Pileup

trumpet, drum kit, piano, and electronics

Taylor Brook
2020

microtonal notation

The following acccidental nomenclature is used:

♮ – ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ – ↑ – ♭↓ – ♭↑ – ♯↓ – ♯↑ approximately 1/6 tone flat or sharp (33 cents)

♮↓ – ♮↑ – ♭↓ – ♭↑ – ♯↓ – ♯↑ approximately 1/12 tone flat or sharp (17 cents)

Percussion:

kick drum

snare drum

rack-mounted toms (2)

floor tom

hi-hat

crash cymbal (2)

ride cymbal

notation:

Trumpet:

flz - fluttertongue

diamond noteheads signify a note to be sung while playing

role of improvisation

This piece involves improvisation on the part of the live musicians. For each section of improvisation there are basic guidelines provided in the score. Below are some general points regarding the use of improvisation in *Pileup*:

1. The live musicians should attempt to move between the written and improvised sections as seamlessly as possible

2. The improvisation sections may be as long as desired.

3. Any written elements in the score may be altered or ommited by the musicians as desired. This is an option for if the musicians would like to deviate from the materials and mood imposed by the written materials. It is important, however, to understand that cues 2, 4, and 6 are programmed to train the computer improvisor.

electronics

summary

Pileup is for piano, trumpet, drum kit, and electronics. The three instruments are amplified and processed as well as accompanied by a computer improvisor that analyzes their sound input. The piano uses two microphones (low and high strings), the drum set is also covered by two microphones, and the trumpet uses a single microphone. The details of the processing and computer improvisor are embedded in the accompanying Max patch. A moderate comprehension of Max is desirable for whomever is running the software in rehearsal and performance.

equipment list

- 2 concert speakers
- 2 monitors
- 5 microphones (low and high piano stereo pair, drum kit overhead stereo pair, trumpet)
- audio interface (5 in, 2 out minimum)
- mixer
- MIDI or USB pedal to cue electronics (cues may be triggered by technician, if deesired)
- laptop with Max 8
        - ~fiddle external object

