

Taylor Brook

In Terra Nullius

Guitar Solo

Concert Notes

In Terra Nullius was written for Danielle Cumming, my guitar teacher.

Terra Nullius translates from Latin to English as “no one’s land,” and is a concept that derives from Roman law. European powers used *Terra nullius* to justify the colonization of non-Christian lands around the world. *In Terra Nullius* is a reflection on northern British Columbia, evoking the pillaging of that land and its people that continues today.

There are two parts this composition, each a suite with four internal sections. The first part was completed November 19th, 2007 to be followed by the second part completed February 15th, 2009. The second part constitutes a continuation of the ideas explored in the first part, and the two may be treated as two separate suites, or as one larger composition, and so may be performed separately as well as together.

There are four large-scale sections in the first part of this work, each named after a place in northern British Columbia that I visited as a silviculture worker (tree planter) in the spring and summer of 2006 and 2007: Tachie Creek, Takysie Lake, McCloed Lake, and the Laird Hot Springs. The second part of *in terra nullius*, although also a four part suite, is named after only two places: Riske Lake and Gibraltar mine. The effects of colonization are apparent throughout northern British Columbia, where open pit mining continues to grow, logging has been so extensive that satellite images look like diseased skin, and the financial divide between the aboriginal community and “white” community is staggering. Still, some parts of northern B.C. are extremely remote and virtually undamaged; it is in these places that one can truly experience a “wilderness,” something extremely rare and precious. Through this music I wish to express my own relationship with these places, and my experiences living there.

The work explores just intonation and microtonal clusters through the scordatura technique. Six different tunings are used, each which one a new set of pitches interrelated according to just intonation.

Concerning Notation

dotted line - Signifies a gradual change from the marking at the beginning of the dotted line to what is marked at the end. The dotted line is used both for tempo changes as well as playing techniques. For example, if you find in your part an “ord” marked with a dotted line leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning of the dotted line and the end.

Slashed single beam notes are played as fast as possible. These notes are to be performed as grace notes before the beat, with the exception of measures 128 to 132 in Part one and throughout the final movement of part two, where the notes get their own duration, which is unmeasured and to be determined by how fast they’re played.

The final section of part two features many repeat signs. Above a repeat sign there is often written a range of numbers, such a “3-5,” this signifies that the performer should repeat the bar(s) three to five times.

Scordatura

This work uses various scordatura. To aid the learning of this piece I notated the music twice, first with the resultant pitches, and second indicating what the pitches would be if played in standard tuning. The differently tuned strings should always be in a just interval relationship the other open strings; this relationship is noted by a fraction, which signifies the relationship to a fundamental. On the first staff, the pitches are notated to the nearest 8th tone.

microtonal accidental notation by 8th tones:

♭ - ♭ - ♭ - ♯ - ♯ - ♯ - ♯ - ♯ - ♯ - ♯ - ♯ - ♯

For the initial tuning of the guitar, the third string must be tuned up to match the 5th partial of the low sixth string, 16 cents flat of a G#, and the fourth string should be tuned to the 7th partial of the sixth string (low E), 31 cents flat of a D natural.

For the second tuning at measure 41, the fourth string is tuned to the 5th partial fifth string, 16 cents flat of C#, and the third string remains the same as the first tuning, 16 cents flat of a G#.

For the third tuning at measure 102, the sixth string is tuned down to D, the fourth strings remains 16 cents flat of C#, and the third string is tuned to the 11th partial of D, 51 cents sharp of G.

For the fourth and final tuning of part one, the sixth string remains at D, the fourth and third strings are tuned back up to their normal pitches (D and G), the fifth string is tuned down to G, the second string is tuned to a just minor third of G, 15 cents sharp of Bb, and the first string is tuned to the 25th partial of G, 17 cents flat of F.

The tuning of part two begins with a tuning in which the sixth string is tuned up to an F. As well, the fourth string is tuned down 16 cents so that when the 2nd partial is played (one octave and a fifth above the fundamental) it sounds in unison with the fourth partial of the low F. The second string is lowered 50 cents to the just tritone (11th partial) of F.

For the final tuning the sixth string and fourth string remain at F and flat of D respectively while all the other

Part I

I - Tachie Creek

Taylor Brook

♩ = 120

RIT -----

③ = G#
④ = D#

Guitar

Transposed Guitar

♩ = 80 (violently)

Calmer

Gtr.

