

ABSTRACT OF MUSICAL ARTS PROJECT

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The Graduate School

University of Kentucky

2010

CHALLENGES OF TECHNIQUE AND INTERPRETATION IN THE PERCUSSION
MUSIC OF FREDRIK ANDERSSON: A PERFORMER'S ANALYSIS

ABSTRACT OF MUSICAL ARTS PROJECT

A music arts project submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
Kyle Manning Forsthoff

Lexington, Kentucky

Director: James B. Campbell, Professor of Music

Lexington, Kentucky

2010

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In the mid 1990s, Swedish composer Fredrik Andersson composed *not everything which happens is in the newspaper* (1993), *the loneliness of Santa Claus* (1994), and *imagine there was nothing* (1996). All three pieces share a number of compositional and stylistic elements while emphasizing the capabilities of their respective instrumentations to create mysterious sonic worlds that are unique in the percussion idiom. By examining specific concerns of each piece in detail, an understanding of Andersson's presentation of musical challenges will result. Acceptable solutions to such challenges will be examined and compared, based primarily on the author's analysis and experience encompassing multiple performances of each of the three works, along with supplementary information provided by various other sources. The results of this document will be significant within the larger percussion community in that they will serve to increase the visibility of the composer and increase exposure of works for percussion that are not only musically distinctive within the repertoire, but also contain a variety of exciting pedagogical, technical, and interpretive challenges that will contribute to the growth of any percussionist willing to engage them. It is hoped that such engagement will "de-mystify" Andersson's music and inspire increased performance of his works.

KEYWORDS: Music, Fredrik Andersson, Percussion, Percussion Ensemble, Marimba

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April 7, 2010

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To Michael Spiro—the avocados should be ripe by now...

ACKNOWLEDGEMENTS

This section of the document has been in a state of construction far longer than any other by a measure of several months. No person's education occurs in a vacuum. This document represents the culmination of seventeen academic years of formal music education. As such, a large number of people, having been so giving of their time and energy before and during that time, deserve to be acknowledged forthwith.

I must first thank the members of my Doctoral Committee for their support and assistance in both my tenure as a DMA student and in the preparation of this document. Dr. Cody Birdwell and Dr. Doug Kalika have made them-selves readily available and have offered sage advice throughout the entire Doctoral process. Dr. Lance Brunner has been a most steadfast and loyal proponent of my endeavors throughout my academic and musical career. His mentorship and insights have taught me new ways of playing, seeing, hearing, thinking about, and writing about music. No amount of thanks would do justice to the service offered by Jim Campbell. In the seven years I have spent as his student, he has shown himself to be a phenomenal teacher, advisor, professional, mentor, friend, and colleague. His is a model I may proudly hope to aspire to.

In addition to those above, the following faculty and staff have been of invaluable assistance and support in the years I have spent as an Undergraduate and Doctoral student at the University of Kentucky: Dr. Kevin Holm-Hudson, Dr. Ron Pen, Dr. Cecilia Wang, Dr. Kuo-Huang Han, Dr. Donna Kwon, Dr. Joanne Filkins, Dr. David Sogin, Dr. Timothy Reynish, Professor Harry Clarke, Professor Peter Simpson, Professor Richard Clary, Professor George Boulden, and Vicki Pendleton.

As Teaching Assistants in the UK percussion department, Kenyon Williams, Eric Willie, Michael Aukofer, Robert Parks, and Julie Hill all served as instructors during my time as an undergraduate. They have been exemplary models of what graduate students can and should be and I am indebted to each of them.

At Arizona State University, Dr. JB Smith, Dr. Mark Sunkett, Dom Moio, Dr. Gary Hill, Dr. Ted Solis, Dr. Glenn Hackbarth, Dr. Robert Oldani, and Bill Wanser provided steady guidance through the three-semester whirlwind out in the desert that was my Master's Degree.

I owe an immense debt of gratitude to Michael Spiro. For ten years, he has been generous beyond measure as a teacher, mentor, and friend. It is my honor and privilege to be considered an adopted son in his house. Without his timely advice, this document would not exist. *Modupue*.

I am also honored to have received extended instruction from the following individuals: Tom Rarick, Mike McIntosh, Dan DeLong, Ray Ulibarri, H Brent Barton, David Ratliff, N Scott Robinson, Randy Gloss, Dr. Chris Smith, and Dr. David Courtney.

I wish to extend sincere thanks to Ben Stiers, Brandon Wood, Maria Finkelmeier, and Daniel Saur for their efforts in making possible numerous public performances of the music of Fredrik Andersson in the US and in Andersson's native Sweden. Without their assistance in bringing the music to life, this document would be mere words.

Gregrey Secor also deserves special mention here. As a member of the Coalescence Duo, his performance of *the loneliness of Santa Claus* at PASIC 2006 was my first exposure to Andersson's music and set into motion the complex string of events that has brought this document to fruition. He also served as an early reader. His insights have been helpful and most welcome.

Gerrit Nulens has been my primary informant on this project. He has been most generous with both his time and his knowledge. As both former student colleague and as current publisher of Andersson's works, his insights have been invaluable. He also served as an early reader. Many thanks to him.

I owe thanks to the following people for my pre-collegiate musical education: Lisa Fecht, Doug Allen, Micky Racer, Larry Shudra, Chuck Kingsley, Doug Herrington, Brian Gibbs, Russell Holcombe, Scott McAdow, Jason Hall, Doug Smith, Marc Dinitz, and Ralph Hicks.

This document, from first word to last, was written in Oberursel, Germany. At this time, I gratefully acknowledge the curiosity, assistance, and support of Joni Ammon and the faculty, staff, and students at the Frankfurt International School. I would also like to thank Norman Hartnett and all of the members of the Rhein-Main Valley Irish Traditional Music community for accepting me so warmly into their ranks and for their curiosity and support.

Long before a life devoted to the performance and study of music was even a consideration, Tom & Ann Wurst and Catherine Prindle demanded of me a path of curiosity, academic integrity and excellence, conscious citizenship, and critical thinking. This document is a testament to the strength of their teaching, their unwavering support, and continued friendship.

Many, many thanks my parents Gary and Maureen Forsthoff and my sister Jackie. From beginning to end, their love, support, and encouragement has been constant and considerable. I love you all.

Finally, I must extend the greatest thanks of all to my wife Samantha. Without her assistance, I would not have been able to complete this document or this degree. Without her, I would not be the person I am today. I love you.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iii
LIST OF FIGURES	viii
PART ONE- EXTENDED MONOGRAPH OF MUSICAL ARTS PROJECT	
Chapter One: Overview and Justification	
Introduction	1
Goals and Objectives	3
Methodology.....	3
Results and Significance.....	4
Chapter Two: Compositional Style and Technique of Fredrik Andersson	
Introduction: Parallels with Morton Feldman	6
Dynamics.....	7
Slow Tempi.....	8
Sparse Textures	8
Use of Unusual Chords	9
Repeated Material.....	11
Foreign Sounds	12
Conclusion.....	13
Chapter Three: <i>not everything which happens is in the newspaper</i> (1993)	
Introduction	14
Implement and Grip Choices.....	17
Non-Traditional Techniques.....	23
Range Discrepancies.....	26
Dynamic Considerations	27
Conclusion.....	29
Chapter Four: <i>the loneliness of Santa Claus</i> (1994)	
Introduction	30
A Note Regarding Navigation.....	32
Implement Choice	33
Interpretation of Accidentals	38
“Impossible” Passages	45

Conclusion.....	51
Chapter Five: <i>imagine there was nothing</i> (1996)	
Introduction	52
Use of the Triangle	53
Implement Choice	55
Notated Dynamics and Phrasing	58
Articulation Concerns	60
The Triplet Effect	64
Formal Ambiguities.....	69
Treatment of Accidentals.....	74
Conclusion.....	79
Chapter Six: Concluding Statments	
Summary	81
Further Research	82
Closing Remarks	83
PART II- PROGRAM NOTES	
Chapter Seven: Program Notes	
DMA Solo Percussion Recital	85
DMA Chamber Percussion Recital.....	89
Concerto Performance	93
DMA Solo Percussion Recital	94
DMA Lecture Recital	98
APPENDIX I: Copyright Permission	99
BIBLIOGRAPHY.....	100
VITA.....	103

LIST OF FIGURES

FIGURE

2.1:	Single instance of <i>mf</i> dynamic in ... <i>Santa Claus</i>	7
2.2:	Use of <i>pppp</i> dynamic in ... <i>Santa Claus</i>	7
2.3:	Opening system of <i>imagine...</i> showing sparseness of texture	9
2.4:	Selection of widely-spaced chords	10
2.5:	Example of chordal writing with dense intervallic content from <i>imagine...</i>	11
2.6:	Comparison of repeated iterations of ... <i>Santa Claus</i> ' opening figure	12
3.1:	Left hand ostinato, m. 1-4.....	14
3.2:	Appearance of limited melodic pitch content, m. 5-12.....	15
3.3:	Chords covering large range with addition of C# in left hand, m. 22-23.....	16
3.4:	Ascending dyads in bottom staff, m. 20-21	16
3.5:	Bass register tremolo, m. 24-31, left hand only	18
3.6:	Widely-spaced tremolo, m. 25	18
3.7:	A/F# tremolo played with Stevens grip, m. 25.....	19
3.8:	A/F# tremolo played with a cross-grip, m. 25	20
3.9:	Using a cross-grip and mandolin roll to realize m. 25.....	21
3.10:	One-handed rolls in left hand, minor-tenth roll in right hand, m. 76-82	21
3.11:	Recommended use of hand-to-hand rolls, m. 87-88	22
3.12:	A/B roll reappearance in left hand, additional material in right hand, m. 89-97	22
3.13:	Closing chorale, m. 98-105	22
3.14:	Overtone effect on A with right hand, wide-ranging melody played with left hand, m. 16-19.....	23
3.15:	Ascending dyads in bottom staff, m. 20-21	24
3.16:	Introduction of shaft cluster tremolo, m. 30-33	24
3.17:	Wrist and mallet positioning for the cluster tremolo, m. 30-78.....	25
3.18:	Use of high D above standard marimba range, m. 57-58.....	26
3.19:	Permutations of pitch content to accommodate standard-range instruments, m. 57-58	27
3.20:	Two-chord sequence in isolation and final cadential sequence, m. 107-110.....	28
4.1:	Chords showing full use of instrument range, systems 2.3.2 and 2.2.1.....	33
4.2:	Use of tremolo low in range at soft dynamic, system 6.3	34
4.3:	Example of chord using wide spacing, system 7.3.2.....	34
4.4:	Melodic passage in octaves using inner mallets, system 3.2.2.....	35

4.5:	Player 2 eighth-note indications, system 5.2.2	35
4.6:	Custom-made rubber mallets using rubber bands	37
4.7:	Twelve beats of melody showing ambiguous G indications, system 3.3	39
4.8:	Ambiguous G's now given clear accidental indications, system 3.3.....	40
4.9:	First chorale, with ambiguous chord indicated, systems 4.1-2.....	40
4.10:	First chorale rewritten with ambiguous accidental indicated, systems 4.1-2	41
4.11:	C# Aeolian section, with bracketed figures and ambiguous chords indicated, systems 4.2-3	41
4.12:	C# Aeolian section, with ambiguous accidentals under Bracket A clarified, systems 4.2-3.....	42
4.13:	Final chorale, as written, system 7.2.....	43
4.14:	Final chorale with clarifying accidentals, system 7.2	43
4.15:	Rapid, widely-spaced chords for both players, system 3.1	45
4.16:	Rapid chords rewritten, system 3.1	46
4.17:	Closing chorale with subsequent gestures as they appear in the score, system 7.2.....	47
4.18:	Player 1 utilizing five mallets to realize ending tremolos, system 7.2.....	48
4.19:	Final chorale and subsequent gestures rewritten, system 7.2	48
4.20:	Use of fermata and caesura in opening of piece, m. 1-2.....	50
5.1:	Use of the triangle, system 3.1	53
5.2:	Sole appearance of triangle with marimba, system 4.2	54
5.3:	Playing the triangle using a rubber mallet with standard technique	55
5.4:	Playing the triangle using hard vibraphone mallets and hand-to-hand technique	56
5.5:	Example of Vibraphone mallet with affixed Glockenspiel mallet head	57
5.6:	Vibraphone progression and glockenspiel quintuplets, system 1.2	58
5.7:	Piano and slur markings in Player 2, systems 8.1-2	59
5.8:	Letter N excerpt with chords numbered, system 9.2.2	59
5.9:	Tenuto chords in vibraphone and marimba, system 2.1.1-2	60
5.10:	Staccato indications in marimba part, system 7.1.1	61
5.11:	Staccato chord with sustain indication in the marimba, system 6.2.1.....	61
5.12:	Staccato/tenuto chords in the marimba, system 6.2.1	62
5.13:	Use of staccato articulation on the vibraphone, system 5.2.....	63
5.14:	Final two measures of music showing glockenspiel staccato indication, system 10.1.....	63
5.15:	Use of the triplet figure, system 4.2.....	65

5.16:	Echo effect lasting entire duration of figure, system 4.2.3	65
5.17:	Echo effect applied to each metric beat, system 4.2.3.....	65
5.18:	Echo effect notated using both dynamic and bar placement indicators, system 4.2.3	66
5.19:	Eighth-note triplet indication in the marimba part, system 3.2.1	66
5.20:	Marimba triplets written out, system 3.2.1	67
5.21:	Close of letter C <i>molto cantabile</i> section showing ensemble caesura, system 4.2.....	67
5.22:	Close of letter N <i>molto cantabile</i> section showing ensemble caesura, system 10.1.....	68
5.23:	Letter C, beats 14-21 showing fermata, system 3.2	68
5.24:	Final events of letter A with repeat, system 2.2	70
5.25:	First two measure of letter B, system 3.1.....	70
5.26:	Close of letter A adjusted, system 2.2	71
5.27:	Letter M, systems 8.2-9.1	72
5.28:	Closing figure of letter N <i>molto cantabile</i> section, system 10.1	73
5.29:	Gaps visible between certain beats, system 3.2	75
5.30:	Beats 1-11 with ambiguous pitches indicated, system 4.1	76
5.31:	Beats 1-11 showing clarifying accidentals, system 4.1	77
5.32:	Chordal progression in vibraphone, system 6.1.....	77
5.33:	Progression containing F natural, system 6.1.....	78
5.34:	Progression containing F#, system 6.1.....	78
5.35:	Letter E, beats 1-17, system 5.1	79

PART I- EXTENDED MONOGRAPH OF MUSICAL ARTS PROJECT

Chapter One

Overview and Justification

Introduction

In his article "The Paradoxes of Percussion," percussionist Bob Becker notes a number of traits common to percussion instruments, performance practice, and written notation that are not shared by most other instrumentalists.¹ Among the more ambiguous of these traits are the non-specificities inherent to the use of standard Western notation as applied to percussion instruments. Frequently, a composer may use notation to indicate when a sound is to begin while providing no specific information about duration, or may indicate duration with no information about dynamics, timbre, or a variety of other concerns. Regarding timbre, composers are rarely specific about the nature of the percussion instrument or implements to be utilized in realizing their musical ideas. As an example, the common indication to play a passage on snare drum gives no information regarding the size, construction, timbre, tension of the head or snare unit, or the type of sticks (material or weight) necessary to produce the sound the composer desires.

With percussion instruments, the spectrum of possibilities for sound production are as numerous as the instruments themselves. For most other instruments, method of construction and resultant sound are much more homogenous and standardized from instrument to instrument. Most percussion instruments provide some sort of individualized sound as a result of use, age, manufacture, origin, playing technique, and a host of additional factors. Coupled with the ambiguities already mentioned, the modern percussionist faces nearly every musical situation with the necessity of making a variable number of individual interpretive decisions based on their education and experience. Many of these decisions hinge on issues of instrumentation and mallet choice to arrive at the desired timbre, while an

¹ Becker, Bob. "The Paradoxes of Percussion." <http://www.nexuspercussion.com/1990/09/the-paradoxes-of-percussion-2/>. 1990.

additional set of technical and interpretive decisions are necessary in order to realize the composer's intent from the provided notation.

In the mid 1990s, Swedish composer Fredrik Andersson composed three works for keyboard percussion instruments that contain challenges reflective of many of the paradoxes of percussion discussed above. These pieces are ***not everything which happens is in the newspaper*** (1993), a marimba solo written for Robert Van Sice; ***the loneliness of Santa Claus*** (1994), a work for two marimbas written for the RE: Percussions Duo; and ***imagine there was nothing*** (1996), a trio for marimba, vibraphone/triangle, and vibraphone/glockenspiel written for the Allures Trio (Robert Van Sice, French percussionist Emmanuel Sejourne, and Spanish percussionist Miquel Bernat). They are currently published in Tienen, Belgium by PM Europe Publications. All three pieces share a number of compositional and stylistic elements, the composer's fingerprints if you will, while emphasizing the capabilities of their respective instrumentations to create mysterious sonic worlds that are unique in the percussion idiom.

Andersson himself has proved as mysterious as his music. He maintains no independent website, existing on the internet only through a page on the MySpace social network.² Little definitive biographical information about him is publicly available beyond the score to ***...Santa Claus***, which bears an inscription stating that the work was composed in Skara, Sweden. In communication with percussionist Gregrey Secor, Andersson did reveal that his primary percussion education occurred in Gothenburg, Sweden. He then attended the Rotterdam Conservatory in The Netherlands where he studied marimba with Robert Van Sice while continuing classical piano study he had begun sometime earlier. After matriculating at Rotterdam, he continued private piano study with Bulgarian pianist Bodan Vodenicharov in Brussels, Belgium.³ In addition to the dearth of biographical information available, the composer has provided no official program notes to accompany any of his pieces, leaving performers and audiences to wonder not only at the sparse textures of the music, but also at the evocative and enigmatic titles of his works.

² Fredrik Andersson Duo. Social Networking page, <http://www.myspace.com/fredrikanderssonduo> (Accessed 23 June, 2009).

³ Fredrik Andersson, in email communication with to Gregrey Secor dated 27 Nov, 2006, provided to the author by Secor, 15 Sept, 2009. This information was later confirmed and expanded upon by Gerrit Nulens in email communications with the author, 17 Jan and 1 Feb, 2010.

the loneliness of Santa Claus has managed to enter the standard percussion repertoire and has enjoyed a respectable measure of success, including numerous performances by university percussionists in the US. The work is frequently cited by percussionists in response to queries for quality marimba duo repertoire on the Percussive Arts Society (PAS) Web Forums and has also been recorded by marimbists Orlando Cotto and Kunihiro Komori on Cotto's 2005 CD *Wild Hands*. Additionally, the piece enjoyed a prominent performance at the 2006 Percussive Arts Society International Convention (PASIC) Focus Day by the Coalescence Percussion Duo (Gregory Secor and Judy Moonert). This performance was significant not only for exposing the piece to a wide percussion audience, but also that the program for the concert has provided perhaps the only widely-used program note for any of Andersson's works for percussion. More recently the work has enjoyed performances by members of Chicago's Third Coast Percussion group. *imagine there was nothing* has recently been performed by groups such as the Shiraz Percussion Trio (Scott Herring, Susan Powell, and Joseph Krygier).

Goals and Objectives

Despite the popularity of ...*Santa Claus*, Andersson's other two pieces for percussion have not achieved such success. Contained within each piece are a number of pedagogical and interpretive concerns that challenge both modern percussion performance practice and the way in which modern percussion works are composed. As the first in-depth examination of Andersson's percussion music, the primary goal of this document is to highlight the pedagogical and interpretive challenges in Andersson's three works for percussion and offer practical solutions while demonstrating through these challenges that this small body of literature is deserving of a more prominent position in the repertoire of today's percussionists.

Methodology

The following chapter of the document provides background information on the composer and gives a broad overview of the three works being examined. While a thorough

theoretical analysis is beyond the scope of this document, some noteworthy theoretical features common to all three works are discussed at this point. Further, this section acts to identify features of the work that bear similarity to other works in the greater scheme of Twentieth-Century music, focusing particularly on overt similarities to the compositions of Morton Feldman.

The following three chapters deal individually with each of the three pieces under examination. These analyses are not intended to serve as a “play-by-play” regarding the construction and musical events of a piece, and so do not deal with every aspect of the music. The reader is referred to the relevant score for such information. Instead, at this time, specific features and challenges unique to each work are presented as well as a comparison of possible solutions to such challenges. As noted performer and pedagogue Steven Schick has remarked, “In any piece that incorporates a large degree of freedom...a performer might start by detailing those elements that are controlled by the score and those that are left to the performer.”⁴ Information pertaining to such challenges and possible solutions has been compiled from correspondence with prominent performers, reference to available recordings, and my extensive personal experience performing the music.

The final chapter details ways in which the challenges provided in Andersson’s music are unique in the repertoire of percussion music, making his music worthy of further study and increased performance. At this point, I also identify areas where further research will enhance the future understanding and reception of Andersson’s music.

Results and Significance

The hypothesis of this document suggests that the three published works for percussion by Fredrik Andersson are of sufficient musical and aesthetic quality such that they should enjoy a position of greater prominence than they are currently afforded within the repertoire of contemporary percussion performers. This document explains those musical demands made by Andersson that require the performer(s) to develop an expanded technical and interpretive performance vocabulary by creating innovative solutions to technical or

⁴ Steven Schick. *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 171.

musical problems in order to realize an effective performance. By identifying specific challenges in each work and comparing possible solutions to each, Andersson's pieces will be seen as versatile platforms for musical and technical growth that will encourage a greater number of enlightened and informed performances of his works.

Each of Andersson's three works for percussion contains challenges that are not only unique amongst themselves, but also within the larger repertoire of works for percussion. The results of this document are significant within the greater percussion community because they will increase the visibility of the composer and of his works, which are musically distinctive within the repertoire. These pieces contain a variety of exciting technical and interpretive challenges that will contribute to the growth of any percussionist willing to engage them. Such engagement will "de-mystify" Andersson's music and stimulate increased performance of his works.

Chapter Two

Compositional Style and Technique of Fredrik Andersson

Introduction: Parallels with Morton Feldman

The three works in question reveal how Andersson has continued to grow as a composer. The pieces are similar enough in style to show Andersson's distinctive voice, despite his increased compositional facility in evidence from work to work.

