

POÈME RÉCURSIF

In appreciation György Ligeti & Benoît Mandelbrot

*for 64 pieces of percussion
(2005)*

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.

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The image displays a musical score on a grand staff consisting of 64 horizontal staves. The first 16 staves are populated with musical notation, while the remaining 48 staves are left blank. The notation includes various chords, melodic lines, and specific rhythmic markings such as triplets and slurs. The staves are numbered 1 through 64 on the left side of the page. The notation is written in a standard musical notation style, with notes, stems, and beams clearly visible. The first staff (1) begins with a treble clef and a key signature of one flat. The notation continues across the first 16 staves, with some staves containing multiple measures of music. The remaining 48 staves are completely empty, providing space for further musical notation.

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This image displays a highly complex musical score, likely for a multi-instrument ensemble or a large choir, consisting of 64 staves. The staves are numbered 1 through 64 on the left side. The notation is dense and intricate, featuring a variety of musical symbols including eighth notes, sixteenth notes, and beams. Numerous slurs and ties are present, indicating complex phrasing and melodic lines. The score is written in a single system, suggesting a continuous piece of music. The overall appearance is that of a professional musical manuscript, possibly for a contemporary or experimental composition.

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams, with some measures containing fingerings (e.g., 7, 3, 5, 3) and slurs. The score is organized into measures across the staves.

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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., *f*, *mf*, *ff*, *pp*, *ppp*, *fff*). The score is organized into measures, with some measures containing complex rhythmic patterns and others being empty. The notation is written in black ink on a white background.

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