NATHANIEL BARTLETT

APICAL TOPOGRAPHY

SOLO PERCUSSION

FOR MICHAEL CARP

COMPOSED APRIL 2015

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GUIDE TO THE NOTATION

TIME

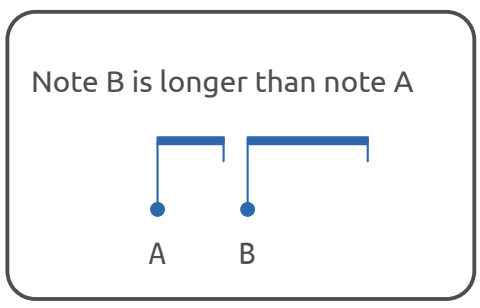
In this score, time is strictly graphically represented in the horizontal domain. Horizontal distances in the score are exactly proportional to duration. For example, a horizontal distance of 2cm represents a span of time twice as long as a horizontal distance of 1cm. The vertical gray dashed lines serve 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.

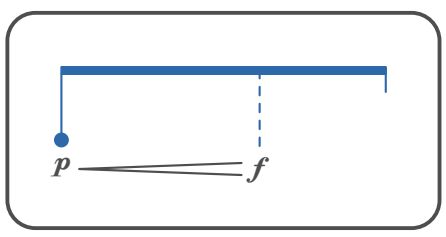
NOTES

A note begins at the point in time designated by the horizontal position of a stem, which is attached to a circular note head. 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). Metrical properties are the interpretive inflections (phrasing, accentuation, grouping, etc.) implied by conventional meter and notation.

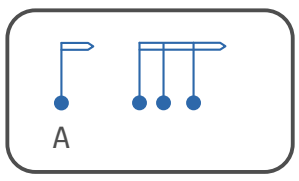
Ametric notes have no metrical properties. An ametric note's duration is graphically represented by the length of its beam. The termination of an ametric note is shown by the horizontal position of a final stem attached to the beam.



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 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 all notes stems, gray note stems also indicate the temporal location of the note, thus allowing all types of notes to be used in the same passage.

Time-shifted metric notes derive their tempo from the current master tempo of the music, but are shifted freely in time, out of sync with the master meter. Time-shifted notes may also exist in a different meter than the master meter, while maintaining their tempo relationship to the master tempo.

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.

MATERIAL CELLS

apical topography is partly based on cells of source material which reappear at varying degrees of mutation. In order to make some of these structures more immediately apparent to the performer, many are labeled using the following numerical system.

n.0 (first iteration of a source)
n.x (x = mutation)
n.x.y (y = mutation of a mutation)

In particular, this labeling system is designed to help the performer recognize material with identical rhythms/timing. Not every source/mutation relationship is labeled, only those that may not be immediately obvious.

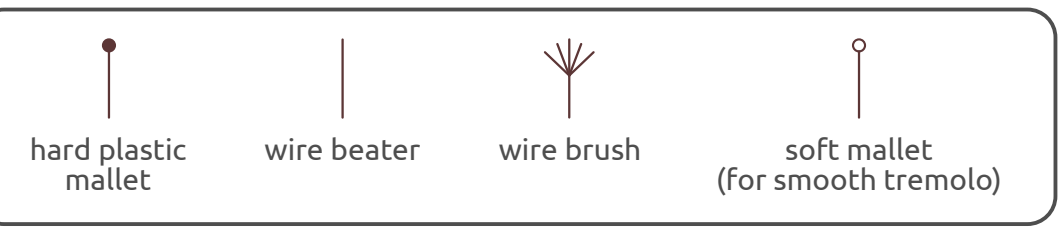
PERCUSSION TECHNIQUES

evenly scrape instrument with beater for duration of the note

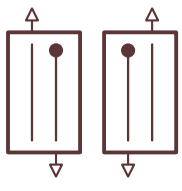
scrape instrument with beater in a repeating back-and-forth motion (tremolo) for duration of the note

S
sequential tremolo
(multiple mallets / 1-2-4-3, etc.)

Mallet selection is notated with symbols



These symbols will be found in pairs of boxes. The left box represents the mallets in the left hand (and their relative position in the hand), and the right box represents the mallets in the right hand (and their relative position in the hand). Arrows attached to the boxes depict the given mallet's correspondence to an up or down stem. An upwards pointing arrow means the mallets is used for "up stem notes" and a downward arrow means the mallet is used for "down stem notes."

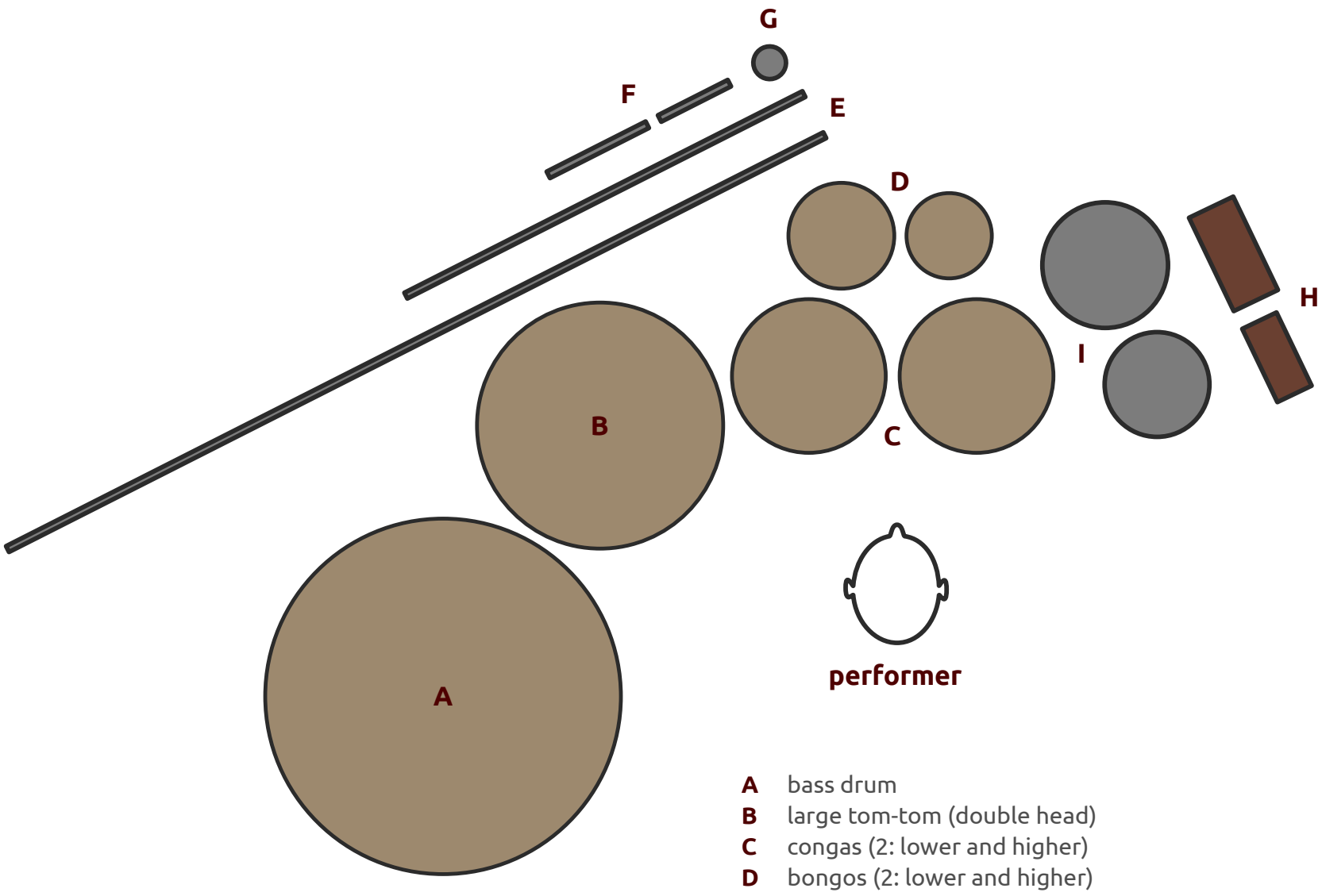


=

Left hand, outside: wire beater, upstem note
Left hand, inside: hard plastic mallet, downstem note

