still.

for percussion quartet

Michael Shun

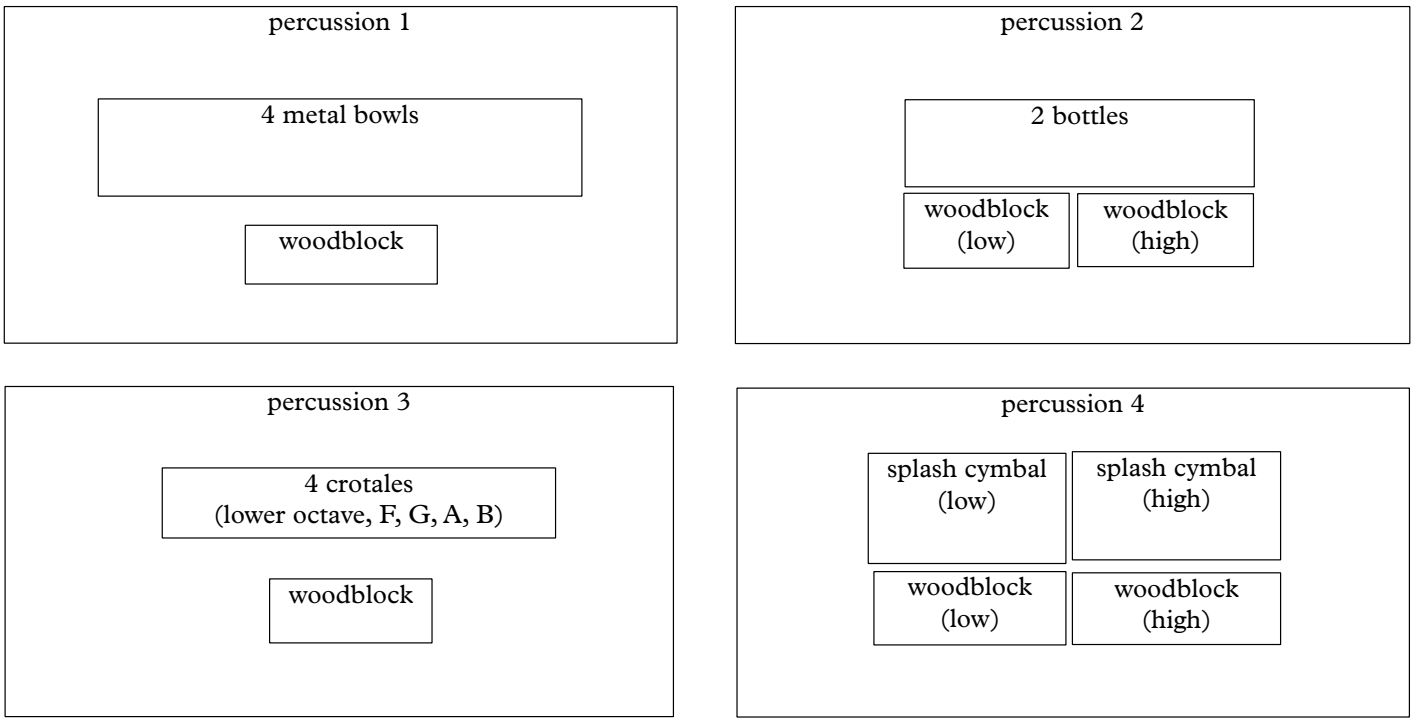
About *still.*:

still. is a quartet that explores the endless possibilities of multipercussion and chamber music. Multipercussion allows for composers and performers to mix and match different sounds into one collective "instrument." My idea was to give the players setups each with a unique sound (metal bowls, bottles, crotales, splash cymbals) but also sounds common among the setups (snares, woodblocks). Since all woodblocks and snares come in different pitches and sizes, the shared china cymbal in the center allows for a truly unified sound. This "same, but different" concept is a central idea in chamber music; the instruments are somehow related but are all able to bring a unique voice and color to the ensemble.

Musically, *still.* deals with manipulations of meter and motives. After the homogenous introduction on woodblocks the unique sounds are introduced along with four recurring motives: eighth notes with hairpin dynamics, eighth notes grouped as 3+2+3, sixteenth note flourishes, and a longer melodic line consisting of quarter (2) and dotted-quarter notes (3). The following big sections transform the 4/4 bar to 5/8 (2+3), 6/8, and eventually back to 4/4 by creating a polymeter at transitional points (i.e. metrically modulating from 4/4 to 5/8 by superimposing groupings of 5 in 4/4 time.)

Special thanks goes to Mike Annicchiarico for being my mentor while writing this, the UNH percussion studio for their time and patience, and Amazon user D.A. Siano for leaving a stellar review on the metal mixing bowls ordered for the premier performance, ultimately saving me from being kicked out of a Walmart for test-hitting metal bowls.

individual table setups:



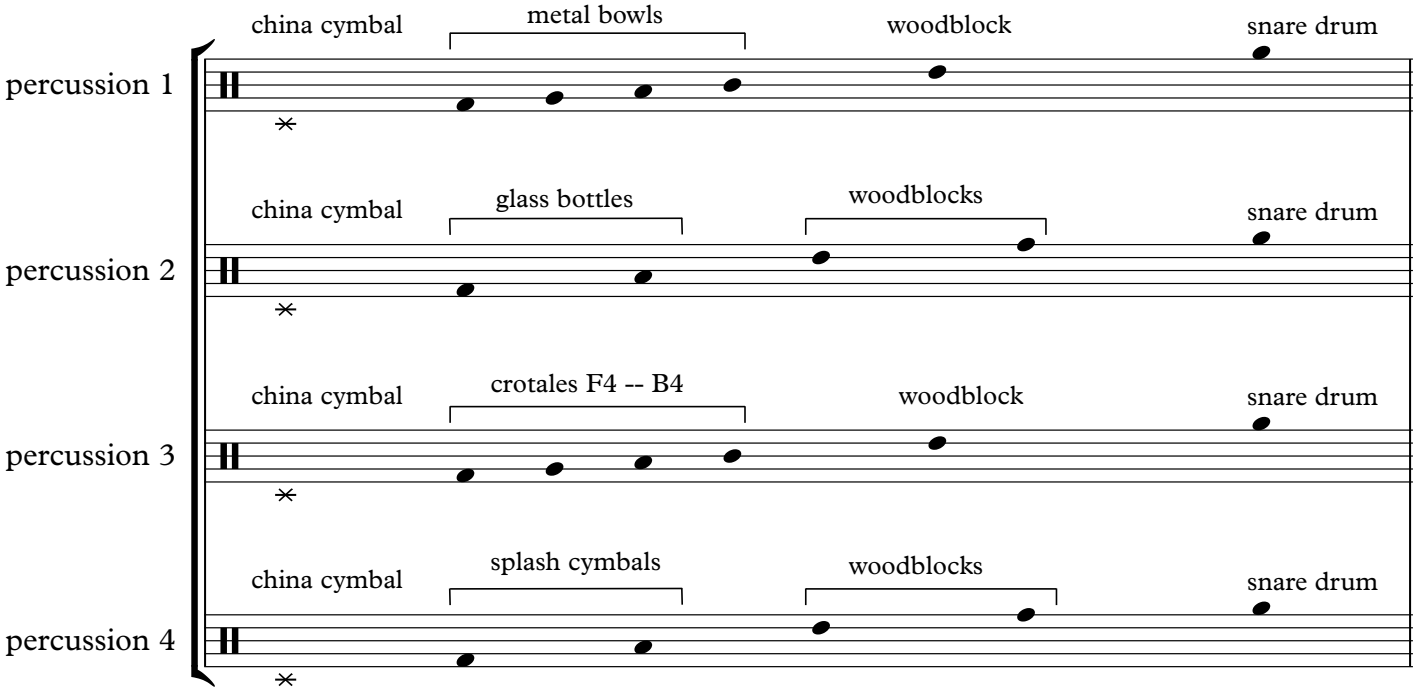
medium-hard xylophone mallets

rattan shafts

notes on individual setups:

woodblocks: woodblocks among the four players do not need to have matching pitches, but players with two woodblocks (perc. 2 and 4) should have one high and one low woodblock each.

percussion 3: the crotales and woodblock may either be mounted on stands or propped on a table



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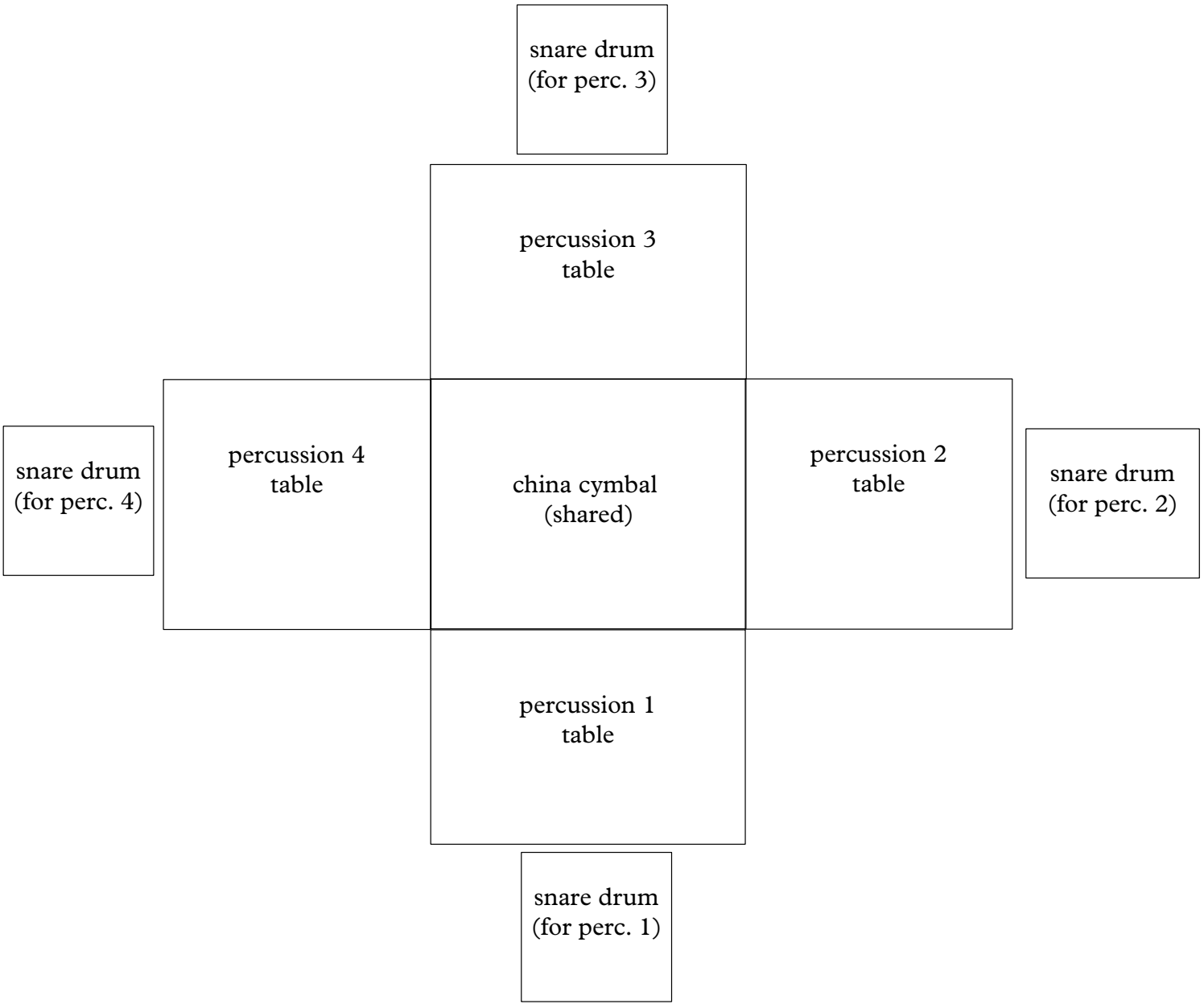
ensemble setup:



notes on ensemble setup:

snare drums: any snare drums will suffice, but it is preferred that the players use snare drums of similar size.

china cymbal: the china cymbal may either be suspended on a stand or propped on a table

still.

