

New England Drift
for seven instruments

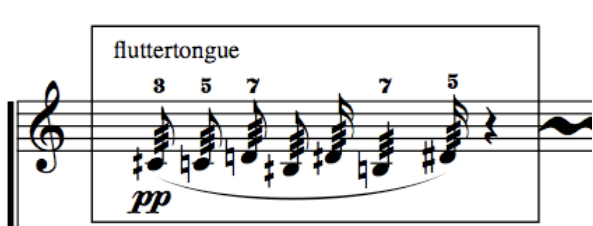
New England Drift was composed for and is dedicated to the Callithumpian Consort.

Performance Instructions

Procedure:

1. *New England Drift* is an open form work, in which at any given time players may be playing from any one of five possible material types or "layers."
2. The five layers can be characterized as follows:
 1. Drone
 2. Noise
 3. Clusters
 4. Triads
 5. Vocal
3. There is no fixed tempo and players should not attempt to align their parts. However, all players should use a tempo of approximately quarter-note = 60 throughout the piece in order to achieve the approximate textural densities and gestural types envisioned by the composer.
4. The conductor decides which layer each of the performers is playing during the course of the performance. The conductor may signal this information to the player or players by pointing at them, holding up the number of fingers corresponding to the desired layer, and giving a downbeat to signal when the player or players should begin playing from the new layer.
5. The conductor may also signal for a player or players to be silent by pointing at them, raising the index finger to the mouth (i.e. the common sign to be quiet) and giving a downbeat to signal when the player or players should stop playing.
6. In addition to signaling to the players which layer they should be playing, the conductor must also signal to the entire ensemble the current "minute segment." The conductor should refer to a stopwatch and signal this information to the ensemble by holding up both hands each showing the number of fingers that corresponds to the current minute segment (i.e. 1 finger when the stopwatch reaches 1:00, 2 fingers when the stopwatch reaches 2:00, etc.). The conductor should use two hands to signal the time information so as not to confuse it with the layer signal which uses only one hand.
7. Within each minute segment players are given a passage of material within a box that is to be repeated until they are signaled by the conductor to a) be silent, b) move to a different layer, or c) move to the same layer but in the current minute segment.
8. Players should not switch the material they are playing solely due to the arrival of a new minute segment, but instead should be aware that once they are signaled to change, they should refer to the material within the new minute segment.
9. Example: Player x is playing the material for layer 1 in minute segment 0 (0:00-1:00), the conductor signals the arrival of minute segment 1 (1:00-2:00) by holding up one finger in both hands, player x continues to play the material for layer 1 in minute segment 0 until the conductor points to player x and signals for him/her to switch to layer 2, at which point player x begins playing the material in layer 2 for minute segment 1 (the current minute segment).
10. The conductor should signal the end of the piece (cut-off) at 6:00.
11. Several passages contain unconventional rhythmic notation of isolated or incomplete tuplet figures.

Example: FL



In this passage a single triplet eighth-note (3:2) is followed by a single quintuplet eighth-note (5:4), followed by a septuplet eighth-note (7:4), etc. Rather than interpreting these rhythms within the context of a metric pulse, it is recommended that each note's duration be calculated in isolation.

12. In the opinion of the composer, *New England Drift* should be played in a somewhat improvisatory style, with more emphasis given to achieving particular timbral and textural effects than executing exact rhythmic figures.

Individual performer instructions:

Flute/Piccolo

1. The following materials in addition to the flute and piccolo are required for the performance of this piece:
 - several (approximately 5) sheets of letter-size paper
 - 1 ridged plastic water bottle (empty)
 - 1 small glass jar
 - 2 marbles (one each inside the plastic bottle and glass jar)
2. The following abbreviations are used:
 - a.s. = air sounds
 - k.c.t. = key click with tone
 - t.p. = tongue pizzicato

Bb Clarinet

1. The following materials in addition to the instrument are required for the performance of this piece:
 - 1 thin plastic grocery bag (the noisier the better)
 - 1 glass bowl
 - approximately 20 bottle caps (to be put inside the glass bowl)

Percussion

1. The following standard percussion instruments are used in the piece:
 - vibraphone (with both mallets and bow)
 - bass drum
 - glockenspiel
 - marimba
 - snare drum
 - suspended cymbal (with triangle beater)
2. The following materials in addition to the instrument are required for the performance of this piece:
 - small plastic cup
 - vibrating egg (to be put inside the small plastic cup)

Piano

1. The strings of top fourth of the piano (G-C) should be prepared with small screws. Exact screw placement is not specified, but should significantly distort the pitch and tone of the natural piano sound.
2. The following materials in addition to the instrument are required for the performance of this piece:
 - e-bow (can be substituted with fishing line)
 - plectrum (guitar pick)

Violin

1. The following abbreviations are used:
 - c.l.b. - con legno battuto
 - c.l.t. - con legno tratto
 - l.h.p. - left hand pizzicato
 - p.b.b. - pizzicato behind bridge
 - b.b.b. - bow behind bridge
2. The mute is used during the first two minutes (0:00-2:00) and the final minute (5:00-6:00) of the piece.

