Entelechy

for trombone, keyboards, bass and drums/percussion

David Vayo

Instrumentation

Tenor-bass trombone

Mutes: straight, whispa, felt hat, Harmon.
A funnel (preferably metal) is also needed.
Also see “Sound Reinforcement/Electronics”

Keyboard: Piano and polyphonic synthesizer (one performer)

The following is also required:

- Penny or similar coin
- Two medium-gauge guitar picks

Also see “Sound Reinforcement/Electronics”

Contrabass/electric bass (one performer)

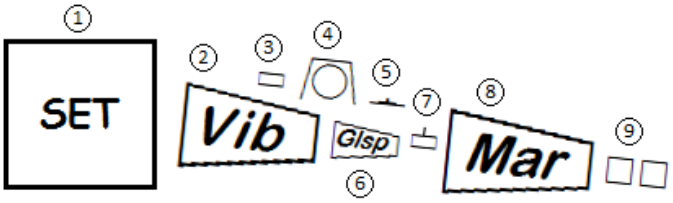
Contrabass needs electronic pickup
The bassist also needs the following equipment supplied by the percussionist:

- bell tree
- high & low triangles
- triangle beater

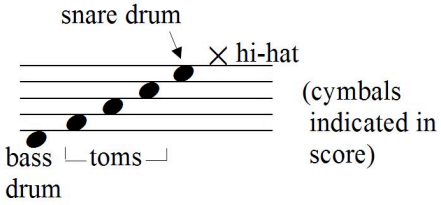
Also see “Sound Reinforcement/Electronics”

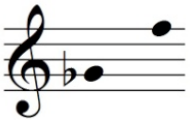
Percussion (one performer)

Instrumentation and suggested setup:



1. Drum set (standard configuration, along with the following:)
   - At least four cymbals; including Chinese cymbal
   - Two bass drums preferred
   - One cencerro
2. Vibraphone
3. Low wood block
4. Small tam-tam
5. High suspended cymbal
6. Glockenspiel (=orchestra bells)
7. Crotales
   - Only the following notes are needed:
8. Marimba
9. Bongos (played between knees)





The percussionist should also supply the bassist with the following:

- bell tree
- high & low triangles
- triangle beater

Sound Reinforcement/Electronics

The following need to be miked:

- trombone
- piano
- keyboardist's voice
- keyboard amp
- bassist's voice
- bass amp
- percussionist's voice

A sound engineer is needed to adjust levels during performance and add effects as needed. The engineer will need a copy of the score.

Electronic effects are indicated in both the sound-tech staff and the staff of the instrument to which the effects are added, to give maximum flexibility as to whether the performer or the engineer adds the effects.

The following single effects and combinations of effects are required:

Trombone

- Delay/chorus
- Bass boost with phase shifting, chorus and/or flanging
- Reverb/chorus/doubling at octave below
- Echo

Piano

- Echo

Electric Bass

- Distortion

Vocal mics

- Echo

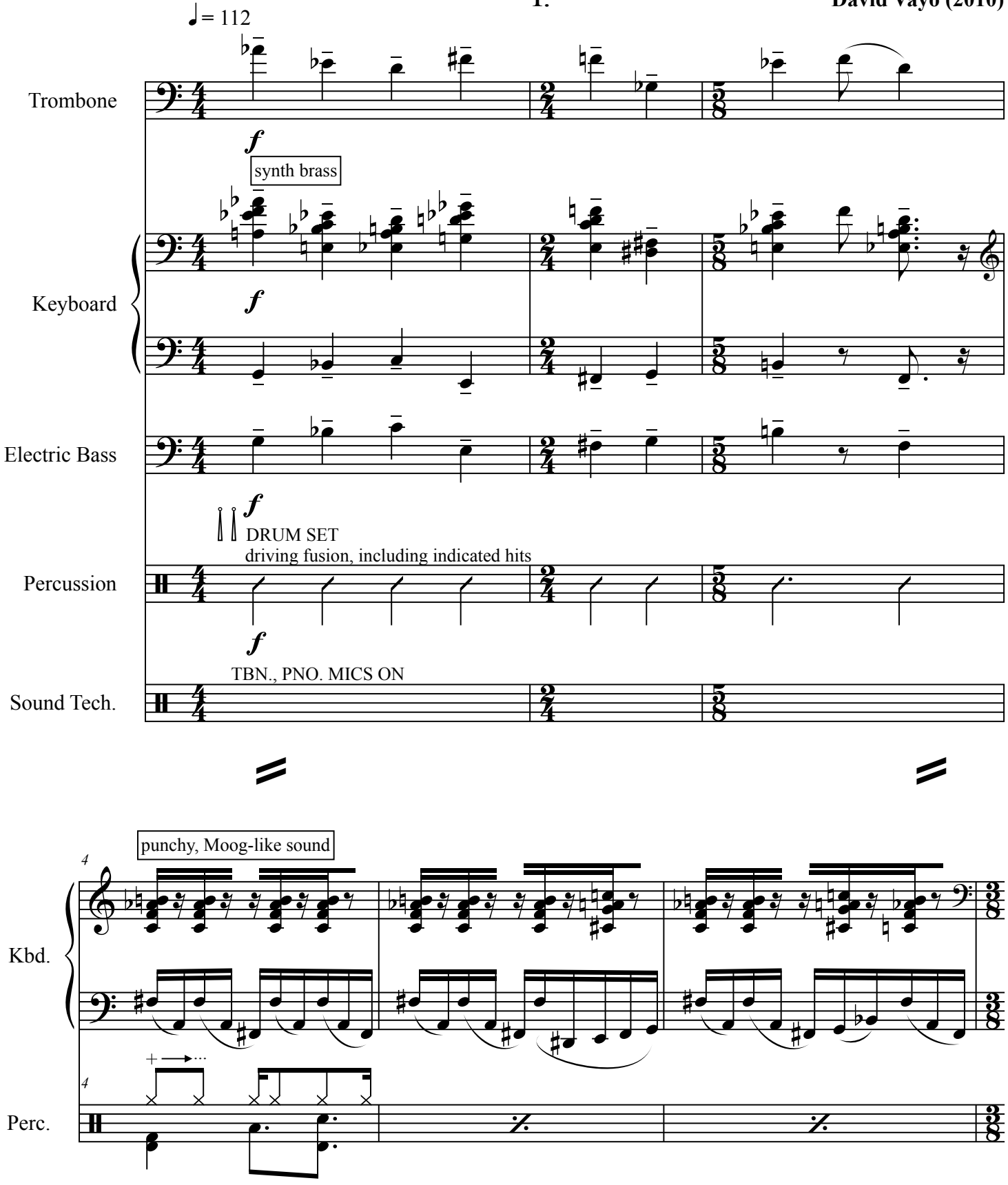
for Mark Hetzler

Entelechy

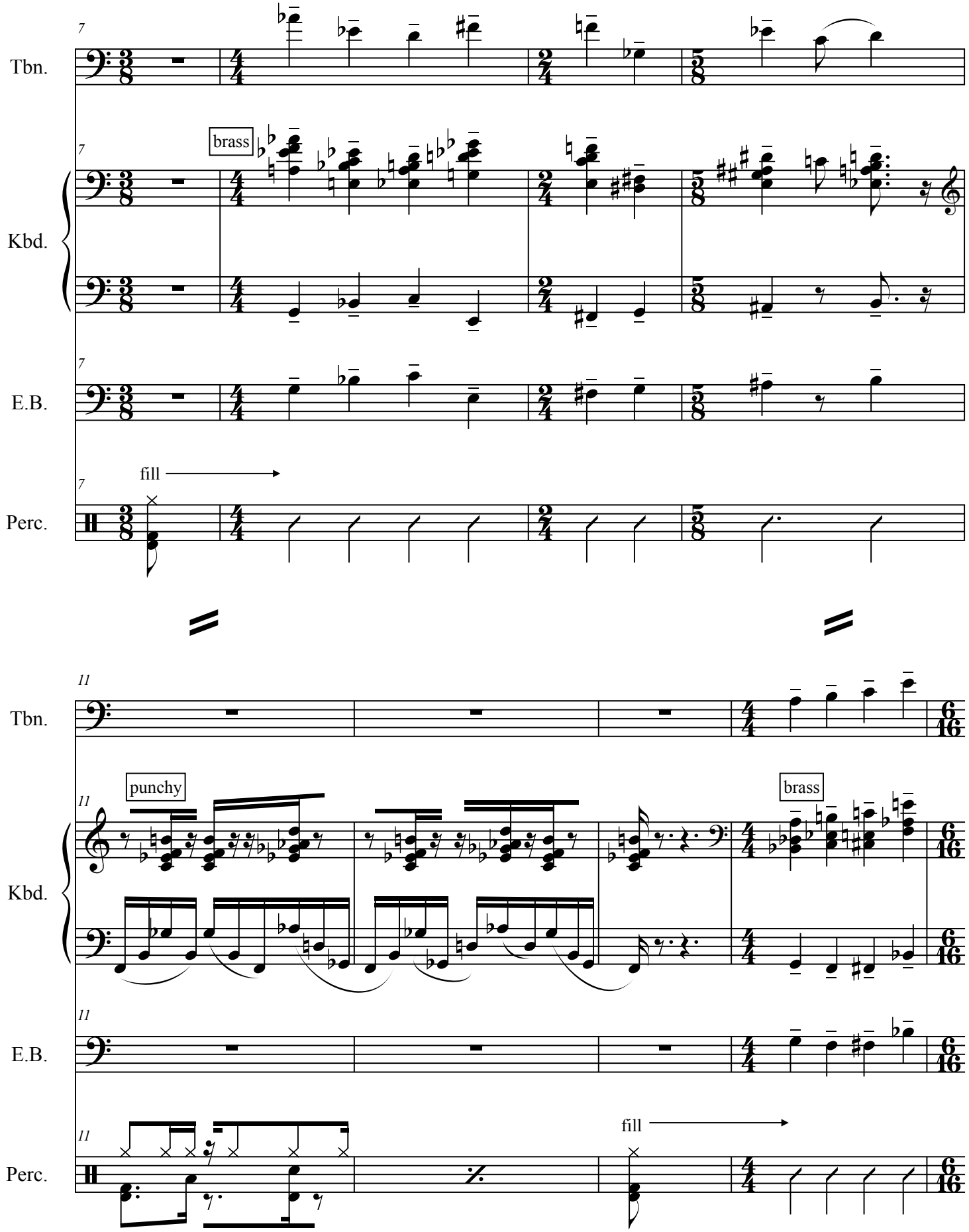
Score

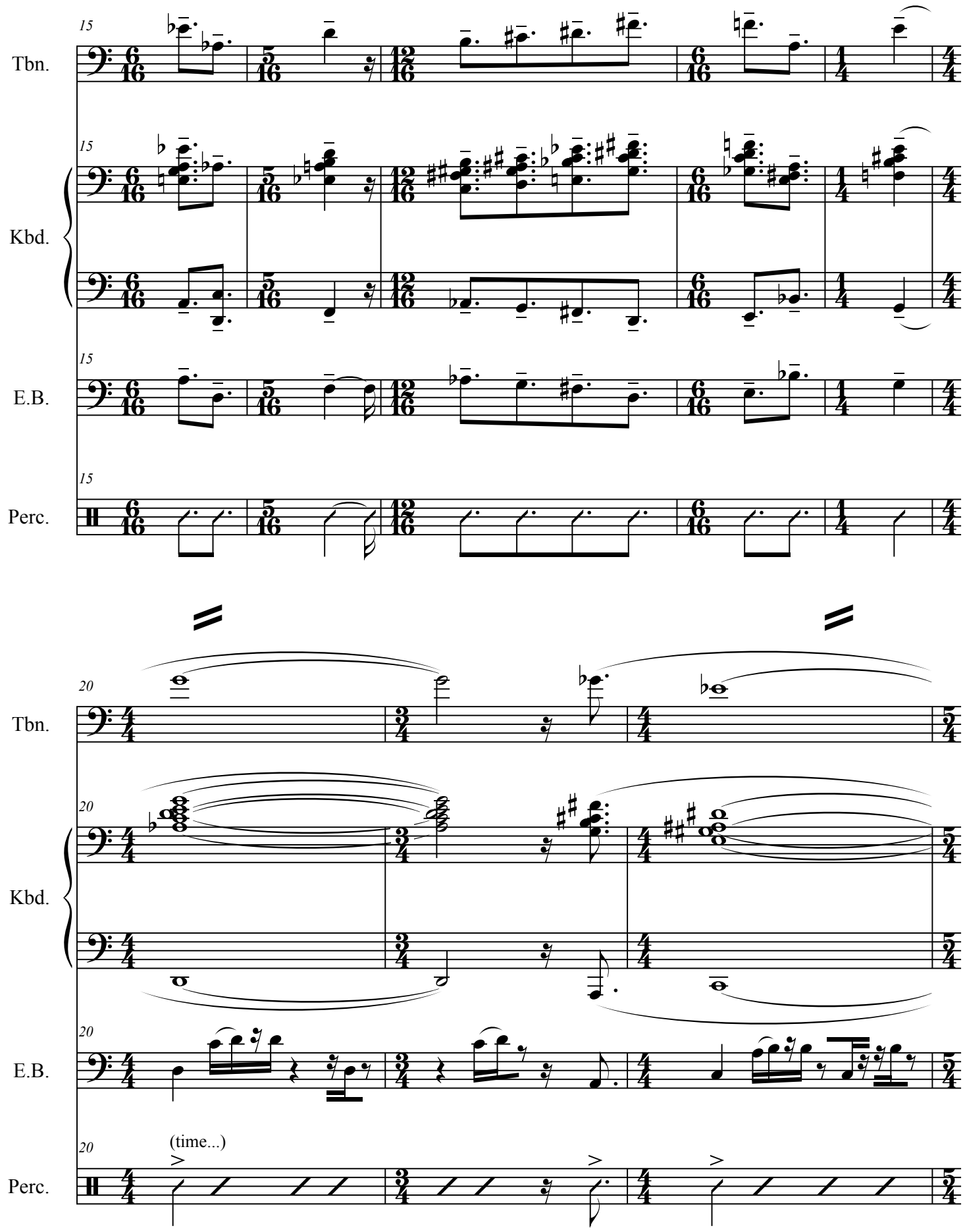
I.

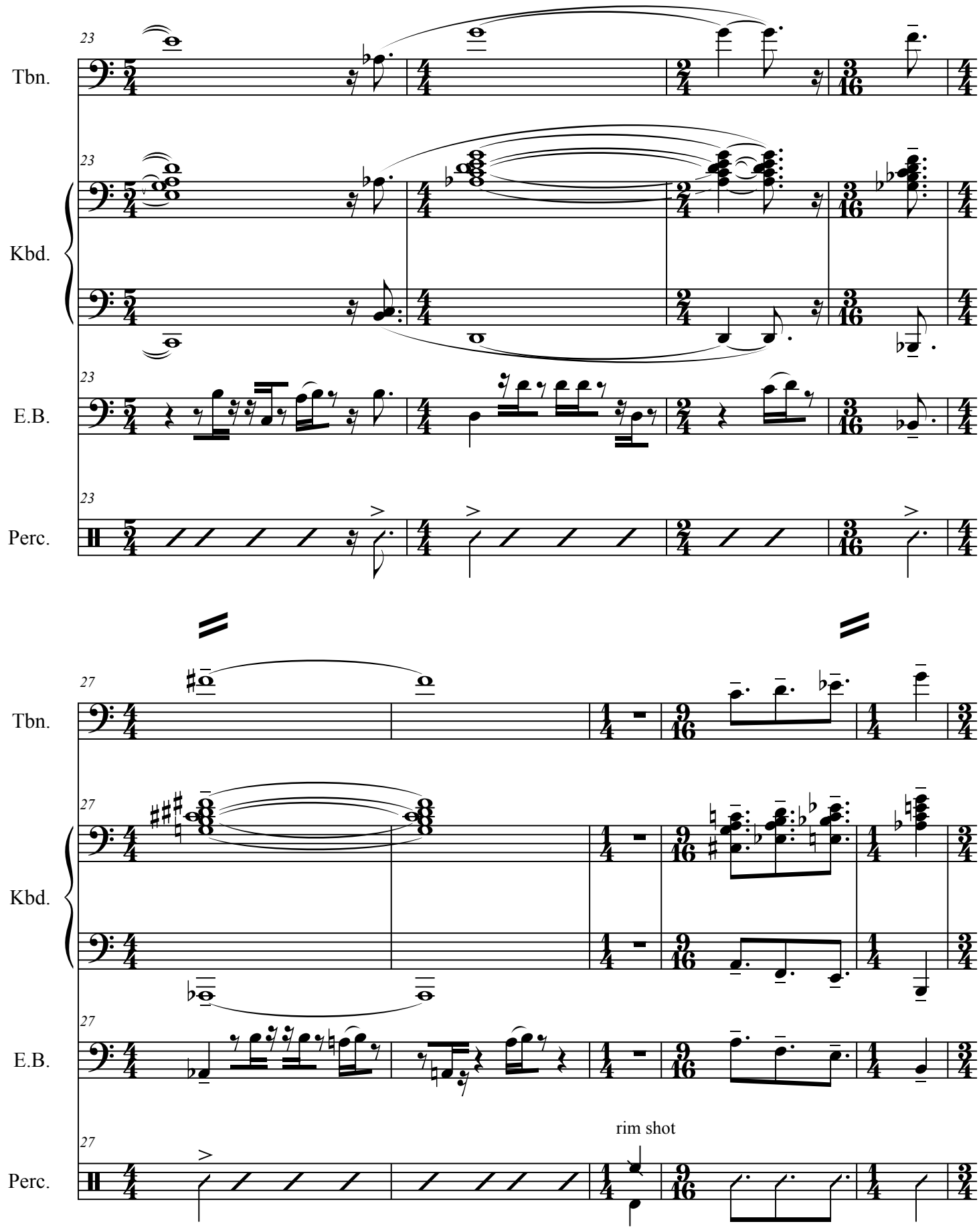
David Vayo (2010)

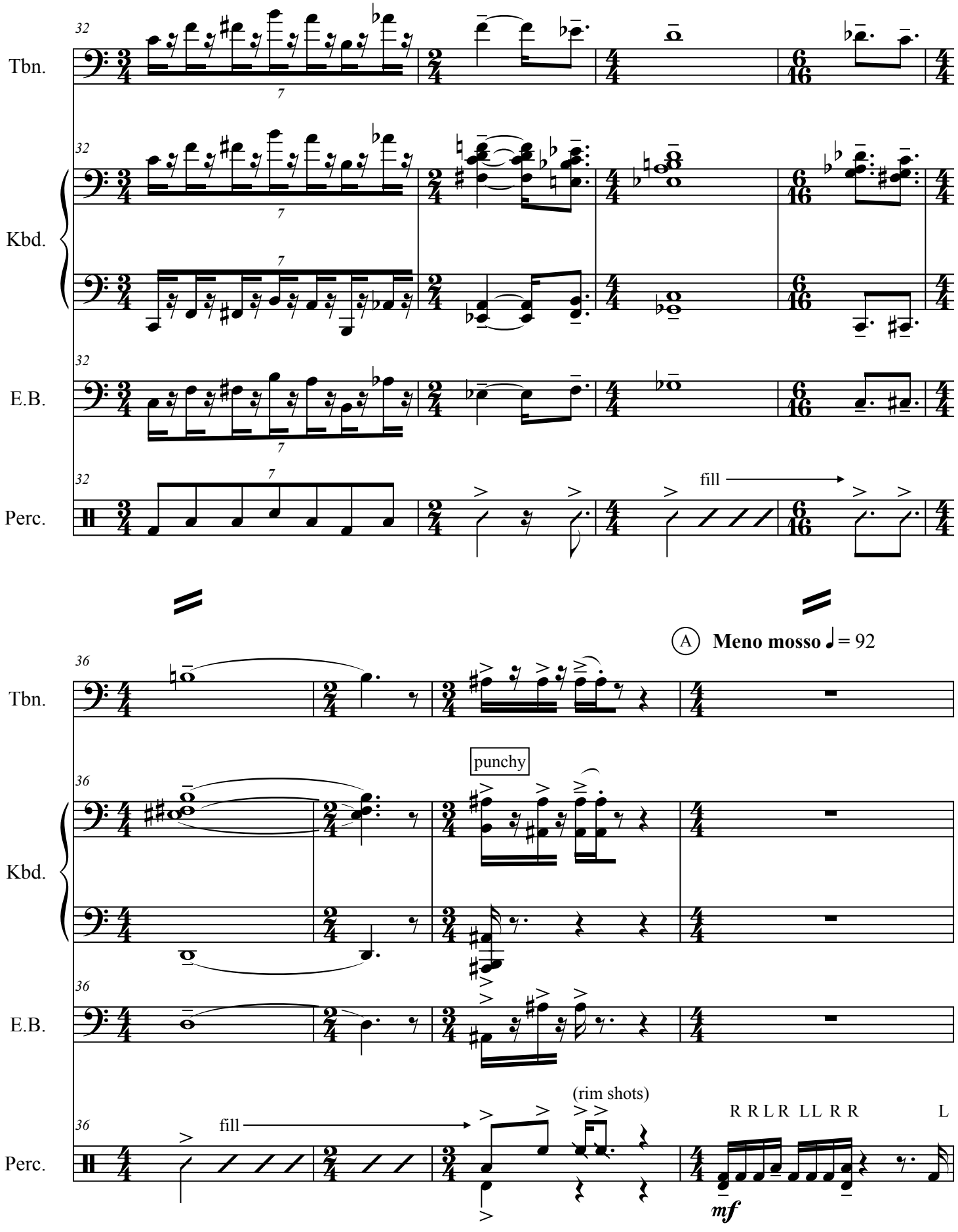


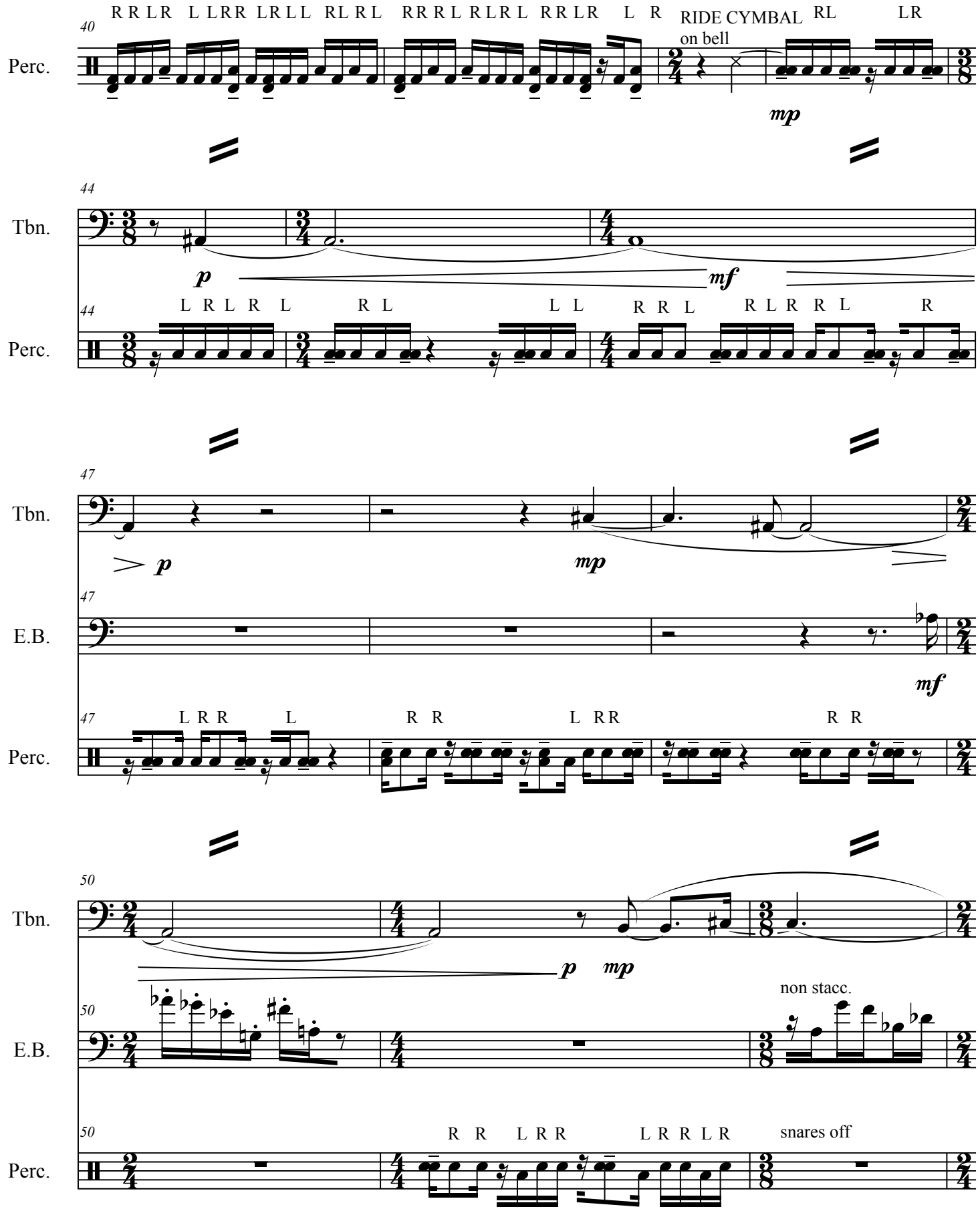
© David Vayo, 2010

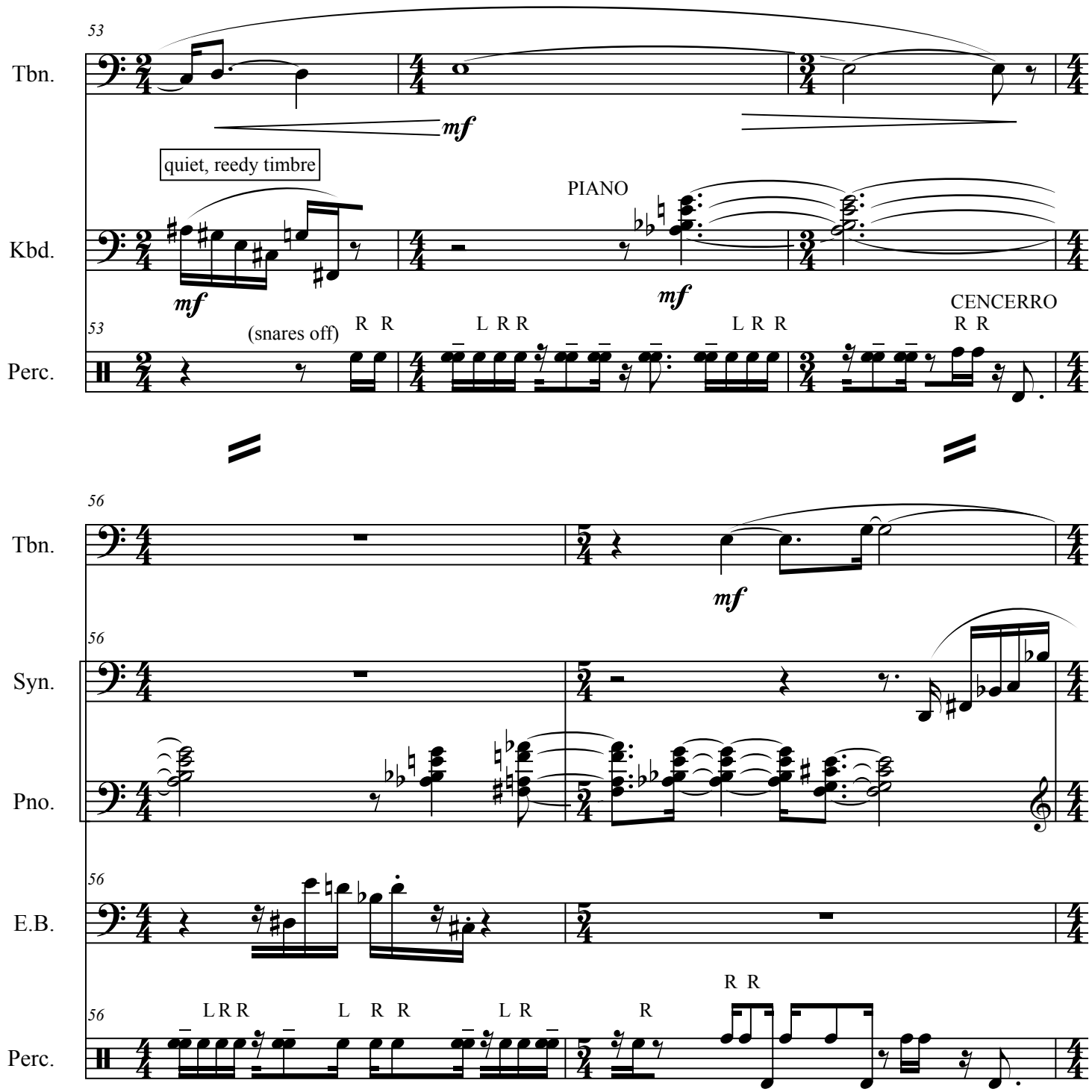

7
Tbn.
brass
Kbd.
E.B.
fill
Perc.
11
punchy
brass
fill

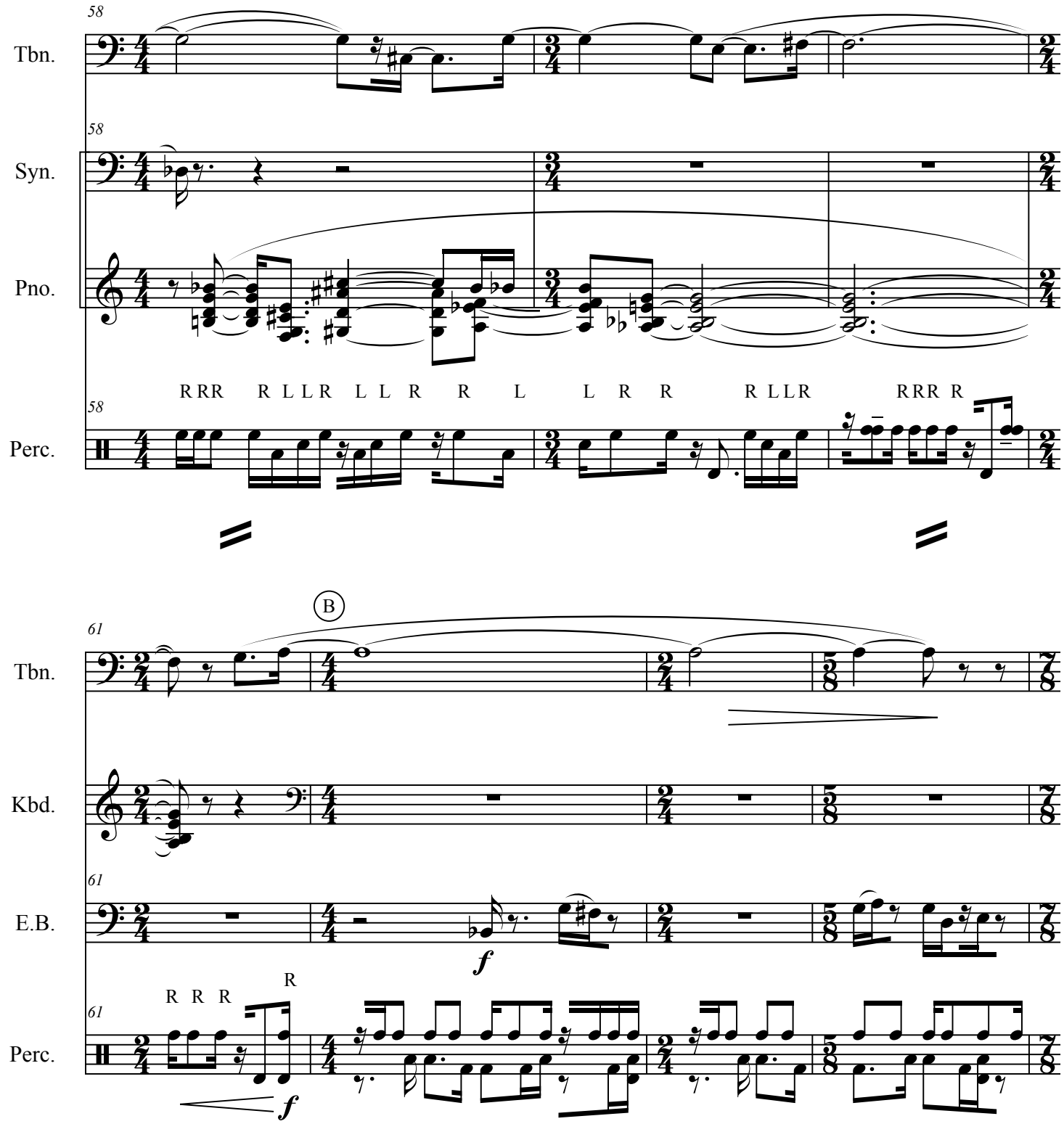

15
Tbn.
15
Kbd.
15
E.B.
15
Perc.
20
Tbn.
20
Kbd.
20
E.B.
20
(time...)
Perc.

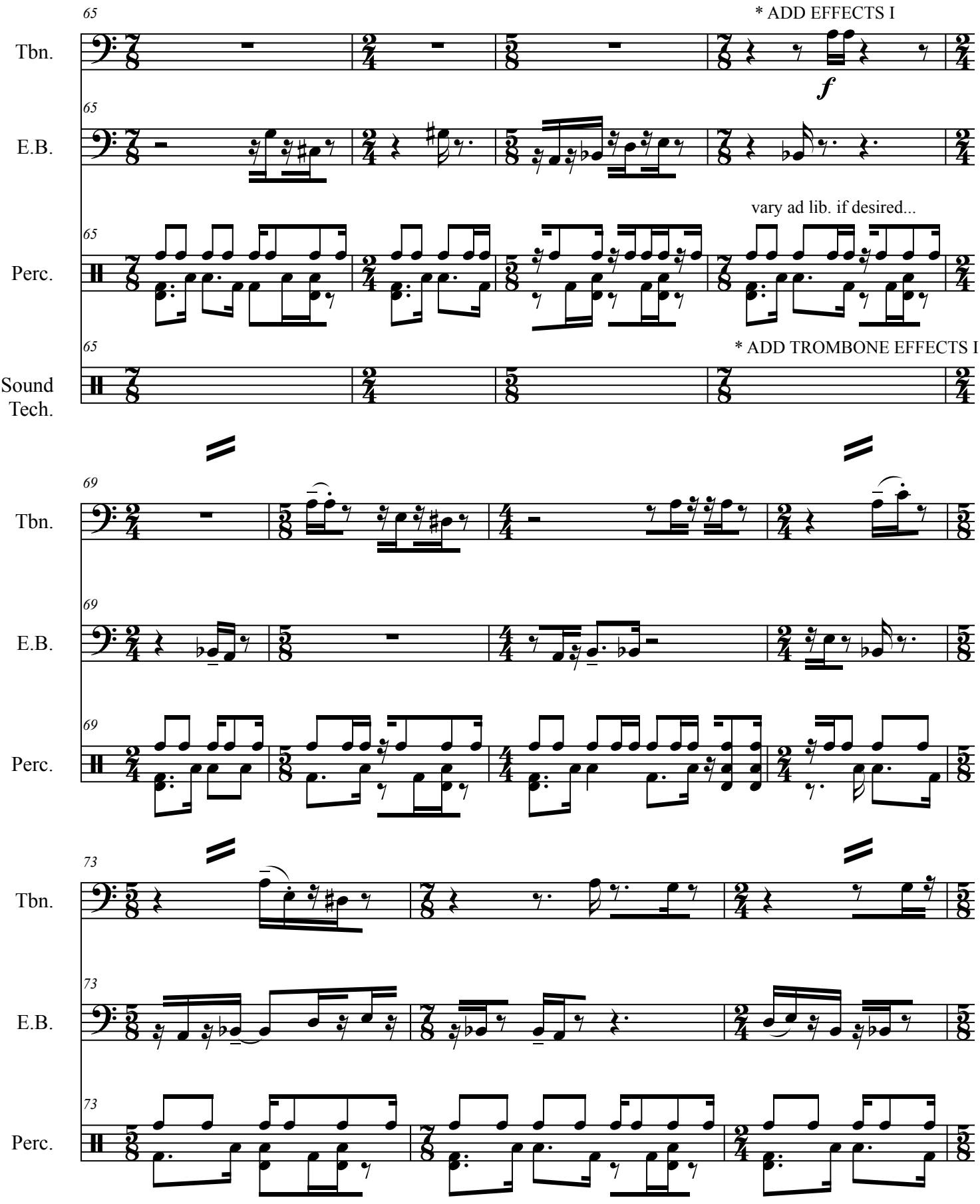

23
Tbn.
Kbd.
E.B.
Perc.
27
rim shot


Tbn.
Kbd.
E.B.
Perc.
32
7
fill
A
Meno mosso ♩= 92
36
punchy
(rim shots)
R R L R LL R R
L
mf

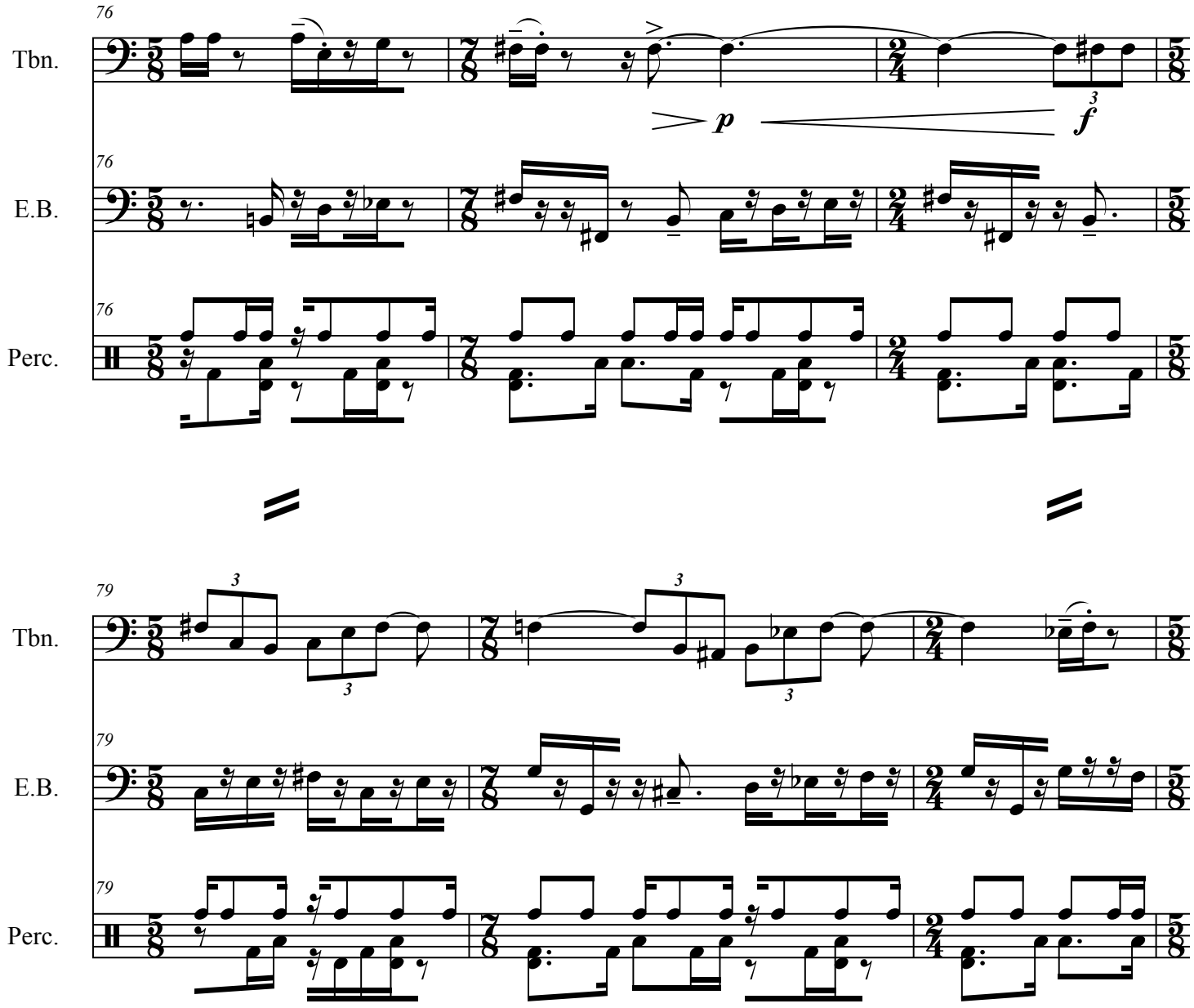

40
R R L R L L R R L R L L R L R L R R R L R L R L R L R R L R L R
RIDE CYMBAL
on bell
R L
L R
mp
Perc.
44
Tbn.
p
mf
44
L R L R L R L L R R L R L R R L
Perc.
47
Tbn.
p
mp
47
E.B.
mf
47
L R R L R R R L R R
Perc.
50
Tbn.
p
mp
50
non stacc.
E.B.
50
R R L R R L R R L R
snares off
Perc.