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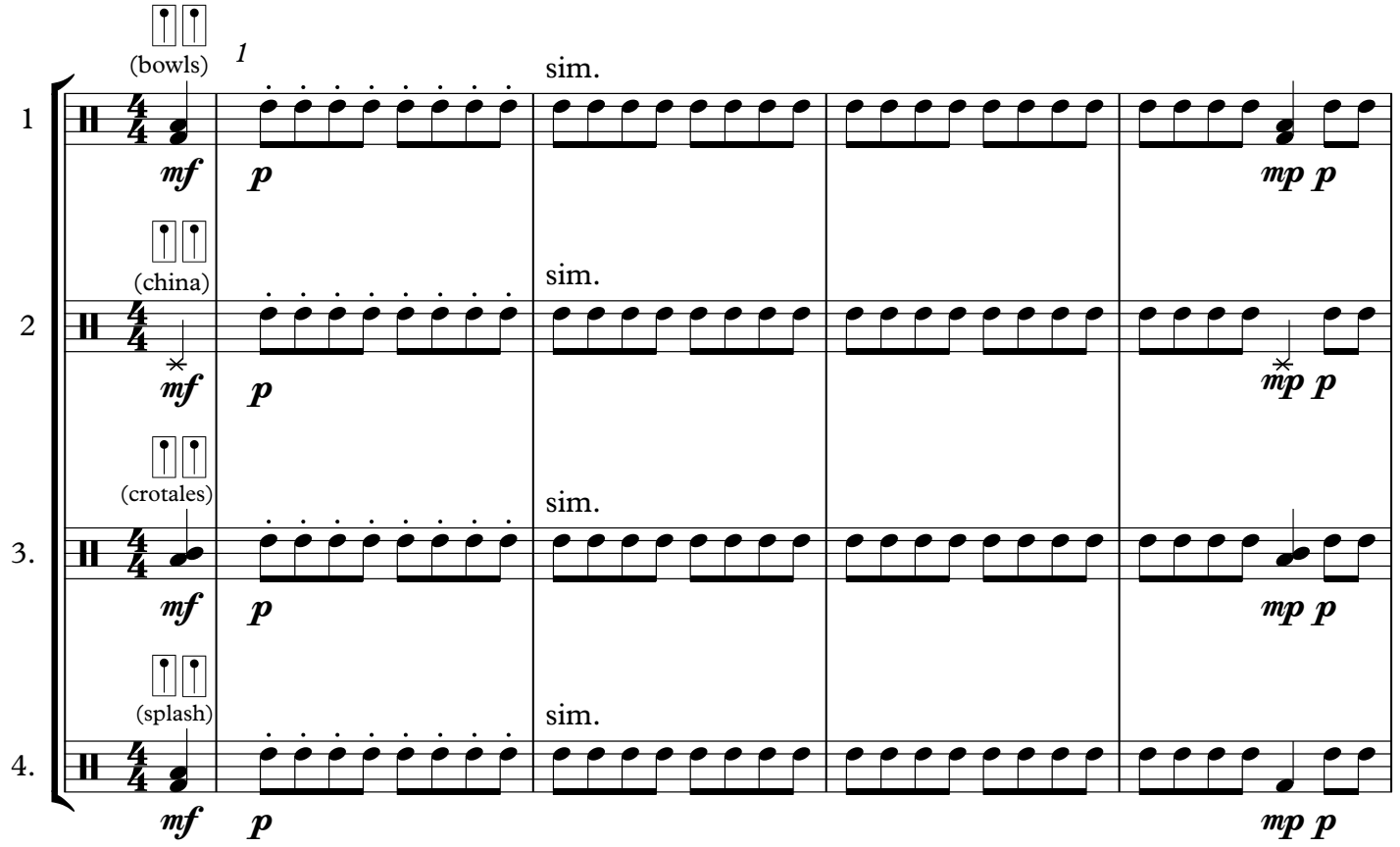
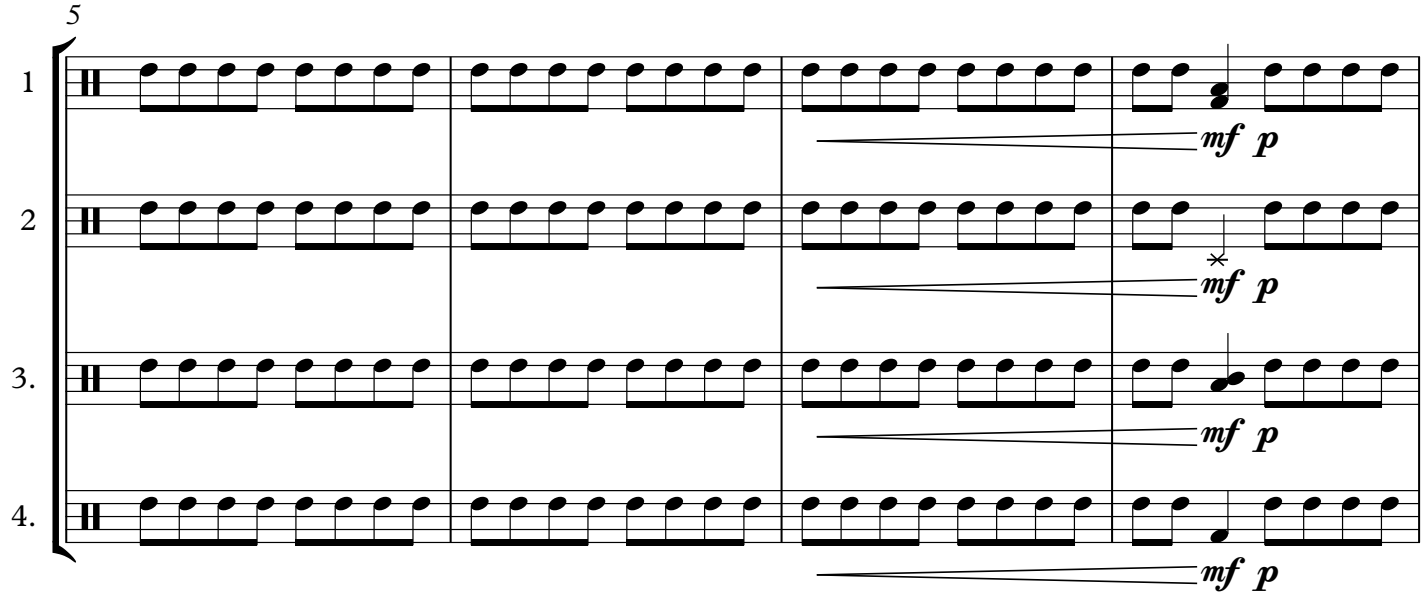
