

Newman

THE VINYL SIX

chamber ensemble

O K F E E L G O O D M U S I C

about THE VINYL SIX

Commissioned by the ensemble Avian Music for a program of Rock & Roll chamber music, *The Vinyl Six* is, on the surface, a straightforward mixed ensemble work. Preconceptions start to fall apart, however, with the instrumentation—a sort of *Pierrot*-ensemble gone Bad ... as if Clarence Clemens and Slash jumped onstage at the Chamber Music Society. *TV6* also looks suspiciously like a theme and variations (a tried-and-true chamber music form). Only this one shows off a blues cadence through a variety of slow funk, fusion, folk-rock, hair-band, and pop grooves. Think of your old record collection and raise your lighters for *The Vinyl Six*...

about THE COMPOSER

Jonathan Newman is an accomplished composer of diverse skills, having written orchestral, chamber, vocal, choral, wind ensemble, and electronic music, as well as music for dance and theater. A recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, he has been described as "an outstanding composer...with a quirky and intellectually provocative bent."

Newman (b.1972) holds degrees from Boston University's School for the Arts, where he studied with Richard Cornell and Charles Fussell, and The Juilliard School, where his principle teachers were Pulitzer Prize-winning composers John Corigliano and David Del Tredici. Early training includes studies at the Boston University Tanglewood Institute and the Aspen Music Festival, with studies under George Tsontakis and Bernard Rands.

Recently, the chamber orchestra "Alarm Will Sound" commissioned arrangements of *Aphex Twin* electronica for "Acoustica", a CD project on the Cantaloupe label culminating in a performance at the 2005 Lincoln Center Festival. This season, his orchestral work *Metropolitan*, selected for the 2004 Whitaker New Music Readings by the American Composers Orchestra, premiered with the Chicago Youth Symphony in November 2005, and April 2006 will see the premiere of *The Vinyl Six*, a new sextet commissioned by the New York-based chamber group, Avian Music.

Other notable commissions include *The Rivers of Bowery*, written for the Rutgers Wind Ensemble for the 2005 CBDNA National Conference, *Wapwallopen* for string quartet, premiered in Weill Recital Hall for the New York Youth Symphony's "First Music 17" program, and *Ohanashi* for chamber orchestra, commissioned by the New Juilliard Ensemble and premiered in Alice Tully Hall. His breakthrough chamber work, *OK Feel Good*, originally written for the Aspen Contemporary Ensemble and later transcribed for wind symphony, has been played nationwide and beyond, with performances in Atlanta, Las Vegas, Portland, and Israel. His collaborative works for dance have enjoyed performances on multiple stages in New York, including The Juilliard Theater, Alice Tully Hall, P.S. 122, Dance Theatre Workshop, Judson Church, and Joyce SOHO, as well as venues nationwide.

His works for educational ensembles, including *Moon by Night*, winner of the biannual NBA/Merrill Jones Composition Award, have been performed worldwide. Extensive work with the University of Nevada Las Vegas Wind Orchestra includes *Chunk*, a 2003 commission and title track on their 2004 CD release (Mark Custom Records), and *OK Feel Good*, a 1999 commission recently recorded on "3 Steps Forward" (Klavier, 2005). Additional recordings include CDs by the Rutgers Wind Ensemble, the Tokyo Symphonic Band, and the TAD Wind Symphony in Japan.

Newman is a founding member of the composer-consortium BCM INTERNATIONAL: four stylistically-diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records).

He resides with his wife Melissa Schlachtmeyer, a costume designer, in New York City.

Instrumentation

Flute
Tenor Saxophone / Soprano Saxophone
Electric Guitar
Piano
Violin
Cello

First Performance

Avian Music

Peter Flint, director

Ann Cecil Serman, flute

Andrew Serman, saxophones

Sarah Schwartz, violin

Arash Amini, cello

Blair McMillen, piano

Kevin Gallagher, electric guitar

Tenri Cultural Institute, New York City

April 23, 2006

Duration

ca. 10'

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New York, NY 10009

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O K F E E L G O O D M U S I C

THE VINYL SIX

JONATHAN NEWMAN

4/4 ♩ = 108
Heavy & Laid-back

Flute

Tenor Saxophone /
Soprano Saxophone

Electric Guitar
Clean blues tone
f *mf* *gl.* *w/ vibr. bar*

Piano
f *mf* *f* *mf* *f* *mf*

Violin
f *mf* *f* *mf* *f* *mf*
sul pont. *ord.* *sul pont.* *ord.*

Violoncello
f *mf* *f* *sim.* *f* *f*
pizz. *arco* *pizz.* *arco* *pizz.*

Fl.

