

Like a Beautiful Woman with Dirty Clothes

Yu Oda
(2008-2009)

Instrumentation

2 Flutes

- 1 - Flute and Alto Flute (G)
- 2 - Flute

Clarinet (Bb)

Bass Clarinet (Bb)

2 Percussionists

- 1 - Vibraphone (with motor) and Crotal (2 octave)
- 2 - Marimba (5 octave)

Piano

2 Violins

2 Violoncellos

*All the accidentals carry over withing the measure.

General information

Composer: Yu Oda

Title: Like a Beautiful Woman with Dirty Clothes

Year: 2008-2009

Duration: 7'30"

Contact: odayu21@hotmail.com

Performers' Note - Special Effects

Flute

Symbols:



Flutter tongue, unless indicated the other way.

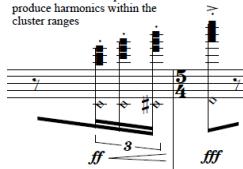


Accent mark note head: Slapped tongue. Notice that there are two levels of pitch level, half pitch half noise and almost no pitch. Regular note head with accent mark on top does not refer to slapped tongue; it is just a regular accent.



"X" note head: blowing the instrument to create breathy sound (noise). There are also two levels of the amount of pitch in the sound, half pitch half noise, and almost no pitch.

overblow on written positions to produce harmonics within the cluster ranges



Diamond note head and cluster on top: Overblow the instrument violently on the finger position indicated with diamond note head to create harmonics more or less within the clustered range.



Unison trill (tremolo): alter rapidly (trill) between two different fingerings positions on the same note.

Multiphonics Fingerings:



1(thumb), 3, 4 / 1, 2



1(thumb), 3, 4 / 1, 1st trill, 2



1(thumb), 2, 3, 4 / 1, 1st trill, 2nd trill

Clarinet & Bass Clarinet(Bb)

Symbols:



Flutter tongue, unless indicated the other way.

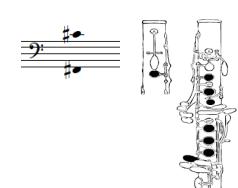
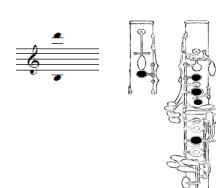
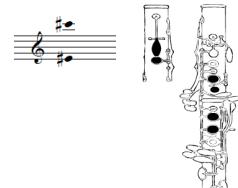
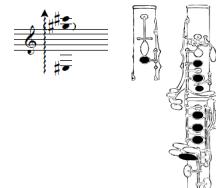


Accent mark note head: Slapped tongue. Notice that there are two levels of pitch level, half pitch half noise and almost no pitch. Regular note head with accent mark on top does not refer to slapped tongue; it is just a regular accent.



"X" note head: blowing the instrument to create breathy sound (noise). There are also two levels of the amount of pitch in the sound, half pitch half noise, and almost no pitch.

Multiphonics Fingerings:



Percussion

1. Vibraphone and Crotales

*Vibraphone has to have the motor.

*The range of Crotales have to be 2 octave.

Pitches of Crotales used in the piece:



Mallets:

Medium mallet: to create warm and rounded sound (generally for the middle range)

Hard mallet: to create sharp and clear sound. (generally for the high range)

Metal mallet: to create a strong attack (for crotales)

Bow: 2 of them are needed for this piece.

2. Marimba

*It has to be 5 octave Marimba.

Mallets:

Timpani mallet: very soft to create the sound almost without attack.

Soft mallet: to create warm and rounded sound. (generally for the low to middle range).

Heavy medium hard mallet: to create heavy and strong sound for the low range.

Rubber mallet: to create sharp and clear sound. (generally for the high range).

Violin

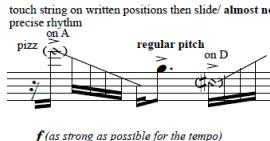
Square note head: exaggerated bow pressure to create noise. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch (mostly half pitch half noise for violins).

Double line down bow mark: exaggerated down bow.

White diamond note head: place the finger on the written position without pressing down to the finger board and create the pitch as clear as possible with regular bowing pressure. This is NOT harmonics, unless it's indicated so. Accents on this note head should be exaggerated and "squeaky noise".

Black diamond note head: the same idea as the white diamond note head, but with stronger bow pressure. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch (mostly half pitch half noise for violins).

