

AMERICAN POETICS

VINE

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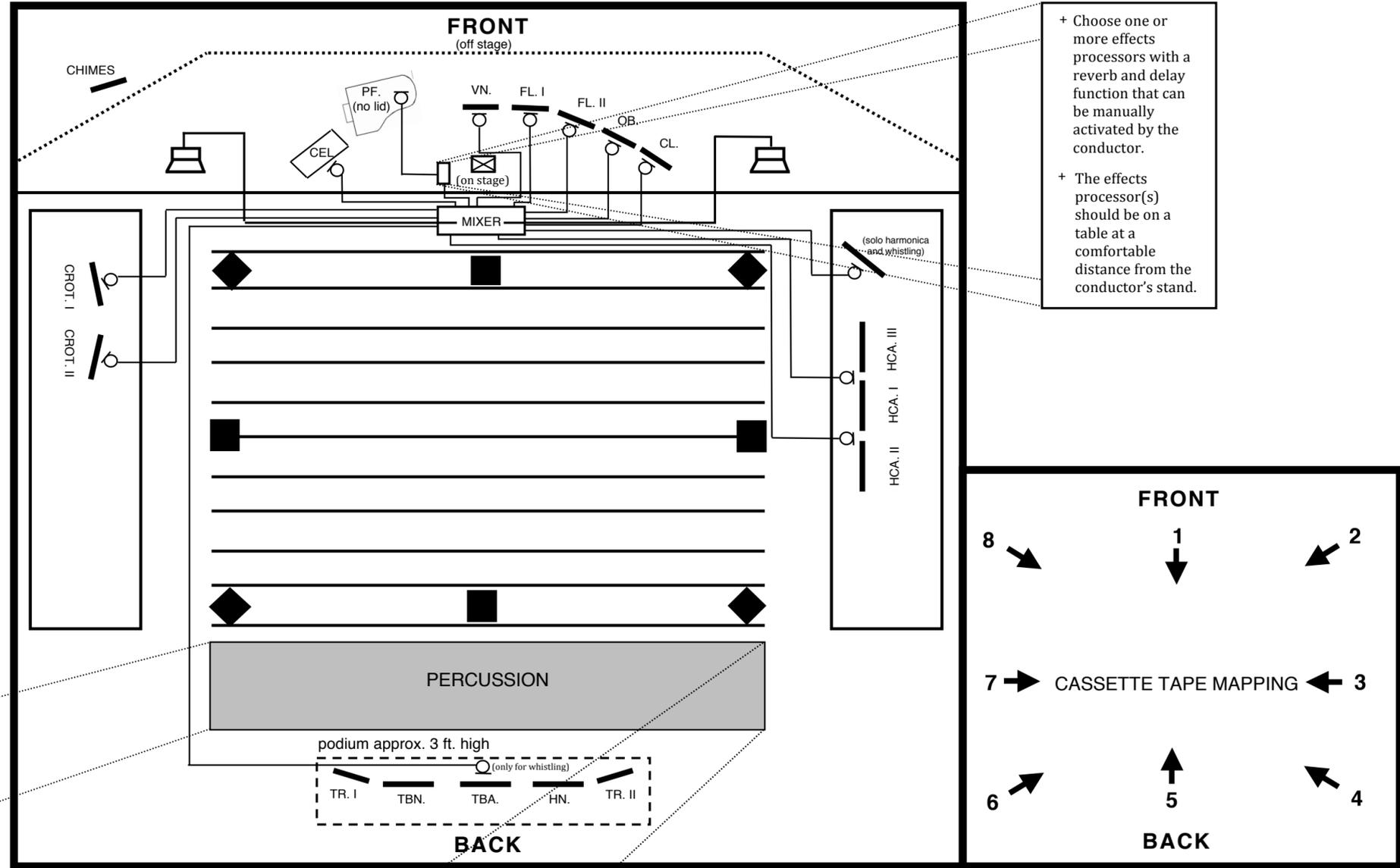
FOR THE NEW MUSIC COLLECTIVE
AT THE OHIO STATE UNIVERSITY,
2009.

