

UCLA

Contemporary Music Score Collection

Title

Trio

Permalink

<https://escholarship.org/uc/item/5pc516sh>

Author

Kraft, Arvid

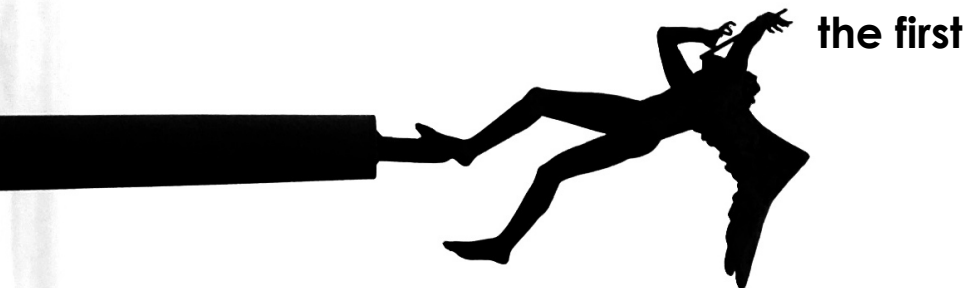
Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial-NoDerivatives License, available at <https://creativecommons.org/licenses/by-nc-nd/4.0/>

TRIO



TRIO

TRIO

is a performance piece, a piece of drama and piece of music
to be played by a classical clarinetist, a jazz trombonist and a folk violinist
and to be acted.

every musician needs to be able to improvise within their own genres and/or styles of music.

the classical clarinetist should improvise within the styles of western art music

the jazz trombonist should improvise within the styles of jazz, be-bop & free jazz or free improv

the folk violinist should improvise within the styles of traditional and/or modern folk music

.

the work is about collectivity and individuality

TRIO is about these two different(?) things, and the *things* that are between them and inside them

...to keep it short...

(music says more?)

musicians playing this piece should be comfortable with each other.

the piece requires intimacy, both on a physical and spiritual level.

(laughs will be had hopefully)

—

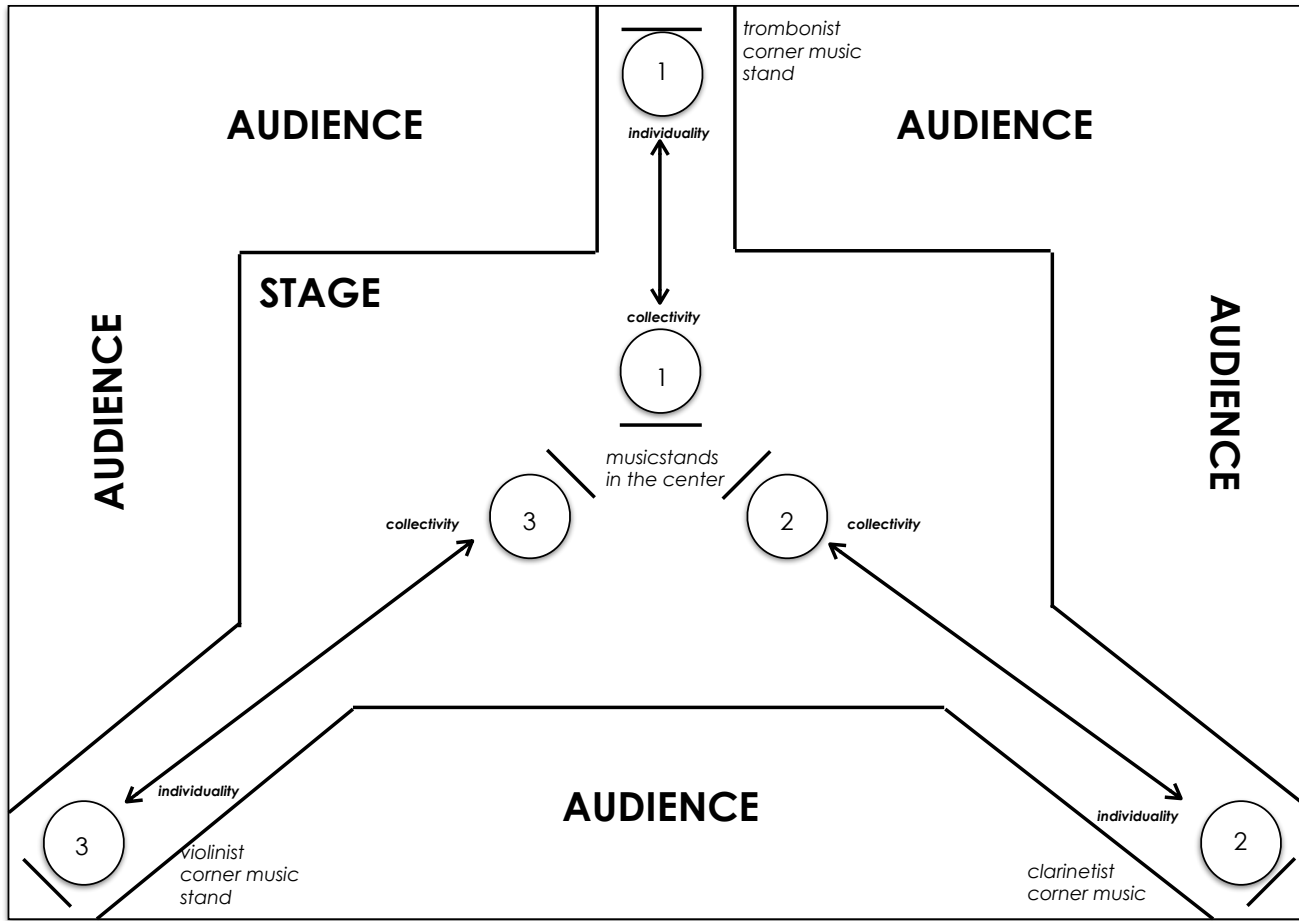
the score is riddled with instructions. read them carefully so you know exactly what to do.

the piece is long and sometimes it is not possible to look at the score.

you will have to remember some parts of the score by memory.

