

mat martin

shadow musics

eighteen chromatic hieroglyphs in six movements

four nylon- or steel-strung guitars

duration : ca. 4'00" - 4'30"

(2006)

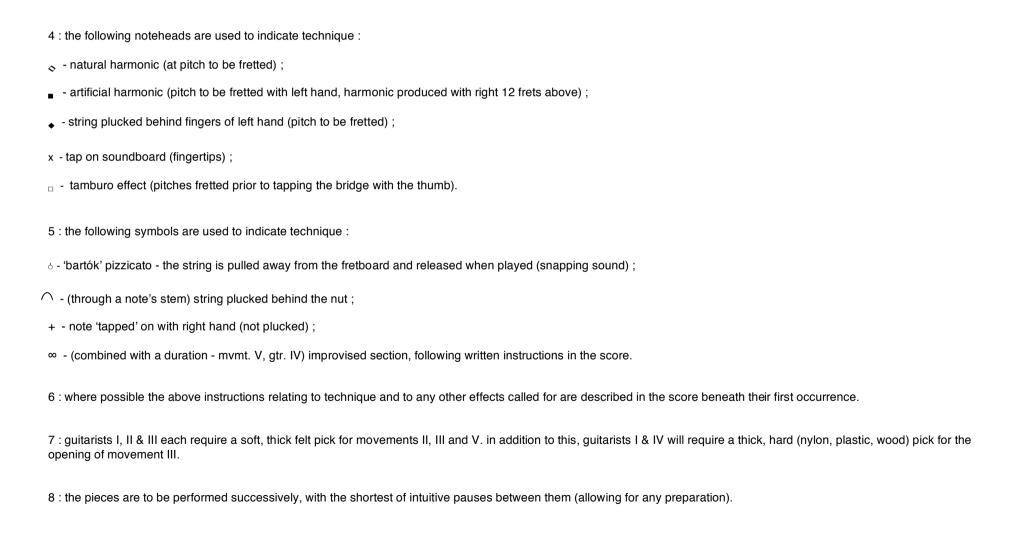
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note on the score

this piece was written in early 2006 and is for four guitars of equal range and tuning. either nylon or steel strung guitars may be used although the four instruments must be of the same type. several 'open' elements (mostly concerning duration and alignment) are used in the scoring of the piece, along with certain designated noteheads indicating technique, these apply consistently throughout the score and are detailed below:

- 1 : all players read from the score.
- 2 : all durations shown in seconds are approximate.
- 3: temporal procession (rhythm and duration) through the music is in part indicated and in part intuitive:
- a) vertical alignment in the score is approximate and should not be striven for. where events are intended to sound at once they are given in red and joined by a vertical line which crosses the staves and a red 'conducting' mark is given directly above this, along with the point in time at which the event is to occur. the mark consists of a downward arrow marked with the number (I IV) of the player who is to bring in the others. this role is assigned to different guitarists depending on the nature of the material. all events which are to be aligned are coloured, the 'conductor's' event is also boxed.
- b) pitches joined by a horizontal bracket are to be performed with an intuitive sense of time in relation to the timescale above the music, and unless otherwise marked performed laisser vibrer.
- c) pitches contained within a 'beam' (where only the first and last pitches of the group have stems) are performed in the order marked but in free rhythm. this may mean irregular durations but can also be interpreted as equal durations. the overall time spent on these beamed groups is indicated by their size (length) in relation to surrounding elements, timed or free.
- d) a 'white' two note chord with tremelando markings attached to the bracket indicating its duration (mvmt. V, gtrs I & II) indicates sustain of these pitches to be maintained (tremelando between the two pitches) for the given or implied duration.
- e) a square fermata on an empty stave indicates a pause of the length suggested by the surrounding events, all pitches should be left to vibrate at niente into the pause.
- f) the approximate duration of the entire movement is given in seconds at the end of the page and after the tempo indications at the start of the movement.

