

isolation/feedback [TBN]  
for trombone quartet

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2009

# Performance Instructions

## Basic Information

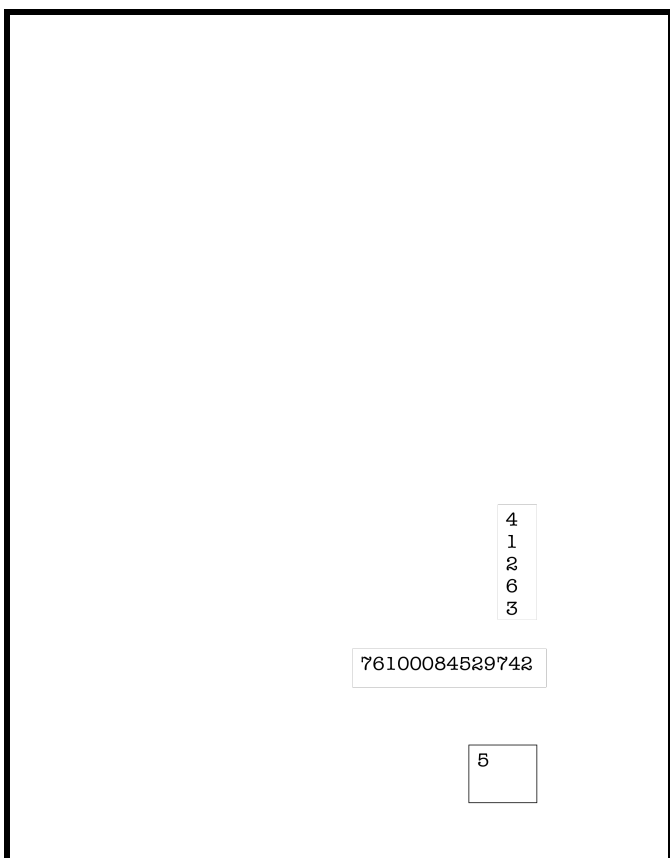
This composition is for a quartet of any combination of trombones (tenor or bass) that have an attachment. The total duration may range from four to thirty-two minutes, at the discretion of the performing ensemble.

## Performance Score

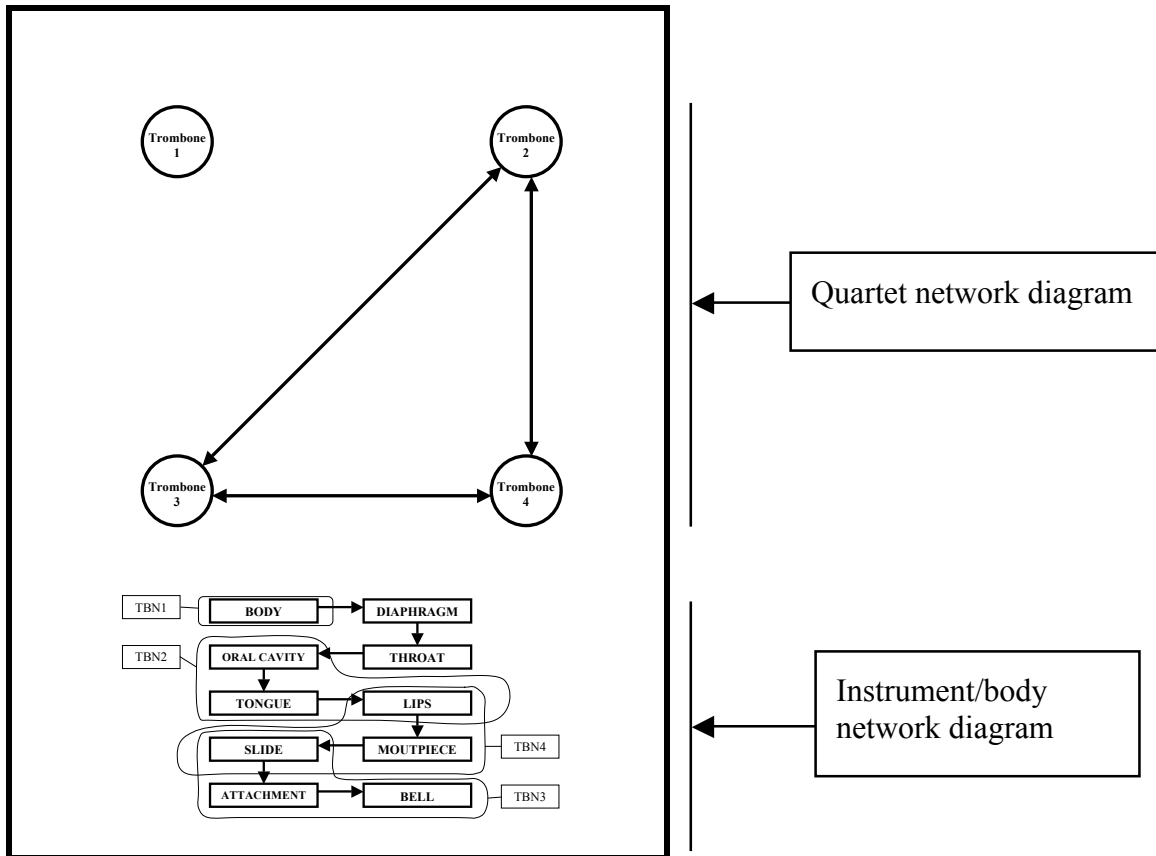
The performance score is comprised of four graphic image pages and eight coordination pages. Graphic image pages feature a single image. Coordination pages feature two network diagrams – the upper network depicts the ensemble while the lower network diagrams a performer’s instrument and body.