Note head in parenthesis: when a note head is given in parenthesis, it means fingering position does not have to be precise; it is more for the sound effect.

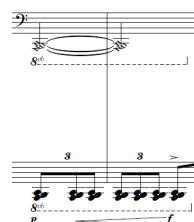


Keep plucking on the indicated rhythm (mainly 16th notes), while sliding the finger, on the indicated string and the position. On the black note head, press down the string to the finger board and create the clear pitch (regular pizz). Over all result of this effect should be mainly noise with accents and clear pitch once in a while. Play as strong as possible for the tempo.

Piano



X note head: hit the body (behind the keyboard) of the piano with hands (palm). The type of the sound to produce with this effect is indicated each time this appears.

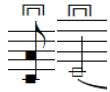


Play the indicated notes with regular note heads on the keyboard while touching(muting) the indicated strings indicated with diamond note heads inside of the piano.



Press down and up the middle pedal to create noisethis pedalling. In order to create noise, this pedalling should be stronger than the regular one.

Violoncello



Square note head: exaggerated bow pressure to create noise. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch. Double line down bow mark: exaggerated down bow.



White diamond note head: place the finger on the written position without pressing down to the finger board and create the pitch as clear as possible with regular bowing pressure. This is NOT harmonics, unless it's indicated so.



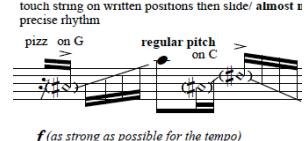
Black diamond note head: the same idea as the white diamond note head, but with stronger bow pressure. Notice that there are two levels of pitch level: half pitch half noise and almost no pitch.



Note head in parenthesis: when a note head is given in parenthesis, it means fingering position does not have to be precise; it is more for the sound effect.



X note head: hit the body of the instrument with the hand (palm) to create warm and rounded sound with a lot of resonance. Use the part of the hand where there is more meat, in order to create warm and rounded sound.



Keep plucking on the indicated rhythm (mainly 16th notes), while sliding the finger, on the indicated string and the position. On the black note head, press down the string to the finger board and create the clear pitch (regular pizz). Over all result of this effect should be mainly noise with accents and clear pitch once in a while. Play as strong as possible for the tempo.

Score in C

$\text{♩} = 88$

Flute: overblow on written positions to produce harmonics within the cluster ranges

Flute: (♩)

Clarinet in B \flat : 5, 6

Bass Clarinet in B \flat : 5

Vibraphone: crotales, clear/sharp sound, ff, p_{ed}

Marimba: heavy/medium hard mallet, L.H. as fast as possible, pp, f, ff, p, f

R.H. back stick/ gliss. to highest note

Piano: 5, 6, ff, p_{ed} , ff, p_{ed} , ff, p_{ed}

$\text{♩} = 88$

Violin I: placing finger(s) on string(s) without pressing down to fingerboard, strong bow pressure/ half pitch half noise

Violin II: placing finger(s) on string(s) without pressing down to fingerboard, strong bow pressure/ half pitch half noise

Violoncello: exaggerated bow pressure/ almost no pitch on C&G, f < fff

Violoncello: exaggerated bow pressure/ almost no pitch on C&G, f < fff

Violin I: touch string on written position to create written pitch/ no harmonics accent to create noise followed be as clear as possible pitch

Violin II: touch string on written position to create written pitch/ no harmonics accent to create noise followed be as clear as possible pitch

Violoncello: f < fff

A

blow instrument with flutter tongue/ **almost no pitch**
slapped tongue on written position/ **almost no pitch**

Fl. *p ff* > *pp*

Fl. *p ff* > *pp*

Cl. *f* *f*

B. Cl. *f* *p ff*

Vib. *f*

slapped tongue followed by regular staccato
as fast as possible

blow instrument with flutter tongue/ **almost no pitch**

5

Mar. *a* *f* *dead stroke*

Pno. *ff* *82* *20*

A

(E) *f ff*

Vln. I *f ff*

(E) *f ff*

Vln. II *f ff*

exaggerated bow pressure/ **almost no pitch**

Vc. *f ff*

exaggerated bow pressure/ **almost no pitch**

Vc. *f ff*

strong bow pressure/ **half pitch half noise**

touch string
strong bow pres./ **half pitch half noise**

touch string
strong bow pres./ **half pitch half noise**

touch string
strong bow pres./ **half pitch half noise**

touch string
strong bow pres./ **half pitch half noise**

B

B

(f) spiccato

Vln. I

Vln. II

Vc.

