for the sake and the spite of continuity - - - for soprano and bass flute

2013 - - - ray evanoff

About the Piece - - -

For the Sake and the Spite of Continuity is a companion piece to *For the Sake of Opacity (A Catalyst for Honesty)*. Each work stands alone, but they serve as a comment on the other. They will ultimately be expanded into a larger series encompassing the basic instrumentation found therein.

For the Sake and the Spite of Continuity was influenced by many thoughts, interests, and conversations I had during the course of its composition. These include: a conversation with Wolf Edwards about possibly accentuating a period of uncoordination in *For the Sake of Opacity*; my continuing preoccupation in the inherent intimacy of performing in a duet; my friendship with Amanda Deboer Bartlett (soprano) and Shanna Gutiérrez (flute); Steven Takasugi's numerous probes into my music, including the presence of "debris" and my tendency to fight against material's natural unfolding; my habit of moving away from the things I'm comfortable with.

This piece was written at the request of Shanna Gutiérrez for herself and Amanda Deboer Bartlett. I am grateful to know such fine people, willing collaborators, and fierce artists.

Performance Notes - - -

General Considerations - - -

The indicated tempo admittedly sits at, and occasionally crosses over, the edge of performability, particularly in terms of the overlapping/interrupting rhythms. While the numerical value of the chosen tempo may itself be seen as more negotiable than the fixity of the provided indication suggests, maintaining 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 is a principle component of the music's identity, as is the condition of risk and the potential for failure 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.

The piece features two kinds of tempo changes, both of which contain various degrees of independence between the players. Such independence is used for the emphasis it places on communication and mutual awareness. Points of unalignment and realignment are indicated.

> In retrograde tempo changes (pages 1-7), the players concurrently change tempo in contrary motion. The pulses of each player will fall out of sync during such tempo changes, but should naturally realign at the completion of the change. Attention should be placed on smoothly coordinating these points of realignment.
>
> In asynchronous tempo changes (pages 14-22), one player changes tempo with no complementary change by the other. Such tempo changes have no natural realignment point, forcing the player with the overall faster tempo to rest silently at the indicated point (marked by the "pause" indication) at the end of the passage so that the players may realign.

Tempo changes should be adjusted proportionally if a base tempo 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 and interruption they exist in, is of primary importance in these instances. Rhythm is spaced proportionally to duration.

Layered intrusions such as articulations, vibrato, consonants, level of breathiness, and tongue/lip pizz represent perturbations of and impingements upon the sustaining sounds over which they're layered. Their interpretation is to a certain extent subjective. These perturbations should not be simply interjections of the material: their intrusion should be integrated into the ongoing execution of the sound they're layered onto, and 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. Suitable performance strategies may include more subdued or restricted physical actions associated with the intruding indications. However interpreted, their effects on the sustained materials should be perceivable and palpable, and should reflect their fundamental intrusiveness.

The relative strength of such intrusions is indicated as follows, from least to greatest:

Dynamics range from *pppp* (on the threshold of inaudibility) to *fff* (as loud as possible given the technique in question).

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 or a sharp.

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

indicates an excessive amount of vibrato.

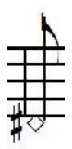
indicates a transition from no vibrato to an excessive amount of vibrato.

Duration: ~4'

Soprano - - -

Sung pitches are to be voiced in an inconspicuous vowel of the player's choosing.

Consonants layered over sung passages indicate phonemes which should be voiced over top of the sung vowels, coloring the sound to varying degrees (in the case of fricatives and nasals), or phonemes which should momentarily interrupt the sung vowels (in the case of plosives).

 indicates a breathy tone. Transitions between normal and breathy tone are used.

Bass Flute - - -

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*.

Sung pitches (indicated on the "Voice" stave) may be transposed via octave, although relative registral shapes such as gradual risings or fallings should be preserved where possible

International Phonetic Alphabet indications should be voiced through the instrument as much as possible. Individual phonemes are as follows:

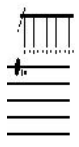
Ξ - ach (German ach-laut)	l - light
b - bed	n - night
f - fair	{ - (uvular trill)
X - ich (German ich-laut)	s - sock
k - back	

Timbre indications are as follows:

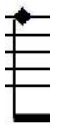
Hollow - an open sound formed by directing the air slightly higher than usual across the flute and opening the inside of the mouth and throat.

Bright - a highly-focused tone rich in harmonics created by angling the air slightly more into the flute.

Smooth transitions between timbres may occur.



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. These articulations are to be executed with the tongue.

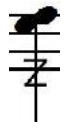


indicates a pitch with a moderate degree of breath content.

indicates pitched air when on the staff and unpitched air when placed away from the staff.

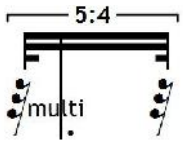
Transitions between various states of breathiness may occur.

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



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

indicates a lip or tongue "pizz"; the choice is left to the performer based on preference and context.



indicates a temporary mutliphonic sounding at the octave of the original pitch. The fingering for the initial pitch may be given if not obvious.

