

notables - - - for piccolo and e \flat clarinet

2013-14 - - - ray evanoff

About the Piece - - -

Notables derives its title from Ben Marcus' *Notable American Women*, a kaleidoscopic story that grew from a fictional encyclopedia. Descriptions of figures, dates, and procedures outline a strange world, overlapping with but distinct from our own, that never quite coheres. The categories within both compartmentalize and disrupt.

My own kaleidoscopic history fed this work:

- Problems with and attractions to trills: Steven Kazuo Takasugi criticizing their presence in my work, clarinetist Liam Hockley nimbly working through them in Gianluca Ulivelli's *Lacerato Corpo*. *Notables* reopens my dialogue with trills.
- "Shortcuts to thinking": Matt Williamson, one of my favorite NFL analysts, often derides truisms as shortcuts to thinking. Real life is often messier and more obtuse. Composing often has me fighting against such shortcuts to thinking and attempts to artificially clarify a situation that is naturally opaque. The more I can resist reductionism, the better the piece.
- "Control requires loosening, not tightening": College of Charleston drawing professor Sara Frankel once said this to me, and the idea stuck. Technical fluency is defined by fluidity and grace, not muscular dominance. Certain details can only be rendered by flexibility, of concept, control, and execution. Dominating my sound world constrains, whereas relaxing my grip frees. This is not an argument against precision - *Notables* has a surfeit of it - but a shift in perspective on how, and what kind of, details are arrived at.
- The relationship of a duo: My pieces for two players always become about the intimacy of pieces for two players. Direct, one-on-one communication. *Notables* was written for familiar collaborators and friends, and this affability suffused some decisions. While often distinct, the parts remain coupled in many ways, perpetually acknowledging and accommodating each others' perspective.

This piece was graciously commissioned by Liam Hockley for himself and Stephanie Bell. I can not say enough about his fearlessness and eagerness. It is extremely meaningful to write for someone who is up for anything, and so invested in the work. I am forever grateful.

Performance Notes - - -

General Considerations - - -

The base tempo (eighth equals 85) admittedly sits at, and occasionally crosses over, the edge of performability, particularly in terms of the overlapping/interrupting rhythms. While that numerical value may be seen as slightly negotiable, maintaining the overall sensation of speed and compaction that it suggests, even in the face of preserving the wealth of dynamic and articulative detail present, is absolutely crucial. This speed itself is a principle component of the music's identity, as is the condition of risk and the potential for error it creates. Compromising this speed in order to "more accurately" realize other aspects of the work jeopardizes undermining an essential, inherent quality of the piece.

Independent tempo changes beginning in m.48 unsync the two parts. The parts should remain rhythmically uncoordinated until the indicated point on page 12.

Tempo changes should be adjusted proportionally if a base other than eighth equals 85 is used.

Beyond their purely rhythmic function, the 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. Expressing the intrinsic nature of the elements involved, as well as the state of collision, interruption, and overlap they exist in, is of primary importance. Rhythm is spaced proportionally to duration.

Layered intrusions such as articulations, vibrato, levels of breathiness, and slap tongue represent perturbations of and impingements upon the sustaining sounds over which they're layered. In some cases, such as shifts in breathiness, their interpretation may be literal; in others, such as with articulations, their interpretations may be somewhat more subjective. These perturbations should be integrated into the ongoing execution of the sound they're layered onto; maintaining the overall continuity of that sustained sound is paramount. These intrusions should reflect the innate quality of the intruding material, be it the pointedness of a *staccatissimo* or the violence of a lip pizzicato. However interpreted, their effects on the sustained materials should be perceivable and palpable, and should reflect their fundamental intrusiveness.

Dynamics range from *pppp* (on the threshold of inaudibility) to *fff* (as loud as possible). The general dynamic level (indicated on its own plane) may fluctuate slightly internally relative to the techniques being used. Dynamic indications given directly adjacent to a notehead only apply to that specific note; the general dynamic level should be returned to immediately after performing such notes.

Trill fingerings are given for convenience only, and may be deviated from at the performer's discretion as long as the indicated pitches are preserved. Trills should be executed extremely rapidly, though relative to the fingering in question.

Duration: ~3'15"

Techniques and Notation - - -

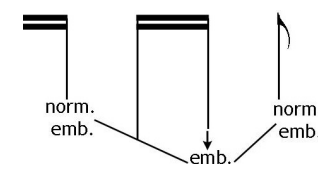
SING indicates that the instrumental part be simultaneously sung in the voice. Pitches may be transposed at the octave if necessary, but should always be sung slightly out of tune, so as to produce a beating effect with the instrumental part, even though this effect will not always be appreciably produced owing to the speed and brevity of the notes being sung.

