TIME FOR BEE
A RECITAL OF COMPOSITIONS

by

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School of MUSIC

The University of British Columbia
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Abstract

_Time for Bee_ consists of a series of ten original musical/theatrical compositions created between September 1992 and January 1994, first performed on the evening of January 28, 1994 in the Recital Hall of the University of British Columbia. While each of the works can be performed individually, it was the composer's intent to create a recital which is logical in its progression. This should suggest that in some way the pieces belong together as a larger whole.

The concept of "waiting" circulates throughout all the works, in the sense that the actual material is either minimalist (and so one is forced to "wait" for changes), or the philosophy behind a given piece is similarly based, but may not be evident in the sounding music. The _studies in the music machine_, for example, try to incorporate necessary stage changes between pieces (and the waiting the audience goes through) into musical events about such waiting.

A secondary interest concerns the concept of contradiction. The majority of the works are, for example, based upon high-sounding textures (flute, violin, clarinet, high piano and mallets, etc). The _studies in the music machine_ attempt to introduce low-sounding textures as a contrast, however, and throughout the recital a timpani and a bass drum sit off to the side of the stage, unplayed. These ideas, and others, are meant to serve as a contradiction to the unified high-sounding textures of the majority of the recital.

Individual pieces are similarly based upon concepts of contradiction and waiting. Memory, as a concept, plays a prominent role in several pieces as well.

W.C.
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I wait! I do wait. I wait, and waiting is my ay. For waiting, that is, A i place, and that is that! Or to play again, say eh is my occupation wait, not weight. Or wait! Waiting is my ay and not neither my weight nor an
unknown wayte! Or keeping to this weighty play, i place waiting eh, not
weighty or wayting eh, but place my one eye A waiting again, and hence
realize waiting can be labelled, and/or placed, distinctly, as my eh ay ay
eh eh and/or eh ay. And plainly thus, or actually for thus, whichever one
may prefer, i am, moreover, so obviously and not one bit indifferently
inclined to clearly for the record designate my waiting in elaborations
once again! For marvelously modulated to the tune of my eh reiterated
they now are -- ever so minutely altered softly altering to the tune of as i
say my eh reiterated (repeat sign reiteration appendix defined as
somewhat modular of course, not indexed as litter are all ehing), and so
can see, be can see be distinctly be defined as per my current numerous
designations of A, but with multiple appendices -- ABC..123 -- stating
upon which my waiting eh can, or succinctly will be, or my eh has most
recently been, that is, and could succinctly always possibly will be, until
such time as change is deemed necessary, the first third, and/or too only
one third of me! And i must say, truly, only truly, truly only one third
of me and Truly! But oh glory, truly it is, just to be and see!!
Foraying is, on this inevitable intrusionary excursion, with a second and
then a third now realized, that is, only one third of me! For one of
three, is truly one of three, or a third, two, one third too, and not just
one! But as for two plus too, equally true, two -- how easily forgotten --
but for whom one must see as nevertheless equally true, too, that one of
one and not one plus one, but of one and one, was, at initial moments
mine, only one of one, and thus, an all singularity, regardless.
Regardless, that is, of such simple facts that one of eventually three to be
is eventually to be one of three, a third, too, one third, or three of three
minus two being one but still one of only three to choose from! But then
perhaps it is now time to be, and/or, preciously so, see? Oh glory be,
how it is just to be!! And see! my sea! Twisted weave my

TIME FOR BEE
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b.c., I do believe, see? But time it is not for my second other two-third
three's, or as i should say could say, not one of my as yet say
unelaborated but definitely insinuated upon other say two thirds be and
see and sea eh see? see? May it, however, please you, and thank you,
while i finish my eh waiting A before coming to these definitive
descriptive matters momentarily. I do, however, nicely thank you for
your patronage, and rather nicely at that, yes rather nicely, and rather i
not sometimes not, what not, i know not, yes, i know not what, no at that.

studies in the music machine 1 (1994)*
(Bass Clarinet,...)

Pertaining to a Winter Ice (1993) cond. Wallace Le Yeung
(Piano, Glockenspiel, Xylophone, Vibraphone, Marimba, Tape)

staring out the pane
alive with frozen stillness, i
ached to break it open --- to view the light within.

[just(oo)] (1993)
(Flute, Violin)

studies in the music machine 2 (1994)
(...Bullroar, ...)