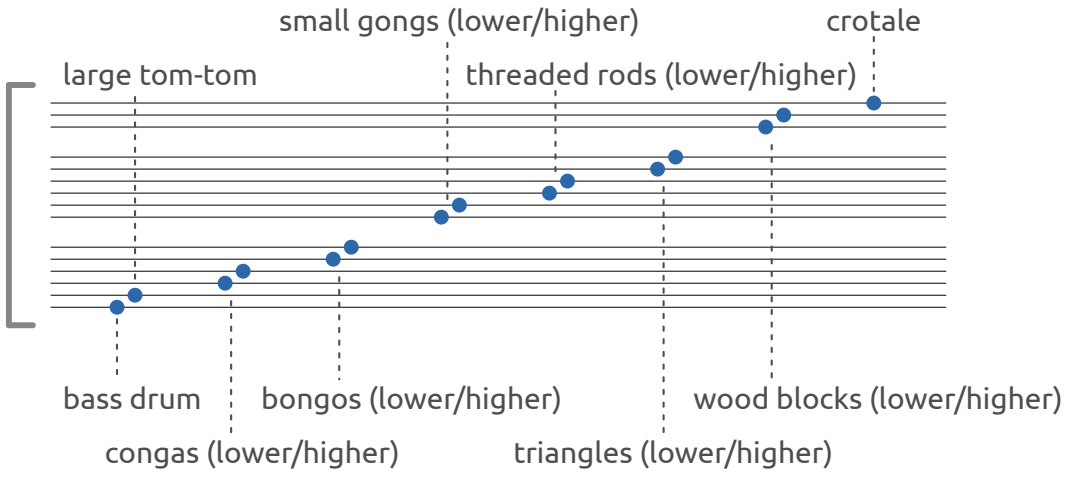
Right hand, outside: wire beater, upstem note
Right hand, inside: hard plastic mallet, downstem note

