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An Analysis and Performance Guide of Sound the Tucket Sonance and the Note to Mount by Barry Anderson for Trombone and Tape

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An Analysis and Performance Guide of

Sound the Tucket Sonance and the Note to Mount

for Trombone and Tape

by Barry Anderson

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Musical Arts

by

Joseph Rodolfo Krueger Muñoz

2013

ABSTRACT OF THE DISSERTATION

An Analysis and Performance Guide of

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for Trombone and Tape by Barry Anderson

by

Joseph Rodolfo Krueger Muñoz

Doctor of Musical Arts

University of California, Los Angeles, 2013

Professor Frank Heuser Chair

Music for trombone and electroacoustic sounds is very underutilized in the mainstream world today. There is a need for musicians to preserve and protect music composed using the technology of the past because tapes are disintegrating and notable compositions are being lost. The most frequently performed pieces in the genre of trombone and pre-recorded tape are not challenging enough to train the advanced skills necessary to perform other works. Skills required to play these pieces such as reading graphical scores, playing in extreme ranges of the instrument, performing difficult extended techniques, synchronizing with an abstract tape, and making ethereal sounds into something tangible and enjoyable for the audience, are only learnable by studying and performing advanced abstract compositions. *Sound the Tucket Sonance and the Note to Mount* by Barry Anderson is an exemplary model of a piece that enables the trombonists to explore advanced playing techniques and to learn how to work in the medium of pre-recorded tape and acoustic performance. *Sound the Tucket* is the ideal companion piece to Luciano Berio's *Sequenza V* and has the potential to be a more manageable introduction to the notational style. The information in this document is

crucial to informed and successful performances of *Sound the Tucket Sonance and the Note to Mount.* The analysis of the inner-workings of this piece has shown that it is a highly intellectual composition that shows remarkable cohesiveness throughout the sections. This piece is an unyielding journey towards an imminent confrontation between a variety of possible opponents. In this dissertation, I advocate for the inclusion of Barry Anderson's composition in the standard repertoire of pieces for trombone.

The dissertation of Joseph Rodolfo Krueger Muñoz is approved.

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2013

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BIOGRAPHICAL SKETCH

Joseph Rodolfo Krueger Muñoz was born on September 10, 1986 in San Diego, California. He received a Bachelor of Music in Trombone Performance with Teacher Certification in 2008 from the University of Michigan, Ann Arbor and a Masters of Music in Trombone Performance in 2011 from the University of California, Los Angeles. He has attended the Aspen Music Festival as a fellowship student in 2009 and 2010. He has appeared as a soloist with the faculty of the Aspen Music Festival and the Aspen Chamber Symphony performing Frank Martin's Concerto for Seven Winds in 2009. He has also appeared as a soloist with the UCLA Symphony Orchestra performing Ferdinand David's Concertino. He was a finalist for the International Trombone Association Lewis Van Haney Excerpt Competition in 2011. His primary teachers include Jim Prindle, Sean Reusch, David Jackson, Dennis Wilson, James Miller and Per Brevig. He is currently the second trombonist of the Tucson Symphony Orchestra and was awarded the position in 2011.

I. Introduction

With constantly evolving technology in the twenty-first century, it is becoming increasingly important to preserve and protect music composed that incorporates technology of the past because older mediums often have very limited lifespans. Adriana Cuervo, Associate Director of the Institute of Jazz Studies at Rutgers University Libraries, writes, "Context plays a key role in the preservation of electroacoustic compositions and instruments, considering that these tend to become ephemeral works of art once the composer ceases to maintain them in working order."[1] The second half of the twentieth century, for example, saw numerous compositions for solo instruments that were written in a style and genre that are becoming increasingly difficult to define. Brian Hulse, Associate Professor of Theory and Composition at the College of William and Mary, elaborates on this difficulty, "Genres are complex and fluid repetition-webs spreading out simultaneously without any overarching teleology or hierarchization. They form into millions of series: a huge entangled system of micro-resonances and echoes."[2] "Abstract," "Experimental," "Avant-Garde," "Esoteric," and "Contemporary" are some words that have been used to describe the style of much of the electroacoustic music written in the mid to latter half of the twentieth century. These terms designate an approach to composition that extends the scope of technical and sonic possibilities of each instrument and frequently employs unusual notation. The resulting product often sounded strange or unusual in nature.

With greater interest in electroacoustic music, composers such as Karlheinz Stockhausen, Jacob Druckman and Larry Austin began experimenting with works for pre-recorded tape and solo instruments. Among these instrumental pieces were a substantial number for the trombone. In his DMA document titled *A Catalog of Works for Trombone and Electroacoustic Music*, Douglas Farwell, Professor of Trombone at Valdosta State University, lists the first three pieces for trombone and tape as:

1 Adriana Cuervo, "Preserving the Electroacoustic Music Legacy: A Case Study of the Sal-Mar Construction at the University of Illinois," *Notes* 58, No. 1 (2011): 33-57.

2 Brian Hulse, "Of Genre, System, and Process: Music Theory in a 'Global Sonorous Space,'" www.operascore.com, accessed October 8, 2013. http://www.operascore.com/files/Genre_System_Process.pdf.

Big Trombone by Philip Corner, written for bass trombone in 1963; *Changes: Open Style* by Larry Austin, written for tenor trombone in 1965; and *Animus I* by Jacob Druckman, written for tenor trombone in 1966.[3] Of these three pieces, Druckman's *Animus I* is still performed regularly and considered part of the standard repertoire.

A dissertation done in 2011 by Thomas Cox[4] of the University of Georgia established that the two most frequently played trombone and tape pieces amongst collegiate trombonists and their professors are Mark Phillip's *T-Rex* and Jacob Druckman's *Animus I.* Presently, these are the only two pieces for trombone and tape that trombonists perform with any frequency. Phillip's *T-Rex* is influenced heavily by pop, rock and jazz. Although it is a very challenging and rewarding piece, it does not employ extended techniques and only contains a few sections of free improvisation. When composed, *Animus I* was ground breaking. It had a graphical score notated in a new style and forced the performer into an epic battle with the machine for the first time in the trombone literature; however, it does not utilize the full spectrum of extended techniques employed in more difficult works like Berio's *Sequenza V.* Skills required to play these pieces such as reading graphical scores, playing in extreme ranges of the instrument, performing difficult extended techniques, synchronizing with an abstract tape, and making ethereal sounds into something tangible and enjoyable for the audience, are only learnable by studying and performing advanced abstract compositions. Although difficult, studying and performing these types of pieces provides trombonists with an increased range of technical skills and expressive possibilities.

Sound the Tucket Sonance and the Note to Mount by Barry Anderson provides such a challenge and should be considered, therefore, an exemplary model of a piece that enables trombonists to explore advanced playing techniques and to learn how to work in the medium of pre-recorded tape and acoustic

3 Douglas Farwell, "A Catalog of Works for Trombone and Electroacoustic Music" (DMA diss., University of Illinois at Urbana-Champaign, 1998).

4 Thomas Cox, "Two Analyses and an Annotated List of Works for Solo Trombone with Electroacoustic Accompaniment for Use in the Collegiate Studio" (DMA diss., University of Georgia at Athens, 2011).

performance. In this dissertation, I advocate for the inclusion of Barry Anderson's composition in the standard repertoire of pieces for trombone and tape. Additionally, I suggest this is a piece which advanced players must study and perform in order to acquire the skills necessary to tackle other abstract compositions for the trombone, such as Luciano Berio's *Sequenza V.*

The piece is readily available and full of rich substance to communicate for anyone willing to devote the time necessary to perform it. The rights to *Sound the Tucket Sonance and the Note to Mount* are maintained by SOUNZ, a non-profit organization that champions the music of people from New Zealand. This group provides easy access of this piece to anyone in the world. Because magnetic tape reels have faded into obscurity, the electroacoustic part is now available in mp3 format and the score is available in pdf format. Clearly organized into three sections, the piece is a relentless journey towards an imminent confrontation. Whether that confrontation is an image drawn from the original Shakespearean text or a more global battle of man versus the machine will be discussed in this document. The piece is a significant challenge for those who are interested in advancing their skills and who are interested in delivering music that still pushes normative boundaries over thirty years after the premiere.

II. Review of Related Literature

Related to the Genre

The performance of difficult and abstract electroacoustic music of the latter half of the twentieth-century has fallen out of favor in the trombone community. According to a dissertation written by Thomas Cox, “Music for trombone with electroacoustic accompaniment, and avant-garde music in general, is underrepresented in the collegiate training of most trombone students. This may be a self-perpetuating tendency--many trombone instructors have not had much experience with the music themselves, and thus tend not to encourage students to play this music."[5] This music is difficult to perform because it employs unusual notation, widespread use of extended techniques, is inclined to avoid using traditional compositional devices such as melody and standard meters, and tends to be extremely esoteric.

In his doctoral dissertation, Douglas Farwell discusses how the unavailability of scores in the trombone and tape genre is one of the contributing factors to the decline in the performance of this music:

> “Unfortunately, many of these compositions are not published, or are published privately by the composer. Therefore, a large percentage of works remain relatively unknown to all but a few trombonists. An additional problem of distribution stems from the fact that the performance of these works often present a multitude of new challenges for the individual performer. In many cases these works fall well beyond the general scope and standard musical training of most musicians.”[6]

The decision of collegiate trombonists and their professors to perform these works less often has resulted in the art form's decline and has caused a few pieces to disappear entirely. For example, in email correspondence with this author, the composer Harold "Hal" Budd wrote, "Thanks for your interest in 'Chaste [No Straighter]' but I no longer have the score nor do I have the tape that was to accompany it, and even worse I have no interest in it at all. I'm so sorry but thank you so much

5 Ibid
6 Ibid

anyway."[7] This electronic correspondence could be viewed as a profound statement about the intrinsic value of compositions from the early pioneers of electroacoustic music. When there are no individuals advocating for the continued performances of early trombone and tape works, not even the composer, how could these pieces have even the slightest chance at surviving into the twenty-first century? Many of the pieces in Farwell's document have gone down the same path as *Chaste, No Straighter* as composers abandoned their works, tapes disintegrated and performers lost interest in this style. The general aesthetic of music for trombone and tape shifted as years progressed from the avant-garde music of the middle of the century to the more pop and rock inspired music near the end of the century. One of the conclusions of Cox's survey reveals, "Works composed in the earlier part of this time period tend to have a more abstract, sometimes dissonant sound that may seem alien even to experienced musicians who are not familiar with the genre, while those composed more recently are more often (but not exclusively) influenced by popular music, and they usually have a more familiar sound." While this is not true for every piece composed, the trend is obvious when one looks at the body of trombone and tape repertoire. At this point in time, no research has been done to determine if there is a correlation between the decline of performances of trombone and tape music and the shift in aesthetic towards familiar sounds.

Barry Anderson's Style and the Piece

Stephen Montague, a British composer and professor who worked closely with Barry Anderson, is one of the composer's primary biographers. He begins a detailed outline of the works of Barry Anderson by stating, "Barry Anderson left about 20 works as his creative legacy. His compositional style matured slowly; but while his output was not large, it contains some first-rate compositions and works that should be studied and performed more often."[8] Anderson's piece from 1966 titled *Sound*

7 Harold Budd, Email to Joseph Muñoz. January 8, 2013.
8 Stephen Montague, "Barry Anderson: 1935-1987," *Tempo New Series* 166 (1988): 12-20.

Frames, for small chamber ensemble was a turning point for the composer. He drew inspiration from the style of Pierre Boulez, specifically the piece *Structures* and attempted to incorporate numerous musical events, also known as “sound frames” or "sound structures," into his chamber piece. As the years progressed, the work of Stockhausen also began to influence the composer. Between the years 1975 and 1981, Anderson began working on the realization of Stockhausen's *Solo for Melody Instrument* and complex tape delay system. Essentially, he took the Stockhausen's composition for a nonspecific instrument and wrote out the detailed notation and instructions for specific instrumental performances, including a version for trombonist James Fulkerson premiered in 1981. Anderson's work on these realizations “served almost as etudes in the development of his own work."[9]

At that point of his career, his work as an underappreciated ghost-writer for Harrison Birtwistle became the primary focus of his life. Birtwistle was writing an opera titled, *The Mask of Orpheus,* and needed Anderson's help because "Birtwistle had no experience in dealing first-hand with the complex world of computer music."[10] Birtwistle eventually won a $150,000 prize for the opera, yet he downplayed the importance of Anderson's contribution by stating that he was "only the performer." Montague writes, "Anderson found it frustrating that the vital collaborative/compositional/technical role he played in the creation of *The Mask of Orpheus* was not properly acknowledged in the opera's subsequent success."[11] Apparently, Anderson was "generous to a flaw with his knowledge and expertise - a trait which, in some cases, led to outright exploitation."[12] Montague's article mentions very little about the trombone piece *Sound the Tucket Sonance and the Note to Mount*, only that it was “the last composition he did before embarking on his extended work at IRCAM in 1982."[13]

> "The years of intense work on the opera also gave Anderson a solid mastery of IRCAM's resources, and a great deal of international attention. ARC was to be the

9 Ibid
10 Ibid
11 Ibid
12 Ibid
13 Ibid

> beginning of his fully mature period. This quintet for bass clarinet and string quartet was a final attempt at exploring one of the areas that had always interested Anderson: the difficulty of blending the worlds of acoustic (live instruments) and electro-acoustic sound. In Sound the Tucket... he felt that he had gotten close, but in ARC his full energies went into trying to get this idea to work. He wanted a unified sound world in which the live instruments were as easily at home in an electro-acoustic environment as the reverse."[14]

This quote suggests that Barry Anderson had higher compositional goals in mind with the creation of *Sound the Tucket*. One of his primary goals with composition was to create a "unified sound world" where the electroacoustic sounds and the acoustic sounds are completely equal, blended and balanced. He did not intend for one aspect to dominate the other. Though the electroacoustic part of *Sound the Tucket* does compete with the trombone for supremacy at times, Anderson got very close to his goal with the piece.

Simon Wills wrote a few sentences about *Sound the Tucket Sonance and the Note to Mount* in the Cambridge Guide to Brass Instruments, "Barry Anderson's *Sound the Tucket, Sonance and the Note to Mount* (1984)... pits a considerably distorted trombone against alarming and menacing sounds, describing the night before a battle. However, the drama is vitiated by the fact that the soloist has very little freedom and his part soon sounds like a mere list of extended techniques."[15] Wills summarizes the piece as being "the night before a battle," but really this is a subjective statement. The confrontation could occur after the piece, implying that *Sound the Tucket* is the night before or the battle could be within the third section of the piece. Other incorrect information in Wills' quote is the inclusion of the comma in the title and the date of composition as being 1984. Wills includes the comma in the title because Shakespeare's text includes a line break after the word Tucket. No other source has written the title in this manner and the score does not include the comma. The background research presented in this document proves that the original date of the premiere for *Sound the Tucket* was January 9, 1980. It

14 Ibid

15 Simon Wills, "Frontiers or Byways? Brass instruments in avant-garde music," in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert et al. (Cambridge: Cambridge University Press, 1997), 270.

is unclear where Simon Wills obtains his information to support the date 1984, but this is clearly incorrect. The commentary regarding the trombone as sounding like a "mere list of extended techniques" is his personal experience with the piece. It is the position of this author that the trombone's contribution to *Sound the Tucket* is very substantial and on an equal footing with the tape portion. There is enough variety within the extended techniques to avoid the disjunction needed for a laundry list feel. The piece even invents new styles of extended techniques. Simon Emmerson has more positive things to say about Barry Anderson's composition.

A review written by Simon Emmerson from the posthumous recording titled *The Music of Barry Anderson* from the Continuum label offers some insight into Benny Sluchin's recording.

> "Sound the Tucket Sonance and the Note to Mount dates from...1980, and combines trombone and tape. The sound-world has changed and the vistas extended. ...This piece uses aggressive, punctuating sounds to develop the dialectic of live instrument and tape. While the form of the work seems somewhat wayward at first, repeated listenings reveal detail and development, substantially due to Benny Sluchin's incisive interpretation"[16]

Of Barry Anderson's style, Emmerson states, "The recordings capture wonderfully Barry Anderson's own spatial sonorities which speak, perhaps unknowingly, of the vast open spaces, peaks and valleys of his native New Zealand."[17] This appropriate description made posthumously shows the connection that the piece has to nature. This review provides a different perspective than that gleaned from the clear intentions of the composer indicated in the program notes found on the IRCAM website:

> "The title of my piece is a verse taken from Shakespeare's Henry V. The Constable of France called his troops into battle against the English at Agincourt. These few words have such a strong sonority that they illustrate by themselves the climate of the imminent confrontation. Although I had no intention of using the battle as a musical scenario, I must admit that I have found inspiration in some powerful images that this event arouses in me. The terms "tucket sonnance" and "note to mount" for example provide a verbal analogy particularly suited to express two contradictory and abstract elements, which I used to write my piece.
> As usual, I ended up finding the title of the piece at an advanced stage of its development. I started from a technical consideration: the exploration and the relationship between two

16 Simon Emmerson, "Barry Anderson: Mask; Songs Penyeach; Sound the Tucket Sonance and the Note to Mount; Colla Voce," a review of two recordings of the composer's music, *Tempo New Series* 174 (1990): 43-45.
17 Ibid

> categories of sounds and sound events: short attacks and sustained sounds. The acoustic material, constituted by the trombone as well as the incisive and ephemeral voice of the instrumentalist with an expressive cantabile, matches the sounds of the electronic tape through the extension and development of these basic elements."[18]

These program notes provide insight into Barry Anderson's *Sound the Tucket Sonance and the Note to Mount*. The idea of the "imminent confrontation" and the words themselves connecting to abstract musical sonorities are both very important concepts to consider for a successful performance of the work. The fact that the title came late in the writing of this work dispels previous misconceptions that the Shakespearean title influenced the nature of the composition. Anderson clearly states that the individual words were the true influence on his work and did not draw inspiration from the story of Henry V marching his troops into battle at Agincourt.

18 Barry Anderson, "Sound the Tucket Sonance and the Note to Mount (1983)," IRCAM, program notes accessed February 14, 2013, trans. Ambroise Aubrun, http://brahms.ircam.fr/works/work/6399/.

III. Analysis

Methodology

The method of analysis used in this document will draw mainly from three sources. Firstly, a doctoral dissertation from 1983, William Moylan's *An Analytical System for Electronic Music*[19] offers a very thorough approach to charting the elements of a piece against time using graphs. The system, while primarily created to analyze non-notated electronic music, is highly useful in measuring several elements of the music against the timeline of the piece. Included in the analysis of *Sound the Tucket Sonance and the Note to Mount* are three types of graphs based on Moylan's approach. The three types of graphs are:

1. **Attack Density Chart -** counts the number of attacks for both the trombone and the tape per five second increments.
2. **Dynamic Contour Chart** - tracks the volume of both the trombone and tape portions throughout the timeline of the piece in five second increments.
3. **Pitch Contour Chart** - tracks the range of both the trombone and tape portion against the timeline of the piece in five second increments.

Secondly, analysis conducted by Judith Lochhead in the book *Engaging Music*[20] uses specific criteria to dissect timbe and texture. Lochhead analyzes a piece for small chamber orchestra and electronics by Barbara Kolb titled *Millefoglie*. The piece primarily utilizes textural and timbral compositional devices and Lochhead's analysis is very useful in charting textural/timbral similarities and differences over the timeline of the piece. She essentially creates a horizontal time chart overlaid

19 William Moylan, "An Analytical System for Electronic Music" (DMA diss., Ball State University, 1983).
20 Judith Lochhead, "Texture and Timbre in Barabara Kolb's Millefoglie for Chamber Orchestra and Computer Generated Tape," in *Engaging Music: Essays in Music Analysis,* ed. Deborah Stein (Oxford: Oxford University Press, 2005): 253-272

with the structural sections of piece that has numerous vertical categories. The categories needed slight adjustment for use in analyzing *Sound the Tucket Sonance and the Note to Mount.* The entire category designated for the dynamics of the piece was removed from the Texture-Timbre Chart because this information is better suited in the Dynamic Contour Chart. The categories over the timeline in ten second increments as adjusted by the author for the specific piece *Sound the Tucket* are as follows:

1. **Time Formal** - composer notated sections.
2. **Time Informal** - analyst notated sub-sections.
3. **Texture-Timbre Types** - groupings of similar texture-timbre sections and variations.
4. **Descriptive Elements Primary** - descriptive words about primary focus of the time increment.
5. **Descriptive Elements Secondary** - descriptive words about the secondary focus of the time increment.
6. **Details Trombone** - descriptive detailed words about the texture and timbre of the trombone part. This was changed from Lochhead's original method from a category that contained the details of information only applicable to the piece *Millefoglie*.
7. **Details Tape** - descriptive detailed words about the texture and timbre of the tape part. This was changed from Lochhead's original method from a category that contained the details of information only applicable to the piece *Millefoglie*.

The final source of analysis is drawn from an article written by David Cope for the Music Educator's Journal. The article is titled, "The Mechanics of Listening to Electronic Music,"[21] and uses a methodology that describes portions of the music in easily understandable terms. His method could be

21 David Cope, "The Mechanics of Listening to Electronic Music," *Music Educators Journal* 64, No. 2 (1977): 47-51.

viewed as simplistic, but the approach is highly useful in summarizing the piece in an easily understandable way. The method provides the listener with specific categories for focusing attention. The categories are then assigned a number to quantify that element of the music. The categories are:

1. **Direction** - the flow or increase or decrease of tension involving any basic element of music: dynamics, harmony, attacks, durations, speed, texture, etc. A piece that constantly is moving towards a goal is noted as being a five. A piece that doesn't move in one direction or remains stagnant is awarded a one.
2. **Climax** - a climax is the highest, loudest or fastest point or what David Cope describes as being "IT." If the work approaches a climax but does not get there, it is awarded a three. A rating of five is a piece that achieves a climax and a one achieves no climax.
3. **Mood** - any noticeable regularity of an idea such that a constant "feel" can be ascertained. A piece with constantly shifting mood is rated a one and a piece that remains mostly in the same mood is rated a five.
4. **Drama** - any suspense, significant shock or turn in the music at unexpected points. A piece with lots of dramatic events is rated a five and a piece with very little drama is rated a one.
5. **Style** - the composer's approach to the syntax of music grammar and its recognizable coherence. A piece that stays primarily in the composer's own style is rated a five and a piece that avoids recognizable styles and changes a lot is rated a one.

The author created the synthesized method of analysis used in this document because no one system of analyzing electroacoustic music is sufficient for dissecting the individual components of the *Sound the Tucket*. The author's method of analysis was heavily influenced by and adapated from

Thomas Cox's “Two Analyses and an Annotated List of Works for Solo Trombone with Electroacoustic Accompaniment for Use in the Collegiate Studio."[22] Both the Lochhead and the Cope are found in Cox's study. All but one of Cox's primary sources for analysis were included. An analysis of Jacob Druckman's *Animus I* written by John Coe was not included for several reasons. Cox states that, "Coe's method is comprehensive and thorough; his analysis of *Animus I* is organized by musical elements, with separate sections devoted to descriptions of the form, texture, pitch materials, timbre, dynamics, rhythm, range, endurance, technical problems, notation, and enesemble performance problems in the piece."[23] Coe's method was found to be too general and not specific enough in conveying information regarding elements of the piece. Issues of range, endurance, technical problems, notation and ensemble performance are better suited by being addressed in the performance guide of this document. While Cox's document mentions William Moylan's "An Analytical System for Electronic Music," he does not actually use it in his own analysis. The Moylan method was found to be better at charting the specific elements of Barry Anderson's composition.

The complete method laid out by William Moylan in his document includes the use of five different kinds of charts. The use of two of these types of charts were intentionally omitted from this analysis. The "Spatial Properties of Sound Chart" was dismissed as being irrelevant to modern mp3 performances of *Sound the Tucket.* The author did not have access to the four-track magnetic tape version of the audio rendering any analysis of the localization of sound useless. Moylan's approach to analyzing timbre in his "Timbre Chart" was not found specific enough in tracking elements of texture and timbre. Lochhead's method is thorough and clear in its approach to charting the qualities of texture and timbre, and though it needed to be modified for Anderson's *Sound the Tucket,* it is a much more satisfactory approach.

The three sources of analysis used in this document represent the author's best attempt at

22 Ibid
23 Ibid

creating a full and complete view of Barry Anderson's *Sound the Tucket Sonance and the Note to Mount.* The Moylan method analyzes three core elements of the piece: pitch, dynamics & attacks. The Lochhead method examines the textural and timbral similarities and differences throughout the piece and the Cope method is a unique perspective on other overaching concepts. The Cope method proves useful in discussing elements not approachable using any current method of analyzing electroacoustic music. Cope's numerical system may seem simplistic, but serves as a good starting point to define other important elements of Barry Anderson's composition. These three methods combined give a complete perspective on the work.

Definition of Terms

The following terms will be used throughout the document. Some of the words are standardized throughout the entire trombone repertoire and other words were created to describe specific effects in *Sound the Tucket.* Those words that were created for this analysis will be specially noted below. All of the "chance" process terms and onomatopoetic words were created specifically for this analysis.

1. ***Articulations*** - using the tongue to create different lengths of note values.

a. *Chance Articulations* - Various ways of notating nonspecific timings of articulations. 1) Using Xs to denote nonspecific pitches through a glissando. 2) Using various numbers of dots above notes to indicate to continuously articulate quickly. 3) Double slash marks through notes indicating multiple articulations. 4) Repeated notes notated with empty note heads, flags only. 5) Vamp indications.

b. *Double Tongue* - Fast technique of tonguing using alternating TA-KA syllables. Indicated here as TK with a bracket above the note. This can also be performed as DA-GA.

c. *Fluttertongue* - Rolling the tongue to create a constant tongue vibration in the sound. Indicated with multiple slash marks through the flag of the note.

2. *Multiphonics* - singing and playing simultaneously to create multiple pitches

a. *"Alternating" Multiphonics* - Fast alternating between singing and playing. This term was created for this document. 1) Play a short note and continue singing that note. 2) Singing at the same time as chance articulations.

b. *Multiphonics with singing above* - singing a note above the trombone pitch

c. *Multiphonics with singing below* - singing a note below the trombone pitch

d. *"Race-car" sounds* - See "Race-car" glissando defined below. This term was created for this document.

f. *Sliding Multiphonics* - a multiphonics that changes pitch with a glissando. This term was created for this document. 1) Alternating the same notes between voice and trombone, creating a moment of unison. 2) Voice creates contrary motion with the trombone pitches. 3) Any multiphonic that appears with chance glissando in either voice or trombone. See Chance Glissando.

3. *Mutes* - any object that either gets put into the bell to change the timbre or is manipulated with the hand to block the bell and change the timbre.

a. *Harmon Mute* - Also called Wah-Wah mute or Bubble mute. This is a metal mute that seals completely with the bell. All sound escapes through a narrow removable tube. This tube can be blocked and unblocked with the hand to create Wah sounds.

b. *Plunger Mute* - The bottom half of a plunger that is held in front of the bell. It can be opened and closed to create Wah sounds. They can be made of rubber, metal, plastic, etc.

4. *Rips* and *Glissandi* - a rip is slide through the overtone series and a glissando is a slide within the same overtone.

a. *Chance Glissando* - Various ways of notating nonspecific glissandi. 1) Most are notated with lines with numerous dips and rises. 2) Falls before the note are notated with a straight line landing on the pitch. 3) Some notation uses words to describe how to do the glissando. An example would be the last note of the piece.

b. *"Race-car" glissando* - a multiphonic with the sung note either above or below the trombone pitch. The multiphonic is almost always dissonant and with a slow upward gliss can be made to sound like an automobile. This term was created for this document.

c. *Rip with Fluttertongue* - A rip that also has slash marks through the flags of the notes. It means to fluttertongue throughout the duration of the rip.

5. *Others*

a. *Against-the-Grain* - the technique of playing the same note on different partials in quick sucession by moving the slide and using alternate positions. 1) One notation uses empty note heads. 2) Another notation uses boxed figures and specific slide positions.

b. *Chance Pitches* - Nonspecific notation in regards to the register, usually the extreme high. The note heads are removed and there are only flags. Also, this leads into a vamp.

c. *Microtones/Quartertones* - Adjusted pitches in smaller intervals than half steps.

d. *Pitched Inhale* - First written by Luciano Berio in *Sequenza V.* An inhale that makes an audible pitch.

e. *Singing* - Only the voice and no trombone. Usually not specific about whether to sing into horn or away from horn.

6. *Tape Sounds* - primarily a mix of computer generated sounds and recorded/manipulated acoustic sounds. The majority of these terms were created for use in this document.

a. *Bell* - a repetitive train-type bell

b. *"E-crunch" sound* - repeated crunch sound of unknown origin

c. *Noise Wash* - full volume of constant sound, like static or white noise.

d. *Onomatopoetic Sounds* - words used throughout the texture-timbre graph to describe sounds

e. *Pitched Drone* - a drone with a distinctive pitch

f. *"Rainforest" sounds* - a noise wash that has distinct animal sounds and insect sounds reminiscent of the rainforest, possibly made by manipulating acoustic sounds.

g. *Ratchet* - a sound similar to the percussion instrument

h**.** *Synth Drone* - various types of drones, possibly made using a synthesizer. 1) Hollow drones are primarily static based. 2) E-voice drones sound like a synthesizer voice. 3) Dramatic drones are loud and ominous, usually very low.

Descriptive Analysis

The pitch contour chart, dynamic contour chart, attack density chart and the texture-timbre chart can be found in the appendix. Because of the obsolesce of magnetic tape, all references to "tape" imply that the sound track is now only available in digital mp3 format. If the magnetic tape to *Sound the Tucket* still exists it is maintained only for archival purposes. Modern performances of the piece will never take place using a magnetic tape reel since it is not readily available. Though this shift in audio has occurred, the title of the entire genre of "Trombone and Tape" still exists and is still referenced as

such. All timings in the analysis refer to the indications on the graphical score and do not refer to any timings on the commerical recording performed by Benny Sluchin.

The piece begins with a loud crash from the tape created from an unknown source and is followed by a punctuated response from the trombone. The first dissonant multiphonic with fluttertongue establishes that the trombone is capable of nonnormative sounds on the same sound-spectrum as the tape. Though the tape is capable of creating a wide spectrum of diverse sounds of numerous timbres and dynamics, the trombone can at least compete with this variety by using extended techniques in different combinations. After this brief introduction, the motivic tendency of slow-building a crescendo into a big climax gets introduced with the entrance of the trombone at 0:09 and the entrance of a soft synth drone at 0:15. This slow building technique in which a crescendoing drone in the tape serves as the backdrop for active and gradually building trombone material is a unifying factor of *Sound the Tucket* and is used primarily in the first and third sections of the piece. The easiest way to identify this trend throughout the piece is to observe the Dynamic Contour Chart. On page one of the Dynamic Contour Chart one notices the first slow build as both the volume of the trombone and the tape rise towards a small climax. This first slow build occurs between 0:15 and 0:37. Sometimes the slow build will climax and sometimes it will reset or restart in other ways. Starting with the very first notes of the third section, the trombone and the tape gradually increase in volume towards the final climax of the piece. There are dips in the dynamic but the general rising trend of the volume can be tracked on pages six and seven of the Dynamic Contour Chart between 7:30 and 9:10. While the dynamic gets louder and softer over the course of that minute and forty seconds there is a distinct rising of the volume towards the final climax of the piece around 9:10.

