

# Violin I

# pizzifrolic

Kay Pech

1 **Pizz.** 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20

*f*

**21** encourage performers to trade 4s  
A m improvise arco solo over pizz. background

21-32 open to as many solos as possible: 12 bar blues

21 Background 22 23 24 25 26 27 28

*mp*

29 E7 30 31 A m 32 33 **33** 34 35 36

*f*

37 38 39 40 X = RH tap on shoulder

*f* *mp* *f* *ff*

Violin II

pizzifrolic

Kay Pech

1 2 3 Pizz. 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21 22

21 improvise arco solo over pizz. background

A m

Background mp

21-32 open to as many solos as possible: 12 bar blues

23 24 25 26 27 28 29 30

D m A m E 7

31 32 33 34 35 36 37 38

A m

33

f

X = RH tap on shoulder

39 40

f ff

# Viola

# pizzifrolic

Kay Pech

1 **Pizz.** 2> 3 4 5 2 7 8 9

*f*

10 11 12 13 14 15 4 4 16 4

17 0 18 4 2 4 2 19 20 **A m** (21) **improvise arco solo over pizz. background** 22 23 24

*mp* or slap on fingerboard

**D m7** 25 26 **A m** 27 28 **E7** 29 30 **A m** 31 32

21-32 open to as many solos as possible: 12 b ar blues

(33) 34 35 36 37 X = RH tap on shoulder 38 39

*f* *mp* *f*

40

*f* *ff*



# Pizzifrolic

Moderato (♩ = c. 108)

Violin I

Violin II

Viola

Cello

Double Bass

1 Pizz. *f*

2 >

3 Pizz. *f*

4

5

6 >

7 >

8 >

Detailed description: This is a musical score for a piece titled "Pizzifrolic" in Moderato tempo, with a metronome marking of approximately 108 beats per minute. The score is written for five string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in common time (C) and features a pizzicato (pizz.) texture. The first measure (1) is marked with a forte (*f*) dynamic and a pizzicato instruction. The second measure (2) has an accent (>) over the first note. The third measure (3) is marked with a forte (*f*) dynamic and a pizzicato instruction. The fourth measure (4) is marked with a forte (*f*) dynamic. The fifth measure (5) is marked with a forte (*f*) dynamic. The sixth measure (6) has an accent (>) over the first note. The seventh measure (7) has an accent (>) over the first note. The eighth measure (8) has an accent (>) over the first note. The score is divided into measures by vertical bar lines, and the instruments are labeled on the left side of the page.

Pizzifrolic

Musical score for Pizzifrolic, measures 9-16. The score is arranged in five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 9-16 are marked with measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 above the staves. The key signature is one sharp (F#), and the time signature is 4/4.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and accents (>). The Viola and Violoncello parts include pizzicato markings (>).

Violin I and Violin II parts are in treble clef. Viola and Violoncello parts are in bass clef. Double Bass part is in bass clef.

# Pizzifrolic

21-34 open to as many solos as possible: 12 bar blues in a minor  
 improvise arco solo over pizz. background  
 chord symbols appear in all parts: very basic progression  
 encourage performers to trade 4s

21

A m

17 18 19 20 21 22 23 24

Vln. I *mp*

Vln. II *mp*

Vla. *mp*  
 play pizz. "comp" pattern or slap on fingerboard

Vc. *mp*  
 cello: play bass line or slap on fingerboard

D.B. *mp*

Pizzifrolic

Musical score for Pizzifrolic, measures 25-32. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score includes chord changes and fingerings for the first violin part.

Measures 25-32:

- Measure 25: Vln. I starts with a Dm7 chord. Vln. II has a whole note D. Vla. has a whole note D. Vc. has a whole note D. D.B. has a whole note D.
- Measure 26: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole rest. Vc. has a whole note D. D.B. has a whole note D.
- Measure 27: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole note D. Vc. has a whole note D. D.B. has a whole note D.
- Measure 28: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole rest. Vc. has a whole note D. D.B. has a whole note D.
- Measure 29: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole note D. Vc. has a whole note D. D.B. has a whole note D.
- Measure 30: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole rest. Vc. has a whole note D. D.B. has a whole note D.
- Measure 31: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole rest. Vc. has a whole note D. D.B. has a whole note D.
- Measure 32: Vln. I continues with eighth notes. Vln. II has a whole note D. Vla. has a whole rest. Vc. has a whole note D. D.B. has a whole note D.

Chord changes and fingerings for Vln. I:

- Measure 25: Dm7
- Measure 27: Am
- Measure 29: E7
- Measure 31: Am

Fingerings for Vln. I:

- Measure 29: 1 2 | 1 2 4
- Measure 30: 1 2 | 1 2 4
- Measure 31: 1 2 4

Pizzifrolic

33

Musical score for measures 33-38, titled "Pizzifrolic". The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 2/4 time. Measure 33 is circled and labeled "33".

