

A historical approach to contemporary music interpretation

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Classical and contemporary percussion

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1) Introduction

1.1) Motivation:

When I look back at my artistic path in music and at what made me take the decision to study it and become a professional musician, I distinguish one very important aspect of my personality. It is the habit of seeking to **understand** the meaning (“why?”) and the purpose of what I play. This formulation may sound very abstract, but now I can look back at my musical education, I think it is quite relevant and has many times been determinant in the enjoyment or excitement I had as well as in the choices I have made about music. The fact that I am quite “right minded” might have something to do with it: I often need to get a lot of knowledge and understanding prior to feel confident **expressing** myself (in a presentation or on a musical work as well as speaking a language).

In music, this mainly translates into interpretation. How to build one's own interpretation (in its most extended meaning) is something I am very interested to investigate in, along with analysing how the different sources may combine towards the finding of one's own interpretation: score, performance practice, culture, “musical parameters” (pitch, time/rhythm, dynamics, phrasing...), or **concept-philosophy** of the piece. In my opinion, this last point is the most interesting because it is the one that may make a difference between the typical abstract contemporary music performance and a performance that “*speaks*” and a real communication of the feelings the composer wanted to communicate. Give only abstract sound or communicate a story, it is indeed a big difference, although this “*human factor*” is often neglected by music students playing contemporary music. It is also something very important for me as many of my best remembrances of musical experiences happened working closely to the composer's concept, either learning directly from him or with someone who knows well the composer or his/her style. I can say that on these occasions I satisfied my thirst of understanding the essence of the work I'm playing, although there still is most of the time some space to express one's own point of view.

1.2) Goal:

For me, working closely with composers, or people who premiered a piece and then have a very good knowledge of it, would be an acceptance of this thirst of understanding I was explaining in my previously. It would also allow me to improve my method on how to practice and play contemporary music better so that my communication to the public would become more fluent. I would then feel a lot more honest and “expert” on the styles of the composers I would study more in detail. I would also like to improve my way to communicate with composers on their music.

1.3) Research question and pieces:

Which knowledge and skills do I need in order to interpret closest to the composers' intention, so my performance of these “contemporary music” works reflects a clear connection between the composers' intention and my own interpretation?

Because there is a wide variety of things to know and learn regarding the interpretation of contemporary music, I chose to use two different pieces:

Iannis Xenakis, *Rebonds*: It is a classic for percussion set-up. The apparent impossibility of playing some passages leads the contemporary percussionists to very different approaches to its interpretation. As Xenakis is not here anymore to tell us about his music, I would have to work with information from experts.

Bruno Giner, *Yoshihisa* (tribute to Y. Taïra): This marimba piece is quite recent and not a lot of people have played it. I plan to study and practice it on my own and then to contact with the composer to get the knowledge I may have missed working only from the score. As it is a tribute to Yoshihisa Taïra, it is interesting to work on the aesthetics of two different composers with one single piece.

1.4) Method:

As my main concern as a researcher is interpretation, there is a quite different work to do depends of the characteristics of the pieces I chose. This pushed me to design a method that can be used on different kind of pieces.

The first step is to focus on notation, analysing which signs does the composer use, what is or what are their different possible interpretation (how one understands the written language). From this analysis of notation, set a list of doubts for any information that may need a more specific description or for which it is not clear what the composer intended. Practice has a very important role at this moment, because it will help verbalising more doubts, and on the other hand some doubts found during the analysis of notation will actually become clear enough. In my case, together with my practice comes the advice or feed-back of different people, mostly teachers but also friends and audience.

The second step is to get closer to the source of this information and try to solve the doubts, either asking directly to the composer (as it happened with Bruno Giner) or to “historically or stylistically informed” people who have worked close to the composer and can communicate his or her concept about the piece (in the case of Xenakis). Apart from resolving doubts, this communication may give the performer other information that is not in the score and that wasn't considered as a doubt although it can be important to the composer that it is present in the performance of the piece.

The last step is very open and varies a lot from one piece to the other and may include:

- another session with the composer,
- advice from other experts (maybe the person who commissioned the piece or other people who have a different approach to the composer's style),
- feed-back from the audience,
- comparison of different possibilities with peers...
- Bring personal ideas to the interpretation (that the composer may not have thought of) and combine different elements of information or concept about the piece.

1.5) Plan Report:

After this introduction will follow two parts describing the three intervention cycles I did about each of the two pieces I use as a guide through my research: *Rebonds b* by Iannis Xenakis and *Yoshihisa (in memoriam)* by Bruno Giner. The first intervention cycle is about investigating around notation, setting a list of doubts I would like to find an answer to in the score and practising in order to find solutions to solve the doubts. The second intervention cycle is about meeting an expert who will help to get closer to the composer's intention: the composer himself (Bruno Giner) or a musician who worked a lot with the (dead) composer (Iannis Xenakis). To end the report I will write about my conclusions after doing this research, including a possible answer to the research question and how interviews I had with contemporary music interpretation confirm or not my own conclusions.

1.6) Thanks:

Many people helped me to learn and produce this report during these two years of study. I would like to start with my percussion teachers at Codarts: Chris Leenders, Hans Leenders and Tatiana Koleva; but also the previous ones: Miguel Bernat, Christian Hamouy, Georges Van Gucht and Lorenzo Ferrándiz. My coach, Job Ter Haar, whose availability, consideration, serious and creativity regarding my research made this process a lot more enjoyable. Also my first coach Jan-Bas Bollen who helped me a lot when preparing the Artistic Research Proposal, as well as other teachers or lecturers: Henrice Vonck, Christiaan van Hemert, Franck Heckmann. I want to thank the committee, for taking the time to read and evaluate my work: Quinten v. Bunschoten, Maarten van Veen, Job ter Haar, Henri Bok and Jan Willem van de Ham.

For their central role in my investigation, Bruno Giner and Iannis Xenakis. Experts I have interviewed to bring further my idea of the relationship between composer and performer: Pedro Carneiro, Georges-Élie Octors, Susanna Mälkki, Arnold Marinissen... Also composers, researching friends or contemporary music colleagues who gave me inspiration before or during this project, as I have played their music, or talked about interpretation with them: Wingel Pérez Mendoza, Andrea Gómez Oncina, Gabriele Petracco, Niels Verbeek, Joan Magrané Figuera, Jan Kuhr, Federico Mosquera, Nikos Galenianos, Nou Ensemble...

Finally the family, especially my parents for supporting me, even bringing ideas and feedback on my playing! No need to detail the rest of the family, and the chosen family in Rotterdam or around the globe, I believe they know how important they are to me and for anything I choose to do in this life.

2) Iannis Xenakis: *Rebonds B*

Rebonds b represents a real technical challenge because as it is very complex to perform rhythmically. It requires a kind of virtuosity that affects very much the aesthetics and the expression.

Because I was researching on interpretation of contemporary music and how to get to the essence of the piece with the help of experts, I chose to start focusing on notation. Later, I will comment on the differences between what I chose to do and what I changed after meeting my first expert (Georges Van Gucht) who helped me to understand better what the composer wanted to achieve with this piece, in other words: what kind of sound he expected to hear.

I will finish with the other inspirations that helped me to define my personal taste, and my “final choice” to interpret this piece.

2.1.1) A classic for percussion

Iannis Xenakis is recognized as one of the major composers of the post World War Two period in western classical music. Alike composers such as John Cage, Pierre Boulez, Steve Reich, Olivier Messiaen... amongst others, he brought us a very personal style of composing and very enlightening concepts about music and sound.

As for other instruments, he also participated to the evolution of the percussion repertoire, first with pieces like *Psappha* or *Persephassa* and later on , *Pléiades* and *Rebonds*. When writing for percussion, he mostly worked with Silvio Gualda and the Strasbourg Percussion Group (for the sextets).

Rebonds is divided into two parts, A en B, which can be played both ways one after the other, or separately. Twenty-five years after it was written, this piece has become a classic of the solo percussion set-up that almost all of the percussion students will play at a moment of their studies.

Besides it is very interesting and exciting music to play and listen to, some parts of it are physically impossible to play in tempo, or some parts that consist of two voices that would need more than one musician to be played with standard techniques. These issues make this piece (part B) very interesting because of the variety of solutions used by the performers in order to play it. This piece is very relevant to investigate what were the priorities for the composer, regarding speed, dynamics, choice of the instruments, articulation or character.

For informing better my interpretation, I visited different recognised experts with different points of view. Amongst them Georges Van Gucht, who is a founding member of *Les Percussions de Strasbourg* and therefore commissioned and worked with Xenakis especially on chamber music but also on solo works. He was also a teacher at the Lyon *Conservatoire Supérieur* which allowed him to have a deeper reflection on this music, together with his students.

2.1.2) Time-line:

Autumn 2007: beginning of practice while studying with Christian Hamouy, how knew and worked with the composer.

Spring 2008: three live performances: two school concerts in festival “*Printemps des Arts de Monte Carlo*” and own performance *Sueños* for the *perfectionnement* cycle end recital.

January 2010: practice for *Proyecto Xenakis* auditions that I later participated to: *Nommos Gamma*, *Terretektorh* and *Oresteia* with Arturo Tamayo conducting. At this time I also had lessons from Miquel Bernat (my teacher during my bachelors at Barcelona).

2012: *Peaux* (Manuel Alcaraz final project in Barcelona), coached by Georges-Élie Octors.

2013: Practice, analysis of notation, list of doubts

May 2013: interview Georges Van Gucht.

Winter 2013-2014: Apply his advice to my practice

Spring 2014: Get more lessons, make my own final choice from the different feed-backs, analysis and research.

2.1.3) Data and Network:

The main people in my network to solve doubts, guide me through practice or get to the essence of the piece are percussionists or directors:

- Georges Van Gucht, and Christian Hamouy: They have worked with Xenakis, especially on the pieces he wrote for *Les Percussions de Strasbourg*, but also for ensemble, solo or chamber music.
- Arturo Tamayo was the conductor of the “Xenakis Project” at Madrid. He has also known Xenakis personally.
- Georges-Élie Octors has had some contact with Xenakis too, he coached us when performing *Peaux-Pléiades*.
- Miguel Bernat, Arnold Marinissen, Pedro Carneiro are part of the major contemporary percussion soloists and all have very interesting visions on Xenakis' music because of the different paths they have had through it.
- Different students-friends.

The data I used for researching on this piece:

- Two versions of the score,
- Interviews and lessons,
- Articles and research reports or essays,
- Books,
- Recordings,
- Oral tradition.
- Feed-back from audience and peers after performance.

2.2) First intervention cycle:

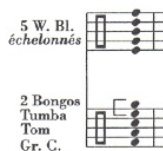
For this first intervention cycle, my aim was to go deep into the study of the score and try to get as much information as possible out of it, trying to interpret the piece “as it is written”, without extrapolating. I have organized this part of the report writing first about my analysis of the notation resources (data collection), and the subsequent formulation of doubts (reflect and assess). Then I will detail the different solutions I had thought of at the beginning of my first practice period and which one I eventually chose.

2.2.1) Record: Notation and doubts about how to interpret it in *Rebonds B* :

Remarks about notation:

There are two editions of the piece: the first one, a manuscript by the hand of the composer edited in 1988 and the currently available edition from 1991 computerised. It starts of course with the standard information about the piece: composer's name, title, date of composition, instrument, the player it is dedicated to (Silvio Gualda) and publishing information. Follows a very short text explaining that the order of the two parts is not fixed, and a quote by Jacques Longchamp that doesn't affect the interpretation. Also he details the instruments list and adds: “*The tuning of the skins and the wood blocks should extend over a very wide range*”. All the textual information is written in both French and English.

In this piece Xenakis uses a very classical percussion notation system, on two groups of five lines, one for each of the two families of instruments. To facilitate the reading, the five bongos are notated on the lines, and the drums in the interline.



There is only one *tempo* indication: at the beginning, indicating quarter note approximately 60.



The rhythm is also written in the classical way, using values from half- to thirty-second note, as well as dots and diagonal dashes. Rests go from whole to sixteenth.

Rolls are indicated as *tremolos* which is one of the traditional ways, with three diagonal dashes (as opposed to notate them as trills).

Dynamics indications used: *pp*, *p*, *mf*, *f*, *ff*, *fff*, *crescendo* and *decrescendo* (only on WB rolls b65-67).

The only articulation mark used here is the accent >, but the presence of a double accent is maybe the only unusual mark in classical music notation.

When comparing the two versions of the score, I found differences that can be considered as publishing mistakes in the latest one:

b16 6/16: tom (not conga)

b18 9/16: extra note,

b 48: missing *sim* symbol (*fff-mf*)

b 68: idem (>>)

What kind of instruments?

There are many different kinds of wood or temple blocks, that have different bouncing response, pitch and length of the sound, depending on the material and the shape. Different instruments means different quality of sound (colour, duration, dynamics and articulation) and it would be very interesting to know how much it mattered to Xenakis, if he would care at all.

What kind of sticks to use?

It is not often that composers indicate the kind of mallets to use, although it is more and more frequent that they do so, as they get aware of the importance of mallets regarding sound production of percussion instruments¹.

Drag (or ruff) with double main note:

In Rebonds B, ruffs have a very important role and because of the combination of two lines (one on the high bongo and one playing a melodic pattern on the four other drums), we often have to play a ruff with "double main note" (i.e: first note of the piece or b. 63-64). This is an important doubt because it is recurrent in the piece and there will be radically different ways to solve them.

We can distinguish such kind of drags in different contexts:

- Drag on the Hbg and extra notes on another instrument (first one for example).
- Drag on another drum and extra note on the bongo (b.63-65)
- At b.49 8/8 it is a unique case, the only *fff* drag with extra main note (also with a double accent)

Rolls:

Musical notation doesn't usually use shorter rhythm than 64th note. In Rebonds B, Xenakis writes 128th notes! (i.e: last bar) We can quite naturally deduce that this kind of notation basically means "roll".

Here also, we can distinguish different contexts where the rolls appear:

Kind of roll (skins) :

- b. 34-35: long hbg roll;
- b. 46-47: long BD roll;
- b. 54-56 and 82-83: rolled 16th on drums;
- b. 71-74: long rolls on drums *cresc.* and *decrescendo*;

¹ See for instance the explanation about mallets in the part about Bruno Giner's piece.

- b. 65-70: WB roll changing every 16th, or long roll with other hand playing at the same time;
- b. 77-78: loud roll on 16th or 32nd notes.
- b. 86-87: two voices, on WB and drums with different speeds:
- b. 86: change every 8th;
- b. 87 ¼: RH changes every 32nd, LH long roll;
- b. 87 2-3/4: changing every 16th.

Solution to play drag + roll:

In the last page, with a loud dynamic, one should find a solution how to play at the same time a drag and a roll, starting at the same time (first one at b. 79 16/16) or the drag during the roll (b. 82-84).

Speed:

Here comes the question of the tempo of this piece, how fast should it be played? How can one find a compromise between speed, dynamics and notes? Could or should the tempo change depending on the difficulty?

In *Rebonds B*, although the tempo is well indicated, some patterns are still impossible to play *a tempo* using traditional techniques. The major doubt regarding speed is actually what technical solution should I use to play the last bars (b.86-87)? There are several difficulties at the same time: loud rolls on two different melodic layers, changing pitch at different speeds.

Dynamics and accents:

At first glance the dynamics expected by Xenakis are quite obvious: *pp* is the softest, *f* is the main dynamic, *ff* and *fff* are the loudest (notice that *fff* is only used for single notes, it is actually comparable to a kind of very contrasting accent (*mf-fff*) - at b. 48).

It is not always clear either the dynamics apply to the upper or lower line (b. 48).

Accents “>” and double accents are the only articulation marks in this score, but as often in percussion music they are mostly linked to the dynamic, although they may also refer to the kind of stroke (weight and speed).

It can be good to have a clear concept about dynamics in the piece, because it's almost constantly *forte*, and the end *fortissimo*, which makes it difficult to show an evolution or highlight moments.

2.2.2) Intervention: Practice and choose a solution:

For my first intervention cycle, I tried to forget about the advice I received from Christian Hamouy and my main focus was to stick to the notation². Indeed, it seemed relevant that instead of using a recording as a zero point, I would use a list of doubts from the score, because the good decoding of the written musical language is often the very first step to get the essence of a piece, and eventually find one's own way to perform it. The information that doesn't relate to my interventions but that is needed to understand the following part can be found in the appendices.

What kind of instruments?

I use hard rubber temple-blocks³ because these are the ones available in my practice space, they are solid but don't sound so sharp and colourful as real wood.