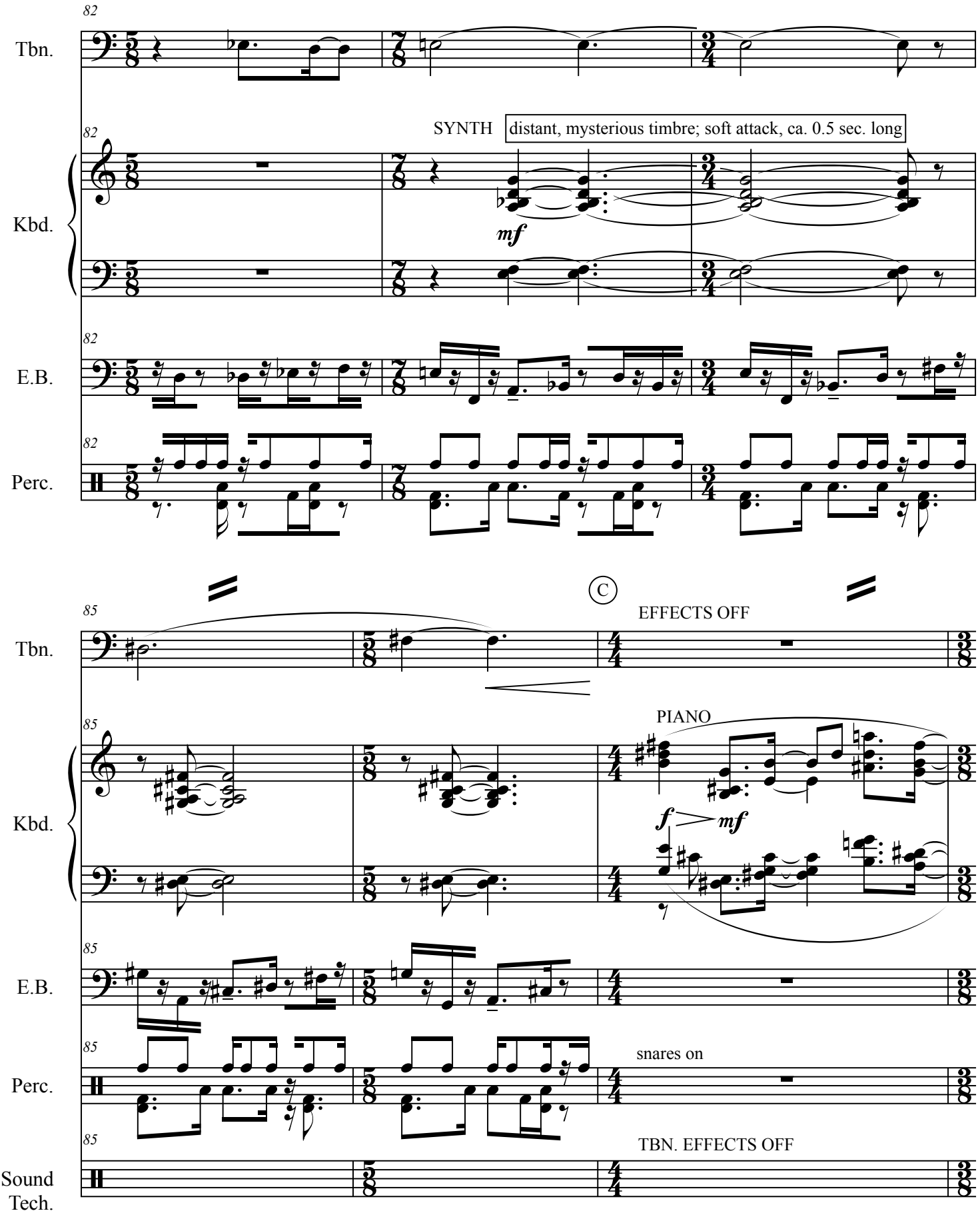

53
Tbn.
mf
quiet, reedy timbre
PIANO
Kbd.
mf
mf
53
(snares off)
R R
L R R
L R R
CENCERRO
R R
Perc.
56
Tbn.
mf
56
Syn.
Pno.
56
E.B.
R R
56
L R R
L R R
L R
R
Perc.


58
Tbn.
58
Syn.
Pno.
R R R R L L R L L R R L L R R L L R R R R
58
Perc.
B
61
Tbn.
Kbd.
61
E.B.
f
R R R R
61
Perc.
f

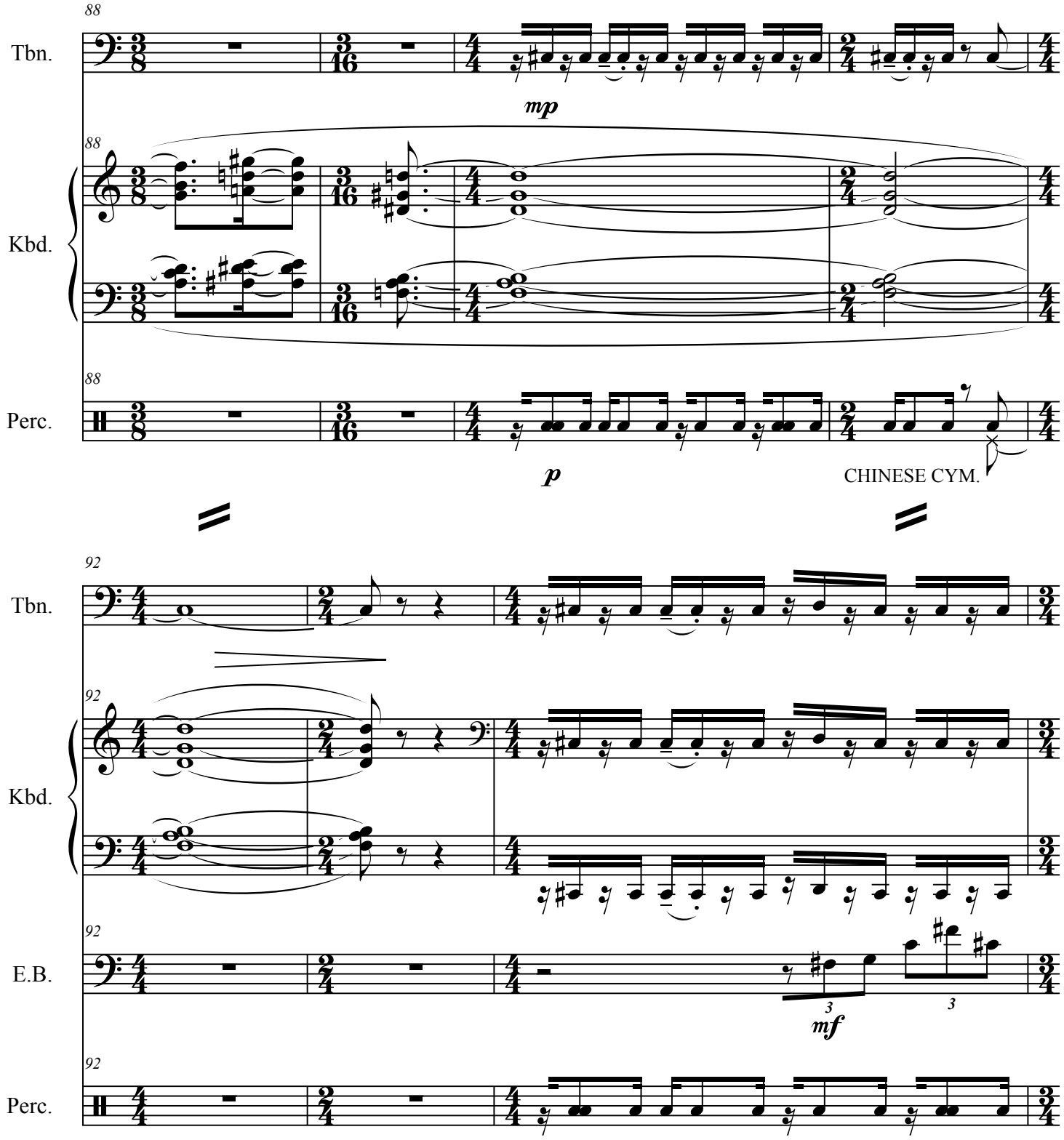


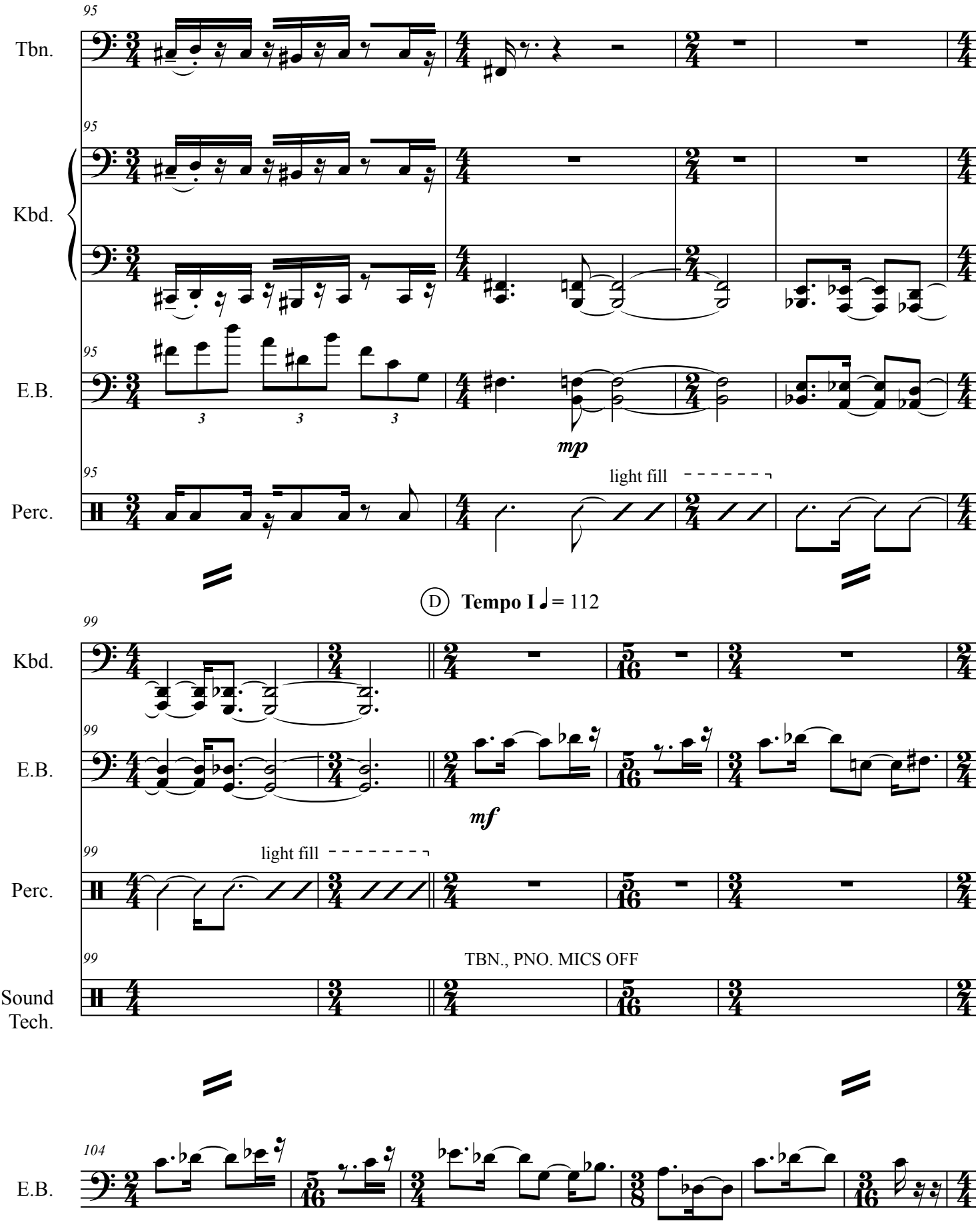
* Use delay and/or chorus to thicken the trombone's sound.

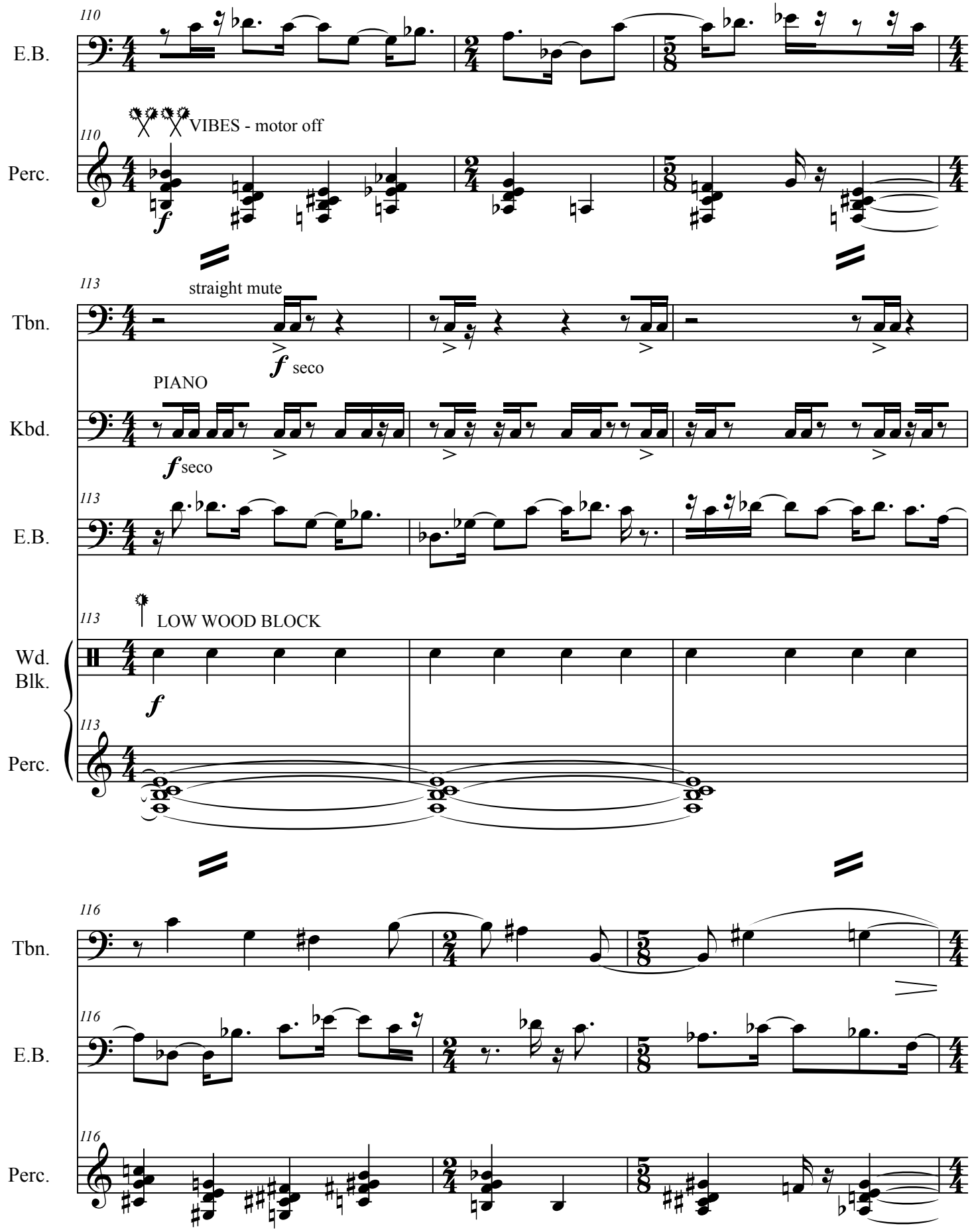

76
Tbn.
E.B.
Perc.
p
f
79
Tbn.
E.B.
Perc.

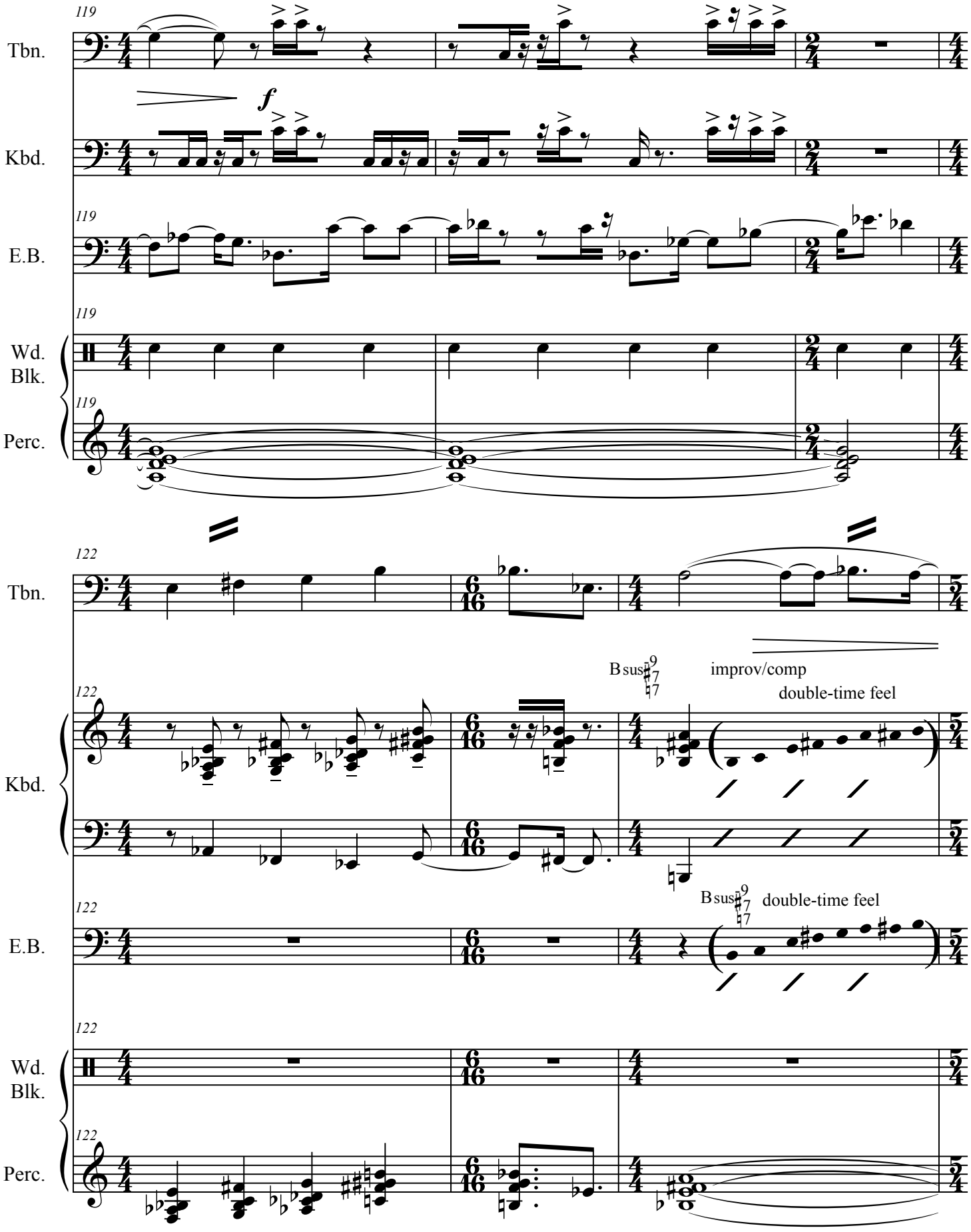

82
Tbn.
SYNTH
distant, mysterious timbre; soft attack, ca. 0.5 sec. long
Kbd.
mf
E.B.
Perc.
C
85
EFFECTS OFF
PIANO
f
mf
snares on
TBN. EFFECTS OFF
Sound Tech.

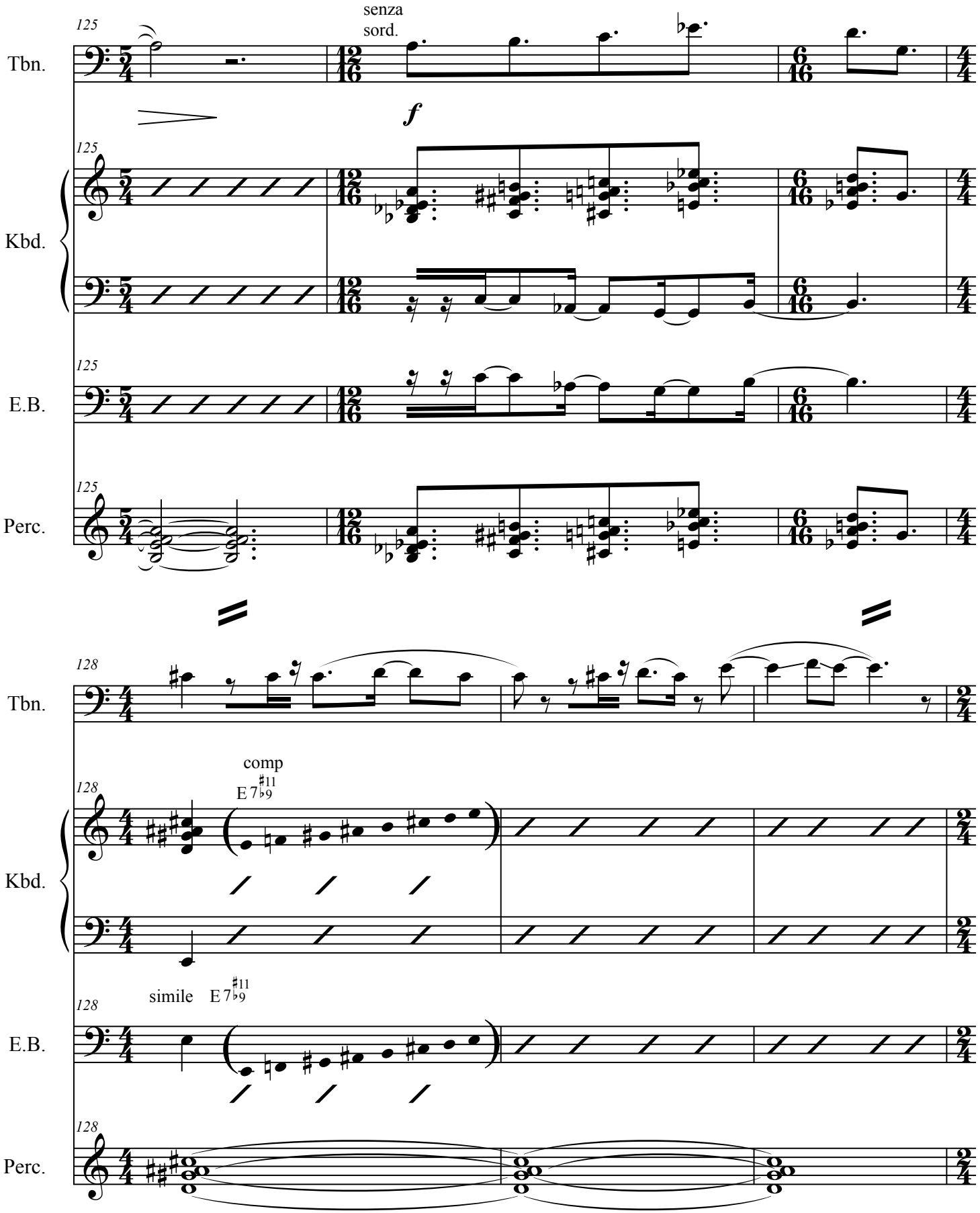
Più mosso ♩ = 104

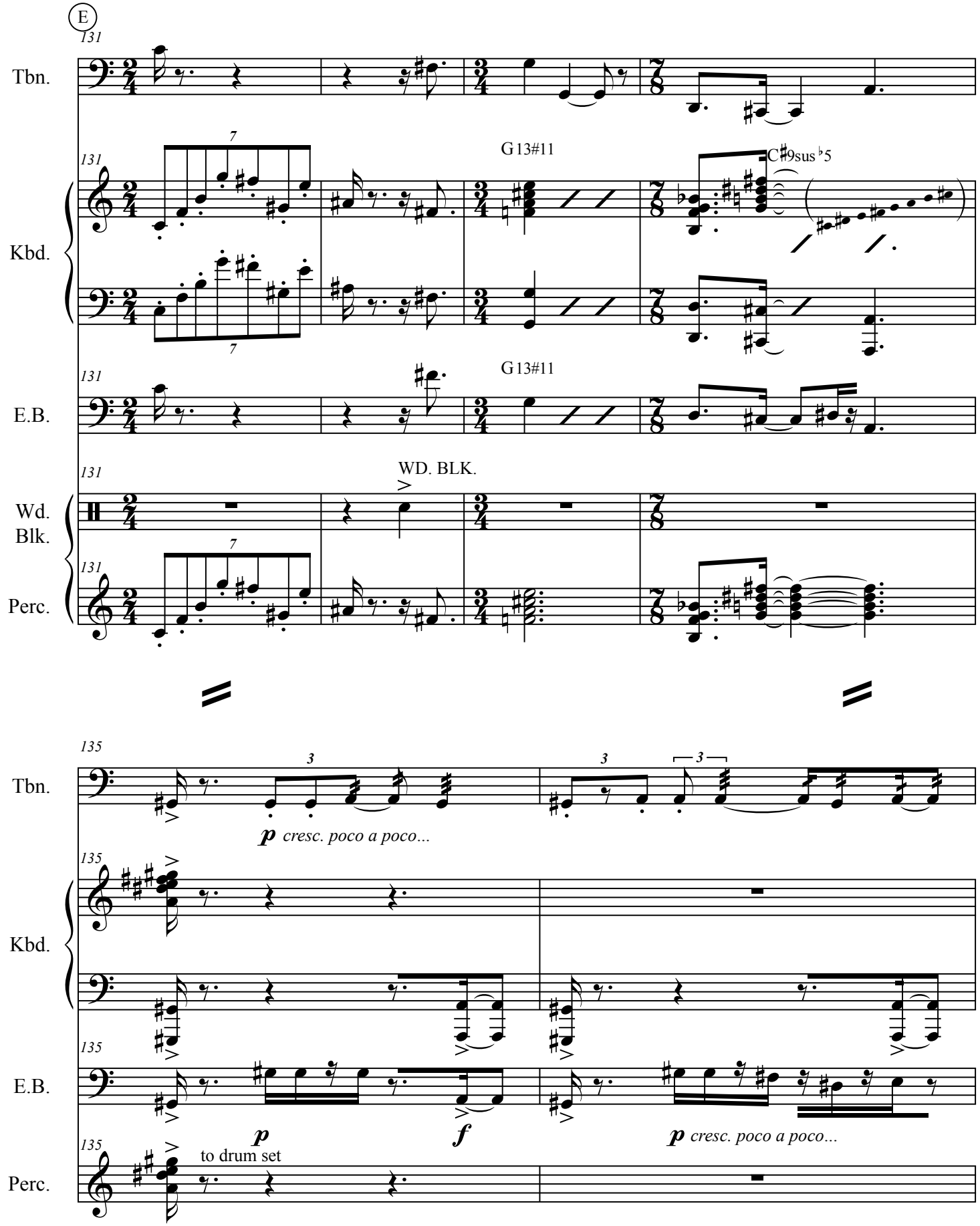


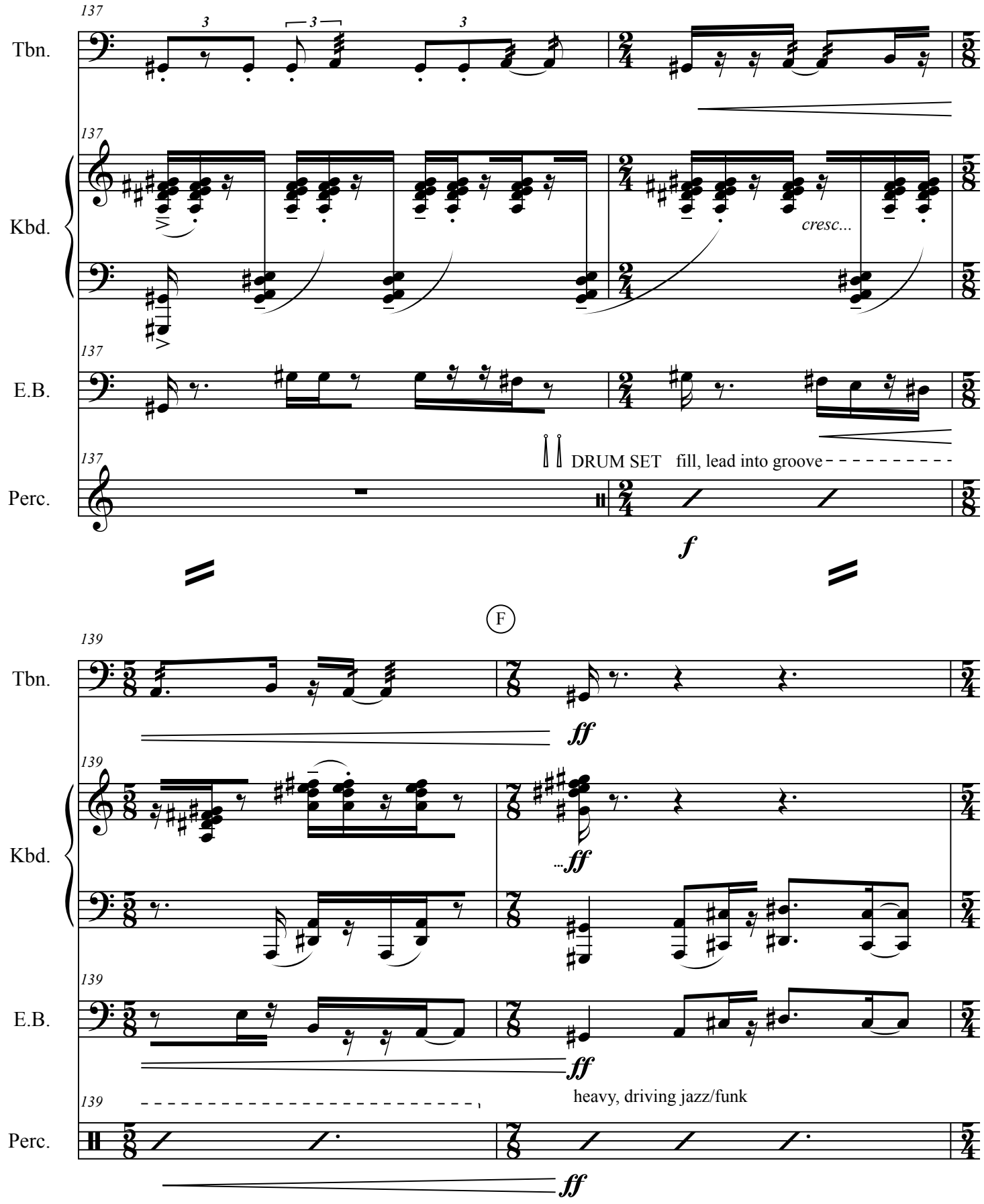

95
Tbn.
95
Kbd.
95
E.B.
3
3
3
mp
95
Perc.
light fill
D
Tempo I ♩= 112
99
Kbd.
99
E.B.
mf
99
Perc.
light fill
99
TBN., PNO. MICS OFF
Sound Tech.
104
E.B.

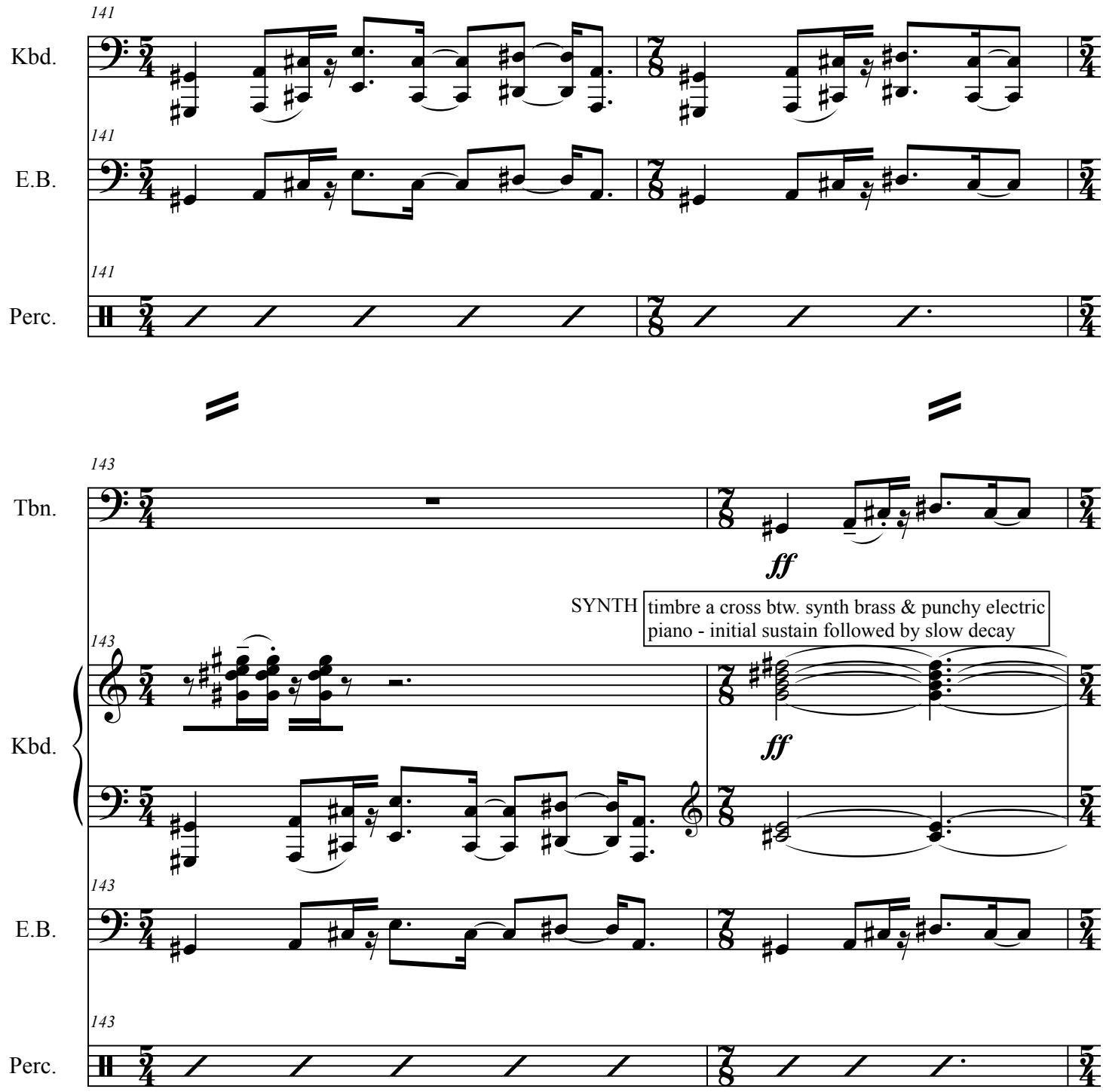

110
E.B.
VIBES - motor off
Perc.
113
straight mute
Tbn.
seco
PIANO
Kbd.
seco
E.B.
LOW WOOD BLOCK
Wd. Blk.
Perc.
116
Tbn.
E.B.
Perc.

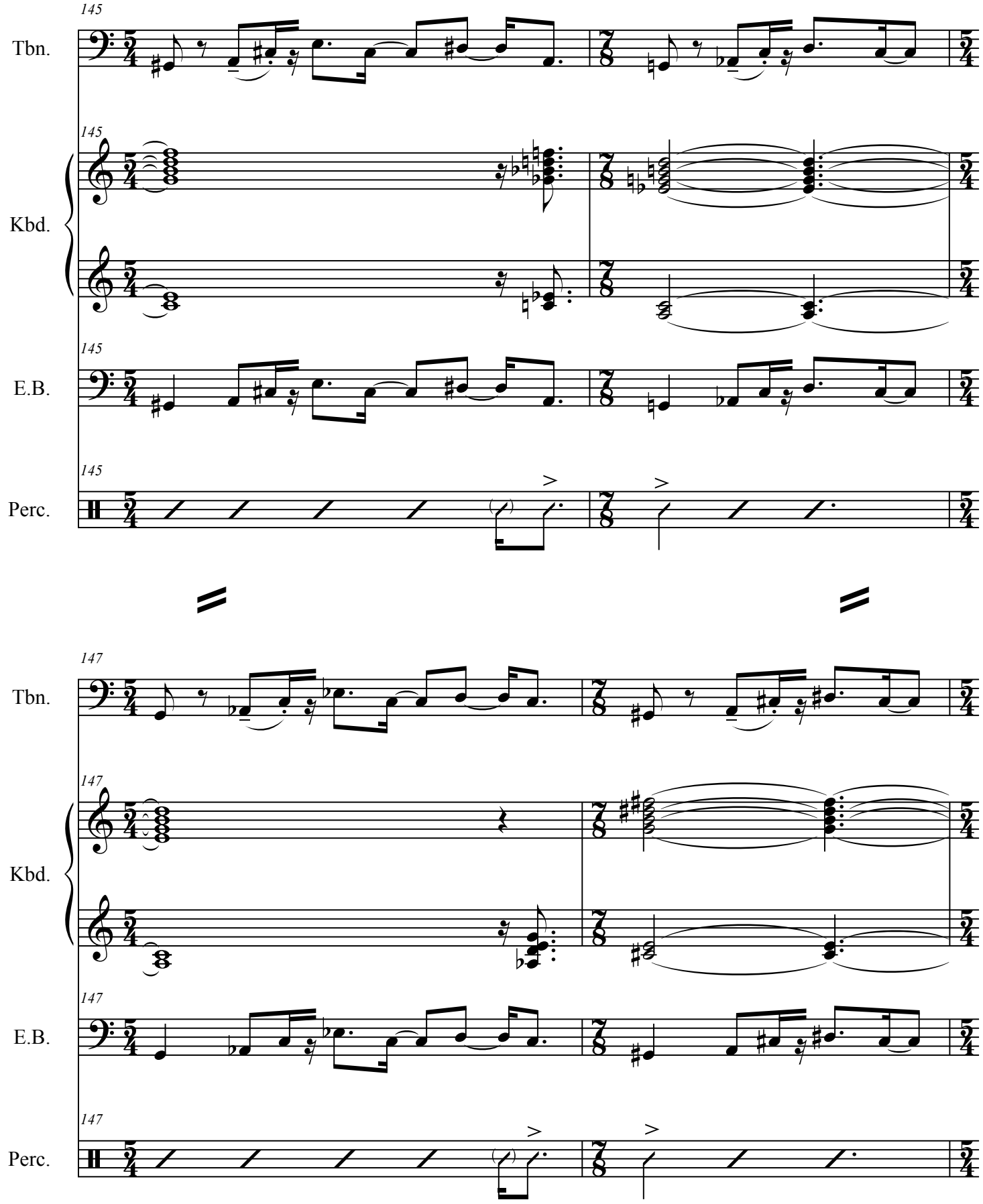

119
Tbn.
f
Kbd.
119
E.B.
119
Wd. Blk.
119
Perc.
122
Tbn.
B sus♯9
improv/comp
double-time feel
122
Kbd.
B sus♯9
double-time feel
122
E.B.
122
Wd. Blk.
122
Perc.

