

kari-culik

from *a history of the domino problem*

for sustaining instruments and noise / percussion

The piece consists of a set of ‘ensemble’ instruments notated in the top staff group along with a bass part and a noise / percussion part notated in the bottom staff group. At least 3 of the ensemble parts should be performed (but preferably all). Each of the ensemble parts span several octaves. To the extent possible, each pitch should be played in the written register. If a single instrument cannot cover the entire range, the part may be played by two instruments. Another option is to transpose or omit notes that are out of range while maintaining a generally open registral spacing and ensuring that the piece does not feel too sparse / empty. Each ensemble part should be as distinct in timbre as possible.

The ensemble can play any 4 or more adjacent sections. If the ensemble starts after the first section (the 2nd through 7th sections), the performers should ignore that the note is tied from a note in the previous measure (the last measure of the previous section). If ending before the final section (the 4th through 9th sections), the performers should ignore that the note is tied to a note in the following measure (the first measure of the following section).

Each note of the ensemble parts should have a dynamic curve as shown in the plot below entering and exiting as softly as possible with a peak dynamic between mezzo-piano and mezzo-forte (as such, the piece should feel relatively soft and tranquil throughout).



Each tone of the bass part should have a more defined, consistent onset that then decays throughout the rest of the tone duration. That is, the duration of the onset is not defined by the length of the tone as with the dynamic curve of the ensemble parts.

Each line of the noise part should be interpreted as different registers of noise (e.g. a relatively lower noise, and a relatively high noise). The noise should crescendo throughout the duration of the written note to a peak dynamic still below the general peak dynamic of the ensemble. At the end of the written duration of the note, the tone can be allowed to decay naturally or decrescendo over a period of a few seconds. Therefore, each line will need to be played on a different instrument. A suitable example would be tremolos on two different symbols with different noise registers.

*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.

kari-culik
from a history of the domino the problem

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

3/4 = 40-50 4/4 2/4 7/8 3/4

ensemble 1
ensemble 2
ensemble 3
ensemble 4
ensemble 5
bass
noise
1

11 2/4 3/4 3/8 3/4 7/8 3/4 7/8 3/4

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

(kari-culik)

② 3/4 1/4 2/4 7/8 4/4 3/4 4/4 1/4 2/4 7/8 4/4

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

③ 4/4 3/4 5/8 3/4 5/8 7/8 3/4 2/4 1/4 4/4

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

2

(kari-culik)

④ 4/4 2/4 3/4 7/8 4/4 3/4 1/4 7/8

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

⑤ 7/8 3/4 5/8 4/4 5/8 4/4 7/8 3/8 7/8 3/4

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

(kari-culik)

64

3/4 3/8 2/4 3/4 3/8 3/4 5/8 2/4 3/4 7/8

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

3

76

7/8 3/4 1/4 7/8 3/4 2/4 3/4 7/8 2/4 3/8 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

87

2/4 3/8 3/4 7/8 3/8 7/8 3/4 5/8 2/4 3/4 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

4

99

4/4 7/8 3/4 1/4 3/8 4/4 1/4 7/8 4/4 2/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

109

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{4}$

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

122

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{3}{4}$

ens. 1
ens. 2
ens. 3
ens. 4
ens. 5
bass
noise

5

131

3/4 4/4 7/8 4/4 7/8 5/8 4/4 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

140

4/4 7/8 4/4 7/8 3/4 3/8 4/4 7/8 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

149

3/4 2/4 3/8 3/4 4/4 1/4 2/4 3/4 1/4 3/4 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

161

4/4 5/8 3/4 4/4 2/4 7/8 2/4 7/8 5/8 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

6

172

3/4 5/8 3/4 3/8 4/4 7/8 4/4 7/8 5/8 4/4 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

182

3/4 7/8 4/4 3/4 1/4 4/4 3/4 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

192

$\frac{4}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

7

202

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{4}{4}$

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

214

4/4 5/8 3/4 2/4 3/8 3/4 3/8 3/4 7/8 4/4 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

225

3/4 7/8 2/4 3/4 7/8 5/8 7/8 5/8 1/4 3/4 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

236

$\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

246

$\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{5}{8}$

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

257

3/4 3/4 3/4 3/4 2/4 3/4 3/4 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

9

268

7/8 3/4 2/4 1/4 5/8 4/4 7/8 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

(kari-culik)

278

4/4 7/8 3/4 2/4 3/4 7/8 3/4 3/8 4/4 3/4 2/4 4/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

289

4/4 2/4 7/8 3/4 2/4 5/8 3/4 2/4 4/4 7/8 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

10

(kari-culik)

300

3/4 3/8 7/8 3/4 7/8 4/4 3/4 7/8 3/4

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise

310

3/4 2/4 3/4 7/8 2/4 5/8 7/8 4/4 5/8

ens. 1

ens. 2

ens. 3

ens. 4

ens. 5

bass

noise