

SHE'S A LIFTING GINGER

for rage therm bones

LOUIS GOLDFORD

for Rage Thormbones
S H I F T I N G S I G N I F I E R
Louis GOLDFORD (2017)

— PERFORMANCE SETUP —

PLAYER 1: tenor trombone + plunger + bassoon reed + harmon mute

PLAYER 2: euphonium + bassoon reed // trombone + alto sax mouthpiece/reed + bassoon reed + harmon mute

Possible amplification of quiet events, i.e. 2 microphones + engineer at mix position

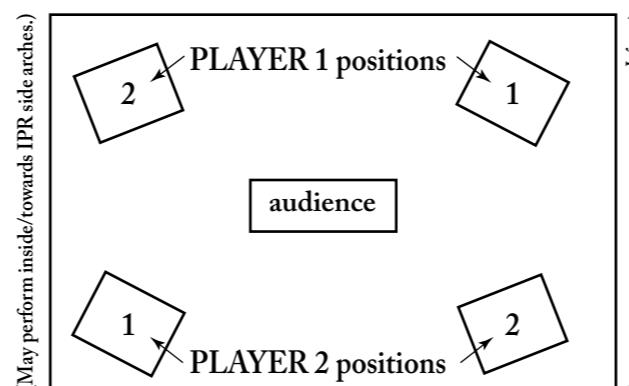
2 headsets for playback of cue tracks

(Cue tracks may be played over a wireless transmitter such as the Sennheiser EW 300-2 566-608 MHz or similar in-ear monitoring system.)

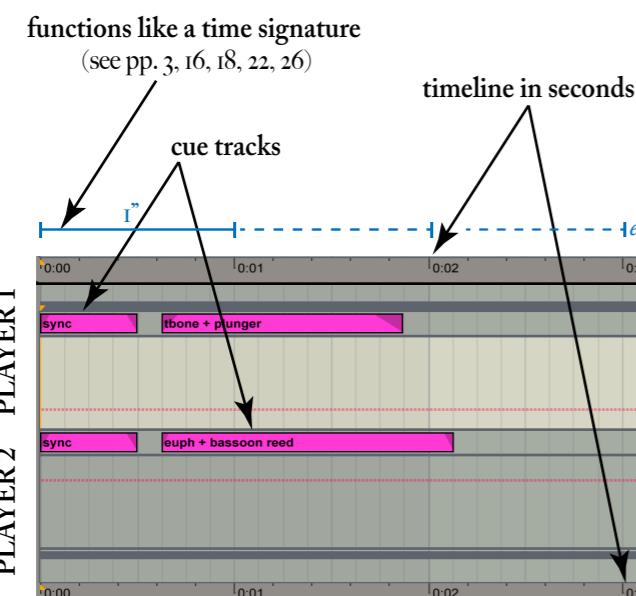
In lieu of wireless capabilities, two synchronized phones (or iPods, etc.) may be used for simultaneous playback of the same cue track.

In such cases, a running 10 seconds at the start of the cue track has been provided (described below).

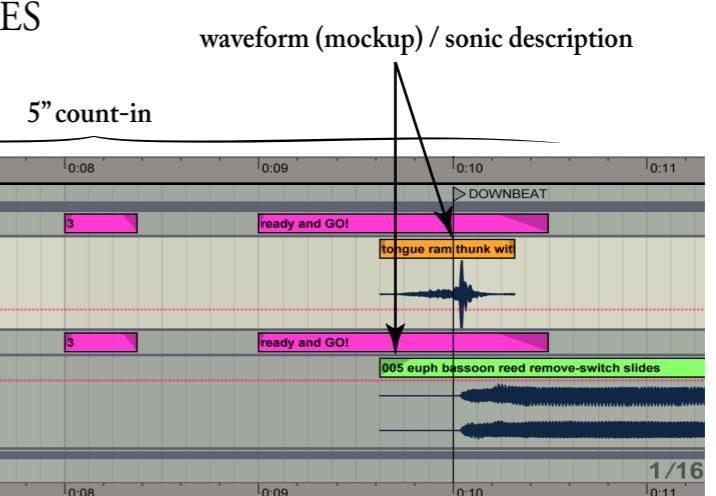
Ideal spatial arrangement of the two players:



The dimensions of this score are:
768 x 1024 pixels
(especially suitable for viewing on an iPad)



— THE 1st TEN SECONDS (i.e. COUNT-IN) GOES
A LITTLE SOMETHING LIKE THIS —



for Rage Thormbones

SHIFTING SIGNIFIER

for 2 low brass specialists — (1) trombone + bassoon reed + plunger + harmon mute;
 (2) euphonium + bassoon reed // trombone + alto saxophone mouthpiece + bassoon reed + harmon mute

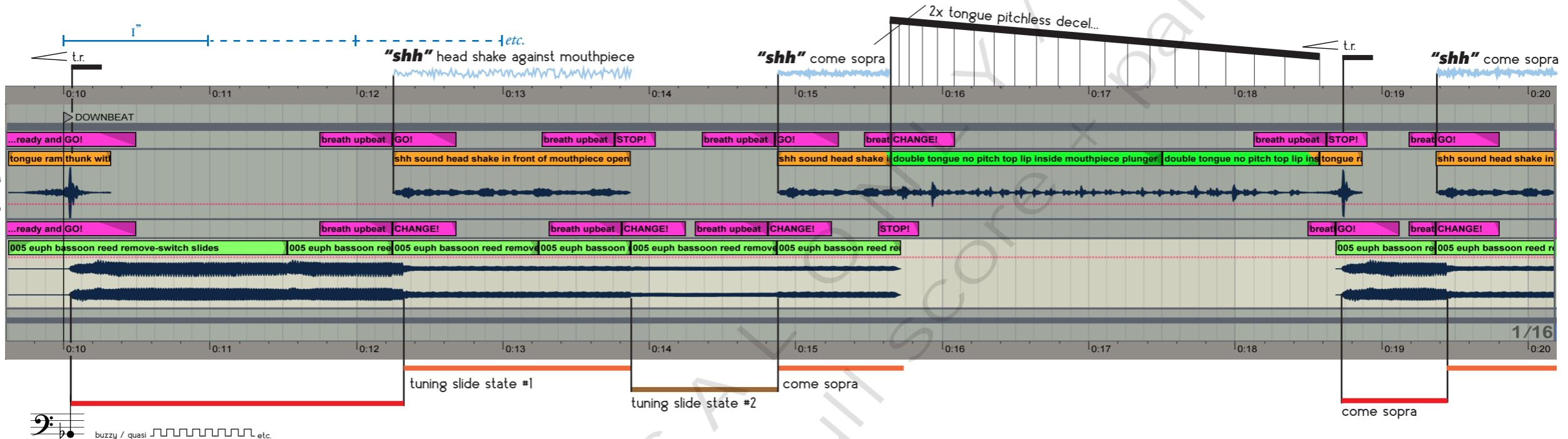
10" at start of cue track
 5" count-in before downbeat

The dimensions of this score are:
 768 x 1024 pixels
 (especially suitable for viewing on an iPad)

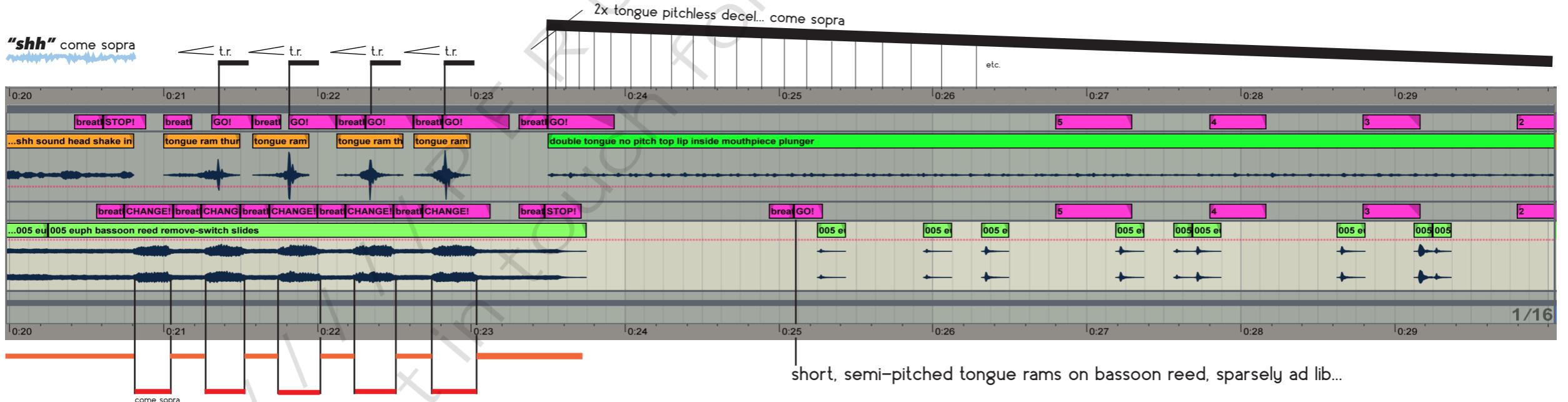
Draft #2

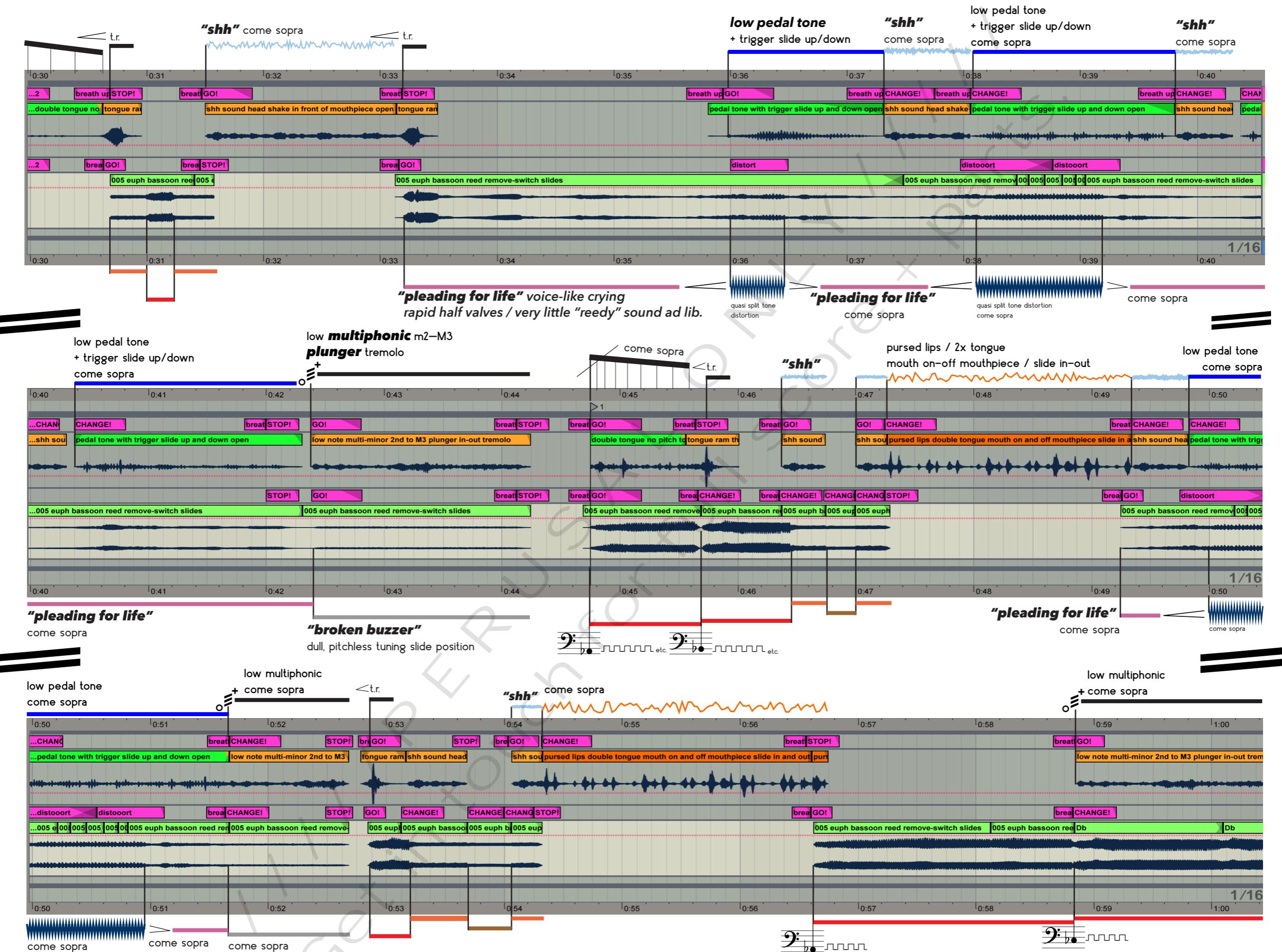
Louis GOLDFORD (2017)

