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Copeland Park … Trombones

William Davy Cole

Performance Directions

The five players will be located at specific points in Copeland Park, fanning out from the NINES and into the surrounding area at increasing distances.

It is unlikely that the players will be able to hear or see one another from their separate spatial positions, and as such each player operates independently.

Each player will use a stopwatch, which they refer to throughout the duration of the performance.

All players will meet at a central point at the beginning of the performance to start their stopwatches together. Once all stopwatches are synchronised, each player will move to their separate position; there is a two-minute interval before the first “event” to allow for this.

Once started, the stopwatches run continuously throughout the full duration of the performance.

The performance is constituted by a series of “events”.

There are generally large intervals between events: most events are fairly short bursts of sound that (briefly) interrupt the ambient sounding conditions of the environment, and are usually followed by long stretches of time (before the start of the next event).

The stopwatch times at which each event starts are given at the top of every system.

Vertical dotted (bar) lines, with a specific stopwatch time (and a downwards arrow) above, indicate the beginning of each event. Material immediately after these dotted lines should be performed at (or as close as possible to) the stopwatch time given (for the beginning of the event).

With the exception of the ad libitum sections (explained below), every element of material is performed only once (as written).

The durations between events do not indicate the duration of material: within certain parameters (explained below), the duration of the material is contingent upon each player's individual interpretation.

Once players have performed the material given in their parts, they wait until the beginning of the next event; where no material is given, they play nothing for that event.

There are four "ad libitum sections" (see 37.00, 1.31.00, 2.00.00, 3.25.00). Here the players are given specific elements of material and instructed to work with these elements, on their own terms, for a certain duration (e.g., 3' (3 minutes)). As indicated in the score, the players' ad libitum performance here should be irregular: variety in terms of the order of material (i.e., no lengthy repeating patterns or regular alternation), duration, dynamics, expression, etc., is strongly encouraged!

The material has been designed with a view to drawing upon and facilitating the individual input of each player.

Within certain parameters, players are free to execute and colour each element – in terms of duration, dynamic contours, expression, small pitch inflections (bends) on occasion, and so on – as they wish.

The overall feel of the performance should be raw, primal, and physical. Players should endeavour to avoid all common / conventional gestures and clichés (absolutely no glissandi!) and imagine, instead, that they are some kind of primordial man who has chanced upon a trombone in the wilderness for the first time!

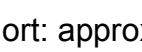
Sounds need to carry over large distances, and as such the dynamics of each element should be in the range from ***ff*** – ***fffff***. Whilst small variations and fluctuations in amplitude are permissible across the duration of a given element, generally these should occur within a fairly narrow range: avoid long or particularly pronounced crescendos/diminuendos (no cresc. or dim. throughout whole duration of an element).

All pitch can be subject to slight inflection; microtones needn't be exact. A wavy line above a sustained sound element indicates that pitch should be bent up and down (within a tight range) ad libitum (this instruction occurs in brackets as small pitch bends are permissible throughout).

When performing, players should be aware that through their physical, bodily actions they are vitalising, interrogating, illuminating the environment, that by projecting their bodies into the environment through sound they make it breathe and reveal its sounding personality.

There are three categories of duration for the sounding material:

- A horizontal arrow (⟶) above a notehead indicates that this element should be sustained for as long as the player is able.

- An accented notehead ( ) indicates that this element should be fairly short: approximately 1 – 2 ½”, or within the range of  at ♩ = 60.

- An accented notehead with a staccato ( ) indicates that this element should be very short: approximately 0 – ½”, or ≤ at ♩ = 60.

Rests, or pauses, usually used to indicate delayed entry into an event, also fall into one of three categories of duration:

= long pause: approximately 4 – 6”, or at ♩ = 60.

= normal pause: approximately 1 – 5”, or at ♩ = 60.

= short pause: approximately 0 – 1”, or ≤ at ♩ = 60.

Where pauses occur next to one another on the stave in succession, this indicates multiple, or rather longer, rests, i.e., each pause is to be taken in turn.

Within these ranges, the durations of both sound elements and pauses are contingent upon the players’ individual interpretation. (Where possible, the durations of the sound elements should be, at least in part, determined by the players’ physicality, by the contingencies of their bodily action).

Colegno Pack... Trombones

START 2.00 2.40 4.15 5.15 8.00 9.30

I

II

III

IV

V

10.30 12.00 15.00 15.06 15.12 15.19 15.25 16.30

I

II

III

IV

V

18.30 19.15 19.45 20.00 22.00 23.40 25.00

28.00 28.45 29.15 31.30 35.10 37.00

AD LIB. FOR C.A. 2' (UNTIL C.A. 39.00)

IRREGULAR, INCLUDE PAUSES

45.00 47.00 48.00 52.00 52.40 54.00

I

II

III

IV

V

(NORMAL PAUSE)

56.00 56.20 57.45 1.00.00 1.01.20 1.04.00 1.08.00 1.08.45

I

II

III

IV

V

1.19.00 1.25.00 1.32.40 1.37.00

I
AD LIB. FOR C.A.6 (UNTIL C.A. 1.37.00)
USING + + OCCASIONALLY
IRREGULAR, INCLUDE PAUSES

II
AD LIB. FOR C.A.6 (UNTIL C.A. 1.37.00)
USING + + OCCASIONALLY
IRREGULAR, INCLUDE PAUSES

III
AD LIB. FOR C.A.6 (UNTIL C.A. 1.37.00)
USING + + OCCASIONALLY
IRREGULAR, INCLUDE PAUSES

IV
AD LIB. FOR C.A.6 (UNTIL C.A. 1.37.00)
USING + + OCCASIONALLY
IRREGULAR, INCLUDE PAUSES

V
AD LIB. FOR C.A.6 (UNTIL C.A. 1.37.00)
USING + + OCCASIONALLY
IRREGULAR, INCLUDE PAUSES

1.40.00 2.00.00

I
AD LIB. FOR C.A.10 (UNTIL C.A. 2.10.00)
USING + + (VERY) + OCCASIONALLY
AD LIB.
IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

II
AD LIB. FOR C.A.10 (UNTIL C.A. 2.10.00)
USING + + (VERY) + OCCASIONALLY
AD LIB.
IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

III
AD LIB. FOR C.A.10 (UNTIL C.A. 2.10.00)
USING + + (VERY) + OCCASIONALLY
AD LIB.
IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

IV
AD LIB. FOR C.A.10 (UNTIL C.A. 2.10.00)
USING + + (VERY) + OCCASIONALLY
AD LIB.
IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

V
AD LIB. FOR C.A.10 (UNTIL C.A. 2.10.00)
USING + + (VERY) + OCCASIONALLY
AD LIB.
IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

2.20.00 2.20.30 2.23.00 2.25.00 2.30.00 2.31.15 2.39.00

I II III IV V

(AD LIB.) (AD LIB.) [NORMAL PAUSE] (AD LIB.) [NORMAL PAUSE]

2.40.00 2.43.00 2.55.00 2.56.30 2.56.55 3.00.00 3.05.00

I II III IV V

(AD LIB.) (AD LIB.) (AD LIB.) (AD LIB.) (AD LIB.)

3.06.00 3.07.30 3.09.15 3.13.00 3.17.00 3.17.30

I II III IV V

SEMPRE

(AD LIB.)

3.25.00 3.32.00 3.38.00

AD LIB. FOR C.A. 3

(UNTIL C.A. 3.28.00)

AD LIB.

USING

IRREGULAR, INCLUDE PAUSES + MICROTONE INFLECTIONS (♯, ♭, etc.)

END