Yankee Dollars for Scott

for clarinet (Bb), violin, cello, Moog synthesizer, percussion, optional other instruments, and playback

Written in memory of Scott Roller and dedicated to him and the open music ensemble. The work is based on the 1940s calypso song “Rum and Coca-Cola,” which contains the lyric “working for the Yankee dollar.” The work samples Calypso Rose’s version of “Rum and Coca-Cola.” It also samples Scott’s music: “reFUSEmix” from the album “Convolutions”; “Polyrhythmic Prolog” and “Polyrhythmic Pleasures 07” from the album “Polyrhythmic Arrays.”

From one ex-pat in Germany to another, where we two Yankees actually work/ed for the euro.

I. Blurry Velvet
II. Shadow Bridge
III. Yankee Dollars

Duration: ca. 20-22 minutes

Performance Notes

1. A = 442 Hz

2. The score is in C/not transposed.

3. Instead of a Moog synthesizer, any synthesizer with pitch bending can be substituted. Indications about the timbre are sometimes given, as in the second measure of the first movement (“match the clarinet’s timbre”). Otherwise, the timbre/instrument selection is up to the performer.

4. The choice of instrument in the percussion is up to the performer unless otherwise indicated.

5. The part “others” is optional and can be played by any instrument(s). It is written in treble clef but can be transposed to other ranges ad lib. unless otherwise indicated.

6. No vibrato unless otherwise indicated or it is a free improvisation.

7. The microtonal notation is based on a mixture of quarter tones and sixth tones. The following notation is used for the accidentals:
half sharp = +50 cents
backwards flat = -50 cents
arrow up = +33 cents
arrow down = -33 cents
short horizontal line on the upper part of the accidental = +16.5 cents
short horizontal line on the lower part of the accidental = -16.5 cents

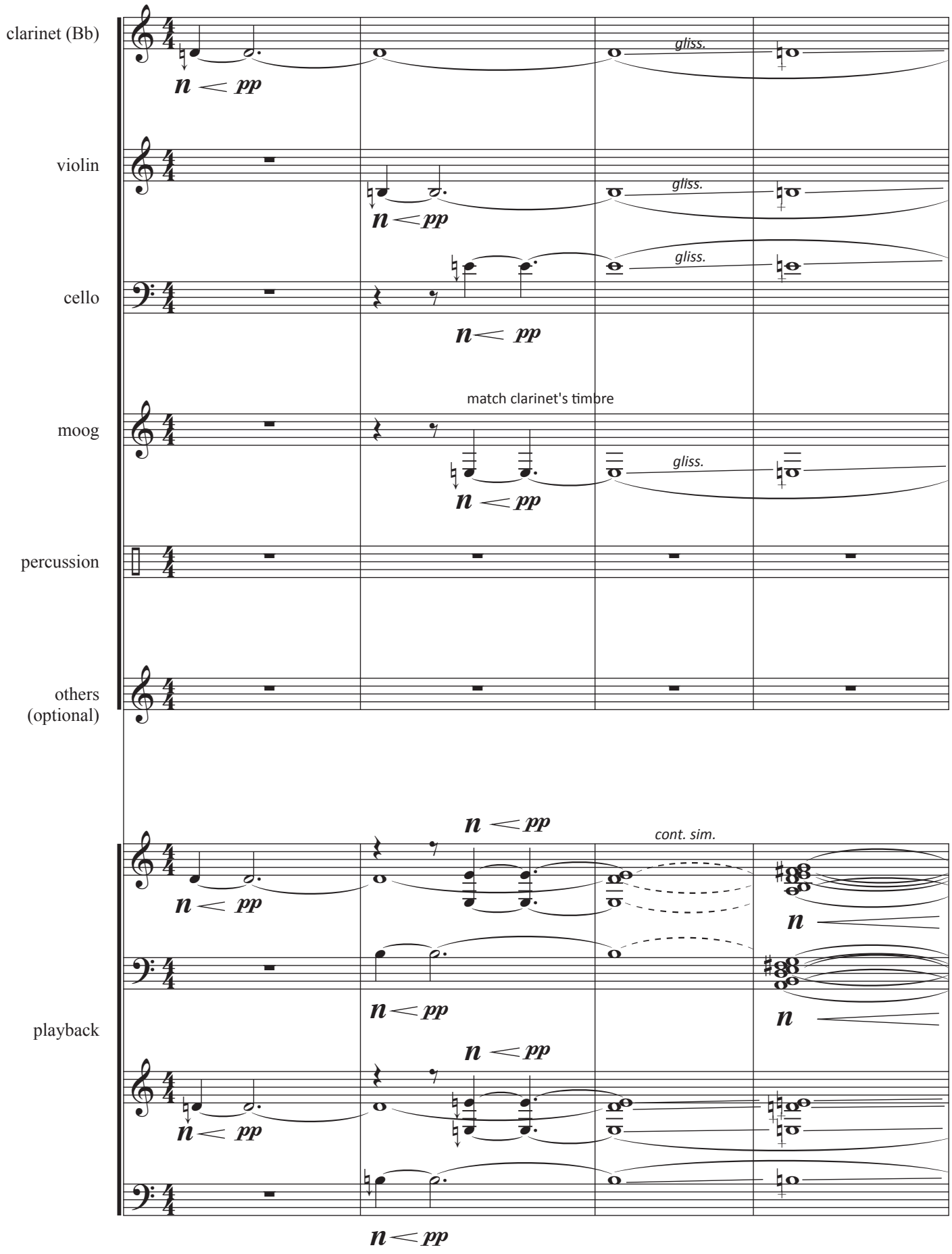
8. Accidentals carry through the measure.

9. The times in circles correlate to the playback. In the third movement, the times in squares are approximations for how long a measure should last.

I. Blurry Velvet

Joseph Michaels

Broad, expansive ♩ = 60



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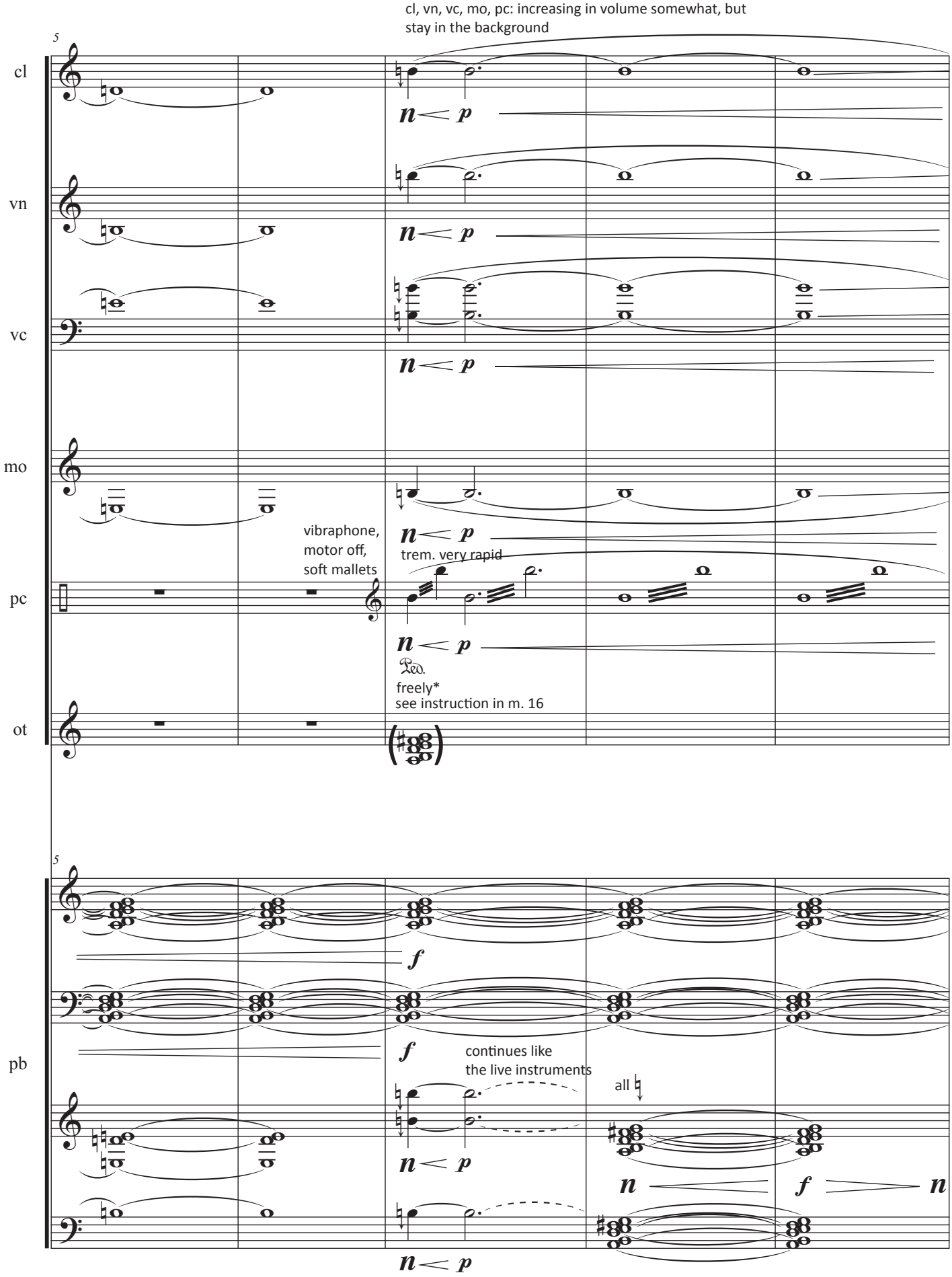
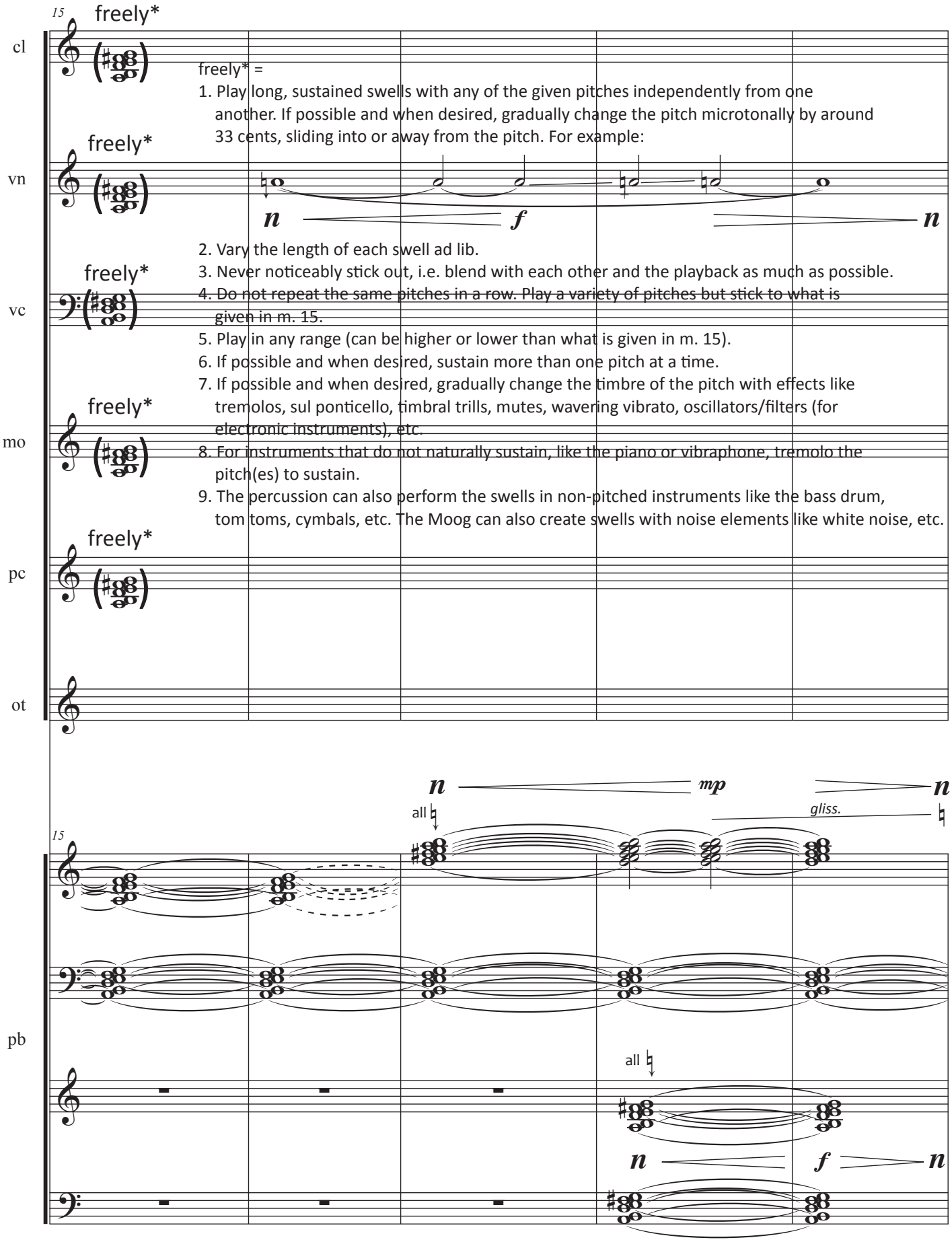
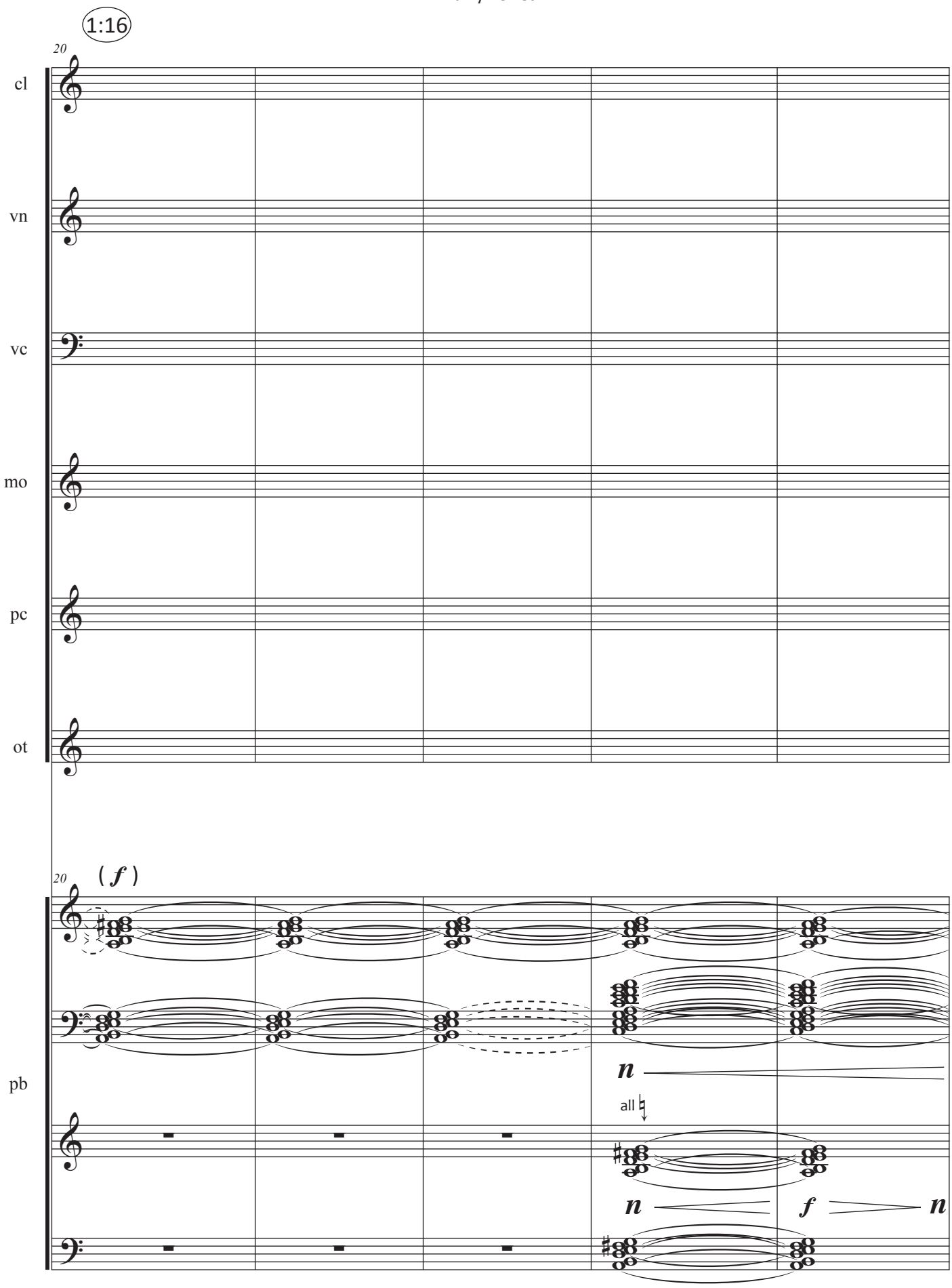
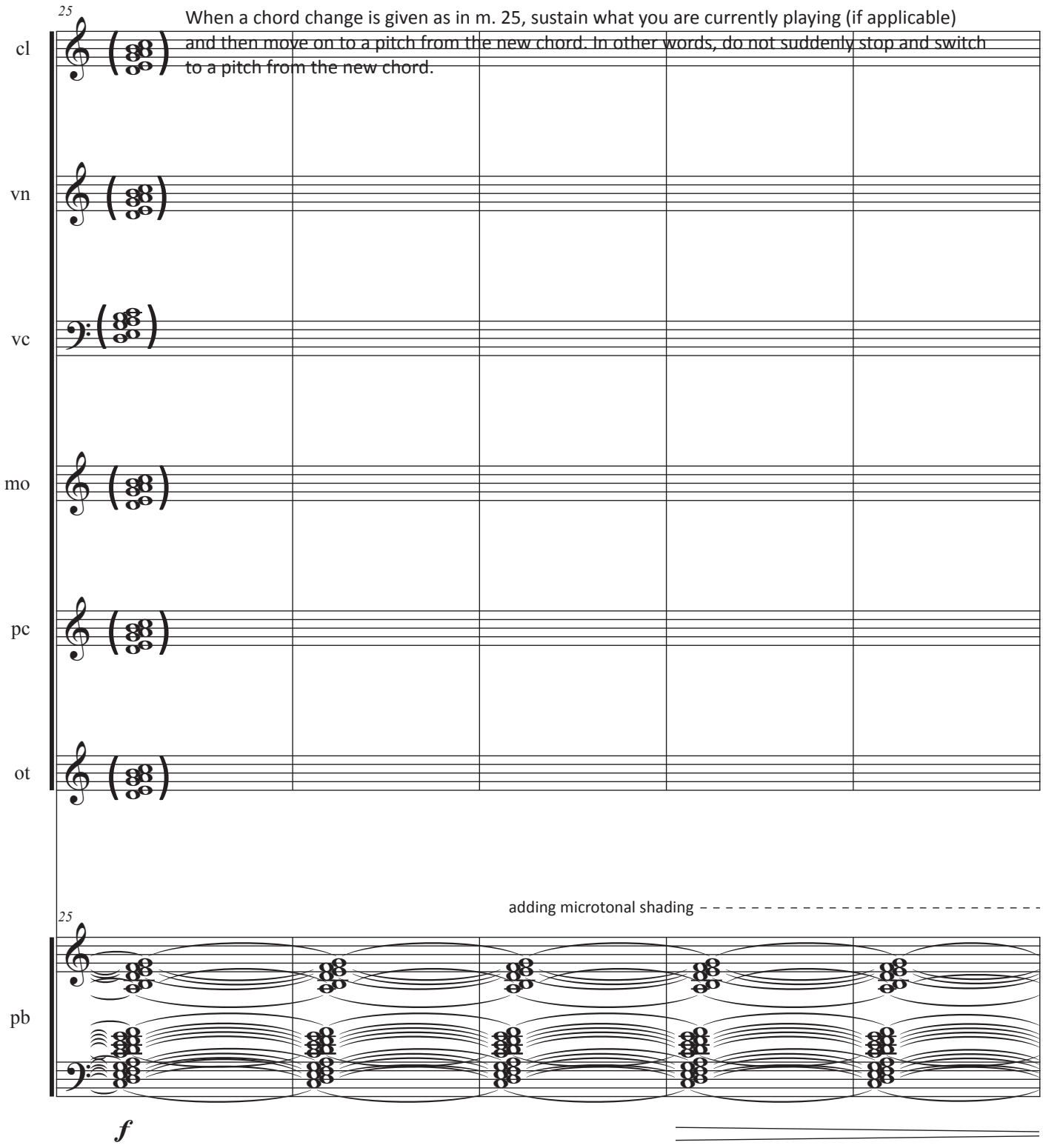
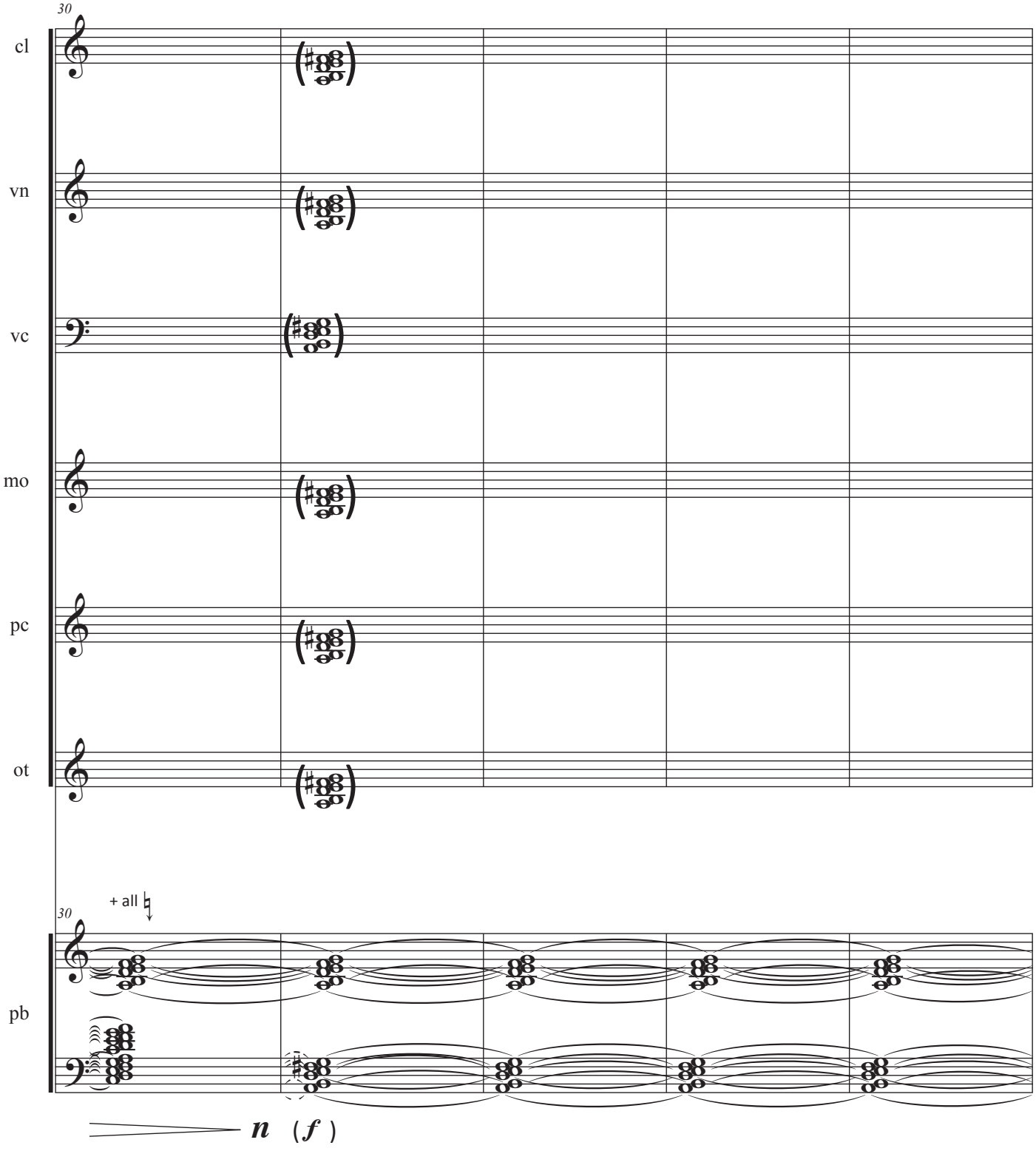

