Peter McKenzie Armstrong

11/8

for autopiano

Opus 24

Second Edition

Edition Ottaviano Petrucci

NOTES

2nd Edition:

This revision consists entirely in the addition of articulation indications, specifically, *legato* slurs. Within a slur: every note except the last is to be connected to the next; the last is instead to be curtailed, as are all non−slurred notes, to produce an articulative silence before the next event. All slurs are here positioned according to melodic direction − below ascents, above descents.

There are several articulation schemes. In the upper section of pages 1,3,4,5,7: for any three successive notes X Y Z, if interval Y−Z continues in the X−Y interval direction, then X is slurred to Y; otherwise not. In the lower section slurs parallel interval direction as follows: on pages 1 3 5 7, upward−vs−downward slurrings alternate by rest−delimited subsections; on page 2 the slurred intervals ascend; on page 6 they descend. Overall, three sections have no slurring.

On the chance that parts of this work may tempt human pianists, I should note that the sustain pedal will be needed to realize some connections (as the slurs contain up to five wide intervals). Please ensure that slur−end pedal release is prompt enough to yield a perceptible detachment.

Tempo values are c/o *Rosegarden.* Audio is realized via *Pianoteq*'s "D4 Pointillist" instrument.

− PMA (2022)

1st Edition:

Interpreting the 2016 election to spell the end of our democracy if not as well that of civilization and of the planet itself to boot, I have thought to concoct some music befitting the occasion.

As it happens, Leonardo Bonacci's rabbit−laden integer series (whose each next term sums the just−prior two), if constrained by modulus 887, yields a closed cycle of <Guess how many!> members. Breakdown by numbers of members, here with the upper lines in J−language syntax, looks as follows:

```
  +/ (3,4,3,4,3,4,3) * 37
+ +/ (3,4,3,4,3,4,3) * 37
─────────────────────────
=              1776
```

Intending the cycle as a departure point for pitch assignment, but with a pitch vocabulary limited to ~88 (hardly 887) keys, I imposed secondary modular constraints, providing workable 1−to−7−octave ranges in turn variously transposed. (Through this process the original source cycle as a recognizable entity evaporated.)

Committing to a single−line progression and locking durations at one value here provided the basis for a *perpetuum mobile* movement (nearly − there are rests) whose event count total (including rests) would indeed match the above quoted.

There evolved all told ca 4 dozen 37−event measures grouped alternately in 3s or 4s. Each measure grouping is headed by indications for its range in octaves (Span), its octave trans−position from keyboard center (Up/Dn), and its MM setting (with invisible pauses, 1 tick per 4 events). Speeds relate geometrically to ensure proportional contrasts, which dynamics are gauged to parallel.

The rests, replacing what would otherwise be immediate pitch repetitions, are meant in their senseless irregularity to spoil listener expectation of continuity or "flow".

The audio accompanying this score was generated by the composer via *Rosegarden* and *Pianoteq*'s "D4 Super Tonk" instrument.

− PMA (2016)

Duration: 6'15"

