

## regarding **notation style**

Regarding notation, I firmly believe that **(a)** a choice for a specific notation must be born from the musical idea one wants to notate/construct/achieve, and not the other way around (unless the concept or seminal desire of the piece itself is specifically *to explore notation*, which is not the originating concept we have chosen); and, **(b)** that it is almost always better to start with traditional proportional notation, unless (or until) there is good reason to depart from it or to adopt another kind of notation.

Thus, my proposal is that we start with traditional proportional notation, expand it if specific musical ideas demand this expansion, and depart from it if specific musical ideas require a different kind of notation. I also suggest we at first embrace the eventual differences of notation between us, but at a certain point **review** the notation, and standardize all that can possibly be standardized. I recognize this means much more work, but I believe this process of working and re-working in layers will increase the organic relationships between the contributions of each composer, avoiding that the final composition is simply made up of fragments of individually composed pieces.