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Graduate Percussion Recital of Works by Carter, Glentworth, Hollinden, Deane, and Koshinski

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GRADUATE PERCUSSION RECITAL OF WORKS BY CARTER, GLENTWORTH, HOLLINDEN, DEANE, AND KOSHINSKI

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for the Degree of
Master of Music

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I want to thank my family for their support as I've worked my way through this degree. They have seen me grow from a young child performing and singing in musicals to the person I am today. My parents can both attest to the amount of questions I have had for them since they both also hold music degrees.

A special thank you goes out to Dayna Ball. She has been a continual source of inspiration and an amazing friend throughout my two years at Pittsburg State University and long before that. She spent many late nights listening to passages from pieces I was performing or proof-reading certain papers I was struggling to prepare. Dayna, you are my best friend, and I could not have accomplished this degree without your love and support.

GRADUATE PERCUSSION RECITAL OF WORKS BY CARTER, GLENTWORTH, HOLLINDEN, DEANE, AND KOSHINSKI

An Abstract of the Thesis by
Michael George Herbert Rhys Walker

The aim of this thesis is to offer further information on the six different pieces that were performed on April 8th, 2018 in the McCray Recital Hall on the campus of Pittsburg State University, in partial fulfillment of a Master of Music degree. Included in this program were works for marimba, vibraphone, timpani, and multiple percussion. These pieces were predominantly chosen because of their prominence in the canon of percussion literature. This is to say that each of the pieces performed have interesting and challenging musical ideas that have inspired percussionists over many years to perform them.

This text is meant to provide context as to why these pieces deserve this respected position, why they are worth performing, and the complex ideas contained therein. Each piece will have its own chapter, detailing out these concepts. Biological information about the composer will also be provided, along with analysis of the work, performance considerations and any other interesting detail about the piece that is pertinent to this discussion.

Each piece will be discussed with respect to their order in the performance program. The program order was considered heavily when this recital was being put together. The initial piece, *Saeta,* was a great way to begin the recital. The piece put a tense and quiet energy in the hall. Following this was the last movement from that same set of solos, *March*, which is an interesting piece both audibly and visibly for the

audience. Following these two pieces, the vibraphone solo, *Blues for Gilbert*, provided a soft, lamenting tone that contrasted the bold and brash sound of the timpani. Continuing with contrasting pieces, the multi-percussion piece *Cold Pressed* was next. This piece was a departure from the tonality of the previous three pieces, allowing the audience a musical palate cleanser made of cowbells, temple blocks and other assorted percussion instruments. After a brief intermission, the more serious and lengthy work *The Process of Invention* for marimba was performed. This piece was very complex and required a lot of attention and consideration from the audience. To account for audience fatigue, *As One*, was the final piece. A duet for two, it offered very fast rhythms, interesting interplay between the two players, and entertaining choreography that was enjoyable for the audience. This seemed a fitting way to end the recital, offering an enjoyable and impressive display of musicianship.

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CHAPTER I

SAETA AND MARCH

BY ELLIOT CARTER

BIOGRAPHY

Elliot Carter (1908-2012) is recognized as a highly influential and creative American composer. He achieved two Pulitzer Prizes for Music—one in 1960 for *Second String Quartet*, and another in 1973 for *Third String Quartet*—along with many other prestigious international awards.

Carter was born into a wealthy family in New York City that owned a lace importing business. He spent his youth in Europe, consequently learning to speak French before English. His early musical experience was confined to piano lessons, which led to a general interest in the arts while he attended the Horace Mann School in 1922. Carter became well-acquainted with Charles Ives in the 1920s and attended concerts and after hours discussions with the composer. This benefitted Carter as Ives would later write a letter of recommendation for Carter's entrance to Harvard.

Carter was accepted into Harvard in 1926 and began his studies focused on English literature, and Greek and philosophy. While he continued his studies at Harvard, he was also being taught piano, oboe, and *solfeggio* at the Longy School. Carter received his MA degree in music from Harvard in 1932. He had the fortune of studying with many

great composers while he was at Harvard including Walter Piston, Gustav Holst, A.T. Davidson, and Edward Burlingame Hill.

Carter committed to studying composition with Nadia Boulanger in Paris from 1932-1935 at the Ecole Normale de Musique. These lessons helped to solidify his compositional prowess. He also studied privately with Boulanger and studied choral conducting with Henri Expert during this time. His studies were focused on strict counterpoint and his main influence was from Bach cantatas and the choral music of Perotin, Machaut, and Monteverdi

In 1935, Carter returned to the United States where he worked various teaching positions until he started working at the Julliard School from 1964-1984. His teaching positions prior to the Julliard School included St. John's College, Peabody Conservatory, Columbia University, Queens College, Yale University, MIT, and Cornell University. He also enjoyed extended residencies in Rome and Berlin during that time.

Nadia Boulanger's contra-punctual style is clearly evident in his earlier works. As Carter's style matured, he moved back towards the early influence of American ultra-modernism and synthesized this with his European influence. Carter's six original timpani solos, written around 1949, were an experimental medium for isolating his innovative "metric modulation" (dubbed as such by R.F. Goldman) ideas which later culminated in his *String Quartet No. 1 (1950-51).*[1]

[1] Richard Goldman, "The music of Elliot Carter," *The Musical Quarterly* 43, no. 2 (April 1957): 153, http://www.jstor.org/stable/740310 (accessed April 1, 2018):161.

CONTEXT

Saeta and *March* are part of a collection entitled *Eight Pieces for Four Timpani.* It is interesting to note that only two of the eight pieces (*Recitative* and *Improvisation*) were initially published. Carter gave them to Paul Price, a well-known percussionist who was the one who encouraged Carter to publish these works. The other 6 pieces to circulate between percussion pedagogues in manuscript form until Carter decided to publish the set. After a collaboration with Jan Williams, a student of Price, all six pieces were revised and published (along with two new pieces, *Adagio* and *Canto*) in 1966. Since publication, these pieces have become important cornerstones of timpani literature. James Blades, in his book *Percussion Instruments and Their History,* notes that Carter is one of the few composers that writes for unaccompanied solo timpani.[2]

These pieces showcase innovative ideas that still challenge modern percussionists. Carter uses fascinating compositional devices such as transitional meters, implied pulses, accelerandi, timpani mutes, harmonics, and unusual beating spots on the timpani as methods to explore the timbral and tonal possibilities on the instrument. Of these, one of Carter's greatest innovations in this collection of works is his utilization of metric modulation and his manipulation of time. Metric modulation is a constant in these works, seen throughout the set. The composer uses this technique to imply form, apply contrast, and generate musical interest. Carter himself notes the importance of metric modulation and how it influenced his later orchestral works in an interview with Patrick Wilson:

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[2] Blades, J. (2005). *Percussion Instruments and Their History.* Westport, Conn: Bold Strummer

> The Eight Pieces, you see, were written to develop notions of metric modulation as a sort of experiment. Because I then wrote my big First Quartet which uses all the little metric modulations that you find here in the Eight Pieces on a simplified basis. So, this was a kind of sketch for a string quartet - if you can believe it![3]

Another interesting technique Carter employs in these pieces is his use of timbre, instead of pitch, to convey his musical ideas. When looking at the timpani, Carter found himself wondering how to achieve a meaningful musical idea when one is limited by the ranges of the timpani. In his interview with Patrick Wilson he notes:

> The basic problem is that there are only four notes. You have to make something out of our notes and I tried to, but, for the performer, it means he has to do quite a lot of careful planning and phrasing, otherwise it's just chaotic.[4]

SAETA

PERFOMER ANALYSIS

Since these pieces lack the traditional harmonic structure that most Western music employs, this analysis will focus on the metric, timbral and motivic qualities that imply structures throughout this work. The piece itself can be broken into three separate sections: a beginning declaratory section, a middle section characterized by multiple metric shifts, and a final section that recalls the ideas put forth in the first section.

The piece itself is programmatic in nature. The Spanish title *Saeta* translates to 'arrow' and refers to an Andalusian song of improvisatory nature, which is sung during an outdoor religious procession. This ceremony describes an arrow being shot into the

[3] Elliott Carter, interview by Patrick Wilson, "Elliott Carter: Eight Pieces for Four Timpani," Percussive Notes 23, no.1 (1984): 65, http://publications.pas.org/archive/pnv23n1/articles/pnv23n1.63-65.pdf.
[4] Ibid

clouds to release the rain.[5] *Saeta* begins with a written out accelerando on the note D (Figure 1).

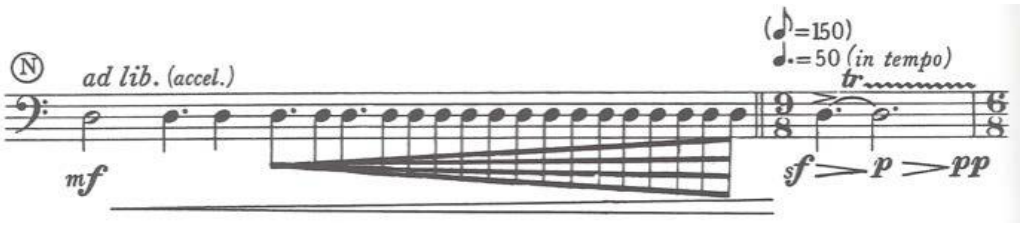

Figure 1 (Saeta—Measures 1 & 2)

The initial strike and accelerando in measure 1 seem evocative of this idea of a bow being drawn and then subsequently released. Following this, the piece transitions into a more metered feel and begins sounding D and A on the inner two timpani with dead strokes being played on the outer two drums (Figure 2).

Figure 2 (Saeta—Measures 3 & 4)

From a programmatic standpoint, this could be thought of as the rain beginning to fall following the arrow striking the clouds. The dead strokes almost sounding like rain drops and the A and D sounding like thunder heard from a distance. Alternatively, the notion that the A and the D are supposed to represent church bells and the dead strokes represent the footsteps of the congregation at this religious procession are equally vivid. In any case, the listener feels a sense of anticipation listening to this section.

[5] Schiff, The Music of Elliott Carter.148

The open fourth interval between the A and D gives the piece a sense of forward tonal direction and the uneven structure of the rhythm keeps the momentum of the composition moving forward. This sets the tone for the entire piece. It possesses a dramatic and ritualistic character. This process continues until Carter introduces the 5/8 meter which signals the end of the first major section of the piece.

Through this transitional section, Carter starts to foreshadow a new tempo by emphasizing the notes A and D and gradually increasing the tempo until the performer reaches a Forte at the double bar line in measure 26 where the 2nd major section of the piece and the new tempo begin (Figure 3). What is interesting about this section is how subtle Carter is with this metric modulation. What begins as an interesting syncopation grows into the basic pulse for the new section. The listener doesn't hear this as a jarring shift, but instead, a natural tendency that results from the newly conceived eight notes of the 5/8 section disappearing, leaving only the overlying quarter note pulse.