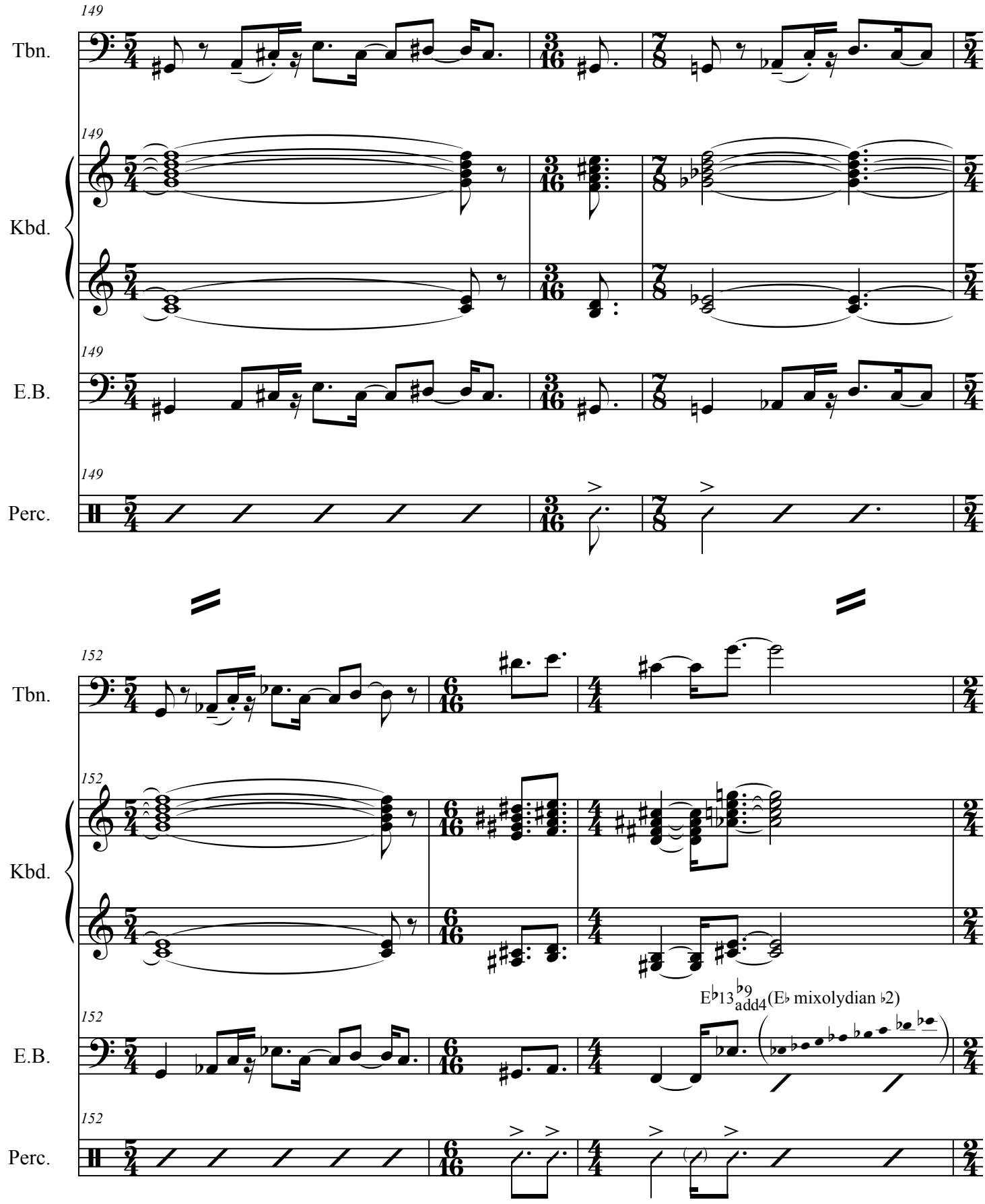

125
Tbn.
senza
sord.
f
125
Kbd.
125
E.B.
125
Perc.
128
Tbn.
comp
E 7♭9♯11
128
Kbd.
simile E 7♭9♯11
128
E.B.
128
Perc.

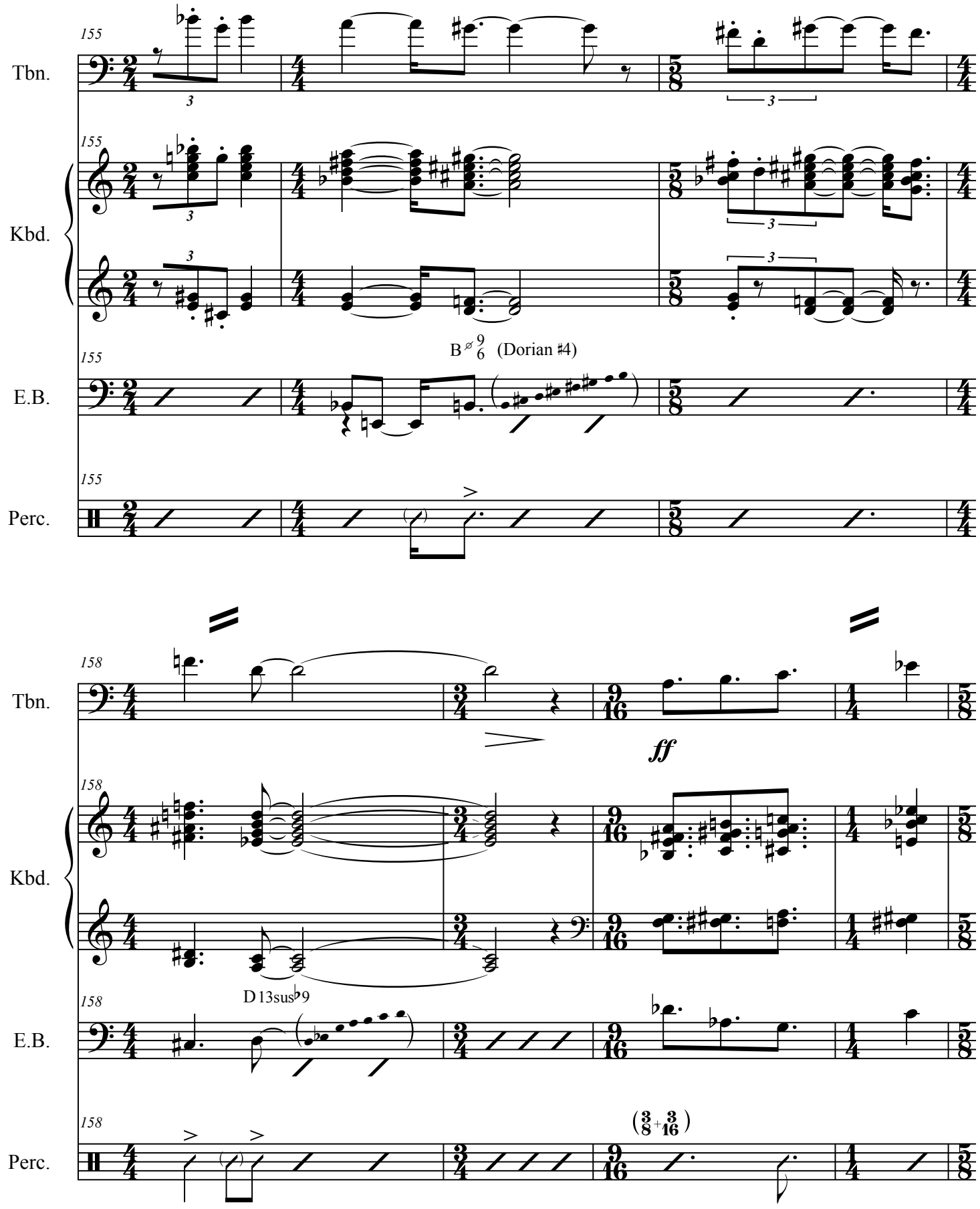

E
131
Tbn.
Kbd.
E.B.
Wd. Blk.
Perc.
G13#11
C♯9sus♭5
WD. BLK.
135
p cresc. poco a poco...
f
to drum set

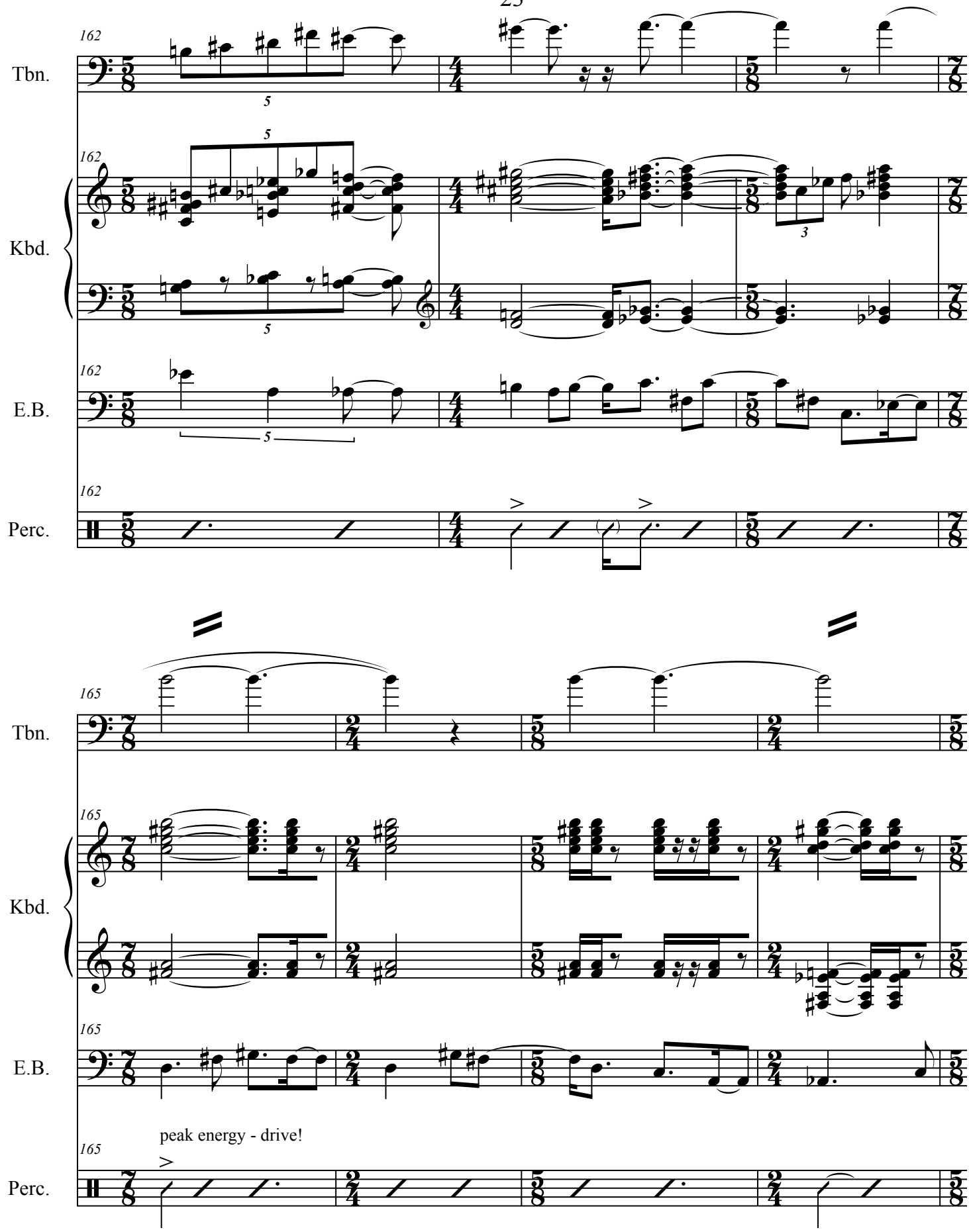

137
Tbn.
Kbd.
E.B.
Perc.
cresc...
DRUM SET fill, lead into groove
f
F
139
ff
heavy, driving jazz/funk

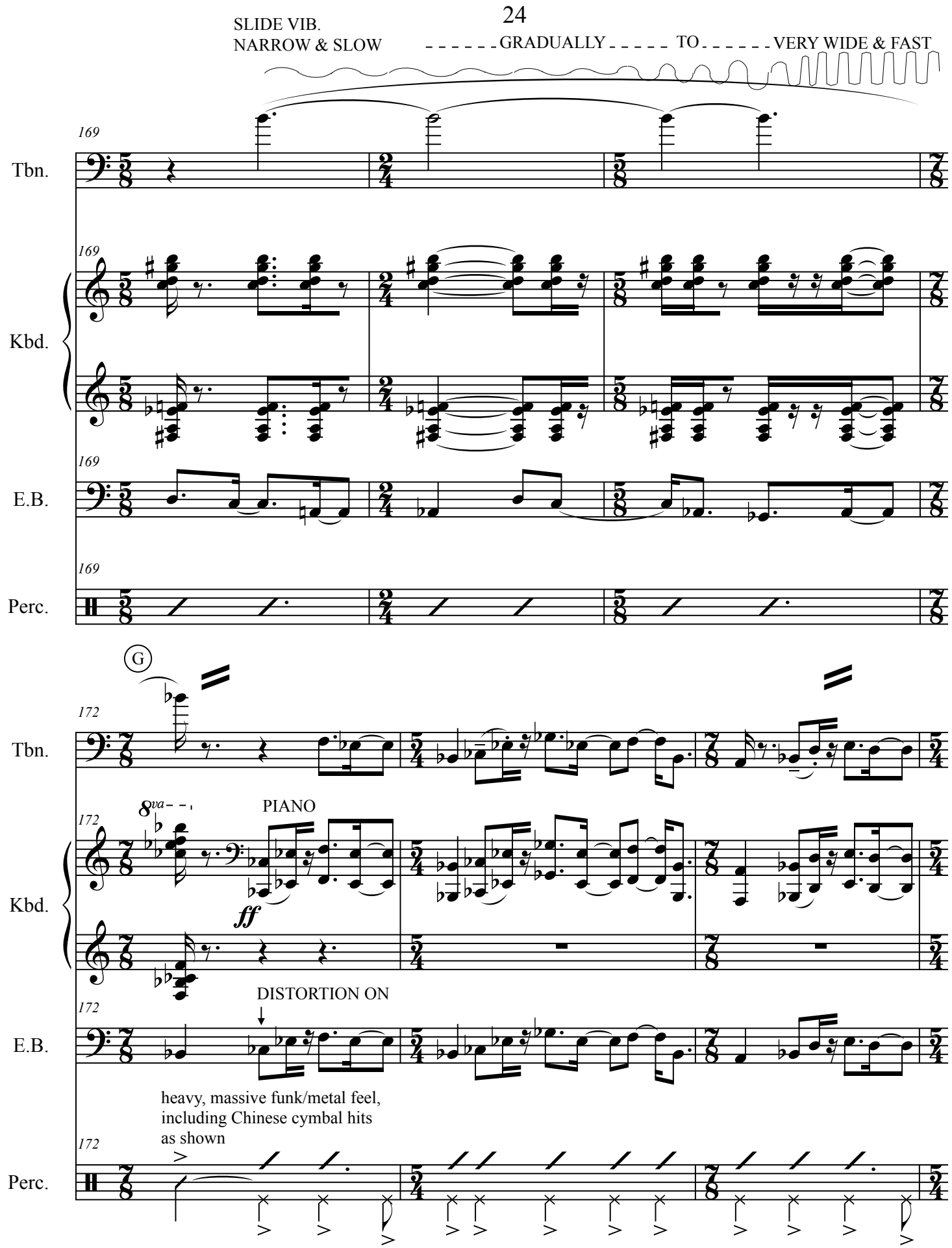

141
Kbd.
141
E.B.
141
Perc.
143
Tbn.
ff
SYNTH
timbre a cross btw. synth brass & punchy electric piano - initial sustain followed by slow decay
143
Kbd.
ff
143
E.B.
143
Perc.

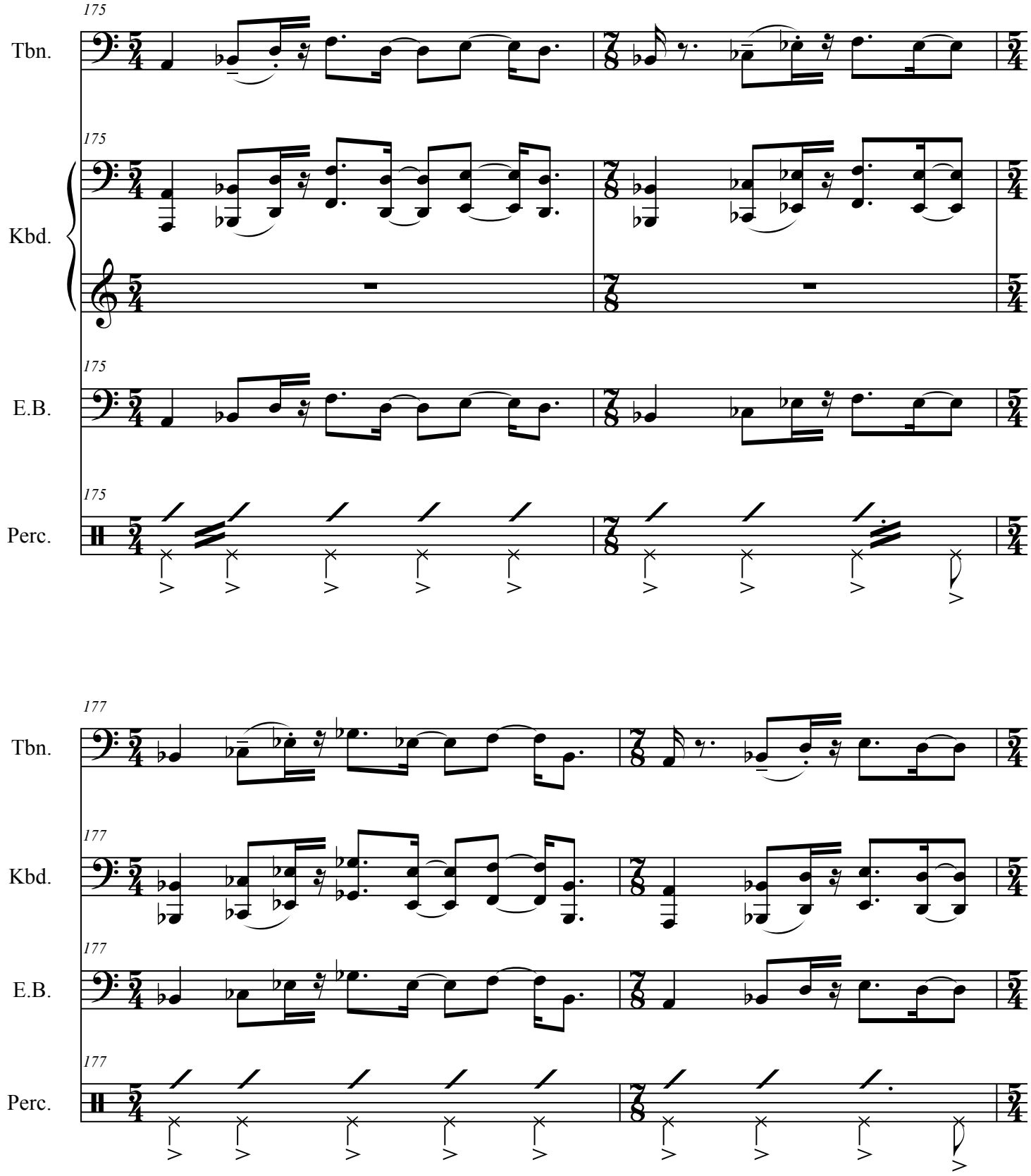

145
Tbn.
145
Kbd.
145
E.B.
145
Perc.
147
Tbn.
147
Kbd.
147
E.B.
147
Perc.

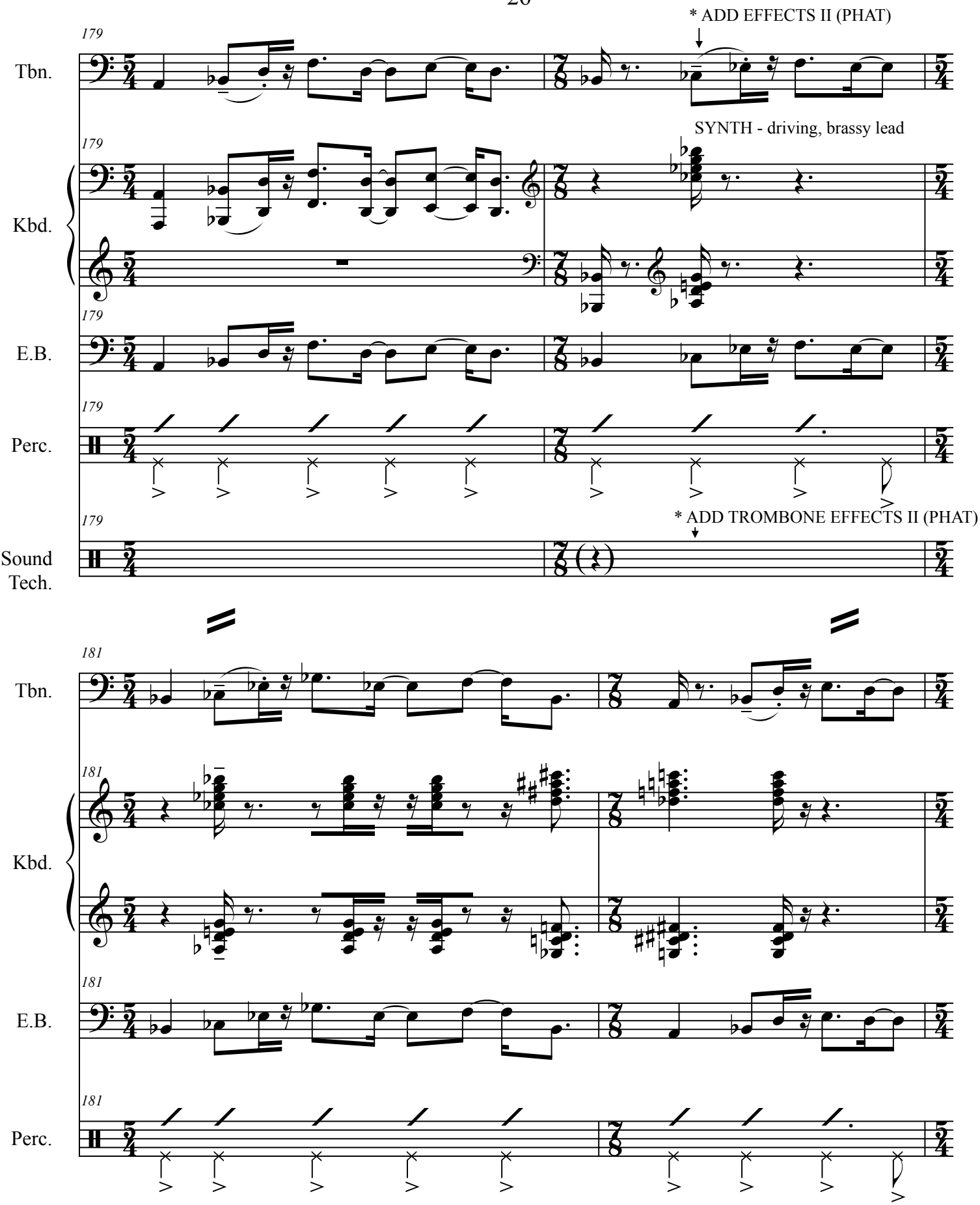

149
Tbn.
149
Kbd.
149
E.B.
149
Perc.
152
Tbn.
152
Kbd.
E♭13♭9add4(E♭ mixolydian ♭2)
152
E.B.
152
Perc.


155
Tbn.
Kbd.
E.B.
Perc.
B ø 9/6 (Dorian ♯4)
158
ff
D 13sus♭9
(3/8 + 3/16)

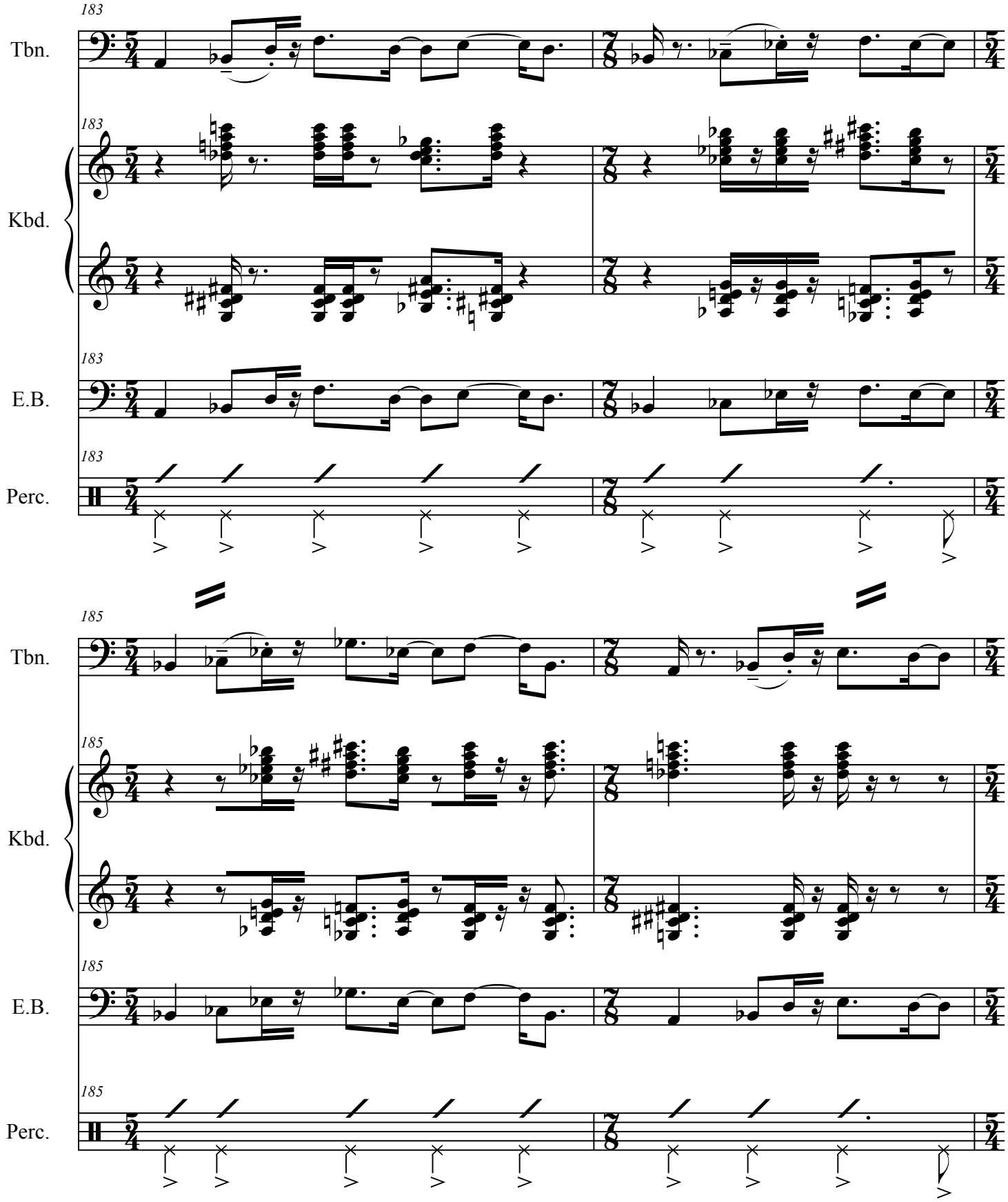

162
Tbn.
Kbd.
E.B.
Perc.
165
peak energy - drive!


SLIDE VIB.
NARROW & SLOW
GRADUALLY
TO
VERY WIDE & FAST
169
Tbn.
Kbd.
E.B.
Perc.
G
172
8va
PIANO
ff
DISTORTION ON
heavy, massive funk/metal feel,
including Chinese cymbal hits
as shown


175
Tbn.
175
Kbd.
175
E.B.
175
Perc.
177
Tbn.
177
Kbd.
177
E.B.
177
Perc.



* Add effects that make tone more massive/funky: bass boost plus some combination of phase shifting, chorus and/or flanging.


183
Tbn.
183
Kbd.
183
E.B.
183
Perc.
185
Tbn.
185
Kbd.
185
E.B.
185
Perc.

H

187

Tbn.

Kbd.

E.B.

Perc.

*

* Ossia (if two bass drum pedals or two bass drums not available:)

etc.

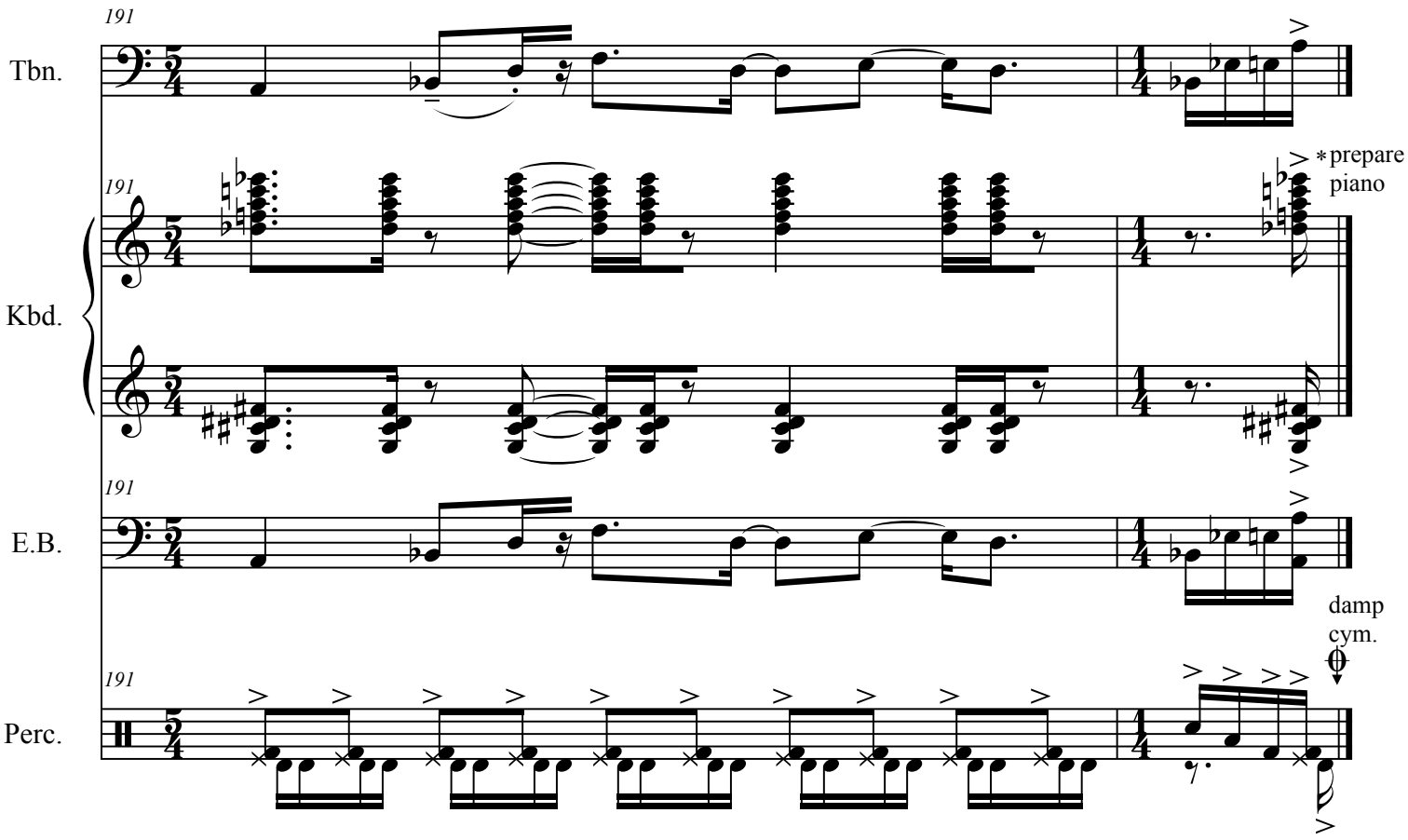
189

Tbn.

Kbd.

E.B.

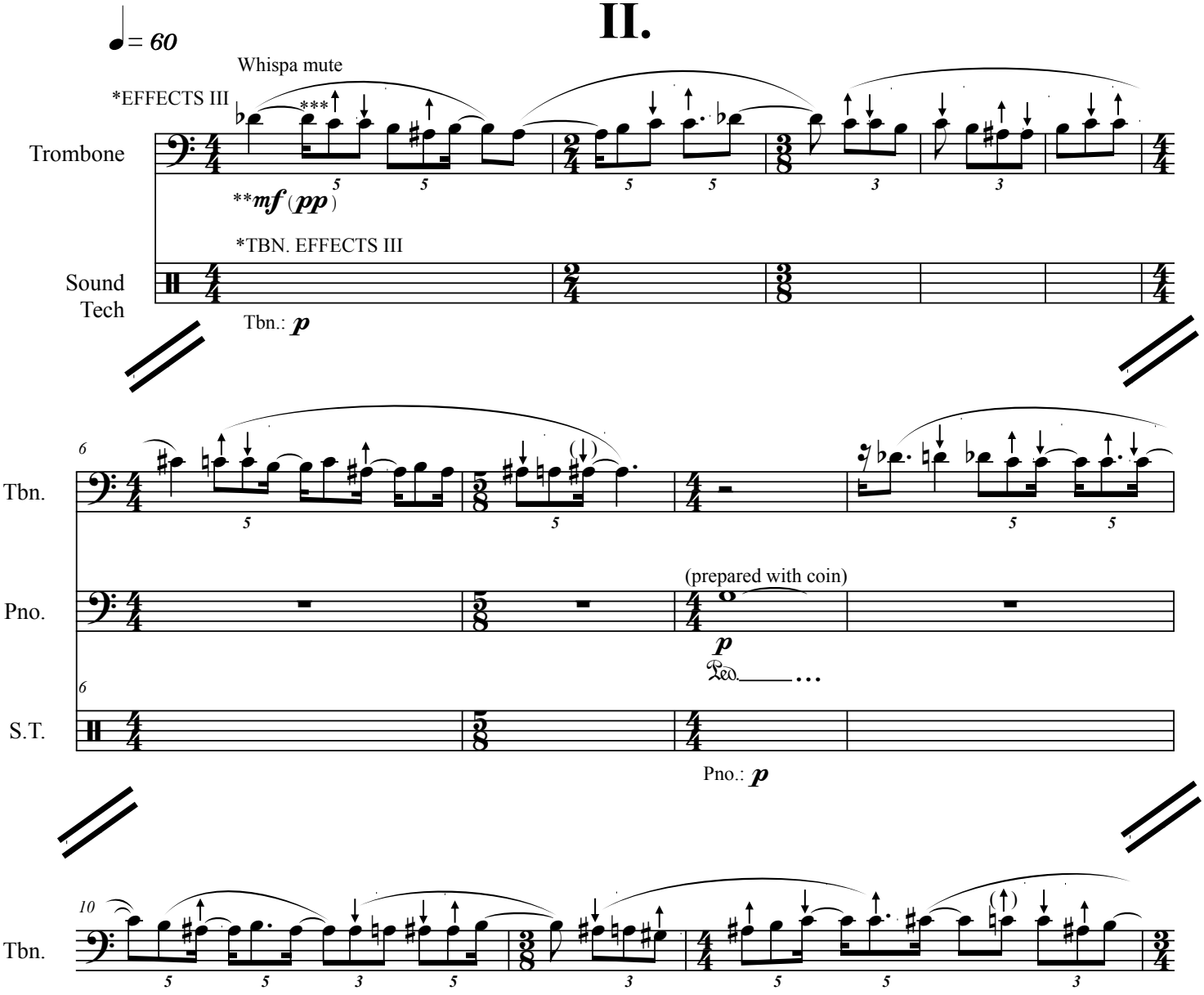
Perc.



* Between movements, prepare piano as indicated on next page.

Bloomington, IL and East Haddam, CT
April-May 2010
with thanks to the I-Park Foundation and Illinois Wesleyan University

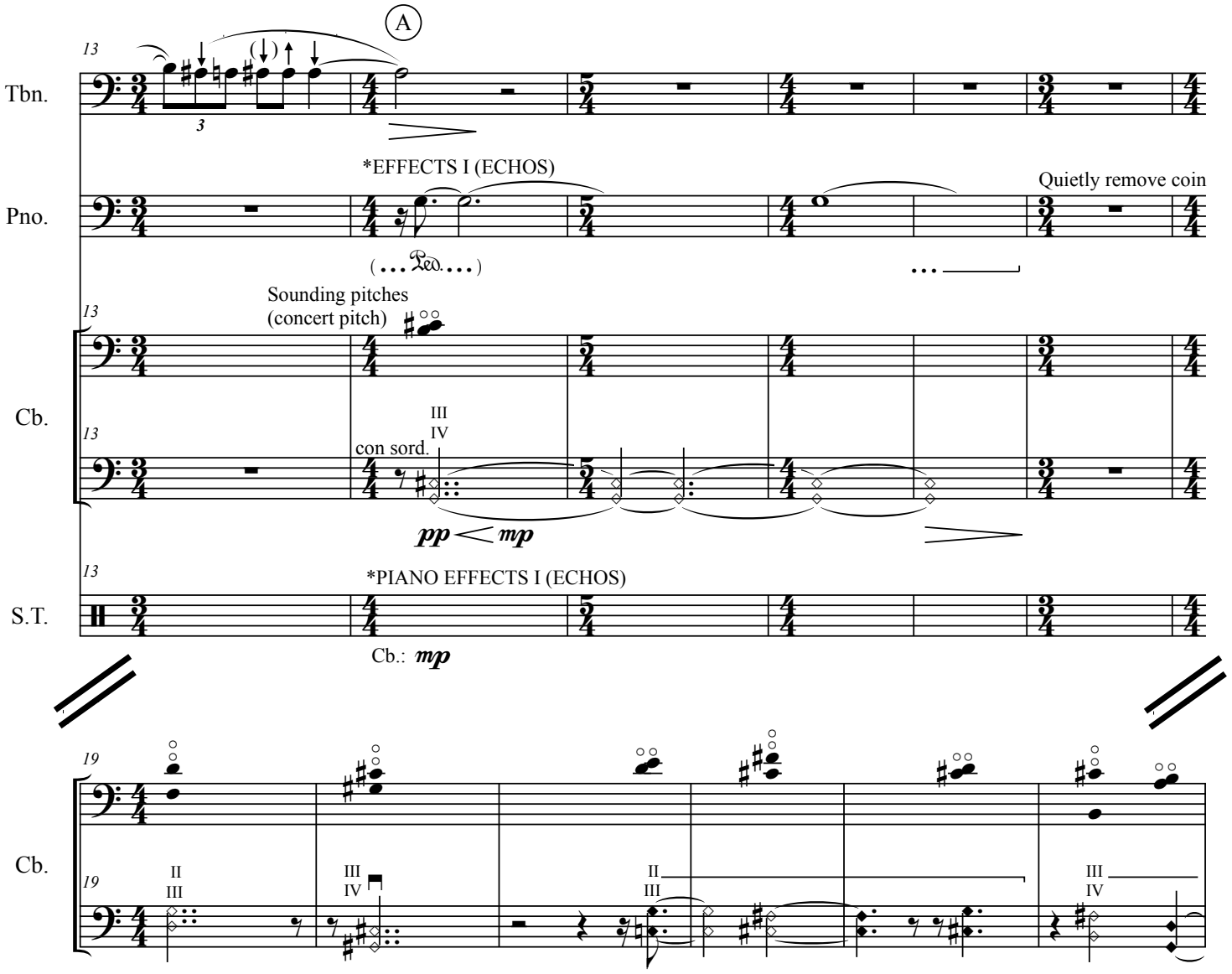
II.



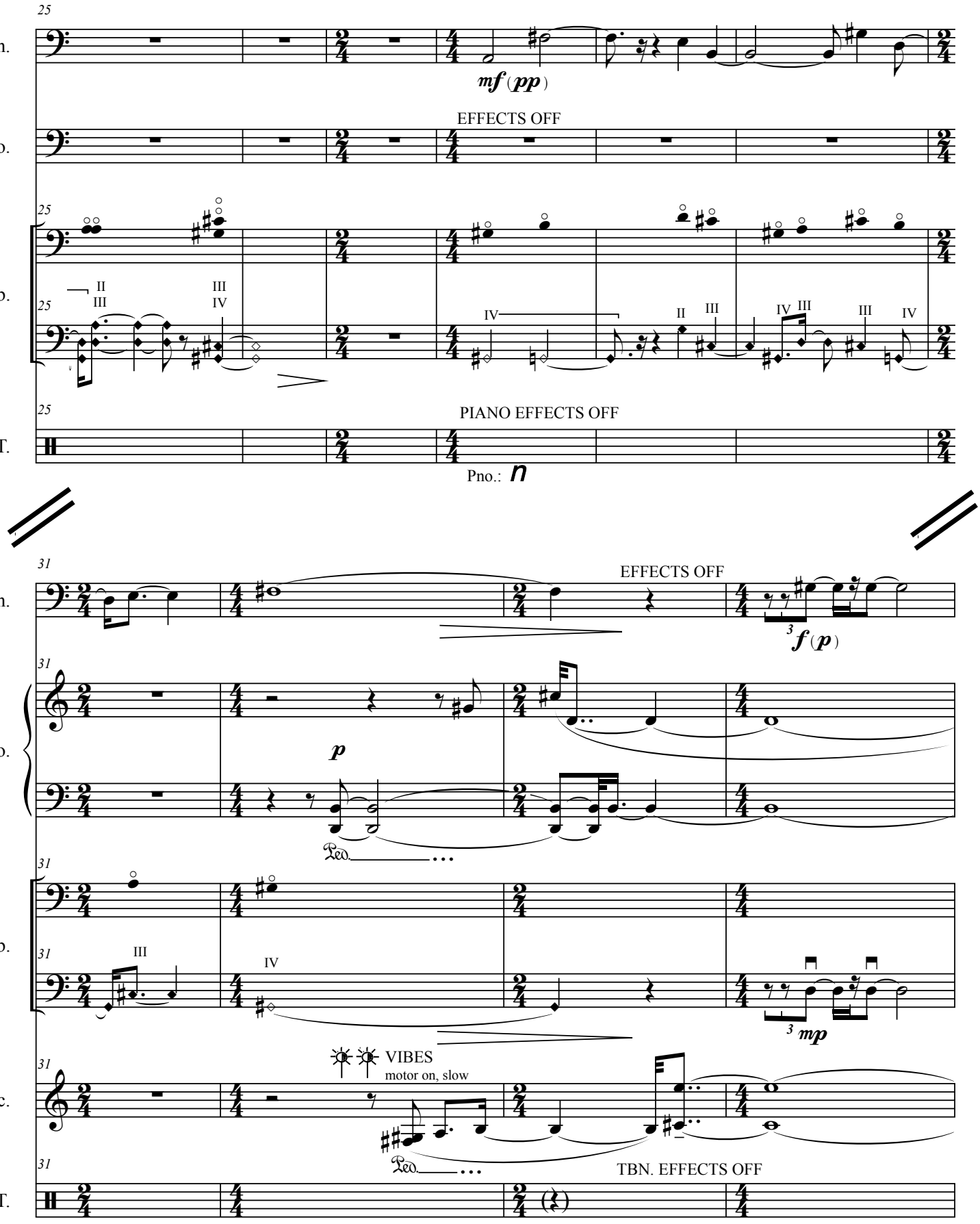
* Use reverb and chorus to create a luminous halo around the trombone.

