nand

trumpet, percussion, piano, tape, & video

by Ted Moore

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2023, rev. 2025, Bethany, CT

Dedicated to the SPLICE Ensemble

Performance Notes

Click Track

The click track begins with one measure of count off that is not indicated in the score. The click track is to be heard only by the performers during the performance. All of the media files are aligned so that if one puts the click track and the tape part in a DAW (or any media player) and begins both simultaneously, the click will be properly synchronized with the tape.

Rhythmic Complexity

Any passages labeled *rhythms rubato and glitchy* are solos that can be played with rhythmic freedom, as long as the general pacing of the materials remains the same (the notes generally fall in or near the measure in which they are notated). The intended effect is a glitchy, stutter-y rhythm. The notated rhythms are to express more directly the sensibility of the passages. **If it is useful to notate this differently, I'd be glad to do so!**

Volumes

The instrumentalists should never get covered up by the tape part, however, they should be about the same loudness, both feeling full and present in the space. For many performance spaces, this probably means amplifying the instruments to match level and blend. For each performance setting, feel free to EQ and/or automate the volume of the tape part to comfortably blend with the acoustic sounds. If someone is available to ride the fader during the performance, this is always appreciated! (If you find that certain sections need to be drastically adjusted, let me know, perhaps those changes should be made in the distributed performance materials!)

Program Notes

Electrons oscillating high and low, edgy square waves that turn on and off different tones, noise, oscillating with silence, in turn turning off and on themselves. A complex system creating simple sounds (repeating phrases consisting of square waves, filtered noise, and silence), each gesture has microvariations, just enough entropy to keep me listening for the next squealy tone.

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nand Tech Rider

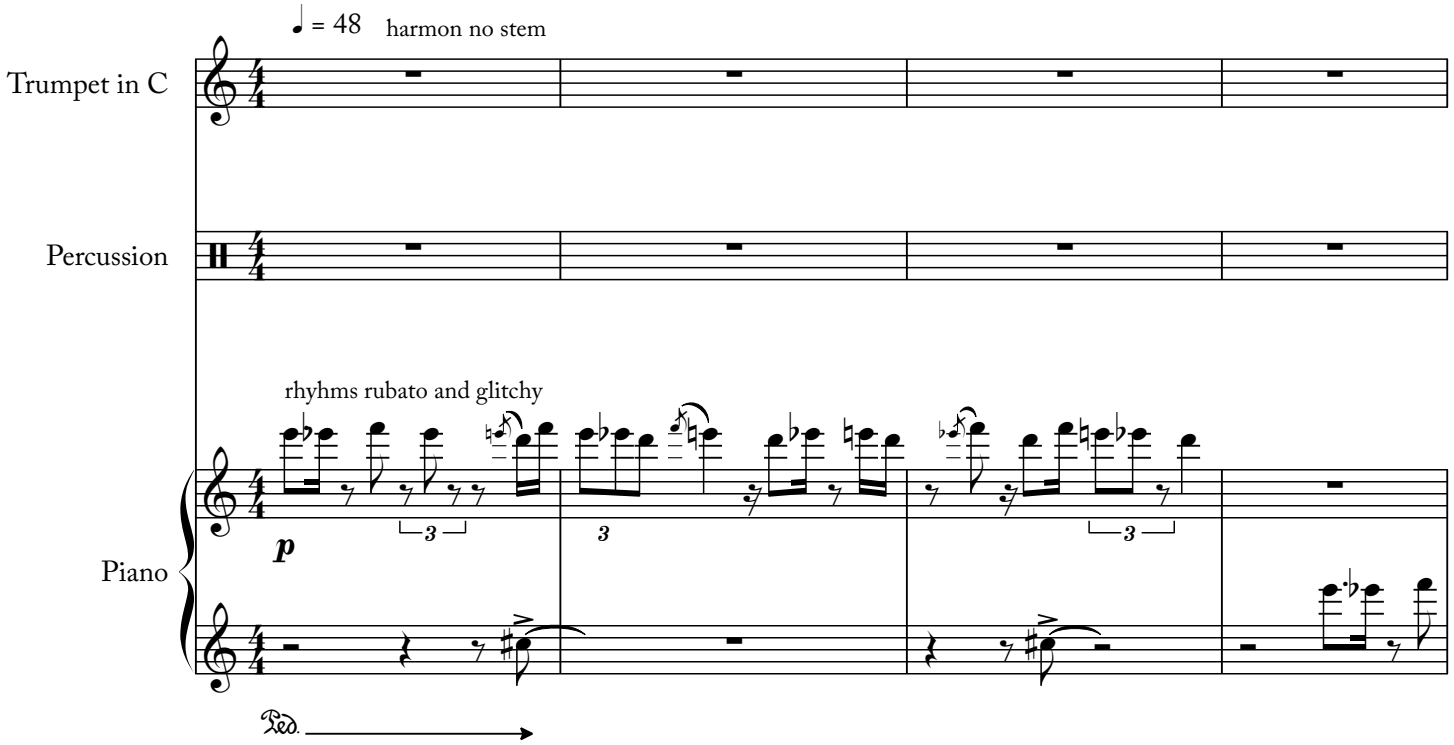
contact: Ted Moore (composer) ted@tedmooremusic.com

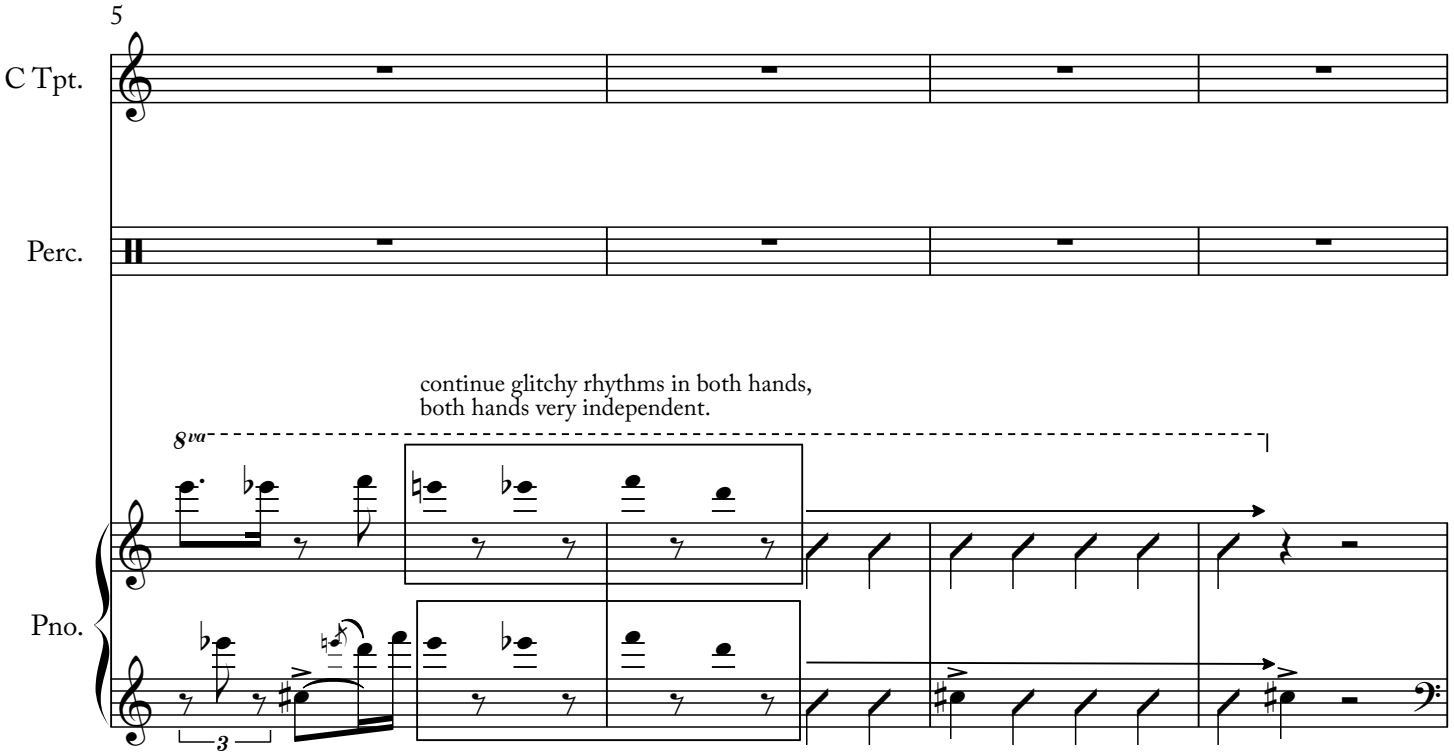
These specifications are adaptable to different performance spaces, so please be in touch with what is or isn't possible and we'll find a solution!

