

**FORMAL ANALYSIS AND PERFORMANCE PRACTICE OF  
FIVE SELECTED PERCUSSION WORKS**

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**NAWAPAT CHATDAMRONGMONGKOL**

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FULFILLMENT OF THE REQUIREMENTS FOR  
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Thematic Paper  
entitled  
**FORMAL ANALYSIS AND PERFORMANCE PRACTICE OF  
FIVE SELECTED PERCUSSION WORKS**



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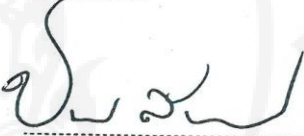
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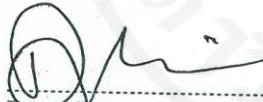
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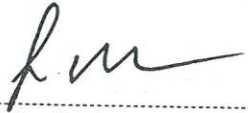
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## FORMAL ANALYSIS AND PERFORMANCE PRACTICE OF FIVE SELECTED PERCUSSION WORKS

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### ABSTRACT

This study consists of five selected contemporary percussion pieces that are valuable regarding studying, performing, and researching. Every piece is listed in the advanced levels of percussion repertoire, which required different kinds of skills and preparation in order to understand and succeed in the performance of the pieces, therefore this study presented history of solo percussion instruments, composer biographies, historical background of each selected piece, compositional styles, and formal analysis and performance practice of each selected piece. The purpose of this study was to provide information about each selected piece, and the composer within historical, theoretical, and performance practice aspects, with the intent to compose through collated resources, selected analysis style/methods, and the perspective for performing by the author.

KEY WORDS: ANALYSIS AND PERFORMANCE PRACTICE / FIVE SELECTED  
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83 pages

การวิเคราะห์และแนวทางการฝึกซ้อมของห้าบทเพลงเครื่องกระทบที่ถูกคัดเลือกไว้

FORMAL ANALYSIS AND PERFORMANCE PRACTICE OF FIVE SELECTED  
PERCUSSION WORKS

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บทคัดย่อ

สารนิพนธ์เล่มนี้ประกอบด้วยเพลงบรรเลงเดี่ยวสำหรับเครื่องกระทบห้าบทเพลงที่มีคุณค่าในด้านการศึกษา การแสดง และการค้นคว้าวิจัย ทุกบทเพลงที่คัดเลือกมาจัดอยู่ในบทเพลงที่อยู่ในระดับสูงในรายการของเพลงเครื่องกระทบบรรเลงเดี่ยว ซึ่งแต่ละเพลงจำเป็นต้องใช้ทักษะและการเตรียมพร้อมที่แตกต่างกันเพื่อที่จะเข้าใจและประสบความสำเร็จในการแสดง

เนื้อหาภายในสารนิพนธ์เล่มนี้ประกอบด้วยประวัติความเป็นมาของเพลงเครื่องกระทบบรรเลงเดี่ยว ชีวิตประวัตินักประพันธ์และเพลงที่เลือก แนวทางและวิธีการการประพันธ์เพลงของนักประพันธ์ การวิเคราะห์และแนวทางการฝึกฝนและแสดง สำหรับเพลงเครื่องกระทบบรรเลงเดี่ยวที่เลือกมานำเสนอ

จุดประสงค์ของสารนิพนธ์เล่มนี้คือการนำเสนอข้อมูลสำคัญของเพลง และนักประพันธ์เพลงที่เลือกมา ในด้านประวัติ ทฤษฎี และแนวทางในการแสดงหรือบรรเลง ซึ่งมีวิธีการจัดทำโดยการรวบรวมข้อมูลที่สำคัญ วิเคราะห์เพลงโดยใช้ทฤษฎีที่เลือกใช้ และให้แนวทางการฝึกซ้อมรวมทั้งการแสดงผ่านมุมมองของผู้เขียน

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| 4.118 Ivan Trevino, <i>Wildings</i> , mm. 127-129, the ending part.                                      | 76   |

## CHAPTER I

### INTRODUCTION

#### **A Note about the History of Solo Percussion Music**

Since the eighteenth century, the main role of percussionists were orchestral musicians who performed to support and keep time for the orchestra. Composers used to focus writing solo music for instruments such as violin, piano, and/or voice because these instruments were able to play as solo instruments. Unlike percussion instruments; for example, cymbals, triangles, and bass drum, they have less potential to be played as solo instruments regarding the limitation of sound, pitch, and harmony (Schick, 2006, p. 2).

During the eighteenth to nineteenth centuries, more composers were interested in, and experimented with the sound and color of percussion instruments. For instance, Ludwig Van Beethoven and Hector Berlioz expanded the concepts and ideas of percussive sound in their works as well as introducing the ideas to other contemporary composers; for example, the last movement of *Symphony No.9* (1824) by Ludwig Van Beethoven and *Symphonie Fantastique* (1830) by Hector Berlioz. Consequently, the percussionist role in the orchestra was changing from the supportive and timekeeping to the sound effects artists producing many sounds, colors, tones, and textures in the late nineteenth century. Specifically, composers realized that percussion instruments could be musical and expressive as same as other orchestral instruments (Schick, 2006, p. 3).

*“Percussion music is revolution”* (Schick, 2006) is a famous quote by John Cage from 1939. He was one of the most important persons who drastically changed the image of percussion instruments from supportive instrument to solo instrument. He presented an art, color, and sound of percussion instruments in a way that no one had ever heard before. Cage introduced a new concept of noise and rhythm via percussion instrument. Color and texture became noise and rhythm. One example, *27’10.554* (1956) by John Cage, is the first piece for solo percussion. The concept of Cage’s *27’10.554* inspired many classical composers so that they started to pay attention to the percussive sound and write more pieces for solo percussion such as *Zyklus* (1959) by Karlheinz

Stockhausen and *The King of Denmark* (1964) by Morton Feldman. People started to realize that percussion instruments can produce various sounds and be expressive; however, it depends on several factors such as how/where you strike the instrument, what kind of mallets you use, what objects/surface you strike, or how hard you strike the instruments. Therefore, classical composers and modern composers have continued experimenting different kinds of percussion sounds and composed great works for solo percussion instruments until present (Schick, 2006, p. 1-4).

The technique of contemporary percussion in nineteenth century has notated and separated into a specific name. The rudiments in percussion area have been developed through the side drum or snare drum.

In the meantime, keyboard percussion instruments have been developed throughout the world, from the glockenspiel and xylophone appearances in orchestral music since 1739 to the marimba as a solo instrument since 1947. There is a long history about the development of the marimba but the most important place of this development took place in Japan. In 1950, the marimba was introduced to Japan by missionary from America Dr. Lawrence L. Lacour (Smith, 1995). Dr. Lacour was on tour during the World War II as a navy chaplain with *International Marimba Symphony Orchestra* that led and organized by Clair Omar Musser. The instrument that Lacour brought was Musser's marimba. He did several performances on marimba and many people heard his performances. Keiko Abe, one of the most influential persons to the marimba world, heard the marimba sound for the first time (Smith, 1995). She is a Japanese marimbist and composer who has composed many solo marimba pieces that became well known and frequently performed around the world, such as *Frogs* (1958), *Dream of the Cherry Blossoms* (1958), *Michi* (1978), *Variations on Japanese Children's Songs* (1982), and *Marimba d'Amore* (1998). She has introduced her outstanding and her fantastic unique compositional style that has been the inspiration to many marimbists all around the world (Weiss, 1994).

## Background Information of the Study

This study consists of five contemporary percussion/marimba pieces including two solo marimba works: *Khan Variations* (2001) by Alajandro Viñao and Caméléon

(1999) by Eric Sammut; two solo multiple percussion works: *Impression* (Movement I) (1999) by Nicolas Martyniow and *Ogre Ballet* (2014) by Casey Cangelosi; and one multiple percussion duo: *Wildings* (2014) by Ivan Trevino.

These five pieces are valuable in terms of studying, performing, and researching. They are listed in the advanced levels of percussion repertoire that are widely accepted as graduate student repertoire. Each piece requires a different kind of skill and preparation in order to master the piece and succeed the performance, which are challenging for the performer. For example, some pieces are complex in terms of rhythms and techniques but some of them are complex in terms of musical elements. All five pieces present different styles of music, which are unique and distinct from each other. They require most of the advanced techniques that are widely used in classical percussion instruments.

*Khan Variations* is one of the most important standard contemporary marimba solos. This piece appears on many competition lists because of its difficulty regarding complex rhythms, techniques, and musical elements. This piece is challenging for the performer, which requires high level skill and amount of time on stage preparation. So, it can enhance performer's techniques and skills through study and preparation.

*Caméléon* is also one of the standard marimba solos. This is an "improvised" style of music. The musical elements in this piece are easy to understand but still require great control of skill and technique. The challenge of this piece is to combine the techniques and music together, and be able to perform it in a high level.

From the performer's aspect, this piece will greatly develop a control of four-mallet techniques because of the use of advanced stroke types such as alternative strokes. To present this piece beautifully and musically, while controlling the difficult techniques, is the challenging of a successful performance.

*Impressions* is a multiple percussion solo, which focuses on rudimental snare drum techniques. For percussionists, rudiments are the most important tools; learning and mastering the rudiments will greatly improve the strokes and stick control. In addition, snare drum is the most essential percussion instrument. It is important to be able to control the hands, strokes, touch, tone quality, and rudimental techniques in all dynamics and tempos.

*Ogre Ballet* is one of the recent multi-percussion solo works. The characteristic of this piece is a solid driving rhythm. Touch and stroke are the main factors to produce the effect and tone quality. It is important as a percussionist to be able to suddenly change the stroke type on different instruments and surfaces to produce the appropriate tone quality. *Ogre Ballet* requires stroke control throughout the piece because of the quick change of the surface and stick. In addition, this piece requires a great sense of rhythm and timing, which is one of the important factors for percussionists. This piece contains most of the important skills as a percussionist, which are valuable to study and perform.

*Wildings* is a multiple percussion duo. This piece requires a great sense of pulse and rhythm for both performers. It is necessary for both players to have the same idea of sub-divisions and perspective on rhythms. The most important thing to be able to perform chamber music, especially on percussion instruments, is able to play together in order to make the piece clean, clear, effective, and understandable to the audience.

## **Purpose of the Study**

There are three primary purposes for this study. First, to present the background information of the selected pieces and composers, which cover all background information of each selected piece and the biographical information of each composer. Also, it includes a review of unique characteristic of each composer that provides idiomatic characteristics and compositional styles. Second, to present a formal analysis of each selected piece, that includes the important compositional technique of each composer used in each piece. Third, to present a performance practice of each piece, focusing specifically on techniques and musical ideas of various places of each piece. The information in the performance practice section is the perspectives from the author and composers.

## **Limitations**

There are four limitations on this study. First, it focuses on two main percussion instruments, which are multi-percussion and marimba. This includes; marimba

(*Khan Variations* and *Caméléon*); snare drum and two tom-toms (*Impressions*); bongos, two concert bass drums and two tom-toms (*Ogre Ballet*), and; multi-percussion duo; eight tom-toms, bass drum, djembe, bongos, and two congas (*Wildings*). Second, the two main musical styles of the five selected pieces are contemporary music and tonal music. Third, all of these selected pieces were composed after the nineteenth century. So, they are quite recently composed; as known that percussion is one of the newest instruments among Western classical music instruments, and percussion solo music has appeared later in late nineteenth century comparing to the other instruments. Last, all composers of these five selected pieces are alive. Studying living composers pieces can be benefit from discussing and receiving some details and information of the pieces directly through the composers if needed.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

A number of interesting literatures have influenced this study regarding historical, analytical, and performance aspects. Steven Schick's *Percussionist's Arts: Same Bed, Different Dreams* presents percussion music in various perspectives including history, compositional style, theoretical analysis, and performance practice (Schick, 2006). Steven Schick is a percussionist, conductor, and author who is important to the world of percussion music. He is the one who transforms the world of contemporary percussion music by commissioning and premiering more than one hundred-fifty new works over forty years. "The first percussion solo younger than I am" is often a joke by Steven Schick (Weiss, par.23). In addition, Schick is one of the percussionists who has discussed with composers while performing their pieces when they were still alive such as Iannis Xenakis (1922-2001) and Karlheinz Stockhausen (1928-2007). *Percussionist's Arts: Same Bed, Different Dreams* collects most of the important percussion works with important information, such as analysis and performance guide of *Rebonds* (1989) by Iannis Xenakis. *Rebonds* is a two movement multiple percussion solo, which is one of the important percussion solos. Schick presents many interesting insights on *Rebonds*; for example, the rhythmic changes, polyrhythms, and sound production. He uses easy words to summarize the long information of his analysis, such as the feeling of the musical elements, which is simple and effective to readers. Schick has a unique writing style of presenting an analysis on both compositional and theoretical viewpoints that greatly influence this study, especially on the multiple percussion music, *Ogre Ballet* by Casey Cangelosi and *Wilding* by Ivan Trevino.

Another literature that relates to this study is Christopher L. Butler's dissertation *Understanding the Percussion Works of Alejandro Viñao: An Analysis and Performer's Guide of Water for Percussion Ensemble*. The purpose of this paper is to provide an analysis on the specific characteristic of Viñao composition style which mainly focuses on the piece *Water* (2013) by Viñao. *Water* is a three movement piece for

percussion sextet with piano, which presents an insightful analysis on each movement individually. Regarding the performance guide, it presents seven aspects of the piece which are conducting, rehearsal suggestion, instrumentation and setup, mallet considerations, tenuto markings, technical considerations and the use of congas and bongos (Butler, 2016). Alejandro Viñao's music has unique composition characteristics. Although his percussion works have their own styles and characters, there are some interesting compositional styles to discuss and include in some of his works. Additionally, to research other pieces or other areas of his compositions will provide more understanding about his compositional technique, style, and ideas. In this case, to understand the analysis of *Water* is important in terms of understanding Viñao's idea and compositional styles that relate to one of the selected pieces *Khan Variations*. Another important aspect about understanding Viñao's works is the fact that *Khan Variations* was composed first in 2001 and *Water* was composed later in 2013. There are some similar and contrasting elements that can be compared between these two compositions in terms of style and techniques. Hence, this will be useful information about analytical techniques of Viñao's composition that will support my study on *Khan Variations*.

Another interesting literature, *An Analysis and Comparison of Four Rotations pour Marimba, A Solo Marimba Suite, by Eric Sammut* by Ming-Jen Suen is a study of form and content analysis within *Four Rotations pour Marimba* (1996) by Eric Sammut. This study includes ideas about the performance and composition style of Eric Sammut. It presents a simple understanding form analysis and structure of the piece by using a diagram. An analysis of the chord progressions and uses of the scales are included. In the comparison section, Ming-Jen Suen compares the duration of performances between performers such as Svet Stoyanov, Joan Marc Pino and She-e Wu. Suen also include *Caméléon* in the comparison section (Suen, 2011). I selected this study to review because of the composer's uniqueness aspect. Eric Sammut has a unique compositional idea about the use of technique, harmony, and structure. For example, *Four Roations pour Marimba* utilizes similar four-mallet technique to *Caméléon*, which is the lateral technique (4-mallet marimba technique that creates multiple sound using only one motion). Although the rhythms between these two pieces are different, they both share some of the same characteristic such as the unpredictable time signature and the use of exotic scale. *Four Rotations pour Marimba* is one of the standard repertoires by Eric Sammut, which is

usually used for beginners who want to focus on developing four mallet technique and musical ideas. All of the information from this study by Ming-Jen Suen greatly inspired me and support my study on *Caméléon*.



### CHAPTER III

## METHODOLOGY

I started collecting the related literature, which are books, dissertations, and articles in order to present background information of each selected piece including biography of each composer, historical background of each piece, and compositional style of each composer. In addition, reliable sources on the internet were collected and used as well, including websites, online articles, *ProQuest*, *Percussive Note* located through *PAS* (Percussive Art Society) website, and some of the composers' websites such as [www.vinao.com](http://www.vinao.com). After researching all sources, the author decided and selected the information to include on the study.

