# NATHANIEL BARTLETT

# SOLAR SEQUENCE

# FOR FOUR GLOCKENSPIELS

**COMPOSED APRIL 2017** 

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## **GUIDE TO THE NOTATION**

#### TIME

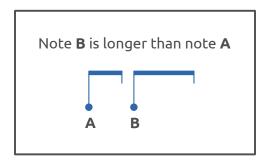
In this score, time is strictly graphically represented in the horizontal domain. Horizontal distances in the score are exactly proportional to duration (a horizontal distance of 2cm represents a span of time twice as long as a horizontal distance of 1cm). The vertical gray dashed lines serve as a guide for the performer in orienting musical events in time. These dashed lines are different from conventional measure lines in that they represent specific points in time. However, the time span between two adjacent gray dashed lines will be referred to as a measure.

The time scale of the piece (tempo) is given at the beginning of the piece (two seconds per measure).

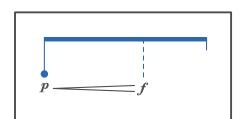
#### **NOTES**

A note begins at the point in time designated by the horizontal position of a stem, which is attached to a circular note head. In my notation system, four different colors are used to distinguish between notes with different metrical and temporal properties: ametric notes (blue), quasi-metric notes (green), metric notes (dark gray), and time-shifted metric notes (purple). In this composition, only ametric notes are used.

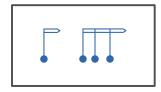
Ametric notes have no metrical properties. An ametric note's duration is graphically represented by the length of its beam. The termination of an ametric note is shown by the horizontal position of a final stem attached to the beam.



A headless dashed stem located between the first and final stems may be used to show a precise point in time, such as the exact temporal location of a dynamic marking.



Ametric notes which are *laissez vibrer* or that quickly decay naturally (for example, a single bongo strike with a snare drum stick) are depicted with a short, hollow, pointed beam and no terminal stem. In this abbreviated notation, the beam does not reflect duration. Such notes, if temporally close enough, will share a single beam.



Grace notes are notated with smaller note heads, narrower beams (w/ 45 degree hash mark), and thinner note stems. Grace notes are anchored to the principal note, which has a precise temporal location. The horizontal location of a grace note's stem does not necessarily correspond to its temporal location.

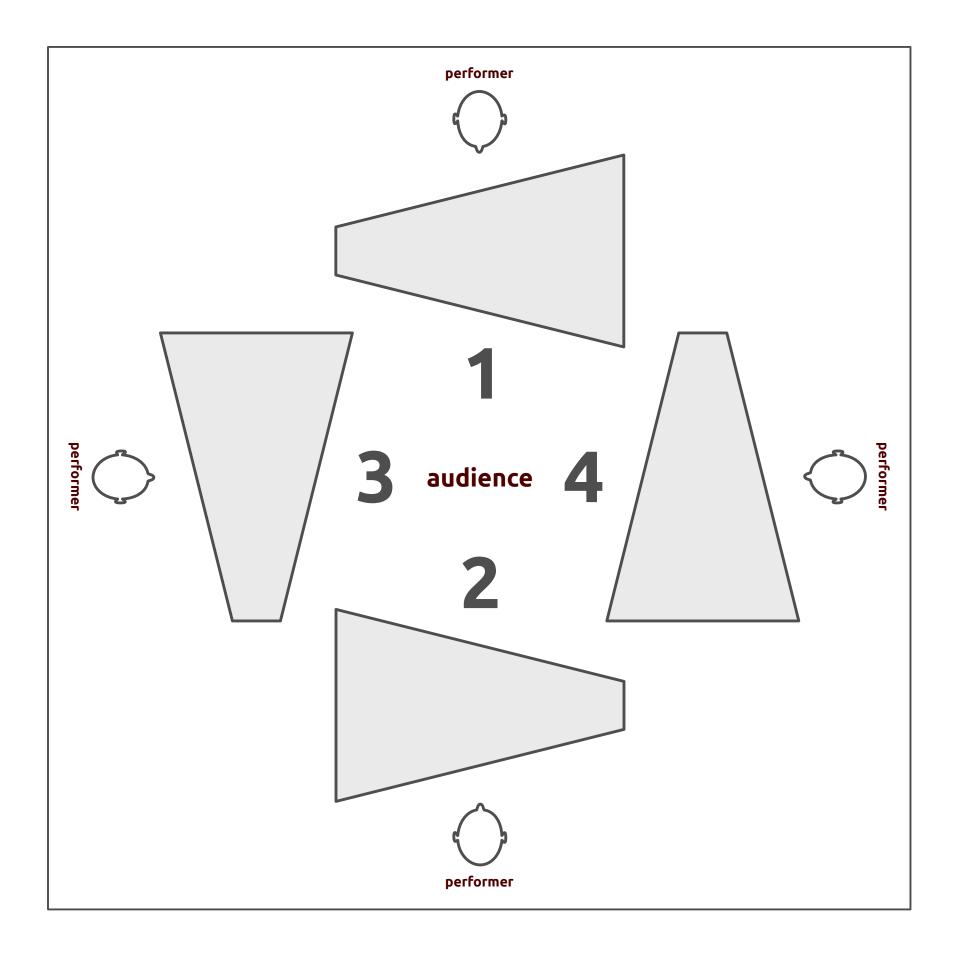
In this composition there are two different types of grace notes: single hash and double hash. Single hash grace notes are to be played fast, but not "crushed." Double hash grace notes are to be played very close (flams).

Purple bars are used to highlight even, repeated notes of two different speeds: slow (three to a measure) and fast (eight to a measure).

# **PERFORMANCE NOTES**

#### **POSITIONING OF SETUPS**

The four glockenspiels may be positioned around the audience (ideal) or in front of the audience.



If performing in front of the audience, the configuration should be 1, 4, 2, 3 (from left to right, audience's perspective).

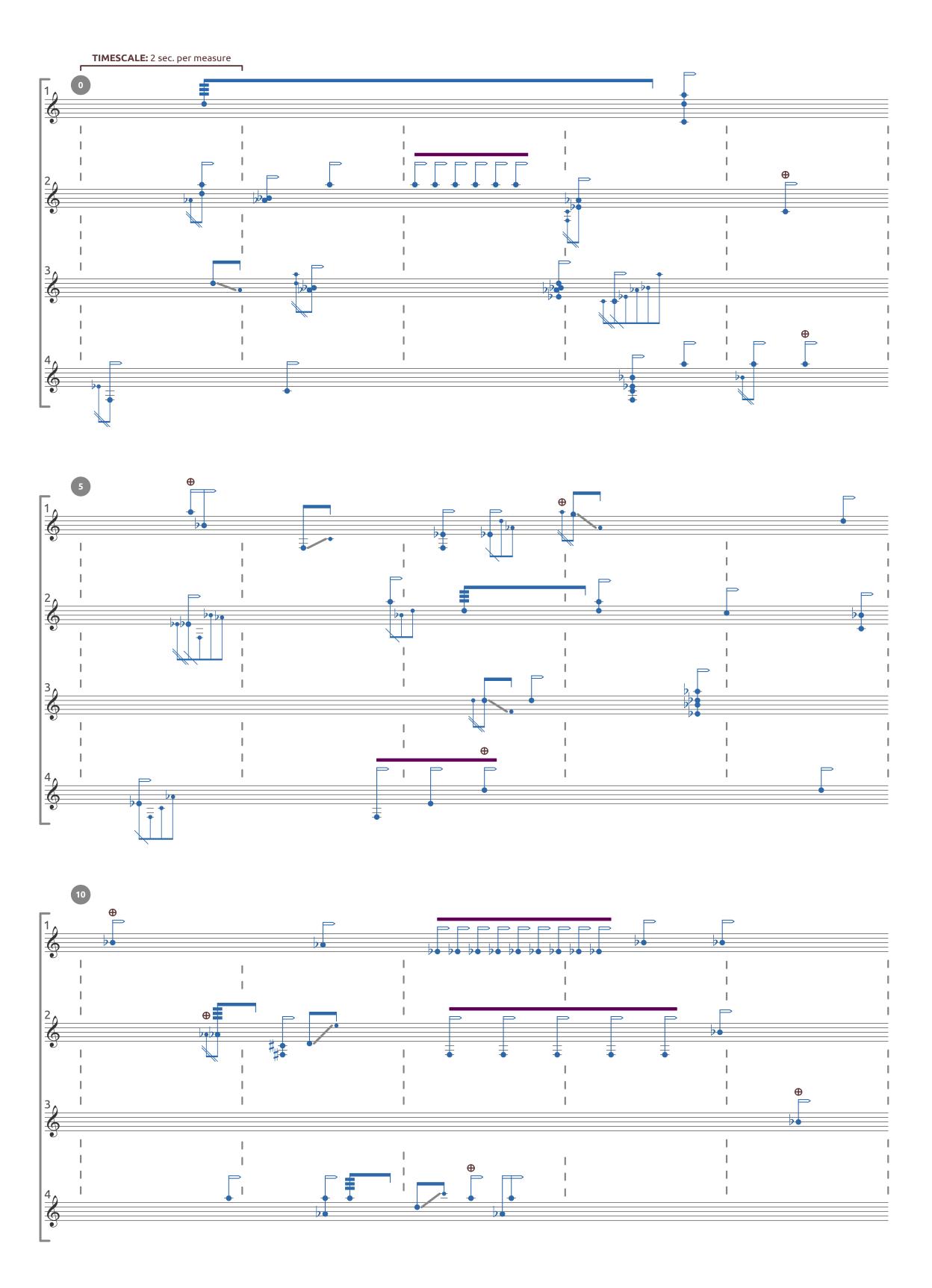
Electronics may be used to spatialize the sound of each glockenspiel. If using electronic spatialization, the idea is to translate the high-to-low (left-to-right) space of the instrument into a vertical space (low notes at bottom). If using a horizontal-only loudspeaker array, the glockenspiels may be spatialized horizontally (see diagram above).

### **GLOCKENSPIEL TECHNIQUES**

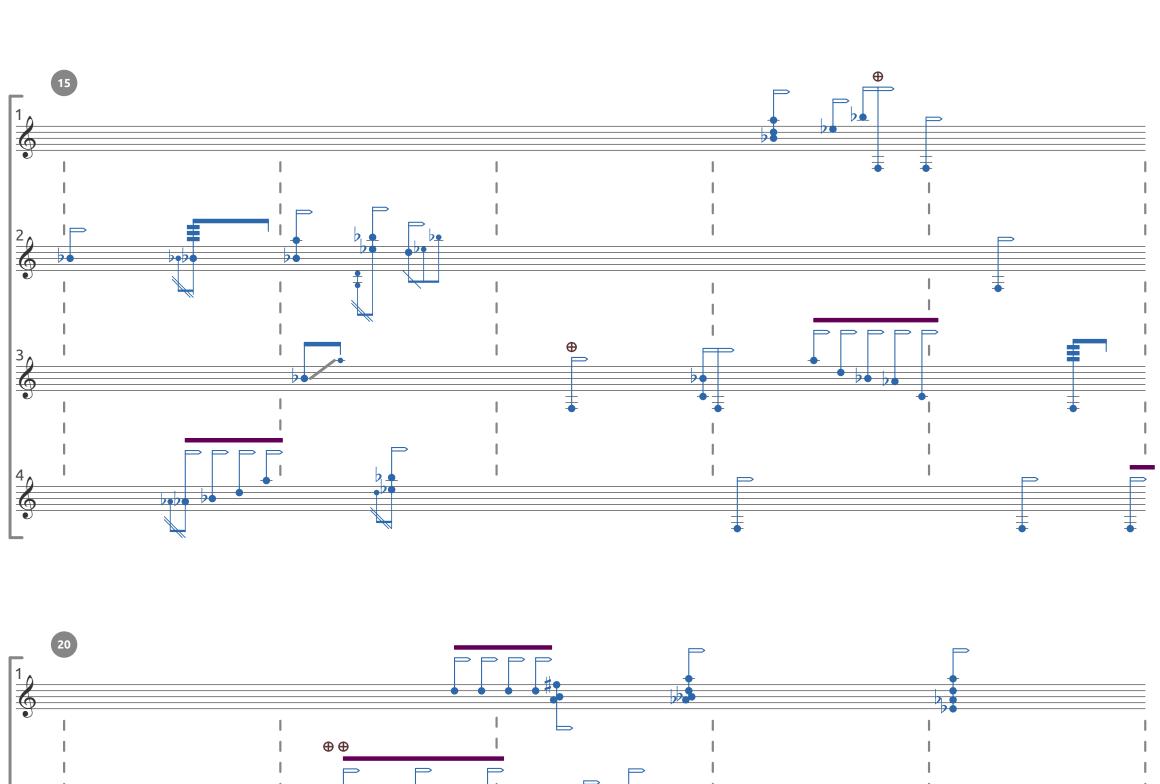


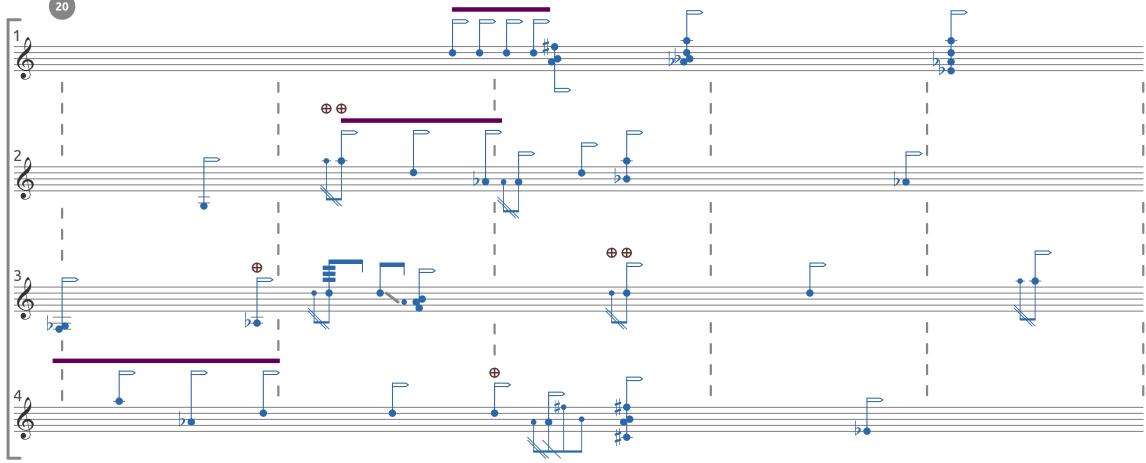
## **DYNAMICS**

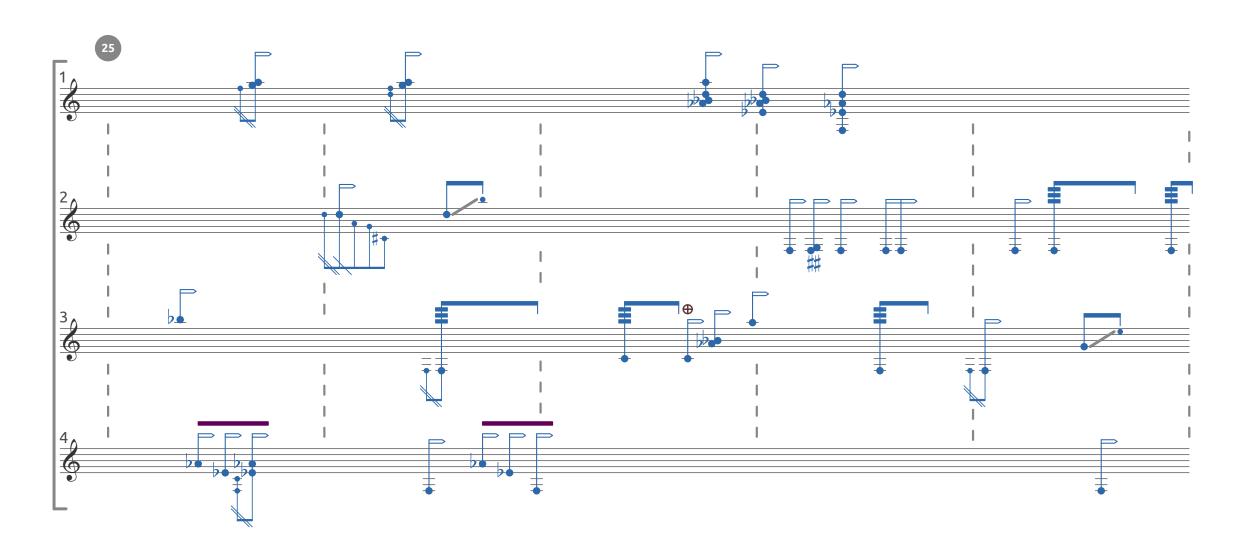
solar sequence is to be performed at a consistent / narrow dynamic level.