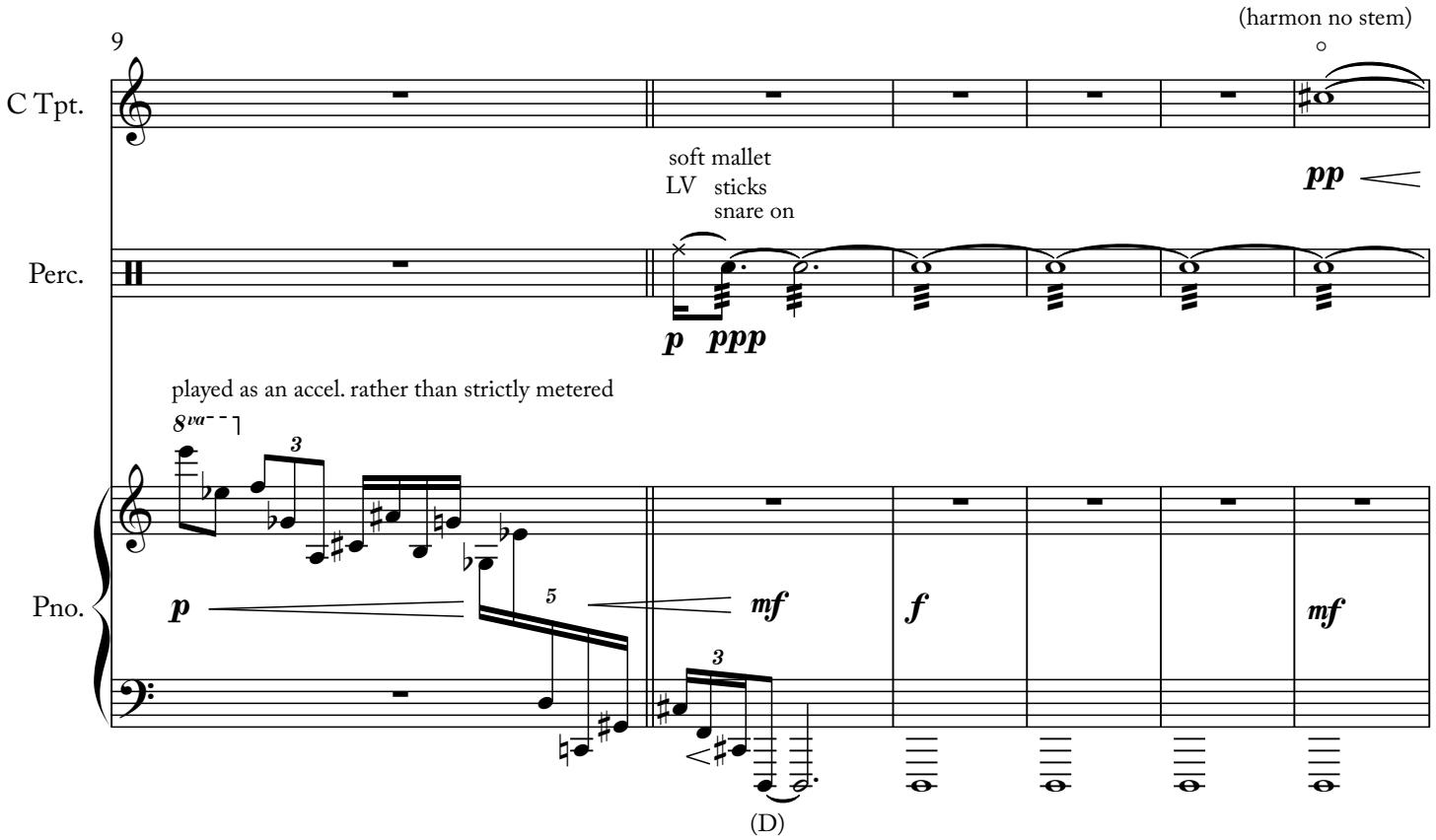
1. Venue provides a stereo speaker configuration for tape playback (more channels are possible, let the composer know ahead of time how many and the configuration).
2. If possible/necessary venue provides a microphone for amplification and blending of acoustic performers with electronic sound. In most halls, amplification of the performers will be beneficial.
3. The performers use a click track to keep in time with the tape part. Venue provides a female 1/8 inch headphone jack at the performers positions for performer to plug earbud(s) into. Venue also provides backup earbuds in case a performer requires them.
4. Venue provides playback of click track to audio outputs separate from tape part (so the audience doesn't hear the click track). The tape part and click track audio files are synchronized so that starting them both at the same time will ensure proper synchronization. Synchronization should occur in a digital audio workstation using multiple tracks. Do not attempt to synchronize by "pushing the buttons at the same time." If you require the files organized differently, please get in touch.
5. Venue provides HDMI feed to projector, projected behind the performers as large as possible.

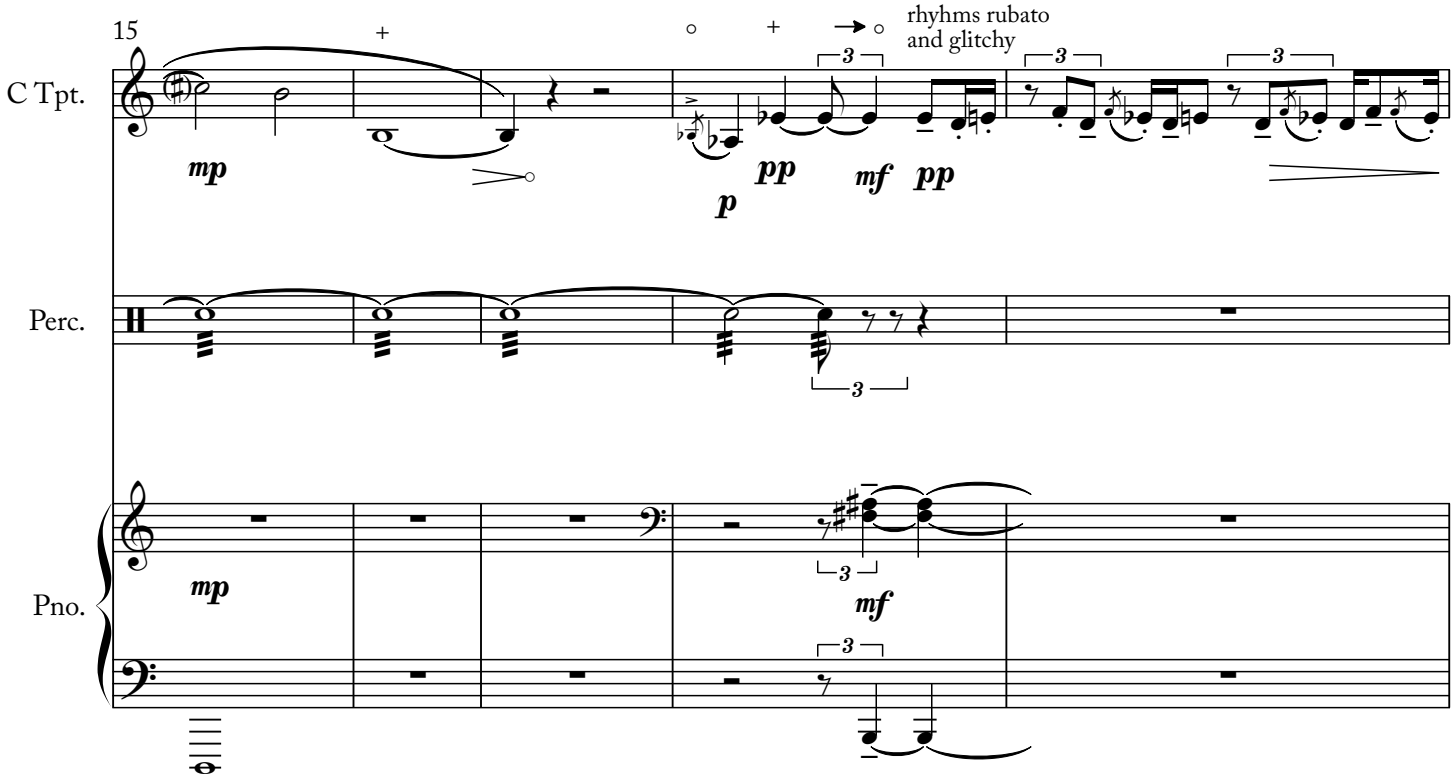
Tape & Instruments Balance

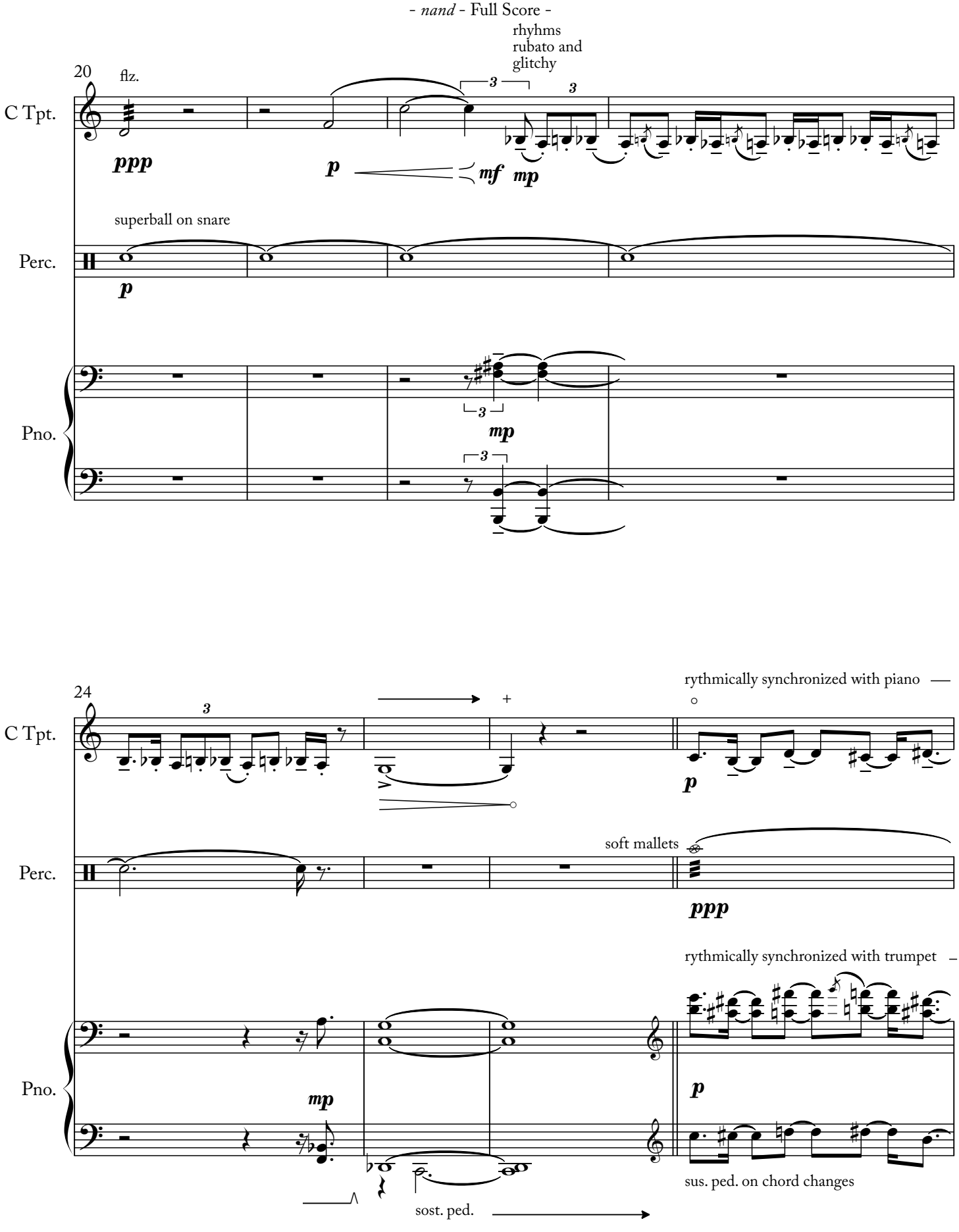
The instruments should never get covered up by the tape part, however, they should be about the same loudness, all feeling full and present in the space. For many performance spaces, this probably means amplifying the instruments to match level and blend. For each performance setting, feel free to EQ and/or automate the volume of the tape part to comfortably blend with the acoustic sounds. If someone is available to ride the fader during the performance, this is always appreciated! (If you find that certain sections need to be drastically adjusted, let me know, perhaps those changes should be made in the distributed performance materials!)

