

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Always Judging

### **Permalink**

<https://escholarship.org/uc/item/75b519rv>

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### **Publication Date**

2020

## PROGRAM NOTES

### "Always Judging" for violin and piano

This piece was partly inspired after watching the TED talk "The Neuroscience of Decision-Making: Are We Foul or Fair?" by Kimberly Papillon. Facial features, accents or just a name can change our decisions dramatically. Two equally qualified persons can be either accepted or rejected for a job due to implicit associations of their names. Accents can create unconscious bias of intelligence and competence. Facial features can skew us in our judgement of someone's trustworthiness.

Judging can be taken at multiple dimensions. The score starts off with repetitive quarter notes before progressing in complexity. My challenge was to convey the idea "Never judge a music by the score". I wanted the players to perceive classical Mozart as equally challenging as modern complex scores like Ferneyhough and Xenakis. I have encountered numerous complex scores involving quintuplets, septuplets etc. which are impossible to be precise and in-sync with other human players. Here, I challenge myself to limit this score to the basic rhythms: duplets, triplets and quadruplets.

Another judging dimension occurs in the performance aspect. A tight-knit duo is mandated by the precise interactions between the violinist and pianist. This creates the vision of two players as one single entity.

Judging from the opening music, the listener (with no access to the score) forms preconceived notions about the minimalistic approach of the remainder of the piece. This is similar to how we rapidly form definitive first impressions about someone from non-verbal observations. Each listener holds a different schema and judges how the music will progress - as anticipated or with surprises. My belief of the ideal would be a healthy balance of both.

# Always Judging

*In the same spirit, in unity*

Kangyi Zhang

$\text{♩} = 110 \text{ ca (max 120)}$   
 $\text{♩} = 110 \text{ ca (max 120)}$

\* Default: All notes accented / slightly accented  
 (unless indicated otherwise)

Violin

Piano

Pno.

Vln.

Pno.

Vln.

Pno.

*8va*

no ped. (first pedal at D)

4

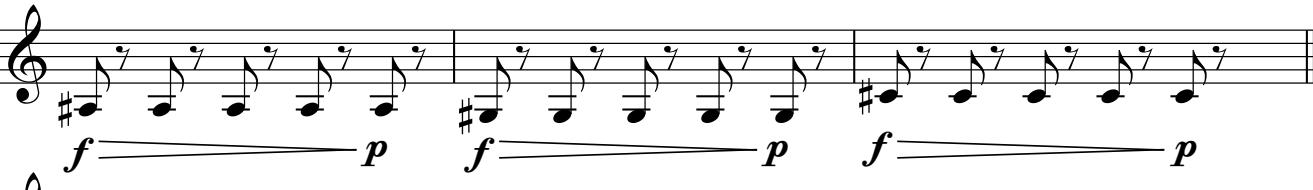
7

10

*mp duo matching dynamics  
(play by ear)*

2

12

Vln. 

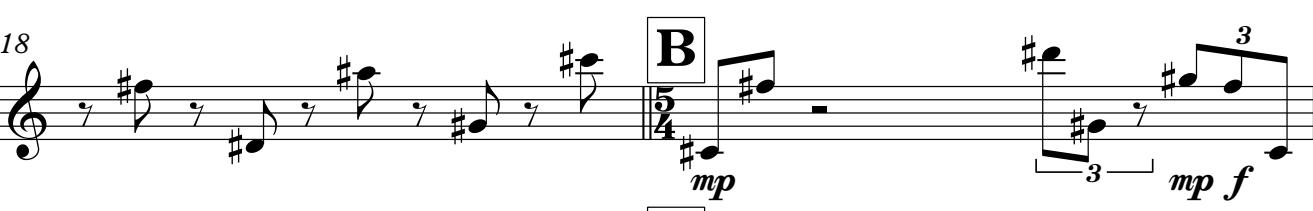
Pno. 

