

Tord Kalvenes 2021

***"Gong Gregor - for two percussionists"***



Durata: About 6 minutes

Funded by The Norwegian art Council as part of the project

"Avstand måler nærleik"

organized by NyMusikk Bergen

## **Performance notes:**

- **Outfit:** The performers uses blue coveralls in a suited size along with a white caps.
- **Equipment/instrument list:**
  - Hammer (rubber backside)
  - Hands (without hand ring)
  - Medium/hard mallets for gran cassa
  - Sand paper (outdoor)
  - Glass marbles (full bucket)
  - Broom stick
- **Sound engineering:** Minimum two (great with four) loud speakers for the use of a metronome, equipped by a sound engineer or one of the performers. The center sound should be enforced in event 2 and 3, to make it more long lasting, and also to maintain and enforce the overtone specter/frequencies of the sound.
- **Stop watch:** The piece has stop watch indications. The performers are not adviced to use a stop watch during the performance, but for practice in order to settle the timing of the parts lengths.

# **Event 1: Ca. 00.00-01.30 min. (with metronome)**

- Stand on each side of the sculpture, one performer facing the KMD faculty and the other facing the water.
- Start a metronome with 144 beats pr. minute. The sound should be enforced with minimum two speakers.
- Use your hands to create rhythms on the edge of the sculpture, where the sound is most clear. After some time you can play towards the center to intensify the rhythm.
- Play the following rhythms, first together, then drifting apart in the pulse, using the rhythmic as inspiration for improvisational purposes. Communicate with each other and vary who takes the foreground. The metronome stops before event 2 begins.

♩=144 Hands

P. 1/2  $\frac{5}{4}$   $\text{p-ff}$

*Continue in the pulse while improvising ad lib.*

# **Event 2: Ca. 01.30-02.00 min. (without metronome)**

- The metronome stops, followed by a short moment of silence. Performer 2 strikes the backside of a hammer in the middle of the gong, where the overtones are richer. The sound should be miked up so that they are more long lasting.

*piú f* *l.v.* *patience* *l.v.*

*let the overtones ring out*

## **E** vent 3: Ca. 02.00-03.00 min. (without metronome)

- P1 starts playing with a broom stick into the middle of the gong (sounding like a church bell) to keep distance. After some time P2 starts pouring a bucket of marbles into the gong. Make sure to pour as steady as possible, giving time for the sound to evolve. After the marbles are placed into the gong, the performer can use his/her hands to lift and place them back. Remove those who are still visible before the next event.

"A tempo"

P1. *f* like a church bell

P2. *ff*

*Pour a bucket full of marbles from a staircase ladder and into the gong*

## **E** vent 4: Ca. 03.00-04.00 min. (with metronome)

- The metronome is restarted on 144 bpm. Combine the hammer (backside) motive with medium or hard mallets for gran cassa (P1). Performer 2 continues with the hammer, while P1 plays fast rhythms after the hammer has hit.

let the hammer start

P1. *mf*

P2. *f*

*l.v.*

*Both players continue in a similar manner. Take occasional rests.*



- **Ca. 03.30 min.:** Performer 2 continues to use the hammer. P1 plays on sand paper while producing a wave dynamic (**p-f**). Experiment with clear cresc. and decresc. and marcatos, first as written, then later as inspiration. Cresc. and decresc. and faster and slower is more

important than producing the actual rhythm. Ascending and descending is more important in this matter, rather than the beat.

*Sand paper (suited type, senza misura)*

P1. *pp* ————— *ff* ————— *pp*

P2. *pp* ————— *ff* ————— *pp*

## **E** vent 5: Ca. 04.00-4.45 min. (without metronome)

- Bring your own personal interests into the piece. Reflect on the sculpture as a tool for shaping your musical personalities into the event. Feel free to present new ideas to the piece which reflects you as a personal artist.

## **E** vent 6: Ca. 04.30-06.00 min. (with metronome)

- Restart the metronome on 144 bpm.

- Use your hands to create rhythms on the edge of the sculpture, where the sound is brightest. After some time you can play towards the center to intensify the rhythm.
- Play the following rhythms, first together, then drifting apart in the pulse, using the rhythmic as inspiration for improvisational purposes. Combine the tools that have been used previously in the piece.

*♩=144*

P. 1/2 *p-ff*

*Continue in the pulse of improvising ad lib.*