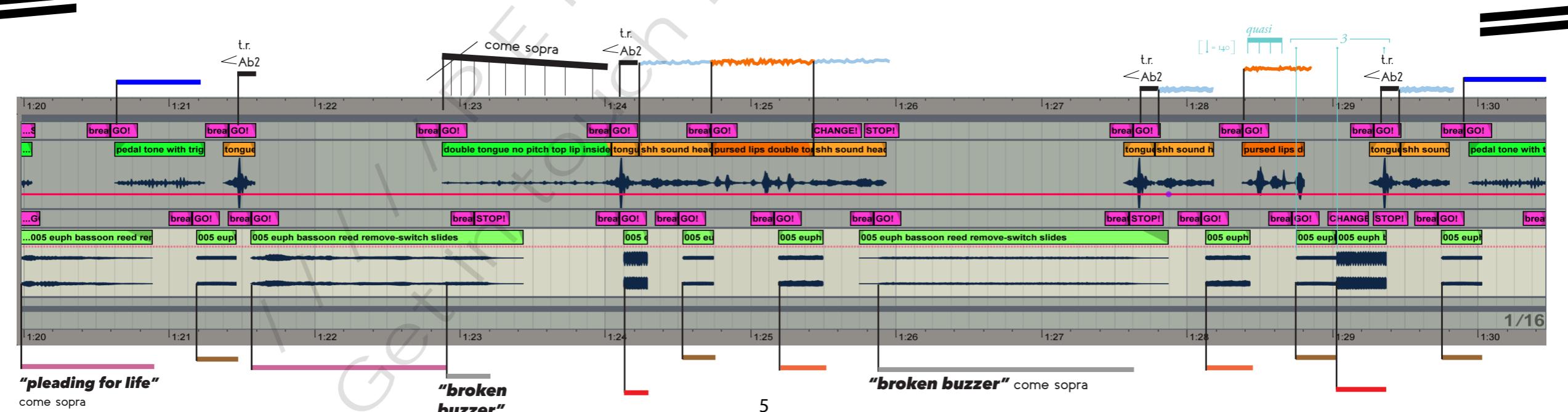
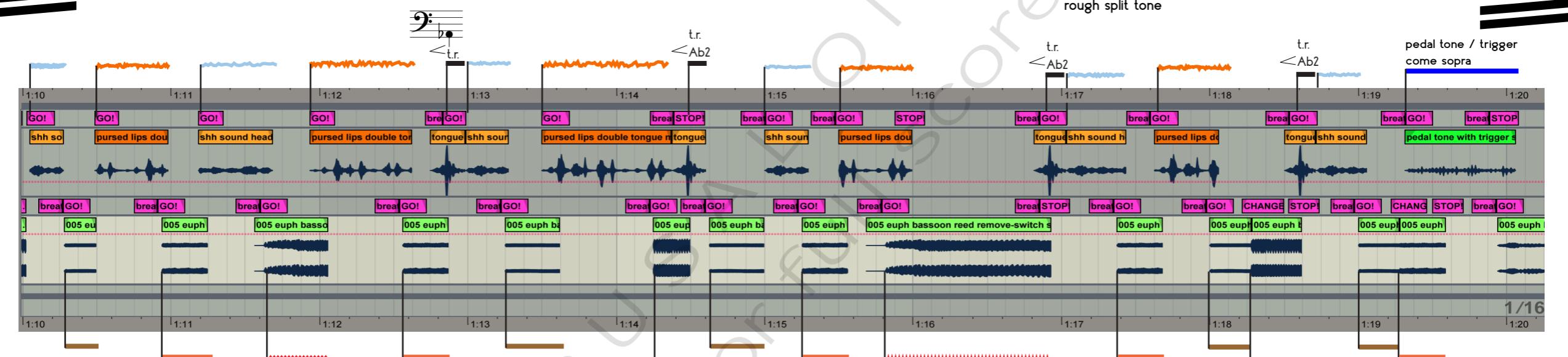
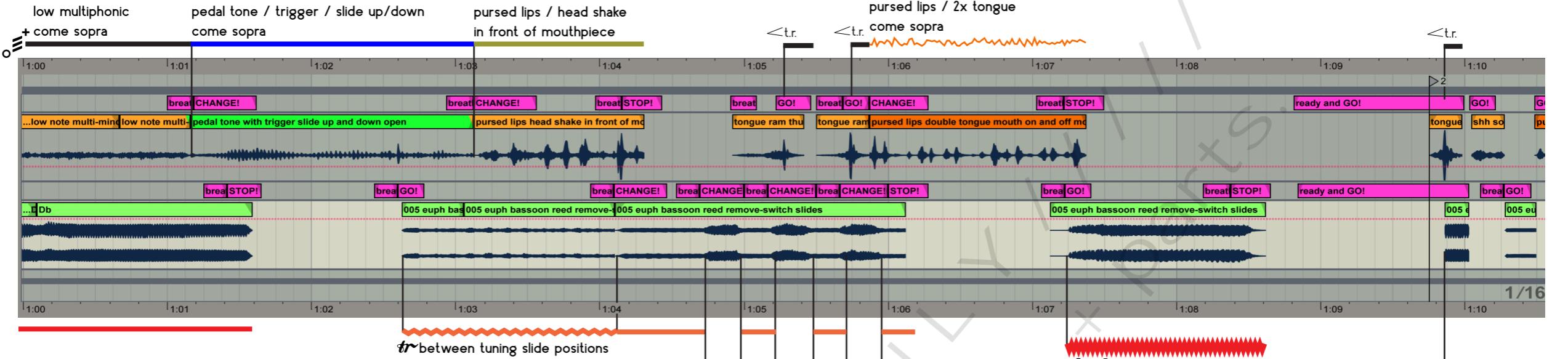
PART 1
trombone
plunger

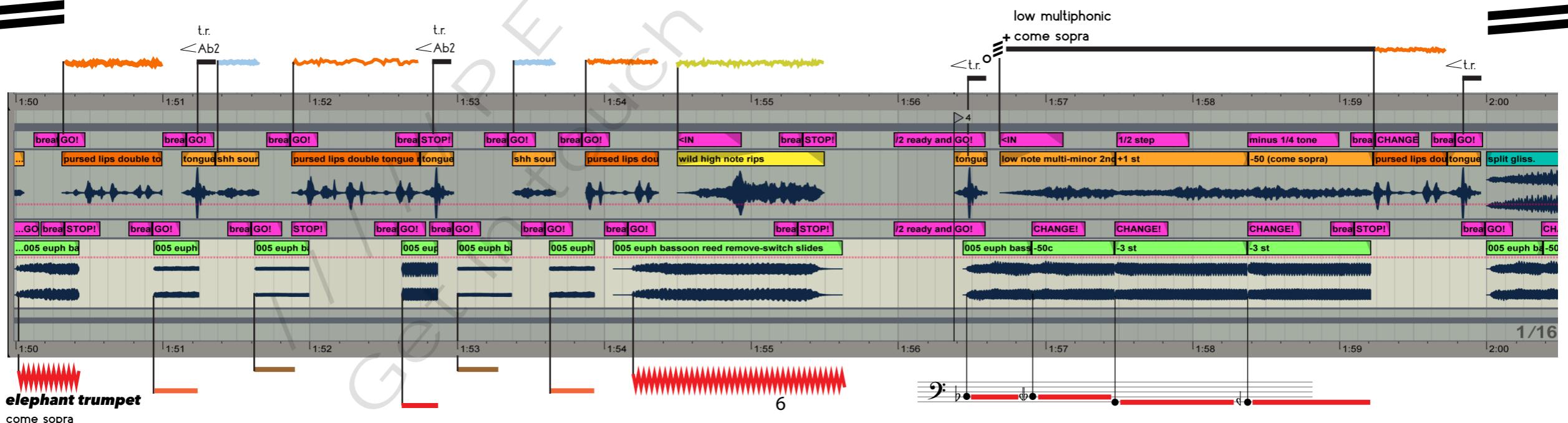
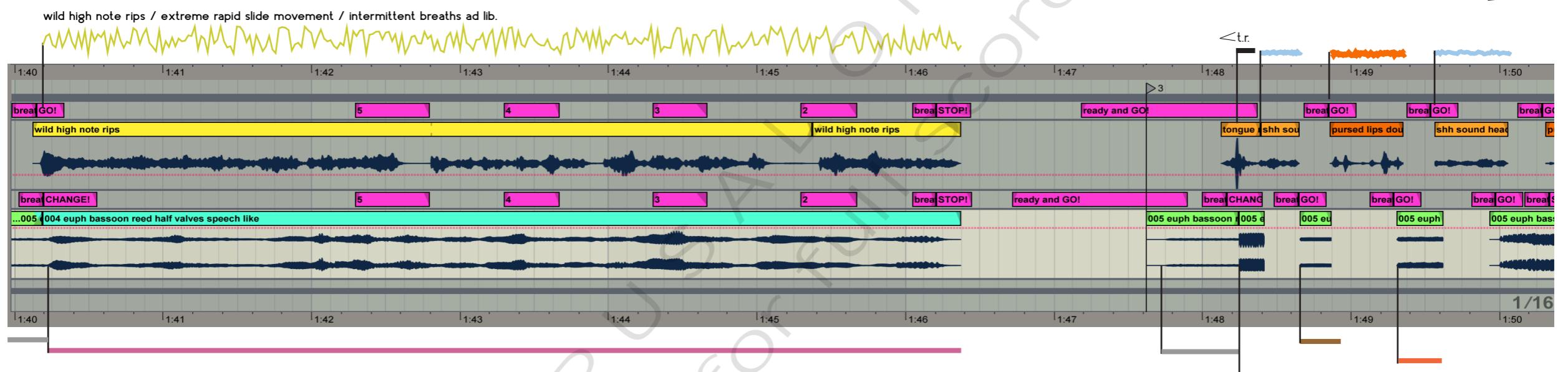
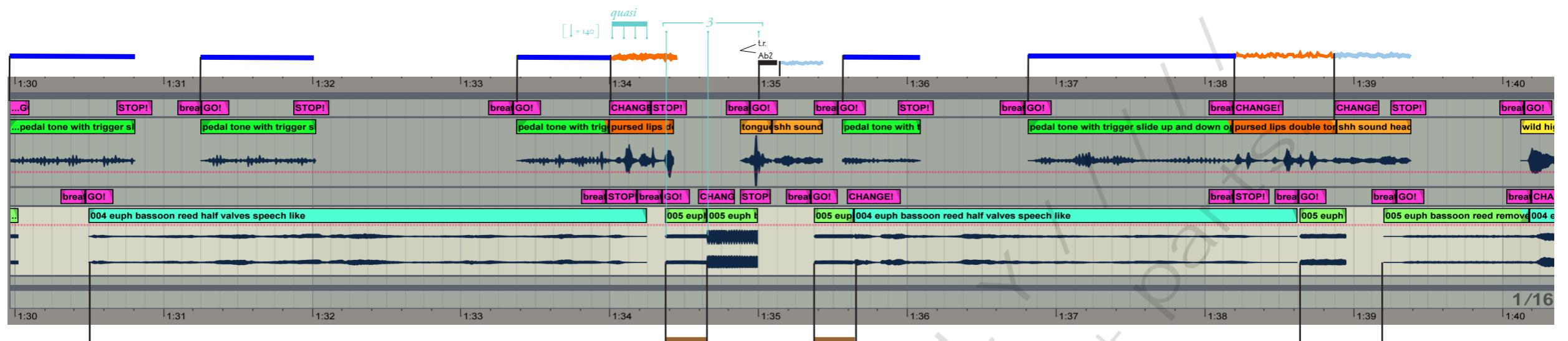