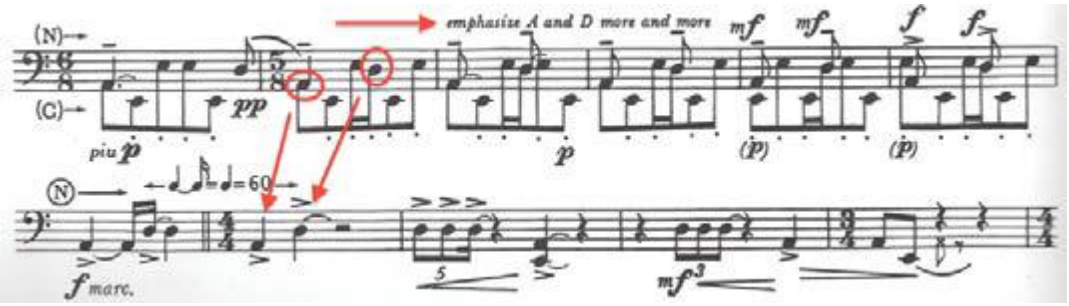

Figure 3 (Saeta—Measures 19-29)

The following section applies the same concepts, utilizing metric modulation to propel the piece forward. The effectiveness of these metric modulations can be seen by the fact that the listener doesn't generally perceive them as tempo changes. Instead this section feels like a gradual but consistent flow of notes, each feeding into the next. This

idea is the main character of this middle section. Four instances of metric modulation can be seen throughout the middle section of the work (Table 1).

Measure Number	Initial Subdivision	Final Subdivision	Initial Tempo	Final Tempo
34—35	Quarter Note	Dotted Quarter Note	60	60
51—52	Half Note	Eight Note Quintuplet	60	45
71—72	Eighth Note	Dotted Eighth Note	45	45
73—74	Dotted Eighth Note	Eighth Note	45	150

Measures 71—72 utilize the same concept the 5/8 shift the first section uses. The dotted eight note A is continuously sounded until it becomes the pulse for the new section (Figure 4). Following this, the shift at 73—74 furthers this by making those dotted eight notes feel like eight notes and the resulting tempo is considerably faster.

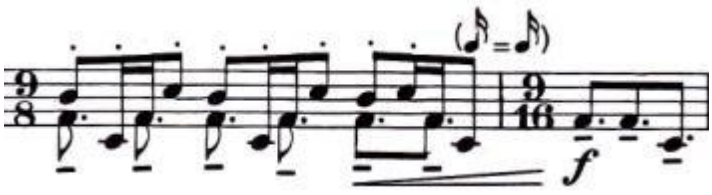

Figure 4 (Measures 72-73)

The final recapitulation section begins in measure 76 with the return of the original A and D theme. This also utilizes one more metric modulation at measures 90—

91. This modulation is approached with the same subtlety that measures 20—26 utilized. The notes A and D are emphasized and played until they become the quarter note pulse. Carter then restates the accelerando at the end followed by a brief two measure figure to finish the piece.

SAETA

PERFORMANCE CONSIDERATIONS

This piece presents a few interesting problems for a timpani player. Throughout the piece, the performer must distinguish sound and timbre between the two hands. The initial figure started in measure 3 is one such example. The dead strokes struck on the outer edge require a completely different touch and technique to the A and D that are sounded on the middle two drums. This is complicated further by the fact that there are significantly more notes on the outer drums than the middle two. The performer must constantly consider this timbral difference if the section is to be played correctly.

Another challenging aspect of this piece is the metric modulation that occurs. Particularly measures such as 19-29 where the performer is using the timbral difference between dead strokes and sounded notes to help accentuate this shift. It becomes more of a mental process than a physical technique, where the performer must start to internalize the new tempo that arises out of the old.

MARCH

PERFORMER ANALYSIS

March is the final composition in Carter's *Eight Pieces for Four Timpani*. Much like *Saeta*, this composition is broken up into 3 main sections: An opening section which

provides the thematic material, a development section, and a recapitulation section where the opening material returns. The composition itself is built around the concept of different voices happening simultaneously. From a programmatic point of view, *March* is based around the idea of two different drummers marching towards each other. Schiff elaborates on this idea:

> The shape of the piece suggests a hypothetical scenario which only those who have played in an American marching band could understand. Two drummers approach each other playing at different speeds. They meet and 'challenge' each other, imitating each other's figures and outdoing one another in virtuosity. Having established their equal credentials they then march away at different speeds[6]

The piece should sound like the music of these two groups is superimposed over the top of each other, their varying tempos causing interesting interplay. He accomplishes this by having the left-hand play C and G with the back end of the stick while the right hand plays E and B with the felt end of the stick (Figure 5).

Figure 5 (*March* Measures 1-3)

The timbres of the different sticks coupled with their respective fourth intervals help to differentiate each "drummer" as it is heard between each hand. At the start of the piece the E and the B act as the dominant pulse, but as the third measure begins, the top line comes out and changes the pulse to a dotted eighth note feel. As this section

[6] Schiff, The Music of Elliot Carter, 132.

progresses, the top voice is written with increasingly shorter note values between each strike, this gives the impression of an accelerando (Figure 6).

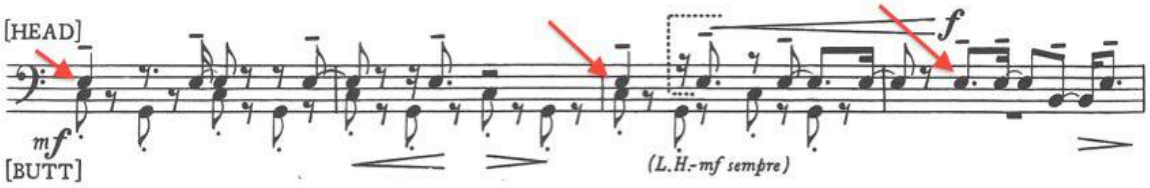

Figure 6 (Measures 4-7)

Measures 4—7 represent an interesting compositional choice because, to the listener, it appears as if the music is speeding up, but the E and the B remain constant throughout this whole section. Hearing these two voices in tandem, the composition has an almost dance-like feel. In measures 14—15, Carter utilizes metric modulation again and lets the dotted eight note voice in the right hand become the quarter note pulse (Figure 7).

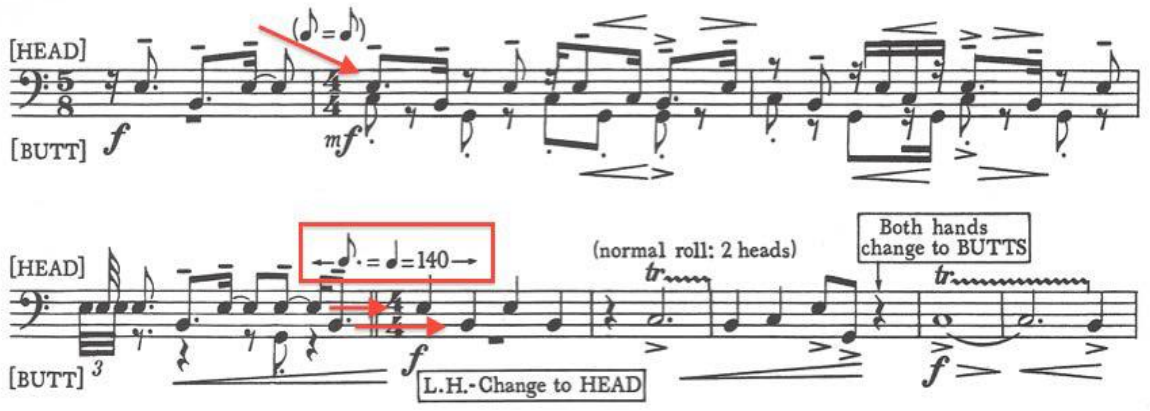

Figure 7 (Measures 11-19)

This modulation also marks the beginning of the development section in measure in measure 15. This section is filled with mallet changes, dynamic changes, and metric

modulations throughout its entire duration. Passages like measures 38 through 48 exemplify the mixture of all of these ideas (Figure 8).

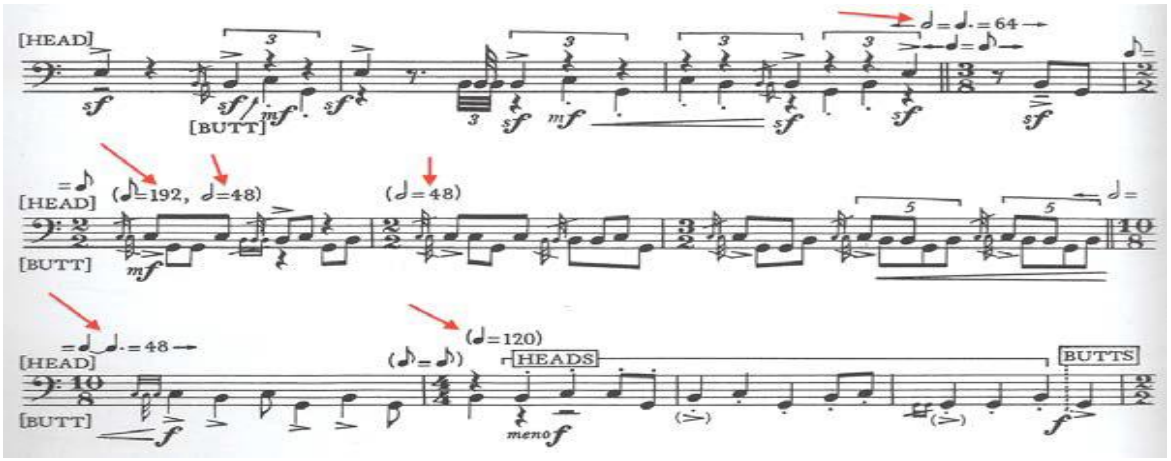

Figure 8 (Measures 38-48)

As the piece reaches the end of the development section, he begins to apply more sixteenth note values and press the tempo forward with metric modulations (Figure 9).

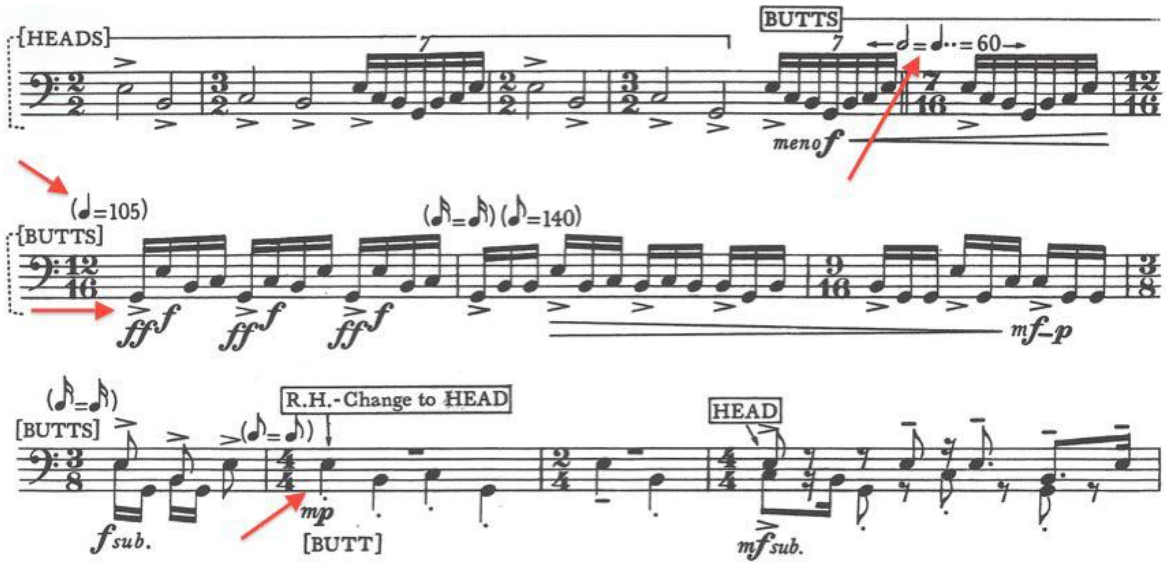

Figure 9 (Measures 53-64)

The third and final section starts with the return of the thematic material from the first section. This material is not identical to the first section, but it retains the same

character and obviously has a similar sound. The same dance-like quality is evident here between the two hands. Carter again notates for the player to use the back end of the stick for the left hand and the felt end of the stick for the right hand.

