Toco Madera
for wooden percussion (two players)
and computer generated sounds

Juan Pampin (1997)

juan@pampin.org
Instruments

1. Maracas (2) (Ma)
2. Xylophone (Xylo)
3. Temple Blocks (5) (TBlk)
4. Slit Drums (7) (SDr)
5. Wood Blocks (2) (WBlk)
6. Güeros (2) (Gue)

Toco Madera - Percussion Set

P1

P2
Symbols

Mallets:
- Soft
- Medium
- Hard
- Stick (c.b.)
- 4 mallets
- Handle

Fermatas:
- Short
- Normal
- Long

Duration may be indicated otherwise; it depends on the context.

Durations:
- 4" (Exact duration in synch with CB)
- 3.5" (Ca. duration, flexible, no synch)
- 1.5" ( unless indicated, meter refers to 1 = 60)

Play as fast as possible

CD Synchronizes with instruments

Instructions:

- Xylophone sounds a octave higher than written.
- Instruments: they are written in 3 groups:
  - P1: percussion 1
  - P1-2: percussion 1-2: instruments of set shared by both percussion players
  - P2: percussion 2

When both players play the same shared instrument(s),

- music is notated in 2 different ways:
  a) as 2 part writing (see page 2 of the score)
    - P1 
    - P2

  b) using separated staves. (see page 8 of the score)

- querio: quick & short rub
  - (pizz)
  - rub following the design
  - Inverse, pressure with intensity
Toco Madera

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P1 - WBk

Start playing cells from group A
(long rests between cells)

When all cells from group A were played, start adding cells from group B
(Play them combined)

ca. 14" @

ca. 15" [± 2]

P2 - WBk

Start playing cells from group B
(long rests between cells)

When all cells from group B were played, keep adding cells from group A
(Play them combined)

Leave block & get mallets

- Wait until P1 plays his/her first cell before you play
your second one, then start moving toward the stage (slowly)

- At this point you should be at about half the way to the stage.

- On the stage:
  - Keep moving very slowly toward the stage.
  - Put block into set and continue playing.
  - When you are done with all cells, give signal to P2 to start next page.

Always in the background (If necessary, repeat this sequence until P1 gives the signal to start next page)

P2 - Mar

~12" ~15" ~11" ~13" ~16"

Tr. PP p r p r p r
If B1 is played from CD, fold it out.

P1 - SDr
Very Quiet - Continuous Sound
Get Mixers

P2 - Mar
Very Quiet - Continuous sound

Emerging gradually

P1 - Mar

P2 - SDr

P2 - Mar

mf

mf

60 to vch.
Balance dynamics to get an homogeneous texture
1. Balance dynamics to get an homogenous texture. Group changes should be as imperceptible as possible. Accentuated notes should emerge from the texture. Clear articulation of notes.

4. Rit trill gradually into the written rhythm.

Cresc. -- Poco -- a -- Poco --+"
Keep chimes muted

mf (staccato)

Nervous, always driving.
Balance dynamics with CD (homogeneous sound)
Trills should remain in background

Improvise using the given notes.
Quite fast!
Turn stick slowly...

Make a continuous sound.
Emerging from the electronic sound.
Free Time - Play in a flexible and fluently as improvising. Suggested durations for fermatas are given as reference.

- Get Maraca 1
- Acc. poco - a poco
- Very slow turn

- Measure 3/4
- Free Again
- Slow turn
**P1 - Ma**

- Slowly leave the stage.
  - Go toward the rear of the hall.

- Improvise mixing calls from Groups A & B. Try to keep a continuous sound (Tr.) between calls.

**P2 - RSt.**

- Less and less active.
- More continuous sound (Tr.).
- Less calls (just from group A).

**Free Time**

- You should be at about half the way to the rear of the hall at this point.
- You are behind the audience at this point. Stay here until the end of the piece (wait for P2's sign).

- Interpolate just a few calls, very soft and quiet.

- Get closer and closer to the rear of the hall. When you are behind the audience, give sign to P2 to finish the piece (close your eyes).

- Turn the instrument in longer cycles.
- More and more continuous sound!
- Interrupted by a few cells (use always the same cell).
- Very soft and quiet.

**Note:**

- Words: *fa di mi nuh do poco s poco PP A niente*