

**GRADUATE PERCUSSION RECITAL**

The background features a large, faint watermark of the Mahidol University logo. It is a circular emblem with Thai script around the perimeter and a central design that includes a tiered umbrella and other traditional symbols.

**THITIPHAN LAKSANAPAKHIN**

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY**

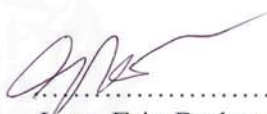
**2014**

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Graduate Recital Document  
entitled  
**GRADUATE PERCUSSION RECITAL**



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was submitted to the Faculty of Graduate Studies, Mahidol University  
for the degree of Master of Arts (Music)

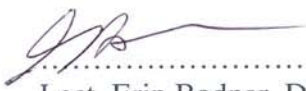
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GRADUATE PERCUSSION RECITAL

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ABSTRACT

The objectives of this graduate percussion recital were to develop performance skills of the performer and learn how to organize a percussion recital, including write program notes and learn information about the composers and the selected compositions.

The percussion recital was given at the Music Auditorium, College of Music, Mahidol University on 17 March, 2014. The program consisted of 5 pieces.

1. *Concerto for Marimba and Strings* by Emmanuel Sejourne
2. *Tango Suite no.1* by Astor Piazzolla
3. *Octabones* by Adi Morag
4. *Silence Must Be!* by Thierry de Mey
5. *Marimba Spiritual* by Minoru Miki

The concert lasted approximately 53 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL /

THITIPHAN LAKSANAPAKHIN / PERCUSSION

79 pages

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การแสดงเดี่ยว PERCUSSION ระดับมหาบัณฑิตศึกษา

GRADUATE PERCUSSION RECITAL

รติพันธ์ ลักษณาภาคิน 5437027 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว : ERIN BODNAR, D.M.A., ANAK  
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บทคัดย่อ

การแสดงเดี่ยว Percussion ระดับบัณฑิตศึกษานี้ มีวัตถุประสงค์เพื่อพัฒนาศักยภาพการ  
แสดงและกระบวนการจัดการแสดงของผู้แสดง และยังเป็นการเรียนรู้การจัดทำประวัติโดยย่อ  
ของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่คัดเลือกมาแสดงเพื่อใช้เป็นแหล่งข้อมูลทางวิชาการ  
ต่อไป

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล วันจันทร์ที่ 17  
มีนาคม พ.ศ. 2557

รายการแสดงประกอบด้วยบทเพลงดังต่อไปนี้

1. *Concerto for Marimba and Strings* by Emmanuel Sejourne
2. *Tango Suite no.1* by Astor Piazzolla
3. *Octabones* by Adi Morag
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รวมเวลาแสดงทั้งหมด 53 นาที

79 หน้า

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# **CHAPTER I**

## **INTRODUCTION**

### **1.1 Background Information of Graduate Recital**

The graduate recital is important for a musician; it is the best way to demonstrate their musical abilities and express their emotions. This recital is for the study of music performance and helps to develop skills and musical knowledge necessary such as research is the history and style of the composer, the backgrounds of the pieces, techniques and performance practice of instrument to become a professional musician or soloist. The practice is the preparation and is important for performance, it is avoided from mistakes and should perform in the best as possible.

For this recital, the music has been selected from five different composers and character of the pieces; concerto music by French composer, transcription music by Argentinian composer, duo music by Israeli composer, avant-garde music by Belgium composer and Asian music by Japanese composer. It also selected by the skill and expertise of various techniques obtained of the performer while studying at the College of Music, Mahidol University.

### **1.2 Objectives**

- 2.1 Learn the biographies of composers and histories of their compositions.
- 2.2 Study and analyze the structure of the selected pieces
- 2.3 Present the modern techniques of the selected pieces

### 1.3 Scope

The scope in this study concentrates on practical and new techniques, biography of the composers and the relevant information of the following contemporary solo percussion compositions:

3.1 *Concerto for Marimba and Strings* by Emmanuel Séjourné

3.2 *Tango Suite no.1* by Astor Piazzolla

3.3 *Octabones* by Adi Morag

3.4 *Silence Must be!* by Thierry de Mey

3.5 *Marimba Spiritual* by Minoru Miki

### 1.4 Expectation

4.1 Understand the different attributes and role of percussion instruments.

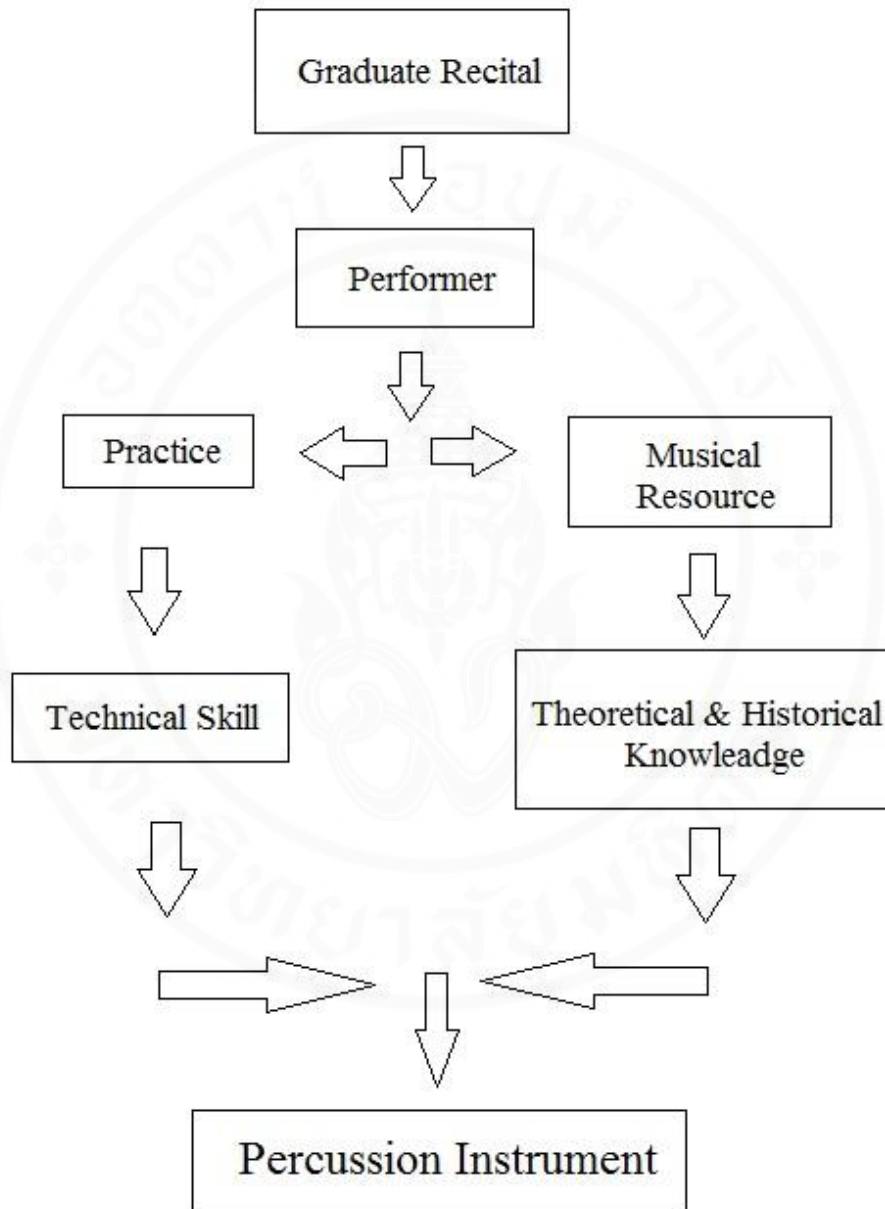
4.2 Understand the structure of the selected compositions.

4.3 Understand the techniques and standard performance practice on instruments.

4.4 Organize and execute the logistics and performance of professional quality recital.

4.5 Provide practical information of these composition in an academic manner.

### 1.5 Conceptual Framework



## CHAPTER II

### LITERATURE REVIEW

#### 2.1 *Concerto for Marimba and Strings* by Emmanuel Séjourné

Emmanuel Séjourné was born on 1961 in Limoges, France. He studied classical music at the Conservatory of Strasbourg (piano, violin, music history, analysis). He met Jean Batigne, the teacher of percussion and contemporary music and music improvisation. After he studied percussion with Jean, he specialized in keyboard percussion such as vibraphone and marimba. Séjourné's works have been performed by Robert Van Sice, Nancy Zeltsman, Marta Klimasara, Katarzyna Mycka, Bogdan Bacanu, Jean Geoffroy, the Amsterdam Percussion Group, Drumming from Portugal and groups around the world. His music is rhythmic, romantic, energetic, and inspired both by the Western classical tradition and by popular culture (jazz, rock, extra-European).<sup>1</sup>

He composed *Concerto for Marimba and Strings* in 2005. It was commissioned by the International Marimba Competition Linz 2006 for Bogdan Bacanu who has been a professor of marimba at the Anton Bruckner Private University in Linz, Austria. This concerto reflects his love of the romanticism and lyricism in Rachmaninoff. The first movement of the concerto is a slow movement with solo passages that has main theme and variation. The second movement is fast with aggressive and rhythmical material. It is influenced by two styles of jazz, rock and flamenco music.<sup>2</sup> Described by Canadian percussionist, Anne-Julie Caron as "unique because it is one of the rare pieces to put the marimba in a romantic context. One of this concerto's strengths is to demonstrate the marimba's expressive potential and ability to

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<sup>1</sup> Séjourné Emmanuel, "Biography", Emmanuelsejorne.com, <http://www.emmanuelsejorne.com/essais/site2004/bioenglish.htm>, April 2004, Seen 29/12/13

<sup>2</sup> Caron Julie Anne, "To the Victims of Fascism and War Concert", NEC Chamber Orchestra Website, <http://necmusic.edu/nec-chamber-orchestra>, 2013, Seen 29/12/13

phrase like a piano.”<sup>3</sup> This concerto has two editions (marimba and strings, marimba and piano). The performer selects the marimba and piano edition to perform in this recital. The concerto consists of meter and non-meter structures. For instance, there are a variety of time signature such as 2/4, 3/4, 4/4, 6/8, 11/8, 12/8 and also free time passages like cadanzas.

### **The Structure**

Movement	Section	Measure
I	Introduction	1-42
	Theme and variations	43-93
	Conclusion	95-End
II	A	1-34
	B	35-71
	C (improvisation)	72-133
	A'	134-168
	Coda (climax section)	169-End

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<sup>3</sup> Caron Julie Anne, "To the Victims of Fascism and War Concert", NEC Chamber Orchestra Website, <http://necmusic.edu/nec-chamber-orchestra>, 2013, Seen 29/12/13

### The First Movement (Slow Section)



(ex. Séjourné, E. (2005). *Concerto for Marimba and Strings*. Norsk Musikforlag AS Publication. page 3 measure 1-10)

The first movement is slow. The composer usually uses the fermata to break the paragraph. The concerto starts with the slow passage by the piano with idea of string quartet.

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 4 measure 11-16)

After the string quartet section (piano), the composer creates dynamic contrasts in the following passage. Next, the marimba plays a cadanza passage in fast tempo, which is the first entrance of the marimba of the concerto. It shows the dynamic contrast from soft to loud passage with different tempos.

The image shows a musical score for marimba and piano, measures 16-19. The score is in B-flat major and 4/4 time. It features a marimba part with a 'sempre rapido' section and a piano part with 'sempre rapido' and 'rall.' markings. Dynamics include sf, p sub, ppp, and p. A tempo change is indicated: '♩ = 76 accel. al ♩ = 84 no solo'.

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 6 measure 16-19)

Séjourné presents a favorite marimba technique that he likes to use when composing a marimba piece; octave notes in advanced marimba techniques (lateral). The group of notes B, Bb, Ab, G will come for finishing of passage. The marimba moves to the next by rolling chords in slow tempo with the choral structure and then changes to accompany the piano.