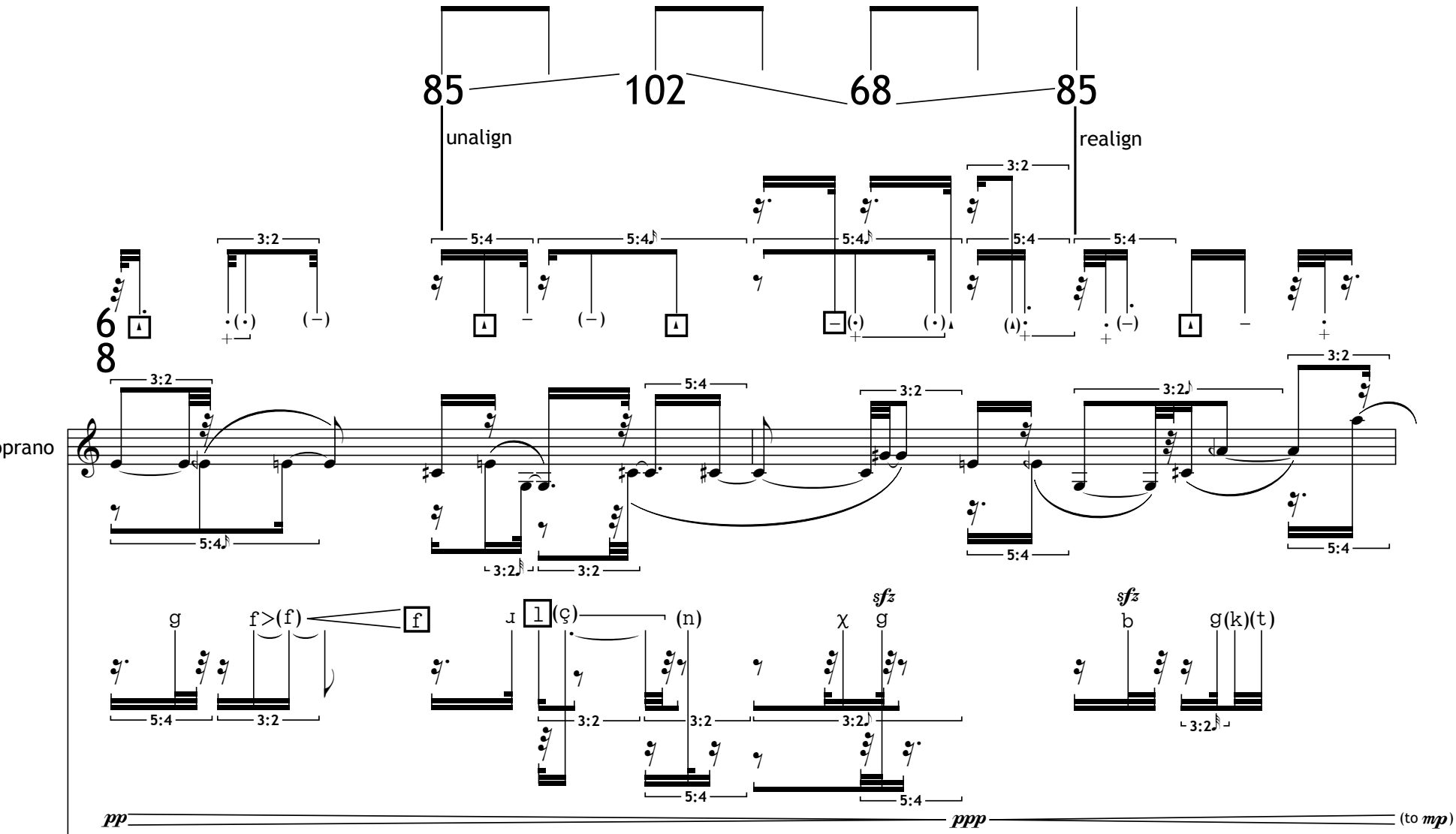
indicates a tongue ram , with the normal-sized notehead indicating the fingered pitch and the reduced-size notehead indicating the sounding result.