For the drums, I use the ones specified by Xenakis, and try to get a good balance from high to low, as specified in the text in the score.

What kind of sticks to use?

The two extreme instruments in this piece are the high WB (hard and dry material - wood or synthetic) and the bass drum (long and resonant), so my first choice went to rattan (a bit flexible) handles with round-hard-heavy rubber head⁴ because it allows to give enough weight on the bass drum and still sounds on the high woodblock.

2 Christian Hamouy was my teacher before I studied my bachelors, he worked on the piece with the composer.

3 These instruments are often called poly-blocks as they were designed to offer a durable alternative to wood and temple blocks.

4 Mallets *Sf percussion* Multi-percussion G4

Ruff with added main note:

At the start of my practice of the piece I wanted to find different ways to play these ruffs, so I searched different possibilities and checked how different people were doing it, including from video recordings (see the details in the appendices).

For this first intervention cycle I chose the alternate sticking (L-R-RL) because it is the one I felt the best with and that best sticks to the notation, although it makes it very difficult to keep the tempo in the section at b.63-65. At b.49, 8/8: this sticking doesn't allow to play as loud as the other drags (*fff*) and double accents so I use the reversed: R-L-RL (double left stroke from high bongo to conga)

Rolls:

Long rolls: b. 34-35, 46-47, 71-74

With the instrumentation used, the most even roll over all the drums is the single stroke roll, but at b. 34-35 (long roll on Hbg) using double stroke or press roll sounds very well, less aggressive than an alternate roll but still loud and full.

Rolls changing from one drum to the other: b. 54-56, 82-83

In this speed, changing drum every 16th note implies to play three or four strokes per 16th note. Four strokes would sound *legato* but it is very difficult when changing drums so fast, three played as 32nd triplets don't really sound as a roll (this I realised during a lesson with Tatiana Koleva), so I chose for three strokes per 16th, not *legato* (with more strokes when the roll is held for longer).

Soft rolls on WB: b. 65-70

In this part, I wanted to keep the same kind of roll during the whole excerpt. I chose to play the roll with two sticks in the left hand, one above and one below. I put the RH mallet to the LH at b.66 6/16 and take another one while the LH is playing alone, and I drop the extra mallet during the three first 32nd at b.70 4/4.

Loud rolls, changing WB every 16th or 32nd: b. 77-78, 81-82

Playing a roll on every 32nd in *tempo* doesn't allow to play more than two strokes per roll, so I use a double stroke, and two doubles when the 16th notes.

Rolls at the same time on WB and drums: b. 86-87

In this last part, both voices have rolls, which is obviously one hand per voice changing instrument alternately, in three different speeds: 8th, 32nd and 16th notes:

B.86: three strokes per 8th and per hand (both hands combined play 32nd triplets)

B.87 1/4: only single strokes in both hands to keep the tempo.

B.87 2-3/4: two strokes per 16th, then the rhythm between the two voices is not exactly the same but the speed of each voice is respected.

Roll and ruff or ostinato :

b. 68-70: In this part, the LH is busy playing the roll, so I found a solution to play a crescendo ruff that is not ideal to me but that makes the ruff sound towards the main note. I play the two grace notes with the shaft and the main note with the head in one movement (using the flexibility of the rattan handle to bounce)

b. 79-84: In this part I haven't found a better way than playing the ruff and immediately go to the roll when it starts together, or interrupt the roll to play the ruff when the ruff is during the roll. I chose to not continue the roll after playing the ruff.

Speed:

When trying to stick to notation, I start the piece *a tempo*, a bit under 60 (about 57-58). Because I chose to give priority to the rhythm and dynamic (energy), slowing down towards the end (two last pages) allows to keep better the temporal and dynamic proportions of the piece.

B.84-86, the 32nd notes melodies on WB and drums at the same time are not possible to play in tempo for me, mostly because of the movement from one instrument to the other, and because of the dynamic (raising the mallet up to play *fortissimo* takes time).

Speed is also an issue in the last bar, especially the first quarter of the bar. Playing slower there allows to keep the relationship between the rhythmical values and to roll all the WB notes.

At b.63-65 I was tempted to skip the main note of the ruffs to keep the tempo, but I eventually preferred to play all of them, a bit slower from the five last 16th of bar 63 until the WB start (b.65 4/8). This way, I consider this part as a cadence before the soft part.

Dynamics and accents:

Because the main dynamic is *forte*, I understood that the general dynamic should be quite loud, but I chose a (single) *forte* dynamic that would leave space for playing contrasting accents and make a clear contrast when it is *fortissimo*. Also a moderate *forte* is a good way to keep one's energy all along the piece, which is difficult when there is almost not any break to relax the arms.

B.48-53: about the *fff* I considered them as a kind of *sfz*, using the *mf* notes in between to compensate the extra power. In this part, no dynamic is indicated for the four lower drums, I keep playing the usual *forte*, like in the previous pages.

In most of the piece, accents are used on bongos, I play them thinking a bit less than one dynamic above. The accent on the low bongo sounds naturally if I put the same energy in the stroke as I would do for a (non accentuated) stroke on the conga. The double accent appears mostly on the tom-tom, so I chose to do a very fast stroke, "pulling the sound out of the drum". Because it comes in between two BD strokes, that also helps sustaining a much louder accent than the single accent.

When the accents are not placed on these instruments, I try to copy the same feeling on the other instruments, which requires to put a lot of weight on BD and on the conga to match the effect.

2.3) Second intervention cycle:

2.3.1) Recording and assessment:

At my first year percussion exam I performed the piece trying to stick to the notation. Afterwards, I could get feedback from my teachers and reflect on it, which made me come to some conclusions:

- The main feeling is that with such an interpretation I was giving a restless feeling, sometimes with a too hard sound, especially with the double accent on the tom.
- I shouldn't look like I am *beating* or *fighting* with the instruments.
- I should pay more attention to the volume of my playing in comparison to my possibilities and the acoustic of the hall.
- I couldn't manage my energy and the end of the piece was weak in comparison to the rest of the piece. It would be preferable to build-up the piece until the end, instead of lowering the intensity because of the fatigue due to the energy spent.
- I could do less movement and stay closer to the instruments in order to spare my energy, big movements can also be a distraction for the audience.

2.3.2) Data collection and intervention: meeting Georges Van Gucht:

In this part I will explain what I have learned from Georges Van Gucht that I tried to apply to my interpretation of the piece. The whole interview and a selection of the data I used in this cycle can be found in the appendices.

What kind of instruments?

For the next performance, I decided to pay more attention to the sounds and the tuning of the instruments, in order to get a more gradual change from long-low (BD) to short-high (Hbg). I decided to try using another tom instead of a conga, for several reasons:

- It helps to balance the dynamics of the drums (so far I had to put extra weight on the conga to make it match with the dynamic of other instruments);
- It is a closer colour to the low bongo and the tom, and has a longer resonance than the conga, which also make the ringing of the drums more gradual from low to high;
- It is a step to perform the piece on a set-up that would allow to play both parts, and because part a of *Rebonds*

requires 3 toms and no conga, I would only need to add one tom and one BD.

- Actually, the instrument called *tumba* at this time of the development of contemporary percussion had a quite thinner skin than the congas we use nowadays, which would make it be somewhere between the tom and the bongos, whereas modern congas are developed for hand drumming and therefore don't "fit" so naturally between the bongo and low tom colour.

What kind of sticks to use?

I didn't change my mallets (they correspond to what he recommended), but kept in mind the idea of turning the sticks around, for the soft wood-block part, although I did not feel the urge to change my way to play it.

Drag with added main note:

I kept doing the alternate solution for most of the piece, but I wanted to try skipping the main note of the drags at b. 63-65, because doing so I could keep the same tempo in this part. Both Georges Van Gucht and my percussion teachers agreed that slowing down for this part would not work in this kind of music.

Rolls:

Most of the rolls have not changed after this cycle, but I got the confirmation that the attack of the rolled notes is the most important and should not be sacrificed because of the rolls. Because of the importance of rhythm, rolls on 16th should not be slurred one to the other at b.54-56. I like to relate these rolls to the obstinate high bongo rhythm. Also it is not necessary to hold the rolls for their whole written length when there are two voices. I chose to alternate from drums to woodblocks, using three alternate strokes per 8th (b. 86), one press per 32nd and single-stroke on the bass drum roll (b. 87 1/4), and double strokes on every 16th for the beats 2 and 3 in b. 87.

Roll and ruff or ostinato:

Same solution as before (interrupt the roll and play the drag, without going back to the roll).

For the soft woodblock part, he also didn't comment about my use of the shaft for the grace notes of the drag.

Speed:

As I explained before, skipping the main note of the drags allows me to keep the same speed all along the piece, so I kept playing at the same speed (a bit under 60). In the end I chose to follow Georges' advice to suddenly take a slower tempo at the 32nd notes at b. 84 and accelerate to the end. In the last two bars, I do not try to keep the exact proportions and I chose to play the fastest I can the different rolls combinations, following more the dynamics and energy explosion than the actual pulsation of the piece (see the part about rolls for the details).

Dynamics and accents:

Since this meeting I could understand better the role of accents and dynamics. Especially when it comes to the most contrasting dynamics, like the *fff*, the double accents and the ending.

About the general dynamic shape, I feel more comfortable since I defined more precisely my intention regarding the dynamics: first "loud", then "loud with huge accents" (from b. 48), then soft and airy, and "very loud" gradually getting bigger and heavier towards the end.

Thinking from the energy point of view, it is easier to create the increasing dynamics in the end, as well as a flexibility for the speed in the last two bars, which allows a better and bigger sound.

Essence of the piece, style, Xenakis:

It is hard to write about what I changed regarding the style of the piece. Most of the changes in my interpretation are due to a better understanding of the musical language and to some concrete technical matters

that I could solve and therefore get more expressive. If I should name a few new elements to think about when performing the piece, I would remember:

- How does Georges Van Gucht describe Xenakis' character, and explain about the underlying mathematics in his work (I try to involve my own passion for maths in my performing fantasy);
- Try to get a global picture of the piece, and have the ending in mind as a challenging goal to reach;
- Take very good care of the selection of instruments and their tuning, and listen actively and systematically to my sound;
- Consider energy as a musical parameter and use different elements to measure it, with the idea of not letting the listener's attention drop: speed, dynamics, articulation, density and effort... Enjoy the difficulty because it is what makes the piece impressive;
- Powerful, loud, rhythm, grunting, *barbare*, picture of the piece...

2.4) Third intervention cycle:

After playing the piece using information from an expert about Xenakis' style, I will give a last intervention to my interpretation of the piece.

2.4.1) Reflect and assess:

For the reflection on my previous intervention cycle outcome, I used one lesson with my teacher Tatiana Koleva. The general impression was that I was being quite strong. She wasn't expecting this from me and appreciated my stability and clear concept of the piece.

She noticed different things I could improve when performing the piece. It is mostly about holding the tension, especially when there is a change in the musical speech, I had the tendency to relax:

- In the parts with only single strokes on the sequence: b8-9, 16-17, 56-58.
- In the rolls long rolls I was trying to use them to recenter my energy, but then the texture and intensity was changing: b.34-35 and b.46-47
- Bring better the new element at b.54 from the end of bar 53.
- Keep the tempo at b.63-65 (many drags with double main note): "you should be merciless with tempo".
- Use the whole sound of the BD: play more in the centre.
- Spare energy on the WB rolls from b.77: no need to lift so much the mallets.
- Practice dropping the extra mallet after the soft WB part.
- The WB drags played with the shaft sound as a mistake, find something different.

2.4.2) Data collection:

For this last intervention cycle I use the advice of my teachers and peers at a percussion performance class. My notes about it can be found in the appendices.

2.4.3) Intervention:

Most of the comments and advice I got were quite fast to apply to my practice, since it is a matter of thinking about it during the runs through the pieces. I marked on my score the new points that needed especial attention.

I learned from memory the soft wood-blocks part and felt a lot more confident, with more possibilities for expression and crescendos as well as a better and more even sound quality.

During my practice, I tried to play from Yves' special score but then I realised that the ruffs and accents actually follow the 4/4 bar structure, so I preferred to keep it as it is written, with the sequence moving above the 4/4 structure.

A very interesting comment from my mother⁵ about the obsessed high bongo line: "it seems like it is the destiny talking through my right hand". I decided to pay more attention to it, aiming at a more constant and obstinate,

⁵ She is a professional musician and knows me very well!

perseverant character. With the same goal, I now try to give it less importance at the beginning, and more at the second time it appears (after the 32nd woodblocks part). She also appreciated the dancing part of my interpretation, whereas I was holding myself from developing that aspect of the piece. I now feel better the bouncing from one instrument to the other and anticipate more the movements.

At b. 63-65, I decided to skip the main note of the ruff, because when I tried to play with metronome, keeping the same speed AND playing all the notes, I couldn't finish the excerpt, or I had to drop the dynamic, or even risking an injury. Skipping the main note allows to build more and more tension until the soft part.

2.4.4) Partial conclusion:

My feeling with these interventions is that I should do more performances of the piece before I could get further into interpretation, or could imagine a new conceptual approach. With this version, I feel that I am convincing the audience, but I don't feel as confident as I would like to. I believe that this feeling will change with more practice of the performance setting, and that then I would maybe change more to my interpretation. Also, after 6 different phases of practising the piece (since I first studied it in 2007), and I would prefer to spend time learning part A instead of thinking over and over about part B.

3) Bruno Giner: *Yoshihisa (in memoriam)*:

3.1.1) A recent piece, tribute to another composer:

I discovered this piece in 2012, at an international percussion schools meeting in Geneva. François Dahlmann, the publisher, was present and when I asked him about eventual new interesting repertoire, he showed me the score of *Yoshihisa*. Since I had already played some works by Bruno Giner and Yoshihisa Taïra, I was especially interested so I checked it carefully. It appeared to be a very contrasting piece, very different from many solo marimba pieces and inspired by this Japanese spirit that I liked so much in Taïra's music. I noticed that although it would demand a lot of practice, it would be very interesting and enjoyable to perform. This is how I bought it, without knowing when I would have time to practice it.

Later, when I started looking for pieces on which I could base my research on, I realised that this one would match a lot of the criteria I was looking for: interesting and challenging music, a new piece from a living composer whom I could easily contact, and also with enough variety of characters to make it be very interesting on the interpretation level. Another very motivating aspect to study this piece as a part of my research is that it is a tribute to another composer (Yoshihisa Taïra), whose music I like very much and that I had already played.

In this report and in the documents in the annexes I use abbreviations in order to make the reading more fluent, you can find a list of these abbreviations in the annexes. Especially for *Yoshihisa*, because it's not divided in bars, I use page and line numbers like P3l2 for page 3, line 2. Also, when naming the different parts I'll use short versions of the names: *introduction*, *le prénom*, *la musique*, *tombeau*, *improvisation* and *rituel*.

Time-line:

- February 2012: buy the score;
- September 2012-June 2013: practice (over different periods) and lessons;
- November-December 2013: practice, memorise, and correspond with the composer (solve the first doubts on the piece), lessons;
- December 20th 2013: meeting with Bruno Giner
- January-May: Practice and memorise according to the composer's advice and feed-back by Codarts teachers.
- May-June: Get feed-back from the composer, perform the piece and get feed-back by the audience.
- June: Final recording.

3.2) First intervention cycle

3.2.1) List of doubts:

The starting point of the research was not a recording but a list of doubts regarding notation. Indeed, it was very relevant to consider notation in a deeper way (instead of just reading it for learning the piece) and this process helped me to question, analyse and pay more attention to the precision of notation in this score. As I was starting to practice the piece, I established a list of doubts (I use *doubt* for any information in the score that may have different meanings) that I wanted to solve with this piece. Not all the doubts found an answer in the same way: some were cleared by practising or with the advice of my teachers, for others I made a decision on which the composer didn't react and others were solved with his advice. Furthermore, some of them may just be left to the appreciation of the performer and not affect the transmission of the essence of the piece from composer to audience.

There is a variety of aspects of the interpretation such as: tempo or time, dynamics, articulation and phrasing, character, practical matters... In the course of the research, some of them were not considered to be relevant enough to appear in the doubts/solution table.

