

Transposed score

*I'm Actually Just  
Making Stuff Up*

for Violin, Clarinet, Cello, and Piano

*by Aidan Gold*

duration: approx. 9-10 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. 8-14) 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. 15) where they tally up their current scores. After the final round, the musicians play a *Conclusion* (pg. 16-22) 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**

<b>Violin</b>	<b>Clarinet</b>	<b>Cello</b>	<b>Piano</b>
A: pg. 23	A: pg. 24	A: pg. 25	A: pg. 26
B: pg. 27	B: pg. 28	B: pg. 29	B: pg. 30
C: pg. 31	C: pg. 32	C: pg. 33	C: pg. 34
I: pg. 58	I: pg. 58	I: pg. 58	I: pg. 58

#### **Rounds 2 & 5**

<b>Violin</b>	<b>Clarinet</b>	<b>Cello</b>	<b>Piano</b>
A: pg. 35	A: pg. 36	A: pg. 37	A: pg. 38
B: pg. 39	B: pg. 40	B: pg. 41	B: pg. 42
C: pg. 43	C: pg. 44	C: pg. 45	C: pg. 46
I: pg. 58	I: pg. 58	I: pg. 58	I: pg. 58

#### **Rounds 3 & 6**

<b>Violin</b>	<b>Clarinet</b>	<b>Cello</b>	<b>Piano</b>
A: pg. 47	A: pg. 48	A: pg. 49	A: pg. 50
B: pg. 51	B: pg. 52	B: pg. 53	B: pg. 54
C: pg. 55	C: pg. 56	C: pg. 55	C: pg. 57
I: pg. 58	I: pg. 58	I: pg. 58	I: pg. 58

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 23-58 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. 8-22) 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*):

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

**Violin/Cello:**  $\text{♩} = 138$   
 I gliss.  $f$

**Clarinet:**  $\text{♩} = 138$   
 gliss.  $f$

**Piano:**  $\text{♩} = 138$   
 8va gliss.  $f$

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

**Violin/Cello:**  $\text{♩} = 138$   
 lowest string  
 (mute, no pitch)  
 scratch  
 $fff$

**Clarinet:**  $\text{♩} = 138$   
 growl  
 $fff$

**Piano:**  $\text{♩} = 138$   
 8ba  $fff$

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

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

**Violin/Cello:**  $\text{♩} = 88$   
 high major 6th interval  
 (specific pitch doesn't matter)  
 molto vib.  
 $ff$

**Clarinet:**  $\text{♩} = 88$   
 (specific pitch doesn't matter)  
 molto vib.  
 $ff$

**Piano:**  $\text{♩} = 88$   
 high major chord  
 (specific pitches don't matter)  
 $ff$

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

**Violin/Cello:**  $\text{♩} = 76$  rit.....  
 (any pitches, follow contour)  
 I gliss. 3 pizz.  $f > p$   $sfz$

**Clarinet:**  $\text{♩} = 76$  rit.....  
 (any pitches, follow contour)  
 3  $f > p$   $sfz$

**Piano:**  $\text{♩} = 76$  8va rit.....  
 3 8ba  $f > p$   $sfz$

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.

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**.

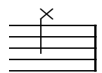
**IF** the person who stopped the music **did not correctly guess** who the Improviser was, then the Improviser receives **1 point**. The person who stopped the music loses **1 point**.

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

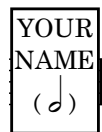
The **winner** of the whole game/piece is the one who has the most **points** at the end of the sixth round. Each musician should keep track of how many points they have throughout the game. During each *Transition* there is a point tally section where each player communicates (via repeated notes) how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

## Notation

### All Musicians



= 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.



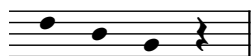
= a very high pitch.



= unspecified high pitches (follow contour)



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

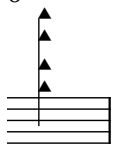


= stemless notes indicate rhythmic freedom - an approximate duration per note is given in the score, but the exact duration of each note can vary. A quarter rest in this notation is equivalent to the approximate duration of one stemless note.

Microtonal accidentals:  $\flat$  = 1/4 flat;  $\sharp$  = 1/4 sharp;  $\flat$  = 3/4 flat;  $\sharp$  = 3/4 sharp

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

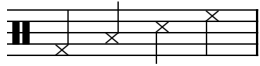
## Violin & Cello



= play a quadruple stop with each finger very high on each string.



= random high 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.



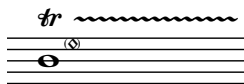
= scratch tone (constant pressure)



= scratch tone (variable pressure)



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



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.

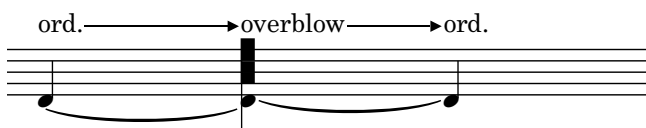
slow bow = a very slow bow speed, the pitch should be distorted but still audible.

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

## Clarinet



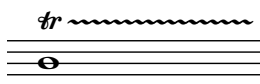
= a random spectral multiphonic above the given note, produced by overblowing.




= while maintaining the same fingering, gradually overblow on a single pitch, moving to a spectral multiphonic, and then back to the single pitch.


growl = produce a complex, noisy, pitched sound. This can be achieved in a variety of ways, e.g. singing while playing, but the performer should feel free to experiment to find their favorite growl sound to use.


