DUO

from TOUCHED BY MACHINE?

for trombone and percussion (jazz kit)

Part for percussion (jazz kit)

Nigel Morgan

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ISMN 979-0-57043-051-2 (Study Score for Tbn Version)
ISMN 979-0-57043-052-9 (Part for Percussion)

DUO

from TOUCHED BY MACHINE?

for Trombone and Percussion (jazz)

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About the piece

Between 1988 and 1991 Nigel Morgan created a sequence of four works, DUO (horn and percussion), TRIO (violin, clarinet and piano), QUARTET (string quartet) and EDGE (wind quartet). These pieces, forming a CD-length concert called *TOUCHED BY MACHINE?*[1], were part of a sustained project to explore computer-assisted composition using the tools of the MIDI studio.

DUO uses as its composition environment David Zicarelli's M software. This software is one of the most successful attempts to create a device that enables composing through improvisation. Indeed, M is one of the few software tools that can be used for live improvisation with other instruments. In 2000-1 the composer performed a series of concerts with a free jazz drummer and bass player using 2 Apple Classic computers driving samplers and synthesizers all coordinated by the M software.

In composing DUO the element of pre-composition lies in the preparation of data for the M software to store, process and then call up on-cue during an improvisation. The middle two movements (II and III) were devised entirely in this manner. What exists in the notated score is the result of recording improvisations triggered in real-time from a Stepp DGI MIDI Guitar. These recordings were made by M itself as MIDI data. This data was then transferred to a scorewriter using the MIDIfile protocol.

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[1] This title comes from an article by Stephen Travis Pope called *Touched by Machine? – Composition and Performance in the Digital Age*. This text presents responses from composers who were asked the following questions: How have new technologies changed the process of composition and performance? What new possibilities are aesthetically and artistically relevant? How do the new tools allow us to use musical material differently?

Computer Music Journal: vol 19. No.3. Cambridge MA. MIT Press.

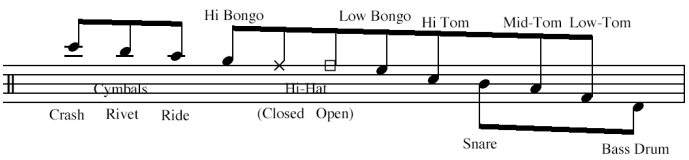
Movement II features the percussionist using a reduced kit of bongos, cowbell and woodblock set against long horn pedal tones. The music 'plays' with ideas of open-form organization through exploring different combinations of material on two instruments simultaneously. Movement III is an extended improvisation for horn accompanied by hi-hat and cymbals alone. In this movement aspects of pitch ordering, rhythmic incidence, dynamics and the horn's articulation were subject to Markov Chain processing by M during the course of the improvisation.

Aside from the technical aspects of DUO's composition there is an important extra-musical element to the work. This comes from the composer's interest in the artist Bridget Riley, in particular her ability to engage the viewer actively in her monochrome paintings and then later her work with colour stripes. In these paintings it is the viewer's position in, and movement across, the pictorial space that appears to make the image 'move' playfully. The music that makes up all the pieces in the *TOUCHED BY MACHINE?* sequence attempts something of the same, only with sound and the listener. The four movements of DUO take their titles from a group of Riley's paintings from the mid 1960s: *Intake, Shift, Movement in Squares* and *Hero*.

Notes for Performance

One of the prevailing ideas during the composition of this work was to create a very abstract and detached 'surface' of musical interaction between two very different musical instruments. Although a simple dynamic scheme has been put in place in the score this should be regarded as a starting point for more elaborate schemes devised by the performers: the work offers many possibilities for different perspectives to be opened up by altering the balance of the ensemble in much the same way as moving around a Bridget Riley painting engenders different qualities of experience for the viewer.

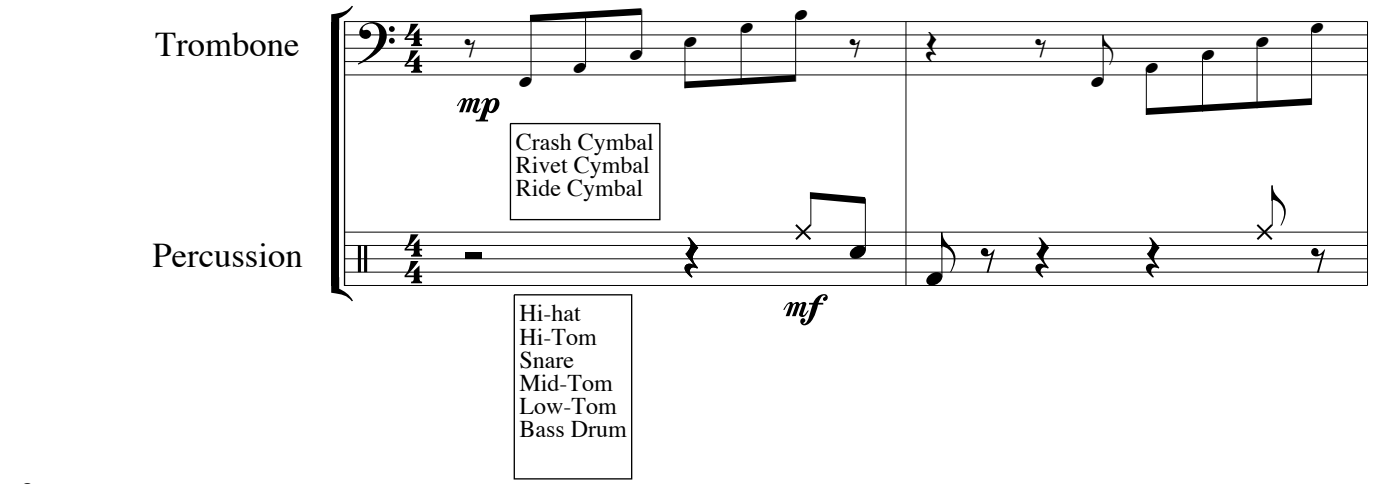
The Jazz-Kit sought for DUO should contain the following instruments:



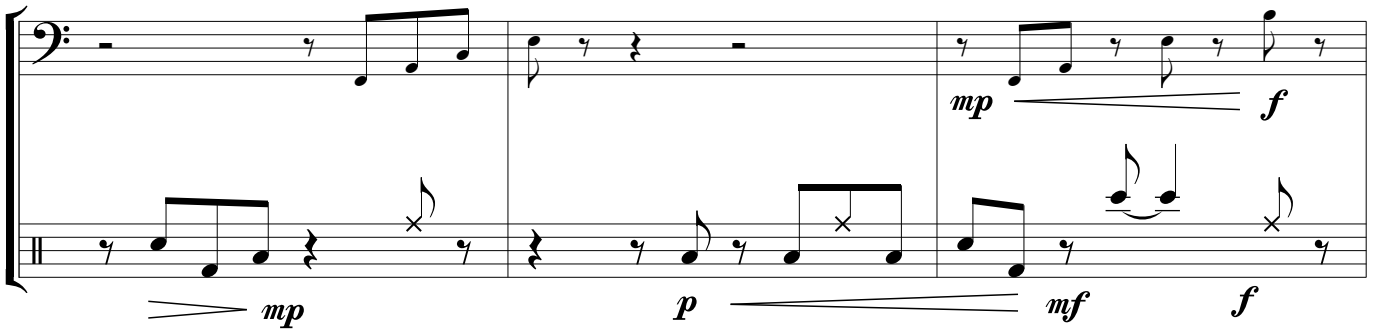
The percussionist is encouraged to add in further instruments if appropriate and is free to use a wide range of sticks and beaters

I. Intake

brioso e preciso ♩ = 94



3



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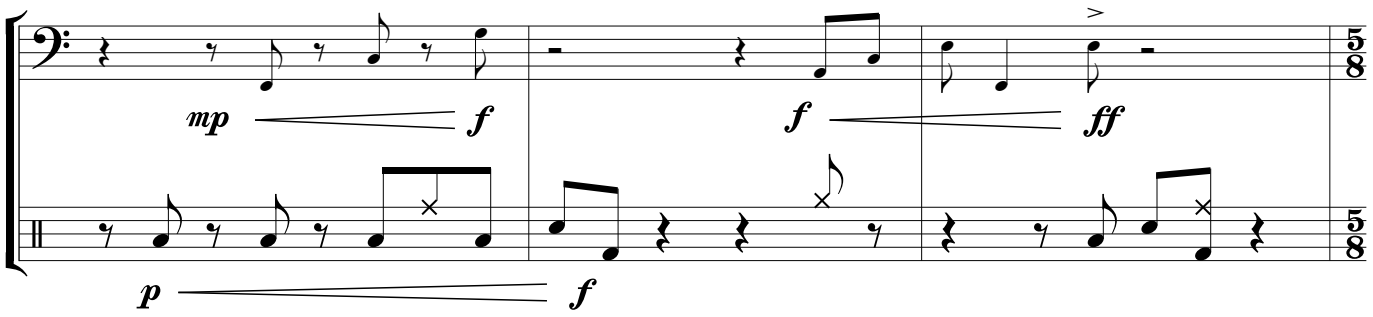
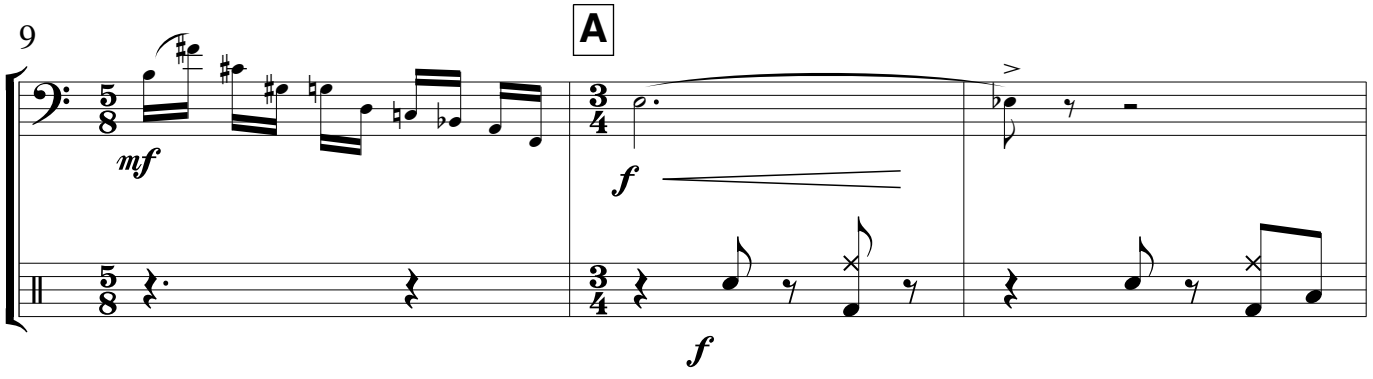


