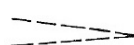
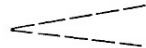
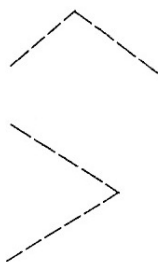
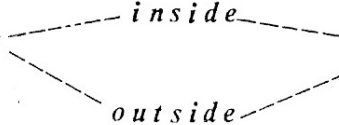



priscilla mc lean 

 *Fire & Ice*

-----*trombone*-----



piano  *inside*  *2 performers*
outside

MTC
publications

55 Coon Brook Rd.
Petersburgh, NY 12138

PERFORMANCE INSTRUCTIONS

IMPORTANT ANNOUNCEMENT

This piece is oriented towards timbre, texture, range, and improvised gesture. Often pitches within (or without) boxes during fast-moving passages are not crucial; rhythms are mostly gestural: approximate and not exact. Vertical alignment between instruments is only approximate.

PERFORMERS

Three skilled performers are needed:

1. Trombonist: using tenor, bass, or tenor with f attachment. Ossia are written for passages too high for bass or too low for tenor.
2. Pianist, in front of keyboard.
3. An assistant to the pianist, with minimal knowledge of the piano, who stands to the back of the piano by the strings.


REHEARSAL AND PERFORMANCE STRATEGY

A minimum of joint rehearsals between trombonist and pianist & assistant will be needed if:








1. Each learns his(her) part separately thoroughly first, using stop watches.
2. The trombonist concentrates on his part, taking note of pianist's and his location at the letter signs in score. Each letter sign denotes some kind of change in one or more parts: entrances, timbre, pitch range, etc..
3. The pianist follows the trombone part in the score and arranges his(her) music in accordance with the trombone's location.
4. The assistant and pianist rehearse together, as the assistant often collaborates with the pianist towards a specific sound (for example, the assistant muting the strings of the piano while the pianist plays the pitches muted on the keyboard, etc.).

PERFORMANCE MATERIALS NEEDED

TROMBONIST: Mutes: plunger and wa-wa.

- PIANIST:
1. A medium or (preferably) large grand piano with lid off and with working three pedals. A 9' Steinway Grand will yield all written effects, but other grands may be used with slight musical adjustments at the discretion of the performers.
**NOTE: NONE of the written effects WILL DAMAGE THE PIANO IN ANY WAY.
 2. Fingernails (f.n.) or thin, flat plastic picks for "pizzicato". The picks may be easily made by cutting a small rectangle from the main body of a plastic spiral binder (as on notebooks, etc.).
 3. One heavy wire file brush, using wooden end only ().
 4. One cowbell.


PERFORMANCE MATERIALS, Continued

- PIANIST: 5. Three autoharp chord dampers:  heavy felt
metal covering (i.e. d minor or D7 chord dampers)
Symbol:  = metal part is struck on strings.
 = felt part is struck on strings.
If no autoharp chord dampers are available:
 - a. For metal: substitute three all-metal ball-point pens. Strike with handle section.
 - b. For felt: wrap cotton or small piece of felt tightly around two large erasers on ends of two new pencils (add-on erasers). Sound should be very muted and "fuzzy".
6. Two hard rubber mallets (rub. mal.).
 7. Two wooden mallets (wood mal.).
 8. Two large erasers added to two (unpointed) unused pencils.
- ASSISTANT: 1. Fingernails (f.n.) or thin plastic picks. The picks may easily be made by cutting a small rectangle from the main body of a plastic spiral binder (as on notebooks, etc.).
2. One heavy ceramic coffee mug: must have glossy smooth lip . (A curved cowbell can be substituted, but sound should be rich, not "tinny").
 3. One screwdriver with 3/8" head, approximately 4 1/2" in length .
 4. One heavy wire file brush, using wooden end only ().
 5. Two small spoons with metal handles ().
 6. Two hard rubber mallets (rub. mal.)
 7. Two wooden mallets (wood mal.)

INSTRUCTIONS Continued

GENERAL RHYTHMIC PLAN

Tempi are indicated by metronome markings separately for the trombonist and pianist. The assistant follows the piano tempi.






The score is organized in seconds. "Barlines" are dividers between groups of seconds, and usually indicate a change: a sound ending, beginning, or change of pitch or rhythmic sequence. Seconds are enclosed in  to the top left of every "barline", and indicate the duration until the next "barline".


Large letters indicate "alignment centers" where performers can check their location in the score in relation to the other parts playing. These centers are more easily found, as there is always a very audible entrance or change in the music.

