

AN EXAMINATION OF SELECTED WORKS FOR PERCUSSION: BLACK SPHINX BY
LEANDER KAISER, TO THE GODS OF RHYTHM BY NEBOJSA ZIVKOVIC, REGRESAR
A NUESTRA BY STEPHANIE SASSCER, WAVE, HOW INSENSITIVE AND AGUA DE
BEBER BY ANTONIO CARLOS JOBIM, CONCERTO POUR VIBRAPHONE ET PIANO
BY EMMANUEL SEJOURNE, 6 & 8 BY TOBIAS BROSTROM, SUOMINEITO BY
NEBOJSA ZIVKOVIC, CONVERGENCES BY STEVE FITCH

by

EMORY CHRISTIAN DEASE

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Approved by:

Major Professor
Dr. Kurt Gartner

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EMORY CHRISTIAN DEASE

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Abstract

This is a report intended to assist in educating musicians planning to perform or study any number of the following compositions: Black Sphinx by Leander Kaiser, To the Gods of Rhythm by Nebojsa Jovan Zivkovic, Regresar a Nuestra by Stephanie Sasscer, Wave, How Insensitive, Agua de Beber by A.C. Jobim, Concerto for Vibraphone, movement I by Emmanuel Sejourne, 6 & 8 by Tobias Brostrom, Suomineito by Nebojsa Jovan Zivkovic, and Convergences by Steve Fitch.

Each composition has been analyzed in accordance with Jan LaRue's method of style analysis. For some compositions, analysis of harmony has been omitted. For all compositions, the author has analyzed essential technical and interpretive performance considerations according to LaRue's analytical method. LaRue's method includes analysis of Sound, Harmony, Melody, Rhythm, Growth and Performance.

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Dedication

This report is dedicated to my family and friends who continue to support me throughout my musical journey, and also to my percussion instructors, Mr. Stan Dahl and Dr. Kurt Gartner.

Preface

This document was prepared as an accompaniment to a graduate percussion recital presented by the author on April 1, 2010 in All Faith's Chapel, Kansas State University, Manhattan Kansas.

All eight compositions have been analyzed with Jan LaRue's method of style analysis. Each work has been broken down into the categories of sound, harmony, rhythm, melody and growth as to isolate the individual components for specific review. The LaRue method of style analysis dissects each piece in an organized and specific manner that allows information to be presented in a consistent and flexible manner, all the while highlighting the most necessary information. The author has also added the category of performance in order to expose potential aspects of the piece that require special techniques or attention for the percussionist. Breaking down each composition into these six specific segments allows a detailed view of how the music functions at its core.

CHAPTER 1 - Black Sphinx for Solo Marimba

Biographical Information on the Composer

Born in 1961 in Stuttgart, Germany, Leander Kaiser has become a prolific composer and teacher of percussion known throughout the world. Kaiser has taught at the University of Cologne as well as the Musikschule Starnberg since 1986. He began composing in 1990, publishing numerous pieces for percussion including *Black Sphinx for Marimba Solo* which won the first prize of the 1997 Composition Contest of the Percussive Arts Society. Kaiser has won numerous awards for his works. These pieces include *Die Stizgruppe* for percussion quartet, *Kick Box-261* and *Minotaurus 4.3* for solo marimba and *Desert Express* for percussion ensemble.¹

Theoretical Analysis

The following is the theoretical analysis of *Black Sphinx for solo marimba*. As described by Leander Kaiser in the program notes, the piece is divided into two sections. The slow introduction is played with very soft mallets. The allegro should be increasingly strong, to depict the Greek myth of the resurrection of the Sphinx.

Sound

Leander Kaiser achieves the distinct sound of *Black Sphinx* through his use of non-Western harmonies and melodies. Lowered and raised scale tones are apparent throughout the work as all accidentals are noted within the score. Kaiser thoroughly exploits the contrast between dark and bright sounds. Rubato and accelerando sections intensify this effect until the close of the work, creating a very effective programmatic piece of marimba literature.

Harmony

Kaiser constructs harmonies through block chords within roll passages, repeated ostinatos and arpeggios. The piece remains polytonal throughout with very few hints at key centers.

¹ Kaiser, Leander. *Black Sphinx for Solo Marimba*, Studio 4 Music, 1997, p. i.

Black Sphinx opens with an adagio roll passage that includes polytonal harmonies underlying the melodic line in mallet four. These harmonies tend to move in stepwise motion as thirds and fourths in order to support the melodic content. Measures 7-20 (Figure 1.1)² are an example of the struggle between tension and release as the intervallic interaction between the harmony and melody fight to resolve with a bold A-major triad at m. 20.

Figure 1.1. - Mm. 7-20: Tension and Release.



The harmonic tension tends to arise when major second intervals clash in the melody and mallet three lines.

² Ibid., p. 1.

Measures 21-24 (Figure 1.2)³ illustrate another example of the tension and release idea.

Figure 1.2. - Mm. 21-24: Tension and Release.



As the melody climbs in its stepwise motion, it interacts with the sustaining A-natural until its resolution as the resonant fifth of the harmony.

At the *poco piu mosso* section at m. 25, the first ostinato harmony enters as eighth notes. This double-stop pattern continues for eleven measures as the melody passes over and under it several times. Since it is impossible for the performer to cross his arms in order to play the melody with the same hand, the ostinato must be kept continuous by switching hands as necessary. Figure 1.3⁴ shows this interaction

³ Ibid., p. 1.

⁴ Ibid., p. 2.

Figure 1.3. - Mm. 29-34: Harmonic Ostinato.

The musical score for Figure 1.3 consists of two systems of staves. The first system covers measures 29-31, and the second system covers measures 32-34. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music features a rhythmic ostinato in the bass clef, with notes in the treble clef moving in a chromatic-like fashion. Dynamic markings include *p* (piano) in measure 29, *mp* (mezzo-piano) in measure 31, *sub. f* (subito forte) in measure 32, *mp* in measure 33, and *mf* (mezzo-forte) in measure 34. There are also some slurs and accents over the notes.

The opening sequence of movement two also employs the same harmonic technique of hand switching shown in Figure 1.4.⁵

Figure 1.4. - Mm. 47-54: Harmonic Ostinato.

The musical score for Figure 1.4 consists of two systems of staves. The first system covers measures 47-50, and the second system covers measures 51-54. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music features a rhythmic ostinato in the bass clef, with notes in the treble clef moving in a chromatic-like fashion. Dynamic markings include *mp* (mezzo-piano) in measure 49 and *mf* (mezzo-forte) in measure 53. There are also some slurs and accents over the notes.

⁵ Ibid., p. 2.

Beginning at m. 64 until 75, a new version of the harmonic ostinato appears in single alternating strokes in mallets one and two (Figure 1.5).⁶

Figure 1.5. - Mm. 66-73: Single Alternating Left Hand Strokes.



The harmony shifts up and down the staff outlining perfect fourths for twelve measures until it is interrupted by new motion in the melodic line. This harmonic ostinato complements the syncopated melodic line by adding to the rhythmic and harmonic texture.

From measures 84-103 the harmony takes on a new identity, this time as descending sixteenth-note arpeggios. The melodic line exists as an accented note falling on each beat with the underlying harmonies being completed via the arpeggio (Figure 1.6).⁷

⁶ Ibid., p. 4.

⁷ Ibid., pp. 5-6.

Figure 1.6. - Mm. 84-87: Arpeggios.



Mallets one and two tend to stay on the same pitches for one measure at a time while mallet two is a little less stagnant, shifting with the melodic line through much of the passage.

In the typical theme and variation fashion that Kaiser utilizes throughout the work, all three harmonic devices return in close proximity just before the allegro section at m.150 (Figure 1.7).⁸

⁸ Ibid., p. 10.

Figure 1.7. - Mm. 145-168: Harmonic Reprise.

The musical score for Figure 1.7, titled "Harmonic Reprise," spans measures 145 to 168. It is written in treble clef and includes the tempo marking "Allegro" with a metronome marking of 138-144. The score is divided into five systems, with measure numbers 149, 154, 158, 162, and 166 indicated at the beginning of each system. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). The first system shows a *fff* dynamic with a "decresc." (decrescendo) marking, leading to *mp* (mezzo-piano) and *pp* dynamics. The second system starts with *pp* and includes a *p* (piano) dynamic. The third system features *mf* (mezzo-forte) and *f* (forte) dynamics. The fourth system continues with *mf* and *f* dynamics. The fifth system includes *mf* and *f* dynamics. The score contains various rhythmic patterns, including rolled block chords, single alternating strokes, and descending arpeggios.

The rolled block chords return at mm. 145-146, the single alternating strokes from mm. 150-165 and the descending arpeggios at mm. 166 and 168.

Melody

Black Sphinx is largely based on theme and variation. The melodies within the piece are meant to depict the Greek myth of the resurrection of the Sphinx, therefore they are in the style of Middle Eastern traditions.

Theme one is introduced from mm. 7-11 (Figure 1.1) as a lyrical roll passage within the adagio section of the piece. This downward-shaped theme is restated in a question and answer variation three times in the bass from mm. 26-33 (Figure 1.8).⁹

Figure 1.8. - Mm. 26-33: Theme One Variation.

The musical score for Figure 1.8 consists of three systems of music, each with a treble clef staff and a bass clef staff. The first system (measures 26-28) begins with a piano (*pp*) dynamic. The second system (measures 29-31) begins with a piano (*p*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The third system (measures 32-33) begins with a sub-fortissimo (*sub. f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The music features a melodic line in the treble staff and a bass line in the bass staff, with various rhythmic patterns and dynamics.

Although theme one serves as the primary material for the opening movement, it is not restated again until m. 184 (Figure 1.9)¹⁰ in the closing sequence of the composition.

⁹ Ibid., p. 2.

Figure 1.9. - Mm. 184-189: Theme One Variation Two.



Theme Two is also stated early on in the opening adagio movement also in the form of a lyrical rolling passage, first appearing from mm. 12-20 (Figure 1.1). However, Theme Two eventually becomes a much larger and expanded passage throughout the composition than that of theme one. Theme Two's returns at m. 84, a rubato section composed entirely of arpeggio variations. The melodic portion of this line begins at the top of the arpeggios at m. 84 (Figure 1.6), but eventually turns itself under the harmonies until the melody finds itself as the bottom note of the arpeggios (Figure 1.10).¹¹

Figure 1.10. - Mm. 100-103: Arpeggio Variation Two.



¹⁰ Ibid., p. 11.

¹¹ Ibid., p. 7.

After the arpeggio section, Theme Two is not restated until it is segmented in the allegro section at m. 166. In this section, the melodic content surfaces for one or two measures amid other interpolated content (Figure 1.11).¹²

Figure 1.11. – Mm. 166-173, Theme Two Variation Three.



This is the final time that Theme Two is stated in the composition.

One important aspect of the melodic writing in *Black Sphinx* comes from the extreme range that Kaiser exploits. The melodies jump from register to register quickly in several passages, already seen in Figure 1.3. In m. 29 the lies in the bass until it is relocated two octaves higher in the soprano range the very next measure. This same idea is illustrated in Figure 1.4 as well.

The rapid movement up and down the staff is not exclusive to the aforementioned examples. In fact, Kaiser takes it to an extreme level from mm. 121-138 as the melodic line rises and falls in a roller coaster manner across the marimba (Figure 1.12).¹³

¹² Ibid., p. 10.

¹³ Ibid., p. 8.

Figure 1.12. - Mm. 121-131: Rapid Arpeggios.

The image displays a musical score for measures 121 through 131, characterized by rapid arpeggios in both the treble and bass staves. The score is divided into four systems, each containing two staves. Measure 121 begins with a *mf cresc.* marking. Measure 124 features a *f cresc.* marking. Measure 130 is marked *ff*. The music consists of continuous sixteenth-note arpeggios, often grouped in threes. Fingerings are indicated by numbers 1-4 below the notes. The key signature has two sharps (F# and C#), and the time signature is 3/4. The overall texture is dense and rhythmic.

Rhythm

Black Sphinx is not a rhythmically complex piece. However, simple rhythmic figures are combined to provide a variety of textures and colors within the work. Poly-rhythms, syncopation and metric accelerations are the main vehicles in which Kaiser manipulates rhythms throughout the work.

The first true sense of syncopation occurs in mm. 33-34 (Figure 1.3). Up-beat sixteenth-notes play against the constant eight notes in the ostinato meshing to create a much thicker composite rhythm than either held on their own. This thickens the texture and drives the melodic phrase into its peak at the downbeat of m. 33.

Polyrhythms and metric accelerations manage to appear simultaneously at m. 52 (Figure 1.4). Dotted eighth notes descend into eighth notes creating a feeling of acceleration in the melody all the while an eighth-note ostinato sounds underneath. Beats one and two are the poly-rhythm example showing a “three over four” pattern.

Another example of metric acceleration happens from mm. 121-131, seen in Figure 1.12. Flowing melodic lines and arpeggios intensity as they move from eighth notes in m. 121 to triplets in m. 122, finally arriving at sixteenth notes in m. 130. This same process is repeated to close the piece. Measures 190-201 (Figure 1.13)¹⁴ include the same progression in terms of metric acceleration, this time in combination with a climactic crescendo.

¹⁴ Ibid., p. 12.

Figure 1.13. – Mm. 190-201: Final Metric Acceleration.

