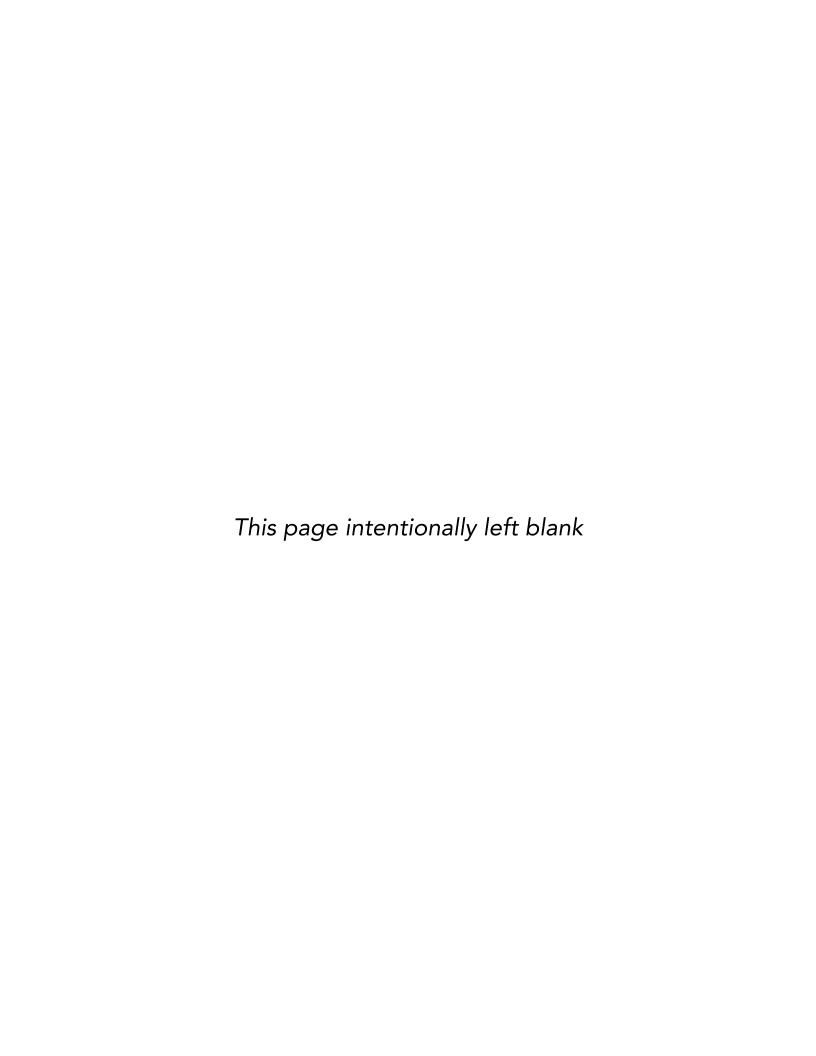
Alexander Wu July 2024

I hear trees and power lines

for three percussionists

duration: 7'



I hear trees and power lines

for three percussionists Alexander Wu duration: 7'

Program Note

Sometimes I can't tell the trees and power lines apart. The rustling of the leaves and the electric hum of my guitar cable blend into one. So do the branches, inches away from reaching into my bedroom window, and the television screen trying to swallow me.

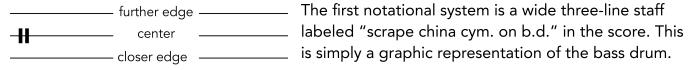
Instrumentation

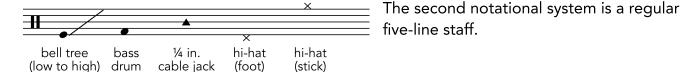
Player 1: bass drum, china cymbal (or another large, resonant cymbal), sharp scrape (TBD; to be used on china cymbal), mark tree, guitar pitch pipe, ¼ in. TS cable & guitar amp, hi-hat Player 2: china cymbal (or another large, resonant cymbal), ride cymbal (or another cymbal of a similar size), electric razor, bow, kazoo, megaphone, brake drum, woodblock (high), cowbell Player 3: ride cymbal (or another cymbal of a similar size), opera gong (mid-high pitch, bending up), kazoo, megaphone, snare drum, woodblock (low)

