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SURVEY OF A WOVEN LANDSCAPE

RAYMOND TIMOTHY EVANOFF

A portfolio of compositions and commentary submitted to
the University of Huddersfield in partial fulfillment of the
requirements for the degree of Doctor of Philosophy

The University of Huddersfield

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Abstract

This research project consists of a portfolio of musical compositions and an accompanying commentary on these works. It was undertaken from the fall of 2009 to the summer of 2012. I am concerned in this project with developing a wide range of musical materials to serve as a pool of resources that I may draw upon when composing. I engage with these materials in a painterly fashion, repeatedly reworking them with respect to their physical reality much like a painter reshapes an image on canvas. I cultivate different emphases within materials — such as the tactility of sound production, superimposed rhythmic layers, and stasis — to explore diverse musical functionalities. I interweave common source materials to create extensive networks of relationships within and across individual pieces. These relationships lead to composite and multipartite structures built from material inter-references. Transferring materials into different contexts allows me to develop the same musical idea in multiple directions, leading to a diversity of forms and durations, from five-second solos isolating a specific gesture to twenty-plus minute pieces incorporating a range of instrumental groupings and material combinations. This diversity is most evident in *An Incomplete Survey of the Act of Impingement*, an extended project integrating a variety of materials, structures, and independent compositions into a composite whose interconnections allow for multiple programming possibilities. My understanding of such interconnection between heterogeneous elements is extended through resonance with the work of other artists and philosophers: for instance, Gilles Deleuze's and Felix Guattari's concept of the rhizome, Anthony Braxton's interwoven musical system, Ben Marcus's approach to organizing and categorizing his writings, and Matthew Ritchie's multimedia installations. The materials and methodologies cultivated in this project provide a foundation for future developments in my work.

Portfolio Compositions

An Incomplete Survey of the Act of Impingement (2010-12)

An Incomplete Survey of the Act of Impingement: Text (2010-12) — 22'

flute (+ piccolo)/oboe (+ english horn)/clarinet (E \flat + bass)/saxophone (soprano + baritone)/piano (+ celesta)/percussion/violin/viola/cello

The Present Vehicle of Impingement (2012) — 1'25"

piccolo/oboe/clarinet (E \flat + bass)/baritone saxophone/piano (+ celesta)/marimba/violin/viola/cello

An Expanded Index of Poses and Motions (2010-12) — 45"

violin

Nonsuperfluous Irregulars and Vacillations (2012) — 5'

piccolo/violin/celesta/glockenspiel

An Exceedingly Clear Absolution Engine (2012) — 5'20"

piccolo

A Tight Inquiry Container of Diversification (2011) — 3'45"

E \flat clarinet/english horn/soprano saxophone/piano/percussion/violin/viola

Interpolations Hewn From a Choice Machine (2011) — 2'45"

flute/violin/piano

A Conjunct Series of Interpolations (2011) — 15"

flute

A Series of Postures (Piano) (2011) — 1'

piano

A Series of Postures (Clarinet) (2011) — 1'30"

clarinet (E \flat + bass)

All of the Inquiries I Can Offer Right Now (2011) — 4'30"

clarinet (E \flat + bass)/piano

Scenes of Disassemblage and Coalescence (2011) — 3'30"

violin/cello

A Partial Taxonomy of Condensations (2011) — 1'15"

cello

Retrospections series (2009-10)

An Index of Poses and Motions (Retrospection No.4) (2010) — 25"

violin

Things to Keep Us Safe (Retrospection No.3) (2010) — 2'
guitar (acoustic + electric + 5-string banjo)

A Failure to Rectify is Itself a Transformation (An Equation of the Hands) (2010) — 1'15"
piano

Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated Sounds): A Florilegium (2009-10) — 6'10"
soprano saxophone

Diagrams series (2009-10)

Diagram of a Polymathic Persona/Diagram of a Failure to Diversify (2009-10) — 9'
alto flute/B♭ clarinet/piano/violin/cello

Diagram of a Little Less Than Everything (2009) — 1'15"
B♭ clarinet/violin

Diagrams of a Paired and Inseparable Pair (2009) — 3'30"
B♭ clarinet/cello

1.0: Introduction — Attempting a Vivisection

I have always tended to view my work from the inside, as a participant. My compositional approach is oriented from the ground up: I develop my music brick by brick, one piece at a time. The elements which populate my compositions have all been identified and constructed through the compositional process itself, irregardless of size: both individual moments in my music and broad aesthetic concerns have been constructed through the working process. My work has been formed through an engagement with my compositional process and its principle subject, my materials. A discussion of my music continually returns to these elements.

Discussing my work's materials requires me to make distinctions. I must separate and categorize their considerations, motivations, and functions, so that they may be better understood individually as well as in relation to each other. While this is not necessarily undesirable, it is partially fallacious: developing my music from the bottom up means that the reality of material precedes, and therefore supersedes, any such conditions or categorizations through which I understand that material. The tools I examine my music with are not descriptions of an objective, immutable reality. They are agents to further understanding. This attitude has parallels in Gilles Deleuze's and Felix Guattari's attitude towards philosophy, aptly summarized by Brian Massumi as, "The question is not, Is it true? But, Does it work?"¹

My examinations of my work are vivisections: they are operations on a living thing. My music remains in a state of growth and change. It is an ongoing process that often disregards my preconceptions as it evolves. Its regular departure from what I know of it makes it both a worthwhile pursuit and resistant to analysis. I am able to say a lot about my music at this point in

¹ Massumi, B., *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari* (Cambridge & London, 1992), 8. See "4.1: Deleuze and Guattari — 'Does it work?'" for more connections between Deleuze and Guattari's system of thought and my own.

its development, but it is important to acknowledge the work's will towards transformation. Its capacity to redefine itself is one its greatest assets, because this capability allows it to grow while reincorporating its past. My materials are continually reemployed to new ends. They are perpetually remade.

1.1: Musical Material

Given that my music is driven by my materials, an understanding of it must start with these concrete elements. Musical material can take many forms, but I prefer material that is corporeal: that is, the literal substance of sonic configuration. I am disposed to work with the materiality of music. This perspective leads me to prefer solidified musical figures as my subject matter and my point of reference. I conceive of working with musical inscription in the manner that a painter or a collage artist conducts their craft: it is a direct engagement with physical reality. As the painter Franz Kline described it, "I love the idea of the thing happening ... through the painting of it, the form of the black or the white come about in exactly that way, plastically."²

This outlook leads me to refer to prior works of mine during the compositional process. I select passages from these works and then rework them according to my sense of their substantiality: they are pulled apart, compressed, distended, pushed together, etc. My musical material is a tangible entity, and I work with it by palpably engaging its identity.³ My compositions emerge through this exchange between myself and the materials; they are constructed through the working process.⁴

² Sylvester, D., *Interviews with American Artists* (New Haven and London, 2001), 63.

³ A prime example of this may be seen in the latter half of "3.4.1.3: *Scenes of Disassemblage and Coalescence* — Part 2."

⁴ "[Philip] Guston described the ... works of artists who stimulated him as 'living organisms' and the painting process as a dialogue with the picture," (Hess, B., author, and Grosenick, U., ed. *Abstract Expressionism* (Köln, 2006), 74.)

My perspective on musical material is evidenced in the physical reality of my compositional methodology. My working process relies on scissors and tape as much as it does on pencils and paper: through-composed figures are often cut up, recombined, reordered, and redistributed as I write. This literally hands-on activity reflects my sense of my music's materiality. Composing in this way increases my connection to the music, since the physical act of cutting and rearranging facilitates a palpable relationship to my musical ideas as I work them into fruition. My methodology is thus connected to my understanding of musical material. I would liken this relationship between my sense of materiality and my working method to that found in the Abstract Expressionist painters, who also developed working methods which reflected their preoccupation with the physical reality of their materials.⁵ For example, Jackson Pollock once described his painting process as follows:

I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting.⁶

Just as Pollock's working method enhanced his connection with the reality of his paintings, so does my process of cutting and physically reordering connect me to my musical compositions. This is how my perspective on musical material impacts the way I compose.⁷

This preoccupation with music's materiality also leads me to perpetually reengage with my compositional past. I select materials from prior works of mine to serve as the starting point for a new piece. This allows me to refer to concrete musical figures when beginning a composition. These figures are then subjected to my process of cutting, pasting, juxtaposing, and dis- and re-assembling as they are mined and scrutinized for new possibilities. Continually reengaging with

⁵ Chilvers, I., ed., *The Concise Oxford Dictionary of Art and Artists*, 3rd edn. (Oxford and New York, 2003), 4.

⁶ Hess and Grosenick, *Abstract Expressionism*, 36.

⁷ "4.2.2: Other Rhizomatic Artists" details further parallels between my compositional approach and those found in the visual arts.

my materials in this way bestows them with a personal history: they come to possess their own identity and associations. This heredity influences their development, although it may be drastically deviated from given the proper conditions.⁸ The strains of material generated from this process are intertwined throughout my compositions, and their specific manifestation, or lack thereof, in an individual piece defines that work. Each composition may recast some of these materials, build upon others, and neglect others still. The constant presence of these materials bridges the gaps between individual compositions, unifying them.

Engaging with musical material in this way leads me to develop other musical considerations. Aspects such as form and duration emerge from my materials. Such larger considerations may themselves become subject matter for future compositions. As they mature, they become independent of their origins. They break off from their original context. They mutually inflect and interact with my music's other constituents. Their independence allows them to reciprocally influence local-level materials. Such broader musical considerations thus emerge from engaging with concrete materials, but develop into their own strata. Duration provides a particularly-apt illustration of how material influences other aspects of my music.

1.1.1: Material and Duration

I tend to use concise durations. There are several reasons for this. My predilection for shorter durations is to a degree simply a matter of personal preference. I have always had an affinity with smaller-scale artworks: for example, Joseph Cornell's boxes, Anton Webern's string quartets, and

⁸ For instance, transferring material developed in one particular context to an exceedingly different one can dramatically reshape that material's form or function. An example of this may be seen in my collision rhythms, which changed dramatically when they were moved from an ensemble setting to that of a monophonic solo instrument. See "2.1: Collision Rhythms" for more.

Gertrude Stein's *Tender Buttons*.⁹ Such a scale simply resonates with me. This is partly due to the fact that smaller scales facilitate the apprehension of an object's entirety. I find the unifying effect of this perspective to be immensely potent. Smaller scales also highlight local-level elements: removing musical material from a larger context accentuates that material's individuality. This directs one's attention towards the uniqueness of the music and allows that uniqueness to come to the fore.

I began using concise durations as a way to isolate and observe individual musical materials. This concern with the immediate state of materials, rather than their role in a process or their capacity for development, led to a dramatic reduction in the functional scale of my music: all that became necessary for a musical statement to seem complete was the immediate expression of a sonic condition. This led me to view durations measured in seconds rather than minutes as both sufficient and viable. My desire to better understand my musical materials is what drove me to turn to this scale which accentuated their intrinsic identities. Through time, I have opened up to the unique possibilities that such a scale offers me for musical statement and compositional exploration.

Since utilizing short durations enables me to better observe my musical materials, these durations provide me with a compositional context within which I can develop the implicit identities found in my music. Concise durations allow me to assess and explore local aspects of my musical language — the sounds I use, and the immediate formations I place them in — without having to concern myself with the role of these sounds within a larger musical structure. This enables me to reflect on and evolve the immediacies of my music while removing considerations which may potentially detract from this focus. This self-reflective process is mirrored in the following statement by the

⁹ It is worth noting that I do not attribute my own utilization of smaller scales to my appreciation of them in others' work, but rather, my journey towards using smaller scales in my music has been accompanied by an increased appreciation of such a scale in the work of others.

percussionist Lê Quan Ninh on his inherently self-reflexive solo improvisations:

I have to repeat things that have been inscribed in me, little by little, during all these years of doing, even if doing is so often close to removing. I call these repetitions my figures obligées, some patterns that appeared once and that I remember. Why these ones and not some others? I don't know but I take the opportunity of playing alone to question these patterns and to feel how they move and how they are moved by the changing times. It's not exactly interpreting them because, finally, they are not so important: what is important is the transitions between them, the chink where inhabits [sic] the core of improvisation. I feel a tension towards being got rid of the figures obligées, where only the transitions would remain.¹⁰

Outwardly, concise durations provide me with a musical format which makes these concerns evident. The presence of these durations in my work is thus a product of my preoccupation with local-level materials.

1.1.1.1: *Things to Keep Us Safe (Retrospection No.3)*

My composition *Things to Keep Us Safe (Retrospection No.3)* (2010), a collection of six pieces for acoustic and electric guitar and 5-string banjo, illustrates the function unconventionally short durations play in my music. One of my principle concerns in this work was adapting touch materials, a type of musical material which emphasizes the inherent tactility of sound production, to plucked string instruments.¹¹ I composed this piece after having not written for plucked strings for several years, and was therefore initially concerned with redeveloping my language for these instruments. *Things to Keep Us Safe* was dramatically impacted by my preoccupation with its linguistic immediacies.

I developed my musical language for plucked strings in *Things to Keep Us Safe* by cultivating a pool

10 Vrba, P., and Ninh, L., 'Interview By Petr Vrba', *Le Quan Ninh*, January 2007.

www.lequanninh.net/v=textes&&cat=interview&id_texte=24&lang=en (15 May 2012).

11 The idea of material types in general and of touch materials in particular will be elaborated upon in "2.0: Material Types — A Personal Lexicon."

of linguistic types and gestural formations. I began with a few simple elements such as open strings, natural harmonics, and glissandi, and then developed these into a variety of distinct manifestations and combinations. The capacity of plucked string instruments to execute multiple actions simultaneously enabled me to further layer these individual techniques to create novel constellations. The vocabulary I developed through this process provided me with a resource I referred to while composing this piece. This vocabulary was rooted in the particular nature of plucked string instruments.¹²

The resultant pool of materials I developed was diverse. Their diversity disposed them to a relatively independent deployment. As a result, their implementation was concentrated on the local level. A broader discourse was de-emphasized, since placing material so intimately tied to and defined by its own immediate identity into a larger formal structure would have detracted from its fundamental attributes. A more conventional duration would have diverted focus away from the importance of the composition's immediate language, which was integral to my conception and development of the work.

Consequently, the piece's six constituent compositions are exceedingly short (three works around five seconds and three works around thirty seconds). This scale grew out of my preoccupation with the music's vocabulary: *Things to Keep Us Safe* utilized such unconventionally short durations because of these durations' concordance with the piece's immediately-employed, tactility-driven musical language. Their brevity did not result from a preexisting desire to operate on such a scale, but rather because it best framed my concern with the composition's materials. The short durations found in this piece allow for the immediate apprehension of material to be its own ends.

¹² The ways in which this material was tailored to plucked strings will be detailed in "2.2.3: Touch Materials and Plucked Strings."

Figure 1: *Things to Keep Us Safe (Retrospection No.3)* (2010), "Electric Guitar (Short)":

Things to Keep Us Safe (Retrospection No.3)

Electric Guitar (Short)

Clean

$\text{♩} = 85$

2 3 1 7
8 8 8 16

The musical score is written for electric guitar on a single staff. It begins with a 'Clean' pickup setting and a tempo of 85 beats per minute. The score is divided into measures with fingerings indicated above the notes: 2, 3, 1, and 7. Rhythmic values are given as 8, 8, 8, and 16. The piece features a variety of dynamic markings including *p*, *mf*, *f*, *fff*, *ppp*, and *sfz*. It includes a glissando marked '(e)' and a natural harmonium marked '(d)'. Intervallic relationships are noted as 5:4 and 3:2. The score concludes with a final measure marked with a circled 5 and a 5:4 interval.

1.1.1.2: Duration — Summary

Unconventionally short durations allow me to engage with the immediate aspects of my musical language, and provide me with a context which frames this immediacy. I regularly return to them because I am constantly readdressing my musical language as my work develops. Concise durations facilitate my reworking of my musical language because they limit the number of considerations present. These limitations enable me to foreground the local level of my music. Utilizing uncommonly short durations means that I do not have to force music which is concerned with its immediate topography into a global context. These durations enable me to emphasize my concern with material in a musically-immanent fashion.

1.1.2: Material, Other Musical Elements, and Interconnectedness

My preoccupation with material influences many other elements of my music. This relationship is not one-sided, however: although the substantiality of musical material is my starting point, this consideration can itself be affected by other components of my work. As has already been stated, elements such as form and duration can reciprocally influence musical material once they have developed a level of maturity which enables them to be independent. My multipartite compositional structures provide an example of how musical forms emerge from engaging with material but can become more autonomous.

As my work proliferates, its increasingly numerous strains of thought — material, formal, conceptual, and personal — come to interpenetrate. This further binds my work together. These various components interact within my working process, which itself remains grounded in my engagement with the materiality of music. These interactions are solidified in my compositions. Thus, my pieces substantiate the interactions which take place when I compose, and my overall musical output is formed from the interplay between the constituent elements of my compositional thought. The work is built from the mutual impingement of its varied components.¹³

1.2: Thesis Outline

The main focus of this thesis is to explore the constituting elements of my music. This includes their origins, their evolution, and their interrelations. There are three components to this discussion. The first is the predominate characteristics of my musical materials. Tracing the evolution of the most prominent materials of the work demonstrates their variety, the ways they develop, and their relationship to compositional intention and context. The second aspect of this

¹³ My use of multipartite structures, as well as the importance and impact of my music's interrelations, are further detailed in "3.0: *An Incomplete Survey of the Act of Impingement* — A Composite Composition." These elements are then related to other philosophical and artistic practices in "4.0: External Affinities of Interconnection."

discussion is my most recent musical project, *An Incomplete Survey of the Act of Impingement*. This project extends my music's interconnections in a variety of ways. Examining the project's structure, methodology, and interrelationships shows how my music's fundamental interoperability manifests on multiple levels. The third component of the thesis refers to artists and thinkers who share my predilection for an interconnected body of work. Observing their concepts and enactments of wide-scale interrelation illuminates my own approach to this operational method. These references are made to clarify my own work and are not intended to be exhaustive. They supplement the discussion by demonstrating how pervasive interrelation can support an ongoing artistic practice. Overall, this document provides a guide to my musical landscape.

My work is perpetually changing. I develop my music's characteristics with each new composition, sometimes in small steps, sometimes in drastic leaps. Interconnecting pieces through sharing materials between them enables me to create a body of work that is more than a series of individual compositions. Each piece is a component part of an overall topography. I use these works to cumulatively create my own musical world. This world has its own governing principles, but these may be redefined over time. Interweaving my core materials causes them to coalesce into a unitary, though multifarious, body. Materials combine within pieces, pieces construct series, and series aggregate into a conglomerate whole.

2.0: Material Types — A Personal Lexicon

My emphasis on musical material leads these materials to provide the overall foundation for my work. I have developed specific sets of materials throughout my compositional life. Each of these possesses its own history, trajectory, aims, and associations. Together, they serve as a fundamental reference point for my compositional activity.

Part of the importance of musical material to my thinking is biographical. My primary stumbling block early on in my life as a composer was an inability to identify the subject of my compositional activity. I found it difficult to execute even basic compositional actions because I was unaware of what specifically my processes were attempting to act upon. Once I identified this lack of awareness as the source of my problem, I turned my attention towards clarifying the characteristics and boundaries of the materials I was working with. This process led me to pare down the scope and scale of my music in an effort to isolate my material into its most basic form.

This experience marked the beginning of my preoccupation with musical material, the ways it can be defined, and its relationship to form and discourse. My exploration of these components of my compositional practice has led to an ever-expanding catalog of materials. These provide the basis for my music, and the point from which the broader considerations and qualities of my work germinate.¹⁴ One of the most basic observations I have made in examining musical material is how rich and complex it is: the sonic object possesses a diversity of components which may be interpreted and extended in myriad ways. This quality allows for a wealth of potential associations to be made between materials. It can also obstruct attempts to classify material. My categories of musical states should not be viewed as mutually exclusive: in practice, a given passage of music

¹⁴ My work shares this process of accumulating materials with, for example, Anthony Braxton, whose music is built upon a self-constructed syntax he refers to as "language music." (Lock, G., *Forces In Motion: The Music and Thoughts of Anthony Braxton* (London, 1988; repr. Cambridge, 1989), 50-2.) For more parallels between my work and Braxton's, see "4.2.1: Anthony Braxton."

may simultaneously draw upon multiple material types. These types are divided into separate groups in part to simply facilitate discussion.

The following discussion outlines several of the most well-established material types that have been threaded throughout my work over a number of years. Their development, interactions, and the broader concepts and concerns they have engendered demonstrate how all materials operate within my music.

2.1: Collision Rhythms

Figure 2: *Thought is a Prism: Percussion Sextet* (2007), m.1:

The image shows a musical score for three xylophones, labeled 'Xylophone 1', 'Xylophone 2', and 'Xylophone 3'. The tempo is marked as '♩ = 107'. The key signature has one sharp (F#) and the time signature is 4/4. Each xylophone part begins with a series of notes: Xylophone 1 has a half note F#4, a quarter note G#4, and a quarter note A4; Xylophone 2 has a half note E4, a quarter note F4, and a quarter note G4, with a triplet of eighth notes (F4, E4, D4) indicated by a bracket and the number '3'; Xylophone 3 has a half note D4, a quarter note E4, and a quarter note F4. All three parts are marked with a dynamic of *p* (piano) and the instruction 'sempre' (always).

"Collision rhythms" are formed through superimposing binary and triplet rhythms tightly enough that they literally overlap. They were initially used to blend multiple, timbrally-homogeneous voices into a composite sound.¹⁵ This material first appeared in my *Thought is a Prism* series from 2007.¹⁶ The above excerpt from the percussion sextet of this series provides an indicative example of collision rhythms.

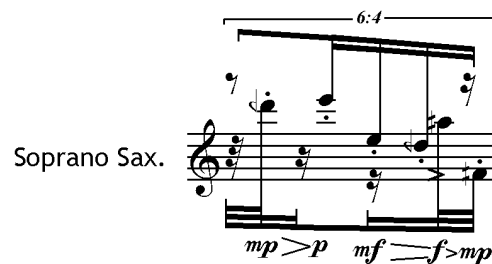
¹⁵ Homogeneous timbres were used to further blend these voices.

¹⁶ These compositions predate the start of my PhD studies, though they still bear mentioning since they further articulate how collision rhythms have been developed.

2.1.1: Initial Evolution

Collision rhythms began to evolve when I considered their ability to indicate a convergence between conflicting materials. In *Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated Sounds): A Florilegium* (2009-10) for soprano saxophone, distinct material profiles are distributed on either side of these collisions. The colliding rhythmic pulses thus reinforce the timbral, dynamic, and gestural divergences present. The rapidity of these collisions further emphasizes the trauma produced by superimposing and colliding different materials.

Figure 3: *Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated Sounds): A Florilegium* (2009-10), p.2, system 1:



The excerpt above offers several examples of how these rhythmic collisions provide a framework upon which other material disjunctions are built. This figure is formed out of two descending melodic lines, each clearly visible within its own rhythmic subdivision. A much richer melodic figure is formed by superimposing these two lines so that the descent of one is interrupted by the origination and descent of the other. The identity of the interrupted figure as a descending melodic line itself is effectively destroyed through this process.

Several elements accentuate this interruption of the triplet figure. First, the figure's rhythmic regularity contrasts with the irregular durations which precede and follow it. The reassertion of the duple pulse at the A quarter-sharp is bolstered by its louder dynamic and timbrally-distinct articulation (a slap tongue, indicated by the arrow figure on the stem). These attributes cause the

sound to stand out from its quieter, more mildly-articulated surroundings. Placing such different sonic profiles at a point of rhythmic and melodic contrast highlights the shift between these two layers. Together, these rhythmic, dynamic, and timbral disjunctions reflect this figure's composite nature born from superimposing multiple layers. The figure's attributes are often specifically arranged to complement moments of confluence and contrast found therein. Its parametric materials are constructed largely in concordance with one another, so that conflicts on one level often mirror conflicts on others. These characteristics illustrate the ways that I've come to understand and utilize collision rhythms. They are an internally dynamic entity whose rhythmic abrasions support further material divergences.

2.1.2: Collision Rhythms and the *Retrospections* Series

Collision rhythms have developed from a tool that achieves a specific musical texture to a device which delineates areas of conflict. This evolution came about as a creative response to one of the basic subjects of the *Retrospections* series, of which the saxophone solo was the first. One of the *Retrospections*' principle preoccupations was to reassess previous instances in my work which had significantly impacted me. Generally, these instances were either passages with which I was especially pleased or especially disappointed. The *Retrospections* provided me with the opportunity to readdress these moments in order to gain further insight into what it was about them that garnered the extremity and temperament of the reaction they engendered in me. The progression of collision rhythms from a pragmatic tool to a more conceptual one was an outgrowth of this process. I began to re-imagine collision rhythms when I decided to use the string quartet passage seen below in Figure 4 as one of the source materials for my soprano saxophone piece.¹⁷

¹⁷ The composition this passage belongs to predates the PhD portfolio.

Figure 4: *11 Views From 4 Perspectives of Significantly Less of an Object Than One Would Think*

(2008), m.4-6:

The musical score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Cel.). It covers measures 4 to 6. The notation is complex, featuring many triplets, quintuplets, and binary subdivisions. Dynamics include *mp*, *mf*, *f*, *ffz*, *sfz*, *pp*, and *p*. Performance instructions such as *pizz.* (pizzicato), *arc.* (arco), and *8↑* (8th notes) are present. The time signatures are 4/5 and 2/3. The score is written in a key with one sharp (F#).

One of the distinguishing features of this passage is that each gesture possesses three distinct rhythmic layers: triplets, quintuplets, and binary subdivisions. These layers are distributed between the four parts. When I began extracting and condensing this quartet material down to the saxophone's single voice, I decided to keep multiple rhythmic layers, although they were reduced to only duples and triplets. I maintained these layers because the volatile landscape produced from their collisions was integral to the character of the music. Collapsing these layers into a single voice lent these collisions a suggestive, rather than literal, dimension, insofar as a monophonic instrument is incapable of duplicating the level of simultaneity capable with multiple instruments. This re-channeled the core purpose of collision rhythms: their original spirit of an enlivened, connected surface created through layering sounds was preserved while being adapted to fit the demands of a new context. In the process, their function and potential was reimagined. Rethinking material in this way is a fundamental impetus of my compositional practice, and grows out of my continual engagement with my work's constituent materials.

2.1.3: Greater Permeation

The point at which collision rhythms gained this new dimension marked the beginning of their greater permeation throughout my music. The stratification and layering of materials by which collision rhythms came to be defined opened up a world of possibilities for reworking existing materials. Collision rhythms as they now stand allow me to quite literally interrupt, juxtapose, intertwine, and condense the material subjects of my compositional act, which greatly expands my abilities to rework and recombine material. Another more banal reason for my increased utilization of collision rhythms is that their new dimension has engendered them with a much wider range of applicability: they may now be implemented in a broader variety of instruments and textures than their original purpose allowed for. Adapting musical material in this way enables it to continually participate in my work's growth process, which is itself defined and driven by the interaction between and recontextualization of distinct materials.

2.2: Extremes of Touch

Another strain of musical material in my work emphasizes and capitalizes on the tactility of sound production. These "touch materials" extensively define sonic attributes such as attack, articulation, dynamics, and duration. I construct them with consideration for how they complement or conflict with the instrument's physical action and sonic attributes. Materials which intensely engage the particulars of sound and its execution serve several functions.

Touch materials allow me to explore the internal richness of inherently unstable sounds. Sounds such as an excessively quiet and rapidly repeating piano chord, a tenuously held saxophone multiphonic, or an extremely fast and nearly inaudible *col legno tratto* violin arpeggio contain an aural richness resulting from the instability of their production. The audible tension of an

inherently unstable action imbues the resulting sound with a distinct character that is otherwise unattainable. This character enlivens sound with the risk of uncontrollability, connecting physical condition and aural result in a comparable manner to Jackson Pollock's drip painting technique: Pollock's approach to painting enabled him to "articulate form and composition on a muscular basis."¹⁸ These sounds similarly link the performer's actions to the music they produce in way which enriches my work.

Although many touch materials use instability to heighten tactility, this enlivening of sound may be achieved through other means. Extensively detailing a sound's attack, dynamic, intonation, duration, timbre, etc., provokes a similar engagement with tactility. Attending to these details requires an attentiveness from the performer that is comparable to that necessitated by unstable sounds. I am thus able to incite an analogous preoccupation with sound's production by detailing my music so extensively. This preoccupation lends a tangible vitality that distinguishes the resultant sound.

The fineness of gradation that such touch materials contain is itself important to my music. I am very attracted to a microscopic attention to detail. Part of the enlivening capacity of touch materials comes from my own exertion of effort in crafting them. Care is taken to individualize each and every sound, and consequently, each constellation of sounds, so that every moment of my music is unique.¹⁹ I believe that this uniqueness invites the listener to more fully apprehend the music's immediacies, which enriches the experience of the music. My care and effort in crafting this level of detail is perceivable in the score, and entreats the performer to reflect this nuanced, individuated sound world in performance. My preoccupation with sound's minutia shines through when suitably attended to. Touch materials thus amplify the internal richness of

18 Landau, E.G., *Jackson Pollock* (New York, 1989), 183.

19 This is admittedly an ideal that is not always attainable.

my musical world.

The attendant effort of performing these sounds means that they also engage the performer.

Touch materials require a high level of physical awareness to execute, because of their instability, their extensive detail, or both. This increased awareness fosters an intimate relationship between my music and the performer, since performers must especially concentrate on the indicated sounds and their requisite actions if the music is to be suffused with the rich palpability that touch materials engender. This allows me to initiate a dialogue with performers centering around their instrument and the music. The demands touch materials entail offer performers a way to meaningfully engage a piece. In his article on the process of learning Brian Ferneyhough's *Bone Alphabet*, percussionist Steve Schick refers to that composition as an "invitation to reevaluate the basic tenets of the percussive art."²⁰ Touch materials provide such an invitation into my own music: their engagement with instrumental tactility can bring the performer into literally-palpable contact with the piece, deepening their connection with it. This facilitates the aforementioned enlivening of sound that defines touch materials.

2.2.1: Touch Materials and the Piano

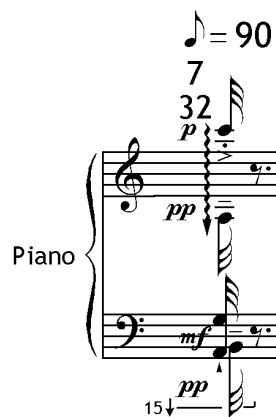
My engagement with touch initially developed in my piano writing as a way to offset the instrument's relatively inflexible timbre. My intention was to create a spectrum of qualities of attack and decay which functioned as aurally and compositionally significant in themselves. I established the autonomy of touch through utilizing a wide variety of registers, dynamics, and articulations in many distinct combinations. This pervading sense of touch asserted its significance and independence.

²⁰ Schick, S., 'Developing an Interpretive Context: Learning Brian Ferneyhough's *Bone Alphabet*', *Perspectives of New Music*, 32/1 (Winter 1994), 152.

Touch materials have since become an indispensable part of how I write for the piano. An example can be seen in following excerpt of the piano part from *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* (2009-10) for quintet.

Figure 5: *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* (2009-10), m.96,

piano:



This chord engages the pianist's sense of touch in a variety of ways. The presence of multiple dynamics and articulations, the manner in which these elements are distributed between the hands, and the relationship of these indications to the register within which they appear combine to form a detailed constellation of diverse tactile profiles.

