Duo for Tamtam & Computer

by Cort Lippe

2019

Commissioned by and written for Douglas Nottingham. Funded by the Maricopa Center for Learning and Instruction as the final performance of the *Drums Along the Pacific for the New Millennium Project.*

In memorium, Larry Austin, (1930-2018)

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Performance notes
This interactive piece for tamtam and Max/MSP makes use of the following mallets/tools: Wooden sticks, wooden mallets, hard, medium, and soft mallets, metal scrapers/sticks, superball mallet, bow, vibrator, brushes, dreadlock, and a large mallet.

Playing Modes
Each 20 second system in the score represents one computer event. In order to move from one event to the next, there are 3 possible "Playing Modes" called: ***Advance-by-Playing, Advance-by-Timer,*** and ***Advance-by-Bang***.

Advance-by-Playing Mode: The piece was conceived with the ***Advance-by-Playing*** mode and this is the preferred mode. Initialize Section 1, choose this mode, and start playing. The amplitude of the instrument is detected to start the piece and move from event to event. While each 20 second system in the score represents one computer event, in order to advance from one event to another it is important to make sure at the end of all events to STOP ALL SOUND from the tamtam (full choke). The computer will detect a new attack volume at the beginning of the subsequent event and advance to the new event. (In that way, there is no need to advance the events with a pedal, a computer operator using a mouse or the spacebar, or with an automatic timer.)

In the case where the attack that starts a new event does not advance the computer event number, this means that the tamtam was still sounding and was not stopped completely (full choke) beforehand. If that happens, make sure the tamtam is completely choked, and replay the first note of the new event again. This mode gives the performer freedom to move to a new event when ready.

Keep in mind, that the end of an event can continue to sound *(l.v.)* for as long or short as the player wants, ad libitum. Likewise, the COMPLETE SILENCE between events can be as long or short as the performer wants, ad libitum. Thus, the performer has a certain amount of control on the overall pacing of the piece. It is suggested that the performance should not be expanded too much in this way. The total number of events in the piece is 39 events. At 20 seconds per event, this would mean that the minimum duration of the piece would be 13 minutes plus about 20 seconds for the sound to fade-out at the end. So, even with a leisurely pacing, the piece should not have a duration of greater than approximately 15 minutes.

In this mode, the player can adjust the high and low amplitude thresholds if necessary. See the patch for details on how/why this might be desired.

Advance-by-Timer Mode: Initialize Section 1, choose this mode, and click the "manual advance events" button (red). It will start event 1, and subsequent events will advance automatically after each 20 second system in the score. (In this mode, the player does not have control over the advance of events and the total duration of the piece will be 13 minutes and 20 seconds since there is no time between events.)

Advance-by-Bang Mode: This is an entirely manual mode. Initialize Section 1, choose this mode, and click the "manual advance events" button (red), or the spacebar, or use a pedal of some sort (either a MIDI pedal or a spacebar pedal). It will start event 1, and to advance to each event just repeat this action after every system (every 20 seconds approximately). As in the ***Advance-by-Playing Mode***, the player has control over the timing between events, and should make sure that the total time of the piece is not greater than approximately 15 minutes.

It is possible to switch modes anywhere and anytime during the piece, and the ***Advance-by-Bang Mode*** is always available without actually having to choose this mode specifically.

Directions Inside Rectangles in the Score
Please take special note of the directions inside rectangles in the score.

Rhythm and Timing
In general, the rhythmic aspects of the score should be considered as proportional notation, and not precise timings. Likewise, the durations are not to be counted precisely.

Ties/Slurs
Finally, all ties/slurs indicate the approximate playing duration for a gesture, and not the duration of *lasciare vibrare (l.v.)* notes (which is only the resonance of a given note after it is 'played'). Continue to play any note that has a tie. These include tremolo notes, bowed notes, scraped notes, notes played with a vibrator, and notes played with a superball mallet rubbing on the instrument. (The only incidence of ties which might be interpreted as indicating duration in a traditional sense is in Event 33, where choked and *l.v.* playing can be done *ad libitum*.)