Tr. Gtr.

RIT ----- ♩ = 60 (poco rubato, flowing)

s.p.

Gtr.

Tr. Gtr.

s.p. ----- s.t.

Gtr.

Tr. Gtr.

ACCEL - - - - - ♩ = 90

Gtr. *s.p.* 3 *ord.* 4 *ord.* 3 *s.p.* 6
Tr. Gtr. *s.p.* 3 *ord.* 4 *ord.* 3 *s.p.* 6
mf

Gtr. *s.p.* *sfz* 4 *sfz* 5
Tr. Gtr. *s.p.* *sfz* 4 *sfz* 5
mf

POCO ACCEL - - - - -

Gtr. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ord.* *s.p.* *ord.*
Tr. Gtr. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ord.* *s.p.* *ord.*

d = 100

d = 60 (suddenly)

POCO RIT - - - - -

Gtr. *ord.* *s.p.* 7 *ord.* 4 *ord.* 4
Tr. Gtr. *ord.* *s.p.* 7 *ord.* 4 *ord.* 4
fff *fff* *fff* *mp* *mp* *mp*

♩ = 48

POCO ACCEL-----

26

Gtr.

Tr. Gtr.

XII VII II III IV V
① ② ③ ④ ⑤ ④

I VII XII V
⑤ ④ ③ ②

⑤ ④ ③ ②

♩ = 60

29

Gtr.

Tr. Gtr.

p — *mf* — *p* — *mf* — *f* — *p* — *mf* — *p*

RIT----- (♩=35) ATEMPO (♩=60)

32

Gtr.

Tr. Gtr.

f — *p* — *mp* — *ord.* — *mf*

f — *p* — *mp* — *ord.* — *mf*

p — *mp* — *p* — *mf* — *p*

POCO ACCEL----- ♩ = 80

POCO RIT-----

35

Gtr.

Tr. Gtr.

mp — *p* — *mp* — *f* — *p*

mp — *p* — *mp* — *f* — *p*

ord. — *s.p.* — *s.t.*

ord. — *s.p.* — *s.t.*

4 $\text{♩} = 50$ **POCO RIT** **A TEMPO ($\text{♩} = 50$)**

Gtr. mf mf mp $st.$ $a.st.$

Tr. Gtr. mp p mp p pp

① VII ② VII ⑤ ④ ③ ①

$\text{♩} = 90$ **RETUNE** **ADJUST**

Gtr. ff mf $5/4 \text{ of } A$ mf $repeat$ as $necessary$

Tr. Gtr. ff p mp

II - Takysie Lake

$\text{♩} = 76$ *flowing with some rubato* **RIT** $\text{♩} = 66$ *Cantabile*

Gtr. mf p $Cantabile$ $(Bend)$ $(Bend)$

Tr. Gtr. mf p mf $(Bend)$ $(Bend)$

POCO RIT **A TEMPO ($\text{♩} = 66$)**

Gtr. p f sfz mf f 6 3 p ff

Tr. Gtr. p f sfz mf f 6 p ff

$(Bend)$ $(Bend)$ $(Bend)$ $(Bend)$

56

Gtr.

Tr. Gtr.

(Bend) *mp* *ff* *sfz* *ff*

an.vib. (Bend) (slide)

61

Gtr.

Tr. Gtr.

sfz *poco accel* (bend) *an.vib.* (slide)

$\text{♩} = 84$

66

Gtr.

Tr. Gtr.

$\text{♩} = 74$ take SLIDE RIT $\text{♩} = 56$ Cantabile Espessivo

mf *mf* *mp*

XII VII VI V III II I

72

Gtr.

Tr. Gtr.

poco rit *slightly slower* ($\text{♩} = 50$)

$\text{♩} = 66$ *Livelier, Brighter*

76

Gtr.

Tr. Gtr.

POCO RIT - - - $\text{♩} = 55$

80

Gtr.

Tr. Gtr.

Dolce, Nostalgically

84

Gtr.

Tr. Gtr.

Put down **SLIDE**

ACCEL - - - $\text{♩} = 76$

88

Gtr.

Tr. Gtr.