*timbral*



= trill between two (or more) different fingerings for the same note.


 = sing while playing. The full-size notes should be played while the bracketed smaller note should be sung (both in written B $\flat$  pitch - sung note can be transposed to most comfortable octave)

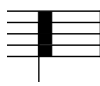
 = sim. to the spectral multiphonic, produce a gliss. of overtones by overblowing on a single note. However, here try to make the overtones create as continuous of a gliss. sound as possible. The diamond pitches do not indicate sounding pitches, but simply show the contour of the resulting gliss. sound.


 = play the given pitch with an alternate fingering (the specific fingering used is up to the performer)


## *Piano*

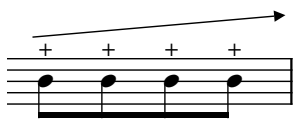
Inside the piano, the following strings/ranges should be accessible and labelled such that the performer can easily find all of these pitches: A0, D1 through A1, B3 through F5 (C4 = middle C).


 = pluck or strum (if a gliss. line is present) the strings inside the piano.

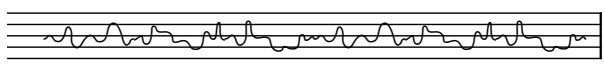
 = play a cluster with the palm, approximately covering the range specified (both naturals & accidentals)

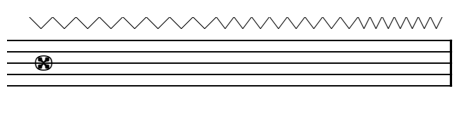
 = play the note on the keyboard while stopping the string inside the piano with one finger. If no harmonic is specified, the location where the string is stopped is up to the performer.


 = play the normal-sized note on the keyboard while stopping the string inside the piano with one finger at a nodal point to produce a harmonic. The small, parenthized note is the sounding pitch.

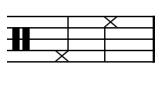
 = play the note on the keyboard while stopping the string inside the piano with one finger. Slide that finger across the string in the direction of the arrow (up = away from the performer; down = towards the performer)

 = silently depress the note on the keyboard without making sound.

 = smoothly and continuously strum the strings around the given register.

 = scrape the string with your fingernail back and forth. The jagged line above indicates the scrape speed - here moving from slow to fast.

 = pluck or strum (if a gliss. line is present) the strings between the tuning peg and the player. Pitch is not specified - higher strings may not correspond to higher sounding pitches.

 = knock on the crossbeams with your knuckle. The two different pitches indicate two different crossbeams to knock on (the upper one should have a higher sound)

# I'm Actually Just Making Stuff Up

Aidan Gold

## Introduction

Demonstrative, anticipatory ♩ = 80

Violin 1 (full bow) *fff* → *pp*

Clarinet in Bb growl ord. → overblow → ord. *fff* *pp* *ff* *pp*

Violoncello (full bow) *fff* → *pp*

Piano stand up point to yourself YOUR NAME (d) sit down *fff* → *pp* *ff*

Vln 1 *ff* → *pp* *gliss.*

Cl. in Bb flz. *pp* → *ff* → *pp* stand up point to yourself YOUR NAME (d) sit down *ff*

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

Pno *fff* *p* *ppp* *p* *ppp* *p*



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

8

Vln 1

Cl. in Bb

Vc.

Pno

*ffp* *timbral* *tr*

*ffpp* ord. stand up point to yourself sit down YOUR NAME (o)

*ff* *ppp* *mp* *ppp*

"catch" some resonance with the pedal

(Ped.)

*ff* *ppp* *mp*

12

Vln 1

Cl. in Bb

Vc.

Pno

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

stand up point to yourself

sing the [ ] notes while playing the normal notes

ord. *b* *tr*

*ff* *pp* *ppp* *mp* *ppp*

*p* *ff* *pp* *mf* *pp*

*f* *ppp* *mp* *ppp*

(Ped.) *ppp* *mf* *Ped.*

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16 YOUR NAME (d) sit down **A**

Vln 1 *ff* *pp* *ff*

Cl. in Bb *mp* *ppp* *pp* *ff*  
ord. → overblow

Vc. *mf* *ff*

Pno *pp* *mp* *ff*  
*ppp* (Led.) *mp* *ppp* (Led.)

stand up

20 PIANO NAME (d) st stand up

Vln 1 *ff* *p* *f*

Cl. in Bb PIANO NAME (d) *ff* *p* *ff* *p*  
ord. → ovb. → ord.

Vc. PIANO NAME (d) *ff* *p* *f*  
point to yourself; look expectantly at rest of ensemble

Pno *f* *fff* *f*  
strum high strings  
8va 8ba

sit down

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point to yourself;  
look expectantly  
at rest of ensemble

24

Vln 1 *f* *ecstatic* *sp* *II* *gliss.* *I* *gliss.* *pizz.* sit down *st* *ord.*

Cl. in Bb *ff* *ord.* *overblow* *ord.*

Vc. *ff* *st* *stand up*

Pno *ff* *p* *f* *Red.*

27

Vln 1 *mf* *ff* *CLARINET NAME* *ff*

Cl. in Bb *stand up* *point to yourself; look expectantly at rest of ensemble*

Vc. *point to yourself; look expectantly at rest of ensemble* *sit down* *sp* *gliss.* *pizz.* *(behind bridge)*

Pno *ff* *ff* *CLARINET NAME*

29

Vln 1

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

3

st 7

flz. ord.

ord. → overflow

ff p < f p < ff

arco ord.

st

mp 7

mf

7

31

Vln 1

POINTED NAME (d) mp

ord. 6

mf

POINTED NAME (d) mf

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

Cl. in Bb

POINTED NAME (d) mp

gliss. spectral/overblown multiphonics

gliss.

mf

Vc.