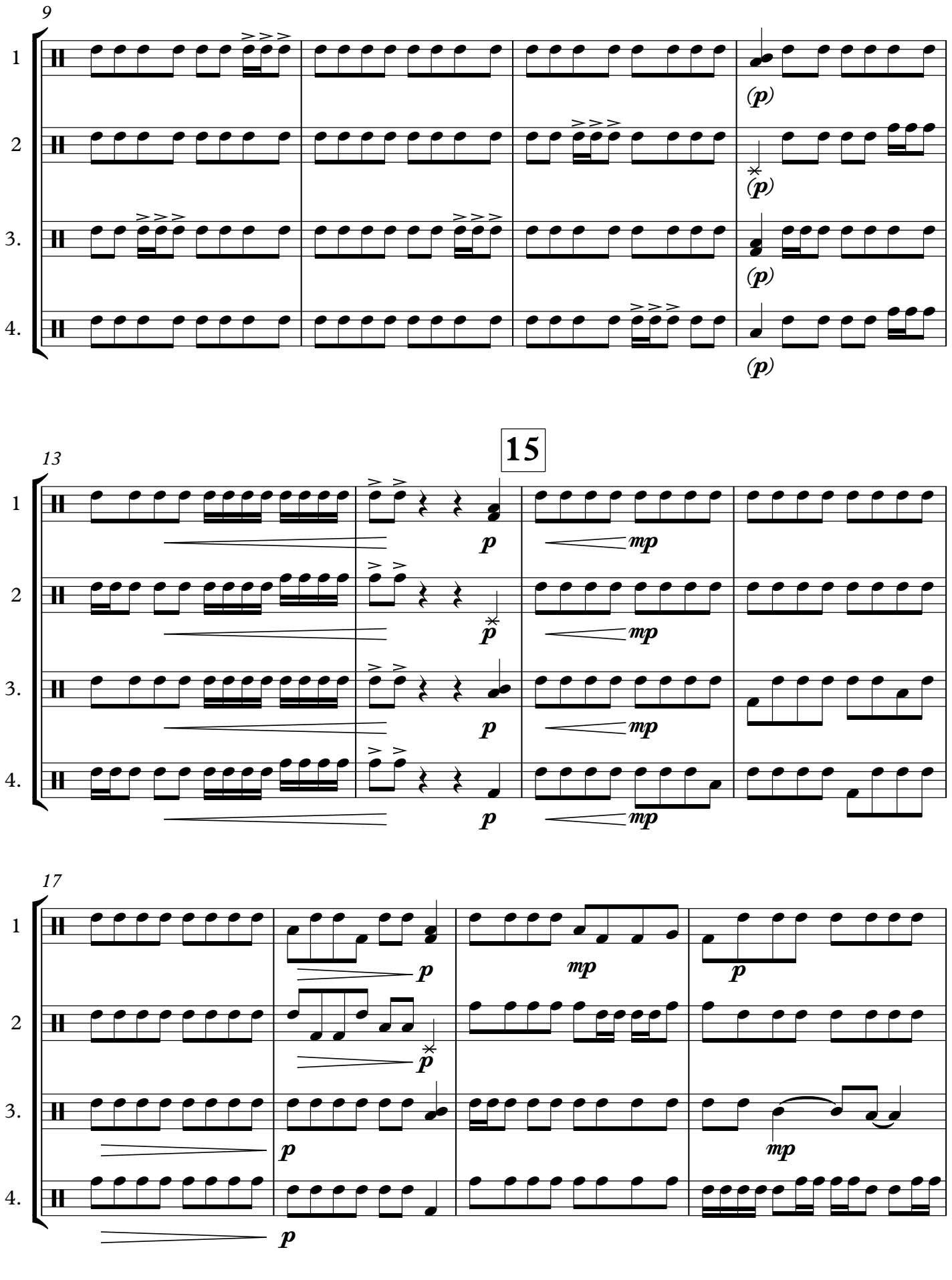
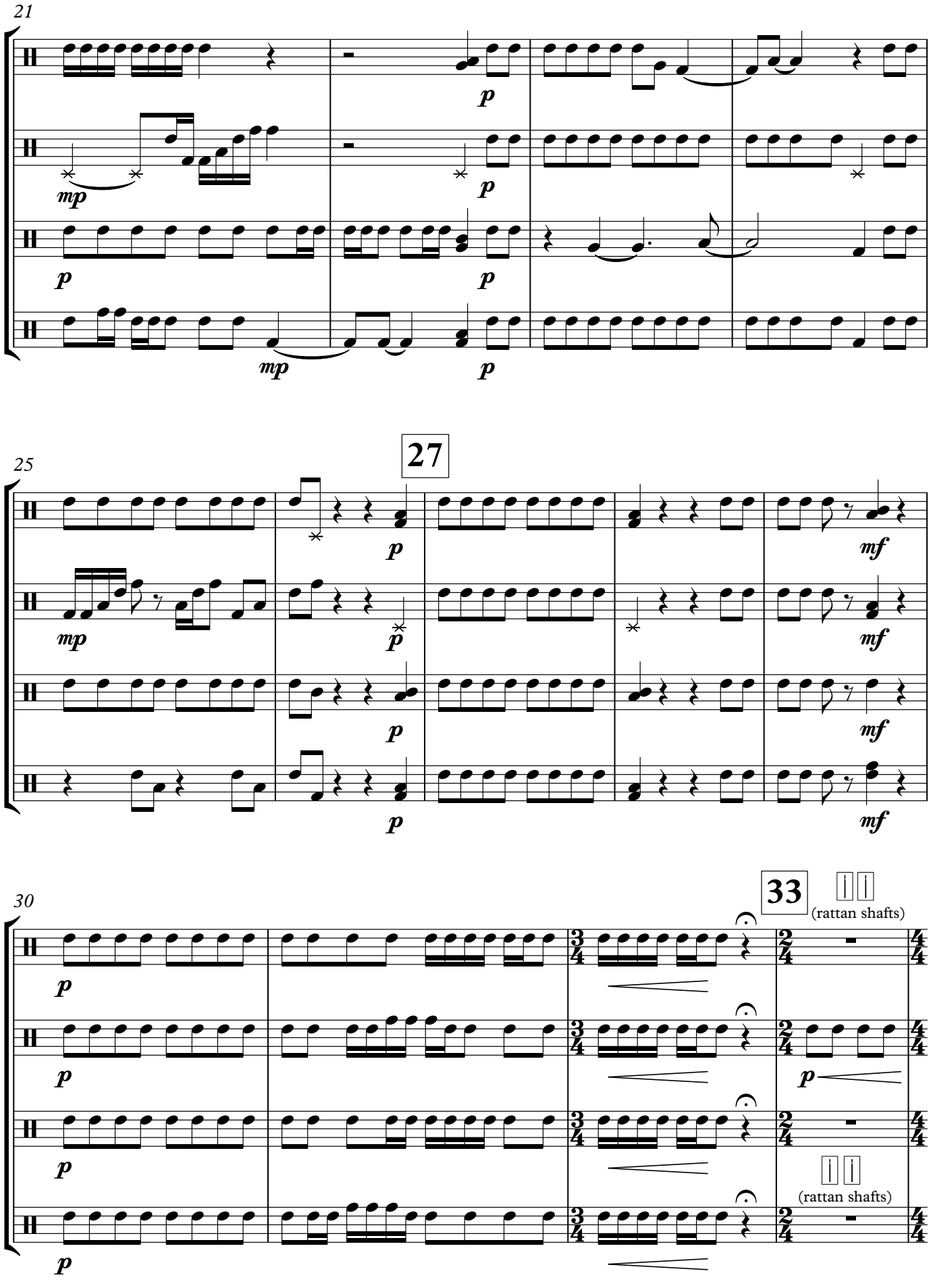
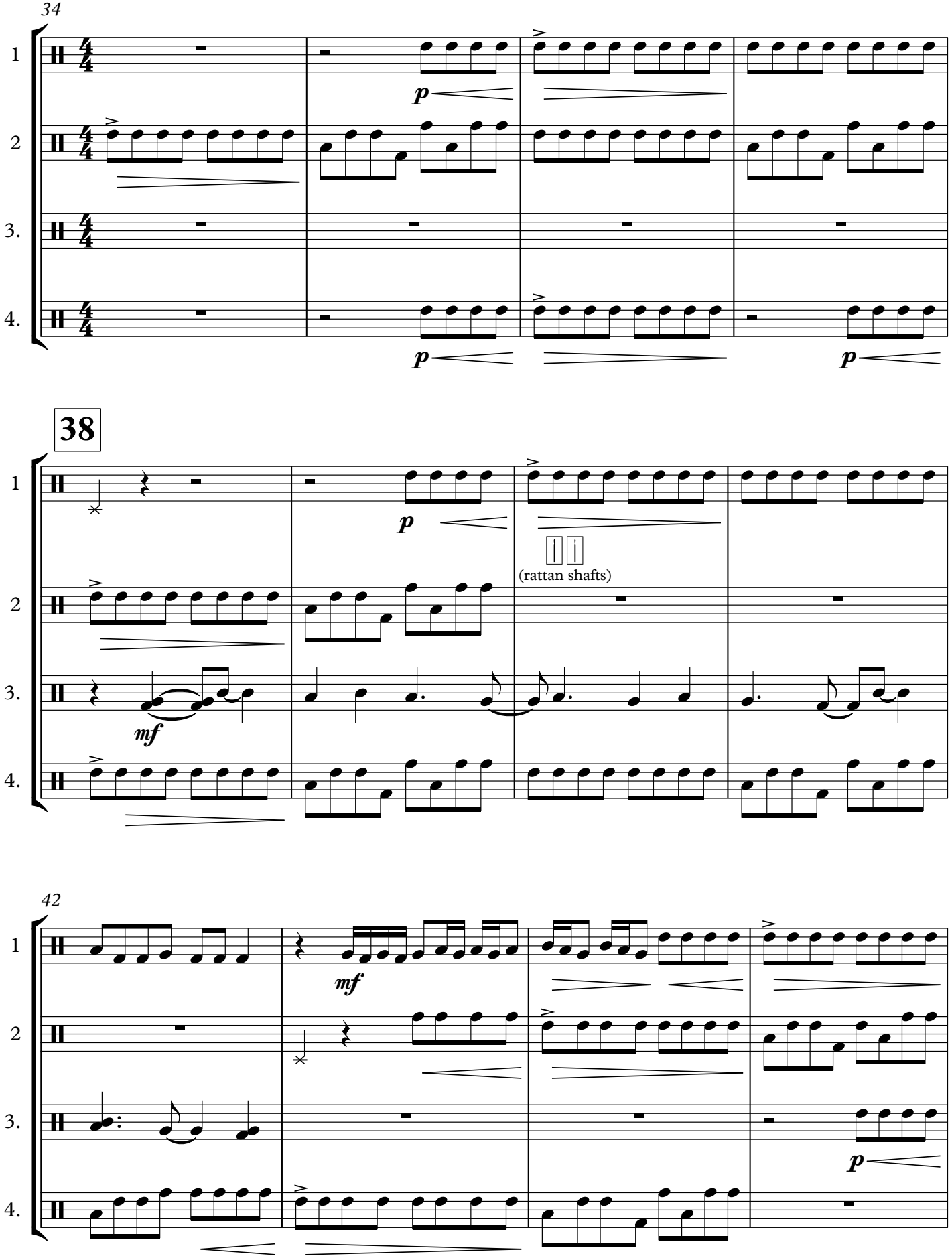
Allegro assai — Steady (♩. = c.168)

