

**COMPOSED NOVEMBER 2011** 

#### © NATHANIEL BARTLETT, 2011

## NATHANIELBARTLETT.COM

# Guide to the Notation

#### Time

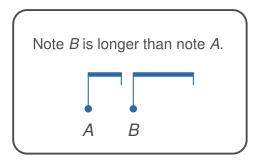
In this score, time is strictly graphically represented in the horizontal domain. Horizontal distances in the score are exactly proportional to duration. For example, a horizontal distance of 2cm represents a span of time twice as long as a horizontal distance of 1cm. The vertical gray dashed lines serve 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 in in *T=beats\_per\_minute* format at the beginning of the piece and wherever there is a change of time scale. Occasionally a new time scale will be started before the completion of a full measure. In this event, a light gray bracket indicating (with a minus sign) that the measure has been shortened appears above the measure (time is still strictly represented horizontally). Changes in time scale are also highlighted with a cautionary red barline.

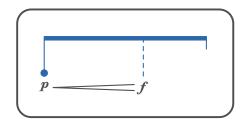
#### Notes

A "note" begins at the point in time designated by the horizontal position of a stem, which is attached to a circular note head. Three different colors are used to distinguish between notes with different metrical properties: ametric notes (blue), quasimetric notes (green), and metric notes (dark gray). Metrical properties are the interpretive inflections (phrasing, accentuation, grouping, etc.) implied by conventional meter and notation.

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, like note *A*. In this abbreviated notation, the beam does not reflect duration. Such notes, if temporally close enough, will share a single beam.





Quasi-metric notes (green) retain all the implications of meter and conventional notation, but move freely in time. In other words, *accelerando*, *rallentando*, etc., can be represented graphically.

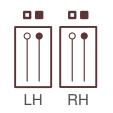
Dark gray notes are strictly metric. These notes retain all conventional metrical properties. Like blue and green notes stems, gray note stems also indicate the temporal location of the note, thus allowing ametric, quasi-metric, and metric notes to be used in the same passage.

Grace notes are notated with smaller note heads, narrower beams (w/ 45 degree hash mark), and thinner note stems. They are to be played very quickly, but also freely and smoothly according to the performer's taste. Grace notes are anchored to the principal note, which has a precise temporal location. Thus, the horizontal location of a grace note's stem does not necessarily correspond to its temporal location.

\* This notation element is not used in *luminous machine*, however, it is listed here to aid in understanding the notation system.

### **Percussion Notation**

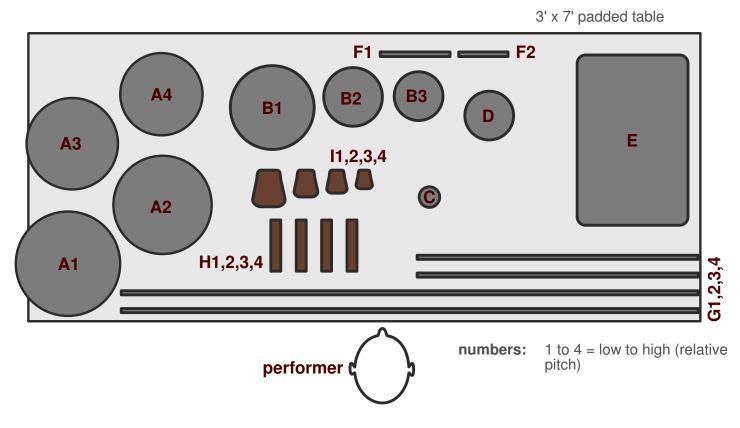
Four mallets – two hard plastic, two med-soft yarn – should be held throughout the piece. A good strategy is to hold the mallets in the following configuration: yarn mallets 1 and 3, plastic mallets 2 and 4.



In the score, yarn mallets are represented by the hollow red square above/below notes, and plastic mallets are represented by solid red squares above/below notes.

 $\otimes$  = with mallet handle

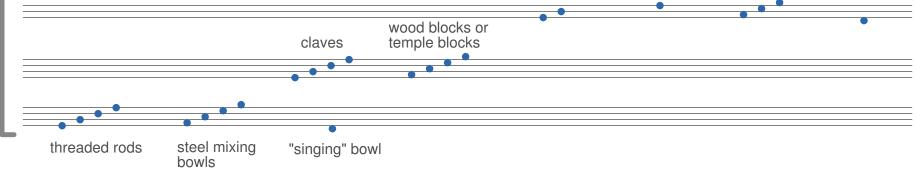
### Setup Diagram

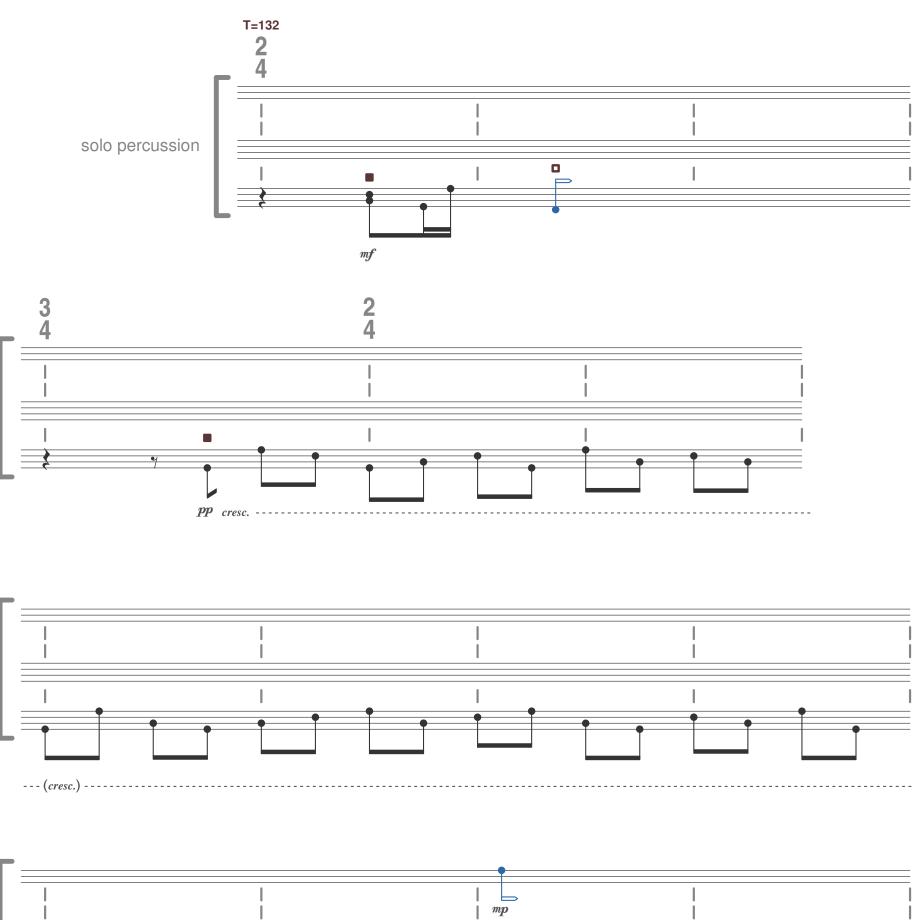


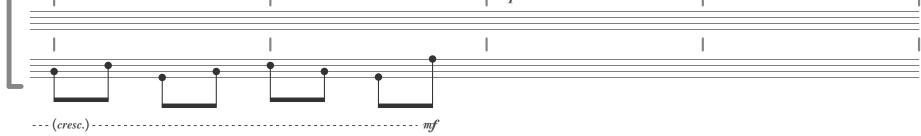
Note: suspend rods at nodes, like marimba bars

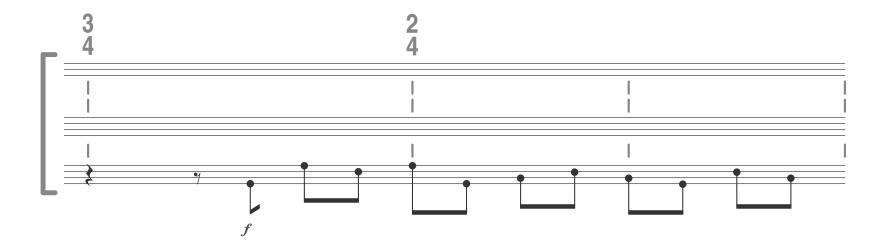
- A stainless steel bowls
- B gongs (suspended horizontally)
- **C** finger cymbal
- **D** "singing" bowl gong
- E metal sheet or metal tray (suspended horizontally)
- F triangles
- **G** threaded steel rods (6' x 3/4", 6' x 1/2", 3' x 3/4", 3' x 1/2")
- H claves
- I temple or wood blocks