POINTED NAME (d) mp

ord. 6

mf

POINTED NAME (d) mf

Pno

POINTED NAME (d) mp

mf 6

POINTED NAME (d) mf

34

Vln 1

Cl. in Bb

Vc.

Pno

*f* *f* *ff* *ff* *f* *ff* *f* *ff*

5

ord.

ord.

ord.

POINTED NAME (d)

POINTED NAME (d)

POINTED NAME (d)

POINTED NAME (d)

gliss

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

Twice as fast ♩ = 160

37

Vln 1

Cl. in Bb

Vc.

Pno

*ff* *ff* *ff* *ff* *ff* *ff*

POINTED NAME (d)

POINTED NAME (d)

POINTED NAME (d)

POINTED NAME (d)

POINTED NAME (d)

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

40

Vln 1

Cl. in Bb

Vc.

Pno

*pp wispy*

*fff* (7th partial)

*pp*

*fff* (catch a little bit of resonance)

*Res.*

~4 sec.

Detailed description: This is a page of a musical score for four instruments: Violin 1, Clarinet in Bb, Violoncello, and Piano. The score is divided into four measures. The first two measures show rhythmic patterns for all instruments. The third measure features dynamic markings: *pp wispy* for the violin, *fff* for the clarinet (with a note marked '(7th partial)'), and *pp* for the cello. The piano part has *fff* and a 'Res.' (resonance) marking. The fourth measure shows a long note in the violin with a '~4 sec.' annotation above it, and a long note in the cello. The piano part has a long note with a 'Res.' annotation below it.

Begin Round 1 of *Find the Improviser!* (see pages 2-5 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  
 Clarinet in Bb  
 Violoncello  
 Piano

*f*  
 (as many times as you have points)  
*f*  
 (as many times as you have points)  
 pizz.  
*f*  
 (as many times as you have points)  
*f* stop str. w/finger inside piano  
 +  
 Red. \_\_\_\_\_

**A** ♩ = 80, 92, 120, 138, 160 (each of the 5 times the Transition is played, choose a faster tempo) ~3 sec.

Vln 1  
 Cl. in Bb  
 Vc.  
 Pno

arco  
*ff*  
*ppp* distant  
*ff*  
 (7th partial)  
*ppp*  
*ff*  
*ff*  
 Red. \_\_\_\_\_  
 8ba \_\_\_\_\_

# 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.

*f*

sit down

Clarinet in Bb

stand up

YOUR NAME (♩)

*ff*

Violoncello

Piano

Vln 1

5

sp arco

*ppp*

gliss.

gliss.

cresc. poco a poco

(as many times as you have points) sit down

*f*

*ppp*

(as many times as you have points)

pizz.

*f*

YOUR NAME (♩)

*ff*

stand up

YOUR NAME (♩)

*ff*

Cl. in Bb

Vc.

Pno



11

Vln 1

Cl. in Bb

Vc.

Pno

sp arco ord.

*pp* *cresc.*

*pp* *fff*

gliss.

*pp* *fff*

sp

ord.

ord.

ord.

*pp* *fff*

sit down

(as many times as you have points)

*f*

stop str. w/finger inside piano

+

8va

8ba

*pp* *fff*

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

Cl. in Bb

Vc.

Pno

WINNER(S) NAME

(o)

*fff*

WINNER(S) NAME

(o)

*fff*

WINNER(S) NAME

(o)

*fff*

WINNER(S) NAME

(o)

*fff*

X

X

X

X

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play notes from a very high major chord and wildly improvise, celebrating your victory. As you play, feel free to move the chord around (and play in different octaves) so that it changes freely (maintain the relative intervals between the pitches so it still sounds like a major chord). If there are multiple winners, they can each use different major chords and move in different ways.

**B**

Winner(s)

*fff joyful*

20"

(cont. in a similar manner until the end of the bar)

Everyone Else

WINNER(s)  
NAME  
(any duration)

*ff*

**C** Tempo I ♩ = 80 accel.....

Vln 1

ff

WINNER(s)  
NAME  
(d)

ff

p ————— f

ff

Cl. in Bb

ff

WINNER(s)  
NAME  
(d)

ff

p ————— f

ff

Vc.

ff

WINNER(s)  
NAME  
(d)

ff

p ————— f

Pno

8va

WINNER(s) NAME  
(d)

ff

p ————— ff

ff

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Musical score for measures 20-21. The score is for Vln 1, Cl. in Bb, Vc., and Pno. It features dynamic markings such as *ff*, *p*, *f*, and *ff*. There are also performance instructions like *7*, *3*, *8va*, and *8va*. Placeholder boxes for names are present: "WINNER(s) NAME (d)" and "YOUR NAME (d)".

Musical score for measures 22-24. The score is for Vln 1, Cl. in Bb, Vc., and Pno. It features dynamic markings such as *p*, *f*, *ff*, *pp*, and *gliss*. There are also performance instructions like *5*, *3*, *flz.*, and *8va*. Placeholder boxes for names are present: "YOUR NAME (d)".