cl, vn, vc, mo, pc: increasing in volume somewhat, but stay in the background
5
cl
vn
vc
mo
pc
ot
n < p
vibraphone, motor off, soft mallets
trem. very rapid
Ped.
freely*
see instruction in m. 16
5
pb
f
continues like the live instruments
all
n
f
n

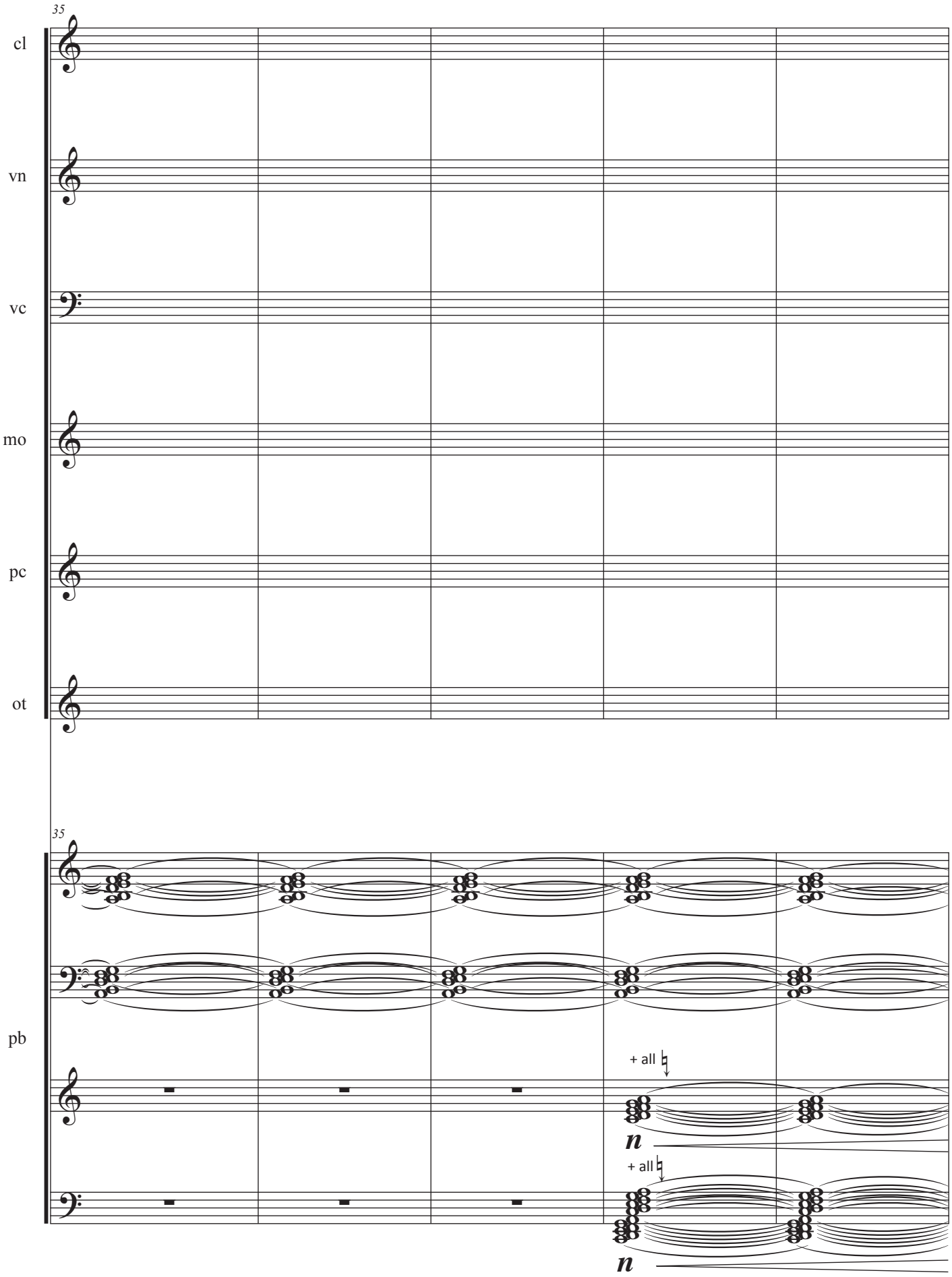
10
cl
vn
vc
mo
pc
ot
pb
mp
n
f
all
gliss.
(f)

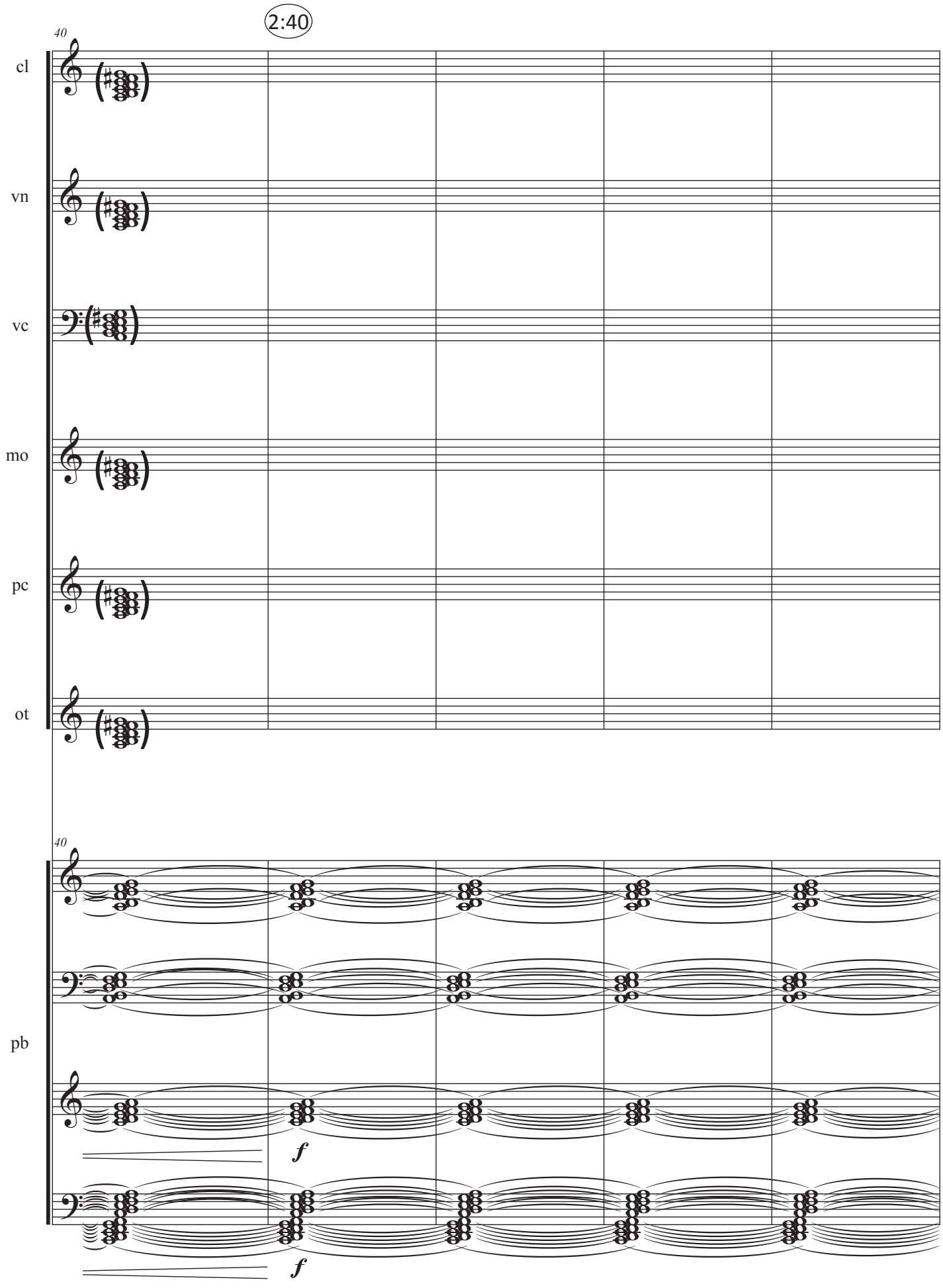

15
freely*
cl
freely* =
1. Play long, sustained swells with any of the given pitches independently from one another. If possible and when desired, gradually change the pitch microtonally by around 33 cents, sliding into or away from the pitch. For example:
freely*
vn
n
f
n
2. Vary the length of each swell ad lib.
freely*
3. Never noticeably stick out, i.e. blend with each other and the playback as much as possible.
vc
4. Do not repeat the same pitches in a row. Play a variety of pitches but stick to what is given in m. 15.
5. Play in any range (can be higher or lower than what is given in m. 15).
6. If possible and when desired, sustain more than one pitch at a time.
freely*
7. If possible and when desired, gradually change the timbre of the pitch with effects like tremolos, sul ponticello, timbral trills, mutes, wavering vibrato, oscillators/filters (for electronic instruments), etc.
mo
8. For instruments that do not naturally sustain, like the piano or vibraphone, tremolo the pitch(es) to sustain.
9. The percussion can also perform the swells in non-pitched instruments like the bass drum, tom toms, cymbals, etc. The Moog can also create swells with noise elements like white noise, etc.
freely*
pc
ot
n
mp
n
all
gliss.
15
pb
all
n
f
n


1:16
20
cl
vn
vc
mo
pc
ot
20
(f)
pb
n
all
n
f
n

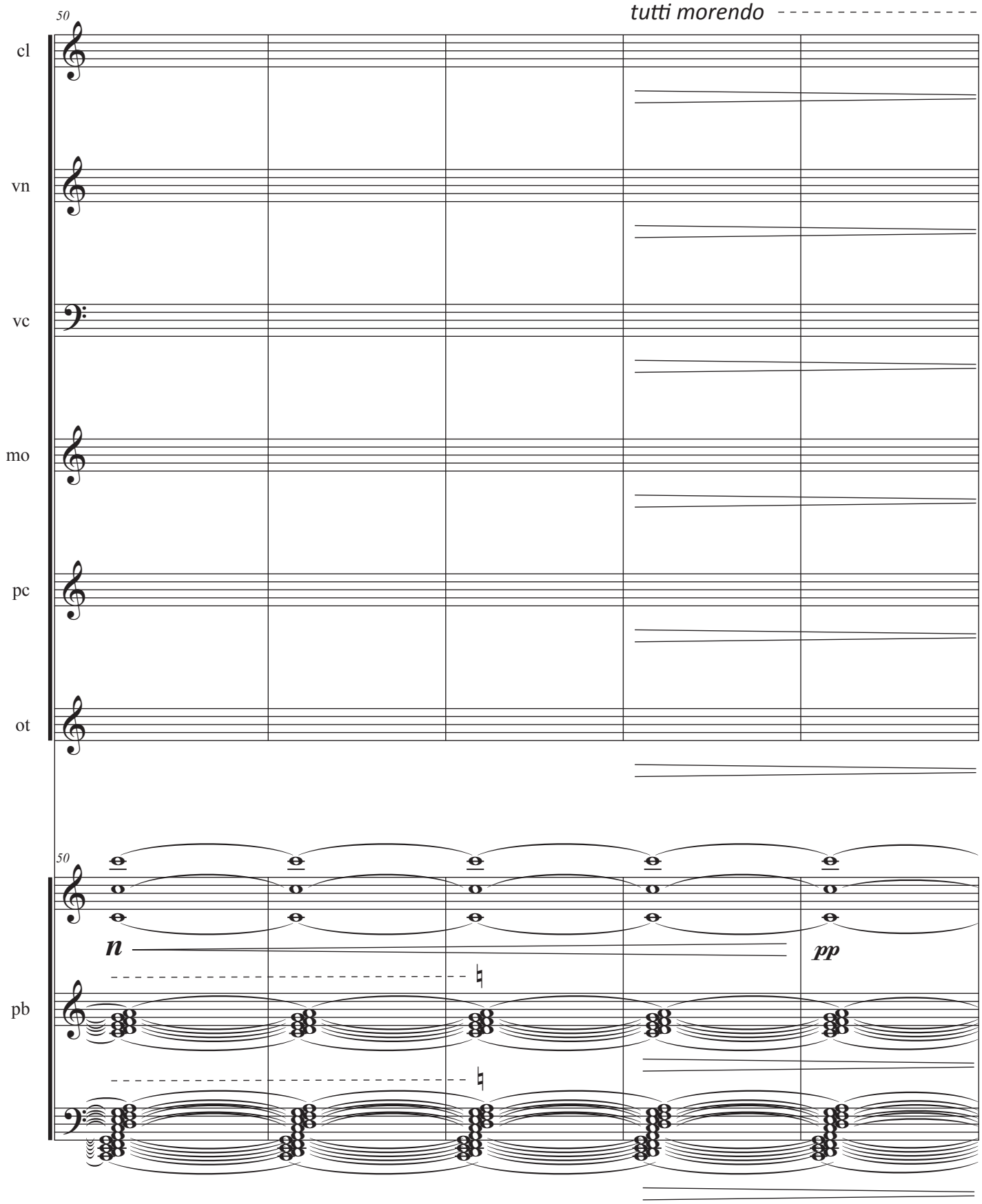

25
When a chord change is given as in m. 25, sustain what you are currently playing (if applicable) and then move on to a pitch from the new chord. In other words, do not suddenly stop and switch to a pitch from the new chord.
cl
vn
vc
mo
pc
ot
25
adding microtonal shading
pb
f


