

For One Piano and Several People

Donovan Andrews

Performance Notes

Selecting an audience member is up to your discretion. It is encouraged that you avoid selecting based on personal bias.

If an audience member does not wish to play, find another audience member. Each measure will start with either performer beginning and is succeeded by the other, as shown in the measure. It is important that the succeeding sound(s) aren't introduced too late so that all the pitches in a measure interact with one another. The pianist is to communicate with the audience member(s) what pitches to play and in what order (should there be stemless quarter notes in a measure). This communication should **NOT** be achieved through speaking, but rather through gestures.

If no audience members would like to play, perform the respective measure in its entirety and ask audience members again in the next measure. Repeat this process if it continues to occur.

It is recommended that this be performed in smaller venues, not in a concert hall.

Sustain and una corda pedals should be depressed throughout the whole performance.

In Section A and B, every measure ends once all sound has dissipated from the piano. You may bring audience members up to prepare them for the next measure, but do not have them play until after all sound has dissipated.

There are two measures in Section C. Continually repeat them until on the second measure in the repetition, an audience member plays B \flat , then continue to the final measure. If the audience member plays B \flat the first time, then continue to the final measure.

Should an audience member play more than one pitch, select the lowest pitch to decide what your response is.

In Section C, there may be an overlap between measures.

When provided *Perm.*, the pianist should permutate their provided chord in any order. When provided *Perm./Ch.*, the pianist may decide between permutating or playing the pitches as a chord. All chords without *Perm.* or *Perm./Ch.* can be assumed to be played as chords.

To subvert expectations of what will happen to audience members in the piece, dynamics will be provided on this page.

Section A - All of the pianist's dynamics should be as quiet as possible.

Section B - All of the pianist's dynamics should be the opposite of the last pitch performed by an audience member.

Section C - All of the pianist's dynamics should be as quiet as possible.

As a clarification for Section B's dynamics, you should observe your dynamics as either being extremely quiet or extremely loud, nothing in between. It is according to your discretion on what defines the opposite of the audience member's dynamics.

For Section C, the following grid displays the numbers with their corresponding pitch. During a performance, it is recommended that audience members are unable to see this grid, although creating a graphic for yourself to remember and help you perform is permitted. It is encouraged to memorize the following grid.

C	C \sharp /D \flat	D	D \sharp /E \flat	E	F	F \sharp /G \flat	G	G \sharp /A \flat	A	A \sharp /B \flat	B
11	12	1	2	3	4	5	6	7	8	9	10

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A - All pianist dynamics as quiet as possible

Audience *Go into seating area and choose an audience member to play first measure*

Pianist *Prompt them to play quietly*

Ch./Perm.

New audience member

Aud. *Sim. to end*

Piano *Perm.*

Ch./Perm.

pppppppppppp

Aud.

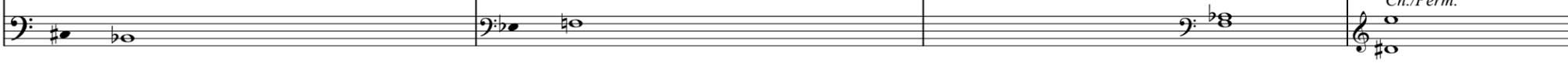
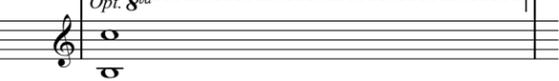
Piano

Aud.

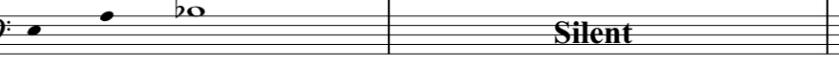
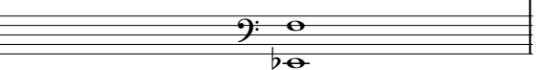
Piano

B - More than one audience member permitted

Aud.   

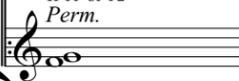
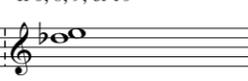
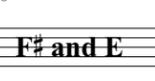
Piano  *Ch./Perm.*  *Opt. 8^{va}* 

Aud.  **Silent**  

Piano   **Silent** 

C - Only one audience member

Aud. **Any Pitch**  **Any Pitch** 

Piano *If 11 or 12 Perm.*  *If 1, 2, or 3* **B any octave** *If 4, 5, or 7* **B \flat and C** *If 6, 8, 9, or 10*  *If 11, 4, or 7* **G and B \flat** *If 6, 8, or 1 Opt. 8^{va}*  *If 12, 2, 3, or 5* **F \sharp and E** *If 10*  *If 9* **Skip repeat and continue to final measure** 