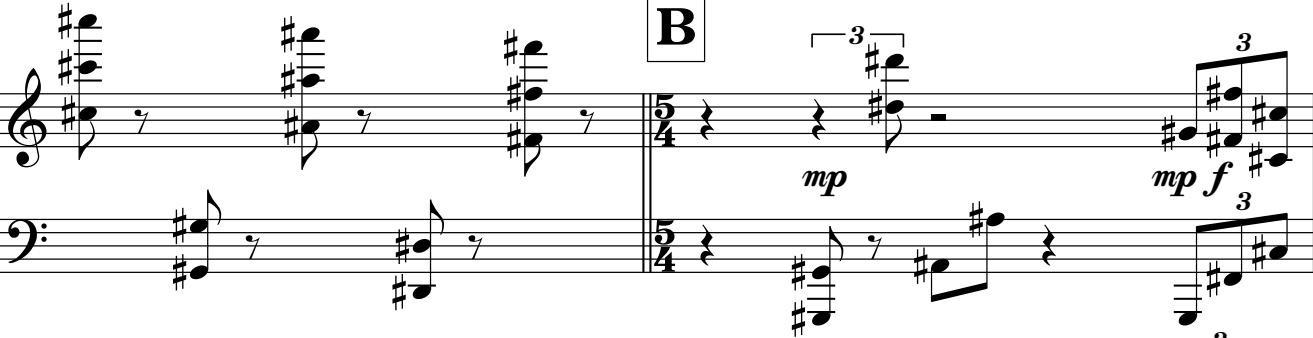
15

Vln. 

Pno. 

18

Vln. 

Pno. 

**B**





20

Vln. 

Pno. 

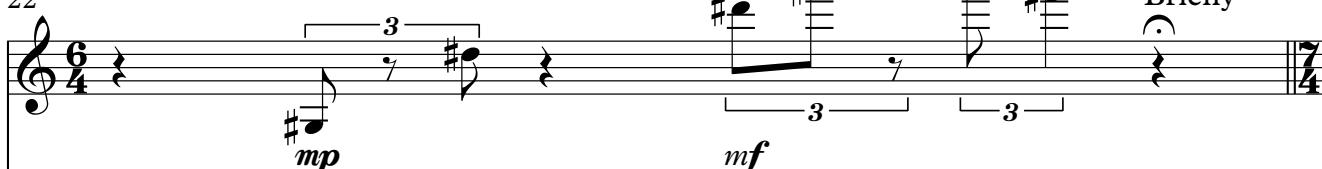








22

Vln. 

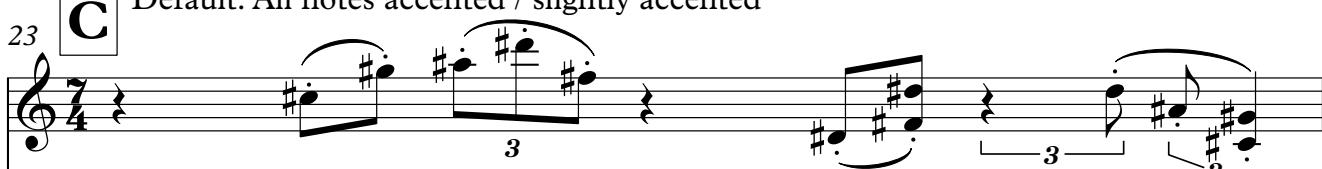
Pno. 