Consequences (1993)
(2 Trumpets, Percussion)

...than answering questions: if one knows the question, of course!
(Nota: This particular version of Consequences is the second of two existing
orchestraations, the other of which was originally composed for 2 Trumpets and 6
percussion.)

- I N T E R M I S S I O N -

Toneleiter Continuum (1992)**
(Clarinet, Violin)

Guruli Naduri (1994)
(Solo Tape)

For those of you that are interested in such things, "Guruli Naduri" roughly translates
from its native Georgia (Russia) to "Work Song". Of course, work can mean many
different things to many different people!

studies in the music machine 3 (1994)
(..., Bass drums, ...)

Melodium-H (1992)**
(Clarinet, Violin, Violoncello)

studies in the music machine 4 (1994)
... (Banjo, Piano, 2 Trombones, Tenor),...

These two pieces belong to Book One of Continuum Etudes, a set of six pieces for various combinations of Piano, Clarinet, Violin, and Violoncello

This recital is presented in partial fulfillment of the requirements for a M.Mus degree in Composition at the University of British Columbia.

I would like to take this opportunity to thank all of the performers who put forth a tremendous effort to present some of my compositions to you tonight. In order of appearance, they are:

- Robert Best (miscellaneous, glockenspiel)
- Chenoa Anderson (miscellaneous, flute)
- Andrea Stoneman (miscellaneous, piano)
- Chris Kovarik (percussion-stage manager)
- Brad Pack (percussion-stage manager)
- Karen Noel-Bentley (bass clarinet, clarinet)
- Dominique Brunchmann (vibraphone)
- Allan Dionne (xylophone, percussion)
- Verna Griffiths (marimba)
- Aiyana Anderson (violin)
- Cameron McKintrick (percussion)
- Boris Faure (Banjo)
- Peter Gall (oboe)
- Jamie Horvokas (trumpet)
- Daeyong Ra (trumpet)
- Lisa Wagner (miscellaneous, cello)
- Michelle Speller (violin)
- Lisa Wagner (miscellaneous, cello)
- Wayne Albitt (trombone)
- Neil Bennet (trombone)
- Jonathan Quicke (tence)

For their help with the logistics of putting this recital together, I would also like to thank Chris Kovarik and Brad Pack. For their endless years of support and encouragement, I would like to thank my parents. I would also like to thank Toni Gaul, Andrea Stoneman and Chenoa Anderson, who were both there for me at the times I needed them the most. For their guidance, and engaging conversation, I would like to thank Professor's Eugene Wilson and Keith Hamel. For coming in at the last minute to help pull things together, I would like thank Wallace Leung.

Pertaining to a Winter Ice was commissioned by, and is dedicated to, Andrea Stoneman.

[Just(o)] was commissioned by Aiyana Anderson and Chenoa Anderson, and is dedicated to Carol and Cliff Anderson.

Melodium-H is dedicated to my parents, Pat and John Copeland.

The tape parts for Pertaining to a Winter Ice and Guruli Naduri were both created using the NeXT environment in the studios of the University of British Columbia. For Guruli Naduri I would like to fully recognize the use of samples from the music of Morton Feldman, Sofia Gubaidulina, György Ligeti, Robert Normandeau and Perfume Tree.

