

Drum Set

**Controlled Improvisation Number 2
Opus 22 (2012)**

Peter Jarvis

Controlled Improvisation Number 2
For Amplified or Electric Violin and Drum Set
Peter Jarvis, Opus 22, (2012)

Equipment

Violin:

- Amplified or electric violin with standard tuning.
- Various effects at the discretion of the performer.

Drum Set:

- A standard 4-piece drum set with a hi-hat and 3 cymbals (ride, crash and splash) is required.
- Drum sticks throughout.

Performance Notes

General:

- Parenthetical rests are used in mm. 17, 18, 28 and 32 to indicate where an Improvisation begins or that the improvisation continues through those moments. Therefore, in m. 28, for example, the rest does not indicate silence. Rather, it shows that the notated music resumes at beat 3.

Violin:

- Accidentals apply only to the register in which they appear and are canceled at the bar line in the traditional manner. Occasional cautionary accidentals are used.

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 violin – both instruments should have an electronic sound quality.

Duration: c. 3'16"

Program Notes

Controlled Improvisation Number 2 for amplified or electric violin and drum set was completed on September 2, 2012 and is dedicated to friend and colleague Lynn Bechtold.

This is the second piece in an ongoing series of “controlled improvisations.” Throughout the piece the duo weaves in and out of sections that are completely composed, one player having a composed part while the other improvises and other sections of free improvisation.

- Peter Jarvis

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Notation

Drum Set

Drums:

Bass Drum Floor Tom-tom Snare Drum Mounted Tom-tom Improve pitch

Cymbals:

Hi-hat with stick Ride Crash Splash

open closed normal secco let vibrate

Violin

Traditional notation throughout.

Drum Set

To Lynn Bechtold

Controlled Improvisation Number 2

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Opus 22

♩ = 92

3

mf

Musical notation for measures 1-4 in 4/4 time. The first measure contains a half note chord, followed by eighth notes. The second measure has a half note chord with a fermata and a dynamic marking of *mf*. The third and fourth measures continue with eighth notes and a half note chord with a fermata.

3

mp

Musical notation for measures 5-8 in 4/4 time. Measure 5 starts with a quarter rest followed by eighth notes. Measure 6 has a half note chord with a fermata and a dynamic marking of *mp*. Measure 7 continues with eighth notes, and measure 8 has a half note chord with a fermata.

5 Impvise measures 5 - 8.

1 2 3 4

Four empty musical staves labeled 1, 2, 3, and 4 for improvisation.

9

f secco ord.

Musical notation for measures 9-12 in 4/4 time. Measure 9 starts with a half note chord and a dynamic marking of *f*. Measure 10 has eighth notes with accents. Measure 11 has eighth notes with accents and a dynamic marking of *f*. Measure 12 has eighth notes with accents and a dynamic marking of *f*. The notation includes *secco* and *ord.* markings.

11

All x-notehads for drums are on the rim.

Musical notation for measures 13-16 in 4/4 time. Measures 13 and 14 feature eighth notes with accents and 'x' marks above them. Measures 15 and 16 continue with eighth notes and accents.

13

Musical notation for measures 17-20 in 4/4 time. Measures 17 and 18 feature eighth notes with accents and 'x' marks above them. Measures 19 and 20 continue with eighth notes and accents. The notation ends with a double bar line and the number 16.

15

mf subito

Musical notation for measures 21-24 in 4/4 time. Measure 21 starts with a half note chord and a dynamic marking of *mf subito*. Measure 22 has eighth notes with accents. Measure 23 has eighth notes with accents and a dynamic marking of *mf subito*. Measure 24 has eighth notes with accents and a dynamic marking of *mf subito*.

Controlled Improvisation Number 2 - Drum Set

Improvise mostly on rims, hi-hat and cymbals (ocasional drums) until m. 28, beat 3. The 3 beats below are only an example.

