JOHN GIBSON

Out of Hand

for trumpet, trombone, and computer

2008

American Composers Alliance (BMI)
www.composers.com
info@composers.com
Performance Notes

• Accidentals affect the notes they immediately precede, any tied notes that follow, and any consecutively repeated notes.
  ❄️ means a quarter-tone lower
  ❅ means a quarter-tone higher

• Both trumpet and trombone need a metal straight mute for the music on pp. 6-7.

• The computer both processes the sound of the brass instruments and plays its own sound (sound files, synthesizers). Some of this activity is triggered by an analysis of the sound the brass instruments make while playing the score. The software that does all this runs inside the Max/MSP environment during the performance and requires a human operator.

• Each instrument requires a small clip-on condenser microphone, such as the Audio Technica ATM350, that is suited to the high sound pressure levels emitted by brass instruments. Clip this onto the bell so that it points directly into the bell while still leaving room for inserting and removing a metal straight mute during the performance. It is important that the mic be in the same position and direction in the performance as it is in rehearsals. Otherwise, pitch and amplitude tracking will not be reliable. The mic is connected directly, or through a mixing board, to the computer audio interface.

• Each performer requires a monitor speaker carrying a mono mix of the computer output. This speaker must be positioned in such a way as to reduce as much as possible any leaking of its sound into the mics.

• Due to software limitations, the computer can begin playing only at rehearsal marks.
In the opening section (through m. 98), the computer echoes what the trumpet plays and maintains a consistent eighth-note pulse, with frequent sixteenth-note subdivisions. Trumpet should listen to the initial eighth notes for tempo, and then maintain this tempo while the computer follows.
Consistent eighths thin out ...
... and pick up again ...

ppp (sneak)

sim. through m. 98

mf
In this section (until H), the computer follows the brass. Tempo is flexible.

- Sparse cloud of short notes, harmonizing brass notes
- "tut": short tongue attack
- Each short brass note triggers a series of fast noise bursts