POÈME RÉCURSIF

In appreciation Stephen Wolfram,
Han-Wen Nienhuys & Jan Nieuwenhuizen

for 64 pieces of percussion

(2005)

TREVOR BAČA

POÈME RÉCURSIF (2005) models a massive network of timepoints in constant transformation, definition and reformation. The 31,189 different attacks in the piece group into many hundred rhythmic cells which, in turn, build up an overlapping series of different rhythmic constructions. The horizontal density of the score — 64 parts — supplies an important part of the piece's character in the form of overt, constant concord together with overt, constant dissolution in both the horizontal and vertical directions.

Realization. The piece works best for orchestra or large ensemble, one part per player; contact the composer for parts. Instrumentation is, of course, unspecified, and many different combinations of instrument should work; mixed combinations of actual percussion instruments — whether Western, Asian, Latin, African — will create one sound, while found collections of wood, stone, metal will create a different sound. The score specifies no pitches and so all instruments should either be unpitched or contribute only a very marginal sense of pitch to the overal texture. In the end, base the choice of instrumentation on the players, hall and other resources available for the performance, but work to make sure that the instrumentation reinforces the precise, shifting character of the musical surface.

The sustained parts of the durations here are meaningless — notes are just attackpoints and none of the notes should sustain past initial attack; everything is staccati and there is no difference between a quarter note, on the one hand, and, on the other, a sixteenth note followed by three sixteenth rests.

Duration. 6 to 7 minutes.

First versions of ***POÈME RÉCURSIF*** *were written in 1993 and 2003. The version here was worked out in 2005 and is appreciatively dedicated to Stephen Wolfram, Han-Wen Nienhuys and Jan Nieuwenhuizen || Austin, 2005.*

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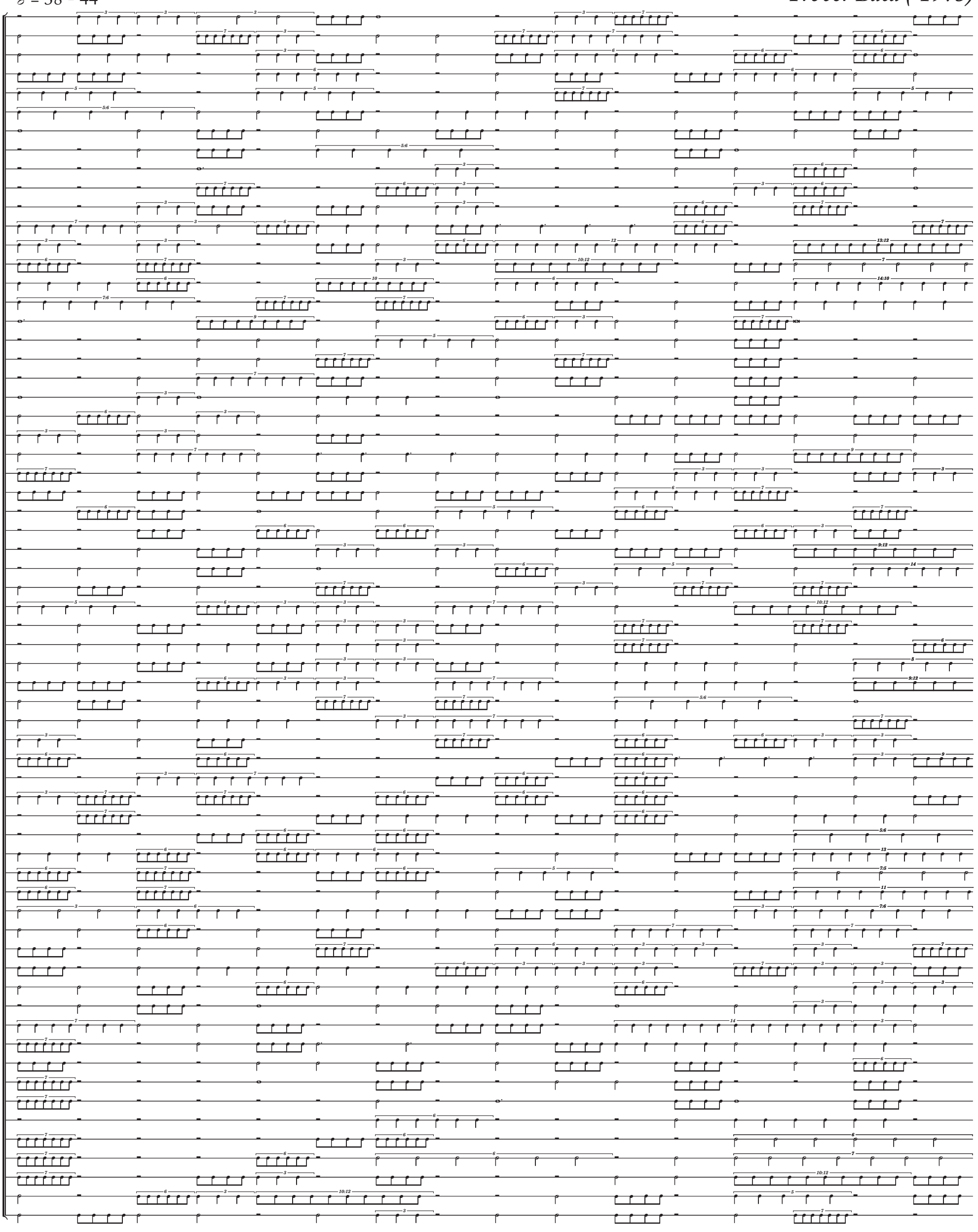