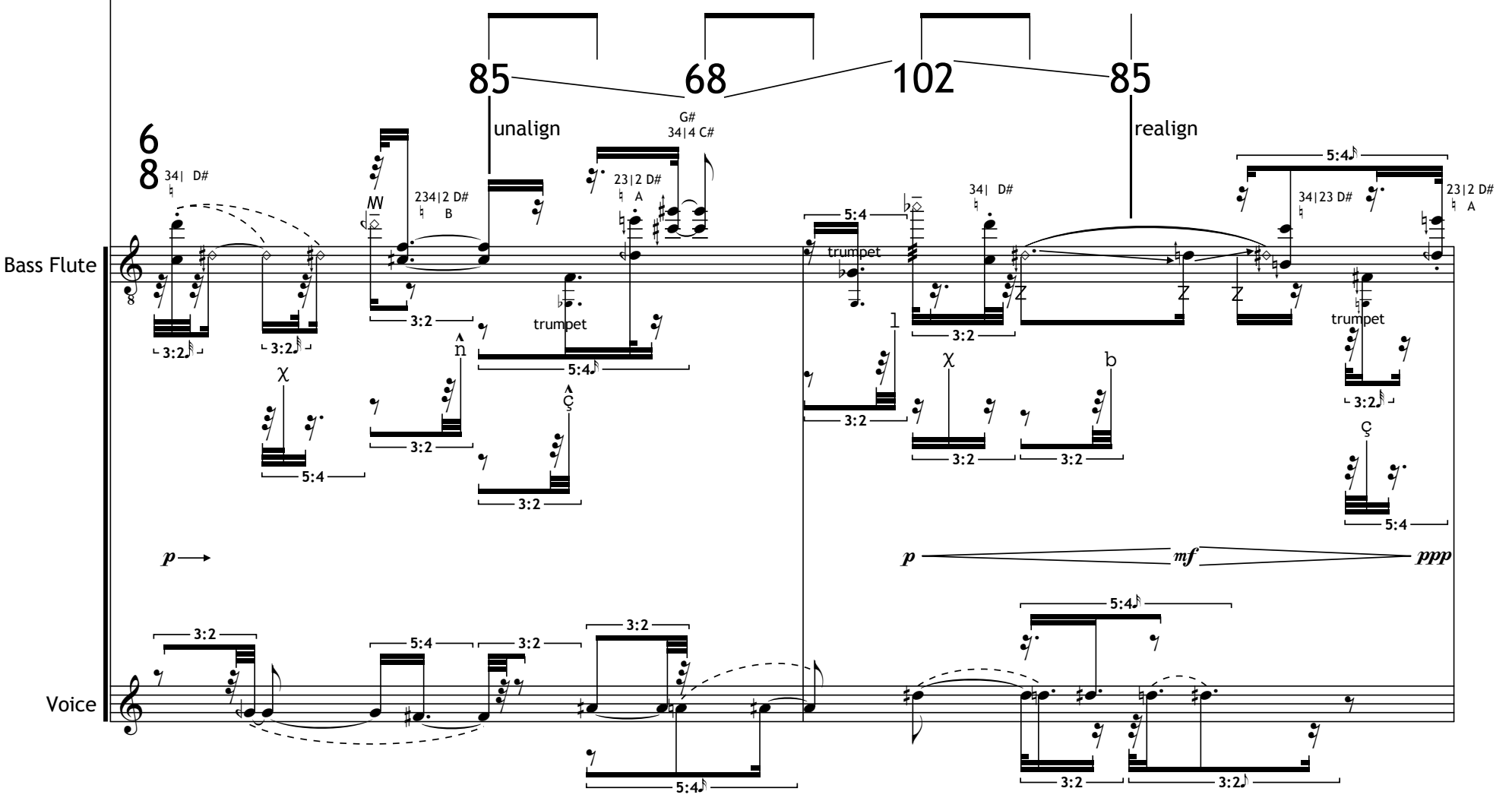
indicates use of a trumpet embouchure (flute turned inward as with a tongue ram, with the mouth entirely covering the embouchure hole), with the normal-sized notehead indicating the fingered pitch and the reduced-size notehead indicating the sounding result.

For the Sake and the Spite of Continuity

- - -

Ray Evanoff





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85 68 102 85

unalign realign

Sop.

mp pppp

pp

85 102 68 85

unalign realign

Bs. Fl.

Vce.

trumpet

mp pp f pp mp (to p)

85 102

unalign

Sop.

5

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

ppp mp

f

g

(f) f

χ

l (l) (n)

5:4 3:2 5:4

(ç) ç

3:2

pppp pp ppp mp pp (to mp)

85 68

unalign

Bs. Fl.

5

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

23|23 D#

| D#

5:4 3:2

5:4 34| D# 34| D# 34|23 D# 23|2 D# A

trumper

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

23|2 D# A 234|2 D# B

trumper

5:4 3:2 3:2

ç k χ

3:2 3:2 5:4

p mf ppp p

Vce.

3:2 3:2 5:4

102 68 85

realign

Sop.

7

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

3:2 5:4

(χ) (k) g

(f) (ʁ) l

3:2 5:4

mp ppp pp mp (to ppp)

68 102 85

realign

Bs. Fl.

7

24|23 D# B

23|2 D# A

5:4 5:4 5:4 5:4

trumpet ram

3:2 3:2 3:2 3:2 3:2

norm hollow bright

p f pp 5:4

Vce.

Sop.

85 68 102

unalign

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

n (χ) g R ç

pppp pp p

ppp pp

Bs. Fl.

85 102 68

unalign

3:2 3:2 5:4

ram

R

bright → norm

pp →

mf →

Vce.

5:4

102 85 85 68 102

realign unalign

Sop.

68 85 85 102 68

realign unalign

Bs. Fl.

norm bright hollow norm

norm hollow bright norm

Vce.

85 85 102 68 85

realign unalign realign

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

3:2

13

Sop.

5:4♪ 5:4 (to Ç)

(f) l g

3:2

ppp

ppp pp

85 85 68 102 85

realign unalign realign

multi

3:2

13

Bs. Fl.

