Score

A (musical) Game of (musical) Life

for Violin, 2 Violas, and Piano

by Aidan Gold

Stage Setup

```
┌─────────────────────────────────┐
│                                 │
│              Piano              │
│                                 │
└─────────────────────────────────┘

                    ■┌──────────┐
                    │ │  Viola   │
                    ⅄ └──────────┘

┌──────────┐  ■   ┌─────────────────┐        ■ ┌──────────┐
│  Violin  │  │   │ Stand or Table  │        │ │  Viola   │
└──────────┘  ⅄   │ with Board (pg. │        ⅄ └──────────┘
                  │ 5), Pieces, &   │
                  │ Colored Paper   │
                  └─────────────────┘
```

All players should have a clear stage path to stand up and walk to the board. Each performer should have a phone (or some other method of generating random numbers) on their own stand, as well as the two pages of music labelled "Clock Cells" for their specific instrument. There should be 4 distinct "pieces" placed on the START square of the board – these can be any small objects that can be used as markers for where each musician is currently on the board.

Before the Game

Before the piece begins, the performers should set up a random number generator with a minimum value of 2 (inclusive) and maximum value of 10 (inclusive). This can be done in whatever way the musicians feel most comfortable, but a simple way is to use your phone to go to https://www.random.org/ and enter in a minimum of 2 and maximum of 10. Then you can hit the "generate" button whenever you want a new random number.

After you walk onstage, generate a random number, and then begins playing musical cells from **Section 1** of your "Clock Cells" pages. This number tells you how many musical cells you must play before going to the board in the center.

Playing the Clock Cells

The Clock Cell pages are divided into four labelled **Sections** (and a fifth labelled **Ending**). The board in the center of the stage is also divided into the same sections. You should always be playing cells from *the same **Section** that your piece on the board is currently in* (since everyone begins on **START**, everyone begins playing their **Section 1** cells at the start of the piece).

When you finish playing a cell, you may either *repeat it again* or *move to any other cell within the same section*. It is encouraged to do this without any pause between cells, but if needed a quarter or half rest may be inserted. These cells should all be played with a synchronized pulse of the quarter note across the ensemble (some cells are longer than others, so players will move between cells at different times, but should always be synchronized with the same quarter note pulse the rest of the ensemble). This pulse should begin at 60 bpm, but may gradually speed up throughout the course of the game as desired by the ensemble. Once you have played the number of musical cells given by your randomly generated number [this includes repetitions, so you could repeat one cell over and over again until you reach that number], then stand up and walk to the board in the center of the stage. If there is already someone by the board, you may still go up unless they signal an **Audition Spot** (see below).

Your Turn at the Board

When you arrive at the board, move your piece one square from where it was previously, following the arrow paths (you cannot go backwards or go to a square that is not connected with an arrow). Then, look at the spot that you have landed on. It can either be a **Prompt** (the rectangular boxes) or an **Audition Spot** (the spiky circles).

Prompts

If you landed on a prompt, play your instrument for approx. 8-15 seconds based on what is said on the prompt. If you do not have an exact answer for the prompt, feel free to think of a related prompt that may be more applicable or relevant to your musical life and play off of that.
Violin and Violas should play their prompt while standing at the board and return to their original position after finishing their prompt, while the pianist should move their piece and then return to their instrument and play their prompt. When you finish your prompt, generate a new random number and begin playing Clock Cells in whichever section your piece is now at.

Audition Spots

If you land on an audition spot, play a short, loud, aggressive gesture (e.g. ≣≣≣ for strings, or just clap your hands for piano). Then, *everyone else must stop playing their Clock Cells and turn to look at the musician standing at the board.* Any other musicians currently standing by the board must return to their original places to participate in the audition.