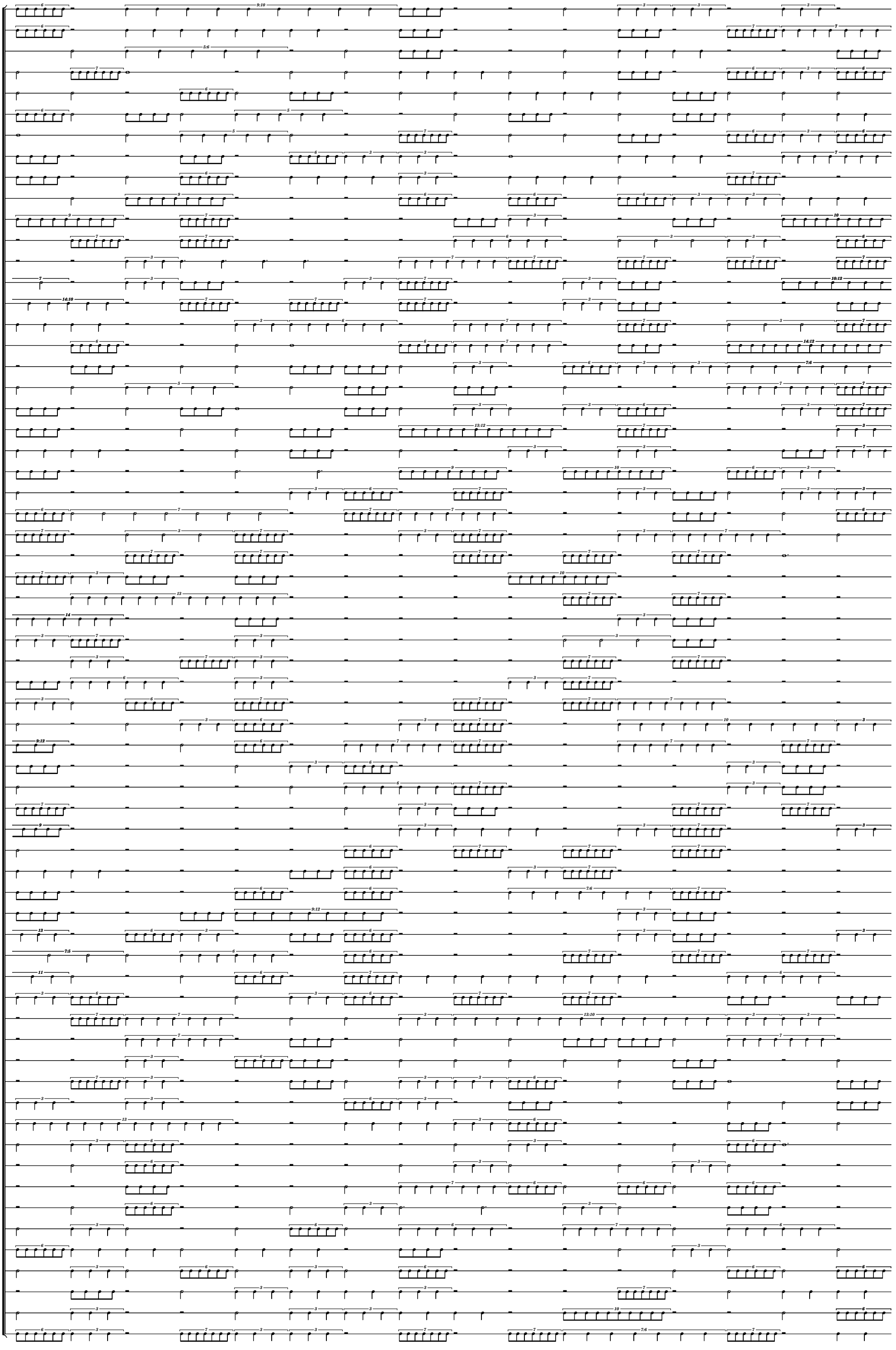

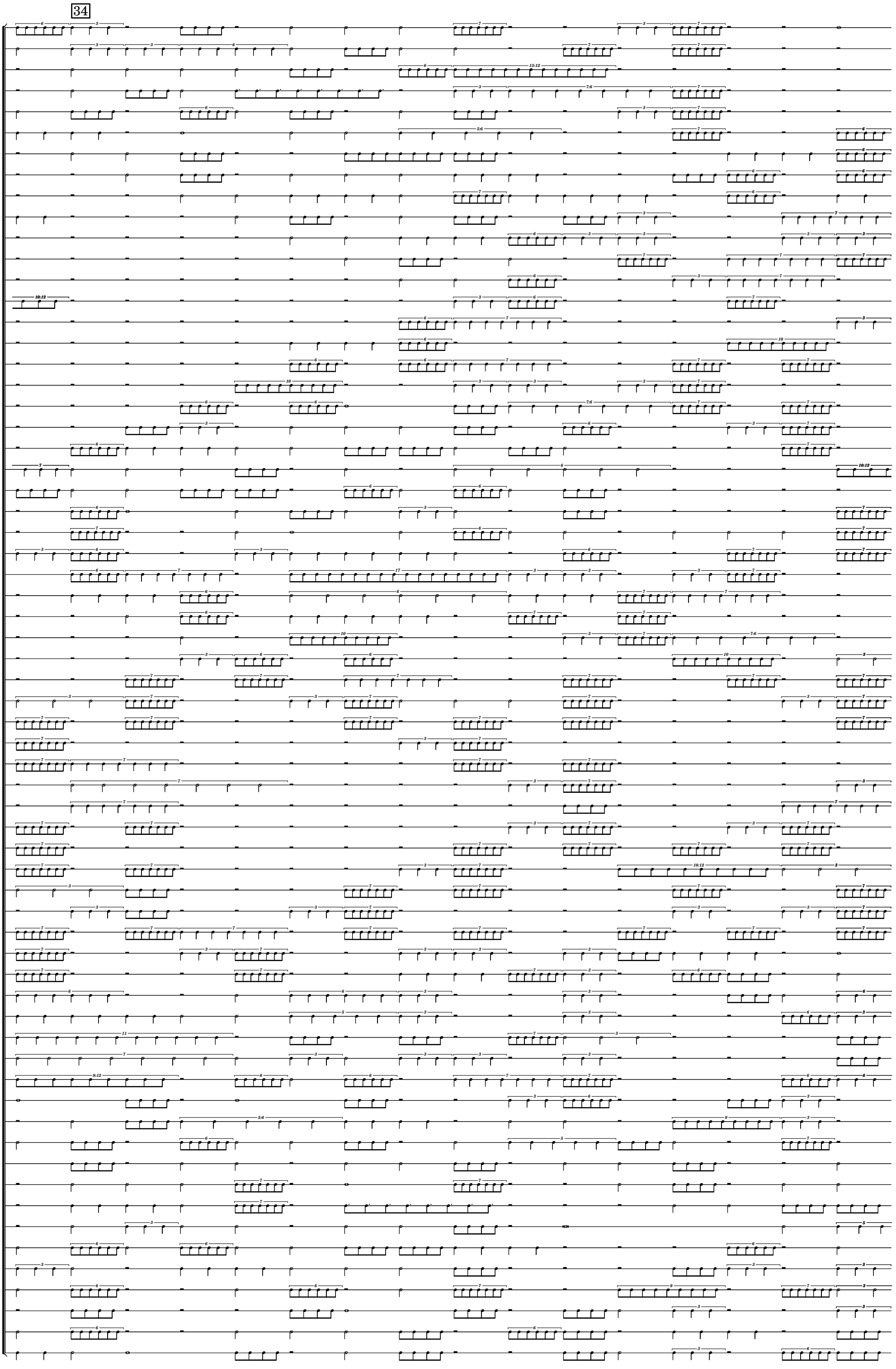
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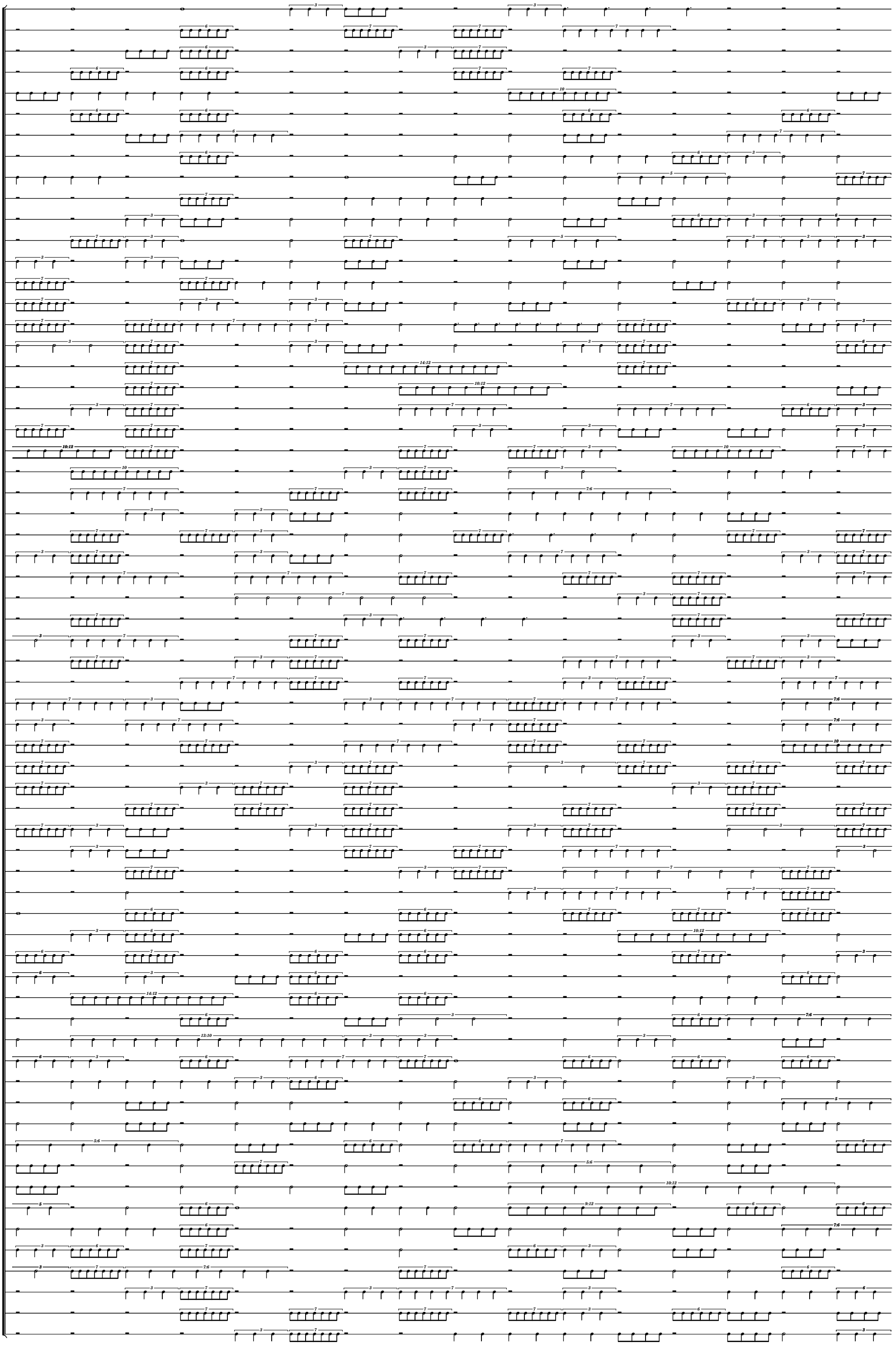