Duo for Tamtam and Computer

for Douglas Nottingham *by Cort Lippe 2019*

duration of each system approx. 20"
all notated durations should be interpreted ad libitum

ad libitum pause at end of each event

complete silence before starting each next event

Event

1 **medium mallet** (single strike)

stick

f *l.v.* *slow choke after each strike*---------- *(hard choke)*

2 **hard mallet**

f *l.v.* *medium choke* *l.v.* *slow choke* *(hard choke)*

3 **superball** (long) *all ties indicate playing duration on tamtam, not duration of l.v.*

f *l.v.* *slow choke* *(hard choke)*

4 **soft mallet**

f *l.v.* *slow choke* *(hard choke)*

(record)

5 **stick** **super ball** **single metal scrape** **metal scrape tremolo** **hard mallet** **stick**

mf *rapid chokes*---------- *f* *rapid chokes*---------- *(hard choke)*

6 **stick** **2 sticks**

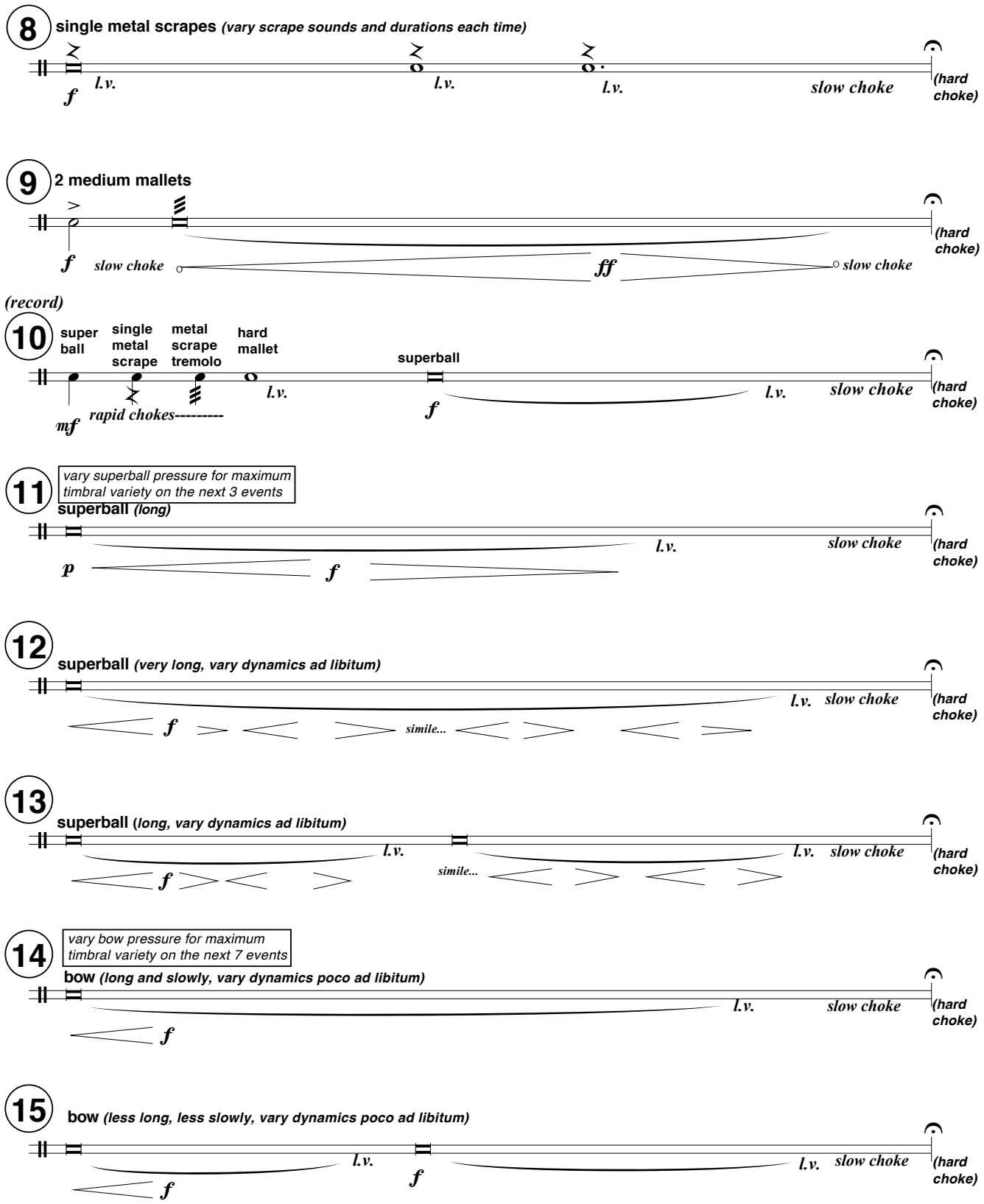
accel. tremolo----------*to fast*--------*rit. poco a poco*----------

