

# Pileup

trumpet, drum kit, piano, and electronics

**Taylor Brook**  
**2020**



# electronics

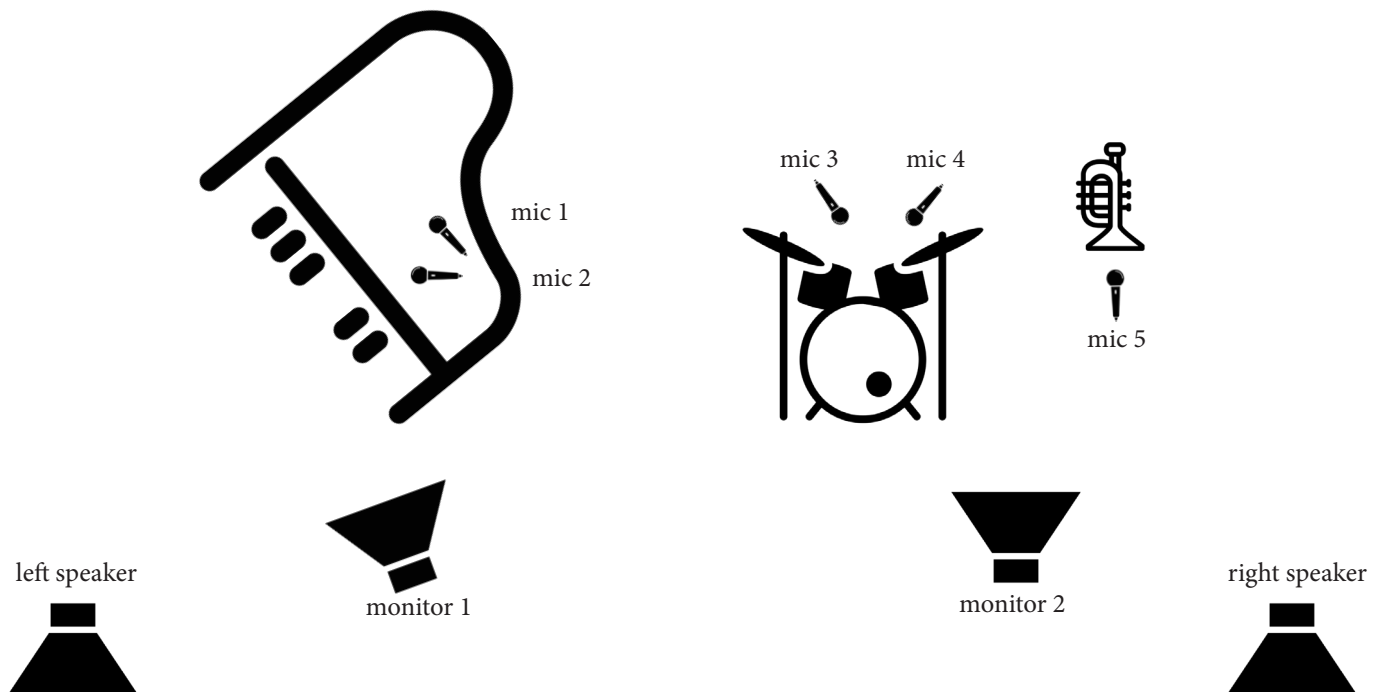
## summary

*Pileup* is for piano, trumpet, drum kit, and electronics. The three instruments are amplified and processed as well as accompanied by a computer improviser that analyzes their sound input. The piano uses two microphones (low and high strings), the drum set is also covered by two microphones, and the trumpet uses a single microphone. The details of the processing and computer improviser are embedded in the accompanying Max patch. A moderate comprehension of Max is desirable for whomever is running the software in rehearsal and performance.

## equipment list

- 2 concert speakers
- 2 monitors
- 5 microphones (low and high piano stereo pair, drum kit overhead stereo pair, trumpet)
- audio interface (5 in, 2 out minimum)
- mixer
- MIDI or USB pedal to cue electronics (cues may be triggered by technician, if desired)
- laptop with Max 8
  - ~fiddle external object

## staging



## about *Pileup*

*Pileup* is dedicated to the Splice Ensemble for the occasion of Splice Festival, 2020.

This piece is focused on the integration of a computer improviser with live performers. After the computer improviser has been “trained” in guided solo improvisations, the software analyzing the incoming audio for a variety of features. Later in the piece the computer improviser then listens and reacts to the improvising trio using the audio material from the solos. In this group section, the computer improviser moves between a set of predetermined behaviors that define how it reacts, or does not react, to what it hears from the live musicians.