(composers note: this version of the score does notation contain symbols/figures which are to be drawn by hand)

TRIO



for this piece, a medium small room is recommended for the sake of the musicians and for the audience to feel connected with one another. the stage plan is seen in the image on the left. all that is required is six music stands, one in the left&right corners seen below and on the middle above, then three in the middle, facing the epicenter of the room.

on ALL levels & aspects, being in the center means you're in the collective space. when traveling from the collective center to the individual corners, or vice versa, a gradual change will occur (either improvised or written), transforming the music from *together* to *separate*, or vice versa.

the piece contains three parts:

- Introduction**
- I.Exposition**
- II.Development**
- III.Recapitulation**

Pose_all



Pose_all_2



Here are two pictures of me (composer) doing the first two poses to be acted in the Exposition and the Recapitulation. Pictures are posed with an imaginary clarinet, but the pose should be made by the violinist and trombonist too, adjusting it to the way you hold your instrument

TRIO

Introduction

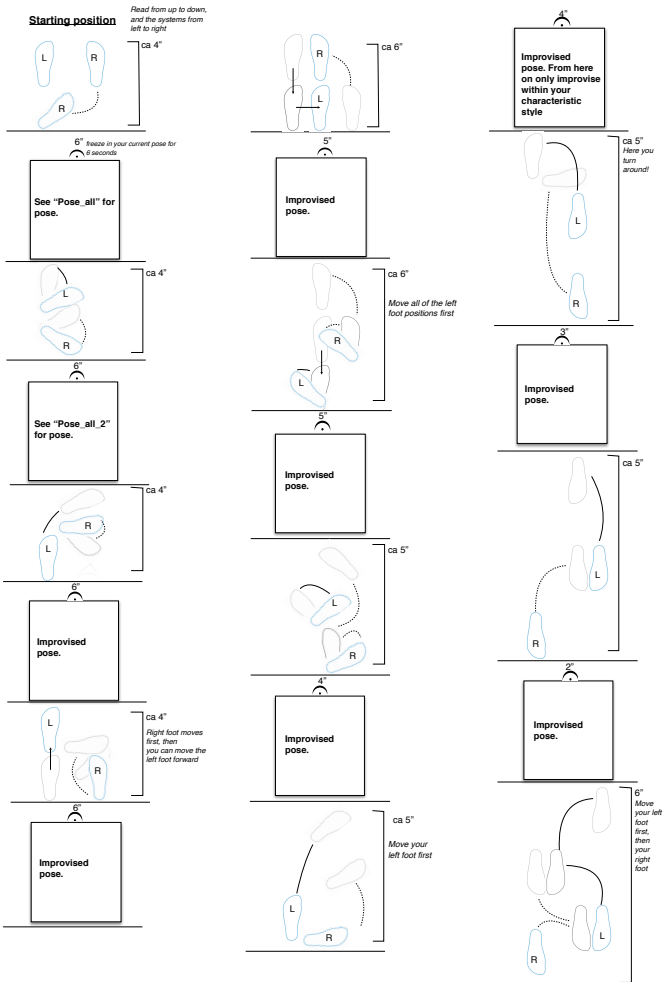
sit on the floor.
make air, make noise
do it for about 2 minutes
it should feel like 10.

when finished, stop what you're doing and stand up with your instrument, facing each other and your music stand.
the exposition begins:

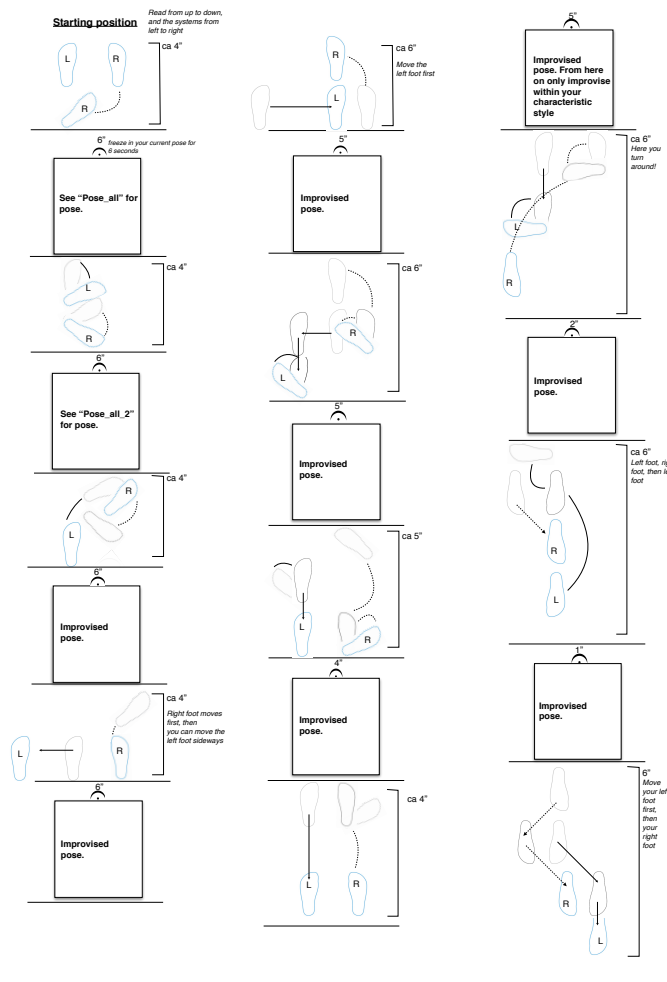
TRIO

I. Exposition

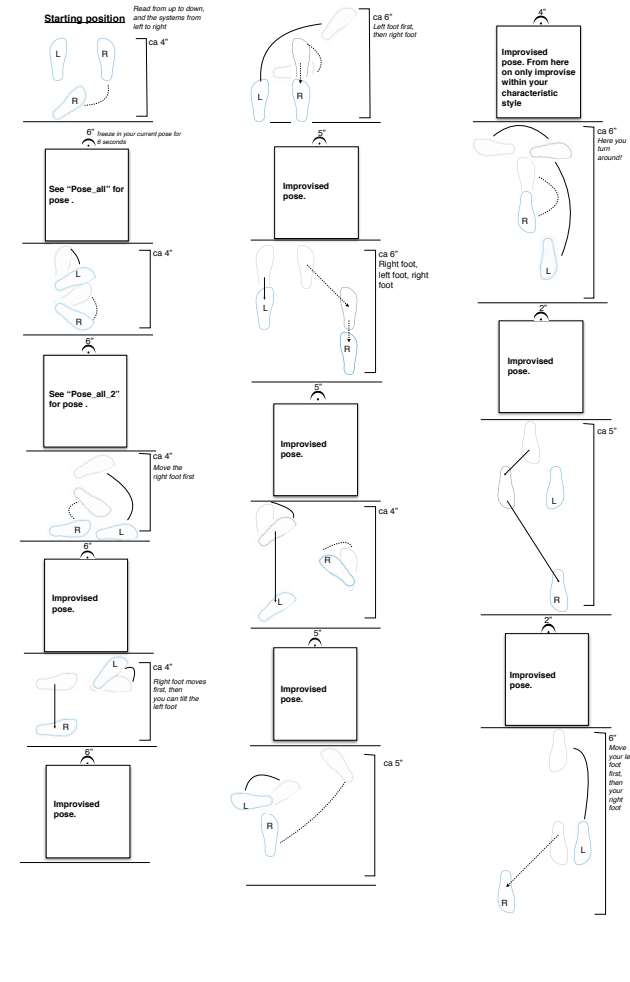
Choreography for Clarinet in Bb



Choreography for Violin



Choreography for Trombone



Choreography should last for about half the distance it takes to get from the center position to the outermost corner position. When the instrumentalist has completed the choreographic instructions it should continue to fully improvise without any established pauses (only natural, improvised ones) and move freely within its characteristic style, amplifying it more the closer it gets to the corner. When the instrumentalist has reached its corner, continue playing until the others have done so too, then fade away the music you're playing.

REPEAT THIS PART TWICE. When done the first time, turn around and walk back normally to the center, then do everything one more time. When done the second time, the second part starts: II. Development.

TRIO II. Development

1 40"

2 15"

Clarinet in B \flat

10" 30" 8" 10"

Stand paralysed against corner 2 with your face towards it. Turn around and walk sturdy but calmly towards the trombone player and face its neck

Stand perfectly still, facing the trombone-players neck for 30 seconds. Breathe normally.

③> ①< ②

Sniff loudly towards the trombone-players neck while tilting your head to the right

diminuendo on the sniffing

Trombone

40"

Embrace your role as a jazz trombone player when playing this solo

IMPROVISED SOLO

Position:

①

③ ②

Suggested note

fp ————— *ff*

8" 10"

③> ①< ②

Stand completely still facing forwards with the trombone

Turn around and walk towards the X (the spot your corridor begins)

Violin

1 **2**

10" 30" 8" 10"

Stand paralysed against corner 2 with your face towards it. Turn around and walk sturdy but calmly towards the trombone player and face its neck

Stand perfectly still, facing the trombone-players neck for 30 seconds. Breathe normally.

③> ①< ②

Sniff loudly towards the trombone-players neck while tilting your head to the left

diminuendo on the sniffing

2

TRIO

Rubato, music is not meant to be "synced" but there are spots marked with a dotted line that are metrically synced: Have those sync points in mind when you play, it doesn't need to be exact but it is still good if you can orientate yourself around them

Cl.

ca 15"

6

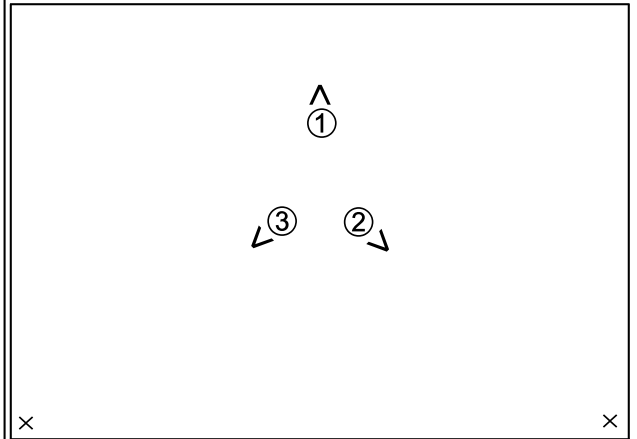
4/4

7

3

mf

pp



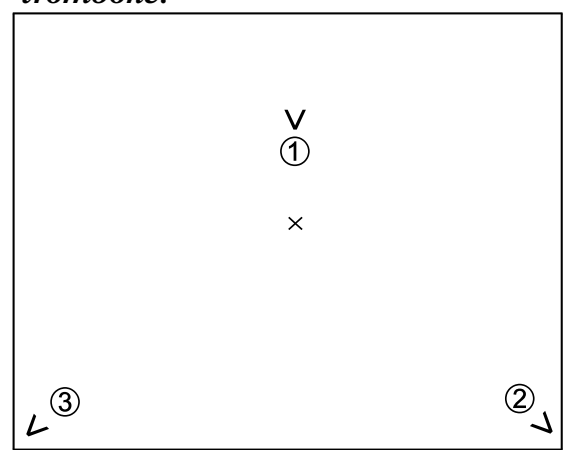
Turn around and face your corner.
The closer you get to your corner, transition into your characteristic walking style

Reconstruct the sniffing sounds you just heard but with your trombone

ca 15"

"low"/appropriate dynamics

trombone:



When finished playing:
walk back calmly to your musicstand, completely still

Rubato, music is not meant to be "synced" but there are spots marked with a dotted line that are metrically synced: Have those sync points in mind when you play, it doesn't need to be exact but it is still good if you can orientate yourself around them

Vln.

ca 15"

4/4

7

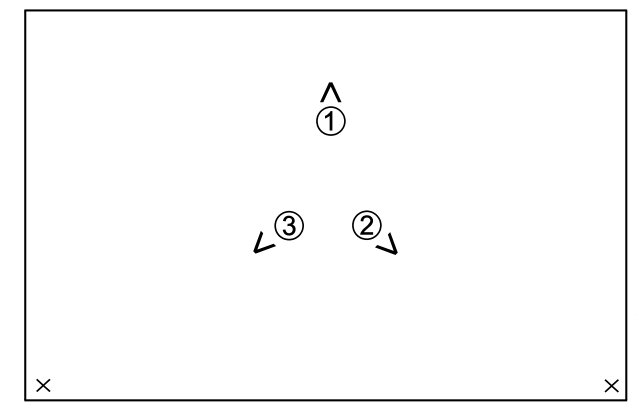
p

f

mp

sim.

