

ANALYSIS OF SELECTED PERCUSSION LITERATURE: CONCERTO FOR
VIBRAPHONE AND ORCHESTRA BY NEY ROSAURO, SURFACE TENSION BY DAVE
HOLLINDEN, URBAN SKETCHES FOR PERCUSSION TRIO BY LON W. CHAFFIN,
TAKE FIVE BY PAUL DESMOND, AND DT SUPREME BY AUSTIN BARNES

by

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A REPORT

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Abstract

This is a report for anyone playing or teaching anyone of the following pieces: *Concerto for Vibraphone and Orchestra* by Ney Rosauero, *Surface Tension* by Dave Hollinden, *Urban Sketches for Percussion Trio* by Lon W. Chaffin, *Take Five* by Paul Desmond, or *DT Supreme* by Austin Barnes.

The repertoire is analyzed by the method given in Jan Larue's book *Guidelines for Style and Analysis*. The report includes interpretive decisions, technical considerations, harmonic analysis, and form.

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Dedication

This report is dedicated to my parents, Sid and Lynn Barnes, and my percussion teachers, Dr. Kurt Gartner and Mr. Dean Kranzler. I would also like to recognize Dr. Tracz and Greg Coffey for all the help they have given me during graduate school.

CHAPTER 1 - Concerto for Vibraphone and Orchestra

Biographical Information on the Composer

Ney Rosauro was born in Rio de Janeiro, Brazil, on October 24th 1952. Rosauro first started playing music on the guitar, which he played for over ten years. During his undergraduate studies he played violin, double bass, oboe and flute. He began studying percussion with Luiz Anuncição of the Orquestra Sinfônica Brasileira in Rio de Janeiro at the age of twenty-four, after seeing Anuncição perform a solo percussion concert. Rosauro studied at the University of Brazil and received his Master's degree in percussion at the Hochschule für Musik Würzburg in Germany under Professor Siegfried Fink. He completed his doctorate at the University of Miami under Fred Wickstrom.¹

Rosauro has done freelance work as well. From 1976 to 1987 he was Percussion Instructor at the Escola de Música de Brasília and timpanist with the Orquestra do Teatro Nacional de Brasília in Brazil.²

As a composer, Rosauro has more than fifty publications for solo timpani, vibraphone and percussion ensemble. Also, he has published many method books including *Complete Method for Snare Drum Volumes 1 and 2*, *Beginning Exercises and Studies for Mallets* and *10 Beginning Studies for Multiple Percussion*.³

Rosauro has presented clinics around the world, ranging from Brazil and Uruguay to Japan and Australia. He was the Director of Percussion at Federal University of Santa Maria in Brazil from 1987 to 2000 and until 2009 he was the Director of Percussion Studies at the University of Miami. He now serves as a freelance artist.

¹ Ney Rosauro, (Web Site), "Ney Rosauro Official Biography." Site Address:
<http://www.neyrosauro.com/official.asp>

² James Lambert, "An Interview with Brazilian Percussionist and Composer," *Percussive Notes*, 35, no. 1 (1997): 41-43

³ Ney Rosauro, (Web Site), "Compositions by Title." Site Address:
http://www.neyrosauro.com/compositions_by_title.asp

Theoretical Analysis

Below is theoretical analysis of Rosauero's *Concerto for Vibraphone and Orchestra*. Rosauero composed the *Concerto for Vibraphone and Orchestra* in Santa Maria, Brazil in 1995 and dedicated the piece to Evelyn Glennie. The piece was premiered with piano reduction at the 1996 Percussion Festival in Tokyo.⁴

Sound

In the *Concerto for Vibraphone and Orchestra*, Rosauero employs many different sounds from the vibraphone. His first movement is very aggressive and dramatic, using a lot of rubato and extreme dynamics. The first movement starts with the statement of the main theme. This leads to a short cadenza that shifts into the main body of the movement, an allegro 7/8 meter. This movement consists of jazz harmonies and syncopated lines. Typical of concerti, the vibraphonist leads the ensemble, providing the main themes and ideas often accompanied in counterpoint. During the first movement, the composer creates a virtuosic solo part. The main themes are often mimicked by the surrounding ensemble.⁵

The second movement is darker and contains a short vibraphone cadenza. Rosauero changes the timbre of the instrument during the second movement, from the contemporary use of the vibraphone, sometimes having the player use the shaft of the mallet instead of the mallet head. This gives the piece a brighter, more articulate sound.

During the third movement, the vibraphone is used with a variety of single independent lines and four-note harmonies. The dynamics are often terraced and usually depend on the range of the instrument. Rosauero rarely uses fortissimo dynamics in the highest register of the instrument. Rosauero also includes double strokes to instill a sense of rhythmic motion to the piece. The piece incorporates the full range and dynamic capacity of the instrument.

⁴ Ney Rosauero, (Web Site), "Concerto for Vibraphone and Orchestra" Site Address: <http://www.neyrosauero.com/composition.asp?wid=74>

⁵ Mark Ford, (Web Site) "Concerto for Vibraphone and Percussion Ensemble" August 1998 Site Address: <http://www.pas.org/TEACH/ComposResearch.aspx> KEYWORD: Vibraphone Concerto

Harmony

The harmonic content of the concerto is based in the keys of F Major, E Minor and F Major respectively. The chord vocabulary played on the vibraphone is usually based on four-note voicing. The motifs and sequences used throughout are consistent in the first and third movements.

The linear movement of the piece usually consists of a melody in the vibraphone and chordal accompaniment from the ensemble. The harmonic progressions used are often extended. Imitation is evident between the ensemble and vibraphone and is heard through the first and third movements. The color and tension often heard in the piece can be related to jazz and provides tension through chromaticism and change in key. This can be seen in Figure 1.1

Figure 1.1 Vibraphone Concerto, Harmonic Chromaticism

The image displays a musical score for the Vibraphone Concerto, focusing on measures 183 through 191. The score is written for three staves: two treble clefs and one bass clef. The key signature is one flat (F major/D minor), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The score is divided into two sections, I and J, indicated by boxed letters above the staves. Section I begins at measure 183 and continues through measure 186. Section J begins at measure 187 and continues through measure 191. The music features complex harmonic chromaticism, with frequent changes in chord quality and chromatic movement in the bass line. Triplet markings (indicated by a '3' over a bracket) are present in several measures, particularly in the upper staves. The bass line consists of a steady eighth-note accompaniment. The overall texture is dense and rhythmic.

Melody

The melodic content of this concerto contains three distinct themes. The first is in the key of F Mixolydian and is played in a 7/8 meter. The notes of the melody are derived from the Mixolydian mode. This melody represents the poor people of Brazil, as they struggle to farm the

dry land of their country.⁶ This melody is also mimicked throughout the ensemble as seen in Figure 1.2.

Figure 1.2 Vibraphone Concerto, Mvt. I, mm. 29-37. Melodic Motive 1

The musical score for Figure 1.2 is presented in three systems. Each system consists of a treble clef staff with a melody and a bass line. The first system begins at measure 26 and includes a dynamic marking of *f*. The second system starts at measure 31, and the third system starts at measure 36. The melody is primarily composed of eighth and sixteenth notes, often beamed together, and is supported by a consistent bass line of eighth notes.

Rosauro then moves into the second melodic theme. The melodic statement is derived from the jazz realm, including flat fifths and sevenths, harmonized by seventh chords. This melodic idea is taken from a lullaby called Tutú Marambá, a Brazilian folk lullaby.⁷ This can be seen in Figure 1.3.

⁶ Rosauro, "Concerto for Vibraphone"

⁷ Ibid

Figure 1.3 Vibraphone Concerto, Mvt. II, mm. 38-45 Melodic Motive 2



During the cadenza of the second movement there is a brief transition played by solo vibraphone at m. 59. The melodic line played with the rattan shaft of the mallet represents the music boxes that are played when the children of Brazil are falling asleep.⁸ The right hand outlines the melody of this polyphonic section and the left hand acts as the bass, playing a counter-melodic line. The melody heard in Figure 1.3 is then reintroduced during the closing of the second movement.

During the third movement, the melodic theme doesn't become present until m. 231, when the soloist plays the recurring quarter-note triplets. This is best seen in Figure 1.4.