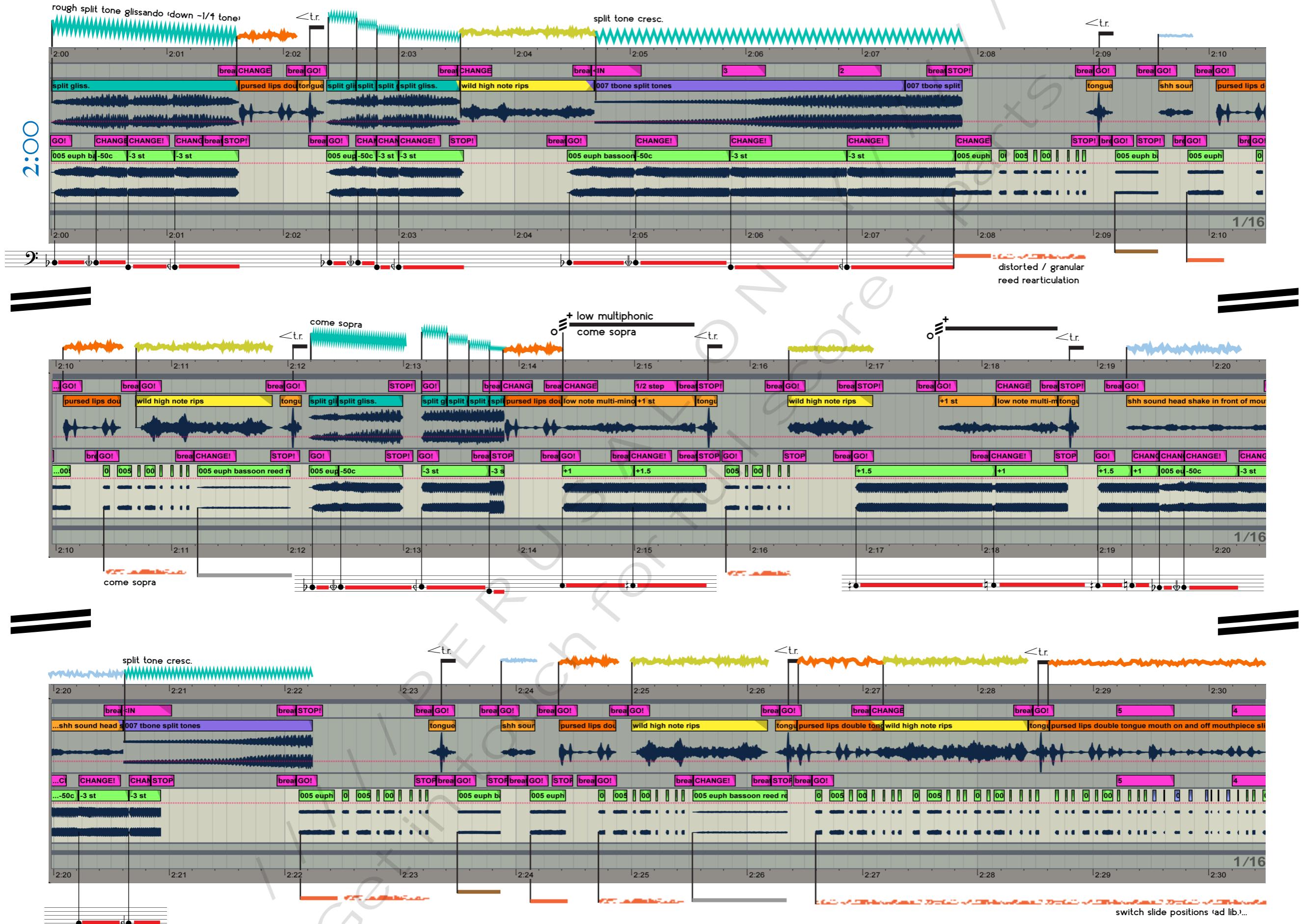
PART 2
euphonium
bassoon reed





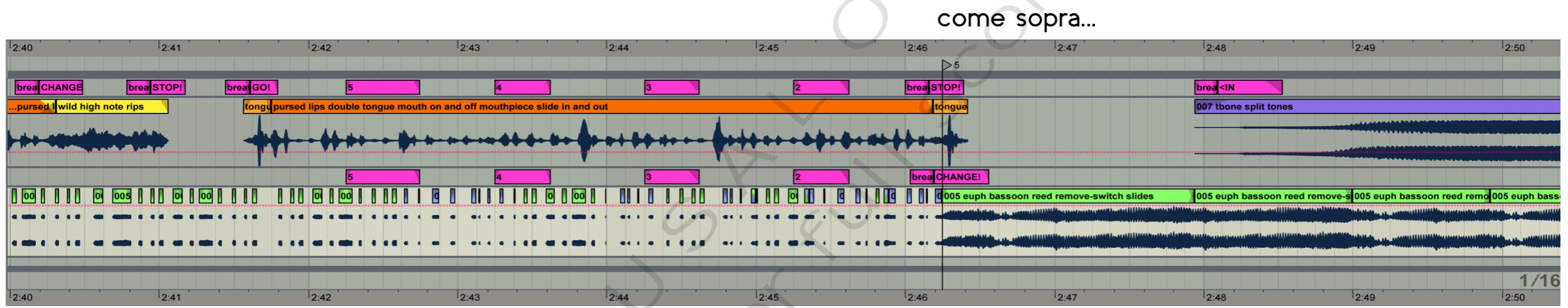




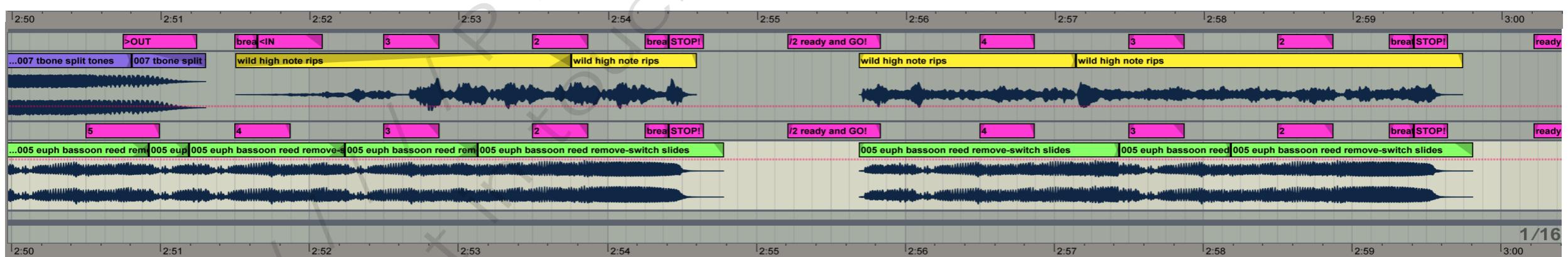




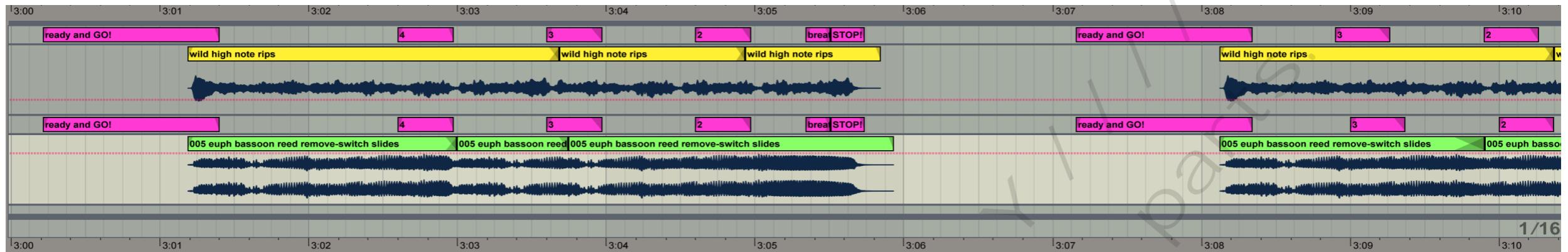
come sopra (here to 2:46)
switch slide positions (ad lib.)



"shorting circuit" split tone Bb2 + Flz. ≡
+ reed re-articulation / extreme distortion

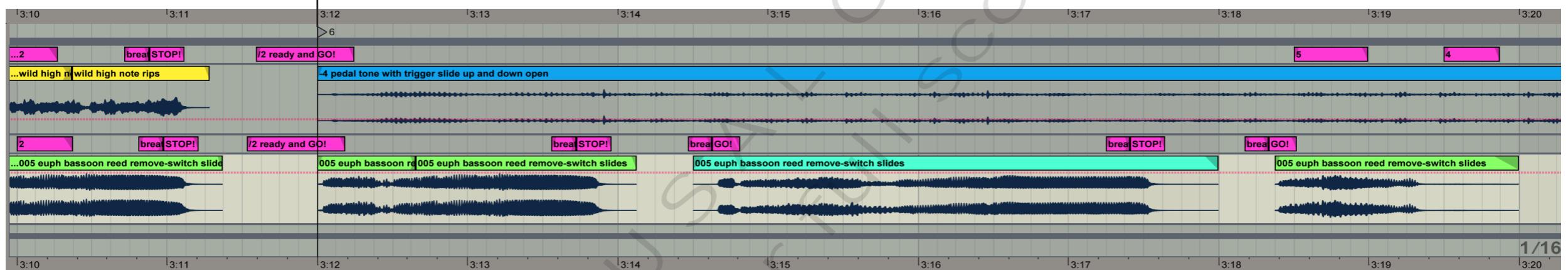


3:00



1/16

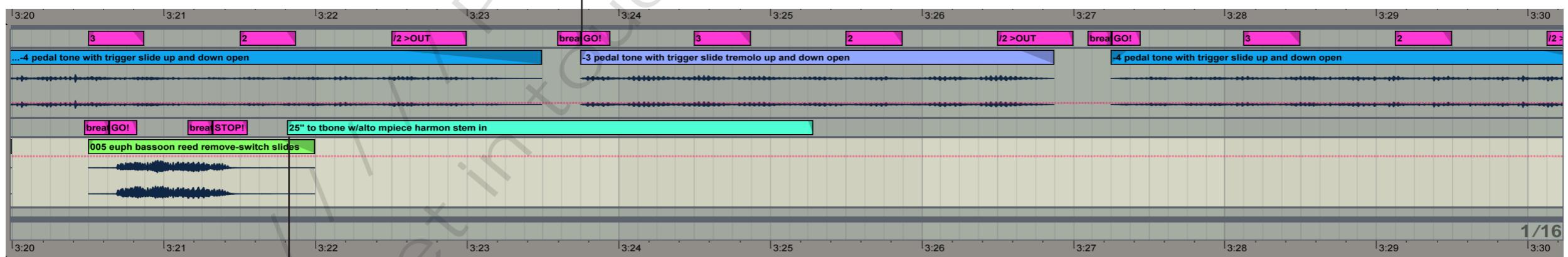
low pedal Bb / trigger tremolo / slow gliss. up-down



1/16

"dying" shorter phrases / more distortion from AIR / Flz. air-reed sound ad lib.

ad. lib changes of central pitch from which to gliss., breath as needed...



1/16

reposition: 25 seconds to position 2 with trombone / alto saxophone mouthpiece / harmon stem in...

tight plunger / higher pedal / slide temolo \equiv up-down

3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40

/2>OUT brea GO! /2>OUT brea GO! /2>OUT brea GO!

...4 pedal tone w -3 pedal tone with trigger slide tremolo up and down open -4 pedal tone with trigger slide up and do

pedal note-slide tremolo-up and down-tite plunger

1/16

3:40 3:41 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50

brea GO!

...pedal note-slide tremolo-up and down-tite plunger

-3 pedal tone with trigger slide tremolo up and down open

5 4 3 2 brea GO!

4 5-tBone sXpiece harmonStemIn triggers

>7

1/16

"engines starting" trombone / alto sax
mouthpiece / harmon lowest possible pedal note / initiate w/teeth-on-reed sound

3:50 3:51 3:52 3:53 3:54 3:55 3:56 3:57 3:58 3:59 4:00

>OUT brea STOP! 40° reposition

...-3 pedal tone with trigger slide tremolo up and down open

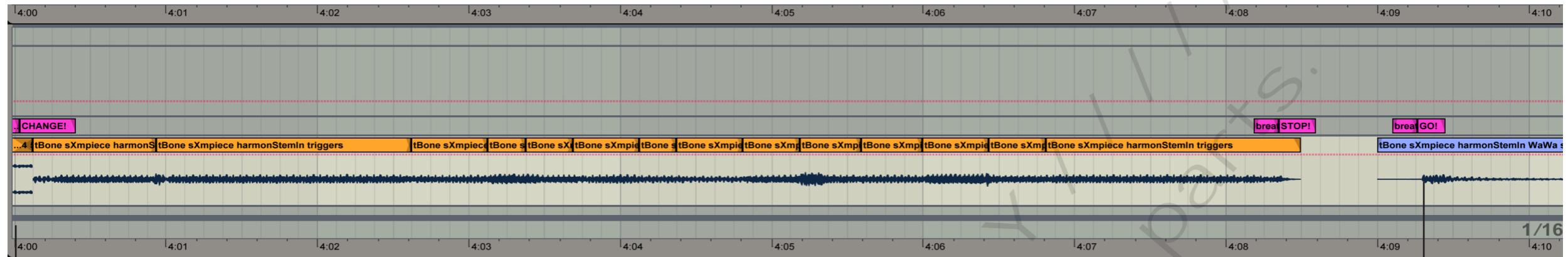
5 4 3 2 brea CHAN

...4 5-tBone sXpiece harmonStemIn triggers

tBo

1/16

4:00

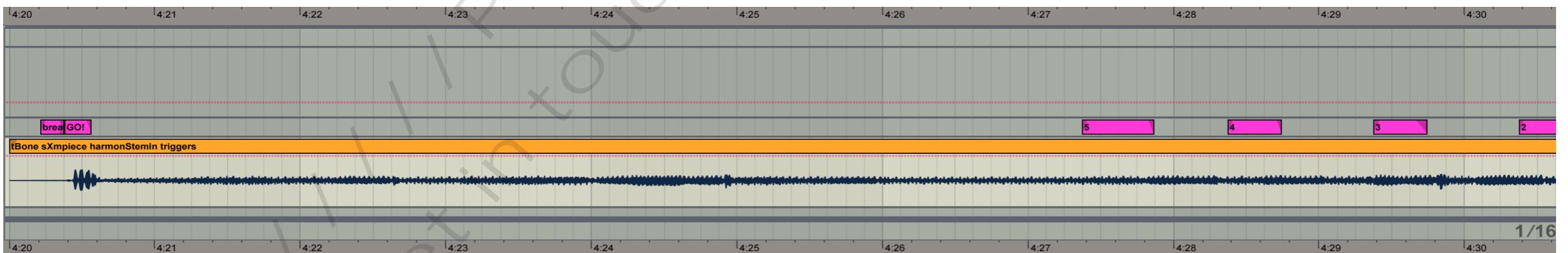
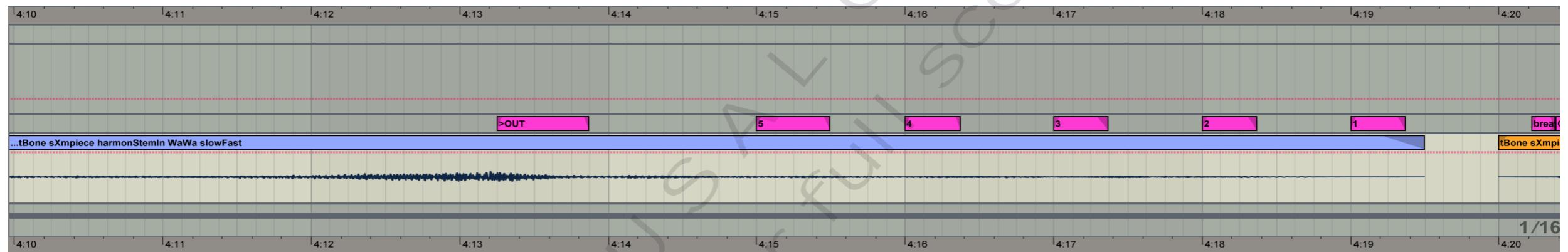


"revving up" ad lib. slide positions and trigger; abrupt changes in low/indeterminate pitch

"door stopper"

ad lib. WaWa/cresc.

⚠ may need to amplify in this section



come sopra **engine/revving**



may need to amplify in this section

disintegrating split tone

add lip pressure until pitch granulates

2 brea STOP! tBone sXmpiece harmonGO! tBone sXmpiece harmonStemIn triggers tBone sXmpiece harmonGO! tBone sXmpiece harmonStemIn WaWa slowFast >OUT

tbone split w/lip pressure granul sound tbone split w/lip press

1/16

quasi

[↓ = 76]

O O + + O O + + O O + + O O + + etc.