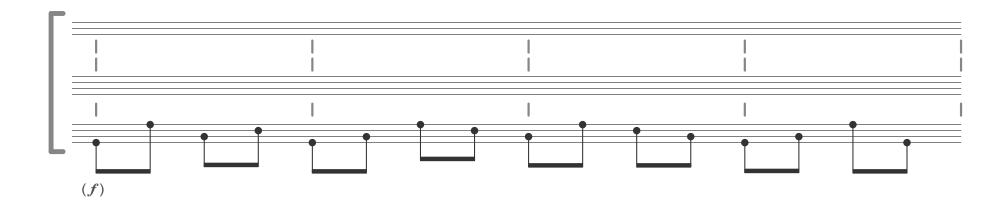
## Notation Key

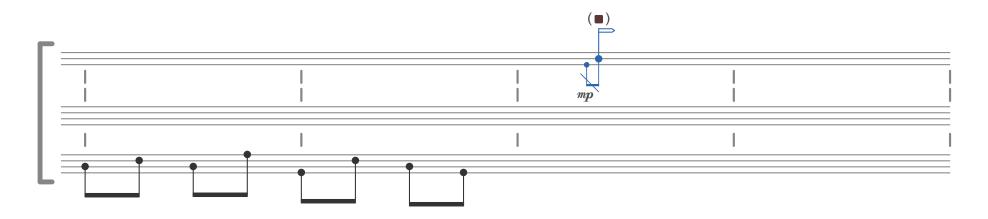


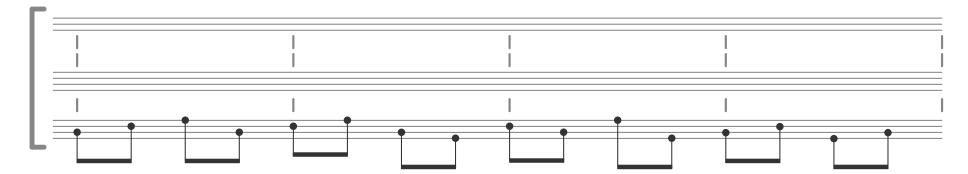


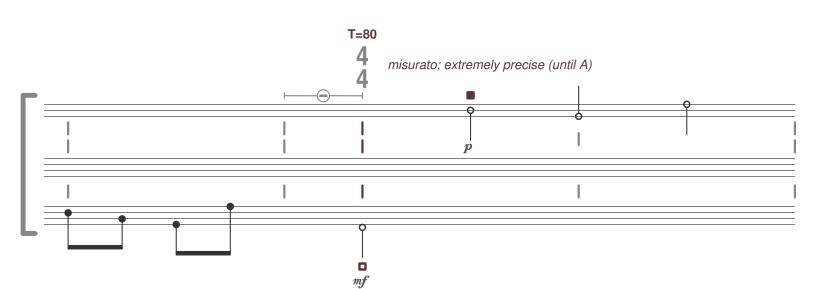


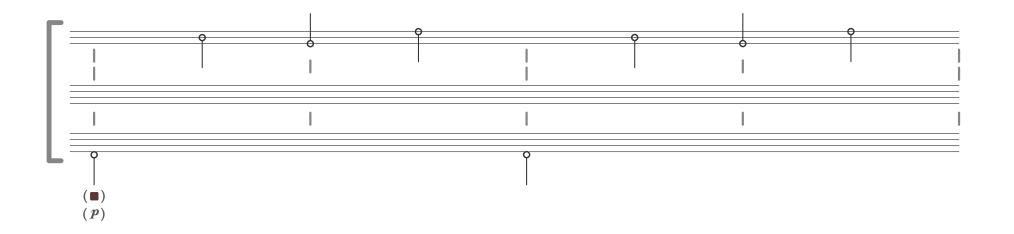


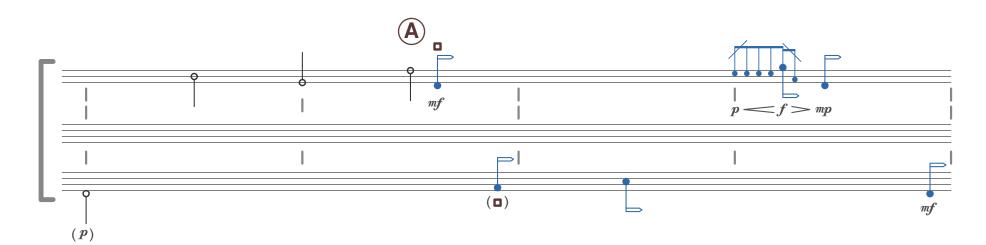


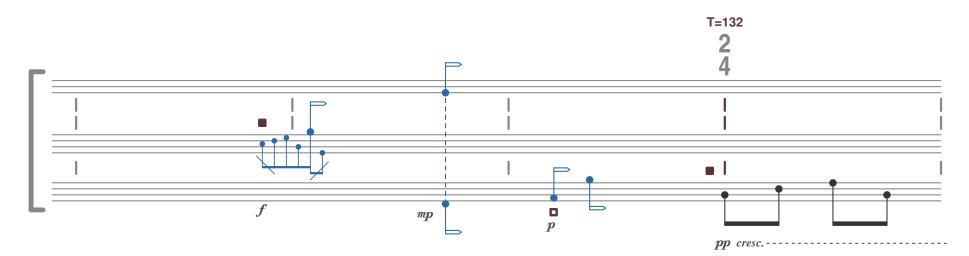


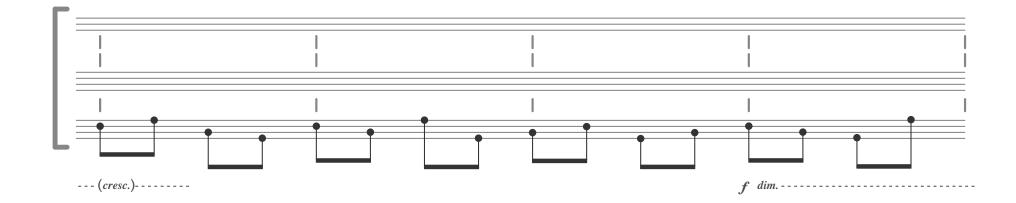


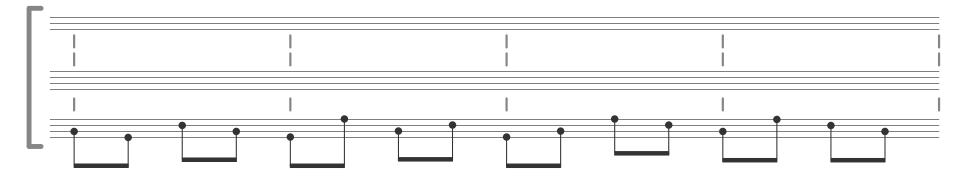




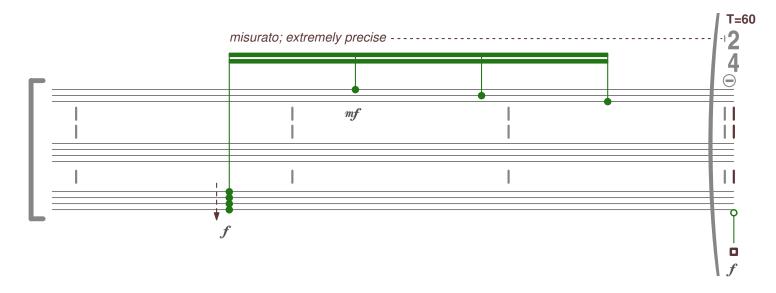


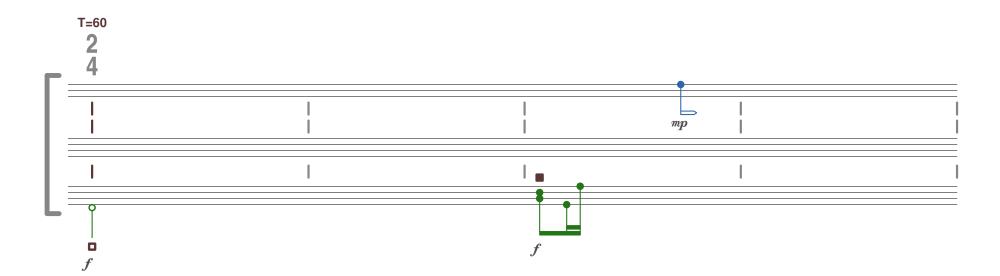


