

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 was written in 2003. The piece is dedicated to György Ligeti and Benoît Mandelbrot.

POÈME RÉCURSIF

Trevor Bača (*1975)

♩ = 40

16

16-measure musical score for 64 staves. The score is written in a minimalist style, featuring a series of rhythmic patterns and rests. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, often grouped with beams and slurs. The score is organized into measures, with the first measure starting at measure 1 and the last measure ending at measure 16. The staves are numbered 1 through 64 on the left side. The notation is primarily black ink on a white background, with some measures containing additional markings such as '7' and '3' above the notes, possibly indicating fingerings or specific rhythmic values. The overall structure is a recursive pattern of notes and rests across the 64 staves.

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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 '7', '3', and '5' above the notes.

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

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This image displays a complex musical score for guitar, consisting of 24 staves. The notation is dense and includes various musical elements such as chords, scales, and fingerings. The score is organized into measures, with some measures containing multiple notes and others being rests. The notation is written in a standard musical notation style, with notes, stems, and beams. The score is a single system, meaning it is intended to be played simultaneously. The complexity of the notation suggests a high level of technical skill is required to perform this piece. The score is written in a single system, with all staves sharing the same time signature and key signature. The notation includes various musical symbols, such as notes, stems, beams, and brackets, which are used to indicate the specific notes and rhythms of the piece. The score is a single system, meaning it is intended to be played simultaneously. The complexity of the notation suggests a high level of technical skill is required to perform this piece. The score is written in a single system, with all staves sharing the same time signature and key signature. The notation includes various musical symbols, such as notes, stems, beams, and brackets, which are used to indicate the specific notes and rhythms of the piece.

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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 across the staves. The notation is dense and covers the entire page.

Handwritten musical score for 64 staves, numbered 1 to 64 on the left margin. The notation includes various musical symbols such as notes, rests, and beams, with some measures containing fingerings (e.g., 3, 5, 7) and slurs. The score is organized into measures across the staves.

Handwritten musical score on 64 staves, numbered 1 to 64 on the left margin. The notation includes various musical symbols such as notes, rests, and beams, with some notes marked with numbers (e.g., 3, 5, 7) indicating fingerings or specific notes. The score is organized into measures across the staves.