3.2.2) mallets:

The choice of mallets is very important in keyboard percussion as it radically changes the final timber of the instrument. I chose to separate them from the rest of the information I got from the composer because they affect many parameters of the interpretation: dynamics, attack, resonance, speed and phrasing. The detail of doubts about mallets can be found in the dedicated table. There are different musical contexts along the piece that ask for different mallets depending on register, dynamics or character. Also in some parts it may be difficult to change mallets without taking too much time or dropping off the tension of the piece.⁶

Practical information:

Mistakes-corrections:

As in many other scores, there are some unclear information in the published version:

- P4 I1 a note that isn't in the marimba register (low B) => C-D instead of B-C;
- P4 I2 in the repeated chords, F should be written in the LH staff instead of RH staff with ledger lines;
- P6 I1 different police for the 4er rest;
- P6 I2 *poser 2 baguettes*: this indication may be misplaced, it doesn't seem very likely that the composer would like the performer to practice this difficult excerpt both with four and with two mallets. It may be an indication for the next line, during the tempo 50;
- In several occasions, the chords separation between RH-LH on two different staves is easier when played differently than notated;
- P8I2 Low marimba Eb and the two whistled notes don't fit vertically;
- In some parts there is a lot of distance between parts that should be connected.

Quality of sound, balance of BD and HH with marimba:

The un-pitched percussion instruments that extend the marimba have very different responses and a wider dynamic range. Should they sound in balance with the marimba? Or are they used to transcend its dynamic (go louder than what the marimba can)?

Play with shaft on low C and C#

An example of notation element that could be explained more specifically in the score. Turning the stick around? Playing on the long or on the short marimba edge? Another doubt in this part is if the accidentals apply to both staves or only one.

Rituel: LH

P10 I3 For this last part the left hand has to repeat a pattern many times, with grace notes from altered to natural notes keys. It is unusual that the percussionist is asked to play this kind of figures with only one hand. Should the second note be louder than the first? How long time between the two strokes?

Dynamics, accentuation, phrasing:

This piece has a lot of variety of dynamics. But although they are notated quite precisely, they are most of the time *relative* indications (as opposed to pitch and rhythm) and though may need some precisions from the composer. (See all the doubts in the table).

3.2.3) Intervention: Practice

During my first practice period, I could make choices about the different doubts:

⁶ I detail in the appendices some tips to understand better what I mean when describing mallets.

mallets:

P1-2 Beginning (*fff*, crescendo triplets):

At first I chose from the sticks I had and I thought of two models: Iñaki Mwa5⁷, and Resta SP05B⁸

The Resta were not hard enough for what I wanted (very energetic and brilliant) so I kept the Iñaki, although they were too hard and too light to let feel the depth of the low marimba register in the triplets excerpts.

After some time I decided to go to a percussion shop in order to try many different mallets in order to find more versatile mallets. There I chose Adams M4⁹ two-tone mallets because they were the closest to what I wanted: not too hard and heavy enough for the triplets excerpts (clear attack but still body in the sound when playing loud), and very brilliant in the very loud high chords. These mallets are not really double toned, instead they have a gradual colour change from low to high and you can control the clarity of sound from the weight you add (thinking down (falling on or pushing into the key) or up (bouncing) strokes).

P311 P413 *Le prénom de Taïra* and *La Musique de Taïra*:

I always used the same mallets as in the first part, because these parts require more or less the same quality of mallets, with less restrictions (mostly soft in *le prénom* and mostly loud in *la musique*)

Le tombeau de Taïra:

There are mostly low, soft (or very soft), long and slow notes, with very loud *sffz* interruptions.

That's why I first used the Resta mallets, only two because it gives a better control of the soft rolls and more power on the *sffz*. To get a softer sound I was playing more with the top of the mallet (then there is more wool between the core and the bar, due to the way they are made). Since when I got the Adams mallets, I also used them for this part because they were more powerful and bright in the *sffz*.

P714 Change of mallets between *tombeau* and *improvisation*.

There is no pause between the two parts, but the last notes (repeated A) allow to change sticks at the same time. It is the solution I first chose, in order to respect the timing even though changing the mallets creates extra movements that may disturb the perception of the piece on a visual point of view.

P8 *Improvisation sur Taïra*:

The performer is asked to use 4 mallets of which two are reversed (in order to play with the shafts). Depending on the dynamic, the pitch and the technical possibilities I played with the tip of the stick or with the shaft on the edge of the bar. Playing with the tip of the stick on the bar is easier but it may sound too weak in the high register and not enough pitch in the low.

P10 *Comme un rituel*:

I chose the Adams mallets in the RH (*ff* sempre) and heavy medium mallets in LH (Resta).

Practical information:

A good part of the information I have got meeting the composer is practical information. In other words, precisions about what he intended to get with the notation.

Quality of sound, balance of BD and HH with marimba:

The BD and HH seems to be used in very eloquent moments, so I play them so that they stick out and add value and character to the speech but don't cover the marimba and sound full. In the end it sounds in balance with what the octaves.

7 Iñaki Mwa5 : Marimba standart series hard (black)

8 Resta SP05B: Philippe Spiesser model, medium hard (orange)

9 Adams Robert Van Sice Custom M4

Play with shaft on low C and C#

For this effect I decided to keep both mallets in the same direction and play with the shaft on the short edge of the bar, in order to get enough of the pitch.

P10I3 *Rituel*: LH

I was playing soft the grace note and louder the main note, articulating both the best I could. To get this contrast with one hand, I had to play the grace note quite open (grace and main notes more separated than for the traditional flam) in order to get it *forte*.

3.3) Second intervention cycle

3.3.1) Recording and assessment:

After researching on notation and practising the piece entirely I wrote to, and eventually went to visit the composer for assessment about my interpretation of his music and to get information that would eventually let me understand what he imagined in order to continue my research on this piece.

First I sent him the table with the doubts I had and the solution that I chose. Many solutions were good according to him, but playing for him had us getting much more into detail and explain things that can't be explained without having the instruments at hand. The data used in this intervention cycle comes from this meeting and can be found in the appendices.

Dedication on my score:

*Pour Julien, merci de ce travail et bonne route! C'est bien parti il me semble...*¹⁰ Bruno Giner.

3.3.2) Meet the composer

This part details relevant examples (shown with videos) of my progress in interpreting *Yoshihisa* by Bruno Giner. Check the notes about the meeting with Bruno Giner and the table of doubts and solutions for more details.

For reasons of clarity reasons I will detail what I have learned by distinguishing different categories of information (not in the order of the piece).

mallets:

Actually, he didn't recommend many mallets changes, but I decided to change them according to what he told me for different excerpts.

P1 Beginning (*fff*, crescendo triplets):

When I met the composer, he liked them specify and explained that it's on purpose that he didn't specify what kind of mallets, in order to let the player choose.

P3I1 P4I3 In *Le prénom de Taïra* and *La Musique de Taïra*,

I always used the same mallets as in the first part, because these parts require more or less the same quality of mallets, with less restrictions (mostly soft in *lpdt* and mostly loud in *lmdt*)

P7 In *Le tombeau de Taïra*,

Later, when I met the composer, he asked me if I could use something softer, then the soft parts would sound really round and *legato*, but he missed the clarity I had with the Adams mallets. Then he explained me that with those *sfz* interjections he tried to imitate a kind of Japanese claves *Hyōshigi*, which are very thick and thus sound very high and very loud (he used the verb *claquer*, that can be translated by *to bang*). I decided to

¹⁰ To Julien, thanks for this work and good luck! It is a good start, I think...

mix the two kind of mallets at the same time in both hands: Adams for the *sffz* and very soft and legato mallets for the soft-long parts: Smith mallets CSM1¹¹. Giner agreed that this solution was the best for me (the very different kind of mallets give more advantage than the flexibility of using only two mallets).

P8 In the *Improvisation sur Taïra*,

When I met the composer, I asked him about the possibility of doing a short pause instead, to change quickly the mallets, and thus not disturbing quiet and serious *tombeau* spirit at the end of this very special mood. He was fine with the two options, as long as one can keep the poetry of the moment, make it theatrical and assume the decision taken.

P714 Change of mallets between *tombeau* and *improvisation*.

Between these two parts, one needs to change sticks (even more since I chose to use two different kinds of mallets). I asked Bruno about two solutions: change sticks during the repeated A, one hand after the other while playing (the one I was doing till then), or add a fermata.

He agreed with the first solution, as long as the change is discrete. But he said it's also possible to add a short break, take the time to change, as long as it is assumed, fully accepted as a part of the piece. Then one should make it theatrical, the results depends how the performer inhabits this silence. He added that this excerpt was also problematic for other performers¹².

P1012 Finally comes the last part "*Comme un rituel*".

Giner insisted that the right hand should sound strident (which confirms my choice of hard mallets). Playing the LH *legato* implied a change of stick because I wanted the main notes to be audible, because when playing swiping from the sharp bars to the natural ones creates an accent on the grace note that would hide the main note, but with heavy mallets they would be audible, that's why I chose the Resta MG03B¹³.

Practical information:

A good part of the information I have got meeting the composer is practical information. In other words, precisions about what he intended to get with the notation. Of course, at this stage of my practice and of the research, I did this changes to my interpretations not only because he told me but also because it made sense musically, or because I at least wanted to try different possibilities. The detail of this practical information can be found in the corresponding appendices.

Aesthetics

In this part I want to group different remarks or comments by the composer that mostly affects character but also have an influence on parameters such as volume, articulation or the ambiance to aim for.

Vehemently:

Here this character indication is really important to the composer, besides the indicated dynamic and tempo. This is more or less how he explained to me what he meant, using quite a specific word: go for it, don't hold back: "*fff*" with accents and vehemently: it's rock!".

I can partly explain what I changed after this, it is mostly about keeping all the notes and chords loud and brilliant. But it is harder to explain when it is about energy and feeling, this is one of the things that make me feel it's very useful to meet a composer: one can understand elements of the composer's concept without using words. With the way he explained what he meant, I could fit more to what he expected, without being aware of what I changed.

Character *tombeau*

For this part, I decided to practice it again, this time with metronome at q=45 or under. I felt ashamed I did not pay more attention to this tempo indication. Practice with metronome a very slow part is challenging, so to be exact I started to subdivide much more instead of just "flying" over time. Only with this extra attention to time and void, together with the description of Taïra by Bruno, I could already feel much closer to the appropriate mood for a funeral music.

11 Concert series, super soft (green)

12 See the above part about mallets in this part.

13 Resta Jean Geoffroy Model, medium soft (blue)

I also got information about the *No theatre* and the *Hyōshigi*.

Choreography and apparent of freedom in *improvisation*:

I practised again this part, having in mind the remarks he made me. I had to practice repeating many times short sequences to get this fluidity I was aiming for. I also increased the tempo, which makes it more difficult but really help to give an improvisation feeling. I realised that although I already knew the music from memory, I had to learn *the action of playing it*, because with only the notes memorised I had to “read from my mind”, which doesn't help to give the impression of an improvisation.

Context:

Taira:

I had already played and listened to music by Yoshihisa Taira, but listening to more of it certainly helped me to be more aware of who I was actually describing when performing this piece.

Commission of the piece:

I wrote to the commissioner of the piece but he didn't answer me.

Dynamics (incl. accentuation, phrasing):

About dynamics, it was very useful for me to meet the composer because it made me become aware that I wasn't paying enough attention to it and that I should also learn the written dynamics from memory. I realised that after some time playing from memory I was forgetting about the shades of soft. Also on the different parts that required it (mostly *le prénom* and *le tombeau*), I practised the excerpts that were in the same dynamic separately from (all the *p* bits, all the *mp* bits etc...). I also improved my way of listening, and go from a “note-check” focus to a focus on colours and precision.

Time:

About time, I had more or less the same problem than with the dynamics, also regarding the playing from memory. Be more exact, and use time as a mean for expression. I especially paid attention to the *tempi*.

3.4) Third intervention cycle:

3.4.1) Recording and assessment:

After practising the piece following the composer's advice, I performed it at a performance class of the percussion department.

Hans Leenders, one of my percussion teacher said that it was a “complete different story” since the last time he heard the piece (at the end of the first intervention cycle), with a good presence, movements and intention. In other words, my interpretation of the piece now makes more sense and I communicate my message with more fluidity. The main comment from teachers and peers in the different performances or lessons was about the structure of the piece. Several people lacked the unity of the piece, as it is a sequence of different sections of radically different characters. I was advised to find a way to make it more clear and understandable for the audience, in order to make it less abstract.

3.4.2) Data collection:

For this last intervention cycle, I used the feed back from the audience and my own temporal analysis of the two performances I did in May. I also used the analysis of the piece to see if it could give me more ideas, or help me to perform it more naturally.

3.4.3) Intervention:

To improve the overall structure of my interpretation, I reflected on the comments saying that the mallets changes, together with the grand pauses were defining different sections, and that I could choose between two options: try to make these breaks in such a way that they don't interrupt the flow of the piece, or assume better the different parts. Since I realised that the changes of mallets could not be avoided without compromising the sound quality I preferred to go for the acceptance of the piece as a kind of *suite* made of contrasting sections. For that, in my next performances I will try to hold better the tension in the silences, which fits quite much with the aesthetics of Yoshihisa Taïra and his personality, as it is described by Bruno Giner in his introduction to the score: “*Peu de mots bien sûr. Beaucoup de silences rieurs émaillés de sourires complices.*”¹⁴ With the same idea, I will be careful to make clear that it is a new section when there is no pause in between, like at p1011-2, where the section with the rolls are like a rest before the last part. Same thing on the long Eb roll p412. Comments from a non-percussionist, I realised that the story she thought of for the piece was very different than the one I had in mind but gave me an different perspective and more fantasy possibilities: journey through time and space (exploration, new environment, back home with a new experience), feelings of enslavement and freedom, curiosity and observation, difference between resonating and damped notes.

Apart from the time and the tension between the different sections, I was advised to make more character difference from one to the other. This is already done with the notes and harmony and with the dynamic, and the mallets I use now seem to make everyone happy (myself, composer, teachers and audience). One of the parameters I could focus on is then the speed. This is why I decided to analyse the recordings myself, checking the different speeds and the length of the pauses in both performances, in order to see what I could change to make it's perception easier¹⁵. In this piece, the *tempi* all fit in a rather small range, except for the *tombeau* which is radically slow: q = 72; 54; 72; 50; (45;) 63; (45;) 66; 50. I realised that my general tendency was to play the slower *tempi* (50; 54) slightly faster and the faster ones (72; 66) slightly slower, which makes most of the piece sound about the same speed. During my practice I paid particular attention to *tempo* because it is a very natural way to give different characters to the different parts. Besides that, with the encryption patterns the composer sent me I discovered the symbolic aspect of this piece, where the different speeds are very much linked to the name of Yoshihisa Taïra, through different mathematical transformations. Concrete application of this is to go back to practice with metronome, after a period where my main focus was to play through the piece without stopping. I also chose some short relevant excerpts from each section to memorise its speed and eventually sing it mentally before to start the section, with a good characteristic speed.

After my second performance of the piece, I realised that I should do something to make the macro-structure clearer all along the piece. I asked my teachers and peers if they thought that introducing verbally the piece would help to switch from the perception of a very abstract piece to a listening being conscious of the sections, which would make it easier to understand. The answer was unanimously yes. I thought about what I could say, which would of course depend of the circumstances of the concert: program notes, speech, audience familiar with contemporary musical language or not...

It could be as follow:

This piece by Bruno Giner is a tribute to the Japanese composer Yoshihisa Taïra. The latter spent most of his life in France, where the two composer met and immediately felt very close. They liked each other's music and personality. In the foreword to the score, Giner writes: “The shock [of our first meeting] was intense and mutual. We later spent moments of a rare quality. I like his music and he liked mine. Not many words of course. A lot of laughing silences, doted with smiles of complicity” (tr. JM). This piece is divided in six sections of very contrasting characters: an *introduction* using material from *Convergence 1*, the solo marimba piece by the Japanese composer, *The name of Taïra*, *The music of Taïra* (quoting *Convergence 1* literally), *The grave of Taïra*, *Improvisation for Taïra*, and a *Coda* which is a kind of ritual reminding the final part of *Hiérophonie V* for percussion sextet.

Another remark that I found very relevant is the one about my position in the coda, I have practised how to take my foot off the the bass drum pedal when I don't need to play it for a long time, with the goal of being more grounded, and to spare energy (it is a difficult position to hold).

I also forced myself to breath more consciously in the piece. I practised with the breathings to integrate them to the piece because in a performance, I sometimes hold my breath, which is of course not a good way to communicate the piece to the audience.

Because I wanted to have a very clear concept about each section, I used a table that can show the difference from one to the other for different parameters, and help me to find the alternating *identities* in the piece. I also made an

14 “Not many words of course. A lot of laughing smiles, doted with smiles of complicity.” (trad. JM).