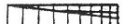
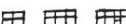

Within the "barlines" are groups of rhythms spatially written. Vertical alignment between parts is only approximate.


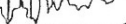
A stopwatch should be used until the duration of seconds is more easily felt. Joint first rehearsals will be aided by using stopwatches.

INDIVIDUAL RHYTHMS

-  = long duration, generally 4" at = 1 second, or 60.
-  = semi-long duration, generally 2".
-  = ca. 1 second or faster, if faster tempo is indicated.
-  = ca. 1/2 second.  = ca. 1/4 second, unless faster tempi are indicated. Etc.



Length of durations is aided by use of:  extend until a rest or change.




-  = accelerando (number of notes is approximately correct).
-  = to play approximate rhythms and break between sets.
-  = to continue (rhythms, gestures, pitches) in a similar, but not exact, manner.

-  = to continue rhythmically in the same manner.
-  = play using random order of rhythms in box.







PAUSES

Are spatial between notes. I.e.:  no sound 

-  = rest
-  = shorter rest

Commas are placed in trombone part for rests, because of the nature of its sustaining possibilities. The piano uses space between short notes as rests, and  are used whenever a rest might be questioned, and for  and .

PITCHES

-  = bend slightly lower, ca. 1/2 tone, than a *b* (for trombone).
-  = bend slightly higher, ca. 1/2 tone, than a *#* (for trombone).
-  = approximate range, using microtones, if possible.
-  = wide skips between notes. Approximate range given. Very gestural (Not exact).
-  = approximate range of pitches, generally chromatic and microtonal (if possible).
-  = approximate pitches. Perform in atonal, chromatic style.

ACCIDENTALS: Apply ONLY to the note they precede, with two exceptions:


1. beamed groupings (unless very chromatic)
2. repeated notes or short repeated patterns

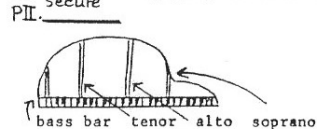
SPECIAL EFFECTS NOTATIONS


Given with the "Performance Materials" listed, and otherwise explained in score.

PIANIST: PEDALLING AND PIANO DIVIDER BARS

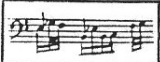
- P. I. _____ refers to the farthest pedal to the right (damper).
- P. II. _____ refers to the middle pedal (sostenuto).
- P. III. _____ refers to the pedal on the left (und corda).
- P. I. _____ (sempre) = Keep damper pedal depressed until indicated to release. _____

-  = secure the indicated pitches by silently depressing them on the keyboard, and applying the sostenuto pedal.



Playing on the side of the bar (via mallet) is indicated:  rhythm struck against bar

BOXED FIGURES

-  = to continue in same manner, using "random" order of pitches and rhythms in box, preserving some of the pattern quality.

Other boxed figures and pitches are explained in score.

Fire & Ice

priscilla
mc lean

Tbn: [$\text{♩} = 80$] (Loosely interpreted)

A $\text{10"} \rightarrow$ $\text{4-5"} \rightarrow$ $\text{10"} \rightarrow$

Tenor or bass Trombone

Plunger "mute" \rightarrow pp [continue] mf pp cont.

Asst: With sides of hands mute strings about 6" from hammers. A "conga-bongo" quality should result (press hard to produce 2nd & 3rd overtones).

(open) (mute) (open) mute \rightarrow

Assistant to Pianist (on Piano strings)

$\text{10"} \rightarrow$ [Pitches on this staff are NOT to be muted or sustained.]

Pianist

[$\text{♩} = @ 112$]
sempre staccato: strong attacks.

Range: $\text{10"} \rightarrow$ continue in broken manner.

PI

- * Please note in Instruction Page 2 how to perform music in boxes.
- o means "open" (no mute: open hand away from tbn.)
- + means "muted"; or H.O.B. if no mute is suggested.

A handwritten musical score for piano, consisting of four staves. The top staff is the right hand, the second and third staves are the left hand, and the bottom staff is the piano accompaniment. The score is divided into measures by vertical bar lines. Above the top staff, there are six hand-drawn hexagonal boxes containing the numbers 2, 6, 3, 5, 7, and 2, with arrows pointing to the right. Above the second and third staves, there are similar hexagonal boxes with the numbers 2, 6, 3, 5, 7, and 2. The music includes various notes, rests, and dynamic markings such as *mf*, *pp*, *p*, *port*, *mf*, and *f*. A bracket labeled "Any previous material" spans a section of the top staff. The piano accompaniment at the bottom features chords and rhythmic patterns. At the bottom of the page, there are three large brackets under the piano accompaniment staff, labeled "PI".