T. Sax.

E. Gtr.
sim. *gl.* *sim.* *gl.*

Pno.
f *mf* *f* *mf* *f* *mf*

Vln.
mf *f* *mf* *f* *f* *mf*
sul pont. *ord.* *sul pont.* *ord.* *sul pont.* *ord.*

Vc.
mf *f* *sim.* *f* *f* *f*
arco *pizz.* *arco* *pizz.* *arco* *pizz.*

A

13

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

f *mf* *f* *mf* *f* *mf*

arco *pizz.* *arco* *pizz.* *sim.*

sul pont. *ord.* *sul pont.* *ord.*

18

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

f *mf* *f* *mf* *f* *mf* *f*

arco *pizz.* *arco* *pizz.* *arco*

sul pont. *ord.* *sul pont.* *ord.*

gl.

3 *4* *3* *4*

23 **4** **B**

Fl. *fl. tongue*

T. Sax. *mf* *fp < f* *mf* *mf* *f* *mf*

E. Gtr.

Pno.

Vln. *mf* *sul pont. gliss.* *mf* *sul pont. gliss.* *f* *ord.*

Vc. *f* *mf* *mf* *f*

28

Fl. *fp < f*

T. Sax. *mf* *f*

E. Gtr.

Pno.

Vln. *mf* *sul pont. gliss.* *f* *arco, ord.* *ord.* *mf* *sul pont. gliss.* *f* *ord.*

Vc. *mf* *f* *mf* *f*

33 $\frac{4}{4}$ **C** $\frac{3}{4}$ $\frac{4}{4}$ *overblow* $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *mf* *f*

T. Sax. *mf* *f* *mf*

E. Gtr. *w/ distortion* *mf* *Clean blues tone, as before* *mf*

Pno. *mf* *f* *mf* *grb*

Vln. *mf* *f* *mf*

Vc. *mf* *f* *mf* *pizz.* *mf*

43 $\frac{1}{4}$ $\frac{4}{4}$

Fl. *p*

T. Sax. *p* *mf* *slap-tongue*

E. Gtr. *mf* *p* *mf* *p*

Pno. *mf* *p* *p*

Vln. *mf* *p* *sul pont.* *mf* *ord.* *p* *mf* *p* *sul pont.* *ord.* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf*

50 **4/4** **D**

Fl. *mf*

to Sopr.

T. Sax.

E. Gtr. *mf* *p* *ppp*

Pno. *p*

Vln. *pp* *p*

Vc. *pp* *p*

4/4 3/4 4/4 3/4 4/4 3/4

57

Fl. *p* *pp*

S. Sax.

E. Gtr. *f* *f*

Bright tone, heavy spring reverb
"Surf guitar"

Pno. *p*

Vln. *pp*

Vc. *pp*

3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4

Musical score for measures 65-74. The score includes parts for Flute (Fl.), Saxophone (S. Sax.), Electric Guitar (E. Gtr.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#). The time signature changes frequently: 3/4, 4/4, 3/4, 4/4, 4/4, 5/8, 4/4, 4/4, 3/4, 4/4, 3/4. Dynamics include mp, p, poco, f, and mf. Performance markings include port. (portamento) and pizz. (pizzicato).

Musical score for measures 75-84. The score includes parts for Flute (Fl.), Saxophone (S. Sax.), Electric Guitar (E. Gtr.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#). The time signature changes frequently: 3/4, 4/4, 4/4, 5/8, 4/4, 4/4, 3/4, 4/4, 3/4, 4/4, 4/4. Dynamics include mp, f, p, and mf. Performance markings include Solo w/ vibr. bar, arco, and pizz. A double bar line is present at the beginning of the system.

Musical score for measures 85-92. The score includes parts for Flute (Fl.), Saxophone (S. Sax.), Electric Guitar (E. Gtr.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measures 85-86: *f*, 4/4, 5/8. Measures 87-88: *f*, 4/4. Measures 89-90: *p*, 4/4. Measure 91: *p*, 3/4. Measure 92: *f*, 4/4.
- S. Sax.:** Measures 85-86: *f*, 4/4, 5/8. Measures 87-88: *p*, 4/4. Measures 89-90: *mf*, 4/4. Measure 91: *p*, 3/4. Measure 92: *f*, 4/4. Includes instruction "to Ten." in measure 91.
- E. Gtr.:** Measures 85-86: *f*, 4/4, 5/8. Measures 87-88: *f*, 4/4. Measures 89-90: *f*, 4/4. Measure 91: *mf*, 3/4, with instruction "w/ vibr. bar". Measure 92: *f*, 4/4.
- Pno.:** Measures 85-86: *f*, 4/4, 5/8. Measures 87-88: *f*, 4/4. Measures 89-90: *p*, 4/4. Measure 91: *p*, 3/4. Measure 92: *f*, 4/4.
- Vln.:** Measures 85-86: *f*, 4/4, 5/8, with instruction "arco". Measures 87-88: *f*, 4/4, with instruction "pizz.". Measures 89-90: *p*, 4/4. Measure 91: *mf*, 3/4, with instruction "pizz.". Measure 92: *f*, 4/4.
- Vc.:** Measures 85-86: *f*, 4/4, 5/8, with instruction "arco". Measures 87-88: *mf*, 4/4, with instruction "pizz.". Measures 89-90: *f*, 4/4, with instruction "arco". Measure 91: *mf cresc.*, 3/4, with instruction "stacc.". Measure 92: *f*, 4/4.

