MITCHELL, DAVID J., D.M.A. A Performance Guide and Analysis of Compositional Techniques in Selected Percussion Music of Dave Maric. (2017)
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I. Solo Recital: Saturday, January 16, 2016, 7:30 p.m., Recital Hall. *Trilogy* (Dave Maric); *Monkey Chant* (Glenn Kotche); *War Drum Peace Drum* (David Reeves); *Marimba Spiritual* (Minoru Miki).

II. Solo Recital: Saturday, October 02, 2016, 1:30 p.m., Recital Hall. *Sense and Innocence* (Dave Maric); *Rebonds*, "a" (Iannis Xenakis); *Over the Rainbow* (Harold Arlen, arr. By Robert Oetomo); *Trophic Cascades* (Dave Maric – North Carolina premiere).

III. Solo Recital: Saturday, March 24, 2017, 3:30 p.m., Recital Hall. *Hard-Boiled Capitalism and the Day Mr. Friedman Noticed Google is a Verb* (Ben Wahlund); *Rebonds*, "b" (Iannis Xenakis); *New Year's Day* (Elliot Cole); *Thrice Into Flames* (Dave Maric – world premiere); *Shadow Chasers* (Michael Burritt).

IV. D.M.A. Research Project. A PERFORMANCE GUIDE AND ANALYSIS OF COMPOSITIONAL TECHNIQUES IN SELECTED PERCUSSION MUSIC OF DAVE MARIC. (2017)

The aim of this study is to provide insight into the percussion music of Dave Maric through an analysis of a trilogy of pieces with backing track, *Trilogy* (2000), *Sense & Innocence* (2002/2014), and *Thrice Into Flames* (2017). The present study examines Maric's influences, analyzes his compositional style, and provides a performance guide. Brief biographical information is provided

to introduce Maric. His compositional style is examined by analyzing tonal language and formal structures. The tonal language of these pieces combines octatonic scales and diatonic scales. In terms of form, Maric uses mathematical sequences to determine proportions between sections, including the Fibonacci sequence. The performance guide includes sticking suggestions, transcriptions of backing track cues, and additional comments.

A PERFORMANCE GUIDE AND ANALYSIS OF COMPOSITIONAL TECHNIQUES IN SELECTED PERCUSSION MUSIC OF DAVE MARIC

by

David J. Mitchell

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Approved by

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APPROVAL PAGE

This dissertation written by David J. Mitchell has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

Description of Study

Dave Maric (b. 1970) is a British composer and performer with a wide range of knowledge in Latin, jazz, and contemporary classical music performance. He has devoted the majority of his career to composing music for acoustic instruments with electronics. A graduate of City University London (1991), he has performed with a diverse range of artists and ensembles, including Marc Ribot, Gunther Schuller, John Adams, BBC Symphony Orchestra, London Philharmonic Orchestra, London Sinfonietta, Steve Martland Band, and various jazz and rock bands. *Trilogy* (2000) was Maric's first composition for the concert hall. Maric has been commissioned to compose for the Lucerne Festival, Radio France, Borletti-Buitoni Trust, BBC 3, and various classical musicians.[1] Colin Currie, who commissioned *Trilogy*, regularly collaborates with Maric and in 2007 released an album of Maric's works that include percussion entitled *Borrowed Time*.[2] Through his electroacoustic music for percussion, Maric has provided creative new works for the percussive arts.

Currently, there are no scholarly writings on the percussion music of Dave Maric. This shortage is likely due to his compositions being relatively recent. This dissertation

[1] Dave Maric, "Biography," http://www.davemaric.co.uk/site/pdf/DM_BIOG.pdf, (accessed September 6, 2017).
[2] Dave Maric, "Sense & Innocence," Colin Currie, on *Borrowed* Time, Onyx, CD, 2007.

is the first study focusing on Maric's percussion music. The aim of this study is to provide insights into the percussion music of Dave Maric through both analysis and suggestions for performance. The sample of music used for this study will include *Trilogy* (2000), *Sense & Innocence* (2002/2014), and *Thrice Into Flames* (2017). Maric considers these three pieces a trilogy of works for multiple percussion and backing track. The attributes that make them a trilogy are discussed in this study. Appendix B contains a current list of works by Dave Maric.[3]