(Tuning: A D A E notated non transposed)



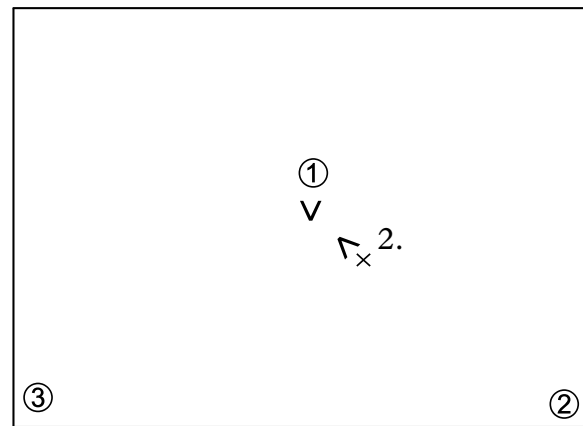
Turn around and face your corner.
The closer you get to your corner, transition into your characteristic walking style

TRIO

Cl. *f* *p* *f* *tr*

Vln. *f*

Clarinet:



Turn around and walk towards the center.
 Start walking in your characteristic style and transition into being neutral the closer you get to the center. While walking, keep your eyes fixated onto the violinist with a curious look until you reach the center.

Vln. *sub. pp* *fp* *f* *p*

Vln. *gliss.* *fp* *fp* *fp* *mf* *p* *f* *mp* *tr*

Cl. *ppp* *p* *tr*

Vln. *f* *p* *f* *tr* *tr* *tr* *fp*

poco accel.

TRIO

4

4 Allegro (104)

Cl. *(tr)* → tone with air ————— normal tone

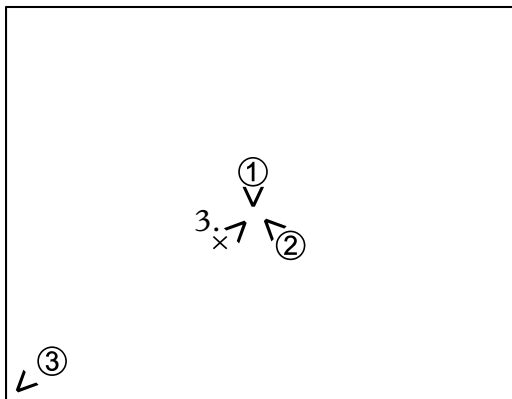
38

pp mf pp mf pp mp

Voice *Muffled tone* Mnja Mhä Mnnj Mfph Mhä Hmnä *air/mouth-noise* gliss. Hmn - pffrt *normal tone*

Tbn. pp mf pp sfz mp

Vln. ff



When finished playing:
 turn around and walk towards the x.
 Transition from your characteristic style
 to being neutral the closer you get
 to the center. Then place yourself so you stand in
 your original trio position with the musicstand
 in front of you.

mildly expressive musically,
 but not in body characteristic
 (normal tone)

Cl. rit. = 90

42

pp sub. fp pp pp mp

Tbn. pp sub. fp p f p

49

Cl. *pp* *mp* *p* *mp*

Vln. *ppp* *pp*

54

Cl. *p*

Tbn. *pp* *mp* *p*

Vln.

5

bisbl.

← notated note.

whenever possible, use bisbl. variations on these keys to alter the tone of the note. Try to use one on every different

smooth legato all the way

60

Cl. *p*

Tbn. *p*

Vln. *mp*

make vowels with your mouth so the sounds of the trombone changes with it

o e u a

Tbn. *mp* *p*

air

non vib., vary between m.s.p and normal position

irregular tremolo, irregular vibrato

molto vib.,

Vln. *mp* *fmp* *mfp*

3 *3 s.p.*

TRIO

6 (cont. bisbl.)

66 Cl. *p* *bisbl.* 6



Tbn. *p* a o u e



Vln. (cont. irr. tremolo, irr. vib.) non vib. *mp*



73 (cont. bisbl.) Cl. 5 3 3 3



Tbn. *mf* *ppp* *p* air a e u e i o



Vln.

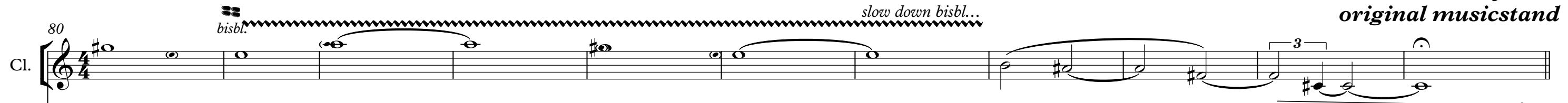


TRIO

**Everyone:
rotate back to your
original musicstand**

Cl. 80

bisbl. *slow down bisbl...*

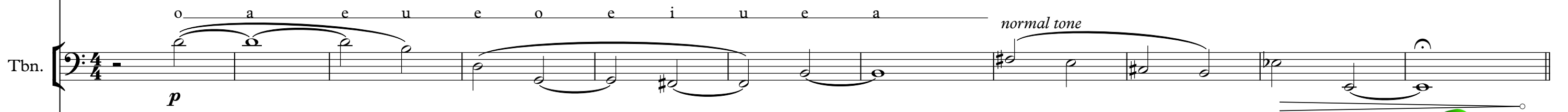


Tbn.

p

o a e u e o e i u e a

normal tone



Vln.

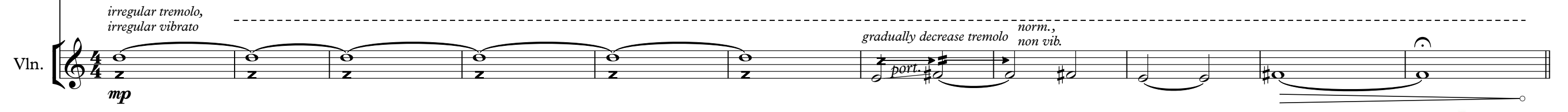
irregular tremolo, irregular vibrato

mp

gradually decrease tremolo

port.

norm., non vib.



TRIO

8 6 40"

7 15"

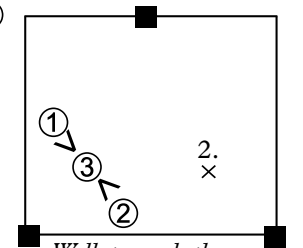
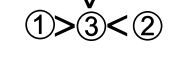
Cl.

40"

Walk towards the violinist slowly and place yourself on the violinists right side (left side for you). Reach out with your instrument towards the violinists body, ready to touch the violinists body with it

10"
Touch and caress the violinists body with your clarinet, feel around on the performers body with it

5"
stop touching then violinist, go back to your musicstand in an indifferent manner



Walk towards the x (your musicstands)

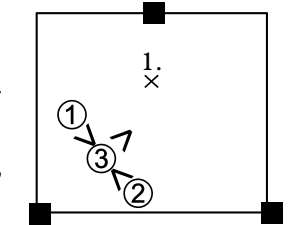
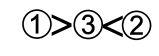
Tbn.