As the performer progresses through this familiar material, Carter adds the concept of timpani mutes into the mix. He has the performer simultaneously mute pitches on the timpani while the other hand is still playing. This provides another layer of separation between each "Drummer" as the muted pitches correspond to each hand (Figure 10).

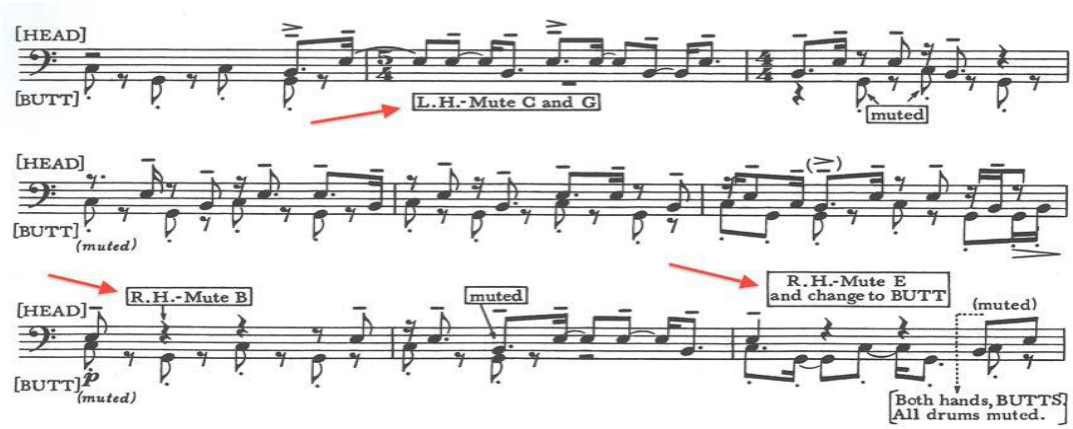

Figure 10 (Measures 68-76)

The final three bars act as a sort of coda that tie up the final movement. Every timpani is now muted and the two independent voices of each "drummer" now merge into one. This is especially evident by the final accelerando which mixes the pitches, previously separated by each hand, into a single stroke roll between the two hands. To the audience, the roll provides a sense of finality, signaling that the piece is ending (Figure 11).

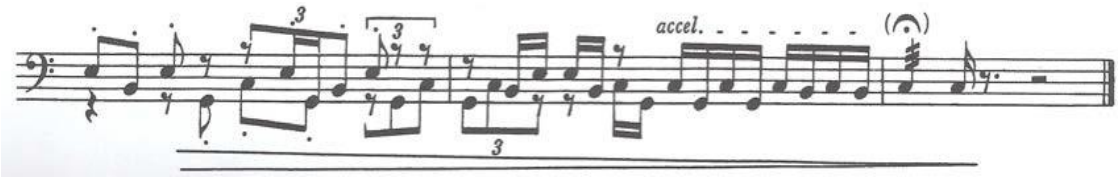

Figure 11 (Measures 77-79)

MARCH

PERFORMANCE CONSIDERATIONS

March provides a multitude of different challenges for the performer. The many different switches between the felt side of the stick and the back end of the stick cause a few logistical considerations. The performer must execute these switches in time and not disrupt the flow of the musical phrases. This becomes increasingly difficult as the piece progresses and more of these switches occur.

The use of timpani mutes in the last section of the piece presents a similar issue. The performer must put the mutes on the timpani head in the designated time and keep the phrase moving forward with whichever hand is still playing. Once the mute is on the head, it completely changes the timbre and feel of the drum, requiring a completely different touch. Since this is a sudden change, the timpanist must strive to blend this new timbre into the phrase without it sounding too abrupt or jarring. The audience should hear a new sound that adds to the phrase but doesn't dominate it. For a performer, achieving the level of subtlety needed requires a large amount of finesse.

CHAPTER II

BLUES FOR GILBERT

BY MARK GLENTWORTH

BIOGRAPHY

Mark Glentworth has seen a very successful and notable career in music. At 16, he was one of the youngest students to study percussion at the Royal Northern College of Music. Following his graduation in 1980, he worked as a freelance percussionist in London. He regularly worked with the BBC Symphony Orchestra, the London Sinfonietta and was one of the last percussionists to join Sir Peter Maxwell Davis's ensemble The Fires of London.

His compositional career includes works ranging in styles from commercial songs to orchestral composition. He began working as a composer with director Steven Berkoff in 1981, collaborating on many of his stage, T.V. and radio productions. *Blues for Gilbert* was one of his first compositions and it has gone on to become a staple in the modern percussionist's repertoire.[7]

PERFORMER ANALYSIS

Blues for Gilbert was written as a tender and mournful piece to honor his late percussion professor Gilbert Webster. The piece originated from written down

[7] http://www.compositiontoday.com/mark_glentworth/default.asp?p=2

transcriptions of the composer's improvisations, some of which he performed for Webster before he passed. The piece itself is divided into 3 distinct sections: A slow beginning free-form section meant to sound like improvisation, a faster "blues" section, and a final section which returns to the slow improvisational ideas brought up in the beginning of the piece.

The first section begins solely in C minor. Glentworth includes a D in this chord which is then resolved to C. As a compositional device this creates a sense of tension and release. The unrest caused by this addition of the 2nd chord tone sets the stage for the piece (Figure 12).

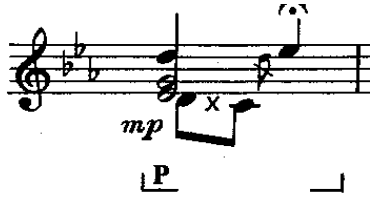

Figure 12 (*Blues for Gilbert*, Measure 1)

The piece continues in C minor until the addition of a series of diminished chords which, much like the first measure, imitate this idea of tension and release with sustained tones being resolved after the initial statement of the chord (Figure 13).

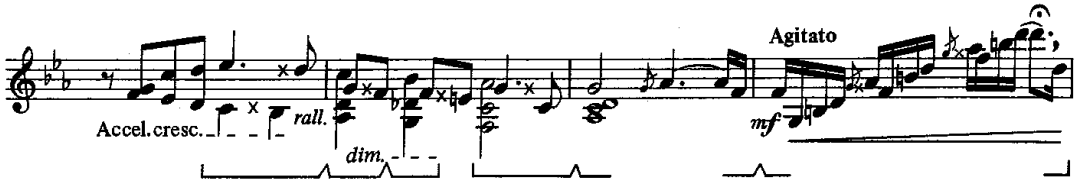

Figure 13 (*Blues for Gilbert* Measures 5-8)

He lengthens out the final diminished chord into a sixteenth note run in the Agitato section. This is resolved by the return of the theme from the beginning section.

Glentworth adds some improvisations on top of the theme and lengthens it out further by including this quintuplet idea in measure 12. He ends this section in a similar fashion with the diminished chord run in measure 15. This run also signals end of the first major section in the piece (Figure 14).

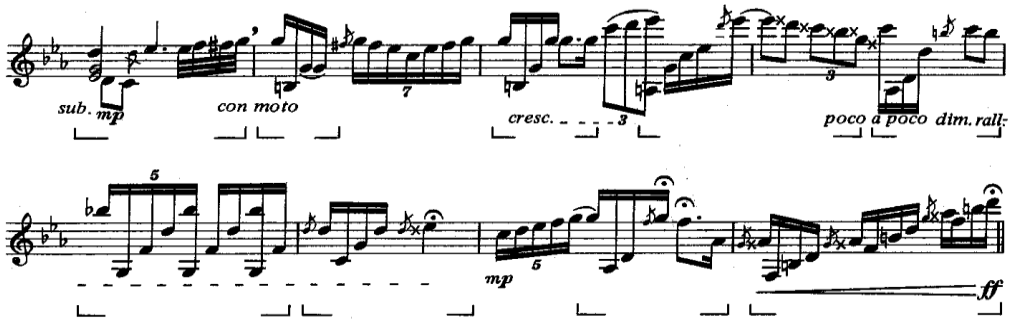

Figure 14 (*Blues for Gilbert* Measures 8-15

Glentworth starts the next section considerably faster with a metronome marking of 126. He also designates that the section be played with strong swing. This section continues in this fashion, loosely following a blues form. His use of pedaling and dampening are marked very clearly throughout this section (Figure 15).

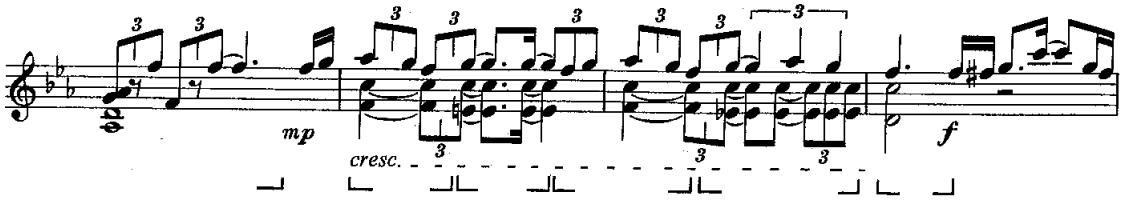

Figure 15 (*Blues for Gilbert* Measures 27-30)

After the repeat of this middle section in measure 40, the composer begins the transition into the third and final section. He starts this shift by including a modified version of the thematic material from the first section starting in measure 41 (Figure 16).