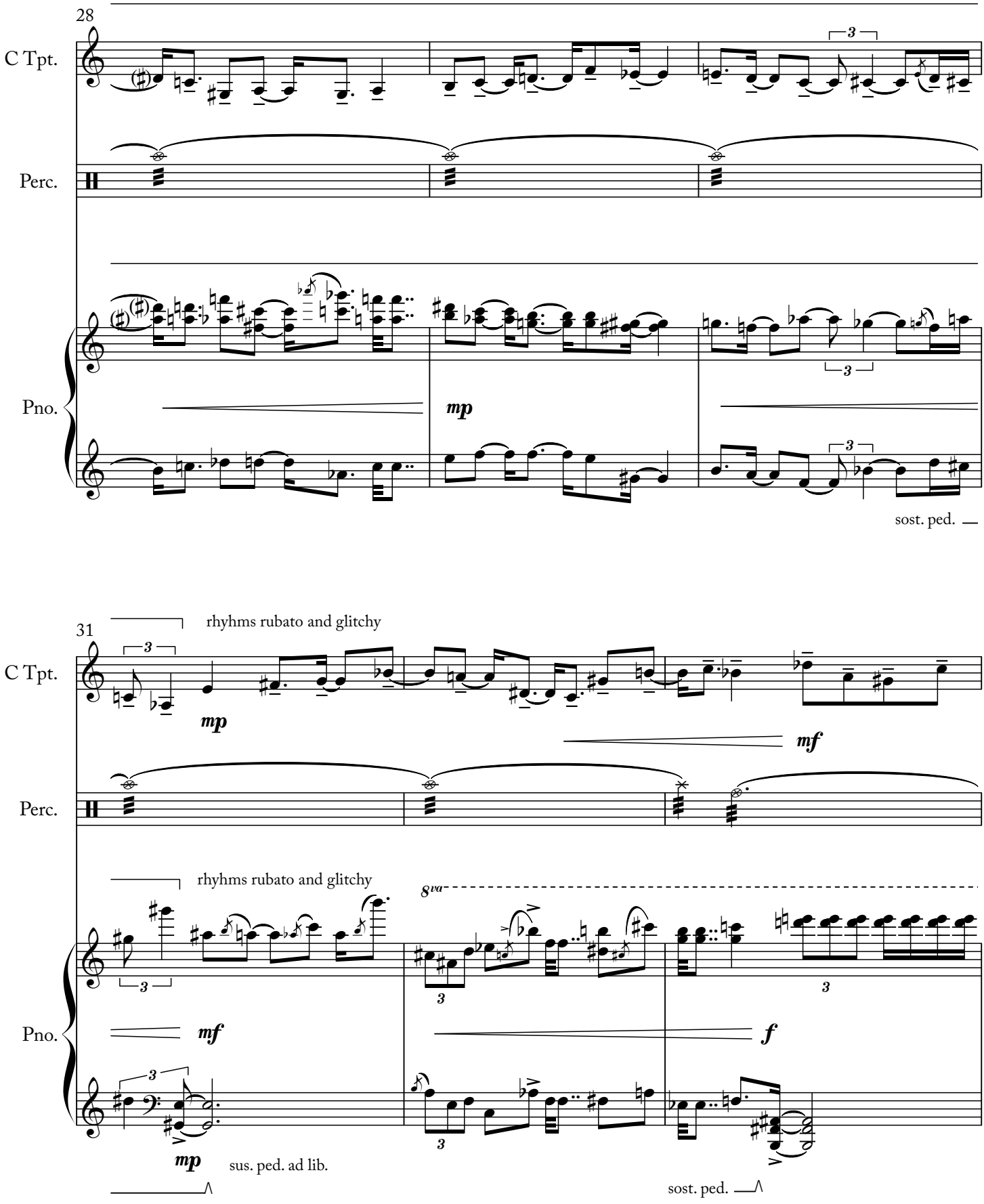

♩ = 48
harmon no stem
Trumpet in C
Percussion
rhyhms rubato and glitchy
p
Piano
Ped.

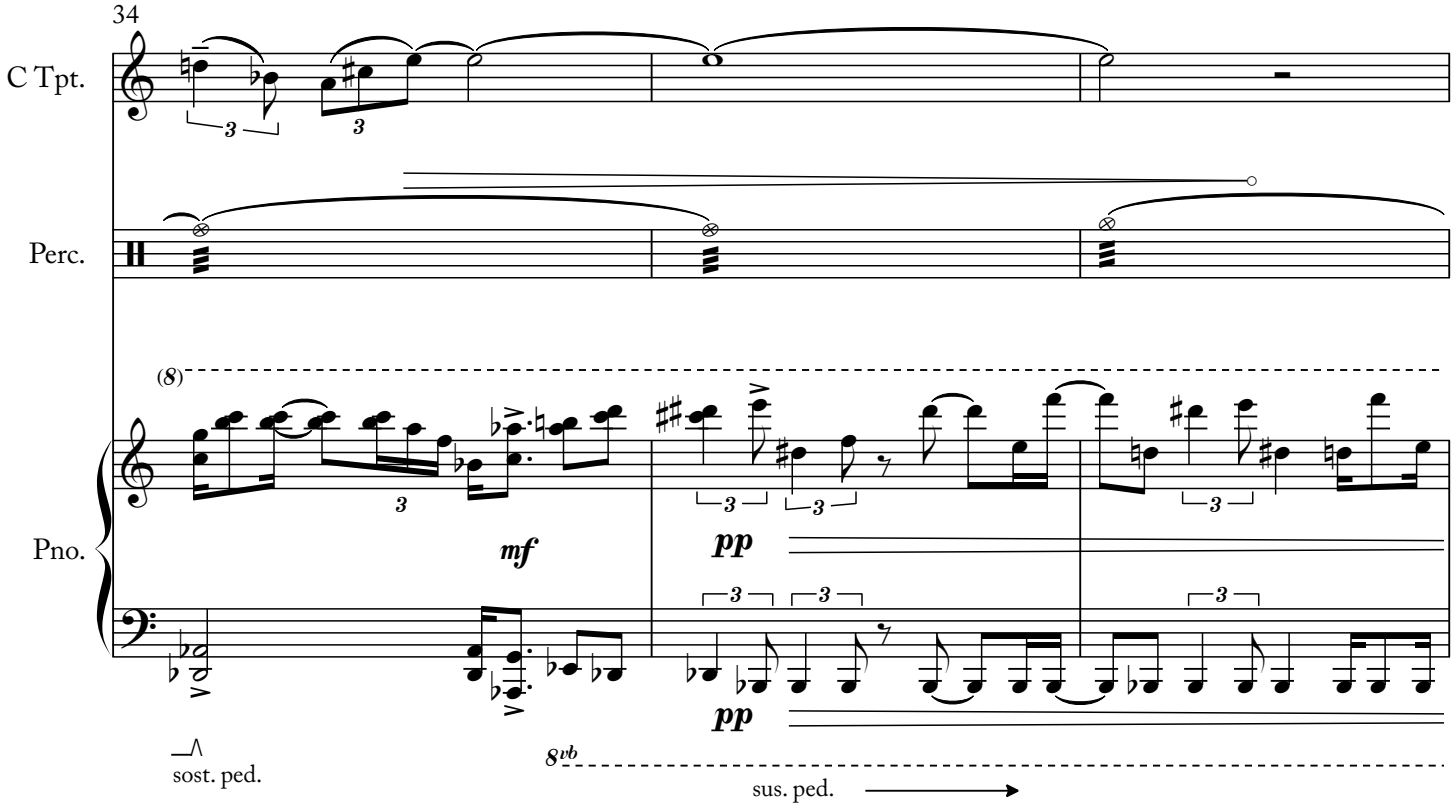

5
C Tpt.
Perc.
continue glitchy rhythms in both hands,
both hands very independent.
8va
Pno.

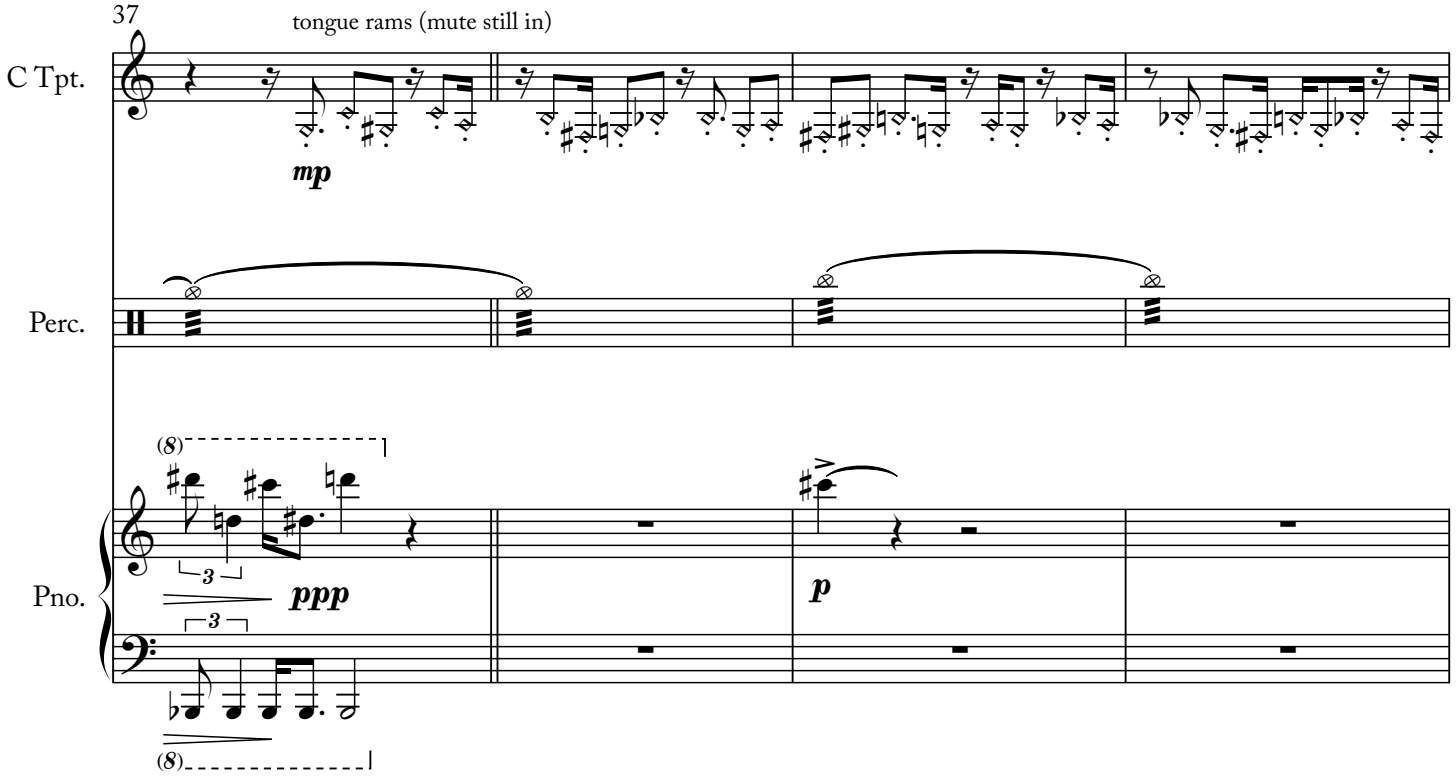

9
(harmon no stem)
C Tpt.
soft mallet
LV sticks
snare on
pp
Perc.
p ppp
played as an accel. rather than strictly metered
8va
Pno.
p
mf
f
mf
(D)

