

***Duo for Melodic Improvisers***

**Russell Wimbish**

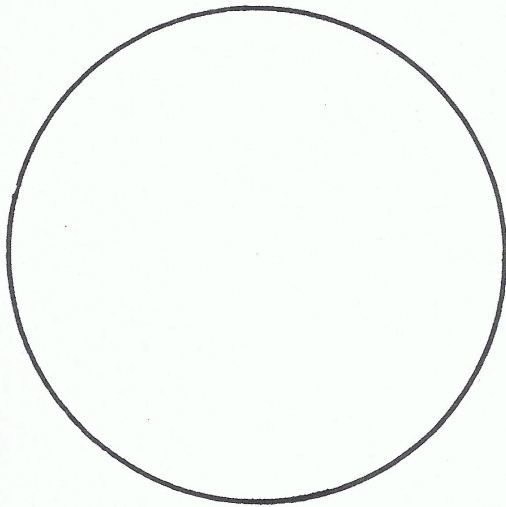
PhD Music  
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## Duo for Melodic Improvisers

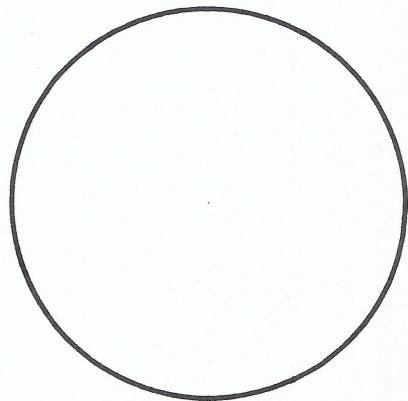
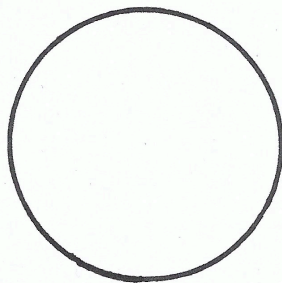
1. To be played by any two instruments, each represented by a circle on either the right or left-hand side of the page.
2. Times given correspond to the point at which each section begins.
3. The piece ends at 5 minutes and 35 seconds.
4. Times are approximate.
5. Players are to improvise melodically. That is to say, performers should aim to present a clearly discernible melodic line. Extended techniques and unconventional timbres are allowed *so long as they are in service of the melodic line*.
6. The size of each circle represents the degree to which the material one performs functions as either featured melody or accompaniment. Therefore, the larger circle indicates the dominant performer. For the smaller circle, as the size increases, so does the prominence of the accompaniment. Circles of the same size indicate that both players are featured equally.
7. Sizes are not approximate and are meant only to suggest levels of dominance and accompaniment.
8. Dynamics are chosen by the performers.
9. Dynamics may be pre-planned or chosen freely during performance.

p.1

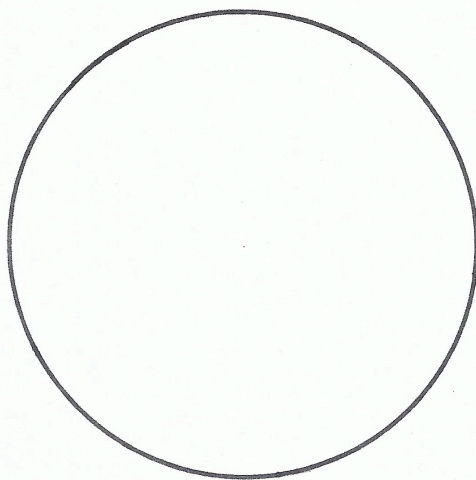
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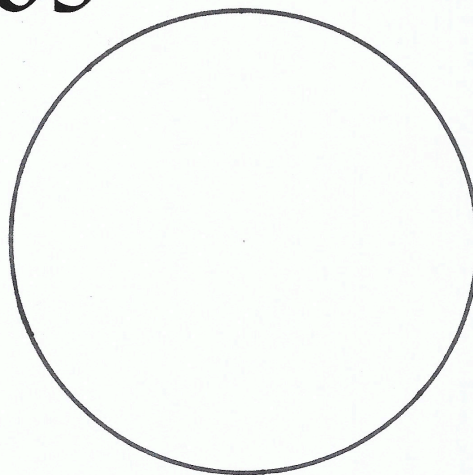
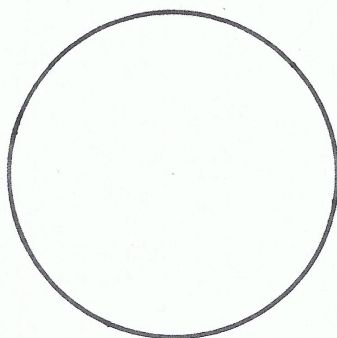
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**:50**