9



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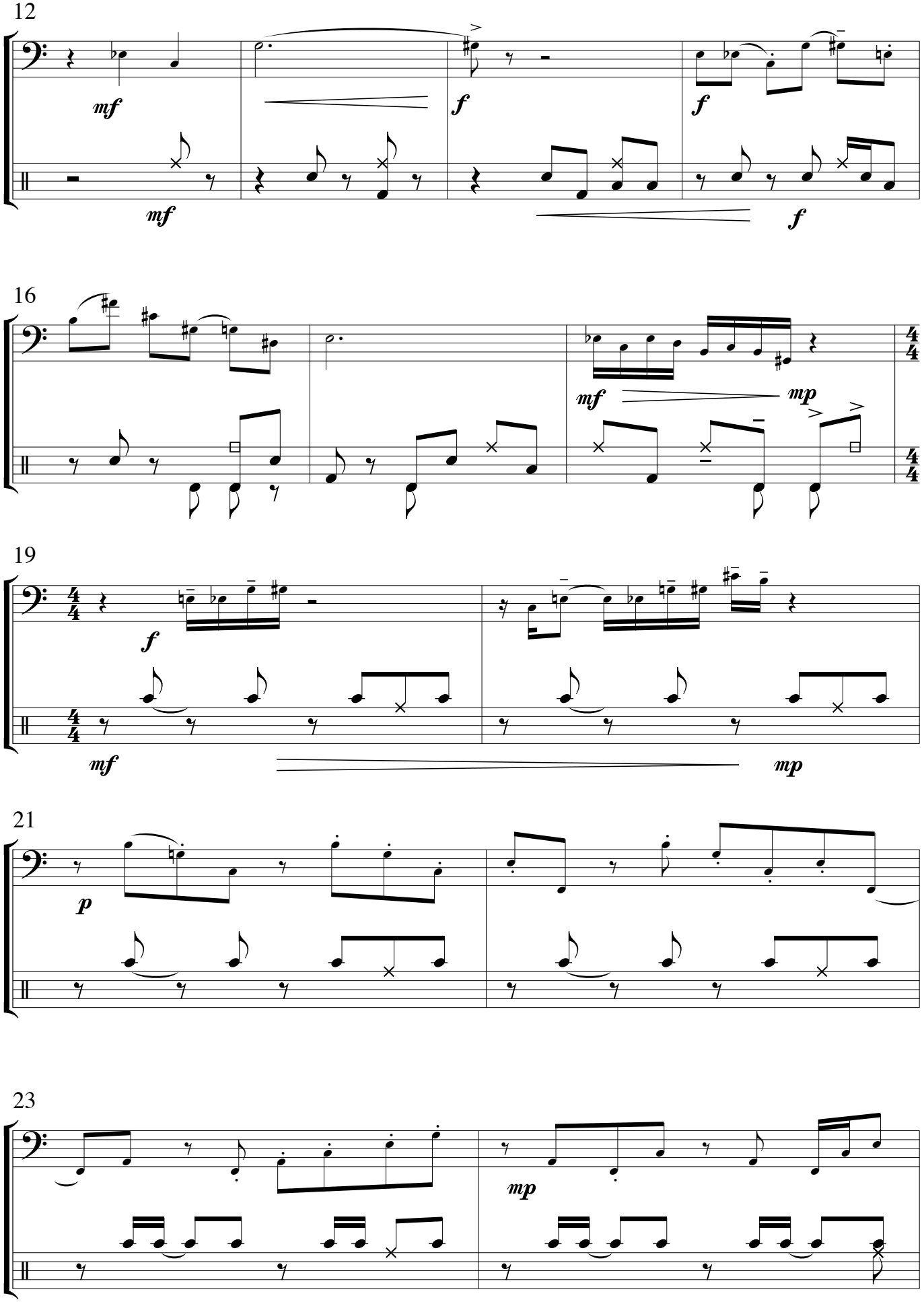
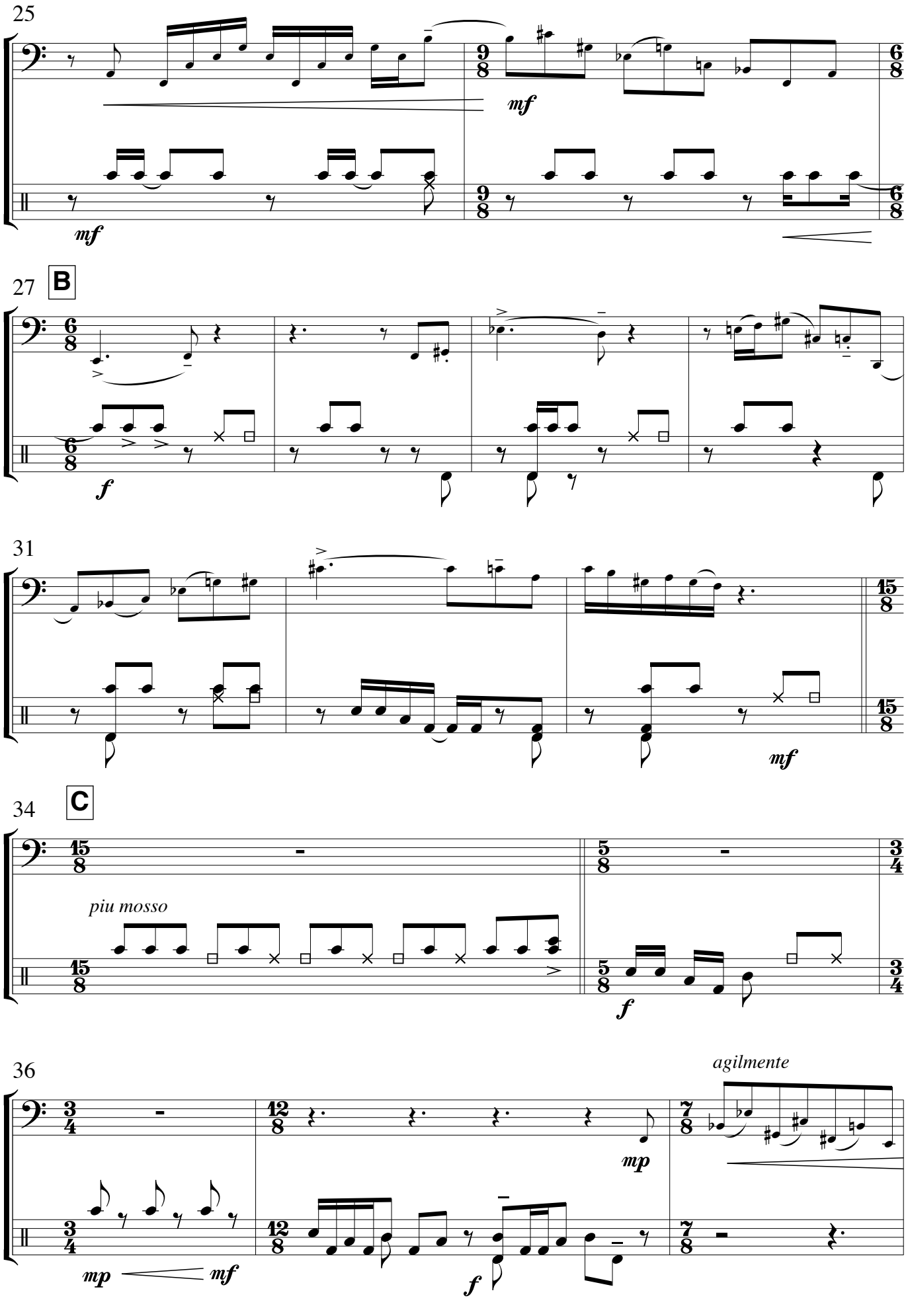
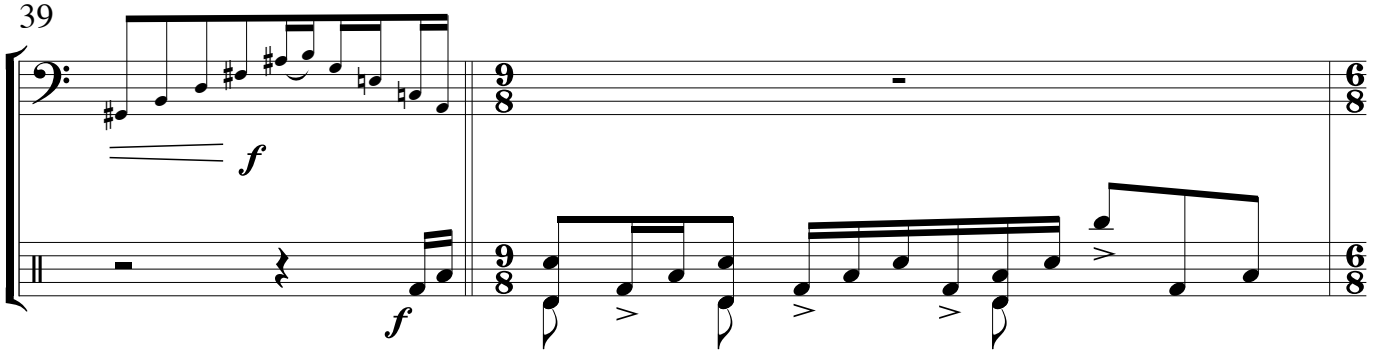