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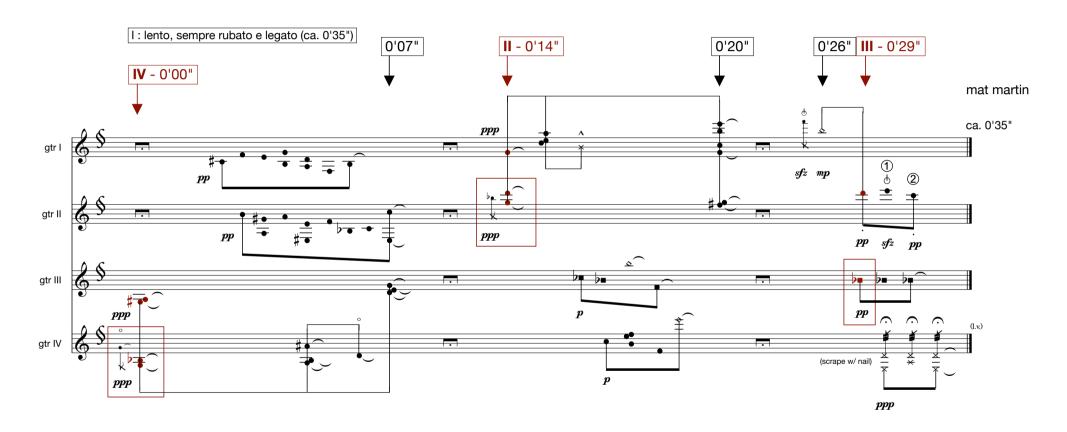
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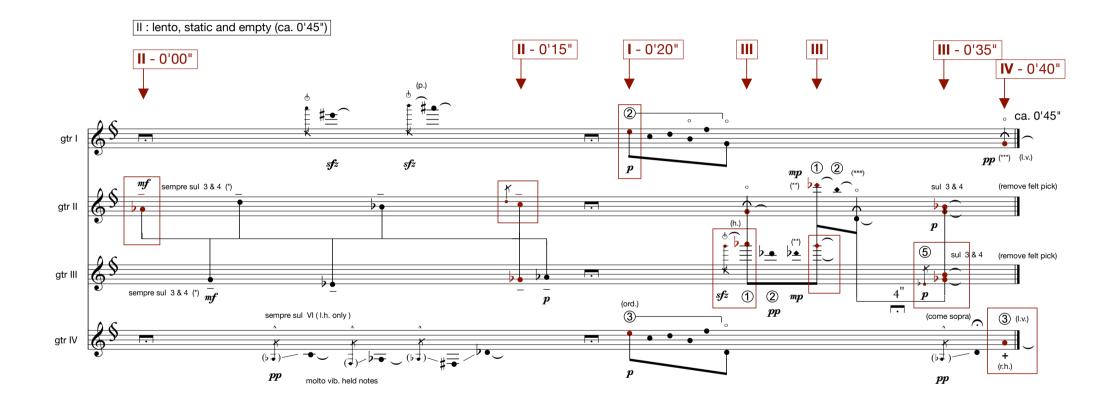
contents

I : lento, sempre rubato e legato	(ca. 35")	p. 1
II : lento, static and empty	(ca. 45")	p. 2
III : moderato, quiet and hesitant	(ca. 40")	p. 3
IV : grave e pesante	(ca. 45")	p. 4
V : andante, dark and percussive	(ca. 30")	p. 5
VI : moderato, disrupted, legato	(ca. 40")	p. 6

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eighteen chromatic hieroglyphs in six movements for four nylon- or steel-strung guitars

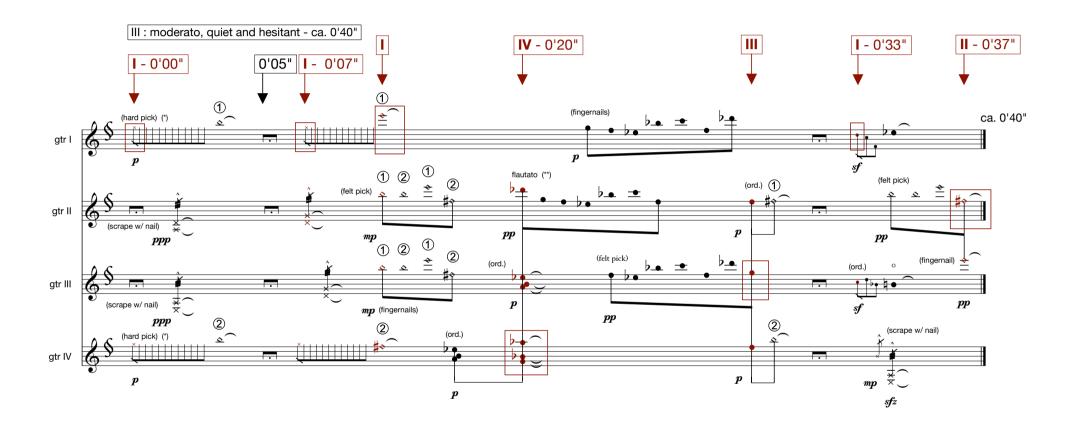




(*) guitars II and III to insert a soft felt pick vertically between strings 3 and 4, sul pont, to act as a mute to these strings.