30
cl
vn
vc
mo
pc
ot
30
+ all
pb
n
(f)


35
cl
vn
vc
mo
pc
ot
35
pb
+ all
n
+ all
n

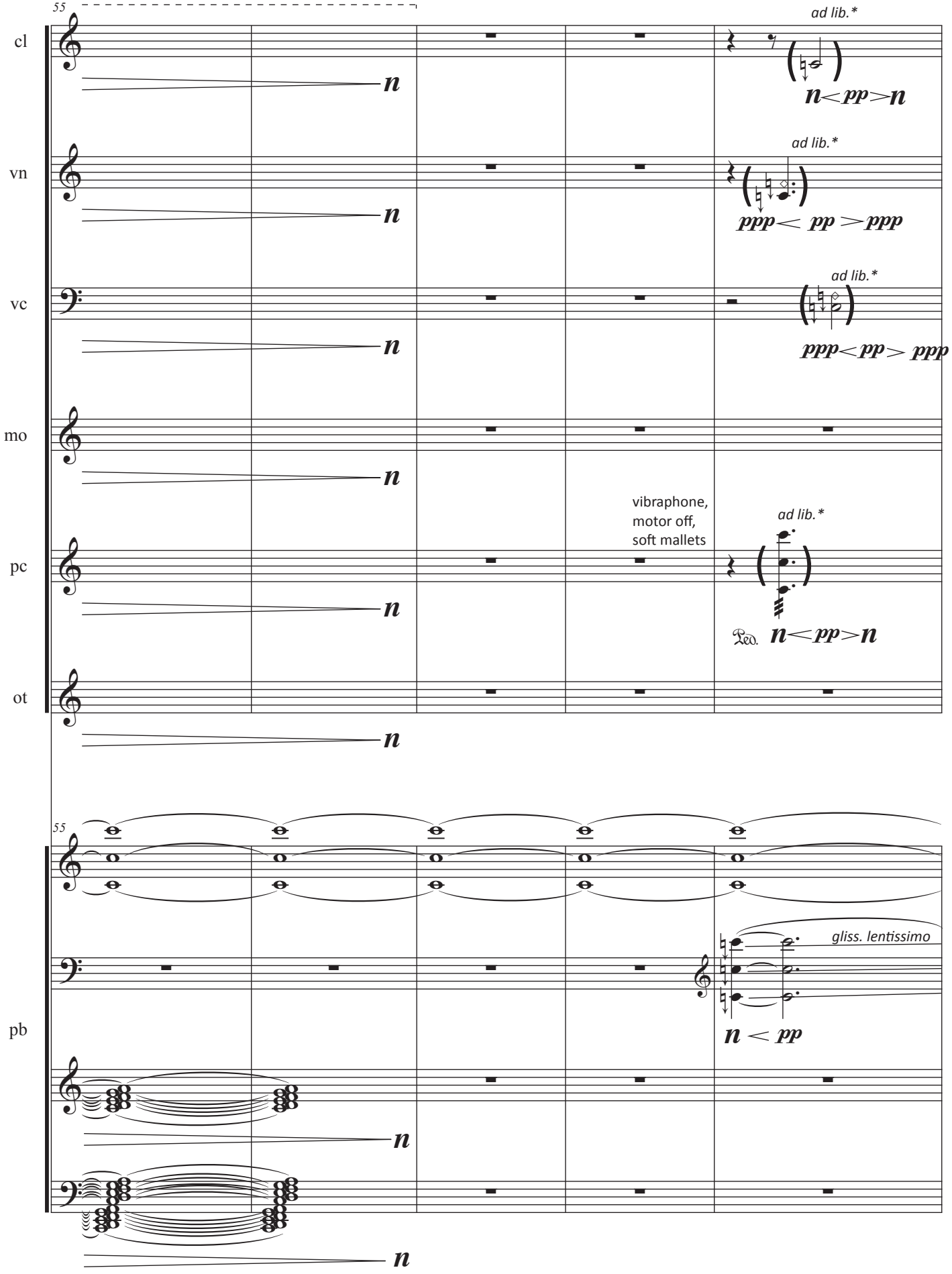

2:40
40
cl
vn
vc
mo
pc
ot
40
pb
f
f

45
cl
vn
vc
mo
pc
ot
45
pb
n
n
removing microtonal shading
removing microtonal shading

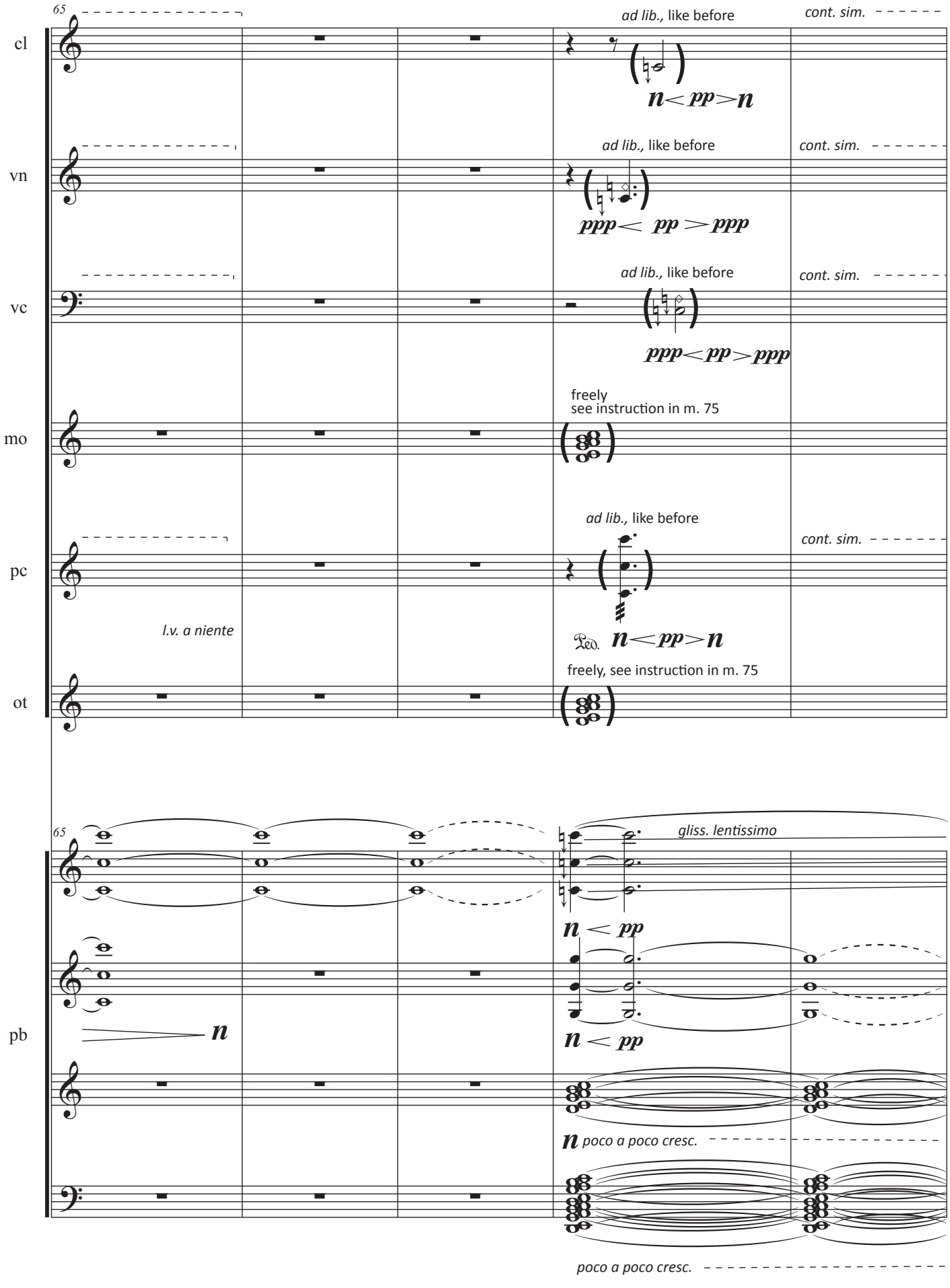

50
tutti morendo
cl
vn
vc
mo
pc
ot
50
n
pp
pb

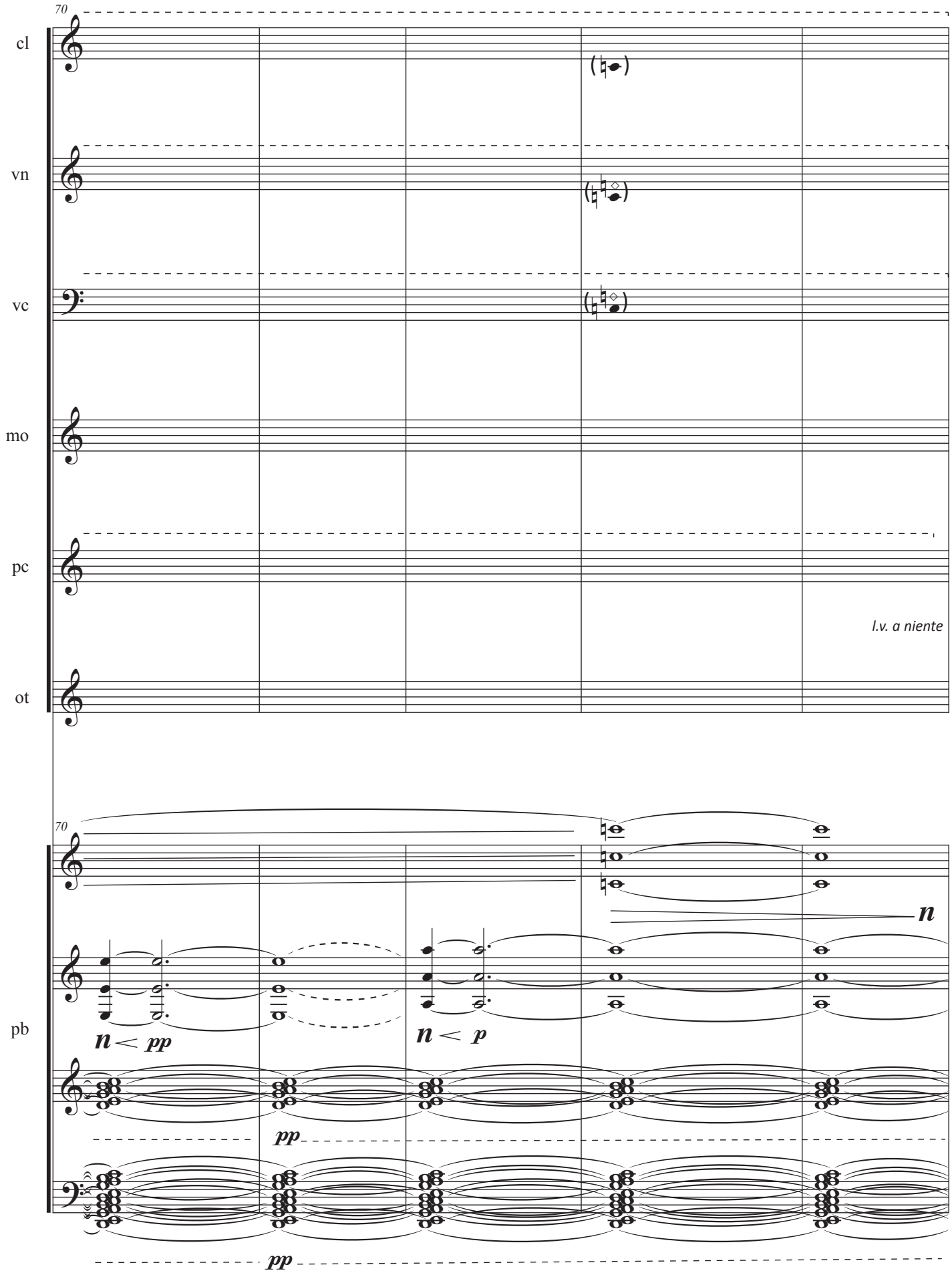
3:44

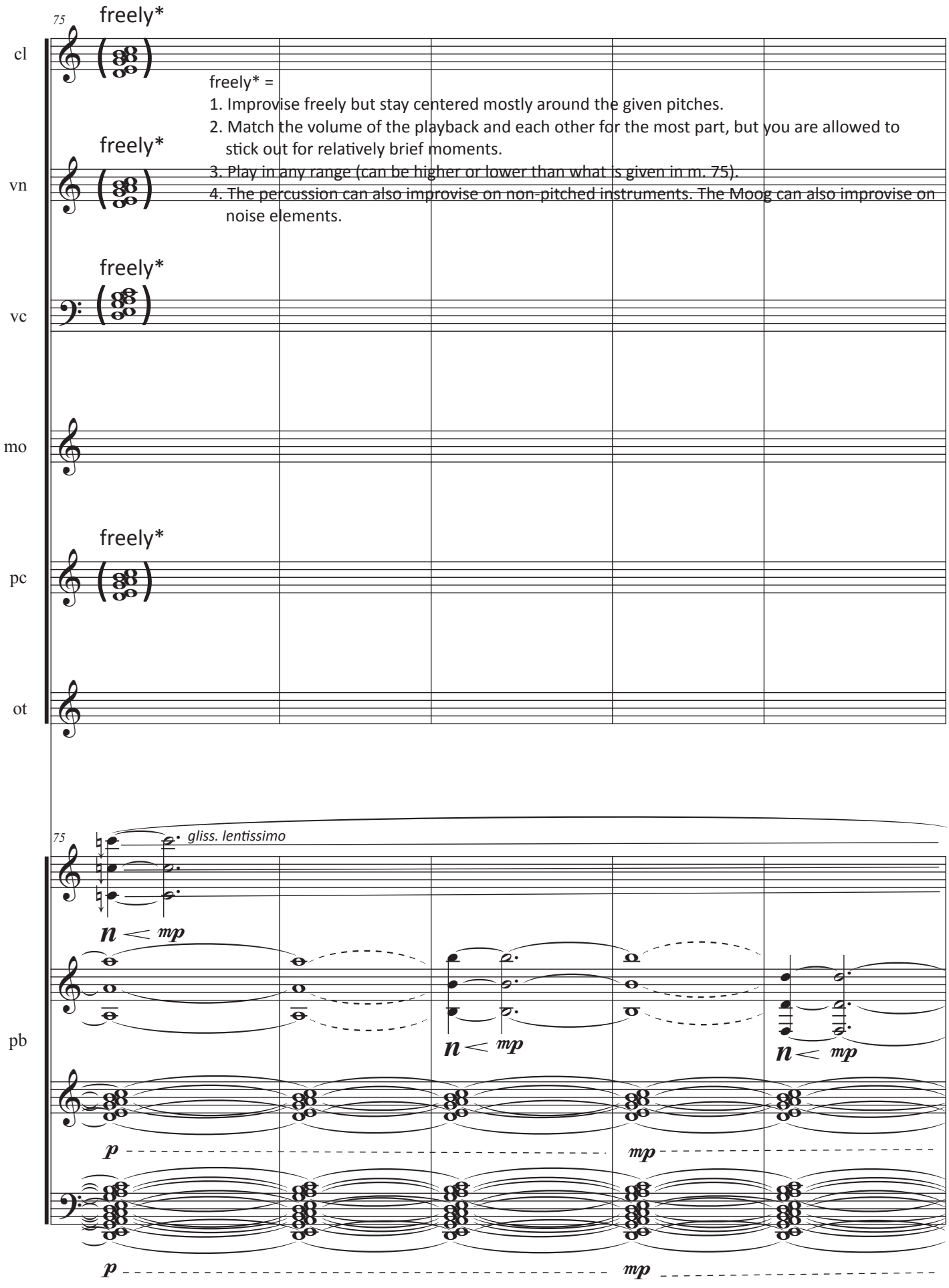
cl, vn, vc, vb = Repeat the given pitch intermittently and independently from the other live instruments, pausing briefly in between and varying the length of the pitch slightly each time. Very gradually rise in pitch from C -33c until C-natural in m. 64.