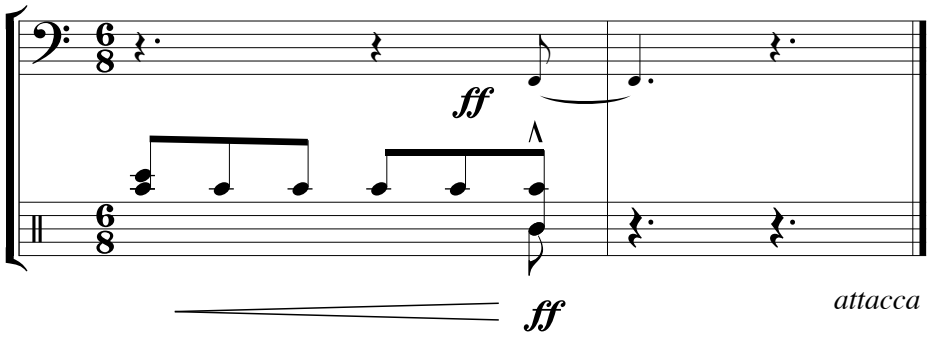
poco a poco cresc


25
mf
mf
27
B
f
31
mf
34
C
piu mosso
f
36
agilmente
mp
mp
mf
f

39



41 *poco pesante ed allargando*



attacca

II. Shift

giustamente ♩ = 84

43

mf

Cowbell
Wood block
Hi Bongo
Low Bongo

45

47

f *mf*

49

51

f

53

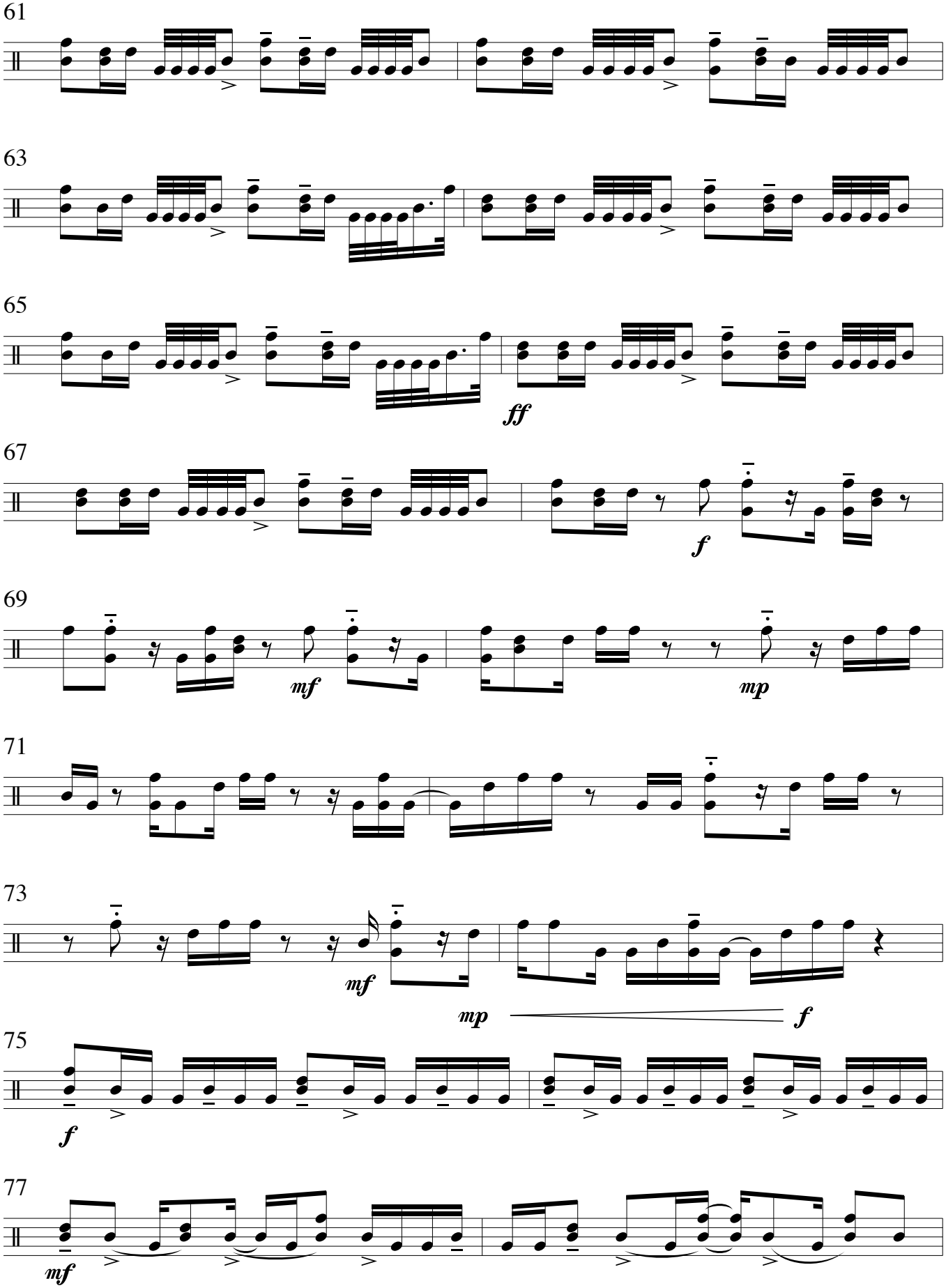
55

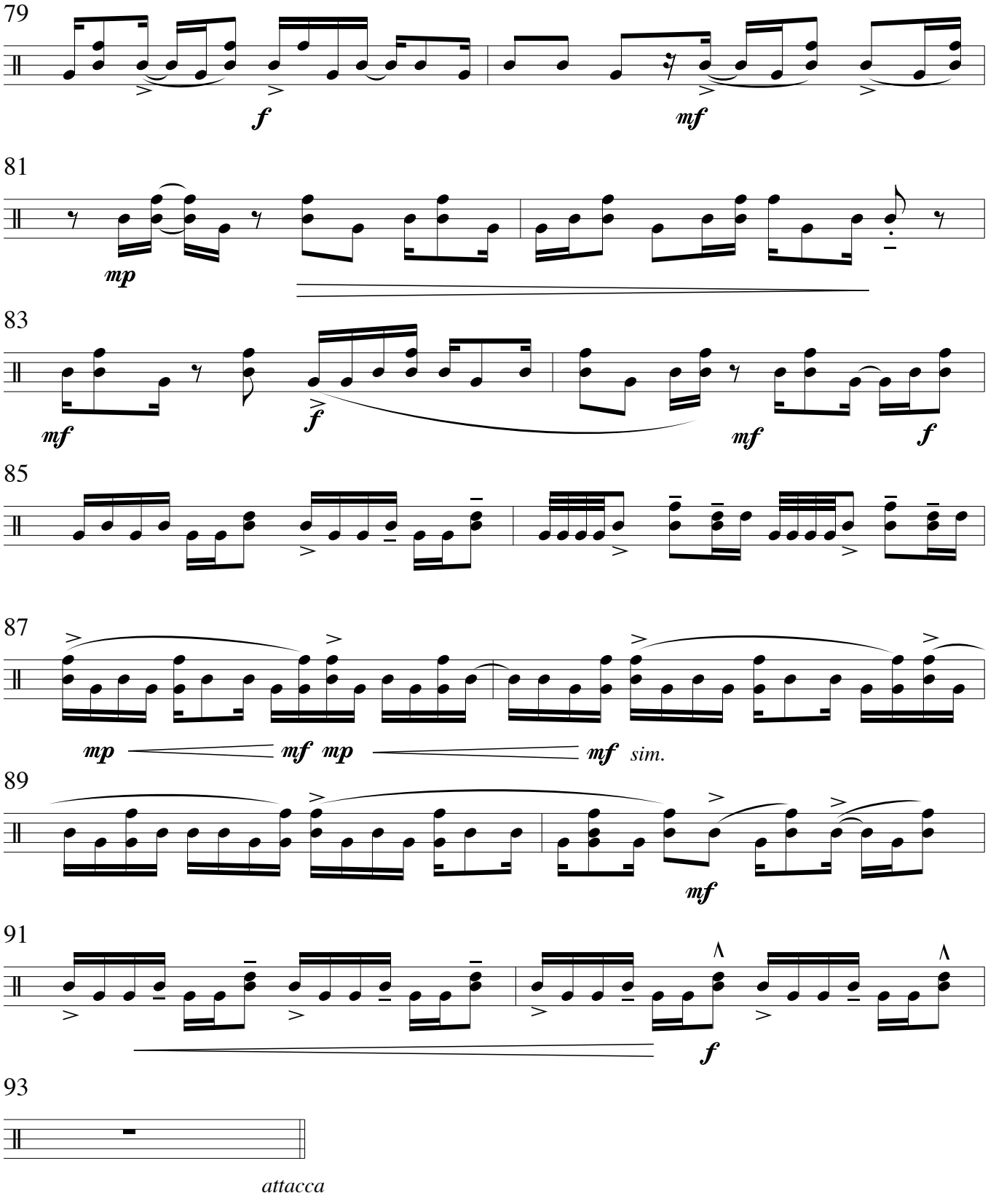
57

mf

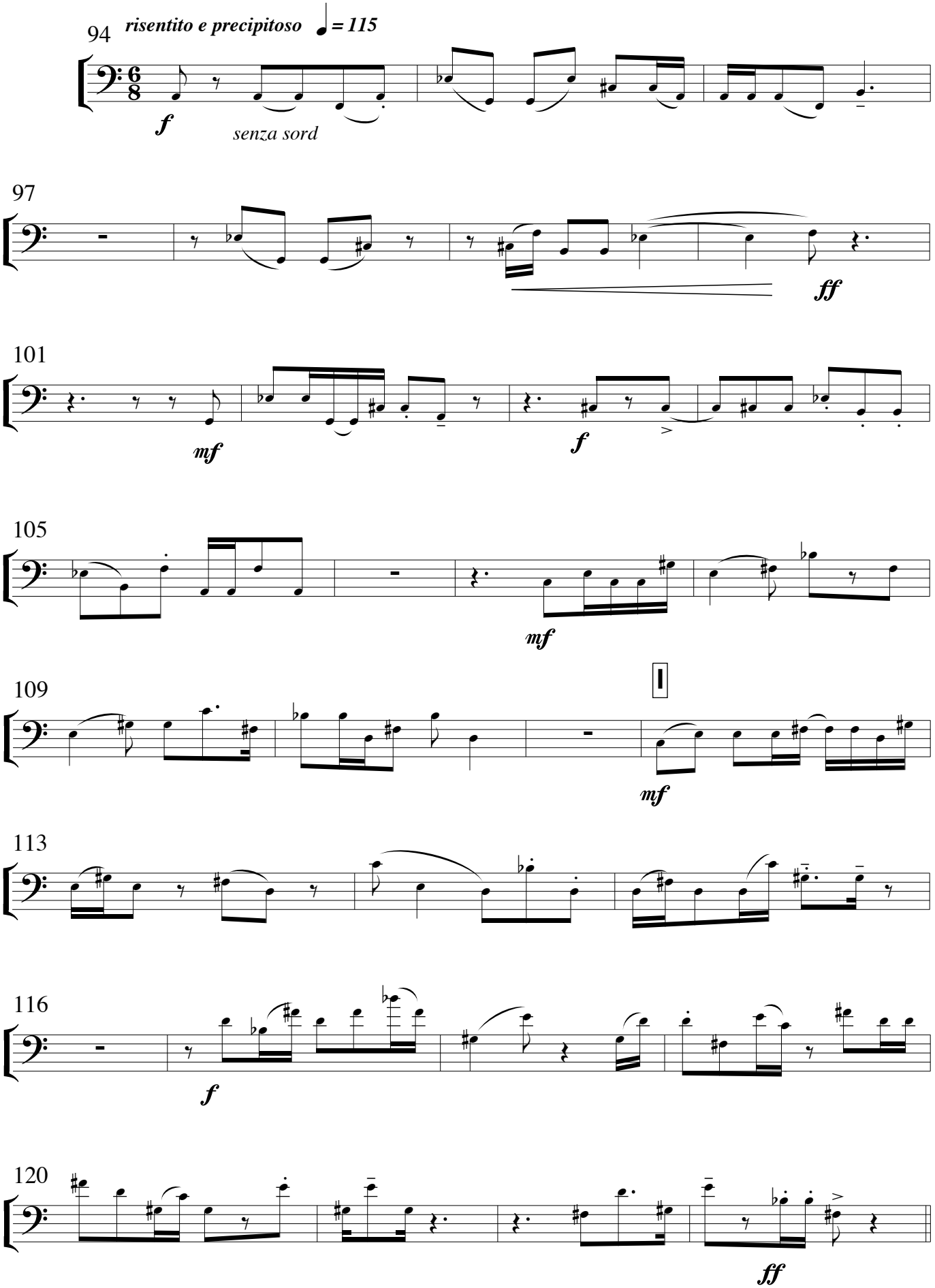
59

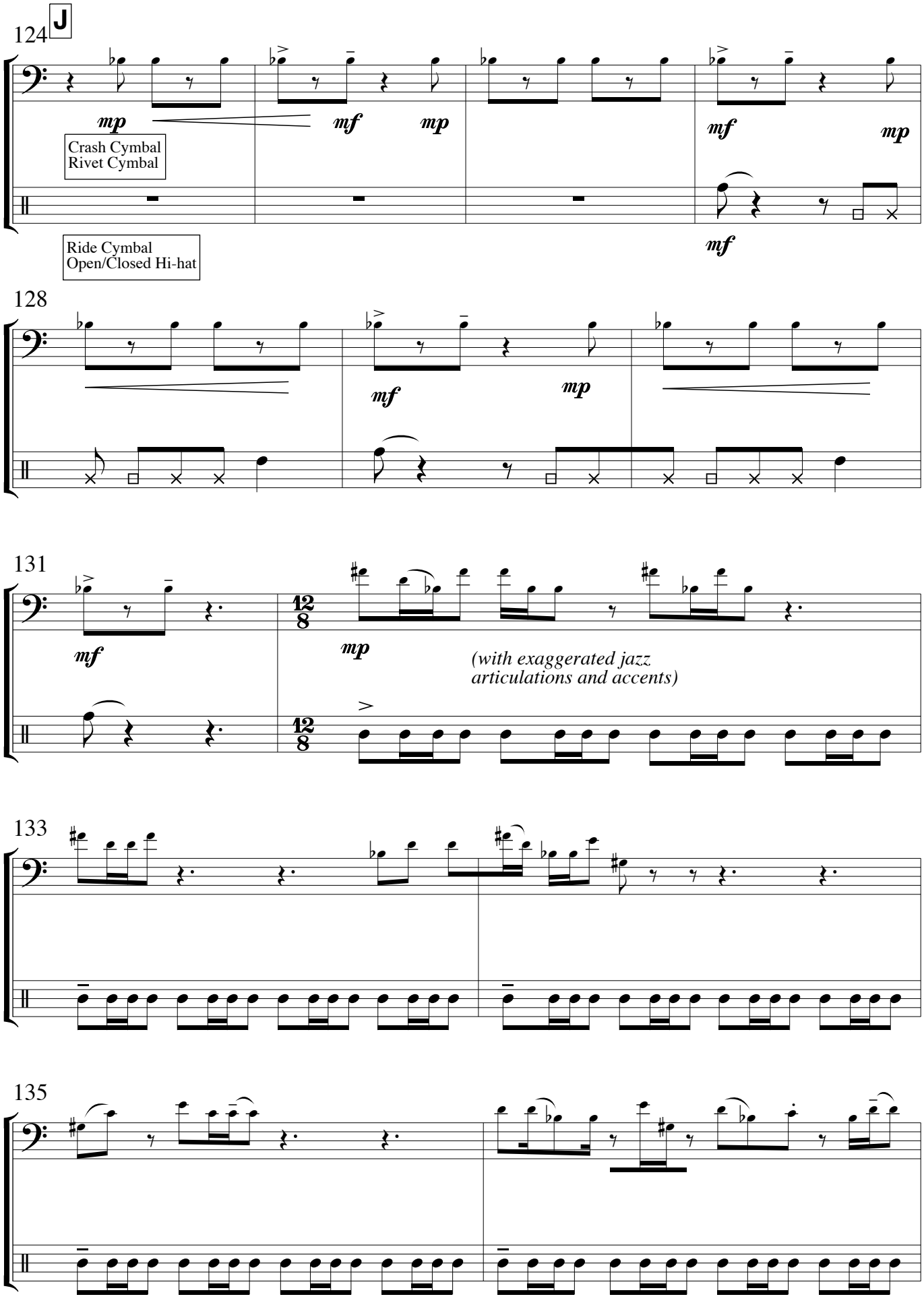
f

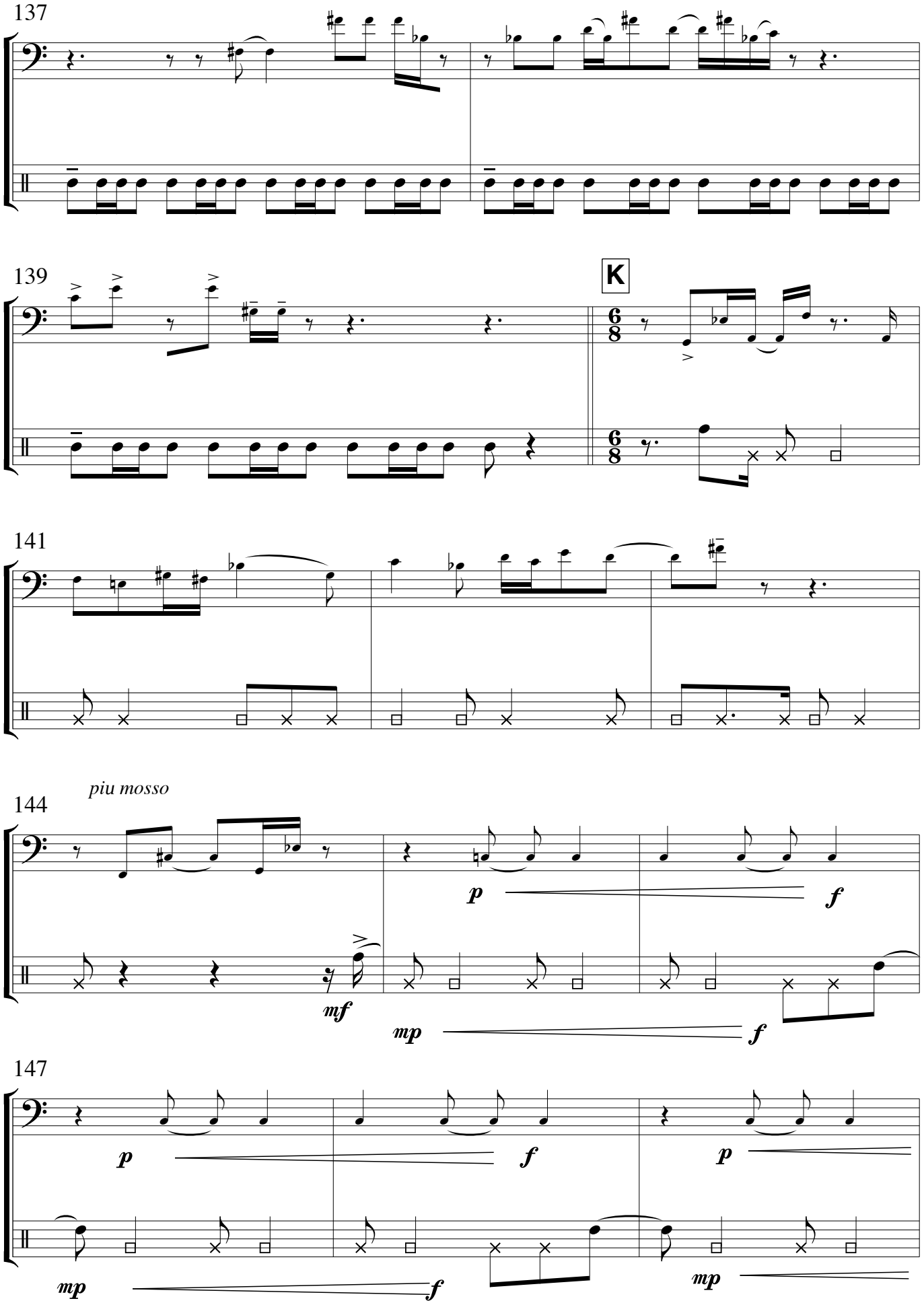