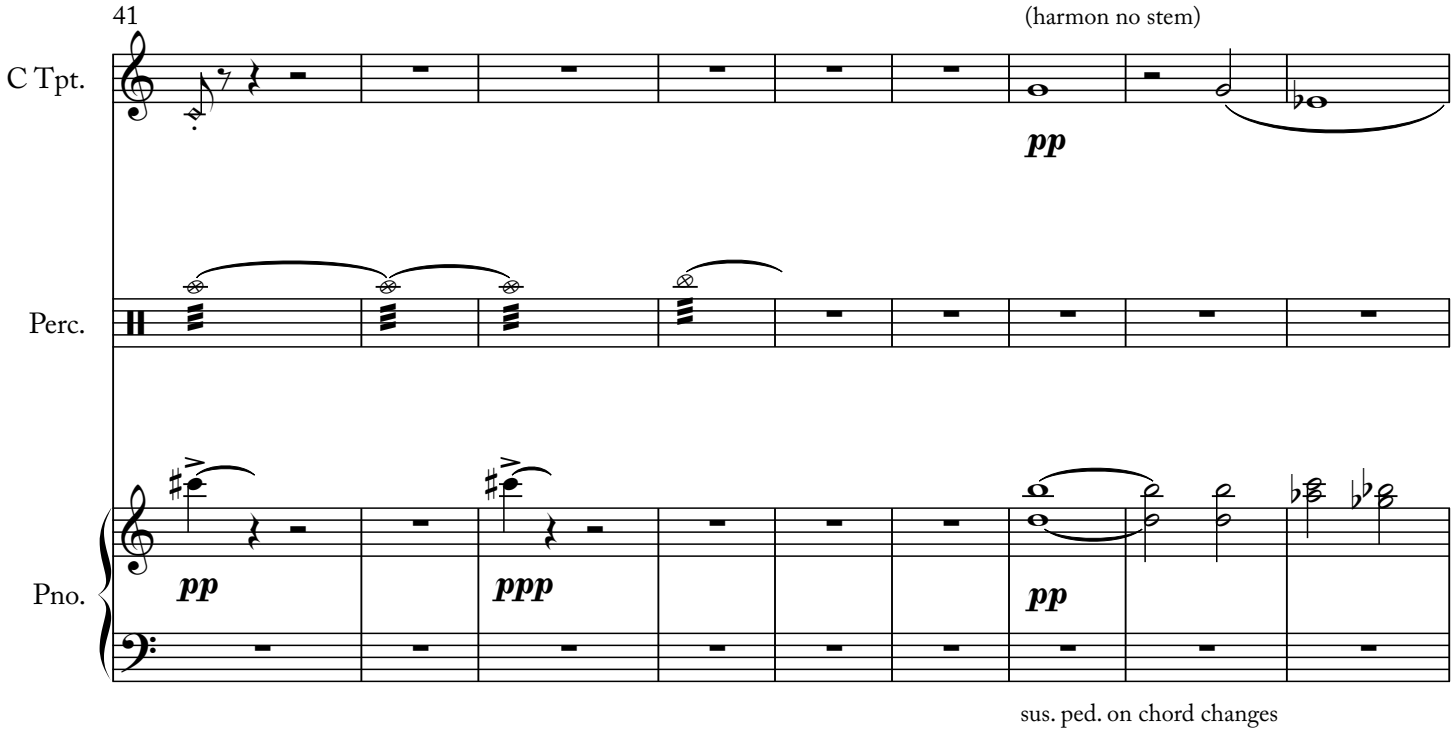

15
rhyhms rubato
and glitchy
C Tpt.
mp
p
pp
mf
pp
Perc.
Pno.
mp
mf

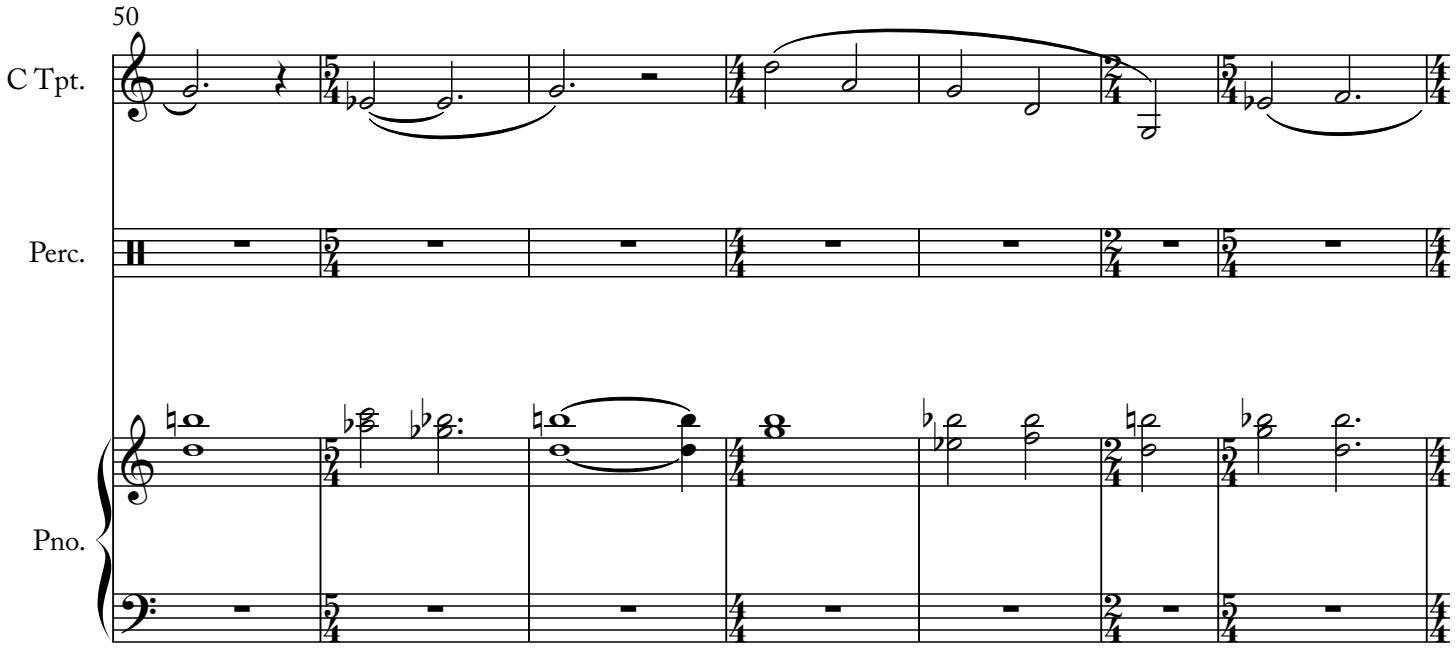

20
flz.
rhyhms
rubato and
glitchy
C Tpt.
ppp
p
mf
mp
superball on snare
Perc.
p
Pno.
3
mp
24
rythmically synchronized with piano
soft mallets
ppp
rythmically synchronized with trumpet
sus. ped. on chord changes
sost. ped.

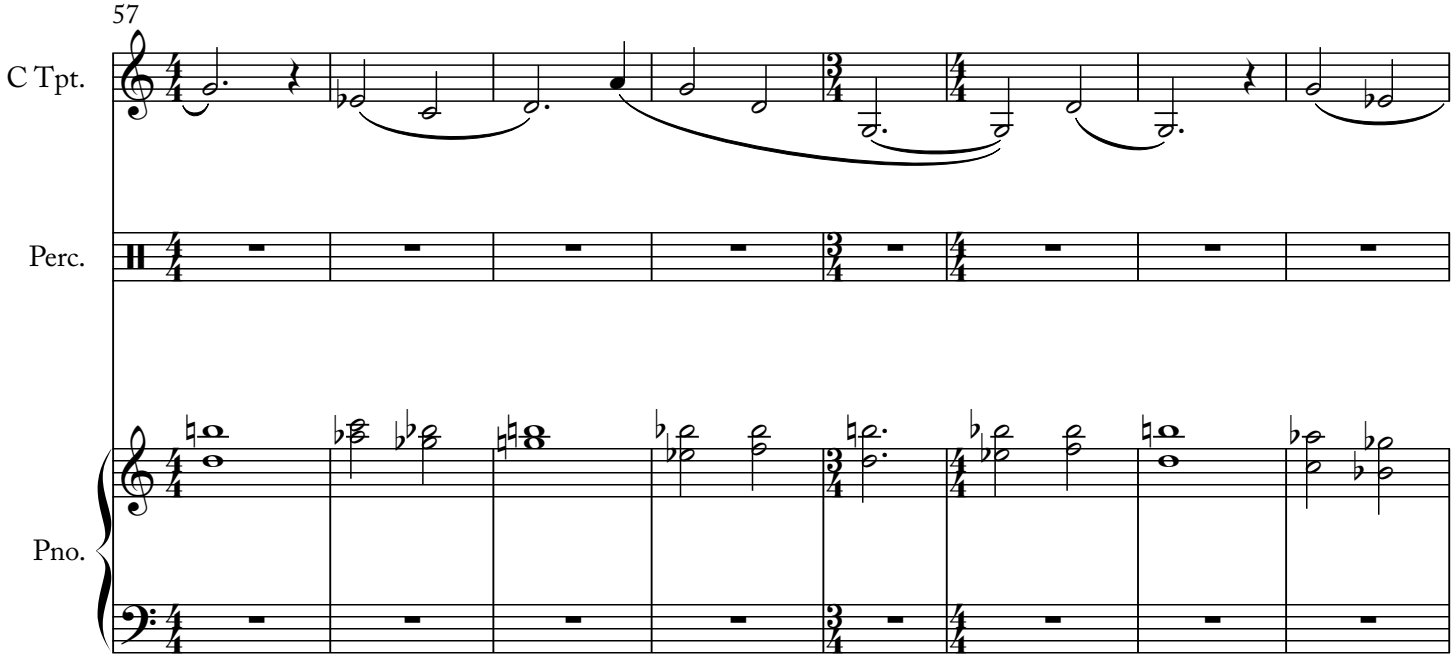

28
C Tpt.
Perc.
Pno.
mp
sost. ped.
31
rhyhms rubato and glitchy
C Tpt.
mp
mf
Perc.
rhyhms rubato and glitchy
8va
Pno.
mf
f
mp
sus. ped. ad lib.
sost. ped.