190

pp

cresc. poco a poco

193

196

mf

cresc.

199

ff

200

loco

gliss.

fff

740

Growth

As discussed in the respective sub-chapters of this document, *Black Sphinx* utilizes aspects of harmony, melody and rhythm to order to attain growth. The underlying concept of theme and variations greatly enhances the growth of the work. Whether it is novel melodic ornamentation, richness of harmonic vocabulary, intricate rhythms or melodic diminution similar passages rhythmically, each of these vehicles drives the growth of the work to an intense close to the piece.

Performance

Black Sphinx does not present a large range of performance issues for an advanced marimbist, but a few problems can arise, the first being mallet choice. Kaiser allows time for a mallet switch between the two movements. However, this is the only time any sort of change can happen. This presents a difficulty because the ranges notated in the composition cover most of the instrument. Finding a proper set of mallets that will allow for warmth in the lower register and articulation in the upper register of the marimba is a difficult task. The performer must find a two tone mallet that is up to the task, or use slightly harder mallets than typical in the low register, and tip them up. “Tipping” the mallet up provides more yarn in between the core of the mallet and its playing surface, therefore creating a softer sound. This combination of mallet choice and technique does not produce better low-register tone than would be achieved by using a soft mallet, but it allows for greater projection in the upper register when it is necessary.

The second performance issue relates to the execution of harmonic ostinatos (Figure 1.8). The melodic content meanders above and below these ostinatos on the instrument forcing the left and right hand to alternate responsibility of playing the harmonies. This becomes difficult when the player uses a progressive set of mallet. If the mallets are softer in the left hand than in the right, the marimba bars must be struck differently to get the identical color of the harmony for the entirety of the phrase. The performer must take great care in this matter as to not draw attention to an accidental color change in the harmony tones.

CHAPTER 2 - To the Gods of Rhythm

Biographical Information on the Composer

Hailed by the critics as one of the most unusual and expressive marimba and percussion artists in the field today, Nebojsa Jovan Zivkovic has greatly influenced the international percussion scene during the last two decades as both a masterful composer and virtuoso performer. A native of Serbia, Zivkovic completed his master's degrees in composition and music theory and percussion in Mannheim and Stuttgart, Germany, where he has resided since 1980.¹⁵

Zivkovic is one of the world's most performed composers for percussion music. At the present time, he has nearly three hundred performances of his compositions each year in almost fifty countries worldwide. His groundbreaking compositions for marimba and percussion have set new performance standards and his captivating and energetic performances have influenced countless marimbists. His orchestral works are performed by orchestras world-wide, including the National Symphony Orchestra of Washington, BBC Concert Orchestra, London, Orchestra di Santa Cecilia, Rome, and The Northern Sinfonia in Newcastle, UK.¹⁶

Theoretical Analysis

The following is a theoretical analysis of Nebojsa Jovan Zivkovic's, *To the Gods of Rhythm*. The composition is a mixture of Balkan and African traditions written for solo percussionist and drum (djembe). The rhythms and chants come from the Balkans, while the driving energy of the piece comes from the fascinating drum of West Africa, the djembe.¹⁷

¹⁵ Zivkovic, Nebojsa Jovan. "The Official Website of Nebojsa Jovan Zivkovic."
<<http://www.zivkovic.de/>> (accessed March 23, 2010).

¹⁶ Ibid.

¹⁷ Zivkovic, Nebojsa Jovan. *To the Gods of Rhythm*. Edition Musica Europa, 1994, p. i.

Sound

Composed for drum and voice, *To the Gods of Rhythm* stretches the timbral possibilities of both instruments. With a vocal chant that utilizes traditional Balkan syllables, the performer is required to match and mimic the subtleties of the human voice on the drum. Similar to traditional Indian music, Balkan rhythms have vocal syllables assigned to them. In this society, musicians learn to sing all musical passages as well as expressing them on an instrument. The two actions exist equally in this school of thought. True to this tradition, Zivkovic constructs the drum and vocal lines primarily as a tandem rather than one or the other acting as an accompaniment.

Zivkovic specifically notates all of the strokes and sounds that the performer must utilize in the piece. Nine distinct sounds are required throughout the composition. Figure 2.1¹⁸ illustrates the notation legend used by Zivkovic.

Figure 2.1. - Method of Notation.



- ① Baßton der Trommel / Bass sound of the drum
- ② Hoher Ton der Trommel / High pitch of the drum
- ③ Sprechstimme, höher, tiefer / Speaking voice, low, med., High.
- ④ Mit den Fingerkuppen am Rande des Felles spielen, während die andere Hand auf dem Fell liegt
Hit with the fingers near edge, the other hand is lying on the drum head.
- ⑤ Leise Schläge mit den ausgestreckten Fingern, nah am Rande, während die Handflächen leicht auf dem Fell liegen
Silent strokes with all stretched fingers of the hands, while the palms are lying (slightly damping) on the drum head
- ⑥ Offener, Klingender Bass / Open bass (sounding)
- ⑦ Geschlossener Bass, oder hoher Ton, die Hand bleibt am Fell / Closed bass and high pitch
- ⑧ Slap-Schlag, kräftig, wie ein Peitschenschlag / Slap stroke
- ⑨ Alle Noten mit einem X am Notenhals sind Ghoststrokes / All notes with an x on the Stem, are Ghoststrokes

¹⁸ Ibid., p. i.

Harmony

Although the drum is not required to meet a specific by Zivkovic, the bass tone automatically becomes middle C in the “Chant” portion of the composition, acting as the tonal center for the entirety of the musical passage. Although the percussionist is constantly improvising on the drum during the chant, he must adhere to the written melody or the sense of tonality easily disappears. Of the ten phrases within this section, only the fourth and conclude on the bass tone, or key center. The lack of strong cadences creates tension in the harmony and adds to the lack of finality, particularly when intervals of major seconds and perfect fourths are held above the bass tone.

Melody

Zivkovic constructs the melodic content of *To the Gods of Rhythm* in two distinct ways. For the majority of the piece, the melody is encountered in terms of rhythmic motives of non-specific pitch. However, one may analyze the “Chant” portion of the piece in traditional Western terms.

The “Chant”, seen in Figure 2.2¹⁹, is based on a melody from a Serbian Orthodox Church song.

¹⁹ Ibid., p. 3.

Figure 2.2. - Chant Section.

The musical score for the "CHANT" section consists of four systems of staves. The first system is titled "CHANT" *molto legato e piu forte* and features a vocal line starting on a treble clef with a pitch of A, followed by a series of eighth notes. Below the staff, the text "A simile sempre" and "Drum sempre improvvisazione" is written. The second system continues the vocal line with a long slur over the first few notes, followed by a breath mark and the notes "A A", "A I - A", and "I - A". Below the staff, "Drum improvis." is written. The third system begins with a dynamic marking of *f* and features a vocal line with notes "E", "E", "E", and "A". Below the staff, "Drum improvis. (mp)" is written. The fourth system is divided into two parts. The first part features a vocal line with notes "A", "E", "A", "I", "A", and "I - A". Below the staff, "Drum improvis." is written. The second part features a vocal line with a note "A" followed by the text "Al niente" and a long arrow indicating a sustained note. Below the staff, a dynamic marking of *mf* is written.

The musical line is developed throughout ten phrases based upon the bass pitch of the chosen drum. Assuming that the bass tone of the drum is C, phrases one through four are in the key of C major. Phrases five through seven modulate to the Dorian mode of F major before sequencing down to the final phrase that again resides in the home key of C major.

The “Chant” melody utilizes extensive step-wise motion and sequential motives. The exception to this idea occurs at the outset of the first and last phrase where perfect-fifth jumps are executed by the vocalist. However, large interval jumps occur frequently at the indicated breath marks, most notably at the break between phrases four and five, where an octave is encountered.

The climax of the “Chant” occurs in phrase six on the only accented vocal pitch of the passage. Not only is this the highest pitch encountered, but it is also at the loudest dynamic notated by Zivkovic. From this point on, the melodic line begins its sequence down the staff reducing itself in volume until inevitably being overtaken by the growing dynamic from the drum.

Rhythm

The rhythmic basis of *To the Gods of Rhythm*, stems from the Balkan musical tradition. Unfortunately, these intricate rhythms are largely unknown to Western musicians. “The folk music tradition from the Balkan region is a drummer’s paradise. Not because the drums are always a featured instrument, but because of the variety of meters. Sevens, sixes, fives and nines are commonly played sung and danced to. There is a naturalness to these rhythms that transmits itself to those lucky enough to encounter them. . . Middle Eastern rhythms, like Indian rhythms are taught and described using vocal sounds to imitate the drum sounds.”²⁰

Throughout the piece, Zivkovic employs odd groupings along with their partner syllables. In the Balkan tradition, the performer is called upon to imitate the drum sounds through use of the voice providing a Middle Eastern essence to the most African of drums.

Growth

To the Gods of Rhythm exhibits growth through two separate means, constant introduction of new timbres and tempo acceleration. From the start, the tempo marking is already at a blistering *Molto Presto!* 220 beats per minute. However, Zivkovic does not shy away from accelerating just after the *Volta Sempre* marking halfway through the piece, pushing the tempo up to 228 beats per minute. In the final measures of the piece, the final accelerando is notated with the goal of *furioso!!* There is no doubt that the perpetual increase of speed within the composition sustains the intensity from the very outset of the work.

The second aspect of *To the Gods of Rhythm* that exudes growth is the constant addition of timbres. Zivkovic introduces new syllables in the rhythmic vocal palette even past the halfway point in the piece, the final being the “O_____” sound made in the second to last system of page two.

Also, as previous rhythms are recapped at the end of section three and the piece feels as though it may be coming to a close, Zivkovic composes the vocal chant section that is unlike any earlier material of the composition. Again, it gives the listener rejuvenation, as the melodic idea that begins section five is completely new to the piece.

²⁰ Kessler, Jonathan. “Turkish and Armenian Rhythms for American Drummers.”
Percussive Notes, p. 39.

Performance

Several difficulties are inherent in the performance of *To the Gods of Rhythm*, the first being the reality that the human voice is not typically strong enough to compete with djembe playing at a full dynamic level. Sound reinforcement is essential for the presence of the vocal aspect of this piece. Due to the fact that the performer must exude energy and movement throughout the piece, it is not recommended to use a typical microphone and stand. This will not only impede flexibility in the theatrical portion of the piece, but also cover the facial expression of the performer. One solution to this problem is to utilize a headset microphone. This device is not only designed to pick up only the sound directed at it (vocals), but it also allows full freedom of the performer's body to explore the piece.

As every musician's vocal range is slightly different, the second choice one must make in performing this piece is that of drum selection. As the vocalist must be able to sing low enough to match the lowest pitch of the drum, yet still be able to match timbres of the other tones that will be created. A performer with a bright singing voice should favor a brighter sounding drum, while a performer with a darker voice will want to find corresponding colors in the drum of his choosing.

CHAPTER 3 - Regresar a Nuestra

Biographical Information on the Composer

Born in Rockford, Illinois in 1985, Stephanie Sasscer quickly became a virtuoso classical pianist, vocalist and clarinetist. Sasscer attended Central College in Pella, Iowa, where she earned her Bachelor of Arts studying organ performance and composition before pursuing a law degree at Northern Illinois University in DeKalb, Illinois.

Theoretical Analysis

The following is a theoretical Analysis of *Regresar a Nuestra* (return to breath) by Stephanie Sasscer. The author commissioned the piece in the summer of 2009 for vibraphone, voices and clarinet quartet. The text comes from the ancient Chinese text, the *Tao te Ching*, later translated from English into Spanish by the composer.

Sound

From the unexpected instrumentation alone, *Regresar a Nuestra* presents a very uncommon combination of performing forces. Soprano voices and clarinet quartet, accompanied by vibraphone is a rare, if not new combination. The result can be best described as an ideal combination of light, complementary timbres.

Harmony

Like the textures of the composition, Sasscer's harmonies and tonal movement represent notably unusual aspects of the piece. Non-traditional and unexpected tonal shifts occur in frequent one or two measure statements by the vibraphonist. Figure 3.1 shows a broad visualization of the key centers within the form.

Figure 3.1. - Mm. 17-28: Theme One and Interlude One.

17

Cl.

Cl.

Cl.

B. Cl.

S.

Re gre-sar-a nu-es-tra lien-to lo-que e-sta mos en scan-do no

22

Cl.

Cl.

Cl.

B. Cl.

S.

pue-de-car-vi-sto-en-can-cha-do-o-pal-pa-do

Detailed description: The image shows a musical score for measures 17-28. It is divided into two systems. The first system (measures 17-21) features four woodwind parts (three Clarinets and one Bass Clarinet) and a Soprano vocal line. The piano accompaniment is in the right hand, with triplets in measures 18-21. The second system (measures 22-28) features the same woodwind and vocal parts. The piano accompaniment continues with triplets in measures 25-28. The lyrics are: 'Re gre-sar-a nu-es-tra lien-to lo-que e-sta mos en scan-do no pue-de-car-vi-sto-en-can-cha-do-o-pal-pa-do'. The score is in 4/4 time and G major.

27

Cl.
Cl.
Cl.
B. Cl.
S.
es nues tra e - sen - cial ma - sa - a ya - di - vi

Except for the two bar interlude of F major in mm. 39-40, there is a clear pattern of tonal shifts. The progression of C, E-flat and G-flat major appears at the beginning of the piece, as well as the end with only a vibraphone cadenza in A-flat separating the two patterns (Table 3.1).