⁸ Rosauro, "Concerto for Vibraphone"

Figure 1.4 Vibraphone Concerto, Mvt. III, mm. 231-237 Melodic Motive 3

The musical score for Figure 1.4 is presented in two systems. The first system, labeled 'J' in a box, covers measures 231 to 234. The second system covers measures 235 to 237. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The right hand part features a melodic line with quarter note triplets and eighth notes. The left hand part provides harmonic support with chords, including some with a flat seventh. The page number '- 20 -' is located in the upper right corner.

The third movement's melodic content continues after the bridge, at m. 9. It depicts the flight of seagulls off of the shores of Northeastern Brazil. The last movement's melodic content is based upon the combination of the Lydian and Mixolydian modes, combining a sharp fourth scale degree, with a flat seventh. This is often found in folk music of Northeastern Brazil.⁹

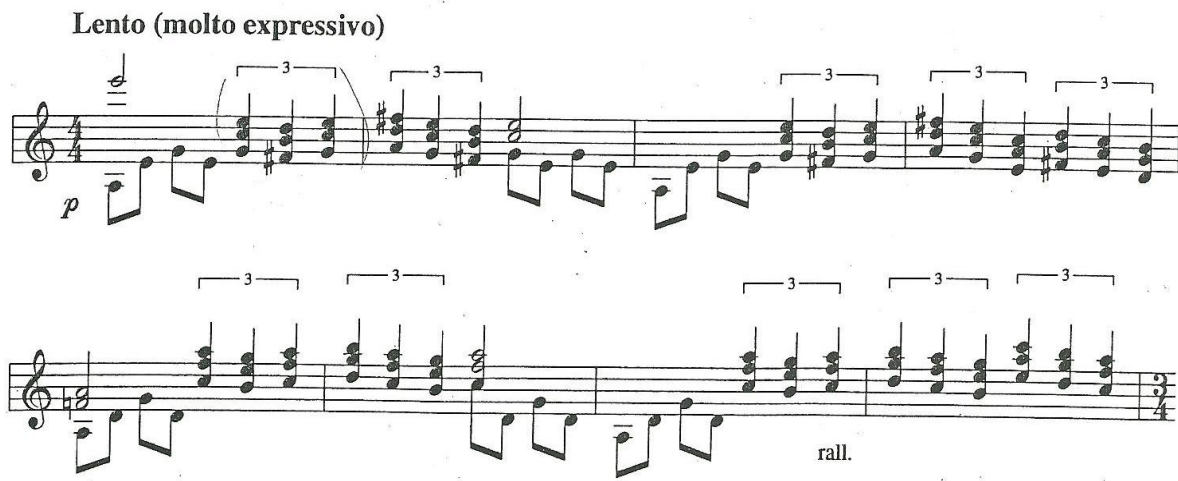
After the bridge, Rosauro moves into the second half of the theme in m. 25. He uses this theme throughout the third movement. At m. 195 the same theme heard in m. 25 returns with a different harmonization.

Rhythm

The rhythmic figures contained in the concerto are usually based on quarter note triplets and eighth notes. The third movement contains the most commonly heard rhythmic idea, using quarter note triplets in the right hand, accompanied by eighth notes in the left hand. This can be seen in Figure 1.5.

⁹ Rosauro, "Concerto for Vibraphone"

Figure 1.5 Vibraphone Concerto, Mvt. III, Cadenza, Rhythmic Motive



The first movement contains different meters including 7/8, 4/4, 3/4, and 3/8. The 7/8 section has eighth notes grouped in patterns of 2-2-3. The meter changes of 4/4 and 3/8, in m. 31, are used to create a polymetric rhythm. Rosauero often employs different groupings of 3/4 time as heard in the third movement of the piece. The 3/4 metered, eighth note groupings, can be heard in two distinct ways, 3-3 or 2-2-2.

The three movements contain instances of syncopation in the right hand while the left hand plays eighth notes. This is used in the third movement to extend phrases. The syncopated rhythms are used in two different ways throughout the first and third movements. During the start of the first movement, the syncopation occurs as melodic rhythm, but during the bridge at m. 91, he places the syncopated rhythms in the accompaniment.

Growth

The first movement is in ternary form, consisting of three distinct themes. The first movement has a fairly brisk tempo at 140 beats per minute. The first movement has sections that vary from unmetered cadenzas to sections that have tempo markings of Presto.

The second movement is composed as a slower lullaby that uses chromaticism to move through the harmonies of each section. The form of the second movement is in two different sections, introduction of main theme, a cadenza, and then a second theme.

The third movement is closely related to rondo form. The direction of the last section continues to accelerate in tension of harmony and rhythm until the end of the piece. Tables 1-1, 1-2, and 1-3 include all three movements' micro and macro forms.

Table 1-1 Vibraphone Concerto, Formal Growth of Mvt. I

Measures	Macro Form	Micro Form	Key Area
1-18	Section A	Introduction	F major
19-21	Section A	Cadenza	
22-46	Section A	Theme I	F major
47-64	Section A	Transition	F major
65-90	Section B	Theme II	E major
91-101	Section B	Bridge	F major
102-130	Section A	Theme I	F major
131-142	Section A	Transition	
143-174	Section C	Theme III	E major
175-182	Section C	Transition	
183-193	Section A	Bridge	
194-210	Section A	Theme I	F major

Table 1-2 Vibraphone Concerto, Formal Growth of Mvt. II

Measures	Macro Form	Micro Form	Key Area
1-18	Section A	Introduction	E minor
19-38	Section A	Theme I	E minor
39-47	Section A	Transition	
48-55	Section B	Theme II	A minor
56-68	Section B	Cadenza	A minor
69-97	Section A	Theme I	E minor
98-106	Section A	Transition	
107-114	Section B	Theme II	A minor

Table 1-3 Vibraphone Concerto, Formal Growth of Mvt. III

Measures	Macro Form	Micro Form	Key Area
1-24	A section	Bridge	
1-24	A section	Theme I	F Major
25-38	A section	Theme I	F Major
39-78	B section	Theme II	A minor
79-86	B section	Transition	
87-93	A section	Theme I	F Major
94-145	A section	Transition	
146-187	A section	Theme I	F Major
Cadenza	C section	Cadenza	
188-194	C section	Transition	
195-230	B Section	Theme II	A minor
231-246	A section	Theme I	F Major
247-267	A section	Coda	F Major

Stylistic and Technical Considerations

The *Concerto for Vibraphone and Orchestra* is a four-mallet advanced level piece. The first movement contains many different technical aspects, starting with a romantic and expressive introduction. The beginning of the first movement should be played with a great deal of expression and rubato. Each fermata should be cued with unaltered gestures by the vibraphonist, so that the ensemble can follow. The quarter note triplet figures along with the eighth notes that are in the left hand are to be played accurately, to avoid playing them as dotted eighth to sixteenth figures. The first movement also contains odd-metered time signatures, so the performer should accent the pattern as the eighth note groupings appear in the score. There are usually at least two lines being played at one time, so the player should highlight what is melodic content and what is accompaniment.

Through the second movement, low-register intervals often exceed an octave. A mallet with a longer shaft facilitates the execution of these intervals. The mallet for the second

movement should contain a rattan shaft. This produces the best sound for the instances where the shaft of the mallet is being played directly on the bar of the instrument.

CHAPTER 2 - Surface Tension

Biographical Information on the Composer

Dave Hollinden was born on October 14th, 1958. He is a percussionist and composer who has composed for wind ensemble, percussion ensemble, and solo percussion. Hollinden has extensive drumset experience that influences his compositions.

Hollinden received his Bachelor of Music degree from Indiana University and his Master's degree in Composition from The University of Michigan. During his music education, he studied with Harvey Sollberger, Juan Orrego-Salas, Fred Lerdahl, William Albright and Leslie Bassett. Hollinden is an avid composer and has received numerous commissions including John Nichol, Andrew Spencer, Nick Petrella, and Central Washington University.

