

Brief Meditation

for two percussionists

Ryan Suleiman
(2013)

for Boyce Jeffries & Nick Micheels of the Noice Duo

Brief Meditation

(2013)

Approx. duration: 7-8 minutes

PERFORMANCE NOTES:

The introduction (m.1-12) should be performed somewhat freely, not sounding too metrical. The important thing is that the parts line up properly, but also that it sounds very chaotic. The rest of the piece (m.13 onwards) should *sound* somewhat free, but must be performed with strict attention to rhythm and tempo. The rests especially must be held for their full value.

The desired effect is, as the title suggests, a feeling of being in the moment and not in a rush. Hence the performers should take their time, erring on the slower side in regard to tempo and gesture. At m.13, nothing should be dampened for the entirety of the piece.

Also to achieve this effect, the piece employs a pattern or cycle which is repeated with variation and expansion gradually over time. At the beginning of each cycle, there are two numbers separated by a slash. The first number, in bold, represents the number of the cycle (i.e., 1 = first cycle, 5 = fifth cycle, etc.) and the second number, in smaller font, represents the number of \downarrow in the cycle. In other words, it is a relative measure of length.

PROGRAM NOTES:

Recently it occurred to me (or rather, I openly admitted to myself) that I can sometimes be an antsy, anxious person. Composing for Boyce Jeffries and Nick Micheels of the Noice Duo, I wanted to experiment with the concept of musically evoking a state of being "in the moment."

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Instrumentation, Notational Index & Set-Up Diagram

INSTRUMENTATION

Percussion 2:

triangle
suspended cymbal
crotales (F - C - Gb/F#)
wind chimes
tom
tam-tam

Mallets

triangle beaters
yarn mallets
tam-tam beater
snare sticks

Percussion 1:

triangle
suspended cymbal
crotales (Gb/F# - C - F)
suspended bell plates (4)
wood block (small)

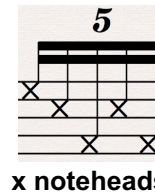
Mallets

triangle beaters
yarn mallets
timpani mallets

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Abbreviations

triangle	-	<i>tri.</i>
cymbal	-	<i>cym.</i>
bell plates	-	<i>b.p.</i>
crotales	-	<i>crot.</i>
wind chimes	-	<i>w. ch.</i>
tam-tam	-	<i>tam.</i>
wood block	-	<i>W.B.</i>

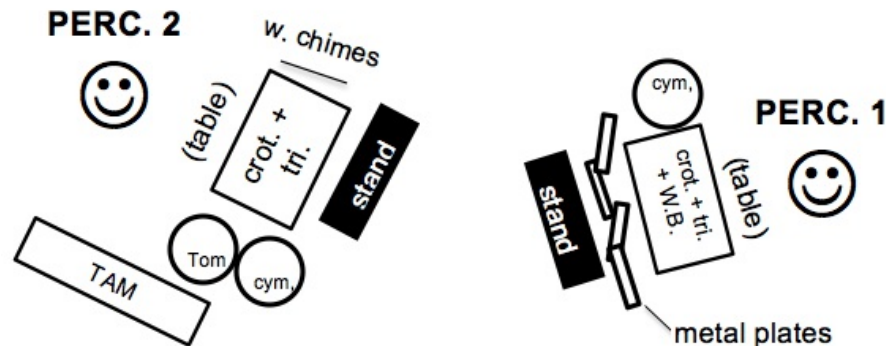


use the mallet handle



tap the rim of the tam-tam mallet handle

SET-UP DIAGRAM



A U D I E N C E

for Boyce Jeffries & Nick Micheels of
the Noice Duo

Brief Meditation

Ryan Suleiman

Violently, chaotic,
not too metrical; ♩ = c. 132

Musical score for Percussion 1 and Percussion 2, measures 1-4. The time signature is 4/4. Percussion 1 includes cym. (yam btr.), triangle (tri.) (tri btr.), and bell plates (b.p.) (timp. mal.). Percussion 2 includes tam-tam (tam btr.), tom (sticks), and cym. Dynamics range from *f* to *mf*. The score includes rests, accents, and articulation marks.

Musical score for Percussion 1 and Percussion 2, measures 5-10. The time signature changes from 4/4 to 3/4 and back to 4/4. Percussion 1 includes cym., crotales (crot.), and triangle (tri.). Percussion 2 includes cym. (scrape) and tom. Dynamics range from *pp* to *mf*. The score includes rests, accents, and articulation marks.

Slowly, meditative ♩ = c. 48

Musical score for Percussion 1 and Percussion 2, measures 11-15. The time signature changes from 4/4 to 2/4 and back to 4/4. Percussion 1 includes b.p. (timp. mal.) and triangle (tri.). Percussion 2 includes tam. (tam btr.). Dynamics range from *f* to *pp*. The score includes rests, accents, and articulation marks.

A

18 [1/19] *b.p.* *5* *3* *crot.* [2/19] *b.p.* *5* *3*

p *pp* *p*

w. ch. *tam. (yam btr.)* *cym.*

p *pp* *niente* *mp*

24 *crot.* *cym.* [3/23] *b.p.* *5* *3*

pp *p*

w. ch. *tam.* *cym.* *w. ch.*

p *pp* *niente* *mp* *p*

30 *crot.* *cym. (scrape)* [4/25] *b.p.* *5* *3* *crot.*

pp *p* *mp*

tam. (edge) *cym.* *tam.* *tri.* *w. ch.* *tri.*

pp *niente* *mf* *p* *p* *mp* *tam.* *p*