

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.

Handwritten musical score on 64 staves. The notation includes various rhythmic values (eighth, sixteenth, thirty-second, and sixteenth notes), rests, and complex groupings indicated by brackets and numbers (3, 5, 7). The score is written in a single system across all staves, with some staves containing multiple measures of music. The notation is dense and appears to be a complex rhythmic exercise or a piece of music with a high degree of technical difficulty.

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The musical score is written for 64 staves. The first 32 staves contain musical notation, while the remaining 32 staves are empty. The notation includes various chords and arpeggios, with some measures containing multiple notes. The staves are numbered 1 through 64 on the left side. The first 32 staves are grouped into 16 pairs, each pair corresponding to a measure of music. The notation is in a standard musical notation style, with notes, stems, and beams. The first 32 staves are filled with musical notation, while the remaining 32 staves are empty.

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The image displays a musical score for 64 staves, numbered 1 through 64 on the left margin. The notation is dense, featuring a variety of rhythmic values such as eighth and sixteenth notes, often beamed together. Numerical annotations (3, 5, 7) are placed above certain groups of notes, likely indicating triplet or quintuplet rhythms. The score is organized into measures by vertical bar lines. The notation is primarily black ink on a white background, with some measures showing rests. The overall layout is a standard musical score format, with the staves arranged vertically and the measures progressing horizontally from left to right.

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The image displays a musical score for 64 staves, numbered 1 through 64 on the left. The score is written in a single system, with each staff containing musical notation. The notation includes various note values, primarily eighth and sixteenth notes, and rests. Many measures contain triplets, indicated by a '3' above a bracket. There are also measures with '7' and '5' above brackets, suggesting septuplets and quintuplets. The staves are organized into groups, with some staves having a key signature change (one sharp) indicated by a '1#' symbol. The overall structure is highly complex, with many measures containing multiple notes and rests, creating a dense musical texture.

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