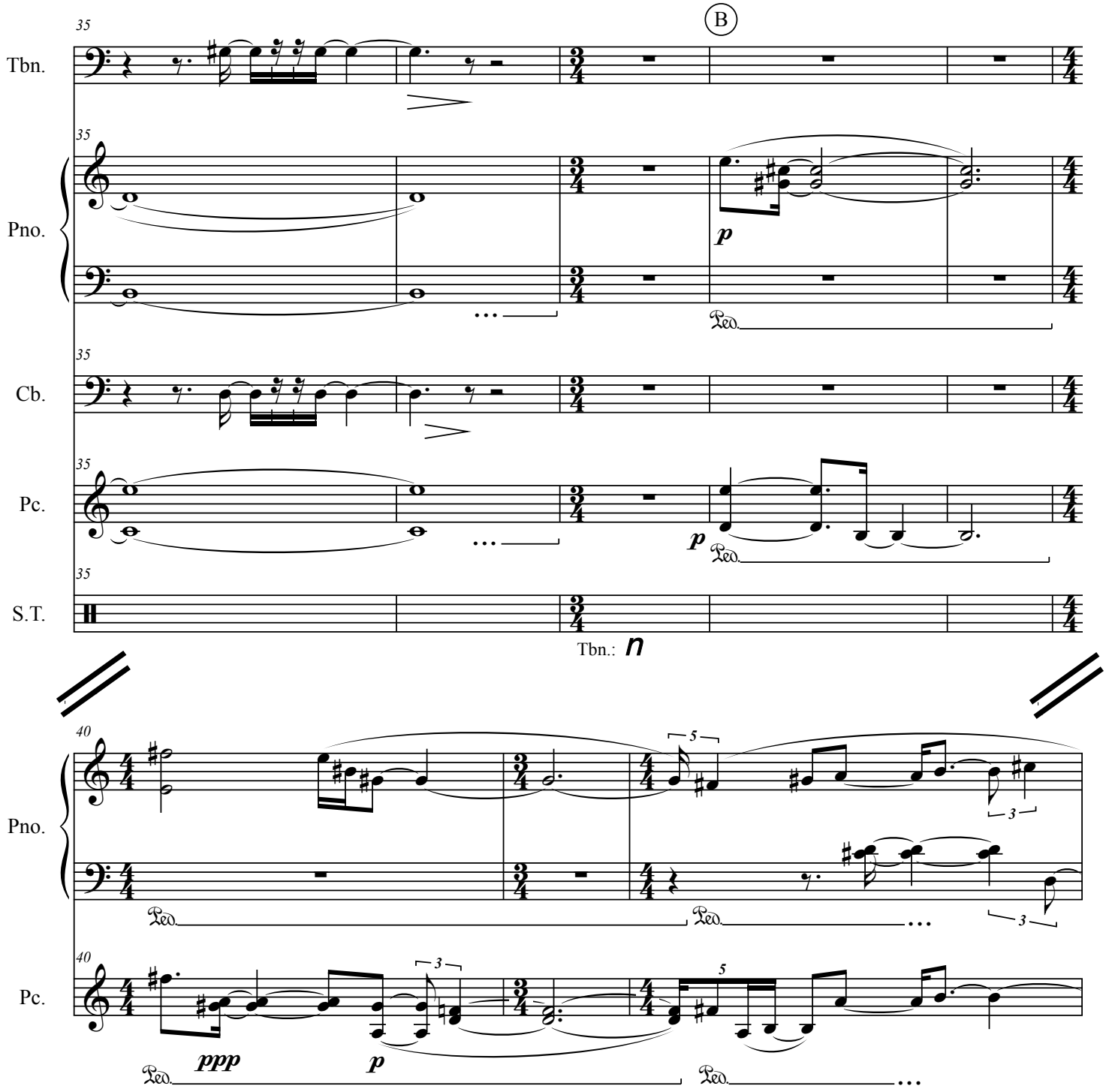
** Play *mf* into whispa mute; the result will be *pp* (boosted to *p* by the microphone.)

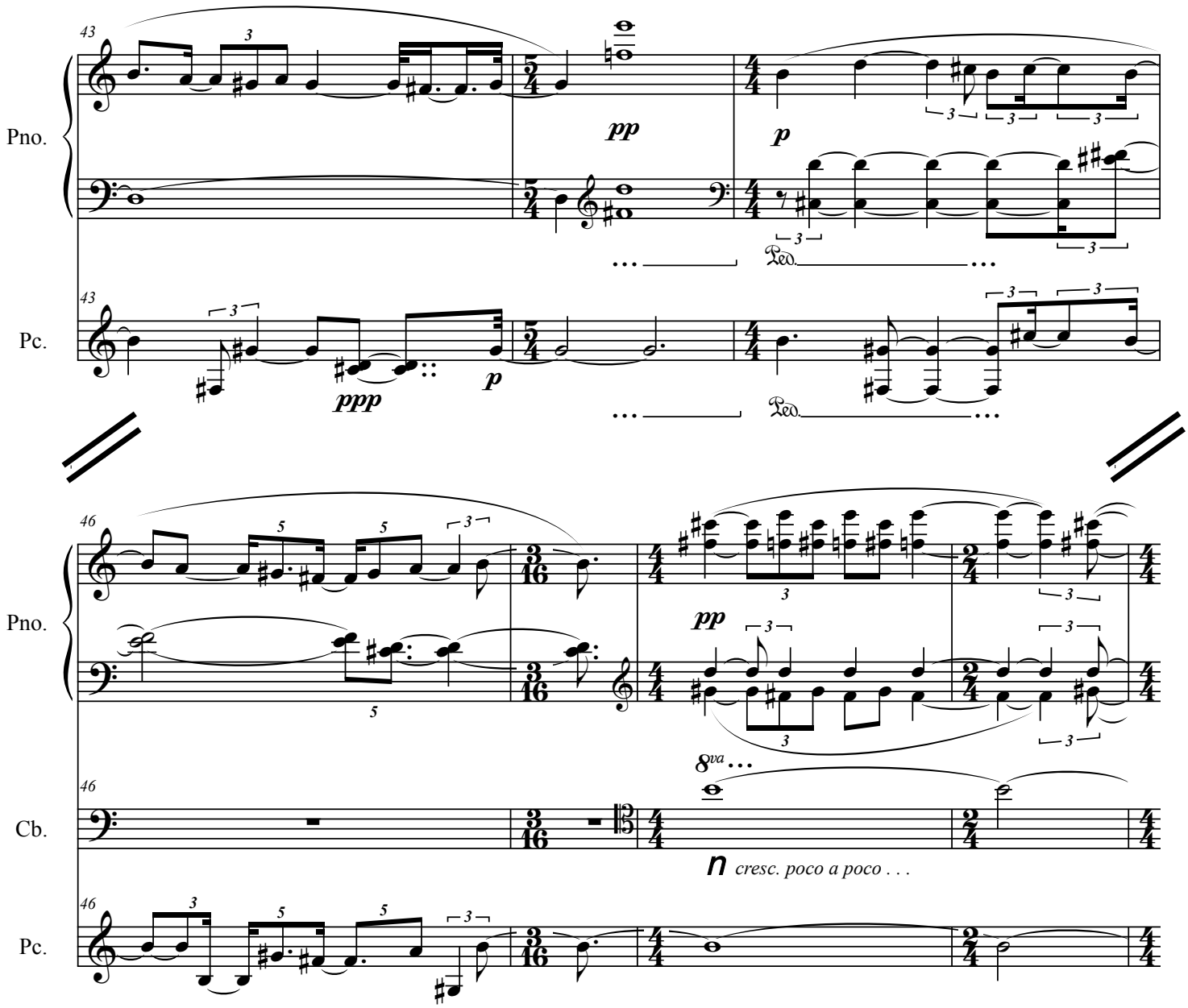
*** Arrows over pitches indicate that the pitches are to be nudged slightly sharp or flat, depending on the direction of the arrow. Arrows, like accidentals, carry for an entire measure. Make the interval between notes as consistent as possible (technically, this should result in a passage of third-tones; perfectionists will raise or lower pitches by 1/6 tone, in relation to normal tuning, depending on the arrow's direction.)

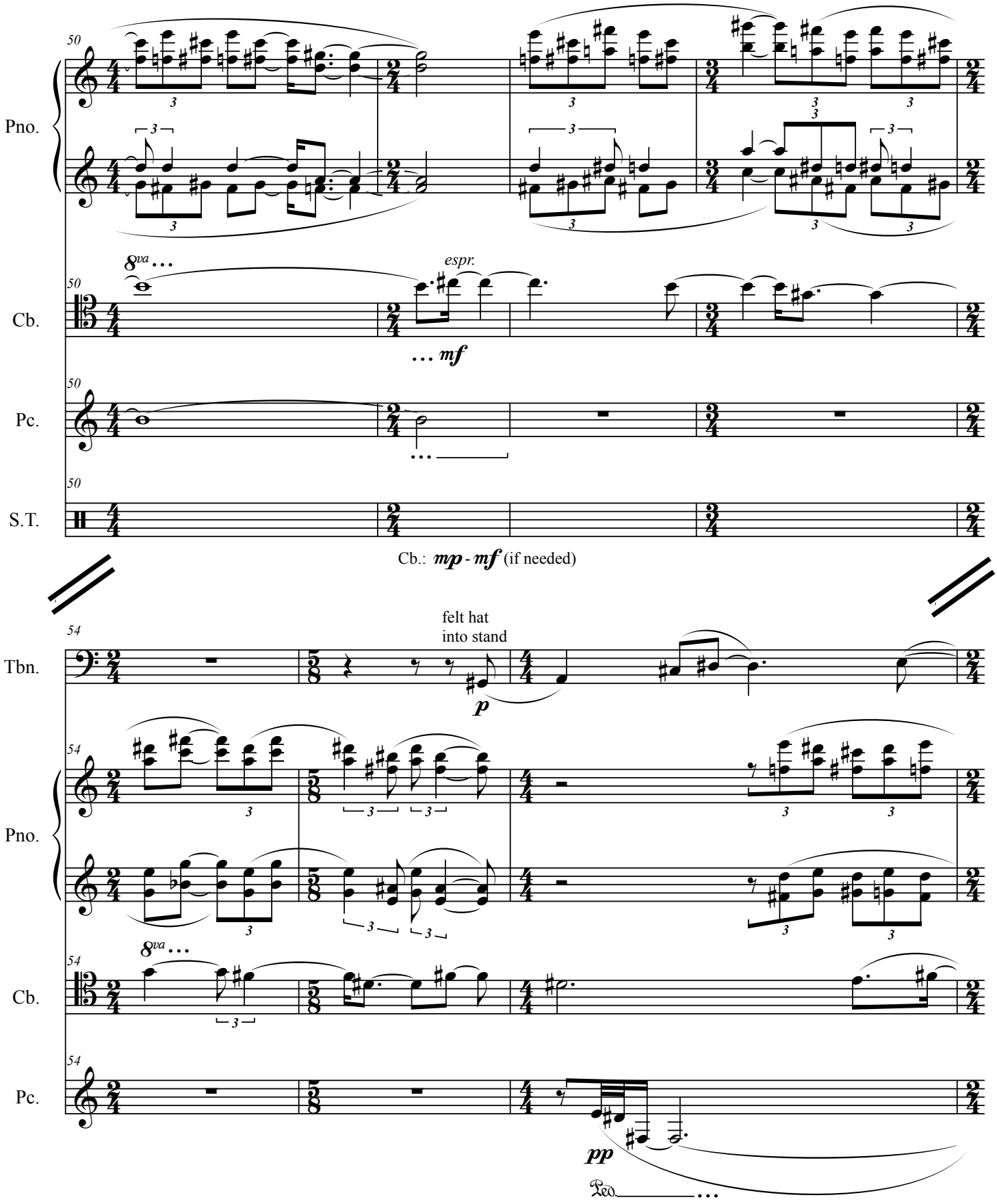


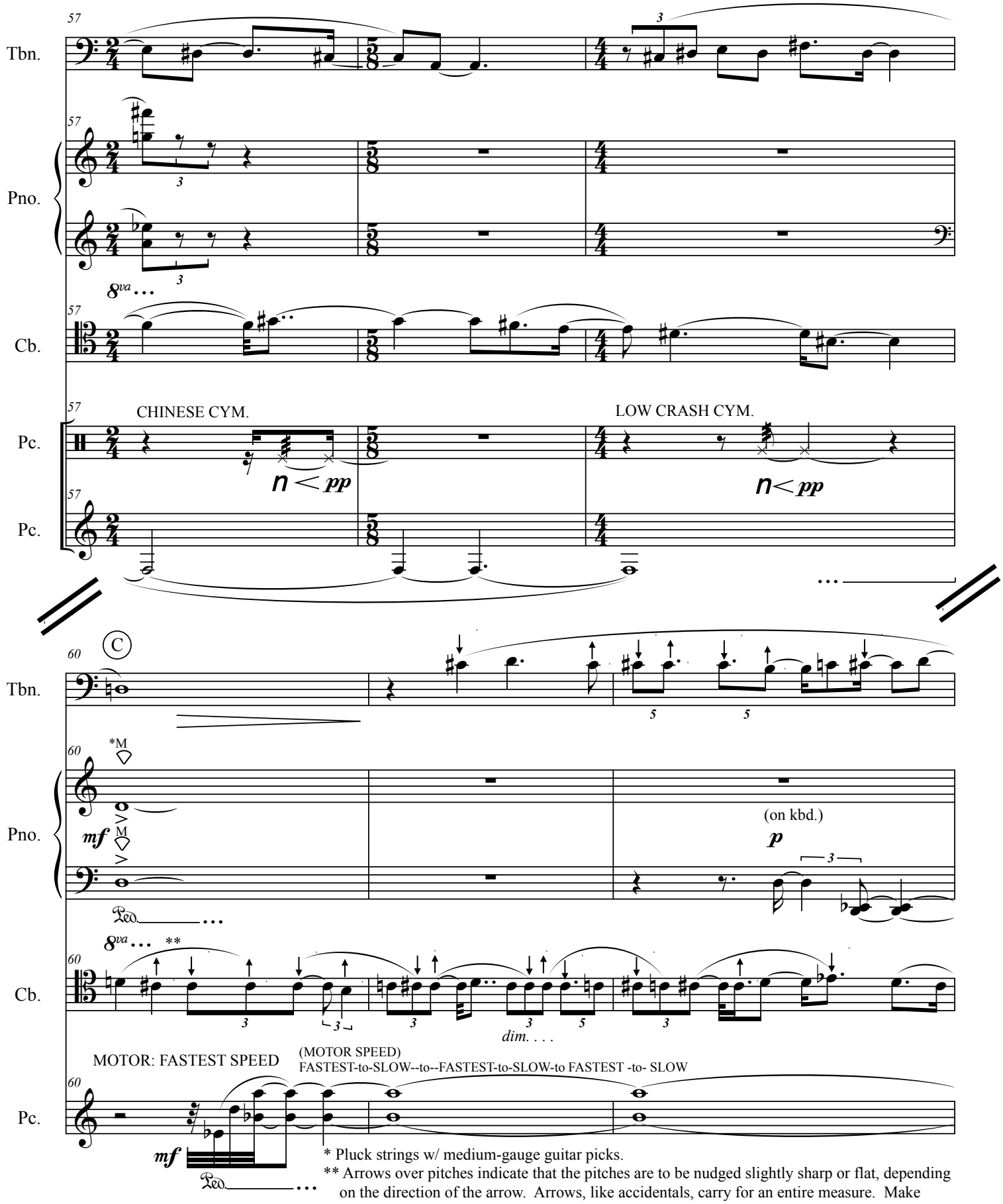
* A series of six to eight echos, approximately one per second, which decrescendo into inaudibility.


25
Tbn.
mf (pp)
EFFECTS OFF
Pno.
25
Cb.
II
III
III
IV
25
IV
II
III
IV
III
III
IV
25
PIANO EFFECTS OFF
S.T.
Pno.: n
31
Tbn.
EFFECTS OFF
3
f (p)
31
Pno.
p
Ped.
31
Cb.
III
31
IV
3
mp
31
Pc.
VIBES
motor on, slow
Ped.
31
TBN. EFFECTS OFF
S.T.


35
B
Tbn.
Pno.
Cb.
Pc.
S.T.
p
Ped.
Tbn.: n
40
5
3
ppp
p

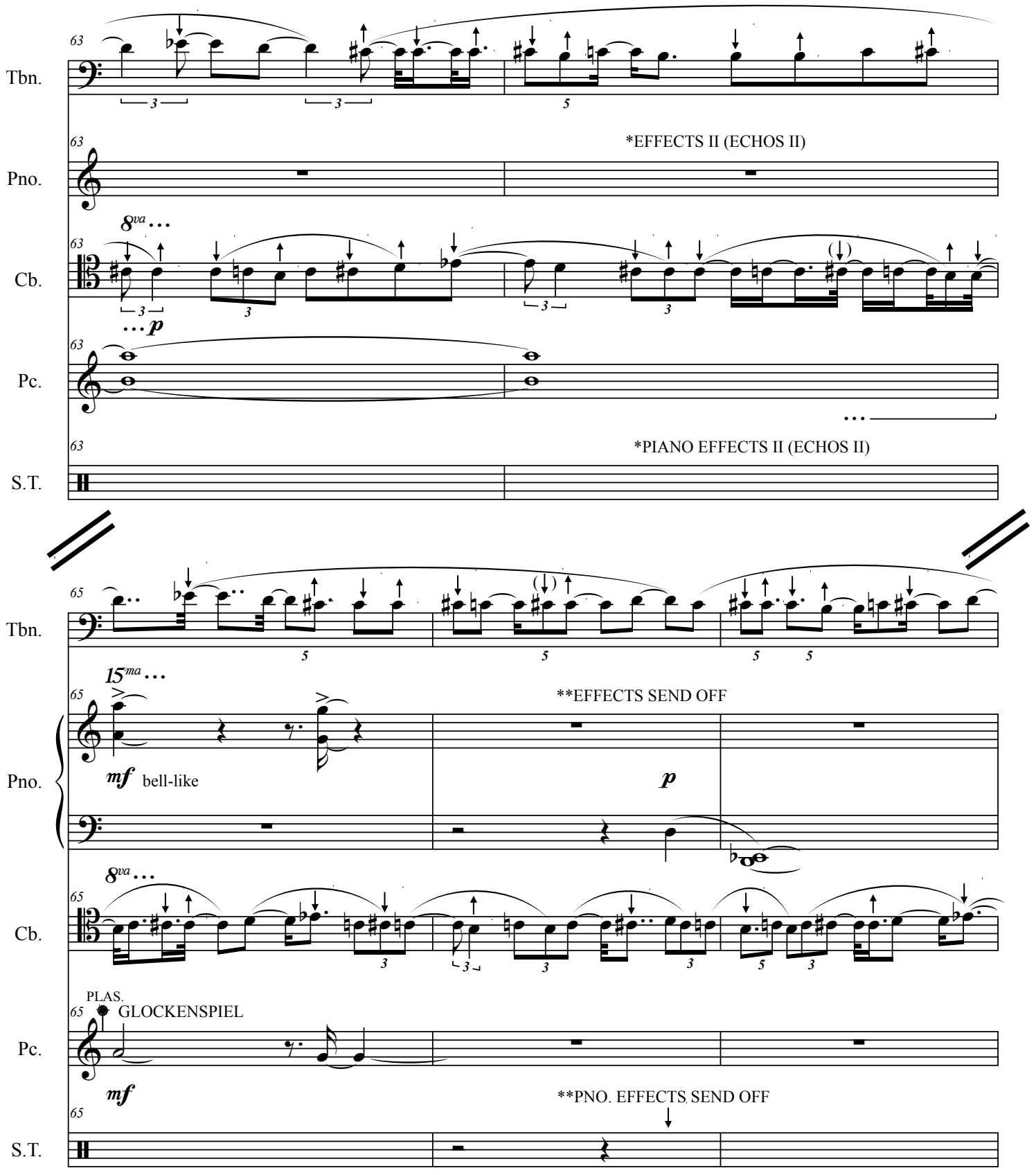

43
Pno.
pp
p
Ped.
43
Pc.
ppp
p
Ped.
46
Pno.
pp
8va
46
Cb.
n cresc. poco a poco . . .
46
Pc.


50
Pno.
Cb.
Pc.
S.T.
8va
espr.
... mf
Cb.: mp - mf (if needed)
54
Tbn.
felt hat
into stand
p
Pno.
Cb.
Pc.
pp
Ped.



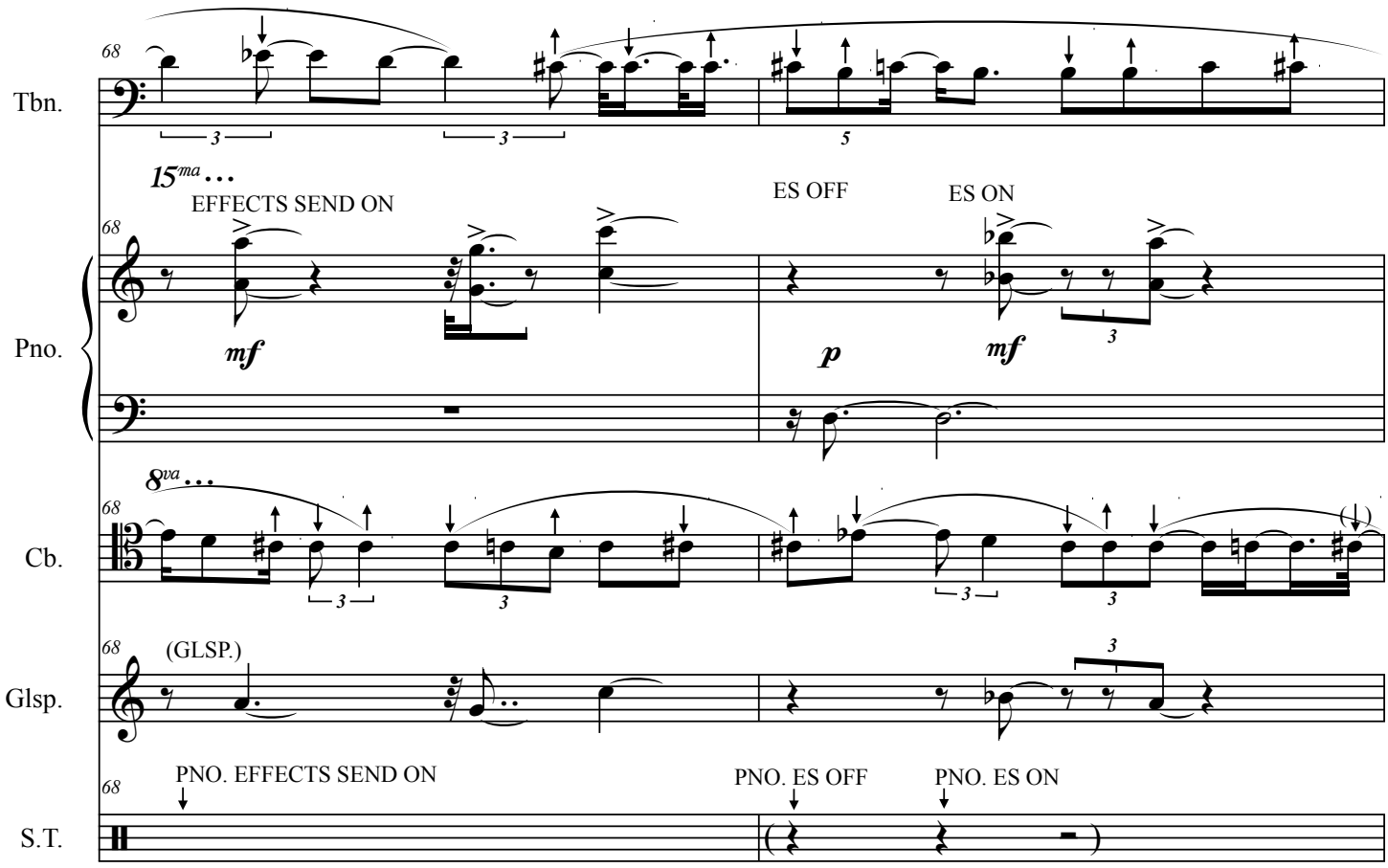
* Pluck strings w/ medium-gauge guitar picks.

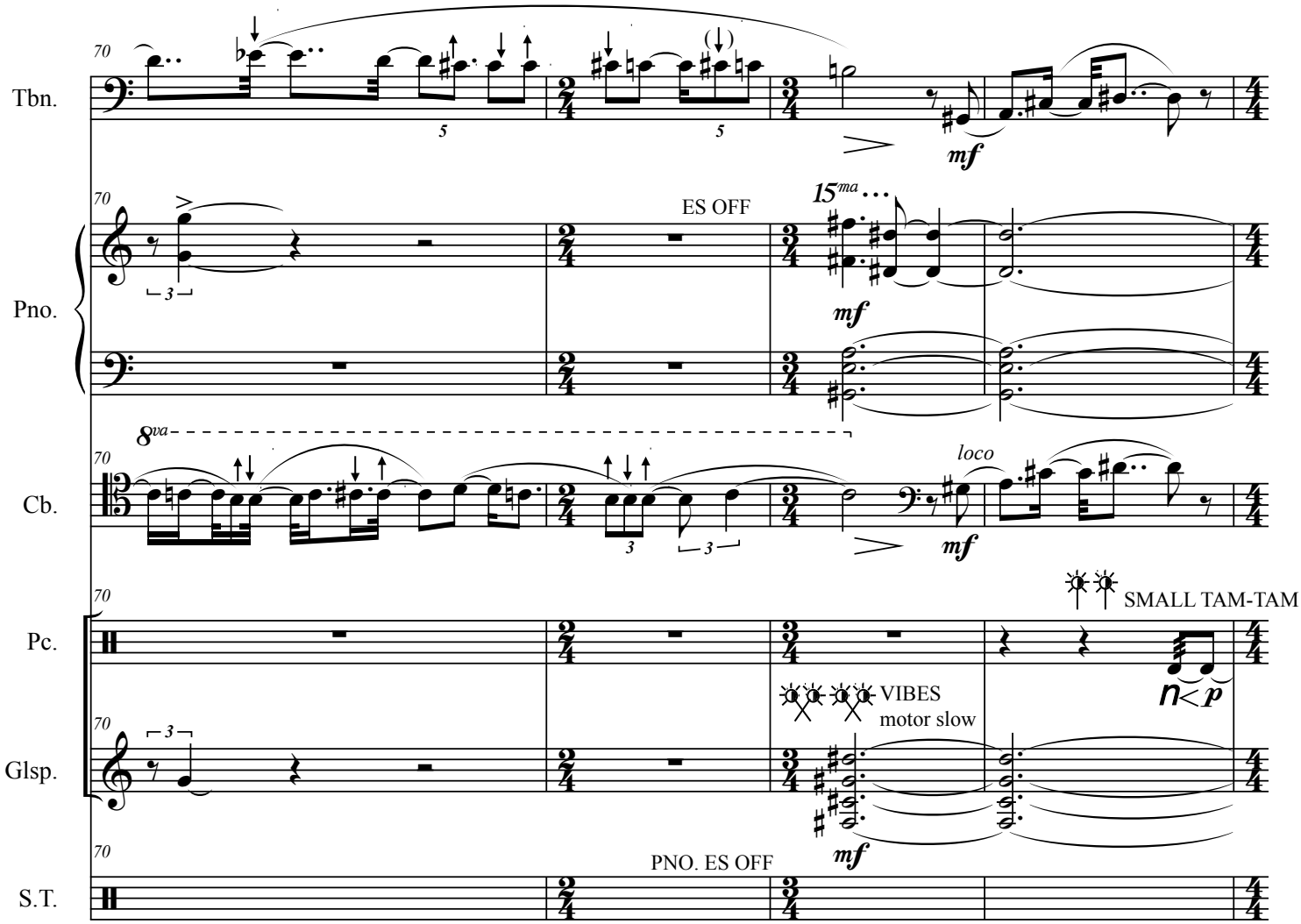
** Arrows over pitches indicate that the pitches are to be nudged slightly sharp or flat, depending on the direction of the arrow. Arrows, like accidentals, carry for an entire measure. Make the interval between notes as consistent as possible (technically, this should result in a passage of third-tones; perfectionists will raise or lower pitches by 1/6 tone, in relation to normal tuning, depending on the arrow's direction.)

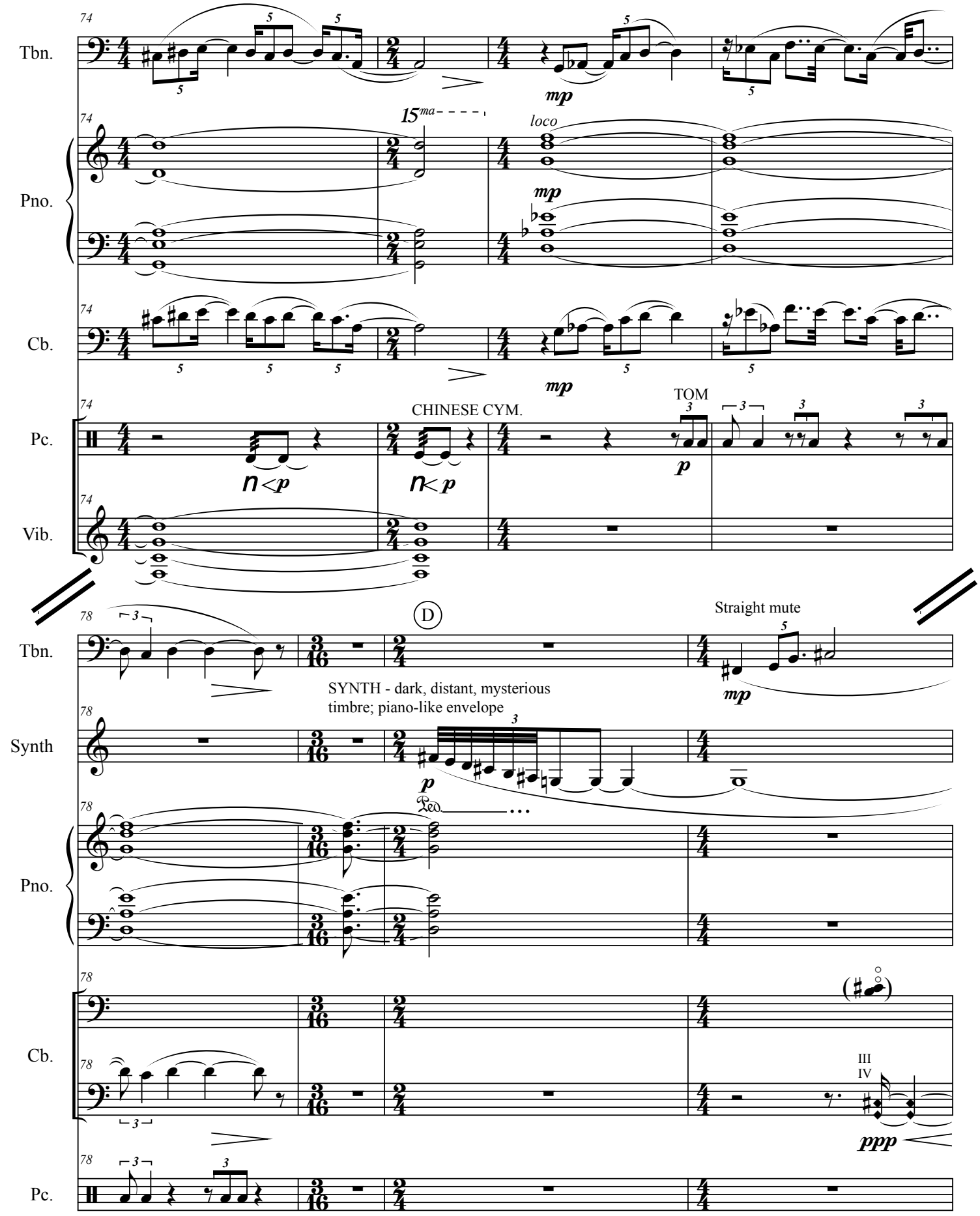


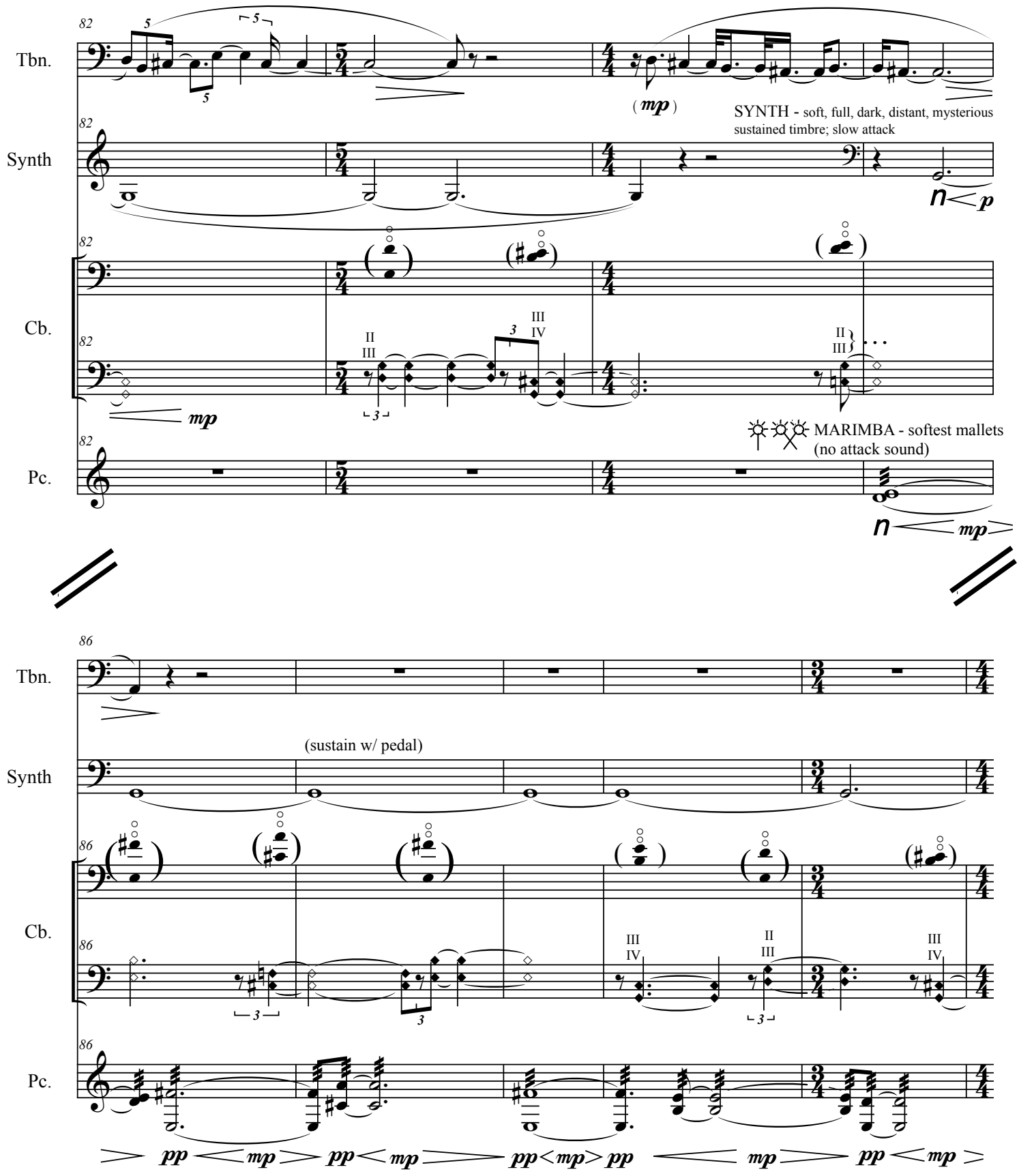
* A series of six to eight echos at a rate of ♩ = ca. 90, which decrescendo into inaudibility.

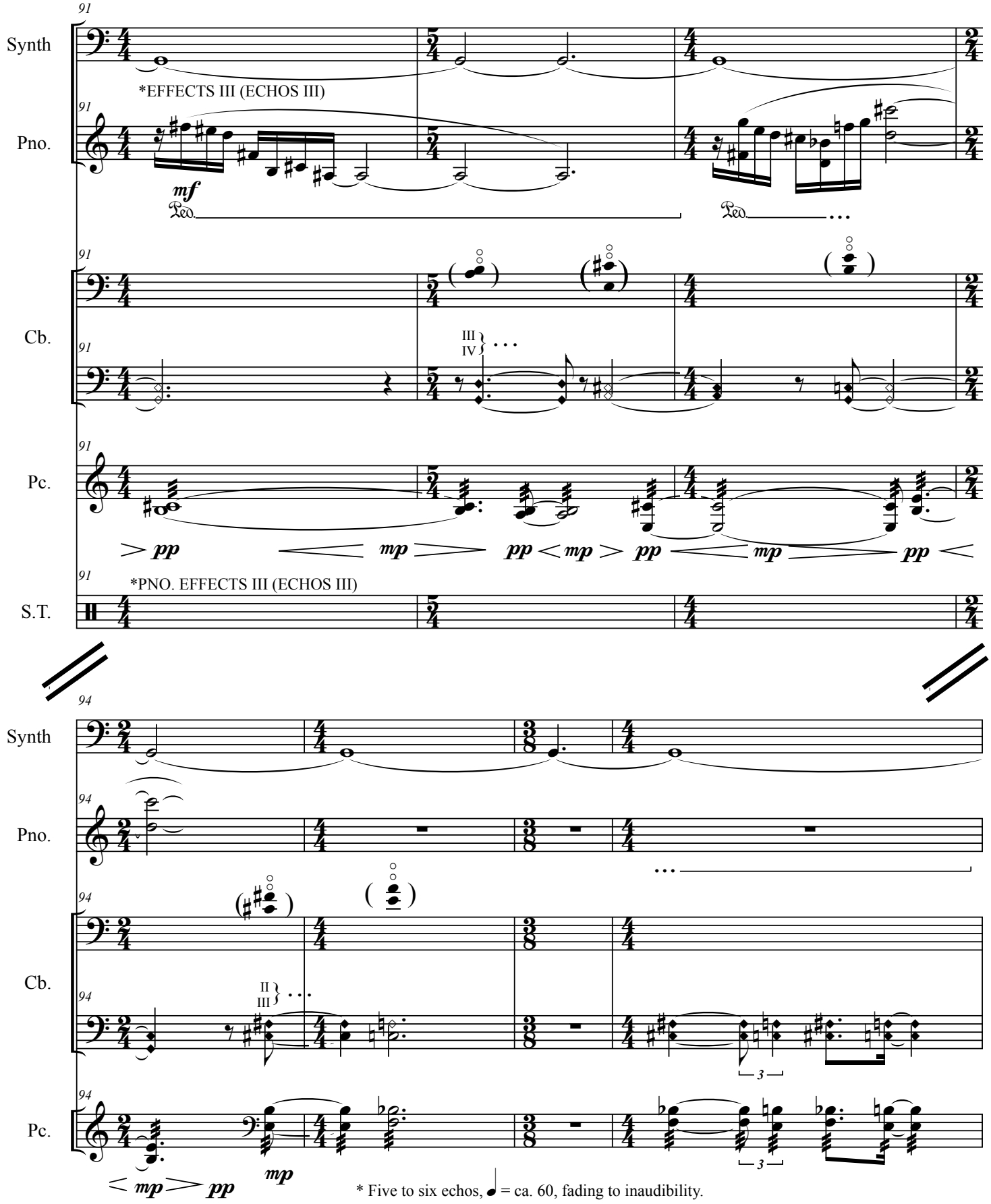
** The left-hand notes should not produce echos; however, the series of echos from the previous right-hand notes should not be cut off.