15 This analysis is presented in the form of a table in the appendices.

annotated score with the information I think are relevant for interpreting the piece (analysis, composer's advice and own interpretation remarks).

Section:	Speed (quarter):	Dynamics:	Sound density:	Musical material:
Introduction P1-2	Moderate (72)	Very loud	Full	Melodic material from <i>Convergence 1</i> , transformed in chords. BD and HH
	Same, triplets	Long and big <i>crescendo</i>		
Grand pause (P311)				
Le Prénom P3-4	Slow (54)	Shades of <i>p</i> , with loud interjections	Empty	Focus on 4 pitches: low G# and F#, high F and G. “Yoshihisa” in Morse code
Chord disintegration leading to very long Eb roll (and <i>crescendo</i>) (P412)				
La Musique P313-P613	Very fast	Very loud	Full	Literal quotes from <i>Convergence 1</i> + BD and HH
	Moderate (72)	Soft / <i>sfz</i>	Regular	Same sequence of notes, with rhythm
Passage with low C P613-4	Slow (50)	medium	Obstinate	Only two pitches: lowest C and C#, two colours: mallet head and shaft
Half note rest: mallets change (P711)				
Tombeau P7	Extremely slow (45)	Very soft, <i>cresc.</i> , extremely loud interjections	Long/empty	“Taïra” in morse code (2 different speeds), 3 notes in 2 registers (very low and very high): Eb, A and B.
Mallets change, take the time. (P711)				
Improvisation P8-10	Moderate (66+) / Irregular	Very irregular	Irregular	Head mallet / shaft, whole register (big jumps), very varied.
Long rolls and mallets change (P1011-2)				
Coda (like a ritual) P1013-end	Slow (50)	Loud/very loud	Constant, obstinate, empty-full-empty	Lowest register / high octaves on 3 notes:A-B-Eb / BD and HH. Very repetitive
Grand pause				

4) Conclusions

After a year working on this project, I can finally share my overall experience about what I have learned and how I evolved as a musician through the research process. I will first mention the three stages of my research: notation, go to the composer and find my own way. Then I will propose an answer to my research question, and finally I will describe how the interviews I made to different contemporary music experts confirm the lessons I have learned researching in this field, or confirm the intuition I had about the ways to conceive contemporary music interpretation.

4.1.1) About notation:

After designing a methodology and deciding which pieces I would take as a guide to understand more about contemporary music interpretation, I studied notation more carefully than I had ever done before. At first, when someone suggested me to study it, I did not believe it could be so useful, since my main interest at this time was to understand what there is “between the notes”, “behind the score”, or, as I named it in my research question: “the essence of the piece”. I started investigating around notation without knowing that it would actually be one of the most important parts of this work. I remembered that it is the main, if not the only source to make the music happen, and I became conscious of the amount of information it can contain, as long as it is enough detailed, and you, as a performer, actively search for it. The first intervention cycle forced me to *consider all of the information* at hand, instead of getting a simple overview of the most obvious information and immediately start adding some personal input to the concept of the piece.

It is actually a major thing I have learned this year: it is very important to be faithful to the score and find a discipline when practising. One needs a solid knowledge of the piece in order to build a personal interpretation. Even during the second intervention cycle, after getting informed about the composer's intention, I realised that I had omitted to consider some elements in the score. Not because of a conscious decision, but because of lack of effort to memorise or read carefully all the parameters: a bad habit that I am now well aware of.

When it comes to arts, it is very difficult to describe precisely what to do using simple visual information (the score). At the start of the program, I had the feeling that in a way, a score could *fail* to make the performer understand all what he needs to perform a piece. I still believe that in many cases, extra information is a great addition to the score, but now I would argue that I (and I am certainly not the only one!) could also *fail* at understanding what a score describes, more often than I would like to. This is now something I have become well aware of, especially since most of my interviewees confirmed that in most cases the score *is* the main source of information to get to the essence of the piece.

4.1.2) Behind the score:

As I was explaining in the introduction, working close with composers, or “experts” who know about their style, is what motivated me to get involved in music professionally and, on a shorter term, to choose this topic for my artistic research. If this information from the composer helps to understand the score, and what (s)he wanted to communicate with it, I am now convinced that it helps on another level. Working with the composer is a very pleasurable experience, I had the feeling that I could *feel* what Bruno Giner had in mind, or what Georges Van Gucht feels when he speaks about or plays the music of Xenakis. Several of the interviewees spoke about the personality of the composer, and how this personality is an important part of their music. I noticed that all the performers I interviewed had very strong respect for the composer's intention and care very much about the transmission of the human element to the audience.

These conversations also brought me back to notation. The score is the main source of information and therefore should be as detailed as possible, knowing that in some cases the notation resources will be good enough for transmitting the composer's idea, and in other cases it will be determinant to gather information in a different way: either directly from the composer when it is possible, or from someone who knew her/him (oral tradition), recordings, articles, interviews, program notes, and intuition can also have an important role.

Sometimes the advice from the composer might seem arbitrary, or the performer does not have all the elements to judge the pertinence of an instruction, but then intuition and confidence come into play. I never felt like the composer or the style-expert would give some random, unreasonable advice. And when I was surprised

by an information I wasn't expecting, it often made sense after listening or practicing the different options.

In the case of Bruno Giner, I found very logical his idea of the relationship between composer and performer. He is aware that what he does is “ink on paper” and that the actual music coming out of it *belongs* to the musician, although it comes from him. He was also very open to the feedback of the performer in his work, but mostly on an instrumental level, to solve some problems linked to the instrumental technique. He doesn't find it serious when performers want advice before they are actually capable of playing the piece how it is written.

4.1.3) Finding my own way:

After I completed the first two intervention cycles, I got very good feedback from my teachers and peers. They found that I was making the music speak in a convincing way and that I could show a good control on the piece and my musical speech. I was surprised that at this stage of the research they would already give so little advice, as if I should only fix some details, compared to the amount of question that arouse when I started analysing notation or asking the composer about his intention. This could already be a conclusion of all this work: with a careful study of the score, a “notation-informed” practice and advice from the composer, one can (at least with the two pieces I studied) already present a very serious interpretation, that communicates the piece to the audience being close to the essence of the piece. In that sense I think that I can say that this method I used is a good method, although I am aware that it may not be the best for other pieces. During the research, I also used it for different projects. Formulating a list of doubts that can be solved with an simple answer make the communication with composers easier, together with thinking of different possible solutions to a problem. I found it easier to get an answer when the composer can choose from different solutions or approaches to a problem, or a combination of them.

When I started thinking about to find my own way, I realised that although it may look like I followed blindly the score or the composer's advice, I was already doing it my way. This is simply due to the fact that all this information has to pass *through* me as an interpret, and therefore I could resume saying that “my way” is now to consider very seriously the score together with my will to find this balance between composer's intention and my own understanding of his/her message. At this moment, I don't feel like changing much of my interpretation of the piece, but I am still aware that I will almost for sure have a different concept of the pieces after getting more performing experience or more information of any kind.

4.1.4) Knowledge and skills, answering the research question:

Which knowledge and skills do I need in order to interpret closest to the composers' intention, so my performance of these “contemporary music” works reflects a clear connection between the composers' intention and my own interpretation?

It is hard to put in order the different skills needed to achieve this purpose, since they not always have the same importance. This is why I prefer to present them in a list:

- **Technical skills:** without a fair mastery or control of the medium of expression (instrument, body, voice...) it is very hard to be subtle and flexible, and deliver an appropriate version of the music to the audience.
- **Understand notation:** it might seem obvious, but not always performers can understand notation the same way as the composer meant it. In my opinion, it is also an important part of the composer's role: make his intention clear, with as little doubts as possible.
- **Consider all the details of the score:** this can be done by analysing notation, apart from the practice, and be careful to not omit any information when memorising the piece.
- **Try to listen and think from the composer's point of view:** “what did the composer intend to hear?”
- **Communication skills:** very useful when it comes to ask advice to experts or audience.
- **Information about the style and personality** of the composer: in the best case, communicate directly with him/her; if not, with a person who knows about the style and the aesthetics of this composer.
- **Concept, philosophy, reason of the piece:** it is very good to know about the circumstances of the composition, which performer may the piece be dedicated to, or which performer(s) inspired the composer to write the piece.
- **Dare:** to make contacts with different people, to ask for feedback, to follow your intuition or “common sense”, or dare to experiment pushing or passing the boundaries of interpretation...

4.1.5) Interviews:

The interviews permitted me to get the point of view of musicians (percussionists, composers and conductors) who have greater experience in the field of contemporary music interpretation. One of the question that gave the most interesting answers and that somehow summarises this research approach to contemporary music interpretation was: **How far from the score can the performer go in his/her interpretation?** I copy here some samples of the answers I found most relevant:

Pedro Carneiro: "Well, he can go as far as he wants, or where his ego takes him." He also quoted Daniel Barenboim in his book called *Music Weakens Time*, where he writes that every musician should ask himself these three questions: what, how, and with what purpose?

I think that these three questions can be a very good guideline to find how far one could go from the score. It is somehow linked to the answer of Bruno Giner: "This depends, I think of what was called "the good taste" during the baroque and classical eras. The interpret can move away from the score in the limits of "good taste", which comes from the idea of tradition [performance practice] that we mentioned earlier. In any case this distance with from the original information should be linked to a lack of assimilation of the work."

Or, formulated a slight different way opening to the composers point of view: **Where do you think the composers rights end and the performers rights begin in relation to musical interpretation?**

Pedro Carneiro: "It's not a question of ownership, because a musical score is not the music, it's not the piece. So the composer's rights finish at the very moment that he freeze this music to the world."

Georges-Elie Octors: "For me, the very notion of interpretation starts after the mastery of the text, and also partially during the study of it. Luckily, interpretation keeps belonging to the interpret! Because he is the actor of the "update" of a musical and artistic idea that has already passed through the filters that are notation, more or less efficient *coding* from the composer. The performer is the main vector the communicates the "end product" to its final recipient."

Susanna Mälkki: "I think that if a composer totally trusts a performer, he will give him free hands. I think that all composers are happy that their music is performed with engagement. And of course for us it's very interesting to know what the composer would have preferred. Usually I notice, with the other questions, the composers are mainly happy that the performer is taking his or her responsibility. I think the composers have to accept that it 's like a baby, and then it's out in the world, and then the piece will have it's own life. I think it would be a shame to restrict the view points, the different readings."

Tatiana Koleva: "In an interview, Xenakis said that at certain point you have to let the piece go. His quote, not mine!"

Bruno Giner: "From the moment when a performer plays a piece, I think the piece belongs to him."

Miquel Bernat: I think that the performer has to be very rigorous with the score how it is. In this way, it is legitimate that you make yours what the composer did with the intention that you would make it yours. The divergences are rather smaller than what the performer might bring into the piece."

Since I have gained a broader perspective about this subject, I will dare to answer the question myself:

In most of the cases the composer writes a score, which can be considered as the end of his rights on its interpretation. From the moment when the score is finished, the performer has technically his or hands free to extract the music out of the score, interpret it and communicate it to an audience. That's why I believe that the more detailed the score, the more control the composer has over its interpretation. The inner-message of a piece belongs to the composer, who is free to leave as much information as he wants to help performers understand what (s)he intended. The interpretation can only belong to the performer who has, from the moment when (s)he enters the stage, a complete freedom to either intend to transmit the composer's intention, or give a different insight to the same musical material. In this last case, it belongs to the composer to decide whether this interpretation represents his/her music, or if it is only a material supporting the performer's creativity. The good thing is that the performer does have the possibility to do some research about the style or, even better to contact directly the composer.

To conclude about what I learned from the interviews, I have to say that it is only since I had put together the answers from the different experts I consulted that I understood that a vast majority of people believes that the written support *is* the main source of information to perform a piece. This is a fact I was doubting about when I started the research, and I changed my opinion through both researching with a scientific

approach to my practice, and through gathering opinions from recognised contemporary music performers. On the other hand, the interviews confirmed my intuition that it is a shame to limit our sources of information to the score and to not verified oral tradition (imitating other performers without questioning the decisions that were made), especially when we have living composers ready and willing to help performers make their ideas come true. One of my goals was to convince people to have this “historically informed” approach to contemporary music. I now have more tools and experience to do that.

As a last conclusion to this report, I want to go back to my first steps in percussion music, quoting a sentence from Georges Van Gucht, my first percussion teacher who contributed very early to open my mind to contemporary music. After many years, I still consider him as a musical godfather who could pass on his passion for contemporary music to me, since he worked with many of the major composers of the second half of the twentieth century as a founding member of the Strasbourg Percussion Group, at a time when everything still had to be done to make composers developing the percussion repertoire :

“Anyway, there is a plan, the composer doesn't write anything! He knows where he goes and knows what to do. What you call the essence, the structure of the piece, he knows it! So one should bring it, like a conductor building a symphony: he builds it with elements that the composer gave him, and builds it until the end. It's like life: birth, maturity, and death! There should be this blow in the piece that one should feel. A piece is written but something else should happen that you have to search yourself. You will not find it at the first try but you will when you keep on searching, playing, letting the piece “rest” and recover it. This is when you can think about the piece and you don't stay facing the wall for ever. There must be a moment of rest, relax, breath to re-look your piece. If there is something you don't like, you reflect on it. This phenomenon of thinking is also very interesting, besides the music, it is somehow about *realisation, production* of something. It's the life of music! You can't do differently! I am always very lyrical when talking about this because I have always been passionate about music! It's about listening, researching, it's life! The *movement* of music.”

5) Appendices

5.1) General:

Abbreviations:

b.	bar
b.23 23/16	Bar 23, 23d 16 th note.
P4l1	Page 4, line 1 (in Yoshihisa)
BD	Bass-drum
HH	Hi-hat
WB	Wood block
Bg	Bongo
Hbg	High bongo
Lbg	Low bongo
T1	Texture 1
YT	Yoshihisa Taïra
LH	Left Hand
RH	Right Hand

Network :

Research coach : Job ter Haar

First research coach : Jan-Bas Bollen

Percussion teachers : Chris Leenders, Hans Leenders and Tatiana Koleva

External experts : Bruno Giner, Arnold Marinissen and Georges Van Gucht

Interviewees : Georges Van Gucht, Bruno Giner, Susanna Mälkki, Georges-Élie Octors, Miguel Bernat, Pedro Carneiro, Tatiana Koleva.

Bibliography :

Literature:

- Mantel, Gerhard (2007) tr: Menéndez Torrellas, Gabriel (2010): *Interpretación, Del texto al sonido*. Madrid, Alianza Música.
=> General theory on musical interpretation, talent, musical ideas...
- Tichelaar, Jelmer: *Communication in performance*. Codarts master researches.
- Lignée, Pierre (2008). *Iannis Xenakis – Rebonds a et b. Percussions n° 25, december 2008*.
- Alcaraz Clemente, Manuel (2012). *Entre la pulsación formalizada y la emoción del ritual - La percusión de Iannis Xenakis*. Escola de Música de Catalunya.
- Beyer, Greg. All is number – golden section in Xenakis' "Rebonds". Percussive notes february 2005 P 40-48.

CDs and DVDs:

- On Iannis Xenakis' music:

- Carneiro, Pedro: *Les percussions chez Iannis Xenakis*. Zig-Zag territoires 2004.
=> P.C. Has a very different vision on Rebonds from the one I've been taught (a lot lighter and quite faster).
- Les Percussions de Strasbourg - Xenakis, Iannis: *Pléiades*. MFA – Harmonia Mundi.
=> This group commissioned, premiered and somehow participated in the writing of the piece by a very close work with the composer.

Documents:

- Scores:
 - Xenakis, Iannis: *Rebonds*. Salabert.
 - Giner, Bruno: *Yoshihisa (in memoriam)*. Dahmann.
 - Taïra, Yoshihisa: *Convergence* (for solo marimba). Ricordi.

List of recordings :

Bruno Giner : *Yoshihisa* : Recording before to meet the composer (December 2013).
 Bruno Giner : *Yoshihisa* : Final recording, after third intervention cycle (June 2014)
 Iannis Xenakis : *Rebonds b* : Recording after first intervention cycle (June 2013)
 Iannis Xenakis : *Rebonds b* : Final recording, after third intervention cycle (June 2014)

5.2) Iannis Xenakis: Rebonds B

5.2.1) Analysis elements of Rebonds B

Although analysis is not the core of this research, I realised it is also a way of understanding better the piece. In this part of the report I summarise different views to the analysis of *Rebonds b*.