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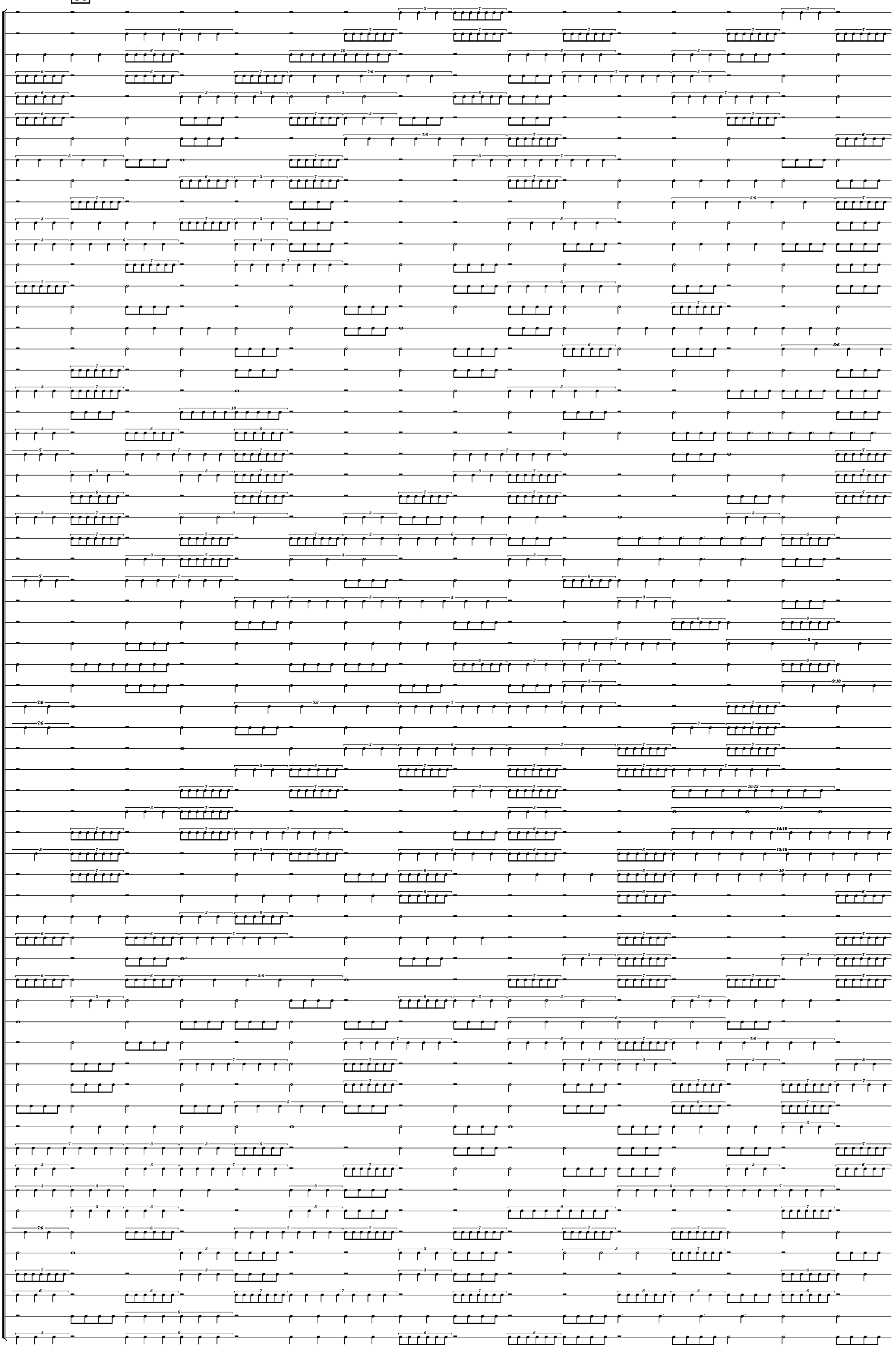

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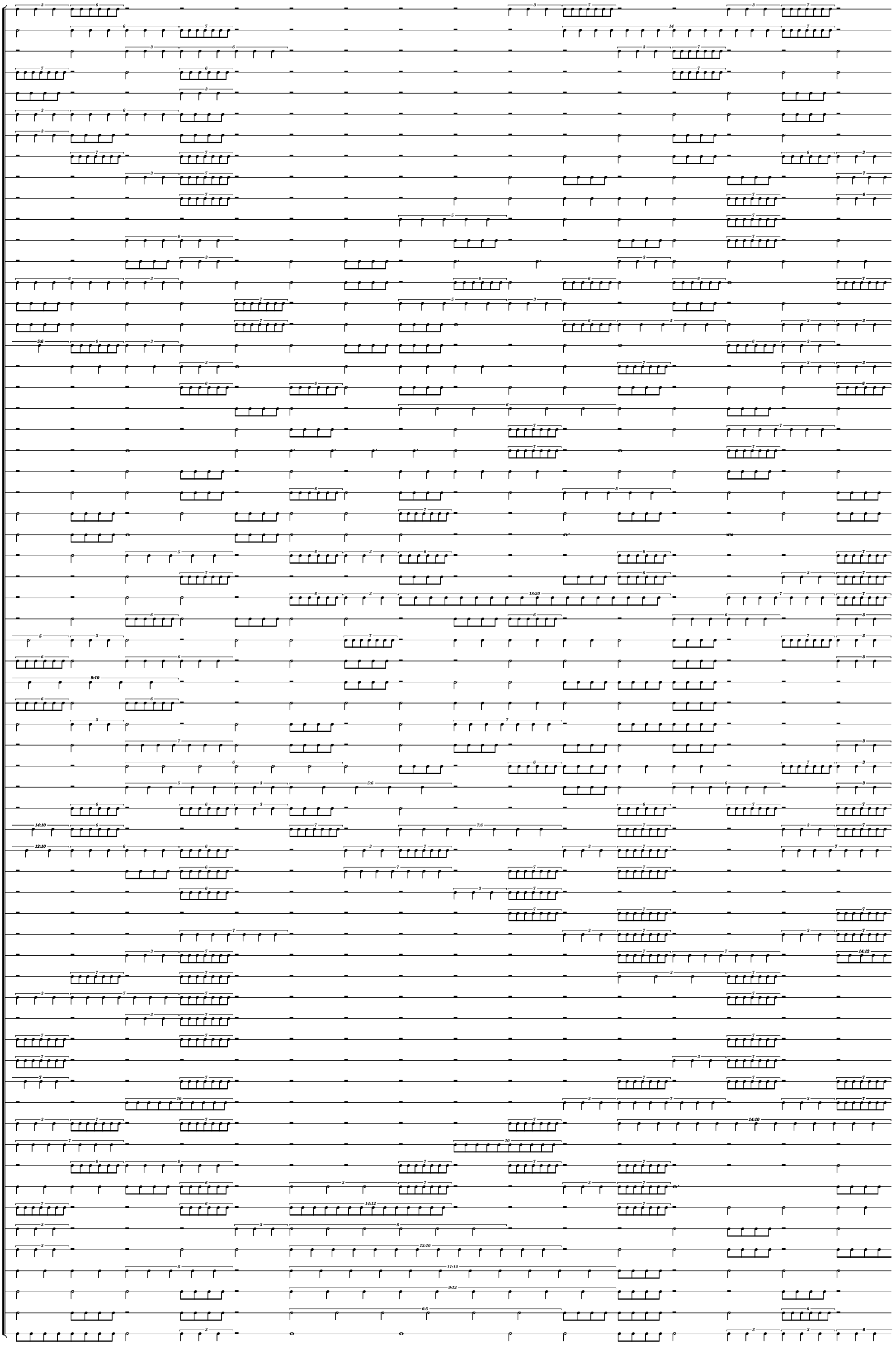