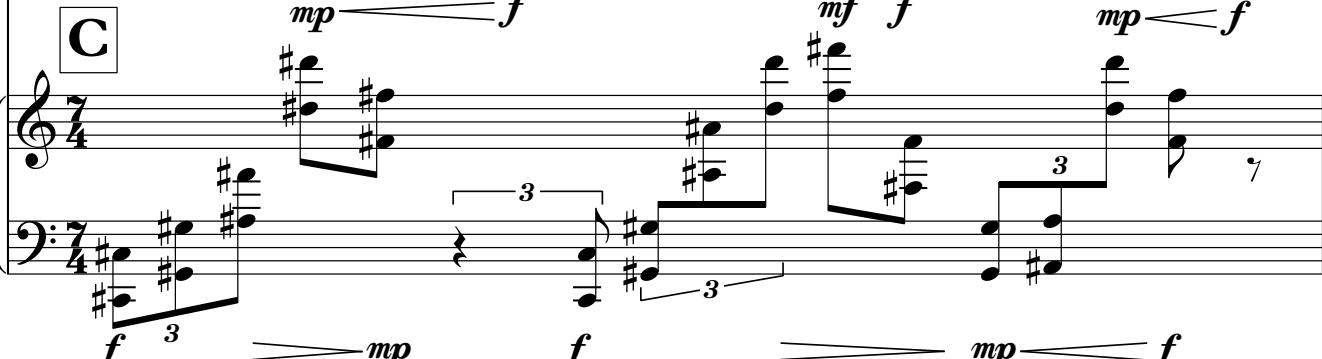
3

Briefly

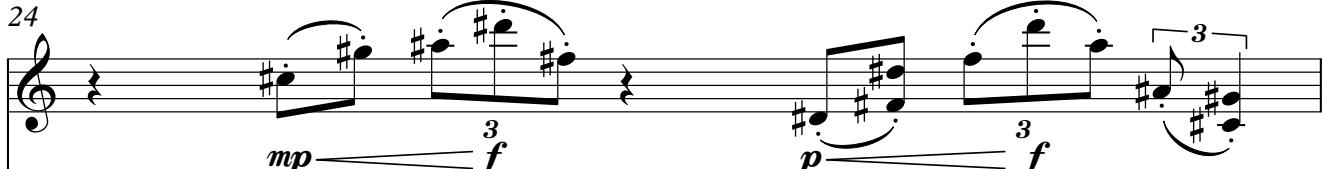
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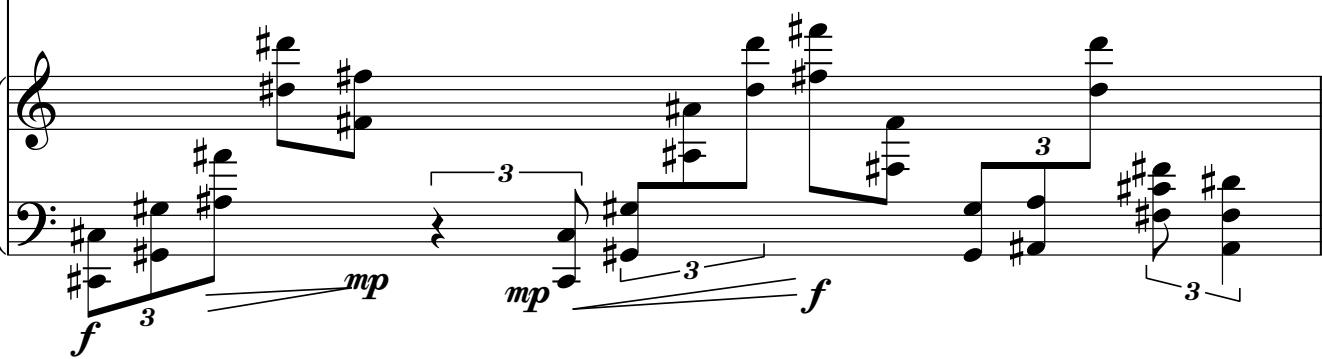
**C** Default: All notes accented / slightly accented

Vln. 

Pno. 

24

Vln. 

Pno. 

4

25

Vln.

Pno.

27

Vln.

Pno.

28

Vln.

Pno.

29

Vln. 

Pno. 

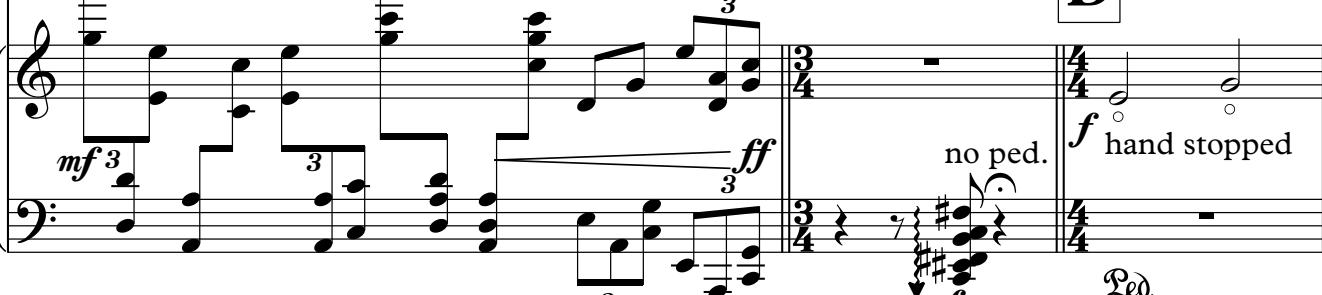
*f*  $\overbrace{\quad}$  *mp*   *mp*  $\overbrace{\quad}$  *f*   *f*  $\overbrace{\quad}$  *mp*   *mp*  $\overbrace{\quad}$  *f*

*f*  $\overbrace{\quad}$  *mp*   *mp*  $\overbrace{\quad}$  *f*   *f*  $\overbrace{\quad}$  *mp*   *mp*  $\overbrace{\quad}$  *f*

No accent, smoothly

31

Vln. 