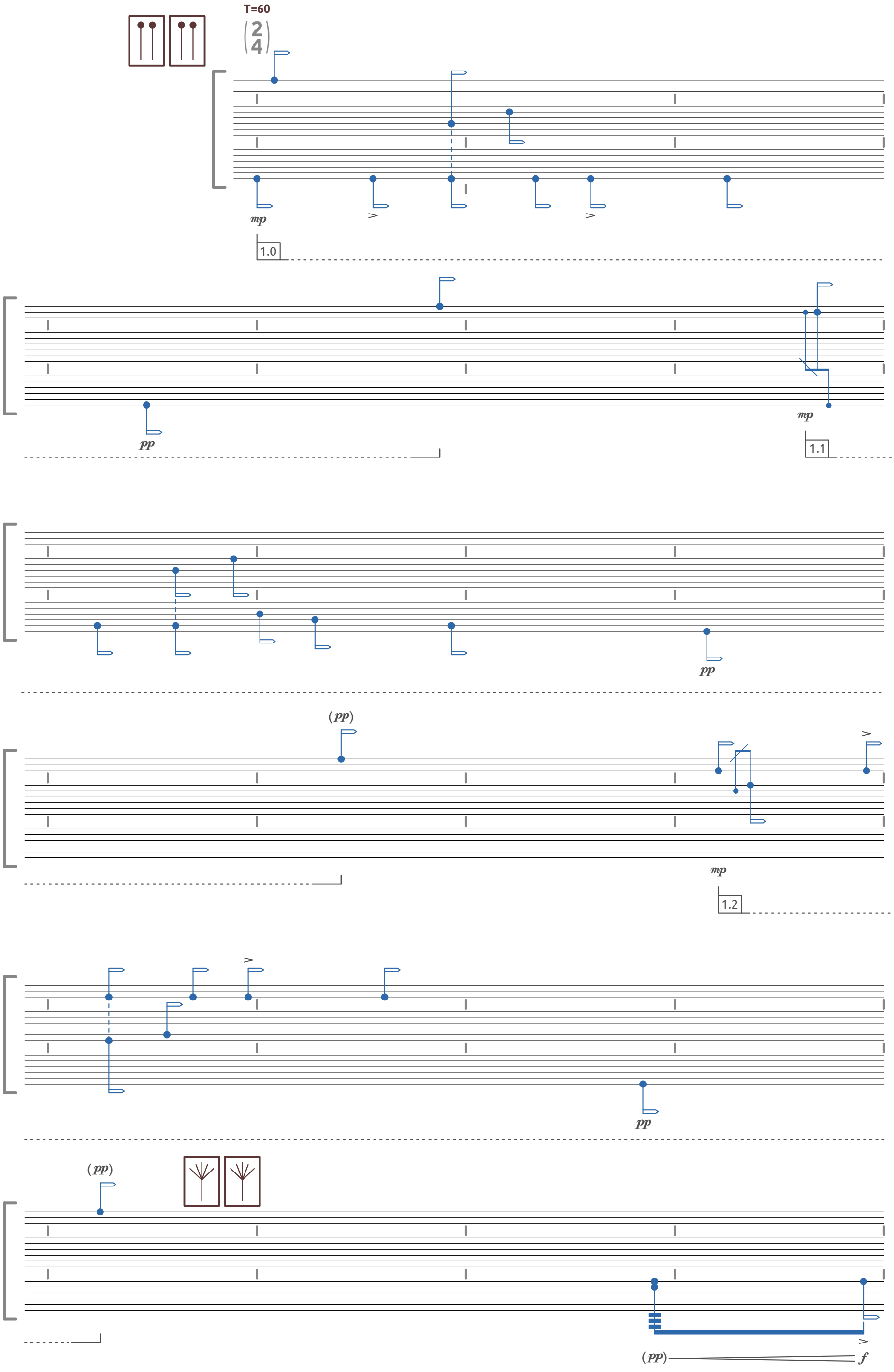
PERCUSSION SETUP

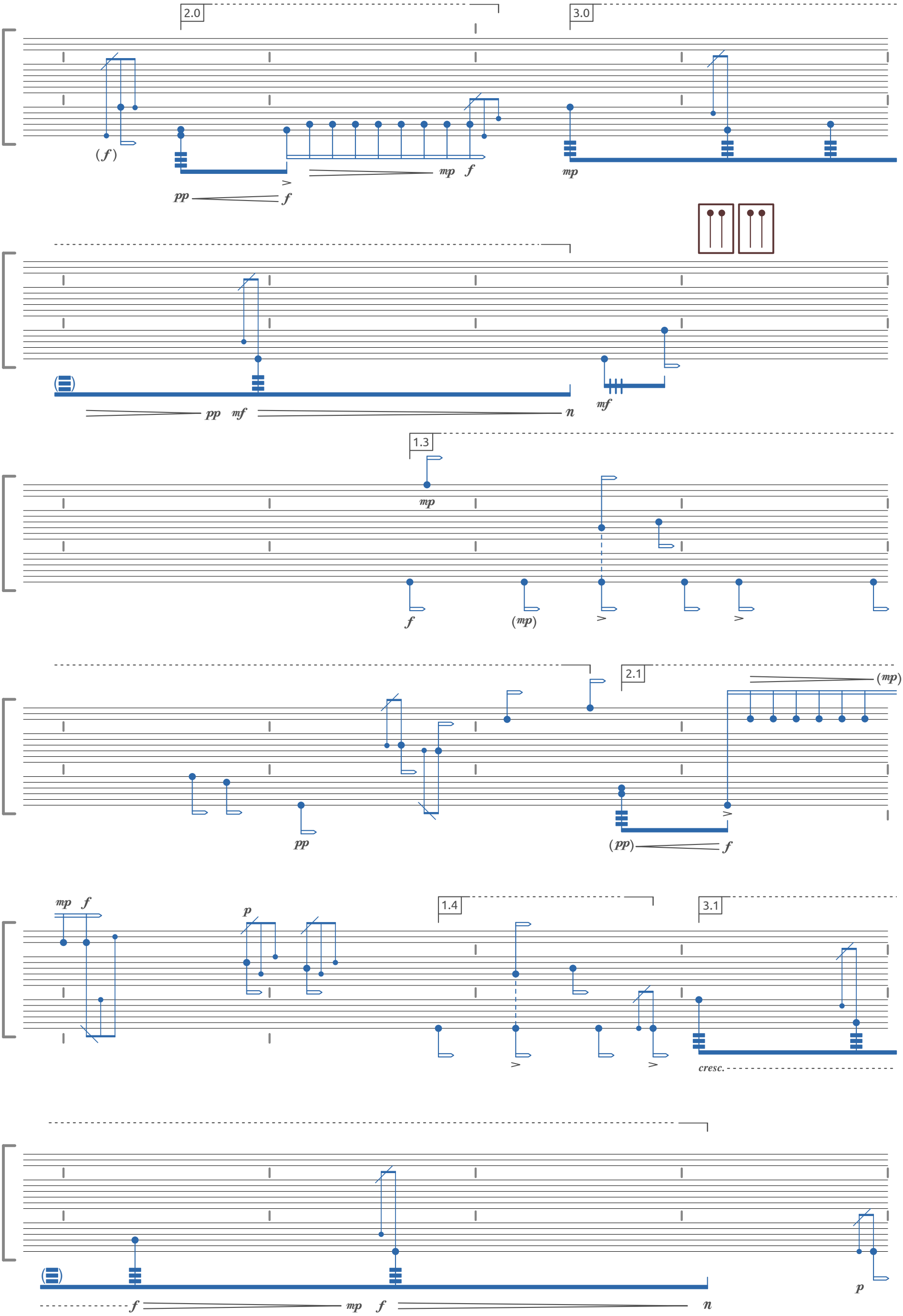


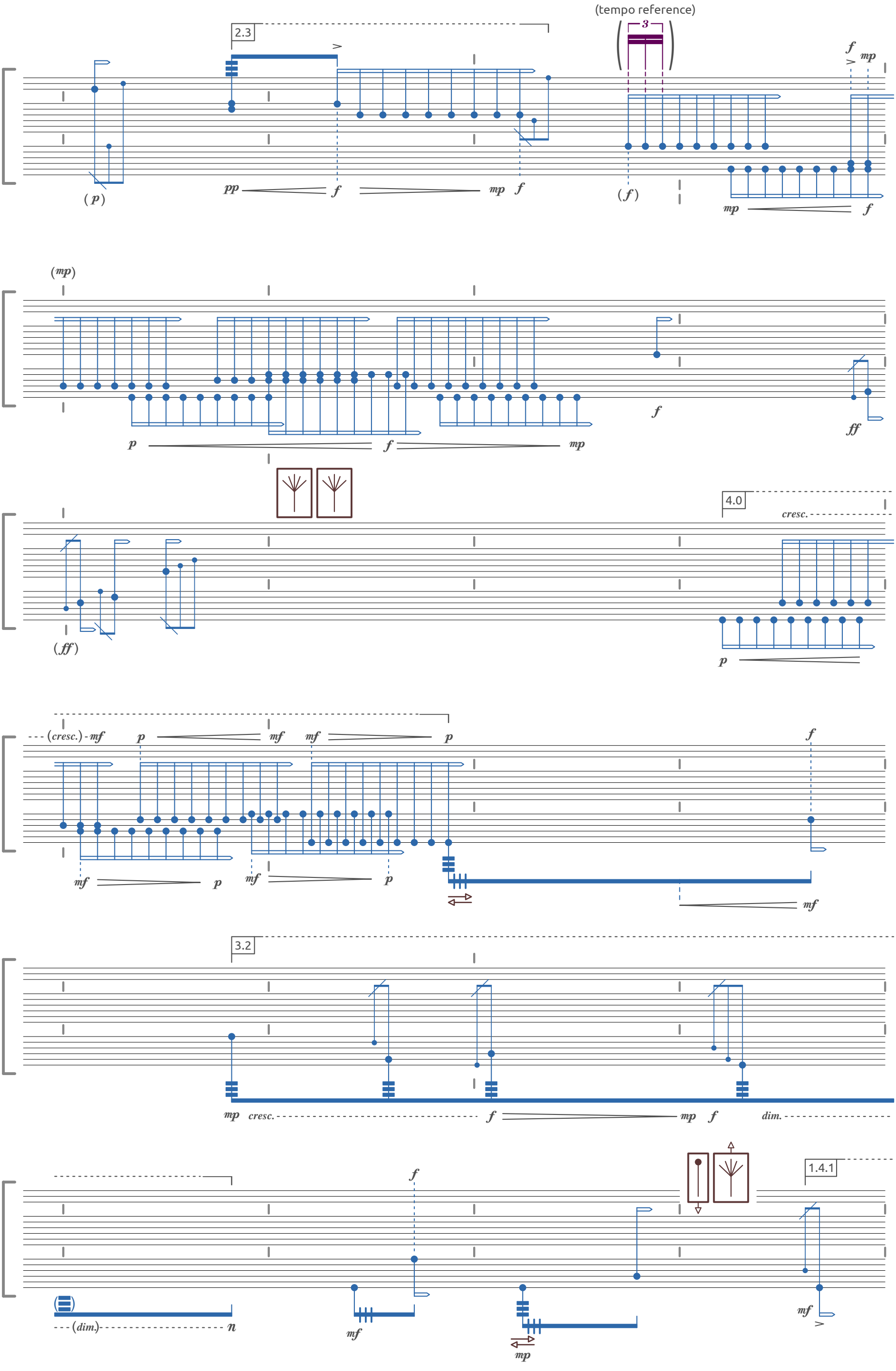
A bass drum
B large tom-tom (double head)
C congas (2: lower and higher)
D bongos (2: lower and higher)
