

andrea la rose

concerto for anybody

for any five players

(2001)

EXPLANATION OF SYMBOLS AND PERFORMANCE NOTES

This is a framework for improvisation.

The only “mistake” you can make is not playing confidently.

Most importantly, listen to what others are playing, feel free to borrow ideas from what others are doing, and communicate visually.

If you get “lost,” make something up.

All parts may be doubled, except for the leader. The soloist part can be doubled, if a “double concerto” is desired. If playing with only 2 people, the non-soloist should play the leader part, but can increase the number of pitches by 2.

The piece is set up by events, indicated by a box. Read left to right, as normal, to go from event to event. The leader cues when the next event happens, except for the event following the cadenza, where the soloist gives the cue. An arrow indicates continuation of the previous event’s directions.

The soloist is basically free to do whatever, but should think in terms of melodic or motivic material. Don’t be afraid to repeat an idea.

The leader controls how long the piece ultimately is. Do exercise good judgment. If there has to be time constraints, the leader should keep a clock or watch in view to aid in pacing the piece. The leader should make sure s/he has everyone’s full attention before giving a cue. The leader should also differentiate as clearly as possible between event cues (large) and harmonic change cues (smaller).

The part players and the leader should never overpower the soloist. They are also not required to be making sound constantly, even when they have directions for that event. Judicious use of silence is always acceptable. Constantly be checking in visually with your leader.

There are six basic parameters: pitch, dynamics, use of material, duration, register, and special directions. They are listed in that order in each event. If there is no indication for a particular parameter, then the player is free to do whatever, as long as they do not overpower the soloist.

This piece is truly playable by any combination of players. Non pitched instruments can either use an array of such instruments or find as many different timbres as possible to choose from on one instrument. Singers are free to use their entire arsenal of sound production; words are most certainly allowed. All players can and should experiment with timbre.

Pitch

Each player chooses whatever pitches they like; the amount is determined by numbers.

①②③④⑤ use new pitches

①②③④⑤ use pitches from the previous event


1 *2* *3* etc. use the original pitches you picked at the beginning of the movement. If you think you won't be able to remember, feel free to jot down your choice of pitches.

② ① use two pitches from the previous event plus one new one. If there are harmonic changes, use this procedure for each.

Dynamics

Traditional dynamic markings are used.

Use of Material

This indicates how to use your pitches. Ost = ostinato. Mel = melodically.  = imitate indicated player. Free = do what you like, non melodic. Tr = trill or tremolo. / = choose one or the other, e.g. Ost/free. Also more specific directions, such as, 3 acc. (accented) notes; watch the leader for such things.

Durations

d=long

d=med

d=short

Use mainly notes that are relatively long, medium, or short. If there is no indication for duration, then notes of varying durations may be used.

Register


r=low

r=med

r=high

Use notes only in indicated register. Gradual changes are indicated by ellipses, e.g., r=low...high. If there is no indication for register, chosen pitches may be used across the range of the instrument.

Special Directions

 plus a number indicates the number of harmonic changes -- the number of times you pick new notes within an event, which will be cued with a small gesture by the leader. Remember the number of new notes is determined by the number at the top of the event box. If there is a question mark after the eye (a reminder to LOOK at your leader), the leader can change harmonies as quickly and frequently as s/he pleases. Other special directions will appear as verbal descriptions.

Concerto for Anybody, I

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	event 1	event 2	event 3	event 4	event 5	event 6
soloist	tacet	ritornello →	ritornello-con't →	cadence (short) →	theme I <i>f</i>	ritornello-brief tacet
leader	① <i>f</i> Ost/free	① ① <i>mf</i> Ost/free	→	*1* <i>f</i> 3 acc. notes d=med r=low	* 2 * <i>p</i> Ost 👁 1 x	* 2 * <i>mf</i> Ost/free
part I	tacet	⑤ <i>f</i> Mel	④ <i>mp</i> Ost r=med	① <i>f</i> 3 acc. notes d=med r=low	* 4 * <i>p</i> Ost 👁 1 x	* 5 * <i>f</i> Mel
part II	tacet	→	⑤ <i>f</i> Mel	① <i>f</i> 3 acc. notes d=med r=low	* 4 * <i>p</i> Ost 👁 1 x	* 4 * <i>mf</i> Ost/free
part III	tacet	→	→	→	② <i>p</i> d=long 👁 1 x	* 2 * <i>mf</i> Ost/free

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event 7

event 8

event 9

event 10

event 11

event 12

event 13

cadence (short)

ritornello-brief

theme II
mp

develop
previous
material

3 acc. notes
d=med
r=low

theme I
f


theme II
mp

cadenza
end with trill

tacet

②

pp

Ost
r=med

2x

①

f>p<f

Ost

?

