

Score

**Controlled Improvisation Number 3
Opus 34 (2014)**

Peter Jarvis

Controlled Improvisation Number 3
For Accordion and Drum Set
Peter Jarvis – Opus 34 (2014)

Equipment

- Accordion

- Drum Set:

- A standard 5-piece drum set with a hi-hat and 3 cymbals (ride, crash and splash) is required.
- Drum sticks throughout.

Performance Notes

General:

- Accidentals apply only to register in which they appear and are cancelled at the bar line in the traditional manner.
- Free improvisation sections do not need to be the notated number of bars.

Accordion:

- When “x” noteheads are used in the accordion part, the pitches are to be improvised. Even the general contour that is apparently suggested can be altered. However, the rhythm and dynamics are to be played as indicated unless otherwise stated.

Drum Set:

- Snares on throughout.
- The drums should be amplified whenever possible, but a lack of amplification is an acceptable alternative when necessary.
- The amplification is not necessarily for volume but more to create a sound that blends with the electric guitar – both instruments should have an electronic sound quality.
- When the drum set part is marked “improvise pitches,” i.e. m. 21, 3rd and 4th beats the pitches of the notated line do not need to be followed, but please feel free to play them if you choose.

Program Notes

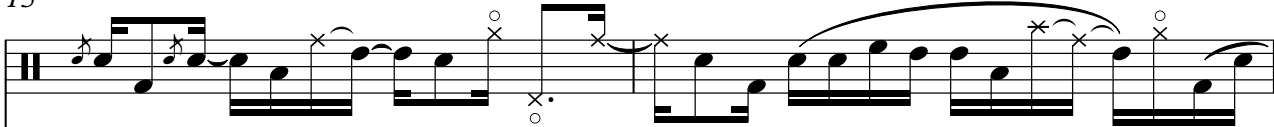
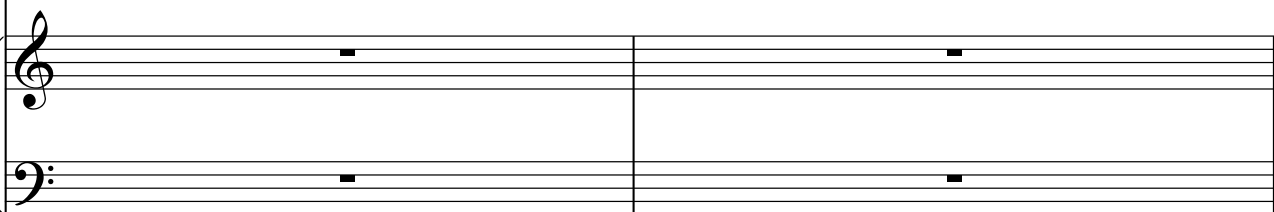
Controlled Improvisation Number 3 was completed on November 1, 2014. It is happily and respectfully dedicated to accordion virtuoso William Schimmel. The third piece in an ongoing series of 6 “controlled improvisations” it is designed to explore the delicate combination of notated and improvised music. In some cases the improvisations are free, at other times the improvisations are pitches only with notated rhythms. At times the player has suggested pitches and improvises the rhythm. Sometimes one player has notated music while the other is improvising, and finally both players are improvising at the same time, most of the time the piece is fully notated.

It is my hope that in performance moments will spontaneously emerge when a listener will be hard-pressed to tell which music is improvised and which is notated. In the hands of the outstanding musicians I composed these pieces for, this is quite possible.

Controlled Improvisation Number 1 is for electric guitar and drumset and was composed for Gene Pritsker. *Controlled Improvisation Number 2* is for amplified or electric violin and drumset and was composed for Lynn Bechtold.

Controlled Improvisation Number 3

15

Dr.  

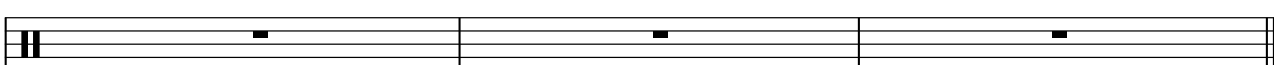
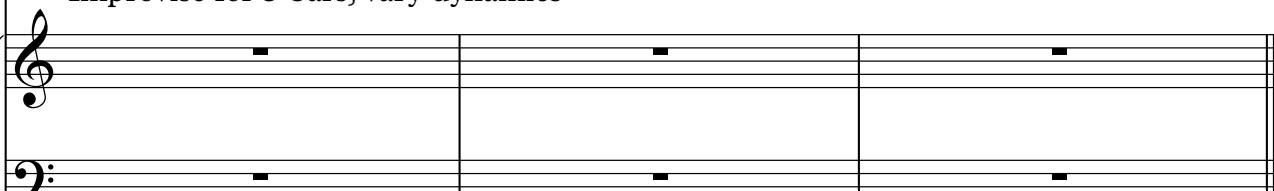
Accord.

