

I'm Actually Just Making Stuff Up

for String Quartet

by Aidan Gold

duration: approx. 8 min.

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Format and Structure

This piece consists primarily of a game called *Find the Improviser*, in which one musician is improvising and the other three are trying to figure out who is improvising. The piece begins with an *Introduction* (pg. 6-12) in which each musician is introduced, and then the musicians play six rounds of *Find the Improviser*. Between each round, the musicians play a *Transition* (pg. 13) where they tally up their current scores. After the final round, the musicians play a *Conclusion* (pg. 14-20) in which they determine and celebrate the winner.

Before the Piece Begins

There will be a bucket with **4 pieces of paper** in it, labelled **A, B, C, and I** (the **Improviser**). Each performer should **draw one piece of paper from the bucket** and write down their letter. After all performers have drawn their pieces of paper, they should put them all back in the bucket. The ensemble should do this **six times** until everyone has six letters written down (do not show the letters to the other performers). These letters will indicate the roles that that musician will play in each of the six rounds of the game *Find the Improviser*. After drawing six times, each performer should then **find the pages in this score** that correspond with the roles they just drew for each round:

Rounds 1 & 4

Violin I	Violin II	Viola	Cello
A: pg. 21	A: pg. 21	A: pg. 22	A: pg. 23
B: pg. 24	B: pg. 24	B: pg. 25	B: pg. 26
C: pg. 27	C: pg. 27	C: pg. 28	C: pg. 29
I: pg. 46	I: pg. 46	I: pg. 46	I: pg. 46

Rounds 2 & 5

Violin I	Violin II	Viola	Cello
A: pg. 30	A: pg. 30	A: pg. 31	A: pg. 32
B: pg. 33	B: pg. 33	B: pg. 34	B: pg. 35
C: pg. 36	C: pg. 36	C: pg. 37	C: pg. 38
I: pg. 46	I: pg. 46	I: pg. 46	I: pg. 46

Rounds 3 & 6

Violin I	Violin II	Viola	Cello
A: pg. 39	A: pg. 39	A: pg. 40	A: pg. 41
B: pg. 42	B: pg. 42	B: pg. 43	B: pg. 44
C: pg. 45	C: pg. 45	C: pg. 45	C: pg. 45
I: pg. 46	I: pg. 46	I: pg. 46	I: pg. 46

Once the players have identified which pages they will be playing from for **each of the six rounds**, they should **separate those pages** and **put them in the order of the rounds** so they can easily move between them without having to jump around the whole score. One way to do this would be to have paper copies of pages 21-46 of the score, select the pages from the paper copy and place them on the stand, and read the fixed sections of the score (pg. 6-20) on an ipad next to the paper on the stand.

Each performer should also come up with a **musical name**. This is a short gesture that you can play on your instrument that represents you in some way - a technique or sound you like, or a musicalization of your literal name (e.g. 'BACH' or 'DSCH'), or something else. **Do not tell your musical name to the other performers beforehand**, and try to come up with a different musical name for yourself each time you play the piece.

One performer should have a **stopwatch** or **timer** that all the musicians can see (they can use their phone if they can position it so that all the musicians can see it).

Find the Improviser - Rules

Each round of *Find the Improviser* will have a different time limit. Depending on how the pacing feels to the ensemble, they may choose to modify these time limits, but the proportion should be maintained:

Round 1: 60 seconds

Round 2: 60 seconds

Round 3: 50 seconds

Round 4: 40 seconds

Round 5: 30 seconds

Round 6: 20 seconds

In each round of *Find the Improviser*, each player will have one of four **roles**: **A**, **B**, **C**, or **I** (the Improviser). There will always be **exactly one** player with each role, but the roles are randomly selected and different for each round (see page 2 for how this is done). **A**, **B**, and **C** will each be looking at a page of music with short fragments written on it. This page will be determined by a combination of their **role**, their **instrument**, and **which round** of the game it is (see page 2 for a table to find the pages). However, **I** (the Improviser) will be looking at a page with no written music on it.

At the beginning of each round, the performer with the **stopwatch** or **timer** should set the timer to the **listed time limit for that round** and then begin the timer, at which point all the musicians can begin playing their music for that round.

The performers with roles **A**, **B**, and **C** will move around their musical fragments in any order they prefer. The specifics on how many times a given fragment can be repeated are listed on each page, along with additional tempo and synchronization information. Meanwhile, the **Improviser** will be improvising.

The goal of the **Improviser** is to last the entire duration of the round without the other musicians realizing that they are improvising, and the goal of the other three musicians is to **figure out who is improvising**.

After the timer reaches half of the allotted time for that round (e.g. 30 seconds in the first round), **callouts** are allowed. If you are not improvising and believe that you **confidently know who is improvising**, you can **call them out** by stopping the music using the "stop" gesture:



If you hear any of the other musicians play this gesture, **stop playing immediately**. Then, as soon as everyone else stops, the person who played the "stop" gesture must play the **musical name** (determined in the *Introduction*) of the person who they believe is improvising. If your **musical name** is played, then you must respond immediately with the following **musical answer** (*next page*):

4

♩ = 138
 I
 gliss.
 f

= YES, if you were the **Improviser**

♩ = 138
 lowest string
 (mute, no pitch)
 scratch
 fff

= NO, if you were not the **Improviser**

After the **musical answer** has been played, the person who stopped the music must immediately play a **response**:

♩ = 88
 high major 6th interval
 (specific pitch doesn't matter)
 molto vib.
 f

= YES, you correctly predicted who the **Improviser** was

♩ = 76
 I
 gliss.
 f > p
 rit.....
 (any pitches, follow contour)
 3
 pizz.
 sfz

= NO, you did not correctly pick who the **Improviser** was

After the **response** has been played, this round of *Find the Improviser* is over.