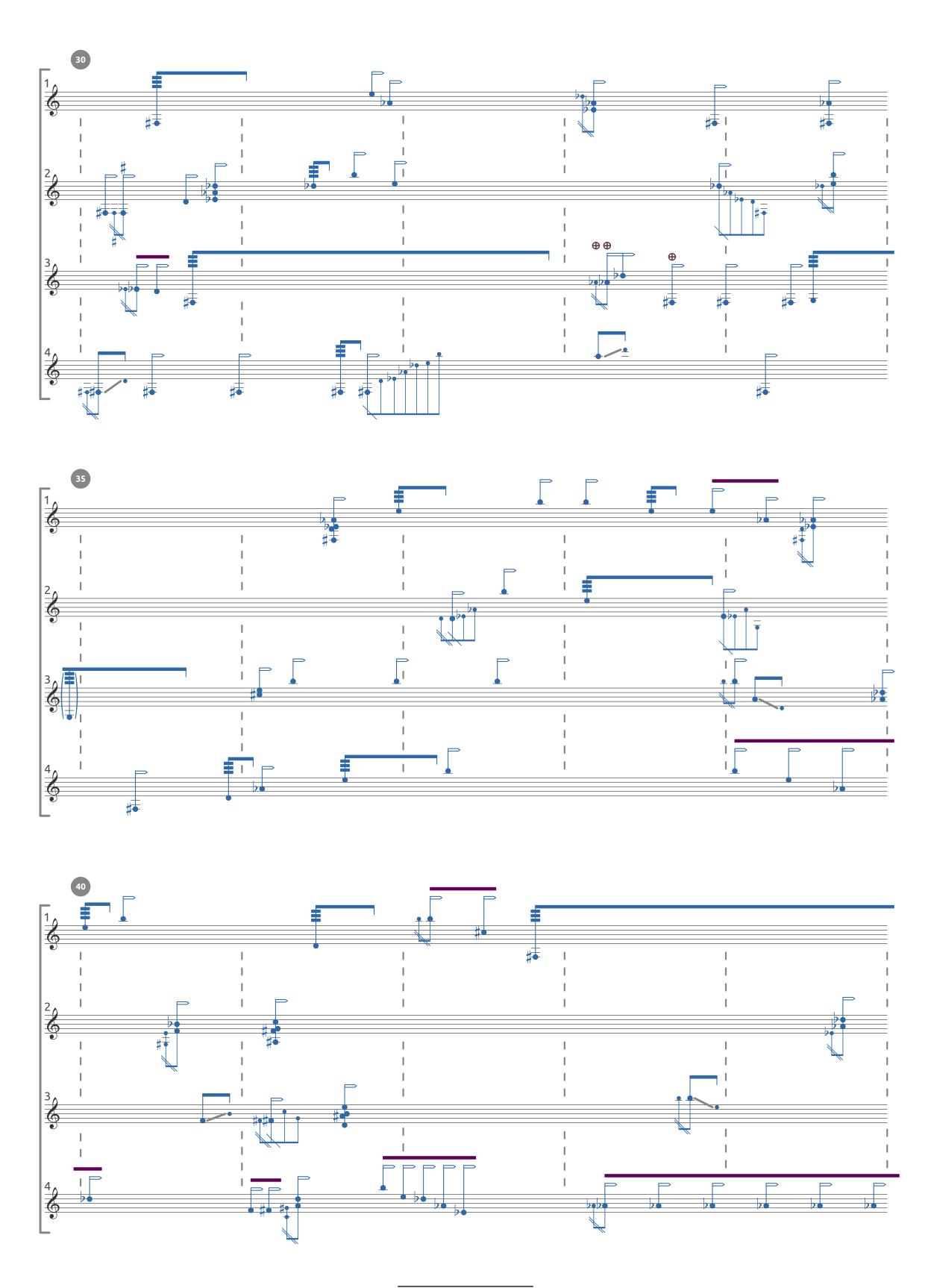
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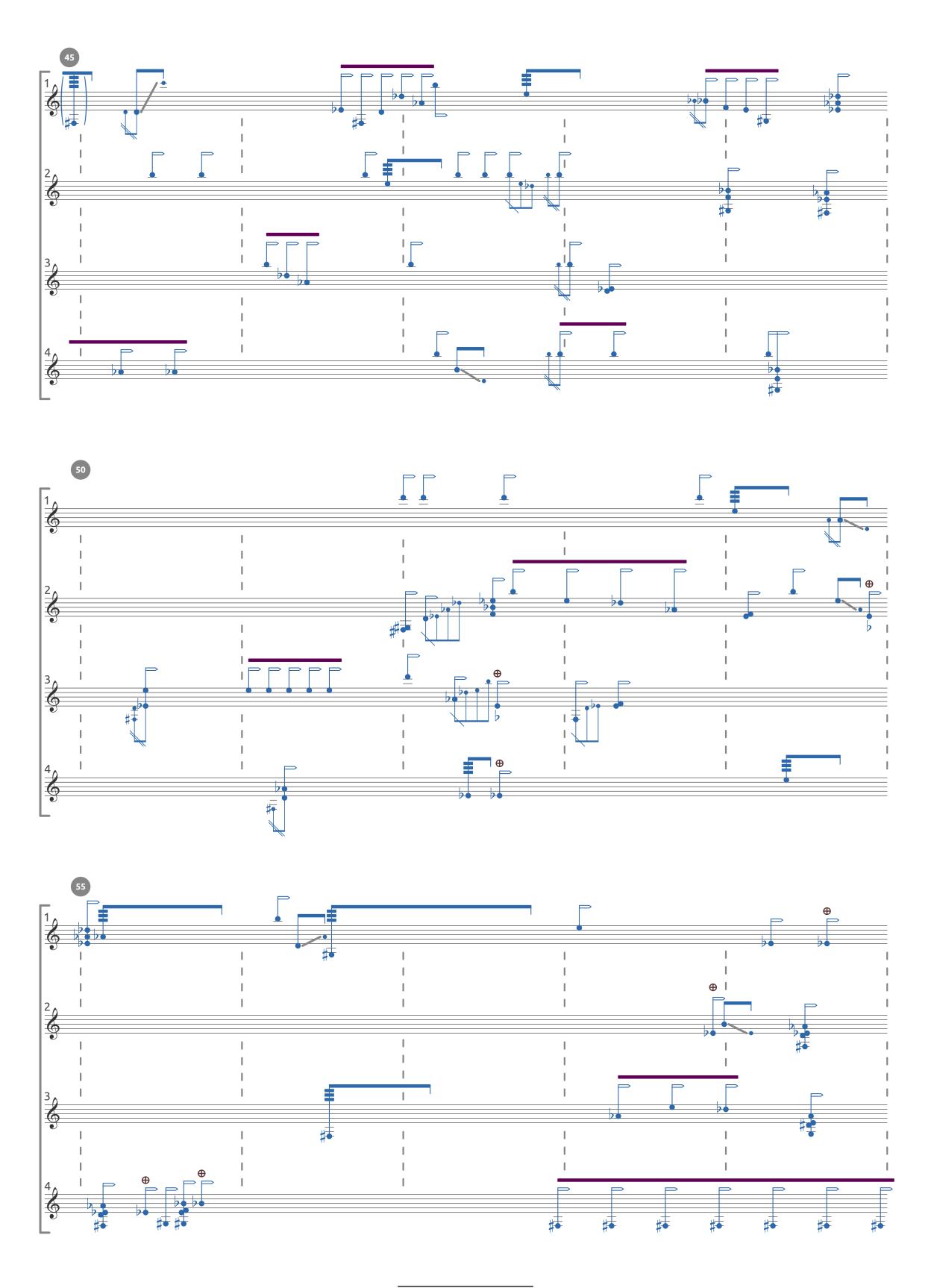




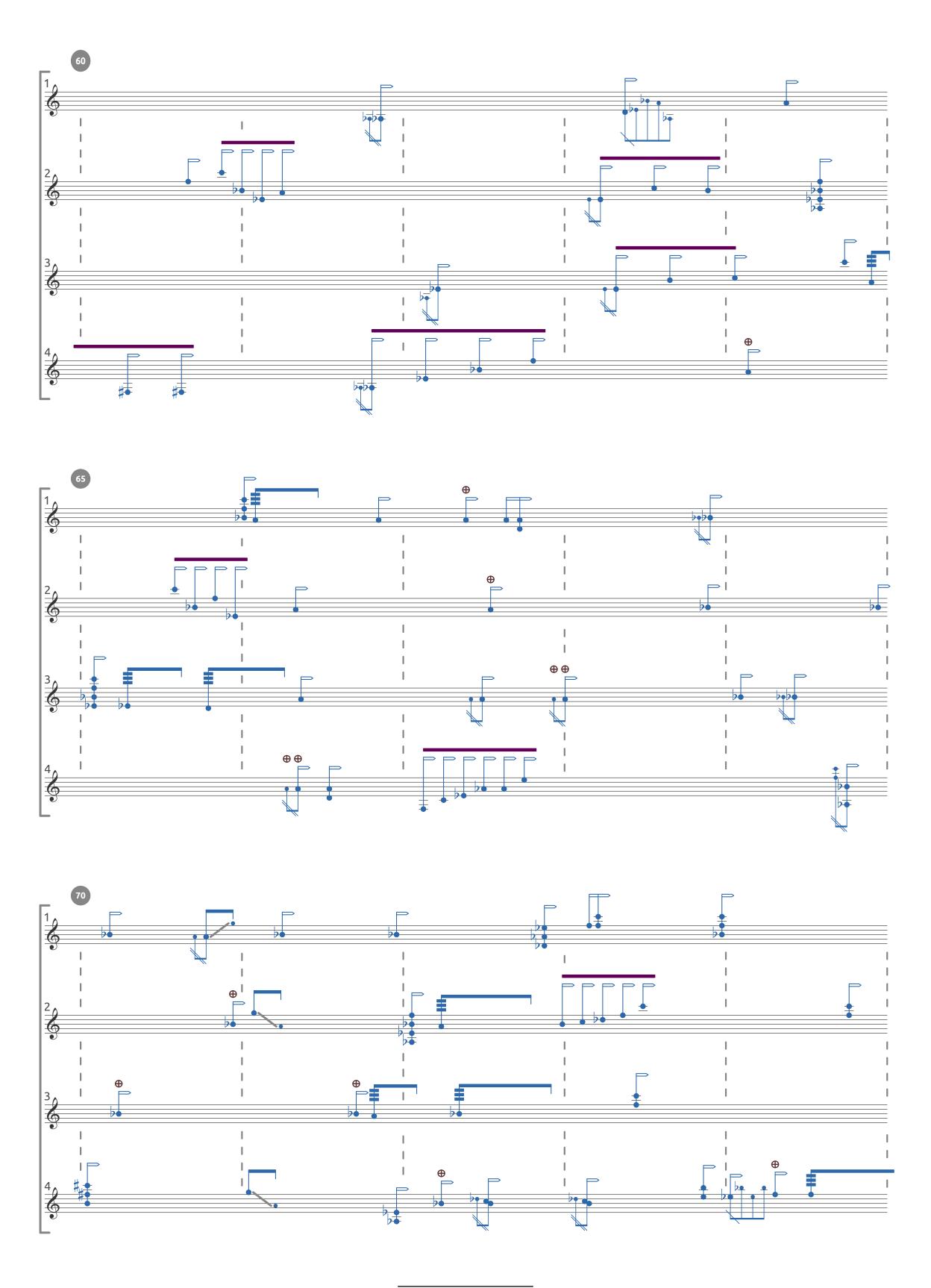
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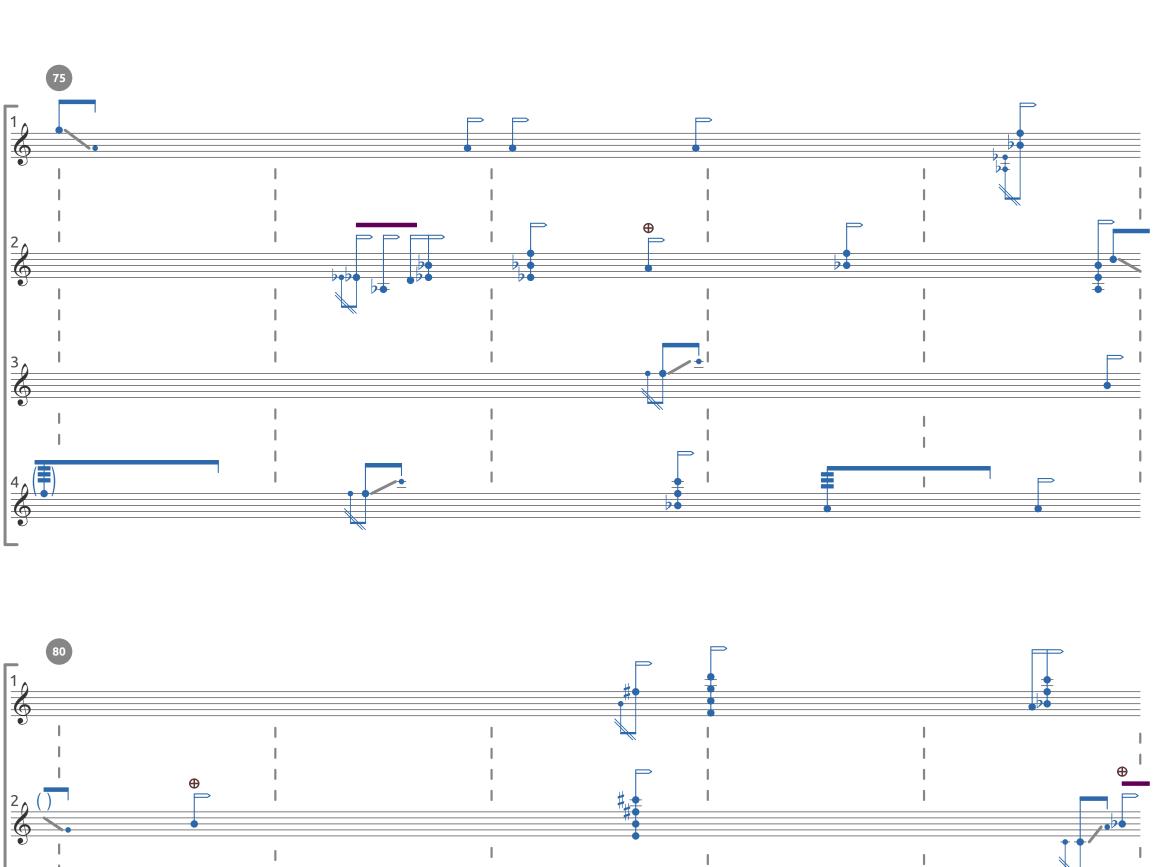
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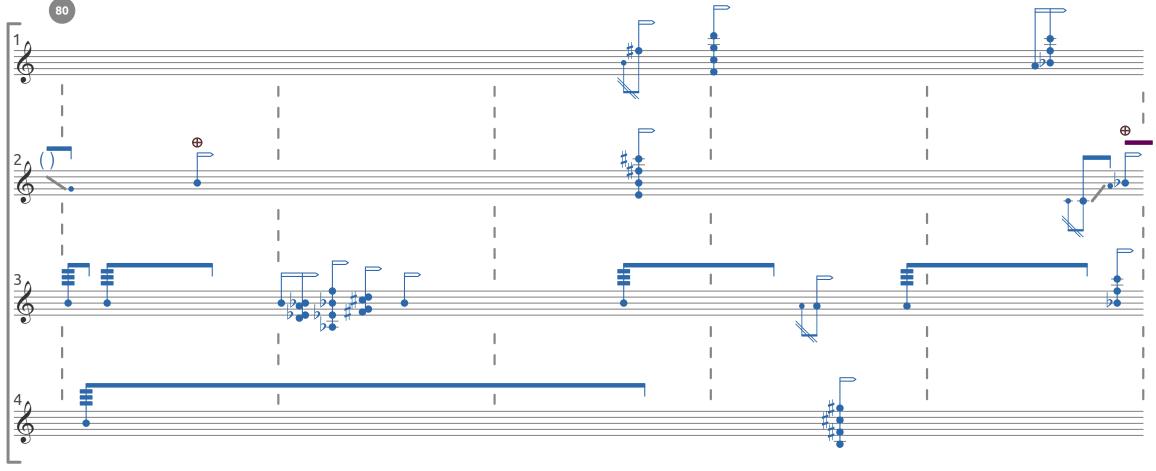