in memoriam Conlon Nancarrow

11/8

for autopiano

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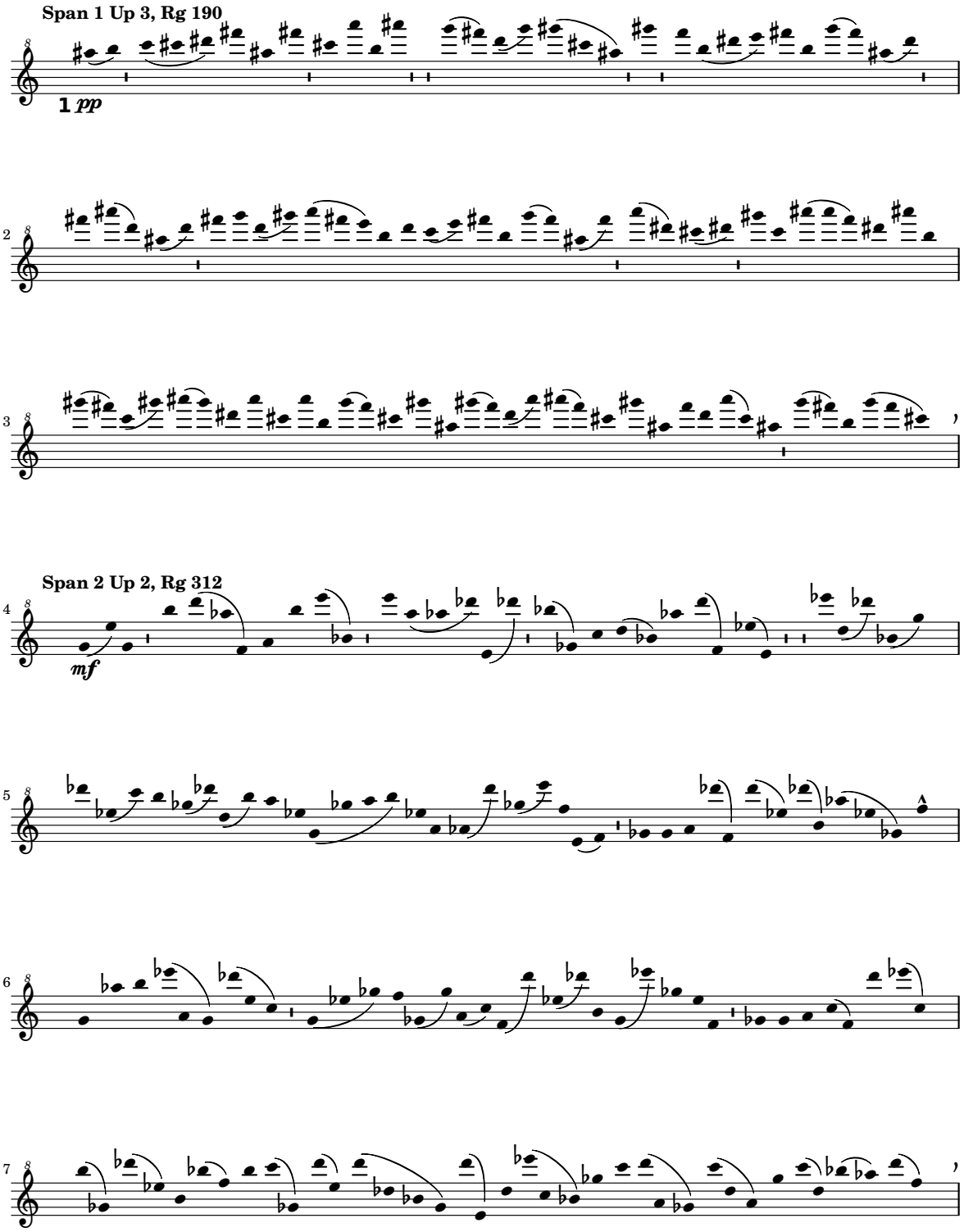
Opus 24 (2016)