An interesting parallel may be drawn between Andersson's work and the works of American composer Morton Feldman (1926-1987). Composer and critic Kyle Gann has published a significant amount of material on Morton Feldman and his music. Speaking of such luminary large-scale works as *Why Patterns?* (1978), *Crippled Symmetry* (1983), and *For Philip Guston* (1984), among many others, Gann notes that:

Feldman's music sidesteps many of the dichotomies that have bedeviled modernist aesthetics. His music projects an instantly recognizable image, and yet he wrote freely and intuitively with a deep appreciation for sound. His compositions are nearly all pointillistic, with single notes and small flourishes applied with painterly feeling for detail, and—most recognizably of all—usually played 'as soft as possible.' He repeats melodic figures and chords over and over, but with a rhythmic freedom that prevents the repetition from becoming obvious.⁵

We find a number of parallels in construction between Feldman's music and Andersson's in the three works. The most salient musical aspects that are seen throughout Andersson's work are his use of soft dynamics, sparse textures, slow tempi, the use of chords with unusual and wide intervallic content, his restrained use of repeated material, and the existence of a single "foreign" sound source in each work. Several of these features directly parallel those that Gann cites regarding Feldman. By composing for an instrumental family stigmatized for its tendency to be played louder and faster rather than softer and slower, these compositional fingerprints and the challenges associated in executing them are a large component of what makes Andersson's music distinctive in the percussion repertoire and why these pieces are valuable as objects of study and performance.

⁵ Kyle Gann. *American Music in the Twentieth Century* (Mason, Ohio: Cengage Learning, 2006), 140.

Dynamics

The most noticeable feature of Andersson's music is its extremely subdued dynamic range. This is not to say that Andersson's use of dynamics is narrow. If the standard dynamic range could be said to encompass the volumes from *pianissimo* to *fortissimo*, that would cover six general dynamic gradations in standard practice using the *pp*, *p*, *mp*, *mf*, *f*, and *ff* indications. Andersson's dynamic range also encompasses six dynamic gradations, but he adds *pppp* and *ppp* to the lower end of the dynamic spectrum while removing *f* and *ff* from the higher end. That is to say, in the course of three works spanning nearly forty minutes of music, the loudest dynamic Andersson indicates is a single *mezzo forte* at the close of *...Santa Claus*, shown below in Figure 2.1.



Figure 2.1: Single instance of *mf* dynamic in *...Santa Claus*

In contrast, at three points, twice in *...Santa Claus*, and once in *imagine...*, Andersson calls for the dynamic of *pppp*. Figure 2.2 shows the use of that dynamic at a particularly effective moment in *...Santa Claus*.

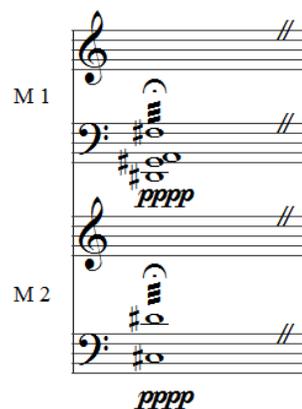
Musical notation for Figure 2.2. It consists of four staves, two systems of two staves each. The top system is labeled 'M 1' and the bottom system is labeled 'M 2'. Each system has a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The time signature is 3/4. In both systems, the first measure of the treble staff contains a whole rest. The first measure of the bass staff contains a whole note chord consisting of G#3 and A#3. The dynamic marking 'pppp' is placed between the two staves of each system, centered under the first measure. The notation ends with a double bar line and repeat sign (//) on both staves of each system.

Figure 2.2: Use of *pppp* dynamic in *...Santa Claus*

The primary implication of this dynamic range is that the mean dynamic level at any given moment in any given piece is somewhere in the range of *piano* to *pianissimo*. Playing in the entire range of the keyboard percussion instruments with the necessary articulation, balance, and blend while still adhering to the composer's prescribed dynamic markings creates an inherent musical tension that requires a confident, knowledgeable, and mature performer or ensemble to convey that expressive content to an audience.

Slow Tempi

A second prominent feature of Andersson's work is his use of very slow tempi. *...newspaper* calls for a tempo of 60 beats per minute throughout and one short section of *imagine...* is marked with the same tempo. A survey of the two ensemble works show the remaining marked tempos of 54, 50, 46, 42, 36, and an almost unmoving 25 beats per minute. Such tempos, combined with the soft dynamic indications, demands patience of the performers in order to allow the pieces to unfold at an optimal pace.

Tempo is only one aspect of musical pacing that Andersson uses. He also augments the unhurried nature of his tempo indications with relatively long note values and a large amount of musical space, discussed further below. He frequently calls on chords to sustain three beats or longer at a given tempo, creating a soundscape awash with sustained activity but uncluttered with the frenetic pace of faster rhythmic material. As a result, the performers must manage the musical demands of the moment in a highly informed, deliberate, and refined fashion, as it may be several moments before the next musical event occurs. Failure to do so creates the risk of a flat performance with little coherent connection between the musical events.

Sparse Textures

Andersson's work is also characterized by his use of sparse textures. Even with the possibilities offered by the trio medium, there are often points in *imagine...* where no player performs simultaneously with any other player. One characteristic example is offered in

Figure 2.3, which recreates the opening system of *imagine...* Here, no single sound is created in conjunction with another.

The musical score for the opening system of *imagine...* is presented in three staves. The top staff is for Maracas (Mar.), the middle for Vibraphone (Vib.), and the bottom for Glockenspiel (Glock.). The piece begins with a tempo marking of quarter note = 50. The Maracas part starts with a triplet of eighth notes marked *pp*. The Vibraphone part features a series of chords, some with a *p* dynamic, and includes a triplet of eighth notes marked *ppp*. The Glockenspiel part also features a triplet of eighth notes marked *ppp*. The score is marked with a section letter 'A' and includes various musical notations such as triplets, dynamics, and articulation marks.

Figure 2.3: Opening system of *imagine...* showing sparseness of texture

When combining such scarcity of material with the use of slow tempi, it is relatively easy to create a pointillistic musical space where events need not compete with each other for importance. In such a space, sounds may be considered each for their own merits and qualities. When events do occur simultaneously or in conjunction they are often intended to be heard as a single line or effect created by more than one player or instrument.

Use of Unusual Chords

The most difficult technical aspect involved in playing Andersson's music is his use of very unusual chord voicings. He frequently calls on the performer to perform a variety of widely-spaced chords composed of sevenths, ninths, tenths, and even elevenths. Use of such chords is certainly not accidental and bears the strong influence of Andersson's piano background, where reaching such large intervals is achievable with minimal effort. The chord voicings and progressions themselves are often highly unpredictable and appear intuitively derived. Gerrit Nulens, former classmate of Andersson, member of the RE:Percussions Duo, and owner/operator of PM Europe Publications, has noted that, among his fellow classmates at Rotterdam, "...it was clear to all of us that [Fredrik] had a gift for strange voicings and

chords on the marimba.”⁶ Such wide and unusual chord voicings are likely used for their qualities of sound and to highlight the interplay between the overtones of the pitches used. In addition, such non-linear chord voicings blur harmonic motion and voice-leading tendencies of the pitches and chord qualities used. Figure 2.4 shows a small selection of widely-spaced chords extracted from all three of Andersson’s works.

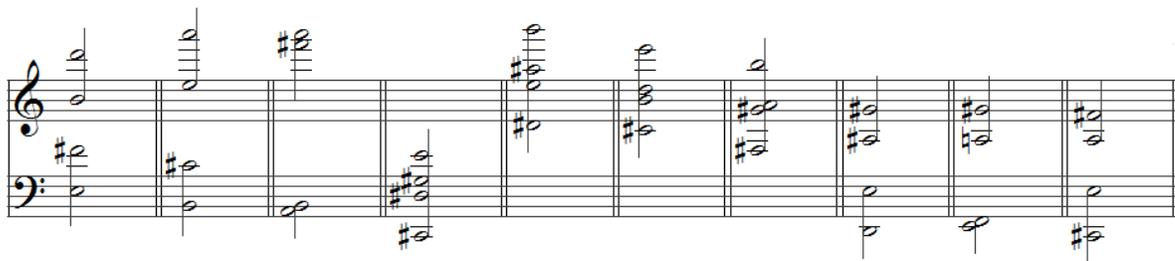


Figure 2.4: Selection of widely-spaced chords

Andersson sometimes requires the performer(s) to execute difficult non-idiomatic chords in quick succession. Examine the final three chords in the example above. These three chords are excerpted from the marimba part of *imagine...* and appear as a sequential succession in that piece. Notice that in the bass voice (played by the left hand) Andersson requires the performer to play at the interval of a ninth (D/E), followed by a minor-second (E/F), followed by a minor-tenth (C#/E). Calling for such difficult chord motion no doubt hearkens back to his piano background where performance of such chords is idiomatic owing to the size of the keys and the availability of the five fingers of the hand as opposed to only two mallets.

In addition to his use of widely-spaced chords, Andersson also makes frequent use of clusters and tightly-spaced chords voicings. In *imagine...* there are several instances, particularly in two extended *molto cantabile* sections, where all three players play tightly spaced chords with virtually no predictable progression or harmonic relation to each other. Figure 2.5 shows an example of such a passage.

⁶ Gerrit Nulens, in email communication with the author, 17 Jan, 2010.

Figure 2.5: Example of chordal writing with dense intervallic content from *imagine...*

Again, the overall effect Andersson achieves is one where the chord progressions seem to have no predictable direction or relation to each other from player to player, allowing the audience to bask in the qualities of the individual sounds, the combined chord qualities, and the effects of the instrumentation and orchestration.

Repeated Material

Andersson's compositional forms are generally through-composed. Most often material is only heard a single time within a piece. However, there are some notable exceptions to this. In *...newspaper*, Andersson utilizes a limited number of motivic materials that are often used in interchangeable ways. Such instances are discussed under the relevant chapter dealing with that work. In *...Santa Claus*, Andersson expands his use of repetition to encompass larger sections of music. These sections are never repeated verbatim from previous iterations, but are designed to have a similar musical and emotional function. The idea of not repeating material exactly as it appears previously is paralleled by composer Steve Reich's observation that, in Feldman's music, "repetitions of material were never exact repetitions."⁷ As an illustration of this concept, Figure 2.6 shows three differing versions of the opening material of *...Santa Claus*, each from a different section of the work.

⁷ Steve Reich. *Writings on Music 1965-2000* (Oxford: Oxford Press, 2002), 202.

Figure 2.6: Comparison of repeated iterations of ...*Santa Claus*' opening figure

Notice that between Figures 2.6a and 2.6b, the only difference is the addition of a grace-note chord in the part of Player 2 that occurs just before the primary figure. In 2.6c, the chords themselves have been retained but the rhythms have now been excised. The aural effect of removing the rhythm in 2.6c serves to stimulate the memory of the listener to recall that they've heard this material before, but Andersson invites the listener to supply the memory of the rhythmic aspect of the effect from the opening measures.

In *imagine...* Andersson uses the idea of repeated material much more literally and exactly. The entire opening page of material is contained within repeat signs, meaning that the listener hears the opening minutes of the work twice in immediate succession. Later in the work, the entire first page is reproduced nearly verbatim, acting as a recapitulation of sorts. At Letter M and at the very end of the work, Andersson employs repeat schemes for successive measures on a smaller scale. Such instances and their interpretation are discussed in the relevant chapter.

"Foreign" Sounds

The final aspect of Andersson's compositional style shared among his works, and one which does not bear any overt similarity to Feldman, is his use of a "foreign" timbre in each work. In each of the three works, there is some sound that is introduced and used in order to break the timbral status quo of the piece. In *...newspaper*, that timbre is the use of a tremolo luster created by rubbing the shafts of the mallets against four marimba bars. This

continuous rubbing creates a harmonic bed, a pedal sonority, over which a long, freely-flowing central section develops. In *...Santa Claus*, the timbre is introduced at a central point in the work where Player 2 is asked to perform an ostinato with rubber mallets that creates a stark contrast to the lush sounds of the marimba that are prominent in the work's surrounding sections. Player 2 is further requested to play this ostinato out of time with the material played by Player 1. The upsetting of both timbre and ensemble synchronization serves to create a large musical "change of gears" from the direction Andersson has previously been leading the listener in. In *imagine...* the foreign timbre is not used exclusively in a central section but appears sporadically throughout the work. This timbre involves playing a triangle with a rubber mallet in order to enhance the fundamental overtone of the instrument instead of the high harmonics that are the primary aspect of the triangle's traditional sound. The emphasis on the fundamental instead of the higher overtones of the triangle creates a very beautiful and exotic blend with the glockenspiel.

By introducing a sound that is not characteristic of the established nature of a piece, Andersson is able to keep the listener's emotional investment and concentration on the work fresh by continually expanding the soundscape that is presented within that piece.

Conclusion

Kyle Gann and Steve Reich both comment on the compositional tools used by Morton Feldman in his music. The use of soft dynamics, sparse textures, slow tempi, use of chords with unusual and wide intervallic content, and his restrained use of repeated material are employed in an individually distinct way but are definitely not exclusive. Andersson is able to utilize many of these same musical tools for his own ends, creating an individual musical identity through his body of work. Over the course of the three pieces examined, it is shown that Andersson uses the musical traits described in this chapter to create depth and substance in his work. These pieces also provide technical and interpretational challenges to the performer(s) while engaging the audience's perceptions and expectations on a visceral level.

Chapter Three

not everything which happens is in the newspaper (1993)

Introduction

Andersson's first foray into concert percussion composition occurred in 1993 with a modest solo for marimba dedicated to American marimbist Robert Van Sice, a leading pedagogue and performer who at that time was based at the Rotterdam Conservatory of Music in The Netherlands. At the time of composition, Andersson was attending the Rotterdam Conservatory as a student of Van Sice.⁸ The piece serves as a fairly straightforward introduction to Andersson's compositional style and contains many elements that would make their way into his later works. From his first piece, Andersson shows careful consideration and sensitive use of the unique timbral strengths of the marimba. In multiple locations throughout the piece he calls for widely-spaced chord voicings to which the marimba provides a singular clarity and resonance. In the closing section of the piece Andersson utilizes the rich warmth of the tenor and upper bass ranges of the instrument in a four-voice, chorale-like setting that gradually expands to encompass a higher range of the instrument in conjunction with the use of the above-mentioned wider chord spacings.

The work is notable for its limited pitch content. The opening section, shown below in Figure 3.1, sees the left hand begin with an ostinato on C and B at the interval of a major-seventh.



Figure 3.1: Left hand ostinato, m. 1-4

In measure 5 the ostinato is continued while an ascending and fragmented staccato melody is played adding only the pitches G, A, and D. This limited pitch content persists until

⁸ Gerrit Nulens, in email communication with the author, 17 Jan, 2010.

measure 11 when E is added in the right hand. In measure 12 F# is added in the right hand with E reappearing in the left hand. The addition of these pitches can be seen in Figure 3.2.

Figure 3.2: Appearance of limited melodic pitch content, m. 5-12

As there is no standardized method for approaching articulations on the marimba, there are different possibilities for how to interpret the staccato indications in this figure.⁹ Occasionally, staccato indications are performed using a special technique called a “dead stroke.”¹⁰ While appropriate in certain contexts, I feel that this approach is not consistent with Andersson’s intentions. Instead, I interpret the staccato marks in a manner where the stroke is played with fast velocity from a low height, creating a sound with prominent attack but a slightly decreased note length. This method of realizing staccato indications will also apply to Andersson’s subsequent pieces, given the contexts in which articulations appear in those works. The few exceptions to this policy are noted.

In Figure 3.3, the pitch C# is added in the left hand at measure 23 within the context of two of Andersson’s most widely-spaced chords, encompassing intervals of major-ninths in the left hand with a minor-tenth followed by a very strenuous eleventh in the right hand. Such widely-spaced chords betray both Andersson’s pianistic training where such chords are easily achievable, as well as his sensitivity to the sonority produced by a given chord voicing.

⁹ An examination of articulations and their performance on marimba is beyond the scope of this document. For the most codified and in-depth method of realizing articulations on the marimba, the reader is referred to Nancy Zeltsman’s text *Four-Mallet Marimba Playing* (Milwaukee: Hal Leonard, 2003).

¹⁰ A “dead stroke” is a special technique where the mallet head is pressed into the marimba bar instead of rebounding, preventing the bar from resonating and decreasing the duration of the note.



Figure 3.3: Chords covering large range with addition of C# in left hand, m. 22-23

At this point the entire pitch gamut of the piece, encompassing only eight pitch classes, has been presented and will be preserved for the work's duration.

In addition to limiting his pitch material, Andersson also devises a small number of motives that reoccur throughout the piece. The first motive is generally melodic material built around the pitch gamut used in the works' first ten measures—the pitches C, B, G, A, and D, as seen in Figure 3.2 above. Material directly relating to these pitches is most easily seen to reoccur at measures 16-19, measures 33-35, and measures 95-96. The second motive can be seen in the final two bars of Figure 3.2, involving a two-chord sequence introduced in measures 11 and 12. This two-chord sequence is the most obviously reoccurring material in the piece and will reappear in measures 73, 75, 93-94, throughout the closing chorale, and finally in isolation in measure 107. The third motive is a sequence of dyads built on sevenths, sixths, or ninths using limited pitch content. As seen in Figure 3.4, this material first appears in measures 20 and 21 in the bottom staff as the chords C/B, E/D, G/E, and B/G (ninths not present here).

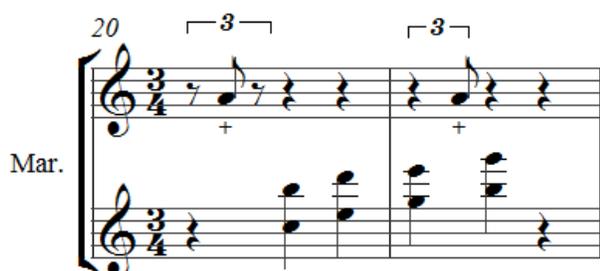


Figure 3.4: Ascending dyads in bottom staff, m. 20-21

Various versions of this material, also including the chords A/G and B/A, will appear in measures 62, 71, 76-78, 83-84, 90-92, and throughout the closing chorale (intertwined with material from the two-chord motive).

In addition to creating a singular and unique sonic entity in the repertoire of solo marimba, Andersson's first work also features a number of challenging technical and musical situations which will test the problem-solving skills, control, and maturity of the performer. The primary technical and interpretive concerns of this work include issues of mallet choice, considerations of grip, roll types, the realization of two extended techniques described in the performance notes that accompany the score, a single issue of range and instrument size, and flexibility of indicated dynamics.

Implement and Grip Choices

The work requires four mallets to perform. As noted above, one of the characteristics of Andersson's music is the use of very widely-spaced chords. As such, mallet choice is of paramount concern in the performance of *...newspaper*. Mallets must be chosen with a sensitive knowledge that both hands must operate over large ranges of the keyboard, particularly the left hand, which is called upon to play both the lowest and highest notes available on the instrument. For this reason, it is recommended that one should choose mallets of differing hardness which have a relatively hard core but still feature a loose wrap that provides for a uniform quality of sound from mallet to mallet and across the entire span of the keyboard. This arrangement allows the right hand to play delicately in the low range and, with the use of a sharper stroke, gives clarity to notes played by the softer mallets of the left hand at the extreme upper limits of the instrument's range. I use the Innovative Percussion Janis Potter series numbered (from left to right): 402 (soft), 402, 404 (hard), and 404 for this purpose.

Andersson's use of widely-spaced intervals makes a strong case for the use of Stevens grip.¹¹ One of the grip's primary strengths is the ease in which wide intervals may be

¹¹For detailed information on the mechanics of the marimba grip used by Leigh Howard Stevens, the reader is referred to his seminal text *Method of Movement for Marimba, revised ed.* (Asbury Park: Keyboard Percussion Publications, 1990).

executed. This approach serves the performer well when reaching for the extremely wide chords in measures 22 and 23 as seen above in Figure 3.3. However, material that begins to appear in measure 24 will call into question the effectiveness of Stevens grip for the large central section of the piece. The issues appearing in the central portion of the piece will be addressed in the section dealing with non-traditional techniques below.

There are numerous tremolos (rolls) indicated throughout the piece, and the musical context in which they are employed can call into question both the roll type desired as well as the grip used in any given situation. Figure 3.5 shows the first roll in the piece occurring low in the range of the marimba on the pitches A and B starting at measure 24 and lasting until measure 31, making a single-handed roll advisable.

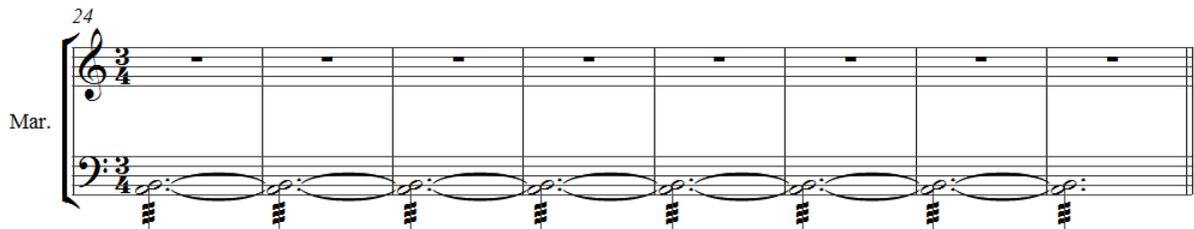


Figure 3.5: Bass register tremolo, m. 24-31, left hand only

During that time, in addition to other non-related material, the right hand is called upon to play a tremolo in measure 25 at the interval of a major-sixth, not only three octaves distant, but also containing notes on both the lower and upper manuals, shown in Figure 3.6.



Figure 3.6: Widely-spaced tremolo, m. 25

Effective performance of this passage using the Stevens grip in the left hand is advantageous due to the increased ease of performing a one-handed roll over multiple

measures at a tight interval, in this case a major-second. However, the right-hand tremolo is extremely awkward in conjunction with the left hand roll due to the placement of the right arm as required by Stevens grip. Notice this arrangement of the arm and elbow in Figure 3.7 below.



Figure 3.7: A/F# tremolo played with Stevens grip, m. 25

It is therefore advisable to approach this passage with a cross-grip (traditional, Burton, or otherwise)¹² in mind, where the arm and elbow will not be thrown so far askew from the body, as seen in Figure 3.8.

¹² "Traditional cross-grip" is the term used by Gary Cook in Chapter Four of his *Teaching Percussion* text (Belmont, CA: Thomson and Schirmer, 2006). The grip so-named is the oldest four-mallet grip in use where the mallets shafts cross in the hand, as opposed to Stevens grip and its precursor, the Musser grip (named after Clair Omar Musser), where the mallet shafts do not cross in the hand. The traditional cross-grip remains popular and is used by Nancy Zeltsman, Keiko Abe, and many other marimbists. Burton grip, created by vibraphonist Gary Burton, is a cross-grip with the mallets in a different orientation in the hand from the traditional grip. I have specified the use of "a traditional, Burton, or other" cross-grip in the text because my preferred cross-grip is a hybrid of the traditional and Burton techniques.