If no one stopped the music to call out the **Improviser** before the timer ends for that round, then everyone stops playing when the timer ends, and the **Improviser** plays the **YES response** (above), in celebration of their victory. Then this round of *Find the Improviser* is over.

Points

Each player begins with **6 points** (this is so that no one will have a negative point score). At the end of each round of *Find the Improviser*, players can gain or lose **points**:

IF the person who stopped the music **correctly guessed** the Improviser, then that person receives **1 point**. The Improviser loses **1 point**.

IF the person who stopped the music **did not correctly guess** who the Improviser was, then the Improviser receives **1 point**. The person who stopped the music loses **1 point**.

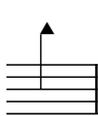
IF no one stops the music until the round timer runs out, the Improviser receives **1 point**. No one loses any **points**.

The **winner** of the whole game/piece is the one who has the most **points** at the end of the sixth round. Each musician should keep track of how many points they have throughout the game. During each **Transition** there is a point tally section where each player communicates (via repeated notes) how many points they currently have.

Notation

 = point your finger at yourself or another player (specified in the score). The point should be a rhythmic gesture that happens in time.

 = play a **musical name**, timed to fill the duration specified. It does not have to be synchronized with other musicians. The text specifies which musical name should be played (your own, one of the other musicians, the person who has just been pointed at, the winner of the game, etc.). You will not know the **musical names** of the other musicians in advance, so listen to them when they present their own **musical name** and then try to recreate it to the best of your ability.

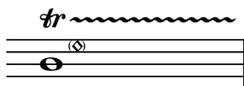
 = a very high pitch. String relative - so  means play a quadruple stop with each finger very high on each string.

 = unspecified high pitches (follow contour)  sim. with harmonics (follow contour with finger position)

 = (with a percussion clef) play on the strings beyond the bridge. The lowest space is the lowest string, highest space is the highest.

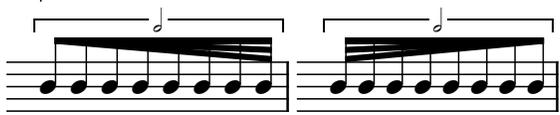
 = scratch tone (constant pressure)  = scratch tone (variable pressure)

 = mute string with left hand (pitchless, but should sound different on each string)

 *tr* alternate between the fingered pitch and an artificial harmonic like this: 

 = move smoothly between normal finger pressure and harmonic pressure and back.

 = left hand pizz.

 = accel./decel. in the given duration. The figure does not need to have exactly the number of notes specified.

slow bow = a very slow bow speed, the pitch should be distorted but still audible.

Microtonal accidentals: ♭ = 1/4 flat; † = 1/4 sharp; ♮ = 3/4 flat; # = 3/4 sharp

Abbreviations: sp = sul ponticello; st = sul tasto; msp = molto sul ponticello; mst = molto sul tasto

Unless specified for a passage, use of vibrato is up to the performers. The marking *espr.* implies the use of an expressive vibrato.

 = stemless notes indicate rhythmic freedom - an approximate duration per note is given in the score, but the exact duration of each note can vary. A quarter rest in this notation is equivalent to the approximate duration of one stemless note.

I'm Actually Just Making Stuff Up

Aidan Gold

Introduction

Demonstrative, anticipatory ♩ = 80

Violin 1 (full bow) *fff* *pp*

Violin 2 (full bow) *fff* *pp* *ff*

Viola (full bow) *pp* *ff* *pp*

Violoncello (full bow) *fff* *pp*

Violin 2 actions: stand up, point to yourself, sit down

Violoncello actions: msp, *tr*

YOUR NAME (♩)

Vln 1 *ff* *pp* *gliss.*

Vln 2 *pp* *ff* *pp* *gliss.*

Vla ord. *pp* *ff* *pp* stand up, point to yourself, sit down

Vc. sp *tr* (alternate randomly) *mf* *ff* *pp*

YOUR NAME (♩)

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(slowly change finger pressure;
linger in the half-pressure between
ord. and harmonic pressure)

8

Vln 1

Vln 2

Vla

Vc.

tr *ord.* stand up point to yourself sit down

ffpp *ff* *ff*

YOUR NAME
(*ord.*)

12

Vln 1

Vln 2

Vla

Vc.

stand up point to yourself

ff *mf* *pp*

fast, wide vib.
(vib. as you gliss.)

(non vib)

ff *pp* *pp*

fast, wide vib.
(vib. as you gliss.)

ff *pp* *pp*

msp
tr

pp *mf* *pp*

16 YOUR NAME
(d) sit down A

Vln 1 *ff* *pp* *ff*

Vln 2 *gliss.* *mf* *ff*

Vla *b tr* *p* *ord.* *pp* *ff* stand up

Vc. *mf* *ff*

20 VIOLA NAME
(d) *ff* msp (half on bridge) stand up

Vln 1 *p* *ff* *p*

Vln 2 *st* *p* *f*

Vla *pizz. arco* *sp* *f* *p* *sf* *ord.* *f*

Vc. VIOLA NAME
(d) *ff* *st* *p* *f*

point to yourself;
look expectantly
at rest of quartet

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point to yourself;
look expectantly
at rest of quartet

sp II
gliss.
I
gliss.
pizz.
sit down

arco
msp

5

ff

st

ord.

pp

f

pp

Vln 1

Vln 2

Vla

Vc.

