this piece is dedicated to terri hron.

There are no dynamics or articulations marked in this work. Feel free to experiment with such things.

But I'm sure you were taken aback by the 4/6 time signature first, so let's figure that out, shall we? Where does such an abomination come from? If we had two sets of quarter note triplets in a measure of 4/4, there would be six quarter notes. I only want four of those six, hence 4/6. I could notate this phenomenon using a metric (or tempo) modulation: If my quarter note in 4/4 is at 60bpm, the quarter note triplets would be at 90bpm (60x3=180, the speed of the triplet eighth; two eighths equals one quarter going at half speed, i.e., 90). I could have peppered the piece with many, many tiny triplet quarter = quarter note and eighth = triplet eighth equations on every measure. Not fun to read. Alternatively, I could have used a ton of subdivided triplets and ties and written the whole thing out in 4/4. Also difficult to read but perhaps worse, it obscures the metric feel. The use of a 4/6 time signature retains the correspondence between meter and how it looks on the page (however loose that correspondence is) and conveys simply and elegantly the shifts in tempo. The starting tempo is also not indicated on the page; that you may also choose for yourself.

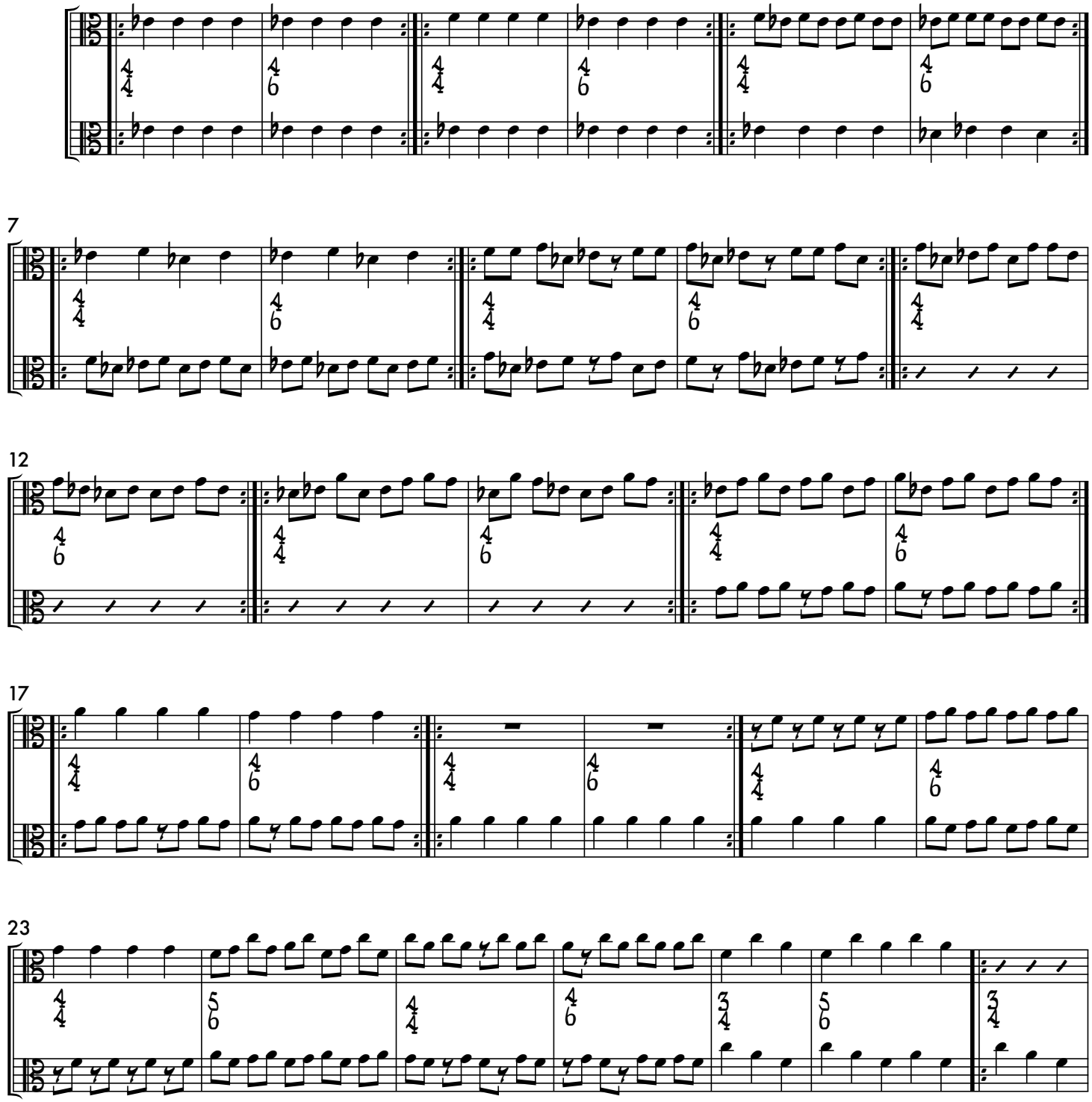
Each set of repeats represents a cell of sorts. Each player decides for themselves how many times they want to repeat the cell before moving on to the next, with the caveat that you should stay within one or two cells of the other player. Slashes indicate improvisation.