Table 3.1. - Tonal Centers.

Mm. 1-38	C Major
Mm. 39-40	F Major
Mm. 41-52	E-flat Major
Mm. 53-56	G-flat Major
Mm. 57-63	A-flat Major
Mm. 64-83	C Major
Mm. 84-90	E-flat Major
Mm. 91-99	G-flat Major

Melody

In unison with Clarinet I, the vocal line represents a majority of the melodic content of the composition. The only exceptions to this compositional convention are the brief vibraphone interludes and cadenzas. Theme one occurs after the opening cadenza at mm.17-25. This line moves through 4/4 and 7/8 time signatures establishing the tonal color of the full ensemble at an early stage (Figure 3.1).²¹

Throughout the piece, the vibraphonist and clarinetists trade melodic passages and interludes. The vibraphone solo of mm. 26-28 represents one of many variations of interlude material that descends from the tonic in a flowing triplet rhythm, and leads to the subsequent vocal line. The vibraphonist and vocalists trade phrases in this manner three times until the vibraphone cadenza in m. 60. The second and third theme and interlude progressions can be seen in Figures 3.2 and 3.3.²²

²¹ Sasscer, Stephanie. *Regresar a Nuestra*, 2009, p. 3.

²² *Ibid.*, pp. 4-5.

Figure 3.2. – Mm. 29-40 Theme Two and Interlude Two (continued from 3.1).

32

Cl.

Cl.

Cl.

B. Cl.

S.

sian de nues-tros sen-ti-dos

37

Cl.

Cl.

Cl.

3. Cl.

S.

no es

Figure 3.3. - Mm. 41-59: Theme Three and Interlude Three.

The musical score is arranged in five systems. The first system contains four staves for Clarinets (Cl.), the second system contains a Bass Clarinet (B. Cl.) and a Soprano (S.) part, and the third system contains a Piano accompaniment. The Soprano part includes the lyrics: *ob - vio a le men - te — ah —*. The Piano part features a complex rhythmic pattern of triplets in the right hand, while the left hand is mostly silent. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked with measure numbers 41, 42, and 43.

44

Cl.

Cl.

Cl.

B. Cl.

S.

del — cor - a - zon — da

48

Cl.

Cl.

Cl.

3. Cl.

S.

y de pron-to a hi es - ta y de pron-to a hi es - ta

53

Cl.

Cl.

Cl.

B. Cl.

S.

pe - ro el mo-men-to que to-ve-mos se des va - ne - ce se des va -

56

Cl.

Cl.

Cl.

B. Cl.

S.

ne - ce

Rhythm

Relative to the other works performed on this recital, meter, tempo and rhythm are not particularly notable aspects to this piece. The leisurely tempo of 62 b.p.m. paired with a preponderance of eighth and quarter notes does not create a great deal of rhythmic variety. However, 7/8 bars in the main theme and a polyrhythm between the vibraphone and the rest of the ensemble create a certain amount of tension that resolves with homorhythmic statements. The first example of this is seen in mm. 53-55, where two varieties of a “three over four” polyrhythms occur (Figure 3.3).

The vibraphonist performs cadenzas at mm. 8-16 (Figure 3.4)²³, and 57-64 (Figure 3.5)²⁴ creating additional rhythmic interest.

²³ Ibid., pp.1-2.

²⁴ Ibid., p. 8.

Figure 3.4. – Mm. 8-16: Introduction Cadenza.

8

Musical notation for measures 8-9. The piece is in common time (C). The right hand features a descending eighth-note scale starting on G4, moving down to G3. The left hand is silent.

10

Musical notation for measures 10-11. The right hand continues the descending eighth-note scale from G4 down to G3. The left hand remains silent.

12

Musical notation for measures 12-13. The right hand continues the descending eighth-note scale from G4 down to G3. The left hand remains silent.

14

Musical notation for measures 14-16. The right hand continues the descending eighth-note scale from G4 down to G3. The left hand remains silent.

Figure 3.5. - Mm. 57-64: Cadenza Two.

The image displays a musical score for a cadenza, consisting of four systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system, starting at measure 57, features a melodic line in the treble clef with triplet markings (indicated by a '3' below the notes) and a bass line that remains mostly silent. The second system, starting at measure 60, shows a more active bass line with a melodic line in the treble clef. The third system, starting at measure 62, continues with intricate melodic lines in both staves. The fourth system, starting at measure 64, shows a final melodic flourish in the treble clef. The score concludes with a double bar line and repeat signs at the end of the fourth system.

Although these passages are entirely composed of sixteenth notes, the performer is given complete control of the rubato or accelerando aspects. In the absence of temporal flexibility, the cadenzas may become expressively stagnant. Therefore, the vibraphonist must create variety through rhythmic movement across the entire line

Finally, Sasscer utilizes metric deceleration extensively. Sasscer employs this technique at the end of the piece, mm. 92-99, in order to dissolve the texture as slowly as possible. Sixteenth notes lead into eighth notes, while imparting rubato on all the rhythms making the entire ending seamless to the listener's ear (Figure 3.6).²⁵

²⁵ Ibid., pp. 10-11.

Figure 3.6. - Mm. 92-99: Metric Deceleration.



Growth

Regresar a Nuestra experiences musical growth from the expansion and contraction of ensemble textures. There are three distinct levels of texture within the composition: the first is solo vibraphone, second, vibraphone and singers, and third, vibraphone singers plus clarinet ensemble. The moments at which the vibraphonist acts as a soloist, evoke the most somber musical feelings of the work. As the other entities are layered on to one another, the textural vibrancy shines brighter, always gaining energy without adding dynamic volume.

Performance

Ensemble balance is the greatest challenge of performing *Regresar a Nuestra*. The vibraphonist has the ability to drown out both the singers and clarinetists. Therefore, the vibraphonist must choose fairly soft mallets to balance with the ensemble while clearly producing the fundamental pitch of the bars. Too many overtones from the vibraphone can make it difficult for the singers to perform with adequate pitch accuracy. In the case of this

performance, the vibraphonist used Innovative Percussion's RS-330 mallets to attain proper balance and tone.

The premiere performance included four soprano singers, in order to achieve the proper balance with the clarinet quartet. Since the Clarinet I player doubles the vocals line, the other three clarinetists are able to play out enough to attain proper tone without great concern of masking the primary melodic lines.

The composition should not require a conductor in order for it to be properly performed. The vibraphonist needs to act as a piano accompanist by having visual sight lines to every musician in the ensemble in order to solidify entrances with body cues and small conducting patterns during his measures of rest.

CHAPTER 4- Wave, How Insensitive, Agua de Beber

Biographical Information on the Composer

Antonio Carlos Jobim was born in Rio de Janeiro on January 25th, 1927. In the mid 1940s, he began working as a pianist in the nightclubs of Rio's beach areas of Copacabana and Ipanema. He quickly gained popularity and by 1952, he became an arranger for the Continental recording firm and recorded his first pieces. Following his brief stint at Continental, Jobim became the artistic director for the Odeon label in 1956. There, Jobim met the poet and lifelong friend, Vinicius de Moraes.²⁶

Jobim's first bossa nova was presented on Joao Gilberto's album, *Chega de Saudade*, which included the tune "Desafinado." Among the many Jobim-Vinicius collaborations, none won more international popularity than "Garota de Ipanema" (1962).²⁷ With Stan Getz and Charlie Byrd's instrumental version of "Desafinado," the American bossa nova craze took hold: Audio Fidelity promoted a concert of bossa nova music at Carnegie Hall in November 1962.²⁸

From 1964 onward, Jobim's success in the United States grew rapidly, winning various Grammy awards and several LP releases including a famous collaboration with Frank Sinatra. By the late 1960s, Jobim's music had become a part of the repertory of leading international pop and jazz artists.²⁹

During the last twenty-five years of his life, Jobim received worldwide recognition for his talents as a Brazilian musician and composer. His music has been recorded in the best studios of New York and Los Angeles and released on the largest multinational labels. Most important were his collaborations with other Brazilian musicians including, Joao Gilberto, Chico Buarque, Edu Lobo, Caetano Veloso and Milton Nascimento. His output, which numbers some 250 titles,

²⁶ Behague, Gerard. "Jobim, Antonio Carlos," *The New Grove Dictionary of Music and Musicians*. London: Macmillan Publishers, 2001. Vol. 13, p 131.

²⁷ Ibid., p. 131.

²⁸ Ibid., p. 131.

²⁹ Ibid., p. 131.

reveals his talents as a profoundly creative composer whose innovative and inspiring melodies, harmonies, rhythms and inventive orchestration always expressed his passionate love for his native city and its people with simplicity and honest emotion.³⁰

Theoretical Analysis

The following is a theoretical analysis of the traditional bossa nova, using “Wave,” “How Insensitive,” and “Água de Beber,” by A.C. Jobim as musical examples. The three compositions were a part of the bossa nova movement that became an international craze in the 1960s propelling Jobim to not only become one of the most popular composers in Brazil, but the entire world.

Sound

More than just a style of music, it was a movement created by a group of musicians in Rio de Janeiro who wished to create a new popular music based on samba. These musicians were informed by various other types of music such as chorinho, American “cool” jazz, Twentieth - Century French composers such as Debussy and Ravel, and various regional styles of Brazil. They wished to break away from the overwrought and tragic Brazilian boleros that had been the fashion since the 1940s and create something lighter and more characteristically Brazilian.³¹

Typically, the instrumentation for bossa nova performance includes the rhythm section of guitar, piano, drums and bass. The pianist rarely plays in a rhythmic manner, rather playing cascading ornamentation. Commonly used melodic instruments include the flute, saxophone, flugelhorn, trombone and vibraphone. One should note that all these instruments are fairly dark in timbre. Of the instruments listed previously, the vibraphone is one of the least used in traditional bossa nova. However, an early bossa nova recording by Brazilian artist Robert Menescal, “Bossa Nova de Roberto Menescal e Seu Conjunto,” features Uga Marotta on the vibraphone as the leading melodic voice.³²

³⁰ Ibid., p. 131.

³¹ Auwarter, Doug. *Essential Latin Styles for the Drumset*. Kansas City: Doug Auwarter, 2004, p. 40.

³² Castro, Ruy. *Bossa Nova: The Story of the Brazilian Music that Seduced the World*. Chicago, IL: A Cappella Books, 2000, p. 147.

On the whole, the bossa nova ensemble must respect the light nature that the style demands. Subtlety is the watchword of bossa nova in which beauty is favored over technique. Good bossa nova singers emphasize lyricism rather than projection. Rhythm section players must hear their parts in the context of the ensemble, not so much as individuals.³³ Due to the calm nature of the bossa nova, it is one of the few Brazilian or Caribbean styles of music that does not have any dance steps attributed to it.

Harmony

Harmonically, bossa nova attributes its characteristics to American jazz music. Jobim and other bossa nova innovators were heavily influenced by American crooners, whose records had slowly made their way into local Brazilian music shops. Frank Sinatra, who would later record an album with Jobim, is known as one of these early influences.³⁴ Jobim composed and arranged along many of the same lines as Sinatra, utilizing large string and wind sections to support the chordal structures within his albums.

Jobim's intricate use of chords is in large part the source of the popularity received by the bossa nova craze of the 1960s. Jobim rarely stays within any tonal center for more than four bars at a time, creating angular harmonies that appear awkward on paper, yet are realized cleanly and effortlessly by capable ensembles. Many of Jobim's compositions such as "Wave," "How Insensitive" and "Agua de Beber" exist in the *Real Book* today as timeless standards with harmonic progressions that complement the American jazz tunes that comprise the remaining pages. Jobim tends to speed up his harmonic rhythms at the end of large sections, as shown in the fourth system of Figure 4.1.

³³ Auwarter, *Essential Latin Styles*, p. 41.

³⁴ Castro, *Bossa Nova*, p. 4.

Figure 4.1. - Mm. 1-16: *How Insensitive*, A Section.



As the phrase ends, the harmonies begin changing in every measure, instead of every two measures as seen in the first three systems.

Melody

In general terms, the melodic structure of Jobim's bossa nova charts is much less angular than his harmonic progressions. Often, melodic phrases are repeated verbatim, or sequenced up or down one whole step with different chords underneath. The changes in underlying chords create harmonic shades for similar melodic figures. Figure 4.1³⁵ illustrates this effect as the melody in phrase one, mm. 1-8, is sequenced a whole step down in phrase two, mm. 9-16. The chord quality underlying each of the two phrases is completely different. For example, the phrase one melody begins on the fifth of a minor chord with a ninth, while the second phrase opens with the melody on the sixth of a major-seven chord.

Also, Figure 4.1 illustrates another important aspect of Jobim's melodic structure. Syncopated melodies are combined with the samba-like rhythms underneath, enhancing the light propulsion of the bossa nova sound.

This same type of melodic repetition and sequencing is illustrated in the bridge section of Jobim's "Wave," in Figure 4.2.³⁶

³⁵ Jobim, Antonio Carlos. *The Real Book, Sixth Edition*. Milwaukee, WI: The Hal Leonard Corporation, p. 181.

³⁶ *Ibid.* p. 431.

Figure 4.2. - Mm. 18-25: *Wave*, Bridge.



