

# Tap Tap Tap... and I Turn to Answer

For Clarinet & Electronics

Forrest Balman

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# Tap Tap Tap... and I Turn To Answer Performance Notes

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## Preface

I developed my unique notation due to my dyslexia's effect on reading traditional rhythms. Spaced notes visually represent their lengths in proportion to the phrase, aiming to convey attachment to the beat while remaining flexible. The score is intuitive and accessible, allowing for personal interpretation.

## Organization

The piece is divided into systems or "phrases." Each phrase is a separate section, and unless specified, a brief pause should occur between phrases. Pauses should follow phrases ending with a double bar line.

## Beats

Tempo is indicated at the beginning of the score. The faded line corresponds with the beat markers that indicate where the beat is located in each phrase. This is because I didn't write with rests in this piece. Beats are marked with faded lines evenly spaced across each system. These look like barlines, but they are not. The number to the right of the clef indicates how many beats there are in each phrase. I don't use a time signature for a few reasons: the flexible duration of the beat, conceptually each section is a phrase (not a measure), and the implications that certain time signatures have regarding counting (i.e. 9/4 being counted in 3). For the sake of counting, and a few instances of metrically strict rhythm, you can imagine each beat as a quarter note.

## Note Values

Removing flags, beams, stems, and dots allow me to uniquely define each note's duration. I aim for my notation to be intuitive, so if seeing the instructions written out here complicates your interpretation of the score, interpret the note how you see fit. All notes that occur on a beat will be placed on a beat line, not to the right of it. You'll encounter two different note-types in the piece:

A "short note" is a closed notehead without a stem. It is used when notes are within a beat of one another. Hold short notes for approximately one beat, unless...

- If a short note is tied to another short note, hold the note until you reach the second note.
- If a short note is glissandoing to another short note, end once you reach the glissando's destination.

A "long note" is an open notehead without a stem. It is used when a note's duration is longer than a beat. Hold a long note until another note occurs, unless...

- If a long note is tied to a short note, hold the long note until you reach the short note.

## Accidentals

Accidentals carry through the phrase. If spacing allows, accidentals are placed to the left of the notehead; however, sometimes they need to be placed on top of the notehead. In some exceptionally cramped cases, accidentals will be attached to a line that points down to the appropriate notehead.

## Electronics

The electronics for the piece can be found at <https://daily-ostinato.forrestbalman.com>. Click the sound button to begin the electronics. The intermittent lines within the progress bar illustrate where each click will occur in proportion to the phrase. The tempo of the electronics will not match the tempo marked in the score. The range slider is for volume. The ostinato should be loud enough to be heard while you play *pp*. Otherwise, it should be drowned out, being audible during breaks between phrases and in the quietest sections of the piece. If the website is not accessible, contact me directly at [forrest@forrestbalman.com](mailto:forrest@forrestbalman.com). In case of an emergency, omit electronics.

dedicated to Fillmore 

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Allow for the ostinato to cycle **twice** before you begin.

*pp*

| = 40 - 52

1

airy ----- airy -----

*n* ----- *p* ----- *mp* ----- *n* ----- *p* ----- *pp* ----- *>n*

2

key clicks ----- airy ----- airy -----

*pp* ----- *n* ----- *mp* ----- *pp*

3

airy ----- airy -----

*n* ----- *mp* ----- *p* ----- *n* ----- *p* ----- *mp* ----- *p* ----- *n*

4

*p* ----- *mp* ----- *pp* ----- *mp* ----- *n* ----- *p* ----- *n*

5

airy -----

*mp* ----- *mf* ----- *n* ----- *mp* ----- *n* ----- *mp* ----- *>*

6

airy -----

*mp* ----- *pp* ----- *mf* ----- *n* ----- *mp* ----- *pp* ----- *>*

7

airy ----- airy -----

*mp* ----- *pp* ----- *mf* ----- *pp* ----- *mf* ----- *p* ----- *mf* ----- *>pp* ----- *mp* ----- *>n*



16

mf mp p pp mf mp p f mf mp ff

17

mp mp mp mp mp mp

18

pp n mp f

19

mf mp p pp ff

20

pp p n pp p mp pp p

21

pp mf mp pp

22

mp n pp mf n

23

pp n mp ff



32

*mp > n*      *ff*      *mp > n*      *p < f > mp > n*      *ff*

33

*p < f*      *mp > n*

34

*mp*      *mf*      *mp > n*

35

*mp*      *> n mp*      *> n*      *ff > mf*

36

*pp < mp*      *pp*      *n*      *p*      *n*

37

airy -----

key clicks

*n*      *p*      *pp*      *pp*

Fade the ostinato out after **two** cycles.  
*> n*