5 4 3 2 brea STOP!

tbone split w/lip pressure granul sound

5 4 3 2 tBone sXmpiece harmonGO! tBone sXmpiece harmonStemIn WaWa slowFast

1/16

O O + + O O + + O O + + O O + + etc.
come sopra

5 4 3 2 brea GO!

tbone split w/lip pressure granul sound

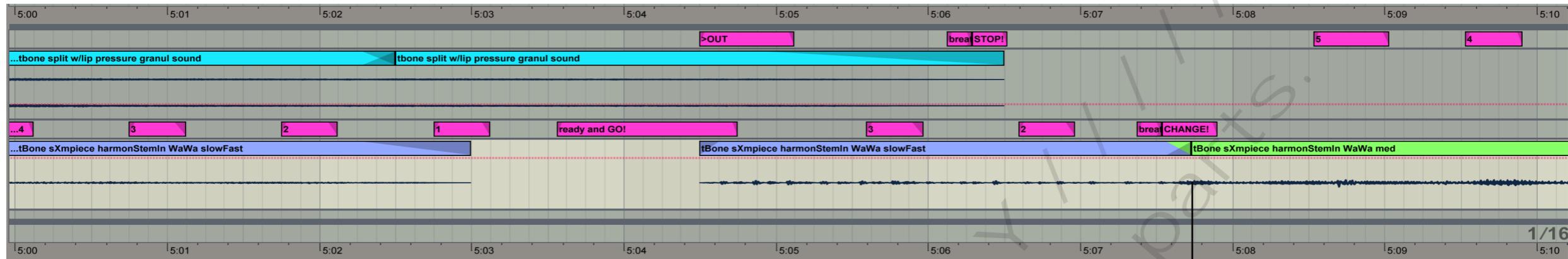
>OUT ready and GO! >OUT 4

tbone split w/lip pressure granul sound

...tBone sXmpiece harmonStemIn WaWa slowFast tBone sXmpiece harmonStemIn WaWa slowFast

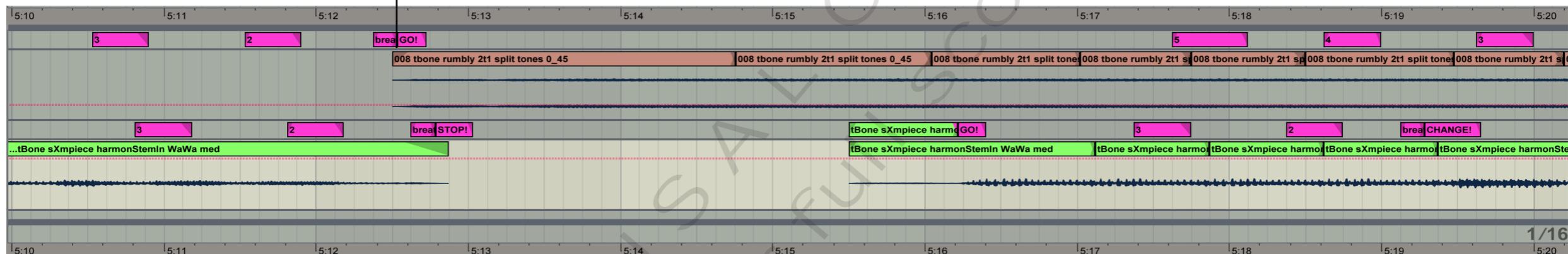
1/16

come sopra **door stopper**

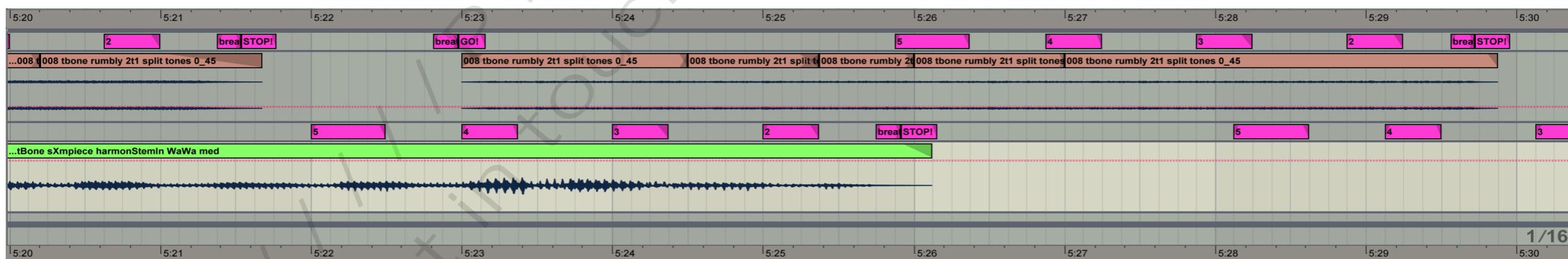


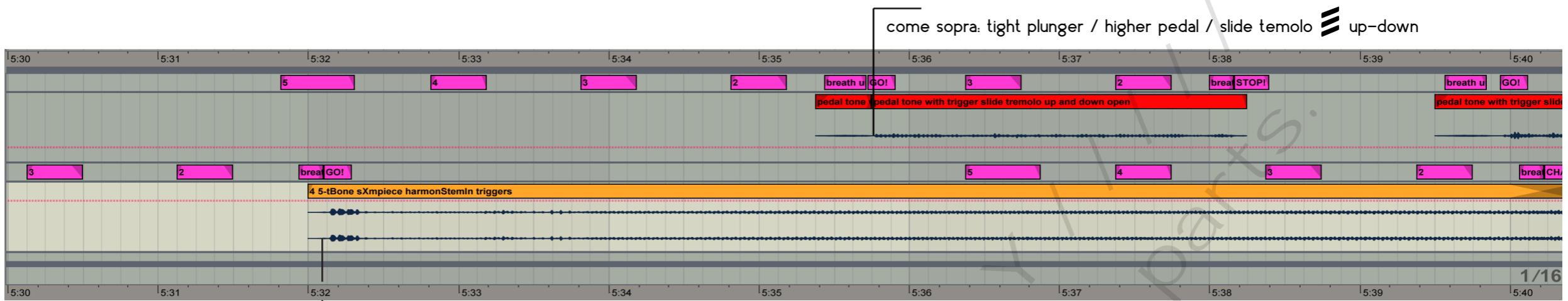
rumbly 2:1 split tone

low & indeterminate

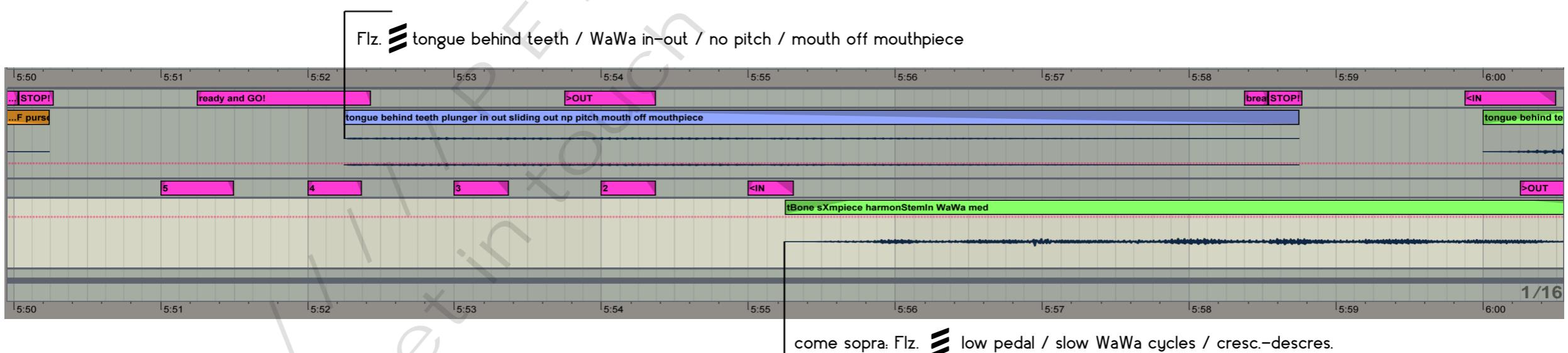


Flz. ≡
low pedal
come sopra

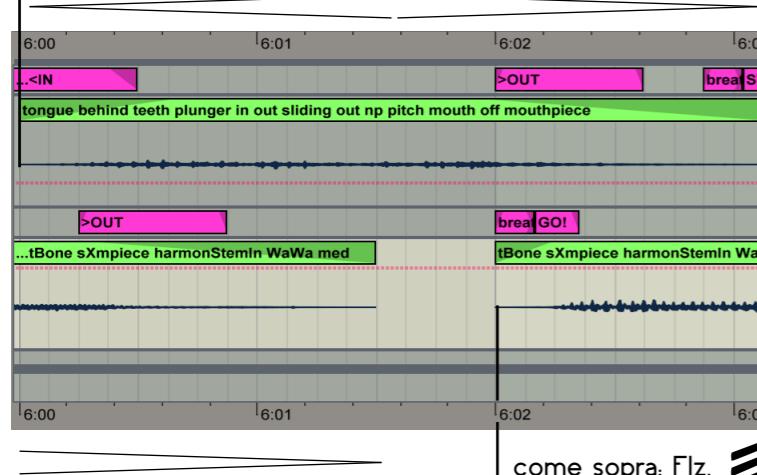




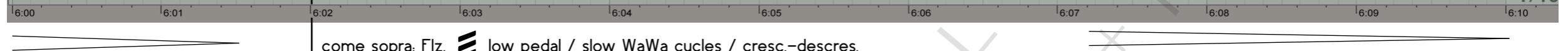
come sopra **reving**



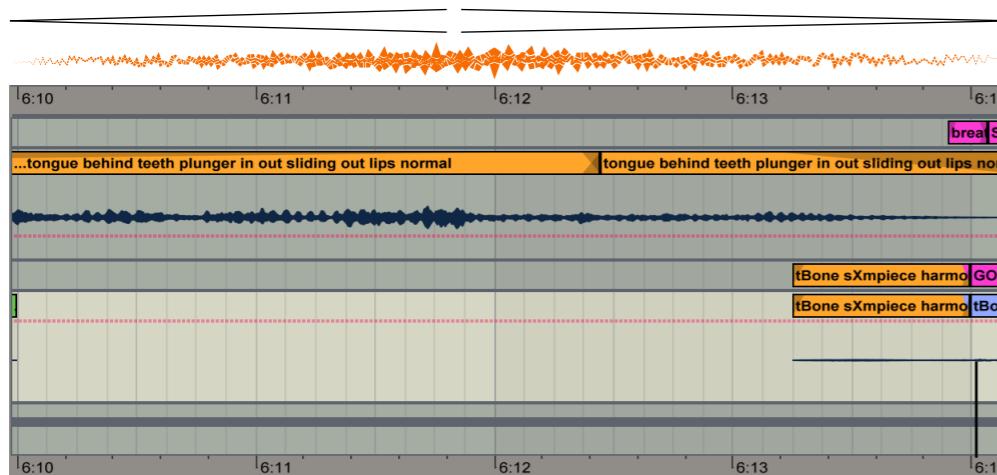
Flz. Tongue behind teeth / air-pitchless / plunger / slide in-out
mouth OFF mouthpiece



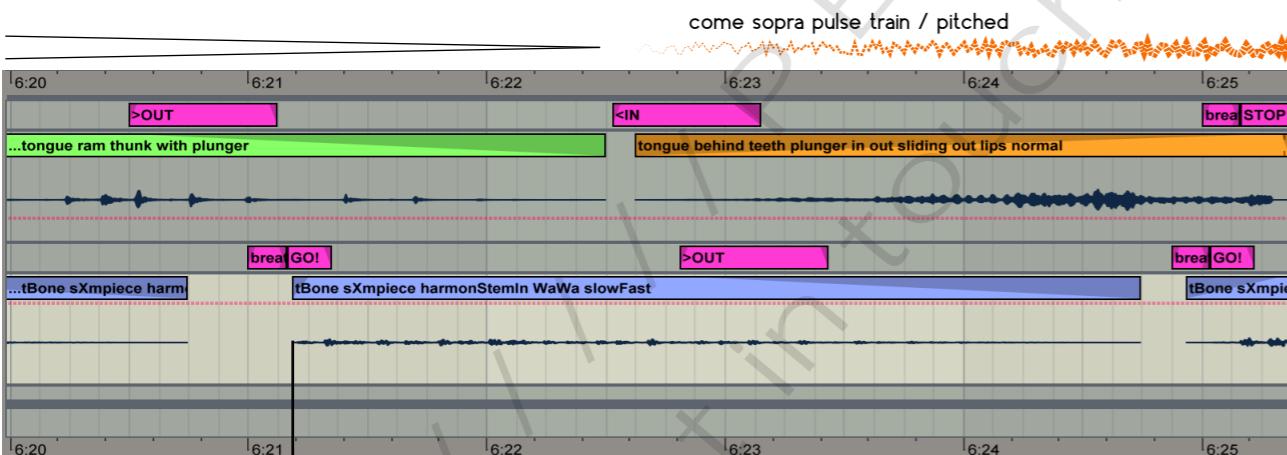
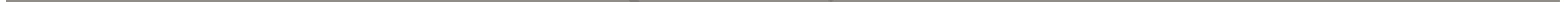
Flz. Tongue behind teeth / random slide pitch / plunger / pulse train / mouth ON mouthpiece



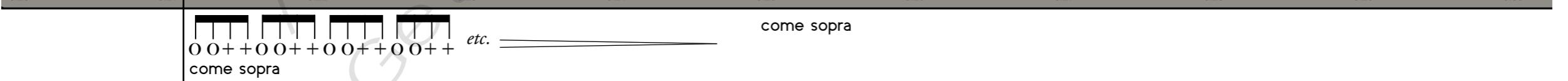
come sopra: Flz. low pedal / slow WaWa cycles / cresc.-descres.