In the left hand, the pairing of two distinct dynamic/articulation combinations - a *staccatissimo mezzo-forte* and a *tenuto pianissimo* - transform the execution of this three-note chord into a complex physical action. The player must distinguish two dynamic levels and two forms of attack within a single action of the hand. Allowing the *tenuto* B to linger slightly beyond the *staccatissimo* dyad is made even more essential given that the quieter dynamic of the B will cause it to be overshadowed if it does not sustain beyond the A/G dyad. Placing this chord in the piano's lowest register, where the action increases the difficulty of reliably producing an extremely quiet dynamic, forces an even greater degree of tactile focus upon the performer.

These demands are paralleled by those placed on the right hand. There, the pianist must not only balance the slight difference between the *piano* C and the *pianissimo* A, but also incorporate the impact of the C's accent on both its dynamic and its sound quality. Doing so requires the performer to determine which predominates: either the *piano* dynamic constrains the accent's effect on total volume, thereby limiting its impact primarily to the note's attack, or the accent causes the note to sound notably louder than its *piano* marking would otherwise indicate. These dynamics must be balanced against those in the left hand in addition to each other. The final placement of the right hand's two notes must also be considered due to their arpeggiation, both in relation to the brevity of the chord's indicated duration and to the lingering *tenuto* B in the left hand. This task is further involved by the *tenuto* marking on the A in the right hand, which suggests that this note too must be held slightly longer.

The interplay between all of these considerations requires the performer to rigorously assess the myriad relationships present in order to execute them. Disentangling these musical relations calls the pianist's attention to their physical relationship with their instrument, thereby deepening that relationship through learning and interpreting the music. This process cultivates a level of engagement which becomes tangible. It enriches the resultant music, even in instances where the indicated details are improperly executed: the palpability and enhanced gradation of touch materials continues to function in the midst of error, since these characteristics are products of a heightened tactile attention, not of accuracy. This does not diminish the importance of accuracy, but rather amplifies the importance of attention and intention. My opinion is mirrored in this statement by Brian Ferneyhough, given while discussing his work's interpretation:

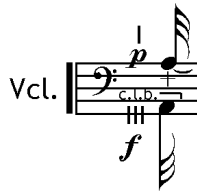
It is largely a question of mental attitude ... It is certainly possible to have a bad interpretation of a piece which accurately realizes more of the written notes but signally fails to reflect the mental tensions

involved in the enterprise. Which is not to say that 80% of the notes are not preferable to 60%, of course!²¹

Touch materials imbue the music with a tactile richness born from these attributes.

2.2.2: Touch Materials and Bowed Strings

Figure 6: *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* (2009-10), m.67, cello:



I have extended touch materials beyond the piano and adapted them to other instruments. This process has led to an ever-expanding repertoire of materials and strategies, each of which has been developed out of the particularities of the instrument for which they were written.

Establishing a connection between instrument and material is significant to the successful creation of touch materials.

My first attempt to adapt touch materials to an instrument other than the piano was in the string parts of *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify*; an extract from these is shown in Figure 6. Most of the string touch materials in this piece are dyads formed out of two distinct sounds. One of these notes is often an open string, to take advantage of their ease of accessibility, while the other is usually a fingered note articulated in a variety of ways. Common pairings include *pizzicato* open strings allowed to freely resonate and quasi-percussive actions such as *col legno battuto* and *snap pizzicato*. These pairings often form a composite sound in which the resonating *pizzicato* string is heard as an extension of the louder and briefer sound with which it is coupled. Consonant intervals, especially unisons or octaves, are often used to further merge these sounds. While early touch materials for bowed strings were not quite as rich as those for piano,

²¹ Boros, J. & Toop, R., eds., *Brian Ferneyhough: Collected Writings* (Amsterdam, 1995), 319.

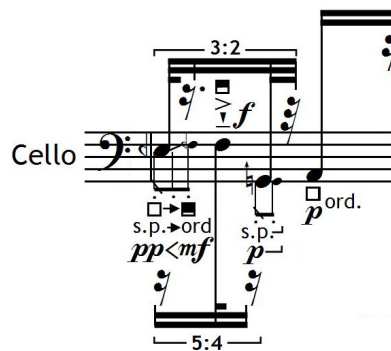
they represent an important first step in my attempt to apply touch materials to other instruments.

More recent applications of touch materials to bowed strings have primarily focused on drawing together the diverse tactile qualities of the bow and the fingering hand. These efforts converge individual actions into composite gestures whose complexity mirrors that found in the piano examples discussed above. These tactile constellations can be formed within a single note because of the inherently conjunct nature of bowed strings: producing sound on these instruments involves both hands working multiple tasks in tandem. Bowed string touch materials are thus able to enact complex tactile aggregates without solely relying on chords. Techniques such as vibrato, bow speed, bow pressure, articulation, and dynamics may all be employed when building a rich tactile profile into an individual sound or gesture. Examples of these iterations of touch materials may be seen in Figures 7 and 8.

Figure 7: *An Expanded Index of Poses and Motions (2010-12)*, "Three" - m.3 and "Four" - m.6:

The figure displays two musical staves for Violin. The left staff, labeled "Violin", shows a single note with a 3:2 ratio, marked "IV c.l.t.", "ppp", and "fast". The right staff, also labeled "Violin", shows a complex sequence of notes with various ratios (5:4, 3:2), dynamics (ff, mp, mf, sfz), and articulations (pizz, arco, ord.). The right staff includes a large "2 8" at the top, a "fast" marking, and a "ff" marking. The notes are connected by lines indicating ratios and dynamics.

Figure 8: *A Partial Taxonomy of Condensations* (2011), "Two" - m.7:



2.2.3: Touch Materials and Plucked Strings

My attempts to apply touch materials to plucked string instruments were based on my early applications of these materials to bowed strings. The principle element inherited from my work with bowed strings was an emphasis on open strings in combination with other techniques. In larger, more resonant plucked strings such as the guitar and the banjo, the distinct timbre and level of prominence of open strings provided me with an initial point of entry for engaging with the tactile qualities of the instruments. In addition to open strings, I also made extensive use of natural harmonics, which possess their own distinct characteristics of timbre and touch. Plucked string touch materials utilize both of these techniques in combination with conventionally stopped notes to construct scenarios which draw the performer's attention to the tactile exigencies of both hands. Dynamics and articulations also play an important role in this process.

The composite nature of producing sound on plucked strings means that each hand possesses its own unique considerations of touch.²² Touch materials for these instruments often contain elements which engage each of the hands uniquely. The delicateness of producing natural harmonics, for instance, engages the tactile focus of the hand used to finger them. Conversely, dynamic balance is primarily the consideration of the hand responsible for string activation.

²² I.e. generally, the right hand is involved in string activation while the left is involved in string fingering/depression. The distinct actions of each mean both contribute to the resultant articulation.

Dynamic balance in particular is a recurring focus of touch materials for plucked strings: passages requiring a consistent dynamic level between combinations of open strings, stopped notes, and natural harmonics, as well as passages indicating a simultaneous action containing multiple dynamic levels, heighten the performer's attendant focus on the physical activation of the strings. Articulations are also used to supplement these more instrument-specific aspects of plucked string touch materials.

Figure 9: *Things to Keep Us Safe (Retrospection No.3)* (2010), "Banjo (Long)" - m.9-10:

The musical score for Banjo, measures 17-32 and 4-8, is presented on a single staff with a treble clef. The notation includes various dynamic markings such as *ff*, *ppp*, *ff*, *f*, *mf*, *p*, and *pp*. Articulations like accents and slurs are used throughout. Fingerings are indicated by circled numbers 1 through 5. Ratios like 3:2, 5:4, and 1/4th are used to denote specific intervals or techniques. The score is divided into two systems: measures 17-32 on the left and measures 4-8 on the right.

This excerpt from the longer banjo piece from *Things to Keep Us Safe (Retrospection No.3)* contains a variety of examples which illustrate the ways in which the preoccupation with touch permeates my writing for plucked string instruments. One of the most prominent features of this passage is a series of dyads consisting of a natural harmonic and a stopped note or open string played at the same dynamic level. Achieving the indicated dynamic balance between harmonics and non-harmonics requires a significant amount of focus on the part of the performer, since a harmonic will generally sound at a quieter dynamic than a non-harmonic played with the same level of force. The performer is thus required to compensate for this natural imbalance by applying different levels of force when activating the harmonic note and the non-harmonic note. Achieving this balance is complicated by both the delicate nature of executing these harmonics themselves and the relative rapidity with which this passage unfolds. The highly choreographed set of movements

of a crescendo and engage the performer's tactile relationship with their instrument. This is primarily due to the extreme disproportion that exists between the breadth of the action required and the duration over which it takes place. It is extremely unlikely that the performer will be able to smoothly and steadily transition from a starting point of inaudibility to a point of minimal audibility over the course of the approximately eleven seconds in which this crescendo takes place. A rather unsteady transition between these two points is much more likely to occur. The performer's struggle to prolong the movement between virtually adjacent dynamic levels results in a continual oscillation between either side of the knife edge of the crescendo which they are trying to execute. The performer is made intensely aware of the physical components of the indicated actions in these circumstances, and the resultant sound reflects their effort to execute them in light of the bodily difficulties present. These crescendos use the inherent instability of executing such a minimal dynamic increase over such a prolonged period in such an extreme register to activate the surface of these sustained sounds.

2.2.4.1: Multiphonics

One of the other principle forms of touch materials in *Diagramming a Vivisection...* centers around a specific type of multiphonic. Wind instruments possess different kinds of multiphonics. Each of these have their own characteristics, such as intervals, register, dynamic range, level of stability and ease of execution. *Diagramming a Vivisection...* makes particular use of a group of mid-register dyads which are both relatively difficult to produce and relatively unstable. These difficulties necessitate an enhanced attention to the tactile aspects of execution in order to reliably perform these multiphonics. Thus, the difficulty of producing these multiphonics becomes a catalyst for increasing the tactile focus of the performer. In addition to their difficulties, these multiphonics are used because their internal richness reflects their instabilities.

Figure 11: *Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated*

Sounds): A Florilegium (2009-10), p.1, systems 1-2:

Soprano Sax.

The ways I use these multiphonics throughout the piece complement my intention to promote a heightened attention to tactility. They are often integrated into the general flow of the music, rather than restricted to appearing in isolation. While this increases their difficulty, this is not wholly undesirable, since their difficulty is connected to the intended increase of focus on the tactile aspects of their production. Care was taken to ensure that this increase in difficulty was not frivolous: fingering patterns which would unduly impede the execution of these multiphonics were carefully avoided, and small windows of preparation were worked in whenever these would not disrupt the music's trajectory and phrasing. My experiences rehearsing this piece with performers have assured me that the difficulties present function as intended — to enhance the player's engagement with tactility — and do not cross the line into unnecessary complications.²³

2.2.4.2: A Tight Inquiry Container of Diversification

The touch materials I developed in *Diagramming a Vivisection...* have provided the basis for much of the subsequent application of touch materials to wind instruments. For example, the tactilely-extreme, prolonged, slight crescendos were further explored in *A Tight Inquiry Container of Diversification* (2011) for E♭ clarinet and sextet.

²³ My work with saxophonists Ryan Muncy and Iain Harrison have been particularly encouraging in this regard. Both have confirmed in conversation that the piece's difficulties accentuate the focus on tactility, and avoid becoming extraneous.

Figure 12: *A Tight Inquiry Container of Diversification* (2011), m.60-62:

The musical score for measures 60-62 of *A Tight Inquiry Container of Diversification* (2011) is presented for five instruments. The Eb Clarinet (Eb Cl.) part is the most complex, featuring a series of rhythmic patterns with 5:4 and 3:2 tuplets, and dynamic markings ranging from ppp to pppp. The E. Horn (E. Hrn.), S. Sax., Vln., and Vla. parts are characterized by sustained notes with long, gradual crescendos, marked with ppp. Above the Eb Cl. staff, there are numerical sequences: 2/8, 5/8, 6/8, and 1/8, which likely correspond to the rhythmic patterns in the clarinet part.

Perhaps the most unique adaptation of this material may be found towards the end of the piece. Here, a quartet of strings and winds performs these slight, barely audible crescendos in support of an extremely active solo clarinet part restricted to the same dynamic range and movement. The clarinetist is forced to walk the tightrope of these crescendos not with a single sustained sound, but with a frenetic surplus of movement which tensely contrasts the accompanying quiet and finely-gradated dynamics. Replacing the sustained tone with much more active, diverse materials changes these crescendos from a central subject to an underpinning element. This enables these minute crescendos to be paired with other materials. I can then import their unique tactile context into other materials and gestures. This allows me to spread these crescendos into other

areas of my work.

2.2.5: Summary

Touch materials are important to my music. I use them to promote the performer's tactile awareness of their instrument. If taken advantage of, these materials accentuate the performer's sense of touch, increasing the awareness, intention, and nuance of a performance. This lends a significant vitality to my music and also facilitates the expression of my music's inherently-detailed surface. Such detail is central to how I define and individuate sound. Crafting this detail connects me to my work. I believe these intricacies encourage an intimate listening experience, since they require significant levels of attention to be fully apprehended. This stimulates the listener to concentrate on the immediate reality of my materials, highlighting their central importance to my work. I use touch materials in the way that Mark Rothko used his particular approach to displaying his paintings: they're intended "to create a position of empathy between the viewer" and the music.²⁴ Touch materials emphasize the vital link between the creation, execution, and apprehension of detail.

2.3: Static Materials

The third principle material type in my work is stasis. This stasis may be generated in a variety of ways, such as through repetition or prolonged sounds with minimal internal change. The internal consistencies of these events causes their content to become predictable at some point before their completion, which establishes a sense of expectation whose fulfillment reinforces a sense of stasis or passivity. The duration and homogeneity required to establish such expectations in these events creates a disproportion between scale (which is protracted) and content (which is minimized) that is largely unique within my work.

²⁴ Borchardt-Hume, A., ed., *Rothko: The Late Series* (London, 2008), 17.

A prime example of such a static event may be found in the piano part of the following excerpt from *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify*.

Figure 13: *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* (2009-10), m.63-65:

The musical score excerpt shows measures 63-65. The piano part (Pno.) is the central focus, with a prolonged static event of 126 repetitions of a single note, indicated by 'Play 18 times in total' and a '6:4' ratio. The other instruments have more varied melodic and rhythmic patterns, including triplets and slurs. Dynamics range from p to sf.

The 126 repetitions of a single note found in this passage, lasting for about 45 seconds of the piece's nine and a half minute duration, epitomize the content and employment of static materials. This prolonged repetition of a single, unchanging sound (that is, as unchanging as the performer can manage) stands as a monolithic intrusion into the much shorter and more variable events which characterize the piece as a whole. The mechanistic self-replication of this passage quickly establishes a static state which contrasts the greater activity and unpredictability which constitute the majority of the piece. The prolonged duration of this event enables the listener to establish an expectation of what is forthcoming which is then reinforced, creating a level of predictability which is at odds with the irregularity of much of the piece's other material. I use static materials in this way to undermine the contexts within which they appear: their drastically distinct scale and operation compared to the majority of events in my work allows me use them to cast doubt on the

ultimate reliability of the contexts they are found in. Their distinctiveness is what enables me to use them to subvert their surroundings.

2.3.1: Development — Duration

As I have developed these static materials, I have pushed them to extremes of duration. At their longest, they are characterized by the intensity with which they distinguish themselves from the material which surrounds them, and the effect their distinction has on the music within which they occur. In contrast, shortening static materials allows me to weaken their ability to achieve this distinction, resulting in material which lacks a clear role or function within its greater environment. I explore these briefer static materials to observe the impact this lack of function has on its surroundings. The repeated E \flat discussed above provides a good example of the former extreme, while the latter was explored in several instantiations of ostensibly static materials in my soprano saxophone solo *Diagramming a Vivisection...* .

Figure 14: *Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated*

Sounds): A Florilegium (2009-10), p.5, systems 3-4:

Soprano Sax.

The musical score for Soprano Saxophone consists of two systems. The first system begins with a 3:2 time signature and includes dynamic markings of *mp*, *f*, *p*, *pp*, *mp*, and *mf*. It features a 9:6 time signature section with a tremolo effect. The second system continues with 3:2 time signatures and includes dynamic markings of *pp*, *p*, *mp*, *f*, *mp*, *p*, and *mf*. A 'no vibrato' instruction is present above a note. The notation is complex, with many beamed notes and rests.

One example of my investigation into shorter static materials may be seen in Figure 14. Here it is the quiet, vibratoless D which is the delimited point of stasis. I intentionally undermine this note's ability to assert itself as an independent, static element within its more rapid, jagged surroundings through making it relatively brief. This allows me to observe whether this note can assert itself as

a distinct, static element within the passage it appears in, and the effect of its success or failure to do so. In practice, I believe it lingers just long enough to distinguish itself from the surrounding pointillistic composite gestures, momentarily arresting the energy these more active materials are accumulating. This brief moment of stasis thus subtly subverts the materials it interrupts.

2.3.2: Development — Heterogeneity

Another form of static material in my work contains a notably higher degree of internal heterogeneity and change while still managing to impart an overall sense of stasis due to a continual repetition of fixed elements over the course of a disproportionately long duration. I establish these events through a perpetual recombination of a fixed number of articulations and timbres which are imposed onto static or slowly changing pitches and dynamics. These passages tend to register as static due to the fixity of their internal components despite their increased diversity. All that is necessary for the required level of predictability to establish their stasis is for the passage in question to sustain long enough for its internal elements to become familiar in light of their increased level of heterogeneity. As such, this form of static materials tends to be notably longer in duration than many of its less diverse counterparts. This increased duration means these static materials more aggressively redefine the parameters of the composition within which they appear. This is because their larger quantity affords them a greater level of independence within the piece: they often come across as separate sections, rather than simply interjections or deviations typical of the previous examples. Such a heterogeneous stasis can be found in the second half of *Diagrams of a Paired and Inseparable Pair* (2009), for B♭ clarinet and cello. An excerpt of this passage is shown below in Figure 15.

Figure 15: *Diagrams of a Paired and Inseparable Pair* (2009), p.4, systems 1-2:

The image displays two systems of musical notation for a Clarinet (Cl.) and a Violoncello (Vcl.).
 System 1:
 - Cl. part: A long note with a decrescendo marking, starting at *mp* and ending at *pp mp*.
 - Vcl. part: A long note with a decrescendo marking, starting at *pp* and ending at *ff pp*.
 System 2:
 - Cl. part: A long note with a decrescendo marking, starting at *pp mp* and ending at *pp*.
 - Vcl. part: A long note with a decrescendo marking, starting at *ff* and ending at *pp*.
 The score includes various articulation markings such as *c.l.b.* and *ord.* and dynamic markings like *mp*, *pp*, *ff*, and *decresc.*

This passage still registers as static despite its higher level of heterogeneity. As with other static materials, this is due in part to its contrast with the more active musical materials which characterize the composition up to this point. The increased range of timbres and articulations found within this section require a lengthier duration in order to establish the internal consistency necessary to create a sense of stasis. This need is what led the passage to be well over a minute in duration — roughly a third of the entire composition. Allotting such a substantial portion of the piece to a material which is utterly distinct from the remaining elements of the composition results in an extreme example of the subversion which often accompanies these materials. Placing such different materials in close proximity without any attempt to reconcile their differences leads them to undermine any sense of stability that has been previously cultivated, since breaking with the established character of a piece so markedly draws into question the predictability of the discourse. The disproportion between the low amount of variation within static materials and their protracted duration is what distinguishes them from the rest of the materials found within my work. Their distinctiveness is what enables them to destabilize their surroundings.

2.3.3: Static Materials and Context

In my more recent work, my tendency has been to insert these static materials directly into more active contexts rather than sectioning them off as in the passage discussed above. The intention is to better utilize these materials' capacity for subversion by incorporating them into the general flow of the piece, rather than isolating them in their own section. Using these materials in this way better capitalizes on their ability to create ambiguity, since they then may potentially undermine the music's continuity at any given point.

One of the most prominent examples of intercutting active materials with static ones can be found within *Nonsuperfluous Irregulars and Vacillations* (2012) for piccolo, violin, celesta, and glockenspiel. The passage in question begins with the entrance of a lengthy violin harmonic bookended by a repeated piccolo multiphonic. This material is in stark contrast with the highly active material which precedes it.²⁵ After this initial entrance, the return of the active material which hitherto predominated is repeatedly derailed by the reassertion of similar multiphonics and harmonics, which sporadically repeat as they gradually rise in pitch. The clear trajectory of pitch movement and consistently quiet dynamic of this static material allows it to bridge the gap across the interpolations of more active material, creating a sense that the two materials are running concurrently. My irregular intersplicing of them destabilizes the passage by undermining the dependability of each material — the duration between interruptions is unpredictable — so that a substantial instantiation of silence is required to "reset" the music.²⁶ This passage allows me to inject an element of doubt into the piece's discourse: the memory of abrupt change and contrast establishes a precedent for future interruptions, however stable circumstances may seem. I can

²⁵ Found on page 7 of the score.

²⁶ This intersplicing mirrors what literally occurred during the process of composition. Both the active and static passages were written individually, and then subsequently cut up and arranged around one another in order to allow them to mutually impinge.

thus use static materials to affect both their immediate contexts and the piece as a whole.

2.3.4: Summary

Static materials are notable in my work for their distinct manner of operation. Their internal consistency and generally protracted duration sets them apart from the other materials in my music. This contrast enables me to use them to subvert the more active materials in my compositions: inserting them into contexts predominated by more active materials without attempting to integrate the two destabilizes these contexts. The use of static materials is thus shaped by their distinctiveness from my other musical materials. I use this distinctiveness to disrupt and reorient the musical discourse.

2.4: Material Types — Conclusion

While these three material types are not the only kinds in my work, they are by far the most extensively developed. I have outlined their characteristics, causes, and course of evolution in an effort to demonstrate the scope of materials contained within my music, and the ways in which these materials are shaped by other musical and aesthetic factors. Touch materials, for instance, are motivated partly by my desire to meaningfully engage the performers who play my work. Writing material which directly engages their instrument and their instrumental practice is an effort to make my music relevant to their craft as players. Succeeding in this enables me to engage in a dialogue with performers which enriches my artistic practice and, hopefully, theirs as well. Thus, this desire to undertake a dialogue with performers through the medium of my music has observable consequences in the form of what I have come to refer to as touch materials. Each material type in my music has been developed through a similar exchange with other materials and considerations. They reflect this influence in the characteristics they have developed and the forms they have taken.

This cross-fertilization of characteristics and concepts from which my musical materials are formed has become extremely significant to my compositional activity. Although the immediate materials of my work are its most observable elements, the relationships between these materials and their associated motivations and concepts are equally important. I have become increasingly interested in representing these relationships as the identities of the materials which form them have come into sharper focus. These materials will always provide the basis for my compositional activity. At this stage in my life as a composer, however, exploring their identities is not my sole or even primary motivation. Whereas my hazy understanding of my musical subjects once drove me to clarify my work's material identities, my present knowledge of these identities now drives me to better understand their relationship to one another and to the other considerations which exist within and influence my music. The fact that I have developed my materials to this point provides me with a firm foundation upon which I can explore and highlight their relationships. It is these relationships which have occupied my most recent work.

3.0: *An Incomplete Survey of the Act of Impingement* —

A Composite Composition

An Incomplete Survey of the Act of Impingement is a large-scale series of compositions which takes the interwoven nature of my work's materials, concepts, and motivations as its principle subject. Examining the interrelationships among these components of my work has clarified the ways and extent to which the various aspects of my compositional practice inflect upon each other. Both previously-established aspects of my work such as my compositional methodology and hitherto-nascent considerations such as establishing larger organizational structures between multiple compositions were refined and advanced through this project. I have come to think of *An Incomplete Survey...* as a book. This is due to the unitary nature that a book possesses: the physical act of being bound together defines an incontestable sphere of relation and space of selfhood, in the same way that astronomical orbits and cellular walls do. In this sense, *An Incomplete Survey...* goes beyond being a series of works to become a totality as well as a plurality. It embodies both the graduation of my awareness of the depth of relationship between outwardly-distinct aspects of my compositional practice and my ability to accentuate and develop these relationships.

My discussion of *An Incomplete Survey...* will focus on the project's overall structure and the interrelationships between its materials. My emphasis on interrelationships has parallels in the work of other artists and creative thinkers, such as Gilles Deleuze and Felix Guattari, Anthony Braxton, and Matthew Ritchie. I will detail these external connections separate from my discussion of *An Incomplete Survey...*, however, given the extensiveness of this discussion.²⁷ This will enable me to maintain a more focused analysis of the project.

²⁷ This discussion takes place in "4.0: External Affinities of Interconnection."

3.1: Organization and Presentation of Constituent Compositions

An Incomplete Survey of the Act of Impingement consists of twelve compositions divided into two basic groupings: a *Text* and an *Appendix*. Each of these individual compositions may be performed independently. Some of them even consist of multiple parts which may themselves be performed separately, such as *An Expanded Index of Poses and Motions* (2010-12) for violin. In addition, the seven pieces of the *Text* are arranged so that they may be performed as a single, continuous, large-scale composite composition.

The *Appendix* of *An Incomplete Survey...* consists of five solo works which were composed alongside pieces from the *Text*. Portions from each of the *Appendix* compositions appear within the *Text*, in excerpts ranging from small fragments to extended passages. These may appear unchanged or reworked to varying degrees, and in their original solo form or with the addition of other instruments. The *Appendix* pieces provided a staging ground during the composition of the *Text* works for the gestation of ideas and the development of my approach to both musical material and individual instruments. Their generally-concise durations can be partly attributed to their role as "reference material" for the *Text* compositions: their primary purpose was to foster initial areas of investigation which were then expanded upon within the *Text*. This is why the *Text* compositions are generally longer than the *Appendix* pieces.²⁸

These *Appendix* pieces helped to foster the extensive material interrelations which define the project.²⁹ These interrelations allow the constituent works of *An Incomplete Survey...* to function with multiple degrees of independence or association: compositions may be grouped and

²⁸ The relationship between duration and other aspects of my work was previously discussed in "1.1.1: Material and Duration."

²⁹ This will be detailed beginning in "3.4: Compositeness and Methodology."

programmed in a variety of ways beyond individually or as the composite *Text*. The only restrictions are that certain works cannot be programmed adjacently (generally associated *Text* and *Appendix* compositions), and that a work's inherent programming rules are not violated (certain multipartite works have programmatic restrictions).³⁰ These various manifestations of *An Incomplete Survey...* are equally representative of its overall complexion; they are commensurate parts of a non-dialectical whole. This programmatic flexibility allows the project to adapt to the demands of a particular situation. It ensures that my work's interconnections can be represented in as large a variety of contexts as possible.

3.2: Defining and Differentiating the Roles of Compositions

One of the most exciting developments of *An Incomplete Survey...* has been how its division into *Text* and *Appendix* accommodates different manifestations of the same musical material.

Individual instantiations of material are more explicitly defined and differentiated by the unique contexts found in each half of this division: the *Appendix*'s role as referent and source generally leads to more concise musical statements focused on immediacies, whereas the *Text*'s integration of various materials increasingly emphasizes formal discourse. *An Incomplete Survey...*'s bipartite division thus affords new expression to my long-standing practice of recasting and recycling my materials. It enables me to more clearly demarcate the role of each composition within the larger body of works from which it variously draws upon, contradicts, expounds, and ignores.

This emergent notion of explicitly categorizing an entire composition has opened up new ways of considering and organizing my work. It enables me to articulate functions and relationships that were previously undefined, since I have not overtly demarcated a composition's particular

³⁰ An example of programming restrictions may be found in *A Series of Postures (Piano)*. The three individual parts of this composition must all be included in a given performance, and must always be performed in the ascribed order. These parts may however be performed consecutively or separated by other works.

relations and concerns prior to *An Incomplete Survey...*³¹ For example, as was discussed in section 2.2.3, *Things to Keep Us Safe* is defined primarily by my efforts to adapt touch materials to plucked string instruments. However, I had no mechanism in my work to make these preoccupations explicit, either to myself or others. This prevented me from scrutinizing the central concerns of my compositions in an overt way, or from utilizing these concerns to promote a better understanding of the piece.

Establishing compositional categories within my work enables a specific piece's role within its larger context to itself become compositional material. This role may then be developed across my work as a whole. For instance, clarifying the conception and function of *An Incomplete Survey...*'s *Appendix* led to a greater prevalence of gestational compositions throughout the project: these compositions became an integral component of the overall organization and methodology of *An Incomplete Survey...*³² My elucidation of this layer of the project is what allowed me to expand it. Overtly delineating the presence and purpose of the *Appendix* enabled me to better utilize it within *An Incomplete Survey...* .

My effort to construct and engage with my music as an overall, interconnected body is aided by clarifying a composition's role within its larger context. Categorizing compositional roles enables me to better engage with the component parts of my own work, since these roles help me understand a composition's greater function within my music. This allows me to better define different types of compositions in my work, such as large-scale composites like *An Incomplete Survey...* and reference sources such as *An Expanded Index of Poses and Motions*.³³ I hope to

31 Save for the associations that grouping works into series provides, which are vague at best.

32 The *Appendix*'s impact on the project is detailed starting at "3.4.1: Text/Appendix Division and Methodology."

33 *An Expanded Index of Poses and Motions* is an *Appendix* composition in *An Incomplete Survey...* .

develop a range of these compositional categories, since I believe they will help me to increase the variety of forms and functionalities in my music.

3.2.1: Ben Marcus

The writings of Ben Marcus help to illustrate my concept of categorizing the role of a piece. The parallels are somewhat indirect, but I believe they help outline how articulating compositional roles can contribute to my work.

One of Marcus's most common structural devices relates to how he categorizes sections or subsections in his work. For example, the three central chapters of his novel *Notable American Women* all contain sections dealing with dates and sections dealing with names.³⁴ These sections follow more conventionally narrative texts which are part of the same overall chapter. By grouping these narrative texts with these sections on dates and names into a single chapter, Marcus establishes a link between the two, irregardless of any connections between their content (which are largely obscured or nonexistent). Thus, Marcus's use of the category of "chapter" establishes a relationship where one might not otherwise be seen.

Similarly, interspersing several "Dates" sections throughout the book allows Marcus to connect this material across the entire text. These sections outline the history of the novel's world in ways which often seem irrelevant to the story unfolding in the narrative segments. These "Dates" periodically return, suggesting that the historical context they provide is important, even though the reason for this remains mostly unapparent. Marcus thus emphasizes the significance of a specific kind of information within his overall discourse in a way which might not otherwise be clear, and his explicit demarcation of categories overtly announces the recurrence of this information. Marcus creates linkages between both like and dissimilar information using his forms

³⁴ Marcus, B., *Notable American Women* (New York, 2002).

of categorization.

These categories also justify more specialized functionalities within Marcus's work. The "Dates" sections consist of listed dates followed by a brief entry on the event which occurred on that date. The encyclopedic nature of these entries contrasts the more conventional forms of narration which appear elsewhere in the book.³⁵ Categorizing these sections as "Dates," however, articulates their central concern in a way which helps explain their divergence from the novel's remaining forms of writing. Marcus's articulation of these categories thus helps the reader attribute their unique structural format as well as their topic.

I envision compositional roles affording me similar capabilities within my own compositional landscape. Explicitly categorizing a piece could illuminate relationships running through my body of work: these relationships could be anything, from shared materials to contradictory strategies. Or perhaps, like Marcus, these categories could be used to suggest connections which are otherwise unapparent, or even entirely absent: these categorizations could then serve as a structural device as well as a provider of information. Articulating these elements could also help explain more specialized forms of organization and structure in my work, just as the concision of the *Appendix* pieces is explained by their labeling as such. Either way, using a system of categorization to outline a piece's materials, structure, and relationships could enhance my compositional network. I am afforded a lot of possibilities when articulating the roles of pieces, which I have only begun to explore. I view my division of *An Incomplete Survey...* into *Text* and *Appendix* as an early step into this area of investigation.

