

POÈME RÉCURSIF

In appreciation György Ligeti & Benoît Mandelbrot

for 64 pieces of percussion
(2003)

TREVOR BAČA

POÈME RÉCURSIF establishes a network of events that build up and tear down pieces of rhythmic structure at one and the same time. The piece's thousands of attack points structure hundreds of differently overlapping rhythmic cells; moment-to-moment changes in the piece's surface result from interplay of material in the horizontal and vertical directions at once.

Realization. The number of players is unspecified. Parts may be assigned one to a player, more than one to a player or shared between players. Instrumentation is unspecified beyond the designation of sixty-four untuned parts as written into the score. A battery of African, Asian or Western percussion instruments will give the piece a certain character; found collections of wood, stone or metal will give the piece another character; the repurposing of objects in the concert hall, street or studio will give the piece a different character still. Choices of instrumentation, performance space and the distribution of parts should all be made so as to reinforce the shifting, dense character of the musical surface and the many attack points that make it up. Attacks are all to be precise, well-articulated and of exactly equal duration; the sustained parts of durations written into the score are meaningless and there should be no difference between, for example, a quarter note, on the one hand, and, on the other, a sixteenth note followed by three sixteenth rests. The piece can be played either uniformly quietly or uniformly loudly. In either case, changes in perceived dynamic are to be effected through the entrance and exit of groups of players as indicated in the score. Contrast dense sections of the piece with thinner sections and let the massiveness of the rhythmic patterning vary accordingly. Tempo, once chosen, must remain constant for any one performance but may vary from performance to performance as indicated.

Duration. 6 to 7 minutes.

POÈME RÉCURSIF

Trevor Bača (*1975)

$$J=40$$

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[illegible]

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams. The score is organized into measures, with some measures containing complex rhythmic patterns indicated by numbers (e.g., 7, 3, 5) above the notes. The notation is dense and covers the entire page.

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Handwritten musical score for 64 staves, numbered 1 to 64 on the left margin. The score is written in a single system across 16 measures. The notation includes various musical symbols such as notes, rests, and beams, with some measures containing specific markings like '7', '3', and '5' above the notes. The staves are arranged in a grid, with the first staff at the top and the 64th staff at the bottom. The notation is dense and covers most of the staff space, with some measures having additional markings like '3' or '5' below the notes. The overall layout is a standard musical score format, with the staves numbered sequentially on the left and the measures numbered sequentially across the top.

The image displays a musical score for guitar, organized into two distinct sections. The top section, consisting of 16 staves, is characterized by complex rhythmic patterns and fingerings, including triplets (3), quintuplets (5), and septuplets (7). The bottom section, consisting of 8 staves, features a more straightforward melodic line with consistent fingerings (1, 2, 3, 4, 5). The score is written on a 24-staff system, with each staff containing a series of notes and rests, indicating a specific musical piece or exercise.

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This image displays a complex musical score for guitar, consisting of 16 staves. The score is organized into three distinct sections, each with its own rhythmic and melodic characteristics.

Top Section (Staves 1-10): This section features a variety of rhythmic patterns and fingerings. The notation includes notes, rests, and various musical symbols such as slurs, ties, and dynamic markings. The patterns are often grouped by fingerings (e.g., 7, 5, 3) and are distributed across the staves in a way that suggests a complex, multi-layered texture.

Middle Section (Staves 11-15): This section introduces a repeating rhythmic motif, characterized by a series of eighth notes and rests. The notation is more uniform than in the top section, with a focus on the rhythmic structure. The patterns are often grouped by fingerings (e.g., 3, 3, 3) and are distributed across the staves in a way that suggests a complex, multi-layered texture.

Bottom Section (Staves 16-20): This section features a different rhythmic pattern, characterized by a series of eighth notes and rests. The notation is more uniform than in the top section, with a focus on the rhythmic structure. The patterns are often grouped by fingerings (e.g., 3, 3, 3) and are distributed across the staves in a way that suggests a complex, multi-layered texture.

The score is written in a standard musical notation, with notes, rests, and various musical symbols. The overall structure is complex and multi-layered, suggesting a challenging piece of music for the guitar.

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *ff*). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The notation is dense and covers the entire page.