The purpose of this technique is to produce a shadowy doubling of the instrumental part that distorts the music's surface. As such, the piece should not be slowed or otherwise made easier in order to more accurately vocalize the instrumental line: the vocalized line exists in subservience to the details found in the instrument itself, and thus may be fractured or partially/inaccurately realized in order to preserve the speed and detail in the instrumental line (although every effort should be made to realize the vocalized line as fully as possible). When only a individual note is sung, the "SING" indication is given directly adjacent to the note being sung.


Quarter tone indications are used at the exclusion of three-quarter tone indications; eighth tones are indicated by an arrow extending upwards or downwards from a natural, sharp, or flat.

Accidentals only carry in cases of direct and immediate repetition, although cautionary accidentals are often used.

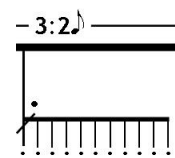
Techniques and Notation (con't.) - - -




indicates an adjustment in embouchure from normal position to a position associated with a downward glissando. The downward arrow indication signifies the position of greatest possible flattening of pitch. The adjustments in sounding pitch brought about by this staff are not reflected in the indicated pitches on the central staff; when embouchure adjustments are in effect, the main staff indicates fingered pitch, not sounding result. The extent of embouchure adjustment possible and its associated audibility is relative to context. Still, indicated embouchure adjustments should be executed to the greatest extent possible, even in places where doing so disrupts the execution of other indications. Embouchure adjustments are intended to disrupt and alter the music beyond simply adjusting sounding pitch.



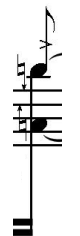
In cases where a series of grace notes extend off of a "main" notehead, the figure should begin at the indicated rhythmic point and be executed as rapidly as possible; there should be no audible difference between the "main" notehead and the subsequent grace notes. The total duration of such figures will 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 always be executed extremely rapidly.




indicates a series of individually-articulated repetitions to be executed as rapidly as possible over the indicated duration. The exact number of repetitions is unspecified, and the should simply continue to the end of the specified duration.




indicates a lip or tongue "pizz" (piccolo) or a tongue slap (clarinet).



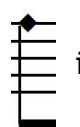
indicates the note is to begin with a slap tongue/lip pizz and then transition into the indications accompanying the main stem.




indicates a clean, bright flutter sound, often associated with performing with the tongue.



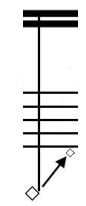
indicates a dirtier, growling flutter sound, often associated with performing with the throat.



indicates a pitch with a moderate degree of breath content.



indicates pitched air when on the staff and unpitched air when placed away from the staff. Transitions between various states of breathiness should be as smooth as possible.




Indicates a transition between unpitched and pitched air.

M indicates an excessive amount of vibrato.

Piccolo - - -

Quarter and eighth tones are intended to be achieved via fingerings rather than adjustments in embouchure. Microtonal and multiphonic fingerings were sourced from Carin Levine's *The Techniques of Flute Playing*.

A fully notated sung passage appears briefly on page 2. The difficulty and potential unpredictability of performing this as written is acknowledged. The passage serves to include material originally intended for the piccolo that did not make the final version of the piece. Distortions of this "trace memory" are thus anticipated and appropriate, although as much accuracy is possible is expected. The entire passage may be transposed at the octave for ease of performance.



indicates a tongue ram, with the normal-sized notehead indicating the fingered pitch and the reduced-size notehead indicating the sounding result.

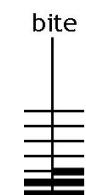
E \flat clarinet - - -

Quarter and eighth tones are intended to be achieved via fingerings rather than adjustments in embouchure, except for the flattened low E. Microtonal and multiphonic fingerings were sourced from E. Michael Richards' *The Clarinet of the Twenty-First Century* and Phillip Rehfeldt's *New Directions for Clarinet*. Additional assistance was provided by Liam Hockley.

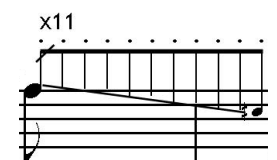
Fingerings for often-used multiphonics and trills are not provided with every appearance, owing to their commonness.

The player should perform with their back to the audience during the indicated period from pages 7 to 12. This movement should not be dramatized.

The precisely-notated sung pitches on pages 6-7 are transposed with the clarinet; they should sound in unison with the instrument. The entire passage may be transposed at the octave if necessary, although performing in the notated register is desirable. These pitches should be sung through the instrument.



indicates a high-pitched "squeak" produced by biting the reed. In instances where this material overlaps with conventionally-pitched material, blending may occur in transition between the two sounds, although a sense of distinct interruption should be maintained.



indicates a specific number of individual articulations. If a precise duration is given, such as in measure 11, these articulations should be evenly distributed over that duration. Otherwise they should be performed as rapidly as possible.