Figure 3.8: A/F# tremolo played with a cross-grip, m. 25

It is highly unusual, however possible, to mix-and-match grips between the hands as necessary to perform a passage effectively. Due to the extreme distance between the two hands and the ramifications on body placement, the performer may be best served by using the Stevens grip to execute a mandolin-style roll in the left hand at the very edge of the marimba bars, adopting the unusual arrangement of using mallet 2 to strike the A on top of the bar and using mallet 1 to strike the B below.¹³ Since a quality sound can be produced by a mandolin roll with the left arm at full extension, the body can be positioned farther to the right (from the performer's perspective) to make the right hand roll less awkward when a cross-grip is used. Figure 3.9 shows the entire body positioning required to effectively realize measure 25 in this manner.

¹³ The usual arrangement of a mandolin roll on two notes with the left hand would be to strike the lower pitch (in this case, the A) on the bottom of the bar with mallet 1 and the higher pitch (the B) on top of the bar with mallet 2.



Figure 3.9: Using a cross-grip and mandolin roll to realize m. 25

The musical space in measure 24 can be used to switch the right hand grip from Stevens grip to a cross-grip unobtrusively, at which point the right hand can remain in the cross-grip until measure 79.

At measure 79, the right hand can switch back from the cross-grip to Stevens to execute the material in measures 80 and 81, m. 81 containing a tremolo to be played by the right hand using a one-handed roll in the interval of a minor-tenth. A one-handed roll seems most appropriate for the right hand since the left hand will have already been executing one-handed rolls independently for some time previous, beginning in measure 76 and proceeding through to measure 82, visible in Figure 3.10.

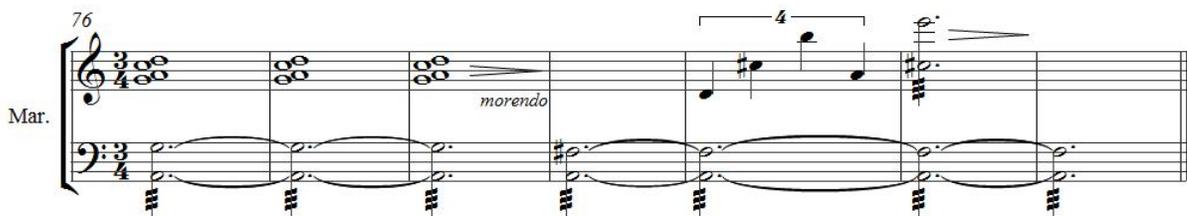


Figure 3.10: One-handed rolls in left hand, minor-tenth roll in right hand, m. 76-82

The standard hand-to-hand roll seems perfectly acceptable in measures 87-88, shown in Figure 3.11.



Figure 3.11: Recommended use of hand-to-hand rolls, m. 87-88

Figure 3.12 shows that measures 89-97 again utilize the A/B roll in the left hand from earlier in the piece, similarly coupled with tremolos and other material in the right hand.

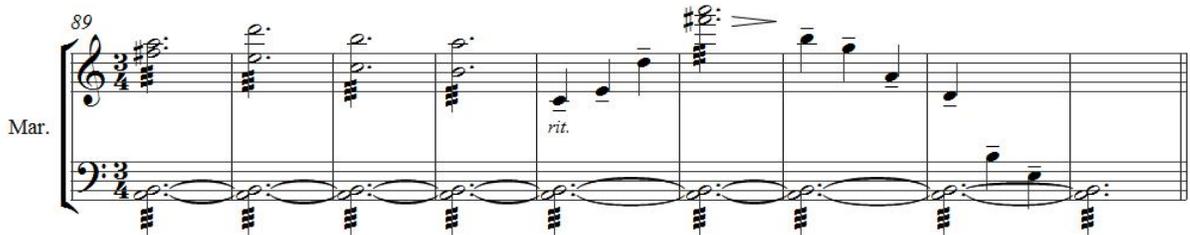


Figure 3.12: A/B roll reappearance in left hand, additional material in right hand, m. 89-97

In this passage the interval spacing and arrangement of notes in the upper register is not so extreme, so a one-handed roll in the left hand is more achievable than when the roll appeared earlier in the piece, calling for the use of a mandolin roll. All of the tremolos played by the right hand in this passage are easily executed with one-handed rolls as well. As before, this seems most appropriate given that the underlying roll in the left hand is tied over the course of several bars. Traditional hand-to-hand rolls can also be employed through the closing chorale of measures 98-105, shown in Figure 3.13, as a sonic contrast to the one-handed rolls that precede it.



Figure 3.13: Closing chorale, m. 98-105

Non-Traditional Techniques

Andersson calls for the performer to execute two non-traditional techniques in *...newspaper*. The first involves striking the marimba bar over the nodal point (the point at which the suspension cord passes through the bar) with the mallet. This striking location serves to significantly weaken the fundamental pitch of the bar, allowing the overtone one octave higher to be heard more prominently. In addition, the overtone is also of a sound quality that can be described as hollow, providing a degree of timbral variation. Andersson calls for the performer to strike the pitch A4 in semi-regular fashion in measures 10 through 23. Since the overtone produced is not overly loud, it is recommended that a sharp stroke be used by a harder mallet (mallets 3 or 4 in the right hand), to help facilitate volume and allow the harmonic to sound clearly amidst the general warmth and sustain of the rest of the instrument. With the right hand occupied, the left hand is then required to perform material encompassing a large range of the instrument in measures 16 through 19, shown in Figure 3.14.

The image shows a musical score for Marimba in 3/4 time, measures 16 through 19. The score is written for two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The right hand part consists of a series of chords, each marked with a '+' sign above the notes, indicating a nodal point strike. The left hand part features a wide-ranging melody with various intervals, including triplets and sixteenth notes. The notation includes stems, beams, and slurs to indicate the melodic flow. The measure numbers 16, 17, 18, and 19 are clearly marked at the beginning of each measure.

Figure 3.14: Overtone effect on A with right hand, wide-ranging melody played with left hand, m. 16-19

For logistical reasons, it seems most appropriate to switch this arrangement in measures 20 and 21, allowing the right hand to move from the harmonic to the ascending chordal melody, seen in Figure 3.15. The left hand (mallet 2) would then perform the harmonic indicated in measure 21.



Figure 3.15: Ascending dyads in bottom staff, m. 20-21

Beginning in measure 30 and continuing through measure 78, the performer is called upon to execute a second extended technique by simultaneously sounding four pitches--G, A, C, and D--with two mallets while the other hand cross-fades the A/B one-handed roll from the texture. The opening of this figure is shown in Figure 3.16. To execute this musical effect, the composer provides the following performance note:

These notes are to be played with the right hand. Put the shafts of the mallets against the edge of the bars. The shaft of the inside mallet should be touching the G and A bars, the shaft of the outside mallet should be touching the C and D bars. Move your hand in up and downwards movements so the shafts are scraping against the four notes. Continue this motion until the end of this section.¹⁴

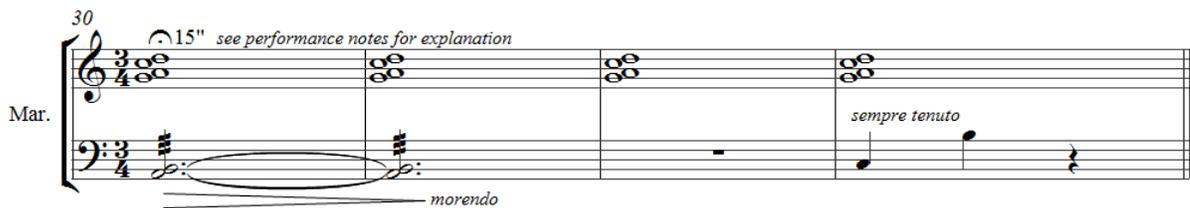


Figure 3.16: Introduction of shaft cluster tremolo, m. 30-33

Although admittedly very soft, the perceived effect is similar to a very muted and distant tremolo cluster on a bowed string instrument such as the violin. Indeed, the wrist positioning and motion, shown in Figure 3.17, is very similar to that used when executing a tremolo with a violin bow.

¹⁴ Fredrik Andersson. *not everything which happens is in the newspaper* (Tienen, Belgium: PM Europe Publications, 1994).



Figure 3.17: Wrist and mallet positioning for the cluster tremolo, m. 30-78

Regardless of the scraping speed, a relaxed movement of the wrist is required to achieve smoothness of sound. I personally find a faster speed of motion to be preferable in achieving the desired effect. A slower wrist motion does not seem to be as effective, the resultant sound being akin to a faint, more discernibly-rhythmic sawing of the bars. I also experimented with serrated mallet shafts in an effort to excite the bars to greater volume. The result was uneven, noticeably rhythmic, and was thus not satisfactory. In addition, it should be noted that mallets that have a natural finish seem to produce less sound than mallets that have a lacquered finish. The IP Janis Potter series mallets that I use have a natural finish and I am able to compensate for the decreased volume by using the fingers to increase the pressure of the mallet shafts against the bars. Coupled with a relatively quick wrist motion, an acceptable volume and quality of sound is able to be produced.

This technique seems to be achievable only with a cross-grip. Stevens grip does not allow the mallets to be held at the proper angles, nor does it allow the wrist to move in a fashion conducive to producing the desired sound. If the performer is primarily using Stevens grip and my recommendations are heeded for dealing with the tremolo in measure 25 as detailed above, then the matter of switching grips is already resolved. While the right hand is occupied with this timbral underscore, the left hand is involved in performing a pointillistic quasi-modal melody that is loosely centered around the G-major sonority. During this time the left hand uses the entire range of the keyboard, from the lowest note to the highest.

...*newspaper* is especially notable as an important work in the marimba repertoire in that it is the only work that makes use of this specific mallet shaft-generated, friction-based technique. Other popular marimba works, such as Joseph Schwantner's *Velocities* (1990), Leigh Howard Stevens' *Rhythmic Caprice* (1989), and numerous works by Japanese marimbist Keiko Abe feature the use of the mallet shaft as a striking implement, but not as a rubbing implement. Works such as John Bergamo's *Five Short Pieces for Marimba* (2000) feature different friction-based manipulations of the marimba bar (rubbing with a Superball mallet and bowing with a cello or contrabass bow), but ...*newspaper* is the only work that calls for this particular specialized technique using the mallet shafts for sound production. Interestingly, a variation of the shaft rubbing technique used in ...*newspaper* may be found in the solo vibraphone repertoire. Christopher Deane's vibraphone solo *Dis Qui Etude* (2004) calls for a special mallet constructed from a paint stir-stick which is then used to manipulate the sound of the vibraphone bars in various ways. One of these techniques involves a rapid scraping of the implement edge against the edge of the vibraphone bar, which is then allowed to ring freely. While certainly not achieving the same sonic effect, this technique is nonetheless the closest relative of the technique called for by Andersson in ...*newspaper*.

Range Discrepancies

Oddly, in the midst of the work's extended central section, the piece calls for a single pitch that requires an instrument of a greater range than those produced by most mallet instrument manufacturers. In measure 58, Andersson calls for a high D to be played by the left hand, a pitch that is one whole step higher than the highest note on most standard-range instruments. This may be seen in Figure 3.18.

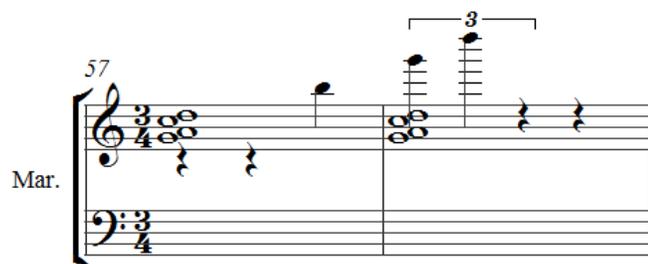


Figure 3.18: Use of high D above standard marimba range, m. 57-58

Many marimba manufacturers now offer 5.4 or 5.5 octave models as special-order items that extend up to the F or G above this indicated D, but at the time of composition an instrument of the required range would probably have been a custom design and certainly not widely available to the general percussion performance population. If an instrument with the required pitch is not available, Figure 3.19 illustrates three alternate possible voicings with two being more or less equally plausible.

Figure 3.19: Permutations of pitch content to accommodate standard-range instruments, m. 57-58

Figure 3.19a involves simply transposing the highest pitch (D) down one octave. While this solution retains the pitch-class content as called for, it does compromise the original melodic profile. Figure 3.19b retains two pitches of the original figure in their original octave (the B and G), with the lowered D inserted in-between. Figure 3.19c contains only one pitch from the original configuration (the G), but places the figure in the highest available range of the instrument while still realizing the complete harmony. The second and third solutions involve preserving the melodic profile of the three-note melody and the entirety of the G major harmony as outlined without exceeding the available range of the instrument. While I prefer the solution of Figure 3.19c, keeping the figure in the highest possible range, the retained pitches in Figure 3.19b create a strong case for that solution as well.

Dynamic Considerations

A noticeable feature in all of Andersson's work is the relative lack of dynamic indications given to the performer. In *...newspaper*, the composer indicates a beginning dynamic of *piano*. The texture of the piece is sparse and fragmented enough that dynamic direction does not seem to be a large issue, with most musical material belonging to isolated

and momentary events that are easily nuanced and tempered within the indicated *piano* dynamic. With the exception of decrescendi in measures 30, 78, 81, and 94, Andersson provides no other dynamic information until the chorale passage begins in measure 98. Here, he indicates a dynamic of *pianissimo* that gradually crescendos to *mezzo piano* two bars later, but then ceases to provide direction for the remaining five measures of the chorale passage. Is the performer to assume that the crescendo should continue to the silence of measure 106? Certainly, it is very easy, and indeed tempting, to get inappropriately loud by the end of the passage if the initial crescendo is continued throughout. Should the performer crescendo to *mezzo piano* as indicated and retain that approximate volume through the remainder of the passage? A substantial portion of the chorale consists of repeated material and while this option does require a certain amount of maturity and restraint on the part of the performer, it seems to drain the piece of vitality in its final moments. Are more subtle variations in volume possible and/or appropriate for the repeated material? A gentle sense of direction and control of pacing certainly seems viable, with perhaps a dynamic emphasis or de-emphasis given to repeated material at the discretion of the performer.

The piece concludes with a final, isolated iteration of the two-chord motive at measure 107. This is followed by a pseudo-functional cadential passage which brings the work to a close in G major with a unison G and B spread over four-plus octaves of the instrument. These passages may be seen in Figure 3.20. It is interesting to note that the pitch gamut of the final three measures is identical to that of the opening ten bars. C, B, G, A, and D are all present in this final cadential passage.

Figure 3.20: Two-chord sequence in isolation and final cadential sequence, m. 107-110

After the final note, a ten-second fermata is indicated to allow the sound to die away and the experience of the piece to dissipate. During this time it is vital that the performer

exhibit the maturity to indicate through gesture (or a lack thereof) that, even though the marimba has ceased sounding, the performance has not ended--a feat made substantially more difficult by the physical position necessary to reach the pitches of the final chord.

Conclusion

Grip choice is one of the more interesting challenges posed by this piece. While Stevens grip certainly bears its advantages (especially regarding the wide intervals called for in some chord voicings), some manner of cross-grip seems a necessity for performing the work's central section. This conclusion is especially interesting given the fact that Robert Van Sice is exclusively a Stevens grip player. I have not been able to successfully realize the cluster tremolo using Stevens grip, and it is not known how Van Sice might have achieved this.

Fredrik Andersson's first work for keyboard percussion presents a musical tapestry that appears deceptively simple. As has been described, an evocative and inspired performance of the piece forces the mature performer to examine all aspects of his or her technique and sound concept while challenging nearly every interpretive decision. ***not everything which happens is in the newspaper*** also acts as a fitting entrance into Andersson's unique compositional soundworld. In his next work, this time written for two players, Andersson would continue to stretch his compositional boundaries while simultaneously challenging the performers at the highest interpretive and musical level.

Chapter Four

the loneliness of Santa Claus (1994)

the loneliness of Santa Claus was originally commissioned by RE:Percussions in 1994. Like my trio *imagine there was nothing* for bells, 2 vibes and marimba, and my solo marimba work *not everything which happens is in the newspaper*, *the loneliness of Santa Claus* is an exploration of sound and silence combined with lush harmonies. The simplicity and modality of the melodic material is reminiscent of Gregorian chant. There is intimacy and space within the piece which brings forward the natural resonance, nuance, and beauty of the marimba. The piece could be considered as a contemplation/meditation for musician, listener, room, and of course, time. About the titles of my music, it is worth mentioning that those should be seen as an introduction to a certain kind of atmosphere that comes along with the music. Therefore, it is possible to end up with several 'entrances' to the actual sense of the piece.¹⁵

Introduction

the loneliness of Santa Claus was written for the RE:Percussions Duo in 1994. The inscription at the close of the work states that it was completed on the 29th of November of that year in Skara, Sweden, a small town where the composer continues to make his home. The RE:Percussions Duo began as a student ensemble consisting of Gerritt Nulens and Mathew Rushton, both studying at the Rotterdam Conservatory with Robert Van Sice at the same time as Andersson. The duo performed a limited tour of the United Kingdom and featured two newly commissioned works on their program: Peter Klatzow's marimba/vibraphone duo *Ambient Resonances (Echoes of Time and Place)* and *the loneliness of Santa Claus*.¹⁶ The work is written for two marimbas--Marimba 1 requiring a full-range 5.0 octave instrument and Marimba 2 calling for a 4.3 octave (low A) instrument.

...*Santa Claus* bears a number of similarities to Andersson's previous work. Like ...*newspaper*, ...*Santa Claus* focuses solely on the timbre of the marimba as its sound source. As in the previous solo work, the central section of the work features the introduction of a sonic entity not heard up to that point in the piece. This new sound provides a measure of

¹⁵ Program note for *the loneliness of Santa Claus* provided to Gregrey Secor by Andersson for inclusion in the 2006 PAS Focus Day program. Percussive Arts Society New Music/Research Committee. *Percussion 2, 3, 4: Chamber Music for Percussion*. PAS Focus Day program notes (Percussive Arts Society International Convention, Austin, TX, Nov, 2006).

¹⁶ Gerrit Nulens, in email communication with the author, 17 Jan, 2010.

variety but is only heard in one section of the piece. In this case the effect is facilitated not by an extended technique, but by a simple change of mallets by Player 2. Paralleling the similar construction of *...newspaper*, one of the final sonic events in *...Santa Claus* is a very slow chorale section. In both *...newspaper* and *...Santa Claus*, Andersson calls for the players to play indicated figures “on the nodes” of the bars to achieve a hollow-ing of the tone.¹⁷ In this piece however, Andersson only calls for the effect three times, on three identical chords played by Player 2, in sections of the piece that are, structurally and formally, nearly identical. As such, the use of this technique is not considered to be a notable compositional feature or challenge to the performance of *...Santa Claus* and need not be discussed further.

Andersson’s duo does contain multiple departures from its predecessor, beyond the obvious expansion of instrumentation. In *...Santa Claus*, Andersson moves to a much slower, more flexible interpretation of musical time, not only through slower indicated tempi, but also by using a more open notational scheme that is devoid of traditional measures and bar-lines except those contained within repeat brackets. Andersson proves sensitive to the visual aspects of this notation scheme and leaves the music unencumbered by excessive rest indications due to the large amount of musical space present. The end result produces a quasi-proportional approach to notation that offers the performers a great deal of leeway in determining where and how musical events relate to each other in musical time. This creates a piece of significantly larger scope than his preceding work. While a performance of *...newspaper* may only last 6-7 minutes, performances of *...Santa Claus* consistently run into the range of 11-12 minutes.

Reading music using this style of notation could be said to require more visual processing than aural/metrical. The events might be expected to occur in relation to when and how they are physically arranged on the page rather than the way in which the music is actually notated beat-for-beat. Andersson explores this relationship between events in increasingly-abstract ways throughout the work, to the point where, in a central section of the piece, he specifically indicates that the two players are to play using two differing, non-synchronous tempi. Also dissimilar to *...newspaper* is the extent to which previous material

¹⁷ As stated previously, playing on the node of the marimba bar serves to emphasize the higher harmonics of the pitch, at the same time de-emphasizing the fundamental. While the desired pitch is still audible, the quality of sound is decidedly “empty.”

returns, often in mutated form, late in the work, as was shown in Figure 2.6. In *...newspaper*, isolated events reappear at late stages of the piece, but not to the degree that they do in *...Santa Claus* and certainly not as substantial formal sections of music, reproduced nearly verbatim from earlier in the work.

Similar to Andersson's previous piece, *...Santa Claus* provides a number of direct obstacles to the performers that challenge not only their small-scale musical decisions, but forces them to engage the long-term musical ramifications of those decisions. Such challenges also require creativity in their solutions in order to realize the most effective performance. The primary issues affecting performance of the work deal with implement choice, approach to the interpretation of accidentals, and the execution of passages which are physically impossible to realize as Andersson has notated them. Certain singular incidents providing an amount of ambiguity in interpretation are also discussed.

A Note Regarding Navigation

In both *...Santa Claus* and the following work, *imagine there was nothing*, Andersson uses the notational scheme detailed above where few bar-lines are present. Since this system makes it impossible to refer to specific measure numbers as with *...newspaper*, I have opted for the following method of navigation:

An excerpt will be identified by a numeric code labeled 'system X.X.X.' This code indicates the printed page that the music is on, the number of the system on that page, and if necessary, the number of the player whose part is in question. In *...Santa Claus*, for example, system 7.2.2 would refer the reader to page 7, the second system, and the part of Player 2. Where a full score passage is included in a figure, no player number will be given. System 4.2 would then refer the reader to page 4, second system, with both players' parts included in the example.

Implement Choice

Like his other work, Andersson calls for the two players of ...*Santa Claus* to utilize the entire ranges of their instruments, each using four mallets. The various orchestrations Andersson conjures see Player 1 at times playing in a higher range than player 2, vice versa, and sometimes in similar ranges that require mallets that will create a blended sound so that neither part appears obtrusive. At certain points Andersson requires the players (particularly Player 1) to use the entire range of their instrument in a single figure. Therefore, it is necessary to approach mallet choice carefully when performing this work. Both players are requested to play chords with various articulations both high and low in the instrument's range, so a mallet with a relatively hard core is appropriate so that articulations can be maximized with the use of various combinations of wrist and arm motion to affect mallet-head velocity and weight of the stroke. Figure 4.1 contains two chords taken out of context to show the extremes of range utilized in the piece.



Figure 4.1: Chords showing full use of instrument range, systems 2.3.2 and 2.2.1

For both players, tremolos are often indicated at very low dynamics in the lower range of the instruments, so a loose wrap is also a positive feature of the ideal mallet choice. Figure 4.2 shows an example of one such tremolo situation, low in the ranges of both instruments and at the quietest moment of the work.

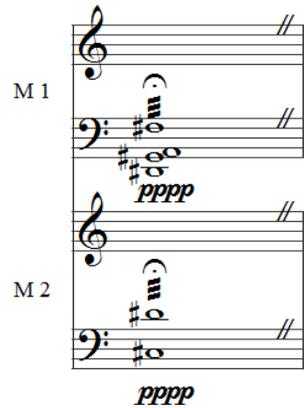


Figure 4.2: Use of tremolo low in range at soft dynamic, system 6.3

As has been stated above, one of the most notable features of Andersson’s music is his use of widely-spaced chords. An example that recurs periodically throughout the work is shown in Figure 4.3.