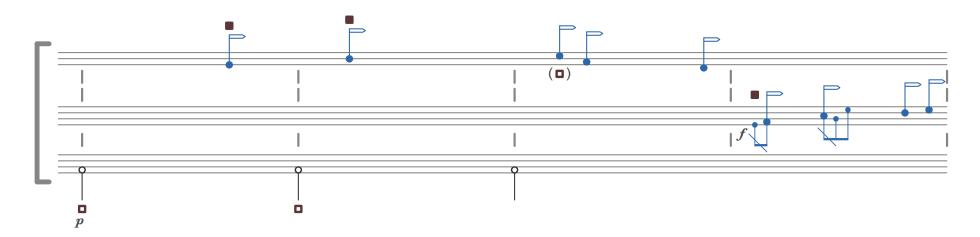


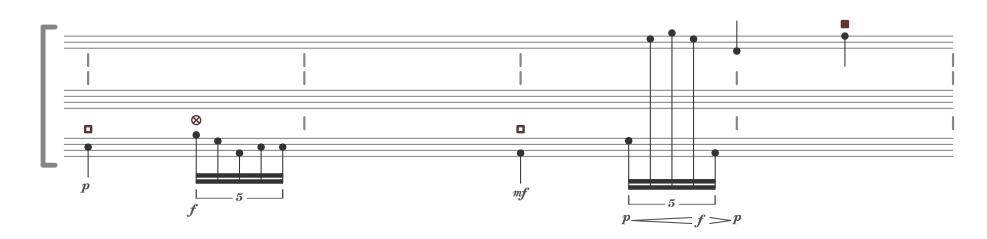


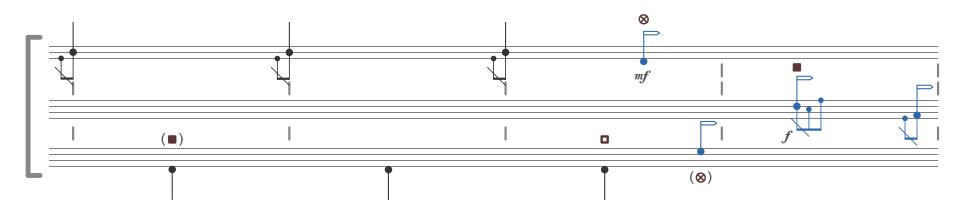
- (*dim.*)pp

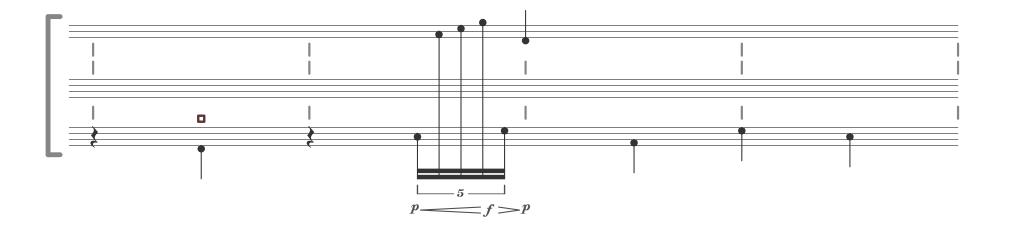


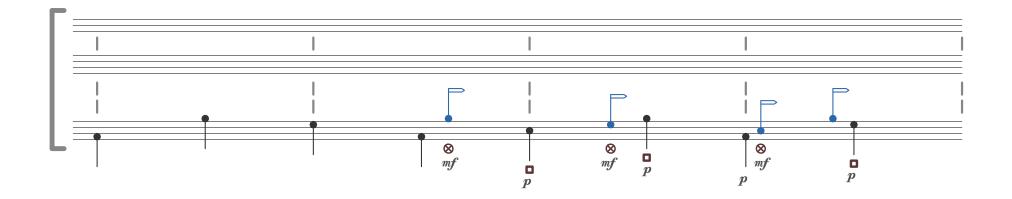


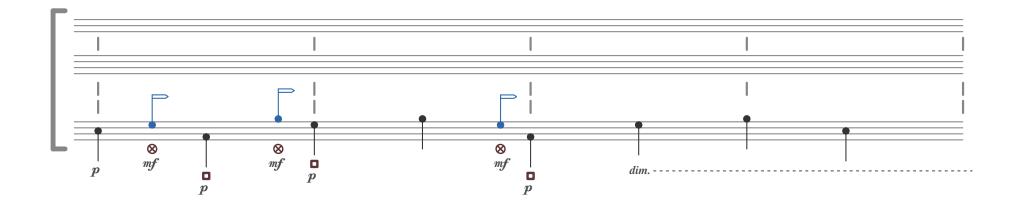


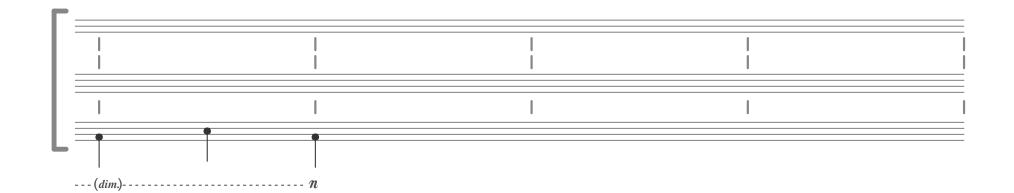


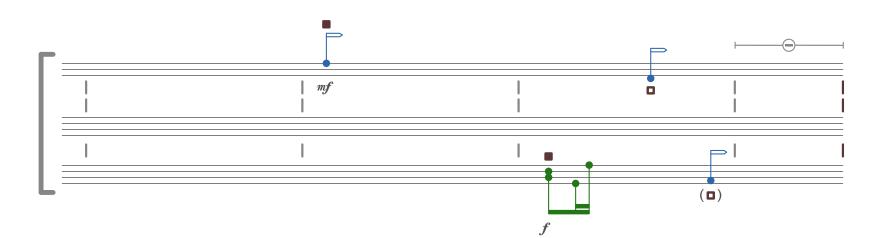


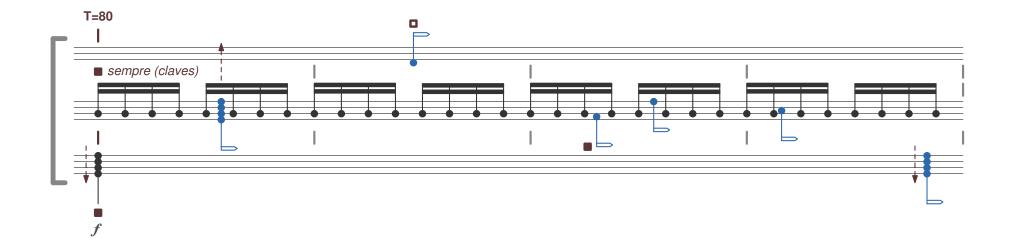


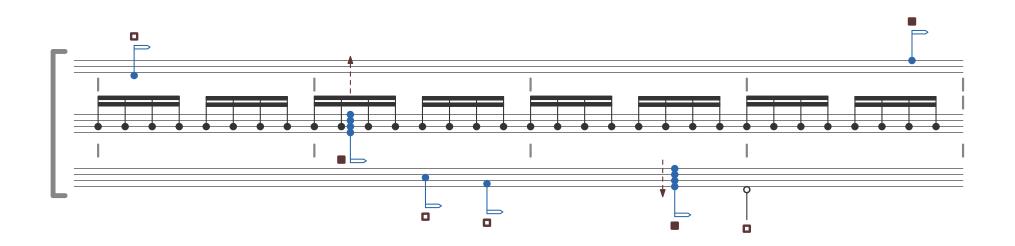


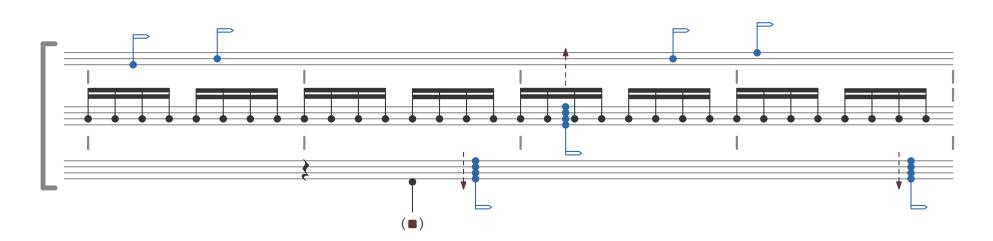


