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Contemporary Music Score Collection

Title

Yes, and....

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Publication Date

2020

In Memory of Robin Williams

Music
Ethan James Davies
Shannon Greaves
Improv Mechanics

Yes, and....

Improv Music

Brief Introductory Statement:

This piece can seem rather complex, yet it isn't; it just needs a bit more reading than usual.

This performance requires some set up and prior understanding of its aims to achieve its potential. Below is a brief summary of the piece:

Using word clouds, the audience gives 'suggestions'. These suggestions control the following:

- **The Tempo:** the audience may say **Faster, Slower** or **A Tempo** to change the tempo. 'A Tempo' in this context means to return to the original tempo written in the score. This shall all be described in detail in the Mentimeter slideshow the audience will see.
- **Emotion/Mood:** the audience may suggest freely any emotions, such as happy, sad, or even more abstract ideas as vengeful, that should then dictate the way in which the piece is played.
- **Genre/Style:** the audience may suggest freely any genres, such as jazz or pop, or even more niche styles such as nu-wave, that should then dictate the way in which the piece is played.
- **Instrumentation:** the chaos element. This is borrowed from the game Diamond. **Clockwise/ Counterclockwise** can be suggested by the audience. This then enacts the following: each performer hands over their instrument to the adjacent performer, dependent on the direction of the suggestion, and continues playing the piece but now on an instrument they may or may not know how to play. This can happen as many times as the audience suggests it.

The Google Slides shall be visible to all performers on screens in front of them and to the audience, on screens projected behind the performers, so that everyone is aware of the suggestions being used during any moment of the performance. These shall update live as the conductor types the suggestions into the Slides.

The conductor is in charge of keeping up with the word clouds to ensure the audience suggestions work.

We suggest all performers learn to accept everything, in the improv 'yes, and' rule style, to avoid clashing with one another's ideas on stage, and allow the changes to take place in turn - i.e. performer 1 makes a change to adapt to a suggestion, followed by performer 2, then 3 and so on.

While working in the realms of music and improv, this piece may also be said to be involved in the art of being idiotic, 'clowning', and so feel free to implement any such stuff when interpreting suggestions.

The aims of this piece are the following:

- Involve the independent art form of improv in the performance of a fully written, composed musical piece.
- Cross music with improv in a new, unique way.
- Above all else, entertain those on and off stage.

Basic Improv Glossary:

Offer: An idea you or someone else gives/presents on stage.

Denial: Rejecting an offer presented by someone else.

Pimping: Forcing an offer onto someone else.

Steamrolling: Leading without letting anybody else offer anything.

Suggestions: These are the changes 'suggested' by the audience, however they are really rules to follow rather than mere suggestions. Follow all of them, however feel free to interpret them as you wish.

Yes, And: The Prime Rule of all improv in all its forms: a performer must accept all offers and never deny or block an offer. Each acceptance of an offer should then build on said offer. For example: "I am red." "Yes, you are red, and you are big." "Yes I am, because I'm a fire engine."

Instructions for Performers:

This piece is played using various **improv mechanics**. Through technology, explained elsewhere, you, the performer, will be given **suggestions** from the audience that can change four things:

1. The **tempo** of the piece (the words **Faster**, **Slower** and **A Tempo** will be used - A Tempo meaning to return to the tempo of the piece in the score).
2. The **emotion or mood** of the piece (words such as happy, sad, scared, though expect perhaps more abstracts like desperate or vengeful).
3. The **genre or style** of the piece (words such as rock, metal, jazz, though do also expect more obscure styles).
4. The **instrumentation** (if the word **Clockwise** appears, all performers are to pause at an appropriate moment and take up the instrument of the performer adjacent to them in a clockwise direction. **Counterclockwise** is the same but in the opposite direction.)

Therefore it is advised that you **rehearse together** and **get to know one another**, **practice speeding up and slowing down** the piece, **learn to abstract physical playing actions** for many emotions/moods and genres/styles (e.g. Major tonalities for happy, extended harmonies for Jazz) and **follow the guidelines** from improv:

- "**yes, and**" in which you **always** accept what another performer '*offers*' or does, while adding your own '*offer*' onto it;
- "**no steamrolling**", so that you allow each performer in turn to change to suit the audience '*suggestion*' so that you all work together;
- "**no pimping**", in which you never force a change onto a performer that they do not want;
- "**no denials**", in which you do not refuse any offer from any other performer.