More specifically, the purpose of this study is to examine Dave Maric's influences, analyze his compositional style, and provide a performance guide for each of the three aforementioned works. An analysis of his tonal language and formal structures is provided. The tonal language in Maric's music includes octatonic and diatonic scales, which were commonly used by early twentieth-century composers such as Stravinsky and Debussy. Maric adds pitches to diatonic collections that, much like in jazz performance, seem wrong at first until they appear enough to sound right. He also uses processes that build expectations for certain pitch collections only to thwart them before the collection is completed. Maric uses mathematical sequences to determine proportions between sections, including the Fibonacci sequence.[4] His use of motivic transformations is also

[3] Dave Maric, "List of Works," http://www.davemaric.co.uk/site/works.html, (accessed September 6, 2017).
[4] Roy Howatt discusses Debussy's use of the Fibonacci sequence and its manifestations in art and nature in *Debussy in Proportion: A Musical Analysis* (Cambridge University Press, 1983).

discussed in this study. The performance guides include sticking suggestions, transcriptions of backing track cues, and additional comments.

Methodology

The following research questions will be addressed in this study:

1. What are Dave Maric's influences?
    a. Who is Dave Maric?
    b. What are some of the influences on his compositional style?
2. What are characteristics of Dave Maric's compositional style?
    a. How does he approach form?
    b. What pitch collections does he use in his compositions?
3. What are performance suggestions for Dave Maric's music for percussion?
    a. What are some of the technical demands that Maric presents in his music for percussion?
    b. What are specific suggestions for setups that may assist the performer?
    c. What are some of the unwritten cues that may make performing with the audio track easier?
    d. What are time codes for the audio track as they align with various sections of music?

Research procedures will include:

1. Review existing research on performance guides for percussion music by composers other than Maric and the benefit of analysis in performance.

2. Provide a description of the percussion pieces used in this study.

3. Determine specific traits in Dave Maric's compositional style through analysis.

4. Provide a performance guide that focuses on sticking suggestions, setup adjustments, and backing track cues.

Survey of Related Research

An article containing early excerpts of this study, "A Look into 'Concentrics,' the First Movement of Dave Maric's *Trilogy,*" has been accepted for publication in *Percussive Notes* in 2017. This article contains a brief biography as well as a description of the tonal language, formal structure, and a performance guide for the first movement of *Trilogy.* Other resources will include interviews and email correspondence with Maric.

The purpose of analysis is worth exploring briefly. Analysis can provide the following for a performer: 1) aid to sight-reading, 2) aid to memorization through recognition of repetition and varied repetition, 3) knowledge of "normative patterns," and 4) an understanding of expectation and denial thereof (e.g., deceptive cadence). Analysis can also provide a large scale understanding of a piece, such as the overall shape of a movement, phrase lengths, and hypermeter. In an ensemble setting it creates a shared vocabulary.

There is a multitude of scholarly writings on the benefit of analysis in performance.[5] In Catherine Nolan's "Reflections on the Relationship of Analysis and Performance," she highlights the following general topics: 1) a perceived conflict between performer and analyst, 2) a shared challenge in segmenting the whole into appropriate segments, 3) using analysis to assist the performer in understanding the intent of the composer, and 4) the role of analysis from the perspective of the analyst and the performer. She provides a historical perspective on the connection between analysis and performance in 18th century treatises on ornamentation, figured bass, and improvisation that are directed toward the performer. It is not until the 20th century that analysis became an independent field of study.[6]

Timothy Howell provides suggestions to solve the polarizing perspectives between the performer and analyst in "Analysis and Performance: The Search for a Middleground." He suggests performers should exploit the creative force used in analysis to combine intuition with analytical perceptions to shape interpretation. The process he suggests is as follows: observation, intuition, theoretical abstraction, technique, interpretation, and presentation.[7]

Although there are no analytical studies or performance guides for Maric's music, there are a number of similar studies of recent percussion music that are models for this one. Examples include dissertations by Eric Willie (*Primary Compositional*

[5] A relevant bibliography may be found at https://smtpaig.wordpress.com/bibliography.
[6] Catherine Nolan, "Reflections on the Relationship of Analysis and Performance," *College Music Symposium* 33/34 (1993): 112–39.
[7] Timothy B. Howell, "Analysis and Performance: The Search for a Middleground," In *Companion to Contemporary Musical Thought* (London: Routledge, 1992), 692–714.