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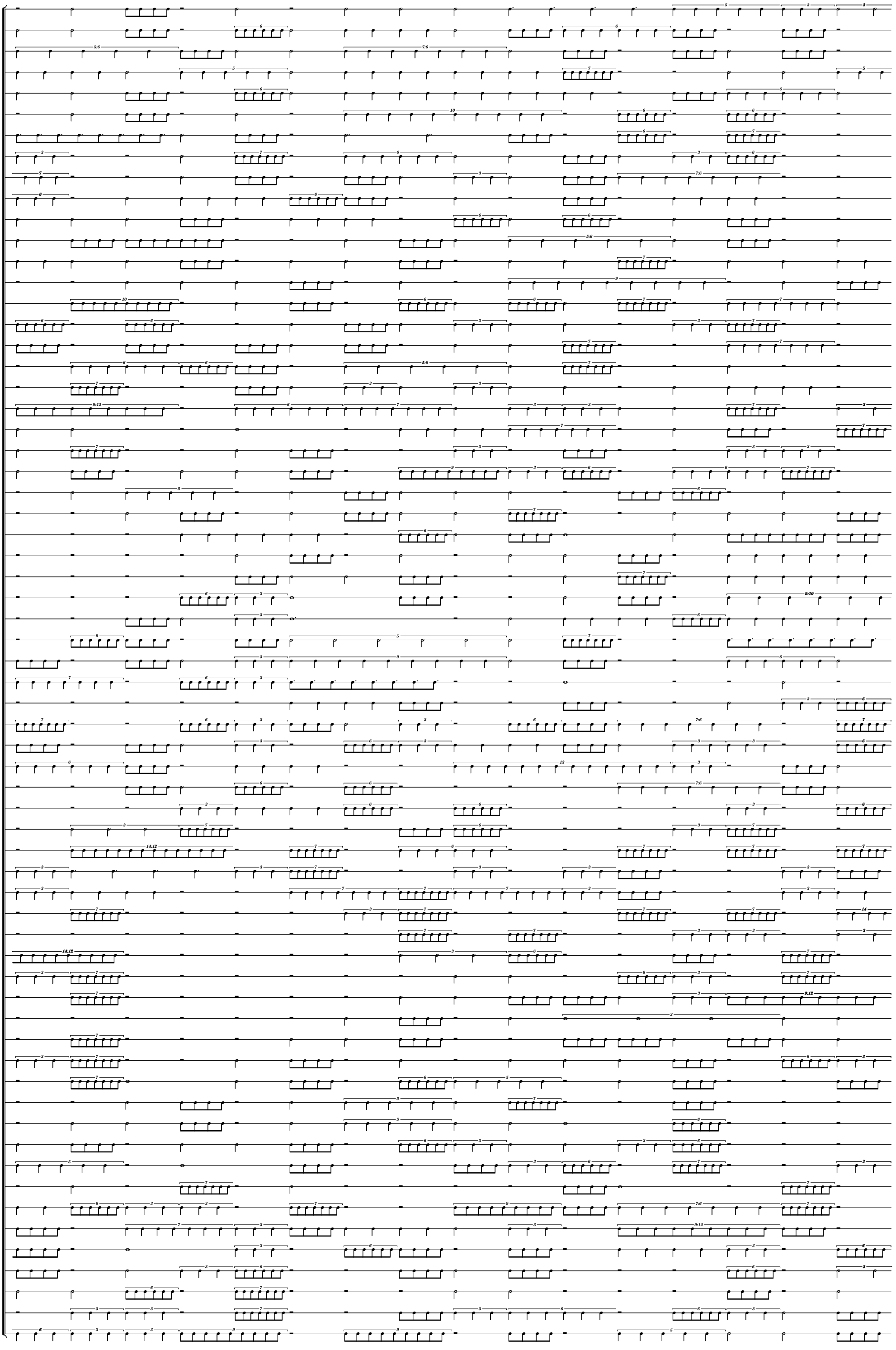