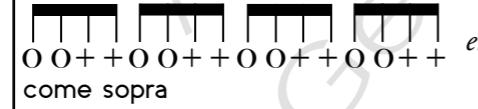
ad lib. tongue ram "thunks" + plunger



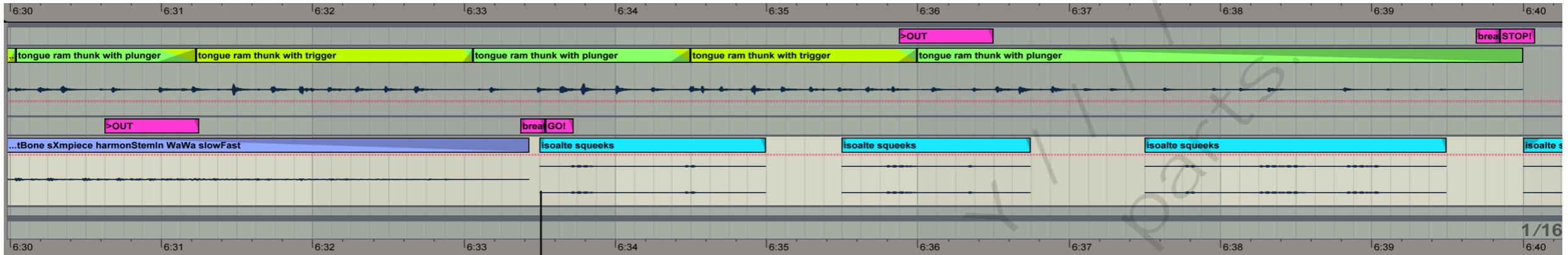
simile tongue ram "thunks" + TRIGGER



come sopra

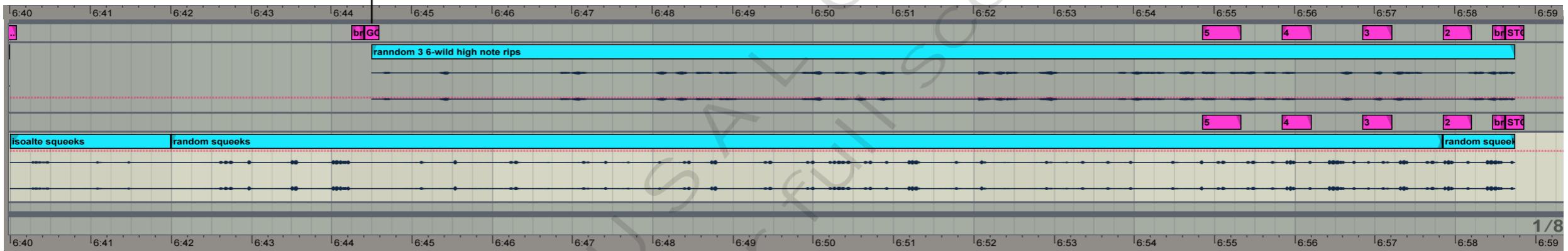


ad lib. alternate tongue rams freely between plunger + trigger...



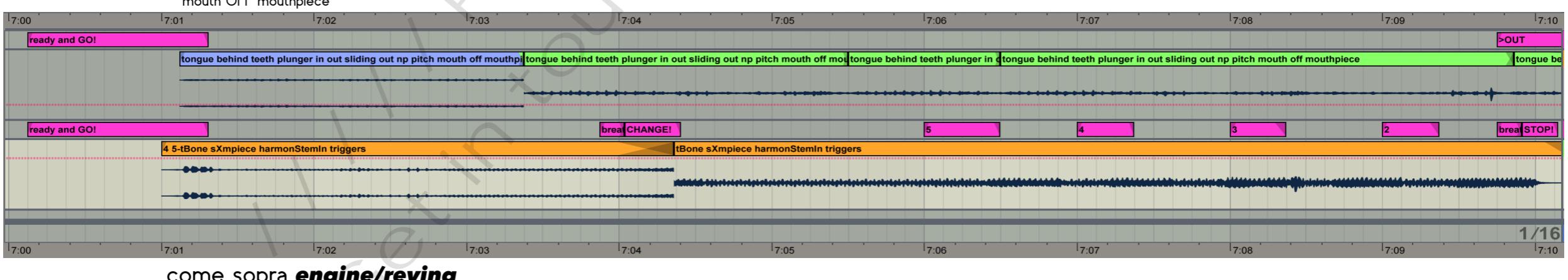
1" etc.

ad lib. short/high/sparse/quiet rips, mimicking reed squeeks below...



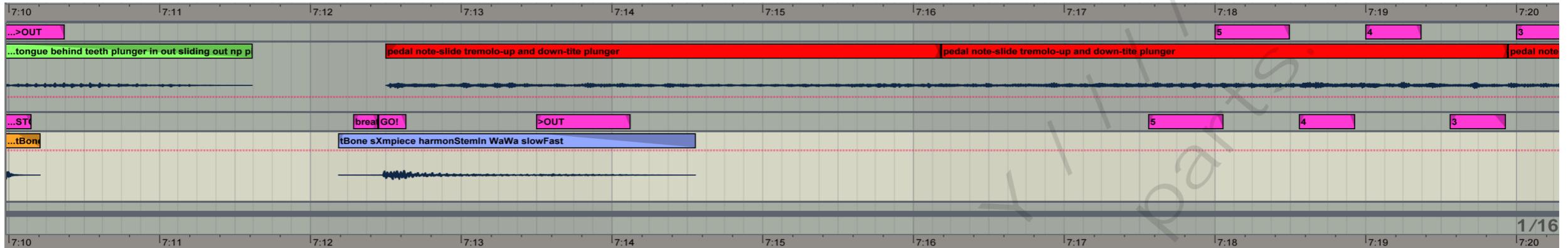
1" etc.

come sopra Flz. Tongue behind teeth / air-pitchless / plunger / slide in-out
mouth OFF mouthpiece



ad lib. circular breath as needed...

come sopra: tight plunger / higher pedal / slide tremolo  up-down



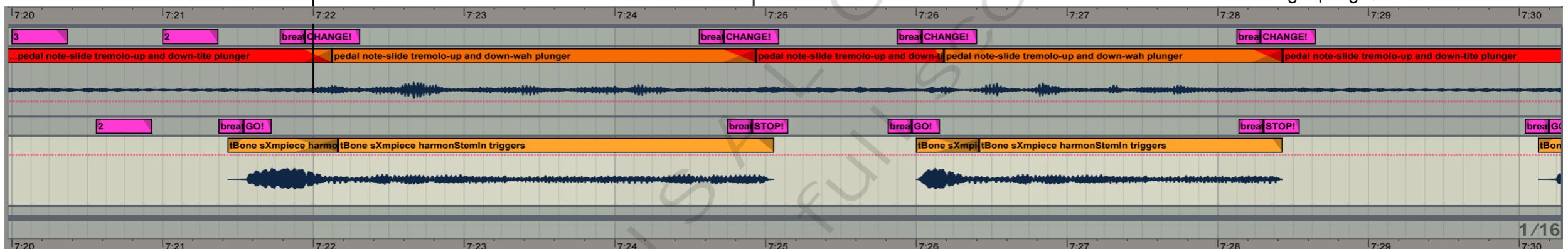
come sopra **door stopper**

more aggressive WaWa:
low pedal / slide tremolo / up-down wah / plunger

come sopra:
tight plunger, etc.

come sopra:
aggressive WaWa

come sopra:
tight plunger, etc.

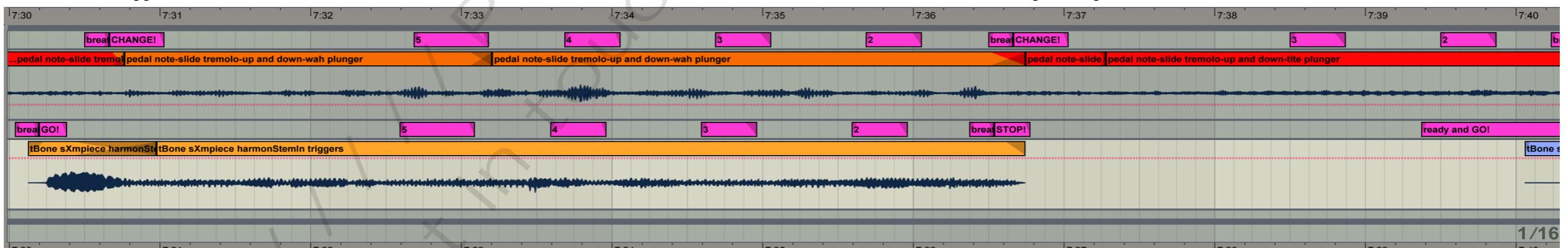


come sopra **engine/reving**

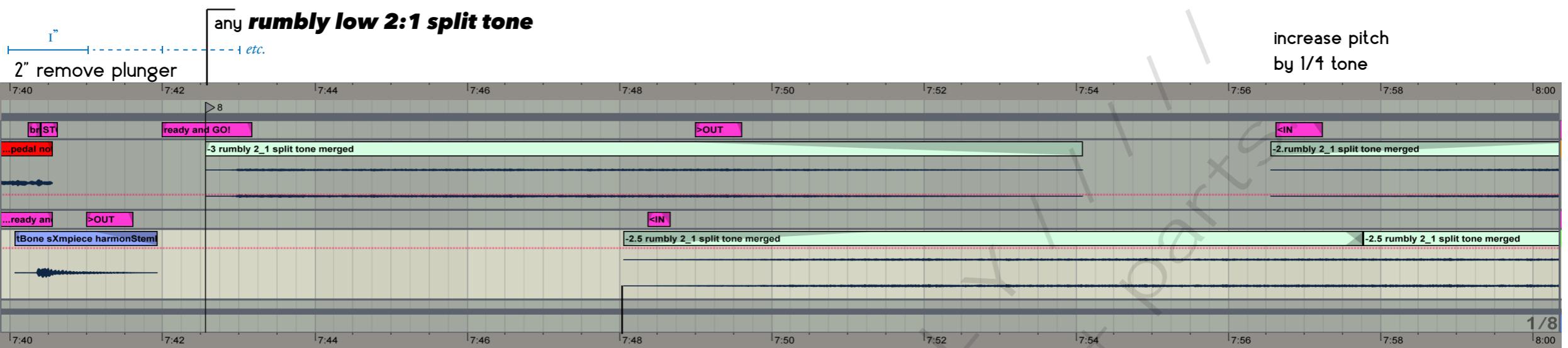
come sopra **engine/reving**

come sopra:
aggressive WaWa

come sopra:
tight plunger, etc.



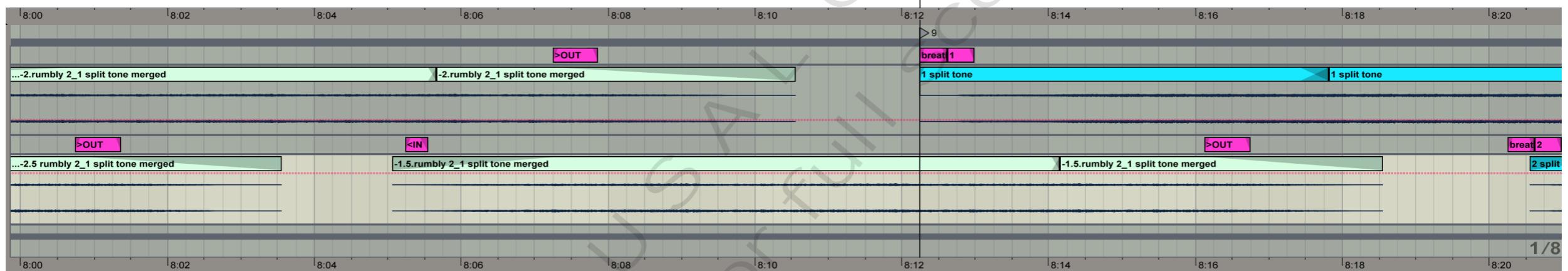
come sopra **engine/reving**



door stopper 6" to remove alto sax mouthpiece
and harmon mute...

