

VINELAND STELAE STELA I Trombone solo Sandeep Bhagwati

HOW TO PLAY

The mood of this stele is: **adbhuta** (marvellous, wondrous). All improvisations should be concerned with beauty of tone, of movement, with grace and slow, gentle flow.

You, the soloist, play improvisations bound by the notations below. At each new section you turn towards the group corresponding to the letter above the section.

You play with them as long as you see fit. You then begin to turn to the next group (while playing!). When you turn to one of the trios (letters in boxes), you indicate a basic tempo to them. (see: Noteheads). Should a group still be playing when you turn to them, you wait until they are done. You indicate the beginning of the new section by eye contact or a signal movement.

The sections with the letter I are solo sections. You should develop them in a manner that they always end with ca. 5-10 sec of only you playing, no other musical action. Silences can appear only in these sections, nowhere else.

Always listen to each other. Playing with each other can also mean keeping quiet for some time and then making a brief statement, as if nodding to the others' pronouncement.

It can mean engaging with each other in a common wonder. It can mean leading the way tonally, rhythmically or melodically.

It can mean giving a drone-like support to the music the others unfold. Which role is appropriate at which moment? That is for all of you to find out.

You can decide on it in the course of your rehearsals and note it down. Or you can all play it by ear alone ...

MELODY SOLOISTS

You improvise as the trombone (see the instructions on this page) with two decisive differences

- 1.) you only play as long as Trombone is interacting with your group. (E: Shakuhachi D: Sarod S: Trumpet A: Double Bass Flute)
- 2.) You interact with the pulse player in your group, build your improvisation on that pulsation.

GLISSANDI

Glissandi between noteheads of the same type mean structural glissandi: The pitch-focus of the activity (whether melody, tone colour, gesture or pulse) slowly moves towards the new pitch.

Glissandi between noteheads of different types are "real" slides, defining the transition from one activity/pitch to another by a pitch slide.

NOTEHEADS

Four different types of noteheads can be found in your part. They signify different modes of improvisation as well as signaling grades of importance in terms of duration and colour.

- **MELODY ARCHES** It signifies a melodic improvisation focussed around this pitch, returning to it on almost every second note. The improvisation can use all pitches (including microtonal) but the nearer they are to the pitch-focus the more important are they. The melodies themselves should be sparse, with few (max. 7 per notehead), long held notes, arching gracefully over long stretches of sound.
- **COLOUR BENDS** Here you should concentrate on slow colour changes. Do not leave the given pitch (except microtonally up/down max. 1/4 tone) - but gradually change its color. This can vary from distant or raucous to warm and suave, but it should never be aggressive - if noisy colours are used, try to produce them as finely as possible and almost impassively and flat. You can also sing into the instrument or use different mutes to landscape these pitches.
- **SKIMMING GESTURES** It indicates quick and fluent improvisation gestures. These should be short and concise, little moments of focus interrupting the long landscapes of sound dominating this stele. But never be loud, boisterous or "jazzy" - these gestures should appear from nowhere - like sparkles on a water surface. They should be constructed around the given pitches. Between one and seven gestures per notehead.
- **PULSATIONS** It indicates the need for a discernible tempo. You should construct a pulse in 4 beats from these pitches, using the number given or more of them. The tempo can have any value you want, although medium tempi between 88 and 120 are preferable. You can repeat the figure given several times, in whole or in parts, always strictly maintaining the 4-beat pulse. Ideally, you should play the individual attacks like a stone skimming over a lake.

Posaune

6

11

+1/4 tone

+1/4 tone

+1/4 tone

17 L A N D A +1/4 tone

22 N E D E N +1/4 tone

27 D I V I N

32 E A L I V +1/4 tone

37 E I N I T S +1/4 tone

43 T I N I E S +1/4 tone

49 T D E T A +1/4 tone

54 I L