

a series of postures
(piano)
- - -
(2011)

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About the Piece

This piece is part of a larger, as-yet unnamed collection of works (conceived of as a "book") in which the concerns and materials of each episode (or piece) are developed and interpenetrated by one another throughout the course of composition. There are many allegories for this process and state of work, ranging from the natural (coral reefs, plants with shared root systems) to the digital (the idea of copy-and-paste or file sharing, in which the proliferation and continual alteration of data undermines the importance of the source or original) to the philosophical (Deleuze and Guattari's conception of the rhizome, itself borrowed from the the natural world), but in all of these cases, the principle focus is on the dynamic between how the pieces relate to one another (in terms of heredity, similarity, contrast, etc) and each piece's status as a discreet, autonomous, and bounded unit (what we normally mean by "a piece"). An outgrowth of the interplay between these two factors has been a series of pieces which themselves often consist of multiple, potentially independent parts, and which may be presented in a variety of combinations and formats. This particular piece consists of three parts which are to be played in a fixed order, but which may be played consecutively or separated on the program by other compositions.


Performance Notes

The indicated tempo admittedly sits at, and occasionally crosses over, the edge of performability, particularly in the case of 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.

Beyond their purely rhythmic function, the use of overlaid tuplets acts as an illustration of 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. In such instances, the expression of the intrinsic nature of the elements involved, as well as the state of collision/interruption within which they exist, is of primary importance. Except for minor adjustments made in the case of such overlapping tuplets and the longest of values, rhythm is spaced proportionally to duration.



In cases where a series of grace notes extend off of a "main" notehead, the figure is to commence at indicated rhythmic point and to be executed as rapidly as possible; there should be 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 what follows 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 nevertheless 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.

Accidentals only carry in cases of direct repetition.

The sustain pedal should *not* be used in a performance of this piece; the damper pedal may be used to assist in the achievement of the quietest dynamic levels at the player's discretion.

Chords should only be arpeggiated where expressly indicated.

The constituent pieces of this piece must be played in the given order, but the performer may choose to play them consecutively (one right after the other), or to distribute them throughout the program (i.e. playing One, then playing one or more other pieces, then playing Two, then another piece or pieces, then Three). If choosing the latter approach, all three pieces must be separated by other compositions (i.e. one could not play One and Two consecutively, play another composition, then play Three).

Durations: One: ~25" + fermata

Two: ~5"

Three: ~25"

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One

The musical score is written for piano and consists of two systems of staves. The first system is labeled 'Piano' and the second 'Pno.'. The tempo is marked as quarter note = 85. The score is characterized by complex, irregular rhythms, often indicated by time signatures such as 5:4, 3:2, and 3:4. Dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo), with many passages marked with accents and slurs. Specific articulation points are labeled with letters (a), (b), (c), and (f). The score concludes with the instruction 'until - inaudible'.

Tempo: $\text{quarter note} = 85$

System 1 (Piano):

- Measures 1-8: *p*, *f > pp*, *mp*, *p*. Time signatures: 5:4, 3:4, 5:4.
- Measures 9-16: *mf*, *pppp*, *pp*, *pp*. Time signatures: 5:4, 3:2.
- Measures 17-18: *pp*, *mp > pp*. Time signature: 3:2.
- Measures 19-32: *ppp >*, *ppp*, *ff*, *mf*, *p*, *mp*, *mf*, *ff*. Time signatures: 3:2, 5:4, 3:2, 5:4.
- Measures 33-40: *ff*, *mp*, *mf*, *f > p*, *ff*. Time signatures: 3:2, 5:4, 3:2.

System 2 (Pno.):

- Measures 41-48: *mf*, *mf*, *ppp*, *p*. Time signatures: 5:4, 3:2, 3:2, 5:4.
- Measures 49-56: *ff*, *mp*, *pppp*, *f > p*, *pppp*. Time signatures: 5:4, 5:4, 5:4, 5:4.
- Measures 57-64: *mp*, *f*, *ppp*, *mp*, *mf*. Time signatures: 5:4, 3:2, 5:4, 5:4.
- Measures 65-72: *mp*, *mf*, *ff*, *mp*, *mf*. Time signatures: 5:4, 3:2, 5:4, 5:4.
- Measures 73-80: *mp*, *mf*, *ff*, *mp*, *mf*. Time signatures: 5:4, 3:2, 5:4, 5:4.

Final instruction: until - inaudible

Two

$\text{♩} = 85$

Piano

3:2
8 (b) *p*

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

15:10
(a) *p*

3:2

5:4

5:4

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

Three

♩ = 85

19 32 4 8 3 16 3 8 3 8

Piano

3 8 7 16 9 16 13 32 2 8

Pno.