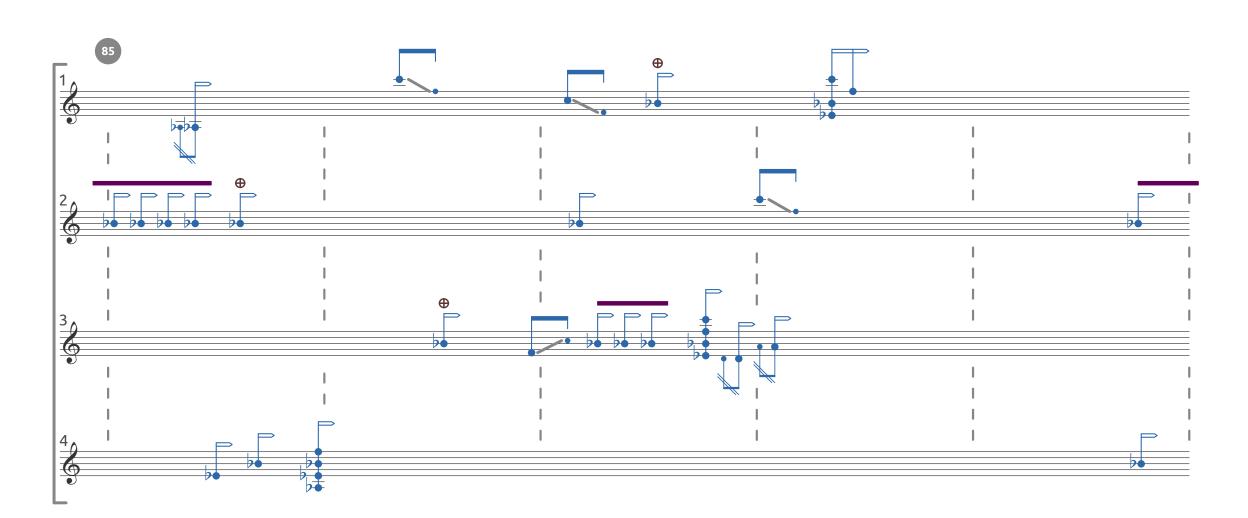
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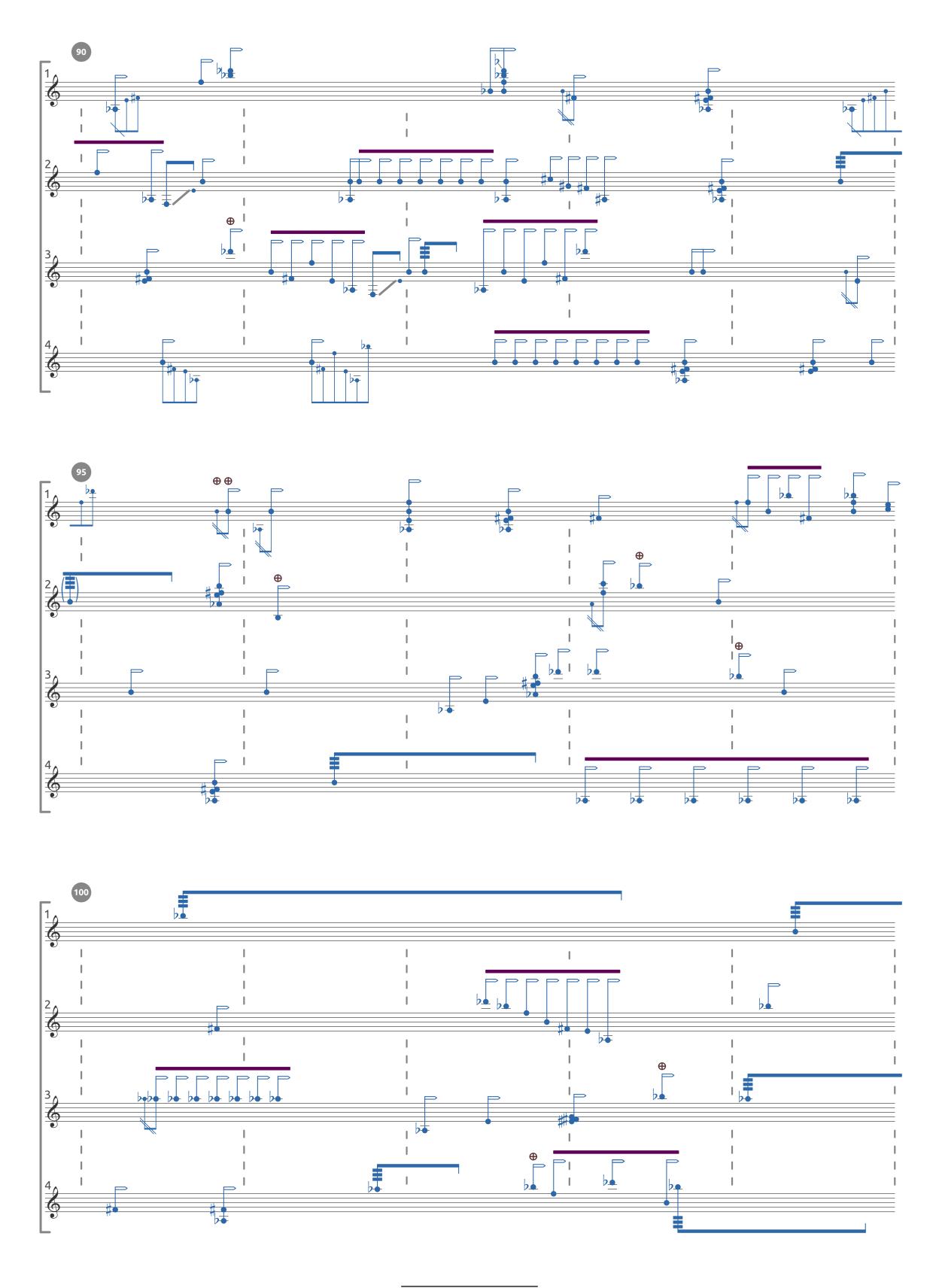


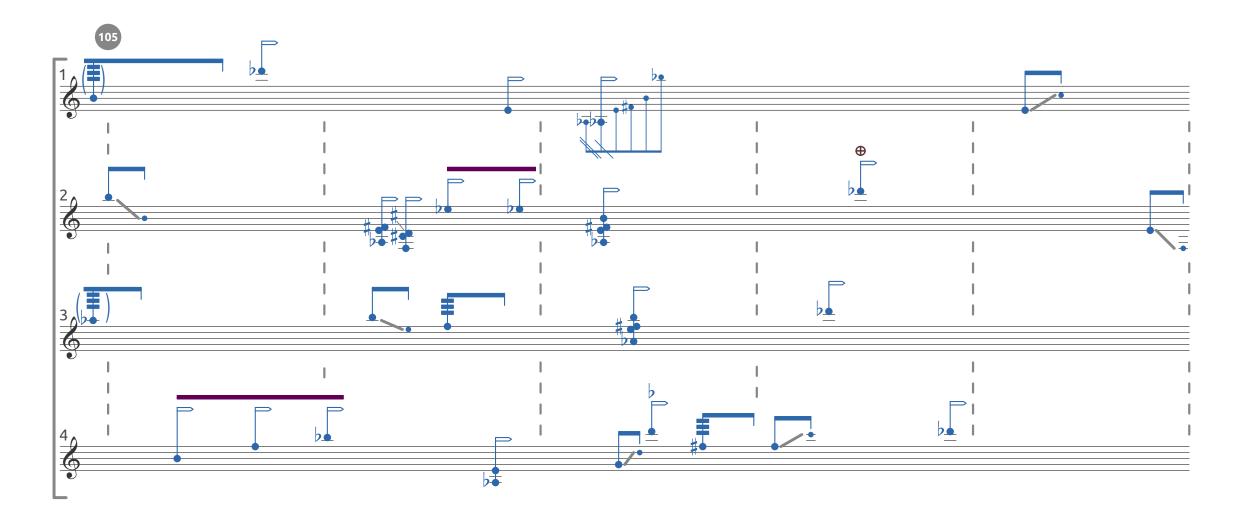
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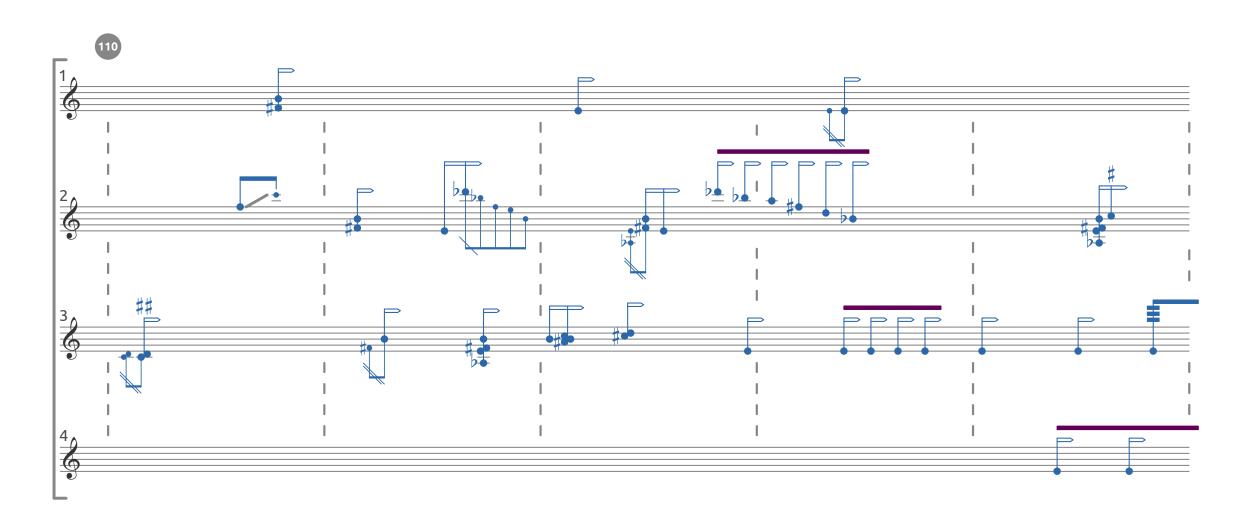