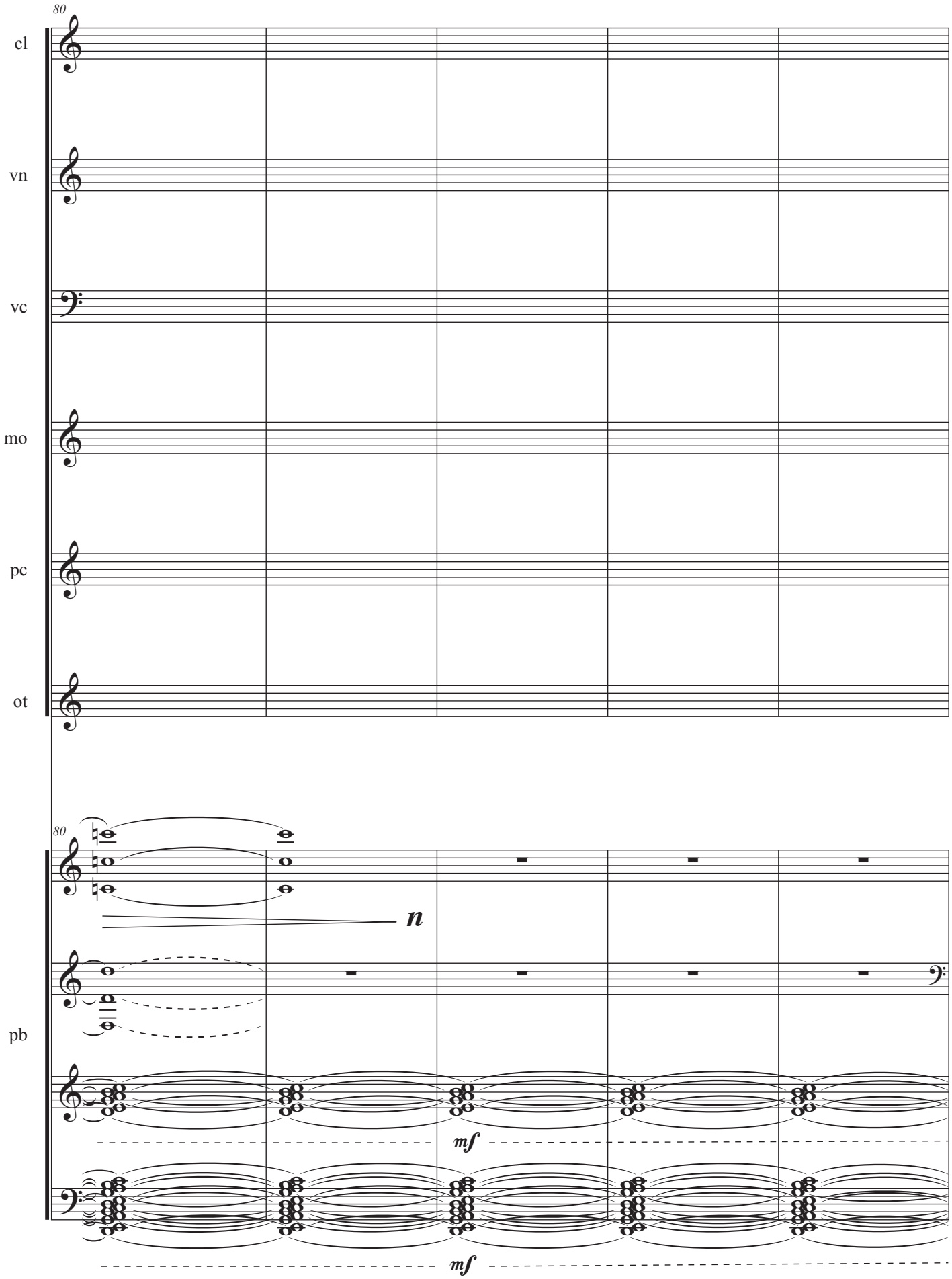


60
cont. sim.
cl
cont. sim.
vn
cont. sim.
vc
mo
cont. sim.
pc
ot
60
pb

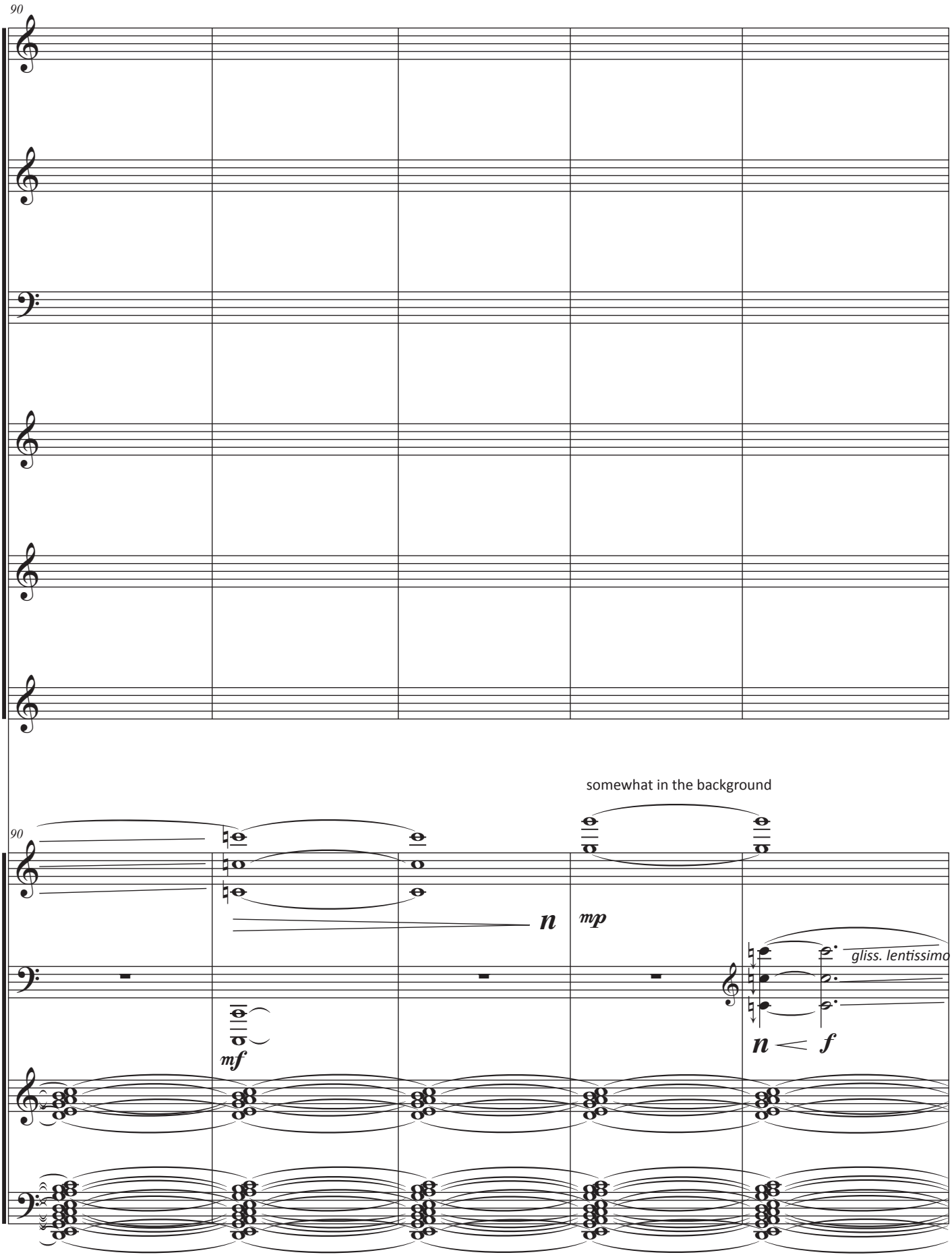

65
cl
vn
vc
mo
pc
ot
pb
ad lib., like before
cont. sim.
n < pp > n
ppp < pp > ppp
ppp < pp > ppp
freely
see instruction in m. 75
l.v. a niente
Ped.
n < pp > n
freely, see instruction in m. 75
gliss. lentissimo
n < pp
n < pp
n
n poco a poco cresc.
poco a poco cresc.

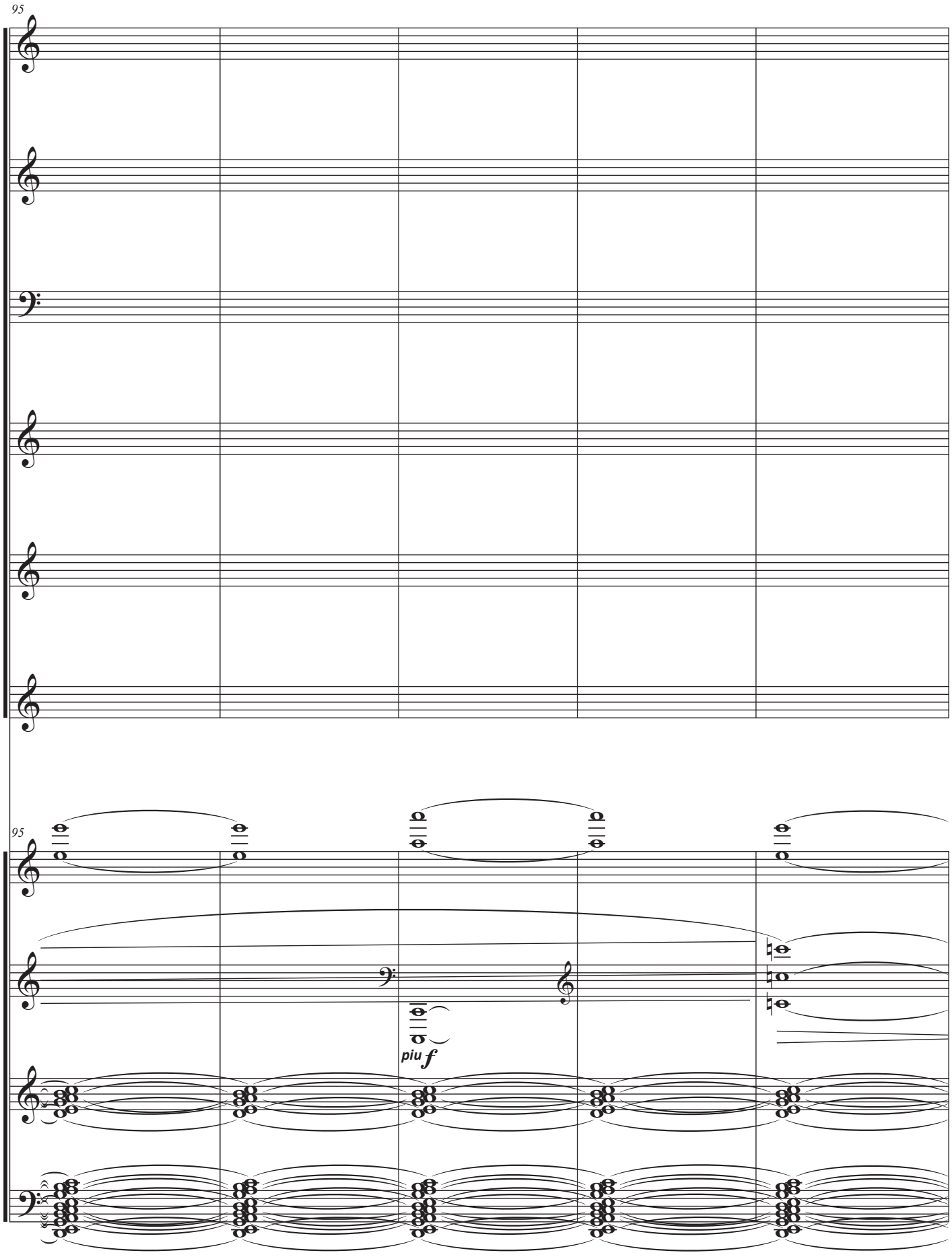

70
cl
vn
vc
mo
pc
ot
l.v. a niente
70
pb
n
n < pp
n < p
pp
pp

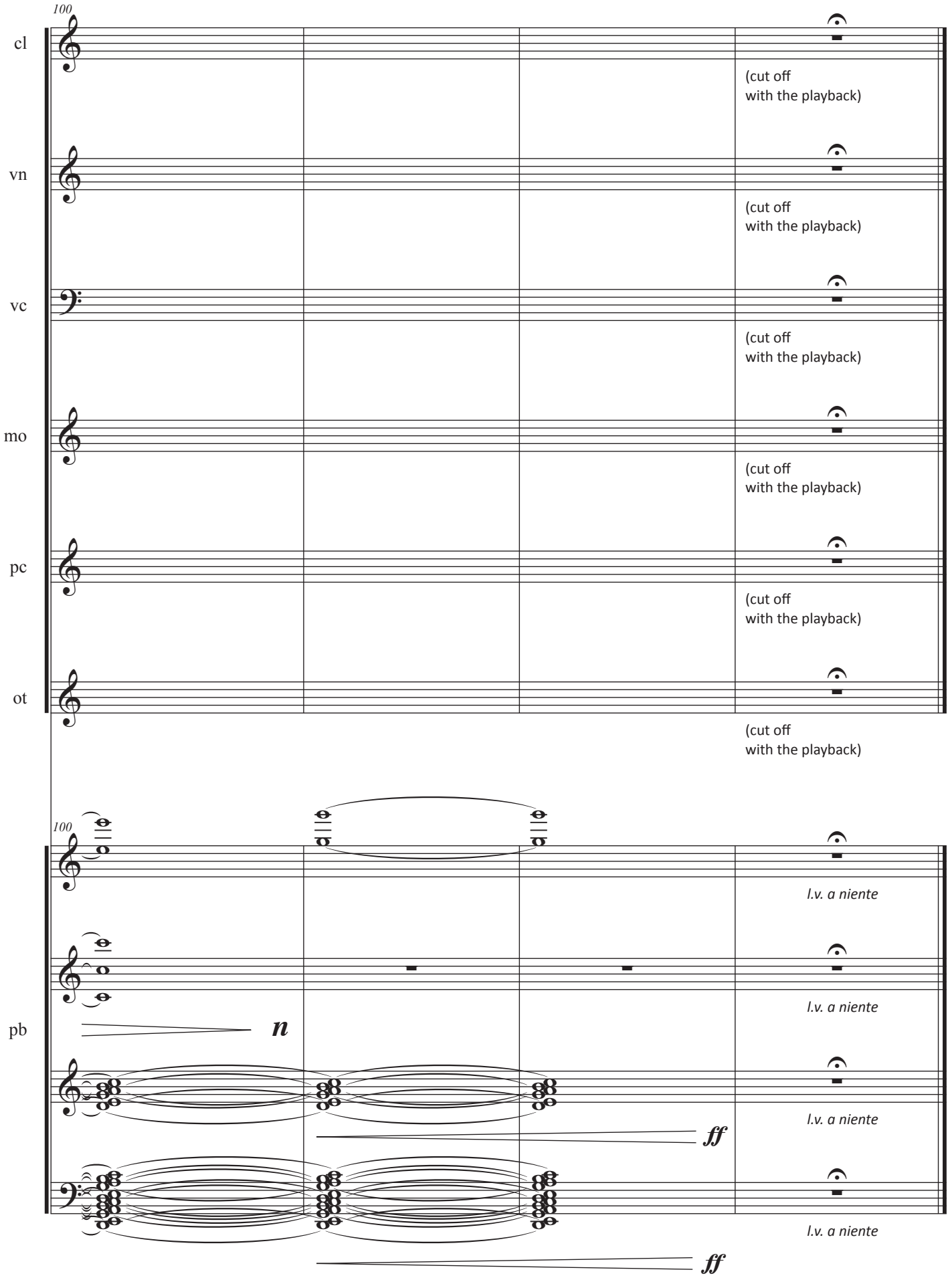

75
freely*
cl
freely*
vn
freely*
vc
mo
freely*
pc
ot
freely* =
1. Improvise freely but stay centered mostly around the given pitches.
2. Match the volume of the playback and each other for the most part, but you are allowed to stick out for relatively brief moments.
3. Play in any range (can be higher or lower than what is given in m. 75).
4. The percussion can also improvise on non-pitched instruments. The Moog can also improvise on noise elements.
75
gliss. lentissimo
pb
n < mp
n < mp
n < mp
p
mp
p
mp


80
cl
vn
vc
mo
pc
ot
80
n
pb
mf
mf

5:36
85
cl
vn
vc
mo
pc
ot
85
gliss. lentissimo
n < f
pb
mp
piu f
piu f


90
cl
vn
vc
mo
pc
ot
somewhat in the background
90
n
mp
mf
gliss. lentissimo
n < f
pb