viola

small pets in the sixth house

for terri hron

Andrea La Rose



© 2007 reloads an ear

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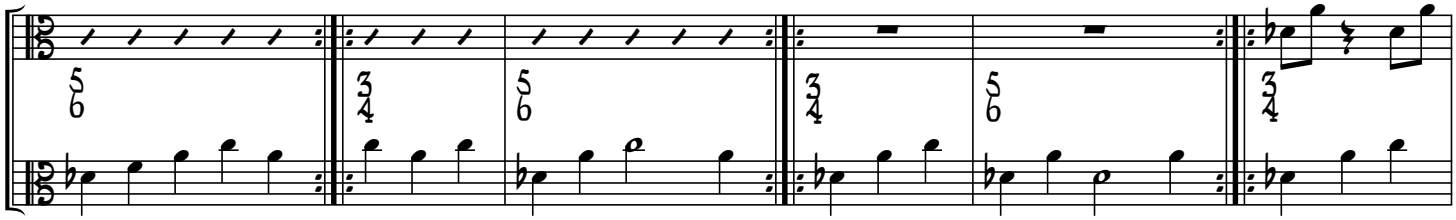

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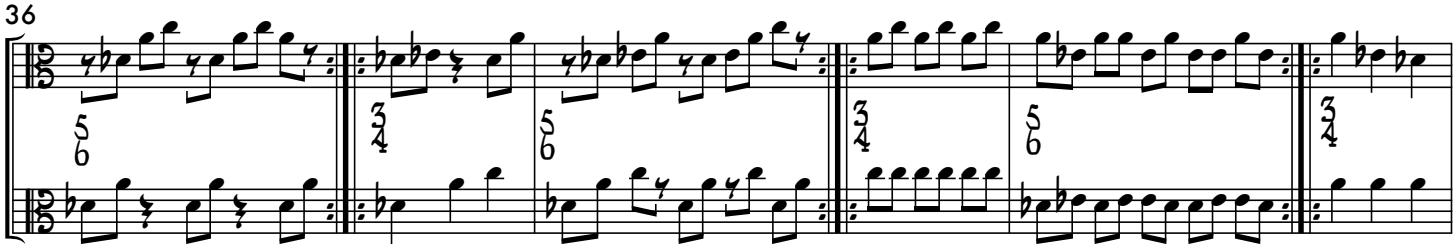