Similar to “How Insensitive,” Jobim transposed this four-bar sequence down a whole step in its repetition with only slight changes in rhythmic structure. Unlike “How Insensitive” however, this example’s chordal structure is transposed along with the melody. The bass motion is different, creating some differences in texture.

Rhythm

Samba has been the “music of the people” in Brazil for many years, stemming from the combination of native rhythms and the African influence that emerged during the slave trade. Upbeat, angular rhythms are created by massive ensembles of hundreds of players known as Samba Schools. Jobim utilized these authentic samba grooves in the creation of his bossa nova. The rhythms of the bossa nova were extremely experimental in the beginning. Jobim had to listen very carefully to his partner, guitarist and vocalist Joao Gilberto to find a drum pattern that could complement the light complexity that he desired. Milton Banana, an early bossa nova drummer began to take on the task of creating a complementary drum groove.³⁷ At first, Banana repeated bolero patterns he had been playing for years in nightclubs, accompanying vocal crooners. Jobim was not happy how the new rhythms interacted with Joao Gilberto’s playing. Eventually, Jobim developed the drum pattern seen in Figure 4.3.³⁸

Figure 4.3. - Jobim Drum Groove.

³⁷ Castro, *Bossa Nova*, p. 59.

³⁸ Auwarter, *Essential Latin Styles*, p. 43.



The large Samba School instrumentation began to pare itself down into different pieces of the drum kit. The bass drum replaced the surdo, the snare drum replaced the repenique, and the hi-hat or ride cymbal sounded as the ganza (shaker). The drummer's job within the ensemble was to unobtrusively create the Brazilian feel. Banana played with very few fills or ornamentations. In classic Jobim recordings, Banana is often heard only playing a light hi-hat or brushes on the snare drum. His style of playing is rarely repeated correctly in today's bossa nova as performers have embraced more of the highly technical American jazz concept.

Growth

The growth of the three bossa nova compositions was achieved primarily through tempo changes within a medley performance structure. "Wave" was played as a medium bossa, "How Insensitive" a slow bossa, and "Agua de Beber" as an up-tempo bossa that also briefly included the rhythmic style of partido alto, similar to jazz samba. This decrease and subsequent increase of tempo between the three pieces allowed for an overall feeling of completeness to the performance. No breaks were taken between compositions, so the three tunes functioned as a single composition.

Performance

The performance of "Wave," "How Insensitive," and "Agua de Beber" was done with a quartet comprising vibraphone, guitar, acoustic bass and drums. The vibraphone assumed the role of the pianist, rarely playing rhythmic comping patterns. Additionally, the vibraphonist sang the melodies of "How Insensitive" and "Agua de Beber."

Different choices of mallets should be used in the respective compositions, depending on the timbre desired by the performer. For example, since "How Insensitive" is set at slow bossa with only vibes, bass, and vocal feature, the vibraphone is much more in the background than it

is in “Agua de Beber,” which is full ensemble and a much larger volume level, complemented by hard mallets.

Another performance consideration is that of starting and ending chord of each piece, which is D minor. For this performance, “Agua de Beber” was transposed down a fifth from the *Real Book* key to accommodate vocal ranges and to allow it to begin on D minor. This allows the chordal structures to flow together cleanly and effortlessly, dissuading the audience from applauding between tunes which would have disrupted the fluidity of the performance.

CHAPTER 5 – Concerto pour Vibraphone et Piano, Movement I

Biographical Information on the Composer

Emmanuel Sejourne was born July 16, 1961 in Limoges, France. After studying piano, violin, music history and analysis at the National Conservatory of Strasbourg, Sejourne explored the world of percussion and quickly became a specialist of vibraphone and marimba.³⁹

Sejourne began composing stage music at the age of twenty-three due to his fascination with the relationship between music and other performing arts. He has written pieces for the Theatre des Drapiers, the Wallgraben Theater and the MAL/TJP Company. Sejourne received the prize of Best Stage Music at the Festival d'Avignon in 1985 for the show *La Legende Des Siècle*.⁴⁰

Sejourne's more notable percussion pieces include his Concerto for Vibraphone and String Orchestra, composed in 1999. Subsequently, the work was later performed by the Luxembourg Philharmonic, the Orchestre de la Garde Republicaine, the Kalisz Orchestra, the Kozsalin Philharmonic and the Novosibirisk Orchestra. In 2002, Sejourne composed Concerto for Three Percussionists and Harmony, which has been performed across Europe by the Orchestra of La Coruna and the Rundfunk Blasorchester Leipzig.⁴¹

Sejourne is a notable solo artist, performing his original compositions with professional ensembles across Europe, including the Luxembourg Philharmonic Orchestra and the New London Chamber Choir.⁴²

Besides being a world-class performer and composer, Sejourne is also a successful pedagogue, heading the Percussion Department at the Strasburg Conservatory, as well as teaching and writing materials on keyboard performance. He was nominated Pedagogic Advisor to the French Ministry of Cultural Affairs for the preparation of the 1994-1995 teaching

³⁹ Sejourne, Emmanuel. *Bio* <<http://www.emmanuelsejourne.com/>> (accessed March 20, 2010).

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

certificate. He has offered master classes at music conservatories in Europe, Asia and North America.⁴³

Theoretical Analysis

The following is a theoretical analysis of Emmanuel Sejourne's Concerto pour Vibraphone et Piano, movement I. The work was commissioned in 1999 by the Vibraphone International Competition and was premiered by Sejourne and the Orchestre d'Auvergne and has since been published by Alfonse Productions. Analysis of the second movement will be omitted from this paper.

Sound

Sejourne combines multiple modes, dynamics, tempos and other compositional techniques such as bowed vibraphone to create an ethereal feel to this movement. A beautiful, uninterrupted flow of colors and towering vibraphone flourishes give the piece its un-earthly sound that seems to float around the hall long after it has finished.

Harmony

Non-traditional harmonies and melodic phrases of multiple modes create the distinct harmonic palette of this movement. The harmonic motion is minimal with the left hand of the piano playing only half and quarter notes and the right hand playing repeated inversions of chords throughout. The directionality of the harmony tends to lie with the bass note played on beat one of each measure. The defining feature of the total harmonic structure is the lack of definite patterns. There is no obvious formula for tonality, key changes or phrase length. Adjacent keys within the concerto have little in common with one another, perhaps only a few common tones.

Table 5.1 illustrates the movement of tonality within the concerto.

⁴³ Ibid.

Table 5.1. - Tonal Centers.

Key center (major)	Measure numbers
A	1-29
F	30-43
D-flat	44-47
B	48-50
A-flat	51
E	52
A-flat	53
A (Theme 2)	54-63
C	64-65
A	66-67
C	68-71
F	72
D-flat	73
F	74
D-flat	75-78
E	79
D-flat	80
E	81
D-flat	82
E	83
D-flat	84-87
A	88-106

While the table describes the key centers in terms of “major” harmonies, they are not necessarily sounding in that particular context within the composition. The table’s function is to show the relation or lack thereof among tonal centers. The table will also shed light on the highly varied phrase lengths composed by Sejourne. Throughout the work, Sejourne defines sectional structure through key changes.

The key changes shown above are not typical “Western” tonal shifts. Typically, the shifts in this movement are in thirds and fourths that lead to distinct keys. Most of these adjacent keys have very few common tones. However, Sejourne exploits these tones in a very clever manner from the bass and melodic lines.

The bass note never sounds the root of the tonic of the key, nor does any other harmony notated within the composition. Several times the bass is the sixth scale degree of the notated key, implying a minor feel to certain passages, but this is not the normal motion throughout the piece. The harmonies above these minor bass tones tend to come from a different chord all together. For example, in the main theme, once the harmonic pattern has been fully layered in at mm. 10, there is an F-sharp in the bass with an E-major triad that contains a 4-3 suspension above it (Figure 5.1).⁴⁴

Figure 5.1. - Mm. 10-13: Harmony of First Theme.



Clearly, this harmonic pattern is not attempting to outline A-major or F-sharp minor as the home key. In this passage, the bass note alternates down a major third to D every two bars, which also does nothing to help define a tonal center. It is the polychordal pattern that allows the harmonies to attain their illusion of floating.

⁴⁴ Sejourne, Emmanuel. *Concerto pour vibraphone et piano*. Alfonse Productions, 1999, p. 3.

In order to change keys, Sejourne adds new harmonic material to the final four-bar phrase of the theme. A B-natural is played in the bass for the first time with slightly different harmonies in the right hand (Figure 5.2).⁴⁵

Figure 5.2. - Mm. 24-27: Color Shift.



This leap of a sixth in the bass and the addition of new harmonies are the first hints of a color change. Indeed, the piece moves from three sharps, into one flat. Also, at this key change, Sejourne continues to use the rotation from F-sharp to D-natural across the double-bar line. Although the upper harmonies have changed, there is still a feeling of familiarity with the shared tone of D-natural in the bass (Figure 5.3).⁴⁶

Figure 5.3. - Mm. 30-31: Bass Common Tone



At the first key change, m. 30, the harmony returns to a four-measure ostinato that continues until a B-flat is played in the bass at m. 43 (Figure 5.4).⁴⁷ Once again, the new bass tone is the signal for a key change, this time into five flats. This B-flat is a common tone and the opening pitch for the newly introduced key at m. 44.

⁴⁵ Ibid., p. 4.

⁴⁶ Ibid., p. 4.

⁴⁷ Ibid., p. 5.

Figure 5.4. - Mm. 41-44: Key Change and Common Bass Tone.

The image displays a musical score for measures 41-44. It is divided into two systems. The first system covers measures 41-43, and the second system covers measures 44-45. Each system includes a Violin (Vib.) part and a Piano (Po) part. The Violin part features a melodic line with various ornaments and phrasing. The Piano part consists of a rhythmic accompaniment with chords and a prominent bass line. The key signature changes from one key to another between measures 43 and 44. The bass line in the Piano part maintains a common tone across the key change. The score includes dynamic markings such as *mf* and *mp*.

Tonal shifts occur rapidly immediately before the second statement of the theme. Each measure from 51-54 has a separate tonality. This acceleration in harmonic rhythm sets up the re-statement of the theme in which the harmonies return to their two bar ostinatos. The acceleration and restatement is illustrated in Figure 5.5.⁴⁸

⁴⁸ Ibid., p. 6.

Figure 5.5. - Mm. 51-59: Harmonic Diminution of Main Theme.

Sejourne first introduces open fifths in the bass at mm. 63-75. While these intervals create a harmonically denser texture under the ever-expanding melodic figures, they also bring about a hollow sound in the harmony, especially due to the fact that the fifths are always moving in a parallel fashion (Figure 5.6).⁴⁹

⁴⁹ Ibid., p. 7.

Figure 5.6. - Mm. 64-68: Parallel Fifths in the Bass.



This addition to the texture appears eight measures before the climax of the movement, aiding with the dynamic contour of the vibraphone part.

Once the climax tone has sounded on the downbeat of m. 72, the harmonies begin to dissipate in thickness and volume to the close of the movement. The open fifths in the bass conclude exactly eight measures after the climax tone, perfectly symmetrical to their introduction. However, the harmonic rhythm remains quick with tonal centers changing nearly every measure until the final statement of the theme at m. 88. Harmonically, the final theme is identical to the opening theme. The same bass ostinato of F-sharps and D-naturals reappears to conclude the movement (Figure 5.7).⁵⁰

⁵⁰ Ibid., p. 9.

Figure 5.7. - Mm. 88-98: Final Theme.

The final seven measures of the movement comprise one of the movement's two moments that lack the static harmonic rhythm. Instead, Sejourne stacks fifths in both hands in order to create an ethereal feel that is very similar to the introduction of the piece. These chords enable the piece to continue to avoid a sense of tonality with little or no sense of a harmonic cadence to the closing chord of the piece.

Melody

Each melodic phrase generally stays within its tonal center with very few examples of accidentals of any kind. However, each melodic statement tends to be in a modal structure. The main theme, beginning at m. 17 is based upon G-sharp locrian mode as its foundation, even though the accompaniment harmony is in F-sharp minor (Figure 5.8).⁵¹

⁵¹ Ibid., pp. 3-4.

Figure 5.8. - Mm. 17-29, Main Theme.



At the first key change of the movement, m. 30, the accompaniment harmony shifts into D-minor while the melodic content shifts into E locrian mode, this time with the melodic foundation on E-natural (Figure 5.9).⁵²

Figure 5.9 - Mm. 30-35: Key Change.