Notables

Ray Evanoff

The score is divided into two staves: Piccolo and Eb Clarinet. The Piccolo part features complex rhythmic patterns with rests of 16 and 8 measures, and dynamic markings ranging from *mf* to *pp*. The Eb Clarinet part includes articulation marks like 'bite' and 'SING', and dynamic markings from *ppp* to *mp*. Both parts include technical diagrams for embouchure and fingering, with labels such as 'emb.', 'norm. emb.', and 'SING'. A tempo marking of $\text{♩} = 85$ is present. The score concludes with a dynamic wedge for the Eb Clarinet part.

3:2 5:4 5:4

norm. emb. norm. emb. norm. emb. norm. emb.

9 32 3 8

Picc. 8

5:4 3:2 3:2

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

5:4

Sing

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

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

p → *p* → *ppp* → *ppp* → *f* → *p* → *mf* →

60 → 85 (subito) →

E♭ Cl. 8

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

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

x11

bite

SING SING SING SING

pp → *pp* → *p* → *mf* →

Notables - 3

The image displays a musical score for two instruments: Piccolo (Picc.) and E♭ Clarinet (E♭ Cl.).

Picc. Part:
- Starts at measure 14.
- Features complex rhythmic patterns with time signatures 3:2, 5:4, and 3:2.
- Includes articulation marks such as "norm. emb." and "emb."
- Performance instructions include *mf*, *mp*, *pp*, and *mf*.
- Includes "SING" markings with slurs.
- Fingerings are indicated as 34|2 D# and 24|23 (D#).
- A large number "11 32" is present in the middle of the staff.

E♭ Cl. Part:
- Starts at measure 14.
- Features complex rhythmic patterns with time signatures 3:2, 5:4, and 3:2.
- Includes articulation marks such as "bite".
- Performance instructions include *mf*, *p*, and *mp*.
- Includes "SING" markings with slurs.
- Fingerings are indicated as 34|23 D# B and 234|24.
- A large number "11 32" is present in the middle of the staff.

Tempo/Speed Markings:
- 85 and 60 are marked with arrows indicating a change in tempo or speed.

The score consists of two staves: Picc. (Piccolo) and E♭ Cl. (E-flat Clarinet). The Picc. staff begins at measure 20 and features complex rhythmic patterns with various time signatures (5:4, 3:2) and articulation marks such as 'norm. emb.' and 'emb.'. The E♭ Cl. staff also begins at measure 20 and includes similar rhythmic patterns, with a 'subito' marking and a large slur covering measures 20-30. Dynamics range from *ppp* to *f*. Performance instructions include 'SING' markings and a tempo change from 85 to 60. The score concludes with a final dynamic of *ppp*.

The image displays a musical score for two instruments: Piccolo (Picc.) and E♭ Clarinet (E♭ Cl.).

Picc. Part:
- Starts at measure 26 with a dynamic of *f*.
- Includes a section marked *p* starting at measure 34, which contains a **34 | 2 D#** and **24 | 23 (D#)** fingering.
- Features a **SING** section with dynamics *p*, *ppp*, and *mp*.
- Includes various articulation markings such as *emb.*, *emb. emb.*, and *norm. emb. (subito)*.
- Rhythmic patterns are indicated with **3:2** and **5:4** time signatures.

E♭ Cl. Part:
- Starts at measure 26 with a dynamic of *sfz*.
- Includes a section marked *mp* starting at measure 34, which contains a **34 | 2 D#** and **24 | 23 (D#)** fingering.
- Features a **SING** section with dynamics *pp*, *mp*, and *pp*.
- Includes various articulation markings such as *emb.* and *norm. emb.*.
- Rhythmic patterns are indicated with **3:2** and **5:4** time signatures.

Performance Indicators:
- A large wedge-shaped line spans across both staves, with a **60** marking at the beginning and an **85** marking at the end, likely indicating a tempo or dynamic change.

Picc.

32

Trill G₄ over E₄ for the given duration

234|23 234|23 24|23 (D#)

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

SING SING SING

mp → *mp* → *ff* → *ff* → *p* → *p* → *pppp* → *mf* →

carry into next measure if needed

85 60 85

E_b Cl.