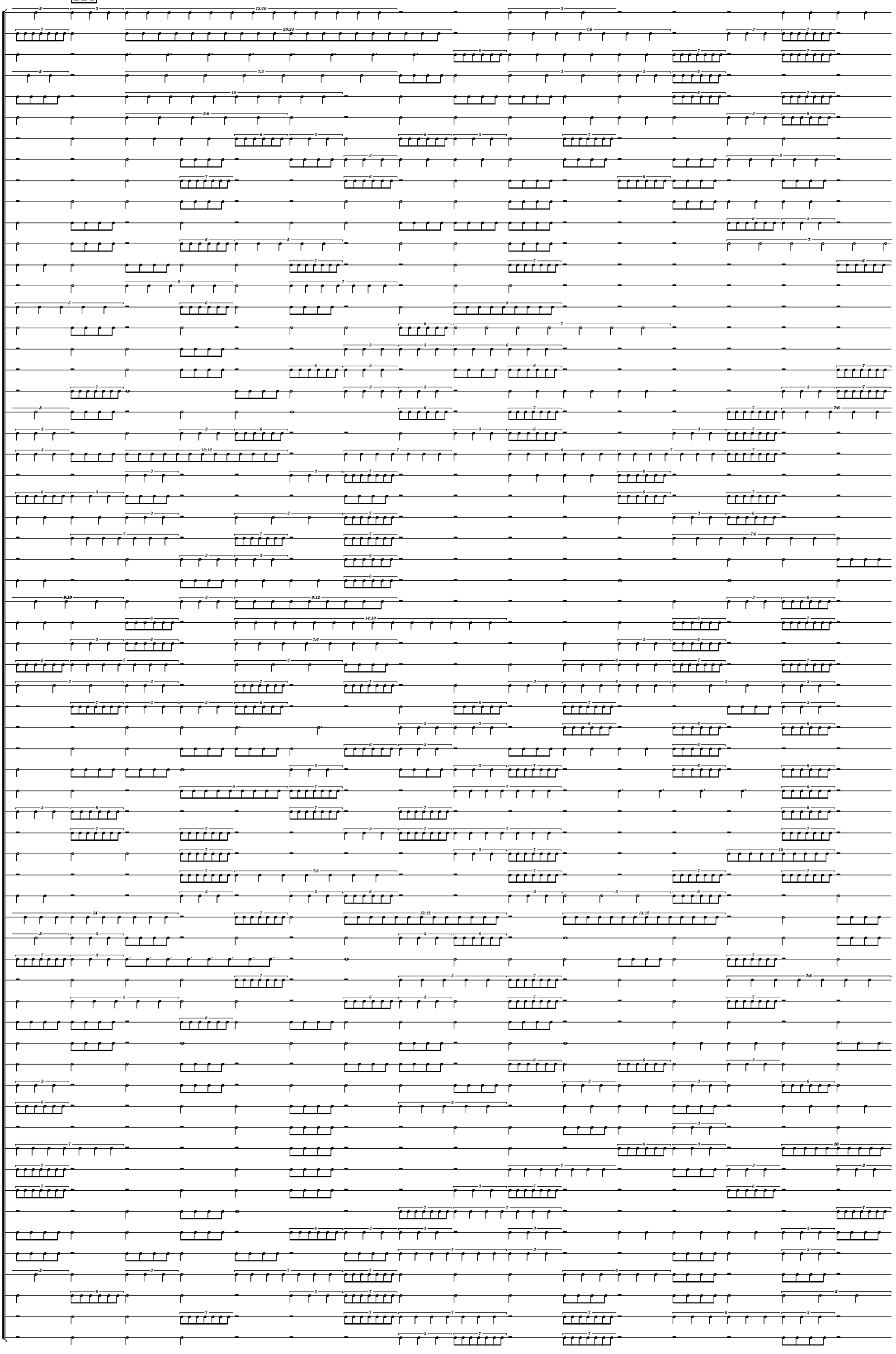

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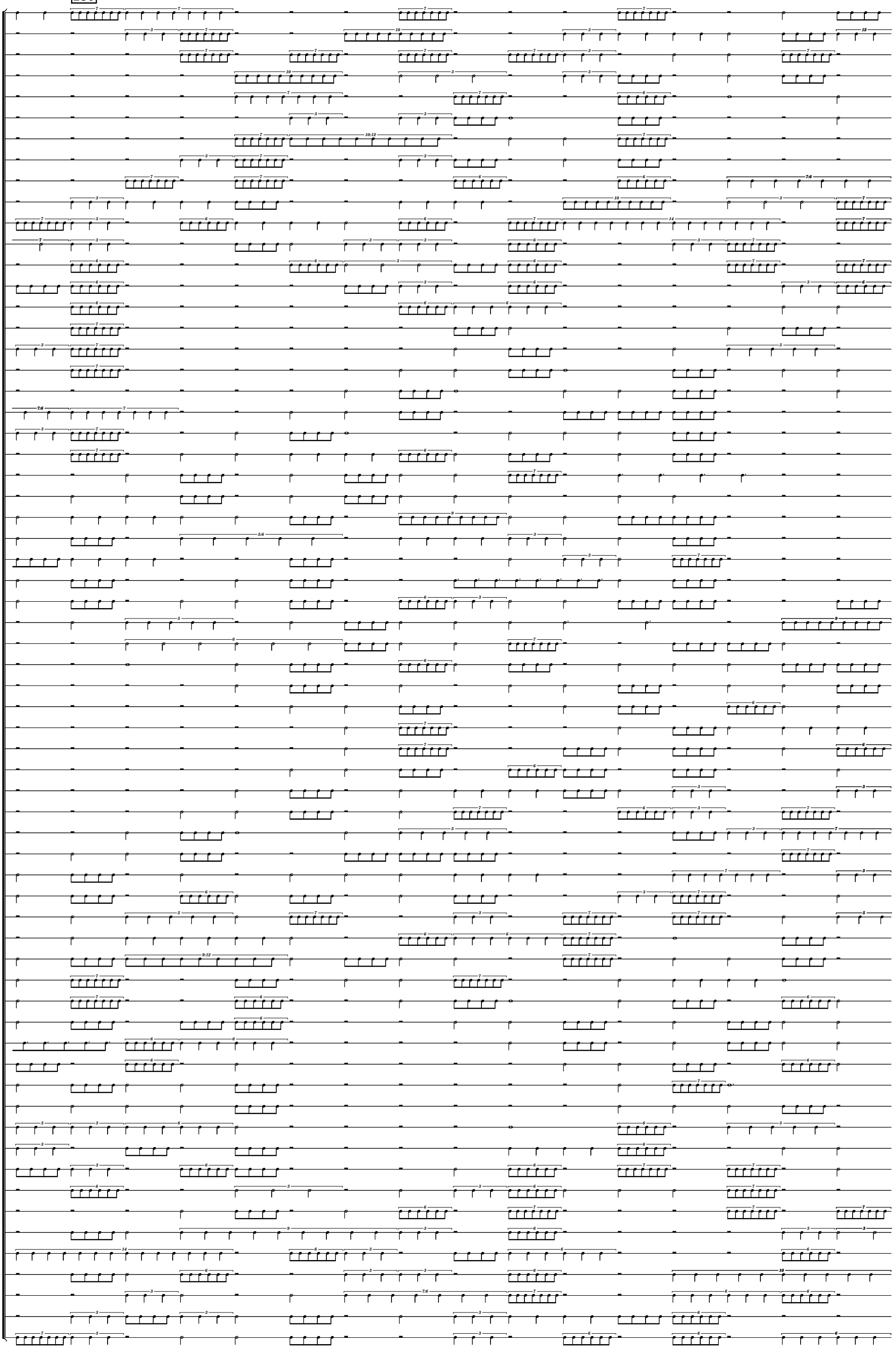