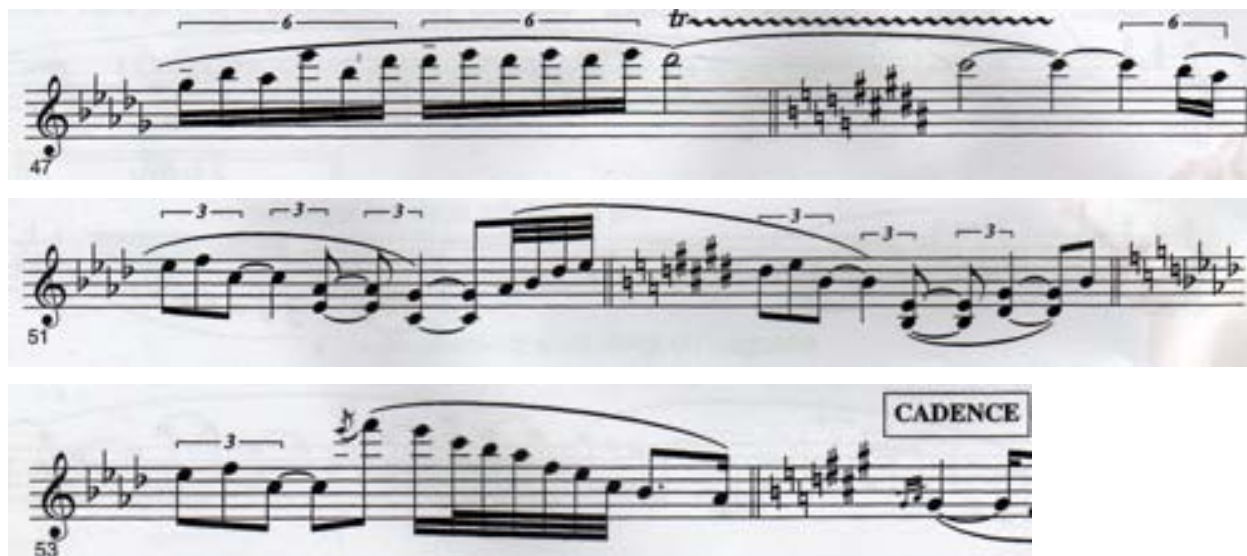


Measure 47 begins an interesting melodic exchange in which common tones are held or repeated across measures of key changes. For example, a D-flat is held from its original key of B-flat minor through the bar line until it becomes a C-sharp in the key of G-sharp minor. Similar

⁵² Ibid., p. 4.

shifts happen from mm. 50-51, 51-52 and 53-54. This technique allows the melodic phrasing to stay intact as the harmonic radically shifts below. The phrase can be seen below in Figure 5.10.⁵³

Figure 5.10. - Mm. 47-54: Common Tones.

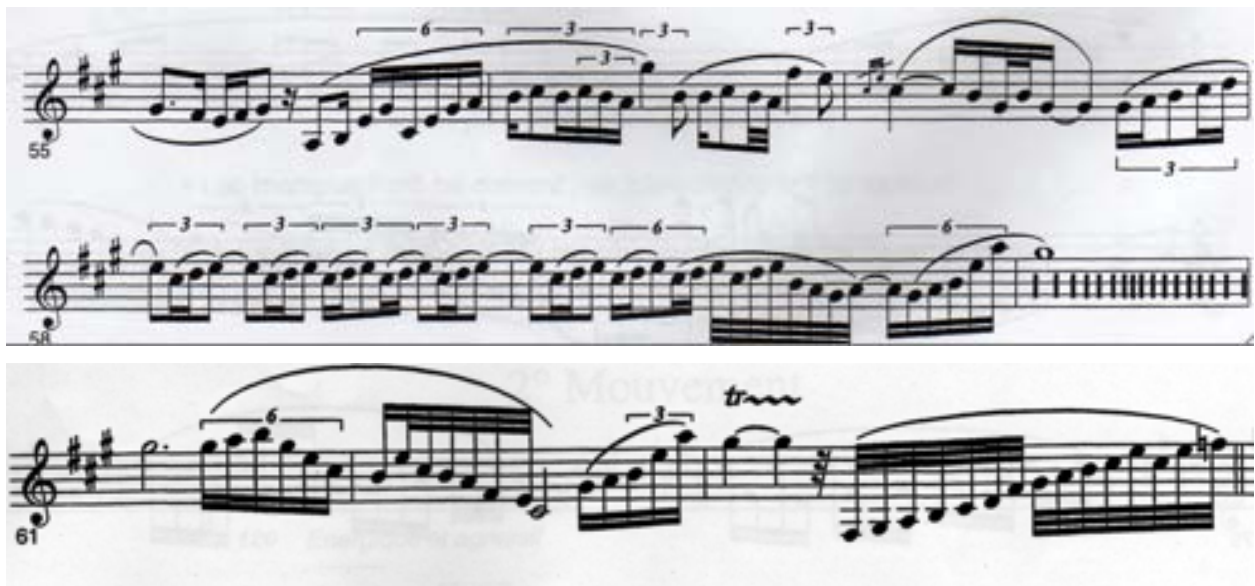


The main theme is briefly revisited at m. 54, the halfway point of the movement. This time it is more rhythmically intricate, aiding in the growing intensity of the piece. This variation lasts through m. 63 at which point, the tonality shifts into a triumphant sounding C-major for two measures. The variation of the theme is illustrated in Figure 5.11.⁵⁴

⁵³ Ibid., p. 5-6.

⁵⁴ Ibid. p. 6-7.

Figure 5.11. - Mm. 54-63: Variation.



Intensity continues to build through rhythmic flourishes in the melody, which in turn condense the texture and raise the dynamic level of the piece. This motion continues through m. 71 in which the melody begins to dissipate in intensity and also begins displaying descending passages. Until this point, all melodic phrases had upward movement.

Rhythm

The two rhythmic properties of this movement are polar opposites, yet complementary throughout. The syncopated accompaniment rhythm is completely static apart from the five-measure introduction and the similar seven-measure passage that closes the work. Measures 6-99 consist of the same rhythm, usually in two-bar installments of the same harmony.

This simple accompaniment rhythm allows Sejourne to construct a melodic rhythm of considerable complexity. With the quarter note equaling 66 b.p.m., Sejourne utilizes nearly every

rhythmic possibility in the melodic structure ranging from whole notes to thirty second note sextuplets. Sejourne weaves the melody among the gaps within the accompaniment, which seems to exist in its own world as the melody floats above the static rhythms in the foundation of the piece.

Primarily, Sejourne emphasizes the feeling of a floating melodic rhythm through the use of hemiolas. These typically happen at a much faster pace than the accompaniment rhythm. The first major example of this occurs at m. 44 where groupings of sixteenth note quintuplets descend over the duple harmony (Figure 5.12).⁵⁵

Figure 5.12. - M. 44: Hemiola.



Three more large-scale hemiolas occur in the movement, all with similar effects as the first example. These can all be seen in the next example Figure 5.13.⁵⁶

⁵⁵ Ibid., p. 5.

⁵⁶ Ibid., p. 6.

Figure 5.13. - Mm. 58-59: Hemiola.



Musical score for measures 58-59. The score is for Vib. (Violin) and Po. (Piano). The Vib. part consists of a continuous eighth-note pattern. The Po. part consists of a series of chords, primarily triads, with some dyads. The score is in 3/4 time and features a hemiola pattern.

M. 64: Hemiola.



Musical score for measure 64. The score is for Vib. (Violin) and Po. (Piano). The Vib. part consists of a continuous eighth-note pattern. The Po. part consists of a series of chords, primarily triads, with some dyads. The score is in 3/4 time and features a hemiola pattern. The dynamic marking *ff* is present at the bottom.

Mm. 70-71: Hemiola.



Musical score for measures 70-71. The score is for Vib. (Violin) and Po. (Piano). The Vib. part consists of a continuous eighth-note pattern. The Po. part consists of a series of chords, primarily triads, with some dyads. The score is in 3/4 time and features a hemiola pattern. The dynamic marking *ff* is present at the bottom.

One should note that the successive hemiolas have progressively faster rhythmic properties.

In general, the melodic rhythms in this movement of the concerto occur in an intensifying and then dissipating pattern. Beginning with the vibraphone entrance in m. 17, the melodic rhythms are quite sparse. Intricacies are added until the climax at m. 72. From this point, rhythmic motives are dismantled until the simplicity that started the melody is again achieved at m. 88 in the restatement of the original theme.

Growth

The entire movement builds into the downbeat of m. 73, at which point the dynamic and rhythmic ferocity decline in tandem as they emerged. While there are few dynamic markings within the movement, one may assume that this growth must occur, based on the speed and shape of the melodic content. Compared to the first vibraphone entrance at m. 17, it becomes more and more metrically involved until it surpasses a double time feel over the accompaniment at the climax point.

Performance

The greatest challenge in performing the first movement of the vibraphone concerto lies in executing the melodic rhythms. The trouble is not always in the difficulty of the rhythms themselves, which can be quite challenging, but in synthesizing them with the static accompaniment rhythm.

In addition to practicing slowly, it is advisable for the performer to create a “rehearsal track” to understand how the two rhythmic entities exist together before rehearsing with an accompanist. Two simple looped sounds, such as congas for the piano left hand and bongos for the right hand emulate the static accompaniment rhythm. This accompaniment provides the performer with access to a much more valuable metric tool than a metronome. Many of the rhythmic idiosyncrasies within the piece can be identified and navigated with this sort of rehearsal method making the rehearsal process much quicker once the accompanist is involved.

Another performance difficulty is that of the use of bows. Two bows are used on the upper and lower manuals of the vibraphone at the beginning and closing of the movement. The performer must make all of his actions quickly and precisely in order for their melodic lines to sound clearly. It is recommended to use one hand for the upper manual and the other for the

lower manual notes so the bows do not have to be shifted constantly across the instrument. This is a small safety precaution in order to not accidentally graze the instrument and create extraneous sounds as the hands move across the keyboard.

CHAPTER 6 - 6 & 8

Biographical Information on the Composer

Tobias Broström was born in 1978 in Helsingborg, Sweden. After four years of percussion studies at the Malmö Academy of Music, he began pursuing his Master's Degree in composition. Broström studied with Swedish composer Rolf Martinsson and Italian composer Professor Luca Francesconi.

Along with his many percussion works, Broström has also composed electro-acoustic music, music for film and dance, chamber music and orchestral works including *Transit Underground*, *Crimson Skies*, *Crimson Seas*, *Kaléidoscope*, *Violin Concerto*, *Arena – Percussion Concerto No. 1* and *Lucernaris – Concerto for Trumpet, Live Electronics & Orchestra*. Numerous soloists, ensembles and orchestras, including Anna Larsson, Karen Gomyo, Simon Preston, Johan Bridger, Gävle Symphony Orchestra, Estonian National Orchestra, Helsingborg Symphony Orchestra, the Symphony Orchestra of Norrlandsoperan, Trondheim Symphony Orchestra, Malmö Symphony Orchestra, Aurora Chamber Orchestra, Northwestern University Chamber Orchestra, Musica Vitae, Third Coast Percussion Quartet, Malleus Incus, Gageego, Esclats Percussion Quartet and BIT20 have performed his works. Brostrom's solo and chamber music have been performed throughout the United States, Europe and Asia. He has been awarded scholarships from the Royal Academy of Music, Stockholm, Swedish Performing Rights Society in and the Swedish Composers Society and was awarded the Rosenborg-Gehrman Composition Scholarship in 2004.

Since the fall of 2006, Broström has been composer-in-residence with the Gävle Symphony Orchestra, for whom he has composed two new orchestral works each year. Two of these, *Crimson Seas* and *Lucernaris* were selected by Swedish Radio to represent Sweden in the European Broadcasting Union's International Rostrum of Composers in 2007 and 2009. In the autumn of 2008, his piece *Arena – Solo Version* was chosen to be performed at the 52nd International Festival of Contemporary Music at the Venice Biennale. His orchestral work, *Transit Underground* was also nominated for best orchestral piece of the year by Swedish Music Publishers' Association.

Theoretical Analysis

The following is analysis on Tobias Broström's *6 & 8*, written for solo percussionist on snare drum, bass drum and hi-hat. The rhythms all come from West African traditions, particularly Gambia. In 2001, the composer spent three weeks in the small village of Tumani Tenda, and at the organized village-camp, he had the opportunity to meet representatives from four distinct cultures: Mandinka, Wolof, Susu, and Fula.⁵⁷

Susu and Wolof, which share a strong tradition in drumming, were the primary inspirations of *6 & 8*. Susu is originally from Guinea Conacry and is closely related to Mandinka. All of these once disparate cultures are now found all over West Africa due to circulatory effects of war, trade, tourism and nomadism. Susu was refined under the administration of President Sechko Touray in Guinea Conacry when music schools for all children were established.⁵⁸

Sound

6 & 8 is written for one player on a drum kit using only snare drum, bass drum and hi-hat. The snare drum represents the djembe, the bass drum acts as the DunDun-Bah (the Susu bass drum), and the hi-hat acts as a simplified clave usually played on a bell that is connected to the DunDun-Bah. The piece is notated as follows in Figure 6.1.⁵⁹

⁵⁷ Brostrom, Tobias. *6 & 8 Program Notes*.

http://www.editionsvitser.com/archive_valgt.php?id_vaerk=46 (accessed April 4th, 2010).

⁵⁸ Ibid.

⁵⁹ Brostrom, Tobias. *6 & 8*. Edition Svitser, 2007, p. 1.

Figure 6.1. - Method of Notation.



Melody

Of the three traditional West-African instruments imitated in 6 & 8, only two can function in a melodic manner, the djembe and the DunDun-Bah. Therefore, the hi-hat will be disregarded in this section as we focus on the rhythmic melodies and “call and response” figures created by the djembe and DunDun-Bah, imitated on the snare drum and bass drum.

The first melodic interaction between the snare and bass drums occurs from m. 10 through m. 32 (Figure 6.2).⁶⁰

⁶⁰ Ibid., p. 1.

Figure 6.2. - Mm. 10-31: Bass/Snare Call and Response.