Tbn.
Pno.
Cb.
Glsp.
S.T.
68
15ma...
EFFECTS SEND ON
ES OFF
ES ON
mf
p
mf
8va...
(GLSP.)
PNO. EFFECTS SEND ON
PNO. ES OFF
PNO. ES ON

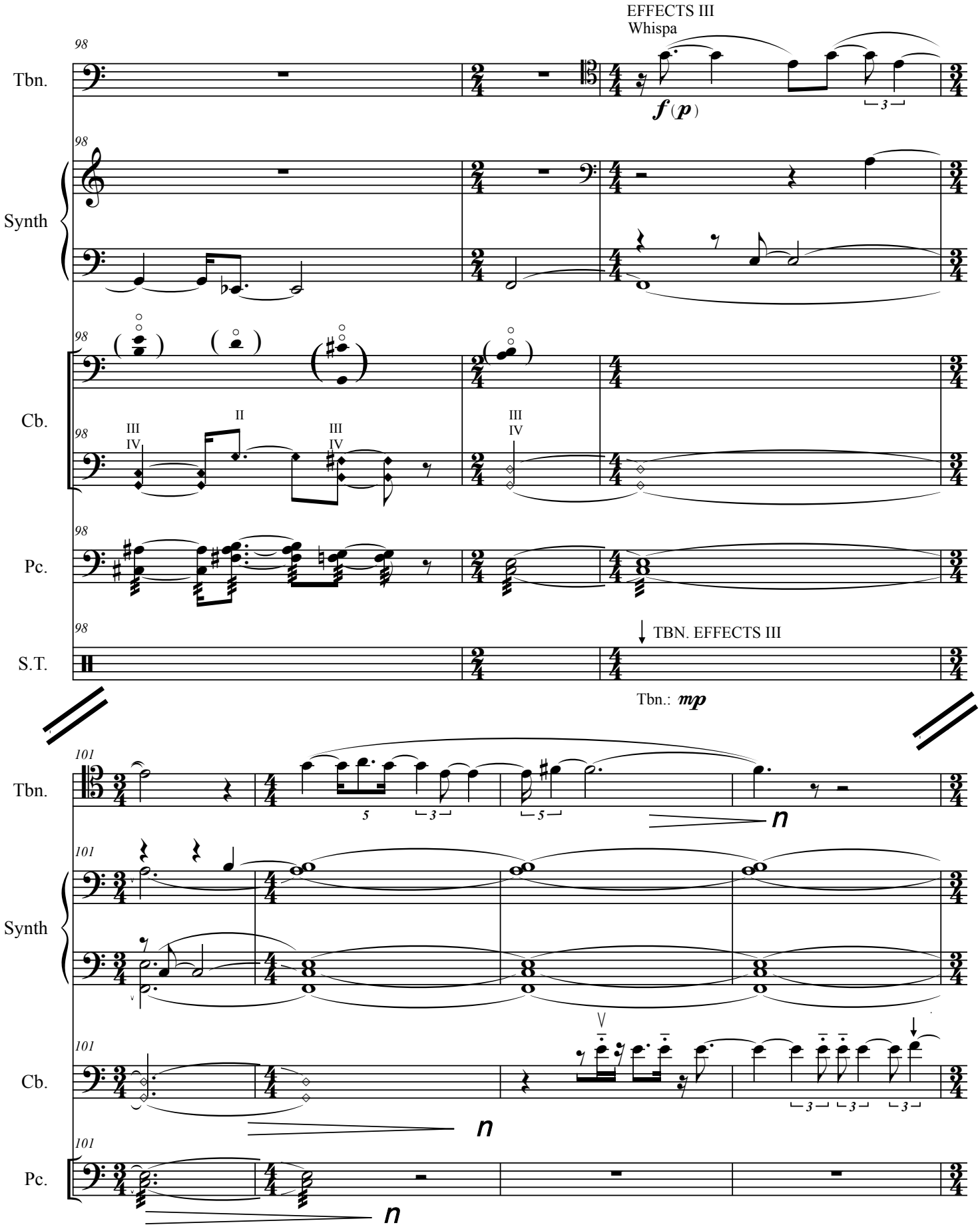

Tbn.
Pno.
Cb.
Pc.
Glsp.
S.T.
70
ES OFF
15ma
mf
8va
loco
SMALL TAM-TAM
VIBES
motor slow
PNO. ES OFF

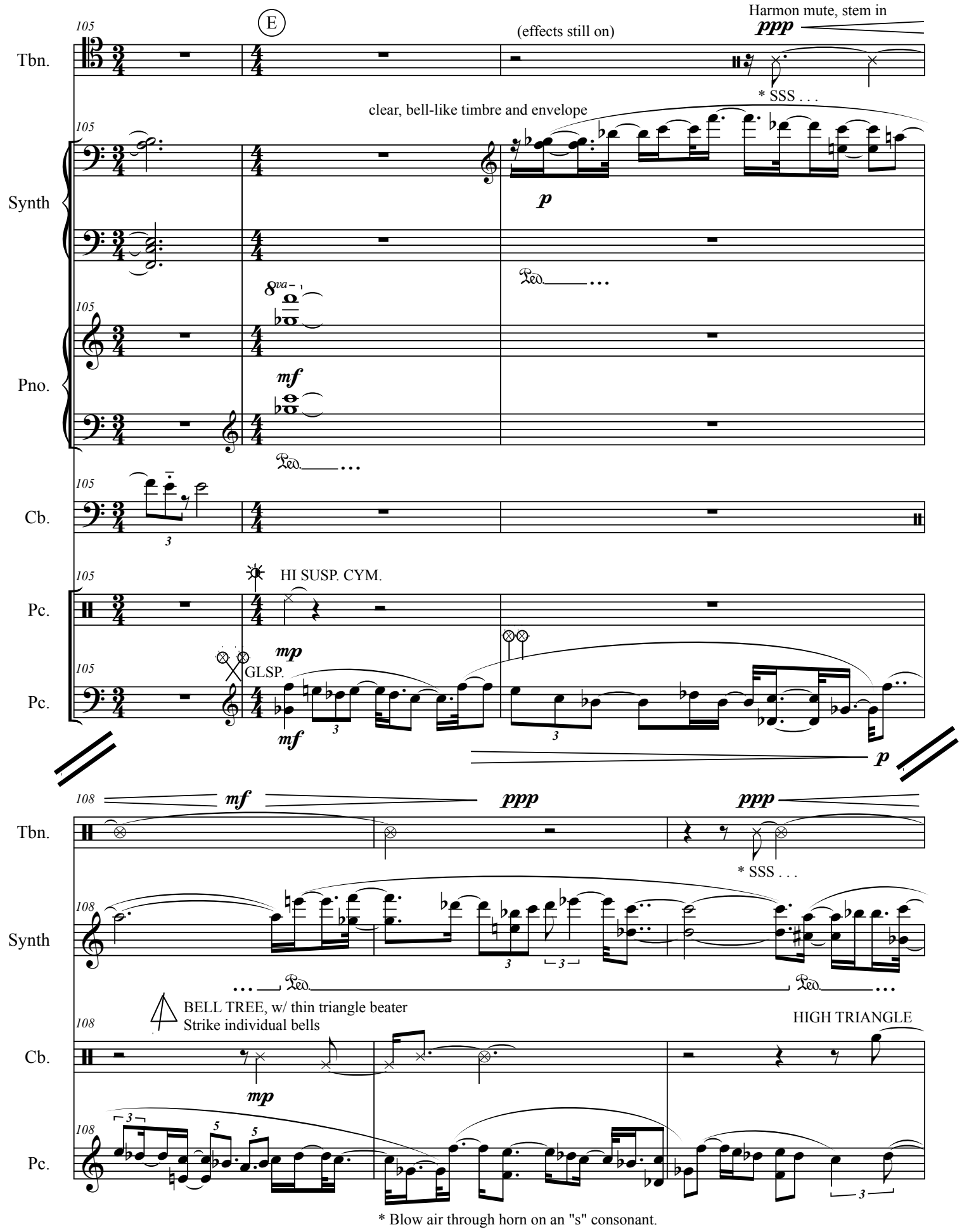

Tbn.
Pno.
Cb.
Pc.
Vib.
74
15ma
loco
mp
CHINESE CYM.
TOM
p
Straight mute
D
SYNTH - dark, distant, mysterious
timbre; piano-like envelope
Synth
78
Ped.
III
IV
ppp

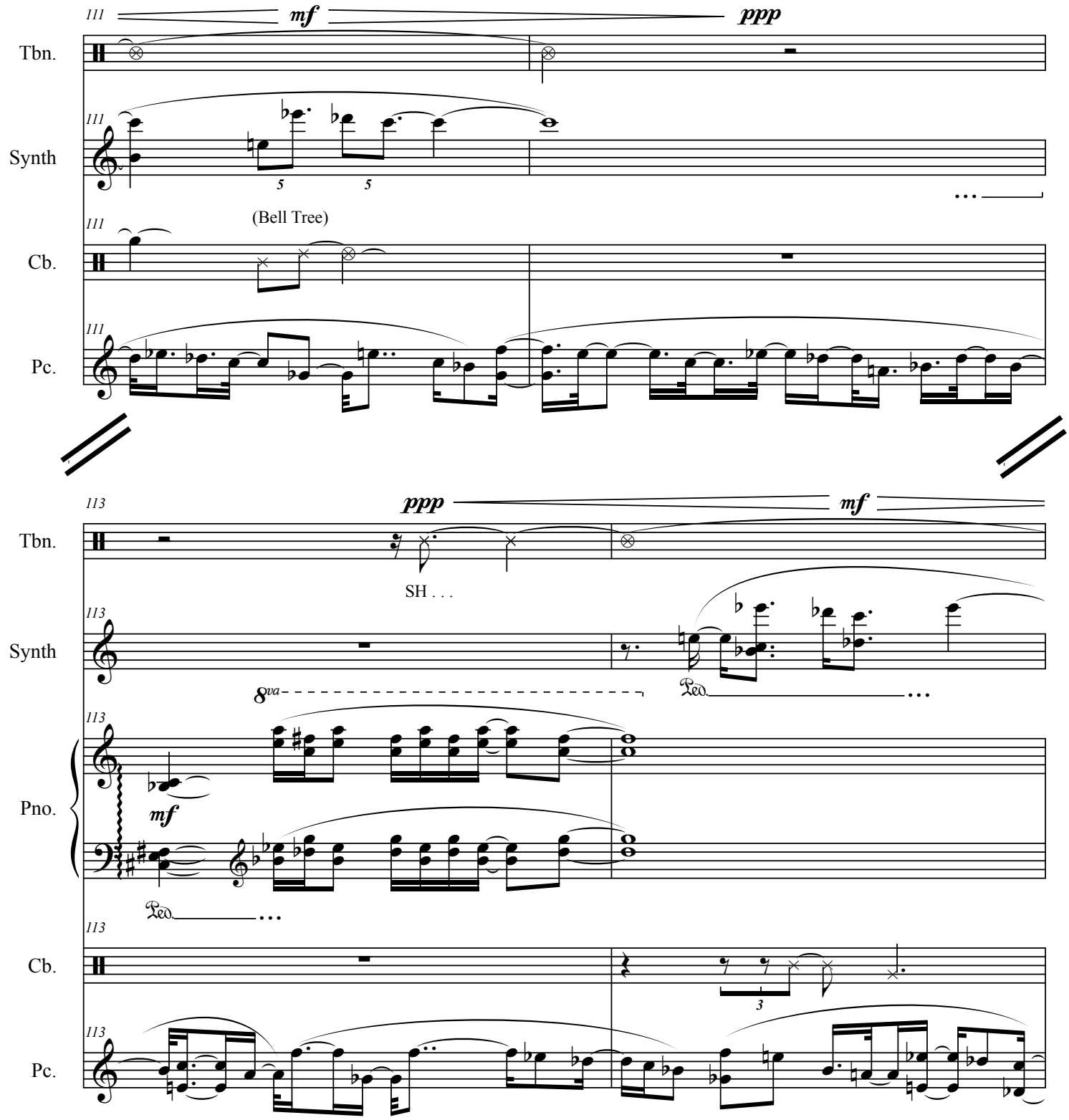

82
Tbn.
Synth
Cb.
Pc.
(mp)
SYNTH - soft, full, dark, distant, mysterious sustained timbre; slow attack
n < p
mp
MARIMBA - softest mallets (no attack sound)
n < mp >
86
(sustain w/ pedal)
pp < mp > pp < mp > pp < mp > pp < mp > pp < mp >

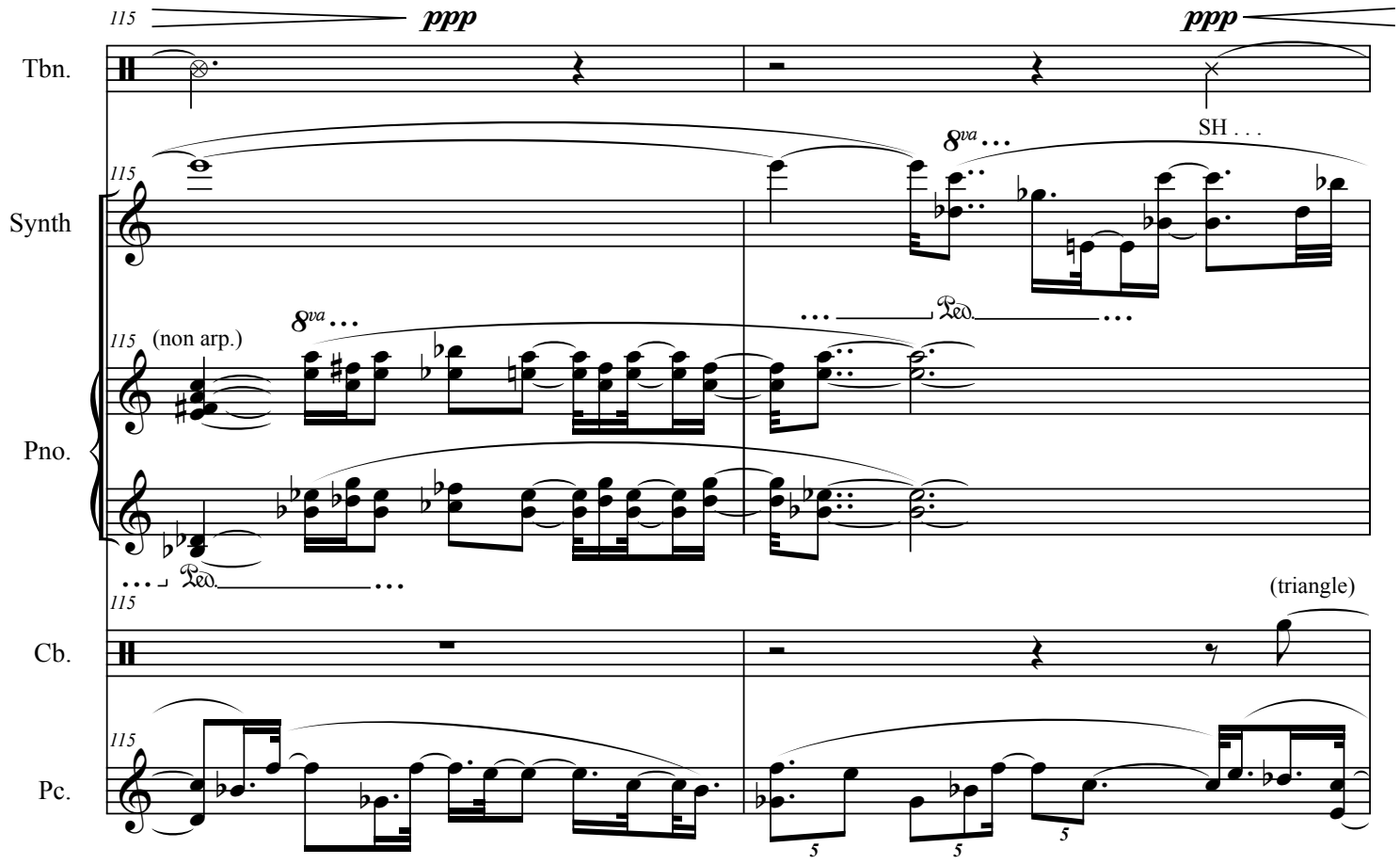


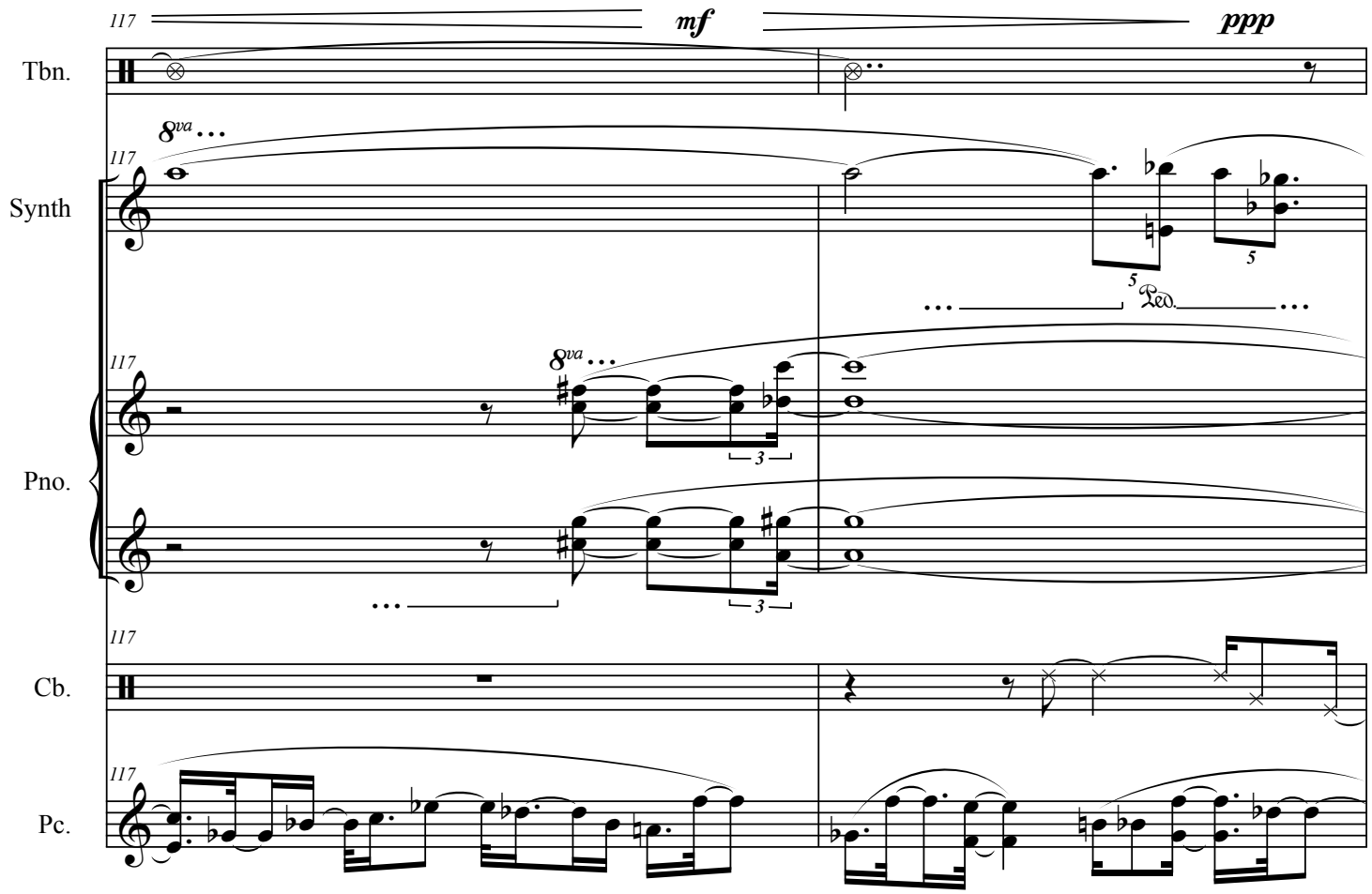
* Five to six echos, ♩ = ca. 60, fading to inaudibility.

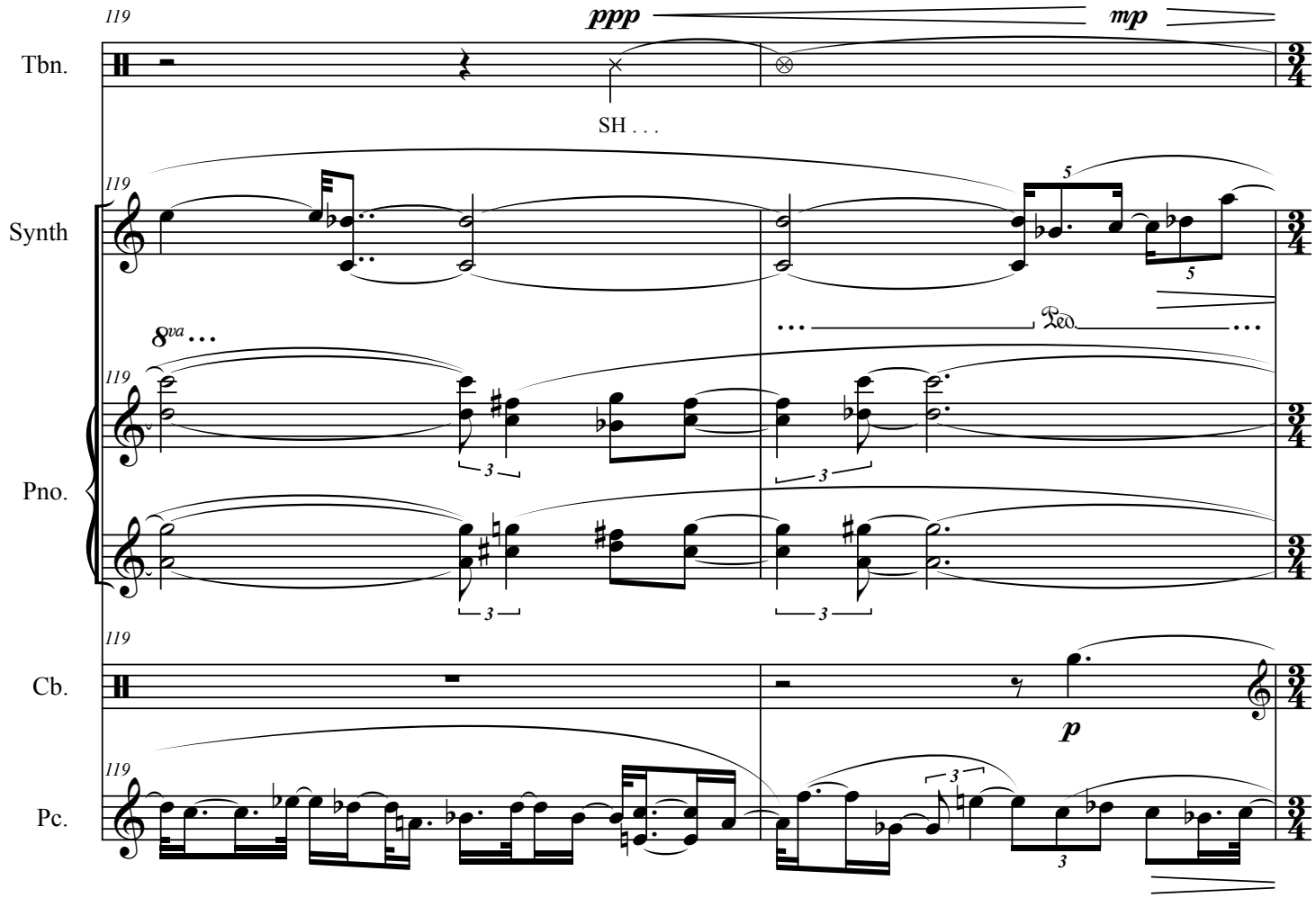

EFFECTS III
Whispa
98
Tbn.
Synth
Cb.
Pc.
S.T.
III
IV
II
TBN. EFFECTS III
Tbn.: mp
101
n

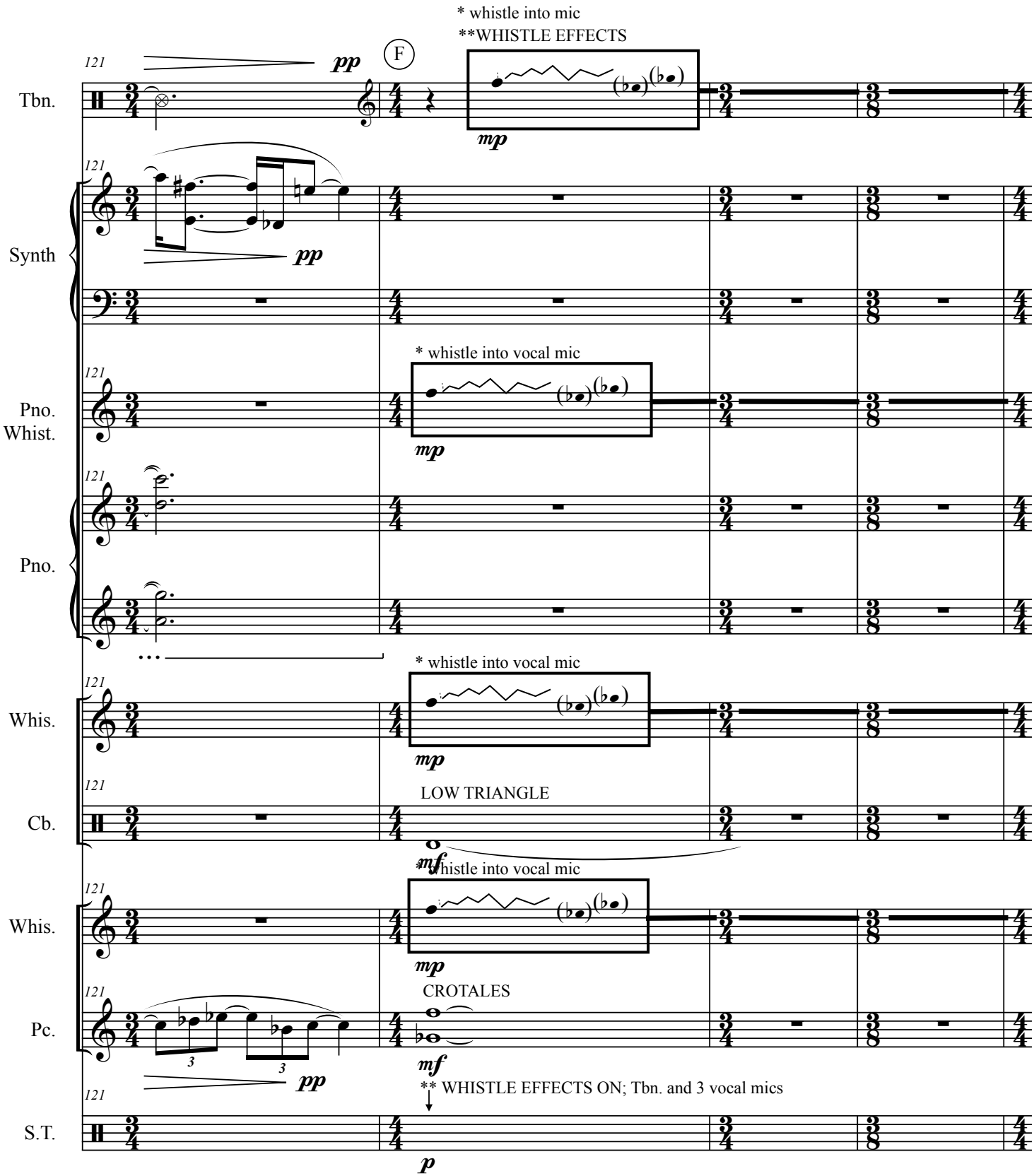

105
E
(effects still on)
Harmon mute, stem in
ppp
Tbn.
* SSS . . .
clear, bell-like timbre and envelope
Synth
p
Pno.
8va
mf
Ped. . . .
Cb.
HI SUSP. CYM.
Pc.
mp
GLSP.
mf
p
108
mf
ppp
ppp
BELL TREE, w/ thin triangle beater
Strike individual bells
HIGH TRIANGLE
mp
* Blow air through horn on an "s" consonant.


111
mf
ppp
Tbn.
Synth
(Bell Tree)
Cb.
Pc.
113
ppp
mf
SH . . .
8va
Pno.
Ped.


115
ppp
ppp
Tbn.
SH . . .
8va . . .
Synth
(non arp.)
Pno.
Ped.
(triangle)
Cb.
Pc.
5
5
5

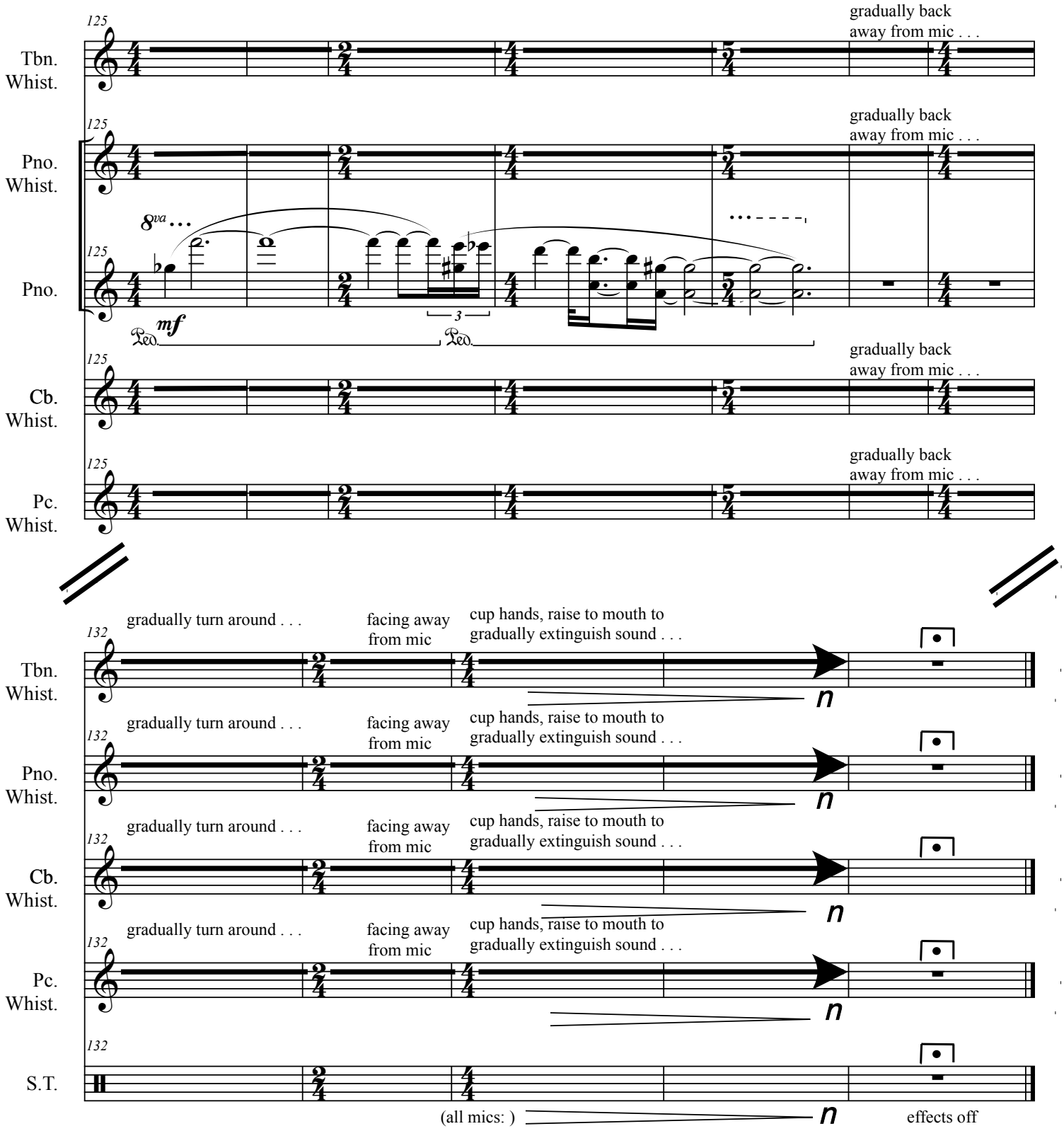

117
mf
ppp
Tbn.
8va
Synth
Ped.
Pno.
Cb.
Pc.


119
ppp
mp
Tbn.
SH . . .
Synth
8va . . .
Ped.
Pno.
Cb.
p
Pc.



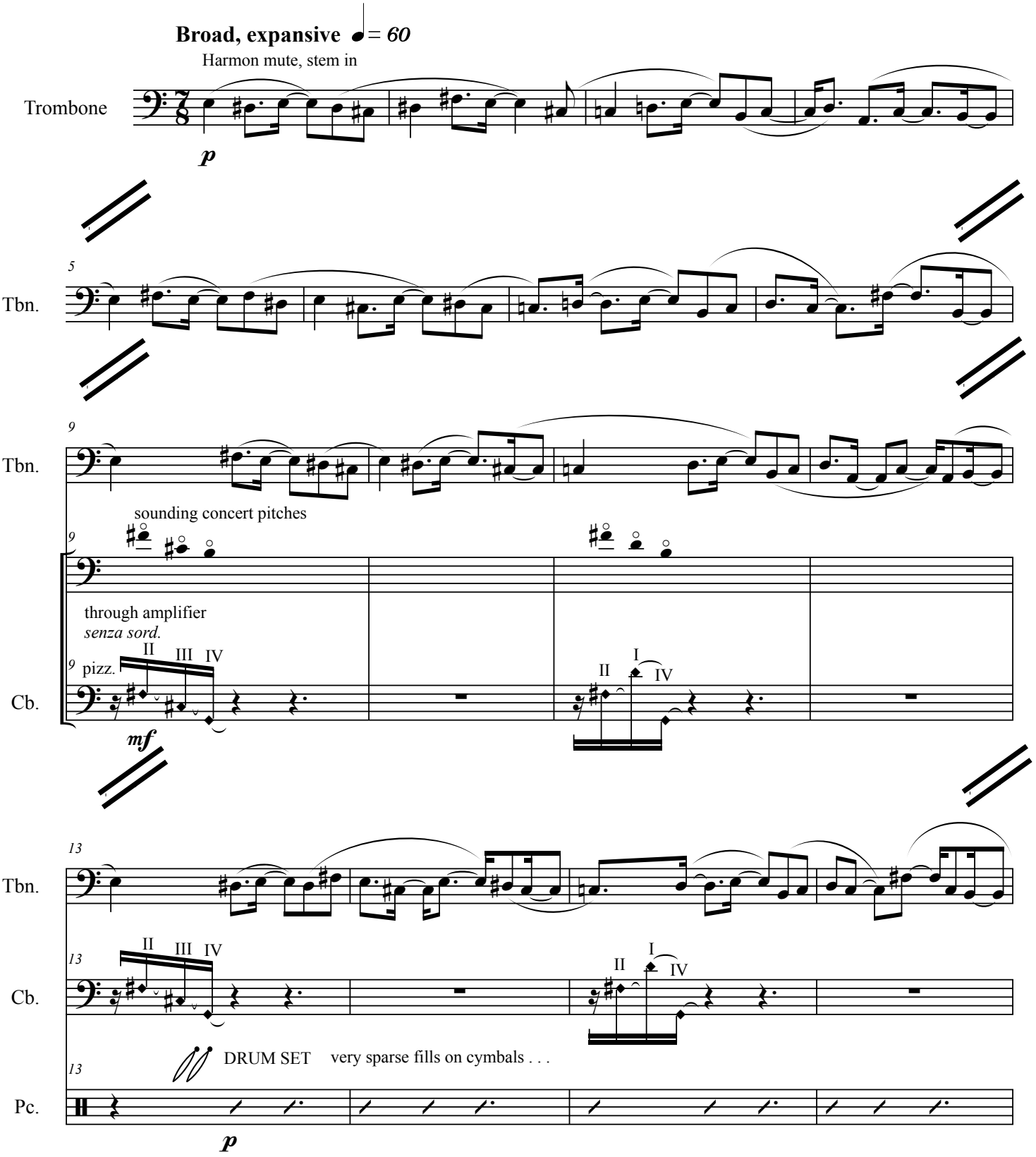
* Improvise continuous, sinuous microtonal lines, returning regularly to F and going no lower and higher than the notes in parentheses. Stagger breaths (or whistle while inhaling). Whistle at the angle to the microphone that best minimizes rumble. If not all performers can whistle, this is not a problem as long as at least two can.

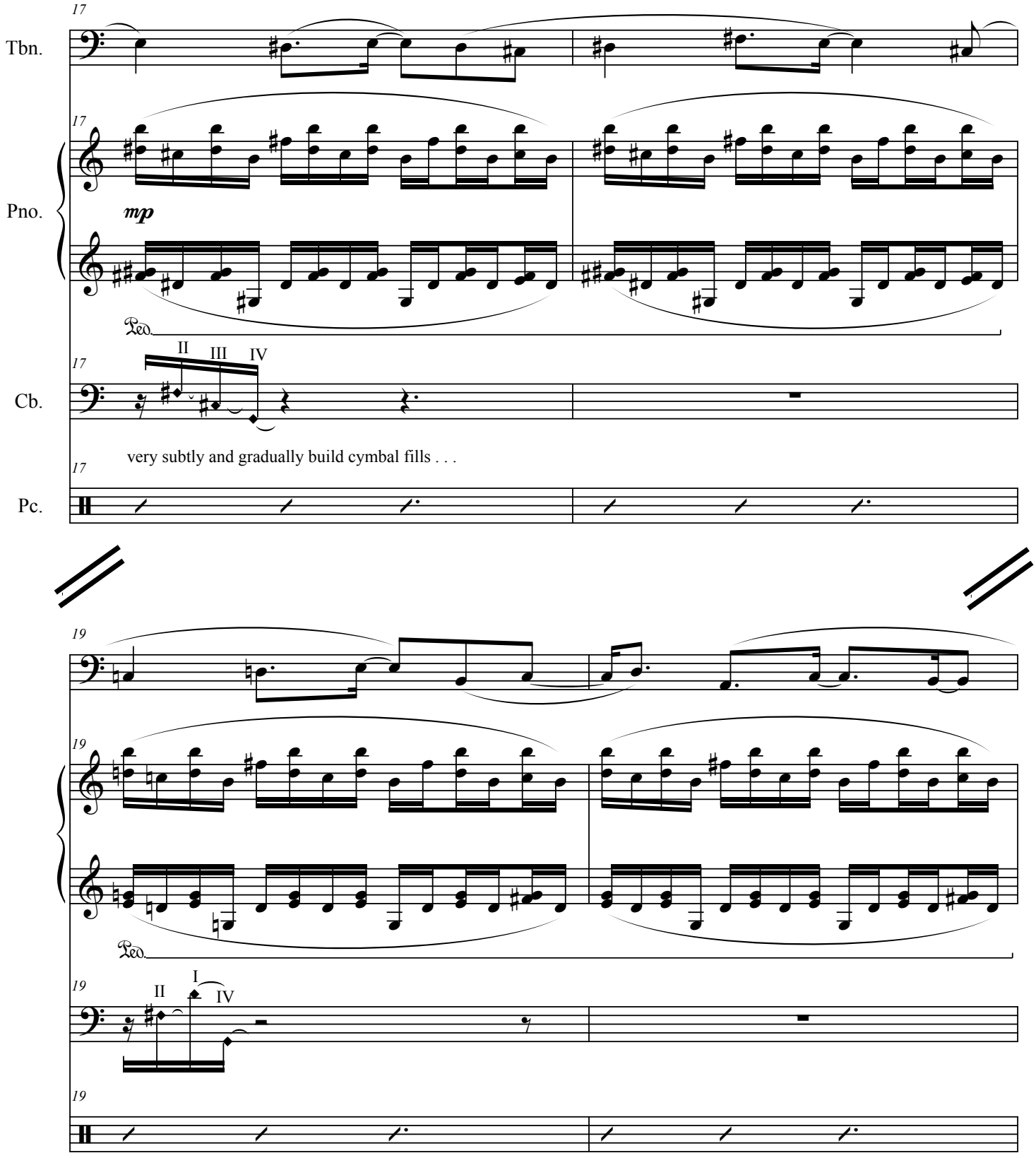
** One or two echoes at approx. ♩ = 60, on all four indicated mics.