staging

mic 3   mic 4

mic 1

mic 2

mic 5

left speaker

monitor 1

monitor 2

right speaker
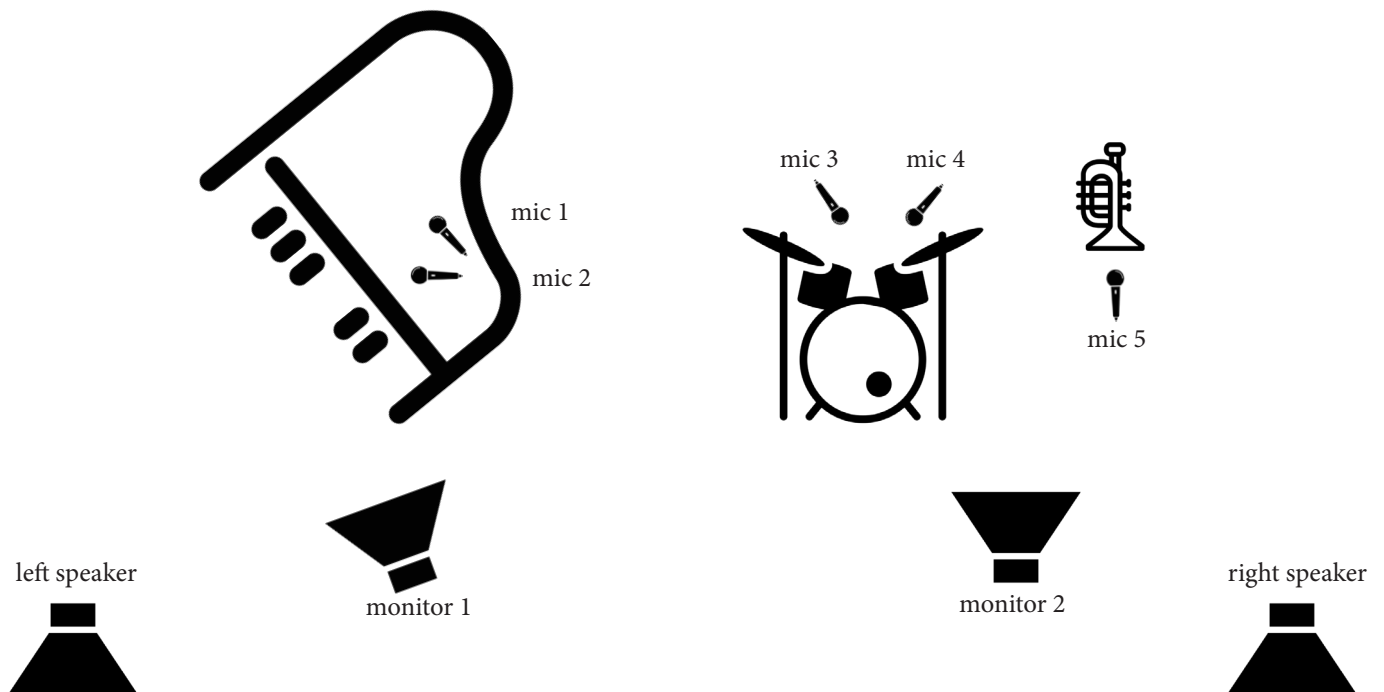
about *Pileup*

Pileup is dedicated to the Splice Ensemble for the occasion of Splice Festival, 2020.

This piece is focused on the integration of a computer improvisor with live performers. After the computer improvisor has been "trained" in guided solo improvisations, the software analyzing the incomoning audio for a variety of features. Later in the piece the computer improvisor then listens and reacts to the improvising trio using the audio material from the solos. In this group section, the computer improvisor moves between a set of predetermined behaviors that define how it reacts, or does not react, to what it hears from the live musicians.

The behaviors of the computer improvisor as well as the instructions for the live improvisors are sequenced to create a gradual build up of intensity until all the sound has "piled up" to maximum saturation.

Due to the degree of improvisation involved in this piece, a performance could vary widely in duration.

PILEUP
for Splice Ensemble

Taylor Brook

Introduction

♩ = 58

Part 1: Piano Training

solo through improvisation until measure 14

Cue 2

I - gradually add notes in order, improvising based on previus two measures
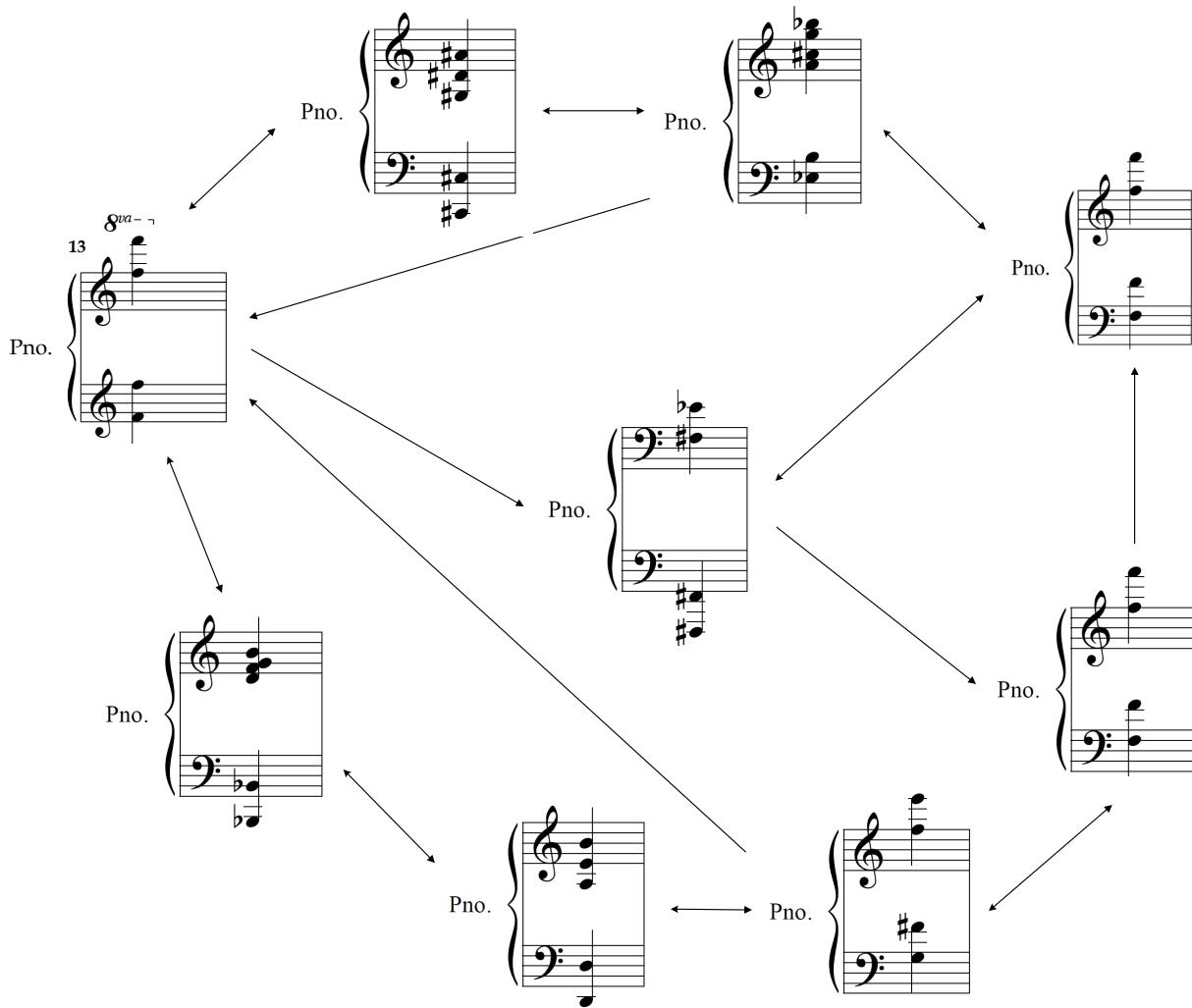