f *rapid chokes*---------- *(uneven tremolo)* *mp* *mf* *pp* *slow choke* *(hard choke)*

7 **2 sticks**

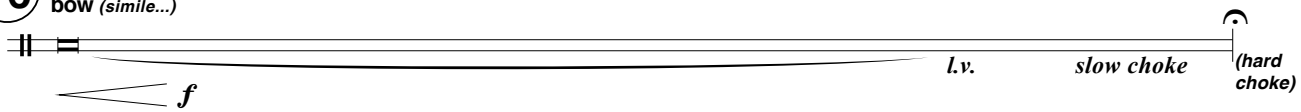
uneven tremolo-------*poco a poco even & faster*---------- *subito stop tremolo*

ff *mf* *(subito)* *f* *l.v.* *slow choke* *(hard choke)*


8
single metal scrapes (vary scrape sounds and durations each time)
f
l.v.
l.v.
l.v.
slow choke
(hard choke)
9
2 medium mallets
f
slow choke
ff
slow choke
(hard choke)
(record)
10
super ball
single metal scrape
metal scrape tremolo
hard mallet
superball
mf
rapid chokes---------
l.v.
f
l.v.
slow choke
(hard choke)
11
vary superball pressure for maximum timbral variety on the next 3 events
superball (long)
p
f
l.v.
slow choke
(hard choke)
12
superball (very long, vary dynamics ad libitum)
f
simile...
l.v.
slow choke
(hard choke)
13
superball (long, vary dynamics ad libitum)
f
l.v.
simile...
l.v.
slow choke
(hard choke)
14
vary bow pressure for maximum timbral variety on the next 7 events
bow (long and slowly, vary dynamics poco ad libitum)
f
l.v.
slow choke
(hard choke)
15
bow (less long, less slowly, vary dynamics poco ad libitum)
f
l.v.
f
l.v.
slow choke
(hard choke)

(record)

16 **bow** ***(simile...)***



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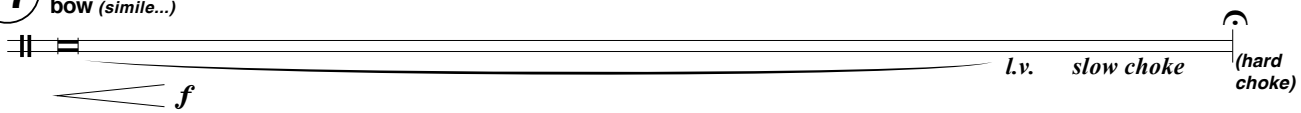
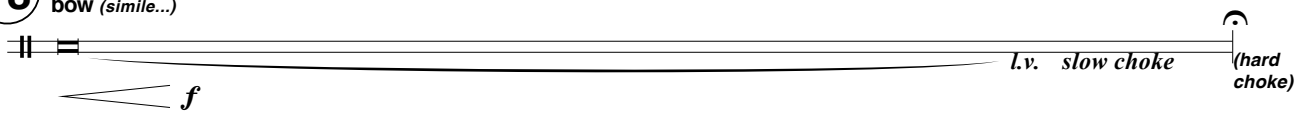
17 **bow** ***(simile...)***