97

Gtr.

Tr. Gtr.

97

Gtr.

Tr. Gtr.

$\text{♩} = 66$

102

Gtr.

Tr. Gtr.

RETUNE

repeat as necessary

repeat as necessary 1/8

check

107

Gtr.

Tr. Gtr.

III - McCloed Lake

$\text{♩} = 44$

s.p.

a.s.p.

s.p.

ord.

110

Gtr.

Tr. Gtr.

s.p.

ord.

a.s.p.

s.p.

113

Gtr. (slide) 3 ord R.H. a.s.p. F.A.P. f

Tr. Gtr. ② (slide) 5 R.H. ③ ④ ② ③ ② ③ ① a.s.p. F.A.P. ② ③ ① ② ③ ② ③ ② ③ ②

116

Gtr. ord. R.H. R.H. s.p. s.p. mp f

Tr. Gtr. ③ ④ ② ③ ⑤ R.H. ⑦ ⑥ ④ ③ ② ① ② s.p. sffz mp f ③ ② ③ ② etc...

120

Gtr. mf 6 3 R.H. 4 4

Tr. Gtr. mf 6 3 R.H. 4 4

123

Gtr. ord ff mf 4 4

Tr. Gtr. ord ff mf 4 4

128

Gtr. repeat figure while retuning repeat as nec. 6/5 25/16 check gva

Tr. Gtr. ③ ⑤ ④ ③ ② ①

II - Laird Hot Springs

♩ = 66

134

Gtr. *f* *mp* *ff*

Tr. Gtr. *mp* *ff*

136

Gtr. *f* *mp* *f*

Tr. Gtr. *f* *mp* *f*

137

Gtr. 11 15 16

Tr. Gtr. 11 15 16

⑥ ④ ③ ② ① ⑦ ⑥ ⑤ ④ ③ ② ① ③ ④ ③ ② ① ③ ④ ③ ② ① ③

141

Gtr. 15 16 *x3**

Tr. Gtr. 15 16

143

Gtr.

Tr. Gtr. ② ④

* Bar 141 is played a total of 4 times.

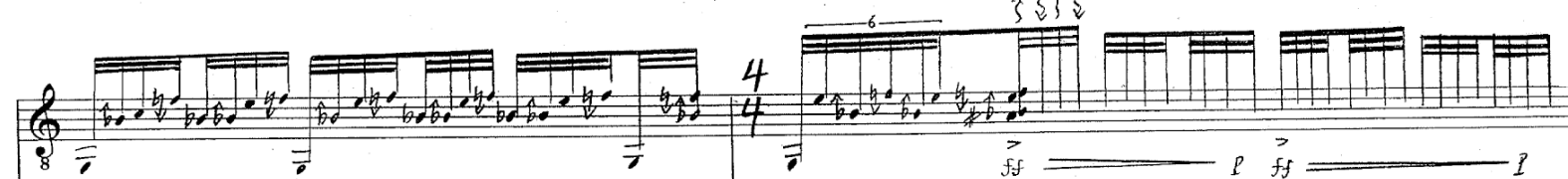
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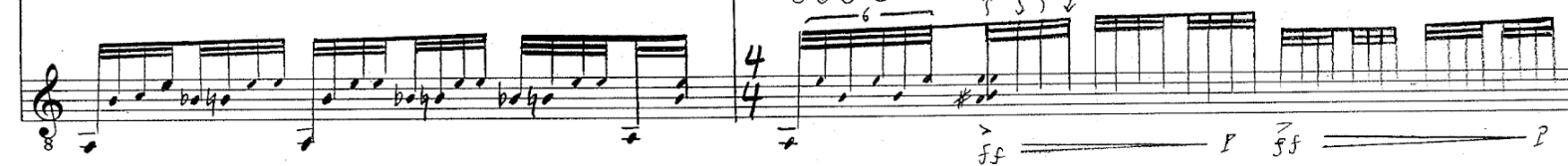
145

Gtr. 