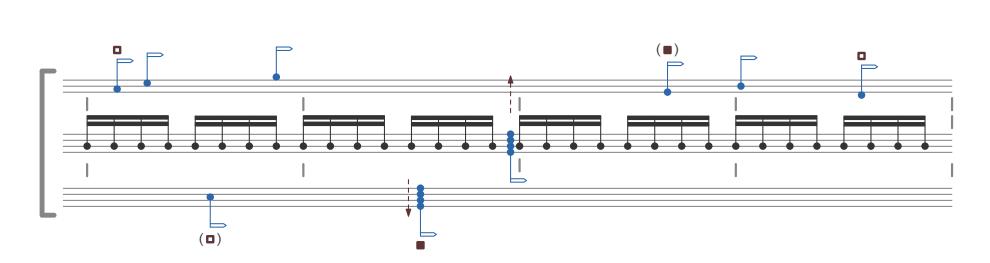


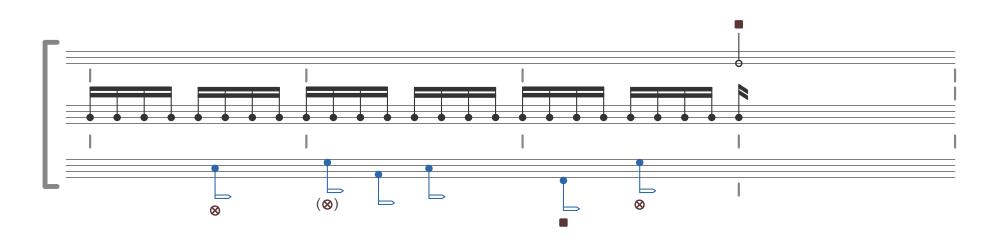


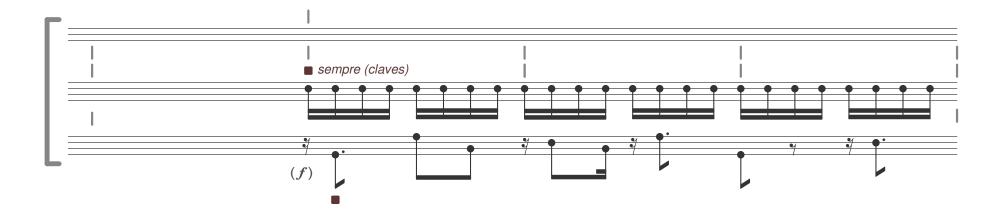


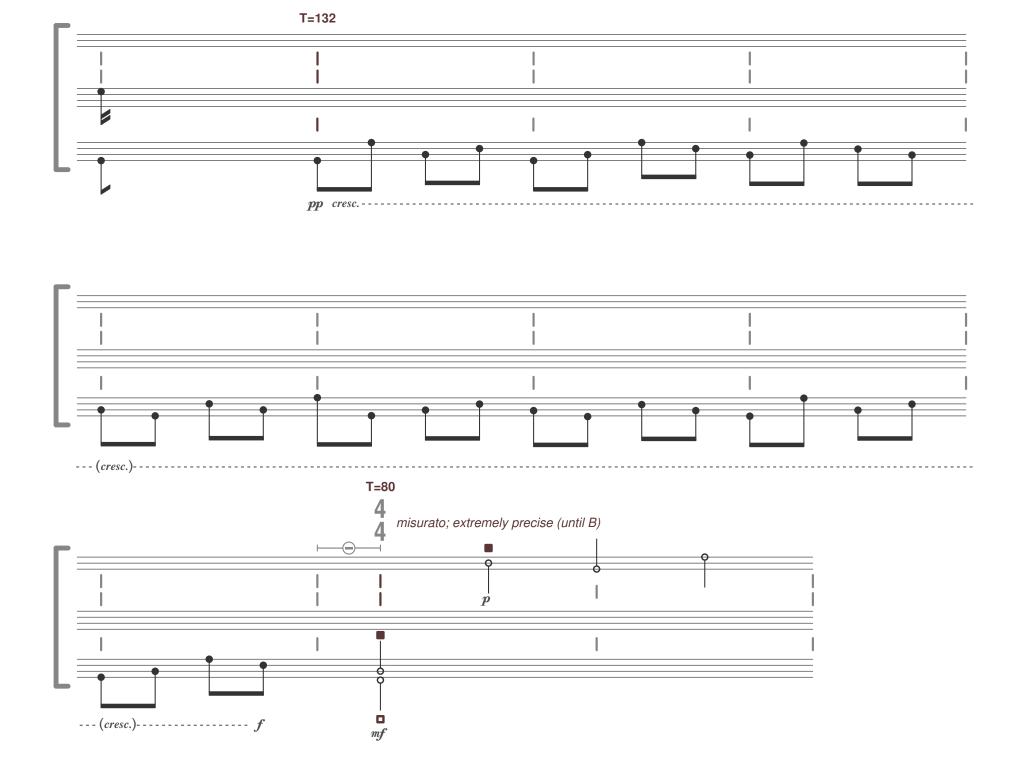


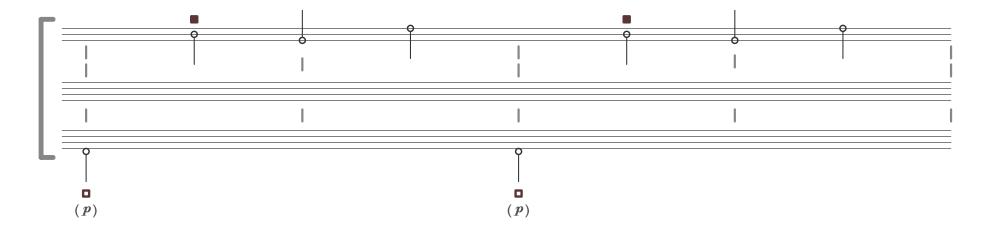


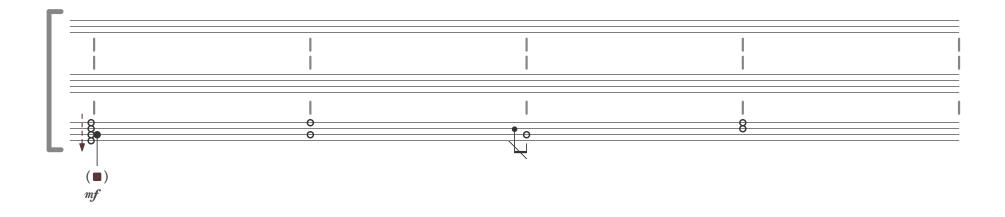


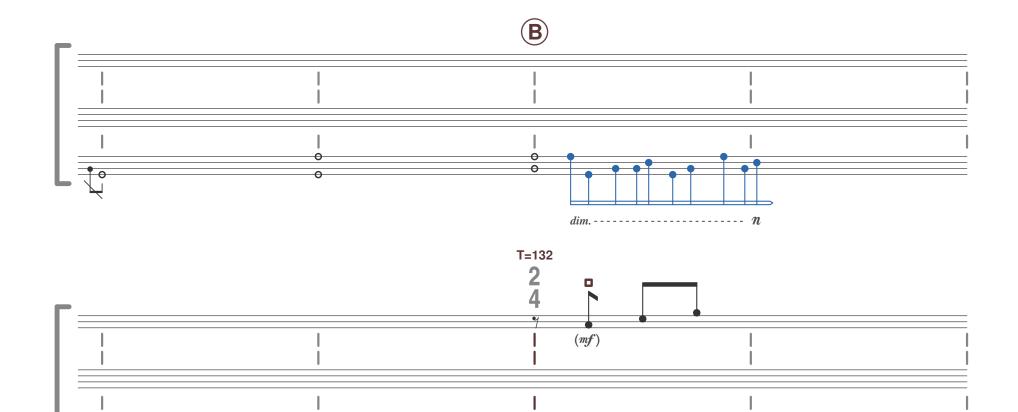


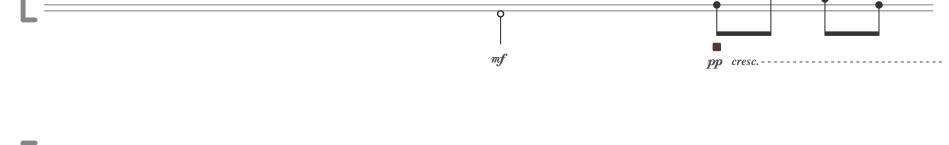


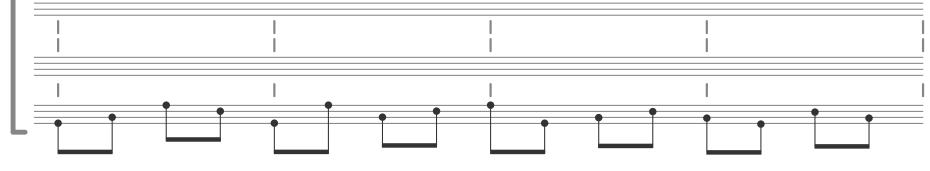




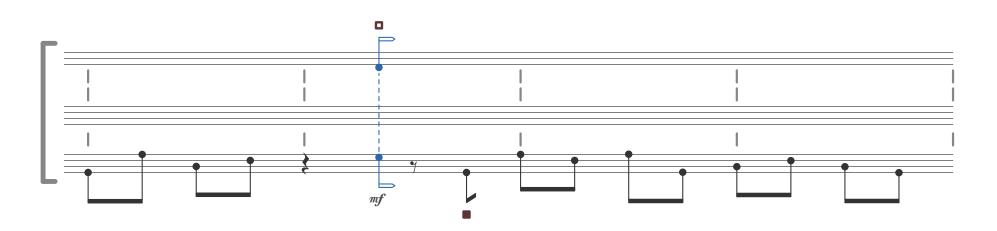


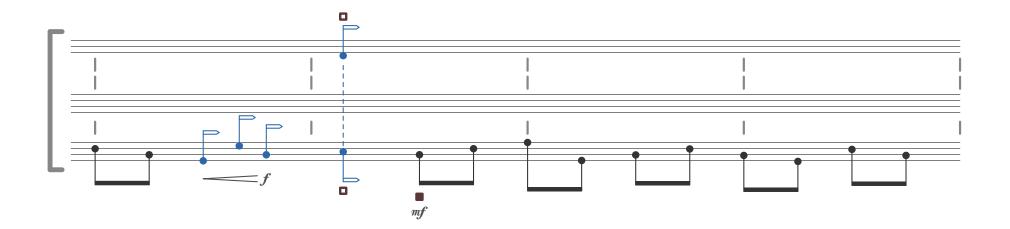