Returning to the analysis of first portion of the first section, the trombone part requires extensive use of microtones, plunger, quick falls and chance pitches. The range is somewhat small, staying between E3 and E4 with a brief jump up G4. The trombone uses material that is mostly

punctuated and articulate to build intensity as the tape gets gradually louder with a synth drone. As the trombone part begins to get increasingly active with a larger number of notes per second, the synth drone crescendos louder than the trombone part and reaches a climax with a ratchet-like sound that serves as a cut-off of the sound at 0:35. The ratchet sound ends the slow-build of the first phrase and only offers about one second of silence before the next phrase. The second phrase begins at 0:39 and uses the same slow build technique to crescendo into a climax. The rising trend of the dynamic can be tracked on page one of the Dynamic Contour Chart between 0:38 and 1:02. Rising pitches also help this slow build technique to create tension. A detailed look at the first two slow build moments of this piece as it relates to the gradually rising pitch can be found on pages one and two of the Pitch Contour Chart. In this composition, the trombone part includes a new style of glissando that is short and descends into the note and serves as a juxtaposition to the gradual rising nature of the pitches. This time, the height of the climax is the trombone in an extreme register notated with chance articulations. The trombone uses random double and triple tongue articulations throughout a gradual glissando from the high B4 to the high F5, with some peaks and valleys.

The next sub-section, 1C, or the third section of the composer notated Section A, begins with the first continuous non-drone sounds from the tape. There are all varieties of ratchets, clicks, groans, blips and other various noises. These sounds intermingled with the first hollow-sounding drone, can inspire images of nature. Though the sounds were all most likely created through recording and manipulating acoustic sounds, they are very carnal and animal-like. More detailed information regarding this new texture-timbre type, B1, can be found on page one of the Texture-Timbre Detailed Chart. The trombone plays very low notes, Eb2 and E1, the latter of which is the lowest note in the piece. Again, this section features the trombone. After the long sustained tones in the trombone part and drones in the tape at 1:24-1:30, the trombone part begins to get more active and leap around. Singing without the trombone and the first "race-car" style multiphonics are included. Finally, the trombone

finishes the punctuated music and the tape portion immediately takes over and concludes the climax that the trombone part started.

The next sub-section, 1D, has loud scrapes and croaks in the tape portion leading into a low and slow "race-car" glissando in the trombone. For the first time in the piece, there is something similar to interplay between the tape and the trombone and they compete for supremacy. On page two of the Attack Density Chart, there is a noticeable rise in the attack density of the trombone part between 2:00 and 2:15 as it rises from two, to seven, to fifteen attacks. While the tape's data falls into the "undetermined/numerous" category because it contains a lot of strange sounds and noises during this part, the trombone portion could be viewed as attempting to compete with this amount of noise by playing a lot of notes. A bell is one of the first tangibly recognizable sounds on the tape and begins in a steady pulse with a speed that gradually increases. The punctuated trombone material gradually slows down into a slow gliss from a high B4 to a high F5, similar in nature to the last trip into the extreme register but this time without the random articulations. The climax is once again completed by the tape at 2:16 and it is the loudest one yet. The data showing this can be found on page two of the Dynamic Contour Chart at 2:16. A huge sound that is possibly a gong begins the first "noise wash" This particular wash of constant noise contains a very recognizable sound, a helicopter. This is the first blatant connection to war and chaos in the piece. It is very brief and ends very abruptly before the trombone re-enters at 2:24, this time once again with plunger.

The trombone plays a sustained A4 as the helicopter noise wash in the tape stops abruptly and immediately. This spot is marked by long sustained tones and slow use of the plunger. The first "rip" of the piece is included, but it also contains an indication to fluttertongue throughout the rip. The rip leads into another loud bang in the tape and the return of the helicopter. As the trombonist does a sliding multiphonic at 2:41 a large bang in the tape and a leap of a major seventh in the trombone introduce a new texture-timbre type, C1. This type uses a unique style of extended technique called "alternating"

multiphonic and the trombone stays only moderately active. Meanwhile, the tape during these brief moments returns to being a drone which is a new version of noise wash that contains a ratchet. The next section, 1F, returns to the motif of the slow building crescendo with an active trombone part and a drone in the tape. This drone is a synth drone effect that seems to malfunction near the top of the climax around 3:12.

A loud bang from the tape begins a new texture-timbre type, D1, and a new sub-section, 1G. The tape for the remainder of this section features mostly drones before the next composer-notated section begins at 4:20. The trombone material is somewhat melodic leading into a new extended technique for the piece called against-the-grain playing. This whole area contains primarily "cry" sounding figures in the trombone. Melodic material using rips also appears. This music could be considered leading into the "coda" or closing material of the section, Section 1 - or composer notated Section A. After the introduction of the "cry" motif the trombone part gets slightly more active and includes some fast sliding multiphonics before dwindling away into a slow dissonant sliding multiphonic. The section ends with the trombonist singing away from the instrument.

The second section of the piece, Section 2 - or composer notated Section B, relies primarily on drones to support the trombone part. The main compositional device in the tape throughout the section is a variety of drones while the trombone focuses on "cry" or "sigh" like figures which always contain some sort of glissando. The trombone is active in some spots, but begins the first the repeated motif in the piece. The section begins with an electronic hammering, most likely created with a synthesizer. The trombone introduces harmon mute color and the three note sliding motif as shown in Figure 1, found at 4:23.

Figure 1

Essentially, all slow glissandi in this section relate to this "cry/sigh" idea. A chance notated sliding multiphonic leads into another multiphonic where the voice slides to meet the trombone pitch at 4:45. This is the first instance of the "Berio" pitched inhale. After a brief moment of pause from the trombone while the tape drones and makes quiet crackles, the trombone introduces the theme of the section, a descending gliss followed by a gentle re-articulation of the same note the gliss began with. This main theme of the second section appears in Figure 2 below and is found at 4:53 in the score.

Figure 2

Also, this is the first spot that includes a gradually sliding drone that rises in pitch and blends with another drone. This area contains some questionable notation which will be discussed in the performance guide in Figure 13. The clearest notation in the piece of against-the-grain playing occurs at 5:12 and the composer expertly crafts it back into his sliding "cry" theme. Again, all slow glissandi in this section could be said to relate to this "cry" motif. The entrance of a "dramatic" drone, which sounds very thick, heavy and loud, helps shape the against-the-grain playing into an emotional moment. Lots of active material interspersed with sliding multiphonics predominate the closing of this sub-section, 2A.

A taped ratchet introduces a new idea at 5:02. Now the main theme of the section is performed while singing a pitch, making it a multiphonic and making the passage sound strange. This eerie sounding version of theme is shown in Figure 3 and found at 6:09 in the score.

Figure 3

Gradually, the playing fades out and leads into an audible inhale and a soft trombone note. During this section the drones keep shifting. An "e-voice" drone, either created with a synthesizer or recorded from an acoustic voice, makes the section haunting as it blends with the singing voice of the trombonist that is also audible.

A ratchet is the sound at the start of the next sub-section, 2D. The trombone music brings back the double articulated gestures from the first section with added "race-car" style multiphonics. The drones fade and the trombone has notes with gradually increasing leaps, which are all very punctuated. A slow gliss from a high C5 to a high Bb4 connects seamlessly with a loud hammer sound. A rising hum on the tape leads to a high electronic beeping sound. It repeats while another drone settles in. This whole sub-section could be said to be the coda of the second section. The trombone performs slow glissandi leading into rips that decrescendo. Quietly, a lone ratchet ends the section and leads to silence.

The last section, Section 3 or composer-notated Section C, begins strongly with the trombone performing a chance pitch motif with similar notation as figures in the first section. Figure 4a below shows the chance articulation notation from the first section found at 0:25. Figure 4b shows the same kind of chance articulations used in the third section found at 7:20. The performance of the figures is essentially the same, but the notation is slightly different between the two.

Figure 4a

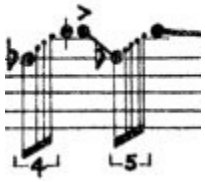

Figure 4b

On the tape, a sound like a hollow metal pipe being struck is sounded and then a trombone slow gliss leads to another pipe strike with electronic blips. This section is the most active of the three for both the trombone and tape parts. One needs only look at pages five and six of the Attack Density Chart to notice that fact. This whole section could be said to represent the "imminent confrontation" that the whole piece has been building towards. The back and forth interaction and competition between the trombone and the tape starts again. This whole section is building towards a climax at 9:05-9:15. Undulating sounds emanate from the tape while the trombone continues to do microtonal multiphonics. There is a brief hint at the main theme from the second section as shown in Figure 5 found at 7:39.

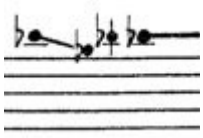

Figure 5

A low bass note strike on the tape begins a new type of noise wash. This noise wash sounds distinctly like the rainforest. There are bird sounds and running water and insects. A search engine query for the term "Rainforest Sounds" comes up with several examples of videos of typical rainforest sounds.[24] It is quite possible that Barry Anderson manipulated recordings of non-nature acoustic sounds, yet the similarity to the sound of the rainforest is striking. A repeated G4 that gradually descends a half-step through microtonal invervals leads into the tape getting really loud with the rainforest noise. The double tongue motif comes back with T-K notated on the trombone part. The rainforest sound dwindles as yet another slow gliss leads into the noise wash restarting. It is now a true competition. The trombone plays loud punctuations, while the tape has both rainforest sounds and hammers. The trombone wins this brief battle and fires off double and triple chance articulation falls. A

24 "Sounds of the Rainforest," YouTube video, 9:56, posted by "gumman," February 24, 2009, http://www.youtube.com/watch?v=Yg3W11G4In0.

quick dissonant multiphonic leads into a brief return trip into the large interval skip motif. Then the trombone descends gradually with low articulated notes while the tape once again becomes extremely loud. The tape does a quick decrescendo to make room for an angry articulated motif played by the trombone utilizing large intervals. The double tonguing idea returns and slow-builds to the ultimate climax of the piece. The tape gradually swells with the rainforest noise and the trombone performs a chance pitch vamp technique. When the drone fades, the true coda of the piece can begin at 9:16.

The coda section winds down in the dynamic while remaining somewhat active in both the trombone and the tape portions. It moves towards the last note that unifies the trombone, voice and tape. There is a noticeable tendency of the coda to drop in volume. On page eight of the Dynamic Contour Chart, the decrescendo (with some small crescendos) begins around 9:26 and continues to the ending. The trombone starts the coda by playing alone. Rather than the chance pitch motif being ascending as it is in the first section, it is descending and is meant to coordinate with a quick hammer in the tape as shown in Figure 6.

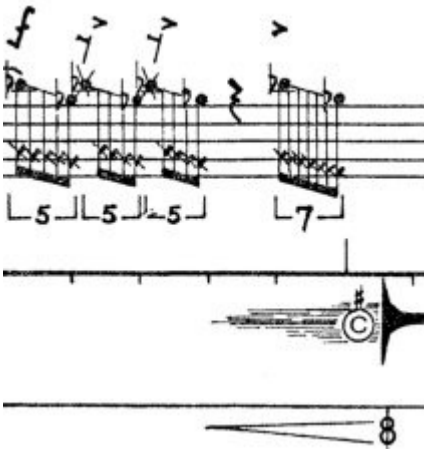

Figure 6

A sound that is best described as an electronic crunch begins with a steady and uneven pulse. A new microtonal falling motif is introduced and leads the trombone into the low pedal register. This brand

new microtonal melodic material is shown in Figure 7 and found at 9:27.

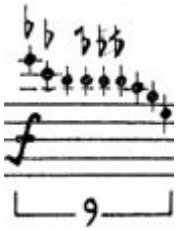

Figure 7

A loud shudder rocks the tape as the trombone's descending melodic figure is repeated. The piece is winding down and getting softer and softer. The "e-voice" drone returns and the e-crunches accelerate in speed and then stop suddenly. The synth drone fades in and a single dissonant multiphonic is the last note. The last note of the piece is a performed Gb3 with a sung F3. This creates a very dissonant sound and the voice is meant to slide slowly toward a unison pitch and then the played note fades into a Gb3 that is only sung. The ending is a true merger of the tape and the trombone.

Synthesized Analysis

The analytical method developed by David Cope provides additional insights. These descriptions and numerical representations are the dissertation author's personal opinion and constitute the judgment of one individual's idea of the piece. The Cope method was created to direct listener's attention during a piece, but is being used in this analysis as a way to analyze other elements of the composition.

In category one of David Cope's analysis method (direction), *Sound the Tucket* does not move towards one clear climax, but instead is continually moving towards smaller climaxes. Typically, a climax is reached and then new material happens or there is a return to the building intensity style, essentially a "restart" of the slow-build. For this constant motion towards a goal, this piece is categorized as a four for direction.

In category two of David Cope's analysis method (climax), the piece does not reach one definitive high point, but several small high points. Cope simply defines a climax as being "IT," but more specifically for *Sound the Tucket Sonance and the Note to Mount,* a climax is the loudest, most intense spot with very high attack density. The one spot that could be said to be the climax of the whole piece, 9:00-9:15, does not actually achieve a full climax of the piece. The tape presents a significant crescendo, but before the trombone can achieve a loud and final climax simultaneously, the tape disappears quickly. Before a clear winner of the "confrontation" is determined at this "highest" climax of the piece, the taped noise wash fades leaving the trombone all alone to vamp high notes. For this lack of a true climax, the piece is categorized as a three for climax.

In category three of David Cope's analysis method (mood), the piece shifts moods between sections and sub-sections. The first section stays very active, yet begins to wind down near the end of it in preparation for the second section. The second section is very still and calm and fades into silence. The final section is the most active in mood and character. This gradual shift is not overly quick and frequent, but this change in mood does occur somewhat often throughout the piece. For this continuous shift in mood, the piece is categorized as a three for mood.

In category four of David Cope's analysis method (drama), the piece relies heavily on the use of drama throughout as one of the primary means of communication. Mini-climaxes are achieved and then the slow-build towards another climax begins. This happens continually throughout the piece and the drama only increases as the imminent confrontation begins. For this strong use of drama, the piece is categorized as a five for drama.

In category five of David Cope's analysis method (style), the piece is not in a recognizable style. It could be said the piece sounds similar to other works by composers such as Berio, Stockhausen and Boulez. But Anderson's style is consistant enough within itself and unique enough from the other similar sounding composers that the style could be said to be mostly his own. For the consistent style,

the piece is categorized as a four for style.

The final score for *Sound the Tucket Sonance and the Note to Mount* is Direction-Four, Climax-Three, Mood-Three, Drama-Five, and Style-Four. It is interesting to note that the elements of direction and drama were some of the highest scored qualities of the piece. Direction being a relatively high score is important because Anderson's program notes taken from the IRCAM website state that the title of the piece refers to the "imminent confrontation" between the French and English troops at Agincourt. Like the image of thousands of fifteenth century soldiers marching, the whole piece is constantly moving forward. Whether one believes that the piece is journeying towards the final climax of the concluding section or whether one believes that the piece is not directly representing a battle is not to the purpose of this discussion. The constant build-up of tension and the eventual release means that the piece is constantly moving onward. The piece should be performed in such a manner that this excitement of moving forward is highlighted. It is also interesting to note that the highest score is for the category of drama. The use of well timed musical events in the tape and Anderson's desire to create juxtapositions between short attacks and sustained tones illicit a lot of excitement and drama throughout the entire piece. The fact that he intended for his electronic works to stay in a "unified sound world" means that there is a lot of dramatic interplay between the trombone and the tape. The two forces work together to journey towards the "imminent confrontation" with lots of dramatic events leading up to the final battle.

The three charts of the William Moylan method can be found in the appendix. The attack density chart counts all of the attacks of both the trombone and tape in five second intervals. The "phone cord" line represents the trombone and the "bubble" line represents the tape. The highest point on the graph represents the use of chance notation or if there is a constant amount or an unknown amount of attacks. The dynamic contour chart uses the "chain" line to represent the tape and the "phone cord" line to represent the trombone. In this chart, each half of the page is chronological. The pitch

contour chart uses the "phone cord" line to represent the trombone, the "bubbles" line for singing and the "chain" line for the tape. The abbreviations are as follows from top to bottom:
VHN - Very high noise, HN - High noise, MHN - Medium-high noise, MN - Medium noise, LMN - Low-middle noise, LN - Low noise, VLN - Very low noise, EH - Extremely high, VH - Very high, H - High, MH - Medium-high, M - Medium, LM - Low-medium, L - Low, VL - Very low , EL - Extremely low.

The texture-timbre chart based on Judith Lochhead's method appears in two forms in the appendix. The first is the "macro" chart that is a one page table graphing the entire piece. The second is the actual detailed texture-timbre chart. The section and sub-section indications were switched from the original composer-notated letter indications and analyst sub-section number indications (A1) to the opposite (1A) as to not conflict with the texture-timbre type indications.

Conclusions from the Analysis

Even after a full analysis of the work, the true meaning of the piece is not one hundred percent definitive. In his program notes for the piece, Anderson states that he "found inspiration in some powerful images that this event [the French and the English battling at Agincourt] arouses." This would explain a lot of the techniques used in the piece. For instance, the use of slow building drones to support active material in the trombone that pushes forward into a climax is used extensively throughout the first and third sections of the piece. There are helicopter sounds and other bells and beeps that could be associated with modern day images of war and death. But how is this image relevant when one considers that in the third section of the piece distinct "rainforest" sounds occur? Perhaps this is a more grandiose battle of man versus nature with the nature sounds dominating the final climax of the piece. All of this information pieced together leaves much to be desired in the search for definitive knowledge. The only verifiable fact regarding the meaning of piece is that it is somehow

associated with a battle, whether it is a specific scene of battle or a general idea of battle. The "sighing" and "crying" in the second section could be individuals reflecting on their lives and the upcoming battle or a more general inward glimpse. This excerpt from the IRCAM program notes is particularly insightful, "I started from a technical consideration: the exploration and the relationship between two categories of sounds and sound events: short attacks and sustained sounds. The acoustic material, constituted by the trombone as well as the incisive and ephemeral voice of the instrumentalist with an expressive cantabile, matches the sounds of the electronic tape through the extension and development of these basic elements." The short attacks and sustained sounds could specifically represent different styles of inflicting damage on one's enemies. Yet Anderson's goals as stated earlier were to create a "unified sound world," where tape and trombone were equals and blended. Within this sound world, Anderson's fascination with "sound frames" or "sound structures" is important. As stated earlier, one of his big compositional devices in other works such as *Sound Frames* was to create "sound structures," which is another way to say musical events. His juxtaposition of short attacks and sustained sounds comprise the majority of the material of *Sound the Tucket.* The second section uses the harmon mute color the entire time, while the tape plays mostly soft drones. One needs only to look at pages four and five of the Dynamic Contour Chart to see that nothing goes higher than a mezzoforte for the duration of the second section. This section serves as a larger formal moment of repose before the final section of the piece commences. While the goal of the composer, as stated by a biographer posthumously, was to create a unified sound world, there is some sort of battle occurring during *Sound the Tucket Sonance and the Note to Mount.* Whether the performer and the tape represent the different participants involved in the battle or are meant to portray a generalized concept of a battle, the two parts remain unified in tone, timbre and style, even though the two portions are also definitely at odds with each other, vying for supremacy.

Anderson's fascination with Berio is shown by his blatant use of the same style of notation.

Specifically, Berio's *Sequenza V* uses an inverted golden mean form that climaxes with the performer saying the word, "Why?" Anderson's *Sound the Tucket Sonance and the Note to Mount* uses a more traditional sectional form with clear similarities between the material of the first and third sections, which hints at ternary form. Looking at the timings in the Texture-Timbre Macro Chart, the first section is 260 seconds, the second section is 177 seconds, and the third section is 161 seconds. The first section is 43% of the entire piece, the second section is 30% and the final section is 27%. While this doesn't actually represent any kind of actual golden mean ratio, the intent of the form leans closer to a concerto style that gives the first movement the most physical time. Though Anderson was interested in the music of Berio he stuck to a more traditional section form rather than choosing to illicit Berio's inverted golden mean form, with a climax that occurs after about only thirty seconds. Whether this was a conscious choice on the part of Anderson is not known. It is likely that he needed to build intensity towards the "imminent confrontation" in the last section and found it easier to achieve that goal by putting a larger percentage of the material in the first part of the piece. The author of this document suggests that Luciano Berio's *Sequenza V* and Barry Anderson's *Sound the Tucket Sonance and the Note to Mount* are companion pieces and should be performed in succession or on the same program. The pieces are similar enough in notational and compositional style, yet different enough to avoid sound or style saturation. The author views *Sound the Tucket* as the slightly easier composition of the two pieces in its approach to the advanced extended techniques. Anderson's piece could either be prepared as a training composition, a means to practice difficult extended techniques, or it could be presented as an introduction piece that will segue nicely into Luciano Berio's monumental avant-garde composition. Either way the connection between the two works is crucial and should be discussed should the two pieces be performed on the same concert.

The following chart outlines the formal structure of the piece. The left column represents a more conversational way to discuss the form and the right column represents composer indicated formal

sections and analyst created sub-sections. While there is some overlap between the two methods, each approach to discussing form is valuable in dissecting the inner-workings of the piece. For instance, it is interesting to note that both the first and third sections contain transition or "winding down" material that precede the coda of each section. The second movement stays mostly calm and maintains quiet intensity up until the very beginning of the coda of this section. It is also interesting to note that though the piece is almost entirely devoid of the use of melody as a compositional device, the first motif of the piece is not introduced until near the end of the first section. The "cry" like "against-the-grain" motif first appears at the beginning of the coda of the first section and then is elaborated on and varied in the second section. Formally, the piece only contains three official sections, but a performance of this work can be improved by carefully studying the inner-workings of the form. The formal outline of the piece is as follows:

Form in Simplified Terms	Form using Subsections
Section 1	
Introduction 0:00-0:08 Main Portion 0:08-3:20 First Phrase 0:08-0:37 Second Phrase 0:37-1:02 Third Phrase 1:02-1:46 Fourth Phrase 1:46-2:16 Fifth Phrase 2:16-2:56 Winding Down 2:56-3:20 Coda 3:20-4:20	Section 1A 0:00-37 Section 1B 0:37-1:02 Section 1C 1:02-1:46 Section 1D 1:46-2:16 Section 1E 2:16-2:56 Section 1F 2:56-3:18 Section 1G 3:18-4:20
Section 2	
Introduction 4:20-4:47 Main Portion 4:47-6:57 First Phrase 4:47-5:10 Second Phrase 5:10-6:09 Third Phrase 6:09-6:32 Fourth Phrase 6:32-6:57 Coda 6:57-7:20	Section 2A 4:20-4:45 Section 2B 4:45-5:43 Section 2C 5:43-6:32 Section 2D 6:32-7:20
Section 3	
Introduction 7:20-7:33 Main Portion 7:33-9:25 First Phrase 7:33-8:09 Second Phrase 8:09-8:43 Third Phrase 8:43-9:25 Transition 9:25-9:35 Coda 9:35-End	Section 3A 7:20-8:12 Section 3B 8:12-9:16 Section 3C 9:16-End

Figure 8

IV. Performance Guide

Relevant Background Information

An article written by the composer Simon Emmerson, the Professor of Music Technology and Innovation at De Montfort University, discusses Barry Anderson's working life in England. The composer died very tragically of a heart attack at the age of 57 and only wrote about 20 compositions. He was highly influential in the development of Britain's electronic music scene. Anderson created the West Square Electronic Music Ensemble “to allow the expanding talent coming in through his evening and part-time electronic music classes to have access to public performance presentations."[25] Two years after the initial formation of the group, the ensemble gave its first public performance. The group was based on a “evolving core of members” and drew in several reputable composers to write for and perform with the ensemble. This group became one of the primary electroacoustic performing ensembles in England at precisely the time there was “great increase in interest in the UK” in tape compositions. Emmerson states, “This period saw, too, an increasing move away from completely free scores to a desire for greater clarity and definition to electronic sound presentation."[26] The emphasis of the ensemble at the time was not on free improvisation because there were other ensembles with that as their primary focus. Barry Anderson and the West Square Electronic Music Ensemble believed that "improvisation was not enough."[27] This quote suggests that, in the mind of Barry Anderson, notation was an absolute necessity. This is shown in the notation of the tape portion of *Sound the Tucket*, which is very clear and accurately represents the sound of the tape with sensible graphics.

In his program notes, Barry Anderson makes reference to the fact that he was already midway through writing *Sound the Tucket Sonance and the Note to Mount* when the title came to him. The sounds themselves represent the two different types of sound structures that Anderson was trying to

25 Simon Emmerson, “Live electronic music in Britain: three case studies,” *Contemporary Music Review* 6, No. 1 (1991): 179-195.
26 Ibid
27 Ibid

write. "Sound the Tucket" represents the short and punctuated articulations predominating the first and third sections of the piece. Sometimes the notes are isolated and other times the fast punctuated notes occur in succession. Either way, "Tucket" is very similar sounding to the standard double tonguing syllables of "Tuh" and "Kuh" (or Ta-Ka). The first two notes of the piece could be said to represent the word "Tucket." To contrast this, "Sonance" is a very beautiful sounding word with long vowel sounds. This could be said to represent the calm and peaceful nature of the second section with it's long sustained tones in the trombone and drones in the tape. The portion of the title "Note to Mount" could again be said to represent the punctuated nature of the third section. Using these analogies, the title is a direct representation of all three sections of the piece. "Sound the Tucket" is the energetic trombone part throughout the first section, "Sonance" is the ethereal long tones of the second section and "Note to Mount" is the agitated confrontation that ensues. All three sections are represented with their own small portion of the title of the piece.

Barry Anderson was a native New Zealander, but spent his professional life, after age eighteen, composing and teaching in England. There is no way to fully explain why after studying at the Royal Academy of Music in London for four years he chose to settle in the city rather than returning to his native home of New Zealand. For many, leaving the country where you were born is a very arduous decision and a very difficult thing to do physically, mentally and emotionally. It is not possible to know why Anderson decided to stay in England after his education. This is mostly speculation, but why did Barry Anderson choose this particular scene from Shakespeare's *Henry V* over another source material? Was there some sense of pride in his new homeland? This particular battle depicted in the play featured the British outnumbered by the French soldiers, yet England achieved a decisive victory through careful planning and good battle tactics. Is there a message buried in this source material? Perhaps Anderson maintained a certain amount of pride in this victory of the country of his new citizenship.

Some fundamental information about the previously unknown dedicatee of *Sound the Tucket*,

Mark Hamlyn, has been discovered. The Stephen Montague article, "Barry Anderson 1935-1987," includes a small reference to the details of the original premiere. The information is as follows, "Sound the Tucket Sonance and the Note to Mount. 1980. For solo trombone and 2-channel tape. First performed Park Lane Group, Purcell Room, London, Jan. '80."[28] An investigation of the Park Lane Group's website reveals that it is a performance organization with the Mission Statement: "Given the free use of Park Lane House...the PLG was founded in 1956 to provide a prominent platform for outstanding young musicians, to organise notable and imaginative musical occasions [and] to celebrate the lives and work of great musicians."[29] A search query for the terms "Park Lane Group Mark Hamlyn," found an article from *The Musical Time* written in 1980 that references Mark Hamlyn. The article contains a review written by Paul Griffiths that specifically mentions the PLG Young Artists Series and the premiere of *Sound the Tucket Sonance and the Note to Mount.* Paul Griffiths writes, "Every January the Park Lane Group presents a week of Purcell Room recitals by young musicians performing 20th-century music, and every year the programmes are remarkable for variety and consistent quality...Mark Hamlyn could afford to test his virtuosity and his cheerful good humour in Berio's *Sequenza V* and a pair of much less engaging new pieces (9 Jan)."[30] It was theorized that *Sound the Tucket Sonance and the Note to Mount* was one of those "much less engaging new pieces." This information was later confirmed in an email correspondence with the Park Lane Group:

> "The performance of *Sound the Tucket Sonance and the Note to Mount* on 9 January 1980 was its world premiere. Mark Hamlyn was the trombonist as well as the dedicatee. He was among the finest young players at the time but sadly we have lost touch with him. Audience for that concert was around 200... Hamlyn also performed Jeffery Wilson's *Pickles* (world premiere) and Berio's *Sequenza V.* He shared the concert with the Jocelyn Abbott/Richard Mapp Piano Duo, who played Britten, Gordon Crosse and Stravinsky."[31]

Also included in the email were two pictures of the venue of the original premire which will be

28 Ibid
29 "About PLG," Park Lane Group, accessed November 6, 2013, http://www.parklanegroup.co.uk/page3a.html.
30 Paul Griffiths, "Music in London," *The Musical Times* 121, No. 1645 (1980): 191.
31 John Woolf, Email to Joseph Muñoz. November 6, 2013.

included in the appendix of this document. The information in this email dispels all previous misconceptions about the identity of Mark Hamlyn.

Email contact was made with Mark Hamlyn, who now resides in Italy. Numerous search queries for his name resulted in articles in Italian that referrence him as being an composer/arranger for a Pink Floyd chamber ensemble. A YouTube video of his arrangement was discovered[32] and a private message was sent to the owner of the YouTube channel, Officina Musicale. The reply that arrived was the personal contact information for Mark Hamlyn in Italy. After a brief international telephone call with Mark Hamlyn, his email was obtained and electronic correspondence was initiated.

Mark Hamlyn was born in Rochester, England in 1958. He studied composition, trombone and piano at the Royal College of Music from 1976 to 1979. He worked primarily as a freelance trombonist in London and then moved to Rome in 1985 to play principal trombone with an orchestra there. He now primarily composes, arranges and conducts for a living in Italy. A full Curriculum Vitae for Mark Hamlyn is available in the appendix of this document. Of special note in the attachment to his email is the information regarding how he helped *Sound the Tucket* come into being. Mark Hamlyn writes:

> "I won a competition to perform in the Park Lane Group series of concerts at the Purcell Room on the South Bank, London. The idea was to have the winners commission a new work by 1 or 2 composers, the commission being paid by the Park Lane Group. Now, I actually asked the composer Edwin Roxburgh...but after some thought he said he was too busy and so suggested his good friend Barry Anderson to write the work. I accepted. So Sound the Tucket and the Note to Mount was nearly not written at all!"[33]

The exact amount paid for the commission was not revealed, nor is it completely necessary information. It is very interesting to note that Barry Anderson was Mark Hamlyn's second choice for composer. This echoes another serious piece from the trombone repertoire Ferdinand David's *Concertino*, as David was Karl Queisser's second choice composer in lieu of Felix Mendelssohn.

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32 "Pink Floyd The Dark Side of the Moon arr. Mark Hamlyn Officina Musicale Orazio Tuccella," YouTube video, 20:10, from the premiere on January 29, 2012, posted by "officina musicale," February 15, 2012, http://www.youtube.com/watch?v=NRGX8eW-EBI.