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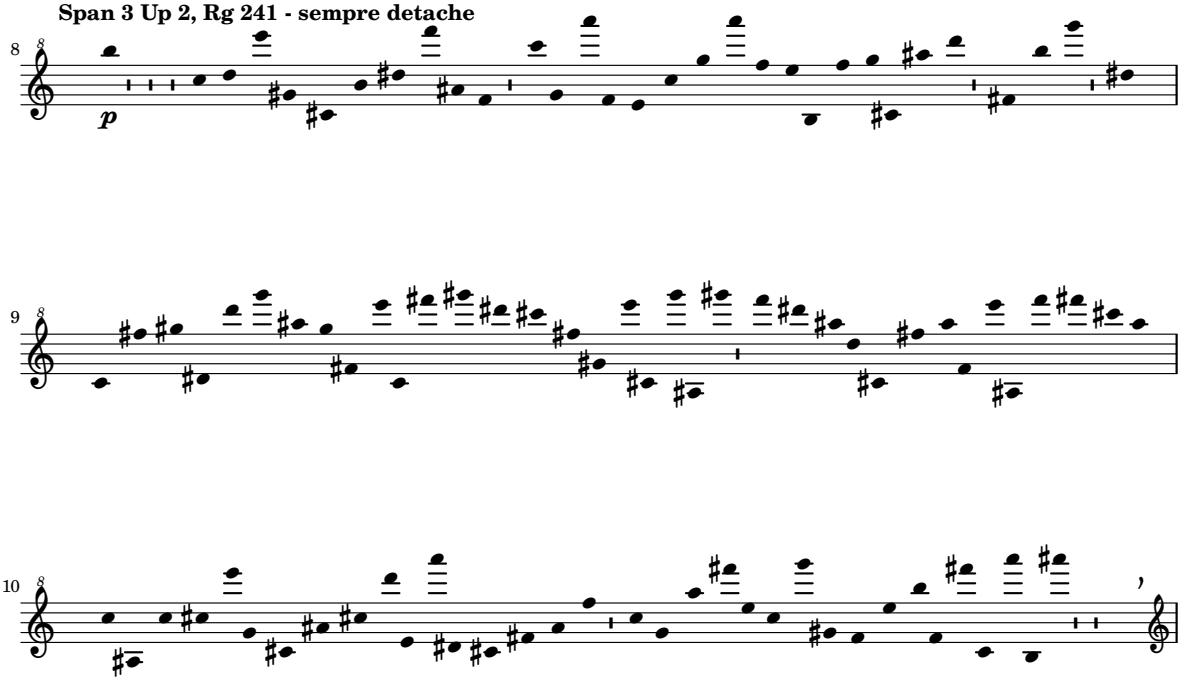