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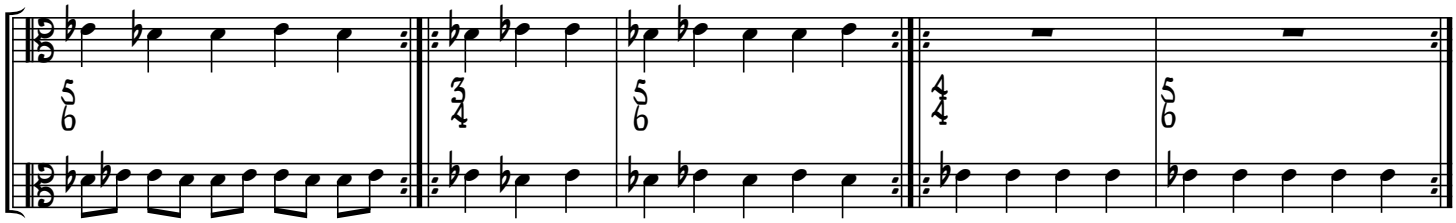

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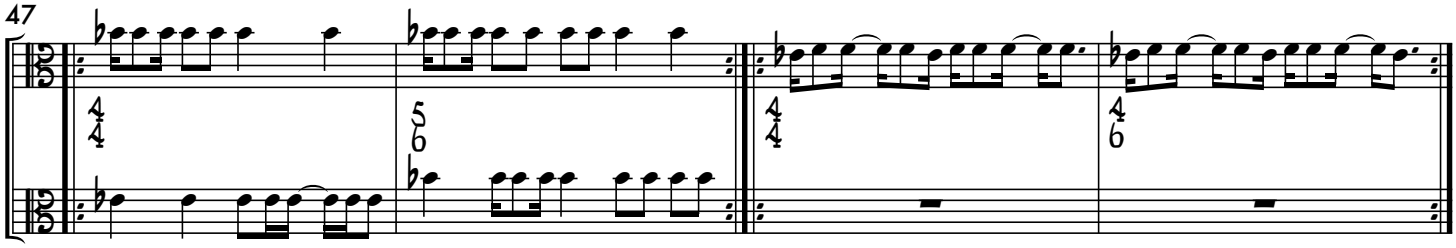

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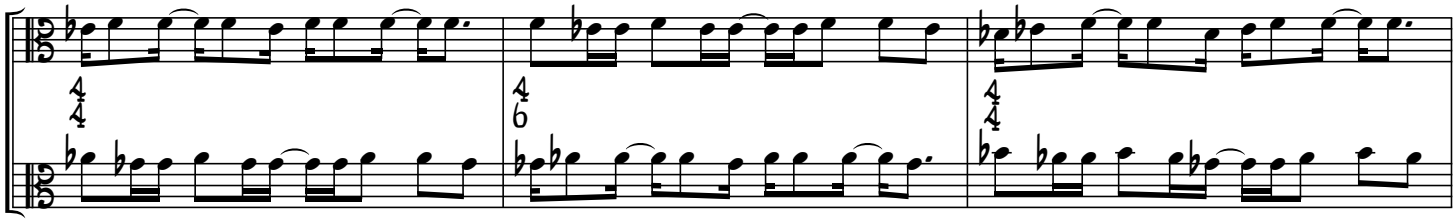

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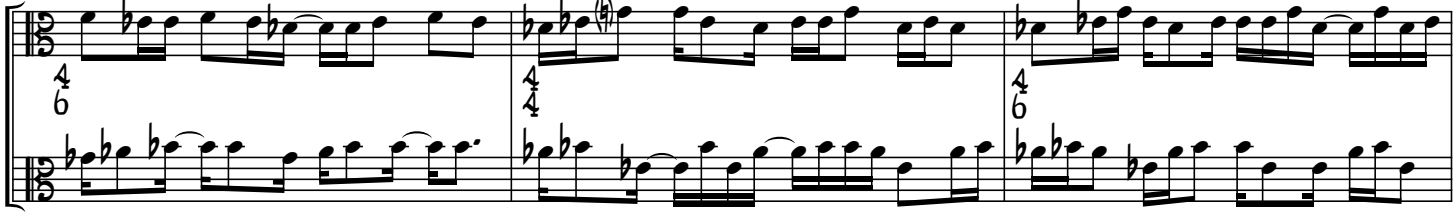