Arnold Marinissen:

An interesting approach to the analysis of Rebonds B was explained to me by Arnold Marinissen: the different parts of the piece are actually combinations of a few simple elements: 16th note flow, 32nd notes melodies, 16th note based melodies, ruff, roll, accent and double accent, and some dynamics on top of it.

Some elements are very often combined: Hbg on 16th note flow + accents + ruffs or what I call the *sequence* (main melodic pattern: tom-BD-low bongo-conga-BD with double accent on tom and single accent on bongo) played as a 16th note based melody.

- B. 1-7: Texture 1: Two layers: bongo, ruff and accents on a 16th flow – Sequence
- B. 8-9: Texture 2: Only sequence on a 16th flow;
- B. 9-16: T1;
- B. 16-18: T2;
- B. 18-30: T1;
- B. 30-34: WB 32nd notes melody;
- B. 34-35: long roll on bongo;
- B. 35-43: T1;
- B. 43-46: drums 32nd notes melody (only place where the bongo is used together with the other drums);
- B. 46-47: long BD roll
- B. 48-53: T1 with bigger contrast on the Hbg: ruff *fff* compared to the rest *mf*, no accents.
- B. 54-56: 4 drums melody with rolls and double accents
- B. 56-58: 32nd notes drum melody, 16th note melody (2 notes rolled)
- B. 58-65: infections/mix of the two layers of S1
- B. 65-68: SOFT with *cresc.* and *decresc.*, quarter and 16th note roll melodies on 4 drums.

B. 68-70: SOFT, Two layers: high WB with double accented ruffs and rolled 16th based melodies on other 4 WB

B. 70-71: WB 32nd notes melody with repeated notes (loud);

B. 71-72: long roll on low WB, decrescendo;

B. 72-74: *cresc.-decresc.* Rolls on drums (± 4 8th long on each instrument)

B. 74 1/4: WB and drums in 32nd flow;

B. 75-76: ruff, double note (2 32nd) on WB and drums (no accents);

B. 76-77: 3 32nd note on WB and drums

B. 77-78: rolled 16th note melody on WB (T3);

B. 78 1/4- 79 5/8: rolled, then not-rolled 32nd melody on WB

B. 78 6/8-81: Hbg ruff-high WB conversation, rolled separated 8th on drums (T4) (last use of the high bongo);

B. 81-82: T3 (32nd-16th-32nd);

B. 82-84: isolated ruffs on high WB and 16th note based rolled melody (4 low drums)

B. 84-86: ascendant and descendent on both WB and 4 low drums on a 32 flow.

B. 86-87 (end): rolls on both WB and 4 low drums: alternate 8th, 32nd on WB + long BD roll, alternate 16th notes, long (fermata) roll on hbg and BD.

Pierre Lignée in Percussions:

In article by Pierre Lignée¹⁶, as well as in Manuel Alcaraz's final project¹⁷, the piece is analysed as the result of two alternating materials: A (melody in different instrumentations) and B (32nd notes melodies) with breathes (long rolls), that end-up mixing in a *sympiosis* (Manuel Alcaraz) b.74 to the end.

Pierre Lignée has an interesting approach to what I earlier called the sequence (tom-BD-low WB-conga-BD) by associating different words to every stroke of this “melody”: Fall-impulse, relaxation, rebound (*rebond*), impulse, relaxation¹⁸.

A quote from Pierre Lignée's article about how to consider the complexity of Xenakis' composition:

Although *Rebonds b* have been the object of mathematic analysis, which would lead us to guess that Xenakis used calculation rigorously, which is wrong. He instead used calculation, modifying as he wanted the results, in order not to get cold mathematics but music. It is better to see here the visual and auditive effects (bounces) than to search how he may have composed from calculations, which, even if they are real, don't teach us anything about the generating idea and the visual and sonorous depiction.

Greg Beyer: All is number¹⁹

It's a different approach to the analysis that focuses on the calculation of the length of different parts of the piece, most of them structured by the golden section on different levels. Different ratios of the piece that are close to the golden section and different calculation systems.

This kind of analysis is very interesting to understand how Xenakis could think of the music, but it is not a direct help for the practical interpretation piece.

16 Lignée, Pierre (2008). *Iannis Xenakis – Rebonds a et b. Percussions n° 25, december 2008*.

17 Alcaraz Clemente, Manuel (2012). *Entre la pulsación formalizada y la emoción del ritual - La percusión de Iannis Xenakis*. Escola de Música de Catalunya.

18 In French: Chute/impulsion-détente-rebond-impulsion-détente.

19 Beyer, Greg. *All is number – golden section in Xenakis' "Rebonds"*. *Percussive notes* february 2005 P 40-48.

5.2.2) First IC data:

Mallets:

To play on this combination of instruments, different kind of sticks can be used:

- Drum sticks (wood): not very versatile, miss some weight, weak on bass drum;
- Hard rubber sticks with rattan shafts : quite balanced on the different instruments;
- Soft (timpani or keyboard) mallets don't allow such a big dynamic range and precision in the soft dynamics.

To understand more about mallets, you can check the explanation in the part about Bruno Giner's piece.

Instruments:

The score includes relatively clear instructions about what instruments to use. They are all available in numbers at my practice space (Codarts-Rotterdam). Bongoes and conga are quite standardised, toms are available in different sizes, as well as bass drum (from symphonic to marching or pedal bass drums). Several kind of wood-blocks are available: Back swamp wood-blocks, poly-blocks, hand made big wood-blocks.

Drag with double main note:

In the percussion a 3 stroke ruff or drag (two grace notes leading to the main note) is traditionally played using a double stroke and a single stroke (LLR or RRL), using two hands.

Therefore there are several possible solutions:

- Skipping the main note of the ruff: this solution breaks the flow of 16th on the high bongo. According to my observations, this one may be the most used solution to this problem. In this intervention cycle I decided not to use it, because of sticking to the notation.

- Playing a "buzz" (control the bouncing of the stick to get three strokes in one gesture): ruffs are usually meant to lead to the main note (loudest of the three strokes), but with this solution it sounds *decrescendo*.

- Using more sticks (two in one hand to play the double note): very difficult because of the distance between drums. In most of the piece the ruffs are played on the bongo and when there is simultaneously a note on an other drum the distance can become very big (i.e. Hbg-BD). After trying this solution I felt that it was a great deal of technical difficulty compared to the next solution I found.

- Using a different sticking as the traditional one, so that all the notes are played and the ruff leads to the main note L-R-RL: the ruff sounds more open, but it becomes difficult to play a real accent on the main note (play the second note of a double stroke demands extra attention and strength on the technical level). With this solution it may be relevant to play the normal ruffs with an alternate sticking (R-L-R or L-R-L instead of L-L-R) in order to match the articulation of all the ruffs (the ruffs with or without a simultaneous stroke on the other voice).

Rolls:

There are three main kind of rolls in percussion: alternate (simple stroke or *frisé*), double, and press (pressing the stick on the instrument to get 3 or more strokes). Because not all the instruments have the same "bouncing" response, we may use different kinds of roll depending of the instruments.

The alternate roll is possible and consistent on all the instruments here but may sound a bit aggressive on the shortest sounds (WB and Bg), the double as well but not so effective on the low drums (BD and tom) and wood blocks. And the press roll is difficult to make sound continuous when not on a tensed skin (only on the bongos and maybe the conga or the WB when using drum sticks). Finding the kind of roll that works depends of the musical context and technical requirements will be determinant in the rendering of the piece.

On the WB, the usual is to use alternate roll, but when the other hand is busy, it is possible to play with two sticks in one hand, one above and one under the WB.

Speed:

In classical-contemporary percussion music, the generally admitted fastest speed with one hand, hitting the same spot in a medium dynamic is of 32nd notes with one hand, is quarter = 60. It's possible to play faster on snare drum (because the way of holding the stick make gravity and counterweight help to play a faster movement), but this same speed (8Hz or 8 strokes per second) becomes very difficult with different mallets and hitting different spots. The limits to the speed are

located at different moments of the piece: b. 63-66 because of all the double drags, b. 84-87 because of playing loud 32nd with only one hand and at the end when there are rolls on two voices (loud with fast changes).

Dynamic and accents:

Percussion instruments allow a very big dynamic range, but becomes a limit when associated with a fast tempo (you need time to make the movements). Also, playing soft with regular sound demands a lot of control, especially when it comes after a loud part.

5.2.3) Second IC data:

Selection of data from the interview to Georges Van Gucht:

Choice of instruments:

You need to stagger the skin instruments well: from high bongos, conga, and tom to the *low* bass drum. These particular timbres are not so important, but the different pitches are. One could think of a different system of sounds. It's a question of listening. He likes the ones that Xenakis wrote.

About the material of the heads (skin or plastic) he said that he likes the stronger colour of plastic, especially on the bongos in order to get a very percussive and piercing sound through the staggering of tom-toms and bass drum. He added that tuning the bongos very high is the personal feeling he developed listening and playing Xenakis' music, he especially mentions Pléiades – Peaux.

In the case of playing the two parts of Rebonds using the same setup he insists that the low bass drum in part A should be lower than the one of part B. He concluded about instruments saying that for Xenakis, instruments are only a medium (a function). What most mattered to him was the character, which *de facto* depends of the person.

What kind of sticks to use?

Solid mallets, with wood head, so it is very percussive. But not drum sticks, because they lack consistence and you might pass through the skin! He explained that with his students in Lyon, they found a way to play with the shafts in the soft wood-blocks part. It brings a kind of clarity in the piece. It is possible to do it without adding a rest to turn the mallets around.

He said that my solution at b.65-70 is good (using two sticks in the left hand to play the roll and play the two grace notes bouncing with the shaft and the main note with the head).

Drag with added main note:

About the ruff, it's like in the French military drumming tradition, a *ra de trois* (three stroke drag) is played crescendo (sings takaTA). He added that the alternate sticking (r-l-RL) is the best solution because it's the one that gives more character to the performance: "if you can play well the accent on the tom-tom it really gives a stronger bite!".

Rolls:

At b.54, they are not continuous rolls: "you must give the rhythm in the roll, not slurred, [Xenakis] liked it like this, even if there are only 3 or 4 stroke".

About the rolls in the two last bars:

At b.86 it's the same, only play 3 stroke rolls from wood-blocks to skins, to get the rhythm, without holding the roll for the notated duration. Xenakis wanted that the listener could feel the rhythm, but not necessarily the *legato* from one roll to the other.

For the first beat of b. 87, use a press stroke on the wood-blocks and bass drum in between.

For the two next beats (2-3/4 b.87) it goes twice as fast as in the previous bar so he confirmed that this ending could be considered as a *finale* where the most important thing is to build-up the tension towards the end. Since one should give priority to the tension and volume more than to the actual notation, one may *plan* to arrive

slower at this point of the piece, as long as it's done with a musical purpose (listen!). However, if you keep the speed, you have to play one roll of every two, you can't play a roll on both voices at the same time, so you use press roll on every sixteenth. And you end up rolling alternate on the bass drum and high woodblock.

Roll and ruff or ostinato:

Play the roll but interrupt it in order to play the ruff, or when both start at the same time you play the ruff and slur it to the roll.

Speed:

In the end, although it goes very fast, you should still try to play it a tempo. No slow down, except in the end you can do a kind of *cadence* (b. 84) take a slower tempo to accelerate until the end.

Dynamics and accents:

When there is an accent it's a normal one and when there is a double accent, it's even louder, really the maximum! It's something that should stick out from the rest. These passages are so well written that it's never systematic but still, it's worked out to avoid making it boring: there is always a new element to be noticed in his music.

About the *fff*, it is the loudest part of the piece, it should really stick out from the dynamic at the beginning, which should be measured comparing it to this part (*fff* b.48) ; “when you see *fff* plus double accent it means it's something very important for Xenakis”.

About the end: “This should finish very very very loud, with a good continuity until the end.”

Essence of the piece, style, Xenakis:

When we first met Xenakis he was very cold and hermetic, very austere. He was a scientist, a guy with 5 or 6 PhD in maths, architecture, etc... When he started a conference it always started simple, and then he moved to technical systems so elaborate that no one could understand anything! Like Boulez with his book *Relevé d'apprenti*, you have to desiccate every page to get what he wants to say, they have extraordinary minds. So at the beginning, we were each one in his own domain. But gradually he relaxed and we had good contact, spending some meal together, talking and heckling (we always had a strong friendship and joke-spirit in the group).

Listening was very important to him. When we were playing his pieces he wasn't looking at the score: he would listen, like it or not, but if there was a kind of poetry he liked it. But he wasn't really regarding on the *text* itself. I've heard some recordings with mistakes, and I asked him how could he ever let the percussionist record with these mistakes... He answered: “tell them yourself!” (laughs) he never told them about the mistakes!

What he (Xenakis) wanted, was this *allure*, and to hear this *physionomie* in the music. [...] It's his character, you can recognise it in all of his works.

Interesting this piece isn't it? What is important is to have the beginning quite “*barbare*” and to play the end following what you feel, to get this remarkable climax. It's hard physically to get there and hold (grunts: rgggnnnNNNh!). That's why you can turn the sticks around, it gives you oxygen! And when you have to play the two parts in a row you sometimes need to stop because there is so much tension. *Psappha* also is very difficult.

It requires to have a very rhythmical dimension, that's Xenakis' style, you should always keep a quite *rude* way in his music. In other words there is no lyricism in these pieces.

5.2.4) Third IC data:

Advice from teachers and peers during the performance class:

Yves: the right hand on the high bongo could be less aggressive, not everyone agreed. He also plays the piece and he is now playing from a different version of the score that he wrote himself with irregular bars, to make the sequence fit in the bar.

I wasn't very consistent sound wise on the soft woodblock part. Hans suggested to memorise the part, and be able to look at and listen better to the instruments. Be at 100% with the instruments.

Renato: he plays alternate on the loud WB rolls, just a suggestion, although he like my sound in this part.

About the interpretation of the piece, I was advised to not over estimate the audience, and bring them more with me, give some elements to follow better my playing and compensate the abstract feeling of the ever changing timing of

the sequences.

Comments by Eva Moussiegt after seeing the recording:

- Belle préparation, comme le tennisman avant son service
 - souplesse du corps, ET ancrage dans le sol. Tu puises l'énergie, ET tu accompagnes/produis la musique en dansant légèrement.

Bel engagement corporel, c'est ce qui a dû faire dire à Roland que tu étais vivant.

Côté "inexorabilité", avec cette main droite qui entre tout de suite dans la répétitivité.

Une réflexion me vient...

On te voit marteler dès le début, comme si c'était le destin qui parlait par ta main droite. Et on ne comprend qu'après, quand on avance dans l'écoute de la pièce. Toi, tu savais déjà, puisque tu connais la pièce, que tu l'as beaucoup travaillée, que ta main droite continue tout au long de la pièce à marteler.

Et l'auditeur n'a plus l'oreille vierge dès la 2ème écoute : il sait désormais pourquoi tu joues comme ça dès le début.

Ça fait penser à une danse rituelle, mais ça, c'est pas très original...

Si je rentre dans les détails,

- le son du gros tom m'étonne un peu au début. Comme s'il ne sonnait pas très bien.
 - le passage des wood-blocks où tu joues avec 2 baguettes dans une main n'est pas tout-à-fait régulier, non?

Je trouve que c'est une pièce facile à comprendre, agréable à écouter d'emblée, ainsi qu'à regarder. Un vrai ballet, à certains moments.