35 Marcus, B., 'Interview with Ben Marcus', *Failbetter.com*, Spring/Summer 2001.
<http://www.failbetter.com/03/Marcus.htm> (23 July 2010).

3.3: Compositional Composites — Precursors

An Incomplete Survey...'s division into *Text* and *Appendix* articulated inter-compositional roles that helped delineate the relationships which informed the project's constituent compositions.

Appendix and *Text* compositions served different functions within the overall project: the former acted as an incubator of material, while the latter as a context within which materials from the *Appendix* could interact and be elaborated. These respective roles influenced a piece's form and structure, and established connections between the individual works of the project. Together, these connections formed multifarious and multipartite structures which established broader associative spheres between works. I then developed these associations into greater structures. Thus, the roles of the *Text* and *Appendix* were active forces in the project's organization.

My specification of compositional roles in *An Incomplete Survey...* was accompanied by developments in other areas of my work. The most prominent manifestation of these progressions was the *Text* itself. The *Text* in its entirety is an aggregation of individually self-sufficient musical statements; these individual statements reveal their constituent network of relations when observed together within the *Text*. The *Text* is my first successful musical embodiment of the inter-compositional relationships which are so deeply embedded into my work.

This is not to say that the *Text* of *An Incomplete Survey of the Act of Impingement* was my first attempt to write a composition which actualized the latent networks of my music, only that I consider it to be my first success in doing so. The causes for its success, discussed below, reveal much about *An Incomplete Survey...* and my prior efforts to thoroughly actualize this key characteristic of my compositional activity.

3.3.1: ...*Polymathic Persona*... — An Attempted Composite Composition

Material interrelationships are central to my work. My desire to demonstrate and better utilize these relations has increased concurrently with my awareness of their importance in my music. In retrospect, however, I have long attempted to incorporate their presence into the large-scale structure and organization of my compositions. My long-held practice of grouping works into series, for instance, is an early attempt to represent the importance of these interrelations. Several further attempts to actualize them were unsuccessful and not completed.

My first completed composition to result from my efforts to perceivably demonstrate cross-compositional relationships within a single context was *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify*. ...*Polymathic Persona*... was the final entry in my *Diagrams* series, and was intended to bring the preceding compositions of that series together into a context which revealed and expanded upon their latent material relationships. I believe the piece failed to achieve this goal. I initially found it difficult to understand why ...*Polymathic Persona*... did not demonstratively actualize the inter-compositional networks it was intended to embody. However, my reflections on the work over time coupled with my successful writing of *An Incomplete Survey*... have provided some insight into the root causes of my failure to achieve my intended aims in ...*Polymathic Persona*... .

3.3.1.1: Impediments

One of the factors to which I attribute my failure to express the underpinning network of relations of ...*Polymathic Persona*... is the methodology I used to compose the entire *Diagrams* series. The *Diagrams* were written sequentially, with the antecedent composition being fully complete before the subsequent composition was begun. In retrospect, my intentions to reconstitute and

recontextualize the material of the *Diagrams* in ...*Polymathic Persona*... were not supported by the closed linearity of this working method. The relative isolation within which these pieces were written lent their material a sense of finality that stymied my efforts to draw them together. The *Diagrams* were thus composed in a way which inadvertently fixed the identity of their materials to a degree which inhibited the ability of those materials to interact and evolve. My compositional methodology throughout the *Diagrams* failed to support my ultimate intentions to highlight and expand upon their relationships in ...*Polymathic Persona*... .

Another circumstance which contributed to my inability to satisfactorily realize my original intentions in ...*Polymathic Persona*... was a desire to push the capabilities of my musical language. This unanticipated desire manifested part way into the piece's composition. While my effort to develop my music in this way was positive in its own right, it led to a substantial distortion of the existing *Diagrams* material when translated into the context of ...*Polymathic Persona*... . This distortion had fundamentally the opposite effect of the series' compositional methodology discussed above: its overly dramatic reshaping of the essential features of the material to which it was applied allowed the emerging identity of ...*Polymathic Persona*... to overshadow the material and relationships which had been established in the previous *Diagrams*. These efforts to challenge the parameters of my musical language thus reshaped the *Diagrams*' material within ...*Polymathic Persona*... to a degree which fundamentally altered them. I thus changed the very materials I was seeking to express. This drastic redefinition and its resultant obfuscation greatly contributed to my failure to achieve my intentions to draw the previous works of the *Diagrams* series together in a way which illustrated their interconnections. The source and extent of this distortion may be better understood with a more in-depth discussion of my musical language at the time of ...*Polymathic Persona*..., and how I sought to challenge its conventions in that piece.

3.3.1.2: Material Distortion and Pitch

My approach to pitch was the starting point in my efforts to challenge my musical language in *...Polymathic Persona...*. Pitch generally plays a supporting role in my music, providing a structure upon which other elements accrue. It is often a relatively fixed parameter, especially on the local level, since it usually is meant to provide a foundation upon which more transitive and dynamic elements may be built.

In the *Diagrams* series, pitch was generally organized into discrete, registrally-fixed and internally-continuous bands. Although the location of these bands was devised in a variety of ways, it was most commonly based upon the instruments being used. In *Diagram of a Paired and Inseparable Pair*, for instance, the pitch bands utilized were centered around a series of fifths projected upwards from the cello's D string. This D was chosen for its approximate correlation with the B \flat clarinet's lowest register, and the interval of a fifth for its correspondence with the cello's conventional tuning. Only the two lowest and two highest of these bands were ultimately used, since I wished to avoid the middle register. One of the outgrowths of this approach to pitch was that movement between bands (i.e. across register) came to serve an increased role in establishing the sense of movement and pacing, functioning in a manner not dissimilar to harmonic rhythm in tonal music. In either case, stability or transience is tied to both the degree of heterogeneity present and the rate at which the available parametric space is traversed. Passages in the *Diagrams* occupying a single pitch band or which move slowly from one to the next appear relatively stable, while passages with rapid, broad, and unpredictable movements between bands seem significantly less so. Registral movement was thereby instilled with a broader compositional function by the practice of organizing pitch in the *Diagrams* into fixed registral bands.

Figure 16: *Diagrams of a Paired and Inseparable Pair* (2009), p.1, systems 1-2:

The image shows two staves of musical notation. The top staff is for B♭ Clarinet and the bottom staff is for Cello. The B♭ Clarinet part starts with a *fff* dynamic, followed by *pp*, *p*, *fff*, *p*, *pp*, *ff*, *p*, *f*, and *p*. The Cello part begins with a *mf* dynamic, marked *pizz.* (pizzicato), then *ff*, *pp*, *p*, *f*, *mf*, and *fff*. It also includes *arco* (arco) and *s.p.* (sul ponticello) markings. Both staves feature 2/3 time signature changes and various articulations such as slurs and accents.

I wanted to challenge this approach to pitch and the degree it relied on register in *...Polymathic Persona...* by severely restricting both the number of bands used and the amount of movement between them. My intention was to ascertain whether my musical language could generate the desired amount of variation and dynamism within such a confined space. *...Polymathic Persona...* ultimately came to utilize two bands — from G3 to A3 and Eb5 to G5 — as the focal points of activity, although octave transpositions, gestural movement, and quotations from previous *Diagrams* produced material which fell outside these bounds. In practice, these bands are better viewed as gravity wells around which material condenses than as hard and fast borders. Still, severely restricting both the registral space and the movement across registers within a particular passage provided a unique context for my musical language which had a dramatic impact on the character of the composition.

This relatively-restricted registral and harmonic space is what led to the dramatic alteration of the material from the earlier *Diagrams*. The degree of compression required to adapt the existing *Diagrams* to fit into the pitch-space of *...Polymathic Persona...* led to fundamental changes in that material. For example, the excerpt seen below in Figure 17 shares many linguistic elements with Figure 16. These have a wholly different character, however, when removed from the rapid and wide-ranging registral movement of the preceding *Diagrams* and placed into the registral confines

of *...Polymathic Persona...*. Restricting such a diverse group of musical formations to a such a narrow field of pitches and registers increased their self-similarity, negating disparities which helped define the materials of the *Diagrams*. The severity of these changes meant that *...Polymathic Persona...* provided its own unique vantage on the series, rather than articulating the identities and relationships of the *Diagrams* as was my intention. In hindsight, the role this composition was meant to play precluded such drastic modifications to the music it drew together. The final form of *...Polymathic Persona...* functioned very differently than I had meant it to: I redefined the music of the *Diagrams* in that composition rather than providing a broad, illustrative perspective on what that music already was.

3.3.1.3: Summary

My inability to representatively merge the other *Diagrams* in ...*Polymathic Persona*... lent me a certain amount of dissatisfaction with that composition, and, by extension, the series as a whole, even though I viewed several of its constituent pieces as notable progressions for my work. This failure was brought about because the habits of my working method and my desire to challenge my musical language in ...*Polymathic Persona*... impeded my original intentions for that composition. Despite this failure, my attempt to demonstratively draw together a wide scope of compositions into a single, interconnected whole in ...*Polymathic Persona*... served as a valuable precursor to my eventual success of that aim in *An Incomplete Survey of the Act of Impingement*.

3.4: Compositeness and Methodology

Many of the compositional strategies which enabled me to embody the underlying material network of my music in *An Incomplete Survey*... were the result of lessons learned from ...*Polymathic Persona*... . Given my awareness of the aforementioned causes of that work's deviation from its initial intentions — the linearity and fixed individuation of my compositional process in the *Diagrams* and the dramatic alteration of preexisting material resulting from my attempt to challenge my linguistic conventions in ...*Polymathic Persona*... — I consciously endeavored to avoid these two problems during the writing of *An Incomplete Survey*... . As a result, my working method developed dramatically through the composition of this project. These changes were vital to my ability to successfully represent my music's interconnectedness in *An Incomplete Survey*... .

One of my early focuses in composing *An Incomplete Survey*... was developing a working method which furthered and actualized the underlying interconnections of the project's constituent pieces. As was previously discussed, the lack of correlation between my desire to highlight and proliferate

the interrelationships found in the *Diagrams* and the way I composed that series was one of the principle reasons I failed to draw their distinct materials together into a single, representative context. Because I wrote each of the *Diagrams* individually, in effective isolation from one another, I inadvertently separated their materials in a way which contradicted their constituent interrelations. This restricted my ability to have these materials interact, in detriment to my intention to bring them together. I could draw from and react to previous entries in the series within a given composition, but I was unable to reciprocate this influence within the other *Diagrams*. So the working method used in the *Diagrams* series led to a proliferation of unidirectional transferences which, while complex in their extensivity, failed to embody my interconnected compositional landscape in the way that a multidirectional interchange of ideas and influences would. My awareness of this discrepancy led me to pursue a more appropriate working method at the outset of *An Incomplete Survey...*. One of the most readily perceivable manifestations of this pursuit was the series' eventual division into a *Text* and an *Appendix*.

3.4.1: *Text/Appendix* Division and Methodology

I have already stated that the *Appendix* compositions provided a space within *An Incomplete Survey...* for the gestation of ideas and the development of my instrumental language. Each of these solos was written alongside at least one of the *Text* pieces. Their concurrent composition allowed for the mutual inflection between works which was absent during the writing of the *Diagrams*. Material was kept in a fairly perpetual state of change through this methodology, which prevented the concretion of identity that had stifled my attempts to unify the constituent materials of the *Diagrams*. The musical material which was developed and kept fluid through this initial exchange between an *Appendix* composition and its associated work in the *Text* was then further circulated throughout the project. The variety of materials and contexts encountered

during this circulation enabled me to continue to evolve these materials. Later instantiations of material produced through this process could possibly be re-injected into extant works, which created an even-greater dialogue between the project's constituent materials and ensured that these interchanges could permeate to the greatest extent possible.

This methodology was integral to my ability to articulate and embody the interconnections present in the project. It allowed me to foster the interrelations of *An Incomplete Survey...* from the project's beginning, ensuring that the work grew into a suitably interconnected whole. This compositional process also avoided the calcification of constituent identities which impeded me in *...Polymathic Persona...*. Establishing the *Appendix* compositions as independent works intertwined with the composition of other pieces helped to develop this methodology. My aim to weave the constituent materials of *An Incomplete Survey...* into an interpenetrated whole was greatly facilitated by this working process rooted in the gestational capabilities of the *Appendix*.

This wide-ranging distribution of the piece's various strains of thought also imbued *An Incomplete Survey...* with a well-developed sense of depth. I liken this depth to that cultivated by painters who build up their image's surface through repeatedly working it over. Jean-Michel Basquiat once said, "Most of [my] pictures have one or two paintings under them. I'm worried that in the future, parts might fall off and some of the heads underneath might show through."³⁶ I am fond of the idea of creating a perceivable sense of depth reflecting a work's history through repeatedly reworking a composition during the creative process.

The number of roles and contexts within which the project's materials appeared was maximized through a continual re-engagement with individual strands of material as they worked their way throughout the project. Music was initially developed in an *Appendix* composition, moved into

³⁶ Geldzahler, H., 'Interview', in Basquiat, J. and Marenzi, L., *Jean-Michel Basquiat* (Milano, 1999), LVIII.

that work's associated *Text* piece, further incorporated throughout *An Incomplete Survey...*, and potentially redirected back into its original composition. This process built up the interrelations between the project's constituent compositions. It also established a well-developed history for each material. Circulating the project's materials so extensively created a self-referential web, producing the associative richness responsible for unifying the project's wide-ranging components. Specific instantiations of these materials were developed in accordance with the moment-to-moment needs specific to a particular set of compositional circumstances. Material was applied to a specific context based on auspicious correspondences between the two. An example of this process follows below.

3.4.1.1: *An Index of Poses and Motions*

My discussion of the range of manifestations and associations musical material accumulated across *An Incomplete Survey...* actually begins with the last work completed prior to that series. *An Index of Poses and Motions (Retrospection No.4)* (2010) for violin was initially preoccupied with more immediate concerns, such as developing my string writing and my musical phrasing. However, this work came to provide the starting point for *An Incomplete Survey...*. My desired to explore the work's material outside of the confines of its initial context is what led this to occur.

An Index of Poses and Motions was written for violinist Johnny Chang's microscores project, which carried with it the stipulation that the duration must not exceed thirty seconds.³⁷ Given that I am quite comfortable with writing a thirty second composition, however, this "restriction" felt rather tame.³⁸ Therefore, I decided to compose multiple, independent passages whose cumulative duration fell within the prescribed confines in an effort to further challenge myself. The resulting

37 n.a., 'The Microscore Project', *ARTSaha!*, 25 July 2008. http://artsaha.org/?page_id=642 (22 September 2012).

38 Discussed in "1.1.1: Material and Duration."

composition consisted of three distinct passages, differentiated through their gestural, timbral, and registral profiles, which were themselves separated by periods of silence. These three passages were essentially individual pieces, in that they were capable of standing on their own, which were brought together to suggest a broader scope of potentiality than that explicitly articulated therein.

Figure 18: *An Index of Poses and Motions (Retrospection No.4)* (2010), m.1-4:

An Index of Poses and Motions
(Retrospection No.4)
- - -
Ray Evanoff

Violin

4 8 15 32 51 58

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3.4.1.2: Scenes of Disassemblage and Coalescence — Part 1

After completing *An Index of Poses and Motions*, I combined it with *A Partial Taxonomy of Condensations* (2010-11), a similarly short and multiplicitous cello solo, to provide the point of departure for *Scenes of Disassemblage and Coalescence* (2011) for violin and cello. This duet ultimately became the first entry into the *Text of An Incomplete Survey...* . I converged these two solos to further explore the trains of thought they initiated in an expanded context that remained

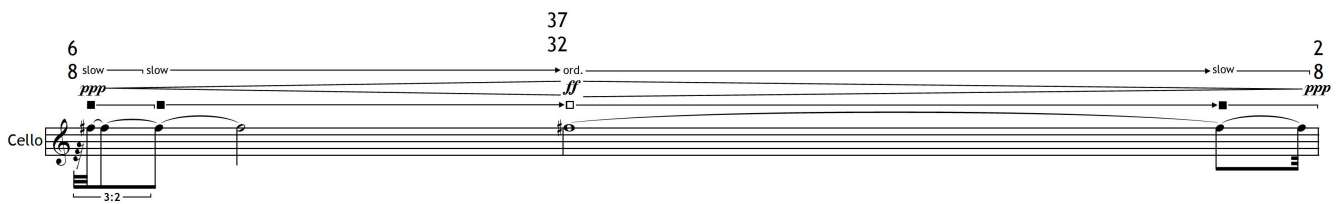
focused on strings. Bringing these two solos together also enabled their materials to mutually inflect, exponentially expanding latent possibilities. The results were more than a simple sum of their parts: bringing these diverse compositional landscapes together forced me to incorporate them into a whole that accommodated their diversity. My engagement with their variety did not neutralize their differences, but rather harnessed these differences to generate a friction born of their divergences. The composition's expressive capacity is born from this friction. In this way, *Scenes of Disassemblage and Coalescence* appropriately reflects its origins as a meeting point for multiple, distinct musical identities.

Figure 19: *Scenes of Disassemblage and Coalescence* (2011), m.6-15:

Scenes of Disassemblage and Coalescence
p.2

The musical score for *Scenes of Disassemblage and Coalescence* (2011), measures 6-15, is presented in two systems. The first system (measures 6-15) features a Violin (Vln.) part and a Violoncello (Vcl.) part. The Vln. part begins with a 5:4 ratio and a 3:2 ratio, followed by a 5:4 ratio and a 3:2 ratio. The Vcl. part begins with a 5:4 ratio and a 3:2 ratio, followed by a 5:4 ratio and a 3:2 ratio. The second system (measures 16-32) continues the Vln. and Vcl. parts. The Vln. part includes a 5:4 ratio and a 3:2 ratio, followed by a 5:4 ratio and a 3:2 ratio. The Vcl. part includes a 5:4 ratio and a 3:2 ratio, followed by a 5:4 ratio and a 3:2 ratio. The score is marked with dynamic levels: *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). The score is also marked with tempo changes: *slow* and *fast*. The score is divided into two systems, with measures 6-15 in the first system and measures 16-32 in the second system.

Figure 20: *A Partial Taxonomy of Condensations* (2011), "One" - m.8-9:



Scenes of Disassemblage and Coalescence clearly bears the residual traces of the diverse materials it was formed from. Evidence of this may be seen in the above excerpts. The first system in Figure 19 is clearly related to the excerpt from *A Partial Taxonomy...* in Figure 20: the cello part's duration and dynamics are nearly identical to those in the solo excerpt, and both passages focus on slow-moving, wide-ranging changes in timbre. In the duet, this event is contrasted by the two that follow. The first is a series of rapid, timbrally and dynamically diverse points played in one instrument and then mimicked in the other; the second is an even more heterogeneous passage in which several strategies (rhythmic simultaneity, registral overlap, playing in hocket) combine to merge the two instruments into a single, albeit kaleidoscopic, whole. The use of two internally diverse compositions as the point of departure is what led to such distinct music in close proximity. I effectively embodied these varied source materials in *Scenes...* by maintaining their disparities. This allowed me to representatively draw *An Index of Poses and Motions* and *A Partial Taxonomy...* together. My successful integration of these wide-ranging materials into a work spurred me to extend the network of materials I had begun. *Scenes of Disassemblage and Coalescence* thus became the impetus for *An Incomplete Survey of the Act of Impingement*.

3.4.1.3: *Scenes of Disassemblage and Coalescence* — Part 2

My methodology in *Scenes of Disassemblage and Coalescence* was well-suited to create a composite composition because it allowed me to integrate diverse materials into a single context while maintaining their distinctions. This working method also helped me to develop material. It

provided me with a way to fragment and recombine existing materials, allowing me to recycle them into new forms and to new ends. My thorough reuse of extant materials created perceivable connections throughout the series, while recombining and reworking these materials evolved them. Developing materials while maintaining their recognizability was crucial to translating the series onto its final scale. Gradually constructing this project from the ground up allowed me to balance this development and this recognizability.

The compositional methodology I developed in *Scenes of Disassemblage and Coalescence* also allowed me to work improvisationally: I composed in direct reaction to the present circumstances of the piece, responding to the state of the composition without prior planning. This approach is comparable to painters such as Jackson Pollock, who "engaged ... in an intense dialogue with his materials."³⁹ My focus on locally constructing material disposes me to this impromptu, reactionary working process. My methodology in *Scenes...* perfectly supported this predilection: its reuse of material facilitates perceivable relationships which connect and contextualize the music, and its recombination of disparate source materials enables me to further develop these materials. This working method perfectly suits both my desire to draw my work into a interconnected, composite context and my predilection for an improvisatory compositional process.

Although my emphasis on local-level materials is a composition-specific reason for my orientation towards an improvisatory working method, my background as an improviser likely contributes to this disposition as well. An improviser works with his preexisting vocabulary and the context he is operating in to spontaneously construct his music.⁴⁰ Similarly, my methodology in *An Incomplete*

³⁹ Landau, *Jackson Pollock*, 183.

⁴⁰ See, for instance, Bailey, D., *Improvisation* (Ashbourne, 1980; repr. London, 1992 and Cambridge, 1993), 107-12.

Survey... takes preexisting materials and reworks them in reaction to each other and to their context. Although composing allows this process to be drawn out, refined, and belabored, my spontaneous handling of preexisting elements in relation to an environment is essentially improvisatory.

Comparing the following excerpts reveals some of the ways in which source material is both evidenced and altered by my compositional methodology in *Scenes...* .

Figure 21: *An Index of Poses and Motions (Retrospection No.4)* (2010), m.6-7:

Figure 22: *Scenes of Disassemblage and Coalescence* (2011), m.50, violin:

The passage from *Scenes...* begun in Figure 22 was partially based on the excerpt from *An Index of Poses and Motions* in Figure 21. Seen side by side, the similarities between these two extracts are quite visible. Most apparent is the exact duplication of the first note. Beyond that, the rhythmic

correspondences are unmistakable: the first three notes of either excerpt begin at precisely the same point, and the rhythm of the fourth note in Figure 22 simply starts a quaver earlier than in Figure 21.⁴¹ The sustained duration of the 'lightly pressured' notes toward the end of both examples is also equal, or in the case of the repetition in Figure 22, nearly so. Additionally, registral location, registral movement, and the predominance of short, sharp sounds are all comparable between the two passages. All of these similarities are the product of Figure 21 serving as source material for Figure 22.

Still, there are notable distinctions between these two passages which suggest a divergence in intention or an influence of other materials. First, the dynamics found in Figure 21 tend towards the extreme quiet and loud, and oscillate fairly regularly between these two poles. By contrast, the dynamics found in Figure 22 lie almost exclusively at the louder end of the spectrum, change less regularly, and are more finely gradated. The repeated A quarter-sharp at the end of Figure 22 is the other significant difference between these two passages. This repetition arrests the variety and trajectory of what precedes it, momentarily shifting the music's tenor away from its predecessor's more consistent heterogeneous change. The repetition in Figure 22 indicates the presence of outside influences which were intermixed with Figure 21 to alter this material. It thus signals a divergence between these two realizations.

I am no longer able to trace the origin of the differences between Figure 21 and Figure 22: they could have been influenced by any number of outside materials, or could have stemmed from more far-reaching reinterpretations of *An Index of Poses and Motions*' original material. My

⁴¹ This superimposition of previously adjacent material is a simple example of the manipulative abilities afforded by the collision rhythms discussed in "2.1: Collision Rhythms." These materials played a significant role in *An Incomplete Survey*...

inclination towards an improvisatory working method often impedes me from reconstructing my compositional decisions in full. Despite this uncertainty, these changes are themselves indicative of my compositional proclivity towards playful reappropriation. I develop my materials through recasting them in new surroundings, recombining them with other materials, and reimagining their inherent possibilities.

Figure 23: *Scenes of Disassemblage and Coalescence* (2011), m.9-10:

The musical score for measures 9-10 of *Scenes of Disassemblage and Coalescence* (2011) is presented for Violin (Vln.) and Violoncello (Vcl.). The Vln. part begins with a 2/8 time signature, followed by a 5/16 time signature, and then a 3:2 ratio. The Vcl. part begins with a 2/8 time signature, followed by a 3:2 ratio, and then a 5:4 ratio. The Vcl. part also includes a 'slow' to 'fast' tempo change and a 'ppp' marking. The score features complex rhythmic patterns with various time signatures (2/8, 5/16, 3:2, 5:4) and dynamic markings (ppp, p, mp, f, s.p., fff, mf, mp). The Vln. part includes a 5:4 ratio and a 3:2 ratio. The Vcl. part includes a 3:2 ratio and a 5:4 ratio. The Vcl. part also includes a 'slow' to 'fast' tempo change and a 'ppp' marking.

The passage seen below in Figure 24 provides another example of how I repeatedly reimagine and recombine material in *Scenes...*. Here, I took the material seen in Figure 23 — characterized by brief points of different timbres produced by varying bow pressures — and "smeared" that material: the distinct points become gradated swaths. I enhanced this smearing by using double stops and glissandi, which thicken and blur the pitch material in the same way that the transitions in bow pressure blur timbre. My painterly engagement with my music described in section 1.1 is illustrated in this acting upon preexisting material in a metaphorically-physical manner: in this case,

by smearing it. I execute such modifications of material without prior planning, and their duration, location within the piece, and other particulars emerge out of the compositional process.

Figure 24: *Scenes of Disassemblage and Coalescence* (2011), m.36-38:

The musical score for measures 36-38 of *Scenes of Disassemblage and Coalescence* (2011) features two staves: Violin (Vln.) and Violoncello (Vcl.). The Violin staff begins with a treble clef and a key signature of one sharp (F#). The Violoncello staff begins with a bass clef and a key signature of one sharp (F#). The score is marked with various time signatures, including 5:4, 3:2, and 5:4. Dynamic markings include *ff*, *p*, *mf*, *mp*, *f*, and *pp*. A dashed line connects the two staves, indicating a relationship between the parts. The score is divided into measures 36, 37, and 38, with sub-measures 5, 8, 16, and 19 marked. The Violoncello staff includes a section marked 'IV III'.

3.4.1.4: Summary

I wrote *An Incomplete Survey...* through this process of abstracting material and reworking it within a new context, often with new intentions and in new combinations. The initial incitement leading me to rework a specific source usually became inconsequential to that material's subsequent development. Passages were selected for their serendipitous correlations with the compositional circumstances into which they were inserted. New material was usually drawn upon when a work's compositional process stalled; otherwise, my work was perpetuated by reengaging the materials which were already in use. Referring to previous music related in some way to my current compositional circumstances often sparked my thought process, providing me with a

foothold to help the working process. While the criteria making a particular source applicable to a specific compositional crossroads were often indefinable, identifying them as such was unmistakable. Once selected, the chosen material acted as a reflective surface against which my musical condition could be better seen, and a filter through which the immaterial condition of these circumstances could pass into substantiation. Thus, my compositional environment and the sources being drawn upon mutually illuminated and inflected one another. This transformed both the material used and the composition it was placed within. *An Incomplete Survey...* was composed through these material interchanges, and its *Text/Appendix* division emerged to further this process.

3.4.2: Compositeness and Quotations

While much of my methodology in *An Incomplete Survey...* centered around recombining and recontextualizing existing materials, another method of material transfer existed. I regularly took excerpts from compositions in *An Incomplete Survey...* and inserted them verbatim into other works in the project. *Text* compositions in particular often contain quotations from their associated *Appendix* pieces. The project's use of quotations extends beyond this relationship, however.

These quotations provide another method for recontextualizing material. Transferring passages into new environments allows a material's role and function to be recast, even if the material is itself unchanged. Contexts are often constructed so as to illuminate these quotations' innate characteristics and relationships to other materials. A context may accentuate, contradict, develop, ignore, or otherwise engage with its constituent quotations to achieve these ends.

I liken transferring these quotations to techniques employed by certain visual artists. For example,

Willem de Kooning would trace parts of his works onto tracing paper or vellum and then integrate these forms into other works in progress.⁴² Matthew Ritchie digitizes his drawings and then uses transparencies and overhead projectors to reapply these forms to different contexts and on different scales.⁴³ The collage artist Ray Johnson would cannibalize previous works for material to be used in new pieces, leading to compositions containing snippets created over the span of decades.⁴⁴ In all of these examples, I empathize with the sense of moving an established object to a new location and then reassessing and reworking that object.

Figure 25: *Interpolations Hewn From a Choice Machine* (2011), m.1-5:

My practice of self-quoting in *An Incomplete Survey...* is illustrated in *Interpolations Hewn From a Choice Machine* (2011) for flute, violin, and piano. The opening section of this composition quotes

42 Kertess, K., 'Drawing Seeing/Seeing Drawing: Large Drawings on Vellum', *Art Seen Soho*.
www.artseensoho.com/Art/DRAWINGCENTER/dekooning98/dk1.html (24 June 2012).

43 Grady, E.M., 'Modular Notes: Superposition', in Ritchie, M., *Matthew Ritchie: More Than the Eye* (New York, 2008), unpaginated. See "4.2.2: Other Artistic Rhizomes" for more on Ritchie's work. Images may be found on Ritchie's website (<http://www.matthewritchie.com>).

44 De Salvo, D., and Gudis, C. eds., *Ray Johnson: Correspondences* (Paris and New York, 1999), 22.

the entirety of *A Conjunct Series of Interpolations* (2011) for flute, which is the *Appendix* composition associated with *Interpolations Hewn...* . Placing this flute solo into new surroundings recontextualizes it in a variety of ways. Initially, the solo's incipient freneticism and momentum is arrested by the abrupt entry of an impassive gesture in the violin and piano, seen in Figure 25. Differences in dynamics, timbre, and register accentuate the division between the flute and the duet: the flute is rapidly changing and kaleidoscopic, utilizing a range of dynamics, timbres, and registers in quick succession, whereas the violin's and piano's dynamics, timbre, and register are completely static. This initial recontextualization of the flute solo by the entry of the duet sets the solo in conflict with its surroundings.

Figure 26: *Interpolations Hewn From a Choice Machine* (2011), m.10-16:

The musical score for Figure 26, measures 10-16, is presented for three instruments: Flute (Fl.), Violin (Vln.), and Piano (Pno.). The score is written in a complex, multi-measure format with various dynamics, articulations, and time signatures.

Flute (Fl.): The flute part is highly active, featuring rapid changes in dynamics and articulation. It includes measures 1, 2, 8, 13, 32, 7, 2, 8, 5, and 16. Dynamics range from *pp* to *pppp*. Articulations include *mf*, *mp*, *pp*, *ppp*, and *pppp*. Time signatures include 3:2, 5:4, and 3:2. The flute part is marked with a *mf* dynamic at measure 2, a *pp* dynamic at measure 8, a *ppp* dynamic at measure 13, a *pppp* dynamic at measure 16, and a *ppp* dynamic at measure 2. The flute part is marked with a *mf* dynamic at measure 2, a *pp* dynamic at measure 8, a *ppp* dynamic at measure 13, a *pppp* dynamic at measure 16, and a *ppp* dynamic at measure 2.

Violin (Vln.): The violin part is more static, featuring a few measures of music. It includes measures 1, 2, 8, 13, 32, 7, 2, 8, 5, and 16. Dynamics range from *pp* to *pppp*. Articulations include *mf*, *mp*, *pp*, *ppp*, and *pppp*. Time signatures include 3:2, 5:4, and 3:2. The violin part is marked with a *mf* dynamic at measure 2, a *pp* dynamic at measure 8, a *ppp* dynamic at measure 13, a *pppp* dynamic at measure 16, and a *ppp* dynamic at measure 2. The violin part is marked with a *mf* dynamic at measure 2, a *pp* dynamic at measure 8, a *ppp* dynamic at measure 13, a *pppp* dynamic at measure 16, and a *ppp* dynamic at measure 2.

