

I can still hear you

for three tamborims

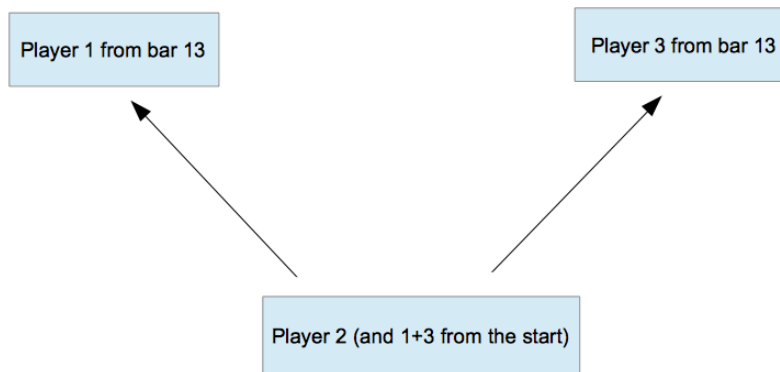
Liam Carey

Instrumentation: three hand-held Brazilian tamborims (approx. 6”) with plastic beaters (the kind with three rods tied together)

Duration: 5-6 minutes

Movement:

All three players should start together playing from the same stand. At bar 13, players 1+3 should move approx. 20 feet away from player 2. Ideally all three players should be in a triangle formation.



From bar 45, players 1+3 should move as far apart as possible, ideally offstage and out of the performance space, but they should always remain audible. Therefore, doors need to be held open during the performance. During this section the intention is that the time delays caused by the increased distance should make the timing of the ensemble break down. Therefore, the ensemble is required to avoid compensating for the increased distance, i.e. players should not anticipate when to play.

Repeats:

Some repeats are marked 'x4-6' – which means between 4-6 repeats - the performers are free to choose exactly how many.

Ad libs repeats:

Some repeats are followed by a wavy line, like this:



This indicates that the player should improvise a rhythm using only the given durations. To ensure sufficient variation, this rhythm should ideally avoid the same duration more than 4-5 times in a row. These should last for the duration given above the bar; however, these durations are **very** approximate and don't have to be followed strictly. The intention is that the players improvised lines should work together to create a poly-rhythmic texture and therefore the tempo of the rhythms should be the same.

All other repeats are as normal.

Playing technique:

All 16th notes or 16th note triplets should ideally be played with a twisting double-stroke technique, i.e. the player moves the drum stick up and down and twists the drum over so that the stick catches the drumhead on the up stroke.

Programme note:

We often think of rhythm as something transient, that is you hear a beat and then it's gone. However, it can actually leave a longer lasting imprint on us. Research has shown that we (and almost all vertebrates) possess a *central pattern generator*, an area of the brain that acts as an internal metronome and sets the timing of our movements. Furthermore, this internal metronome is highly sensitive to external sources, and can easily adjust itself to match somebody else's pulse or tempo. Musicians playing together, or people dancing together, are not simply responding to every rhythmic event as it occurs, but rather entraining their own internal metronomes to a common rhythmic source. In this way, one person's rhythm can leave an imprint on someone else, one which will continue even once the original source is gone.

The piece begins with the musicians standing close together, playing interlocking patterns with a clear sense of common pulse. This continues for long enough to allow the listeners to strongly internalise this pulse. As the piece progresses the players move apart and the distances between them create time-delays that make the sense of pulse less stable. Eventually the players move as far apart from each other as the space allows, with the resulting time-delays causing the sense of pulse to completely break down. The intention is that this final broken rhythm is heard against the clear sense of pulse that was internalised at the start of the piece, and so what is now gone can be felt by its absence.

The title of the piece comes from Simon Armitage's poem *The Shout* which, similarly, deals with both the experience of sound travelling over distances, and also the sense of how things can leave an imprint on us even when they are gone.

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$\text{♩} = 108$

c.10s c. 10s c.10s

1
2
3

mp

mp

mp

4 c.10s c.8s c.8s c.8s

1
2
3

mf

mf

mf

8

1
2
3

f

f

f

11

1 *f* *poco cresc.* *ff*

2 *f*

3 *f* *poco cresc.* *ff*

x4-6

c.10s - Players 1+3 walk to the outer stands.

c.8s - only change when players 1+3 have reached the outer stands

13

1 *f*

2 *f*

3 *f*

15

1 *mf* *mp*

2 *mf*

3 *mf* *mp*

c.8s c.8s c.10s

18

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

x4-6 x4-6 x5-7

24

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

x4-6 c.10s

28 c.8s c.6s c.6s

1 *mf* *cresc.*

2 *mf* *cresc.*

3 *mf* *cresc.*

31

1 *f* *f*

2 *f* *f*

3 *f* *f*

x4-6 x4-6

37

1 *poco cresc.* *ff*

2 *poco cresc.* *ff*

3 *poco cresc.* *ff*

x4-6 x4-6 x5-7

don't synchronise endings

40

1

2

3

Keep repeating while players 1+3 move as far apart as possible (player 2 to remain where they are). Don't compensate for increase in distance, i.e. do not anticipate when to play - the intention is that the time delays should make the synchronicity break down. Crescendo if necessary to maintain audibility.

44

1

2

3

p

p

p

x?