Pno. 

*mf*   *ff*   *ff*

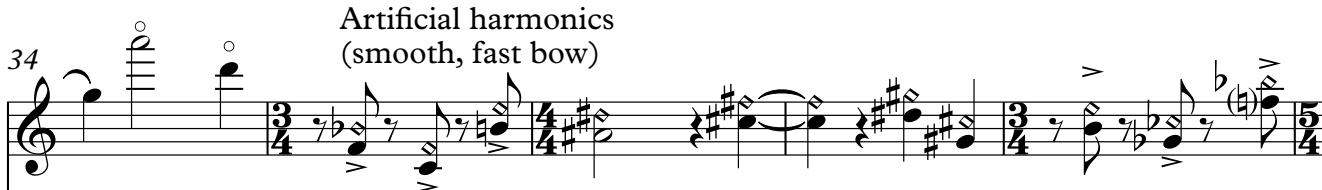
Bartok  Natural 

 *f*

 *f* hand stopped

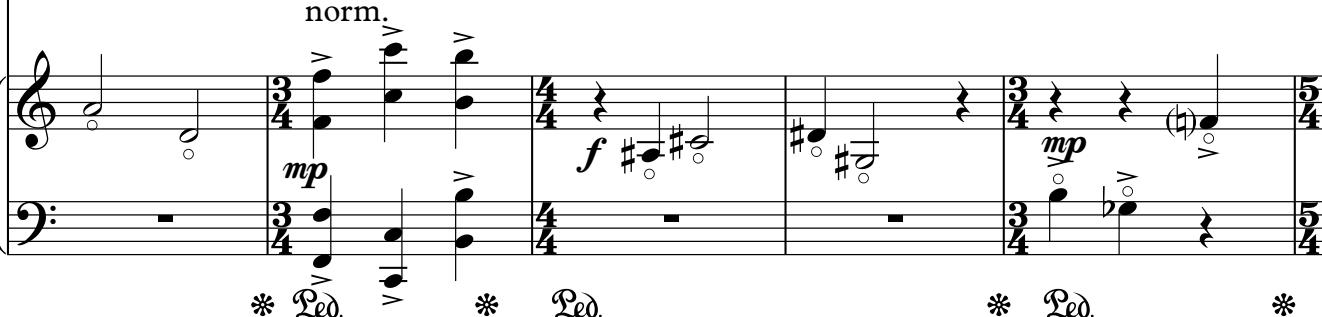
*f* Ped.

34

Vln. 

Pno. 

Artificial harmonics  
(smooth, fast bow)

norm. 

\* Ped. \* Ped. \* Ped. \*

39

Vln. *f sempre* <*ff*

Pno. *norm.* *mp* *ff* *mp* *ff* *mp* *mf*

no pedal half pedal Ped. \*

**E** **E**

Default: All notes accented / slightly accented

42

Vln. - *mf* *f* *mp* *3* *simile* *mp* *3* *f* *mp* *3* *f*

Pno. *mp* *mf* *3* *mf* *f* *3* *mp* *mf* *3* *mp* *f* *3*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

46

Vln. *f* *3* *3* *mp* *3* *f* *3* *mp* *3* *f*

Pno. *3* *3* *mp* *mf* *3* *mp* *f* *3*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Vln. 49

Pno.

7

Vln. 52

Pno.

*Bartok*

ff

normal  
pizz. 3

arco

8vb

*Bartok*

no pedal

Vln. 55

Pno.