3:2

ram ram

R

3:2

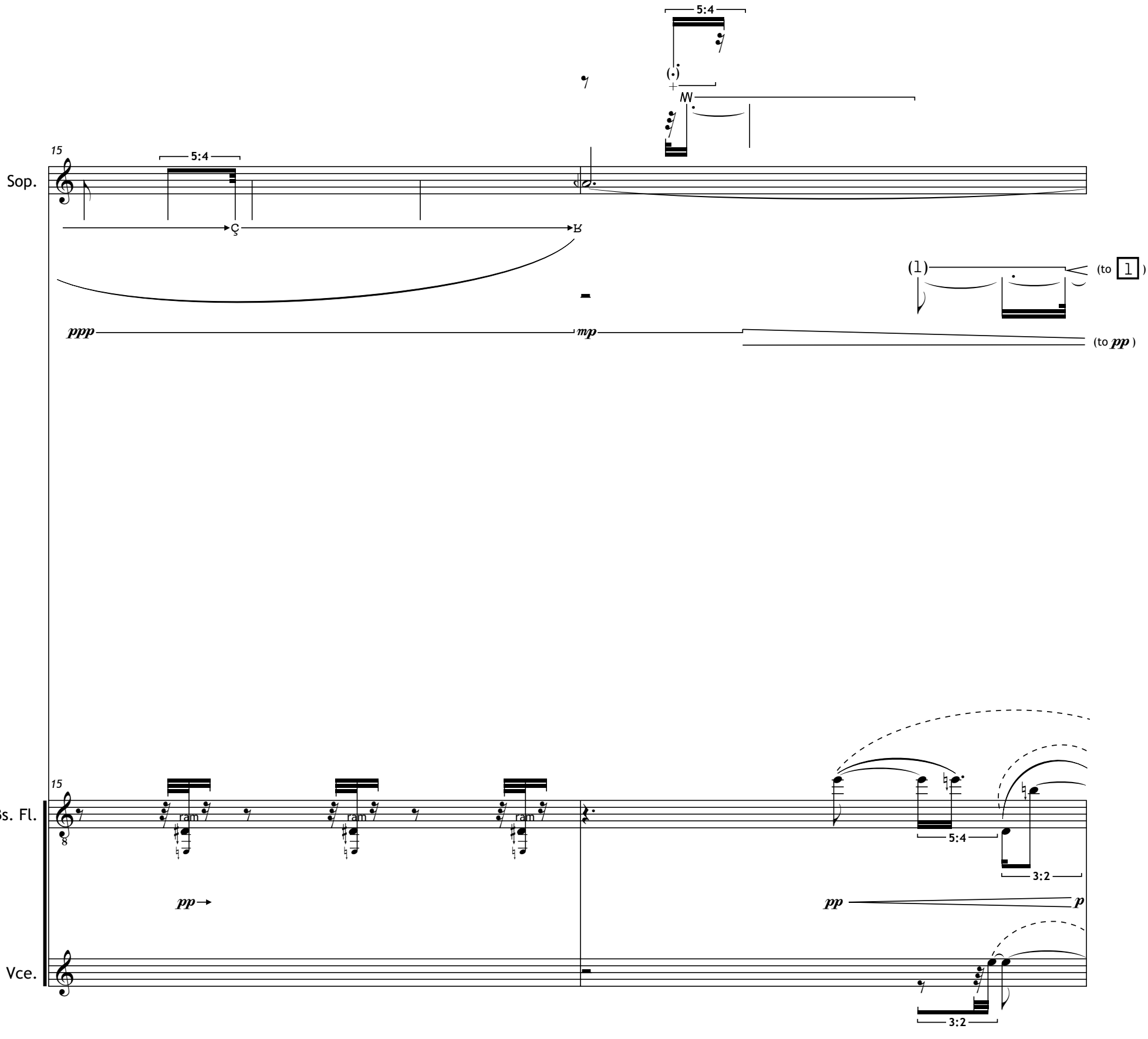
norm→hollow→bright→norm norm→hollow→bright→norm

5:4♪ 5:4♪

mf pp

5:4

Vce.


15
Sop.
5:4
5:4
(to 1)
ppp
mp
(to pp)
15
Bs. Fl.
Vce.
ram
ram
ram
pp
5:4
3:2
pp
p
3:2

Sop.

Bs. Fl.

Vce.

Sop.

3:2 3:2 19 5:4

(ç) g 3:2

p ppp (to p)

Bs. Fl.

3:2 5:4 5:4 multi norm 5:4 3:2 multi multi

19 3:2 23| D# ram ram

5:4 5:4 5:4

bright hollow norm

9:6

p mp (to pp)