E threaded steel rods (2: lower and higher / 6' and 3')
F triangles (2: lower and higher)
G crotale
H wood blocks (2: lower and higher)
I small gongs (2: lower and higher)

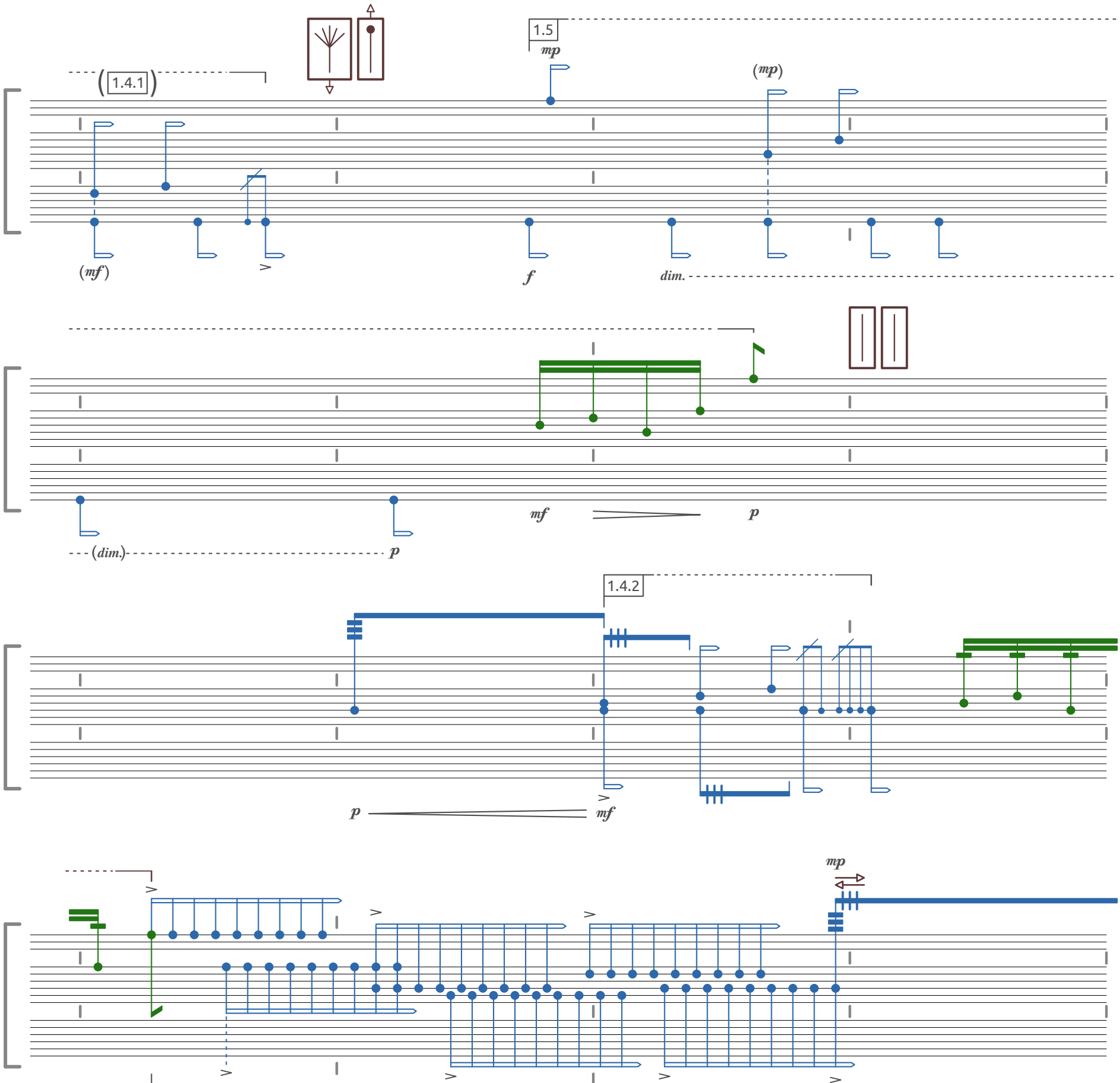
Note: suspend rods at nodes, like marimba bars

