Strata Tempora – for Soundings UBC 2020

Instrumentation: Carillon (two-manual keyboard), eight brass players.

Score Notes:

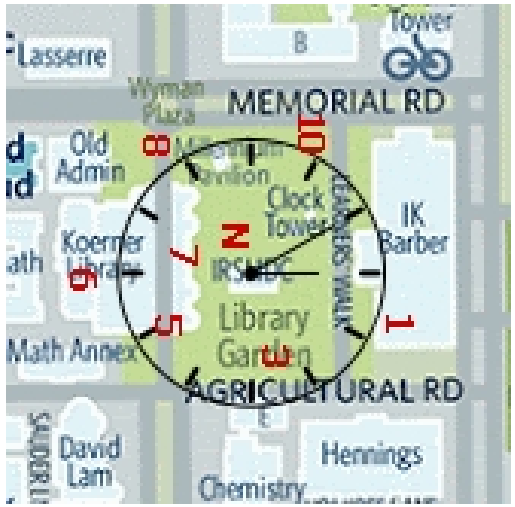
I wanted to present the physical elements of Olivia Whetung's *Strata* using sound. The slow-changing harmonies are meant to represent the colour blocks that the beading creates. Fugue subjects from Bach's Well-Tempered Clavier are presented out of their tonal context to symbolize the beads themselves. The opening Cs are to represent the six loops that hold Strata to the nail in the wall. The carillon drops out before the end, symbolizing the threads that continue to run even after all the beads have been strung.

For most of the piece, three sets of time coexist: the carillon playing in time, the ensemble interjecting in time, and the ensemble playing in unmetered time. For the players, the part they play is not dependant on their instrument, but rather, their position around the carillon. I wanted to deconstruct elements of the score through the juxtaposition of metered and unmetered time. Metered time and aleatoric elements coexist until the end of the piece, where the ensemble's fluidity emerges to the foreground.

The parts are distributed not by instrument type but based on the players' position around the region where the UBC Carillon is located. All brass players play off the full score, which is available in multiple transpositions.

In the score, the players are referred to as follows:

I - IKB (centre left)
III - Library Garden region
V - Region in front of Koerner Library (Main Mall)
VI - President's Balcony
VII - Balcony by IRSHDC
VIII - Region by Millennium Pavilion (Memorial Rd.)
X - Behind UBC Carillon (somewhere between the Carillon and Memorial Rd.)
N - Centre of Learner's Pavilion



Score layout and timing:

The Carillon player will have access to their part only. The brass players will have the carillon part notated in full, usually at the top of every page. The piece is to be played with a stopwatch. The music is to begin after a full minute has passed on the stopwatch. Because the players will be spread out over a large area, I suggest using a synchronized stopwatch, such as chronograph.io, on smartphones or similar devices. Make sure that the screen display is set so that the screen stays awake for the entire piece. Timestamps are given at the start of new systems or following textural changes and should be used to align larger gestures together.

Although the carillon always plays in time, for the others, there are two main types of textures in the piece: in time and senza misura. There are moments where these textures are happening simultaneously. The score employs cutaway staves to visually organize material and make it easier to follow. The stopwatch should help with alignment, but it is okay if there is some deviation with so much unmetered material. So long as gestures and entrances are more or less aligned, that is good enough. Try to align the gestures with the carillon part as much as possible, but do not be too concerned with ensemble unity. Although there are metre changes in the piece, each bar after the opening Cs in the carillon is 3 seconds long. From section b to the second last page, each page has 6 bars and is 18 seconds long.

Unwritten/implicit conventions:

- For any melodic material that a player is assigned, the player may choose to transpose that unit up or down one octave to better fit their instrument's range.

- In the senza misura section, play the cells unmeasured. Until section F, for notes with and without beams, follow sequence of notes exactly, e.g. (1:27) play E, F sharp, and B in that order.

- In the Senza misura section, a player may take breaks from playing to breathe, but the rest must not last longer than 3 seconds.

- The ensemble is expected to jump between their in time melodic fragments and the senza misura texture using the carillon part and/or the timestamps as reference.

- Melody fragments should be played in time relative to the Carillon part. Any part can read from the Melody staves, so players should note where their fragment is in context to the other fragments and to the carillon part.

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- The UBC carillon manuals can be set to any timbre setting that allows for the full range of the keyboards to be used. Timbre settings will be left to the player's discretion, but one timbre per manual (two timbres together) would be preferable.

Description of notation (in order of appearance):

1:27 – the eighth notes with the slash: play those three notes in that order moderately fast to very fast. The speed of the notes can fluctuate within that range.

1:27 – Empty notehead without stems: play those notes in that order at a moderate to slow speed. The speed of the notes can fluctuate within that range.

The bold line that is first seen in the third system and onwards indicates that the notated cell should be repeated.

1:45 – Dyads and chords in the ensemble: the player can choose whichever note they want to play within the chord. "div." is notated above chord as a reminder.

1:45 – Notes with ties and no second note: Hold for one breath. The end of the note is meant to be uncoordinated among the ensemble. "one breath" is notated above note as a reminder.

TACET is written after a senza misura section or phrase ends.

2:03 – Filled noteheads without stems: play those notes in that order at whatever speed. Notes should be articulated

2:03 – Dynamics in the box with a dash: play the cell within that dynamic range. The volume of the notes can fluctuate within that range.

3:00 – Eighth notes with breath marks: play with even rhythm at any moderate speed. The speed of the notes must not fluctuate during the gesture. Notes should be spaced and articulated.

3:21 – Dynamics in a box with a right arrow: start at the first dynamic level and end at the second dynamic level around XX seconds later.

3:54 – One-line staff with rhythms and key indication: The player should improvise a melodic fragment based on that rhythm and have the specified note be prominent in that fragment (does not have to be in that "key" per se).

5:00 – Black bar chord: play whatever note covering that range with any accidental.

5:39 – Filled noteheads without stems with a dotted slur: play those notes while playing other notes between them – think outlining a melody. Consistently return to notated notes but play additional notes in between.

After 5:39 – Eighth notes with slur and "like the carillon": play with even rhythm at any moderate speed. The gesture is meant to be reminiscent of the carillon motif. The speed of the notes must not fluctuate during the gesture.

Summary of sectional divisions:

Sections are divided by rehearsal markings, with double bar lines indicating notable changes in harmony or form.

Section A is the carillon's shining moment and sets the tone for the piece. The ensemble accompanies with two ostinati that end with a sustained chord.

Section B is a harmonic transition from the chord in section A to section C. The ensemble plays through the harmonic progression senza misura, occasionally playing a melodic fragment in time with the carillon. The in-time melodic fragments are notated in the top three staves, and labels indicate which player plays what. The fragments are fugue subjects from Bach's Well-Tempered Clavier.

Section C is a sort of reprise of section A with the new harmony. The ensemble has more presence here than in section A.

Section D is a sort of reprise of section B. There is more flexibility with pitch material in the melodic fragments, which ends will all players playing in time with the carillon.

Section E is a combination of the previous four sections.

Section F is the end of the piece for the carillon, but the other players continue for another minute. This section is highly uncoordinated but provides the harmonic resolution of the piece. Do not align quasi in time with beats or bar lines, just with the timestamp at the beginning of the systems. The "what time?" section is meant to be wholly unmetered, and the piece ends with no bar line.

