

evan johnson

hyphen

for crotales

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performance notes

Hyphen requires a two-octave chromatic set of mounted crotales.

The mallets used for this piece should be light, hard plastic, such as the Deagan 2004 1/2 or Good Vibe 226.

All mallet attacks should be absolutely as quiet as possible (*pppp possibile*). The performer may find that the notated tempi are impossible to meet while playing as quietly as possible; in this event, quietness should be given a higher priority than tempo. If the piece is taken slower than notated, however, the pauses must be increased proportionally!


notation

The symbols  and  are used to denote mallet and hand attacks, respectively; these remain in force for a given staff until contradicted.

Fingerings are given for all hand attacks; 1 is the thumb, 2-5 the four fingers.

A **K** following a number means that the given pitch should be struck with the knuckle of the notated finger.

F is "fist"; the given pitches should be struck with the knuckles of the clenched fist.

The symbol  indicates a "flick" attack; the nail of the notated finger should be pressed against the flesh of the thumb and pushed downwards, towards the instrument, so that a sharp release is created and the nail strikes the crotales with some force.

Dynamics for hand attacks are relative; they indicate effort, not sounding result, which will be very quiet.

Non-linear tuplets:

Tuplets given with the second number in quotes (q.v. the 7:"5" in m. 1, the 5:"3" in mm. 4 and 7 and the 3:"2" in m. 10) are non-linear tuplets. They exist at the juncture of two different tuplets in another rhythmic layer, and the second number (the number of beats over which the attacks are evenly distributed, given in quotes) refers partially to the beat duration of the first tuplet in the other layer and partially to the second. For example, the 5:"3" in m. 4 calls for 5 evenly spaced attacks in the space of one 4/5 thirty-second note and two 3/5 sixteenths.

The layer relative to which the tuplet is defined is connected to it by a vertical arrow.

When an arrow leads from a non-linear tuplet to another bracketed group of notes (q.v. mm. 4 and 7-8), the basic duration of the non-linear tuplet continues in the bracketed group.

Parenthesized rests, appearing only in bars with non-linear tuplets, are approximate. They are used only to fill out bar lengths.