17

1

(continue in the same style)

19 2 3 4 5 6 7 8

(continue in the same style)

26 9 10

mf *ff*

29

Drum solo until the downbeat of m. 39.

31

mf 4 mp

(continue in the same style)

33 2 3 4 5 6 7

39

p

Musical staff 39: Drum set notation. It begins with a double bar line and a dynamic marking of *p*. The staff contains several measures of music with various note values, including eighth and sixteenth notes, and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure.

41

mp *mf*

Musical staff 41: Drum set notation. It starts with a double bar line. The dynamics *mp* and *mf* are indicated. The staff contains several measures of music with various note values and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure.

43

ffp *f*

Musical staff 43: Drum set notation. It starts with a double bar line. The dynamics *ffp* and *f* are indicated. The staff contains several measures of music with various note values and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure. A triplet of eighth notes is marked with a '3' in the fifth measure.

45

Musical staff 45: Drum set notation. It starts with a double bar line. The staff contains several measures of music with various note values and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure. A triplet of eighth notes is marked with a '3' in the fourth measure.

47

Musical staff 47: Drum set notation. It starts with a double bar line. The staff contains several measures of music with various note values and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure. A triplet of eighth notes is marked with a '3' in the fourth measure.

49

Musical staff 49: Drum set notation. It starts with a double bar line. The staff contains several measures of music with various note values and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure. A triplet of eighth notes is marked with a '3' in the fourth measure.

Improvise: feel free, but not obliged, to base your improvisation on materials found in other sections of the piece.

51

1 2 3

Musical staff 51: Drum set notation. It starts with a double bar line. The staff contains several measures of music with various note values and rests. There are several asterisks (*) above notes, indicating specific articulation or emphasis. A slur covers a group of notes in the second measure. A triplet of eighth notes is marked with a '3' in the fourth measure. Below the staff, the numbers 1, 2, and 3 are placed under the first three measures, indicating improvisation markers.

55 4 5 6 7 8 9 10 11

63 *f* improvise pitches **6** *mf* secco improvise pitches

65

66

67 *f* as written

68 *mf subito* improvise pitches

69 as written

70 *ff* improvise pitches Sn. Dr. *mf* *sfz*

Controlled Improvisation Number 2 - Drum Set

72 *mf* *sfz* *f non cresc.* Sn. Dr. improvise pitches

74

76 *sfz*

Woodland Park, New Jersey
September 2, 2012

Violin

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Drum Set:

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- Drum sticks throughout.

Performance Notes

General:

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Drum Set

Drums:

Bass Drum Floor Tom-tom Snare Drum Mounted Tom-tom Improve pitch

Cymbals:

Hi-hat with stick Ride Crash Splash

open closed normal secco let vibrate

Violin

Traditional notation throughout.

Violin

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♩ = 92

1

3

5

7

Measures 9 - 15: articulation of the unaccented notes should be according to rhythmic clarity.

9

11

13

15

mf subito

17

Improvised violin solo until m. 28, beat 3. →

1 2 3 4

(continue violin solo) →

22 5 6 7 8 9

mf

(continue violin solo) →

27 10

ff *possibile* *ff*

30

Improvise, until the downbeat of m. 39, an accompaniment to the drum solo. Feel free but not obligated to plentifully incorporate various sounds including fingers striking the body of the violin, col legno, pizz. and any other short, light sounds that may come to mind.

32

1 2

mf 4 *mp*

35 3 4 5 6

Controlled Improvisation Number 2 - Violin

39 *p*

41 *mp* *mf*

43 *ffp* *f*

45

47

49 *sfz*

Improvise: feel free, but not obliged, to base your improvisation on materials found in other sections of the piece.

51 1 2 3 4

56 5 6 7 8 9 10 11

63 *f* *mf*

65 option: improvise pitches

67 as written option: improvise pitches *f* *mf subito*

69 as written *ff*

71

73 *f non cresc.*

75 *sffz*