

...and then do it again

Donovan Andrews

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May be played by any wind instrument.

Place music stands across a room that is big enough and safe enough for a performer to run to and from the different stands with music.

The miniatures should be placed at the different stands across the room with only one per stand. It is recommended that someone other than the performer setup the miniatures. Not all pages need to be used and should be selected according to the performers discretion. The location and direction of stands may be determined by the performer, with exception to one stand that should be placed in what would be considered the standard placement for a solo performer in the respective performance space. This stand should have the page titled *Final*.

Miniatures with standard notation may be read in any clef and in any direction. They should also be performed as fast as possible, unless stated otherwise or is the *Final*.

Rests are NOT an opportunity to take a breath. You must breathe before or after the completion of a miniature or when absolutely necessary.

You may play several different instruments by setting them at different miniatures across the room.

Instructions:

1. The performer(s) should start in the standard solo/ensemble performance placement and run to whatever stand they choose. The performer should play this page in its entirety and according to its directions.
2. Following the completion of a miniature, the performer should **run** as soon as possible to a different miniature and perform it. You may return to a miniature that you have already performed as long as it is not consecutive.
3. Repeat instruction #2 until you feel as if you are unable to do it anymore, then run to two more miniatures.
4. Following the completion of instruction #3, run to the stand with the title *Final* and play it in its entirety. Prepare the final according to its given instructions

Note from composer:

This piece is going to be continually updated and revised. The premise of the piece is to effectively and quickly tire a performer out with difficult passages so that when they get to the melodic final, they have a hard time focusing, keeping time, and especially maintaining their intonation. If you, as a performer, have any recommendations that may expand on the result I am attempting to achieve, please reach out to me.

Pick a pitch that is difficult to octave jump and do it until you feel as if you can't anymore. Then do it five more times.

~~Pick a pitch that is difficult to tune. Repeatedly articulate it as fast as possible until you can't consistently keep it in tune. Then do it twenty more times.~~

Pick a pitch (generally middle register) that is difficult to speak and then blow as hard as you can. Do this until it is sounded twice. Then do it two more times.

Kräftig

Musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. This is followed by a whole note C5. Then, there is a whole note D5. Finally, there is a whole note E5, which is beamed with a whole note F5. The bass line consists of a whole note G3, a whole note A3, a whole note B3, a whole note C4, and a whole note D4.

Kräftig

In one breath, play the highest note possible and hold it until you can't anymore. Do this until you feel yourself begin to tense. Then do it five more times.

Repeat as many times as possible until the longer notes begin to waver in intonation. Then repeat it at least six more times.



~~Play a warm sounding note. Simultaneously sing a high pitched note. Do this until your voice begins to crack. Then do it for at least 20 more seconds.~~

Play this until you have completed it with absolute rhythmic accuracy. Tap your foot loudly to the groupings. Groupings are up to the performer's discretion.

The image shows a musical staff with a 13/16 time signature. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and triplets. There are also accidentals (sharps and flats) and dynamic markings (accents). The staff is flanked by the time signature '13/16' on both the left and right sides.

Play this until you have completed it with absolute rhythmic accuracy. Tap your foot loudly to the groupings. Groupings are up to the performer's discretion.

♩ = 13 heartbeats. If you lose count, start over.



~~With one hand, play the lowest possible note. With the other hand, firmly press against just above your sternum. Once you have coughed a total of 13 times, move to the next miniature. If you lose count, start over.~~

Final

Pitch Set #1

Pitch Set #2

Pitch Set #3

D, G, A[♯], B, D^b

C, D, E, G, G[♯], A[♯]

A, B, C[♯], D, F, E^b

Play slowly and thoughtfully

Add a pitch

Make a change

Make a change and add a pitch

**Choose a pitch set and select
three of the pitches**

Make a slight change

Make a significant change involving two pitches

Add or remove a pitch

Reverse a change

Make a significant change

Make a slight change

Add and remove pitches freely

Make a tiny change