





**G** 01.10 01.26 Track 2 Ends

Track 3 **H** 00.10 00.14 00.21

00.30 **J** 00.37 00.42 00.48 00.55 Track 3 Ends

3  
4  
3  
4

Track 4

K

L

00.09

One Solo  
s.p.

M

3  
4  
3  
4

arco div. a 3

pizz. div. *pp*

*ppp* *ff* *ppp*

Fall out of sync as a section  
pizz. *p*

01.27

N  
tutti s.p.

*p* *pp* *f* *pp* *f*

gliss. gliss.

gliss.

unis. ord. *ppp*

01.30

O arco div. a 6 Choose a pattern, repeat out of sync as a section

*pp* *pp*

s.p. *pp*

*fff*

**P** 02.15 (For rehearsal purposes, no electronic event of significance at this moment)

**Q** 02.51 (For rehearsal purposes, no electronic event of significance at this moment)

03.21 Violins I: drop out one at a time

03.40

Track 4 Ends Track 5

Track 5 Ends Track 6

Track 6 Ends

# Engines of...

## Performance Notes

Indicates the CD track. The track should begin with beat 1 of the measure it is above.

Indicates the time index into the CD track. It signifies notable sound events on the CD, and the dashed line shows the relative measure position of the time.

Boxed events should be continued/repeated for the duration of the thick line. Dynamics indications may be included under the line.

Boxes also enclose complex but singular orchestral gestures that involve more than one section.

Parts marked One Solo should be performed by the principle player only.

Indicates a Snap Pizzicato ("Bartok" Pizz.).

s.p. indicates sul ponticello.

Indicates that the note should be performed with vibrato and gradually move to non-vibrato. The reverse is indicated at rehearsal letter F in the violins.

Knock the body of the instrument to elicit either a relatively low or high sound.

Glissando for the duration indicated to an indeterminate pitch.

Bow behind the bridge the string or strings indicated by the note.

clb indicates col legno battuto. In this case, the rhythm is indeterminately fast and decelerates over the duration graphically suggested within the measure. Indeterminate accelerandos and decelerandos such as this need not be performed rhythmically in unison within the section.

# Engines of...

Scott Miller

2005

*Commissioned by the Maple Grove Senior High School Orchestra, 2005*  
*Matthew Caron, Conductor*  
*Premiered January 30, 2006*  
*With the financial support of the Maple Grove Music Boosters*

## Instrumentation

String Orchestra (5, 3, 3, 3, 3 minimally)  
Stereo (Left and Right channel) CD playback

## Regarding the Electronics

The ideal balance between the orchestra and electronic sound will present a unified sonic experience to the audience. The Left and Right speakers should be placed stage left and stage right respectively. It is recommended that the Left and Right Speakers be placed behind and above the orchestra. To further create a balance between the orchestra and electronics, it may be desirable to mic each section of the orchestra and run a mix through the speakers with the electronic sound.

## Program Notes

The title is a metaphor common to the English lexicon. We often speak of “Engines of Ingenuity,” “Engines of Democracy,” “Engines of ...”

*Engines of...* began with visits to the Maple Grove Senior High School Orchestra, electronic music gear in tow. I programmed my equipment (a *Kyma* system) to electronically manipulate sounds created by the orchestra in response to qualities of the sounds they made. Together we improvised musical gestures and textures that were the result of the orchestra’s performance and its simultaneous electronic processing. Recordings of these improvisations provided the inspiration for the composition as well as some of the basic sonic material for the electroacoustic sounds heard in the work.

The nature of the sounds produced by the orchestra put me in mind of an old idea, that of the orchestra as a machine, an engine of sound, a collection of parts that combine in infinite ways to produce an infinite variety of engines of sound, each with their own life. From this I contemplated the idea of an entire world created by an inventor populated entirely of engines of his own design living in an entire ecosystem that is itself an engine of springs, wheels, rubber bands, squeals, rattles, and pops. What would a day in such a world sound like?

Engines of all kinds produce wonderful rhythms, parts building tensions that release in a polyphony of sound, predictable and not. Sometimes the sounds are organized in clearly "musical" ways, other times we have to concentrate just a little bit more to hear the music. We often think of engines as loud, intrusive and unwelcome in our sonic landscape, and sometimes they are. Frequently, however, they operate in our presence as part of a quiet symphony that surrounds us every day. In fact, many of the most interesting and beautiful sounds are the quiet, delicate ones that exist on the threshold of our perception.

*Engines of...* is a plan, if you will, for an engine of sound that constructs a world out of the delicate and the harsh, the quiet and the loud, the predictable and the surprising as one possible answer to the question above.

# **Engines of...**

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