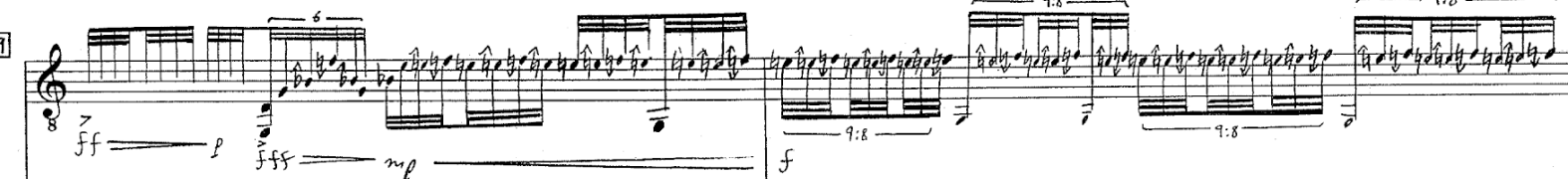
Tr. Gtr. 

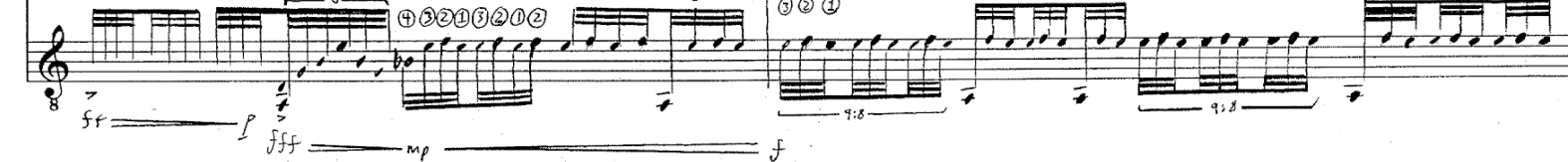
147

Gtr. 

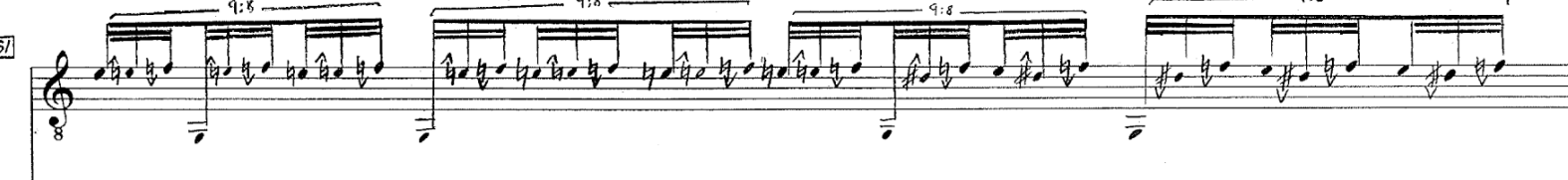
Tr. Gtr. 

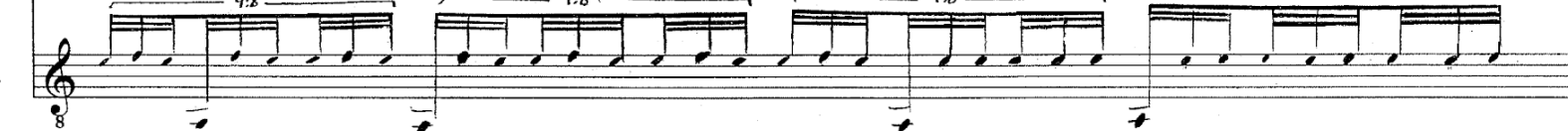
149

Gtr. 


Tr. Gtr. 

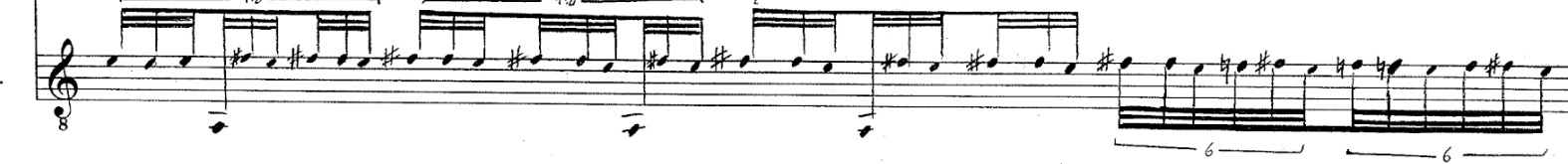
151

Gtr. 