A formal analysis was presented through individual score study of each selected piece. The information of this section was composed through score study and review, which based on the idea of the author. *The Percussionist's Art: Same Bed, Different Dreams* by Steven Schick is one of the references of an analysis method that support my study of the formal analysis section, which has a main focus on the analysis on the percussion pieces. This would be concentrated on important musical elements, which are musical forms, formal structures of the pieces, notations, and musical styles on the important passages of each selected piece.

A performance practice on each selected piece was conducted later in this study including an individual practice and focusing on detail. There were two methods of the learning process. First, I observed the recordings and performance videos of each selected piece to collect new ideas and various perspectives from different performers. Second, I performed all five selected pieces for the professor in lessons as well as in the Master's recital to get comments to help improve the quality of the performance and the understanding in detail of the pieces.

Finally, I considered the performance practice of the pieces by combining the collected information and experience in performing from every source that I found

through my perspective and knowledge. The topic of the performance practice was discussed in a variety of aspects of each important places in each piece.



## CHAPTER IV

### FORMAL ANALYSIS AND PERFORMANCE PRACTICE

#### ***Khan Variations by Alejandro Viñao***

##### **Composer Biography**

Alejandro Viñao (b.1951) is an Argentinian composer who is currently living in the United Kingdom. Viñao studied composition with Russian composer Jacobo Ficher in Buenos Aires. Then he moved to London England where he continued his studies at the Royal Conservatory College of Music. In 1988, he completed a doctorate in composition at the City University in London. In his career, he has received commissions from various performing groups and institutions around the world such as I.R.C.A.M. and G.R.M. in France, MIT in the USA and the BBC Symphony Orchestra. He has produced outstanding works not only in percussion but also in the world of modern music.

##### **Historical Background**

The *Khan Variations* is one of the important marimba solos composed by Alejandro Viñao. In addition, this is the first work for solo marimba by Alejandro Viñao. *Khan Variations* was commissioned by a group of world-class marimbists with Nancy Zeltsman as the “project organizer.” This piece is documented in the categories of contemporary music; it has a difficulty in technique and musical element combine with complex rhythm and structure, which requires a greatly kind of skill of the performer. Therefore, this piece has become a standard for advanced marimba solo repertoire. Because of its challenging factors, this piece appears frequently in numerous competition lists.

*Khan Variations* is in a musical form of theme and variation. It is a set of eight rhythmic variations based on a traditional theme from Qawwali music sang by Ali Khan. Viñao has remarked that “The basic pulse and ‘feel’ of the music has

lingered in my mind ever since I first heard the recording in the early 90's" (vinao.com). Viñao was inspired to write *Khan Variation* after listening to the Pakistani singer Nusrat Fateh Ali Khan. Ali Khan was perhaps the greatest exponent of Qawwali, which is a form of Sufi devotion music that is popular in South Asia Punjab and Sindh regions of Pakistan, in Hyderabad, Delhi and other parts of India, especially North India; as well as Dhaka, Chittagong, Sylhet and many parts of Bangladesh. The music that Ali Khan was singing has a remarkable characteristic in rhythm and delicate melismatic singing style.

### **Compositional Style**

This piece is one of the most important marimba repertoires of the world. The combination of technique and musical elements on marimba plays perfectly on the marimba. Viñao uses a variety of rhythmical ideas, which are the most important element in playing percussion and marimba. In terms of rhythmic variety, this piece includes 8 unique rhythmic variations, which have their own idea of compositional style such as polyrhythms, rhythmic sequence and the ostinatos. The effect that Viñao uses in *Khan Variations* creates a unique sound, which can only be produce by the marimba such as a "bouncing effect."

### **Formal Analysis**

Viñao started this piece with the three measures of theme, following by eight variations. Viñao summarized the essence of his work in the score of *Khan Variation*, "The player may recognize a range of influences from Conlon Nanacarrow and Latin-American music to my own previous pieces for marimba. All these influences have one thing in common: the articulation of pulse or multiple simultaneous pulses to create a dramatic musical discourse" (Viñao, 2001). Each variation is created by developing rhythmic and tonal aspect of the theme. Compositional techniques in rhythmic that he used are ostinato, hemiola and polyrhythm.

*Khan Variations* is a marimba solo piece in a form of theme and variation, which contain a Theme and eight contrasting rhythmic variations.

### The Formal Structure of *Khan Variations*

|                |             |
|----------------|-------------|
| Theme          | mm. 1-3     |
| Variation I    | mm. 4-12    |
| Variation II   | mm. 13-25   |
| Variation III  | mm. 26-64   |
| Variation IV   | mm. 65-116  |
| Variation V    | mm. 117-164 |
| Variation VI   | mm. 165-208 |
| Variation VII  | mm. 209-273 |
| Variation VIII | mm. 274-358 |

#### Theme

From mm. 1-3 is the very beginning part which presents the theme of the piece. The use of accent in the grace note (a decoration note of the main note) in m. 2 is a unique compositional style of Viñao. The tenuto marking in the piece is represented the importance of the note in the piece, which present a different meaning from the accent note (see Example 4.1).



Example 4.1: Alejandro Viñao, *Khan Variations*, mm. 1-3, tenuto marking emphasize the notes, which are different meaning than the notes without tenuto marking.

#### Variation I

Variation I is from mm. 4-12; Viñao develops the rhythmical aspect of the triplet. In m. 12, Viñao uses a “bouncing” effect, which he described “like an echo” (Viñao, 2001) for the first time in this piece. The effect create by two layers of sound included a main sound followed by another sound, which imitate the sound of the echo. This is another unique compositional style by Viñao (see Example 4.2).



Example 4.2: Alejandro Viñao, *Khan Variations*, mm. 10-12, an “echo” effect in m. 12.

### Variation II

Variation II is from mm. 13-25. One of the most important musical elements in this variation is an ostinato in the bass voice. Viñao first introduces the ostinato in bass voice in m. 16 with the low C-sharp note. The bass note has a steady pulse while overlapping a regular measure and melodic line. The upper voice on the right hand is the melody developing by theme, which will not line up with the bass voice (see Example 4.3).



Example 4.3: Alejandro Viñao, *Khan Variations*, mm. 16-19, an overlapping ostinato bass line.

### Variation III

Variation III is from mm. 26-64. In this variation, Viñao creates two layers of musical line that one layer of music accelerates or decelerates while other remains at constant speed. In addition, the acceleration and deceleration are an effect that created by using a rhythmic change but creating a feeling like tempo change. Therefore, this variation, both the right hand and the left hand are equally important, which the main musical line changes regularly between both hands (see Example 4.4).



Example 4.4: Alejandro Viñao, *Khan Variations*, mm. 26-29, use a rhythmic creating a feeling of acceleration.

#### Variation IV

Variation IV is from mm. 65-116. The main theme reappears in the very first measure of this variation. The theme is presented at the original pitch and register but with the addition of ostinato in the left hand. This idea of ostinato bass line in mm. 65-66 has appeared before in Variation II (see Example 4.5).



Example 4.5: Alejandro Viñao, *Khan Variations*, mm. 65-66, the similar idea of ostinato bass line from variation II.

The main idea of this movement is to keep one steady line and then have another line playing against it by using more frequency of rhythmic. Then, the tempo suddenly changes to create a sense of *accelerando* and *decelerando*. In this variation, the steady pulse is played by the right hand while the moving melody is played against the left hand. In addition, one of the important composition techniques that he uses is the use of changing the pulse by the sixteenth-note. Also, there are several spots that the pulse is changed from pulse of four sixteenth-notes to pulse of three sixteenth-notes. Moreover, he also changes the time signature when the new pulse is introduced (see Example 4.6 and 4.7).



Example 4.6: Alejandro Viñao, *Khan Variations*, mm. 76-77, the steady pulse and melodic line which in a form of three sixteenth-note pulse.



Example 4.7: Alejandro Viñao, *Khan Variations*, m. 86, the sense of acceleration creates by more frequency of rhythmic and playing against a steady rhythm in the left hand.

In this variation, the sense of *accelerando* and *decelerando* also create another factor, which is the sudden tempo change. The starting tempo of this variation is quarter note = 138, but the tempo are suddenly change from 138 to 108 beats per minute and then back to 138 beats per minute again in some spot in this variation. The tempo change notation happens in m. 84, 88, 91, and 93. The tempo change part is ended in m. 92 and the tempo is back to 138 beats per minute in m. 93 until the end of this variation. The different between these two tempos are in the ratio of 5 to 4. Is means from the tempo 138 beats per minute, down beat of five sixteenth-notes in this tempo, will create a tempo of 108 beats per minute.

#### Variation V

Variation V is from mm. 117-164, which is the longest section of *Khan Variations*. As Viñao have stated on the program note in the score, he calls this variation “speed of changes”. The main idea of this variation is the suddenly change of speed of the note by using the eighth-notes, triplets, quadruplets, and quintuplets.

Viñao first expands the texture in to three layers of music which he also includes in the score in the appendix section. Then he combines all layers from three layers to two layers (see Example 4.8).

### Original

Variation V – of speed changes

♩ = 70 calm, the theme with a deep weight

The original score for Variation V consists of three staves. The top staff (treble clef) has a tempo marking of ♩ = 70 and a mood of 'calm, the theme with a deep weight'. It features a steady pulse of eighth notes with dynamic markings of *mf pp* and *mf*. The middle staff (bass clef) has a tempo marking of ♩ = 70 and a mood of 'evenly spaced and tolling like a bell'. It features a steady pulse of eighth notes with a dynamic marking of *mp*. The bottom staff (bass clef) is empty.

### Revised Version

Variation V – of speed changes

♩ = 70 calm

The revised score for Variation V consists of three staves. The top staff (treble clef) has a tempo marking of ♩ = 70 and a mood of 'calm'. It features a steady pulse of eighth notes with dynamic markings of *mf pp* and *mf*. The middle staff (bass clef) has a tempo marking of ♩ = 70 and a mood of 'the theme (tenuto) with a deep weight'. It features a steady pulse of eighth notes with a dynamic marking of *mp*. The bottom staff (bass clef) has a tempo marking of ♩ = 70 and a mood of 'the bottom notes tolling like a bell'. It features a steady pulse of eighth notes with a dynamic marking of *mp*.

Example 4.8: Alejandro Viñao, *Khan Variations*, mm. 117-120, revision from three layers to two layers.

The “speed of changes” in this variation is all created by the change of different subdivision while having a same pulse throughout the piece. As a result of this composition idea, there are two layers of music but it has three layers of musical line, which are steady pulse played by the right hand and melody/bass line played by the left hand.

Viñao uses the steady pulse on the upper line to make the “speed of changes” understandable, because the sub-division is changing very frequently and the melodic/bass lines are always moving and not steady. So, without the steady pulse

from the right hand, it will be quite hard to understand the changes in the sub-division (see Example 4.9).



Example 4.9: Alejandro Viñao, *Khan Variations*, mm. 123-126, the sub-division change while having a moving melody/bass line.

From beat four in mm. 160-164 is the ending part of this variation, which have a relation in terms of tempo to the starting point of the next variation. The tempo relationship between this section and next variation is one eighth-note triplet = one eighth-note (see Example 4.10)



Example 4.10: Alejandro Viñao, *Khan Variations*, mm. 164-165, the tempo relationship between these two measures.

### Variation VI

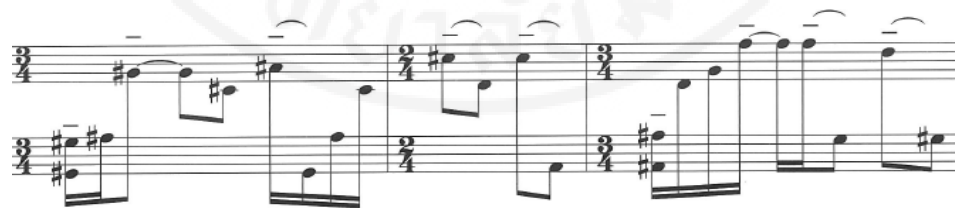
Variation VI is from mm. 165-208. Viñao uses isorhythm to present a character of this variation. Isorhythm is a rhythmic device that manages pitch and rhythm. Viñao uses fragments of pitch and rhythm throughout the variation VI by developing the short motive, which will transform into a new idea throughout this variation. There are two elements of isorhythm. The first one is the repeating pitch pattern and the other one is the repeating rhythmic pattern, which he used in the introduction and the recapitulation in the middle part of this variation. The pattern of isorhythm composition technique is not so strict such as, the repeating pitch pattern

happens at the beginning of this variation but not strict. The pitch pattern sequence is D - C-sharp - G-sharp - A-sharp - C - F in order, which will repeat four times in the introduction of this variation and be interrupted in m. 168. This pitch pattern is taken from the theme of *Khan Variations*. Viñao alternates the pitch order from the theme by just placing the D at the beginning of the pitch sequence instead of the end. In addition, Viñao uses 3/4 time signature but the repeated rhythmic pattern sequence in this part is 7/8 time signature which, overlapping by one eighth-note in the 3/4 time signature (see Example 4.11).



Example 4.11: Alejandro Viñao, *Khan Variations*, mm. 165-168, “isorhythm” the pitch sequence and rhythmic pattern sequence.

From mm. 175-179, Viñao develops a theme of this piece in to a new rhythmic pattern, which the pitch sequence of the theme are noted by *tenuto* notation. Although the pitches are not exactly the same from the theme, it represented as a development of the theme of the piece (see Example 4.12).



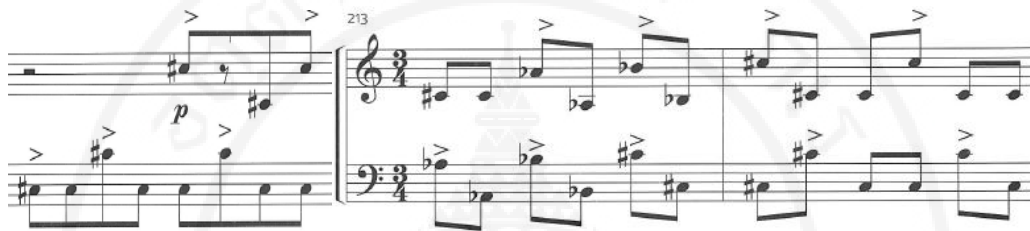
Example 4.12: Alejandro Viñao, *Khan Variations*, mm. 175-178, the development of the theme.

### Variation VII

Variation VII is from mm. 209-273. Viñao states this variation as “a canon of echos,” like the rhythmic canons in Conlon Nancarrow’s player piano music. The canon in this variation is created by a short delay in each note between the left hand and the right hand. In addition, Viñao also emphasizes the echo effect by using a

combination of dynamics, articulations notation to give more clarity on the echos effect.

Variation VII starts with an ostinato on C-sharp in the left hand from mm. 209-211. The leader of the canon is the bass and tenor line, which begins in beat two of m. 212. The second part of the canon followed in beat three, which enters in one octave higher and continue until m. 217. The canon in this section is separated in one quarter note (see Example 4.13)



Example 4.13: Alejandro Viñao, *Khan Variations*, mm. 212-214, the canon effect separating by one quarter note.

After presenting the echo canon at mm. 212-217, the brief transition appears in m. 218. So, at m. 218, the rhythmic speed is doubled, which added the energy and motion to the music (see Example 4.14).



Example 4.14: Alejandro Viñao, *Khan Variations*, m. 218, small transition which create energy to the next section.

The next section is an imitative section. The rhythmic of the next imitative section after the transition at m. 218 will be diminished from the eighth-note to the sixteenth-note (see Example 4.15).



Example 4.15: Alejandro Viñao, *Khan Variations*, mm. 219-221, the imitative section, which have sixteenth-note based rhythmic.