Hollinden has spent time studying world percussion, including tabla, at the Ramesh Music School, in Rishikesh, India. His large output of compositions have been performed around the world in Taiwan, the United States, and Japan.¹⁰

Theoretical Analysis

Below is the analysis of Dave Hollinden's multi-percussion piece, *Surface Tension*. It was composed in 1993. The piece was premiered by Joel Bluestone and Mark Goodenberger in Portland, Oregon in 1994.¹¹

Sound

Surface Tension is an advanced level multi-percussion duet that incorporates over twenty percussion instruments.¹² In this work, Hollinden incorporates rhythms and ideas often found in drumset literature. The instruments are meant to mimic the sound of a drumset. The overall

¹⁰ Dave Hollinden, (Web Site), "Bio." Site Address: <http://www.davehollinden.com/bio.html>

¹¹ Dave Hollinden, (Web Site), "Selected Performances" Site Address:
<http://www.davehollinden.com/performances.html>

¹² John Raush (Web Site), "Compositions Research" April 1995, Site Address:
<http://www.pas.org/TEACH/ComposResearch.aspx>

sound of the piece can be compared to that of a drumset duet. The texture of the entire duet is layered with many sixteenth note-based rhythms, with one player playing a larger macro rhythm and the other player playing the micro rhythms. The parts played in unison form a complete rhythmic and melodic phrase.

Hollinden uses metric modulation extensively to set up the new meter and tempo. The timbre of the multi percussion array includes snare drum, wood block, cowbell, three different tom sizes, and ride and crash cymbals. The dynamic range is from pianissimo to fortississimo.

Melody

There are three distinct melodic themes in this piece. The first melody occurs at m. 1. The melody is played across three toms and a snare drum. Hollinden composed for the first melody to be played “With a Bold Stride”, which is printed above the first measure. This melody, consisting of sixteenth note triplets, turns into the second theme at m. 12. The second theme, consisting of accented sixteenth notes, is played primarily on the snare drum. It is interrupted by syncopated sixteenth note crashes in unison between the two players. The second theme continues until the third theme enters at m. 32. The third theme, consisting of eighth note triplets is played mainly on the toms and bongos. The tempo of the third theme is listed as 150 beats per minute. This melody is described by Hollinden to be played “Tightly stretched, tout”, indicating for the sounds to be played staccato. The melodic content of each section varies in length and is often augmented to extend the phrase. The three different themes can be seen in Figure 2.1.

Figure 2.1 Surface Tension, Melodies

The image displays three staves of handwritten musical notation for the piece 'Surface Tension'.
The first staff is labeled 'Melody 1, m. 1' and includes the instruction 'With a bold stride' and a tempo marking of $\text{♩} = 75$. It features a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of f . The notation includes sixteenth note triplets, eighth notes, and thirty-second note triplets, with various articulation marks like accents and slurs.
The second staff is labeled 'Melody 2, m. 12' and includes the instruction 'With a rock beat' and a tempo marking of $\text{♩} = 112$. It features a 4/4 time signature, a key signature of one sharp (F#), and a dynamic marking of ff . The notation includes eighth notes, sixteenth notes, and thirty-second note triplets, with accents and slurs.
The third staff is labeled 'Melody 3, m. 32' and includes the instruction 'Tightly stretched, taut' and a tempo marking of $\text{♩} = 150$. It features a 4/4 time signature, a key signature of one sharp (F#), and dynamic markings of P_{sub} and ff . The notation includes eighth notes, sixteenth notes, and thirty-second note triplets, with accents and slurs.

Rhythm

A primary feature of *Surface Tension* is its rhythmic complexity. The piece is layered with many different rhythms played simultaneously. It includes many meter and tempo changes ranging from 75 beats per minute to 166 beats per minute. The meter of the piece includes the following; 4/4, 3/4, 9/16, 11/16, and 7/16.

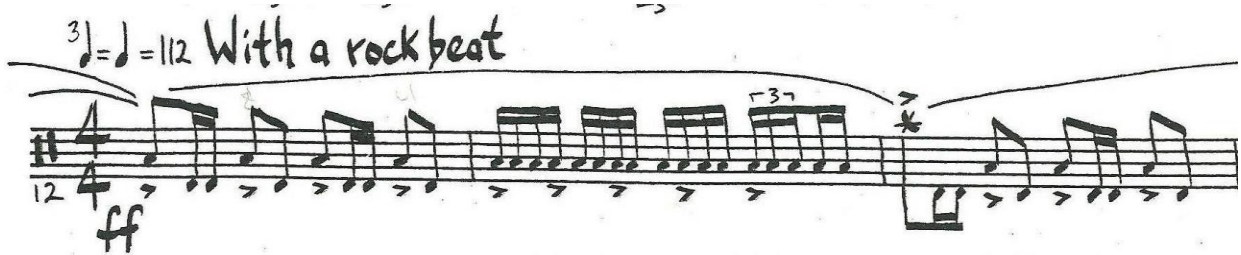
Each of this work's three primary melodies is rhythmically distinct. The first consists of sixteenth note triplets, eighth notes and thirty-second note triplets that are usually in 4/4 time. This theme is played with a slight accent on beats two and four, emphasizing the backbeat that is idiomatic to drumset performance. Syncopation occurs at the ends of phrases usually incorporating sixteenth note triplets as seen in Figure 2.2.

Figure 2.2 Surface Tension, Rhythmic Theme A



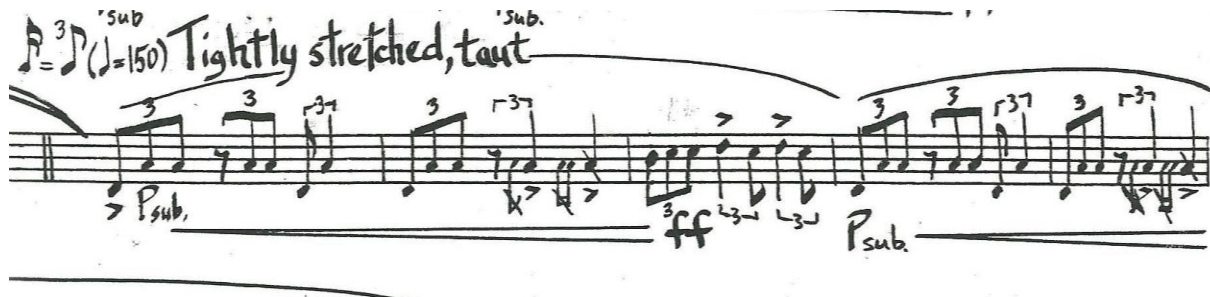
The second rhythmic theme is a sixteenth note based rock beat, with the accents emphasized on two and four. This motive is usually played in unison with Player One. It has a tempo of 112 beats per minute and reoccurs throughout the entire piece. It has a reoccurring idea that accents sixteenth notes in groups of three. This can be seen in Figure 2.3.

Figure 2.3 Surface Tension, Rhythmic Theme B



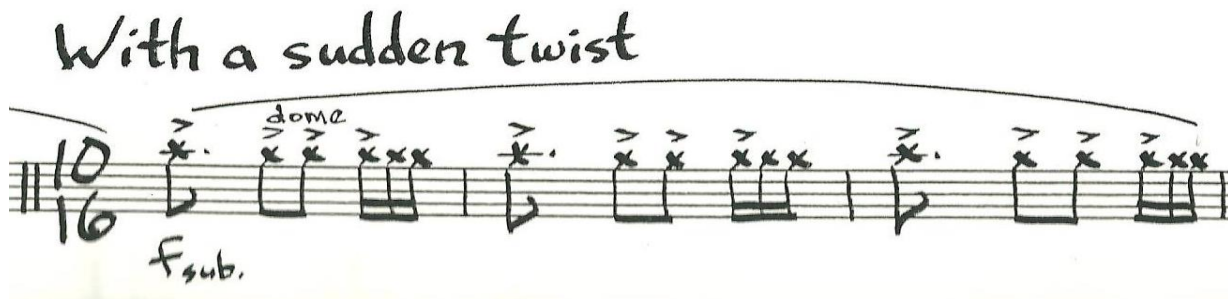
The third rhythm is an up-tempo theme that consists of eighth-note triplets. Hollinden usually starts a phrase as triplets, then moves into triplet partials and ends with a quarter note. Hollinden also incorporates flam and drag rudiments as shown in Figure 2.4

Figure 2.4 Surface Tension, Rhythmic Theme C



There is one section that is not part of the main three melodic statements. Hollinden presents this at m. 169. It is a 10/16 meter section mainly comprising sixteenth note rhythms. It starts on the bell of the ride cymbal and is accented in sixteenth groups as 3-2-2-3. Hollinden composed this section in meters of 10/16, 6/16, 9/16, 7/16 and 11/16. The first three measures of this section are shown in Figure 2.5.