33 Mark Hamlyn, Email to Joseph Muñoz. November 12, 2013.

Hamlyn describes his experience with premiering the work and the audience reaction to the piece:

> "I was still at the Royal College of Music at the time (21 or 22 years old) and very much into the avant-garde...and so, of course I loved working with Barry and having the oportunity to work with electronic sounds. It was exciting and I knew this man meant business. The reviews for the concert were on a whole good and rewarding for me, but I remember the reaction to Barry's work was generally a bit limp. This upset me at the time because I knew the amount of time and effort Barry put into producing the work was enormous."

It is disappointing that audience reaction to the piece was "a bit limp" in 1980. Interest in the piece continued til 1987 when the posthumous recording was released. In the twenty-first century, the piece has only more interesting juxtapositional value with the amazing computer technology that is being developed. Hamlyn comments on the electronic music scene in London in 1980 and the kind of person Barry Anderson was:

> "You must remember that at the time, the London scene was bombarded with concerts of new music and electronic music was already considered 'old stuff.' What they failed to realize was that Barry was particularly good at it. Simply, his first name wasn't Karlheinz....Barry Anderson was a quiet, reserved and as you say, a 'behind the scenes' kind of man. But then, subsequently, I have worked with people such as Cage, Berio, and Nono, and they too were 'behind the scene' kind of people...Barry was very precise on what he wanted, he would not let slip the slightest imprecision, including, as I remember, microtones. I remember meeting Barry for the first time in his studio in South London, full of electronic equipment, we went through the trombone part... Barry had already completed the electronic sounds and explained that he would write a graphic score under the trombone part. As time went on he would reveal the electronic part and his concept. I found him easy going and intense at the same time, just like other composers I subsequently met."

It makes sense that composers are naturally people that don't really enjoy the limelight. It is humorous that electronic music was already "old stuff" that reached its peak in the 60s and 70s. But of course, in 1980 the audience market for this style was essentially saturated. This additional information provides supporting evidence to Barry Anderson being extremely detailed oriented in his work. This quote also provides new information regarding the fact that the score did not originally contain the extremely detailed graphical tape notation.What Mark Hamlyn says about the inner meaning of the piece is very insightful:

> "I presume you understand the concept of the piece-confusing the listener's ear with trombone sounds verses electronic sounds as the Shakespeare quote suggests-battle, confusion of sounds-trumpet calls mixed with clashing of swords, screams, medieval sentiments and so on. This makes the piece brilliant. Nobody bothers to read program notes! But then, it should be obvious."

This only further supports the theory that the piece is in fact about war. After reading this quote, the various screams within the piece make more sense as does the concept of medieval clashing of swords. His commentary on the preparedness of audiences to understand and enjoy this piece is spot on. An audience will be unable to discern the inner meaning of this work without a brief discussion or pre-concert lecture. Highlighting the piece's connectivity to war is crucial for successful performances of the piece. Prior to any of this information, the only direct information the author had regarding the original premieres of the work were from Benny Sluchin.

Benny Sluchin, who was the trombonist who premiered *Sound the Tucket Sonance and the Note to the Mount* in France in 1983, provides important information. Sluchin has also been a member of Ensemble InterContemporain, directed by Pierre Boulez, since 1978 and still is an active participant in the study of brass acoustics at IRCAM. Here is an excerpt from an email that he wrote to the author :

> "The French premiere was in Bourges on June 1982. There was an important annual festival of electro-acoustical music, at those years. The festival was later discontinued. I chose then later 'Sound the Tucket...' for the Paris recital in November 1983, which you saw on the IRCAM website. The program notes are taken from Barry's original text in English. He has modified the work, since the first performance, and made several revisions to both the trombone and tape material."[34]

The simple fact that Barry Anderson "made several revisions" to the piece is extremely interesting. Lots of different composers revised works during their lifetimes, but the fact that *Sound the Tucket Sonance and the Note to Mount* was revised is important because the piece only existed for only about seven years before the composer died of a heart attack. After contact with Mark Hamlyn was made, these changes are now known. Mark Hamlyn writes, "After his death, I knew his piece was performed by

34 Benny Sluchin, Email to Joseph Muñoz. September 14, 2013.

others....but I know nothing of subequent changes. I know that during the elaboration of the score he changed very little. I did visit his wife to talk about a performance, but at the time I could not afford the exorbitant price she asked for the rental of the tape." It is now known that during the years 1980 and 1982, almost nothing was changed in terms of the composition. The only thing that was added to the score was the graphical depiction of the tape portion. Hamlyn describes this as the "elaboration" of the tape. This information is very interesting in regards to the birth of this important composition and at the very least, serves as a further suggestion that Barry Anderson cared very much about his music and gives an explanation as to why his graphical score for *Sound the Tucket* is so beautifully drawn in full detail.

In another email correspondence, Benny Sluchin answers some questions about why Anderson chose to write in the style of Berio's notation:

> "Berio's influence on the notation, is explained by the fact that he wanted to compose and to put the performer in a situation he did not have beforehand. That's why he does not apply the usual dynamic notation, and performers are usually confronted with a new vocabulary. And Barry was caught by this novelty.... Barry was a man who did the work behind the screen, but rarely present for the public. It may be the time to give him the right place he deserves."[35]

All email correspondences with individuals have been included in the Appendix of this document. This information provides insight into Barry Anderson as a person. He was not a composer who enjoyed the limelight and preferred to "work behind the screen." This information works in conjunction with what Mark Hamlyn states about the composer. As stated by Benny Sluchin, his fascination with wanting "to put the performer in a situation he did not have beforehand" led him to use Berio's graphical notation. Yet, he still wanted to put his own spin on the symbols and expanded the dynamics one level from 0-9 instead of 0-8 to better represent the electroacoustic portion of *Sound the Tucket.* Overall, the correspondence with Benny Sluchin was very helpful and insightful, providing a better glimpse into the

35 Benny Sluchin, Email to Joseph Muñoz. March 8, 2013.

man and his work.

Problematic Notation

Fig. 9

Thanks to the assistance of Benny Sluchin, the original intention of the symbol in Figure 9, which is found at 0:03, has been revealed. In an email correspondence, Sluchin states, "This sign means a flap (used by Globokar in Discours II)."[36] The performance key for Vinko Globokar's Discours II for Trombone Quintet states that the symbol is a "percussive attack of the tongue, obtained by pronouncing 'fla' in the mouthpiece."[37] This information confirms one of the two original theories about the symbol. In earlier research, some evidence was found in a recording of the piece given on a live recital by Benny Sluchin in 1983, available on the IRCAM website.[38] This recording gave some indication that the symbol meant some kind of audible mouth sound. Further evidence was found in the commercially available recording made in 1989, also by Benny Sluchin.[39] The evidence in this recording indicated that the symbol could have possibly been a mute tap sound performed by striking the bell with the plunger. Thankfully, the original definition of this symbol has been discovered and confirms the theory

36 Benny Sluchin, Attachment to Email to Joseph Muñoz. September 14, 2013.
37 Vinko Globokar, *Discours II for five trombones* (New York: C.F. Peters, 1969).
38 Benny Sluchin, *Sound the Tucket Sonance and the Note to Mount,* recording from "Les Cuivres... (Nov. 29, 1983)," IRCAM, accessed August 24, 2013, http://www.musiquecontemporaine.fr/record/oai:archiprod.ircam.fr:audio_vol_AU02026100?language=en.
39 Benny Sluchin, *Sound the Tucket Sonance and the Note to Mount,* from "Le Trombone contemporain," 1989, Adda 581987, Compact disc.

that it does indeed mean to perform a "tongue slap."

Fig. 10a

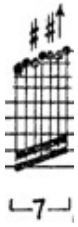

Fig. 10b

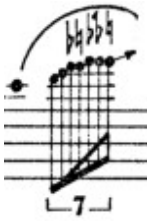

Fig. 10c

These are the three types of notation indicating a rip up over the overtone series. Figure 10a is different from Figure 10b and Figure 10c because it contains doubled slash marks through the flags of the individual notes. The three figures are found at 2:33, 3:21 and 3:36 respectively. Usually slash marks through a stem indicate some type of multiple articulation on a single pitch and sometimes multiple slash marks through a stem indicate a fluttertongue. Thanks to the assistance of Benny Sluchin some clarity has been found regarding the true intention of this notation. In an email correspondence Sluchin states, "2'53" [Figure 10a] means fluttertongue and not double tongue."[40] Original research on the subject was inconclusive. The leading idea was the slash marks in Figure 10a might indicate to randomly double tongue throughout the rip. This theory was not very strong because the effectiveness of this extended technique does not create a big enough difference in sound between Figure 10a and the other two figures. There was no perceivable difference in the way Benny Sluchin performs Figure 10a in the resource recordings. Thankfully, Benny Sluchin has provided his insight in this notation and the questions have been cleared up.

40 Benny Sluchin, Attachment to Email to Joseph Muñoz. September 14, 2013.

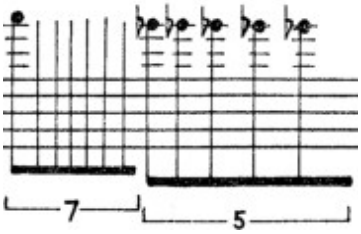

Figure 11a

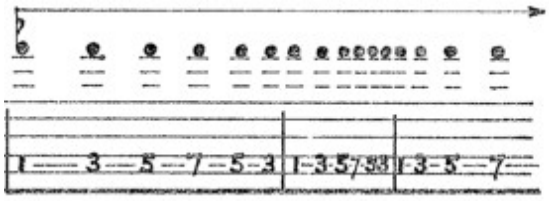

Figure 11b

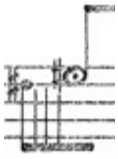

Figure 11c

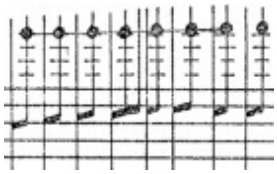

Figure 11d

Another notational discrepancy found in Barry Anderson's composition relates to the notation for against-the-grain playing. The four figures are found at 3:22, 5:12, 2:41, and 9:10 respectively. Figure 11b is very clear and notated with specific slide positions. Figure 11a is very unclear. The only evidence to suggest that this is against-the-grain playing is from Benny Sluchin's commerical recording. The notation displays empty flags with no note heads and there are a few other spots with similar notation. Figure 11c is most likely a short-hand notation to mean to articulate the same note four times. Against-the-grain playing would not be possible in this spot unless you were playing a two-valve bass trombone and attempted to alternate Fifth Position and Second Valve First Position, but this is very unpractical. Another notation with missing note heads is a vamp figure near the end of the piece seen in Figure 11d. The omitted note heads in this particular case most likely means "any pitch" or "highest note." So why is Figure 11a performed against-the-grain? It might be because high C is a note that contains many possible alternate positions. Ease of playability may be a contributing factor. Also, it is notated with missing note heads and it would be nice to believe that it is notated differently for a reason. But why is there a discrepency between the first type of notation which is very unclear and another notation that is very clear and specific? It is very likely that the discrepancy is simply a short-hand version of the against-the-grain notation.

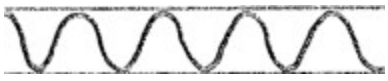

Figure 12

Occasionally, the plunger notation ceases to be the pointed V-type indications with very specific closing and opening spots and begins to look evenly spaced and rounded as shown in Figure 12, first found at 0:55. The author believes this to be a non-specific notation during some chance processes that occur during the piece. But this notation is most likely used to indicate a more ad lib style in using the plunger or the harmon mute.

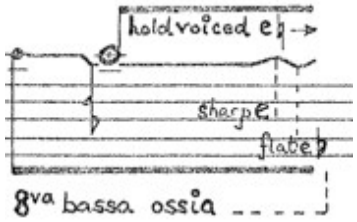

Figure 13

Figure 13, found at 5:03, is a very unclear notation for two reasons. Firstly, the 8va bassa ossia could refer to either the played or the sung note. Secondly, it is unclear whether the horizontal line leading from the first note ceases to represent the pitch of the played note or the sung note once it crosses through the sung note. The horizontal line obviously begins to represent a long sustained played tone, but once it cross the sung note, the confusion begins. The sung note's flag states clearly "hold voiced e," but does that mean to hold the voiced e "steady?" Overall, any slight adjustments in pitch or the multiphonic will be barely perceptible. It is ideal to slide both enough to create dissonances of minor seconds or less.

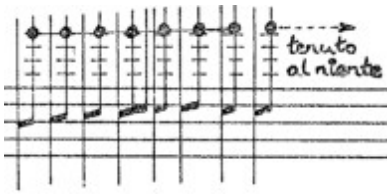

Figure 14

Lastly, the vamp figure near the end is somewhat unclear. Figure 14 is found at 9:10. Should the

vamp be only one repeated note or continue in the two note alternating style? Benny Sluchin's commerical recording contains only one repeated note vamped until the tape comes to a halt. But the figures preceding this note have been double and triple figures that span some kind of interval. Perhaps the vamp should continue in the two note style rather than the one note style? This should be left to the performer's free choice because there is no definitive answer to the question of this notation. The author typically performed the piece using the one note vamp style.

Plunger and Harmon Mute Clarification Chart

The appendix of this document contains a detailed plunger and harmon mute clarification chart. The notation that Anderson uses to denote the opening and closing of these mutes is based on similar notation used by Luciano Berio in his *Sequenza V.* Though it is a very detailed and standard, it can be difficult to learn and read because the V indications typically point to specific notes. Due to the small note heads and the fact that the V often points to single closed notes in very technical passages, the author believed a clarification chart to be a useful tool in learn *Sound the Tucket*. Thus, the clarification chart has been created using traditional "O" and "+" markings to denote open and closing the mute. This chart should be used exclusively as a practice tool and as a way to understand the graphical notation.

Suggested Alternate Positions

Figure 15a

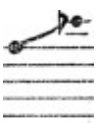

Figure 15b

Fig. 15c

These Figures are found at 0:11, 0:20, and 0:53 respectively. There are three specific glissandi

in the piece that are not possible because the notes are not on the same partial. One possible solution to this issue is to treat them all the same way. Play a glissando up into first position and then gently land on the higher note in third position. To perform Figure 15a, the player would slide from F# to Bb and then land gentle on the C in third position. To perform Figure 15b, the player would slide from A in sixth position to D in first position and then land gentle on the Eb in third position. To perform Figure 15c, the player would slide from D in fourth position to F and then land gently on the Ab in third position. This method clearly establishes both notes and maximizes the glissando.

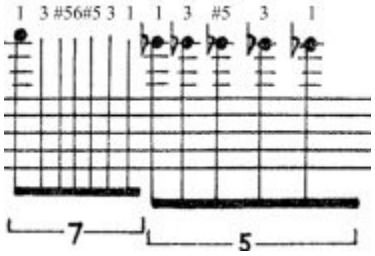

Figure 16a

Figure 16b

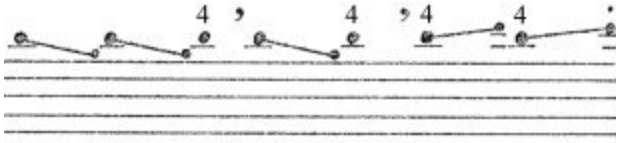

Figure 16c

Here are some suggested alternate positions for three different spots found at 3:22, 0:35, and 4:53 respectively. Figure 16a is the against-the-grain spot with the unclear notation. It is unclear because there is no actual indication in the score that this is against-the-grain. Benny Sluchin performs it as against-the-grain on his commercial recording. This combined with the fact that the notation is different (the note heads are missing) is enough evidence to indicated that this spot should be played as against-the-grain. If you play all of the high C's possible from first through sixth positions you will end up back in first. The same sequence of alternates is possible on the B-flat. Figure 16b contains chance articulation notation. It is ideal to perform these notes as a direct gliss from B-flat in sharp fifth position and to perform the chance articulations. The switch to B-flat in sharp fifth position should occur on the third notated B-flat. Figure 16c is the "cry" motif from the second section. The gliss descends out to a B natural in fourth position, so it makes sense to stay in fourth position to play the D. The next gliss is

only possible from a fourth position D and that makes even more reason to use this alternate in this spot.

Figure 17

The final spot for suggested alternate positions is the unique descending fall motif that lands on a pitch. The falls are best accomplished by descending from first position. Sometimes the fall occurs over the partial and sometimes it is a direct gliss. The proper pitches to perform successful glissandi are indicated in Figure 17, which is found at 0:39.

Practice Suggestions & Advice

Sound the Tucket Sonance and the Note to Mount is a journey towards an imminent confrontation. The first section establishes that the trombone is on equal footing with the tape and is a force to be reckoned with. The second section is the calm before the storm and could be said to illicit feelings of quiet sadness. The final section is the confrontation between the trombone and tape, the winner is not certain. The final tape sounds are of a voice, either created with a synthesizer or through acoustic means. The trombone's last note is a dissonant multiphonic leading towards the lone voice of the performer sustaining a tone. The piece ends with quiet stillness and a possible complete unity of both trombonist and tape.

Timing with non-beat driven music can be very difficult. The best advice is to listen to the tape portion several times. The visual representation in the score is remarkably clear and precise. The big landmark arrival points are usually easy to hear and coordinate with. There are a number of things to

consider when practicing something with tape. First, there are some easily recognizable things to coordinate with on the tape, but timing in this piece is really about "feel" or "intuition." It is definitely not an easy thing to do consistently, but with enough carefully timed repetitions performances should improve. The next thing to consider when preparing this piece is to carefully study the shifts the drones make. There a few drone shifts that might be easy to miss. For instance, the shift of drones that occurs at 5:04 may be easy to miss because it is fast, sudden and quiet. Additionally, it occurs during a very difficult extended technique which may cause some performers to miss it. Finally, use of a stopwatch or some other visual representation of the time as the piece proceeds might work as a practice tool. The general feel of five and ten second intervals can begin to become ingrained in the performer. There are reference recordings available that can also be used as study tools.

The piece covers almost the entire range of the trombone, from a low pedal E1 to a High F5. If a performer has difficulty performing in either extreme, it is recommended that they use method books that specifically address those registers prior to attempting *Sound the Tucket*. A potential performer of this work should definitely not shy away from this piece because it is a huge challenge. There is no better way to improve one's personal skills than by tackling a piece that is just beyond the ability of the performer. Additionally, there is less to lose in a piece like this if you "miss the high note" or "miss the low note" because audiences won't be familar with this piece and you can use this as a great opportunity to improve one's skills and bring a new piece to new audiences. The same idea goes for any specific difficulties with extended techniques. If one can't fluttertongue, perform multiphonics, perform rips or if one has difficulty performing against-the-grain playing they should not shy away from playing this piece. All of those skills can be learned or improved using this piece as a medium for growth.

Multiphonics sound best when the sung note is performed louder than the played note. Usually this can help balance the multiphonic. If one cannot perform multiphonics, it is suggested that the

player isolate the singing voice. One strategy would be to sing the correct pitch and then place the trombone on the lips whilst singing. The next step would be to sing the correct pitch and then place the trombone on the lips and attempt to add the played note whilst singing. If that does not work, attempt to create a buzz (either a free buzz or a mouthpiece buzz) and add in the singing voice. Any vocal exercises that classically trained singers utilize will be of benefit in the training of multiphonics.

Fluttertongue occurs sometimes during other extended techniques and occasionally it appears alone. This effect is similar to rolling the R when speaking Spanish. If the roll can be achieved it can easily be transferred to performing a fluttertongue. If the roll cannot be produced, many individuals find it easier to growl in lieu of fluttertongue. If the growl is performed instead of the fluttertongue, it is very important to make sure the growl is very loud. The one downside to using growl as a substitute to fluttertongue is that is very soft and often is not audible to a satisfactory level.

For against-the-grain playing when it uses alternate positions, it may be necessary to practice very slowly. Even beginners know that slow practice is the key to fast growth, but it is desirable to continually remind oneself of this fact. With the stress that arises from learning a difficult piece, it is easy to forget that one needs to slow down the brain and slow down the trombone playing. Constant reminder of this fact is always beneficial. Minor dips or rises of the pitch can occur if care is not taken to move smoothly between the same note in the alternate positions. The air must be unyielding and the air must be blown *across* the partials not *at* the individual partials. Intonation is always a huge priority, with the exception of first position A-flat. Usually, passages that start with first position A-flat must be tuned to that pitch and all other alternate positions must be adjusted to be sharp and match the first position A-flat. Care must always be taken to play in tune with the few pitched drones that occur throughout the piece.

The sheet music available from SOUNZ, when printed on regular US letter paper is definitely too small to be read. It is necessary to blow-up the music on stiff cardstock or poster board. Once the

music is enlarged to a readable size, the question of set-up arises. One possible setup is to place all of the music in a long row with no gaps. Another possible setup is to space out some of the music stands, with one page per music stand that would be five. Perhaps one of the best possible setups might be some version of zig-zag pattern that is spaced out upstage and downstage. This helps maintain visual contact with the audience and can increase stage presence.

Getting an audience to enjoy and understand this piece can be difficult. Daniel Levitin, the James McGill Professor of Psychology and Behavioral Neuroscience at McGill University comments on the issue:

> "The second stream (often written by contemporary composers in music conservatories and universities) is twentieth-century (now twenty-first-century) art music, much of it challenging and difficult for the average listener because it pushes the boundaries of tonality, or in many cases is atonal. Contemporary "classical" music...is regrettably listened to by almost no one compared to popular music; much of it deconstructs harmony, melody, and rhythm, rendering them all but unrecognizable; in its least accessible form it is a purely intellectual exercise... and those audiences who are attending to the music of contemporary art composers are dwindling, giving those composers and the musicians who play their pieces fewer opportunities to share their works, resulting in a vicious cycle in which audiences become less and less capable of appreciating the newest classical "art" music..."[41]

This negative outlook at the continuing diminishing fate of contemporary or experimental music is still the climate of the musical world today. These pieces challenge listeners in ways that they are not always comfortable with. Listeners are typically only able to grasp or understand the little compositional elements of a piece and normally are unable to extract larger meaning from an abstract composition, in accordance with Gestalt principles. Jamshed Bharucha, a cognitive neuroscientist and the current president of The Cooper Union for the Advancement of Science and Art, states:

> "The proposed model of harmony represents the internalized structure of an average Western listener who is exposed primarily to typical chordal relationships. No compositional prescription or value about tonal music is in any way entailed. The claim is only that if a musical context engages a schematic representation, perceptual facilitation

41 Daniel Levitin, *This is your brain on music: the science of a human obsession* (New York: Dutton, 2006): 263-264.

> will occur automatically in accord with the representation's structural constraints. A composer may choose to violate the ensuing expectancies, or to avoid a context that generates them in the first place. However, the existence of automatic facilitatory processes seems to suggest, although it does not necessarily imply, that music that at least minimally mirrors an internalized representation is likely to be more accessible to the average listener. The average listener may not have had the requisite exposure to alternative structures and may not expend the extra attention and effort needed to compensate for the absence of automatic facilitation."[42]

Essentially, a listener has automatic responses to a piece of music whether or not the composer was attempting to illicit those responses or not. A person's reaction to a composition will be based primarily on internal schemas. Has a person had an encounter with music of this nature before? If so, whether or not the experience was a positive one will most likely affect their current experience with a new composition. If a person has never encountered abstract music before, they may not know how to listen and understand such a work and may not "expend the extra attention and effort needed to compensate for the absence of automatic facilitation." Special training is often required to dissect and understand advanced avant-garde pieces.

What are some strategies for helping an audience understand *Sound the Tucket Sonance and the Note to Mount*? Talking before a performance is completely necessary to achieve any sort of connection with the audience in regards to this piece. It is essential to emphasize that this piece is constantly building intensity towards goals. Off in the distance, there is an "imminent confrontation." Whether the confrontation is a clash between French and English troops, man versus the machine, man versus nature or an internal struggle, giving the audience some kind of tangible image will be completely necessary for their enjoyment. Encourage them to cast aside previous negative interactions they've had with experimental music and to grab on to the "attacks" that occur between feuding sides in this piece. Highlight the formal elements of the piece by explaining that the second section is the "calm before the storm" in which a "cry" or a "sigh" motif is the primary driving force. Explain that the final section is

42 Jamshed Bharucha, "Music Cognition and Perceptual Facilitation: A Connectionist Framework," *Music Perception: An Interdisciplinary Journal* 5, No. 1 (1987): 1-30.

the epic battle that occurs in whatever image they choose to imagine it. The short attacks and the sustained tones are meant to be juxtaposed and create tension and unease as the piece approaches the quiet ending or unification of trombone and tape. Perhaps the following quote from Leonard Meyer, a long time professor of music and humanities at the University of Pennsylvania, will be of assistance,

> "Of course, if the composer is developing a relatively new style, as many contemporary composers have tried to do, the imagined listener may correspond to no listener who actually exists. He is rather one whom the composer hopes to create as his style becomes part of the general style, part of the listening public's stock of habit responses."[43]

Help the audience understand that composers such as Barry Anderson were attempting to contribute to the "listening public's stock of habit responses."[44] Whatever emotions and thoughts they have throughout the performance of the work, whether they be negative, positive, or anything in between, are perfectly natural and should be viewed and reflected on neutrally. Of course, if there are audience members who aren't willing to even attempt or feign interest in the composition, there may not be any way to get them to come around. Pierre Boulez puts it this way:

> "Is there really only lack of attention, indifference on the part of the listener toward contemporary music? Might not the complaints so often articulated be due to laziness, to inertia, to the pleasant sensation of remaining in known territory?... Evolution has gone in the direction of an ever more radical renewal, as much in the form of works as in their language. Musical works have tended to become unique events, which do have antecedents, but are not reducible to any guiding schema admitted, a priori, by all; this creates, certainly, a handicap for immediate comprehension. The listener is asked to familiarize himself with the course of the work and for this to listen to it a certain number of times. When the course of the work is familiar, comprehension of the work, perception of what it wants to express, can find a propitious terrain to bloom in. There are fewer and fewer chances for the first encounter to ignite perception and comprehension. There can be a spontaneous connection with it, through the force of the message, the quality of the writing, the beauty of the sound, the readability of the cues, but deep understanding can only come from repeated hearings, from remaking the course of the work, this repetition taking the place of an accepted schema such as was practiced previously."[45]

Due to the fact that these types of pieces can not and do not rely on "accepted schema" like melody,

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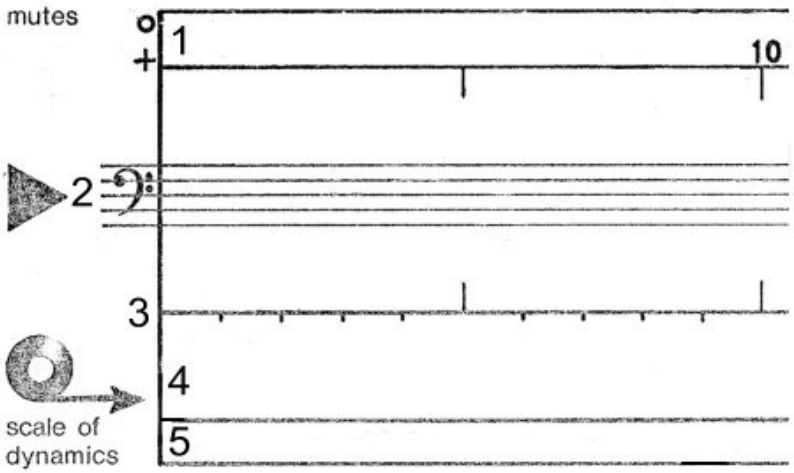
43 Leonard Meyer, *Emotion and meaning in music* (Chicago: University of Chicago Press, 1956): 276.
44 Ibid
45 Pierre Boulez, Michel Foucault and John Rahn, "Contemporary Music and the Public," *Perspectives of New Music* 24, No. 1 (1985): 6-12.

harmony, rhythm and standard forms, audiences may not have any desire to understand or enjoy them at all. In the words of Boulez this may be "due to laziness." To try and have these types of audience members enjoy the piece will be a huge challenge. One may be able to help an audience understand *Sound the Tucket* better through added theatrical elements. There really are no limits beyond the performer's imagination. Some are rigid in their desire to present an "authentic" version of the piece to the audience and others elect for more freedom of presentation. Anything that furthers the idea that there is an "imminent confrontation" should benefit rather than detract from the music. One of the easiest additions could be lighting, either simple or advanced, to reflect the general mood of each section. Other ideas could be some sort of video, visualizer or slideshow. Even a tasteful costume or interpretive dancer could further the impact of the meaning of the piece.

Recreation of the Performance Key to
Barry Anderson's *Sound the Tucket Sonance and the Note to Mount*

There are three time proportional staves per page each with forty seconds per staff.



1. Mute staff indicating the opening and closing of the plunger or harmon.

2. Trombone part which is always notated in bass clef.

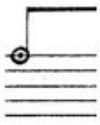
3. Timeline in seconds. Each little line is equal to one second, each larger line is equal to five seconds. Each staff is equal to forty seconds.

4. Tape part with detailed descriptive symbols of the electronic sounds.

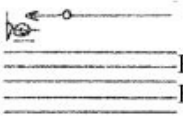
5. Scale of dynamics from zero to nine.

Sounds

All notation should be considered to be the same as that used in Luciano Berio's *Sequenza V*. The performance key to that piece should be consulted for further informtation.



Singing alone. Sometimes this is indicated to be performed away from the horn.



Pitched inhale. The notation is the same as Berio's *Sequenza V*

This symbol means a flap or a slap tongue as used in Globokar's *Discours II.* A percussive attack of the tongue, obtained by pronouncing 'fla' in the mouthpiece.

Note Lengths

Very short notes. The first example is played, second example is sung. This is the same notation as Berio's *Sequenza V*

Sustained notes. This usually means sustain to the next sound or sustain as indicated by the horizontal line as in Jacob Druckman's *Animus I.*

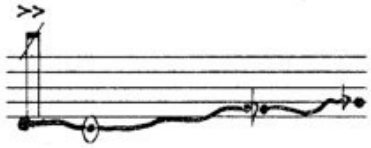
Pitchs

The note is lowered a quartertone below a sharp pitch

The note is raised a quartertone above a sharp pitch

The note is lowered a quartertone below a flat pitch

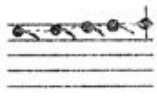
The note is raised a quartertone above a flat pitch



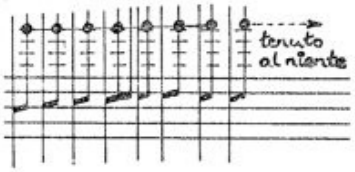
This is a slow gliss. The performer is meant to trace the contour of the line with a rising and falling pitch. This is also an example of the use of accents to indicate articulations rather than noteheads.

Glissando with a fluttertongue.

A descending fall that lands on a note.



Articulated notes that have individual falls but that gradually rise over the course of the sequence. It is as if there is a gliss between the first note and the last note.



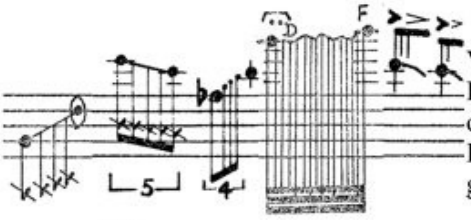
This is a vamp figure in which the highest note is not specified. It most likely means the highest note possible. It is unclear whether the vamp should continue just the high C or if it should continue in the two note alternating style. There is also a glissando indication to slide gradually upwards from high B to high C.

