

Compression

(2017)

tenor trombone with F trigger

Jason Eckardt

PERFORMANCE NOTES

A tenor trombone with an F trigger and a plunger mute is required for this work.

Accidentals carry through the bar; courtesy accidentals appear frequently for clarity.

Use of the plunger mute is presented graphically with the top staff line representing a completely closed mute and the bottom staff line representing a completely open bell. Lines between these horizontal staff lines represent degrees of transition between these two states.

Vocalizations are notated using the International Phonetic Alphabet.

Approximate duration: 10 minutes

SPECIAL MARKINGS

I, IV, VI, vVI Slide positions. It is assumed that the position notated is maintained until otherwise indicated in the score. vVI is performed in position VI with valve.

s.v. Senza vibrato. It is assumed the performer will not utilize vibrato unless otherwise indicated.

m.v. Molto vibrato. Fast, wide, exaggerated vibrato. Unstable intonation (up to an eighth tone) is acceptable.



Quartertone sharp, three quartertones sharp, one quartertone flat, three quartertones flat.



Eighthtone sharp, eighthtone flat.



Glissando with re-attack on arrival note.



Glissando without re-attack on arrival note.



Tongue during glissando.



Flutter tongue, to be produced with the tongue, as a rolled “r.” At times a “throat” flutter tongue is required, as specified in the score. This technique is executed by gargling the saliva in the throat to produce a raspy, buzzing tone.

Commissioned by Matt Barbier and William Lang

COMPRESSION

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Trombone $\text{♩} \sim 60$

pp

I

vib. (diaphragm) pulse in rhythm

3

5

VI

I

3

3

m

6

IV

I

rapidly alternate positions in rhythm with F trigger

(pp) < p > pp

vVI 3 IV

9

I

(s.v.)

vib. (jaw) - s.v.

p pp

12

doodle tongue...

VI IV

vib. (diaphragm) pulse in rhythm

(pp) mp pp

15

vVI 3 I

5

5

p pp

m

o

vVI 5 IV

18

21

24

27

30

33

36

39

(pp) \rightarrow mp

42

pp \rightarrow m

gl. voice only

45

(tbn only)

rapidly alternate positions in rhythm with F trigger

48

(throat)

I (s.v.)

51

(jaw) m.v., s.v.

(pp) < mp < pp < mp < pp

54

vib. (diaphragm) pulse in rhythm

shake* --, (tbn holds F)

mf

pp

57

vib. (diaphragm) pulse in rhythm

(throat)

60 (jaw) m.v.---, (s.v.)
 5 3 VI IV I doodle tongue
 3 vVI I 3

63 5 3 I IV VI rapidly alternate positions in rhythm with F trigger (throat) IV I 5
 5 (pp) mf p mp p pp mf p pp mf p

66 7 3 3 doodle tongue VI 3 VI
 mp a 7 pp mp p mp p

69 I 3 3 5:3 IV
 pp m mf p mp p mp pp mp

72 VI I (throat) vVI 5 I VI (jaw) m.v.---, IV (s.v.) I 3
 pp p mf p mp p

75 3 5 3 5 rapidly alternate positions vib. (diaphragm) pulse in rhythm I VI I doodle tongue (throat)
 (p) mf p mf p smfp mp mf p p mf

78 (ord.) rapidly alternate positions in rhythm with F trigger

mp p mp pp p pp mp pp

81 doodle tongue (throat)

mp p mp pp mp p mp mf

84 vVI I VI vVI VI I shake* mf

p mp mf

87 (tbn only) rapidly alternate positions in rhythm with F trigger vib. (diaphragm) pulse in rhythm

p mf p mf p

90 (jaw) m.v. IV (s.v.) vVI I vVI IV VI I rapidly alternate positions in rhythm with F trigger vib. (diaphragm) pulse in rhythm

pp mp p mf pp mp p mp

93 vib. (diaphragm) pulse in rhythm doodle tongue

pp mf p mf m p mf p mp

96 (throat) shake* -----, rapidly alternate positions in rhythm with F trigger (throat) vVI IV VI I

mf *p* *mp* *mf* *mp* *p* *mp*

* up to a quarter tone a → m → o

99 I 3 3 7 doodle tongue -----, rapidly alternate positions in rhythm with F trigger -----, vib. (diaphragm) pulse in rhythm

p *mf* *p* *mf* *p* *pp* *mf* *mp* *p* *mf*

102 doodle tongue 3 3 5 vib. (diaphragm) pulse in rhythm shake* 3 (throat) -----

p *mp* *p* *mf* *mp* *mf* *p* *mf* *p* *mp*

* up to a quarter tone a → o

105 3 3 3 vib. (jaw) m.v. --- (s.v.) rapidly alternate positions in rhythm with F trigger

p *mp* *p* *mf* *mp* *p* *mp*

a → p

108 3 5 vVI I rapidly alternate positions in rhythm with F trigger doodle tongue 3 IV vVI I

mf *p* *mp* *mf*

m → a → r

111 (pick up plunger mute) *mf* *p* *p* *mp* *mf* *mf* *mf*

vib. (diaphragm) (jaw) VI IV vVI I (s.v.) → m.v. → (s.v.)