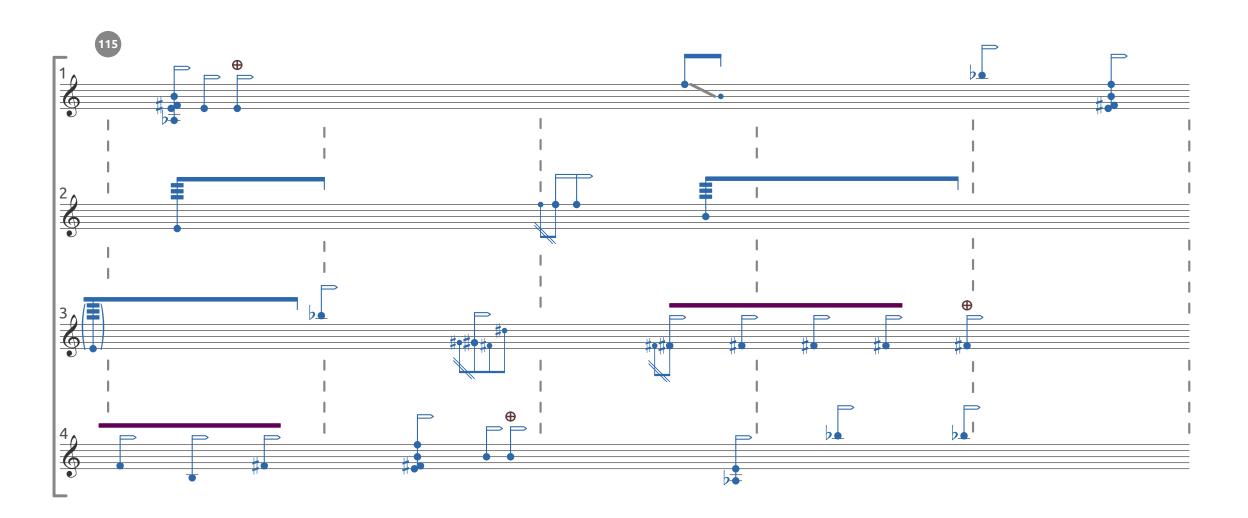


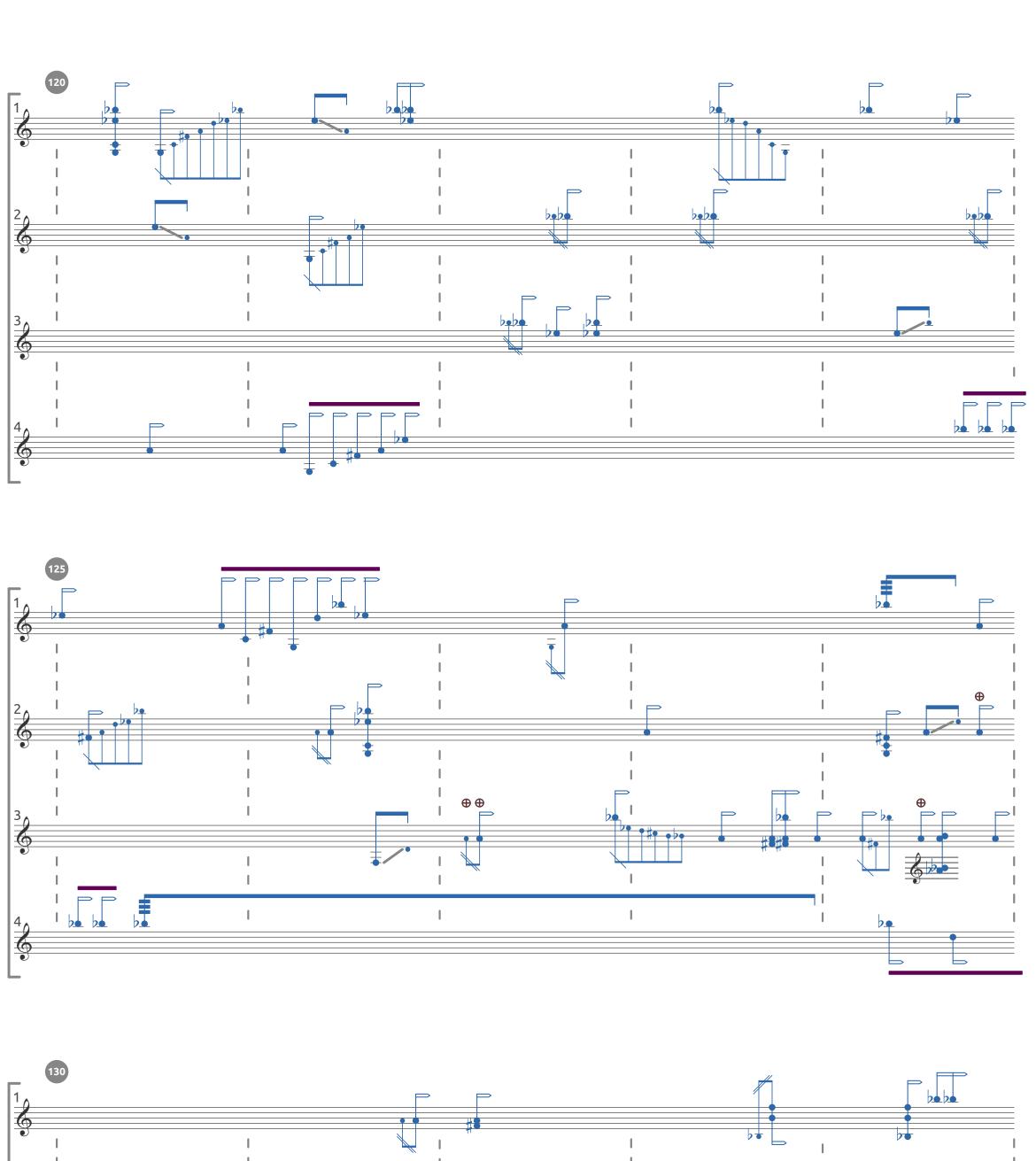


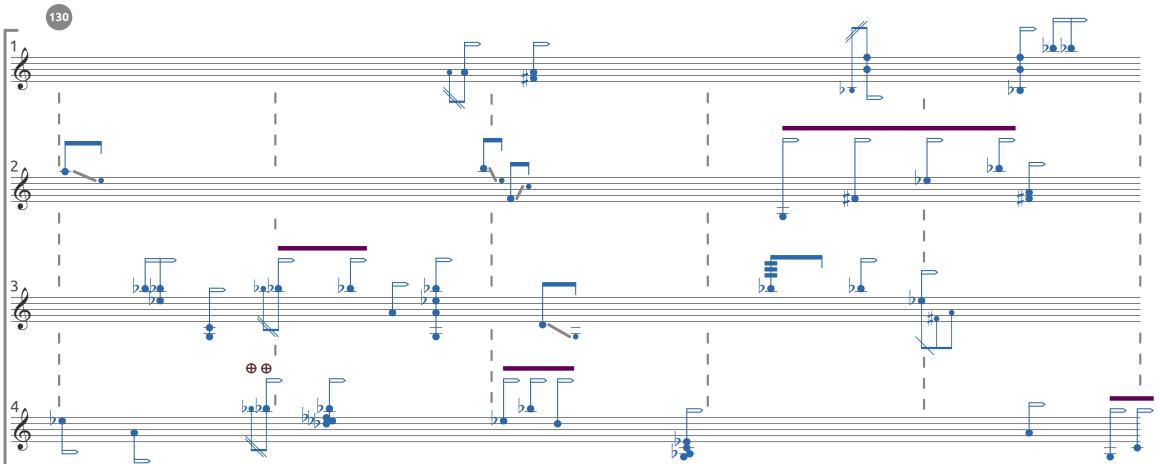


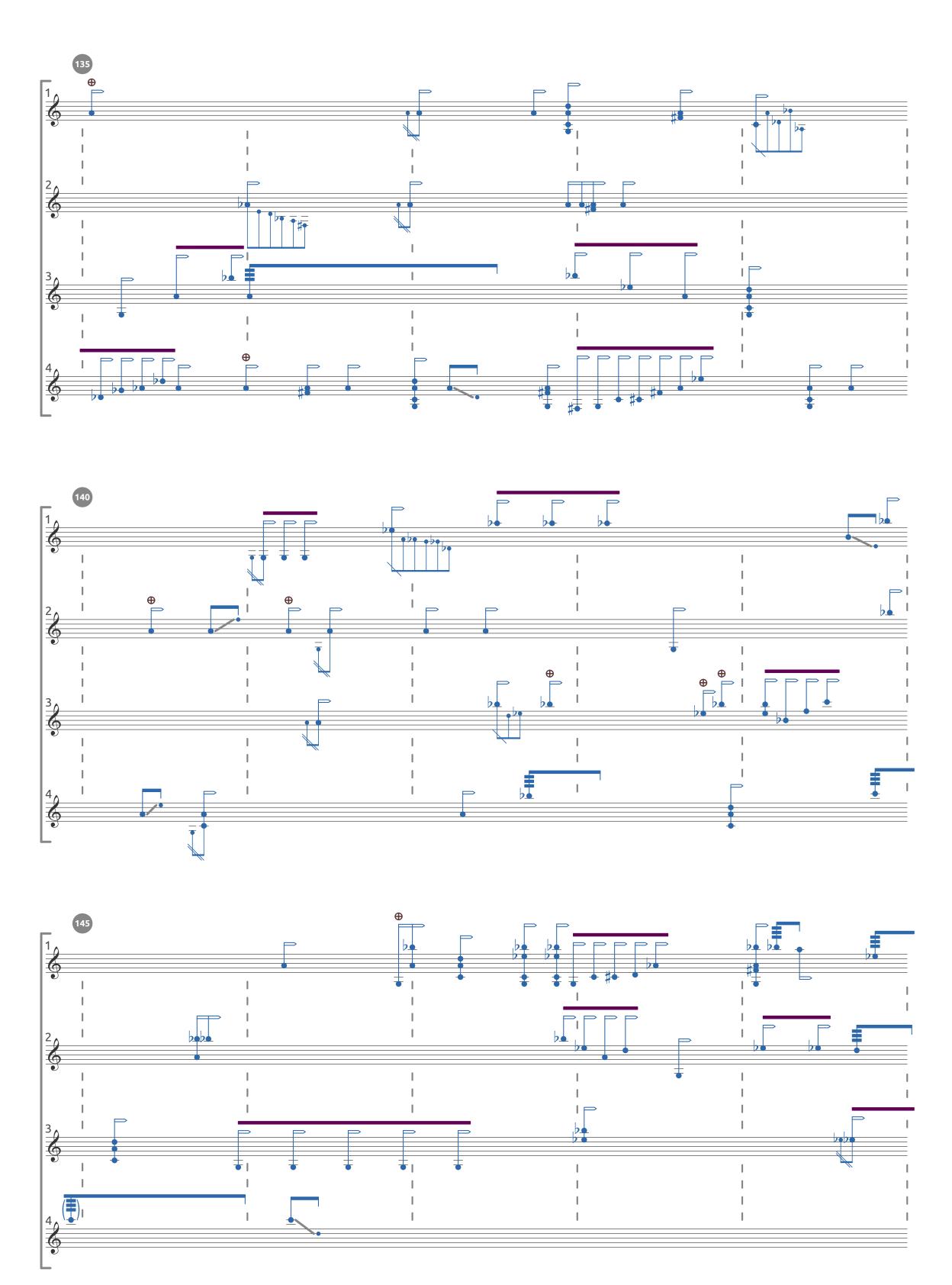


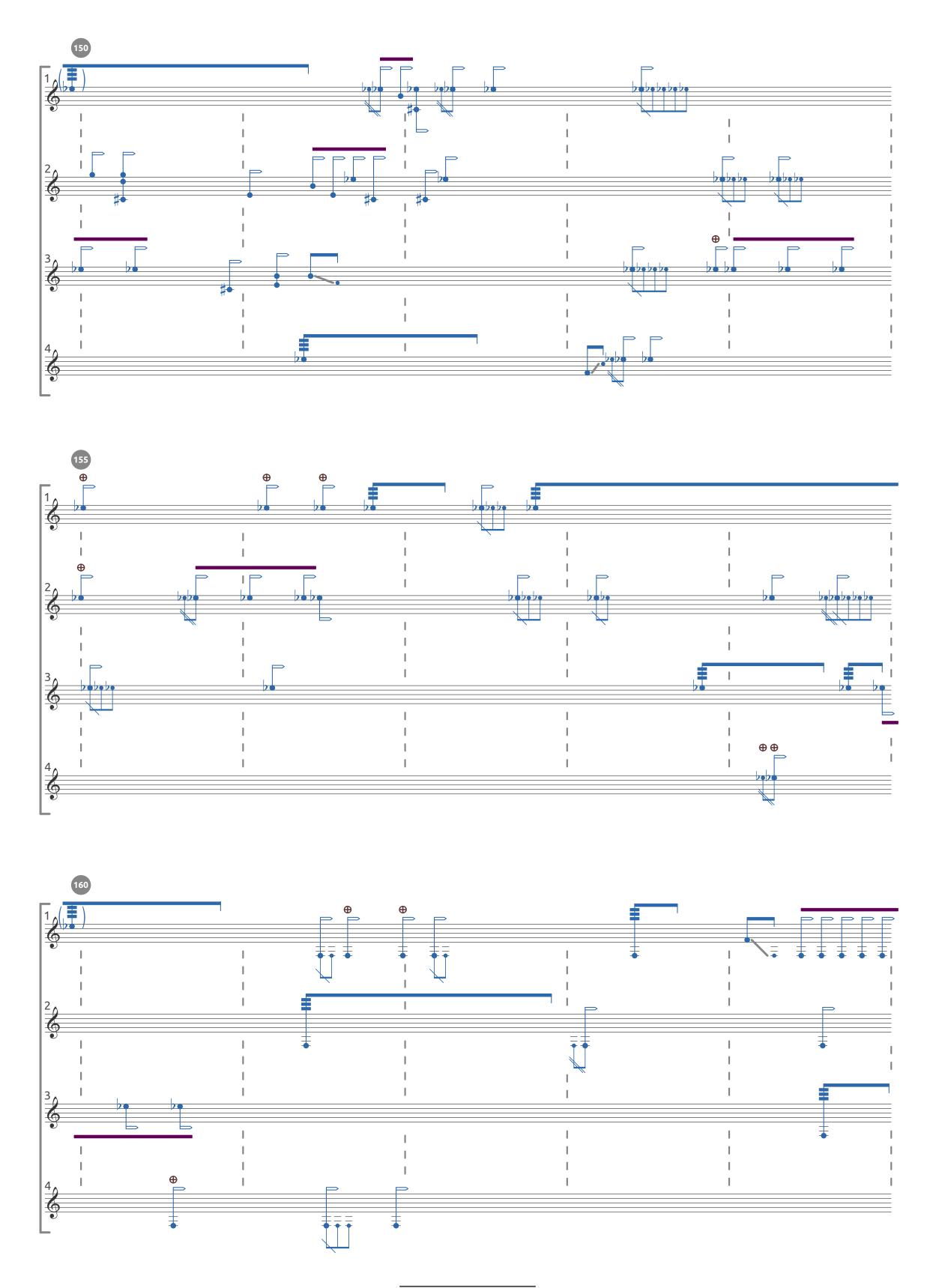




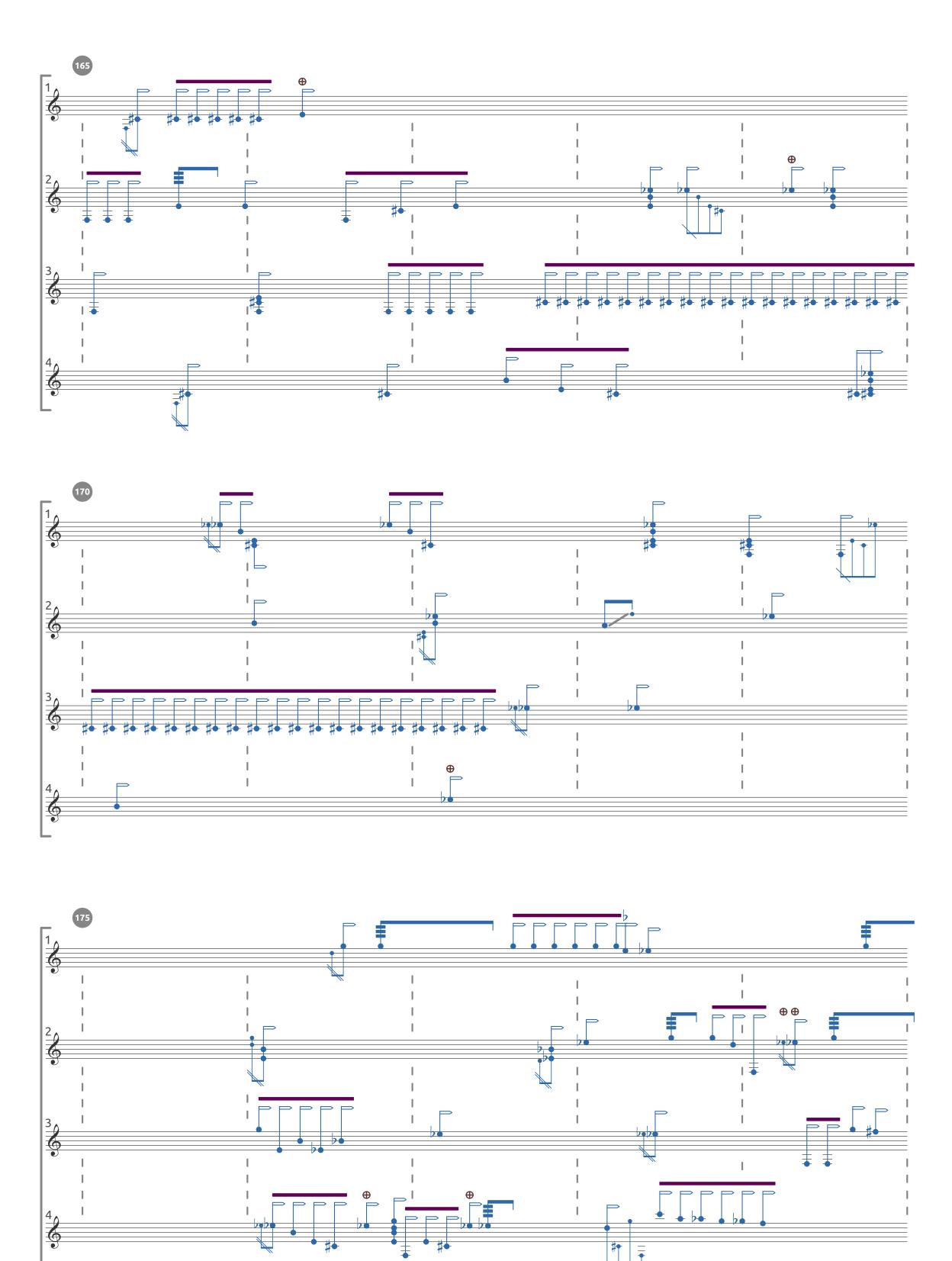




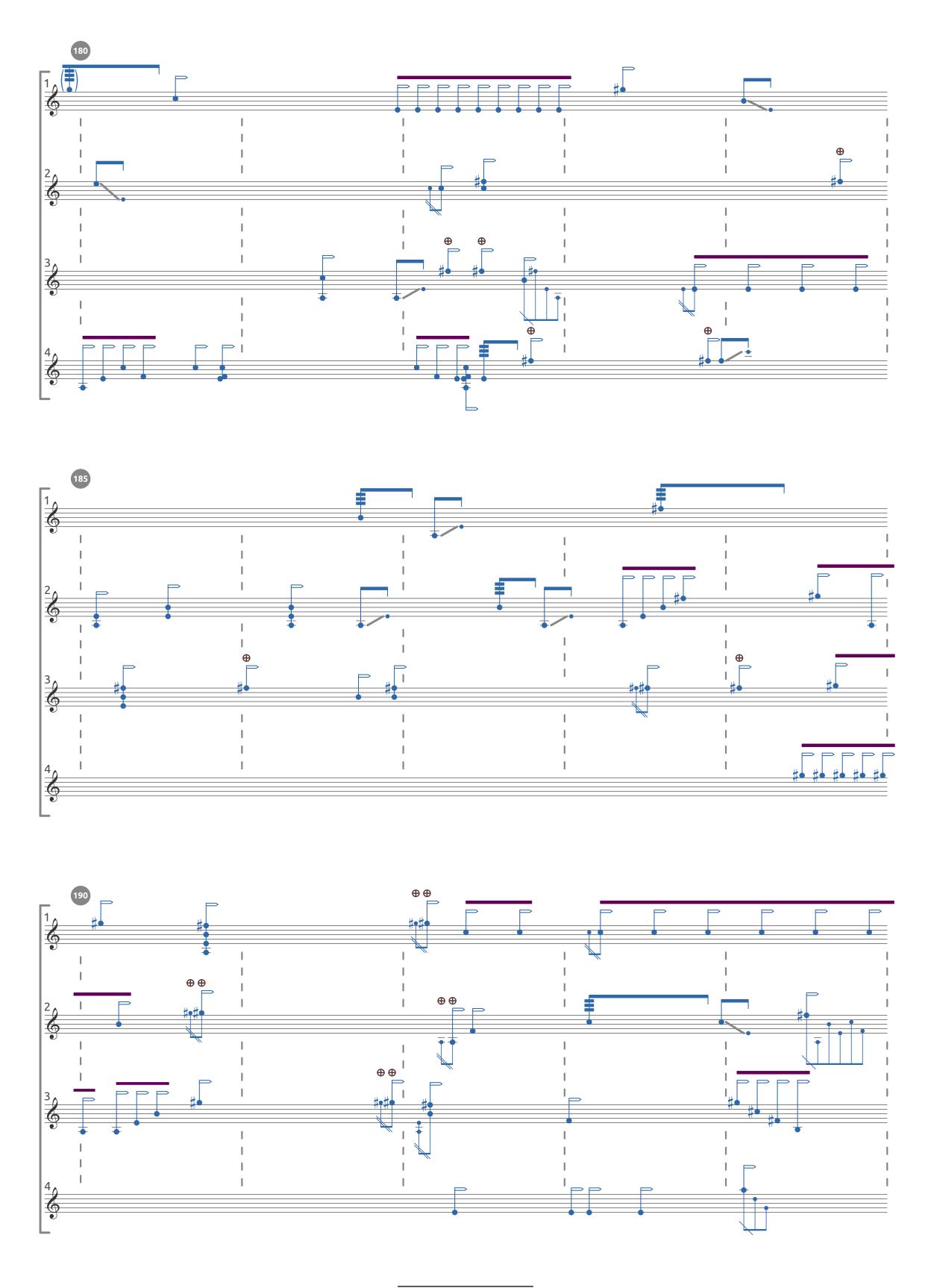




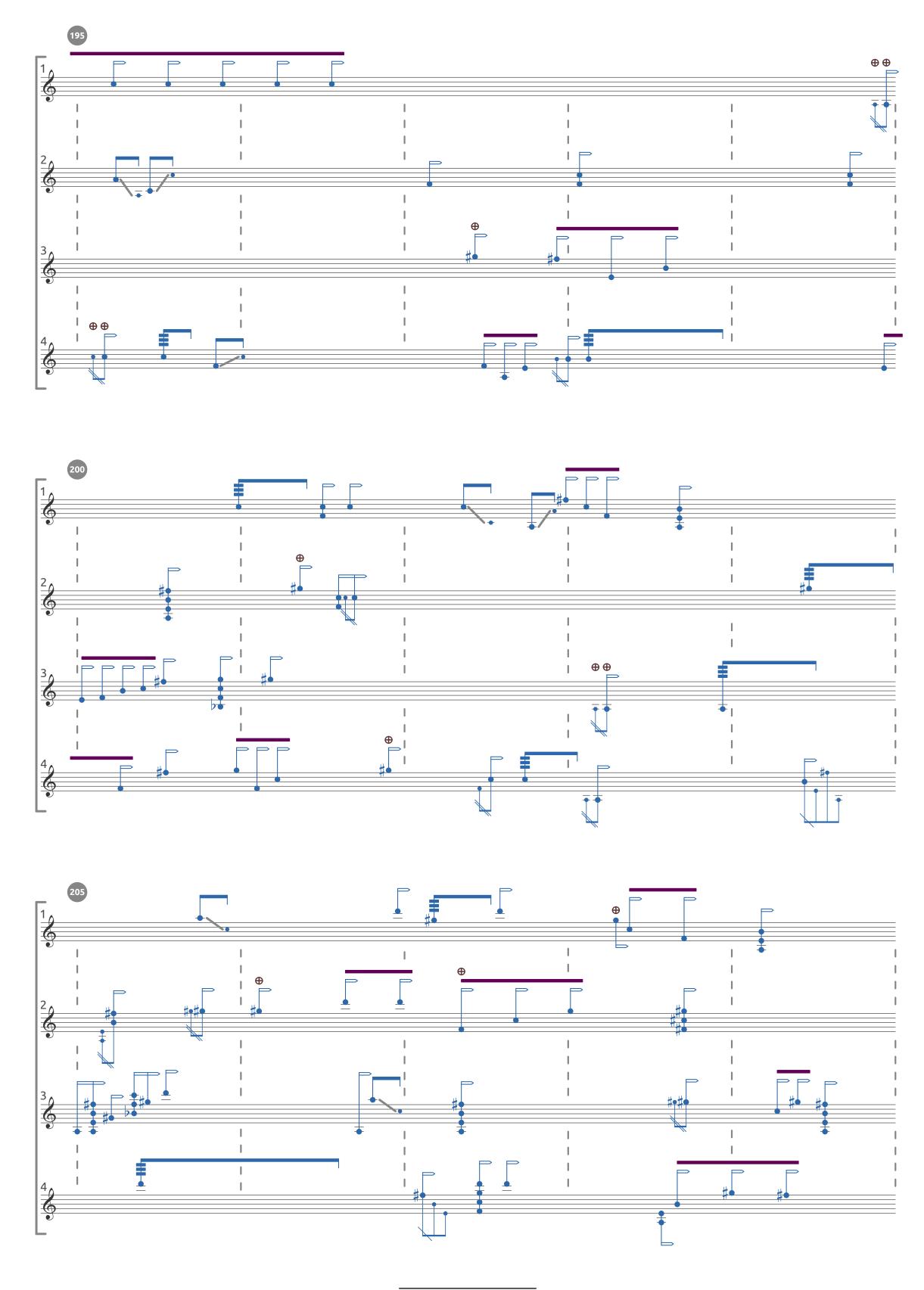
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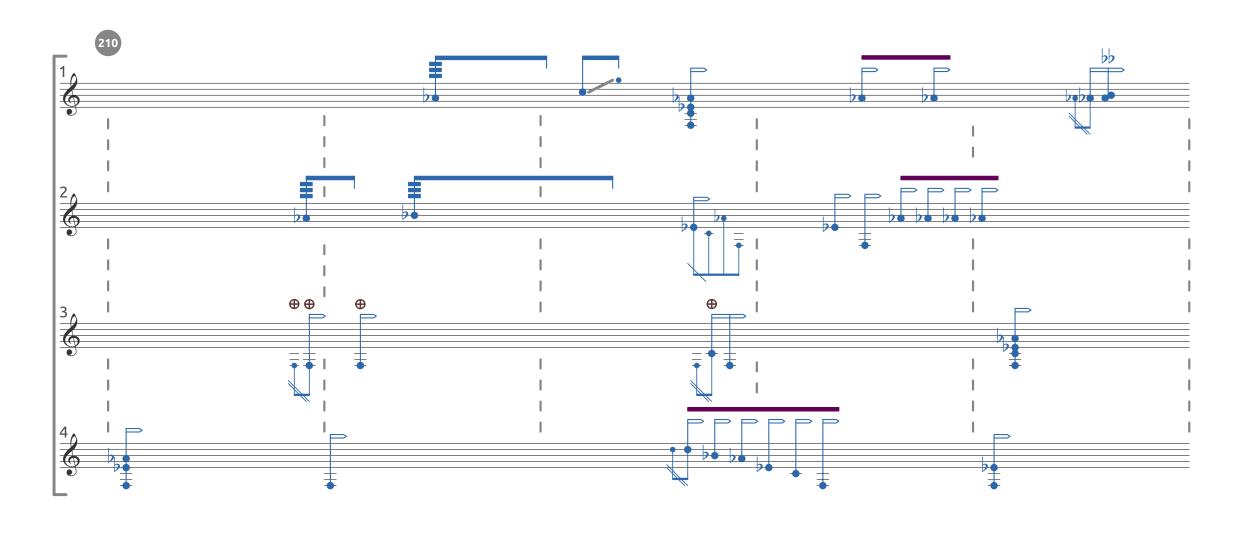