Original score in C

Strata Tempora

Soundings UBC 2020

Athena Loredo
based on work by Olivia Whetung

1:00 ♩ = 60 **1:06**

Upper Man.
UBC Carillon
Lower Man.

f

section a

1:12 ♩. = 80

UBC Car.

mf *f*

1:27

UBC Car.

mp

SENZA MISURA

1:27

N, V, VII, X

pp *p* *mp*

I, III, VI, VII

pp *p* *mp*

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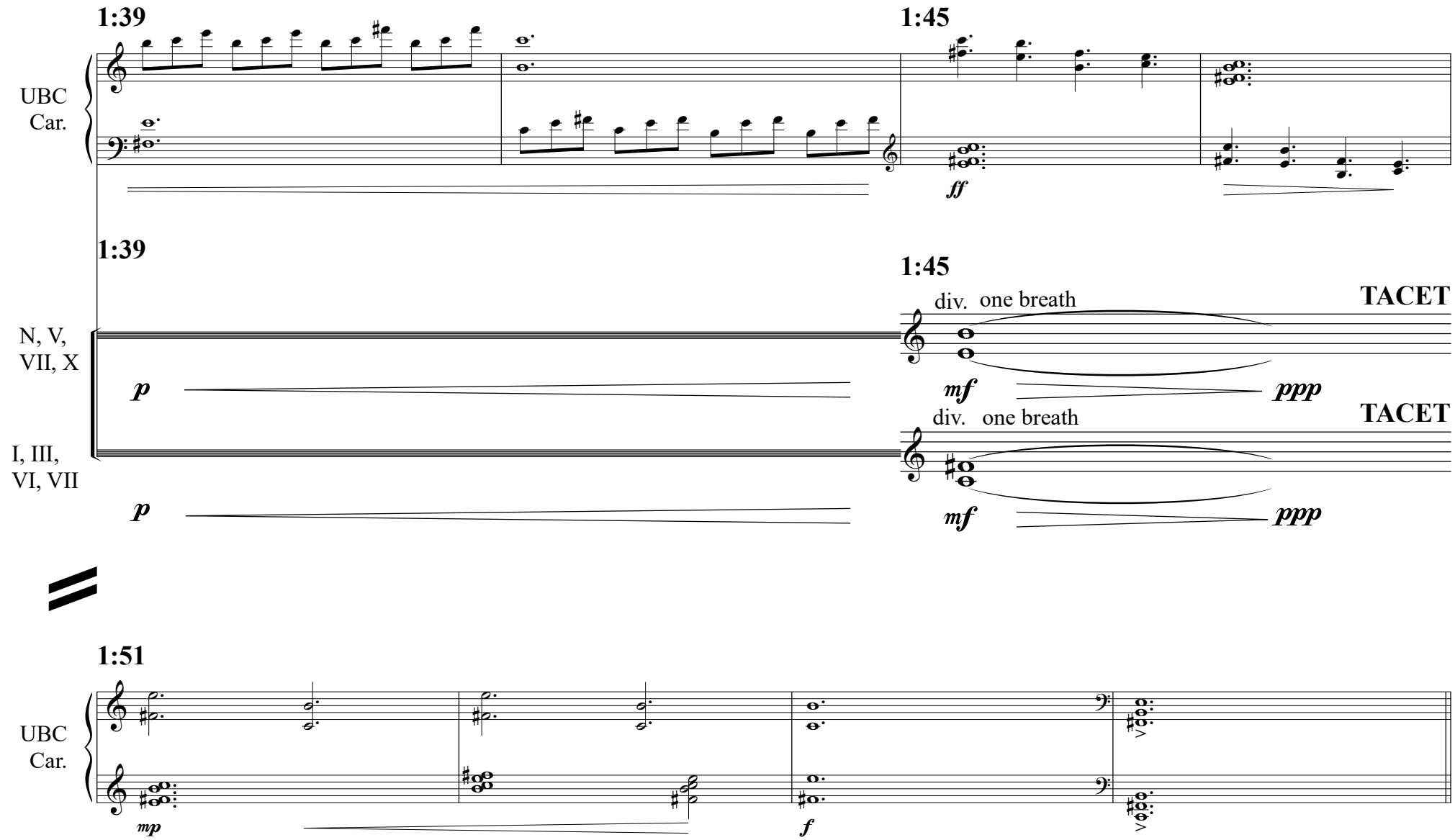
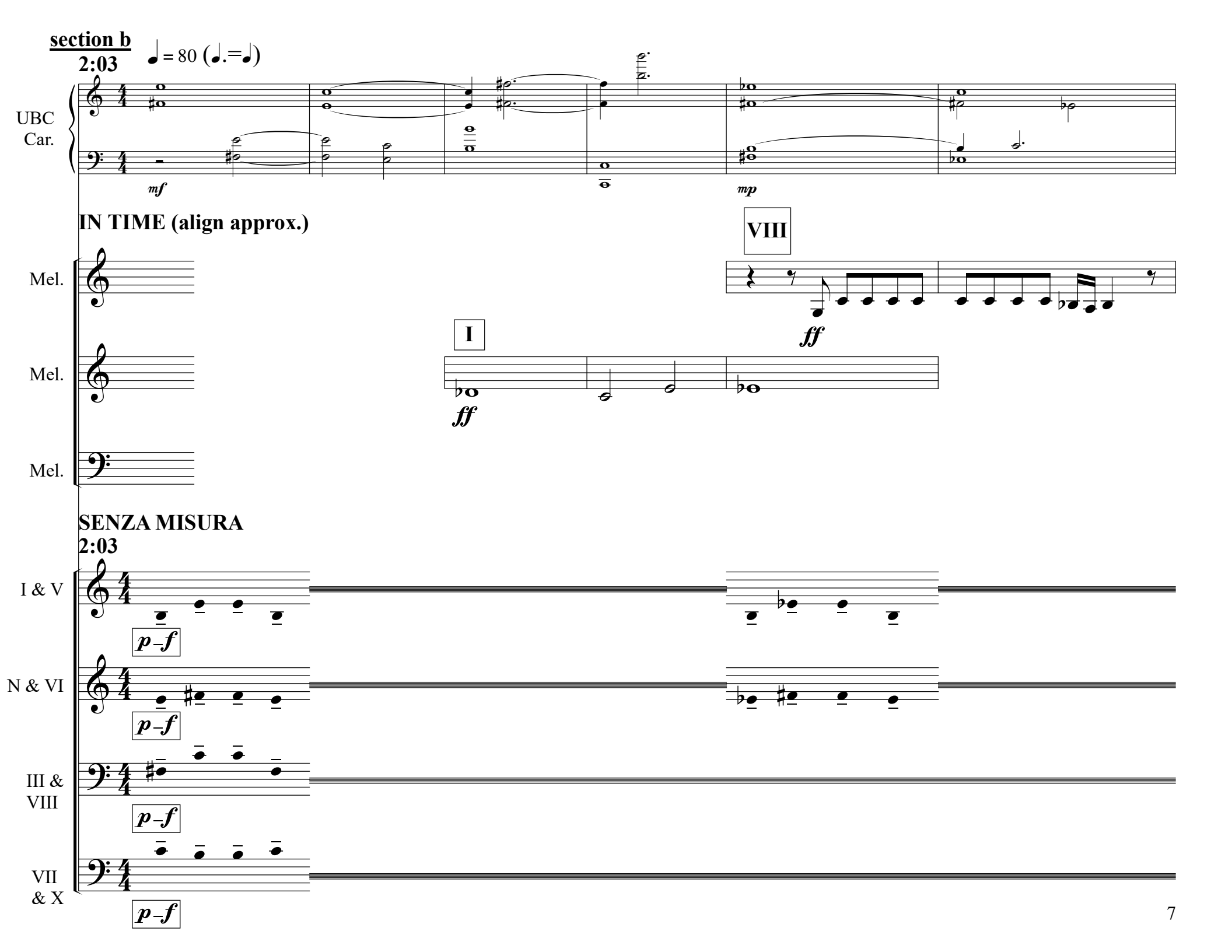
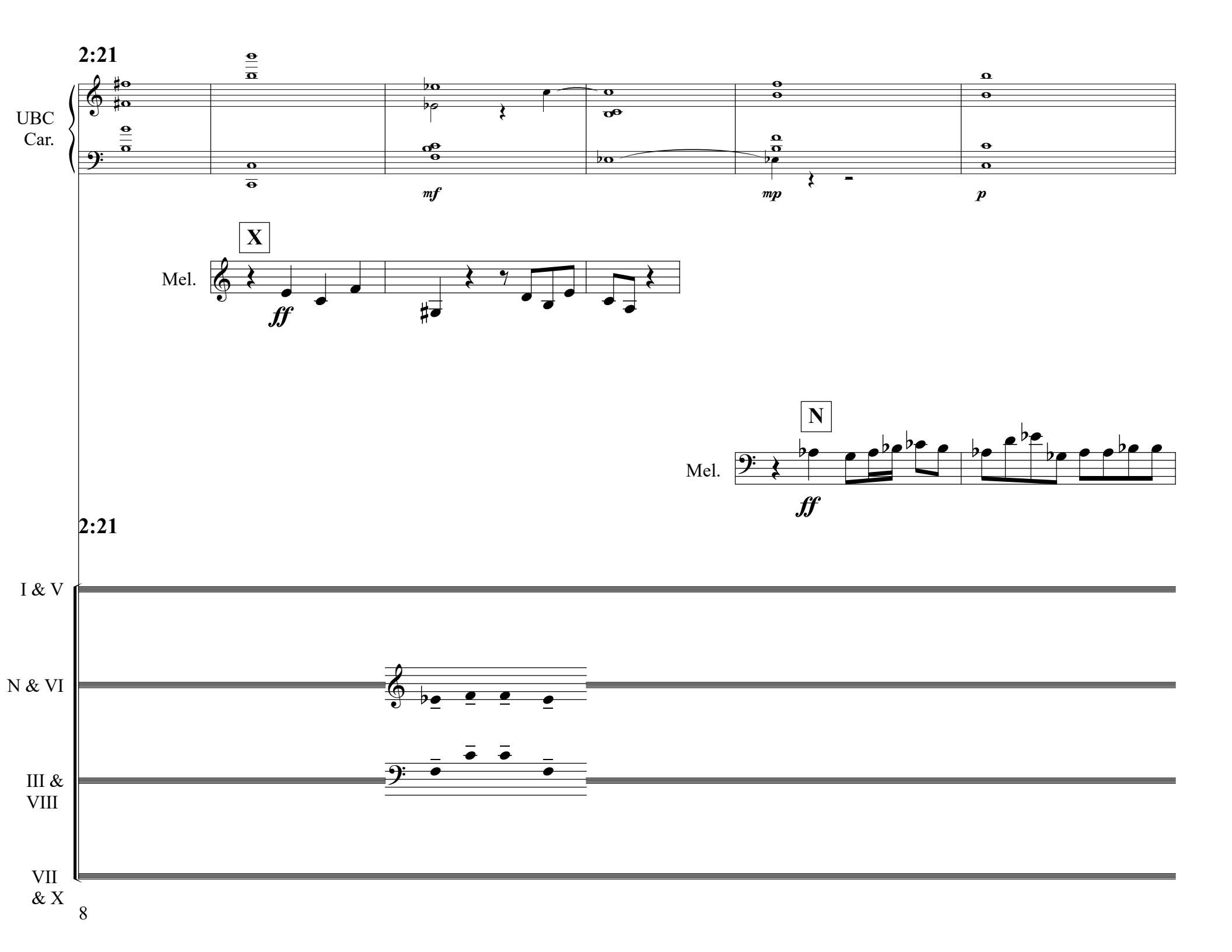
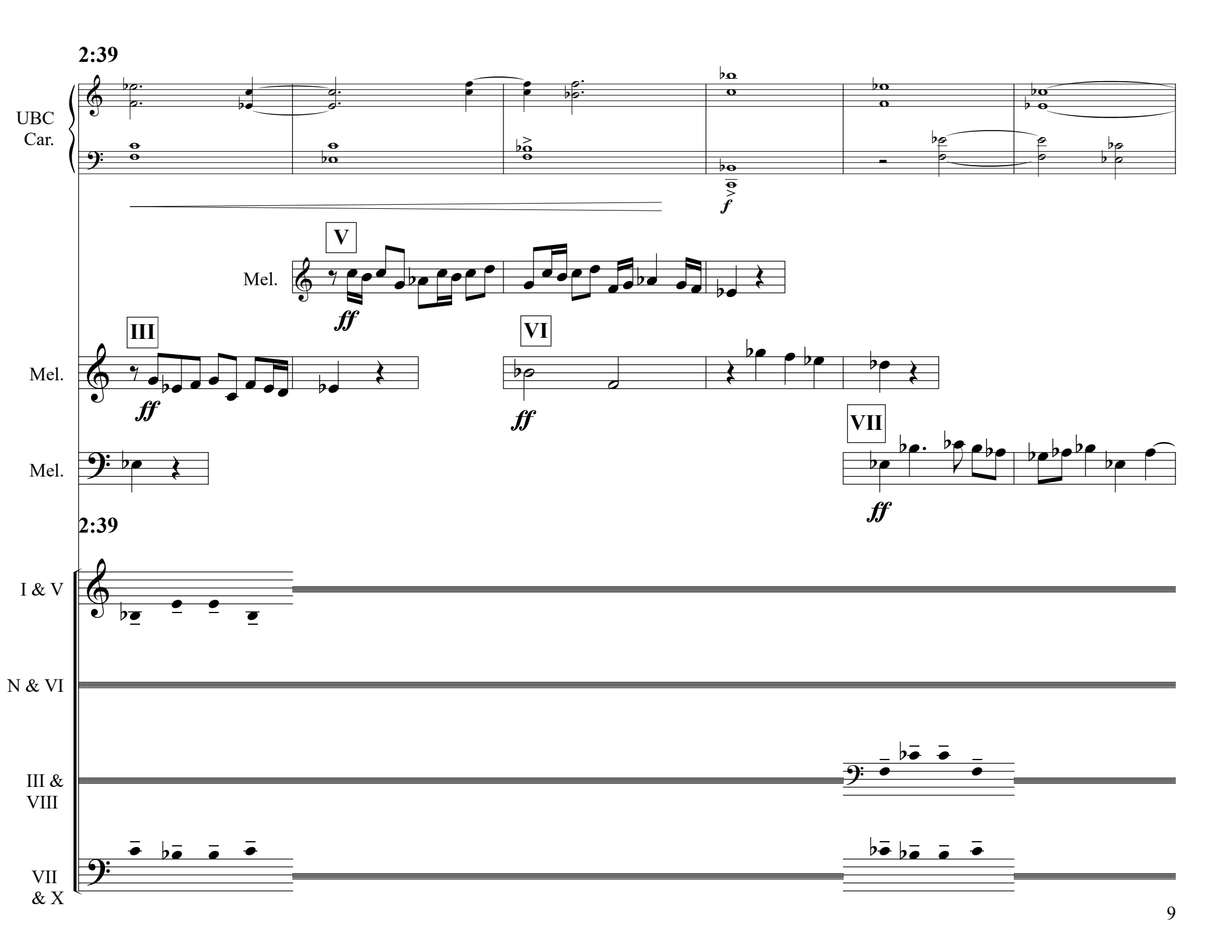
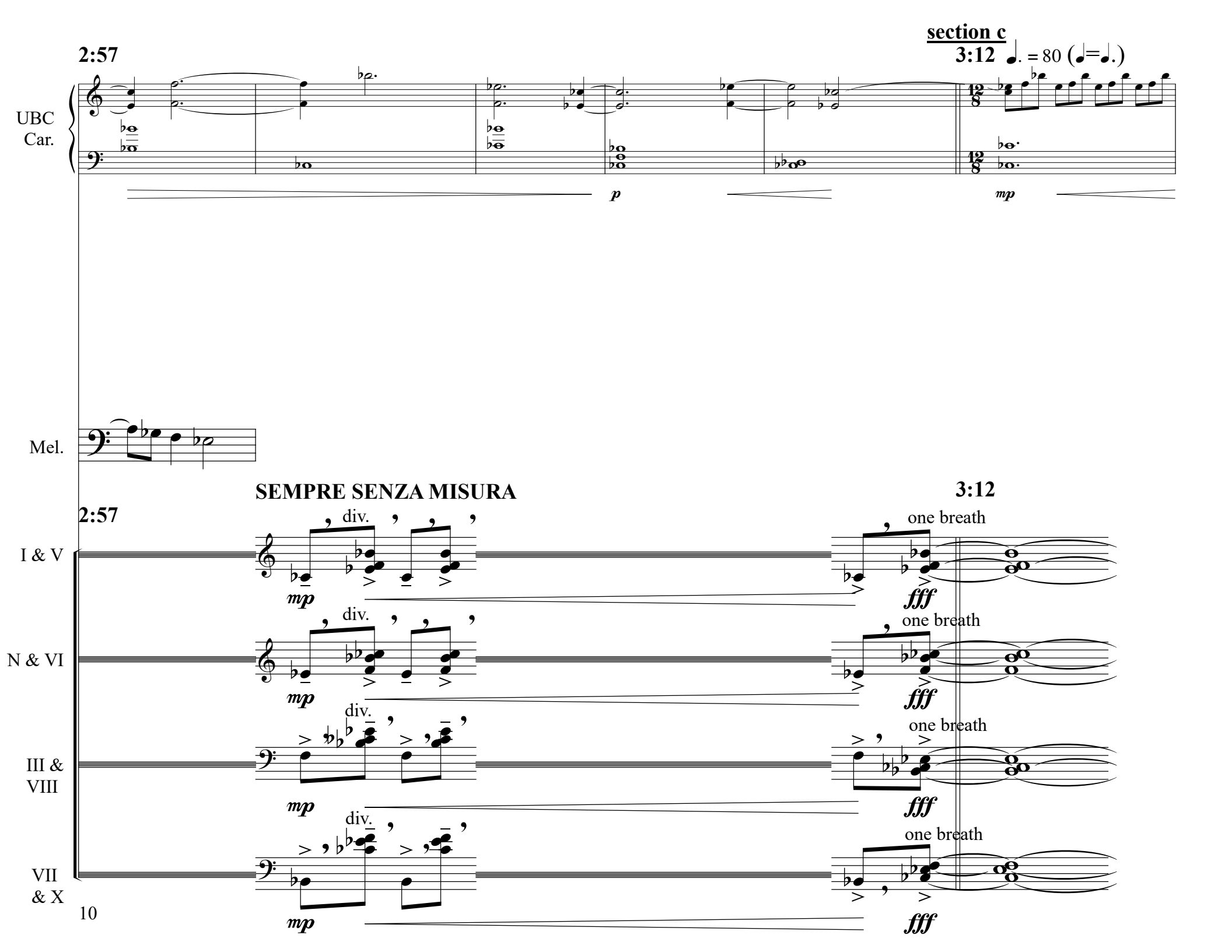

