

What The Pelican Said

For Duo

Trombone & Trombone + Percussion

Anton Lindström

Program Notes

What is *inspiration*? Not in the meaning of having a creative burst of inspiration, but in the sense of being *inspired* by extra-musical ideas and concepts. What does it take for a piece of music to justly claim that it is “based” on something? There are obvious examples, such as using formalized stochastic models in the compositional process or shaping the surface quality of a piece to fit or resemble another narrative or emotion.

This is something I’ve struggled with in many of my pieces, feeling a need to shoehorn in a conceptual method in order to justify purely abstract ideas. But also the opposite; having an interesting extra-musical idea, but then not feeling content with the musical direction the piece takes, feeling that it doesn’t justify or “live up” to the idea.

What The Pelican Said aims to explore the way one can draw inspiration. It’s based on a very very specific section from a book which I haven’t fully read. (Mark Z. Danielewski’s *House of leaves*) Perhaps it might just be me, but I feel like basing the structure and idea behind a piece of music on something which you don’t really know anything about to be somewhat strange, but at the same time, why wouldn’t that be allowed.

Performance Notes

What The Pelican Said is written for two performers.

Player I – Tenor Trombone

Player II – Tenor Trombone and 5 cymbals of varying types and sizes.

Player I

A 2 line system indicates a top and bottom value.

E.G = Embouchure Glissando. Using the shape of the mouth, different consonants, and similar techniques ad lib to morph between as bright of a sound and as dark of a sound as possible.

These sounds should be non-pitched and only be identifiable as different types of “white noise”. Top line is as bright as possible, bottom line is as dark as possible.

S.G = Slide Glissando. Top line is fully in, bottom line is slide fully out.

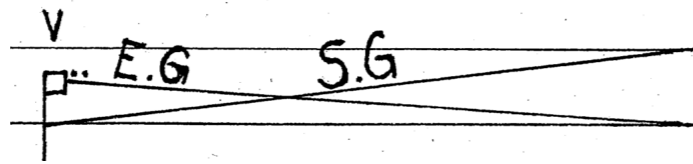
E&S.G = Embouchure and Slide Glissando together

The final movement has a section in which these two actions are written on two separate systems to avoid clutter. These are labeled E & S accordingly.

Square noteheads = non-pitched sounds. “Air noise”

V = Inhale □ = Exhale.

Two or more notes using the same breath indication in a row means to keep repeating that method until otherwise specified.



Player II

The 5 cymbals should be of varying types and sizes, and can be either mounted on stands or suspended. They should be in front of the player, between the performer and the audience.

Cymbal II (Which is the 2nd highest when notated on a 5 line staff) should have an as clear and identifiable pitch as possible.

When Composing the piece, the specific array of cymbals I had on hand were

I 12” unknown no-brand cymbal with a splash-like character

II 14” Zildjian New Beat Hi-Hat top

III 14” Zildjian New Beat Hi-Hat bottom

IV 14” Istanbul Thin Crash

V 20” Pasite Dry Crisp Ride

However, these are absolutely not the only combination of cymbals possible.

The cymbals should be arranged with the brightest/highest as cymbal I and the darkest/lowest one as cymbal V. Measures 7 & 9, the notated pitches are subject to change depending on the specific cymbal used as cymbal II

Two sets of mallets are used, one set of soft felt mallets, and one set of regular hard drumsticks (alternatively one could use the handle of the soft sticks if one prefers not switching sticks and they are made of a sufficiently hard material).

Triangular noteheads = strike the bell of the cymbal.

A slur after a note means to let it ring. In the absence of a slur, cymbals should **always** be muted as fast as possible. Occasionally, the performer is instructed to mute cymbals at a specific time or in a specific order.