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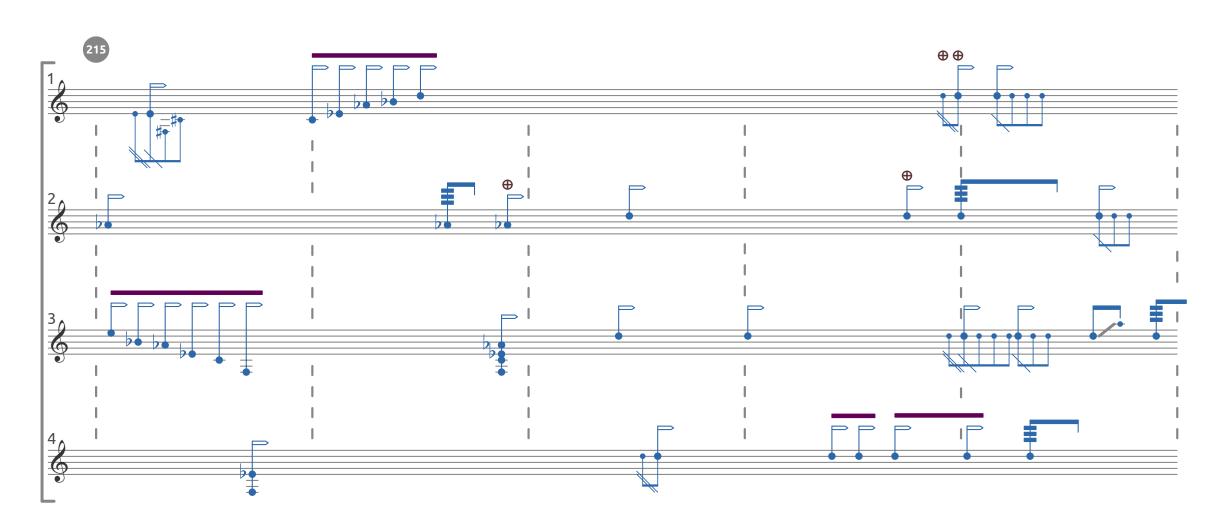


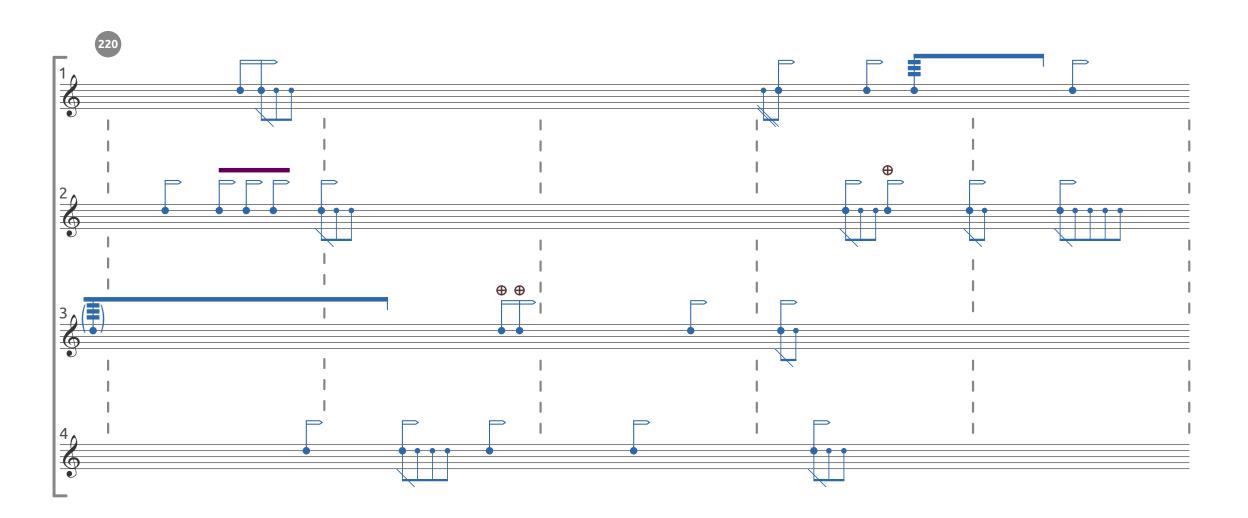
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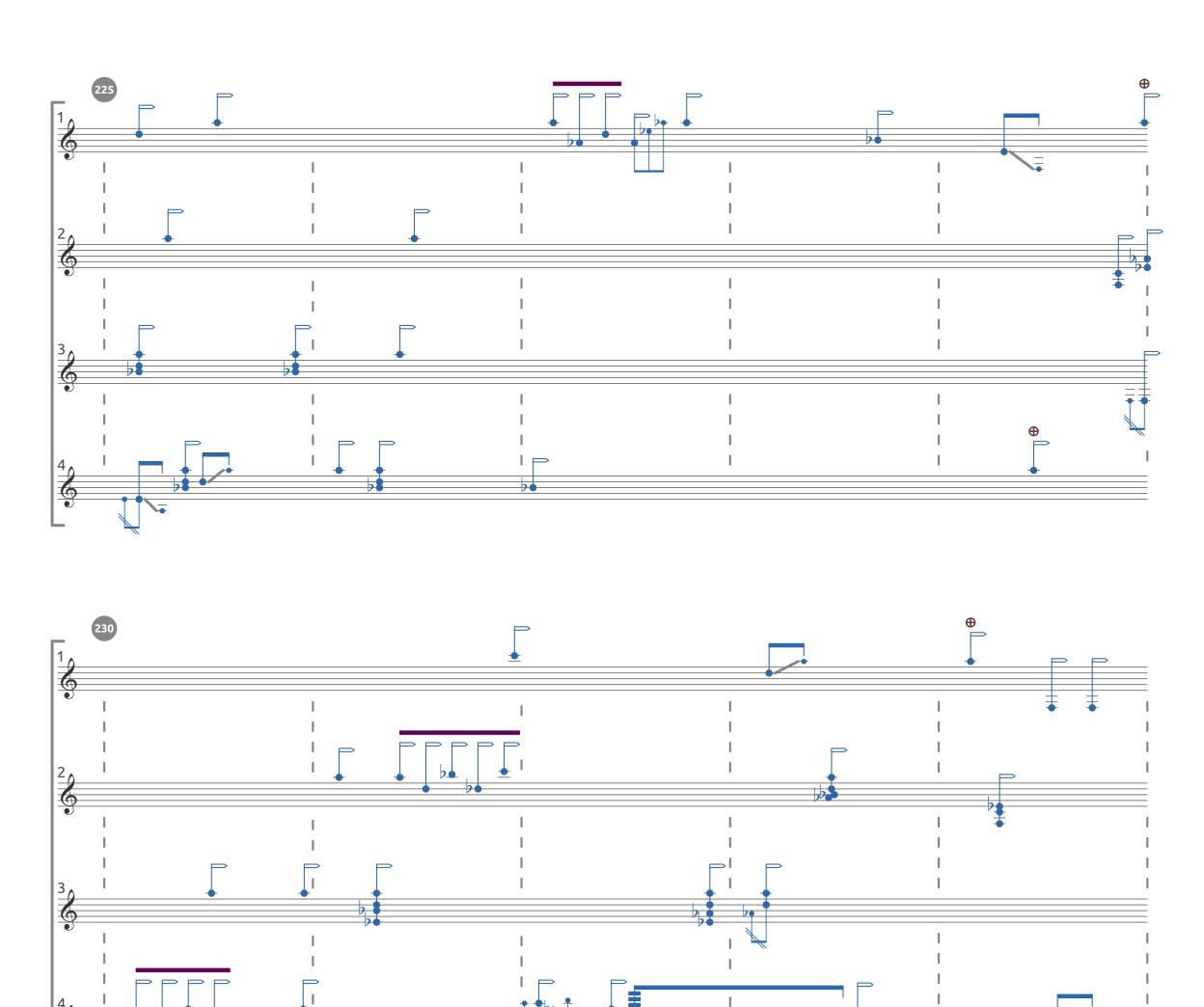


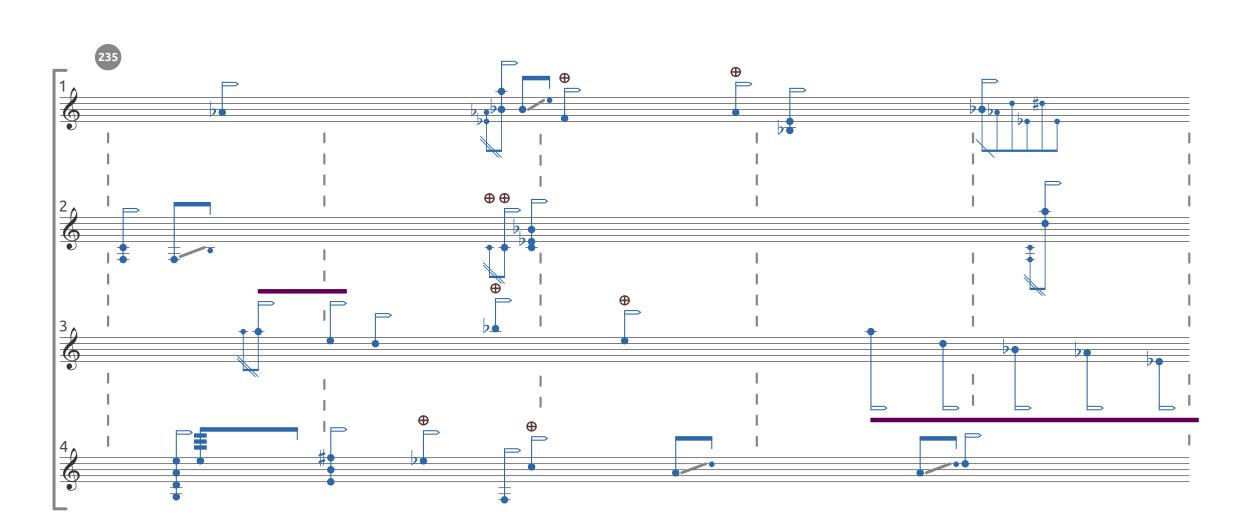
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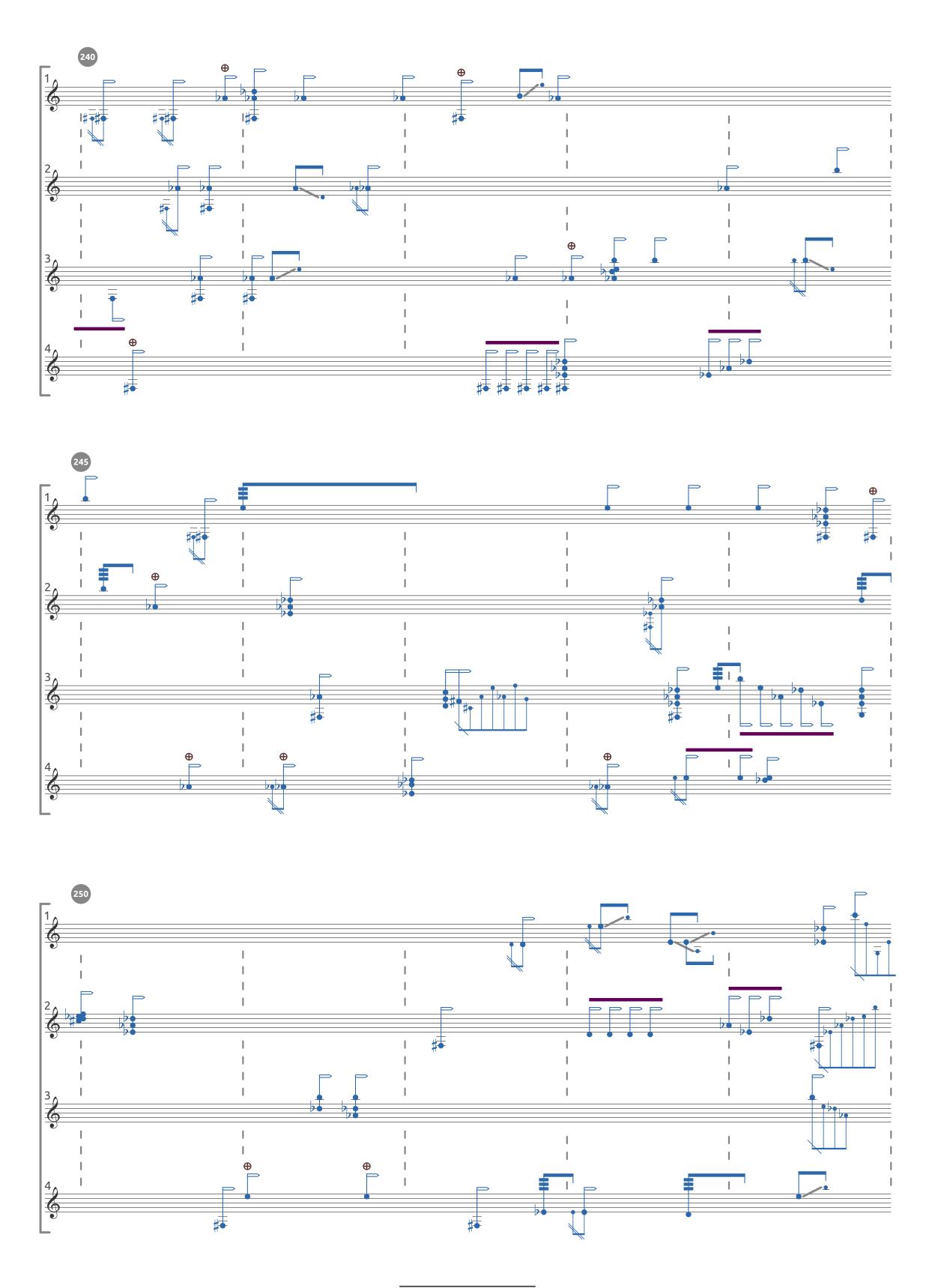