1:39
1:45
UBC
Car.
ff
1:39
1:45
div. one breath
TACET
N, V,
VII, X
p
mf
ppp
div. one breath
TACET
I, III,
VI, VII
p
mf
ppp
1:51
UBC
Car.
mp
f

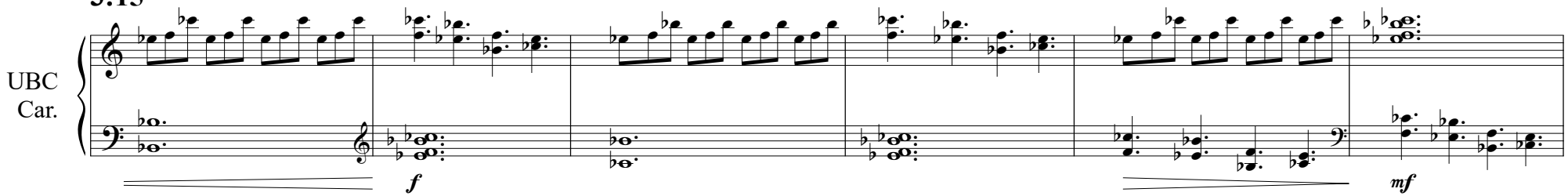

section b
2:03
♩ = 80 (♩.=♩)
UBC Car.
mf
mp
IN TIME (align approx.)
VIII
Mel.
ff
I
Mel.
ff
Mel.
SENZA MISURA
2:03
I & V
p–f
N & VI
p–f
III & VIII
p–f
VII & X
p–f