The image displays a musical score for a drum set, specifically focusing on the bass and snare drums. The score is organized into five systems, each representing a five-measure phrase. The first system starts at measure 11 and includes the rhythmic notation 'R R L L' above the snare line. The second system starts at measure 16 and includes the notation 'R R L L R L L R L L R R sim.' above the snare line. The third system starts at measure 21, the fourth at measure 26, and the fifth at measure 31. Each system consists of two staves: the upper staff is for the snare drum and the lower staff is for the bass drum. The notation uses various rhythmic values (quarter, eighth, and sixteenth notes) and rests to create a call-and-response pattern between the two drums. The 'sim.' marking in the second system likely indicates a 'simile' or a specific performance instruction.

Points of interest occur first in the snare, followed by a calculated response in the bass drum throughout this passage. If agogic accents are interpreted by the performer on big beats one

and two, this “call and response” interaction becomes more apparent, especially as the bass drum rhythm begins shifting into a metric system separate from the snare drum in mm. 25-31.

Apart from the “call and response” passages by the snare and bass drum, the two parts tend to work together in creating four melodic themes within the composition. Obviously, none of these themes are melodic in terms of definite pitches moving in tonal directions, however, there is growth and direction to each theme that creates a timbral and rhythmic line interpreted as melody by the performer. Broström does not indicate any phrase markings therefore, directionality of each line is at the performer’s discretion.

Theme One is the length of two groups of six, first appearing at m. 47 (Figure 6.3),⁶¹ and repeating itself a total of eight times until the downbeat of m. 55.

Figure 6.3. - Mm. 47-54: Theme One.

The musical score for Theme One consists of two systems of staves. The first system, labeled '46', shows a snare drum staff with a rhythmic pattern of eighth notes and a bass drum staff with a pattern of quarter notes. A first ending bracket spans measures 47 to 50, with a box containing the text '1:st repeat without bass drum'. The second system, labeled '51', continues the snare and bass drum patterns. A 'cresc. 2:nd time' marking is placed over measures 51-54. The dynamic marking changes from *ffp* to *ff* over the second ending. The piece concludes with a fortissimo roll in the hands, indicated by 'RS' and a plus sign.

The bass drum enters in the fifth repetition of the phrase creating a layering effect. The melodic movement in the snare and bass drum accent patterns is enhanced by the constant growth in dynamics throughout the total sixteen bar phrase which culminates in a fortissimo roll in the hands.

⁶¹ Ibid., p. 2.

Theme Two (Figure 6.4)⁶² exhibits the same phrase structure as Theme One, with two groups of six repeating a total of eight times from mm. 58-73.

Figure 6.4. - Mm 58-59: Theme Two.



However, in the case of Theme Two, it does not have the layering effect of the bass drum entering halfway through as Theme One. Similar growth is heard in this phrase, with the melodic patterns in the hands and feet propelling themselves dynamically through the release of the passage.

Unlike the first two themes, Theme Three (Figure 6.5)⁶³ comprises four groups of six in four repetitions.

Figure 6.5. - Mm. 91-94: Theme Three.



Measure 143 marks the entrance of Theme Four, the most varied and intricate melodic passage of all the themes. The original theme four is stated from mm. 143-146 in the snare drum. Variations occur in the snare drum, bass drum, hi-hat in an eighth-note pulse all the way up to m. 190 (Figure 6.6).⁶⁴

⁶² Ibid., p. 2.

⁶³ Ibid., p. 2.

⁶⁴ Ibid., p. 2.

Figure 6.6. - Mm. 143-190: Theme Four and Variations.

The image displays a musical score for Theme Four and its variations, spanning measures 142 to 190. The score is presented in five systems, each consisting of two staves: a treble clef staff and a bass clef staff. The music is written in a rhythmic style with frequent sixteenth-note patterns. Measure numbers 142, 147, 152, 157, 162, and 167 are indicated at the beginning of their respective systems. The score includes various musical notations such as slurs, accents, and dynamic markings. A *p* (piano) marking is present in measure 143, and an *mf* (mezzo-forte) marking is present in measure 167. A *cresc. poco a poco* (crescendo poco a poco) marking is present in measure 189. The score also features numerous slurs and accents, particularly in the treble staff, and various rhythmic groupings indicated by numbers 2 and 4 above the notes.

172

177

181

185

189

Rhythm

As the title suggests, 6 & 8 exists in the meter of 6/8. Measure 190 represents the only 3/8 bar in the entire piece. It is worth noting that the title is not “6/8,” this is important because the bar lines defining the meter often have nothing to do with the phrase structure intended by Broström. Groupings of “six” and “eight” exist all throughout the piece, making the ear perceive a 6/8 measure as though it is in 2/4 or even something more out of the standard realm such as a “polyphrase.”

The first 114 measures of the piece are based on the eighth notes in the snare drum defining each measure in a typical 6/8 fashion. Up to this point, with only one exception, the hi-hat always lands on primary beat one, or big beat two, creating a solid foundation for the snare drum and bass drum to transit among different implied meters. The first example of this happens in the bass drum line at m. 25. While the hands and hi-hat maintain a 6/8 feel, the bass drum clearly phrases itself in terms of 5/8. This polyphrase goes on for seven bars, until the bass drum recycles itself back onto big beat two in m.31, where it again joins the hi-hat. This is depicted in Figure 6.7.⁶⁵

Figure 6.7. - Mm. 83-91: Polyphrase Variation.

Measures 83-90, experience the same “poly-phrase” that began at m. 25, but this time in variation. The snare drum joins the bass drum, this time in the 5/8 feel, leaving the hi-hat on its own to maintain the base meter of 6/8. The snare is also playing sixteenth notes in this variation, as opposed to the eighth notes in the previous statement, creating an even thicker texture to the phrase.

Groupings of twos and fours are introduced at m. 115 in the hands and feet for the first time. The hi-hat continues to maintain its role of big one and two, while the metric feel in the snare and bass drum appear to accelerate. Although the groupings of four are not metrically as fast as the sixteenth notes played in previous passages, the eight eighth-notes per bar are now acting now as the base rhythm, which is faster than the previous base rhythm of six eighth-notes

⁶⁵ Ibid., p. 3.

every bar. It is in this feel that Broström again begins to experiment with phrases in the hands outside of the hi-hat foundation and bar lines.

Measure 143 is the beginning of Broström's next metric modulation. As it happened before, only the hands and bass-drum take the modulation as the hi-hat remains defining the primary beats one and two. From mm. 143-155 the bass and snare drum play two modulations removed from the hi-hat, creating an even more diverse polyphrase structure than anything encountered previously in the composition.

The downbeat of m. 155 marks the first time the hi-hat modulates out of its original feel. The eight eighth-notes per bar are now defined in groups of six, a near-perfect realization of the title of the piece. Although the eighth note pulse does not increase here, the perception is that the composition is at a faster pace than it was at m. 115 where the eighth-feel first appeared. This metric illusion is accomplished by Broström through his use of metric modulations and phrasing across bar lines.

Sixteenth-notes within the groupings of four are eventually into the piece at the pick-ups to m. 180. At this point, the hi-hat drops out for four bars, with the snare drum and bass drum continuing their phrasing in groups of six. Once the hi-hat reenters, it is once again defining its original 6/8 pulse landing on primary beats one and two. This continues for five measures before the hi-hat modulates into the phrasing of the snare and bass-drums, leading to the only notated metric modulation in the entire piece at m. 191. At this point, the sixteenth-note feel has assumed the new triple feel.

From m. 191 on out, there are no more metric modulations, as Broström begins to recap the four themes between mm. 209 and 233. The themes return in a variety of lengths and orders.

Once the original themes have been restated, Broström introduces a coda-theme that closes the piece, running from mm. 235-265 (Figure 6.8).⁶⁶

⁶⁶ Ibid., p. 4.

Figure 6.8. - Mm. 235-261: Coda Theme and Variations.

The image displays a musical score for five systems of music, numbered 238, 243, 248, 253, and 258. Each system consists of two staves: a top staff with a complex rhythmic pattern of eighth notes and a bottom staff with a simpler melodic line. The first system (measures 235-261) includes the dynamics *ffp* and performance instructions *accel. e cresc. poco a poco al fine*. The subsequent systems (238, 243, 248, 253, 258) show variations of the rhythmic flourish and melodic line, with the top staff continuing the dense rhythmic pattern and the bottom staff introducing new melodic elements.

Here, the next rhythmic figure is introduced, as indicated: “*accel. e cresc poco a poco al fine.*” The bass drum and hi-hat are layered in slowly within the four repetitions of the ever-growing rhythmic flourish creating greater textural density.

The final seven measures (Figure 6.9)⁶⁷ include a restatement of a transitional phrase, this time to be performed *as fast as possible*.

Figure 6.9. - Mm. 267-73: Closing Statement.

The image shows a musical score for measures 267-73. The score is written for two staves. The top staff is a treble clef and the bottom staff is a bass clef. The tempo marking 'as fast as possible' is written above the top staff. The score includes several measures with 'RS' (Rim Shot) markings above the notes. The final measure of the phrase is marked with a forte dynamic 'ff'. The score is enclosed in a box with a double bar line at the end.

Within this brief phrase, rim shots are notated for the first time since the open passage of the piece, creating the necessary level of volume for the energetic rhythm driving to the finish.

Growth

Metric modulations provide the growth of 6 & 8. Broström uses these modulations throughout the piece in order to speed up the perceived pace of the composition without any notated tempo changes. The constant addition of speed provides energy and intensity to the piece.

Performance

Most importantly in the performance of 6 & 8, the performer must be very aware of the balance between the hi-hat, snare drum and bass drum. All three entities need to act in tandem, never overpowering one or the other. Keeping the snare drum very dry and the bass drum pointed and articulate is necessary to allow the hi-hat to cut through. If the drums are ringing constantly, there is little chance the cymbals will ever be heard. Without the hi-hat's personality in 6 & 8, the metric modulations and polyrhythms will be impossible to discern as a listener and a great amount of character is lost.

⁶⁷ Ibid., p. 8.

CHAPTER 7 - Suomineito

Biographical Information on the Composer

See *Biographical Information on the Composer* (Nebojsa Jovan Zivkovic) from Chapter Two of this document.

Theoretical Analysis

The following is a theoretical analysis of *Suomineito* by Nebojsa Jovan Zivkovic. The title is Finnish, the language of the “Suomi” people, as the Finns call themselves and it means “Finnish girl”. The melancholic composition was inspired by an original folk song from Finland called “Heili Karjalasta.” In the Suomi language this means “a friend from Karelia”, a region that in the past used to be a part of Finland. However, the original folk song is in a very fast tempo and in a happy mood, a kind of Finnish polka called “Humpa”. *Suomineito* is the composer’s personal reflection on Finland and on one *Suomineito* whom he met during a concert tour.⁶⁸

Sound

Suomineito can be easily described as a haunting love song. Complex rhythmic passages permeate the entire structure of the piece, yet these figures remain sounding effortless. Zivkovic writes an unrelenting accompaniment which flows underneath a melodic theme that remains in the upper register of the vibraphone.

Harmony

Suomineito is rooted firmly in the key of F minor, with only hints of tonal shifts. Zivkovic relies on choral arpeggios for his harmonic structure instead of idiomatic “block-chord” progressions often seen in vibraphone literature. Although the arpeggios ascend and descend rapidly, they remain fluid and seamless across the pages.

Theme One (figure 7.1), stated at the first measure of the piece quickly hints at the key of E-flat major by raising the D-flat on beat three to a major third.

⁶⁸ Zivkovic, Nebojsa Jovan, *Suomineito*. Gretel Verlag Dinklage, 2004, p. i.

Figure 7.1. - Mm. 1-5: Theme One.



This creates a V of VII in F-minor, which imposes a bright color shift compared to the minor tonality in which the piece began. The same is repeated in the second bar. Measures three and four of the opening theme return to the expected key of F minor, which closes its phrase with a strong cadence that solidifies the key once again.

Theme Two works largely as a two-part counterpoint, running from mm. 5 -12. This eight bar phrase can be broken down into two separate four bar phrases which are very similar harmonically. The first four bars take the i- VII progression from Theme One, and use it with other extended harmonies that are not readily expressed in Roman numeral analysis. This small phrase leads to a harmonic run in the low register of the vibraphone which contains an E- natural, or leading tone seventh in terms of the home key. This leading tone prepares another cadence that begins the second half of Theme Two (Figure 7.2).⁶⁹

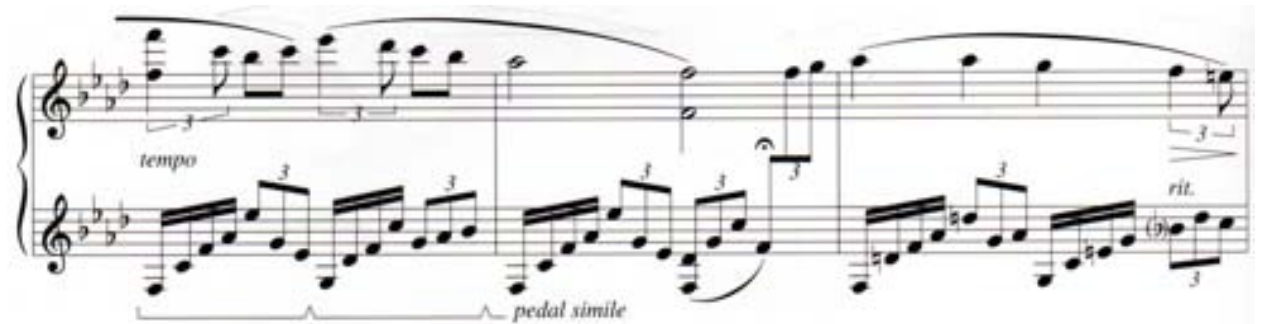
⁶⁹ Ibid., p. 1.