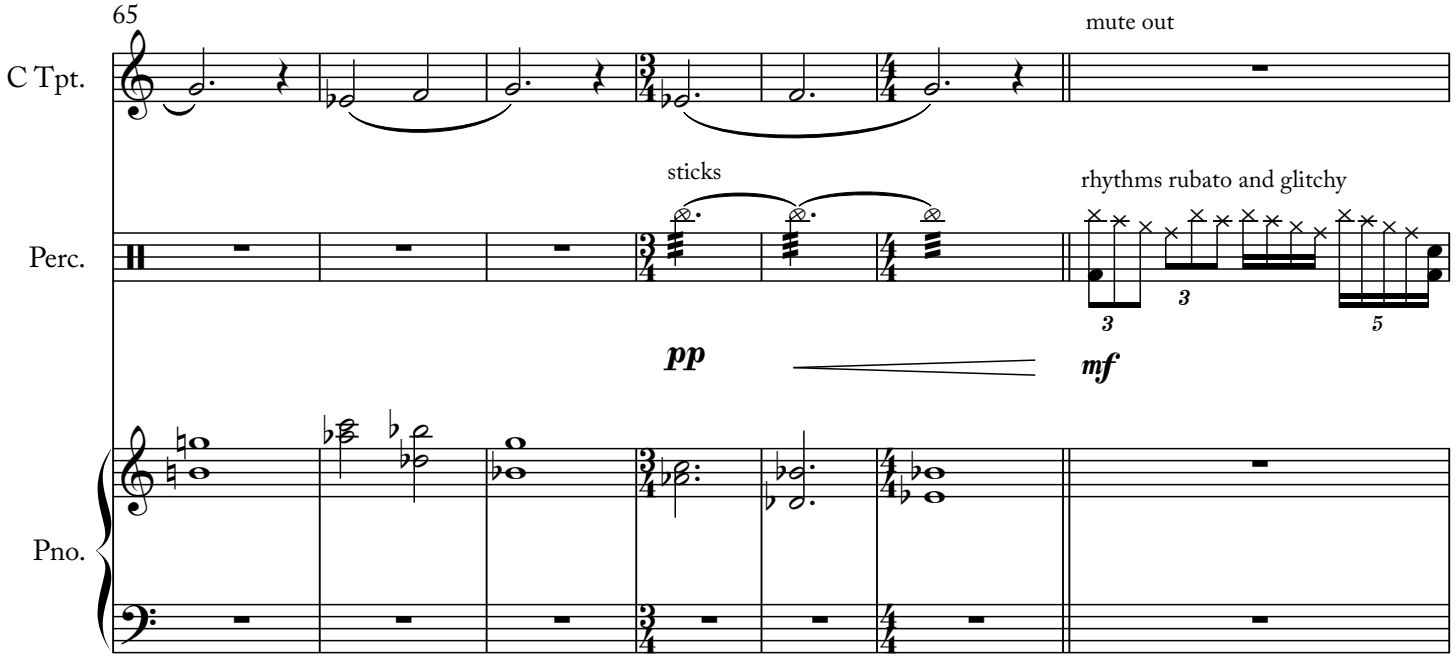

34
C Tpt.
Perc.
Pno.
(8)
mf
pp
pp
sost. ped.
8vb
sus. ped.

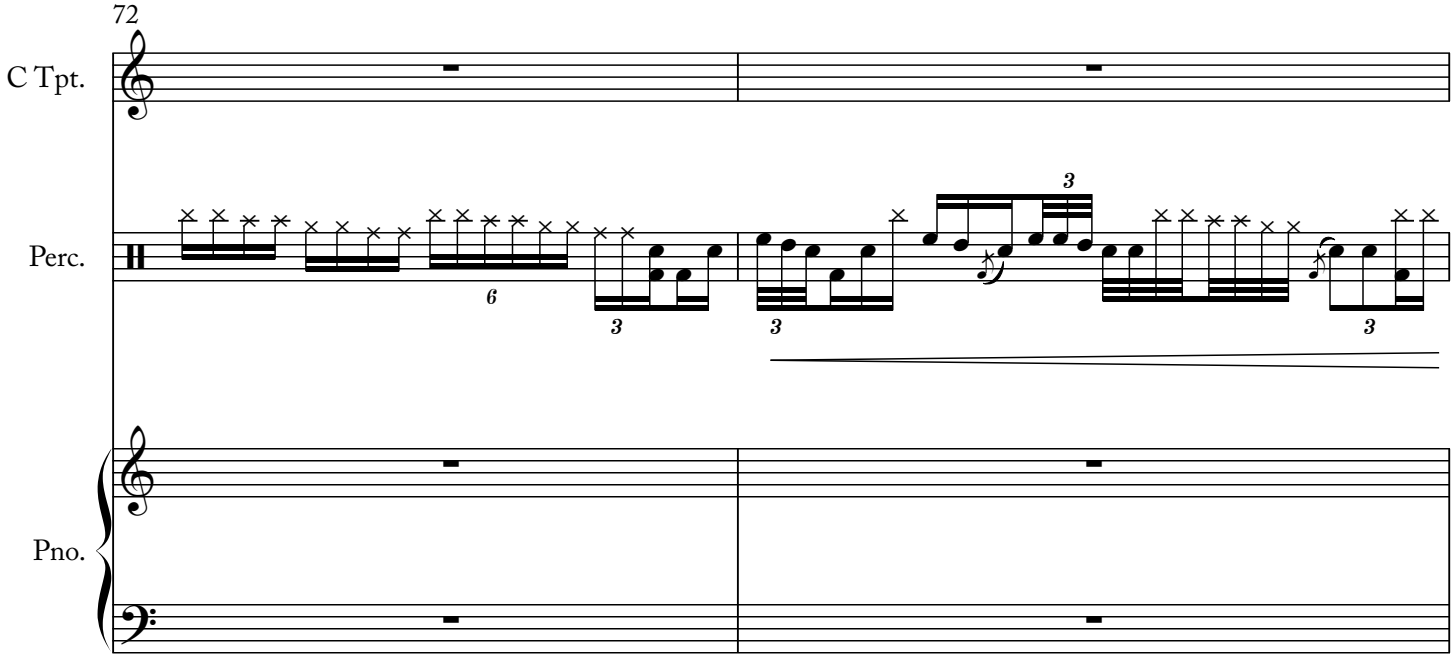

37
tongue rams (mute still in)
C Tpt.
mp
Perc.
(8)
ppp
p
Pno.
(8)