Figure 2.5 Surface Tension, Rhythmic Transition



Growth

Hollinden builds *Surface Tension* to its climax through the progressions of three main rhythmic ideas. The timbre of all three melodic themes stay the same throughout the piece, to give the melodic content similarity. The three different melodic themes incorporate use of all the instruments in the players' multi-percussion arrays also placing unity in the rhythmic figures.

All of the three rhythmic themes are unified by the timbre of the percussion instruments. The length of each theme is different in each iteration of the piece. Sometimes the themes are only two measures long and sometimes the phrases can extend to over twenty measures. The growth of the piece comes from the tempo, meter, and dynamic changes. The dynamics occur as

crescendos over two or four measures in length and there are no diminuendos, only subito pianissimos. During the middle of the piece, there is an improvisational section that features both percussionists. At m. 169 there is a transitional phrase that acts as a segue for the closing material. To conclude the piece, Hollinden reinstates the first theme. Below is a detailed table of the three melodic ideas and the form of the entire piece.

Table 2-1 Thematic Growth of Surface Tension

Theme A	1-11
Theme B	12-31
Theme C	32-52
Theme A	54-68
Theme B	69-89
Theme C	90-113
Theme A	111-113
Improvisation	114-115
Theme A	116
Theme B	117-168
Transition	169-191
Theme B	192-235
Theme C	236-270
Theme A	271-275

Stylistic and Technical Considerations

Surface Tension is a multi-percussion piece that resembles a drumset duet. With this in mind, it is recommended that the player uses drums and instruments that reflect the sounds of a drumset. The rhythmic figures should also be played as if they were being played on a drumset, putting a heavy emphasis on beats two and four. The layering of the piece consists of little space, so dampening devices are recommended for rhythmic clarity. Additionally, the player would benefit from playing from the score, so each player can see how his part is incorporated with his counterpart. There are times when it would be beneficial if the players could see each other for

cues. A slight turn inward of each players array will enhance the vision of each player. Below is a diagram of the ideal set up for both percussion players. This (See Figures 2.6 and 2.7) allows for the quickest movement between percussion.

Figure 2.6 Percussion Layout, Player Two, Surface Tension

- 3 Tom-toms (large, medium, small),
snare drum, bongos, cowbell, temple
block, ride cymbal, crash cymbal

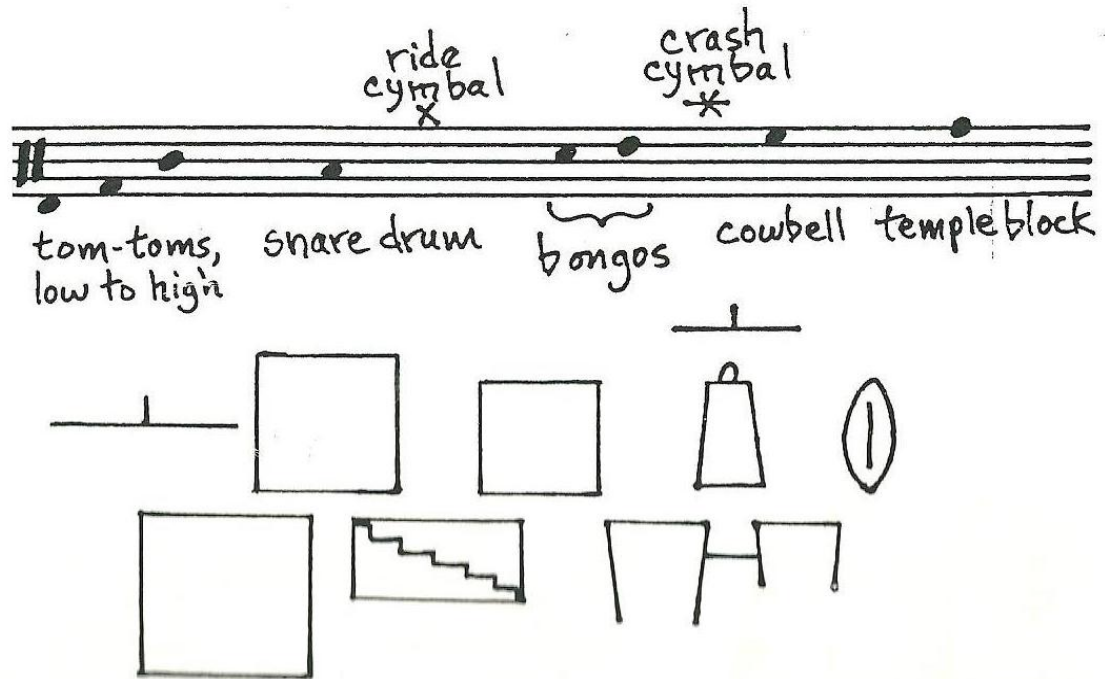
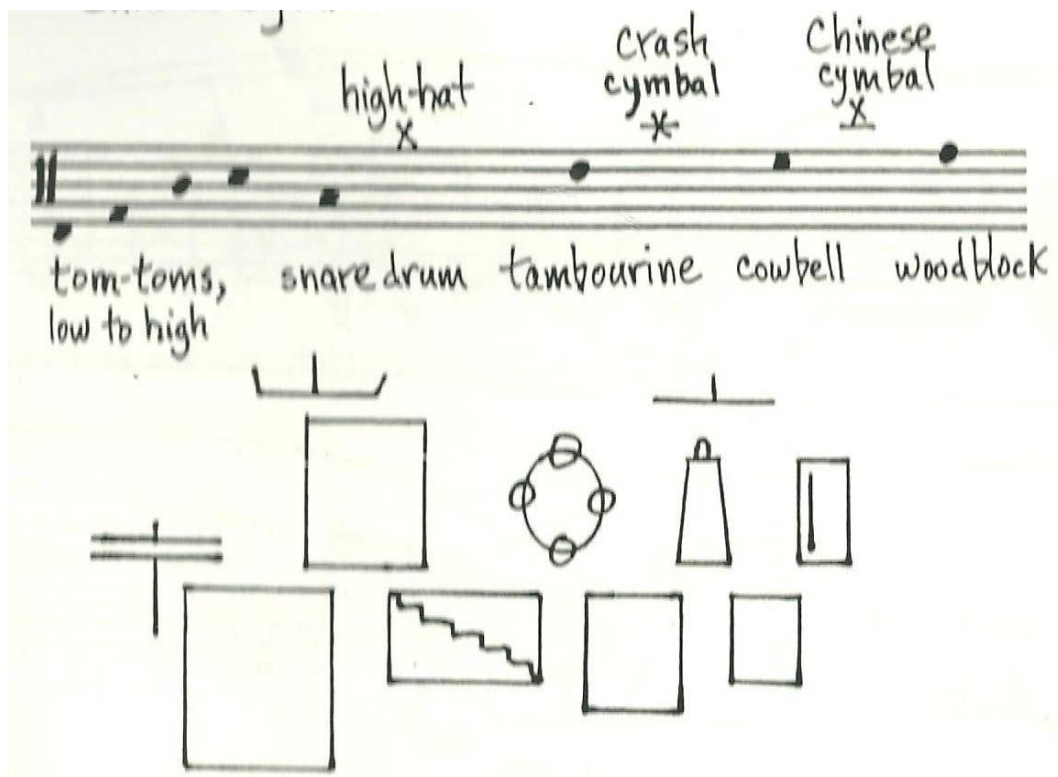


Figure 2.7 Percussion Layout, Player One, Surface Tension



CHAPTER 3 - Take Five

Biographical Information on the Composer

Paul Desmond was born on November 25th, 1924 in San Francisco, California. He was the son of an organist and began his professional work playing clarinet in big bands. Shortly after, Desmond developed his own soft and melodic playing style that contrasted the fast, brash bebop style that was popular at that time. Desmond didn't study the saxophone until early in his college career. After only a few years of college, he enlisted in the United States Army.¹³

After his discharge from the army, Desmond started to study jazz at a local college in San Francisco. After playing with local bands around town, he formed his own jazz combo. This group consisted of the well-known pianist Dave Brubeck. Soon after playing with Brubeck, Desmond's career started to advance and he played the majority of his career in "The Dave Brubeck Quartet".