Figure 4.3: Example of chord using wide spacing, system 7.3.2

To this end, it is also appropriate to experiment with a graduated set of mallets (mallets with varying degrees of hardness while having a uniform timbre) to maximize the clarity and balance in such widely-spaced chords. As these chords appear frequently throughout the piece, it seems necessary that a graduated set of mallets might be required throughout, with the exception of the “foreign” timbre circumstance detailed below. Since Player 1 generally plays in the lower range of the instrument and has much material that sustains over long periods of time, I perform this part using the Innovative Percussion Janis Potter series which features a looser yarn wrap to better blend tremolos. From left to right and softest to hardest, the mallets are numbered 401 (very soft), 402, 403, and 404. Player 2 generally plays higher in the range of the instrument and has a multitude of widely-spaced chords with and without articulations, making a mallet with a harder core more desirable for

maximum flexibility. For this part, I recommend the Innovative Percussion William Moersch series, with mallets numbered 502, 503, 503, and 504. The matching inner mallets (mallets 2 and 3), allow for a uniform blend in the execution of passages where tremolos are best performed with those mallets. Figure 4.4 shows an excerpt of one such passage.



Figure 4.4: Melodic passage in octaves using inner mallets, system 3.2.2

Beginning partway through page 5 and continuing almost entirely through page 6, Andersson introduces *...Santa Claus'* "foreign" timbre in the form of a mallet change for Player 2. During this section of music, Player 1 plays an austere melody with the performance indication "completative" [sic].¹⁸ It is my opinion that the indication is misspelled and is intended to be "contemplative." Beneath this plaintive melody, Andersson instructs Player 2 to perform an eighth-note ostinato using only two pitches: B and C#, at the interval of a minor-seventh, shown in Figure 4.5.

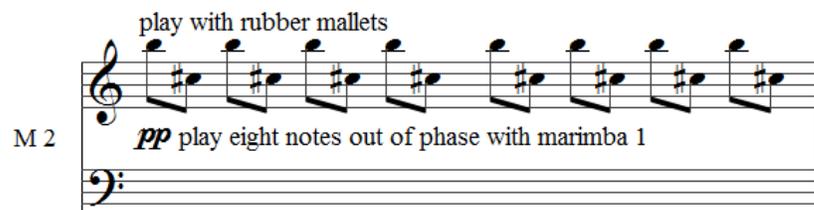


Figure 4.5: Player 2 eighth-note indications, system 5.2.2

Andersson further indicates that Player 2 is to play this section with rubber mallets, creating a stark timbral contrast to the implement choices that pervade of the remainder of the work. Because of rubber's natural elasticity, at the instant that the mallet head strikes the marimba bar, a relatively high amount of surface area of the mallet-head comes into contact

¹⁸ Fredrik Andersson. *the loneliness of Santa Claus* (Tienen, Belgium: PM Europe Publications, 1995).

with the bar, creating a thicker attack sound. The characteristic rubber mallet sound might thus be described as “slappy.” Although Andersson is obviously not intending any ethnographic references, the slappy sound of rubber marimba mallets comes to modern percussion performance from the rich traditions of Mexican and Guatemalan marimba bands as well as the mallets of the more ancient African instruments such as the balafon and gyil from which it is believed the modern marimba is descended.¹⁹ Mallet-heads for such instruments (and indeed, all aspects of the instruments) would have been made from local, readily-available, natural materials such as gum rubber sap.

Since Andersson’s intent seems to be to introduce a timbre that is maximally distinct from the sounds of the marimba heard so far, it seems that the performer should carefully consider mallet choice in an effort to strive to produce as characteristic and slappy of a rubber mallet sound as possible. After testing a number of mallets available from commercial manufacturers, it was found that most commercially-available rubber mallets produced non-satisfactory results. The primary reason such options were not viable is because the products in question appear to be designed with ensemble blend in mind. To that end, the available mallets seem designed to provide a more distinct attack and full tone while not “sticking out” when compared to or combined with yarn-wound mallets. As a result, the mallets tested tended to be “not slappy enough” at the needed dynamic. The most satisfactory result I have been able to achieve, visible in Figure 4.6, involves taking available rubber mallets (in this case the Innovative Percussion ENS360), and wrapping the mallet heads with several rubber bands.

¹⁹ A discussion of the history and evolution of the marimba is beyond the scope of this document. For further information, the reader is referred to Chapter Three of James Blade’s *Percussion Instruments and their History, revised ed.* (Westport, Connecticut: The Bold Strummer, Ltd., 1992) on The Primitive Xylophone and Larry Kaptain’s chapter “The Marimba in Mexico and Related Areas” in the *Encyclopedia of Percussion*, John H. Beck, ed. (New York: Garland Publishing, 1995).



Figure 4.6: Custom-made rubber mallets using rubber bands

The resultant sound still contains a full body of tone at the desired dynamic (marked *pianissimo* in the score) and produces an amount of attack slap that creates a maximum distinction between the timbre heard in the eighth-note ostinato and the yarn-wound mallet sounds heard before, during, and after.

Player 2 is also instructed to “play [these] eighth-notes out of phase with Marimba 1.”²⁰ By instructing the players to play out of phase with each other, Andersson has interrupted the by-now comfortable sense of synchronicity produced by the pair of performers in the work thus far. While the players have not been playing identical material by any means, they have nonetheless been synchronized in tempo and pulse until now, presenting a unified musical statement to the listener. By upsetting this synchronization, the listener is no longer certain in which direction their ear should guide them through the music. Following either player presents the listener with two very different musical courses of action. This ambiguity of direction is likely intentional on Andersson’s part and would seem to echo his sentiments stated in the program notes at the opening of this chapter. The use of rubber mallets for one of the musical directions would seem to infer that Andersson wants the listener to be able to separate the two voices by timbre sufficiently enough that they may switch their mental focus from player to player and from musical voice to musical voice with minimal effort if desired.

²⁰ Fredrik Andersson. *the loneliness of Santa Claus* (Tienen, Belgium: PM Europe Publications, 1995).

Interpretation of Accidentals

The more chromatically-inflected harmonic language used in ...*Santa Claus*, coupled with the absence of bar-lines through a vast majority of its duration, forces Andersson to use extensive accidentals throughout this work. Andersson even goes so far as to over-notate accidentals, often providing them where they are not necessarily needed, either for convenience or courtesy. There are, however, several instances where I feel that the indications given by Andersson are unclear within a given context. A careful study of the score reveals four cases where there is a possible uncertainty regarding Andersson's intent for a given note. I adopt the approach that, in passages of music that are not contained within bar-lines (five individual measures contained within repeat brackets being the exceptions to this), Andersson's intent is for accidentals to apply only to the notes they immediately precede unless such a note is the continuation of a tied note or part of a figure using repeated pitches on which a chromatic modifier is already indicated. Adherence or non-adherence to this approach offers the performers an opportunity to make musical decisions that can radically affect the outcome of a performance by exploiting pitch inflections used within the piece.

Case #1

The first case where Andersson's intent is unclear regarding accidentals appears near the end of page 3. At this point, Player 1 has been holding a G# open-fifth dyad in inversion as a pedal for quite some time. Meanwhile, Player 2 has been playing an expressive melody in the G# Phrygian mode by using tremolos doubled at the octave. Twelve beats of this melody are shown in Figure 4.7.

Figure 4.7: Twelve beats of melody showing ambiguous G indications, system 3.3

Notice that on the eighth beat, Player 2 arrives at two repeated G's which possess no indication of whether they are to be played as sharps or naturals. These two notes are indicated in the example with asterisks (*). It may be fairly assumed that this is merely an oversight on the part of Andersson and the publisher, since all other G's played throughout this section are indicated as G#'s. In the normal melodic behavior of the Phrygian mode, the tonic pitch would normally be reached from below by the use of the flattened seventh scale-degree. In this case, F# would move to G#. By playing the two indicated pitches as G naturals, the music takes on a very strong sense of melodic tension as the G natural disrupts the expected melodic resolution of the phrase. In this case the G's could be interpreted as F double-sharps, spelled enharmonically for reading ease. This tension is then resolved three beats later when the F# does in fact resolve to the two G#'s on the eleventh beat of the example. If G naturals are used in the above example, the exploitation of such tension proves to be one of the most emotionally-powerful moments in the entire piece. Adding clarifying accidentals to the example to reflect this use of chromatic inflection (still using the easier G spelling) yields Figure 4.8.

Figure 4.8: Ambiguous G's now given clear accidental indications, system 3.3

Case #2

The second point where clarification of the intended pitch is necessary occurs only seven beats beyond the first. Figure 4.9 shows a chorale that is the concluding gesture of the previous melodic statement.

Figure 4.9: First chorale, with ambiguous chord indicated, systems 4.1-2

Notice that in the part of Player 1, the second chord is spelled, from bottom to top, C# (tied), A#, F#. The third (indicated with an *) and fourth chords (tied) also contain the pitch A. It is not clear if this is to be played as A natural or should continue as A#, absent the tie. Looking at Player 2's part provides support that the chords in question should use A natural, as Player 2 is playing a chord using A natural at this time as well, spelled E, F#, A, C# (tied). The dissonant clash of Player 1 playing an A# against Player 2's A natural would not seem in

accord with the harmonic language used in this section, where the dissonance of minor second intervals are not otherwise present. The excerpt in question, rewritten with the pertinent A in Player 1's part given the natural indication, is provided below in Figure 4.10.

Figure 4.10: First chorale rewritten with ambiguous accidental indicated, systems 4.1-2

Case #3

Shortly following the previous excerpt, Player 2 plays a chordal progression based in the C# Aeolian mode. During this time Player 1 supports the C# tonality by playing pedal tones on the dominant and then tonic of this mode. In the midst of this progression, a short two-beat excerpt is played twice in succession, and is then heard again later, indicated in Figure 4.11 and labeled as Brackets A and B.

Figure 4.11: C# Aeolian section, with bracketed figures and ambiguous chords indicated, systems 4.2-3

The first time the fragment is heard, Andersson does not make clear whether the C's in the bass clef staff (played by the left hand) of Player 2's part are to be played as C# or C natural. The two notes in question are marked in the bass clef staff with asterisks (*). When this fragment is heard again seven beats later, the corresponding notes in the left hand are indicated as C#, as can be seen under Bracket B (again marked asterisks). Again here, it may be reasonably thought that the notes in question under Bracket A are meant to be C#'s based on the surrounding context and that the accidentals have merely been left off as an oversight. However, if the C's under Bracket A are played as C naturals, they function as enharmonic respellings of B# and thus act as leading tones to the resolution of the C#-minor chords immediately following. I feel that C naturals are not used under Bracket B because such pitches would create an undesired dissonance against the lower C# pedal tone being held by Player 1. Figure 4.12 shows the first eight beats of the excerpt with the notes under Bracket A given clarifying natural accidentals.

Figure 4.12: C# Aeolian section, with ambiguous accidentals under Bracket A clarified, systems 4.2-3

Case #4

The final musical passage calling for clarification of accidentals occurs in the closing chorale, seen in 4.13.

Figure 4.13: Final chorale, as written, system 7.2

In Player 1's part, notice that the fifth note, a half-note, is marked with an asterisk. My position is that this pitch should be played as an A natural in contrast to the A# that precedes it two-and-a-half beats earlier. This interpretation of the pitch fits with my stance on the treatment of accidentals throughout the piece and also supports an A-major harmony that is outlined by the part of Player 2, described below.

In Player 2's part, notice that three notes are marked with an asterisk. The previous iteration of each pitch in question is played as a sharp, and it is my opinion that all three marked pitches should be played as naturals. Doing so, especially for the first indicated pitch, causes the chorale to assume an A-major tonality that fully presents itself on the off-beat of the fifth beat of the example. Figure 4.14 shows the closing chorale rewritten to incorporate the appropriate natural indications.

Figure 4.14: Final chorale with clarifying accidentals, system 7.2

It is also notable that on the fifth beat in Player 2's part, the chorale changes from four voices to three as the C# in the soprano voice drops out momentarily. It is unclear as to the intent or purpose of this. One possibility is that the omission is an oversight and that the note should extend until it moves down by step to B on the sixth beat. An alternate justification is that the C# is found undesirable for various reasons and is purposely absent. With this pitch class already present in the chord, played in the tenor voice, an additional iteration of that pitch is redundant given the limited contextual options of a four-part chorale texture. Further, the moving line containing more interest is in the alto voice, where it might be masked by the static soprano voice which would be heard more clearly and thus obscure the inner voices. I feel that the C# may be confidently left out for the primary purpose of line clarity. Figure 4.14 accounts for this issue by including a quarter-note rest in the soprano voice for the chorale's fifth beat.

"Impossible" Passages

As we have seen, Andersson has been gradually expanding the envelope of expectations for marimba performers over the course of the two works examined thus far. In *...Santa Claus*, he provides numerous challenges that do not provide readily-viable solutions. These particular challenges are precisely the reason Andersson's work is so valuable to the percussion repertoire and should be studied and played to a greater extent. When faced with a seemingly impossible performance demand, the performer is rarely able to rely on standard solutions and is forced to take some sort of compromising action in order to create a realization. Often, these instances are powerful pedagogical resources that demand a sort of "outside-of-the-box thinking" that not only add innovative solutions to the toolkit of the performing percussionist, but also promote the sort of abstract thinking that is necessary for the development of workable problem-solving skills. Writing of the composer Iannis Xenakis and the many similarly "unplayable" passages in his music, Steven Schick muses that "...the question does occur: If so much of Xenakis is truly impossible, then how is it that so many people are playing his music?"²¹

²¹ Steven Schick. *The Percussionist's Art: Same Bed, Different Dreams* (Rochester: University of Rochester Press, 2006), 201.

Upon cursory examination, the first two cases presented below seem extraordinarily difficult to realize as written, if not impossible. In spite of this, some amount of artistic compromise can be used to reach an acceptable outcome while remaining faithful to the notated music. The third case presented, while not impossible to realize per se, is nonetheless an interesting and ambiguous exercise in the interpretation of given notation.

Case #1

Figure 4.15 sees Player 1 sustaining a tremolo on a G# that then crescendos and adds a lower D#, creating the pedal dyad for the G# Phrygian melody in octaves soon to be played by Player 2 as described above. Meanwhile, Player 2 plays a singular C#-minor chord in second inversion that is followed one partial of a five-tuplet later by a chord to be played by Player 1.

The image shows a musical score for two players, M 1 and M 2, across two systems. System M 1 consists of a treble clef staff and a bass clef staff. The treble staff has a 'pp' dynamic marking and a note on G# with a tremolo symbol. The bass staff has a note on D# with a tremolo symbol. System M 2 consists of a treble clef staff and a bass clef staff. The treble staff has a C#-minor chord, and the bass staff has a C#-minor chord in second inversion.

Figure 4.15: Rapid, widely-spaced chords for both players, system 3.1

Such an arrangement is physically impossible for Player 1 to realize as notated due to the change in range, the required number of implements to realize the notation (six), and the marimba's properties of sound. However, a simple re-delegation of duties provides a viable solution that, while changing the assignments of the players, nevertheless allows every notated sound to be heard as written. This solution posits that Player 2 could perform both chords, thereby allowing Player 1 to continue to play the G# tremolo uninterrupted, with its dynamic indications. This approach is workable, but is made rather difficult by four factors: chord shape, interval construction, change of register, and rhythmic speed.

Navigating between any two chords will often involve some change of chord shape. Chord shape refers to the physical layout of chords on the instrument. This is an intimate issue for marimbists because, like the piano, but unlike the vibraphone for example, the two manuals of the keyboard exist on different horizontal planes. For any four-note chord, any of the four mallets may be called upon to play on either manual (plane), making for a total of sixteen ($2 \times 2 \times 2 \times 2$ or 2^4) possible chord shapes created by the various combinations of manuals used from mallet to mallet. When chords in a sequence require changes of shape, an increased technical demand is added. The two chords in question do not have the same shape, so moving between them requires careful physical maneuvering.

The two chords also do not have the same intervallic construction, which makes for an increased level of difficulty. The approximate range distance between the chords is 1.5 octaves, which equates to about two feet of actual physical space to move through. Couple these factors with the relatively extreme speed (two partials of a five-tuplet) and the reserved dynamic level of the chords, and you have a very difficult performance situation requiring very precise macro- and micro-physical movements at a high level of consistency and clarity.

Despite the increased difficulty for Player 2, I have been able to prove in both practice and performance that the adjustment is consistently achievable. The rewritten excerpt is shown in Figure 4.16.

The image shows a musical score for two mallets, M1 and M2. M1 is in the bass clef and M2 is in the treble clef. Both are playing chords. A bracket above the M2 staff indicates a five-tuplet of notes.

Figure 4.16: Rapid chords rewritten, system 3.1

Case #2

The second case where Andersson has notated music that is physically impossible to realize comes near the end of the piece. Figure 4.17 shows system 7.2 in its entirety (as it appears in the score, without the corrections detailed above in Figure 4.14), extending beyond the closing chorale to include the subsequent musical gestures.

The image shows a musical score for system 7.2, consisting of two staves labeled M1 and M2. Each staff has a treble and bass clef. M1 starts with a treble clef and a key signature of one sharp (F#). The notation includes various chords, some with tremolos, and dynamic markings such as *ppp* and *pppp*. M2 starts with a bass clef and a key signature of one sharp. The notation includes chords, some with tremolos, and dynamic markings such as *pp*. The score ends with double bar lines and repeat signs.

Figure 4.17: Closing chorale with subsequent gestures as they appear in the score, system 7.2

Following the chorale, Andersson has again notated isolated four-note chords against a tremolo at the opposite end of the keyboard, all to be played by Player 1. As discussed immediately above, this instruction is impossible to realize as notated. Like the previous example, there is an alternative arrangement possible that allows all notes present in both parts to be played in a satisfactory fashion.

Notice that, following the final A natural half-note, Player 1 has three beats of rest before their next sound, the low C# dotted-half note tremolo. Player 2 begins a four-note chord on the third beat of Player 1's silence. Due to the slow tempo, it is possible, during the two previous beats of silence, for Player 1 to acquire a fifth mallet. Using a three-mallet cross-grip in the right hand, Player 1 can realize the four notes of Player 2's tremolo using mallets 2-5 and still incorporate the low C# of the original part using mallet 1 beginning one beat later. Figure 4.18 illustrates this arrangement.



Figure 4.18: Player 1 utilizing five mallets to realize ending tremolos, system 7.2

A small feathering of dynamics from the end of Player 2's chorale to the sustained chord will be required to ensure that the transition of sound from player to player is smooth. Player 2 is then entirely free to perform the three isolated chords that were formerly to be played by Player 1. The second low C# tremolo in Player 1 is not tied, so it may be re-attacked in unison with the second isolated chord. The entire system, rewritten to incorporate this alternate arrangement and with the pitch clarifications discussed above, is shown in Figure 4.19. Player 1's final chord of the piece (not shown) can then be performed without issue using mallets 1, 2, 3, and 5.

$\text{♩} = 50$ Grave, molto legato

M 1

Grab additional mallet in RH

pppp

M 2

pp

Figure 4.19: Final chorale and subsequent gestures rewritten, system 7.2

As a refutation of my proposed solutions for the first two cases above, Gerrit Nulens offered these suggestions and insights:

For example, [in Figure 4.15], Player 1 starts playing the G# with [only] mallet 1 with the top of the mallet, thus using the very loose yarn on the mallet and holding his hand much higher. This way you'll get some resonance going from the G#. Now because you're playing this note with one mallet the physical position is much more favorable to play the chords at the top end of the marimba. With enough practice it is possible to play this passage in such a way that the interruption in the G# roll is not perceived by the listener. The same actually is possible with [Figure 4.17]. Fredrik was well aware that these passages are physically not possible as written. It is therefore right to consider that the [desired] sounding result is notated and that the problem solving is left to the performer. As for the passage [in Figure 4.15], Fredrik certainly wanted to keep the interaction between performers to play the quintuplet rhythm.²²

It is interesting to note Nulens' suggestion of performing a roll in the bass register of the marimba using a single mallet. If the attack speed is fast enough, the effect is hardly noticeable and can be used to alleviate some awkward body positioning issues. Interestingly, I already make use of this technique elsewhere in the piece, to realize the final low C# whole note in Player 1's part in the first chorale, shown above in Figure 4.10.

While my solution presented to the problem in Figure 4.15 is apparently in direct contradiction with the intentions of the composer, the decision ultimately rests with the performers as to which of Andersson's indications should take more precedence: how he intended the music to sound, or how he intended the effect of the passage to occur between the two players.

Case #3

Andersson begins the entire piece with a bar of silence. The first measure of the piece contains no notated music, but does contain both a fermata and a caesura in both parts, seen in Figure 4.20. The notated sounds proper begin in the second measure.

²² Gerrit Nulens, in email communication with the author, 1 Feb, 2010.

Figure 4.20: Use of fermata and caesura in opening of piece, m. 1-2

The performers are faced with the challenge of interpreting this unclear, but obviously deliberate instruction from the composer. Since Andersson intends for this first measure to be an aspect of the performance of the piece, I suggest a simple way in which it may be realized with minimal difficulty.

In the course of a normal performance, the performer(s) generally will allow momentary silence to descend before beginning the performance of the piece. This performance aspect might be called “clearing the air” or be referred to by some similar term. In order to augment the “clearing of the air” with the first notated measure of music, the performers might be encouraged to raise their mallets in preparation to play and then cue each other as if beginning a piece where the first notation is sounded (as is overwhelmingly the norm). Instead of playing the first notated sounds of the piece (measure 2), the players would instead halt. This physical gesture would provide an adequate indication to the audience that the actual sound world of the piece begins not with the first notes played by the performers, but that the piece begins instead with whatever ambient sounds are present, if any. The performers may then cue each other to proceed through the remainder of the piece. This use of the ambient noise within a performance space as an aspect of composition might be directly derived from John Cage’s seminal *4’33”* (1952), in which a performer creates a realization of the piece by framing the ambient noise of the performance space using the pre-determined time duration, thus giving the work its title. This approach does reflect the composer’s view of the work as, among other things, a “meditation for...room,” as expressed in the program note at the head of this chapter. At the very least, this situation

nonetheless provides the opportunity to “set the stage” for the emotional atmosphere suggested by both the music and its evocative title title.

Conclusion

the loneliness of Santa Claus offers a pair of performers the exciting chance to tackle a variety of musical problems in a musically-satisfying composition. The beauty and grace of *...Santa Claus* has no doubt been a prime contributing factor to its popularity within the percussion community.

