

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

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for violin

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(2010)

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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).

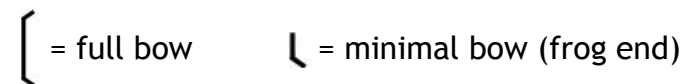
Certain combinations of dynamic, register, playing technique, etc. may require a degree of negotiation between the various indications present. Such instances require a prioritization of these elements based on how the performer understands both the internal constitution of the moment in question as 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):



- Heavy vibrato: \mathbb{W}

Duration is approximately 23".

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Ray Evanoff

Violin

$\text{♩} = 85$

ff jeté 3:2

f

(allow harmonic to resonate)

15 32

ppp 3:2 4 8

pizz *f* 1/2nd

mp *p* 3:2

5:4

4 8

51 32

3

51 32

pp 3:2

ppp *pp* s.p.

5:4

trill touched note on and off

4 8

5:4

mf *pp*

5:4

f *p*

5:4

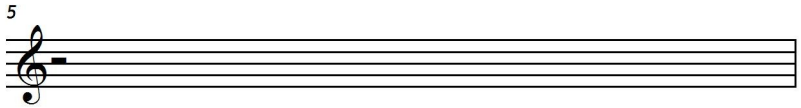
pp *ord.*

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November '10
Huddersfield