The **Clockwise/Counterclockwise** mechanic exists to cause *chaos*, so don't go about learning every other instrument involved - you are expected to fail, *a noble failure*. Speaking of instrumentation, this piece is written with numbered staves rather than names of instruments. That is to allow any random ensemble to perform the piece. The staves all use varying clefs, however feel free to transpose the piece to suit your instrument. The sixth instrument is unpitched percussion, however all other parts are with pitches in mind. Allow yourself to include extended techniques and articulations for your instrument; for universality, I could not write these into the score myself. It is also suggested, for ease, that you take turns **leading** the changes from the audience suggestions. For example, performer 1 changes first, performer 2 does something afterwards to follow that change and so forth.

If you wish to improvise, feel free, however be aware of the final product: playing as a team will make it sound nicer, though being cruel to one performer may make it funnier - it is up to you what you aim for.

You shall see some instructions in the score that seem stupid, such as perform an interpretive dance to the music. **Follow all instructions**. However, feel free to switch them around - for example, if you prefer to dance than pretend to be playing, feel free to do whichever you please. Also feel free to dance, pretend to play or otherwise whenever you feel it should happen - and feel free to take these **deliberately vague** instructions in any direction you want. All of these instructions are negated by the ♮ symbol.

Optional: Instructions for Vocalists:

Vocalists may perform parts written for instruments - though the ease with which they do so is not guaranteed to make performing this as a vocalist fun, despite its claimed "universality" for instrumentalists. However, if one wishes to play this, feel free!

There are two basic **suggestions/guidelines** for vocalists:

1. Sing without words: use "ahs" and "oohs" etc. to perform the notated aspects of this piece, or even scat sing.
2. Sing with words: there are no words written, meaning automatic writing/singing is suggested. Improvise words as they come to you.

Of course, you may mix these and go off to do your own interpretations if you like.

Remember that you will get caught in the **Clockwise/Counterclockwise** crossfire, and note that you may choose to take the "pretend to play" instructions in *any* direction, and that perhaps singing along or miming is where you wish to take those instructions.

Instructions for Conductor:

Your role is not that of a *traditional* conductor. Your role is still, if not even more, important however: you are the gate between the audience and the performers. You shall:

1. **Keep track of the word clouds, picking the largest word** from each to type into the slideshows for the performers at **random intervals** (this is up to your judgment, however it is suggested that you **do not take any** suggestions before all **Six Instruments** have played - this is an improv guideline: it's easier to change something already established than it is to have to change nothing. Feel free to change them the second time around.) The word clouds act as the way in which the audience give their suggestions. Pay attention.
2. At the end, shout "Scene" and, after the performance, give an **improvised speech** explaining the piece: what it means, how it was conceived, the usual programme note stuff. Feel free to be as realistic or as illogical as you wish.
3. As gate keeper, you shall be responsible for censoring the audience suggestions. We suggest, *strongly*, that 'emotions' such as racism, sexism or other inappropriate ideas are **ignored entirely**, along with genres that use inappropriate language and ideas. It is generally more difficult to interpret these musically.

How To: Word Clouds

Open the Word Cloud and select the option to allow the audience to change between questions at their own pace. They should be given the sign up code (typed into the Google Slides) in order to use their mobile phones or other Internet devices to answer and use the questions in the word cloud.

Optionally, add in a Feedback and Q&A slide at the end.

Additionally, it is suggested, to warm up the audience and get them ready to type away and think, that you also use the separate quiz.

During the performance, the audience will be able to freely insert suggestions, which will be made visible in the word cloud. The most popular suggestions will be appear larger in the word cloud. Simply take the largest word from each section (Tempo, Genre/Style & Emotion/Mood, Instrumentation) and type into the Slides for all to see (only the conductor should see the results page of the word cloud and is, therefore, the one typing them up.)