Tr. Gtr. 

152

Gtr. 

Tr. Gtr. 

153

Gtr.

Tr. Gtr.

154

Gtr.

Tr. Gtr.

155

Gtr.

Tr. Gtr.

157

Gtr.

Tr. Gtr.

158

Gtr.

Tr. Gtr.

159

Gtr.

Tr. Gtr.

160

Gtr.

Tr. Gtr.

161

Gtr.

Tr. Gtr.

166

Gtr.

Tr. Gtr.

170

Gtr.

Tr. Gtr.

* Mute strings between 3rd and 4th fret at the 7th partial so the notated pitches ring softly. DO NOT ATTACK on final chord.

November 19, 2007
Taylor Brook

Part II

Riske Creek

② - B^d
④ - D⁴
⑥ - F

$\text{♩} = 52$

poco s.p.

Gtr. *mp* *mf* *f*

Tr. Gtr. *mp* *mf* *f*

p *-3-* *ff*

Gtr. *f* *mf* *f* *f*

Tr. Gtr. *f* *mf* *f* *f*

s.p. *s.p.* *ord.* *ord.*

s.t. *s.t.* *s.t.* *s.t.*

R.H. 8^{va} *R.H. 8^{va}*

R.H. ②① 8^{va} *R.H. 8^{va}*

Gtr. *f* *mf*

Tr. Gtr. *f*

$\text{♩} = 69$ $\text{♩} = 52$

poco s.p.

16

Gtr. *f mp f ord. mp f ord. mp p*

Tr. Gtr. *f mp f ord. mp ord. mp p*

19

Gtr. *f*

Tr. Gtr. *f*

21

Gtr. *f*

Tr. Gtr. *f*

23

Gtr. *f mp mf f p mf mp p*

Tr. Gtr. *f mp mf f p mf mp p*

4

(ACCEL) ----- ♩ = 84

Gtr. Rag. 3 3 3

Tr. Gtr.

Gtr. ord. asp. asp. s.f. asp. 3

Tr. Gtr. ord. asp. asp. st. asp. 3

♩ = ♩ (♩ = 168)

Gtr. poco s.p. 5

Tr. Gtr. poco s.p. 5

Gtr.

Tr. Gtr.

Gtr.

Tr. Gtr. ④ ③ ① ② ④

64

Gtr.

Tr. Gtr.

sfz

68

Gtr.

Tr. Gtr.

ff

72

Gtr.

Tr. Gtr.

76

Gtr.

Tr. Gtr.

79

Gtr.

Tr. Gtr.

82

Gtr.

Tr. Gtr.

86

Gtr.

Tr. Gtr.

89

Gtr.

Tr. Gtr.

92

Gtr.


Tr. Gtr.

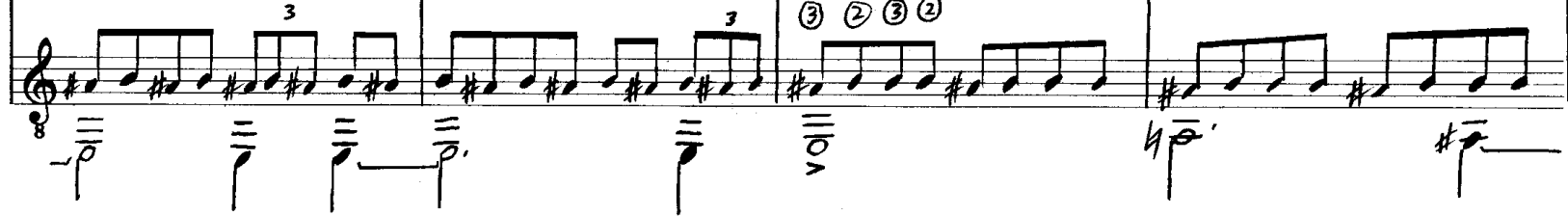
95

Gtr.