Andersson’s expansion over *...newspaper* from one marimba to two has a significant effect on his compositional voice. With the addition of the second player, Andersson has been able to increase the density of his writing, both harmonically and rhythmically. He has also been able to utilize the ensemble medium to increase the scope of his work, with performances of *...Santa Claus* generally running nearly twice as long as *...newspaper*. In the final work of this study, we will again be able to see Andersson’s continued growth as a composer as he increases both his orchestrational voice and his sense of compositional scale.

Chapter Five
imagine there was nothing (1996)

Introduction

Andersson's third piece for percussion was commissioned by the Allures Trio (Robert Van Sice, Emmanuel Sejourne, and Miquel Bernat) in late 1995 and appeared in 1996, the score's inscription bearing a date of 15 January of that year. Andersson's characteristically-sparse textures, coupled with very slow tempos and the repetition of numerous formal sections (sometimes involving substantial amounts of material) makes *imagine...* a test of concentration and engagement for both the performers and the audience. As in his previous works, Andersson makes use of the five-octave marimba, but elects in this piece to introduce instruments that have not yet been heard in his concert percussion works; namely, two vibraphones, glockenspiel, and triangle. The introduction of metallic instrumental timbres creates a stark sonic contrast between *imagine...* and his previous works which focused singularly on the marimba's unique sound quality. Further, by calling for three players, each playing with four mallets, Andersson exploits the possibility of combining harmonies of up to twelve voices, in effect allowing him to increase the density of his chords by 150% over ...*Santa Claus* and 300% over ...*newspaper*. Andersson has now given himself the option to expand chord voicings into higher and lower ranges while creating a contrast to the vibraphone's timbre by making frequent use of the bass range of the marimba and the higher pitch range of the glockenspiel.

Late in *imagine...*, Andersson repeats a significant section of material from early in the piece in order to create a sort of formal recapitulation. This points to a development of Andersson's compositional technique taken from his earlier works, where small amounts of material may have been referenced or even reappeared basically intact, but not to the scale apparent here with almost an entire page of music repeated nearly verbatim. As with ...*Santa Claus*, in this work Andersson makes use of a pseudo-proportional, non-meter-based approach to traditional notation using as few bar-lines as possible. Such a notation system creates a number of inherent ambiguities, which are expanded upon below. Suffice it to say that these "gray areas" of notation could impart to the performers either the idea of longer, more complex, and unpredictable phrase lengths, or else open up the possibility of a phrasing

scheme that is more event-based and pointillistic in nature, especially when taking into account the orchestration. The non-functional chord sequences in each player's part often reference each other and contain audible strains of melodic profile. Many of the sequences bear subtle quasi-modal harmonic implications on their own, but the harmonic directions of such passages are often obscured when heard in conjunction with the other two parts as they are usually harmonically unrelated. The auditory effect is one of three separate and independent sonic entities that occasionally converge rhythmically but not harmonically.

There are numerous challenges specific to this work that are detailed below. These include the use of the triangle, implement choice, notated dynamics and phrasing, articulation concerns, use of a triplet-based echo effect, formal ambiguities, and the treatment of accidentals.

Use of the Triangle

As a foil for the pitch-centric nature of the work, in *imagine...* Andersson calls for his first and only "un-pitched" percussion instrument to act as the characteristic "foreign" timbre, the triangle. Unlike in the two previous works, where the "foreign" timbre generally appeared in a central section to imbue the pieces with a timbral ABA arch form, in *imagine...* the triangle appears throughout the score, always in tremolo. Figure 5.1 shows one such use in Player 2's part.

The image shows a musical score for Player 2's part, system 3.1. It consists of three staves: Maracas (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The Maracas part is in treble clef with a tempo marking of quarter note = 46. The Vibraphone part is in treble clef with a slur over the first two measures. The Glockenspiel part is in treble clef with a triplet of eighth notes in the second measure. The system is marked with a repeat sign and a '9 x' multiplier. The key signature has one flat (B-flat).

Figure 5.1: Use of the triangle, system 3.1

True to form, the function of the “foreign” timbre continues to be to realize an unusual, unexpected timbre that can only be achieved through manipulation of the standard playing technique for the given sound source. Here, Andersson indicates in the performance notes that the performer should use a rubber mallet to play the triangle tremolos.²³ The effect of playing a tremolo using a standard playing technique with a rubber mallet instead of the usual metal implement suppresses the “shimmery” quality of sound commonly associated with the triangle by de-emphasizing the interplay of its higher harmonics and drawing more attention to the instrument’s fundamental. This shift in harmonic focus is achieved by the natural characteristics of the rubber mallet, particularly since the striking surface area is much larger, possibly heavier, and of a significantly softer material than the standard metal triangle beater.

The function of the triangle in the sound texture is rather specific. The novel-sounding timbre created by the triangle fundamental is always used to blend with and augment the timbre of the glockenspiel, although it does not appear every time the glockenspiel plays. At only one moment in the piece is the triangle heard with the marimba, during a passage in which the glockenspiel is already playing, shown in Figure 5.2. At no time in the work is the triangle heard with the vibraphone.

The image shows a musical score for system 4.2, consisting of three staves. The top staff is labeled 'Mar.' (Marimba) and contains a series of chords, each marked with a '3' below it, indicating a tremolo. The middle staff is labeled 'Tri.' (Triangle) and contains a single diamond symbol, indicating a tremolo. The bottom staff is labeled 'Glock.' (Glockenspiel) and contains a series of chords, each marked with a '3' below it, indicating a tremolo. The score is written in treble clef and includes repeat signs at the end of each staff.

Figure 5.2: Sole appearance of triangle with marimba, system 4.2

²³ Fredrik Andersson. *imagine there was nothing* (Tienen, Belgium: PM Europe Publications, 1996).

Implement Choice

As in the previous works, mallet choice is a dynamic and vital aspect of the performance of this work. The marimba part represents the least amount of issue. The guidelines for choosing mallets in the previous two pieces are equally valid in *imagine...* I perform this part with Janis Potter series mallets numbered 402, 402, 403, 403. There is ample space composed into the piece for the performer to make any number of mallet changes in order to optimize the sound quality of any given range of the instrument based on the orchestrational context. The issue of mallet choice presented to the two vibraphone players is of more substantial concern in the performance of *imagine...* due to the additional instrumental demands placed on the performers by the triangle and glockenspiel.

In most instances where the secondary instrument for either Player 2 or 3 is called for by Andersson, there is some amount of time offered where the performer may effect a mallet change to acquire an instrument-appropriate mallet. For Player 2, there is generally more than ample time offered between when Andersson calls for vibraphone and when he calls for triangle, which would allow the performer to put down two vibraphone mallets in one hand and pick up the required rubber mallet in order to perform a triangle tremolo in the traditional fashion, seen in Figure 5.3.



Figure 5.3: Playing the triangle using a rubber mallet with standard technique

An alternative option with which I have also experienced a measure of success is to use a slightly harder vibraphone mallet and perform all triangle tremolos using a hand-to-hand tremolo, seen in Figure 5.4.

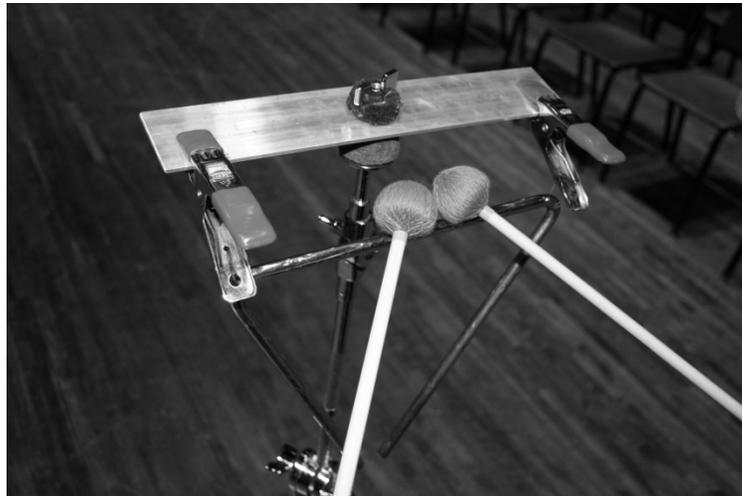


Figure 5.4: Playing the triangle using hard vibraphone mallets and hand-to-hand technique

Should this option be found more desirable, the performer may wish to use a larger-sized triangle for the ease of sound quality achievable using a hand-to-hand technique as opposed to playing on a smaller triangle where the space available on the playing surface may prove prohibitive.

For Player 3, the issue of mallet choice is made very tricky by the fact that not only does the performer have to switch between instruments in which a good sound quality is made with mallets of highly differing construction (cord wound around a rubber core for vibraphone as opposed to the hard plastic of a glockenspiel mallet), but also due to the fact that all four mallets must be switched, often in an extremely limited amount of time. From the standpoint of performance aesthetics, the primary concern of a sensitive performer should be to find an instrumental layout and mallet selection that will enable the performer to create effective sounds on both instruments without causing a less-effective performance by being distracting in their motion due to the large number of mallet changes that might be required.

Another possible solution would be the use of a hybrid mallet that possesses both a vibraphone mallet head and an affixed glockenspiel mallet head, thereby eliminating the need for any mallet changes. An example of such a hybrid mallet may be seen in Figure 5.5. Unfortunately, I have not yet had the mallets available for a performance of *...imagine* and thus have not had the opportunity to test this option at the time of writing.

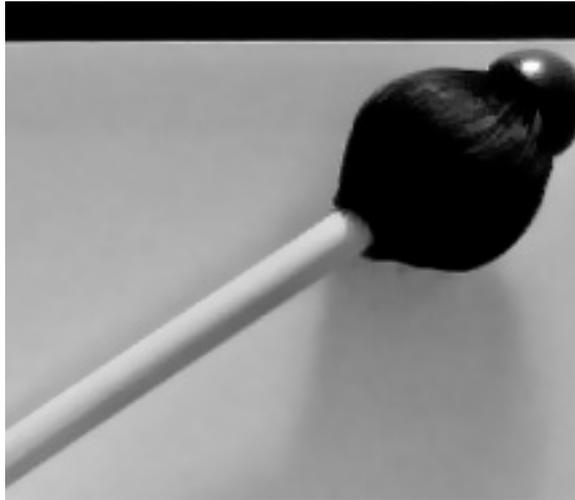


Figure 5.5: Example of Vibraphone mallet with affixed Glockenspiel mallet head

I have found using a very hard vibraphone mallet throughout to be an acceptable compromise. The contact-heavy attack and harsh sound quality that hard mallets might otherwise produce on the vibraphone can be mitigated and controlled by an experienced, sensitive performer through the manipulation of technique and striking location on the mallet. Aspiring to use a larger arm motion for the stroke serves the two-fold function of increasing weight (and fullness of tone), while the corresponding use of less wrist motion decreases mallet head velocity, thus decreasing the sharpness of the attack.

Meanwhile, the use of a hard vibraphone mallet on the glockenspiel will allow the instrument to speak with clarity throughout its entire range but will produce a much more subdued sound quality than is typically associated with that instrument, with the sustain becoming much more prominent in the timbre. This solution, while perhaps not the most ideal, does offer the unique possibility of the glockenspiel blending in very non-typical ways with the sustained qualities of the marimba, vibraphone, and triangle.

Notated Dynamics and Phrasing

There exists a single instance in *imagine...* where the desired dynamic context of a part is in question. On page 2, Player 2 plays a small harmonic progression that culminates in a dynamic of *mezzo piano*, followed by short iterations of a four-note chord in the glockenspiel, to which are added single answering pitches on the vibraphone. This passage is shown in Figure 5.6.

The musical score for Figure 5.6 consists of three staves. The top staff is for Maracas (Mar.), the middle for Vibraphone (Vib.), and the bottom for Glockenspiel (Glock.). The Maracas part is silent. The Vibraphone part begins with a four-note chord in the right hand, marked *mp*. The Glockenspiel part features four quintuplets of four-note chords, each marked with a slur and a '5' above it.

Figure 5.6: Vibraphone progression and glockenspiel quintuplets, system 1.2

At this point, one would be justified in assuming that the intended dynamic for the G's in the vibraphone part are meant to be performed *mezzo piano*. However, at letter L (end of p. 7 into p. 8), the music from letters A to B is repeated almost in its entirety, effectively serving as a recapitulation, as previously mentioned in the introduction. During this reappearance, shown in Figure 5.7, the previously aforementioned G's in the vibraphone part are indicated with a *piano* dynamic as well as slur markings.

The image shows a musical score for three instruments: Maracas (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The Maracas part is silent. The Vibraphone part starts with a *mp* dynamic marking and a slur over a series of notes. The Glockenspiel part has several chords, each with a slur marking above it. The dynamic marking *p* appears later in the Vibraphone part.

Figure 5.7: Piano and slur markings in Player 2, systems 8.1-2

Since the repeated selection of music is in nearly every other way identical to its previous statement at letter A, it is a perfectly reasonable option to transfer the indicated *piano* dynamic and slur indications to the initial music as well. The ambiguity of this dynamic and articulation could be suggested to cause the G's to sound in a fashion resembling an echoing afterthought, only vaguely referencing the music heard previously. This, however, seems a less likely option since every other aspect of the music in this section remains unchanged from its previous iterations with the exception of the soprano pitch in the glockenspiel being raised a minor third, from D# to F#. It seems more likely that the score was produced from a manuscript with the dynamics indicated late in the piece but not earlier.

In the two *molto cantabile* sections of the piece (letters C and N), the phrasing indications of all three players are generally made clear with appropriate slur markings. Figure 5.8 excerpts one passage during letter N in the part of Player 2 where I propose that a slur may be added that is not indicated.

The image shows a musical score for the Vibraphone (Vib.) part, system 9.2.2. It consists of 14 numbered chords. The first chord is marked with a *pp* dynamic. Slur markings are present over chords 1-4, 5-8, and 9-13. A final slur is shown over chord 14, which is not indicated in the original score.

Figure 5.8: Letter N excerpt with chords numbered, system 9.2.2

It is suggested that a single slur may be added to encompass chords 9-13. It is appropriate to begin the slur with the ninth chord since chords 1-4 and 5-8 are already contained under slurs of their own. It is appropriate to end the slur with chord 13, owing to

the fact that the harmonic rhythm of chords 14-18 begin to act in accord with the material in the marimba part at that point.

Articulation Concerns

One of the primary sonic features of *imagine...* is its sustained ringing quality, effected by the natural sound qualities of the glockenspiel, the limited but effective amount of sustain produced by the marimba played at low volumes, and Andersson's indication that "all vibraphone material should be played with pedal."²⁴ Nevertheless, in some cases Andersson uses specific articulations in order to achieve certain sonic effects. The interpretation and performance of these effects warrants discussion.

The most commonly used articulation mark amongst all three players and throughout the piece as a whole is the tenuto mark, a prominent example of which is shown below in Figure 5.9. Andersson will often use this articulation at the start of figures that feature some amount of either space or repetition in order to establish a full-bodied tone quality relative to the indicated dynamic.



Figure 5.9: Tenuto chords in vibraphone and marimba, system 2.1.1-2

On a keyboard percussion instrument, such tenuto marks are traditionally rendered by using a slightly increased amount of arm in the stroke, giving the stroke more weight. The result is an increased body of sound coupled with a very slight increase in volume and sustain.

There are certain points in the piece, particularly in the marimba part of Player 1, where Andersson uses the common staccato mark, as seen in Figure 5.10.

²⁴ Fredrik Andersson. *imagine there was nothing* (Tienen, Belgium: PM Europe Publications, 1996).

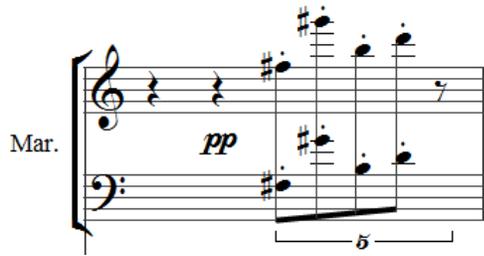


Figure 5.10: Staccato indications in marimba part, system 7.1.1

I do not believe that Andersson intends for these strokes to be played as “dead strokes” as they are sometimes interpreted in marimba performance. In fact, the use of slur markings on several of the chords in question indicates that Andersson does intend for these notes to sustain to some degree. Such a chord is shown in Figure 5.11.



Figure 5.11: Staccato chord with sustain indication in the marimba, system 6.2.1

Instead, I think that Andersson’s intent is to produce a quality of sound that is sharp and clear in its attack while remaining sensitive to the dynamic context. It is perhaps then not an accident that a majority of the staccato marks called for by Andersson in all three of his pieces occur in the higher register of the marimba, where the smaller bars of the instrument have a sharper quality of attack and noticeably less sustain than the larger bars in the lower registers.

An exception to the considerations stated above occurs during Letter H, where Andersson requires the marimba player to play multiple four-note chords with the combined articulation of tenuto/staccato, seen in Figure 5.12.



Figure 5.12: Staccato/tenuto chords in the marimba, system 6.2.1

I believe that the effect Andersson is trying to achieve with this excerpt is one where the three chords in question speak with a full-bodied tone that is still sharp of attack and short of sustain. This task is made difficult by the fact that the chords are written in the central range of the marimba where they are apt to a greater amount of sustain than in the higher register, again requiring a sensitive performer to realize a difference between these chords and those that are articulated in either the traditional tenuto or staccato fashion. This hypothesis is further supported by the use of eighth-notes and eighth-rests to indicate shorter note durations than are otherwise prevalent throughout the piece. The relatively soft dynamic indicated in the example assists in mitigating the amount of sustain, while a weighty arm stroke combined with a sharp, fast wrist motion at the very end of the stroke is effective in producing the desired result. The effect can be further enhanced by interpreting the short eighth-note values to mean that the sound should be muffled on the eighth-rest following each chord by dampening the bars with the mallets (in a quasi-“dead stroke”). To differentiate this notation with other instances where eighth-notes are used with or without other articulations, I prefer to interpret such note values as only implying very short amounts of sustain, with modifications made to the playing technique as necessary as suggested by the musical context.

Due to the high amount of inherent sustain, coupled with the score’s pedaling indication, very little articulation beyond tenuto is indicated in the metallic keyboard parts of Players 2 and 3. There are two notable exceptions to this policy, however. Figure 5.13 shows the first occurrence within letter F, where Player 3 is called to play a two-chord sequence four times on the vibraphone with staccato articulations and a dynamic of *ppp*, which occur with chords both in the other vibraphone and the marimba.

The image shows a musical score for three instruments: Maracas (Mar.), Vibraphone (Vib.), and another Vibraphone (Vib.). The Maracas part consists of a series of rhythmic strokes. The first Vibraphone part has a single chord marked *pp*. The second Vibraphone part has a series of chords, each marked *ppp*, with a staccato articulation mark above the notes.

Figure 5.13: Use of staccato articulation on the vibraphone, system 5.2

Due to the high degree of sustain inherent to the vibraphone and the specific indication of articulation in a passage of music where little other articulation is indicated, I suggest that these chords be played as “dead strokes” to maximize the aural effect of the staccato indication and highlight the variance in note length relative to the surrounding musical material.

The second instance of staccato articulation in a metallic keyboard part occurs in the penultimate measure of music, where Andersson calls for the glockenspiel to play a four-note chord with a staccato mark affixed, as seen in Figure 5.14.

The image shows a musical score for three instruments: Maracas (Mar.), Vibraphone (Vib.), and V & G (Vibraphone and Glockenspiel). The Maracas part has a single chord. The Vibraphone part has a series of chords. The V & G part has a four-note chord marked *Glock.* and a staccato articulation mark above the notes, followed by a single chord marked *Vibr.*

Figure 5.14: Final two measures of music showing glockenspiel staccato indication, system 10.1

Due to the musical context of the final gestures of the piece and the glockenspiel's high amount of natural sustain, it seems rather ineffective to treat this staccato with the same consideration as a staccato in the marimba part, as the metallic instruments have much higher degrees of sustain, making the use of a "dead stroke" more aurally effective. Therefore, it is again my preference that this singular glockenspiel staccato mark be performed as a "dead stroke" in order to differentiate it from the sustained and spacious vibraphone and marimba tones that surround it.

A performer may also wonder at Andersson's logic surrounding the final note of the work. Requiring Player 3 to move from the glockenspiel to the vibraphone in rapid succession, especially after performing such a delicate and precise technique on a sensitive instrument, seems highly counterintuitive. If Player 3 has chosen the universal mallet option mentioned above, then the point is fairly moot. However, it is a simple matter to move the final vibraphone note to Player 2's part if the performers feel that the strength of the final gestures would be best served by this alternative arrangement. This solution possesses three advantages: A) it allows Player 3 to concentrate solely on the difficult task of performing a four-note "dead stroke" chord at a quiet dynamic with clarity; B) if the final vibraphone G is moved to Player 2, then the final glockenspiel chord and the final vibraphone note now share an identical relationship to those in letters A and L, as seen in Figures 5.6 and 5.7 above; and C) it causes the audience to subconsciously identify each of the three players with the three different keyboard instruments used in the work and acknowledge the relationships between the three in their final impressions of the music.

The Triplet Effect

Andersson makes frequent use of repeated triplet figures in *imagine...*, heard by both the marimba and glockenspiel. His instructions in the score state that "all repeated triplets should be played as echo effects."²⁵ An example of the notation for this effect is shown in Figure 5.15.

²⁵ Fredrik Andersson. *imagine there was nothing* (Tienen, Belgium: PM Europe Publications, 1996).

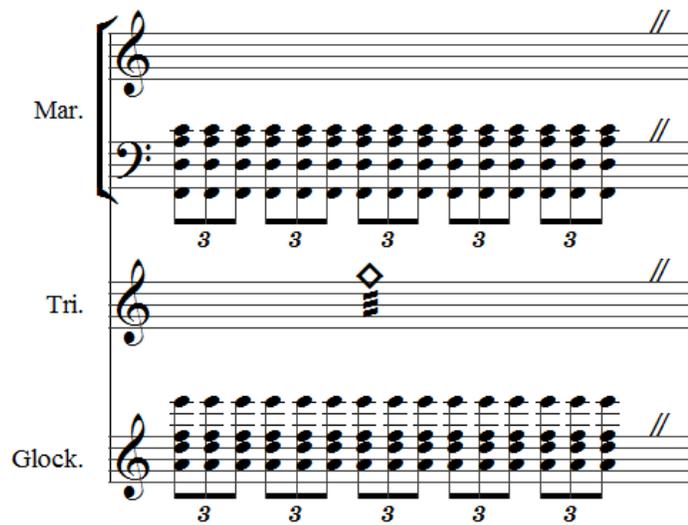


Figure 5.15: Use of the triplet figure, system 4.2

While the pitch, rhythm, and duration of such figures is made explicitly clear, Andersson is not so clear on what he defines as an “echo effect.” Should the echo effect last for the entire duration of the figure, as in Figure 5.16?