How To: Slides

Google Slides are the most convenient to use for giving the 'suggestions'/instructions to the performers, as Google Slides can be typed up on one screen and that update will be broadcast live, as it is happening, to all others viewing the Edit process of the Slides.

It is important to note that the Slides are not in Present mode, as that does not update live.

The Genre/Style and Emotion/Mood of the piece should be displayed constantly, changing as needed, while the Tempo and Instrumentation suggestions should only appear when they are happening, and then removed from view again once the suggestions have been implemented.

A phone screen or tablet given to all performers will be the easiest solution to having them all see the Slides.

For the audience, it is recommended the Slides are projected onto a wall or screen behind the performers.

All of these resources are ready-made and should be available to you through a shared Google Drive folder, that includes this score. If you do not have access, email yesandmusic@gmail.com.

The conductor should also introduce this piece to the audience and explain how it will work, its aims and such, so that the audience are made aware of what is going on. There is no written instruction to give to the audience, however we are sure you can extrapolate enough information from these pages in order to "improvise" an introduction and explanation, using the warm up quiz as an aid.

DO NOT however reveal the secrets, *magic*, of the piece, such as how it is done, as it is far more impressive to watch if we do not know about any methodology.

Note for all: if the audience suggests opera or accappella as the genre/style, feel free to sing your parts.

The tempi and dynamic markings, and other essential informations, are present on each page where suggestions may be implemented in order to make it easier for the performers - for example, A Tempo being a suggestion is much simpler if one does not have to flick between pages to find out the BPM of the current section being played. For ease, clefs, ranges and other aspects of any part can be changed, transposed, simplified or otherwise to facilitate anybody's playing, singing or choice of instrument.

Above all, have fun!

In Memory of Robin Williams

Yes, and....

Improv Music

I: Six Scenes

Improv Mechanics:
Shannon Greaves

Composed by:
Ethan James Davies

Allegro Moderato

♩ = 120

Scene One

1 *p* 3 3 3 3 3 3 3 3 *mp* 3 3 3 3

2 *Tacet*

3 *Tacet*

4 *Tacet*

5 *Tacet*

6 *Tacet*

4 1 *mf* 3 3 3 3 3 3 3 3

6 1 *f* 3 3 3 3 3 3 3 3

3

8

Scene Two

12

16

Scene Three

20

Scene Four

24

1

2 Pretend you're still playing

3

4

5

28

1 rit. Pretend you're still playing

2

3

4

5 *ppp*

Moderato

♩ = 90

33

Scene Five

1 This symbol cancels out "Pretend..." etc. *ppp*

2 This symbol cancels out "Pretend..." etc. *ppp*

3 *ppp*

4 *ppp*

5 *ppp*

Scene Six

Musical score for measures 39-43. The score consists of six staves. Staves 1 and 2 are in treble clef with a key signature of two flats. Staves 3 and 4 are in alto clef with a key signature of two flats. Staff 5 is in bass clef with a key signature of two flats. Staff 6 is a percussion line with a double bar line and a snare drum symbol. Dynamics include *f* (forte) in measures 40, 41, and 42.

Begin Using Audience Suggestions

(♩ = 90)

G⁵(b13)

F(omit5)/A

Look like you're playing the percussion part

Musical score for measures 44-48. The score consists of six staves. Staves 1 and 2 are in treble clef with a key signature of two flats. Staves 3 and 4 are in alto clef with a key signature of two flats. Staff 5 is in bass clef with a key signature of two flats. Staff 6 is a percussion line with a double bar line and a snare drum symbol. Performance instructions are placed in the right margin of staves 1, 2, 3, 4, and 5: "Look like you're playing the percussion part".

(♩ = 90)

49

G⁵(b13) F6(omit3)

B^b(add9)

Musical score for measures 49-52. The score consists of six staves. Staves 1 and 2 are in treble clef, staff 3 is in alto clef, staff 4 is in bass clef, staff 5 is in bass clef, and staff 6 is a percussion line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked with a forte *f* dynamic. Chord symbols G⁵(b13), F6(omit3), and B^b(add9) are placed above the first three measures. The percussion line features a rhythmic pattern of eighth and sixteenth notes.