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25

Vln 1

Cl. in Bb

Vc.

Pno

musical score for measures 25-27, featuring Vln 1, Cl. in Bb, Vc., and Pno. Includes dynamics like pp, ff, p, gliss., and articulation marks like accents and slurs.

28

Vln 1

Cl. in Bb

Vc.

Pno

musical score for measures 28-30, featuring Vln 1, Cl. in Bb, Vc., and Pno. Includes dynamics like p, ff, gliss., and articulation marks like accents and slurs.



Musical score for measures 39-42, featuring Vln 1, Cl. in Bb, Vc., and Pno. The score includes dynamic markings (*pp*, *ff*) and performance instructions such as "ord.", "overblow", and "gliss.". A box labeled "YOUR NAME" is present in the Pno part. The Pno part includes a 7-measure rest in measure 41 and a *8<sup>va</sup>* marking in measure 42.

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

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

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

### Find the Improviser Rounds 1 and 4: Clarinet 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.

Sheet music for Clarinet A Cells, featuring 18 numbered fragments (1-18) in G major, 3/8 time. The tempo is indicated as  $\text{♩} = 108$ . Dynamics range from *pp* to *ff*. Many fragments include triplets and accents.

Fragment 1:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 2:  $\text{♩} = 108$ , dynamics *p*, includes triplet.  
Fragment 3:  $\text{♩} = 108$ , dynamics *p* and *f*, includes triplet.  
Fragment 4:  $\text{♩} = 108$ , dynamics *p* and *f*, includes triplet.  
Fragment 5:  $\text{♩} = 108$ , dynamics *mp*, includes triplet.  
Fragment 6:  $\text{♩} = 108$ , dynamics *pp*, *p*, *mp*, and *mf*, includes triplet.  
Fragment 7:  $\text{♩} = 108$ , dynamics *mp*, includes triplet.  
Fragment 8:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 9:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 10:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 11:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 12:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 13:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 14:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 15:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 16:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 17:  $\text{♩} = 108$ , dynamics *f* and *p*, includes triplet.  
Fragment 18:  $\text{♩} = 108$ , dynamics *p* and *f*, includes triplet.



### 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

arco  
pizz. 3

*f*

♩ = 108

♩ = 108

3

*p* *f*

♩ = 108

pizz. arco

*f*

♩ = 108

*f*

♩ = 108

pizz. arco

*p* *f*

♩ = 108

*f*

♩ = 108

arco  
pizz. 3

*f*

♩ = 108

arco  
pizz. 3

*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: Piano 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.

The page contains 14 musical fragments for piano improvisation, each featuring eighth-note triplets and dynamic markings. The tempo is marked as quarter note = 108. The fragments are arranged as follows:

- Fragment 1:** Treble clef, *mf*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 2:** Treble clef, *mf*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 3:** Treble clef, *p* to *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs.
- Fragment 4:** Treble clef, *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 5:** Treble clef, *p* to *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs.
- Fragment 6:** Treble clef, *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 7:** Treble clef, *mf*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 8:** Treble clef, *mf*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs.
- Fragment 9:** Treble clef, *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 10:** Treble clef, *mf*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 11:** Treble clef, *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 12:** Treble clef, *mf*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 13:** Treble clef, *f*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has quarter notes with slurs. Includes *8va* markings.
- Fragment 14:** Treble clef, *ff* to *pp* to *ff*. Treble staff has eighth-note triplets with accents and slurs. Bass staff has eighth-note triplets with slurs. Includes *8va* markings.

### 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.*

♩ = 108

*p* *f espr.*

♩ = 108

*pp* *ff*

♩ = 108

*pp* *ff*

♩ = 108

*pp* *ff*

♩ = 108

*pp* *ff*

♩ = 108

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

♩ = 108

*p* *f*

♩ = 108

*p* *f*

♩ = 108

*p* *f espr.*

### Find the Improviser Rounds 1 and 4: Clarinet 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.*

♩ = 108

*p* ————— *f espr.* ————— *p*

♩ = 108

*pp* ————— *ff*

♩ = 108

*pp* ————— *ff*

♩ = 108

*pp* ————— *ff*

♩ = 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: 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*, *f espr.*, and *p >*. The fragments vary in length and complexity, some featuring rapid sixteenth-note passages and others with more melodic lines.

**Find the Improviser Rounds 1 and 4: Piano 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

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

♩ = 108

### 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

f ————— pp

♩ = 108  
 sp  
 II

pp ————— f ————— pp

st ————— msp ————— st

♩ = 108  
 IV

pp ————— ff ————— pp

♩ = 108  
 sp

pp ————— f ————— pp

♩ = 108  
 sp  
 II  
 III

pp ————— f ————— pp

♩ = 108  
 sp  
 II  
 III

pp ————— f ————— pp

♩ = 108  
 sp  
 III  
 IV

pp ————— f ————— pp

♩ = 108  
 st

pp ————— ff

**Find the Improviser Rounds 1 and 4: Clarinet 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  
(alternate between two different fingerings)

pp ————— f ————— pp

♩ = 108

pp ————— f

♩ = 108

f ————— pp

♩ = 108

pp ————— f ————— pp

♩ = 108

pp ————— ff ————— pp

♩ = 108

pp ————— f ————— pp

♩ = 108

pp ————— f ————— pp

♩ = 108

pp ————— f ————— pp

♩ = 108

pp ————— f ————— pp

♩ = 108

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)

