

A traditional Chinese ink and wash painting. The central focus is a dark, gnarled branch that curves across the frame. On this branch, a small bird with vibrant blue and red plumage is perched, facing left. The branch is adorned with numerous bright red flowers, some in full bloom and others as buds. The background is a light, textured wash of ink, with a dark, misty area at the bottom left suggesting a distant landscape. A small red seal is visible in the upper right corner.

AN ALMS

FOR SOLO PERCUSSION AND ELECTRONICS

BY AUSTIN ENGELHARDT

AN ALMS

FOR SOLO PERCUSSION AND ELECTRONICS

Composed By

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Cover Art By

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Duration: Approximately 7 minutes

Equipment Required

Instruments

- Metal Singing bowl (see diagram on the right)
- Tam-Tam (see diagram on the right)

Setup Equipment

- A Keyboard Stand is required to place instruments on top of.
- Dependent on the surfaces of the Singing Bowl and the Tam-Tam, the Bowl may be unstable. If this occurs, a small piece of rubber, clay, or a kneaded eraser can be placed under the edge of the bowl to help keep it in place. If there is still strong contact between the metal surfaces it will not interfere with the sound of the work.
- Pieces of foam or other padding should be placed under the Tam-Tam where it contacts the keyboard stand. This will allow for a more freely resonating surface.

Mallets and Bows

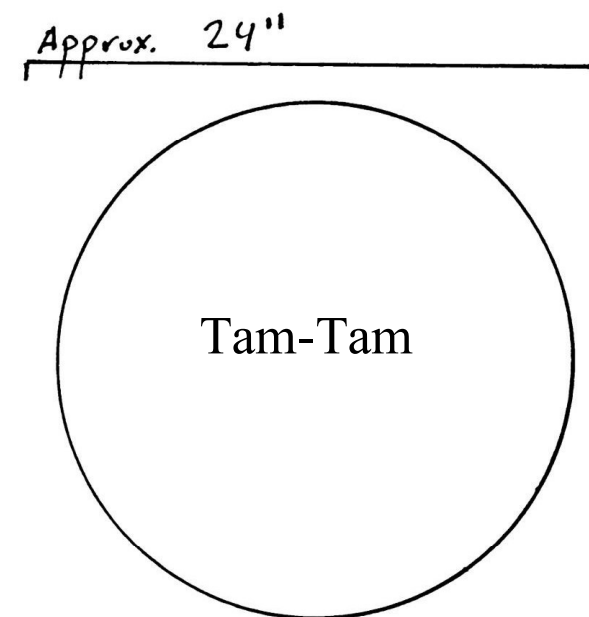
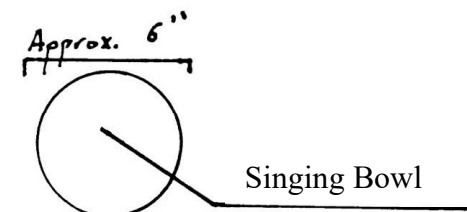
- Bass Bow
- Yarn Mallets (Hard mallets are recommend for more Tam-Tam oriented moments. Softer Mallets are recommended for the Singing Bowl.)
- Metal Beaters (Thickness left to the discretion of the performer)

Coins

- The piece requires 50 coins of the same value (Pennies USD recommended)
- Coins will need to be prearranged into twelve piles for ease of access through the piece. A separate stand for them is recommended.

