

Sohrab Uduman

Refrains for trombone and tape

## REFRAINS FOR TROMBONE AND TAPE

### Notes for performance

Tape: Diffused through a multispeaker system if possible.

Trombone: Direct amplification and independant reverberation.

The level of direct (untreated) amplification should ensure that the trombone balances with the tape levels.

Ideally, a reverberation unit with pre-programable presets (a SPX90, for example) should be used, with the following relative settings, as indicated on the score.

PR-1	0.5 - 1 Second
PR-2	2 Seconds
PR-3	3 Seconds
PR-4	3.5 - 4 Seconds

These settings are to be taken as a guide and may be modified, depending on the performance space.

The reverberation is required to allow notes in the trombone part to 'resonate'. Generally, the level of this treated sound should be less than the level of untreated, amplified sound. At certain points, however, the resonances (the reverberation) must be prominent. They are:

Rehearsal Fig	2 - 3
Rehearsal Fig	6 - 7
Rehearsal Fig	10 - 11
Rehearsal Fig	18 - 19
Rehearsal Fig	21 - 22
Rehearsal Fig	24 - 25

## Refrains for Trombone and Tuba

Sohrab Ullman.

For Martin Harvey

+ Trombone:  
warm Mute,  
the retracted.)

PR-1

PR-2

1

13

17

1

10

10

1

100

PR-3

2

\* \* \*) Pauses between notes should not be longer; - articulations always the same duration.

PR-1

3  
 8  
 3  
 2  
 3  
 2  
 3  
 8  
 3  
 3  
**PR-2**

3.

ff  
f  
p  
pp  
sfp  
(slower)

6

pp  
PR-4

7

pp  
pp  
pp  
pp  
PR-1

8

*Sustaining*

$\text{f} = 150$  acc.  
 $\text{v} = 112$   
(Slower)  
pp  
p  
ff  
sfp  
(sub) ff