

Daniel Riegler

artificial art

for trombone and percussion

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- NOTES -

General Notes:

Work on a perfect rhythmical unison in order to play in a freer manner in the case of a performance.

The listener should not be overwhelmed by the preciseness of the unison, rather the precise communication of the players should be in focus.

Play the piece in the sense of a jazz group: start with a "theme" in unison and develop the open parts from there.

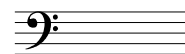
Parts A to H are independent musical entities, not to be connected and kind of a question mark. The piece starts to develop in I and parts J, L and R

are half- or full-improvised parts. Adjust your improvisations to the over-all aesthetics of the piece. This might not apply to P. This can be the "surprise-part-of-the-day".

Everything is adjustable to playability and preferences of the performers.

Instruments:

Trombone



Mutes:

- Straight Mute
- Cup
- Wah-Wah
- Pixie & Plunger
- Plunger (without Pixie)

Hi Hat = HH
Snare = SN
(middle low tuned)

Sticks:



HH Foot, SN - snare off, SN - snare off Rim shot, SN - snare off brushed, Rim click, SN - snare on, SN - snare on Rim shot, SN - snare on brushed, Stick-on-stick near hand, Stick-on-stick middle of stick, Stick-on-stick near batter, HH closed, HH open, HH - most upper metal part/rod (on which the top cymbal is mounted)

Stop stroke, "Backbeat style", Center of batter, Gradual change, Edge of batter, Play on the very edge varying stick position slightly, or varying between rim shot and clear shot., Damp batter with one stick while playing with the other., Close/open HH over the given time.

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♩ = 48 or ♪ = 96

A Straight Mute

Trombone

Percussion

B

C

D Cup

Tbn.

Perc.

E