VLN 1 NAME
(d)

VLN 1 NAME
(d)

VLN 1 NAME
(d)

ff

ff

ff

p

f

p

p

p

f

f

p

f

stand up

CELLO NAME
(d)

VLN 2 NAME
(d)

ff

point to yourself;
look expectantly
at rest of quartet

ff

stand up

mf

Vln 1

Vln 2

Vla

Vc.

CELLO NAME
(d)

VLN 2 NAME
(d)

ff

ff

point to yourself;
look expectantly
at rest of quartet

sit down

sp
gliss.

pizz.

(behind bridge)

p < f

ff

29 msp (half on bridge) **B** accel.....

Vln 1 *p* *f* *p* *f*

Vln 2 (behind bridge) pizz. *ff* *p* *f* sit down *mp*

Vla ord. *p* *f* *mp*

Vc. arco ord. *p* *f* *mp*

3 3 7 7 7

point to one of the other 3 players (choose on the spot!)

31

Vln 1 *mp* *mf* *mf*

Vln 2 *mp* *mf* *mf*

Vla *mp* *mf* *mf*

Vc. *mp* *mf* *mf*

POINTED NAME (d) POINTED NAME (d) POINTED NAME (d) POINTED NAME (d)

msp IV ord. 6 ord. 6 ord. 6

gliss.

point to one of the other 3 players (choose on the spot!)

34

msp IV

f *gliss*

POINTED NAME (d) *f*

msp

Vln 1

POINTED NAME (d) *f*

ord.

Vln 2

5

f

point to one of the other 3 players (choose on the spot!)

POINTED NAME (d) *f*

ord.

Vla

5

f

POINTED NAME (d) *f*

ord.

Vc.

f 5

POINTED NAME (d) *f*

ord.

ff

Twice as fast ♩ = 160

37

POINTED NAME (d) *ff*

ord.

Vln 1

POINTED NAME (d) *ff*

ord.

Vln 2

POINTED NAME (d) *ff*

ord.

Vla

POINTED NAME (d) *ff*

ord.

Vc.

POINTED NAME (d) *ff*

ord.

point to one of the other 3 players (choose on the spot!)

40

Vln 1

Vln 2

Vla

Vc.

pp wispy

fff

fff

pp

(7th partial)

~4 sec.

Begin Round 1 of *Find the Improviser!* (see pages 2-4 for setup and rules)

Transition - play between each round of *Find the Improviser*

Point Tally ♩ = 108, 120, 138, 160, 200 (each of the 5 times the Transition is played, choose a faster tempo)
 play as many times as you have points -
 e.g. if you have 3 points, play quarter note 3 times
 pizz.

Violin 1 *f*

Violin 2 (as many times as you have points) *f*

Viola col legno *f*

Violoncello (as many times as you have points) pizz. *f*

9 **A** arco *ff* *fff* ~3 sec.

Vln 1 *ff* *fff*

Vln 2 *ff* *ppp distant*

Vla ord. *ff* *fff*

Vc. arco *ff* *fff* *ppp* (7th partial)

Conclusion - play after the last round of *Find the Improviser*

Final Point Tally ♩ = 80

play as many times as you have points -
e.g. if you have 3 points, play note 3 times

Violin 1 stand up YOUR NAME (♩) ff pizz. sit down

Violin 2 stand up YOUR NAME (♩) ff

Viola

Violoncello

Vln 1 sp arco gliss. cresc. poco a poco

Vln 2 (as many times as you have points) sit down sp ppp gliss. gliss. cresc. poco a poco sit down

Vla stand up YOUR NAME (♩) ff col legno f

Vc. YOUR NAME (♩) ff

11

Vln 1 *sp* *ord.* *fff*

Vln 2 *sp* *gliss.* *ord.* *fff*

Vla *sp* *ord.* *pp cresc.* *fff*

Vc. *pizz.* *f* *sp* *arco* *p* *fff*

(as many times as you have points)

note: if there is a tie, play the names of all the people who got the most points quickly one after the other (in any order).

15 **A**

Vln 1 WINNER(s) NAME (o) *fff*

Vln 2 WINNER(s) NAME (o) *fff*

Vla WINNER(s) NAME (o) *fff*

Vc. WINNER(s) NAME (o) *fff*

finger a very high major chord (fingered sim. to the bracketed example chord) and wildly improvise with your bow, celebrating your victory. As you play, slowly slide your fingers around so that the major chord slides up and down freely (maintain the distance between the pitches on each string so it still sounds like a major chord). If there are multiple winners, they can each use different major chords and slide in different ways.

20"

Winner(s) *fff* joyful
 at random points, interject the name of the Winner (or one of the winners if there are multiple), as if cheering them on.

Everyone Else *ff*
 WINNER(s) NAME
 (any duration)

C Tempo I ♩ = 80 accel.....

Vln 1 *ff* WINNER(s) NAME (d) *ff* *p* *f* *ff*

Vln 2 *ff* WINNER(s) NAME (d) *ff* *p* *f* *ff*

Vla *p* *f* *ff* WINNER(s) NAME (d) *ff*

Vc. *ff* WINNER(s) NAME (d) *ff* *p* *f*

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Musical score for measures 20-24, featuring Vln 1, Vln 2, Vla, and Vc. The score includes dynamic markings such as *ff*, *p*, *f*, and *ff*. Placeholder boxes for names are present: "WINNER(s) NAME" and "YOUR NAME".

