

SHORT/LONG

FOR BASS TROMBONE, PIANO,
PERCUSSION, AND SUPERCOLLIDER

AARON GERVAIS

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Approximate Duration: 11'00

REQUIRED EQUIPMENT

- Apple Macintosh computer with SuperCollider 3 installed.
- Computer audio interface with at least 2 inputs and 2 outputs.
- 2 or 3 microphones on stands.
- A stereo sound system.
- 2 pairs of thin, loosely-bundled, wood dowels.
- Percussion list (by movement):
 1. Short — snare drum (sticks and brushes), xylophone, glockenspiel, suspended cymbal
 2. Long — drum set, played seated: hi-hat, snare drum, medium crash cymbal, heavily dampened bass drum

SUPERCOLLIDER INSTALLATION AND PERFORMANCE

SuperCollider can be downloaded from www.audiosynth.com. The code for the piece is available at www.aarongervais.com. Detailed instructions are provided with the download.

STAGE AND MICROPHONE SETUP

1. Short — Mic 1: trombone

- Trombonist must play with the microphone as close to the instrument as possible. The gain should be set very low, so that only the trombone articulations will create a signal in SuperCollider.
- Percussionist should be able to play xylophone and glockenspiel at the same time.

2. Long — Mic 2: near piano, Mic 3: snare drum

- Mic 2 should be placed near the pianist but not too far from the trombonist. At rehearsal F, the trombonist and pianist walk over to the mic and hit their sticks together violently. The gain should be set to avoid noisy feedback during the delay loop. Mic 1 can serve as Mic 2 if needed.
- Mic 3 should be placed as close to the snare drum as possible in such a way as to avoid picking up the hi-hat or other instruments. The gain should be set fairly high so that the reverb effect is clearly audible.

NOTATION

The words freely and strict are used to indicate when rhythmic alignment is important, as opposed to when the desired effect is rhythmic non-alignment.

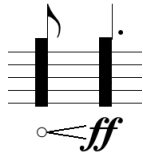
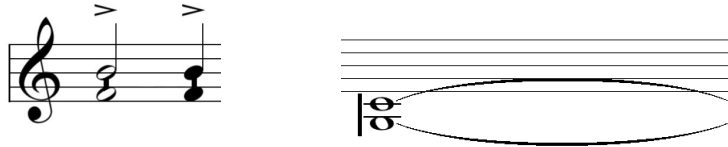
Noteheads without rhythmic indications, enclosed in boxes, should be repeated ad libitum by the performer.

PITCH NOTATION

(Trombone) Quartertone notation:



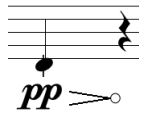
- (Piano) Cluster of all chromatic pitches between the two noteheads. The notation on the left is used when possible; the notation on the right is used when the space between the noteheads is too narrow to permit the use of the other.



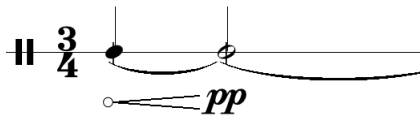
- (Piano) Approximate pitch cluster: all chromatic notes in the general area of the square notehead.



- (Trombone) Lowest pitch available on the instrument.



- (Trombone) Blow air through the instrument using the position indicated.



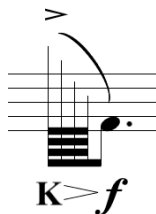
- (Trombone) Same as above but without specific position indications.

DYNAMICS AND ARTICULATION

Crescendo/diminuendo markings that do not include specific dynamic indications are intended as expressive phrasing indications and left to the discretion of the performer.



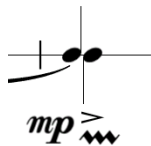
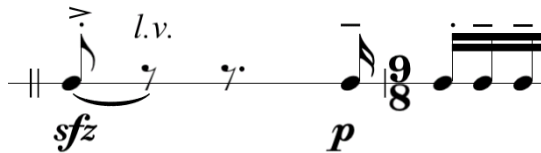
- (All) Crescendo from silence without articulating the beginning of the note; conversely, diminuendo to silence without articulating the end of the note.



- (Trombone) “Kack” articulation: overblow the note and quickly reduce air speed to arrive at the notated pitch.

PERCUSSION-SPECIFIC NOTATION

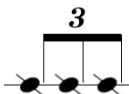
- Sidestick (also called cross-stick): stroke produced by tapping the rim with the stick while placing the hand on the drumhead, as in a Bossa Nova.
- Brush notation: Staccato laissez vibrer – strike the drumhead with the brush and let rebound to allow the drum to ring. Tenuto marking – brush swish. Staccato marking – muted brush tap.



