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

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

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College of Arts and Sciences

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Approved by:
Major Professor
Dr. Kurt Gartner
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2012
Abstract

This is a report for anyone playing or teaching anyone of the following pieces: *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, 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 Anunciacão of the Orquestra Sinfônica Brasileira in Rio de Janeiro at the age of twenty-four, after seeing Anunciacão 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 Brasilia and timpanist with the Orquestra do Teatro Nacional de Brasilia 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.


Theoretical Analysis

Below is theoretical analysis of Rosauro’s *Concerto for Vibraphone and Orchestra*. Rosauro 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*, Rosauro 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. Rosauro 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. Rosauro rarely uses fortissimo dynamics in the highest register of the instrument. Rosauro 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.

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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
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. 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

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. This can be seen in Figure 1.3.

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6 Rosauro, “Concerto for Vibraphone”
7 Ibid
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. 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.

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8 Rosauro, “Concerto for Vibraphone”
Figure 1.4 Vibraphone Concerto, Mvt. III, mm. 231-237 Melodic Motive 3

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”
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. Rosauro 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**

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

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

<table>
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<tr>
<th>Measures</th>
<th>Macro Form</th>
<th>Micro Form</th>
<th>Key Area</th>
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</thead>
<tbody>
<tr>
<td>1-18</td>
<td>Section A</td>
<td>Introduction</td>
<td>E minor</td>
</tr>
<tr>
<td>19-38</td>
<td>Section A</td>
<td>Theme I</td>
<td>E minor</td>
</tr>
<tr>
<td>39-47</td>
<td>Section A</td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>48-55</td>
<td>Section B</td>
<td>Theme II</td>
<td>A minor</td>
</tr>
<tr>
<td>56-68</td>
<td>Section B</td>
<td>Cadenza</td>
<td>A minor</td>
</tr>
<tr>
<td>69-97</td>
<td>Section A</td>
<td>Theme I</td>
<td>E minor</td>
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<tr>
<td>98-106</td>
<td>Section A</td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>107-114</td>
<td>Section B</td>
<td>Theme II</td>
<td>A minor</td>
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### Table 1-3 Vibraphone Concerto, Formal Growth of Mvt. III

<table>
<thead>
<tr>
<th>Measures</th>
<th>Macro Form</th>
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<tr>
<td>1-24</td>
<td>A section</td>
<td>Bridge</td>
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<td>25-38</td>
<td>A section</td>
<td>Theme I</td>
<td>F Major</td>
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<td>39-78</td>
<td>B section</td>
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<td>79-86</td>
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<td>87-93</td>
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<td>Theme I</td>
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<tr>
<td>94-145</td>
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<td>Transition</td>
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<td>146-187</td>
<td>A section</td>
<td>Theme I</td>
<td>F Major</td>
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<tr>
<td>Cadenza</td>
<td>C section</td>
<td>Cadenza</td>
<td></td>
</tr>
<tr>
<td>188-194</td>
<td>C section</td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>195-230</td>
<td>B Section</td>
<td>Theme II</td>
<td>A minor</td>
</tr>
<tr>
<td>231-246</td>
<td>A section</td>
<td>Theme I</td>
<td>F Major</td>
</tr>
<tr>
<td>247-267</td>
<td>A section</td>
<td>Coda</td>
<td>F Major</td>
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### 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

11 Dave Hollinden, (Web Site), “Selected Performances” Site Address: http://www.davehollinden.com/performances.html
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 eight 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.
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.
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.

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
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**

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**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**

<table>
<thead>
<tr>
<th>Theme</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme A</td>
<td>1-11</td>
</tr>
<tr>
<td>Theme B</td>
<td>12-31</td>
</tr>
<tr>
<td>Theme C</td>
<td>32-52</td>
</tr>
<tr>
<td>Theme A</td>
<td>54-68</td>
</tr>
<tr>
<td>Theme B</td>
<td>69-89</td>
</tr>
<tr>
<td>Theme C</td>
<td>90-113</td>
</tr>
<tr>
<td>Theme A</td>
<td>111-113</td>
</tr>
<tr>
<td>Improvisation</td>
<td>114-115</td>
</tr>
<tr>
<td>Theme A</td>
<td>116</td>
</tr>
<tr>
<td>Theme B</td>
<td>117-168</td>
</tr>
<tr>
<td>Transition</td>
<td>169-191</td>
</tr>
<tr>
<td>Theme B</td>
<td>192-235</td>
</tr>
<tr>
<td>Theme C</td>
<td>236-270</td>
</tr>
<tr>
<td>Theme A</td>
<td>271-275</td>
</tr>
</tbody>
</table>

