

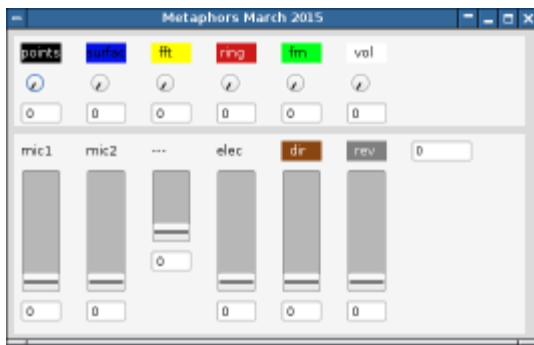
Oded Ben-Tal

Metaphors of Space and of Time
for soprano trombone and electronics

March 2015

This piece was commissioned by Torbjorn Hultmark and composed in close collaboration with this wonderful musician. Torbjorn's interest in improvisation is reflected in the score which serves as a guide for the performer to find the piece between the notes and the electronics. Each of the movements should have a distinct character.

The performer controls the electronic processing – with Torbjorn we used a set of MIDI pedals that control the amplitude of different processes in the electronics. There are six of those, labelled points, surface, fft, ring, fm, and vol:



The suggested main electronic component for each movement is the corresponding named element (points for movement 1; surface for movement 2; vol for movement 4). Both ring and fm are primarily used for the 3rd movement. But the performer is free to mix other effects with the main one for each movement. Importantly, the electronics do not need to be always on!

Torbjorn is using 2 microphones – one mounted on the bell used in the first 2 movements, the other is inserted into a mute and used in movements 3 & 4. The percussive sounds in the 4th movement benefit from the close mic'ing of this arrangement.

Technical requirements:

- Stereo speakers – situated close to the performer to allow maximum acoustic integration.
- One (or two, see above) microphones sending the trombone signal to:
- Computer running Supercollider (contact the composer for the code).
- The performer needs a controller to be able to turn electronics on/off and control levels.

Torbjorn is using a set of MIDI pedals linked through a custom made box.

Points

Moderato

The musical score consists of several lines of music on a five-line staff. The notes are primarily quarter notes and eighth notes, often grouped in beams. Dynamics include *mp*, *f*, *p*, and *mf*. Accents (>) are placed above many notes. Slurs and hairpins indicate phrasing and volume changes. The piece concludes with a double bar line.

Surface

Note type and slurs indicates heirarchy of importance and pitch relationship. Can play pitch in any octave.

Each 'measure' is a harmonic field, improvise your way through these fields in the given order.



Lines

Not too slow

The musical score consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo instruction "Not too slow" is placed above the staff. The first staff contains a melodic line starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F#4, E4, D4, C4. Dynamics include *p* at the start and *f* at the end. The second staff continues the melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, then a whole rest, followed by F#5, E5, D5, C5, B4, A4, G4. Dynamics include *mp*, *p*, *ff*, *p*, and *ff*. The third staff continues with notes G4, A4, B4, C5, D5, E5, F#5, G5, then a whole rest, followed by F#5, E5, D5, C5, B4, A4, G4. Dynamics include *p*, *mf*, and *p*. A dashed line above the staff indicates a crescendo from the first measure to the eighth measure. The fourth staff shows a whole rest on G4, followed by a whole note on F#4, then a whole note on E4 with a flat (Eb4). Dynamics include *f*. The piece concludes with a double bar line.

Volume

manic ♩ = 128

with exaggerated articulation

The musical score consists of eight staves of music, each with a different dynamic marking and articulation. The dynamics range from *f* (forte) to *ff* (fortissimo), with *p* (piano) and *mf* (mezzo-forte) also present. The score includes various rhythmic patterns, including triplets and sixteenth notes, and features a *Glissando* section in the seventh staff. The tempo is marked as *manic* with a quarter note equal to 128 beats per minute. The score is characterized by exaggerated articulation, with many notes having accents and slurs.

Staff 1: *f*, 3, 3, *p*

Staff 2: *mf*, 3, *f*

Staff 3: *p*, *f*³, *mp*, *< sfz >*, *< sfz >*, *ff*³

Staff 4: *ff*, 3, *mp*

Staff 5: *f*, 3, *f*, *p*³, *mf*

Staff 6: *< sf >*, *p*, 3, 3, *mf*, *Glissando*

Staff 7: 3, *mf*, *< sfz >*, *mp*

Staff 8: 3, *f*³, *p*, *< sf >*, *f*³

Musical staff 1: *p*, *mf* (triple), *sf*, *sf*, *sf*

Musical staff 2: *mf*, *p*³, *mp*, *sf*, *f*³, *fp*, *p* (triple)

Musical staff 3: *f* (triple), *sf*, *f*, *mp*, *f*

Musical staff 4: *mp*, *f*

Musical staff 5: *mp*, *f*, *mp*, *sf*, *f* (triple)

Musical staff 6: *f* (triple), *p*³, *mf*, *p*, *Glissando*

Musical staff 7: *mf*, *f* (triple), *f*, *p*, *f* (triple)

Musical staff 8: *ff*, *faster, even more manic*, *f* (triple)

Musical staff 9: *f* (triple), *slide off*