So, I continue to sew nevertheless again these parts together, only occasionally distracted from these preparatory variations by the insistant nagging of my other two thirds playing; my ay reiterated to the tune of my own desire, continuously, but not unchanging each line, relentlessly progressing forwards always by laws of average forward (minus two intervening half pages), and so coming towards a garment which fits thus upon my image. So tightly it fits that enclaves of enviable tenderness, oh, such tenderness, and unfittingly so at that, are nevertheless common beyond comprehension; and sewn envitably too, one must notice, like nothing to be sewn to, or by, a tewn or a tune by a tun or a ton or a tone of and by a sun before I would love to sire the sun, or, perhaps my ambition -- perhaps my ambitions become me not. Just perhaps, at that, they embarrassingly become me not, but irrelevant issues, for I do digress. Such an enviable skin of garment I was envisioning! Oh my vision! ay be see. And to actually communicate upon my eh and two as yet unelaborated upon occupations: to function enviably with an equitable tri(u)niy! To understand and function, that is, with my eh, be and see, the last two of which I will arrive upon secondary/thirdairelreille. But first, eh as my waiting I am drawn to return. Curious. My bhe second third of three thirds 33.3333333333333% forever I understand can not be as my bhe but be my be understanding: of waiting (for something?), and an unspecified waiting for something (ie. nothing?). That is, at least, my eh and not bhe bue, but bee. How? ?? I lack the understanding. Certainly much less so than you might understand say why horses go to water compared to say not water to hoses but hoses to water. But then I do digress for again I was attempting a transitionary passage to my be. Relating I was to my eh, but what of my bee? Just for me? I will, however, wait, I will eventually wait unspecified; something for nothing. With no changes, that is. Specified, nothing changes -- something for nothing -- and I still continue to wait it. I find comfort in how endlessly I wait for something. But that is my eh not my be, as it should now bee. My bhe. One third be to my unspecified benaught. Ideally one third as my second third to be my unspecified be can be as I say unspecified nothing and one third my first third to eh can be my curiously obvious eh goes to as I say something eh, not my unspecified be. Oh glory be! Such envisionize I see and comprehend with my be! Modular thinking, not solitary, not thinking solitary, that is, is what thinking brings glory to my glory eh beize. But my glory be and my eh curious only two thirds see. I must forget not my see. My see? Oh my see! Have I lost my see? What is/are my seize? Horses to water, just two consequences. I nevertheless lack the hoses. But now, specifically, is it time for be my bee my time be it is, and so, I
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Time for Bee
These four compositions, beyond a few general requirements, can be performed in any musical situation, by themselves -- singly, or as a group -- or separated by other entirely unrelated works, again, either singly, or as a group.

The purpose of these works is left up to whomever organizes their performance, for they can be perceived in many different ways, although in a concert/recital they will philosophically blend well with other "minimalist" works. The reasoning behind this is, well... up to the audience. By mentioning the suitability of these studies along side minimalist works, the composer does not wish to prevent other combinations, anything but. Such a demand is not practical, and hardly feasible: but the composer has mentioned it nonetheless, and whomever reads this may take it as he or she will.

A timpani and a bass drum sit to the front of stage left for each. A pair (or more) of speakers are required as well (#1, and 3, although they may be there for all if desired).

The tape part for #1 consists of clapping and hisses/jeers/boos, beginning with clapping and ending with hissing (as in a bad soccer game), lasting 35-40 seconds, fading out at the end. A tape copy can be received from the composer through 4Bee Music (current address: Box 183 Tiverton, ON NOG 2T0, or 2822 West King Edward Avenue Vancouver, BC V6L 1T9).
studies in the music machine 1

Nothing should precede this composition. Prepare the recital hall for a grandeur opening....

(Before performing this piece, the stage should be set up for the composition directly following it. Ideally, the following composition should consist of at least five performers, one of which must be piano. All of the instruments, stands, and chairs required for the composition should be positioned on stage. Leave the piano backstage, however, with room for it to be moved in at a later time. A timpani and a bass drum should be set on stage as well, however, at stage left, as if separate from the other instruments. A chair should be placed by itself to the front of stage right. Loudspeakers should be set up on either side of the stage.)

Having nothing before it, studies in the music machine 1 begins with an expectant audience. The lights dim. There is a brief pause of wonder. Then it begins.

0"

(from behind the audience, left side; loudly, male voice)

emerge from backstage left, carrying a ratchet in one hand, and a large elastic band in a pocket. Walk towards front stage right where the chair is placed. At about the 8" mark, almost halfway across the stage, play the ratchet sharply and loudly for two or three rotations, holding your arm high in the air. Continue to walk towards the chair. It should take about 20-25" to walk across the stage and reach the chair. Sit down and think idly about icebergs, setting the ratchet in your lap. Bring out the elastic band and look at it (starting around the 40" mark), examining it as if you have never seen such a thing before. Don't make a sound with it, but just before the piano is placed in position (see 8"), suddenly begin to twang a loud, cheery, but funky country tune on it, continuing beyond all other events and fading out. (The entire piece must not go beyond 3' in length). When finished fading out, suddenly get up and leave stage through the audience, right side, yelling in a frustrated voice, "coming!, I'm coming!...I'm coming already!..." (etc. ad lib). The piece will end when you have left the hall and the timpani player (see 30") follows you.

tape fades in with a crowd clapping, eventually changing to jeers, yells and hisses at about the 8" mark. Fades out again by the 35" mark.

6"

the piano player for the next composition in the recital program should emerge from behind the audience, right side, and jog towards the stage as if trying to wave down a taxi. Look worried and flustered, constantly looking back the way you came, stumbling slightly, but saying nothing. Upon reaching the stage, exit excitedly through the piano doors (opened at the 8" mark).