95
cl
vn
vc
mo
pc
ot
95
pb
piu f


100
cl
vn
vc
mo
pc
ot
pb
(cut off
with the playback)
n
ff
l.v. a niente

II. Shadow Bridge

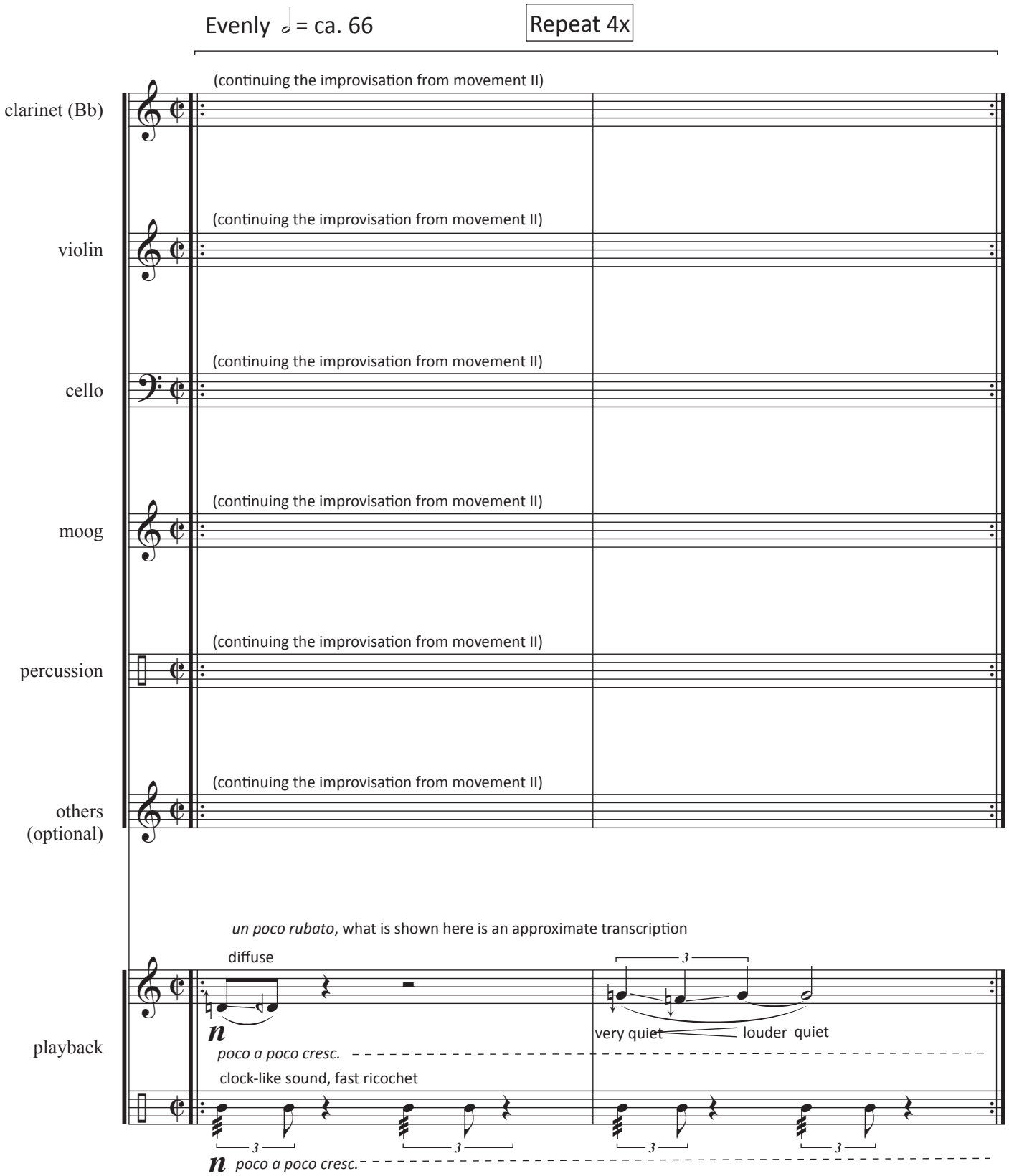
All live instruments improvise freely (no playback). Occasionally allude to music from the first and third movements as postshadowing and foreshadowing. The emphasis here is on the words “occasionally” and “allude.” There should not be a lot of obvious, direct quotation, but rather fleeting moments that are reminiscent of what came in the first movement and what will come in the third movement. What you otherwise improvise should somehow complement or oppose the allusions.

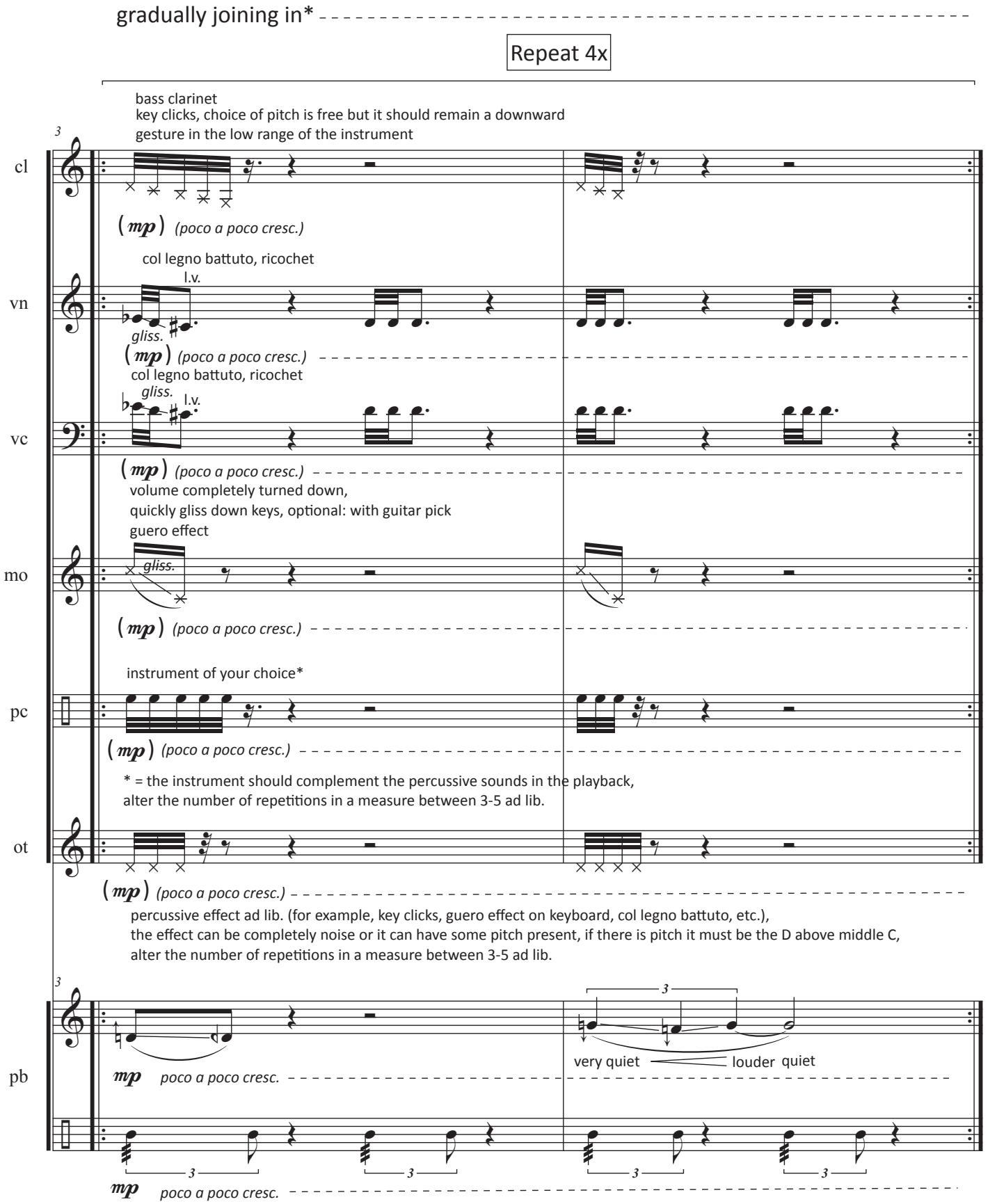
The duration of this movement is open. Perhaps four to six minutes in length.

There should be no break between the second and third movement (*attaca*). The third movement begins once the playback starts.

III. Yankee Dollars

Joseph Michaels





* = One by one, the live instruments stop improvising and begin to play mm. 3-4. Stagger the entrances: after the first player begins mm. 3-4, the next player begins around 2-3" later, and the next one another 2-3", and so on. Start at any point in mm. 3-4 as long as it lines up with the playback. Match the volume of the playback.

all together

Repeat 3x

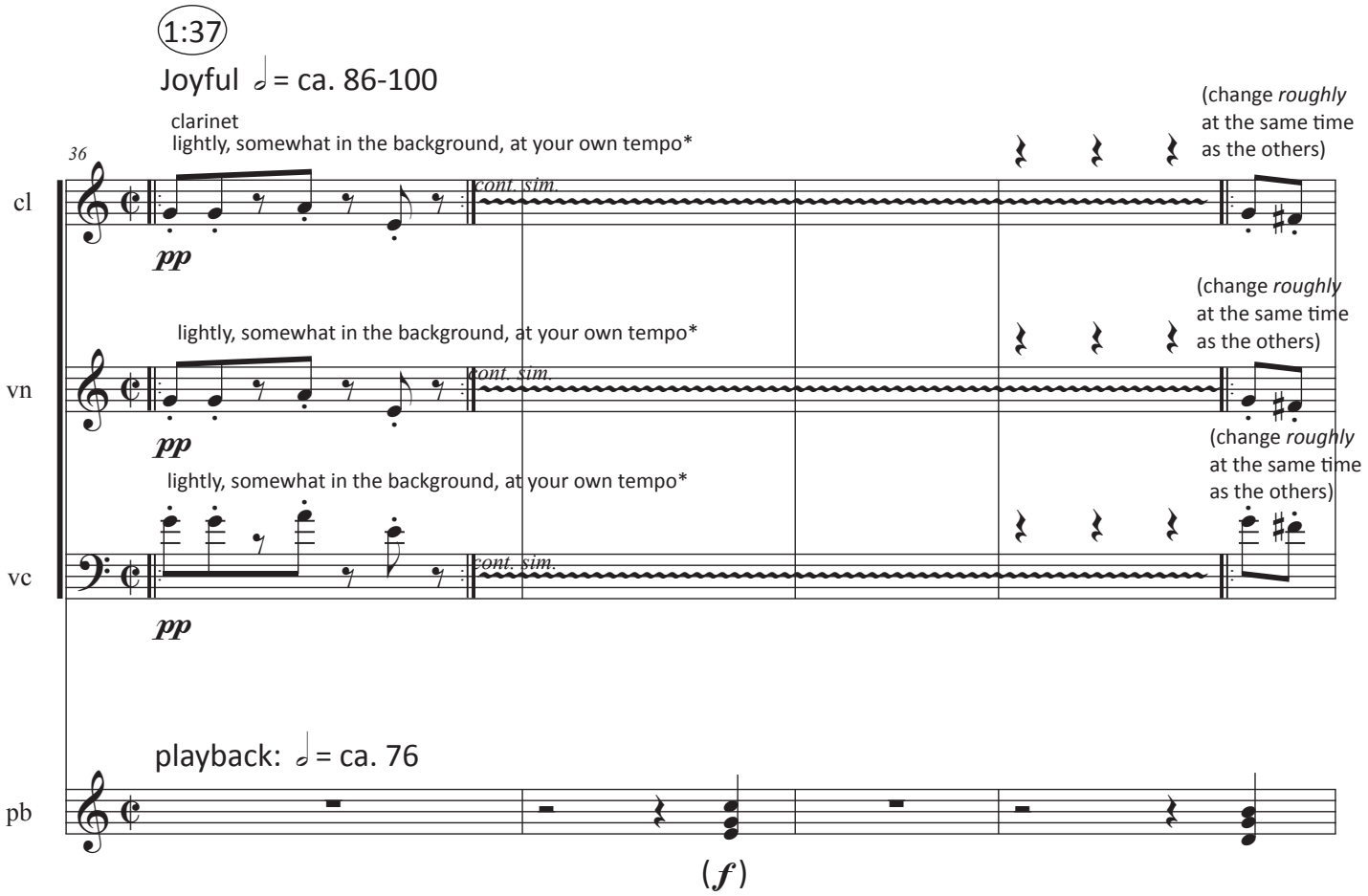
* = One by one, the live instruments begin to improvise. Stagger the entrances. This transition should happen very gradually over the next ca. 20". Continue at first with what is written, but then begin to riff off it, the playback, and each other. Remain in balance with the playback.

0:48

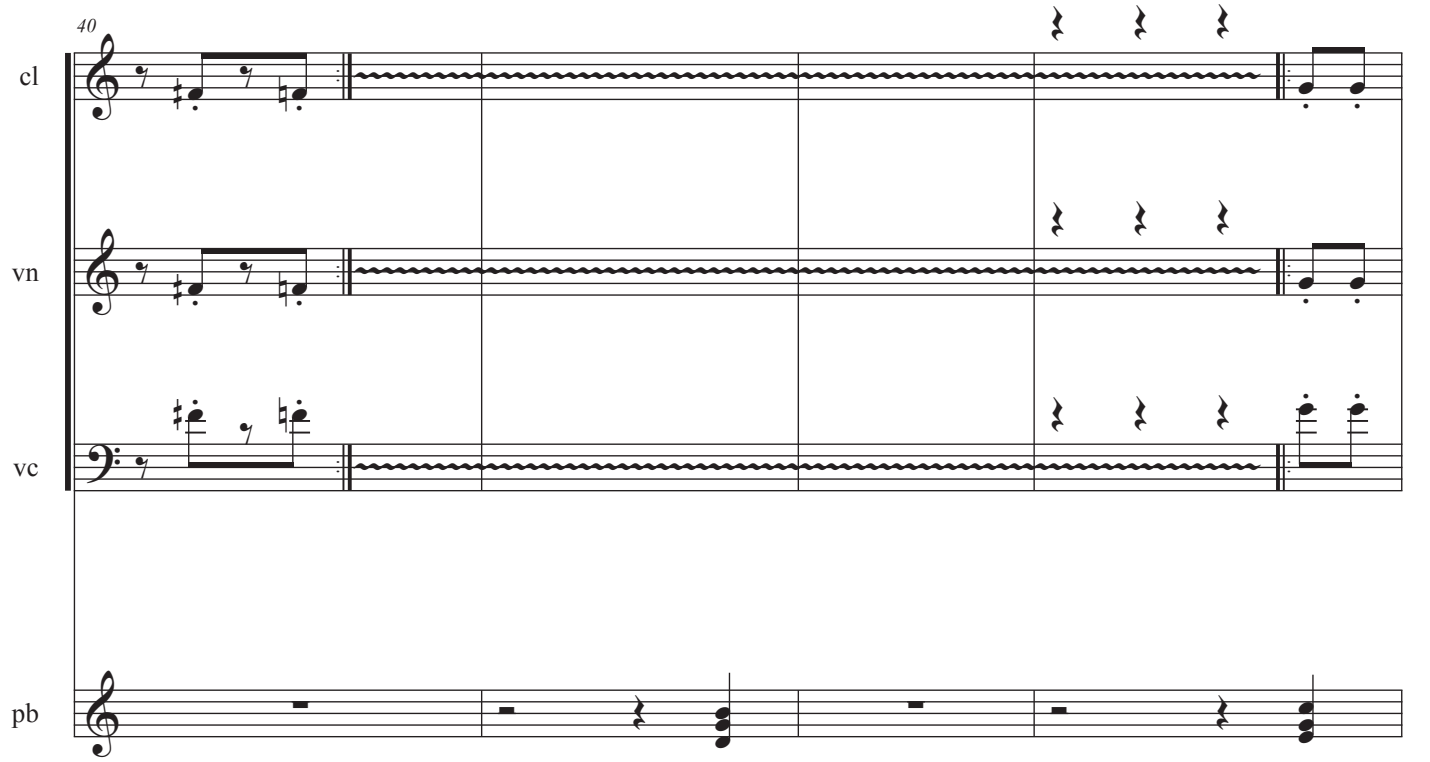
live instruments continue to improvise until m. 35

increasing in intensity somewhat - - - - - - - - -

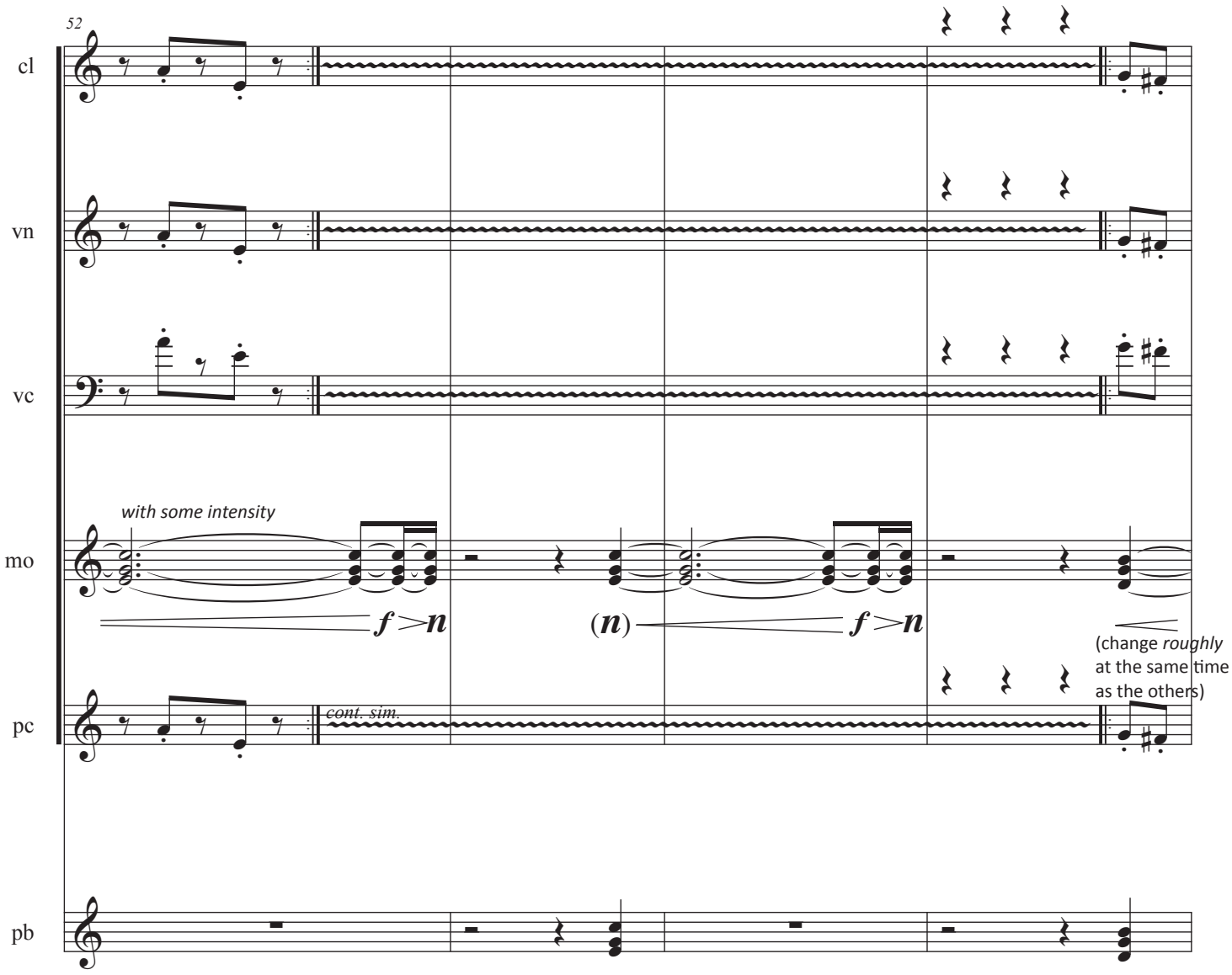
stop
improvising
33
cl
vn
vc
mo
pc
ot
33
pp
piu
f pp
pb