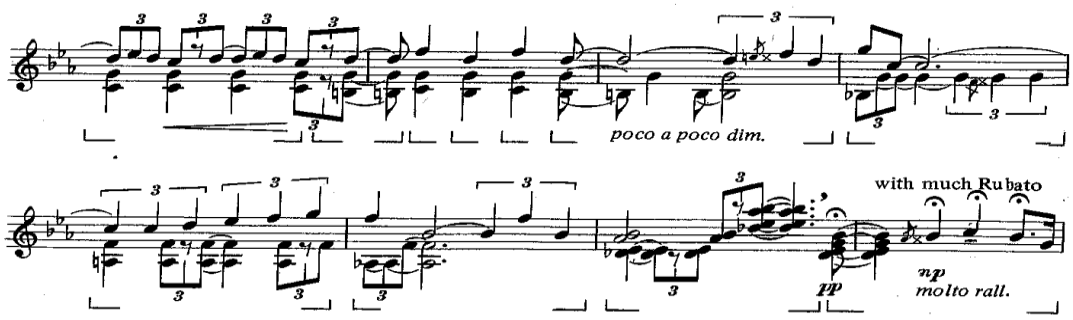

Figure 16 (*Blues for Gilbert*, Measure 41-48)

The final segment of this composition has the same kind of free form that the first section employed. The climax of the piece occurs during measures 57—58. This is the loudest dynamic in the entire piece and he leads into this with a very deliberate rallentando that does an excellent job of conveying the sense of loss that the composer feels (Figure 17).

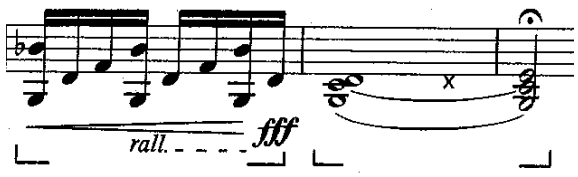

Figure 17 (*Blues for Gilbert*, Measures 57-58)

The piece concludes with an elongated phrase stemming from the material from measure 6. The final three measures are the lowest dynamic in the entire piece and offer a soft, sweet and quiet resolution to the dissonances throughout the piece (Figure 18).

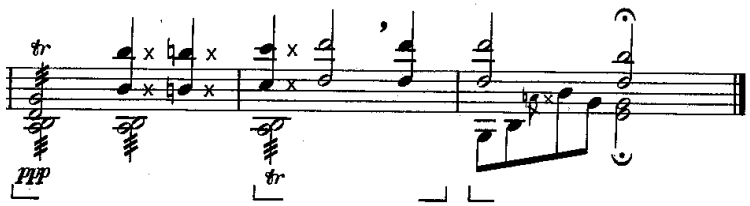

Figure 18 (*Blues for Gilbert*, Measures 69-71)

PERFORMANCE CONSIDERATIONS

The biggest challenge in this composition is communicating the context of why this piece was written to the audience. For the performer, the mournful background of the piece dictates how the phrasing should be approached. The range of emotions that the composer conveys through his writing is quite extensive for such a short piece. The question then becomes how to communicate these ideas to the audience in a meaningful way.

Measures 57-58 are a great example of this in action. When approaching this idea, the performer must consider the loss that the composer was experiencing. The performer draws out this rallentando, elongating the phrase and hitting the chord in measure 58 with the loudest dynamic in the piece. This is meant to show the anguish and loss that the composer feels. The same amount of consideration must be given to the lively blues section and the delicate softer moments in the piece as well. To the performer, the final moments of the piece seem to convey a sense of acceptance and quiet gratitude towards a life well lived.

CHAPTER III

COLD PRESSED

BY DAVID HOLLINDEN

BIOGRAPHY

Born in 1958, David Hollinden is an American composer that has added many notable compositions to the canon of percussion literature. He received his Bachelors degree in composition from Indiana University where he studied with Harvey Sollberger and Juan Orrego-Salas. He received his Masters degree in composition from the University of Michigan. Hollinden has been the recipient of grants from Artist Trust, the Seattle Arts Commission, the National Foundation for Advancement in the Arts and the Artistic Support Program of Jack Straw Productions.[8] He has composed many works for percussion including the percussion duet *Surface Tension*, the quartet *The Whole Toy Laid Down* and the solo *Cold Pressed.* Part of what makes Hollinden's compositions interesting is his method of notation. Many of his works utilize his "timbre-staff" notation. This notation is an alternative method for music notation where each instrument is designated a specific pitch on a five-line staff. Although it is important to note that he

[8] Dave Hollinden's Web Site, "Bio/Resume," http://www.davehollinden.com/bio.html

was not the first to use this method of notation. Herbert Brun utilized it in his chamber work, commissioned for the University of Illinois, *In and Out* in 1974.[9]

PERFORMER ANALYSIS

Hollinden's *Cold Pressed* offers the performer a host of interesting ideas to explore. The piece is structured around nine major sections. He opens the work with a four-bar phrase built around a main rhythmic motif. It is clear from Hollinden's treatment of this material later in the piece that the motif is comprised of two parts—a 16th note figure and a sextuplet figure. While this figure works well together, Hollinden makes it a point to use both parts of this motif separately at different points throughout the length of the piece. He does an excellent job of showing how he wants each section to be phrased through his use of phrase marking and his use of dynamics (Figure 19).

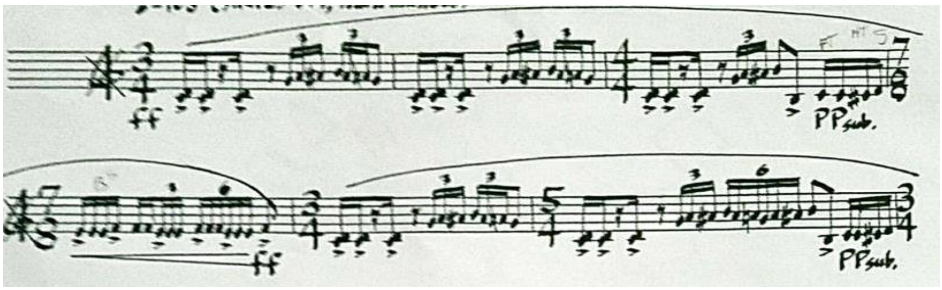

Figure 19 (*Cold Pressed*, Measures 1-6)

Throughout this first section the composer takes some interesting liberties with time both through syncopation and metric modulation. The first instance of syncopation occurs in measures 12 and 13 where he briefly implies a dotted quarter note pulse over the initial quarter note pulse (Figure 20).

[9] Gary D. Cook, Teaching Percussion, 2nd ed. (New York: Schirmer Books, 1997), 88; Michael W. Udow, "Visual Correspondence Between Notation Systems and Instrument Configurations," Percussionist 18, no. 2 (1981): 23.

Figure 20 (*Cold Pressed,* Measures 12-15)

This implied pulse is only temporary, and he shifts the pulse back to that of the quarter note in measure 14. Metric modulation comes into play during measures 20-25. The value of the 16th note becomes the value of the eight-note triplet which increases the pulse considerably. This shift lasts for three measures before he reverses the process and modulates back to the original tempo of 108 (Figure 21).

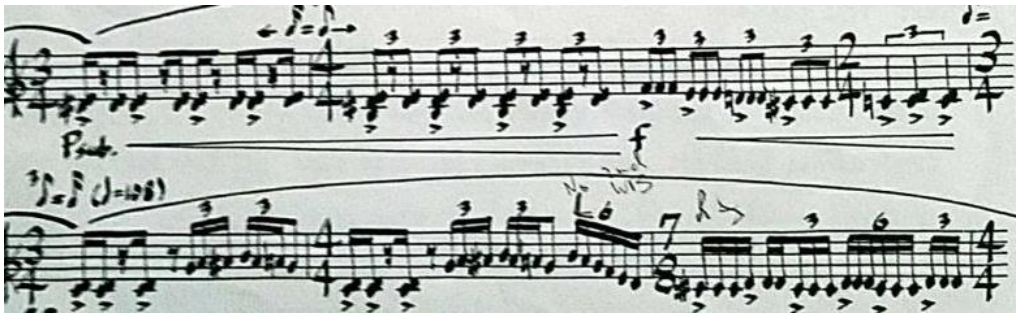

Figure 21 (*Cold Pressed*, Measures 20-26)

Hollinden finishes out this first section with a sextuplet figure which moves up the toms, snare drum, and bongos. This figure is a transposition of the second half of the original theme played in the first measure (Figure 22).

Figure 22 (*Cold Pressed,* Measure 27)

The second major section begins in measure 33 with the temple block, bass drum and snare drum. This section is reminiscent of a rock pattern on a drum set with the temple block serving the role that the hi-hat would normally play while the bass and

snare play the down beats and up beats, respectively. Hollinden continues this concept, orchestrating the down beats and upbeats on different instruments until the section concludes with another restatement of the sextuplet idea played on the cowbells and temple blocks.

The next section marks the first direct tempo change that isn't related to metric modulation. Hollinden marks this section at 128, considerably faster than the previous section. The part reads like a fully realized drum-set part, with the ride cymbal supplying the time while the bass drum, toms, and snare drum add the syncopation. He also has the performer turn the snare drum snares on, which offers more attack from the snare drum. This reinforces the idea of an upbeat and down beat because it separates the toms and bass drum from the timbre of the snare drum.

Hollinden interrupts this pattern three separate times before he starts to move away from it. Each interjection of this quasi drum-set pattern utilizes the idea of a triplet pulse in different ways. These interruptions foreshadow a metric modulation to the triplet pulse that he will use later. The first interjection implies the triplet with the addition of a 16^{th} note triplet which is answered by two 16^{th} notes. This brief statement starts the process of prepping the listeners ear for this triplet concept while keeping the quarter note pulse in mind. The second interruption is composed of eighth-note triplets and the final triplet interjection is an implied pulse made of three 16^{th} notes (Figure 23A-23C).

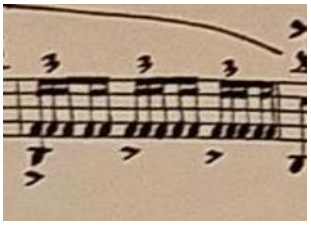

Figure 23A
(*Cold Pressed*, m.58)

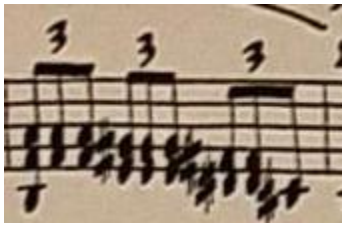

Figure 23B
(*Cold Pressed*, Measure 62)

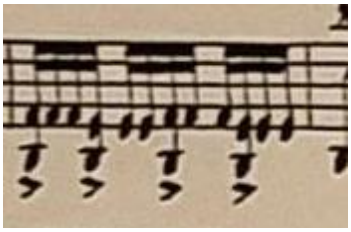

Figure 23C
(*Cold Pressed*, Measure 66)

Hollinden restates the drum-set idea one more time and then applies metric modulation, changing the value of the 16th note to that of the eighth note triplet. The reason that this transition works so well and feels seemless is the fact that Hollinden has prepped the ears of the listener by restating the triplet idea previously. His treatment of the ride cymbal part also aids in this process. He then applies another metic modulation in measures 69—70 which moves the tempo back to the orginal 128 (Figure 24).

