

# SANDEEP BHAGWATI    INSIDE A NATIVE LAND    3    STELE II

## Trombone solo

Your score consists only of two elements: a series of pitches (with words, numbers and diagrams above them) and a rhythmic line with brackets above and below.

### PITCHES

Each pitch corresponds to one word of the text. You spell this word while playing mainly this pitch. Spelling is done by turning towards the group corresponding to each letter and interacting with it. (see the diagram above each word). Having spelled out one word you move to the next with only a short fermata phase: you stop playing and let the processes you started run their course. When they end (or when you want them to end), you continue with the next word.

While you are playing with another group you always stay on (or microtonally close to) your assigned pitch. You color it with tone colours and with the rhythm brackets (see details of that below).

But when you play a solo (i.e. when the letter „l“ appears in a word) you have the right to leave that pitch and improvise on all possible pitches. Doing this, you must not play any extended melodies, but stay with the general aura of the Stele, playing short, fairly repetitive snatches, quite like in bebop improvisations. After this solo, at the next letter to be spelled out, you revert to the given pitch and the given rhythms.

The glissandi between the individual pitches point to an option you have: while playing you can slowly and almost imperceptibly slide your given pitch towards the next word & pitch, lingering preferably in microtonal domains.

### RHYTHM

The rhythmic sequence given on the lower half of your score page is subdivided into 3 larger (indicated by the line break) and into 30 smaller subunits (indicated by the brackets above and below the notes). These can be combined in any possible sequence (also repetitive). You can play the subunits attacca or leave small pauses in between (not longer than 1 whole note).

You play these rhythms by using the pitches given for each word. You color this pitch with your rhythm. You can interpret the rhythm in several ways

- as conventional rhythmic playing, using a single playing technique (blowing, slaps, frullato, a certain mute etc.)
- as „color rhythm“ i.e. changing playing techniques using the written rhythm
- as „slide rhythm“ – while sliding microtonally around the given pitch, you use the rhythmic structure to trigger the directions of the mini-glissandi (slide up, slide down), thus creating a rhythmically wobbling pitch
- as „spatial“ rhythm: while facing one group, without moving your feet, you can use the rhythms to control the projection of the trombone: up, down, left, right, thus creating a spatial sound rhythm.

For each word you should choose one of the 4 above options and keep it at least until the next word. You can continue with this technique for 5 more words, but then you must change it.

### TEMPO

You can choose any tempo between ♩ = 40 and ♩ = 96. Each word should have its own unique and stable tempo. Tempo changes are only allowed in the transitory fermata between the words. Your rhythmic choice implies

a ♩ - pulse. Whenever you turn towards a group you must indicate that pulse very clearly and unambiguously (preferably by moving your upper body - foot-tapping alone will be hard to see from a distance.) You only need to give a pulse, need not structure it into measures – the groups will do the structuring for their purposes.