

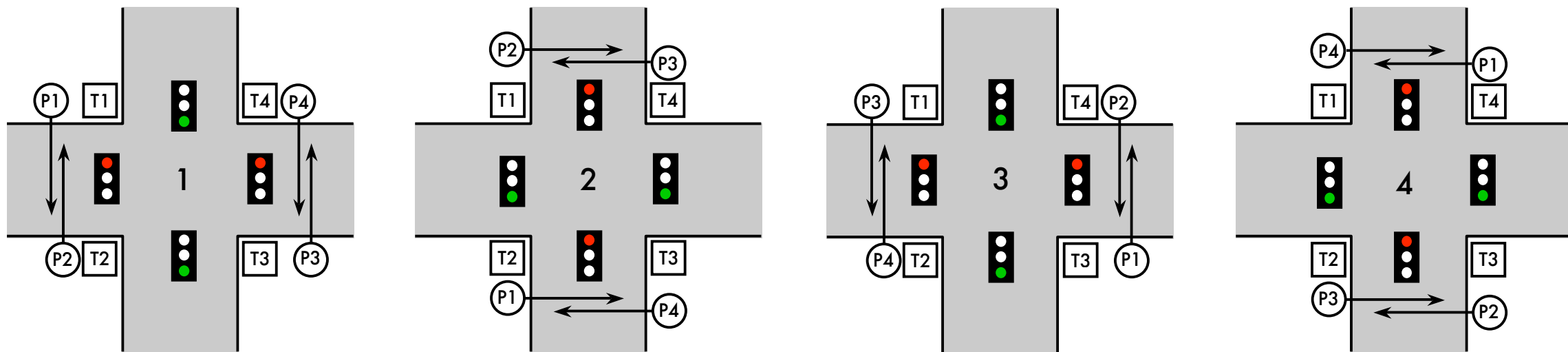
Joseph Klein

Outdoor Music IV
for four trumpets and four pedestrians

October 1983/July 2008

Performance Instructions

- The work is to be performed at any four-way street intersection that is controlled by traffic signals. The overall length of the work will be determined by the duration of the signals, so this should be taken into consideration when planning the performance. It is preferable to use an intersection where the signals do not have separate left and/or right turn arrows; however, if such a location must be used, the performers will need to adjust accordingly.
- The trumpet players are to be seated in chairs (with music stands) at the four street corners facing the center of the intersection, with one pedestrian-performer stationed at each of the four corners.
- Pedestrian 1 is designated as the leader, and will determine when the piece begins by subtly cuing Trumpets 1 and 3 at the appropriate time, when the traffic signal to *their right* turns green. Once play begins, the four pedestrians begin crossing the street according to the traffic signals (Pedestrians 1 and 3 proceeding counter-clockwise; 2 and 4 proceeding clockwise) and continue in this manner until the end of the performance. The pedestrian-performers should always be fairly strict in their adherence to the traffic signals, crossing each time with a sense of purpose and relatively little variation in demeanor. The illustration below diagrams the first four measures of the work:



- With each change of the traffic signals, the trumpet players proceed to the next measure in the score; thus, each measure represents a change in the traffic signal and is identified by a measure number and the color corresponding to the traffic light to each player's right.
- The trumpet players must restrict themselves to those pitches indicated in each measure of the score, and only in the register specified (i.e., octave transpositions are not allowed); for clarity, newly introduced pitches are represented by open note heads, while continuing pitches are represented by solid note heads.

- Pitches should be played individually, as separate events, in order to simulate traffic sounds. Players must not attempt to create melodic lines by stringing together multiple pitches, but should use the individual tones to interact with the traffic and other trumpeters. The primary means of musical development should be restricted to rhythmic and dynamic variations of the given pitches; some timbral variation is acceptable (e.g., use of mutes, embouchure changes, flutter-tonguing) but such alterations should be used sparingly.
- The trumpeters must not feel obligated to play continuously; rather, each player should find a reasonable balance between playing and silence. As a general guideline, each trumpeter should strive to play for approximately 60% of the total duration of the performance; this will result in a fairly continuous composite sound between the four players while allowing for enough fluctuations in textural density to maintain sonic interest throughout. Such changes in density (as well as amplitude) should naturally correspond to the relative degree of activity and noise level in the surrounding environment.
- During the performance, it is expected that actual pedestrians – as well as vehicular traffic – will inherently interact with the performers. This integration of “real” and “artificial” elements is integral to the concept of *Outdoor Music IV*, and should be the ultimate goal of the performance. However, it is absolutely imperative that the performers strictly adhere to their assigned roles throughout the performance: the trumpet players must not converse with or even acknowledge the presence of the pedestrians, but should maintain a detached demeanor throughout; the pedestrian-performers may interact with the actual pedestrians, but should not “break character” by acknowledging the performance itself.
- In some cases, the actual pedestrians might find themselves compelled to incite drivers into honking their horns or interacting in other ways. While this behavior should not be encouraged, under no circumstances must the pedestrian-performers attempt to influence the natural course of events during the performance. On the other hand, the trumpeters should strive to elicit reactions from the unsuspecting drivers by using their instruments in the manner of automobile horns; in those circumstances where one or more drivers honk while entering the performance area, the trumpet players are obliged to respond accordingly.

Program Note

Outdoor Music is a series of site-specific, interactive works composed between March of 1982 and May of 1983 that are intended to impose a musical framework upon a variety of pre-existing environments. The last in the series, *Outdoor Music IV* for four trumpets and four pedestrians, was first performed on the corner of Fourth Street and North Broadway in Lexington, Kentucky, on 19 May 1989, as part of the "Al Fresco" music festival at Transylvania University. In this semi-improvisational work, the changing traffic signals guide the trumpet players as the four pedestrian-performers continuously cross the street in accordance with local traffic laws. Actual pedestrians (mingling with the pedestrian-performers) and passing vehicles alike unwittingly participate in the work, calling into question the relationship between the real and the artificial – and thus blurring the boundary between life and art. *Outdoor Music IV* is intended to bring out the inherent musical and dramatic qualities of city life, elements that are rarely considered by those who populate the urban landscape.

