

1 X 2004 / 12:27 AM (for Nate Brown)
[_blind documents_ series]

Mark So

scored for: trombone, piano & tape

duration: 10'30"

As with all the pieces in this series, the generative process entails the documentation of a walk taken in my neighborhood using map making and sound recording, followed by the direct imposition of those documental materials into an explicitly musical situation. Thus, the form of each instrumental part derives from the "re-mapping" of the walking map as a score, legible within one or another system of realizing notated pitched events. The durational structure of the piece derives from the re-imposition of the original walk-length as a timeline in each part, against which the timing of musical events is plotted. Additionally, the sound recording is played back at a low level during performance, re-realizing the soundscape of the walk as a rich atmosphere that embeds the instrumental parts, as well as an infinite number of other "parts" that pass with fluctuating prominence within (and around) the recording.

Performance instructions:

Both performers (and the tape operator) coordinate the start of the piece, and use stopwatches throughout.

Trombone:

Individual notes are played according the timings given in the score. Notes should last for one long breath, except when they occur in relatively rapid succession (such as near the beginning and end of the piece), in which case they may either be played legato (as though "slurred") or separated. The 5 events in the middle region of the piece are long, slow glissandi, beginning at the noted pitch and gradually moving ca. 1/3 of a tone (about 35 cents) up or down, depending on the indication given. These glissandi should be continuous over the entire length of the breath, and should not "level-off." Breath attacks should be employed throughout (except when notes occur in rapid succession). The dynamic is very soft throughout. Mute throughout.

Piano:

Events are played according to the timings indicated. The number of notes for each event is given in parentheses. The pitches to be played are relative to the placement of the event on the grid, where the bottom of the page corresponds to the lowest pitches available on the instrument, and the top of the page, the highest. The individual note events in the middle region of the piece are to be played pizzicato (inside the piano, with the flesh of the finger or with the fingernail). The dynamic is very soft throughout. The damper pedal is to be held down throughout, and the una corda (soft) pedal may be used to regulate volume.

1. X. 2004 / 12:27 AM

for NATE BROWN

MARK SO

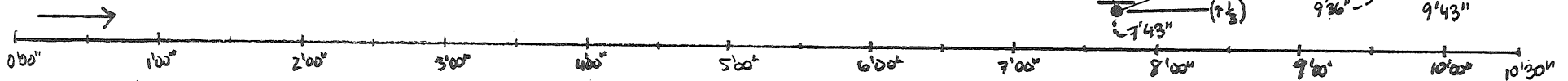
VERY SOFT - MUTE THROUGHOUT


Handwritten musical score for Trombone (TB.) on 12 staves. The score includes a key signature change from B-flat to B-natural, a tempo marking of "SLOW CL.", and various performance instructions such as "ca. 1/3" and "ca. 1/2".


Time markers and notes are as follows:

- 0'49" 0'54" 0'58" (initial notes)
- 3'25" (note)
- 5'24" (note)
- 7'11" (note)
- 7'35" (note)
- 7'43" (note)
- 9'32" 9'36" 9'39" 9'40" (cluster of notes)
- 9'43" (note)

Performance instructions include "SLOW CL.", "(ca. 1/3)", and "(ca. 1/2)".



TAPE:  0:00 10:30

 KING BRAND M-1 12 STAVES

12/15/4 M. S.

VERY SOFT
PED. DOWN THROUGHOUT

PLAY THE GIVEN NUMBER OF
NOTES FOR EACH EVENT