For a performance each player should have one graphic image page and an entire set of coordination pages (all eight). Players may choose any of the four graphic image pages as long as each quartet member has a different page; performers may trade graphic image pages for subsequent performances.

Samples of each type of page are reproduced below and labeled to make the instructions that follow clearer.



*Sample graphic image page*



*Sample coordination page*

### **Performance Process**

The graphic image page chosen by each individual is used and interpreted continually during a performance. The exact way that an image suggests performance gesture(s) will vary significantly, as none have obvious performance connotations and might be interpreted in myriad ways. The performance gestures that result from this interpretation can be sonic, visual, and/or theatrical. Over time performers might attempt to express the “essence” of each image through varied interpretations (though of course repetition may be employed as part of a specific interpretation). Performers are encouraged to experiment and explore!

The interpretation of the graphic images is shaped by the two networks found on each coordination page. The set of coordination pages are used concurrently with the graphic image page, and as these pages are employed one after the other. The coordination pages may be performed in any order, but the quartet must agree on a particular ordering prior to each performance (all members of the ensemble should have the coordination pages in the same order for a given performance). The performance of each coordination page should last between thirty seconds and four minutes, upon which the ensemble should begin performing the next page. A clock or stopwatch can be used to signal the end of each page, though the ensemble is free to devise a more flexible, organic way to

determine when they will move from page to page. A slight pause between pages should not intentionally be inserted, but may naturally occur.