General Performance Notes

What the Pelican Said is divided into three movements. Each of the three movements is further divided into two sections. The movements and sections are as follows:

The Reason

(the parable)

(the lie)

The Lie

(the parable)

(the reason)

The Parable

(the lie)

(the reason)

The overall structure of the piece is somewhat fluid. The middle movement, **The Lie**, should be in between the two other movements, but the two other movements may be placed on either side of it. Furthermore, the two parts of each movement can be placed in either order. Therefore, an acceptable structure could be to have it exactly as written and presented in the score, but an equally correct version could be:

The Parable

(the lie)

(the reason)

The Lie

(the reason)

(the parable)

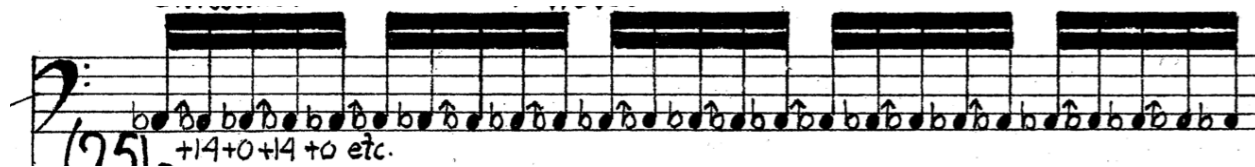
The Reason

(the lie)

(the parable)

and so on. It's very possible not all of these different possibilities work as well as others, so performers are encouraged to experiment with different orders in the rehearsal process. All movements should be played as attacca as possible (barring potential page turns, instrument changes etc.). It's therefore recommended to have all the pages set up simultaneously when performing the piece, so that one never has to concern themselves with turning the pages.

The second movement of the piece (*The Lie (the parable) & (the reason)*) have microtonal adjustments of pitches. The numbers under the system indicates cent values for the specific pitch to be raised or lowered compared to 12TET. The 14 cents is an approximation of the just major third and should be treated as that value as opposed to an exact 14 (though it's not like one can hear a difference)



The second section in **The Lie** use the same open form and approach as the first section within that movement.

The Parable (the lie) is very open, and takes up quite little space on the page, but it is no less important. If desired this is one opportunity for the players to switch roles regarding percussion and “trombone noise”, but this is by no means a necessity. It's more logistical and perfectly fine to have the players continue with the roles they had earlier or even switch during the movement.

Durata – 4.30 – 6 minutes depending on length of the three open movements.

Written for RAGE Thormbones.

Feel free to contact the composer at antonrunelindstrom@gmail.com for any and all questions.

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The Reason (the parable)

Trombone I
 Slide Fully in
 E.G
 f
 (3)
 Cymbals (Soft mallets)
 PP
 (2)
 f
 (7)
 PP
 E.G
 S.G
 V
 E.G
 S.G
 E&S.G
 PP
 (11)
 PP
 E.G

Trombone II
 PP
 P
 V
 f
 Mute all ringing Cymbals
 Ad lib. order.
 pp
 Whistle into trombone
 One fifth below II

Trombone I
 Slide fully in
 E&S.G
 E.G
 S.G
 f
 (5)
 P
 Mute all ringing Cymbals
 Low → High
 pppp
 mp
 Whistle

Trombone II
 mp
 (3)
 (11)
 P
 Match pitch of cymbal 2
 Whistle
 #6
 gliss.
 mf
 Whistle
 Match pitch of cymbal 2
 f

Trombone I
 flz.
 E.G
 S.G
 (4)
 ff
 (3)
 P

Trombone II
 Mute Cymbal 4
 Mute Cymbal 2

6s~

(the lie)
 4:5
 Slide fully out
 E&S.G
 (5)
 P
 (With fingers)
 (7)
 ppp
 mp

Hold Note entire bar
 V
 E.G
 S.G
 f
 (11)
 Ad lib Cymbals (L.r all)
 mf
 (2)
 P

Choke Cymbal 4
 With other hand
 f
 (4)
 (One hand)

Slide fully in Slide fully out

The Lie (the parable)

♩ = 125 Molto legato
Glissando between all notes
-14 +0 -14 +0 etc.

Feel free to move about, repeat - but leave no silence.