17

Dr.  *ff* clusters 

Accord.

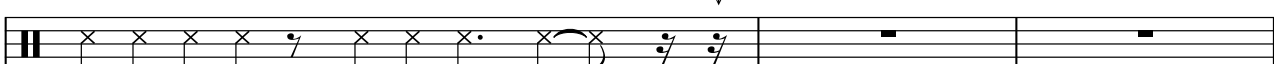

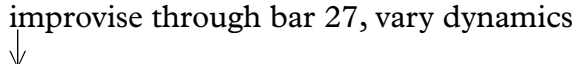
19


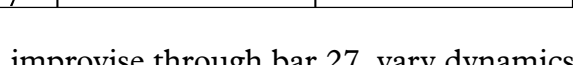
Dr.  

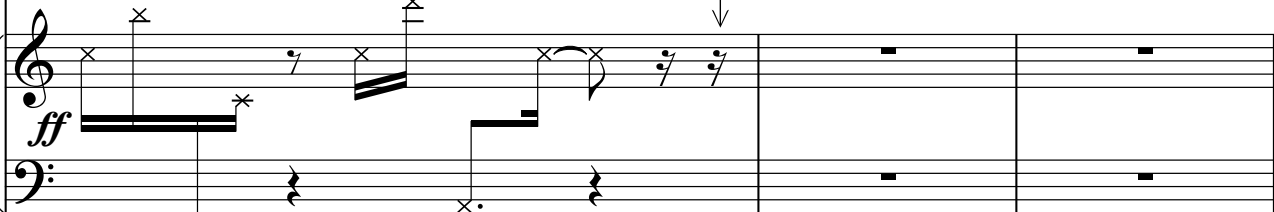
Improvise for 3 bars, vary dynamics

Accord.

22

Dr.  improvise pitches  improvise through bar 27, vary dynamics 

Dr. *ff* improvise pitches  improvise through bar 27, vary dynamics 

Accord. *ff* 

Controlled Improvisation Number 3

25

Dr. 

Accord. 

29

Dr. 

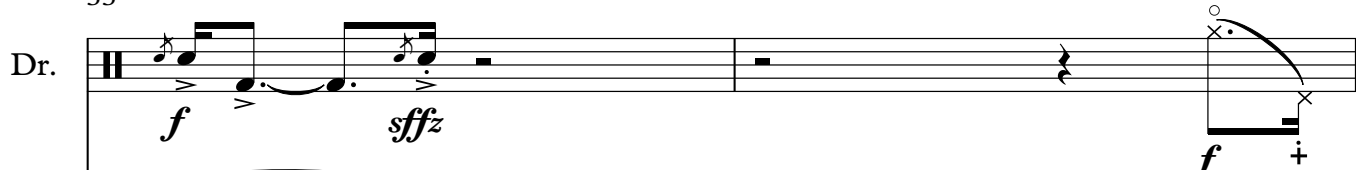
Accord. 

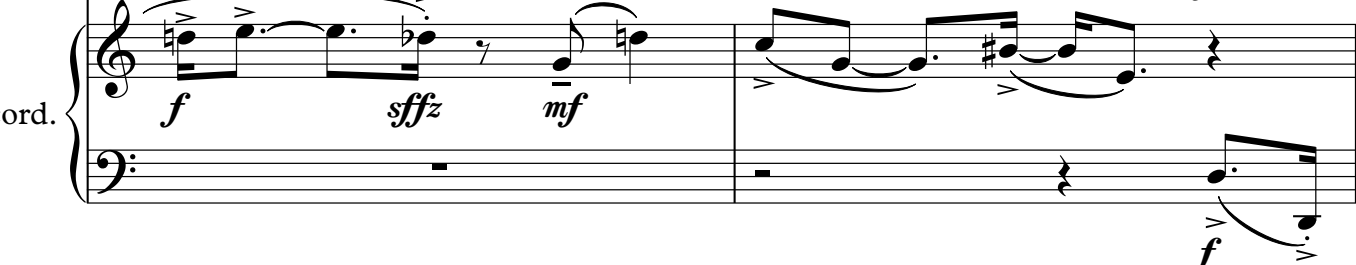
31

Dr. 

Accord. 