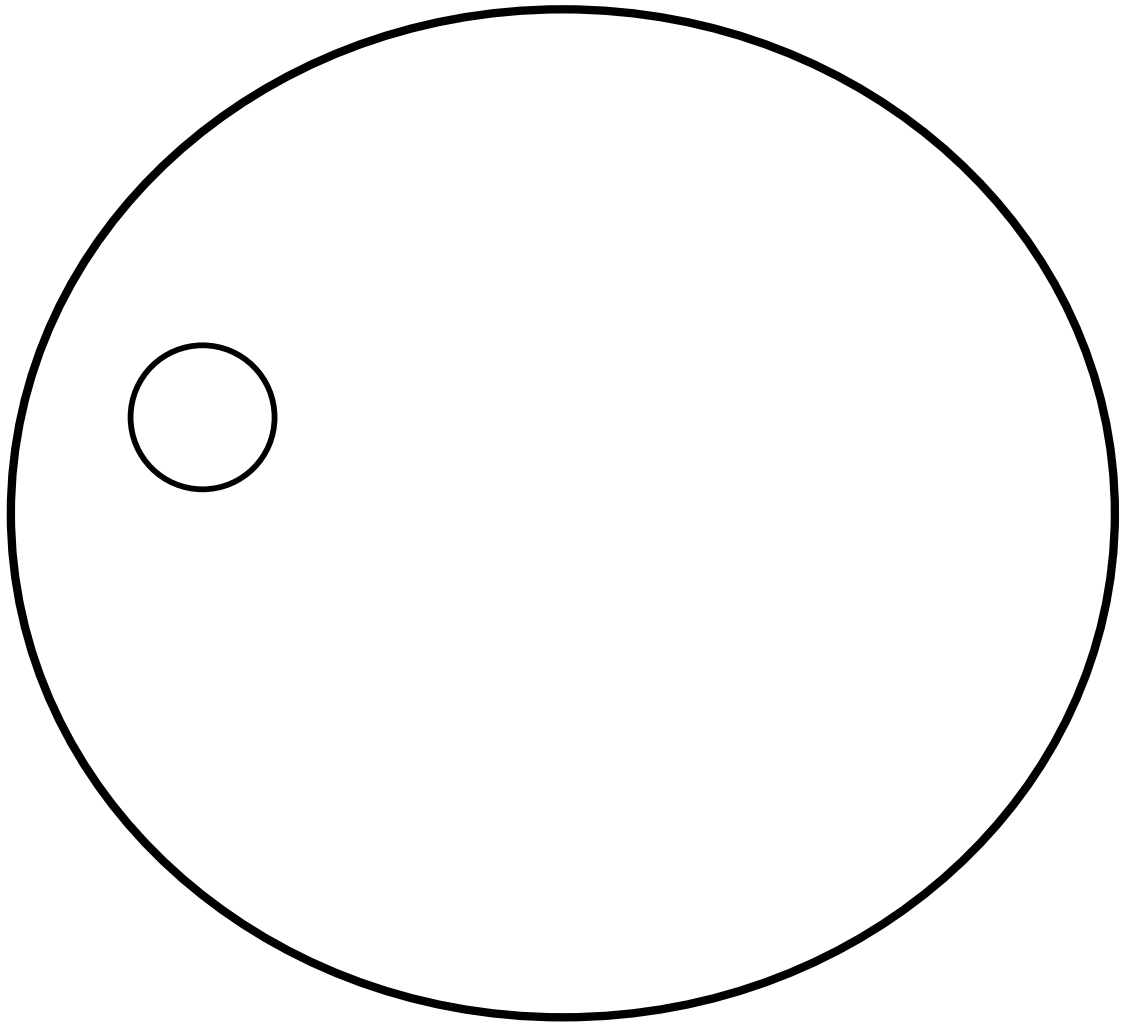
Portions of the diagram found at the bottom of each coordination page (parts of the body and instrument) are circled and labeled so that segments of each diagram are associated with specific performers. While using a given coordination page, each quartet member should, in some way, focus their performance gestures on the parts of the instrument and/or body that are circled and associated with their part (of course in tandem with his or her interpretation of a graphic image page). Thus if “Lips” and “Mouthpiece” are encircled and labeled “Trombone 1” (“TBN1”), that trombonist should highlight and focus on these parts of their body and instrument while performing that page. Each player’s initial performance decisions must be based on both the interpretation of the graphic image, which remains constant for him or her throughout the performance, and the instrument/body network of the first selected coordination page.

Once the performance has commenced members of the quartet should listen to and watch each other, and allow the performance decisions of other ensemble members shape their own gestures. The exact nature of this interaction is driven by the ensemble network found at the top of each coordination page. These diagrams feature four nodes, each representing a quartet member, some or all of which may be connected by lines with arrows. When a line points from one ensemble member to another, the player that is pointed to should allow the other player’s performance to influence their own. Thus if a line points from Trombone 2 to Trombone 3, the third trombonist should shape their performance decisions based on what the second is doing, as well as their own graphic image and instrument/body chart information.

