

# **Theatrical music for contemporary percussion**

## **Research question**

**Why is it important for percussion students to learn about theatrical music in their education?**

## Definition of Theatrical music for percussion

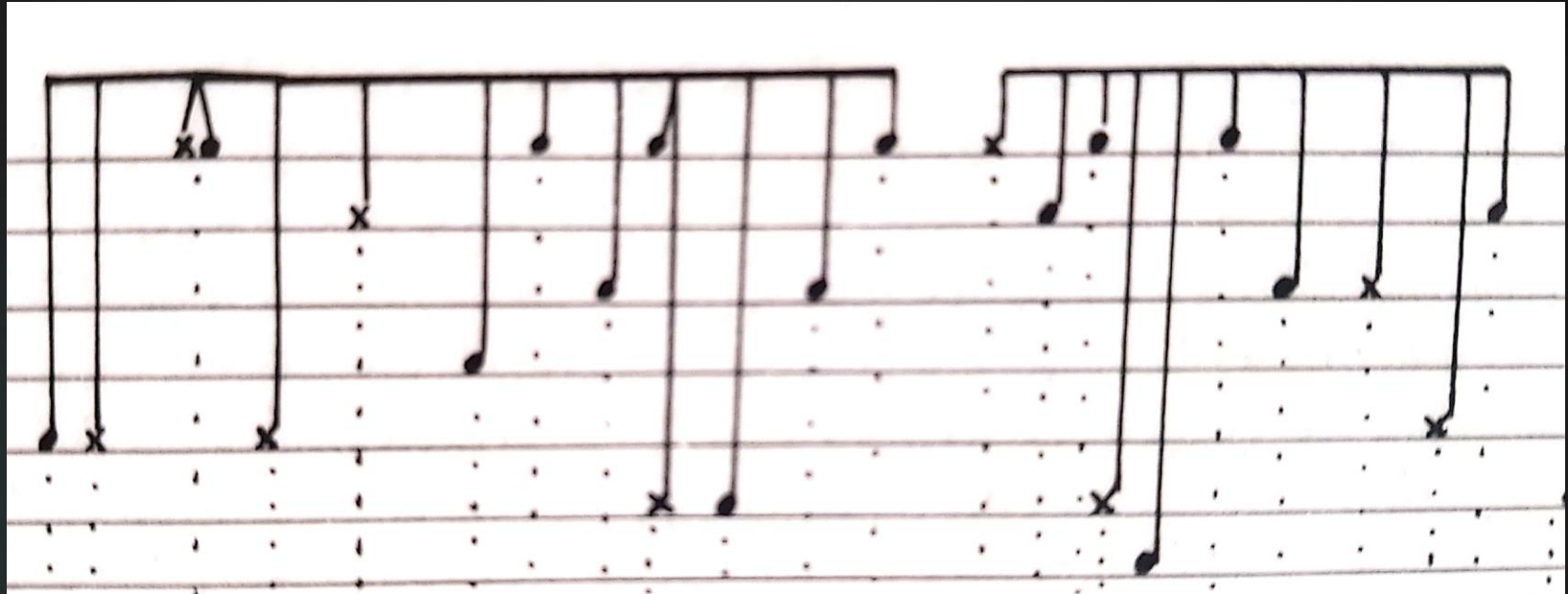
*“A percussion piece is “theatrical” in my mind if it relies on a mutually informative rapport between gesture and meaning. That is to say that the actions of playing must develop within a context that lends sense to an audience’s experience of the music.”*

