

Chronotopes DD_MM_YYYY-HH:MM:SS

for any-sized ensemble of pitched, equal-tempered instruments

David Pocknee

Chronotopes DD_MM_YYYY-HH:MM:SS
for any-sized ensemble of pitched, equal-tempered instruments
for Philip Pocknee

PHILIP: Are there any dot-to-dot music pieces...
DAVID: ...wait a minute...

About

Chronotopes is based on the solo piano piece *Chronotope*¹ and uses scales and relationships taken from the piano work *Labyrinth II*.

Any ensemble (2 - ∞ players) of pitched, equal tempered instruments can play this work.

In this work, a series of numbered chords or notes are arranged randomly and out-of-order on sheet(s) of paper – one per performer.

The performers try to find and play each chord or note in order, treating the score like a dot-to-dot puzzle.

All 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.

The scores are algorithmically generated and take approximately two minutes to produce.

No score can be used more than once.

If you would like to perform this work, please contact the composer for a unique score (my contact details can be found at www.davidpocknee.com).

Performance

All performers should start with their part placed on a music stand with the side of the paper containing the notes not visible.

On a cue, given by one of the players, all performers should simultaneously flip over their part so that they can see the notes.

Each performer immediately starts trying to find the note/chord numbered “1”.

Upon finding this note/chord they should play it and immediately start searching for the note/chord numbered “2”.

They must hold note/chord “1” until they find note/chord “2”.

Upon finding chord “2” they immediately stop playing note/chord “1” and play note/chord “2”.

They continue in this manner, sustaining the last note/chord they found until they find the chord numbered sequentially higher, until they can no longer find any more chords/notes.

If the performer is not physically capable of sustaining the note/chord for the length needed to find the next one, they should sustain it for as long as is physically possible/their instrument allows e.g. length of a breath/sonic decay.

If a player is performing on an instrument with infinite sustaining capabilities, they should stop playing as soon as they realize there are no more chords to find in the piece.

¹ I use the *Alien* method of assigning titles. If the series continues I look forward to writing *Chronotopes vs Predator*.

Dynamics

No dynamics are given in any parts.

There are several options of which dynamics to use in this piece, the piece can be played in several versions:

Wandelweiser Version – all notes/chords should be played as quiet as possible.

First Hague School Version – all notes/chords should be played as loud as possible.

Romantic Version – the dynamics of each note/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 note/chord.

Boulez Version – the dynamic series from *Structures* is used.

Mezzo Forte Version – all notes/chords should be played *mf*.

Pixies Version - quietquietquietLOUDLOUDLOUDquietquietquietLOUDLOUDquietquietquiet etc.

Players should either all use the same dynamic option, or each pick their own.

If there are large discrepancies in volume between the dynamic ranges of the instruments, all instruments should match their dynamic range to that of the quietest instrument

e.g. in an ensemble of marimba and guitar, the marimba should scale its loudest note to the guitar's loudest note.

Scores

All versions of *Chronotopes DD_MM_YYYY-HH:MM:SS* exist only as a set of parts, not a full score, for obvious reasons.

Example

Over the page is an example work for orchestra and piano.

This score is ONLY AN EXAMPLE and should NOT be used for performance.

Chronotopes 10_02_2014-21:56:25 (flute part)

for Philip Pocknee

David Pocknee

Flute

30

17
8va-
13

14

29
8va-
40

19

26

5

4

38

9

23
8va-
7

11

1

36
8va-
20

21

22

18

33

25

37

34

6

15
8va-
10

2

39

12
8va-
31

24

16

3

27

28

3

32

35

8

Chronotopes 10_02_2014-21:56:25 (oboe part) for Philip Pocknee

David Pocknee

Oboe

32 9

22 10 30 28 34 15 27

20 8va- 26 36

3 13 1 40

7 29 16 11

2 19 24 25

14 33 37

38 35 17

4 21 5 12

23 8 39 31 6 18

Chronotopes 10_02_2014-21:56:25 (clarinet part) for Philip Pocknee

David Pocknee

3-flat Clarinet

The musical score consists of 12 staves of music for a 3-flat Clarinet. The notes are as follows:

- Staff 1: Measure 26 (G4), Measure 4 (G4), Measure 30 (G4), Measure 17 (G4).
- Staff 2: Measure 40 (G4), Measure 18 (G4), Measure 8 (G4), Measure 13 (G4).
- Staff 3: Measure 31 (F4), Measure 22 (F4).
- Staff 4: Measure 1 (G4), Measure 27 (G4), Measure 12 (G4), Measure 11 (G4).
- Staff 5: Measure 6 (G4), Measure 21 (G4).
- Staff 6: Measure 3 (F4), Measure 33 (F4), Measure 5 (F4), Measure 38 (F4).
- Staff 7: Measure 2 (G4), Measure 39 (F4), Measure 15 (G4), Measure 37 (F4), Measure 29 (G4).
- Staff 8: Measure 34 (G4), Measure 36 (F4), Measure 32 (G4), Measure 35 (F4), Measure 10 (G4).
- Staff 9: Measure 19 (G4), Measure 25 (G4), Measure 7 (G4), Measure 23 (G4).
- Staff 10: Measure 14 (F4), Measure 16 (G4).
- Staff 11: Measure 24 (G4), Measure 9 (F4), Measure 28 (F4), Measure 20 (G4).