In summary: 1 bass drum, 1 brake drum, 1 snare drum, 2 china cymbals (or similar), 2 ride cymbals (or similar), 1 hi-hat, 1 opera gong (mid-high pitch, bending up), 1 mark tree, 1 cowbell, 2 woodblocks (low & high), 1 guitar pitch pipe, 2 kazoos, 2 megaphones, 1 ¼ in. TS cable, 1 guitar amp, 1 electric razor

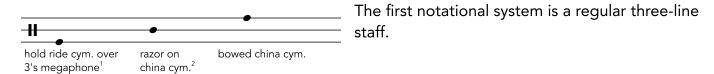
Notation Key

Percussionist 1

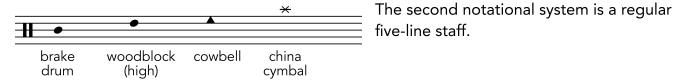




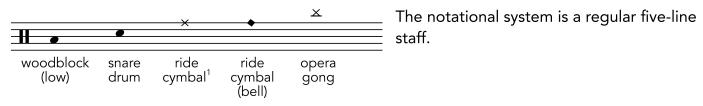
Percussionist 2



- 1. Holding the ride cymbal over the percussionist 3's megaphone reflects the sound back to the megaphone's microphone, thereby creating a feedback loop;
- 2. Placing an electric razor (TBD: or vibrator?) on the china cymbal to create a rough, noisy sound.



Percussionist 3



1. In certain sections of the piece, the score indicates a one-handed roll with the instruction "ride cym. w/ megaphone" above the staff. This means holding the megaphone in your non-dominant hand, with the microphone facing down toward the cymbal, and the horn pointing up. When percussionist 2 holds a ride cymbal over your megaphone, the sound is reflected back to the megaphone's microphone, creating feedback. There are sections where you are asked to amplify the cymbal even though percussionist 2 is not holding the cymbal above the megaphone. I am not expecting feedback in these sections, but depending on your set-up, you might still hear a less stable feedback sound. That is okay.

Technical Notes

Preparations before the piece begins

Mute the snare drum and brake drum by placing cloths on them. Mute the hi-hat by placing a cloth in between. You will only need to unmute them at the end of the piece.

Set the volume of the megaphones to the maximum level, and turn them on with the horns facing downward.

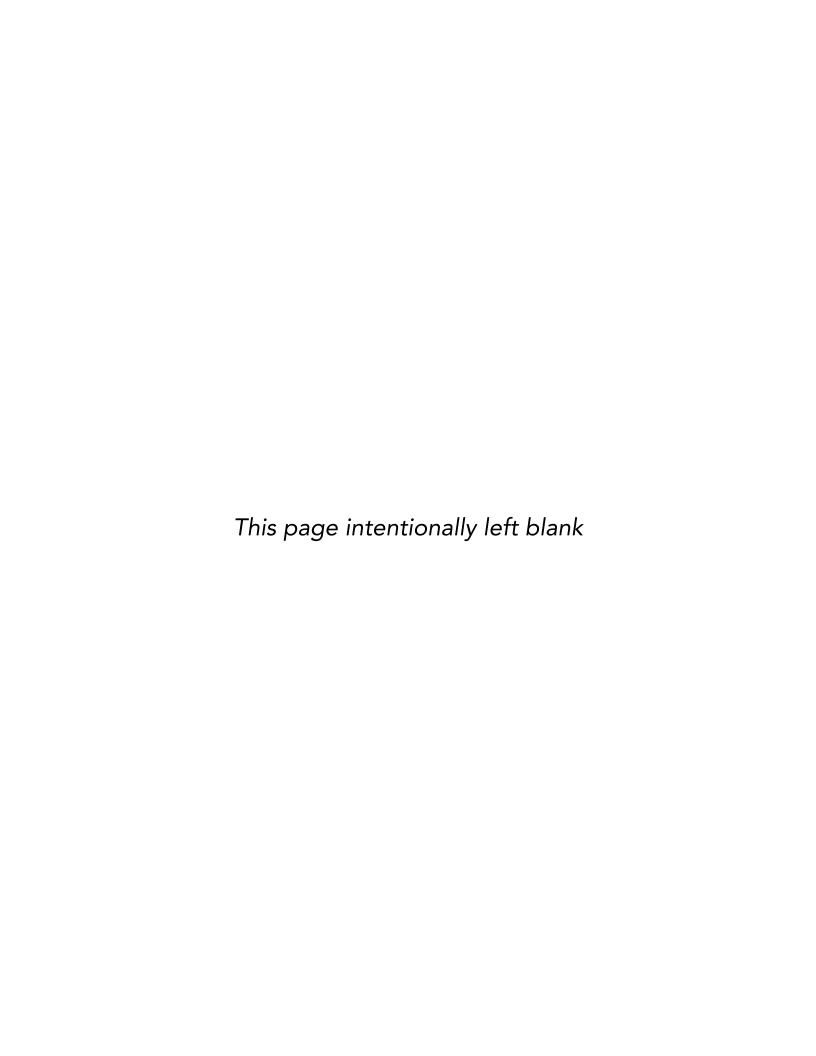
The guitar amp should be off at the beginning of the piece. At rehearsal, determine an appropriate volume for the amp so that it is slightly louder than the others when the tip of the ¼ in. jack is touched at m. 51. If the amp has a distortion function, turn it on. A high noise floor is desirable.