The behaviors of the computer improviser as well as the instructions for the live improvisors are sequenced to create a gradual build up of intensity until all the sound has “piled up” to maximum saturation.

Due to the degree of improvisation involved in this piece, a performance could vary widely in duration.

# PILEUP

## Introduction

for Splice Ensemble

Taylor Brook

♩ = 58

Trumpet in C

Percussion

Piano

wood drumsticks

*ff* *mp* *ff* *mp*

Cue 1

C Tpt.

Perc.

Pno.

*ff* *mp* *ff*

C Tpt.

Perc.

Pno.

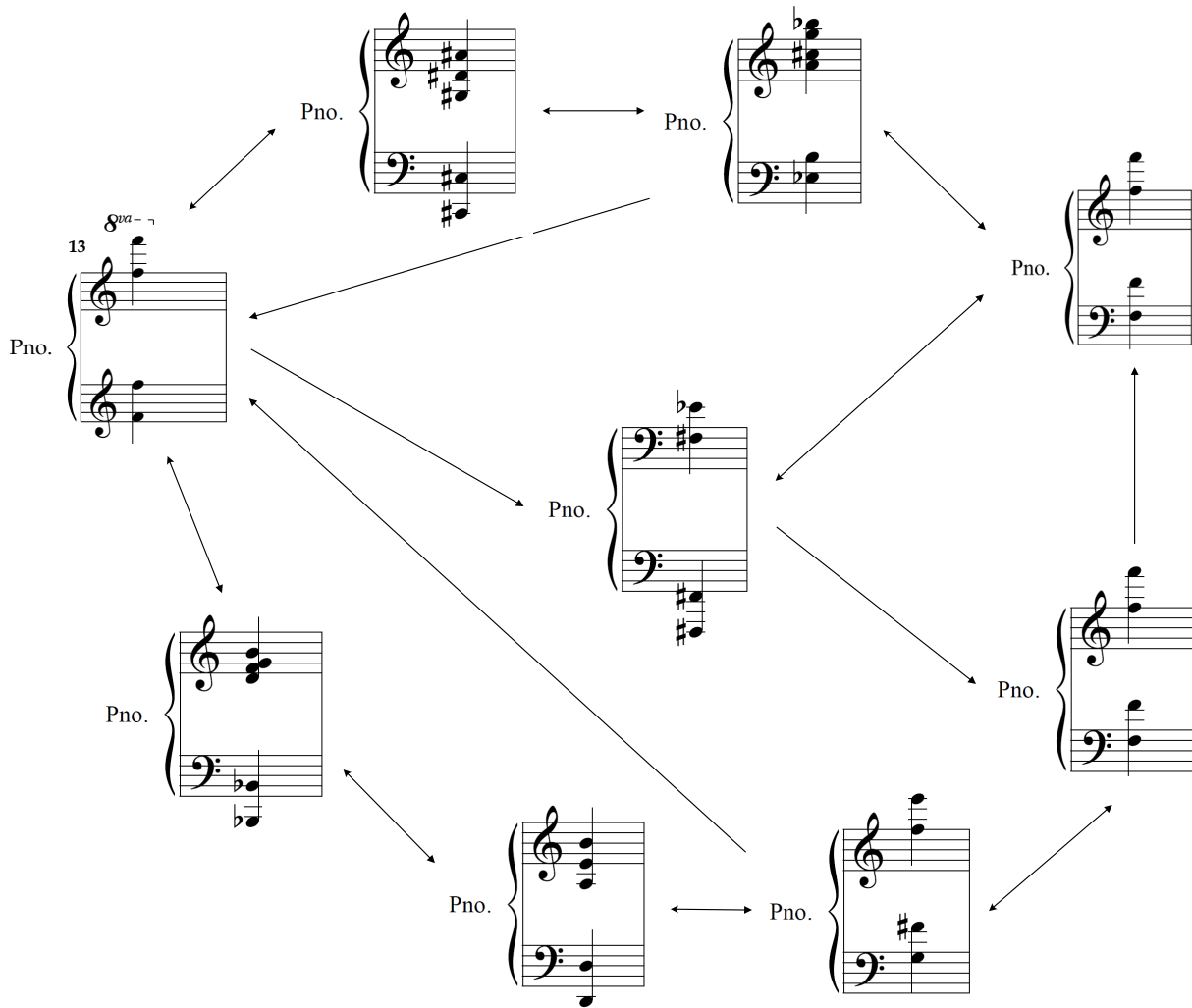
*fff* *subito pp*

wound mallets

*fff* *subito pp*



## II - chordal improvisation



**Instructions and Guidance:**

1. chords may move from one to another as indicated by arrows; note that there are both 1-way and 2-way arrows.
2. Chords may be articulated as many times and in any way desired. For example, with or without pedals, as tremolos, arpeggiated, repeated, or struck a single time.
3. all dynamics above "pp" are allowed

## III - free improvisation

## Part 2: Percussion Training

$\text{♩} = 72$

C Tpt.

14 *flz.*  $\text{3}$

*pp* < *mp* > *pp*

Perc.

wood drumsticks

*mp*  $\text{5}$   $\text{3}$   $\text{3}$   $\text{3}$   $\text{5}$  *pp* *p*  $\text{3}$   $\text{5}$

ricochet

Pno.

*pp* *mp*

*8va*  $\text{7}$

Cue 3

Cue 4

### I - free improvisation

free improvisation, as intense and saturated as possible

### II - gradual reduction

Instructions and Guidance:

1. gradually reduce the intensity of the improvisation while removing instruments in the following order:

- kick
- low tom
- crash cymbals
- hi-hat
- snare
- ride
- high tom

(ends in floor tom solo)

### III -isolated attacks

Instructions and Guidance:

1. play single attacks on 1 or two instruments
2. attacks should be generally slow and spaced out
3. dynamics should stay between "mp" and "f"

# Part 3: Trumpet Training

♩ = 58

C Tpt. *flz.*  
*pp < mp > pp* *mp*

Perc. *mp*