- Brush flick: Hit the rim of the snare drum with the rubber shaft of the brush so that the bristles rebound several times against the drumhead.



- Snare Drum: This accent always indicates a one-handed rimshot.



- Snare Drum: Press the tip of one stick against the drumhead. Tap the shaft of the stick with the other stick.

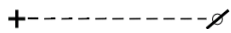


- Snare Drum: Muted rimshot – place the end of one stick against the drumhead. Play a one-handed rimshot with the other stick and quickly move the first hand into the playing position for a side-stick stroke, thereby muting the drumhead on the small notehead.

DRUM KEY

			4.	5.	6.	7.	
	1.	2.	3.	+	⌢	○	*
				x	x	x	*

1. Bass drum with foot, heavily dampened
2. Snare drum
3. Sidestick (cross-stick)
4. Hi-hat closed tightly – default playing position
5. Hi-hat partially open
6. Hi-hat mostly open (cymbals should always remain touching, however)
7. Medium crash cymbal



- Movement from one hi-hat position to another. Each position remains active until canceled by another symbol. In this case, the movement is from tightly closed to partially open. Note that even when the hi-hat is marked with an open articulation, the cymbals should never be allowed to vibrate completely separately.

1. Short

Aaron Gervais

Mechanical ♩ = 80
(4+4+4+3)

Faster, flowing ♩ = 100
sempre senza vibrato

Bass Trombone

Snare Drum

Piano

SuperCollider

sidestick

rimshot

(all players assist in depressing keys)

8^{vb}

Sost.



B. Tbn.

Pno.

Sost.

B. Tbn. *fff non-dim.*

Pno. *cresc. poco a poco*

Sost.



Slower ♩ = 176

(♩ = 88)
(4+1)

A Faster, even, T^oa ♩ = 116

B. Tbn.

Xyl. *hard*

S. D. *mp* *sidestick*

Pno. *fff* *strict* *f* *mp*

S.C. *sfz > pp* *klank*

Sost.

Slower, T[°]b ♩ = 84
(3+2+2+2)

B T[°]a ♩ = 116

10

B. Tbn. *con sord.* *mf*

S. D. *mp*

Pno. *mf* *mp*

S.C. *tbx partials*



13

S. D.

Pno.



16

S. D.

Pno.

19 $T^{\circ}b \text{ } \text{♩} = 84$ C $T^{\circ}a \text{ } \text{♩} = 116$

B. Tbn. $\text{♩} = 84$ $\text{♩} = 116$

S. D. $\text{♩} = 84$ $\text{♩} = 116$

Pno. $\text{♩} = 84$ $\text{♩} = 116$

S.C. $\text{♩} = 84$ $\text{♩} = 116$



23 (4+4+4+3) **Faster, flowing, $T^{\circ}c \text{ } \text{♩} = 144$**

S. D. $\text{♩} = 144$ $\text{♩} = 144$

Pno. $\text{♩} = 144$ $\text{♩} = 144$

pp freely *mp*



25

S. D. $\text{♩} = 144$ $\text{♩} = 144$

pp p pp mp

D Slower, T^oa ♩ = 116

28

strict

mp *f* *mp*

B. Tbn.

strict

f

Xyl.

strict

f

Pno.

strict

f *mp*

S.C.



30

sfz *f* *mf*

B. Tbn.

f *p sub.* *mp*

Pno.

S.C.

38 **T^oc** ♩ = 144 senza sord.

B. Tbn. $\frac{4}{4}$ $\frac{3}{4}$ *f*

S. D. *freely* *strict* $\frac{4}{4}$ $\frac{3}{4}$ 5 3 3 3

S.C. $\frac{4}{4}$ $\frac{3}{4}$ *air sounds* *air sound cadenza*



42 **Slower** ♩ = 76 **F** **Faster**, T^oa ♩ = 116

B. Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f* *mf*

S. D. *cymbal bell* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *p* *mf*

Pno. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf* *f* *mf*

S.C. *pause klank metal sound* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *resume klank 8va*

46 **poco accel.**

B. Tbn. *cresc.*

S. D. *cresc.*

Pno. *cresc.*

S.C.



49 $\text{♩} = 126$
(4+4+3)

T[°]c $\text{♩} = 144$ **G T[°]a** $\text{♩} = 116$

B. Tbn. *f* *mf*

S. D. *ff* *mp sub.* *sfz* *f*

Pno. *ff* *f*

S.C.

freely
RRRLLL

muted r.s.