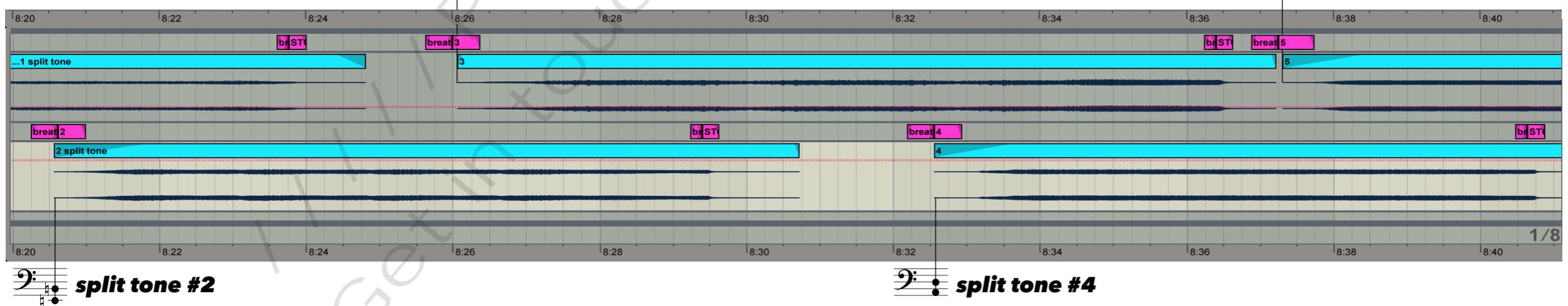
any *rumbly low 2:1 split tone*

split tone #1



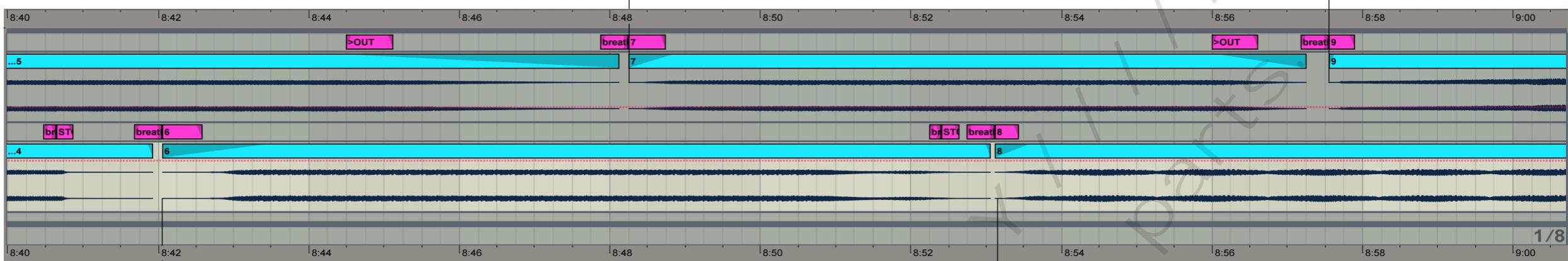
increase pitch
by 1/4 tone

split tone #3

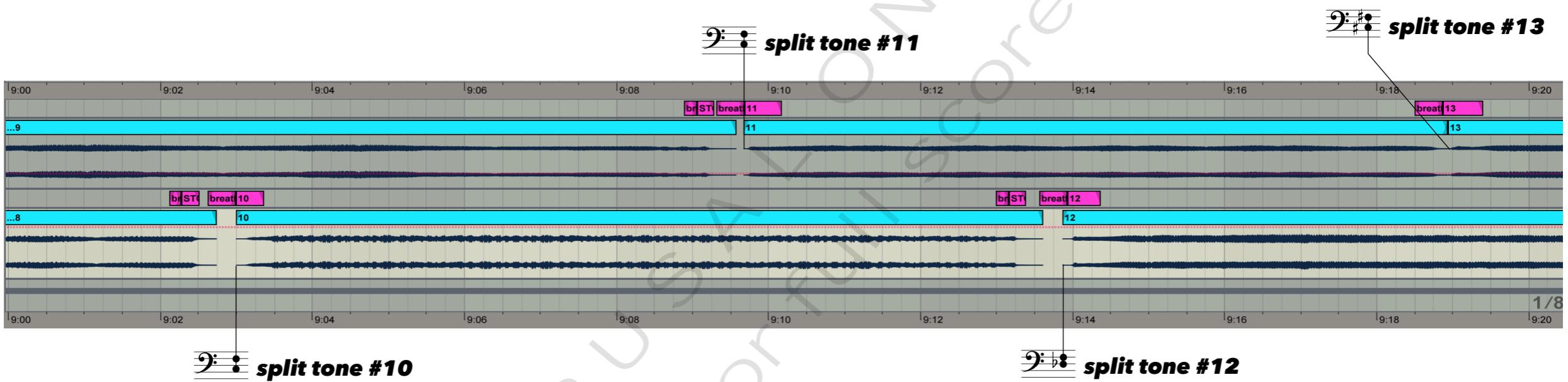


split tone #4

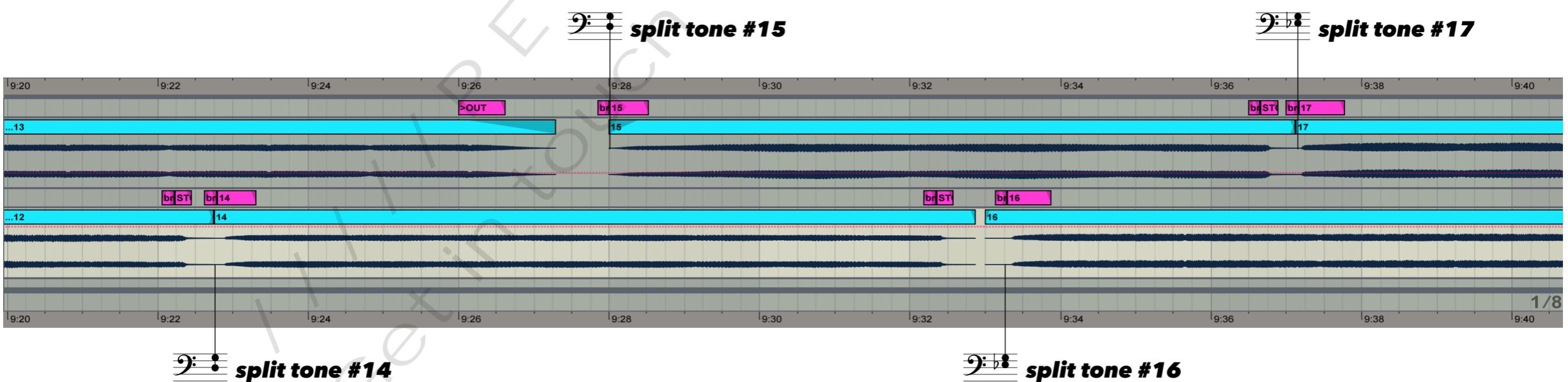
split tone #7



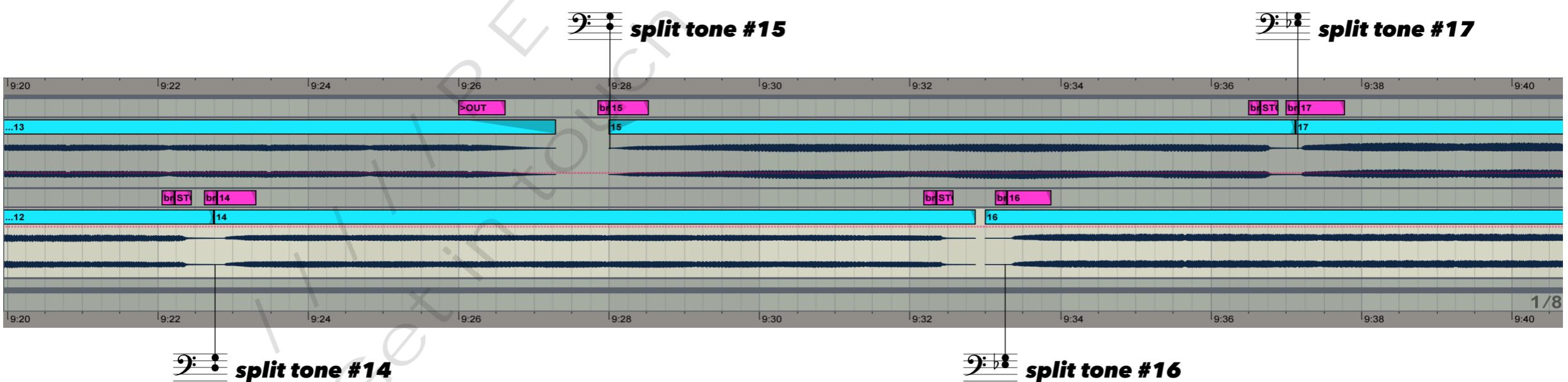
split tone #6



split tone #10

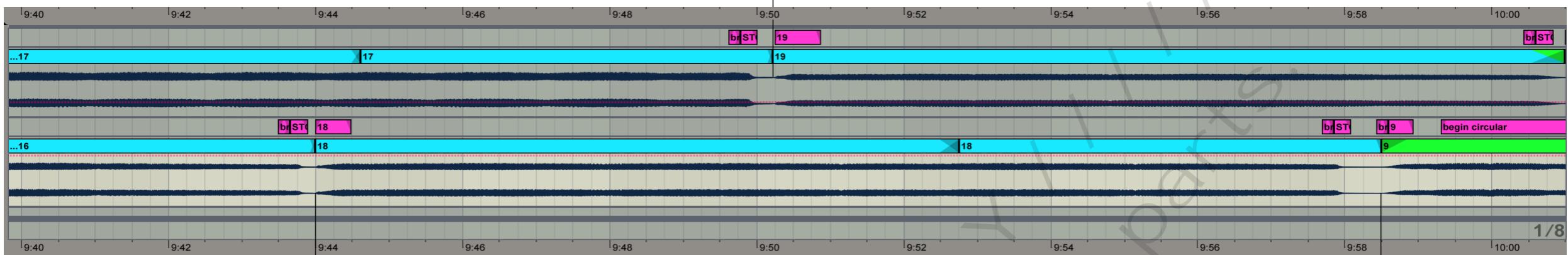


split tone #14



split tone #16

split tone #19



split tone #18

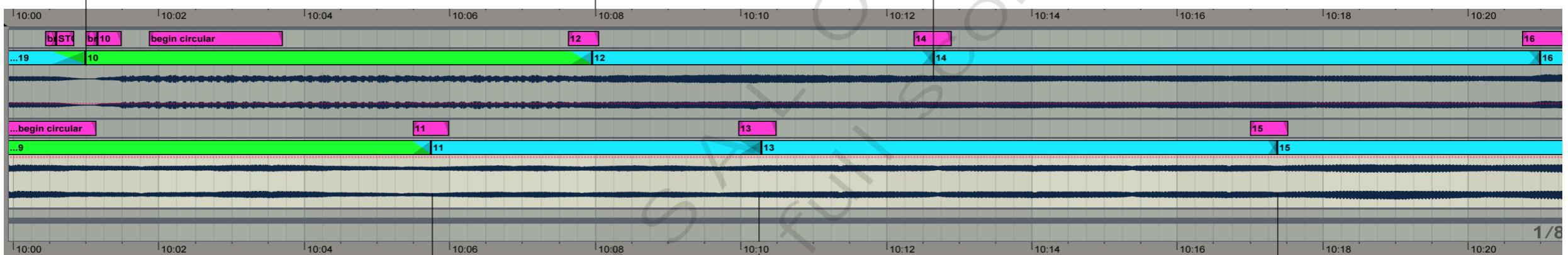
split tone #10 *ad lib. circular breathing as needed...*

split tone #12

split tone #14

split tone #9

ad lib. circular breathing as needed...



ad lib. circular breathing as needed...

split tone #11

split tone #13

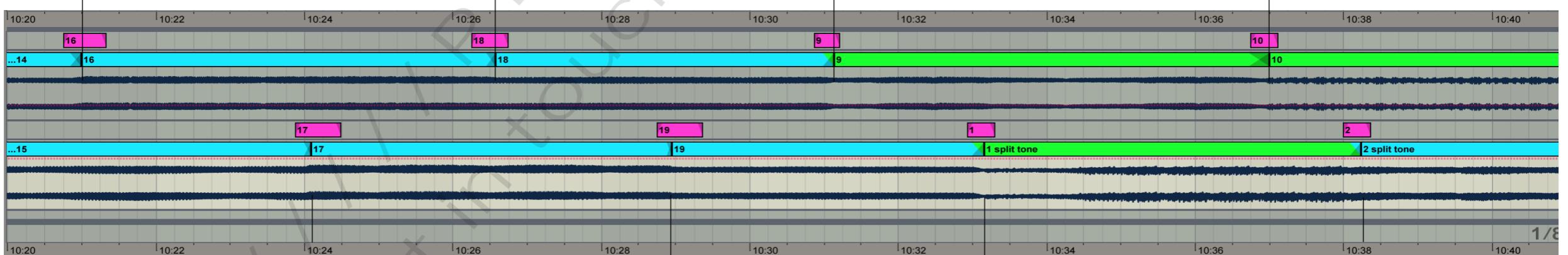
split tone #15

split tone #16

split tone #18

split tone #9

split tone #10

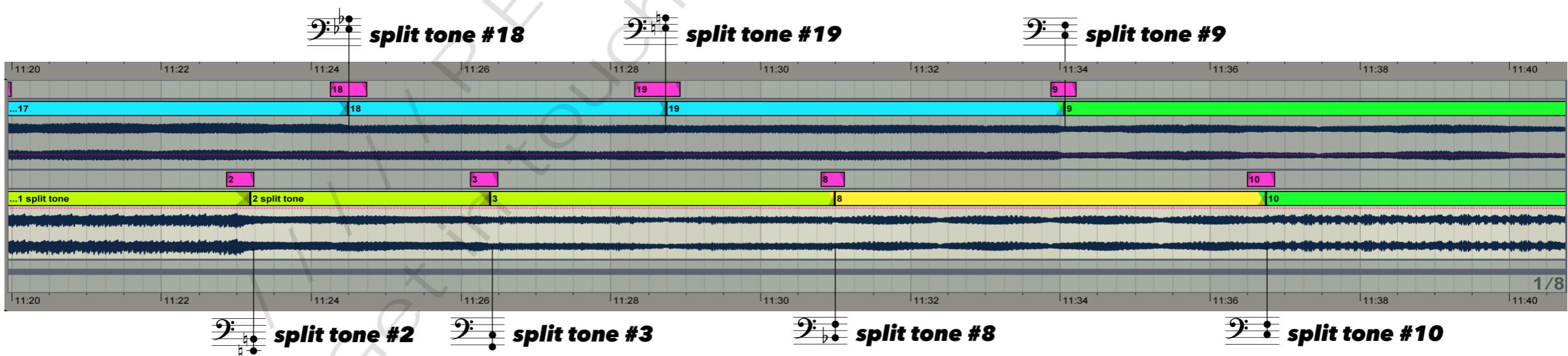
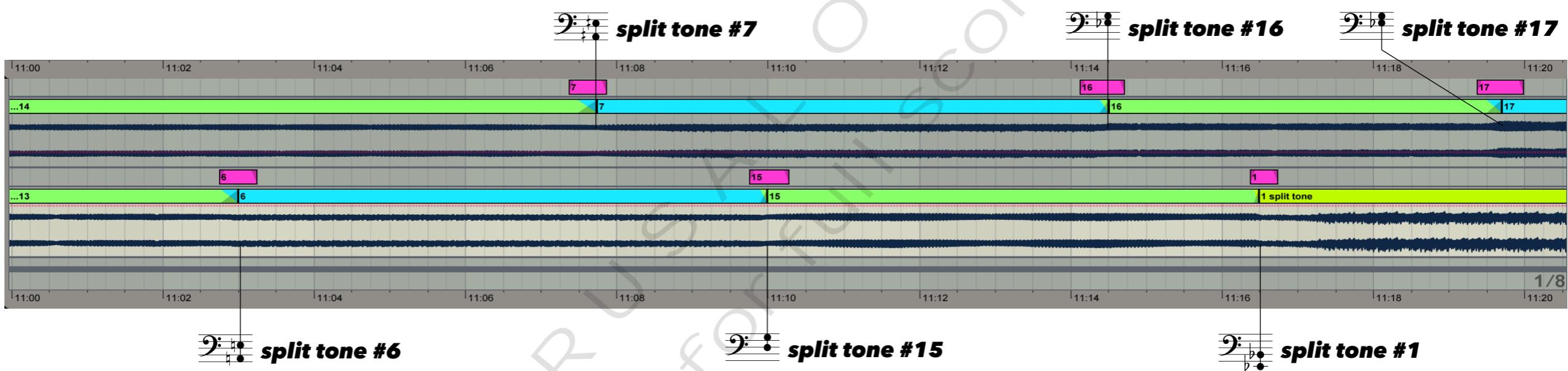
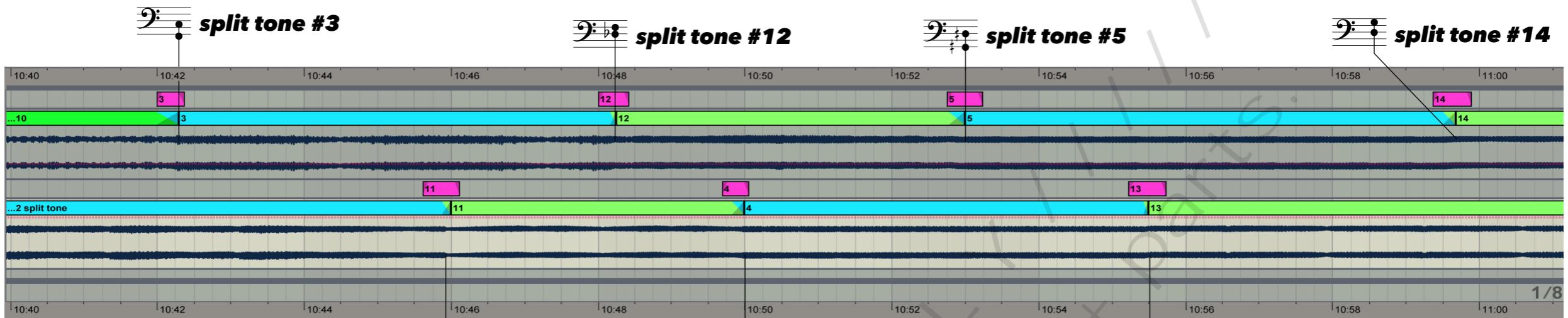


