

Tim Brace

Arranger, Composer, Director, Teacher

United States (USA)

About the artist

I am a composer/singer/guitarist/choir director for a small-ish Methodist/United Church of Christ congregation in Austin, Texas, USA. I have a background in classical guitar and composition, and have written or arranged more than 50 works for small church choir (10-15, no professional singers), and more than 75 works for guitar or guitar in ensemble. My choral music is not difficult to learn, for the most part, and is within the traditional tonal framework of Western classical music. My guitar works can sometimes be more adventurous.

Associate: ASCAP

Artist page: https://www.free-scores.com/Download-PDF-Sheet-Music-timothybrace.htm

About the piece



Title: Dada (-ish, at least)

Composer: Brace, Tim

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Publisher: Brace, Tim

Instrumentation: Guitar solo (standard notation)

Style: Classical

Comment: A continuous motion, minimalist piece around a

D-A-D-A central core arpeggio. 99% of the piece is arpeggio, using free tonal harmonies and overlapping fretted and open strings for a sound unique to the guitar. Minimalist in its constant repetition of the core arpeggio, moving away from it and back again,

venturing further and then returning again, only to end

up somewhat lost.

Tim Brace on free-scores.com



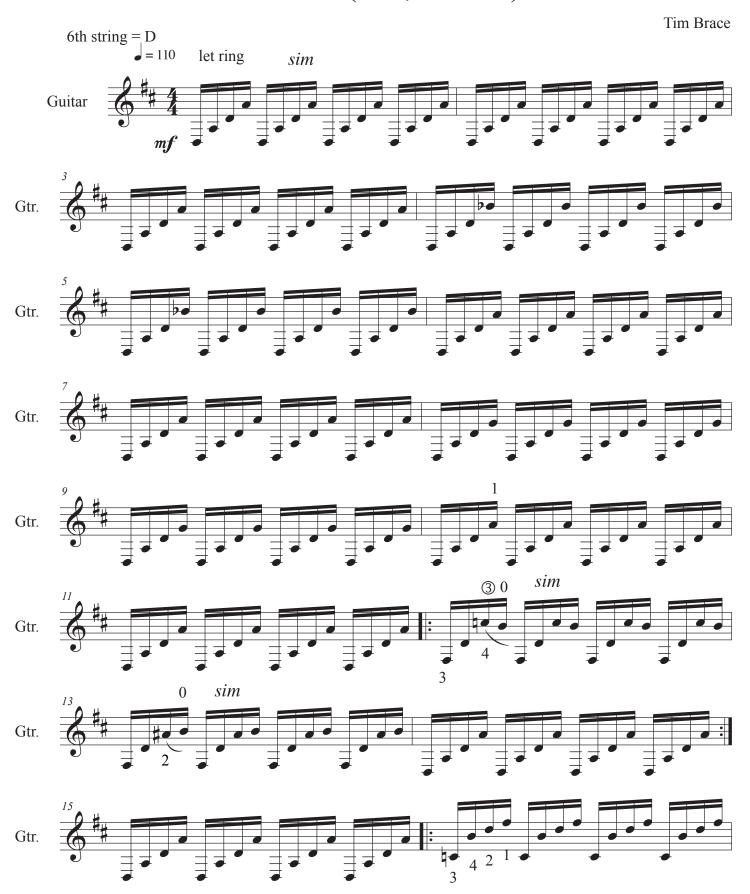
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Dada (-ish, at least)











NOTES:

- 1. I've suggested a tempo. Play whatever tempo works for you. I haven't notated any change in dynamics. It's pretty much a continuous motion piece; add dynamic changes if they make sense to you.
- 2. One of the characteristics of the piece is an overlap of a fretted note to an open string. I tried to notate to let the fretted note continue to sound over the open string (e.g. bar 12). Change any fingering to suit your preference, but please don't violate this characteristic.
- 3. Lots of open strings in this piece, intentionally. Let them ring as long as is possible/reasonable.
- 4. In bars 39 and 82: the intention on the last 16th note of each group is to hammer onto an open string without plucking the note (that's the meaning of the plus sign). So, A-sharp on 1st string is pulled off to the open 1st string, then that string is plucked (3rd 16th note of 4), then the 4th 16th note is hammered on the next lower string (in this example, the 2nd string). This pattern continues through the bar. So you would pluck A-sharp, pull to E, pluck E, then hammer the F-natural on the 2nd string without plucking that string. Rinse and repeat. Hopefully this is clear. I'm not known to be concise.
- 5. The title refers both to the history of minimalism and its ties to the Dada art movement, and to the fact that the foundational notes of the piece are D-A-D-A. Clever, huh?