Instructions and Guidance:
1. gradually add the notes in the order provided, following the general ideas presented in measure 10 and 11, developing this music freely
2. dynamics between "p" and "f" should be used
3. do not transpose the octave of the pitches provided
4. Nnotes may be repeated as desired

II - chordal improvisation

Instructions and Guidance:
1. chords may move from one to another as indicated by arrows; note that there are both 1-way and 2-way arrows.
2. Chords may be articulated as many times and in any way desired. For example, with or without pedals, as tremolos, arpeggiated, repeated, or struck a single time.
3. all dynamics above "pp" are allowed

III - free improvisation

Part 2: Percussion Training

I - free improvisation

free improvisation, as intense and saturated as possible

II - gradual reduction

Instructions and Guidance:
1. gradually reduce the intensity of the improvisaiton while removing instruments in the following order:

- kick
- low tom
- crash cymbals
- hi-hat
- snare
- ride
- high tom

(ends in floor tom solo)

III -isolated attacks

Instructions and Guidance:
1. play single attacks on 1 or two instruments
2. attacks should be generally slow and spaced out
3. dynamics should stay between "mp" and "f"

Part 3: Trumpet Training

♩ = 58

C Tpt.

Perc.

Pno.

Cue 5

Cue 6

I - gradually add notes in order, improvising freely

C Tpt.

Guidelines:
1. improvise freely, gradually adding the notes from left to right
2. play notes at pitch, do not transpose by octave
3. stay within a "p" and "f" dynamic
4. repeat notes and vary timbre freely

II - mixing gestures

cantabile

C Tpt.

Guidelines:
1. improvise using the three fragments above as a basis
2. all dynamics are possible

III - free improvisation

Part 4: Pileup

I - live instruments lead and computer reacts

Guidelines:
1.improvise freely, building off of the previous section
2. react and interact with the other live musicians
3. computer improvisor will provide an accompanimental role and react to the live musicians

Cue 8

II - computer improvisor leads and live musicians react

Guidelines:
1. listen and react to the computer improvisor

Cue 9

III - the "pileup"

Guidelines:
1. improvise as if each musician is a soloist
2. gradually build up to a maximum saturation of sound

Cue 10

Outro

♩ = 72 *rit. poco a poco* -

C Tpt.

Perc.

Pno.

Cue 11

♩ = 48

C Tpt.

Perc.

Pno.

Cue 12