

Paul Burnell

The Count of Multiple Choices

2019

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The Count of Multiple Choices

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Composed 2019

Flexible scoring - for any number of performers.

The piece consists of a sequence of numbers, all 2s and 3s. The performers count out each of the numbers in the following way: 12312121231212... etc., and speak and/or play in unison in a regular fashion.

The score is presented in two versions on two separate pages - a basic version without specific guidance regarding musical interpretation, and a version with interpretation suggestions and where more than five repetitions of a number are indicated in smaller superscript text.

Programme note:

'The Count of Multiple Choices' was originally devised for the London CoMA Ensemble in February 2019 as an exercise in irregular time signatures. The piece was first performed by the East London Community Band: Premier Ensemble, Directed by Jonathan Ticher, on 5 April 2019 at St Dunstan's Church, Stepney, London.

The score consists of a sequence of seventy-six numbers (the numbers 2 and 3) and the performers are asked to devise a musical interpretation. Interpretation suggestions are given which the performers can choose to observe or alternately choose to devise something new.

The Count of Multiple Choices

For performers

Paul Burnell

Count out each of the numbers in the following way: 12312121231212... etc.

Speak and/or play in rhythmic unison in a regular fashion.

Devise a musical interpretation.

3 2 2 3 2 2 3 2 3 2 3 2 2 3 2 2 3 3 3

3 2 3 2 3 2 2 2 2 2 2 2 2 3 3 3 3 3 3

2 2 3 2 2 2 2 3 2 2 2 2 3 2 2 2 2 3 3

3 3 3 2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 2

The Count of Multiple Choices

For performers

Paul Burnell

Count out each of the numbers in the following way: 12312121231212... etc.

Speak and/or play in rhythmic unison in a regular fashion.

Devise a musical interpretation.*

More than five repetitions of a number are indicated in smaller superscript text.

3 2 2 3 2 2 3 2 3 2 3 2 2 3 2 2 3 3 3

3 2 3 2 3 2¹ 2² 2³ 2⁴ 2⁵ 2⁶ 2⁷ 2⁸ 2 3 3 3 3 3 3

2 2 3 2 2 2 2 3 2 2 2 2 3 2 2 2 2 3 3

3 3 3 2¹ 2² 2³ 2⁴ 2⁵ 2⁶ 2 3 3 2¹ 2² 2³ 2⁴ 2⁵ 2⁶ 3 2

*Some suggestions for musical interpretation:

- A. Speak the numbers: "12312121231212..." etc.
- B. Speak 'multiple' for threes and 'choices' for twos, or 'kangaroo' for threes and 'tiger' for twos
- C. Threes any low pitch and twos any high pitch, or falling notes for threes and repeated notes for twos
- D. All very loud or all very soft, or threes loud and twos soft
- E. Perform with a fast tempo, or a slow tempo, or some lines with a gradual accelerando or rallentando
- F. Some don't play threes, or some don't play twos, or some silent for a whole line
- G. Where twos come in groups perform only the first of the group
- H. Some lines suddenly loud or soft, or some lines with an overall crescendo or diminuendo
- I. Threes with an extended technique, twos with an ordinary technique
- J. Clap on threes and stamp on twos
- K. Perform in a 'dramatic' way, or in a monotonous way, or spiky/staccato, or smooth/legato
- L. Perform with a 'ghostly' sound, or with a distorted sound, or with a gentle sound
- M. Play the whole thing more than once with contrasting interpretations as if separate movements
- N. The opposite of all of this, find a brand new way, et cetera (cetera et- et- cetera et- et-)

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