The image shows a musical score for marimba and piano, measures 20-26. The score is in B-flat major and 4/4 time. It features a marimba part with 'mp' dynamics and a piano part with 'mf' and 'mp' dynamics. The piano part has a melodic line starting at measure 20.

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 7 measure 20-26)

The piano comes back again to present a melody at measure 20. The texture is full of marimba rolls and long notes of piano. The sustain of the marimba is not long as piano, that is why the marimba plays roll technique to present same idea as piano.

The musical score for measures 43-49 is presented in two systems. The first system (measures 43-46) shows the marimba part with chords and the piano accompaniment. The tempo is marked 'normal' with a quarter note equal to 52. Dynamics range from *mp* to *mf*. Performance instructions include 'poco' and 'poco rall.'. The second system (measures 47-49) continues the piano accompaniment with dynamics *mf* and *p*, and performance instructions 'rall.' and 'poco rall.'. The score includes various rhythmic patterns such as triplets and sixteenth notes.

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 8 measure 43-49)

At measure 43, the marimba presents the main theme of the first section by repeating each chord Bb, D, Eb, G and G, Ab, C, Eb two times and make enlarge by rhythmic pattern. The composer uses different rhythms to create unique, romantic and beautiful sound like theme and variation. The passage repeats three rounds; first round for marimba solo, the second round for marimba and piano (with complex rhythm), the third round for marimba and piano again but soft and gentle with call and response style. However, all three rounds are based on the main theme of this movement.

The musical score for measures 86-88 is presented in two systems. The first system (measures 86-88) shows the marimba part with chords and the piano accompaniment. The tempo is marked 'p sub'. Dynamics range from *p sub* to *cresc.*. Performance instructions include 'cresc.'. The score includes various rhythmic patterns such as triplets and sixteenth notes.

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 12 measure 86-88)

This texture is immediately soft and builds up to the pre-climax of the first movement. Marimba plays a sextuplet passage but the piano plays eighth notes rising up to build this section.

The image shows a musical score for Marimba and Piano, measures 95-96. The score is in 3/4 time with a key signature of two flats. The tempo is 'Tempo giusto' with a quarter note equal to 56 'passionata' units. The marimba part (top system) features a sextuplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include 'f' (forte) and 'poco' (poco). The piano part (bottom system) plays a melodic line in the right hand and a bass line in the left hand, starting on a low octave (8va).

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 14 measure 95-96

The climax of the first section, measure 95 is the same theme as measure 43 but rhythm is more steady than old measure. Piano also plays the unison of the marimba theme to make the climax. In this climax, it is interrupted by the marimba short cadanza, and then turns back to the same theme of the climax again. After passing the climax, the composer presents naive and fragile feeling by the marimba solo part. By looping the melodic passage four times but changing intervals on left hand every time, the composer reflects the expression to the audience. There is the unfinished story of this movement (to be continued), which is the beautiful conclusion of the first movement.

### The Second Movement (Fast Section)

II

♩ = 112 or more if possible, rythmique, énergique

Marimba

Piano reduction

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 17 measure 1-6)

The second movement starts with a fast tempo, by piano playing G major chord in sixteen notes that functions like the main tonic chord. The second movement is in the G mixolydian mode. The opening passage is the conversation between the piano and marimba, where answer is presented by the piano and the question by marimba. The soloist plays different rhythm and patterns but accompanist still plays tonic chord. That is the opening of the second movement that requires the agility and great skill of the soloist. The tempo is a quarter note equal 112 or more if the performer is able to do so.



technique of marimba including lateral and double stop. This sticking option is only the recommendation from the author by experience; however, it depends on personal ability and preference.

72 *leggero, più rapido* ♩ = 128 minimum  
*p*  
*simile*  
 98  
 100 *f sub.*  
 103 *f sub.*

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 26, 29 measure 72-75, 98-105)

At the measure 72, it is still in time signature 11/8 with a piano ostinato. The center of the key comes back to C minor. This section, it seems like marimba improvisation, the soloist presents free style of floating rhythmic patterns with various dynamics on piano with basic pattern.

The image displays a musical score for piano and marimba, spanning measures 123 to 127. The score is written in 3/4 time with a key signature of two flats. It consists of two systems of staves. The upper system (measures 123-125) features a piano solo in the upper staves, marked with 'No solo, no roll', 'leggero', and 'p'. The lower system (measures 123-125) features marimba accompaniment in the lower staves, marked with 'f' and 'mf'. The score shows a transition from a more active piano part to a more melodic one. The lower system (measures 126-127) continues the piano solo in the upper staves, marked with 'leggero' and 'mf', and the marimba accompaniment in the lower staves, marked with 'mf'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 32 measure 123-127)

After passing the improvise section, the piano switches to the solo melody as the same melodic style of marimba in the last section. At the same time, the marimba is the accompaniment for piano by playing the main theme of the second movement. At the end of this section, it returns to the opening section again. It is almost the same but just rearranges the set of patterns ( like from ABC change to ACB). Nevertheless, it still has the old idea from the first movement to make the pre-climax (such as the piano solo the idea of string quartet sections like first movement).

169  $\text{♩} = \text{♩}$  *molto energico*  $\text{♩} = 132 - 138$  ( $\text{♩} = 90 - 92$ )

169  $\text{♩} = \text{♩}$  *molto energico*  $\text{♩} = 132 - 138$  ( $\text{♩} = 90 - 92$ )

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 37 measure 169-170)

The climax section of this movement is at measure 169, the soloist presents the climax with the main theme of the second movement. It is more stable than measures 35 and 124 because the composer changes the time signature from 11/8 to 12/8. He also adds the counter melody in the piano part to make it grand and loud.

181 *poco ritenuto* *molto allargando*

181 *poco ritenuto* *molto allargando*

(ex. Séjourné, E. (2006). *Concerto for Marimba and Strings*, edition for marimba and piano. Norsk Musikforlag AS Publication. page 38 measure 181-183)

At the end of the piece, the composer changes the times signature to 4/4 and includes the unison passage for solo and accompaniment. At the last measure, the composer uses all ranges of the five octave marimba with tonic note "C" in 6 ranges from high to low to conclude the concerto.

## 2.2 *Tango Suite no.1* by Astor Piazzolla

Astor Pantaleón Piazzolla (1921-1992) was born in Mar del Plata, Argentina. In 1929, his father gave his first bandoneon (a small accordion, the popular instrument in Latin America) to him when he was 8 years old. Astor studied the bandoneon for one year with Andrés D'Áquila and he had the first record "Marionette Spagnol" at the Radio Recording Studio in New York at 1931. In 1933, he studied with the Hungarian pianist Bela Wilda who is a disciple of Rachmaninov, and of whom Astor would later say "With him I learned to love Bach". Soon after, he met Carlos Gardel who became a good friend of the family and he participated in the movie "El Dia Que me Quieras" playing a short part as a newspaper boy. This film plays a monumental role in the history of Tango.<sup>4</sup> He played with some tango orchestras until 1939. Aníbal Carmelo Troilo was one of the best bandoneon players in that time and Astor always considered him as one of his masters. Astor felt the need to advance musically and already being an arranger, he began his musical studies with Alberto Ginastera in 1941 and piano with Raúl Spivak in 1943. In 1946, Astor composed "El Desbande" as his first formal tango and composed musical scores for movies. He also continued to study Bartok and Stravinsky. He studied orchestra direction with Herman Scherchen and studied a lot of Jazz music. Between 1950 and 1954 he composed a series of works, that are different from the conception of tango at the time. Piazzolla sent his compositions to the Fabian Sevitzy Award on 16 August 1953. He won the scholarship from the French government to study in Paris with the legendary French composition teacher, Nadia Boulanger, at the Fontainebleau conservatory.<sup>5</sup> After returning from his studies with Nadia Boulanger in Paris, Piazzolla had great success in Argentina. He decided to return to Europe and composed the *Libertango* in Italy in

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<sup>4</sup> Pessinis Jorge & Kuri Carlos, "Astor Piazzolla: Chronology of a Revolution", Piazzolla.org, <http://www.piazzolla.org/biography/biography-english.html>, August 2002, Seen 27/12/13

<sup>5</sup> Pessinis Jorge & Kuri Carlos, "Astor Piazzolla: Chronology of a Revolution", Piazzolla.org, <http://www.piazzolla.org/biography/biography-english.html>, August 2002, Seen 27/12/13

1974 and which quickly became a hit in Europe until today as one of Piazzolla's most popular works.<sup>6</sup>

Piazzolla's tango is different from the traditional tango in how it combines elements of jazz. It uses extended harmonies, dissonance and counterpoint similar to J.S. Bach. As Argentine psychoanalyst Carlos Kuri has pointed out "Piazzolla's fusion of tango with this wide range of other recognizable Western musical elements was so successful that it produced a new individual style transcending these influences."<sup>7</sup>

*Tango Suite* for classical guitarist, is interesting because it uses counterpoint, rhythmic intensity and unique sense of cool. It makes this piece to be one of the most important pieces for the guitar repertoire. The composer composed the piece for the Assad brothers guitar duo with significant and challenging parts in 1984. *Tango Suite* was composed in Piazzolla's style of tango nuevo in three movement.<sup>8</sup> The performer selects the first movement of tango suite to perform in this recital.

In 1998, Dr. Kevin Super transcribed the three movement of *Piazzolla's Tango Suite for Marimba Duo*. He is the professor of percussion at the Instrumental Faculty of the Liberty University. He studied with Vic Firth, Charles Dowd, and Paul Salvatore. He has much experience as an orchestral percussionist.<sup>9</sup> The original score and Kevin's score are almost the same but in different key signatures ( original score in A minor but Keven's score in D minor) because the lowest note of guitar is E (same as the lowest note of this piece) but the standard marimba instrument is 4 and 1/3 octave; the lowest note is A (same as the lowest note of the piece). It makes this arrangement perfect from guitar music to marimba because the ranges of guitar match with the ranges of the standard marimba.

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<sup>6</sup> Kuri Carlos, "Piazzolla la música límite", Buenos Aires: Corregidor, February 1997, Seen 28/12/13

<sup>7</sup> Kuri Carlos, "Piazzolla la música límite", Buenos Aires: Corregidor, February 1997, Seen 28/12/13

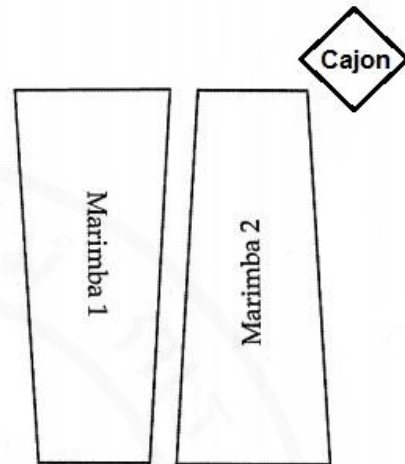
<sup>8</sup> Super Kevin, "The program note", *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. 1998, seen 28/12/13

<sup>9</sup> Super Kevin, "Music and performing arts", Liberty University,

<http://www.liberty.edu/academics/music/musicandperformingarts/index.cfm?PID=5723>, 2003, Mrach 2001, Seen 27/12/13

**The Structure and Set Up**

Section	Rehearsal mark
A	A, B, C, D
B	E, F, G, H
A'	I, J
Coda	K



**The Section A**

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 1 measure 1-4 )

Player two presents the first theme by the chromatic scale in the low register (8vb) for the opening. The rhythmic pattern is 3+3+2 eighth notes. It is an idea from dance tango pattern in tango music style (the style of ballroom dance from Argentina and Uruguay, the dance meter in 2/4, 4/4). Player one plays the rhythmic passage on the bongos following the character of the guitar while playing the rhythm on the body of the guitar to make the high and low sound. One might use the cajon instrument, because the shape is similar to the guitar body and it can make the different sounds such as bass sound, high sound and snare sound. It is played by slapping with the hands, fingers, or sometimes using brushes, mallets and sticks.