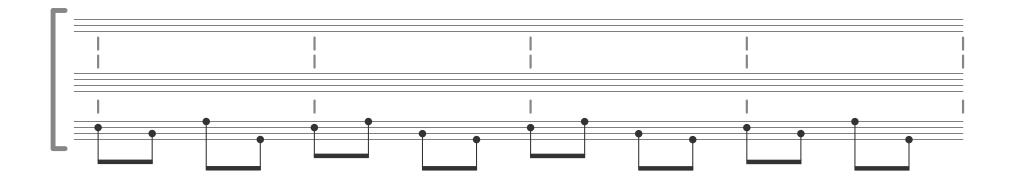


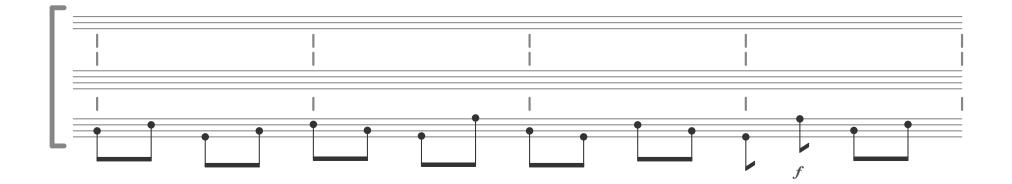


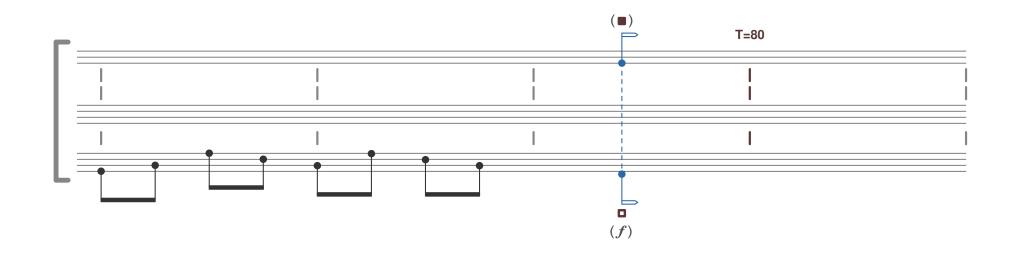


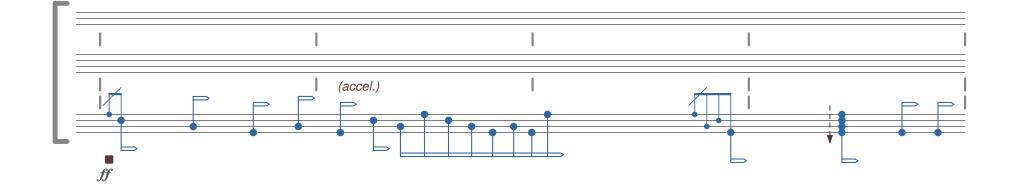


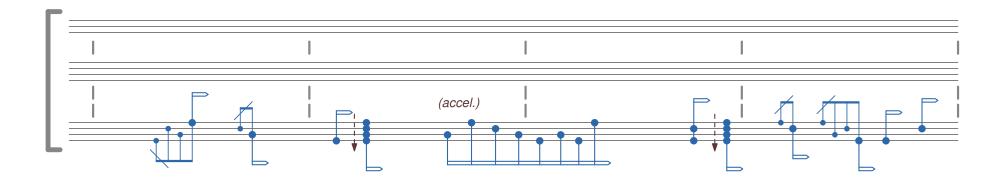




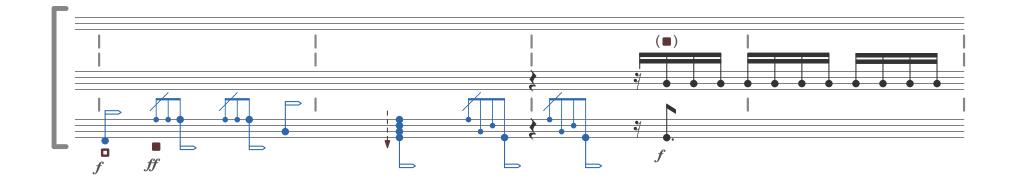


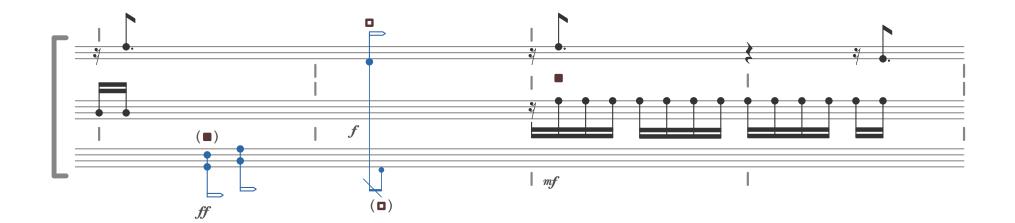


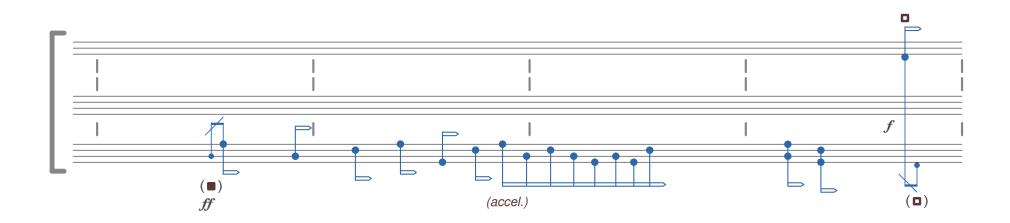


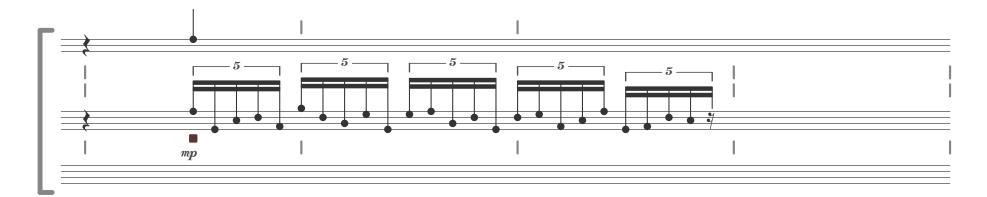


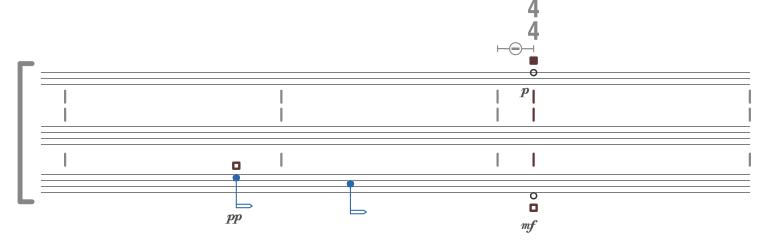
page 9

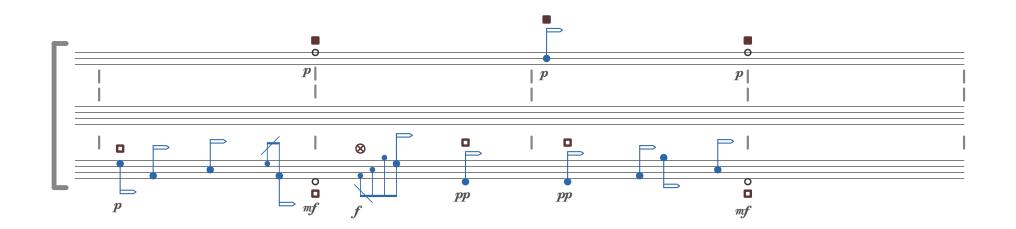