Then from m. 239, the tempo is suddenly changed to fast tempo. This is the third imitative section that still be the sixteenth-note rhythm but this time the echo canon is in a pattern, which only manage in single melody line (see Example 4.16).

♩ = 126 – 130 the tempo change must feel like a sudden change of speed  
always bouncing the repeated notes like the decay of an echo

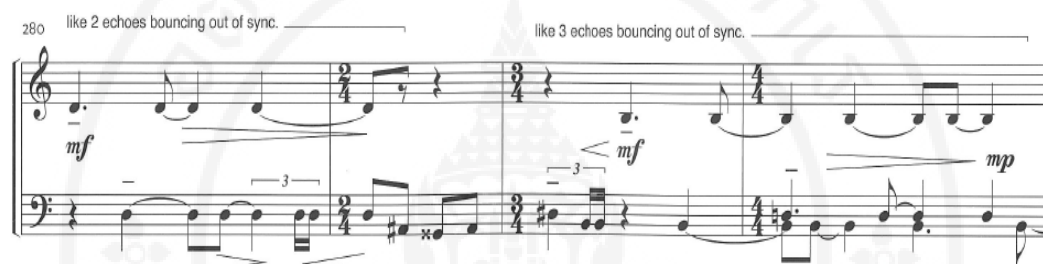
Example 4.16: Alejandro Viñao, *Khan Variations*, mm. 239-241, a sudden tempo change and a single line melody.

In the third beat of m. 256, the variation of C-sharp starts. This section has only a C-sharp note (with only one “A” note in m. 258) in a variety of rhythmic, and the feeling of this section should be aggressive and powerful. From mm. 256-273 is also a transition section to variation VIII.

### Variation VIII

Variation VIII is from mm. 274-358. This variation titled as “A variation of variations.” Variation VIII is the final section, which will summarize all of the previous variations of *Khan Variation*.

This variation starts with the theme of the piece but played in a different register, which is one octave lower and the development of this variation starts in m. 279. Also, this variation has the idea of echoes bouncing effect, which is still being used in mm. 280-283 (see Example 4.17).



Example 4.17: Alejandro Viñao, *Khan Variations*, mm. 280-283, the echoes bouncing effect.

Viñao also uses polyrhythms in several parts of this variation. The polyrhythm first appears in m. 297 which written in as a resulting rhythm. This idea also appears in other spot in this variation (see Example 4.18).



Example 4.18: Alejandro Viñao, *Khan Variations*, mm. 297-298, polyrhythm written as a resulting rhythm.

From mm. 316-330, it is a new section of this variation. The main composition technique that is used in this part is the uses of a dissonant interval while using a pitch from the main theme. So, the harmony in this section is based on a major seventh interval, which is a dissonance (see Example 4.19).



Example 4.19: Alejandro Viñao, *Khan Variations*, mm. 326-329, the uses of dissonance interval.

The section from mm. 337-348 is the climax of the piece as well as of this variation. This section is still based on dissonant intervals with some uses of tri-tone. This is the development of the theme of the piece with the different form and time signature; this section should be big and strong with an intense feeling (see Example 4.20).



Example 4.20: Alejandro Viñao, *Khan Variations*, mm. 337-338, climax of this variation and this piece.

From mm. 349-354, it is a building section to create energy for the ending section. This is a polyrhythm written as a resulting rhythm with a *crescendo* from *mf* to *ff*. The feeling should be driving and gradual intense to give energy to the ending section. The last four measures of this piece is an ending section. This piece ends with C-sharp, which is the main and important pitch of this piece (see Example 4.21).



Example 4.21: Alejandro Viñao, *Khan Variations*, m. 358, the last measure of *Khan Variations*.

### Performance Practice

*Khan Variations* is a technical piece for contemporary marimba music. The most important thing to focus on this piece is a rhythm and four mallet technique because this piece has a complex rhythmic and time signature and also requires a high level four mallet technique for marimba.

#### Theme

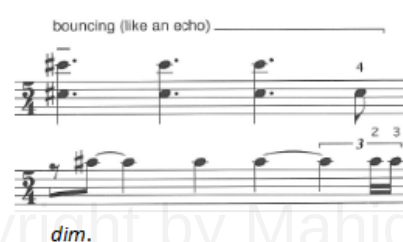
This is the very beginning of the piece, so the performer needs to present these first three bars in a rhythmically and visually. There are several ways of sticking can be used in this part. One option that performers should play is by using only mallet 2 on the first two measures then use mallet 3 on the grace note (from the left to the right is mallet 1 – 2 – 3 – 4 in order). This way the phrasing in this section will be smoother and also can feel the connection of each note (see Example 4.22).



Example 4.22: Alejandro Viñao, *Khan Variations*, mm. 1-3, using only mallet 2 on the first two measures and mallet 3 for the grace note.

#### Variation I

This variation has a specific composition technique that Viñao use in this piece which is a “bouncing” effect. The height of the stick is the key to perform the bouncing effect. So, making a small diminuendo for the bouncing effect is a good way to control the style and notes which create a different level of dynamic like a real echo (see Example 4.23).



Example 4.23: Alejandro Viñao, *Khan Variations*, m. 12, small diminuendo for the bouncing effect.

### Variation II

The steadiness of the pulse in the bass line is the most important thing in this variation. The performer needs to practice each hand individually and precise in rhythm to get the clear understanding on the ostinato placement in order to make this variation effective and understandable. In addition, the articulation of the bass voice should be full and long, and should be played as steadily as possible, but should still be less important than the upper voice. One of the most effective ways to practice this section is to play only the bass line in the left hand while singing the melody of the right hand or playing only the melody in the right hand while singing the bass line. This way the performers have to focus on individual line while thinking about another line. The result is that performers will know the placement of each line and be able to play each line smoother (see Example 4.24).



Example 4.24: Alejandro Viñao, *Khan Variations*, mm. 16-19, the bass ostinato should be played as steadily as possible.

### Variation III

This variation has the main difficulty in the separation of both hands because each line has their own rhythm and melody but playing together. The goal is to understand the role of each hand in every moment in this variation and be able to play it together. The performers should practice each hand individually to get the most understanding in detail of each hand.

Another important thing in this variation is the change of sixteenth-note grouping. There are several spots in this piece where pulsing of the sixteenth-note changed from group of 4 to group of 3. So, the performer should practice with the sub-

division of sixteenth note on metronome; this way the performer will get the sense of pulsing and accurate steady rhythm (see Example 4.25)



Example 4.25: Alejandro Viñao, *Khan Variations*, mm. 26-29, each line has their own direction that players should subdivide sixteenth-notes to get precise tempo and rhythm.

#### Variation IV

The main idea in this variation is the sense of accelerating and decelerating. The most important thing of performing is to keep the “steady line” as steady as possible. The performer should focus on the steady line which keep the pulse and play another line based on these pulsing. I recommend the performer to practice each section from a very slow tempo and focus on keeping it steady as possible. After it feels more comfortable, gradually increase the tempo until it reaches the appropriate tempo (see Example 4.26).



Example 4.26: Alejandro Viñao, *Khan Variations*, mm. 70-72, the steady upper line and the moving base line, slowly practice at first then gradually increase the tempo to the appropriate tempo.

In the middle section, the tempo changes must be as accurate as possible. In this case the tempo change is from 138 beat per minutes to 108 beat per minutes and back to 138 beat per minutes again. I recommend the performer to practice the change of tempo by subdividing the sixteenth-note in ratio of 5:4 first. Then slowly tries to feel and remember the feeling of this change.

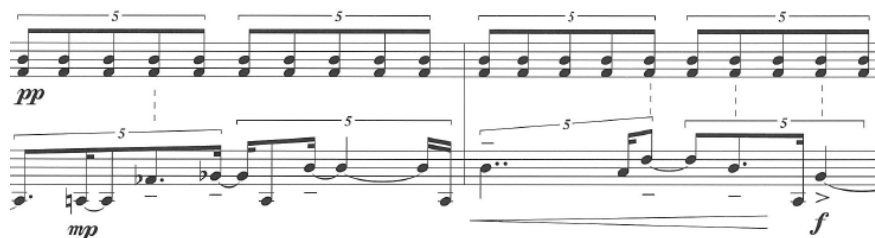
### Variation V

In this variation, steady pulse is the most important thing in order to make the speed of changes understandable. There are so many suddenly change in rhythm in this variation. So, the first thing you have to achieve is to have a steady pulse in mind, because if your pulse is not stable, the whole variation will not sound understandable. Second thing is to be able to change the rhythm suddenly and accurately with triplets, sixteenth note, or quintuplet. It is very important to show the change of each rhythm correctly and accurately (see Example 4.27).



Example 4.27: Alejandro Viñao, *Khan Variations*, mm. 128-129, an example of rhythm changing, which is the change from quintuplets to triplets.

The “speed of changes” in this variation is created by the change of different subdivisions. In order to make this variation effective, the performer should have a strong sense of the pulse and the ability to change the subdivision in their mind accurately. So, I recommend the performer to practice with metronome in quarter-note pulse for the entire variation but keep in mind that the eighth-note quintuplet are always overlap the quarter-note down beat of metronome (see Example 4.28).



Example 4.28: Alejandro Viñao, *Khan Variations*, mm. 132-133, the quarter-note pulse from metronome will always overlap the eighth-note quintuplet.

### Variation VI

The most important factor in terms of performing and practicing in this variation is the note accuracy. This is a challenging factor because there are several spots in this variation that require a fast movement motion in a far distance, shifting between two notes but using only one hand. This requires an accurate movement while shifting.

For example, the following part includes this shifting idea. The connection between B and F in m. 171 and low A-sharp - G-sharp in m. 172 is quite a far distance which is hard to play accurately. So, in order to achieve it, the performer have to plan the sticking carefully and practice it slowly until the performer can “feel” the distance between this two notes. This idea can be used throughout this variation (see Example 4.29).



Example 4.29: Alejandro Viñao, *Khan Variations*, mm. 171-172, an example of a far distance shifting in one hand.

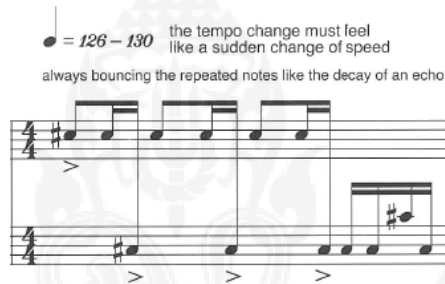
### Variation VII

Canon and echoes are the main ideas of this variation. Viñao uses an accent articulation to make clear sounds, which make a separation in the canon/echoes part. So, the performer must make a clear difference between accented and unaccented notes because most of the echo, canon, and imitative passages are separate by the accented notes. Practicing each hand separately is the main key of having completely freedom on each melody line. After the separate hand practicing, the performer must be able to hear the two voices of the canon, echo, or imitative passages separately, which will make the voicing of the passage more effective (see Example 4.30)



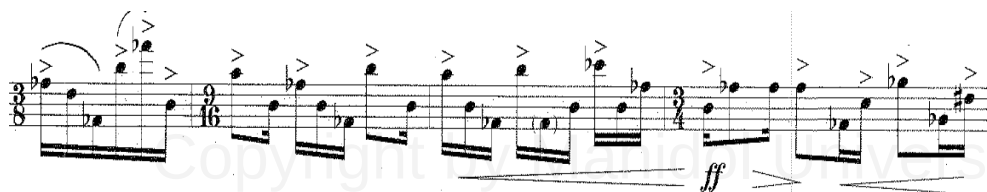
Example 4.30: Alejandro Viñao, *Khan Variations*, mm. 213-214, the accented note makes the canon passage more clear.

In m. 239, the tempo is suddenly changed from quarter-note = 96 to quarter note = 126-130. This part should be a fast and sudden change from the first part of this variation, which should suddenly feel fast and flow (see Example 4.31).



Example 4.31: Alejandro Viñao, *Khan Variations*, m. 239, the tempo suddenly changes to fast tempo than the previous tempo.

This variation has the most complex rhythm and time signature changes with a fast tempo. The canon should sound fluid and flow easily without sounding strict and heavy. One of the challenging parts of this variation is the changing of pulse and time signature. The performer should plan out a clear pulse in every part of this variation because the rhythm and time signature is changing frequently. To be successful, the performer must practice short passages of this variation in a slower tempo to enable the brain to memorize the feeling of each passage, then paste each passage together as a result (see Example 4.32).



Example 4.32: Alejandro Viñao, *Khan Variations*, mm. 245-248, the pulse changes frequently so that the player should clearly work on short passage in a slow tempo at first.

#### Variation VIII

The beginning of this variation is similar to the theme of this piece but the register is one octave lower. The sticking that I recommend is to play this passage by mallet 2 only to get the same feeling of the theme of this piece.

This variation has some polyrhythm parts, which are written as a resulting rhythm. The step of practicing this polyrhythm is to analyze each part of rhythmic passage and practice each passage separately in each hand to make the muscle memorize the right motion and movement before playing with both hands together (see Example 4.33).



Example 4.33: Alejandro Viñao, *Khan Variations*, mm. 297-298, an example of polyrhythm passage.

“Double vertical” (4-mallet marimba technique that played two notes together in one motion using one hand) is one of the four-mallet marimba techniques that have been used in this variation frequently, which mostly play in a wide and dissonance interval. “Double vertical” is the technique that the performer plays two notes together in one stroke using only one hand. The sound of the double vertical should be one solid sound without a flam (two voices that did not play together). Double vertical strokes become a challenging technique in this variation because Viñao mostly uses dissonance interval in this variation which are difficult to play correctly and having the right sound. For example, from mm. 337-348, the dissonant interval is being used as a main melody. The angle of the hand should set up in the

position where the player can play two notes exactly together. The voicing of the pitch should be focused on the upper note which is the melody line (see Example 4.34).



Example 4.34: Alejandro Viñao, *Khan Variations*, mm. 337-339, the “double vertical” used in the right hand.

The ending section of this variation should play with a strong intense feeling, which starts from mm. 349-358. The feeling of intensity should be kept from m. 349 and gradually increase the feel and dynamic through the end of the piece. The last four measures of this variation is the arrival and climatic point from the building section, which still be kept the intensity. The last note in this piece should be the strongest note in this variation, which will give a sense of finality to this piece. The tone of this last note should be full but not overplayed.

## ***Caméléon* by Eric Sammut**

### **Composer Biography**

Eric Sammut, a French composer and percussionist, was born in 1968 in Toulouse, France. Sammut started his music studies on piano and began studying percussion at the Conservatoire National de Région de Toulouse with Michel Toulouse (Suen, 2011). In 1985, Sammut continued his percussion study at the Conservatoire National de Musique de Lyon with François Dupin and Georges Van, graduating with the Premier Prix. Then, he became the first Principal Percussionist at the Orchestre de l'Opéra de Lyon. In 1995, Sammut won the first prize in the Leigh Howard Stevens international marimba competition held in New York and tour in USA, which led him to perform a series of recitals and masterclasses throughout the USA. In the performance area, Sammut is one of the most famous virtuosos on marimba in the world. According to Gordon Stout, “Eric Sammut is a consummate marimbist and

musician who displays the utmost in technical and sonic virtuosity. His new and exciting compositions are destined to become standard repertoire for all marimbists” (Weiss, 1996). Sammut is now a Principal Percussionist of the Orchestra de Paris and a marimba professor at the Conservatoire de Paris.

### **Historical Background**

*Caméléon* is an advanced standard solo in the marimba repertoire. It is the fifth published marimba work by Eric Sammut. The A sections are relaxed, while the B section is rhythmic and exciting. He feels the same way about himself – he is generally a relaxed person, and tries to feel “light” every day, but there is always an internal energy or “fire” that keeps him motivated (Mueller, 2016). The first four published marimba works by him is *Four Rotation pour Marimba* (1994-1995). *Four Rotation pour Marimba* is a sketch of Sammut characteristics and *Caméléon* is a representation of Sammut personality (Seun, 2011).