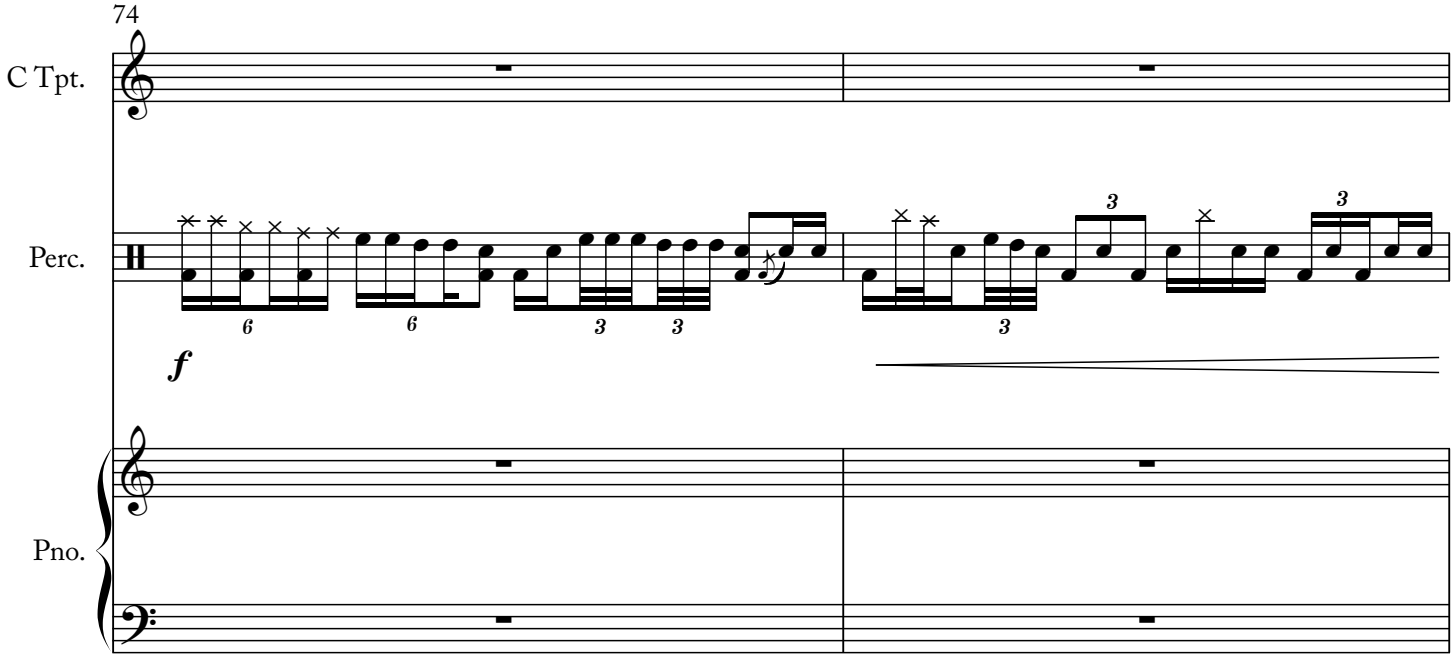

41
(harmon no stem)
C Tpt.
pp
Perc.
Pno.
pp
ppp
pp
sus. ped. on chord changes

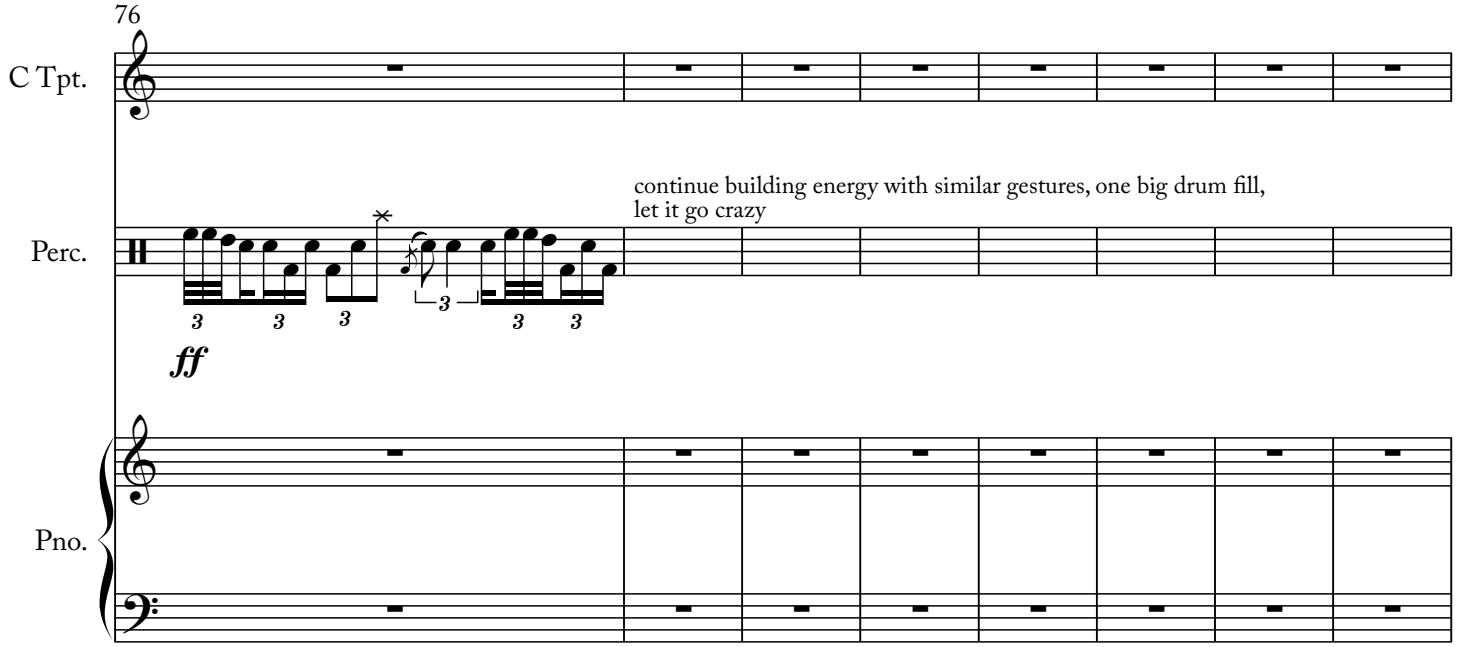

50
C Tpt.
Perc.
Pno.

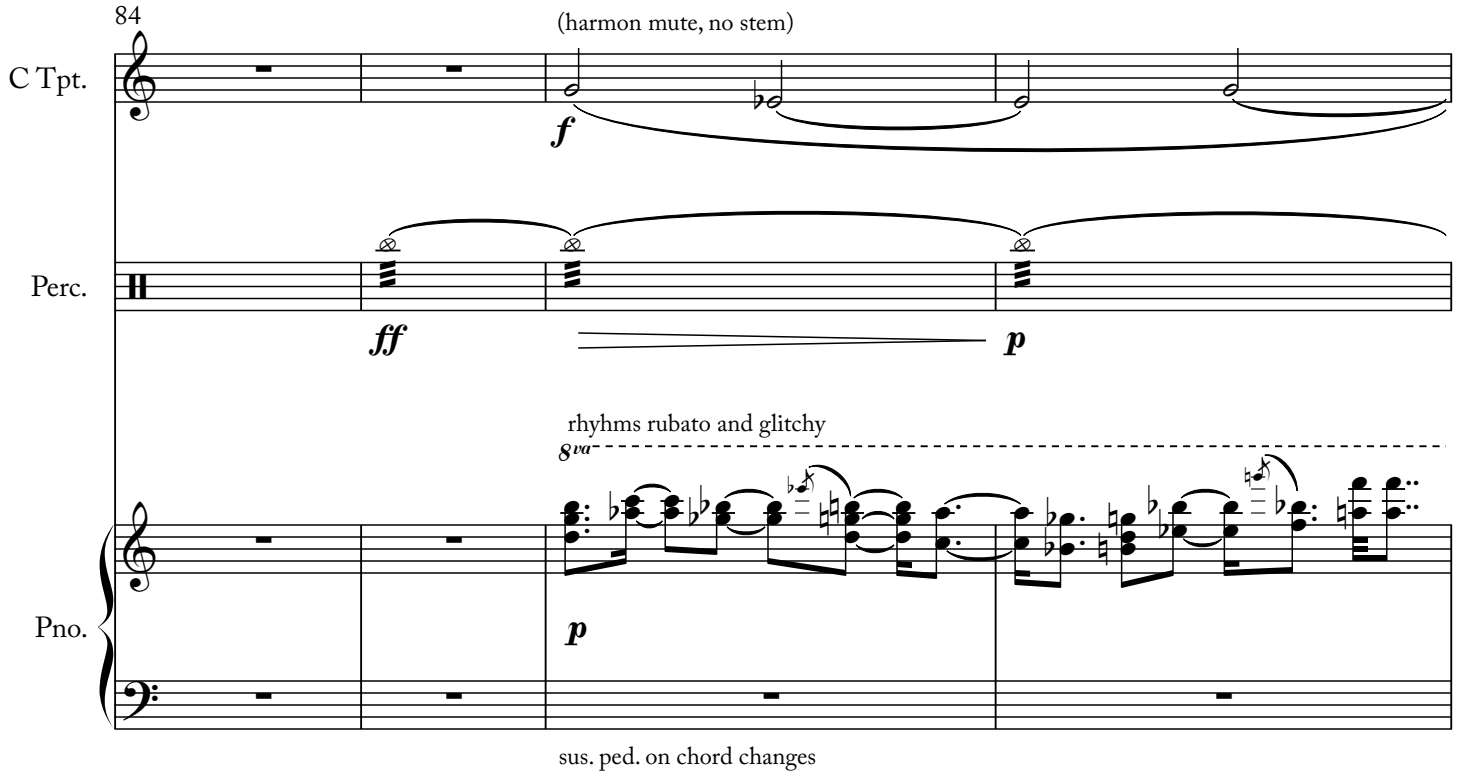

57
C Tpt.
Perc.
Pno.

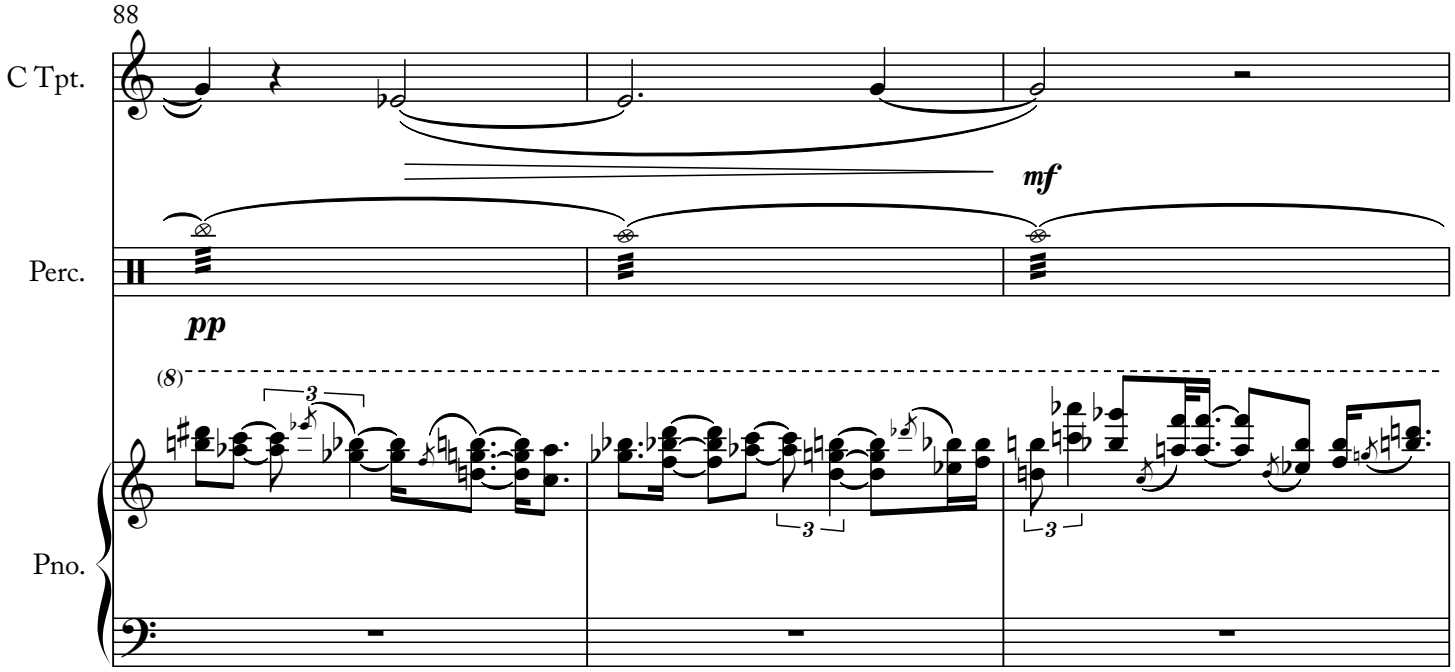

65
C Tpt.
mute out
Perc.
sticks
rhythms rubato and glitchy
3
3
5
pp
mf
Pno.

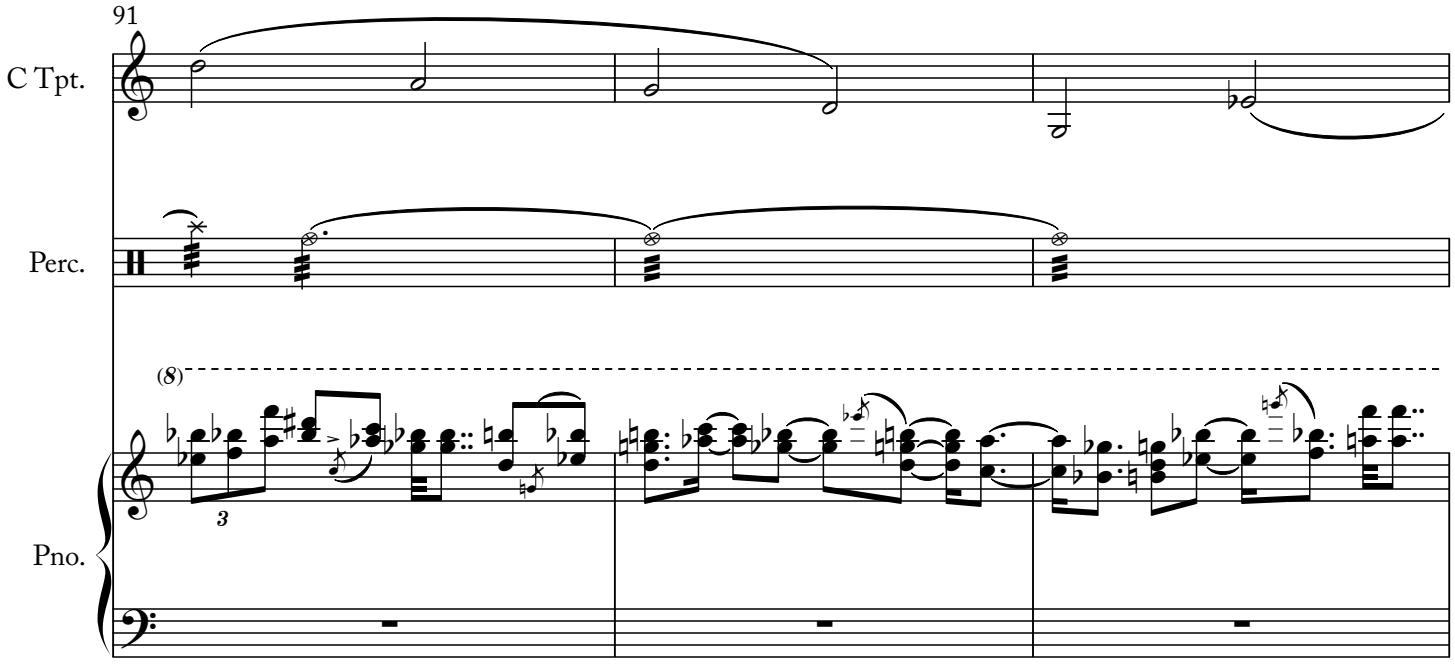