After the group's dissolution in 1967 he started playing at the Half Note in New York City with a group that included Jim Hall. He also worked in Toronto as a soloist with Ed Bickert, Don Thompson, and Jerry Fuller.

Desmond is a legendary jazz saxophonist who is known for his mainstream hit *Take Five*, which he premiered with his lifelong friend and collaborator Dave Brubeck, on the album "Time Out." Paul was a leader in the "West Coast Jazz Style" of California during the late 40s and early 50s.¹⁴

Theoretical Analysis

Below is the analysis of Paul Desmond's *Take Five*. The piece was written by Desmond and recorded by the Dave Brubeck Quartet at Columbia's 30th Street Studios. The piece is known for its unusual meter of 5/4.¹⁵

¹³ Paul Caulfield, (Web Site), "Pure Desmond." Site Address: <http://www.puredesmond.ca/>

¹⁴ Max Harrison, "Desmond," *New Grove*, p 606.

¹⁵ Caulfield, "Pure Desmond."

Sound

Paul Desmond first performed “Take Five” in a quartet. The rhythm section, consisting of a drummer, pianist and bassist, play a rhythmic ostinato using the first two chords of the chart as an introductory vamp. The alto saxophonist then plays the melody with a soft, gentle tone that is characteristic of the West Coast sound. After the melody is played, each member of the band improvises over the entire form of the song, which is A, B, A. The drummer improvises his solo over a vamp, which is played between E Minor and B Flat Dominant chords. Instrumentation for my master’s recital performance of the piece consists of saxophone, guitar, drumset, and electric bass.

The composition ends with the melody being played again. In this instance the alto saxophone is the main melodic player with the rhythm section accompanying him. The entire song is swung, so that the written eighth notes are played as triplets. The dynamics during the entire piece range from pianissimo to fortissimo. The range of the melody is no larger than two octaves.

Harmony

Take Five consists of two sections.¹⁶ The first section revolves around an ostinato consisting of two chords. Desmond has the second section progress from a C Flat Major 7th to a B Flat Minor 7th, to a A Flat Minor 7th to a G Flat Major 7th. He does this twice, ending with an A Flat Minor 7th to a D Flat Dominant progression to end the second time through the chord progression.¹⁷ Most of the chord structure is heard through the guitar and bass with the bass player playing the root or the fifth of each chord.

It is also noted that the chord progression heard during Dave Brubeck’s version of *Take Five* is slightly different during the B section of the piece.

Figure 3.1 shows the harmonic analysis of the entire A and B sections.

¹⁶ Ramsey Douglas, *Take Five: The public and Private lives of Paul Desmond*, (2005).

¹⁷ Benward Saker, *Music in Theory and Practice*, (New York: McGraw, 2003).

Figure 3.1 Take Five, Harmonic Analysis

TAKE FIVE *1st Edit* 397
- PAUL DESMOND

(MED.)

(Eb-) *(Eb-Dorian)*

The score consists of ten staves of music. The first staff is the title line. The second staff begins with a treble clef, a key signature of three flats (B-flat major), and a 5/4 time signature. The melody is written in eighth notes. Chords are indicated by letters below the notes: Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7. Handwritten annotations above the staff include *(Eb-)* and *(Eb-Dorian)*. The third staff continues the melody with chords Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7. The fourth staff has chords Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7. The fifth staff has chords *(Gb)* Cbmaj7 IV^Δ7, Bb-7 ii-7, and Ab-7 ii-7. The sixth staff has chords Gbmaj7 I^Δ7, Cbmaj7 IV^Δ7, and Bb-7 iii-7. The seventh staff has chords Ab-7 ii-7, *(Eb)* F-7, Bb-7, *(Eb)* Eb-Dorian, and Bb-7. The eighth staff has chords Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7. The ninth staff has chords Eb-, Bb-7, Eb-, Bb-7, Eb-, Bb-7. The tenth staff has chords Eb- and Bb-7.

Melody

The melodic content during *Take Five* comprises A and B sections. Both sections have an eighth note pulse, with the quarter notes grouped as 3-2.¹⁸ The first melody is derived from the E Flat Blues scale and correlates between the chords of E Flat Minor and B Flat Dominant. This can be seen in Figure 3.2.

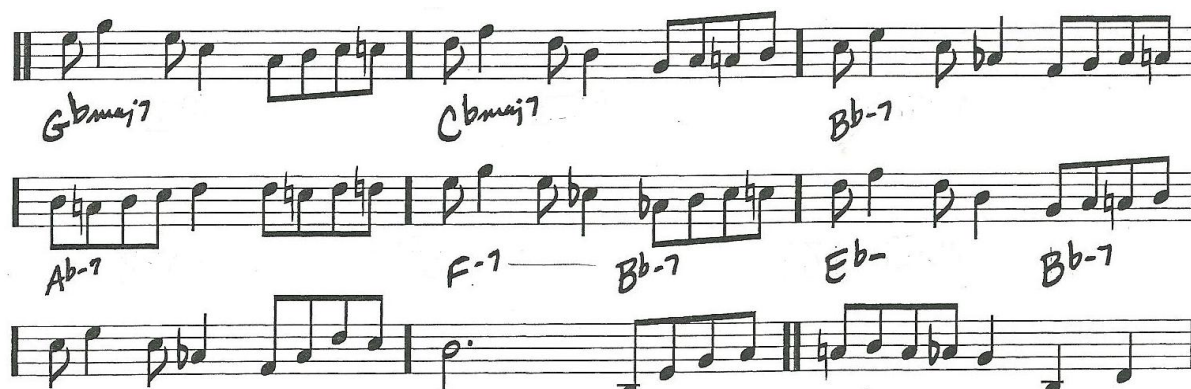
Figure 3.2 Take Five, A Section Melodic Content

The image displays three staves of musical notation for the A section of 'Take Five'. The first staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 5/4 time signature. The melody consists of eighth notes grouped in 3-2 patterns. Handwritten chord progressions are indicated above and below the staff. The first staff shows chords Eb- and Bb-7. The second staff shows Eb- and Bb-7. The third staff shows Eb- and Bb-7. The fourth staff shows Eb- and Bb-7. The fifth staff shows Eb- and Bb-7. The sixth staff shows Eb- and Bb-7. The seventh staff shows Eb- and Bb-7. The eighth staff shows Eb- and Bb-7. The ninth staff shows Eb- and Bb-7. The tenth staff shows Eb- and Bb-7. The eleventh staff shows Eb- and Bb-7. The twelfth staff shows Eb- and Bb-7. The thirteenth staff shows Eb- and Bb-7. The fourteenth staff shows Eb- and Bb-7. The fifteenth staff shows Eb- and Bb-7. The sixteenth staff shows Eb- and Bb-7. The seventeenth staff shows Eb- and Bb-7. The eighteenth staff shows Eb- and Bb-7. The nineteenth staff shows Eb- and Bb-7. The twentieth staff shows Eb- and Bb-7. The twenty-first staff shows Eb- and Bb-7. The twenty-second staff shows Eb- and Bb-7. The twenty-third staff shows Eb- and Bb-7. The twenty-fourth staff shows Eb- and Bb-7. The twenty-fifth staff shows Eb- and Bb-7. The twenty-sixth staff shows Eb- and Bb-7. The twenty-seventh staff shows Eb- and Bb-7. The twenty-eighth staff shows Eb- and Bb-7. The twenty-ninth staff shows Eb- and Bb-7. The thirtieth staff shows Eb- and Bb-7. The thirty-first staff shows Eb- and Bb-7. The thirty-second staff shows Eb- and Bb-7. The thirty-third staff shows Eb- and Bb-7. The thirty-fourth staff shows Eb- and Bb-7. The thirty-fifth staff shows Eb- and Bb-7. The thirty-sixth staff shows Eb- and Bb-7. The thirty-seventh staff shows Eb- and Bb-7. The thirty-eighth staff shows Eb- and Bb-7. The thirty-ninth staff shows Eb- and Bb-7. The fortieth staff shows Eb- and Bb-7. The forty-first staff shows Eb- and Bb-7. The forty-second staff shows Eb- and Bb-7. The forty-third staff shows Eb- and Bb-7. The forty-fourth staff shows Eb- and Bb-7. The forty-fifth staff shows Eb- and Bb-7. The forty-sixth staff shows Eb- and Bb-7. The forty-seventh staff shows Eb- and Bb-7. The forty-eighth staff shows Eb- and Bb-7. The forty-ninth staff shows Eb- and Bb-7. The fiftieth staff shows Eb- and Bb-7. The fifty-first staff shows Eb- and Bb-7. The fifty-second staff shows Eb- and Bb-7. The fifty-third staff shows Eb- and Bb-7. The fifty-fourth staff shows Eb- and Bb-7. The fifty-fifth staff shows Eb- and Bb-7. The fifty-sixth staff shows Eb- and Bb-7. The fifty-seventh staff shows Eb- and Bb-7. The fifty-eighth staff shows Eb- and Bb-7. The fifty-ninth staff shows Eb- and Bb-7. The sixtieth staff shows Eb- and Bb-7. The sixty-first staff shows Eb- and Bb-7. The sixty-second staff shows Eb- and Bb-7. The sixty-third staff shows Eb- and Bb-7. The sixty-fourth staff shows Eb- and Bb-7. The sixty-fifth staff shows Eb- and Bb-7. The sixty-sixth staff shows Eb- and Bb-7. The sixty-seventh staff shows Eb- and Bb-7. The sixty-eighth staff shows Eb- and Bb-7. The sixty-ninth staff shows Eb- and Bb-7. The seventieth staff shows Eb- and Bb-7. The seventy-first staff shows Eb- and Bb-7. The seventy-second staff shows Eb- and Bb-7. The seventy-third staff shows Eb- and Bb-7. The seventy-fourth staff shows Eb- and Bb-7. The seventy-fifth staff shows Eb- and Bb-7. The seventy-sixth staff shows Eb- and Bb-7. The seventy-seventh staff shows Eb- and Bb-7. The seventy-eighth staff shows Eb- and Bb-7. The seventy-ninth staff shows Eb- and Bb-7. The eightieth staff shows Eb- and Bb-7. The eighty-first staff shows Eb- and Bb-7. The eighty-second staff shows Eb- and Bb-7. The eighty-third staff shows Eb- and Bb-7. The eighty-fourth staff shows Eb- and Bb-7. The eighty-fifth staff shows Eb- and Bb-7. The eighty-sixth staff shows Eb- and Bb-7. The eighty-seventh staff shows Eb- and Bb-7. The eighty-eighth staff shows Eb- and Bb-7. The eighty-ninth staff shows Eb- and Bb-7. The ninetieth staff shows Eb- and Bb-7. The hundredth staff shows Eb- and Bb-7.

