

# **ICON**

*for trombone and audiovisual electronics*

*Marcus Jackson*



# performance notes

The image shows a musical score for a slide instrument, likely a slide guitar or slide trumpet, with three staves: a top staff with a bass clef, a middle staff with a slide staff, and a bottom staff with a video staff. The score is divided into measures with various time signatures (10/8, 3/8, 4/4, 3/4). Above the top staff, there are annotations for 'ingressive breathing' and 'expressive breathing' with corresponding symbols. To the right, there are annotations for 'concentrated embouchure' and 'semi-diffuse embouchure' with corresponding symbols. The middle staff contains musical notation with noteheads, stems, and beams, including triplets and a 'gl.' (glissando) marking. The bottom staff contains a series of numbers (10, 8, 3, 4, 4, 3, 4, 4, 3, 4, 4) representing slide positions. Dynamic markings (mp, mf, f, p, pp, sub. pp) and articulation markings (>, <) are placed between the staves. A legend at the top right indicates that a solid black circle represents '[focussed; extremely still]' and a half-filled circle represents a less focussed state.

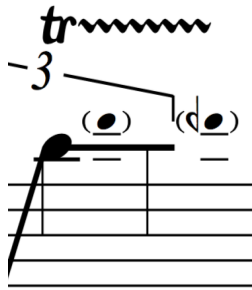
*This notation prioritises fluidity and elasticity in both the slide positions and embouchure of the performer. Where noteheads are joined by lines, the transition between should be as smooth as possible. At times, this fluid transition is also notated with a line with an arrowhead on the end of it — 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.*

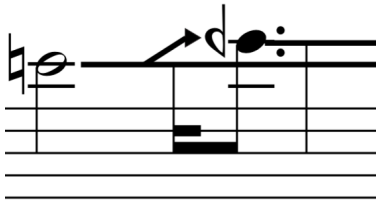
*The video staff is empty almost throughout—it should be noted that the video part of the score is created pre-performance by the composer, given the material the performer sends. That being said, once the performer has learnt the piece, they should send an audiovisual recording to the composer, who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



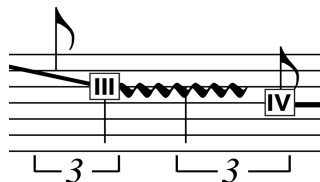
lip trills are indicated by a trill line and the partial to reach (either above or below). They are also typically accompanied with a specific slide instruction.



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 utilise 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 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.*

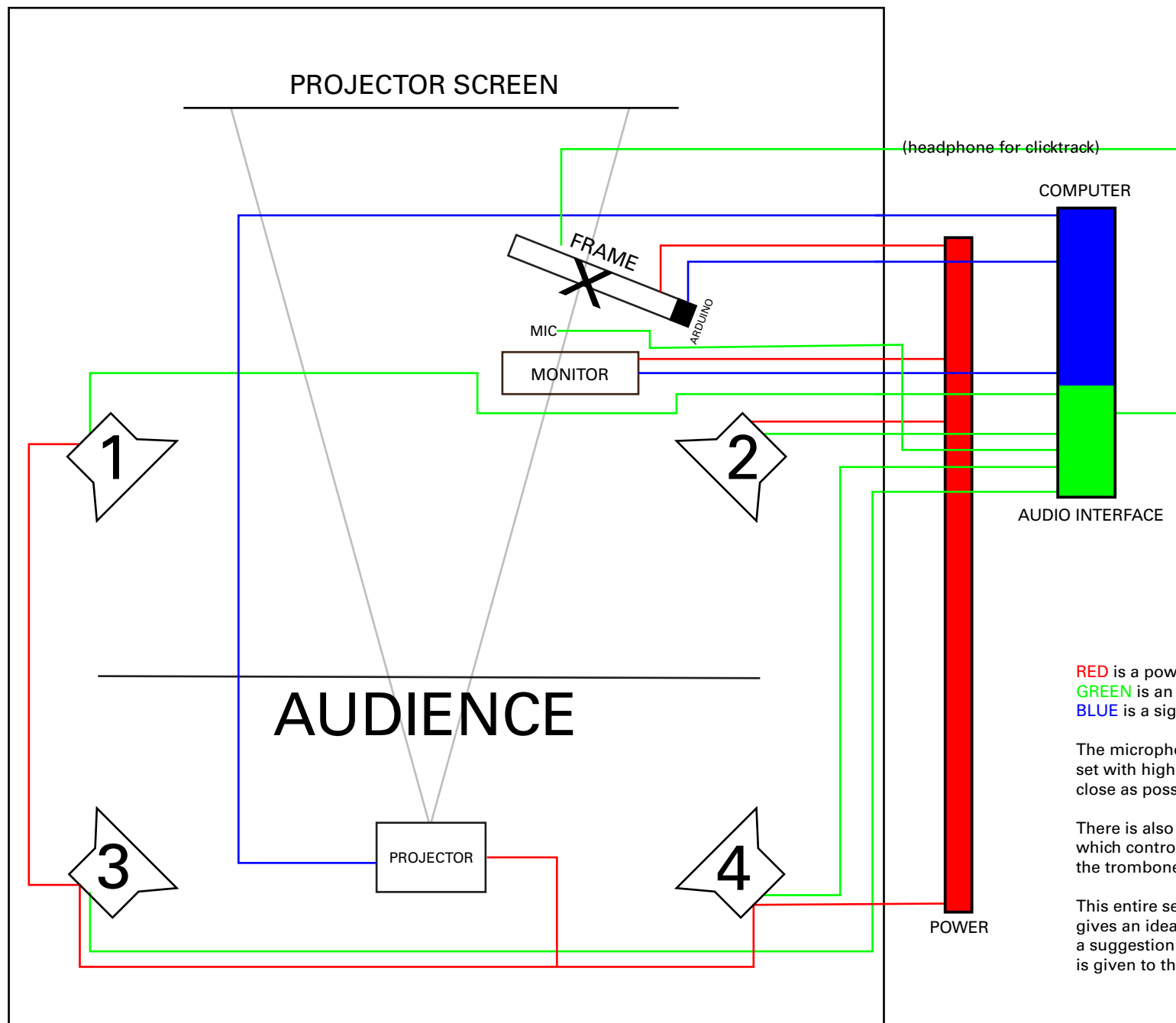
*The video contains some soft nudity (nothing full-frontal). Discretion is advised.*