72
C Tpt.
Perc.
Pno.

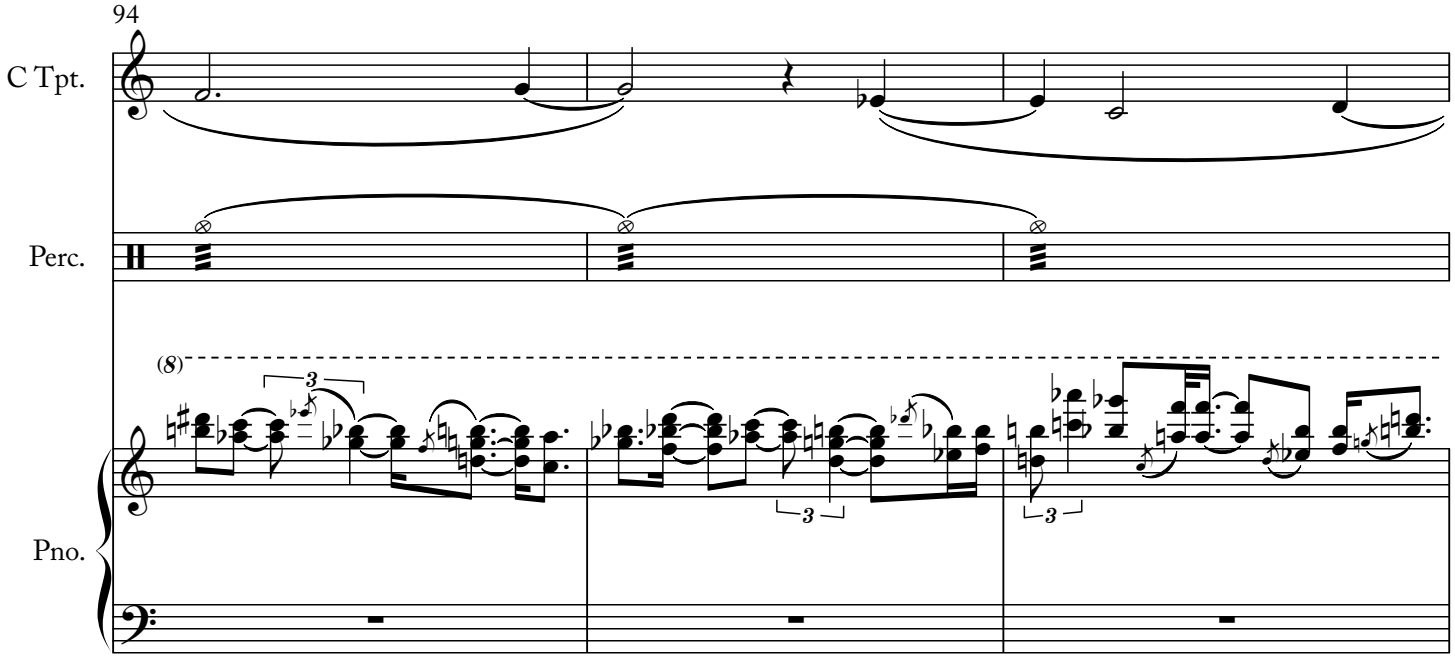

74
C Tpt.
Perc.
Pno.
f

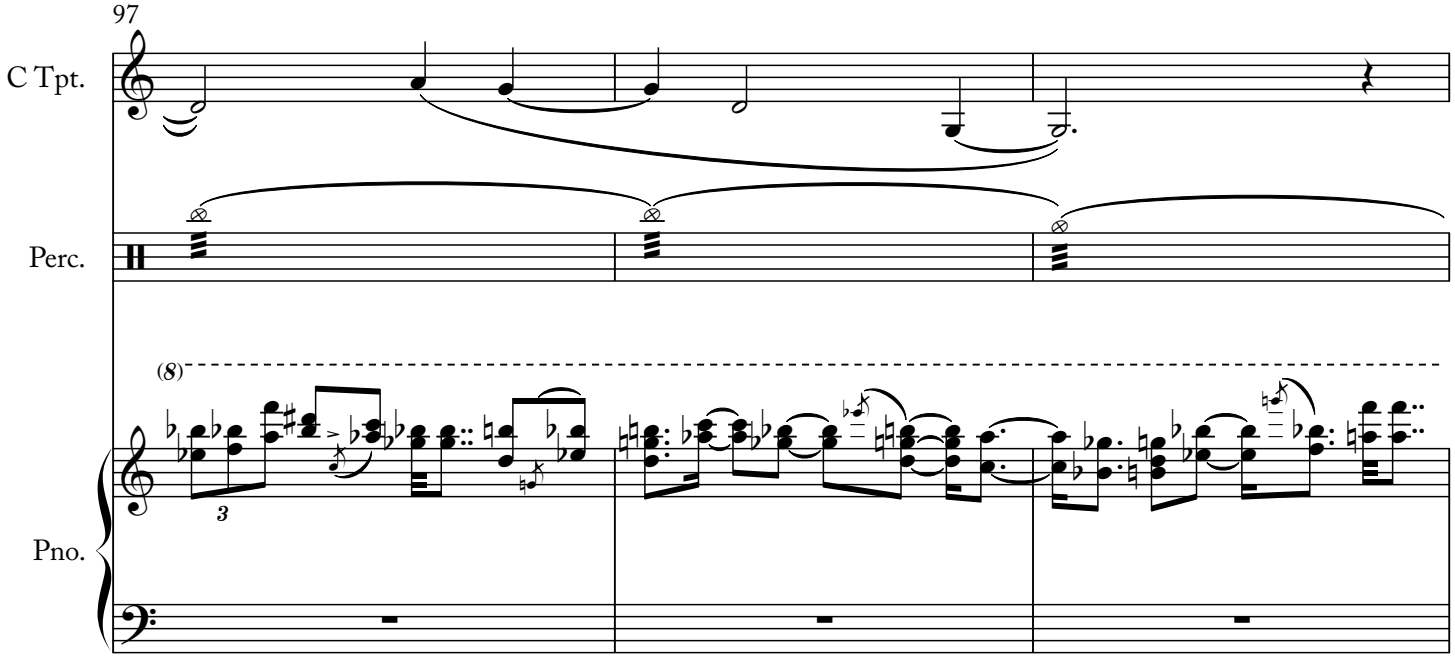

76
C Tpt.
Perc.
continue building energy with similar gestures, one big drum fill,
let it go crazy
ff
Pno.

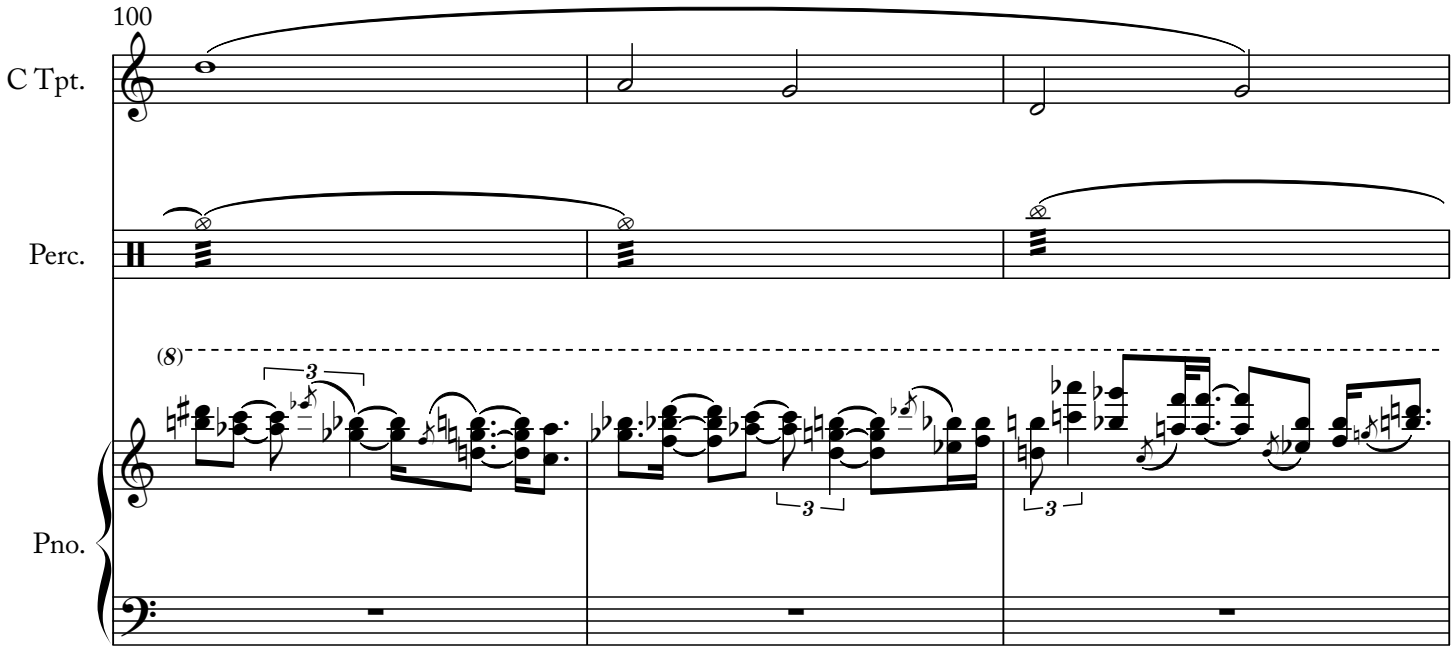

84
C Tpt.
(harmon mute, no stem)
f
Perc.
ff
p
rhyhms rubato and glitchy
8va
Pno.
p
sus. ped. on chord changes