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 1 measure 9-16)

Player two plays the main melody as a soloist and player one accompanies player two in the same time. The harmonic structure is the sequence of rhythm but transposed up and down a position. The composer usually uses a sequence to develop and make the melodic passage.

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 2 measure 17-20)

In measure 17, player one plays the melody of the main theme again but in the below fifth. Player two is the accompaniment. This is the common duet composition form (uses same melody but switches player).

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 2 measure 25-32)

At measure 26, player two plays the melodic fast sequence passage with the first note down in the second major (D, C, Bb). Player one shows the harmony of every beat as the sequence but note G appears as the pedal point. At the end, there is the unison in Am7sus4 chord. This is a dissonance chord from jazz music style that Piazzolla likes to use.

(ex. Super, K.(1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 2 measure 33-36)

At the rehearsal mark B, player one plays the main melody and player two plays the different melody like the counterpoint passage. It shows the relationship between two voices with the interdependent harmony.

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 3 measure 46-48 )

At the rehearsal mark C, player two plays osinato and player one plays the melody with the contrary rhythm like improvisation in jazz style.

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 4 measure 57-64 )

This is the first time player two changes from low range to high range and presents the new melody of this section. Player one moves from high to low register with rhythm of the first motive (3+3+2 eight notes).

**The Section B**

The musical score for Section B, measures 77-84, is presented in two systems. The first system (measures 77-80) features a piano (p) dynamic and a rehearsal mark 'E' with the tempo marking 'Lento, molto cantabile' and 'loco'. The second system (measures 81-84) features a forte (f) dynamic and a 'loco' marking. The score is in 2/4 time and features a counterpoint style with complex rhythmic patterns and articulation marks.

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 5 measure 77-84 )

At the rehearsal mark E, this section is slow and free of tempo like the rubato counterpoint passage. The tempo follows by player one as a leader of the section. The texture of this passage is the counterpoint style. This section challenges the duo because in the tempo rubato it is difficult for both players to play together in the same tempo. That also shows duet skill and experience of the performers.

The musical score for Section B, measures 85-96, is presented in two systems. The first system (measures 85-88) features a piano (p) dynamic and a rehearsal mark 'F' with the tempo marking 'Lento, a tempo'. The second system (measures 89-96) features a piano (p) dynamic and a rehearsal mark 'G' with the tempo marking 'Piu lento'. The score is in 2/4 time and features a counterpoint style with complex rhythmic patterns and articulation marks.

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 5 measure 85-96 )

At the rehearsal mark F, the rhythmic pattern 3+3+2 eighth notes come back. Player two plays this passage in the sequence of group notes with the first note of the group down in chromatic scale (F, E, Eb, D, C#, C, B, Bb and A). After that, the texture comes back to the rubato passage again.

Original chord contains six notes - two possible four-note solutions are indicated here. Performers may use one of these, or choose a combination of four notes at their own discretion.

8<sup>th</sup> (As instrument range allows.)

(ex. Super, K. (1998). *Tango suite, first movement* by Astor Piazzolla. Edizioni Musicali Berben, Ancona, Italy. page 7-8 measure 133-142)

The section A' is the same as the section A but the composer wrote the coda for making the climax of the piece. Player one plays the passage from measure 26 and player two plays the unison on rhythm but not same pitch to present the dissonant sound. The composer also uses *sfz* to make the strong sound to show the climax of the piece. At last, the composer adds the glissando and crescendo on the last strong chord. From the original score the Am7 in the last chord on player two has six notes (follow the six strings of the guitar) but for marimba, it uses just four mallets. Kevin Super has two recommendations to present this chord (1. A, D, C, Eb, 2. A, D, C, A), it depends on the performers. The author using the second choice because the high pitch of the chord is tonic (it make the full chord sound like as ending than the first choice).

### 2.3 *Octabones* by Adi morag

Adi Morag was born in 1976 in Israel. He studied percussion with Alon Bor. Adi Morag met Tomer Yariv and established PercaDu in 1996 with Bor as the advisor. He served in the Israeli army with the Air Force Band and Tomer with the IDF Band in Copenhagen, Denmark. They gained more expertise and experience graduating from the prestigious soloist class of the Royal Academy of Music. That made PercaDu have an unique style of virtuosity and energy.

In 2001, PercaDu made their the premiere CD, named " Works for Marimba and Percussion " with the Jerusalem Music Centre, with Maestro Isaac Stern. In 2006 PercaDu was invited to give a solo concert as special guests of the Israel Philharmonic Orchestra (IPO) under the baton of Maestro Zubin Mehta. They played a new concerto written especially for them by Avner Dorman " *Spices, Perfumes, Toxic!*" A few months later they joined Mehta at the Verbier Festival in Switzerland. They have also performed with the Kibbutz Chamber Orchestra under Conductor Yaron Gottfried, fellow IcExcellence chosen artist, playing Gottfried's Concerto for PercaDu and Orchestra. They are also regular participants at the Israel Festival in Jerusalem.<sup>10</sup> Since forming the ensemble, PercaDu have won several prizes including:

- First prize from the Percussive Arts Society International Competition in Columbus, Ohio (1999).
- Jury Prize as well as the Audience Prize at the International Percussion Competition in Luxembourg (1999).
- Winners from Tel Aviv Academy Chamber Music Competition as ensemble in residence at the Rubin Academy of Music, Tel Aviv (2000).
- First prize as "Best Chamber music Ensemble" at the Aviv Music Competitions (2001).
- Israel's Minister of Culture Prize for Excellence in Music (2002).
- Soloists and duo scholarships from America-Israel Cultural Foundation (1993-2002).
- The "Landau" Award for outstanding culture contribution in Israel (2007).

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<sup>10</sup> PercaDu, " PercaDu percussion duo", Israel Cultural Excellence Foundation (IcExcellence), <http://www.icexcellence.com/prodtx.asp?id=3#press>, September 2001, Seen 17/12/13

As a composer Adi Morag wrote and published several percussion duo works. He has arranged a lot of classical pieces by Bach, Vivaldi, Chopin, Ravel, Liszt and others. He also composed non-classical repertoire including *Shacharit* for two marimbas and didgeridoo and *Octabones*.

*Octabones* by Adi Morag is written for two five-octave marimbas. This piece won the Percussive Arts Society Composition Competition prize in 1999. He composed it in 1998, with the contemporary style but in the rondo form. He tried to combine the good music with virtuoso qualities.<sup>11</sup> This piece became a part of the standard repertoire for marimba duo.<sup>12</sup> The name "*Octabones*" is from the mis-spelling of the octatonic scale. It is the scale of eight notes in one octave arranged by alternating half steps and whole steps. That is the main scale of the whole piece. It is the same scale of traditional Israel songs such as a "*Hava Nagila*". That is a reflection of the composer's style.



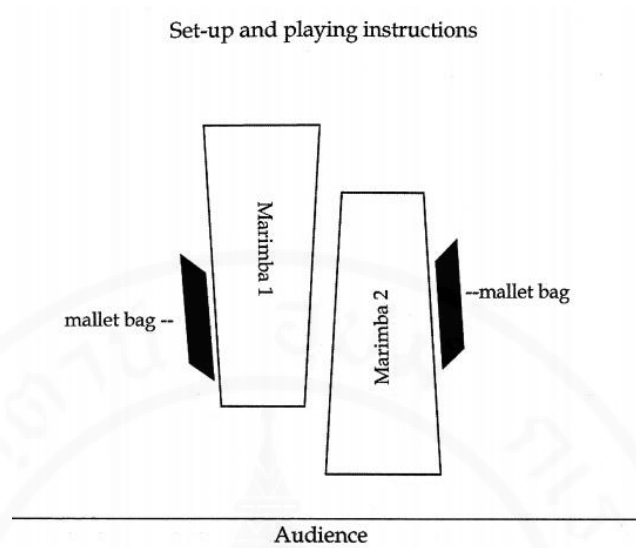
This piece challenges highly skilled marimbists because it contains a lot of difficult techniques such as each player must play cross over and plays on the other player's instrument, advance of full block chords and fast melodic passages, play melodic passages by one hand rolls, play the edge of bar with mallet handles.

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<sup>11</sup> Gaetano Mario, "Octabones", Program notes from Audio CD "PercaDu Works for Marimba and Percussion", page 7, January 2002, Seen 21/11/13

<sup>12</sup> Moore Jeff, "Octabones", Percussion Music Online,

<http://www.percussionmusiconline.com/2346.shtml>, March2002, Seen 19/12/13



(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 0)

The marimbas are set in the front of each other. Adi required two sets of four mallets including one set of the medium hard mallets for section A, C, A coda and one set the soft mallets for section B. He also gives the advice for hanging mallet bags on the marimba in order to change the mallets while playing.

### The Structure

Section	Measure
A (Fast section)	1- 71
B (Roll section)	72-102
C (Handles section)	103-155
A' and Coda	156-End

### The Section A (Fast Section)

The first section starts with the full block chord and double stop passages by the octatonic scales in 4/4 meter with tempo quarter note around 98-104. The duo plays some of the rhythmic pattern followed by octatonic scale.

The image shows two musical examples. The top example is a single staff in treble clef showing an octatonic scale: E4, F4, G4, A4, B4, C5, D5, E5. The bottom example is a piano duet score in 4/4 time, marked *f*. It features two staves with complex rhythmic patterns and chords. A circle highlights a specific chord in the right hand of the second measure, which consists of notes Eb, Bb, and G.

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 1 measure 1-2)

In the circle, player one plays bottom Eb and Bb on player two's marimba and G, Eb on his own marimba. That is the tactic charming and unique technique in this piece. The composer presents the performer's movement while playing. This chord is an authentic cadence (V-I). The motive A is from the third beat of the measure two until the first note of the measure three (A Bb C, Bb C Dd).

The image shows a piano duet score in 4/4 time, marked *f*. It features two staves with complex rhythmic patterns and chords. Several passages are highlighted with boxes, showing intricate melodic and harmonic lines.

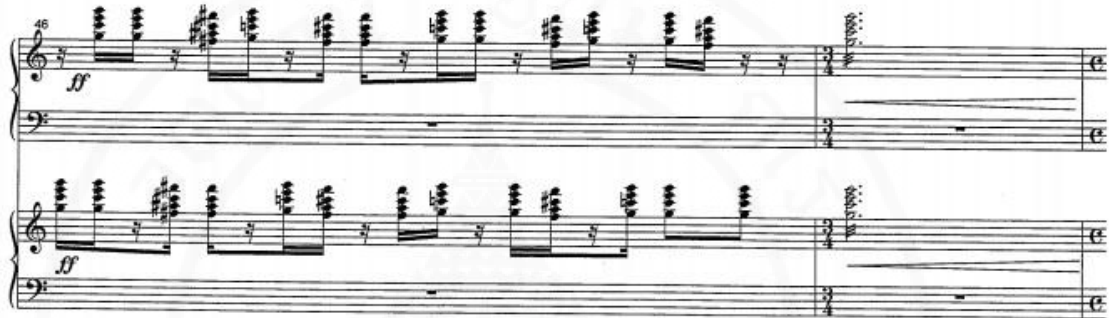
(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 1 measure 3-4)

The fast passages from the player two in the middle register range relates to the next person in the high register range like call and response style as motive B (A Bb C Dd Eb E F# G A). That shows the relationship between two performers.



(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 5 measure 36-37)

The chord structure in this piece is based on the octatonic scale (Eb major, A minor, Bb minor, F# major, C minor, D major, C major).



(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 6 measure 46-47)

Adi wrote the duet passage as an interlocking style; each player plays the different rhythm but the sound when played together is sixteenth notes.



(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 7 measure 48-49)

At measures 48, the key center changes from A to C. The composer adds cross over techniques for both instrument. It presents the performers movement, which is a very nice visual for the audience.