### **Compositional Style**

*Caméléon* has a harmony in jazz and tonal, which is the perfect combination when writing for the marimba. One of the most effective techniques that is used in this piece is a double and triple lateral 4-mallet technique (a multiple stroke that played by using one motion). The sound of the fast lateral strokes on marimba creates a unique sound, which Sammut uses to expand harmony. It is used at special moments in this piece, which makes this piece became one of the unique marimba works by Eric Sammut.

### **Formal Analysis**

*Caméléon* is a marimba solo piece in an ABA form with Coda, which combines with two contrasting sections, slow and fast. The slow section presents the beautifulness of the lyrical harmony and chord progression with a heavy sense of *rubato*. The fast section presents the rhythmical passages full of excitement and energy. *Caméléon* is based on half and eighth-notes time signature such as 4/2, 2/2, 9/8, 10/8, 11/8, 13/8 and 15/8.

### The Formal Structure of *Caméléon*

Section A mm. 1-48

Section B mm. 49-107

Section A mm. 1-48 (repeated)

Coda mm. 108-119

The characteristic of the first A section is calm and lyrical with the beautiful harmony. Each of the chord progression is in a form of a broken chord that is combined with the melodic line and non-chord tones. The broken chord creates a lyrical passage that separates into a melodic and bass accompaniment line.

Section A includes a connection of a small phrase, which is represented by a lyrical line. In each phrase, the melodic lines are presented in the upper voice played by the right hand, and the accompaniment lines are presented in the lower bass voice playing by the left hand. This idea appears regularly throughout this section. The dynamic range in this first section is not exciting but soft and smooth, which creates a peaceful atmosphere for this first section of the piece (see Example 4.35).



Example 4.35: Eric Sammut, *Caméléon*, mm. 1-2, the lyrical line is presented in a form of broken chord, which is created by the connection of a small phrase.

Another idea that appears in the first section is the conversation of the lyrical line as a questioning and answering phrase, which clearly appears at mm. 10-13 (see Example 4.36). At mm. 10-11, starting from the second beat of m. 10, the melody continues to build up pitches in a sequence form, which creates a sense of questioning and anticipation. Then from *A Tempo* at mm. 12-13 the melody falls down in pitch and in the same sequence passage, which also creates the sense of answering. In addition, these four measures are also having a role of transition phrase.



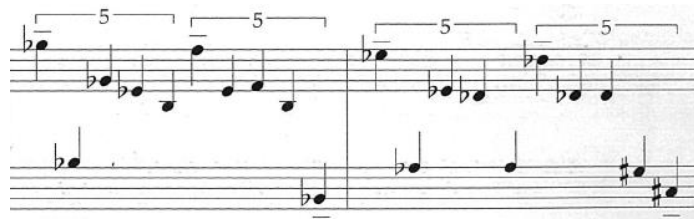
Example 4.36: Eric Sammut, *Caméléon*, mm. 10-13, two measures of questioning and two measures of answering.

At mm. 25-28 (see Example 4.37), it is the most calm and soft section in this piece with the dynamic marking as *pianissimo*. The rhythm in this section is composed by using polyrhythms as part of the 12/8 time signature. The right hand is the melody and plays dotted quarter notes while the bass line plays a quarter notes against the melody in a broken chord form.



Example 4.37: Eric Sammut, *Caméléon*, mm. 25-28, the polyrhythm pattern of melodic and bass line.

The next section, Sammut uses the quarter-note quintuplets rhythm as a melodic line as it was first introduced in this part, which have been changed from eighth-notes. The *tenuto* marking presents an important voice of each phrase (see Example 4.38).



Example 4.38: Eric Sammut, *Caméléon*, mm. 29-30, the quarter-note quintuplets rhythmic used in the melodic line.

The choral part in this section is also introduced at mm. 33-36. This part uses a one-handed roll as the melody on the right hand with the walking bass line on the left hand, which creates a choral passage with the bass line. This passage starts with quintuplets but ended with sextuplet with *ritardando*, giving a sense of *rubato* (see Example 4.39).



Example 4.39: Eric Sammut, *Caméléon*, mm. 33-36, a small choral section with a walking bass line.

The last part in the A section is the roll with *Fermata*. G-sharp - C-sharp notes on the left hand and E-sharp - B notes on the right hand, play a role of cadence before the next section (see Example 4.40).



Example 4.40: Eric Sammut, *Caméléon*, mm. 47-48, the last part of section A.

The characteristic of section B is driving and groovy. The groove passages are based on sixteenth-note. The melodic line and accompaniment line can be separated by the accented and non-accented notes (see Example 4.41). Section A and B are quite contrasted in terms of feeling, rhythm, and tempo.



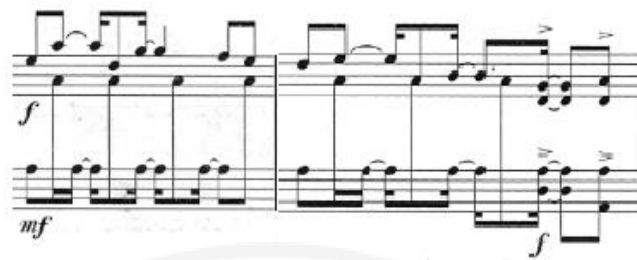
Example 4.41: Eric Sammut, *Caméléon*, mm. 49-50, accented and non-accented sixteenth-notes as a style of the groove in the B section.

At m. 58, Sammut uses a sixteenth-note triplet rhythm that *crescendo* to create energy as a transition for the next part. The passage is played by using a triple lateral stroke, which is 4-mallet marimba technique that played by one hand, hitting three times using only one motion (see Example 4.42).



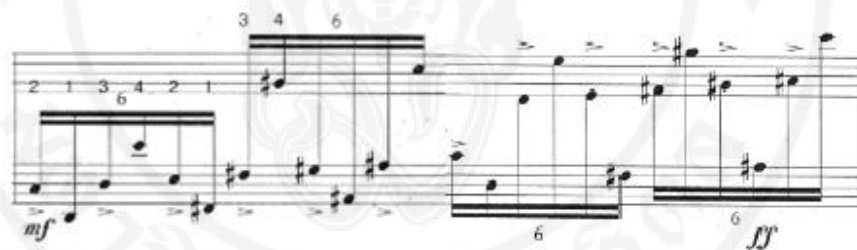
Example 4.42: Eric Sammut, *Caméléon*, m. 58, ascendant rhythmical passage in sixteenth-note triplets.

The next part of section B is from mm. 59-67. This part is based on the idea of melody and accompaniment in two bars phrase. The accompaniment of this part is an ostinato pattern played in an octave. The melodic line is played by the right hand in a contrasting rhythmic pattern (see Example 4.43). The harmony and rhythm in this part create a lively feeling.



Example 4.43: Eric Sammut, *Caméléon*, mm. 60-61, the melodic and accompaniment lines.

In m. 71, Sammut uses a whole tone scale to create a transition to the next section (see Example 4.44). The whole tone scale is noticed by every first, third, and sixth beat of sextuplet, which is C, D, E, F-sharp, G-sharp and A-sharp notes. In addition, this passage is played by double lateral stroke, which is 4-mallet marimba technique that played by one hand, which hit two times using only one motion.



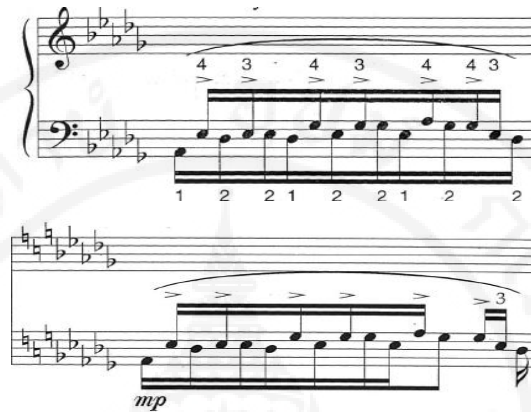
Example 4.44: Eric Sammut, *Caméléon*, m. 71, the whole tone scale as a transition.

The next part is from mm. 72-80. This part has the same idea from mm. 59-67 with the change in bass line, which appears in one octave lower and the melodic line added into the perfect forth (see Example 4.45).



Example 4.45: Eric Sammut, *Caméléon*, mm. 73-74, the melodic line changes to perfect forth in this part.

The next part is from mm. 92-99. This section is similar to the first part in section B (mm. 49-57) in terms of rhythm and key signature (Db-major) but different on the fourth beat of each measure. The fourth beat of each measure in this section adds a sixteenth note triplet (see Example 4.46).



Example 4.46: Eric Sammut, *Caméléon*, m. 49 and m. 92, the difference on the fourth beat of each pattern in different section.

The last measure in section B noted a D.C. al Coda, which will repeat the section A again until the Coda sign is reached in m. 48.

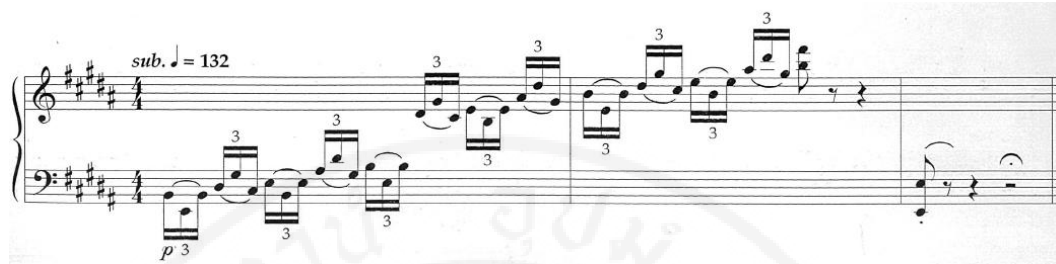
The Coda section is from mm. 108-119 and is the ending section of the piece. This section has a soft and calm characteristic, which is the development of the choral section that happened before on the first part of the piece. This section starts within A-minor and modulates to B-major, creating a sense of finality (see Example 4.47).



Example 4.47: Eric Sammut, *Caméléon*, mm. 111-112, the modulation of the ending section.

The piece ends with a sixteenth-note triplet rhythm, which is an idea that was already used before in the piece but played in a soft dynamic (*p*). The passage

ends with the perfect fifth (B - F-sharp), which create a sense of a half cadence before the original tonality of E appears as the last note of the piece (see Example 4.48).



Example 4.48: Eric Sammut, *Caméléon*, mm. 117-119, the ending of the piece.

### Performance Practice

In the first A section of this piece, the feeling should be calm and peaceful. Sammut notated the phrasing quite clearly and separately. The performer should show the connection of each phrase precisely and clearly.

In terms of the technique, the performer should focus on the independent (4-mallet marimba technique that plays only one note while holding 4-mallet) and lateral stroke of four mallets techniques. The harmony of this section is presented in a broken chord form, so the harmony is represented by single note. The voicing of the melody and accompaniment should be presented clearly by using an independent stroke and lateral technique. The mallet should be able to move freely and smoothly in order to control the voicing of each pattern (see Example 4.49). I recommend the performer to practice the melodic and accompaniment line separately to understand the movement of each hand before combine together.



Example 4.49: Eric Sammut, *Caméléon*, m. 7, example of the broken chord that played by independent stroke and lateral technique.

There are several spots in this section that have a big gap between each note that requires fast motion and movement in shifting. The goal is to make a smooth

landing when shifting on a landing note. The hard sound or aggressive sound is not appropriate for this section. I recommend the performer to repeat the shifting motion until the performer can achieve the correct touch and motion for each passage.

Section B requires energy, rhythmical precision and groove. At the beginning part, the first thing that the performer should do is practice each hand separately and slowly without accents to understand the pattern of each hand (see Example 4.50).



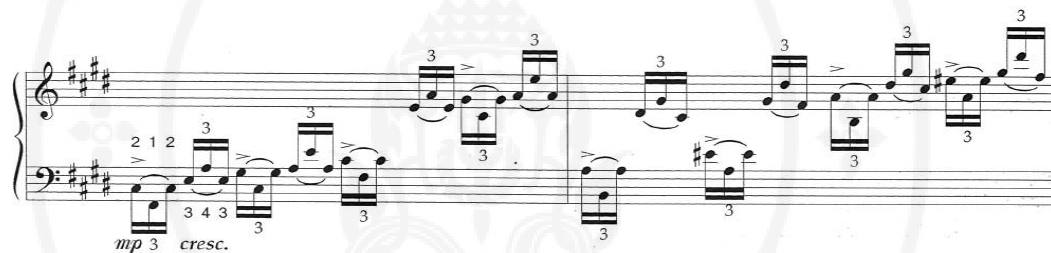
Example 4.50: Eric Sammut, *Caméléon*, m. 49, an example of the rhythmic passage in section B.

One of the important techniques that required in this piece is the triple lateral stroke in a fast tempo, which will appear in several measures in section B. In this piece, the sticking variation of triple lateral technique is mallet 2-1-2 on the left hand and mallet 3-4-3 on the right hand. This kind of passage needs to sound smoothly and clearly at fast tempo. In order to perform it perfectly, the performer needs to start practicing this technique in a slow tempo to get the feeling of the touch and rebound. The motion and feeling between the hands while playing triple lateral technique between slow and fast tempo is different. The motion of triple lateral technique in slow tempo will have three motions but in the fast tempo the motion will minimize to one motion (see Example 4.51).



Example 4.51: Eric Sammut, *Caméléon*, m. 58, an example of the uses of the triple lateral technique.

Another thing that also important to performing this passage is the interval change and movement. There are some passages that require a large interval change and also need to move to another place at the same time. The interval change and movement have to be accurate first by practicing in double stop (two sounds play exactly together) form to get familiar with each interval width and the distance between each changing interval. After the performer is familiar with the movement and interval in double stop form, practice in triple lateral form as written. As Example 4.52 shows below, the example of passage requires a fast interval change while having a far distance movement which happens in the transition from mm. 68-69 (see Example 4.52).



Example 4.52: Eric Sammut, *Caméléon*, mm. 68-69, the fast interval change.

The next section has melody and accompaniment lines playing together should work by practicing each line separately before playing together. The goal of practicing this way is to separate the feeling and motion clearly before playing both hands together (see Example 4.53).



Example 4.53: Eric Sammut, *Caméléon*, mm. 60-61, melodic and bass lines should be practiced separately at first.

The octave E in the last measure of the piece should have proper dynamic, tone, articulation, and touch, which can be described as “calm and full.” There are two

ways to play this ending, which is played the octave in one hand or use two hands. The difficulty of this octave is to play double stop completely together with the soft dynamic. Using two hands will grant more security but this still depends on personal opinion and preference of the performer (see Example 4.54).



Example 4.54: Eric Sammut, *Caméléon*, last measure, “calm and full” tone for the last note of the piece.

## ***Impressions, Movement I* by Nicolas Martyniciow**

### **Composer Biography**

Nicolas Martyniciow was born in 1966 in Saint-Étienne, France. He is a composer, educator and author of books about percussion while being a great performer in the percussion world. Martyniciow studied percussion with Claude Giot and Philip Drink at the Conservatory de Saint-Etienne, his hometown. Martyniciow studied with Francis Brana at the Conservatory de Créteil, and later entered the Conservatoire National Supérieur de Musique et de Danse de Paris in the class of Jacques Delécluse. In 1995, he joined the Orchestra de Paris as a percussionist. Martyniciow played under the direction of renowned conductors such as Pierre Boulez, Valery Gergiev, Carlo Maria Giulini, Bernard Haitink, Lorin Maazel, Sir George Priest, and Georg Solti. Recently, Martyniciow teaches orchestral percussion at the Conservatoire National Supérieur de Musique et de Danse de Paris.