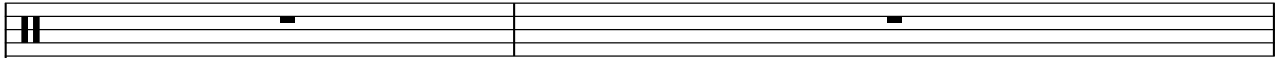
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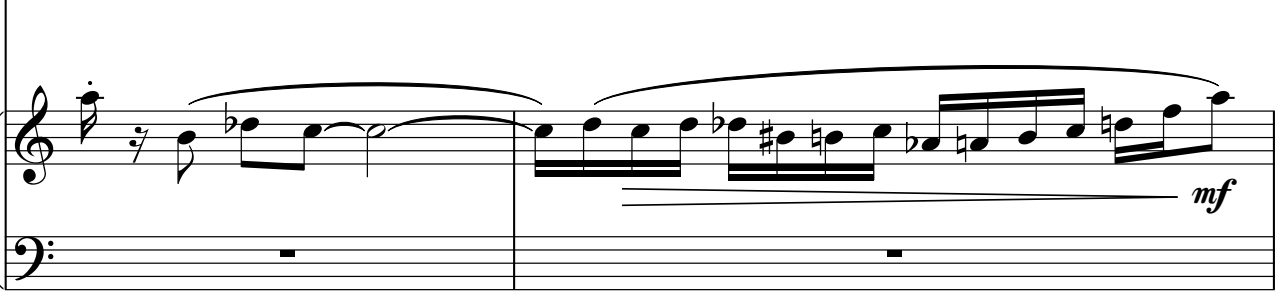
Dr. 

Accord. 

Controlled Improvisation Number 3

35

Dr. 

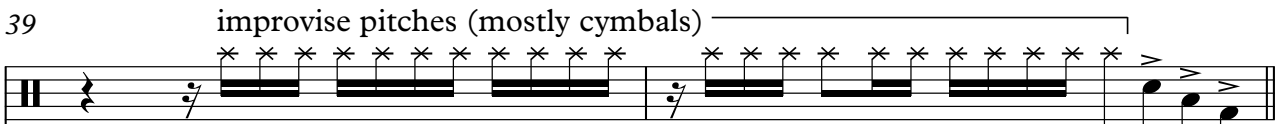
Accord. 

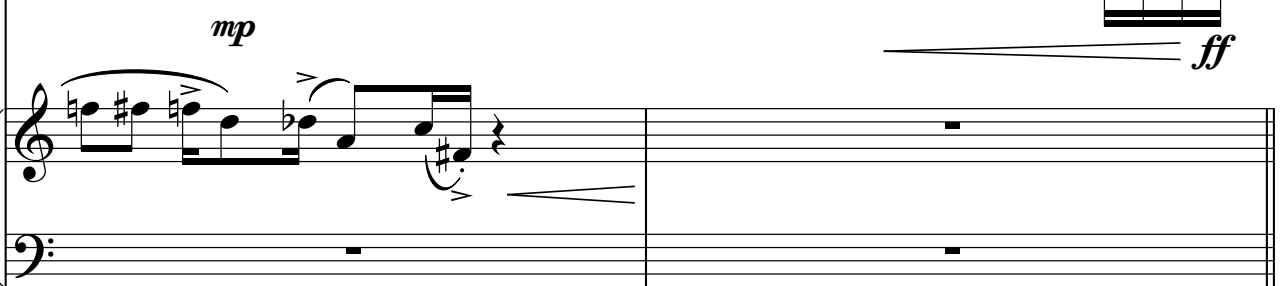
37

Dr. 

Accord. 


39

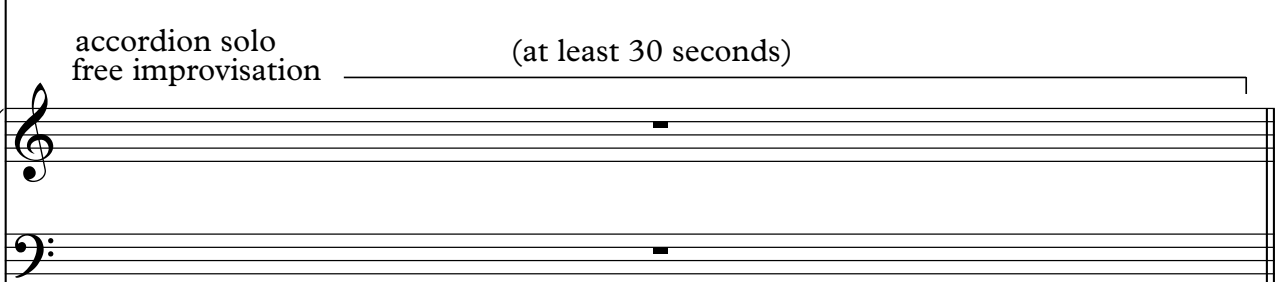
Dr. 

Accord. 

41

accordion solo _____ (at least 30 seconds)

Dr. 

Accord. 

Controlled Improvisation Number 3

42 free improvisation _____ (at least 30 seconds) _____ (abrupt cutoff on cue)
 drums emerge and it becomes a duo

Dr.

free improvisation _____ (at least 30 seconds) _____ (abrupt cutoff on cue)
 drums emerge and it becomes a duo

Accord.

43 *ff* *mf*
 Dr.

Accord. *ff* *mf*

45 *pp*
 Dr.

Accord. *pp*