COLUMBUS 2009

COVER ART:
AMERICAN POETICS #4, ANTHONY VINE

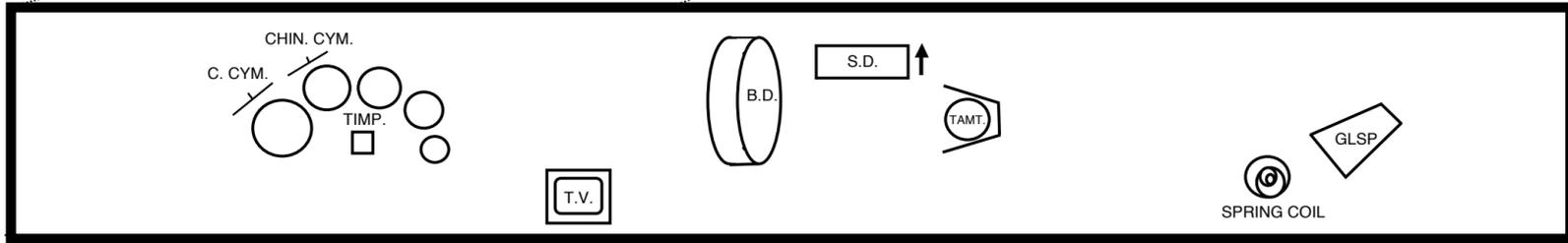
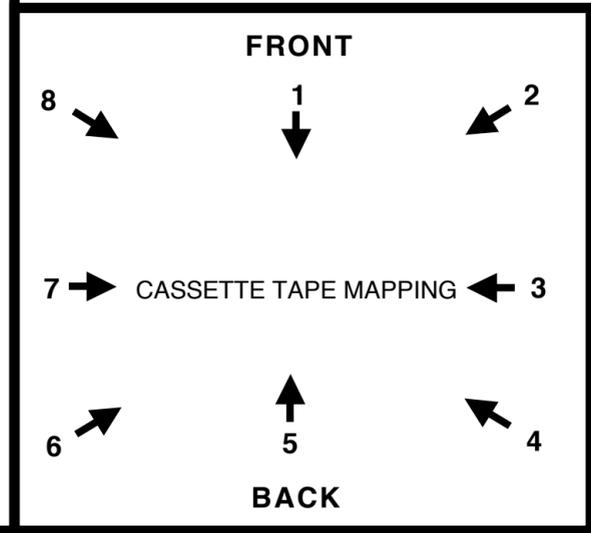
AMERICAN POETICS for chamber orchestra and eight cassette tape players

- Violin
 - + electric violin may be substituted
- 2 Flutes
- Oboe
- Clarinet in Bb
- Piano
 - + no lid
- Celeste
- 3 Diatonic Harmonicas
 - + 1 - D major (C major @ 5), 2 - A major, 3 - E major
 - + a virtuosic whistler should play the D major harmonica
 - + if desired, a separate whistler may stand in for the D harmonica player's obligations
- Crotales (2 players required)
 - + two octave set to be shared between the two players
 - + crystal glasses may be substituted
- 2 Trumpets in Bb
- Horn in F
- Trombone
- Tuba
- Percussion
 - + spring coil, television, china cymbal, crash cymbal, deep snare drum, concert bass drum, large tam-tam, glockenspiel, chimes (off-stage)
 - + all percussion notation is identified in the score
 - + five to six percussionists (not including the crotales players) will be necessary
- Timpani
 - + five drums with diameters of 20", 23", 26", 29", and 32"
- 8 Cassette Tape Players
 - + it is not necessary that the tape player be the same size, model, etc.
 - + all tape players must be capable of reaching an equivalent maximum volume that does not clip or distort the cassette tape sound



+ Choose one or more effects processors with a reverb and delay function that can be manually activated by the conductor.

+ The effects processor(s) should be on a table at a comfortable distance from the conductor's stand.