Characteristics in the Instrumental Music of Paul Lansky as Demonstrated in HOP (1993)) and Jonathan Sharp (*A Performance Guide to Glenn Kotche's "Monkey Chant"*). In the former, Willie provided a biography of the composer, explored the motivation of the composition, provided a structural and harmonic analysis, and interviewed the composer. In the latter, Sharp provided a biography, a historical perspective, and a performance guide, and also interviewed the composer. The performance guide included an analysis of form, instructions for setup and tuning, and graphic notations to explain four-way coordination in certain passages.

CHAPTER II

ANALYSIS AND PERFORMANCE GUIDE FOR *TRILOGY*

Analysis is a crucial tool for learning and memorizing music. Analysis can provide a deep level of understanding that can help with mental cues during the learning process—examples of these mental cues can be as simple as providing labels for pitch collections and recurring motives. The following analyses will be divided into two parts: pitch-class collections and form. Before undertaking these analyses, a few definitions of terms are in order.

A *pitch-class collection* is any group of pitch classes without duplication.[8] Two common examples of pitch-class collections are the diatonic scale and octatonic scale. An *octatonic scale* is an 8-note collection made of alternating whole steps and half steps. Octatonic scales are labeled as (0,1), (1,2), or (0,2) depending on whether the scale contains C-C♯ (0,1), C♯-D (1,2), or C-D (0,2).[9] This labeling system uses pitch-class integer notation where C equals 0. An *acoustic scale*, named after its appearance in the first 13 partials of the harmonic series, is a Mixolydian scale with ♯$\hat{4}$—e.g., C acoustic is C D E F♯ G A B♭. An alternative label is the fourth mode of ascending melodic minor. A

[8] Jane Clendinning and Elizabeth Marvin, *The Musician's Guide to Theory and Analysis*, 3rd ed. (New York: Norton, 2016), 710.
[9] Straus, *Introduction to Post Tonal Theory*, 4th ed. (New York: Norton, 2016), 251.

minor pentatonic collection is $\hat{1}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{7}$ of a minor scale—e.g., C minor pentatonic is C E♭ F G B♭. A *double harmonic minor scale* is a harmonic minor scale with $\sharp\hat{4}$, so G double harmonic minor is G A B♭ C♯ D E♭ F♯ G.

Pitch center is a pitch class around which a passage is organized. Pitch centers are created in Maric's music through pedal tones, ostinatos, and repetition.[10] The pitch center may be incorporated into an octatonic label in the same way it is provided for tonic in a major scale—e.g., E♭ is the pitch center for both E♭ OCT(0,1) and E♭ major.

The influence of minimalism is clear in Dave Maric's percussion music. During minimalist passages, Maric's compositional tendency is to avoid strict repetition. This post-minimalist musical style is defined by critic and composer Kyle Gann as music written by composers who used aspects of the minimalist style in the late 1970s and later, which was after the general critical perception that minimalism was a "dead end."[11] Gann further describes post-minimalist music as follows: 1) consonant, 2) based on a steady pulse, 3) rarely straying from conventional sounds, 4) shorter in length compared to minimalism, and 5) containing more frequent textural varieties than minimalism.[12] Maric is not a post-minimal composer at the surface—his music is often dissonant, does not have an obvious rhythmic pattern, and uses unconventional sounds. Much like neo-classical and neo-romantic composers, post-minimalist composers take aspects from

[10] Straus, *Post Tonal Theory*, 228–32.
[11] Kyle Gann, "Minimal Music, Maximal Impact: Minimalism's Immediate Legacy: Postminimalism." *New Music Box: The Web Magazine from the American Music Center*, 2001. http://www.newmusicbox.org/articles/minimal-music-maximal-impact (accessed September 7, 2017).
[12] Gann, "Minimal Music, Maximal Impact."

minimalism and add compositional techniques from contemporary music. Gann described this use of minimalism as "a grabbing of ideas that were 'in the air'"—he elaborates by describing post-minimalism as a "melting pot" for contemporary musical styles. [13]

