

# ***Conversation***

for Two Tars

N. P. Stottlemyer

NPS 004 - \$10.00

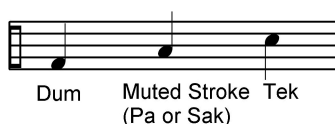
Level: Easy

**Conversation for Two Tars** was composed for the Brooklyn Park Middle School Percussion Ensemble and was premiered May 26<sup>th</sup>, 2009 at the Chesapeake Arts Center, Baltimore, MD. This composition was written for two tars or two groups of tars, a high pitched group and a low pitched group, preferably tuned a perfect 4<sup>th</sup> apart. If possible, only tunable tars with synthetic heads should be used to guarantee consistent and lasting tuning.

A tar is a frame drum originating from Nubia (modern-day Upper Egypt and Sudan). Similar frame drums are found over much of the Near/Middle East and may be known also as *duff*, *mazhar*, or *daff*. The tar and its cousins are made with either a cut-out or thumb hole to facilitate holding the instrument using an Oriental grip.

The performer of this composition should be familiar with the traditional techniques for the tar. The instrument produces three fundamental tones which are all used in the performance of this piece: dum, tek, and the muted stroke. Dum is played with the 4<sup>th</sup> finger on the skin between the center and the edge of the drum. Tek is played with the 4<sup>th</sup> finger on the edge of the skin where it meets the bearing edge. The muted stroke (often called “pa” or “sak”) is played with the tips of the fingers in the center of the skin.

Key:



Any questions regarding the performance of this piece can be directed to:

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