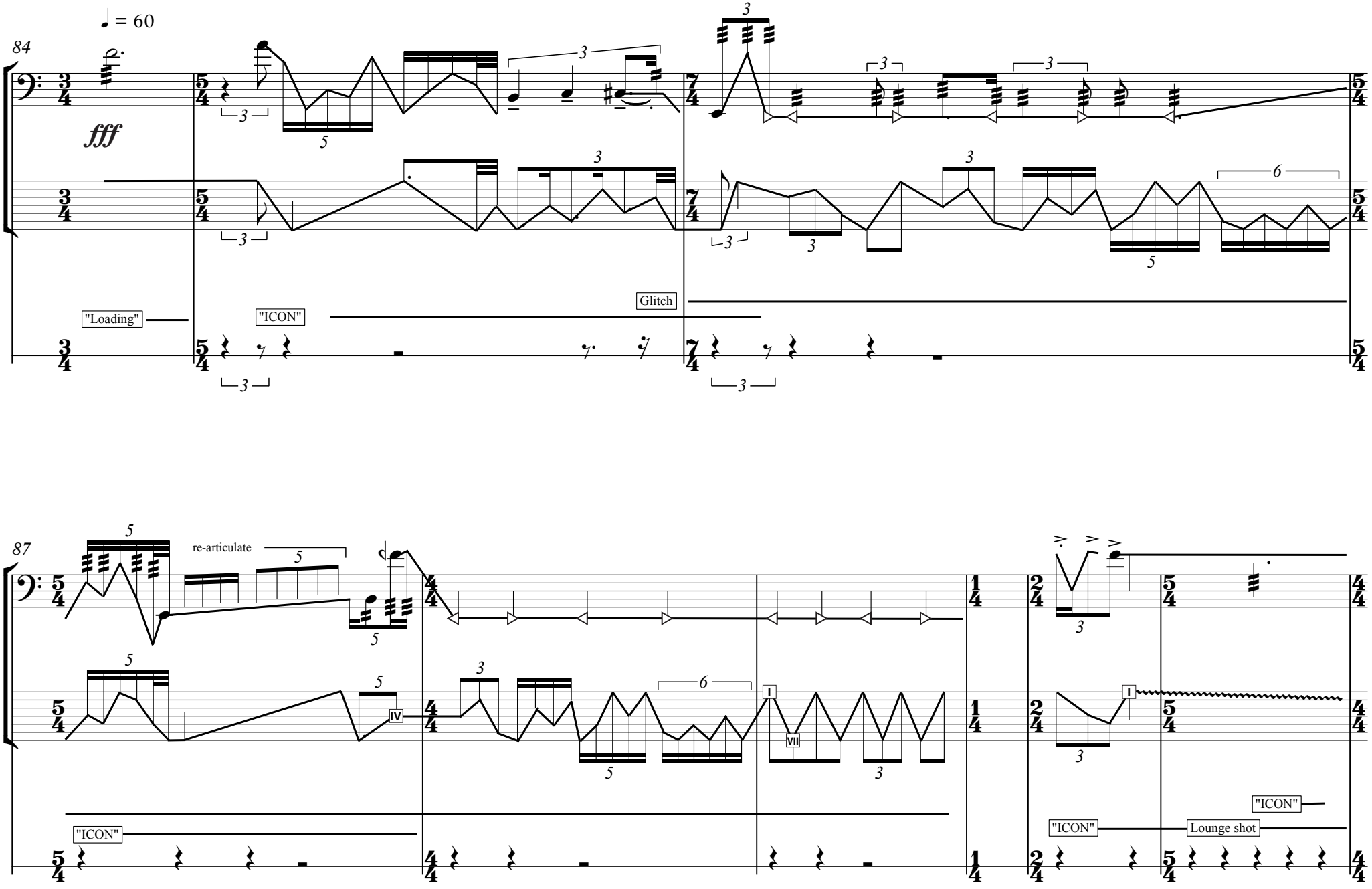
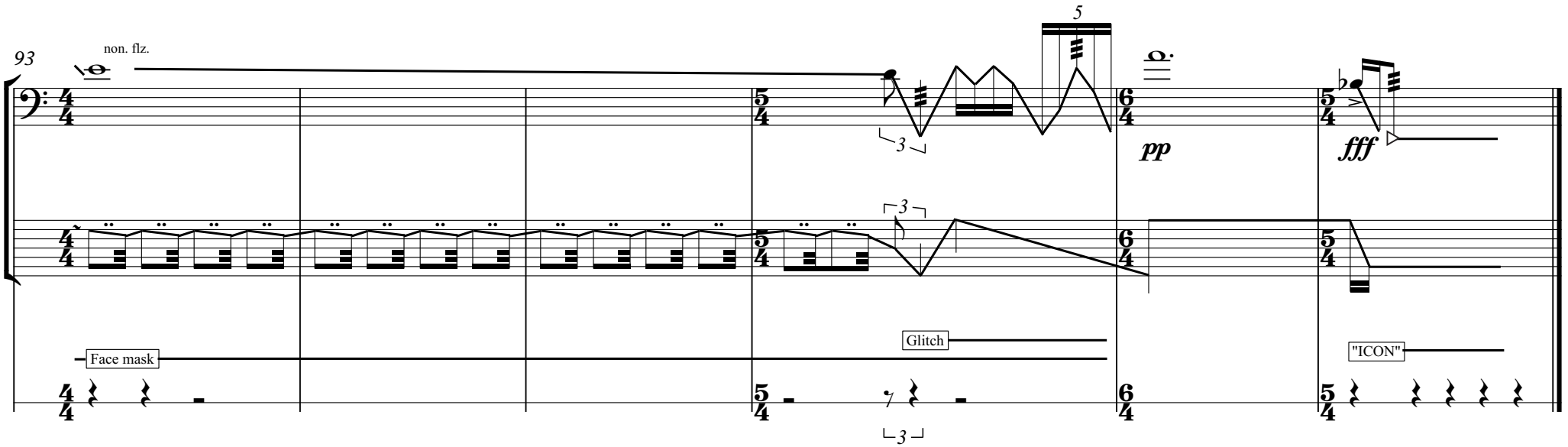

♩ = 60
84
fff
"Loading"
"ICON"
Glitch
87
re-articulate
"ICON"
"ICON"
"ICON"
Lounge shot


93
non. flz.
5
3
pp
fff
3
Face mask
Glitch
"ICON"
3