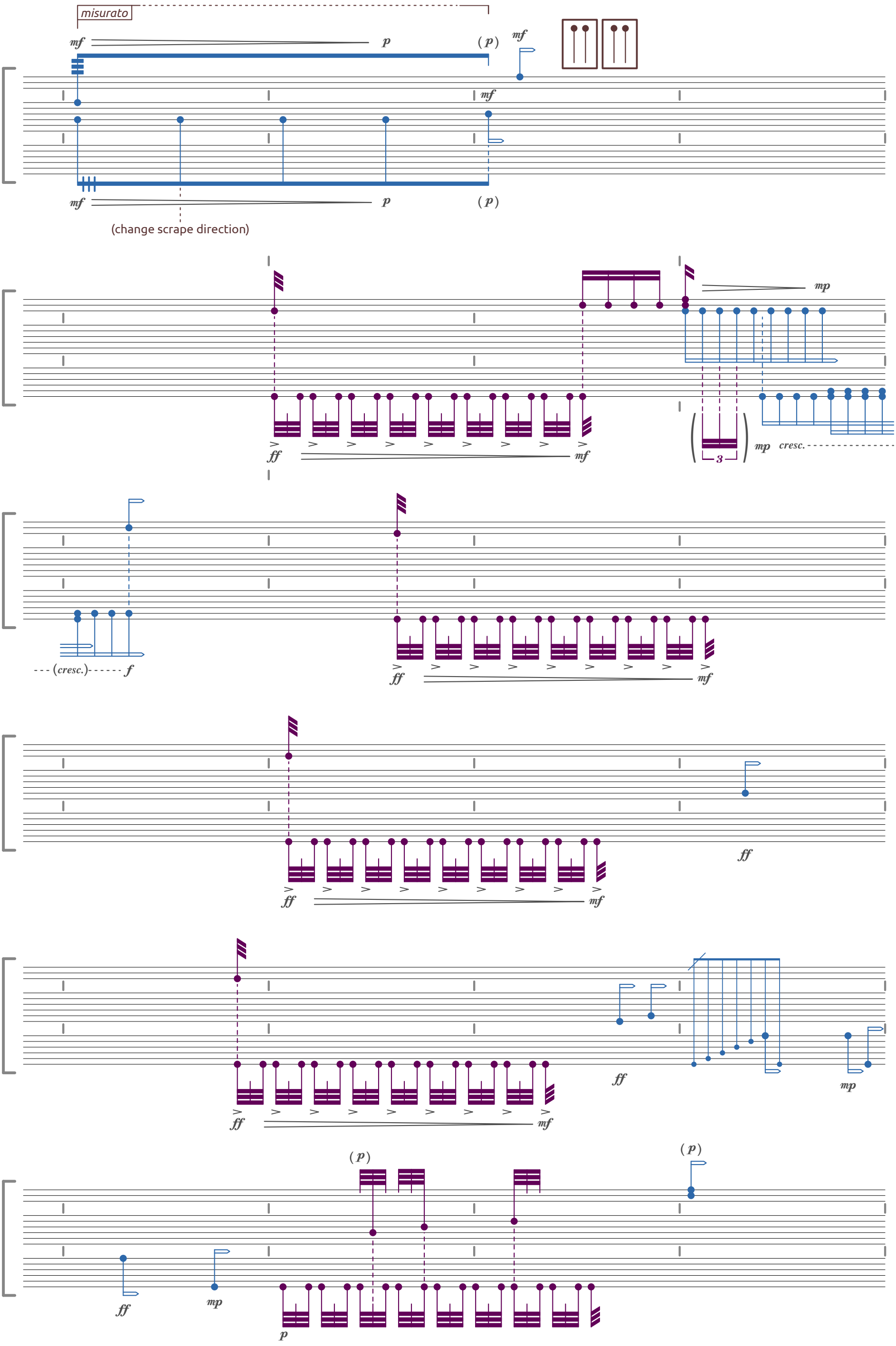


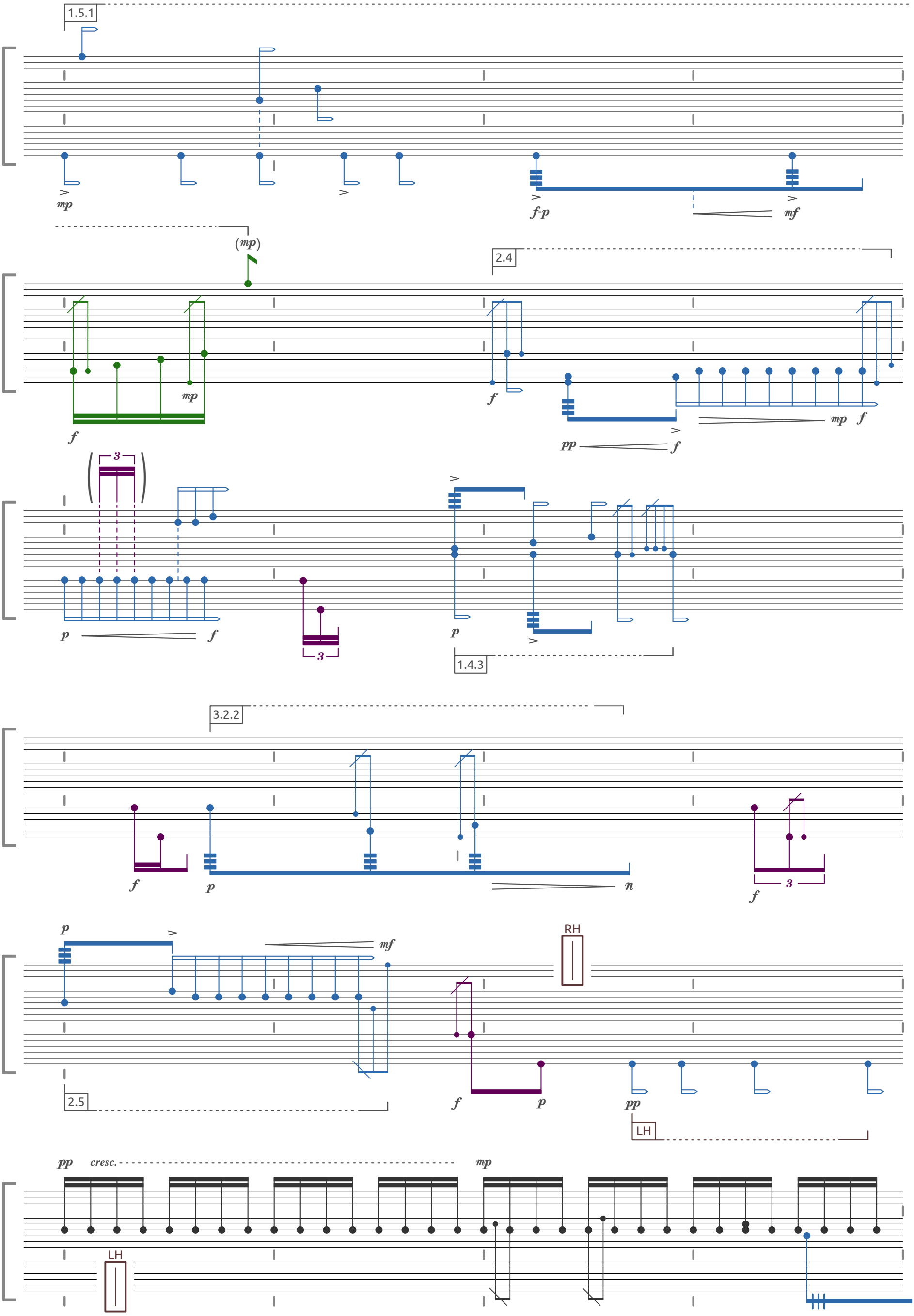

T=60
mp
1.0
pp
mp
1.1
pp
(pp)
mp
1.2
pp
(pp)
f

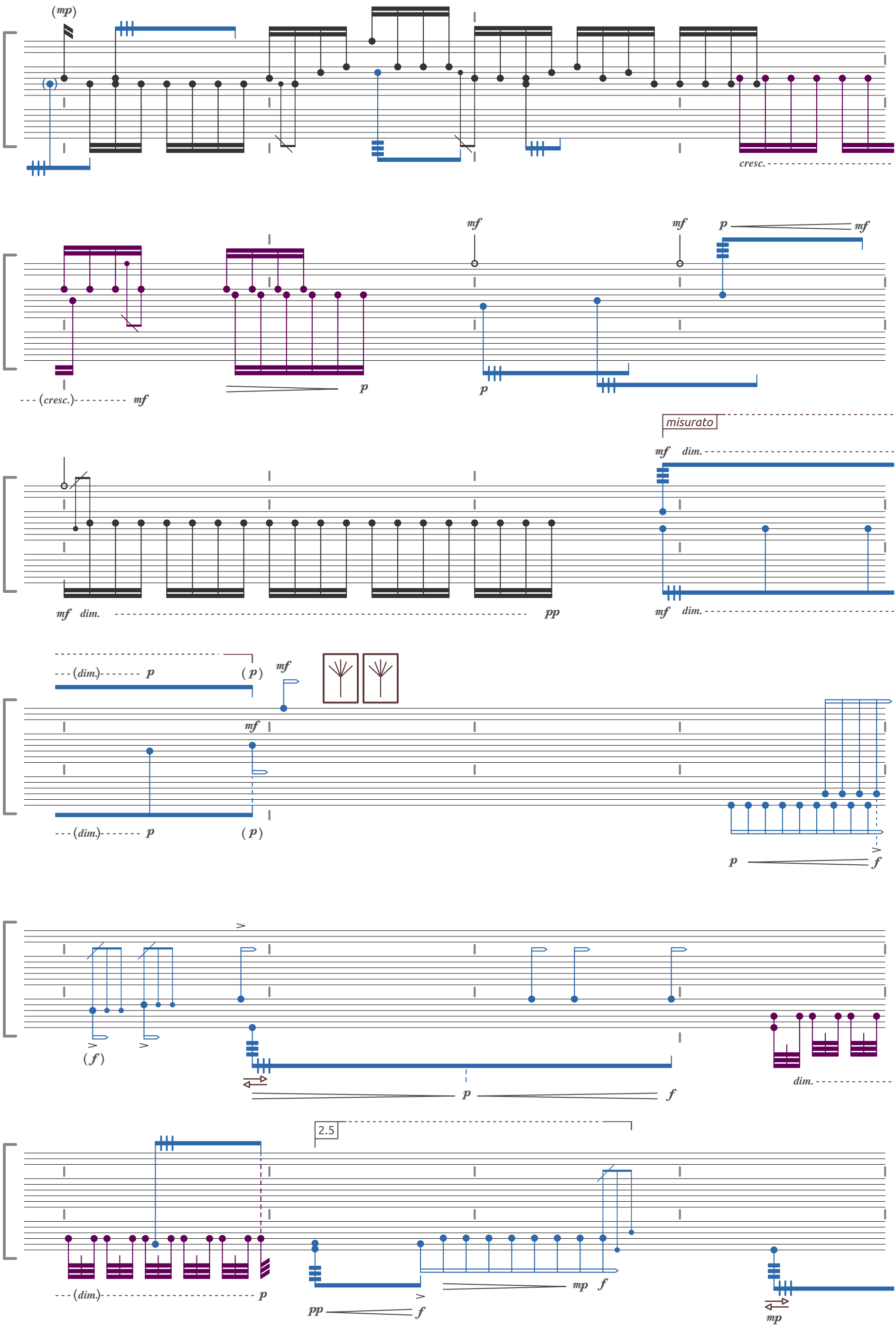

2.0
3.0
(f)
mp f
pp f
mp
pp mf n
mf
1.3
mp
f
(mp)
2.1
(mp)
pp
(pp) f
mp f
1.4
3.1
cresc.
f mp f n
p


(tempo reference)
3
2.3
4.0
cresc.
3.2
1.4.1
(p)
pp
f
mp
f
(f)
f
mp
mp
f
(mp)
p
f
mp
f
ff
(ff)
p
mf
(cresc.) - mf
p
mf
mf
p
f
mf
p
mf
p
mp
cresc.
f
mp
f
dim.
p
(dim.)
n
mf
f
mp
mf


1.4.1
1.5
mp
(mp)
(mf)
f
dim.
mf
p
(dim.)
p
1.4.2
p
mf
mp
4.1
(cresc.)
f
f f-p
mf
p
cresc.
3.2.1
(cresc.)
f
p


misurato
mf
p
(p)
mf
mf
p
(p)
(change scrape direction)
mp
ff
mf
mp
cresc.
3
(cresc.)
f
ff
mf
ff
ff
mf
ff
mp
p
(p)
(p)


1.5.1
mp
f-p
mf
(mp)
2.4
mp
f
mp
f
f
3
p
f
3
pp
f
p
1.4.3
3.2.2
f
p
n
3
f
p
mf
2.5
RH
f
p
pp
LH
pp
cresc.
mp
LH


(mp)
cresc.
(cresc.)
mf
mf
p
mf
p
mf
p
p
misurato
mf dim.
mf dim.
mf dim.
pp
(dim.)
p
(p)
mf
mf
(dim.)
p
(p)
(f)
p
f
dim.
2.5
mp
f
pp
f
mp

