penrose

from a history of the domino problem for 4 to 6 sustaining instruments

The ensemble can play any 4 or more parts (preferably as many as possible) and any 8 or more adjacent sections. The ensemble can explore replacing pitches of one of the outer parts with various non-pitched percussion instruments with relatively long decays.

The piece should feel rather tranquil with a relatively constant dynamic throughout the piece. Parts with a higher temporal density at any given point should rise slightly above the rest of the ensemble. This sense of phrasing should come out naturally based on the temporal density alone, but can be further articulated by the performers applying a subtle swell over sequences of notes with relatively shorter durations. As a result, each section should be heard as a series of undulations / breaths. Performers may also occasionally omit or cut short a note in order to breathe or give a sense of phrasing.

Pitches can be transposed by an octave if necessary while maintaining relatively distinct registers among the parts to the extent possible. The pitches of the piece are derived from a rational tuning systems. The notes in the score may be interpreted to the nearest quarter-tone (as written), or preferably with the following cent deviations given from the nearest pitch in 24-tone equal temperament.



*This piece is part of a large-scale performance-installation titled a history of the domino problem. It may be played alone or alongside other pieces from a history of the domino problem. Instructions are given in the score detailing the superordinate, large-scale work.

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(schloss solitude, stuttgart and calle monclova 62, mexico city; 2018-19)





























































































































