

Music for Two Violas, Two Basses, and Yoga Class

Andrew Yoon
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Directions for all players:

With the exception of the introduction, the music is entirely improvised within six different improvisational modes. In which mode each musician plays is determined by the musician according to either the yoga participants' apparent reaction to the yoga or the musician's personal response to the yoga and the yoga instructor. Each musician is to choose which mode to play in at any given moment independently of the other players. The six modes are as follows: **Inhaling**, **Exhaling**, **Meditating I**, **Meditating II**, **Striving**, and **Releasing**. The appropriate times to use each of these modes are outlined below:

Inhaling – Often when the instructor specifically tells the yoga participants to inhale together, or when an inhalation not specifically instructed seems important, or sometimes even when the musician inhales. This mode consists of just 1 note played before moving on to another mode (most frequently the Exhaling Mode).

Exhaling – Often when the instructor specifically tells the yoga participants to inhale together, or when an inhalation not specifically instructed seems important, or sometimes even when the musician inhales. This will often (but not necessarily always) be preceded by playing in the Inhaling Mode. This mode consists of just 1 note played before moving on to another mode.

Meditating I – When the musician feels that a calm, meditative texture is most appropriate to the actions of the yoga participants and the instructor. This and Meditating II will be by far the most commonly used modes.

Meditating II – When the musician feels that a meditative texture slightly elevated in intensity is most appropriate to the actions of the yoga participants and the instructor. This and Meditating I will be by far the most commonly used modes.

Striving – When the yoga is particularly strenuous for the participants or when the instructor becomes more energized. This will usually (but not necessarily always) be followed by the Releasing Mode.

Releasing – For moments of catharsis or releasing of stress visible in the yoga participants or in the instructor.

At no point should any perceptible beat or meter be present in the music.

Dynamics are *ad lib* but should generally be soft and should respond in intensity to the yoga.

Mutes should be used at the discretion of the musicians. Mutes may be applied or removed during performance at any time.

During performance each player is encouraged to invent at least one new musical element to add to the music such that each performance is slightly modified to better conform with the environment.

Introduction (optional)

This optional introduction may be used while the yoga participants are entering the space and preparing for the session. If used, it will begin at the discretion of the musicians or the yoga instructor. The introduction is to end and lead directly into the body of the music when the yoga session begins at the discretion of the instructor. The instructor may agree on a cue with the musicians such as verbally announcing “Let’s begin.”

Viola I: Tacet

Viola II: Tacet

Bass I:

Play among these two notes very softly.
Brief rests may be taken as long as the other bassist is not resting already.



Bass II:

Play among these two notes very softly.
Brief rests may be taken as long as the other bassist is not resting already.

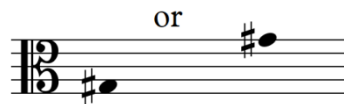


Viola I

Modes

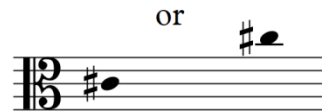
Inhaling

Play on one of these pitches, imitating the sound of inhaling. After playing one note move on to another mode, usually (but not necessarily always) the Exhaling Mode.



Exhaling

Play on one of these pitches, imitating the sound of exhaling. After playing one note move on to another mode.



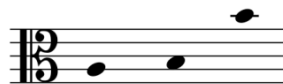
Meditating I

Play among these pitches at the indicated frequencies. The mood should be very relaxed and meditative. Brief rests may be taken while in this mode so long as at least one other musician is still playing.



Meditating II

Play among these pitches at the indicated frequencies. The mood should be very relaxed and meditative.



Striving

Play generally ascending arpeggios freely from among these pitches. The arpeggios should vary widely in speed and dynamics.

Crescendos may be appropriate depending on how intense the atmosphere of striving is. The result should be a feeling of striving toward something.



Releasing

Play this note once at a fairly long length. It should feel as though releasing a great amount of tension and stress. After playing this note move on to another mode.