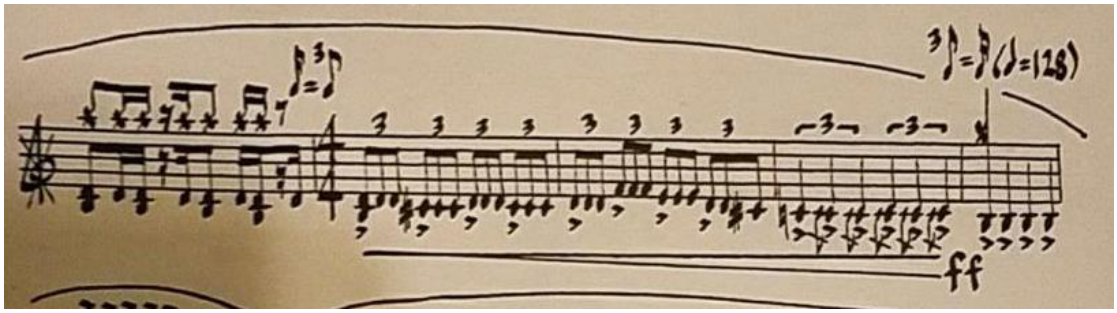

Figure 24 (*Cold Pressed*, Measures 66—70)

As this section continues, the drumset idea moves to the cowbells and temple blocks. The rest of this section employs more of the cowbell and temple blocks, restating ideas heard previously with their unique timbre. As he finishes out this section, he restates the sextuplet idea in the snare drum as 16th notes instead. This is a sutble but effective way to recall this motif (Figure 25).

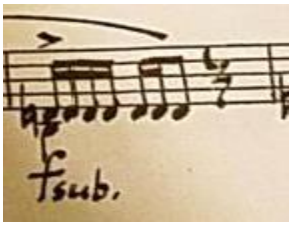

Figure 25 (*Cold Pressed*, Measure 115)

The next section is set at 144 beats per minute and is played primarily on the snare drum and bass drum. The snare drum plays steady 16th notes with accents that are

punctuated with bass drum hits. The composer notes that the pattern should not emphasize any subdivsions and that it should be very even. Hollinden's treatment of time signatures is interesting here as well. Instead of implying the note and beat value, time signatures in this section are used merely as a means of showing the note groupings. Every new time signature relates to a new note grouping and the sense of pulse is intentionally blurred here.

As he exits this section, the composer adds a hemiola pattern of two over three. The snare drum and bass drum retain the three feel while the high tom plays the two feel over the top of this (Figure26).

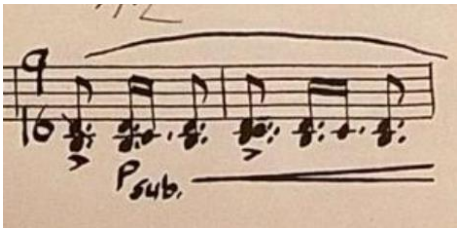

Figure 26 (*Cold Pressed,* Measures 205-206)

Hollinden moves this process full circle by applying a metric modulation at measures 209—210, which changes the pulse to the two feel that was previously stated. This also marks the beginning of the next major section in the piece (Figure 27).

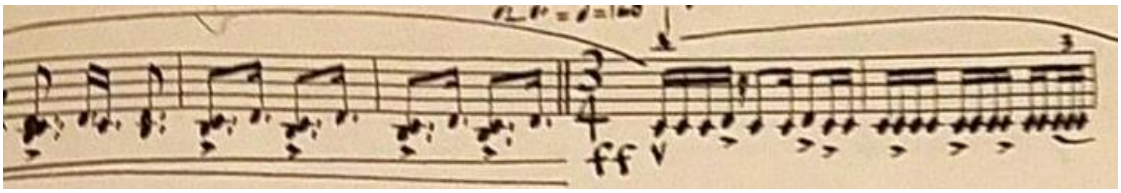

Figure 27 (*Cold Pressed,* Measures 207-211)

The next section begins with the snare drum and floor tom playing together. The rhythms are fast and utilize interesitng syncopations. As we moves away from this idea, he brings to state the original motif from the first measure both the 16th note idea and the

sextuplet idea are now present. The difference here is that he increases the value of the rests between the two parts. He begins to add space and this sets up the next section very nicely.

The following section is set at 40 beats per minute and does not use any measures, opting instead for one very long measure. Hollindnen describes this section as dark and ritualistic. The movement between the cowbells and temple blocks is both obvious and deliberate. As the section comes to a close he adds a very drawn-out ritard which is followed by 6 seconds of silence, and the performer is instructed to remain motionless. It is an interesting moment in the piece. The momentum of the piece is momentarily halted which adds to the drama and tension built up. At the same time, this space offers a quiet respite before the piece enters the lively, final section. (Figure 28).

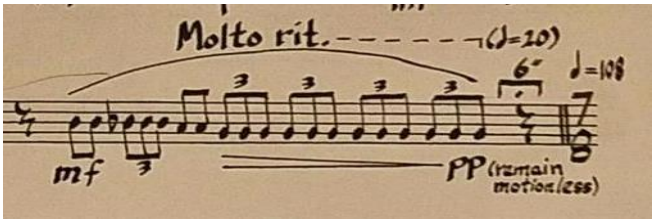

Figure 28 (*Cold Pressed*, Measure 235)

The following section sees the inclusion of measures again and the meter is now in 7/8. Played between the two bongos, it begins with a dance like rhythm. The bass drum enters in measure 244 and it plays the quarter note pulse. This pulse is independent of the 7/8 meter and as a result, ends up on the off beats every other measure. The same is true, in the reverse, when the cymbal is added in measure 248. It comes in on the off beats and ends up on the beat every other measure. This helps give this section a very groove-like quality that continues all the way until the start of the next section.

As the piece moves to this new segment, this groove-like quality is now applied to the snare and bass drum. This section also sees the addition of the crotales, which, until this moment, had remained untouched. The crotales add a very nice timbre change to the piece and it helps to move the listeners ear forward. Hollinden finishes this section by introducing the two note figure seen previously in the first section of the piece.

The final section of this piece recalls previous material and utilizes the same rhythmic concepts that Hollinden has been setting up throughout the work. The final two metric modulations help to propel the last few measures forward to the conclusion of the piece. The first changes the 16th note pulse so that it becomes the eighth-note triplet pulse. The second uses the dotted eighth-note pulse based off this new tempo and makes it the eighth-note pulse. The resulting sound is chaotic, loud and very forward-moving (Figure 29).

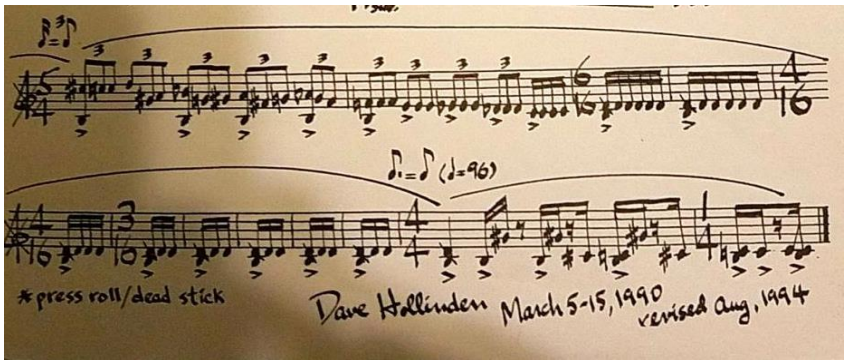

Figure 29 (*Cold Pressed*, Measures, 287-298)

PERFORMANCE CONSIDERATIONS

One of the main obstacles in *Cold Pressed* is the notation. The timbral notation is a unique and unusual way to write music and, because of this, requires a large amount of study to utilize it successfully. The performer must learn to hear and visualize each

instrument by its pitch designation until these ideas become second nature and reading this type of notation becomes as common place as reading a treble or bass clef.

Once the notation becomes comfortable, the performer can focus on the different technical challenges as well. Metric modulations are abundant in this work and each one requires its own thoughtful approach. A great example of this is measure 207 where the modulations shifts from a 3 feel to a 2 feel.

From the audience perspective this piece might seem a little non-sensical. The average listener might not be used to thinking of these instruments in a musical way. To account for this, the performer must work to make phrasing incredibly obvious. If the audience can hear the musical phrases clearly, they will be able to understand the musical intent. This is especially difficult when ideas are expressed across the temple blocks and cowbell. Their sound is completely different than that of the lower drums which have a lot more sustain.

CHAPTER IV

THE PROCESS OF INVENTION

BY CHRISTOPHER DEANE

BIOGRAPHY

Christopher Deane was born in 1957 and received his performance degrees from the University of North Carolina School of the Arts and the Cincinnati College Conservatory of Music. He has studied with James Massie Johnson, the former principal timpanist of the St. Louis Symphony and percussion with Allen Otte. He has also studied independently with Roland Kohloff of the N.Y. Philharmonic, Eugene Espino of the Cincinnati Symphony and Leonard Schulman of the N.Y. City Opera.

Currently, he serves as a professor of percussion at the University of North Texas College of Music teaching orchestral timpani, mallets and directing the Percussion Ensemble. He is the Principal Percussionist with the Las Colinas Symphony Orchestra and is also the Principal Timpanist of the East Texas Symphony Orchestra. He also frequently performs with the Dallas Wind Symphony and has performed with numerous large ensembles included the Boston Pops, Cincinnati Symphony, Dallas Opera, Dallas Symphony, Detroit Symphony, Ft. Worth Symphony and many others.

His career as a composer is also very extensive. He won the 1st prize in the PAS composition competition for his work *Etude for a Quiet Hall* in 1982 and the 2nd prize in

the same contest for his work *Three Shells* in 1992[10]. He has received numerous commissions from groups such as the Percussive Arts Society, University of Oklahoma, and the University of Kentucky. Many of his compositions have become standard literature for percussionists and have been played all around the world.[11] One piece for which this is certainly true is *The Process of Invention.* This work was composed in 1995 for percussionist and educator Mark Ford. He wrote this piece when both percussionists were teaching at East Carolina University. Ford, who now also teaches at UNT, commissioned the piece from Deane in 1995 while preparing his latest CD release titled *Polaris*.[12]

PERFORMER ANALYSIS

The Process of Invention is a large work for marimba which has a unique approach to how it defines melody and accompaniment. Although the work is pan-diatonic, the piece does not comply with the common practice harmonic sequences one would expect to hear. Deane builds the piece by using different ostinato patterns which act as the structural pillars for the work. He also uses techniques such as canon, rhythmic augmentation, rhythmic diminution, and pedal tones to move through the piece. All together there are seven distinct ostinato patterns. Part of the genius of these figures is the fact that the last four notes of each ostinato are the first four of their successor. This allows for smooth, elided sections that don't feel rushed or abrupt (Figure 30).

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[10] "Composition Contest - Solo Winners." George L. Stone. Accessed May 4, 2018. http://www.pas.org/get-involved/contests-competitions/solo-winners.

[11] University of North Texas Website, Faculty & Staff, http://music.unt.edu/faculty-and-staff/christopher-deane

[12] Scott Harris, *Christopher Deane the Composer Discusses Several of His Mallet Keyboard Works*." Percussive Notes, August 1997. 60.

