

ERIC HALL

(b. 1964)

In Memory of Everett C. Marm

INSTRUMENTATION

Soprano
Clarinet in B-flat*
Piano

*Notated in C in the full score.

DURATION: 5'00"

WRITTEN: Autumn 2022

PERFORMANCE NOTES

The key in which *Marm* was written is a mode, starting on C, with a flat second and raised fourth. As a result, flats and sharps frequently appear at the same time or in close proximity.

PROGRAM NOTES

Thank you for participating in this experiment. Your reactions and responses will help guide future research in this area. The questions being explored at this time relate to the perception of musical form. When the experiment commences, please note your reaction to the following concerns:

- How do you know that an ending is not a beginning?
- If time marches us all in a straight line, how is it possible to be late?
- Why do we perceive the past as more real than the future?

This experiment was inspired by a comment about structural requirements for beginning a musical work. The commentator argued that it was obvious that an ending could not be used as a beginning.

To thoroughly understand a rule, sometimes you have to break it. In *Marm*, I've started with a finale, then worked backwards toward an exposition and introduction. Most of the formal structures I used were mapped from a successful work (not mine), then reversed. New pitches, rhythms and harmonies were hung on the structure that backwards form had created.

The title references a fictional character, whose story is told non-sequentially.

With all this in mind, I will ask again: how do you know that a beginning is not an ending?