

Paul Redling's Guide to Gallifreyan Music Notation

Adapted from Loren Sherman's Gallifreyan Language

Mine eyes have seen the glo - ry of the com - ing of the Lord: He is
tramp - ling out the vin - tage where the grapes of wrath are stored;...







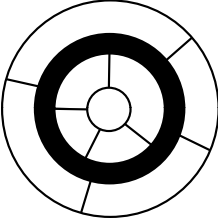
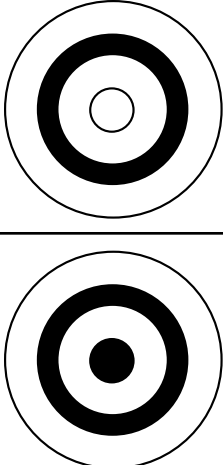
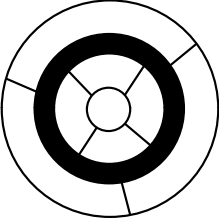
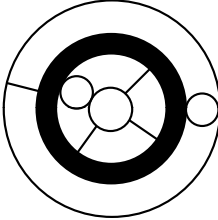
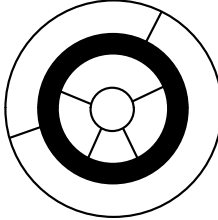
Much like the written Gallifreyan language, Gallifreyan music is made up of circles that are read counterclockwise starting at the bottom. Gallifreyan Music consists of circles read from inner to outer that state clef, key and time signatures, tempo, and finally the music itself. Take “The Battle Hymn of the Republic” for example: It’s in treble clef, has a time signature of 4/4, or common time (C), and is in the key of C. The song is usually taken at a speed such as *Moderato*. All of this would be included in the center of the circle, and the notes would proceed outwards from the center. This phrase will be our example for most of the tutorial.

Mine eyes

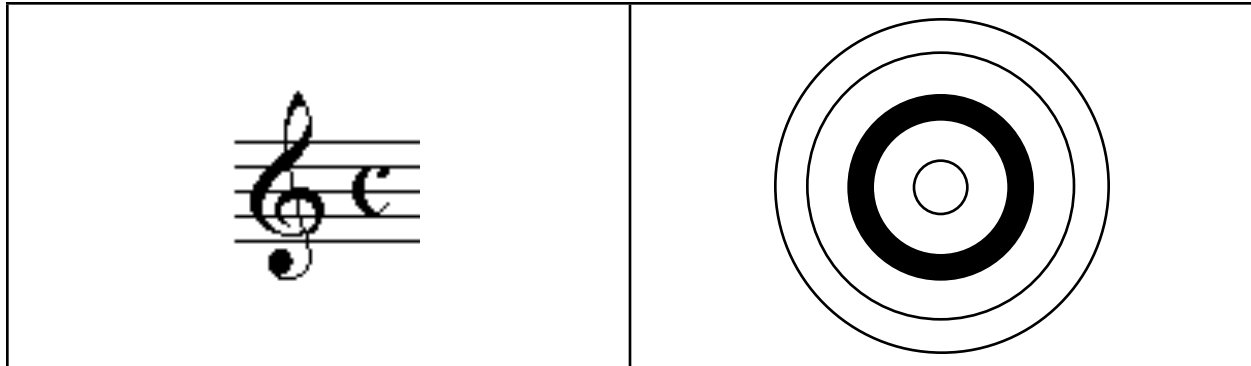
In every piece of music, there is a key signature and a time signature, as well as a clef. These three are grouped together in what is called the “Signature Circle.” On the next page, you will find a table with the different clefs and their respective symbols in Gallifreyan.

Clef	Name	Symbol
	Treble	
	Alto	
	Tenor	
	Bass	

You will notice that each clef is a ring with a blank center. This center is where the time signature goes. Time signatures are simply numbers separated by decimals.

So constructing the signature circle for Battle Hymn of the Republic would look something like this:

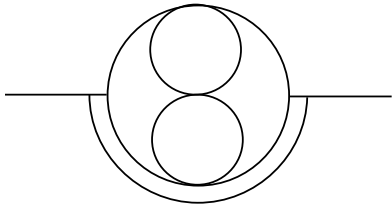
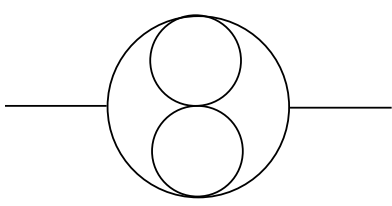
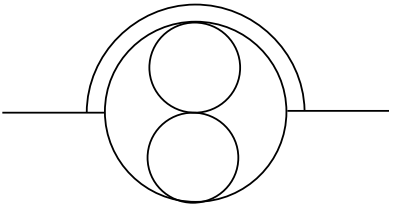


Key signatures, which also are included in the Signature Circle, will be explained later. Now we move on to notes. Musical notes are read in a circle, starting at the bottom and reading counterclockwise spiraling inwards towards the Signature Circle. In different clefs, different notes are denoted by the same symbols. The chart below is a reference, and rules are explained below the chart.