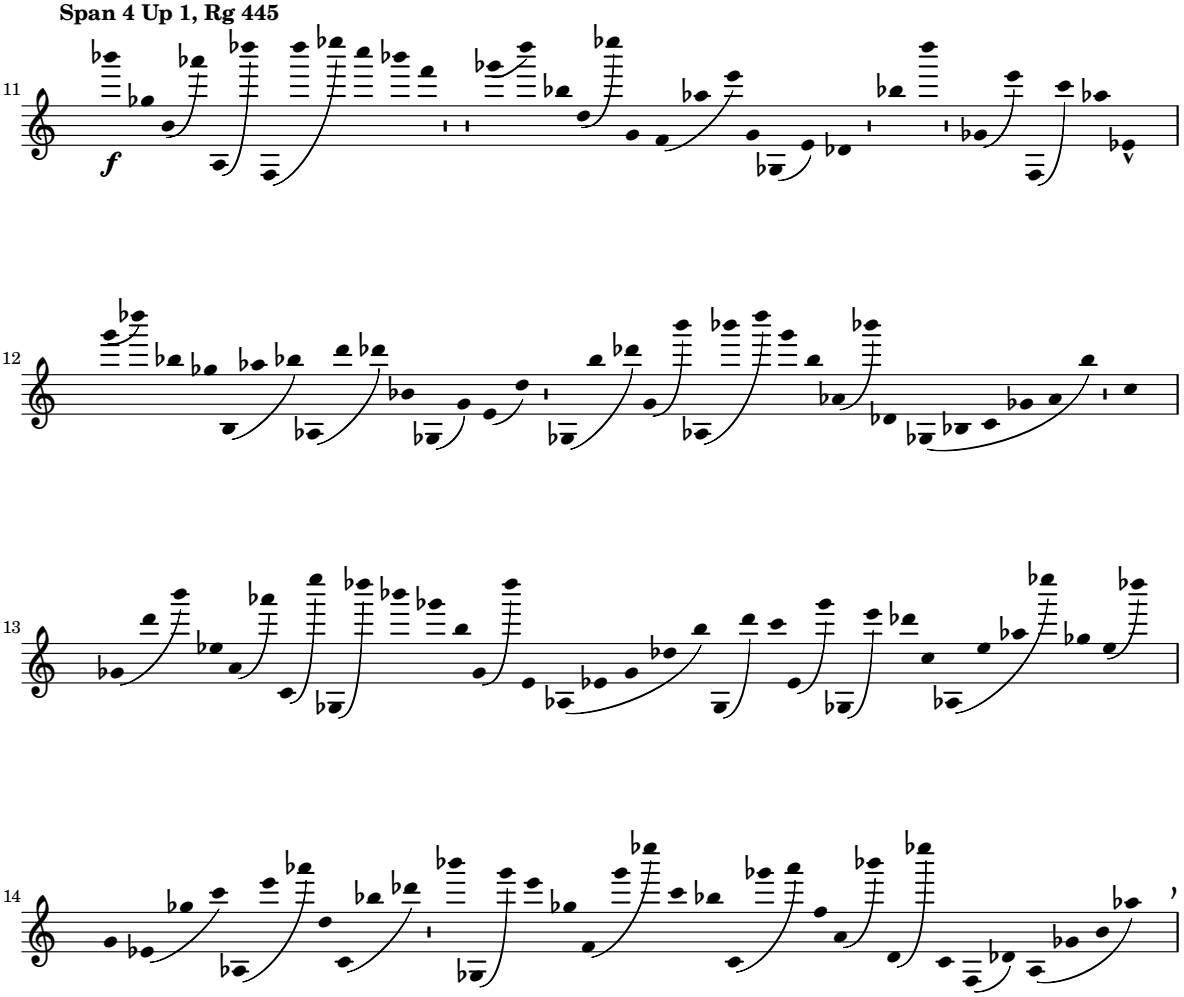
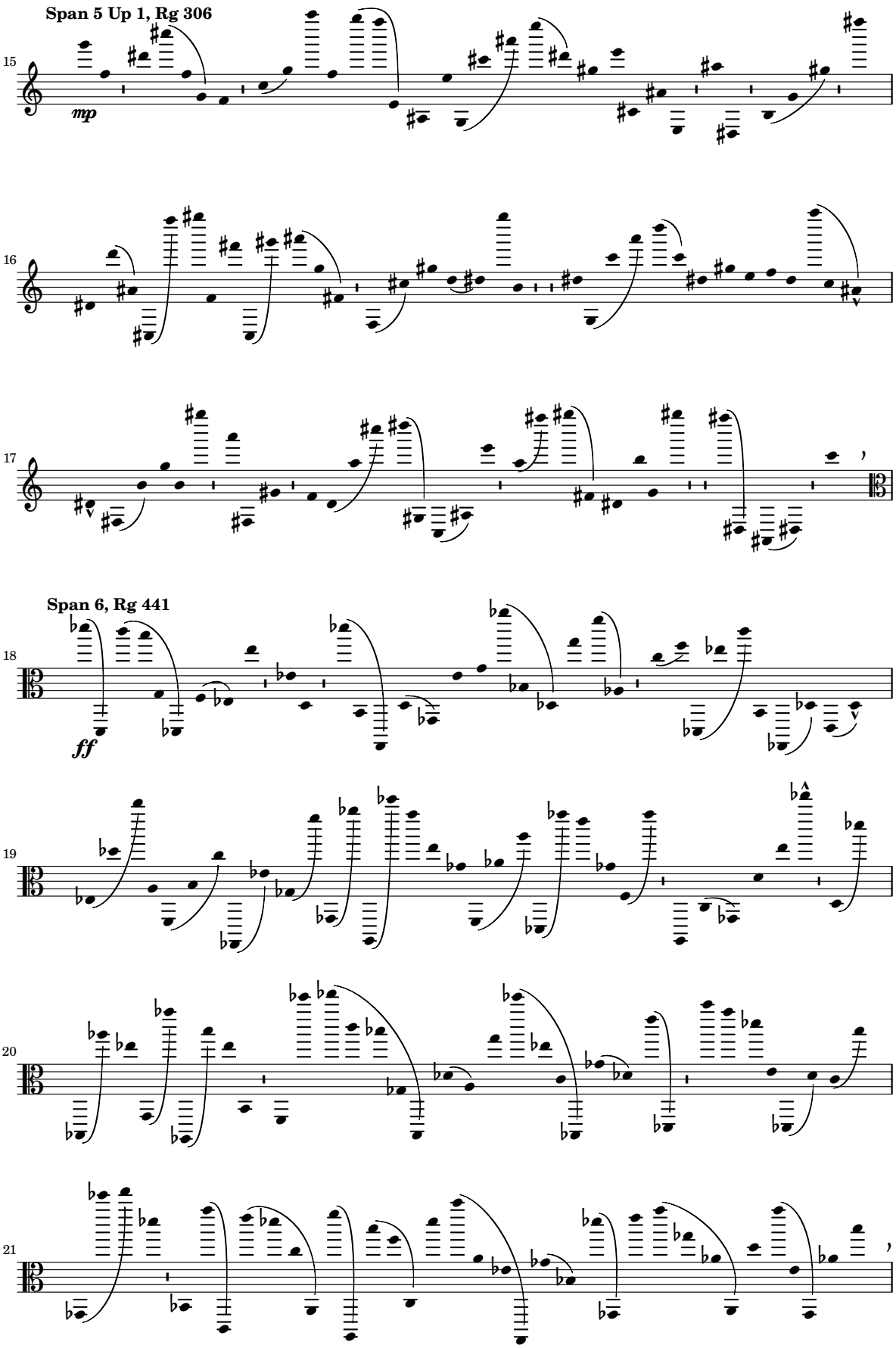
Span 3 Up 2, Rg 241 - sempre detache