Contact Mics

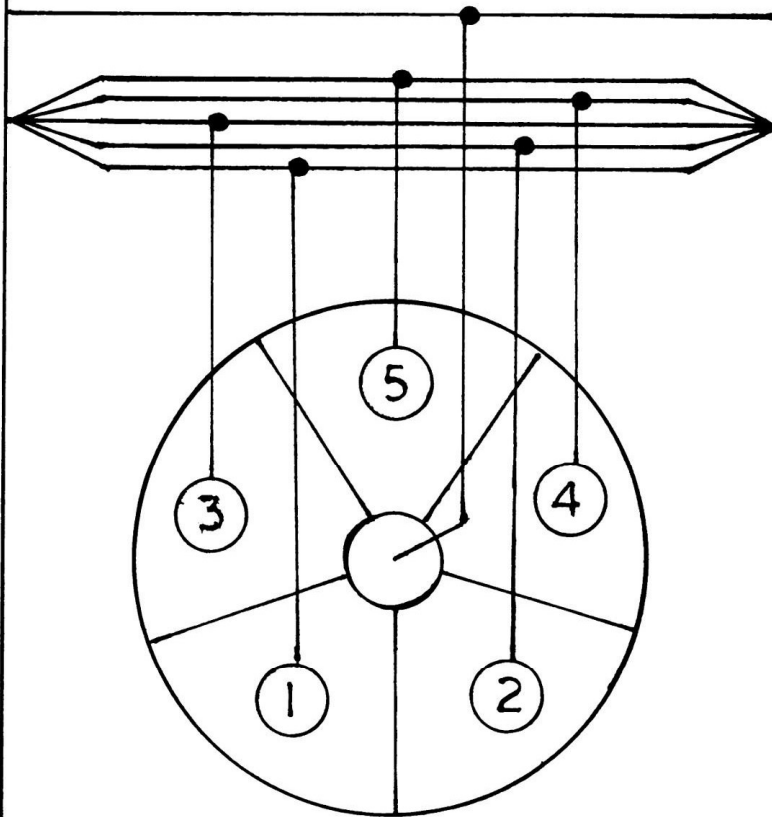
- Two contact Mics are required for the performance of this piece.



Setup

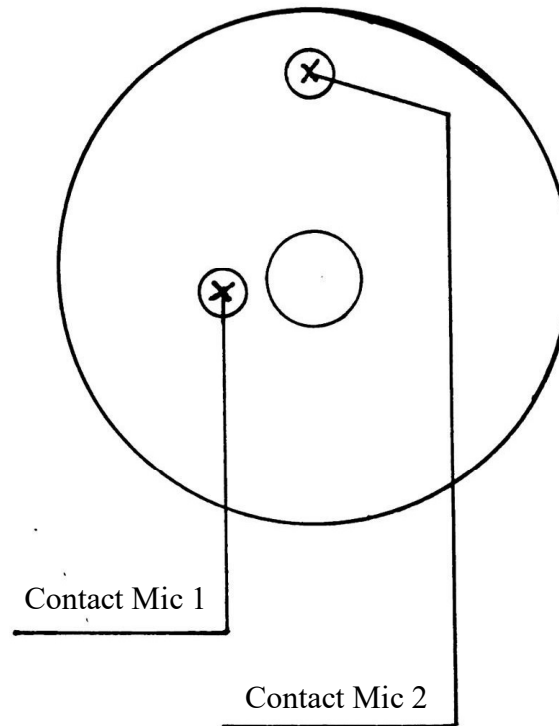
Coin Percussion Map

- A five-line staff signifies dropping coins.
- Each line signifies a zone on the Tam-Tam that the coin should be dropped in as shown below.
- The singing bowl is notated on a one-line staff. The coin should be dropped directly inside of the bowl.



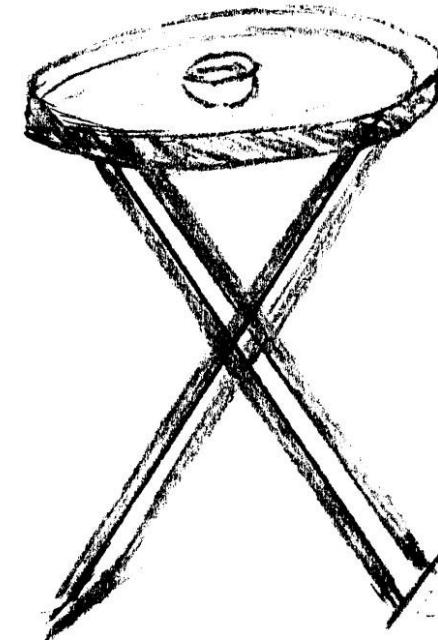
Contact Mic Placement

- Two contact mics are required for the piece.
- Both contact mics should be secured on the underside of the Tam-Tam.
- Mic one should be placed between zone one and three about 2-3 inches away from the singing bowl.
- Mic two should be placed in zone five, 1-2 inches away from the rim of the Tam-Tam.