Pushing forward ♩ = 120

Musical score for measures 22-24, featuring Vln 1, Vln 2, Vla, and Vc. The score includes dynamic markings such as *ff*, *p*, *f*, *pp*, and *gliss*. Placeholder boxes for names are present: "YOUR NAME".

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25

Vln 1

Vln 2

Vla

Vc.

musical score for measures 25-27, featuring Vln 1, Vln 2, Vla, and Vc. with dynamic markings (pp, ff, p) and glissando instructions.

pp

ff

p

ff

gliss.

ff

p

ff

gliss.

ff

ff

pp

ff

p

ff

28

Vln 1

Vln 2

Vla

Vc.

musical score for measures 28-31, featuring Vln 1, Vln 2, Vla, and Vc. with dynamic markings (p, ff) and glissando instructions.

p

ff

p

ff

p

ff

gliss.

ff

p

ff

p

ff

gliss.

ff

p

ff

gliss.

ff

pp

Musical score for measures 39-41, featuring four staves: Vln 1, Vln 2, Vla, and Vc. The score is in 3/4 time and D major. Measure 39 shows a dynamic of *ff*. Measure 40 shows a dynamic of *pp*. Measure 41 shows a dynamic of *fff*. A box labeled "YOUR NAME" with a quarter note symbol is placed in the Vla staff for measure 39. The score includes various musical notations such as slurs, ties, and accents.

This is the **end** of the piece. The rest of the score contains the individual pages that musicians will play off of in each round of *Find the Improviser*. See **page 2** for information about which pages each musician will use.

Find the Improviser Rounds 1 and 4: Violin A Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108
arco
pizz. 3 arco
pizz. 3 arco
f

♩ = 108
3 3 3 3

♩ = 108
p 3 3 3 f

♩ = 108 arco
pizz. 3 f

♩ = 108
f 3 3

♩ = 108 arco
pizz. 3 arco pizz. 3 arco pizz. 3 arco pizz. 3 f

♩ = 108
f 3 3

♩ = 108 arco
pizz. 3 f

♩ = 108 arco
pizz. 3 f

♩ = 108 arco
pizz. 3 f

♩ = 108
pizz. arco f 3 pizz. arco 3

♩ = 108
pizz. arco f 3 pizz. arco 3

♩ = 108
grad. change finger pressure
(linger in half pressure between ord. and harmonic)

p 3 f p

Find the Improviser Rounds 1 and 4: Viola A Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108
arco
pizz. 3
f

♩ = 108
3 3 3 3

♩ = 108
p 3 3 3 f

♩ = 108 arco
pizz. 3
f

♩ = 108
f 3 3

♩ = 108 arco
pizz. 3 arco pizz. 3 arco pizz. 3 arco
p f

♩ = 108
f 3 3

Vla
♩ = 108 arco
pizz. 3
f

♩ = 108 arco
pizz. 3 I
f

♩ = 108 arco
pizz. 3 3
f

♩ = 108
pizz. arco 3 pizz. arco 3
f

♩ = 108
pizz. arco 3 pizz. arco 3
f

♩ = 108
grad. change finger pressure
(linger in half pressure between ord. and harmonic)

p 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 f p

Find the Improviser Rounds 1 and 4: Cello A Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108
pizz. arco
arco
pizz. arco
f

♩ = 108

♩ = 108
p f

♩ = 108
pizz. arco
f

♩ = 108
f

♩ = 108
pizz. arco pizz. arco pizz. arco pizz. arco
p f

♩ = 108
f

♩ = 108
arco
pizz. arco
f

♩ = 108 arco
pizz. arco I
f

♩ = 108
pizz. arco
f

♩ = 108
pizz. arco
f

♩ = 108
pizz. arco
f

♩ = 108
grad. change finger pressure
(linger in half pressure between ord. and harmonic)

p f p

Find the Improviser Rounds 1 and 4: Violin B Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108

pp ————— *ff*

♩ = 108

p ————— *f espr.* ————— *p*

♩ = 108

p ————— *f espr.*

♩ = 108

pp ————— *ff*

♩ = 108

p ————— *f* ————— *p < f* ————— *p < f* ————— *p < f*

♩ = 108

p ————— *f*

♩ = 108

p ————— *f*

♩ = 108

p ————— *f espr.* ————— *p*

Find the Improviser Rounds 1 and 4: Viola B Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

The page contains 12 musical fragments, each in 3/4 time with a tempo of 108 bpm. The fragments are arranged in a grid-like fashion. Each fragment is a short melodic line in the bass clef, often starting with a quarter rest. Dynamics range from pianissimo (pp) to fortissimo (ff), with some marked 'f espr.' (for emphasis). Some fragments feature slurs, accents, or specific rhythmic patterns like eighth-note runs or dotted rhythms.

- Fragment 1: $\text{♩} = 108$, pp to ff
- Fragment 2: $\text{♩} = 108$, p to f *espr.*, p
- Fragment 3: $\text{♩} = 108$, pp to ff
- Fragment 4: $\text{♩} = 108$, pp to ff
- Fragment 5: $\text{♩} = 108$, pp to ff
- Fragment 6: $\text{♩} = 108$, p to f , $p < f$, $p < f$, $p < f$
- Fragment 7: $\text{♩} = 108$, p to f *espr.*, p

Find the Improviser Rounds 1 and 4: Cello B Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

The page contains 12 musical fragments for cello in bass clef, each starting with a tempo marking of quarter note = 108. The fragments are arranged in a grid-like fashion. Each fragment includes dynamic markings such as *pp*, *ff*, *p*, *f*, and *f espr.* Some fragments also feature slurs and accents.