40"

Walk towards the violinist slowly and place yourself on the violinists left side (right side for you). Reach out with your instrument towards the violinists body, ready to touch the violinists body with it

10"
Touch and caress the violinists body with your trombone, feel around on the performers body with it

10"
stop touching then violinist, go back to your musicstand in an indifferent manner



Walk towards the x (your musicstands)

40"

Move freely, consider your role as folkmusician during this solo

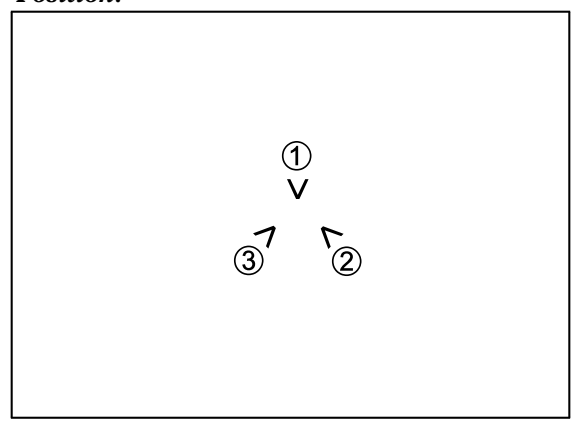
7

Vln.

IMPROVISED SOLO

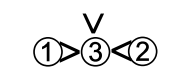
ff

Position:



10"

10"



Stand completely still facing forwards with the violin

Watch as the trombonist and clarinetist walks away, expressing indifference but neutrally

Andante

96 **8**

Cl. *mp* *pp* 5 5 5 5

Tbn. *mp*

Vln. *poco vib.* *mp* *pp* *sub. mf* *gliss.* *s.p*

105 **9**

Cl. *mp* *third and last repeat*

Tbn. *Do nothing except stare onto the floor* *third and last repeat* *p*

Vln. *Poco Rubato (only violin)* *poco vib.* *mp* *psuedo-legato** *the notation is a rhythmic accelrando, not to be interpreted exactly* *pp - mf* *x3*

harmonic material to use

follow the rythmic material, and improvise over the harmonic material shown above the box. For everytime you repeat the box, move further away from your musicstand and make the material more in your own genre/style

PAUSE, DO NOTHING EXCEPT GLARE ONTO THE FLOOR

Turn around towards the violinist and make eye contact with them as they touch you, when they is finished, look back onto your musicstand

*Go and put your hand where the trombonist feels comfortable you putting it, ** and make eye contact with them for a couple of seconds*

on the third repeat, exit with the trombone

* do "legato" as much as you can, the character of the melody created is supposed to be flowing

** decide before you start playing the piece where such a comfortable place to be touched would be

TRIO

10

106

Cl. *mp*

Poco Rubato (only trombone)
Play slightly faster than what the violinist did
poco vib.

Tbn. *mp*

psuedo-legato* *mp* x3

the notation is a rhythmic accelrando, not to be interpreted exactly

follow the rythmic material, and improvise over the harmonic material shown above the box.
 For everytime you repeat the box, move further away from your musicstand and make the material more in your own genre/style

* do "legato" as much as you can, the character of the melody created is supposed to be flowing
 ** decide before you start playing the piece where such a comfortable place to be touched would be

Vln. *mp*

gliss.

on the third and last repeat, diminuendo to niente...

Turn around towards the trombonist and make eye contact with them as they touch you, when they is finished, look back onto your musicstand (turn the page)

Turn the page, Go and put your hand where the clarinet feels comfortable you putting it**, and make eye contact with them for a couple of seconds

PAUSE, DO NOTHING EXCEPT FOLLOW THE TROMBONISTS MOVEMENT WITH YOUR WHOLE BODY, BUT DON'T MOVE FROM YOUR POSITION

11

107

Cl. *mp*

Poco Rubato (only clarinet)
Play slightly faster than what the trombonist did
poco vib.

Tbn. *mp*

psuedo-legato* *mp* x2

the notation is a rhythmic accelrando & ritardando, not to be interpreted exactly

* do "legato" as much as you can, the character of the melody created is supposed to be flowing

follow the rythmic material, and improvise over the harmonic material shown above the box.
 For everytime you repeat the box, move further away from your musicstand and make the material more in your own genre/style

Vln. *mp*

s.p - m.s. prhythmicize freely

third and last repeat

third and last repeat

ff

ff

ff

TRIO

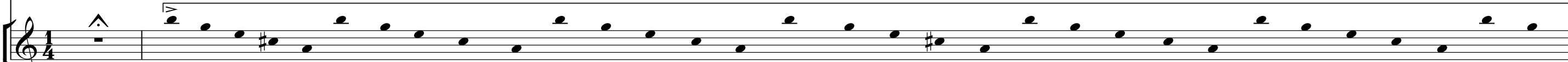
109 **12** *Individual tempo somewhere between 80-120, feel free to change tempo* *f* 8" 11

Cl. 

Individual tempo somewhere between 80-120, feel free to change tempo *f*

Tbn. *shuffle feel* 

Individual tempo somewhere between 80-120, feel free to change tempo *f*

Vln. 

13 15"

develop the melody on your own, slowly entering your own genre and your own sense of improvisation
While doing this, walk towards your corner. As you approach the corner you should get more and more individual. When you've arrived, stop playing

8" 10" 6/4

develop the melody on your own, slowly entering your own genre and your own sense of improvisation
While doing this, walk towards your corner. As you approach the corner you should get more and more individual. When you've arrived, stop playing

8" 10" 6/4

develop the melody on your own, slowly entering your own genre and your own sense of improvisation
While doing this, walk towards your corner. As you approach the corner you should get more and more individual. When you've arrived, stop playing

8" 10" 6/4

psst...
①
∨
psst...
2.
x

walk back slowly and carefully with your clarinet to your musicstand in the center, treading as if you were trying not to step on a mine

with your voice
f Psss _____

with your voice
f Psss _____

12

40"

Embrace your role as a "classical" clarinetist when playing this solo

118

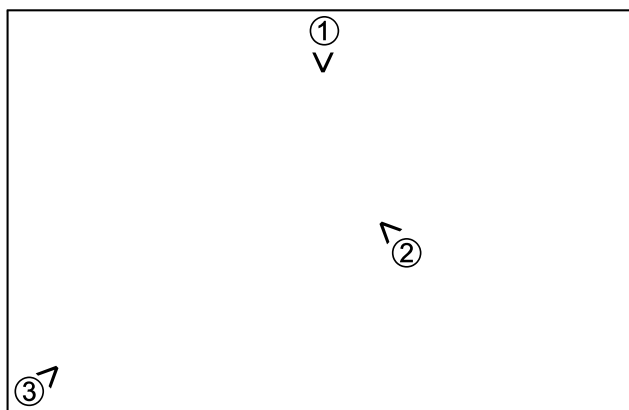
Cl.