Tenor/Bass Trombone

(open)

5"

3"

14"

DBL-tq.: micro tones and "priviledge tones"

accel...

ppp mf f p mf

Assistant to Pianist: on p. strings

5"

3"

14"

Change Over- slowly move muting hands tones: to → and ← from hammers.

range

Pianist


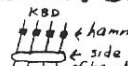

Expand Range faster - more jumpy

8ba. mp

8ba

PI.

The score consists of four staves. The top staff is for guitar, the second for piano, the third for guitar, and the bottom for piano. The guitar part includes dynamic markings (mp, p, mf, f, ff) and performance instructions like 'accel...', 'Dbl-tg.', 'port', '(approximate rhythms)', '(accel.)', '(rit.)', and 'Dbl-tg. (microtones)'. The piano part includes 'Continue with similar gestures' and 'spastic trill fragments and a few accents'. There are also diagrams for 'KBD hammers' and 'side of hand' techniques, along with time markers (3", 4", 2") and a section labeled 'C'.

Piano-
 ⊕ Assistant: Beginning here, alternate  side of hand hammers to  hammers (mutings for overtones) every 3 or 4 groupings of notes (etc). When , move hands up and down strings to 12" away from hammers (i.e. to 3rd overtone) to obtain various overtone "bongo" effects.

The score is divided into three parts:

- Tenor/Bass Trombone:** Features a melodic line with various dynamics including *p* (with the note "intervals can be smaller"), *sempra p*, *sub.p*, and *mf*. It includes performance instructions such as "DBL-tg." and "15" with arrows pointing to specific notes. There are also notes like "(same)" and "(inexact)".
- Assistant to Pianist: ON p. strings:** Includes a section labeled "Alternate both: KBD and KBD" with diagrams of keyboard techniques. A "15" instruction is also present.
- Pianist:** Features a complex rhythmic accompaniment with dynamics *p* and *mf*. It includes the instruction "Not all steady rhythms." and "Alternate brief fragments". A "(range)" label with a downward arrow is at the beginning.

Handwritten musical score for a string quartet, featuring four staves: Violin I (top), Violin II, Viola, and Violoncello/Double Bass (bottom). The score includes various performance instructions and dynamic markings.

- Violin I:** Starts with a 3" mark. Includes a "+" sign and a circled "5" mark. Instruction: "Put plunger mute down." Ends with a circled "4" mark and "+ H.O.B." (Hand Over Bow).
- Violin II:** Starts with a 3" mark. Includes a circled "5" mark. Instruction: "Remove hands from strings" (indicated by a dashed vertical line).
- Viola:** Starts with "(muted)" and "mf". Includes "(random accents)" and a circled "5" mark. Ends with a circled "4" mark.
- Violoncello/Double Bass:** Starts with "(random accents)" and "mf". Includes "Continue with trill fragments." and a circled "5" mark. Ends with "Hd. Rubber mallets on strings", "p", and "PI".

Dynamic markings include *mf*, *ff*, *f*, and *p*. The score concludes with a **(PII)** marking at the bottom left.

open [No mutes] vary: ♩, ♪ and inbetween (Same) (double-tongue)

Tenor/Bass Trombone

Assistant to Pianist: on strings

Pianist

Rubber mallet: Strike str.

PI. (sempre)

(Shuddery) portamento (dbl-tongue) SLUR (rise) DBL-tg.

Tenor-Bass Trombone

Perc/Pianist: on strings

Pianist

PI. (sempre)

Prepare: (ranga) R.H.: (rise)

R.H.: Quickly rise to top of ALtp bar.

L.H. and R.H.: Within "bass-tenor" bars ff (Lowest 2 piano cross-bars)

Tenor Bass Trombone

Pianist alone

gloss-port
fltg

DBL-tg.
A's

Very blatty: wild

5"

9"

E (silent)

ff

fff

Cover range given: wildly

5"

9"

4"

mp

PI. (sempre)

Rise to Tenor-ALto bars.

8va ↓

[Trombone silent.]

Pianist alone

PI (sempre)

5"

4"

3"

5-6" (slower) rit... 4"

3"

10"

mf

continue

⊕ Glissando back and forth on strings, Like a slow roll.

Rubber mal: L.H.