split tone #17

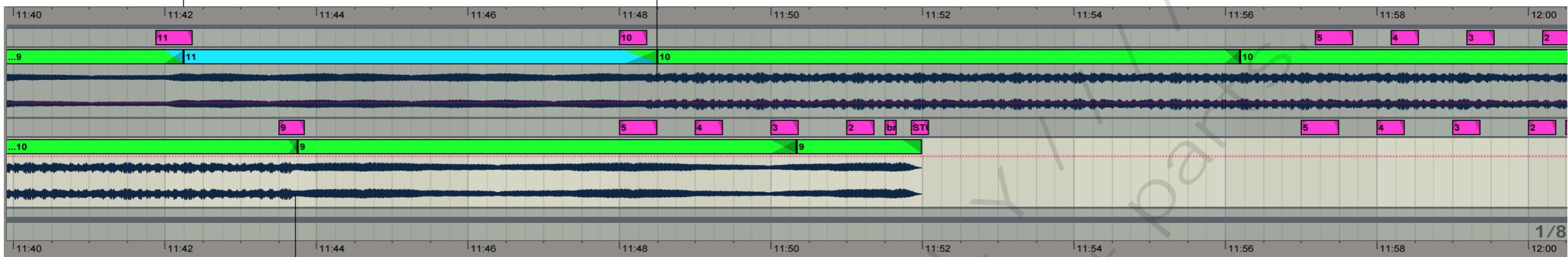
split tone #19

split tone #1

split tone #2



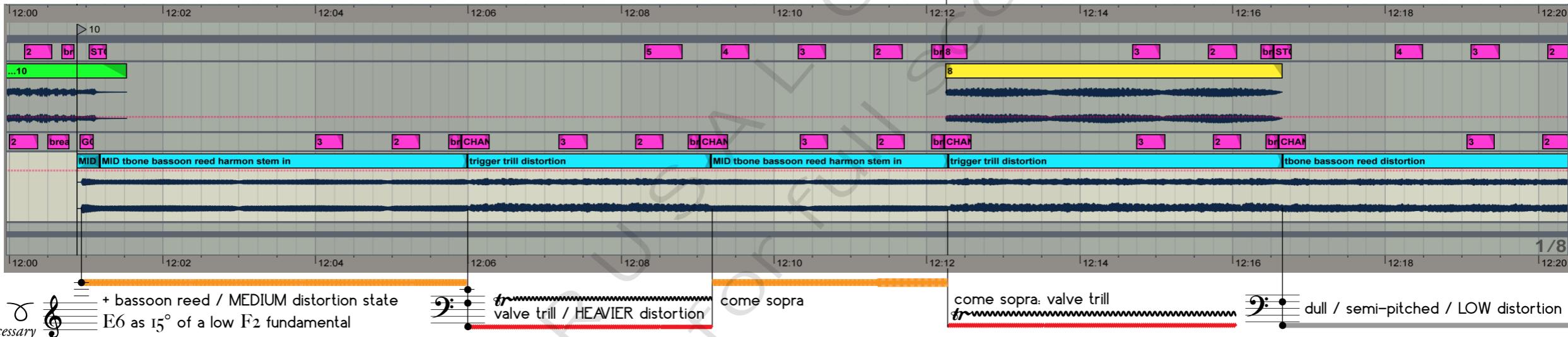
split tone #11



split tone #9

8" to add bassoon reed + harmon (stem in)...

split tone #8

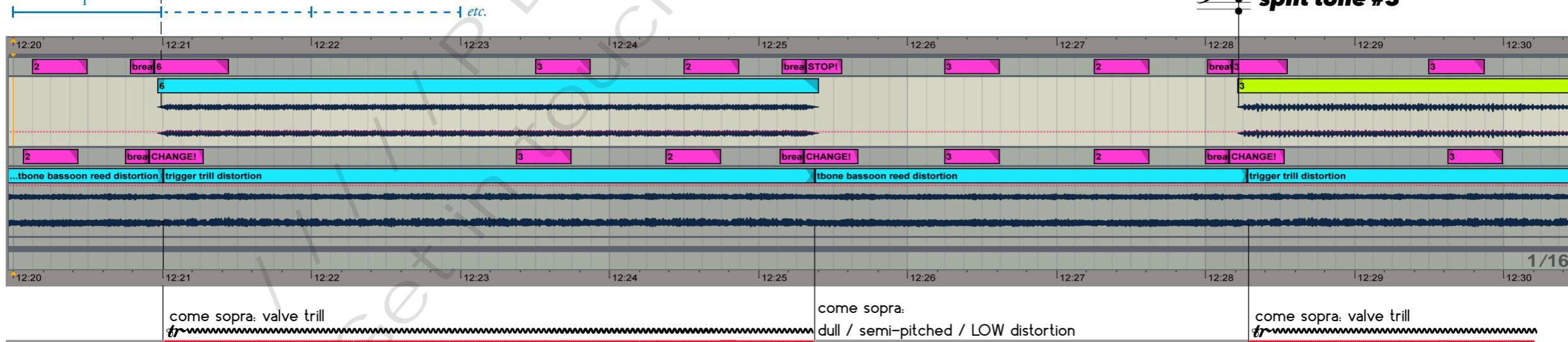


+ bassoon reed / MEDIUM distortion state
as necessary E6 as 15° of a low F2 fundamental