Piano (Pno.): The piano part is also more static, featuring a few measures of music. It includes measures 1, 2, 8, 13, 32, 7, 2, 8, 5, and 16. Dynamics range from *pp* to *pppp*. Articulations include *mf*, *mp*, *pp*, *ppp*, and *pppp*. Time signatures include 3:2, 5:4, and 3:2. The piano part is marked with a *mf* dynamic at measure 2, a *pp* dynamic at measure 8, a *ppp* dynamic at measure 13, a *pppp* dynamic at measure 16, and a *ppp* dynamic at measure 2. The piano part is marked with a *mf* dynamic at measure 2, a *pp* dynamic at measure 8, a *ppp* dynamic at measure 13, a *pppp* dynamic at measure 16, and a *ppp* dynamic at measure 2.

The quoted flute material resumes unchanged by the violin and piano's interjection, accenting the flute's independence from the duet. The solo arrives at its end without further interruption. Its abrupt finish is emphasized by a sharp, singular gesture in the violin and piano, seen above in

Figure 26. The duet thus underscores the qualities of the flute solo at this point, punctuating the solo's abrupt ending, rather than conflicting the solo as in their earlier interruption. This shift from dissent to complement establishes a broad range of discursive possibilities in the opening measures of *Interpolations Hewn...*, setting up the dynamic interplay of instrumental relationships which characterize the piece. Each of the violin and piano's two gestures in this opening section uniquely engage the solo material, first by undermining it, then by complementing it.

Finally, the flute's individuation is itself shattered by the composite gesture following shortly thereafter, also seen in Figure 26. Here, the trio unite into a kaleidoscopic whole in which none predominates. The flute is brought together with the violin and the piano, integrating the three instruments into a unified trio. This incorporates the solo material into the discourse of the piece, marking the point at which the material I initially developed in *A Conjunct Series of Interpolations* becomes interspersed throughout the entire trio. The flute solo's role as source material for *Interpolations Hewn...* is demonstrated literally by this movement from the original solo (with commentary) into a tutti section.

The inclusion of the flute solo within a composition it provided a point of departure for creates an observable connection between *A Conjunct Series of Interpolations* and *Interpolations Hewn From a Choice Machine*. This establishes a referent within the larger project that signals a deeper relationship between compositions. I threaded many of these such inter-compositional signposts throughout *An Incomplete Survey...*; together, they indicate and extend the interrelationships between pieces. The explicitness of these quotations maximizes their ability to be recognized between appearances, facilitating an apprehension of interconnections between works. Even a hazy awareness of these cross-compositional relationships opens up the possibility for the wealth

of associations existing below the surface. Distributing quotations throughout *An Incomplete Survey...* provides an observable method of further entwining the component compositions of the project.

3.4.3: Methodology — Summary

An Incomplete Survey... was composed primarily through these two basic methodologies: the perpetual redevelopment and recombination of material as seen in *Scenes of Disassemblage and Coalescence*, and the recontextualization of quotations as found in *Interpolations Hewn From a Choice Machine*. Overall instrumentation of the project's compositions was determined either in response to a request for a piece, or out of a desire to explore the project's materials within a specific context. Oscillating between these two impetuses allowed me to continue my professional development while also exploring compositional contexts that were otherwise unavailable to me. Unfortunately, my only recourse to explore certain instrumentations and durations was to write pieces without priorly-arranged performance opportunities. While not ideal, this allowed me to develop areas of my work which would not otherwise be engaged. I would not have written many of *An Incomplete Survey...*'s component works unless I had taken it upon myself to do so.

In practice, opportunities for pieces generally flowed into and informed the project's other works. For example, *All of the Inquiries I Can Offer Right Now* (2011) for clarinet (Eb + bass) and piano was written at the request of Heather Roche and Kate Ledger. I wrote short solos for their respective instruments on my own accord as part of the duet's compositional process. These solo works, *A Series of Postures (Clarinet)* and *A Series of Postures (Piano)*, acted as gestational *Appendix* compositions for *All of the Inquiries...*, although the piano piece was ultimately included in the *Text*.⁴⁵ Much of the material developed within these three pieces subsequently influenced many

⁴⁵ *A Series of Postures (Piano)* was moved from the *Appendix* into the *Text* during the final organization of the project. Its three constituent solos were moved into the *Text* to help redistribute that work's overall flow. I still think of this solo as an *Appendix* piece although it is technically a part of the *Text*, since it functioned as an *Appendix*

other aspects of the project: *A Tight Inquiry Container of Diversification* (2011) for E \flat clarinet and sextet explored the existing clarinet material in a soloist-plus-ensemble context, *Interpolations Hewn from a Choice Machine* took the inter-ensemble relationships developed in *All of the Inquiries...* as the starting point for its own ensemble interactions, and the material developed within all three of these works served to inform virtually all other appearances of the clarinet or the piano within the project. Of these five compositions, *All of the Inquiries...* and *Interpolations Hewn...* were composed at the request of others, and the remaining three works were written as outgrowths of my compositional methodology or out of a desire to move my work into unfamiliar territory. *An Incomplete Survey...* as a whole was developed in this fashion.

The ability to mutually inflect the materials of *An Incomplete Survey...*, as well as to establish relationships of interchange between the project's compositions, was vital to my capacity to embody the interconnections in this project. My working method provided me with many options to develop and recontextualize material; these options interwove the component parts of the project. This methodology accurately reflected the intentions for the project, enabling me to realize those intentions. My success was partly informed by prior failures to create a demonstratively interconnected composition, such as that seen in *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify*. Building on my past failures is what allowed me to advance my compositional methodology in *An Incomplete Survey...*.

3.5: An Incomplete Survey... — Conclusion

An Incomplete Survey of the Act of Impingement embodies the principle elements of my work. I developed my music's preexisting materials and concerns in this series in a way which reflects their

composition while writing *All of the Inquiries...*.

interspersal throughout both the project itself and my compositional landscape as a whole. These materials were contextualized and evolved in a way which incorporated their interconnections, to the point where material, context, and form became unified. As a result, *An Incomplete Survey...* is a microcosm of my compositional viewpoint. It embodies the relationships I construct through my working process, and it established mechanisms which allow me to further this process. It has consolidated many significant aspects of my music.

My success in this project has strengthened the importance of the series in my work. I have long grouped compositions into series to articulate broader strains of thought within my music. These series orient larger swaths of my compositional activity around common focal points. This helps perpetuate my large-scale compositional growth. Grouping works into a series enables me to define associations of specific materials and more general concerns: a series' constituent works share common source materials, methodologies, and preoccupations. I went beyond these commonalities in *An Incomplete Survey of the Act of Impingement*, however: the project draws its component works into a composite within which their relationships can be apprehended. The constituent pieces of *An Incomplete Survey...* are bound by more than association: their relationships are expanded, their linkages are deepened, and their ability to be performed in composite contexts allows these connections to be observed. These developments constitute an emergence of previously-subsurface properties. Latent elements have crystallized into perceivable forms.

The developments in *An Incomplete Survey...* indicate that the concept of the series has become an increasingly active force within my compositional macrocosm. These developments further an ability to construct larger spheres of relation and more complex compositional entities. I consider the *Text of An Incomplete Survey...* to be a precursor to much greater composite structures. My

methodology within this project, which wedded professional opportunities with personal explorations to perpetuate the series, ensures that I will be able to construct these composite structures out of seemingly disparate opportunities.

I believe *An Incomplete Survey...* will provide a model for my future compositional activity.⁴⁶ The project's structural concepts, material relationships, and compositional methodology provide me with a foundation I may construct my future music upon. The ideas, materials, and methods I cultivated in this project relate to my larger efforts to conceive of my work as an entirety and to operate with respect to that understanding. *An Incomplete Survey...* is a significant step in my music that will shape my work's future developments.

⁴⁶ Visual artist Matthew Ritchie, who also works within an inter-operative artistic body, actually titled his first show laying out the structural principles and material subjects of his future work "Working Model." (Kertess, K., 'Painting as Information Jazz', in Ritchie, *Matthew Ritchie: More Than the Eye*, unpaginated.) While I cannot draw such a definitive line at *An Incomplete Survey...*, it may very well offer a similar reference point for my future music. See "4.2.2: Other Artistic Rhizomes" for more on Matthew Ritchie.

4.0: External Affinities of Interconnection

My conception of my music as an interconnected body guides my work. I have threaded my material types throughout my music, establishing a broader context for individual pieces. This facilitates my understanding of a composition's role within my overall development and establishes a level of self-referentiality in my work. The importance of interconnectedness to my compositional thought has led me to some unanticipated areas of investigation. These include the multipartite and composite structures exemplified by *An Incomplete Survey...*, and my use of unconventionally short durations. Such principle characteristics of my music are consequences of the thought processes which created them. My effort to better understand and represent my own thinking is an important force in my work.

I arrived at this holistic approach to composition on my own. It is an extension of my natural outlook on the relationship between the deep-seated considerations informing my compositional process and the concrete elements of my musical materials. Indeed, this document is largely concerned with drawing as straight and unbroken a line as possible between my motivations and the resultant music.

Since I have constructed my music's methodological and morphological components through a cumulative effort over my entire compositional life, I am only inclined to reference others' work insofar as it sheds light on my own temperament and processes. Nevertheless, indicating perceived points of empathy can further illuminate aspects of my own artistic practice. The following individuals' work serves to do this. These examinations reflect on my own work and its affinities, and are in no way intended to represent these individuals' work in its entirety. Nor is this discussion intended to elucidate all of my music's possible associations. These reference points are personal touchstones for my artistic perspective.

4.1: Deleuze and Guattari — "Does it work?"

I was introduced to Gilles Deleuze's and Felix Guattari's work at a time when I maintained a somewhat cynical relationship to philosophy. This was primarily due to my experiences studying philosophy as an undergraduate. My perturbations were primarily caused by what I then viewed as philosophy's overly speculative and abstract nature. I felt music's creative and practice-based orientation made it a much more attractive and fruitful medium for inquiry. I also found art's inherent ambiguity preferable to what I considered the unproductively-encumbering rigors of philosophy. Perhaps paradoxically, I found much of philosophy's reliance on argumentation to be itself unconvincing. These feelings eventually led me into the field of music.⁴⁷

Coming from these experiences, what struck me most in my initial encounter with Deleuze's and Guattari's philosophy was how they had integrated the qualities I most appreciated in artistic practice into their philosophical discourse.^{48 49} One of the sentiments which rang especially true for me was issued by Brian Massumi in his introduction to *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. He summarized Deleuze's and Guattari's philosophical intentions by saying,

The question is not, Is it true? But, Does it work? What new thoughts does it make it possible to think? What new emotions does it make it possible to feel? What new sensations and perceptions does it open in the body?⁵⁰

47 The accuracy of these assessments is of little concern to me at this stage in my life; I certainly do not adhere to these opinions in the way I once did. They are merely intended to outline my general perception of the field of philosophy when I first encountered Deleuze's and Guattari's work.

48 Which was their intention, and an outgrowth of their perspective on both art and philosophy. For example: "Thus [Deleuze] comes to conceive of philosophy as a practice analogous to art, and to conceptualize art as a creation of thought analogous to philosophy." (Due, R., *Deleuze* (Cambridge & Malden 2007), 149.)

49 "One of the points of [*A Thousand Plateaus*] is that nomad thought is not confined to philosophy. Better, that it is a kind of philosophy that comes in many forms. Filmmakers and painters are philosophical thinkers to the extent that they explore the potentials of their respective mediums and break away from beaten paths. On a strictly formal level, it is mathematics and music that create the smoothest of the smooth spaces. In fact, Deleuze and Guattari would probably be more inclined to call philosophy music with content than music a rarefied form of philosophy." (Massumi, *A User's Guide to Capitalism and Schizophrenia*, 6.)

50 *Ibid.*, 8.

This statement heralded a body of thought whose ultimate purpose was not to establish an irrefutable description of reality, but rather, was intended to advance one's experience of reality.⁵¹ It is the latter of these two enterprises which I personally am drawn to. Deleuze's and Guattari's philosophy established material intended to facilitate the exploration and perpetuation of thought, binding form, function, and conception in a manner similar to my own compositional practice. It was this similarity which attracted me to their work.

4.1.1: The Rhizome

One of the principle concepts of Deleuze's and Guattari's philosophy that I was drawn to was their concept of the rhizome. At its essence, Deleuze's and Guattari's rhizome is a non-hierarchical, heterogeneous field of unimpeded interrelations whose constituents may navigate and interact without any externally-imposed formula or restrictions.⁵² The free-flowing nature of these interactions means the rhizome's overall identity is in a perpetual state of flux and redefinition. Its parts' cohabitation leads them to impinge and act upon one another, remaking each other in their own image.⁵³ The unordered, unrestricted nature of these interactions also means that they are playful, artful, and "capricious."⁵⁴ Deleuze and Guattari portray their own writing process as spontaneous and effervescent, something which they facilitate rather than dictate. It is a sentiment with which I can greatly emphasize within my own artistic practice.

We are writing this book as a rhizome. It is composed of plateaus. We have given it a circular form, but only for laughs. Each morning we would wake up, and each of us would ask himself what plateau he was going to tackle, writing five lines here, ten there. We had

51 "[Deleuze's] theory conceives of philosophy as a kind of creation or construction. Philosophy is thus not a description or intuition of reality. Philosophy consists in the construction of a plane. On this plane it invents and combines concepts. These concepts are the articulations of problems." (Due, *Deleuze*, 149.)

52 "[T]he concept of the rhizome is an ordered set of relations in which each element relates to every other, without any hierarchical, functional or centralized order being imposed on these relations. This rhizomatic principle of fluid systems and relations now opposes the organizing principles of state rule[.]" (*Ibid.*, 129)

53 See for instance the discussion of the coevolutionary interactions between wasps and orchids in the introductory chapter of *A Thousand Plateaus*. (Deleuze, G. and Guattari, F., *A Thousand Plateaus* (Paris, 1980; repr. London & New York, 2004), 11.)

54 Albrecht-Crane, C., 'Style, Stutter', in *Gilles Deleuze: Key Concepts*, ed. Stivale, C. (Durham, 2005), 126.

hallucinatory experiences, we watched lines leave one plateau and proceed to another like columns of tiny ants. We made circles of convergence.⁵⁵

Their rhizome reflects their belief that philosophy is a self-erected creative discipline analogous to art. It is a construction formed out of an individual's interaction with reality which also facilitates and extends one's engagement with reality.

Deleuze's and Guattari's rhizome is a condition of both structure and activity. It indicates the arrangement of an object's constituent relationships and the type of interactions which produced these relations. The rhizome thus emphasizes the link between form and activity by equally embodying these two elements. A rhizomatic entity's intentions and actions give rise to its shape and its trajectory, while its surrounding environment simultaneously influences these actions, partly by determining its interactants.⁵⁶ Together, these "two becomings interlink and form relays in a circulation of intensities pushing the deterritorialization ever further."^{57 58} Deleuze's and Guattari's rhizome is a self-perpetuating process of growth and change which emerges naturally from its component interrelations.

The parallels between Deleuze's and Guattari's rhizome and my own musical body are unmistakable. Just as their rhizome constructs itself through the unmitigated interactions of its heterogeneous constituents, my music's local and global characteristics emerge through the interactions of the diverse concepts and materials which inhabit it.⁵⁹ These interactions give rise to

55 Deleuze and Guattari, *A Thousand Plateaus*, 24.

56 "To attain the multiple, one must have a method that effectively constructs it." (*Ibid.*, 24.)

57 *Ibid.*, 11.

58 Deleuze and Guattari's term 'deterritorialization' may be defined as "Mechanisms of capture and containment [which] induct the outside into a system of interiority." (Masumi, *A User's Guide to Capitalism and Schizophrenia*, 111.)

59 See the discussion beginning in "3.4: Compositeness and Methodology" for a detailed account of how material interaction shapes my music.

the overall shape and content of my musical body, in much the same way that a coral reef's components and large-scale structure cumulatively result from a multitude of individual actions and localized formations. The rhizome is thus a perfect analogue to the state and formation of my music, since my music's cohabitants interact to mutually establish my work's overall constitution.

The comparability of Deleuze's and Guattari's philosophy to my own work, particularly in their concept of the rhizome, excites me. It provides an unnecessary but nevertheless welcome affirmation for my music's proclivity for unorganized interactions between diverse constituents. Observing the similarities between Deleuze's and Guattari's rhizome and my own musical system helps me to better understand my work's natural tendencies. These observations have also led me to recognize similar characteristics in other artists' work.

4.2: Rhizomatic Artists

Numerous artists possess what could be termed a rhizomatic approach to their creative practice. My encounters with such artists, as with my encounter with Deleuze's and Guattari's work, have often reaffirmed my conviction in the natural trajectories of my own thought processes. They have also caused me to reexamine the relationship between these trajectories of thought and my attempts to embody them in music. I am often encouraged by recognizing ways of thinking comparable to my own in other artists. This was especially true early on in my musical life, when my largely-underdeveloped artistic identity and methodology led me to be frustrated with my thought's natural tendencies. The artists who have made the greatest impression on me are individuals conducting a rhizomatic practice similar to my own who I encountered early on in my life as a composer. The rhizomatic artists I am inclined to reference are thus as much a product of my personal history as they are of applicability. Their diversity reflects the range of fields to which I have referred in an effort to deepen my own understanding of creative practice.

4.2.1: Anthony Braxton

American composer and multi-instrumentalist Anthony Braxton was the first artist I recognized as consciously and intensively developing work built through rhizomatic interrelation and interchange. Since the late 60s, Braxton has been establishing a multifaceted musical system integrating formal, stylistic, cultural, and extra-musical elements.⁶⁰ He began this process by codifying an extensive variety of sonic and gestural types, such "long sounds," "staccato line formings," and "angular attacks," which are similar in conception and function to my own material types.⁶¹ These linguistic elements came to inform the structures within which they operated, in a manner consistent with his musical body's rhizomatic nature. These structures in turn broke off to form their own independently-developed strata within his music. Braxton also integrated more wide-ranging considerations such as ritual, theatre, and his philosophical and spiritual beliefs alongside his system's strictly-musical elements. He developed these components through extensive mutual interchange in establishment of his overall body of work.

The diverse array of elements which constitute Braxton's creative body have not only provided the material (in its widest sense) for his musical and operatic work, but have also informed the three-volume, 1,600+ page *Tri-Axium Writings*, and even his titles. The *Tri-Axium Writings*, written from 1973 to 1980, address a truly impressive scope of subject matter, ranging from the cultural implications of economically neglecting experimental musicians to art's spiritual possibilities.^{62 63} Braxton discusses these subjects using a specially-developed tripartite structure of inquiry, his personally-codified terminology, and "integration schematics," which visually demonstrate the

60 Lock, *Forces In Motion: The Music and Thoughts of Anthony Braxton*, 3, 168-71.

61 *Ibid.*, 27-8.

62 Braxton, A., *Tri-Axium Writings 1* (n.p. 1985), iv-v.

63 Emblematic headings from the three books include "The Post-Cage Continuum," "Alternative Functionalism: Creativity and Science," "Popular Music From the Black Aesthetic," and "The Spectacle Diversion Syndrome."

structural relationships of pertinent concepts.⁶⁴ Together, these writings represent an extremely thorough effort to demonstrate how the myriad historical, cultural, and aesthetic considerations which have influenced Braxton's musical evolution relate to each other.

Braxton's titles are similarly developed from a diverse range of information. Rather than serving as mere identifiers, his titles encode the systemic and metaphysical components of his works, including non-musical works such as the *Tri-Axium Writings*.⁶⁵ They often utilize visual and textual components: a given title may for instance contain a pictorial illustration of an extra-musical narrative associated with the composition, a diagram of the piece's musical, formal, and systemic elements, and/or text detailing information ranging from a piece's instrumentation to ways in which the work may be concurrently utilized with other Braxton compositions.⁶⁶ Braxton's titles are in this way woven from a range of disparate sources and signifiers, in parallel to the composite nature of the compositions they demarcate.

Braxton's artistic focus has been to create a musical system geared towards long-term evolution.⁶⁷ To this end, he has worked to integrate as many elements as possible into a global context meant to facilitate these components' synthesis into a composite whole.⁶⁸ This context serves as an operational platform within which he and his collaborators can create, communicate, and explore within a given performance.⁶⁹

64 Braxton, *Tri-Axium Writings 1*, viii, xvi-xxii and 496-533, xiii-xv.

65 As Braxton puts it, "There are two areas to my titles. The first would be - basically, the titles of the compositions are representative of [my musical] categories you just mentioned. But the titles also have another purpose, which is to encode . . . how can I say it? . . . the mystical inter-relationships of my music." (Lock, *Forces In Motion*, 216.)

66 See, for example, Braxton, A., *Composition Notes Book C* (n.p. 1988), 676-754 and Lock, *Forces In Motion*, 216-21 and 332-77.

67 "I'm building a system of evolution, so everything is connecting to everything. It will all make sense, hopefully, in the next twenty to thirty years." (Lock, *Forces In Motion*, 171.)

68 In fact, Braxton's publishing name is "Synthesis Music."

69 Braxton, *Composition Notes Book C*, 665-73.

4.2.1.1: Implications

My discovery of Braxton's work was highlighted by a recognition of a shared disposition towards creating a global context for one's creative output. The extent to which Braxton has done this has been both inspirational and instructive for me. His work's encompassing of non-musical information such as friends' names and chess moves as readily as other musical genres and the full extent of his own creative output demonstrates the limitless scope and potential of creative activity.^{70 71} At his most extreme, Braxton speaks sincerely of initiating planet- and solar system-wide musical performances, as well as music capable of mending environmental maladies and creating planets.⁷² These ideas' impressive scope and blatant lack of pragmatism is itself the point: creativity for Braxton is not defined by feasibility, but by moving "towards the greatest thought that you can think of."⁷³ I empathize strongly with this perspective.

In Braxton's terminology, a "restructuralist" is someone who redefines the basic tenets of their field.⁷⁴ Doing so is not just a matter of disassembling and then reconstituting externally-extant elements: one must construct one's own system, musical or otherwise, in a manner consistent with one's own innate disposition. Braxton's restructuring of musical creativity to the degree that he has provided me with ample inspiration at a very early stage in my musical life. My initial encounter with his work took place at a time when I was preoccupied with mitigating my own technical shortcomings. The breadth of his musical system encouraged me to look past these initial difficulties in anticipation of the possibilities and attendant rewards a lifetime of creative practice can bestow. His example was thus most significant to me for its overall demonstration of

70 Lock, *Forces In Motion*, 168.

71 True to form, Braxton references a diverse range of influences on his music. In addition to the obvious touch points in jazz, Braxton acknowledges the influence of genres and composers such as blues, Indian music, Arnold Schoenberg, and John Philip Sousa. (*Ibid.*, 166, 234, 151, 207-8)

72 *Ibid.*, 208-11.

73 *Ibid.*, 211.

74 Braxton, *Tri-Axium Writings 1*, 525 and Lock, *Forces In Motion*, 162-7.

what a creative body of work can become given the necessary investment and effort. Braxton's music will always be my principle example of a rhizomatic artistic practice given my personal ties to and resultant affection for it.

4.2.2: Other Artistic Rhizomes

Subsequent encounters with rhizomatic principles in other artists' work have only reinforced my conviction in this structural and operational condition's applicability to artistic activity. One especially-notable musical example is James Saunders' *#[unassigned]*. This work's modularity establishes an overarching context and methodology for its constituent material.⁷⁵ Saunders created a continually-expanding pool of musical modules which he drew from to compose the 150+ realizations of the piece.⁷⁶ These modules are of two basic types: through-composed gestures and drone-like "action modules" focusing on a specific physical action, playing technique, or instrumental characteristic. Each of these module types produces distinct sets of material, and their cohabitation of the same musical space distinguishes *#[unassigned]*'s sound world. The modules are repeatedly reused throughout the project, interweaving them through its various realizations. Saunders' more overtly-formalized method, born in part from his interest in the industrial model of modularity, resulted in an uncharacteristically-orderly rhizome. Still, the project's reliance on interrelation and interchange between heterogeneous constituents makes it a significant example of the rhizome in contemporary music.

Many of the other artistic rhizomes I am partial to lie outside of the field of music. The architect Zaha Hadid, for instance, has created a multifaceted body of work in which her ostensibly-preparatory drawings, paintings, and digital renderings function equally as independent artworks.⁷⁷

75 "What if [...] a piece became continuously extensible so as to form a complete compositional method encompassing all of a composer's work?" (Saunders, J., 'Modular Music', *Perspectives of New Music*, 46/1 (Winter 2008), 153.)

76 Saunders, J., *#[unassigned]* (2000-9), *James Saunders*, January 2004.
http://178.18.116.10/~jamesau/?page_id=153 (May 30 2012).

77 Pratt, K., 'Zaha Hadid: Artists Space', *Artforum*, 42.2 (October, 2003), 174.

She has even applied the concepts developed therein to items such as furniture, light fixtures, and carpeting.⁷⁸ Hadid threads the forms that are her subjects throughout these different media, developing them along the way through a dialogue between these forms themselves and the media they are rendered in.⁷⁹ The outcomes are influenced as much by the unique properties of the medium being used as they are by the evolution produced through the working process. Hadid is able to assess her material subjects from a variety of literal and conceptual perspectives through repeatedly readdressing the same forms in different contexts. Her resultant body of work is a heterogenous, creatively-coevolved, and extensively-interlinked set of series revolving around her architectural projects. It is quintessentially rhizomatic in its variety and interconnection. Her use of a range of mediums highlights this multifaceted character. The resultant diversity is for me one of her work's distinguishing characteristics.

Another artist who perpetually recasts and re-explores their materials in a variety of formats is Matthew Ritchie. Like Hadid, Ritchie's body of work utilizes a diversity of media, including painting, drawing, sculpture, prose, film, installations, interactive websites, and other participatory activities.⁸⁰ These cumulatively depict and investigate his self-established personal "mythology."⁸¹ This mythology is constructed from a group of elemental subjects. Ritchie associates each of these elements with a set of information, such as color, scientific symbols, narrative function, and emotions. He then develops these associations through a playfully-capricious creative process, in which disparate strains of information mutually engage to co-create a personalized depiction of the universe.

78 Hadid, Z., and Betsky, A., *Zaha Hadid: The Complete Buildings and Projects* (New York and London, 1998), 170-1.

79 "With every project we did back then, we used to try and invent new rules. Now we have developed a set of things which we can go back to, a lot of available research we can bounce off." (Hadid, Z., 'Zaha Hadid', *Perspecta*, 37 (2005), 132.)

80 Grady, 'Modular Notes: Impact', in Ritchie, *Matthew Ritchie: More Than the Eye*, unpaginated.

81 Kertess, K., 'Painting as Information Jazz', in Ritchie, *Matthew Ritchie: More Than the Eye*, unpaginated.

Ritchie's tales are derailed, layered, and frequently rife with nonsequiturs resulting from spontaneous interruptions, games of chance, and combinative play. As his project continued to develop, Ritchie favored a kind of multimedia *gesamtkunstwerk* evolving around several paintings. He regarded painting not so much as a construction of space but as a continuous flow of slowed down information - multiple strands of overlapping information that might readily interrupt and or threaten to cancel each other out. The overlapping, intertwining strands of flow mimic the flow and upheavals of the universe and as readily mimic the countless trails of the neurons racing through the human brain - not to mention the stops, starts, and false starts twisting through the process of painting.⁸²

Ritchie's art mutually inflects a variety of media and forms of information, mirroring the diversity of the universe he is representing. His playfully-spontaneous working method and cross-referencing allows these disparate elements to interact and interweave, drawing them together. The resulting body of work simultaneously operates on a variety of scales, from individual drawings to large-scale installations. It is in all of these ways rhizomatic.

The installations in which Ritchie generally presents his work reflect theses rhizomatic characteristics. In *Proposition Player* (2003), Ritchie traces enlarged, monochromatic drawings onto the gallery walls.⁸³ He overlays portions of these drawings with paintings, and extends the imagery of these drawings into three dimensions with sculptures modeled on the same basic forms. He places multicolored realizations of this imagery onto the floor. He also includes interactive games of chance — such as card and dice games — in the exhibition, as well as sound and video. This kaleidoscopic, multimedia presentation of Ritchie's artistic world allows the viewer to observe a variety of manifestations of the work. This diversity also enables both the observer and Ritchie himself to engage with Ritchie's material from a myriad of perspectives.

82 *Ibid.*, unpaginated.

83 Ritchie, *Matthew Ritchie: More Than the Eye*, unpaginated and Ritchie, M., 'Proposition Player', *Matthew Ritchie*, n.d. <http://www.matthewritchie.com/projects/12PropositionPlayer/project.php> (25 May 2012).

4.3: External Affinities — Conclusion

Each of the above artists' work reflects the rhizome's qualities of heterogeneity, interrelation, and uninhibited development. Their methodology connects like and dissimilar elements, unifying their output's component parts. Their diverse materials are drawn together into a singular composite entity while retaining their individual identities. This enables their work to function on a variety of scales. Artists operating within a rhizomatic context are therefore able to incorporate a diversity of elements without diminishing these elements' distinctiveness. This is how these artists can integrate a wealth of media, influences, and materials into a functioning whole. These artists' disparities only further highlights the rhizomatic state's applicability and adaptability.

I myself have settled upon what I now understand as a rhizomatic working method for all of these reasons. Creating within a rhizome grants me flexibility through ensuring that I can incorporate a diversity of local structures into broader contexts, be they that of a piece, a series, or my work's entirety. The rhizome's ability to establish substantive relationships between initially-disparate states enables me to construct my music from the bottom upwards, first establishing my musical subjects and then constructing relationships between them. These states or subjects are rooted in the ever-evolving material types discussed earlier, whereas the relationships between these materials are built up through the compositional process. My musical material thus engenders form through its dialogue with its cohabitants in the overall establishment of my rhizomatic musical body. Initial ideas become seeds which bear their fruit as they are developed.

I have touched on bodies of work which are comparatively organized to my own in order to further elucidate the characteristics of my own compositional output. Deleuze's and Guattari's rhizomatic concept provides me with an apt image through which I may better understand the organizational

structure and working process I am predisposed to. The work of artists like Anthony Braxton, James Saunders, Zaha Hadid, and Matthew Ritchie provides me with opportunities to better understand the rhizomatic context's qualities and potential through the variety of work they create within such a space. Observing others' work — philosophical, architectural, musical, or otherwise — often teaches me about my own. Experiencing distinct and well-developed bodies of work can prompt me to reexamine my own artistic presumptions.

For example, Zaha Hadid and Matthew Ritchie utilize a variety of mediums in their work. This diversity reflects and extends their art's rhizomatic qualities. My work is comparatively less diverse. This is partly due to our respective disciplines' fundamental differences: both architecture and visual art more readily incorporate a wider range of mediums than music composition. Still, my awareness of this disparity is present when I consider my music's future developments. I am presently uncertain as to how I will rectify this issue, or indeed whether it is an issue to be rectified at all. Perhaps I will transition into more naturally conjunct contexts such as installations and music theatre. Perhaps I will develop a wider range of operational structures within a strictly-musical framework. Perhaps the solution is currently unanticipated. I believe that conjecturing about the resolution of this issue would be premature at this stage. I remain mindful of it as I develop my work at present. This anticipation will allow me to progress in this area if and when an applicable avenue of investigation opens up. The explicit emergence of compositional roles in *An Incomplete Survey...* may be a very modest preliminary step towards resolving this issue. Time will tell.