A note on the section beginning from m. 51

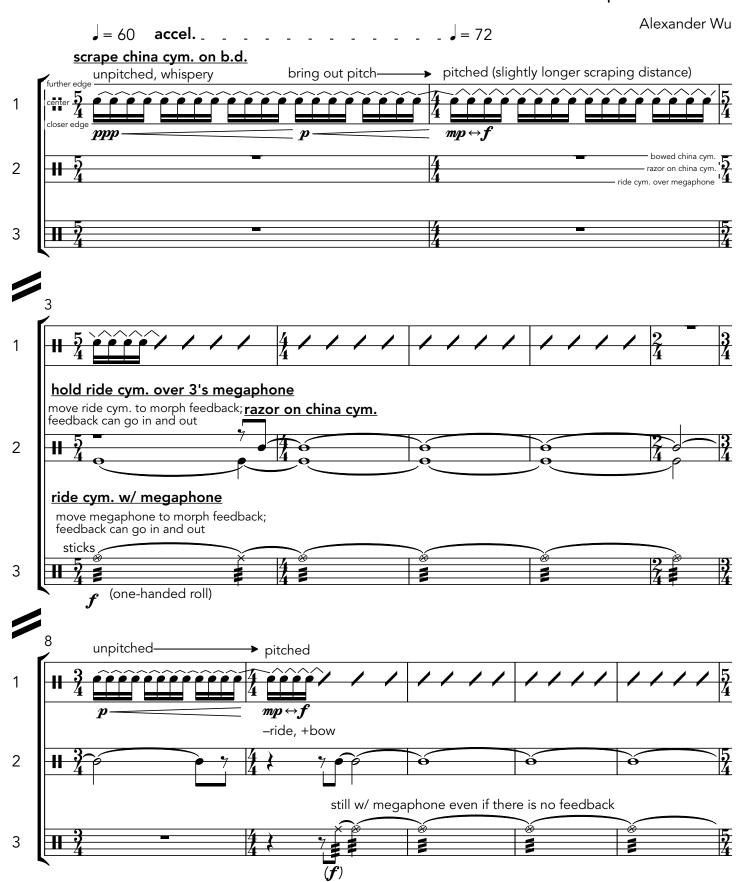
It is not necessary for the three players to stay synchronized in this section.