One of Maric's strongest influences was Steve Martland, with whom Maric worked in the Steve Martland Band as pianist and assistant from 1992 to 1996. Martland was a student of Louis Andriessen, the Dutch minimalist composer. Both Martland and Andriessen were heavily influenced by jazz and minimalism—e.g., Martland's *Horses of Instruction* uses an instrumentation similar to a jazz big band and contains ostinato patterns reminiscent of the music of Steve Reich. Maric's use of dissonance was influenced by Igor Stravinsky, with whom he has admittedly been obsessed since his early 20s.[14]

Introduction to *Trilogy* (2000)

Trilogy was the first commissioned work for Maric. The three-movement piece was written for percussionist Colin Currie, and led to a number of chamber commissions for various classical performers. One inspiration for *Trilogy* was music Maric heard written for live instruments with sampled and digitally altered material from the same instrument in the late 1980s and early 1990s—Maric mentions that meeting Mexican composer Javier Álvarez influenced his interest in electroacoustic composition in email

[13] Ibid.
[14] "Interview with David Maric," Northern Ballet Theatre - News blog, entry posted August 11, 2008, https://northernballettheatre.wordpress.com/2008/08/11/interview-with-david-maric (accessed September 13, 2017).

correspondence.[15] The live audio in the backing track for *Trilogy* was performed by Currie, who calls the combination of a live performer with a prerecorded audio track a "super-instrument" in his program notes for the piece.

When asked how his experience in jazz performance influenced his compositional style for the first movement of *Trilogy*, "Concentrics," Maric stated that "there is a juxtaposition of restricted structural organization… and the slightly freer 'grooving' section (from the tempo change). Both [components] are influenced by funk/Latin/West African rhythms" as well as UK electronica music from the 1990s.[16] Maric also states that he explored different stylistic territories for each movement, which is characteristic of post-minimalism.[17]

The three-movement structure of *Trilogy* is the source of the title for the piece. Its pitch content consists of mostly diatonic and octatonic scales, with octatonic scales as a common thread weaved throughout each movement. It is written using a traditional fast-slow-fast tempo format. The titles of the three movements are fabricated words that are derivative of preexisting words. Each title is explained below.

Movement 1, "Concentrics," references the adjective meaning multiple objects or shapes that share the same center or axis.[18] The plural "concentrics" is used as a noun. One interpretation of how the word "concentrics" relates to the movement is the concentric objects are pitch collections and the pitch centers are the objects around which

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[15] Dave Maric, e-mail message to author, September 21, 2015.
[16] Dave Maric, e-mail message to author, September 21, 2015.
[17] Dave Maric, e-mail message to author, September 17, 2017.
[18] *Merriam-Webster.com*, *s.v.* "concentric," accessed August 15, 2017, https://www.merriam-webster.com/dictionary/concentric.

they circle. Tonality has been likened by many scholars to a gravitational or magnetic force; in that sense, a pitch center is a body around which pitch-class collections orbit in concentric ovals. "Concentrics" uses all of the instruments in the setup illustrated in Figure 40 (p. 50) except for the toms.

The word "Pelogy," the title for movement 2, was taken from the words "pelog" and "trilogy." A pelog is a scale used in gamelan music native to Bali and Java. Gamelan music is performed with hammers on metallophones, which are instruments composed of metals bars that are struck. Maric admits that he came up with the title as an allusion to gamelan by combining "pelog" with "trilogy."[19] The metallic sounds in the backing track and the crotales played by the soloist allude to the metallophones used in gamelan music. "Pelogy" is at a slower tempo than the other two movements and uses only marimba, vibraphone, and crotales.

Movement 3, "Tamboo," is based on *Tamboo Bamboo* (Tambu Bambu), which is a style of percussion performance with bamboo originating in the Caribbean, more specifically Trinidad and Tobago.[20] The two main tones made in Tamboo Bamboo are produced by 1) hitting the upright bamboo against the ground and 2) striking the bamboo on the side with a beater. "Tamboo" uses the marimba, vibraphone, temple blocks, and a modified drum set. The Tamboo Bamboo influence is evident in the wooden sounds produced throughout the movement, especially during sections such as mm. 13–26, when

[19] Dave Maric, e-mail message to author, September 17, 2017.
[20] John H. Beck, ed., *Encyclopedia of Percussion*, 2nd ed. (New York: Routledge, 2014), 365.

the low wood block imitates pitches produced when striking the side of the bamboo and the bass marimba imitates the pitches created when the bamboo hits the ground.