- Fragment 1: *pp* to *ff*
- Fragment 2: *p* to *f espr.* to *p*
- Fragment 3: *pp* to *ff*
- Fragment 4: *pp* to *ff*
- Fragment 5: *pp* to *ff*
- Fragment 6: *p* to *f* to *p < f* to *p < f* to *p < f*
- Fragment 7: *p* to *f espr.* to *p*

Find the Improviser Rounds 1 and 4: Violin C Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108 (random harmonics, follow contour)

sp III
pp ————— f ————— pp

♩ = 108
sp
pp ————— f

♩ = 108
msp III
ord.
f ————— pp

♩ = 108
sp II
pp ————— f ————— pp
st

♩ = 108
IV
pp ————— ff ————— pp

♩ = 108
sp
pp ————— f ————— pp

♩ = 108
sp III
pp ————— f ————— pp

♩ = 108
sp II
pp ————— f ————— pp

♩ = 108
sp III
pp ————— f ————— pp

♩ = 108
st
pp ————— ff

Find the Improviser Rounds 1 and 4: Viola C Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108 (random harmonics, follow contour)

sp
II

pp ————— f ————— pp

♩ = 108
sp

pp ————— f

♩ = 108
msp —————> ord.

II

f ————— pp

♩ = 108
sp
I

pp ————— f ————— pp

♩ = 108
st —————> msp —————> st

III

pp ————— ff ————— pp

♩ = 108
sp

pp ————— f ————— pp

♩ = 108
sp
I

pp ————— f ————— pp

♩ = 108
sp
II

pp ————— f ————— pp

♩ = 108
sp
II

pp ————— f ————— pp

♩ = 108
st —————> sp

pp ————— ff

Find the Improviser Rounds 1 and 4: Cello C Cells

Play the small fragments on this page in tempo, synchronizing to the **eighth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional quarter and half rest may be inserted as needed.

♩ = 108 (random harmonics, follow contour)

Staff 1: Bass clef, eighth notes, dynamic markings *pp*, *f*, *pp*, articulation *sp* II.

Staff 2: Bass clef, eighth notes, dynamic markings *pp*, *f*, articulation *sp*.

Staff 3: Bass clef, eighth notes, dynamic markings *f*, *pp*, articulation II, *msp*, *ord.*

Staff 4: Bass clef, eighth notes, dynamic markings *pp*, *f*, *pp*, articulation *sp* I.

Staff 5: Bass clef, eighth notes, dynamic markings *pp*, *ff*, *pp*, articulation III, *st*, *msp*, *st*.

Staff 6: Bass clef, eighth notes, dynamic markings *pp*, *f*, *pp*, articulation *sp*.

Staff 7: Bass clef, eighth notes, dynamic markings *pp*, *f*, *pp*, articulation *sp* I, II.

Staff 8: Bass clef, eighth notes, dynamic markings *pp*, *f*, *pp*, articulation *sp* I, II.

Staff 9: Bass clef, eighth notes, dynamic markings *pp*, *f*, *pp*, articulation *sp* II, III.

Staff 10: Bass clef, eighth notes, dynamic markings *pp*, *ff*, articulation *st*, *sp*.

Find the Improviser Rounds 2 and 5: Cello A Cells

Play the small fragments on this page in any order, at your own pace, without regard to staying together with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **two** times before moving on to a different fragment.

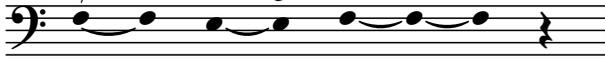
Freely (~3-5 sec. per note)

airy, flautando

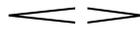
non vib.

st

st → sp → st



pp



Freely (~3-5 sec. per note)

airy, flautando

st



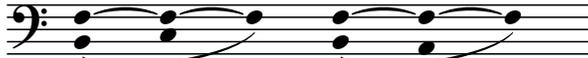
pp

p

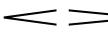
Freely (~3-5 sec. per note)

airy, flautando

st



pp



Freely (~3-5 sec. per note)

airy, flautando

st



pp



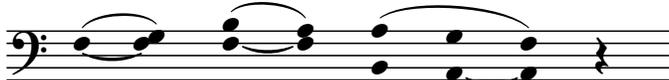
Freely (~3-5 sec. per note)

airy, flautando

st

sp

st



pp

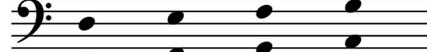


Freely (~3-5 sec. per note)

airy, flautando

mst

ord.



ppp

mp

Freely (~3-5 sec. per note)

airy, flautando

mst

ord.



ppp

mp

Freely (~3-5 sec. per note)

airy, flautando

st



pp



Freely (~3-5 sec. per note)

airy, flautando

st

sp

st



pp



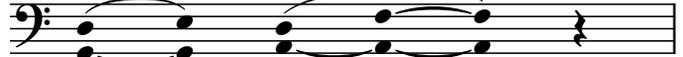
Freely (~3-5 sec. per note)

airy, flautando

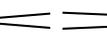
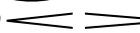
st

sp

st



pp



Find the Improviser Rounds 2 and 5: Viola B Cells

Play the small fragments on this page in any order, at your own pace, without regard to staying together with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **two** times before moving on to a different fragment.

