

an expanded index of poses and motions

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for violin

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ray evanoff

About the Piece

Perhaps in contrast to its humble appearance, this group of compositions for solo violin holds a special place in my heart. Three of the five works proved to be the origination of my large scale project *An Incomplete Survey of the Act of Impingement*; the remaining two were composed at different points throughout this project. At its most basic, *An Incomplete Survey...* is a group of interconnected compositions which may be performed in a variety of ways, ranging from individual works lasting seconds to an eleven-part composite composition over twenty minutes in length. *An Expanded Index of Poses and Motions* is in some ways a microcosm of this variety and potentiality: the five individual works may be performed individually or together, in a manner and order left largely to the performer. Together, they may be seen as epitomizing a much larger swath of my compositional thinking.

This piece is dedicated to Johnny Chang, who sits in silence more fully than anyone I have ever seen.

Performance Notes

The indicated tempo (constant throughout all five pieces) 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. This speed itself should be viewed as a principle component of the music's identity, as should be the condition of risk and the potential for failure which it creates.

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. From a technical standpoint, the means of enacting such a state may vary from one instance to the next. Except for minor adjustments made in the case of such overlapping tuplets and the longest of values, rhythm is spaced proportionally to duration.

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).

Accidentals only carry in the case of immediately repeated notes; they otherwise do not carry through a bar. Cautionary accidentals may be given.

Bow pressure is represented thus, from lightest to heaviest; the middle option indicates normal pressure, and the heaviest should still contain a degree of pitch-perceptibility:



 indicates an excessive amount of vibrato.

 indicates a transition from no vibrato to an excessive amount of vibrato.

The distinction between normal pizzicato and left-hand pizzicato may be viewed as a suggestion rather than a restriction; the player is welcome to substitute one for the other if it is deemed technically advantageous, although the indicated technique should be utilized where possible.

Specified alterations in bow speed are indicated by either "fast" or "slow"; the absolute value of these speeds may be relative to and malleable within the context within which they appear, but should lie at the extreme end of what their context permits, to the point that their impact on the resulting sound is audible.

Unless accompanied by destinationless ties, open strings and harmonics which are played pizzicato should be muted at the end of their specified duration; this point is often, but not always, indicated.

Natural harmonics are indicated at the sounding pitch, and are accompanied by both string and partial number (i.e. "III/2nd" indicates the second partial on the third string).

Artificial harmonics include the sounding pitch when multiple forms are used within a single passage.

The five constituent pieces of this work may be programmed and performed in a variety of ways; the details are, in general, left to the performer. Their order is not fixed, and neither are they required to all be performed in immediate proximity: they may be separated on the program by other compositions, or situated into groups which are themselves separated, etc. Indeed, a given performance need not include all of the five constituent pieces. The performer is encouraged to develop an approach to programming these pieces that is personal to them.

Duration:

- One: ~4"
- Two: ~9"
- Three: ~4.5"
- Four: ~15"
- Five: ~13"

- Total: ~45"

An Expanded Index of Poses and Motions - - - Ray Evanoff

One:

Two:

Thre

Four:

Musical score for 'Four' in treble clef, featuring complex rhythmic patterns and dynamic markings. The score is divided into two systems. The first system includes measures 1-8, 15-16, and 32. The second system includes measures 9-16 and 32. Key markings include: *mf*, *ff*, *p*, *mp*, *ppp*, *sfz*, *ord.*, *jeté*, *c.l.b.*, *arco*, *pizz*, *slow/wide vibrato (D# only)*, and *slowly depress 2nd partial over indicated duration*. Rhythmic values are indicated by brackets: 3:2, 5:4, 9:6, and 5:4. Measure numbers 1, 2, 4, 8, 15, 16, and 32 are marked above the staff.

Five:

Musical score for 'Five' in treble clef, featuring complex rhythmic patterns and dynamic markings. The score is divided into two systems. The first system includes measures 3-8, 11-16, and 32. The second system includes measures 17-32. Key markings include: *mf*, *ff*, *p*, *mp*, *ppp*, *sfz*, *ord.*, *jeté*, *c.l.b.*, *arco*, *pizz*, *slow/wide vibrato (D# only)*, and *slowly depress 2nd partial over indicated duration*. Rhythmic values are indicated by brackets: 3:2, 5:4, 9:6, and 5:4. Measure numbers 3, 8, 11, 16, and 32 are marked above the staff.