

"The Incarcerated
Trumpet Trio Fanfare"

to be conducted by a Tibetan lama
in a Communist Chinese prison cell

composed within the ambience
of the UC Berkeley Music Dept.

• Himalayan monks use separate vertical circlings
of hand rotations to accompany their liturgy.

• my "tp. trio" uses crossed wrists in horizontal
arcs (simulating handcuffs) with backhand

Knuckle gears: $\frac{\text{right}}{\text{left}}$ hands $\frac{\text{left}}{\text{right}}$

single variable double
valves

• in the middle, there are also palm bases
together, an actor's desperate yearning,
controlling pedal tone changes

• an American avant-garde reflection of
the monastery orchestra.

R. B. Bronsky

rev. 4-7-13

"The Trumpet Trio Fanfare"

(a)

(right hand over left)
single variable values:

(left hand over right)
double variable values:

(right) high trumpet	0 2 III	1 2 III	0 2 0	1 2 0
(left) middle trumpet	1 II 0	1 0 0	1 0 III	1 II III
(right) low trumpet	II 3	0 II 3	I 0 3	0 0 3
<u>finger extension cues</u>	index + middle	index + pinky	middle + pinky	index, middle + pinky

R. hi tpt	1 2 0	1 2 0	1 2 III	1 2 III
L. mid tpt	0 2 3	1 2 3	0 2 3	1 2 3
R. lo tpt	1 0 3	1 II 3	1 0 3	1 II 3
finger extensions	index + middle	index + pinky	middle + pinky	index, middle + pinky

- embouchure overtone series ladders
- conductor's crossed wrists in three axes

tense	10	8	6
1/2 tense	9	7	5
medium	8	6	4
1/2 lax	7	5	3
lax	6	4	2

hi tpt vertical axis

- 6 forehead
- 7 neck
- 8 chest
- 9 solar plexus
- 10 umbilicus

mid tpt horizontal axis

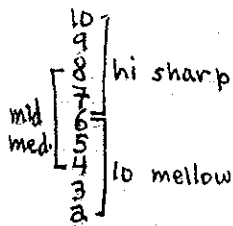
- | | |
|----------|----------|
| left | right |
| shoulder | shoulder |
| nipple | nipple |
| sternum | sternum |
| 8-7 | 6-5-4 |

lo tpt depth axis

elbow angles

- 2 165° far
- 3 135° middling
- 4 105°
- 5 75°
- 6 45° near

- muting timbres: sharp medium mellow
- mini-cup extension fully 1/2 way all the way in
- harmon mutes (in equivalent timbres)

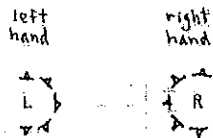


velocities of variable valve actions
conductor's hand rotations

left for middle tpt.
right for low + high tpts

palm direction	valve positions			manual
	lo tpt R	med tpt L	hi tpt R	
▲ up ▲	up	up	down	manual
▼ diagonal ↑ ▼	down	down	up	
↑ outside ↓	60	80	100	semi-automatic
↙ diagonal ↓ ↘	80	100	120	
▼ down ▼	100	120	140	automatic

m.m. = 60 = 1/2, etc



added techniques: valvetrill (bent thumb)

vibrate legato with single value variables (right hand over left)

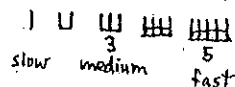
tonguing staccato with double valve variables (left hand over right) and flutter tonguing (bent thumb)

initiated + prolonged by thumb extension cues
high + low tpts: right thumb
middle trumpet: left thumb

hi tpt: fast medium slow medium fast %
both vibrato + tonguing

mid tpt: medium fast medium slow medium % vibrato
medium slow medium fast medium % tonguing

lo tpt: slow medium fast medium slow %
both tonguing + vibrato



"The Trumpet Trio Fanfare"

A puppeted conceptual conduction system of purely functional movement kinesics choreography. A virtual music reality of conductor polyphonic improvisation. Neo-Schillinger in 4-D. Anatomical variables as compositional determinants sound parametric display aesthetic. Only the puppeteer controller's crossed wrists armature mechanics is being used with reliable ears.

