

Michael Baldwin

## Erasure

- for solo trombone -

2011



**Erasure** (2011) – solo trombone (or alto trombone)

Written for my friend Juna Winston (Kevin Fairbairn)

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### **Performance Notes**

#### **General Notes:**

*Erasure* is comprised of seven sections (positions), each indicating a change in physical location on the stage. There are to be seven stands, each containing one of the seven positions. The first stand (position one) is to be placed at the center of the stage directly facing the audience. The subsequent stands are to be arranged in a semi-circle (the direction of the semi-circle is unimportant) with the last stand towards the back of the stage and facing away from the audience. In order to facilitate the change of mutes the performer might find it necessary to position additional stands within the setup to place their mutes. The change of a mute should be as unobtrusive as possible to the overall flow of the music (and silences). Each shift from one stand to another is to be as smooth as possible, requiring the performer to pre-determine where they will make transitions from one position to another.

There are only three dynamics used throughout *Erasure* – p, pp, and ppp. The performer must maintain a rather soft dynamic throughout. During moments of heightened activity or register one should be careful not to let the overall dynamic level increase. In alignment with the dynamic world this piece occupies, the performer should be conscious of their breath as to make it as un-obtrusive as possible. It is preferred that breaths take place at the bar-line (if they need to be taken at all).

The use of a metric grid that is in flux via compression and expansion is employed throughout this piece. Therefore, it is vital that the performer “illuminate” the bar-line as much as possible. This is usually facilitated through the use of a tenuto mark, indicating a slight addition of weight at the front of each measure. One should be careful to insure that this weight is not too obtrusive as to break the flow of the musical material.

All glissandi throughout *Erasure* are to be as smooth as possible. Glissandi start at the beginning of the note-head they are attached to.

*Erasure* may also be performed on alto trombone, and a fifth higher. Due to the nature of the harmon mute material and how it is to be executed, a normal tenor trombone harmon mute will be suitable. This will be described in further detail further down in the notes.

Duration – 7min

#### **General Symbols:**

Microtonal notation:

Quarter-tones (arranged from low to high):

♭ ♮ ♯ ♯♯

Eight-tones:

An up/down-ward attached arrow is an indication to adjust the pitch by an eight-tone.

#### **Parametric Notation:**

Throughout *Erasure* a parametric style of notation is employed. There are three parameters in the piece, with no more than two ever in action at once.

#### **Mute**

There are two different type of mute staves used in *Erasure* – Harmon Mute and Cloth Mute.

Harmon Mute:

The harmon mute staff makes use of six different hand positions. Each position is indicated on the spaces of the staff. Although there are six different positions, there are only five positions that have an effect the sonic make-up of the pitch material. The top position (position one) indicates a complete closure of the mute, and the second from the bottom position (position five) indicates a completely open position. The sixth, and final position is indicated by the bottom position, and only functions as a physical change in position (not a sonic change). The sixth position is an exaggerated physical gesture where the hand dramatically extends from the harmon mute. It will have the same sonic result as position five, but have a very different physical position. All positions between one and five are to have a distinctly different sonic effect on the pitch material.

When the use of palm is indicated the performer should place the base of their palm at the bottom of the harmon mute's stem. Position one is a full covering of the mute with one's palm, with positions two through five being gradually more open, and position six being an exaggerated physical opening gesture. The base of the palm will never leave the bottom of the stem, allowing for the use of a tenor mute when performing the piece on alto trombone. The placement of the hand will ensure that the mute does not become dislodged from the bell of the trombone.

The same principle outlined above with the use of the palm can be applied when the indication to use one's fingers is used. Instead of closing the stem of the mute with the palm, the performer is to use their fingers. The result of the change is a slightly different timbre due to the air being able to slightly escape past the crevices of one's fingers.

**Cloth Mute:**

The cloth mute stave makes use of five different hand positions. Each position is indicated on the lines of the stave. Although there are five different positions, there are only four positions that have an effect the sonic make-up of the pitch material. The top position (position one) indicates a complete closure of the mute, and the second from the bottom position (position four) indicates a completely open position. The fifth, and final position is indicated by the bottom position, and only functions as a physical change in position (not a sonic change). The fifth position is an exaggerated physical gesture where the hand dramatically extends from the bell. It will have the same sonic result as position four, but have a very different physical position. All positions between one and four are to have a distinctly different sonic effect on the pitch material.

