

CHRISTOPHER FOX

Generic Composition #2
EVERYTHING YOU NEED TO KNOW

for a keyboard instrument

Generic Composition #1 for a percussionist

Generic Composition #2 for a keyboard instrument (1999-2000)

Generic Composition #3 for a sliding instrument

Generic Composition #4 for a bowed instrument

Generic Composition #5 for a plucked instrument

Generic Composition #6 for a valved brass instrument

Generic Composition #7 for a keyed wind instrument

The seven *Generic Compositions* form part of the ensemble installation *Everything You Need To Know* and may be performed as solos, in combination with one another, in combination with some or all of *Catalogue Irraisoné*, or as part of a complete presentation of *Everything You Need To Know*. Each of the seven *Generic Compositions* isolates an aspect of instrumental behaviour for especial compositional attention: in *Generic Composition #2* it's the parallel, contrary and/or independent movement of the hands on the keyboard. What interests me in these *Generic Compositions* is the extent to which instruments seem to write their own music when composers (players too?) let them.

Generic Composition #2 may be played on any acoustic keyboard instrument at least 60 keys. Each note-head in the score indicates a cluster made up of five keys, normally five adjacent white-note keys, played with a gloved hand, either with the five fingers together or the knuckles. Vertically adjacent clusters should have no more than three keys and no fewer than two keys in common with their neighbour. A continuous progressive change in sound quality may be made throughout the music.

Everything You Need To Know was written for the Ives Ensemble who gave the first performances of the complete work in den Bosch and Amsterdam in May 2001.

EVERYTHING YOU NEED TO KNOW

Generic Composition #2

Christopher Fox

♩ = 132 RESTRAINED, PRECISE

The first system of musical notation consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes. The music is written in a standard staff format with a key signature of one flat and a 4/4 time signature.

The second system of musical notation continues the piece with two staves. It features a similar melodic and harmonic structure to the first system, with a focus on rhythmic precision and restrained dynamics.

The third system of musical notation shows further development of the musical theme. The melodic line in the upper staff becomes more active, incorporating more sixteenth notes, while the accompaniment remains steady and precise.

The fourth system of musical notation continues the composition. The melodic line maintains its rhythmic complexity, and the accompaniment provides a solid harmonic foundation.

The fifth and final system of musical notation concludes the piece. The melodic line ends with a clear cadence, and the accompaniment provides a final harmonic resolution.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of music continues the piece with two staves, maintaining the melodic and harmonic structure established in the first system.

The third system of music features two staves with a mix of eighth and sixteenth notes in the melody and corresponding accompaniment.

The fourth system of music consists of two staves, showing a continuation of the musical themes.

The fifth system of music contains two staves with melodic and harmonic development.

The sixth and final system of music on this page consists of two staves, concluding the musical passage.

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