

Concerto in B-flat major

for Vuvuzela and Orchestra

by John-Luke Mark Matthews

Solo Vuvuzela part for players who can't read music

Just because the vuvuzela is somewhat limited in pitch doesn't mean that it is also limited in the other musical parameters. You are still expected to have rhythmic precision, musical memory, and physical endurance for this concerto. The bolded numbers below refer to measures the conductor might call out during rehearsals.

Alright, so there is going to be an introduction for just the orchestra, and soon they will come to dwell on a chord that really sounds like it needs another chord after it. That's your cue to come in. [17] To the best of your ability, you will play the rhythms you heard in the orchestral introduction. [33] Then, there will be a transition to [45] a more lyrical theme, and you will make an effort to play without drowning out the woodwinds and pizzicato strings. [**pick-up to 62**] Still, the orchestra will get tired of this and play a few chords in a key that sounds somewhat out of left field. At this point feel free to more or less improvise on the rhythms you've played before. After some random mutterings from sections of the orchestra ([69] strings, [76 or **one before 77**] woodwinds, [**pick-up to 81**] brass), the orchestra as a whole will build up from soft to loud a very unpleasant chord, and then the two trumpets will hold two notes of it and go back down to soft. [**pick-up to 104**] Then the left-field chords come back and that's your cue to play the lyrical theme. The transition to the lyrical theme [123] will now be used as the transition out of the lyrical theme and into [128] a reprise of the introduction. But when they get to the chord that sounds like it needs another chord after it and they dwell on it, you will be silent. [150] They will repeat that gesture, and again, you'll be silent. [166] Then that gesture for the third time [175] will prompt one of the trumpeters to step forward and act as if this was a trumpet concerto. But this is a vuvuzela concerto, so you will assert your solo role, at which the trumpeter will back down. However, [213] the other trumpeter will play a trill, cuing the rest of the orchestra to cut you off.

For the slow movement, the strings will play a chord that sounds like it comes from the deepest recesses of the mind. The winds will play some chords a bunch of times. After each of those times, imitate them.

The last movement is a rondo form, which we can chart as ABACABA. You will only play during the A sections, using the same rhythm as the "French" horns.