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Title

Always Judging

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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

Kangyi Zhang

In the same spirit, in unity

♩ = 110 ca (max 120)

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

The score is written for Violin, Piano, and Piano Solo. It is in 5/4 time and D major. The first system (measures 1-3) features a Violin part with a *8va* marking and a Piano part with dynamics *f* and *mp*. The second system (measures 4-6) includes a Piano Solo part with dynamics *f*, *p*, *f*, and *mp*, and a note 'no ped. (first pedal at D)' under measure 4. The third system (measures 7-9) features a Violin part and a Piano Solo part with dynamics *f*, *p*, *mp*, *f*, *p*, and *mp*. A boxed 'A' is placed above measure 8. The fourth system (measures 10-11) features a Violin part and a Piano Solo part with dynamics *f* and *p*. A boxed 'A' is placed above measure 10. A note '*mp* duo matching dynamics (play by ear)' is written above measure 10.

12

Vln. *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 12, 13, and 14. The Violin part (Vln.) is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte) for the first half of each measure and *p* (piano) for the second half. The Piano part (Pno.) is written in a grand staff (treble and bass clefs) and mirrors the Violin's rhythmic pattern with a similar dynamic marking of *f* and *p*.

15

Vln. *f*

Pno. *mf*

Detailed description: This system contains measures 15, 16, and 17. The Violin part (Vln.) continues with eighth notes, starting with a dynamic marking of *f* (forte). The Piano part (Pno.) is written in a grand staff and features a more complex texture with chords and moving lines in both hands, marked with *mf* (mezzo-forte).

18

Vln. *mp* *mp f*

Pno. *mp* *mp f*

Detailed description: This system contains measures 18 and 19. Measure 18 ends with a section marker 'B' in a box. The Violin part (Vln.) has a dynamic marking of *mp* (mezzo-piano) and includes a triplet of eighth notes. The Piano part (Pno.) also has a dynamic marking of *mp* and includes a triplet of eighth notes. Measure 19 continues with a dynamic marking of *mp f* (mezzo-forte).

20

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

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

Detailed description: This system contains measures 20 and 21. The Violin part (Vln.) has dynamic markings of *mp* and *mp f* (mezzo-forte) and includes a triplet of eighth notes. The Piano part (Pno.) is written in a grand staff and also features dynamic markings of *mp* and *mp f* with a triplet of eighth notes. Measure 21 ends with a section marker 'B' in a box.

22

Vln. *mp* *mf* Briefly

Pno. *mp* *f* Briefly

C

Default: All notes accented / slightly accented

23

Vln. *mp* *f* *mf* *f* *mp* *f*

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

24

Vln. *mp* *f* *p* *f*

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

25

Vln.

f --- *p* *f* --- *p* *f*

Pno.

f --- *mp* *f* --- *mp* --- *f* *f* --- *mp* --- *f*

27

Vln.

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

Pno.

mp --- *p* *mf* --- *f*

28

Vln.

mp --- *f* *mf* --- *ff*

Pno.

mp --- *p* *mf* --- *f*

29

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

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

No accent, smoothly

31

Vln. *mf* ³ ³ ³ ³ *ff* *ff* *f*

Pno. *mf* ³ ³ ³ ³ *ff* *f*

Bartok *f* Natural

no ped. *f* hand stopped

f Ped.

34

Vln. Artificial harmonics (smooth, fast bow)

Pno. norm. *mp* *f* *mp*

* Ped. * Ped. * Ped. *

39

Vln. *f* *sempre* *ff* **E**

Pno. *norm.* *mp* *ff* *mp* *ff* *mp* *mf* **E**
no pedal *half pedal* *Ped.* *

Default: All notes accented / slightly accented

42

Vln. *mf* *f* *mp* *f* *mp* *f*

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

46

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

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

49

Vln. *f* 3 *mf* 3 *mf* 3 *f* 3 *ff* 3 7

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

Ped. * Ped. *

52

Vln. *ff* normal pizz. 3 arco Bartok

Pno. *ff* 3 *f*

Ped. * 8^{vb} no pedal

55

Vln. *f* *mf* *mf* Bartok

Pno. 3 3 3 *p*

8

57 **F**

Vln. arco gliss. *f*

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

Ped. half pedal * Ped. *

59 gliss.

Vln.

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

Ped. * Ped. *

61 **Bartok**

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

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

Ped. * Ped. * Ped. * Ped. *

64 **G** Bartok 9

Vln. *mimic piano* *arco* *p* *mf* *p* *mf*

Pno. *mimic violin* *p* *mf* *p* *mf*

no pedal

66 *arco* *f* *mp* *f* *mp* *f*

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

Pno. *mp* *p* *f* *mp* *f*

68 *arco* *p* *f*

Vln. *p* *f*

Pno. *p* *f*

70

Vln. *mp* < *f*

Pno. *mp* < *f*

Left hand pizz as convenient.

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

73

Vln. *f*

Pno. no ped. *p* *f* *p* *f*

Bartok

76

Vln. *f* sempre

Pno. *p* *mf* *p* *mf*

78

Vln.

Pno.

f *mf* *p* *mf* *f* *mf*

80

Vln.

Pno.

3 *3* *3* *3* *3* *3*

82

Vln.

Pno.

mp *mf* *f* *mp*

p *f* *mp*

12

85

Vln.

Pno.

arco

ff *f* *ff*

87

Vln.

Pno.

arco

mp *f* *mp* *f*

no ped.

88

Vln.

Pno.

mp *mf* *f*

no ped.

89 **I**

Vln. *mf* *f* *mf*

Pno. *f* half pedal *mp* *f* *mp*

Ped. *

91

Vln. *mf* *mp* *f* *mf* *mp* *f*

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

Ped. *

92

Vln. *mf* *mp* *f* *mf* *mp* *f*

Pno. *Ped.* *

14

93

Vln.

Pno.

f 3 3 *f*

f 3 3 3 3 *f*

mp *Ped.

95

Vln.

Pno.

mp *mf* *f* 3 3

3 *mp* *mf* *f* 3

Ped. * Ped. *

97

Vln.

Pno.

mp *mf* *f* 3 3

mp *mf* *f* 3

Ped. *

98 Vln. *f* *ff*³ *f* *ff*

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

Ped. * Ped. *

100 Vln. *mf* *ff*

Pno. *mf* *ff*

no ped.

102 Vln.

Pno.

Ped. *