The B section's melodic content consists of a descending chord progression in an arpeggio. This is repeated twice until the melody of the B section ends on the fifth of an E Flat Minor Chord. This note, a B Flat, leads back to the key of E Flat Minor. The melodic content of the composition is derived from the third and seventh of each chord and has a range of two octaves. The B section has a descending melodic sequence throughout the entire eight-measure phrase. The descending line can be seen in Figure 3.3.

¹⁸ John Check, *Paul Desmond and the Shape of a Solo*, (United States: 2000).

Figure 3.3 Take Five, B Section Melodic Content



Rhythm

This piece is composed in 5/4 time, subdivided in quarter notes grouped as 3-2. The emphasis of the figure and rhythmic comping is usually played on beats one and the “and” of two, along with beats four and five. The melody comprises quarter notes and eighth notes. The harmonic rhythm in the studio recorded version of the piece is derived from the pianist, who plays four-note harmonies on the “and” of beats one and also on beats two, four and five. The rhythm also comes from the bass player who provides the root and fifth of each chord, played on beats one, four and five. The duration of the rhythms always stay within each measure, never crossing the bar line. The meter and tempo of the piece are unaltered throughout the piece. The phrases are in eight-measure groups. The eighth notes grouped in a 3-2 pattern stays consistent throughout the piece and the layering of rhythms changes with the climax of each player’s improvisation.

Growth

Take Five is a jazz combo piece that has a melody in ABA form. The melody is played once to start the piece and once to end it. During the middle of the piece the saxophone, guitar and bass players take one chorus of improvisation through the form. The drummer then solos over the first measure repeated until he cues the rest of the band to play the head for the last time. During each solo, the ensemble builds behind the soloist, not only increasing in volume but in

the density of their comping patterns.¹⁹ The climax of each section, although different every time it is performed, usually happens during the last entrance of the A theme.

A typical solo can consist of sparse, melodic playing during the first A section, then during the B section, the harmonic progressions are quicker and more diverse, so the soloist usually stays within the harmonies of the chord progression. The B section ends on a gradual crescendo to the Dominant chord which brings the soloist into the most tension-filled portion of his solo, the last A section. The soloists on Dave Brubeck's version of the piece improvise over the first measure.

The last A section is usually filled with more rhythmic figures than melodic playing. The soloist builds tension through rhythmic ideas and chromatic melodic lines. The growth of the piece comes from the improvised sections. The meter, tempo, and large scale groupings stay consistent throughout the piece.

Stylistic and Technical Considerations

This arrangement of *Take Five* requires the player to play up-tempo double strokes on a single bass drum pedal. This piece is meant to be played in a small combo setting, so small hickory-tipped sticks provide the most articulate sound. The drumset itself should be small to keep from projecting over the sounds of the ensemble. An eighteen-inch bass drum, ten-inch rack tom, fourteen-inch floor tom, and fourteen-inch snare drum are recommended. The ensemble should set up close together with the bass player next to the drummer so they can keep the tempo consistent. The sound or feel of the piece can best be identified from listening to the recording of "Take Five" on the album *Time Out*.²⁰

¹⁹ Check, *Paul Desmond*

²⁰ *Ibid*

CHAPTER 4 - DT Supreme

Biographical Information on the Composer

Originally from Salina, Kansas, Austin Barnes is currently a graduate student in percussion performance at Kansas State University, where he serves as Assistant Drumline Instructor. He recently graduated from Fort Hays State University with a Bachelor of Music Education degree, where he studied with Dean Kranzler. While at Fort Hays State, Austin served as principal percussionist in the Wind Ensemble, Orchestra, Jazz Band and Marching Band. Austin has also been an active musician and teacher around the Midwest for the past eight years. Austin is also a member of the Percussive Arts Society and the National Association for Music Education

Austin first started playing jazz for his high school's jazz ensemble. His drumset technique grew as he continued playing throughout his undergraduate career under the instruction of longtime educator Dean Kranzler. During his college experience he played in many different jazz combos including Phatcat Jazz, Swing Machine, and The Rick Smith Trio. While playing vibraphone in Swing Machine, Austin started composing *DT Supreme* during the spring of 2012. The piece was written in collaboration with jazz instructor Dr. Wayne Goins and jazz bass instructor Gordon Lewis.

Austin's theoretical understanding of jazz came from his study with Dr. Goins and through playing with saxophonist Brian Keller. He received formal schooling in compositional theory as an undergraduate student, although a majority of his understanding of jazz harmonies came from the study of Goins' book, *The Wise Improviser*.

Theoretical Analysis

Below is the analysis of *DT Supreme* by Austin Barnes. It is a jazz combo piece that was premiered on March 12th, 2012 during a performance by Swing Machine.

Sound

The sound that is produced by this small combo is actually a lot larger than most jazz trios or quartets, due to the many melodic lines that are played simultaneously. The main melody is played the first time on vibraphone with a slow tremolo. During the second time the melody is played, the vibraphonist is accompanied by the tenor saxophonist, to add a stronger sense of direction and volume. The range of the melody is an eleventh and the improvisational sections often range up to three octaves. The entire group consists of tenor saxophone, alto saxophone, drumset, guitar, upright bass and vibraphone. The ensemble's timbres and dynamics range from only drumset and vibraphone at a pianissimo level to the entire group playing at fortissimo.

The piece begins with only the drums and vibraphone playing the melody, which is a typical twelve-measure blues form. Throughout the solos, the rhythm section changes the feel from being in half time, which puts the snare accents on beat three, to standard time, which puts the snare accents on beat two and four.

During the first chorus of the guitar solo, the entire band plays unison figures. During the second chorus, the entire band enters playing a new feel, which becomes the first instance of standard time. The dynamics are both terraced at times and gradual over a twelve measure phrase length.