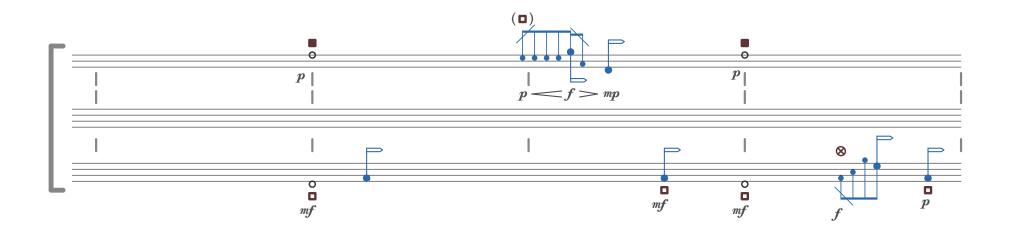


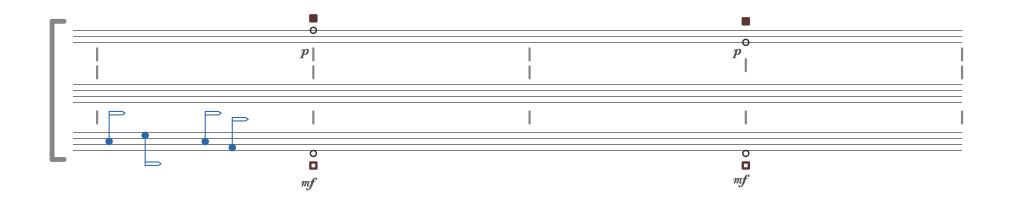


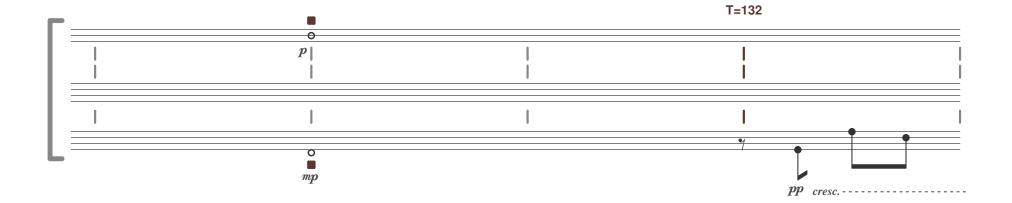


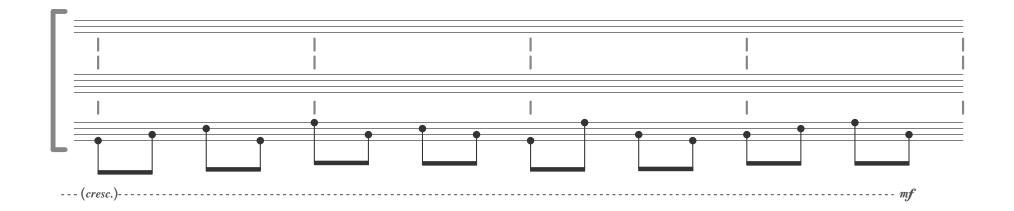




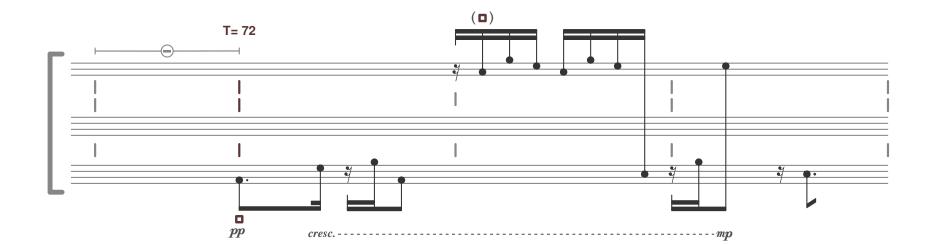


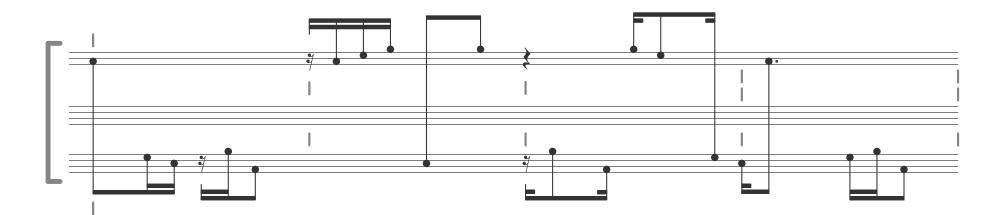


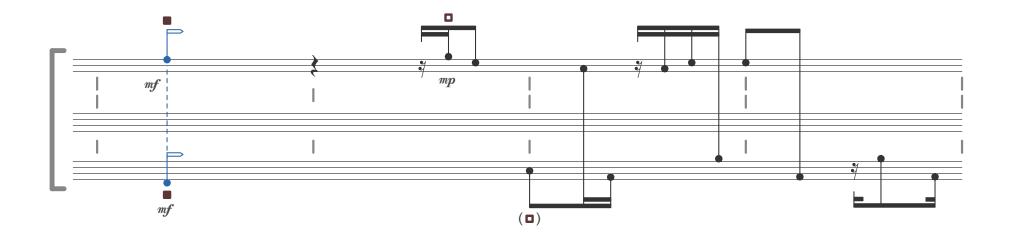




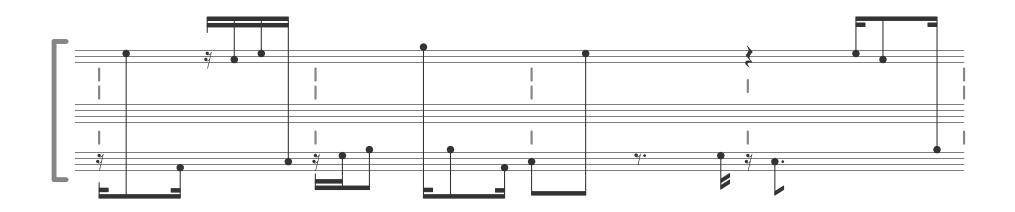


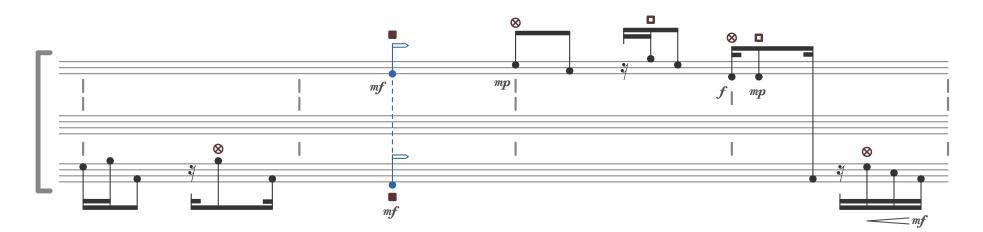


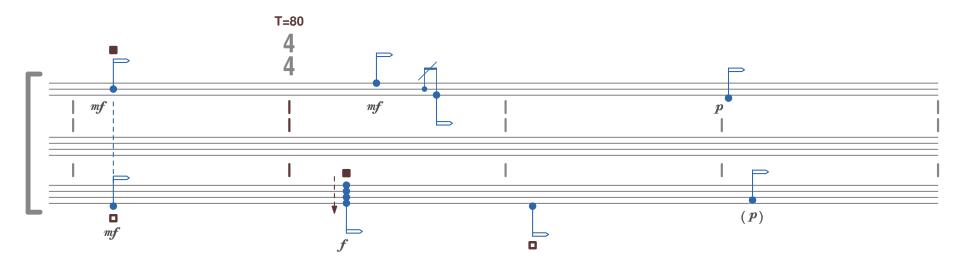


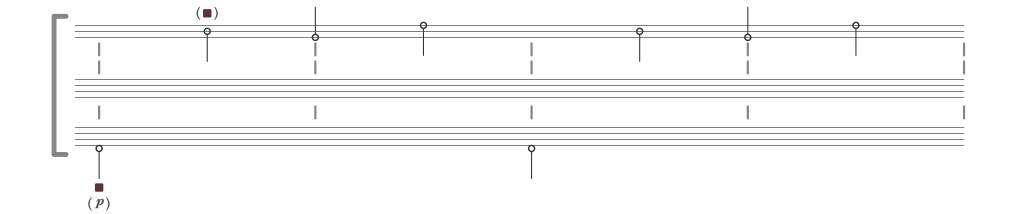