The image shows a musical score for two players, measures 68-71. The score is in 2/4 time and includes performance instructions such as "Ad Libitum", "change left hand to soft mallets, right hand continues independent roll", "player 2 changes to 4 soft mallets", "change right hand to soft mallets Left hand continues independent roll!", and "molto rit".

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 9 measure 68-71)

In the last four measures of section A, the composer requires the performer to change his set of mallets from medium-hard to soft. Player two changes first, when player one plays the one-hand rolls technique. Player one still plays the one-hand rolls with right hand and then left hand changes to soft mallets. Following with right hand changes to soft mallets. The motive B comes back in bass line of player two to move to the next section.

### The Section B (Roll Section)

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 10 measure 72-80)

Section B opens in a slower tempo and legato sound. The tempo is quarter note equals 66.6 (it shows a sense of humor of the composer). The performers present the slow choral passages by whole notes, half notes and quarter notes. The performer might use the independent roll or double stop roll technique to make a good sound. In PercaDu's performance version on public online, they play this passage by independent roll. It depends on the decision of the sound that they want and make on the instruments. The author using double stop roll technique for present melody. Because this technique easy to make the clear melody when rolling.

Lullaby

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 10 measure 81-92)

At measures 81, the passage is slow and has legato sound by soft mallets in style of the lullaby music. In this passage, both of the players present the melodic ideas with right hand as a one-hand roll technique and accompany with the left hands. That is tactic from the composer; each player plays different rhythmic patterns in the left hand. When the two marimbas play together, the result is a beautiful rolled melody passage.

### The Section C (Handles Section)

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 11 measure 103-105)

The introduction of this section is like a short cadenza. Both performers present a short passage by striking the edge of the keys with handles of the mallets and alternating the solo passage between each player.

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 11-12 measure 106-113)

The start of section C at measure 106 is by player two who plays the handles passage in base of octatonic scale with the soft dynamic. Player two starts playing the handles of mallets at measure 110 in the different rhythmic passage. The composer presents the wooden sound. It is a popular technique in marimba works in present.

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 13 measure 129-130)

At measure 129, the composer uses the motive from the section A. This is tactic from the composer to make the duet style music (measure 129, the player one plays as the same as measure 130 of the player two and measure 130, the player one plays as the same as measure 129 of the player two).

The image shows a musical score for Octabones, measures 138-145. The score is in 2/4 time and features complex rhythmic patterns. The right hand (RH) plays a melodic line with triplets and groups of 5, 7, and 8 notes. The left hand (LH) plays a bass line with groups of 8 and 7 notes. The piece is marked 'p' (piano).

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 14 measure 138-145)

The composer adds the advance rhythm to challenge the performers by triplet notes, eight notes and thirteen notes in two beats for player one. Player two plays five notes in two beats, groups of eight notes and seven notes.

The image shows a musical score for Octabones, measures 168-171. The score is in 2/4 time and features complex rhythmic patterns. The right hand (RH) plays a melodic line with groups of 8 and 7 notes. The left hand (LH) plays a bass line with groups of 8 and 7 notes. The piece is marked 'p' (piano).

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 17 measure 168-171)

The last section, measures 156-167 of the section A' is the same as section A but after that the composer adds four measures that are new and special. The texture of this passage is full of fast passages, block chords and complex rhythm. The composer presents the pre-climax that moves to the coda.

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 17 measure 172-173)

The coda section is challenging for the performers; player one has double stops with fast melodic passages (difficult to create the sticking) and player two plays the rhythmic melody on the right hand with octave intervals and the left hand plays the perfect fifth. This section is the conclusion of this piece, which is the climax of the piece. The texture repeats the passages to build tension.

(ex. Morag, A. (1999). *Octabones*. Israel International Copyright Secured. page 20 measure 196-197)

The last tactic from the composer is player one plays A, Bb, C on the other marimba and player two plays Db, C, Bb, A on the other one. It is a unique style of this piece.

## 2.4 Silence Must be! by Thierry de Mey

Thierry De Mey was born in 1956 in Bussels, Belgium. He is a composer and filmmaker. Most of his music is for dance and cinema. He has often composed for the choreographers, Anne Teresa De Keersmaeker, Wim Vandekeybus and his sister, Michèle Anne De Mey. He has developed a system of musical writing for movement to use in compositions. The visual and choreographic aspects are just as important as the gesture producing the sound such as in *Music for tables* (1987), *Silence must be!* (2002)

and *Light Music* (2004).<sup>13</sup> He participated in the foundation of Maximalist! and the Ictus ensemble that created several pieces by him. The central element of De Mey's compositions is the movement. The *Music for Tables* (1987) is representative of this sense of movement. The composition is for six hands on three tables. The three percussionists have only the table as an instrument and perform various movements with both hands and simple actions such as striking the table with the palm, touching the surface of the table with the back of the hand, a sort of karate chop, parallel rubbing motions of the wrists over the table and wiping motions with the underside of the arms.<sup>14</sup>

The visual music refers to the use of the musical structures in the visual image, motion and dance. It also includes silent film works, methods or devices which can translate sounds or music to present a related visual. The definition may include the translation of music by visual and movements. Rudolf von Laban (1879-1958) was a Slovakia dance artist and theorist. He was one of the pioneers of modern dance in Europe. He developed and revolutionized how to express the feeling by visual motion. He tried to understand the sound and create movements to match the sound. He has influenced the new generation of choreographers.

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<sup>13</sup> De Mey Thierry, "Biography", Compositeurs.be, [http://www.compositeurs.be/en/compositeurs/thierry\\_de\\_mey/47/](http://www.compositeurs.be/en/compositeurs/thierry_de_mey/47/), January 2011, Seen 30/12/13

<sup>14</sup> Raes Cathérine, " De Mey Thierry (1956)", MATRIX, <http://www.matrix-new-music.be/en/componist/de-mey-thierry-1956>, 2003, Seen 31/12/13



(ex. De Mey, T. (2000). *Silence must be!*, Unpublished manuscript, front page )

*Silence Must Be!* for solo conductor was composed in April 2002. Thierry De Mey presents the movement as the heart of the music. The name of the title comes from Ictus Ensemble, When you rearrange the capital letters (ictusensemble to silence must be). That is the main idea of the piece. All parts of the music are just hand motions. It has visuals with audio for some parts. De Mey uses the visual to make silent sounds and creates new signs for different techniques. This music is important for the composer, percussionist and musician to understand the sound and present movement to translate the sound into the visual motion. That refers to the interpretation of music. The performer must understand which ways to present the silence's theme. The dark spaces, the dim of light, the black clothes are important to do the theatrical aspect. The meaning of the colors is important to reflect the meaning. Each of the color has many aspects; black is the color of the hidden, the secretive and the unknown, creating an air of mystery.<sup>15</sup>

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<sup>15</sup> Color Psychology, " The Color Black", Empower yourself with color psychology.com,

<http://www.empower-yourself-with-color-psychology.com/color-black.html>, October 2013, seen 31/12/13

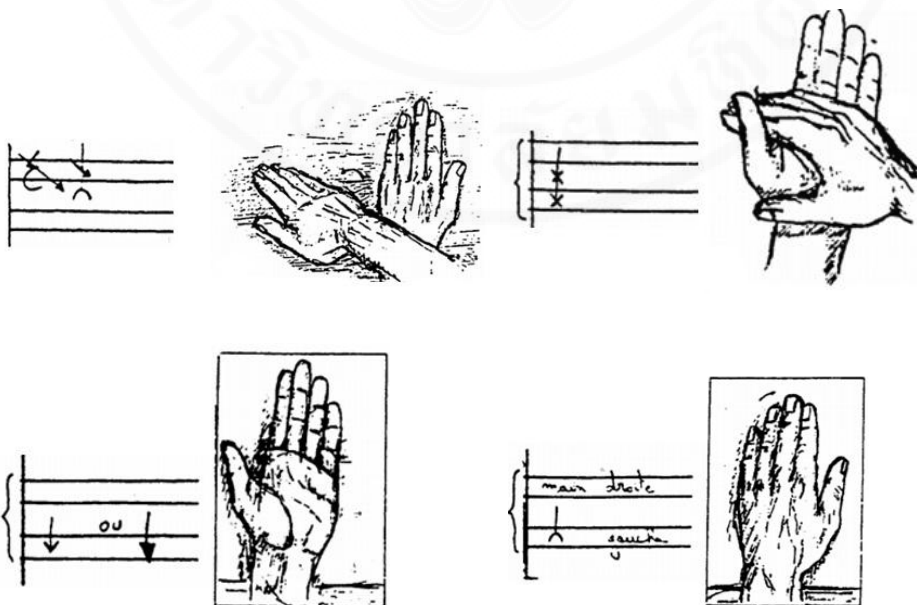
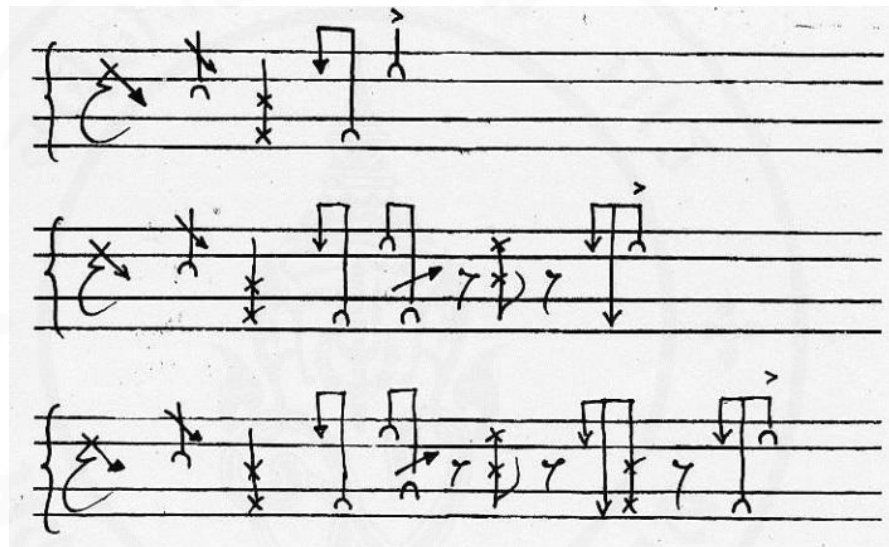
The piece starts by the performer (conductor) turning to face the audience and using the thumb on the left wrist and taking the beat of his own heart beat as the tempo of the piece. The beginning of the piece is the sequence A in silence at a tempo quarter note around 88. Right hand conducts in 5 but left hand in 3 which is a complex polyrhythm. The composer has a lot of signs to create different silence sound on the left hand but the right hand is still on the basic pattern. It requires that the performer understands the difference of the signs.

The image displays a musical score for a sequence labeled 'A'. It consists of five systems of staves. The top two staves are labeled '5' and '3', indicating the right and left hands respectively. The notation includes various rhythmic values, rests, and dynamic markings. Performance instructions are written below the staves, including 'en descendant', 'avant tiré', 'strict latéral', 'tirer pousser tranchant', and 'vers le haut et l'avant'. The score is set in a key with one flat and a common time signature.

(ex. De Mey, T. (2000). *Silence must be!*, Unpublished manuscript page 4 sequence A)

After that, the performer uses both hands to draw the shape of "infinities" in the air. The right hand becomes slightly faster and then returns to the same speed as the

unison of the left hand. Also, the left hand gets faster and returns to the same speed as right hand. The right hand again speeds up to go out of control and then both hands of the performer stop immediately at the level of the shoulder and freezes in this position for a few seconds. In the next section, the composer uses the three patterns from "*Music for Tables*" but plays in the air.



(ex. De Mey, T. (2000). *Silence must be!*, Unpublished manuscript, page 6. ex.2-5 De Mey, T. (1987). *Musique de Tables*. PM Europe publication. introduction page)

Each of the table music patterns intermediate by the performer uses both index fingers to draw a horizontal line with the three kind of speeds (the first time is

slow, the second time is an average speed and the third time is in a sharp and distinct way). The next section, the composer uses visual and sound recording, the recorded sound of sequence A would start and the performer starts movement of this sequence. The composer presents the sequence A sound to show the relationship between visual movement and sound.