Harmony

The harmony for *DT Supreme* is much like that of a typical minor blues. The underlying chord structure is based upon i, iv, V chords used in a twelve-measure blues progression. Various chord alterations and substitutions make the progression more diverse. The chords are sometimes extended to five-note harmonies and are usually played simultaneously by both the guitarist and the vibraphonist. Barnes composed this piece in C minor. The chord progression is common to many other jazz blues tunes including *Interplay* by Bill Evans. The nine chords used in this tune are listed below with their harmonic correlation in Table 4-1.

Table 4-1 Chordal Analysis of DT Supreme

Cm7	Fm7	G7	Eb7	Abmaj7	Dbmaj7	C7	D ½ dim	Bb7
i-7	iv-7	V7	III7	VI maj7	Ab: IVmaj7	F: V7	ii ½ dim	VII7

Melody

The melody incorporates the 3rd and 7th of every chord used in the progression. The melody sometimes anticipates the chords to come as seen in Figure 4.1.

Figure 4.1 Melody for DT Supreme

DT Supreme
[Subtitle]

Austin Lee Barnes
[Arranger]

Score

With love ♩ = 100

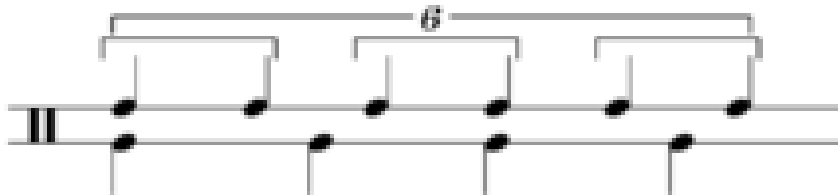
Guitar

Using the 3rd and 7th of every chord gives the melody a sense of color and fluidity that underscores the harmonic progression. The melodic content is repeated twice during the melody and twice at the end. Primarily, the melody comprises triplets.

Rhythm

DT Supreme is a piece that is in a 4/4 meter. The introduction starts with the drummer playing triplets grouped in two as seen in the figure below.

Figure 4.2 DT Supreme, Rhythmic Introduction



The melody is then played in 12/8 simultaneously with the rhythm above, giving the listener a polymeric sound. The band enters playing triplets based in a 4/4 meter that emphasizes beat three, (i.e., half time.) The band, during the second chorus of the guitar improvisation, transfers to standard time emphasizing the snare accents on beats two and four. A good example of the introduction rhythmic figure can be heard in the introduction to The Police tune, “Murder by Numbers”, as played by drummer Stewart Copeland.

Growth

Typical of the blues, the form of *DT Supreme* is twelve measures in length. The head is played through twice to start the piece and also to end it. During the solos, the rhythm section goes between half time and standard time. This gives a sense of tension and release. Below is a diagram of the entire form and time shifts of the piece.

Table 4-2 Growth of DT Supreme

	Head	Sax	Guitar	Vibes	Head
1st Chorus	Half Time	Half Time	Standard Time	Half Time	Half Time
2nd Chorus	Half Time	Half Time	Standard Time	Standard Time	Standard Time
3rd Chorus			Standard Time	Standard Time	

The meter of the piece is unchanged although, polymeric subdivisions are used. Tempo, meter, and tonality are consistent throughout. Dynamics, texture, and rhythm provide the growth and overall form of the piece.

Stylistic and Technical Considerations

DT Supreme is a small jazz combo piece that is usually played at a low volume. With this consideration, the drumset should resemble a small combo set with an 18 inch bass drum, 10 inch rack tom, and 14 inch floor tom and snare drum. The group should set up close together, so each player can hear the other. The vibraphone should be played with a slow tremolo. The type of mallet used should provide a brighter more articulate sound, considering that the player will have to solo over the entire ensemble. The drumset rhythmic figure played beneath the ensemble is known as the “Purdie Shuffle” and can best be heard during Led Zeppelin’s “Fool in the Rain” or as played by Bernard Purdie in Steely Dan’s “Home at Last”.

CHAPTER 5 - Urban Sketches

Biographical information on the composer

Lon W. Chaffin's musical compositions were first conceived for his local church group. He continued his early successful choral compositions by composing for his high school. During Chaffin's undergraduate work, he was also commissioned for choral compositions and continued to write award-winning literature for groups around the state of Texas. Chaffin received his Bachelor of Music from Wayland Baptist University in Church Music and Composition. He then earned his Master in Music Theory and Composition from Texas Tech University and also his Ph.D. in Fine Arts from Texas Tech with an emphasis in composition.

Chaffin has spent extended time as an educator and composer working for the Texas school districts. He has also spent time teaching as a college choral director. He also spent an extended period of time as a voice instructor and undergraduate theory teacher. His compositions range from musical theatre, including the Boston Metro Opera, as well as choral music for many high schools, churches and colleges. Chaffin also gives clinics and lectures over electronic music, the mathematics of music and musical theatre.²¹

Theoretical Analysis

Below is the analysis of *Urban Sketches* by Lon W. Chaffin. The piece is written for a percussion trio consisting of xylophone, marimba and vibraphone.

Sound

Urban Sketches is a five-movement work written for a marimba of at least 4.3 octaves, xylophone, and vibraphone. The piece is about five different depicted city scenes. These scenes include Sunrise, Traffic, Rain, Sidewalks, and Nightlife. The first movement represents the start

²¹ Lon W. Chaffin (Web Site), "Boston Metro Opera" 2012, Site Address:
<http://www.bostonmetroopera.com/lon-w-chaffin.html>

of a new day. The Darkness of night is going away and the sky is beginning to show new colors and light. The second movement shows the chaotic feel of a busy motorway. This movement includes fast runs on the keyboards and odd metered time sections. The third movement shows the start of a coming rain storm. It starts very slow with only a few raindrops, represented by the xylophone, until it reaches a full on rain storm. The fourth movement represents the flow of people walking on the streets during the day. This movement contains a lot of syncopation. The last movement depicts the bustling world of insects and other creatures that appear when night falls on the city. This is represented by a steady bass line in the marimba and syncopated vibraphone and xylophone parts played in polyphony above the bass line.²²

The texture of this piece can often become thick, having three distinct melodies being played simultaneously as seen in Figure 5.1.

²² John Baldwin (Web Site), “Compositions Research” October 2008, Site Address: <http://www.pas.org/TEACH/ComposResearch.aspx> KEYWORD: Urban Sketches

Figure 5.1 *Urban Sketches*, Mvt. I, mm. 12-15 Harmonic Density

The musical score for *Urban Sketches*, Mvt. I, mm. 12-15, is presented in 4/4 time with a tempo of 86. The score is divided into three staves: XYL (Xylophone), VIS (Violin), and MAR (Maracas). The XYL staff features a continuous eighth-note pattern. The VIS staff plays chords, with a dynamic marking of *f* and a *ped.* (pedal) marking. The MAR staff plays chords, with a dynamic marking of *f* and a *p* (piano) marking. The score is marked with a 12 at the beginning and a 4/4 time signature.

The voices of each instrument are often being played simultaneously to create a chord structure. The melodic content is never doubled and dynamics are usually gradual throughout the piece.

Harmony

The harmonic nature of *Urban Sketches* is based in set theory and prime forms. The chords themselves are based upon quartal intervals. The chords are not built upon normal Major, Minor and Diminished chords, but a cluster of notes with the common interval of a fourth, often in inversion.²³ The first instance is in m.1 of the first movement on beat two as seen in Figure 5.2.

²³ lchaffin@nmsu.edu, RE: *Urban Sketches* [Email to Austin Barnes abarnes@ksu.edu], 23 April, 2012.

Figure 5.2 Urban Sketches, Harmonic Set Theory

1. SUNRISE LON W. CHAFFIN

$\text{♩} = 50$

The musical score consists of three staves: Xylophone, Vibraphone, and Marimba. The time signature is 3/4. The Xylophone staff begins with a whole rest in the first measure, followed by a quarter note chord in the second measure, and a quarter note chord in the third measure. The Vibraphone staff begins with a quarter note chord in the first measure, followed by a quarter note chord in the second measure, and a quarter note chord in the third measure. The Marimba staff begins with a quarter note chord in the first measure, followed by a quarter note chord in the second measure, and a quarter note chord in the third measure. The score includes dynamic markings of *pp* and *mp*, and a tempo marking of $\text{♩} = 50$.