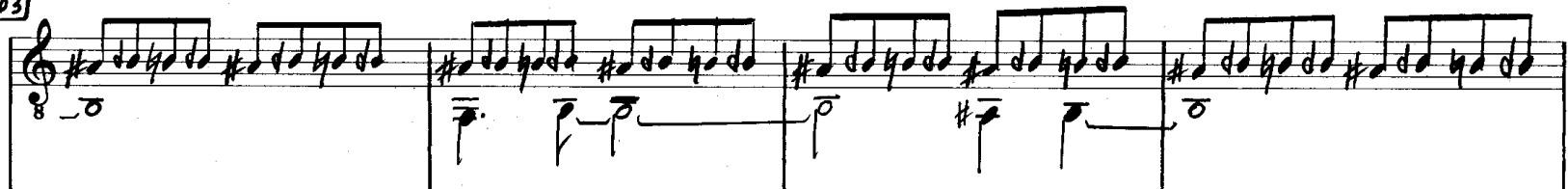
Tr. Gtr.

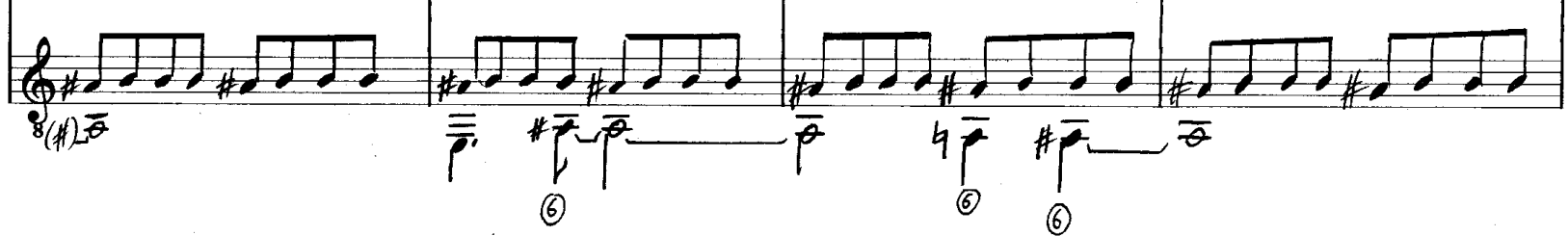
99

Gtr. 


Tr. Gtr. 

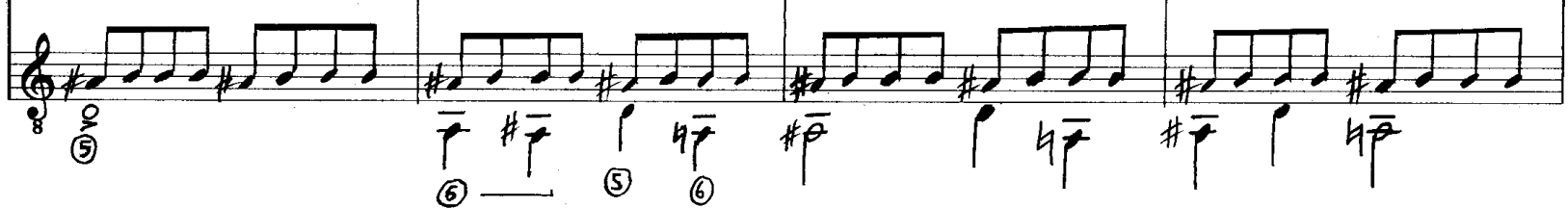
103

Gtr. 

Tr. Gtr. 

107

Gtr. 


Tr. Gtr. 

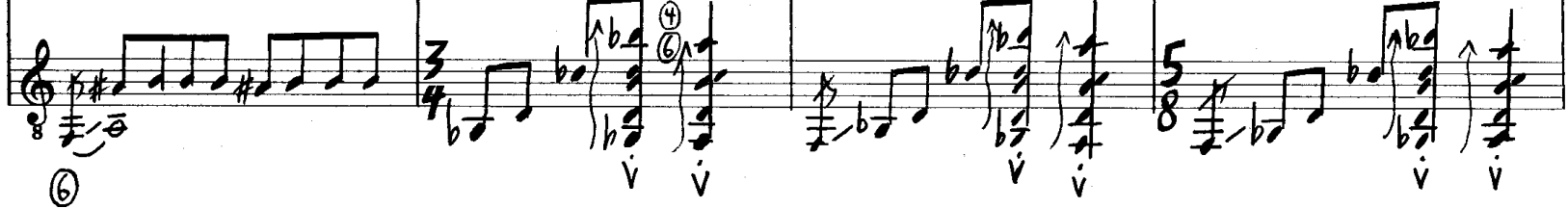
111

Gtr. 