Articulations

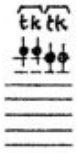
All tenuto, marcato and staccato indications should be approached in the traditional way.

Play two articulations on one note.
This is probably meant to be double tongue.

Play three articulations on one note.
This is probably meant to be triple tongue.

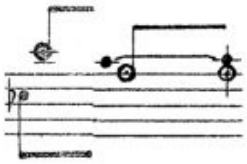


Various ways of notating chance articulations and nonspecific pitchs. Either the specific number of articulations is indicated with x's or flags or it is meant to be a chance articulation through a glissando. It can either occur through a straight glissando or a contoured glissando andsometimes it occurs on a quick fall.

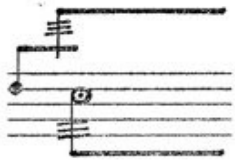


Doubled notes intended to be double tongued. The composer writes "simile" later in the piece and at that point the performer should play all doubled notes with a double tongue.

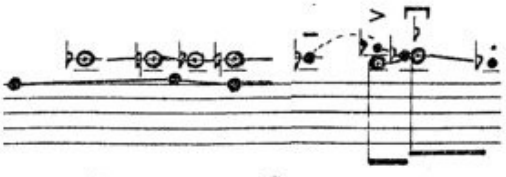
Multiphonics



Playing and singing simultaneously. A note is played and another note is simultaneously sung either above or below the played note.

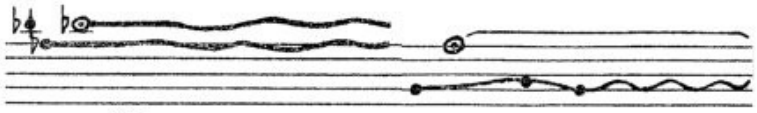


A normal multiphonic with a fluttertongue. The three effects occur at different moments as indicated.

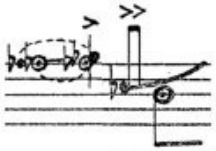


A sliding multiphonic in which both notes move. The pitchs are clearly specified.

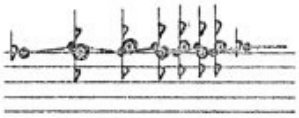
A sliding multiphonic in which one note moves. The pitchs are clearly specified.



A sliding multiphonic in which either one note moves or both notes move. The pitchs are nonspecific.

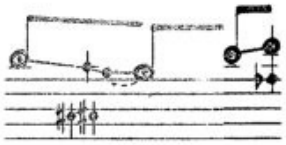


"Race-car" multiphonics. The bottom note is sung at either a half step or whole step below the played pitch or in unison. The trombone note slides upward at an increasing speed.

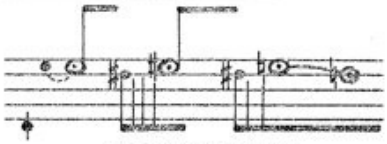


A multiphonic that both slides and alternates. There should be a brief moment of unison as the two notes pass.

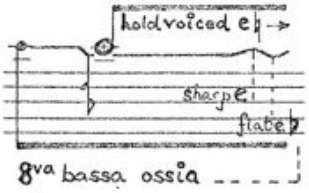
A multiphonic that slides slowly with a fluttertongue. It ends up as a note that is only sung.



Indications of sliding singing that has articulations beneath the sung pitches. This creates brief moments of multiphonics.



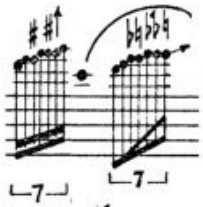
Alternating multiphonics. The flags indicate durations.
Singing alone, playing alone and multiphonics all alternate.



A slightly unclear notation. The 8va bassa ossia could mean either the played note or a the voice note can be taken down the octave.
It is unclear if the played note slowly shifts up and down or the voice note or both.
It might be possible that the played E shifts while the voice is intended to stay steady.

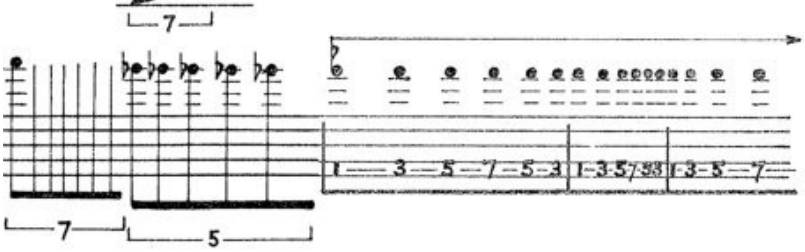
Indication that a note is to be sung continuously through the played pitchs.

Rips and Against-the-Grain



A rip up over the overtone series. Usually the easiest way to achieve this is by moving the slide outwards as the performer lips up over the series.

A rip to be performed with a fluttertongue.



Against-the-grain playing is performing notes in a sequence over the overtone series. This is very similar to playing a rip. This particular against-the-grain spot is playing the same note in various alternate positions in rapid succession. It is unclear whether the first type of notation truly means to perform against-the-grain.

V. Conclusion

The background information regarding the composer and his compositional style that is available in this document is necessary to have an informed and authentic performance of *Sound the Tucket Sonance and the Note to Mount*. This document is a useful guide for improving the training of the advanced techniques found in *Sound the Tucket* and has provided tips on how trombonists can reach out to audiences to help them understand this music better. The analysis of the inner-workings of this piece demonstrates that it is a highly intellectual composition that shows remarkable cohesiveness throughout the sections. It is quite possible that the title is meant to be a direct representation of the three sections of the work: the first section represents *Sound the Tucket,* the second section represents *Sonance,* and the third section represents *Note to Mount.* Due to the title being taken from Shakespeare's *Henry V,* the first section could represent the call to arms of the French Constable to his troops as they prepare to march off to what is going to be a decisive British victory. The second section is the brief moment of calm before the battle; there is lots of sighing and crying sounds in this section. The final section is the battle, whether it represents the British and the French troops, man versus the machine or an inward battle with oneself. It is a remarkable piece that takes the listener through whatever images or lack of images they would like to imagine.

In general, the piece still remains unknown amongst trombonists. Why is this piece not more well known? The lack of performances can partially be blamed on the trend discussed in Thomas Cox's dissertation:

> "Since the early 1960s, many composers have created musical works for solo trombone with electroacoustic accompaniment in a number of different styles, and using various different techniques. For a variety of reasons, the mainstream compositional style in this genre has shifted over the course of this time period; most early compositions were experimental and abstract, while more recent works generally fall into one of two categories—those influenced by popular music, and those focusing on a specific element of the music itself."[46]

46 Ibid

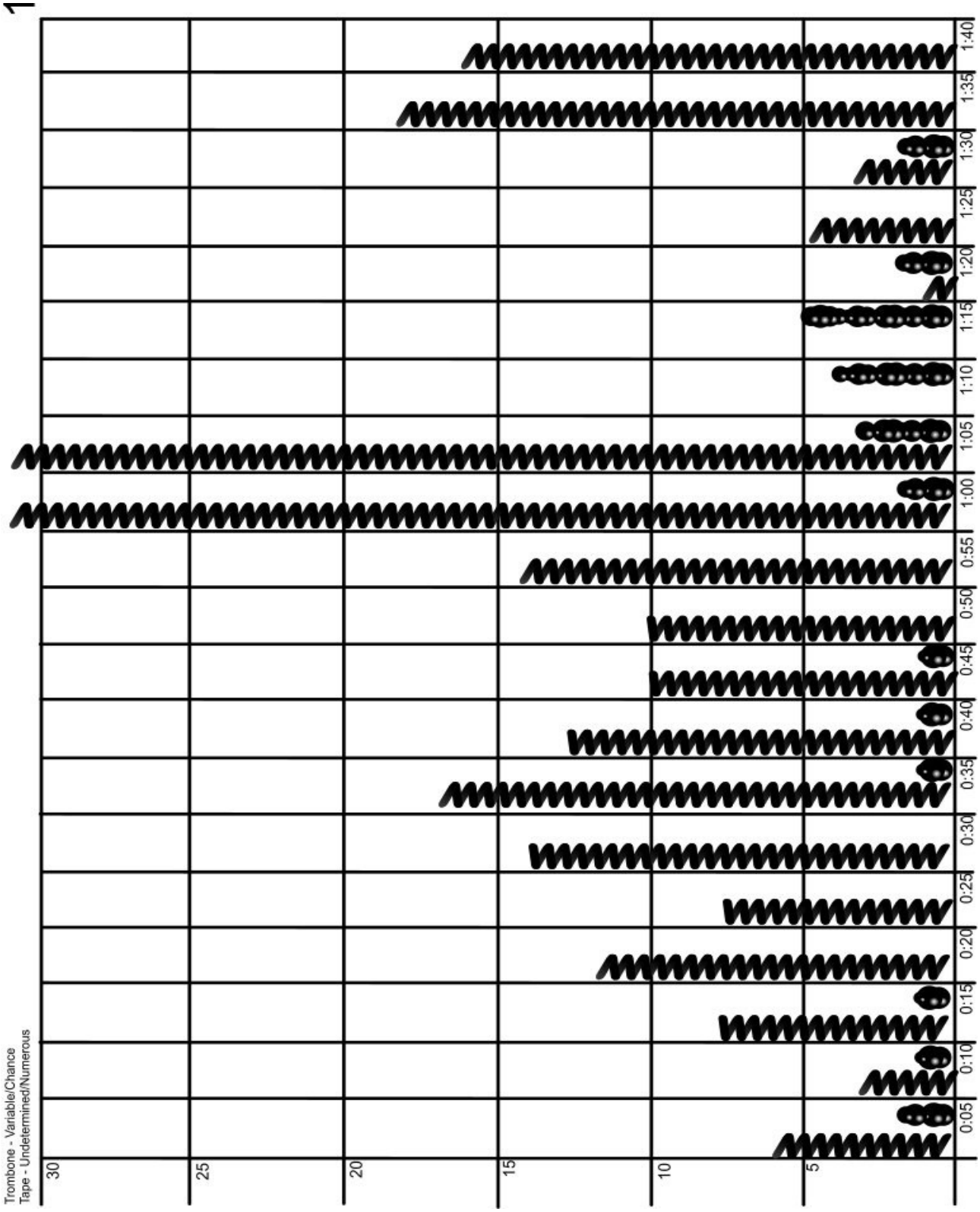
A large portion of the trombone repertoire near the end of the twentieth-century continuing on into the 21st-century is tonal and employs standard rhythms. The serial music of the 70s and 80s has drifted into obscurity amongst the mainstream general population. In common university training, one that emphasizes obtaining a professional band, orchestra or chamber job as the primary goal of musicians, serial music and graphical scores are not essential to practice. The normal orchestral musician is not frequently called upon to perform extended techniques or microtones in any of the standard repertoire. The general population doesn't understand or relate to a lot of serial music from the twentieth-century and performers are not prepared to tackle those challenges. There is another explanation as to why trombone and tape music is not more popular amongst performers and audiences. In an article written by Natasha Barrett, she simply states, “The novelty of the early decades - of listening to strange sound emanating from loudspeakers - has passed.”[47] Leigh Landy makes a relevant comment based on previous research, “A significant number of composers have created works of great complexity, particularly during the latter half of the twentieth century. The process by which a larger audience might acquire a taste for such works is normally a slow one. Because there are so few opportunities to learn to appreciate such works, the gap is perhaps a logical one."[48] Academic composers wrote in their respective styles partially because they were supported by universities. Most of this music remains unknown and unpopular. Musicians are not required to develop the skills utilized in these pieces and audiences do not enjoy them. There are no finacially reasonable markets for this music except those that are created by performers. Building audience support for an individual performer and the music they propagate is the only way for this music to continue to live on. Hopefully this document will provide trombonists with the background knowledge to be advocates for this music and the performing tools necessary to help audiences understand why this is quality music with value.

47 Natasha Barrett, “Trends in electroacoustic music,” in *Cambridge Guide to Electronic Music*, ed. Nick Collins et al. (Cambridge: Cambridge University Press, 2008).

48 Leigh Landy, "The Intention/Reception Project," in *Analytical Methods of Electroacoustic Music,* ed. Mary Simoni (Oxford: Routledge Publishing, 2005), 30.

VI. Appendix

Attack Density Chart



2
Trombone - Variable/Chance
Tape - Undetermined/Numerous
30
25
20
15
10
5
1:45
1:50
1:55
2:00
2:05
2:10
2:15
2:20
2:25
2:30
2:35
2:40
2:45
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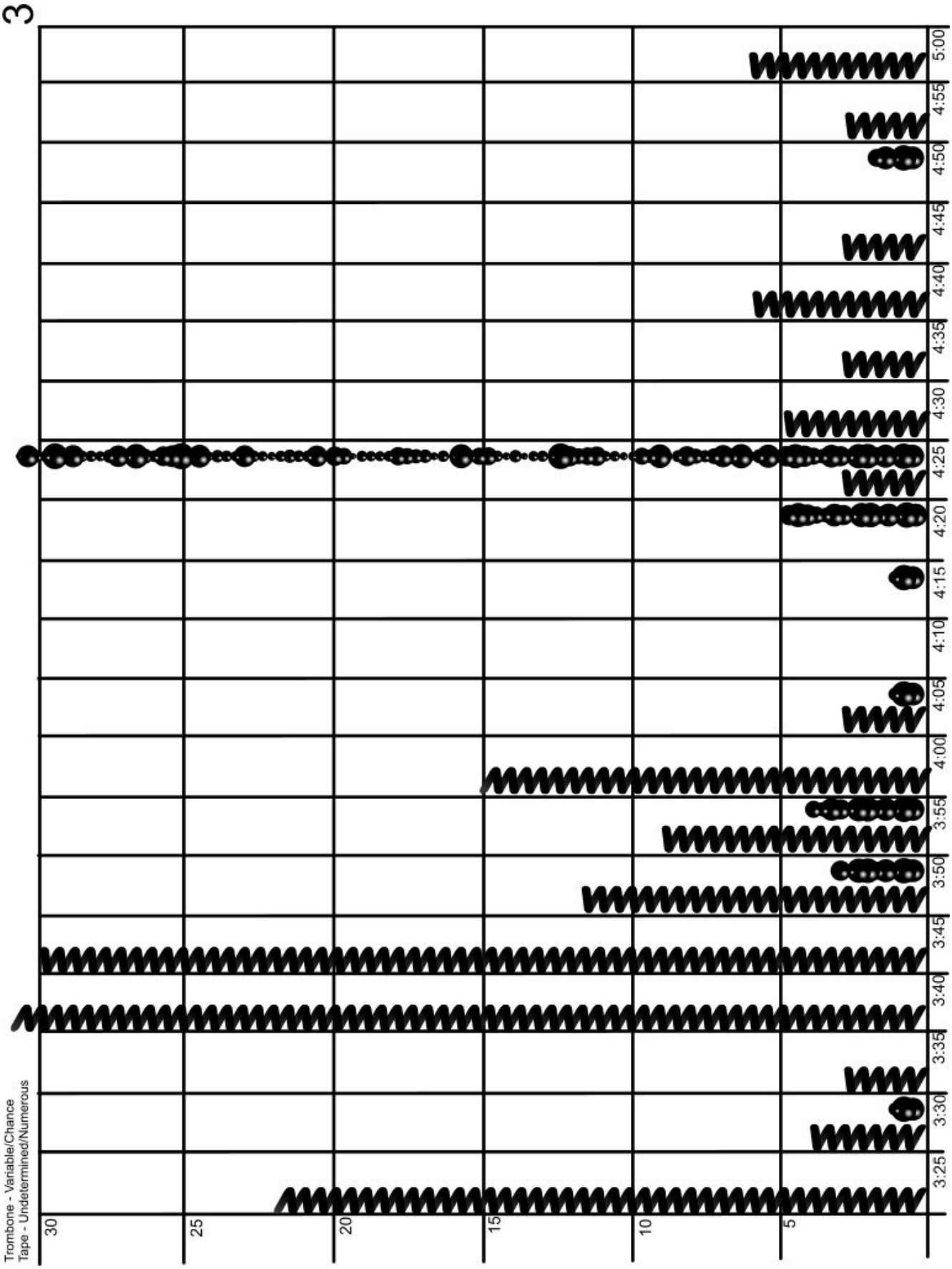
2:55
3:00
3:05
3:10
3:15
3:20


3
Trombone - Variable/Chance
Tape - Undetermined/Numerous
30
25
20
15
10
5
3:25
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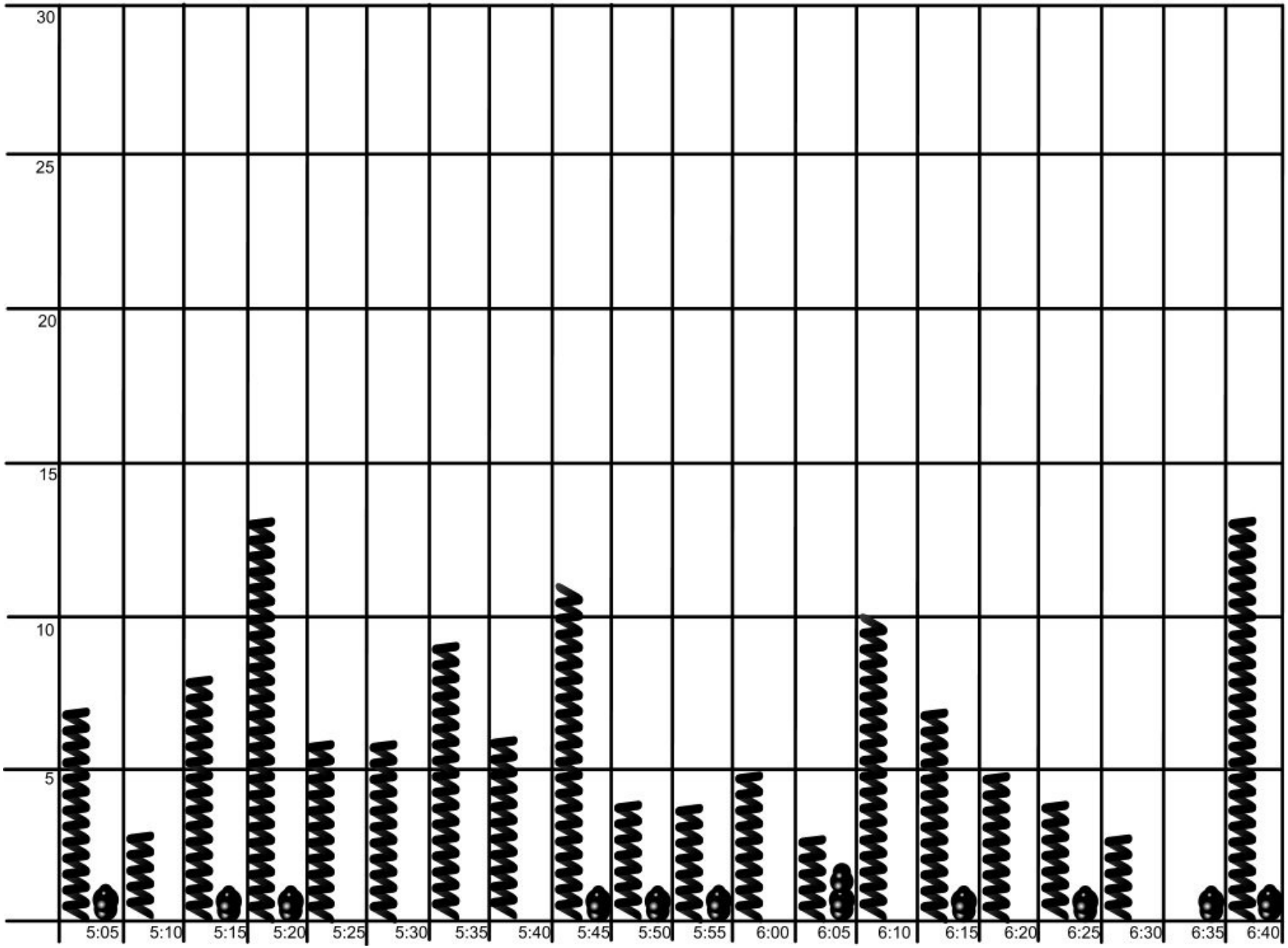
Trombone - Variable/Chance
Tape - Undetermined/Numerous



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Trombone - Variable/Chance
Tape - Undetermined/Numerous
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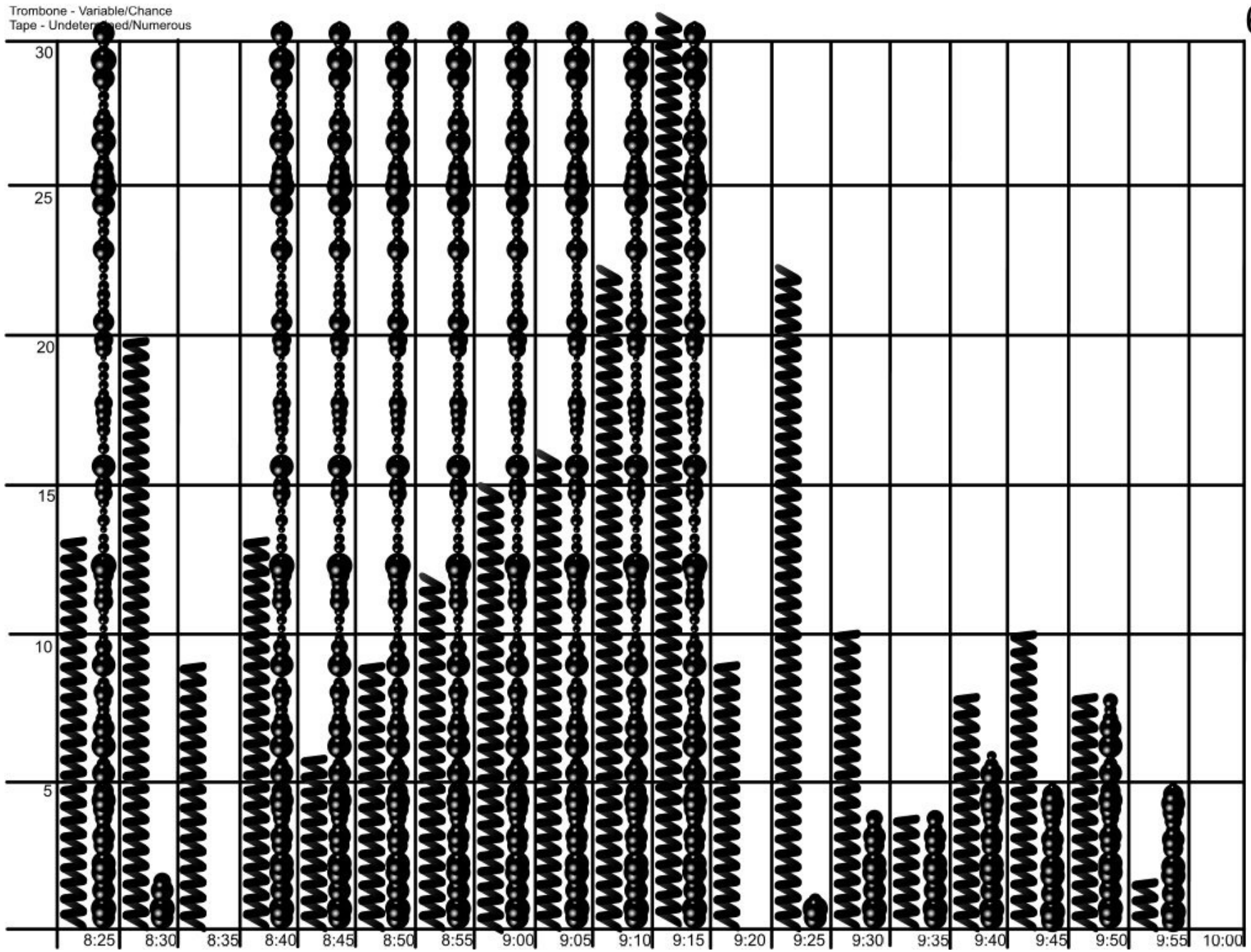
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Tape - Undetermined/Numerous
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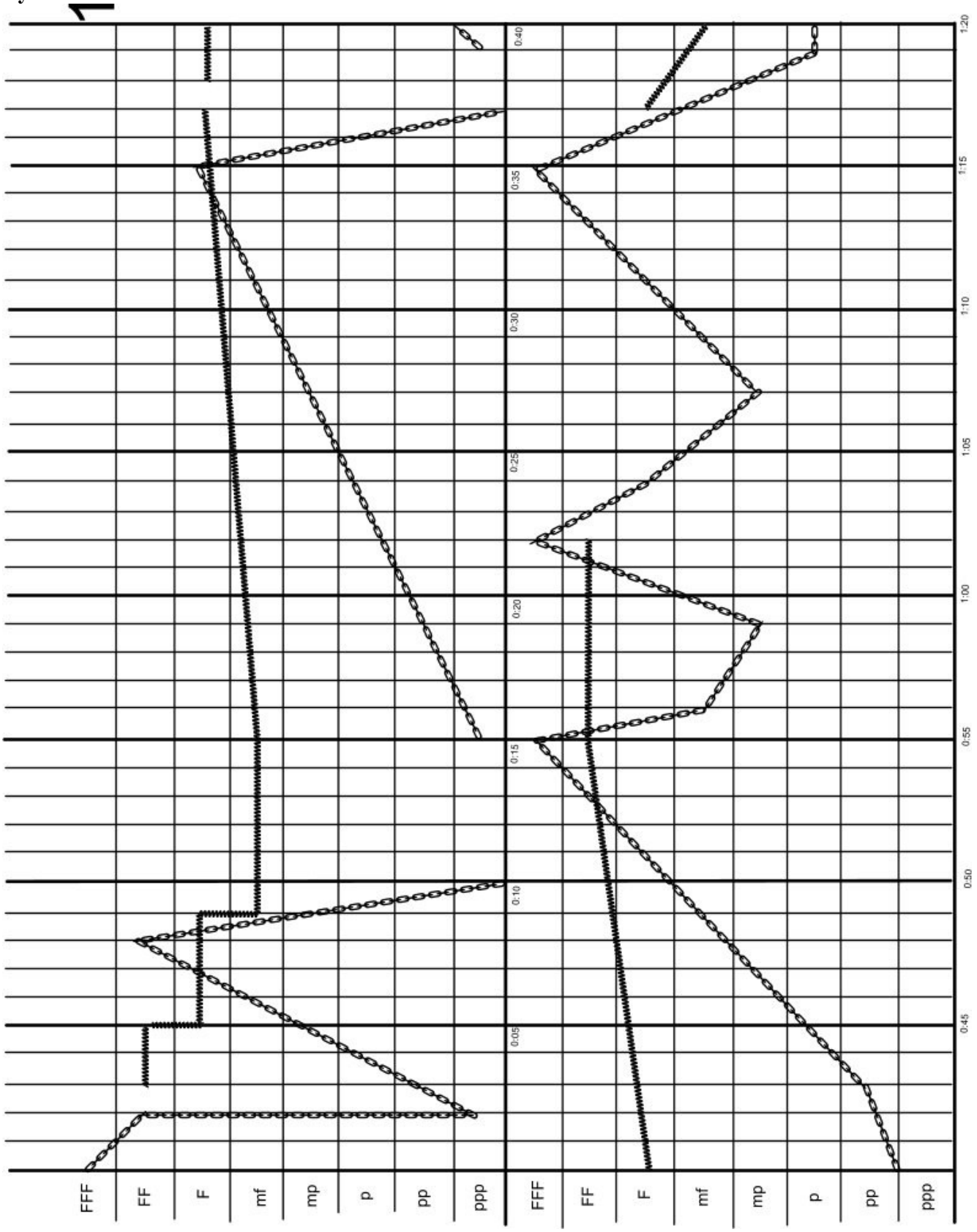
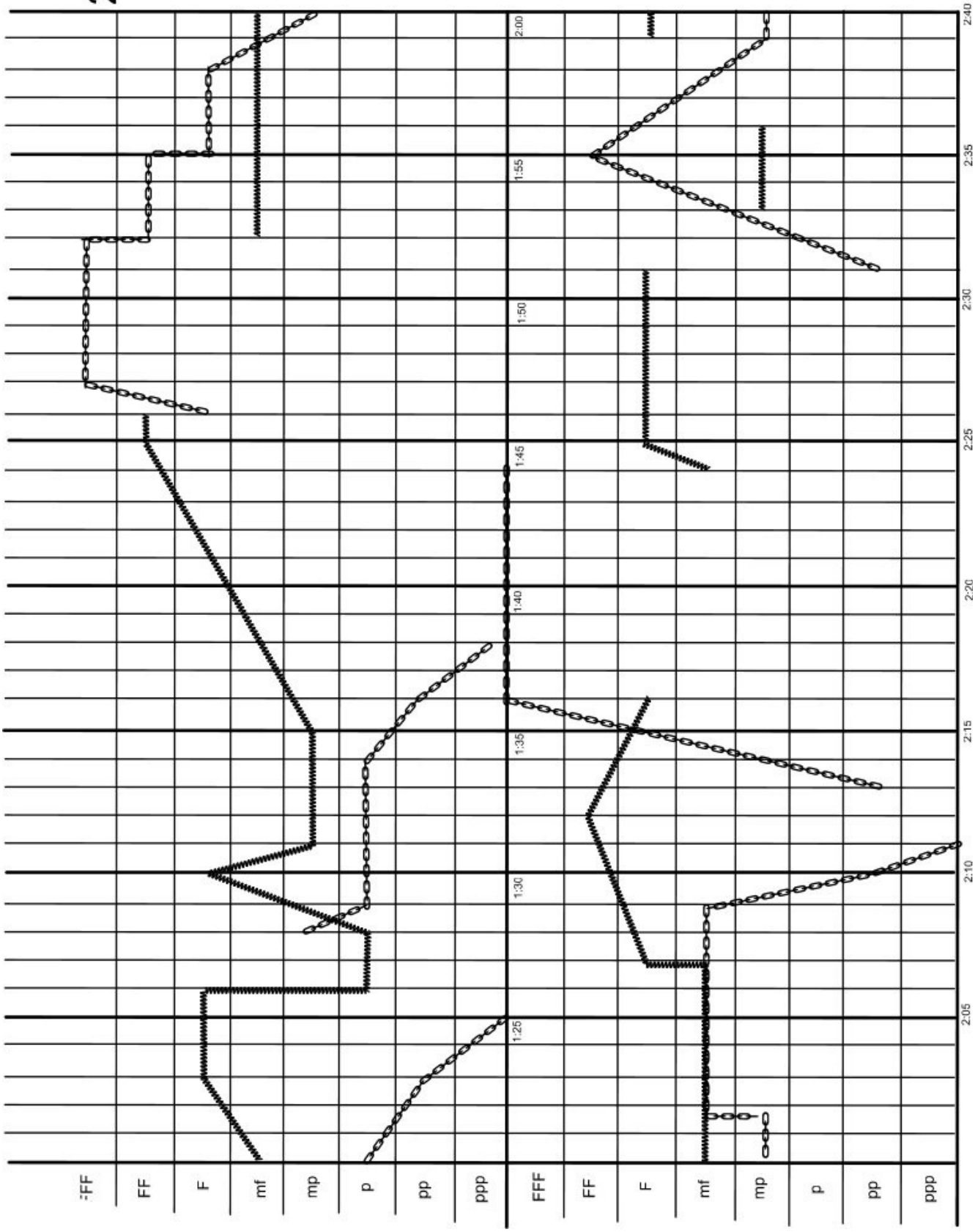
Dynamic Contour Chart