61
63
65
ff
67
f
69
mf
mp
71
73
mf
mp
f
75
f
77
mf

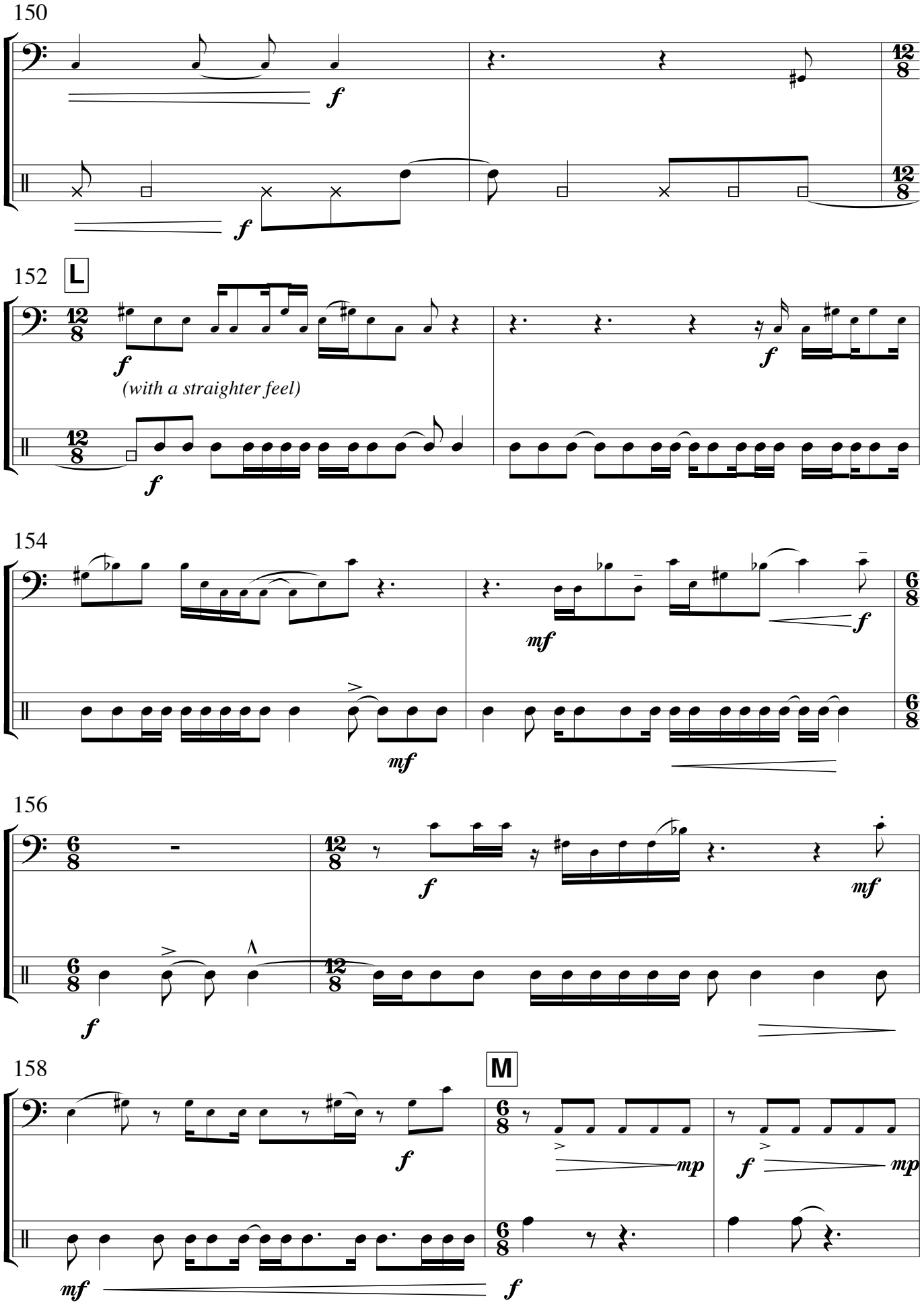

79
f
mf
81
mp
83
mf
f
mf
f
85
87
mp
mf mp
mf sim.
89
mf
91
f
93
attacca

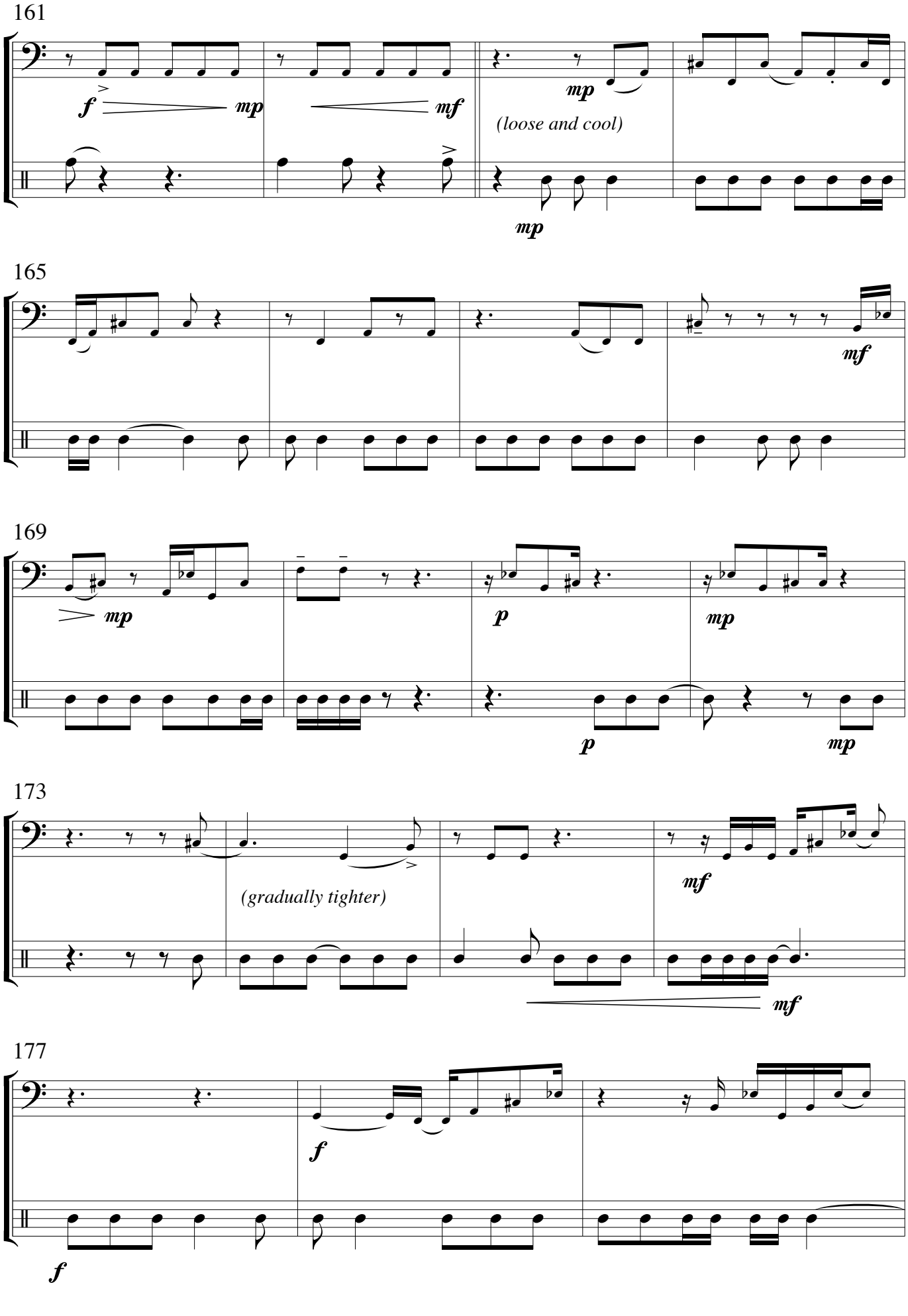
III. Movement in Squares

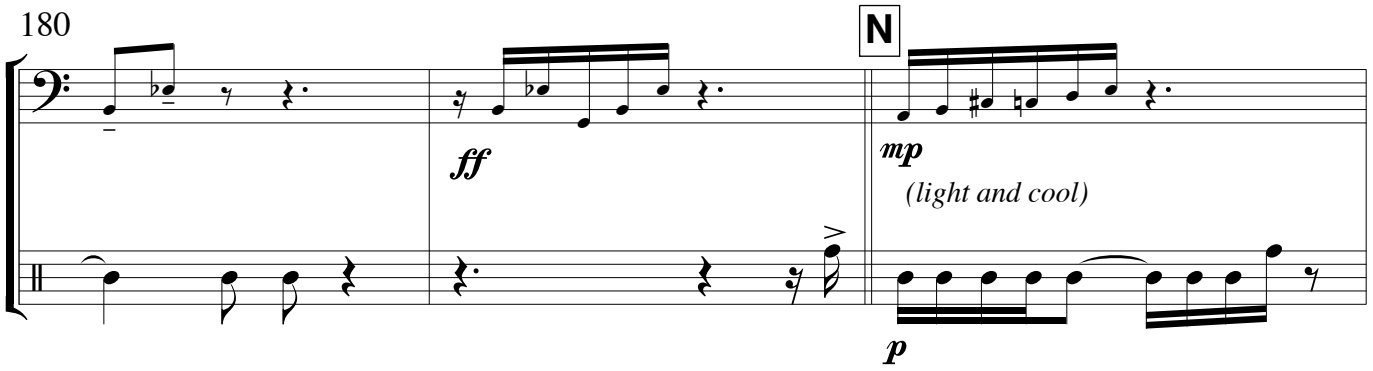


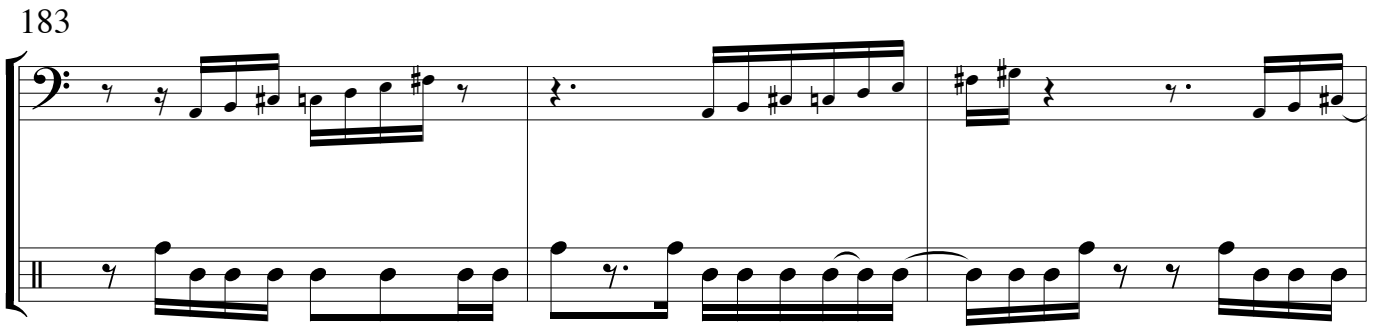

124
J
mp
mf
mp
mf
mp
Crash Cymbal
Rivet Cymbal
Ride Cymbal
Open/Closed Hi-hat
mf
128
mf
mp
131
mf
12/8
mp
(with exaggerated jazz
articulations and accents)
12/8
133
135