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

II

pp f pp

♩ = 108  
sp  
I

II

pp f pp

♩ = 108  
sp  
II

III

pp f pp

♩ = 108  
st → sp

pp ff

### Find the Improviser Rounds 1 and 4: Piano 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.

(slide finger up and down string)

Fragment 1:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 2:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$ ,  $Red.$

Fragment 3:  $\text{♩} = 108$ ,  $8ba$ ,  $f$  to  $pp$ ,  $Red.$

Fragment 4:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $ff$  to  $pp$ ,  $Red.$

Fragment 5:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 6:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 7:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 8:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 9:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 10:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $f$  to  $pp$ ,  $Red.$

Fragment 11:  $\text{♩} = 108$ ,  $8ba$ ,  $pp$  to  $ff$ ,  $Red.$

**Find the Improviser Rounds 2 and 5: Violin 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.

**Freely (~3-5 sec. per note)**

airy, flautando  
st

**Freely (~3-5 sec. per note)**

airy, flautando  
st

**Freely (~3-5 sec. per note)**

airy, flautando  
st

**Freely (~3-5 sec. per note)**

airy, flautando  
st -> sp -> st

**Freely (~3-5 sec. per note)**

airy, flautando  
mst -> ord.

**Freely (~3-5 sec. per note)**

airy, flautando  
mst -> ord.

**Freely (~3-5 sec. per note)**

airy, flautando  
st

**Freely (~3-5 sec. per note)**

airy, flautando  
st -> sp -> st

**Freely (~3-5 sec. per note)**

airy, flautando  
st -> sp -> st

**Find the Improviser Rounds 2 and 5: Clarinet 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 ♩ = 30-50

airy; smoothly vary trem. speed



Freely ♩ = 30-50

airy; smoothly vary trem. speed



Freely ♩ = 30-50

airy; smoothly vary trem. speed



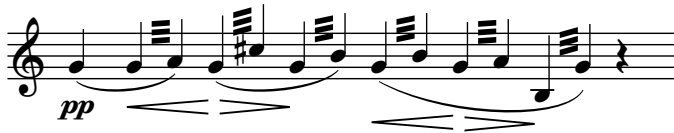
Freely ♩ = 30-50

airy; smoothly vary trem. speed



Freely ♩ = 30-50

airy; smoothly vary trem. speed



Freely ♩ = 30-50

airy; smoothly vary trem. speed



Freely ♩ = 30-50

airy; smoothly vary trem. speed



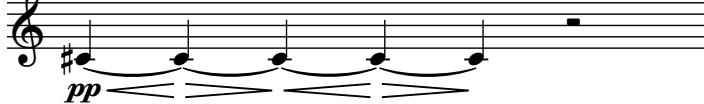
Freely ♩ = 30-50

airy; smoothly vary trem. speed



Freely ♩ = 30-50

*tr*



Freely ♩ = 30-50

airy; smoothly vary trem. speed



### 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: Piano 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)

smoothly & continuously strum strings

*pp*

silently depress keys < >

senza ped. (add slight pedal to mask note changes if needed)

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* ————— *p*

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* < > < >

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* < > < >

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* < > < >

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*ppp* ————— *mp*

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*ppp* ————— *mp*

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* < > < >

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* < > < >

Freely (~3-5 sec. per note)

smoothly & continuously strum strings

*pp* < > < >

### Find the Improviser Rounds 2 and 5: Violin 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 mf pp

♩ = 40-60  
sp

ppp mf ppp

### Find the Improviser Rounds 2 and 5: Clarinet 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  
non vib. → molto vib. → non vib.

*ppp* ————— *mf* ————— *ppp*

♩ = 40-60 (alternate between two different fingerings)

*ppp* ————— *mf* ————— *ppp*

♩ = 40-60

*ppp* ————— *mf* ————— *ppp*

♩ = 40-60  
ord. → overblow → ord.

*ppp* ————— *f* ————— *ppp*

♩ = 40-60  
sing [] notes

*pp* ————— *mf* ————— *pp*

♩ = 40-60

*pp* ————— *mf* ————— *pp*

♩ = 40-60  
flz.

*ppp* ————— *mf* ————— *ppp*

♩ = 40-60  
flz.

*ppp* ————— *mf* ————— *ppp*

♩ = 40-60  
sing [] notes

*pp* ————— *mf* ————— *pp*

♩ = 40-60

*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*

This fragment consists of a single bass note on a cello staff. Above the staff, there are three vibrato markings: 'non vib.', 'molto vib.', and 'non vib.', connected by arrows indicating a progression. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', also connected by arrows indicating a progression.

♩ = 40-60  
sp

*ppp* ————— *mf* ————— *ppp*

This fragment features two sixteenth-note runs on a cello staff. The first run starts on a middle C and goes up to a G. The second run starts on a G and goes up to a C. Above the staff, there are two slurs, one for each run. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', connected by arrows.

♩ = 40-60  
slow bow  
msp → ord. → slow bow

*ppp* ————— *mf* ————— *ppp*

This fragment is a single bass note on a cello staff. Above the staff, there are three bowing markings: 'slow bow', 'ord.', and 'slow bow', connected by arrows. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', connected by arrows.

♩ = 40-60  
sp

*ppp* ————— *f* ————— *ppp*

This fragment is a single bass note on a cello staff. Below the staff, there are three dynamic markings: 'ppp', 'f', and 'ppp', connected by arrows.