The page contains ten musical fragments for Viola B Cells, each with specific performance instructions:

- Fragment 1:** Tempo $\text{♩} = 40-60$, *sp*. Dynamics: *ppp* (non vib.) → *mf* (molto vib.) → *ppp* (non vib.).
- Fragment 2:** Tempo $\text{♩} = 40-60$, *sp*. Dynamics: *ppp* → *mf* → *ppp*.
- Fragment 3:** Tempo $\text{♩} = 40-60$, *msp*. Dynamics: *ppp* (slow bow) → *mf* (ord.) → *ppp* (slow bow).
- Fragment 4:** Tempo $\text{♩} = 40-60$, *sp*. Dynamics: *ppp* → *f* → *ppp*.
- Fragment 5:** Tempo $\text{♩} = 40-60$, *sp*. Dynamics: *pp* (st) → *mf* → *pp*.
- Fragment 6:** Tempo $\text{♩} = 40-60$, *sp*. Dynamics: *ppp* (gliss) → *mf* (gliss) → *ppp*.
- Fragment 7:** Tempo $\text{♩} = 40-60$, *msp*. Dynamics: *ppp* → *mf* → *ppp*.
- Fragment 8:** Tempo $\text{♩} = 40-60$, *mst*. Dynamics: *ppp* → *mf* → *ppp*.
- Fragment 9:** Tempo $\text{♩} = 40-60$, *msp*. Dynamics: *pp* → *pp*.
- Fragment 10:** Tempo $\text{♩} = 40-60$, *sp*. Dynamics: *ppp* → *mf* → *ppp*.

Find the Improviser Rounds 2 and 5: Cello B Cells

Play the small fragments on this page in any order, at your own pace, without regard to staying together with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **two** times before moving on to a different fragment.

♩ = 40-60
sp
non vib. —————> molto vib. —————> non vib.

ppp ————— *mf* ————— *ppp*

♩ = 40-60
sp

ppp ————— *mf* ————— *ppp*

♩ = 40-60
slow bow —————> ord. —————> slow bow
msp

ppp ————— *mf* ————— *ppp*

♩ = 40-60
sp

ppp ————— *f* ————— *ppp*

♩ = 40-60
sp

ppp ————— *mf* ————— *ppp*

♩ = 40-60
sp st sp

pp ————— *mf* ————— *pp*

♩ = 40-60
msp

ppp ————— *mf* ————— *ppp*

♩ = 40-60
mst —————> msp —————> mst —————> msp —————> mst

ppp ————— *mf* ————— *ppp*

♩ = 40-60
msp

pp ————— *pp*

♩ = 40-60
sp

ppp ————— *mf* ————— *ppp*

Find the Improviser Rounds 2 and 5: Violin C Cells

Play the small fragments on this page in any order, at your own pace, without regard to staying together with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **two** times before moving on to a different fragment.

♩ = 60-72
IV

mp espr.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The fingering 'IV' is indicated above the first note. The dynamic is *mp espr.* with a hairpin indicating a slight increase in volume.

♩ = 60-72
IV

p espr. *mf* *pp*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The fingering 'IV' is indicated above the first note. The dynamics are *p espr.*, *mf*, and *pp*, with hairpins indicating a crescendo to *mf* and a decrescendo to *pp*.

♩ = 60-72

p < > < > < > < >

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The dynamic is *p* with four hairpins indicating a series of accents.

♩ = 60-72
espr.

p < > < > < > < >

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The dynamic is *p espr.* with four hairpins indicating a series of accents.

♩ = 60-72

p espr. *f* *pp* *mp* *pp*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The dynamics are *p espr.*, *f*, *pp*, *mp*, and *pp*, with hairpins indicating a crescendo to *f* and a decrescendo to *pp*.

♩ = 60-72
III

mp espr. *f* *p*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The fingering 'III' is indicated above the first note. The dynamics are *mp espr.*, *f*, and *p*, with hairpins indicating a crescendo to *f* and a decrescendo to *p*.

♩ = 60-72
IV

p espr. cresc. *f* *pp*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The fingering 'IV' is indicated above the first note. The dynamics are *p espr. cresc.*, *f*, and *pp*, with hairpins indicating a crescendo to *f* and a decrescendo to *pp*.

♩ = 60-72
IV

p espr. cresc. *f*

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The fingering 'IV' is indicated above the first note. The dynamics are *p espr. cresc.* and *f*, with hairpins indicating a crescendo to *f*.

♩ = 60-72
IV

mp espr.

A musical staff in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. The tempo is marked as quarter note = 60-72. The fingering 'IV' is indicated above the first note. The dynamic is *mp espr.* with a hairpin indicating a slight increase in volume.

Find the Improviser Rounds 2 and 5: Viola C Cells

Play the small fragments on this page in any order, at your own pace, without regard to staying together with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **two** times before moving on to a different fragment.

♩ = 60-72
III

mp espr.

♩ = 60-72
IV

p espr. *mf* *pp*

♩ = 60-72

p <> <> <> <>

♩ = 60-72
espr.

p <> <> <> <>

♩ = 60-72

p espr. *f* *pp* *mp* *pp*

♩ = 60-72
IV

mp espr. <> <> *f* *p*

♩ = 60-72
III

p espr. cresc. <> *f* > *pp*

♩ = 60-72
IV

p espr. cresc. <> *f*

♩ = 60-72

mp espr. <>

Find the Improviser Rounds 2 and 5: Cello C Cells

Play the small fragments on this page in any order, at your own pace, without regard to staying together with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **two** times before moving on to a different fragment.