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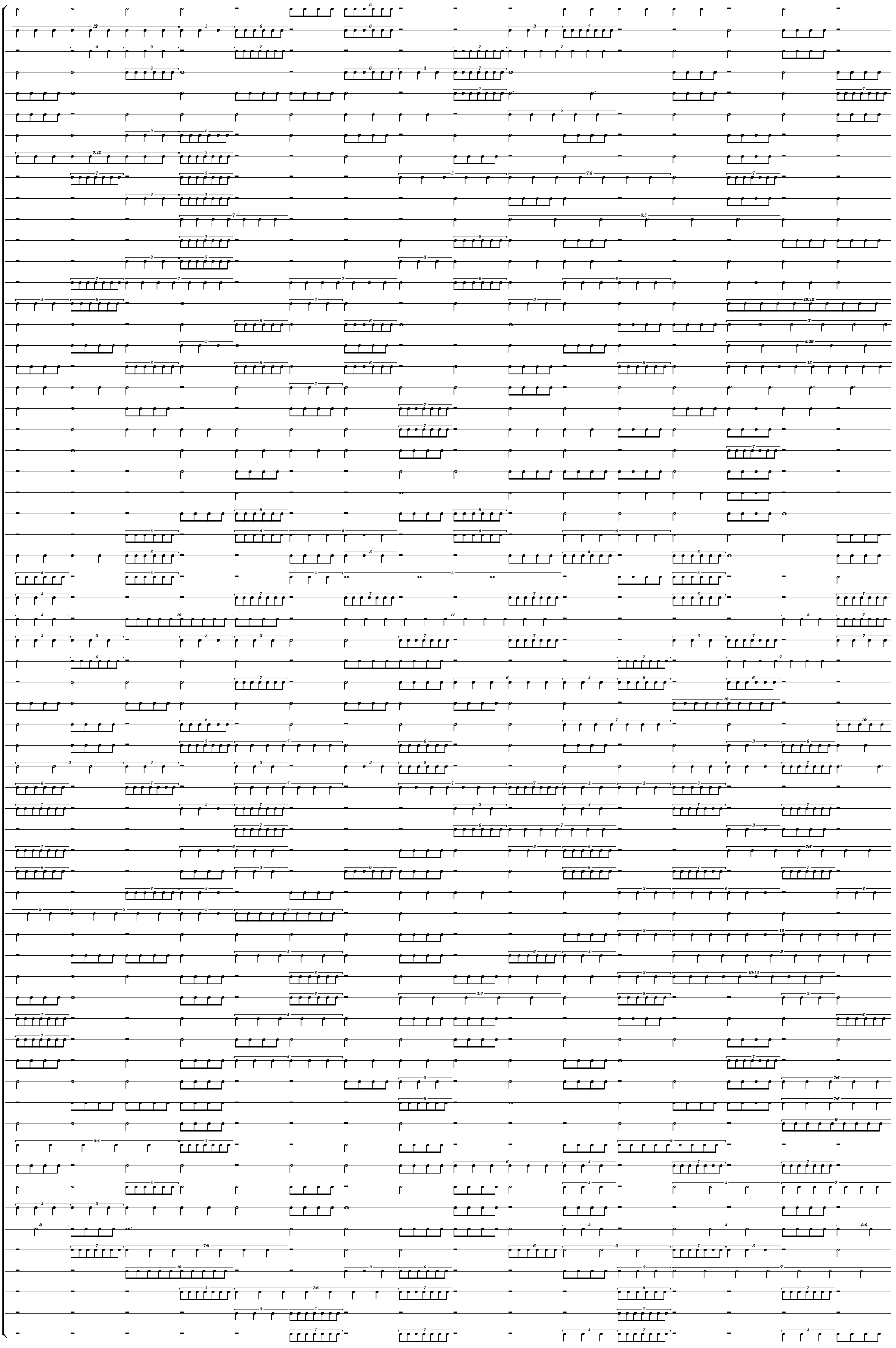