IMPROVISED SOLO

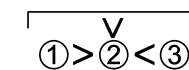
start the solo with a loud attack

ff

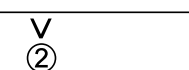
Position:



10"



10"



Stand completely still, facing your musicstand Keep on facing the musicstand

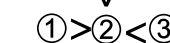
Stop with 'psst' immediatly when the clarinetist starts playing

Tbn.

40"

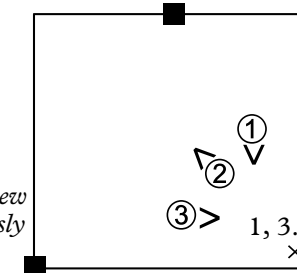
Stop with the noises and start walking towards the clarinetist. Place yourself at the left side of the clarinetist, starting into its neck.

10"



10"

Imagine that there's an invisible barrier close to the clarinetists body. Chew with your mouth curiously on that barrier, moving up and down freely



walk towards the beginning of the clarinetists corridor (marked with x)

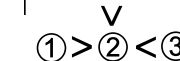
Stop with 'psst' immediatly when the clarinetist starts playing

Vln.

40"

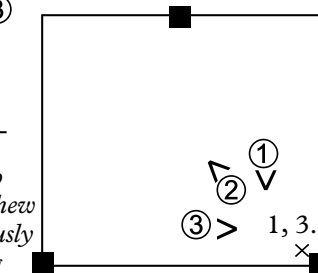
Stop with the noises and start walking towards the clarinetist. Place yourself at the left side of the clarinetist, starting into its neck.

10"



10"

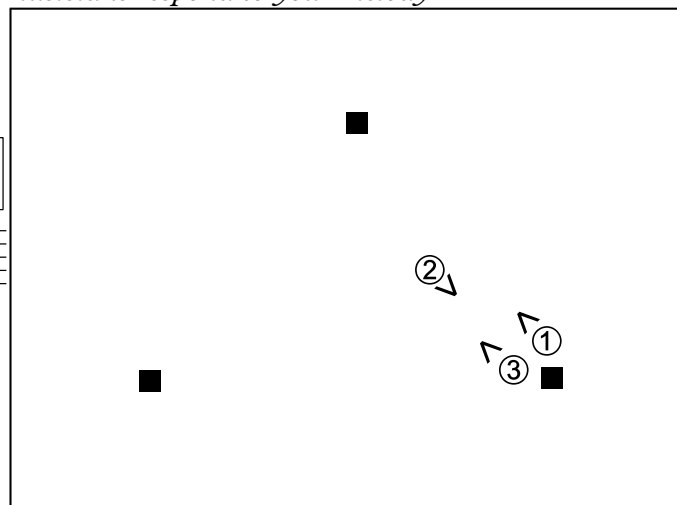
Imagine that there's an invisible barrier close to the clarinetists body. Chew with your mouth curiously on that barrier, moving up and down freely



walk towards the beginning of the clarinetists corridor (marked with x)

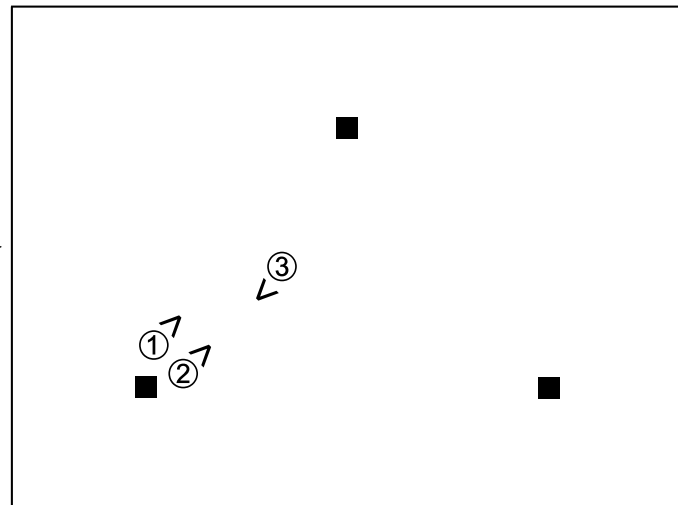
Improvise a short/medium long phrase of melody within your genre & improvisatory style. Do this 3 times, and after each time let the other musicians respond to your melody

16



Walk in your characteristic walking style towards the violinists corridor opening*

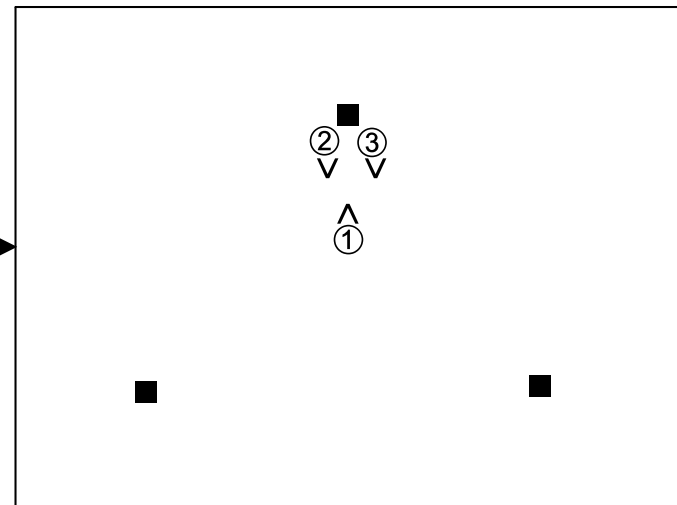
Respond to the melodic phrases (reach for the violinist with your instrument) that the clarinetist plays by improvising something close to what you heard was played. It does not have to be a perfect replica, but something similar. You will do this 3 times.**



Walk in your characteristic walking style towards the trombonists corridor opening*

