

Cranetown

For Percussion Quartet

Anton Lindström

Program Notes

Short

(If the program is required to be short)

The view of a skyline, not one which is fully built, but one in progress. Cranes and construction sites sitting among the skeletons of buildings and places to be. It is an introspective causing sight to behold: a sign of what's to come as well as a view which broadens ones perspective to consider the world; not as one frozen in time, but one which is constantly changing. One that gets built up and also gets torn down. One persons world gets built, while another individuals world gets torn down – not always according to their will or best wishes.

Full

(If space exists within a program, this one should be given preference)

The view of a skyline, not one which is fully built, but one in progress. Cranes and construction sites sitting among the skeletons of buildings and places to be. It is an introspective causing sight to behold: a sign of what's to come as well as a view which broadens ones perspective to consider the world; not as one frozen in time, but one which is constantly changing. One that gets built up and also gets torn down. One persons world gets built, while another individuals world gets torn down – not always according to their will or best wishes.

Every change brings solutions and problems. Nuance and perspective are at the core of every change made to the stability of someones existence. *Someones new convenience store that allows for a shorter drive to purchase groceries means another persons favorite park where they go for inner reflection or to walk their dog getting torn down.*

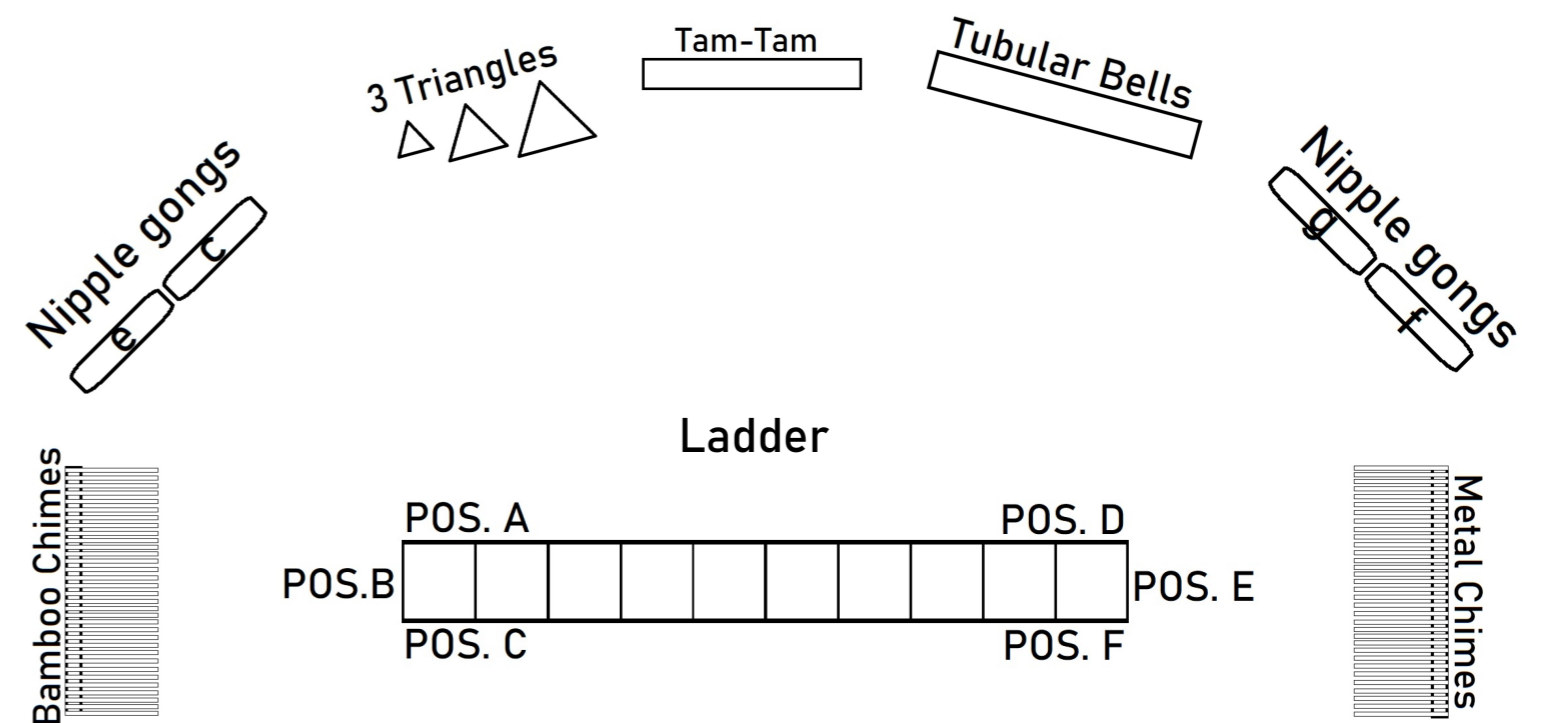
- One has to argue if the creation of more luxuries for those who already have access to luxury is worth the sacrifice of others *home*. - I'm attempt to stay aware of, and recognize, my privileged position regarding this topic, and the topic of gentrification, especially to be able to discuss it through a piece of music. I'm not claiming to have suffered through the problem in a significant way myself – instead urging you to listen to the stories of those who have and are suffering from our [urban colonization] and I don't wish to misrepresent or speak for those who do.