Tr. Gtr. 

115

Gtr. 

Tr. Gtr. 

♩ = 52 (suddenly slow)
Rest stroke

137

Gtr. *f ff mf ff mf mp mf-f mp*

Tr. Gtr. *f ff mf ff mf mp mf-f mp*

141

Gtr. *f mf-f mf mp f mp*

Tr. Gtr. *f mf-f mf mp f mp*

a.s.t. s.t. ⑥⑤④③②①

146

Gtr. *mf mp mp*

Tr. Gtr. *mf mp mp*

148

Gtr. *mp f mf mp ff*

Tr. Gtr. *mp f mf mp ff*

ast. --- s.p. ⑥⑤④③②①

153

Gtr. *mf f mp*

Tr. Gtr. *mf f mp*

a.s.t.

155

Gtr. *f* *mf* *f* *mf* *mp*

Tr. Gtr. *f* *mf* *f* *mf* *mp*

159

Gtr. *mf* *f* *mp* *f* *mp* *mf* *mp*

Tr. Gtr. *mf* *f* *mp* *f* *mp* *mf* *mp*

161

Gtr. *Dolce, Held back* *f* *mp* *Mysterious ord.*

Tr. Gtr. *Dolce, Held back* *f* *mp* *mp Mysterious ord. (3)(5)(4)(3)(1)(2)XII*

164

Gtr. *poco s.p.* *mp* *f* *mp* *mf*

Tr. Gtr. *poco s.p.* *mp* *f* *mp* *mf*

166

Gtr. *f* *p* *f* *p* *f* *p*

Tr. Gtr. *f* *p* *f* *p* *f* *p*

170

Gtr. *mp* *f* *mf* *ord* *Detune 5* *Repeat as necessary*

Tr. Gtr. *mf* *f* *mf* *ord* *mf* *f*

173

Gtr. *Detune 3* *Detune 2* *Detune 1* *mf* *3* *3* $\text{♩} = 76$

Tr. Gtr. *mf* *3* *3* *mf* *3* *3*

girbraltar mine

poco accel --- $\text{♩} = 80$

178

Gtr. *s.t.* *a.s.p.* *a.s.p.* *s.t.*

Tr. Gtr. *s.t.* *a.s.p.* *a.s.p.* *s.t.*

poco accel --- $\text{♩} = 88$

181

Gtr. *a.s.p.* *s.t.*

Tr. Gtr. *a.s.p.* *s.t.*

a.s.p. --- s.t. --- ord.

183

Gtr. *a.s.p.* *a.s.p.* *s.t.* *ord.*

Tr. Gtr. *a.s.p.* *s.t.* *ord.*

185 *s.t.* *a.s.p.*

Gtr. *s.t.* *a.s.p.*

Tr. Gtr. *s.t.* *a.s.p.*

187 *s.p.* *ord.* *s.p.*

Gtr. *s.p.* *ord.* *s.p.*

Tr. Gtr. *s.p.* *ord.* *s.p.*

189

Gtr. *s.p.*

Tr. Gtr. *s.p.*

192 *ord.* *s.p.*

Gtr. *ord.* *s.p.*

Tr. Gtr. *ord.* *s.p.*

195

Gtr. *s.p.*

Tr. Gtr. *s.p.*

199

Gtr. $x5-8$ $x5-8$

Tr. Gtr. ① VII

204

Gtr. $x4-6$ $x4-6$ $x3-5$

Tr. Gtr. ⑥ ⑤ ④ VII

209

Gtr. $2/4$

Tr. Gtr. $2/4$

214

Gtr. $x3-6$ $x5-8$ $x3-5$

Tr. Gtr. ④ ③ ② ① 8^{va} VII

219

Gtr. $x4-8$ $x6-10$

Tr. Gtr. ② ① ④ ①

222 *rag.*

Gtr. *rag.*

Tr. Gtr. *rag.*

226

Gtr.

Tr. Gtr.

229

Gtr.

Tr. Gtr.

235

Gtr.

Tr. Gtr.

239 *gva*

Gtr. *gva*

Tr. Gtr.

Feb, 2009
Tj/TK