Pno. *p* *mf* *mp* *f*

Cue 5 Cue 6

## I - gradually add notes in order, improvising freely

C Tpt. 20

Guidelines:

1. improvise freely, gradually adding the notes from left to right
2. play notes at pitch, do not transpose by octave
3. stay within a "p" and "f" dynamic
4. repeat notes and vary timbre freely

## II - mixing gestures

C Tpt. 21 *cantabile*

Guidelines:

1. improvise using the three fragments above as a basis
2. all dynamics are possible

## III - free improvisation

# 6 Part 4: Pileup

## PILEUP

♩ = 72

24

C Tpt. *mp*

Perc. *p*  
very close to edge  
7 5 6 5 7 5 6 3 7 5 3

Pno.

ped

Cue 7

27 flz.

C Tpt. *pp* < *mp* > *pp* *p*

Perc. *mp* > *p*  
with outer side of hand nea the edge  
bring out a resonant tone

Pno. *mp* > *p*

ped

30

C Tpt. *subito p*

Perc. *mf* *p*

Pno. *mf* *p*

ped

### I - live instruments lead and computer reacts

33

C Tpt.

Perc.

Pno.

Cue 8

Guidelines:

1. improvise freely, building off of the previous section
2. react and interact with the other live musicians
3. computer improviser will provide an accompanimental role and react to the live musicians

### II - computer improviser leads and live musicians react

34

C Tpt.

Perc.

Pno.

Cue 9

Guidelines:

1. listen and react to the computer improviser

### III - the "pileup"

35

C Tpt.

Perc.

Pno.

Cue 10

Guidelines:

1. improvise as if each musician is a soloist
2. gradually build up to a maximum saturation of sound

# Outro

♩ = 72 *rit. poco a poco*

36

C Tpt. *flz.* *ff* *p* *norm.* *f* *p* *flz.* *norm.*

Perc. *fff* *p* *fff* *p*

Pno. *fff* *p* *ff* *p*

15<sup>ma</sup> *bb* *b* *b* *8<sup>va</sup>*

8<sup>va</sup> *bb* *b* *b* *8<sup>va</sup>*

ped →

Cue 11

40

C Tpt. *flz.* *mf* *p* *norm.* *flz.* *p* *pp* *norm.* *flz.* *pp* *norm.*

Perc. *f* *p* *mp* *p*

Pno. *f* *p* *mp* *p* *pp*

*bb* *b* *b* *8<sup>va</sup>*

*bb* *b* *b* *8<sup>va</sup>*

*bb* *b* *b* *8<sup>va</sup>*

Cue 12