Observing the disparities between other artistic rhizomes and my own serves as yet another tool for developing my music. Understanding the similarities between my work and others' enables me to recognize the respective differences. This forces me to reflect on my work's present

constitution, allowing me to identify areas which could be further developed. It also facilitates my recognition of elements which are increasingly integral to my artistic practice. Engaging with other thoughts and ideas thus enriches my own work.

5.0: Concluding Thoughts

I have firmly established my work's foundation at this point in my life as a composer. I have a well-developed body of materials to draw upon. These materials have fostered a pool of more general musical considerations. I have also established a methodology through which I can develop and interrelate both of these elements. In the process, these three components of my work — my materials, my concerns, and my methodology — have become thoroughly intertwined, so that their interactions mutually contribute to my music's formation and evolution.

Philosophers Gilles Deleuze and Felix Guattari term such unrestricted interaction and its consequent coevolution "rhizomatic." A variety of artists in numerous fields use a rhizomatic approach to draw together heterogeneous materials, mediums, and concepts into a functional whole. I prefer to work within a rhizome because of its ability to unify disparate elements, establish an overall context within one's creative body, and provide a means for evolving and exploring my music's constituent components. The rhizome is a fundamental quality of my creative activity. It describes and involves every aspect of my work. It characterizes my music on multiple levels, from local musical passages to my entire work. Its structure and functionality are essential components of what my music is, and how my compositional process operates. It is my music's natural condition.

This document outlines my work as it currently stands. But as I stated in the introduction, my music's identity is fluid. It is always changing. These changes generally build upon prior instantiations, but they may also redefine existing materials and norms. I attempt to be as open as possible to the directions my music takes. This has led to some of my work's most distinctive characteristics, such as its predilection for brevity and its multipartite structures. My desire to carry my music's implicit trains of thought as far as possible is what results in such redefinitions.

My music's development will never be complete. I consider it an asymptote: it is infinitely approaching and never ending.

My compositional interest is in locating and exploiting areas which are most capable of growth.

Undertaking this process teaches me about what is integral to my work and what is transitory.

Many of my basic material considerations — tactility and intensity, abrasion and coalescence, stasis and contradiction — have been largely consistent, but their manifestations and implications have altered over time. My materials' evolution is an ongoing process extending from my initial efforts to clarify their identity.⁸⁴ As this process has progressed, I have become less concerned with what my materials are and more concerned with what they may become. Discovering new possibilities and potential within existing materials perpetuates my work. Evolution has become its own *raison d'être*.

My focus on development is connected to a rhizomatic state of mutual inflection and interrelation.

This operational method maximizes my materials' ability to mutually influence each other. This enhances their developmental potential. My inclination to reuse materials also stems from this emphasis. Preexisting materials offer an apparently-inexhaustible resource for sustaining my compositional process. Repeatedly drawing upon, reworking, and then redistributing them creates connections within my creative practice. I am more inclined to rediscover new possibilities in existing materials than invent new materials wholesale because of musical materials' malleability. Their capacity for reinvention provides me with what I need to interrelate and redefine my work, enabling me to perpetually grow my music.

⁸⁴ See "2.0: Material Types — A Personal Lexicon" and "1.1.1: Material and Duration" for more.

As my work evolves, it houses an ever-wider range of inclinations, formations, and considerations. This heterogeneity lends itself to the multipartite and composite structures increasingly typical of my music. My material types underlie this heterogeneity. Their pervasiveness makes my work's heterogeneity more than a series of bald contrasts: diversity is born from evolution and interaction between distinct materials. Placing different realizations of my material types in close proximity enables them to mutually inflect within a composition. Their differences evidence a capacity for change, while their similarities hint at an ongoing self-transformation. Each piece plays with this balance between instability and cohesion in its own way, oscillating between extremes or focusing on a specific point along this axis. An individual composition's approach is often determined by its role and its origins. For example, *Scenes of Disassemblage and Coalescence*'s regular destabilization is born from its sources' multiplicities, whereas many *Appendix* compositions owe their focus and consistency to their roles as incubators of new instantiations of material.⁸⁵ Once again, impetus, form, and function are inextricably intertwined in my work.

5.1: Future Possibilities

Given its emphasis on change, the remaining question is, what future forms will my music take? I dislike conjecturing, because my work's new forms will come about in the same way as its extant ones: through the working process. The unpredictability of this process often undermines my forethought. Still, I will briefly ruminate.

I believe my music's status as a conjunct entity will have increasingly visible effects. Multipartite structures are already common in my work, but I feel I have only just begun to explore their possibilities. Until now, my focus has primarily been on bringing my work's compositeness in line with other aspects of my music (such as my methodology). *An Incomplete Survey...*'s advances in

⁸⁵ See "3.4.1.2: *Scenes of Disassemblage and Coalescence* — Part 1" and "3.1: Organization and Presentation of Constituent Compositions" for respective discussions of these two topics.

this regard will allow me to more directly explore conjunct structures in my future work. I anticipate that composite composition's similar to *An Incomplete Survey...'*s *Text* will become a common presence in my musical landscape. They will enable me to ever-further deepen the implicit connections between individual compositions and their associated series.

My music's aggregate nature may eventually incorporate other mediums. While music itself is a sonic phenomena, composing incorporates visual elements through notation. An awareness of multidisciplinary artists such as Matthew Ritchie and Zaha Hadid, plus other interests, has led me to consider how I might extract images from my scores and shape them to be presentable independent of my music.⁸⁶ This visual component's purpose would be to supplement my music while providing its own unique possibilities for development. These visual layers would have to evolve in a mutual dialogue with sonic constituents in order to satisfactorily operate. Maintaining an interwoven nature is paramount; otherwise, these visual components would seem out of place. I believe it is possible for me to successfully integrate visual elements into my work, although I am uncertain whether I will attempt to do so. At present, I am simply open to the possibility. This is a very nascent consideration, and will likely develop slowly, if at all, since time is necessary to naturally grow any independent visual elements out of my current work.

Lastly, my use of brief durations offers some possibilities for development. Compositions of such proportions could function in contexts found outside the traditional concert hall. For instance, recordings of them could be "displayed" in galleries. Their concision helps make such a

⁸⁶ An additional interest of mine which is especially applicable to this possible development is European alchemical and mystical symbology. These complex image systems have rich associative meanings, but can also function as immediate visual images independently of their symbolic content. (Roob, A., *Alchemy & Mysticism* (Cologne, 2005; repr. Köln, 2009), 8-9.) I have always appreciated these images' dual capacity for visual immediacy and conceptual codification. I believe musical notation contains a similar capacity to function on both these levels. This is why I believe it would be possible to develop a visual component to my work which maintains an active relationship with my music's sonic elements.

presentation practical: extreme brevity facilitates a work being apprehended at the listener's discretion. This makes short works well-suited to alternative presentations in which the listener is given control of their perception of a work. As with the other possibilities I have discussed, this prospective avenue for expansion is largely conjecture. It is highly underdeveloped at the present time.

This short synopsis of possible directions my music may develop in belies the wealth of courses it may take. Hypothesizing future directions does not do justice to their potential scope. Still, doing so is helpful, partly because it illustrates my openness to developing my work in ways which are not immediately obvious. My primary concern is to evolve my music as fully as possible. The forms this takes are secondary to the discoveries accompanying this process.

5.2: Final Conclusion

It is hard for me to satisfactorily summarize my work. My music involves so many elements that articulating all of their nuances is impossible. I have instead addressed what I consider to be my work's primary components — the materials it constantly engages with, and its overall interconnectedness — with a depth indicative of that found throughout my music. Integrating all of my work's elements is crucial for me. Doing so ensures that each of component contributes to its overall formation and evolution. I conceive of my work as an interwoven, mutually-impinging, constantly-interacting body. This configuration influences all aspects of my music, from material employment and evolution to large-scale form and overall duration. It shapes my working method. It determines the artists I gravitate towards. Interconnectedness and reflexivity are fundamental to how I think and how I compose.

Performance History

- 25 August 2012 — *All of the Inquiries I Can Offer Right Now* — Talea Ensemble — Cambridge, MA, United States — Harvard Summer Composition Institute
- 28 July 2012 — *Things to Keep Us Safe (Retrospection No.3)* — Jesse Langen — Darmstadt, Germany — Darmstadt Internationale Ferienkurse für Neue Musik
- 5 May 2012 — *Things to Keep Us Safe (Retrospection No.3)* — Seth Josel — Berlin, Germany — Neuköllner Originaltöne
- 27 March 2012 — *Interpolations Hewn From a Choice Machine* — mmm... Ensemble — Tokyo, Japan — Circle of Friends Vol. 4
- 17 February 2012 — *An Index of Poses and Motions (Retrospection No.4)* — Ensemble Pamplémousse — Brooklyn, NY, United States — Birds of a Feather
- 27 October 2011 — *A Series of Postures (Piano)* — Sebastian Berweck — Huddersfield, United Kingdom
- 13 June 2011 — *Diagramming a Vivisection of Yours and Mine (Ineffectual Traces of Antiquated Sounds): A Florilegium* — Ensemble Dal Niente — Chicago, IL, United States — Dal Niente Presents
- 10 June 2011 — *Things to Keep Us Safe (Retrospection No.3)* — Magnus Andersson — Buffalo, NY, United States — June in Buffalo
- 5 April 2011 — *An Index of Poses and Motions (Retrospection No.4)* — Johnny Chang — Huddersfield, United Kingdom
- 19 March 2011 — *Diagramming a Vivisection of Yours and Mine (Ineffectual Traces of Antiquated Sounds): A Florilegium* — Eleri Ann Evans — West Point, NY, United States — North American Saxophone Alliance Region 8 Conference
- 22 November 2010 — *Diagrams of Drawings Not Meant to Correspond* — Kate Ledger — Huddersfield, United Kingdom — Huddersfield Contemporary Music Festival
- 25 October 2010 — *A Failure to Rectify is Itself a Transformation (An Equation of the Hands)* — Coreen Morsink — London, United Kingdom
- 23 October 2010 — *A Failure to Rectify is Itself a Transformation (An Equation of the Hands)* — Coreen Morsink — Leeds, United Kingdom — RMA Study Day 'Collaborations in Practice Led Research'
- 20 June 2010 — *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* — Ensemble SurPlus — Freiburg, Germany

- 2 June 2010 — *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* — Ensemble SurPlus — Buffalo, NY, United States — June in Buffalo
- 28 April 2010 — *Diagrams of Drawings Not Meant to Correspond* — Juri Seo — Urbana-Champaign, IL, United States — International Sound Exchange
- 6 February 2010 — *Diagrams of Drawings Not Meant to Correspond* — Xenia Pestova — Montreal, Canada — Contemporary Keyboard Society's Four-Year Anniversary Celebration
- 2 December 2009 — *Diagrams of a Paired and Inseparable Pair* — ELISION Ensemble — Huddersfield, United Kingdom
- 7 November 2009 — *An Ever-Partial View* — Christopher Redgate — Athens, Greece — First Athens Composer/Performer Conference

Composition Portfolio Track Listing

- 1) *Interpolations Hewn From a Choice Machine* (2011) — mmm... Ensemble (Reiko Manabe - flute, Kaori Ohsuga - piano, Shungo Mise - violin)
- 2) *A Series of Postures (Piano)* (2011) — Sebastian Berweck
- 3) *All of the Inquiries I Can Offer Right Now* (2011) — Talea Ensemble (Rane Moore - clarinet, Philip Fisher - piano)
- 4) *An Index of Poses and Motions (Retrospection No.4)* (2010) — Johnny Chang
- 5) *An Index of Poses and Motions (Retrospection No.4)* (2010) — Ensemble Pamplemousse (Kiku Enomoto)
- Things to Keep Us Safe (Retrospection No.3)* (2010) — Seth Josel
 - 6) Acoustic Guitar (Short)
 - 7) Electric Guitar (Long)
 - 8) Banjo (Long)
 - 9) Electric Guitar (Short)
 - 10) Acoustic Guitar (Long)
 - 11) Banjo (Short)
- 12) *A Failure to Rectify is Itself a Transformation (An Equation of the Hands)* (2010) — Kate Ledger
- 13) *Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated Sounds): A Florilegium* (2009-10) — Ryan Muncy
- 14) *Diagram of a Polymathic Persona/Diagram of a Failure to Diversify* (2009-10) — Ensemble SurPlus (Martina Roth - flute, Erich Wagner - clarinet, Eun-Ju Kim - piano, Stefan Häussler - violin, Beverley Ellis - cello)
- 15) *Diagrams of a Paired and Inseparable Pair* (2009) — ELISION Ensemble (Richard Haynes - clarinet, Séverine Ballon - cello)

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an incomplete survey of the act of impingement - - - for ensemble - - - 2010-12 - - - ray evanoff

Program Notes

An Incomplete Survey of the Act of Impingement is a book of pieces formed from a set of shared materials. These materials were coevolved between the book's compositions; each work contributed to their development. In the process, the book's constituent compositions became bound together by relation and association, so that their individual perspectives reflect on the project's shared identity. Each of the book's pieces can stand on its own. They may also be grouped together to form larger, composite structures. Their interrelations — clear at some points, evasive at others — mark their shared territory and their mutual genealogy. Their divergences point towards larger possibilities.

This book is dedicated to my grandfathers, Harry Evanoff and William Hoerman. Their sacrifices and efforts laid the groundwork for my own life. I am forever grateful.

Performance Notes

Programming Possibilities

The constituent pieces within this collection may be performed in one of three ways:

1) Individually: Each of *An Incomplete Survey*...'s twelve pieces may be performed on its own. Several works have specific restrictions and/or flexibilities:

- *A Partial Taxonomy of Condensations*: This composition's two constituent pieces may be performed independently or together, consecutively or separated by other works, in either order.

- *A Series of Postures (Clarinet)*: This composition's two constituent pieces may be performed independently or together, consecutively or separated by other works, in either order.

- *A Series of Postures (Piano)*: Parts One, Two, and Three must all be included in a given performance. These must be played in the given order, but can be played either in immediate succession, or distributed throughout the program (i.e. with other compositions separating One and Two, and Two and Three). If played in immediate succession, all pieces must be played in immediate succession; if being separated throughout the program, all pieces must be separated.

- *An Expanded Index of Poses and Motions*: The five constituent pieces of this composition may be performed independently or together; a given performance may include any number from one to all five pieces. They may be performed consecutively, separated by other works, or in intermediate groupings which are themselves separated, in any order. The performer is encouraged to develop a personal approach to programming these works.

- *The Present Vehicle of Impingement*: Parts One, Two, and Three must all be included in a given performance. They may be ordered and programmed in one of three ways:

- One - Three - Two, in immediate succession.
- Two - Three - One, in immediate succession.
- Both of the above groupings may be played, themselves in either order and separated on the program by other works.

The piano and percussion parts of this work are optional (only affects Part Three).

2) Text: The *Text* section of this group of works may be played as a single, continuous composition. All of the indicated pieces must be played, in the order given. Slight pauses may separate each of the individual works, but they should not be overly prolonged or overly casual (i.e. without the relaxation which accompanies traditional breaks between movements). The *Text* should be treated as a unitary composition with discrete parts.

Programming Possibilities (cont.)

3) Intermediate Groupings: The works of *An Incomplete Survey*... may be formed into other unspecified groupings. These groupings may be formed out of works from the *Text*, the *Appendix*, or a combination of the two. A work's restrictions listed in Programming Possibility 1 may not be violated by these groupings. Additionally, certain works must not be performed consecutively, owing to an overabundance of shared material. These works are:

- *A Series of Postures (Piano) & All of the Inquiries I Can Offer Right Now*
- *A Series of Postures (Clarinet) & All of the Inquiries I Can Offer Right Now*
- *A Conjunct Series of Interpolations & Interpolations Hewn From a Choice Machine*
- *An Expanded Index of Poses and Motions & Interpolations Hewn From a Choice Machine*
- *An Expanded Index of Poses and Motions & Scenes of Disassemblage and Coalescence*
- *A Partial Taxonomy of Condensations & Scenes of Disassemblage and Coalescence*
- *An Exceedingly Clear Absolution Engine & Nonsuperfluous Irregulars and Vacillations*
- *An Exceedingly Clear Absolution Engine & The Present Vehicle of Impingement - One*
- *Nonsuperfluous Irregulars and Vacillations & The Present Vehicle of Impingement - One*

These pairings may be included in the same program as long as they are separated by other works, either from *An Incomplete Survey*... or elsewhere.

Instrumentations and Approximate Durations

Text:

- *A Series of Postures (Piano) - One*: 35"
Piano
- *The Present Vehicle of Impingement - One*: 20"
Piccolo/Oboe/Bass Clarinet/Baritone Saxophone/Violin/Viola/Cello
- *Scenes of Disassemblage and Coalescence*: 3'30"
Violin/Cello
- *A Tight Inquiry Container of Diversification*: 3'45"
Eb Clarinet/English Horn/Soprano Saxophone/Piano/Percussion (Crotales/Vibraphone/Marimba)/Violin/Viola
- *A Series of Postures (Piano) - Two*: 5"
Piano
- *Interpolations Hewn From a Choice Machine*: 2'45"
Flute/Violin/Piano
- *The Present Vehicle of Impingement - Two*: 20"
Oboe/Bass Clarinet/Baritone Saxophone/Violin/Viola/Cello
- *All of the Inquiries I Can Offer Right Now*: 4'30"
Clarinet (Eb + Bass)/Piano

Instrumentations and Approximate Durations (cont.)

Text (cont.):

- *The Present Vehicle of Impingement - Three: 45"*
Piccolo/Oboe/Bass Clarinet/Baritone Saxophone/Keyboard (Piano + Celesta)/Marimba/Violin/Viola/Cello
- *A Series of Postures (Piano) - Three: 25"*
Piano
- *Nonsuperfluous Irregulars and Vacillations: 5'*
Piccolo/Violin/Celesta/Glockenspiel

Appendix:

- *A Conjunct Series of Interpolations: 15"*
Flute
- *A Partial Taxonomy of Condensations:*
Cello
One: 30"
Two: 45"
- *A Series of Postures (Clarinet):*
Eb Clarinet: 40"
Bass Clarinet: 45"
- *An Exceedingly Clear Absolution Engine: 5'20"*
Piccolo
- *An Expanded Index of Poses and Motions:*
Violin
One: 4" Two: 9"
Three: 5" Four: 15"
Five: 13"

General Performance Considerations

The indicated tempo admittedly sits at, and occasionally crosses over, the edge of performability, particularly in terms of the overlapping/interrupting rhythms (see below). While the numerical value of the chosen tempo may itself be seen as being more negotiable than the fixity of the provided indication may suggest, maintenance of the overall sensation of speed and compaction, even in the face of preserving the wealth of dynamic and articulative detail present, is absolutely crucial. This speed should itself be viewed as a principle component of the music's identity, as should be the condition of risk and the potential for failure it engenders.

Beyond their purely rhythmic function, overlaid tuplets illustrate the simultaneous presence of multiple, colliding voices. This material may not always be playable strictly as written, due to the onset of new material before the full rhythmic value of the preceding has been exhausted. It is important to note that it is the expression of the intrinsic nature of the elements involved, as well as the state of collision and interruption within which they exist, which is of primary importance. From a technical standpoint, the means of enacting such a state may vary from one instance to the next. Except for minor adjustments made in the case of such overlapping tuplets or for formatting purposes, rhythm is spaced proportionally to duration.

General Notational Symbols & Conventions

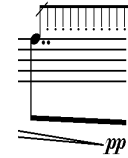
Accidentals only carry in cases of direct repetition; cautionary accidentals are often used. Eighth tones are indicated by an arrow extending upwards or downwards from a conventional accidental. Quarter-tone indications are thus:

♯ 1/4 sharp ♭ 1/4 flat ♭ 3/4 flat ♯ 3/4 sharp

General Notational Symbols & Conventions (cont.)



In cases where a series of grace notes extend off of a "main" notehead, the figure is to commence at the indicated rhythmic point. Each of the notes, including the "main" notehead, should be performed as rapidly as possible, with no audible difference between the main notehead and the subsequent grace notes. The total duration of such figures will almost invariably bleed into the subsequent rests, sometimes to the point that no such break between the grace note figures and any following actions will actually occur. While the speed of these figures may vary internally or from one to another depending on the nature and variety of the accompanying indications, they should always be executed extremely rapidly.



indicates a series of individually-articulated repetitions on the given pitch to be executed as rapidly as possible; the exact number of articulations is not specified.



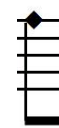
indicates an excessive amount of vibrato. indicates a transition from no vibrato to an excessive amount of vibrato. Its inverse is also used.

All instruments are suitably transposed.

Winds

Quarter and eighth tones should be achieved via fingerings rather than adjustments in embouchure wherever possible.

Source books for microtones and multiphonics are as follows: Carin Levine's *The Techniques of Flute Playing*, Phillip Rehfeldt's *New Directions for Clarinet*, Peter Veale's *The Techniques of Oboe Playing*, and Daniel Kientzy's *Les Sons Multiples Aux Saxophones*.

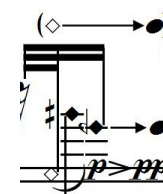


indicates a pitch with a moderate degree of breath content.



indicates pitched air.

Transitions between various states of breathiness may occur.



represents an instance in which a transition between levels of breathiness occurs over the course of a figure; the upper indication means that a smooth transition between the indicated extremes is intended, whereas the figure's constituent noteheads themselves give an approximation of where the onset of that note lies within this transition. This method of notation was arrived at in order to maintain the clarity of pitch indications.



indicates a flutter with the throat.



indicates a flutter with the tongue.

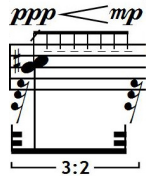


indicates a tongue slap (clarinets and saxophones) or a lip/tongue "pizz" (flutes).

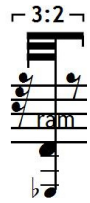


indicates an attack without the tongue.

Winds (cont.)



indicates a series of individually-articulated repetitions on the given pitch produced by the breath/diaphragm, rather than the tongue. These should be executed as rapidly as possible.



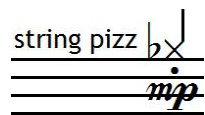
indicates a tongue ram (flutes only). The normal-sized notehead indicates the fingered pitch and the reduced-size notehead indicates the sounding result.

Keyboards

The sustain pedal should *not* be used where unspecified. In addition to where specified, the una corda pedal may be used at the player's discretion to help achieve the quietest dynamic levels.

Chords should *not* be arpeggiated unless specified.

Harmonic indications always include the sounding pitch, and often include the attendant depressed key/partial number as well. In the cases where the depressed key and partial are left open, the player is free to choose one that prioritizes ease of production first and clarity of result second. When accompanied with sourceless ties, the harmonics should be made to resonate for as long as possible. Where pedal indications are absent, this requires that the depressed keys remain so for as long as is necessary or possible.



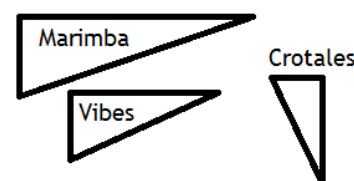
indicates a string pizzicato inside the piano.

Celesta parts are written for a model with a full five octaves.

Percussion

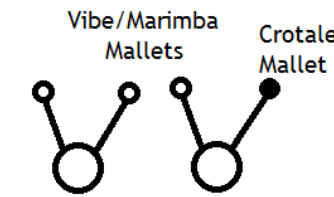
Only a single percussionist is used.

Instruments used in various combinations throughout these compositions are crotales, glockenspiel, marimba, and vibraphone. Suggested layout for *A Tight Inquiry Container of Diversification* (which the performer is welcome to deviate from) is thus:



Percussion (cont.)

Suggested mallet arrangement for the preceding layout is thus (consistent throughout):



Resonating tones should be muted at the end of their specified duration unless accompanied by destinationless ties.

Staccato notes performed on crotales and glockenspiel should be muted by hand.

In *A Tight Inquiry Container of Diversification*, notes to be played on the marimba are written stem down, and notes to be played on the vibraphone are written stem up.

Strings

Indications such as bow speed, bow pressure, and bow position should be seen as only applying to the immediate context within which they appear (often a single note). For example, any note without a pressure marking should be played with normal pressure, and any note not marked "s.p." or "s.t." should be played with the normal bow position. Although cautionary cancellations are often given, the amount and variety of indications employed does not always make this possible.

While the distinction between normal pizzicato and left-hand pizzicato should be adhered to if possible, the players are welcome to substitute one for the other if the practical benefits far outweigh any other considerations.

Chords should *not* be arpeggiated unless specified.

Alterations in bow speed are indicated by either "fast" or "slow"; the absolute value of these speeds may be relative to and malleable within the context within which they appear, but should lie at the extreme end of what their context permits, to the point that their impact on the resulting sound is audible.

Natural harmonics are indicated at the sounding pitch, and are accompanied by both string and partial number (i.e. "III/2nd" indicates the second partial on the third string). Natural harmonics played pizzicato with destinationless ties should be allowed to resonate for as long as possible; they should otherwise be muted at the cessation of their indicated durations.

Artificial harmonics may include the sounding pitch, especially when multiple forms are used in close proximity. This is indicated as a reduced-size notehead.

Bow pressure is represented thus, from lightest to heaviest; the middle option indicates normal pressure, and the heaviest should still contain a degree of pitch-perceptibility:



- - - text

- - - a series of postures (piano): one

A Series of Postures (Piano)

- One

[illegible]

the present vehicle of impingement: one - - - septet

The Present Vehicle of Impingement

- One

♩ = 85

7 8 6 8

Picc. *p* *f* *pp* *pp* *fff*

7 8 6 8

Ob. *mf* *pp*

7 8 6 8

B. Cl. *pp* *mf* *pp*

7 8 6 8

B. Sax *mf* *fff*

7 8 6 8

Vln. *pp* *ord.* *pp* *fff* *pp*

7 8 6 8

Vla. *pp* *ord.* *pp* *fff* *mf* *pp*

7 8 6 8

Vcl. *pp* *ord.* *pp* *f* (mute)

6 7 6 7 6 7 6 7

Picc. *pp* *mp* *p* *f* *p*

3 3 3 3 3 3 3 3

Ob. *pp*

3 3 3 3 3 3 3 3

B. Cl. *ppp* *ppp*

3 3 3 3 3 3 3 3

B. Sax (i.e. both bend the pitch downward and transition from normal tone to pitched air) *pppp*

3 3 3 3 3 3 3 3

Vln. *pp*

3 3 3 3 3 3 3 3

Vla. *pp* *pp* *f* (pizz) (mute)

3 3 3 3 3 3 3 3

Vcl. *pppp* *ppp* *pppp*

gliss indicated interval over specified duration even though the final quarter is not actively articulated.

scenes of disassemblage and coalescence - - - violin and cello

Scenes of Disassemblage and Coalescence

Violin

Tempo: ♩ = 85

Violin Part Details:

- Measure 1: *f*, *NW*, 5:4, 3:2, *f*, *jeté*, *f*, *pizz.* (allow harmonic to resonate), *f*, *(f)*, *slow*, *fast*, *ppp*, *3:2*, *4*, *8*
- Measure 2: *mp*, *p*, *3:2*, *5:4*, *(III)*
- Measure 3: *5*, *8*, *3:2*, *5:4*, *fast*, *s.p.*, *ff*, *(f)*, *slow*, *9:6*, *mf*, *jeté*, *mf*, *3:2*, *8*

'Cello

Cello Part Details:

- Measure 1: *2*, *8*, *15*, *32*, *4*, *8*
- Measure 2: *5*, *8*, *5:4*, *3:2*
- Measure 3: *5:4*, *5:4*, *5:4*, *3:2*, *pp*, *p*, *pp*, *mf*, *pp*, *8*

Violoncello Part Details:

- Measure 1: *NW*, *s.p.*, *slow*, *III*, *pppp*, *fast*, *fff*, *ff*, *ppp*

8 8 10 8 17 32

6

Vln.

Vcl.

8 8 10 8 17 32

17 32 2 8 5 16 5 32 2 8 3 8 11 16

8

Vln.

Vcl.

17 32 2 8 5 16 5 32 2 8 3 8 11 16

pp s.p. mp pp

3:2 5:4 5:4

ff

ppp p pp mp

s.t. s.p. mp ppp

f arco ord. 5:4

jeté pp

hvy vib no vib ppp mp

pp s.p. ord. mp mf mp

ppp slow fast fff

5:4 5:4 3:2 5:4 3:2

— — —

p.3

[illegible]

Violin I (Vln.) and Violin II (Vcl.) parts, measures 27-32. The score includes complex rhythmic patterns, dynamic markings (ppp, mf, ff, mp, p), and performance instructions like 'jeté', 's.p.', 'ord.', 'arco', and 'pizz'. The Violin I part features a melodic line with various articulations, while the Violin II part provides harmonic support with chords and rhythmic patterns.

— — —

p.5

allow harmonics _____
to resonate

Scenes of Disassemblage and Coalescence

p.7

musical score for Violin (Vln.) and Violoncello (Vcl.)

Violin (Vln.)

Measures 50-54:

- 6/8 (g) f ff (fast) $f > p f$ (s.t.) mf (arco) sfz mf p pp mf $pp < ff$ (s.p.) mf (II/4th slow) ppp p sfz (pizz) f (arco) mf

Measures 55-59:

- 4/8 ff (pizz) mf (arco) f mf (arco) p sfz (g) ff (fast) $pp < ff$ (s.p.) (fast)

Violoncello (Vcl.)

Measures 50-54:

- 6/8 p mf mf (1/4th) mp (1/4th) (\leftarrow pizz) mf ff mp ff ff p ff p ff mf (pizz II/2nd) (mute)

Measures 55-59:

- 4/8 mf (pizz) mf (arco) $p < f$ (arco) mp (pizz II/2nd) pp (arco) mf $ppp < ff$ (III) ff (fast) ppp (slow) f p

5
8

2
8

3
8

7
8

60

Vln.

5
8

2
8

3
8

7
8

Vcl.

7
8

3
8

6
8

2
8

66

Vln.

7
8

3
8

6
8

2
8

Vcl.

a tight inquiry container of diversification - - - e_b clarinet and sextet

A Tight Inquiry Container of Diversification - 2

[illegible]

[illegible]

The musical score for "The Great Wall" by John Williams is presented for a full orchestra. The score includes parts for E♭ Clarinet, E. Horn, S. Sax, Pno., Cro., Vib., Mar., Vln., and Vla. The music is characterized by its complex rhythmic patterns, including 3/8, 9/16, 5/4, and 3/2 time signatures. Dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score also features various articulations such as accents, staccato, and pizzicato. The E♭ Clarinet part is the most prominent, featuring a series of rapid, ascending and descending runs. The E. Horn and S. Sax parts provide harmonic support, while the Pno., Cro., Vib., and Mar. parts provide a steady, rhythmic foundation. The Vln. and Vla. parts enter later in the piece, adding to the overall texture.

9 7 7 6
16 16 8 8

E♭ Cl. *pp* *mf* *ff* *ppp*

E. Hrn. *pp* *f* *mp* *ppp*

S. Sax *mp* *pp* *f*

Pno. *mp* *pp* *pp*

9 7 7 6
16 16 8 8

Cro.

Vib. *mp* *mf* *p*

Mar. *mp* *f* *pp*

9 7 7 6
16 16 8 8

Vln. *ff* *pp* *ff* *pp*

Vla. *ff* *f*

6 13 2
8 32 8

E♭ Cl.

E. Hrn.

S. Sax

Pno.

6 13 2
8 32 8

Cro.

Vib.

Mar.

