

# Reload Option

for vibraphone and triangle(s)

(CC) BY-NC-SA 2015 Jashiin

### Performance notes:

A set of parts (1 for triangle, 1 for vibraphone), a list of commands, and an example realization of the score are provided. The way *Reload Option* functions is as follows: the vibraphone part in its original state contains nothing but quarter notes. However, the triangle part contains recurring rhythmic figures that act like commands – they govern note durations of the vibraphone part. For example, an open eighth note immediately followed by a muted eighth note enacts a change to triplet motion for the vibraphone, while the triangle continues playing its part. When another command is sounded, the vibraphone obeys.

The triangle player starts at any point in his part, plays through to the end, then returns to the beginning of the part and plays until the starting point is reached. The same applies to the vibraphone player. To create a performance score, first decide on starting points for triangle and vibraphone parts, then combine the parts and rewrite the vibraphone part according to the triangle part's commands, using the list of commands. The vibraphone always starts with a quarter note, but whenever a command is encountered in the triangle part, the corresponding change is executed – but only after (a) the entire command has been heard, and (b) the vibraphone's last note has been sounded fully.

The example realization provided illustrates these concepts more fully. To simplify matters, notes in a triplet may sometimes be interpreted as normal ones; occasionally an extended note may be extended a bit further than indicated, an eighth triplet note interpreted as a simple eighth note to make for a smooth tempo transition, and so on. Fluidity of motion and gesture is more important than strict adherence to the rules. The realization also shows how time signatures may be spread in the finished score – either many different ones, as in the beginning, or a single overarching one, going as far as to bend the rules to fit certain notes. (Of course, the entire piece may be notated without time signatures – in all materials barlines are simply provided for convenience.)

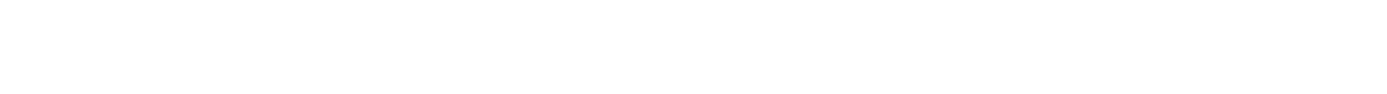
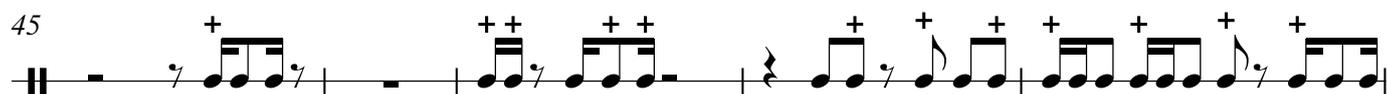
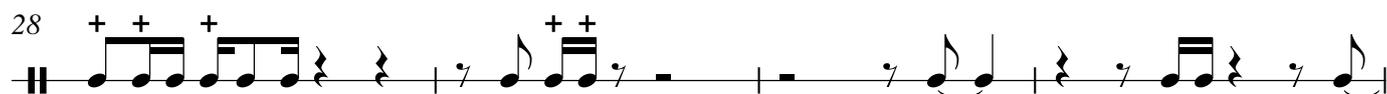
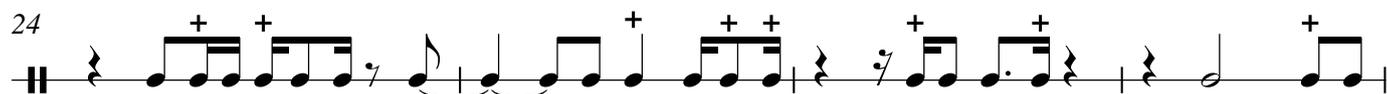
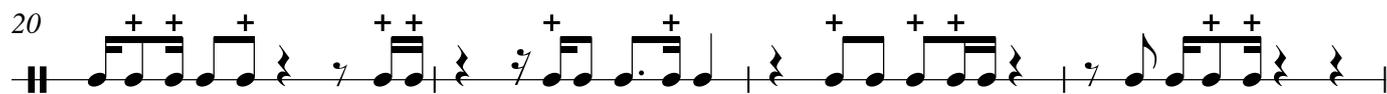
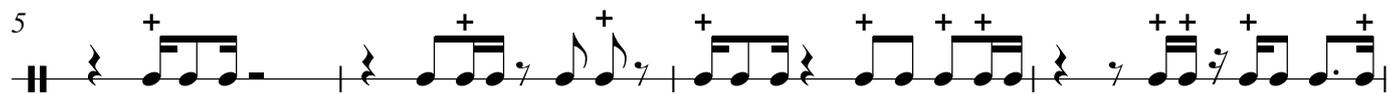
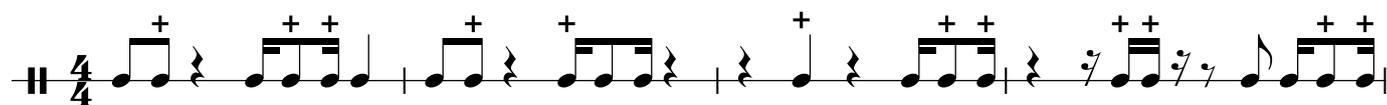
Vibraphone dynamics and beater type(s) are left to the performers. The same applies to the triangle part. Amplification may be used for the triangle if necessary. It may be of interest to have two or more triangles with different timbral characteristics, to obtain a more complex sound when several open notes follow each other.

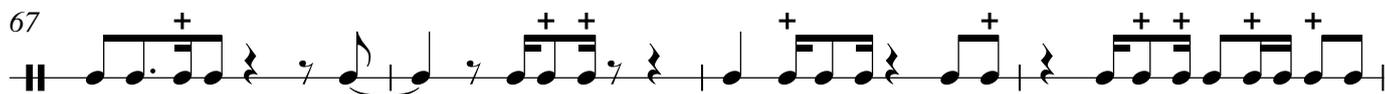
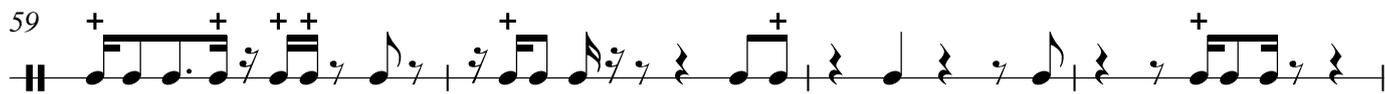
The vibraphone part is derived in part from a theme from *Remittance* (2015). *Reload Option* may be seen as a further illustration of some of the concepts introduced in that piece.

# Reload Option

## Triangle Part

Jashiin  
2015

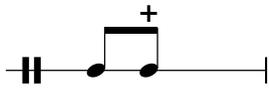




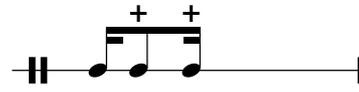


# Reload Option

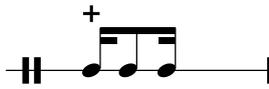
## List of Commands



Change to quarter triplets.



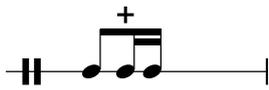
Change [back] to quarter notes.



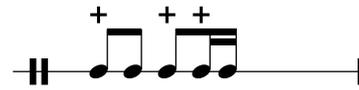
Extend the duration of the next note by a dotted half note.



Change to half notes.



Change to 8th notes.



Change to 8th triplets.



Change to dotted half notes.