5.2.5) Table of doubts and solutions after first IC and after second IC:

Doubt/problem	Bar	Different solutions My solution	Solution according to Georges Van Gucht
What kind of sticks ?		Snare drum (wood) sticks (not very versatile, miss some weight, weak on bass drum); hard rubber sticks with rattan shafts (quite balanced on the different instruments) . Soft (timpani or keyboard) sticks don't allow a so big dynamic range and precision in the soft dynamics.	(same) Drums sticks don't have consistence, and you could break the skins, and they also miss bouncing on the WB. You need solid wood mallets.
What kind of instruments?		The ones written in the score, I try to get a harmonious sound and tuning on the skin instruments.	Skins from very high (bongos) to very low (bass drum), the timbers didn't matter for Xenakis, the important is the variety and regularity of pitch from one drum to the other. He (GVG) likes the set-up written in the score. He also likes to use plastic bongos heads, to get a higher and very percussive sound.
Ruff with double main note	1, 63-65	Skip the main note. Play a "buzz" (let bounce the stick to play 3 strokes). Use more sticks (2 in one hand to play the double note). Use a different sticking as the traditional one, so that all the notes are played and the ruff still leads to the main note (ex b. 1) L-R-RL.	(Same) "biting" more character if you manage to plat the ruff in <i>crescendo</i> .
	49	Last 8th note of the bar: R-L-RL (double left stroke from high bongo to conga)	

What kind of roll ? 128 th notes!	54-55, 72-75,	There are three main kind of rolls in percussion: simple, double and press (pressing the stick on the instrument to get 3 or more strokes). With the sticks I use (hard rubber on rattan shafts), the alternate roll is possible on all the instruments here , the double as well but not so effective on the low drums (BD and tom), but gives a rest and a rounder sound in b. 34. the press roll is difficult to make sound continuous when not on a tensed skin (like bongos). Check next lines for the detail of my solutions.	The alternate, single-stroke roll, is the most powerful and even one, in order to match with the character Xenakis expected for the piece.
What kind of roll on the woodblocks ?	68-70	Two sticks in the left hand(one above and one under the WB) playing the rolls, one in the right hand (see below about the ruffs in this part)	You can also use two rows of WB and play with one stick between two WB of the same kind, some people found a solution to turn around the mallets and play with the shaft to get a softer sound and a colour/timbre change
What kind of roll on the woodblocks ?	77-78	Very fast changes between the different WB so the double stroke roll allows to play with more fluidity.	Single or double roll, as long as you keep the rhythm.
Ruff and <i>ostinato</i> with one hand?	68-70	Grace notes with the shaft, main note with the head, all with one hand.	This solution is ok, also possible to use 2 more high woodblocks put like stairs and hit the three in one movement to get the ruff.
What kind of roll in the end?	86-87	One hand per “voice”, alternate roll.	You don't have to keep the length, you can then play 16 th notes, all rolled, alternating from one voice to the other.
How to play ruff and start roll	79-82	Stop the roll to play the ruff.	No other solution.
Dynamic: general		<i>Fff</i> is the loudest dynamic in the piece, so I play the loudest I can (regarding the tempo) in this passage. And I play the <i>f</i> (the average dynamic of the piece) so that the <i>fff</i> makes a big contrast, but still the <i>f</i> sounds loud and powerful. The <i>fff</i> actually sounds like a very big accent compared to the <i>mf</i> . The <i>p</i> are soft but still present and biting.	About the end: this must end very very very loud, with a good continuity towards the end.
How to understand accents?		Single accent = contrast with non-accented notes, double accent = really stick out.	Single accent = normal, double accent = “the maximum” like a gunshot.
Speed		Some parts of the piece, even with a great technique are not possible to play <i>a tempo</i> . I chose to play a little bit under the indicated tempo, so that I don't need to slow down when the very fast parts come.	Very important to keep the tempo, and avoid slowing down, that's why it's not recommended to play faster than 4er note = 60. One exception from bar 85 after the rolls, you can play slower and accelerate to the end, like a <i>cadenza</i> .

5.2.6) Interview to Georges Van Gucht, founding member of the Strasbourg Percussion Group.

I'm now investigating around notation, because as I my research is about all what's not in the score, I'm at the moment intending to play the score “as it is written”. That's why I want to understand what Xenakis meant by *forte*,

accent or double accent or how he wanted the rolls to sound... This is why I'm asking people about the solutions they chose to play the excerpts that are not easy to understand in the score or that look impossible.

When there is an accent it's a normal one and when there is a double accent, it's even louder, really the maximum! It's something that should stick out from the rest. These passages are so well written that it's never systematic but still it's worked out to avoid making it boring: there is always a new element to be noticed in his music.

One of the biggest debates among percussionists from my generation is "What should we do with the ruffs with double main note?"

It's like in the french military drumming tradition, a *ra de trois* is played *crescendo* (sings *takaTA*).

I use this solution (plays r-l-RL). Is it good?

Yes, alternate! It's the best solution because it's the one that gives more character to the performance: if you can play well the accent on the tom-tom it really gives a stronger bite!

Which instruments would you use to play *Rebonds b*?

You need high bongoes, and to scale the skin instruments well: bongos, tumba, tom to the low bass drum.

Were these particular instruments important for Xenakis? I've seen people using different instruments...

It wasn't that important to him, he put these to get the different pitches, I like the ones he wrote.

So the timbers didn't really matter? Mostly the pitches were important.

Yes, you could think of a different system of sounds. It's a question of listening. *Listening* was very important to him. When we were playing his pieces he wasn't looking at the score: he would listen, like it or not, but if there was a kind of poetry he liked it. But he wasn't really regarding on the text itself. I've heard some recordings with mistakes, and I asked him how could he ever let percussionist X record with these mistakes... He answered: "tell them yourself!" (laughs) he never told them about the mistakes!

So he wasn't checking for the mistakes?

Never, not like Messiaen who was always bowed over his score! What he (Xenakis) wanted, was this *allure*, and to hear this *physionomie* in the music. I once told him -when we played *Pléiades*- "It's amazing that from a white piece of paper you could make something extraordinary. He laughed, but it's true, he could write music that have *physionomie*. It's his character, you can recognise it in all of his works.

So far (first 3 pages), I don't have more doubts. But, when I get to the *fff*, I wonder what he meant with this dynamic (*fff* – *mf*). Is it the loudest part of the whole piece?

Exactly, it should really stick out, because then at this moment it goes even louder than the beginning so you should measure the intensity of the beginning comparing it to this part; when you see *fff* plus double accent it means it's something very important for him.

Back to the drum heads, was it important to him if you would use skin or synthetic? That's also something I've heard people wondering a lot about, for the tom for instance.

With plastic you may get a lot stronger colour. I personally like playing with plastic heads on the bongos, it sounds very well. It's not the same with the tom because it's a different colour, but on the bongos you really get a *magnific* colour, very percussive and piercing through the scaling of tom-toms and bass drum.

Is this a personal feeling?

It's what I have felt playing and listening. Every time we played this kind of pieces I felt like tuning my bongos very high, like you do in *Pléiades* – *Peaux*: you must tune all the skins together, with the same pitch over the different set-ups, it brings a melodic dimension, that's really important.

What sticks (mallets) would you use to play the piece?

You need solid mallets! With wood, so it is very percussive. But not drum sticks, it lacks consistence and you might pass through the skin!

(And have less bouncing, especially on the WB).

(Bar 63-65, like at the beginning)

With my students in Lyon, we found a way to play with the shafts in the soft wood-blocks part. It brings a kind of clarity in the piece.

So you make a *fermata* to be able to change the direction of the sticks?

No! You have to find a way, we found one.

In this part after trying other things I'm now using two sticks in the left hand to play the roll, and for the ruffs with the right hand, I play the two grace notes bouncing with the shaft and the main note with the head.

It's good, but you can do everything with the shafts! And then you go back to the normal way, it's the one and only "airy" passage, thanks to the shafts!

About tempo, there are things that we will never achieve to do...

Yes, in the end! Although it goes very fast, you should still try to play it *a tempo*. No slow down, except in the end you can do a kind of cadence (b. 84) and slow down to accelerate until the end.

What would you say about rolls? (b.54)

They are not continuous rolls ("not TRRrrRRrrRR but TRR TRR TRR..."), you must give the rhythm in the roll, not slurred, he liked it like this, even if they are only 3 or 4 stroke ruffs.

In the last page there are rolls with at the same time a ruff. How is this done? You need two hands to play a roll!

Yes, you play the roll but you interrupt it in order to play the ruff, or when both start at the same time you play the ruff and slur it to the roll. (*different sung examples*)

It requires to have a very rhythmical dimension, that's Xenakis' style, you should always keep a quite *rude* way in his music. In other words there is no lyricism in these pieces.

The same thing happens in *Rebonds a*, there is this rhythms mix. And here (part b) you should keep the character from beginning to end.

So here (b. 84) you can make a kind of *cadence* (sings), take slower and calculate a progressive acceleration towards the end.

Here (b.86) it's the same you only play 3 stroke ruffs from wood-blocks to skins, to get the rhythm, if not how can you do it? He wanted that the listener could feel the rhythm, but not necessarily the *legato* from one rhythm to the other.

And here (¼ b. 87), if you play in the same speed, there is no time to play more than one stroke per note!

No, you use a press stroke on the wood-blocks and bass drum in between. This should finish very very loud, with a good continuity until the end.

(2-4/4 b.87) And in the last three beats, it goes twice as fast as the previous bar?

That's a matter of form, it depends what you bring in all this part. It's a final, so you may *plan* it, and maybe arrive slower. You want to build up the tension more and more until the end. That's something you should listen to by ear, with your instruments.

So in this kind of very difficult excerpts, you should give priority to the tension and music more than to the actual notation?

Yes, that's it. Here you have to play one roll of every two, you can't play a roll on both voices, so you use press roll on every sixteenth. And you end up rolling on the two (bass drum and high woodblock), but very loud and alternate.

Interesting this piece isn't it? What's important is to have the beginning quite "*barbare*" and to play the end following what you feel, to get this remarkable climax. It's hard physically to get there and hold (grunts: rgggnnnNNNhh!).

It's what I am doing at the moment, practice playing the whole piece, and sometimes I can't finish it. Your body doesn't like it when you do this!

Yes, that's why you can turn the sticks around, it gives you oxygen!

And when you have to play the two parts in a row you sometimes need to stop because there is so much tension. *Psappha* also is very difficult. You're obligated to double instruments and put bongos above the others to be able to roll with one stick in between them and be able to play something else with the other hand.

In the case of playing the two parts of *Rebonds*, what do you think about using one single setup?

Well, you need a very low bass drum in part A, lower than the one of part B. If you have the gear to play on two different setups you can do it. If not, you do the best you can. For Xenakis, instruments are only a

medium (*function*). What mattered to Xenakis was the character. Only the character is important, and it depends of the person.

5.3) Bruno Giner: *Yoshihisa*

5.3.1) IC1 Explanation about mallets characteristics:

*Hard mallets: clear attack with a lot of high harmonics, articulate in soft playing, full sound in high register, weak sound in low (not enough of the main tone), except in soft dynamics.

*Soft mallets: round attack, not articulate when playing soft (which is good for rolls), full sound in low register (rich, coloured fundamental), lack of power (need to hit harder) in high register.

*Weight: the weight is often linked to the hardness of the mallets (hard-light, soft-heavy), but besides this, more weight means a slower response of the key (longer attack), more depth, more fundamental.

*The kind of wool or the tension of the wire also has an effect on the sound and can give more possibilities, especially in the so-called double tone mallets.

*The size of the head also affects the sound, but most of the marimba mallets have about the same size.

*The material of the shaft is also important, but for technical reasons (Stevens grip), most of the marimba mallets I choose have wooden shafts (as opposite to rattan ones, more flexible that I often prefer for the other percussion keyboards mallets).

5.3.2) Meeting Bruno Giner, data IC2:

Mistakes-corrections:

P111 missing rest,

P1-2 all triplets excerpts start *ppp* and end *ff* (I guessed it)

The tempo of the improvisation can be faster (quarter=66-69), "It has to move forward"

Quality of sound, balance of BD and HH with marimba:

Then during our meeting he gave me more advice: find an aggressive sound (HH more open), suggests to use thicker nor bigger cymbals, he likes a quite long sound on the HH, but not resonating.

Play with shaft on low C and C#:

What he imagined was to turn the stick around and hit on the long edge of the bar (on the left side where there is no lower key). It's a much more percussive, wooden, un-pitched, piercing, ugly sound. I showed different possibilities (my original solution, on the long side without turning the stick, on the short side turning the stick) but he really imagined an "ugly" sound.

A very interesting conversation followed in which I could understand how much he likes that the performer has the final word but that he had a real preference for what he tried himself on the marimba²⁰.

Rituel: LH

P1013

For this last part the left hand has to repeat a pattern many times, with grace notes from altered to natural notes keys. I was playing soft the grace note and louder the main note, articulating both the best I could. Apparently, Bruno Giner tried to play this himself and found a not usual way in marimba playing: the two intervals (major seconds) are tied, played in one gesture, swiping from flats to naturals, helping with the height of the flat keys. Like this, the grace notes (Db-Eb) are louder than the main note. He also insisted on the accent

20 "you can do it differently... I don't mind... it's the heart of the composer-performer problematic... we are really into interpretation... one doesn't have to obey blindly to the composer... but this is the kind of colour I had in mind... if it's too pretty... that's it!"

on the dead-strokes. These two changes change a lot the perception of this *moto perpetuo*

Character *tombeau*:

The idea of *tombeau* is quite clear: it's a tribute to a dead person. It's a very personal part for someone who knew the composer. The best to describe what the composer was looking for is to quote some of his words:

“It's really something hieratic²¹, quite japanese. There is nothing to play: only sound, in its most naked aspect. You will actually have to take a lot of care about the sound quality²², the attack and the details. If not, even I could play it! It's very difficult to make music with very few things, that's the challenge, it's a *tombeau*. ”

The theatrical aspect that goes with it: refined (or fine, courtly, sophisticated), still and inner energy very typical of Yoshihisa Taïra's music: “it happens in the magic of nothing²³”

The loud interjections are inspired by the *Hyōshigi*, a japanese kind of claves used in the *No* theatre.

Choreography and apparent of freedom in *improvisation*:

This was one of the funniest and most interesting moments of our meeting, when he explained how he wrote this part of the piece. He once started improvising on the marimba, holding two sticks normally and two reversed until he felt more comfortable. Eventually, he put it on paper, with the idea of an abstract but very free moment before the end of the piece. He insisted that the performer should play very close to the notation, and know, integrate it very well in order to give an impression of complete freedom playing, as if improvising (the freedom HE had improvising): the audience should experience this “kind of bizarre universe” sensation and shouldn't feel the counting. With this aim, he recommends to play it a little bit faster than what he originally wrote (quarter=66-69).

That's something that demands a lot of time and practice until one is able to give this sensation of freedom besides the complexity of the composing. Playing from memory is logically an important part of this process. When I played for him, I new this part from memory but I wasn't fluent enough yet. Find a freedom from very detailed, bizarre and complex instructions. It supposes to find a fluidity of movement that gives the feeling that it is natural to fly over the whole register of the marimba, although it is a quite abstract part.

Context:

Taïra:

In general, the performer should get inspiration from the music of the Japanese composer, especially in *La musique de Taïra*. It seems quite obvious since one sees the very title of the piece, but (as an example) Bruno asked me if I could play the fast excerpts (quote from *Convergence*²⁴) even faster and louder, as he saw it by different performers.

During this session and later, in the interview, he referred a lot to the japanese composer, describing a very quiet man to such a point that he could make people feel very uncomfortable in interviews or conference or answering questions by a very poetical Haiku. But with a very strong sense of humour in private.

Commission of the piece:

The piece was commissioned by Fabrice Marandola, a French percussionist teaching at the McGill University of Montreal. When asked to write a piece for marimba, Bruno Giner was not very enthusiastic about it (he said there is only a few solo marimba pieces that he likes), but the commissioner trusted him and told him that this piece didn't have to be in the same mood as most of the marimba pieces.

Dynamics (incl. Accentuation, phrasing):

Triplets intro: don't phrase

The *ppp* at the beginning of the *crescendo* should be understood as: *quasi da niente*.

See also in the part about dynamics.

21 Hieratic: still, motionless, presentational, priestly...

22 He used a very french expression, *le grain du son*, with an idea of texture, quality of the timbre.

23 “Ça se passe dans la magie du rien”.

24 *Convergence 1*, Yoshihisa Taïra, Rideau Rouge Editions – BMG.

P411 (RH more) prénom

P411, when the right hand starts playing it should sound a little bit louder than the left hand (but not loud enough to write a different dynamic).²⁵

Meaning of *fff* (high A)

For Bruno Giner, *fff* means that you reach the saturation point of the sound when striking harder doesn't make it sound louder anymore. We came to speak about this because I was asking him about the difference there should be between a four notes chord *ff* and a single note *fff* (P312-3). He answered that in this case the chord sounds louder than the single note (high A).

This idea of saturation should especially be kept in mind in *la musique*, and in the the beginning, trying to give the maximum, keeping all the *fff* notes at the same dynamic.

It's also important to the composer that there is a clear difference between *ff* and *fff*. *Fortissimo* is very loud but not the loudest possible (the idea of completely full-sound without going to the limit).

Sforzandi and accents

With the composer we went through the explanation of his use of the *sforzandi*. The *sffz* is an accent that sticks very much out of the rest of the speech. The *poco sfz* is a big accent, in soft dynamics (when a normal *sfz* would be too much).