6 13 2
8 32 8

Vln. *arco* *ppp* *s.p.* *ord. pos.* *jeté*

Vla. *ppp* *c.l.b.* *arco*

5 13 7 3 13
8 32 32 8 32

24
E♭ Cl. *pp* 3:2

24
E. Hrn. *mp* *ff* *ff* *fff* *mp > pp* *ff* *p* 3:2

24
S. Sax *mp* *fff* *ff > mf* *mp* *ff* *mf* 3:2 5:4 3:2 3:2

5 13 7 3 13
8 32 32 8 32

24
Pno. *mp* *mf* *ppp* *ppp* *mf* *ppp* *fff* *mp* 3:2 5:4 3:2 5:4

5 13 7 3 13
8 32 32 8 32

24
Cro. *ppp* *pp* *p* 3:2 3:2

24
Vib. *mp* *pp* *mp* *p* 3:2 3:2

24
Mar. *mp* *pp* *mp* *p* 3:2 3:2

5 13 7 3 13
8 32 32 8 32

24
Vln. *c.l.b.* *fmp > pp* *mf* *arco* *fff* *s.p.* 3:2 3:2

24
Vla. *mp* *mf* *jeté* *mf* 3:2 3:2

13
32

28

E♭ Cl.

3
8

mp

6
16

7
16

13
32

28

E. Hrn.

*pp**<f*

pp

3:2

28

S. Sax

mf

p

1
2
3
4
5 Ta
E♭

13
32

28

Pno.

ppp

3
8

p

p

6
16

7
16

13
32

13
32

28

Cro.

mp

13
32

28

Vib.
Mar.

13
32

28

Vln.

*mf**p*

6
16

7
16

13
32

28

Vla.

*mp**pizz**arco**mf**mp**arco**mf**pizz**arco**p**Jeté**mf**II / 2nd*

*5:4**1/4th**5:4**5:4**3:2**3:2**3:2**3:2**3:2**3:2**3:2*

c.l.t.→
mp→
(ord. pos.)

(mute)

13
32

32

E♭ Cl.

5
8

pp

6
8

32

E. Hrn.

pp

32

S. Sax

mp

5:4

13
32

32

Pno.

7

5
8

6
8

13
32

32

Cro.

7

13
32

32

Vib.
Mar.

13
32

32

Vln.

*5:4**pp**(←mp)**(←c.l.t.)*

32

Vla.

*arco**ppp**5:4*

[illegible]

5 8 2 8 11 16 6 8

E♭ Cl.

39

5:4

mp>pp

5:4

3:2

ppp

5:4

5:4

5:4

ppp

5:4

9:6:3

E. Hrn.

39

3:2

3:2

p

S. Sax

39

1 C₁

p

3:2

5 8 2 8 11 16 6 8

Pno.

39

3:2

G#⁴/4th

Ped.

f

5 8 2 8 11 16 6 8

Cro.

39

Vib.

Mar.

39

mf

ppp

5 8 2 8 11 16 6 8

3:2

Vln.

39

3:2

mf>p

arco

Vla.

39

arco

mf>p

6
8

42

E♭ Cl.

mp *pppp*

3:2 5:4

E. Hrn.

42

p

S. Sax

42

(moving towards ●)

6
8

42

Pno.

G/4th

pp

6
8

42

Cro.

pp

Vib.

Mar.

ppp

6
8

42

Vln.

p

s.p. (moving towards ord.)

42

Vla.

pp *pp*

NW s.p.

5
8

44

E♭ Cl.

(moving towards ●)

E. Hrn.

44

S. Sax

44

ppp

5
8

44

Pno.

5
8

44

Cro.

Vib.

Mar.

5
8

44

Vln.

ppp ord.

44

Vla.

ppp ord.

5 8 5 16 9 16 3 8 4 8

E♭ Cl. 46 *ppp*

E. Hrn. 46

S. Sax 46

Pno. 46 *ppp* any string/partial Ped. 5 8 5 16 9 16 *mp* *p* 3 8 *pp* (a) 4 8 15:102

Cro. 46

Vib. 46

Mar. 46

5 8 5 16 9 16 3 8 4 8

Vln. 46

Vla. 46

4 8 5 8 3:2 5:4 3:2 5:4

E♭ Cl. 50 *mp* *f* *mp* *p*

E. Hrn. 50 *f* *mp* *p*

S. Sax 50 *ff* *ppp*

Pno. 50 *mf* *mp* 3:2 B♭/4th (mute) 5 8

Cro. 50 *sfz* 3:2

Vib. 50

Mar. 50 Ped.

4 8 5 8 3:2 arco *f* *p* pizz *mp* III (ord. pos.) *mf* jete *mf* jete *pppp* arco

Vln. 50 *f* *p* jete *p* jete *mf* jete

Vla. 50 3:2 s.t. *mp* *mf* *pppp*

2 5 6 1
8 8 8 8

E♭ Cl.

60

3:2 5:4 5:4 5:4 5:4 5:4 5:4 5:4 3:2 5:4 5:4

ppp

ppp

ppp

ppp

ppp

E. Hrn.

S. Sax

Pno.

Cro.

Vib.

Mar.

Vln.

Vla.

ppp

ppp

[illegible]

[illegible]

7 11 5
16 16 8

69

E♭ Cl.

69

E. Hrn.

69

S. Sax

7 *pppp* *mp* 11
16 *pppp* *p* 16

69

Pno.

7 *pppp* *mp* 11
16 *pppp* *p* 16

69

Cro.

Vib.

Mar.

7 11 5
16 16 8

69

Vln.

69

Vla.

pppp *mp*

71 5 8 4 8 9 16 3 8

E♭ Cl.

E. Hrn.

S. Sax

Pno.

Cro.

Vib.

Mar.

Vln.

Vla.

until inaudible

(a) *mf*

75 3 8 7 16 2 8 5 16 3 8

E♭ Cl.

E. Hrn.

S. Sax

Pno.

Cro.

Vib.

Mar.

Vln.

Vla.

fast mp c.l.t.

mp c.l.b.

mp ord.

f s.l.

mp s.l.

mf s.p.

pizz *p*

80

ff *>* *mf* *ppp* *mf* *mp* *ppp* *ppp*

5:4 5:4

3 16

E♭ Cl.

80

f *ppp*

E. Hrn.

80

p *ppp*

S. Sax

80

pp (g) *ppp*

3 16

Pno.

80

mf *ppp*

3 16

Cro.

80

ff *ppp*

Vib.

80

mp *ppp*

Mar.

80

arco *mp* *f* *pizz* *mf* *ppp*

Vln.

80

(ord. pos.) *p* *c.l.t.* *s.t.* *pp* *ppp*

Vla.

- - - a series of postures (piano): two

A Series of Postures (Piano)

- Two

♩ = 85

3:2 3 8 (b) *p*

3:2 9 *mp* (g) *p* 16

15:10 (a) *p*

Piano

3:2 *pp* *mp* *p* *mf* *mf*

5:4 *pp* *ppp* *f* *mf* *ff > mp* *f* *f* *f* *f* *mf*

5:4

interpolations hewn from a choice machine - - - flute, violin, and piano

Interpolations Hewn from a Choice Machine

Flute

Violin

Piano

3 8

3 16

4 8

11 16

2 8

3 8

3 16

4 8

11 16

2 8

15↓ → pp

15↓

⊗ = release indicated key.

3 8

3 16

4 8

11 16

2 8

3 8

3 16

4 8

11 16

2 8

15↓ → pp

15↓

⊗ = release indicated key.

$$8 \downarrow \frac{1}{mf}$$

— — —

1
8

2
8

3
8

4
8

2
8

4
8

3
8

Fl.

21

234|24^C_B

p

ppp < *f* > *pp*

mf > *p*

p < *f*

ppp

mf

234|23^{D#}_B

234|34^C

Vln.

1
8

2
8

3
8

4
8

2
8

4
8

3
8

21

mf

fff

pizz *p*

(arco) *mf*

p

f

mp > *ppp*

ppp

mp

sfz *pizz*

mf *pizz*

f (arco) s.p.

mp jeté

Pno.

21

mp

mp

ppp

ppp

mp

— — —

Ped. _____

— — —

47 1 4 3 4

8 8 8 8

Fl. *ppp* *ff* *pppp* *p* *mf* *p* *f* *ppp* *pp < p* *mp < ff* *ff > ppp*

Vln. *ff* *p* *pp* *s.p.* *pp* *W* *p* *f* *fff* *p* *c.l.t.* *pizz* *p* *IV/2nd* *s.t.* *pp* *mp* *sf* *mp* *ord.*

(arco) *pp* *ord.* *pp* *ord.*

1 4 3 4

8 8 8 8

Pno. *ppp* *una corda* *string pizz* *mp* *C/7th* *pppp* *mf* *(mute)* *p* *f* *mp > pp* *any string/partial* *f* *until - inaudible*

Ped. *mf* *Ped.* *Ped.*

Interpolations Hewn from a Choice Machine - 9
- - -

53 4 8 11 32 4 8 1 8

Fl. *f* *pp* *mp* *mf* *ppp* subito *mf* *p* *mf* *pp* *mf* *ram* *mf* *ram*

Vln. *mf* pizz *ffz* c.l.b. *p* *p* *mp* *pppp* *mf* *mp* *f* *f*

Pno. *pp* *mf* *pp* *ppp* *mp* *mp* *ppp* *f* *mp* *f* *mp*

IV/5th *mf* pizz *ffz* c.l.b. *p* *p* *mp* *pppp* *mf* *mp* *f* *f*

III/5th *mp* pizz *pppp* *mf* *mp* *f* *f*

pizz *f* II *pp* *ppp* *mp* *mp* *ppp* *f* *mp* *f* *mp*

(a) *mp* (g) *f* *pp* *ppp* *mp* *mp* *ppp* *f* *mp* *f* *mp*

F#/3rd *f* (lift) (c) *mp*

the present vehicle of impingement: two - - - sextet

The Present Vehicle of Impingement
- Two

4 5 7 3 5
8 8 16 8 8

Ob. *p* *mp* < *f* *f* > *p* < *f* *mp*

E♭ Cl. *f* *mp* *p* < *ff* *ff* > *mp* *f* *p* < *fff*

B. Sax *pp* < *fff* *f* *mf* *p*

Vln. *ff* *mf* *pizz* (mute) *ord. mp* *ff* *ord. ff* *mf* (mute) *ff*

Vla. *pizz sfz* *IV/2nd* *mf* *ff* *p* *ord. mp* *pp* *s.p.* *p* *f* *pp* *ord.*

Vcl. *pp* *s.p.* *ord.* *III/5th pizz* (mute) *(arco) mf* *ff* > *ppp*

5 4 6 5
8 8 8 8

Ob. *ff* *mf* > *p* *ff* *ff* *p*

E♭ Cl. *pp* *p* > *pp* *ff* *mf* < *fff* *mf* *p* *f* > *p* < *fff* *pp*

B. Sax *fff* *ff* *mf* *mp* < *ff*

Vln. *mp* > *ppp* *(ord.) pppp* < *mp* *ppp*

Vla. *p* *p* *f* *ff* *ord.* *ppp*

Vcl. *pppp* < *pp* > *pppp* *fff* *(ord.) pp* < *mp* < *fff*

5
8

6
8

8

Ob.

pp

p

3:2

5
8

6
8

8

E♭ Cl.

pp

5:4

5:4

5
8

6
8

8

B. Sax

mp

mf

3:2

3:2

5
8

6
8

8

Vln.

f

5:4

p < *f* (a)

5
8

6
8

8

Vla.

pp > *ppp*

ppp < *p*

s.t.

5:4

5
8

6
8

8

Vcl.

p < *f*

ppp > ∞

(both glissandos start on A 3/8#)

3:2

5:4

all of the inquiries i can offer right now - - - clarinet (e♭ + bass) and piano

All of the Inquiries I Can Offer Right Now

Musical score for E♭ Clarinet and Piano, measures 3-13. The tempo is marked as ♩ = 85. The E♭ Clarinet part features complex rhythmic patterns with various time signatures (3/8, 6/8, 5/4, 3/2) and dynamic markings (pp, p, mp, mf, f, ff). The Piano part provides harmonic support with chords and single notes, also marked with dynamics (p, pp, mp, mf, f). The score includes articulation marks, slurs, and repeat signs.

[illegible]

The musical score is for an Eb Clarinet (Eb Cl.) and Piano (Pno.). The Eb Cl. part is written in treble clef with a key signature of one flat (Bb). The Pno. part is written in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The score is divided into three systems, each with a measure number (12, 4, 9) and a time signature (3/8, 4/8, 9/8). The Eb Cl. part features various dynamics (p, f, mp, pp, mf, ff, ppp, p) and articulations (accents, slurs, staccato). The Pno. part includes complex rhythmic patterns, often marked with 5:4 and 3:2 ratios, and dynamics (pp, mp, p, mf, f). The score concludes with a final measure in 9/8 time.

All of the Inquiries... - 3
- - -

3 8 17 32 7 16 4 8 9 16 6 8

E♭ Cl.

16 *ppp* < *mf* *mp* < *f* *mp* *f* *ppp* < *ff* *mp* *ff* *mp* *mp* > *pp* *mp* *f* > *pp* *mp* < *ff* *f* > *pp* *p* < *mf* *f* > *p*

21 6 8 5 8 7 8 15 16

E♭ Cl.

mp < *f* *mp* *f* *p* *mf* *pp* < *mf* *pp* < *ff* *pp* < *mp* *mp* *pp* < *f* > *p* *mp* *ff* *pp* *mp* < *f* *pp* *mf* *f*

24 15 16 7 8 4 8 3 16

E♭ Cl.

mp < *ff* > *mp* < *f* *mp* *pp* *ff* *p* > *pp* *mf* *ppp* < *mf* *mp* > *pp* *f* *mp* > *pp* *mp* *ppp* *mf* *ppp* *mp* < *ff* *mf* *pp* *mf* *mf*

switch to
bass clarinet

— — —

[illegible]

All of the Inquiries... - 7
- - -

54

Bs. Cl.

2 8 *mf* (f) 5:4

4 8 *mp* *fff* *f* *mp* 3:2 3:2 5:4

3 8 *p* *ff* *tr* *tr* 3:2

5 8 *ppp* *ff* *mp* 3:2 5:4

3 8 *mp* *ff* *pp* *p* *f* 5:4 3:2

4 8

Pno.

54 2 8 *mf* *ff* *mp* 3:2 5:4

4 8 *mp* 5:4

3 8 *mp* *p* 3:2 3:2 5:4

5 8 *mp* *mf* *ppp* *p* *mf* 3:2 3:2 5:4 5:4

3 8 *pp* *p* *ppp* 5:4

4 8

mf (b) *mf*

60

Bs. Cl.

4 8 *p* *f* *pp* *ff* 5:4

7 16 *p* *pp* *mp* 5:4

5 8 *mp* *tr* *pp* *mf* *ff* 3:2 5:4

4 8 *mp* *tr* *pp* *mf* 5:4

60

Pno.

4 8 *mp* (b) *mf* until - inaudible 3:2

7 16 *mp* *mf* 5:4

5 8

Pno.

All of the Inquiries... - 9

[illegible]

80

Bs. Cl.

13 32 *f* > *mp* *mf*

2 8 *mp* *f* *mp* 5 16 *ppp* *mp* 5 8

3:2 5:4 3:2 5:4

pp with piano

80

Pno.

13 32 *mf* *pp* *mf* *ff* *pp* *ff* *mp* 5 8

(f) 5:4 5:4 3:2 5:4

pp until - inaudible

3:2

the present vehicle of impingement: three - - - nonet

The Present Vehicle of Impingement - Three

37
32

Picc.

mf > pp

B. Ob.

pp < mf

B. Cl.

B. Sax

mf

37
32

Pno.

f

Clst.

mp

Mar.

mp

37 w/mute →
32 s.t. → ord.
pp

Vln.

w/mute →
pp
s.t. → ord.
W

Vla.

w/mute →
pp
s.t. → ord.
W

Vcl.

pppp

15
32

7
8

mf > pp

pp < mf

mf

f

mp

mp

7
8

pp
s.t. → ord.
W

pp
s.t. → ord.
W

pppp f pp →
ord.

7
8

Picc.

3

Ob.

3

B. Cl.

3

B. Sax

3

7
8

Pno.

Clst.

3

Mar.

7
8

Vln.

3

Vla.

3

Vcl.

(□→)
(pp→)

→ s.t.
(as extreme as possible)

6
8

1
16

Picc.

9

Ob.

9

B. Cl.

9

B. Sax

9

Pno.

9

Clst.

9

Mar.

9

Vln.

9

Vla.

9

Vcl.

9

- - - a series of postures (piano): three

A Series of Postures (Piano) - Three

[illegible]

nonsuperfluous irregulars and vacillations - - - piccolo, violin, celesta and glockenspiel

Nonsuperfluous Irregulars and Vacillations

♩ = 85

Piccolo

4
8

6
8

5
8

6
8

Picc.

5

6
8

4
8

6
8

9
8

Glck.

5

pp

3:2

ram

p

f

3:2

pp

34|234

pp

p < ff

234|2 D#

pp

5:4

3:2

mf

ffz

mp

f > mp

3:2

mf

pp

3:2

ram

p

3:2

234|234

pp

mp

3:2

3:2

pp

3:2

Picc.

9

8

3:2

ffz

3

8

fffz

11

32

pp

ff

3:2

pp

7

16

24|23 (D#)

p

f

5:4

7

8

3:2

fffz

Clst.

9

mp

Ped.→

Picc.

13

7

8

5

8

G#

34|234

f

3:2

pp

mp

3:2

ppp

mf

3:2

8

8

f

3:2

2

8

Nonsuperfluous Irregulars and Vacillations - 3
- - -

234 | 2 D#

16

Picc.

2 8

3:2 3:2

ff *mf* *ppp*

5:4

4 8

fffz *mp* *ppp* 3:2

3:2

2 8

16

Vln.

4 8

mf *fffz* *ord. arco* *ff* *p* 3:2

5:4

2 8

4 8

16

Clt.

16

(Ped.—)

ppp

2 8

4 8

16

Glck.

ppp

until ~ inaudible

21 5 8 4 8 13 16 7 16

Picc. *fffz* *mp* *p* *ppp* *mf* exaggerated key sound

21 5 8 4 8 13 16 7 16

Vln. *mf* *p* *pp* *mp* *fff* *ppp* *pppp* *mf* *ord.* *p*

21 5 8 4 8 13 16 7 16

Clst.

21 5 8 4 8 13 16 7 16

Glck. *p*

Nonsuperfluous Irregulars and Vacillations - 5
- - -

7

16

25

Picc.

mf

f

mf

pp

mf

34|

234|34

34|234

34|

D#

B

ppp

mf

7

8

17

32

5

8

9

16

3:2

34|234

mf

7

16

25

Vln.

fff

pizz

pppp

mf

p

s.t.

s.p.

c.l.t.

II/5th

mp

pizz

pp

pizz

(mute)

(arco)

pppp

7

8

17

32

5

8

9

16

9:6

3:2

3:2

5:4

3:2

3:2

III

pp

pizz

pppp

pppp

7

16

25

Clst.

f

pppp

pppp

mp

7

8

17

32

5

8

9

16

5:4

7

16

25

Glck.

mp

ppp

mp

p

ppp

(mute)

5:4

7

8

17

32

5

8

9

16

ppp

p

ppp

7

16

25

Picc.

mf

f

mf

pp

mf

34|

234|34

34|234

34|

D#

B

ppp

mf

7

8

17

32

5

8

9

16

3:2

34|234

mf

7

16

25

Vln.

fff

pizz

pppp

mf

p

s.t.

s.p.

c.l.t.

II/5th

mp

pizz

pp

pizz

(mute)

(arco)

pppp

7

8

17

32

5

8

9

16

9:6

3:2

3:2

5:4

3:2

3:2

III

pp

pizz

pppp

pppp

7

16

25

Clst.

f

pppp

pppp

mp

7

8

17

32

5

8

9

16

5:4

7

16

25

Glck.

mp

ppp

mp

p

ppp

(mute)

5:4

7

8

17

32

5

8

9

16

ppp

p

ppp

Picc. 9 16 34 | D# 3:2 *pp* 3:2 *p* 3:2 *fffz pp* 4 8 *mp* 3:2 *f* *mp* 34 | 24 D# 234 | 2 D# 234 | 4 D# *mf* 3:2 *mp* *mf* 3:2 *f* *p* 2 8 24 | 23 (D#) *p* 3 8

Vln. 9 16 3:2 *pp* c.l.t. ord. 3:2 *ff* *ppp* III 5:4 *f* pizz 1/2nd *f* (mute) *p* *ppp* 3:2 *fffz* c.l.b. *mf* *p* *mf* 3:2 *mp* *pp* *ff* 3:2 *mp* *pp* *ff* 2 8 1/6th *mf* pizz (a) *pp* *ff* *pp* 3 8

Clst. 9 16 29 *ppp* 4 8 29 *ppp* 3:2 *pp* 3:2 *pp* 2 8 3 8

Glck. 9 16 29 *mp* 4 8 29 *pp* (mute) 3:2 2 8 3 8

Nonsuperfluous Irregulars and Vacillations - 7
- - -

34 3 8 3 8 6 8 5 8 4 8 15 16

Picc. *pp* *f* *mp* *f* *mp* *f* *pp* *pp* *p*

234|2 D# B 234|2 D# B 2 D# B

as long as possible in a single breath as long as possible in a single breath

34 3 8 6 8 5 8 4 8 15 16

Vln. *f* *mp* *p* *fff* *ppp* *ppp* *ppp* *ppp*

s.t. s.p. (ord.) with piccolo with piccolo

34 3 8 6 8 5 8 4 8 15 16

Clst. *mf* *ppp*

5:4 5:4 5:4

34 3 8 6 8 5 8 4 8 15 16

Glck. *ppp* *mf* (mute)

5:4 5:4 5:4

15 16 5 8 4 8 7 16 15 32

Picc. 40

15 16 5 8 4 8 7 16 15 32

Vln. 40

15 16 5 8 4 8 7 16

Clst. 40

15 16 5 8 4 8 7 16

Glck. 40

23| D#
B

23| D#
34|2 D#

23| D#
A B

fff

f *pp*

sfz

mp *pp* *ff*

sfz *mp* *f*

pp *f*

f s.p.

II *mf* pizz (mute)

(arco) *f* s.p.

jeté *ff*

pp

pppp *pp*

mp (mute)

ppp (mute)

5:4 3:2 3:2 3:2 5:4 5:4 5:4 3:2 3:2 3:2 5:4 3:2

Nonsuperfluous Irregulars and Vacillations - 9
- - -

15
32

44

Picc.

as long as possible
in a single breath

34|23
4 A

p

9
16

p

9:6

3:2

3
8

G#
234|34 D#
A

p

17
32

4
8

15
32

44

Vln.

with piccolo

pp

9
16

9:6

3
8

17
32

4
8

50 Picc. 9 32 3 8 2 8 21 32 5 32 9 16

as long as possible in a single breath *p* 23 | 2 D# B

50 Vln. 9 32 3 8 2 8 21 32 5 32 9 16

mf s.p. *fff* *f* s.p. *mf* c.l.b. *ff* > *mf* s.p. → ord. *pp* with piccolo

arco (ord.) 3:2 5:4

50 Clst. 9 32 3 8 2 8 21 32 5 32 9 16

50 Glck. 9 32 3 8 2 8 21 32 5 32 9 16

p 3:2 (mute) *p* (mute)

— — —

Musical score for Piccolo (Picc.), Violin (Vln.), Clarinet (Clst.), and Glockenspiel (Glck.). The score is divided into four systems, each with a 9/16 and 4/8 time signature. The Piccolo part features complex rhythms, including triplets and sixteenth notes, with dynamics ranging from *pp* to *ff*. The Violin part includes a section marked *mf* c.l.t. (g) and a section marked *fff* z. The Clarinet part has a section marked *pppp*. The Glockenspiel part has a section marked *mp*. The score also includes a section marked *mf* pizz. and a section marked *pp*.

This image shows a musical score for three instruments: Piccolo (Picc.), Violin (Vln.), and Clarinet (Cltst.). The score is divided into measures 61 through 76, with a repeat sign at the end of measure 76. The time signature is 5/8, and the key signature is one sharp (F#).

Picc. Part: The Piccolo part begins in measure 61 with a triplet of eighth notes (234|234) marked *pp*. It continues with various rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from *pp* to *fff*. A fermata is placed over the final measure (76).

Vln. Part: The Violin part starts in measure 61 with a triplet of eighth notes marked *pp* and *s.t.* (sul tasto). It includes various articulations such as *pizz* (pizzicato), *arco* (arco), and *s.p.* (sul ponticello). Dynamics range from *p* to *mp*. A fermata is placed over the final measure (76).

Cltst. Part: The Clarinet part is mostly silent, with a few notes in measure 61 and measure 76. A fermata is placed over the final measure (76).

Measure Numbers: The measure numbers 61, 68, 75, and 82 are indicated at the top of the score.

Nonsuperfluous Irregulars and Vacillations - 13
- - -

5 7 5 6 3
16 16 8 8 8

Picc. 66 *p* 24|23 (D#) 5:4 *p* < *f* 5:4 *fffz* 3:2 *pp* 3:2 *pp* *W* *pp* < *ff* G# 234|4 D# *p* < *mp* > *p* *fff* *W* *mp* 5:4

Vln. 66 *mf* 1/3rd pizz (mute) 3:2 *p* arco 5:4 *ff* jete s.t. *mp* ord. *f* 3:2 *pp* 3:2 pizz *mf* IV/2nd *fffz* 5:4 *p* pizz 3:2 *mf* arco 3:2 *p* pizz *mp* II 5:4

Clst. 66 66 *p* until - inaudible

Glck. 66 *mf* 5:4 until - inaudible

3 5 4 9 13

8 8 8 16 16

72

Picc.

f *mf* *mf* *pp* *mp* *ff* *pp* *f* *p* *ff*

3:2 3:2 3:2 5:4 5:4 (2+1.5+1)

234|234 34|234

ram

ord. *pp*

arco *p* s.p.

72

Vln.

5:4 3:2 5:4 5:4

c.l.t. *p* *pppp*

13
16

76

Picc.

3:2

p

5:4

mp

3:2

ppp

f

3:2

pp

f

34| 234

G#

5:4

34| 2 D#
B

5:4

234| 2 D#
A

3|3 D#
A

3:2

mp

5:4

3:2

fffz

p

mf

pp

5:4

3:2

pp

f

3:2

fffz

5:4

3:2

fffz

24| 23 (D#)

mf

3:2

sfz

f

ram

13
16

76

Vln.

5:4

3:2

3:2

c.l.t.

1/2 c.l.t.

(pppp)

mf

ppp

3:2

pizz

f

13
16

76

Clst.

3:2

fff

3:2

mp

13
16

76

Glck.

3:2

f

(mute)

3:2

pp

3:2

mf

Q

— — —

[illegible]

- - - appendix

a conjunct series of interpolations - - - flute

A Conjunct Series of Interpolations

Flute 1

♩ = 85

34|24 C# B

3 8 5:4 5:4 3:2 3:2

pp < mf

mf > p

234|24 C B

5:4

p

f

mp < f

p > ppp

5:4

3:2

16 5:4

mf

ppp < mp

34|234 G# C B

2 8 3:2

mf

ff > pp

3:2

p

5:4

7 32 3:2

mp < ff

mp < f

(no vib)

3 16

ppp

1 8 3:2

p

pp

2 8

f

ram

5:4

5:4

34|234 G# C B

pp

13 32

ffz

mp

3:2

a partial taxonomy of condensations - - - cello

A Partial Taxonomy of Condensations - One

Musical score for Cello and Double Bass, measures 1-32. The score includes various musical notations such as notes, rests, and dynamic markings. The Cello part is in the upper staff, and the Double Bass part is in the lower staff. The tempo is marked as quarter note = 85. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The Cello part is in the upper staff, and the Double Bass part is in the lower staff. The tempo is marked as quarter note = 85. The key signature has one sharp (F#).

Two

♩ = 85

This musical score is for a piece titled "Two". It is written for a single melodic line on a bass staff. The tempo is marked as ♩ = 85. The score is divided into four systems, each containing measures 1 through 16. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). There are also markings for articulation like *staccato* (*stacc.*), *legato* (*leg.*), and *accents*. The score includes several time signature changes, indicated by brackets and ratios like 3:2, 5:4, and 5:4. There are also markings for *ord.* (order) and *s.p.* (soprano part). The piece concludes with a final measure marked 16.

5 8 3:2 5:4 3:2 9 16 4 8 5:4 3:2 (ord.) c.l.t. 3 8 ord. mp 5:4 6 8 mf ord.

6 8 3:2 5:4 5:4 7 16 mp > pp ord → s.p. 5 8 3:2 5:4 5:4 3 8 3:2 6 8

6 8 5:4 5:4 11 16 (ord. arco) ff p mf 3:2 5:4 3 8 3:2 ff > ppp mf ff > mp fast ord. 5:4 6 8 5:4 3:2 5:4

6 8 3:2 3:2 5 8 3:2 3:2 3:2 3:2 3:2 mp s.t. pp s.p. → ord. sul D → mf s.p. f s.t. mp

- - - a series of postures (clarinet)

A Series of Postures (Clarinet)

E \flat Clarinet

Musical score for E♭ Clarinet, featuring complex rhythmic patterns and dynamic markings. The score is divided into three systems, each with a key signature of one sharp (F#) and a time signature of 3/2. The tempo is marked as ♩ = 85.

System 1 (Measures 1-16):

- Measures 1-4: 3/2 time signature. Dynamics: *ppp* < *mf*, *mp* < *f*, *mp*, *ff*.
- Measures 5-8: 5:4 time signature. Dynamics: *mp* < *f*, *mp*, *mp* < *f*.
- Measures 9-12: 3:2 time signature. Dynamics: *f*, *p*, *mp* < *f*.
- Measures 13-16: 5:4 time signature. Dynamics: *mp*, *ff*, *mp*, *mp* < *ff*, *f* > *pp*, *p* < *mf*.

System 2 (Measures 17-32):

- Measures 17-20: 3:2 time signature. Dynamics: *mp* < *f*, *pp*, *pp* < *ff*, *mp*.
- Measures 21-24: 5:4 time signature. Dynamics: *mp*, *mp* < *f*, *pp*, *pp* < *ff*, *mp*.
- Measures 25-28: 3:2 time signature. Dynamics: *pp*, *pp* < *ff*, *mp*.
- Measures 29-32: 5:4 time signature. Dynamics: *mp*, *mp* < *f*, *pp*, *pp*, *mf*.

System 3 (Measures 33-48):

- Measures 33-36: 3:2 time signature. Dynamics: *pp*, *pp* < *ff*, *mp* < *ff*, *mp*.
- Measures 37-40: 5:4 time signature. Dynamics: *mp*, *mp* < *f*, *pp*, *pp*, *mf*.
- Measures 41-44: 3:2 time signature. Dynamics: *pp*, *pp* < *ff*, *mp* < *ff*, *mp*.
- Measures 45-48: 5:4 time signature. Dynamics: *mp*, *mp* < *f*, *pp*, *pp*, *mf*.

Bass Clarinet

♪ = 85

*gliss and decrescendo as continuously as possible given the interruptions

Bass Clarinet

Clarinet

continuously as possible given the interruptions

1

2

3

4

5

6

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441

442

an exceedingly clear absolution engine - - - piccolo

An Exceedingly Clear Absolution Engine

Musical score for Piccolo (Picc.) in E-flat major, 4/8 time. The tempo is marked as ♩ = 85. The score is divided into three systems, each with a key signature change indicated by a double bar line and a key signature symbol.

System 1:

- Measures 1-2: Picc. (p), 3:2, f, 3:2.
- Measures 3-4: 6/8, 3:2, pp.
- Measures 5-6: 34|234, pp, p < ff.
- Measures 7-8: 5/8, 234|2 D#, pp.