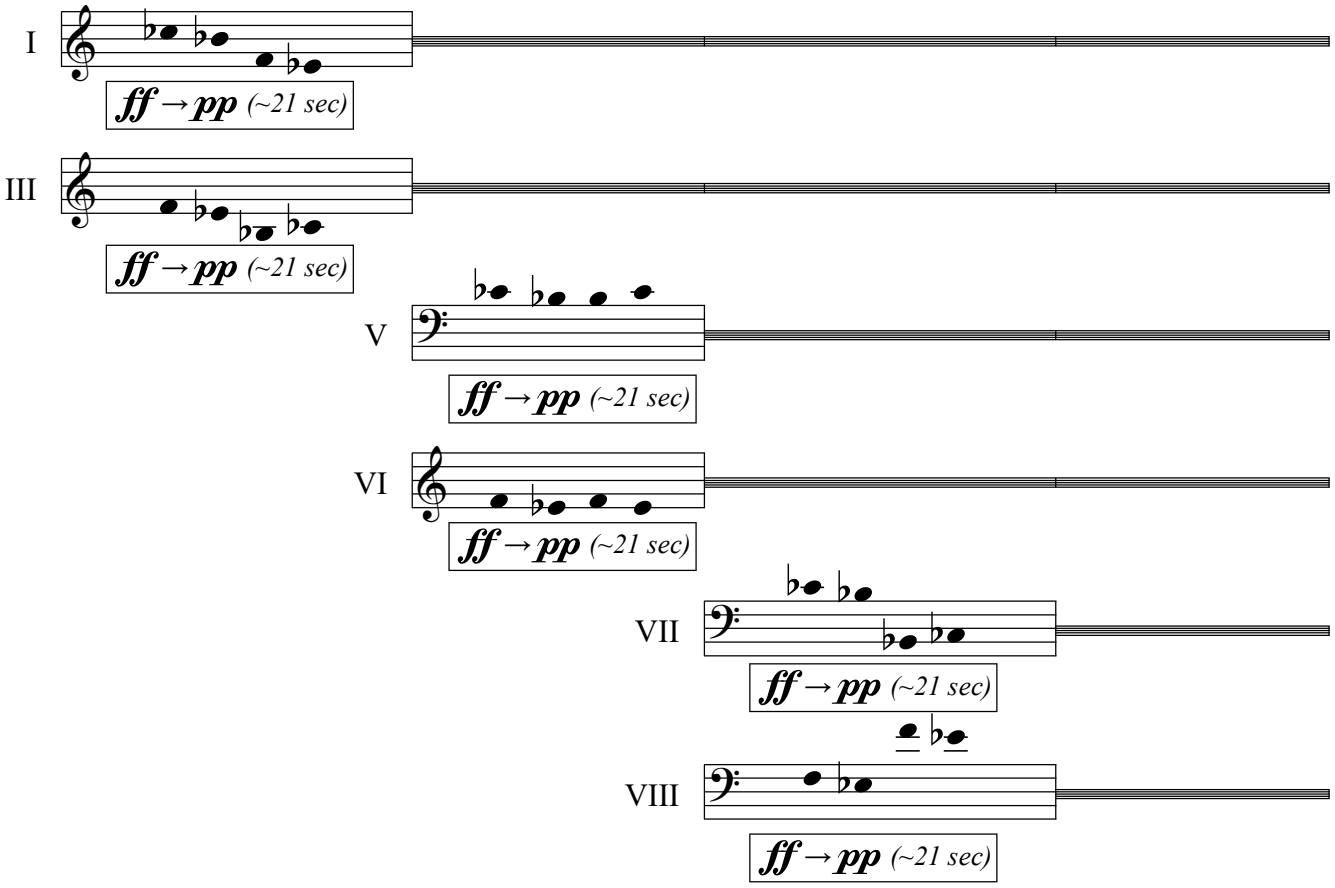

2:21
UBC Car.
mf
mp
p
X
Mel.
ff
N
Mel.
ff
2:21
I & V
N & VI
III & VIII
VII & X

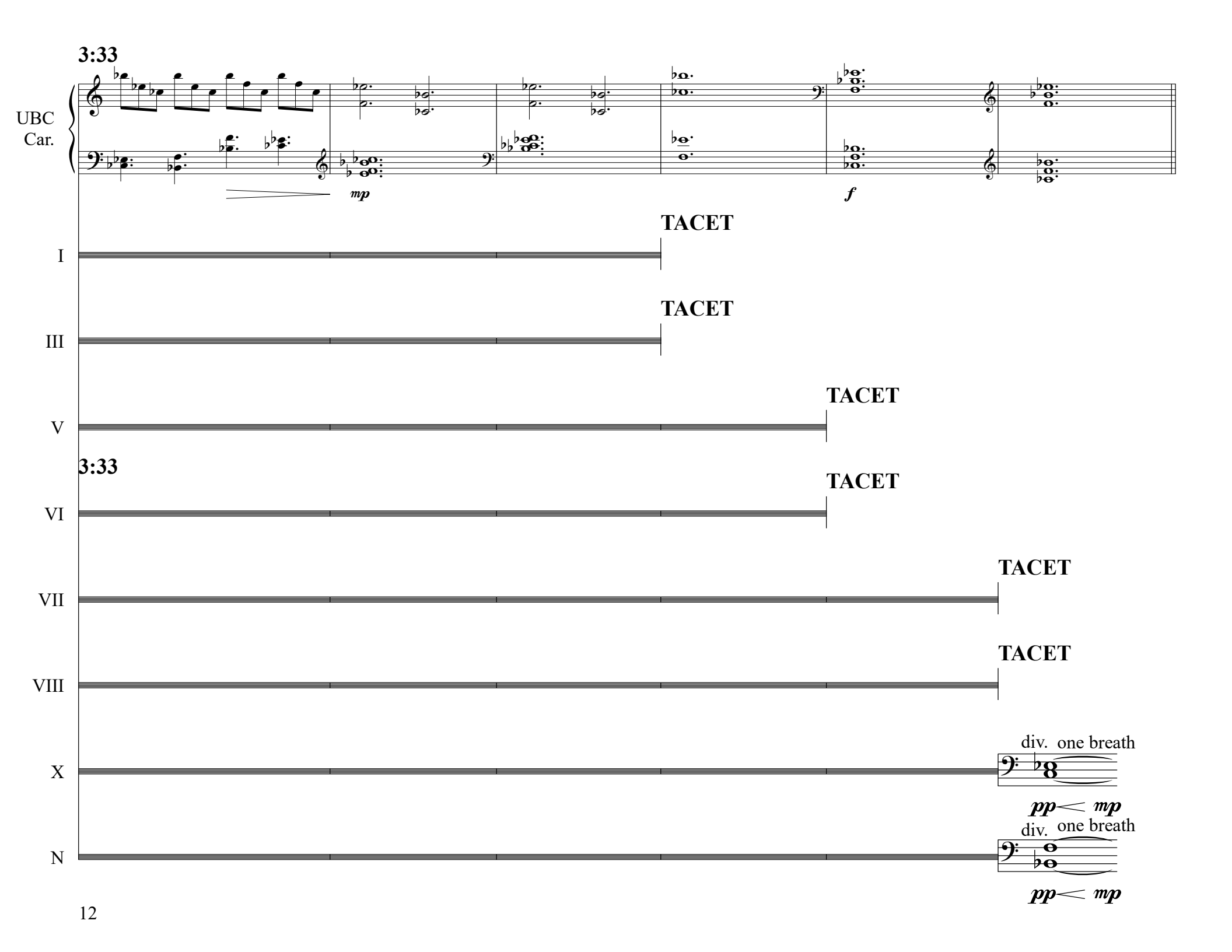

2:39
UBC Car.
f
V
Mel.
ff
III
Mel.
ff
VI
ff
VII
Mel.
ff
2:39
I & V
N & VI
III & VIII
VII & X

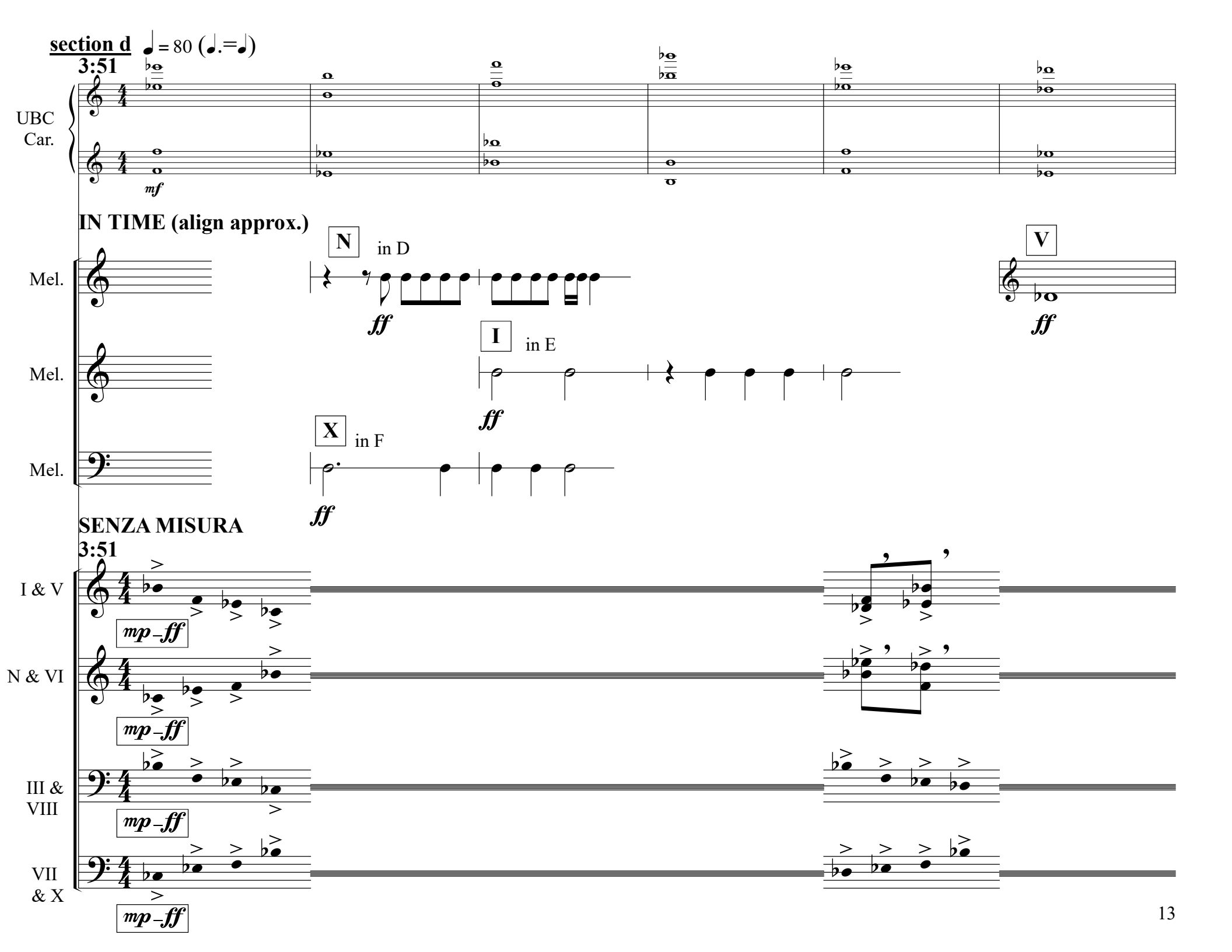

section c
2:57
3:12
♩. = 80 (♩=♩.)
UBC
Car.
p
mp
Mel.
SEMPRE SENZA MISURA
2:57
3:12
I & V
N & VI
III &
VIII
VII
& X
div.
one breath
mp
fff