(mp)

f

p

f

ff

f

3

ff

f

3

5.0

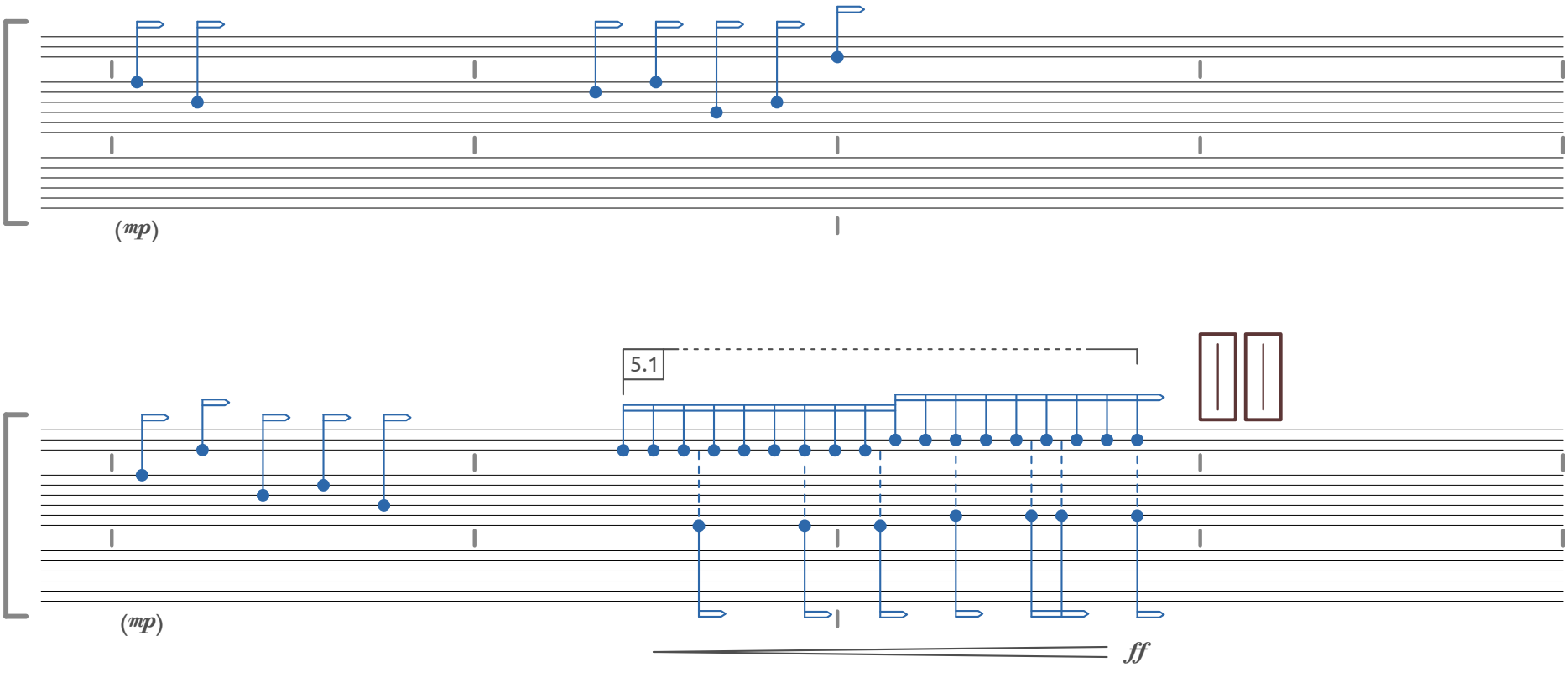
mp

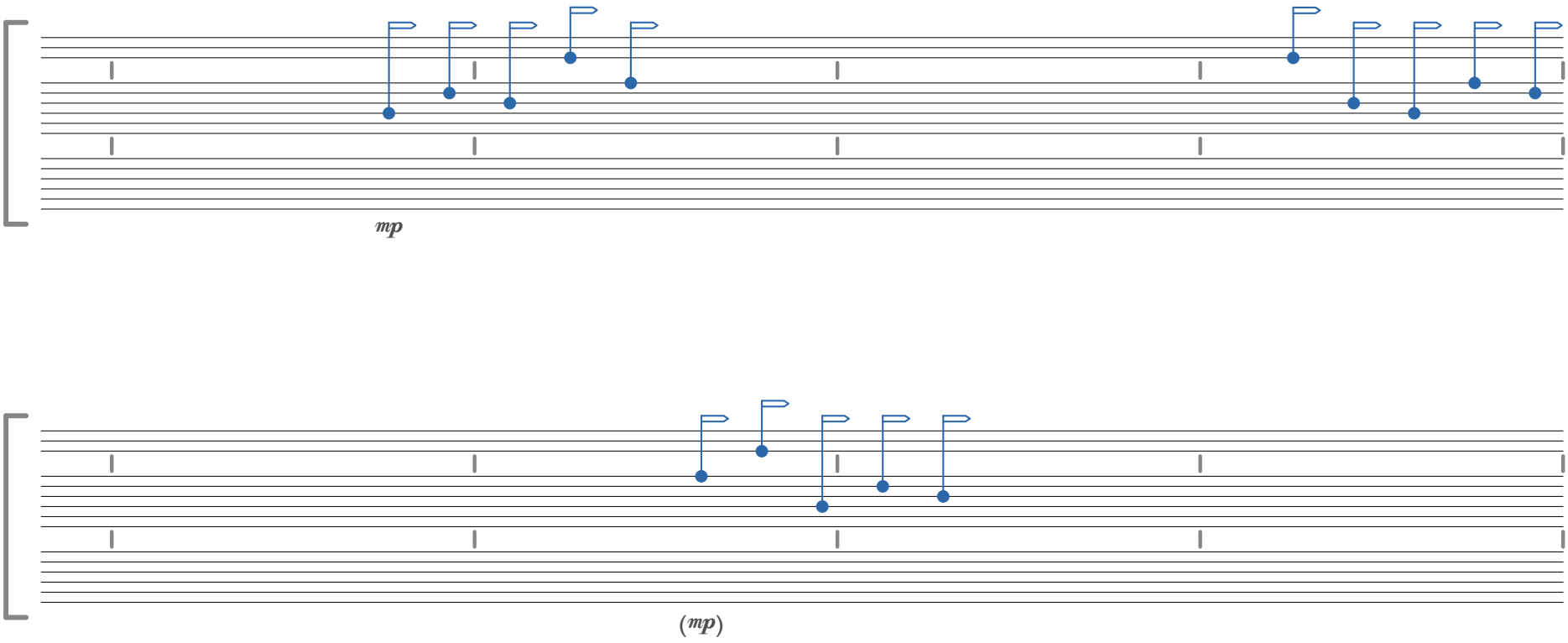
ff

