

NATHANIEL BARTLETT

BRIGHT POINTS

VIBRAPHONE AND PERCUSSION

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Guide to the Notation

Time

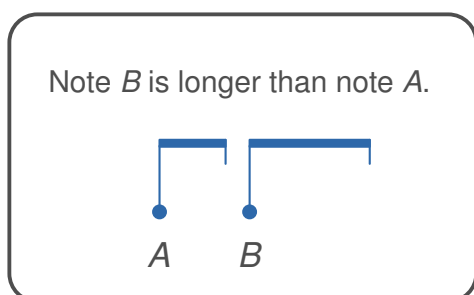
In this score, time is strictly graphically represented in the horizontal domain. Horizontal distances in the score are exactly proportional to duration. For example, a horizontal distance of 2cm represents a span of time twice as long as a horizontal distance of 1cm. The vertical gray dashed lines serve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

The time scale of the piece (“tempo”) is given at the beginning of the score.

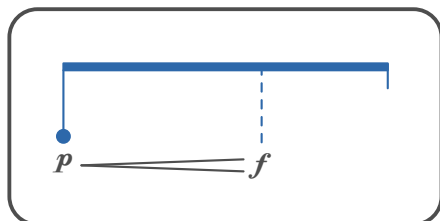
Notes

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), quasi-metric notes (green), and metric notes (dark gray). “Metrical properties” are the interpretive inflections (phrasing, accentuation, grouping, etc.) implied by conventional meter and notation.

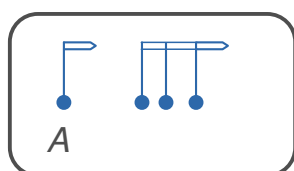
Ametric notes have no metrical properties. An ametric note's duration is graphically represented by the length of its beam. The termination of an ametric note is shown by the horizontal position of a final stem attached to the beam.



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.



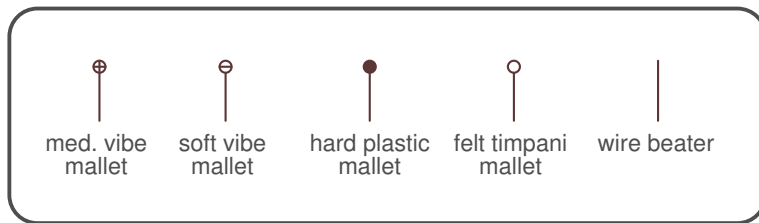
Quasi-metric notes (green) retain all the implications of meter and conventional notation, but move freely in time. In other words, *accelerando*, *rallentando*, etc., can be represented graphically (note: position of stems represents temporal location).

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.

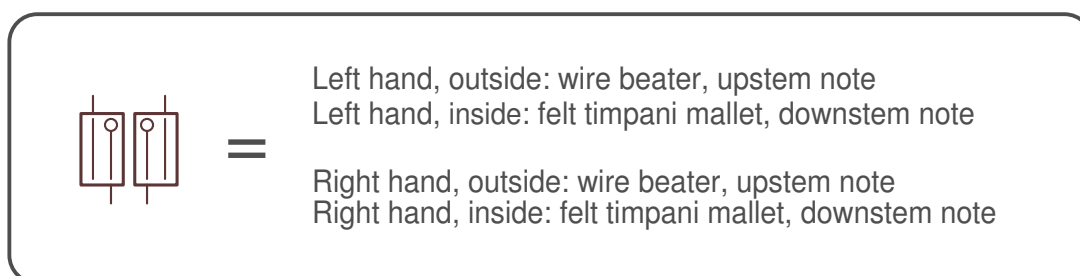
Grace notes are notated with smaller note heads, narrower beams (w/ 45 degree hash mark), and thinner note stems. They are to be played very quickly, but also freely and smoothly according to the performer's taste. Grace notes are “anchored” to the principal note, which has a precise temporal location.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

Mallets

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). Stems attached to the boxes depict the given mallet's correspondence to an up or down stem. An upwards pointing stem means the mallets is used for "up stem notes" and a downward stem means the mallet is used for "down stem notes." For example:



Vibraphone Techniques

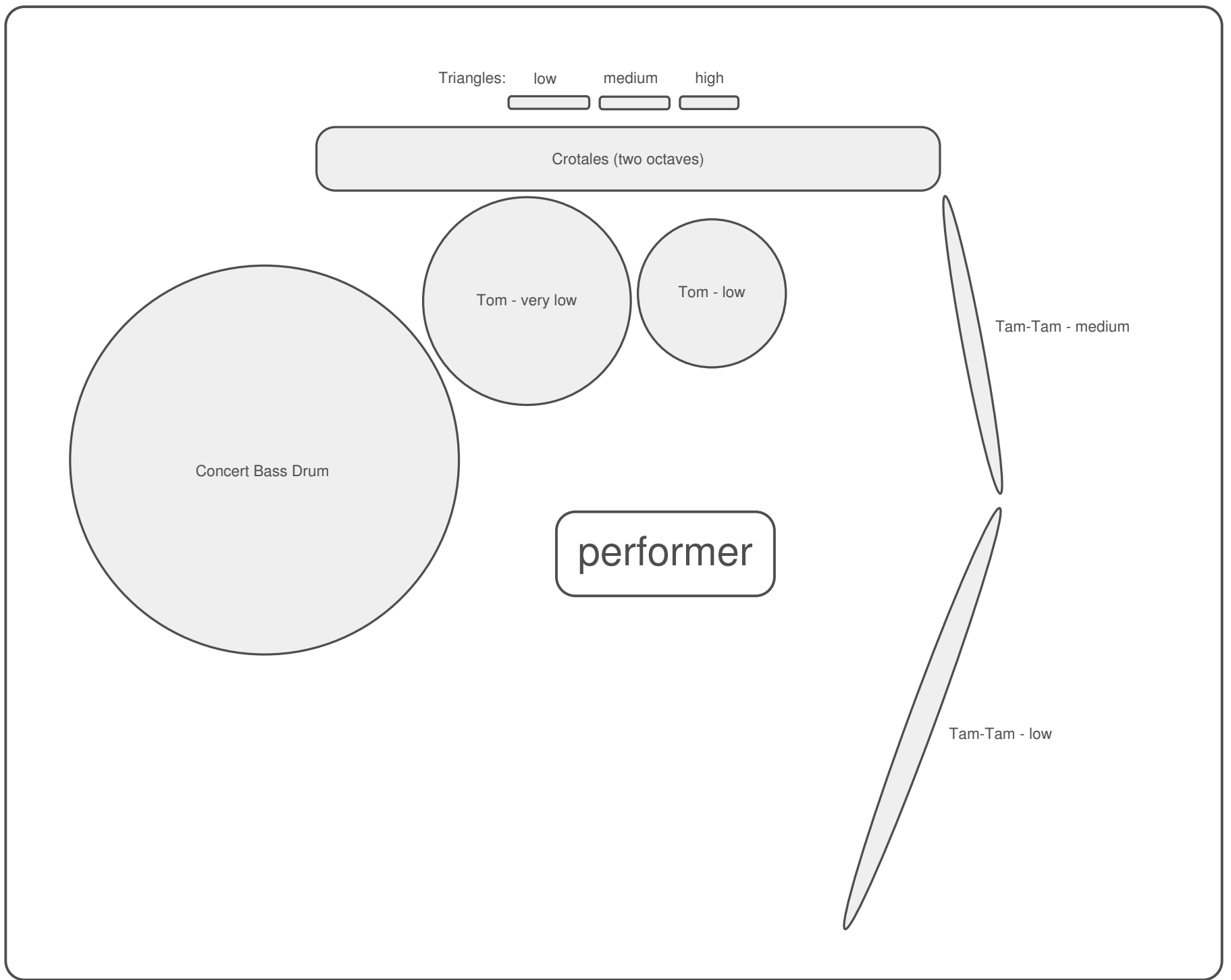
A = "at the node" / strike bar near string producing a very bright timbre. Applies only to the note over which the symbol appears.

 = Harmonic. Strike bar while pressing firmly on the center of the bar, producing an octave harmonic.

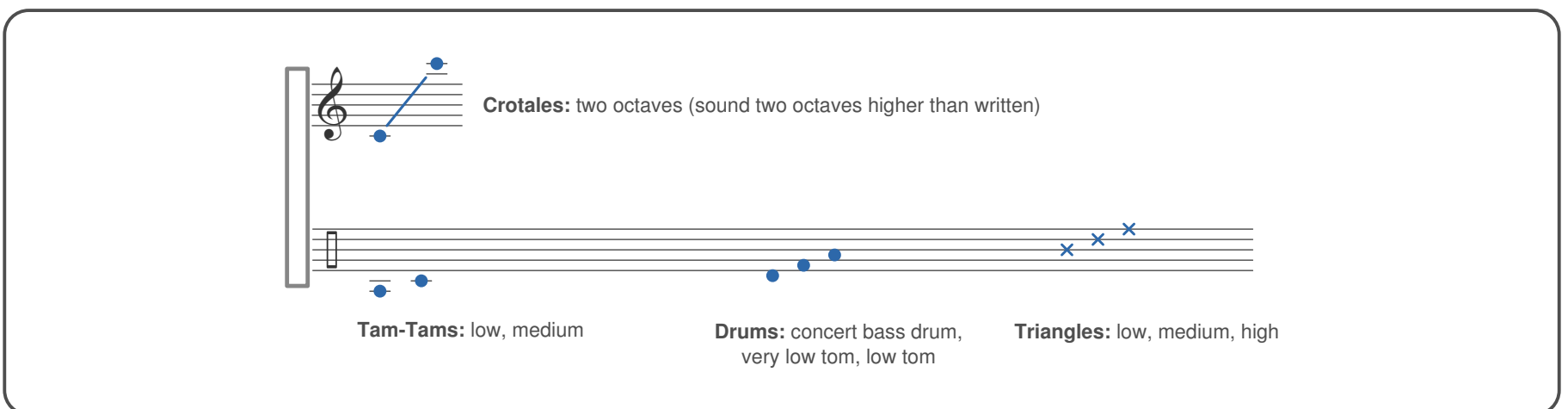
Percussion Techniques

t = Play crotale with tip of wire beater (normal playing with shoulder of beater). Applies only to the note over which the symbol appears.

Percussion Setup Diagram



Percussion Notation Key



2/4 = ca. 50

vibraphone

motor off

mf

pp

mf

A

vib

perc

p

mf

sub. pp

vib

perc

p

mp

pp

p

(mp)

p

vib

perc

(p)

p

(p)

(p)

mf

hold until near silence

vib

perc

vib

perc

(sync. w/ perc.)

vib

perc

vib

perc

vib

perc

vib

perc

vib

perc

vib

perc

vib

perc

(mp)

mp

(mp)

p

A

vib

perc

p

(p)

pp

p

vib

perc

(p)