

vfty

**trumpet canon
(or any other winds)**

(two or more players live and/or recorded)

Larry Polansky

vfty **trumpet canon**

vfty may be played by one trumpet (or wind) and tape (same player), two live players, or any number of live players (in combination with any number of taped).

Accents are important, and should be emphasized.

To help keep the piece in strict time, some kind of simple rhythmic part may be added and maintained throughout as a pulse. This might be any sound or instrument, but should be soft and accompanimental. It might just occur on the first or last (or any) beat of the measure, or might be a very simple ostinato. A percussionist may be used, playing a simple, interesting ostinato in 4/4 that changes with each new section of the piece.

canon

In Section I players proceed through the piece at their own pace, repeating each two measure phrase several times before moving on. The last two (or perhaps four) measures are repeated until all instruments "catch up," and then all proceed to Section II in unison. One measure of 17/16 in Section II equals one measure of 4/4 in Section I (that is, all of Section II is a 17:16 grupetto).

The first part of Section II is played in unison without repeats. The last five measures of Section II are repeated, with any number of beats of rest inserted between the repeats (the instruments get "out of synch"). The last two measures of Section II are repeated until all players catch up. One player leads into Section III (to start the canon again).

Section III is played with repeats, ad lib. All instruments do not need to begin Section III together (including the percussion ostinato). All players should catch up before moving together to Section IV.

Section IV begins in unison. Like Section I, each player repeats the single measure several times before moving on. At the end of Section IV, the last measure is repeated (free long tones, on one of three pitches) until all players have caught up, and the piece ends together on cue.

long tone ossias

At any time during the piece, especially when performed with several players, long tones may be substituted on the "new pitch" for a measure or phrase. In Sections I and III, those pitches are the entering, accented pitches. In Section II and IV they are the accented pitches of the arpeggios. Those long tones can be in any comfortable octave.

I $B\flat$

②

ossia

(Long tones optional for any repeat, on New Lines.)

ossia

③

(a little flat, all section I, until dropping at in II)

⑤

⑦

⑦, 5

⑨

⑨, 7

⑪

⑪

11:8

11:8

⑬, 9

⑬

11:8

13:8

11:8

13:8

15

15:8

17

15:8

17:16

Repeat 17, or 17 and 17 (no A4), until all have caught up.

ossia

$\frac{4}{4} = \frac{17}{16}$

As F series pitches enter, use intonations from F.

II

17

16

No repeats (unless noted)

(F17) (F15) (F13)

(17 in the time of 16) No accents unless marked.

(F11) (F9) (F7) (F5)

(A a little flat)

Leave out notes for breath and hb.

(F3) (F11) (F9) (F13) (F7) (F5) (F3)

(If low F5 too difficult in allegro, they may be also played as drons, or octave above)

(Leave at a note or two for breathing ad lib)

Rest, any # of full measures before repeating and moving on.

III. (17 = 4) Do not begin Section III in sync. Don't wait.

in III, repeat each measure ad lib.

last time

7:4

5

5

9:8

9:8

Repeat several times until everyone catches up. → IV

Accent a different pitch each repeat.

IV. (Repeats) (arpeggios: calm)

tie on note to next measure

7:4

sfz (last time)

sfz (last time)

sfz (last time)

6

5

sfz (last time)

sfz (last time)

sfz (last time)

3

sfz (last time)

sfz (last time)

End on CUE (when all have caught up)

(hold, quietly, in any slow rhythm)