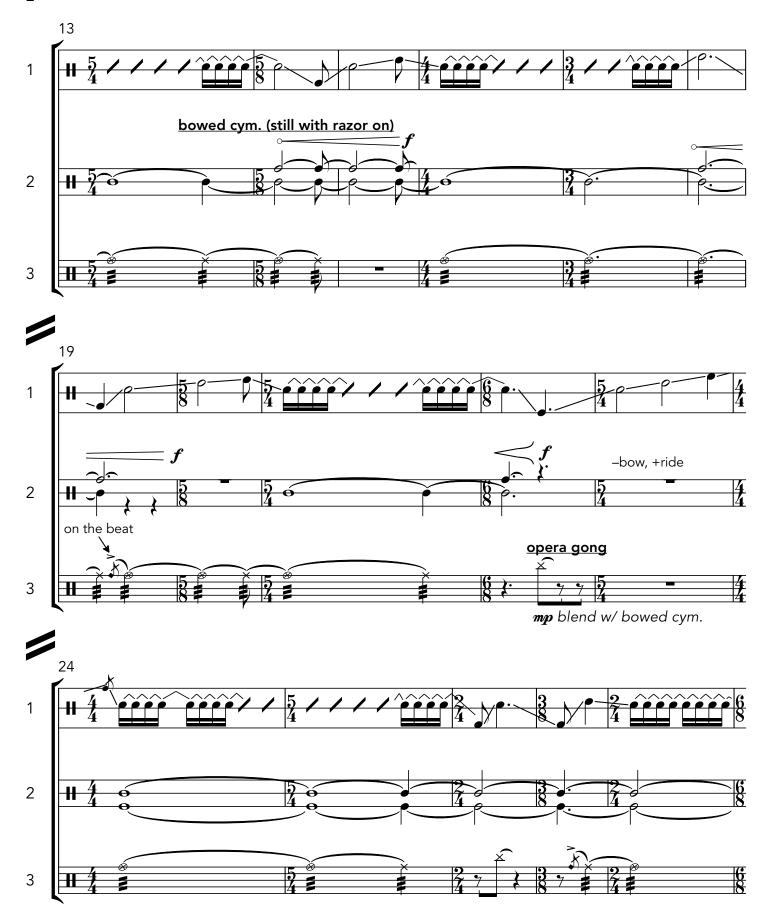
Percussionist 1: All durations are approximate; do not use a stopwatch when performing. After repeating the material in mm. 57–58 three times, you will cue the other players, at which point you will go back in sync.

Percussionists 2 & 3: Play with slightly fluctuating tempi. Once you reach m. 57, vamp mm. 57–58 until you receive a cue from percussionist 1, at which point you will go back in sync.

