

still motion

by Ted Moore

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for percussionist and laptop

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commissioned by and composed for Patti Cudd

Support from MacPhail Center for Music and the McKnight Foundation
Minneapolis, MN

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Performance Notes:

Percussion

x
foot pedal
(if playing
version with
foot pedal)

low tom

medium tom

snare rim location 1

snare

snare rim (anywhere)

snare rim location 2

medium woodblock

high woodblock

Snare rim locations 1 and 2 don't apply to any specific location, however for the passages that use both, each should be a different location on the rim to get two slightly different sounds.

Measure 1: Pictures indicate hand position for sliding four fingers of hand(s) on snare head. Small pieces of paper may be held in the hands if an increase in volume is needed.

Measure 12: Pictures indicate stick position as it is slid across snare head. After sliding across head, lift it up with the momentum of the slide in a quasi-dramatic gesture.

Measure 28: Place LH stick horizontal on the specified drum as shown and hit near the tip of it with the RH stick. Over the course of the gesture, move the LH stick further off the drum and back, while keeping the RH stick the same proximity to the drum.

Measure 108: Pictures indicate hand placement as one finger on each hand is pushed across snare head making a similar effect to dragging a rubber ball. I've found that middle fingers work best and I often have to give them a little like to get them to stick and slip properly. For the 16 duration indicated, feel free to re-lick fingers as necessary as long as there's always one finger on the snare. Alternatively, a rubber ball mallet may be used.

Measure 124: When "imitating the rhythms of the computer" don't feel that you must be perfectly synchronized with the playback. Treat the computer as though you are a half second or so delayed from it, playing whatever rhythms it produces a half second later. If the electronics don't create clear rhythms to immitate, continue playing the types of rhythmic materials and patterns, but *very* slowly.

For necessary electronics processing, contact the composer at ted@tedmooremusic.com. This version indicates all laptop cues to be triggered by laptopist performer. For version that requires percussionist to advance cues with a footpedal, contact composer.

- still motion -

16

Perc.

RS

20

Perc.

Ltp.

mf ff

9

23

♩ = 66

Crot.

Perc.

Ltp.

p

mf f

10

♩ = 80

27

Perc.

Ltp.

pp ff pp

3 5 6 5 3 5 6 7

11

- still motion -

31 $\text{♩} = 66$ $\text{♩} = 80$

Crot. *p*

Perc. *mp* *mf* *f* *pp*

Lptp. 12

36 $\text{♩} = 66$ $\text{♩} = 80$

Crot.

Perc. *ff* *pp* *mf* *f* *ff* RS

Lptp. 12.5 13

40

Perc. RS

43

Perc. *mf* *ff*

Lptp. 14

Maintain intense energy through m. 104. Put random accents on snare and other hits, play with a wild freedom, maybe even a little sloppy.

R.S.

16

17

18

19

20

21

- still motion -

68

Perc.

Ltp.

72

Perc.

Ltp.

75

Perc.

Ltp.

79

Perc.

Ltp.

83

Perc.

Ltp.

27

86

Perc.

Ltp.

29

90

Perc.

f *ff*

93

96

99

102

106

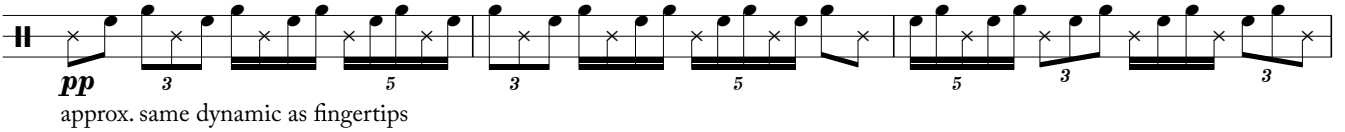
6

- still motion -


115

Perc. 


118

Perc. 

121

Perc. 

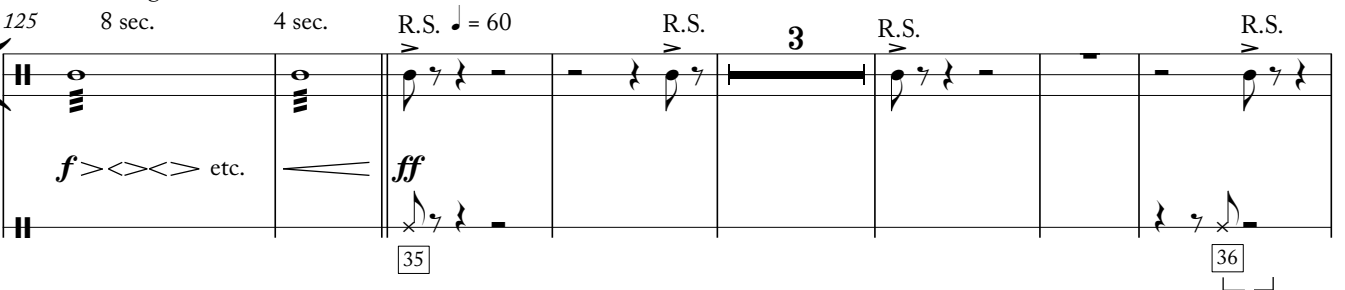
15 sec. 16 sec.

Lptp. 

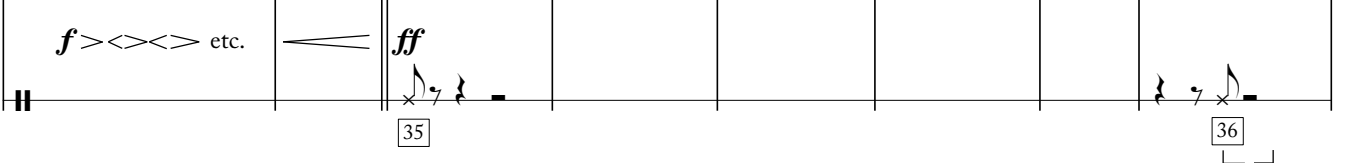
(p)

34

125

Perc. 

