

Joshua FINEBERG
TREMORS

Although most composers in this century have focused on the percussive and melodic aspects of the piano, for me, the real magic of the piano is its resonance. The shock that is delivered by the hammers, when notes are struck, produces a continuous vibration. Small impacts can color this vibration, pushing it in one direction or another. Large shocks, on the other hand, are capable of completely eradicating the previous color, or leaving only the faintest trace of what had been. Very delicate interventions can even shift the evolution of the resonance without being truly perceptible as independent events. All of this activity can be seen as a series of surface tremors on the underlying resonance (color), where the heart of the music lies. The interaction between the punctuated surface and the continuous undercurrent make up the form and movement of the piece.

TREMORS was written as the compulsory piece to be played by the twelve semifinalists in the American Pianists Association's 1997 National Fellowship Auditions.

METRIC NOTATION

In this score the quarter-note is the basic rhythmic unit.

Time signatures such as 2, 3, 4, etc... indicate bars of 2, 3, 4, etc... quarter-notes.

1/2, 1/3, 3/4, etc... are fractions of quarter notes, i.e. beats equal to one eighth-note, one triplet eighth-note, three sixteenth-notes, etc...

examples:

1/2 + 2 is a bar containing three beats of different durations, i.e. eighth - quarter - quarter

3 + 2/3 is a bar containing four beats of different durations, i.e. quarter - quarter - quarter - triplet quarter

PROPORTIONAL AND DYNAMIC NOTATION

The rhythmic placement of proportionally notated rhythms (grace notes, accelerando and rallentando beams) is specified by the placement of dotted lines indicating the figures placement relative to the beats it traverses. The placement of these notes relative to these dotted lines (before the beat, after the beat, or on the beat) must be respected. Rests in parenthesis represent suggested delays for beginning figures which start after the beat; while they are not mandatory, they are useful in determining the approximate rapidity of the figures.

The chords with multiple dynamics generally have an indication for each note, occasionally two adjacent notes with the same dynamic share a slightly enlarged indication; this should be clear in the context. The color of these chords is greatly altered by their dynamics and these must be respected as much as possible. Even if some of the precise details are neglected, the relative volume of the various notes of the chords must be preserved. When possible, the general line of progression from chord to chord has been shown with crescendos or decrescendos, to assist the performer.