

Janet Oates

2005

Vice

For solo trombone


Duration c. 8 minutes



Performance notes:

 indicates slide vibrato

(p) Dynamics in brackets indicate approximate stage in a de/crescendo

 indicates a 'falling-off' from the note into nothing-ness – perhaps a gliss or a lip-gliss

Programme note

This piece involves the performer as theatrical being and as instrument; the physical activities involved in playing a brass instrument – the slide positions, the breathing, page-turning and so on – are brought to the fore rather than played down, drawing attention to the act of 'musicking' (in Christopher Small's rather useful term) and to the physicality and human-ness of performing.

In section 4 the different sides of the audience will hear different dynamics: the L side will hear *ff* then *pp*, while the right side will hear *f* then *p*.

The slide positions in bars 136 to 156 been chosen not for naturalness and ease/economy but for the opposite – almost a parody of trombone playing.

These 'live' aspects – the parts of music not involving actual pitches – are very much part of the performance, in an idea I call 'paramusic'.

VICE

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$\text{♩} = \text{c.}96$

Bow to audience, left and right.

breath audibly

in out in (hold)

breath only, away from instrument, like an empty puffing whistle

9

suck breath in in

raise trom. to mouth

puff into mouthpiece

16

rit.

breath in audibly

Presto

p

22

f *p* *f* *pp*

26

mp *mp* *f*

30

puff into mouthpiece

rit.

mp *f* *f* *(p)*

37

remain still, eyes shut, instrument to mouth

$\text{♩} = 120$ with anger (open eyes)

ff *mp*

42

ff *mp* *ff* *mp* *f*

46

ff *mf* *f*

51

ff *mf* *mp*

57

f *mp*

62

f *mp* *f* *ff*

68 distort tone - growl

f *mp* *f* *ff*

73

straight mute

mf *mp*

78

f *ff* *mp*

Detailed description: This system contains six measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *f*. The second measure has a dynamic of *ff*. The third measure has a dynamic of *mp*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *ff*. The sixth measure has a dynamic of *mp*. There are various accidentals and articulation marks throughout.

84

ff *mp* *ff*

Detailed description: This system contains six measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *ff*. The second measure has a dynamic of *mp*. The third measure has a dynamic of *ff*. The fourth measure has a dynamic of *ff*. The fifth measure has a dynamic of *ff*. The sixth measure has a dynamic of *ff*. There are various accidentals and articulation marks throughout.

90

mp

Detailed description: This system contains six measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *mp*. The second measure has a dynamic of *mp*. The third measure has a dynamic of *mp*. The fourth measure has a dynamic of *mp*. The fifth measure has a dynamic of *mp*. The sixth measure has a dynamic of *mp*. There are various accidentals and articulation marks throughout.

96

f *ff*

Detailed description: This system contains five measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *f*. The second measure has a dynamic of *f*. The third measure has a dynamic of *ff*. The fourth measure has a dynamic of *ff*. The fifth measure has a dynamic of *ff*. There are various accidentals and articulation marks throughout.

101

mp *f* *ff* distort

Detailed description: This system contains six measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *mp*. The second measure has a dynamic of *f*. The third measure has a dynamic of *f*. The fourth measure has a dynamic of *ff*. The fifth measure has a dynamic of *ff*. The sixth measure has a dynamic of *ff*. There are various accidentals and articulation marks throughout.

107

f Agh! Agh! hah sharp inhalation and hold...

Detailed description: This system contains four measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *f*. The second measure has a dynamic of *f*. The third measure has a dynamic of *f*. The fourth measure has a dynamic of *f*. There are various accidentals and articulation marks throughout.

110

mf *mp* *p*

without mute; hand over bell

Detailed description: This system contains six measures of music. It starts with a bass clef and a key signature of one flat. The first measure has a dynamic of *mf*. The second measure has a dynamic of *mp*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *p*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *p*. There are various accidentals and articulation marks throughout.

114

mf \rightrightarrows *mp* *p* *pp*

119

hand out

mf \rightrightarrows *f*

123

hand in

mp \rightrightarrows *p*

127

mp \rightrightarrows *mf* *mp* \rightrightarrows *mf* *mp* *p* *pp*

132

hand out

mournful, slow

f \rightrightarrows *p* *p*

137

flut. tongue

ord.; mute

flut. tongue

mp *p*

142

ord.

mf *mp* *p*

147 II hand in bell III VI III VI II VI

mp *p* *pp*

151 hand out III V VI II VII VII III II VI I VI II rit.. VI II VI

mf *mp* *p*

155 I VI = c.100 breath only turn page(s) in your own time a tempo

hoo ha hah (in) (out) (out) hoo ha hah (in) (out) (out)

163 survey audience coolly Presto turn body and instrument to left hand half of audience

p

168

pp *mp* *p*

172 start turning slowly

p *mp* *p* (*mp*)

176 to the right hand half of audience

(*mf*)

179 (arrive by now)

f

182

ff

186 distort (on the gliss only)

ff

189 sharp inward breaths

distort (gliss only)

mf *f*

193 turn to centre of audience....

f *mp*

197

disort

ord. mute

f *p* *ff*

202

distort gradually

breath only

without mute, no distortion

pp *fff* *pp*

hoo (in) ha (out) hah (out) hah (in)

209

puff into mouthpiece

puff suck suck
air air air

214

suck air puff

suck air in out in out in in

hoo hoo

219

out in out in out out out

(breathe in through nose imperceptibly)

(sim.)

223

out

(sim.)

take the music from the stand and slowly drop it on the floor behind you, still eyeing the audience.