Pitch Content in "Concentrics"

Since one of the goals of this dissertation is to provide a resource to help performers during the learning process, the pitch content described in this document focuses mostly on what the performer plays. The first movement, "Concentrics," is divided into two parts, mm. 1–144 and mm. 145–253—the pitch content of the first part is OCT(0,1) and the second part is more varied. The pitch centers in this movement mostly alternate between C and A. The different musical material may be considered "concentric" around these pitch centers, hence the title of the movement.

The octatonic scale used for mm. 1–144 is OCT(0,1) [C D♭ E♭ E F♯ G A B♭]. The pitch centers for this section alternate between A and C as well as the tritones above them, E♭ and F♯ respectively. The pitch centers in mm. 1–144 are listed in Table 1. No other pitch collections are used during this section.

Table 1. Pitch Centers in "Concentrics" from *Trilogy*, mm. 1–144.

Pitch Center	Measure Numbers
A	1–21
E♭	22–34
A	35–89
A and C (ambiguous)	90–110
C and F♯ (alternating)	111–144

The remaining pitch-class collections are mostly diatonic modes, or subsets thereof, centered on C as described in Table 2. During the final section of the piece there is a tonic-subdominant relationship between the repetitive melody in C minor pentatonic with pitch centers switching between C and F. The missing measures marked with an "X" are times where the soloist performs the rhythms from this melody on unpitched percussion instruments.

Table 2. Pitch-Class Collections in "Concentrics" from *Trilogy*, mm. 145–253.
("ˆ" above a number indicates a scale degree, "+" indicates an additional pitch class, and "w/" indicates a substitute)

Pitch Collection	**Measure Number(s)**				
C diminished 7th	145–151	153–159	162–167	170–174	
C diminished 7th + [G F D]	152	160	168	175	
G harmonic minor (all but D)[21]		161	169		
C minor pentatonic	176–182				
(Altered sequence)	184–185				
C acoustic	186–189				
C Phrygian (all but A♭)	190				
C minor pentatonic and C acoustic	195–200				
C minor pentatonic	201–209	213–221	225–227	231–233	243–246
C minor pentatonic (F = pitch center)	210–212	222–224	X	234–236	X
C minor pentatonic and C acoustic	249–251				

[21] Measures 161 and 169 could be interpreted as a 6-note subset of OCT(0,1).

Some of the collections in Table 2 require further explanation. The C diminished-7th chord that appears throughout mm. 145-175 is enharmonically spelled as an F♯ diminished 7th chord. Along with pitch content, split cells in Table 2 can be followed in measure number order to reveal a repeated cycle of four similar phrases. The melodic content in mm. 152, 160, 168, and 175 is cadential in function (half cadences if the relationship between C and G is considered tonic and dominant) and the content in mm. 161 and 169 are phrase extensions. The altered sequence in mm. 184–185 can be interpreted as a compound melody: C-D-E♭-F♯ in one line and G-G♯-A-B♭-C in the other. The collection in mm. 195–200 and mm. 249–251 is a combination of C minor pentatonic and C acoustic, befitting the summarizing function of the end of the movement.

Although the collections in mm. 145–175 are not octatonic, the pitch content is related to the first section. The C diminished 7th chord is a subset of OCT(0,1). The E and B♭ of C acoustic and the G of C minor pentatonic are common tones with OCT(0,1) as well. D and F are the only new pitch classes in this section.

Form in "Concentrics"

Dave Maric explained the form of "Concentrics" in an email correspondence. He pointed out that the tempo change (MM≈186 to MM=200) at m. 145 corresponds to the Golden Ratio.[22] What Maric describes as the golden section point also functions as the climax for the movement created by the combination of the *ff* dynamic level with the faster tempo. The Fibonacci sequence is clearly visible in the score, and is represented via

[22] Dave Maric, e-mail message to author, September 21, 2015.

the placement of double barlines in mm. 1–145. If the first measure is considered a pick-up, then the groups of measures follow the Fibonacci sequence: 1+1+2+3+5+8+13+21+34+55. Maric uses an additive process in the first few segments of this passage (mm. 1–21).[23] An additive process is where a composer gradually adds material to an original motive or pattern—as in Philip Glass's *Music in Fifths* or Steve Reich's *Drumming*.[24] After m. 21, the Fibonacci sequence is illustrated by instrument changes at each of the double bar lines.