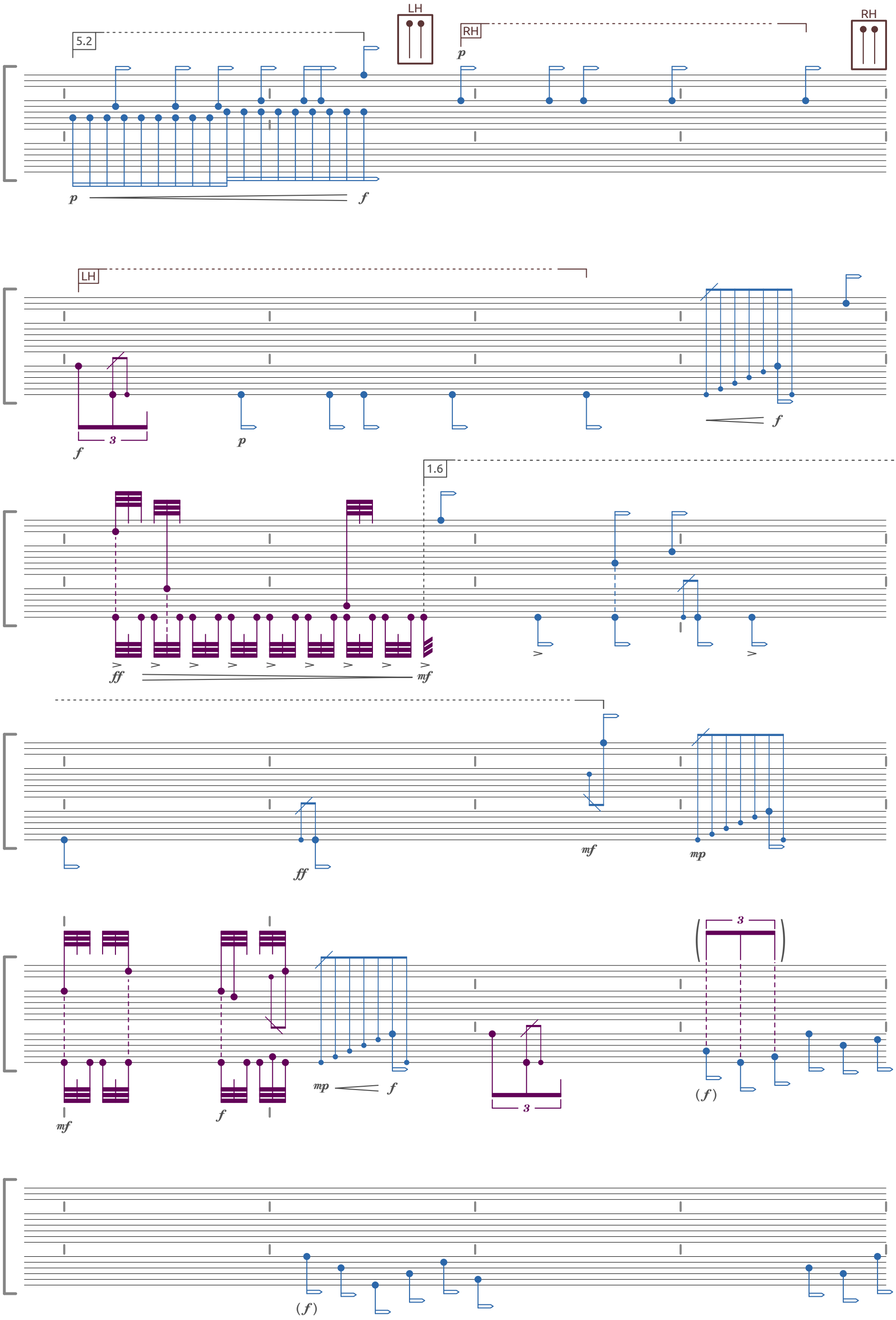
3

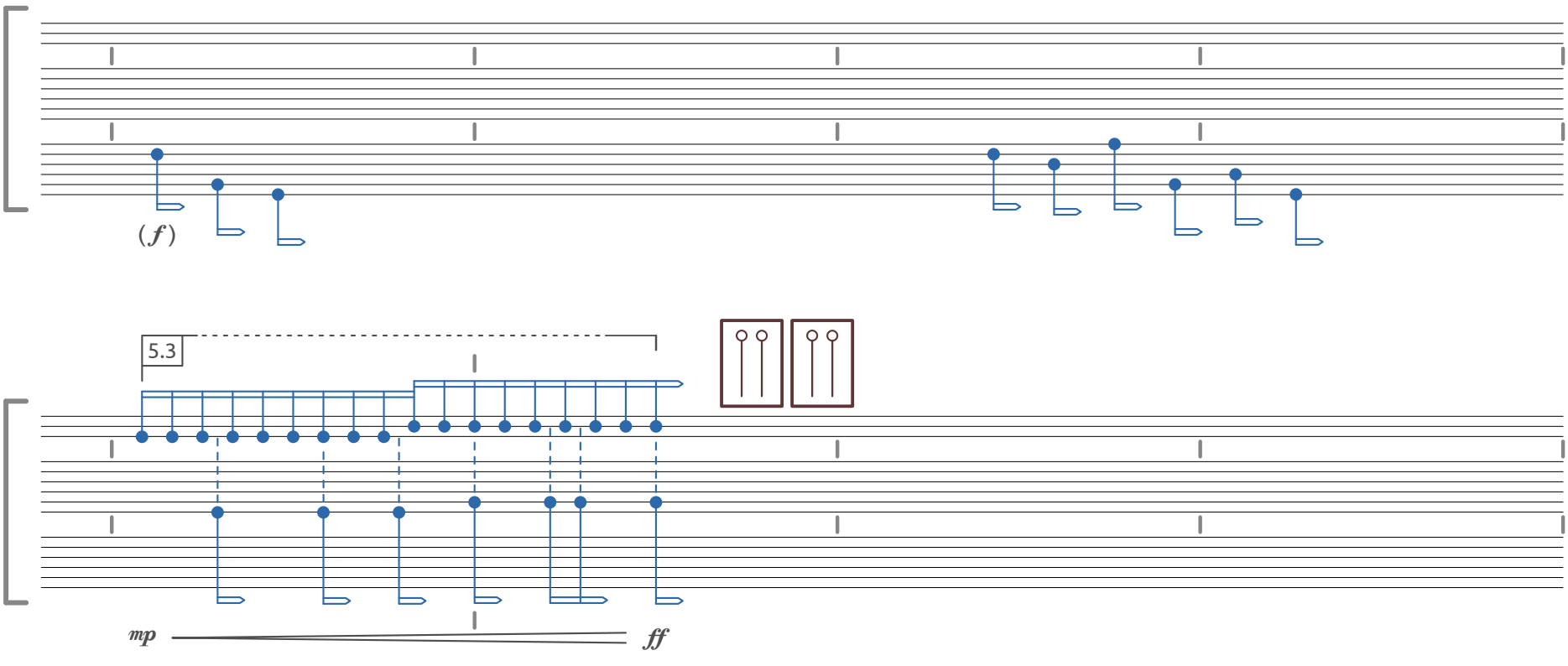
mp

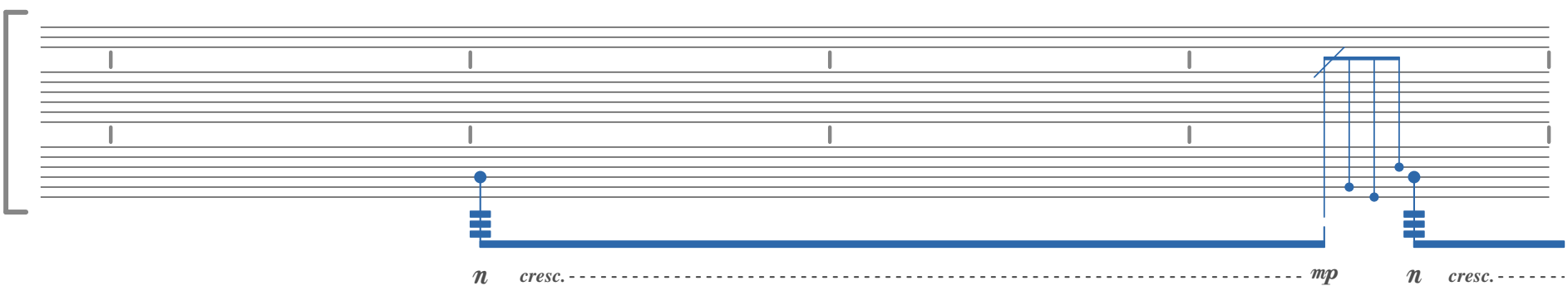
(mp)