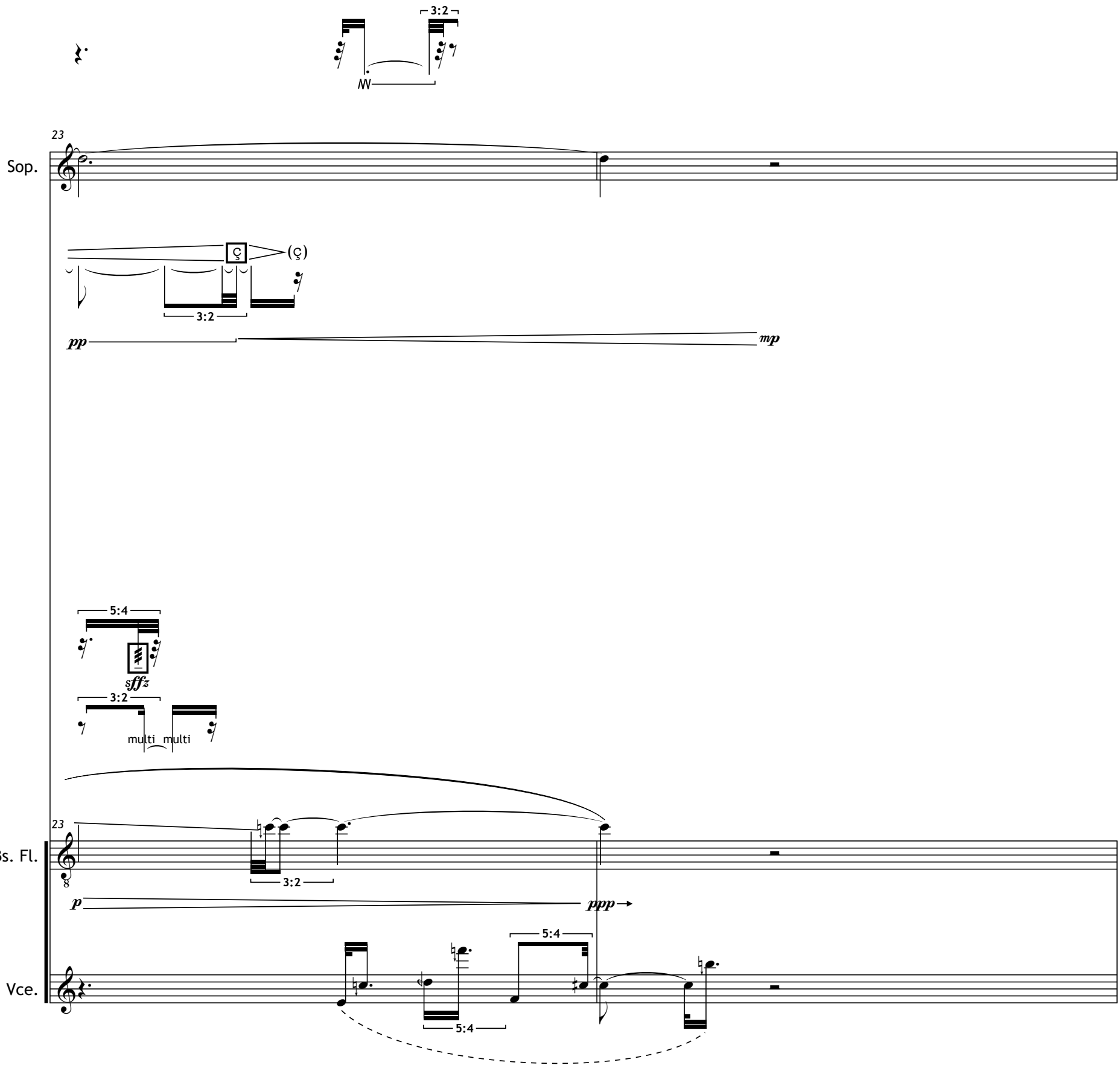
Vce.