53

Musical score for measures 53-56. The score consists of six staves. Staves 1 and 2 are in treble clef, staff 3 is in alto clef, staff 4 is in bass clef, staff 5 is in bass clef, and staff 6 is a percussion line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked with a piano *p* dynamic in the first measure and a forte *f* dynamic in the second measure. The percussion line features a rhythmic pattern of eighth and sixteenth notes.

7 $(\text{♩} = 90)$ B(sus4) B/D# C#m/B# Bmaj7

56

1 *f* This symbol cancels out "Look like..." etc.

2 *f* This symbol cancels out "Look like..." etc.

3 *f* This symbol cancels out "Look like..." etc.

4 *f* This symbol cancels out "Look like..." etc.

5 *f* This symbol cancels out "Look like..." etc.

6 *f* Feel free to improvise a much longer, more energetic solo.

60 F(sus2) Ebm/D C(sus4)

1 *pp* *f*

2

3

4

5

6 *pp* *f*

(♩ = 90)

A/C# D7(omit5)/B Amaj7 8

64

1

2

3

4

5

6

f *f* *f* *p* *f* *p* *f*

68

1

2

3

4

5

6

p *f*

F(sus2) Ebm/D

II: Waltzers

9

72 Più mosso

Do an interpretive dance to the music



1 *C* *Am* *Dm* *G* *C(add9)* *Am7* *Dm(add9)* *G*

2 *mf* *mp*

3 *mf* *mp*

4 *mf* *mp*

5 *mf* *mp*

6 *mf* *mp*

80

1 *mf* *C(add9)* *Am7* *Dm(add9)* *G* *G6(omit3)*

2 *p*

3 *p*

4 *p*

5 *p*

6 *p*

(♩ = 100)

84

Musical score for measures 84-87. The score consists of six staves. Staff 1 (Melody) starts with a *mf* dynamic. Staff 2 (Piano) starts with a *p* dynamic. Staves 3 and 4 (Piano) also start with a *p* dynamic. Staff 5 (Bass) starts with a *p* dynamic. Staff 6 (Drums) starts with a *p* dynamic. The music is in 3/4 time and features a mix of eighth and quarter notes with rests.

88

Musical score for measures 88-91. The score consists of six staves. Staff 1 (Melody) includes the following chord changes: C(add9), Am7, Dm(add9), G, and G(sus4). Staff 2 (Piano) starts with a *p* dynamic. Staves 3 and 4 (Piano) also start with a *p* dynamic. Staff 5 (Bass) starts with a *p* dynamic. Staff 6 (Drums) starts with a *p* dynamic. The music is in 3/4 time and features a mix of eighth and quarter notes with rests.

11 (♩ = 100)

92

Musical score for measures 92-95. The score consists of six staves. Staves 1 and 2 are in treble clef, and staves 3, 4, 5, and 6 are in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked as ♩ = 100. The dynamics are marked as *mf* and *p*. The chords are C, Am, F, and G. The melody in staff 1 starts with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The bass line in staff 6 starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3.

96

Musical score for measures 96-99. The score consists of six staves. Staves 1 and 2 are in treble clef, and staves 3, 4, 5, and 6 are in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are marked as *p* and *mf*. The chords are Dm, Dm/A, Dm(add9), and G. The melody in staff 1 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line in staff 6 starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3.

(♩ = 100)

100

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

104

1 *fff*

2 *fff*

3 *fff*

4 *fff*

5 *fff*

6 *fff*

III: The Clap

13 **Maestoso**

108 ♩ = 70

Musical score for measures 108-111. The score consists of six staves. Staves 1-5 are for strings (Violin I, Violin II, Viola, Cello, and Double Bass) and staff 6 is for the percussion (Clap). The tempo is **Maestoso** and the time signature is 6/4. The dynamic is *fff*. The music features long, sustained notes in the strings, often with slurs, and a rhythmic pattern of eighth notes in the percussion. The first measure of this system is measure 108.