♩ = 40-60  
sp

*ppp* ————— *mf* ————— *ppp*

This fragment consists of two glissando markings on a cello staff, each starting from a middle C and moving up to a G. Above the staff, there are two 'gliss.' markings. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', connected by arrows.

♩ = 40-60  
sp      st      sp

*pp* ————— *mf* ————— *pp*

This fragment consists of three notes on a cello staff: a middle C, a G, and a middle C. Above the staff, there are three markings: 'sp', 'st', and 'sp'. Below the staff, there are three dynamic markings: 'pp', 'mf', and 'pp', connected by arrows.

♩ = 40-60  
msp

*ppp* ————— *mf* ————— *ppp*

This fragment features two sixteenth-note runs on a cello staff. The first run starts on a middle C and goes up to a G. The second run starts on a G and goes up to a C. Above the staff, there are two slurs, one for each run. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', connected by arrows.

♩ = 40-60  
mst → msp → mst → msp → mst

*ppp* ————— *mf* ————— *ppp*

This fragment consists of five chords on a cello staff. Above the staff, there are five markings: 'mst', 'msp', 'mst', 'msp', and 'mst', connected by arrows. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', connected by arrows.

♩ = 40-60  
msp

*pp* ————— *pp*

This fragment is a single bass note on a cello staff. Below the staff, there are two dynamic markings: 'pp' and 'pp', connected by arrows.

♩ = 40-60  
sp

*ppp* ————— *mf* ————— *ppp*

This fragment features two sixteenth-note runs on a cello staff. The first run starts on a middle C and goes up to a G. The second run starts on a G and goes up to a C. Above the staff, there are two slurs, one for each run. Below the staff, there are three dynamic markings: 'ppp', 'mf', and 'ppp', connected by arrows.

### Find the Improviser Rounds 2 and 5: Piano 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

♩ = 40-60  
scrape string w/ fingernail  
fragment.

pp  
f  
pp

♩ = 40-60

pp  
ff  
pp

(slide finger up and down string)

♩ = 40-60

pp  
f  
pp

♩ = 40-60  
pizz. inside piano

pp  
f  
pp

♩ = 40-60

pp  
mf

♩ = 40-60  
scrape string w/ fingernail

p  
f  
p

♩ = 40-60  
pizz. inside piano

pp  
f  
pp

♩ = 40-60

ppp  
mf  
ppp

♩ = 40-60

pp  
mf  
p  
f  
pp  
mf  
pp

(slide finger down and up string)

♩ = 40-60

pp  
f  
pp

**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.*

♩ = 60-72  
IV

*p espr.* *mf* *pp*

♩ = 60-72

*p* <> <> <> <>

♩ = 60-72  
espr.

*p* <> <> <> <>

♩ = 60-72

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

♩ = 60-72  
III

*mp espr.* *f* *p*

♩ = 60-72  
IV

*p espr. cresc.* *f* *pp*

♩ = 60-72  
IV

*p espr. cresc.* *f*

♩ = 60-72  
IV

*mp espr.*

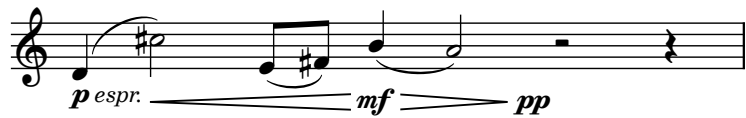
### Find the Improviser Rounds 2 and 5: Clarinet C Cells

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.

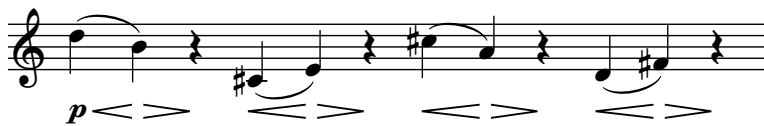
♩ = 60-72



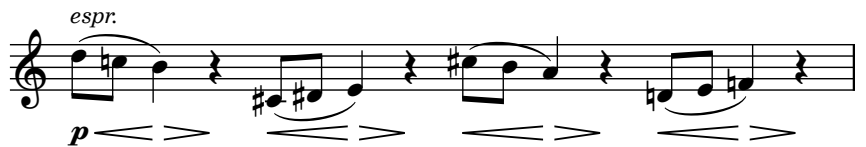
♩ = 60-72



♩ = 60-72



♩ = 60-72



♩ = 60-72



♩ = 60-72



♩ = 60-72



♩ = 60-72



♩ = 60-72



### 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 2 and 5: Piano 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  
pizz. inside piano

*f* espr.  
Red.

♩ = 60-72  
pizz. inside piano

*mf* espr. *ff*  
Red.

♩ = 60-72  
(pluck accented notes w/1 hand, strum with the other)

*f*  
Red.

♩ = 60-72  
pizz. inside piano

espr.  
*f*  
Red.

♩ = 60-72  
pizz. inside piano

*f* espr. *mp* *ff*  
Red.

♩ = 60-72  
pizz. inside piano

*f* espr. *ff* *mf*  
Red.

♩ = 60-72  
pizz. inside piano

*mf* espr. *cresc.* *ff*  
Red.

♩ = 60-72  
pizz. inside piano

*mf* espr. *cresc.* *fff*  
Red.

♩ = 60-72  
pizz. inside piano

*f* espr.  
Red.