General Setup

- The Tam-Tam should be placed face down on a stand.
- The contact Mics should be on the face of the Tam-Tam so that they are on the underside of the setup.
- The singing bowl should be placed in the center of the Tam-Tam.



Notation and Operation of the Electronics

Operation

-This piece requires the use of processing to create the effects of delay, overdrive, and reverb. The means of processing is left to the discretion of the performer to use what they are most comfortable with. The tone sculpting of these effects is left to the taste of the performer while following the general guidelines listed. However, the composer may also be contacted for a MAX/MSP Patch made for the piece.

-Dashed lines show where the effect should line up with musical events.

-A small circle at the end of a line indicated the end of the electronics, an arrowhead indicates that the electronics continue to the next system.

1. Delay

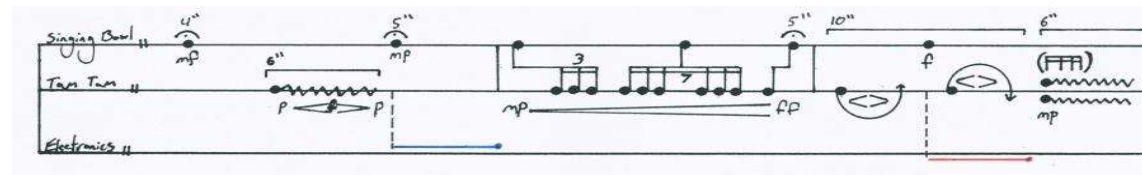
- Delay is notated with a blue line above the electronics staff. (Example from score shown below.)
- Delay should be set to approximately 1000 milliseconds. Repeats of delay should not extend too far into the following event.

2. Overdrive

- Overdrive is notated with a red line below the electronics staff. (Example from score shown below.)
- Overdrive should be subtle and just serve to increase the natural distortion of the piece.

3. Reverb

- Reverb levels are dependent on the performance environment. It should be left on for the duration of the work. The Reverb level should be set to not overly saturate the sound of the Tam-Tam but should be wet enough to provide a color. Reverb color is left to the taste of the performer.



The Coins

- A five-line staff signifies dropping coins, as mentioned in “Coin percussion map” previously. (Example from score shown below.)
- Performer should arrange the coins into 12 separate stacks to ease access during performance. Coins are dropped 9 times in the piece. Singing Bowl and Tam-Tam coins should be put in separate stacks. (Chart shown below)
- It is recommended that the same hand be used consistently for all Bowl drops and the other hand be reserved for Tam-Tam drops.
- The coin drops should be performed in a slow, steady tempo (between 30-40 bpm is recommended).
- Coins should be dropped from approximately 1 ½ feet above the Tam Tam/Singing Bowl. Drops should have no additional force behind them unless an accent mark is present, indicating that the coin should be thrown onto the instrument with force (coins should NOT be thrown with enough force that they bounce out of/off Bowl/ Tam-Tam). (Example from score shown below.)

Number of coins need for each coin dropping.		
Chronological order drops appear in the piece.	Singing Bowl	Tam-Tam
1		5
2	5	7
3	8	10
4		5
5	1	1
6	1	
7	1	
8	1	
9		5











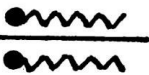
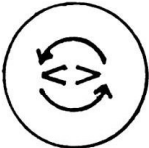

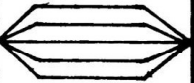

The Cadenza

This piece features a performer cadenza. Over the course of the piece the performer should become familiar with and develop an understanding the timbres that the percussion setup creates. During the Cadenza, the performer should utilize this understanding of the piece and abstract the timbres to create their own unique moment in the music. This may be accomplished through percussive/rhythmic playing, manipulation of the electronics, or the incorporation of a new element into the percussion setup, or a synthesis of all of these. The piece is about the addition of coins to change the sound of the setup. During the Cadenza, the performer may add more coins or other metallic elements if they choose. However, they may not remove any coins that have been dropped during the piece. The goal of the work is that the performer is engaging with and understanding the music. The cadenza should demonstrate this and can incorporate any of the gestures and sounds previously played in the piece.