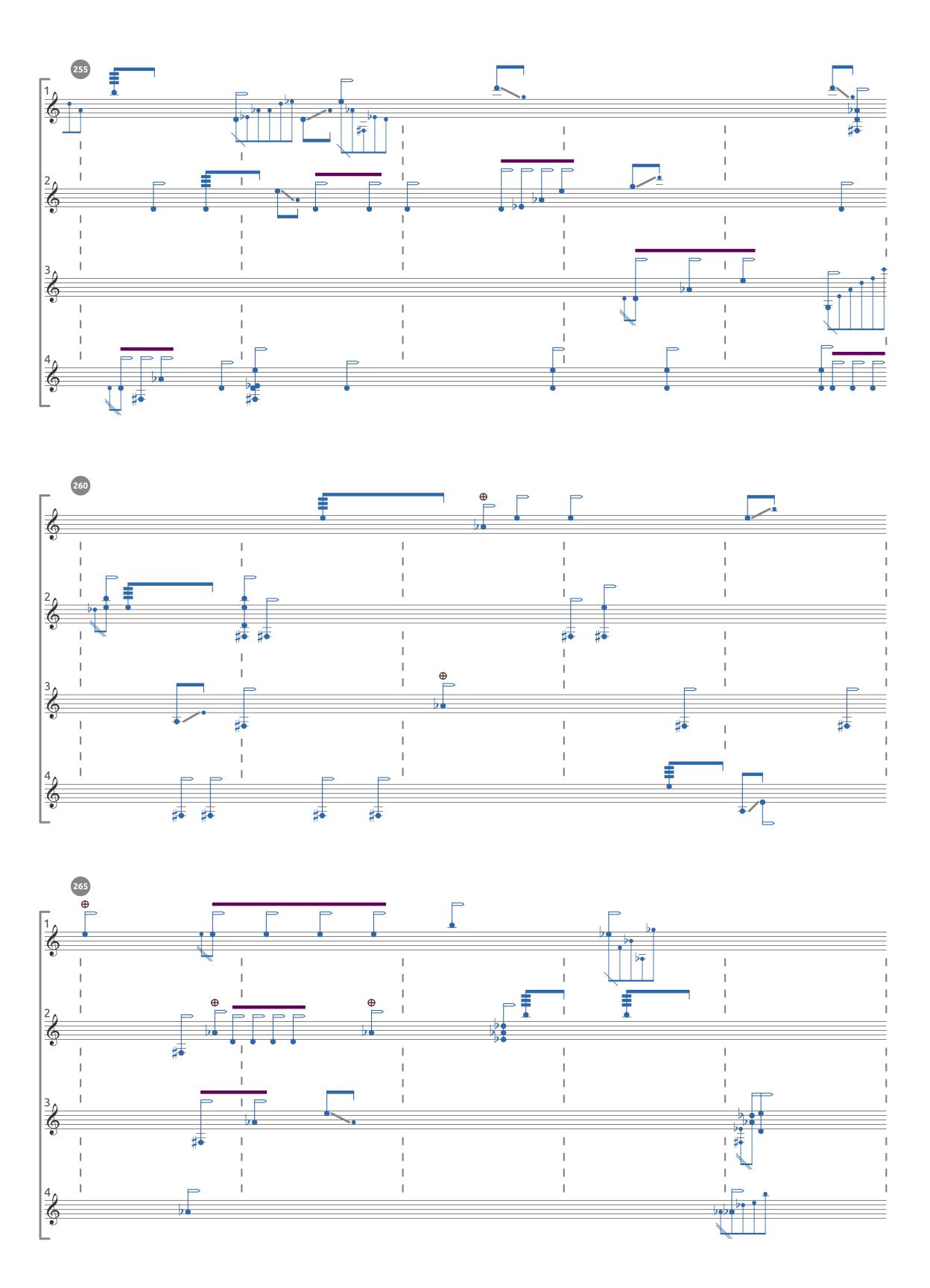


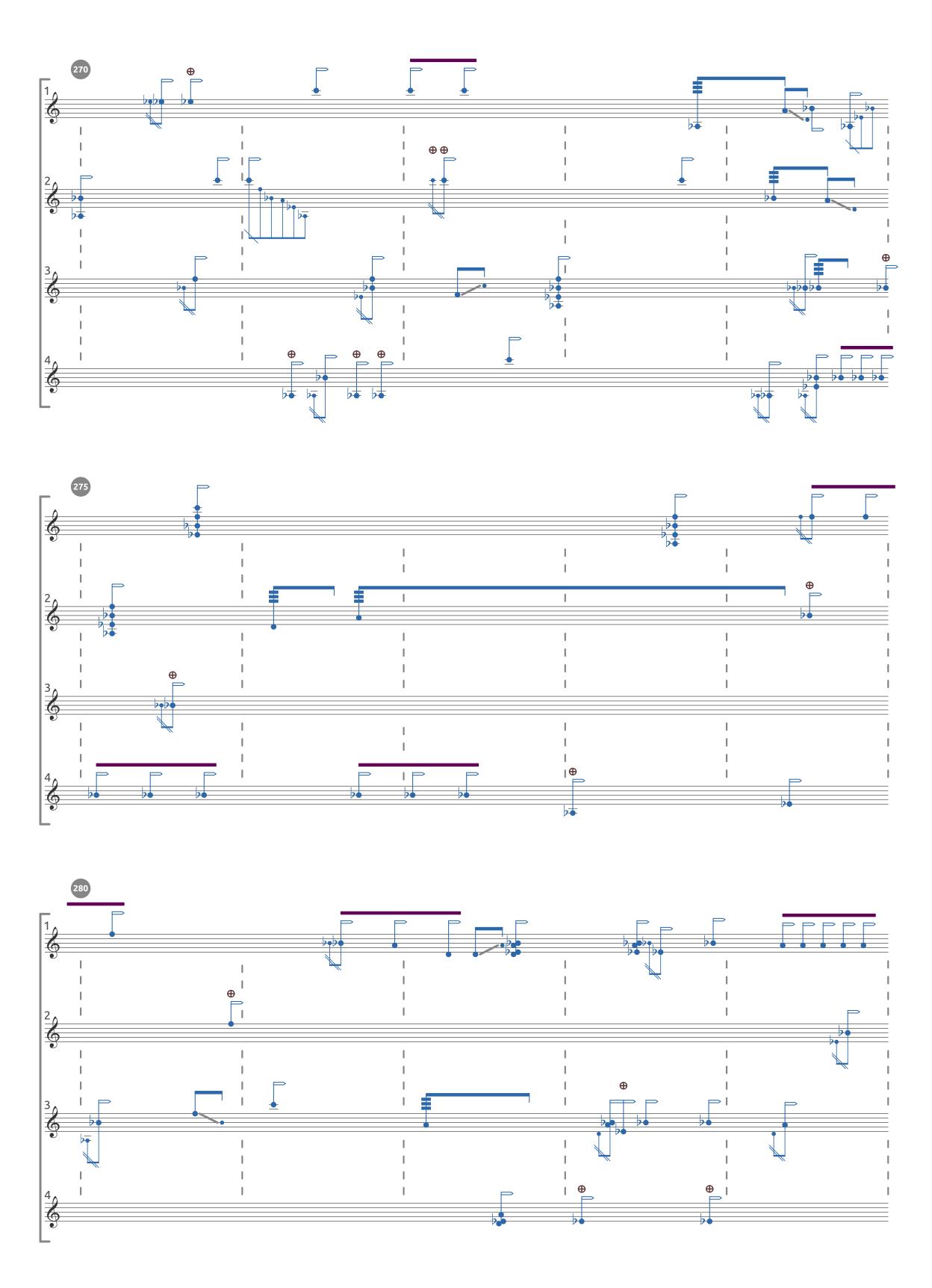


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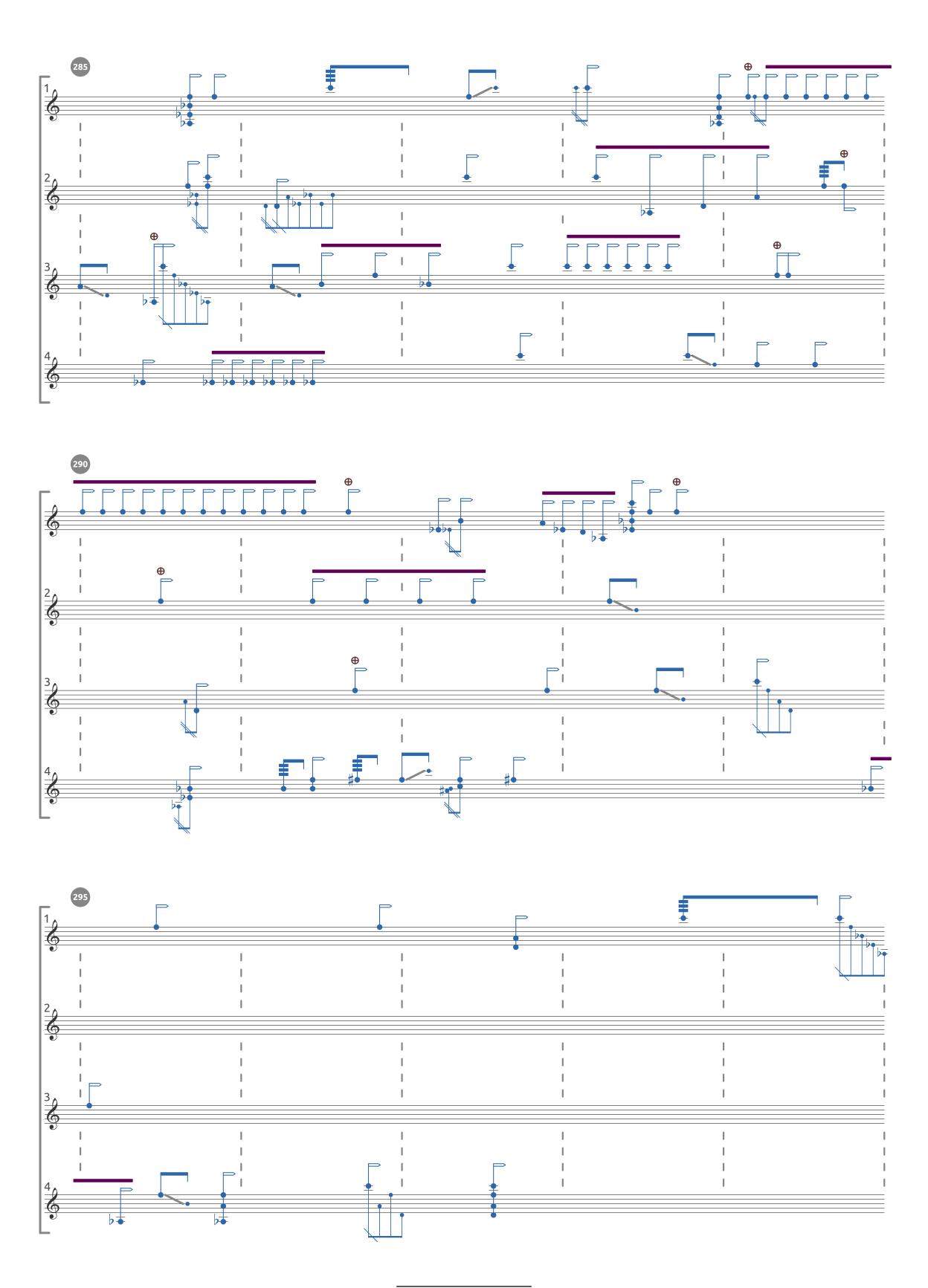


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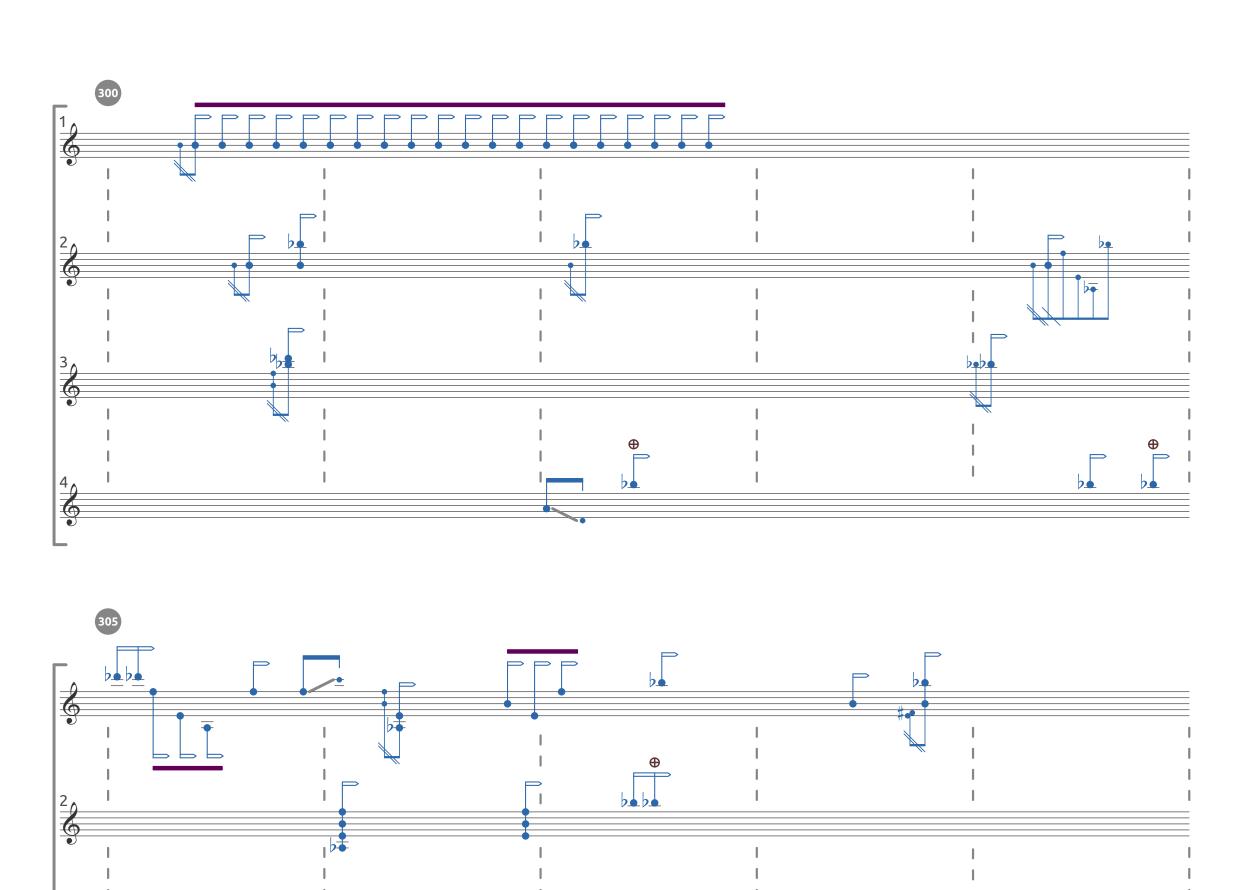