7"

Bass clarinet soloist emerges from backstage right, crossing the path of the ratchet player before eventually departing backstage left. Before leaving, wander around the stage, tapping feet on the floor occasionally, as if testing the floor for its safeness. Pause briefly at 10", 21", 32", and 40" to emit a low "growl" on the instrument. Moderately loud, not too long in duration. Slightly different in character each time. Leave stage by 75".

8"

(on ratchet sounding) two stage managers suddenly open stage doors and start to mindlessly move piano out on stage, putting into position with the other instruments for the next composition. Do not rush, but move the piano out as quickly as possible, closing the doors again as you depart the stage. Must not go beyond the 2' to 230" mark.

30"

the person who presses "play" for the tape part should emerge from the console and arrive at the timpani and bass drum on stage at this point, stamping feet on the stage like the bass clarinet player. Look at both instruments, acting as if aching to play them, but scared to "break them". Continue to do this, never making a sound with them, until the ratchet/elastic band player (see 0") runs offstage into the audience. When this happens, look around desperately, somewhat bemused, and run after them, yelling, "Come back here!..." (etc. ad lib). The piece ends when you have both exited the hall.
Pertaining to a Winter Ice

Warren Copeland
staring out the pane,
alive with frozen stillness, i
ached to break it open -- to view the light within.
INSTRUMENTATION:

Piano
Glockenspiel
Xylophone
Vibraphone
Marimba
Tape

NOTES:

The tape part consists of a repeating cuckoo clock only. It is possible to use a live clock, if it can be controlled to chime a specific number of times (ie) 12, 18 and 14 times, at a steady pace -- namely, 2 chimes for every three beats at $\frac{j}{50-56}$.

If this option is used, the clock should be placed at the side of the stage, with the least amount of hassle as possible in causing it to chime on demand. It should have a high pitch "cuckoo" if possible, and with a richness of sonority but quiet dynamics.

A DAT tape of the cuckoo clock, however, is available from the composer. In this case, each entry is given its own index number for easy access, and then paused afterwards until the next entry.

The composer can be reached through the following address:
4Bee Music / Box 183 Tiverton, Ontario / N0G 2T0
Pertaining to a Winter Ice

For Andrea Stoneman

Warren Copeland
(1993)
Pertaining to a Winter Ice - 19 -
Pertaining to a Winter Ice - 26 -
for flute and violin

Just(oo)
moment(s) do not just begin, or end; kindly believe, if you will, that they are preceded, and followed by, in actual fact, much contradiction of thought and memory

NOTES:
Because of the violin scordatura, in which two strings are detuned downwards by a semitone, the following notational practice will be used:

All pitches will be notated at performance (as opposed to sounding) pitch. When a specific pitch must be played on one of the detuned strings, the string is labelled below the note, with the sounding pitch in brackets. For example:

Here the open G and A strings are played, but sound a semitone lower. When a pitch is not given a label, it must be assumed that it is the actual sounding pitch, and should be played as such.

For scores, recordings, or more information, the composer can be reached through the following offices:
411cc Music
Box 183 Tiverton, ONT NOG 2T0 // 2822 West King Edward Avenue Vancouver, BC V6L 1T9
Somewhat mundane, but cheerfully so... (J=100-120)

[Score for flute and violin with annotations and musical notation]
Two performers, one a five-string banjo player, the other carrying a bullroar, walk out onto stage, acknowledging the applause (if any). The bullroar then begins playing, quietly, and very moodily. Playing somewhat continuously, but with some breaks in the sound. After the bullroar has played for about 6", the banjo player quietly begins to tune their instrument to a G-tuning, occasionally accentuating dissonances, plucking the open strings together; in other words, exaggerating the tuning process. Try to be "musical". The entire piece should never be louder than a mp.

When the tuning is almost complete, the banjo player should slowly fade out, almost denying the listener the satisfaction of hearing the "proper" tuning.

The bullroar should continue past the banjo somewhat, slowly fading out to nothing.

When the bullroar is completely silent, the banjo player should leave the stage, leaving only the bullroar to acknowledge applause (if any). The bullroar player should then immediately begin the stage changes necessary for the next piece, signalling for help if necessary, even as the applause dies to nothing.
Consequences

Moderato - Aggressively ($\dot{J} = 120-132$)

Warren Copeland

$ff$ incessantly ringing, ad lib.

