Nostalgic Patterns

For piano, percussion, and
2-10 winds/strings/voices

My little ditty celebrating the heyday of popularity of pulse-driven minimalism. Open form structure to create kaleidoscopic phrases and metric interplay.

Performance Instructions

•	There is no score, but three parts: piano, percussion, instruments/voices.

•	The percussionist starts and establishes a pulse which all musicians share and endeavor to stay locked into. Each musician begins independently when ready. Phrase patterns may begin on any eighth-note of a percussion pattern and because of subsequent irregular and different phrases, there is no collective sense of "one".

•	Each player chooses an order in which to play the phrases in one's part (the instrumental/voices part has 10 phrases labeled A-J, the piano part has 20 phrases labeled A-T). These are numbered by the player 1-10 or 1-20, not necessarily in the order in which they appear on the page.

•	Instruments/voices will perform their cycle of 10 phrases TWICE, and pre-determine the number of repetitions of a phrase as a prime number between 3-9; the number of phrase repetitions may be different in each of the two cycles. (For instance, one could play the phrase on the top line as phrase #1 in each of the two cycles, but repeat it 3 times the first cycle and 5 times the second cycle).

•	The pianist plays the 20 phrases only once, but pre-determines the number of repetitions of a phrase as a prime number between 3-9.

•	Rests at the end of or between phrases are to be avoided. Once a player begins, one's part should proceed as much as possible without stopping.

•	This much has been composed. Volume, energy, and shaping are for each group to consider and evolve. Instruments and voices may transpose the octave in which a phrase is played but must do so only at a phrase beginning and maintain it until a new phrase beginning. Piano should use sostenuto pedal generously.

•	The ending is to be determined by each group. Each player should choose a "vamp" phrase to signal that one has finished cycling one's phrases, and should play until all have reached their "vamp" phrase (these should be pre-determined and recognizable through rehearsal). An ending for all together may be cued or players may drop out one by one. Each group is encouraged to find an appropriate way to end, and to consider the possibilities created by different combinations of phrases.

For Janet Axelrod and
The New Renaissance Chamber Artists

John Kennedy
NYC • April, 1995