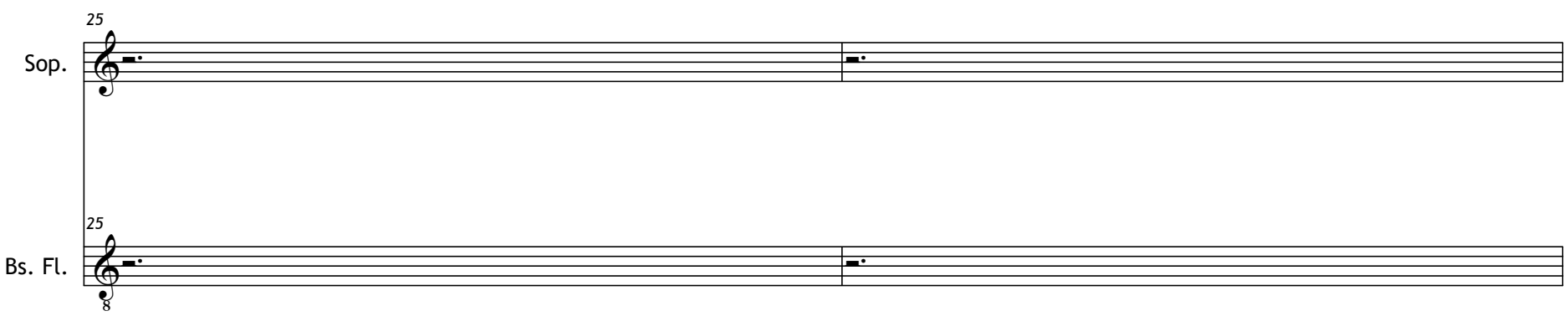
3:2 3:2

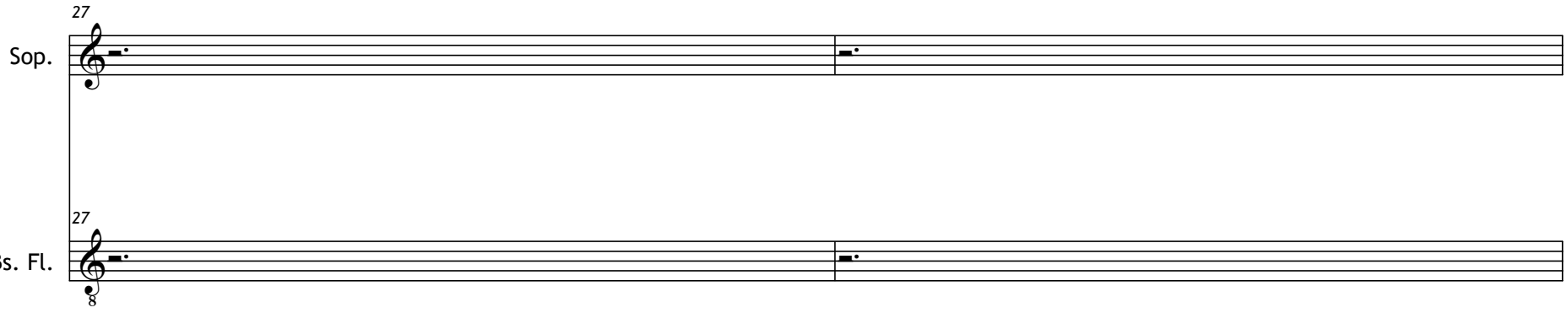
Sop.

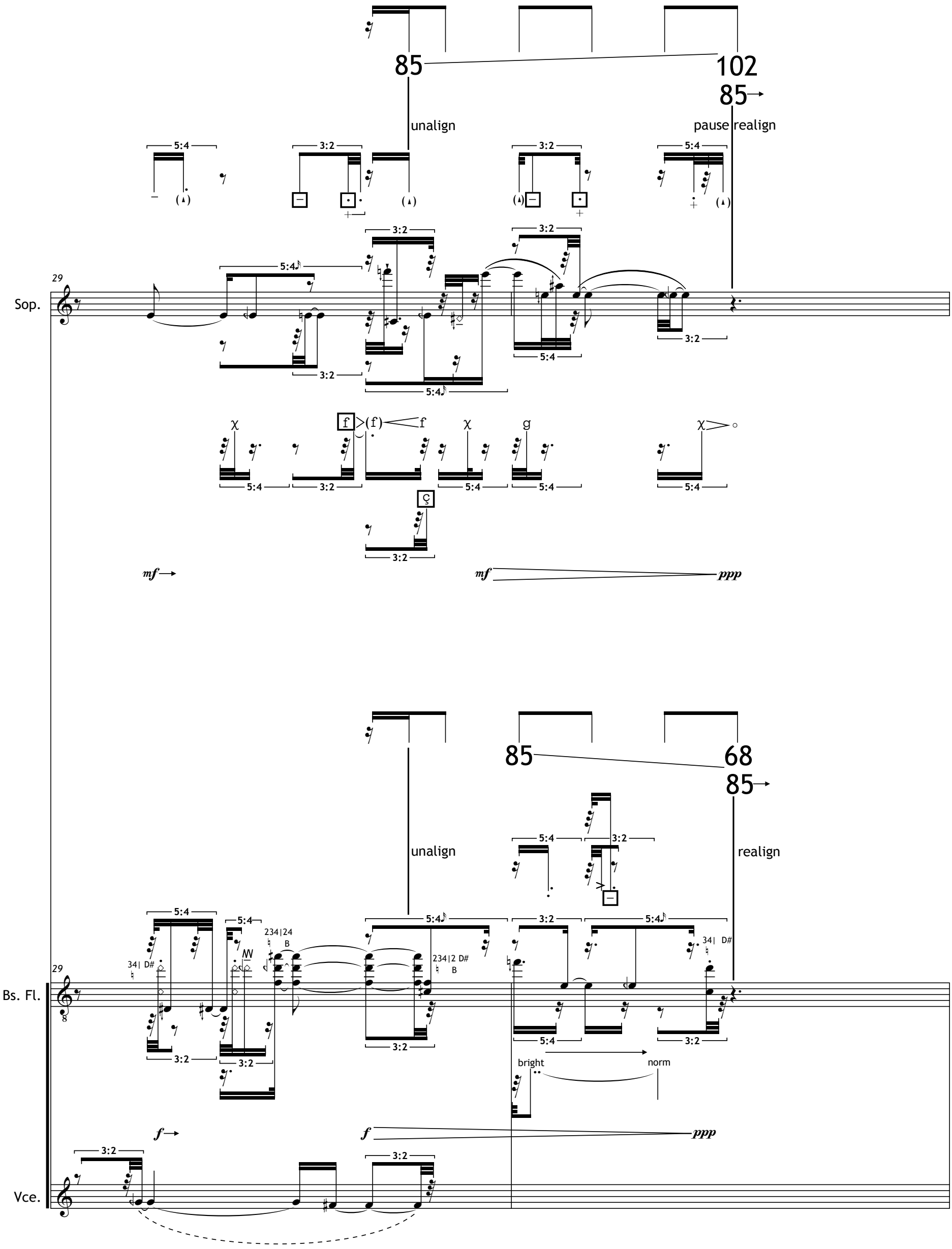
Bs. Fl.