### **Historical Background**

*Impressions* is a three movement multiple percussion solo for snare drum and two tom-toms; each of which may be performed separately. *Impressions* is about eight minutes in duration, which makes it become one of the longest pieces written for

snare drum. However, the first movement is about five minutes. The last work of comparable dimensions was *Dasselbe ist nicht dasselbe* by Nicolas A. Huber, written over ten years ago. According to the composer Marticiow's said that, "The piece is further enhanced by the high and low tom which accompany the side drum." (Weiss, par.2)

### **Compositional Style**

*Impressions* is a rudimental multiple percussion solo, which focusing on a snare drum rudiment. Martyniciow expands each specific rudiment such as a uses of Swiss Army Triplet (flam accent in a form of RRL) and flam paradiddle (paradiddle that has a flam in the first note) in a small section to bring the potential of each rudiment to the next level. *Bolero*, the first movement of the piece is one of the snare drum excerpts composed by *Ravel* also appears in this piece as a base rhythm in the first movement of the piece. Martyniciow combines all of the rudiments, which is only a fundamental of percussion, and creates a rudimental solo perfectly.

### **Formal Analysis**

*Impressions*, movement I is in a through compose form, that has a total of 210 measures, which consists eleven sections including the introduction.

#### The Formal Structure of *Impressions*, Movement I

Introduction mm. 1-14

A mm. 15-24

B mm. 25-41

C mm. 42-56

D mm. 57-73

E mm. 74-100

F mm. 101-116

G mm. 117-143

H mm. 144-158

|   |             |
|---|-------------|
| I | mm. 159-184 |
| J | mm. 185-210 |

This piece includes two tom-toms and one snare drum so that the setup can be flexible, depends on the performers perspective. Martyniciow uses a variety of sound on both snare and tom-toms, which creates by a different way and different surface to hit on the drums. The following chart shows the notation of *Impressions* (see Figure 4.1).

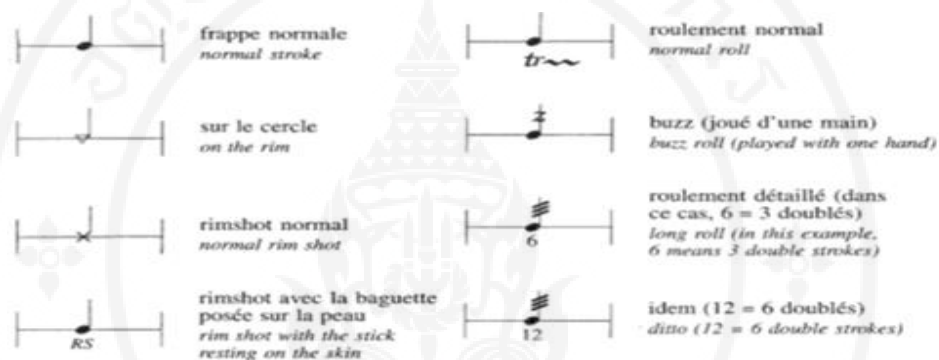
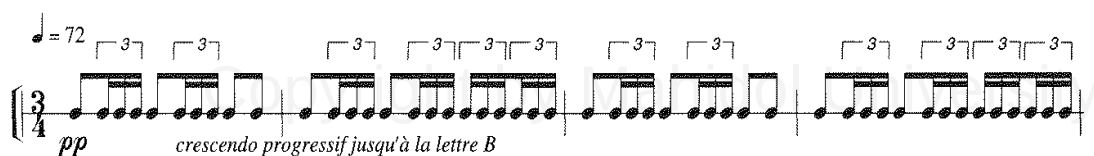


Figure 4.1: Nicolas Martyniciow, *Impressions*, the notation chart of *Impressions* by Nicolas Martyniciow.

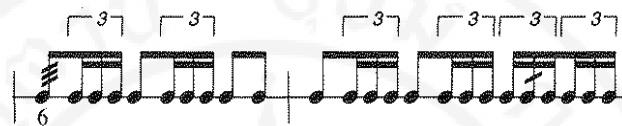
*Impression* is a rudimental multiple percussion solo using most of the important basic fundamental snare rudiments such as flam (♩), paradiddle (RLRR-LRLL), drag or ruff (♩♩), and roll (♩). In addition, rim-knock and playing on rim is also including in this movement. The characteristic of this movement is fast and rhythmical. Most of the ideas in this piece are from the development of the rhythmic passage and the use of ostinato rhythmic passages. There are some sections in this piece that the tom-toms act as an accompaniment for the snare drum.

*Impressions* starts with the rhythmic passage as an introduction, which is identical to the introduction of the famous orchestral piece *Bolero*, by Maurice Ravel (see Example 4.55).



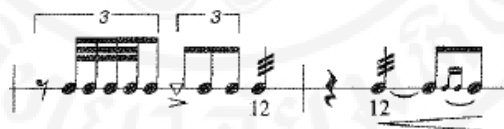
Example 4.55: Nicolas Martyniciow, *Impressions*, mm. 1-4, introduction of the piece.

The main idea of the introduction and section A is the development of the main rhythm in two-bar phrasing, which starts from m. 5 and end at m. 24. The development of the main passage is created by gradually adding a rudiment to the main passage such as drag, ruff, roll and flam but still having a same pulse and feeling (see Example 4.56). The dynamic is gradually increase as well as the intensity of the rhythmic passage.



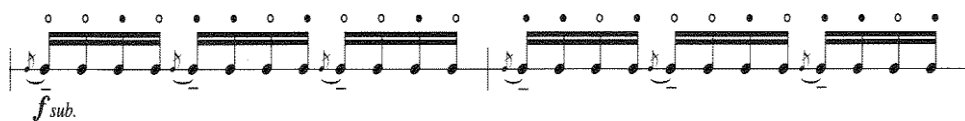
Example 4.56: Nicolas Martyniow, *Impressions*, mm. 5-6, an example of the development of the main passage.

Section B is contrast to the first part of the piece in terms of the intensity of rhythms. While the first section has a stable time signature and rhythm, section B has more space and less intensity of rhythm. This section is more dramatic compared to the first section (see Example 4.57). Martyniow uses a buzz roll and rim hit to create more color in this section.



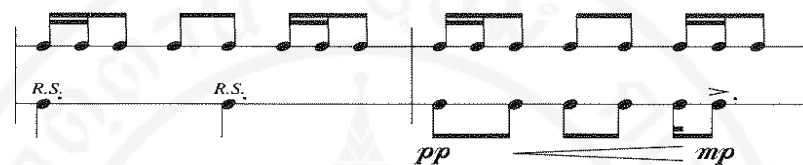
Example 4.57: Nicolas Martyniow, *Impressions*, mm. 29-30, the rhythms become freely.

Section C is based on 3/4 time signature with a driving and strong character. The rudiment that is used in this section is flam-paradiddle in a form of IRRLR – rLLRL (see Example 4.58).



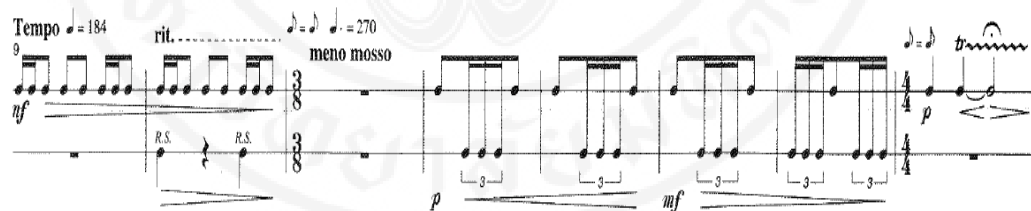
Example 4.58: Nicolas Martyniow, *Impressions*, mm. 44-45, flam paradiddle rudiments.

Section E develops an idea of melodic and accompaniment between high tom and snare drum from mm. 78-100. Martyniciow creates an ostinato pattern on the high tom as an accompaniment (upper line) for the snare drum part (lower line). The main rhythmic passage will enter on the snare drum in m. 82. The main rhythmic passage includes two sounds, which are R.S. (rim knock) and normal stroke that will switch in the part (see Example 4.59).



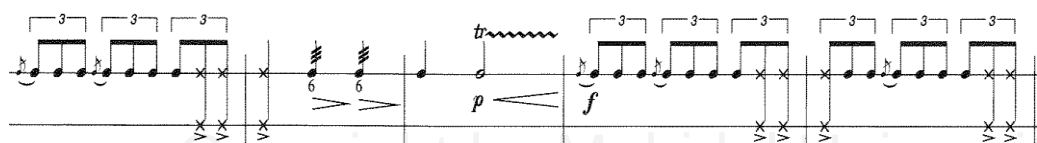
Example 4.59: Nicolas Martyniciow, *Impressions*, mm. 85-86, an accompaniment and the main rhythms.

Section F has a unique characteristic. Compared to others sections, this section has the most musical drama and has the most free form in terms of rhythmic and tempo change such as a *ritardando*, *accelerando*, and dynamic change, which all happen quickly. This can be called as a small *cadenza* section (see Example 4.60).



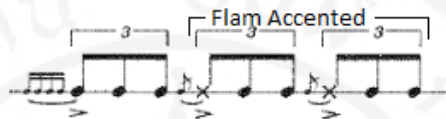
Example 4.60: Nicolas Martyniciow, *Impressions*, mm. 109-116, the dynamic and speed changed quickly.

Section G is the rudimental part of the piece based on eighth-note triplets. In addition, this is the only part where the low tom is used, which creates a strong reinforcement by the deep voice of the drum (see Example 4.61).



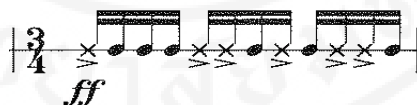
Example 4.61: Nicolas Martyniciow, *Impressions*, mm. 123-127, the first entrance of the low tom.

From m. 135 in section G to m. 155 in section H is the rudimental snare drum part. The pattern in this part is a marching rudimental style based on eighth-note triplets in 3/4 time signature. The rudiment in this part is the combination of various rudiments such as flam accent ( $\text{♩} \text{♩} \text{♩}$ ), flam tap ( $\text{♩} \text{♩} \text{♩}$ ), rim shot ( $\text{♩}$ ), three stroke ruffs ( $\text{♩} \text{♩} \text{♩}$ ), and four stroke ruff ( $\text{♩} \text{♩} \text{♩} \text{♩}$ ) that present a strong feeling and tightness of the rhythm (see Example 4.62).



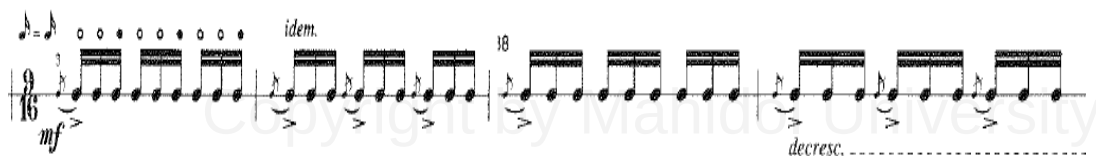
Example 4.62: Nicolas Martyniow, *Impressions*, mm. 141-143, a variety of rudiments used in this section.

Section I is also one of the complex sections in the piece regarding meter and rhythm. Martyniow uses some of the 7/8 time signatures in this section, which are in complex meters. This section has a wide range of dynamic and time signature changes. The feeling in this section should feel aggressive and excited. In m. 176 is the most aggressive and important moment and the dynamic should be the loudest in this section (see Example 4.63).



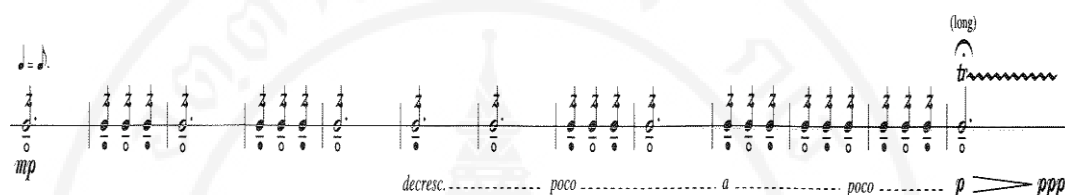
Example 4.63: Nicolas Martyniow, *Impressions*, m. 176, the loudest measure in section I.

In section J, the main rudiment that used in this section is called Swiss Army Triplet. The accented note in this pattern is represented the very first pattern of the piece, which is a *bolero* pattern. The *poco decrescendo* starts from m. 189, which ends at m. 198 in *mezzo piano* (see Example 4.64).



Example 4.64: Nicolas Martyniciow, *Impressions*, mm. 186-189, the accented notes represent the *Bolero* pattern from the beginning of the piece.

From mm. 198-210 is the ending part of this piece that is played by a long buzz roll, which is also represented the very first pattern of the piece (*Bolero* pattern). *Impressions* ends with the long roll with *decrescendo* from *piano* to *pianississimo* evaporating into nothing (see Example 4.65).



Example 4.65: Nicolas Martyniciow, *Impressions*, mm. 198-210, the pattern similar to the very first rhythm of the piece (*bolero* pattern) but has a change in sound and technique.

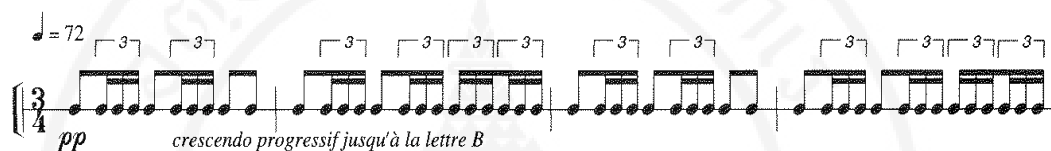
### Performance Practice

*Impression* is a snare drum/multi-percussion piece, which emphasizes rudimental playing. The most important thing for this piece is to have great techniques and understanding of snare drum rudiments because rudiments will be used throughout the piece.

There are several snare drum rudiments that used in this piece. In order to master all of those rudiments, the performer should have good fundamental technique. This piece requires some important fundamental techniques including double stroke (RR-LL), triple stroke (RRR-LLL), close roll, flam, and ruff. In addition, the performer should be able to perform these fundamental techniques in every dynamic and various tempos.

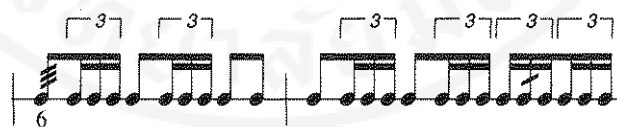
All of these fundamental techniques are parts of the standard snare drum rudiments, known as “Percussive Arts Society International Drum Rudiments” (40 standard drum rudiments by Percussive Arts Society), which included in this piece. I recommend the performer to master all of these fundamental techniques first, then practice each rudiments separately (see Appendix, p. 80-82).

The first part of the piece starts in *pianissimo*, which should be soft and calm before the *crescendo* begins through section A and land on section B in two-bar phrasing. This will sound similar to the Ravel's piece *Bolero* as the feeling of these first four measures, which is identical as *Bolero*. Then it starts to change in m. 5 with some decoration and development. The first four measures are important because they are the starting point of the piece which sets up the theme and feeling of this piece. The goal is to have an even *legato* sound but still have a strong rhythm (see Example 4.66).



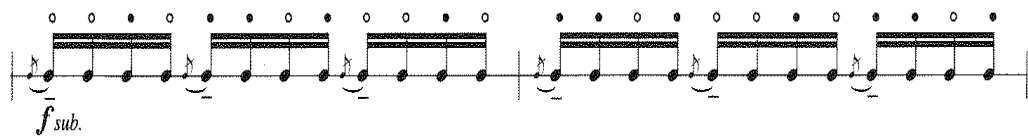
Example 4.66: Nicolas Martyniow, *Impressions*, mm. 1-4, the starting theme of the piece.

The main rhythm starts to develop from m. 5, which includes several rudiments such as six-stroke roll, drag, four stroke ruff, and flam. All of the added rudiments should be noticeable and clear. The goal is to keep the feeling of the main theme while adding new elements into the pattern (see Example 4.67).