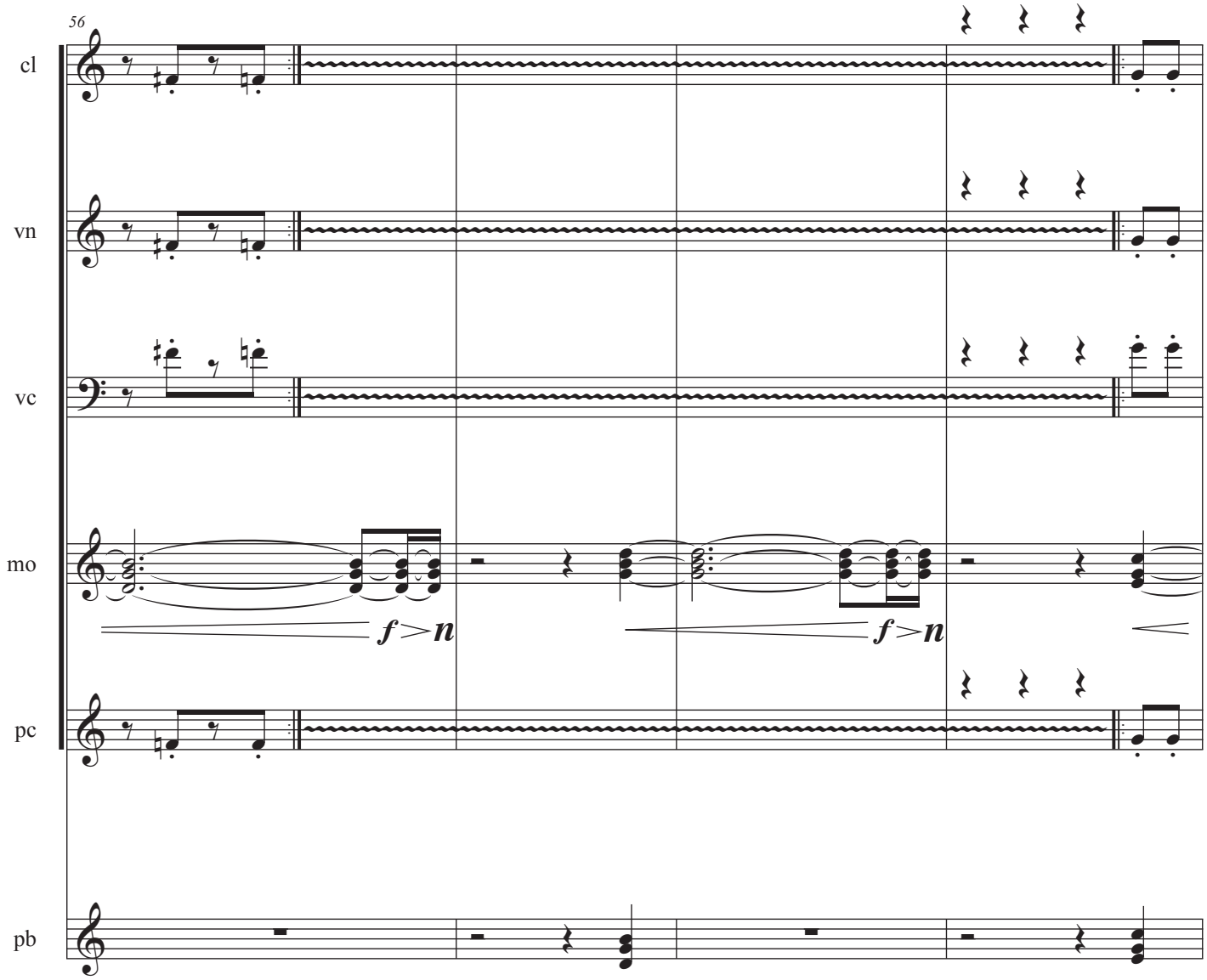


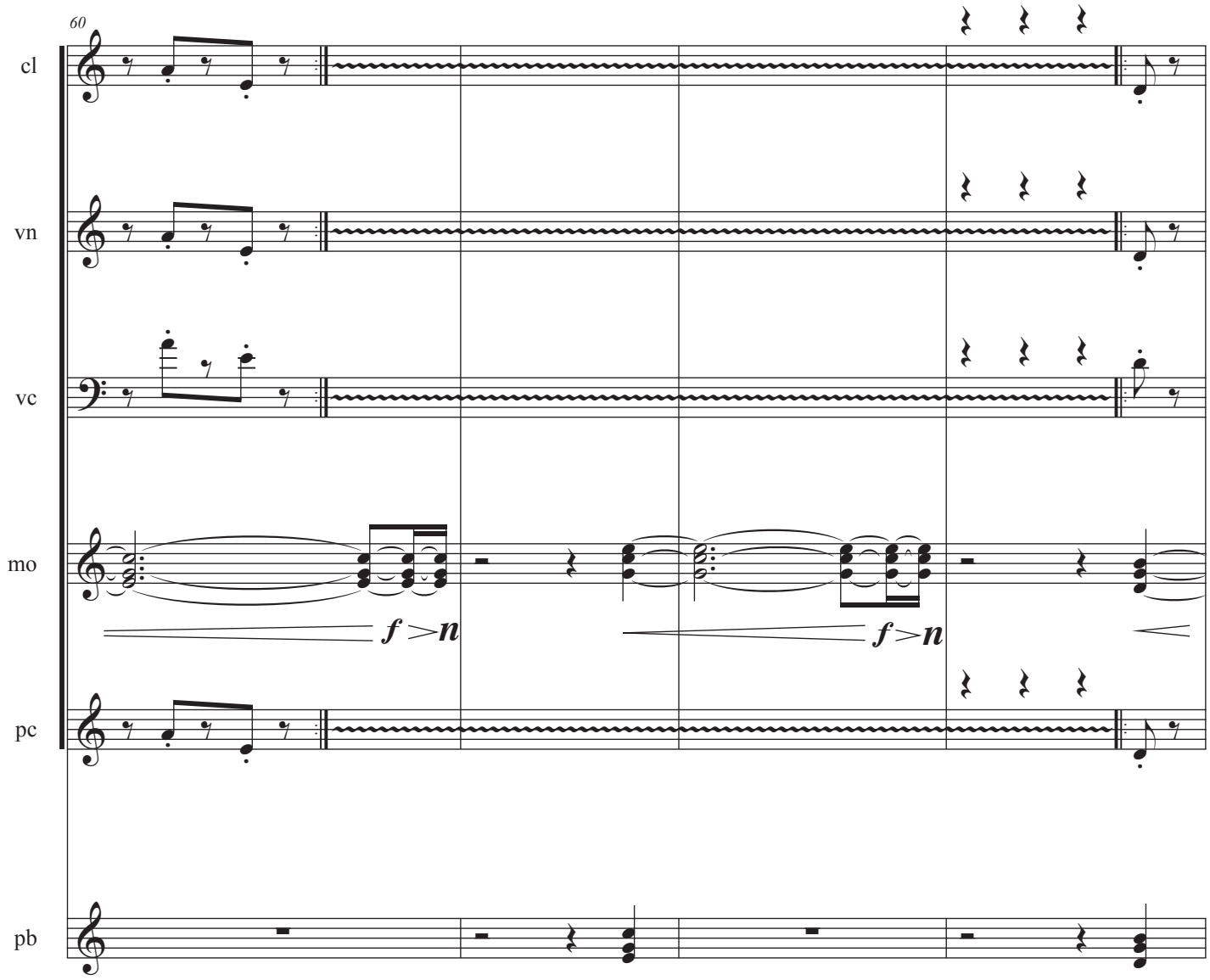
* = Begin *roughly* at the same time and then play independently from each other at slightly different tempi to create a disjointed delay effect. Tempo = half note = 86-100. Avoid synchronizing with one another. Adjust the tempo slightly ad lib. to remain misaligned and create gently shifting patterns.

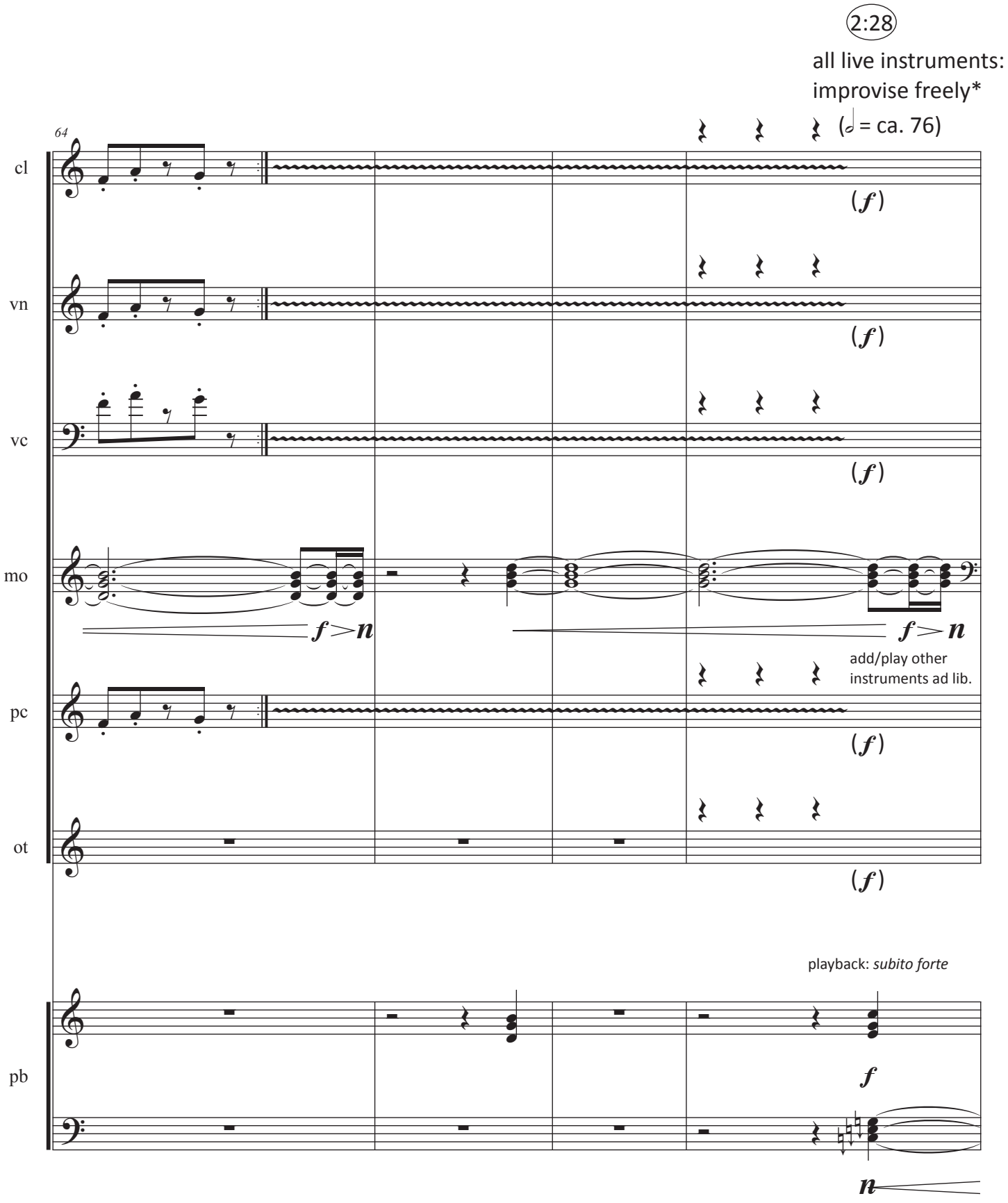


44
cl
vn
vc
pb
48
cl
vn
vc
similar timbre to the organ-like
instrument in the playback
un poco rubato
mo
n
vibraphone, soft mallets
lightly, somewhat in the background, at your own tempo*
pc
pp
* = see instruction in m. 36
pb


52
cl
vn
vc
with some intensity
mo
f > n
(n)
f > n
(change roughly
at the same time
as the others)
pc
cont. sim.
pb