Vce.


3:2
NV
23
Sop.
ç
(ç)
3:2
pp
mp
5:4
sffz
3:2
multi multi
23
Bs. Fl.
3:2
p
ppp
5:4
Vce.
5:4


25
Sop.
25
Bs. Fl.
8


27
Sop.
27
Bs. Fl.
8


85
102
85
unalign
pause realign
29
Sop.
mf
mf
ppp
85
68
85
unalign
realign
29
Bs. Fl.
Vce.
bright
norm
f
f
ppp

Sop.

31

102 68 85

unalign

realign

pp ppp mp

pp

68 102 85

unalign

pause realign

Bs. Fl.

Vce.

31

trumpet

trumpet

norm bright hollow

norm

p ppp mp

pp

Sop.

85 68 85
unalign
realign
5:4 5:4
33
3:2 3:2
g
5:4 3:2
pp

Bs. Fl.

85 as fast as possible 85
unalign
pause realign
3:2
3:2 5:4
23|2 D# A
34| D#
234|2 D# B
34|23 D#
33
3:2 3:2
pp

Vce.

3:2

85 3:2 102 85

unalign

35

Sop.

ff

(to p)

85 3:2 68 85

unalign

35

Bs. Fl.

Vce.

hollow

norm

trumpet

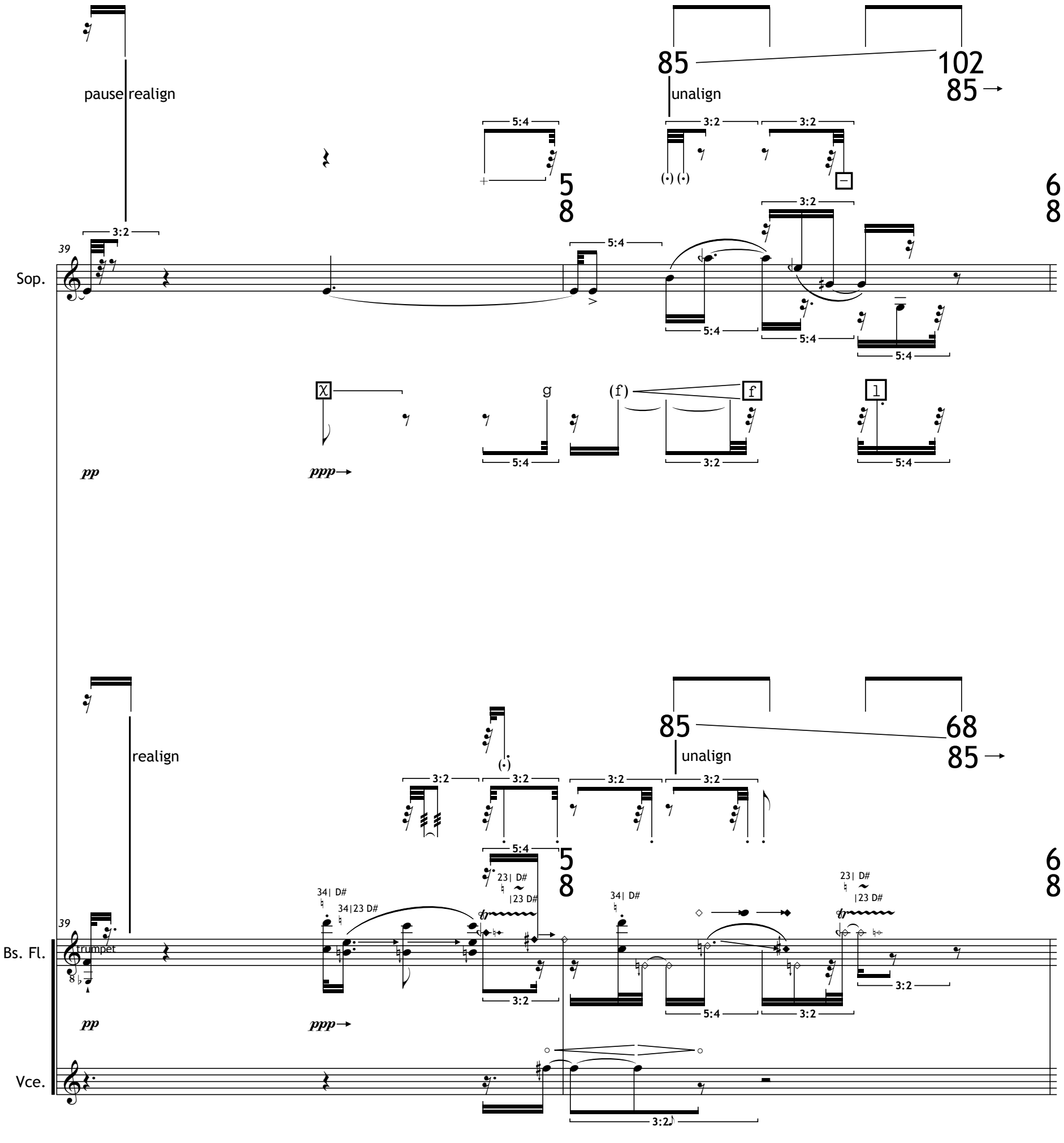
ff

(to p)

Sop.