Then, the player standing at the board will do one of three things depending on what type of audition spot they have landed on:

COLOR: The player at the board holds up a colored sheet of paper. Then, that player points at each of the other three musicians one by one (in any order). When a musician is pointed at they must create a short (2-4 second) sonic representation of that color (whatever that

means to you!). After each player has played, the player at the board points at the person who they feel represented the color best.
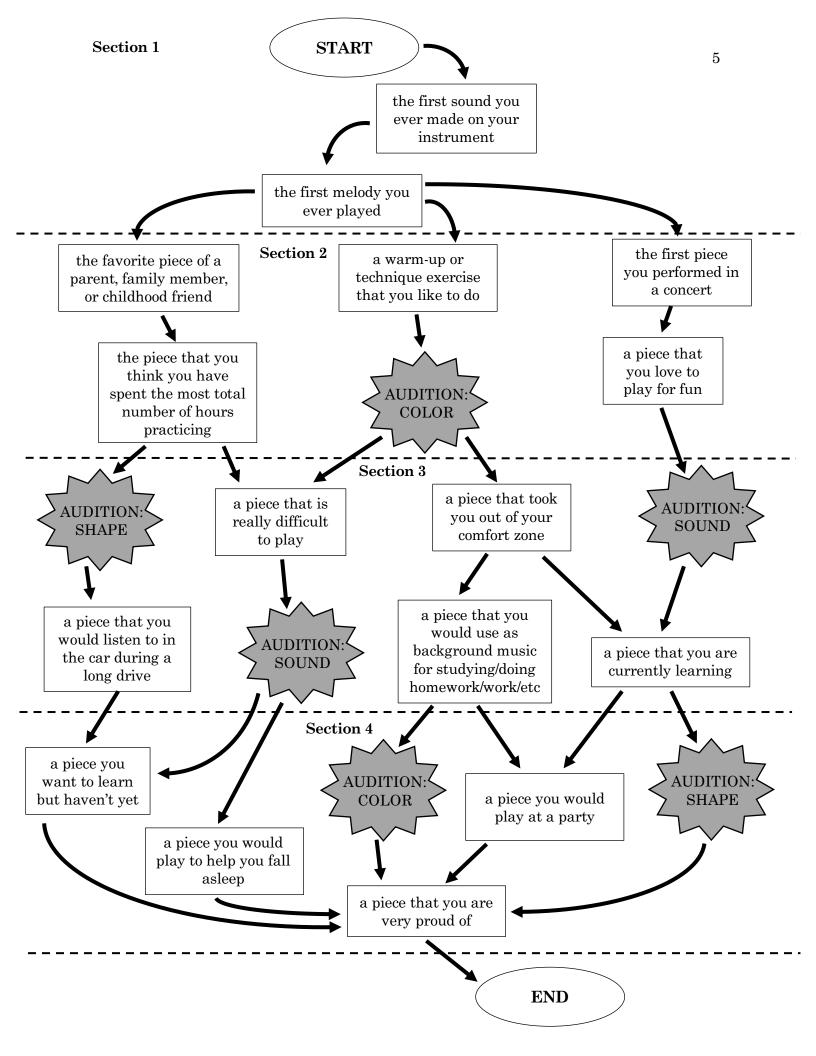
SHAPE: The player at the board makes some kind of short physical gesture. Then, that player points at each of the other three musicians one by one (in any order). When a musician is pointed at they must create a short (2-4 second) sonic representation of that gesture (whatever that means to you!). After each player has played, the player at the board points at the person who they feel represented the gesture best.

SOUND: The player at the board plays a short (2-4 second) musical phrase. Then, that player points at each of the other three musicians one by one (in any order). When a musician is pointed at they must attempt to reproduce what the player at the board played as accurately as possible. After each player has played, the player at the board points at the person who they feel imitated them as closely as possible.

