

# Non-REM Sleep

For Trombone Quartet

*Commissioned by The Utah Trombone Authority, 2009*

## Benjamin Taylor

All Rights Reserved by Benjamin Taylor Provo, UT.  
For copies, please contact [jazztrum17@hotmail.com](mailto:jazztrum17@hotmail.com)



## Non-Rem Sleep- B. Taylor

### Program Notes:

Non-REM dreams consist of brief, fragmentary impressions. Compared to REM sleep, they are less likely to involve visual images and are more frequently forgotten. Non-REM dreams are like thinking about something for a brief period of time while REM dreams are comparable to thinking deeply about something. Both REM and non-REM sleep are important if you want to feel well-rested after a night's sleep.

This piece is like Non-REM sleep in that it is composed of brief, fragmented reflections, not necessarily remembered as the piece progresses. However; just because they aren't remembered doesn't mean that they don't leave you feeling refreshed afterwards.

### Performance Notes:

- This piece draws heavily on a jazz and rock background. All notes are legato tongued with tongue stops to emphasize a jazz feel.
- The chart is organized as a series of structured improvisations following certain developments and patterns.
- There are no dynamics nor time indications given. The group is responsible for making decisions concerning these musical elements during the performance based on the improvisation and how the piece "feels." If a section is really "cooking" and feeling good, stretch it out! To provide an overall sense of duration, I see this piece being about 5 to 10 minutes in duration.
- "Occasionally slip out of time and back"- This means the player should momentarily rush or drag their figure so that they get off from the pulse but then quickly return to the groove. This should be done in a deliberate, spastic way, not to be confused with a mistake.
- At letter A the first three trombones begin to improvise freely with their specific figures. I offer a few ideas here: Transpose the figure, invert the intervals, use augmentation or diminution of intervals while maintaining the overall melodic contour, distort rhythm, improvise lines with a similar set of intervals etc. The idea here is that the audience will still hear the idea of the original figure you started with but recognize that it has been altered and manipulated. Rhythmically, this section should start to break down as each player begins to play independently of the others.
- The last section of trading should include lots of silence. Players should generally only play one note every now and then, maybe throw in an occasional conversational line. But keep this section soft and static. Don't let it get big.



Score

# Non-REM Sleep

For Trombone Quartet

Commissioned by The Utah Trombone Authority, 2009

Benjamin Taylor

♩ = 120 Quarter Note steady throughout

### Additive Ostinatos

Al to Trombone 1



Occasional ly slip out of time and back

Trombone 2



Occasional ly slip out of time and back

Trombone 3



**A**

Begin to improvise freely with your figure

A. Tbn. 1



Begin to improvise freely with your figure

Tbn. 2



Occasional ly slip out of time and back

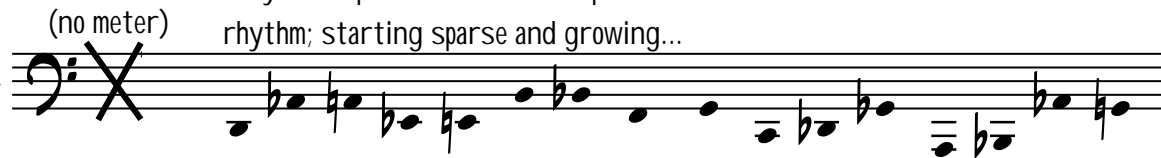
Begin to improvise freely with your figure

Tbn. 3



Play these pitches in order. Improvise rhythm; starting sparse and growing...

Bass Trombone 4



# Non-REM Sleep- B. Taylor

A. Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

B

 Build to climax! (simultaneous atonal improv)
 

Build to climax! (simultaneous atonal improv)

Build to climax! (simultaneous atonal improv)

Start playing as fast as possible, build to climax

Continue improvising with similar intervals



# Non-REM Sleep- B. Taylor

A. Tbn. 1



Tbn. 2



Tbn. 3



B. Tbn.



**E** Solo using only those pitches shown below

A. Tbn. 1



Tbn. 2



Tbn. 3



B. Tbn.



# Non-REM Sleep- B. Taylor

5  
(highest note possible)

A. Tbn. 1 Begin to ascend higher in range

Tbn. 2 Gradual ly desintegrate pul se, begin to freel y improvise build crazy texture, pl ay independentl y of others **ABRUPT STOP!**  
(hol d bone ready)

Tbn. 3 Gradual ly desintegrate pul se, begin to freel y improvise build crazy texture, pl ay independentl y of others **ABRUPT STOP!**  
(hol d bone ready)

B. Tbn. Gradual ly desintegrate pul se, begin to freel y improvise build crazy texture, pl ay independentl y of others **ABRUPT STOP!**  
(hol d bone ready)

A. Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Soft, atonal , sparse  
pointil listic trading...

FADE OUT...