### 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: Clarinet 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

*f*

♩. = 132

*f*

♩. = 132

*f*

♩. = 132  
flz.

*fp* — *f*

♩. = 132

*f*

♩. = 132

*ff*

♩. = 132

*f*

♩. = 132  
gliss.

*mf* — *ff*

♩. = 132

*fff*

♩. = 132

*f*

♩. = 132

*f*

♩. = 132

*f*



### 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



♩. = 132

short, scratchy, pitchless sounds  
mute str. with hand



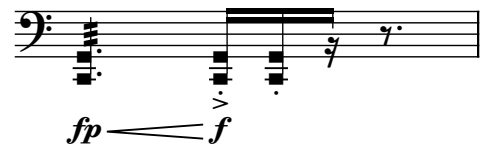
♩. = 132

short, scratchy, pitchless sounds  
mute str. with hand



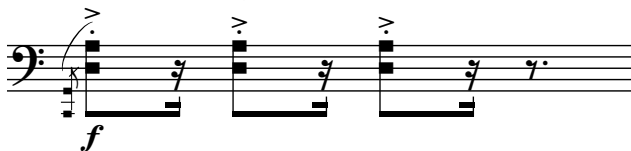
♩. = 132

short, scratchy, pitchless sounds  
mute str. with hand



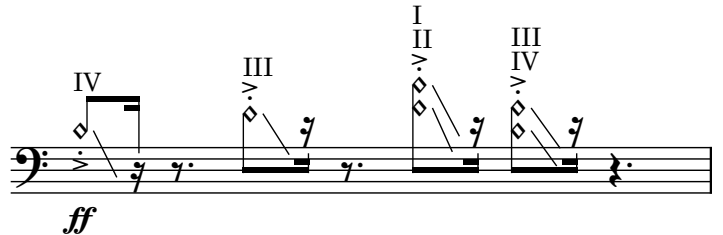
♩. = 132

mute str. with hand  
short, scratchy, pitchless sounds



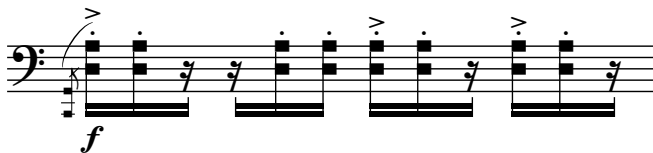
♩. = 132

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.



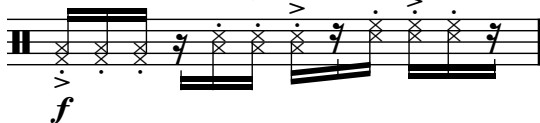
♩. = 132

col legno



♩. = 132

strs. behind bridge



♩. = 132

mute str. with hand  
short, scratchy, pitchless sounds



**Find the Improviser Rounds 3 and 6: Piano 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

knuckle on crossbeams

♩. = 132

knuckle on crossbeams

♩. = 132

knuckle on crossbeams

♩. = 132

knuckle on crossbeams

♩. = 132

knuckle on crossbeams

♩. = 132

strum strings  
(approx. ranges)

♩. = 132

knuckle on crossbeams

♩. = 132

strum strings  
(approx. ranges)

♩. = 132

♩. = 132

♩. = 132

strum strings past tuning pegs  
(resulting in random high pitches)

♩. = 132

knuckle on crossbeams

### Find the Improviser Rounds 3 and 6: Violin 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  
pizz.

**f**

♩. = 132  
pizz.

**f**

♩. = 132  
pizz.

**f**

♩. = 132  
pizz.

**f**

♩. = 132  
mute str. with hand  
pizz.

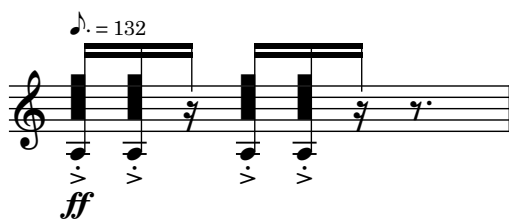
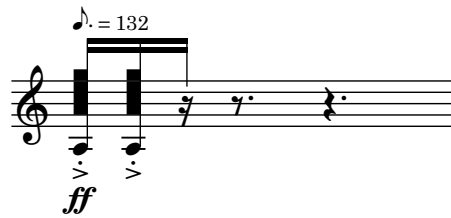
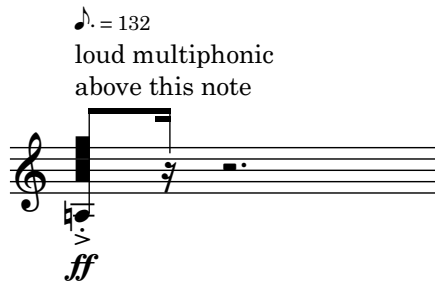
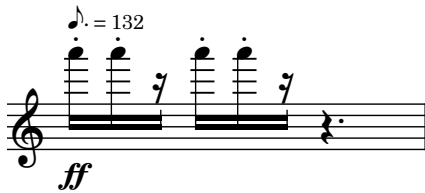
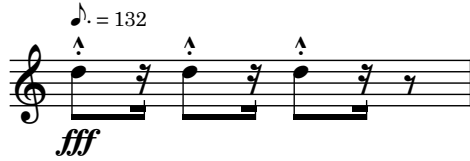
**ff**

♩. = 132  
col legno  
(l.h. pizz.)