Whoever the player points to at the end of each "audition" *gets to immediately stand up and go to the board to move their piece (regardless of where they were in the Clock Cells).* The player who landed on the audition spot then goes back to their original position, generates a new random number, and begins playing Clock Cells in whichever section their piece is now at. Everyone else should generate a new random number and begin playing Clock Cells again.
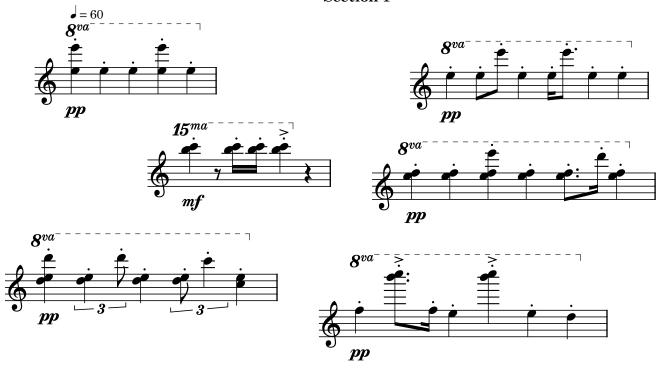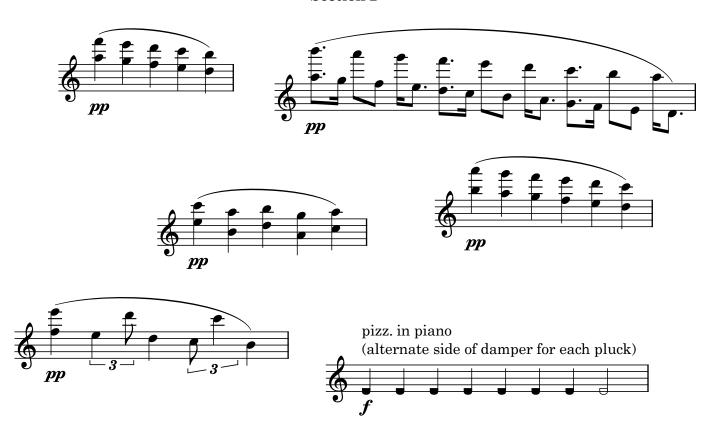
Ending the Game

After you play the final prompt ("a piece you are very proud of"), immediately move your player to the **END** circle, go back to your initial spot, and repeatedly play your **Ending** cell (at the end of your Clock Cell pages) freely and out of time. Once all players are repeating the **Ending** cell, they should gradually fade out together.
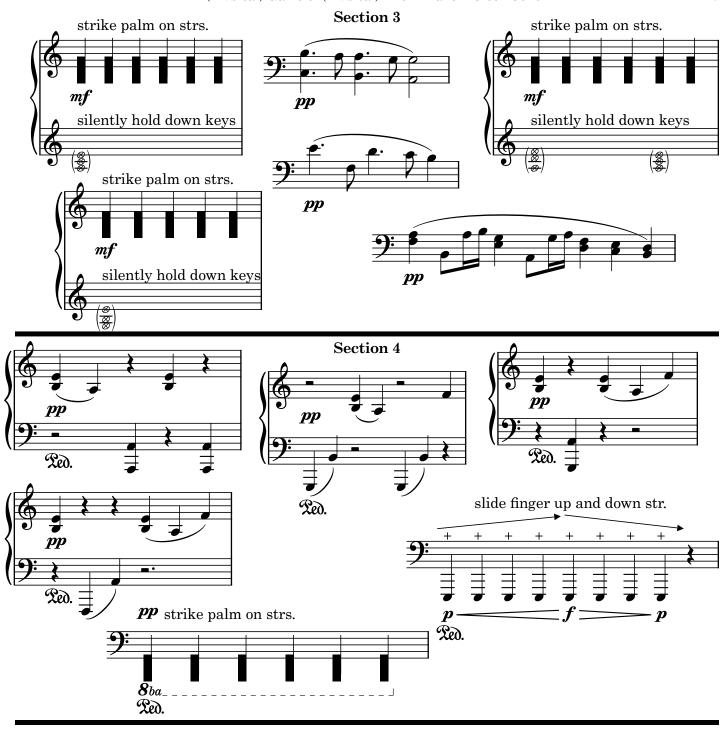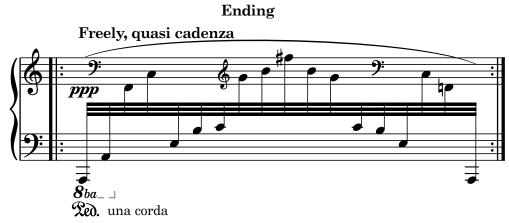
Section 1