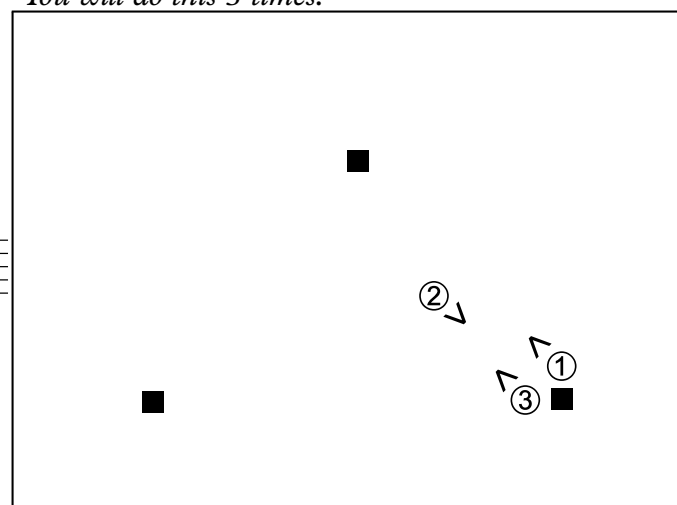
Respond to the melodic phrases (sniff/smell in the air) that the clarinetist plays by improvising something close to what you heard was played. It does not have to be a perfect replica, but something similar. You will do this 3 times.

13



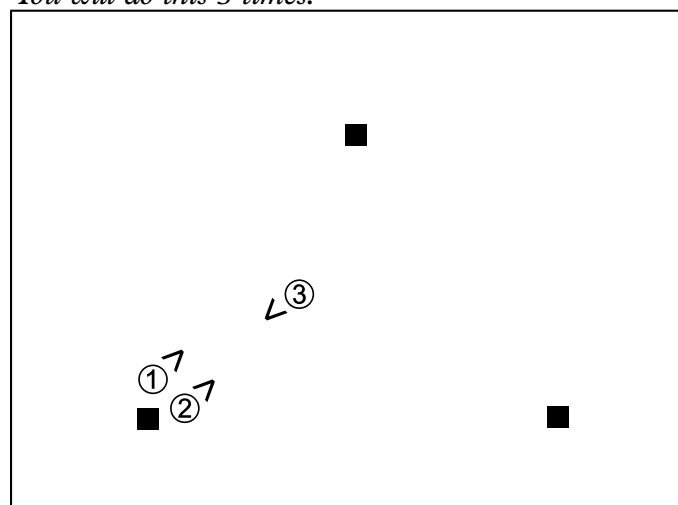
Walk back to your original musicstand, then to opening of your corridor

Respond to the melodic phrases (chew in the air while listening) that the clarinetist plays by improvising something close to what you heard was played. It does not have to be a perfect replica, but something similar. You will do this 3 times.



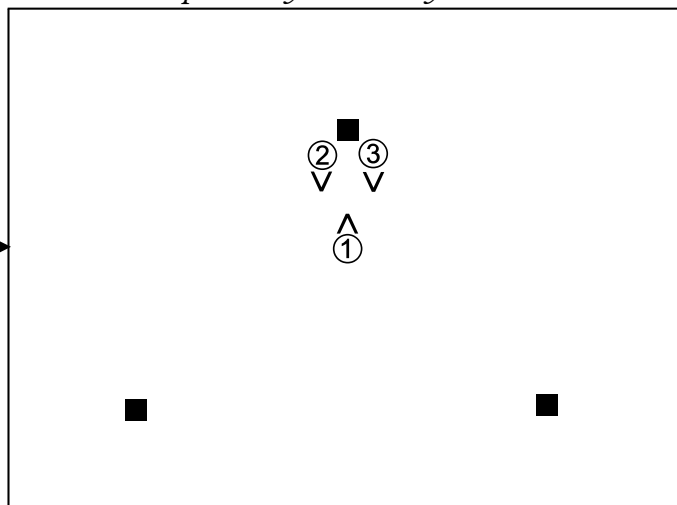
Walk in your characteristic walking style towards the violinists corridor opening*

Respond to the melodic phrases (reach for the violinist with your instrument) that the clarinetist plays by improvising something close to what you heard was played. It does not have to be a perfect replica, but something similar. You will do this 3 times.**



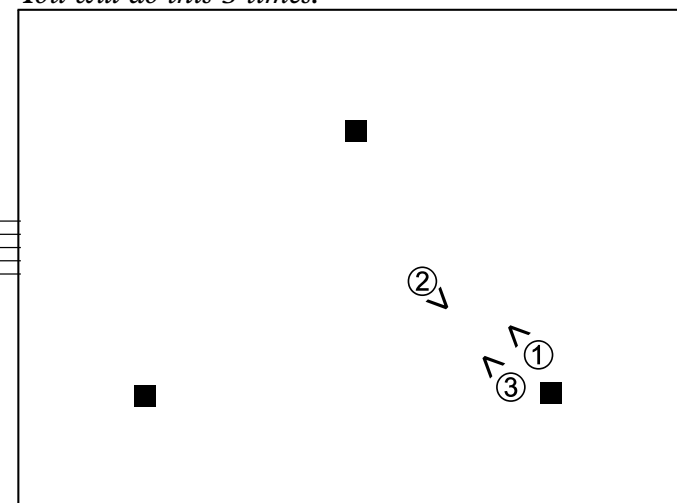
Walk in your characteristic walking style towards the trombonists corridor opening*

Improvise a short/medium long phrase of melody within your genre & improvisatory style. Do this 3 times, and after each time let the other musicians respond to your melody



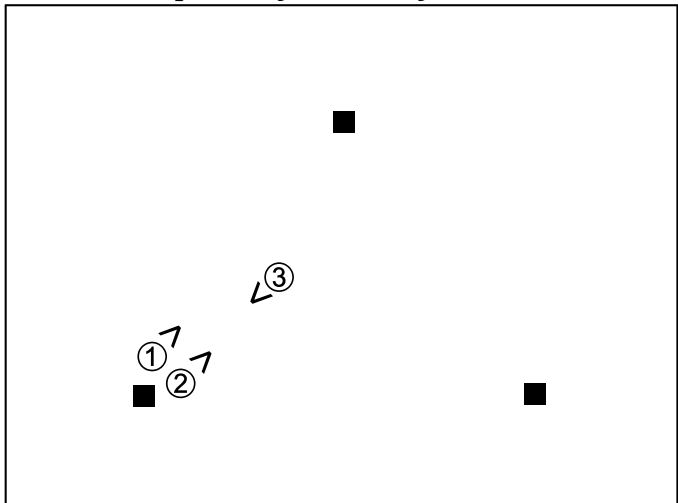
Walk back to your original musicstand, then to opening of your corridor

Respond to the melodic phrases (chew in the air while listening) that the clarinetist plays by improvising something close to what you heard was played. It does not have to be a perfect replica, but something similar. You will do this 3 times.