Musical score for measures 93-100. The score includes parts for Flute (Fl.), Saxophone (T. Sax.), Electric Guitar (E. Gtr.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measures 93-94: *f*, 4/4, 5/8. Measures 95-96: *f*, 4/4, 3/4. Measures 97-98: *mf*, 2/4. Measure 99: *mf*, 4/4. Measure 100: *mf*, 4/4.
- T. Sax.:** Measures 93-94: *mf*, 4/4, 5/8. Measures 95-96: *mf*, 4/4, 3/4. Measures 97-98: *mf*, 2/4. Measure 99: *mf*, 4/4. Measure 100: *mf*, 4/4.
- E. Gtr.:** Measures 93-94: *f*, 4/4, 5/8. Measures 95-96: *f*, 4/4. Measures 97-98: *mf*, 2/4. Measure 99: *mf*, 4/4. Measure 100: *mf*, 4/4.
- Pno.:** Measures 93-94: *f*, 4/4, 5/8. Measures 95-96: *mp*, 4/4. Measures 97-98: *f*, 4/4. Measures 99-100: *mf*, 4/4.
- Vln.:** Measures 93-94: *f*, 4/4, 5/8, with instruction "arco". Measures 95-96: *mf*, 4/4, with instruction "pizz.". Measures 97-98: *f*, 4/4, with instruction "arco". Measure 99: *f*, 3/4. Measure 100: *f*, 4/4, with instruction "pizz.".
- Vc.:** Measures 93-94: *f*, 4/4, 5/8. Measures 95-96: *mf cresc.*, 4/4. Measures 97-98: *f*, 4/4. Measure 99: *f*, 3/4. Measure 100: *f*, 4/4, with instruction "arco".

100 **4** **F**

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

Clean blues tone as before

mf *f* *mf* *f* *mf*

mf cresc. *mf* *f* *mf*

mf cresc.

105

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

mf *f* *f* *f* *mf* *f* *sfz*

G
109

Fl. *fp < f*

T. Sax. *mf*

E. Gtr.

Pno. *f*

Vln. *mf* sul pont. gliss. *mf* sul pont. gliss. ord.

Vc. *f* *mf* *mf* *f*

114

Fl. *fp < f*

T. Sax. *mf*

E. Gtr.

Pno.

Vln. *mf* sul pont. gliss. *f* arco, ord. ord. *mf* sul pont. gliss. ord.

Vc. *mf* ord. *mf* ord. *f*

119 **4**/**4** **H** poco accel. **3**/**4** **4**/**4** overblow

Fl. *mf* *f*

T. Sax. *mf*

E. Gtr. *f* Overdrive/distortion

Pno. *mf* *f* (*mf*)

Vln. *mf* *f*

Vc. *fp* *fp* *fp* *fp* *fp* *fp*

125 **3**/**4** **4**/**4** A tempo **3**/**4** **2**/**4** **4**/**4**

Fl. *mf* *f*

T. Sax. *mf*

E. Gtr. Clean *mf*

Pno. *f* *mf*

Vln. *mf* *f*

Vc. *fp* *fp* *fp* *fp* *fp* *fp* pizz. *mf*

133 1/4 4/4

Fl. *p*

T. Sax. *p* *mf* *slap-tongue*

E. Gtr. *mf* *p* *mf* *p*

Pno. *mf* *p* *p*

Vln. *mf* *p* *sul pont.* *ord.* *mf* *p* *sul pont.* *ord.* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf*

1/4 4/4

140 1/4 I

Fl. *mf*

T. Sax. *pp*

E. Gtr. *mf* *p* *n*

Pno. *pp*

Vln. *pp* *arco* *p* *pp*

Vc. *pp* *p* *pizz.* *mp*

4/4

147

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

p

Thin "funk" tone

mf

p

p



152

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

mf

p



156

Fl. *to Sopr.*

T. Sax.

E. Gtr.

Pno.