**Vln. I:** Starts with a forte (*f*) dynamic. Measures 34-38 contain eighth-note patterns with accents.

**Vln. II:** Starts with a forte (*f*) dynamic. Measures 34-38 contain eighth-note patterns with accents. Includes the instruction "X = RH tap on instrument" above measure 38.

**Vla.:** Starts with a forte (*f*) dynamic. Measures 34-38 contain eighth-note patterns with accents. Includes the instruction "X = RH tap on instrument" above measure 37. Dynamics change to *mp* in measure 37 and *f* in measure 38.

**Vc.:** Starts with a forte (*f*) dynamic. Measures 34-38 contain eighth-note patterns with accents.

**D.B.:** Starts with a forte (*f*) dynamic. Measures 34-38 contain eighth-note patterns with accents. Includes the instruction "X = RH tap on instrument" above measure 37. Dynamics change to *mp* in measure 37.

Pizzifrolic

39 40

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *mp* *f* *ff*

*f* *ff*

*f* *ff*

*f* *mp* *f* *ff*

*f* *mp* *f* *ff*

X = RH tap on instrument

X = RH tap on instrument

Detailed description of the musical score: The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. It covers measures 39 and 40. The key signature has one sharp (F#). The time signature is 4/4. The score is written in a system with five staves. Measure 39 starts with a forte (*f*) dynamic. Measure 40 begins with a mezzo-piano (*mp*) dynamic, followed by a forte (*f*) dynamic, and then a fortissimo (*ff*) dynamic. The Viola and Violoncello parts have specific performance instructions: 'X = RH tap on instrument' above notes in measure 40. The Double Bass part also has 'X = RH tap on instrument' above notes in measure 40. The score includes various musical notations such as slurs, accents (>), and rests.

# STATE CONTEST ADJUDICATOR COMMENT SHEET

(Make a copy of this sheet and staple to composition)

Composition Title Pizzifrolic  
Composer's Pen Name Freddie Fingerblister Division 7  
Do Not use real name  
Age adult School Grade \_\_\_\_\_ # measures 45  
Computer Program Used (if applicable) Finale 2005

Cute little 12-bar (minor) blues which gives soloists a change to improvise. Not a lot of "composition" here, and only three chords (appropriate to a blues, of course--although variations are possible). Your string textures, with their contrary motion (m.7, etc.) and imitation (m.9, etc.) are very effective. The intro, (ms.1-20) as well as the coda, might have been more varied harmonically. If you don't know the third (pizzicato) movement of Tchaikowsky's Symphony no.4, you will enjoy it!

Judge Signature

*Richard Grayson*

Date

4/28/05

Please print your name here:

RICHARD GRAYSON

Please make a copy of this sheet and keep in case compositions are lost and we need your comments.

# STATE CONTEST ADJUDICATOR COMMENT SHEET

(Make a copy of this sheet and staple to composition)

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Composer's Pen Name Freddie Fingerblister Division 7  
Do Not use real name  
Age adult School Grade \_\_\_\_\_ # measures 45  
Computer Program Used (if applicable) Finale 2005

Dear Freddie,

Congratulations on a fun piece that allows string students to try improvising in a "safe" environment, away from the competition of those guitar players, piano players who are always so much better at first at that kind of thing.

My favorite moments in the piece are the echoic, canonic m9-12, m41-43. It would be delightful to hear this effect explored more somehow during the piece.

Also, your skilled voicing of the chords in m 15-17 is very effective.

The way the phrases hand off on the same pitch from section to section in m33-36 is great.

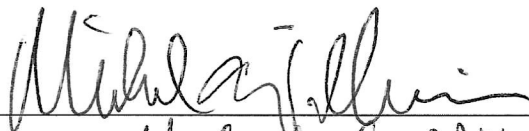
I couldn't hear the tapping in the recording clearly, so couldn't really judge if it is effective, what did you think? Would col legno battuto be better? Or hitting with the bow but still hitting hair first so some tone may happen too? Just some ideas for further sound exploration.

As a suggestion for further pieces, I'd continue to explore the idea of improvisation with string players. Even in an atonal or arhythmic context, they can improvise safely and successfully.

It sounds as if you could develop a minimalist "bed" for improve quite easily, or perhaps an aleatoric accompaniment (tonal would be fine, or atonal) for improv, etc. Your ideas will be much better still.

I look forward to hearing your next work!

Judge Signature



Date

April 2005

Please print your name here:

Michael S. Williams

Please make a copy of this sheet and keep in case compositions are lost and we need your comments.

# Cello

# pizzifrolic

for CMI 2005

Kay Pech

Moderato (♩ = c. 120)

1 2 Pizz.<sup>3</sup> Am 4 5 2

7 Am 8 9 10 E7 11 Am 12 f

13 Am 14 Dm

19 Am 21 E7 22 Am 23

24 25 26 27 Am or slap on fingerboard 28 29 30

improvise arco solo over pizz. background

31 Dm7 32 Am 33 E7 34 Am 35 36 37 Am 38

39 2 41 42 43 X = RH tap on shoulder 44 45

46 X = RH tap on shoulder 47 48

f mp f

mp f ff