32

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

SING SING

p → *p* → *pppp* → *ppp* → *mf* → *mp* → *fff* →

Sing

Picc.
38
mf →
3:2
3:2
34 | 2 D#
5:4
234 | 4 D#
234 | 234 D#
mf
SING
3:2
ppp

E♭ Cl.
38
bite
5:4
bite
5:4
3:2
3:2
Turn, situating your back to the audience
pp

Sing
mf →
5:4
SING
5:4
mf → p

85 60 85 60

85 →

85

3
16

3
8

234|23 D#
A

24| D#
B

234|234

Picc. 44

3
16

3
8

3:2

sffz

E♭ Cl. 44

SING

SING

SING SING SING

SING SING

SING SING

SING SING

SING

p →

85 →

85

This musical score is for a Piccolo (Picc.) and an E-flat Clarinet (E♭ Cl.). It features complex rhythmic patterns and dynamic markings. The score is divided into two systems, each with a tempo marking of 60 at the beginning and 100 at the end, with a diagonal line indicating an acceleration. The Piccolo part starts at measure 51 and includes dynamics such as *p*, *sfz*, and *sf*. It features various rhythmic groupings (3:2, 5:4) and articulations like *norm. emb.* and *emb.*. The E-flat Clarinet part also starts at measure 51 and includes dynamics like *sfz* and *sf*, along with articulations like *bite* and *SING*. The score includes detailed fingering and breath markings, such as *ram* and *onset*. The bottom of the page shows the tempo markings and a diagonal line for the E-flat Clarinet part.

100

norm.
emb.

norm.
emb.

norm.
emb.

emb.

Picc.

57

p→

G#
234 | D#

234 | 34
A

34 | 23 D#
B

E♭ Cl.

57

SING SING SING

SING

SING SING SING

SING SING

SING

100

This musical score page contains two staves: Piccolo (Picc.) and E-flat Clarinet (E♭ Cl.).

Picc. Staff: Starts at measure 63. Includes dynamics *p* and *emb.* (embouchure). Features complex rhythmic patterns with 5:4 and 3:2 groupings. Fingerings are indicated as 231, 34|23 D#, 234|234, and 234|234. A tempo marking of 85 is shown with an arrow pointing right.

E♭ Cl. Staff: Starts at measure 63. Includes dynamics *p*, *sfz*, and *SING*. Features complex rhythmic patterns with 5:4 and 3:2 groupings. A tempo marking of 85 is shown with an arrow pointing right.

Performance Markings: The score includes various articulations such as accents (>), slurs, and dynamic markings like *norm. emb.* and *emb.*. Rhythmic groupings are clearly marked with 5:4 and 3:2 ratios.

This musical score is for the Piccolo (Picc.) and E-flat Clarinet (E♭ Cl.) parts of a piece. It features complex rhythmic patterns with frequent changes in meter, including 5:4, 3:2, and 3:4. The score is divided into two main sections by a vertical line labeled "resync".

Annotations and Performance Directions:

- Articulation:** "norm. emb." (normal embouchure) is indicated at the top left and top right. "emb." (embouchure) is indicated below the notes in the top right section.
- Dynamics:** *sfz* (sforzando) is used for accents throughout. *p* (piano) is used at the beginning of the Picc. part. *mf* (mezzo-forte) is used at the end of the Picc. part and at the bottom of the page.
- Performance Directions:** "Return to facing the audience" is written below the E♭ Cl. staff after the "resync" line.
- Tempo:** A tempo marking of "60 (subito)" is shown with a wedge-shaped deceleration leading to it.
- Other Markings:** "bite" is written below a note in the E♭ Cl. part. "SING" is written above notes in the Picc. part, indicating a vocal-like quality.
- Meter Changes:** Brackets above the staves indicate sections of 5:4, 3:2, and 3:4 meter.

Picc.

Musical score for Piccolo (Picc.) in G major. The score starts at measure 75. It features complex rhythmic patterns with various time signatures: 5:4, 3:2, and 9:32. The piece includes several triplet markings (23|234, 234|24, 24|23 (D#), 234|4 D#, 234|234 D#, 234|24, 23|234, 234|24, 34|2 D#, 24|23 (D#), 234|4 D#, 234|234 D#) and dynamic markings: *mf* and *ppp*. The score is marked with "SING" and includes a crescendo hairpin leading to measure 85.

E♭ Cl.

Musical score for E-flat Clarinet (E♭ Cl.) in G major. The score starts at measure 75. It features complex rhythmic patterns with various time signatures: 5:4, 3:2, and 9:32. The piece includes several triplet markings (23|234, 234|24, 24|23 (D#), 234|4 D#, 234|234 D#, 234|24, 23|234, 234|24, 34|2 D#, 24|23 (D#), 234|4 D#, 234|234 D#) and dynamic markings: *mf* and *ppp*. The score is marked with "SING" and includes a crescendo hairpin leading to measure 85.