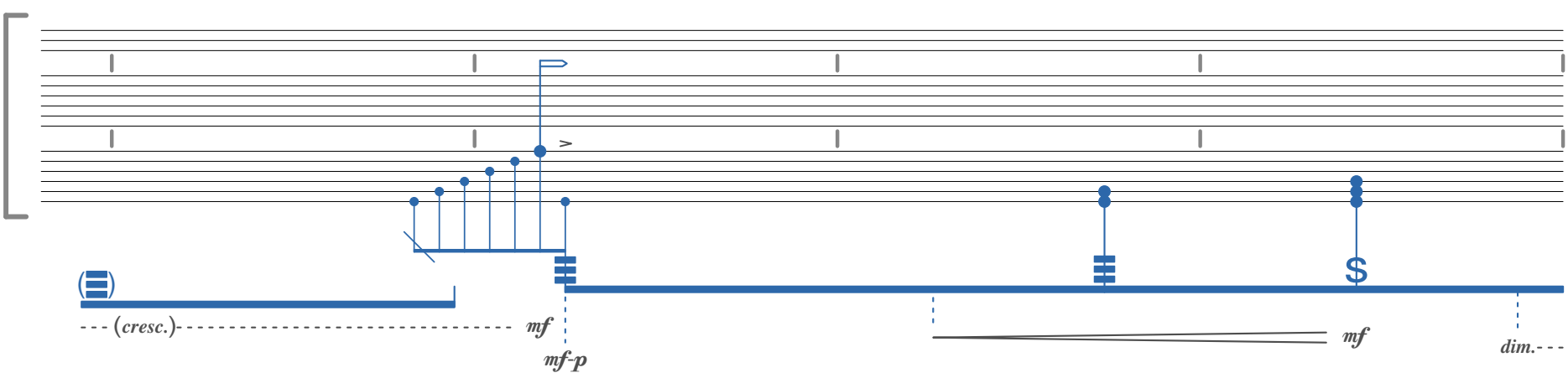

(mp)
5.1
(mp)
ff

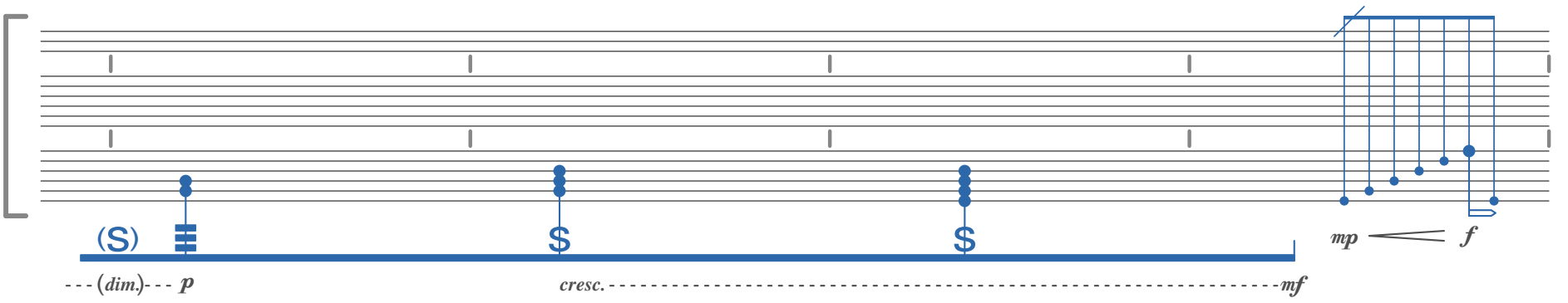

mp
(mp)
1.4.4
p
mf
4.2
mf
(mf)
dim.
pp

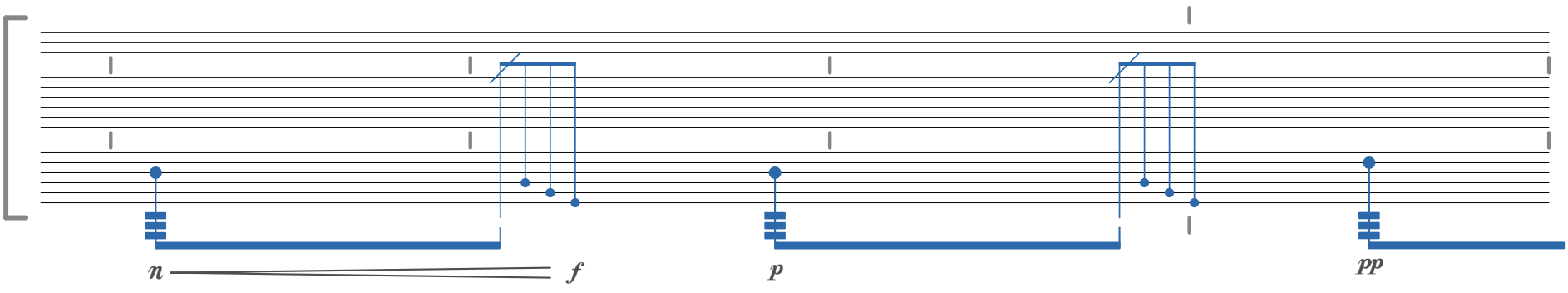

5.2
LH
RH
RH
p
p
f
LH
3
f
p
1.6
ff
mf
f
mf
mp
ff
3
mf
mp
f
3
(f)
(f)

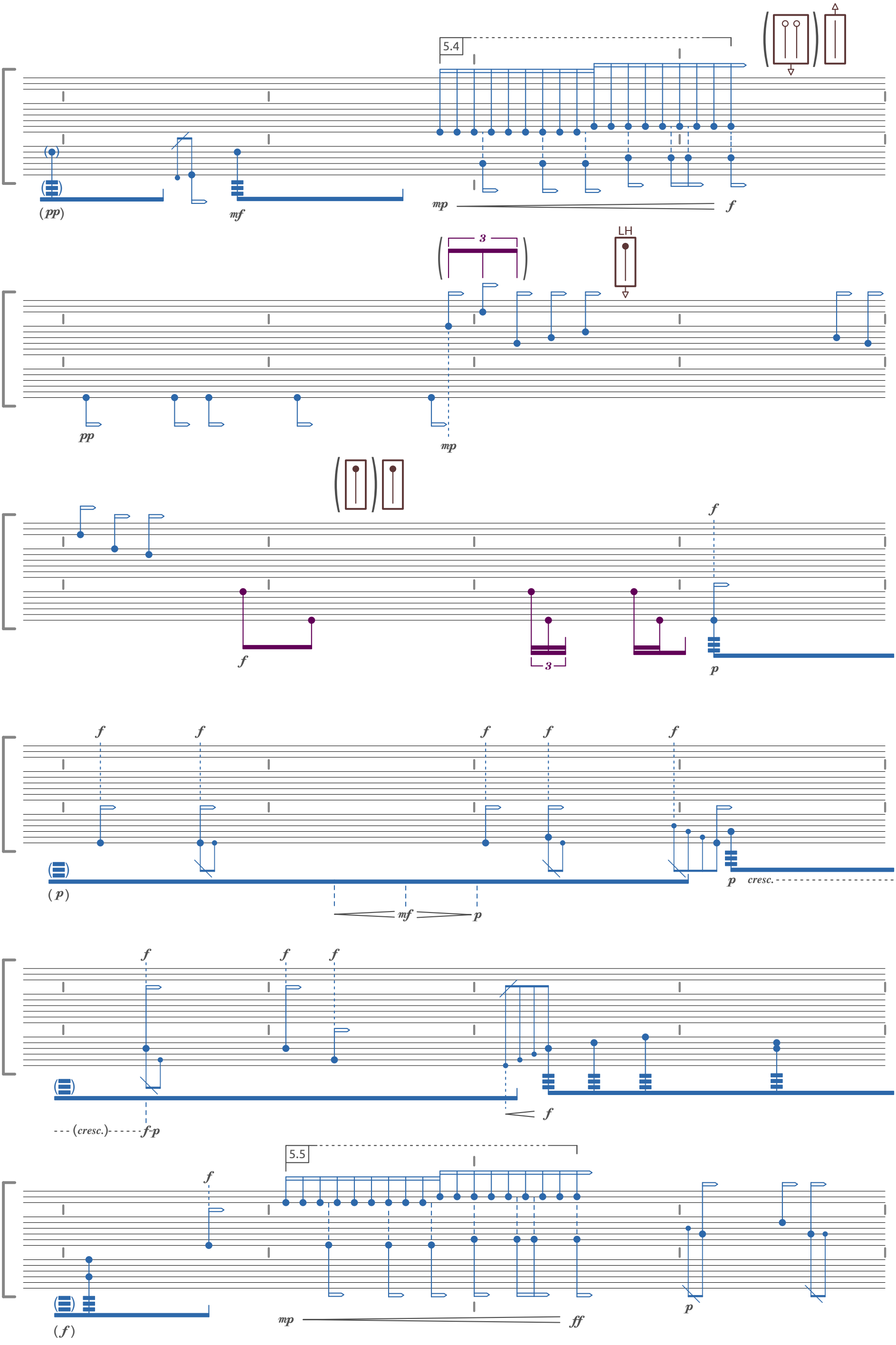

(f)
5.3
mp
ff


n
cresc.
mp
n
cresc.


(cresc.)
mf
mf-p
mf
dim.


(S)
(dim.)
p
cresc.
mf
mp
f


n
f
p
pp


5.4
(pp)
mf
mp
f
3
LH
pp
mp
f
f
3
p
f
f
f
f
f
f
(p)
mf
p
p
cresc.
f
f
f
(cresc.)
f-p
f
5.5
mp
ff
p
(f)

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

nathaniel@nathanielbartlett.com