When a line has arrows pointing in both directions, the two performers should each be aware of and influenced by the other. If multiple arrows point at a performer’s node, that player should, as much as possible, take influence from the two or three ensemble members that point at him or her. At all times, players should remain aware of their graphic image and instrument/body chart, simply altering their interpretation of these items to incorporate influence from the other player(s). If no arrow points to a performer’s node, they should perform independently of the other ensemble members.

Each coordination page highlights different instrument/body parts for each performer, and networks the ensemble in a different way. Thus moving from one coordination page to another will shift which parts of the instrument and/or body each player will focus on and change the dynamic through which the quartet interacts. The performance ends after all eight coordination pages have been used.

# Graphic Image Pages



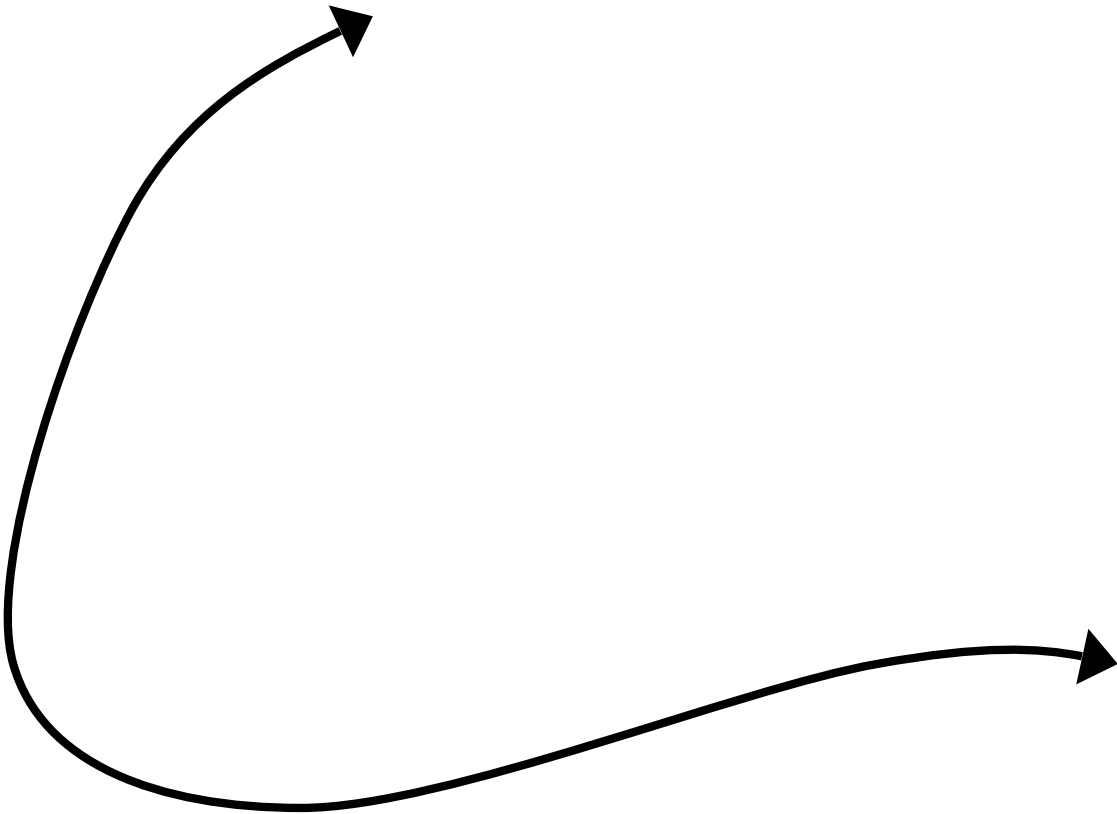
4  
1  
2  
6  
3

76100084529742

5

connect-disconnect





## **Coordination Pages**

**Trombone  
1**

**Trombone  
2**

**Trombone  
3**

**Trombone  
4**