Vc.

almost no pitch touch string on written position to create written pitch/ no harmonics

p ff p

Fl. *>p*

Fl.

Cl. *p* *f* *n*

B. Cl. *p* *f* *f* *n*

Vib. *mp* *pp* *p* *f*

Mar. *p* *f*

Pno. *pp* *mf* *pp* *p* *mf* *f* *mf*

Vln. I *f* *mp* *p* *ffmp* *f*

Vln. II *f* *mp* *p* *ffmp* *f*

Vc. *mf* *n* *p* *mf* *mf* *ff*

Vcl. *mf* *pp* *mf* *mf* *n*

slapped tongue/ almost no pitch

flutter tongue/ half pitch half noise

bow/ l.v.

dolce/ frequency of tremolo corresponds to dynamics

dolce/ frequency of tremolo corresponds to dynamics

presice rhythm

hit underneath keys with palm/ warm rounded sound (not slapping, HITTING!) l.v.

string bow pres./ half pitch half noise

string bow pres./ half pitch half noise

regular tone/ dolce

hit body of instrument with hand (palm)/ warm rounded sound with a lot of resonance l.v.

almost no pitch

touch strings on A&E almost no pitch

natural harmonics/ on A

Fl. *3/4* regular pitch to almost no pitch bending pitch as tonguing *b* *mf* *p*

Fl. *slapped tongue/ half pitch half noise* *pp* *f* *pp* *mf* *flutter tongue/ almost no pitch*

Cl. *p* *f* *slapped tongue/ almost no pitch* *gloss.* *flutter tongue/ almost no pitch* *p* *blow instrument with accent/ almost no pitch to—*

B. Cl. *p* *f* *slapped tongue/ almost no pitch* *p*

Vib. *6 crotales* *3 3 3 3 3 3* *1.v.* *pp* *mf* *bow/1.v.* *p* *f* *p* *p*

Mar. *temp. mallet/ dolce* *p* *f* *pp*

Pno. *dolce* *pp* *dolce* *mp* *warm rounded sound/ presice rhythm* *p* *f*

Vln. I *(f)* *mp* *ff* *ff*

Vln. II *(f)* *mp* *f* *mp* *ff* *ff*

Vc. *hit body/ warm rounded sound* *p* *f* *lv.*

Vc. *col leg b* *3 3 3* *f* *3 3 3* *p* *f* *almost no pitch* *pp*

Fl. *mf* blow instrument/ almost no pitch

Fl. *mf* precise/ machine-like rhythm clear attack on accent

Cl. *f* --- adding more pitch to sound ---

Cl. *f* --- half pitch half noise ---

B. Cl. *p*

Vib. *p* ---

Mar. *p*

Pno. *p*

Vln. I (E) *pp*

Vln. II (E) *pp*

Vc. *mp*

Vc. *n*

C regular bow pres. to strong bow pres./ half pitch half noise

Vln. I

D poco più mosso ($\text{j} = 92$)

regular tone to half pitch half noise

Vln. II

regular tone to half pitch half noise

Vc.

almost no pitch to... half pitch half noise almost no pitch. half pitch half noise (.)

Vc.

almost no pitch to... half pitch half noise almost no pitch. half pitch half noise (.)

E

58

Fl. *ff*

To A. Fl.

Fl. *mp* *ff* *ff*

blow instrument with flutter tongue
almost no pitch

Cl. *p* *ff* *ff*

blow instrument with flutter tongue
almost no pitch

B. Cl. *ff*

flute tongue/ half pitch half noise to
regular tone/ clear pitch

half pitch half noise to clear pitch

Vib. *p* *ff*

motor off

Mar.

Pno. *ff* *ff*

E

Vln. I *ff* *f* (as strong as possible for the tempo)

touch string on written positions then slide/ **almost no pitch**
precise rhythm
pizz. *on A* *regular pitch* *on D* *on A* *on D* *on A* *on D* *on A*

Vln. II *ff* *f* (as strong as possible for the tempo)

touch string on written positions then slide/ **regular pitch** **almost no pitch**, precise rhythm
pizz. *on E* *on A* *on E* *on A* *on E* *on A* *on E* *on D* *on E*

Vc. *ff* *f* (as strong as possible for the tempo)

touch string on written positions then slide/ **almost no pitch**
precise rhythm
pizz. *on G* *regular pitch* *on C* *on G* *on C* *on G* *on C* *on G* *on G*

Vc. *ff* *f* (as strong as possible for the tempo)

touch string on written positions then slide/ **almost no pitch**
precise rhythm
pizz. *on A* *regular pitch* *on D* *on A* *on D* *on A* *on D* *on A*

F

63 Alto Flute flutter tongue/ almost no pitch to regular tone/ clear pitch, clear accent (regular tone/ clear pitch only)

A. Fl.

Fl.