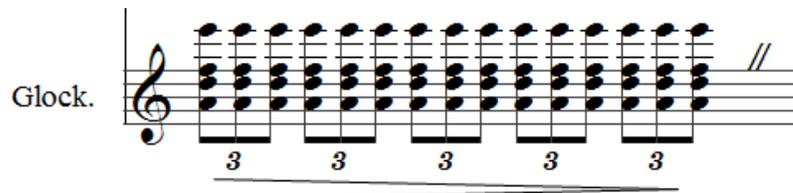


Figure 5.16: Echo effect lasting entire duration of figure, system 4.2.3

Or is Andersson’s intent more likely to be that for each metric beat, the triplets should echo, as in Figure 5.17?

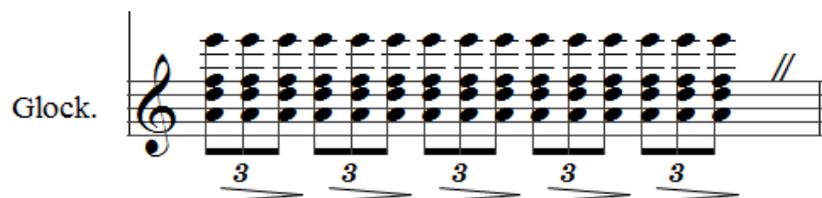


Figure 5.17: Echo effect applied to each metric beat, system 4.2.3

If the model of Figure 5.17 is the case, how is the echo effect best realized? It is possible to simply decrescendo each grouping of three notes without affecting any changes in sound, but I feel that a more effective echoing effect can be achieved by moving from the center of the bars to a point closer to the nodes (the point where the suspension cord passes through the bar) in conjunction with a decrescendo for each three-note grouping. By moving towards the nodes, the performer in effect removes the ability of the lower overtones to sustain. While the pitches will still be clear, essentially this technique removes the body, the fullness of tone, from the sonority being played as in a natural echo. In the score, such an approach is not fully notated for clarity, but an example of the fully-notated effect might resemble Figure 5.18. Here the solid circles above the notes indicate the normal striking area with the fullest tone, moving gradually towards the nodes, indicated with the open circle.

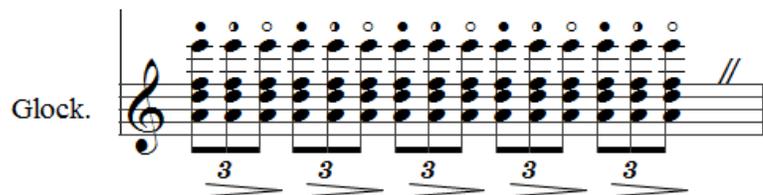


Figure 5.18: Echo effect notated using both dynamic and bar placement indicators, system 4.2.3

In addition to the notated triplet effect, Andersson requires the marimba player to play triplets during the extended *molto cantabile* sections of letters C and N. An example of Andersson's notation for the marimba in these sections is given in Figure 5.19.

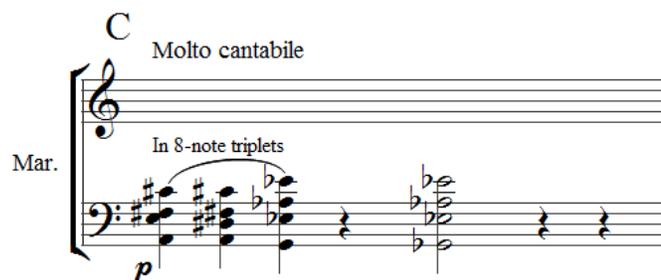


Figure 5.19: Eighth-note triplet indication in the marimba part, system 3.2.1

Fully notated, the marimba part would appear as in Figure 5.20.

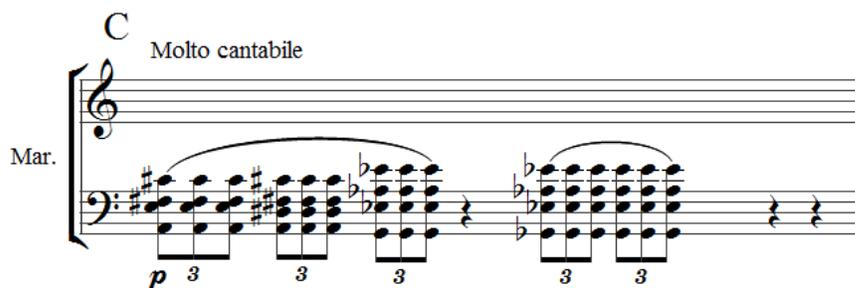


Figure 5.20: Marimba triplets written out, system 3.2.1

The vibraphone and glockenspiel are not requested to use such technique at letter C and may play as notated. At letter N the glockenspiel has its own notated triplet figure to play while the vibraphone continues to play normally. What is not made clear in either *molto cantabile* passage is where the marimbist is to cease playing triplets and return to a normal interpretation of the notation. The strongest evidence of an indication in both cases is that, at the end of each section, a full-ensemble caesura is notated, calling for a complete cessation of metrical time. These indicators seem the most logical places musically in which to cease the triplet figures in the marimba. Figure 5.21 shows the end of the letter C figure.

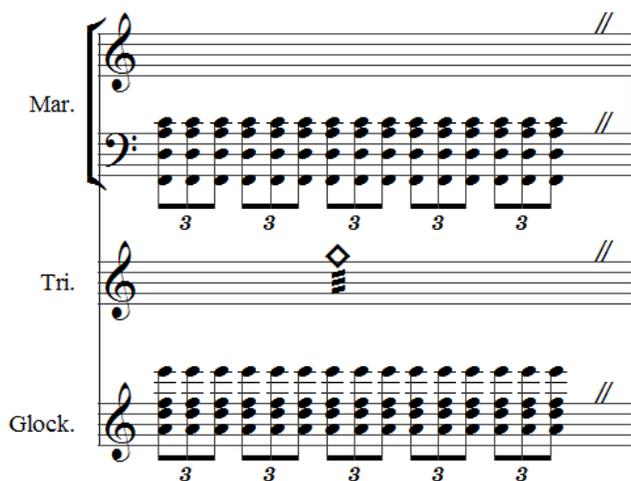


Figure 5.21: Close of letter C *molto cantabile* section showing ensemble caesura, system 4.2

Figure 5.22 shows the caesura at the close of the letter N *molto cantabile* section.

The image shows a musical score for three instruments: Marimba (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The score is for system 10.1. The Marimba part is in the bass clef and features a long, sweeping melodic line with a fermata at the end. The Vibraphone part is in the treble clef and features a similar melodic line with a fermata. The Glockenspiel part is in the treble clef and features a rhythmic pattern of eighth notes with a fermata at the end. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The score is marked with a double bar line and a repeat sign at the end of each part. The Marimba part is marked with a '4 x' above the staff, indicating a four-measure rest. The Vibraphone part is marked with a '3' below the staff, indicating a three-measure rest. The Glockenspiel part is marked with a '3' below the staff, indicating a three-measure rest.

Figure 5.22: Close of letter N *molto cantabile* section showing ensemble caesura, system 10.1

Over the course of the letter C *molto cantabile* section, Andersson calls for a momentary pause by including a three-second fermata over the parts of all three players, seen in Figure 5.23.

The image shows a musical score for three instruments: Marimba (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The score is for system 3.2. The Marimba part is in the bass clef and features a melodic line with a fermata of 3 seconds. The Vibraphone part is in the treble clef and features a melodic line with a fermata of 3 seconds. The Glockenspiel part is in the treble clef and features a melodic line with a fermata of 3 seconds. The key signature has one flat (Bb) and one sharp (F#). The time signature is 4/4. The score is marked with a double bar line and a repeat sign at the end of each part. The Marimba part is marked with '(In 8th-note Triplets)' above the staff. The Vibraphone part is marked with a '3' below the staff, indicating a three-measure rest. The Glockenspiel part is marked with a '3' below the staff, indicating a three-measure rest.

Figure 5.23: Letter C, beats 14-21 showing fermata, system 3.2

Since the vibraphone and glockenspiel are playing as notated, no issue arises, but Andersson is not clear about his intentions for the marimba, as the marimbist is playing this passage in eighth-note triplets. Since the fermata is notated over a chord with a quarter-note value, should the marimbist play a triplet as per other quarter-notes and then pause for an

additional beat (approximately 1.5 seconds)?²⁶ Andersson may intend for the marimba to be heard in a repeated triplet fashion for the duration of the fermata, with all then continuing together after three seconds. I believe that the most musically effective realization of the fermata is to have the marimbist strike the chord a single time and pause the necessary three seconds before continuing on.

Formal Ambiguities

As stated earlier, Andersson combines traditional notation with the use of a quasi-proportional, non-metric scheme to delineate time and form in *imagine...* This notation scheme can in some ways be likened to scores by Morton Feldman or George Crumb where the central organization of musical time and space is event-based rather than meter-based. The piece also bears resemblances to scores by Feldman and certain other Twentieth-Century composers such as Arvo Pärt, Henryk Gorecki, and John Tavener in its extremely slow tempos, soft dynamics, sparse textures, and copious amounts of space. One of the side-effects of such a compositional approach is that in some instances the notation is not clear about what is intended from a formal standpoint. These instances of ambiguity force the performers to consider a variety of different options and their ramifications on the aesthetic aspects of a performance of *imagine...* In each of the three instances detailed below, ambiguity revolves around repeat signs and their execution.

Case #1

The first instance of overly ambiguous performance indications occurs at the end of the first page of music, encompassing the first large formal section of the piece. At this point, multiple musical and formal events are occurring simultaneously and it is not always clear what is intended. Figure 5.24 is taken directly from the printed score in order to highlight an ambiguity caused by the actual printing of the music.

²⁶ This calculation is derived from the fact that, at the indicated tempo, three seconds is roughly the duration of two metric pulses of music.



Figure 5.24: Final events of Letter A with repeat, system 2.2

The final three events of the first page are a half-note with a fermata in the vibraphone of Player 2, followed by a tremolo on the triangle modified with a fermata. The third event is a quarter-note chord in the glockenspiel which also includes a fermata. Also interspersed in this passage are text indications of four seconds and five seconds in the part of Player 2, and a four-second indication in the part of Player 3. It may be reasonably assumed that these indications pertain to the desired length of the three fermatas previously mentioned and have merely been misplaced in the printed score.

The true ambiguity of this passage involves the triangle tremolo. As this tremolo is the final event for Player 2 in course of letter A, it is indicated with a tie mark, extending the event into letter B, shown in Figure 5.25.

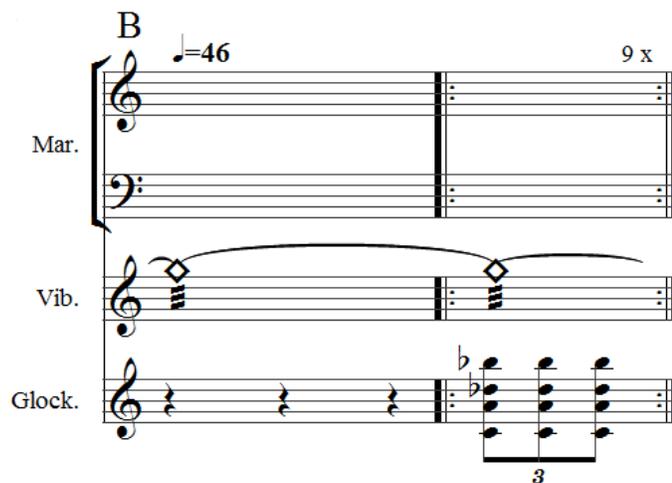


Figure 5.25: First two measure of letter B, system 3.1

The problem is that letter A does not immediately connect to letter B formally. Notice in Figure 5.24 that the material of letter A closes with a repeat sign, indicating that the performers are to return to the beginning of the work and repeat the entire first formal section (page) of music. How then is the tie mark to be interpreted? Certainly, Andersson does not intend that the triangle tremolo connect back to the first notes of the piece directly. This is not practically possible due to the fact that both the tremolo and the first notes of the piece are performed by Player 2 and either the performer must insert a pause in order to switch implements or else insert some manner of pause to move between instruments since the initial vibraphone chords require all four available mallets. A suitable solution is to regard the triangle slur as only applying the second time the material occurs. The first time, the tremolo may be played as a five-second fermata, during which time Player 3's glockenspiel chord will sound, followed by an appropriate break to allow Player 2 to prepare to perform the initial gestures of the piece again, be it by mere physical movement or else a necessary change of mallets. The second time the tied triangle tremolo occurs, it may continue through Player 3's glockenspiel chord as before, this time proceeding through the piece directly into the material at letter B. An appropriate adjustment of the score at the end of letter A to take these factors into account is shown in Figure 5.26.

The image shows a musical score for three instruments: Maracas (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The Maracas part consists of a single chord in the bass clef. The Vibraphone part features a chord in the treble clef, followed by a 4-second tremolo (Tri.) with a slur above it, and then a 5-second triangle tremolo (Tri.) with a slur above it. A tie mark connects the end of the 5-second tremolo to the beginning of the next section, with the annotation "Tie 2nd x only" written above the tie. The Glockenspiel part has a chord in the treble clef, followed by a 4-second tremolo (Tri.) with a slur above it. The score is presented in a system with three staves.

Figure 5.26: Close of letter A adjusted, system 2.2

Case #2

The second ambiguous formal section, shown below in Figure 5.27, involves a three-measure passage that occurs much later in the piece at letter M.

Figure 5.27: Letter M, systems 8.2-9.1

Here, the first and second bars are contained with both open and close repeat signs. However, the third bar contains only a close repeat sign. Since the close repeat sign has the implication of returning to a previous point in the piece, the occurrence of this symbol at this particular moment is troublesome because it is not made clear where the performers are to return to. It seems most likely that the performers should return to the second bar. This is supported by Player 3's move from vibraphone to glockenspiel from the first bar of letter M to the second. It does not seem likely that Andersson intended for the first bar, already lengthy and repeated, to be heard again. If we then assume that the repeat in the third bar instructs the ensemble to return to the second bar, should the second bar be repeated the second time through? I feel that doing so significantly hinders the pacing of a piece already fairly static and lengthy. Further, performing the second measure with the repeat the second time through seems rather redundant since that measure has already been heard twice. If the three measures of letter M are labeled A, B, and C, then the layout I prefer for the entire section would be represented as: AABBCBC.

When approaching the interpretation of this section, it is also necessary to consider the performance of the triangle tremolo in the third measure. As in Figure 5.24 above, the tremolo is notated with a fermata that is immediately succeeded by a repeat sign. Care must

be taken in the performance of this measure however, as the triplets in Player 3's glockenspiel part are indicated for a finite amount of musical time (five beats) without a fermata indication. I suggest that Player 2 play the tremolo with the fermata held to a desired length not to exceed five beats (per the glockenspiel part), allowing an appropriate amount of space before either returning, in time, to the second measure, or else continuing on to the material at letter N, as occurred previously between letters A and B. If Player 2 is using a separate mallet for the triangle and a change is necessary, the amount of time the tremolo can be held may also be affected.

Case #3

The final ambiguity in the piece relating to repeat signs comes five measures from the end of the piece, shown in Figure 5.28. This measure is the culmination of the letter N *molto cantabile* section.

The image shows a musical score for three instruments: Marimba (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The score is for a single measure, system 10.1. The Mar. and Vib. parts have a fermata over the first two bars. The Glock. part has a triplet of eighth notes in the first bar. The system ends with a double bar line and a repeat sign with '4 x' above it.

Figure 5.28: Closing figure of letter N *molto cantabile* section, system 10.1

Open and close repeat signs indicate that this single eight-beat measure is to be repeated four times. What is not clear is how the included caesura functions within the performance of said measure. Is metrical time supposed to halt before continuing to further repeats of the measure, as is the typical function of a caesura, or should the caesura only apply on the fourth and final iteration of the bar? My opinion is that the measure in question should be played four times through with no interruptions in rhythm or tempo, the caesura then only applying at the end to close the section. The caesura then functions as both a musical breath and as an indication to the marimba player that material should no longer be

subdivided into triplets. Such an approach provides a moment of repose before moving on to the final musical events.

Treatment of Accidentals

As is typical of much Twentieth-Century music, *imagine...* is written without a key signature to facilitate reading ease and clarify intent in Andersson's dense and highly-chromatic harmonic language. Like ...*Santa Claus*, it can generally be assumed that repeated or recurring figures should retain all accidentals as indicated in the initial iteration of any given sonority.

Fortunately for the performers, Andersson invests a significant amount of thorough care in indicating accidentals throughout *imagine...* Similar to the approach taken in interpreting accidentals in ...*Santa Claus*, I advocate that accidentals apply only to the notes they immediately precede unless immediately repeated (as in a triplet figure) or tied, with the exception of the *molto cantabile* sections of letters C and N. In these two sections only, I advocate that accidentals carry through figures contained under a single slur, causing the phrase markings to act as surrogate bar-lines. Given these parameters, in my opinion there are four instances in the piece where a question may be raised regarding the intended pitch and clarifying accidentals may be useful and appreciated.

Operating under common-practice procedures for measure protocol and notational simplicity, a modified pitch is indicated with an accidental the first time it occurs within a bar, but not on subsequent iterations of that pitch within that measure, the accidental being said to "carry through the bar." My solutions to the following cases are based on: A) the spelling of the immediately preceding iteration of that pitch class and B) the harmonic context of the chords leading to and away from the specific chord in question. This approach is supported by and also predicated on the assumption that when the music was initially engraved for publication, it was divided by bar-lines into measures for ease of entry and formatting. The visual layout of the printed music supports this hypothesis, as evidenced by many instances throughout the work where there is a gap in spacing between quarter-notes that would indicate where a bar-line might have once existed and was later hidden or removed. As an example, Figure 5.29 shows system 3.2 in its entirety, taken directly from the score.

Figure 5.29: Gaps visible between certain beats, system 3.2

Notice the larger gaps between beats 4 and 5, 8 and 9, 13 and 14, and 17 and 18. If the music had been initially engraved as a single measure of 21 beats (21/4 time signature), such gaps between groups of quarter-notes would not be present. The fact that such gaps exist lends credibility to the idea that the music was initially engraved with bar-lines which were later removed.

Andersson would have likely pre-determined that the intended final product was to possess few if any bar-lines, thereby rendering irrelevant the practice of carrying accidentals through the bar. As such he was very careful to indicate nearly every modified pitch in the piece, often including unnecessary or redundant indicators solely for the sake of thoroughness, courtesy, or convenience. In Cases #1-3 below, I consider it probable that at some point in the editing process, the bar-lines were removed but the intended accidentals on these pitches were not added to compensate. No conscious desire for ambiguity on Andersson's part is assumed; merely a minor oversight during the editing process. Case #4 is credited as a simple error in engraving and is easily rectified.

Cases #1 and 2

The first two cases involving ambiguous accidentals occur during the first *molto cantabile* section at letter C. The first occurs on the fourth beat of system 4.1 in Player 3's glockenspiel part. The second occurs in Player 2's vibraphone part seven beats later on beat 11. The first eleven beats of system 4.1 are shown below in Figure 5.30. The two notes in question are indicated with asterisks labeled *1 and *2.

The image shows a musical score for three instruments: Marimba (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The score covers beats 1 through 11. The Marimba part consists of a single melodic line with notes and slurs. The Vibraphone and Glockenspiel parts consist of chords. Various accidentals (sharps, flats, naturals) are used throughout. Slurs are used to group notes across multiple beats. Specific accidentals are marked with #1 and #2, indicating ambiguous pitches.

Figure 5.30: Beats 1-11 with ambiguous pitches indicated, system 4.1

In Case #1, the pitch in question is the notated F. On beats 1 and 3, the same pitch is indicated with a sharp attached. Andersson is then not clear whether beat 4 should be played as an F natural or an F#. Under my established rubric that accidentals carry for all pitches contained under a single slur, then beat 4 may be played as an F#. In Case #2, a similar situation occurs. On beat 9, a G# is indicated, but no indication is given for the G occurring at beat 11. I think that this note should be a G# for a variety of reasons: A) it adheres to the policy of accidentals carrying through slurs; B) both chords in beats 9 and 10 contain G#'s, the chord in beat 10 having it raised an octave; C) a G# on beat 11 makes that chord an inversion of the chord on beat 10 and a nearly identical chord to beat 9; D) the use of G# throughout these three beats is supported by the G# used in all three beats of the marimba part (the marimba playing the triplet effect in this section would sound throughout the duration of the three beats). Figure 5.31 shows the same excerpt with clarifying accidentals added to the two appropriate chords.

Figure 5.31 shows a musical score for three instruments: Maracas (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.). The score covers beats 1 through 11. The Maracas part is in the upper staff, the Vibraphone in the middle, and the Glockenspiel in the lower. The Vibraphone and Glockenspiel parts feature several chords, with two specific chords marked with asterisks (*1 and *2) to indicate clarifying accidentals. The Maracas part consists of a series of rhythmic patterns.

Figure 5.31: Beats 1-11 showing clarifying accidentals, system 4.1

Case #3

Later in the piece, just before letter H, an accidental comes into question where the chordal progression is not contained beneath a bar-line. This small excerpt is shown in Figure 5.32 with the chord in question indicated by an asterisk.

Figure 5.32 shows a musical score for three instruments: Maracas (Mar.), Vibraphone (Vib.), and another Vibraphone (Vib.). The score covers a few beats. The Maracas part is in the upper staff, the first Vibraphone in the middle, and the second Vibraphone in the lower. The first Vibraphone part features a chord marked with an asterisk (*) and dynamic markings *pp* and *ppp*. The second Vibraphone part features a chord marked with *pp*. The Maracas part is mostly silent, with some rhythmic patterns.

Figure 5.32: Chordal progression in vibraphone, system 6.1

Here the chord on the first beat contains an F#, but it is not clear whether an F natural or F# should be played on the third beat. My policy regarding accidentals contained under slurs would seem to clearly indicate that the intended pitch should be an F natural. If the performer chooses to adhere to that stance, then a clarifying accidental, as shown below in Figure 5.33, would prove helpful.

Figure 5.33 shows a musical score for three parts: Maracas (Mar.), Vibraphone 1 (Vib.), and Vibraphone 2 (Vib.). The Maracas part consists of a whole rest followed by a chord. The first Vibraphone part has three quarter notes, with an asterisk above the second note, and a chord. The second Vibraphone part has two quarter notes and a chord. Dynamics are indicated as *ppp*, *pp*, and *pp*.

Figure 5.33: Progression containing F natural, system 6.1

However, the harmonic context of the passage casts a strong cloud of doubt over the issue. If we look at the harmonic language of the three vibraphone quarter notes, we see a number of pitches that are common to one or more chords. D# and E are both present in the first two chords, G# is present in the second pair, and B is present in all three. An argument could be made to try to retain as many common pitches as possible throughout this short passage, necessitating that the pitch in question be retained as an F# from the first chord. Figure 3.34 shows this alternate arrangement, again with a clarifying accidental.