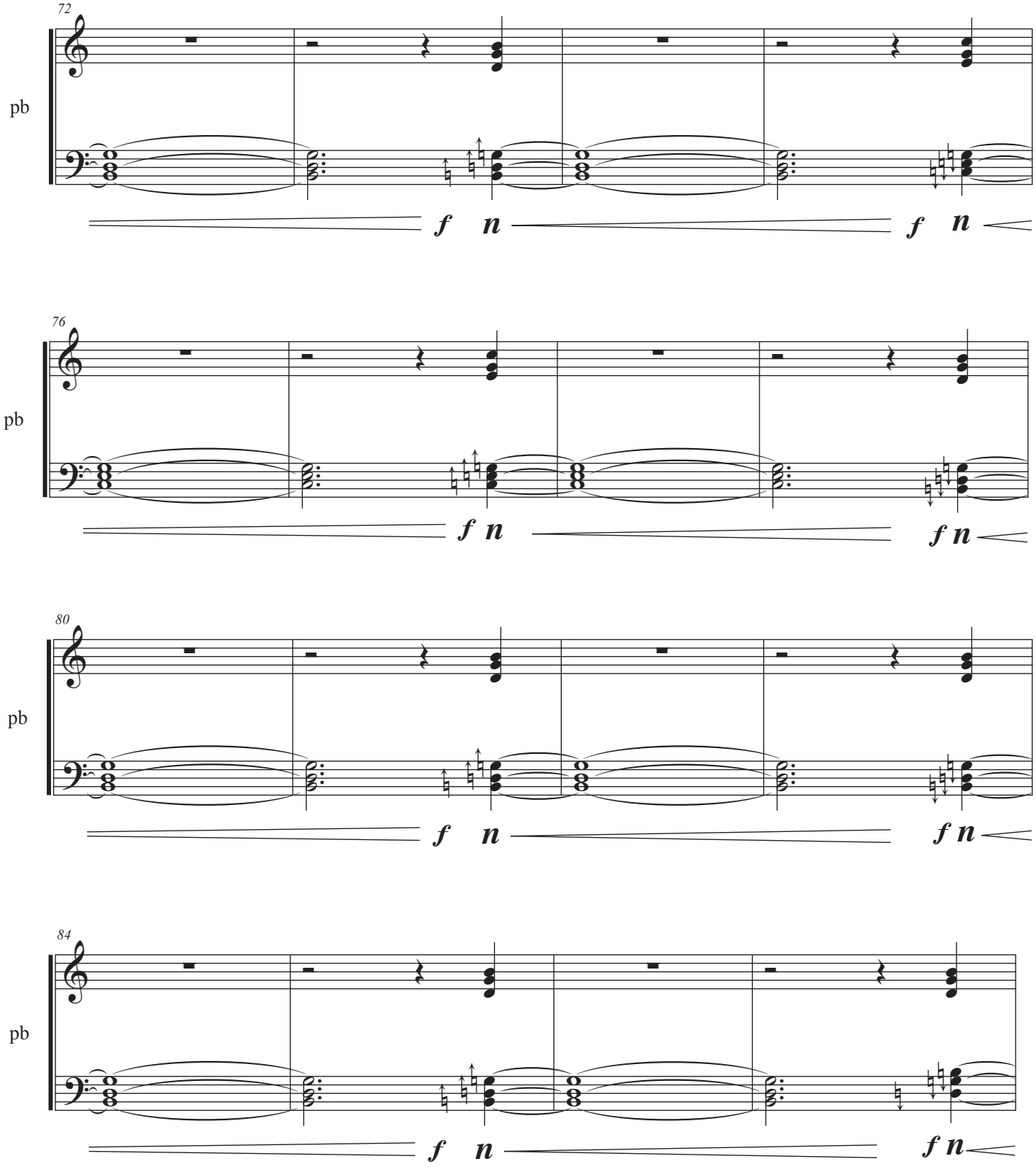

56
cl
vn
vc
mo
pc
pb
f>n
f>n

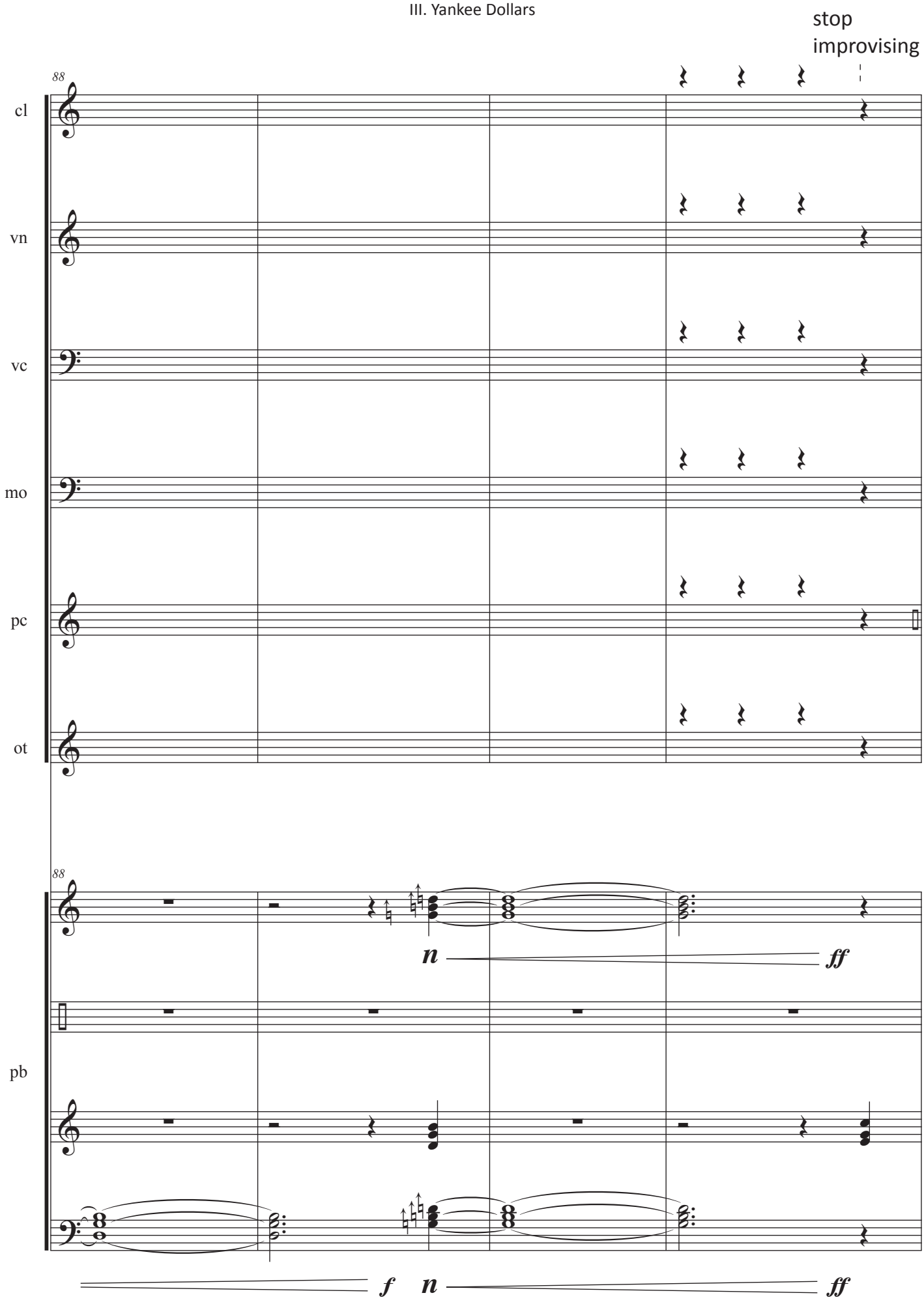

60
cl
vn
vc
mo
pc
pb
f >n
f >n



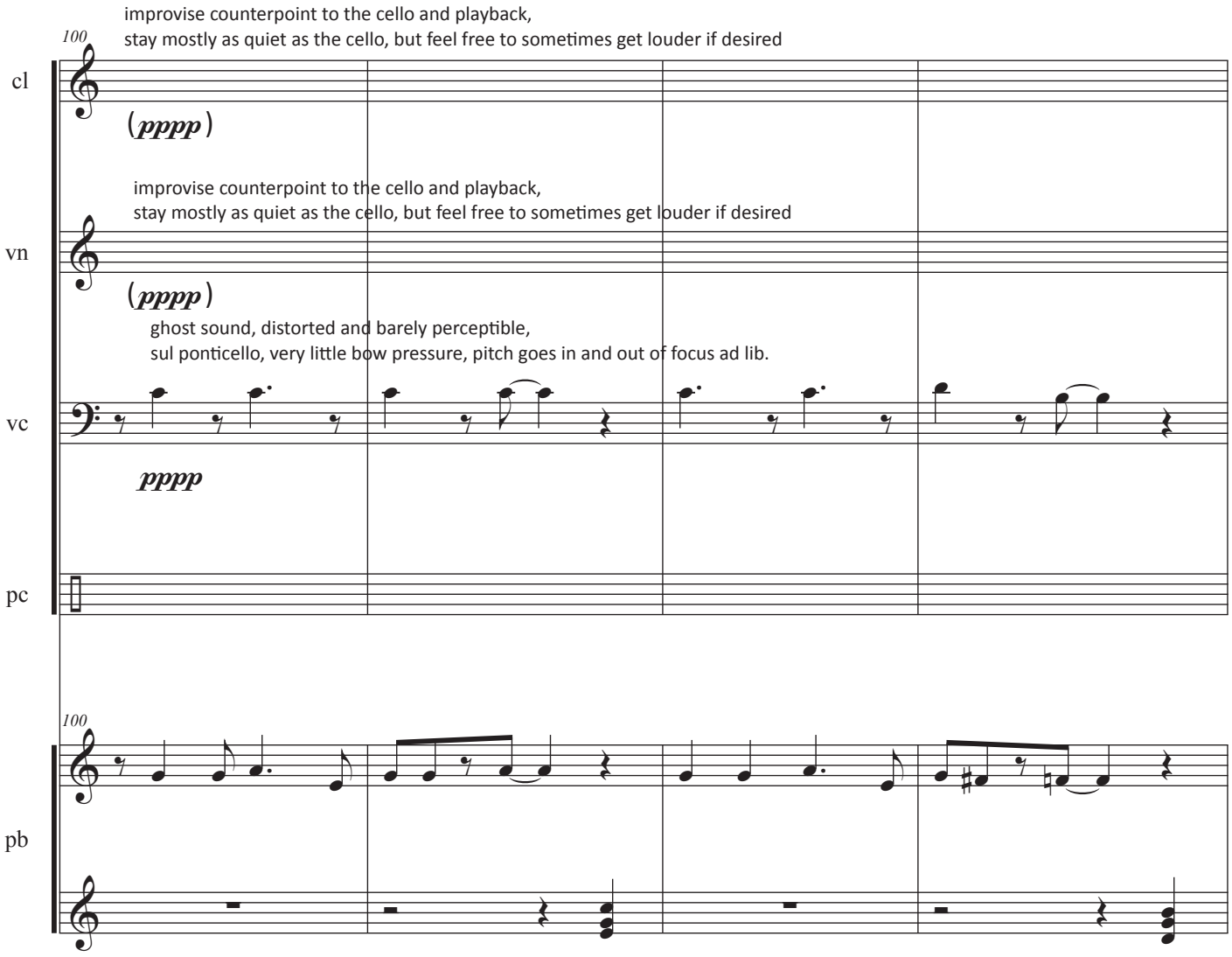
* = Improvise freely to the playback and each other. The general volume level should be loud, but feel free to explore other dynamics when desired.

68
cl
vn
vc
dramatically
cont. sim. ad lib.
mo
n
f > n
f > n
f > n
pc
ot
pb
f n
f n


72
pb
f n
f n
76
pb
f n
f n
80
pb
f n
f n
84
pb
f n
f n


stop
improvising
88
cl
vn
vc
mo
pc
ot
88
n
ff
pb
f
n
ff

3:07
ghost sound, distorted and barely perceptiple,
sul tasto, very little bow pressure, pitch goes in and out of focus ad lib.
92
vn
pppp
improvise counterpoint to the percussion in the playback
on similar instruments (bongos, conga, cowbell??), remain in balance with the playback
pc
p – mp
ghost sound, distorted and somewhat unintelligible
92
pppp
percussion accompaniment:
bongos, conga, cowbell (?)
pb
p – mp
pp
96
vn
pc
96
pb
(percussion continues)


improvise counterpoint to the cello and playback,
stay mostly as quiet as the cello, but feel free to sometimes get louder if desired
100
cl
(pppp)
improvise counterpoint to the cello and playback,
stay mostly as quiet as the cello, but feel free to sometimes get louder if desired
vn
(pppp)
ghost sound, distorted and barely perceptible,
sul ponticello, very little bow pressure, pitch goes in and out of focus ad lib.
vc
pppp
pc
100
pb

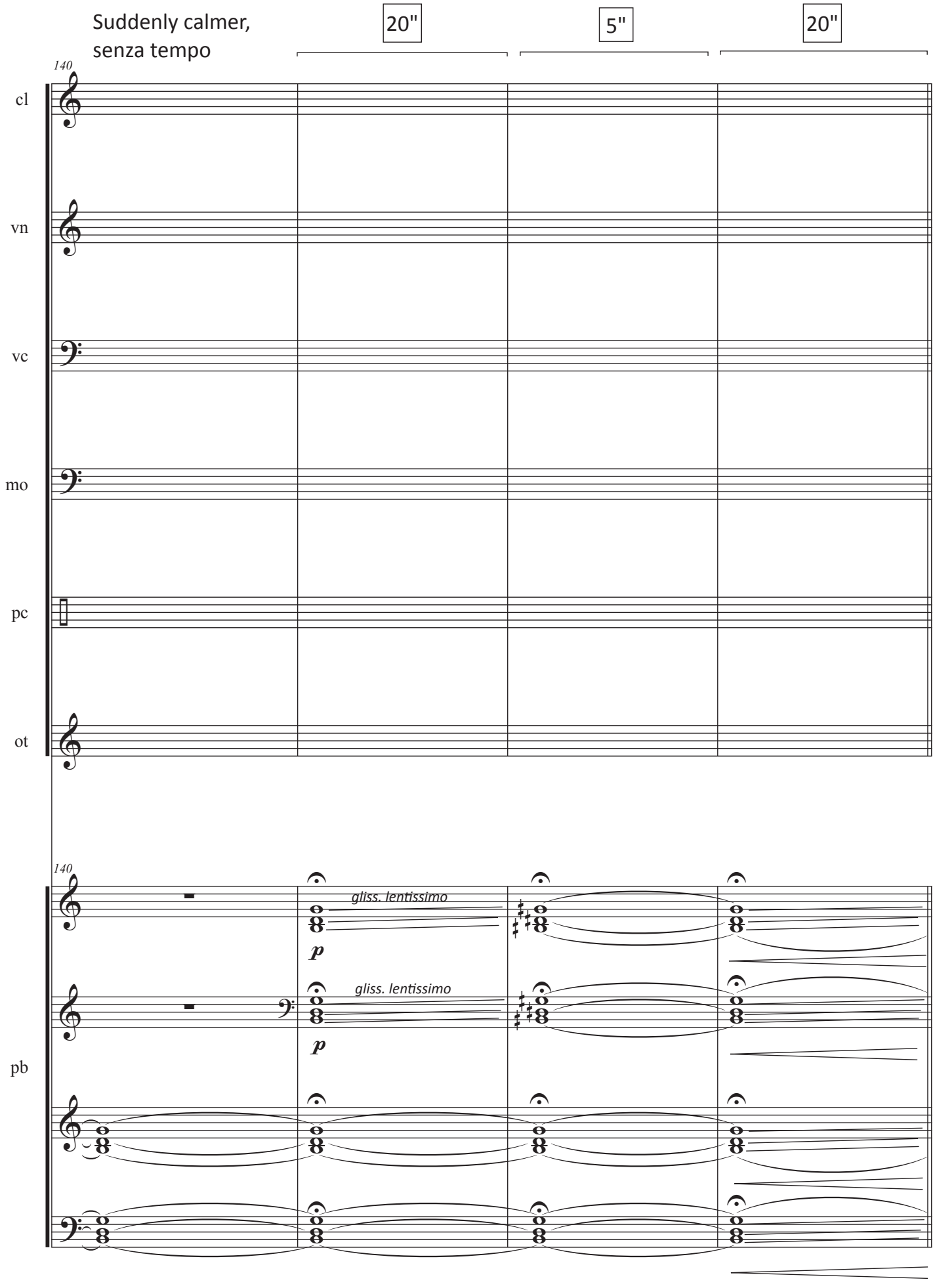
104
cl
vn
vc
pc
104
pb

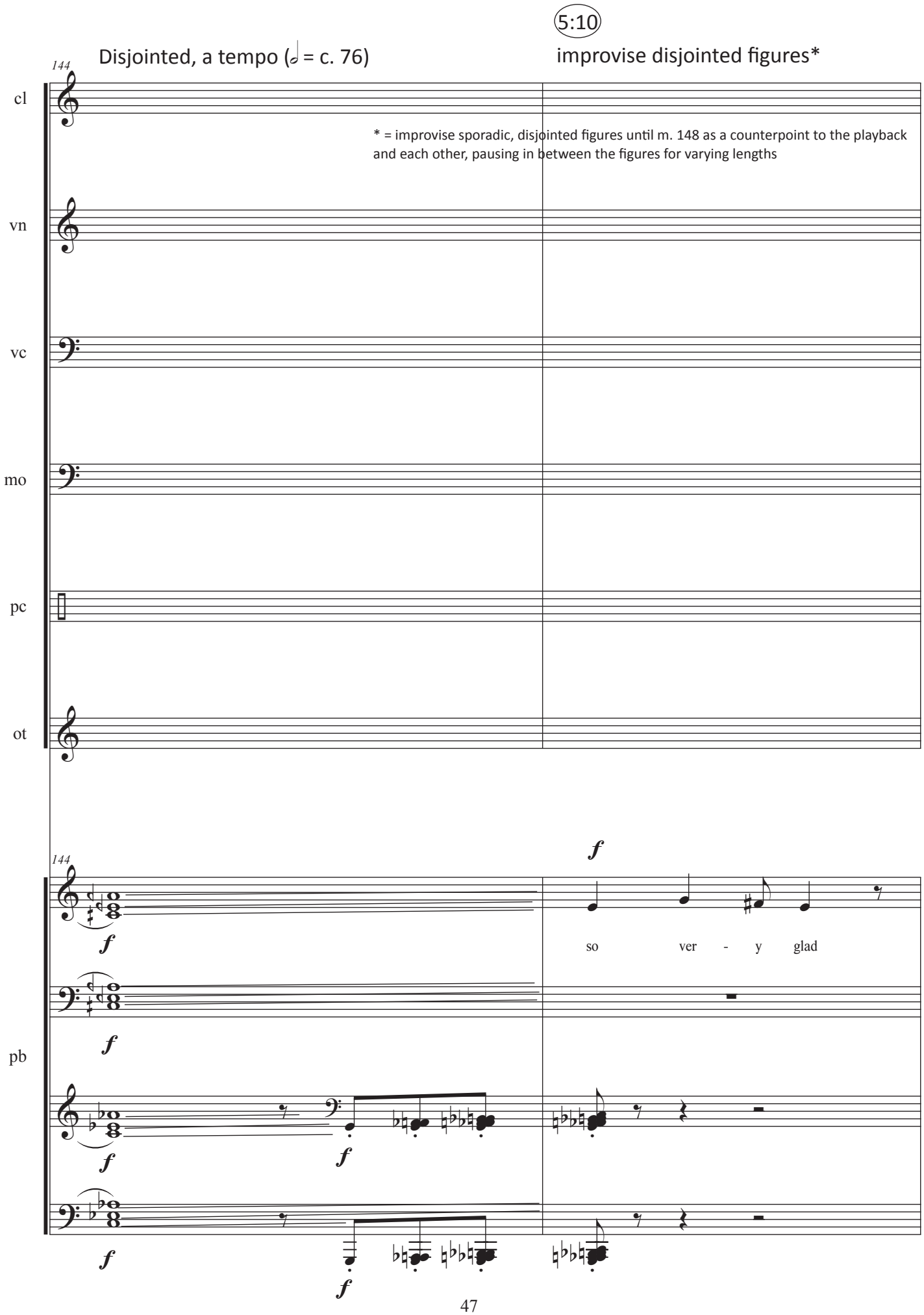
all live instruments: improvise freely until the end of the piece

112
work - in
dol - lah
pb
poco a poco cresc.
(all except "workin")
116
work - in
work - in
p rubato
work - in for the Yan - kee dol - lah
work - in for the Yan - kee dol - lah
pb
(mp)
120
work - in
work - in
work - in for the Yan - kee dol - lah
work - in for the Yan - kee dol - lah
pb

124
f
growing in intensity
work - in
work - kin
pb
work - in for the Yan kee dol - lah work in for the Yan - kee dol - lah work - in
128
work - kin
work - kin
pb
8va
wor - kin for
for the Yan - kee dol - lah work - in for the Yan - kee dol - lah the Yan - kee dol - lah