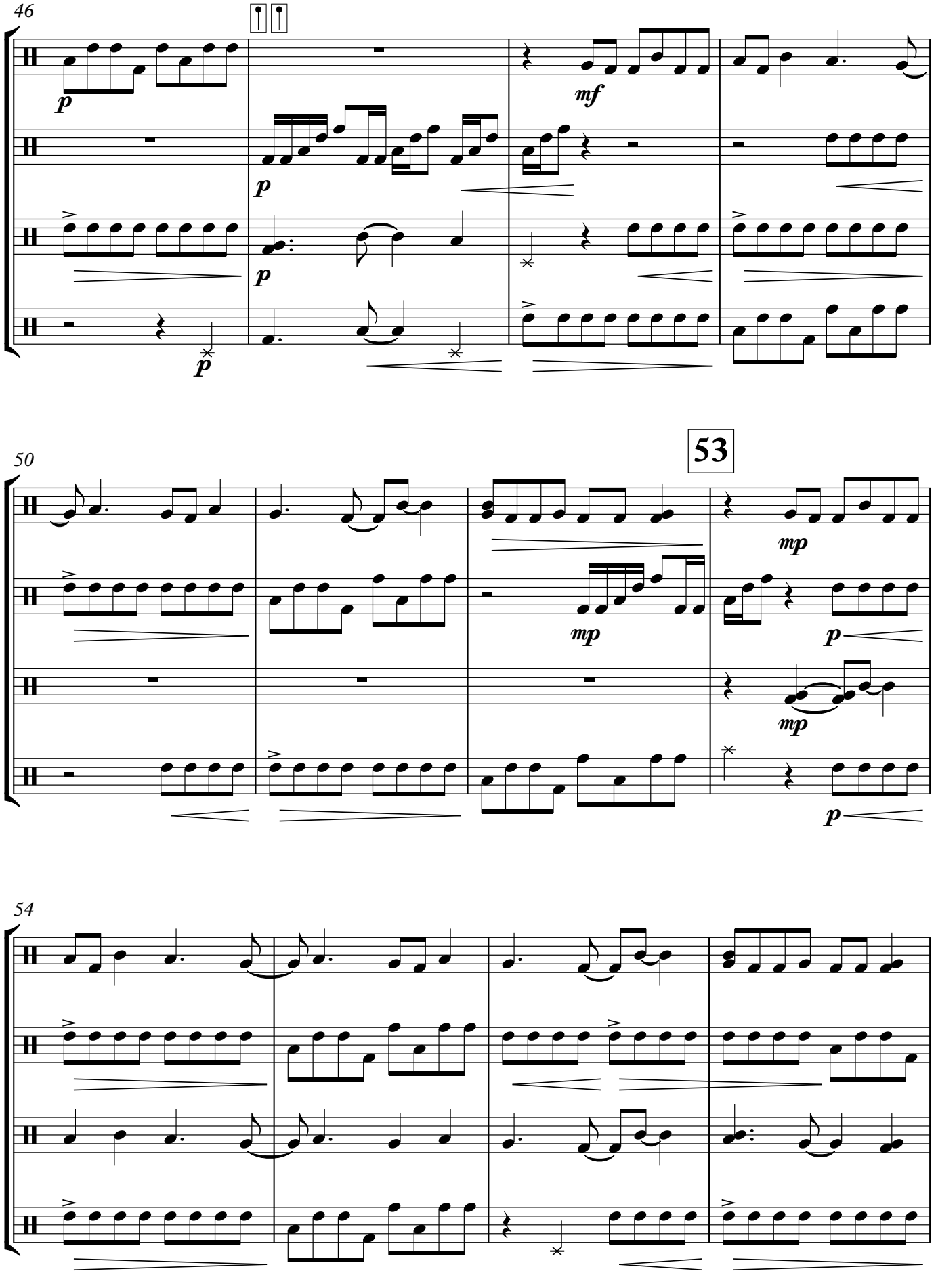


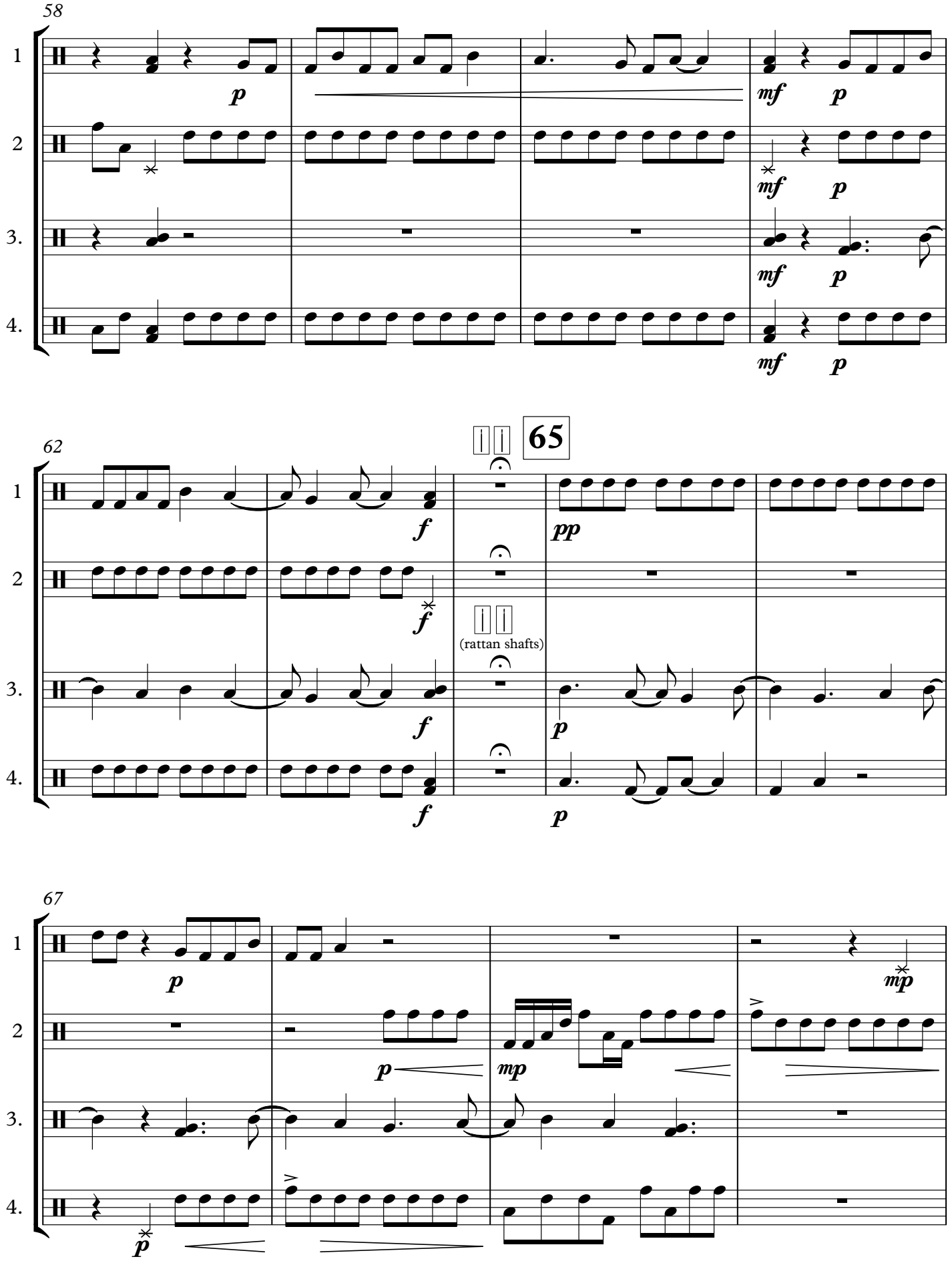


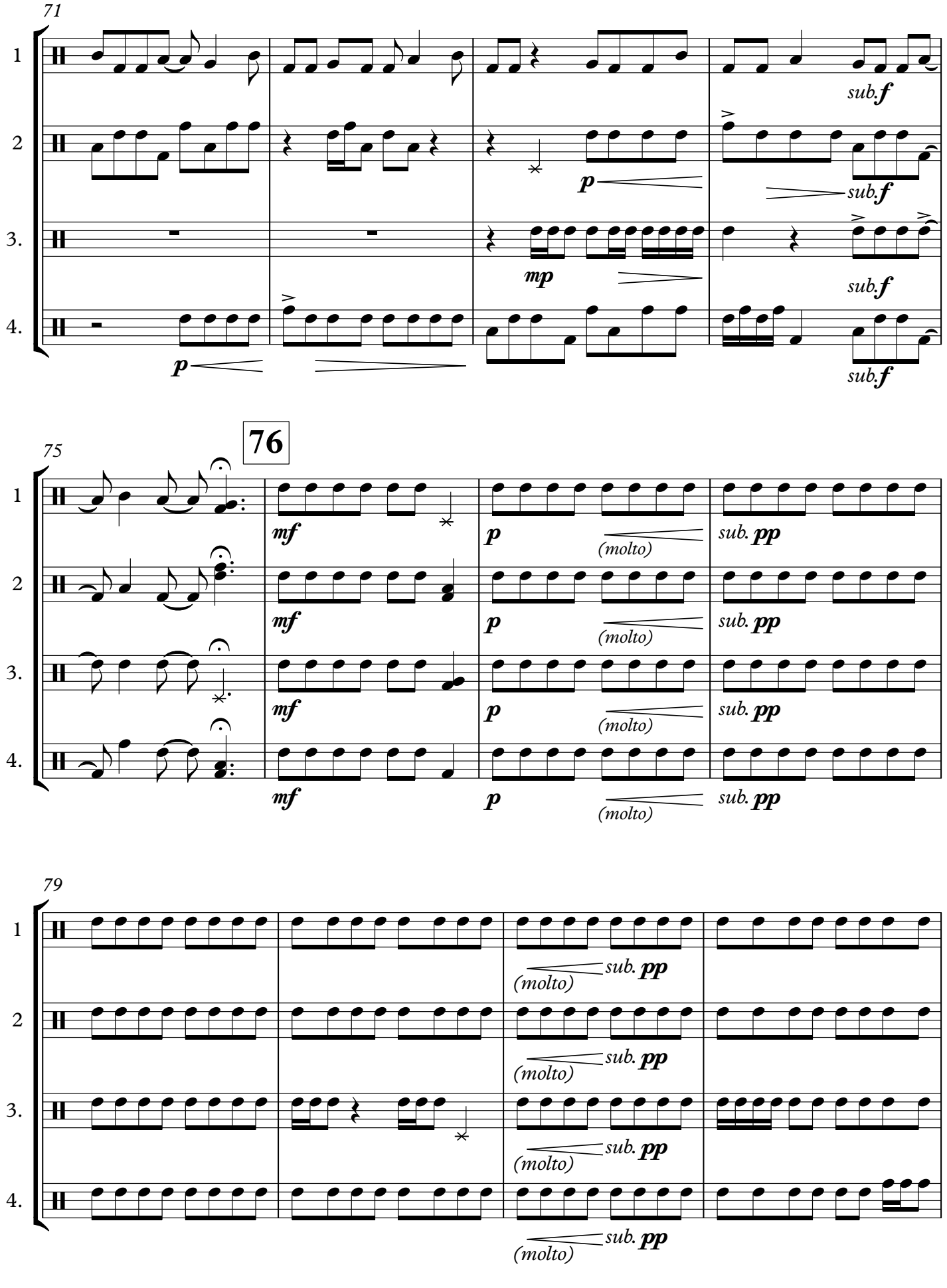

9
1
2
3.
4.
(p)
(p)
(p)
(p)
15
13
p
mp
p
mp
p
mp
p
mp
17
p
mp
p
p
mp
p


21
1
2
3.
4.
mp
p
25
27
mf
30
33
(rattan shafts)

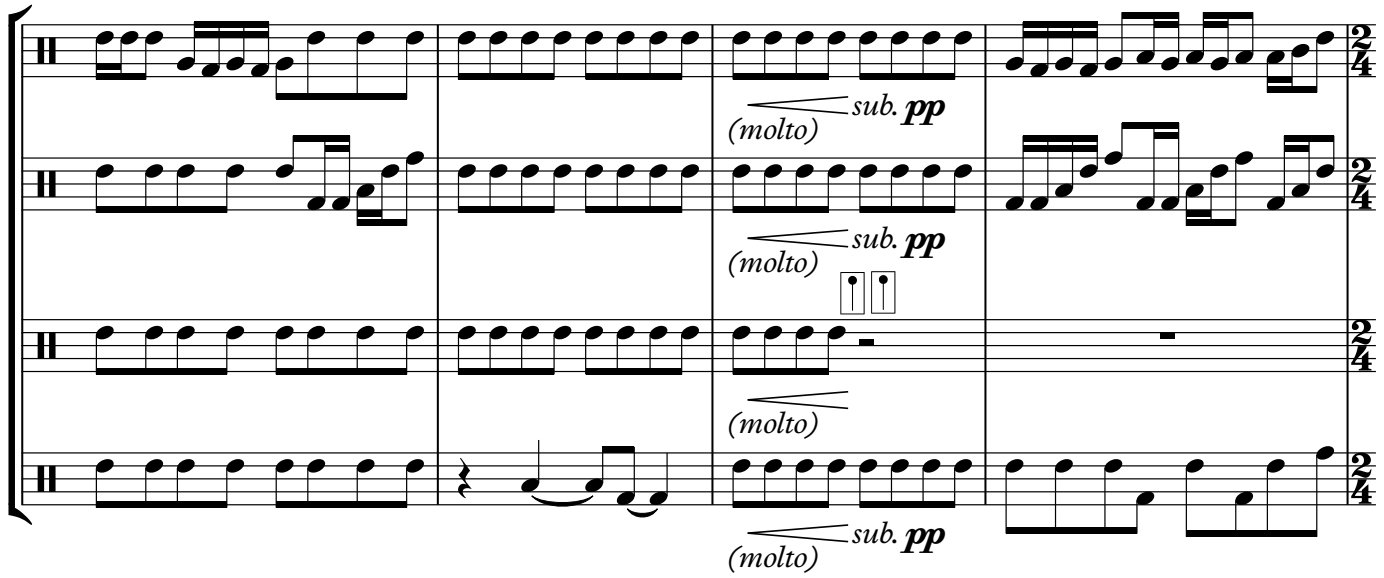

34
1
2
3.
4.
p
p
p
38
1
2
3.
4.
p
mf
(rattan shafts)
42
1
2
3.
4.
mf
p


46
1
2
3.
4.
p
mf
53
50
mp
54

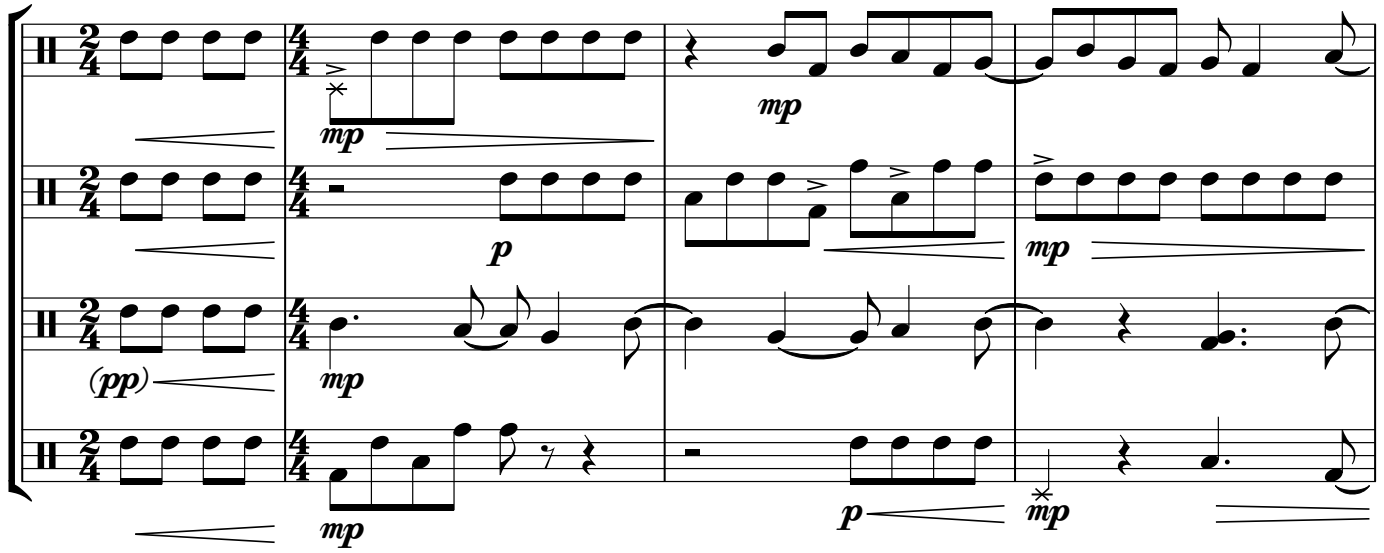

58
1
2
3.
4.
p
mf
p
mf
p
mf
p
62
65
f
f
f
f
pp
(rattan shafts)
p
p
67
p
p
mp
mp
p