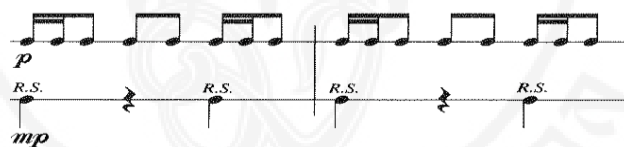
Example 4.67: Nicolas Martyniow, *Impressions*, mm. 5-6, the rudiments is added in two-bar phrase.

The main rudiment that is used in section C is flam-paradiddle. The sticking form of the paradiddle is RRLR-LLRL that has the flam on the first note. One of the great ways to practice this rudiment is to play this passage in each hand separately with accent and tap as written in a slower tempo and then gradually increase the tempo. So, you can hear the pattern of each hand separately, which can help check the steadiness of the rhythm in each hand, which will make the rhythm and style of the rudiment more clear and clean (see Example 4.68).



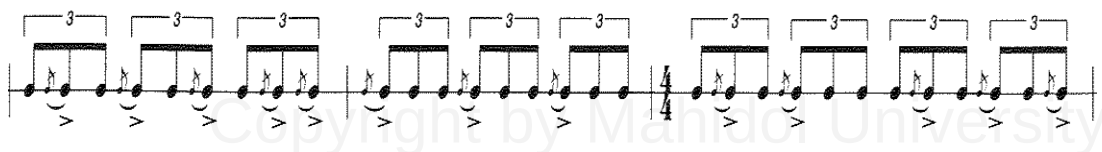
Example 4.68: Nicolas Martyniow, *Impressions*, mm. 44-45, flam paradiddle passage.

Section E is the section that has an ostinato rhythm as an accompaniment on the right hand and main rhythm as a main rhythm on the left hand. Triple strokes are used in this section in the right hand. The tempo in this section is also fast, which make the motion of the triple stroke in the right hand as one motion and not three separate motions, but the performer should practice triple stroke in slow tempo as three motions first until it reaches a point where it feels more comfortable to play as one motion. The main rhythm on the left hand should line up exactly with the accompaniment part on the right hand (see Example 4.69).



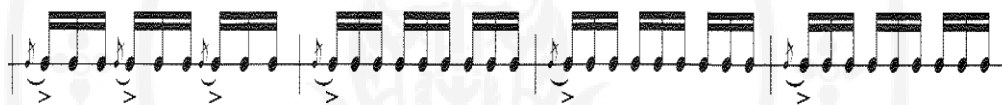
Example 4.69: Nicolas Martyniow, *Impressions*, mm. 82-83, R.H. on the upper line, L.H. on the bottom line.

Section G-H is all based on triplets. These sections require several rudiments, which are flam, rim shot, ruff and drag, which are all based on triplet. The tempo in this section is fast so the sticking of this rhythmic passage should be easier. For example, section H has several spots that have flam notes. Two or three notes continue to line up, which make it difficult to play as normal sticking, which is swapping hand in this fast tempo. The easier way to play this is to play by the same hand continuously (see Example 4.70).



Example 4.70: Nicolas Martyniciow, *Impressions*, mm. 146-148, flam note line up continuously can be played by the same hand.

The rudiments used in section J are based on the Swiss Army Triplet, which is still in the fast tempo. The challenge of playing Swiss Army Triplet rudiments is when you play in the fast tempo, the rhythm of triplet will not be stable and it will sound like a bad double stroke. To play this rudiment clearly, practice double strokes separately in both hands. After the proper tempo is reached, try to play Swiss Army Triplet but play each hand in a different surface to create two different sounds; this way the performer can focus and hear the rhythm of each hand clearly (see Example 4.71).



Example 4.71: Nicolas Martyniciow, *Impressions*, mm. 189-192, the Swiss Army Triplet.

## ***Ogre Ballet* by Casey Cangelosi**

### **Composer Biography**

Casey Cangelosi was born in 1982 in Jacksonville, Florida. He is one of the great composers, performers, and educators in percussion area, and also has risen as major performer and composer on the worldwide percussion scene. Casey is a regularly given a title “*Paganini of Percussion*” and “*The voice of a new generation*” (Arns, 2015). Cangelosi received his Bachelors of Music Degree under the instruction of Dennis Griffin from Utah State University. Then, he received two Masters Degrees. The first was from Boston Conservatory in 2007 and the second was from Rice University in 2009. He has a unique compositional style that is quite modern and interesting in contemporary music world. In addition, most of his pieces are incorporate with polyrhythms, uses of unusual percussion instruments, and electronic sound effect. Cangelosi has received numerous composition awards from the

Massachusetts Percussive Arts Society, Sam Houston State University, and the Classical Marimba League. Cangelosi recently appointed Director of Percussion Studies at James Madison University and regularly travels nationally and internationally presenting masterclasses, clinics, and concerts.

### **Historical Background**

*Ogre Ballet* is an intensely and driving rhythmic multiple percussion solo that is based on the 5:2 (5 against 2) polyrhythmic motive and the idea of constantly shifting meters. There are a variety of sounds in this piece, which created by using different kind of sticks and the way to strike drums, such as the use of both ends of rattan mallet and the bass drum beater. This piece involves a stick flipping technique, which challenges the performer to plan out the way to do it because there are so many ways to perform the piece.

### **Compositional Style**

*Ogre Ballet* brings out the potential of a combination of a drum in an effective way. This piece based on a 5:2 polyrhythm, which is a simple idea but has a strong character and makes it become a unique factor of the piece. Cangelosi also creates several new ideas of tone and sound by using a combination from low and deep sounding instruments, which is a concert bass drum, to high and clear sounding instruments, which are the bongos. The back of the stick is used in the piece, which relates to a stick flip technique that has to be planned. This is an extended technique in percussion that Cangelosi includes in the piece to create new sounds on the instruments.

### **Formal Analysis**

*Ogre Ballet* is in a form of “through composed,” which means that the music is relatively continuous without repetition. However, it contains so many ideas that continuously introduced as small sections throughout the piece. This piece has eight sections that are all mostly based on 5/8 time signature in 5:2 polyrhythm. All of the ideas in this piece are not repeated but the new ideas are introduced throughout the piece.

### The Formal Structure of *Ogre Ballet*

|           |   |             |
|-----------|---|-------------|
| Section A | - | mm. 1-52    |
| Section B | - | mm. 53-101  |
| Section C | - | mm. 102-116 |
| Section D | - | mm. 117-161 |
| Section E | - | mm. 162-235 |
| Section F | - | mm. 236-259 |
| Section G | - | mm. 260-304 |
| Section H | - | mm. 305-321 |

This piece contains bongos, two tom-toms, and two concert bass drums. *Ogre Ballet* contains a variety of instruments, which needs the special notation along with the appropriate instrument setup. The following figure shows the notation and setup of *Ogre Ballet* suggested by Cangelosi (see Figure 4.2).

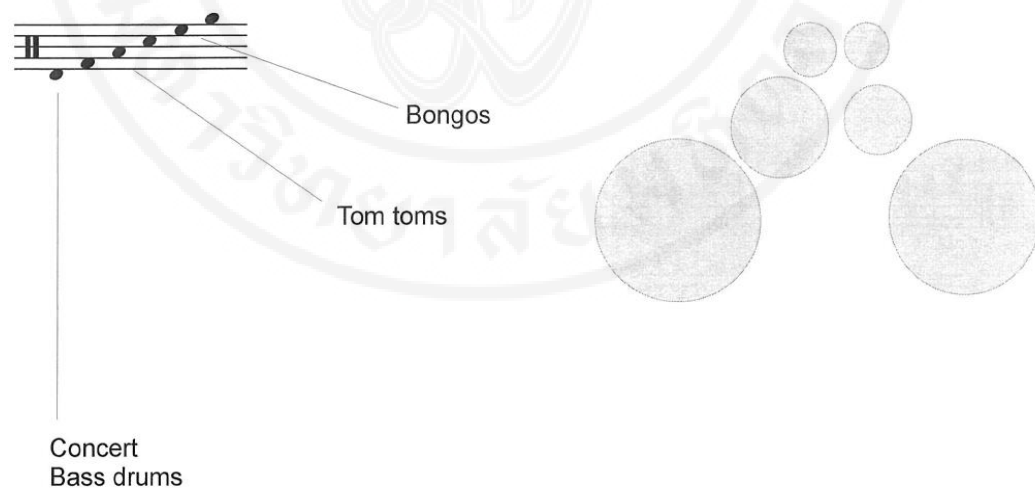


Figure 4.2: Casey Cangelosi, *Ogre Ballet*, the notation chart and setup of *Ogre Ballet* by Casey Cangelosi.

Cangelosi also provides a guidance of the mallet choice for the performer. The mallets and sticks can be selected from the perspective of the performer along with the guidance on type of the mallet and stick given by Cangelosi (see Figure 4.3).

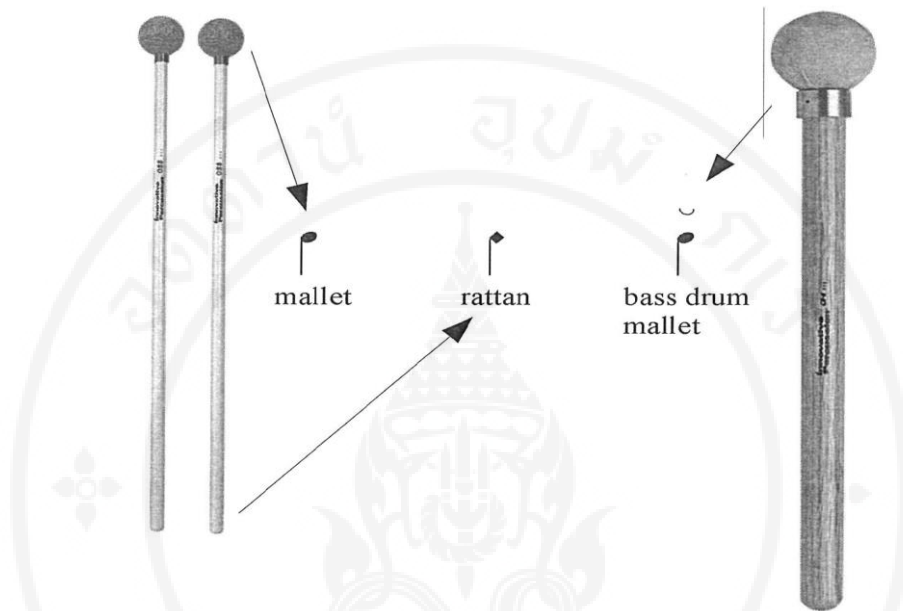


Figure 4.3: Casey Cangelosi, *Ogre Ballet*, the mallet guidance of *Ogre Ballet* by Casey Cangelosi.

There are three main composition ideas that Cangelosi used in *Ogre Ballet*, which are a polyrhythm, a fast rhythmic passage, and the syncopation. The polyrhythm in this piece is based on 5:2 polyrhythms. The fast rhythmic passages are a short passage that appears out of the normal context of the piece. The syncopation rhythms that used in this piece is based on sixteenth-note. These three ideas appear throughout the piece.

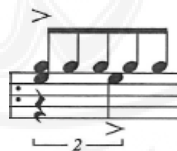
The rhythm in this piece is simple, not complex. Polyrhythm and the base ostinato rhythm are the main compositional idea of the piece. The accented and tap notes in this piece are important elements to create different layers throughout the piece. Stick flipping is also a unique technique that is included in the piece, which means to create a different tone of the sound.

Cangelosi has described the *fp* dynamic in the first part of the piece as accented note, which starts from mm. 1-116 and back to regular notation from m. 117 and so on (see Example 4.72).



Example 4.72: Casey Cangelosi, *Ogre Ballet*, m. 1, “In measure 1 through 116, all accents should be played as forte-piano. Starting in measure 117, treat all accents as usual” (noted from Cangelosi on the score).

*Ogre Ballet* starts with two measures of eighth-note played by high and low bongos in 5/8 time signature as an introduction, followed by a 5:2 polyrhythm section, which has a driving characteristic. This 5:2 polyrhythm appears throughout the piece (see Example 4.73). To break down this polyrhythm, five eighth-notes in 5/8 time signature are played as an eighth-note quintuplets against an eighth-note duplet. In addition, from mm. 1-26 are only played by bongos.



Example 4.73: Casey Cangelosi, *Ogre Ballet*, m. 3, an example of 5:2 polyrhythm.

At m. 27, the lower drums enters, which are tom-toms and concert bass drum, that creates new colors and sounds in this A section (see Example 4.74).



Example 4.74: Casey Cangelosi, *Ogre Ballet*, m. 27, the tom-toms and concert bass drum enters.

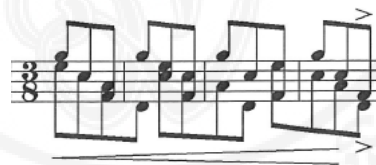
Section B is a section where the rhythmic motives move more freely. This section has a sense of free rhythmic and the fast rhythmic passage combined. The free

rhythms in this section are presented by the entire eighth-note pattern and the fast rhythms are presented by the entire sixteenth-note pattern. This is one of the unique compositional styles of Cangelosi where he puts some of the fast rhythmic passages, and makes the free rhythm suddenly appear (see Example 4.75).



Example 4.75: Casey Cangelosi, *Ogre Ballet*, mm. 85-86, the fast rhythmic suddenly appear after the freely rhythm.

In mm. 98-101, it is the transition of section B. Cangelosi creates a 3:4 polyrhythm by using different instruments. In the 3/8 time signature, the left hand plays a pattern in pulse of 3 using the high bongo, low bongo, and high tom in order, and the right hand played a pattern in pulse of 4 using low bongo, high tom, low tom and low concert bass drum in order, which repeated in 4 measures (see Example 4.76).



Example 4.76: Casey Cangelosi, *Ogre Ballet*, mm. 98-101, a 3: 4 polyrhythm.

Section C is a transition section, which has a similar idea of 5:2 polyrhythm with a small difference in instruments used.

Section D is from mm. 117-161. The characteristic of this section is calm and soft. In addition, this section also introduces the stick flip technique and using the back of the stick to create a new sound on the instrument.

From mm. 117-128, Cangelosi use a polyrhythm composition technique to create a rhythmic pattern. The polyrhythm can be analyzed in to three parts. The first part is the 5:2 polyrhythm, which can be notated between the pattern in the upper line and the pattern in the lower line. The second part is the upper line pattern that plays in a pulse of 3 in the eighth-note duplets rhythmic. The third part is the 3:5 polyrhythm,

which can be notated at the lower line that played in pulse of 3 and the time signature of 5/8. In addition, the upper line pattern is changed at m. 123 (see Example 4.77).



Example 4.77: Casey Cangelosi, *Ogre Ballet*, mm. 117-119, the three forms of polyrhythm using in this part.

The first appearance of the stick flip notation appears at m. 128 on the third beat (see Example 4.78).



Example 4.78: Casey Cangelosi, *Ogre Ballet*, mm. 127-128, the stick flip notation first appear at m. 128 on the third beat.

From mm. 129-161 in section D are mostly played by the back of the sticks, which is the first entrance of the back of the stick sounding on the instruments. The characteristic of this part is still calm and soft, and the entire rhythms are more dramatic and free but still based on the similar idea of polyrhythms (see Example 4.79).



Example 4.79: Casey Cangelosi, *Ogre Ballet*, mm. 141-144, the use of the back of the sticks.

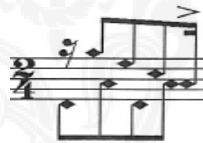
At mm. 156-161, it is the transition of section D. This part played completely by the back of the sticks. The time signature of this rhythmic pattern is switching between 2/4 and 5/8 (see Example 4.80).



