

23. března 2020

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quarantine edition

♩ = 56

player i

f

improvise

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

p

crescendo

diminuendo as you repeat

f *p*

♩ = 56

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

player ii

Musical staff 1: Bass clef, starting with a whole rest, followed by a sequence of eighth notes with repeat signs.

p

Musical staff 2: Bass clef, sequence of eighth notes with repeat signs.

cresc. over many repetitions

Musical staff 3: Bass clef, sequence of eighth notes with repeat signs, ending with a fermata.

f

Musical staff 4: Empty bass clef staff.

improvise

Musical staff 5: Empty bass clef staff with a fermata.

Musical staff 6: Bass clef, complex rhythmic pattern with triplets and septuplets.

f

Musical staff 7: Bass clef, complex rhythmic pattern with triplets and septuplets.

Musical staff 8: Bass clef, complex rhythmic pattern with triplets and septuplets.

Musical staff 9: Bass clef, complex rhythmic pattern with triplets and septuplets.

Musical staff 10: Bass clef, complex rhythmic pattern with triplets and septuplets.

Musical staff 11: Bass clef, complex rhythmic pattern with triplets and septuplets.

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
o = your breath cycle

player iii

Dm(add9)

E11/D

pp *mp*

pp *mp*

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

E11/D = DEG#A

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.