**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

\[\text{Tom-toms, snare drum, bongos, cowbell, temple block, ride cymbal, crash cymbal}\]
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/
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 7\(^{th}\) to a B Flat Minor 7\(^{th}\), to a A Flat Minor 7\(^{th}\) to a G Flat Major 7\(^{th}\). He does this twice, ending with an A Flat Minor 7\(^{th}\) 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.

---


Figure 3.1 Take Five, Harmonic Analysis
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. 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**

![Melodic Content Diagram]

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.

---

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. 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.*

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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

<table>
<thead>
<tr>
<th>Chord</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm7</td>
<td>i-7</td>
</tr>
<tr>
<td>Fm7</td>
<td>iv-7</td>
</tr>
<tr>
<td>G7</td>
<td>V7</td>
</tr>
<tr>
<td>Eb7</td>
<td>III7</td>
</tr>
<tr>
<td>Abmaj7</td>
<td>VImaj7</td>
</tr>
<tr>
<td>Dbmaj7</td>
<td>Ab: IVmaj7</td>
</tr>
<tr>
<td>C7</td>
<td>F: V7</td>
</tr>
<tr>
<td>D ½ dim</td>
<td>ii ½ dim</td>
</tr>
<tr>
<td>Bb7</td>
<td>VII7</td>
</tr>
</tbody>
</table>

**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**

![Melody Staff Image]
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 player playing triplets grouped in two as seen in the figure below.

**Figure 4.2 DT Supreme, Rhythmic Introduction**

![Rhythmic Introduction Figure](image)

The melody is then played in 12/8 simultaneously with the rhythm above, giving the listener a polyrhythmic 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**
<table>
<thead>
<tr>
<th></th>
<th>Head</th>
<th>Sax</th>
<th>Guitar</th>
<th>Vibes</th>
<th>Head</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Chorus</td>
<td>Half Time</td>
<td>Half Time</td>
<td>Standard Time</td>
<td>Half Time</td>
<td>Half Time</td>
</tr>
<tr>
<td>3rd Chorus</td>
<td></td>
<td>Standard Time</td>
<td>Standard Time</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The meter of the piece is unchanged although, polymetric 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

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.  

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

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. The first instance is in m.1 of the first movement on beat two as seen in Figure 5.2.

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23 lchaffin@nmsu.edu, RE: Urban Sketches [Email to Austin Barnes abarnes@ksu.edu], 23 April, 2012.
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.
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. This is demonstrated in mm. 15 to 17 in Figure 5.4.
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
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 ichaffin@nmsu.edu, RE: Urban Sketches
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. 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
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**

<table>
<thead>
<tr>
<th></th>
<th>Sunrise</th>
<th>Traffic</th>
<th>Rain</th>
<th>Sidewalks</th>
<th>Nightlife</th>
</tr>
</thead>
<tbody>
<tr>
<td>Climax</td>
<td>Measure 23</td>
<td>Measure 64</td>
<td>Measure 36</td>
<td>Measure 39</td>
<td>Measure 41</td>
</tr>
<tr>
<td></td>
<td>of 28</td>
<td>of 64</td>
<td>of 48</td>
<td>of 39</td>
<td>of 41</td>
</tr>
<tr>
<td>Tempo</td>
<td>Quarter note</td>
<td>Quarter note</td>
<td>Dotted</td>
<td>Dotted</td>
<td>Quarter note</td>
</tr>
<tr>
<td></td>
<td>= 50</td>
<td>= 120</td>
<td>quarter = 60</td>
<td>quarter = 60</td>
<td>= 120</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>= 70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>3/4</td>
<td>5/8 and 2/4</td>
<td>6/8</td>
<td>6/8</td>
<td>4/4</td>
</tr>
</tbody>
</table>
**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
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.
Selected Bibliography