71
1
2
3.
4.
sub. f
p
mp
75
76
mf
(molto)
sub. pp
79

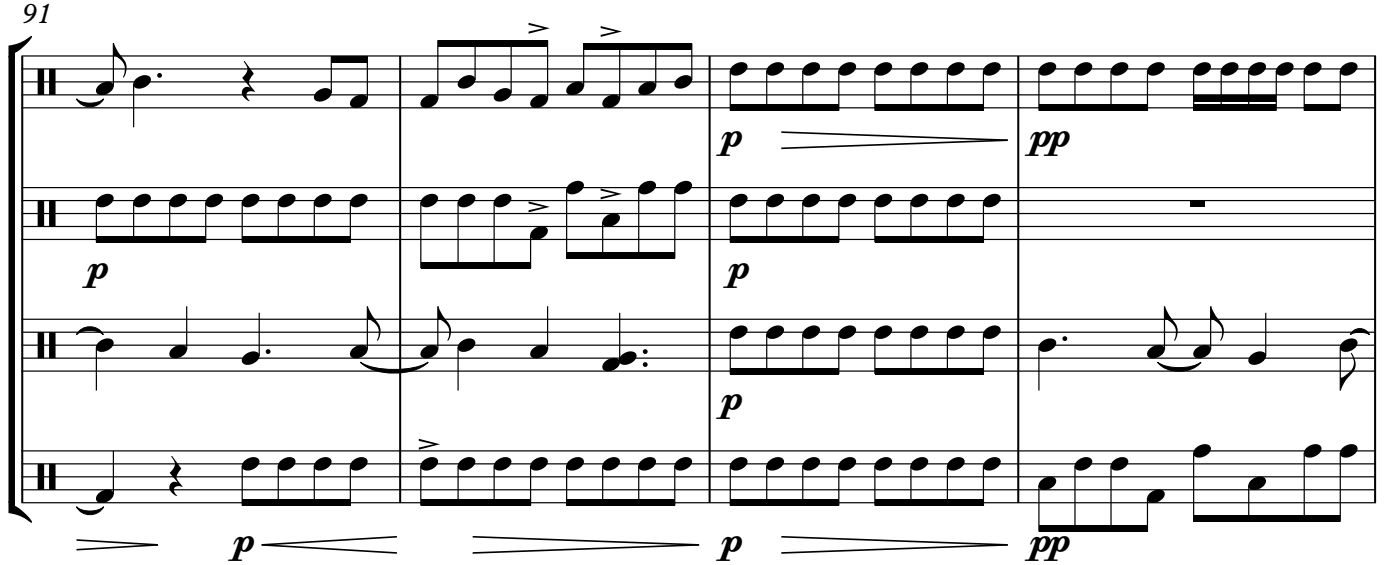
83

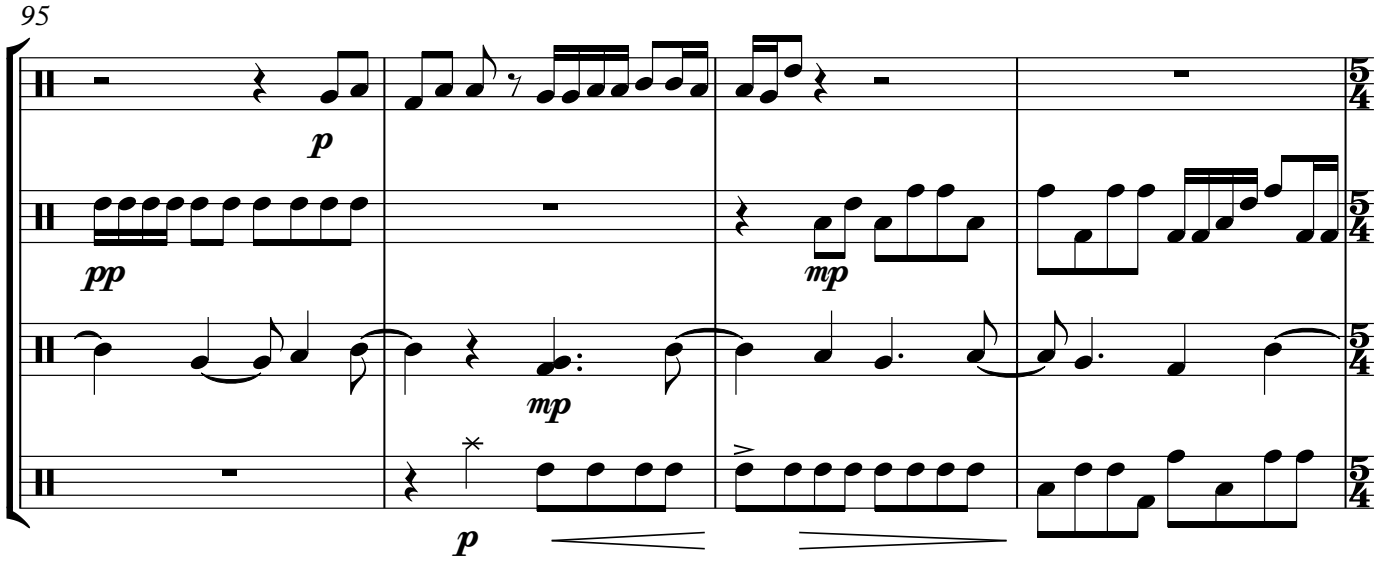

1
2
3.
4.
sub. pp
(molto)
sub. pp
(molto)
(molto)
sub. pp
(molto)

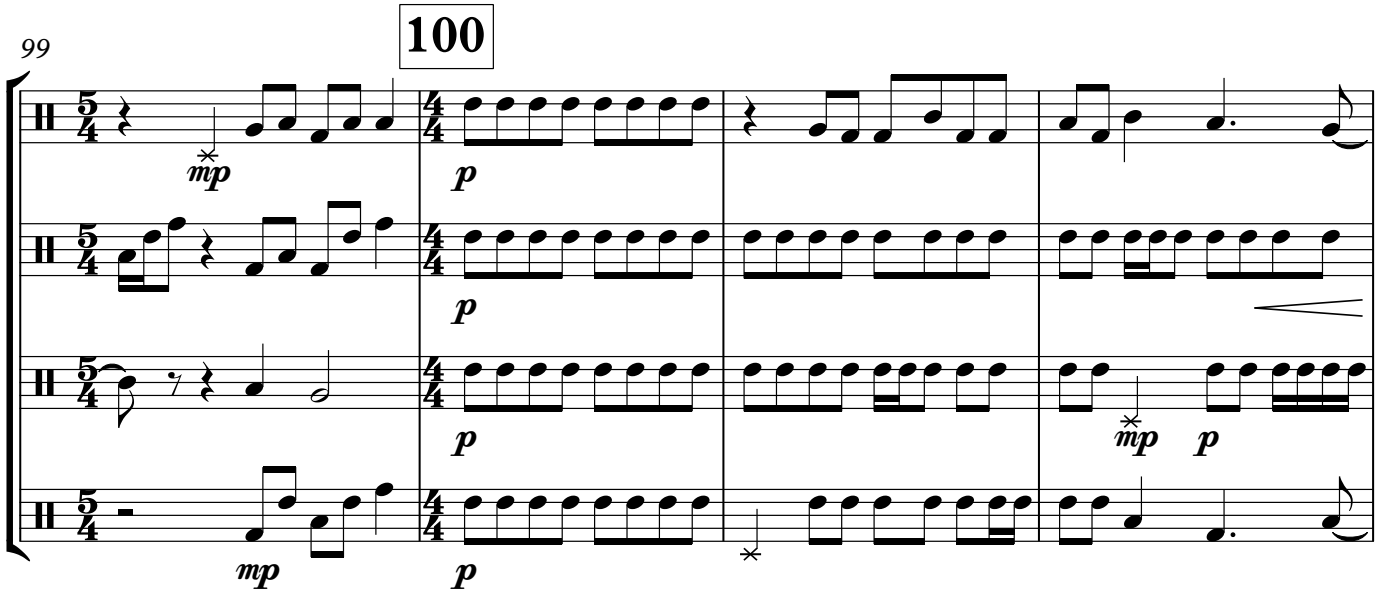
87

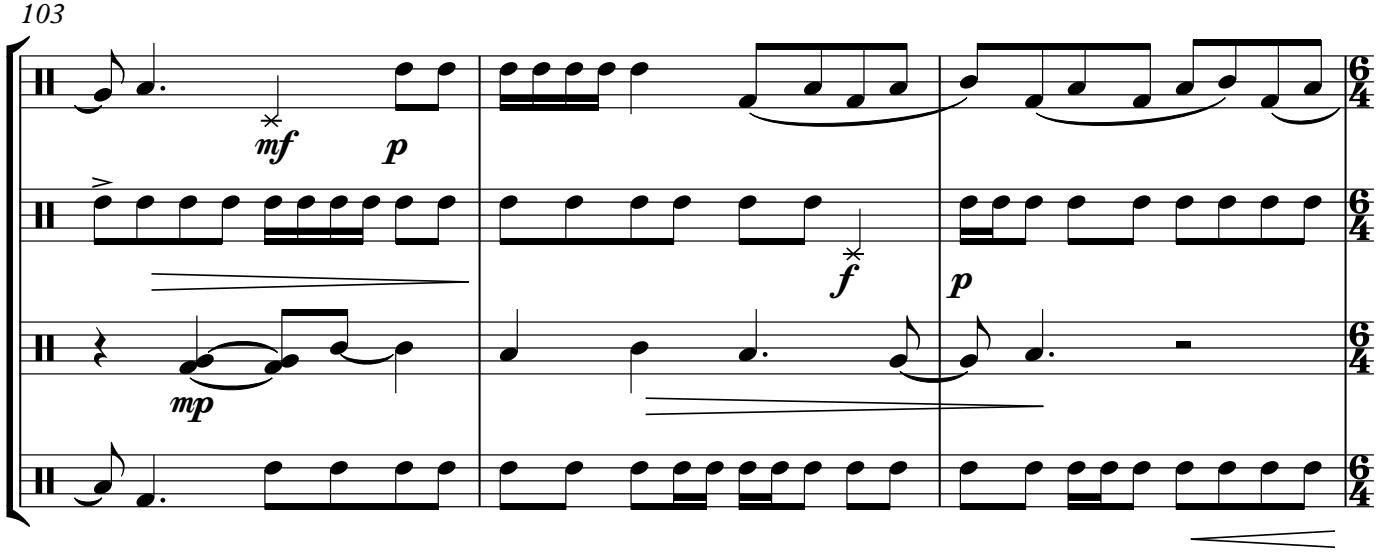

1
2
3.
4.
mp
mp
p
mp
(pp)
mp
mp
p
mp

91


1
2
3.
4.
p
pp
p
p
p
p
pp


95
1
2
3.
4.
p
pp
mp
mp
p
5/4


100
99
1
2
3.
4.
mp
p
p
p
mp
p
mp
p
5/4
4/4


103
1
2
3.
4.
mf
p
f
p
mp
6/4

106

107

1
2
3.
4.