Instrumental resources: three B \flat Trumpets in 3 modes of pistonated valvular embouchured timbral existence. The brass puppets: a nine piston valve organism. Muted timbres of sharp, medium & mellow; embouchure overtone ladders; breath pressure antiphonal amplitudes in mixed densities (1+2); single & double valve piston settings of four triple types each, plus pedal tone continua; valve action multi-velocities; legato vibrati for single valve variables; staccato tonguing speeds for double valve alternances or simultaneous plus flutter tonguing, and fermatae; but no hum and play or $\frac{1}{2}$ valving as the systematic fingerings, some of which are non-standard alternatives, give off-color tones similar to strong & weak notes found on woodwind instruments, as well as not everything is perfectly bright, clear & positively optimistic in naive utopian reality, where there are also shy introverted and shadowy domains. Recommended: Parduba double cup mouthpieces are like putting guitar frets in-between the overtone levels; clearly immigration screening customs checkpoints, no sliding through here.

Unifying will power directives: crossed wrists; hand & palm heel rotations; finger cues extended or bent; the conductor's armature unit traversing the three spatial axes of horizontal, vertical & depth with 90 $^\circ$ elbow arcs are the polyphonic sound dictator's modus operandi; and as it is said, what begins as an aesthetic, winds up as political intervention; let's hear what happens next!

kinetic double hand unit of two types in this work.

the crossed wrists spatial system: polyphonic musical instrument sound flux controller with hands cuffed genre at the own recognizance spiritual focus.

pedal tones manipulation: finger motions taken from my 1st string quartet "The Venus Flytrap" (1985), opening movement: "baiting" (the other mvs. are "trapping" & "digestion").

the trumpet trio puppeted fanfare is in 3 modes of existence for the trumpet puppets:

- 1) single valve variance
- 2) double valve variance alternate simultaneous
- 3) pedal tones continuum

n.b.: lip trills are possible during the faster speeds of embouchure overtone ladder oscillations, a shaky control procedure for the conductor's movement repertoire; remembering Stefan Wolpe's hands quivering from Parkinson's disease, now orchestrated with crossed wrists.

* Chris Leaf is mgr. of Union Music in SF & 1st player in the Beach Blanket Babylon Orchestra

a continuum of pedal tones

puppeteer's palm heels together

	valve # 1 2 3	1 2 3	1 2 3	
a) loose fist	●○○	○○○	○○○	high
b) fingernails II to palm	●●○	●○○	○○○	↓
c) fingernails I to palm	○○●	●●○	●○○	middle
d) fingers diagonal to palm	●○●	○○●	●○●	↑
e) fingers vertical extension of palm	●●●	●○●	○○●	low
	lo tpt R	mid tpt L	hi tpt R	

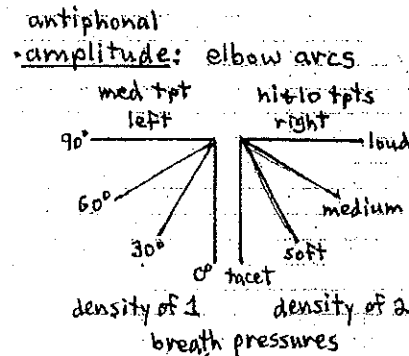
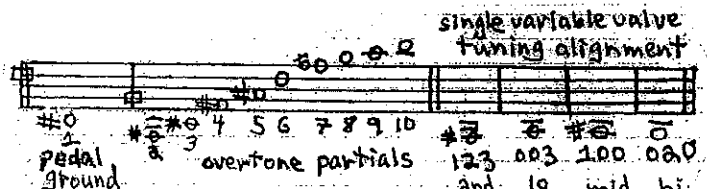
piston settings: variable fingered valves 1-2-3 a process up/down
key → fixed fingered valves I-II-III or 0 cueings down off

1 2 0 = 1 0 0 → 0 2 0 % alternate valves

1 2 III = 0 0 III → 1 2 III % simultaneous pistons

duration of trance:

conductor's polyphonic mental flow and players' embouchure flexibility



sostenuto sound tone
fermata cut-off!
left or right
Fist(s)

Peter Brody Plonsky
1-27-11
2225 Dwight Way #B
Berkeley, CA 94704
1-510-647-3505