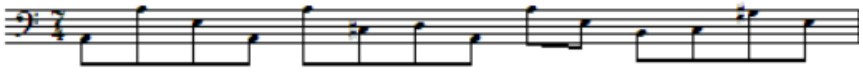

Figure 30A (*The Process of Invention*, Ostinato Pattern 1)

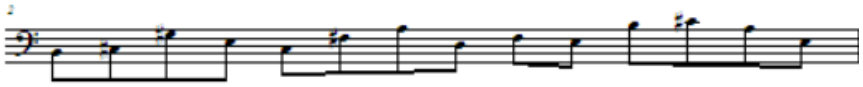

Figure 30B (*The Process of Invention*, Ostinato Pattern 2)

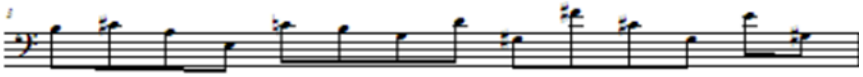

Figure 30C (*The Process of Invention*, Ostinato Pattern 3)

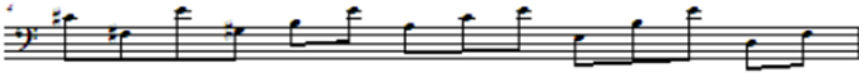

Figure 30D (*The Process of Invention*, Ostinato Pattern 4)

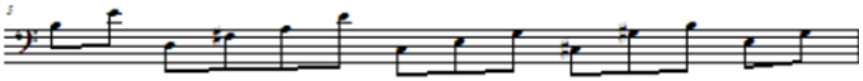

Figure 30E (*The Process of Invention*, Ostinato Pattern 5)

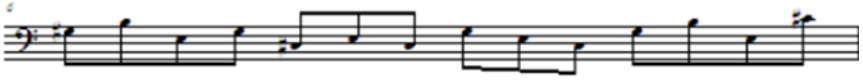

Figure 30F (*The Process of Invention*, Ostinato Pattern 6)

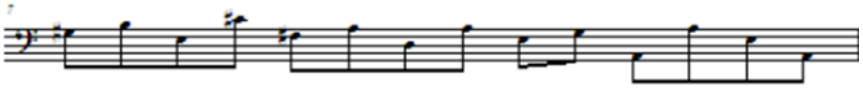

Figure 30G (*The Process of Invention*, Ostinato Pattern 7)

The work begins with the introduction of the first 14-note ostinato. This ostinato begins on the downbeat in the left hand and is offset by a sixteenth note in the right hand.

The resulting canon is interesting on its own, but Deane takes this a step further by applying rhythmic augmentation: he changes the rhythm in the right hand from eighth notes to dotted eighth notes, all while the left hand continues the original eighth-note pulse (Figure 31).

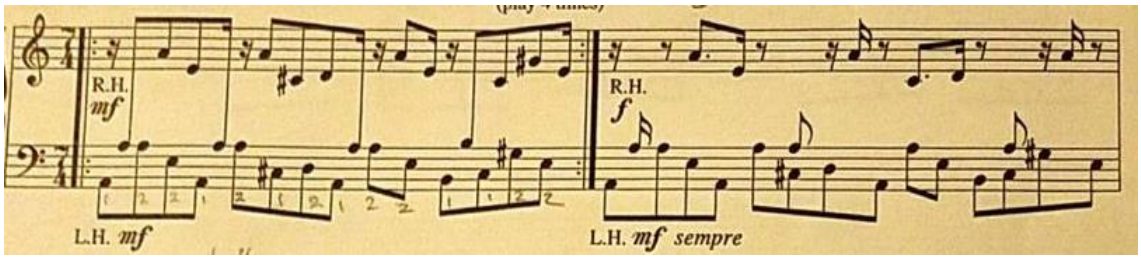

Figure 31 (*The Process of Invention*, Measures 1-2)

What follows is a series of rhythmic augmentations that slowly space the notes of the ostinato farther apart each time it is sounded. From the listeners perspective, it gives the music this almost warped quality, where each augmentation is becoming slower and slower. After four of these augmentations, Deane has the right-hand play the pedal note A over the left-hand ostinato number 1. This approach helps solidify a sense of arrival as he transitions into the next section.

Before the next section begins, a four-measure melody is added over this ostinato right-hand in measure 15. The figure itself seems to dance around the ostinato, not ever resolving but rather adhering very closely to the tonality of the ostinato. It is interesting to note that the melody often moves in contrary motion to the contour that the ostinato has set up (Figure 32).

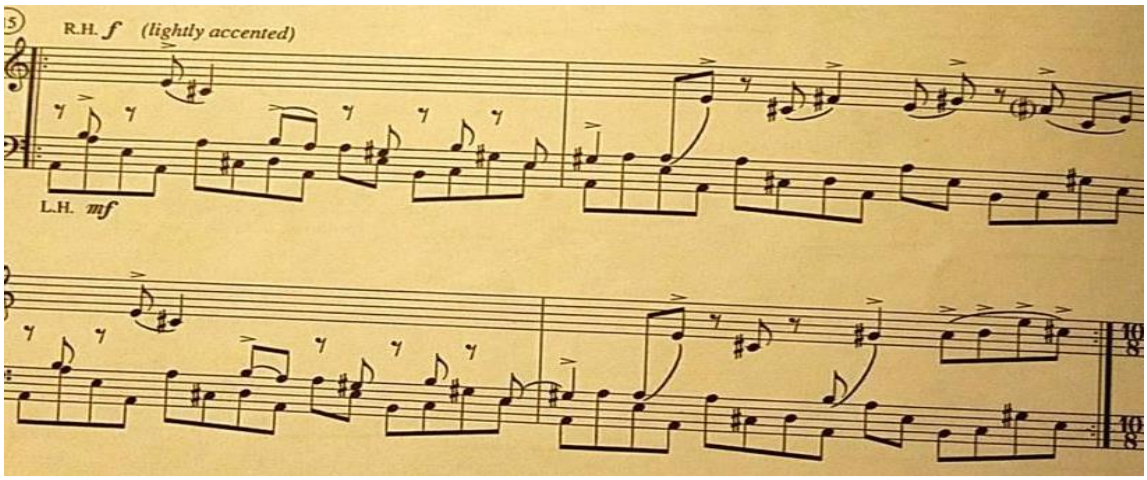

Figure 32 (*The Process of Invention,* Measures 15-18)

The last four notes of measure 18 serve as the beginning of ostinato 2. This new ostinato changes the contour set up by the previous ostinato and the right hand adds a new melody over the top of it. This melody is written at a mezzo forte and contains more accents than the previous melody. These differences give this melody a more energetic feel and provide a sense of forward momentum. It continues until the third beat of measure 27 where Deane uses ostinato 2 to transition back into the material from measure 15 (Figure 33).

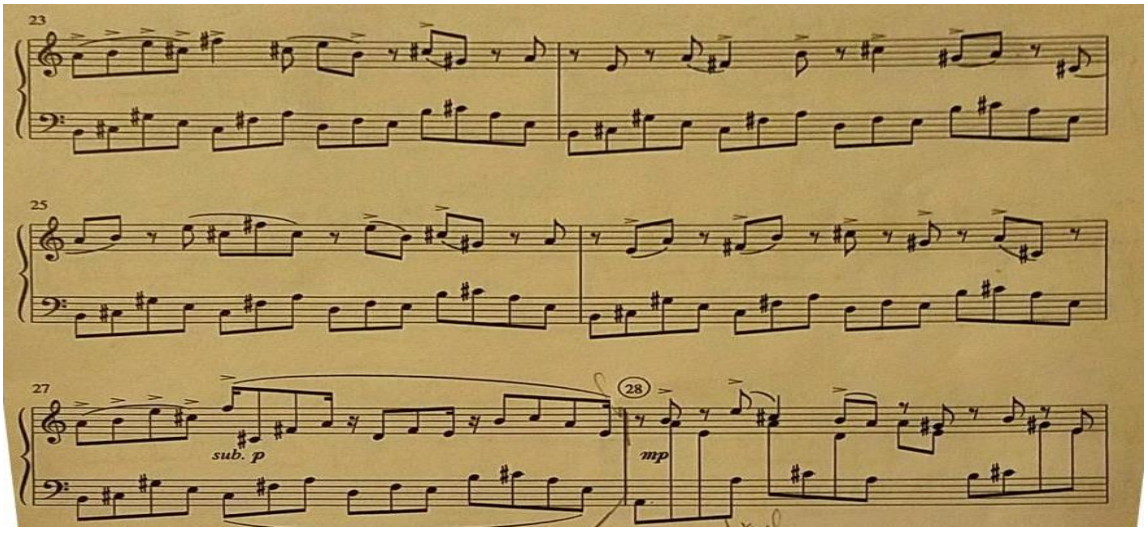

Figure 33 (*The Process of Invention*, Measures 23-28)

The next section from measures 28-40 are essentially a repeat of measures 15-27 just moved up an octave. This section concludes with the melody in the right hand continuing as the ostinato fades out. After the melody is stated once, Deane introduces the same material in the left hand in canon three beats after the melody. The canon provides a nice lighter texture not seen yet in the piece. The interplay between the two voices creates an almost mesmerizing effect that, if thought of programmatically, could be thought of as running water or drops of rain on a windowsill. This pattern is stated twice, and Deane adds a 3/4 measure to allow the lower voice enough space to finish its pattern.

Measure 53 marks another major section of the piece and another prime example of rhythmic augmentation. However, this time the process is moving in the opposite direction, compared to measures 2-10. This section starts by adding ostinato 2 in the left-hand with an augmented note value of dotted half notes while keeping the right-hand rhythm unchanged. As the melody is stated in the left hand, the composer starts to apply diminutions to the rhythm. Slowly, over the course of 24 measures, the left hand is condensed more and more until measure 77 where the patterns between the two hands line up again. To the audience, this section gives a great sense of arrival. The listener has been hearing to the time between the two hands drift further and further apart and, as the two parts sync together again, the audience feels an immediate sense of familiarity. Following this, the two hands finish out their patterns and the bass line shifts into ostinato pattern 3.

This ostinato 3 only lasts for 6 measures. It is a soft interlude between the larger main sections of this piece. The repeats make this section last longer, but the material doesn't change and remains quite static (Figure 34).

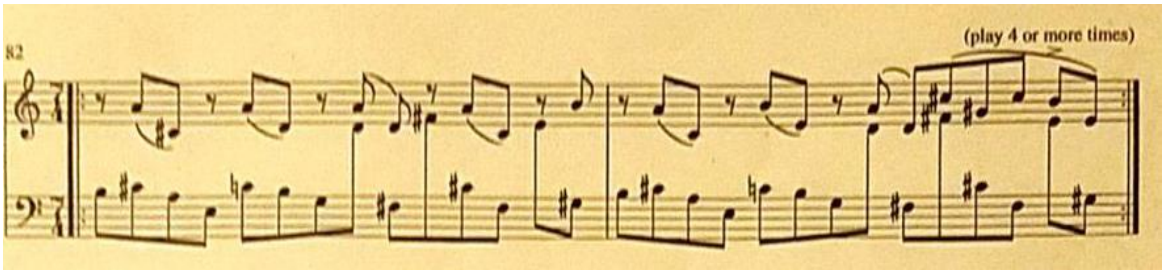

Figure 34 (*The Process of Invention*, Measures 82-83)

Deane chose to end this section in a very insightful way. He uses the last 8 notes of the upcoming melody to bridge the gap between these two ostinatos. As ostinato 4 begins, the listener is reminded of the melody from measures 15-18. The two melodies share a large amount of similarities, ideas like the eighth-note E descending to the C# or the fact that both melodies begin on A are a few examples. There are some obvious differences, but their contour and general character is very similar. After restating this section three times, the composer starts another cycle of rhythmic augmentation, changing the bass ostinato note value to a dotted eighth-note (Figure 35).