System 2:

- Measures 9-10: 6/8, 5:4, mf, f, 3:2, p, mf, ppp.
- Measures 11-12: 3:2, f > mp, 3:2.
- Measures 13-14: 4/8, mf, pp.
- Measures 15-16: 3:2, ram, p.
- Measures 17-18: 6/8, f, mp, 3:2, 234|234, pp, mp, 3:2.

System 3:

- Measures 19-20: 9/8, 3:2, sffz.
- Measures 21-22: 3/8, sffz.
- Measures 23-24: 11/32, ff, pp, 3:2, pp.
- Measures 25-26: 7/16, 24|23 (D#), p, f, 3:2, sffz.

15
16

— — —

4 8 6 8 5 8 6 8 5 8

42

f *mf* *pp* *p* *fff* *p* *mf*

3:2 3:2 3:2 5:4 5:4 3:2

24|23 D# B 234|4 D# B 34| D# B 34|2 D# B

5 8 15 32 3 8 6 8

46

ff *mp* *pp* *p* *ff* *f* *mp* *pp* *f* *fff* *p*

3:2 3:2 3:2 5:4 3:2

24|23 (D#) B

7 8 4 8 15 16

50

mf *fff* *pp* *ff* *p* *pp* *pp*

3:2 3:2 5:4 3:2 5:4 3:2

34|24 2|D# B 34|24 D# 34|23 D#

15 16 7 8 4 8 5 8

53

ff *pp* *mf* *fff* *pp* *mp* *fff* *pp* *fff* *pp* *pp* *p* *ff* *pp* *pp* *p* *ff*

3:2 3:2 3:2 5:4 3:2 5:4 3:2 3:2 3:2 3:2 5:4 3:2 3:2

24|3 D# B 234|4 A 234|2 D# A B 34|234

An Exceedingly Clear Absolution Engine - 5
- - -

56 5 8 23 32 5:4 G# 24|2 B 3:2 5:4 4 8 234|2 D# A B 34|234 3:2 5:4 5 8

60 5 8 G# 24|2 B 3:2 3:2 3:2 3:2 3:2 3:2 7 8 24| D# B 34|24 D# 4 8 5:4 24|23 (D#) 7 8

65 7 8 3:2 5:4 3:2 5 8 3:2 5:4 3:2 7 8 234|23 D# A 34| D# B 19 32

68 19 32 3:2 34|234 7 8 34|23 D# B 5:4 3:2 3:2 4 8 3:2 3:2 5 8 24| D# B 7 8

This musical score is written for a single melodic line on a treble clef staff. It consists of four systems of music, each containing complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Above the staff, there are numerous annotations including measure numbers (56, 60, 65, 68), time signatures (5/8, 7/8, 4/8), and specific rhythmic figures (e.g., 24|2, 34|234). Dynamic markings such as *mp*, *pp*, *ff*, *p*, and *mf* are used throughout. The score is divided into four systems, each with its own set of annotations and musical notation.

7 8 5 8 23 32 7 8

72

sfz *mf* *p* *sfz* *pp* *mf* *ff* *pp* *mp*

3:2 5:4 3:2 3:2 5:4 3:2

34 | D# B

7 8 5 8 6 8 11 16

75

p *mf* *pp* *mp* *ff* *pp* *f* *mf* *ff* *ppp*

3:2 3:2 3:2 5:4 3:2 3:2 3:2 3:2

3 | D#

11 16 6 8 11 16 9 16

78

p *f* *p* *p* *mf* *ppp* *mf* *ff* *f* *mp* *f* *p* *ppp* *ppp* *ppp*

3:2 5:4 3:2 5:4 3:2 3:2 5:4 5:4 5:4

234 | 23 D# A

24 | 23 (D#)

23 | D# 23 | 34 D#

6 8 5 8 9 16

82

ppp *ppp* *ppp* *ppp* *ppp*

5:4 5:4 5:4 5:4 5:4

an expanded index of poses and motions - - - violin

An Expanded Index of Poses and Motions

One:

Two:

Thre

Four:

Musical score for 'Four' in G major, 5/4 time. The score is divided into two systems. The first system contains measures 1 through 14, and the second system contains measures 15 through 32. The music features complex rhythms with many triplets and various dynamic markings including *mf*, *ff*, *p*, *mp*, *ppp*, *f*, and *sfz*. Performance instructions such as *arco*, *pizz*, *c.l.t.*, *c.l.b.*, *jeté*, *ord.*, *s.p.*, and *II* are present. A large curved line spanning measures 15 to 32 is labeled 'slow/wide vibrato (D# only)'. A specific instruction in measure 16 reads 'slowly depress 2nd partial over indicated duration'. Measure numbers 1, 2, 4, 8, 15, and 32 are indicated at the start of their respective measures.

Five:

Musical score for 'Five' in G major, 5/4 time. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The music features complex rhythms with many triplets and various dynamic markings including *mf*, *ff*, *p*, *mp*, *ppp*, *f*, and *sfz*. Performance instructions such as *arco*, *pizz*, *c.l.t.*, *c.l.b.*, *ord.*, *s.p.*, *1/3rd*, *1/2nd*, and *(mute)* are present. Measure numbers 3, 8, 11, and 15 are indicated at the start of their respective measures.

an index of poses and motions
(retrospection no.4)

- - -

for violin

- - -

(2010)

- - -

ray evanoff

Program Notes

Continuity of thought has never been a strength of mine - attempting it has always felt forced. I'm much more comfortable when I'm able to move freely between whatever elements are in play. The trick has been to learn to allow myself to leave a thought as soon as is necessary, while ensuring that the urge to flee or to move on isn't simply a symptom of laziness. With that in mind, the constituent "pieces" which make up this piece last as long as is necessary to explore their world and make their case, and, hopefully, not a moment longer. The piece's title is a slight adaptation of a line from the introduction to Ben Marcus' amazing *The Age of Wire and String*: "A catalog of poses and motions produced from within a culture may read, then, like a form of special pleading, or, at the very least, like a product that must be ravaged of bias by scholars prepared to act as objective witnesses." I will never be prepared to act as an objective witness, or an objective anything-else.

This piece was written for Johnny Chang's "microscores" project on the occasion of his visit to the University of Huddersfield in April 2011. Additionally, I can't help but dedicate this piece to Aaron Cassidy, for continually making me think.

Performance Notes

The use of overlaid tuplets is an attempt to illustrate the simultaneous presence of multiple voices, which often exist in a state of collision between one another. This material may not always be playable strictly as written, either due to the brevity of the space within which elements collide (such as, perhaps, m.1), or because of the manner in which these elements overlap (such as at several points within m.4). In such instances, it is the expression of the intrinsic nature of the elements involved (defined by dynamic, articulation, bow speed, etc), as well as the state of collision within which these elements exist, which is of primary importance. Rhythm is spaced proportionally to duration.

Indications such as dynamic, string/partial number, bow pressure, and bow position are given on the stem side of a note. Bow direction and relative bow speed are given above the note. Articulations and vibrato indications are given on the note side if practical, and otherwise given on the stem side. In order to limit the number of notational indications necessary, all elements should be seen as reverting to "arco normale" when left unspecified (i.e. normal bow position, conventional bow pressure, etc), meaning that all indications refer only to the specific note(s) to which they're attached, by way of positioning, ties, or brackets. Natural harmonics are notated at sounding pitch, and are accompanied by the string number and partial ("2nd", etc).

Certain combinations of dynamic, register, playing technique, etc. may require a degree of negotiation between the various indications present. Such instances require a prioritization of these elements based on how the performer understands both the internal constitution of the moment in question as well as its relationship to the context within which it appears. In general, these circumstances are meant to encourage decisions.

Specific signs and indications are as follows:

- Bow Pressure, from lightest to heaviest, with the middle option indicating normal pressure; the heaviest should still contain a degree of pitch-perceptibility:



- Bow length (effectively altering bow speed):

⌈ = full bow ⌋ = minimal bow (frog end)

- Heavy vibrato: *W*

Duration is approximately 23".

An Index of Poses and Motions (Retrospection No.4)

Ray Evanoff

f
W
5:4

II
ff
jeté
3:2

♩ = 85

2 8

(allow harmonic to resonate)

Violin

pizz
f
1/2nd

15 32

III

mp *p*

3:2

III

51 32

4 8

Detailed description: This musical score for Violin includes a variety of dynamic markings such as *f*, *ff*, *ppp*, *mp*, and *p*. It features complex rhythmic patterns with time signatures like 5:4 and 3:2. Performance instructions include "jeté", "pizz" (pizzicato), and "allow harmonic to resonate". A tempo marking of ♩ = 85 is present. The score is divided into measures with bar numbers 2, 8, 15, 32, 51, and 8. A dashed line indicates a connection between the 51 and 5 measures.

3

51 32

4

5:4

mf *pp*

3:2

pp

5:4

f *p*

5:4

ppp s.p.

trill touched note on and off

4 8

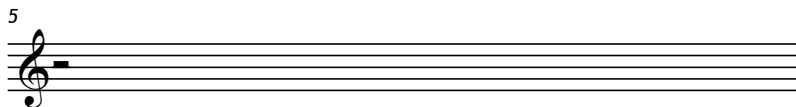
s.p. ord.

pp *ppp*

Detailed description: This section continues the musical score for Violin. It includes dynamic markings like *mf*, *pp*, *f*, *p*, *ppp*, and *s.p.* (sustained piano). Rhythmic patterns with 5:4 and 3:2 time signatures are prominent. A "trill touched note on and off" is indicated. The score is divided into measures with bar numbers 4, 51, 32, and 8. A dashed line indicates a connection between the 51 and 5 measures. A legend at the bottom right shows symbols for *s.p.* (sustained piano) and *ord.* (ordinary).

p.2

38



November '10
Huddersfield

things to keep us safe
(retrospection no.3)

for acoustic and electric guitar
and 5-string banjo (one player)

(2010)

- - -

ray evanoff

Program Notes

One of my more firmly held aesthetic beliefs is that quantity has no bearing on quality: there exists no intrinsic difference in significance between a piece lasting fifteen seconds and a piece lasting fifteen minutes. With that in mind, these pieces last as long as is necessary to explore their world and make their case, and, hopefully, not a moment longer. In regards to the title, I am very drawn to the idea of a gathering of things, like the contents of a Joseph Cornell box, and I'm further drawn to the notion that such a collection of objects can perform an active function in the world.

Many thanks to Seth Josel, whose visit to the University of Huddersfield in March 2011 provided the occasion for which this piece was written. I must also make mention of two people who are very near and dear to my heart, and who were on my mind in various ways during the time that this piece was written. Firstly, David Linaburg, a dear friend and fantastic musician, whose own formidable and very personal relationship to the guitar I couldn't help but keep in mind during the composition of this piece, and secondly, Lauren Capone, whose relationship to the fantastic has had an inexpressible impact on my own perspective. I am lucky to have such people in my life.

Performance Notes

Instrumentation: This piece consists of two pieces each for electric guitar (24-frets, with volume pedal and distortion), "classical" guitar (i.e. nylon-string acoustic), and 5-string banjo (tuned G-D-G-B-D, from 5th to 1st). All instruments sound an octave lower than written.

Pedals and Effects (electric guitar pieces): The longer of the two pieces makes use of distortion, which should be notable but not overly extreme. The effect should remain constant between uses, and may be achieved through the use of one or multiple pedals. When distortion is not being used, the guitar's tone should be "clean".

The use of the volume pedal versus fingering volume to achieve the indicated dynamics is left to the discretion of the performer, although the choice is often dictated by context; the pedal should not be used unless a dynamic change is indicated within the entire texture.

The acoustic pieces would likely benefit from amplification, especially in more resonant spaces; external amplification is preferable to the use of pick-ups.

The banjo pieces were conceived as being played without the use of fingerpicks, although it is entirely permissible to use them.

Dynamic and string/harmonic indications are generally given on the stem side of a note, in order to clarify the note to which they pertain. In some instances, notes attached to the same stem have different dynamic indications - in such cases, the order of the dynamics and the notes corresponds (from bottom to top). Articulations are given on the note side if practical, and otherwise given on the stem side.


Rhythm is generally spaced in proportion to duration, although slight deviations are made to accommodate the compact spaces formed by overlaid values. These overlaid values are used in part for their voice leading function; expressing the collisions which form at their intersections is fundamental to the act of interpretation. Generally, triplets align with an 8th-note.

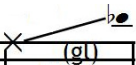
Harmonics are notated at the sounding pitch (rounded to the nearest 8th-tone); string and partial numbers are provided.


Dynamics are generally conceived of as being on an absolute scale across the piece as a whole (from *ppp* to *fff*). However, chords which contain multiple dynamic markings may require a level of negotiation between the various indications, particularly where louder harmonics are involved. Certain combinations of dynamics and harmonics may be relative to those specific harmonics (such as the louder indications accompanying the repeated dyad in the acoustic guitar pieces).

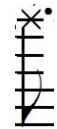
Playing Techniques/Notation:


- Notes followed by ties (generally open strings and harmonics) should be allowed to resonate for as long as possible.

-  (no accompanying text) indicates a pitch bend (may indicate starting on a bent note and then "unbending").

-  indicates a glissando (transversing the fretboard).

-  indicates a greater-than-normal physical attack, half-way between a conventional attack and a snap pizzicato.

-  indicates a finger percussion directly onto the fret board; may be performed with the right hand.

-  indicates heavy vibrato.

- Tremolos should be executed extremely rapidly, so as to give the impression of a single, continuous sound, comparable to a snare drum roll.

Performance Instructions:

While an ideal performance of this piece will include all six pieces, it is permissible to exclude the pieces of a certain instrument or instruments for practical reasons (such as instrument availability or transportation issues). In performance, both pieces for a given instrument must be played, meaning that a performance will consist of two, four, or six pieces in total, depending on the amount of instruments used. The instructions for a performance differ slightly depending on whether one or multiple instruments are being used:

- When using multiple instruments, the pieces must always be performed in pairs of one "short" piece and one "long" one, in either order, and the pairings must always consist of pieces which use different instruments. These pairings themselves must be separated on the program.

- When using a single instrument, the two pieces should themselves be separated on the program.

This strategy has been adopted to strike a balance between the brevity and self-similarity of these pieces.

Durations:

- Electric (Short): ~7"
- Electric (Long): ~40"
- Banjo (Short): ~8"
- Banjo (Long): ~35"
- Acoustic (Short): ~4"
- Acoustic (Long): ~25"

Things to Keep Us Safe (Retrospection No.3)

Ray Evanoff

Electric Guitar (Short)

Clean

♩ = 85

2 3 1 7
8 8 8 16

Electric Guitar

The musical score is written for electric guitar in standard notation. It begins with a 'Clean' pickup setting and a tempo of 85 beats per minute. The score is divided into measures with fingerings indicated by circled numbers. The first measure (2/8) features a half note on E4 with a glissando effect, marked *p*. The second measure (3/8) contains a half note on F#4, marked *p*, followed by a half note on G#4, marked *mf*, and a half note on A4, marked *p*. The third measure (1/8) has a half note on B4, marked *p*, followed by a half note on C5, marked *sfz*. The fourth measure (7/16) contains a half note on D5, marked *ppp*, followed by a half note on E5, marked *fff*, and a half note on F#5, marked *ppp*. The fifth measure (16/16) has a half note on G#5, marked *sfz*, followed by a half note on A5, marked *sfz*. The sixth measure (3/2) contains a half note on B5, marked *sfz*, followed by a half note on C6, marked *sfz*. The seventh measure (3/2) has a half note on D6, marked *sfz*, followed by a half note on E6, marked *sfz*. The eighth measure (3/2) contains a half note on F#6, marked *sfz*, followed by a half note on G#6, marked *sfz*. The ninth measure (3/2) has a half note on A6, marked *sfz*, followed by a half note on B6, marked *sfz*. The tenth measure (3/2) contains a half note on C7, marked *sfz*, followed by a half note on D7, marked *sfz*. The eleventh measure (3/2) has a half note on E7, marked *sfz*, followed by a half note on F#7, marked *sfz*. The twelfth measure (3/2) contains a half note on G#7, marked *sfz*, followed by a half note on A7, marked *sfz*. The thirteenth measure (3/2) has a half note on B7, marked *sfz*, followed by a half note on C8, marked *sfz*. The fourteenth measure (3/2) contains a half note on D8, marked *sfz*, followed by a half note on E8, marked *sfz*. The fifteenth measure (3/2) has a half note on F#8, marked *sfz*, followed by a half note on G#8, marked *sfz*. The sixteenth measure (3/2) contains a half note on A8, marked *sfz*, followed by a half note on B8, marked *sfz*. The score includes various dynamic markings such as *p*, *mf*, *f*, *fff*, *ppp*, and *sfz*. It also features articulation marks like glissando and accents, as well as specific fingering instructions like (e), (d), (4/4th), and (6/7th). The piece concludes with a final measure (3/2) containing a half note on C8, marked *sfz*, followed by a half note on D8, marked *sfz*.

Electric Guitar (Long)

Clean

♩ = 85

11 32 **fff** ⑤

3:2

Electric Guitar

p *f*

⑥ / 5th
③ / 2nd

5:4 *mp* ⑤

Dist. **Clean**

1 3

8 8

3:2

⑥ / 7th **ff**
④ *mf*
③ *mp*
⑤ *mp*

9:6

17 32 **fffz**

3:2

④ / 4th
⑥ / 7th

③ / 3rd ⑥ / 7th ⑤ / 5th ③ / 3rd

Clean

3 8

Dist.

(mute harmonics)

fff *ppp*

7 32

9 16 ④ / 4th *p*
⑥ / 7th **ff**
③ *mp*

(string/harmonics same through bar 10)

2 8 6 8 5 16

6

5:4 *pp* *<mp>* *pp*

sfz ⑤

5:4 *ff* *p*

Dist.

Electric Guitar (Long) - 2

(as accurately
as possible)

5 16

mp

10

sfz 3:2

7 8

① *mf*

3:2

(mute nut side)

(gliss)

(gliss)

(b)

(gliss)

(e)

21 32

p ②

mf ②

ppp

sfz 5:4 ③

⑤

21 32 **Clean**

12

ppp

2 8

⑥ / 5th
③ / 2nd
p
(until
silent)

16

mp ⑤

Dist. Clean

3 16

1 8

2 8

tr 3:2

sfz

fffz (all)

mf *p* (both)

Acoustic Guitar (Short)

Acoustic Guitar

♩ = 85

5 2 7 3
32 8 32 32

① / 4th
④ / 6th

f

mp

ppp

5:4

mf

①

② / 4th
(b)

④ / 6th

fff

③ / 4th
⑥ / 4th

mf

5:4

fff

① / 4th
④ / 6th

f

mp

ppp

5:4

mf

①

② / 4th
(b)

④ / 6th

fff

③ / 4th
⑥ / 4th

mf

5:4

fff

Acoustic Guitar (Long)

Acoustic Guitar

♩ = 85

① / 4th (throughout)
④ / 6th

9 32
5 32 ③ / 3rd ④ ⑤
5 16
① ⑤ ④ 5:4
7 32 ② *f* 3:2 (gl)
2 8
7 32
1 8
5 16

mp *mp* *mp* *mp* *mf* *fff* *p* *p* *mp* *mf* *fff*

3:2 5:4 3:2 5:4 3:2 5:4 3:2 5:4

④ / 2nd ⑥ ⑤

5 16 5 32 ③ / 2nd ⑥ / 2nd *fff* ⑥ *mp* 5 16 ② *ppp* 5 32 ② / 2nd *f* ⑤ / 5th *ff* ② / 2nd *pp* *p* 7 32

mf *ppp* *mf* *mf* *ff* *p* *mp* *ppp* *f* *ossia: no trill; W* *gl* *f*

3:2 5:4 5:4 5:4 3:2 3:2 3:2

② ③ ⑤ ④ ① ⑤

Acoustic Guitar (Long) - 2

7 32 ⑤/5th ②/2nd *ff* 5:4 (harmonics) 16

1 8 4 8 2 8 *f* 3:2 ① *mp* ⑤

mf *mp* 3:2 *fff* *p* 3:2 *pp* *mf* *mp* 3:2 *ff* *ff* *mp* 5:4 *ff*

Banjo (Short)

$\text{♩} = 85$

1 ②/5th 5 1 3 4 1 ①/4th
8 8 32 8 8 8 8 8

ff *f* *ff* *mf* *mf* *pp*

④ ② ④ ①/3rd ② ④ ①/4th
④ ④ ④ ④ ④ ④ ④

3:2 5:4 5:4 5:4 5:4 3:2 5:4

f *p* *f* *mp* *mp* *mf* *p*

① ③/2nd ⑤ ③ ⑤ ③

Banjo

The musical score is written on a single staff in treble clef. It begins with a tempo marking of quarter note = 85. The key signature has one sharp (F#). The score is divided into several measures, each with specific fingering and dynamics. The first measure has a fingering of 1 8 and a dynamic of ff. The second measure has a fingering of 5 32 and a dynamic of f. The third measure has a fingering of 1 8 and a dynamic of ff. The fourth measure has a fingering of 3 8 and a dynamic of mf. The fifth measure has a fingering of 4 8 and a dynamic of mf. The sixth measure has a fingering of 1 8 and a dynamic of pp. The seventh measure has a fingering of ①/4th 8 and a dynamic of pp. The eighth measure has a fingering of ③/2nd ⑤ and a dynamic of pp. The ninth measure has a fingering of ③ ⑤ and a dynamic of p. The tenth measure has a fingering of ③ ⑤ and a dynamic of p. The eleventh measure has a fingering of ③ ⑤ and a dynamic of p. The twelfth measure has a fingering of ③ ⑤ and a dynamic of p. The thirteenth measure has a fingering of ③ ⑤ and a dynamic of p. The fourteenth measure has a fingering of ③ ⑤ and a dynamic of p. The fifteenth measure has a fingering of ③ ⑤ and a dynamic of p. The sixteenth measure has a fingering of ③ ⑤ and a dynamic of p. The seventeenth measure has a fingering of ③ ⑤ and a dynamic of p. The eighteenth measure has a fingering of ③ ⑤ and a dynamic of p. The nineteenth measure has a fingering of ③ ⑤ and a dynamic of p. The twentieth measure has a fingering of ③ ⑤ and a dynamic of p. The score includes various musical notations such as beams, slurs, and accents to indicate the timing and emphasis of the notes.

Banjo (Long)

♩ = 85

4 ①
8 ④
mp

5:4

Banjo

9 32 *p* *f* ⑤ *mf* *ff* ②/2nd 3:2 3:2 *p* *f* *ff*

13 32 ④ *ff* ④/4th 1 *mf* ⑤ 8 ④ *p* ② *ff* 3:2 5:4 *f* *p* ②/2nd ③/2nd *pp* 5:4 3:2 *p* ①

13 16

6 ④ *f* (gliss) (gl) (lightly reattack) 5:4 *mf* 5:4 (gl) (gliss) (lightly reattack)

13 16 25 32 5 8

② *mp* 5:4

Banjo (Long) - 2

The musical score is divided into two systems, each with a treble clef and a key signature of one sharp (F#).

System 1 (Measures 1-16):

- Measure 1:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *mp*. Fingering: ③. Rhythm: 5:4.
- Measure 2:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *mp*. Fingering: ④. Rhythm: 5:4.
- Measure 3:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *mf*. Fingering: ⑤. Rhythm: 5:4.
- Measure 4:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ⑤. Rhythm: 5:4.
- Measure 5:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ③. Rhythm: 5:4.
- Measure 6:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *mf*. Fingering: ①. Rhythm: 5:4.
- Measure 7:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ③. Rhythm: 5:4.
- Measure 8:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ①. Rhythm: 5:4.
- Measure 9:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ③. Rhythm: 5:4.
- Measure 10:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ①. Rhythm: 5:4.
- Measure 11:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ③. Rhythm: 5:4.
- Measure 12:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ①. Rhythm: 5:4.
- Measure 13:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ③. Rhythm: 5:4.
- Measure 14:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ①. Rhythm: 5:4.
- Measure 15:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ③. Rhythm: 5:4.
- Measure 16:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ①. Rhythm: 5:4.

System 2 (Measures 17-32):

- Measure 17:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 18:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 19:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 20:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 21:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 22:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 23:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 24:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 25:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 26:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 27:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 28:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 29:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 30:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.
- Measure 31:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ④. Rhythm: 5:4.
- Measure 32:** Treble clef, F#4 quarter note, F#4 quarter note. Dynamics: *ff*. Fingering: ②. Rhythm: 5:4.

a failure to rectify is itself a transformation
(an equation of the hands)

for piano

(2010)

- - -

ray evanoff

Program Notes

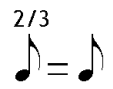
This piece is part of a series of "retrospections", in which material and strategies from previous works are reexamined from an often critical and dubious perspective - past successes are built upon and abandoned to equal degree, and failures are reassessed and constructed anew. The intent of the word "equation" parallels Sun Ra's usage of the term, which he favored over "philosophy" for its emphasis on the factual and concrete over the abstract and speculative.

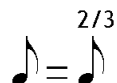
The piece owes its existence to Coreen Morsink, for whom it was written as part of the Royal Musical Association Study Day 'Collaborations in Practice Led Research', held on 23 October 2010 at the University of Leeds. I am immensely thankful for her interest in the work and investment in the collaborative process.

Performance Notes


- Rhythm is spaced proportionately to real-time duration (i.e. tempo changes are accounted for), with exceptions made in the case of extremely tight durations produced by overlaid tuplet and standard values, as well as slight deviations made for formatting purposes.


- The numbers in a tuplet refer to the relationship between 16th-notes when possible, except for on the last page, where they refer to 8th-notes.

 indicates a metric modulation in which the triplet pulse of the base tempo (8th equals 85) forms the basic pulse of the new tempo.

 indicates a metric modulation from the tempo produced by the above indication back to the base tempo (8th equals 85).

- Dynamic extremes should be regarded as just that - extremes. Beyond their standard meaning, articulations are meant to suggest something in the way of the tactile quality involved in the production of the accompanying note, and should be carefully considered. In general, risk, fragility, and extremity are encouraged.

 indicates a series of rapidly executed, individually articulated repetitions on the given pitch; the exact number of articulations is not specified.

 should be executed as rapidly as possible, producing the effect of a single, continuous sound comparable to that of a snare roll. Should be aurally distinct from the above indication.

- Pedaling should only be used where indicated.

- Duration: ~1'15"

(An Equation of the Hands)

for Coreen

Ray Evanoff

The musical score is for a piece titled "The Great Wall" by Ray Evanoff. It features a piano accompaniment and a vocal line for a performer named Coreen. The score is written in a key with one flat (B-flat) and includes various time signatures and dynamic markings.

Tempo and Rhythm: The tempo is marked as $\text{♩} = 85$. The time signature is $\frac{2}{8}$. There are several measures with a $\frac{2}{3}$ time signature, with a tempo change to $\text{♩} = 127.5$ indicated. A section is marked "unreasonably fast (significantly > 85)".

Instrumentation and Dynamics: The piano part is marked "Piano" and includes dynamics such as *mp*, *sfz*, *p*, *pp*, *pppp*, and *mf*. The vocal line for Coreen includes dynamics like *mp*, *f*, and *mf*. There are also markings for "una corda" (soft pedal) and "entire measure" (pizzicato).

Structure and Markings: The score includes measures numbered 1, 5, 7, 16, 28, 32, 49, and 50. There are several measures with a $\frac{3}{2}$ time signature. The score ends with a copyright notice: "© Ray Evanoff Music/ASCAP 2010".

9 8 3 16 7 16 2 8 5 8

p *ppp* *p < ff* *f* *fff* *fffz* *mp*

6:4

- 2 -

3:2 3:2

mp *fff* *mp* *fff*

f *mf* *mf* *f* *f* *mf* *f* *pp* *pp*

2/3

15 5 8 3 8

p *pppp* *pp* *mp* *pppp* *mp* *p* *pp*

Ped.

19 4 8 5 8

pppp *pp* *pppp* *pp* *p* *mp* *pp* *pppp*

(No Ped.)

Ped.

2/3

[illegible]

2
8
26

3:2

f *ppp* *mp*

mp *mp*

July 2010
New Orleans

diagramming a vivisection of yours and mine
(ineffectual tracings of antiquated sounds): a florilegium

for soprano saxophone

(2009-10)

- - -

ray evanoff

Program Notes

A few definitions may aid in unraveling the title. A *florilegium* (literally, "a gathering of flowers") was a selection of excerpts from significant texts used during the Middle Ages to aid in the dissemination of knowledge among monks and nuns. A *vivisection* is similar to a dissection, except in this case the subject of the operation is alive during the act. On the whole, the cumbersome title came about as a reflection of the many musical and extra-musical concerns which orbited through and around this piece during the time that it was written.

This piece was composed at the request of my good friend Iain Harrison, and I am forever grateful for his interest and commitment to the work. I must also confess the undeniable influence of another good friend and colleague, Ben Isaacs: it's hard to imagine the unreasonable demands of this piece without my awareness of the preeminent unreasonableness of his own music.

Performance Notes

- The three constituent pieces of this work must always be performed together and in the given sequence.


- Rhythm is generally spaced proportionately, with exceptions made in the case of extremely tight durations caused by overlaying triplet and standard values, as well as in the case of a few extremely lengthy durations. Where possible, rhythmic values have been beamed to show 8th-note groupings. This has been done only to aid in performance - the presence, absence, or displacement of an 8th-note pulse should not be regarded as materially significant.



- The numbers in a tuplet generally refer to the relationship between 16th-notes when possible. The primary exception to this is in the central passage of the third piece, where they refer to 32nd-notes. Fractional rhythms are triplet values that don't realign with a standard value or pulse. For example,


 lasts for the equivalent of  but lacks the accompanying rest which would align it with a standard 16th-note value.



- It is understood that the "pivot points" between overlaid triplet and standard subdivisions result in extremely rapid values which are perhaps impossible to realize at the indicated tempo. The intention of these cases is to suggest a collision of materials/forces, and it is the expression of this collision that is most important.

- Indications such as dynamics or articulation may conflict with the production of a stable timbre or a definite pitch. In such cases, adherence to the given indications should be prioritized over the production of a stable sound. Risk, fragility, and extremity are encouraged.

 indicates a series of individually-articulated repetitions on the given pitch to be executed as rapidly as possible; the exact number of articulations is not specified.

 indicates slap tongue.  indicates the note is to begin with a slap tongue and then transit into the indications accompanying the main stem.

 indicates an attack without the tongue.

 indicates heavy vibrato;  indicates an increase in vibrato from none to extreme.

- Duration:
 - i: ~2'15"
 - ii: ~3'30"
 - iii: ~25"

Diagramming a Vivisection of Yours and Mine (Ineffectual Tracings of Antiquated Sounds): A Florilegium

for Iain

Ray Evanoff

Soprano Sax.

$\text{♩} = 85+$

1
2
3 B \flat
4
5
7

21 ♩ :14 ♩

1
2 C2
3 C1
4
5
7

~ 7
3:2

mf f mp pp mf pp ff p ppp mp f mf

mf pp mf p ff mp mf mp pp mp mp p ppp

2
3 B \flat
4
5
6

2/3

3

2/3

3:2

2/3

mf pp mf pp mf pp mf pp mf pp mf pp

2 C1
3 B \flat
4
5
6

1
2
3 B \flat
4
5
7

6:4

2/3

2
3
4
5
6

3:2

mp p fff mf pp ppp mp p

The musical score is written on a single melodic line. It consists of four systems of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Above the staff, there are several fingering charts for different intervals and chords. The score is marked with a variety of dynamics including *mf*, *f*, *pp*, *mp*, and *sf*.

System 1: Starts with a 3:2 interval, followed by a triplet of eighth notes. Dynamics include *mf* < *f*, *f* > *mp*, *pp*, *mf*, *mp*, and *ff*. A 6:4 interval is marked above a group of notes. The system ends with a 3:2 interval and a 2/3 interval.

