

LONG(it)YOU(de)

1 19° 1 1'

For Two Trombones and Tape

Simon Hall

2019

Programme Note

Long(it)you(de) 119°11' (2019)

For two roaming trombone players and tape.

When I visited the caves at Longyou, I was really taken by the notion of them as an interface point between the natural world and humankind: people boring stone, then subsequently keeping waters at bay. Alluding to this in the piece that I've subsequently composed for the festival, the humans at this interface point are represented by the trombonists, who at points also try to emulate the natural sound of water; and the tape, by contrast, which is rooted in natural sounds, but bridges towards a human-made soundworld with broadly harmonic drones and gestures from Moog analogue synths, vocalisations and the recorded and transformed sounds of trombones.

119°11' is the line of longitude upon which Longyou sits. The musical material of both the tape part and the trombone parts is influenced by this number.

Biography

Simon Hall is a composer based in the UK. He studied with Jonty Harrison and Vic Hoyland. An ex-member of Birmingham Electroacoustic Sound Theatre (BEAST), his compositional interests are primarily, though not exclusively based around electronics.

Stylistically he draws on an eclectic cross-section of sources and techniques combined within the electroacoustic genre. His works have been performed internationally by a variety of artists and organizations, as well as receiving recognition by a number of international competitions and promoters including the Institut International de Musique Electroacoustique de Bourges, Communauté Électroacoustique Canadienne and Sonic Arts Network (UK). His extended radiophonic works for the BBC *Playing the Form* (Radio 3) and *Hearing Ragas* (Radio 4) have been met with particular critical acclaim, the latter gaining the Sandford St Martin Radio Premier Award in 2013. A number of his acoustic works are published by Warwick Music.

As well as being an active composer, he is also active as a music producer, sound engineer, bass trombonist, and educator. He is currently Head of Music Technology at Royal Birmingham Conservatoire, UK.

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Technical Directions

The tape part is a standard stereo audio file. It may be diffused live in situ, but standard stereo playback is also fine. The two performers may be miked (on radio mics), but if balance can be made good without, this can be avoided. The performers should only need foldback if a decision is made not to direct cues visually.

Performance Directions:

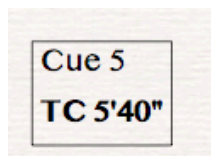
The piece opens with the two trombone players entering the performance space playing Cue 1. Both players should move (safely!) around the audience, then move towards the centre stage area (where music stands and parts may be sited). On arrival at the centre stage part, the tape should start and Cue 2 then commences.

Cues with a number should be fairly synchronous with the timecode. These may be directed from the tape playback position (by a performer following timecode and one of the trombone parts).

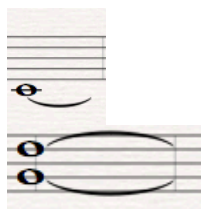
Cues with a letter suffix should be commenced ad libitum as per the directions in the parts.

From Cue 5c, the two performers should exit the performance space.

Most notation is fairly obvious, but for purposes of clarity:

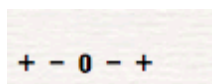


Cues, may be (approximately) synchronous with tape timecode.
Best directed from laptop.



Sustain note ad lib.

Multiphonic -sing upper note, play lower note



Move between plunger mute closed (+) and open (0)

Plunger mute ad lib

mp

Repeat contents of repeat marks until next cue