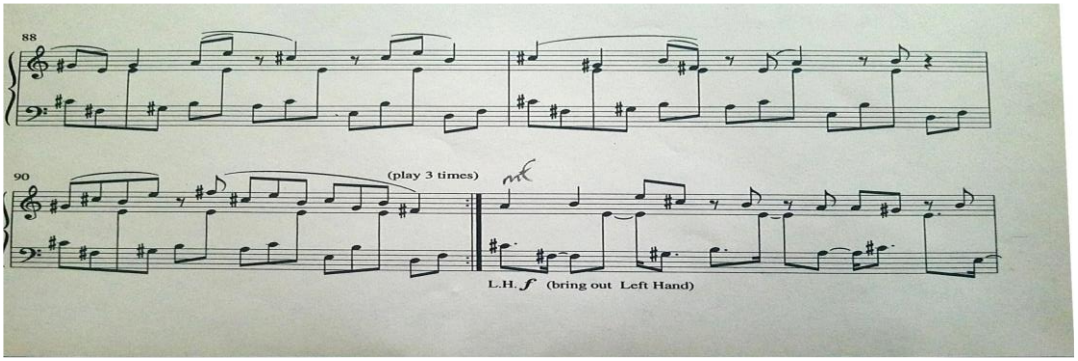

Figure 35 (*The Process of Invention*, Measures 88-91)

This time the process augments the rhythm, continuously spacing the notes farther apart until the final cycle where they have a half note value. The top line continues past

the end of the bottom voice. The solo voice continues through measure 106. As measure 107 begins, the right hand begins playing the material from 106 transposed down an octave. This is another example of canon and it continues until measure 113, where the bass line takes over (Figure 36).

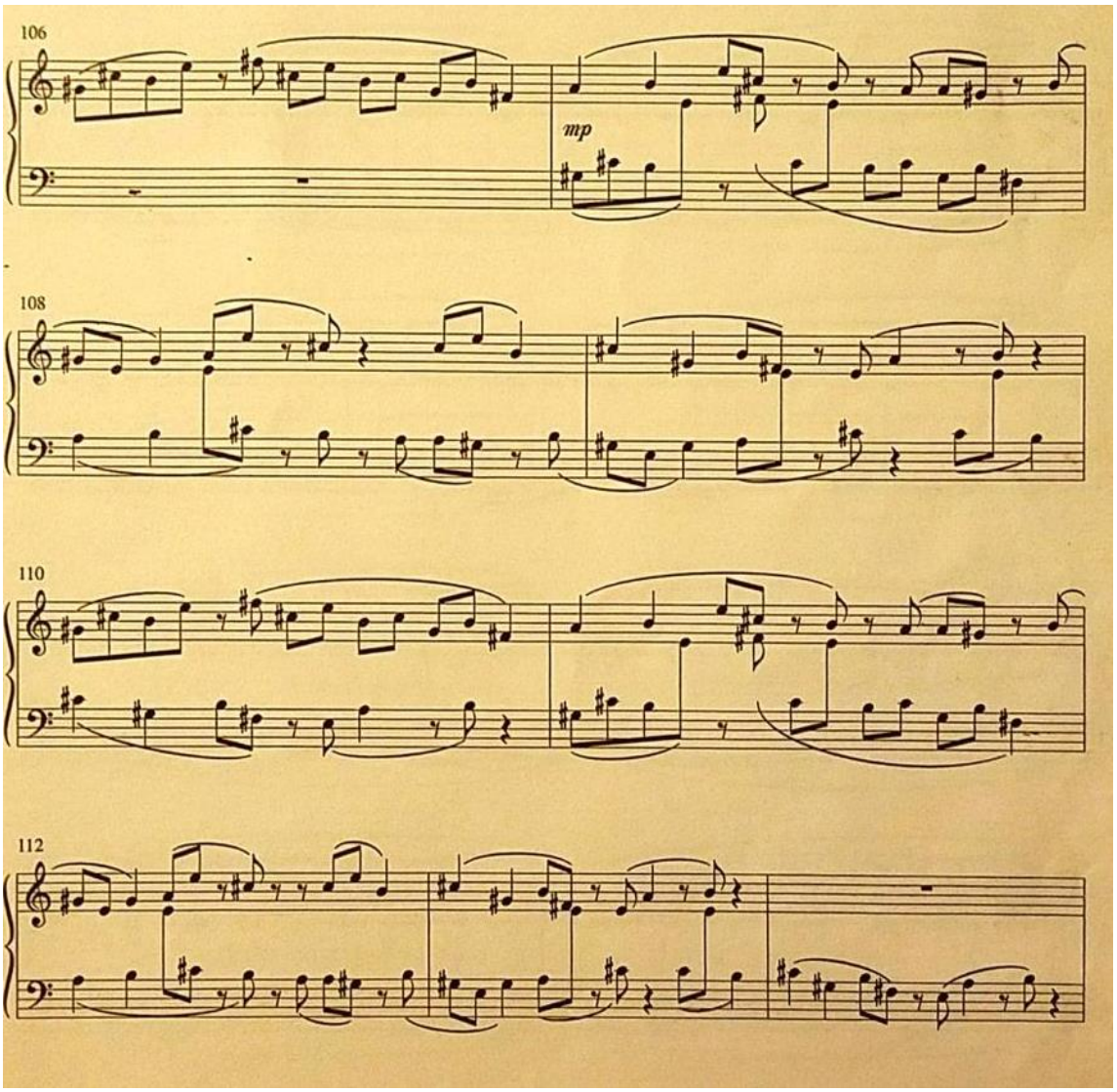

Figure 36 (*The Process of Invention*, Measures 106-114)

The following section utilizes a similar concept to the previous one. The left hand continues to cycle through its pattern. In measure 118, Deane introduces ostinato #4 again in the top voice. The difference here is that this is not a canon like the previous

section but rather a restatement of the material from measures 87-90. In this new section the voices have essentially been flipped, both being played by different hands and in different octaves. As this section reaches its conclusion, it is cut short and ostinato #4 is played by both hands a 16th note apart. This is used as transitional material to the next section.

Measure 129 represents the one of the more radical uses of rhythmic augmentation throughout the entire piece. Each note of the ostinato is used as a pedal point for every measure. As a result, you hear the ostinato stated over these 14 measures. This concept isn't necessarily apparent to anyone listening, but it is a valuable tool for the performer to understand. After the pedal tone finishes its cycle, the ostinato and accompanying melody are played until the phrase elides into ostinato #5.

Starting in measure 149, Ostinato #5 is the shortest ostinato pattern. Its function is purely transitional, leading into the next major section where ostinato #6 begins at measure 151 (Figure 37).

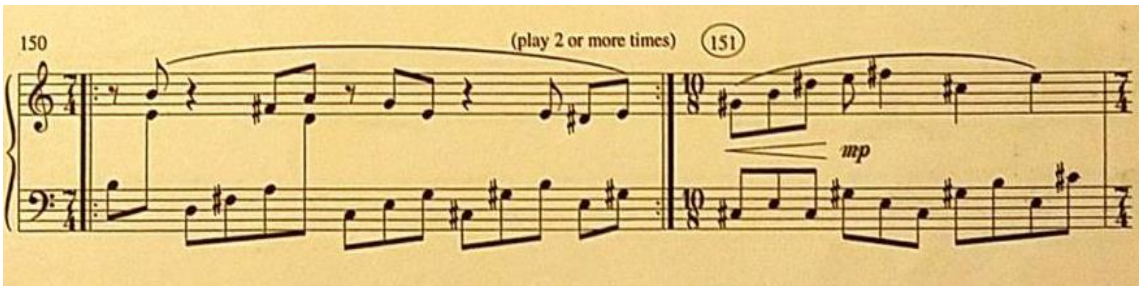

Figure 37 (*The Process of Invention*, Measures 150-151)

This section sees the return of the pedal point. It is utilized as part of a four bar melody, where the F# is sounded in the second bar and the B in the fourth. This melody is put through the canon cycle between each hand at measure 163. This process concludes with the left hand finishing out the pattern as ostinato #6 starts up in the right hand alone

in measure 171. The melody and ostinato slowly make their way down the register of the marimba until ostinato #6 is back in its original register in measure 179. The pedal tone is sounded one more time before the piece transitions into ostinato #7 and the last major section.

Deane marks this final section with the term brilliant. The listener feels a huge sense of arrival. The right hand is marked fortissimo and rings out above the ostinato #7. This phrase moves forward until measure 190 where the phrase is elided again into the original ostinato, ostinato #1, from the beginning of the piece. The right-hand melody from measures 15-22 is used again here. As the piece cycles back through the first and second ostinato, it is clear that the piece is reaching its end. Deane ends the piece with the original ostinato, allowing a crescendo to build the momentum and push the music forward until the last note.

PERFORMANCE CONSIDERATIONS

This piece was easily the most challenging work on this recital. It requires a dexterity and interdependence between the hands that is very challenging to master. The rhythmic diminutions and augmentations are difficult in their own right, but when the performer applies the correct phrasing, both happening at different times in tandem, the true complexity of the work begins to become apparent.

The length of the piece also presents a challenge as well. When performed up to tempo the piece has a runtime of about 13 minutes. For this performance, the runtime was about 18 minutes which is a large amount of time to keep the audience engaged. Adding to that, this piece has a very different structure than most other works. Nearly every single figure in this piece goes through a ‘process’, be it a diminution, augmentation, or

canon. Most audience members are not used to hearing ideas in this fashion and, as a result, can become desensitized to the work. To account for this, the performer must exaggerate the phrasing to give the audience a clear direction for the work.

CHAPTER V

AS ONE

BY GENE KOSHINSKI

BIOGRAPHY

Born in 1980, Gene Koshinski is an up and coming composer in the field of percussion. He holds his Bachelors from West Chester University in West Chester, Pennsylvania and his Masters and DMA from The Hartt School in West Hartford, Connecticut. He has method books, solo albums and over 25 published compositions that are performed internationally. He has also won numerous awards including the National MTNA Percussion Competition in Cincinnati, OH and in 2004 he finished 3rd in the Universal Marimba Duo Competition in Sint-Truiden, Belgium.[13]

As a composer Koshinski was named the recipient of the 2012 ASCAP Foundation Nissim Prize for best new score for large ensemble for his work *Concerto for Marimba and Choir*. His compositions include interesting and diverse techniques for percussion that challenge the players and offer visually appealing performances. Some of his works include *As One* for two percussionists, *Swerve* for solo snare drum, and *Get It!* for percussion and bassoon.

