

# 23. března 2020

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quarantine edition

player i

$\text{♩} = 56$   
3

*f*

3

3

3

improvise

repeat constantly (loop) or intermittently (sample), rest as needed

*p*

*crescendo*

*diminuendo as you repeat* 3

*f*

*p*

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**♩ = 56**

repeat constantly (loop) or intermittently (sample), rest as needed

player ii

player ii

*cresc. over many repetitions*

*f*

*cresc. over many repetitions*

*improvise*

The image displays a musical score for guitar, consisting of six staves of music. The key signature is G major (one sharp, F#). The first staff begins with the word "improvise" and a diagram of a G major chord on the guitar fretboard. The subsequent five staves contain complex musical exercises, each marked with a forte "f" dynamic. These exercises are composed of eighth and quarter notes, often grouped with slurs and fingerings (1-7) to indicate specific techniques. The exercises are designed to be played over a sustained G major chord, which is represented by a diagram at the top right of the first staff. The exercises are organized into six staves, each containing a series of notes and rests, with some staves ending with a double bar line and a repeat sign.

Player iii: part to be played on a chord instrument or percussion or adapted for whatever instrument you are playing. You may also improvise a totally different accompaniment part.

repeat constantly (loop) or intermittently (sample), rest as needed  
 ○ = your breath cycle

player iii

Am(add9)                      B11/A

*pp* *mp* *pp* *mp* *p*

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For 1-3 players in any combination, in the same space, in different spaces, in remote spaces.

Nothing needs to be coordinated between the players, so it is especially suitable for collaborating in live performances online, with a poor internet connection, etc., as long as everyone involved has open ears and an open mind.

Feel free to ornament as you like, experiment with different registers or timbres, at any point in the piece.

All repeats are loops, ad libitum.

For folks not well-versed in chord symbol notation, here are the pitch sets I'm (roughly) indicating:

Dm (add 9) = DEFA, transposed = Am (add 9) = ABCE

E11/D = DEG#A, transposed = B11/A = ABD#E

I realize that a person who is well-versed in reading chord symbols would add several other pitches to that second chord, and they are more than welcome to do so.