Many aspects go into the idea of *home*. Someone's home can mean the world to someone. It consists of more aspects than one could list; history, stability, calmness, comfort – likewise discomfort – struggles, despair, happiness and so much more. A home can be more than just a simple location – someone can find their home withing a community, an individual person or even an artwork.

Undeniable conflict comes from seeing and living within this unstable urban biome. Parks getting torn down for train stations, culture losing funding in order to prioritize policies the people don't support. These are anecdotal examples, but a necessary layer of nuance to the idea of a "world in progress" which, in general, is a philosophy and mindset that I largely support.

Cranetown features a setup of almost exclusively suspended instruments, as to represent said cranes, together with a ladder, a non-musical object that could be argued to symbolize many things within the context of the music. Adaption to circumstances, lack of funding for culture, the mixing of worlds and more.

Performance Notes



Cranetown features a setup of various, primarily suspended, instruments

A large Tam-Tam - (*played with a regular tam-tam beater*)

Three Triangles of varying sizes - (*played with two triangle beaters*)

Tubular Bells - (*played with regular tubular bell beaters*)

Two sets of 2 nipple gongs, one with e and c, the other with g and f - (*played with regular gong beaters, 2 for each set (4 in total)*)

Metal chimes (mark tree) - (*played with hands*)

Bamboo chimes - (*played with hands*)

A metal Ladder - (*played with regular drumsticks*) - with positions a-f marked above. (If no ladder is available, a ribbed metal fence, such as one used on construction sites or to block roads, can also work in place of it)

Because of this nature of the piece, a rather large stage is required to perform it. Several sheet music stands will be required at several locations, as most of the performers unfortunately do not have access to comfortable page turns

Throughout the piece, players will have to move between different instruments. In the case

Slowly Walk from POS.A to POS.D
dragging a drumstick along the
ribs of the ladder

mp

of the ladder, players will often have to perform an action whilst walking from one indicated position to another. The most common of which is to drag a drumstick, allowing it to bounce and hit against each rib of the ladder.

At the top of certain systems, a staff exists only to show the amount of time spent on specific passages or actions. These times are approximations and, unless they wish, the conductor does not need to count them perfectly on a clock. Many of these sections are immediately followed by a strictly metered and rhythmic section, so care should be given for the tempo to be given very clearly at those moments.

~20s

Crescendos and diminuendos marked with a circle means al niente.



To triangles

Large fermatas at the end of systems refer to all players. These are however, unless absolutely necessary because of lack of sheet music stands or printed copies, not an invitation for page turns. These pauses should be as quiet and still as possible, apart from player movements between instruments, and these movements should be done with extra attention paid to moving calmly, evenly and quietly.

Abbreviations/terms

POS. X - position X on the ladder (as seen in the setup diagram.)

lr. - let ring

ribs - the individual beams connecting the two long sides of the ladder. When told to hit the "edge" of the ladder, this refers to the outermost rib.

Pseudo ad lib. - performed approximately as indicated but with "creative freedom"

Boxed notation indicates the action or notated material within the box is to be repeated a non-exact amount of times. Ex: At m.18. Three performers each perform an individual boxed material in their own individual time signatures. They should all strictly adhere to the same underlying tempo and pulse, but they will overlap in an extreme complex and lengthy manner whilst the final performed performs a non-rhythmical over it. This continues for approximately 1 minute, until the new notated material occurs.