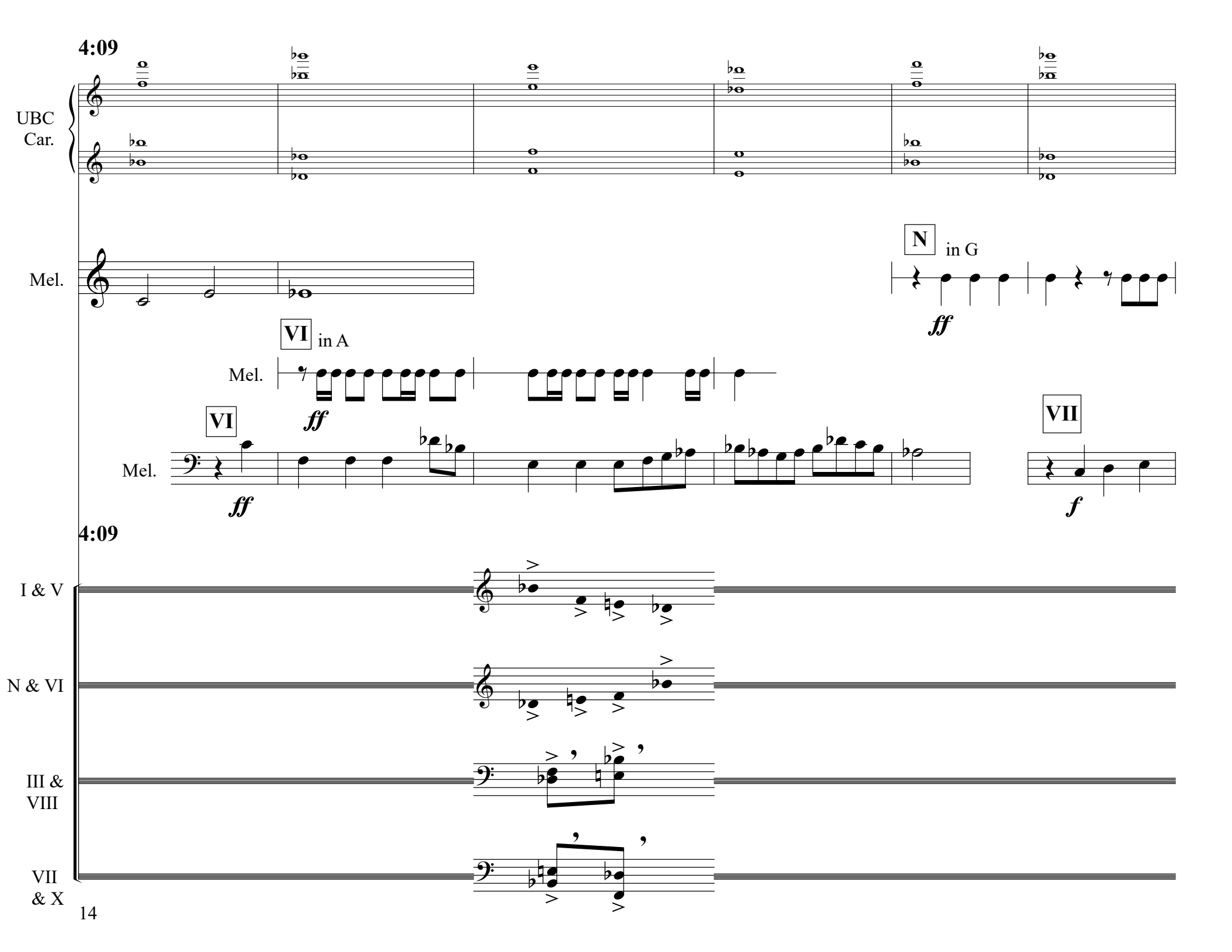
3:15

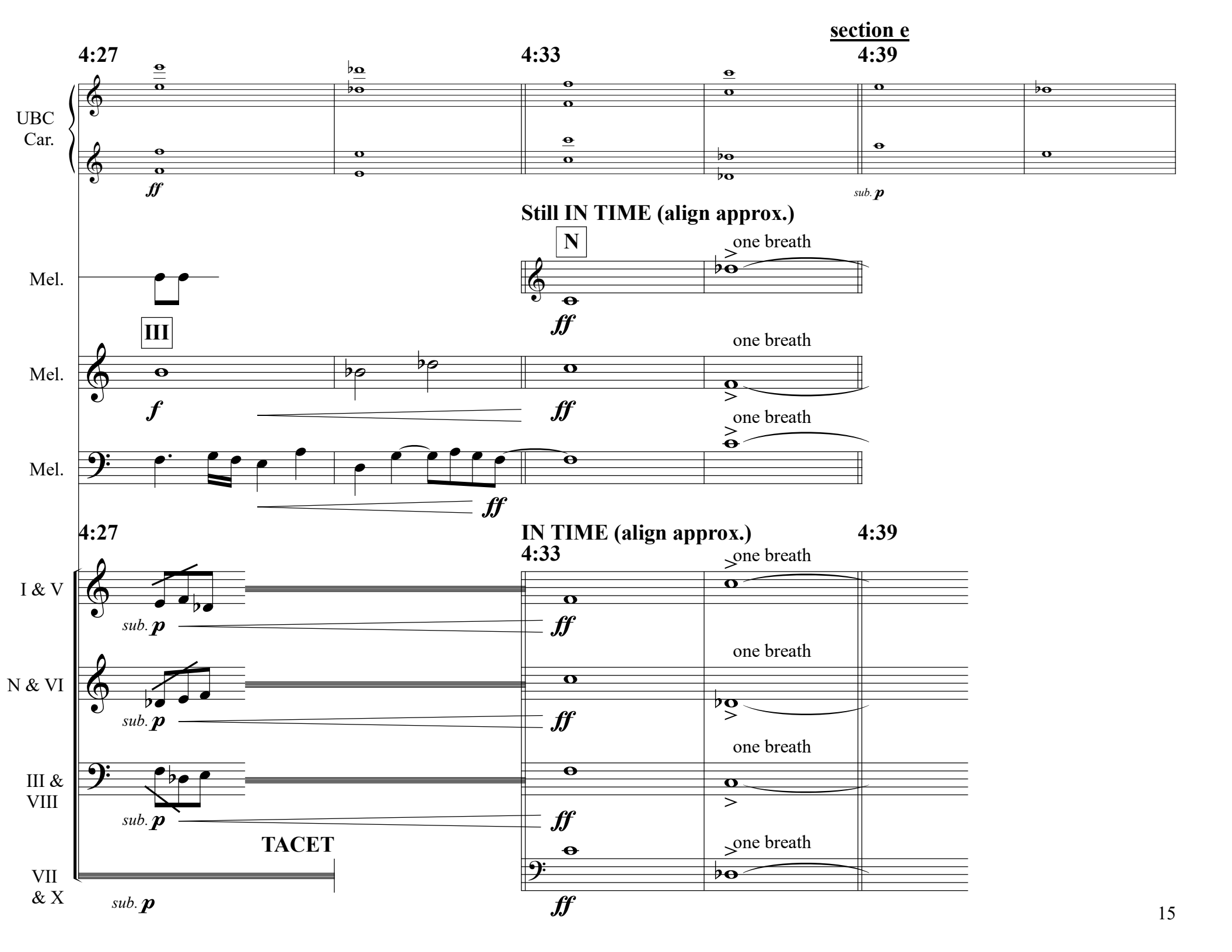

UBC
Car.
f
mf


I
ff → pp (~21 sec)
III
ff → pp (~21 sec)
V
ff → pp (~21 sec)
VI
ff → pp (~21 sec)
VII
ff → pp (~21 sec)
VIII
ff → pp (~21 sec)
X
ff → pp (~18 sec)
N
ff → pp (~18 sec)


3:33
UBC
Car.
mp
f
TACET
I
TACET
III
TACET
V
3:33
TACET
VI
TACET
VII
TACET
VIII
div. one breath
X
pp mp
div. one breath
N
pp mp


section d
♩ = 80 (♩.=♩)
3:51
UBC Car.
mf
IN TIME (align approx.)
N
in D
Mel.
ff
V
ff
I
in E
Mel.
ff
X
in F
Mel.
ff
SENZA MISURA
3:51
I & V
mp–ff
N & VI
mp–ff
III & VIII
mp–ff
VII & X
mp–ff


4:09
UBC
Car.
Mel.
N
in G
ff
VI
in A
Mel.
ff
VI
Mel.
ff
VII
f
4:09
I & V
N & VI
III &
VIII
VII
& X


section e
4:27
4:33
4:39
UBC
Car.
ff
sub. p
Still IN TIME (align approx.)
N
one breath
Mel.
III
Mel.
f
ff
one breath
Mel.
ff
one breath
4:27
IN TIME (align approx.)
4:39
4:33
I & V
sub. p
ff
one breath
N & VI
sub. p
ff
one breath
III &
VIII
sub. p
ff
one breath
TACET
VII
& X
sub. p
ff
one breath

4:45

UBC Car.

pp

IN TIME (align approx.)