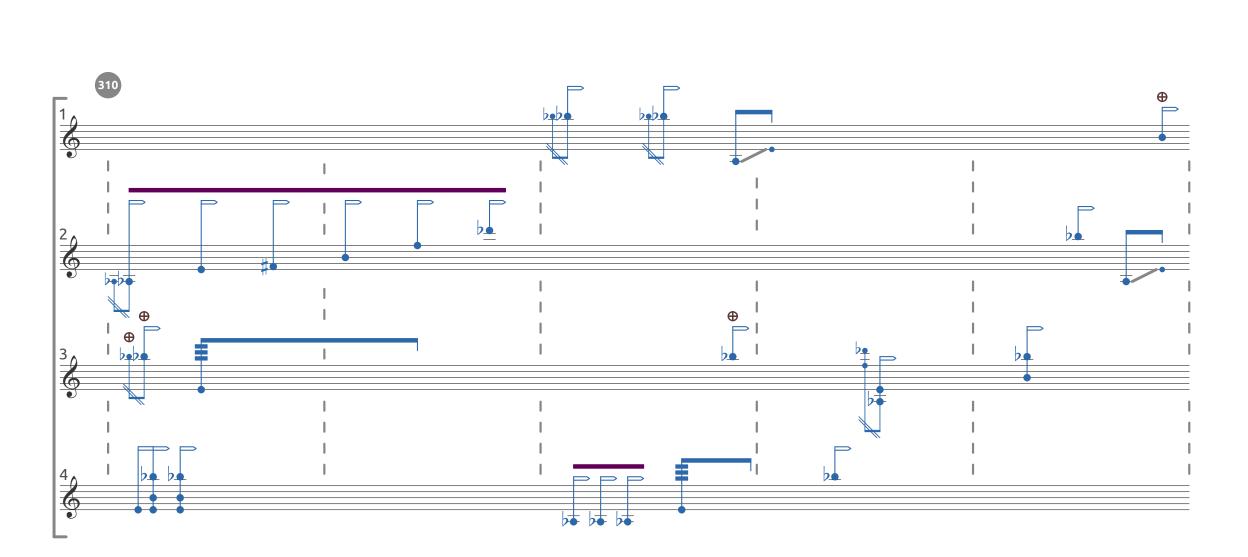


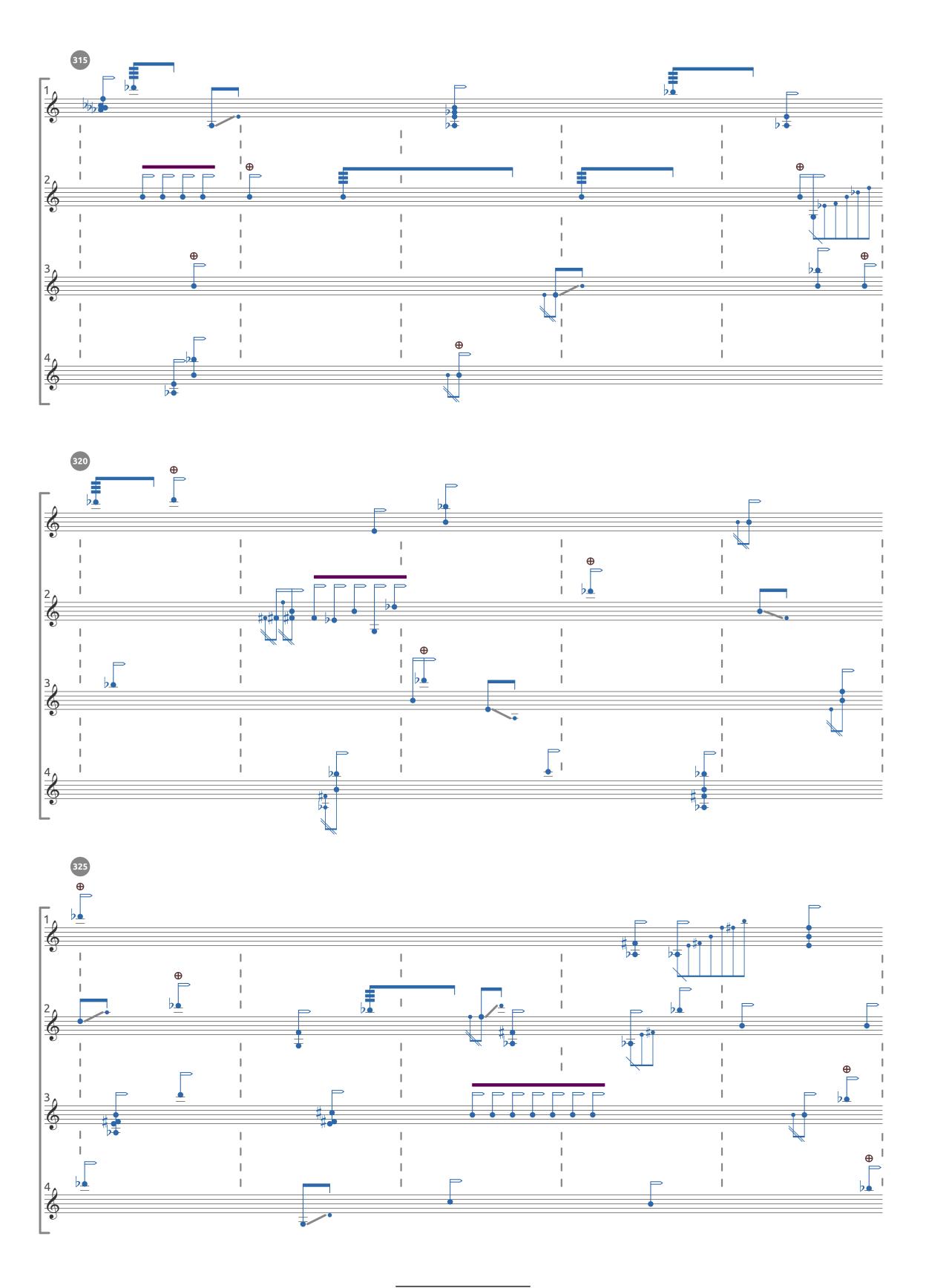
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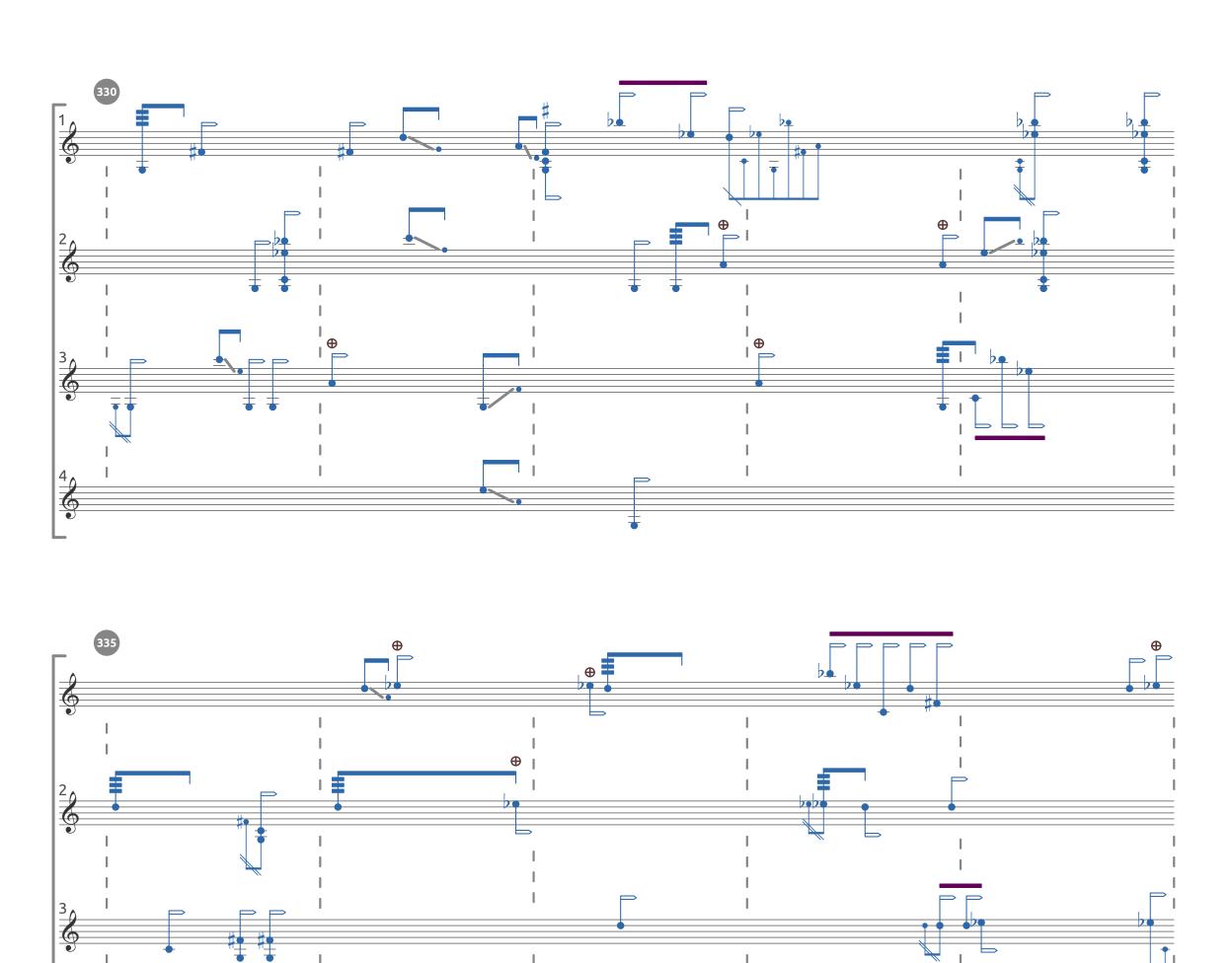
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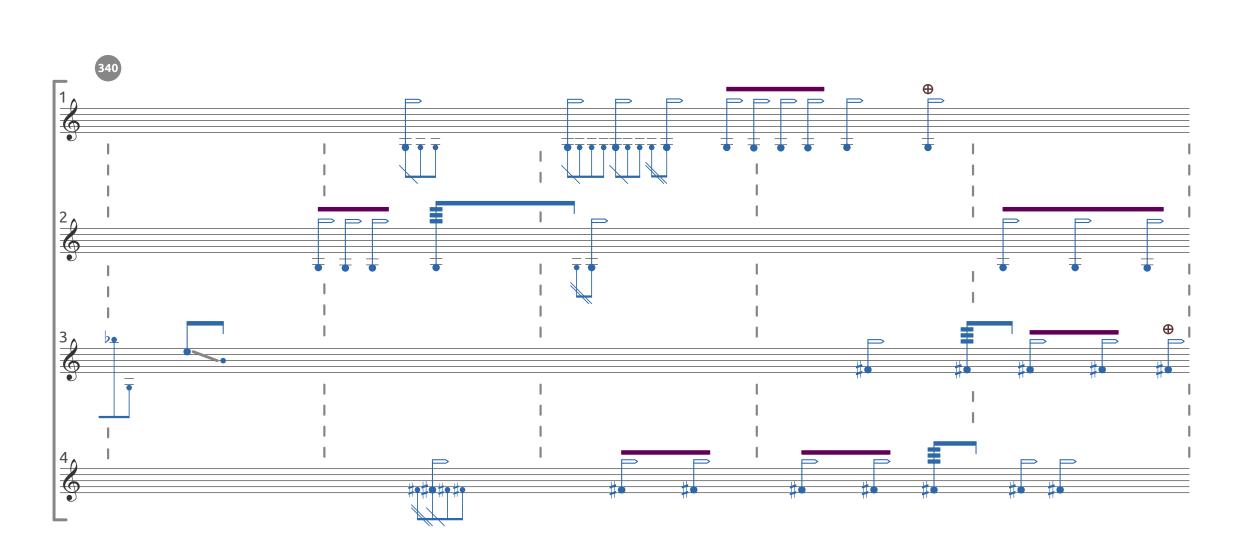




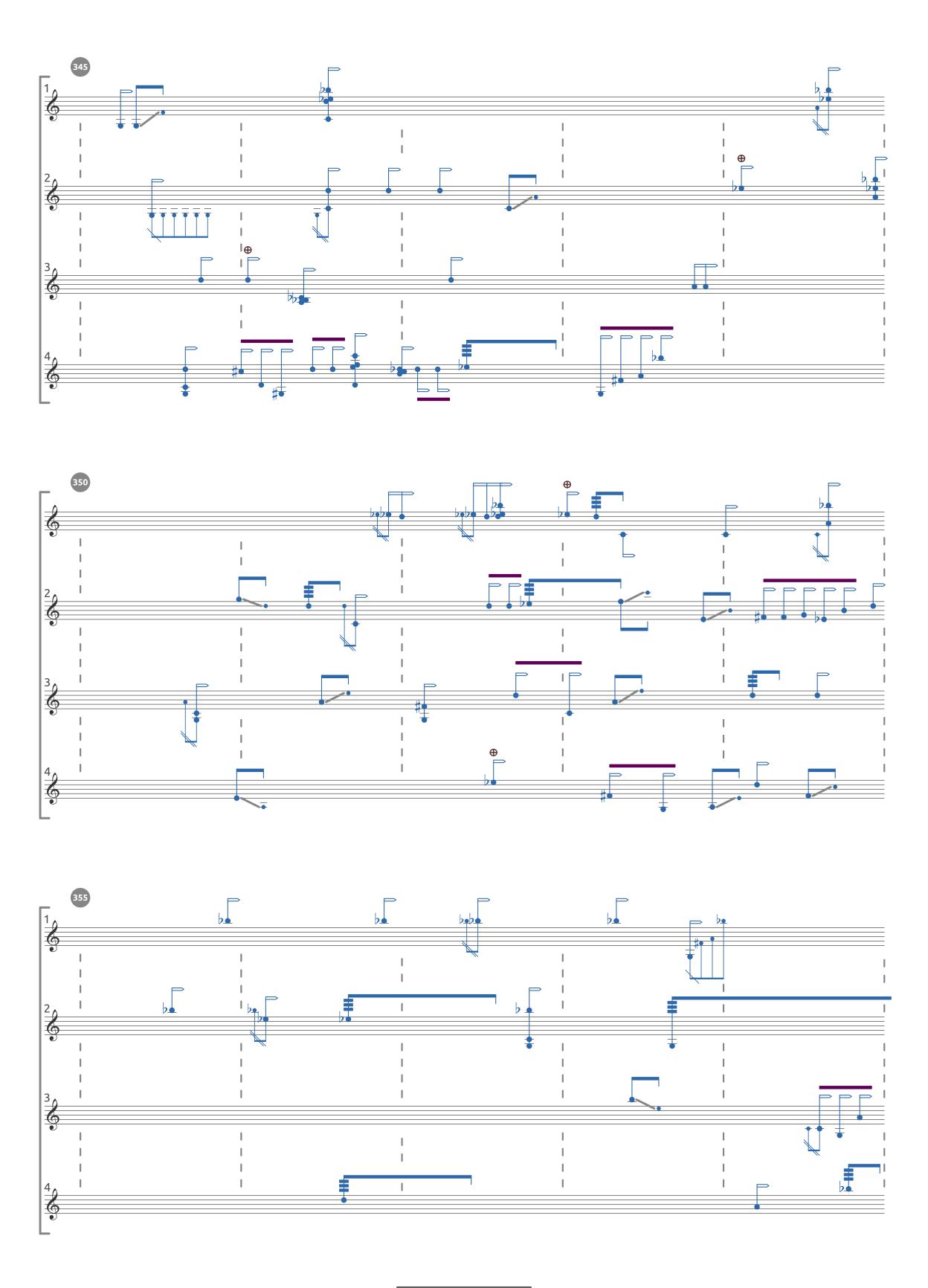


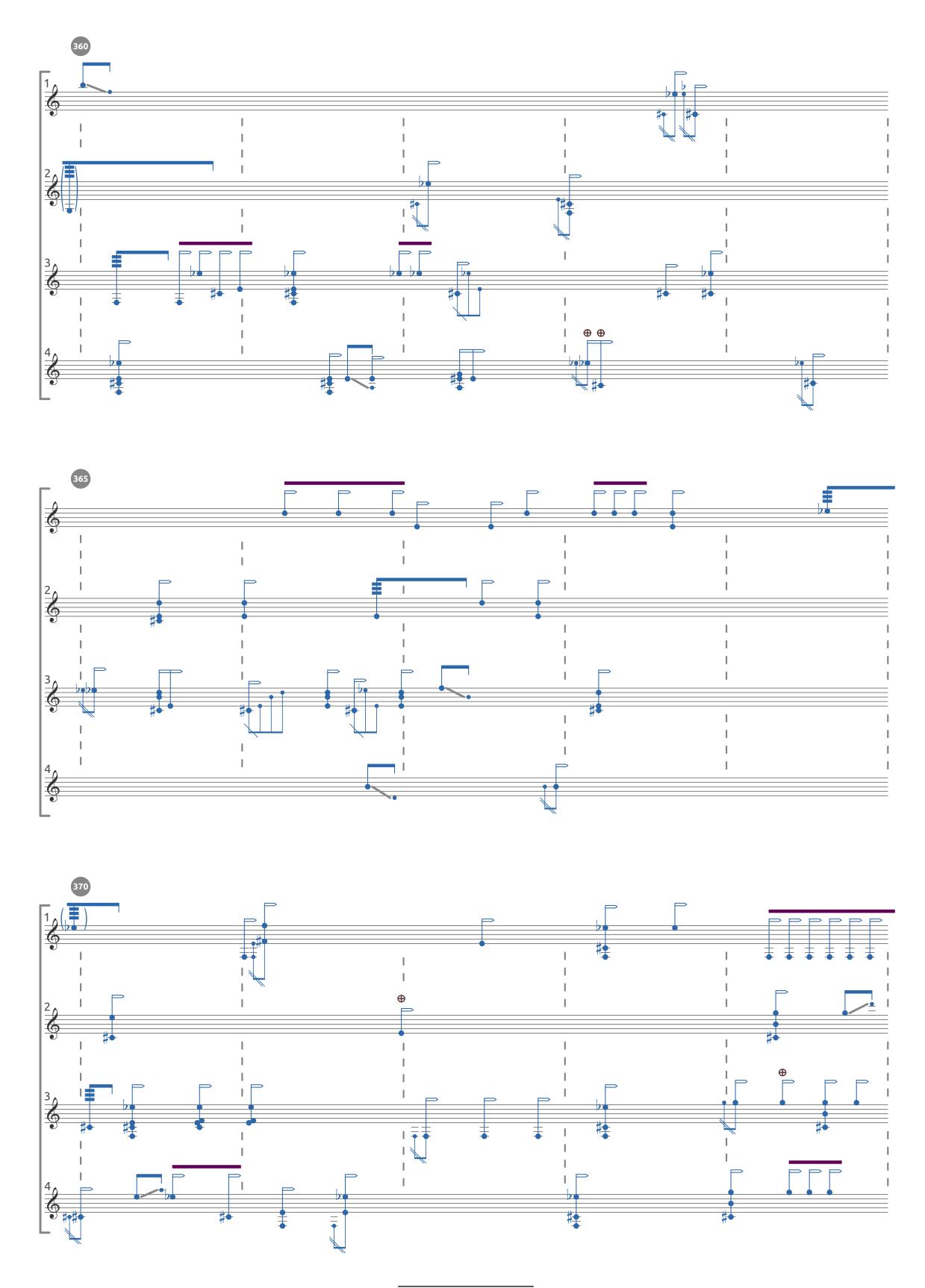
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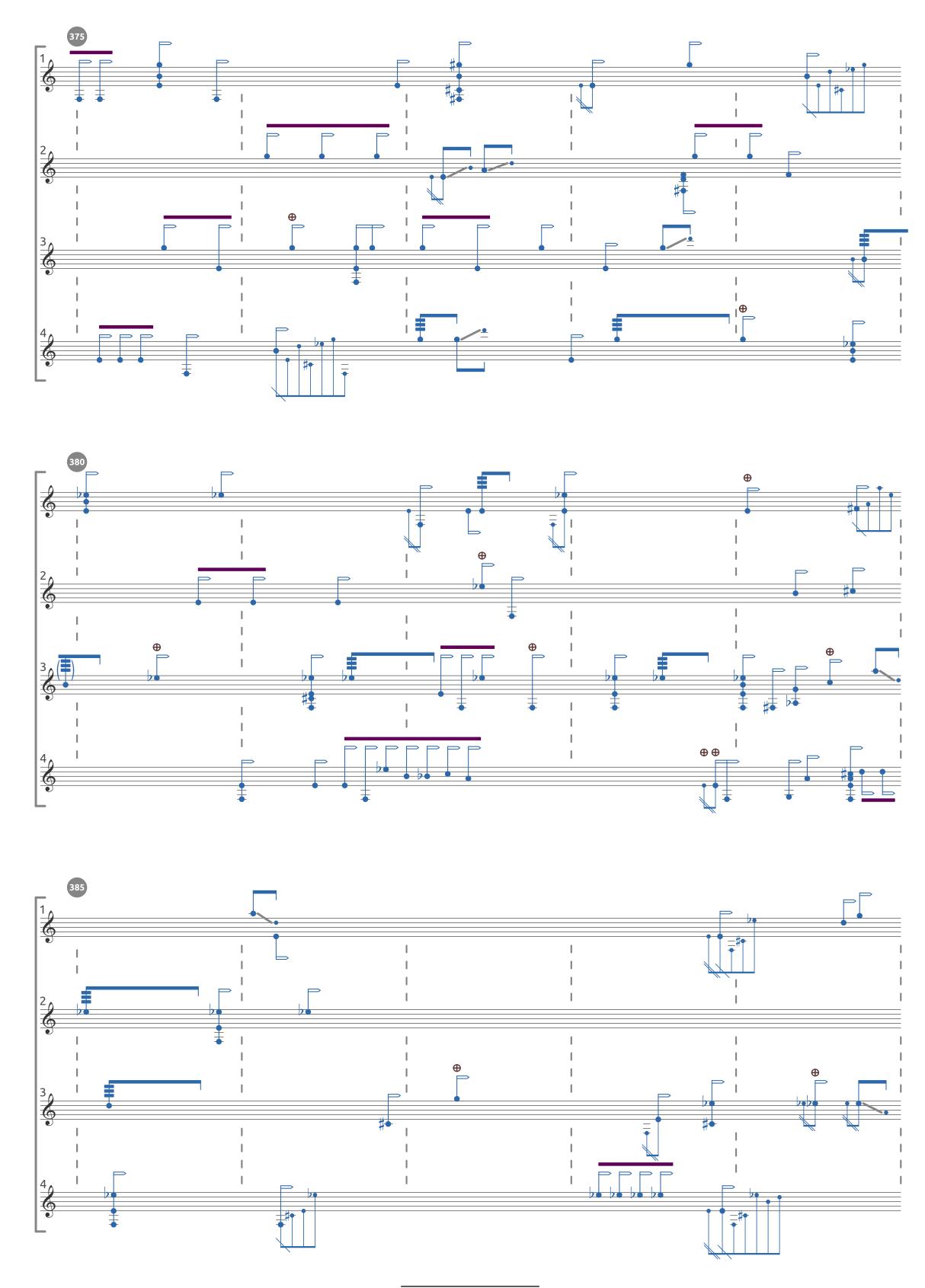