(ex. De Mey, T. (2000). *Silence must be!*, Unpublished manuscript, page 9)

The sequence B has only a sound of snapping fingers. The meter in this section has the polyrhythm in 3/8 and 3/3. It also has a lot of signs to present silent sounds with motion of hands. At the end of the sequence, the performer draws capital letters such as S, I, L, E, N, C, E in the space in front of him and then draws "must" quickly motion and B, E with capital letters. It is a way to translate the meaning of the music.

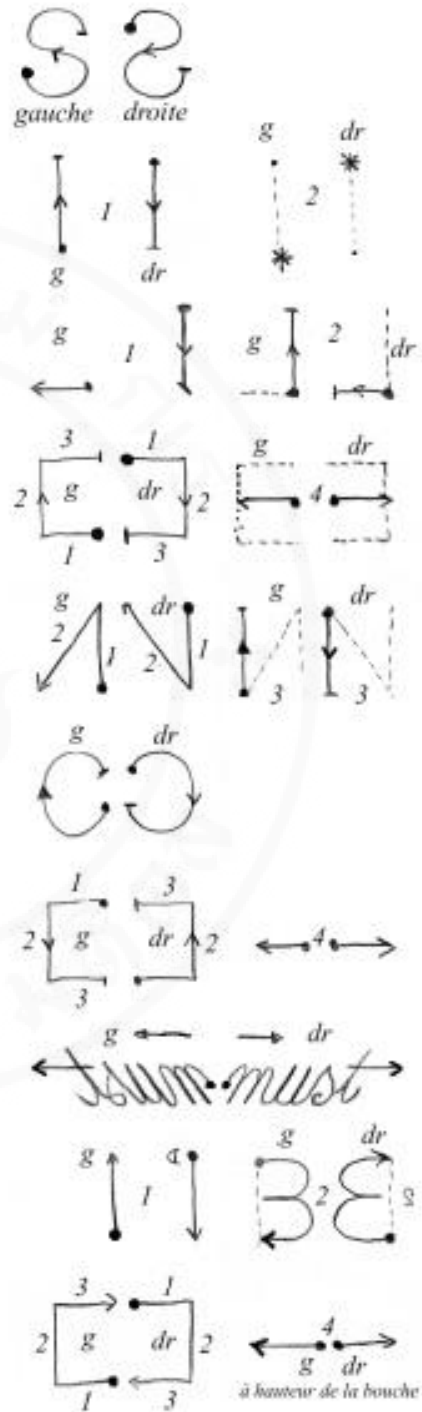
S  
I  
L  
E  
N  
C  
E  
must  
B  
E

quick line

slower

quick line

quick line



(ex. De Mey, T. (2000). *Silence must be!*, Unpublished manuscript, page 11)

In the last section, the performer repeats this phrase in sign language. For example, using the index finger on lips to mean "silence", pointing forward the index finger means "must" and snapping finger to means "be". The end is the same as the beginning; the performer freezes the thumb on the left wrist for a few seconds.

## **2.5 *Marimba Spiritual* by Minoru Miki**

Minoru Miki (1930-2011) was born in Tokushima, Japan. In childhood life, Miki was a member of the choral group during high school. That give him many experiences and new vision of the European music. He continued studying composition with Ifukube and Ikenonchi at Tokyo National University of Fine Arts and Music from 1951 to 1955. While studying, he received a second prize of the Japanese radio composition for orchestra works. After graduation, he wrote a lot of works for films, particularly documentary and educational ones by European orchestra.<sup>16</sup> Around 1960 he changed to compose choral music and in 1962 he tried to compose his first piece for traditional Japanese instruments, "Sonnet for three shakuhachi" (Japanese end blown flute originally made of bamboo).

In 1968, he wanted to write his first marimba piece. At Miki's early age, he liked the gamelan ensemble music from Indonesia. After that, he tried to create an unique and fantastic music using just one marimba. He had listened to many marimba performances and found that most of those music were arrangements of famous western instrument pieces. In summer of that year, he composed *Time for Marimba* for Ms. Keiko Abe to perform at her first marimba recital.<sup>17</sup> In 1969, the Nihon Columbia Record Company commissioned Minoru Miki to compose a *Concerto for Marimba and Orchestra*. Miki started to compose in March and completed it in July. This concerto was premiered by Keiko Abe with the Tokyo Philharmonic Orchestra, conducted by

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<sup>16</sup> Kanazawa Masakata, "Minoru Miki", [Musiquecontemporaine.fr](http://www.musiquecontemporaine.fr), <http://www.musiquecontemporaine.fr/record/oai:musiquecontemporaine.fr:proxy:grove:music:18649?language=en>, June 2012, Seen 30/11/13

<sup>17</sup> Miki Minoru, "Concerning of Marimba & Percussion pieces" Prospect of Concert Pieces, <http://www.m-miki.com/en/publish/Marimba.html>, September 2006, Seen 30/11/12

Shunji Aratani on October 11, 1969 at the Tokyo Bunka Kaikan (Tokyo Cultural Center, Ueno). Many orchestras including the Yomiuri Nippon Symphony Orchestra, Nagoya Philharmonic Orchestra and Kumamoto Symphony Orchestra performed this piece with Keiko Abe in Japan. It was premiered in the United States in 1988 by the St. Louis Symphony Orchestra conducted by Leonard Slatkin and John Kasica performed the marimba solo.<sup>18</sup>

After he composed "*Time for Marimba*" and "*Concerto for Marimba and Orchestra*", Miki founded "Pro Musica Nipponia" (the ensemble consisted of Japanese traditional instruments). Over the next twenty years, he worked really hard and composed many different types of pieces for them. He sought to realize new possibilities for this musical style.<sup>19</sup> During 1983, he retired from Pro Musical Nipponia to concentrate on the creation of the operas as he felt that he had completed his present aim in expanding the repertoire for traditional Japanese instruments. When Miki completed the vocal score of the first act of his third opera "Joruri", Ms. Abe just asked him to compose a new marimba piece with three percussionists. For him, it was a rare opportunity to compose his third marimba piece. He started thinking about the piece on Christmas Day in 1983 and completed it on January 13, 1984. This was also the year that many people died in Africa from starvation. As a person who had similar experience and suffered from the World War II, Miki could not be silent. He felt that he must express his condolences and anger for this situation. Therefore, he composed the first slow section as a static requiem and the second fast section as a lively resurrection.

The world premiere was given on March 18, 1984 at the Concertgebouw in Amsterdam with Ms. Abe and the Nieuwe Slagwek Group at Amsterdam. Ms. Abe premiered the piece in many countries in Europe and America with different percussion ensembles for each time. In 1988, the Safri Duo played the piece with only two people.

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<sup>18</sup> Miki Minoru, "Concerning of Marimba & Percussion pieces" Prospect of Concert Pieces, <http://www.m-miki.com/en/publish/Marimba.html>, September 2006, Seen 30/11/12

<sup>19</sup> Kanazawa Masakata, "Minoru Miki", [Musiquecontemporaine.fr](http://www.musiquecontemporaine.fr), <http://www.musiquecontemporaine.fr/record/oai:musiquecontemporaine.fr:proxy:grove:music:18649?language=en>, June 2012, Seen 30/11/13

The recording was so excellent that Miki gave them permission to arrange the piece and named the result "*Marimba Spiritual 2*". The Safri Duo performed the piece more than 700 times all over the world throughout 1990.

This work has unique features of the instrumentation. The composer uses either traditional Japanese instruments or western instruments in this piece. Some of the instruments except by register, construction material and the absence of any other keyboard instruments in the ensemble. Western instrument substitutions are given by Miki but depends on the performer in the score for those ensembles that do not have access to the traditional instruments. Miki does provide general guidelines for the unspecified instruments.

### **The Instrumentation**

Marimba Soloist: Five octave from C2-C7.

Percussion 1: metallic percussion in high register (four notes),  
wooden percussion in high register (four notes),  
two cow bells or atarigane=changiri, two timbales or daibyoshi.

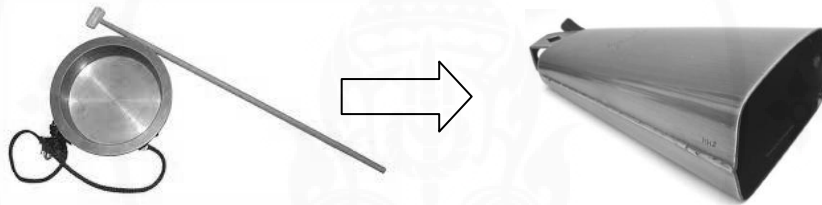
Percussion 2: metallic percussion in middle register (four notes),  
wooden percussion in middle register (three notes),  
bongos in high pitch or shime-daiko, (a snare drum may be used for the higher of the two pitches).

Percussion 3: metallic percussion in low register (three notes),  
wooden percussion in low register (three notes),  
skin sounds (which can be either drums in low and middle register or timpani with wooden sticks or ō-daiko) and a snare drum or sasara.

### **The Traditional Instrument and Replacement Instrument of *Marimba Spiritual***

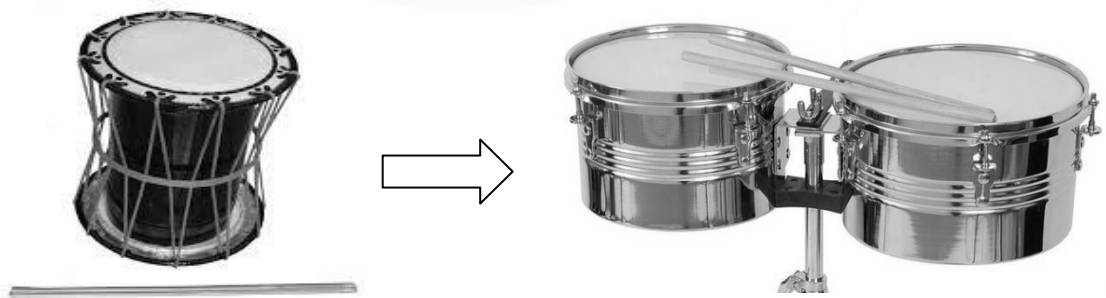
#### Atarigane or changiri replaced by cowbell

A saucer shaped bell, often hung from a cord like a small gong. The atarigane are played by a "shumoku" (a single stick that traditionally has a piece of deer antler on the end). The atarigane often keeps the "jiuchi" (beat) of a song. It is an instrument that looks like a combination between a bell and a frying pan. It is played by putting the little hammer in the middle and sliding it within the instrument for giving it the naming sound "chan chi ki".<sup>20</sup> The cowbell is made from the same material of changiri ( iron, bronze, brass) that makes a similar sound as the original instrument.



#### Daibyoshi replaced by timbales

The short-bodied drums of the oke-daiko style. Their relatively high-pitched voice was used widely in Kabuki Theater.<sup>21</sup> The sound of the drum and the shape of the sticks are similar to timbales.