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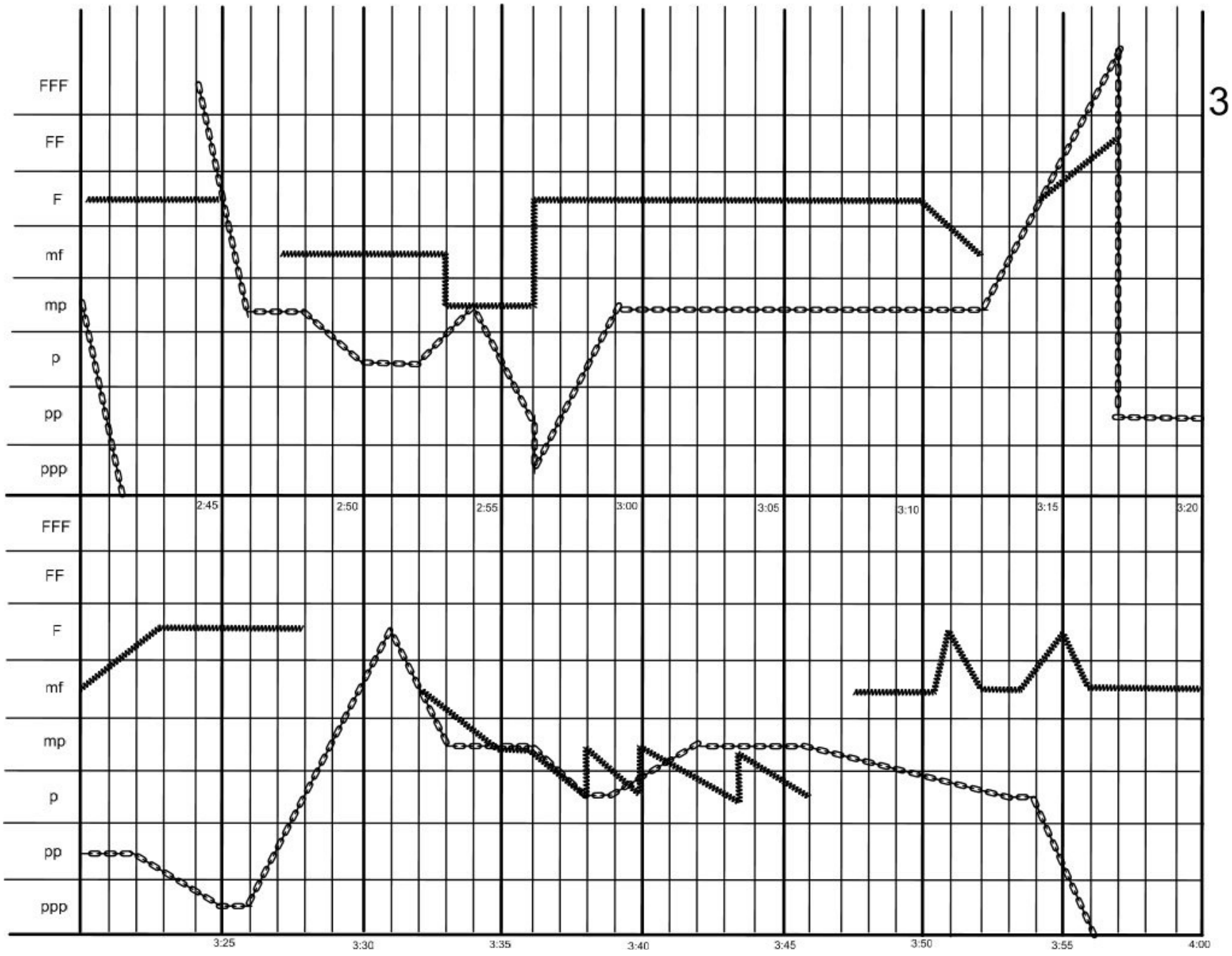
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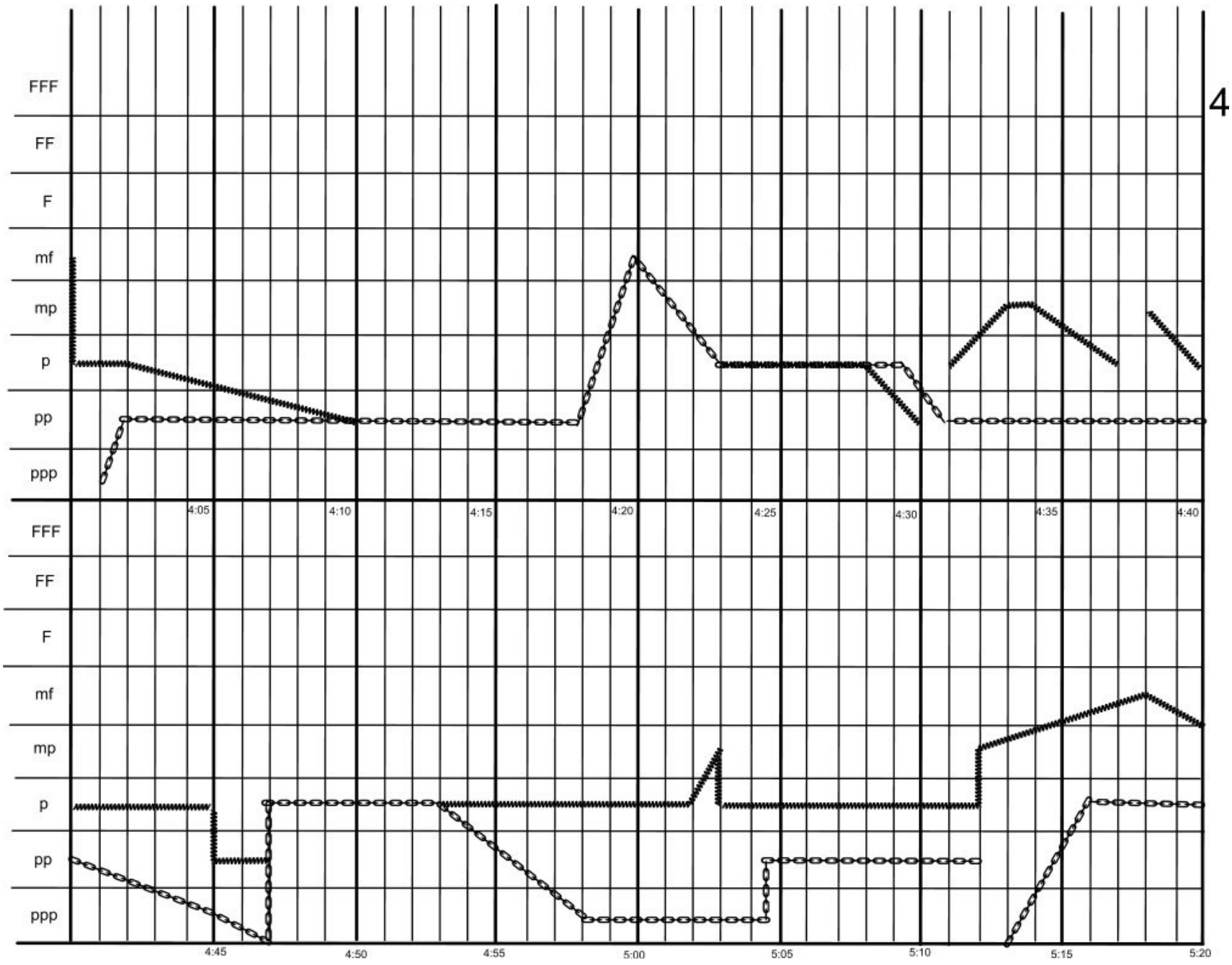
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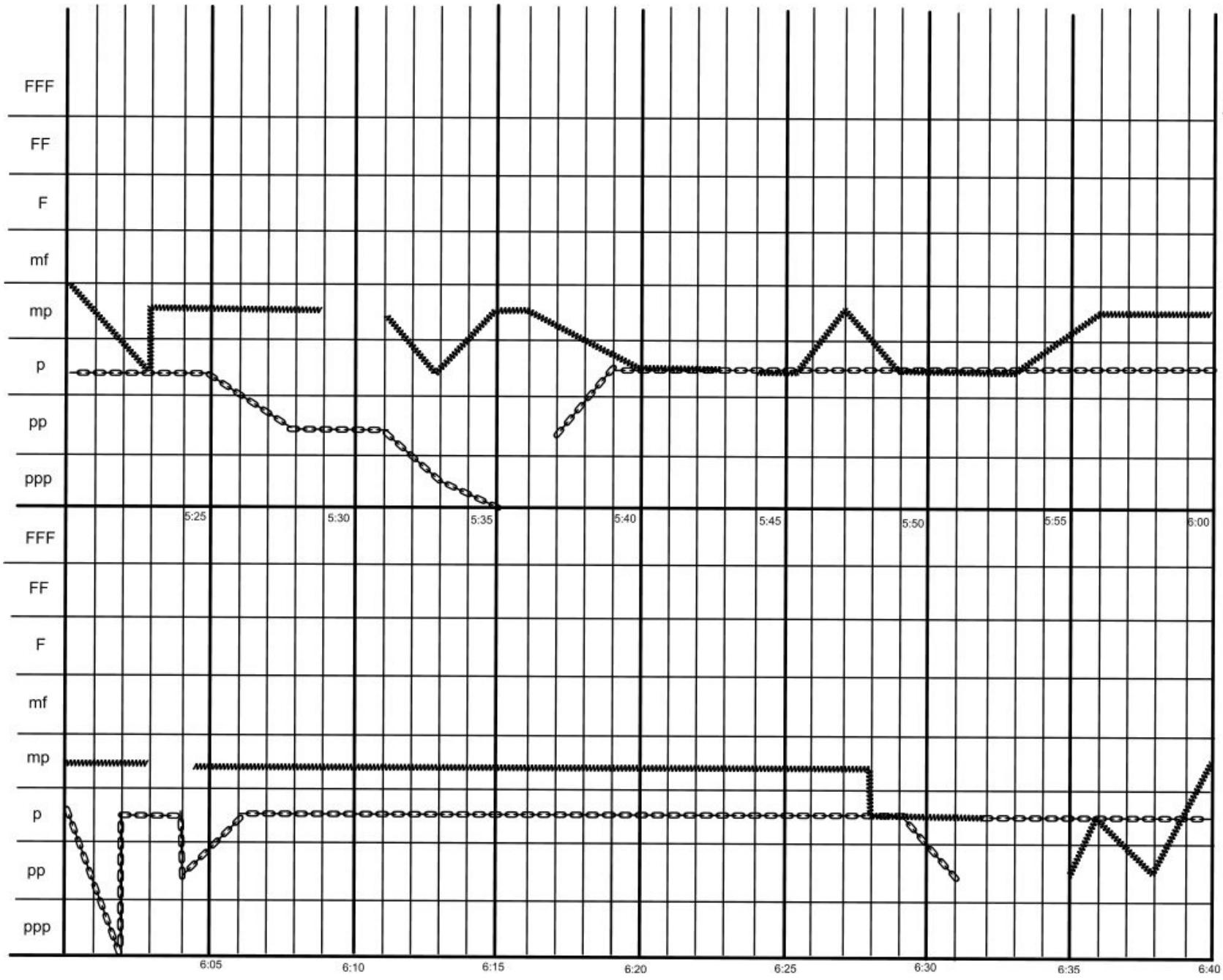
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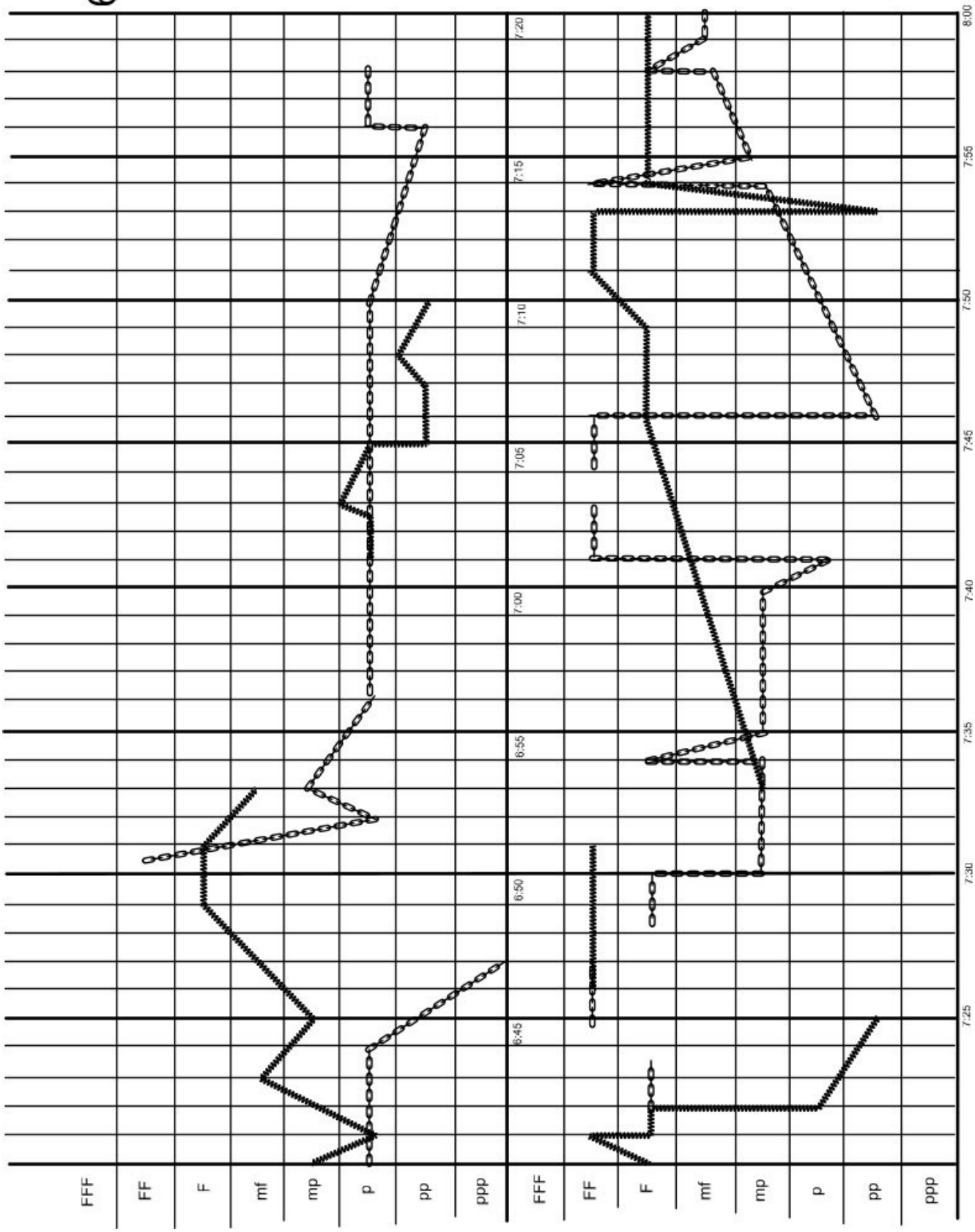
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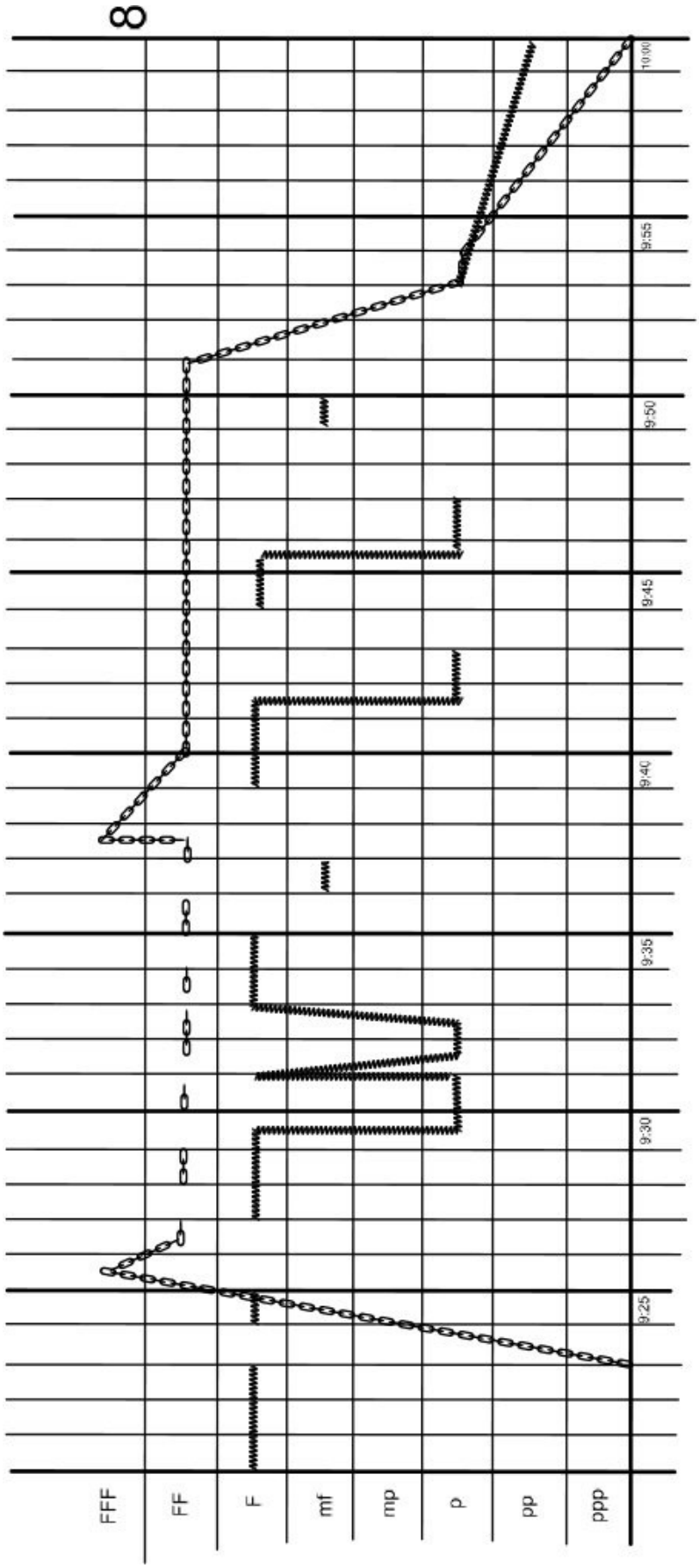
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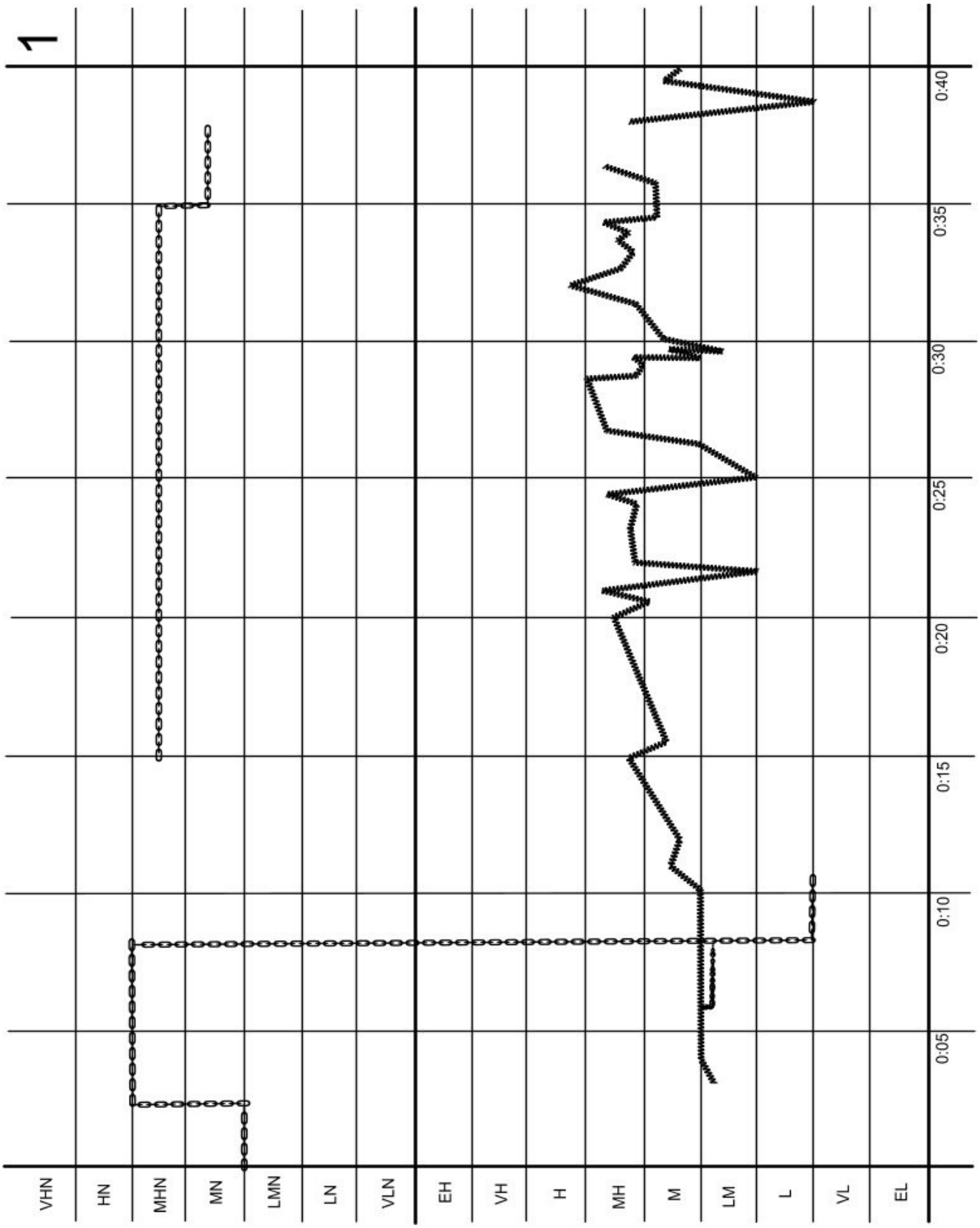
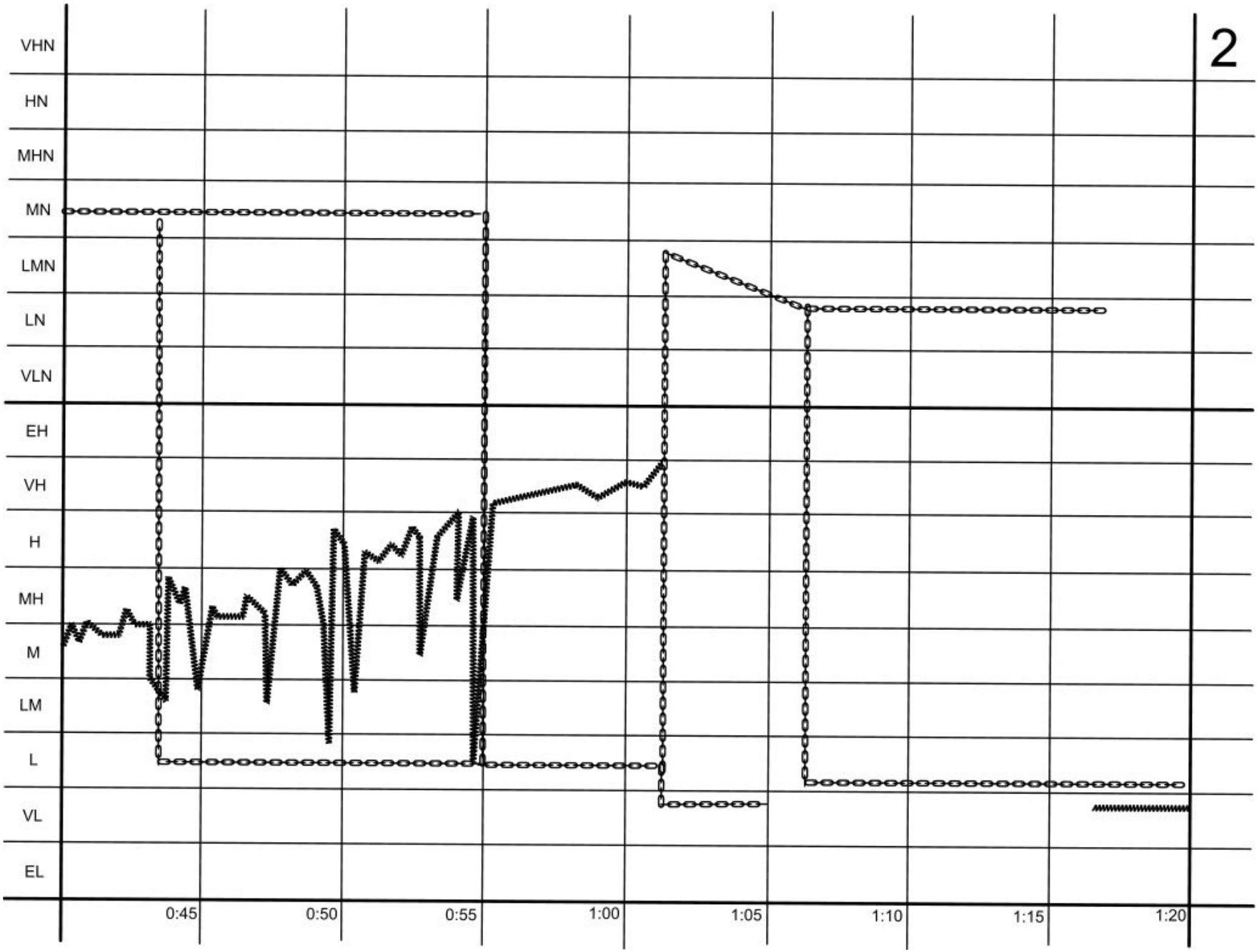
Pitch Contour Chart