mp *mp* *mp* *p* *p* *p*

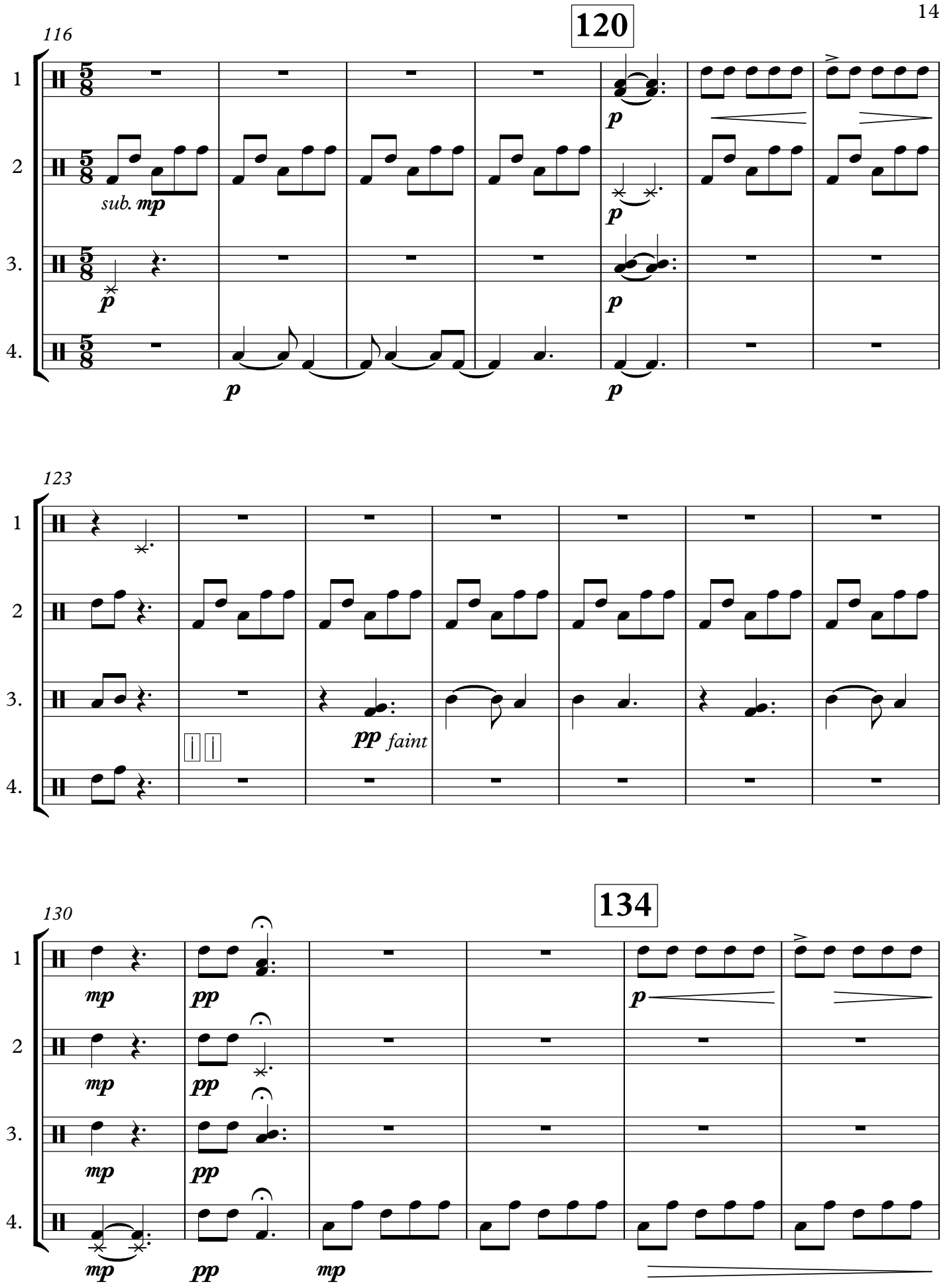
109

1
2
3.
4.

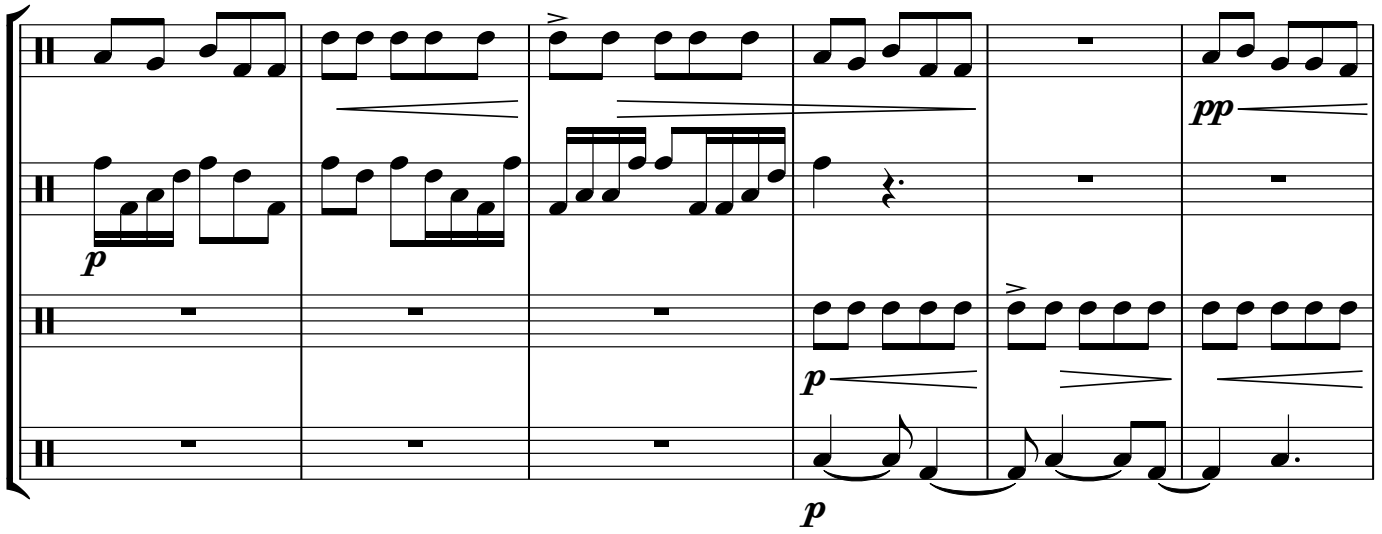
112

1
2
3.
4.