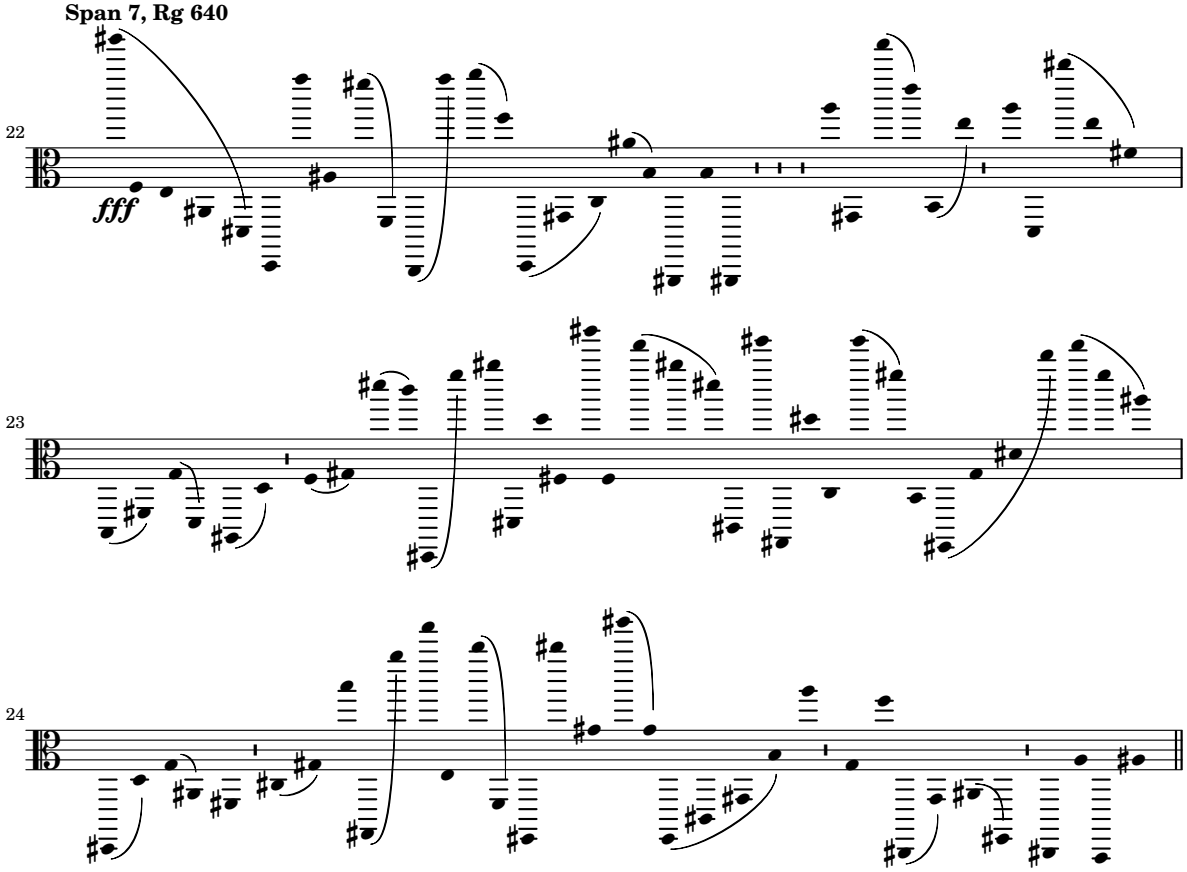


Span 4 Up 1, Rg 445

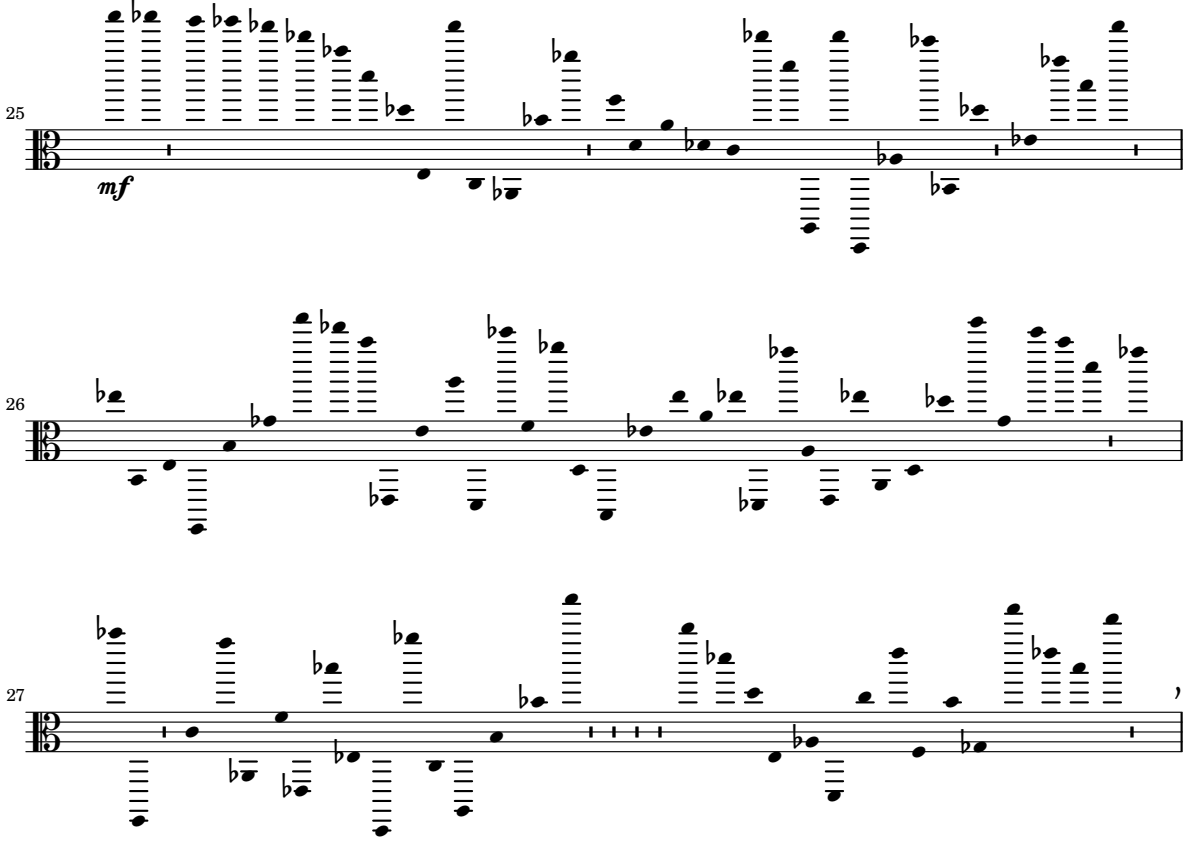



Span 5 Up 1, Rg 306
15
mp
16