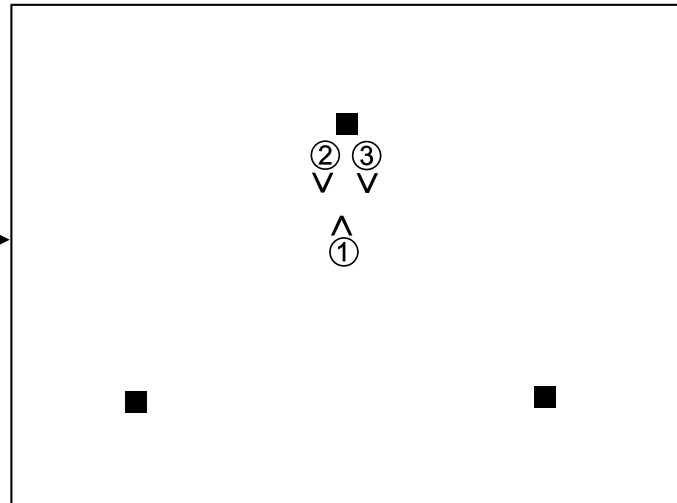
Walk in your characteristic walking style towards the violinists corridor opening*

Improvise a short/medium long phrase of melody within your genre & improvisatory style. Do this 3 times, and after each time let the other musicians respond to your melody



Walk in your characteristic walking style towards the trombonists corridor opening*

Respond to the melodic phrases (sniff/smell in the air) that the clarinetist plays by improvising something close to what you heard was played. It does not have to be a perfect replica, but something similar. You will do this 3 times.



Walk back to your original musicstand, then to opening of your corridor

* the characteristic walking style that you used in the exposition when walking towards your designated corner.

** reach for the violinist with your instrument like you're desperately trying to touch them, but can't because you're too far away and can't move

TRIO

14 124 **17**

Cl. *mf* *cresc.*

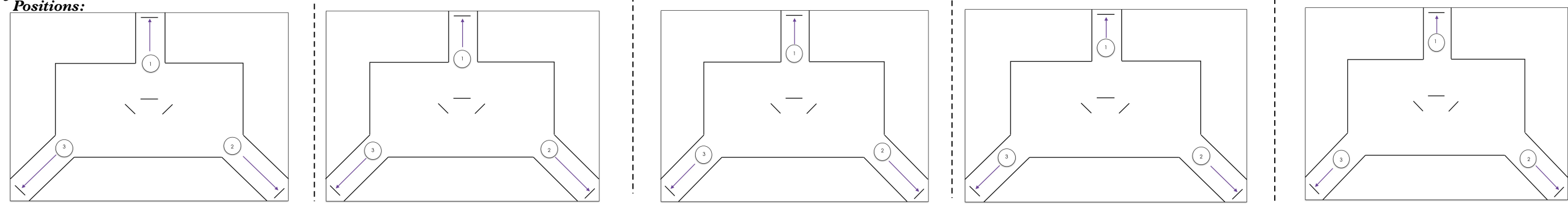
Tbn. *mf* *cresc.*

Vln. *mf* *cresc.*

ca 10" ca 9" ca 8" ca 7-6" ca 5-4"

Interpret the soloist

Improvised phrase



134

Cl. *fff* 5"

Tbn. *fff* 5"

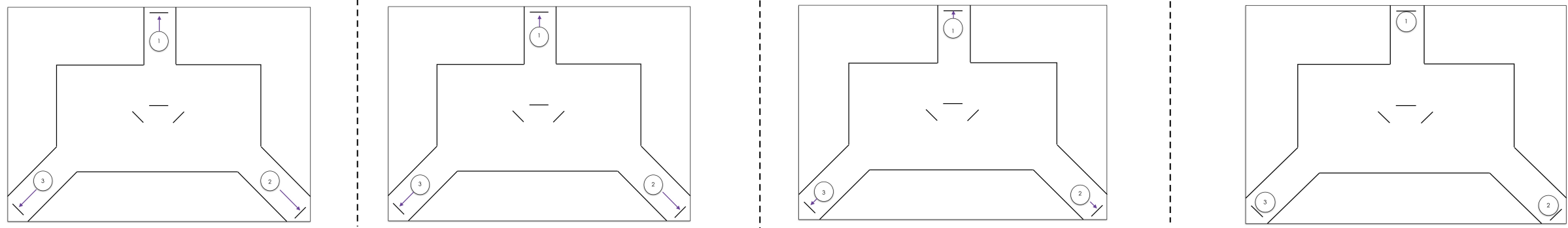
Vln. *fff* 5"

(cresc.) *fff*

ca 4-3" ca 3-2" ca 2-1"

Interpret the soloist

Improvised phrase



18

music should be intense and fast

Keep playing your completely improvised material. Be fixed by the musicstand, but keep moving your body in your characteristic bodymovement

f

music should be intense and fast

Keep playing your completely improvised material. Be fixed by the musicstand, but keep moving your body in your characteristic bodymovement

f

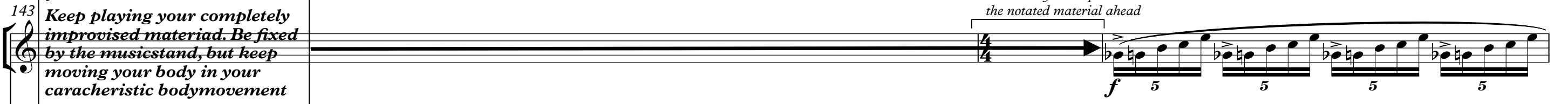
music should be intense and fast


Keep playing your completely improvised material. Be fixed by the musicstand, but keep moving your body in your characteristic bodymovement

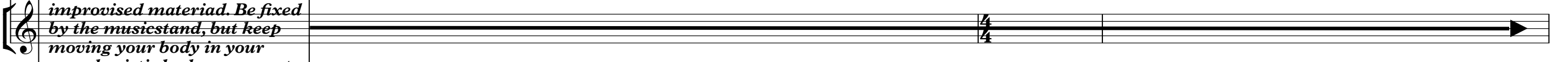
f

♩ = 80

transition your improvisation into the notated material ahead

Cl. ¹⁴³ 

Tbn. 

Vln. 

transition your improvisation into the notated material ahead

Cl. ¹⁵¹ 

Tbn. 

Vln. 

let ring