Figure 7.2. - Mm. 4-8: Theme Two, First Half.



Identical to the first half of Theme Two in its first couple bars, the second half of the phrase takes a tonal shift in its third measure (Figure 7.3).⁷⁰

Figure 7.3. - Mm. 9-11: Theme Two, Second Half.



Similar to the opening theme, D-flats are raised to create the feeling of E-flat major for a brief period, in this case two beats, before E-natural returns to serve once again as the leading tone back into F minor. Interestingly, the final melodic note of Theme Two sounds across the first three counts of the return of Theme One.

⁷⁰ Ibid., p. 1.

Once Zivkovic reintroduces Theme One at m. 12, no new harmonic material emerges for the remainder of the piece except for a single G-flat, on beat 3 of m. 31 (Figure 7.4).⁷¹

Figure 7.4. - Mm. 31: Ornamentation.



This new pitch does not change the harmonic structures that are used and varied throughout *Suomineito*. Rather, it adds a colorful variation to the ornamentation of the repeated arpeggios in the final few statements of the composition.

Overall, Zivkovic remains in his chosen key of F-minor for nearly the entire piece, with the small exceptions of the brief leading tone sevenths and the secondary dominant of Theme One. Full range of the vibraphone surface is utilized in a sensible, tonal manner that moves well under the hands of the four-mallet vibraphonist.

Melody

Zivkovic bases the melodic content of *Suomineito* on two themes, the first of which appears in the introduction, transition and coda. Theme two occurs within the body of the composition, surrounded by statements of Theme One. Each melodic statement occurs in variations throughout the work. The introduction sequence first appears within the first four measures. F minor, E-flat major and B-flat major arpeggios are played over two and a half octaves in order to create the melody. Each of the first four bars is its own phrase, which alternate upward and downward directional intervals. Specific pedaling instructions are notated by Zivkovic, which ensure that the minor chords do not occlude the contrasting color of the B-flat major triads (Figure 7.1).

⁷¹ Ibid., p. 2.

Zivkovic restates the introduction sequence in m. 12 for only three measures and this time in a transitional manner. The voicing of the minor arpeggios stays intact; however, the B-flat triad receives another third which realizes the surprising triad slightly earlier than in the introduction. Also, the ornamentation at the end of each measure is slightly different and complex this time around seen below in Figure 7.5.⁷²

Figure 7.5. - Mm. 12-14: Theme One Restatement.



⁷² Ibid., p. 1.

The final iteration of theme one occurs at m. 28 (Figure 7.6).⁷³

Figure 7.6. - Mm. 28-35: Theme One Final Statement.

The musical score for Figure 7.6 is presented in three systems. The first system (measures 28-31) features a piano part with complex arpeggiated figures, including triplets and slurs, and a vocal part with lyrics "e poco a poco decrescendo". The second system (measures 32-34) continues the piano part with similar arpeggiations and a vocal part with lyrics "mp". The third system (measures 35) concludes with a piano part marked "p" and "molto ritenuto e morendo", and a vocal part marked "ppp". The score includes various performance markings such as "mf tempo", "mp", "p", and "ppp", as well as dynamic markings like "Crescendo" and "molto ritenuto e morendo".

The character of this variation imitates its previous statement. Zivkovic continues to increase the complexity of the ornamentations of the arpeggios until m. 32, in which the melodic texture begins to dissipate into its simple form.

Theme Two does not contain the same amount of complexity in variations that are encountered in Theme One. Set up in an eight-bar phrase, the melody is very balanced with the sub-phrase occurring at the halfway point the first time it appears. It is atypical in that the climax tone occurs on the downbeat of each sub-phrase, resulting in a phrase ending repose. Theme Two

⁷³ Ibid., p. 3.

stays within the key of F minor exclusively, with the only exception being an E natural that acts as a leading tone to F at the end of the phrase.

The second and final appearance of Theme Two occurs at m. 21. This is the climax of the entire piece. The melodic and accompaniment content builds continuously up to this point and dissipates for the remainder of the piece once the Theme Two has been asserted.

Octaves in the right hand add strength to the melody, which is now at a forte, the loudest dynamic Zivkovic notates. Small rhythmic irregularities differ from the original statement of Theme Two, likely to continue the tension brought about by the clash of duple versus triple in the melody and accompaniment. This phrase is seven measures in length during this statement, but m. 27 can be interpreted as two complete measures. The large amount of pitches notated in a free format give the illusion of two measures completing an eight-bar phrase (Figure 7.7).⁷⁴

Figure 7.7. - Mm. 21-24: Theme Two Second Statement.

The image displays a musical score for measures 21-24, titled "Theme Two Second Statement". It consists of two systems of music, each with a right-hand melody and a left-hand accompaniment. The right-hand part is written in treble clef with a key signature of two flats (B-flat and E-flat). The left-hand part is written in bass clef. The first system (measures 21-24) begins with a forte (*f*) dynamic and a tempo marking. The melody features a series of eighth notes with a triplet of three eighth notes. The accompaniment consists of a steady eighth-note pattern. The second system (measures 25-28) continues the melody and accompaniment, ending with a mezzo-piano (*mp*) dynamic and a ritardando (*rit.*) marking. The score includes various annotations such as "ca. 2" and "11:2" indicating specific rhythmic or pitch relationships.

⁷⁴ Ibid., p. 2.

Rhythm

Zivkovic utilizes an extensive palette of rhythmic figures throughout *Suomineito*. With all of the rhythmic structures that will be discussed, it is important to keep in mind that the goal of the notation is to sound anything but structured and rigid to a metric imperative.

Polyrhythmic figures occur in every melodic section in the composition. Theme One introduces the rapid movement between duple and triple feels, but keeps it in the more manageable form of a single line. Eight-note triplets and duple eighth-notes over eight-note triplets are common examples of this polyrhythmic complexity. These occur in every variation of Theme Two and can be seen in Figures 7.2, 7.3 and 7.7. The polyrhythm feel adds to the already established tension of the minor key. However, the two entities of rhythm and harmony work together to release the tension at the end of phrases by combining the use of vertical alignment and strong cadences, as seen in mm. 11- 12 (Figure 7.8).⁷⁵

Figure 7.8. - M. 11, beats 3-4: Vertical Alignment.



Growth

Dynamics and rhythmic complexity serve as the primary growth vehicles in *Suomineito*. Both gain and expel intensity in the shape of a bell curve. For example, the piece begins at a *piano* dynamic, shifts to *mezzo piano* by m. 5. Only a slight decrease in dynamics happens into Theme Two at m. 12, before quickly moving to *mezzo forte* at m. 16. The dynamic climax begins at m. 21, sustaining into m. 27 before dissipating the same way it arose.

Almost identical to the dynamic form, the rhythmic complexity increases and decreases in the bell curve previously discussed. The composition begins with its simplest structure of eighth-note triplets and sixteenth notes. Once the *mezzo forte* dynamic is achieved, Zivkovic

⁷⁵ Ibid., p. 1.

introduces thirty-second note figures, enhancing the intensity of the piece. More and more thirty-second note figures are combined into runs, leading the dynamic intensity to its climax at m. 21. Just as the dynamics begin to dissipate at m. 21, as do the rhythmic figures, leading the work to a peaceful close.

Performance

Several concepts must be taken into consideration in performing *Suomineito*. The first is the complexity of the left hand accompaniment compared to the simplicity of the right hand melody. Maintaining clarity in the melodic structure is essential to a successful performance, however, this proves difficult with the sheer amount of notes sounding underneath. In this situation, the performer must first decide whether mallet or pedal dampening is the more effective way to control the ring of the upper register. Pedal dampening provides the easiest solution, however it greatly affects the flow of the accompaniment. Mallet dampening isolates the melody but is much more difficult based on the fact that the striking and dampening of the figures must all be done with the right hand. The extra movement of the right hand can also disrupt the continuity of the line. There is give and take in either solution and is up to the performer's discretion. Choosing softer mallets in the left hand is not advisable due to the hand-to-hand scalar motives found in the main body of the piece. A consistent tone from each mallet is necessary to play this section convincingly.

The second performance difficulty to be encountered in *Suomineito* involves the polyrhythm figures. The ultimate goal is to create a seamless feel to all these phrases. An effective path to success is to begin rehearsing the left and right hand rhythms with drumsticks on a drum or practice pad. Each hand should be precisely rehearsed independently with a metronome before attempting to combine the two. The advantage to this rehearsal technique is that it allows rhythmic muscle memory to develop in the hands before pitches even become a thought to the performer. Once the vibraphone is approached, the mind can focus solely on striking the correct pitches. This will dissuade the performer from developing bad habits.

Finally, the performer must come to understand the emotion behind the piece. *Suomineito* is a love song replete with emotion, which must be conveyed not only through musical devices, but also through body language. Audience members will appreciate the piece at a much deeper level if the performer is able to convey the work's heartache and emotion.

CHAPTER 8 - Convergences

Biographical Information on the Composer

Steve Fitch was born in Parkersburg, West Virginia in 1957. Fitch plays percussion and drum set in the Phoenix Symphony, where he also serves as the assistant principal timpanist. He earned his Bachelor of Music degree in percussion performance with Michael Rosen at the Oberlin Conservatory of Music, and earned his Master of Music degree from the Eastman School of music. While at Eastman, Fitch served as a graduate teaching assistant to John Beck.⁷⁶

Since 1993, Fitch has played as a founding member of the Kalamazoo Percussion Trio in Hannover, Germany. Kalamazoo Percussion Trio has been on the faculty of the Festival Junger Kuenstler in Beyreuth since 1999. The group features many of Fitch's compositions in its CD recordings and performances.⁷⁷

Fitch has been a regular guest with the Radio Philharmonic Hannover des NDR, and the Hannover Pops Orchestra, with which he has performed and toured with such stars as Ray Charles, Al Jarreau, Bobby McFerrin, Randy Crawford and Patricia Kaas. Fitch has also performed numerous times at the World's Fair Expo in Hannover, Germany.⁷⁸

Theoretical Analysis

The following is a theoretical analysis of Steve Fitch's, *Convergences*, for percussion trio. The composition was written in 2007 in memory of Friedrich Durrenmatt, a prolific playwright known for his work in the epic drama genre.

⁷⁶ <http://www.c-alanpublications.com/composers/fitch-steve.html>.

⁷⁷ Ibid.

⁷⁸ Ibid.

Sound

Convergences is composed for three players, with thirty-one indefinite pitch instruments divided between them. All of the instruments can be placed into one of three distinct families: wood, metal or skin. Within the work, Fitch uses combinations of these instruments to create many different textures and colors.

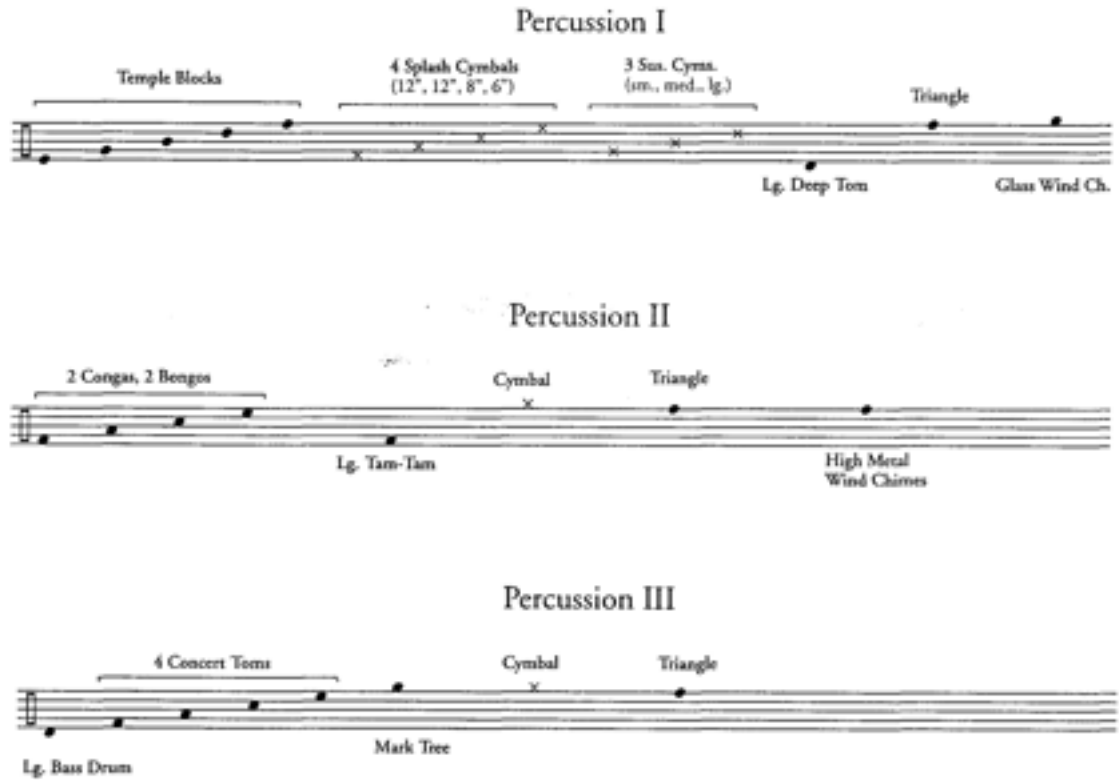
Table 8.1. - Instrument Families.

