

Riffing on Ka

soprano saxophone
violin
electric guitar
acoustic bass guitar
piano

Anthony Caulkins

Riffing on Ka

for improvising ensemble:

soprano saxophone

violin

electric guitar

acoustic bass guitar

piano

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Duration: 6 – 15 minutes

Performance Notes:

- The piece is divided into six panels, labels with rehearsal letters. Each panel contains an environment for an improvisation, followed by a ritornello.
- Entrances of each ritornello are to be cued by a single performer within the ensemble. This performer will take on the role of the group leader to cue sections within the piece.
- Written directions for each improvisational environment are written at the approximate temporal point, relative to the space given, at which they are supposed to enter. (i.e. directions given towards the beginning of the section apply earlier than directions given later in a section).
- Sections **B**, **D**, and **F** have written music that is meant as a stylistic template and should be improvised around.
- The final ritornello has the same rhythmic content as all of the others, but pitch content is left entirely up to the players.

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A

improvise sparsely in response to the bass

improvise sparsely in response to the bass

improvise sparsely in response to the bass

introductory improvisation, recitative style, wandering

improvise sparsely in response to the bass

♩ = 108

S. Sx.

Vln.

E.Gtr.

Bass

Pno.

B

Riffing on Ka

solis with violin, like Jimi Hendrix (come in third time through)

solis with sax, like Jimmy Page (come in second time through)

S. Sax.

Vln.

E. Gtr.

Bass

Pno.


S. Sax.

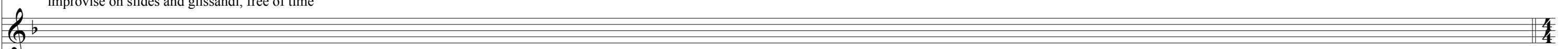
Vln.

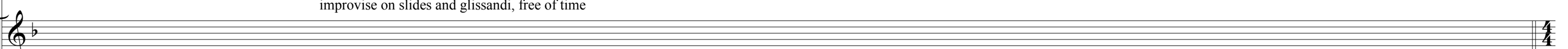
E. Gtr.

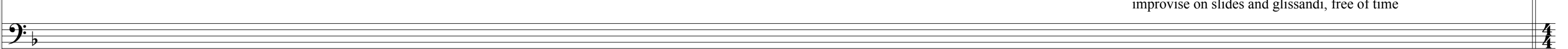
Bass

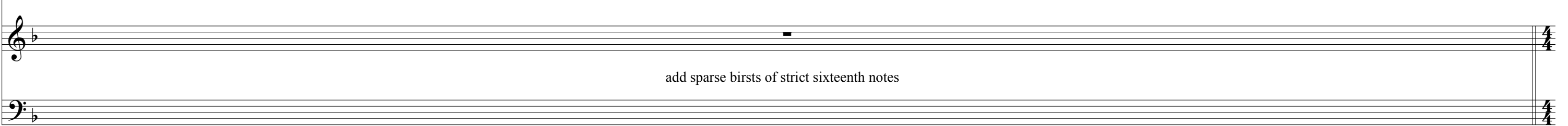
Pno.

S. Sx. 

Vln. *improvise on slides and glissandi, free of time* 

E.Gtr. *improvise on slides and glissandi, free of time* 

Bass *improvise on slides and glissandi, free of time* 

Pno. *add sparse bursts of strict sixteenth notes* 

S. Sx. 

Vln. *f* 

E.Gtr. *f* 

Bass *f* 

Pno. *f* 

D

improvise long notes, in an rhyhtm, using these pitches.

S. Sax.

Vln. *p*

E.Gtr. *sfz*

Bass *p*

Pno.

Solo with high clusters and shimmering runs

S. Sax. *f*

Vln. *f*

E.Gtr. *f*

Bass *f*

Pno. *f*

E

improvise very fast and noisy bursts, build in noise and intensity over time (follow the style of the guitar)

S. Sax.

improvise very fast and noisy bursts, build in noise and intensity over time (follow the style of the guitar)

Vln.

improvise very fast and noisy bursts, build in noise and intensity over time (ensemble leader)

E. Gtr.

Wait for intensity to build between guitar, violin, and sax, then come in and with noisy bursts building in intensity

Bass

Improvise loud sixteenth note octaves in the upper register

Pno.

Wait for intensity to build between guitar, violin, and sax, then come in and with noisy bursts building in intensity

Pno.

S. Sax.

Vln. *f*

E. Gtr. *f*

Bass *f*

Pno. *f*

Pno.

F

S. Sx. *f*

Vln. *f*

E.Gtr. *f*

Bass *f*

Pno. *f*

The first system of the score includes five staves. The S. Sx. staff has a treble clef and a key signature of one sharp (F#). The Vln., E.Gtr., Bass, and Pno. staves have a bass clef and a key signature of one flat (Bb). The S. Sx. staff begins with a circled 'F' in a circle. All staves start with a forte (*f*) dynamic. The Vln., E.Gtr., and Bass staves have a fermata over the first measure. The Pno. staff has a fermata over the first measure of the bass line. The music consists of eighth and sixteenth notes with various articulations like accents and slurs. Fingerings (5 and 3) are indicated in several places.

S. Sx. play rhyhtm with any pitches

Vln. *f* play rhyhtm with any pitches

E.Gtr. *f* play rhyhtm with any pitches

Bass *f* play rhyhtm with any pitches

Pno. *f* play rhyhtm with any pitches

The second system of the score includes five staves. Each staff begins with the instruction 'play rhyhtm with any pitches' and a forte (*f*) dynamic. The S. Sx. staff has a treble clef and a key signature of one sharp (F#). The Vln., E.Gtr., Bass, and Pno. staves have a bass clef and a key signature of one flat (Bb). The notation is primarily rhythmic, consisting of eighth and sixteenth notes with slurs and accents. Fingerings (5 and 3) are indicated in several places.