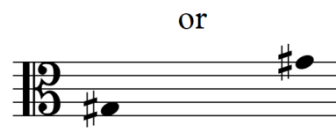


Viola II

Modes

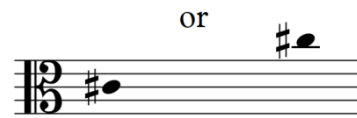
Inhaling

Play on one of these pitches, imitating the sound of inhaling. After playing one note move on to another mode, usually (but not necessarily always) the Exhaling Mode.



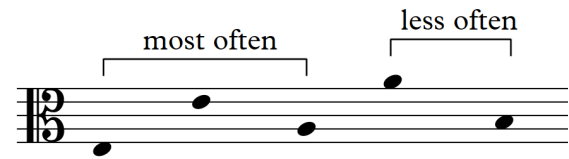
Exhaling

Play on one of these pitches, imitating the sound of exhaling. After playing one note move on to another mode.



Meditating I

Play among these pitches at the indicated frequencies. The mood should be very relaxed and meditative. Brief rests may be taken while in this mode so long as at least one other musician is still playing.



Meditating II

Play among these pitches at the indicated frequencies. The mood should be very relaxed and meditative.



Striving

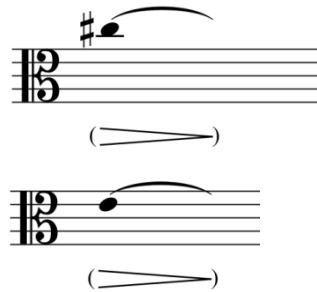
Play generally ascending arpeggios freely from among these pitches. The arpeggios should vary widely in speed and dynamics.

Crescendos may be appropriate depending on how intense the atmosphere of striving is. The result should be a feeling of striving toward something.



Releasing

Play one of these notes once at a fairly long length. It should feel as though releasing a great amount of tension and stress. After playing this note move on to another mode.

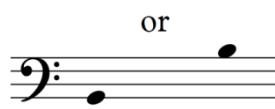


Bass I

Modes

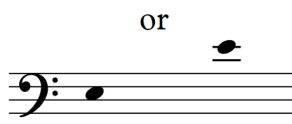
Inhaling

Play on one of these pitches, imitating the sound of inhaling. After playing one note move on to another mode, usually (but not necessarily always) the Exhaling Mode.



Exhaling

Play on one of these pitches, imitating the sound of exhaling. After playing one note move on to another mode.



Meditating I

Play among these pitches in a very tranquil and meditative manner. Brief rests may be taken while in this mode so long as at least one other musician is still playing.



Meditating II

Play among these pitches in a tranquil and meditative manner with slightly elevated intensity. Occasionally play the short melodic fragment written, sustaining on the last note before returning to the primary set of pitches.



Striving

Play from these pitches (treating the double stop separately from the other two notes alone.) The low A may be either fingered or open. Depending on the intensity of the yoga, crescendos may be appropriate. A feeling of striving should be achieved.



Releasing

Rest for an appropriate amount of time before moving on to another mode.

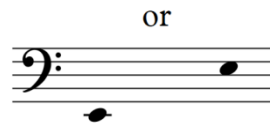


Bass II

Modes

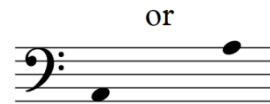
Inhaling

Play on one of these pitches, imitating the sound of inhaling. After playing one note move on to another mode, usually (but not necessarily always) the Exhaling Mode.



Exhaling

Play on one of these pitches, imitating the sound of exhaling. After playing one note move on to another mode.



Meditating I

Play among these pitches in a very tranquil and meditative manner.



Meditating II

Play among these pitches in a tranquil and meditative manner with slightly elevated intensity. Occasionally play the short melodic fragment written, sustaining on the last note before returning to the primary set of pitches.



Striving

Play from these pitches (treating the double stop separately from the other two notes alone.) The lone A may be either fingered or open. Depending on the intensity of the yoga, crescendos may be appropriate. A feeling of striving should be achieved.



Releasing

Rest for an appropriate amount of time before moving on to another mode.