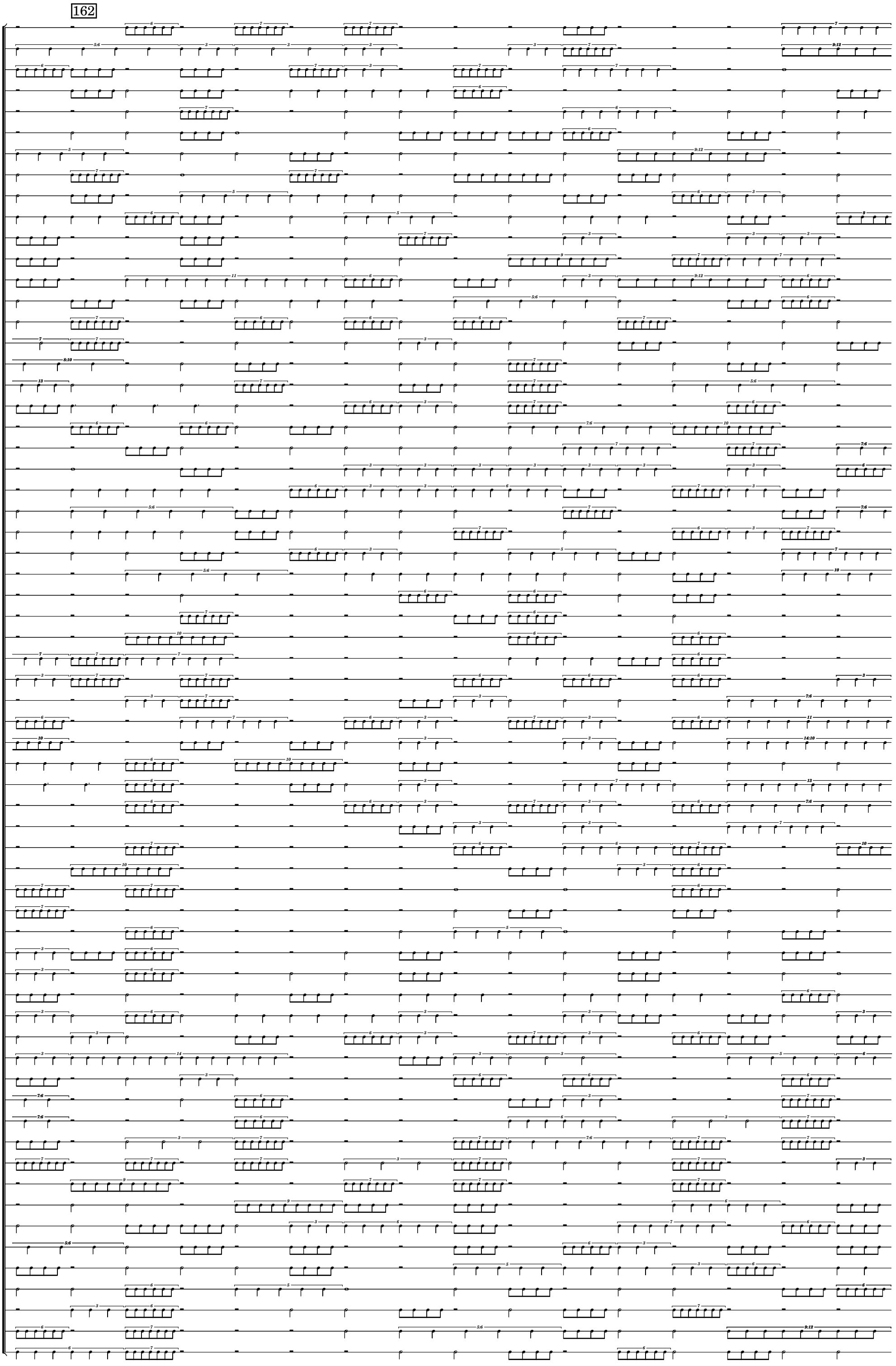

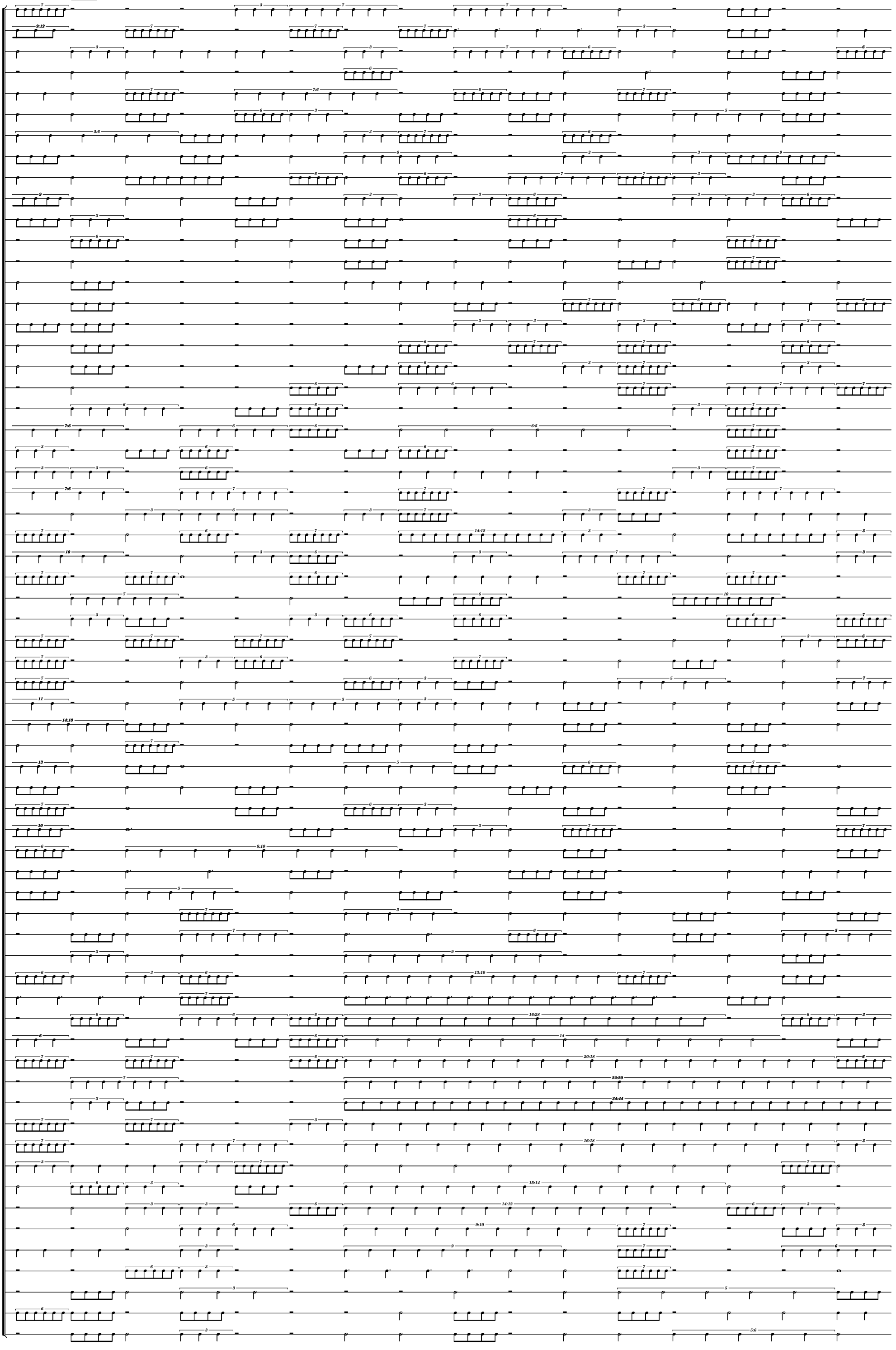

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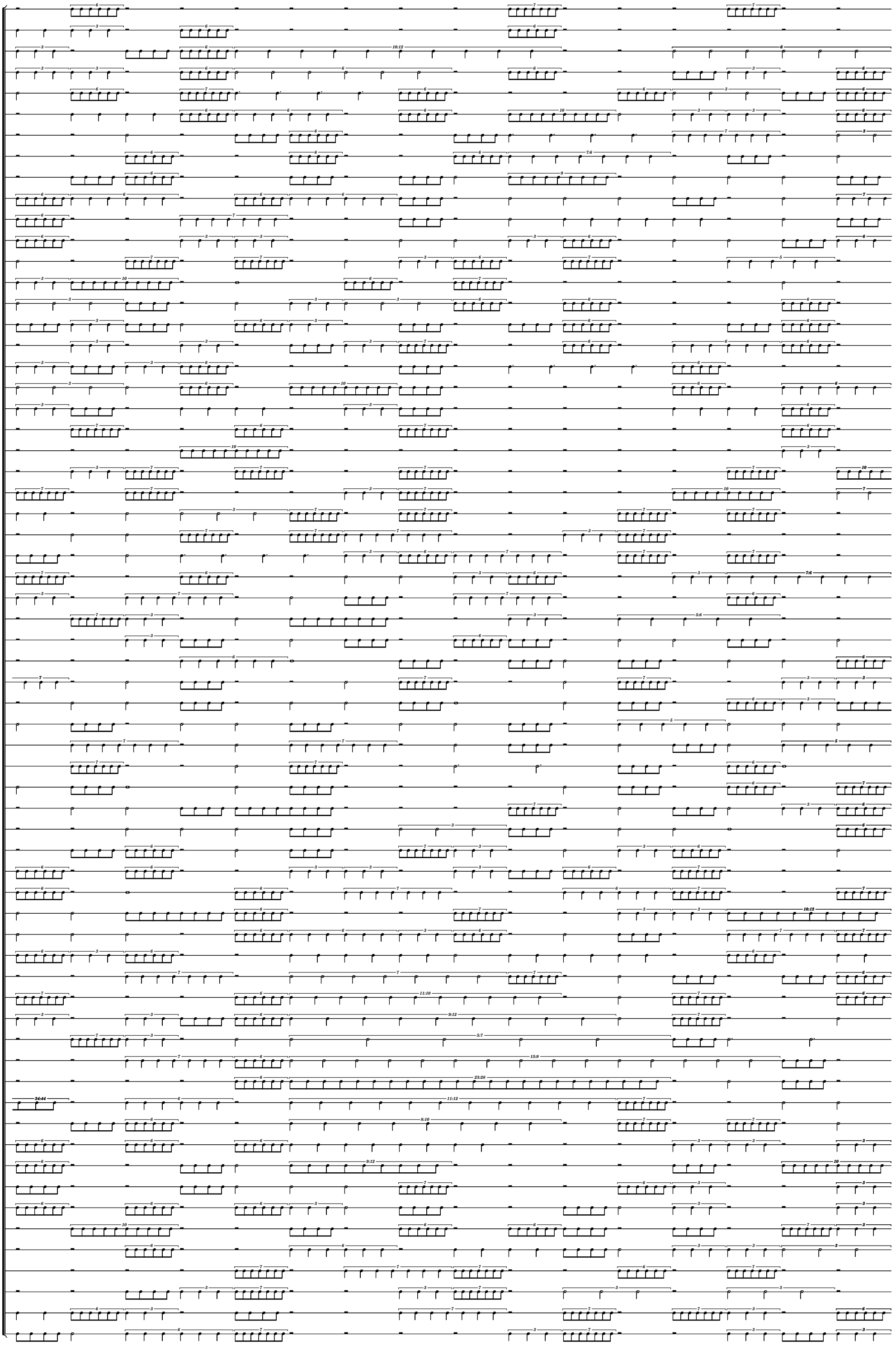

