

a series of postures
(clarinet)

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for e \flat and bass clarinets
(one player)

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(2011)

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ray evanoff

About the Piece

These two pieces are 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 piece, for instance, consists itself of two parts which may be performed together or in separation, and which themselves appear in whole or in part within other works in the series.

I would like to dedicate this piece to Dr. David Maves, my first composition teacher, who did a fantastic job of encouraging me to write the music I wanted to while seeking to make me aware of the full implications of that decision, a lesson which becomes ever-more relevant as I continue to approach writing the kind of music I'm after (an incredibly fluid target).

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.

Both Eb and bass clarinets (with a range down to C#, no octave transpositions) are used; both parts are transposed accordingly.

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 conventional accidental (usually a natural or a sharp). Quarter and eighth tones are intended to be achieved via fingerings rather than adjustments in embouchure. The availability of fingerings for the utilized microtones was confirmed using Phillip Rehfeldt's *New Directions for Clarinet*.

Accidentals only carry in cases of direct repetition.

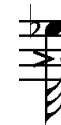


indicates a pitch with a moderate degree of breath content.



indicates pitched air.

Transitions may occur between these states and "normal" tone.



indicates a tongue slap.



indicates an attack without the tongue.

Duration: Eb clarinet: ~ 40"; Bass clarinet: ~45"

The two constituent pieces of this work may be played individually or together on a given program. If performing both pieces, they may be played consecutively or separated by other works, in either order.

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Ray Evanoff

E♭ Clarinet

♩ = 85

E♭ Clarinet

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

6 8 5 8 7 8 15 16

15 16 9 7 8 4 8

15:10

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Bass Clarinet

[illegible]