Wood	Temple blocks
Metal	Splash cymbals, suspended cymbals, triangles, tam-tam, metal wind chimes, mark tree
Skin	Tom-toms, congas, bongos, bass drum

Player One's setup contains instruments from all three families, while players two and three only have instruments from the metal and skin groups. The notation scheme and instrument division is seen below in Figure 8.1.⁷⁹

⁷⁹ Fitch, Steve. *Convergences*. 2007, p. i.

Figure 8.1. - Method of Notation.



Melody

With an instrumentation of entirely indefinite pitched instruments, it is impossible to define the melodic structure in a typical sense. However, each of the performers has an opportunity to create melodies with several instruments pitched in succession. Player One uses temple blocks and cymbal sets, player two uses congas and bongos and player three uses four concert toms in order to act in a melodic manner. In nearly every instance within the piece, these melodic instruments are imitating one another in *stretto* or creating question and answer scenarios. Infrequently, melodies are played in unison by multiple players. Measure 28 is the first example of the imitative nature of the melodic texture (Figure 8.2).⁸⁰

⁸⁰ Ibid., p. 2.

Figure 8.2. - Mm. 28-39: Theme in *Stretto*.

The musical score for Percussion 1, 2, and 3, measures 28-39, is presented in two systems. The first system covers measures 28-33, and the second system covers measures 34-39. The tempo is marked 'C Lightly, gracefully'. Perc. 1 starts with a piano (*p*) dynamic. Perc. 2 has a piano (*p*) dynamic. Perc. 3 has a piano (*p*) dynamic. The score includes dynamics such as *p*, *mp*, *p*, and *cresc.* (crescendo). There are also markings for 'Tossate' and 'Ln.' (Lento).

Player Three introduces the theme in m. 28 and passes it around the ensemble until m. 58. Starting at m. 46 (Figure 8.3),⁸¹

⁸¹ Ibid., p. 3.

Figure 8.3. - Mm. 45-58: Defined Melodic Line.

D Playfully

Perc. 1
mp
poco cresc.
mp
mf
mf
mf
mf

Perc. 2
mf
mf
mf
mf
mf
mf

Perc. 3
mf
mf
mf
mf
mf
mf

51
mf
mf
mf
mf
mf
mf

56
mp
mp
mp
mp
mp
mp

Fitch notates a dotted line throughout the conductor score illustrating where the melodic line travels between the three players.

Almost immediately after the imitative figures seen in Figure 8.2, Fitch begins the same process again at m. 59, once again with a very short subject being passed around the three performers (Figure 8.4).⁸²

⁸² Ibid., pp. 3-4.

Figure 8.4. - Mm. 60-65.

The image displays a musical score for three percussion parts, labeled Perc. 1, Perc. 2, and Perc. 3. The score is divided into two systems. The first system shows measures 60 and 61. Perc. 1 has a rest in measure 60 and a quarter note in measure 61. Perc. 2 has a quarter note in measure 60 and a quarter note in measure 61. Perc. 3 has a quarter note in measure 60 and a quarter note in measure 61. The second system shows measures 62, 63, 64, and 65. Perc. 1 has a quarter note in measure 62, a quarter note in measure 63, and a quarter note in measure 64. Perc. 2 has a quarter note in measure 62, a quarter note in measure 63, and a quarter note in measure 64. Perc. 3 has a quarter note in measure 62, a quarter note in measure 63, and a quarter note in measure 64. The score includes dynamic markings such as *mp* and *cresc.* and a rehearsal mark *61*.

In m. 85, Fitch introduces the second of four sections of the composition, labeled “Toccata.” The first twenty-two bars of this section are one of the few examples of unison melodic playing in *Convergences*. Most of this happens between Player One and Player Two, but is eventually joined by Player Three at m. 99 (Figure 8.5).⁸³

⁸³ Ibid., p. 5.

Figure 8.5. - Mm. 85-105: "Toccata".

TOCCATA
F Allegro frenetico (moto precedente), Driving but not rushed

Perc. 1
mf

Perc. 2
mf

Perc. 3
mf

90

Perc. 1
f *mf*

Perc. 2
f *mf*

Perc. 3
f *mf*

95

Perc. 1
cresc. *f*

Perc. 2
cresc. *f*

Perc. 3
cresc. *f*

100

Perc. 1
ff *sub. p cresc.*

Perc. 2
ff *sub. p cresc.*

Perc. 3

From mm. 118-151 (Figure 8.6),⁸⁴ each performer is given a melodic solo passage to be played over accompaniment rhythms from the other players.

Figure 8.6. - Mm. 118-151: Solos and Accompaniment.

The image displays a musical score for three percussion parts: Perc. 1, Perc. 2, and Perc. 3. The score is divided into two systems. The first system, starting at measure 118, features Perc. 1 with an '(accompany)' marking and Perc. 2 with a '(bell)' marking. Perc. 3 provides a rhythmic accompaniment. A dynamic marking of *mfz* is present at the end of the first system. The second system, starting at measure 125, shows Perc. 1 and Perc. 2 with melodic solo passages, while Perc. 3 continues with accompaniment. A dynamic marking of *mf cresc.* is shown in the second system. A small inset at the top right shows a detail of a solo passage with a *f* dynamic marking.

⁸⁴ Ibid., pp. 6-7.

130 I (accompany)

Perc. 1

Perc. 2

Perc. 3

smfz

f

mf (solo)

135

Perc. 1

Perc. 2

Perc. 3

smfz

cresc.

dim.

explosive

140 (Duo-like)

Perc. 1

Perc. 2

Perc. 3

mf *cresc.*

mf *cresc.*

smfz

J (solo)

Perc. 1

Perc. 2

Perc. 3

f

mf

mf

smfz

Player Two's solo begins at m. 118, Player Three at m. 132 and Player One at m. 145. Each of the three solos are distinct in their own right: however, their commonality is the use of short, repeated, rhythmic motives.

The final melodic subject occurs at m. 243 (Figure 8.7).⁸⁵

Figure 8.7. - Mm. 243-260: Final Melodic Subject.



It is a simple motive of repeated dotted rhythms that are played primarily on the skin instruments of the three performers. As before, the short motive is stretched out *alla stretta*

⁸⁵ Ibid., p. 12.

between the multiple voices giving the line a dance-like sense as it bounces from player to player. This newly introduced dotted rhythm is the primary subject for the rest of the composition. However, it does not appear in a melodic sense beyond its introductory passage from mm. 243-286.

Rhythm

Convergences is largely based on its rhythmic intricacies. Although there are melodic passages within the indefinite pitch instrumentation, these figures are based upon rhythmic motives.

Fitch composes the entire composition with intense specifications of all styles. Due to this, the piece ends up sounding “mysterious” and “celestial,” two adjectives Fitch uses within the composition. Precision on the rhythms is paramount, or this graceful effect cannot be realized.

By mm. 7-15 (Figure 8.8),⁸⁶ the rhythmic intricacies are already apparent as the rhythms are played across the shifting time signatures.

⁸⁶ Ibid., p. 1.

Figure 8.8. – Mm. 7-15: Timelessness.

A Allegretto enigmatico ♩ = ca. 106

Perc. 1
mp
cresc.
f
mp

Perc. 2
p
P
mp
mfz
mf
mf

Perc. 3
mp
mfz
mf

13
placido
Ln.

Perc. 1

Perc. 2
mp
cresc.

Perc. 3

It is unlikely that a listener would be able to sense the written meter as they hear the opening phrases of the piece. This timeless effect happens many times throughout the piece

A second rhythmic device Fitch uses in *Convergences* is in the metric transitions. Measures 21-23 are defined in duple feel, which must transit into a triple feel at m. 24, the beginning of a 9/8 passage. Instead of forcing the ensemble to reset at m. 24, Players Two and Three prepare the coming time signature by outlining a 9/8 bar within a 5/4 bar. This rhythmic idea allows the ensemble to seamlessly shift meters at m. 23 (Figure 8.9).⁸⁷

⁸⁷ Ibid., p. 2.

Figure 8.9. - Mm. 21-27: Duple to Triple Transition.

The image displays two systems of musical notation. The upper system consists of three staves, likely representing different instrumental parts, with a key signature of one sharp (F#) and a time signature change from 2/4 to 3/4. The notation includes various rhythmic values and dynamic markings such as 'cresc.'. The lower system, starting at measure 24, is labeled 'Energico e risoluto' and features three percussion staves (Perc. 1, Perc. 2, Perc. 3). These staves contain a complex rhythmic pattern, primarily a dotted rhythm, with dynamic markings of 'f' and 'rinforzando'.

As noted in the *Melody* portion of this chapter, short imitative subjects are everywhere in the composition. This fact becomes even more important during the three-minute improvisation section at m. 227. Three ideas are instructed for the performers to utilize during this portion of the piece. One comprises fast groups of five or seven notes; the second comprises passages of mixed meter eighth notes; the third comprises various lengths of crescendo and decrescendo. The ensemble must fuse its individual components to play a coherent, meaningful improvisation. Imitative statements and variations enable the performers to create a unified sonic pathway.

The final rhythmic subject implemented in *Convergences* is the dotted rhythm that appears at m. 244. This rhythm continues in nearly every measure until the end of the piece. It adds a motion to the music, building texture and speed. Rehearsal adjectives Fitch uses for this section include *presto*, *joyously*, *driving with elation*, *relentlessly*, *prestissimo molto* and *agitato*

molto. With these descriptions of the music, the culminating nature of this section of the work is apparent.

Most of the work's unison passages happen during the dotted rhythm section as well. In effect, the texture has more power and depth, especially when all three performers are playing on skin instruments as begins to happen at m. 319, and continuing to layer itself up through m. 368 (Figure 8.10).

Growth

The musical growth that occurs in *Convergences* tends to be that of textural layering and the addition of intensity as the piece unfolds. Fitch uses many musical descriptors all throughout the piece that describe the direction of the intensity quite well. The descriptors and their order within the music are found in Table 8.2.

Table 8.2. - Rehearsal Descriptors.

REHEARSAL DESCRIPTION	MEASURE NUMBERS
Vivo	1-2
Moderato inquieto	3-6
Allegretto enigmatic	7-15
Allegro misterioso	16-23
Energico e risoluto	24-27
Lightly, gracefully	28-40
Giocoso	41-45
Playfully	46-59
Piu allegro e agitato	60-84
Allegro frenetic, driving but not rushed	85-106
Scherzo	107-160
Building in intensity	161-172
Calando	173-184
Adagio assai	185-200
Con moto e intensive sempre piu	201-210
Ethereally	211-223

Piu adagio	224-225
Precisely, yet with abandon	226
A capriccio, ad libitum	227
Adagio assai	228-229
Heavy, ponderous	230-235
Alla stretta	236-243
Allegro vivo	244-278
Explosive!	279-286
Inquieto	287-302
Celestially	303-318
Presto	319-334
Joyously	335-352
Driving with elation	353-368
Celestially, like before	369-384
Relentlessly	385-396
Lightly, gracefully	397-400
Relentless	401-412
Lightly, floating	413-420
Meno presto	421-439
Slowly-alla stretta, gradually accel.	440-453
Agitato molto	454-464
Scherzando barbaro	465-469
Lightly fading	470-471
Molto barbaro	472-473

With the table helping to visualize color changes in the composition, it is much easier to see how the work gains intensity throughout. While it is true that the piece does cede intensity at times, such as the switch from *Explosive!* to *Inquieto* at m. 286, most of these transitions are brief re-calibrations that allow for even greater subsequent intensity. A vast majority of the descriptors in the first half of the piece can be called mild or relaxed, while the majority of the second half descriptors are much more volatile or determined.

Performance

Discovering ways to perform *Convergences* without a conductor is likely the most difficult performance factor one will encounter on the piece. With nine notated tempo changes, each player must be fully aware of how each transition occurs. Having one player control each new section is an effective way to deal with the problem. This way, each change in tempo flows in a more seamless manner.

All three performers must be intensely aware of the constantly shifting meters that Fitch has included in the piece. While resting or even playing a passage with one hand, they should be conducting the meter for the other players to solidify their sense of time on the whole. The large amount of polyrhythms and incongruent phrasings make this completely necessary in order to keep the ensemble intact. A perfect example of this is in the solo sections seen in Figure 8.6. Although each player is using both hands, it is effective to notate head-nods and breaths at predetermined landmarks. Double bar lines and rehearsal marks are generally great places for this type of action.

In accordance with the need to conduct one another throughout the piece, eye contact must be easily attained by the trio at all times. This can be achieved by setting up in a horseshoe manner, with the player who will control the tempo changes set in the middle. Positioning of music stands is up to the individual player's needs. However, this should not impede one's view of a fellow performer. The piece is published in a manner that page turns are never a performance problem; therefore, only one music stand is necessary for each player, who can keep the music in its original booklet form.

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