Vln. *mf* *p*

Vc. *arco* *pizz.* *arco* *pizz.* *arco*



← ♩ = ♩ = 54 →

J **Intro**
70's Pop-style
(same rhythmic tempo)

Verse

161

Fl. *n*

S. Sax. *mf espr.*

E. Gtr. *Clean Folk-Rock tone*
E *p* *mf* *E* *D(add⁹)sus/E* *D⁽⁹⁾* *E⁽⁹⁾*

Pno. *p* *f*

Vln. (same rhythmic tempo) *n* *pp*

Vc. (same rhythmic tempo) *pizz.* *p* *f* *arco*

168

Fl.

S. Sax.

E. Gtr.

Pno.

Vln.

Vc.

mf *mp*

p *f* *p* *mf* *f*

pizz. *p* *arco*

E D⁽⁹⁾sus/E D⁽⁹⁾ B⁷sus/A G[#]°/B A⁹/B Esus E D⁽⁹⁾sus/E D⁽⁹⁾ E⁹(13) E⁹ A⁽⁹⁾ A⁽¹³⁾ B⁷(b⁹)sus

177 **Chorus**

Fl.

S. Sax.

E. Gtr.

Pno.

Vln.

Vc.

f *f* *mf* *f* *pp*

E⁽⁹⁾ F^{#9} A^{Δ7} Esus/B E⁽⁹⁾ F^{#9} A^{Δ7} B⁷(b⁹)sus(no⁵)

← ♩ = ♩ →
3 **A tempo** **4**
 4 (♩ = 108) 4

185 2.

Fl. *f*

S. Sax. *f* to Ten.

E. Gtr. *f* E⁽⁹⁾ F^{#9} A⁶⁷ Esus/B E⁽⁹⁾ F^{#9} A⁶⁷ B^{7(b9)}sus(no²)

Pno. *mf*

Vln. *f*

Vc. *f*

194 **K** Coda

Fl. *f* fall *sfz* *f*

E. Gtr. *mf* Strum, folk-rock style

198 *sim.*

Fl. *sfz* *f*

E. Gtr. *mf*

Vln. *mf* arco

Vc. *mf*

202

Fl.

E. Gtr.

Pno.

Vln.

Vc.

sfz *f*

f



206

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

sfz *f*

f

210

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

sfzp *f*

214

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

L *stacc.*

prep. Tambourine... *(f)*

f *sfzp* *f*

218

Fl. *mf*

T. Sax.

E. Gtr.

Pno.

Vln. *sfzp* — *f*

Vc.

1/4 1/4

223

Fl. *f* *sfzp* — *f*

T. Sax.

E. Gtr. *f*

Pno. *f*

Vln. *f*

Vc. *f*

TAMBOURINE L.H. →

R.H. →

4/4 M

227

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

sfz *f* *pl.* **3/4** **4/4**

tremolo, ad lib. *gliss.* *sfz* scratch tone **3/4** **4/4**

tremolo, ad lib. *gliss.* *sfz* scratch tone

231

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

4/4 **N** *ff* *ff* *f* *p* *f* *p* *f* *p* *ff* *ord.* *ff* *ord.* *ff*

Funk tone

234

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

237

O poco accel.

Fl.

T. Sax.

E. Gtr.

Pno.

Vln.

Vc.

più f

f

Overdrive/distortion

più f

f

fp

241

Fl. *mf* *f* *ff*

T. Sax. *f* *f* *f* *ff*

E. Gtr. *f*

Pno. *mf* *f* *f*

Vln. *mf* *f* *f* *gl.*

Vc. *fp* *fp* *fp* *fp* *fp*

3/4 4/4 3/4 4/4

246

Fl. *f*

T. Sax. *f* *mf* *f* *mf*

E. Gtr. Solo (lead, w/ distortion) (*f*)

Pno. *ff*

Vln. *ff* *arco* *sfzp* *ff* *f* *gliss.*

Vc. *f* *f* *f* *f* *f* *gliss.*

4/4 **P** A tempo

250

Fl. *f*

T. Sax. *f* *mf* *f* *mf* *f* (solo)

E. Gtr. *ff* bend

Pno. L.H. R.H. *f* to Tamb.

Vln. ord. *sfzp* *f*

Vc. ord.

254

Fl. *sfzp* *f*

T. Sax. *f*

E. Gtr. Clean *f*

Pno. *f*

Vln. *f*

Vc. *f*

"Repeat & Fade" — ad lib.

(5x)

258

Fl. *sim.*
dim. al niente

T. Sax. *dim. al niente*

E. Gtr. *dim. al niente*

Pno. *dim. al niente*

Vln. *dim. al niente*

Vc. *dim. al niente*



262

Fl.

T. Sax.

E. Gtr.

Pno. *dim. al niente ad lib.*

Vln.

Vc.