New England Drift for seven instruments

Lee Weisert
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. Drums
   2. Vibes
   3. Clarinet
   4. Violin
   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 appropriate aural 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 or signal when the player or players should start playing.
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 or 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.”
7. 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 correspond 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 with the layer signal which uses only one hand.
8. 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) silence, b) move on to a different layer, or c) move to the same layer but to the current minute segment.
9. 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.
10. Example: Player x is playing the material for layer 1 for minute segment 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 1 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).
11. The conductor should signal the end of the piece (cut-off) at 6:00.
12. Several passages contain unconventional rhythmic notation of isolated or incomplete triplet 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 9) sheets of letter-size paper
   - 1 folded plastic water bottle (empty)
   - small glass jar
   - 2 marbles (one each inside the plastic bottle and glass jar)
2. The following abbreviations are used:
   - S.A. = sound attack
   - T.P. = tongue pizzicato
   - t.g.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)
   - 3 small glass jars
   - approximately 20 bottle caps (to be put inside the glass bowls)
   - suspended cymbal (with triangle beater)
   - marimba
   - bass drum
   - vibraphone (with both mallets and bow)
   - e-bow (can be substituted with fishing line)
2. The following instruments are reserved for the performance of this piece:
   - t.p. = tongue pizzicato
   - k.c.t. = key click with tone
   - a.s. = air sounds
   - 2 marbles (one each inside the plastic bottle and glass jar)
   - 1 small glass jar
   - 1 ridged plastic water bottle (empty)
   - several (approximately 5) sheets of letter-size paper

Percussion
1. The following standard percussion instruments are used in the piece:
   - triangle (with both sound anchor)
   - two drums
   - chime/rapid
   - marimba
   - suspended cymbal (with triangle beater)
2. The following instruments in addition to the instrument are required for the performance of this piece:
   - small plastic cup
   - fishing egg (to be put inside the small plastic cup)

Plastic
1. The strings of the top four 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:
   - t.p. = tongue pizzicato

Violin
1. The following instruments in addition to the instrument are required for the performance of this piece:
   - e-bow (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 instruments are reserved for the performance of this piece:
   - t.p. = tongue pizzicato

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.

Viola
1. The following materials in addition to the instrument are required for the performance of this piece:
   - e-bow (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 instruments are reserved for the performance of this piece:
   - t.p. = tongue pizzicato

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 instruments in addition to the instrument are required for the performance of this piece:
   - e-bow (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 instruments are reserved for the performance of this piece:
   - t.p. = tongue pizzicato

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.

Example: 15

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.

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Section 3

Note length equals time it takes to tear the sheet in half

Espressivo

F

Sh sh

P

R simile

N

R

L

~

N

> 

Section 4

Improvise slow, continuous variation in pitch level

C.l.j. (don't mute strings)

P

Dart documentary disputatious discredit dope draw despot delinquint dismantle

N

N

P

P

P

P

P

P

P

P

P

P

P

P

P