<sup>20</sup> Akudo3, "Dictionary of Taiko Terminology", <http://users.lmi.net/taikousa/dictionary.html>, November 2000, Seen 30/11/13

<sup>21</sup> The Shumei Taiko Ensemble, "Drums and Other Instruments", [Shumeitaiko.org](http://www.shumeitaiko.org), <http://www.shumeitaiko.org/drums.html>, May 2004, Seen 30/11/13

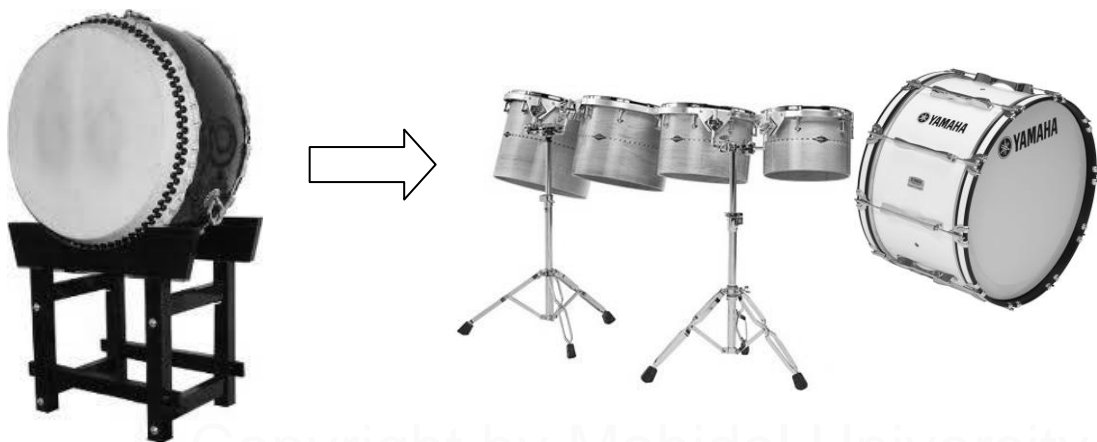
### Shime-daiko replaced by bongos

This is a rope tensioned drum carved out of a single piece of wood. The stretched heads of cow hide are either laced together or connected by a bolt system (a modern innovation) to facilitate tuning the drum. The Shime Daiko has been used as an accompaniment to Kagura, Noh, Kabuki. It is longer in depth and higher in pitch as same as bongos.



### O-daiko replaced by timpani or low set of tom-tom and bass drum

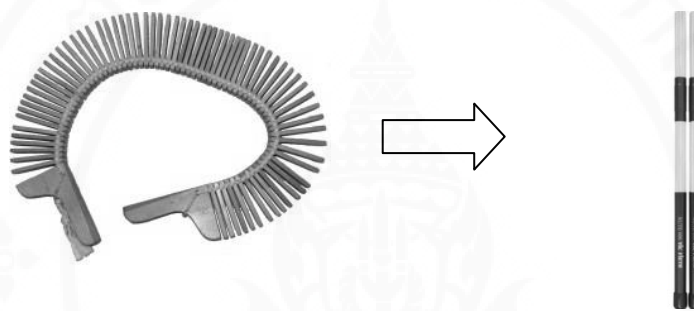
The largest nagadou taiko has a diameter around 36 inches or bigger. Some of o-daiko are 6 feet or more in diameter. The o-daiko are played on stands in a horizontal position, often with a drummer on each side of the same drum.<sup>22</sup> The quality of sound is a dark, deep and low sound. The replacement instrument is also open such as tom-toms are good choice for the dark and deep sound and it can be mixed with bass drum.



<sup>22</sup> Akudo3, "Dictionary of Taiko Terminology", <http://users.lmi.net/taikousa/dictionary.html>, November 2000, Seen 30/11/13

Sasara replaced by rute

A traditional Japanese percussion instrument used in folk songs, rural dances and kabuki theater. The instrument is made from many pieces of wooden plates strung together with a cotton cord. It has handles at both ends and the stack of wooden plates are played by moving them like a wave. The rute is made from wood and has many pieces of wood, same as the sasara. The performer plays rute by striking on shell or rim of the drum.



**The Metallic and Wood Instruments**

Miki opens for the performer to choose percussion instruments for this piece, especially the metallic instruments. The metallic and wood instrument set is all about the Asian small instruments like finger cymbals (the traditional instrument from India), the singing bowl, temple block and tam-tam or gong (the traditional instrument from Nepal, China and Korea).

Percussion 1 - metallic and woods in the high register

The four of finger cymbals - the small cymbals size around 2 inches hanging on stand to create a sustetion, vibration and bright sound. It sounds great in the high register range and plays by triangle beaters or brass mallets.



The four wood blocks - the small block or piece of wood. It creates a high pitch sound of wood and struck with wood sticks or hard rubber mallets.



Percussion 2 - metallic and woods in the middle register

The four singing bowls- the kind of small bell. It creates the harmonic vibration, sustained and dark sound. It is the same character as the finger cymbals but has good sound quality in the middle register range. It can be played with the singing bowl sticks or rubber mallets.



The four temple blocks - the block of the wood which have been hollowed to create a large resonating and low sound. It can be played by hard yarn mallets.



### Percussion 3 - metallic and woods in the low register

The three small tam-tams - the metal plate from bronze and silver that create dark low sound and sustained. It can be played by hanging it on the stand and is played by softer mallets.



The four pitches of log drum - a hollow wooden box or tree trunk with one or more tongues or slats cut into the shell. The tongues are struck by hand or mallets, with the pitch determined by the length of the tongue.



### The Structure of *Marimba Spiritual*

First Section- The Static Requiem Part	Rehearsal Mark
A	Beginning to rehearsal mark 3
A'	Rehearsal mark 4 to rehearsal mark 5
B	Rehearsal mark 6 to rehearsal mark 9
A''	Rehearsal mark 9 to rehearsal mark 11
Second Section- The lively Resurrection	
A	Rehearsal mark 12 to rehearsal mark 20
B	Rehearsal mark 21 to rehearsal mark 29
C	Rehearsal mark 30 to rehearsal mark 38
Percussion Ensemble Solo	Rehearsal mark 39 to rehearsal mark 45
A and Coda	Rehearsal mark 46 to End

### The Static Requiem Part



(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 3 first measure)

The beginning of the piece starts with a soft and slow introduction by the marimba solo. Miki uses six-note series that includes A, Bb, C, Eb, E and F as main material in first movement. The composer create the motive A by rhythmic motive (short-long-short) and the melodic motion from A-Bb -C-A-Bb.



(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 3 rehearsal make 1)

At rehearsal mark 1, Miki create motive B by uses the interval fifth in right and left hands (A-E and Bb-F) base on sixtuplet to present the dissonance harmonic.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 5 rehearsal make 4)

At rehearsal mark 4, the marimba part is the same as measure 1 to 4 and also the same tempo. However, the metallic percussion plays in a different tempo (Tempo=102). Quicker tempos are coordinated graphically and color for this moment. This section is the first opening of the ensemble. The texture overlays metallic instruments that are allowed to sustain and vibrate.

Rehearsal mark 6 (♩ = 60) is shown in a 4/4 time signature. The score consists of three systems. The first system includes a grand staff with piano (p) and forte (f) dynamics, and a marimba part with a 'poco' marking. The second system continues the piano part with mezzo-forte (mf) dynamics. The third system features three staves for marimba parts in high, middle, and low registers, all marked with forte (f) dynamics. A star symbol (\*) is placed below the first two measures of the piano part in the first system.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 6-7 rehearsal make 6-measure 3)

At rehearsal mark 6, the texture of this moment is the marimba solo part again. At measure three of the rehearsal 6, the color changes from the first section. The first section of this movement, marimba plays the interval just the minor third, perfect fourth, perfect fifth, minor seventh, major seventh and octave. However, this passage is the first time that the marimba has tri-tone intervals. The tri-tone structures on rhythmic pattern 3+3+2 eighth notes appear in the left hand. The harmonic motion is between Db-G and C-Gb in left hand. The Right hand plays various of tri-tones and perfect fourths.

Rehearsal mark 7 is shown in a 4/4 time signature. The score consists of two systems. The first system includes a grand staff with piano (p) and fortissimo (ff) dynamics, and a marimba part with a '3:2' marking. The second system continues the piano part with mezzo-piano (mp) dynamics. A star symbol (\*) is placed below the first two measures of the piano part in the first system.



(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 7 one measure before rehearsal make 7-measure 5)

At rehearsal mark 7, the marimba using tri-tones and octaves on the right hand and the left hand plays tri-tone series of motion down-up-up-down (Eb-A, Db-G, Eb-A, Gb-C). This passage is the rolled texture by marimba over the wooden percussion by idea of prayer for funeral .



(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 9 rehearsal make 11-measure 6)

At rehearsal 11, the tempo is very slowly accelerated. It has four measures of melodic tri-tones. At measure 5, the marimba plays D in the pattern from slow to fast and moves to the next movement (lively resurrection). This idea is traditional style of the opening pattern from Japanese drum style.

### The Lively Resurrection Part

The musical score consists of two systems of percussion parts. The first system includes a Tom Tom part (high pitch or Shimedaiiko) and a Drums part (low and middle register or Timp. with wooden sticks). The second system includes Caw bells (Atarigane = Changiri) and O-daiko. Dynamics range from *f* to *p*. A note 'yo' is written above the Caw bells part. A note '[N. B.] Shout by players.' is written below the O-daiko part.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 10 rehearsal make 12-measure 8)

Introduction of the second movement is by the rhythmic patterns from the festival drumming of the Chichibu area Northwest of Tokyo.<sup>23</sup> The pattern starts by percussion two to present basic pattern by eight notes. The instruments used by percussion two and three are drums, percussion one uses metallic cowbells. At measure 7, the ensemble uses voice "yo!" in style of the traditional Japanese drum.

The musical score shows piano accompaniment for three systems. The first system is marked with a rehearsal mark '13' and dynamics *p*, *f*, and *p*. The second system has dynamics *f* and *p*. The third system has a dynamic *f*.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 10-11 rehearsal make 13-measure 10)

<sup>23</sup> Kanazawa Masakata, "Minoru Miki", [Musiquecontemporaine.fr](http://www.musiquecontemporaine.fr),

<http://www.musiquecontemporaine.fr/record/oai:musiquecontemporaine.fr:proxy:grove:music:18649?language=en>, June 2012, Seen 30/11/13

The marimba solo enters at the rehearsal mark 13 with tonal center in D. The texture is presented in eighth notes in all parts. The marimba present the C pentatonic scales at measures 8 to 10. This type of scale is also traditional in Asian music from Japan, China and Thailand.

The image shows a musical score for a marimba solo. It is divided into two systems of staves. The first system starts at rehearsal mark 17. The top staff is the marimba part, and the bottom staff is the percussion part. The marimba part begins with a C pentatonic scale (C4, D4, E4, F4, G4) in the right hand, while the left hand plays a rhythmic accompaniment. The percussion part includes a snare drum or shime-daiko in high pitch. Dynamics range from piano (p) to forte (f). The second system continues the marimba part with a C pentatonic scale in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from piano (p) to forte (f). The percussion part continues with a snare drum or shime-daiko in high pitch. Dynamics range from piano (p) to forte (f).

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 13-14 one measure before rehearsal make 17-measure 7)

At rehearsal mark 17, the marimba uses rhythm of the motive A (short-long-short). Percussion three plays the missing beats of the marimba part as inter-lock style. At the third measure, percussion two adds the high pitch on the high bongos to present the sound of the highest register on the right hand of the marimba part.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 15 two measures before rehearsal make 19-measure 5)

At rehearsal mark 19, the pitch material is also derived the dissonance chord from motive B and transposed to G-D and Ab-Eb. Percussion three also fills in the missing eighth-note rhythms in the marimba part. The percussion three plays the missing beat of marimba passage like the call and response style.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 17 rehearsal make 22-measure 6)

At rehearsal mark 22 as a section B, the composer uses harmonic structure from motive B (D-A and Eb-Bb) to create soft marimba melodic passage. The marimba texture is the melody passage between two voices (high and low).

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 20 three measures before rehearsal make 27-measure 5)

At rehearsal mark 27, the harmonic structure is still on the motive B (Bb-F and A-E). The marimba presents the double vertical technique by unison of the perfect fifths in the both hand. The marimba plays this passage with parallel perfect fifths in the same direction.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 22-23 two measures before rehearsal make 31-measure 10)

At rehearsal mark 31 as a section C, the texture of this section is soft marimba section. The note D is the tonal center until the measure seven of this section where material is transposed to G.



(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 23-24 rehearsal make 24-measure 8)

At rehearsal mark 32, the left hand present the melodic sequences of pitch; G, Ab, A and Bb by the rhythmic sequence 3+3+2 eighth notes.