Cl.

B. Cl.

Vib. bow/ clear accent by changing bow direction l.v.

Mar.

Pno.

thick and low pitch sound possible

F

arco exag. bow pres./ half pitch half noise

Vln. I

arco increase bow pres./ almost no pitch

Vln. II

strong vib. l.v.

Vc.

arco increase bow pres./ almost no pitch

Vcb.

half pitch half noise hit body of instrument with hand (palm) warm rounded sound with a lot of resonance

strong vib. l.v.

Vcb.

arco increase bow pres./ almost no pitch

Vcb.

half pitch half noise hit body of instrument with hand (palm) warm rounded sound with a lot of resonance

G molto rit. A tempo ($\omega = 92$)

A. Fl. *f* *f* regular tone/ clear pitch to
breathy noise/ almost no pitch
as fast as possible/
no flutter tongue *f* *f*

Fl. *f* *n* *fff*

Cl. *pp* *fff* slapped tongue/ almost no pitch clear pitch to almost no pitch
f *f*

B. Cl. *mf* *n* *p* *fff* slapped tongue/ almost no pitch

Vib. *f* *pp* slow motor on *mp* *f*

Mar. *p* *p* dolce/ frequency of tremolo corresponds to dynamics
p

Pno. (hitting/ rounded low sound) *p* *p* *f* *fff* *fff* *fff* *fff* *p*

G molto rit. A tempo ($\omega = 92$)

Vln. I clear pitch (with noise on accent) to... ...half pitch half noise clear pitch at beginning
on A
ff *mp* *mf* *p* *mp* *p* *pp* *fff* *f* *ff* *f*

Vln. II clear pitch (with noise on accent) to... ...half pitch half noise regular tone
ff *mp* *mf* *p* *mp* *p* *pp* *fff* *mf* *f* *n*

Vc. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *fff* regular tone
p *ff* *p* *ff* *p* *ff* *p* *ff* *fff* regular tone
p *ff* *p* *ff* *p* *ff* *p* *ff* *fff* *p* *f* *n* *pizz* *pp*

H

(3+4+4)

H

(3+4+4)

Musical score for strings (Vln. I, Vln. II, Vc., Vc.) showing measures 11-17. The score is in common time, with key signatures and dynamics indicated on each staff.

Vln. I: Measures 11-14 are ***ff***, measure 15 is ***f***, measures 16-17 are rests.

Vln. II: Measures 11-14 are **pizz**, measure 15 is ***pp***, measures 16-17 are rests.

Vc. (top): Measures 11-14 are ***pp***, measure 15 is ***f***, measures 16-17 are rests.

Vc. (bottom): Measures 11-14 are ***pp***, measure 15 is ***pp***, measures 16-17 are rests.

89

A. Fl. *ff* *f* *f*

Fl. *flutter tongue* *f* *ff* *f* *f*

Cl. *f* *ff*

B. Cl. *pp* *ff*

Vib. *crotales* *p* *f* *motor off* *f* *ff*

Mar. *pp* *mf* *pp* *ff* *ff* *ff*

Pno. *cluster* *ff* *very fragile tone* *ff* *ff* *ff*

Vln. I *continuous gliss. on E* *ffpp* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Vcl. *ff* *ff* *ff*