17
Span 6, Rg 441
18
ff
19
20
21

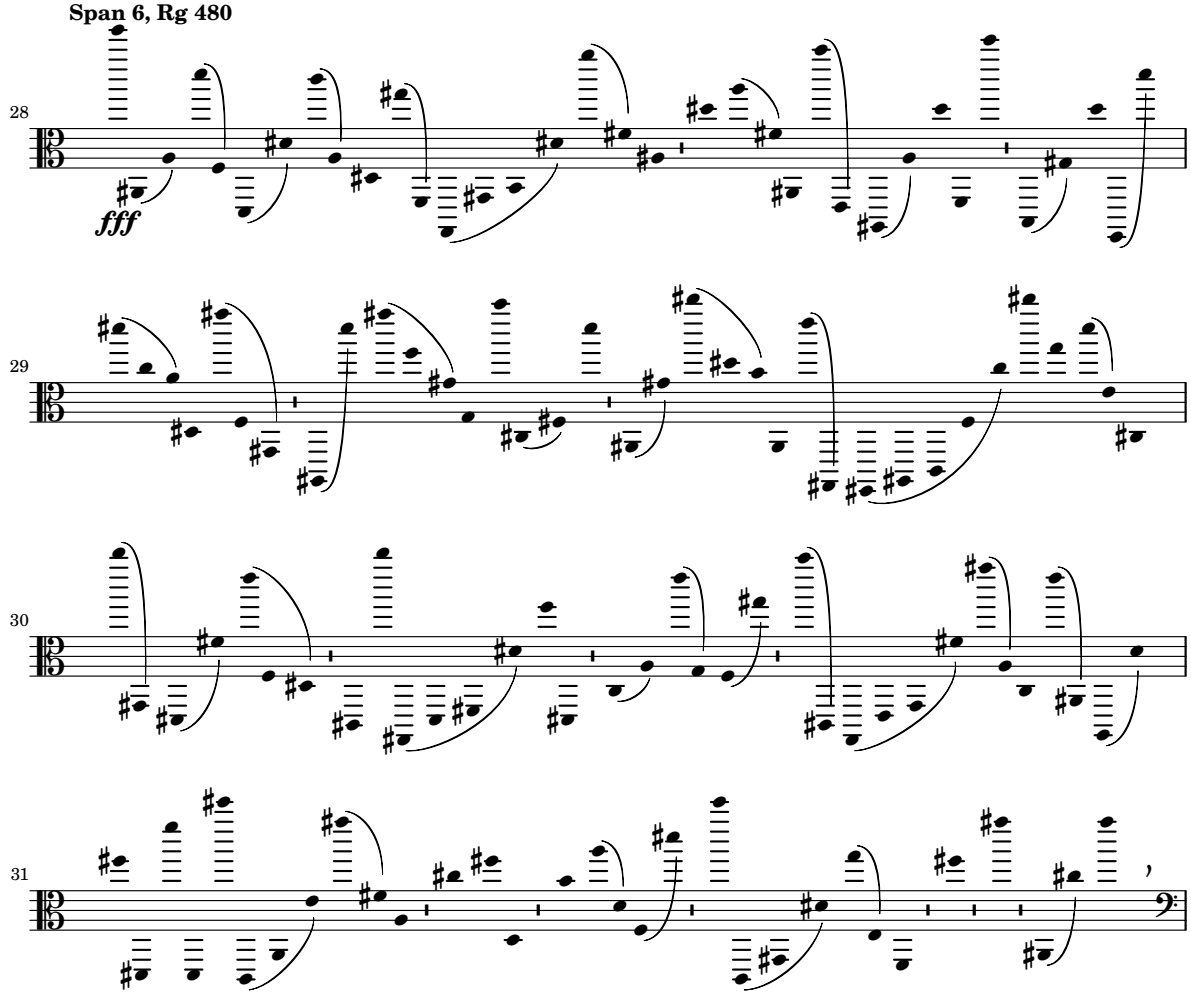
Span 7, Rg 640



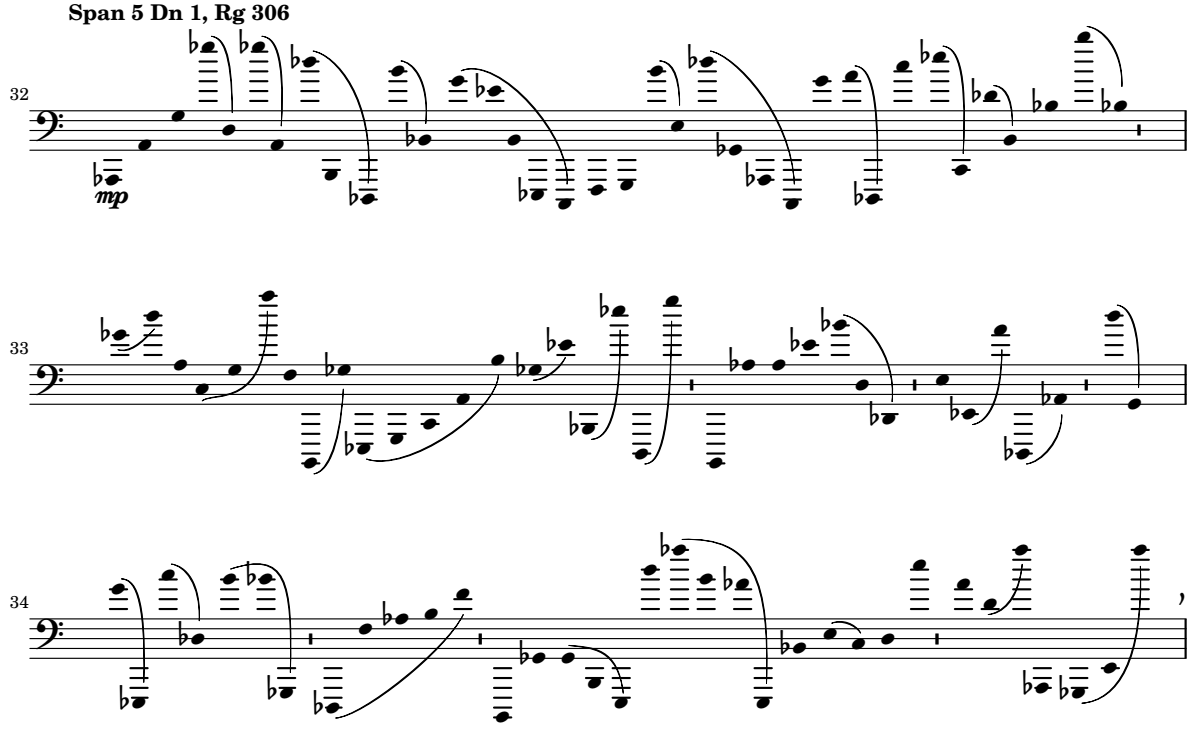