The utmost clarity of the mute stave's rhythmic profile should be strived for at all times.

### Trigger

There are three trigger positions.

The top position indicates an open trigger (normal, un-activated trigger)

The middle position indicates an in-between open and closed position.

The bottom position indicates a closed trigger (activated trigger)

A trill line that extends over the indicated rhythmic duration is an indication to "wobble" the trigger within the position indicated.

The pitch prescribed may not be produced due to the alterations made by the activation of the trigger. The performer is to use the normal positions typically attached to each pitch used. No alternate positions are to be used.

### Pitch

The pitch stave is to be performed "ordinary", with the mute and trigger actions altering the pitch stave. The pitch stave can be seen as the main pivot stave by which all of the other parameters act upon.

The sung material at the end of the piece should sound as close to the sound of a trombone as is possible. The change from played pitch to sung pitch should be not be clearly perceived.

### **Program Notes:**

**Erasure** (2011) is an exploration on the different types of erasure that can take place over the course of a piece and how it can transform the listener's perception of material and time.

There are three types of erasure in action throughout the piece:

Material Erasure

Metric Erasure

Sonic (dynamic/perceptible) Erasure

# Erasure

for solo trombone

Duration: 7:00

Michael Baldwin  
(2011)

**A.i.**  $\text{♩} = 40$  | very refrained, gradually unfolding |

**Mute**  $\frac{10}{4}$  Harmon Mute - Palm  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{8}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{8}{4}$   $\frac{10}{4}$

**Trombone**

*pp* *ppp* *pp* *ppp* *p* *ppp*

**A.ii.**

**Mute**  $\frac{10}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{8}{4}$   $\frac{2}{4}$

**Tbn.**

*pp* *ppp* *p* *ppp* *p* *pp* *ppp* *p* *ppp* *pp* *ppp* *p*

**Mute**  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{8}{4}$   $\frac{10}{4}$  *accel.* *palm* *fingers*  $\frac{11}{8}$

**Tbn.**

*ppp* *p* *pp* *p* *ppp*

- POSITION -  
**1**

B.i. ♩ = 100

B.ii.

16 Harmon Mute - Fingers

Mute

Tbn.

*ppp* *p* *ppp* *pp* *ppp*

B.iii.

Mute

Tbn.

*p* *pp* *p* *pp* *p* *ppp* *pp* *p* *ppp*

B.iv.

Mute

Tbn.

*p* *ppp* *pp* *ppp* *pp* *ppp* *pp* *p*

**B.v.**

Mute 31  $\frac{6}{8}$   $\frac{7}{8}$   $\frac{8}{8}$   $\frac{1}{8}$   $\frac{5}{8}$   $\frac{11}{8}$

Tbn.  $pp$   $p$   $ppp$   $pp$   $ppp$   $p$   $pp$

7:6  $\frac{8:7}{}$   $\frac{4:3}{}$   $\frac{7:6}{}$   $\frac{3:2}{}$   $\frac{7:8}{}$

**B.vi.**

Mute 36  $\frac{11}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{9}{8}$

Tbn.  $ppp$   $p$   $ppp$   $pp$   $ppp$

$\frac{9:8}{}$   $\frac{3:2}{}$   $\frac{7:6}{}$   $\frac{7:5}{}$   $\frac{6:5}{}$

**B.vii.**

Mute 39  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{8}{8}$   $\frac{6}{8}$

Tbn.  $p$   $pp$   $ppp$   $p$   $pp$   $p$   $ppp$   $pp$

$\frac{10:9}{}$   $\frac{7:4}{}$   $\frac{13:12}{}$   $\frac{3:2}{}$   $\frac{7:9}{}$   $\frac{11:8}{}$   $\frac{5:4}{}$

Mute

Tbn.