137
139
K
141
piu mosso
144
p
f
mf
mp
f
147
p
f
p
mp
f
mp


150
f
f
152
L
f
(with a straighter feel)
f
f
154
mf
f
mf
156
f
mf
f
158
M
f
mp
f
mp
mf
f


161
f
mp
mf
mp
(loose and cool)
mp
165
mf
169
mp
p
mp
p
mp
173
(gradually tighter)
mf
mf
177
f
f


180
N
ff
mp
(light and cool)
p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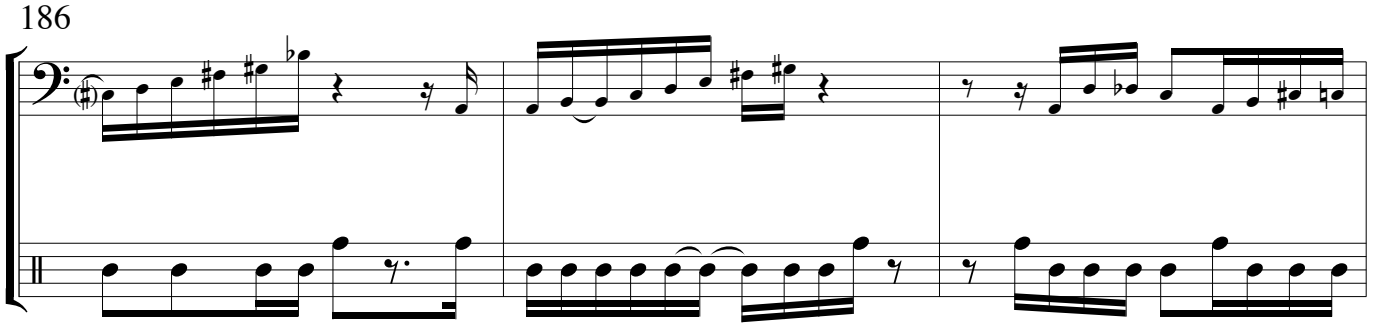
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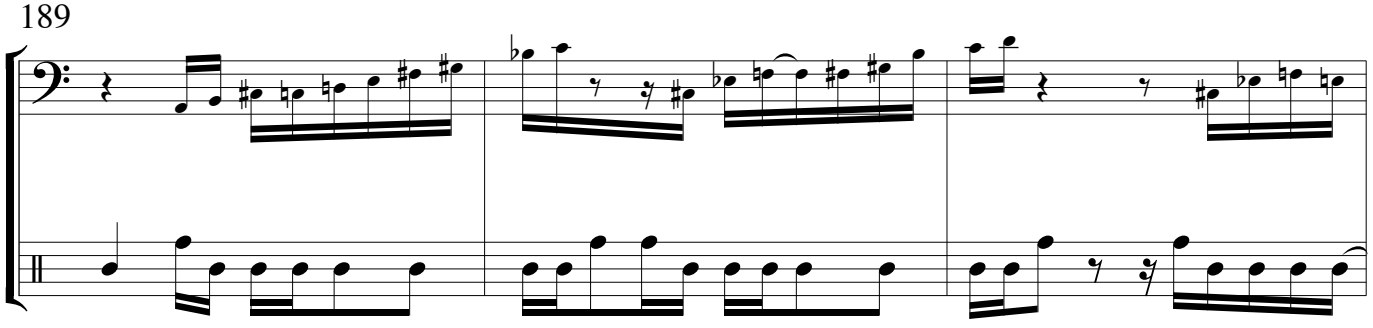
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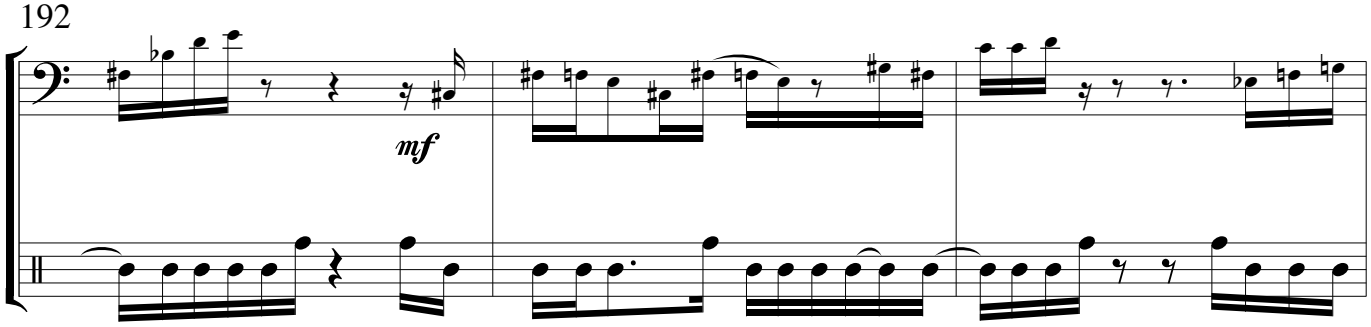

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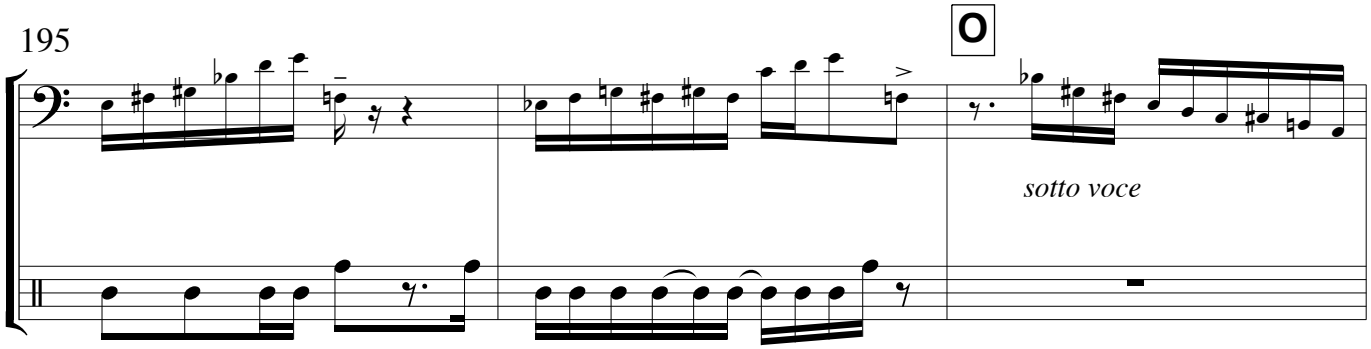