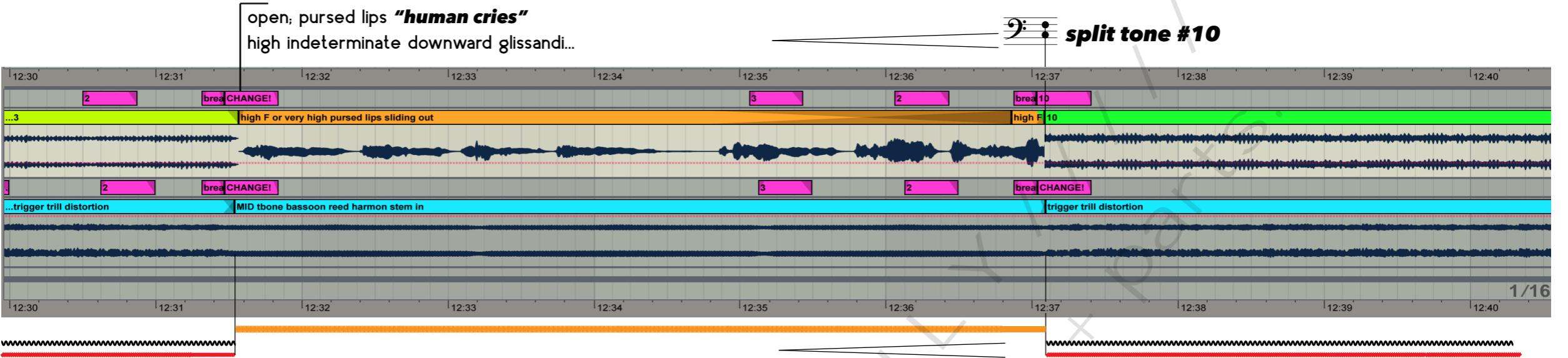
valve trill / HEAVIER distortion

come sopra: valve trill
dull / semi-pitched / LOW distortion

split tone #6



split tone #3

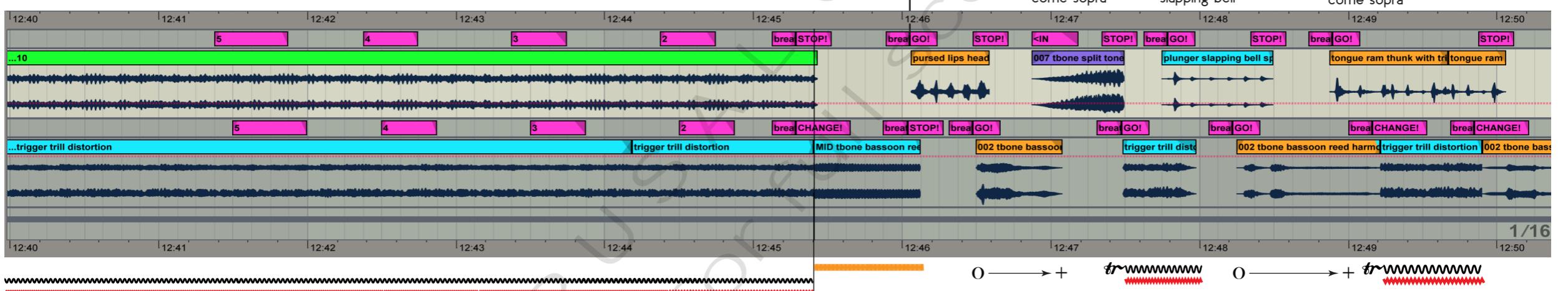


"shh"
pursed lips
come sopra

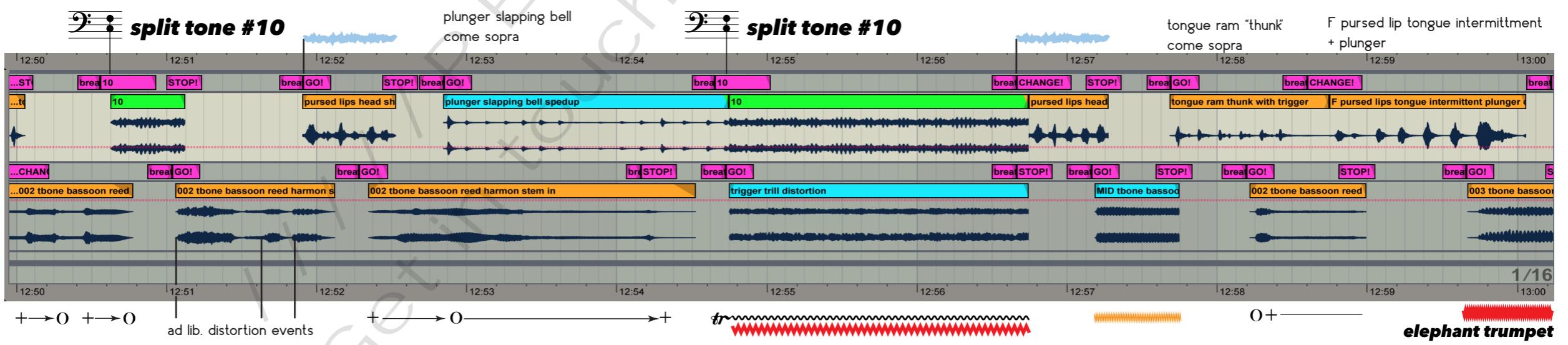
any split tone
cresc.
come sopra

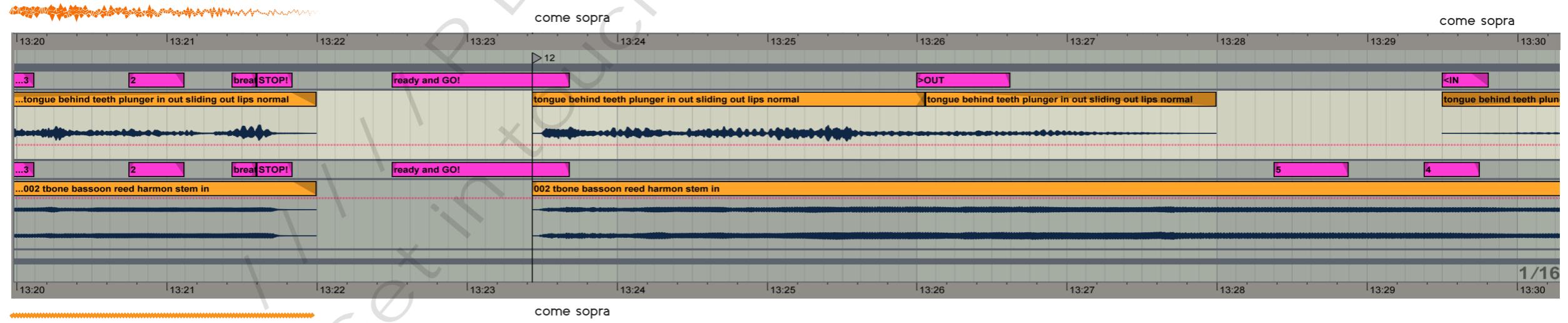
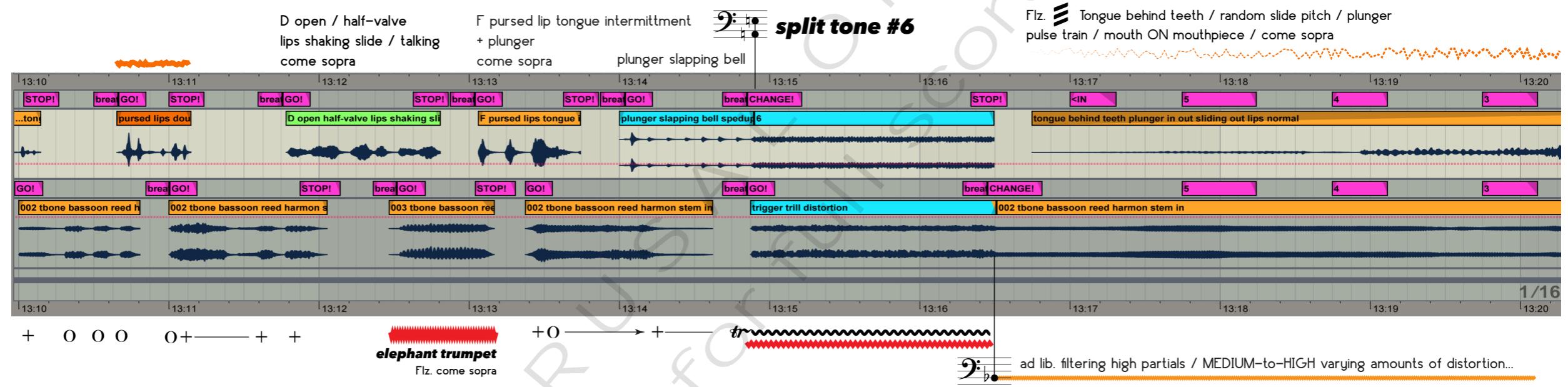
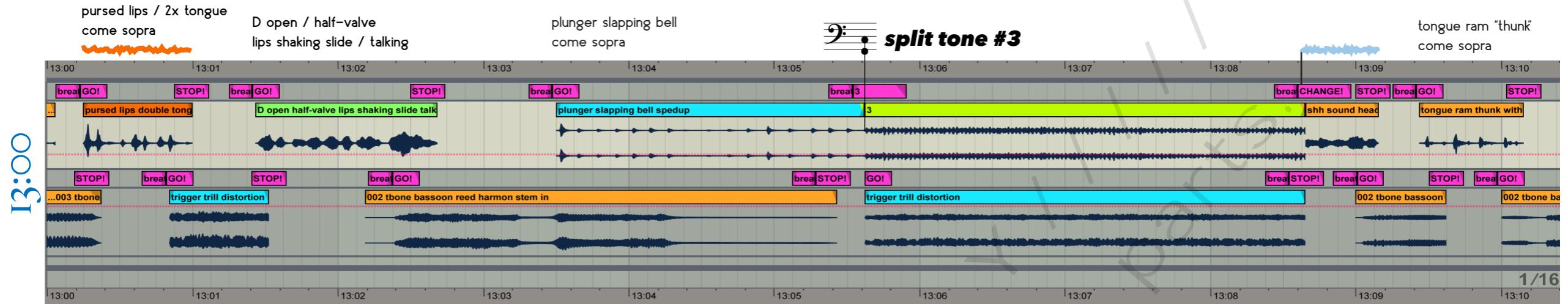
plunger
slapping bell

tongue ram "thunk"
come sopra



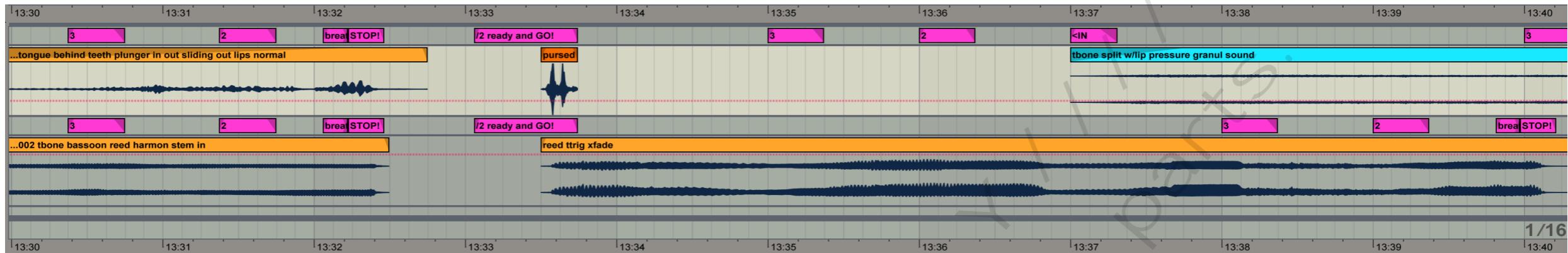
O → + tr wwww O → + tr wwww





disintegrating split tone

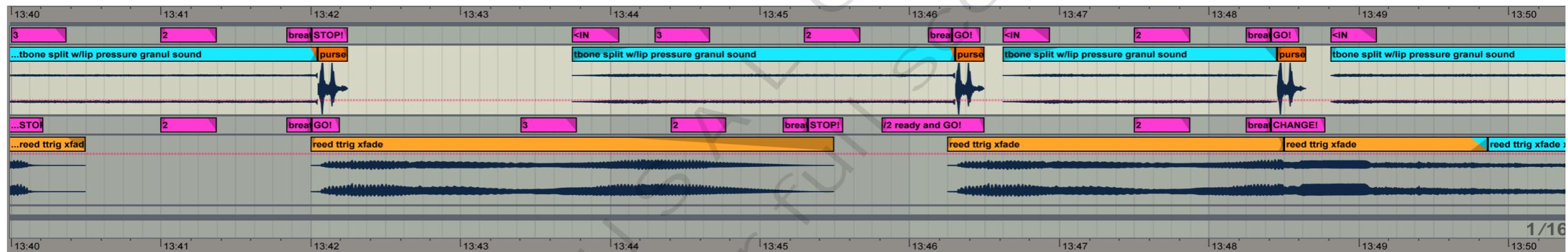
add lip pressure until pitch granulates
come sopra



between mammalian cry + shorting circuit sound:

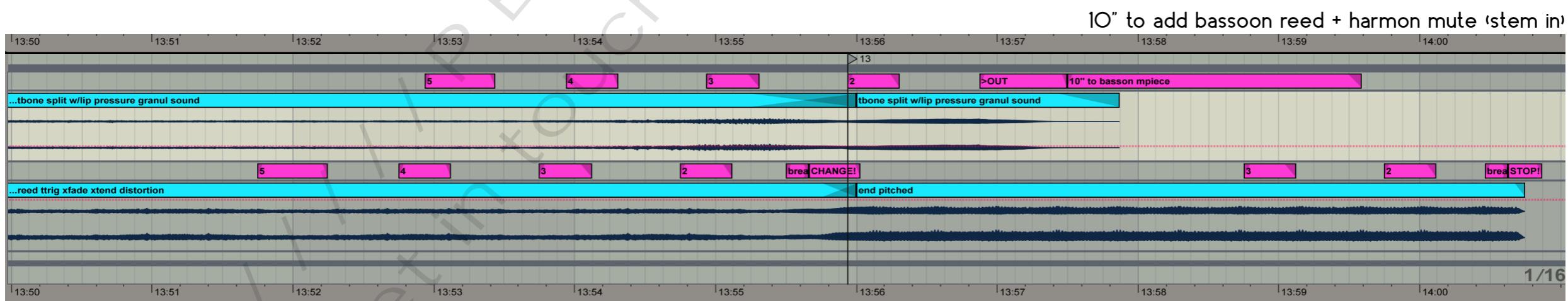
trigger-half trigger crossfade / Flz.
varying amounts of HEAVY distortion on low F2

come sopra



between mammalian cry + shorting circuit sound:

come sopra

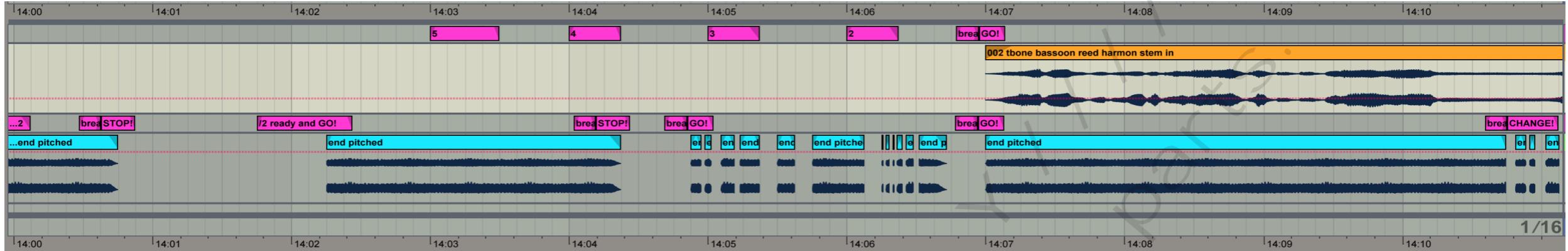


**isolate / hold heavy distortion on high harmonics,
as if a power chord was feeding back through a delay network**

1" etc.

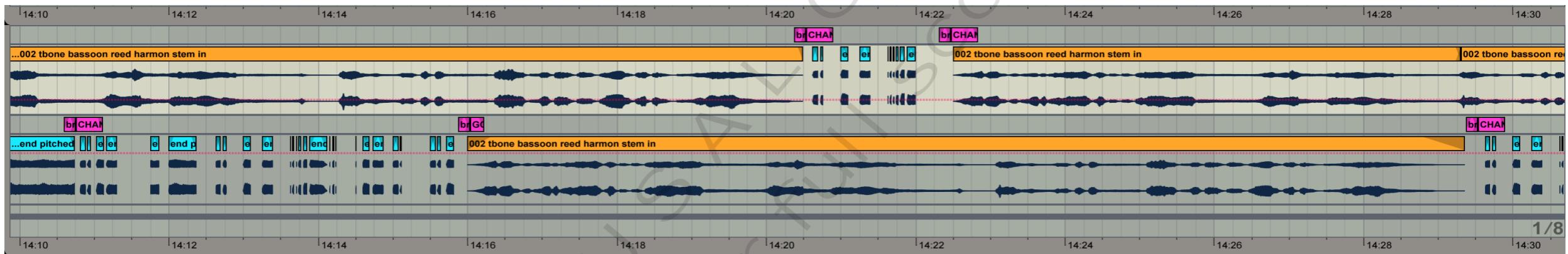
with bassoon reed / harmon mute (stem in)

randoms filtering, slide movement, rearticulation
mimicking morse code in 2nd player just seconds prior



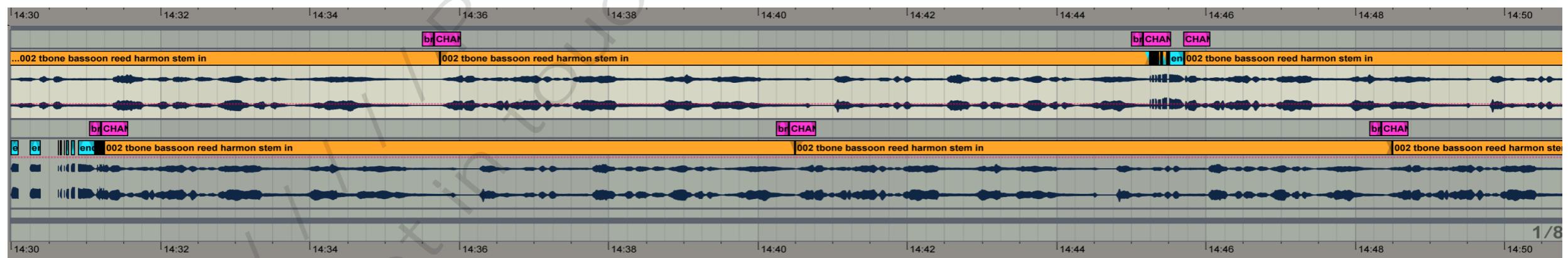
**Flz. / morse code
reed rearticulation
come sopra**

each iteration should gradually rise in pitch and speed up towards final abrupt cut...

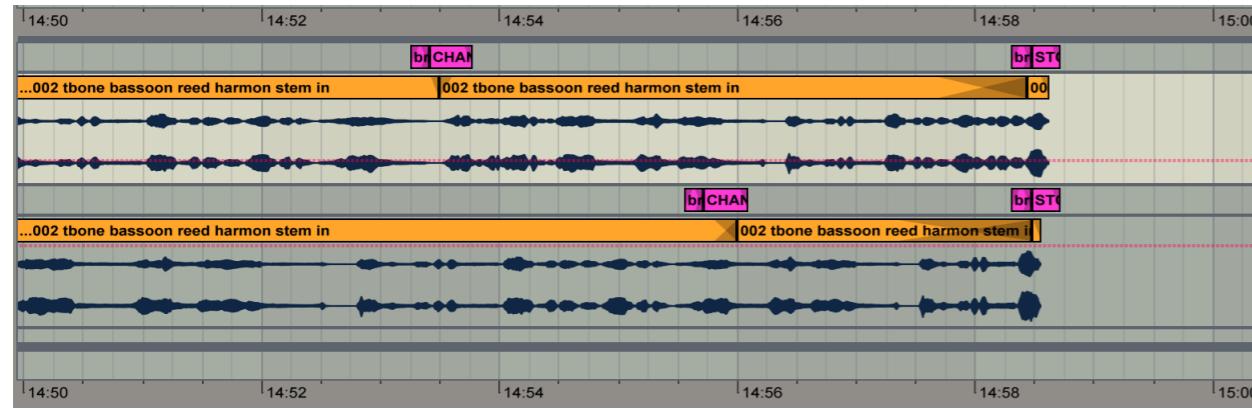


with bassoon reed / harmon mute (stem in)

randoms filtering, slide movement, rearticulation
mimicking morse code in 2nd part just seconds prior
antiphonally with 1st player



each iteration should gradually rise in pitch and speed up towards final abrupt cut...



November 2017 | New York City