This chord can be voiced as D,G,C,F, and B flat. This can also be done with the chord in m. 3, E, A, D, G, and C. It can also be seen in the downbeat of m.5, A,D,G,C,F, and B flat.

These quartal harmonies can often times be deceiving, because in a few instances a note might be left out during the measure. This is evident in m. 11 in Figure 5.3.

Figure 5.3 Urban Sketches, Quartal Harmonies

The image shows a musical score for three instruments: Xyl., Vib., and Mar. The score is in 2/4 time and begins at measure 11. The Xyl. part features a melodic line with eighth notes and a slur over the first two measures. The Vib. part features a series of chords, with the first chord in measure 11 being a quartal chord (D, G, C, F) with the G note omitted. The Mar. part features a series of chords, with the first chord in measure 11 being a quartal chord (D, G, C, F) with the G note omitted. The score includes an 'accel' marking in both the Xyl. and Mar. parts. The score ends at measure 14.

The chord spelled out in m. 11 is D, G, C and F with the G being omitted. This idea of quartal chords with a note being omitted is seen in impressionist composers and is a technique called planing.²⁴ This is demonstrated in mm. 15 to 17 in Figure 5.4.

²⁴ lchaffin@nmsu.edu, RE: Urban Sketches

Figure 5.4 Urban Sketches, Planing

2

The musical score is for three instruments: Xyl., Vib., and Mar. The tempo is marked as quarter note = 86. The Xyl. part begins at measure 15 with a forte (*f*) dynamic and a continuous sixteenth-note pattern. The Vib. part consists of block chords, some with a *Ped.* (pedal) marking. The Mar. part features a series of chords with dynamic markings of *f* and *p* (piano) and a crescendo/decrescendo hairpin.

Some of the movements have more linear movement than vertical chord harmonies, but quartal relationships can still be seen. In the third movement, there are groups of three pitches. Rearranged, they have a common interval of a fourth, with one pitch missing. The pitches spelled out are B, E, A, D, C, F and B flat. The “A” is omitted.²⁵ This is shown in m. 12, in Figure 5.5.

²⁵ lchaffin@nmsu.edu, RE: Urban Sketches

Figure 5.5 Urban Sketches, Linear quartal relationships

The image shows a musical score for three instruments: Xyl. (Xylophone), Vib. (Vibraphone), and Mar. (Maracas). The Xyl. part is in the treble clef and features a melodic line with chromatic movement and quarter notes. The Vib. and Mar. parts are in the treble and bass clefs, respectively, and are mostly silent, with a few notes appearing in the Vib. part. The score is marked with a dynamic of *mp* (mezzo-piano) and includes a first ending bracket over the first two measures of the Xyl. part.

The chromatic instances appear in the third movement with two quartal chords layered together. This is shown in mm.s 35-36 of Figure 5.6.²⁶

²⁶ lchaffin@nmsu.edu, RE: Urban Sketches

Figure 5.6 Urban Sketches, Layered Quartal Chords

The image shows a musical score for three instruments: Xyl. (Xylophone), Vib. (Vibraphone), and Mar. (Maracas). The score is for measures 35 through 40. The Xyl. part has a melodic line with accents and dynamic markings of *ff*, *fff*, *mp*, and *mf*. The Vib. part has a rhythmic accompaniment with accents and dynamic markings of *ff* and *fff*, and includes a *Ped.* (pedal) marking. The Mar. part has a rhythmic accompaniment with accents and dynamic markings of *ff* and *fff*. The score is set in a key with one sharp (F#) and a common time signature.

The notes used are D, G, and C over the top of C#, F#, and B. These poly-chordal, quartal structures are found throughout each movement.²⁷ They are sometimes inverted with a note omitted. This is the basic harmonic structure of all five movements.

Melody

The melodic content throughout all five movements is theoretically very consistent. Although each movement is very different in structure and sound, the main idea or melodic content can best be seen in mm. 9-16 during the second movement.²⁸

²⁷ Ichaffin@nmsu.edu, RE: Urban Sketches

²⁸ Chaffin, Lon. Honey Rock, "Honey Rock." Last modified 2008. Accessed July 13, 2012.

http://www.honeyrock.net/sc-ensm-3/urban_sketches.htm.

Table 5.1 Urban Sketches, Melodic Theme

Musical score for measures 7-11. The score is in 2/4 time and features three staves: XYL (Xylophone), Vib. (Vibraphone), and MAR. (Maracas). The XYL staff is mostly silent, with rests. The Vib. staff plays a melodic line with eighth notes and chords, marked with accents (v). The MAR. staff plays a rhythmic pattern of eighth notes, marked with accents (v) and a forte (f) dynamic. The key signature has one flat (B-flat).

Musical score for measures 12-16. The score continues in 2/4 time with the same three staves: XYL, Vib., and MAR. The Vib. staff continues its melodic line with eighth notes and chords, marked with accents (v). The MAR. staff continues its rhythmic pattern of eighth notes, marked with accents (v). The key signature has one flat (B-flat).

The range of the melodic material extends past four octaves and its motion consists of stepwise, skipping, leaping, and chromatic runs. The patterns being played are often ascending and descending and are rarely stagnant.

Growth

Chaffin wrote *Urban Sketches* as a five movement piece that depicts different urban scenes. The first movement, called “Sunrise”, is a slower shorter piece that depicts the start of a new day. This movement starts the entire piece off at a slower tempo, ending with a slight acceleration that leads into the next movement. The second movement, titled “Traffic” is a busier up tempo piece that has us feeling like we are in a chaotic race. It is filled with dissonance and leads into the more consonant third movement. The third movement, titled “Rain”, starts out slow, but soon leads us into a heavy down pour of notes and rhythms. This movement has the largest climax and leads us into the fourth movement. The fourth movement, titled “Sidewalks” is a medium tempo 6/8 feel. It depicts the busy streets of the city and shows this through its long continuous scale runs through the marimba and xylophone. The last movement titled “Nightlife” brings the entire piece to a close with a 4/4 meter and mainly eighth note based rhythms. This concludes many of the ideas started in the first four movements and brings closure to the melodic ideas. Below is a diagram of the five movements, their tempos, and their individual climaxes.

Table 5-1 Form of Urban Sketches

	Sunrise	Traffic	Rain	Sidewalks	Nightlife
Climax	Measure 23 of 28	Measure 64 of 64	Measure 36 of 48	Measure 39 of 39	Measure 41 of 41
Tempo	Quarter note = 50	Quarter note = 120	Dotted Quarter note = 70	Dotted quarter = 60	Quarter note = 120
Meter	3/4	5/8 and 2/4	6/8	6/8	4/4

Rhythm

The rhythm used in *Urban Sketches* varies greatly from movement to movement. The first movement starts out in 3/4 time and uses mainly quarter, eighth and sixteenth note rhythms. There is one tempo accelerando that occurs at m. 16 of the piece.

The second movement changes from a 5/8 feel to 3/4 to 2/4. The piece is also not always felt in a 3-2 micro meter, but sometimes as 2-3.

The third movement is a slower 6/8 piece that is based in sixteenth notes. The rhythms during this movement employ a lot of syncopation and elision. The fourth movement is similar to the third, in that they are both felt in 6/8. The fourth has metric modulations that provide tension and rhythmic density to the section.

The last movement is more consistent in terms of rhythmic content. The piece stays in a constant quarter note pulse. This movement, above all, best demonstrates the common rhythmic qualities between all five movements. It consists of sixteenth note scales in the xylophone or marimba and syncopated rhythms in the vibraphone. Below is a score of the fifth movement that highlights the unified rhythms.

Figure 5.7 Urban Sketches, Rhythmic Theme

5. NIGHTLIFE LON W. CHAFFIN

$\text{♩} = 120$

XYLOPHONE
VIBRAPHONE
MARIMBA

5
9
12

mp f mf
mf f mf
mp mp mp
f mf mf

HRPE143 - 2008

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Stylistic and Technical Considerations

This trio is an extremely challenging piece that requires the players to play four mallets. The players should play in a semicircle where they can see and hear each other well, as this will be needed for many cues throughout the piece. There are some extremely fast passages that require a consistency in sticking throughout the piece. Considering the speed and intervals of the melodic runs, a great deal of memorization should be employed for note accuracy. The range of the marimba part varies greatly, so a multipurpose mallet should be employed.

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