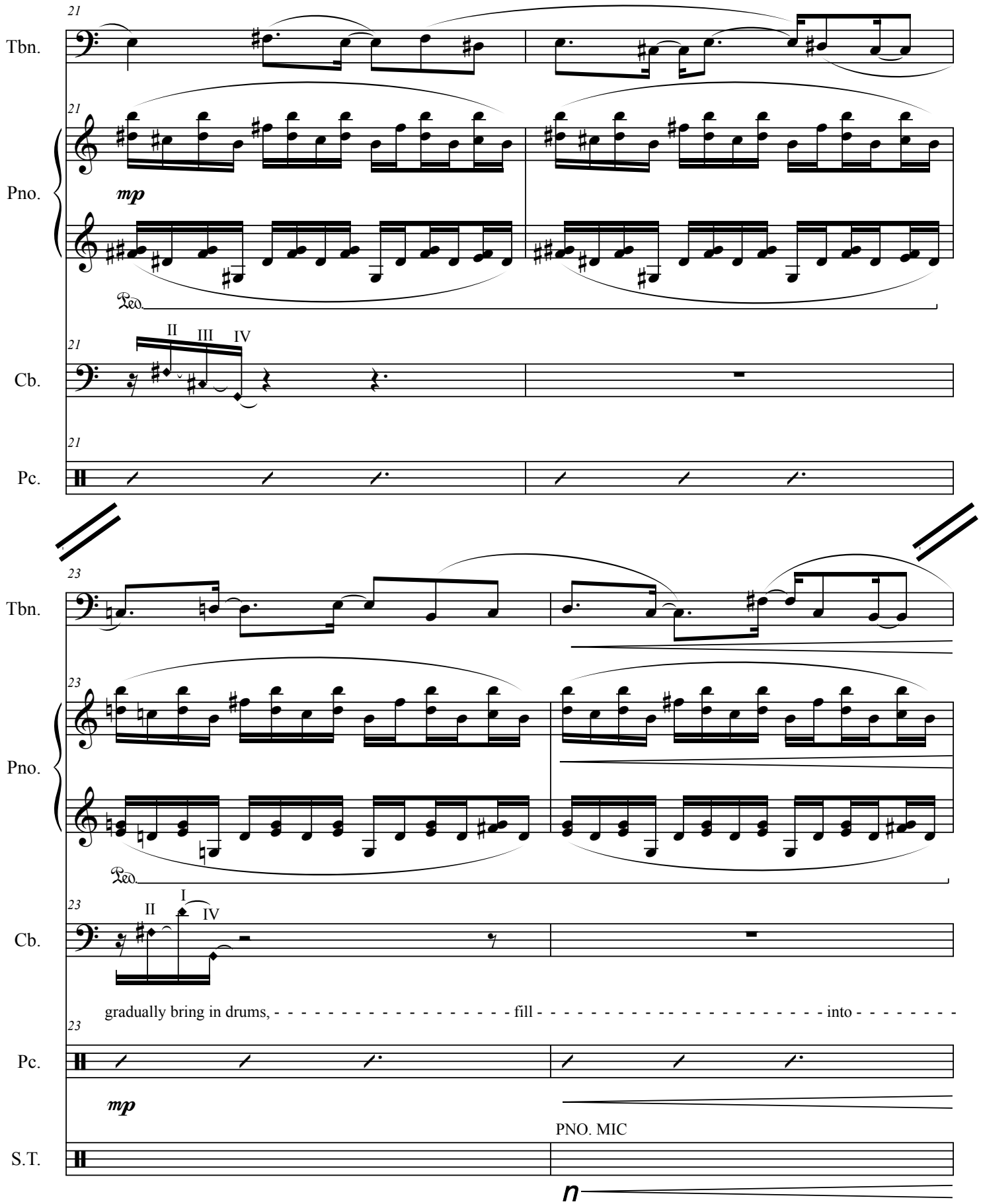


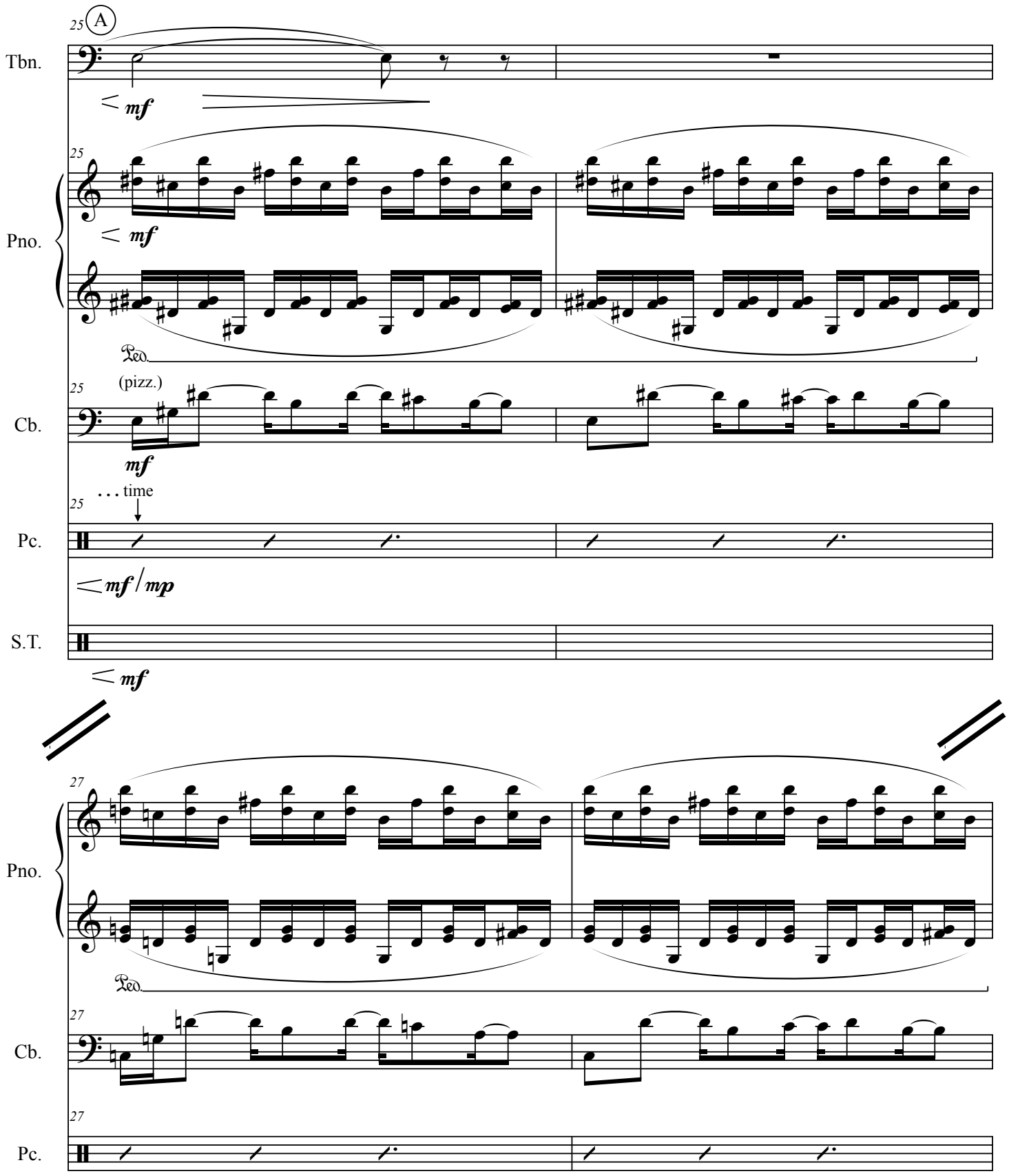
I-Park (East Haddam, CT)
and Bloomington, IL
May-June 2010

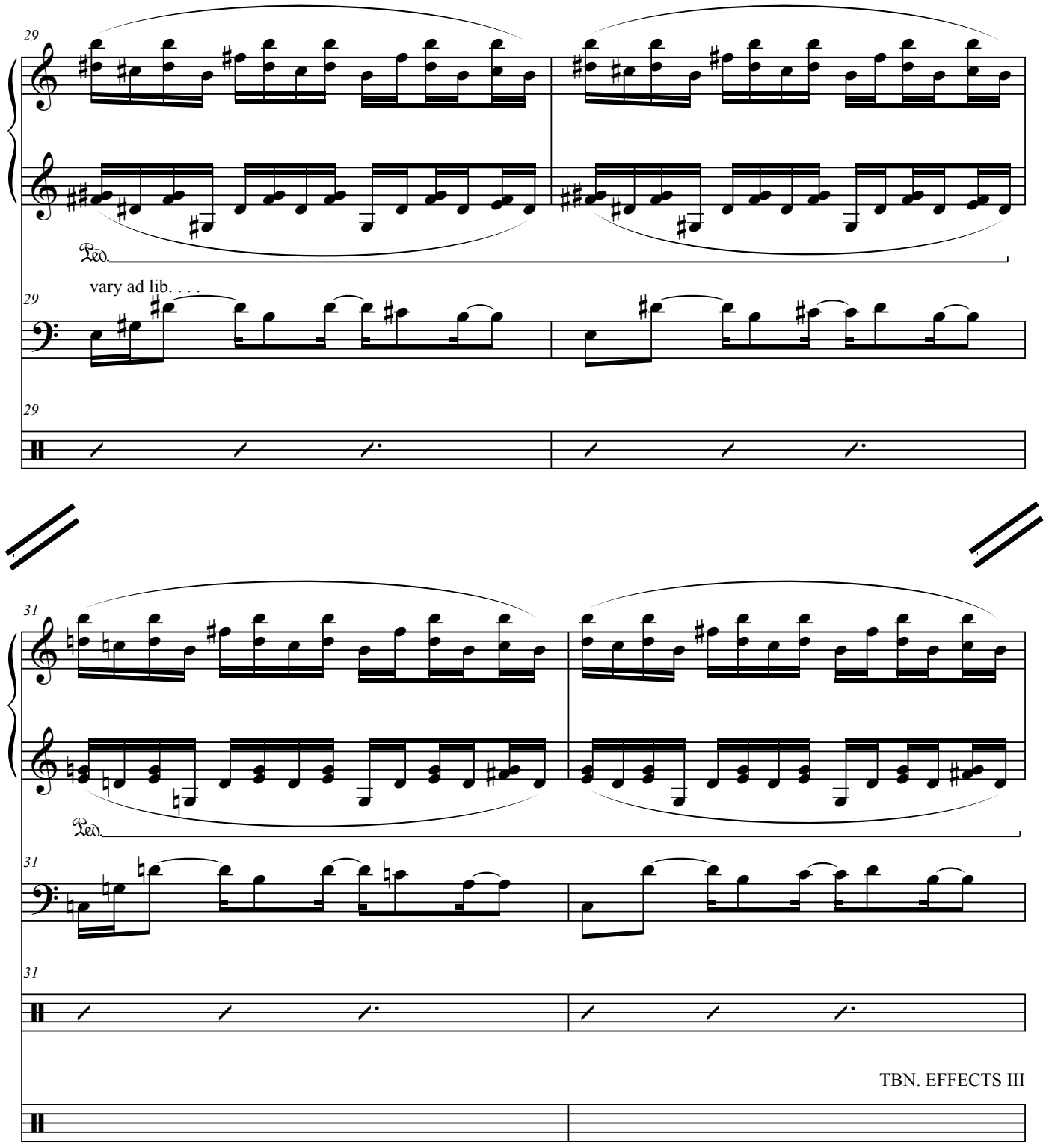
III.

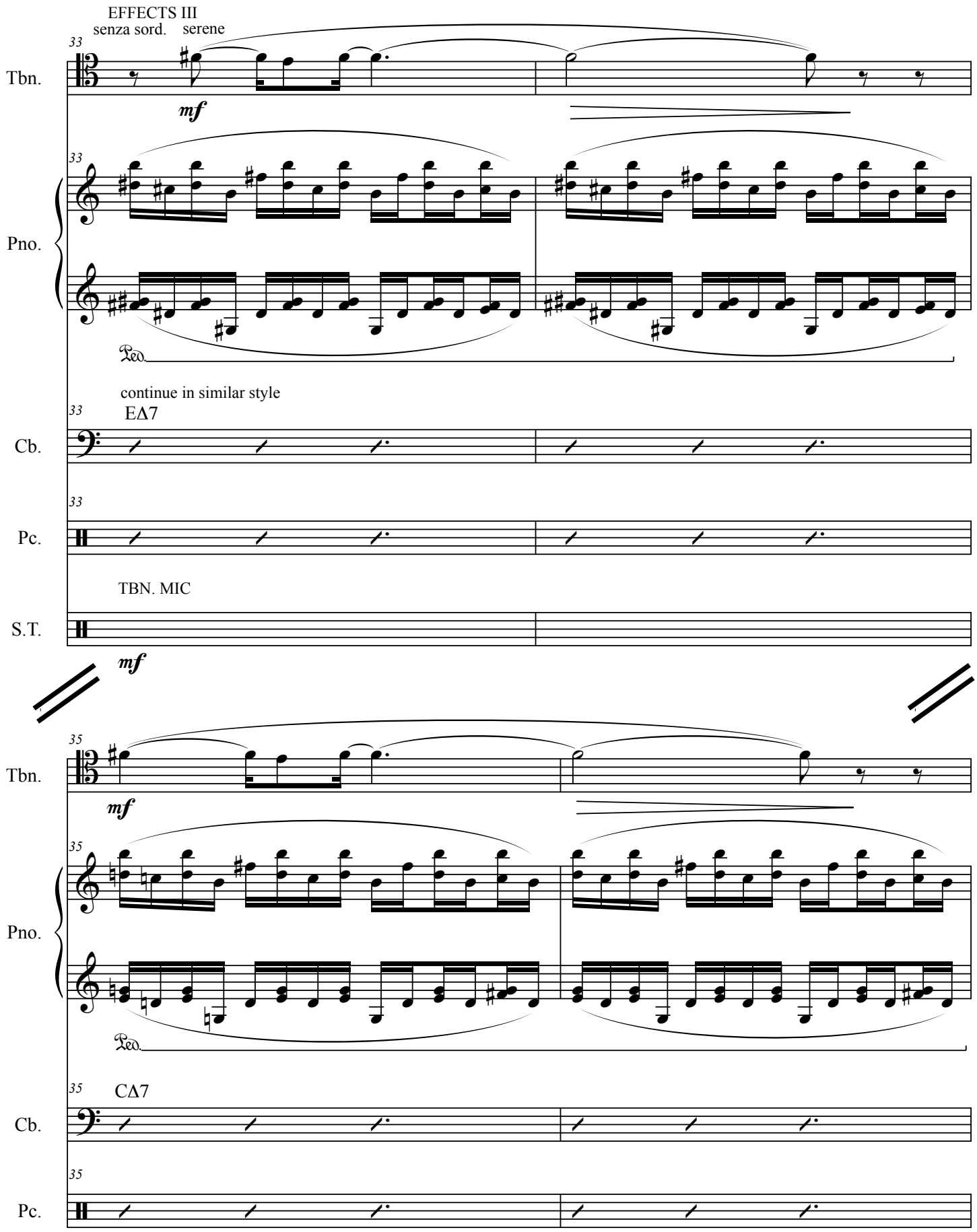

Broad, expansive ♩= 60
Harmon mute, stem in
Trombone
p
5
Tbn.
9
Tbn.
sounding concert pitches
9
through amplifier
senza sord.
9
pizz.
II III IV
II I IV
Cb.
mf
13
Tbn.
II III IV
II I IV
13
Cb.
13
DRUM SET very sparse fills on cymbals . . .
Pc.
p

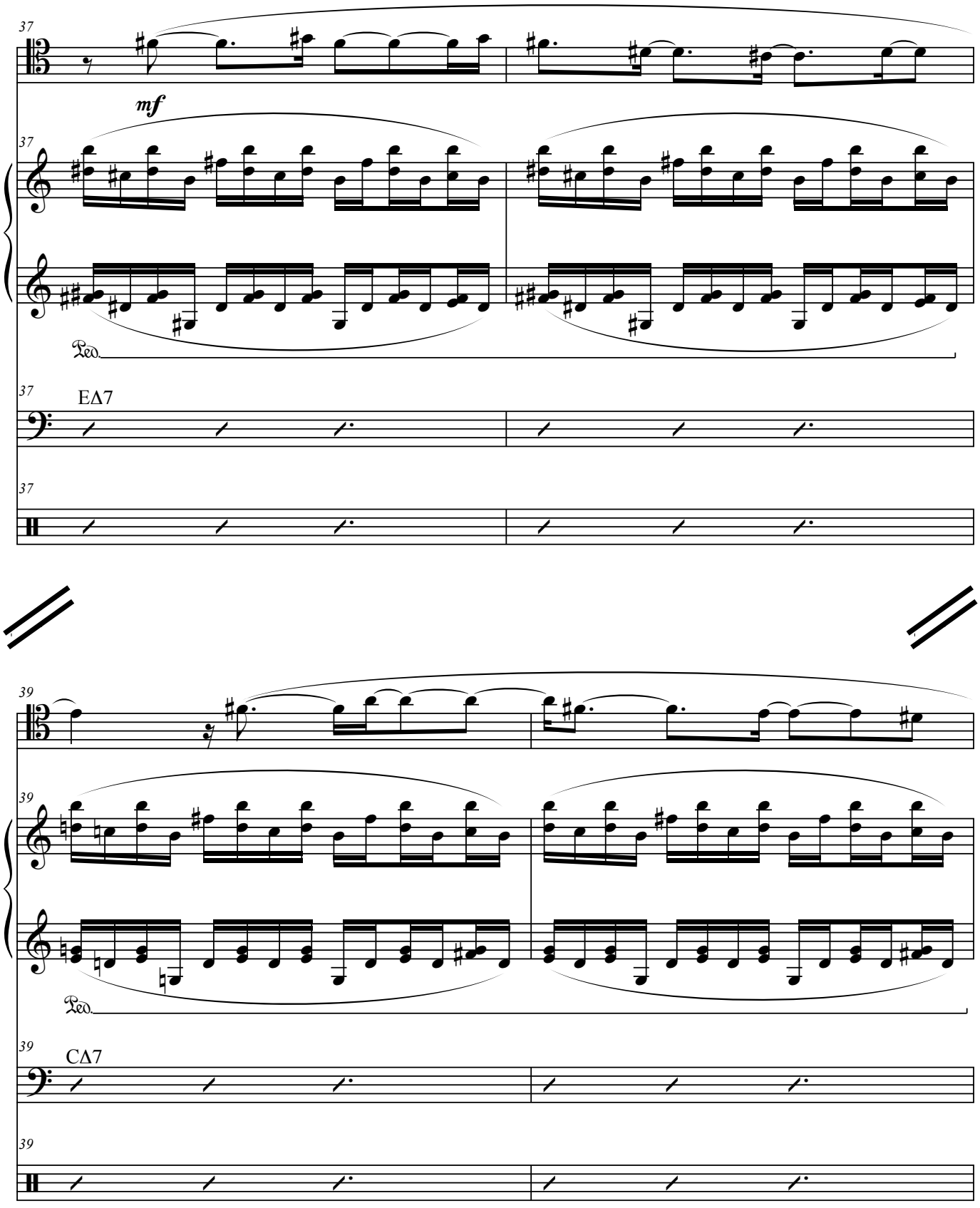

17
Tbn.
17
Pno.
mp
Ped.
II III IV
17
Cb.
very subtly and gradually build cymbal fills . . .
17
Pc.
19
19
Ped.
I
II IV
19
19

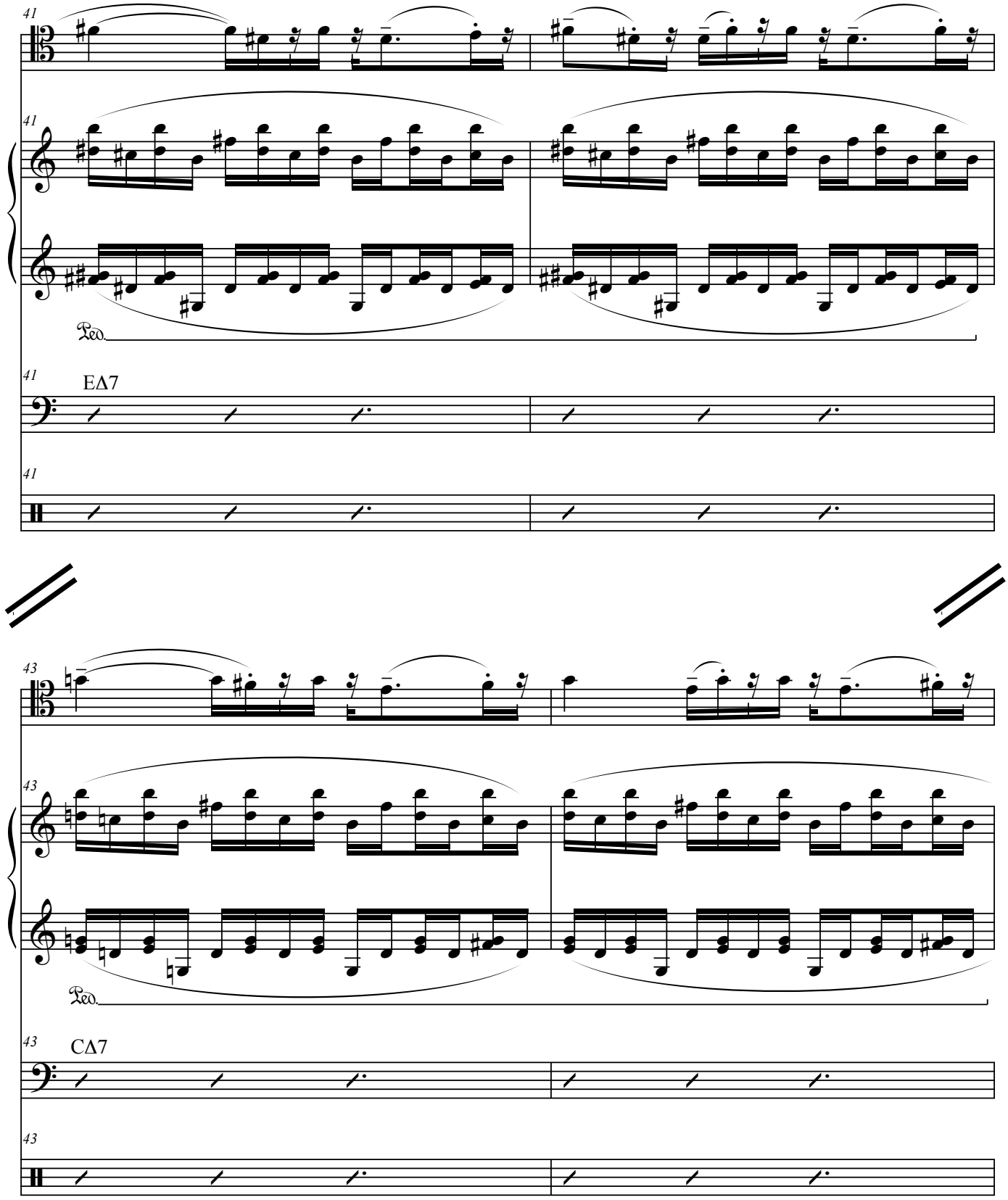

21
Tbn.
21
Pno.
mp
Ped.
II III IV
21
Cb.
21
Pc.
23
Tbn.
23
Pno.
Ped.
I
II IV
23
Cb.
gradually bring in drums, - fill - into - - - - - - - -
23
Pc.
mp
PNO. MIC
S.T.

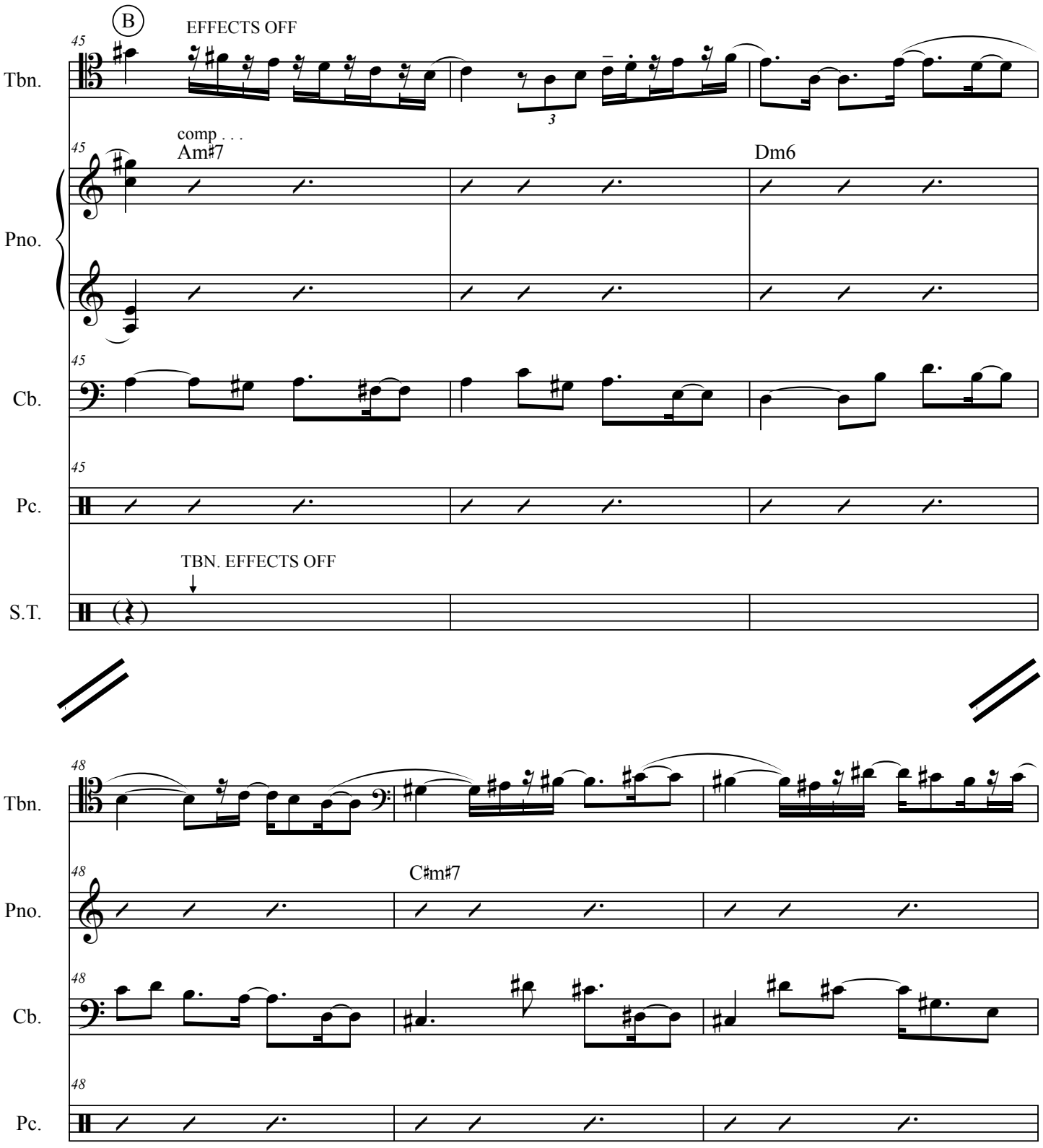

25
A
Tbn.
mf
25
Pno.
mf
Ped.
25
(pizz.)
Cb.
mf
25
. . . time
Pc.
mf/mp
S.T.
mf
27
Pno.
Ped.
27
Cb.
27
Pc.

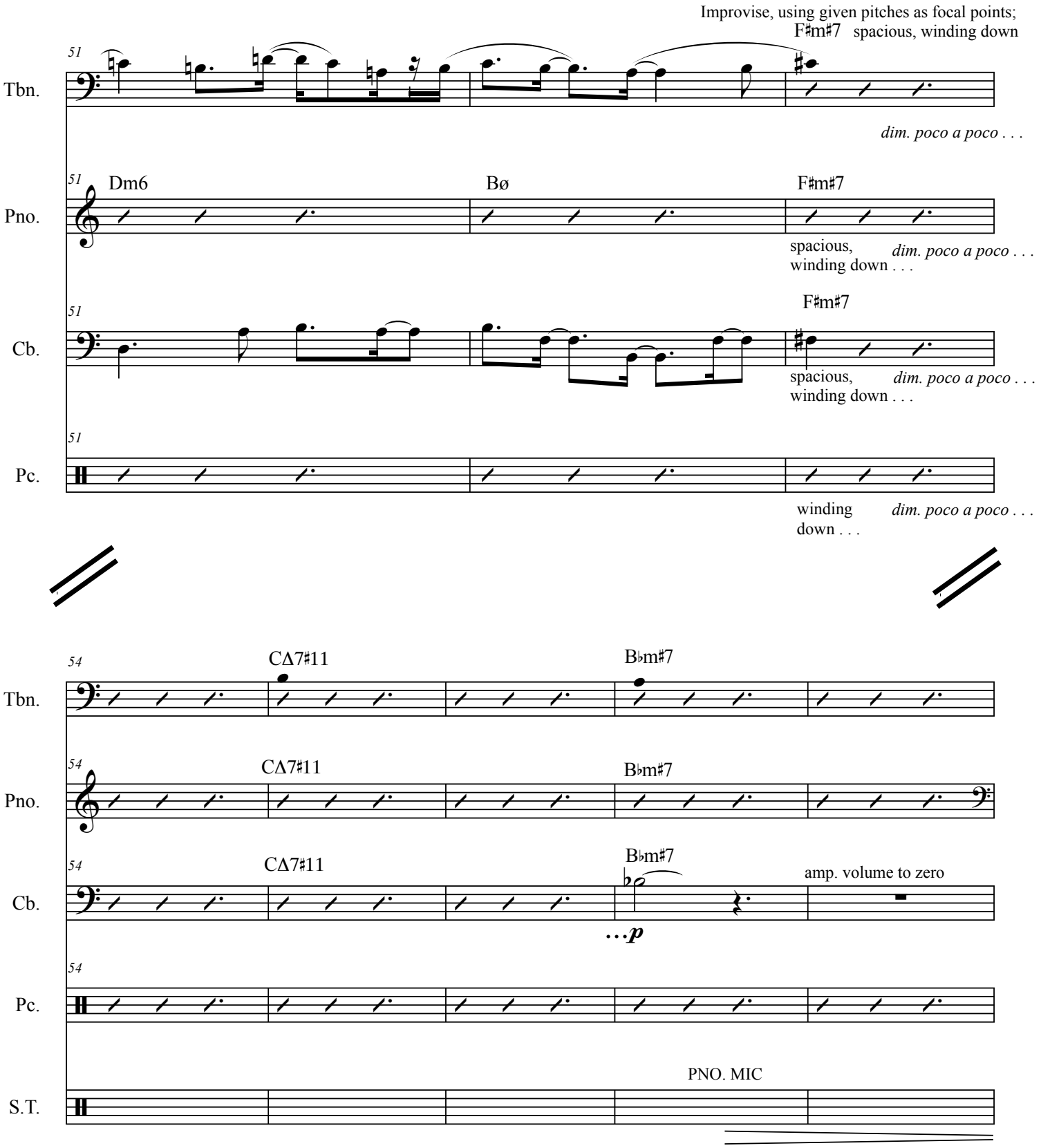

29
Ped.
vary ad lib. . . .
29
29
31
Pno.
Ped.
31
Cb.
31
Pc.
TBN. EFFECTS III
S.T.

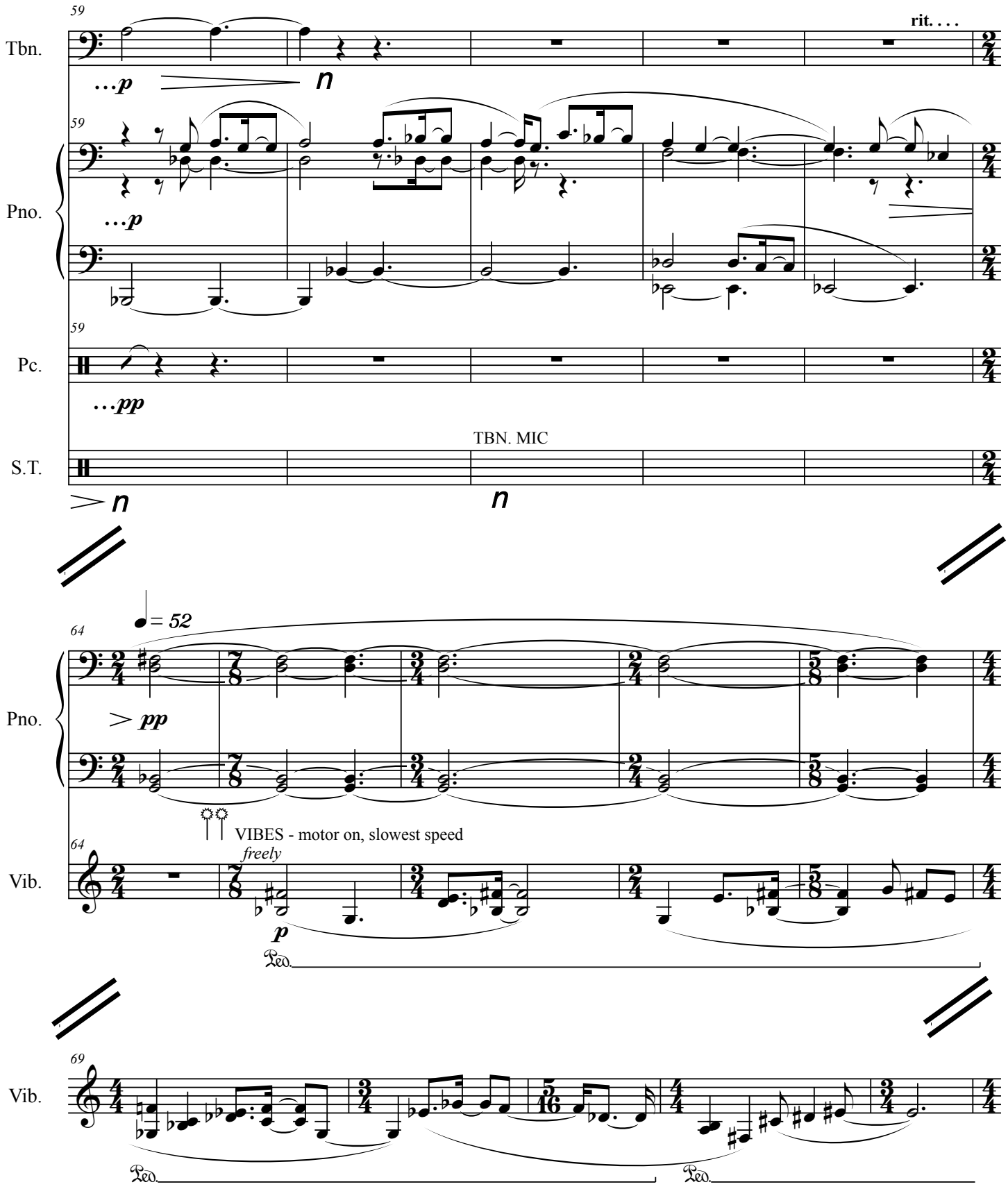

EFFECTS III
senza sord. serene
33
Tbn.
mf
33
Pno.
Ped.
continue in similar style
33
EΔ7
Cb.
33
Pc.
TBN. MIC
S.T.
mf
35
Tbn.
mf
35
Pno.
Ped.
35
CΔ7
Cb.
35
Pc.

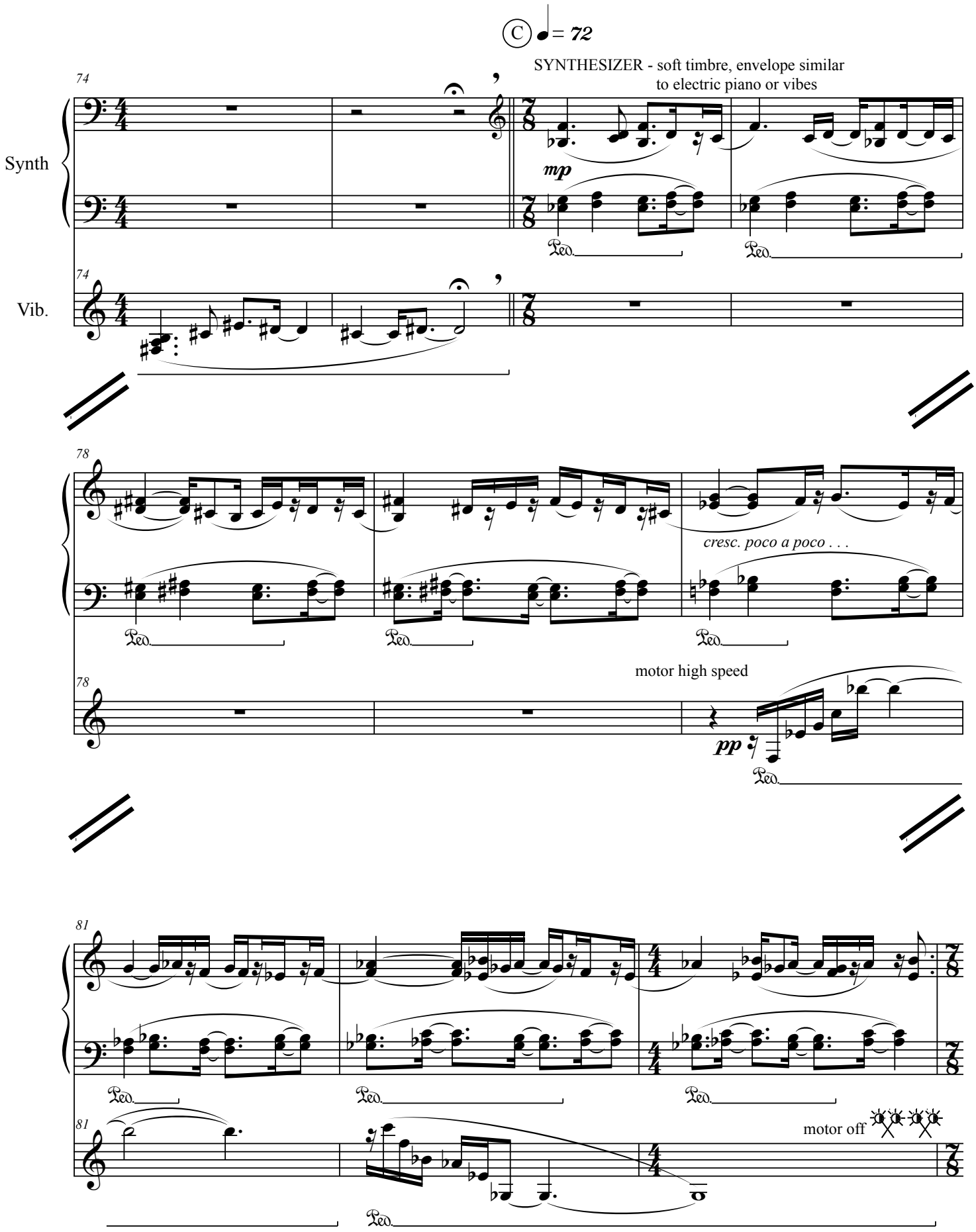

37
mf
37
Ped.
37
EΔ7
37
39
39
Ped.
39
CΔ7
39

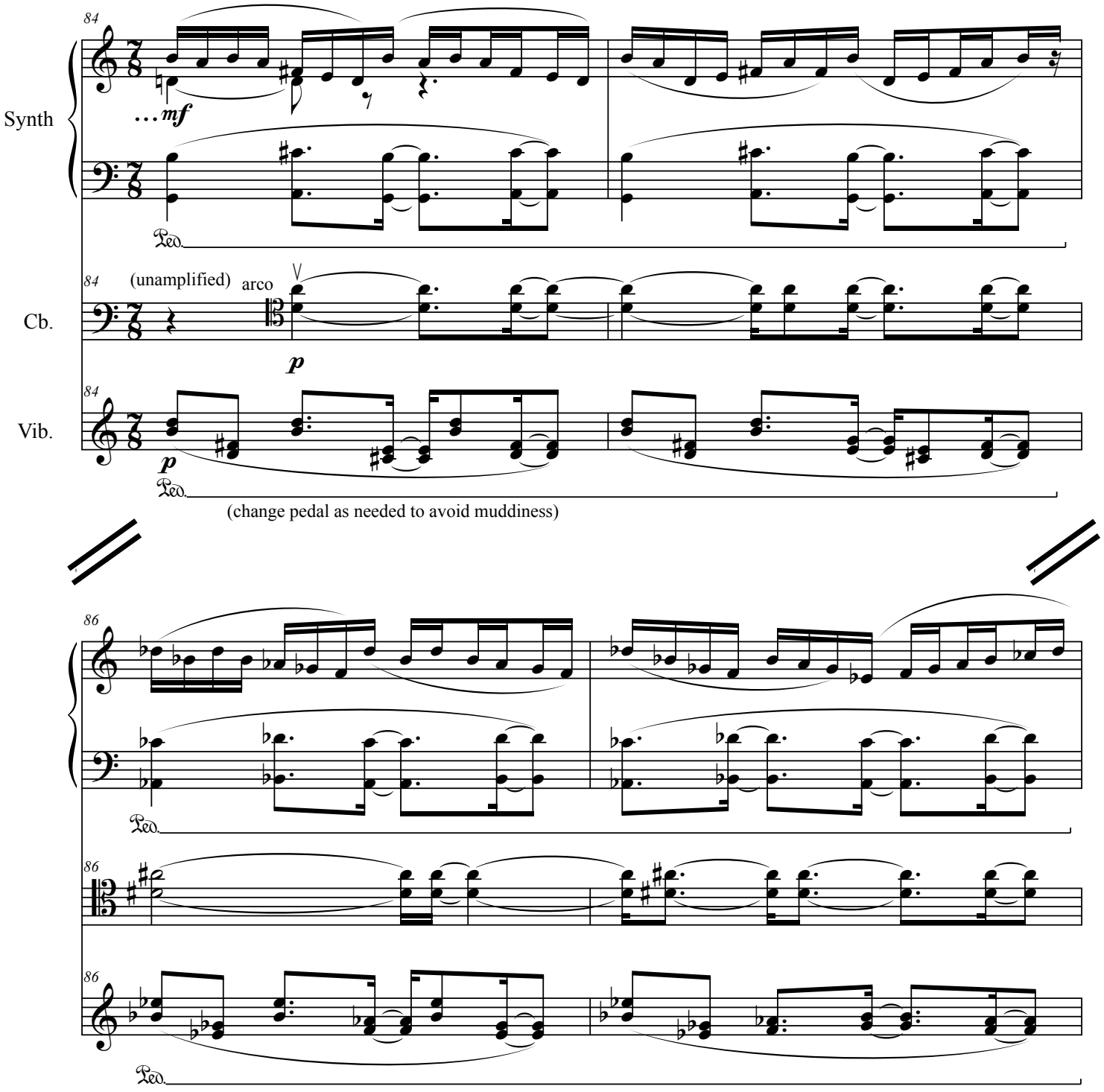

Tbn.
Pno.
Cb.
Pc.
41
EΔ7
Ped.
43
CΔ7
Ped.