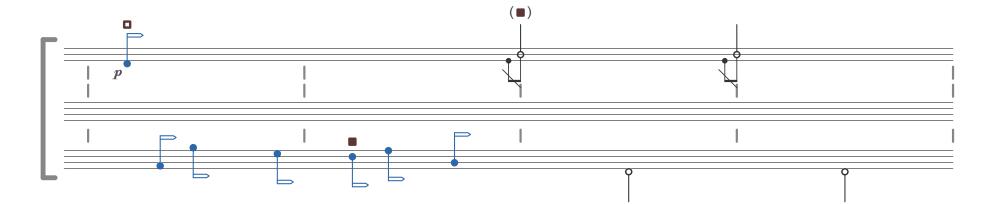


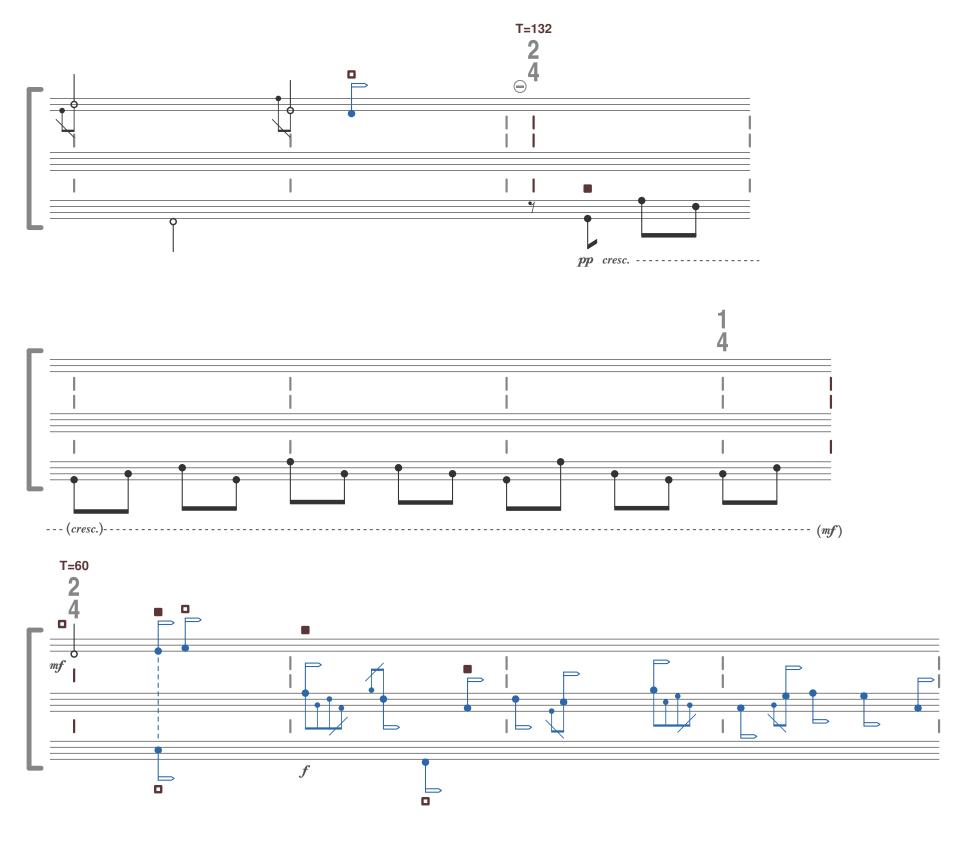


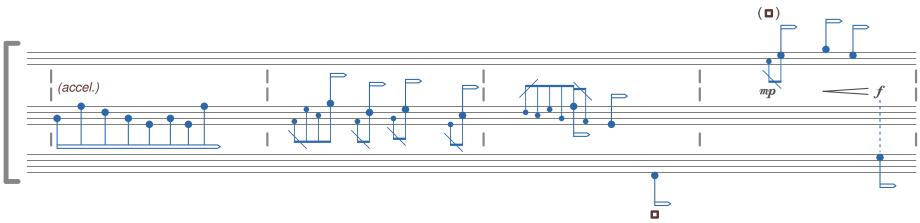


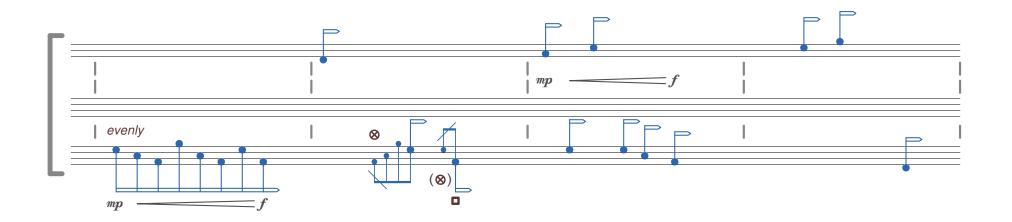


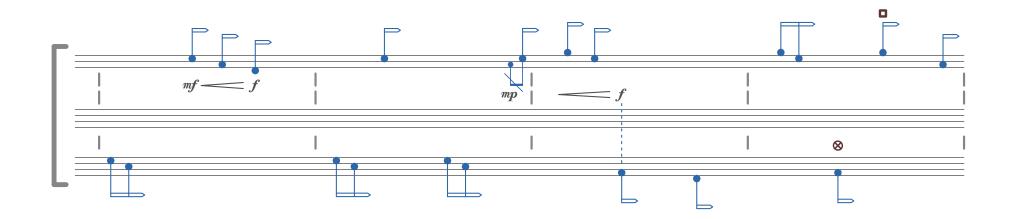


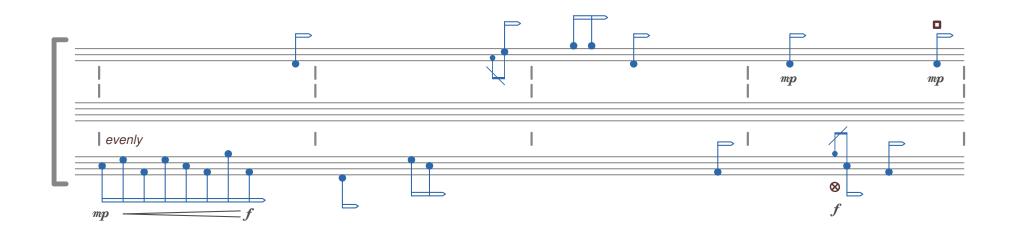


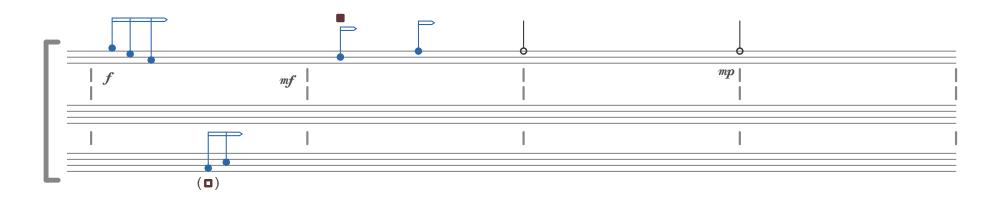


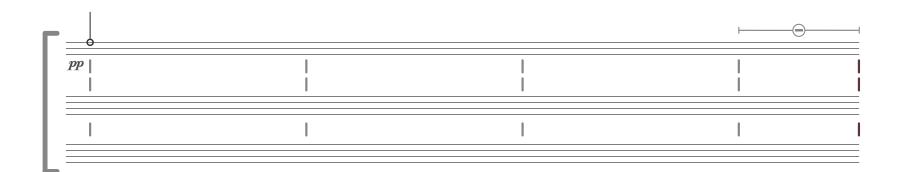


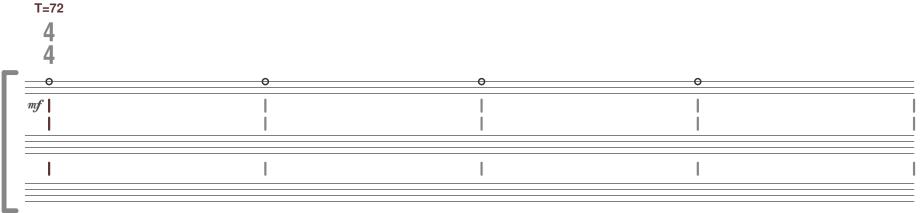


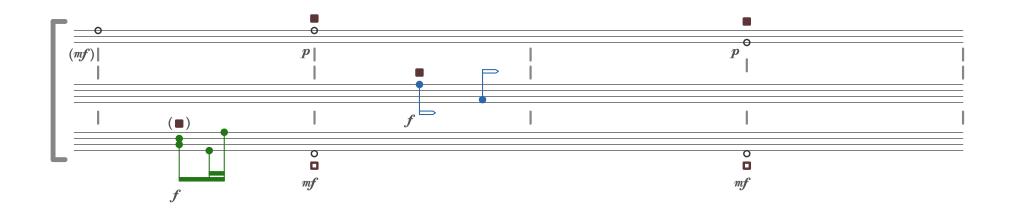


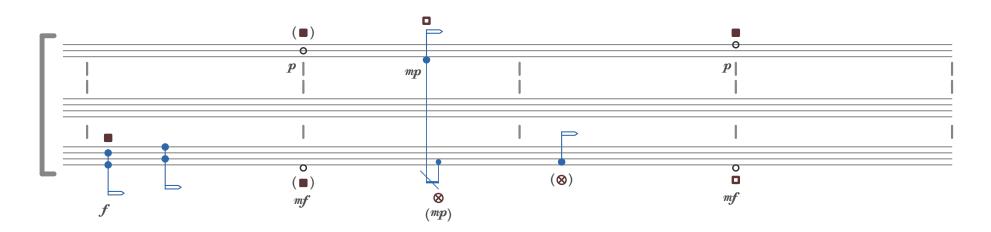


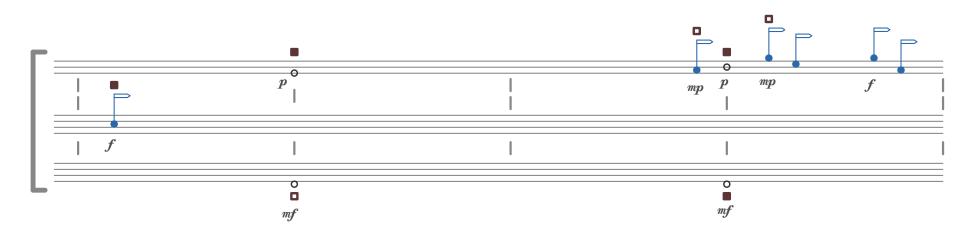