Example 4.80: Casey Cangelosi, *Ogre Ballet*, mm. 156-161, the transition pattern of section D.

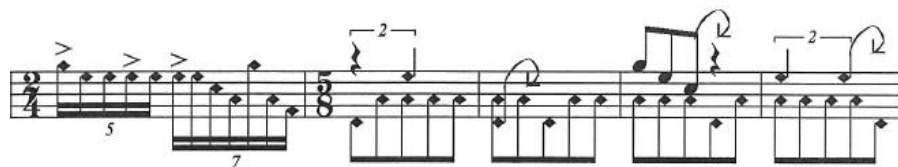
Section E is from mm. 162-235. This section has a driving characteristic but more complex in terms of rhythmic patterns. This section is mostly played by the back of the stick but also has a sticking flip technique in several spot, which have to flip the stick back and forth more frequently.

The syncopation of the rhythm with the bass line is used in this section where the right hand playing syncopation rhythms with the bass ostinato on the left hand (see Example 4.81).



Example 4.81: Casey Cangelosi, *Ogre Ballet*, m. 167, the syncopation of the upper line and bass line.

In terms of composition technique, the sudden appearance of fast rhythmic pattern ideas are also used in this section but in several forms of sixteenth-notes such as sixteenth-note quintuplets, and sixteenth-notes septuplets (see Example 4.82).



Example 4.82: Casey Cangelosi, *Ogre Ballet*, mm. 192-196, fast rhythmic passage idea and the stick flip technique are used more frequently.

From mm. 222-235 is the last part of this section. The rhythmic is moer calm and the intensity of the notes is less. The last measure of this part is notated the

stick flip, which will turn from the back of the stick to the normal position of the stick in the right hand.

Section F is from mm. 236-259. This is the most calm and peaceful section in the piece. In addition, this is the section where the bass drum beater is used to create a softer attack on the drumhead.

This section starts with the polyrhythm. The bass line (lower line) plays a pattern in a group of 4 against the 5/8 time signature (see Example 4.83).



Example 4.83: Casey Cangelosi, *Ogre Ballet*, mm. 236-239, polyrhythms of the bass line against the 5/8 time signature.

From mm. 246-259, it is the section where the bass drum beater is first used in the piece. This part has the calmest characteristic in the entire piece with a long duration of pulse and notes. This part creates a peaceful atmosphere by using the deep and long resonance sound of the concert bass drum (see Example 4.84).



Example 4.84: Casey Cangelosi, *Ogre Ballet*, mm. 246-248, concert bass drum played by a bass drum beater creating a deep and long resonance sound.

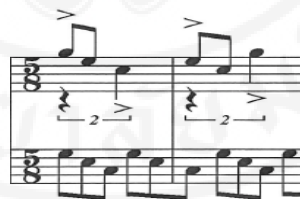
Section G is from mm. 260-304. The characteristic of this section is driving and strong. This section contains all of the ideas that have been introduced in the first part of the piece. The mallet used in this section is back to normal mallet. This section starts with the development of the transition part from section D. This development has expanded the range of the phrase and also includes more instruments (see Example 4.85).



Example 4.85: Casey Cangelosi, *Ogre Ballet*, mm. 156-161 and mm. 260-268, the development of the transition part from section D.

From mm. 269-304 is the part where the idea of 5:2 polyrhythms has developed into a new section. All of the ideas that appear in this part have already appeared in the first part of the piece. This part contains three main ideas, which are a 5:2 polyrhythm, fast sixteenth-notes passage, and the syncopation rhythm with the bass line. The time signature in this section has also changed.

The first idea is the similar idea of the 5:2 polyrhythms between the bass line and upper line, which appear throughout the piece but with more energy and used more instruments (see Example 4.86).



Example 4.86: Casey Cangelosi, *Ogre Ballet*, mm. 282-283, polyrhythms of 5 against 2 with more used of instruments.

The second idea is the fast sixteenth-note passage as a small phrase that appears suddenly from the eighth-note pattern (see Example 4.87).



Example 4.87: Casey Cangelosi, *Ogre Ballet*, m. 279, the fast sixteenth-note passage.

The third idea is the syncopation with the bass line. This idea appears several times in this part of this section as a small phrase with an accent when on the last note of the syncopation, which gives a sense of ending of the phrase (see Example 4.88).



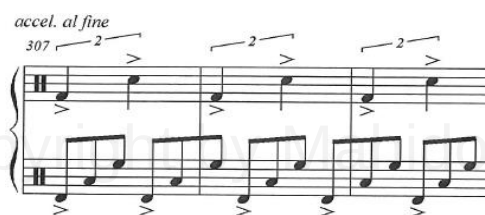
Example 4.88: Casey Cangelosi, *Ogre Ballet*, m. 289, a syncopation passage with an accent on the last note.

From mm. 301-304, it is the last part of section G, which is a 4-bar phrase of rhythm in 6/8 time signature. In this part, Cangelosi also uses a buzz roll technique on the bongos, which he notated as crush buzz. This technique only appears in this part of the piece (see Example 4.89).



Example 4.89: Casey Cangelosi, *Ogre Ballet*, mm. 303-304, buzz roll technique on bongos.

Section H is from mm. 305-321, which is the last section of the piece. The characteristic of this section is intense but builds up gradually. Cangelosi uses a 5:2 polyrhythms in three-bar phrase in this part. The instrument on the upper line changes in three measures. The dynamic range starts from *pp* to *ff*, which gradually increases throughout this part. The *accelerando* is also included in this part to create more intensity, which starts from m. 307 until the end (see Example 4.90).



Example 4.90: Casey Cangelosi, *Ogre Ballet*, mm. 307-309, ending section of the piece, which gradual accelerates and increase the dynamic.

Last three measures of the piece is a solo of the high concert bass drum with *ffp* and *crescendo* to *ff*, and ends the piece with low concert bass drum of the left hand, played by a bass drum beater, and the high tom on the right hand (see Example 4.91).

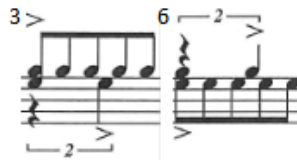


Example 4.91: Casey Cangelosi, *Ogre Ballet*, mm. 319-321, last three measures of *Ogre Ballet*.

### Performance Practice

The main idea of *Ogre Ballet* is the elaboration of polyrhythms. The performer should be able to understand the structure of polyrhythms especially 5:2, which is used throughout the piece. The challenging part of playing a multiple percussion piece is the individual touch on the different instruments. Most of the multiple percussion pieces include a variety of instruments that have a different surface, which requires a different technique to create tone and sound. In *Ogre Ballet*, the performer cannot use only one stroke for playing every instrument in the piece; the touch and stroke that the performer use to play each instrument should be appropriate.

Section A is based on 5:2 polyrhythms. The performer can practice this polyrhythm in a different surface and practice these two passages (see Example 4.92). The goal of this exercise is to hear the placement of the eighth-note against the eighth-note quintuples and to feel the sense of 5:2 polyrhythm. The eighth-note should be placed on the upbeat of the third note in eighth-note quintuplets.



Example 4.92: Casey Cangelosi, *Ogre Ballet*, m. 3 and m. 6, the 5 against 2 polyrhythms exercise.

The performer should bring out the accented notes from mm. 1-116 to create differences of the main rhythm and accompaniment rhythm of each phrase, which Cangelosi has described the accented note in the first part as *fp* notes (see Example 4.93).



Example 4.93: Casey Cangelosi, *Ogre Ballet*, mm. 16-20, accented note as *fp* notes.

Section B has more free feeling in the first part of this section so the performer should play more *legato* in this part of section B (see Example 4.94).



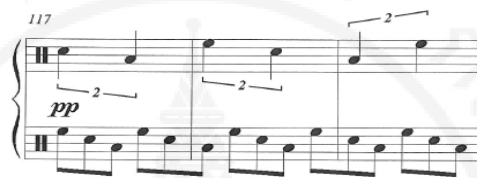
Example 4.94: Casey Cangelosi, *Ogre Ballet*, mm. 56-60, the first part of section B should be *legato*.

The sixteenth-note rhythmic passage in this section is fast and needs to be performed as smoothly as possible. The finger technique can be used in this part because this requires a fast stroke and motion of movement between each instrument (see Example 4.95).



Example 4.95: Casey Cangelosi, *Ogre Ballet*, mm. 83-84, the fast rhythmic passage can be played by using a finger technique.

The polyrhythm in section D starts from mm. 117-128. This part in section D should be played suddenly soft because the dynamic is changed abruptly from *mf* in section C to *pp* in this section. The performer should perform the upper line on the right hand in a smooth gesture and not strict, while the bass line on the left hand should be stable. The right hand can be practiced on only one drum while the left hand played as written before to make the performer familiar with the moving bass line first (see Example 4.96).



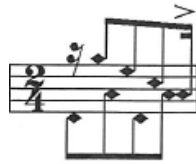
Example 4.96: Casey Cangelosi, *Ogre Ballet*, mm. 117-119, the polyrhythm of moving bass line and moving upper line.

From mm. 129-161 is where the back of the stick is being used. The performer should have a different stroke idea when playing with the back of the stick because the sound you get from the different material on a different surface of the instruments are different. The high bongos sound while playing by the back of the stick are the loudest comparing to other drums when played by the same stroke type. The performer should use a different stroke for every sound in order to control the balance in the musical passages (see Example 4.97).



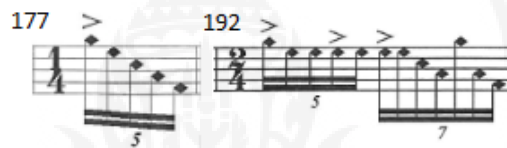
Example 4.97: Casey Cangelosi, *Ogre Ballet*, mm. 134-136, the different material should be played while having a good balance of the stroke.

Section E contains several syncopated rhythms and a short fast rhythmic passage. For the syncopated rhythms, the performer should keep the bass line as stable as possible while playing. The syncopation rhythm should be practiced separately in order to get the correct movement and motion as a connection for each passage (see Example 4.98).



Example 4.98: Casey Cangelosi, *Ogre Ballet*, m. 167, the syncopation on the right hand while the left hand plays stable rhythms.

All of the fast rhythmic passages should be practiced separately from the music to get the correct accent, style, and phrasing. In addition, the sticking should be planned and practiced slowly with the metronome from slow to the written tempo (see Example 4.99).



Example 4.99: Casey Cangelosi, *Ogre Ballet*, m. 177 and m. 192, an example of the fast rhythmic passages.

From mm. 193-215, it is the place that the stick flip technique appears frequently (see Example 4.100). I recommend the performer to not flip the stick by throwing because there is a chance that the stick might fall out of the hand, and also it takes more time to throw than to just flip the stick in the hand. The challenging part of the stick flip technique is the imbalance of the stick between the mallet head and the back of the stick. The technique that I recommend is to flip the stick in the hand while the stick flows in the air. This way the imbalance weight of the stick will decrease and make the flip easier to perform.



Example 4.100: Casey Cangelosi, *Ogre Ballet*, mm. 194-196, the stick slip appears more frequently.

Section F is the first time that the bass drum beater is being used (see Example 4.101). This section is the calmest section in the piece as mentioned earlier. The concert bass drum note should have a long and resonant sound although it is being played at a soft dynamic. The motion while playing a concert bass drum with the bass drum beater should have a long gesture for as long as the duration of the written note although the sound is already inaudible. A convincing gesture makes the sound and the atmosphere of this section more effective.



Example 4.101: Casey Cangelosi, *Ogre Ballet*, mm. 246-248, the concert bass drum should have a long resonance sound.

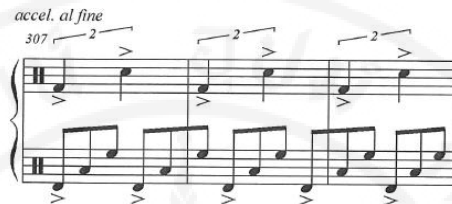
Section G has a driving and strong feeling, which combines all of the ideas that have been introduced before in the first part of the piece. This section requires a fast but smooth movement and motion because there are several spots that have large leaps and shifting between two drums. In addition, the sticking choice of the right hand should be well planned while the left hand should keep the rhythm as steady as possible (see Example 4.102).



Example 4.102: Casey Cangelosi, *Ogre Ballet*, m. 274, a big leap between 2 concert bass drums, which requires a fast but smooth movement and motion.

Section H is the ending section of the piece. The performer has to start from calm and build up the feeling until getting intense throughout this section. The starting should be soft and calm that gradually *crescendo* and *accelerando* to the end. The accompaniment rhythm on the left hand is a polyrhythm, which played in pulse of 3 that overlapped with a 5/8 time signature. The main idea is to focus on the accented notes. These notes should be played as written especially on the left hand, which has

the accompaniment rhythm. I recommend the performer to practice each passage in three-bar phrase at a time to make sure that the accented note on the left hand is played on the right place without *crescendo* and *accelerando* first. Then, adding the *crescendo* and *accelerando* after the performers have completely understood the structure and feeling of the pattern (see Example 4.103).



Example 4.103: Casey Cangelosi, *Ogre Ballet*, mm. 307-309, the accented note on the left handed should be played as written.

## **Wildings by Ivan Trevino**

### **Composer Biography**

Ivan Trevino was born in 1983. He is an award-winning composer, percussionist, and rock drummer, currently lives in Austin, TX. Trevino studied with Michael Burritt and John Beck, received a BM and MM from Eastman School of Music, where he went on to design and teach a course in music business before moving to Austin in 2014. John Beck is one of the inspirations and influence on his composition career according to Trevino words “I was also lucky to have John Beck as a percussion teacher at Eastman, who supported my passion for composing and encouraged me to bring my compositions in to our lessons for him to listen to and critique” (Molina, 2016). As a composer of percussion music, Trevino has received multiple awards and commissions such as the 1st Prize (2011) and the 2nd Prize (2007) in the Percussive Arts Society’s International Composition Contest. His music is regularly performed around the world and has become standard repertoire in the field of percussion. Trevino is also a member of the percussion faculty at Baylor University and frequently attends colleges and universities as a guest artist and lecturer.

### Historical Background

*Wildings* was premiered by Michael Burritt and Ivan Trevino on September 9, 2014 at Eastman School of Music. The title *Wildings* came from the Television series named “Game of Thrones,” which both Michael Burritt and Ivan Trevino are fans of this show. In addition, in this show, “wildings” is also the name of the group of people who are extremely harsh, brutal, and wild.

### Compositional Style

*Wildings* is a multiple percussion duo, named after the famous T.V. series “Game of Thrones,” which represents a group of wild and savage people. Trevino transfers that mood to percussion duo using only drum instruments that is based on sixteenth-notes. This piece is a heavily groove oriented and was inspired by a drummer like Steve Gadd. It employs a concept of echo, which means both players often split rhythms between their parts and creating a “delay” type effect based on sixteenth-notes. The piece also includes solo and improvisational sections using Latin percussion instruments creating a rather wild, free flowing environment.

### Formal Analysis

*Wildings* is a multiple percussion duo piece in an arc form, which based on solo and accompaniment back and forth between two players, which most of the time, every rhythm is based on sixteenth-notes. This piece has an improvisation section, which make this piece unique. *Wildings* contain five sections with two repetitive sections.

#### The Formal Structure of *Wildings*

|              |           |
|--------------|-----------|
| Introduction | mm. 1-4   |
| Grand Pause  | m. 5      |
| Section A    | mm. 6-24  |
| Section B    | mm. 25-31 |
| Grand Pause  | m. 32     |
| Section C    | mm. 33-56 |
| Grand Pause  | m. 57     |

|             |             |
|-------------|-------------|
| Section D   | mm. 58-77   |
| Transition  | m. 78       |
| Section E   | mm. 79-88   |
| Transition  | mm. 89-92   |
| Section B'  | mm. 93-106  |
| Section A'  | mm. 107-125 |
| Grand Pause | m. 126      |
| Ending      | mm. 127-129 |

The instruments that are used in *Wildings* are divided to two sets for each player. Player 1 setup contains 4 four tom-toms, and djembe. Player 2 setup contains another four tom-toms, two congas, and bongos. In addition, this piece also includes one bass drum, which is shared by both players. The variety of instruments on this piece also has a special notation with the instrument setup that provided by Trevino (see Figure 4.4).