V

Mel.

p

N

Mel.

mp

SENZA MISURA

4:45

I & V

ppp → mp (~14 sec)

mp → fff (~16 sec)

N & VI

ppp → mp (~14 sec)

mp → fff (~16 sec)

III & VIII

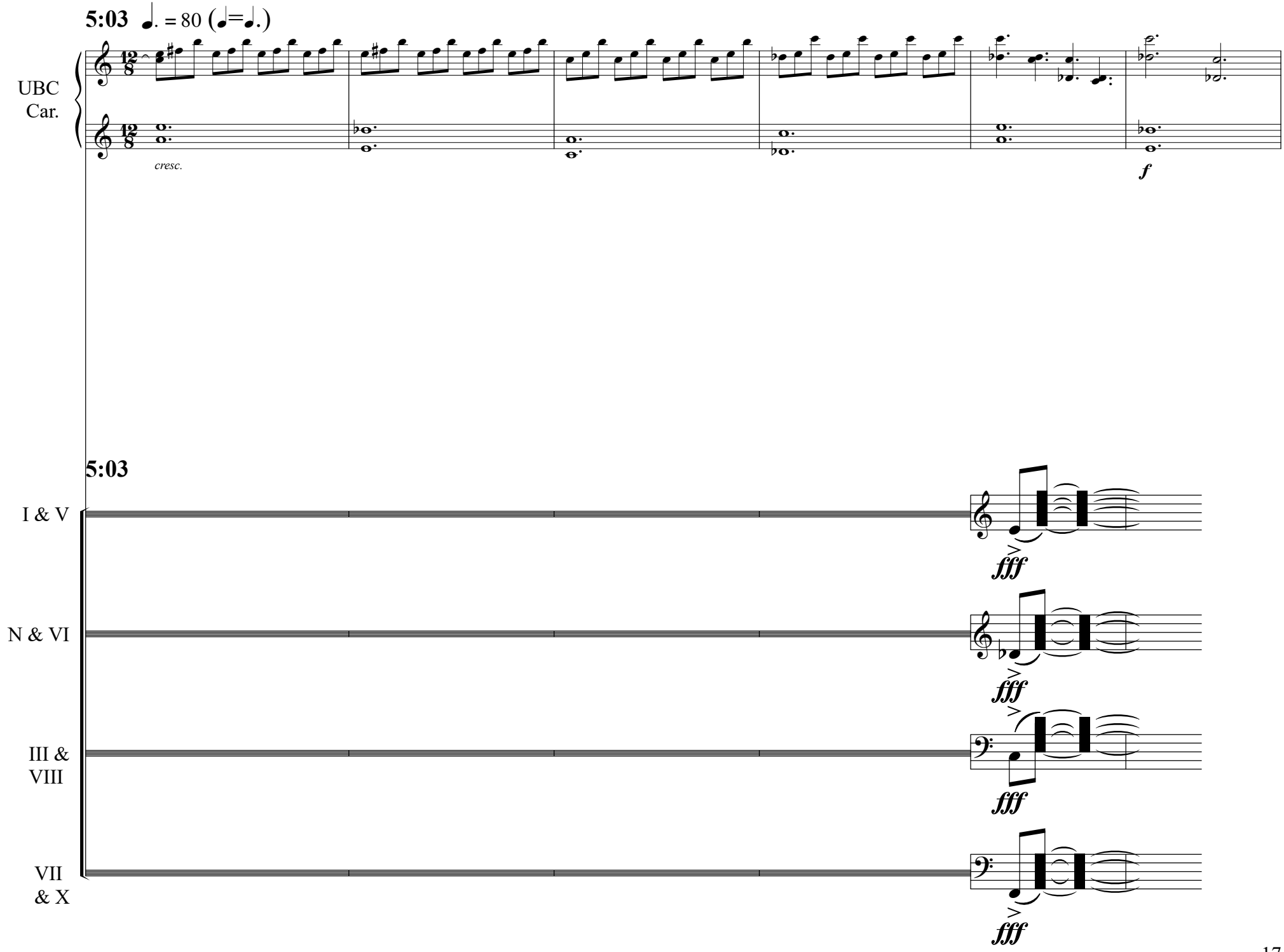
ppp → mp (~14 sec)

mp → fff (~16 sec)

VII & X

ppp → mp (~14 sec)

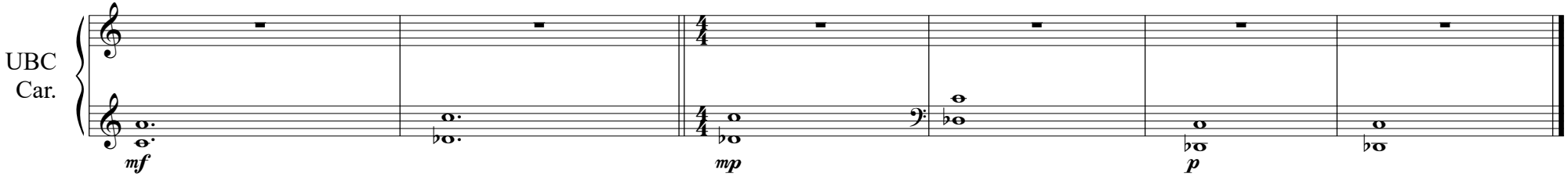
mp → fff (~16 sec)

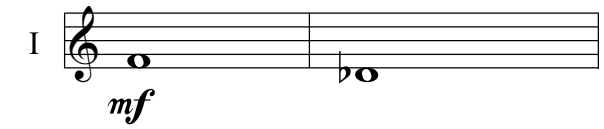

5:03 ♩. = 80 (♩=♩.)
UBC
Car.
cresc.
f
5:03
I & V
N & VI
III &
VIII
VII
& X
fff
fff
fff
fff

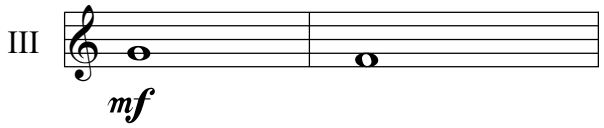
5:21

section f
5:27 ♩ = 80 (♩.=♩)