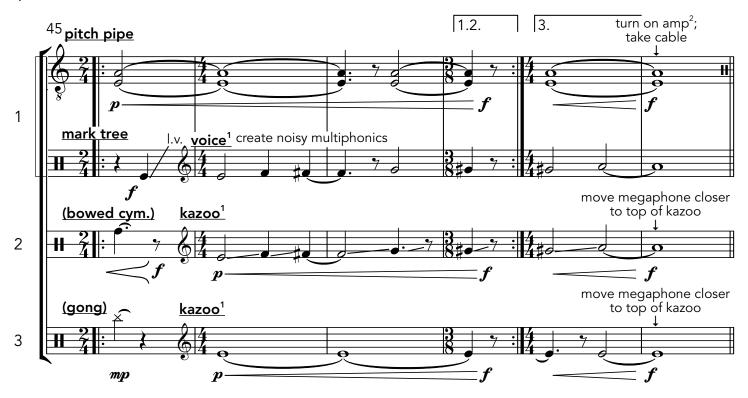


I hear trees and power lines





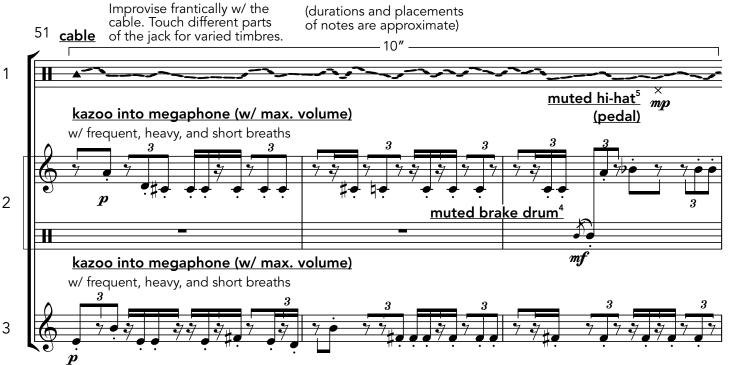






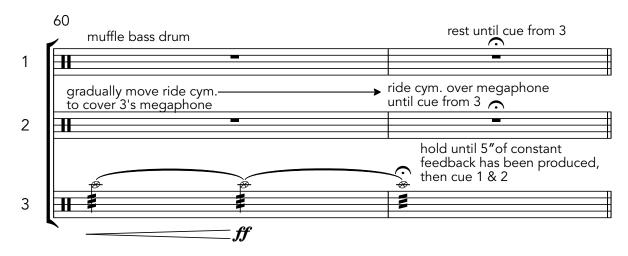
Like a pop song heard through a broken radio

(2 & 3 play with slightly fluctuating tempi, and all three do not need to stay in sync)