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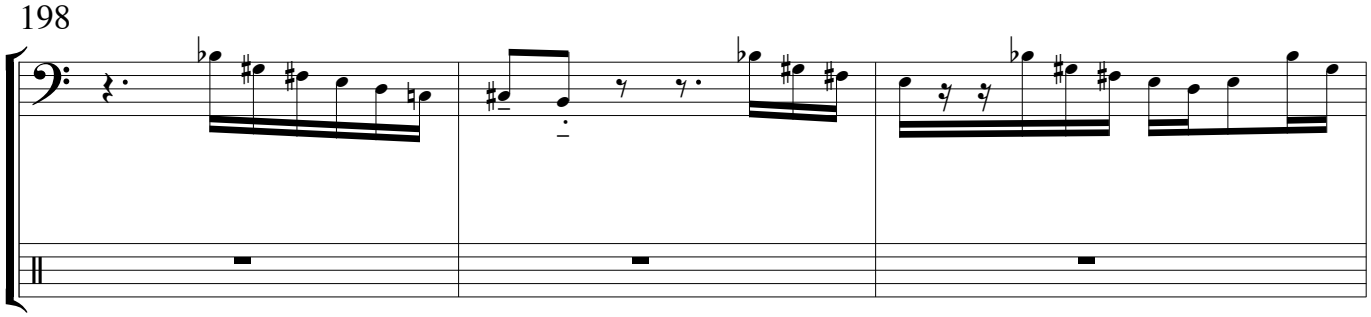
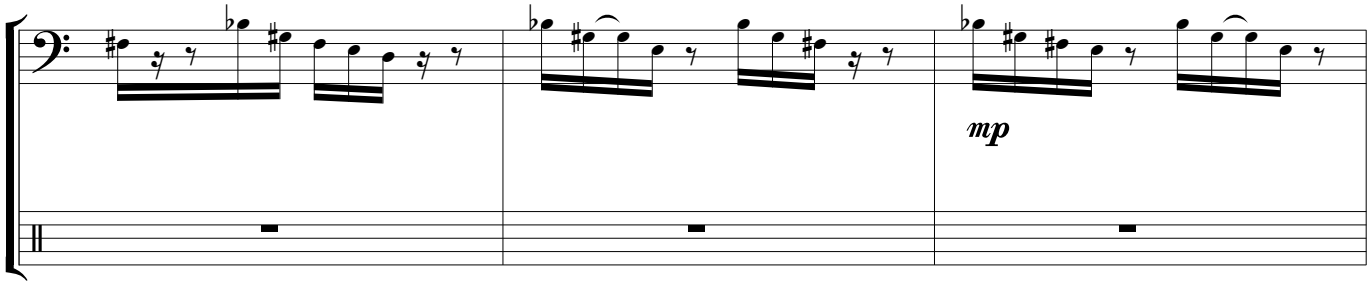
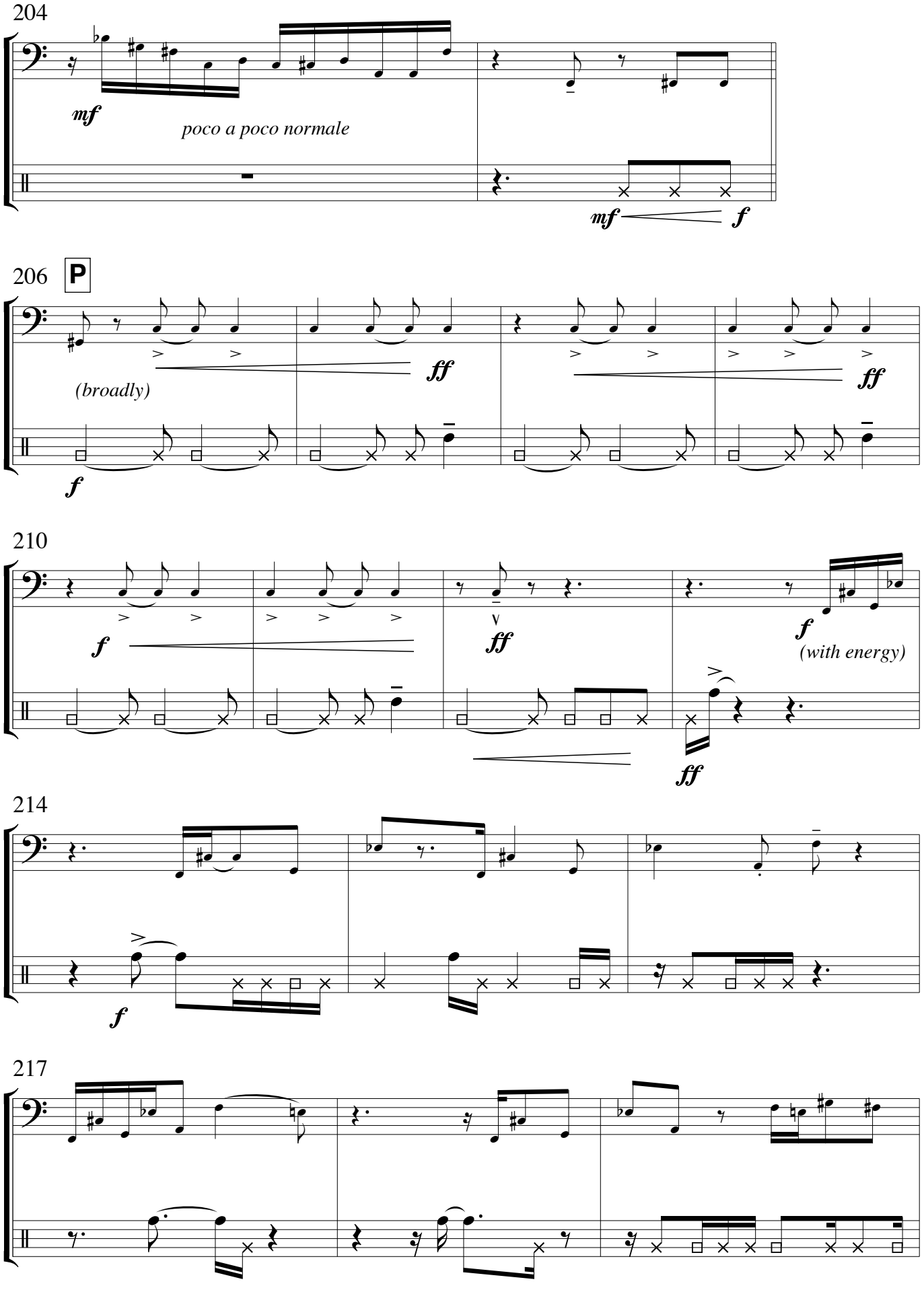
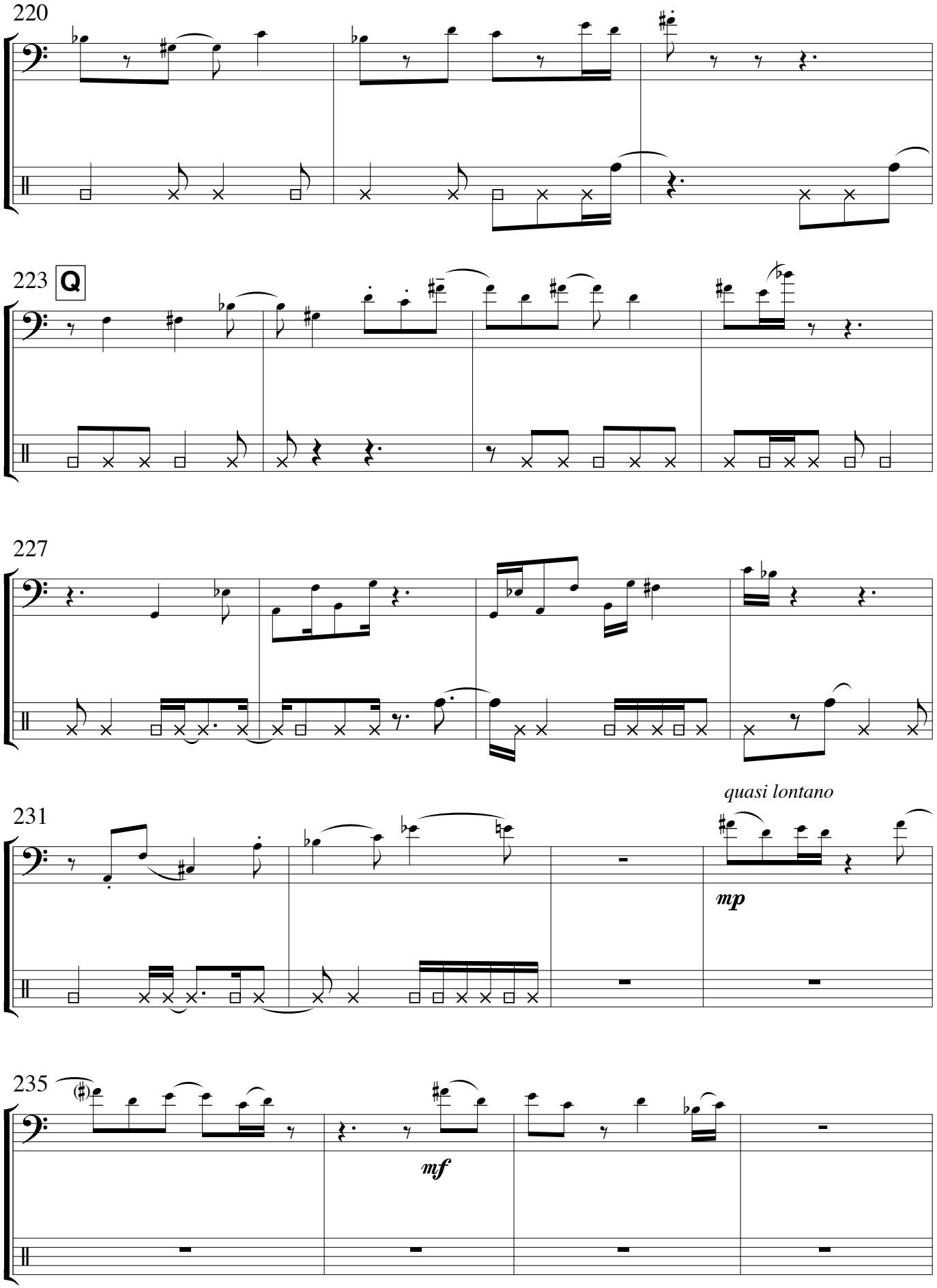
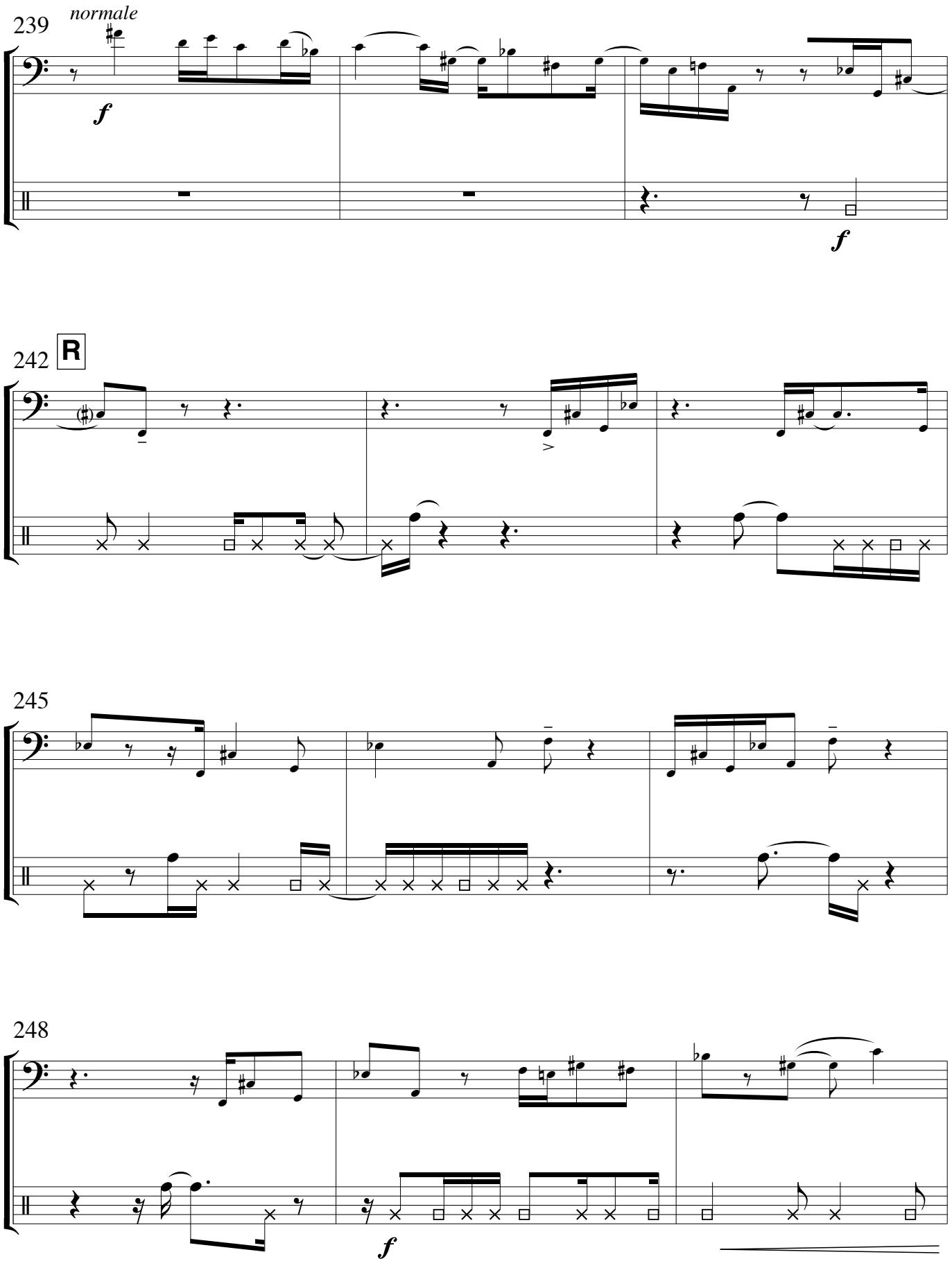


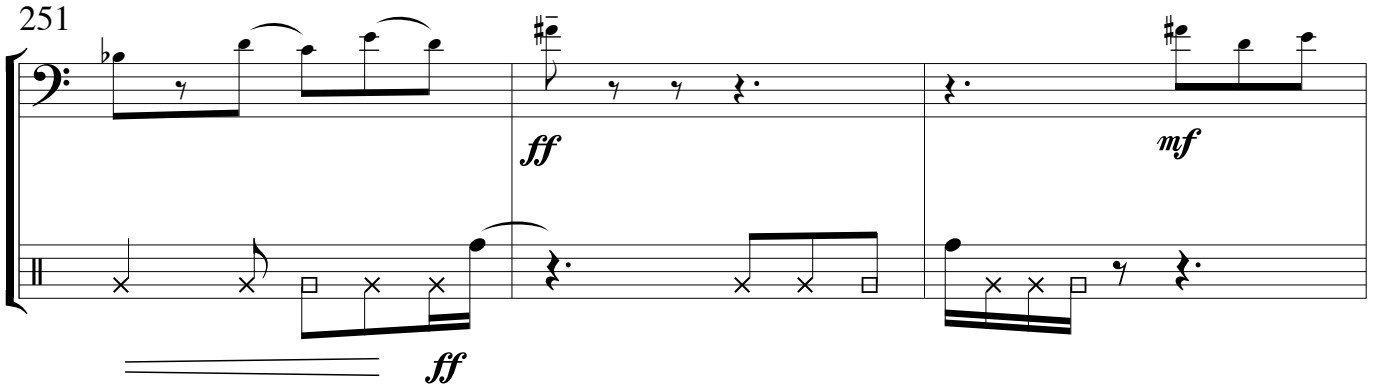
201

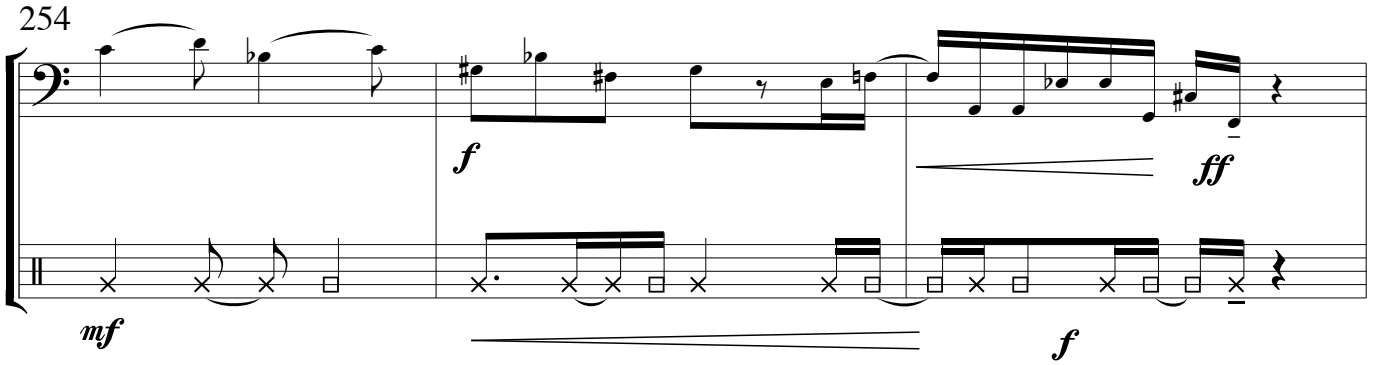


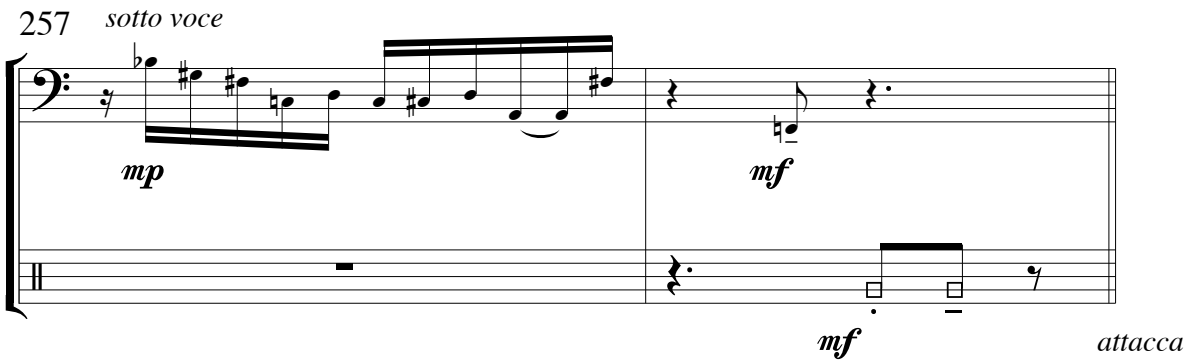

204
mf
poco a poco normale
mf
f
206
P
(broadly)
ff
ff
f
210
f
ff
f
(with energy)
ff
214
f
217