**f**

### Find the Improviser Rounds 3 and 6: Clarinet 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.



### 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  
pizz.  
  
*f*

♩. = 132  
pizz.  
  
*f*

♩. = 132  
pizz.  
  
*f*

♩. = 132  
pizz.  
  
*f*

♩. = 132  
mute str. with hand  
pizz.  
  
*ff*

♩. = 132  
col legno  
(l.h. pizz.)  
  
*f*

**Find the Improviser Rounds 3 and 6: Piano 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  
8va  
fff

♩. = 132  
8ba  
ffff

♩. = 132  
strum strings past tuning pegs  
(resulting in random high pitches)  
ff

♩. = 132

♩. = 132  
strike palm on low strings  
(and leave it on the strings,  
muting them)  
8ba  
ff  
Red.

♩. = 132  
8va  
f

♩. = 132

♩. = 132  
strike palm on low strings  
(and leave it on the strings,  
muting them)

♩. = 132  
8ba  
ff  
Red.

♩. = 132  
8va  
f

♩. = 132

♩. = 132  
strike palm on low strings  
(and leave it on the strings,  
muting them)

♩. = 132  
8ba  
ff  
Red.

♩. = 132

♩. = 132  
f  
8ba

### Find the Improviser Rounds 3 and 6: Violin 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* *f*

♩. = 132  
strs. behind bridge

*p < f* *p < f*

♩. = 132  
strs. behind bridge

*ppp* *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* *f*

♩. = 132  
strs. behind bridge

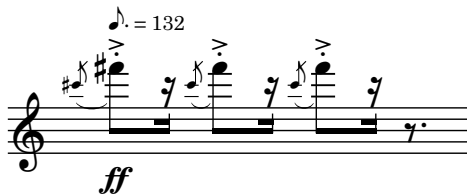
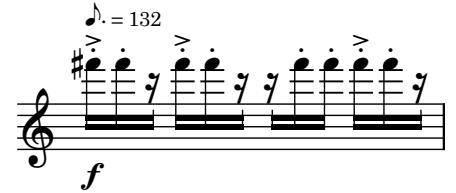
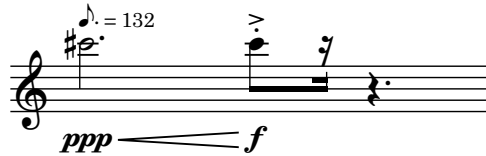
*pp* *f*

♩. = 132  
strs. behind bridge

*ff*

### Find the Improviser Rounds 3 and 6: Clarinet 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.





### Find the Improviser Rounds 3 and 6: Piano 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  
scrape string w/ fingernail

8va.  
Red.

This fragment is written on a bass clef staff. It begins with a wavy line representing a scrape sound. The notes are: a dotted quarter note, a quarter note, a dotted quarter note, a quarter note, and a dotted quarter note. A bracket under the first three notes is labeled '8va.' and 'Red.'.

♩. = 132  
pluck 4 strings past tuning pegs  
(any pitches)

*f*

This fragment is written on a treble clef staff. It consists of four dotted quarter notes, each followed by a quarter rest. The notes are on different strings, indicated by the stem direction.

♩. = 132  
strum strings past tuning pegs  
(resulting in random high pitches)

*p* ————— *ff*

This fragment is written on a treble clef staff. It starts with a glissando (marked 'gliss.') over a dotted quarter note, followed by a quarter note, a dotted quarter note, and a quarter rest. A dynamic marking goes from *p* to *ff*.

♩. = 132  
strum strings past tuning pegs  
(resulting in random high pitches)

*f*

This fragment is written on a treble clef staff. It consists of four groups of a dotted quarter note followed by a quarter rest. Each group has a 'K' above it, indicating a key click. The notes are on different strings. A dynamic marking of *f* is present.

♩. = 132  
pluck 4 strings past tuning pegs  
(any pitches)

*f*

This fragment is written on a treble clef staff. It consists of four dotted quarter notes, each followed by a quarter rest. The notes are on different strings. A dynamic marking of *f* is present.

♩. = 132  
pluck 4 strings past tuning pegs  
(any pitches)

*f*

This fragment is written on a treble clef staff. It consists of four dotted quarter notes, each followed by a quarter rest. The notes are on different strings. A dynamic marking of *f* is present.

♩. = 132  
strum strings past tuning pegs  
(resulting in random high pitches)

*ff*

This fragment is written on a treble clef staff. It consists of four groups of a dotted quarter note followed by a quarter rest. Each group has a 'K' above it. A dynamic marking of *ff* is present.

♩. = 132  
strum strings past tuning pegs  
(resulting in random high pitches)

*p* ————— *ff*

This fragment is written on a treble clef staff. It starts with a glissando (marked 'gliss.') over a dotted quarter note, followed by a quarter note, a dotted quarter note, and a quarter rest. A dynamic marking goes from *p* to *ff*.

♩. = 132  
pluck 4 strings past tuning pegs  
(any pitches)

*p* ————— *f*

This fragment is written on a treble clef staff. It consists of four dotted quarter notes, each followed by a quarter rest. The notes are on different strings. A dynamic marking goes from *p* to *f*.

♩. = 132  
strum strings past tuning pegs  
(resulting in random high pitches)

*ff*

This fragment is written on a treble clef staff. It consists of four groups of a dotted quarter note followed by a quarter rest. Each group has a 'K' above it. A dynamic marking of *ff* is present.

## *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.