

To Eric Moe

Deferent Pairing

For String Quartet

Program Note:

In many ways, *Deferent Pairing* represents a turning point in my compositional output. In the use of interval pairing, pitch complementation, and serial rhythms and pitches, it represents my recent proclivity towards systematic approaches (as well as my current fascination with the music of Witold Lutoslawski). In an even greater effort to control specific elements, I selected the rhythmic series based upon vertical sonorities within the piece. That is to say, I derived the numeric series (P₀ = 8-4-6-7-5-3-1-2) from the intervalic distance (in semitones) between the cello and the drone G# in the viola (measures 1-13). The retrograde can also be found in the distance between the top note of the violin 2 part and that same G#. In addition, throughout the work I deliberately undermined systematic principles by employing improvisation-based melodies, disruption of serial elements, and by prioritizing sonorities above all other factors (often at the expense of one or more system). In this way, the work is a perfect amalgam of my instincts and my search for a methodology outside of tonality, dodecaphony and other systems.

-James J. Ogburn,
February 14, 2007

A Note about accidentals and extended techniques:

Throughout the work, accidentals are to be carried through the bar. I have included courtesy accidentals (in parentheses) whenever possible, with the exception of exact repetition of pitches. At rehearsal E, I have asked for *pizzicato* double stops with intervening *glissandi*. In these figures, accented notes within glissandi gestures indicate re-articulations. In the Violin II, Viola and Violoncello, I have at times indicated *sul ponticello* gradually moving to *ordinario* playing. I have designated this gesture with an intervening, directional arrow. Throughout the opening sections, the *jeté* notation in Violin II should be executed in a similar manner.