Program Notes

An Alms is a piece about the evolution of sound and timbre as well as the relationship between sound and the performer. The performer manipulates and augments the sounds produced by an amplified Tam-Tam and Singing Bowl. Over the course of the performance, the pure metallic sounds produced by the Tam-Tam and Singing Bowl grow more and more distorted with the addition of the coins and electronics. The distortion and change to the sounds continue to grow and evolve naturally as the performer interacts with the piece. *An Alms* is as much about the performer growing and understanding the sounds they are working with, as it is about the sounds itself. This mutual understanding between the performer and the sound culminates in the performer cadenza. These relationships, between purity and distortion, performer and sound, attack and resonance, are what define *An Alms* as a piece.

Performance Notes

	<p>A fermata over a stemless note heads indicates the given instrument should be struck once and allowed to resonate for the specified duration.</p>		<p>Tremolo between the head of a mallet and the stick of the mallet.</p>
	<p>A specified duration appearing above a bracket indicates the length of time permitted to perform the entire event encapsulated within.</p>		<p>Up and down bows.</p>
	<p>Drag mallet in a semi-circle around the inside rim of the Tam-Tam while fluctuating dynamics.</p>		<p>Feathered beams are gestural. The number of attacks is not specified and left to the discretion of the performer. Both hands are in use for this gesture.</p>
	<p>Scrape current mallet or nails of your hand across the indicated instrument. Scrapes should be random unless an implied rhythm is indicated.</p>		<p>Shuffle coins randomly all around the Tam-Tam with open palms, producing a chaotic and noisy scraping sound.</p>
	<p>Two stemless note heads on both sides of the staff indicated that both hands must be performing the given gesture.</p>		<p>Drag current mallet around the inside rim of the Tam-Tam in an unbroken complete circle. Fluctuate Dynamics throughout.</p>
	<p>Rhythms appearing in parenthesis above a scrape indicate an implied rhythm that should be reflected in the performance of the scrape.</p>		<p>The appearance of the five-line staff directs the performer to drop coins in the manner described above (see “coin percussion map”).</p>
	<p>Bow the specified instrument. Bow pressure is directly correlated to the thickness of the line beneath the note. As the line gets thicker, more pressure should be applied.</p>	<p>Mit Nagel.</p>	<p>When “Mit Nagel” is indicated, perform the given gesture with the nails of your hand.</p>

An Alms

By Austin Engelhardt

Strike once, let resonate for indicated time.

Metal Beater

Singing Bowl

Tam Tam

Electronics

4" mp

6" Scrape, no implied rhythm

Mit Nagel

5" mp

Yarn Mallet

3

7

5" mp

10" Metal Beater

Semi circle scrape around rim

f

6" Scrape with Implied rhythm

(FFF)

mp

4" f

5" f

Trigger Delay

Trigger Distortion

♩ = 60

Hold bow in one hand, metal beater in the other

8" Bow with indicated pressure

4" (FFF)

h

f

4" p

10" v

♩ = 60

5" ff

Strike bowl with end of the bow

*Coin drop, see "coin percussion map" and coin instructions

Yarn Mallet

5" Roll

f

p

f

7

4" (FFF)

p

f

p

6" Roll on both sides of the bowl

10" Tremolo between end and tip of mallet.

pp

ff

pp

8" sf

mp

ff

♩ = 120

♩ = 60

Singing Bowl ||
 Tam Tam ||
 Electronics ||

Shuffle coins around surface with open hands.

6" Pick up one metal beater

15" Full circle scrapes around rim of Tam Tam, strike bowl 3 times with the end of the bow.

-Metal Beaters
 -Fast, overlapping (3")

6" mf

2.5"

1.5" ff

2" ff

8"

6"

3" ♩ = 120
 -Yarn Mallets
 -Repeat Ad Lib

2.5"

2" 3

2" 3

1.5"

p Sub p 3-f mf f mp sff sub p ff

Singing Bowl ||

Tam Tam ||

Electronics ||

Cadenza Approx. 1:00'

10"

5" Very light bow pressure

6" Very light bow pressure

5" mp Mit Nagel

6" (FFF) p Mit Nagel

8" Scrape, start random, shift to implied rhythm.

4" Use penny to strike

mf

pp

8" Regular Pressure

4" Mit Nagel

6" Mit Nagel

rit.

mp

p

h