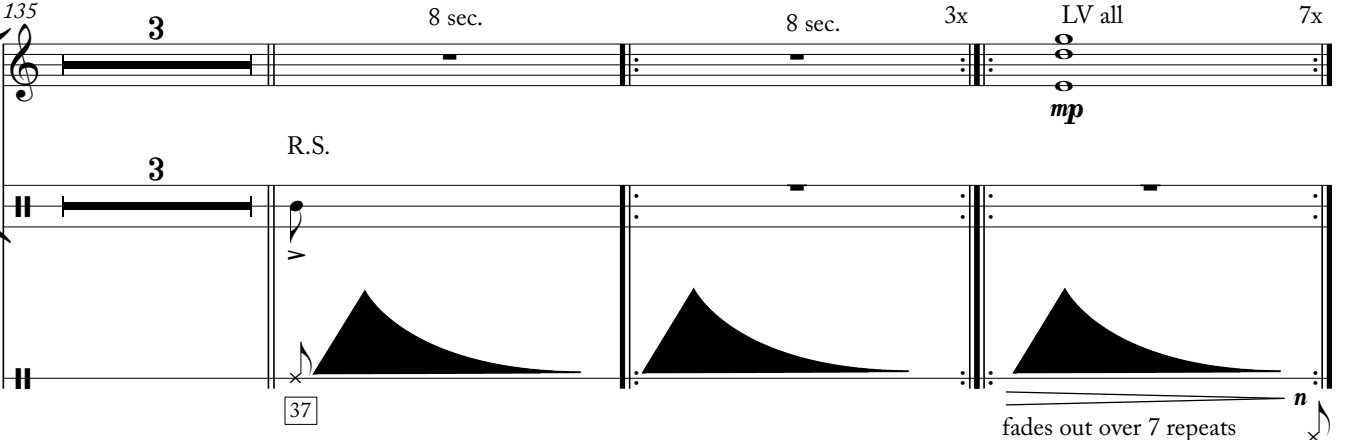
8 sec. 4 sec. R.S. = 60

Lptp. 

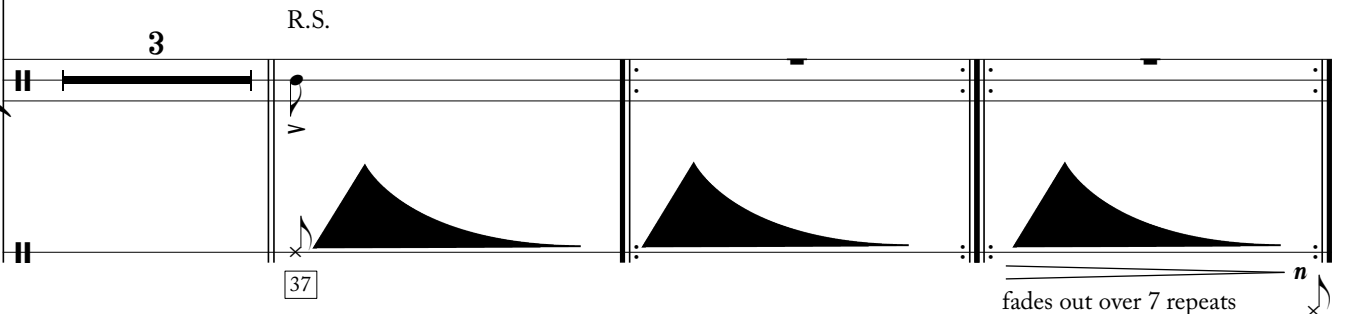
f < > < > etc. ff

35 36

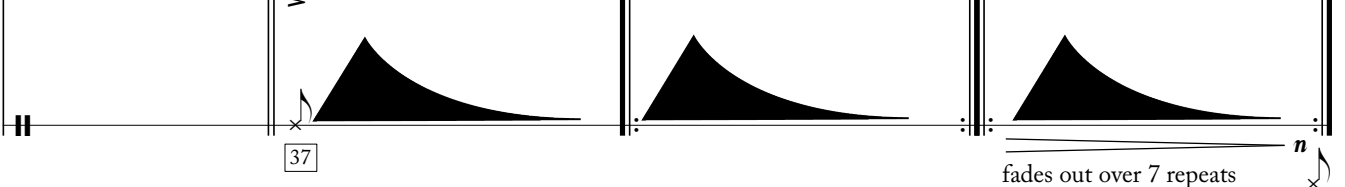
135

Crot. 

8 sec. 8 sec. 3x 7x

Perc. 

8 sec. LV all

Lptp. 

fades out over 7 repeats n

37

bit this cue just before going on to m. 141 [37.2] to signal that this section is done...

- still motion -

♩ = 60

pick up each crotale and hold by microphone once struck (continue waving around for filtering effects), place back on snare when done with each

141

Crot. *mf* *mf* *mf* crotales on snare

Lptp. *sim.* *sim.*

cue once crotale has decayed sufficiently

38 39 40 41 42 43

150

Crot. *p* 5 3 3 5 3 3x

Lptp. 43.5 harmonic series begins

with fingertips, slightly slower on each repeat

153

Crot. 43.75 43.8 44

Lptp. e crotale recording only fade to black grains shorten fade out

Improvise freely and tastefully with crotales until electronics fade out. Use sparse hits, blending with electronics. Meditative playing and listening