For the tempo change to occur at the golden section point, the length of the shorter section divided by the length of the longer section needs to equal the length of the longer section divided by the length of the whole movement (if A is the longer section and B is the shorter section, then $B/A = A/(A+B) \approx .618$), also known as the *Golden Ratio*. The Golden Ratio plays an important role in the first movement.

The results of such a calculation based upon the score are .757 (B/A) and .569 (A/(A+B)), neither of which are close to .618.[25] Taking the tempo change into consideration yields results that are somewhat closer to Golden Ratio, .691 and .591. Not only is there a tempo change at m. 145, but the pitch content is reduced and a new and simpler motive is introduced.

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[23] Maric starts with a single chord in m. 2 (A♭ B♭ E♭). Measure 3 is a repeat of that chord followed by the same chord down an octave. He introduces a melody in mm. 4–5 that he expands using the additive process in mm. 9–21. This segmentation provides the first five numbers in the Fibonacci sequence (1+1+2+3+5+8).

[24] Gann, "Minimal Music, Maximal Impact."

[25] I calculated the tempo for the beginning since it is not given in the score. The calculations for the Golden Ratio in seconds are (130'/188' = .691) and (188'/318' = .591).

Pitch Content in "Pelogy"

The majority of the pitch content in "Pelogy" is diatonic. An overview of the pitch content of the solo part is given in Table 3.[26] A clear pitch center is difficult to interpret at times in the early passages of this movement. Therefore, some of the diatonic scales are labeled by the number of accidentals rather than the standard tonic plus mode. The movement ends in its primary key, A♭ Aeolian, starting in m. 87.[27]

Table 3. Pitch Centers, Collections, and Prominent Intervals in "Pelogy" from *Trilogy*.

Pitch Centers, Collections, and Prominent Intervals	**Measure Numbers**
A♭ Aeolian	1–11
7-flat diatonic (enharmonically 5-sharp diatonic)	12–30
7-flat diatonic + A♮	31–34
C♯ Phrygian (3 sharps)	35–40
A♭ Ionian + A♮ minus D♭	41–50
4-flat diatonic + 3-sharp diatonic = chromatic	50–59
Sequential bridge (P5/P4)	60–62
A Dorian and A♭ Ionian in conflict (P5/P4)	63–75
OCT(0,2) subset [A G♯ E♭ C B]	76–86
A♭ Aeolian	87–98 (end)

[26] Other interpretations of this movement may be possible given the complexity of the backing track. For example, the backing track in mm. 1–19 harmonizes the soloist's melody with a chord that surrounds each note with the same intervals—i.e., the chord is transposed in parallel with the shape of the soloist's melody.

[27] The first measure of that passage uses enharmonically equivalent pitches: C♯ = D♭, G♯ = A♭, F♯ = G♭, E = F♭, and B = C♭.

Relationships between diatonic collections can be described in terms of common tones and new pitch classes. There are five common tones between 7-flat diatonic (enharmonically 5-sharp diatonic) and 3-sharp diatonic, with the distinct pitches in the latter being D and A. The A in m. 33 foreshadows the upcoming change of key for mm. 35–40, which can be heard in C♯ Phrygian because of the repetitive pattern with low and high notes as C♯3 and C♯5 respectively.[28] From C♯ Phrygian (3 sharps) to A♭ Ionian (4 flats) there are only two common tones (G♯/A♭ and C♯/D♭). Maric emphasizes the distinct tones of the two collections by avoiding D♭ until m. 54. He gradually reintroduces all of the distinct pitch classes from 3-sharp diatonic throughout this passage starting with A♮ (mm. 45 and 48), which sounds like ♭$\hat{2}$ (B𝄫)—I hear this as a reference to $\hat{2}$ in A♭ Phrygian. The order in which the pitches outside of A♭ Ionian appear is A-C♭-G♭-D-E. The entire chromatic collection is explored in this passage through the combination of A♭ Ionian and C♯ Phrygian.

Another important compositional thread woven throughout this movement is the interval of a perfect fifth (P5) and its inversion, the perfect fourth (P4). At mm. 41–59, the harmonic P5/P4 becomes a central force as it used almost exclusively, as illustrated in Figure 1. A♭ can be heard as pitch center in mm. 41–53 because of the pedal tone A♭2 and the recurring tonic-dominant motion (A♭-E♭ to E♭-B♭) stated in various registers. The changing bass notes in mm. 54–58 make it difficult to hear a single pitch center, but m.