Regular playing on the ladder with drumsticks is notated on a single line staff without any noteheads. One reason for this notation choice was that it more visually resembled the ribs and shapes of cranes and ladders.

Drumsticks on ladder

3 choke

The term "choke" is used loosely as a general term referring to mute the specified instrument to stop it from ringing out. At m.59, it's difficult to quickly mute and entire set of chimes, but it should be attempted to stop it as suddenly as possible, and then slowly letting go over the next measures to ensure none keep ringing afterwards.

For further information or questions about the score or music, please contact the composer via email at: antonrunelindstrom@gmail.com

Crane Town
Anton Lindström

~20s

1 Nipple gang
lr.
f

2 Slowly Walk from POS.A to POS.D
dragging a drumstick along the
ribs of the ladder
mp

3 Slowly walk from POS.F to POS.C
dragging a drumstick along the
ribs of the ladder
mp

4 Nipple gang
lr.
f

J=50

4/4

lr.
f

Performers 2&3 reach
their respective
positions simultaneously
and then freeze in place

J=50

4/4

lr.
f

5

~10s

1 mf

2 Walk from POS.D to POS.A
dragging a drumstick along the
ribs of the ladder
mf

3 Walk from POS.C to Pos.F
dragging a drumstick along the
ribs of the ladder
mf

4 mf

Freeze in place

freeze in place

2/4

2/4

9 ~5s

J=150

1 To Triangles

2 Walk to POS. B mf Drumsticks on ladder 3

3 Walk to POS. E mf Drumsticks on ladder 3

4 To Tubular bells

(Musical notation for staves 1-4, including dynamics ff, f, and 3/4 time signatures)

13 ~45s

1 Triangles mf

2 4 mp To gongs (E,C)

3 4 mp

4 Tubular Bells Rubato very slow! In. all

(Musical notation for staves 1-4, including dynamics mf, mp, f, and notes with accidentals)

Repeat box 3x before

* Boxes should be repeated 3x before next one enters

1

2

* Nipple gongs

$\text{♩} = 75$

15

4

* A tempo

Players end regardless of position in their box

18

To POS. A

7x

End at POS. D and freeze in place

ff

Slowly walk back and forth between POS. D and POS. A dragging a drumstick along the ribs of the ladder
mp

♩ = 150

20 Edge of ladder

2 4 ff

~5s

~5s

~5s

2 3

To Tam-Tam

2 4 ff

2 4 ff

2 4 ff

29

1 3

36

1 3

Drag stick along ribs

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

To triangles

mf

43

immediatly when 3 reaches their position

sim.

sim.

sim.

1 Triangles mp

2 Tam - Tam PPP

3 Slowly walk from POS.D to POS.A dragging a drumstick along the ribs of the ladder pp

4

mf

pp

pp

mf

mf

ff

Sim. POS.A to POS.D mp

Sim. POS.D to POS.A mf

Sim. POS.A to POS.D ff

pp

pp

mf

ff

47

A Tempo

choke

3 x

4

3 choke

4 x

3

4 f

pp

3 choke

4 x

4

mp

f

mute

pp mp f

4

52

Ord. Ir.

1 To Bamboo Chimes

2 To POS.C

3

4 To Metal Chimes

~15s

~10s

~10s

Bamboo Chimes
Pseudo ad lib.
p

Metal Chimes
Pseudo ad lib.
ppp

Slowly Walk from POS.C to POS.F dragging a drumstick along the ribs of the ladder
p

Slowly Walk from POS.D to POS.A dragging a drumstick along the ribs of the ladder
p

56

~10s

~10s

~5s

A Tempo

1

2

3

4

Sim. POS.F to POS.C
mf

Sim. POS.C to POS.F
ff

Sim. POS.A to POS.D
mf

Sim. POS.D to POS.A
ff

To POS.E

To POS.B

ff

2/4 x choke To Gongs (E.C)

4 Edge of ladder

2/4 } Edge of ladder

4 f

2/4 } Edge of ladder

4 f

2/4 x choke To Gongs (G.F)

One long dim. through all repeats 8x

2

3

61

mp

ff

f

f

Nipple gongs

f

pp

mp

ff

f

ff

f

Nipple gongs

f

2

3

4

68

3/4

p

mf

f

mf

f

mf

f

12

16

ff

12

16

#

12

16

#

12

16

ff

2

3

73

3

3

etc.

etc.

Go from drumstick tip to the base

Go from drumstick tip to the base

d

d