Figure 5.34 shows a musical score for three parts: Maracas (Mar.), Vibraphone 1 (Vib.), and Vibraphone 2 (Vib.). The Maracas part consists of a whole rest followed by a chord. The first Vibraphone part has three quarter notes, with an asterisk above the second note, and a chord. The second Vibraphone part has two quarter notes and a chord. Dynamics are indicated as *ppp*, *pp*, and *pp*.

Figure 5.34: Progression containing F#, system 6.1

Case #4

The final ambiguity regarding accidentals occurs just after letter E in Player 3's vibraphone part. The first seventeen beats of letter E are shown in Figure 5.35. Again, the chord in question is indicated with an asterisk.

Figure 5.35: Letter E, beats 1-17, system 5.1

Notice that the dotted whole-note in the vibraphone part is spelled B/C/D#/B, while the indicated dotted half-note tied to it is spelled B/C#/D/B. One might make the case that the latter spelling is the correct spelling due to the appearance of C#'s throughout the marimba part. However, I feel certain that the initial spelling of the vibraphone chord should take precedence over its tied continuation. Therefore, it is a simple matter to disregard the C# as an engraving oversight, perform the chord as originally spelled, and allow it to sustain for the necessary amount of time.

Conclusion

With *imagine there was nothing*, Andersson shows a significant amount of compositional growth from his previous pieces. Andersson continues to embrace space and the use of a limited number of musical events as compositional tools in his works. In addition to increasing his orchestrational forces by including the metallic timbres of the vibraphone, glockenspiel, and triangle, Andersson also uses a larger variety of repeat structures to expand the scale of this composition. In my experience, performances of *imagine...* have typically run in excess of 15 minutes, as opposed to the 12-minute duration of *...Santa Claus* and the 6-7-minute duration of *...newspaper*.

As shown in this chapter, Andersson also makes a marked increase in the musical and interpretive demands he places upon the performers, forcing them to tackle issues of instrument and implement choice, interpretation of musical effects (such as the triangle and triplet effects), and the navigation of complex and sometimes ambiguous formal structures.

Performers who program this work are offered a chance to expand their musical palette by being forced to confront these issues in order to realize an effective performance. Failure to do so or to do so ineffectively runs the risk of a flat performance that will strain the ability of both the performers and the audience to remain actively invested in the performance of such a long work. Performers who directly engage Andersson's challenges are offered the opportunity to experience an emotionally powerful performance despite the subdued dynamic range and the patient, unhurried pace of the work.

Chapter Six

Concluding Statements

Summary

If we look at the three works examined above as a whole, a number of trends begin to emerge regarding the challenges presented when preparing and performing these pieces.

In each piece, it is vital that implement choice be carefully considered due to the wide ranges of the instruments used, the balancing of musical voices, and the generally soft dynamics that pervade Andersson's work. Failure to consider these factors could result in performances where mallet choice creates a lack of articulation high in the range of the instruments where the pitches will not ring clearly at soft dynamics. Using mallets that are too hard in the low ranges of the instruments robs the instruments of their resonant qualities, so vital to an effective performance. Like the children's tale of *Goldilocks and the Three Bears*, the mission of every percussionist, in every piece they play, should be to find the implements that are "just right" for the quality of sound they choose to express based on the intentions of the composer and the considerations of the performer.

Other aspects that performers must face in Andersson's work are the issues where some manner of editorial adjustment may be necessary in order to realize the desired musical result. The contention with "impossible" passages, ambiguous formal designs, and issues of intended pitches in any piece of music empowers the performer to grow as a musician by requiring that they take a stance on an issue. One may then reasonably expect that they treat that issue consistently as it occurs throughout the piece and then craft a convincing musical performance based on, or in spite of, the results of those decisions. Such an approach causes performers to grow as musicians by not allowing them to accept the music merely as it appears on the page. Going beyond the printed music enables performers to closely examine and seek resolution to many variables that can affect the outcome of a musical performance. In this way, performers develop the potential to become more than mere conduits, existing solely to recreate the composer's precise instructions. Instead, the performers take on the additional role of interpreter, having the ability and responsibility not

only to recreate the composer's instructions, but to tailor the presentation of those ideas in such a way that the performance creates meaning for the audience.

A final aspect that confronts performers in each of Andersson's pieces is the careful balance that must be struck between phrasing, articulation, dynamics, tempo, and pacing. While Andersson's music may be fairly simple in construction, it is in fact anything but easy to perform. Andersson's pieces lack the forward momentum provided by a constant motoric pulse or an abundance of musical information conveyed in the form of note density. With these two factors conspicuously absent, Andersson places the responsibility on the performers to extract from each note and gesture the necessary amount of musical information and to convey that information in a manner that is cogent on an emotional level through the narrative arc of a given piece. Working to coax so much from so little is one of the aspects that make Andersson's music so difficult and atypical of the majority of percussion pieces, especially given the 11-16 minute scale of Andersson's latter works. A measured balance between the factors discussed above, to the extent that Andersson provides, offers mature and sensitive performers an unusual opportunity to create a refined, beautiful, and graceful musical statement.

Further Research

While this document describes many aspects of Andersson's music in detail, there are still areas where further examination and research could provide a greater understanding of Andersson's music and of Andersson himself. As this study sought only to examine the challenges and solutions that face performers of this music, no attempt has been made to analyze these works from a theoretical perspective beyond the understanding necessary for performance. Knowledge of the theoretical background behind these works would no doubt provide some level of insight regarding Andersson's intentions as a composer and could help direct performers towards a refined presentation of Andersson's aesthetic.

Unfortunately, two of the primary characters in the narrative of Andersson's compositional life were not available for this study. Robert Van Sice is not only the dedicatee of two of the pieces examined, but is also the teacher of Andersson, both members of the RE:Percussions Duo, and Miquel Bernat of the Allures Trio. All three pieces in this study came

into existence either through his direct involvement or else under his tutelage. His insights into the approach and performance of these pieces would be invaluable. Ultimately, no source can be of more value to understanding the music of Fredrik Andersson than the composer himself, who also chose to make himself unavailable for this study. His insights could provide more valuable details regarding the emotional atmosphere and social climate that surrounded the composition of these works, a more defined sense of the influences that affected their composition and a clearer understanding of the underlying musical processes that govern the composition of each work.

Closing Remarks

Among the issues not raised in this study is Andersson's musical life beyond the publication of *imagine...* It has come to my attention that Andersson's publisher, PM Europe Publications, does in fact hold two additional pieces by the composer. *the existential bliss of water passing under bridges* is a marimba solo in multiple movements, premiered in Paris by Gerrit Nulens. *Natural Strange Days* is a work for processed Steel Pan and Tape²⁷, originally written to accompany choreography by Roberto Olivan but never realized in that medium. Both of these pieces are held by the publisher and await Andersson's approval of the editing process before they can be released.²⁸ The publication of these pieces would nearly double the size of Andersson's catalogue and would no doubt offer more insight as to his post-1996 musical aesthetic.

My hope is that Andersson's three available works for percussion, in addition to the two works yet to be released, will continue to receive an increased number of informed and insightful performances. The ultimate success of this endeavor may be measured by the degree to which *not everything which happens is in the newspaper*, *the loneliness of Santa Claus*, and *imagine there was nothing* are gradually seen to be more valuable and important contributions to the percussion repertoire based on their technical, pedagogical, and musical merits.

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²⁷ Fredrik Andersson, in email communication with Gregrey Secor, 27 Nov, 2006.

²⁸ Gerrit Nulens, in email communication with the author, 17 Jan, 2010.

PART II- PROGRAM NOTES

Chapter Seven

Program Notes

A candidate for the Doctor of Musical Arts degree at the University of Kentucky may present five recitals in partial fulfillment of program requirements. Herein are the programs and program notes for the following degree performances:

DMA Solo Percussion Recital

Sunday, August 26, 2007

DMA Chamber Percussion Recital

Monday, March 3, 2008

Concerto Performance with the UK Wind Ensemble

Monday, November 24, 2008

DMA Solo Percussion Recital

Sunday, March 22, 2009

DMA Lecture Recital

Thursday, January 7, 2010



presents

Kyle M. Forsthoff

In a DMA Solo Percussion Recital

With David Sinclair and Bryan Winningham, Percussion

August 26, 2007
Singletary Recital Hall
7:30 p.m.

PROGRAM

Conservation of Mass (2006)

Beth Ratay

Premiere Performance

North Star Boogaloo (1995)

George Lewis

Clock-Face Without Hands (1999)

Dennis DeSantis

-Intermission-

Gandrung (2002)

Bill Alves

With David Sinclair and Bryan Winningham

Psappha (1976)

Iannis Xenakis

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Percussion Performance. Mr. Forsthoff is a student of Professor James B. Campbell and Dr. Kuo-Huang Han..

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers.

Conservation of Mass was written for Kyle Forsthoff and Samantha Meenach in celebration of their marriage on December 29, 2006. Kyle and I have worked on several pieces together, and I felt that this would be an appropriate wedding gift. At the time of composition, Samantha was undertaking graduate work in Chemical Engineering at the University of Kentucky. The Law of Conservation of Mass is one of the fundamental principles of Chemistry. It states that the mass of a closed system of substances will remain constant, regardless of the processes acting inside the system. I decided to use this as a guiding principle for the piece. The piece begins with six notes, C, D, E, F, G, and A. Through the course of the piece (or "closed system") each note is gradually replaced until the six notes are B, C#, D#, F#, G#, and A#. Despite the complete change of substance, the tempo and general rhythmic motives (the "mass") remain unchanged. -BR

North Star Boogaloo, for multi-percussion and tape, was written for Steven Schick in 1995. The title of the piece comes from a poem of the same name by African-American poet Quincy Troupe which examines the relationship between Basketball and the North Star and how both have served as a guiding light to certain kinds of freedom. The tape part contains a wealth of audio information edited together from a variety of sources, including hip-hop drum beats, Quincy Troupe reading his poem, and a running commentary composed of quotations from a myriad of basketball personalities such as Michael Jordan and Charles Barkley. On top of this, the percussionist provides live fore- and background material containing polyrhythmic passages, imitations of the inflections of spoken language, transcribed jazz drumset solos, and improvisation while navigating on a relatively limited set-up of mostly skin instruments.

Clock-Face Without Hands was written in 1999 and is dedicated to Vance Okraszewski and Paul Fadoul. The piece is extremely dissonant and utilizes many rhythmic devices to simulate the interaction of gears inside a clock. There is a high degree of metric modulation and multiple lines of superimposed, multi-metered material. The piece is divided into twelve sections that bear descriptors taken from the poetry of Rainer Maria Rilke. These include "the lost fears," "a small woolen thread," "this little button," "the breadcrumb," "the ragged edge of a letter," "the piece of coal," "some number," "gray granite," "I may start screaming," "I might betray myself," "everything is unsayable," and "the other fears..." There is also a short spoken part that requires the performer to repeat a text in a crescendo from whispering to screaming.

Gandrung is written for three players on one marimba. One of the most interesting, if currently rare, ensembles from the island of Bali in Indonesia is the *gamelan gandrung*. While it is one of several types of gamelan on this musically-rich island that is made from bamboo, its instruments are made of slabs somewhat like Western xylophones rather than the tubes used in the larger and more recent *gamelan jegog* and *gamelan joged*. Also, unlike those gamelan, the five-tone scale of gandrung derives from the *pelog* tuning system which has a contrast of large and small step sizes. Gandrung is also known for accompanying a vivacious, flirtacious dance of the same name. In the 19th Century it enjoyed royal patronage, though as the court music became more refined gandrung's dynamism and erotic associations soon relegated it to the village street. Gandrung is also known for its particularly intricate interlocking patterns, known as *kotekan*, which are sometimes borrowed for the new compositions for the more famous and common *gamelan gong kebyar*, an ensemble of

bronze instruments. Kotekan is a distinctively Balinese playing technique requiring intense precision and, as in Balinese society, a selfless cooperation. While this piece includes kebyar-like explosions of activity and complex interlocking patterns as in gandrung, none of the music is borrowed literally from those traditions. Instead I have tried to freely evoke their exuberant spirit and challenging musicianship. -BA

Psappha was composed for the French percussionist Sylvio Gualda, who premiered the work at the London Bach Festival in May 1976. At a time when the number of important works in the solo multi-percussion repertoire was a scant handful, *Psappha* was a huge contribution to percussion literature, exerting a large influence on both performers and composers ever since. The piece is scored for six groups of instruments to be chosen by the performer, with three groups containing either woods or skins and three containing metals. The piece is constructed of pure rhythm and is built of several contrasting elements: ancient Greek poetic meters, permutations of a three-note sequence, repeated attack structures, and the Fibonacci sequence. The title is an archaic spelling of Sappho, the Greek Muse of Poetry, which accounts for the material based on poetic meter. Each element of composition is subjected to Xenakis' use of mathematical sieves and later metamorphosed and recombined with other elements to create multiple layers of simultaneous rhythmic activity. Like much of Xenakis' music, it is a piece of extremes in every degree—dynamics, rhythmic density, textural density, independence, and silence.



presents

Kyle M. Forsthoff

In a DMA Chamber Percussion Recital

Featuring Natalie Lehr, Beth McDonald, Rachel Nozny, and the
UK Percussion Ensemble

March 3, 2008
Singletary Recital Hall
7:30 p.m.

PROGRAM

Fugue for Percussion (1942)

Lou Harrison (1917-2003)

*With Brian Archinal, Alex Harmon,
and Tim Wilburn, Percussion*

Alternate Route(2003)

Brett William Dietz (b. 1972)

- I. Intense and Aggressive
- II. Mysterious
- III. Meditative
- IV. Dancing

With Natalie Lehr, Clarinet
Premiere Performance

-Intermission-

Interior Design (2006)

N. Scott Robinson (b. 1964)

With Josh Wharton, Percussion

Chant with Bells (2004)

Brett William Dietz (b. 1972)

With Beth McDonald, Tuba

Kembang Suling (1996)

Gareth Farr (b. 1968)

- I. Bali
- I. Japan
- II. India

With Rachel Nozny, C Flute and Alto Flute

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Percussion Performance. Mr. Forsthooff is a student of Professor James B. Campbell and Dr. Kuo-Huang Han.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers. Please silence all cell phones and pagers.

In his *Fugue for Percussion*, Lou Harrison attempts to apply the mathematical principles underlying the harmonic series, as set forth by Henry Cowell in his seminal book *New Musical Resources*, to rhythmic figures that mimic the form and tonal scheme of a traditional fugue. A pedal tone begins the piece, over which the opening theme representing the tonic is played. The theme is then presented at “the dominant” (1 ½ times slower, representing a ratio of 3:2), at half speed (a ratio of 2:1, representing the octave of the tonic), and finally at a ratio of 3:1 (the octave of the dominant). During a short episode a fragment of the theme is presented at a ratio of 9:4 to stand for the supertonic (the dominant of the dominant). The exposition is then repeated verbatim while utilizing a new instrumentation, at which point the first episode is presented in retrograde. After an extended transitional passage, the entire exposition is presented in retrograde using the initial instrumentation to bring the piece to a quiet close. The dichotomy of using exotic percussion instruments of non-definite pitch in combination with complex mathematics to realize a musical form that is entirely dependent on pitch relationships makes the Fugue one of the most important early works for the percussion ensemble as well as one of the most successful pieces to attempt a practical application of Cowell’s theories.

Alternate Route is a four-movement *tour de force* for both clarinet and marimba, utilizing the full ranges of the instruments as well as extreme dynamics throughout. Like much of Dietz’s recent output, the first movement is built on material in three contrasting tempos that require exacting metric modulations to navigate effectively. The second movement is a short and playful study in multi-meter and polyrhythm while the static third movement betrays the influence of Morton Feldman in its soft dynamic, slow development, and suspension of time. The fourth movement is a rollicking triple-meter dance with many metric and polyrhythmic twists and turns along the way, all building towards a climatic ending. Re-occurring chord structures and the general obscuring of meter provide common threads that bind the movements together into a larger whole.

Interior Design was commissioned by Julia Gaines for the University of Missouri-Columbia world Percussion Ensemble. It was composed between January-February 2006 and premiered at UMC in April 2006. Taking initial inspiration from the study of *Carnatic* music in South India, *solkattu* rhythmic solfege syllables are used to outline various interior phrases of 5 within the overall meter of 5 beats. The performers keep the meter by clapping while reciting the syllables as an opening theme. The first section follows with the opening theme played on frame drums. Contrapuntal rhythmic material and timbral variation is employed in the second section. The third section makes use of rhythmic material in 8 and 10 beats phrased in the matter of a paradiddle, which is used as a phrase marker for the meter changes. The fourth section makes use of contrapuntal material in 7 beats while the remaining section restates the opening theme on the frame drums in unison with a final recitation of the theme with the voices as a coda. -NSR

Chant with Bells

A meditation and prayer for peace. The piece is played three times—the first the tuba plays alone, then the glockenspiel alone, then both together. -BD

Kembang Suling: Three musical snapshots of Asia.

I. On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the *suling* (Balinese bamboo flute) to form rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax.

II. The haunting sounds of the Japanese *shakuhachi* flute float out over the warm echoes of the rolling landscape.

III. Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three bar cycle of 5/4+5/8+5/16 but the flute plays a different cross rhythm each time, returning to the marimba's pattern at the end of every cycle.

Kembang Suling was commissioned by flutist Alexa Still and was premiered by her with the composer playing marimba. -GF



University of Kentucky Wind Ensemble

Dr. John Cody Birdwell, *Conductor*
Carl Collins, *Guest Conductor*
Kyle Forsthoff, *Marimba*

featuring

David Maslanka, *Composer*

Monday, November 24, 2008
Singleton Center for the Arts
Concert Hall
7:30pm

Concerto for Marimba and Band (1990)

David Maslanka (b. 1943)

From the composer:

This concerto could easily be subtitled 'rhapsody' or 'fantasy' because of its meditative and free-flowing quality. It is easy to describe the overall shape – an extended slow to moderate opening section, an explosive fast section, and a quiet closing section – but less easy to describe the internal working of the piece. I have been an observer of nature for many years. I am fascinated with the "is-ness" of nature. The earth, the sky, the variety of growing things, water – all are constants. They stay the same, but are continuously varied with the time of day, the weather, the changing seasons. I have tried in my concerto to reflect the inner working of natural systems, not to make nature sounds as in a tone poem, but to find a musical structure that parallels the natural flow.

The result is this piece which harks back more than 20 years to a title I had thought of but never used. The title is "*Melodia*" – a collection of melodies. My concerto is a continuous exposition of a large number of melodies, all growing out of a single impulse. There is no development in the Classical sense, but rather a flowing movement, a meditation which travels quietly, and sometimes forcefully from thought to thought, often extremely simple, with pleasure taken in individual colors, shapes, and combinations as they appear and dissolve. Meditations on nature become for me, ecstatic visions of color, light and force. All the musical elements – rhythm, melody, harmony, instrumental colors and textures – are all alive for me in the same way.

I am not a percussionist, but it has come to me to write percussion music. This is my fifth piece for marimba and my second marimba concerto. The marimba is a superior mood instrument. Over the years it has allowed me to find and give shape to parts of myself that could not be expressed in other terms.



presents

Kyle M. Forsthoff

In a DMA Solo Percussion Recital

with Ben Stiers, Brad Meyer,
and Brian Nozny, Percussion

March 22, 2009
Singletary Recital Hall
7:30 p.m.

PROGRAM

Los Guerreros		Trad, Cuba
	<i>with Brad Meyer- Itotele, Brian Nozny- Okonkolo</i>	
Motetus (1995/2009)		Christopher Adler (b. 1972)
Journey (2009)	Premiere Performance	Tylla Ovezova (b. 1981)
A Robe of Orange Flame (2005)		Christopher Deane (b. 1958)
String of Pearls (2006)		David Lang (b. 1957)
-Intermission-		
Cello/Wed (1992)		David Lang (b. 1957)
	<i>with Ben Stiers- vibraphone</i>	
Prairie Home Companion (2009)		Kyle Forsthoff (b. 1982)
the loneliness of Santa Claus (1994)		Fredrik Andersson
	<i>with Ben Stiers- marimba</i>	
Signals Intelligence (2002/2008)		Christopher Adler (b. 1972)

Acknowledgements: No education develops in a vacuum. I would like to thank all of my teachers for their influence and support over the years. No amount of thanks would be enough to repay the support and guidance of Jim Campbell. I also thank my parents, sister, and wife for their patience and willingness to let me follow my passion.

This recital is presented in partial fulfillment of the requirements for the Doctorate of Musical Arts in Percussion Performance and Pedagogy. Mr. Forsthoff is a student of Professor James Campbell.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers. Please silence all cell phones.