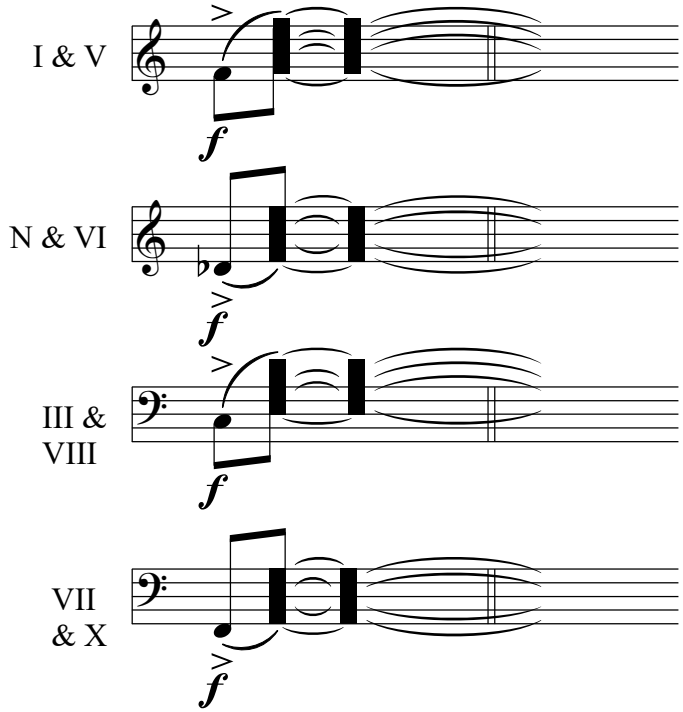
TACET







5:27



QUASI IN TIME
5:39

I

III

V

VI

SENZA MISURA
5:39

VII

pp – ff

like the carillon

VIII

pp – ff

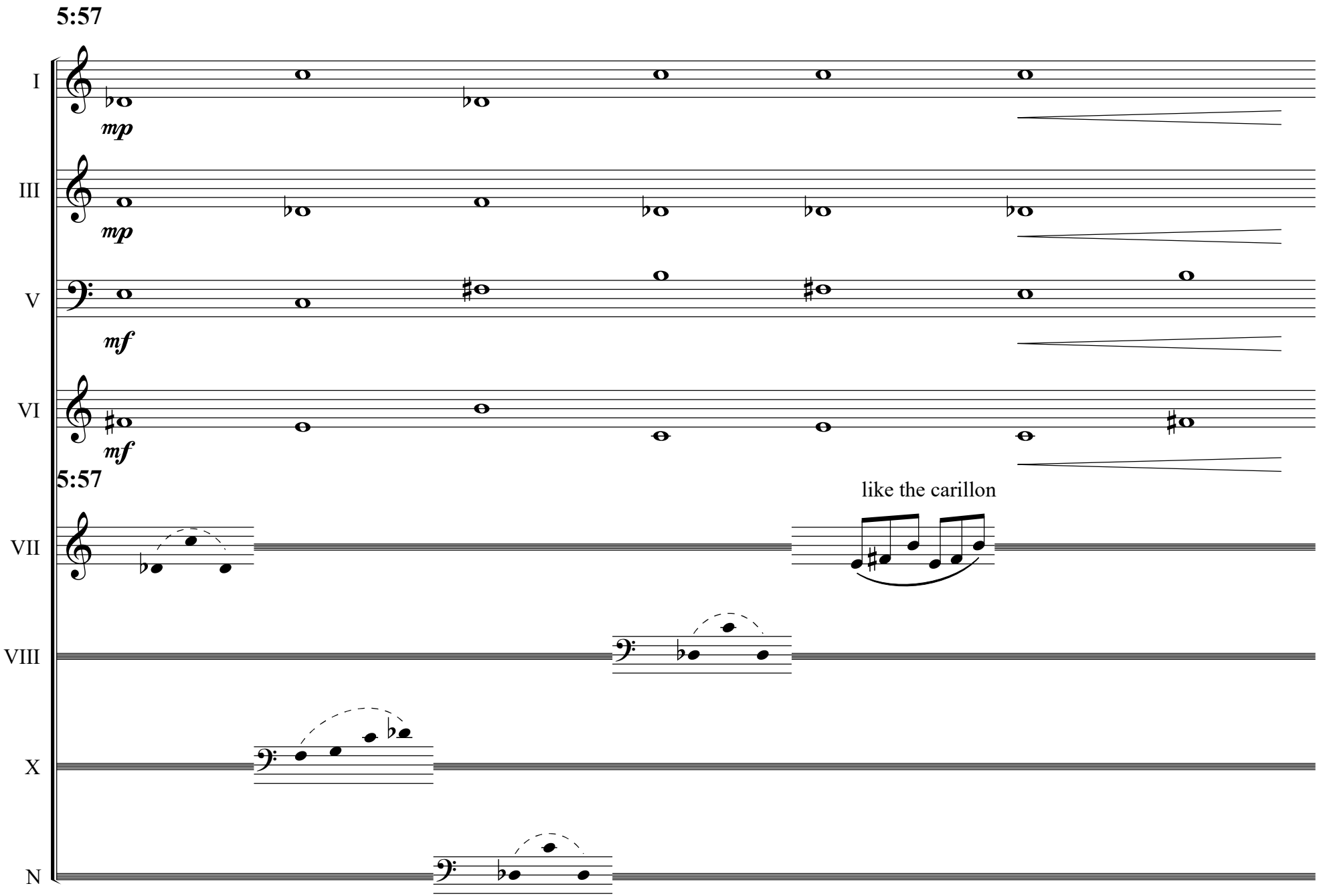
X

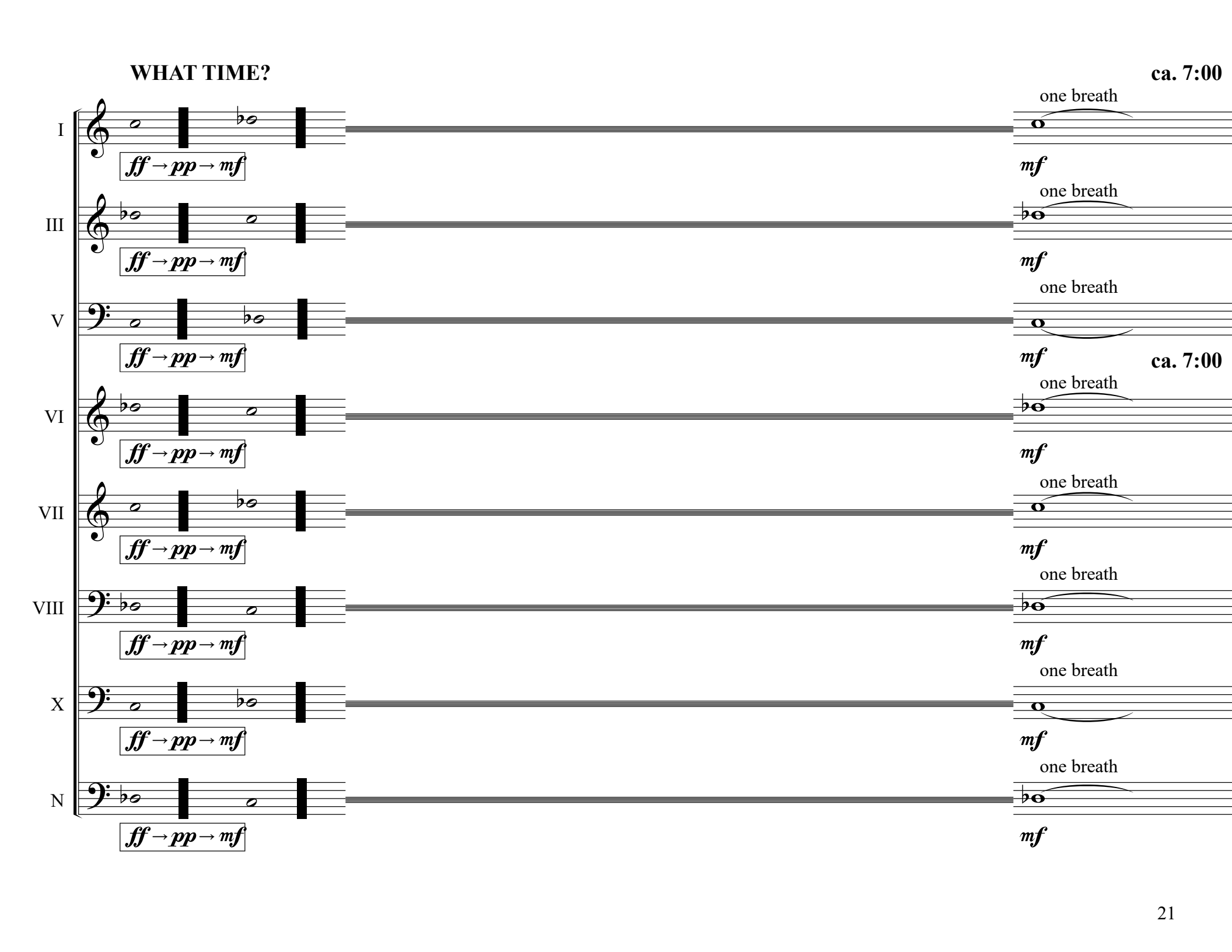
pp – ff

like the carillon

N

pp – ff


5:57
I
mp
III
mp
V
mf
VI
mf
5:57
like the carillon
VII
VIII
X
N


WHAT TIME?
ca. 7:00
I
III
V
VI
VII
VIII
X
N
ff → pp → mf
one breath
mf
ca. 7:00