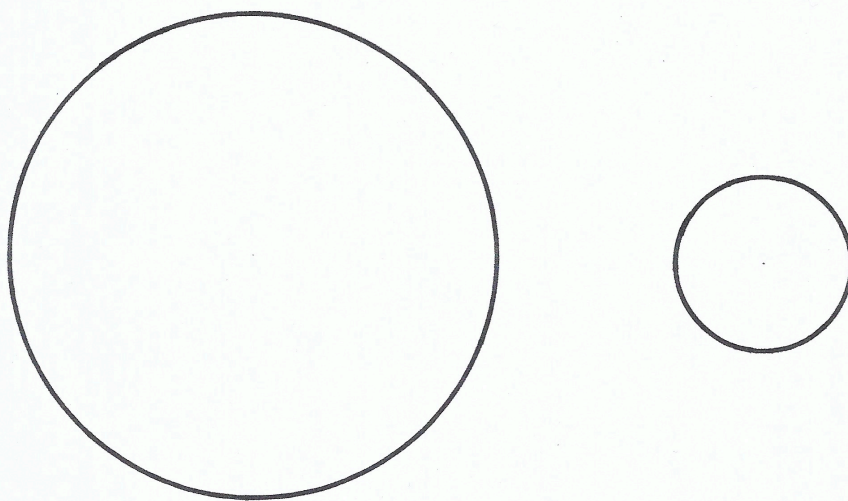


**1:05**

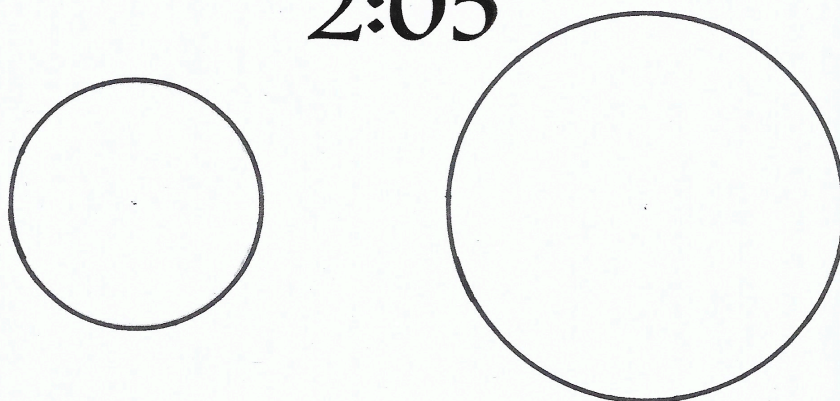


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1:40



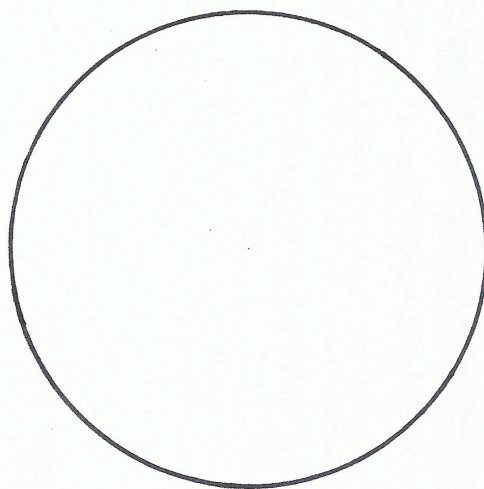
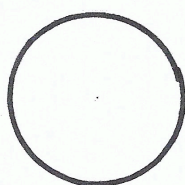
2:05



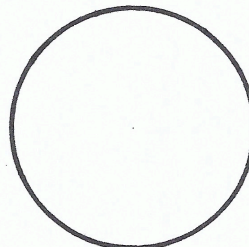
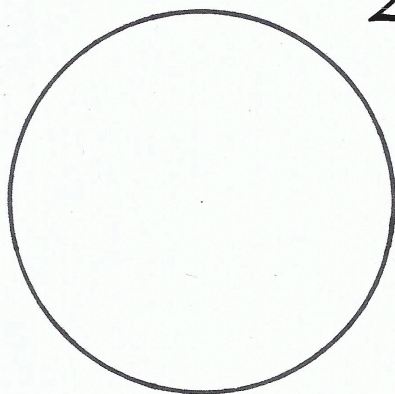


