Chronotope DDMMYYYY

for solo piano

David Pocknee

Chronotope DDMMYYYY

for my brother, who came up with the idea of a dot-to-dot music piece.

for solo piano

Instructions for Performer:

This is an algorithmically generated work.
A new score will be generated for each performance.
No score can be used more than once.
If you would like to perform this work, please contact the composer for a unique score.

In this work a series of numbered chords are arranged randomly and out-of-order on sheet(s) of paper.
Over the page is an example score.
The performer must start by playing the chord numbered "1".
This chord must be held until they find the chord "2".
Upon finding chord "2" they immediately stop playing chord "1" and play chord "2".
They continue in this manner, holding down the last chord they found until they find the chord numbered sequentially higher.

The idea behind the piece is that all the durations are based around the time it takes the performer to find the next chord.
For this reason, the score should not be seen by the performer before the moment of performance to prevent memorization of the order.
For the same reason, any score can only be used once – each performance should use a new score, specifically generated by the composer for the occasion.

Dynamics:
No dynamics are given in the score.
There are several options of which dynamics to use in this piece, the piece can be played in several versions:

Wandelweiser Version – all chords should be played as quiet as possible.
First Hague School Version – all chords should be played as loud as possible.
Romantic Version – the dynamics of each chord should be played according to the inner-soul of the performer.
Cage Version - the i-ching is cast to decide on the dynamics for each chord.
Boulez Version – the dynamic series from *Structures* is used.
Mezzo Forte Version – all chords should be played *mf*.
Pixies Version - quietquietquietLOUDLOUDLOUDquietquietquietLOUDLOUDquietquietquiet etc.

Instructions for Composer:

Dear David,
you are incredibly forgetful. Here is how this piece works:

There is a Max/MSP patch entitled *Chronotope* or somesuch. This must be run until as many chords as you need have been generated.

Then copy all of the text from the textbox at the bottom of the patch, paste it into a new text file and name it with a .fms extension, and run the whole thing through FOMUS, outputting it as a lilypond file.

Then, open up the lilypond file in a text editor and add the following to the end of the file:

```
\layout {
    \context {
      \Staff
    \override MultiMeasureRest #'transparent = ##t
     \override MultiMeasureRestNumber #'transparent = ##t
     \override MultiMeasureRestText #'transparent = ##t
          \override BarLine #'break-visibility = #'#(#f #f #f)
      \remove "Time_signature_engraver"

    }
    \context {
      \Score
      \remove "Bar_number_engraver"
    }
  }
```

This will remove barlines, numbers etc. Then save the file and run it through lilypond to convert it into a pdf.

You should ask any performers who request a score from you how long they want the piece to be (which will determine the number of chords), and how dense they want it to be (the more dense the notation is, the sparser the result as it takes longer to find each chord).

Thanks,

David