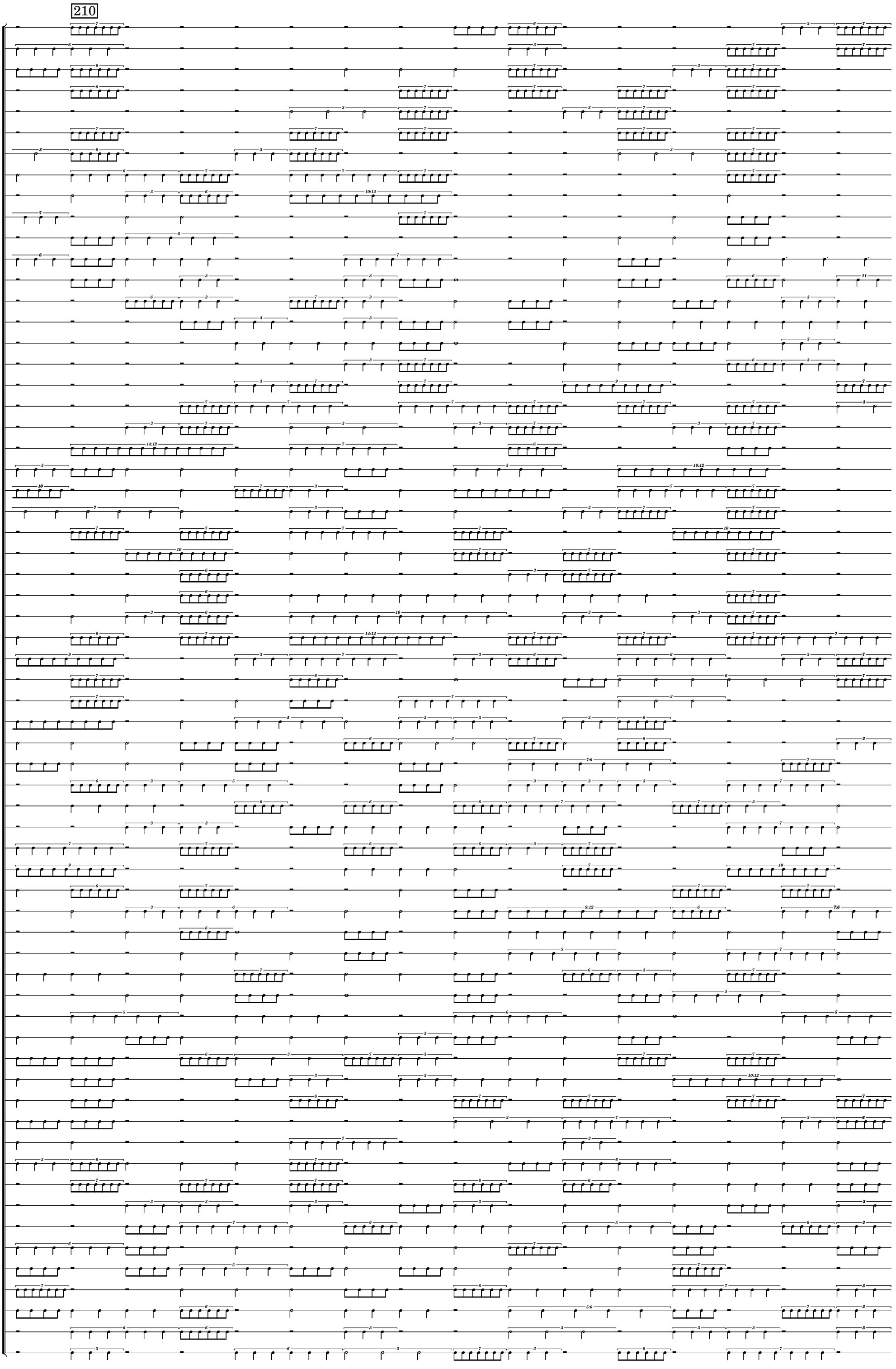
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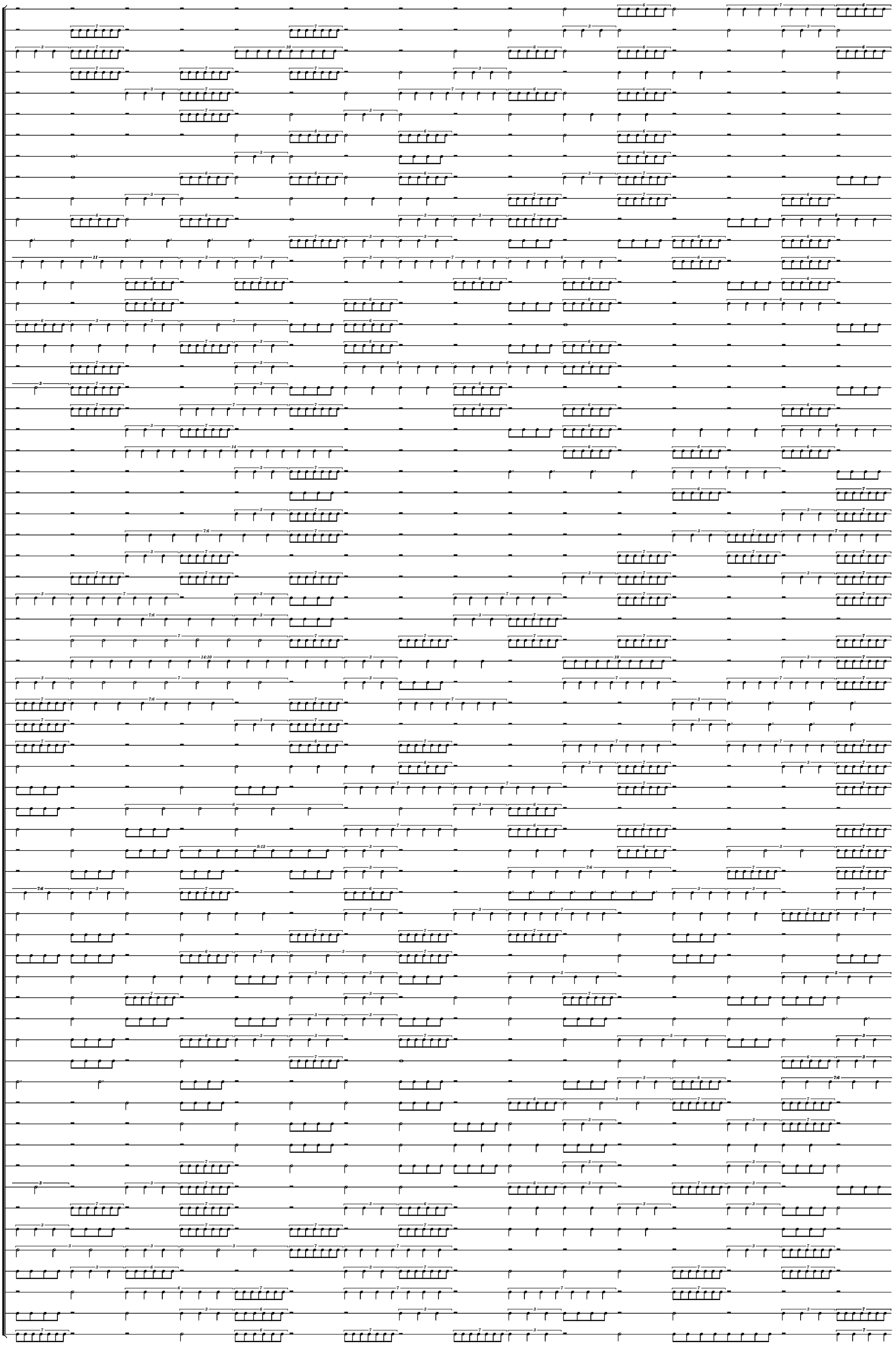

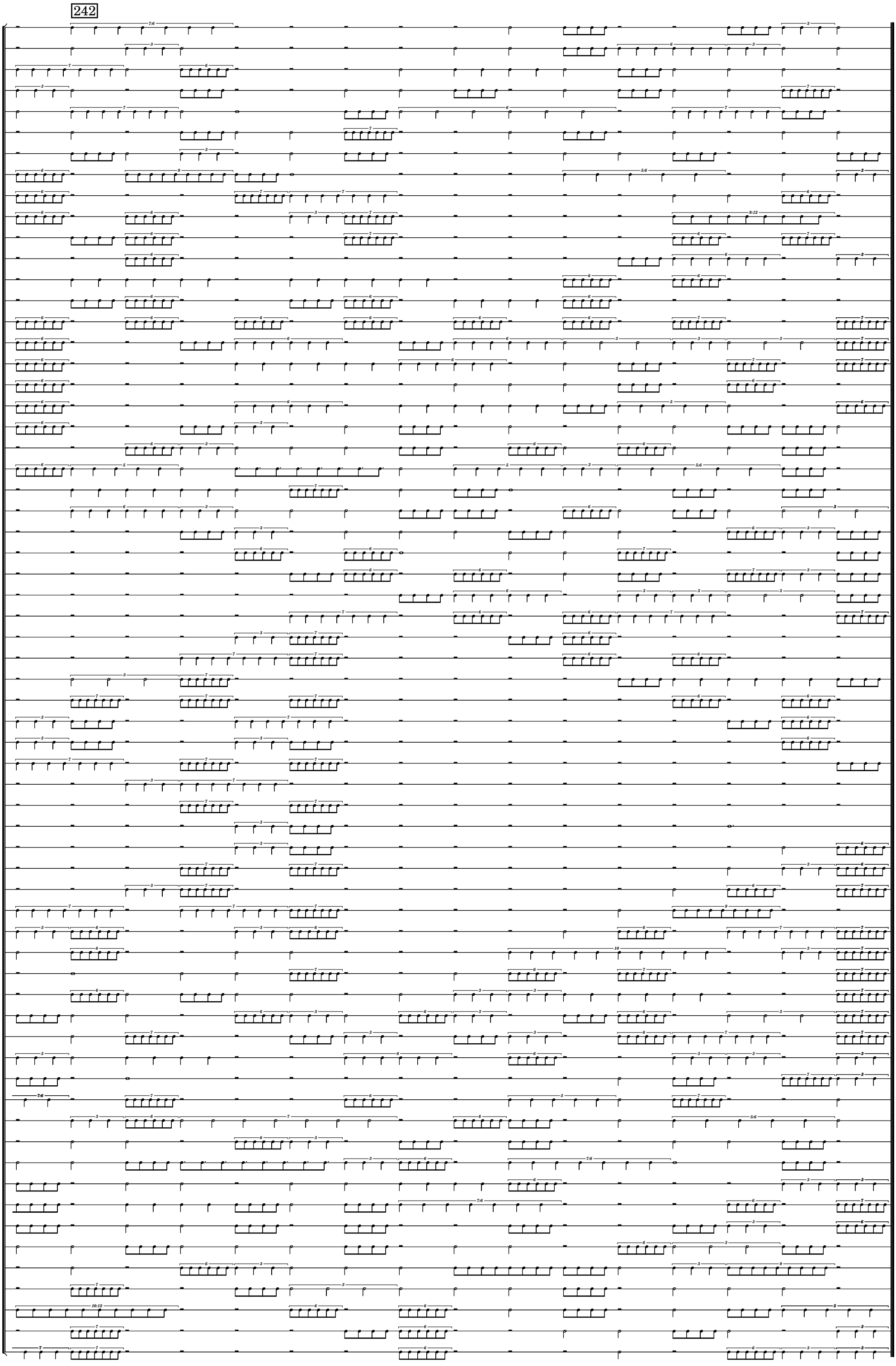
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