accel. $\downarrow = 90$ rit. $\downarrow = 60$

A. Fl. *101*
almost no pitch to half pitch half noise
mp *f* *mf* *f* *p* *ff*

Fl. unison trill *tr* *f* *p*
n *f*

Cl. slapped tongue/ almost no pitch *ff* *p*

B. Cl. slapped tongue/ almost no pitch *3* *3* *3* *3* *3* *3* *p*

Vib. *1.v.* *f* *mf* *f* *mp* *<f* *p* *f* *3* *3* *crotales* *p* *<f*

Mar. *pp* *pp*

(E) Pno. *pp* *pp* *pp* *pp* *pp* *pp*

accel. $\downarrow = 90$ rit. $\downarrow = 60$

Vln. I *f* *f* *f* *p* *ff*

Vln. II *f* *f* *f* *f* *col leg bounce bow* *f*

Vc. *p* *ff* *col leg bounce bow* *f* *3* *natural harmonics on A* *3* *1.v.*

Vc. *ff*

J

poco accel. $\text{♩} = 70$ rit. $\text{♩} = 60$ $\text{♩} = 88$

107

A. Fl. almost no pitch half noise half pitch To Fl.

Fl. multiphonics half noise half pitch multiphonics

Cl. almost no pitch slapped tongue almost no pitch multiphonics multiphonics

B. Cl. almost no pitch to half noise half pitch almost no pitch to half noise half pitch multiphonics

Vib. dolce/ frequency of tremolo corresponds to dynamics

Mar.

Pno.

Vln. I

Vln. II

Vc.

Vc.

regular tone

almost no pitch

half pitch half noise col leg bounce bow natural harmonics on G on A

clear pitch/no harmonics noise on accent

almost no pitch

pizz. 1.v.

arc

almost no pitch

K

K

Musical score for strings (Vln. I, Vln. II, Vc., Vc.) across four staves. The score includes dynamic markings (e.g., *ppp*, *f*, *p*, *ff*, *3f*, *3p*, *pp*, *f*, *pp*, *ff*, *fff*) and performance instructions (e.g., "almost no pitch", "regular tone"). Measure numbers 15 and 16 are indicated above the staves. The Vln. I staff shows a series of grace notes and slurs. The Vln. II staff shows slurs and grace notes. The Vc. and Vc. staves show sustained notes and slurs.

rit. A tempo ($\downarrow = 88$)

121 L

Fl. (2) *regular tone* *almost no pitch*

Fl. (2) *regular tone* *almost no pitch*

Cl. *regular tone* *almost no pitch*

B. Cl. *slapped tongue/ almost no pitch*

Vib. *slow motor on* *crotolas* *motor off*

Mar. *pp*

Pno. *ff* *82b* *f* *ff* *82b* *p* *(hitting/ rounded low sound)*

rit. A tempo ($\downarrow = 88$)

Vln. I *regular tone* *almost no pitch* *regular pitch* *on A* *regular pitch* *on D* *on A* *regular pitch* *on D*

Vln. II *ff* *mf* *f* *n* *f* *(as strong as possible for the tempo)* *pizz. on E* *regular pitch* *almost no pitch* *touch string on written positions then slide/ precise rhythm* *on A* *on E*

Vc. *ff* *p* *f* *n* *f* *(as strong as possible for the tempo)* *pizz. on G* *regular pitch* *on C* *on G* *on C* *regular pitch* *on A* *on D* *regular pitch* *on A* *on D* *on A*

Vc. *ff* *p* *f* *pizz. 1v.* *f* *(as strong as possible for the tempo)* *pizz. on A* *on D* *regular pitch* *on A* *on D* *on A*

M

126

Fl. multiphonics *p ff*

Fl. unison trill *p ff pp*

Cl. slapped tongue followed by noise almost no pitch *p p*

B. Cl. slapped tongue followed by noise almost no pitch *p p*

Vib. *pp f*

Mar. *ff p*

Pno. *pp ff pp f*

noise from exaggerated pedalling using left foot on middle pedal *p*

Vln. I on A on D on A on D on A on D arco half pitch half noise *p mp*

Vln. II on A on E on A on E on A on E arco half pitch half noise *p mp*

Vc. on G on C on G on C on G arco almost no pitch on A *p mp*

Vc. on D on A on D on A on D on A on B on A

(2+2+3)

Fl. 131
 Slapped tongue followed by noise
 half pitch half noise

Fl. mp

Cl. half pitch half noise
 mp

B. Cl. half pitch half noise
 mp

Vib. n

Mar. mp mf mp f mf

Pno. hitting/ sharp sound
 p

Vln. I mf mp f ff

Vln. II mf mp f ff

Vc. mf mp f ff

Vc. arco towards half pitch half noise 5
 mp ff mp

O

136 (b) -----

Fl. *slapped tongue followed by noise almost no pitch*

Fl. *multiphonics* *p ff p*

Cl. *multiphonics* *p f p*

B. Cl. *almost no pitch* *fff*

Vib. *motor off* *p ff*

Mar. *fff*

Pno. *use right hand to mute indicated strings inside of the piano* *pp*

Vln. I *1*

Vln. II *1*

Vc. *half pitch half noise* *p ff*

Vc. *hitting the body/ warm rounded sound* *p ff*

Slurred notes with 3 and 5 over them.