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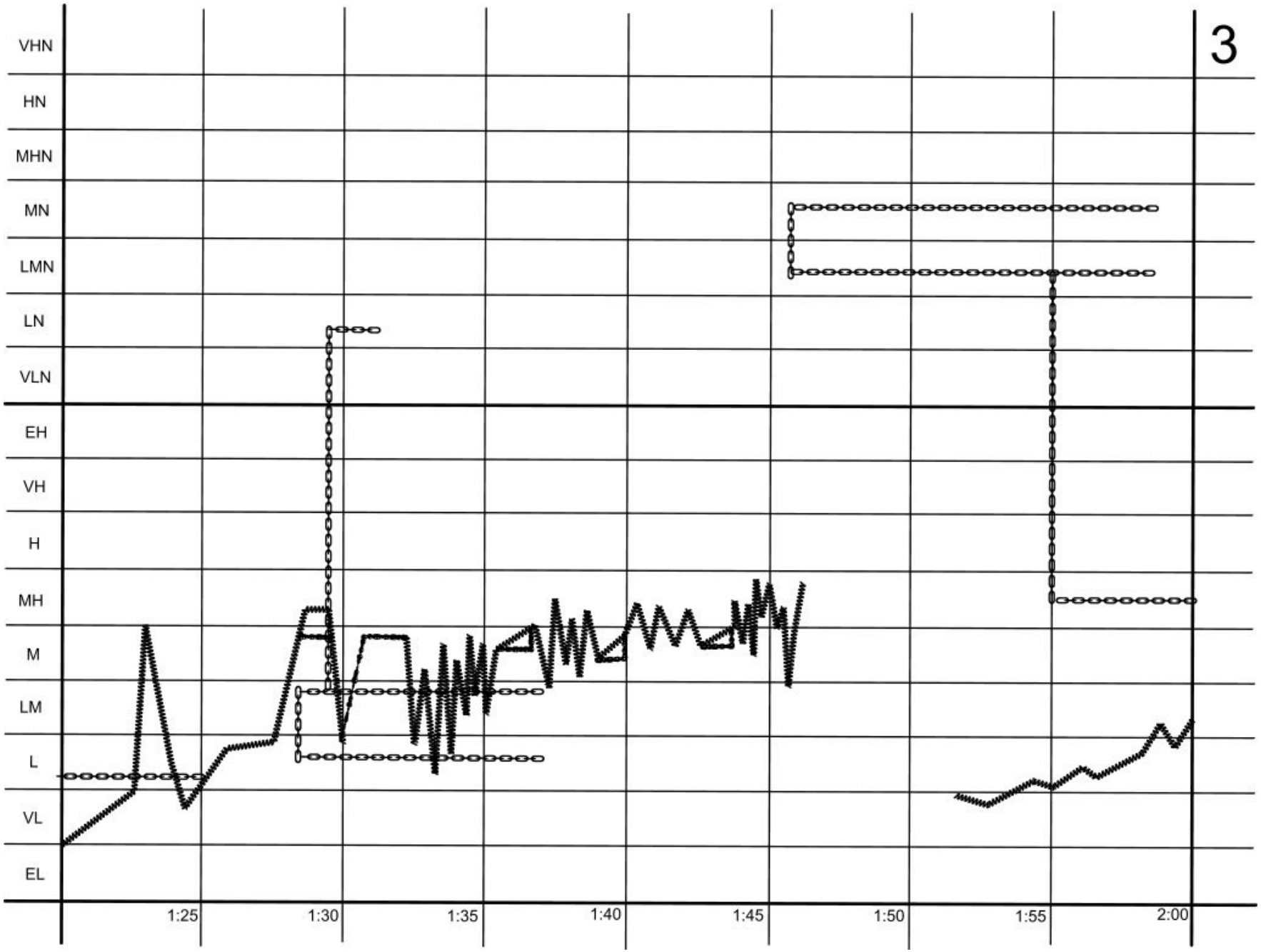
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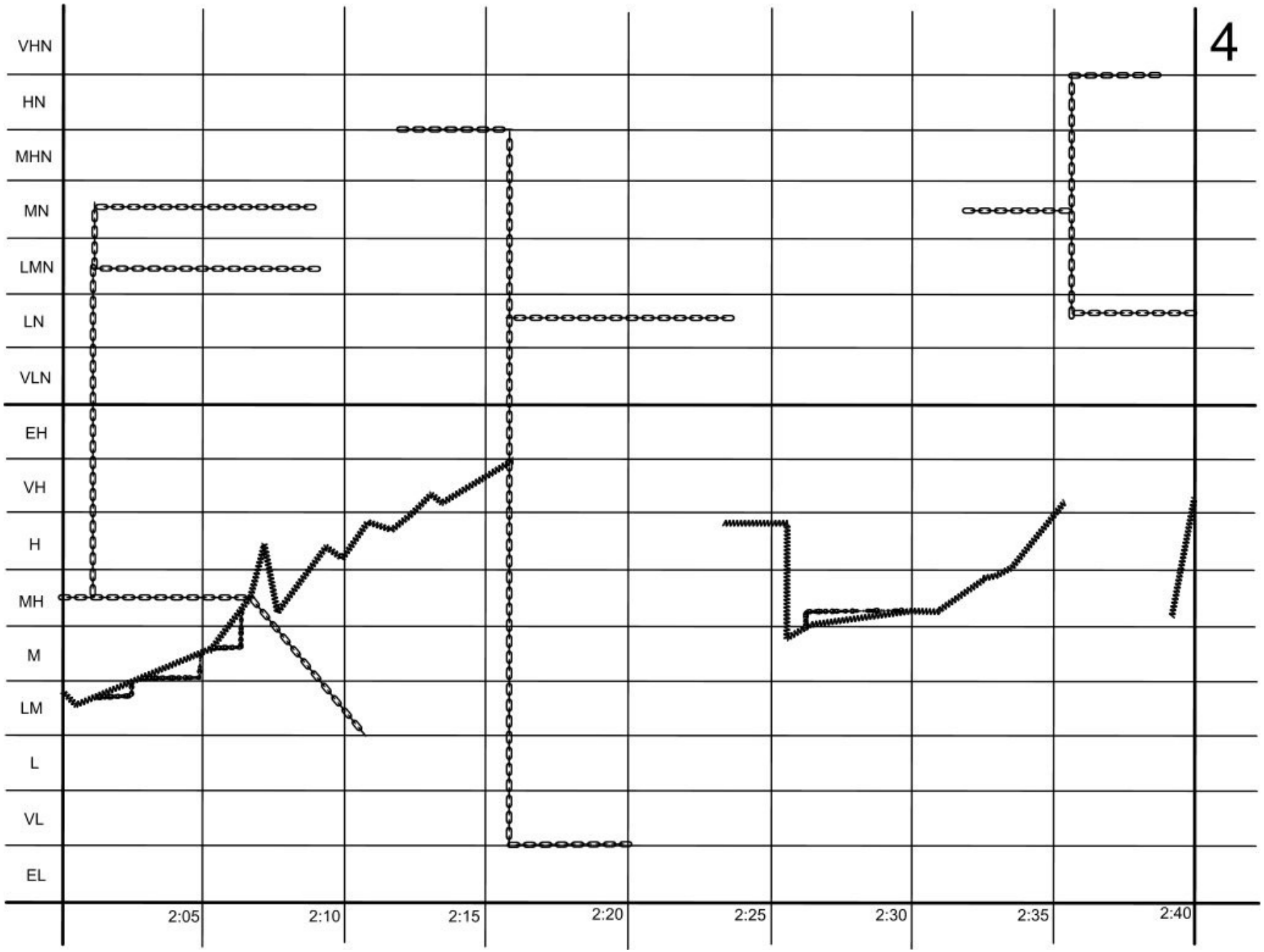
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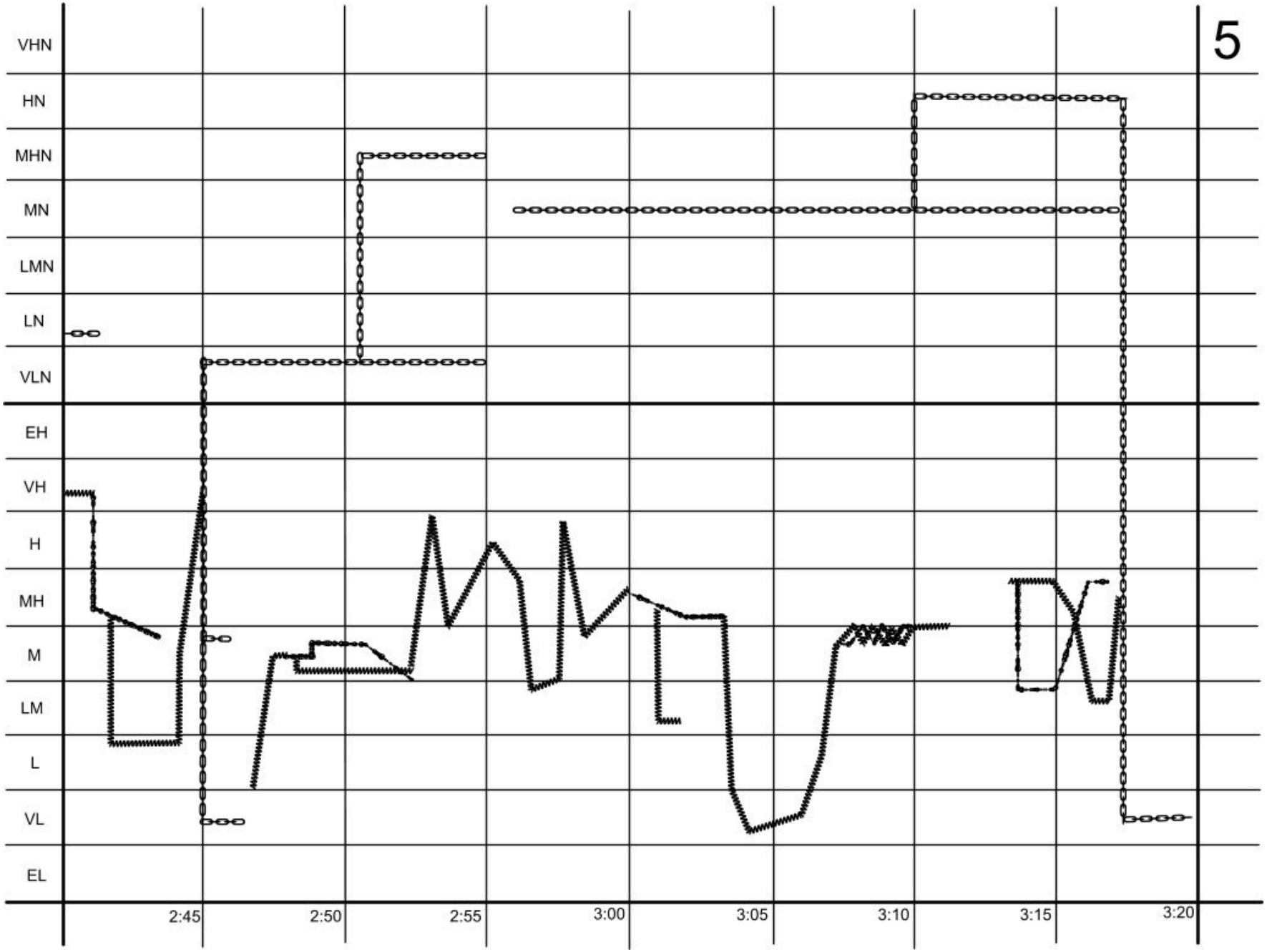
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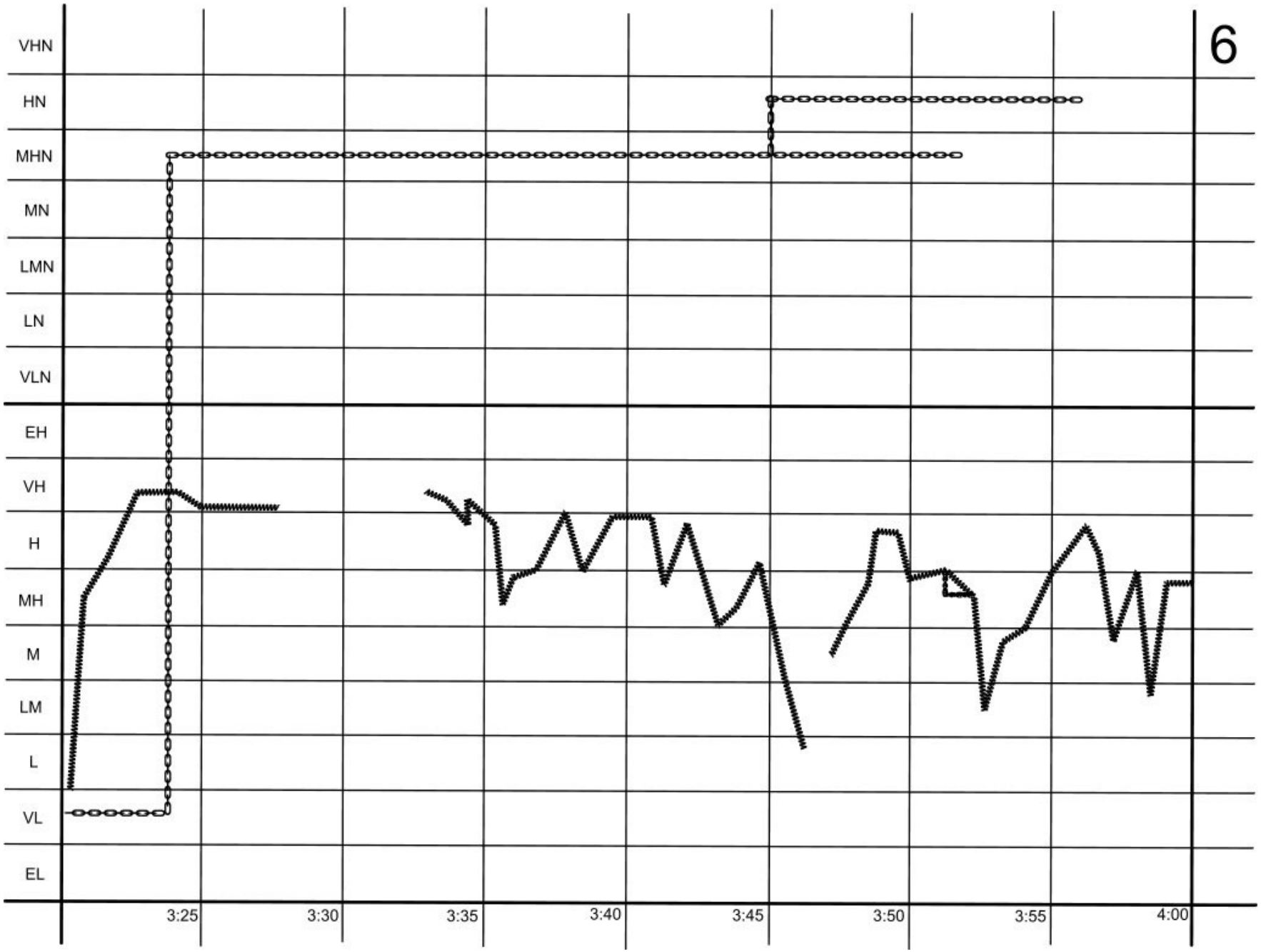
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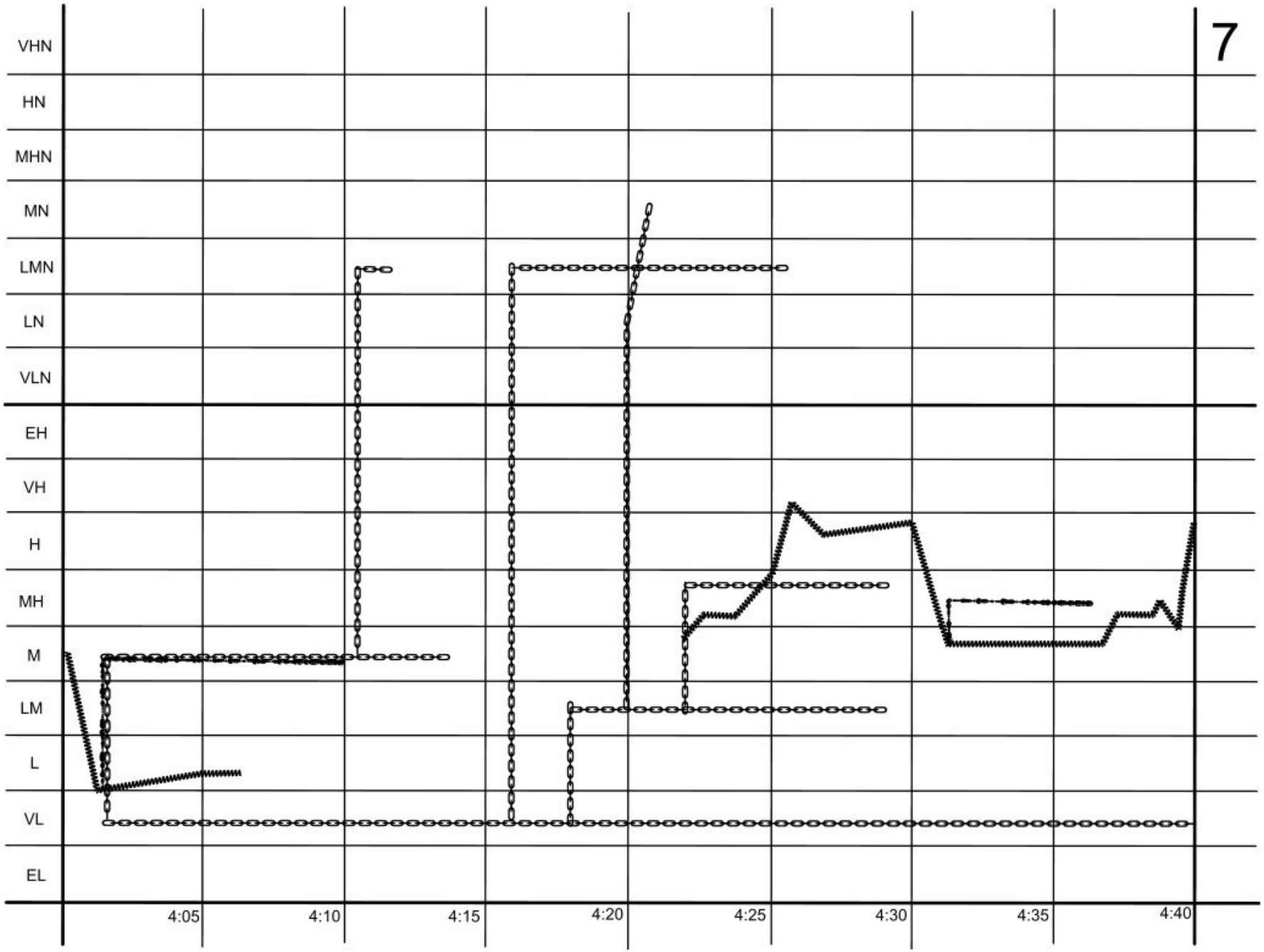
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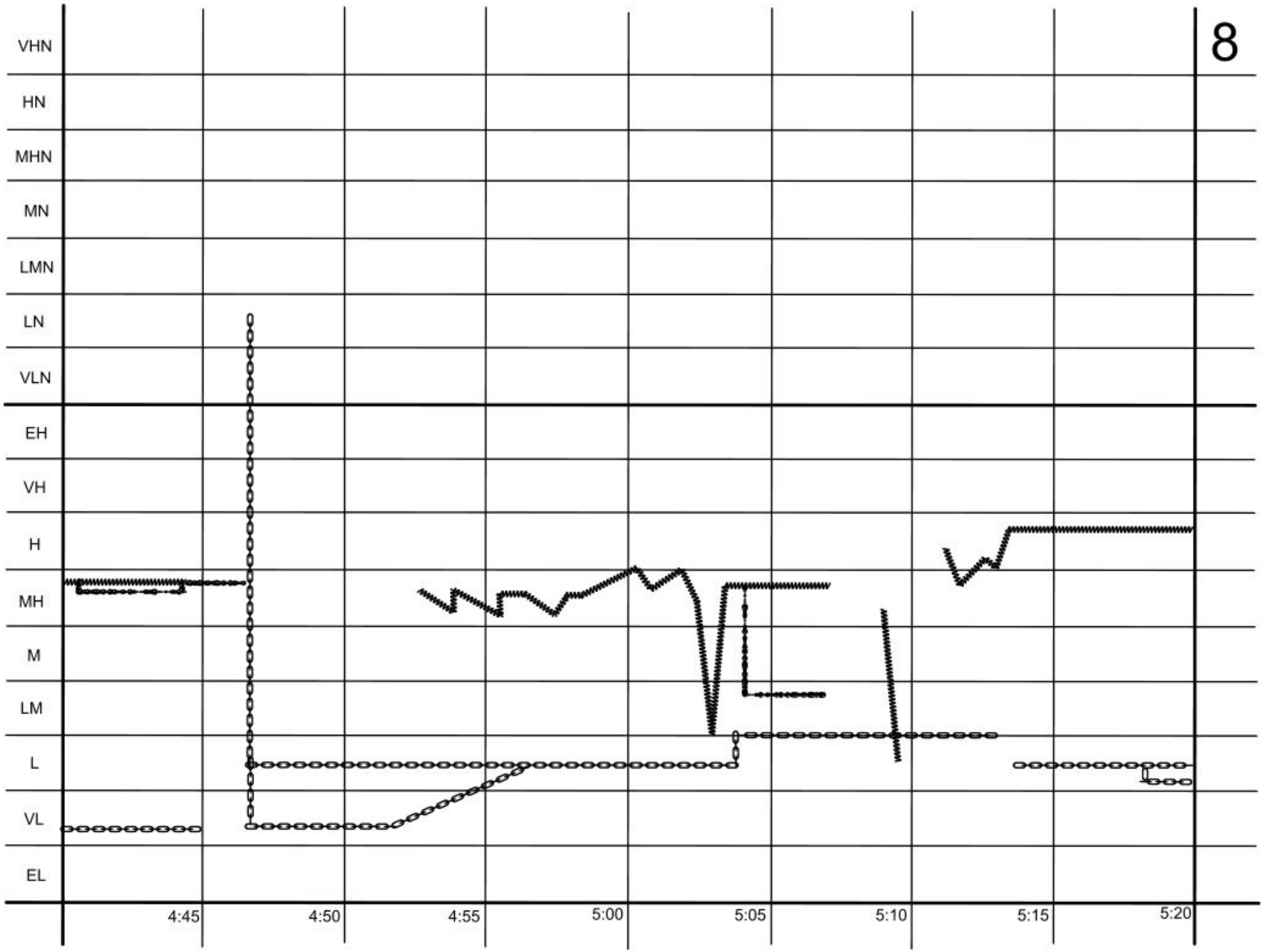
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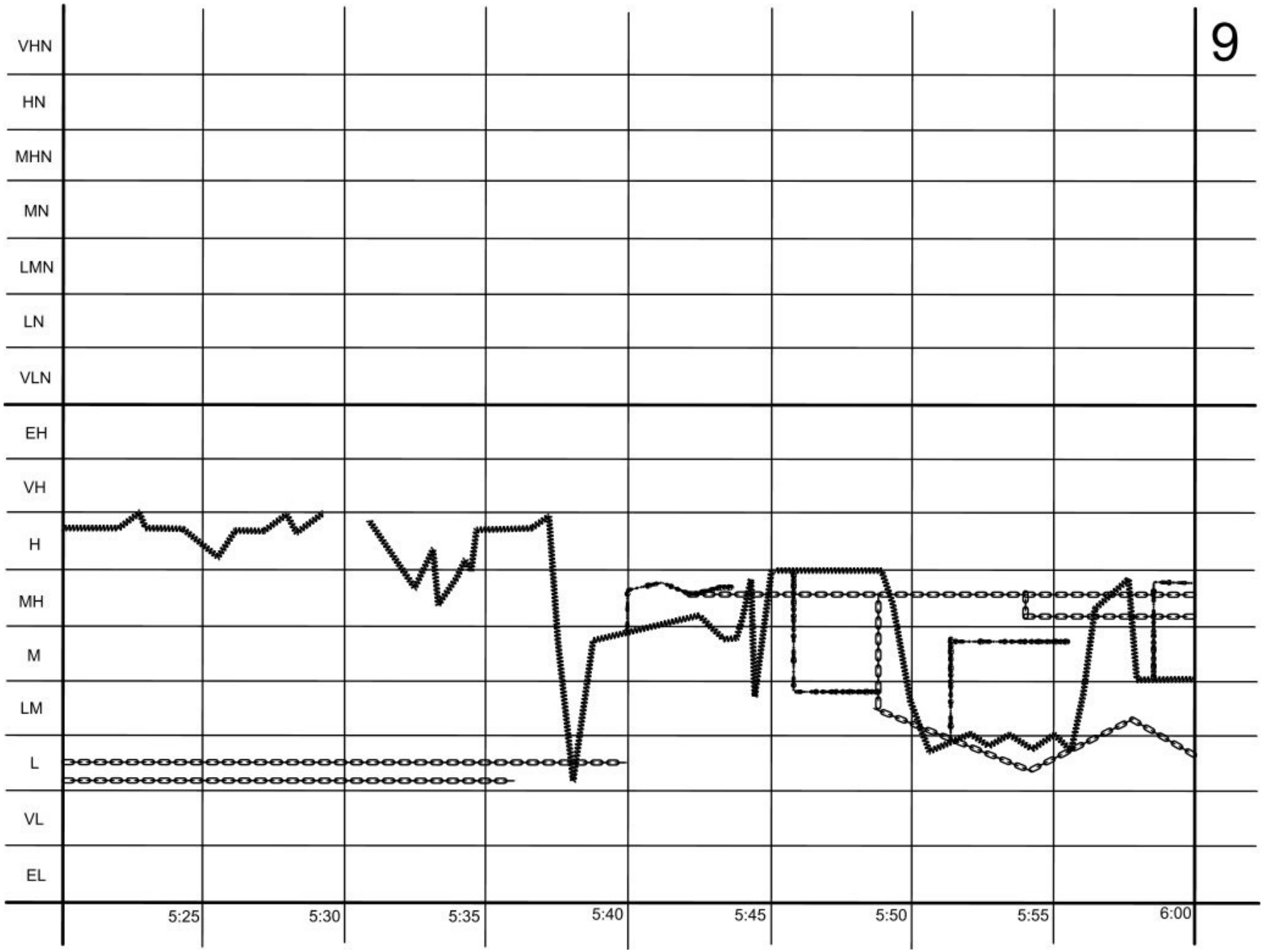
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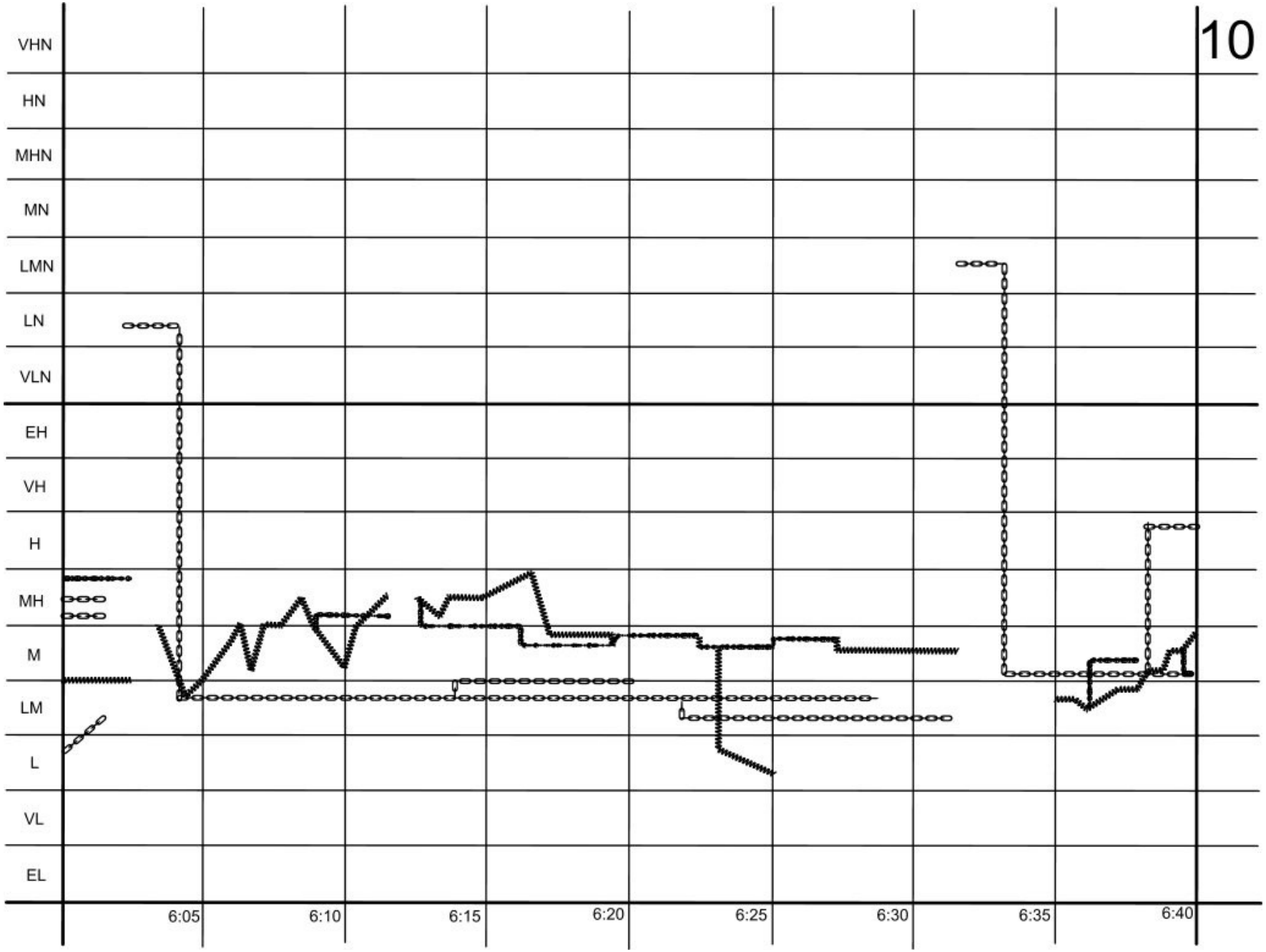
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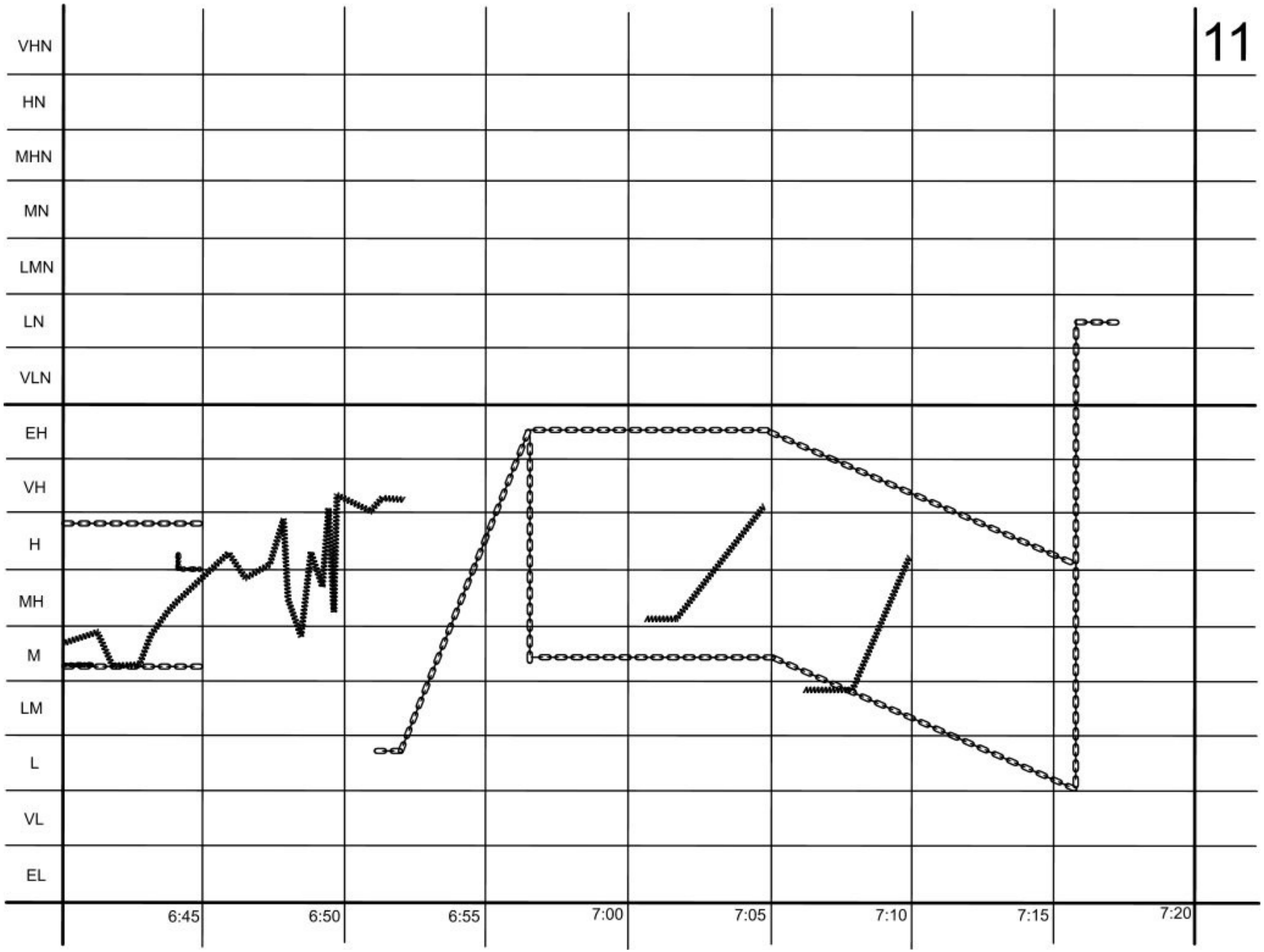
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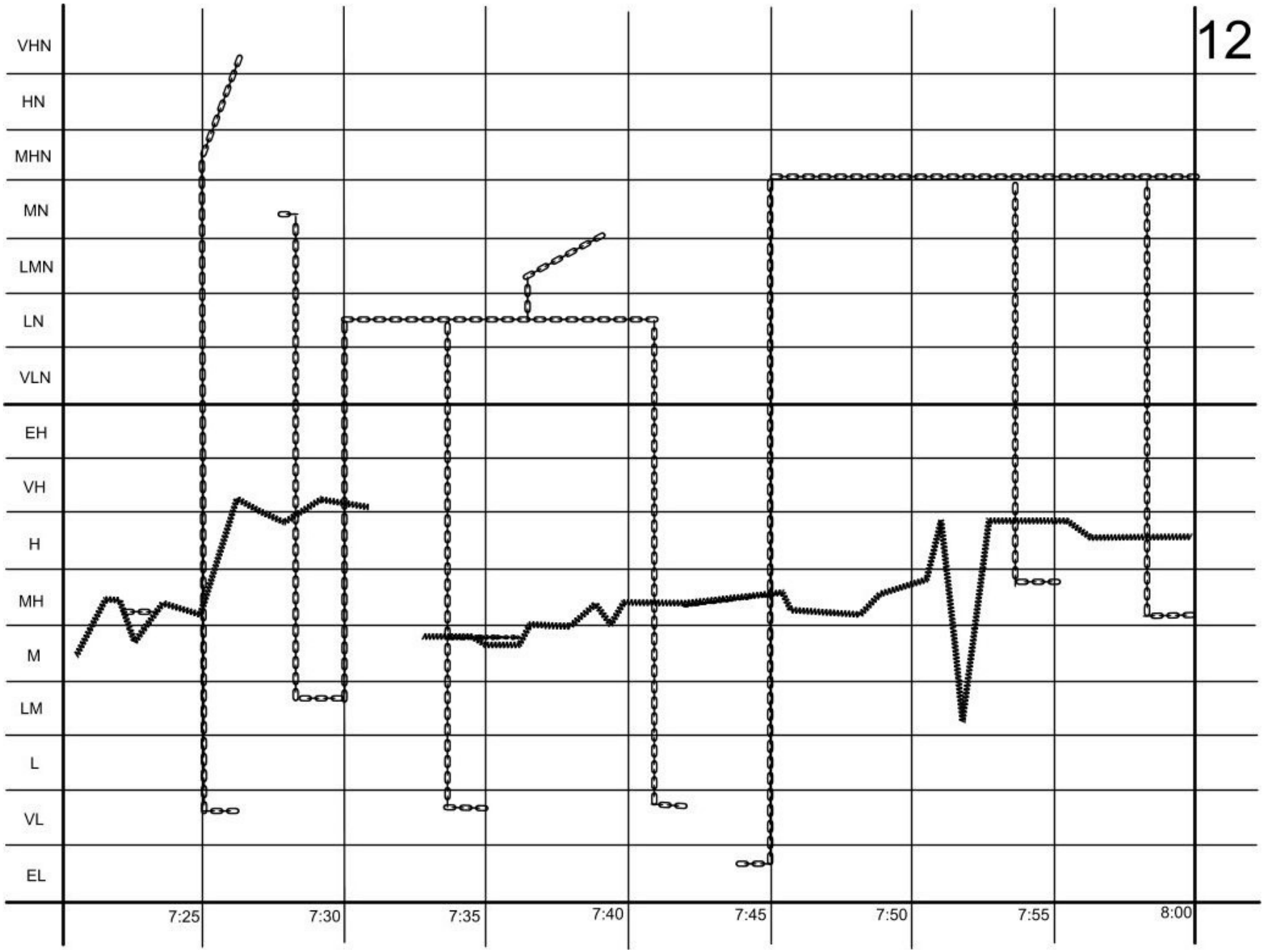
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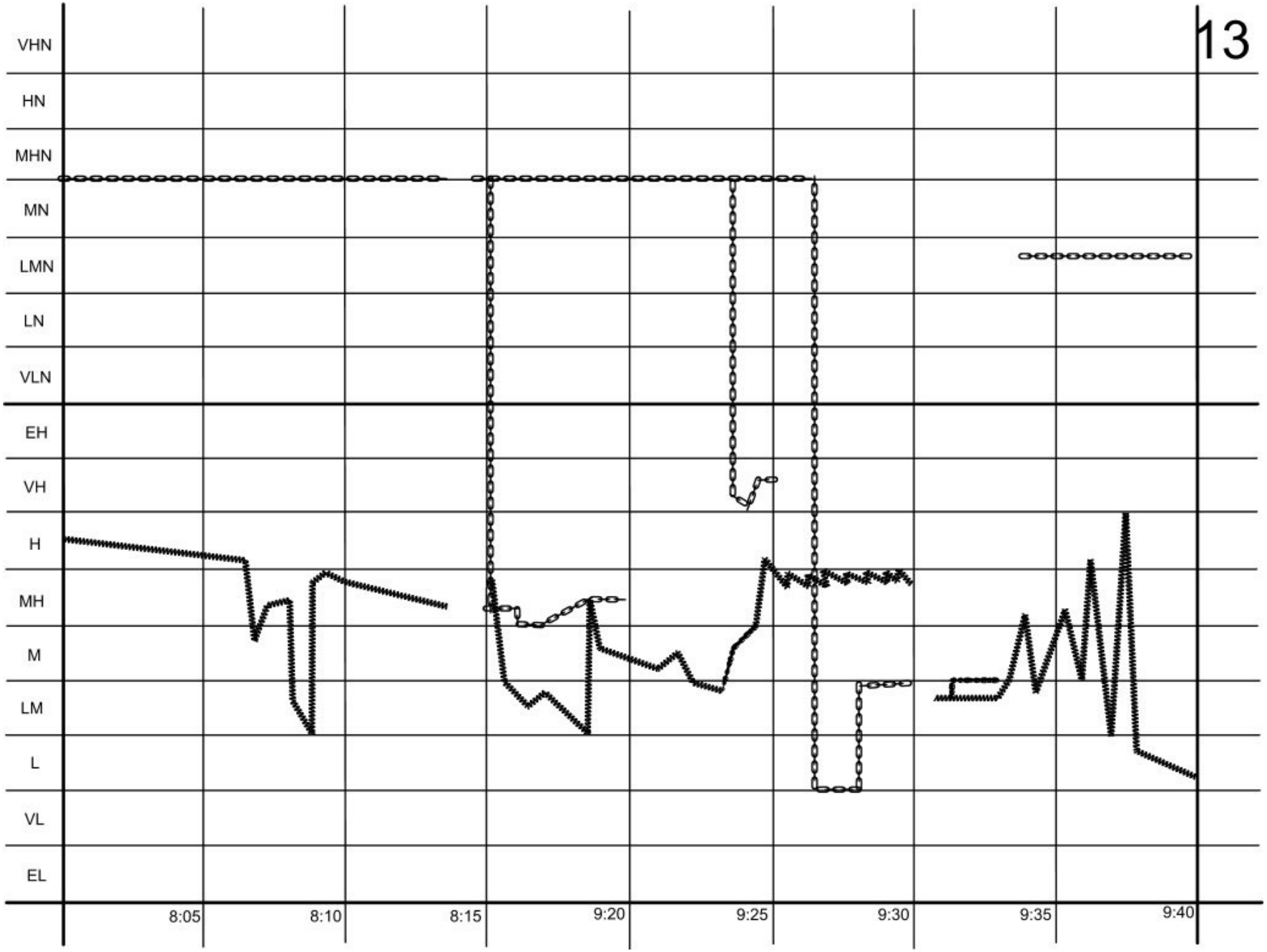
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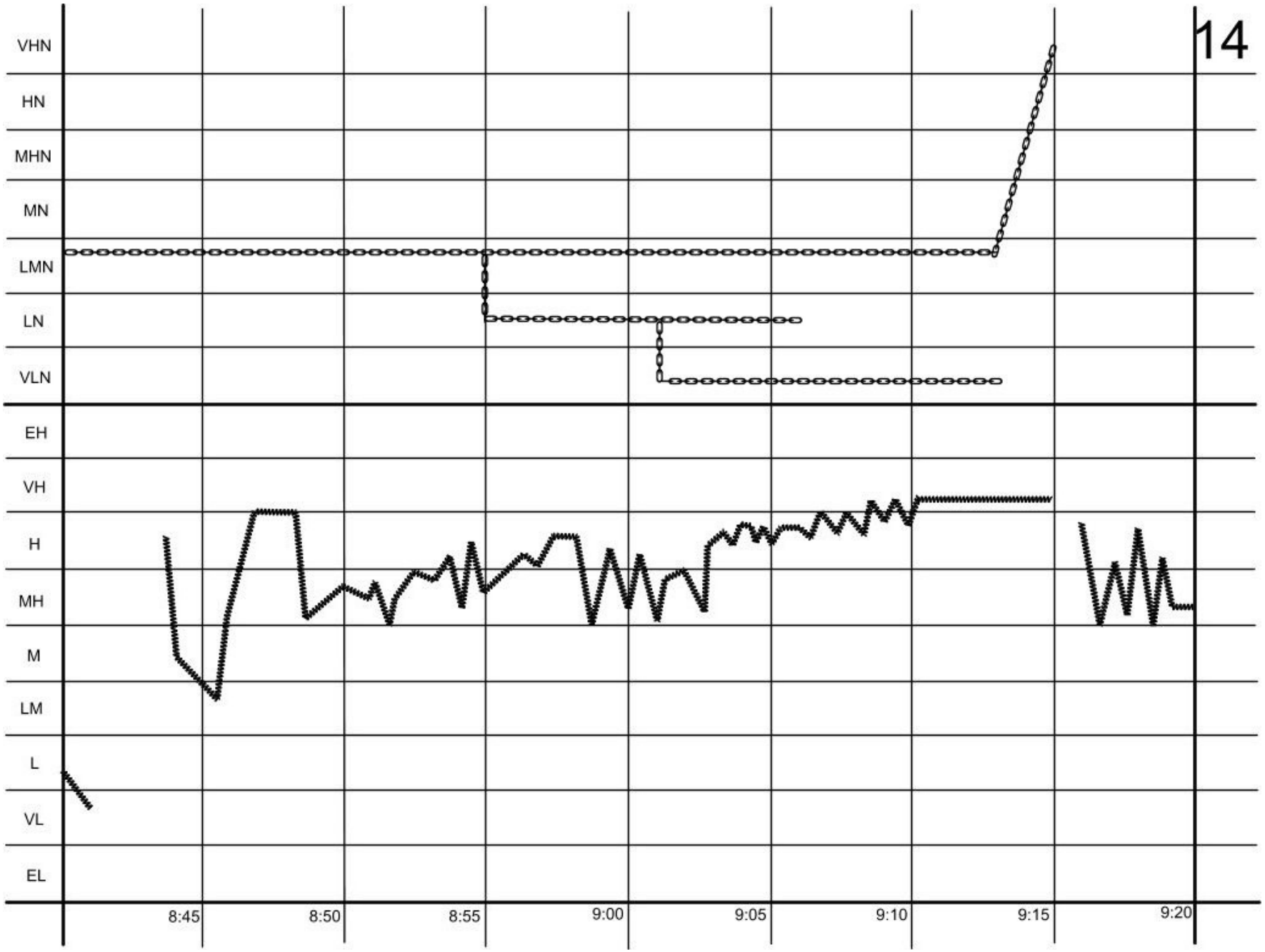
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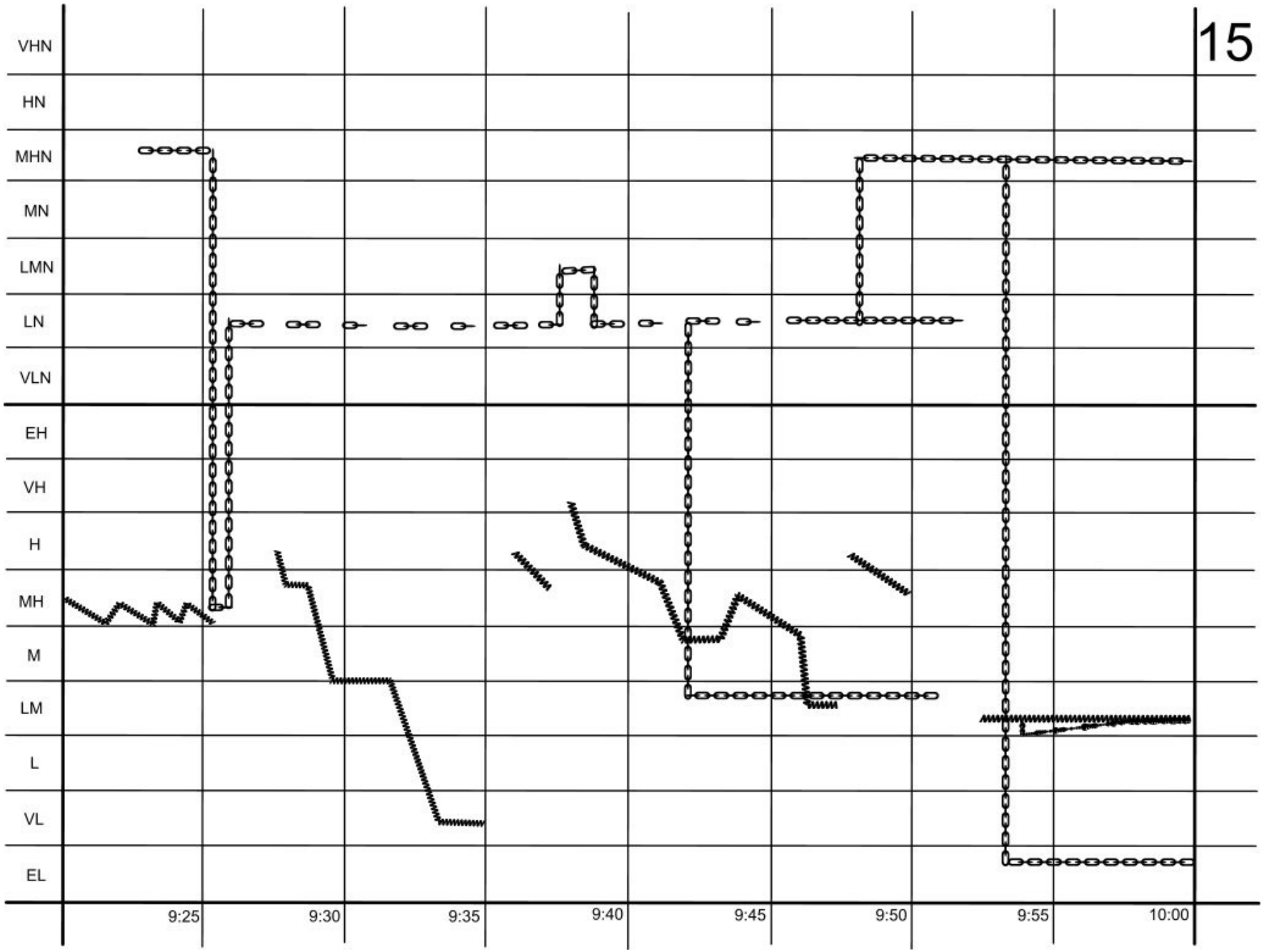
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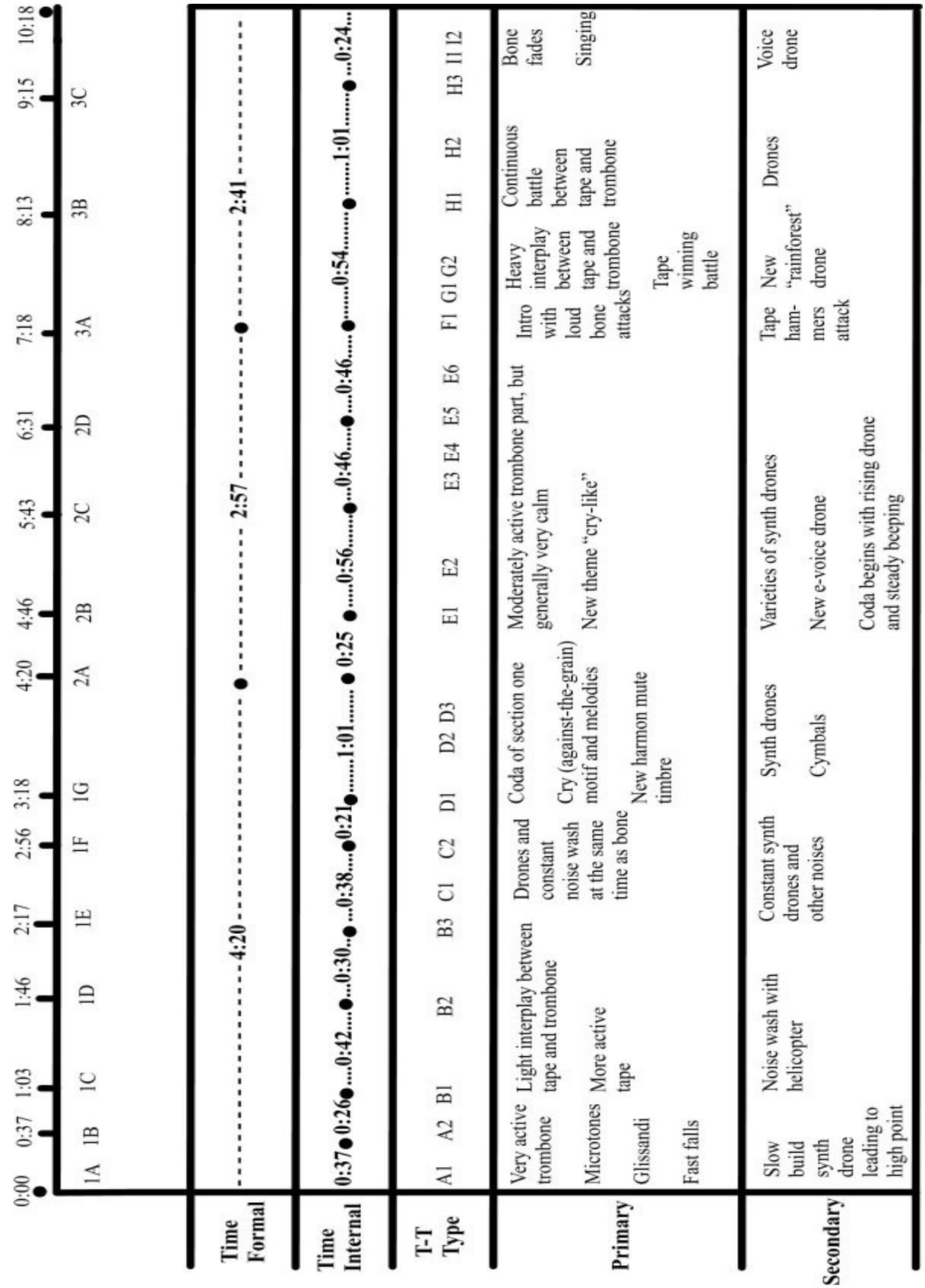
9:55
10:00