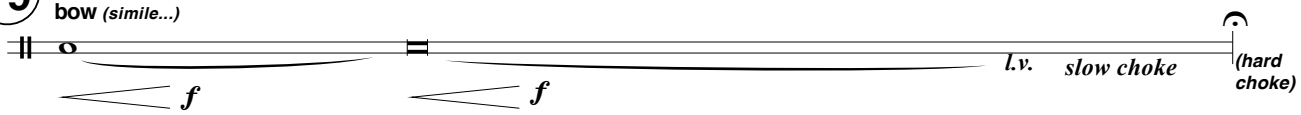
(record)

18 **bow** ***(simile...)***



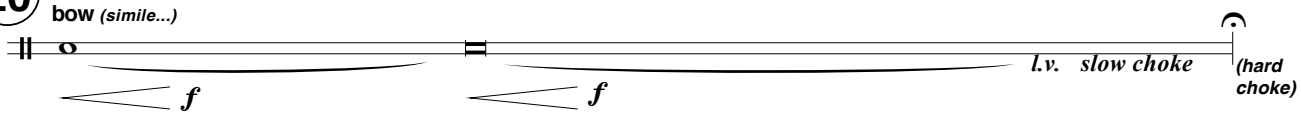
(record)

19 **bow** ***(simile...)***

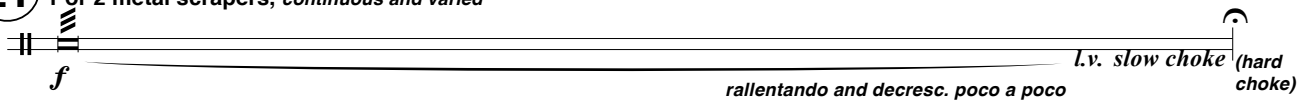


(record)

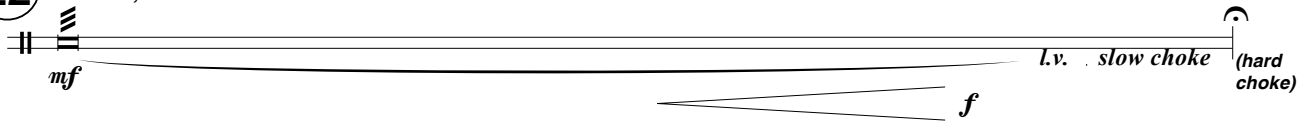
20 **bow** ***(simile...)***



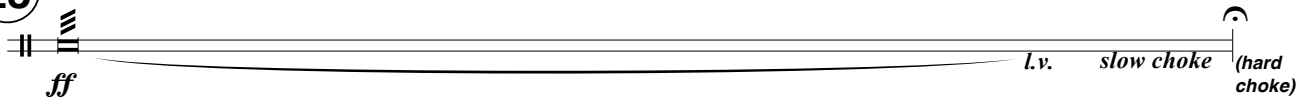
21 **1 or 2 metal scrapers,** ***continuous and varied***