Some examples of places where I changed my way to understand this notation signs:

P412: I wasn't playing louder than a simple accent, now I play it more out, even with a bit dirty sound (together with the DS)

P511: The *poco sfz* only applies to one stroke of the left hand (instead of the several 3-4 as I was doing)

In *le tombeau*, the *sffz* should be played extremely hard above the rope (the one holding the keyboard), the composer used very strong words: to bang, to blow off...²⁶

In *le rituel*, the dead strokes on the left hand are accentuated, it should be very dry and as loud as reasonably possible (don't break the key!).

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25 This part is actually the surname *Yoshihisa* in morse code (rhythm).

26 Ça doit arracher, claquer.

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Time:

rests

As opposed to fermatas which are motionless pauses (rectangle *fermata*), or breaks between the different parts (normal *fermata*), commas are a breath that can be of different lengths. After the meeting, I understood that I had to pay much more attention to the silences and make a clear difference whether it is a short or long fermata **P5**

speed

The question of speed came up for the two extremes in this piece: In *le tombeau*, it is very important to the composer that the performer plays very slow, it's difficult, but very important to play very slow: not more than 45 (better less (42) than more), without being afraid of silence and the dying resonance.

tempo

There are a lot of subtle tempo changes in this piece (45, 50, 54, 63, 72). Most of them come from encryption of the name and surname of Yoshihisa Taira. The composer insisted that it is important to be careful while interpreting them, in order to make clear contrasts, especially in parts like *la musique* (54-72-50), *le tombeau* (45-63-45).

5.3.3) Data IC3, feed-back from audience:

Artistic research performance lab, May 12th 2014:

On this day, it was very interesting for me to perform for non-percussionist, and with people involved in the research attitude who could help me on the interpretation of the piece.

About the different parts and characters of the piece: I could bring out more difference from one part to another.

Audience found there was a good continuity until the *Ritual*, that all the small parts were well connected but that the last part was perceived more as a separate part.

I could think again about the breaks between the parts, individualise them more. Longer or shorter breaks to give better unity the piece. I have to choose between considering the piece as a very long phrase, or as several parts.

The improvisation part sounds very abstract, I could hide more the "inner workings" (my feeling of the beat)

I could pay attention to the way I move from one position to the other. Choose how to move.

In the ritual, at the end, there is no bass drum anymore, it was suggested that I take my foot off the pedal. In this part I am very extended over the marimba, more than 4 octaves wide, foot on the BD pedal and play the HH at the front of the marimba. Two options: hold this tension created by the position, or narrowing down on the LH, playing alone for two 9/4 bars, with two feet anchored in the floor.

Breathing in at the beginning of the piece creates life in the piece and could be used more as a tool of performing.

Percussion department performance class:

The piece is difficult to follow, because it is a sequence of different parts, maybe I should consider it in this way: a suite of movement of different characters.

28 Ça doit arracher, claquer.

After performing twice the piece, and getting the same kind of feedback about the structure of the piece I asked them if it would be relevant to explain about the piece, a kind of guidance for the listener.

In the *rituel* : I should pay attention to the LH and play well at the edge of the bars, if not, it doesn't sound even. Also attention to the sticks hitting each other in the LH, creates a parasite noise.

Feed-back from Eva Moussiegt:

Bon, je commence par les chipotages :

- Dommage, le bricolage de la cymbale, surtout que ça fait un bruit que j'ai tendance à imaginer comme étant écrit par le compositeur...

Les impressions :

- j'aime l'effet de battement quand tu joues des coups répétés dans le grave

- les silences ont une dimension particulière dans cette pièce.

Ils sont stressants, surtout quand ils proviennent de l' "étouffement" de la lame (je ne sais pas si c'est comme ça qu'on dit...). On a l'impression d'être en apnée.

- j'aime l'alternance des notes qui résonnent et de celles qui sont étouffées à peine jouées.

ça crée des superpositions, ou plutôt différents plans d'une perspective.

- l'arrivée du rythme vers la fin de la pièce est un soulagement. Il y a quelque chose d'oppressant, avant.

Et enfin, la bride laissée sur le cou de l'imagination :

Je vois cette pièce comme commençant au village, avec les bruits de l'activité humaine, un peu asservie par elle-même... il y a ensuite une évasion, ou une fuite, ou un départ en exploration dans la forêt (qui pourrait être guyanaise).

Sons décousus provenant de la végétation, des animaux, de l'explorateur lui-même, qui essaie d'observer, de comprendre, de communiquer, et qui reste méfiant dans ce milieu inconnu qui pourrait être hostile.

Et puis retour au village, avec ce nouveau bagage, cette nouvelle expérience.

Les bruits cadencés du début reviennent, mais ne sont pas tout-à-fait les mêmes, ils sont porteurs de cette expérience récente, et l'asservissement n'en est plus un, car l'activité, même pénible et répétitive, est acceptée.

My time analysis of the recordings:

Sections and written tempi:	Performance Lab	Percussion performance class
Introduction q=72	A bit too fast	65-72
Fermata p311	~5s	~6s
<i>Le prénom</i> q=72	A bit too fast (60, 55)	Too fast 60-65
Long roll Eb p412	Too short	ok
<i>La musique</i> q=72	Too slow	Ok
Change mallets: 4 adams down, 2 resta	Timing ok	Timing ok
Low C with reversed stick p613 q=50	60	60
mallet change (half note rest at q=45) 2 smith + 2 Iñaki: SIIS	~5s	~6s
<i>Le tombeau</i> p7 q=45 (or less)	ok	ok
Low C part q=63	ok	ok
End <i>tombeau</i> q=45	50	46
Mallet change (added fermata)	~6s	~7s
<i>Improvisation</i> q=63 or 66-69 p8-9	Too slow (64-50-60)	Too slow (60-64-50)
Mallet change before Bb roll	+1 mallet (broken one before)	+2 Resta for the rolls internal (ARRA)
Bb roll <i>cresc.</i> p1011	<i>Cresc.</i> not gradual to the end	
Mallet change after chords triplets p1012	2 lh down, take 2 Resta	Switch mallets ARRA =>RRAA
<i>Comme un rituel</i> p913	~54	~52-56
End fermata	8s	11s

5.3.4) Table doubts and solutions:

Question/doubt	Score:	Solution/decision	Bruno Giner:
What kind of sticks?			
No indications of the kind of sticks to use		Different solutions depending on the characteristics of the different parts:	He didn't indicate what mallets to use, to let the performer choose according to the different characters. (He simply thinks that the performer is better at choosing mallets than him)
Very loud and very soft moments, and large register.	P 1-3 (T° 54)	Îñaki Mwaz HARD Hard-brilliant-powerful mallets. But, must be careful while playing loud on the low register (<i>crecendo</i> triplets) and they don't allow a real low-large marimba timbre. Later on: Adams Robert Van Sice (...) bought on purpose for the piece	Adams ok
Variety of dynamics register and articulation	P 3-4 (<i>sffz</i> Eb) Le mallets, so that the soft playing keeps clear in rhythm and the loud are still contrastful. Taïra	I could use softer mallets but I prefer to use the same mallets, so that the soft playing keeps clear in rhythm and the loud are still contrastful.	Idem, something softer nor heavier?
loud passage and articulate soft	P 4-6 La musique de T	Same	idem
Soft low and high loud	P 7-10 Tombeau and Improvisation	2 medium-soft Resta Spiesser medium (orange): (<i>da niente</i> rolls, need of weight and not too soft for the high register). Get 2 more (reversed) sticks where written P 7. 14. A p9 on low Db put down 2 sticks from rh, grab the next left stick and then pick up 2 more just before the triplets.	Try to use two medium-soft mallets, the <i>sffz</i> high pitch should still be bright. Or better, use different mallets for the <i>tombeau</i> : hard bright and heavy medium-soft. improvisation: adams
All loud but different roles for the 2 hands.	P 10 (T° 50) – 15 Comme un rituel	Keep the same sticks in left hand, as in the beginning in rh	RH ok with adams, left, find something according to the new playing mode (<i>glissando</i> for the grace notes)
Change of sticks before ritual (go from 2 reversed sticks to 2 med and 2 hard)	P813 (and before)	Leave 2 sticks RH on low Db, take one from LH. P611 add one to RH during low G#	(no comment)

	P714	During the repeated A, change sticks	You can add a fermata to change sticks, if it makes more sense on a performance (theatre) level. Or during the repeated A but it should not interfere with the mediative spirit of this passage.
Shaft on the edge of the bar.	P613	On the front (close to the player), the head of the mallet doesn't hit the bar	Play on the left side of the bar, turning the stick around: wooden-unpitched-ugly... sound
General questions:			
			One mistake: 16" note rest missing after first bd
	P212 and P213		Second triplet excerpt also starts <i>ppp</i> , 3d triplet excerpt ends <i>ff</i>
Should the BD and HH be in balance with the marimba? Or stick out?	Ex in p 1, 5 or 12	The BD and HH seems to be used in very eloquent moments, so I play them so that they stick out and add value and character to the speech but don't cover the marimba and sound full. In the end it sounds in balance with marimba rh	Yes (...) Find an aggressive sound (HH more open), suggests to use thicker nor bigger cymbals, he likes a quite long sound on the HH, but not resonating.
		I -for now- get inspired by Tatra's works (Convergence and Hierophonic V) I've played: brilliant, tensed, poetic, breathing-theatre, going forward...	Very well, it is a kind of requirement to refer to Tatra's works (it's a tribute) And because I knew him very well I wanted to "represent" what we have in common.
How much should the performer get inspired by YT style?			
Should the "improvisation" be played freely? Or can it be improvised from the proposed material? Could it be completely improvised?	P8	For now, I play what is written, I'll ask the composer about it.	Actually one should play "close to the text", but never forget it should sound like an improvisation.
It is not possible to play loud in the centre of the bars (they could break) Change induced by marimba (loud low)	P1-2 (<i>crecendo</i> o triplets)	I play the <i>ff</i> close to the rope, it creates a change of colour (many more high harmonics).	Exactly!
<i>Play with the edge of the handle on the edge of the bar</i>	P614	Applies for the whole piece or only at this moment? Especially in the <i>Improvisation</i> , somme passages are very	Only for this excerpt.

		difficult to play like this (because of the speed or the position of the 4 mallets).	
In which register to whistle? Real pitch or one octave higher?		I do it sounding one 8ve above because I have less dynamic range and control in the real pitch than if I whistle 1 octave higher.	Do what is the most comfortable. Long life to the flexibility!
Tempo, time and rhythm			
No bar indications. Is the performer supposed to follow some <i>cadence</i> or just play through with no hierarchy between strong/weak beats?		I follow the groupings of notes, use the harmony to create some start or end feeling, and down- or up-beats.	Yes
How to interpret the grace notes?	P1-2 grace notes	Feeling! Quite fast, to keep the rhythm understandable	Yes
Should I play proportionally to the distance between notes? (ex: triplet P112 entre distance between grace and real note) (p ex clef change)	P112	For now I don't.	No, it's a copying problem.
<i>senza tempo</i> : what does it apply to? Should the grouping of notes be irregular? What T° to take when it's written with rhythm?	p4	As fast as possible but regular... It's an excerpt from <i>Convergence</i> by Y. Taira.	The fastest you can (faster then the sextuplets P611). Here speed has priority over notes.
2 kinds of fermatas "court" "character" of the pauses? Breath or break?	p4 l3		Fermatas are real breaks (idea of motionless), important to make a clear difference between short and long fermatas.
(comma) compare with fermatas, play graphically?	P5	Just enough to breath without a pause feeling	Yes, only a breath but it can be different depends on the moment.
Rolls or 32 nd notes?		Rolls with appropriate speed according to the register and the music.	

Tombeau			Not faster than 45 (better a bit less than more)
Dynamics:			
Triplets excerpts introduction	P1-2		Start very soft, almost <i>da niente</i> .
<i>P dolce</i> 4er=72	P511		present
			Mistake: second triplets phrase also starts <i>ppp</i>
	P411		RH a bit louder than LH (but not enough for writing a different dynamic)
	P213		Missing <i>ff</i> at the end of the 4 th triplet formula (just before the <i>fff</i>)
<i>fff sempre</i> > (app)	P1	Not all the chords are accentuated (edition omission?)	Yes + vehemently (go for it, don't hold back, it's rock!)
P3 ft-fff	P3	2 <i>cresc.</i> One with a 4 notes chord and one with a single note (high F) arriving the first to <i>ff</i> and the second <i>fff</i> . Hard to make one bar sound louder than 4!	Saturer le son At some point the key can not give more sound, this is <i>fff</i> .
Soft passage with very loud interjections	P3-4	ppp-pp-p-mp	Make the difference very clear between these 4 dynamics. <i>S/z</i> and D.S. also are important.
Three kinds of <i>sfz</i> : How to interpret them? Do they depend of the current dynamic?		Find a definition to describe the 3 clear kinds of <i>sfz</i> : <i>poco sfz</i> : big-long accent in a soft dynamic <i>sfz</i> : Loud dynamic (accent) doesn't vary much regarding the current dynamic <i>sfz</i> : pushed dynamic, idea of a short accentuated <i>fff</i> (but careful with the quality of sound and maintain a coherence in the speech)	Exactly this! (He develops: use of the 3 different <i>sfz</i> , depending of the dynamic and of how contrasting he needs it to be.)
<i>Poco sfz</i> on tremolos	P511	Long attack (first ± 4 strokes louder)	The <i>poco sfz</i> only applies to the first LH stroke.
Shaft sounds softer than head of stick (less weight)		Depends of the dynamic and the possibilities of the moment (position, speed) I play either on the edge (louder) or on the bar (softer, less body).	Excellent!
<i>Sfz</i> in <i>tombeau</i>			It reminds the <i>Hyoshigi</i> , a kind of big japanese claves.
<i>Rimel</i>			RH should be strident
Articulation:			
Triplets excerpts introduction	P1-2		Don't phrase the triplets: it's a repetition speed, not a rhythm.

Should I take the notated length of notes into account for the articulation?	P1 +	Marimba doesn't allow to control the length after a bar is hit. But sometimes one can integrate the length of notes to build the phrasing (dynamic and articulation change slightly then)	Yes, good choice.
Meaning of the dot (<i>staccato</i>)?	P3	Dots are used on whistled notes longer than a 16 th , so I play the dotted notes with the same length as I do for the 16 th . For the non-dotted notes I respect the length	Exactly
Dead Stroke (D.S.) how dry? damped?	P3	I use different ways to play the D.S. depends if I prefer a dry hard sound or only a bit damped. P3: not a lot of pressure. P4, very dry. P6-end: dry and sharp but not too aggressive in the low register.	Perfect (no comment on the meeting)
<i>Ritua!</i>	P10-end		Grace notes should be tied, played in one movement swiping down from the flat keys to the real note, as a consequence, grace note is on the beat and accentuated.

5.3.5) Notes meeting with Bruno Giner about Yoshihisa:

Introduction:

16th note rest missing after first BD stroke.

It is possible to change mallets according to the different characters, he didn't write it on purpose, to leave the performer free to choose.

Avec véhémence: go for it, don't hold back: *fff* + accents + *vehemently* = it's rock!

HH and BD in balance with the marimba,

HH: he suggests to use bigger or thicker cymbals, in order to get a quite aggressive sound, “muscled”, not resonating but long tshhhh (3-4 16th notes long when he adjusted it)

Don't hesitate to change the energetic quality depends of the performance conditions.

Start the triplets very soft, almost *da niente*. Here triplets are not a rhythm but a repetition speed: no added weight on the first of each triplet.

P212: Second triplet excerpt also starts *ppp*. Third triplet excerpt also finishes *ff* (not *fff*).

P213: last triplet of the line, second chord play E-G# instead of F#-G

About fermatas: keep in mind that the round one is really longer than the square.

Le prénom de Taïra:

Be careful with the soft dynamics gradation on the marimba *pp*, *p* and *mp*. (i.e. Low F#-G#)

Also pay attention to the rhythm and durations, especially when whistling is involved. Stay stable.

“It's lace, very precise” **dentelle**

P313 Saturate the sound on the high *cresc* A (that's the meaning of the *fff*: when the key can not produce louder sound), important not to go loud too fast.

Good balance between whistling and marimba.

P411: bring out the right hand, not a dynamic above, only a little bit, “a hair”, he didn't want to write two different dynamics (the rhythm here comes from the name Yoshihisa in morse code).

P412: *sfz* can be more. *Crescendo* at the end of the line should go as loud as possible, reaching the following dynamic (*fff*).

La Musique de Taïra:

The fast passage should be very fast (faster than the sextuplets P611). Here speed has priority over notes.

Fermatas should not be too long (the square ones).

