
CAN YOU CRACK IT?

BENJAMIN D. TAYLOR

trombone and electroacoustic sounds

commissioned by a consortium

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2012

many thanks to Kevin Fairbairn and consortium members for this commission

Instrumentation

trombone and electroacoustic sounds (via CD playback)

Duration

7 minutes

Program Note

In early 2012, the intelligence agency of the United Kingdom developed a unique recruitment website with the address “canyoucrackit.co.uk” Visitors to the site were presented with a single image of seemingly random numbers and letters. Those who could successfully crack the code were then invited to apply for a job as a “ethical hacker.” As a composition, *Can You Crack It?* explores the possibilities of hacking the sounds of the trombone. The sound world created and explored in this musical work is primarily manipulated prerecorded trombone sounds, as well as requiring the performer to play “hacked” sounds via extended techniques.

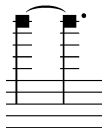
Technical Requirements

- CD player (or any audio playback system such as a laptop or Ipod)
- Stereo sound system

Performance Notes/Notation Legend

(At the first appearance of each symbol in the score, a written reminder will be given.)

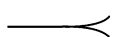
Prepare F-slide Remove the F tuning slide and replace it again but only into the tube from your primary slide. The other side of the F tuning slide should now be open, so that when the F trigger is depressed, the sound comes out of the end of the F tuning slide tube rather than the bell. Do this preparation backstage, hidden from the audience, so that the altered, “hacked” sound at the cadenza comes as a surprise to the audience.



Square noteheads signify to make a “balloon squeak.” This sound is not a real pitch, but a very high sustained squeak, or squeal. Produce this sound by pinching your lips tightly (in the mouthpiece) and blowing using hardly any air. It will always be super soft.




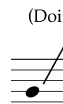
Hold fermata for the approximate time indicated.



Delayed crescendo with non-linear, exponential growth


Notation Legend (cont.)


flt.
 Flutter tongue.

(Doit)
 A doit is a fast embouchure gliss up without a definite end.

F This means to play while pressing the F trigger.

 No meter.

(squeeze)
 A squeeze is a very fast embouchure gliss (starting about two octaves higher), arriving on the note indicated.

(tongue thunks)
 Tongue thunks are performed by ramming the tongue forcefully into the mouthpiece aperture, which resonates the instrument softly with a thunk sound. The notated pitches will result from the usual slide positions.

About the Composer



The music of composer **Benjamin Taylor** (b. 1983) has been performed at music festivals including SEAMUS, SCI National Conference, International Society of Bassists Conference, International Double Reed Society Conference, Noisefloor Festival, Electronic Music Midwest, Hawaii Contrabass festival and international jazz festivals in Edinburgh, Wigan, Marlborough and Birmingham. Mr. Taylor's prizes and honors include a 2011 BMI Student Composers Award, a Barlow Endowment Commission, a 2011 ASCAP Young Jazz Composer Award and First Place Winner of the 2008 SCI/ASCAP Student Competition (Region VII).

Benjamin Taylor is a doctoral student at Indiana University (Bloomington). He received his MM from Bowling Green State University in Ohio and his BM from Brigham Young University in Utah. Trained as a trumpet player, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, choirs, and experimental ensembles. In addition to all things musical, he enjoys ultimate frisbee, snowboarding, aggressive inline skating, drawing, reading, cooking, and being with his wife and two sons.

commissioned by Kevin Fairbairn, commission director, and consortium members:
Mark Broschinsky, William Mathis, C Neil Parsons, Andy Toews, Christopher Wolf

CAN YOU CRACK IT?

BENJAMIN D. TAYLOR
(ASCAP)

Groovy ♩ = 104

Prepare F-slide prior to performance
(see performance note)

Trombone

Electronic Sounds

(fall) A (0:28)

Elec.

B (0:45)

Elec. 20

f *mf*

24

f

27

sfz *mf*

30

f *mf*

C (1:09)

Elec. 33

f *mf*

37

p *f*

40

sub pp *mf* *sub pp* *mf*

(squeak)

D (1:32)

44

sub pp *mf* *sub pp*

5th (hold until electronics overtake you)

59

Elec.

mp *mf*

sim. (electronics have identical rhythm as trombone)

62

f

65

mf

68

f *mf*

72

$\text{♩} = 176$

f

V.S.

G $\text{♩} = 104$
(3:29)

77

Elec. $\text{3}/4$ $\text{4}/4$ $\text{3}/4$

(squeak sounds) (sn. dr.)

mf

80

mf

83

Elec. $\text{2}/4$ $\text{3}/4$

f

H (3:45)

86

Elec. $\text{3}/8$

mp *cresc.*

91

Elec. $\text{2}/4$

mf *cresc.*

J CADENZA
Quasi-improvised

112 *f* *accel.* *improvise pitches with this type of contour* *Hold as long as possible.** *Lyrical*

118 *pp* *f* *pp* *ff* *mp* *slow and steady cresc. focus on the beats created by the gliss.*

Stem up = play
Stem down = sing

126 *repeat ad lib. cresc. and accel.* *Last time* *(tongue thunks)*

131 *sing this pitch through the horn while moving slide quickly* *sung, now alternating trigger* *sing crazy glisses while moving slide and alternating trigger*

*If you can circular breathe, hold this for at least 20 seconds.
Improvise dynamic shapes as well as rearticulations for 10-20 seconds.

K ♩ = 104

smack!
(kiss sound)

(wait for Track 2 to fade
before continuing)

Musical score for measures 135-137. The top staff is in bass clef with a 3/4 time signature. It contains a melodic line with eighth notes and a 'smack!' sound effect. The bottom staff is labeled 'Elec.' and shows a 3/4 time signature. A box labeled 'Play Track 2' points to the start of the second measure. A fermata is placed over the final note of the top staff.

Musical score for measures 138-140. The top staff is in bass clef with a 4/4 time signature. It features a rhythmic pattern of eighth notes with dynamic markings *mf* and *f*. Chords are indicated by 'ord.' and 'F'. A fermata is placed over the final note of the top staff.

(wait for Track 3 to fade
before continuing)

Musical score for measures 141-143. The top staff is in bass clef with a 4/4 time signature. It contains a melodic line with eighth notes and chords marked 'F'. The bottom staff is labeled 'Elec.' and shows a 4/4 time signature. A box labeled 'Play Track 3' points to the start of the second measure. A fermata is placed over the final note of the top staff.

145

Elec.

Play Track 4

L

mp *f* *mf* *f*

148

mp *f* *mf* *f* *mf* *f*

151

sfz *mp* *f* *mf*

154

f *mf* *f* *f*

157

mf *f* *mf* *f*

(fall)

161

Elec.

M (0:33) (squeeze)

(squeeze)

8va-

(improvise crazy gliss)

164 (Doit) *fp* *f*

167 *fp* *f* N (0:46)

171

175 *f*

179 Elec. *mf* *f* *f*

182 Elec. O (1:07)

186 Elec. (spoken through horn) "can you crack it?" *ff*