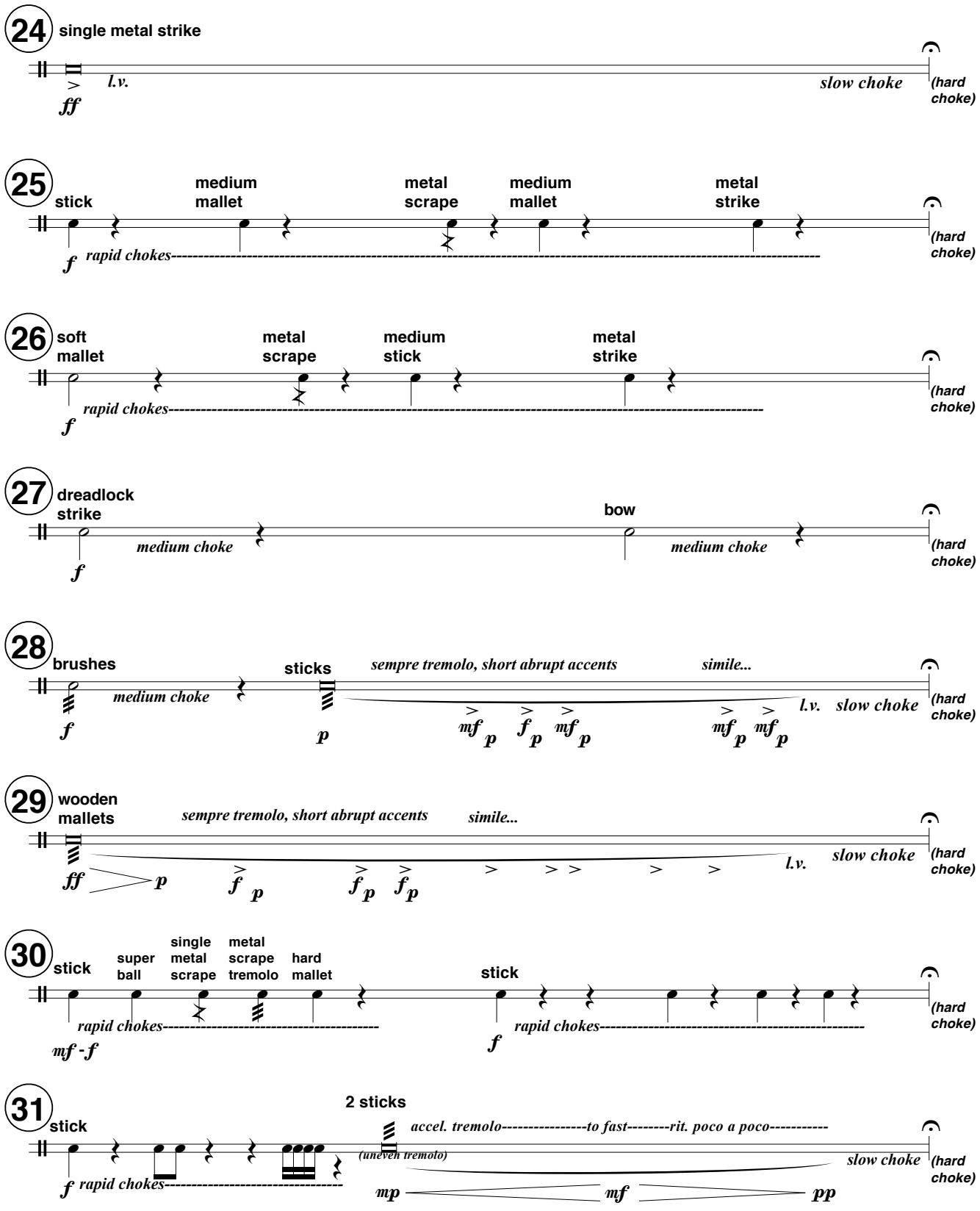


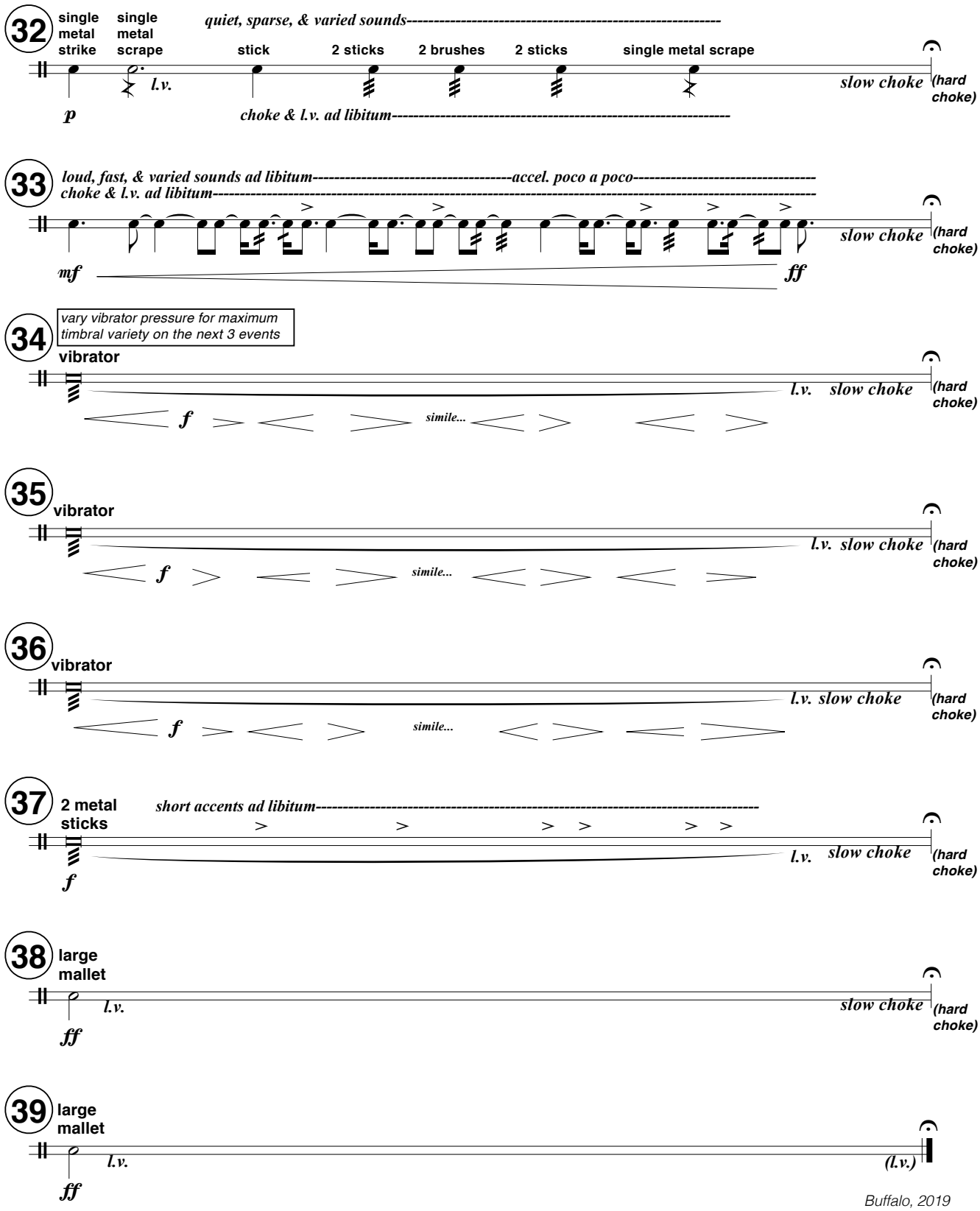
22 **2 sticks,** ***continuous and varied***



23 **2 brushes,** ***continuous and varied speed & dynamics, but overall as loud as possible***




24
single metal strike
l.v.
slow choke
(hard choke)
ff
25
stick
medium mallet
metal scrape
medium mallet
metal strike
(hard choke)
f
rapid chokes
26
soft mallet
metal scrape
medium stick
metal strike
(hard choke)
f
rapid chokes
27
dreadlock strike
bow
medium choke
medium choke
(hard choke)
f
28
brushes
sticks
sempre tremolo, short abrupt accents
simile...
medium choke
l.v.
slow choke
(hard choke)
f
p
29
wooden mallets
sempre tremolo, short abrupt accents
simile...
l.v.
slow choke
(hard choke)
ff
p
30
stick
super ball
single metal scrape
metal scrape tremolo
hard mallet
stick
(hard choke)
rapid chokes
mf - f
f
rapid chokes
31
2 sticks
stick
accel. tremolo
to fast
rit. poco a poco
(uneven tremolo)
slow choke
(hard choke)
f
rapid chokes
mp
mf
pp



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