# **Percussion Theatre**

## **Principal aspects, pieces and composers**

- ▶ Vocalisation
- ▶ Movement
- ▶ Aesthetic
- ▶ Multimedia

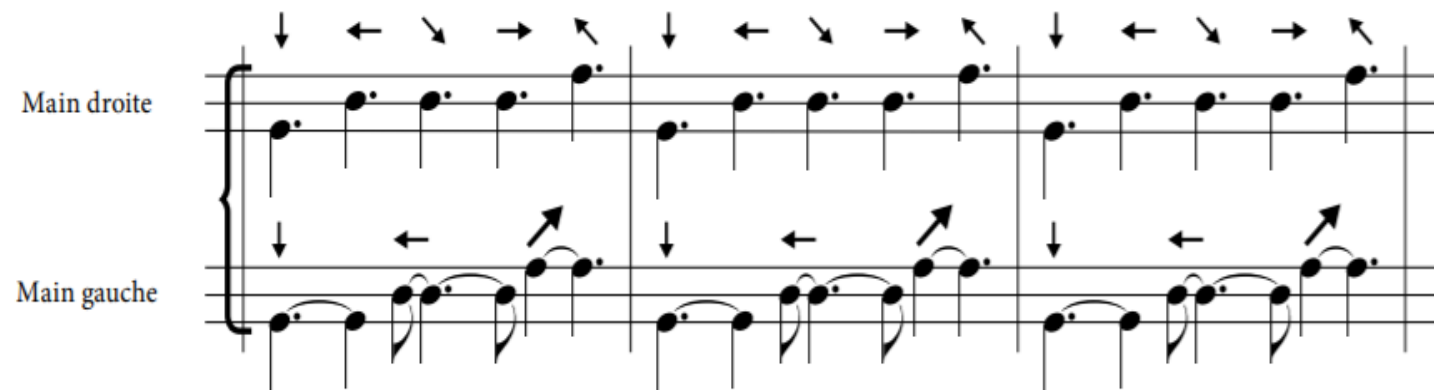
# Vocalisation



Aujourd'hui nous sommes le dix janvier seize cent dix. L'humanité inscrit dans son journal : Cie



# Movement







# Aesthetic

The image displays a musical score for a percussion instrument, likely a snare drum, with a focus on aesthetic performance. The score is written on a single staff with a key signature of one flat (Bb) and a time signature of 7/8. The tempo is marked as *très mécanique* (very mechanical). The score is divided into four measures, each containing a rhythmic pattern of eighth and sixteenth notes. The first and third measures are marked with a *mf* (mezzo-forte) dynamic, while the second and fourth measures are marked with a *f* (forte) dynamic. The score includes performance instructions in French: "(frapper et rester immobile)" (strike and remain immobile) and "(ramener les baguettes vers soi, mouvement arrière)" (bring the sticks back towards oneself, backward movement). The score is marked with a double bar line at the beginning and end, and a repeat sign at the beginning of the first measure.

**7/8**

*très mécanique*

**18**

G.C.

*mf*

(frapper et rester immobile)

(ramener les baguettes vers soi, mouvement arrière)



# Multimedia

APHASIA M. APPLEBAUM, 2010

0:00 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15

111 231 252 273 294 315 336 357 378 399 420 441 462 481

Aphasia (voice)

(Piano)

(Cello)

APHASIA

KEY TURN

CENMURION GREETING

NOTATED KEYINGS APPROXIMATELY



# Composers

Jonh Cage	Mauricio Kagel	Vinko Globokar
Frederic Rzewski	Georges Aperghis	Stuart Saunders Smith
Javier Alvarez	Mark Applebaum	Pierre Jodlowski

# Theatrical music in the educational process

- ▶ Theatre percussion is full of multiple human senses like sound, sight, spatial orientation and touch that could help with a lot of aspects in a student, especially a percussionist.
- ▶ Will develop some general capacities for the interpretation.
- ▶ Is it necessary to create a method in this genre?

## Strategies that will help to develop his theatrical skills

- ▶ Extra non-musical lessons for example lessons of bodywork and movement.
- ▶ Theatre lessons will be helpful for the student to develop his theatrical skills.
- ▶ Guideline of pieces concerning the level of the percussionist from the basic level to the advance level of bachelor education.
- ▶ Strategies based on pieces that the student could prepare for, in order to develop his theatrical skills for advanced pieces in the future.

<b>Basic (Bachelor) Level</b>	<b>Medium (Bachelor) Level</b>	<b>Advance (Master) Level</b>
Living room Music (1940) John Cage	To the Earth (1985) Frederic Rzewski	Toucher (1978) Vinko Globokar
Rrrrrr (1982) Maurice Kagel	Temazcal (1984) Javier Alvarez	Le Corps à Corps (1978) Georges Aperghis
Venin (1992) Emmanuel Sejourne	Silence Must Be! (2002) Thierry de Mey	?Corporel (1985) Vinko Globokar
Martians Tribes (1995) Emmanual Sejourne	The Big audition (2015) Casey Cangelosi	Aphasia (2010) Mark Applebaum



► **Basic (Bachelor) Level**

- **Goal Piece:** Venin (Emmanuel Sejourne-1992) **Preparation piece:** Living room Music (John Cage-1940).

Preparation piece (Aspects)	Goal Piece (Aspects)
Basic rhythm patterns	Basic rhythm patterns
Chamber Music	Basic Snare technique
Tempo	Tempo
Theatre involved	Theatre involved
Vocalisation related to rhythm	Movements related to rhythm

Why is it important for percussion students to learn about theatrical music in their education?





*“-Yes. Theatre music repertoire help us develop so many skills that it is a must for every student to learn some of those pieces and most important to get to know our own capabilities and boundaries. This repertoire has the power of achieving that.”*