D to A

David W. Maves (1974)

Trombone

Ad Libitum (\(\text{\(\frac{1}{4}\)}\) circa 60)

Tape

START (cue exact beginning of tape over head)

Tape deck operator should be visible to audience. The gain will need to be turned up very high (tape hiss is part of the piece). It is the audible “click” of the tape deck being turned on that signals that the work has begun.

Poco Meno Mosso

Ritard Molto

As computer stops, look relaxed and play lip slur.

(SMILE!)

Very soft “bubbling” sound
1' 27"

(Begin to imitate computer. Go on into)

(3"

(PAIN ED Expression)

(4"

(2"

(13"

More “bubbling” sound

(11"

(Play the same note while changing to the various slide positions.)

Ritard Molto

(12"

(Accelerate rate of change from slow to as fast as possible.)

2' 12"

Tempo I ( \( \frac{1}{2} = 60 \) )

(12"

(mp espressivo

(16"

(f

Scale up

2' 28"

(Look about, as though trying to find your mute.)

(10"

(In desperation pick up paper cup “cup mute”.)

(7"

(mp

(Improvise a consequent phrase)

2' 45"

(Still with “cup mute”)

Enter improvising imitative counterpoint.

2' 51"

Computer repeats previous phrase an octave lower.
((7")) (Then stop and listen — ENCHANTED!)

3' 04"

3' 05"

(open horn)

3' 09"

12

((4")) \textit{pp} ENTER imitating triplets.

3' 15"

\textbf{Andante} (\textit{= 80})

Poco Ritard A tempo Ritard molto

(31"

\textit{p espressivo molto}

(GUS.)

(A tempo)

Ritard A tempo Poco Ritard

(GUS.)

3' 57"

3' 04"

\textbf{Poco Ritard}

A tempo

\textbf{Ritard}

A tempo

\textbf{Poco Ritard}

\textbf{Ritard}

\textbf{Look SMUG}
Try to interrupt the computer using loud, brassy noises which are imitations of the computer.

Your failure to have any effect on the sounds sends you into a frenzy of glissandos of all kinds. The computer will stop — but not you.

Then do a series of lip trills up and down all over the instrument.

By this time you are really worked up. So continue improvising.

The computer enters.
Listen for a moment.

Then, rising to the challenge,

begin improvising; (using mostly mid to upper range)

STACCATO ATTACKS, then, as DYNAMICS INCREASE,

try to outdo the computer. (Make a frantic page turn)

GET MORE AND MORE CARRIED AWAY.
Resume improvisation, frenzied by now, immediately after page turn.

With a satisfied nod to the audience, tug your clothes straight as though putting yourself in order. Allow yourself a slight, superior smile.

**FREAK OUT!!**

(End improvisation with the loudest, “nastiest” sound you have ever played.)

Resume improvisation, frenzied by now, immediately after page turn.

**Tempo I**

(WITH COMPUTER QUITS.)
(Hold until computer enters if possible.)

\[
\begin{align*}
\text{Molto} & \quad 6'08'' \\
\end{align*}
\]

(Place end of slide on floor. Play a low pedal tone and gradually let slide out as far as possible.)

\[
\begin{align*}
6'14'' & \quad \text{A tempo} \\
6'24'' & \quad \text{(Hold until computer enters.)} \\
\end{align*}
\]

FREEZE in this position. Do not move until tape is stopped.

\[
\begin{align*}
6'32'' & \quad \text{A tempo} \\
6'49'' & \quad \text{(Place end of slide on floor. Play a low pedal tone and gradually let slide out as far as possible.)} \\
\end{align*}
\]

(Operator: Gradually turn the gain down (all the way).)

\[
\begin{align*}
6'52'' & \quad 7'00'' \\
((8'')) & \quad \text{STOP} \\
\end{align*}
\]

It is the audible “click” of the tape deck (the tape drive not the power switch) being turned off that signals that the work is finished.