mf

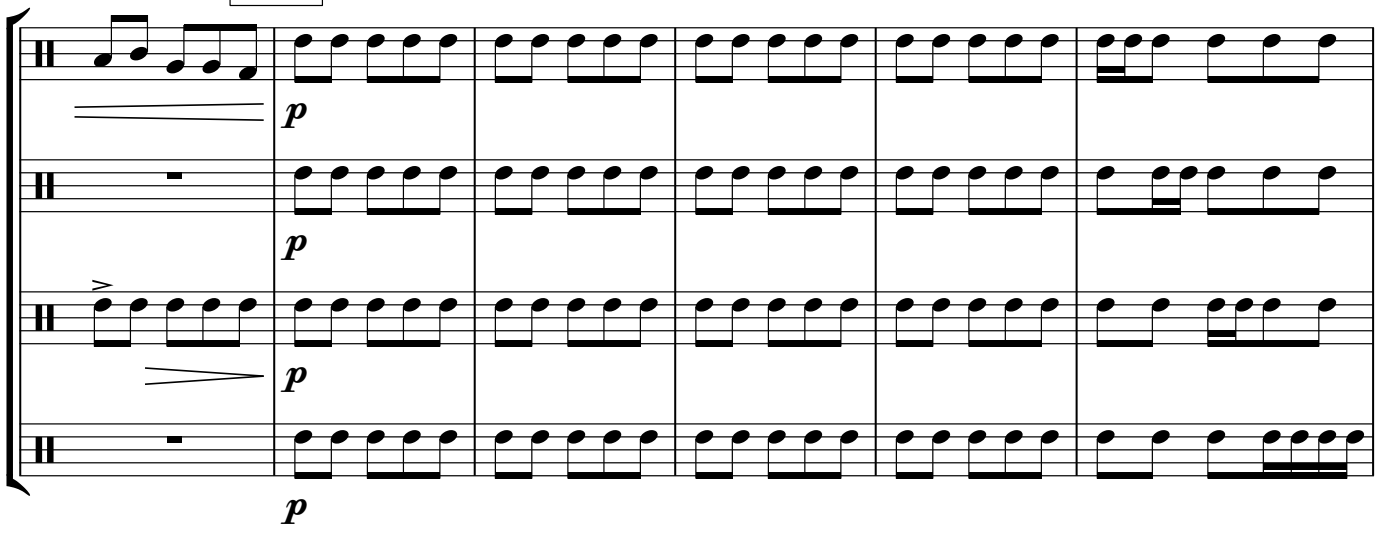

116
120
1
2
3.
4.
5/8
sub. mp
p
123
pp faint
130
134
mp
pp

136



142

143



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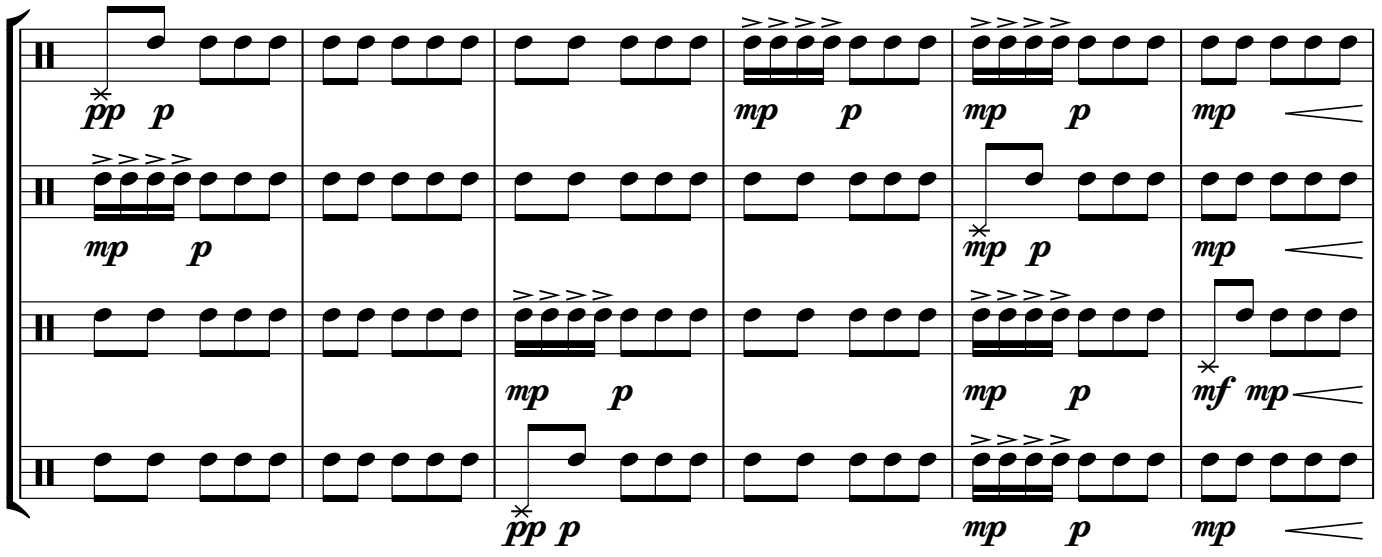
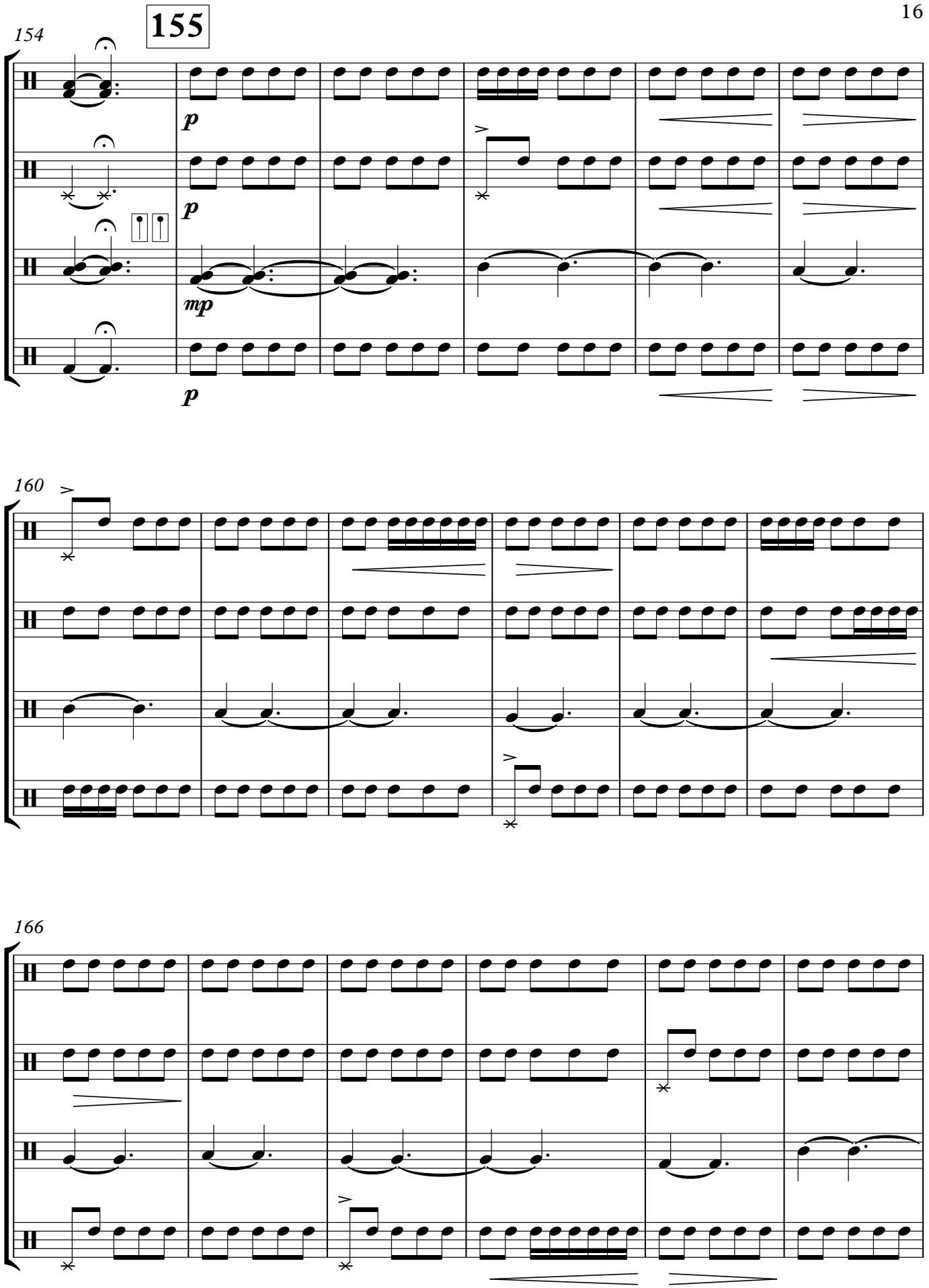
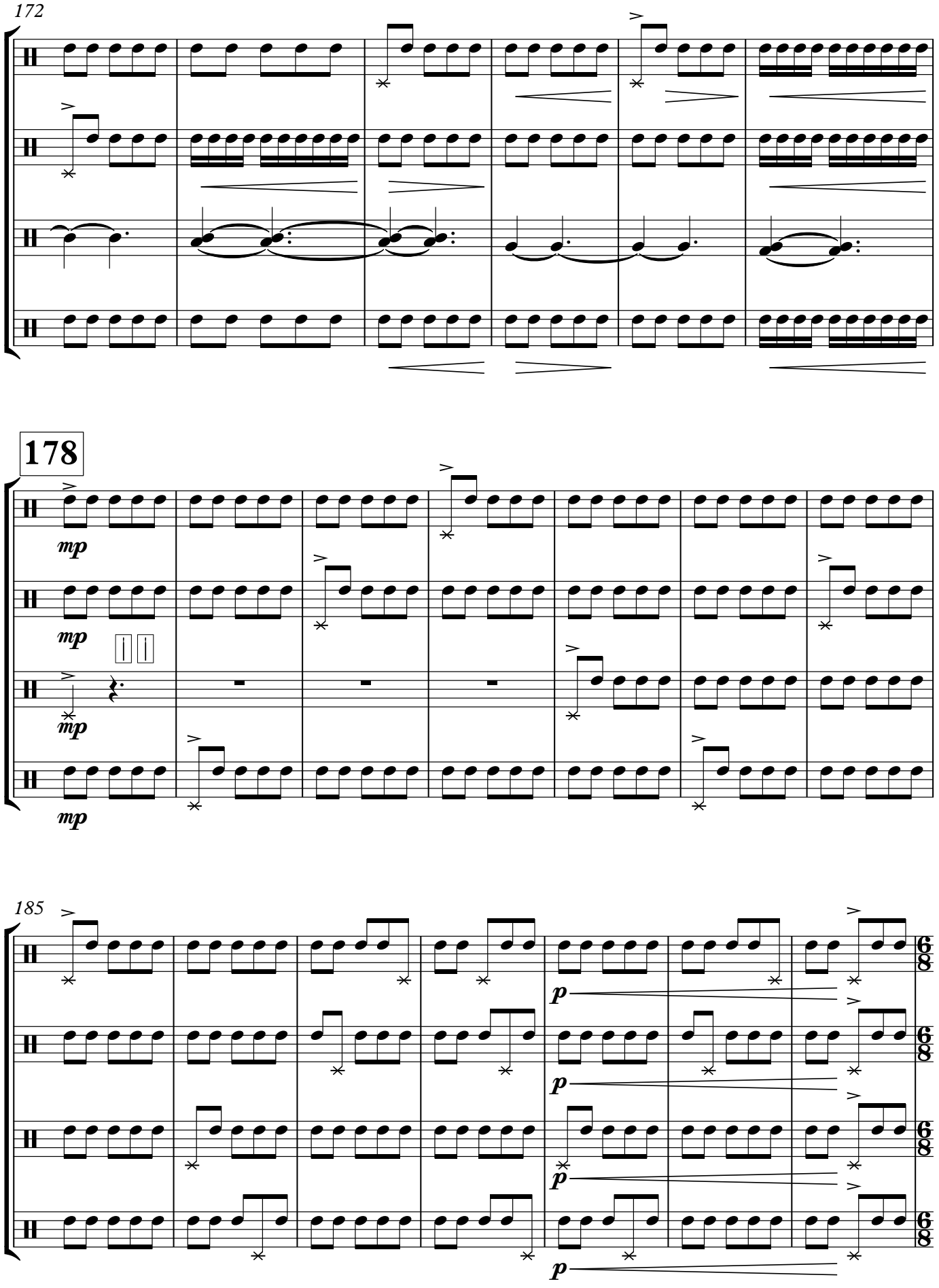



154
155
160
166
1
2
3.
4.
p
p
mp
p


172
1
2
3.
4.
178
mp
185
p
6/8

192

snare drum (snares on)

1 2 3. 4.

f *poco dim.* *mp*

snare drum (snares on)

f *poco dim.* *mp*

snare drum (snares on)

f *poco dim.* *mp*

snare drum (snares on)

f *poco dim.* *mp*

197

1 2 3. 4.

201

1 2 3. 4.

mf

mp

(mp)

mp

206

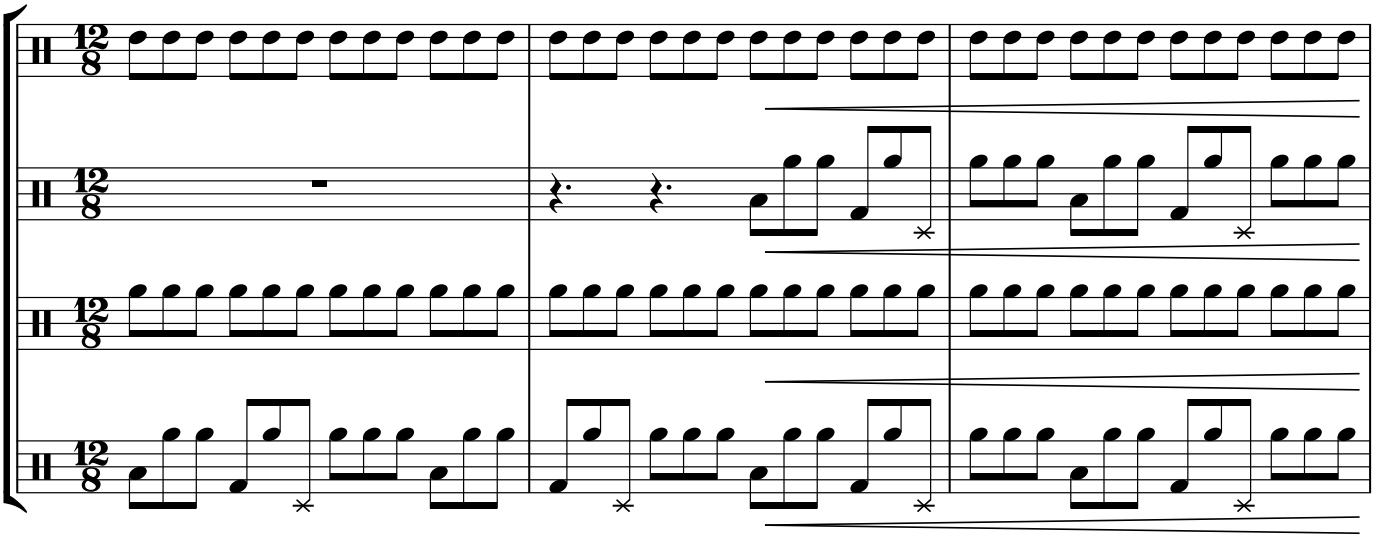
1
2
3.
4.