[13] Gene Koshinski, About, http://www.genekoshinski.com/about.php

PERFORMER ANALYSIS

As One is an excellent piece to consider when looking at contemporary multi-percussion pieces. Koshinski includes an instrumentation of two sets of bongos, two congas, two concert toms, two splash cymbals and one five octave marimba. Each player stands on either side of the marimba and their set ups are mirrored so that each can play both the marimba and the multi-percussion set up at the same time. He has each player play with a hard stick and a softer mallet for playing the marimba.

The piece opens with a three-note marimba idea played in unison between the performers (Figure 38).

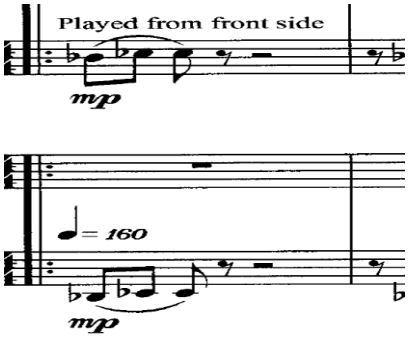

Figure 38 (*As One*, Measure 1)

This is then built upon by added figures from the bongos and other instruments. The multi-percussion parts are heard as one. Each player is essentially playing half of the full part. The level of complexity required to perform these rhythms evenly between the

two players is not necessarily apparent to the average audience member. To the listener, this sounds like an interesting and groove-oriented percussion part (Figure 39).

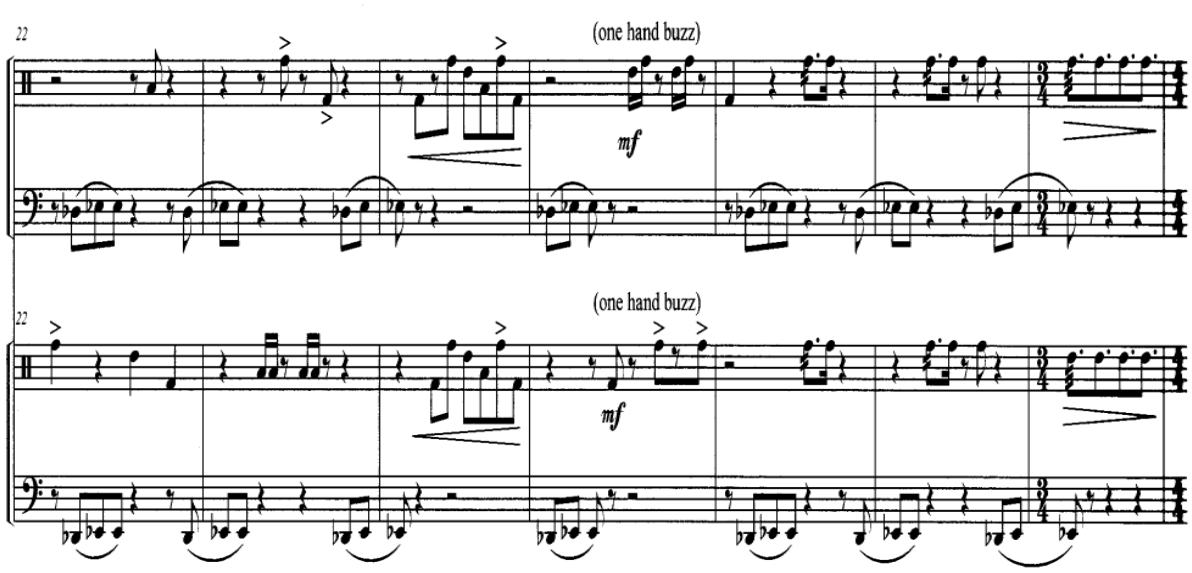

Figure 39 (*As One*, Measures 22-28)

As this section concludes the patterns shift over to the marimba with one player playing notes on the beat and the other player playing the off beats. The resulting pattern again implies this idea that the two players are playing one singular line. To the audience, this figure is a very driving idea, they may feel a sense that something new is emerging. (Figure 40).

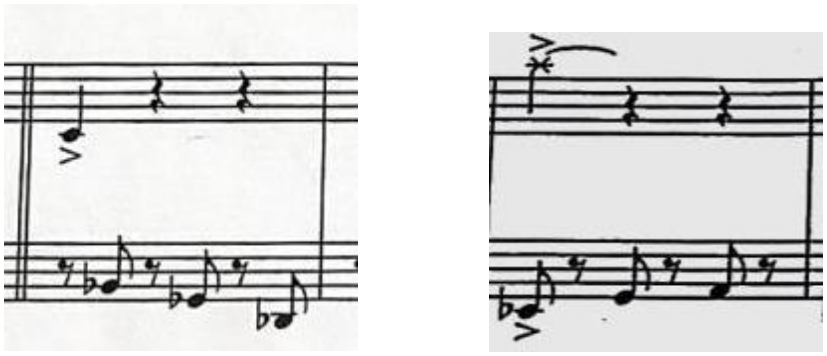

Figure 40
(*As One*, side by side comparison of measure 37 between the two performers)

This pattern remains until measure 66. Koshinski then brings the two-note idea back with rhythmic punctuations from the bongos and bass drum. This is played in unison between the two players and provides a dramatic end to this section.

The next section begins in 12/8 and both players rhythms meld together to form an intricate and interesting pattern. There is a brief use of metric modulation where the dotted quarter note pulse becomes the quarter note pulse. This is immediately followed by each player playing two measures of straight 16th notes on the bongos. The interesting thing here is that the composer has each player lower the dynamics of one hand while keeping the other hand at the original fortissimo volume. Each player is lowering the dynamic of the opposite hand and since the mallets have different levels of hardness, the result is a complete change in timbre. Both players end up playing the harder stick louder so the timbre is sharp and staccato. This process is mirrored the opposite direction in the next measure and both performers bring out the soft mallet this time, offering a lighter and subtler sound from the bongo (Figure 41A and 41B).

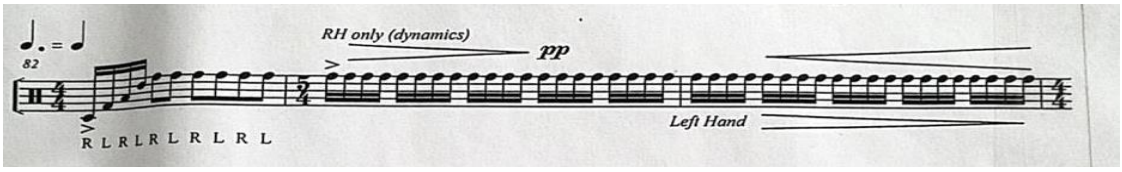

Figure 41A
(*As One*, Measures 82-84, Example of Modulation and Timbre Change in Percussion 1 Part)

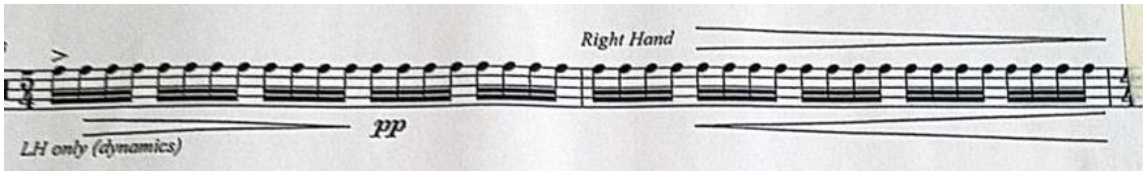

Figure 411B
(*As One*, Measures 83-84, Example of Modulation and Timbre Change in Percussion 2 Part)

This is followed by a unison section between the two players which ends on measure 93. Two more instances of metric modulation are seen in this next section—One is measure 93—94 where the quarter note becomes the dotted eight note, and a final instance in measure 99—100 where the process is reversed and the dotted eight note becomes the quarter note pulse again.

The next section sees both players playing only the bass drum. They start out very sparse, playing only one or two notes per measure, but as the section progresses, more and more notes are added until both performers are playing steady eighth notes between the two of them. The effect on the audience is a sense of anticipation and suspense. Koshinski begins to add the 8th note marimba figure from measure 37 at the start of Measure 110. It begins with one note, and, much like the previous bass drum idea, more notes are added until the full pattern is realized between the two players

This section concludes with a soli marimba section with an ascending line that is broken up between the two players. After each player's initial marimba strike, the player strikes their stick against the other stick to produce a clicking sound. This is notated with an X in the score (Figure 42).

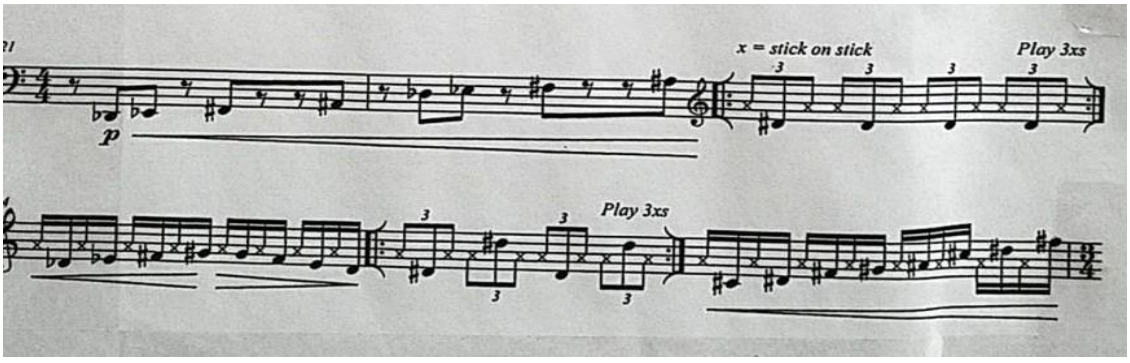

Figure 42 (*As One*, Measures 121-126, Percussion 1 Part)

The piece comes out of this section at measure 131 with the return of the two note marimba motif played in unison. The composer adds a two measure "Busy, Groove-Oriented, Improv" section which can be repeated as many times as the performers choose. The final two measures of the piece see the return of the two-note motif followed by a quick, eighth-note run down marimba ending on Eb.

PERFORMANCE CONSIDERATIONS

One of the main focuses of this work is for the two players to sound like one person. The two parts for each player are only half the picture, their combined composite offering the full rhythm. This makes an interesting dilemma for the players. Getting the two rhythms to sync up consistently is a constant challenge. This struggle is not even something that the audience will be aware of if done correctly, they will just hear the rhythm as it should be. However, if the players get out of sync, it is incredibly obvious to the listener.

Timbre and phrasing also play a large role in this piece. Matching the intensity level of the toms, congas and bongos to the marimba must be a constant consideration. There are also some very interesting dynamic shifts that each player must be aware of, such as measures 83-84. This section is a great example of how the music is split between the performers. The consistency in timbre as the two performers change dynamics is a concept that, if done correctly, showcases the essence and ingenuity of this piece.

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