53 **Slower** ♩ = 69
non-stac.

B. Tbn. *mf* *p*

Xyl.

S. D. *sfz* *f* *mp*

Pno. *f* *mp*

S.C.

56 **Faster**, T°d ♩ = 104

Slightly slower, T°e ♩ = 80 (♩ = 160)

B. Tbn. *mf* *p* *mp*

Glock. *mp* *hard* *l.v.*

Pno. *p* *mp*

S.C.

H T°d ♩ = 104

58

B. Tbn. *p* *pp*

Glock. *mp* *p* *ppp* *hard* *soft* *l.v.*

Pno. *f* *mp*

S.C. *3*

62

T°e ♩ = 80
(3+2+2+2)

B. Tbn. *f* *ff*

Glock. *hard* *f* *l.v.*

S. D. rimshot *sffz*

Pno. *f* *ff* *sffz*

S.C. *3* *3* *3* *SuperCollider solo (end klank)*

65 **G.P. I** **Slightly faster, light, T°f ♩ = 96**
 con sord.

B. Tbn. *p*

S. D. brushes on music stand *p* brushes on S.D. *sfz l.v.* *p*

S.C. *noise*



70 **Slower, T°g ♩ = 60** **T°f ♩ = 96**

B. Tbn. *mf* *p*

S. D. *sfz l.v.* *p*

S.C.



73 **T°g ♩ = 60** **T°f ♩ = 96**

B. Tbn. *pp* *ppp*

S. D. *sfz* *p*

S.C.

76

T^og T^of T^og T^of (♩ = 96)

B. Tbn. *mf* *mp* *mf* *mp* *f* >

S. D. $\frac{7}{16}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{2}{16}$ $\frac{5}{8}$ $\frac{4}{4}$

S.C. $\frac{7}{16}$ $\frac{3}{16}$ $\frac{9}{16}$ $\frac{2}{16}$ $\frac{5}{8}$ $\frac{4}{4}$



81

J

B. Tbn. *p* *ff* *p*

S. D. *f* *mp* brush flick

S.C. tap tempo noise + tbn sample



84

B. Tbn.

S.C.

K

87 **T°g** ♩ = 60

senza sord.

B. Tbn.

mp

mf

Glock.

pp

mf

Xyl.

Pno.

pp

mf

Ped.

↓ looped noise

S.C.



89 **T°f** ♩ = 96

B. Tbn.

mp sub. > *ff*

ff

ff

Glock.

f

Xyl.

Pno.

f

Ped.

S.C.

3/4

3/4

3/4

3/4

3/4

3/4

T^og ♩ = 60

L With motion, flowing ♩ = 100
freely

92

B. Tbn. *pp* *ff* *mf* 3

Glock. *ff* *l.v.*

Pno. *ff* *freely* *f* *mf*

S.C. *end tbn partials* *cluster*



95

B. Tbn. *mf* *mp*

Xyl. *f*

Pno. *mf* *f* *mf* *pp* 3 3 3

S.C. *air sounds*

98

B. Tbn. *ff* *f* *mp*

Glock. *ff* *freely f* *mf* *mp* *f* *mp*

Xyl.

Pno. *ff* *f* *mp* *f*

S.C. *cluster* *Ped.*

101

B. Tbn. *ff*

Glock. *mf* *p* *ff* *mf* *f*

Xyl.

Pno. *mf* *p* *ff*

S.C. *air sounds* *cluster*

104

B. Tbn. *f* *mp* *ff*

Glock. *mp* *ff*

Xyl. *mp* *ff*

Pno. *f* *mp* *f*

S.C. ||

M

106

B. Tbn. *ff* *f* *mp*

Glock. *ff* *mp*

Xyl. *mp*

Pno. *ff* *mp*

S.C. *cluster* ||

108

B. Tbn. *mp* *cresc. poco a poco*

Glock. *l.v.* *cresc. poco a poco*

Xyl. *3*

Pno. *cresc. poco a poco* *3* *3* *3* *5*

S.C. **||**



110

B. Tbn. *3*

Glock. *3* *ff* *p*

Xyl. *3*

Pno. *5* *3* *5* *3*

N

112

B. Tbn. *strict*

S. D. *strict* *ff* *sffz* *sffz*

Pno. *ff* *strict*



114

B. Tbn.

S. D. *sim.*

Pno.

S.C. *tbm sounds* *tbm sounds*

116

B. Tbn.

S. D.

Pno.

