

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

for piano

(2010)

- - -

ray evanoff

Program Notes

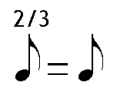
This piece is part of a series of "retrospections", in which material and strategies from previous works are reexamined from an often critical and dubious perspective - past successes are built upon and abandoned to equal degree, and failures are reassessed and constructed anew. The intent of the word "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.

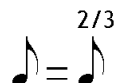
The piece owes its existence to Coreen Morsink, for whom it was written as part of the Royal Musical Association Study Day 'Collaborations in Practice Led Research', held on 23 October 2010 at the University of Leeds. I am immensely thankful for her interest in the work and investment in the collaborative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

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Musical score system 1. Treble and bass staves. Includes dynamic markings *p*, *ppp*, *p < ff*, *f*, *fffz*, *mp*, *f*, *mf*, *mp*, *fff*, *pp*. Includes time signature changes $3/8$, $6:4$, $7/16$, $2/8$, $3:2$, $2/3$, $5/8$. Includes a repeat sign with first and second endings.

Musical score system 2. Treble and bass staves. Includes dynamic markings *p*, *pppp*, *pp*, *mp*, *p*. Includes a repeat sign with first and second endings. Includes a pedal point marked "Ped.".

Musical score system 3. Treble and bass staves. Includes dynamic markings *pppp*, *pp*, *pppp*, *mp*, *p*, *pp*, *p*, *mp*, *pp*, *pppp*. Includes a repeat sign with first and second endings. Includes a pedal point marked "Ped.". Includes a note with a $2/3$ time signature change.

22 $\frac{2}{3}$ f $\frac{2}{3}$ f $\frac{2}{3}$ f ppp until silent

7 8 1 16

Ped. ———

26 $\frac{2}{3}$ f ppp mp

3:2 3:2

mp mp

32 mp f ppp 3:2

mp