*Bartok*

f

mf

p

8

57

Vln. **F**

Pno. **F**

*arco* *gliss.*

*f*

*mp* *mf* *f* *mp* *mf* *f*

*Ped.* half pedal      \* *Ped.*      \*

59

Vln. *gliss.*

Pno. *mp* *mf* *f* *mp* *mf* *f*

*Ped.*      \* *Ped.*      \*

61

Vln. *f* *mp* *f* *ff* *f*

Pno. *f* *mp* *f* *ff*

Bartok

*Ped.*      \* *Ped.*      \* *Ped.* \* *Ped.* \*

**G** Bartok

Vln. 64 *mimic piano* arco

Pno. **G** *mimic violin*

9

Vln. 66 arco

Pno. *f* *mp*

Vln. 68

Pno. *p* *f*

10

70

Vln. 

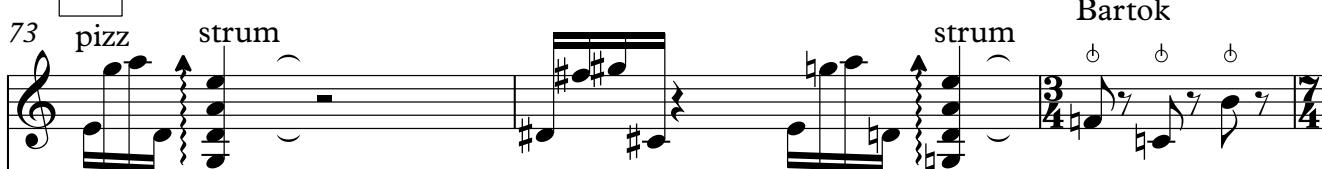
Pno. 

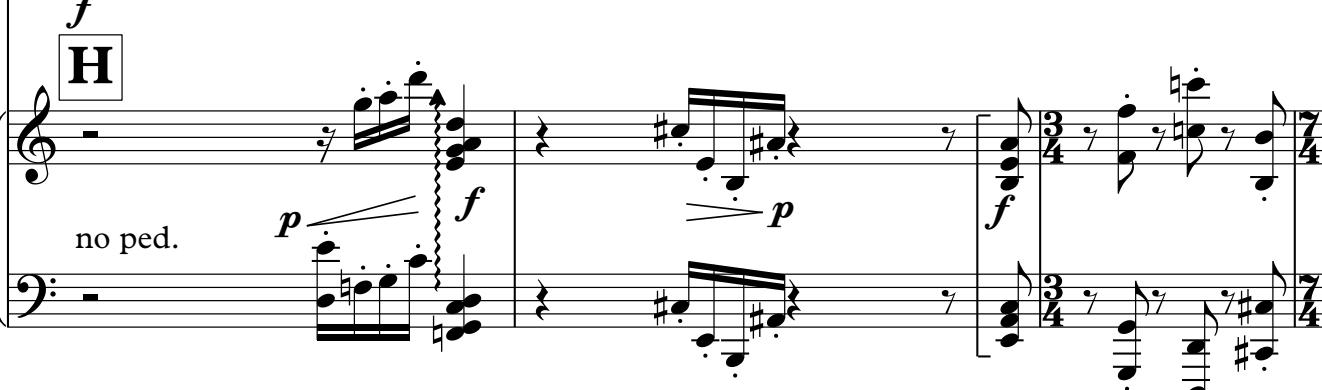
Left hand pizz as convenient.

You may bow first note of quadruplets to sound like pizz.

**H**

73 pizz strum

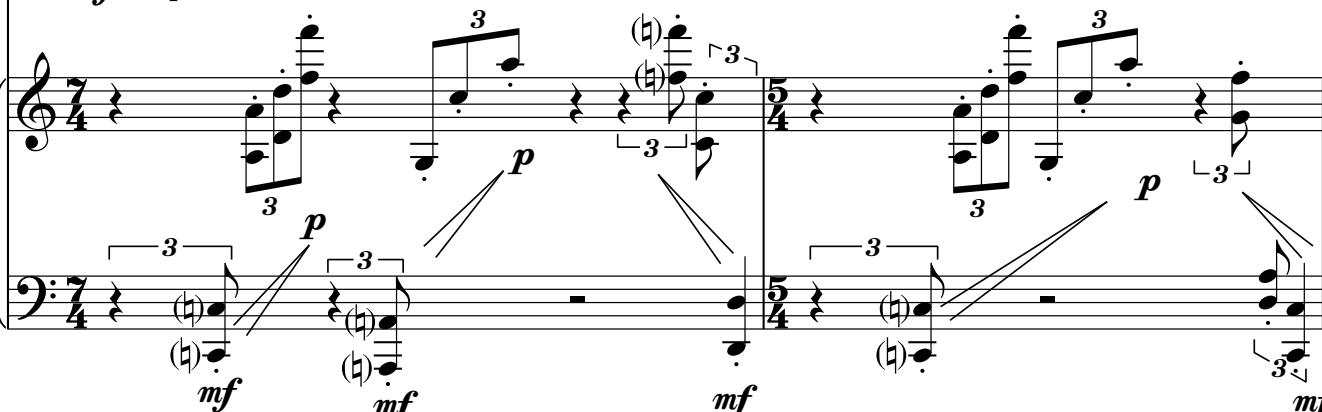
Vln. 