(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 25-26 rehearsal make 35-measure 8)

At rehearsal mark 35, the marimba's character of this section as a non-pitch instrument by plays major second interval in right hand and singer notes in the left hand to make the harmonic tension.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 29 four measures before rehearsal make 42-43)

Each percussionist plays the solo ad lib for eight measures while others have a holding pattern by the eighth notes until rehearsal mark 42. In rehearsal mark 42, The composer present percussion ensemble inter-lock passage by sixteen notes for each player in different beat. The sixteenth notes are on each player’s higher pitched drum while the eighth notes are on the lower drum.

The image displays a musical score for a marimba piece, consisting of three systems of music. The first system begins at rehearsal mark 45, marked with a box containing the number 45. It features a complex rhythmic pattern of sixteenth notes across three staves. The vocal line includes the syllables 'ha' and 'ff' (fortissimo). A note below the staves reads '[N. B.] Shout by players.' The second system continues the rhythmic pattern and includes vocalizations 'ya', 'ha', 'ho', 'yo', and 'gliss.' (glissando). Dynamic markings include '(ff)', 'p' (piano), and 'ff'. The third system starts at rehearsal mark 46, marked with a box containing the number 46. It includes the instruction '(Cow bells) or (Atarigane = Changiri)'. The score continues with rhythmic patterns and dynamic markings like 'ff' and 'p'.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 30 three measures before rehearsal make 45-second measure of rehearsal make 46)

At rehearsal mark 45, the composer presents the solo Japanese taiko drum style by require the ensemble to uses a vocalization ( ya, ho, ha) while plays the drum. The texture of this section is contains by sounds of voice and drum. The drumming pattern of this section as a inter-lock of accenting on the drum and vocal.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 37 two measures before rehearsal mark 55-measure 5)

At last section of piece is A and then Coda (rehearsal mark 55), Miki use variety of sharp and flats in this section to present the climax of the piece. He also use the old grouping of rhythmic (3+3+2 eight notes) in left hand on first measure and then in right hand on third measure.

The image shows a musical score for a marimba piece. It consists of four systems of staves. The first system is marked with rehearsal mark 57. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a sequence of notes in the left hand, starting with a sequence of sixteen notes in an upward motion. The dynamics are marked as *p* (piano), *cresc.* (crescendo), and *poco a poco* (little by little). The second system continues the melodic line. The third system shows a continuation of the melodic line. The fourth system is marked with rehearsal mark 58. It features a *gliss.* (glissando) passage in the right hand, marked with *ff* (fortissimo). The score is set in a 4/4 time signature.

(ex. Miki, M. (1984). *Marimba Spiritual*, new version with each part. Zen-On Music. page 38-39 two measures before rehearsal mark 57-third measure of rehearsal mark 58)

At rehearsal mark 57, composer uses sequence of sixteen notes to build up to explosion section. The melody is in the left hand in an upwards motion using a minor third interval (A, C and Eb). It is then transposed up a perfect fourth (from A, C and Eb to D, F and Ab) until last measure of this section. Miki created expositions by the marimba playing glissando passage as a conclusion of the piece.

## **CHAPTER III**

### **METHODOLOGY OF PRESENTING**

### **THE GRADUATE RECITAL**

#### **3.1 Performing information**

The performer has selected five pieces which are

3.1.1 *Concerto for Marimba and Strings* by Emmanuel Séjourné

3.1.2 *Tango Suite no.1* by Astor Piazzolla

3.1.3 *Octabones* by Adi Morag

3.1.4 *Silence Must Be!* by Thierry de Mey

3.1.5 *Marimba Spiritual* by Minoru Miki

#### **3.2 Objectives**

3.2.1 Learn the biography and the history of composers for each piece.

3.2.2 Study and analyze the history, structure and techniques of the compositions and understand the style of the composers for each pieces.

3.2.3 Study and analyze the techniques of the percussion instruments and techniques the composer used.

3.2.4 Develop skills and techniques for the percussion instruments in each piece.

3.2.5 Performance of each piece as accurately as possible from the wishes and ideas of the composer through the analysis and interpretation of the composition.

### **3.3 Instruments: Marimba**

3.3.1 Process of presenting a Graduate Recital.

3.3.1 Discuss with the advisor.

3.3.2 Study and select the pieces according to the recommendation from the advisor.

3.3.3 Private practice with/without accompaniment.

3.3.4 Discuss with the advisor for the final decision and approval.

3.3.5 Study and collect the information about the selected pieces for presentation; the outline of the Graduate Recital, the Graduate Recital Document and the program notes by using sources from

- (a) Library of College of Music, Mahidol University.
- (b) Books of pedagogy and literature for Percussion
- (c) Internet databases

### **3.4 Preparation process for the Recital**

Practice two periods per day by self and two periods per week with accompaniment from July 2013- March 2014.

3.4.1 Practice schedule from July 2013- March 2014.

Pieces	2013-2014								
	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.
<i>Concerto for Marimba and Strings</i> by Emmanuel Sejourne					→			→	→
<i>Tango Suite no.1</i> by Astor Piazzolla		→	→	→				→	→
<i>Octabones</i> by Adi Morag					→	→	→	→	→
<i>Silence Must be!</i> by Thierry de May							→	→	→
<i>Marimba Spiritual</i> by Minoru Miki				→	→	→	→	→	→

3.4.2 Propose a hearing examination by March 2014.

3.4.3 Contact and reserve the MACM Hall, College of Music, Mahidol University for performance.

3.4.4 Prepare the program notes using summarized information from the outline of thematic paper.

### 3.5 Presentation

The audience is given the program notes before the performance begins. The program is separated into two sections by an intermission of five minutes

### 3.6 Program and approximate times

*Concerto for Marimba and Strings* approx. 17 minutes

by Emmanuel Sejourne

*Tango Suite no.1* approx. 6 minutes

by Astor Piazzolla

*Octabones* approx. 10 minutes

by Adi morag

#### **Intermission**

*Silence Must be!* approx. 5 minutes

by Thierry de Mey

*Marimba Spiritual* approx. 15 minutes

by Minoru Miki

Total approximate 53 minutes without intermission.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performer's Biography**

##### **Thitiphan Laksanapakhin, Percussionist**

Thitiphan Laksanapakhin began his musical studies at Assumption College in Bangkok, Thailand with Mr. Wichai Yongvanitjit. He was admitted to the College of Music at Mahidol University where he received a Bachelor of Music degree studying percussion performance with Ms. Wannapha Yannavut. Currently, he is pursuing a Master of Music degree in percussion performance at Mahidol University where he is a graduate teaching assistant under the direction of Mr. Kyle Acuncius.

Mr. Laksanapakhin has experienced many diverse performance opportunities at Mahidol University with the Integrated Percussion Ensemble, Mahidol Symphonic Band, Mahidol University Symphony Orchestra, South East Asian Youth Wind Ensemble and with the Mahidol Wind Symphony. Notable appearances with the Mahidol Wind Symphony include performances at the World Saxophone Congress XV and the Yamaha Australian National Band Championships.

Thitiphan is percussionist with the Thailand Philharmonic Orchestra at 2009 - 2013 and has performed on international concert tours (Japan, Laos and New Zealand).

##### **Yossral Songkiatikul, Pianist**

Born in 1991 in Uttaradit, Yossral started taking piano lessons at the age of 7 with Mr. Prasan Chupinijsakulwong and Ms. Wattana Kantanyaluk. In 2006, he continued his piano studies at Rak Piano Music School in Chiang Rai with Mr. Nurak Nonsri. He also participated in the 8th Nat Studio Piano Competition in the same year. He was accepted in the Pre-College Program at College of Music, Mahidol University and studied piano with Ms. Signe Klava. In 2009, he continued his education in an

undergraduate level, majoring piano performance with Dr. Eri Nakagawa. He also participated in a summer music academy in Moulin d'Ande, France, where he had a chance to work with Prof. Dina Yoffe, Prof. Robert Palmer and Prof. Daniel Vaiman. In 2010, he was one of the five finalists in the Conrad Young Musician of Thailand Competition. Currently, Yossral is a graduate student at College of Music, Mahidol University, majoring conducting under a tutorage of Dr. Erin Bodnar.

### **Pimsupa Kriangsakdanukull, Percussionist**

Pimsupa Kriangsakdanukull was born in 1994 at Bangkok, Thailand. She started to study percussion in 2009 with Ms. Thayarat Sopolpong before she decided to audition at the College of Music, Mahidol University in Pre-College programme. She studied with Ms. Wannapha Yannavut in 2011 to 2012. Now she is studying with Mr. Kyle Acuncius on undergraduate's degree in Percussion Performance. She is a member of Mahidol Wind Symphony and Integrated Percussion Ensemble.

### **Kraisit Suwanlao, Percussionist**

Kraisit Suwanlao was born in 1990 in Bangkok, Thailand. In 2008, he passed the audition and he was admitted to the college of Music, Mahidol University. There, he is studying percussion performance with Ms. Wannapha Yannavut. While studying at Mahidol University, he has many opportunities to play as a concert percussionist. He was percussionist in the Mahidol University Orchestra (2008), Mahidol Wind Symphony (2008- 2009), South East Asian Youth Wind Ensemble (SAYOWE- 2008), the Integrated Percussion Ensemble (2008- 2009). In the World Saxophone Congress XV, he was the principal of the percussion in Mahidol Wind Symphony.

### **Kantapong Rakbankerd, Percussionist**

Kantapong Rakbankerd is a Thai percussionist, timpanist and educator. He is studying at College of Music, Mahidol University and he got the merit scholarships in 2012 and 2013. He studied percussion with Mr. Kyle Acuncius, Ms. Wannapha Yannavut, Mr. Sompong Umpansuwan, Mr. Witoon Kitiyamas, Mr. Nuttapol Trikitipan and Mr. Worapoj Thipphanom. While studying he has also performed as a

percussionist and timpanist with Mahidol Wind Symphony, Mahidol Symphonic Band, Mahidol Symphony Orchestra, Mahidol Symphony Pop Orchestra, Mahidol Brass Band, Mahidol Euphonium & Tuba Studio Ensemble, South East Asian Youth Orchestra, Integrated Percussion Ensemble, Freedom Percussion Ensemble, Salaya Modern Ensemble, E-TAN Euphonium Quartet and a section percussionist with the Thailand Philharmonic Orchestra. As a marimba player, He was the five finalist of the Conrad young musician of Thailand 2009. His marimba master class experiences with the marimbists include Momoko Kamiya, Seung Myeong Oh, Peter Vulperhorst, Robyn Schulkowsky, Dr. John W. Park, Katarzyna Mycka, Uichi Kajiyama and Wei-Chen Lin.

#### **Nawapat Chatdamrongmongkol, Percussionist**

Nawapat Chatdamrongmongkol is a Thai percussionist. He studied at College of Music, Mahidol University. He studied percussion with Mr. Kyle Acuncius, Ms. Wannapha Yannavut, and Mr. Kasemsak.

While studying he has also a percussionist of Mahidol Wind Symphony, Mahidol Symphonic Band, Mahidol Symphony Orchestra, Mahidol Symphony Pop Orchestra, Mahidol Brass Band, Integrated Percussion Ensemble, Siam Sinfonietta and Princess Galyani Vadhana Youth Orchestra. He also had many experience in Master Class with great marimbist such as Reiko Shiohama, Takyoshi Yoshioka and Wei Chen Lin.

## 4.2 Program Information

### *Concerto for Marimba and Strings* by Emmanuel Séjourné

Emmanuel Séjourné was born on 1961 in Limoges, France. After studying classical music at the Conservatory of Strasbourg (piano, violin, music history, analysis), he met Jean Batigne who is the world of percussion and contemporary music and music improvisation. After studied percussion with Jean, he specializes in keyboards percussion such as vibraphone and marimba. His music is rhythmic, romantic, energetic, inspired both by the Western classical tradition and by popular culture (jazz, rock, extra-European).