Arco *fff*

half pitch half noise *fff*

almost no pitch *fff*

150 (tr) **P**

Fl. (tr) **ff** half pitch half noise **p**

Fl. (tr) **ff** half pitch half noise **p**

CL. **f** slapped tongue followed by noise half pitch half noise almost no pitch **p ff**

B. Cl. **ff** **fff** **fff** **fff**

Vib. **mf** **sc**

Mar. **ff** **fff** **ff** **ff**

Pno. **p** **ff**

P

Vln. I **sf** **p** **ff mf**

Vln. II **sf** **p** **ff sf**

Vc. **ff** **ff** **f** **pp** **ff** half pitch half noise **5** **ff**

Vc. **5** **tr** **ff** **fff**

155

Fl. regular tone *f* *n* **Q** multiphonics *p* *ffmp* *n*

Fl. regular tone *f* *n* unison trill *p* *ffmp* *n*

Cl. noise and slapped tongue, emphasize the accent almost no pitch *p*

B. Cl. almost no pitch *ff* *ff* *p*

Vib. *f* *p* *ffmp* *pp*

Mar. *ff* *ff*

Pno. *ff* *p* *ffmp* *ff*

Vln. I (E) *ff* *ff* *pp* *f*

Vln. II *ff* *pp* *f*

Vc. arco *ff* regular tone *ff* *ff* *pp*

Vc. *f* *pp* regular tone *ff* *ff* *pp* almost no pitch half pitch half noise

160

Fl. half pitch half noise *p* *f* *p* *f* almost no pitch

Fl. half pitch half noise *p* *f* *f* almost no pitch

Cl. *mf* *p* *ff* almost no pitch

B. Cl. *fff* 5 6 5 6 *tr*

Vib. *p* *ff*

Mar. *p* *fff* 6 6 5 5 *tr*

Pno. *pp* *ff* 3 3 *ff* *ffff*

Vln. I (E) *pp*

Vln. II (E) *pp*

Vc. *p* *pp* *ff* almost no pitch

Vc. *pp* *ff* almost no pitch

R

free meter: conductor gives cues
ONLY the beginning of each measures

165

Fl. 8" 4" 2" 5" regular tonging/ as fast as possible
Fl. 8" 4" 2" 1" almost no pitch
Cl. 8" 4" 2" 1" regular tonging/ as fast as possible
B. Cl. 8" 4" 2" 1" almost no pitch
Vib. 8" 4" 2" 3" regular tonging/ as fast as possible
Mar. 8" 4" 2" 3" regular tonging/ as fast as possible
Pno. ritando/ as fast as possible to 1.5 second per 1 beat
remain the dynamics
(8).....

R

free meter: conductor gives cues
ONLY the beginning of each measures

Vln. I 8" 4" 2" 2" 1" place fingers on written position
Vln. II 8" 4" 2" 2" 1" place fingers on written position
Vcl. 8" 4" 2" 3" place fingers on written position
Vcl. 8" 4" 2" 3" place fingers on written position

atempo (♩ = 90)

Vln. I

Vln. II

Vc.

half pitch half noise

Vc.

This image shows a musical score for three string instruments: Vln. I, Vln. II, and Vc. The score is divided into measures 1 through 7. Measure 1: Vln. I and Vln. II play eighth-note chords in 2/4 time. Measure 2: Vln. I and Vln. II play eighth-note chords in 2/4 time. Measure 3: Vln. I and Vln. II play eighth-note chords in 3/4 time. Measure 4: Vln. I and Vln. II play eighth-note chords in 4/4 time. Measure 5: Vln. I and Vln. II play eighth-note chords in 4/4 time. Measure 6: Vln. I and Vln. II play eighth-note chords in 4/4 time. Measure 7: Vln. I and Vln. II play eighth-note chords in 4/4 time. The Vc. part starts in measure 5, playing eighth-note chords in 4/4 time. In measure 6, it is instructed to play with a "warm and rounded sound with a lot of resonance" and dynamic *pp*. In measure 7, it plays eighth-note chords in 4/4 time. The Vc. part also has a dynamic marking *pp* in measure 7. The score includes performance instructions like "half pitch half noise" and dynamic markings *p* and *n*.