Chronotopes 10_02_2014-21:56:25 (bassoon part)

for Philip Pocknee

David Pocknee

Bassoon

40 6 13

21 38 20 2

33 16 8 7

11 14 19 17

23 30 12 9

5 29 15

24 1 4 28 3 25

34 35

26 37 36 27

32 39 31

10 22 18

Chronotopes 10_02_2014-21:56:25 (french_horn part)

for Philip Pocknee

David Pocknee

Horn

10 39 25

17 30 14

38 6 2 9 26 24 35 36

3 28 18 40 15

32 5 1

37 27

22 21 31 33

8 34

7 19 29

23 12 20

4 11 13 16

Chronotopes 10_02_2014-21:56:25 (trumpet-in-Bb part) for Philip Pocknee

David Pocknee

-flat Trumpet

12 9 24 3

34 21 5

26 31 22 6 10 20 37 40

38 25 33 8

11 15 23

28 1 17

13 36 30

7 39

29 19 27 4

18

2 14 35 16 32

Chronotopes 10_02_2014-21:56:25 (tenor-trombone part)

for Philip Pocknee

David Pocknee

tenor Trombone

2 12 5

20 21 11 7 27 31 40 10

17 4 39 15 16

3 9 29

14

6 8 24 32 28

22 18

23 26 13

35 1 38 30

36 34 33 19 37 25

Chronotopes 10_02_2014-21:56:25 (tuba part)

for Philip Pocknee

David Pocknee

Tuba

12 13

26 5 9

19 31 14 30 37 16

33 28 18 24

15 11 17 20

38 29 2

10 34 27 40 3 35

1 25 6 21

7 23 22

32 39 8 4 36

Chronotopes 10_02_2014-21:56:25 (piano part)

for Philip Pocknee

David Pocknee

Piano

5 7 8 21 25 29

19 28 30 4 2 29

15 20 31 22

12 15ma 34 6 23 15ma 31 38 3 22

33 40 8va 36 15ma 38 3 26 14 8vb

1 15ma 16 32 8vb

10 37 13 24 11 18 8va

A musical score for piano, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The score includes several chord symbols and fingering instructions. Above the treble staff, there are symbols for a flat (b) and a sharp (♯) with the number 39, and the number 17. Above the bass staff, there is the number 27, a symbol for an octave below (8vb), and the number 35. At the end of the piece, there is a symbol for a 9th interval (9) and a symbol for a 15th interval (15ma). The notation includes various chord symbols such as triads and dyads, and some notes are marked with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Chronotopes 10_02_2014-21:56:25 (violin_I part)

for Philip Pocknee

David Pocknee

Violin

9
27

32 15 26

39 14 6 36

21 25 34

12 29 1

33 37 23 18

13 20 19 38 3

28 17 11 7

35 40 10 5 8 2

16 4

30 24 31 22

Chronotopes 10_02_2014-21:56:25 (violin_II part)

for Philip Pocknee

David Pocknee

Violin

12 20

29 27 36 21 6 8

2 14 11 25 5

34 30 37

26 16 15 10 17

18 22 38

9 1

35 32 4 13 7

23 40 31 28 24

33 3 39 19

Chronotopes 10_02_2014-21:56:25 (viola part)

for Philip Pocknee

David Pocknee

Viola

10 28 38 17
34 13 39
1 5 8 40
7 21 36
35 26 11 33 31
24 3 4
25
27 18
19 6 30 9 20
2 32 14 16 12
29 15 37 22 23

Chronotopes 10_02_2014-21:56:25 (violoncello part)

for Philip Pocknee

David Pocknee

Cello

26

4 24 31

33 19 27 14

36 12 39

25 35 30 15

2 5 6 22 1 17

40 10 37 29 16

7 18 3

13

8 28 38 23 32

21 9 11 34 20

Chronotopes 10_02_2014-21:56:25 (contrabass part)

for Philip Pocknee

David Pocknee

Contrabass

37
4
35
20
22
3
38
25
32
10
11
33
34
39
29
23
30
28
24
14
5
17
19
2
40
26
31
7
21
13
15
27
18
16
12
8
6
1
36
9