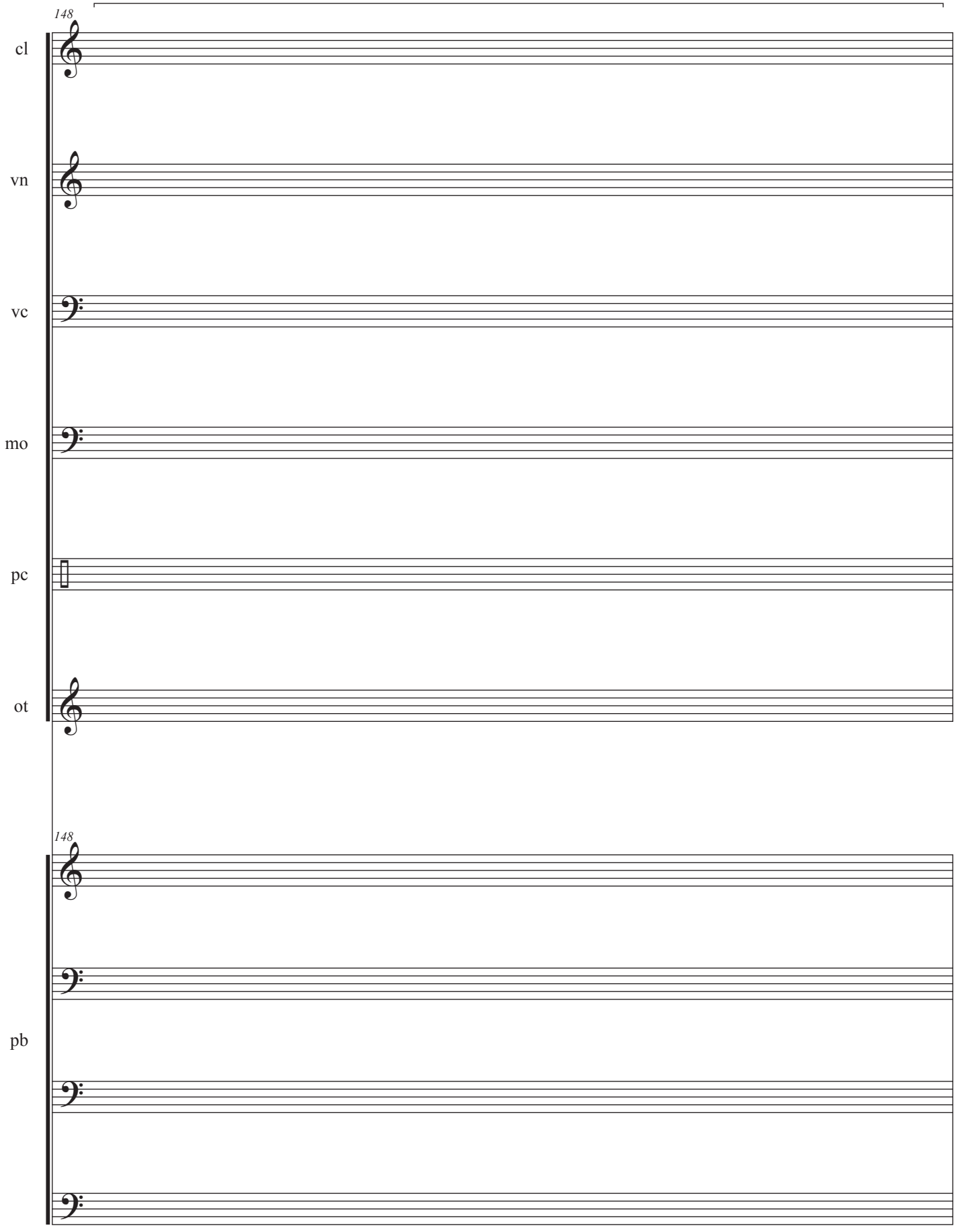
4:23


Suddenly calmer,
senza tempo
20"
5"
20"
140
cl
vn
vc
mo
pc
ot
140
gliss. lentissimo
p
gliss. lentissimo
p
pb


5:10
Disjointed, a tempo (𝅗𝅥 = c. 76)
improvise disjointed figures*
144
cl
vn
vc
mo
pc
ot
* = improvise sporadic, disjointed figures until m. 148 as a counterpoint to the playback and each other, pausing in between the figures for varying lengths
144
pb
f
so ver - y glad

43"

Steady, in a groove, improvise freely (𝅗𝅥 = c. 76) 26"



23"

149

cl

vn

vc

mo

pc

ot

149

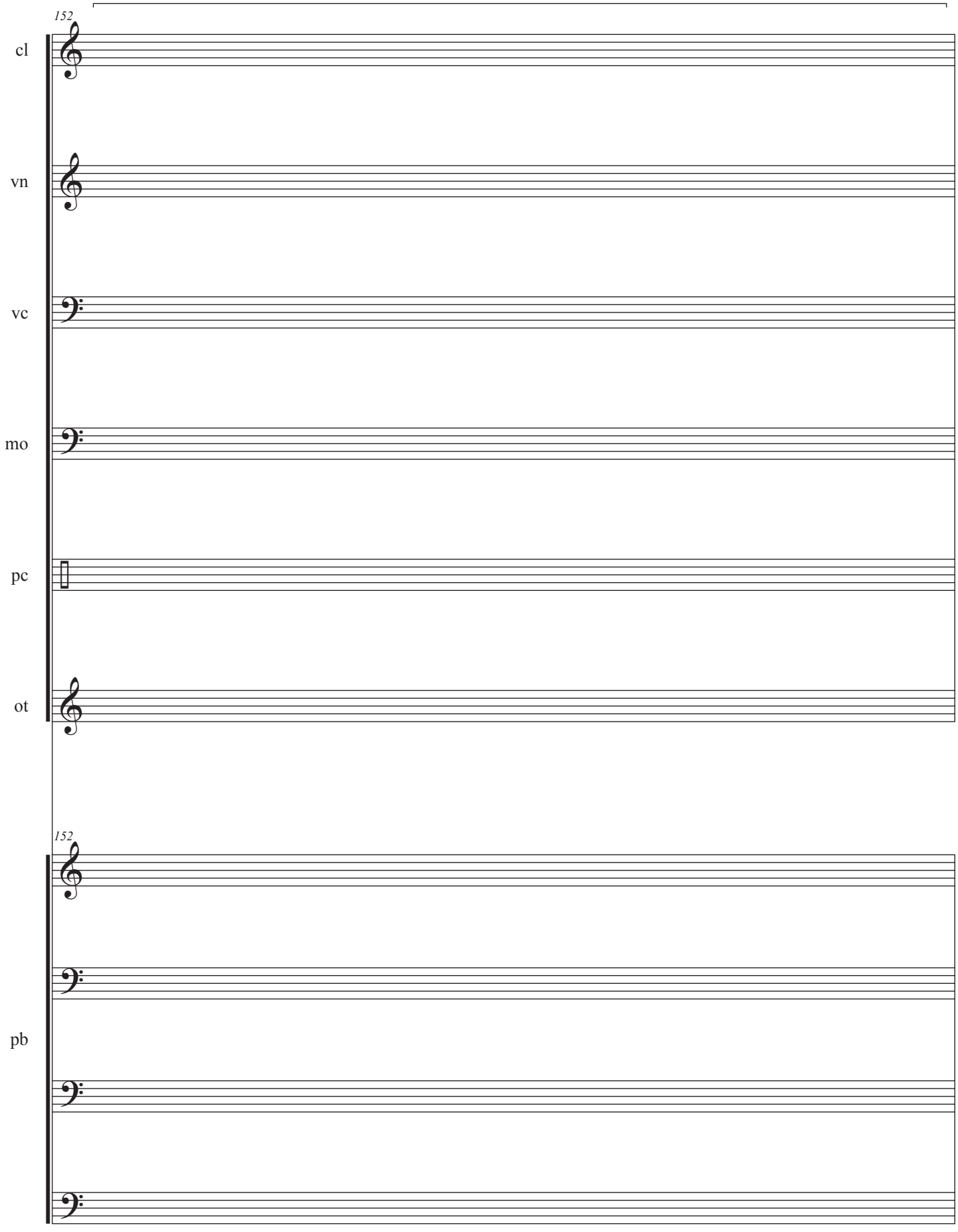
sing - in par - a - dise par - a - dise par - a - dise

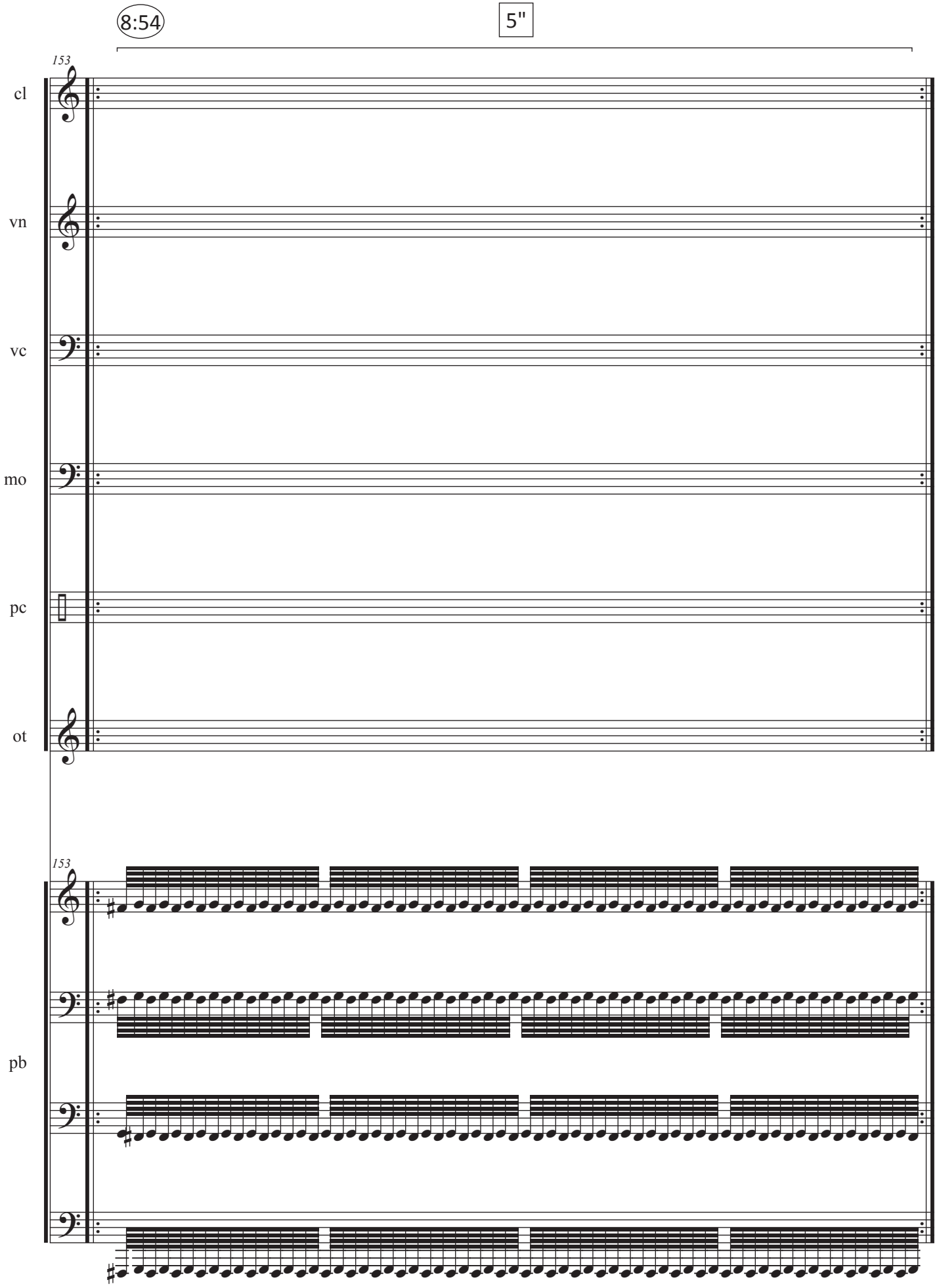
pb

6:47

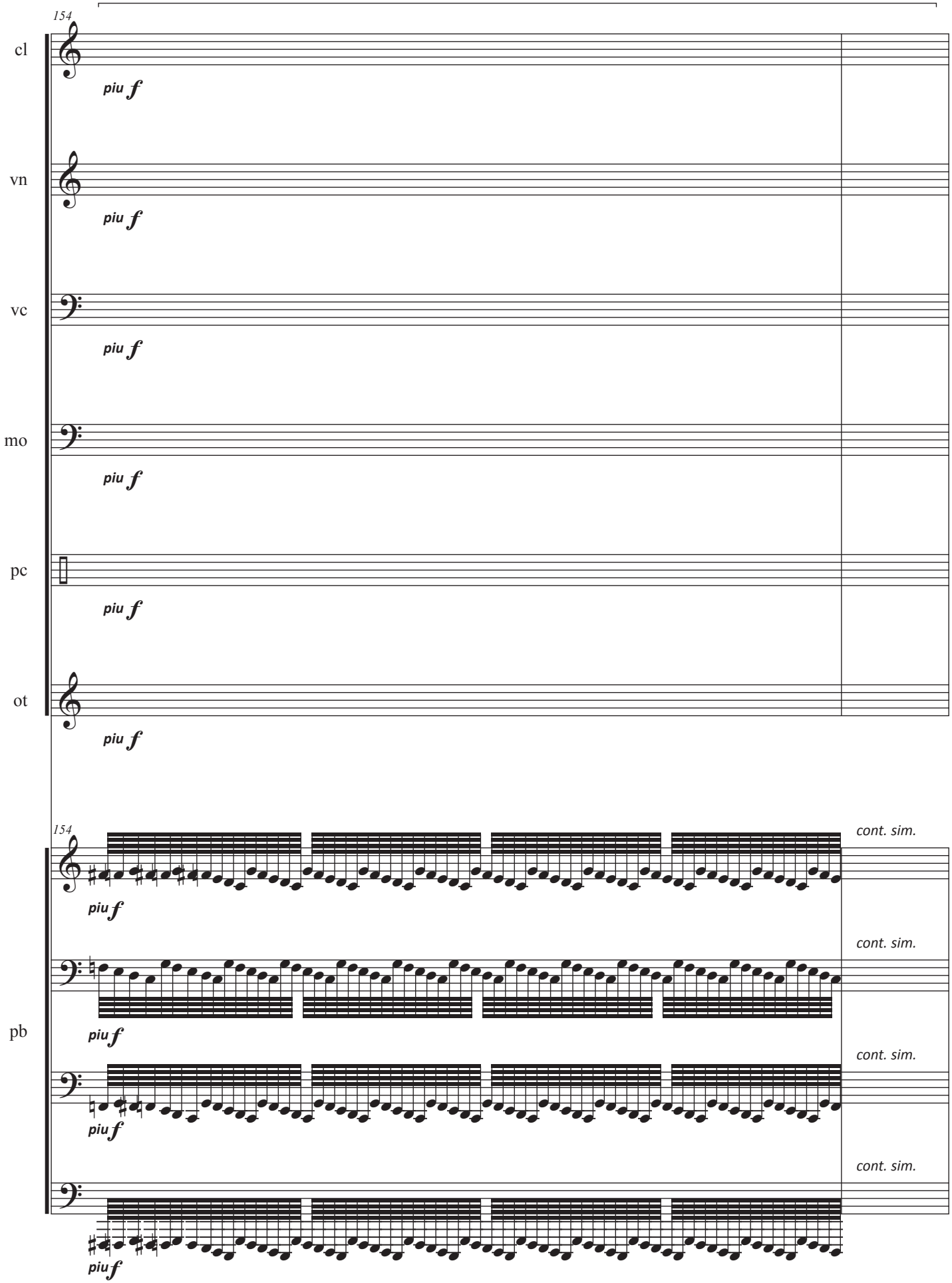
Presto, driving, improvise freely (♩ = 120)

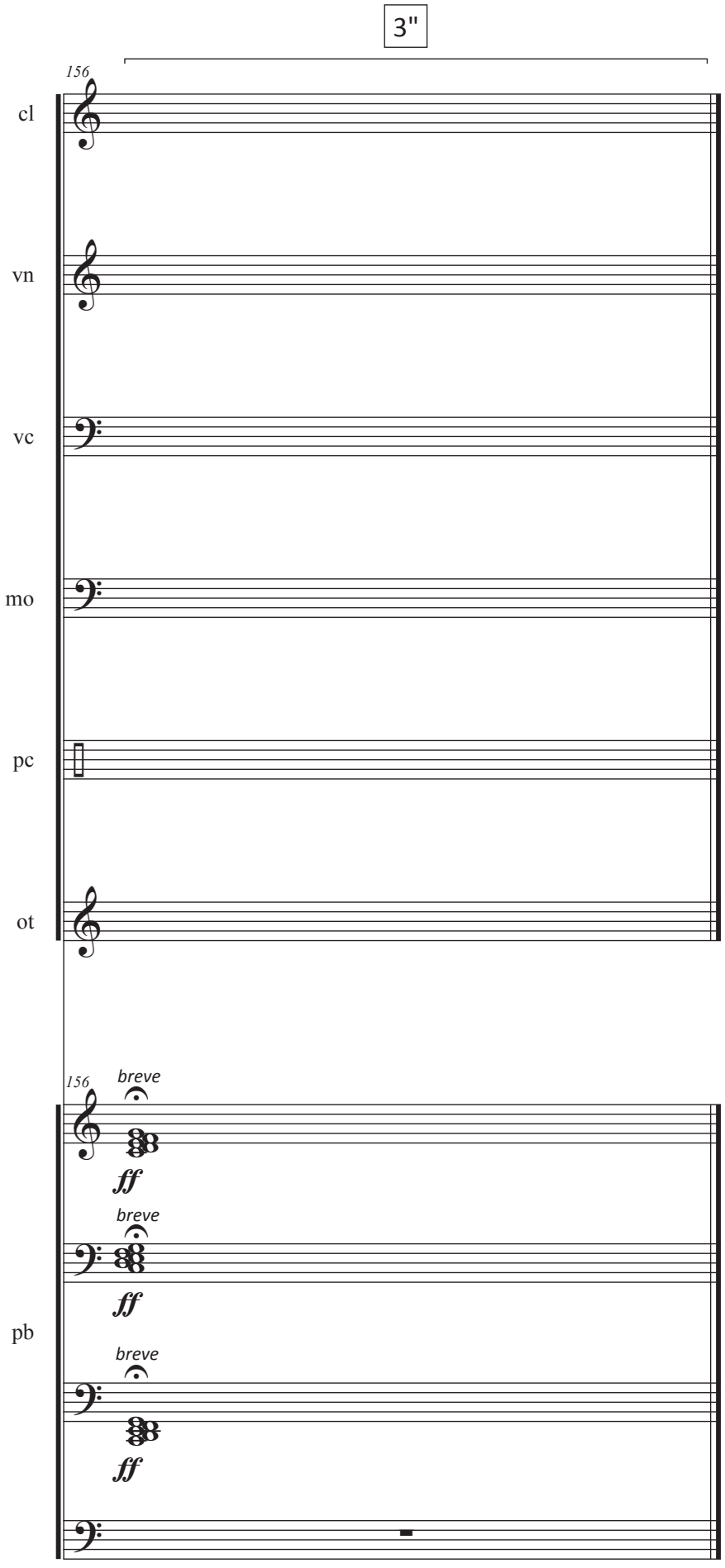
127"




8:54
5"
153
cl
vn
vc
mo
pc
ot
153
pb

8"


154
cl
piu f
vn
piu f
vc
piu f
mo
piu f
pc
piu f
ot
piu f
154
cont. sim.
piu f
cont. sim.
pb
piu f
cont. sim.
piu f
cont. sim.
piu f



May 4, 2025
Stuttgart