	E4	F4	G4	A5	B5	C5	D5
	F3	G3	A4	B4	C4	D4	E4
	D3	E3	F3	G3	A4	B4	C4
	G2	A3	B3	C3	D3	E3	F3

C4 is middle C. Numbering starts on A, not C. So, A5 is the A above middle C, and A4 is the A below it. The reason each symbol is different for different clefs is very simple. You will notice that the first symbol coincides with the bottom line note of the staff for each clef (for example, E4 for treble clef). After that, it's just consecutive notes. There aren't symbols for all of the lines, just for each note.

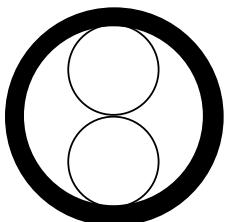
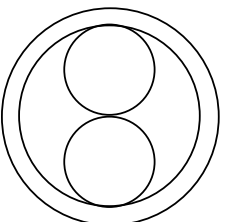
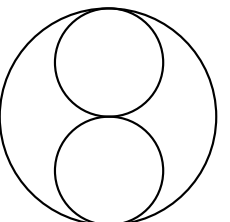
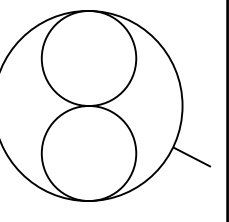
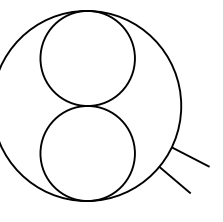
The reason is the octave system. It's important to know what octave each plain note is for the octave system to work. The table below uses alto clef:

C3	C4	C5
		

Basically, you add an extra arch to the note indicating how many octaves you want it to transpose up or down. Musical notes go along the center of circles, but are not pierced by the circles. They sort of, float on top. See the example on the next page. We haven't covered rhythm yet, but that's basically what it looks like right there. It's very simple. Quarter notes have no lines, and anything smaller has a line coming off of it for each "flag." Eighth notes have one line, sixteenth notes have two, and so on. Half notes have an extra ring around them, and whole notes have the ring filled in. Much like a treble clef around a note makes it a half note, and a bass clef around a note makes it a whole note.

Something very important to remember about rhythm lines is that while they can connect to other notes, they cannot connect to other notes on the same ring. That gets them too confused with ties and slurs. There are two ways to separate measures: with measure lines extending from the ring upwards, and to start a new ring. You may start a new ring at any time you wish, but it is recommended to try and have your new rings start at dynamic changes, beginnings of new phrases, or other natural breaks in the music.

See a more detailed diagram of rhythm below:

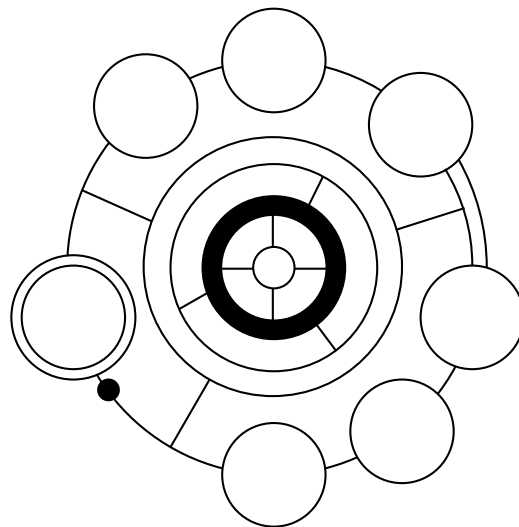
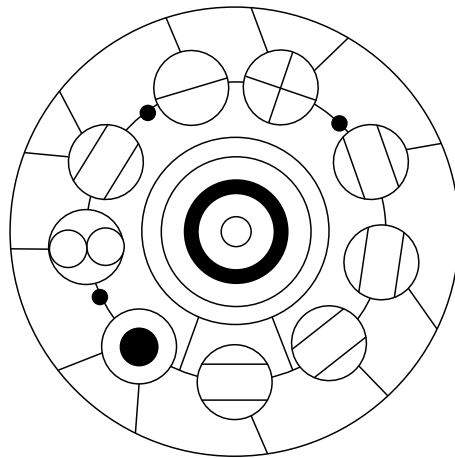
Whole	Half	Quarter	Eighth	Sixteenth
				

Dots for rhythm are simply small filled dots on the measure circle right after the note to be dotted. Ties and slurs are made of double connections between notes. Like this:

C

Mine eyes have seen the glo - ry of the

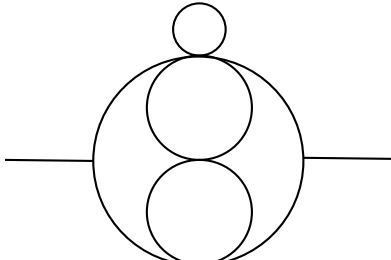
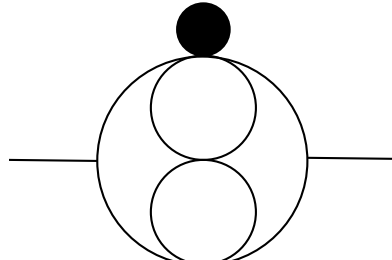
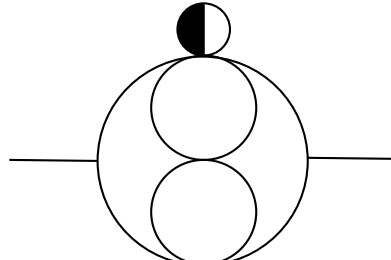
The image shows a musical staff with a treble clef and a common time signature 'C'. The melody consists of six measures. The first measure has a quarter note on G4. The second measure has a quarter note on A4. The third measure has a quarter note on B4. The fourth measure has a dotted quarter note on C5. The fifth measure has a dotted quarter note on B4. The sixth measure has a dotted quarter note on A4. The lyrics 'Mine eyes have seen the glo - ry of the' are written below the staff, with hyphens under 'glo' and 'ry' to indicate they span two notes each.



The rhythm of this would be (in number of beats) 1 - 1 - 2 - 1 - 1 - 3.

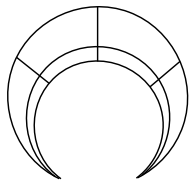
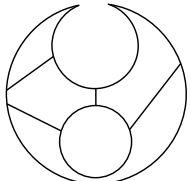
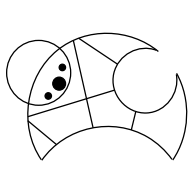
Now on to accidentals:

Accidentals are actually pretty easy. You pretty much just put the corresponding circle above the note. Much like attaching an "A" in Loren Sherman's Gallifreyan, but on the inside instead of the outside.

Sharp	Flat	Natural
		


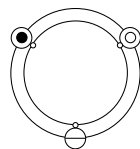
Crescendos, Decrescendos, Accents, Staccato, Pizzicato, etc. are simply the symbols themselves used in standard music notation attached to the outside of the circles.

If the symbol is a word or a few letters (such as *ff* or pizz.) then use Loren Sherman's Gallifreyan to write the letters in a circle about as big as an accidental circle and attach it to the outside of the note.

<i>ff</i>	<i>mp</i>	<i>sfz</i>
		

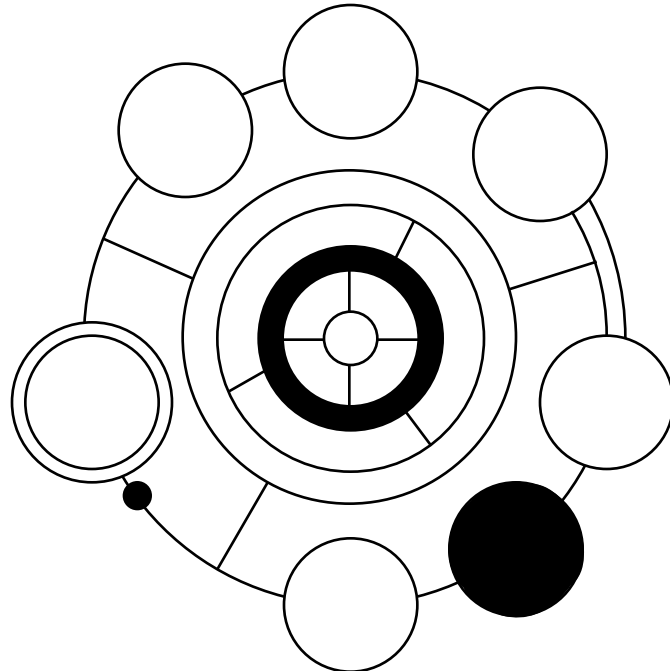
For key changes, time signature changes, or any other changes that don't fit into the format, start a new ring. Also start a new ring if you simply run out of room.

For key signatures, simply write each note that is changed along with its corresponding accidental around the outermost circle of the clef ring.

	
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For multiple notes to be played at once, simply extend outward with the other notes to be played.

Rests are simply note-sized circles that are filled in.



If you have multiple staves, you can write two measure circles as two staves. Connect them with bar lines and create an outer clef around the inner clef that indicates which clef is which. See next page for “I am the Doctor.” It has an example.

Happy composing!