System 2: Begins with a 6:4 interval. Dynamics include *mp*, *mf*, *pp*, *mp*, *mp* < *f*, *mf*, *pp*, *f*, *mp*, *pp*, *mf*, *mp*, *sfz*, and *mf*. A 3:2 interval is marked above a group of notes. The system ends with a 6:4 interval and a 3:2 interval.

System 3: Starts with a 3:2 interval. Dynamics include *mp* > *p*, *mf*, *p*, *mf* < *f*, *pp*, *f*, *mp*, *f* > *mp*, *pp*, *mf* < *f*, and *mf* < *f*. A 3:2 interval is marked above a group of notes. The system ends with a 3:2 interval and a 2/3 interval.

System 4: Begins with a 6:4 interval. Dynamics include *pp*, *p*, *mf*, *pp*, *mf*, *mf* < *f*, *p*, *mp*, and *sfz*. A 3:2 interval is marked above a group of notes. The system ends with a 3:2 interval and a 2/3 interval.

Fingering Charts:

- Chart 1: 1 2 3 4 5, 2 C2, 3 C3, 4 C3, 5
- Chart 2: 1 2 3 4 5, 2 C1, 3 B \flat , 4, 5, 6
- Chart 3: 1 2 3 4 5, 2 C2, 3 C1, 4 C3, 5
- Chart 4: 1 2 3 4 5, 2 C1, 3 B \flat , 4, 5, 6
- Chart 5: 1 2 3 4 5, 2 C2, 3 C1, 4 C3, 5
- Chart 6: 1 2 3 4 5, 2 C1, 3 B \flat , 4, 5, 6
- Chart 7: 1 2 3 4 5, 2 C2, 3 C1, 4 C3, 5
- Chart 8: 1 2 3 4 5, 2 C1, 3 B \flat , 4, 5, 6

First system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The music includes several triplet markings (3:2) and dynamic markings: *sfz*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*, *f*, *mp*, *pp*, and *mp* > *p*. A fingerings list is provided: - 3 - 2, 3, 4, 5, 6. A fermata is placed over the final note of the system.

Second system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The music includes a long, sweeping slur over the notes. A dynamic marking of *ppp* is present at the end of the system.

Third system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The music includes a long, sweeping slur over the notes.

Fourth system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The music includes triplet markings (3:2) and dynamic markings: *ppp*, *mp* > *p*, *mp*, *p*, and *f*.

Fifth system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The music includes triplet markings (3:2), a 6:4 ratio, a 2/3 ratio, and a "lip" marking. Dynamic markings include *mp* > *p*, *mf*, *pp*, *p*, *pp*, *f*, *mp*, *pp*, and *mp* > *p*. A fingerings list is provided: 2 C1, 3 Bb, 4, 5, 6; 1, 2 C1, 3 C2, 4, 5.

II

♩ = 85+

1
2
3 B \flat
4
7

6:4

mf

ff

1
2 C2
3 C1
4
5
7

3:2

2/3

pp

f > mf

mp

f

mf

1
2
3 B \flat
4
7

9:6

mf

ff

1
2
3 B \flat
4
7

9:6

mf

ff

3:2

mf

ffz mp

mf

mf

f mp

3:2

pp

2/3

1
2
3 B \flat
4
7

6:4

ff

1
2
3 B \flat
4
6
7

6:4

p

mf pp

1
2
3 B \flat
4
5
6
7

3:2

p

mf p

2
3 B \flat
4
5
6

3:2

p

p > pp

1
2 C2
3 C1
4
5
7 ~

pp

p > pp

1
2
3 B \flat
4
5
7

21:14

mf

ff

2 C1
3 B \flat
4
5
6

3:2

3:2

pp

p < mp

mp > p

2 C1
3 B \flat
4
5
6

pp

mf

1 1
2 2 C2
3B 3 C1
4 4
5 5
7 7 ~
*exaggerated key sound throughout

The musical score for 'The Great Wall of China' by John Williams is presented in two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with a 9:6 time signature and a 2/3 time signature. The dynamics range from *sffz* (sforzando fortissimo) to *mf* (mezzo-forte). The second staff continues the melody with a 7-measure phrase and a 6:4 time signature. It includes dynamic markings such as *mf*, *ff* (fortissimo), and *mp* (mezzo-piano). The notation is highly detailed, with many notes and rests, and a wavy line above the first staff indicating a tremolo or rapid oscillation.

p < *mf* *pp* *mp* *ppp* < *pfp* > *ppp* *mf* < *f* *mp* *mf* *p* *mf* *pp*

pp *p* *mf* *f* *p* *mp* *pp* *mp* > *pp* *p* < *mp* > *p* *mp* *pp* *mp* *p* *f* *mf* *f* *mf* *f* > *mp*

mf > *p* *mp* *f* *p* *mf* *mp* *sffz* *pp* *sffz* *mp* *pp*

mp *mp* < *f* *mf* *pp* *f* > *mp* *pp* *mp* *f* *mp*

1
2
3
4 C3
5
6
7

1
2 C2
3
4 C3
5
6
7

1
2
3 B \flat
4
6
7

2/3 *pp* *mf* *pp* *mf* *sffz* *mf* *mp* *fp* *ppp* *pp* *p* *mf*

3:2 2/3 3:2

Detailed description: This musical staff begins with a treble clef and a 2/3 time signature. It features a series of chords and single notes with various dynamics including *pp*, *mf*, *ppp*, *mp*, *fp*, *sffz*, and *p*. There are several triplet markings (2/3) and a 3:2 ratio marking. A dashed line connects a group of notes in the middle of the staff. A fingering list is provided at the top right.

pp *mf* *mf* < *f* *mp* *p* *mp* > *p* *mf* *f* > *mp* *pp* *mf*

3:2 3:2 3:2 3 3

Detailed description: This musical staff continues the piece with a treble clef and 2/3 time signature. It includes dynamics such as *pp*, *mf*, *f*, *mp*, *p*, and *ppp*. There are triplet markings (3) and 3:2 ratio markings. A dashed line connects a group of notes in the middle of the staff.

1
2
3 B \flat
4
5
7

ppp *pp* *ff* *mf* *f* *mp* *pp* < *p* *mf* > *p* *mf*

3:2 3:2 3:2 3:2 3:2

Detailed description: This musical staff features a treble clef and 2/3 time signature. It includes dynamics such as *ppp*, *pp*, *ff*, *mf*, *f*, *mp*, *pp*, and *p*. There are triplet markings (3) and 3:2 ratio markings. A dashed line connects a group of notes in the middle of the staff.

2/3 2/3 2/3 2/3 2/3

mf (*mf*)

Detailed description: This musical staff features a treble clef and 2/3 time signature. It includes dynamics such as *mf* and *(mf)*. There are triplet markings (2/3) and a dashed line connecting a group of notes in the middle of the staff.

Staff 1: Treble clef, 3/4 time. The staff contains a series of notes and rests. A bracket labeled $3:2$ spans the first two measures. A bracket labeled $6:4$ spans the next four measures. A bracket labeled $3:2$ spans the final two measures. The notes are marked with dynamic markings: sfz , mp , pp , $fffz$, f , and $pppp$. A fermata is placed over the final note.

Staff 2: Treble clef, 3/4 time. The staff contains a series of notes and rests. A bracket labeled $3:2$ spans the first two measures. A bracket labeled $3:2$ spans the next two measures. The notes are marked with dynamic markings: $(pppp)$, mp , f , and pp . A fermata is placed over the final note.

Staff 3: Treble clef, 3/4 time. The staff contains a series of notes and rests. A bracket labeled $6:4$ spans the first four measures. The notes are marked with dynamic markings: pp , ff , and mf . A fermata is placed over the final note.

III

1
2 C2
3 C1
4
5
7 ~

$\text{♩} = 85+$

3:2

6:4 2/3 3:2

6:4 3:2

6:4 3:2

6:4

$mf < f$

pp

$fffz$

$mp < f$

mp

mf

p

mf

ff

fff

$mp > mp < f$

mf

pp

ppp

3:2

$mp > p$

april 2010
huddersfield

diagram of a polymathic persona/
diagram of a failure to diversify

for quintet

(2009-10)

- - -

ray evanoff

About the Piece

The original intention of this piece was to draw together a variety of materials which had been developed throughout the composition of my recent series of "diagrams" into a widely varying collage of unprioritized, conflicting events and objects. As is often the case for myself, however, the act of attempting to comingle such a spectrum of musical functionalities (or indeed, bringing any such over-arching intention to bear on the act of composition) led to a host of unforeseen aesthetic issues which led me to largely abandon this original conception. Instead, I decided to allow the various materials I was working with to undertake a process of mutual co-evolution to the point where their originally blatant heterogeneousness was replaced by an altogether more complex series of relationships and interactions. The resulting collection of objects may be seen as having been made to coexist through the combined forces of will, whim, relation, and happenstance.

The title was inspired by two sources: the term "diagram" is taken from a line from Ben Marcus' *The Father Costume* - "At most, my father would throw handfuls of our mother's fabrics in the morning and study how they fell, diagrams in cloth that could have meant anything," - while the phrase "polymathic persona" is taken from the contemporary art curator Clémentine Deliss' article "Faculty for Polymathic Persona", which was published in the 11th edition of the periodical *Metronome*.

Performance Notes

General

- Rhythm is spaced in a manner proportionate to real-time duration (meaning that tempo changes are accounted for), with a few exceptions made in certain instances of extreme duration.


- All changes in dynamic not intermediated by a de/crescendo should be performed *subito*.

- In instances of potential conflict (usually occurring at dynamic and registral extremes), the realization of articulation and dynamic indications should be given precedence over achieving clarity of pitch content.

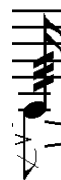
- Accidentals carry only in cases of repetition; cautionary accidentals are often given.

- In instances where multiple indications are given for sounds occurring simultaneously, the indications apply to the note on their right. So, for example, the chord played in the left hand of the piano in measure 49 consists of an "C" played piano with an accented staccato, a "B" played pianissimo with a tenuto, and an "A" played mezzo forte with a staccatissimo.


- Chords should only be arpeggiated where expressly indicated.



indicates slap tongue for the clarinet, "lip pizz" for the flute, and heavy bow pressure for the strings (the resulting sound should contain some degree of pitch if possible).



indicates that the note is to begin with the corresponding action (slap tongue/lip pizz/heavy bow) and then transist into the indications which accompany the main stem.




indicates a series of individually-articulated repetitions on the given pitch to be executed as rapidly as possible; the exact number of articulations is not specified.

- In instances where a trill contains more than two notes, all indicated notes should be utilized equally and freely; no pitch is to be given predominance and no pattern of iteration is to be established.

- Duration: approx. 9 minutes

Winds

- Instruments are notated at sounding pitch.



indicates a tone containing a high degree of breath content.


Piano

- Pedaling should only be used where expressly indicated.

Strings

- In the many instances when open strings are played pizzicato, the string should be allowed to resonate for as long as possible, unless muting is expressly indicated.

- The number of attacks produced by a jeté attack is not specified, and should be determined by context.



indicates that the trilled note is to be executed as a glissando which is to last for the length of the trill itself; the main note may be constant or also glissed, depending on the context. When possible, this duration is shown visually, but not all instances permit this (such as in the case of the violin in bar 9).

- Violin: In instances of prolonged but slight glissandi, the glissando acts as an at-times idealistic guide over which other actions are to be realized, meaning that, for example, instances of extreme vibrato may overshadow the perception of the overall glissando or an awareness of the pitch indicated as the point of arrival. When trills are indicated over these glissandi, the indication of a pitch as the trilled note means that that pitch is to remain constant over the duration of the trill; when an interval is specified, this interval is to be maintained during the duration of the trill, meaning that the trilled note is to be glissed along with the main note. In instances in which rests occur within a glissando, the physical action of the gliss is to be maintained throughout the periods of silence.

Diagram of a Polymathic Persona/Diagram of a Failure to Diversify

Ray Evanoff

Alto Flute

B \flat Clarinet

Piano

Violin

Cello

Tempo: $\text{♩} = 90$

Measure numbers: 1, 5, 3, 3, 2, 11, 3

Measure counts: 8, 32, 8, 16, 8, 16, 4

Dynamic markings: *ppp*, *mp*, *mf*, *fff*, *f*, *p*, *ff*, *pppp*, *fff*, *pp*, *mf*, *pp*, *fff*, *pp*, *fff*, *pp*, *fff*, *f*, *ff*

Performance instructions: *pizz.*, *jeté*, *c.l.b.*, *ord.*, *no vib.*, *hvy. vib.*, *ord.*, *IV*, $\frac{1}{2}\uparrow$

Other markings: $3:2$, $8\uparrow$

3 4 4 8 3 3 4 32 9 32 7 32

A. Fl.

B \flat Cl.

Pno.

Vln.

Vcl.

7 13 32 5 4 2 8 4 8 6 8

IV \rightarrow

pp \rightarrow

fff

pp

fff

pp \rightarrow

(ord.)

(b.)

mp

f

ff

(IV)

(pp)

c.l.b.

c.l.b. ord.

c.l.b.

pp

ppp

pp > ppp

hvy. vib.

ord.

mf

p

mp

pizz.

(mute)

p

(IV)

ord.

mf

pp

p

ppp

f

ppp

3 6 7 6 5 3 4
17 8 32 8 16 8 8

A. Fl. *mf* *p* *f* *p* *pp* *mp* *pp*

B \flat Cl. *mf* *p* *fffz* *fff* *f* *mp* *sfz* *mf* *p*

Pno. *fffz* *pp* *p* *fff*

Vln. *pppp* *mp* *pp* *mp* *mf* *arco* *mp*

Vcl. *mf* *fffz* *p* *pppp* *f* *mp* *pizz.* *arco* *mp*

4 5 4 3 4 9
8 8 4 16 8 8

A. Fl. *fff* *ppp*

B \flat Cl. *fff* *mp* *f* *p*

Pno. *pppp* *fff*

Vln. *pizz.* *mp* *p* *pp*

Vcl. *ppp* *ff* *f*

(III) *c.l.b.* *(ord.) jeté* *c.l.t.*

This musical score is for the 'The Firebird' by Igor Stravinsky. It features a full orchestral arrangement including woodwinds (A. Fl., B♭ Cl.), strings (Vln., Vcl.), and piano (Pno.). The score is divided into two systems. The first system covers measures 1 to 32, with a key signature of one flat and a 4/8 time signature. The second system covers measures 33 to 48, with a key signature of two flats and a 4/8 time signature. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, pp, ppp, ff), articulation (accents, slurs), and performance instructions (Ped., jeté, s.p.). The piano part is particularly prominent, featuring complex rhythmic patterns and dynamic contrasts.

5 $\frac{6}{8} + \frac{3}{16}$ 35 $\frac{9}{4} + \frac{1}{16}$ 4 $\frac{1}{16}$ = 135 $\frac{4}{8} + \frac{7}{32}$ = 90

A. Fl.

B \flat Cl.

Pno.

Vln.

Vcl.

IV → (arco) 3/4↑ (IV)

p f mf f fff > p

fff mp

f p f fff p f mf f fff mp p f p

fff p

1 47
8 32

$\frac{8}{8} + \frac{7}{32}$ = 90

[illegible]

3 7 45 3 7
8 32 32 4 32

57

A. Fl.

B \flat Cl.

Pno.

fff *mf* *fff* *mf*

mf *fff* *mf* *fff* *mf*

IV→
(ord.)

Vln.

(arco)

Vcl.

mf *fff* *mf* *fff*

mf *fff* *mf* *fff*

3 7 4 3 1 8
4 32 16

60

A. Fl.

B \flat Cl.

Pno.

ppp *mf* *ff* *p* *p* *p*

fff *f* *mf* *pppp* *p* *fff*

mf *ppp*

c.l.b. ord.

Vln.

pizz. —

Vcl.

f *mf* *ff* *mp*

pp *fff* *pp* *(pp)*

(ord.) c.l.b. (w/ hair)

[illegible]

71 27 32 2 8 4 8 $\text{♩} = 135$ no tongue 3 16 ord. 10 8 5 8 10

A. Fl. *p* *ppp* *mp*

B♭ Cl. *p* *fff*

Pno. *fff* *pppp* *mf*

Vln. *p* *pizz.* *pizz.*

Vcl. *p* *ord* *p*

Annotations: *no vib.*, *ord.*, *no vib. c.l.b.*, *hyy. vib.*

5 7 5 21 4 5
8 32 16 32 8 32

76 8 ♩ = 90

A. Fl.

B♭ Cl.

Pno.

Vln.

Vcl.

pp *mf* *mf* *p* *p*

p *f* *mp* *mp* *fff* *p*

pizz. *mp* *arco* *s.p.* *pp* *pp* *mp*

c.l.b. ord. *IV* *ppp* *p* *pp* *p* *mf*

6:4 15:10 15:10 15:10

11 4 6 13 4 7
81 8 4 32 8+32

A. Fl.

B♭ Cl.

Pno.

Vln.

Vcl.

ff > *mp*

p ————— *fff*

no vib.

hvy. vib.

84 4 7 1 6 135 5
8+32 8 (ord.) 8

A. Fl.

B♭ Cl.

Pno.

Vln.

Vcl.

ppp

mp

f

mf ————— *p*

ff > *mp*

ff > *pp*

ff

mp

mf < *fff* *mp*

pppp < *fff*

ff ————— *mp*

Ped. ————— (Ped.)

no vib.

hvy. vib.

ord.

c.l.b.

(ord.)

08

A. Fl.

B♭ Cl.

Pno.

Vln.

Vcl.

fff

ff

3:2

f

p

fff

15 ↓

pp

Ped. →

arco

1/2 ↑

p

f

mf

f

jeté

fff

p

[illegible]

[illegible]

5 13 6
4 32 4

108

A. Fl.

B \flat Cl.

Pno.

Ped. →

Vln.

Vcl.

mp

pp *mf*

mp

mf

f

c.l.b.

6 4 3 4 3
110 16 8 8 16

A. Fl.

B \flat Cl.

Pno.

Vln.

Vcl.

p *ff*

pp *mf*

ff *mp* *ff* *>* *mp* *<* *ff*

fff *ppp*

no vib. hvy. vib.

scratch bow ord.

f *p*

f

(Ped.)

114 16 3 = 90 1 8 6 8 2 8 4 8 1 8 3 8 1 8 8 8

A. Fl. *ff* *fff* *mf* *ord.*

B♭ Cl. *mp* *ppp* *mf* *hvy. vib.* *ord.*

Pno. *mp*

Vln. *mp* *mf* *mf* *p* *ppp*

Vcl. *ff* *f* *pp* *pizz.*

122 8 8 5 4

A. Fl. *ppp*

B♭ Cl. *p* *mf* *p* *mf*

Pno. *f* *p* *mp*

Vln. *f* *p* *mp* *ppp* *f*

Vcl. *pp* *f*

[illegible]

3 16 1 8 7 8 7 5 8+32 6 8

A. Fl.

B♭ Cl.

Pno.

Vln.

Vcl.

mp

p

ff

mf

ppp

f

fff

no vib.

hvy. vib.

6
137 8

A. Fl.

fff *pp*

7 32

ppp

5 7 4 32

ppp

B♭ Cl.

ppp

pp

Pno.

ppp

Ped.

Vln.

f *mp*

Vcl.

pizz.

c.l.b.

ppp

f

5 8

140

A. Fl.

mp

B♭ Cl.

ppp

Pno.

mp

ppp

Ped.

pizz.

mf

Vln.

p *ff*

Vcl.

c.l.b.

ff

no vib. → hvy. vib.

(arco)

19 5 5 3 5 8
143 16 8+32 16 16 8

A. Fl.

B♭ Cl.

Pno.

Ped.

hvy. vib.

no vib.

hvy. vib.

ord.

mp

mf

mp

ppp

p

ff

ppp

mp

p

f

mp

p

f

Vln.

Vcl.

pizz.

(mute)

(mute)

p

ppp

f

ppp

mp

(ord.)

mf

mp

fff

f

p

mp

p

ppp

pp

mp

p

6:4

s.p.

ord.

clt/sp

IV ord.

III

8 1 2 2 3 9
8 16 8 8+32 8 8

A. Fl.

B♭ Cl.

Pno.

Vln.

Vcl.

ppp

mp

(ppp)

6:4

3:2

fff

ppp

mp

f

p

p

f

mp

pppp

fff

mp

pizz.

pizz.

p

jeté

(ord.)

III

c.l.b.

fff

f

ppp

8 1 2 2 3 9
8 16 8 8+32 8 8

9 8 153 9 1 8 + 32 7 32 1 16

A. Fl.

B \flat Cl.

Pno.

(Ped.→)

II
arco bow as slowly as possible

Vln.

Vcl.

ppp

f

mp

p

f

ppp

(Ped.)—

pizz.

(mute)

c.t.b.
(ord.)

January 2010
Muddersfield

diagram of a little less than everything

for B \flat clarinet & violin

(2009)

- - -

ray evanoff

Program Notes

This piece is part of a series of "diagrams", all of which seek to reimagine a core group of materials and concerns. The use of the term was inspired by a quote from Ben Marcus' *The Father Costume*: "At most, my father would throw handfuls of our mother's fabrics in the morning and study how they fell, diagrams in cloth that could have meant anything." *Diagram of a Little Less Than Everything* concerns itself primarily with exploring the relationship between the two heterogeneous instruments for which it is written. Additional inspiration for the piece and its title came from a realization during a wonderful Philip Thomas performance of Laurence Crane's work that I don't necessarily have to put "everything" into a single piece. The validity of that realization remains to be seen.

This piece was written at the request of the New York Miniaturist Ensemble - I am hugely appreciative of their interest, and of their championing of a musical form so near and dear to my heart.

Performance Notes

- Fractional Rhythms: This work uses triplet rhythms which do not realign with the standard pulse (labeled "2/3"), resulting in fractional time signatures. Such instances may contain their own consistent pulse, and therefore act as a miniature metric modulation (such as in the violin part in m.21, which lends itself to being counted as four triplet 8th-note pulses), or may contain both standard and fractional values in such a way that the imposition of a single pulse is resisted (such as in the clarinet part in m.21). As seen, the pulse (or lack thereof) in fractional meters may differ between instruments.

- Bars may carry over from one stave to the next (such as the "9/32" bar split between staves two and three).

- Clarinet part is transposed.

- Duration: ~1' 15"



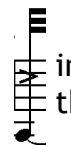
indicates a sung note at approximately the same pitch as the played note. If necessarily, the sung note may be transposed by octave.



indicates pitched air.



indicates heavy vibrato.



indicates a tongue slap; when tied to a following note, the subsequent note is not rearticulated.

Diagram of a Little Less Than Everything

for NYME

Ray Evanoff

19 16 13 32 4/3 8

B \flat Clarinet

Violin

pizz.

p

4/3 8 2/3 17 32

B \flat Cl.

f

7 32

pp

1 8

mf

11 32

p < *mf*

pp

9 32

ff

jeté—2/3

Vln.

fff

arco

p

3:2

ffz

f

f

2 23 8 32

B \flat Cl.

p

mf

6:4

Vln.

mf

3 8

ff *p*

mf *pp* *mp* *ppp*

mp

2 7/3 29 1
8 8 32 8

B \flat Cl. 13 2/3 3:2 2/3

Vln. *ff* *ppp* *mf* *sfz* *jeté* *sfz*

mp *ff* *pp* *mf* *p*

1 17 2 3
8 8 8 8

B \flat Cl. 16 3:2 16

Vln. *fff* *mp* *III pizz.* *arco no vib.* *hvy. vib.* *p* *ff*

9 8/3 17 4/3 + 3
32 8 32 8 32

B \flat Cl. 20 3:2 2/3

Vln. *c.l.b.* *f* *p*

ppp *mp* *pp*

4/3 + 3
8 + 32

23

B \flat Cl.

ff

4/3 3
8 8

p

3 6
32 8

mf

Vln.

2/3

f

s.p. ord.

jeté 2/3

p ppp

p

28

B \flat Cl.

5 3 5
32 8 16

mp

ppp

Vln.

ppp

ppp

32

B \flat Cl.

ff

pp

Vln.

mp

ppp

diagrams of a paired and inseparable pair

for B \flat clarinet & violincello

(2009)

- - -

ray evanoff

About the Piece

This piece is part of an ongoing series of "diagrams" in which a variety of concepts are explored, including the interrelation of sound and silence, various strategies for aurally unifying heterogeneous instruments, and the manner in which a high degree of mimetic variability affects compositional context. This piece in particular explores the potential manifestation of these elements in the context of a duet between instruments of aurally distinct profiles.

The use of the term "diagram" was inspired by a line from Ben Marcus' *The Father Costume*: "At most, my father would throw handfuls of our mother's fabrics in the morning and study how they fell, diagrams in cloth that could have meant anything."

This piece was written for the Elision ensemble's residency at the University of Huddersfield in December 2009; their time, dedication and enthusiasm is greatly admired and appreciated.

Performance Notes

General:





- Tempo: A fair degree of flexibility has been given in regards to the tempo at which this piece is performed; this has been done in order to allow the performers to select a tempo which maximizes their ability to realize the articulatory and dynamic detail found in the score. The intended effect is uniform regardless of the chosen tempo: a rapid succession of contrasting musical states/events which progresses at a rate at least slightly beyond that which would allow comfortable perception. The performers are urged to choose a tempo which achieves this goal, even at the risk of occasional technical discomfort or error. At the same time, however, it is imperative that the primacy of local-level detail over more general formations be preserved and communicated. It is a favorable balance of these two qualities which should determine the tempo utilized in performance.
- Fractional Rhythms: In addition to conventional rhythmic subdivisions, rhythms which last for two-thirds the length of the value from which they are derived are also utilized. While the values themselves are conventional triplet durations (i.e. those resulting from the commonly employed irrational "3 units:2 units"), the use of the "2/3" modifier allows for their utilization without the requirement that the result realign with a basic value or pulse. While extended instances may lend themselves to be viewed as modifications of the base tempo, the piece features multiple instances in which the brevity of the modified value prevents this from being a useful solution: in such instances in particular, the values are intended to be "felt", in the manner that the familiarity of more conventional values allows them to be internally felt rather than counted. The "2/3" modifier is used in all instances which depart from conventional values, regardless of whether the modified duration realigns with a basic value. The exactitude of the representation of the rhythmic values in the score, which is entirely proportional except for an occasional (and very minor) deviation made in the case of certain prolonged rests so that an undesirable segmentation of phrase groupings may be avoided, is intended in part to aid in issues of alignment and coordination. For this reason, players should perform from the full score.

Performance Notes (con't.)

General (con't.):

- Dynamics are based on a scale ranging from *ppp* (as quiet as possible whilst remaining audible) to *fff* (as loud as possible); all changes in dynamics not intermediated with a crescendo or decrescendo are to be performed *subito*.
- In the first and third sections, accidentals apply only to the immediately subsequent note, except in the case of repeated notes; in the second section, accidentals carry until negated (meaning the starting point for all glissandi, as well as the pitch used for all non-glissandi, is concert G \flat).
- Certain combinations of register/dynamic/articulation may result in little to no pitch definition - in such cases, realization of the articulative and dynamic indications takes precedence over achieving clarity of pitch.
- Duration: ideally ~3'-3' 30"

Clarinet:

-  indicates a tongue slap, and is notated primarily in two different fashions:
 - In instances such as , the note following the tongue slap is to be rearticulated without the use of the tongue, and within the same breath.
 - In instances such as , a tongue slap is to begin the note and transist as seamlessly as possible into the main note and any accompanying articulations.
-  indicates pitched air.
- Part is transposed accordingly.

Violincello:

- Pages 4 & 5: These pages feature prolonged glissandi which are periodically interrupted by contrasted playing techniques on a fixed note. Following such interruptions, the player is to resume the glissando from the point it had reached just prior to the interrupting event, so that the effect is a single, continuous glissando intermittantly interjected by the louder interrupting techniques.

Diagrams of a Paired and Inseparable Pair

as fast as possible

(min. ♩ = 80)

Ray Evanoff

The musical score is divided into four systems, each marked with a double bar line on the left and right. The first system includes parts for B♭ Clarinet and Cello. The B♭ Clarinet part begins with a treble clef, a key signature of one sharp (F#), and a 2/3 time signature. It features a series of eighth notes, a rest, and then a rapid sixteenth-note passage marked *ppp* with a 2/3 time signature. The Cello part starts with a treble clef, a key signature of one sharp, and a 2/3 time signature. It includes a series of eighth notes marked *fff*, a rest, and then a series of eighth notes marked *mf*. The second system includes parts for Clarinet and Violoncello. The Clarinet part begins with a treble clef, a key signature of one sharp, and a 2/3 time signature. It features a series of eighth notes marked *p*, a rest, and then a series of eighth notes marked *f*. The Violoncello part starts with a bass clef, a key signature of one sharp, and a 2/3 time signature. It includes a series of eighth notes marked *p*, a rest, and then a series of eighth notes marked *mf*. The third system includes parts for Clarinet and Violoncello. The Clarinet part begins with a treble clef, a key signature of one sharp, and a 2/3 time signature. It features a series of eighth notes marked *ppp*, a rest, and then a series of eighth notes marked *(ppp)*. The Violoncello part starts with a bass clef, a key signature of one sharp, and a 2/3 time signature. It includes a series of eighth notes marked *p*, a rest, and then a series of eighth notes marked *p*. The score is written in 2/3 time and includes various dynamic markings such as *fff*, *ppp*, *mf*, *p*, *f*, *pp*, *ff*, *ppp*, and *(ppp)*. It also includes performance instructions such as *gett.*, *pizz.*, *arco*, and *c.l.t.*.

Cl. *p* *mf* *pp* *fff* *ff* $\frac{2}{3}$

Vcl. *f* *p* *mp* *f* arco *s.p.* *pizz.*

Cl. *p* *f*

Vcl. *f* *p*

Cl. *fff* *p* *f* $\frac{2}{3}$

Vcl. *fff* *mp* *ppp* *c.l.b.* *c.l.t.*

Cl. *pp* $\frac{2}{3}$

Vcl. *c.l.t.* $\frac{2}{3}$ *pp*

Cl. *mp* decresc *pp mp* decresc

Vcl. *pp* *ff pp* *ff pp* *ff pp*

c.l.b. ord.

Cl. (decresc) *pp mp*

Vcl. *pp* *ff* *pp* *ff pp* *ff pp* *ff pp* *ff pp* *ff pp* *ff pp*

c.l.b. ord.

Cl. (*mp* →)

Vcl. (*pp* →) *ff pp* *ff* *pp* *ff pp* *ff pp*

c.l.t. ord.

Cl. (*mp* →) decresc *pp mp*

Vcl. (*pp* →) *ff* *pp* *ff pp* *ff pp* *ff pp* *ff pp*

c.l.b.

Cl. *(mp)* *decresc* *pp mp* →

Vcl. *pp* *ff* *pp* *ff* *pp* *ff* *pp* →

pizz. *arco* *c.l.t.* *pizz.* *arco*

Cl. *(mp)* *decresc* *pp mp* →

Vcl. *pp* → *ff* *pp* → *ff* *pp*

Cl. *(mp)* →

Vcl. *ff* *pp* *ff* *pp* → *ff* *pp*

Cl.

Vcl.

Cl. *mp* > *pp* *p* *ppp* *p* < *f* *ff* > *pp* *mp* *ff* > *pp* *mp* > *pp* *pp* < *mp*

Vcl. *mf* < *fff* *ppp* *p* *pp* < *mp*

gett. — c.l.b. — ord. — c.l.b.-2/3 — ord. — 2/3 — 2/3

butler/huddersfield
sept. 2009