Texture-Timbre Macro Chart



Texture-Timbre Detailed Chart

Details									
Tape	Drone Fades New drone begins with Gong	Drone Fades	Creaks, groans Scrapes, Crashes Rumbles	Crash, Chirps Bleeps Rachet Creaks Steady train bell	Mid-range Scrapes Low booms Train bell descends	Synth drone crescendo Huge Clang Noise Wash Helicopter	Noise Wash Helicopter Abrupt stop	Synth drone crescendo Sudden helicopter Noise wash with fast decrescendo
Trombone	Lowest note Sustained tones Wide skips Multiphonics	Singing away from horn Technical skips "Race car"-type multiphonics & glissandi	Small climax passes off to tape Technical skips "Race car"-type Multiphonics	Mid-range Race Car Glissandi	Race car glissandi Techical, mid-hi range	Notes become longer Range goes to High F Slow Gissando	Plunger High-Mid Skip Multiphonics Slow Glissando	Playing shifting to singing Rip with chance articulations Plunger
Secondary	Gong Hollow drone starts	Low Ratchet Drone fades	Various loud sounds take over from trombone	Loud sounds continue Entrance of steady train-bell	Train bell pitch gradually falls Sparse low booms	Fast synth drone leads to loud clang Begins new subseciton Entrance of wash of loud sounds and helicopter	Entrance of plunger trombone	Equal Interplay
Primary	Sustained trombone. Multiphonics	Building energy technical trombone	Technical trombone lead-in to small tape climax	Building "Race car" glissandi	Race car ends with small climax New technical music builds	Technical music climaxs with slow gliss to highest note	Wash of noise and helicopter	Interplay between tape and trombone
Descriptive Elements								
T-T Type			B2			B3		
Time Formal								
Time Internal			0:42 1d			0:30 1e		
Page 2	1:30	1:40	1:50	2:00	2:10	2:20	2:30	2:40

Details								
Tape	Quick fade Sudden clang Wash of noise Constant Rachet	Entrance of fast synth drone Quick fade-out New synth drone	Loud synth drone	Loud synth drone Crackles/Radio static Loud clang Soft synth drone	Softer synth drone fades New "white noise" synth drone	Loud synth drone decrescendo for trombone	Loud synth drone Slow & steady cymbal	Synth drone fades Cymbals continue then fade and fall
Trombone	Large Leaps Multiphonics Sudden Loud Attacks Active notes & "alternating" multiphonics	Alternating multiphonics High attacks Rip with chance articulations Glissando	Singing Extreme low register Sliding Alternating Multiphonics	Singing Multiphonics below & above Loud attacks	Low to high Articulated notes alternate with flutter-gliss and rip Against-the-grain "cry" notes	High range slow falls Articulate notes lead into Upward rips	Up & down rip melodies Glissandi Marcato Fortepiano	Articulate Glissandi with multiphonics Alternating singing and multiphonics
Secondary	Wash of noise after big clang	Wash of noise Fast high synth drone Quick fade Synth Drone	Singing while playing short notes Extreme low register Beginning sliding alternating multiphonics	Trombone playing fades to singing Difficult multiphonic crescendos with loud attacks	Soft synth drone fades New loud synth drone	Loud synth drone	Loud synth drone Entrance of slow & steady cymbals	Synth drone fade Cymbals continue then fade and fall
Primary	Sudden attacks in trombone with Large Leaps Big Clang Interplay between trombone and tape	Trombone through out	Synth drone overtakes trombone	Crackles/Radio static and synth drone Loud clang begins new synth drone	Articulate notes into rip into against-the-grain "cry" sound	Slow glisses Slow Rip style music	Up & down Rip Melodies with slow gliss Marcato trombone	Active technical trombone
Descriptive Elements								
T-T Type	C_1	C_2		D_1			D_2	
Time Formal								
Time Internal		0:38 1f		0:21 1g				
Page 3	2:50	3:00	3:10	3:20	3:30	3:40	3:50	4:00

Details									
Tape	Hollow sound drone E-voice drone	Rattles, Shakes Zooming buzz builds to two "techno" hammers	Rattles, Shakes E-voice drones Synth drone decrescendo	Stagnant hollow drone	Drone fades New Hollow drone Electric elastic sound	Low drone slowly rises to fade into hollow drone	Sudden shift to higher pitch hollow drone	Sudden shift to another hollow drone
Trombone	Slow, rising multiphonics fades to singing		Motif with thirds Melodic glissandi Harmon Slow glissandi	Chance Variable Pitch in Multiphonics Articulate notes and slow gliss	Multiphonics slides to make unison Pitched inhale	Lots of slides Slow melodic phrases	Chance variable pitch multiphonics Punctuated large intervals	Articulated motif High range against-the-grain Speeds up then slows down
Secondary	Slow, sliding multiphonics		Synth drone Various e-voice drones	Hollow drone	Hollow drone fades New hollow drone	Low drone rises and fades into hollow drone	Sudden shift to higher pitch hollow drone	Sudden shift to another hollow drone
Primary	New hollow drone	Drone & other sounds building to two "techno" hammers that begin the new section	Harmon trombone Slow glissandi in melodic fragments	Chance Variable pitch in multiphonics Slow glissando	Multiphonics slides to make unison Berio pitched inhale	Main theme/motif of the section Falling/Rising	Chance Variable Pitch Multiphonics	Recurring technical motif Variable speed against-the-grain
Descriptive Elements								
T-T Type	D_3				E_1			E_2
Time Formal		4:20	Section 2					
Time Internal		1:01	Section 2a		0:25 2b			
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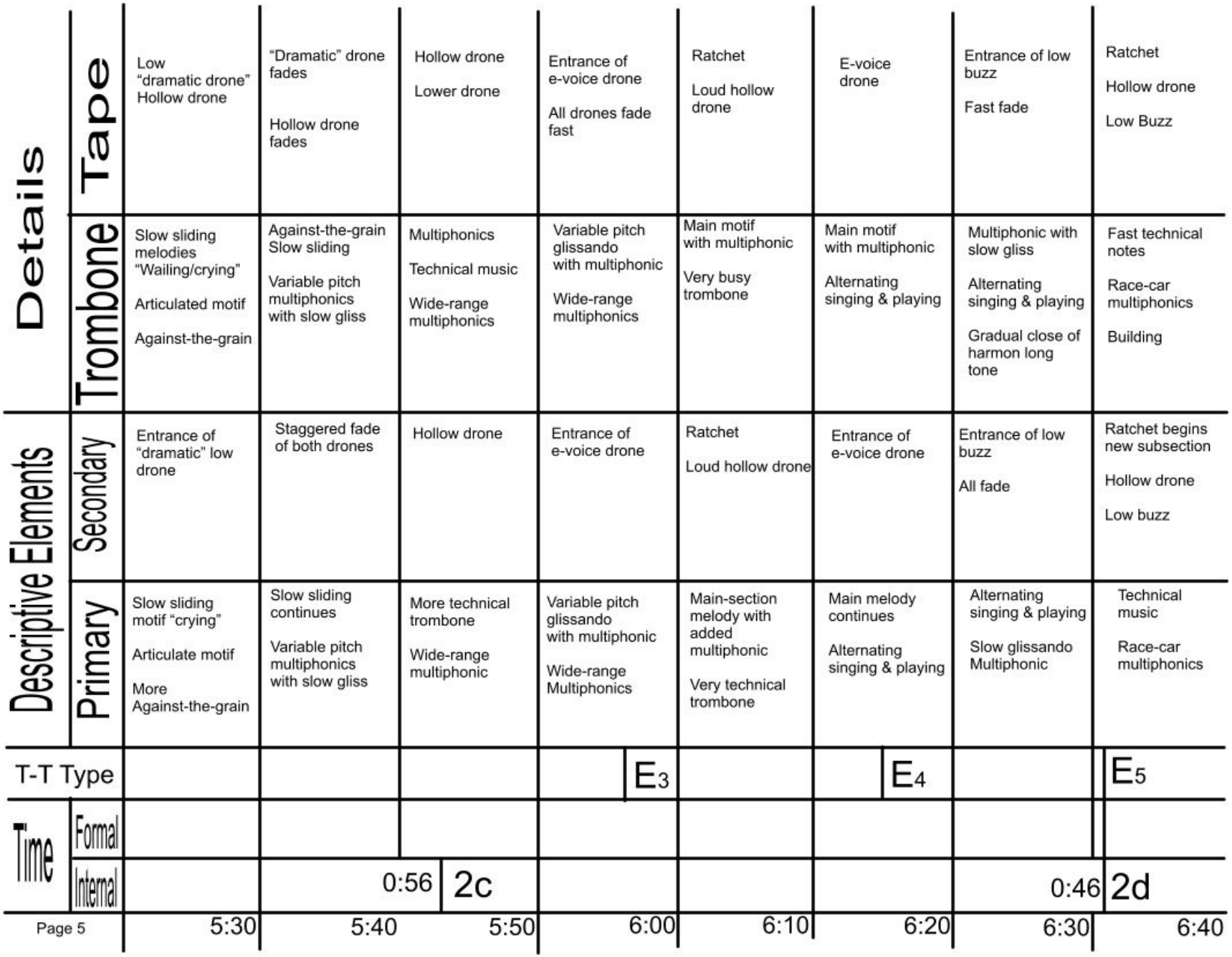
Details
Tape
Low "dramatic drone" Hollow drone
"Dramatic" drone fades
Hollow drone fades
Hollow drone
Lower drone
Entrance of e-voice drone
All drones fade fast
Ratchet
Loud hollow drone
E-voice drone
Entrance of low buzz
Fast fade
Ratchet
Hollow drone
Low Buzz
Trombone
Slow sliding melodies "Wailing/crying"
Articulated motif
Against-the-grain
Against-the-grain Slow sliding
Variable pitch multiphonics with slow gliss
Multiphonics
Technical music
Wide-range multiphonics
Variable pitch glissando with multiphonic
Wide-range multiphonics
Main motif with multiphonic
Very busy trombone
Main motif with multiphonic
Alternating singing & playing
Multiphonic with slow gliss
Alternating singing & playing
Gradual close of harmon long tone
Fast technical notes
Race-car multiphonics
Building
Descriptive Elements
Secondary
Entrance of "dramatic" low drone
Staggered fade of both drones
Hollow drone
Entrance of e-voice drone
Ratchet
Loud hollow drone
Entrance of e-voice drone
Entrance of low buzz
All fade
Ratchet begins new subsection
Hollow drone
Low buzz
Primary
Slow sliding motif "crying"
Articulate motif
More Against-the-grain
Slow sliding continues
Variable pitch multiphonics with slow gliss
More technical trombone
Wide-range multiphonic
Variable pitch glissando with multiphonic
Wide-range Multiphonics
Main-section melody with added multiphonic
Very technical trombone
Main melody continues
Alternating singing & playing
Alternating singing & playing
Slow glissando Multiphonic
Technical music
Race-car multiphonics
T-T Type
E3
E4
E5
Time
Formal
Internal
0:56
2c
0:46
2d
Page 5
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5:40
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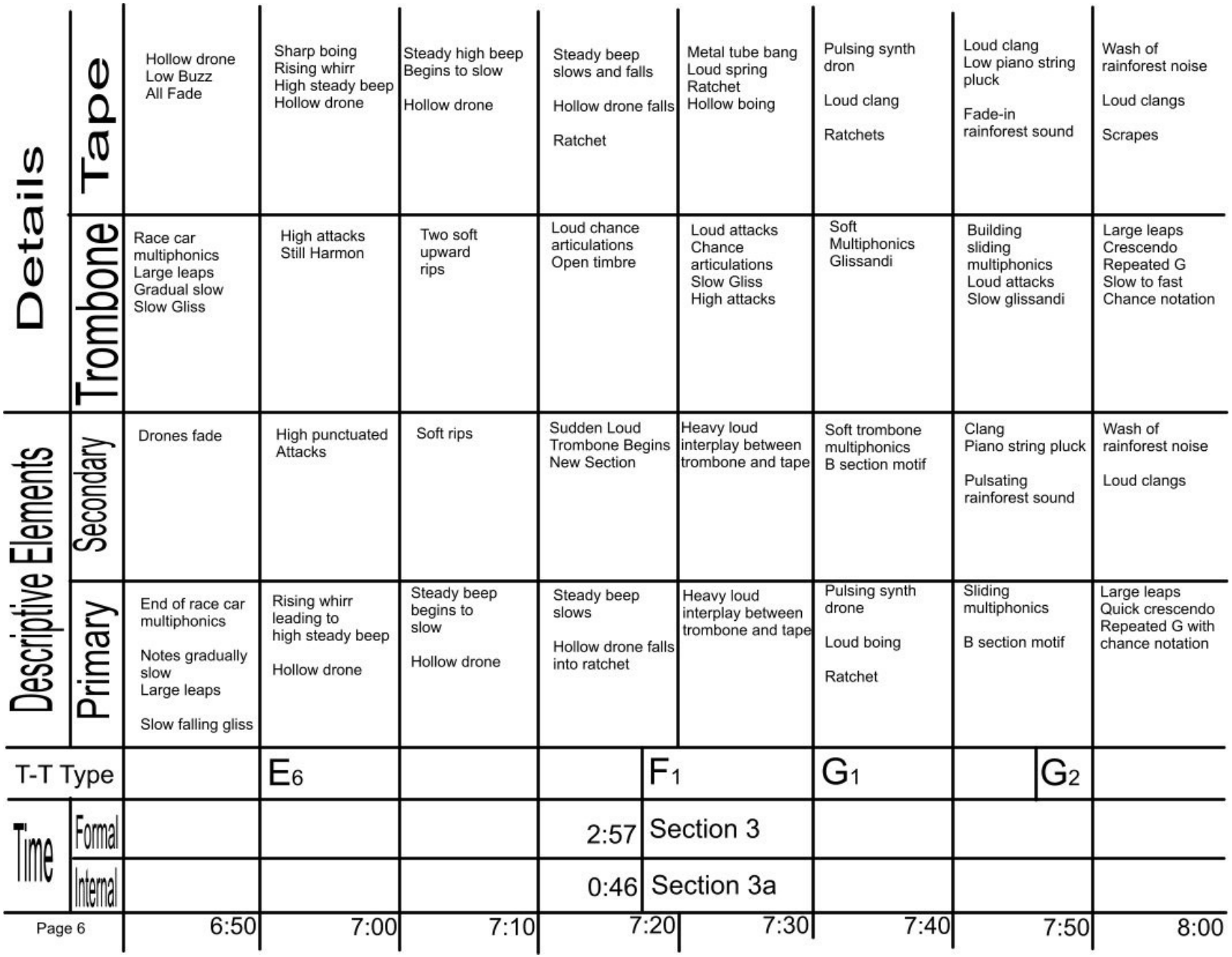
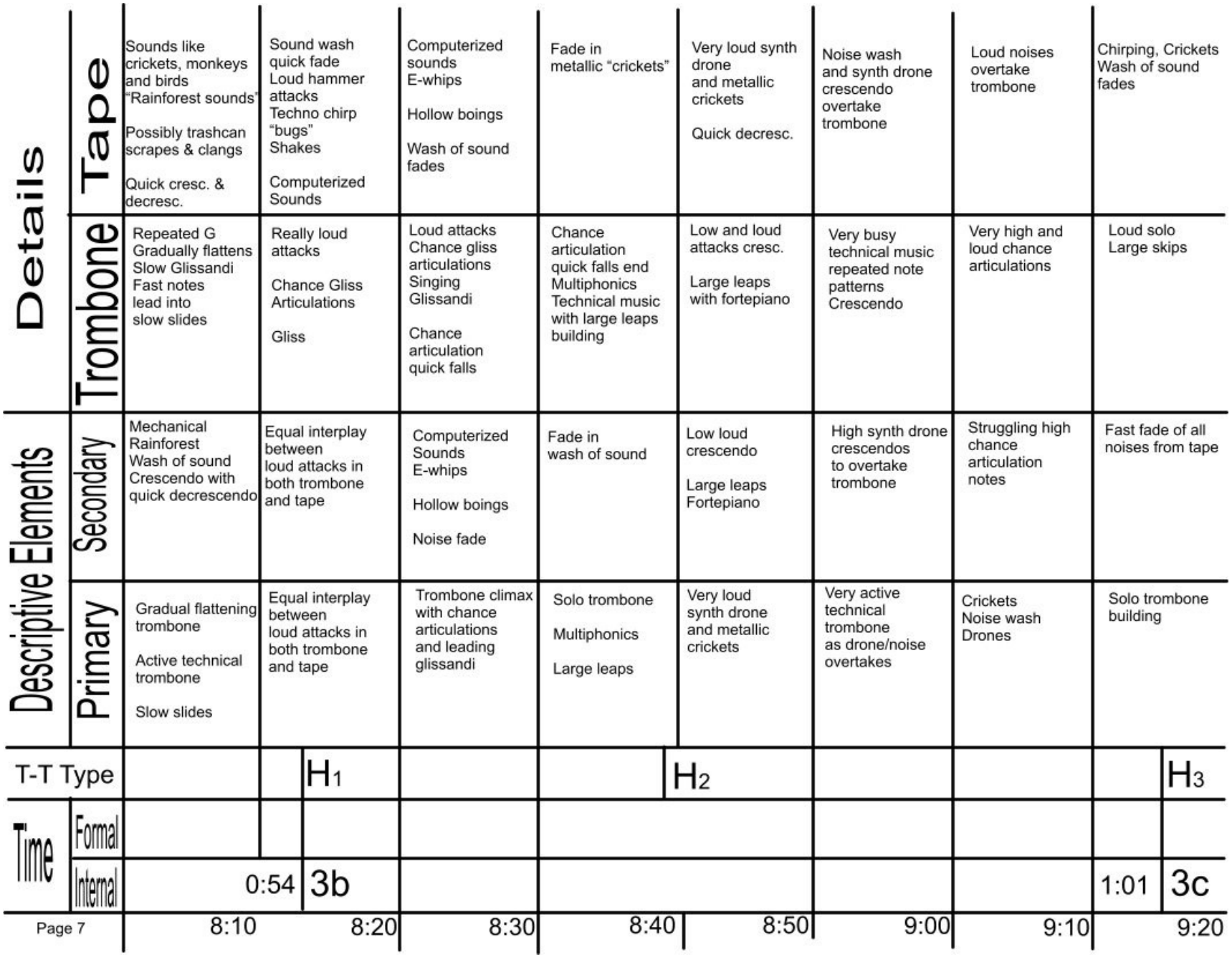