♩ = 60-72
III

mp espr.

♩ = 60-72
IV

p espr. *mf* *pp*

♩ = 60-72

p < > < > < > < >

♩ = 60-72
espr.

p < > < > < > < >

♩ = 60-72

p espr. *f* *pp* *mp* *pp*

♩ = 60-72
IV

mp espr. *f* *p*

♩ = 60-72
III

p espr. cresc. *f* *pp*

♩ = 60-72
IV

p espr. cresc. *f*

♩ = 60-72

mp espr.

Find the Improviser Rounds 3 and 6: Violin A Cells

Play the small fragments on this page in tempo, synchronizing to the **sixteenth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional dotted eighth and dotted quarter rest may be inserted as needed.

♩. = 132

short, scratchy, pitchless sounds

mute str. with hand



♩. = 132

short, scratchy, pitchless sounds

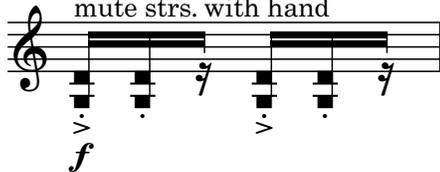
mute str. with hand



♩. = 132

short, scratchy, pitchless sounds

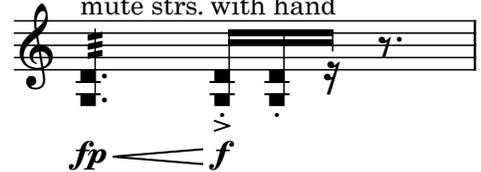
mute str. with hand



♩. = 132

short, scratchy, pitchless sounds

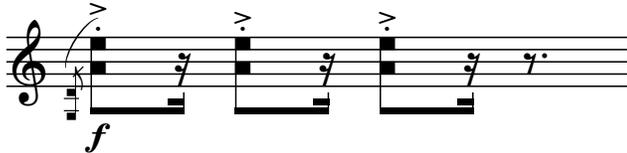
mute str. with hand



♩. = 132

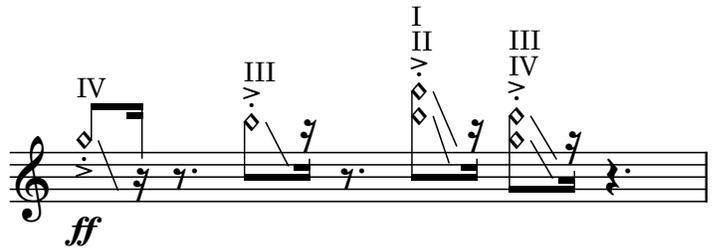
mute str. with hand

short, scratchy, pitchless sounds



♩. = 132

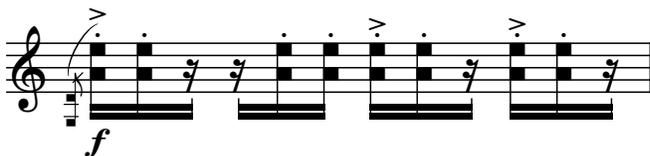
light finger pressure, heavy bow pressure, start finger high on string, slide down very fast



♩. = 132

short, scratchy, pitchless sounds

mute str. with hand



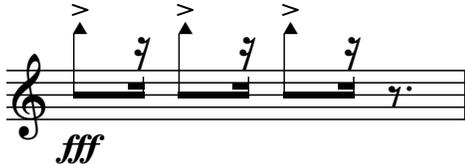
♩. = 132

scratch



♩. = 132

pizz.



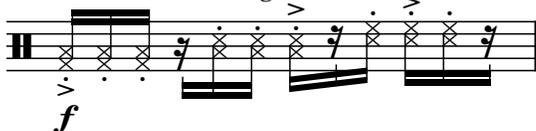
♩. = 132

col legno



♩. = 132

strs. behind bridge



♩. = 132

mute str. with hand

short, scratchy, pitchless sounds



Find the Improviser Rounds 3 and 6: Viola A Cells

Play the small fragments on this page in tempo, synchronizing to the **sixteenth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional dotted eighth and dotted quarter rest may be inserted as needed.

♩. = 132

short, scratchy, pitchless sounds
mute str. with hand



♩. = 132

short, scratchy, pitchless sounds
mute str. with hand



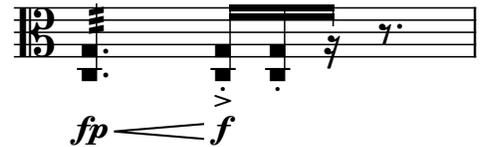
♩. = 132

short, scratchy, pitchless sounds
mute str. with hand



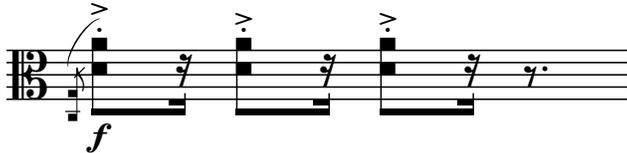
♩. = 132

short, scratchy, pitchless sounds
mute str. with hand



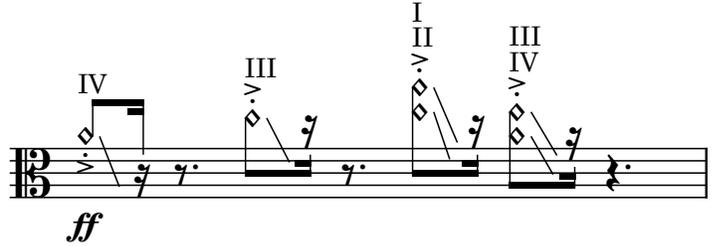
♩. = 132

mute str. with hand
short, scratchy, pitchless sounds



♩. = 132

light finger pressure, heavy bow pressure,
start finger high on string, slide down very fast



♩. = 132

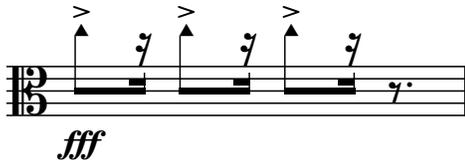
short, scratchy, pitchless sounds
mute str. with hand



♩. = 132



♩. = 132
pizz.