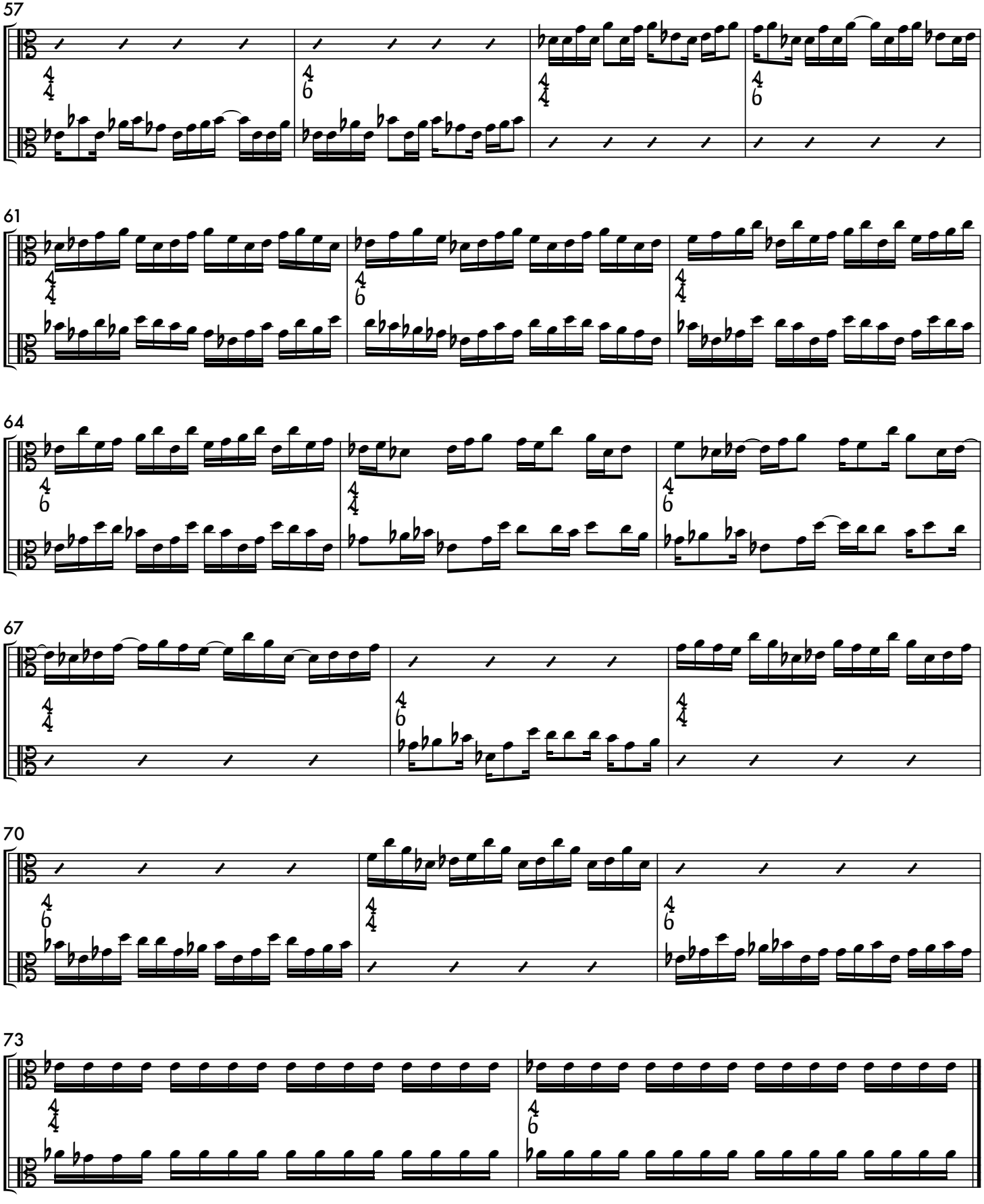
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