Details
Tape
Hollow drone
Low Buzz
All Fade
Sharp boing
Rising whirr
High steady beep
Hollow drone
Steady high beep
Begins to slow
Hollow drone
Steady beep
slows and falls
Hollow drone falls
Ratchet
Metal tube bang
Loud spring
Ratchet
Hollow boing
Pulsing synth
dron
Loud clang
Ratchets
Loud clang
Low piano string
pluck
Fade-in
rainforest sound
Wash of
rainforest noise
Loud clangs
Scrapes
Trombone
Race car
multiphonics
Large leaps
Gradual slow
Slow Gliss
High attacks
Still Harmon
Two soft
upward
rips
Loud chance
articulations
Open timbre
Loud attacks
Chance
articulations
Slow Gliss
High attacks
Soft
Multiphonics
Glissandi
Building
sliding
multiphonics
Loud attacks
Slow glissandi
Large leaps
Crescendo
Repeated G
Slow to fast
Chance notation
Descriptive Elements
Secondary
Drones fade
High punctuated
Attacks
Soft rips
Sudden Loud
Trombone Begins
New Section
Heavy loud
interplay between
trombone and tape
Soft trombone
multiphonics
B section motif
Clang
Piano string pluck
Pulsating
rainforest sound
Wash of
rainforest noise
Loud clangs
Primary
End of race car
multiphonics
Notes gradually
slow
Large leaps
Slow falling gliss
Rising whirr
leading to
high steady beep
Hollow drone
Steady beep
begins to
slow
Hollow drone
Steady beep
slows
Hollow drone falls
into ratchet
Heavy loud
interplay between
trombone and tape
Pulsing synth
drone
Loud boing
Ratchet
Sliding
multiphonics
B section motif
Large leaps
Quick crescendo
Repeated G with
chance notation
T-T Type
E6
F1
G1
G2
Time
Formal
2:57
Section 3
Internal
0:46
Section 3a
Page 6
6:50
7:00
7:10
7:20
7:30
7:40
7:50
8:00

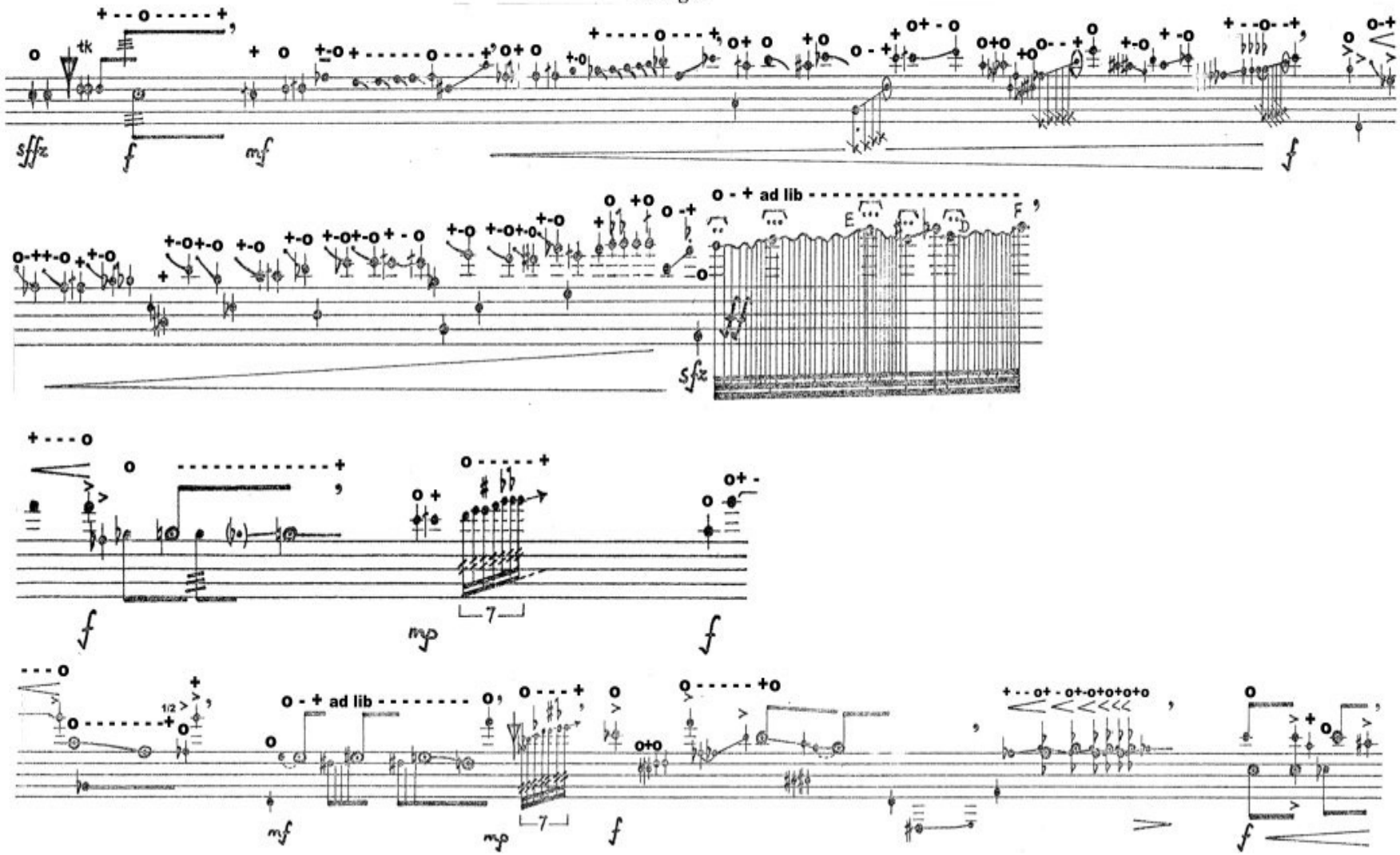

Details
Tape
Sounds like crickets, monkeys and birds "Rainforest sounds"
Possibly trashcan scrapes & clangs
Quick cresc. & decresc.
Sound wash quick fade
Loud hammer attacks
Techno chirp "bugs"
Shakes
Computerized Sounds
Computerized sounds
E-whips
Hollow boings
Wash of sound fades
Fade in metallic "crickets"
Very loud synth drone and metallic crickets
Quick decresc.
Noise wash and synth drone crescendo overtake trombone
Loud noises overtake trombone
Chirping, Crickets
Wash of sound fades
Trombone
Repeated G
Gradually flattens
Slow Glissandi
Fast notes lead into slow slides
Really loud attacks
Chance Gliss Articulations
Gliss
Loud attacks
Chance gliss articulations
Singing Glissandi
Chance articulation quick falls
Chance articulation quick falls end
Multiphonics
Technical music with large leaps building
Low and loud attacks cresc.
Large leaps with fortepiano
Very busy technical music repeated note patterns
Crescendo
Very high and loud chance articulations
Loud solo
Large skips
Descriptive Elements
Secondary
Mechanical
Rainforest
Wash of sound
Crescendo with quick decrescendo
Equal interplay between loud attacks in both trombone and tape
Computerized Sounds
E-whips
Hollow boings
Noise fade
Fade in wash of sound
Low loud crescendo
Large leaps
Fortepiano
High synth drone crescendos to overtake trombone
Struggling high chance articulation notes
Fast fade of all noises from tape
Primary
Gradual flattening trombone
Active technical trombone
Slow slides
Equal interplay between loud attacks in both trombone and tape
Trombone climax with chance articulations and leading glissandi
Solo trombone
Multiphonics
Large leaps
Very loud synth drone and metallic crickets
Very active technical trombone as drone/noise overtakes
Crickets
Noise wash
Drones
Solo trombone building
T-T Type
H1
H2
H3
Time
Formal
Internal
0:54
3b
1:01
3c
Page 7
8:10
8:20
8:30
8:40
8:50
9:00
9:10
9:20

Details	Tape	Quick synth fade to loud bang Steady pulsing e-crunch sounds	Steady e-crunch sounds Loud electronic shudder	E-crunch speeds up Voice drone enters	Voice drone Synth drone Merge with trombone
	Trombone	Repeated loud chance articulations leading to loud bang in tape New microtonal motif	Fortepianos Sustained tones Very low pedal Chance articulation fall Microtonal motif	Microtonal motif Falling chance articulations	Sustained tone with multiphonic Multiphonic slowly matches pitch End with singing
Descriptive Elements	Secondary	Quick synth drone cresc. to Loud bang Steady e-crunch sounds	Steady e-crunch sounds Loud sudden electronic shudder	E-crunch speeds up Voice drone	Tape and trombone come together
	Primary	Repeated loud chance articulations New loud motif	Loud sustained sounds leading to low trombone Falling chance articulations Motif	Microtonal motif with fortepianos Falling chance articulation	Tape and trombone come together
T-T Type				I_1	I_2
Time	Formal				2:41
	Internal				0:24
Page 8		9:30	9:40	0:50	10:00

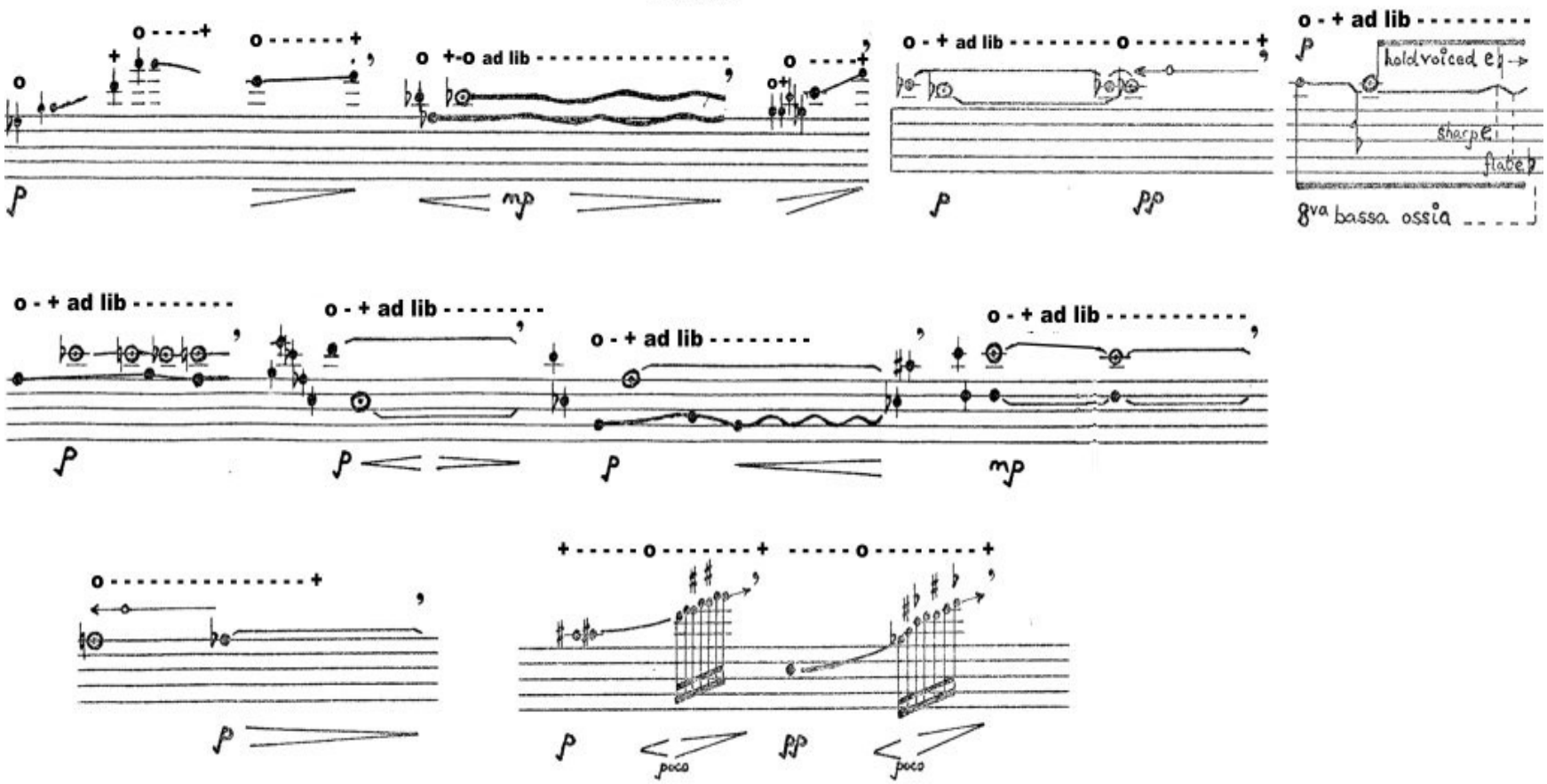
Recording goes to 10:18

Plunger and Harmon Mute Clarification Chart
for Barry Anderson's Sound the Tucket Sonance and the Note to Mount

Plunger



Harmon


o - + ad lib
o +-o ad lib
o - + ad lib
o - + ad lib
o - + ad lib
o - + ad lib
hold voiced e
sharp e
flat e
8va bassa ossia
poco
poco

Email Correspondences

Joseph Munoz <tbonejr@gmail.com>

(no subject)

Harold Budd <hbudd2004@yahoo.com> Mon, Jan 28, 2013 at 5:24 PM
To: tbonejr@gmail.com

Dear Mr Munoz --:

Thanks for your interest in "Chaste..." but I no longer have the score nor do I have the tape that was to accompany it, and even worse I have no interest in it at all. I'm so sorry but thank you so much anyway. If you're desparate you can try Stuart Dempster in Seattle.

Kind regards,

Harold

Gmail by Google

Joseph Munoz <tbonejr@gmail.com>

UCLA Music Research on Barry Anderson's Sound the Tucket

PLG <happraa@parklanegroup.co.uk> Wed, Nov 6, 2013 at 12:49 PM
Reply-To: arts@parklanegroup.co.uk
To: Joey Muñoz <tbonejr@gmail.com>

Dear Joey Munoz

Thanks for being in touch.

By good fortune, our records for 1980-81 are immediately at hand as something else had to be checked for that season, the PLG's 20th Season.

The performance you are enquiring about was in the PLG Young Artists New Year Series, annually in the Purcell Room since 1971 and which will happen again January 6-10, 2014.

Preliminary details of that are attached and the concert by the brass quintet Total Brass on 10 January may be of interest to you.

As you can now tell, the PLG is not a performance ensemble but we organise and present lots of concerts.

There has been a Park Lane Ensemble but currently this is not functioning.

Lots of info about the PLG can be found on our website www.parklanegroup,co,uk

Though is currently being updated for the 2013/14 Season, the general info is correct.

The performance of *Sound the Tucket Sonance and the Note to Mount* on 9 January 1980 was its world premiere.

Mark Hamlyn was the trombonist as well as the dedicatee. He was among the finest young players at the time but sadly we have lost touch with him.

Audience for that concert was around 200.

We attach photos of the Purcell Room.

Hamlyn also performed Jeffery Wilson's *Pickles* (world premiere) and Berio's *Sequenza V*.

He shared the concert with the Jocelyn Abbott/Richard Mapp Piano Duo, who played Britten, Gordon Crosse and Stravinsky.

If you want to know more about Barry Anderson, it should be worth contacting the University of Surrey Music Department and also the Society for the Promotion of New Music which is now part of Sound and Music. Anderson was for a time Chairman of the SPNM Committee.

We trust this is useful.

Kind regards

John Woolf

From: Joey Muñoz [mailto:tbonejr@gmail.com]
Sent: 06 November 2013 18:53
To: arts@parklanegroup.co.uk
Subject: UCLA Music Research on Barry Anderson's Sound the Tucket

[Quoted text hidden]

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3 attachments

Purcell Room auditorium.jpg
880K

Purcell Room stage.jpg
482K

PLG YANY 2014 Artists Pgs Preliminary info.docx
22K

Gmail by Google

Joseph Munoz <tbonejr@gmail.com>

Barry Anderson Questions/Sound the Tucket

markhamlyn@alice.it <markhamlyn@alice.it> Tue, Nov 12, 2013 at 7:38 AM
Reply-To: "markhamlyn@alice.it" <markhamlyn@alice.it>
To: tbonejr@gmail.com

Hello Joey,here is the information you asked for.Very glad to help and thank you for allowing me to recall that distant past!Let me know that you recieved this.All the best-Mark

> ----Messaggio originale----
> Da: tbonejr@gmail.com
> Data: 8-nov-2013 19.35
> A: <markhamlyn@alice.it>
> Ogg: Barry Anderson Questions/Sound the Tucket
> [Quoted text hidden]

2 attachments

c.v.in english.doc
27K

Info on Barry Anderson.doc
28K

This is the Curriculum Vitae file that was attached to the email from Mark Hamlyn dating November 12, 2013.

Mark Hamlyn(1958,Rochester)

Mark Hamlyn studied composition with Joseph Horovitz,trombone with Peter Goodwin and piano with Steven Savage at the Royal College of Music(1976-79,G.R.S.M.,A.R.C.M.).
He began his career as a free-lance trombonist in London and in 1985 transferred to Rome as principal trombone with the Orchestra Sinfonica della RAI.
He subsequently dedicated more time to the piano,playing for the Orchestra Citta Aperta,recordings and with his own group-Delphinus.
As composer,arranger and orchestrator,was assistant to the Italian film composers Carlo Crivelli and Franco Piersanti.He has written music for Italian television(RAI),German television(ARD),for theatre(Officina Musicale) and for various groups and orchestras(Orchestra Citta Aperta,Surrey County Youth Orchestra,Officina Musicale etc.).
He is co-founder and associate of the Orchestra Citta Aperta(based in L'Aquila),which he also conducts for recording sessions.
He teaches composition and piano at the music school-Scuola Orchestra in Anguillara,Italy.

Resident at:
Via Garibaldi 15
01036 Nepi(VT)
Italy
Mobile phone:0039 320 814 6873
e-mail:markhamlyn@alice.it

List of works

Educational

1.Rhythmic Exercises at the Piano-Volumes 1-4
2.Rhythmic Piano Pieces-Volumes 1-3
3.Easy Piano Duets for Sight-Reading-Volumes 1-2
4.12 Intermediate Piano Duets
5.4 Christmas Carols.Arranged for any ensemble(parts in treble clef,bass clef,B flat and E flat)
6.5 Pieces for Flute and Piano-Zodiac Suite
7.Suite of Songs for Voice and Piano-Childrens poems
8.4 Pieces for Youth Orchestra-English Renaissance Suite

Various

1.Circus Symphony-For Orchestra
2.Double Concerto-For Violin,Horn and Orchestra
3.Fanfare-For Brass Ensemble
4.Metamorphosis-For Brass Quintet
5.2 Pieces for 8 Horns-Stella in Luce Stellarum,Canzona
6.3 Marches for Wind Band
7.8 Organ Preludes
8.3 Pieces for Piano Solo
9.Music to accompany the film Easy Street-For Brass Quintet
10.Music to accompany the film The Adventurer-For Brass Quintet

This is the file that was attached to the email from Mark Hamlyn dating November 12, 2013.

Info on Barry Anderson

I won a competition to perform in the Park Lane Group series of concerts at the Purcell Room on the South Bank,London.The idea was to have the winners commission a new work by 1 or 2 composers,the commission being paid by the Park Lane Group.Now,I actually asked the composer Edwin Roxburgh (can't remember the spelling!) but after some thought he said he was to busy and so suggested his good friend Barry Anderson to write the work.I accepted. So Sound the Tucket and the Note to Mount was very nearly not written at all! The other commission in the program was a piece called Pickles by Jeffrey Wilson (I had to tap dance in that piece,I've never forgiven him).The other work was the Berio Sequenza.

I was still at the Royal College of Music at the time (21 or 22 years old) and very much into the avant-guard (I remember performing Globokar's Discours 2 at the R.C.M.which caused a bit of a stir in that old hat institution!),and so,of course I loved working with Barry and having the opportunity to work with electronic sounds.It was exciting and I knew this man meant business.The reviews for the concert were on the whole good and rewarding for me,but I remember the reaction to Barry's work was generally a bit limp.This upset me at the time because I knew the amount of time and effort Barry put into producing the work was enormous.You must remember that at the time,the London scene was bombarded with concerts of new music and electronic music was already considered 'old stuff'.What they failed to realize was that Barry was particularly good at it.Simply,his first name wasn't Karlheinz.(I presume you understand the concept of the piece-confusing the listener's ear with trombone sounds verses electronic sounds as the Shakespeare quote suggests-battle,confusion of sounds-trumpet calls mixed with clashing of swords.screams,medieval sentiments and so on.This makes the piece brilliant.Nobody bothers to read program notes! But then,it should be obvious.)

Barry Anderson was a quiet,reserved and as you say,a 'behind the scenes' kind of man.But then,subsequently,I have worked with people such as,Cage,Berio and Nono,and they too were 'behind the scene'kind of people.It's the nature of a composer(unless your name is Leonard Bernstein!) I too write music.I like to be behind the scene.You are immersed in your thoughts for weeks and your voice is your product.It makes you think what kind of people were Mozart or Beethoven!!

Barry was very precise on what he wanted,he would not let slip the slightest imprecision,including,as I remember,microtones.I remember meeting Barry for the first time in his studio in South London,full of electronic equipment,we went through the trombone part.- I have just dug out the original score and what I had at first was just the trombone part lined up in a time track just like Carl Stalling would do with a score to Bugs Bunny.Barry had already completed the electronic sounds and explained that he would write a graphic score under the trombone part.As time went on he would reveal the electronic part and his concept.I found him easy going and intense at the same time,just like other composers I subsequently met.

Later,I met Barry,forever by himself in his studio.I knew he worked at IRCAM,but at the time I had no idea what he did,I only imagined it must have been important! Contact dwindled.

After his death,I knew his piece was performed by others (that's what a commission's about),but I know nothing of subsequent changes.I know that during the elaboration of the score he changed very little.I did visit his wife to talk about a performance,but at the time I could not afford the exorbitant price she asked for the rental of the tape.That saddened me and I closed the door on the way out.

Later,I did have the good fortune to meet the giants-Stuart Dempster and Vinko Globokar,but I really don't think they knew of the existence of Sound the Tucket and the Note to Mount.Alas.

Gmail by Google

Joseph Munoz <tbonejr@gmail.com>

Sound the Tucket Question

Benny.Sluchin@ircam.fr <Benny.Sluchin@ircam.fr> Sat, Sep 14, 2013 at 11:48 PM
To: Joey Muñoz <tbonejr@gmail.com>

Hello Joey,

Back after a long absence, I wanted to reply to both your mails.

In the word file attached you will find my remarks as to the 'Instruction for Performing' the work.

The french premiere was in Bourges on June 1982. There was an important annual festival of electro- acoustical music, at those years. The festival was later discontinued.

I chose then later 'Sound the Tucket…' for the Paris recital in November 1983, which you saw on IRCAM's web site.

The program notes are taken from Barry's original text in English. He has modified the work, since the first performance, and made several revisions to both the trombone and tape material.

Thanks for your interest and the work you are doing.

Best regards

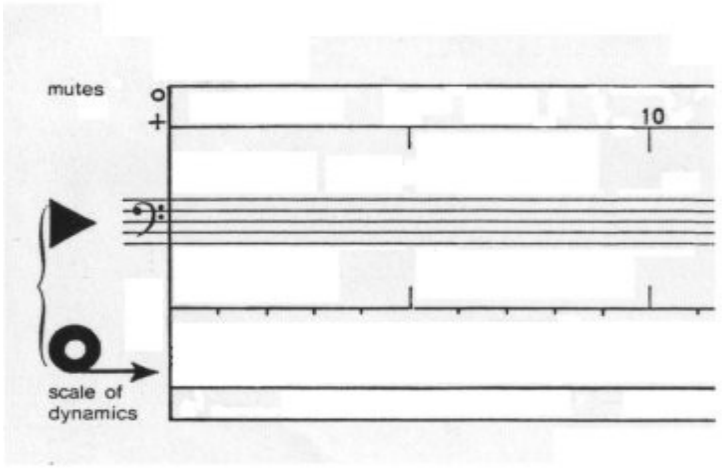
Benny

This is the file that was attached to the email from Benny Sluchin dating September 14, 2013.

Remarks to the suggested 'Performance Key to Barry Anderson's Sound the Tucket and the Note to Mount

I think that a progressive logical order of the symbols should be kept.

One should start with a general description of the notation. There are time proportional systems (3 for page) each of a length of 40 seconds. The system is composed by:



1st. Mute staff (Plunger and Harmon) line describing mute's movements between open (o) and closed (+) positions.
2nd. Trombone part, always notated in bass clef, in spite of the large register required.
3rd. Time line in seconds
4th. Tape part. One should note the detailed description of the electronic sounds.
5th. Scale of dynamics for the tape. This is of special importance, as the composer was aware of the fact that tape is to be performed in different halls, and the dynamics has to be set for it. He would prepare a tape for a particular performance, and if present was playing the tape part. The numbering system between 0 and 9, inspired from Berio's Sequenza V.

Sounds
Played and sung pitches (as in Berio's Sequenza V).


This sign means a flap (used by Globokar in Discours II).

Note length.

Short (one symbol, but maybe one of a short sung pitch)
Long, no need of the second, or third, (as these are related to articulation), and the last is a traditional tie.

Pitches
Note only the symbols to raise and lower the pitch, no need of an actual note.

I would enclose here, all lines that indicate glissandi and fluctuations (those you mention in 'Rips and glissandi') but also the one in 55". The figure in 9'10" is also a glissando, but on short notes and the pitch is raised from B to C.
Also 9'37" is such an example.

Articulations
Check if everything was covered.

Multiphonics.
Please use 'Singing and Playing simultaneously', as we have the lip multiphonics (often called double stops) which create confusion.

It may be that you include some examples that are evident. But if you think the common player will need that, than ok.

Rips.
May be separated from the glissandi. 2'53" means flutter tongue and not double tongue. This confirms 3'21" for a flutt. traditional notation.

Gmail by Google

Joseph Munoz <tbonejr@gmail.com>

TROMBONE INQUIRY - Barry Anderson

Benny.Sluchin@ircam.fr <Benny.Sluchin@ircam.fr> Fri, Mar 8, 2013 at 8:51 AM
To: Joey Muñoz <tbonejr@gmail.com>

Hello Joey,

Sorry for the delay of my answering your original mail, from last month. It is only that such a matter, and the interest in Barry's music, need a serious reply which I will try to start now.

I will consult my notes to give you historical information upon my return home beginning of next week.

Berio's influence on the notation, is explained by the fact that he wanted to compose and to put the performer in a situation he did not have beforehand. That's why he does not apply the usual dynamic notation, and performers are usually confronted with a new vocabulary. And Barry was caught by this novelty.

I did not know there was a live performance of me of the IRCAM's web site, any date of that? I will check it and will return to you with english program notes. I will also check if there were any explanations for the special notation symbols.

Barry was a man who did the work behind the screen, but rarely present for the public. It may be the time to give him the right place he deserves.

Best regards

Benny

[Quoted text hidden]

Pictures of the Venue of the World Premiere

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