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Lines, Discs and Beams

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Publication Date

2020

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Helen Papaioannou

Lines, Discs and Beams

for 4 performers or 4 groups

Duration c.6 minutes

2019

Lines, Discs and Beams

for 4 performers or 4 groups

You may use any sound sources/voices/instruments that are capable of a continuous glissando.

There should be no gaps between perceived pitches, and sounds should be perceived as continuous.

If performing in 4 groups, the parts should be balanced so that one group does not dominate over the others (e.g. same number of performers in each group, or address imbalances between louder or quieter instruments). If there are several performers to one part, they need not have the same pitch range.

Each page is divided into 3 systems that are to be read from left to right. In each part, the upper dotted line of each system represents the highest point of an individual performer/instrument's pitch range, and the lower dotted line represents the lowest point of their pitch range. The coloured line on each part outlines a glissando, which indicates the relative change in pitch that occurs alongside the notated rhythm. The performers should imagine these glissandi continuing during rests (as though the sound is being turned on and off).

There are 2 types of line:

- Smooth line = category 1



- Jagged line = category 2



The change in the line's thickness and shading can be interpreted as you wish; your aim is to create a contrast in timbre between the 2 types of line. There can also be variance of timbre within one category, but strive to create a contrast if the line shading changes. The choice of sounds is left open to the players during performance, as it is intended that this may change from performance to performance.

Any changes affecting the timbre should not change the overall volume to respect the dynamic markings in the score.

Where relevant, please dampen sounds during rests so that sounds do not ring on.

The score and parts are formatted for A3 paper.

Lines, Discs and Beams

Helen Papaioannou

♩ = 288 Deadpan

8

pp *fff* *pp*

25

fff *pp* *fff* *pp*

A

49

fff *pp*