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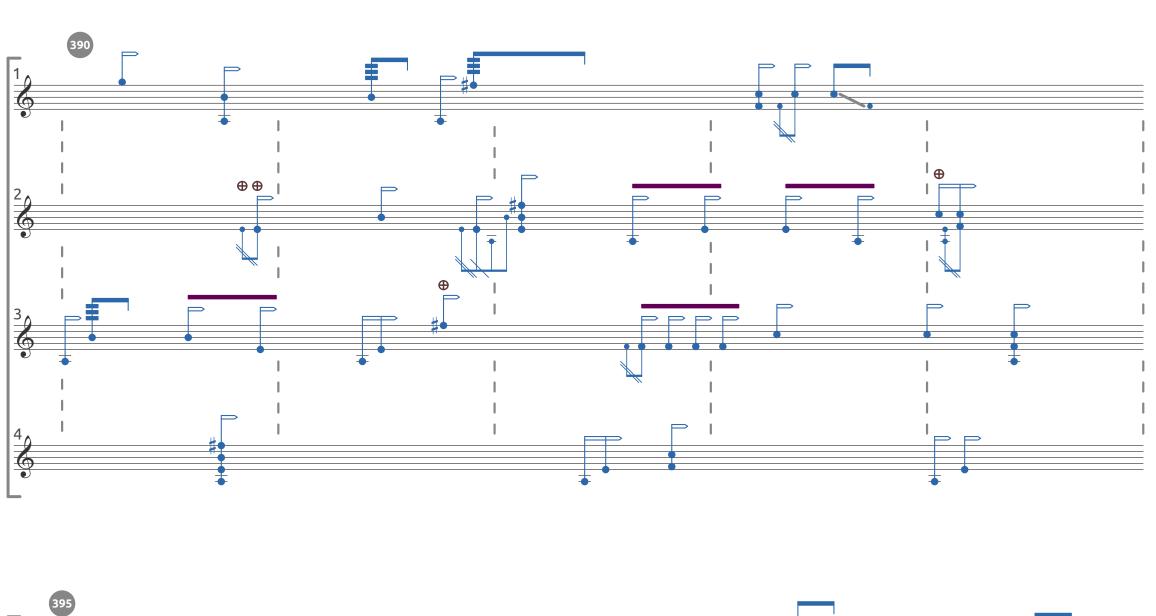


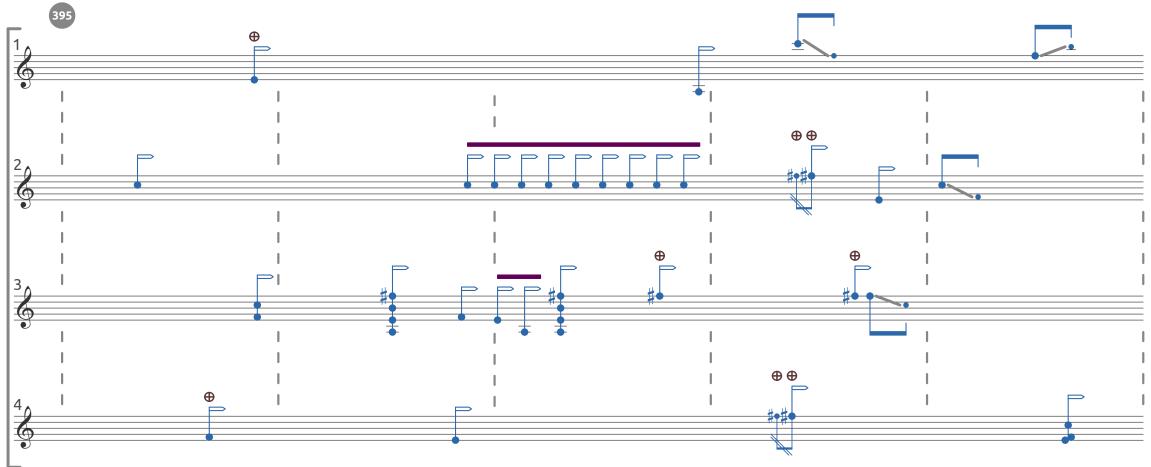


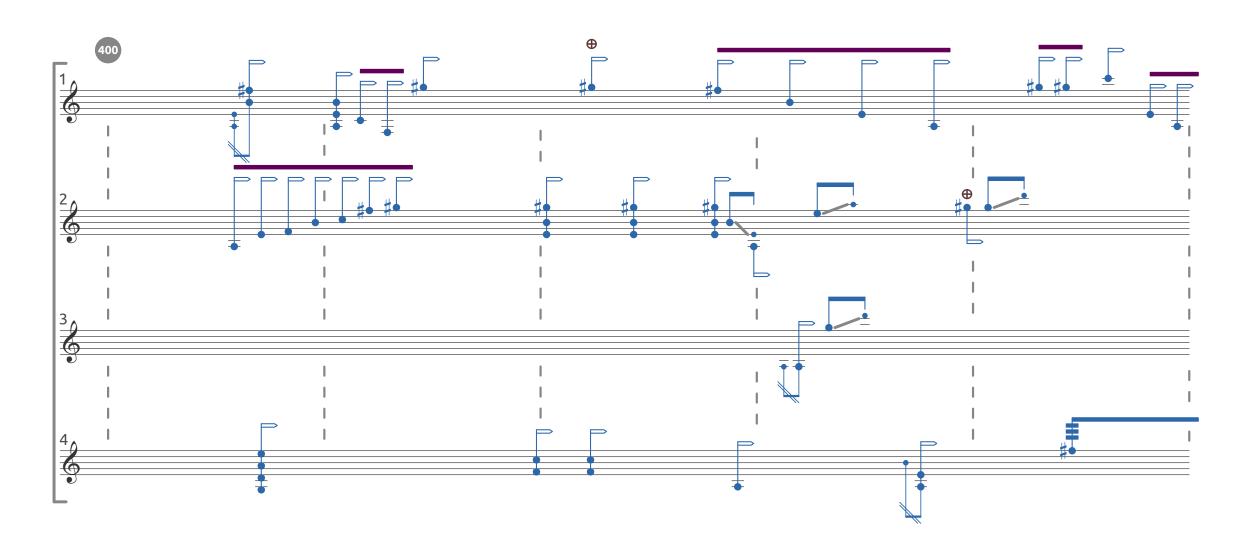
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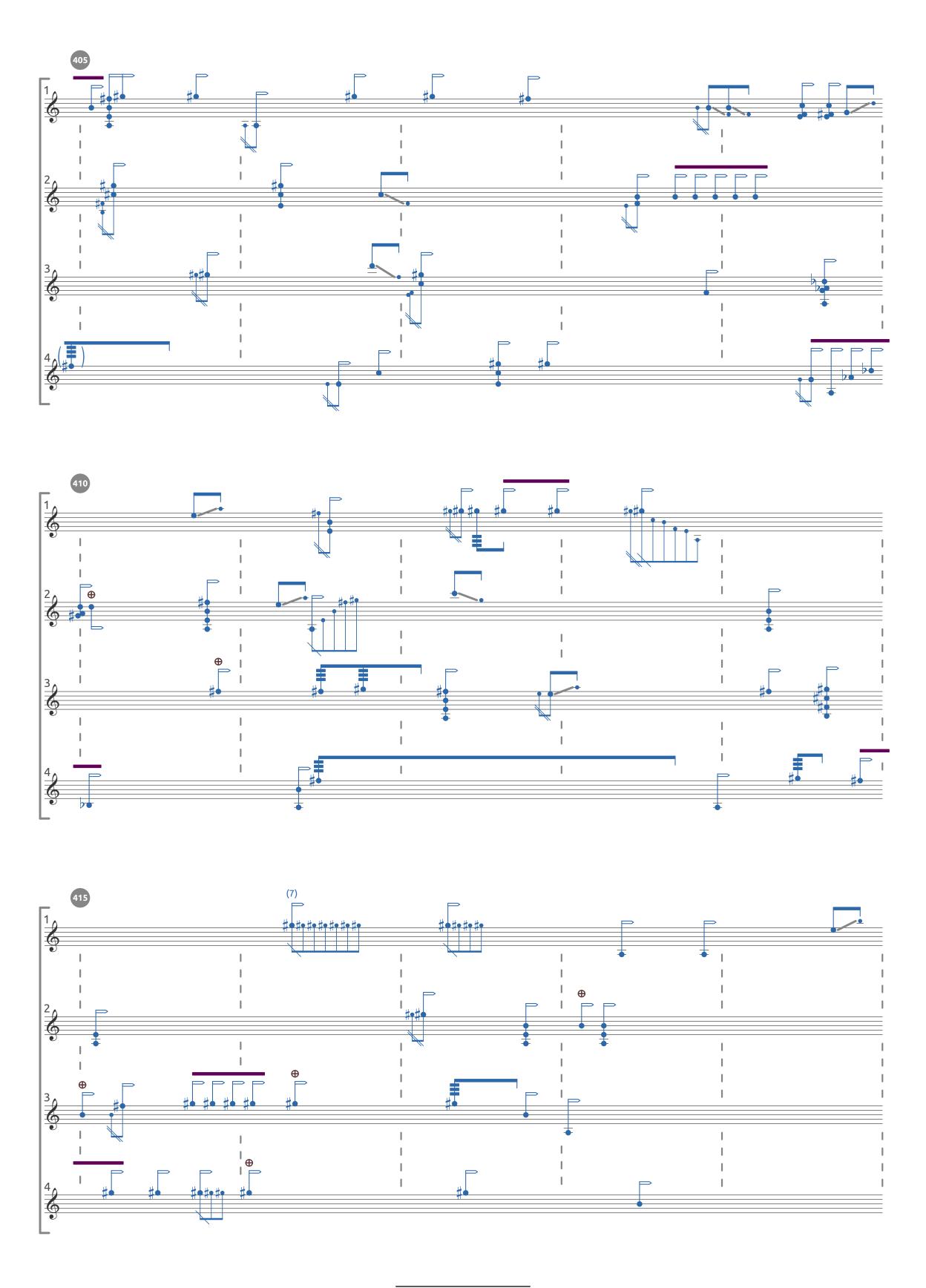


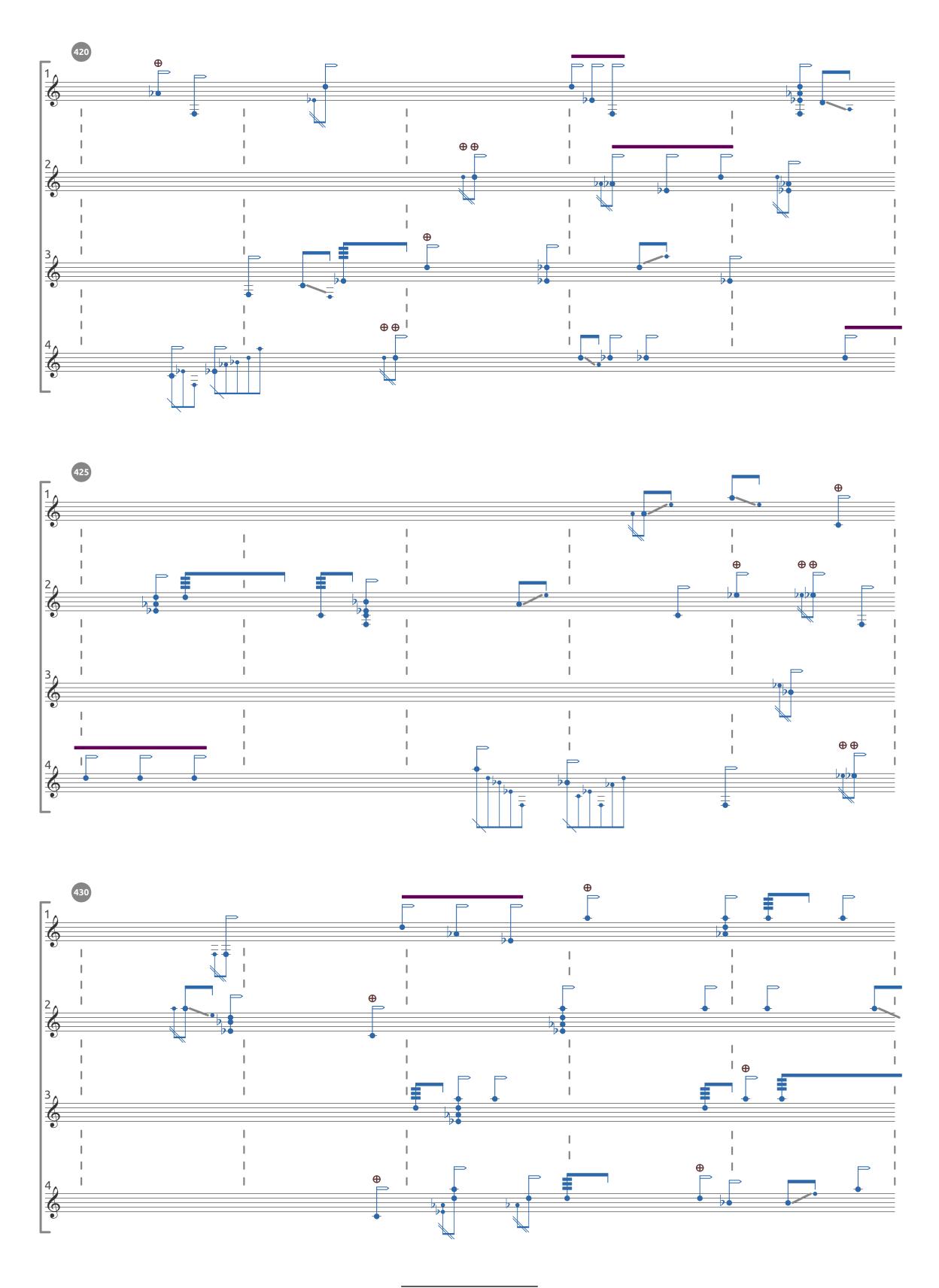
page 26 // solar sequence











page 29 // solar sequence