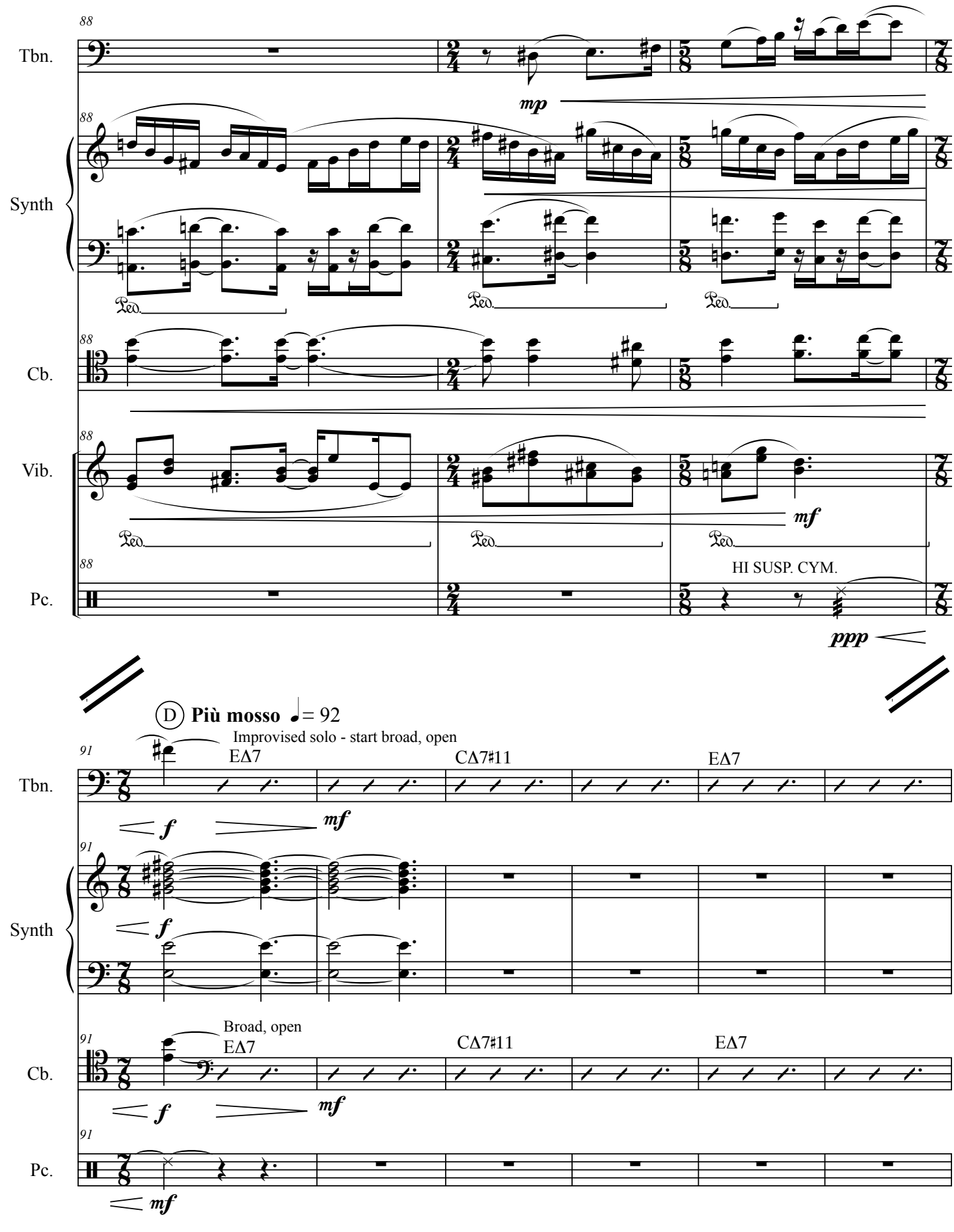

B
EFFECTS OFF
45
Tbn.
comp . . .
Am♯7
Dm6
Pno.
Cb.
Pc.
TBN. EFFECTS OFF
S.T.
48
C♯m♯7

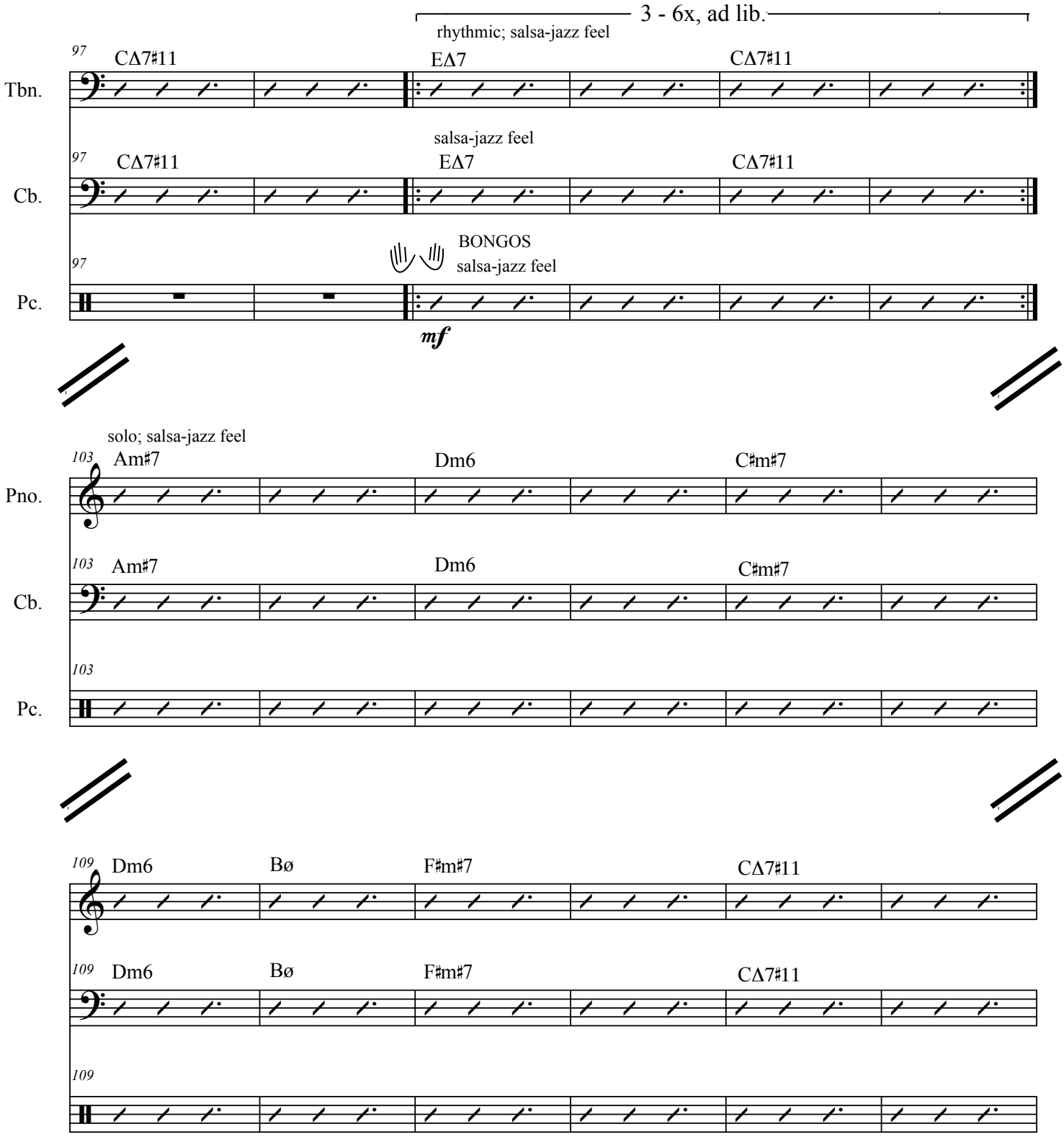

Improvise, using given pitches as focal points;
F♯m♯7 spacious, winding down
51
Tbn.
dim. poco a poco . . .
51
Dm6
Bø
F♯m♯7
Pno.
spacious,
winding down . . .
dim. poco a poco . . .
51
F♯m♯7
Cb.
spacious,
winding down . . .
dim. poco a poco . . .
51
Pc.
winding
down . . .
dim. poco a poco . . .
54
CΔ7♯11
B♭m♯7
Tbn.
54
CΔ7♯11
B♭m♯7
Pno.
54
CΔ7♯11
B♭m♯7
amp. volume to zero
Cb.
…p
54
Pc.
PNO. MIC
S.T.

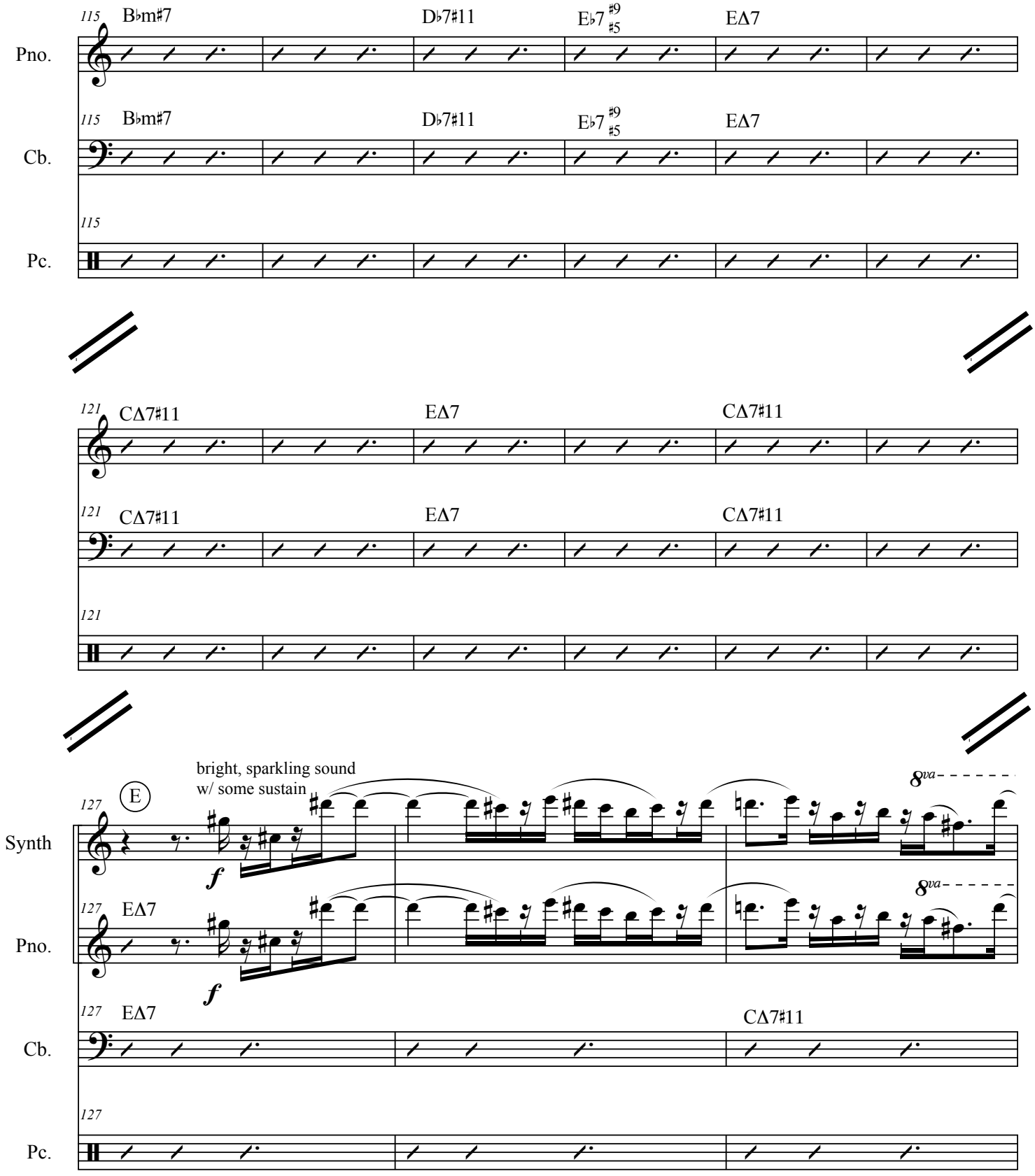

59
Tbn.
rit. . . .
…p
n
59
Pno.
…p
59
Pc.
…pp
TBN. MIC
S.T.
n
n
64
♩= 52
Pno.
pp
VIBES - motor on, slowest speed
64
Vib.
freely
p
Ped.
69
Vib.
Ped.
Ped.

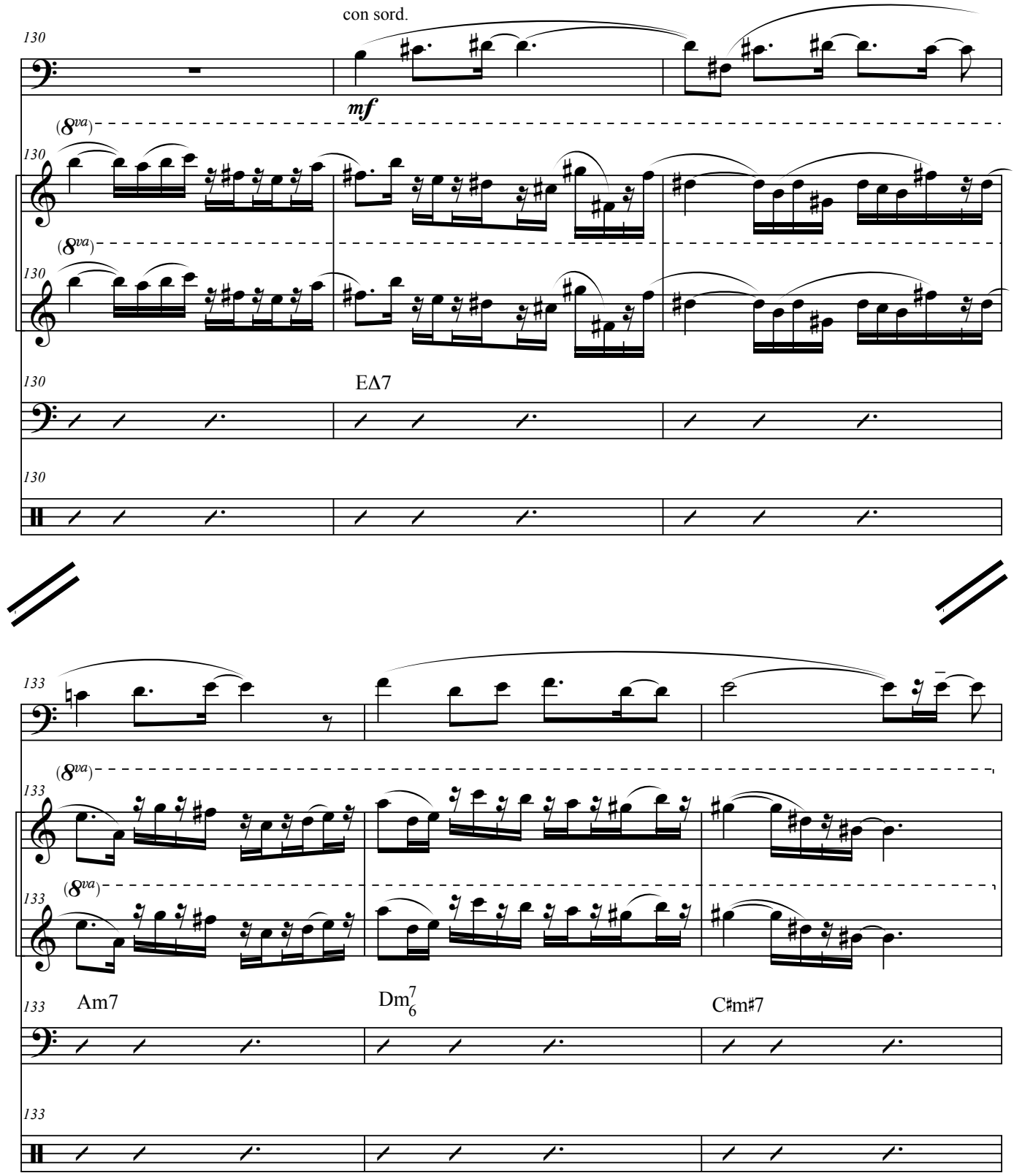

C
♩ = 72
SYNTHESIZER - soft timbre, envelope similar to electric piano or vibes
Synth
Vib.
74
mp
Ped.
78
cresc. poco a poco . . .
motor high speed
pp
81
motor off

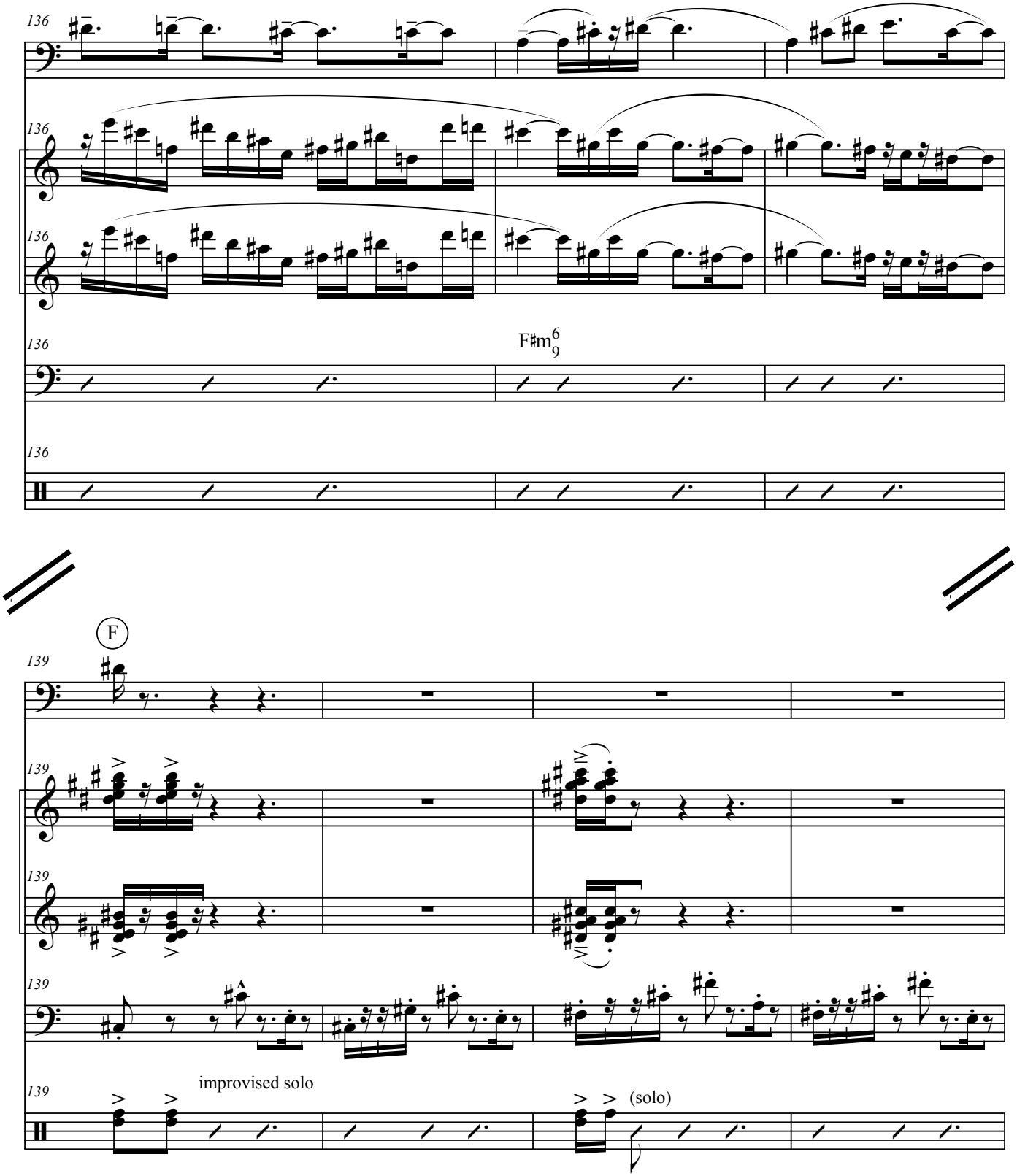

84
Synth
…mf
Ped.
84
(unamplified)
arco
Cb.
p
84
Vib.
p
Ped.
(change pedal as needed to avoid muddiness)
86
Ped.
86
86
Ped.

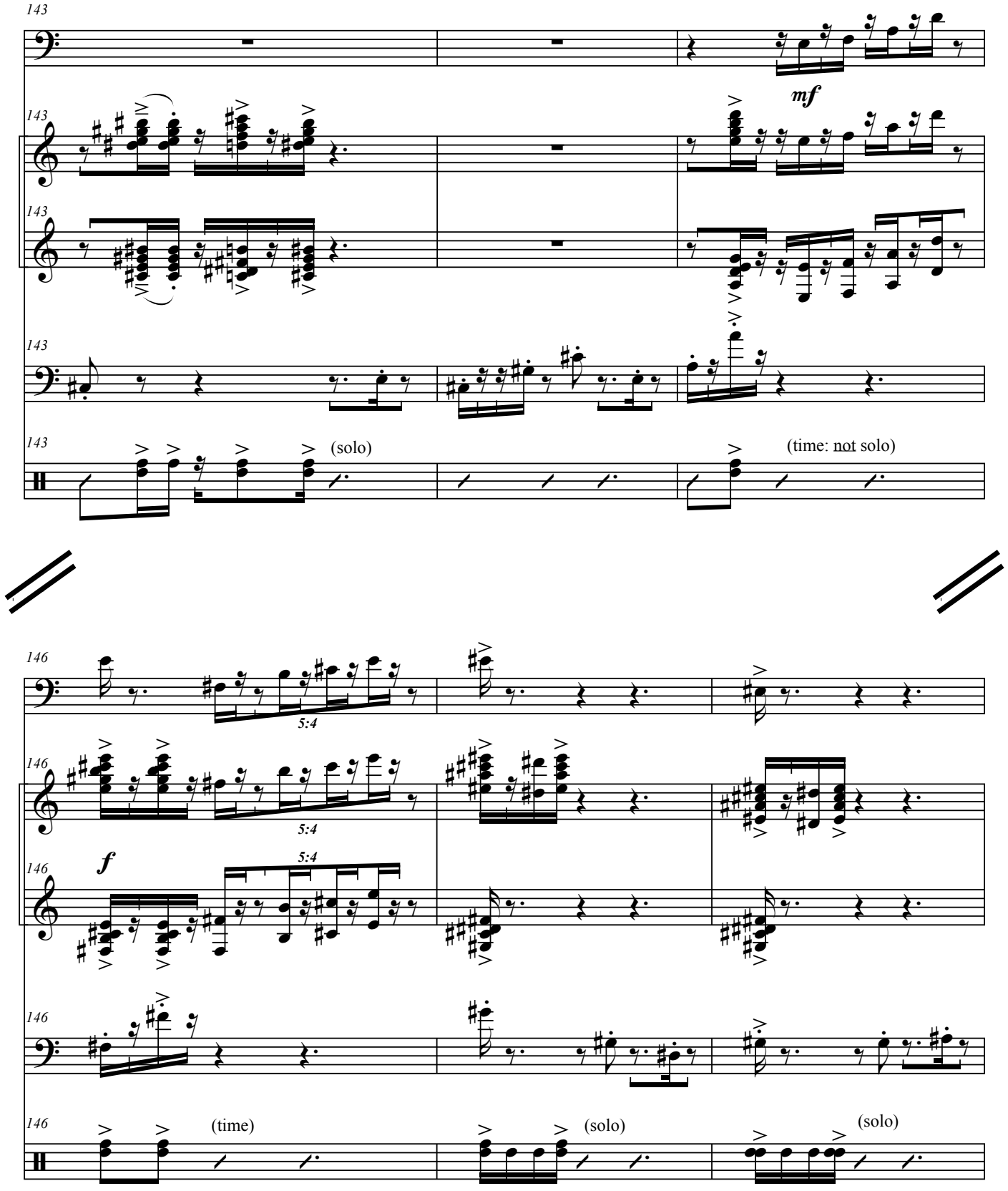

88
Tbn.
mp
Synth
Ped.
Cb.
Vib.
mf
Pc.
HI SUSP. CYM.
ppp
D Più mosso ♩= 92
Improvised solo - start broad, open
91
EΔ7
CΔ7♯11
EΔ7
f
mf
Broad, open

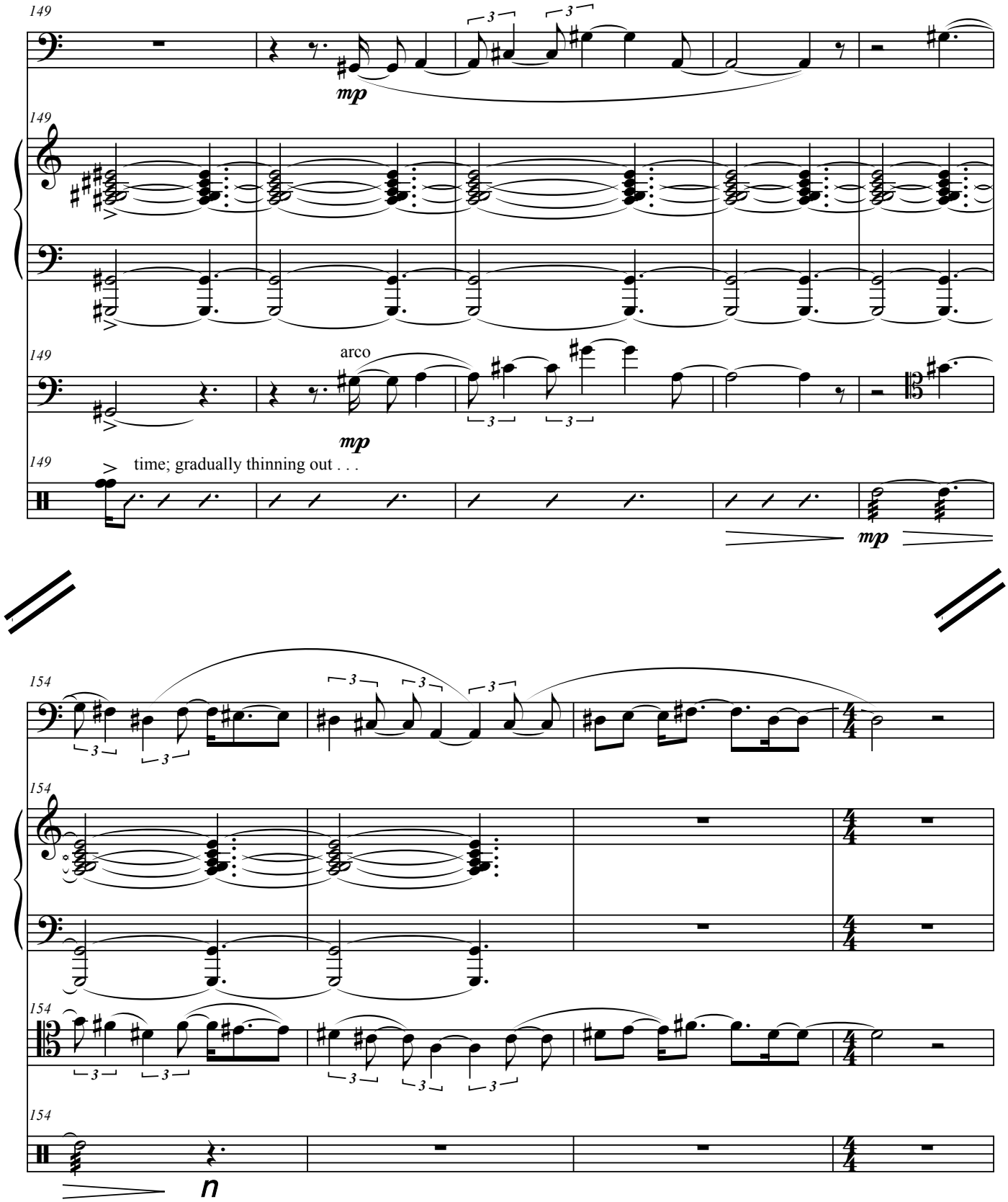

3 - 6x, ad lib.
rhythmic; salsa-jazz feel
97
CΔ7♯11
EΔ7
CΔ7♯11
Tbn.
salsa-jazz feel
97
CΔ7♯11
EΔ7
CΔ7♯11
Cb.
BONGOS
salsa-jazz feel
97
Pc.
mf
solo; salsa-jazz feel
103
Am♯7
Dm6
C♯m♯7
Pno.
103
Am♯7
Dm6
C♯m♯7
Cb.
103
Pc.
109
Dm6
Bø
F♯m♯7
CΔ7♯11
109
Dm6
Bø
F♯m♯7
CΔ7♯11
109

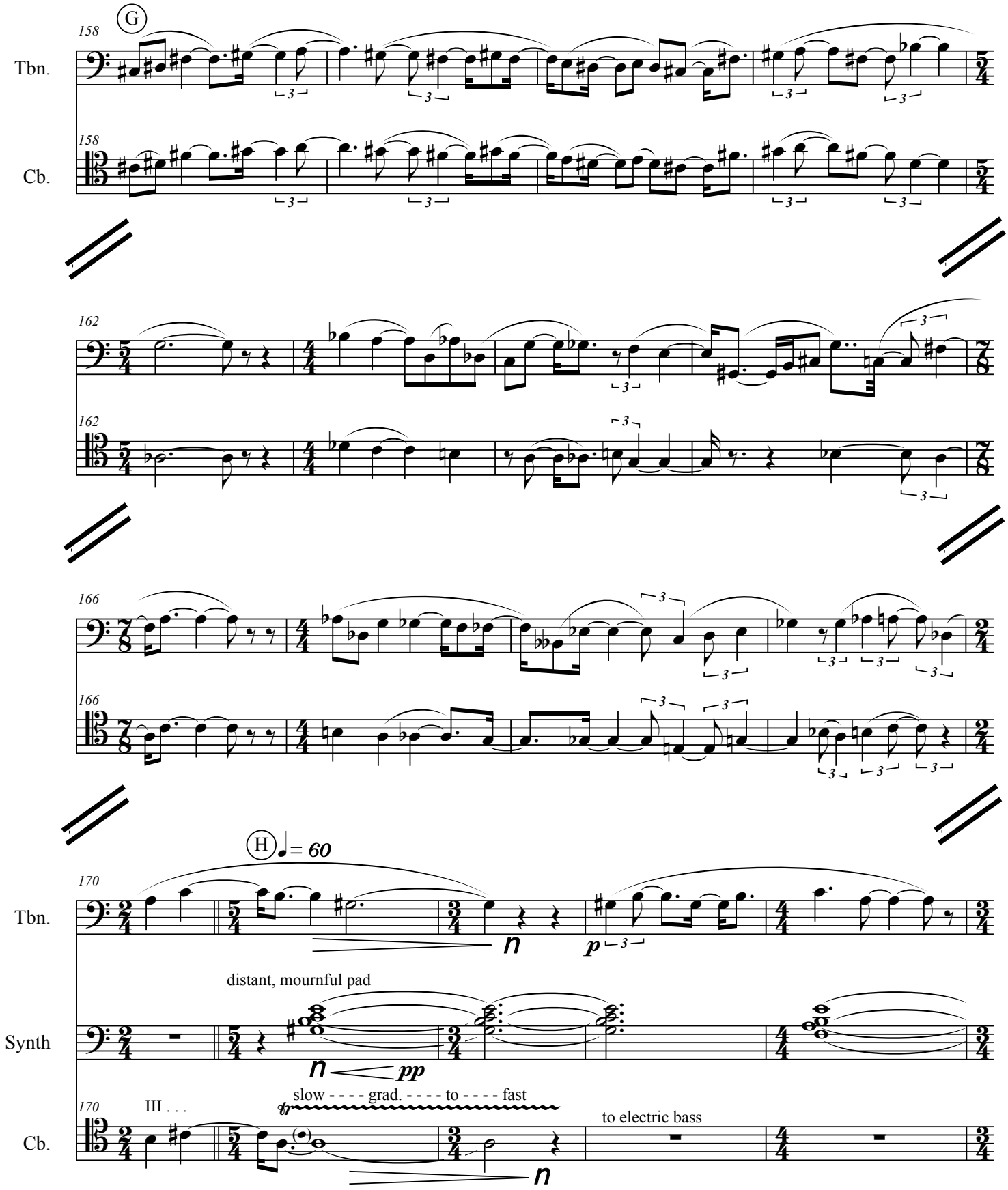

115
B♭m♯7
D♭7♯11
E♭7 ♯9 ♯5
EΔ7
Pno.
Cb.
Pc.
121
CΔ7♯11
EΔ7
CΔ7♯11
127
E
bright, sparkling sound
w/ some sustain
8va
f
Synth

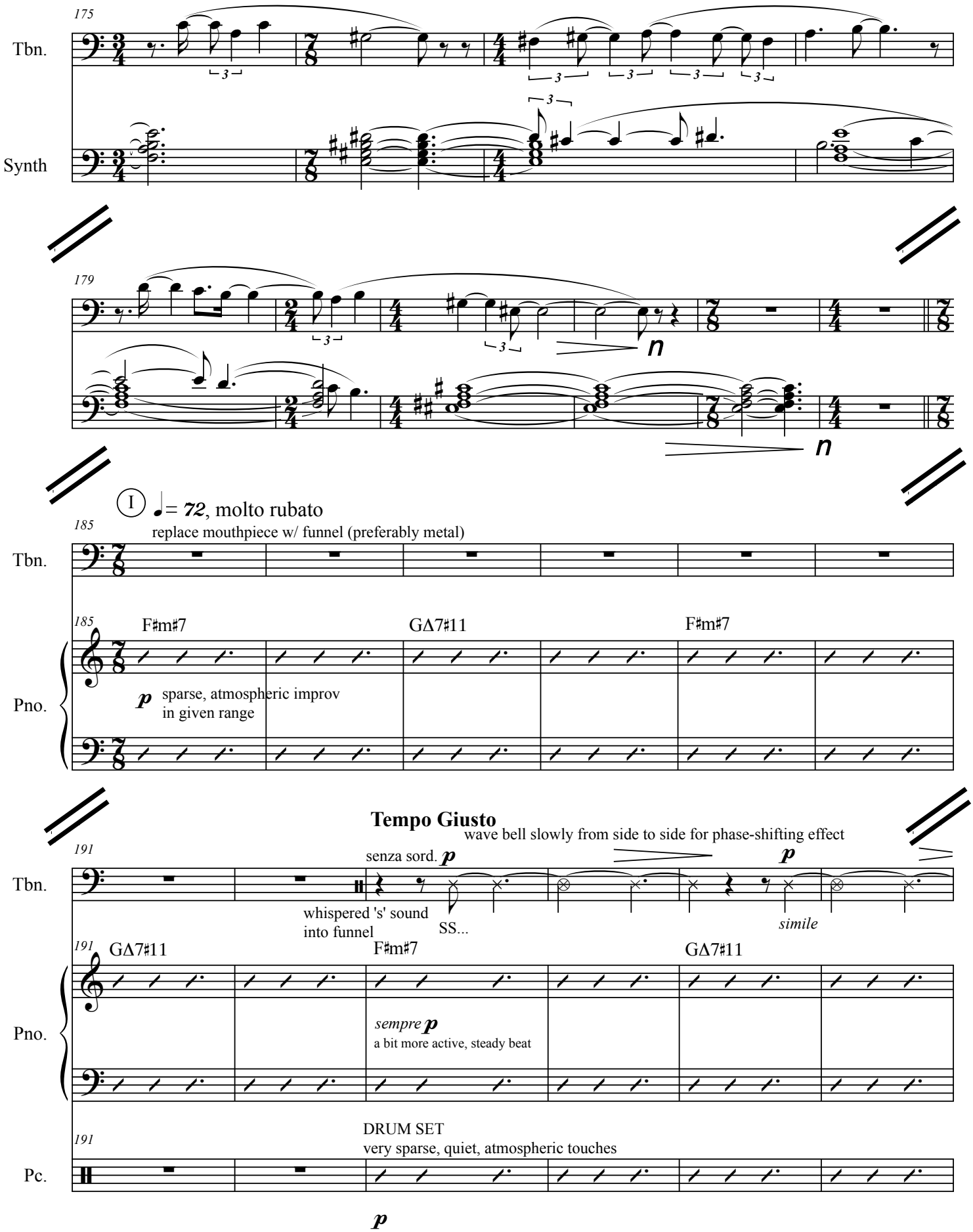

con sord.
130
Tbn.
mf
(8va)
130
Synth
(8va)
130
Pno.
130
EΔ7
Cb.
130
Pc.
133
(8va)
133
(8va)
133
Am7
Dm7/6
C♯m♯7
133
133

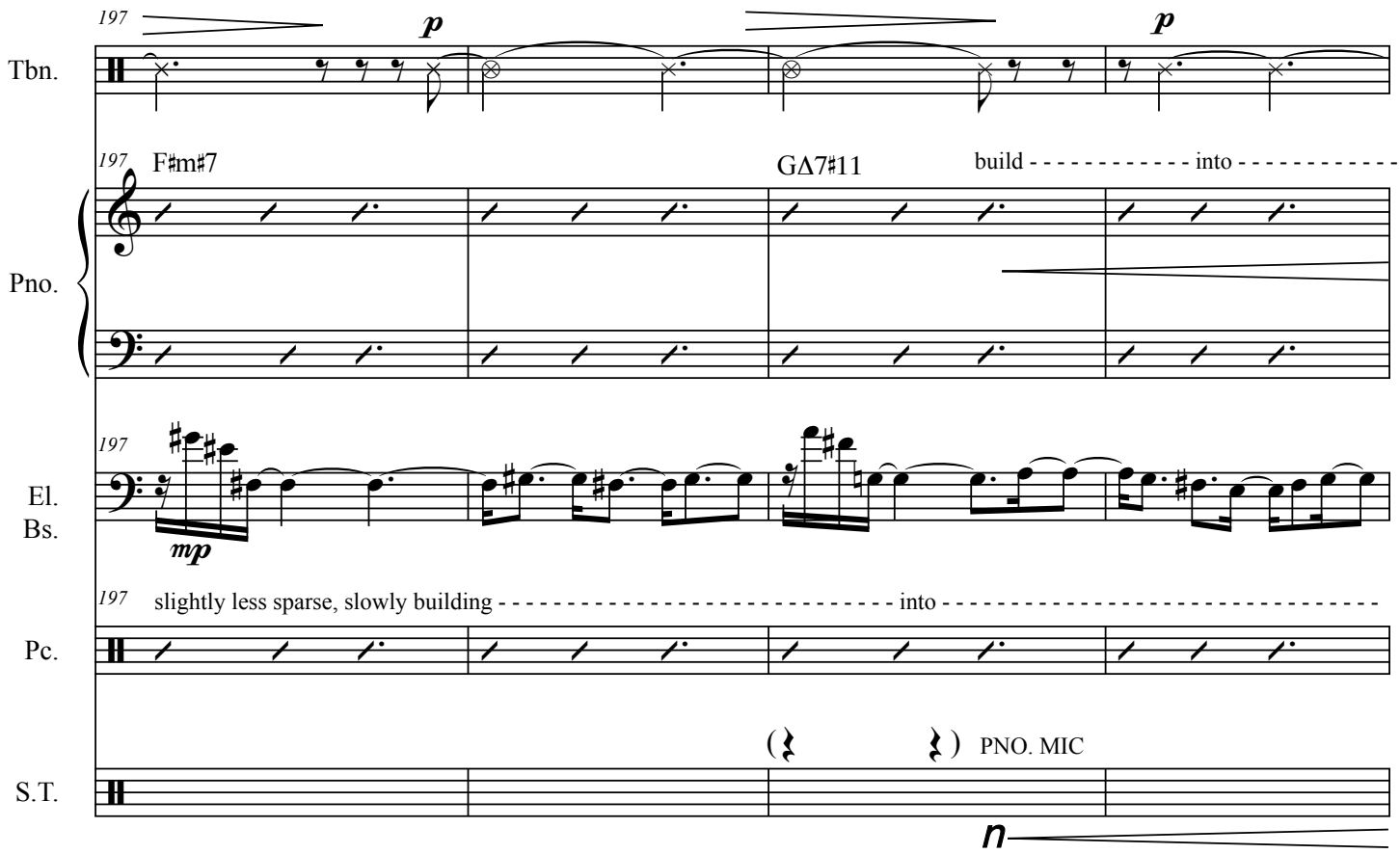

136
Tbn.
136
Synth
136
Pno.
136
F♯m6/9
Cb.
136
Pc.
F
139
139
139
139
improvised solo
(solo)

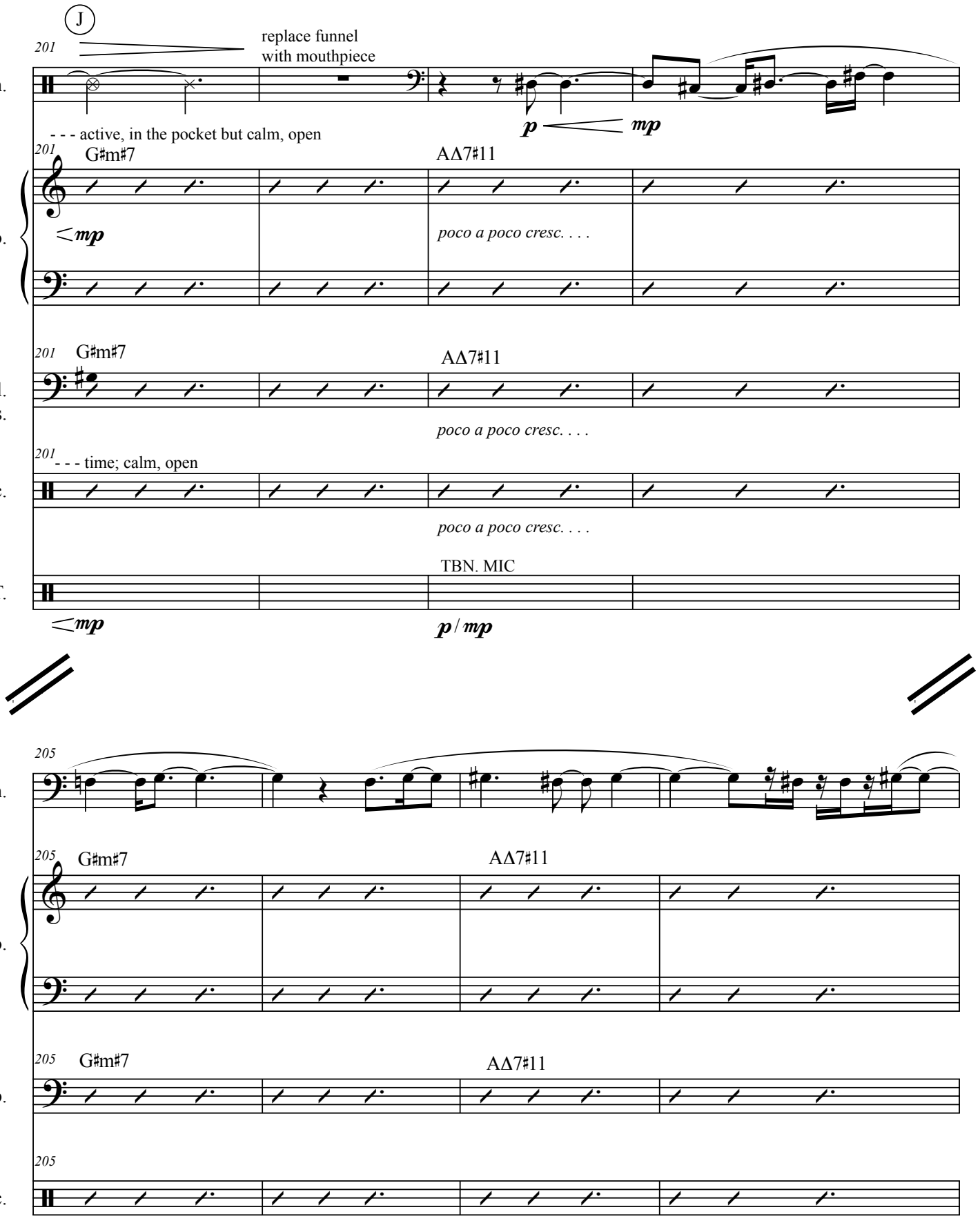

143
mf
(solo)
(time: not solo)
146
5:4
f
(time)
(solo)
(solo)