R.H.: Rub. mal. on strings

gliss

mf

mp

♩ = 60

⊕ Assistant: Lay center of shank (not handle) of screwdriver - c. 4 1/2" Long, 3/16" wide at tip, horizontally over f string, close to hammers. Place finger gently on f string to prevent  from falling away from str.s or bouncing into piano. G string sound should be like brittle "banjo".

5" (Not all evenly spaced in time)

6"

Trombone

ASST.: on strings

Pianist

PI. (sempre)

p *sffz* *mf* *fff*

(FLTg.)

port. to portamento

In box: (Any order)

(Last note)

4"

7"

1"

3"

7"

3 1/2"

3 1/2"

2"

6"

Trombone

Assistant: Remove

Pianist

PI. (sempre)

pp

4"

9-10"

Trombone

Assistant

Pianist

PI. (sempre)

mp *ff* *sffz* *pp* *f*

Portamento

Reverse to AFAP

ff hover around

(As soon as possible)

p *ff*

(before) * (see below)

Kbd.

* Assistant: hit corner of lowest (bass) bar near hammers with side of metal cowbell. A thud and high tone should result.

10" →

[j = 72]
J. = d (approx.)

Trombone

subpp

ff

f

f

f

f

ff

p

f

8" →

12" →

Assistant

f

[j = 72] J. = d (approx.)

close to hammers.
Do not hold down.

10" →

8" →

12" →

Pianist

sfz > f

sfz > mf > pp

f

sfz > f

ff

mp

ff sub. mp

ff > p

PI (sempre)

Tbn.

mp

mf

ff

expand T2.

portamento

(J = 80)

5" →

Asst.

(f)

Rapidly remove
from strings.

(J = 80)

5" →

Pianist

f > mp > p

fff

p

cont.

PI

rhythm to be varied: ♩, ♩♩, ♩♩♩

P II (secure L.H. pitches)
also P III. (sempre)

(♩) depress silently

Tbn. Try to simulate the different vowel sounds given by differing mute (and hand) positions: [Wa-wa mute]

Tbn. *mute: Wa-Wa* *Tbn: [= 60+] p (oo)*

Asst. *pizz.* *mp* *mp*

R.H.: staccato, non-sustaining

* (rhythms are flexible for whole section)

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

(continue)

PII+III (sempre) (P.II, III: Secure both pedals with left foot.) PI

Tbn. *(ee)* *mf pizz.* *partially (+) mute* *(Ah)* *(loose rhythm)* ** Slurry* *PPP* *(Oh)*

Asst. *mp* *(vary rhythms)* ** Lip down or over-extend 7th pos.*

Pianist *(continue)* *occasionally add* *regularly* *[any order]*

PI PII PIII (sempre)

* Notes in boxes are rhythms to play in random order.

mf *P secure.* *P.II*

Tbn. 67" →

Asst. 70" →

Pianist

PII PI

... nasal ...

- change "vowel" sounds each note

p *mf*

Assistant: mute

With side of R.H., mute notes below (9:)

to produce overtones ↓

Piu mosso

Asst: L.H.: mute str. with thumb

mf

Tbn. 22 25 →

Asst. 22 25 →

Pianist

PI (sempre)

cont.)

change mute position on each note.

pinch T-tone [no pitch]

Asst.: Remove thumb

PIANIST: Wood mal: strike

Alto crossbar

A Tempo [♩ = 60 or 1 sec.]

L.H.: +

Asst.: slide thumb up string.

Grasp wood (kbd) mal.

up str.

L.H.: Rubber Mallet

* Begin at hammers: Move towards back (away from Kbd).

** Begin 6" from hammers → towards back (away from Kbd).

Tbn. *port* *slow port* *(change mute pos.)* *(open)* *(harsh) Fltg.*

Asst. *sub. p* *oo-ee-ah* *mf* *pp* *mf*

Pianist *Let Ring* *[Piano is silent except for depressed Ped 1.]* *Ossia for bass Trombone:*

PI *pp* *(sempre)*

Tbn. *Remove mute* *Turn toward piano - Very lyrical, beautiful* *(harsh)*

Ossia: bass tbn. *Remove mute* *(harsh)* *mf* *mp*

Piano: *(silent)* *PI (sempre)*

Tbn. *(staccatissimo)* *Turn back to audience.*

Ossia: bass tbn. *(staccatissimo) pp*

Piano: *PI (sempre)*

Asst. *11"* *11"* *♩=60* *c. 64 away from hammers. Press hard for 2nd & 3rd overtones.*

Pianist *pp*