Los Guerreros (The Warriors) are a set of three short invocations to the Orishas (gods of the Santeria faith of Cuba) Ellegua, Ogun, and Ochosi. Operating as a group, the warriors are charged with the task of revealing and clearing paths, opening doorways, and ensuring favorable outcomes for the individual or community through offerings, divination or other means. These complex arrangements are taken from the Oru del Igbo, a series of pieces played by the Bata drums alone to the pantheon of the Orishas at the start of a ceremony. Following the Oru del Igbo, the rhythms would later be played to accompany singing. In a religious ceremonial context, the first sounds heard from the Bata drums would be to the warriors, as no favorable result can occur without their good graces. –KF

Motetus borrows techniques from two types of 13th- and 14th-century motets: the slowly wandering, modal cantus firmus in the lowest voice, and an isorhythmic organization of durations in the symmetric proportion 3:2:1:3:1:2:3, which appears in various augmentations in the upper voices. This version for extended range glockenspiel was proposed by Kyle Forsthoff. -CA

Journey is a narrative about missing home. The piece represents images of the natural beauty in my home country of Turkmenistan-- the Caspian Sea, the Copetdag Mountains, and Karakum Desert. At the beginning you can hear music of the camel caravans crossing the desert. These sounds then transform into modern pop rhythms representative of my journey to the US. The piece was written for Kyle Forsthoff in February, 2009. –TO

A Robe of Orange Flame was commissioned by Gregrey Secor to be performed on the Percussive Arts Society International Convention Focus Day in 2005, the theme of which was entitled Lonely Planet: Music for A Single Instrument with or without Voice. I already had a concept for the spoken material that I had saved for just such an opportunity. I have never forgotten my experience, as a five year old boy, of first learning about the event in which Vietnamese Buddhist Monk Thich Quang Duc ended his life by immolation in order to bring attention to the brutal treatment of the Buddhist Monks by the Vietnamese government in the early 1960's. A friend showed me a picture of a man on fire and my life was forever altered. Finding an instrument to accompany this difficult subject matter took a bit of time to discover. I finally chose to use a resonant sheet of metal (thunder sheet) for two reasons. The first reason was that I was sure no one else would present a piece using this percussion instrument on the Focus Day and secondly that a resonant sheet of metal is a very versatile sound source. I wanted the words to be the focus of the work so I intentionally tried to keep the music simple and clear so as not to obscure the text. –CD

String of Pearls evolved out of commission from a consortium of amazing percussionists, most of whom I have had the honor of working with closely over the years. I had the idea to make this piece out of a series of little bursts of energy, with tiny pauses between accumulating in power and density. After I finished the music, I realized that the form of the piece resembled a string of pearls — short, exciting, shiny moments strung together in a continuous line. When I started composing **String of Pearls**, I struggled for a while with the question of how to leave enough room for each of these players to make the piece their own. My solution was to give very little instruction on how to shape the performance. All notes and rhythms are written down quite specifically, but there are no dynamic markings, no

accents, no crescendi, etc. It is my hope that by being vague with the performance instructions, each performer will find their own unique version of the piece. -DL

Cello and **Wed** are from a series of short piano works called *Memory Pieces*—these are pieces written in memory of friends who have died, not as heavy memorials or deep testimonials but as an attempt to freeze some moment in my memory of my relationship with each of them. **Cello** is written in memory of cellist Anna Cholakian. **Wed** is written in memory of conceptual artist Kate Ericson. I designed pieces in which little changes in accidentals keep the music oscillating between major and minor, between restfulness and sudden dissonance. In this way I wanted to make something in which hope and despair were in some strange equilibrium with each other. There are a few ways to approach these pieces. The way I choose to look at them is as laboratories for larger works. If I can incorporate the music or the ideas or the techniques of these little pieces into other works then I am in some way keeping something of my friendship alive. -DL

Prairie Home Companion was conceived and written in March of 2009. I have been playing the Riq, a tambourine native to Egypt and the Arabian Peninsula, for several years now and am almost entirely self-taught. All of the motives in this piece were written since I have lived at my current residence on Prairie Circle and my Riqs have become my primary vehicles for improvisation. The piece attempts to synthesize several years of world music study by incorporating rhythms from Arabia, India, and Korea. The piece is lovingly dedicated to my wife Samantha. -KF

the loneliness of Santa Claus was originally commissioned by RE:Percussion in 1994. Like my trio *imagine there was nothing* for bells, 2 vibes and marimba, and my solo marimba work *not everything which happens is in the newspaper*, **the loneliness of Santa Claus** is an exploration of sound and silence combined with lush harmonies. The simplicity and modality of the melodic material is reminiscent of Gregorian chant. There is intimacy and space within the piece which brings forward the natural resonance, nuance, and beauty of the marimba. The piece could be considered as a contemplation/meditation for musician, listener, room, and of course, time. About the titles of my music, it is worth mentioning that those should be seen as an introduction to a certain kind of atmosphere that comes along with the music. Therefore, it is possible to end up with several 'entrances' to the actual sense of the piece." – FA

Signals Intelligence explores the experience of hearing an electronic transmission in which order is clearly audible but the information density is too high for any human to parse. The experience is one of being made aware of that which is always just out of reach, just beyond comprehension. Two related algorithms are employed to generate melodic material using from one to six pitches. One algorithm generates a self-similar series which replicates itself when played at different speeds, in effect comprising a mensuration canon in compound melody. The second algorithm generates a self-similar series which is also non-retrogradable (identical when played in reverse order). In the solo version, the results are applied to six indefinitely pitched objects. The new solo version, first proposed by Kyle Forsthoff, incorporates the freely-composed parts for bass drum and bell plate from Part 6 of the ensemble version. -CA



Challenges of Technique and Interpretation in the Percussion
Music of Fredrik Andersson: A Performer's Analysis

A DMA Lecture Recital by **Kyle Forsthoff**,
with **Ben Stiers** and **Brandon Wood**

Singleton Center for the Fine Arts
Thursday, January 7, 2010
7:30 PM

Part I- Background Information

- A. Fredrik Andersson Biographical Information
- B. Style and Features of Andersson's work

Part II- *not everything which happens is in the newspaper* (1993)

- A. Background
- B. Examination of technical issues
 - 1. Non-traditional techniques- the cluster tremolo
 - 2. Range discrepancies
 - 3. Technical/physical demands
 - i. implement considerations
 - ii. grip considerations
- C. Performance by Kyle Forsthoff

Part III- *the loneliness of Santa Claus* (1994)

- A. Background
- B. Examination of technical issues
 - 1. Implement choice
 - i. widely-spaced chords
 - ii. rubber mallets
 - 2. "Impossible" passages
 - i. four-note chord over tremolo
 - ii. closing chorale
- C. Performance by Kyle Forsthoff and Ben Stiers

Part IV- *imagine there was nothing* (1996)

- A. Background
- B. Examination of technical issues
 - 1. Implement Choice
 - 2. Use of the Triangle
- C. Performance by Kyle Forsthoff, Ben Stiers, and Brandon Wood

Part V- Conclusion, questions, and acknowledgements

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Percussion Performance. Mr. Forsthoff is a student of Professor James B. Campbell.

Note: Latecomers will be seated at an appropriate time as arranged with performers. Please silence all cell phones and pagers.

APPENDIX I

Copyright Permission



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DATE: 13/04/2010

PM Europe bvba hereby grants Kyle Forsthoff to include musical examples from the following works in his Doctoral Dissertation:

Not everything which happens is in the newspaper by Fredrik Andersson
The loneliness of Santa Claus by Fredrik Andersson
Imagine there was nothing by Fredrik Andersson

Signed

A handwritten signature in black ink, appearing to be 'Gerrit Nulens', written over a horizontal line.

Gerrit Nulens
PM Europe bvba

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KYLE MANNING FORSTHOFF VITA

PERSONAL INFORMATION

Birth-date: May 24, 1982

Birthplace: Casper, Wyoming, United States of America

EDUCATION

University of Kentucky, Lexington Kentucky

- Doctorate of Musical Arts, Percussion Performance and Pedagogy
- **In Progress**
- Primary Instructors: Prof. James Campbell, Dr. Han Kuo-Huang, Dr. Donna Kwon

Arizona State University, Tempe, Arizona

- Master of Music, Percussion Performance, conferred December 2006
- Cumulative GPA 3.96, Summa Cum Laude
- Primary Instructors: Dr. JB Smith, Dr. Ted Solis, Dr. Glenn Hackbarth

University of Kentucky, Lexington, Kentucky

- Bachelor of Music, Music Education, conferred May 2005
- Cumulative GPA 3.65, Magna Cum Laude
- Primary Instructors: Prof James Campbell, Dr. Julie Hill, Dr. Eric Willie, Dr. Kenyon Williams

Workshops & Extended Studies

Afro-Cuban Percussion

Michael Spiro, Afro-Cuban Workshop, Lexington, Kentucky May 2002-ongoing

- Ongoing research and instruction in Afro-Cuban percussion and song with emphasis on folkloric styles with Indiana University Faculty member and San Francisco percussionist Michael Spiro.

North American Frame Drum Association Frame Drum Fest 2008

March 2008

Mendham, New Jersey

- Three-Day intensive study of frame drumming traditions throughout the world guided by prominent artists such as David Kuckhermann (Ger), Yousif Sheronick (USA), N Scott Robinson (USA), Rafael Periera (Brazil), and Steafan Hannigan (Ireland/Canada)

Codarts High School for the Arts Summer Balinese Gamelan Workshop

Summer 2006

Rotterdam, Holland

- One-week intensive study of Balinese Music and Dance with prominent artists such as I Wayan Dibia (Indonesia), I Wayan Arnawa (Indonesia), Wayne Vitale (USA), and Henrice Vonck (Holland).

- Orchestral Percussion Study** Spring 2006
 Bill Wanser, Principal Percussionist, Phoenix Symphony Orchestra
- 9th Annual Explorations in Afro-Cuban Dance & Drum Workshop** Summer 2004
Humboldt State University, Arcata, California
- One-week intensive study of Afro-Cuban percussion and dance with prominent artists such as Michael Spiro, Chris Walker, Francisco Aguabella, David Penalosa, Santiago Nani, Reynaldo Gonzales, Susanna Arenas, and Jose Barroso
- Hand Drum Instruction**
 Randy Gloss, Los Angeles, California August 2004, 2006
 N. Scott Robinson, Hand Drum Workshop, Lexington, Kentucky January 2004
- Intermittent research and instruction in drumming traditions of North India, South India, and the Arabian Peninsula
- Private Tabla Instruction** Spring 2004
 Dr. David Courtney, Houston, Texas

TEACHING

Teaching Experience

- Teaching Assistant** 2009-2010
Frankfurt International School, Oberursel, Germany
- Assist Elementary Art teachers (grades 2-5) in day-to-day preparation and management of materials and instruction of students
 - Compose, accompany, and perform with FIS Dance Department
 - Teach band at FIS satellite campus (12 students)
 - Teach private percussion lessons (6 students)
- Teaching Assistant** Fall 2007-Spring 2009
UK Percussion Studio, Lexington, Kentucky
- Assist Professor in day-to-day management of Percussion Studio (25 persons)
 - Teach Applied Undergraduate lessons including recital prep (2-5 students/semester)
 - Coach and conduct UK Percussion Ensemble and UK Chamber Percussion Group
- Front Ensemble Coordinator** Fall 2008, Summer 2009
Madison Central High School, Richmond, Kentucky
- Assisted Band directors in running Marching Band rehearsals
 - Served as Field Technician and equipment manager for Percussion Staff
 - Coordinated logistics and program development of Front Ensemble (14 persons)

Teaching/Research Assistant

Fall 2007-Spring 2008

The Asia Cultural Center, University of Kentucky, Lexington, Kentucky

- Assisted program directors in hosting National Endowment for the Arts-sponsored Asian Music Symposium for Kentucky, Ohio, and West Virginia Elementary Level music teachers
- Conducted follow-up visits to schools of participating teachers to facilitate Asian Music integration into the elementary curriculum and assist in preparing materials for public performance
- Conducted post-project survey and data analysis by participating teachers
- Proctored directed-response end-of-year wrap-up session with participating teachers

Assistant Conductor

Spring 2007

UK Percussion Ensemble, UK Balinese Gamelan Ensemble, Lexington, Kentucky

- Assist ensemble directors in coaching and instruction of materials for performance

Field Technician

2006-2008

Bluecoats Drum and Bugle Corps, Canton, Ohio

- Assist in day-to-day rehearsal and management of Front Ensemble (12 persons)
- Conduct audition procedures during Winter camps
- Implement musical and technical changes as dictated by Design Team

Music for All Bands of America Summer Music Symposium

June 2007-08

Illinois State University, Normal, Illinois

- Faculty Member
- Instruct Marching Percussion Track for High School students
- Assist participants in developing technique, musicality, and teamwork development

Teaching Assistant

August 2005 – December 2006

Arizona State University, Tempe, Arizona

- Assist professor in day-to-day management of percussion studio (25 persons)
- Instruct and Arrange for ASU Pan Devils Steel Band (15 persons)
- Teach Applied Undergraduate lessons and recital preparation (5-10 students/semester)

Field Technician

Fall 2006

Gilbert High School, Gilbert, Arizona

- Front Ensemble Instructor (15 persons)

Field Technician

Summer 2005, 2006

Harrison High School, Acworth, Georgia

- Front Ensemble and Battery Instructor (25 persons)

Student Teaching

April 2005

*Madison Middle School, Richmond Kentucky**David Ratliff, Supervising Teacher*

- Rehearsed 6th, 7th, and 8th grade bands on a day-to-day basis
- Implemented lesson plans related to daily rehearsal objectives
- Deal with other administrative duties as directed by supervising teacher

Private Lesson Teacher

March 2005

*Musikskolan, Upplands Vasby, Sweden**Rolf Landberg, host*

- Instructed 30 students and two instructors in groups of 2's and 3's on Afro-Cuban percussion techniques

Student Teaching

January- March 2005

*Frankfurt International School, Oberursel, Germany**Philip Benson and Jean Kovacs, Supervising Teachers*

- Instructed students in First Steps through Grade 1 and Grade 4 in principles of General Music
- Implemented lesson plans related to daily instruction
- Facilitated other administrative duties as directed by supervising teachers

Field Technician

Fall 2003

Madison Central High School, Richmond, Kentucky

- Assisted Marching Band rehearsals
- Served as Field Technician for Visual & Marching Staff

Field Technician/Private Instructor

2000-2002

Langham Creek High School, Houston, Texas

- Assisted Marching Band rehearsals
- Instructed Drum Line as percussion technician
- Taught private lessons to 15 students

Recital Preparation

- Alex Harmon, Junior Recital, University of Kentucky, April 2009
- Josh Wharton, Senior Recital, University of Kentucky, February 2009
- Logan Wells, Senior Recital, University of Kentucky, November 2008
- Phil Robb, Senior Recital, University of Kentucky, October 2008
- Logan Wells, Junior Recital, University of Kentucky, March 2008
- Will Keith, Senior Recital, University of Kentucky, February 2008
- Josh Wharton, Junior Recital, University of Kentucky, February 2008
- Lisa Pietrangelo, Senior Recital prep, University of Kentucky, Spring/Fall 2008
- Mathew Solace, Junior Recital prep, Arizona State University, Fall 2006
- Valerie Hagstrom, Senior Recital prep, Arizona State University, Fall 2006
- Eric Teichmann, Senior Recital, Arizona State University, Spring 2006

CREATIVE ACTIVITY

Presentations

O(r)ff to Bali!: Balinese Gamelan for the General Music Classroom

February 2008 Kentucky Music Educators Association Convention, Louisville, Kentucky

Balinese Kecak Clinic

September 2006, University of Kentucky

Solo Performances

Solo Percussion Recital, Frankfurt International School April 2010

- Solo works by Deane, Becker, Burritt, Bergamo, and others

Doctoral Lecture Recital, University of Kentucky January 2010

- Solo and chamber works by Fredrik Andersson

Doctoral Solo Recital, University of Kentucky March 2009

- Solo and chamber works by Lang, Andersson, Deane, Forsthoff, and others

University of Kentucky Wind Ensemble Concerto Contest November 2008

- 2nd place winner, performance of *Concerto for Marimba and Band* by David Maslanka

Doctoral Chamber Recital, University of Kentucky March 2008

- Chamber works by Harrison, Dietz, Robinson, and Farr

Doctoral Solo Recital, University of Kentucky August 2007

- Solo and chamber works by Xenakis, DeSantis, Lewis, Alves, and Ratay

Master's Recital, Arizona State University December 2006

- Solo and chamber works by Deane, Lang, Masson, Sammut, and others

Master's Recital, Arizona State University January 2006

- Solo and chamber works by Xenakis, Westlake, Aukofer, Burritt, and others

Senior Undergraduate Recital, University of Kentucky October 2004

- Solo and chamber works by Bach, Deane, Aukofer, Burritt, and others

Senior Undergraduate Recital, University of Kentucky January 2004

- Solo and chamber works by Zivkovic, Burritt, Robinson, and others

Ensemble Performances (selected)

Fortuity Percussion Duo, Piteå, Sweden

2009 Percussion in Piteå Concert Series

October 2009

- Works by Andersson, Sary, Finkelmeier, and Fortuity

University of Kentucky Chamber Percussion Group, Lexington, Kentucky

2008 PASIC Focus Day: Out of Africa, Austin, Texas

November 2008

- Chosen by Invitation
- *Kalabash* by Nigel Westlake and *Aberinkula I* by Kyle Forsthoff

University of Kentucky Percussion Ensemble, Lexington, Kentucky

2007 PASIC Showcase Concert, Columbus Ohio

November 2007

- Chosen by Juried Competition
- Works by Campbell, Nozny, Deane, Aukofer, Adler, and Astrand

2004 PASIC Showcase Concert, Columbus Ohio

November 2004

- Chosen by Juried Competition
- Works by Glassock, Dietz, Aukofer, Robinson, Astrand, and Hill

2002 PASIC Focus Day: Percussion Ensemble Retrospective, Columbus Ohio

November 2002

- Chosen by Invitation
- *Los Dioses Aztecas* by Gardner Read

2001 PASIC Showcase Concert, Nashville, Tennessee

November 2001

- Chosen by Juried Competition
- Works by Aukofer, Astrand, Dietz, Daugherty, Metzger, and Hansen

Arizona State University Contemporary Percussion Ensemble, Tempe Arizona

2006 PASIC Percussion Ensemble New Literature Session, Austin Texas

November 2006

- Chosen by Invitation
- Works by Lucas Ligeti, Tan Dun, Yan Maresz, Higdon, Dietz and others

2005 PASIC Focus Day- Chamber Music for Percussion, Columbus, Ohio

November 2005

- Chosen by Invitation
- *You Can't See the Forest...Music* by Daniel Lentz

Arizona Contemporary Music Ensemble, Tempe, Arizona

Society of Composers, Inc. National Student Conference, Tempe, Arizona

October 2006

- Performances of works by Nathan Davis, Michael Hegedus and Eric Schultz

University of Kentucky Wind Ensemble, Lexington, Kentucky

CBDNA National Conference, Minneapolis, Minnesota

March 2003

- Performances of works by Grainger, Weill, McAllister, and Rogers

US/China Cultural Exchange, Suzhou, Changzhou, Shanghai, Beijing, China

May 2008

- 2-week, 6-concert tour of People's Republic of China with performances of works by Welcher, Williams, Shostakovich, Gould, Sousa, and others

University of Kentucky Chamber Winds and Percussion Ensemble, Lexington, Kentucky

American Musicological Society Regional Convention, Lexington, Kentucky

March 2008

- Performances of works by Edgard Varese, Igor Stravinsky, and Frank Zappa

University of Kentucky Dance Ensemble, Lexington, Kentucky

- *Bounce* by Anders Astrand, Choreography by Rayma K. Beal

March 2002

- *Recurrent Divertissement* by James Landrum, Choreography by Rayma K. Beal

March 2003

Additional Musical Activities (selected)

- UK Chamber Percussion Group, Spring 2008-09
- UK Percussion Ensemble, Fall 2000 – Spring 2005, Spring 2007-09
- UK Steel Band, Fall 2000 – Fall 2004, Spring 2009
- UK Korean Ensemble, Fall 2008
- UK Asian Music Ensemble, Gamelans, and Chinese Orchestra, Fall 2004, Spring 2007-08
- UK Wind Ensemble (Principal - Fall 2002, Spring 2007-08), Fall 2000 – Spring 2005, Spring 2007-08
- ASU Wind Symphony, Principal Percussion, Fall 2005 - Fall 2006
- ASU Contemporary Percussion Ensemble, Fall 2005 - Fall 2006
- ASU Javanese Gamelan Ensemble, Spring 2006 – Fall 2006
- Arizona Contemporary Music Ensemble, Fall 2005 – Fall 2006
- Paradise Valley (AZ) Community College Theater (Guest Percussionist), Spring 2006
- University of Kentucky Brazilian Ensemble, Spring 2004
- University of Kentucky Choirs (Guest Percussionist), Fall 2000 – Fall 2004
- Bluecoats Drum & Bugle Corps (Front Ensemble), 2002 – 2003
- Lexington Philharmonic Orchestra (Contract Percussionist), Fall 2002
- UK Marching Band (Drum Line Section Leader – Fall 2002), Fall 2000 – Fall 2002

Commissions

Le Deluge et La Secheresse for marimba by Ricky Blaquiere

- Premiered April 2010, Frankfurt International School

Pines Long Slept in Sunshine for percussion quintet by Christopher Adler

- Served as coordinator for international consortium of 10 university percussion ensembles.
- Premiere by the University of Kentucky Percussion Ensemble April 2009

Journey for solo percussion by Tylla Ovezova

- Premiered March 2009, University of Kentucky

Conservation of Mass for vibraphone by Beth Ratay

- Premiered August 2007, University of Kentucky

Blending Colors for clarinet and percussion by James Woodward

- Premiered December 2006, Arizona State University

CrashBang for clarinet, bass trombone, and percussion by Beth Ratay

- Premiered January 2006, Arizona State University

Unmanned Terrain for solo percussion by Michael Aukofer

- Premiered March 2004, University of Kentucky

Background Noise for solo percussion by Beth Ratay

- Premiered January 2004, University of Kentucky

Compositions and Arrangements

Dreamspace for solo dancer (2010)

- A Night of Dance, FIS Dance Department, March 2010

Conversation for four dancers (2010)

- A Night of Dance, FIS Dance Department, March 2010

Forest Music for dance company (2009)

- Zeitgeist, FIS Dance Department, October 2009

Prairie Home Companion for Riq solo (2009)

- Premiere March 2009, University of Kentucky

Aberinkula I for 3 bata drummers (2004/2008)

- Premiered Spring 2004, University of Kentucky
- Performed at PASIC 2008 by UK Chamber Percussion Group

Jolly Roger Bay from Mario 64, by Koji Kondo, arr. Forsthoff

- Performed by ASU Pan Devils Steel Band, Spring 2006

Water Night by Eric Whitacre, arr. Forsthoff

- Performed by ASU Pan Devils Steel Band, Spring 2006

Suite from The Secret of Monkey Island by Michael Land, arr. Forsthoff

- Performed by ASU Pan Devils Steel Band, Spring 2006

Cantina Band from Star Wars by John Williams, arr. Steve Sweigart and Kyle Forsthoff

- Performed by ASU Pan Devils Steel Band, Spring 2006

Parampara for solo frame drum (2004)

- Premiere Spring 2004, University of Kentucky

Moondancer for solo marimba (2002)

SERVICE

Professional Affiliations

Percussive Arts Society (PAS), Indianapolis, Indiana 1999-Present

- Member in good standing

PAS Collegiate Committee, Indianapolis, Indiana 2007-2009

- Southeastern Regional Representative
- Publications Subcommittee Chair

Innovative Percussion Sticks and Mallets, Nashville, Tennessee 2007-Present

- Educator Endorser

University of Kentucky Percussion Society, Lexington, Kentucky 2000-2005

- Member in good standing
- Vice-President- 2004
- Treasurer- 2003

Adjudication

Shelby High School Tournament of Bands October 2008
Shelbyville, Kentucky

- Percussion Judge for contest of 10 bands

Arizona Percussive Arts Society October 2005, 2006
Paradise Valley, Arizona

- Marching Clinician and Adjudicator for Fall Marching Festival
- Performance critique of 25 drumlines with follow-up consultation

Honors & Awards

- University of Kentucky Graduate School Academic Year Fellowship, 2007-2009
- University of Kentucky Oswald Research and Creativity Grant, Summer 2004
- UK Percussion Studio Adrian Jones Leadership and Service Award, May 2004
- University of Kentucky Dean's List, Spring 2003 - Spring 2005
- Honor Bandsman award, University of Kentucky Wildcat Marching Band, Fall 2002
- University of Kentucky Presidential Academic Scholarship, Fall 2000 – Spring 2001
- Boy Scouts of America Eagle Scout Award, August 1998

Kyle Manning Forsthoff
April 7, 2010