Span 7, Rg 351 - sempre detache



Span 6, Rg 480



Span 5 Dn 1, Rg 306



Span 4 Dn 1, Rg 441 - sempre detache

35

ff

36

37

38

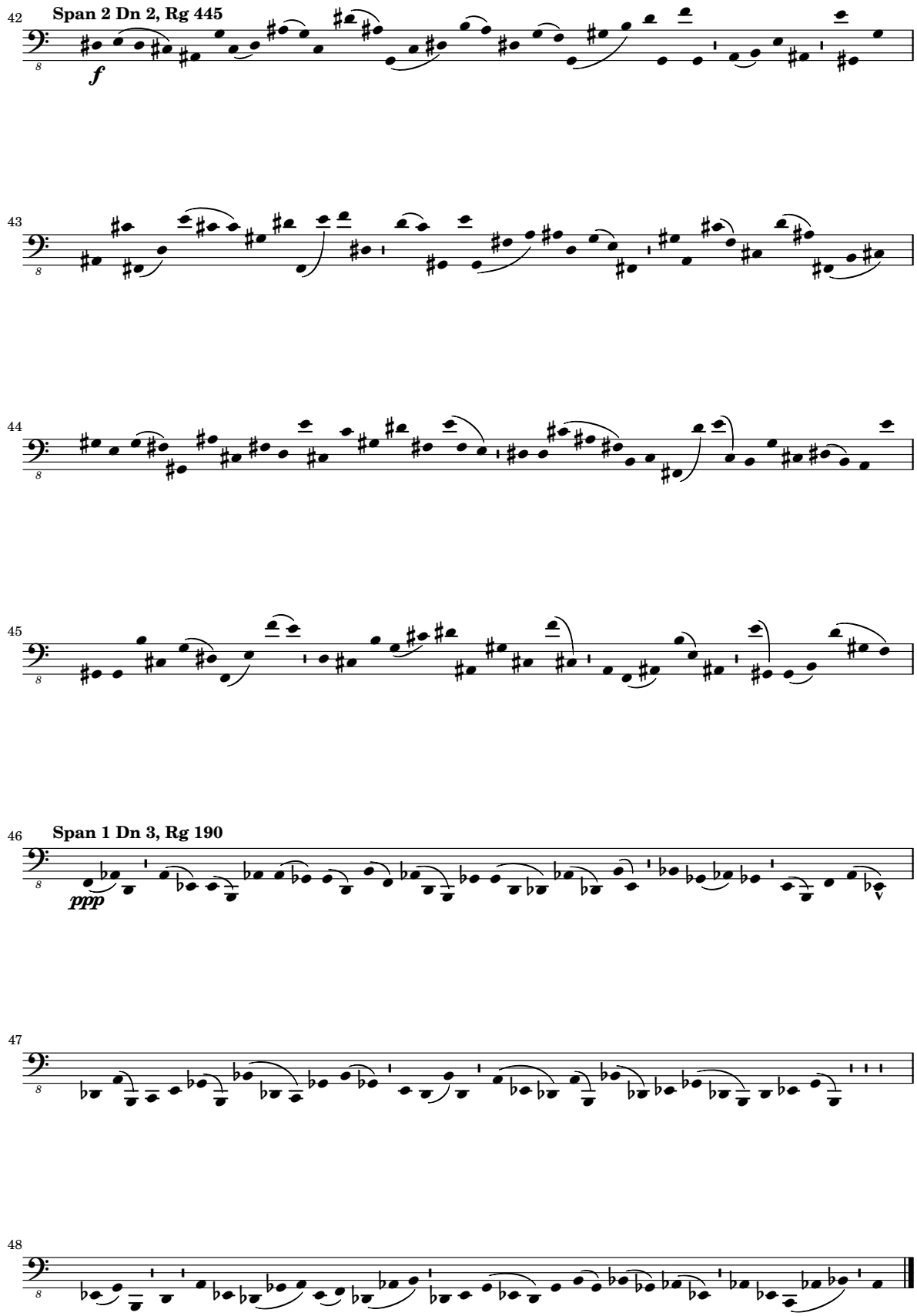
Span 3 Dn 2, Rg 241

39

p

40

41


42
Span 2 Dn 2, Rg 445
f
43
44
45
46
Span 1 Dn 3, Rg 190
ppp
47
48