220
223
Q
227
231
quasi lontano
mp
235
mf

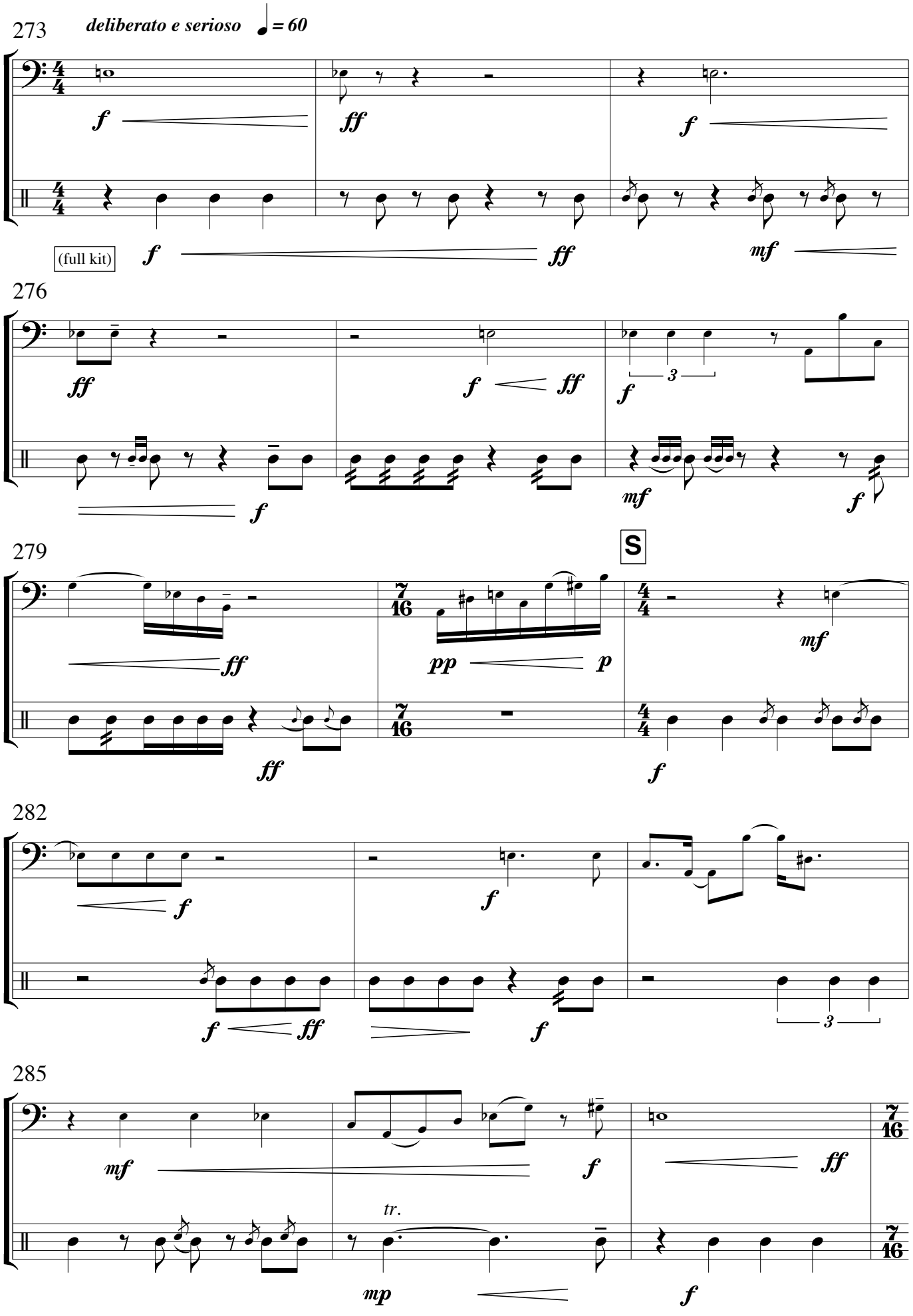

239
normale
f
f
242
R
245
248
f

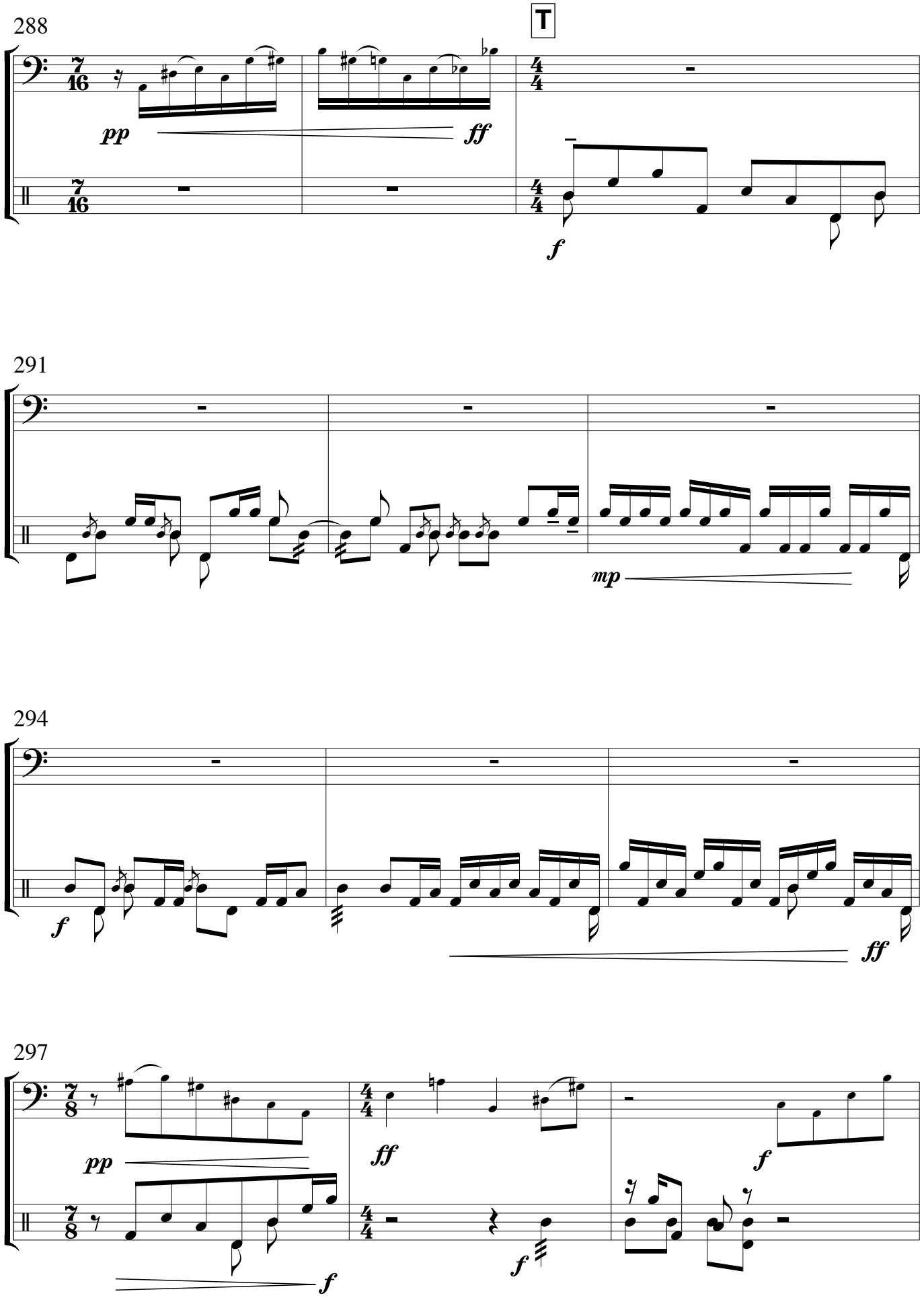

251
ff
mf
ff

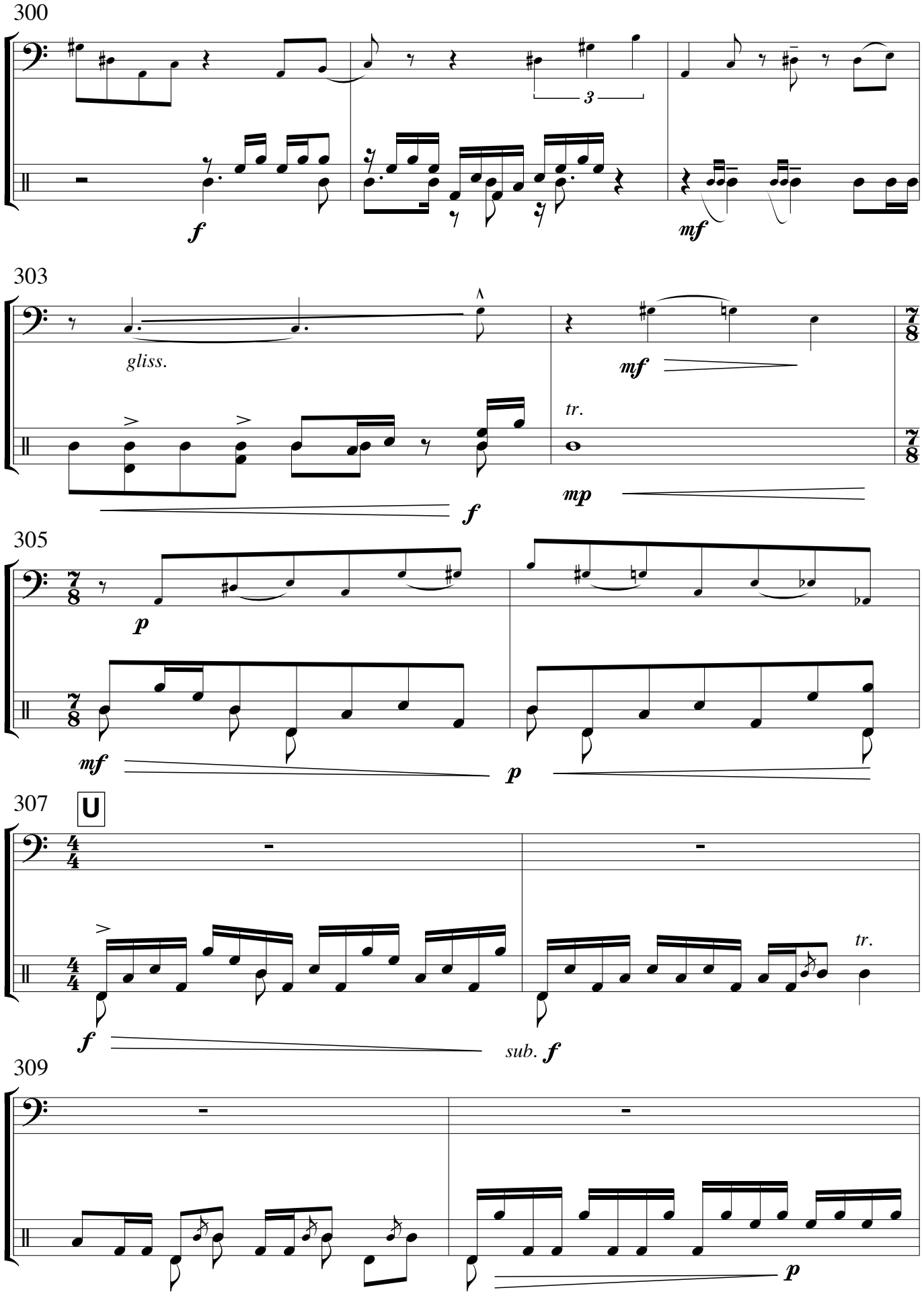

254
f
ff
mf
f


257
sotto voce
mp
mf
mf
attacca

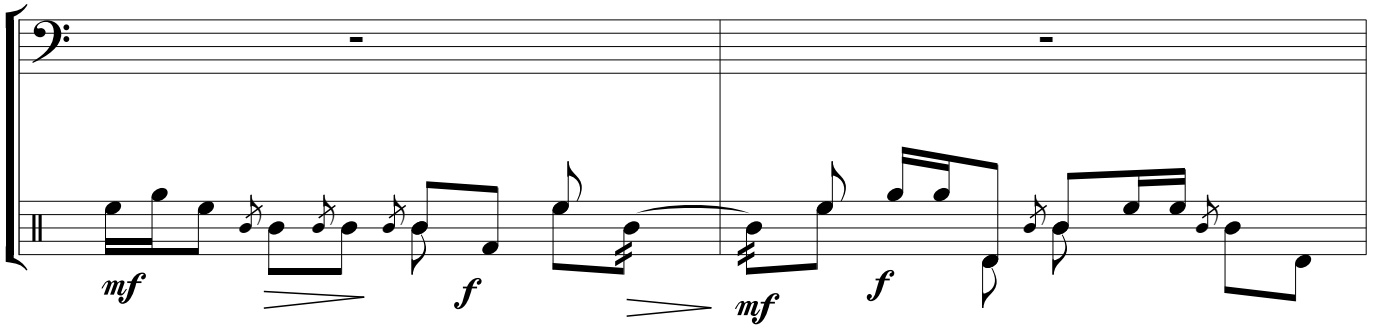
IV. Hero



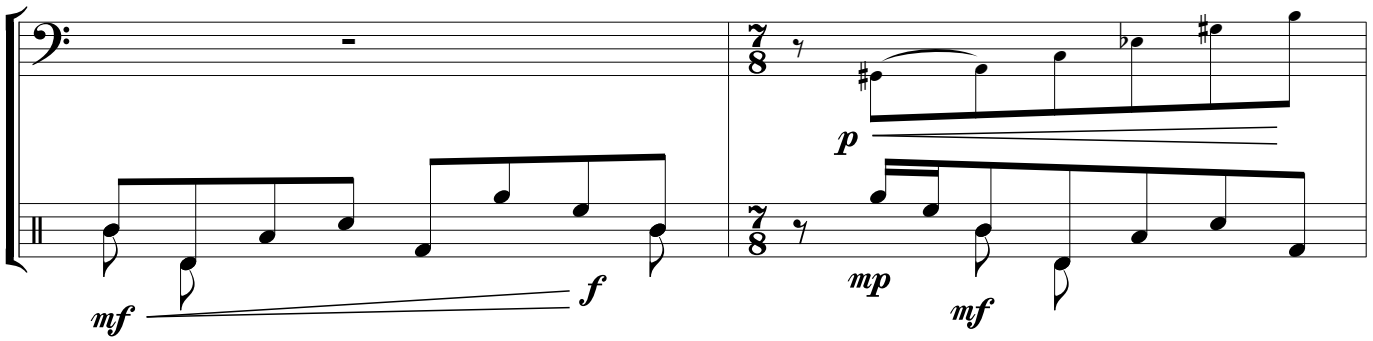

288
T
pp
ff
f