Musical score for measures 112-115. The score consists of six staves. Staves 1-5 are for strings (Violin I, Violin II, Viola, Cello, and Double Bass) and staff 6 is for the percussion (Clap). The tempo is **Maestoso** and the time signature is 6/4. The dynamic is *fff*. The music features long, sustained notes in the strings, often with slurs, and a rhythmic pattern of eighth notes in the percussion. The first measure of this system is measure 112. The system concludes with a double bar line and a 6/4 time signature.

(♩ = 70)

116 G⁵ F⁵ E⁵ F⁵ G⁵ F⁵

Do an interpretive dance to the music

121

15 (♩ = 70)

124

1 *mf* 3 3 Do an interpretive dance

2 *p* 3 Do an interpretive dance

3 *mf* 3 3 Do an interpretive dance

4 Do an interpretive dance

5 *p* 3 Do an interpretive dance

6 Do an interpretive dance

127

1 Do an interpretive dance

2 *f* 3

3 Do an interpretive dance *f*

4 Do an interpretive dance *f*

5 *f*

6 Do an interpretive dance *f*

B \flat C D

IV: Six Scenes Again

(♩ = 70)

16

130 Scene Six

G⁵(b13)

F7(omit5)/A

G⁵(b13)

F6(omit3)

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

6 *f*

133

B(add9)

1

2

3

4

5

6

17 (♩ = 70)

136

1 *f* *tr*

2 *f*

3 *f* *tr*

4 *f* *tr*

5 *f*

6 *p* *f*

$C_b(sus4)$ *tr*

Scene Five

139

$C_m(add9)/G$ B_b $G^7(omit3)/D$ $F(add4)$ $B_bmaj7(omit3)/F$ $B_bmaj7(omit3)/F$

1 (*tr*)

2

3 (*tr*)

4

5

6 Pretend you're still playing

(♩ = 70)

144 Dm(add4) Ebmaj7(omit3)/F Dm(add4) Bb(add4) Cm(add9)/G

Musical score for measures 144-148. The score consists of five staves. The first staff (Melody) starts with a whole rest in measure 144, followed by a half note G4 in measure 145, and then whole notes F4, E4, and D4 in measures 146, 147, and 148 respectively. The second staff (Right Hand) has a forte (f) dynamic. The third and fourth staves (Left Hand) have a piano (p) dynamic. The fifth staff (Bass) has a forte (f) dynamic. Chords are indicated above the staves: Dm(add4) in measure 144, Ebmaj7(omit3)/F in measure 145, Dm(add4) in measure 146, Bb(add4) in measure 147, and Cm(add9)/G in measure 148.

Allegro Moderato

♩ = 120

Scene Four

149 Dm7 Ebmaj9 Eb/G Gm(omit5)

Musical score for measures 149-152. The score consists of five staves. The first staff (Melody) has a mezzo-forte (mf) dynamic and features a melodic line with eighth notes and quarter notes, including a triplet in measure 152. The second staff (Right Hand) has a mezzo-forte (mf) dynamic. The third and fourth staves (Left Hand) have a mezzo-forte (mf) dynamic. The fifth staff (Bass) has a mezzo-forte (mf) dynamic and contains the instruction "Do an interpretive dance" in measure 149. Chords are indicated above the staves: Dm7 in measure 149, Ebmaj9 in measure 150, Eb/G in measure 151, and Gm(omit5) in measure 152.

19 (♩ = 120)

153 Gm(omit5) Eb/G Ebmaj9 Dm7

1 *mp*

2 *mp*

3 *mp*

4 *mp*
Pretend you're still playing

158

1

2 *ppp*

3

♩ = ♩

Scene Three

163 Gm F E F G(sus2) F(sus2) Eb5 Bb(add4)

1 *p*

2 *p*

3

p
Maestoso

♩ = 70

167 Scene Two

1

2

3 Do an interpretive dance

(♩ = 70)

171

1 *p*

2 *p*

175

1 *pp*

2 *pp*

177

1

2

179

1

2

181 rit.

1

2

Scene One

183

♩ = 52

1 *ppp* 3 3 3 3

2 Do an interpretive dance

3

4

5

6 *ppp* 3 3

Conductor shouts "Scene".

185

F

F(add9)

1 *ff*

2 *ff*

3 *ff*

4 *ff*

5 *ff*

6 *ff* 3 3 3 3 3 3