START

the first sound you ever made on your instrument

the first melody you ever played

Section 2

the favorite piece of a parent, family member, or childhood friend

a warm-up or technique exercise that you like to do

the first piece you performed in a concert

the piece that you think you have spent the most total number of hours practicing

AUDITION: COLOR

a piece that you love to play for fun

Section 3

AUDITION: SHAPE

a piece that is really difficult to play

a piece that took you out of your comfort zone

AUDITION: SOUND

a piece that you would listen to in the car during a long drive

AUDITION: SOUND

a piece that you would use as background music for studying/doing homework/work/etc

a piece that you are currently learning

Section 4

a piece you want to learn but haven't yet

AUDITION: COLOR

a piece you would play at a party

AUDITION: SHAPE

a piece you would play to help you fall asleep

a piece that you are very proud of

END

Piano – Clock Cells

Section 1

Section 2

pizz. in piano
(alternate side of damper for each pluck)

Section 3

Section 4
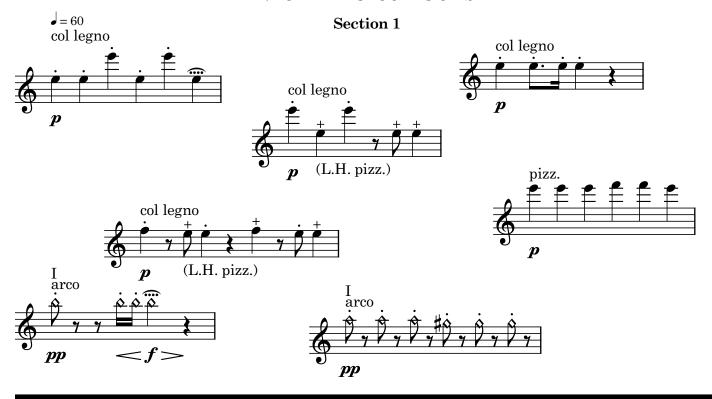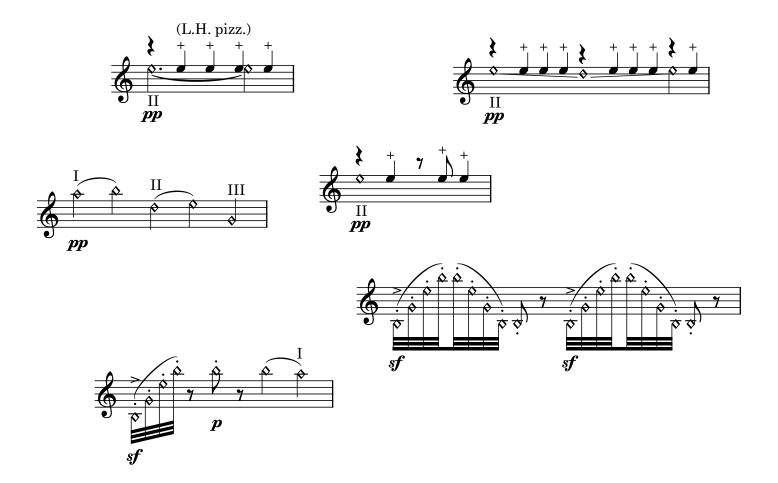

slide finger up and down str.

Ending

Freely, quasi cadenza

una corda

Violin – Clock Cells

Section 1

Section 2

Section 3

Section 4

Ending

Freely, quasi cadenza

Viola – Clock Cells

Section 1

Section 2

Section 3

p espr.

p espr.

sul pont. ——————→ sul tasto

p espr.

sul tasto ——————→ sul pont.

p espr.

p espr.

p espr.

Section 4

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

Ending

harmonic gliss.

IV

ppp

(freely speed up and slow down bowing)