

Eikon

For Trombone and Electronics

(2017)

James Albany Hoyle

Performance Notes

Trombone

Accidentals apply throughout the bar.

The 'Voice' part should be sung into the trombone, producing multiphonics.
Pitches outside of the player's vocal range may be sung an octave higher *ad lib.*

Individual vowels written above the trombone part (eg. bar 1, bar 10 etc.) indicate subtle changes of embouchure using vowel sounds. The vowels are:

a as in **apple**

e as in **egg**

i as in **need**

o as in **got**

u as in **choose**

Electronics

The electronics are to be played back via a pair of speakers in front of the audience, one either side of the trombonist.

The electronics part consists of 23 pre-made samples loaded into a *Pure Data* patch, with the start of each sample indicated by cue boxes ('Cue 1' etc.) in the score.

These samples may be triggered by the trombonist by way of a foot pedal.

There is no need for the performer to use a click track or any other synchronisation mechanism. Rather, they should be able to interpret the music freely.

Duration: c. 8 minutes

Eikon

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Ritualistic, yet flowing, ♩ = c. 50

ff (follow trombone dynamics)
(allow beating)

Voice (Into the Trombone)

Trombone

ff *sfz* *3* *u* *a*

Electronics

Cue 1 (c. 40s)

p *fp* *pp*

5

Voice

Tbn.

Elec.

p *mf* *p*

p *mp*

10

Voice

Harmon Mute, Stem Far Out

i → *a* *u* *i* → *o*

Tbn.

pp → *p* 3 6

Elec.

12

Voice

i *a* *i* *u* *a* *e* *i* *u* *u* *a* *o* *u* Air Noise

Tbn.

p 3 *p* < *mp* 3

Elec.

14

Voice

p

Tbn.

mp → *pp* *u* → *a* *p*

Elec.

Cue 2

16

Voice

Tbn.

Elec.

ppp 3 *mp*

19

Voice

Tbn.

Elec.

p *mp*

i u -> e

Cue 3

22

Voice

Tbn.

Elec.

p *mf* *mf > pp* *mp > p*

u -> e -> i *i -> u* *a -> u*

Cue 4

24

Voice

Tbn.

Elec.

mp *mf* *p* *p*

i → *u*

Cue 5

Detailed description: This system covers measures 24, 25, and 26. The Voice part has rests in all three measures. The Tbn. part begins with a triplet of eighth notes in measure 24, followed by a quarter note. In measure 25, there is a dynamic change from *mp* to *mf*, then a vowel change from *i* to *u*, and a triplet of eighth notes. In measure 26, there are two more triplets of eighth notes, with dynamics *p* and *p*. The Elec. part consists of sustained chords in the right hand and bass lines in the left hand. A box labeled 'Cue 5' points to the start of measure 25.

27

Voice

Tbn.

Elec.

p *mf* *mf* *p* *mf*

i → *u*

Cue 6

Detailed description: This system covers measures 27, 28, and 29. The Voice part has rests in all three measures. The Tbn. part starts with a triplet of eighth notes in measure 27, followed by a quarter note. In measure 28, there are two more triplets of eighth notes, with dynamics *p*, *mf*, *mf*, and *p*. In measure 29, there is a final triplet of eighth notes with dynamic *mf*. The Elec. part consists of sustained chords in the right hand and bass lines in the left hand. A box labeled 'Cue 6' points to the start of measure 27.

30

Voice

Tbn.

Elec.

mp *p* *mf*

u *a*

Cue 7

Detailed description: This system covers measures 30, 31, and 32. The Voice part has rests in all three measures. The Tbn. part starts with a triplet of eighth notes in measure 30, followed by a quarter note. In measure 31, there is a vowel change from *u* to *a*, and a dynamic change from *p* to *mf*. In measure 32, there is another triplet of eighth notes with dynamic *mf*. The Elec. part consists of sustained chords in the right hand and bass lines in the left hand. A box labeled 'Cue 7' points to the start of measure 31.

33

Voice

Tbn.

Elec.

Unmuted

p *mp* *p*

Cue 8

36

Voice

Tbn.

Elec.

u *i*

mf *mf*

Cue 9

38

Voice

Tbn.

Elec.

p *f* *p* *mf* *pp*

40

Voice

Tbn.

Elec.

p *mp > p* *mf*

42

Voice

Tbn.

Elec.

p *mf > p* *f* *mp*

45

Voice

Tbn.

Elec.

u → *a*

Cue 10

mf > p *mp > pp* *p* *f*

49

Voice

Tbn.

Elec.

u → *i* → *u*

pp *mp* *mp* *p*

52

Voice

Tbn.

Elec.

i → *a* *i* *u* → *a*

i → *u*

pp *p* *mp* *p* "ff" *mf*

55

Voice

Tbn.

Elec.

i → *u* *u* *a* *u* → *i*

mf *p* *f* *mf*

Cue 11 Cue 12

58

Voice

Tbn.

Elec.

p *pp* *p* *pp*

o → u i a u

61

Voice

Tbn.

Elec.

mp *p* *mf* *p*

63

Voice

Tbn.

Elec.

fp *f* *fp* *mf* *mf*

i u

Cue 13

65

Voice

Tbn.

Elec.

Musical score for measures 65-66. The score is in bass clef with a 2/4 time signature. The Voice part has rests. The Tbn. part features a melodic line with triplets and a sextuplet, marked *mf*. The Elec. part consists of a piano accompaniment with sustained chords.

67

Voice

Tbn.

Elec.

Cue 14

Musical score for measures 67-68. The score is in bass clef with a 2/4 time signature. The Voice part has a triplet and rests. The Tbn. part has a melodic line with triplets and dynamics *mf*, *mf* \rightarrow *f*, and *mf*. A box labeled "Cue 14" points to the start of the Tbn. line. The Elec. part features piano accompaniment with sustained chords.

69

Voice

Tbn.

Elec.

Cue 15

Musical score for measures 69-70. The score is in bass clef with a 3/4 time signature. The Voice part has a triplet and rests. The Tbn. part has a melodic line with dynamics *mf* \rightarrow *mp*. A box labeled "Cue 15" points to the start of the Tbn. line. The Elec. part features piano accompaniment with sustained chords.

71

Voice

Tbn.

Elec.

p *mp* *p* *p* *mf* *f* *mp*

Cue 16

75

Voice

Tbn.

Elec.

f *mp* *f* *mp* *f* *mp*

77

Voice

Tbn.

Elec.

f *f* *f* *f*

Cue 17

80

Voice

Tbn.

Elec.

mf < *f*

Cue 18

83

Voice

Tbn.

Elec.

f > *mp* *mf* *ff* *f*

Cue 19

86

Voice

Tbn.

Elec.

f *ff* *f*

Cue 20

89

Voice

Tbn.

Elec.

mf *ff* *f*

Cue 21

92

Voice

Tbn.

Elec.

f *ff* *f* *ff* *ff*

Cue 22

94

Voice

Tbn.

Elec.

f < ff *ff* *f < ff* *ff* *f < ff*

Cue 23

97

Voice

Tbn.

Elec.

f — *ff* *ff*

99

Voice

Tbn.

Elec.

Recording: Bells in Rain

c. 30s (Air Noise)

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

ppp