

# *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.

## **nand Tech Rider**

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*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!)

Musical score for "The Day After Tomorrow" featuring Trumpet in C, Percussion, and Piano. The score is in 4/4 time with a tempo of 48 BPM. The Piano part includes a rubato and glitchy section.

Trumpet in C: 4/4 time, 48 BPM. The score shows four measures of rests.

Percussion: 4/4 time, 48 BPM. The score shows four measures of rests.

Piano: 4/4 time, 48 BPM. The score shows four measures of music. The first measure is marked *p* (piano) and includes a rubato and glitchy section. The second measure is marked *3* (triple). The third measure is marked *3* (triple). The fourth measure is marked *3* (triple).

5

C Tpt.

Perc.

continue glitchy rhythms in both hands,  
both hands very independent.

8va

Pno.

The musical score is for three parts: C Tpt., Perc., and Pno. The C Tpt. and Perc. parts are shown as staves with rests. The Pno. part is shown as a grand staff with a complex rhythmic pattern. The Pno. part includes a triplet of eighth notes and a sequence of notes, followed by a section marked '8va' which continues the glitchy rhythms. The instruction 'continue glitchy rhythms in both hands, both hands very independent.' is placed above the Pno. part.

9

C Tpt.

Perc.

Pno.

played as an accel. rather than strictly metered

8va--

3

5

3

(D)

soft mallet  
LV sticks  
snare on

*p* *ppp*

*p* *mf* *f* *mf*

(harmon no stem)

15

C Tpt.

*mp*

*p*

*pp*

*mf*

*pp*

rhythms rubato and glitchy

Perc.

Pno.

*mp*

*mf*

- nand - Full Score -

rhythms  
rubato and  
glitchy

20 flz.

C Tpt.

*ppp*

*p* *mf* *mp*

Perc.

superball on snare

*p*

Pno.

*mp*

3 3

3 3

7

24

C Tpt.

3

+

rythmically synchronized with piano —

*p*

Perc.

soft mallets

*ppp*

Pno.

*mp*

*p*

sus. ped. on chord changes

sost. ped.

28

C Tpt.

Perc.

Pno.

*mp*

sost. ped. —

31

C Tpt.

Perc.

Pno.

*mp*

*mf*

*mf*

*f*

*mp* sus. ped. ad lib.

sost. ped. —

rhythms rubato and glitchy

8va

34

C Tpt.

Perc.

Pno.

(8)

*mf*

*pp*

*pp*

sost. ped.

8<sup>vb</sup>

sus. ped.

37

C Tpt.

Perc.

Pno.

tongue rams (mute still in)

*mp*

*ppp*

*p*

(8)

(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.

Perc.

Pno.

mute out

sticks

rhythms rubato and glitchy

*pp* *mf*

72

C Tpt.

Perc.

Pno.

6 3 3 3

74

C Tpt.

Perc.

Pno.

6 6 3 3 3 3

*f*

76

C Tpt.

Perc.

Pno.

*ff*

continue building energy with similar gestures, one big drum fill,  
let it go crazy

84

C Tpt.

Perc.

Pno.

*f*

*ff*

*p*

*p*

(harmon mute, no stem)

rhythms rubato and glitchy

*8va*

sus. ped. on chord changes

88

C Tpt.

Perc.

Pno.

*mf*

*pp*

(8)

3

3

3

Detailed description: This block contains the musical notation for measures 88, 89, and 90. The C Tpt. part features a melodic line starting on a half note, followed by a slur over a quarter note, a dotted quarter note, and a half note. The Perc. part has a rhythmic pattern of eighth notes with a slur. The Pno. part has a complex texture with a slur and triplets. The dynamic *mf* is marked above the Perc. part, and *pp* is marked above the Pno. part. The measure number 88 is at the top left.

91

C Tpt.

Perc.

Pno.

(8)

3

Detailed description: This block contains the musical notation for measures 91, 92, and 93. The C Tpt. part features a melodic line starting on a half note, followed by a slur over a quarter note, a dotted quarter note, and a half note. The Perc. part has a rhythmic pattern of eighth notes with a slur. The Pno. part has a complex texture with a slur and triplets. The measure number 91 is at the top left.

94

C Tpt.

Perc.

Pno.

Measure 94: C Tpt. starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter rest. Perc. has a half note G4 with a triplet of eighth notes. Pno. has a complex texture with triplets and slurs.

Measure 95: C Tpt. has a half note A4, a quarter note B4, a quarter note C5, and a quarter rest. Perc. has a half note A4 with a triplet of eighth notes. Pno. has a complex texture with triplets and slurs.

Measure 96: C Tpt. has a half note B4, a quarter note C5, a quarter note D5, and a quarter rest. Perc. has a half note B4 with a triplet of eighth notes. Pno. has a complex texture with triplets and slurs.

97

C Tpt.

Perc.

Pno.

Measure 97: C Tpt. starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter rest. Perc. has a half note G4 with a triplet of eighth notes. Pno. has a complex texture with triplets and slurs.

Measure 98: C Tpt. has a half note A4, a quarter note B4, a quarter note C5, and a quarter rest. Perc. has a half note A4 with a triplet of eighth notes. Pno. has a complex texture with triplets and slurs.

Measure 99: C Tpt. has a half note B4, a quarter note C5, a quarter note D5, and a quarter rest. Perc. has a half note B4 with a triplet of eighth notes. Pno. has a complex texture with triplets and slurs.

100

C Tpt.

Perc.

Pno.

(8)

3

3

103

C Tpt.

Perc.

Pno.

tongue rams

*mp*

superball on snare

*mp*

(8)

3

sus. ped. down al fine

*mp*

*mp*

sus. ped. down al fine

106

C Tpt.

Perc.

Pno.

Measure 106: C Tpt. begins with a melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

Measure 107: C Tpt. continues the melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

Measure 108: C Tpt. continues the melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

Measure 109: C Tpt. continues the melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

110

C Tpt.

Perc.

Pno.

LV

Measure 110: C Tpt. begins with a melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

Measure 111: C Tpt. continues the melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

Measure 112: C Tpt. continues the melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody.

Measure 113: C Tpt. continues the melodic line. Perc. has a sustained low note. Pno. right hand has a high-register chord marked (8). Pno. left hand has a low-register melody. LV marking is present.