Bs. Fl.

Vce.


pause realign
85
102
85
unalign
realign
68
85
unalign
39
Sop.
Bs. Fl.
trumpet
Vce.
pp
ppp
5
8
6
8
3:2
5:4
34| D#
34|23 D#
23| D#
|23 D#

Sop.

Bs. Fl.

Vce.

Sop.

68
85
pause realign
unalign
realign
unalign
85 102 85 85 102 85
pp
p
mp pp mp
mp p
mp (to pp)

Bs. Fl.

trumpet
norm bright hollow
hollow (to bright)

Vce.

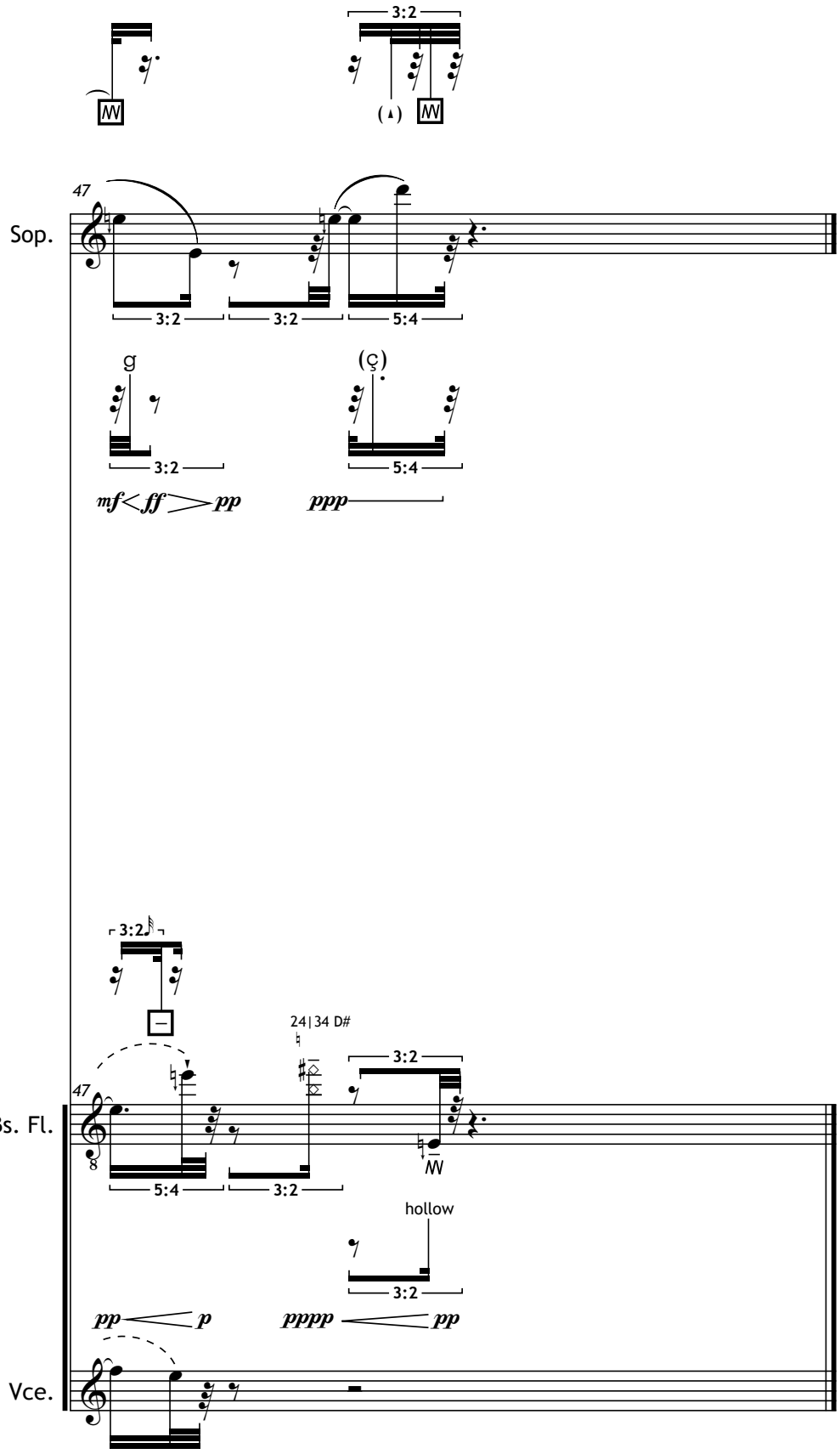
Sop.

realign

pause realign
(after playing multiphonic)

Bs. Fl.

Vce.


3:2
47
Sop.
3:2
3:2
5:4
g
3:2
(ç)
5:4
mf < ff > pp
ppp
3:2
24|34 D#
47
Bs. Fl.
5:4
3:2
hollow
3:2
pp p
pppp pp
Vce.