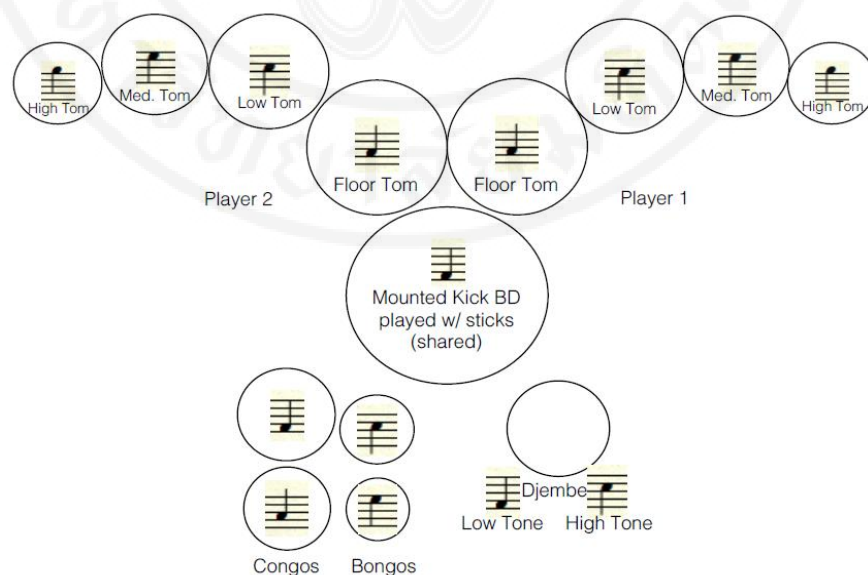


Figure 4.4: Ivan Trevino, *Wildings*, the instrument setup and notation for *Wildings* by Ivan Trevino

The first four measures of this piece is an introduction, which will be played alone by player 1. This rhythmic passage is a theme of this piece, which will

develop later on the next section of the piece. The introduction will be presented by only two tom-toms (see Example 4.104).



Example 4.104: Ivan Trevino, *Wildings*, mm. 1-4, the introduction.

Player 2 enters at m. 6 playing a steady sixteenth-note rhythm as an accompaniment while player 1 plays a syncopated rhythm. The rhythm of player 1 is based on an idea of shifting. For example, Trevino uses the same rhythmic passage but he shifts it by one sixteenth-note to create a new pulse while using the same rhythmic passage (see Example 4.105).



Example 4.105: Ivan Trevino, *Wildings*, mm. 6-7, the shifting of rhythmic of player 1 pattern.

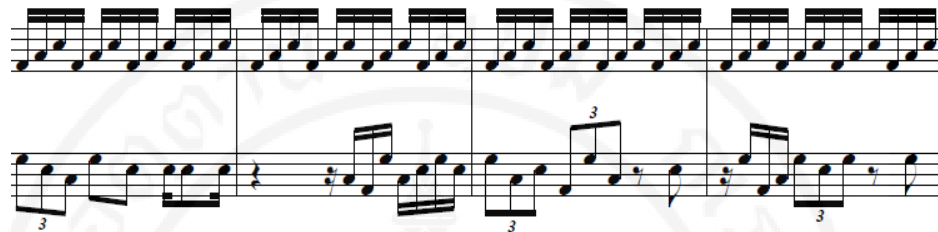
Section B is from mm. 25-31. The idea in this section is to have each player play the same pattern that starts from a different beat to create a wave of sound effect (see Example 4.106). The steady sixteenth-note rhythmic passage is a result from playing both lines together.



Example 4.106: Ivan Trevino, *Wildings*, mm. 25-27, wave effect rhythmic passages.

Section C is from mm. 33-56, this section is a solo section for player 2 that plays Latin percussion instruments, which are the congas and bongos. The part

includes several rhythms such as triplet and quintuplet while the accompaniment is playing sixteenth-note. The player 2 can play this solo part as written or can improvise as an option. Player 1 has a steady 3:4 rhythmic passages by three tom-toms as an accompaniment. The feeling in this section should be expressive and driving (see Example 4.107).



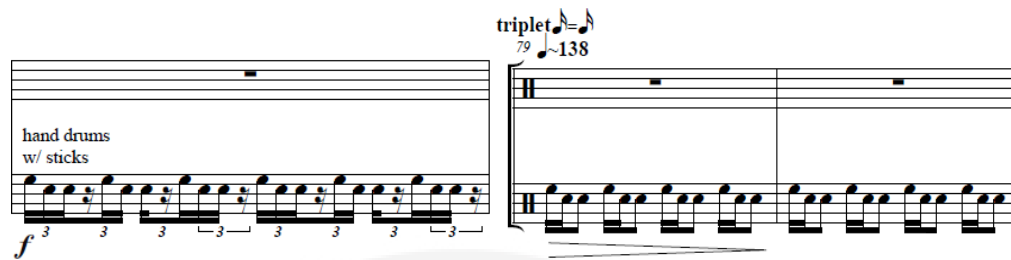
Example 4.107: Ivan Trevino, *Wildings*, mm. 39-42, player 2 solos using congas and bongos.

Section D is from mm. 58-77. This section is a solo section for player 1 on tom-toms. The solo part is also can be improvised as an option. The solo part includes several rhythms such as triplet, eighth-note quintuplet and thirty-second notes. This section should also have an expressive and driving feel similar to the solo part of player 2 in section C. The accompaniment part is played by player 2 using three tom-toms in a 3:4 rhythmic passage. In m. 76, both players will have a *forte piano-crescendo* which landed on m. 78 (see Example 4.108).



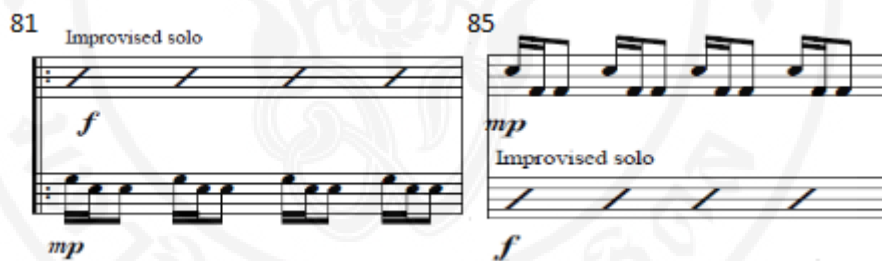
Example 4.108: Ivan Trevino, *Wildings*, mm. 70-73, player 1 solos using tom-toms.

M. 78 is a transition to the next section, which is section E. The rhythm changes from sixteenth-notes to sixteenth-note triplets, and the instrument is changed from tom-toms to bongos which are only played by player 2. At mm. 79-80, the tempo is marked as triplet sixteenth-note equal sixteenth-note, which means the rhythm that played on m. 79 will be exactly the same from rhythm at m. 78 (see Example 4.109).



Example 4.109: Ivan Trevino, *Wildings*, mm. 78-80, the transition in rhythmic.

Section E is from mm. 79-88. This section is a section where each player will have an improvised solo for four measures then switch to the other player. While one player is soloing, the other player will keep a steady ostinato rhythm as an accompaniment. This will repeated at least four times while having a gradual *decrescendo*. All of the instruments used in this section are Latin instruments (see Example 4.110).



Example 4.110: Ivan Trevino, *Wildings*, m. 81 and m. 85, improvised solo for both players.

Mm. 89-92 is four bars of transition to the next section, which is section B'. This transition begins with *piano* dynamic and then has a *crescendo* starting from m. 91 and lands on m. 93, which is the next section. Both players are play tom-toms in this section. Only player 1 plays the first two bars in this section and then player 2 joins in the third measure.

From mm. 93-106 is section B'. This section is the development of section B in the first part of the piece that has some new ideas included in this section. The new developed idea is the hit in 3/16, 6/16, and 9/16 time signature that appeared in this section, which played by player 1 (see Example 4.111).



Example 4.111: Ivan Trevino, *Wildings*, mm. 99-104, new developed idea from section B.

The next section is A'. This section is similar to the A section in the first part of the piece.

The ending of this piece is from mm. 127-129. This is the loudest part in this piece as it is written as *fff*. This part also has the new technique that creates a new sound, which played by hitting on a shell of the drums; this sound only happens in this part of the piece (see Example 4.112).



Example 4.112: Ivan Trevino, *Wildings*, mm. 127-129, last three measures of the piece and the new technique introduce.

### Performance Practice

The main idea of this piece is about a steady and driving rhythm. The most important factor in order to be successful in performing this piece is to have the same sub-division idea for both players. Although each player has a good pulse and sub-division in their mind, it does not mean that it will be successful while playing as a duo. In this piece, the player have to discuss about their sub-division ideas before practicing this piece. The main rhythms of this piece are sixteenth-notes that need to have perfect unison throughout the piece.

From mm. 6-17 is where player 1 plays the groovy rhythmic passage while player 2 has a steady sixteenth-note passage. In this part, player 1 should listen to the steady sixteenth-note passage from player 2 lock in with that. Sub-division is the best tool in order to perform it perfectly (see Example 4.113).



Example 4.113: Ivan Trevino, *Wildings*, mm. 13-14, an example of the rhythmic in each part.

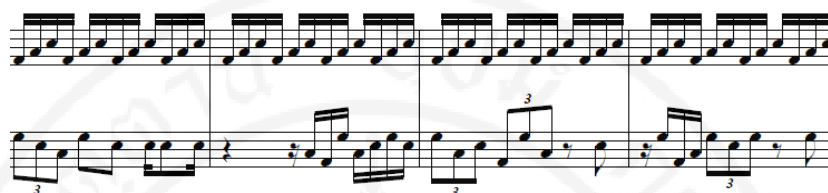
From mm. 25-31 is a part where each player has their own rhythmic passage that will change every one measure. In order to play these passages together and exactly line up, both players should practice on one surface first to be able to hear just the rhythm clearly before playing on instruments as written. This process is to have an understanding in each rhythmic passage not only their own, but the rhythm of other player too. When playing this passage together, the goal is able to hear the clean and steady sixteenth-note without any space. Then, try to play on instruments as written (see Example 4.114).



Example 4.114: Ivan Trevino, *Wildings*, mm. 25-27, an example of one bar phrase rhythmic from each part.

The solo part is in section C and D while section C is a solo of player 2 and section D is a solo of player 1. In addition, improvisation is also an optional for these solo sections. The main goal in these solo sections is to create a driving and expressive feeling while playing accurately with the accompaniment part. The balance of dynamics in this section should emphasis the solo part especially the solos by player 2 in section C because it is being played by congas and bongos. The accompaniment part

in this section should be softer than usual and always support the solo part. In these solo sections, the accompaniment part should give a pulse on the downbeat of every measure because both players should know where the overall pulse is. In addition, a small accent can be given on every first note of the accompaniment part (see Example 4.115 and 4.116).



Example 4.115: Ivan Trevino, *Wildings*, mm. 39-42, an example of the solos by player 2 (section C).



Example 4.116: Ivan Trevino, *Wildings*, mm. 60-63, an example of the solos by player 1 (section D).

Section E is the solo section for both players, which play only by Latin percussion instruments. The solos are all improvised switching between two players for four bars each, and repeating the whole section at least four times. The concept of this section is to start the solo with strong energy at a loud dynamic and gradually decrease the energy and dynamic throughout the section. The players should have an idea of question and answer while improvising between both players, to create direction in the solo.

From mm. 93-106 is section B', which is develop from section B in the first part of the piece. The main idea of practicing and performing in this section is similar to section B, but the new idea of the 3/16, 6/16, and 9/16 time signature require a small adjustment from both players. Besides sub-division, every time that player 1 plays these passages, player 2 should watch and breathe together with player 1 to make a connection to enter the next measure exactly together (see Example 4.117).



Example 4.117: Ivan Trevino, *Wildings*, mm. 99-104, 3/16, 6/16 and 9/16 time signature played by player 1.

The ending section of this piece should be the loudest part in this piece as mentioned earlier. In the very last measure of the piece, it was notated a *slight ritardando*. Both players should make eye contact and breathe together while playing these three notes to make it sound completely in unison which creates a strong and impactful ending (see Example 4.118).



Example 4.118: Ivan Trevino, *Wildings*, mm. 127-129, the ending part of *Wildings*.

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATION**

Through this study, I intended to present the information of the five selected pieces that cover the benefit information to the audience regarding historical, theoretical, and performing area, composer biography, and historical background of the selected pieces, compositional style of each selected composer, formal analysis and performance practice of the selected pieces.

The expectation of this study from the author is to help the percussionist and the performer to gain more understanding in the analysis within the five selected pieces along with the historical information of the selected pieces and composers. The understanding in a formal analysis in theoretical aspect combines with the historical background of the piece are also helpful to the performer. Regarding performance aspect, the author expected to provide an in-depth technical standpoint on each important part of the selected piece, which benefit to the performer who want to perform these five selected pieces. The performer might use this study as a guidance in performing based on the information of this study. The author hopes that the reader and the performer will receive an effective information on the historical background along with the understanding of each selected piece and succeed in performing the piece.

One factor that may be practical and informative on further research of this study is the mallet selection. Though this study provides a guidance of mallet choices and setup diagrams, but did not provide specific mallet choices and selections for the performer to use in these pieces. As indicated, the author intent to keep the mallet suggestion open and recommended each performer to use this study as a guidance so that the performer could choose specific mallets based on their preferences; however, it would be an interesting topic and useful material if there is a research on mallets selections as well as sound concepts of those mallets for the five selected pieces.

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## PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

### I. ROLL RUDIMENTS

#### A. Single Stroke Roll Rudiments

1. Single Stroke Roll \*



2. Single Stroke Four



3. Single Stroke Seven



#### B. Multiple Bounce Roll Rudiments

4. Multiple Bounce Roll



5. Triple Stroke Roll



#### C. Double Stroke Open Roll Rudiments

6. Double Stroke Open Roll \*



7. Five Stroke Roll \*



8. Six Stroke Roll



9. Seven Stroke Roll \*



\* These rudiments are also included in the original Standard 26 American Drum Rudiments.

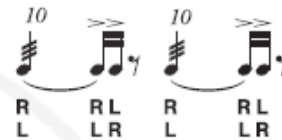


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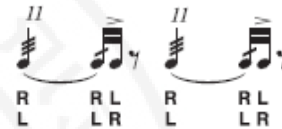
10. Nine Stroke Roll \*



11. Ten Stroke Roll \*



12. Eleven Stroke Roll \*



13. Thirteen Stroke Roll \*



14. Fifteen Stroke Roll \*



15. Seventeen Stroke Roll



### II. DIDDLE RUDIMENTS

16. Single Paradiddle \*



17. Double Paradiddle \*



18. Triple Paradiddle



19. Single Paradiddle-diddle



## III. FLAM RUDIMENTS

20. Flam \*



21. Flam Accent \*



22. Flam Tap \*



23. Flamacue \*



24. Flam Paradiddle \*



25. Single Flammed Mill



26. Flam Paradiddle-diddle \*



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



## IV. DRAG RUDIMENTS

31. Drag \*



32. Single Drag Tap \*



33. Double Drag Tap \*



34. Lesson 25 \*



35. Single Dragadiddle



36. Drag Paradiddle #1 \*



37. Drag Paradiddle #2 \*



38. Single Ratamacue \*



39. Double Ratamacue \*



40. Triple Ratamacue \*



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## BIOGRAPHY

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