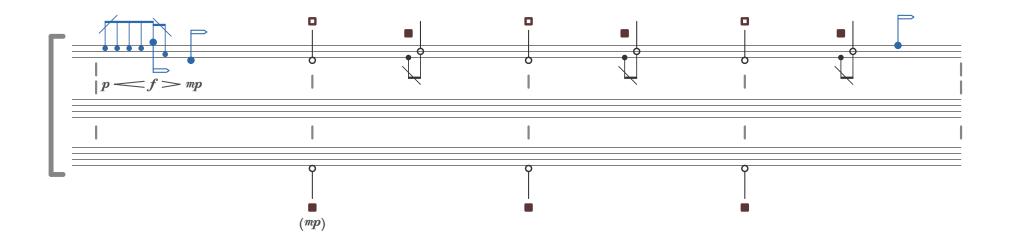


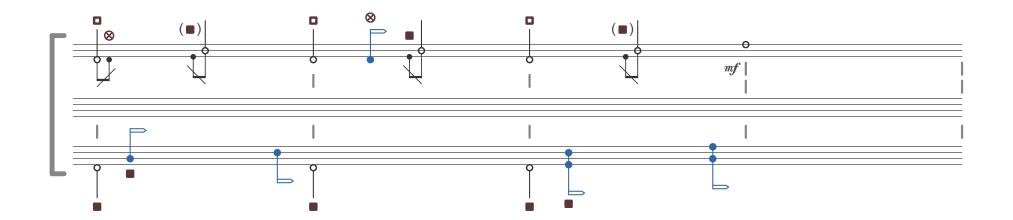




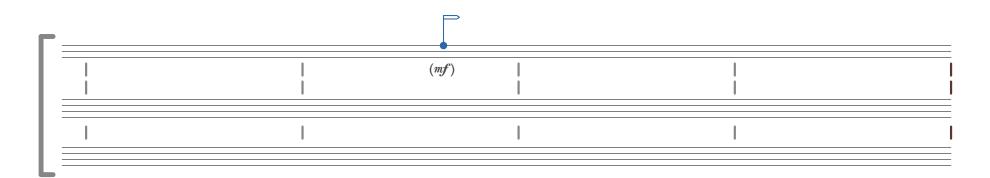


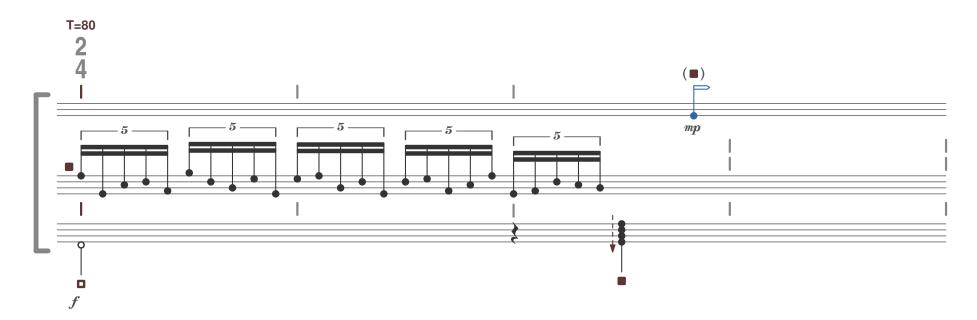


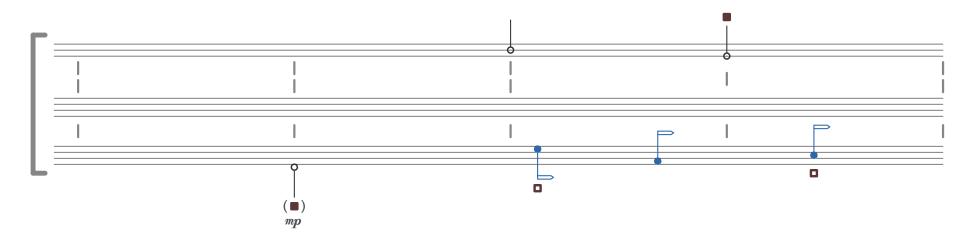


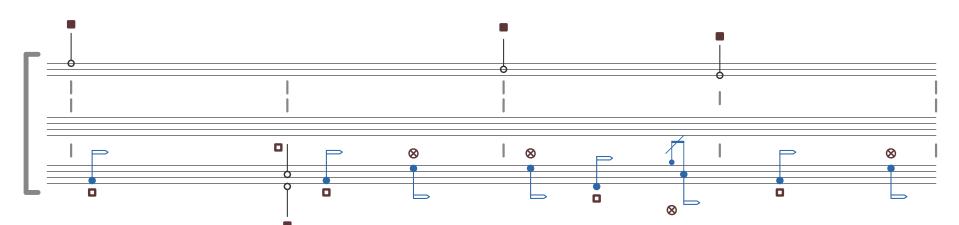


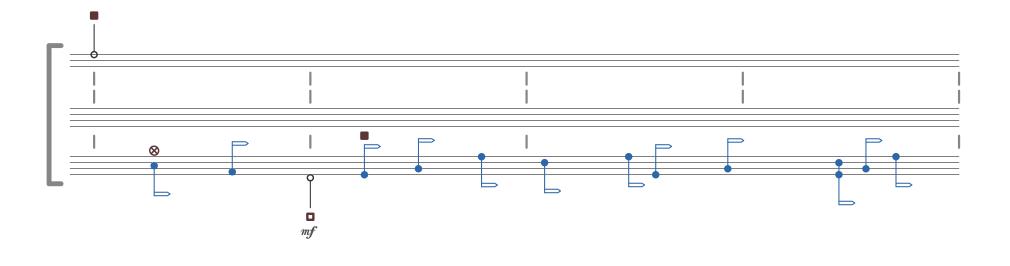
page 16











The last two pages of the score are not included in this PDF. To acquire a score for performance, please email me:

nathaniel@nathanielbartlett.com