mute: + 0

114 vib. (diaphragm) *mp* *p* *f* *p* *pp* *mf* *p* *mf* *mp* *mf* *mf* *mf*

vib. (diaphragm) (jaw) m.v. → (s.v.) 5:4 5:3 doodle tongue vVI I IV vVI I I 7 VI

mute: + 0

117 *p* *mf* *p* *mp* *p* *mf* *mp* *pp* *mf* *p* *mf* *p* *mf* *mf*

(jaw) m.v. → (s.v.) 5:3 doodle tongue vVI I IV I 7 VI

mute: + 0

120 I (s.v.) → (jaw) m.v. → (s.v.) *p* *mf* *p* *mf* *mp* *pp* *mf* *p* *mf* *pp* *mf* *mp* *mf*

vib. (diaphragm) (jaw) m.v. → (s.v.) 7 4:3 5:4 5:3

mute: + 0

123

(voice gliss.)

vib. (diaphragm) pulse in rhythm

(jaw) m.v. (s.v.) vVI IV VI (throat) I

p *mf* *p* *mf* *mp* *p* *mf* *mp*

a *æ* *m* *o*

126

(throat)

IV vVI I

mf *mp* *f* *mf* *f* *mp* *mf* *p*

ε *a* *a* *a*

129

(s.v.) → m.v. → s.v.

IV VI I

mf *p* *mf* *p* *mf* *mp* *mf* *mp* *mf* *mp*

a *a* *o*

132

(throat)

(jaw) m.v. (s.v.) vVI I

p *mf* *p* *mp* *mf* *mp* *mf* *p* *mf* *mp*

a *m* *a* *ε* *o*

135

mf p mf mf mf

IV I doodle tongue

a o

138

mp mf f mf f mp mf p mp

vVI I (throat)

o a æ o

141

mf p mf mp mf f

a æ o a m a

144

(jaw) vib. (s.v.) -> m.v. (diaphragm) pulse in rhythm s.v. shake* up to a quarter tone

mf p mf mp mf f

a æ a

147

5:4 5:3 7 4:3

mp *f* *mf > p* *mf* *mp*

mp *mf* *mf* *f* *mf* *mf* *mf* *mp* *mf*

doodle tongue vVI I

α 6 0 ε α 6 0 ε α 3 α 3

mf *f* *mf* *f* *mf* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

150

6 7 5:4 5:3 3 3 7 3

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

α 6 0 æ α 7 α 5:4 3 m 0 3 α a mf 5 m ε ε 3 0 mf 3

153

rapidly alternate positions in rhythm with F trigger

3 3 3 3 5:4 5:3 3 3 5:3 6 3 3 5 5

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

ε a 5:3 0 æ α α 6 λ æ 0 α 3 3 α 3 5 æ 0

156

6 5 6 6 6 3

ff

3 α λ α α 3 5 0 ε 0 α 6 α ε 0 α 6 α ε α 0 λ α 6 α æ α 0 ε 3 α α

159

Musical score for measure 159. The staff shows a melodic line in 4/8 time with notes on a whole staff. There are dynamic markings *f* and *ff* and a *fl.t.* marking. A waveform below the staff shows the amplitude envelope.

162

Musical score for measure 162. The staff shows a melodic line in 4/8 time with notes on a whole staff. There is a dynamic marking *f* and a *fl.t.* marking. A waveform below the staff shows the amplitude envelope.

165

Musical score for measure 165. The staff shows a melodic line in 4/8 time with notes on a whole staff. A waveform below the staff shows the amplitude envelope.

168

Musical score for measure 168. The staff shows a melodic line in 4/8 time with notes on a whole staff. There is a dynamic marking *mf* and a *fl.t.* marking. A waveform below the staff shows the amplitude envelope.

171

Musical score for measure 171. The staff shows a melodic line in 4/8 time with notes on a whole staff. There are markings *3x* and *10-15x**. A waveform below the staff shows the amplitude envelope.

* Repeat measure 10-15 times, progressively distorting the pitch through embouchure over focus followed by split tones and then overpressure gradually taken to a granular level. Each repetition does not "reset" the timbral transformation: it should be continuous, not graded. Care should be taken to try to match the level of distortion of the flutter tongue with the first iteration of the over focused/split tone timbre beginning in m. 173. By the last repeats, only intermittent, isolated "grains" of sound should remain, separated by silences. The concluding effect should suggest a "choking out" of the sound.