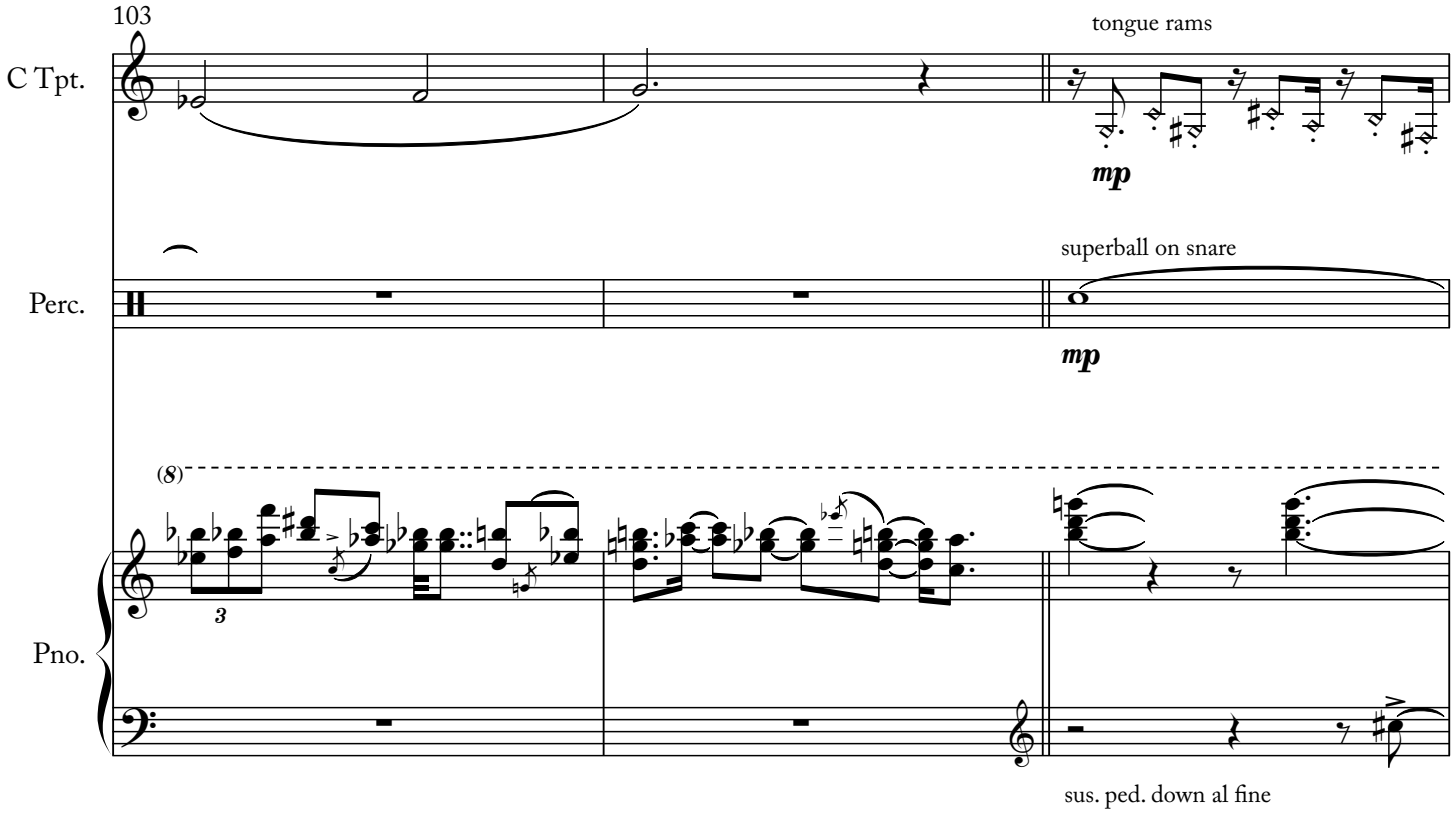

88
C Tpt.
mf
Perc.
pp
(8)
Pno.

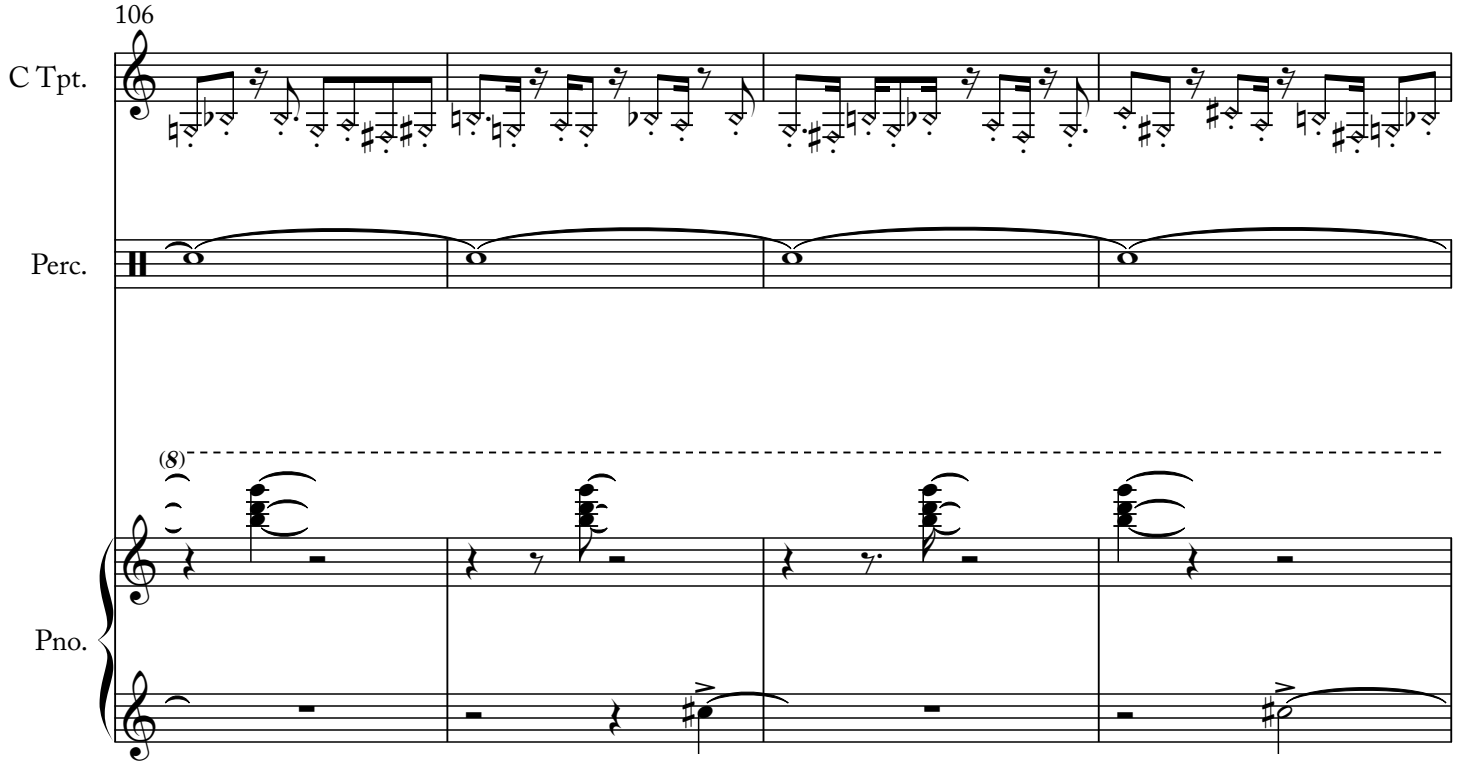

91
C Tpt.
Perc.
(8)
Pno.

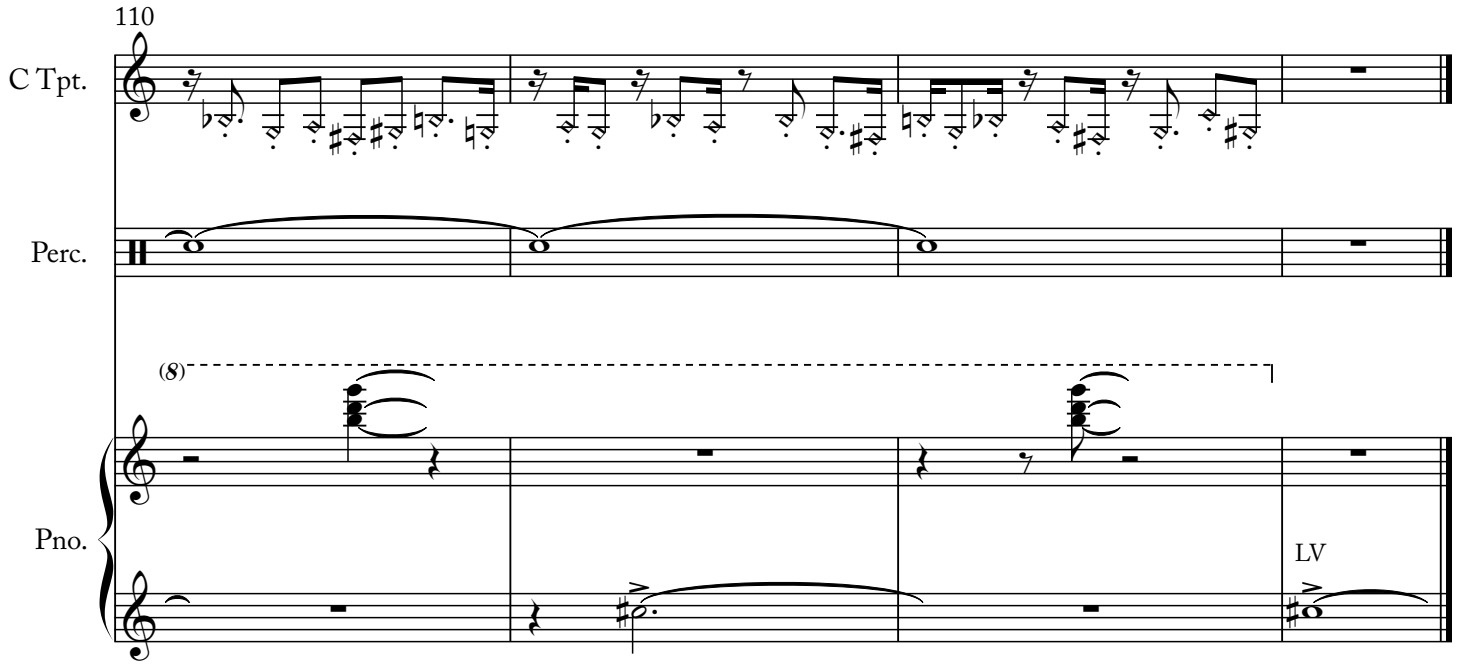

94
C Tpt.
Perc.
(8)
Pno.


97
C Tpt.
Perc.
(8)
Pno.


100
C Tpt.
Perc.
(8)
Pno.


103
C Tpt.
tongue rams
mp
Perc.
superball on snare
mp
(8)
Pno.
sus. ped. down al fine


106
C Tpt.
Perc.
(8)
Pno.


110
C Tpt.
Perc.
(8)
Pno.
LV