she is full of patience
for nine instruments

for jutta troch and besides

she is full of patience is a longer work that uses the idea of gradually filling time-spans, in a similar way to my *Ensembles of Note* (1998). However, in *she is full of patience*, each instrument, independently and asynchronously, has around 17 iterations of the *Ensembles of Note* process, that of accumulating events in some time-span over a number of repetitions.

Unlike *Ensembles of Note* (and some other recent pieces, including *9 events (quartet) for christian, doug, robert and me*; *10 strings (9 events);* and *Three Pieces for Trombone and Tuba*), *she is full of patience* is composed and notated by computer, using software written by composer to generate time-span and repeat structures, events, and a great many other things. Large-scale parameters, like density, rhythmic evenness (pulse), number of repeats, register and a number of other things, are used in common by all of the instruments —while everyone follows a similar "path," they do it with freedom (in complex heterophony). Harmonically, the piece is a modulation between two harmonic series, but equal-tempered and more flexibly tuned instruments play different roles in this harmonic form.

LP
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