3x7+1

These are the notes recorded
These are the lines reflecting

Either performer can play any line
Try the combinations.

Play as written at least once

Molto legato
Glissando between all notes
(25) P
+14+0+14 to etc.
-14 +0 -14 +0 etc.

P 4:5 4:5 4:5 4:5 4:5
Glissando between all notes
Molto legato

(The reason)

$\text{♩} = 125$

Handwritten musical notation for 'The reason'. It consists of two staves. The top staff is in 6/8 time, marked with a forte (f) dynamic. The bottom staff is in 7/8 time, marked with a piano (p) dynamic, and includes the instruction 'Glissando between all notes'. There are triplet markings (3) and a '-14' interval marking.

Non gliss.
-14 +0 -14 +0 etc.

Handwritten musical notation for 'Non gliss.'. It consists of two staves. The top staff is in 2/4 time, marked with a piano (p) dynamic. The bottom staff is in 5/4 time, marked with a forte (f) dynamic. It includes a triplet marking (3) and a '5:4' interval marking.

Maybe some materials belong together?

Handwritten musical notation for 'Maybe some materials belong together?'. It consists of two staves. The top staff is in 3/4 time, marked with a forte (f) dynamic. The bottom staff is in 5/4 time, marked with a piano (p) dynamic.

Handwritten musical notation for 'Maybe some materials belong together?' (continued). It consists of two staves. The top staff is in 5/4 time, marked with a piano (p) dynamic. The bottom staff is in 5/4 time, marked with a piano (p) dynamic.

Handwritten musical notation for 'Maybe some materials belong together?' (continued). It consists of two staves. The top staff is in 15/8 time, marked with a piano (p) dynamic. The bottom staff is in 15/8 time, marked with a piano (p) dynamic. It includes interval markings: +14, +0, +14, +0.

3x10+1

Handwritten musical notation for 'Maybe some materials belong together?' (continued). It consists of two staves. The top staff is in 31/8 time, marked with a forte (f) dynamic. The bottom staff is in 31/8 time, marked with a forte (f) dynamic. It includes a '3x10+1' marking.

4x7+1

Handwritten musical notation for 'Maybe some materials belong together?' (continued). It consists of two staves. The top staff is in 29/8 time, marked with a forte (f) dynamic. The bottom staff is in 29/8 time, marked with a forte (f) dynamic. It includes a '4x7+1' marking.

Non gliss
pp +14 +0 +14 +0 etc.

Handwritten musical notation for 'Non gliss.'. It consists of two staves. The top staff is in 2/4 time, marked with a piano-piano (pp) dynamic. The bottom staff is in 2/4 time, marked with a piano-piano (pp) dynamic. It includes the instruction 'Non gliss' and interval markings: +14, +0, +14, +0, etc.

The Parable (the lie)

(Soft mallets)

Complex handwritten musical notation for 'The Parable (the lie)'. It features multiple staves for Cymbals and Soft mallets. The notation includes various rhythmic patterns, dynamic markings (p, f), and specific performance instructions like 'E&S.G', 'E.G', 'S.G', and 'F.G'. There are also vertical lines and boxes indicating specific time points or durations.

There's no tempo or dynamic markings in the above material. Experiment with everything. Speed, direction, who plays what, gestures, duration etc. Don't make it too short.

(the reason)

$\text{♩} = 180$

I

II

(5)

(2)

(4)

(1)

f

fp

ff

(Soft mallet)

(Hard stick)

(soft mallet)

10s~

I

II

(1)

(3)

(2)

(3)

(4)

f

Slide fully in

Hard sticks

ff

pp

E&S.G

I

II

(11)

(7)

(5)

(2)

f

Soft mallets

Gradually mute cymbal

mp

pp

S.G

slide fully in

3

(9)

I

II

(5)

ppp

Slide fully out

3:5

2:5

ppp

I

II

(1)

ppp

p

Hold as long as cymbal rings out, decay with it