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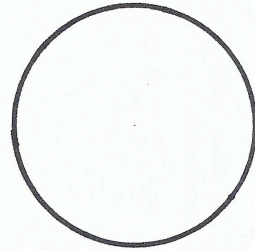
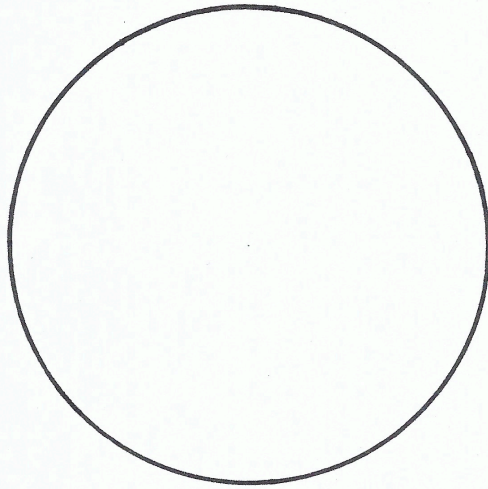
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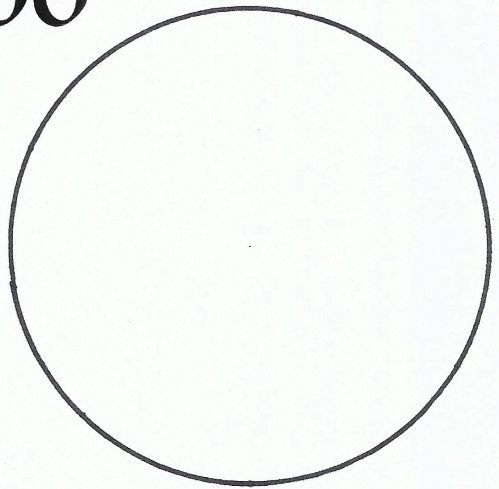
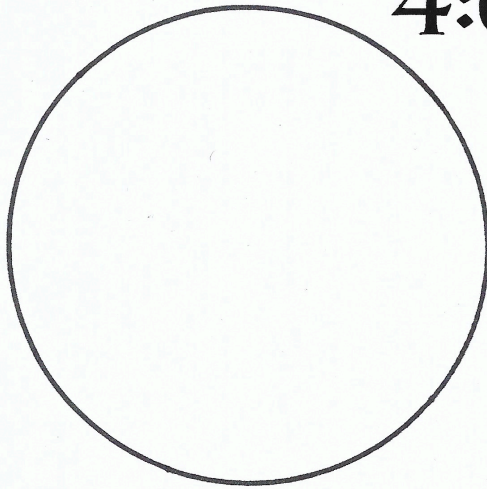
**2:50**



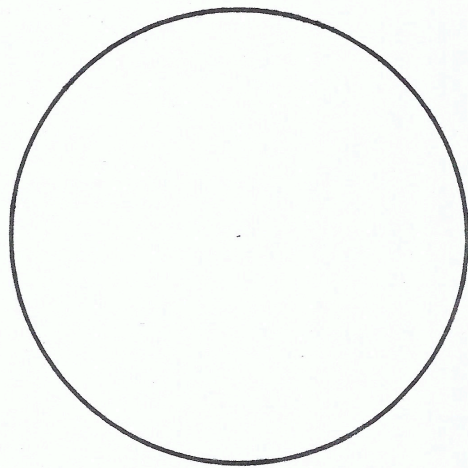
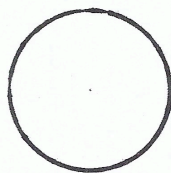
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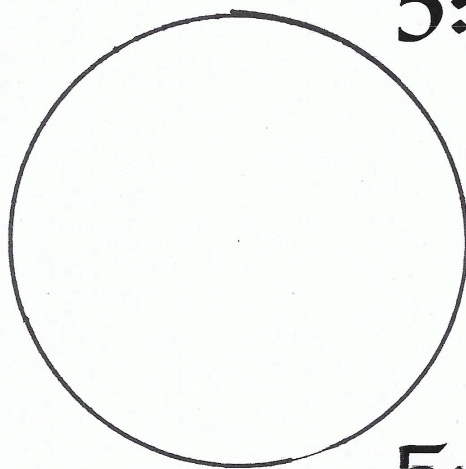
**4:00**



4:25



5:10



5:35



### **Practice suggestions**

Experienced improvisors may find that the greatest challenge of this piece is adhering to the points in which one must shift between a dominant or supporting role. Rather than following intuition and letting improvised ideas and interactions develop organically, the performers' interactions are regulated by the score's temporal boundaries. For this reason, when rehearsing, I suggest full run-throughs of the piece without stopping to address or discuss musical interactions, perceptions of dominant and supporting roles, and missed cues. This will help orient the performers with the temporal progression of the score which, once accustomed to, will begin to feel natural.

Performers are strongly discouraged from deciding upon tonal or rhythmic strategies prior to performance. An important part of this piece is the real-time creation of and reaction to melodic content. It is my feeling that pre-establishing a tonality or metre, when combined with the score's regulation of the improvised interactions, adds a level of predictability that has little aesthetic value. Rather, I encourage taking risks and exploring sounds and ideas as they occur. Atonality, polytonality, and even moments of serendipitously created tonal coherency are all acceptable and encouraged. 'Playing it safe' is not.