*Concerto for Marimba and Strings*, He composed in 2005 and commissioned by the International Marimba Competition Linz 2006 for Bogdan Bacanu who has been professor of marimba at the Anton Bruckner Private University in Linz, Austria. This concerto reflects his love of the romanticism and lyricism in Rachmaninoff. The first movement of the concerto is slow, solemn, with long lyrical solo passages, sometimes flighty, sometimes laconic, exuberant, then again melancholic. The fast, aggressive and rhythmical second movement is influenced by two styles that we find often in Séjourné's music (jazz, rock and flamenco).

### *Tango Suite no.1* by Astor Piazzolla

Astor Pantaleón Piazzolla (1921-1992) was born in Mar del Plata, Argentina. He studied composition for a time in Paris with Nadia Boulanger yet established his career in his homeland as a composer of popular songs and dance pieces, and as a performer. He was a virtuoso performer on piano and bandoneon, which is used by tango ensembles. Known in Argentina as the "King of the tango". Piazzolla injected new rhythms and harmonies into the traditional form and called it the "new tango".

*Tango Suite* is everything for classical guitarist. It's interesting uses of counterpoint, rhythmic intensity and unique sense of cool make this one of the most important pieces in the guitar repertoire. Piazzolla wrote the piece for the Assad brothers guitar duo with significant and challenging parts in 1984. Suite is composed in Piazzolla's style of tango nuevo in three movement.

Dr. Kevin Super is professor of percussion at Instrumental Faculty of the Liberty University. He studied with Vic Firth, Charles Dowd, and Paul Salvatore. He has wide experience as an orchestral percussionist, having played with professional orchestras in the Boston area (Boston Philharmonic Orchestra and many others) and in Oregon (notably with the Oregon Bach Festival Orchestra). He transcribed three movement of Piazzolla's tango suite for marimba duo at 1998. The original score and Kevin's score are almost same but in different key signature ( original score in A minor but Keven's score in D minor).

### ***Octabones by Adi morag***

Adi Morag was born in 1976 at Israel. He studied percussion with Alon Bor. Adi Morag met Tomer Yariv and established PercaDu in 1996 with Bor as advisor. He served in the Israeli army with the Air Force Band and Tomer with the IDF Band in Copenhagen, Denmark. They gained more expertise and experience graduated from the prestigious soloist class of the Royal Academy of Music. That made PercaDu have unique style of virtuoso and energetic.

Octabones by Adi Morag for two five octave marimba duo, won the Percussive Arts Society Composition Competition in 1999. He compose in contemporary style but in rondo form of classical style in 1998. He try to goal of combining good music with virtuoso qualities. This piece became a part of the standard repertoire for marimba duo. This piece challenging for two highly skilled marimbists. Because It's content a lot of difficult technique such as each player must to play cross over on the other player's instrument, advance of full block chords and fast melodic passages, play melodic passage by one hand roll, play the edge of bar with mallet handles. The name "Octabones" is from the octatonic scales. A scale of eight note in one octave arranged by alternating half steps and whole steps. That is the main scale of the whole piece. It's similar scales of traditional Israel songs. That's reflected of composer's style.

### ***Silence Must be! by Thierry de Mey***

Thierry De Mey was born in 1956 at Bussels, Belgium. He is a composer and filmmaker. A lot of his music work is for dance and cinema. He has often to

compose for the choreographers Anne Teresa De Keersmaecker, Wim Vandekeybus and his sister Michèle Anne De Mey. He has developed a system of musical writing for movement used in pieces. The visual and choreographic aspects are just as important as the gesture producing the sound such as in *Music for tables* (1987), *Silence must be!* (2002) and *Light Music* (2004). He participated in the foundation of Maximalist! and the Ictus ensemble which created several of his pieces. The central element of De Mey's compositions is movement.

*Silence Must Be!* for solo conductor compose in April of 2002. Thierry De Mey present investigation of movement at the heart of the "fact" of music. The name of title come from Ictus Ensemble. Which do rearrange the capital letters. That is main idea of the piece. All part of the music is just hand motion. Just some part to have visual with audio. De Mey use visual to make silent sound with new music note signs.

### ***Marimba Spiritual by Minoru Miki***

Minoru Miki (1930-2011) was born in Tokushima, Japan. In childhood life, Miki was members of a choral group during high school. That make experience and open vision of European music for him. He continued going to study composition with Ifukube and Ikenonchi at Tokyo National University of Fine Arts and Music from 1951 to 1955.

Ms. Abe just asked him to compose a new marimba piece with three percussionists. For him, it was rare opportunity to compose his third marimba piece. He started thinking about the piece on Christmas day in 1983 and completed it on January 13, 1984. This was also the year that many people died in Africa from starvation. As a person who had experienced similar suffering before and after the end of World War II, Miki could not be silent so he felt that he must express his condolences and anger for that situation. He therefore composed the first slow section as a static requiem and the second fast section as lively resurrection.

### **4.3 Date Time and Venue for Performance**

Date: 17 03 2014

Time: 12.00 pm.

Venue: MACM (Music Auditorium College of Music), Mahidol  
University, Salaya



## CHAPTER V

### CONCLUSION AND RECOMMENDATION

#### 5.1 Conclusion

The graduate percussion recital by Thitiphan Laksanapakhin was given on Monday, March 17, 2014 at the Music Auditorium College of Music, Mahidol University. The recital program was as follows:

1. *Concerto for Marimba and Strings* by Emmanuel Sejourne
2. *Tango Suite no.1* by Astor Piazzolla
3. *Octabones* by Adi Morag
4. *Silence Must be!* by Thierry de Mey
5. *Marimba Spiritual* by Minoru Miki

The recital committee was composed of Dr. Erin Bodnar, Dr. Anak Charanyananda and Dr. Anothai Nitibhon as the external committee member. The concert lasted approximately 53 minutes without intermission. The complete program was recorded on DVD. Approximately 60 people came to the recital

#### 5.2 Recommendation

##### 5.2.1 Preparation of Performer

Performer should be practice with metronome in every time by practice from difficult point in that piece so start practice from slow and then faster. Performer must to wear the same shoes for practicing and performance for make sure your body movement and position will be the same.

Around one or two weeks before the concert, performer must try to do everything the same as on the concert day, example warming up, running through the concert program at the same time as the concert day.

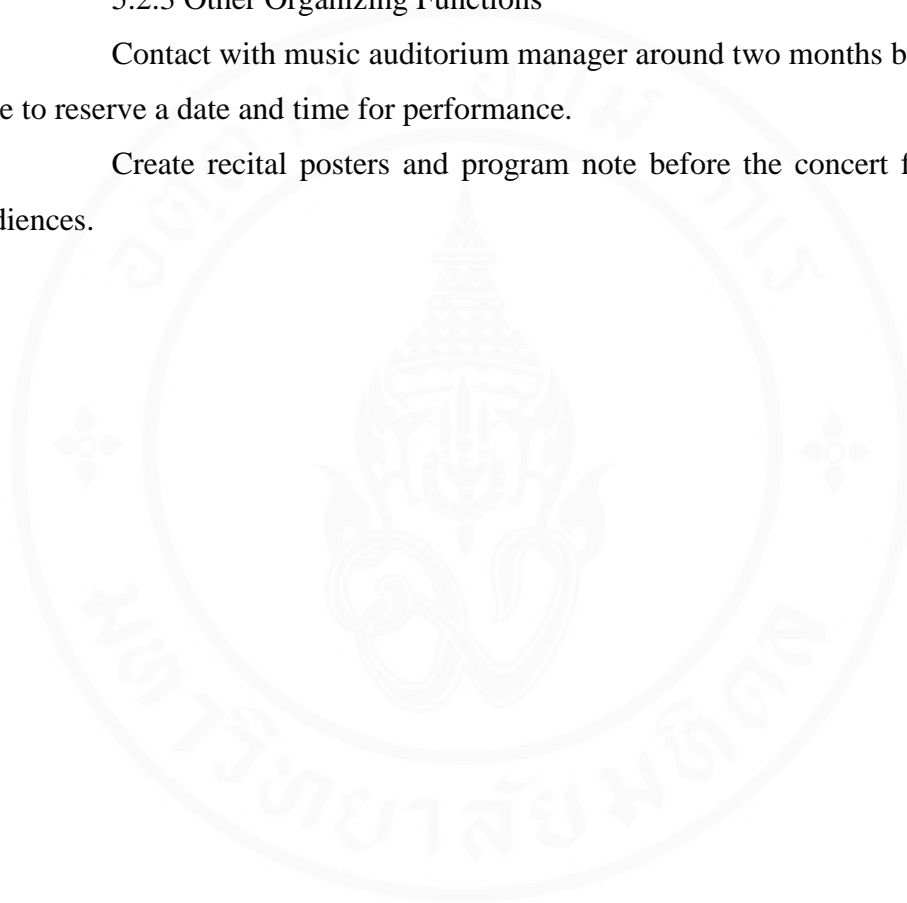
### 5.2.2 The Performance Venue and the Instruments

In the concert day, be sure to move all of instruments, mallets and sticks to sound check before the concert time and make sure everything be on the right position. Sound check all pieces on the program in the concert hall for check the balance.

### 5.2.3 Other Organizing Functions

Contact with music auditorium manager around two months before concert date to reserve a date and time for performance.

Create recital posters and program note before the concert for invite the audiences.



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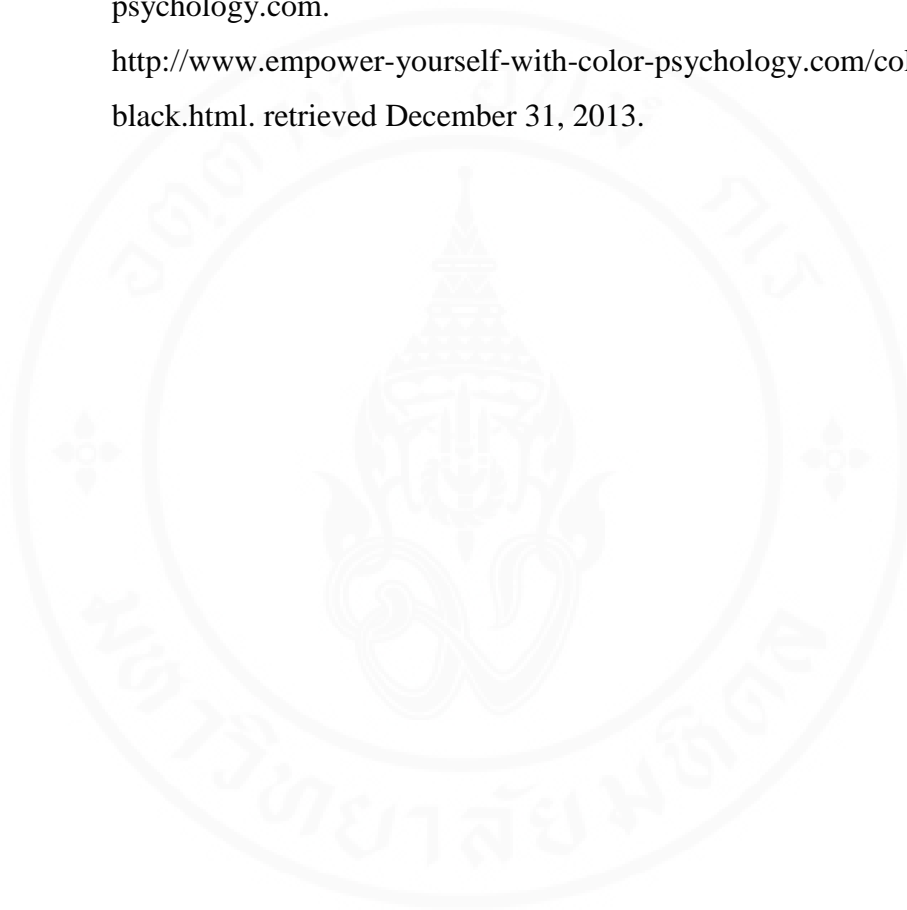
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**Graduate Percussion Recital by Thitiphan Laksanapakhin, DVD**



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