P511 the *poco sfz* only applies to the first LH stroke. Before the rolls there is a natural comma, because of the big register jump.

Pay attention to the different speeds 4er note = 72; then 50 at p613.

It's from the piece *Convergences* by YT, “*à fond*”.

P613 + When playing with shaft on the low C and C#, different way to play it: turn the stick around, and hit on the long edge of the bar (on the left side where there is no lower key). It's a much more percussive, wood, un-pitched, piercing, ugly sound. I showed different possibilities, but he really imagined an “ugly” sound.

Long conversation: “you can do it differently... I don't mind... it's the heart of the composer-performer problematic... we are really into interpretation... one doesn't have to obey blindly to the composer... but this is the kind of colour I had in mind... if it's too pretty... that's it!” **voilà**

Le tombeau de Taïra:

Hieratic

It's difficult, but very important to play very slow: not more than 45 (better less (42) than more).

Don't be afraid of the whole note, or of the half note fading out (P711)

It's really something hieratic, quite japanese.

Maybe you could use heavier or softer mallets, but remember that the *sffz* played on the rope must **arracher**

The idea of these *sffz* is to imitate the impact of a japanese kind of claves: **Hyōshigi**.

Bastonner

Le Tombeau de Taira:

“There is nothing to play: only sound, in its most naked aspect. You will actually have to take a lot of care about the **grain du son**, the attack and the details. If not, even I could play it! It's very difficult to make music with very few things (**pas grand chose**), that's the challenge, it's a **tombeau**. It's typical of Taira's music: it happens in the nothing magic”

Refined sophisticated, courtly, fine

Ça se passe dans la magie du rien.

Stick change before the next part:

I proposed two solutions: change sticks during the repeated A (P714), one hand after the other, or make a quick fermata.

Ok to change while playing if it's **Discrete**

Also ok to add a short break, take the time to change, as long as it is **vécu, assumé**, you should make it theatrical, it depends how you can inhabit this silence **habiter ce silence là** théâtraliser.

Improvisation sur Taira:

For this part, Bruno explained how he started improvising on the marimba, holding two sticks normally and two reversed (he doesn't have a real percussion technique) and described how he eventually felt more comfortable after spending some time on it. Then he fixed it on the score.

He insisted that the performer should play very close to the notation, and know, integrate it very well in order to get a certain freedom back (the freedom HE had improvising): the audience should experience this “kind of bizarre universe” sensation and shouldn't feel the counting. In other words: be very exact, but make it flow to give the impression of something completely free.

He suggested a slight difference of tempo: 66-69 instead of 63, it flows better **ça avance**. He also advised to repeat this part a lot, in order to get very much at ease and fix the **gestuelle**

It's a fixed part that comes from improvisation and the performer should **retrouver une liberté**.

Rituel

Grace note: don't articulate the two notes, it's tied, play them in one gesture, swipping (**glisser**) (use the height of the flat notes keys). Stay on the keys.

DS accentuated.

The octaves on RH should be **strident**

Learning this part from memory allows to free the spiritual/ritual/machine side of this passage. Like in the end of Hiérophonie V (by YT). Get free from reading, if not the sound gets worse.

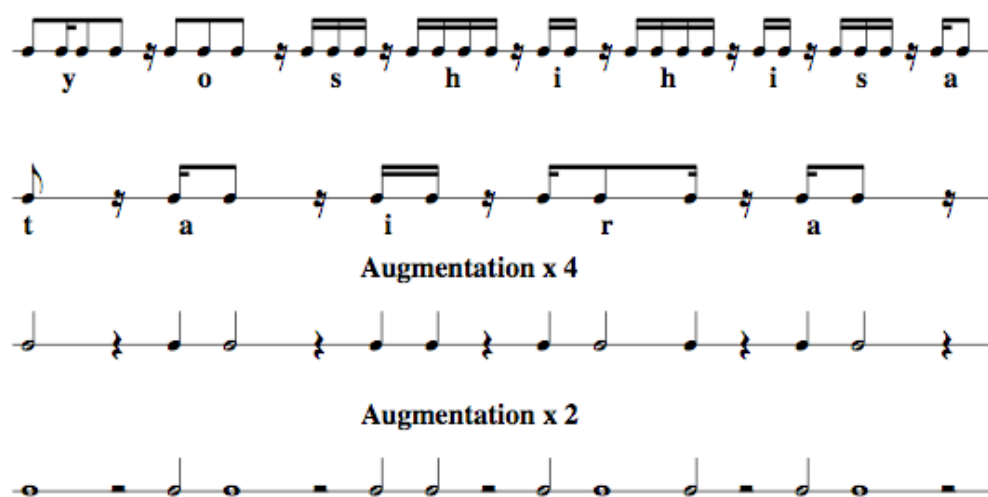
He likes the octave on the marimba because they are out of tune. It reinforces the colour: not very in tune or tempered.

5.3.6) Encryptions In *Yoshihisa* (in memoriam)

Morse code:

Y	O	S	H	I	H	I	S	A
-.--	----
T	A	I	R	A				
-	.-	..	.-.	.-				

Rythmic realisation : *le prénom de Taïra* : P4I1+ two notes P4I2, right hand ; and *le tombeau de Taïra* : P5I1-2 until *tempo* 63 for the augmentation *4 (one half-note rest 'missing' after the *mf* ruff) and P4I3-4 until the repeated quarter A for the augmentation *2.



Numerology :

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

This encryption of the name of Taïra is used to determine *tempi* and other rhythmic elements. We get a first number from the sum of the letters figures, and a second one from the sum of figures in the previously obtained numbers:

YOSHIHISA : 9 letters	TAIRA : 5 letters
$7 + 6 + 1 + 8 + 9 + 8 + 9 + 1 + 1 = 50 \Rightarrow 5$	$2 + 1 + 9 + 9 + 1 = 22 \Rightarrow 4$
Yoshihisa-Taïra : 5-4 $\Rightarrow T^\circ = 54$ (<i>le prénom</i>)	Taïra-Yoshihisa : 4-5 $\Rightarrow T^\circ = 45$ (<i>le tombeau</i>)

T° = 50 (<i>Rituel</i>)	
----------------------------------	--

Also the sum of the numbers of name and surname is used : $50 + 22 = 72 \Rightarrow T^\circ = 72$ or eight-note = 144 (*introduction and la musique*)

This sum is also represented in the bar indication (9/4) of the last part $7 + 2 = 9$

The number of letters of name and surname are also used: 9 for Yoshihisa, 5 for Taïra:

$9 + 5 = 14$, which is used to determine the length of the rolls part in *la musique* (P511).

$4 + 3 + 4 + 3 = 14$.

This in the first time we see $T^\circ = 72$ (sum of name and surname numbers)

The sum of the numbers of first and last name is equal to the number of letters of the first name: $5 + 4 = 9$

In the same way, $14 \Rightarrow 1 + 4 = 5$ (number of the surname and number of letters of the last name)

Then except for $T^\circ = 63$, all the *tempi* come from this numerology:

50 (first name number)

5 and 4 = **54** (secondary first and last name numbers)

4 and 5 = **45**

50 (first name number) + 22 (last name number) = **72**

$72 + 72 = 144$

4 and 5 may also be related to the whistled notes (F and G) 4th and 5th notes of a C Major scale, very obvious on the marimba.

Some notes are taken out of the first name :

Y O S H I H I S A

S = ES = Eb

H = B natural

A = La

They are used very clearly in *le tombeau* and *le rituel* (right hand), and in *improvisation*, they are also given a certain importance, but not exclusive: long A, B (H) and Eb rolls (P10 the three of them one after the other), Eb-D# is present in most of the *sforzandi*, often associated with E or D in dissonant intervals: min. 2nd, Maj 7th, min. 9th. Actually they are quite rare in P8, and very present in P9.

Eb: (D#) first chord, P412: end of *le prénom*, in the *sfz* in *improvisation*. H (Eb) is very often hidden in a dissonance with Db, D natural or E natural, or followed by a chromatic note (see grace notes of the LH in *rituel*).

B:

A: P313 (*sfz - ppp sub. - crescendo*),

A + B: first notes of the fast excerpts in *la musique*.

(see the end of the piece and some notes « polarisations »)

A, H, S in the rolls P511

Material stemming from *Convergence I* :

The seven parts of the first page of Yoshihisa Taïra's *Convergences* are transformed, filtered, retrograded, etc.

From this process descend **STEM** :

- the first section of 4 sounds chords : filtered notes out of the fast lines of *Convergence I* (without repeated notes)
- The fifth (number **5**) fast line in *Convergence I* is used in *la musique*, this part is divided into four sections (number **4**) which are longer and longer.
- In the *improvisation*, mostly based on transposition a fourth lower (number **4**) of the retrograded fast lines, the notes played with shafts are the same as the ones from the chords (P513) from *Convergence I*: F, Gb, G, Ab, A, Bb and C, the other five (number **5**) (B, Db, D, Eb, E) are played normally.

A quote of *Convergence I* used in *Yoshihisa*:

Handwritten musical score for piano, consisting of two systems of staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations, including "ha" with an arrow pointing to a note in the first system, and a circled "0" above a note in the second system. The score is written in a fluid, handwritten style.

5.3.7) Final annotated score:

(starting next page)

OUVRAGE PROTÉGÉ
PHOTOCOPIÉ
INTERDITE
MÊME PARTIELLE
REPRODUCTION
SANS AUTORISATION
PÉNALE

Hommage à Yoshihisa Taira

YOSHIHISA

(in mémoriam)

à Fabrice Marandola

♩ = 144 (avec véhémence)
→ 1 = 72 = 50+22
(omission)

4 Adams M4

Bruno GINER

Chords built on notes from Converge 1 by JT

Charleson
Grosse caisse

→ low, strong energy, a bit wild.

almost "da niente"

ppp sub.

* don't phrase the triplets, it's a different repetition speed, not a rhythmic cell.

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Déclaration à la Société des Auteurs
Composé et imprimé en France

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correction by the composer.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. A red circle highlights a specific note in the bass staff.

Second system of musical notation, continuing the piece. It includes a blue handwritten 'A#' and a red circle around a 'p' dynamic marking.

Third system of musical notation, featuring a red circle around a 'ff' dynamic marking.

Fourth system of musical notation, concluding the page. It includes a red circle around a 'ff' dynamic marking.

number of >(S)T(4)

[not too fast]

♩ = 54 (siffer)

First system of a musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a circled measure containing a quarter note and a half note. The bass staff has a rhythmic accompaniment. Dynamics include *mp*, *p*, and *ff*. A *DS. 1* marking is present.

really long.

make clear the dynamics differences:

$ppp < pp < p < mp$

Second system of the musical score. It continues the piano introduction. The treble staff has a melodic line with a circled measure. The bass staff has a rhythmic accompaniment. Dynamics include *mp*, *p*, and *ff*. A *DS. 1* marking is present.

pay attention to all the details.

Third system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a circled measure. The bass staff has a rhythmic accompaniment. Dynamics include *mp*, *p*, and *ff*. A *DS. 1* marking is present.

Fourth system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a circled measure. The bass staff has a rhythmic accompaniment. Dynamics include *mp*, *p*, and *ff*. A *DS. 1* marking is present.

• "Yoshitsa" in MORSE CODE

Yoshihisa - page 4

Handwritten notes on the score:

- very long!*
- play RH louder than LH*
- important the sfz*
- as fast and loud as possible.*
- still ♩ = 54*
- match with next system*
- La musique de Talra*
- sempre*
- senza tempo*

(number of letters in TT)

Yoshihisa - page 5

$$4 + 3 + 4 + 3 = 14$$

3

senza tempo

p

poco sfz p sub.

poco sfz pp

big accent for L. Honley.

4

senza tempo

the commas don't have to be equal
quote from Convergenza! (TT)

senza tempo

p dolce

↳ not too short

$5 \rightarrow \text{number of } T_{\text{sub.}}$

p dolce

μf poco $\frac{sfz}{f}$ poco $\frac{sfz}{f}$ really slow compared to $f=72$

→ turn the market around.
(jouer avec la tranche du manche de bgt.
sur la tranche de la lame)

$\Delta_{mf}^{pocqsfz}$ really feels slow

2 Rosta IG-blue (soft)

D.S. -



number of T(4)Y(5)

Yoshida - page 7

sfz remind the jipnexe clares Hiyoshigi

[Le tombeau de Talra]

not faster, enhance length and silences.

not too fast.

(prendre 2 baguettes main droite)

change to Adams M4



it is possible to add a fermata for changing mallets.

→ better if $\text{♩} = 66-69$ (more drive)

Yoshinisa - page 8

[Improvisation sur Taïra

→

in this part, play very exact while giving an impression of freedom.

The musical score is written for piano and includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue and red ink are present throughout the score.

Key features of the score include:

- Tempo/Beat Marking:** $\text{♩} = 63$ (with a note that it is better if it is 66-69).
- Section Header:** [Improvisation sur Taïra]
- Instrumentation:** sur la tranchée (indicated in the first system).
- Dynamic Markings:** mp , mf , ppp , f , sfz , $poco sfz$, pp , stf .
- Handwritten Annotations:** Blue ink markings include "S", "A", and "H". Red ink markings include "A" and "H".
- Performance Instructions:** "in this part, play very exact while giving an impression of freedom."

Handwritten musical score system 1. The system consists of two staves. The left staff has a treble clef and contains a melodic line with a blue 'A' above the first measure and a blue 'H' above the second measure. The right staff has a bass clef and contains a bass line with a blue 'H' above the first measure and a blue 'A' above the second measure. Dynamics include *sfz*, *pp*, *mf*, and *sfz*. There are also some blue markings like 'D.S.' and '7'.

Handwritten musical score system 2. The system consists of two staves. The left staff has a treble clef and contains a melodic line with a blue 'A' above the first measure and a blue 'H' above the second measure. The right staff has a bass clef and contains a bass line with a blue 'H' above the first measure and a blue 'A' above the second measure. Dynamics include *f*, *mf*, *sfz*, and *mp*. There are also some blue markings like 'S' and '5'.

Handwritten musical score system 3. The system consists of two staves. The left staff has a treble clef and contains a melodic line with a blue 'A' above the first measure and a blue 'H' above the second measure. The right staff has a bass clef and contains a bass line with a blue 'H' above the first measure and a blue 'A' above the second measure. Dynamics include *pp*, *mp*, *f*, and *sfz*. There are also some blue markings like 'S' and '5'.

Handwritten musical score system 4. The system consists of two staves. The left staff has a treble clef and contains a melodic line with a blue 'A' above the first measure and a blue 'H' above the second measure. The right staff has a bass clef and contains a bass line with a blue 'H' above the first measure and a blue 'A' above the second measure. Dynamics include *pp*, *mp*, *f*, and *sfz*. There are also some blue markings like 'S' and '5'.

2 LH mallets down
LH takes one mallet from RH

switch to 22X

[illegible]

→ First name number
= 50 (implacable) Comme un rituel

it is better to play this part from memory \rightarrow better sound, better control.

L'Espresso

Lupone Michelangelo

L'Espresso

5

(main gauche seule)

f sempre

take two Inaki very hard mallets

Handwritten musical score for the song "The Rose Tree". The score is written on a five-line staff. The first measure is enclosed in a red box, and the word "very" is written in red above the staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the staff. The score is marked with "D.S." (Da Capo) and "D.S." (Da Capo) at the end of the first and second staves, respectively.

↳ these figures are played in one motion ("legato")

First system of a musical score. It features a grand staff with a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *D.S.* and *ff*. There are also some handwritten annotations in blue and red.

ff
RH sempre

A

H

Second system of the musical score. It continues the composition with similar notation and includes dynamic markings like *D.S.* and *ff*. Handwritten annotations in blue and red are present.

5

Third system of the musical score. It concludes the page with final notes and rests. Dynamic markings like *D.S.* and *ff* are visible. Handwritten annotations in blue and red are present.

First system of musical notation. It features a grand staff with a treble and bass clef. The right hand (treble clef) contains several measures of music, including a complex chordal passage marked with a 'D.S.' (Da Capo) instruction. The left hand (bass clef) has a few notes, including a half note and a quarter note.

Second system of musical notation. It continues the piece with similar notation. The right hand has a series of chords and melodic lines, with a 'D.S.' instruction. The left hand has a few notes, including a half note and a quarter note.

keep still, motionless

Third system of musical notation. It concludes the piece with a final complex chordal passage in the right hand, marked with a 'D.S.' instruction. The left hand has a few notes, including a half note and a quarter note. A red circle highlights a specific note in the right hand.