Pno. 

Bartok

76 pizz. (normal)

Vln. 

Pno. 

78

Vln.

Pno.

3 3 3 3 3 3

p

mf

f

mf

3 3 3 3

11

80

Vln.

Pno.

(h) (h) (h)

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

82

Vln.

Pno.

3 4

mp

mf

f

mp

p

f

mp

v.v.

12

85

Vln. Pno.

ff f ff ff ff

87

Vln. Pno.

mp f mp no ped.

88

Vln. Pno.

mp mf f mp f 3 no ped.

**I** 13  
89 Vln.   
Pno.

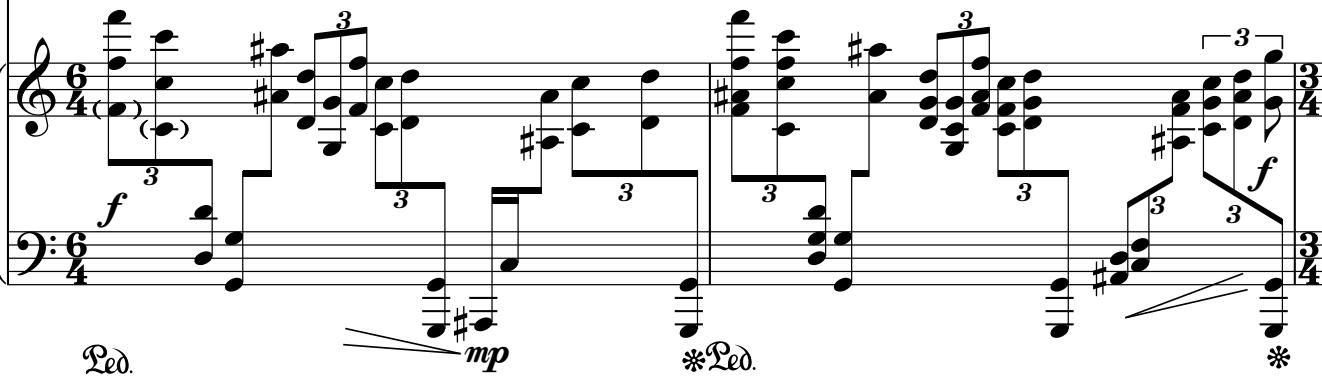
91 Vln.   
Pno.

92 Vln.   
Pno.

14

93

Vln. 

Pno. 

*Led.*                      *\*Led.*

95

Vln. 

Pno. 

*Led.*                      *\**                      *Led.*                      *\**

97

Vln. 

Pno. 

*Led.*                      *\**

Vln. 98 
 The score consists of two systems of music. The top system (measures 98-102) features a violin (Vln.) and a piano (Pno.). The violin part consists of eighth-note patterns with grace notes, primarily in 7/4 time. The piano part features sixteenth-note chords in 7/4 time, with dynamics ranging from *f* to *ff*. Measure 102 ends with a fermata over the piano part. The bottom system (measures 100-102) shows the violin continuing its eighth-note pattern, and the piano playing sustained chords in 5/4 time, with a dynamic of *mf* and a instruction "no ped.".

Pno. \* Ped. \*

Vln. 100 
 The score continues with the violin playing eighth-note patterns and the piano providing harmonic support with sustained chords in 5/4 time. The piano dynamic is *ff*.

Pno. no ped.

Vln. 102 
 The violin maintains its eighth-note pattern, and the piano continues with sustained chords in 5/4 time.

Pno. Ped. \*