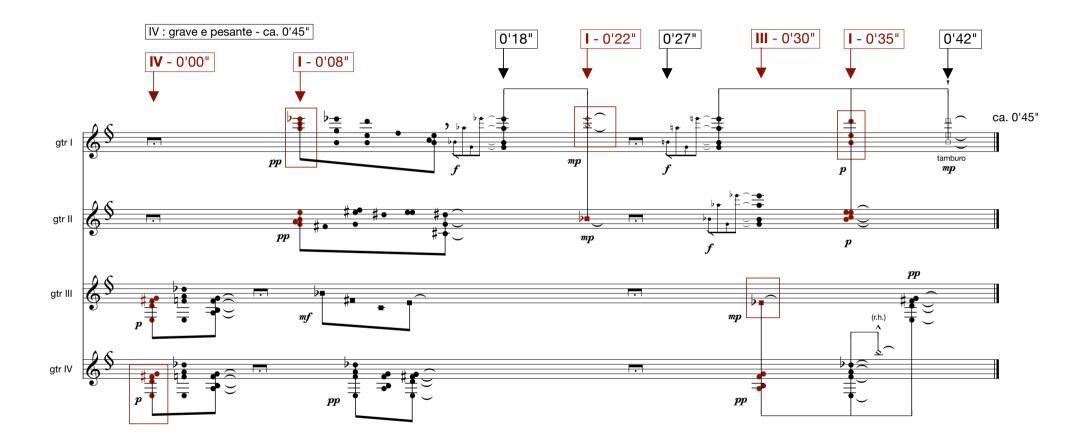
(**) fret notated pitches and pick behind fingers.

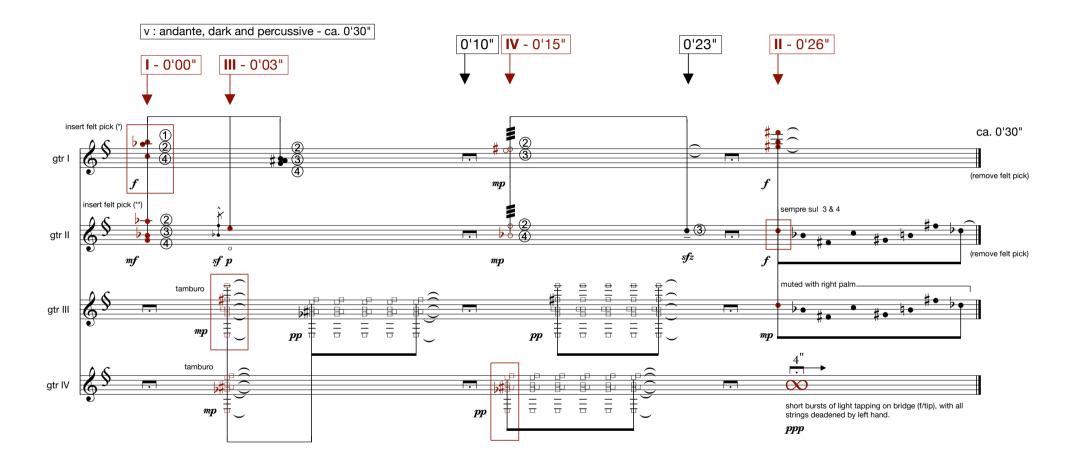
(***) pick notated string behind nut.



(*) lightly damp strings with left hand. bounce edge of hard pick on string 1 with right hand (over soundhole) to create high pitched, quiet, percussive sound.

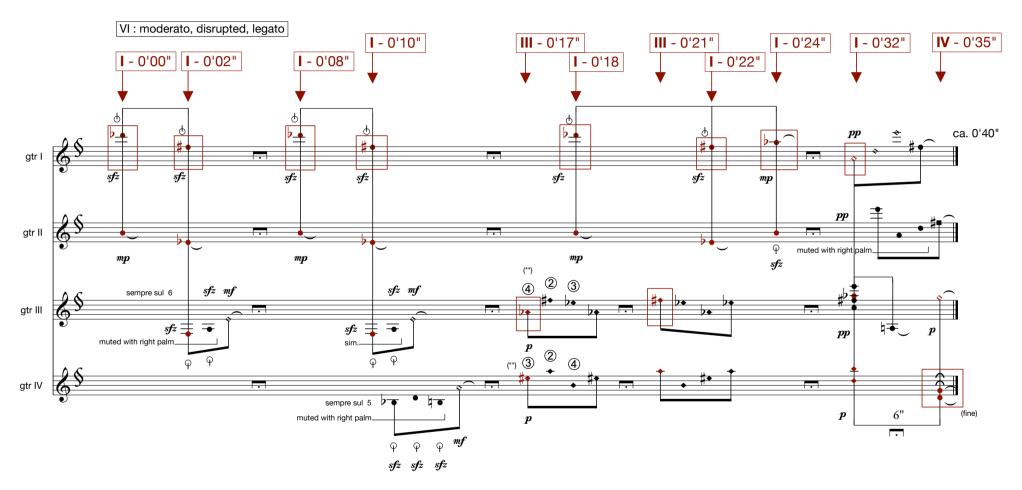
(**) ghostly, transparent, indefinite sound produced by applying left hand fingers too lightly to completely define pitch.





(*) guitar 1 to insert a soft felt pick vertically between strings 1 and 2, sul pont, to act as a mute to these strings.

(**) guitar 11 to insert a soft felt pick vertically between strings 3 and 4, sul pont, to act as a mute to these strings.



(**) fret notated pitches and pick behind fingers.