Trumpets are notated at written pitch.
Consequences - 2 -

decrescendo poco a poco (ad lib ritard) ©

B Moving Forward

© gradually decrease the intensity of the ringing (within the overall tempo) by slowing the rate of tremolo between the two notes. DO NOT SLOW DOWN TOO MUCH! Use the ritard only to allow some of the sound from the bells to clear away. Try not to make the actual process of the ritard too audible to the audience, if possible.
Consequences - 6 -

decrescendo poco a poco (ad lib ritard) ©

see note, measure 18

Cl.

Ob.

decrescendo poco a poco

PPP
Consequences -10-

as if in chains ... mp mf fp calmly, accepting

as if in chains ... mp f mf fp f fp mp half-heartedly mp moderately acceptable ... mp exasperated

Accelerando -----

\( \text{\textbf{P}} \) \( \frac{\text{\textbf{j}=120}}{} \) ca.10X ca.9X \( \text{\textbf{ca. 3X}} \) (or however many necessary to fade away with an appropriate feeling of ending)

very gradual decrescendo ... mp walking to offstage (not too fast, but moderately, somewhat hesitant) \( \rightarrow p \) (at off stage) \( \rightarrow ppp \) fine

With memories of Charles Ives

Vancouver, B.C.
March 1993
duration: ca 10 min
Continuum Etudes (Book One); no. 2

"Toneleiter Continuum"

Prestissimo (\(\frac{j}{j} = 90\))

Warren Copeland

Clarinets

PP
as smoothly and continuous as possible, but with some intensity
PPP

Violin

PP lively, but not overly aggressive; even weight to each dbl. stop

A

12

crescendo poco a poco

* the clarinet part is written in D

** breath marks (\(\checkmark\), phrasing and 'optional' bracketed notes (which can be substituted with a rest if necessary) are to be taken as only suggestions, and they may be changed at will based on the player's breathing capabilities. Try to sound as continuous as possible.

*** to assist in preparation, rehearsal LETTERS serve to delineate significant changes in melodic/harmonic patternwork, with special relevance to clarinet material
* the clarinet should become more intense between mm. 50-70 by emphasizing the progressive increase in patternwork around the central pitch "D". Avoid an emphasized change in the overall dynamic level until designated.
* Tremolo Fast — Slow — Fast — Slow — Fast

\( \text{T}_{\text{f}} = 60 \)

\( \text{sub} \quad \text{mp} \) sub mp

* Tremolo Fast — Slow — Fast — Slow — Fast

\( \text{mp} > \text{pp} \) \( \text{mp} > \text{pp} \)

\( \text{pp} \) \( \text{mp} > \text{pp} \)

* suggested range in tremelo speeds: triplet sixteenths ritardando to, and accelerating from, quarter notes. Tempi may vary between parts.
studies in the music machine 3

A pair of loudspeakers should be on stage before this piece begins, preferably having been on stage for quite some time before this piece, if possible (i.e. perhaps following an electroacoustic piece). A timpani and a bass drum sit at stage left as well. A person with a cello bow, and a sign saying "DISCOUNTS" attached to it (perhaps in the manner of a flyer annoyingly trying to sell something) sits centre stage (with the sign placed in such a way that the audience can't read it).

0" When the hall is completely quiet, the person sitting down with the bow announces happily, p)A(ge

and then shows sign to the audience. Cause it to swing back and forth. At the moment "p)A(ge" is spoken, two stagehands come out and move the loudspeakers off stage. The speaker/bow carrier continues to sit, showing off the sign. When the loudspeakers are gone, the speaker stands up, and carrying the bow, goes over to the bass drum, taps it once lightly with a hand (happily also), and goes off stage.
Melodium-H -2

B A Little Slower \( \frac{d}{\text{82}} \)

C A Tempo – Quietly!
Melodium-H -3

1. Slowly building in intensity to 2

2.

3.

4.
studies in the music machine 4

Warren Copeland

Whining, stammering voice (half spoken)

But but, awh...?! But but but isn't it time now no...?! Well, oh were they right just as

BANJO Have instrument drastically detuned before starting

TENOR

they had guessed...!

BANJO

suddenly fall off

TRMB 1

(low fortissimo/whipping/rumbling sounds; using plunger mute freely open and closed)

TRMB 2

(low fortissimo/whipping/rumbling sounds; using plunger mute freely open and closed)

PIANO

pp p pp con ped.
studies in the music machine 4-3

But!
suddenly stopped

TENOR

BANJO

TRMB 1

PIANO