42

6/8

10

8

6/4

10

16

8:9

7:4

3:2

9:10

5:4

7:8

*p*

*ppp*

*pp*

*p*

*ppp*

Indication of position only  
Do not produce any audible tone

remove mute

Detailed description: This musical score consists of two staves. The top staff is labeled 'Mute' and the bottom staff is labeled 'Tbn.'. The score is divided into measures by vertical bar lines. Above the first staff, the number '42' is written at the beginning, and the time signature '6/8' is written above the first measure. Above the second staff, the number '10' is written above the first measure, and the time signature '8' is written above the second measure. Above the third staff, the time signature '6/4' is written above the first measure. Above the fourth staff, the number '10' is written above the first measure, and the number '16' is written above the second measure. The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *p*, *ppp*, and *pp*. Articulation markings include accents and slurs. A box containing the text 'Indication of position only Do not produce any audible tone' is located above the third staff. A box containing the text 'remove mute' is located above the fourth staff. Time signature changes are indicated by '6/8', '8', '6/4', and '16'. Measure numbers are indicated by '42', '10', and '16'. Interval markings are shown as '8:9', '7:4', '3:2', '9:10', '5:4', and '7:8'.

- POSITION -  
2



C.i.  $\text{♩} = 72$  senza mute

Tbn.  $\frac{10}{16}$   $\frac{6}{16}$   $\frac{4}{16}$  C.ii.  $\frac{8}{4}$   $\frac{4}{4}$

Trigger

Tbn.  $\frac{4}{4}$   $\frac{2}{4}$  C.iii.  $\frac{9}{8}$   $\frac{3}{8}$

Trigger

Tbn.  $\frac{3}{8}$   $\frac{4}{4}$  insert cloth

Trigger

- POSITION -  
3

6

D.i.  $\text{♩} = 52$

55  $\frac{10}{8}$  Cloth Mute  $\frac{6}{8}$   $\frac{4}{8}$   $\frac{8}{8}$   $\frac{9:8}{8}$   $\frac{8}{8}$

Mute

Tbn.

*ppp* < *p* *ppp* *pp* *p* > *pp* *p* > *ppp* *pp* *p* *ppp* *ppp* *p* > *pp*

3:2 7:6 3:2 4:5 3:2 5:4 5:6

D.ii.

59  $\frac{8}{8}$   $\frac{10}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{16}{16}$

Mute

Tbn.

*ppp* *p* *ppp* *pp* *ppp* *p* *ppp* *p* > *pp*

9:8 3:2 21:24 7:8 7:6 4:5 7:10 5:4 5:4 9:8

D.iii.

63  $\frac{16}{16}$   $\frac{13}{32}$   $\frac{9}{32}$   $\frac{7}{32}$   $\frac{12}{32}$

Mute

Tbn.

*p* *pp* *ppp* *pp* *p* *ppp* *ppp* *pp* < *p*

4:5 5:6 3:2 3:2 3:2 4:3 4:3

**D.iv.**  $\frac{12}{32}$   $\frac{3}{32}$   $\frac{6}{32}$  **D.v.**  $\frac{11}{16}$   $\frac{7}{16}$

Mute

Tbn.

*ppp* *p* *ppp* *p* *pp* *ppp* *p*

3:2 7:4 3:2 5:4 5:6

**D.vi.**  $\frac{7}{16}$   $\frac{5}{16}$   $\frac{10}{16}$   $\frac{6}{16}$   $\frac{4}{16}$

Mute

Tbn.

*pp* *p* *ppp* *pp*

5:4 3:2 5:4 10:11 5:4

**D.vii.**  $\frac{4}{16}$   $\frac{9}{8}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{8}{4}$   $\frac{6:5}{8}$   $\frac{8:7}{8}$   $\frac{3:2}{8}$   $\frac{7:8}{8}$   $\frac{9}{8}$

Mute

Tbn.

*ppp* *ppp* *p* *pp* *ppp* *ppp*

6:5 8:7 3:2 7:8 9:8 5:4 3:2 6:7 5:4

- POSITION -  
4

8

E.i.  $\text{♩} = 60$

Mute

80

9/8

5:4 5:4 5:4

E.ii.

11/8

8:7 5:4 7:6 7:8

2/4

Tbn.

9:17 5:4 3:2

pp p ppp < pp

7:8 p

ppp

remove mute

10/8

10/8

Tbn. F.i. <sup>83</sup>  $\frac{10}{8}$   $\frac{6}{8}$   $\frac{4}{4}$  insert whisper mute  $\frac{10}{4}$

*p* *ppp* 7:6

- POSITION -  
6

10

G.i.

Whisper Mute

Tbn.

Trigger

86

10/4

6/4 Sung

4/4

8/4 Sung

2/4

4/4 Sung

8/4

*ppp*

7:6

6:4

7:8