Viola

1. The following materials in addition to the instrument are required for the performance of this piece:
 - plectrum (guitar pick)
2. Palm muting is used in layer 1 from 4:00-5:00. This is a common guitar technique in which the base of palm is applied to the plucked string very near the bridge resulting in muted but still clearly-pitched tones.
3. The following abbreviations are used:
 - c.l.j. - con legno jete
 - p.b.b. - pizzicato behind bridge
4. The mute is used during the first two minutes (0:00-2:00) and the final minute (5:00-6:00) of the piece.

Cello

1. The following abbreviations are used:
 - l.h.p. - left hand pizzicato
 - c.l.j. - con legno jete
 - p.b.b. - pizzicato behind bridge
2. The mute is used during the first two minutes (0:00-2:00) and the final minute (5:00-6:00) of the piece.

Section 1

Section 2

♩ = 60 (individual player tempi may vary slightly)

1

2

3

4

5

The score is divided into five systems, each with multiple staves for different instruments. The instruments and their parts are as follows:

- System 1:** FL (Flute), CL (Clarinet), PER (Percussion), PF (Piano), VLN (Violin), VLA (Viola), VC (Violoncello).
- System 2:** FL, CL, PER, PF, VLN, VLA, VC.
- System 3:** FL, CL, PER, PF, VLN, VLA, VC.
- System 4:** FL, CL, PER, PF, VLN, VLA, VC.
- System 5:** FL, CL, PER, PF, VLN, VLA, VC.

Performance techniques and annotations include:

- FL:** *molto vib.*, *senza vib.*, *exhale/inhale into instrument no pitch (white noise)*, *flutertongue*, *half air, half tone*.
- CL:** *molto vib.*, *senza vib.*, *flutertongue*.
- PER:** *vibraphone, bow every 7-8"*, *bass drum, soft mallets*, *wooden sticks on bass drum (vary location on drum head)*, *vibraphone*.
- PF:** *e-bow (if e-bow is not available, bow string with fishing line)*, *hit palm against strings inside piano*, *mute strings inside piano as much as possible with free hand*, *fingerprints on wood, tap various parts of body to get a variety of timbres*.
- VLN/VLA/VC:** *con sord. sul tasto*, *arco, con sord., mute strings with left hand*, *con sord., poco sul tasto*, *artificial harmonics, l.v. always*, *quick gliss. between notes*, *con legno tratto, con sord. poco sul tasto*.

Dynamic markings include *pp*, *p*, *mp*, *f*, and *f poss.*. Fingerings and breathings are indicated with numbers and arrows.

Section 3

Section 4

1

Musical score for Section 3, measures 1-15. Instruments include FL (Flute), CL (Clarinets), PER (Percussion), PF (Piano), VLN (Violins), VLA (Violas), and VC (Violoncello). Dynamics range from *p* to *mp*. Includes performance instructions like "tear sheets of paper very slowly to create continuous, perforated sound" and "marble in ridged plastic bottle slowly rotate/tilt bottle to create continuous yet unpredictable rhythms".

2

Musical score for Section 3, measures 16-30. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *p* to *mp*. Includes performance instructions like "crumple plastic bag somewhat slow, continuous sound" and "vibrator in plastic cup grip cup tightly with one hand to quieten sound".

3

Musical score for Section 3, measures 31-45. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mp* to *mf*. Includes performance instructions like "espressivo" and "arco ord. espressivo".

4

Musical score for Section 3, measures 46-60. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mf* to *pp*. Includes performance instructions like "pizz., notes in random order as fast as possible" and "key click with tone".

5

Musical score for Section 3, measures 61-75. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mf* to *mp*. Includes performance instructions like "vocal sounds: unvoiced phonemes" and "whisper as fast as possible all words in single breath".

Musical score for Section 4, measures 1-15. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mp* to *pp*. Includes performance instructions like "marimba, medium mallets" and "poco sul pont."

Musical score for Section 4, measures 16-30. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *p* to *mf*. Includes performance instructions like "teeth on reed, as quiet as possible" and "slowly rub snares w/fingers to create continuous 'perforated' texture".

Musical score for Section 4, measures 31-45. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mf* to *pp*. Includes performance instructions like "espressivo" and "poco sul pont. tremolo punta d'arco".

Musical score for Section 4, measures 46-60. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mf* to *pp*. Includes performance instructions like "pizzicato" and "pizz., pluck string near bridge for thinner tone".

Musical score for Section 4, measures 61-75. Instruments include FL, CL, PER, PF, VLN, VLA, and VC. Dynamics range from *mf* to *mp*. Includes performance instructions like "vocal sounds: unvoiced phonemes" and "whisper as fast as possible all words in single breath".