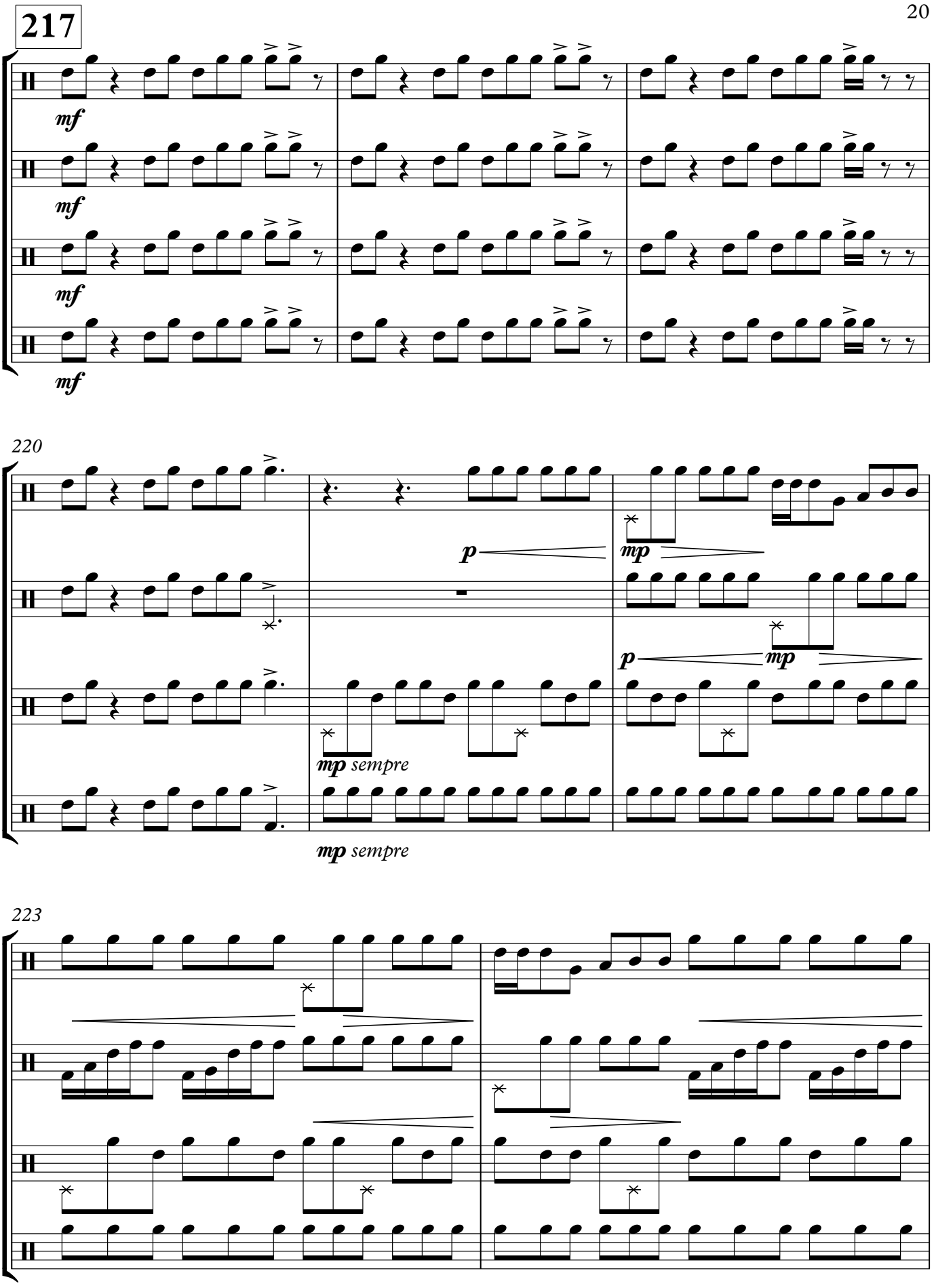
f *sub.* ***mp***

210

p

214




217
1
2
3.
4.
mf
220
p
mp
mp sempre
223

225

227

1
2
3.
4.

p

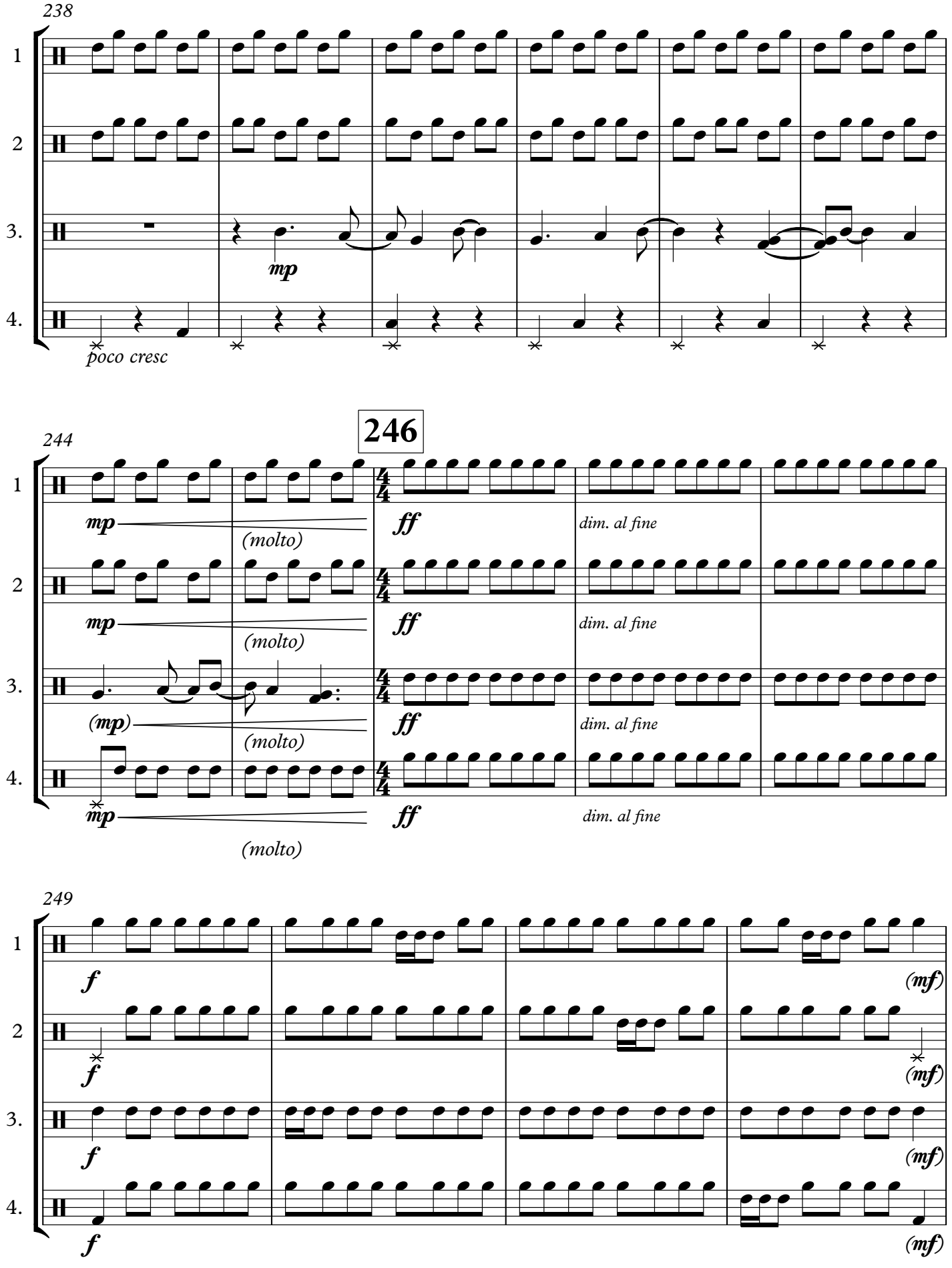
228

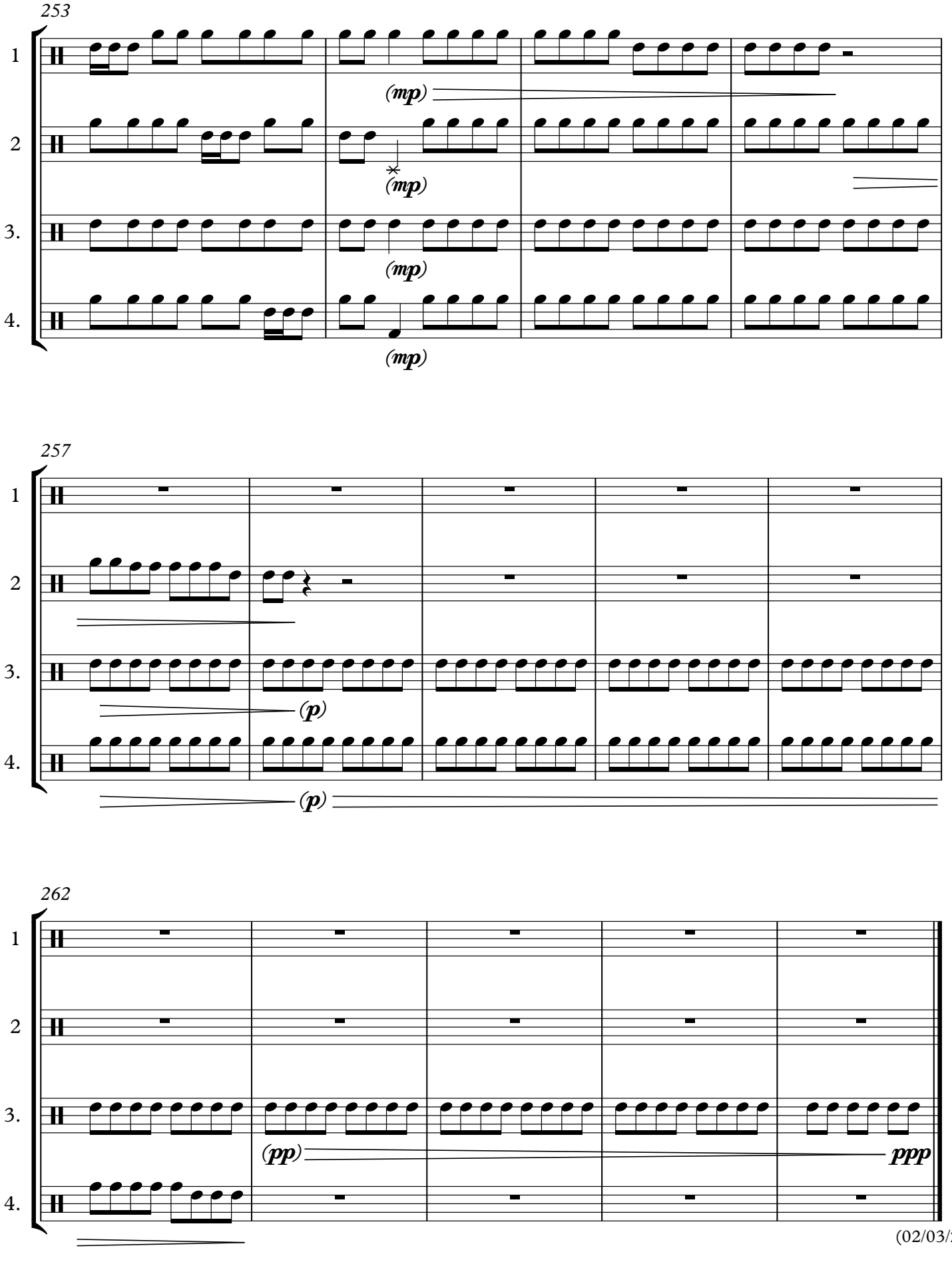
mp

p sempre

232

236


238
1
2
3.
4.
mp
poco cresc
246
244
mp
(molto)
ff
dim. al fine
(mp)
249
f
(mf)


253
1
2
3.
4.
(mp)
(mp)
(mp)
(mp)
257
1
2
3.
4.
(p)
(p)
262
1
2
3.
4.
(pp)
ppp