

D o u g l a s C . W a d l e

Template Piece

for variable ensemble

PLAINSOUND MUSIC EDITION

TEMPLATE PIECE (2011), variable ensemble

The following 'templates' are to be used in the execution of an interpretation of any (more or less) traditionally notated musical work of the interpreter's choice. Each template contains some number of sections in a specified proportional relationship based upon a division of the work into thirty-two equal segments (either determined by some structural unit, as in some number of measures or beats, or by the actual duration of sections). Each section is assigned a value taken as a margin of error. A margin of error, x , should be construed as a $0 - x$ deviation from the originally notated value of the particular musical property affected by the given template¹. Templates are assigned to the following musical properties, with their particular idiosyncrasies discussed below: pitch-placement, temporal placement, duration, tempo, registration, and articulation, and intensity. Only use templates for those properties notated in the work.

Where more than one instrument is used in the original work, each performer may proceed individually applying the templates to his/her own part, or a unified realization may be made for all players, using the same or different sets of templates. The resulting work is to be presented under the title "A Reading of [composer of original work's name]'s [title of original work] (by [name of interpreter] according to the specifications set forth in Douglas C. Wadle's 'Template Piece')".

Pitch Placement Templates

For pitch-placement (in reference to pitch height), a set of five templates have been provided, at least three of which are to be used. Those used must form a contiguous set. The pitch material of the original work is to be treated at a number of successive hierarchical levels equal to the number of templates chosen (3-5). For instance, the pitch material may be treated by five templates assigned (successively) to: individual pitch, motive, phrase, period, and structural section. These hierarchies are then assigned, moving from smallest to largest or largest to smallest defining unit, to successive templates. The hierarchical unit assigned to a given template is the unit to be adjusted within the given margins of error for that template. These deviations are to be cumulative. Complete the deviations for the first template and then treat this as the material to be altered by the second, etc. Note that a deviation at one hierarchical level may be compensated for by a deviation in the opposite direction at some other hierarchical level. The templates are provided with both the margin of error percentage and the size of this value in cents.

¹ In the cases of the pitch placement and temporal placement templates, only the first employed operates directly on the original notation, each subsequent template affecting the resulting notation of the template prior.

9:14:9	8%			15%			8%		
11:7:9:5	10%			8%		14%			12%
6:8:7:9:2	20%		8%		4%		10%		25%
3:5:5:4:12:3	6%		12%	6%	0%	19%			6%
2:3:10:5:4:2:6	15%	10%	20%			10%	0%	10%	4%

9:14:9	133¢			242¢			133¢		
11:7:9:5	165¢			133¢		227¢			196¢
6:8:7:9:2	316¢		133¢		68¢		165¢		386¢
3:5:5:4:12:3	101¢		196¢	101¢	0¢	301¢			101¢
2:3:10:5:4:2:6	242¢	165¢	316¢			165¢	0¢	165¢	68¢

Temporal Placement Templates

Operate according to rules analogous to the pitch placement templates. The deviations are to be applied to onset time. Hierarchies should be defined similarly to those for pitch placement (e.g. individual note, motive, phrase, period, and structural section).

18:14	15%					6%					
5:5:5:5:3:5:4	22%		0%		4%	6%	15%	20%	12%		
4:3:5:7:3:3:2:3:2	0%	10%	18%		10%		20%	14%	0%	10%	14%
8:8:8:8	8%			2%		14%		20%			
2:4:5:2:8:5:5:1	18%	9%	18%		24%	10%		2%		8%	12%

Duration Template

A single template is supplied for duration, to be applied at the level of the individual note. The duration template is to be used after the temporal placement templates. Onset times for events should remain unaltered (i.e. adjustments affect the cutoff of the given note).

3:7:2:6:9:5	25%	0%		34%	12%		8%		13%
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Tempo Template

The tempo template indicates percent margins of error for the indicated tempi within the indicated sectional divisions of the original piece.

7:18:7	15%		8%			15%
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Registration Template

The registration template specifies a number (0- 3) indicating the maximum number of octaves by which each individual pitch, within the given section, may be shifted.

4:3:5:4:3:6:3:4 0 2 1 0 3 1 2 0

Articulation Template

The articulation template indicates margins of error as a fractional value. It will be necessary to generate a progressive scale (insofar as is possible) of twelve ‘touchstone’ values. A scale containing more than twelve values may be used where intermediary steps between some or all of the twelve touchstones are introduced. The fractional margin of error indicates the maximum number of touchstone steps, within the resulting scale, that one may deviate. Any articulation within the given number of steps (in either direction) may be chosen and applied at the level of the individual note. Unless one is able to design a scale that seems to be cyclical, the deviations should not wrap around from one end of the scale to the other.

14:2:9:4:3 $\frac{2}{12}$ $\frac{5}{12}$ $\frac{0}{12}$ $\frac{1}{12}$ $\frac{0}{12}$

Intensity Template

Operates according to rules analogous to those of the articulation template.

5:3:7:2:6:8:1 $\frac{2}{12}$ $\frac{0}{12}$ $\frac{1}{12}$ $\frac{0}{12}$ $\frac{1}{12}$ $\frac{2}{12}$ $\frac{3}{12}$

*Douglas C. Wadle
January 2011
Los Angeles*