291
mp
294
f
ff
297
pp
ff
f
f
f


300
3
f
mf
303
gliss.
mf
tr.
mp
f
305
p
mf
p
307
U
f
tr.
sub. f
309
p

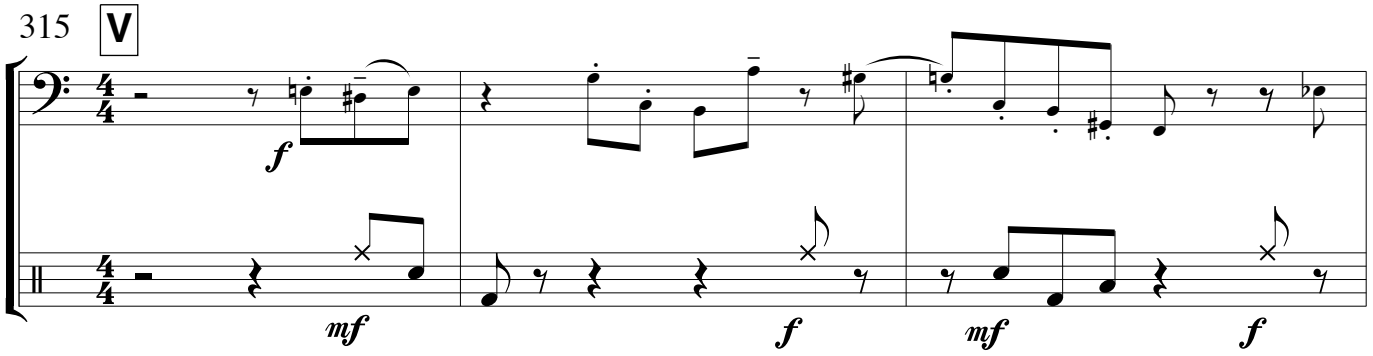
311



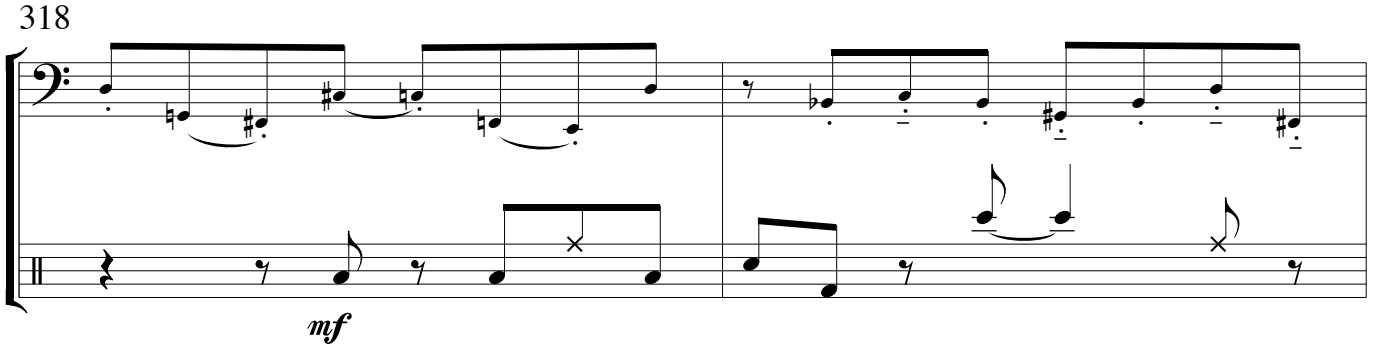
313



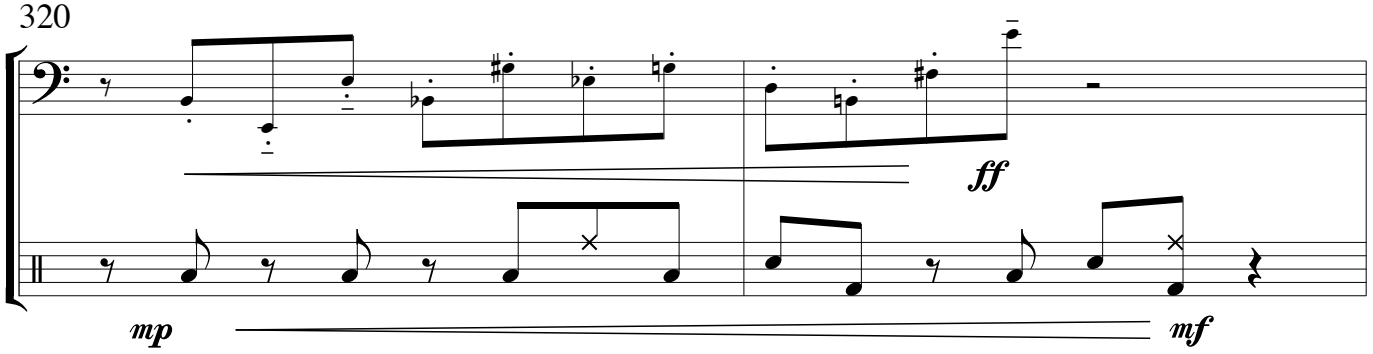
315 V

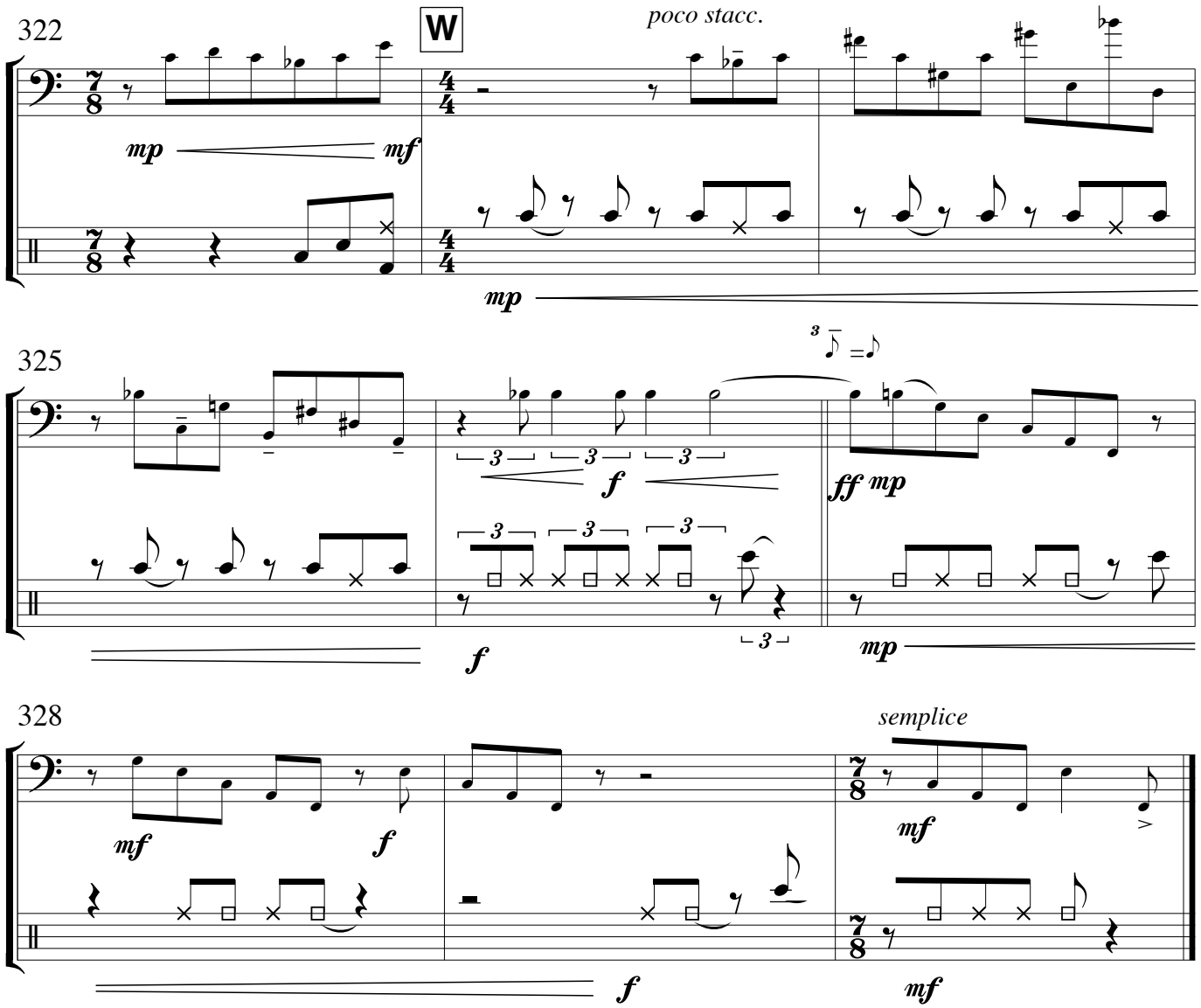


318



320




322
W
poco stacc.
mp
mf
mp
325
f
ff mp
f
mp
328
semplice
mf
f
mf
f
mf