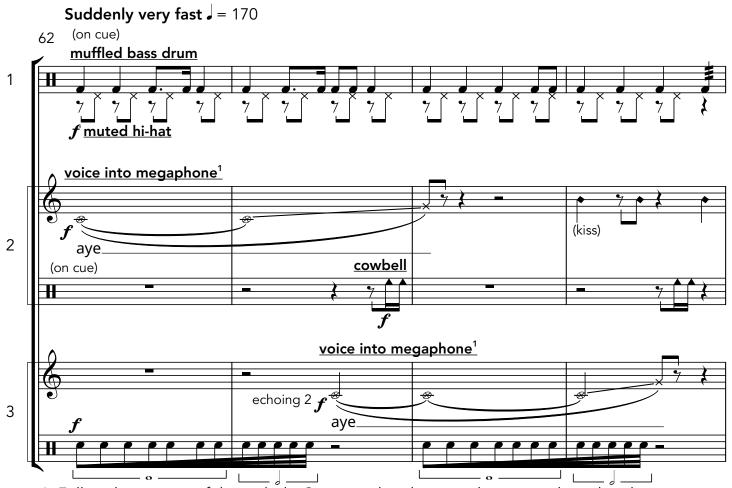


1. Voice and kazoo: transpose down an octave if necessary.

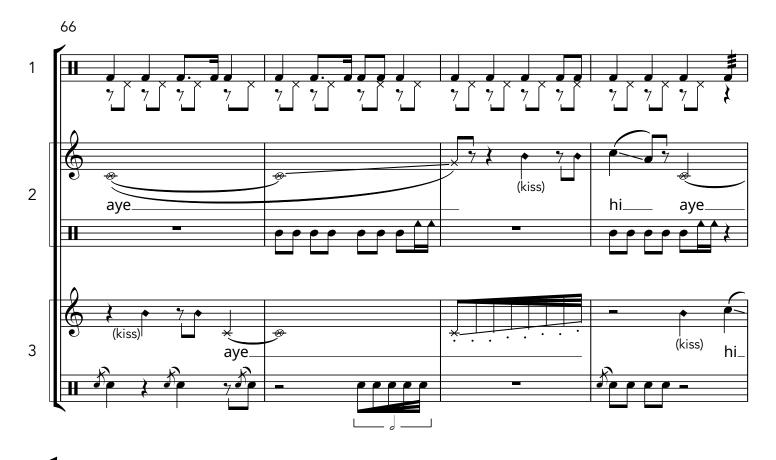




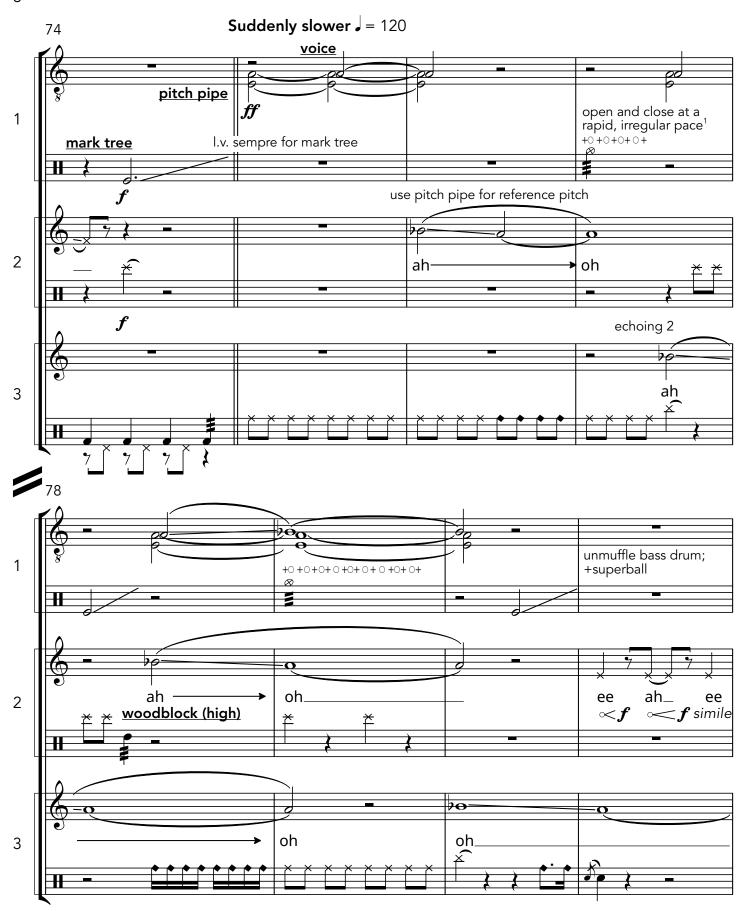




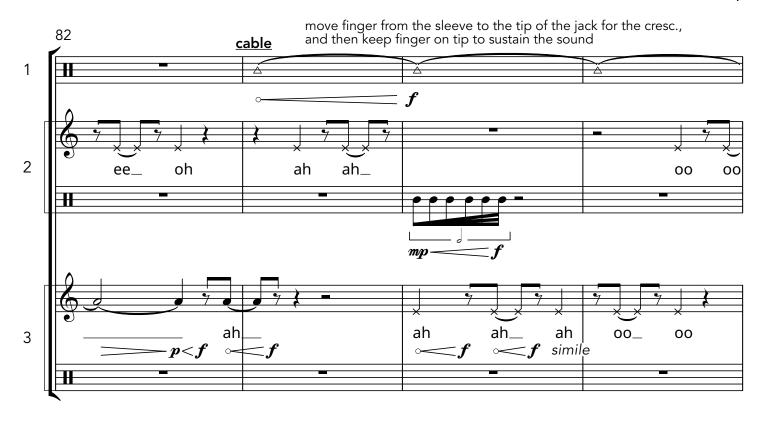
1. Follow the contour of the melody. Cross noteheads are spoken, normal noteheads are sung, and diamond noteheads are kissing sounds.

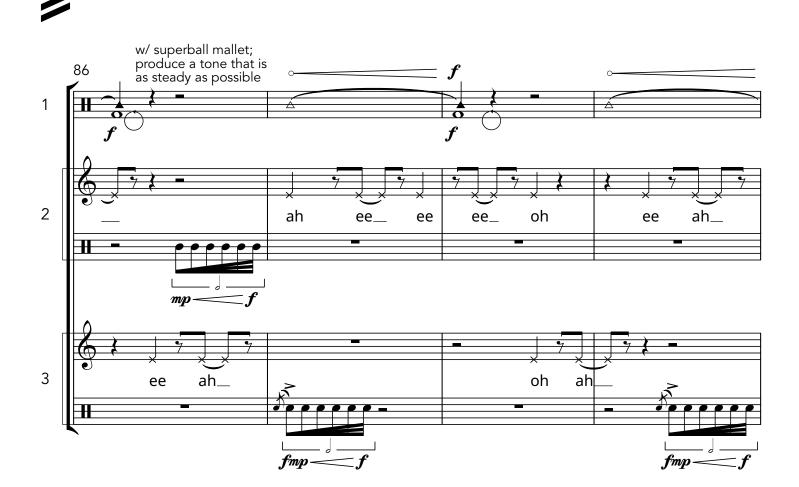






1. It is not necessary to follow the exact number of open and close symbols.





Much slower (tempo primo)