①

f

3 acc. notes
d=med
r=low

* 2 *

p

Ost

* 2 *

pp

Ost
r=med

tacet


* 2 *

mf

Ost/free

②

pp

Ost
r=med

2x

② ①

f>p<f

Ost

?

①

f

3 acc. notes
d=med
r=low

* 4 *

p

Ost

* 4 *

pp

Ost
r=med

tacet


* 5 *

f

Mel

②

pp

Ost
r=high

2x

② ①

f>p<f

free

?

①

f

3 acc. notes
d=med
r=low

* 4 *

p

Ost

* 4 *

pp

Ost
r=high

tacet

* 4 *

mf

Ost/free

⑤



p


soloist

2x

② ①

f>p<f


anybody

?

①

f

3 acc. notes
d=med
r=low

* 2 *

p

d=long

* 2 *

p

tacet

* 2 *

mf


Ost/free

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Concerto for Anybody, II

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	event 1	event 2	event 3	event 4	event 5	event 6	event 7	event 8
soloist	tacet	<i>p</i> < <i>mp</i> Mel d=long	<i>mp</i> < <i>mf</i>	tacet	<i>f</i> more rhythmic bold	flashy!	cadenza end with high note	<i>f</i> > <i>pp</i> Mel d=long
leader	④ <i>ppp</i> t r r=high	④ <i>ppp</i> t r r=high	② ① <i>p</i> t r r=high 👁️ 2x	⑤ <i>mp</i> Mel r=high...low	③ <i>mf</i> Ost d=medium	① <i>mf</i> Ost d=short 👁️ ? (rapid)	② <i>fp</i> t r r=low change notes as you like	④ <i>mp</i> > <i>ppp</i> t r r=low...high
part I	③ <i>ppp</i> t r r=high	③ <i>ppp</i> t r r=high	② ① <i>p</i> t r r=high 👁️ 2x	② ① <i>mp</i> t r r=high...low	tacet	① <i>mf</i> free d=short 👁️ ? (rapid)	② <i>fp</i> t r r=low change notes as you like	③ <i>mp</i> > <i>ppp</i> t r r=low...high
part II	② <i>ppp</i> t r r=high	→	tacet	⑤ <i>mp</i> Mel r=high...low r=low	① <i>mf</i> Ost d=short	⑤ <i>mf</i> 👂 soloist 👁️ ? (rapid)	② <i>fp</i> t r r=low change notes as you like	② <i>mp</i> > <i>ppp</i> t r r=low...high
part III	② <i>ppp</i> t r r=high	② <i>ppp</i> t r r=high	tacet	① <i>p</i> d=long r=low	tacet	① <i>mf</i> free d=short 👁️ ? (rapid)	② <i>fp</i> t r r=low change notes as you like	② <i>mp</i> > <i>ppp</i> t r r=low...high

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Concerto for Anybody, III: rondo

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	event 1	event 2	event 3	event 4	event 5	event 6	event 7
	section A	section B	section A	section C	section B		section A
soloist	<i>f</i> d=long		<i>f</i> d=long	<i>p</i>	d=short	cadenza end with trill	<i>f</i>
leader	② <i>f</i> d=short play one note at a time, in order of parts	① ② <i>fp</i> free d=long 👁️ ?	② <i>f</i> d=short play one note at a time, in order of parts	② <i>p>ppp<p</i> t r 👁️ ?, slow...fast	① ② <i>p<f</i> free d=long 👁️ ?	tacet	① <i>f</i> d=short play one note at a time, in order of parts
part I	⑤ <i>f</i> d=short play one note at a time, in order of parts	① ② <i>fp</i> free d=long 👁️ ?	③ <i>f</i> d=short play one note at a time, in order of parts	② <i>p>ppp<p</i> t r 👁️ ?, slow...fast enter at 2nd change	tacet	tacet	① <i>f</i> d=short play one note at a time, in order of parts
part II	⑤ <i>f</i> d=short play one note at a time, in order of parts	tacet	③ <i>f</i> d=short play one note at a time, in order of parts	② <i>p>ppp<p</i> t r 👁️ ?, slow...fast enter at 3rd change	① ② <i>fp</i> free d=long 👁️ ?	tacet	① <i>f</i> d=short play one note at a time, in order of parts
part III	⑤ <i>f</i> d=short play one note at a time, in order of parts	tacet	③ <i>f</i> d=short play one note at a time, in order of parts	② <i>p>ppp<p</i> t r 👁️ ?, slow...fast enter at 4th change	tacet	tacet	① <i>f</i> d=short play one note at a time, in order of parts

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