

Temporal Waves

for guitar trio

Jordan Nobles

© Vancouver 2001

Temporal Waves

for guitar trio

Jordan Nobles

PERFORMANCE NOTES

INSTRUMENTS

Temporal Waves was originally written for guitar quartet but at the behest of the Victoria Guitar Trio it has also now been arranged for guitar trio.

All players read from the full score, there are no parts.

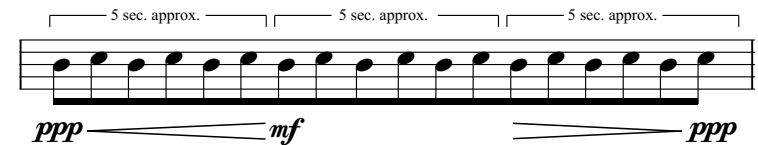
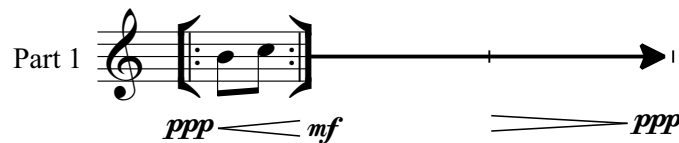
CELLS

In *Temporal Waves* each performer has a number of repeating cells to play; fading in and out completely before pausing briefly and starting the next one. When exactly each performer stops and starts varies slightly with each performance, but it must line up homophonically with the other players. The duration of the piece can be anywhere from 6 to 10 minutes depending on how quickly the performers move through the cells.

Each cell should be approx. 15 seconds long (5 seconds fading in from ***ppp*** to ***mf***; repeat at ***mf*** for 5 seconds; then fade out again for 5 seconds to ***ppp***).

For example, the first cell...

...should be played as such:



Players take their cue to start new cells from following the others. (i.e. when player 1 has completed their crescendo then player 2 begins)

METRIC MODULATIONS

Temporal Waves utilizes metric modulations to frequently change pulse proportionally.

Tempos are given...

- when a new pulses enters, such as when one performer starts playing quarter notes while other were playing eighths. For example: $\text{♩} = 135$
This is not necessary of course but is convenient during practice when starting the piece in the middle.
- in Bold when a metric modulation occurs. For example: $\text{♩} \cdot = \text{♩}$ (= 270)

After a new pulse is introduced all following players must line up homophonically with it.

All notes should be allowed to ring out as much as possible.

Temporal Waves

for guitar trio

Jordan Nobles

$\text{♩} = 180$ Repeat each cell for approx. 15 seconds, fading in and out, play in synch with other performers

Guitar 1

ppp mf ppp mf ppp continue dynamic swells

Guitar 2

tacet ppp mf ppp mf ppp continue dynamic swells

Guitar 3

tacet | tacet ppp mf ppp continue dynamic swells

$(\text{♩} = 90)$ $(\text{♩} = 270)$



Metric Modulation

$\text{♩} = \text{♩} (= 270)$

Gtr.1

$(\text{♩} = 135)$ $(\text{♩} = 405)$

Gtr.2

$(\text{♩} = 135)$ $(\text{♩} = 405)$

Gtr.3

Metric Modulation

$\text{♩} = \text{♩} (= 405)$

2

Metric Modulation

 $\text{♩} = \text{♩} (= 81)$

Gtr.1

Gtr.2

Gtr.3

(♩ = 162)

(♩ = 324)

=

Metric Modulation

 $\text{♩} = \text{♩} (= 108)$

Gtr.1

Gtr.2

Gtr.3

(♩ = 108)

(♩ = 216)

Metric Modulation

$\text{♩} = \text{♩} (= 72)$

Gtr.1

Gtr.2

Gtr.3

$(\text{♩} = 72)$

$(\text{♩} = 288)$

$(\text{♩} = 144)$

Metric Modulation

$\text{♩} = \text{♩} (= 432)$

Metric Modulation

$\text{♩} = \text{♩} (= 86)$

Gtr.1

Gtr.2

Gtr.3

$(\text{♩} = 432)$

$(\text{♩} = 172)$

4

Tempo: $(\text{♩} = 344)$

Metric Modulation: $\text{♩} = \text{♩} (= 115)$

Gtr.1

Gtr.2

Gtr.3

The score for the first system shows three guitar parts. Gtr.1 starts with a 4-measure phrase, then a 3-measure phrase, and finally a 4-measure phrase. Gtr.2 and Gtr.3 follow similar patterns. A metric modulation is indicated by a dashed line and the text 'Metric Modulation' and ' $\text{♩} = \text{♩} (= 115)$ '.

Tempo: $(\text{♩} = 230)$

Metric Modulation: $\text{♩} = \text{♩} (= 77)$

Gtr.1

Gtr.2

Gtr.3

The score for the second system shows three guitar parts. Gtr.1 starts with a 4-measure phrase, then a 4-measure phrase, and finally a 4-measure phrase. Gtr.2 and Gtr.3 follow similar patterns. A metric modulation is indicated by a dashed line and the text 'Metric Modulation' and ' $\text{♩} = \text{♩} (= 77)$ '.

Metric Modulation

$\text{♩} = \text{♩} (= 60 \text{ approx.})$

5

Gtr.1

Gtr.2

Gtr.3

(♩ = 308)

≡

Metric Modulation

$\text{♩} = \text{♩} (= 180)$

Gtr.1

Gtr.2

Gtr.3

(♩ = 180)

fine

ppp

fine

ppp

ppp *f* *ppp*