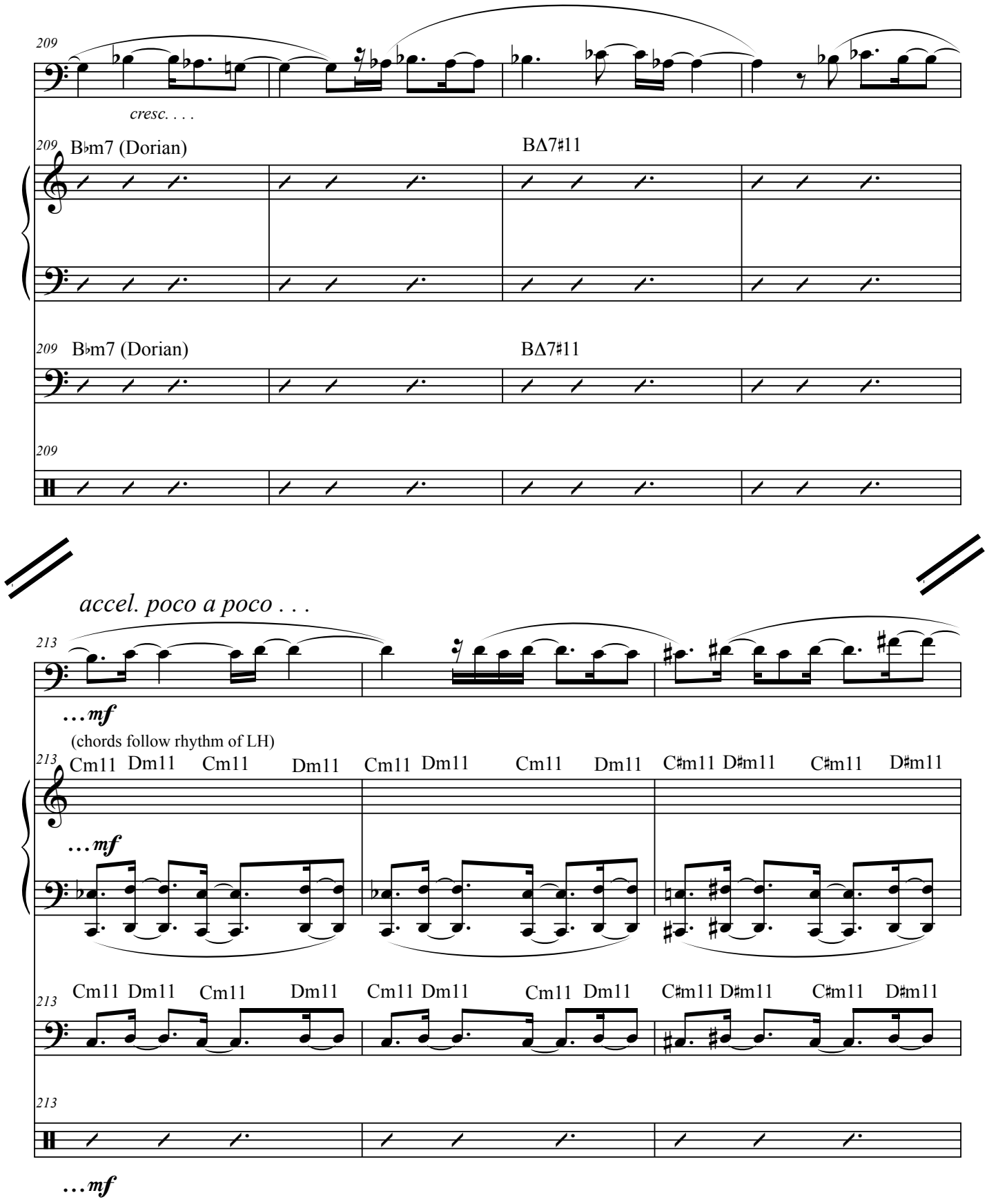

149
Tbn.
mp
149
Pno.
149
arco
Cb.
mp
149
time; gradually thinning out . . .
Pc.
mp
154
154
154
154
n

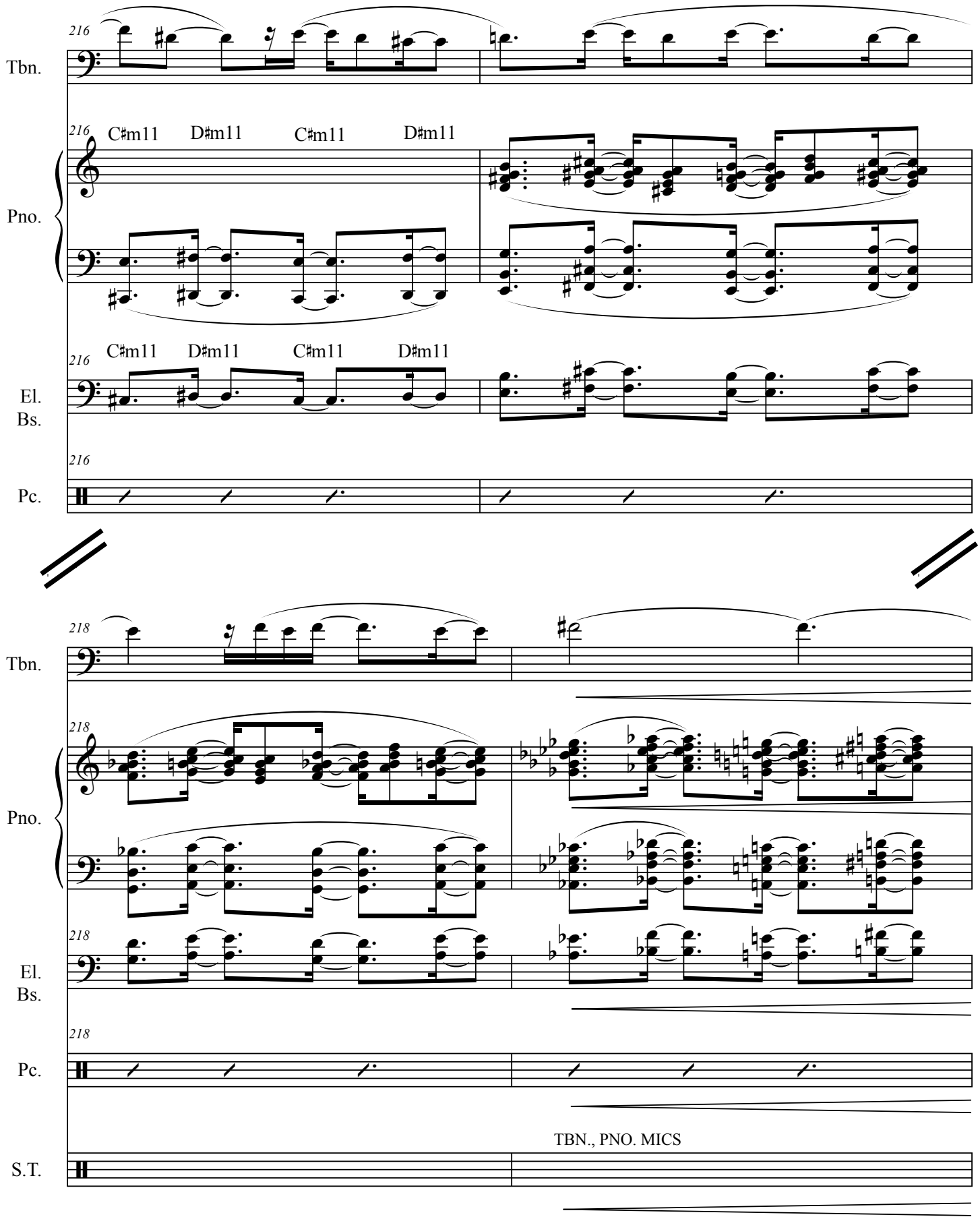

158
G
Tbn.
158
Cb.
162
162
166
166
H
♩= 60
170
Tbn.
distant, mournful pad
Synth
170
III . . .
slow - - - - grad. - - - - to - - - - fast
to electric bass
Cb.

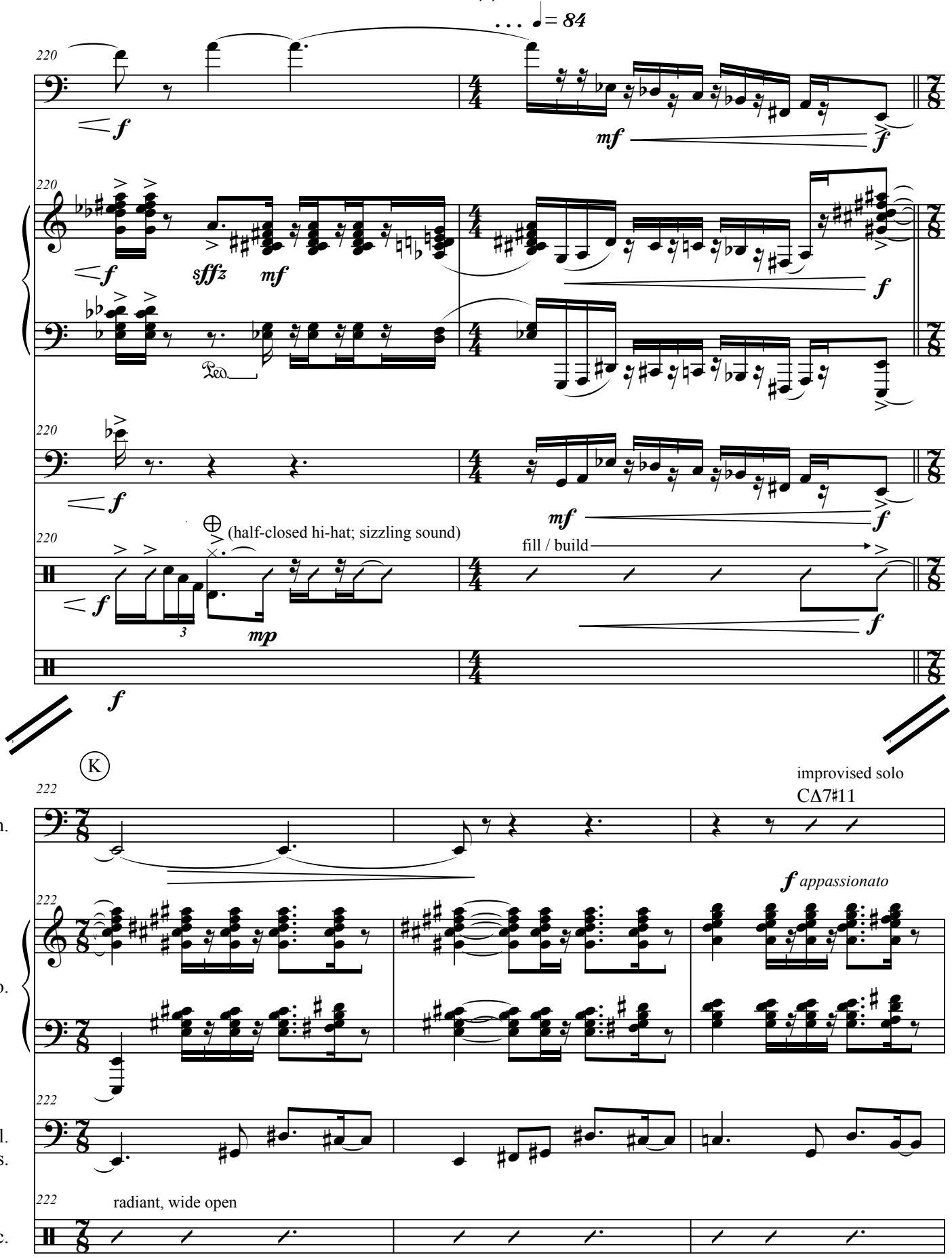

175
Tbn.
Synth
179
n
n
I
♩= 72, molto rubato
replace mouthpiece w/ funnel (preferably metal)
185
Tbn.
185
F♯m♯7
GΔ7♯11
F♯m♯7
Pno.
p
sparse, atmospheric improv
in given range
Tempo Giusto
wave bell slowly from side to side for phase-shifting effect
191
senza sord. p
p
Tbn.
whispered 's' sound
into funnel
SS...
simile
191
GΔ7♯11
F♯m♯7
GΔ7♯11
Pno.
sempre p
a bit more active, steady beat
DRUM SET
very sparse, quiet, atmospheric touches
191
Pc.
p

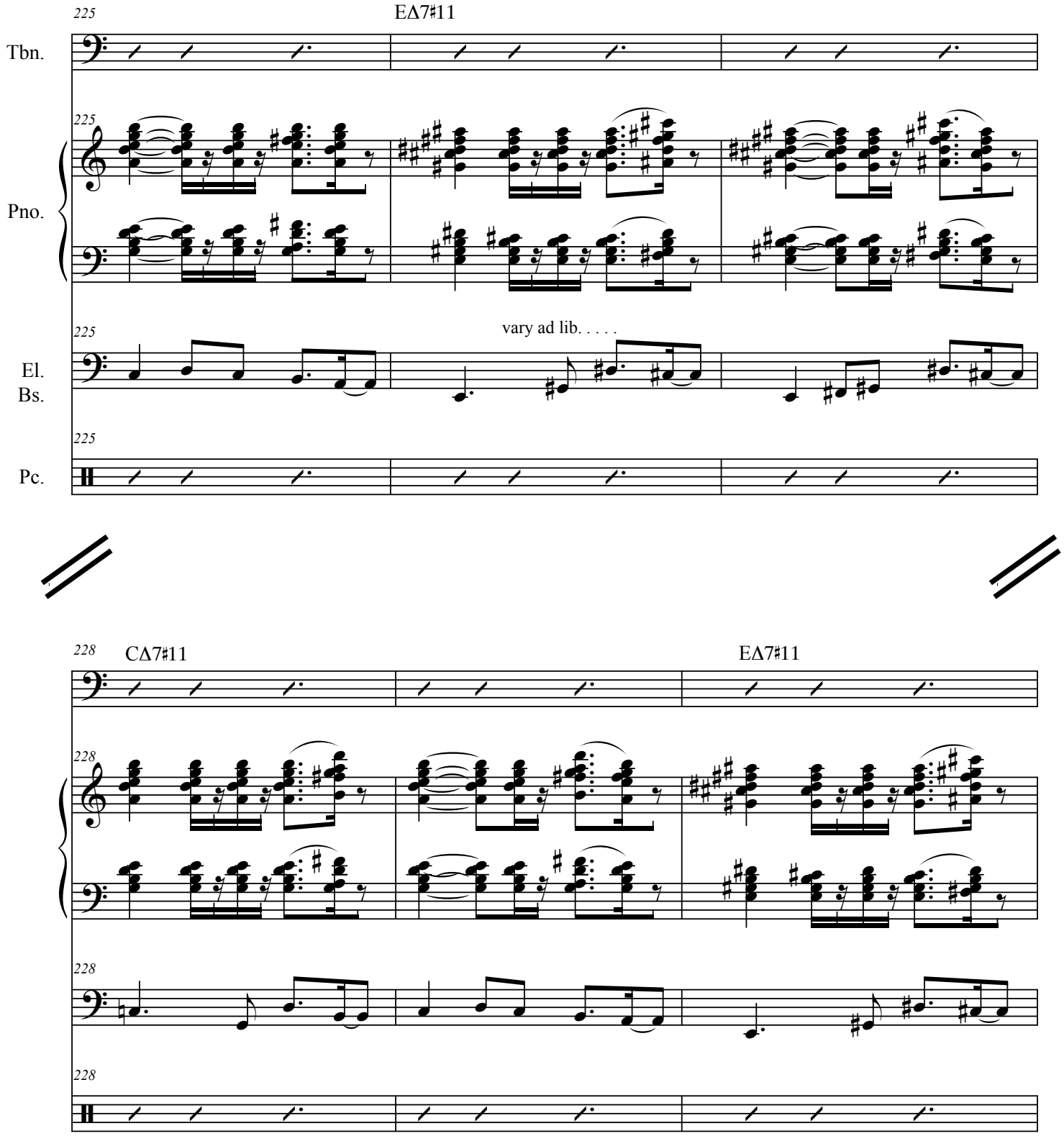

197
p
p
Tbn.
197
F♯m♯7
GΔ7♯11
build - - - - - - - - - - - - into - - - - - - - - - - - -
Pno.
197
El.
Bs.
mp
197
slightly less sparse, slowly building - into -
Pc.
PNO. MIC
S.T.

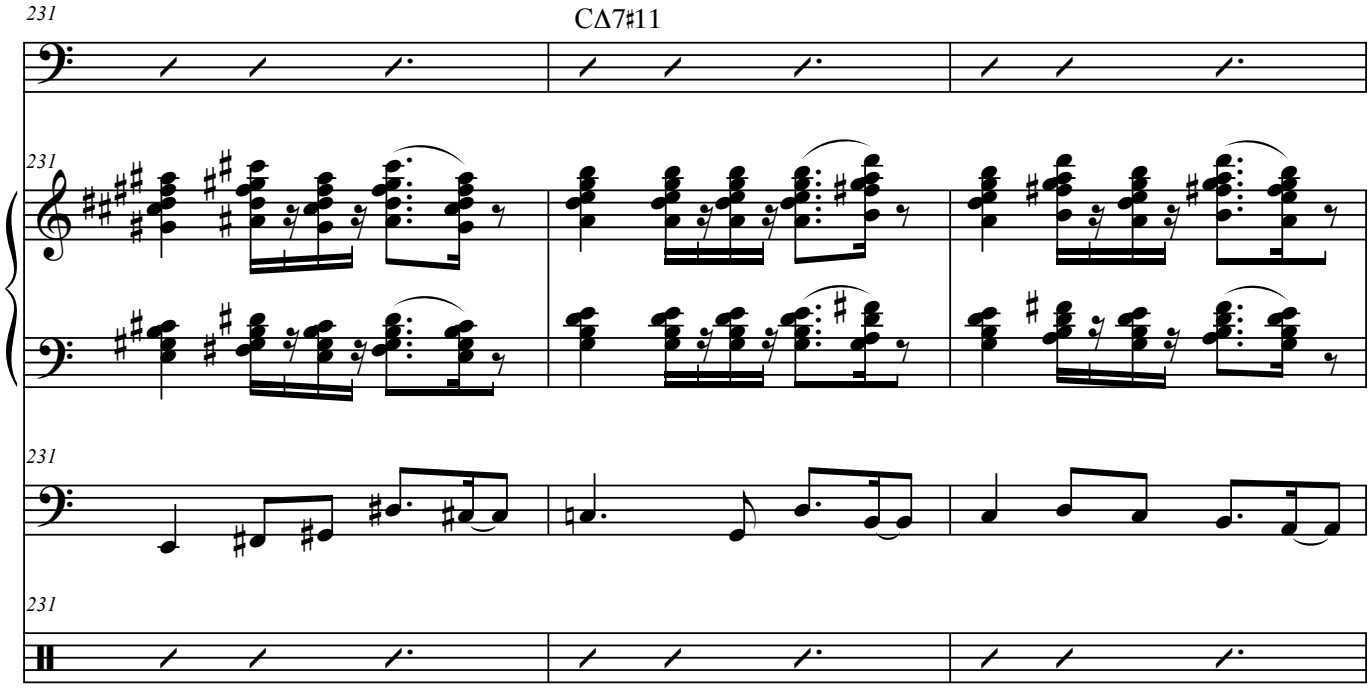

J
201
replace funnel
with mouthpiece
Tbn.
p
mp
- - - active, in the pocket but calm, open
201
G♯m♯7
AΔ7♯11
Pno.
mp
poco a poco cresc. . . .
201
G♯m♯7
AΔ7♯11
El.
Bs.
poco a poco cresc. . . .
201
- - - time; calm, open
Pc.
poco a poco cresc. . . .
TBN. MIC
S.T.
mp
p / mp
205
Tbn.
205
G♯m♯7
AΔ7♯11
Pno.
205
G♯m♯7
AΔ7♯11
Cb.
205
Pc.

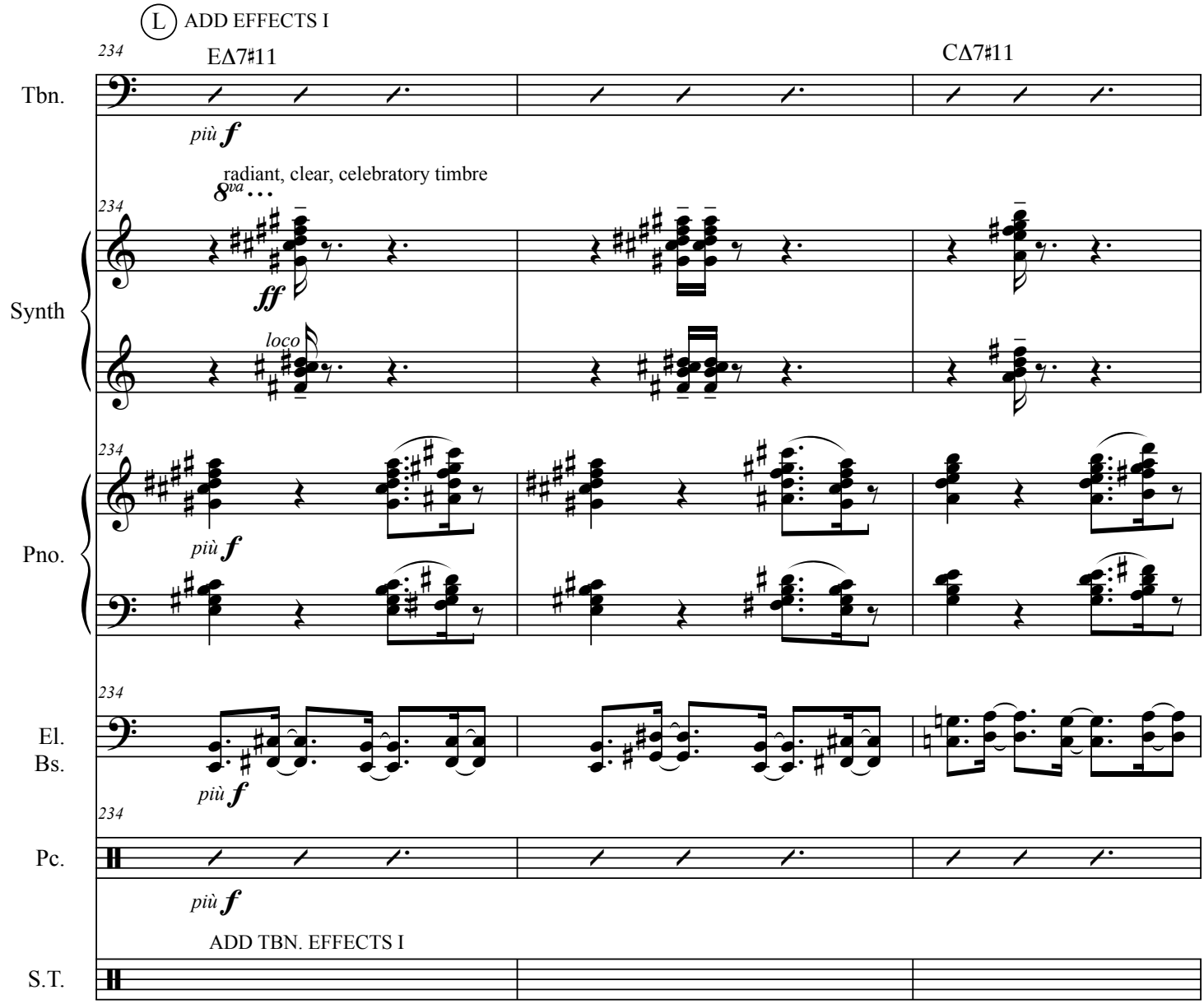

209
cresc. . . .
209 B♭m7 (Dorian)
BΔ7♯11
209 B♭m7 (Dorian)
BΔ7♯11
209
accel. poco a poco . . .
213
…mf
(chords follow rhythm of LH)
213 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 C♯m11 D♯m11 C♯m11 D♯m11
…mf
213 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 Cm11 Dm11 C♯m11 D♯m11 C♯m11 D♯m11
213
…mf

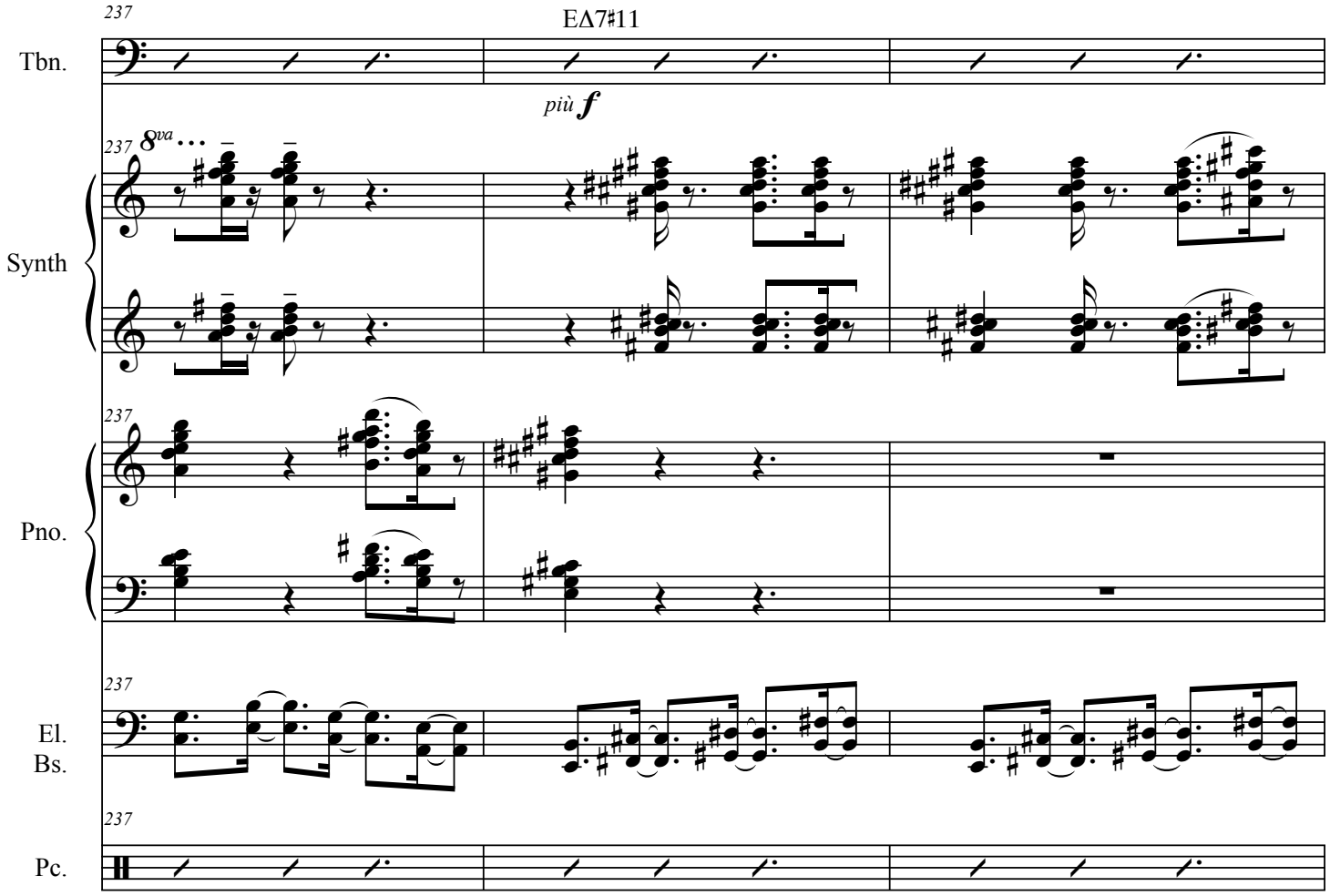

216
Tbn.
C♯m11 D♯m11 C♯m11 D♯m11
Pno.
El. Bs.
Pc.
218
TBN., PNO. MICS
S.T.

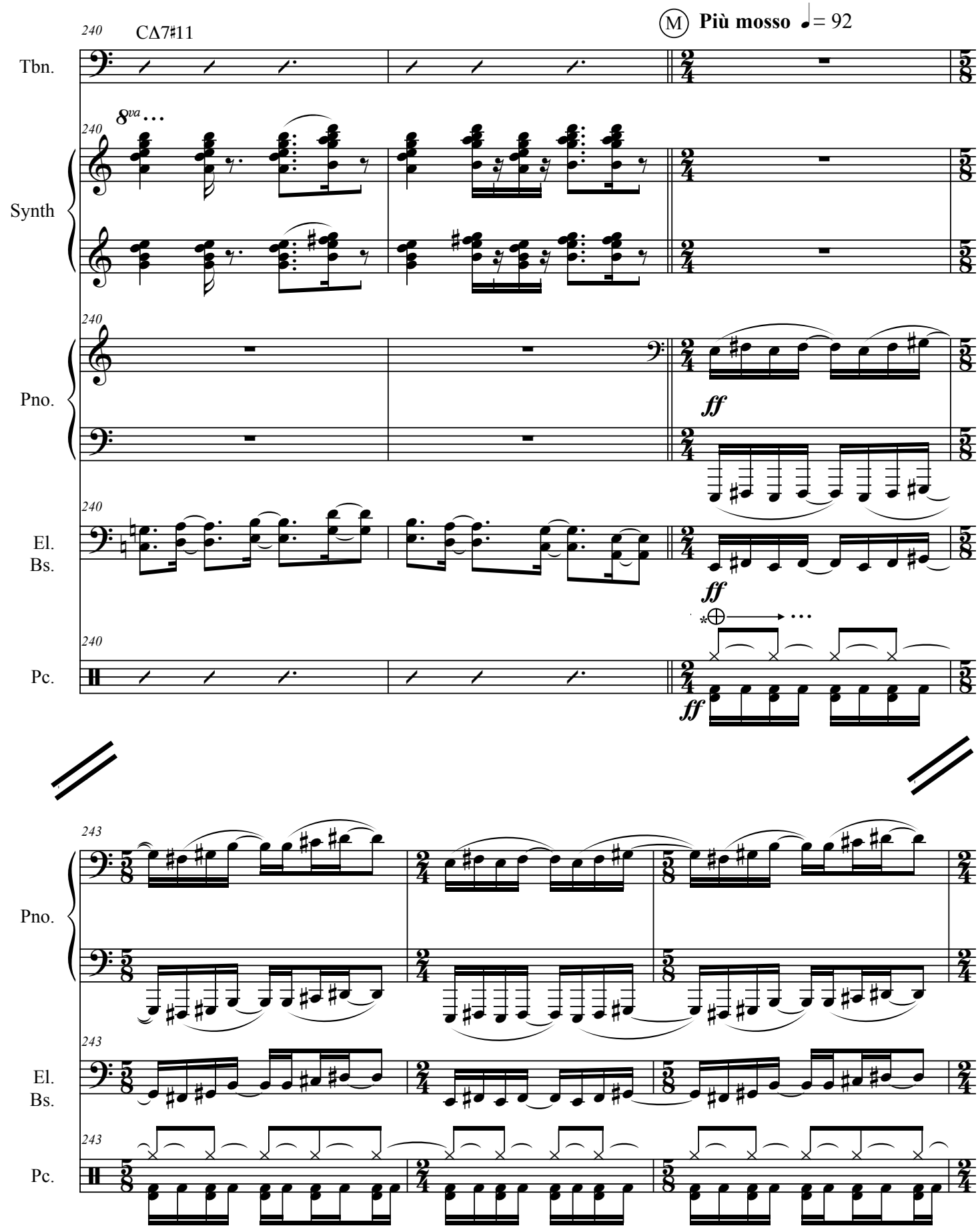

... = 84
220
f
mf
f
sffz
mf
Ped.
(half-closed hi-hat; sizzling sound)
fill / build
mp
K
222
improvised solo
CΔ7♯11
Tbn.
f appassionato
Pno.
El. Bs.
radiant, wide open
Pc.


225
EΔ7♯11
Tbn.
Pno.
El.
Bs.
vary ad lib. . . . .
Pc.
228
CΔ7♯11
EΔ7♯11

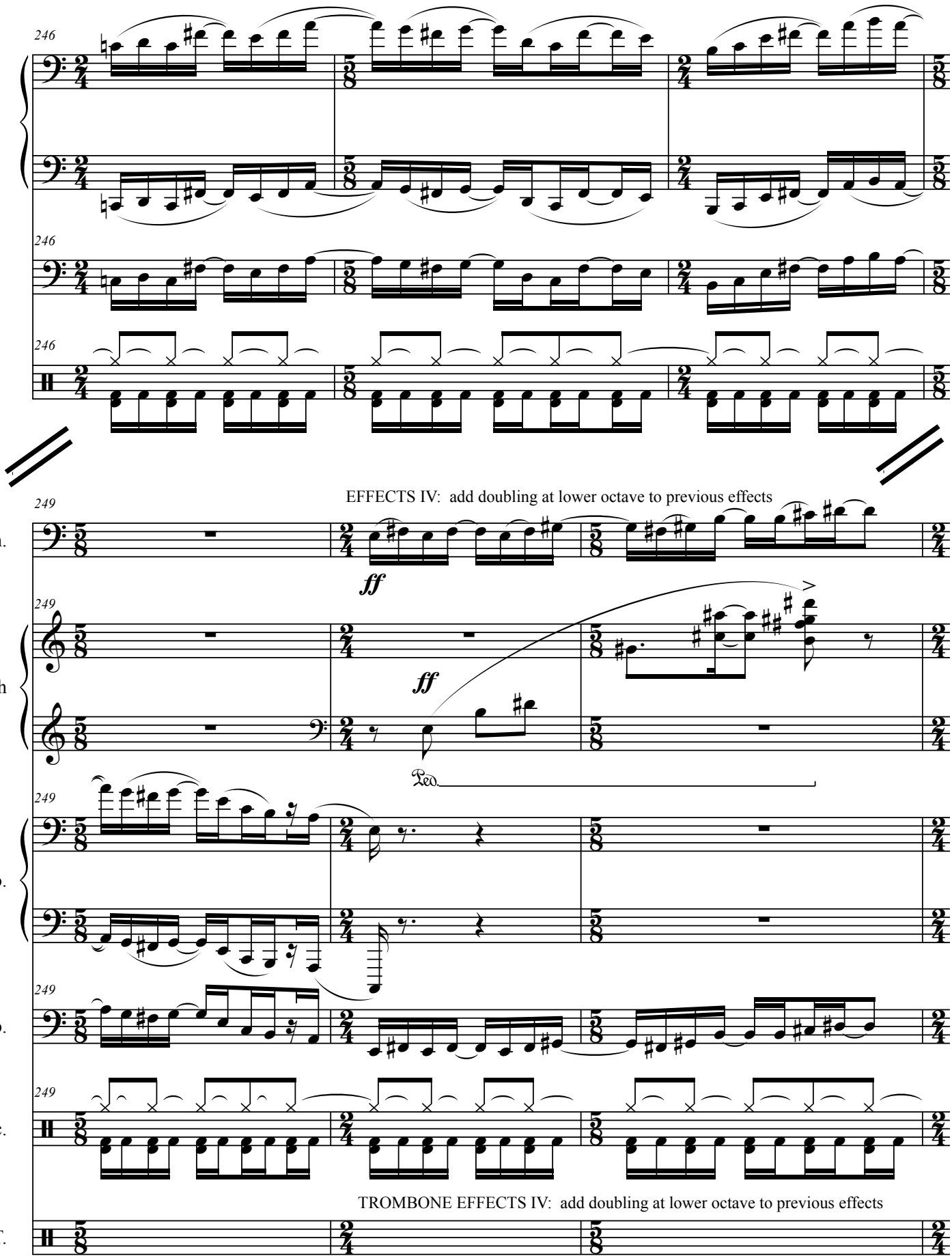

231
CΔ7♯11
231
231
231

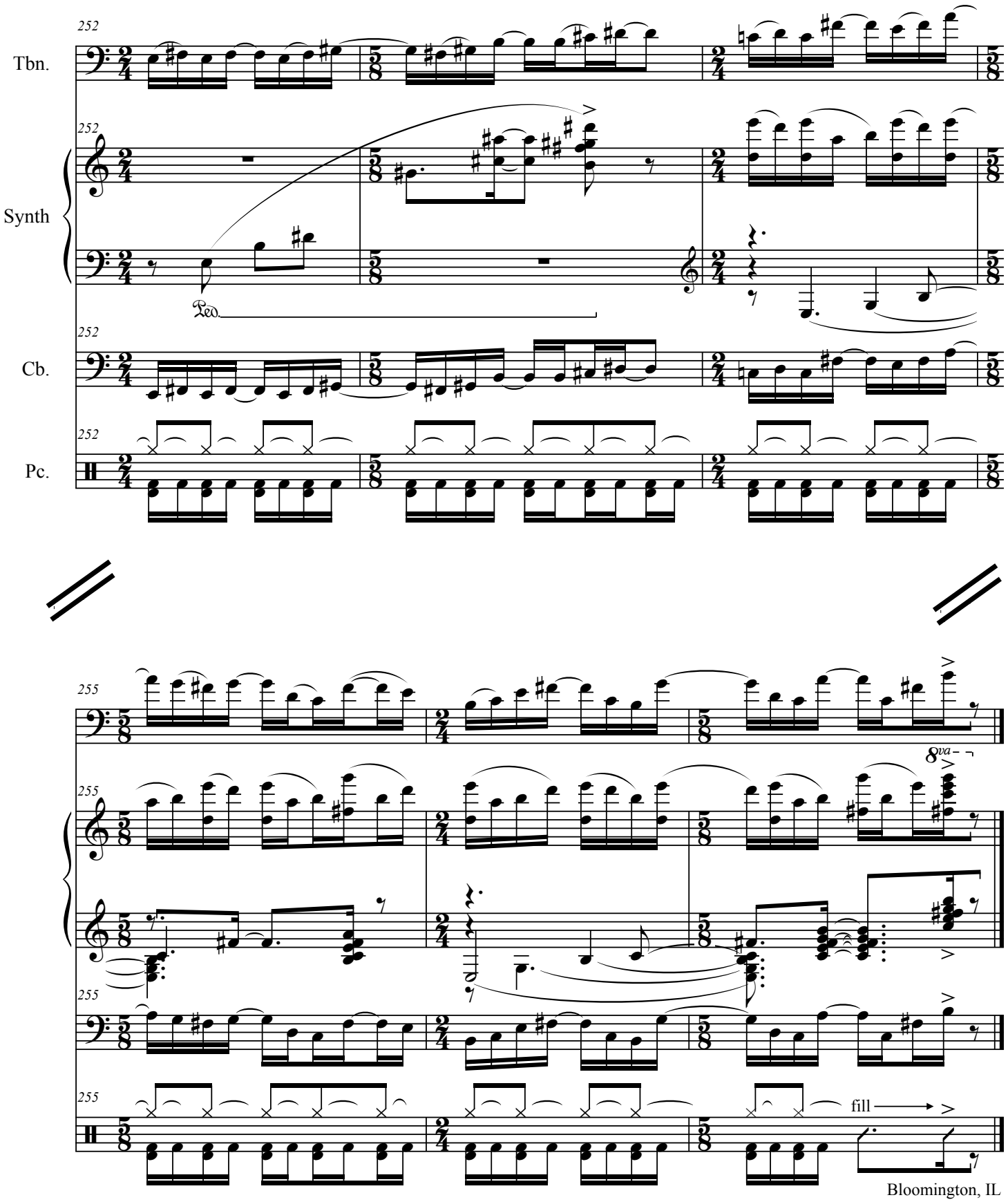

L ADD EFFECTS I
234
EΔ7♯11
CΔ7♯11
Tbn.
più f
radiant, clear, celebratory timbre
8va
Synth
ff
loco
Pno.
più f
El. Bs.
più f
Pc.
più f
ADD TBN. EFFECTS I
S.T.


237
EΔ7♯11
Tbn.
più f
237
8va
Synth
237
Pno.
237
El.
Bs.
237
Pc.



* Strike half-open hi-hat cymbals, so they make a clashing, sizzling sound.


246
246
246
EFFECTS IV: add doubling at lower octave to previous effects
249
Tbn.
ff
249
Synth
ff
Ped.
249
Pno.
249
Cb.
249
Pc.
TROMBONE EFFECTS IV: add doubling at lower octave to previous effects
S.T.



Bloomington, IL
June - July 2010
adapted/expanded from "Horizon," 2009