S.C.

tbm sounds

tbm sounds

Detailed description: This block contains the musical notation for measures 116 and 117. The B. Tbn. part consists of two measures, each with a single note and a fermata. The S. D. part consists of two measures of eighth notes with accents and fingerings (3, 5, 3). The Pno. part consists of two measures of chords with accents. The S.C. part consists of two measures with notes and 'tbm sounds' annotations.



118

B. Tbn.

S. D.

Pno.

S.C.

tbm sounds

cadenza

Detailed description: This block contains the musical notation for measures 118 and 119. The B. Tbn. part consists of two measures, each with a single note and a fermata. The S. D. part consists of two measures of eighth notes with accents and fingerings (5, 5, 3). The Pno. part consists of two measures of chords with accents. The S.C. part consists of two measures with notes and 'tbm sounds' and 'cadenza' annotations.

2. Long

Free tempo, with movement

sempre senza vibrato

solo

simile, repeat as needed

Bass Trombone

Drums

Piano

SuperCollider



A Strict tempo ♩ = 80

B. Tbn. *f* *ff* *fff* *p* *flt.*

Pno. *solo* *pp* *mp* *f* *pp* *8va* *8vb* *Sost.*

4

B. Tbn. *simile to opening* **Slightly faster** ♩ = 88

p *p* *cresc. poco a poco* **fff** *p*

Pno. *pp* *f* *pp* *f* *pp*

p *mp* *p*

mp *mf* *mp*

(8) Sost. Sost. Sost.



7

B. Tbn. **B** **Faster** ♩ = 96 *rit.* *freely*

mf *< mp* *f* *mp* *mp* **ppp**

mf *p* *mf* *ppp*

f *mp* *f* *pp* **ppp**

(8) *ppp*

improvise ad lib. gradually slow down ca. 20''

improvise ad lib. gradually slow down

12 **Slow** ♩ = 40 **C**

strict

B. Tbn.

Drums

Pno.

S.C.



D Slightly faster ♩ = 46

15

B. Tbn.

Drums

Pno.

S.C.

18

B. Tbn. *K>f*

Drums *3 3 3 3 3 3 3*

Pno. *sfz*

S.C. *cluster pitch blips cluster cluster pno loop*

cresc.



E Faster, violent ♩ = 126

10" - 15"

21

B. Tbn. *mf fff* hit sticks together sloppily in front of microphone *repeat till end of loop* *repeat till cue*

Drums *mf fff* play on S.D. rim, uneven flamming *repeat till end of loop* *repeat till cue*

Pno. *mf fff* hit sticks together sloppily in front of microphone *repeat till end of loop* *repeat till cue*

S.C. *tap tempo start delay and pno loop* *(last time)* *end delay (last time)*

F As fast as possible, aggressive ♩ = ca. 100

25 **G.P.** *f* solo *ff*

Drums

sfz rimshot

Detailed description: This block contains the first system of drum notation, measures 25 and 26. Measure 25 is marked 'G.P.' and features a 'rimshot' indicated by a downward arrow from the 'sfz' dynamic. The drum part consists of a series of eighth notes with 'x' marks above them, indicating cymbal hits. A 'solo' dynamic is written above the notes, and a crescendo hairpin leads to a 'ff' dynamic at the end of the measure. Measure 26 continues the eighth-note pattern. The time signature is 6/2.



27 *f* *ff* *f* *ff*

Drums

sfz *sfz*

Detailed description: This block contains the second system of drum notation, measures 27 and 28. Both measures feature eighth-note patterns with 'x' marks. Measure 27 starts with a 'sfz' dynamic and a crescendo leading to 'ff'. Measure 28 starts with a 'sfz' dynamic and a crescendo leading to 'ff'. The time signature is 5/2.



29 *f* *ff* *f* *ff*

Drums

sfz *sfz* *sfz* *sfz*

Detailed description: This block contains the third system of drum notation, measures 29 and 30. Measure 29 has two eighth-note groups, each with a 'sfz' dynamic and a crescendo to 'ff'. Measure 30 also has two eighth-note groups with 'sfz' dynamics and crescendos to 'ff'. The time signature is 4/2.



31 *ff* *ff* *fff*

accel. to end

Drums

sfz *sfz* *sfz* *sfz* *sfz*

l.v.

Detailed description: This block contains the fourth system of drum notation, measures 31 and 32. Measure 31 features eighth-note patterns with 'sfz' dynamics and crescendos to 'ff'. Measure 32 continues with 'sfz' dynamics and crescendos to 'fff'. The final note in measure 32 is marked 'l.v.' (lento). The time signature is 7/4.