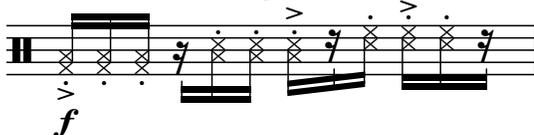


♩. = 132
col legno



♩. = 132

strs. behind bridge



♩. = 132

mute str. with hand
short, scratchy, pitchless sounds



Find the Improviser Rounds 3 and 6: Cello A Cells

Play the small fragments on this page in tempo, synchronizing to the **sixteenth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional dotted eighth and dotted quarter rest may be inserted as needed.

♩. = 132

short, scratchy, pitchless sounds
mute str. with hand

Musical notation for fragment 1: Bass clef, fourteenth notes with accents, dynamic *f*.

♩. = 132

short, scratchy, pitchless sounds
mute str. with hand

Musical notation for fragment 2: Bass clef, fourteenth notes with accents, dynamic *f*.

♩. = 132

short, scratchy, pitchless sounds
mute str. with hand

Musical notation for fragment 3: Bass clef, fourteenth notes with accents, dynamic *f*.

♩. = 132

short, scratchy, pitchless sounds
mute str. with hand

Musical notation for fragment 4: Bass clef, fourteenth notes with accents, dynamic *fp*.

♩. = 132

mute str. with hand
short, scratchy, pitchless sounds

Musical notation for fragment 5: Bass clef, fourteenth notes with accents, dynamic *f*.

♩. = 132

light finger pressure, heavy bow pressure,
start finger high on string, slide down very fast

Musical notation for fragment 6: Bass clef, fourteenth notes with accents, dynamic *ff*, includes fingerings I-IV.

♩. = 132

short, scratchy, pitchless sounds
mute str. with hand

Musical notation for fragment 7: Bass clef, fourteenth notes with accents, dynamic *f*.

♩. = 132

Musical notation for fragment 8: Bass clef, fourteenth notes with accents, dynamic *mf* to *ff*, includes glissando.

♩. = 132

Musical notation for fragment 9: Bass clef, fourteenth notes with accents, dynamic *fff*, pizz.

♩. = 132
col legno

Musical notation for fragment 10: Bass clef, fourteenth notes with accents, dynamic *mf* to *ff*.

♩. = 132

Musical notation for fragment 11: Treble clef, fourteenth notes with accents, dynamic *f*, str. behind bridge.

♩. = 132

Musical notation for fragment 12: Bass clef, fourteenth notes with accents, dynamic *f*.

Find the Improviser Rounds 3 and 6: Viola B Cells

Play the small fragments on this page in tempo, synchronizing to the **sixteenth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional dotted eighth and dotted quarter rest may be inserted as needed.

♩. = 132
pizz.

Find the Improviser Rounds 3 and 6: Cello B Cells

Play the small fragments on this page in tempo, synchronizing to the **sixteenth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional dotted eighth and dotted quarter rest may be inserted as needed.

♩. = 132
pizz.

fff

♩. = 132
pizz.

fff

♩. = 132
behind bridge
pizz.

ff

♩. = 132
pizz.

f

♩. = 132
mute str. with hand
pizz.

ff

♩. = 132
mute str. with hand
pizz.

ff

♩. = 132
pizz.

f

♩. = 132
mute str. with hand
pizz.

ff

♩. = 132
pizz.

f

♩. = 132
col legno
(l.h. pizz.)

f

Find the Improviser Rounds 3 and 6: Violin, Viola, or Cello C Cells

Play the small fragments on this page in tempo, synchronizing to the **sixteenth note** with other musicians. You can begin on any fragment, move between any fragment and any other fragment, and you can play the same fragment a maximum of **five** times before moving on to a different fragment. If possible, move between fragments without a break in the rhythm, though the occasional dotted eighth and dotted quarter rest may be inserted as needed.

♩. = 132
strs. behind bridge

pp \longleftarrow *f*

♩. = 132
strs. behind bridge

p < *f* *p* < *f*

♩. = 132
strs. behind bridge

ppp \longleftarrow *f*

♩. = 132
strs. behind bridge

f

♩. = 132
strs. behind bridge

p < *f* *p* < *f*

♩. = 132
strs. behind bridge

p < *f* *p* < *f* *p* < *f*

♩. = 132
strs. behind bridge
pizz.

ff

♩. = 132
strs. behind bridge

pp \longleftarrow *f*

♩. = 132
strs. behind bridge

pp \longleftarrow *f*

♩. = 132
strs. behind bridge

ff

Improvise!!

Your goal is to fit yourself well enough into the texture of the other three players so that they cannot tell that you are actually improvising. They should believe that you are moving around various fixed cells like they are.