- music stand/angle of sound production
- ⊙ microphone
- cassette tape player

NOTE:
 The following set-up may be realized with fewer microphones if the acoustics of the performance space permit all of the individual parts to be heard clearly over the cassette tapes. The following miking choices are necessary for each performance: Pf., Cel., Crot. I, Crot. II, all of the Hca., and the brass (whistling) microphone. One individual should operate the mixer throughout the performance and should adjust the amplification so that all instruments are equally audible. All solos should come to the forefront of a performance with the assistance of the mixing board operator.

Violin: δ^{no} ponticello, no vibrato. *p*, gliss., *mp*, gliss., *n*

Flutes I & II: *mf*, *f*, *n*, *f*, *p*

Oboe: *mf*, *f*, *n*, *p*, *f*, *p*, *p* ↔ *f*

Clarinet in B \flat : *p*, *mf*, *p*, *mp*, *f*, *n*

Piano: *f*, *ff*

Celeste: δ^{no} , *mp*, *f*, *n*, play as fast as possible.

Harmonicas I, II, III: *pp*, *mp*, *p*, *f*, *mp*, *n*, *f*, solo. 1960's folk lament., solo. call and response, distant., *p*, *mf*, *p*

Crotales: bow., *f*, bow., *f*

Trumpets in B \flat I & II: cup mute, distant., *mf*, harmon mute (stem out), howling., *p*, *f*, *p*, fleeting., *mp*, *pp*, cup mute, reverent., *mp*, cup mute, reverent., *n*, *n*, *pp*, *n*

Horn in F: \dagger (stopped), *p* ↔ *ff*, *n*

Trombone: solo, harmon mute, reverent., *f*, *n*

Tuba: *f*, *n*

Percussion: spring coil (triangle beater), faint glimmering, unsure of itself., *pp*, television fuzz, turn on and off impulsively., *pp* ↔ *mp*, *n*

Timpani: *n*

10" approx. 2'00" – 2'30"

Ensemble members positioned closest to the tape players will start each tape simultaneously when cued by either the violinist or a conductor.

3 ↓

4 ↓

Vn. *p* *sfz* *mp* *pizz.* *sfz* *f* arco, great deal of bow pressure. *p* *molto vibrato.* *gliss.* *15^{mo}* Fluctuate between ponticello and ordinary bowing.

Fl. I *p* *f* taper (volume) in and out. *p* *mp* *f* *n*

Fl. II *p* *mf* taper (volume) in and out. *mp* *f* *n*

Ob. *p* *mp* *p* *mf* *p* *f* *p* *n*

Cl. B^b amplified with heavy reverb. bop. fluctuating in intensity. *pp* *f* *pp* *p* *n*

Pf. *f*

Cel. *p cresc.* *f* play any of the following pitches as rapidly as possible. glittering wash. *p cresc.* *f*

Hca. I *f* whistle. improvise motives. thick rubato. *p* solo.

Hca. II *f* *p* *f* *p* *f* *p*

Crot. metal mallets. *ppp* *mp* *ppp* *f* bow. *ppp* *f*

Tr. B^b I *fp* *ff* *n* cup mute. *mp* *pp* *mp* cup mute. *mp*

Tr. B^b II *fp* *ff* *n* cup mute. *pp* *mp* *pp* cup mute. *pp*

Hn. F whistle. *pp* Play. Stopped. Distant. whistle. *pp*

Tbn. whistle. *f* Play. Harmon mute. Stem in. Distant. *mf* whistle. *f*

Tbn. whistle. *f* whistle. *f*

Tba. whistle. *f* whistle. *f*

Perc. deep snare. bass drum. large tam tam. *ff*

Timp. 2 players. D - bowed china cymbal. A - bowed crash cymbal. increase intensity with volume. Roll cymbal on top of timpani. *ff* *gliss.* *ff* *n* *ffz* Bow crash cymbal. *n*

p cresc. *ff* *ffz* *n* *ffz*

approx. 30" - 45" 1'30"