**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 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.



# ICON

for trombone and audiovisual electronics

MARCUS JACKSON [2018]

♩ = 60

MOUTH

SLIDE

VIDEO

9

10

10

10





[illegible]

41

[focused; quite still; thin sound]

[fragile; as singingly as possible]

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

*4/4* *3/4* *4/4* *4/4* *3/4* *4/4* *4/4* *3/4* *4/4*

51 (as concentrated as possible) *gl.*

*f* *mp* *mf* *p* *mf* *sfp* *f* *mf* *f* *mp* *ff* *mp* *f*

*tr* *tr* *re-articulate*

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

IV 5 IV V I V 5 IV 3

57 *tr* *tr* *tr* *tr*

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

[full tone]

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

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with various ornaments, including trills and triplets, and dynamic markings such as *mf*, *sub f*, *mp*, *ff*, *fff*, *mf*, *fff*, *f*, and *ff*. The piano accompaniment is written for the right hand on a grand staff (treble and bass clefs) and includes chords, triplets, and dynamic markings like *mf* and *ff*. The second system continues the piece, maintaining the same key signature and time signature, with further melodic and harmonic development. The score is a high-quality musical notation, likely a professional typesetting, showing a clear and detailed representation of the original manuscript.

Repeat as needed  
until end of video:  
cued on screen

# THIS IS THE AUDIO SOUNDTRACK TO THE AMERICAN PSYCHO MORNING ROUTINE

♩ = 88

VIOLIN I

VIOLIN II

VIOLA I

VIOLA II

PIANO

*p sempre*

*p sempre*

*p sempre*

*p sempre*

This musical score system includes staves for Violin I, Violin II, Viola I, Viola II, and Piano. The key signature is B-flat major (two flats) and the time signature is 12/8. The tempo is marked as quarter note = 88. The strings play sustained notes with fingerings (6, 12, 3, 12, 6, 12, 15) and dynamics (p sempre). The piano part features a continuous eighth-note melody in the right hand and sustained notes in the left hand.

9

Vln. I

Vln. II

Vla. I

Vla. II

Pno.

Do not play on 4th repeat

Do not play on 4th repeat

Do not play on 4th repeat

REPEAT FOUR TIMES

This musical score system continues the piece from measure 9. It includes staves for Violin I, Violin II, Viola I, Viola II, and Piano. The key signature remains B-flat major (two flats) and the time signature is 12/8. The string parts have specific repeat markings and a box indicating 'REPEAT FOUR TIMES'. The piano part continues with its eighth-note melody. The system concludes with a double bar line and a 'Coda' symbol.

**[INTENTIONALLY LEFT BLANK]**

[illegible]

The musical score for 'The Thin Red Line' is presented in three systems. The first system (measures 87-92) features a complex melodic line in the upper voice with various articulations (accents, slurs, and 're-articulate' markings) and a bass line with a '5' fingering. The second system (measures 93-98) continues the melodic development with a '6' fingering and a 'V' marking. The third system (measures 99-104) includes a 'Lounge shot' section and a 're-articulate' marking. The score is written in 5/4 time and includes a key signature of one sharp (F#).



[illegible]