[28] The system used to identify pitches throughout this dissertation consists of capital letters for all letter names where middle C is C4.

59 has a strong A♭ cadence. The P5/P4 interval is also used as one of the recurring melodic intervals in the bridge (mm. 60–62) described below and illustrated in Figure 3.

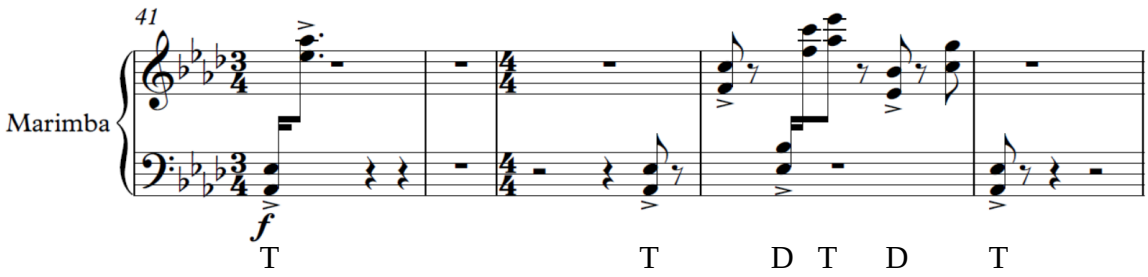

Figure 1. Harmonic Perfect Fifths (P5)/Perfect Fourths (P4) in "Pelogy" from *Trilogy*, mm. 41–45. T = tonic and D = dominant. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Harmonic and melodic P5/P4s remain an important thread in mm. 63–75, as illustrated in Figure 2. The pitch center in this passage can be heard as alternating between A and A♭ because of the tonic-dominant motion between A and E (mm. 67, 68, 69, and pickup into 72) and A♭ and E♭ (mm. 66, 70, and 71). Although this section contains the complete chromatic collection, it sounds as though there is conflict between A Dorian (1 sharp) and A♭ Ionian (4 flats). There are two common tones between these two keys, C and G. As in the previous section, Maric avoids one of the two common tones for a while (G first arrives in m. 71). The shift from A♭ to A♮ is significant as described below.

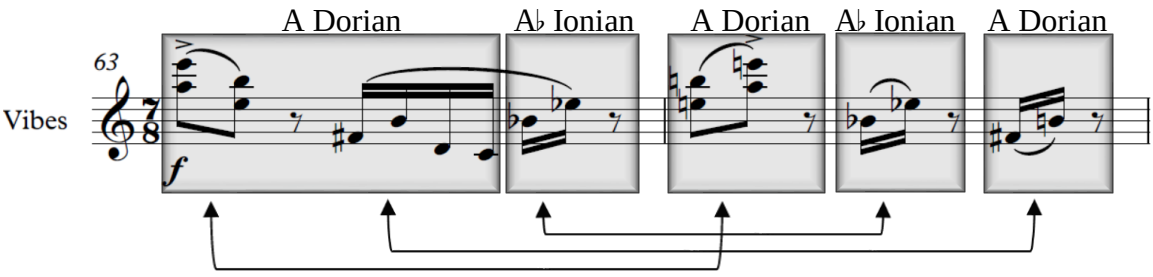

Figure 2. P5s in "Pelogy" from *Trilogy*, mm. 63–64. The arrows point to recurring fragments. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

The passage linking mm. 41–59 and mm. 63–75 begins with E♭-A♭ but ends with E-A, thereby bridging the A♭ pitch center of mm. 41-59 with the overall A pitch center of mm. 63–75. In accordance with Maric's avoidance of strict repetition, mm. 60–62 begins as a strict melodic sequence but is later altered. Each pattern is bracketed in Figure 3, which provides the underlying model written above the score. Two melodic descending fifths or ascending fourths related by ascending second make up each four-note pattern, marked with brackets above the staff. The melodic intervals in the second pattern are inverted to ascending fourths to fit within the range of the vibraphone. The rest of the sequence follows suit in preserving melodic ascending fourths within each pattern with one exception: A♭4 is substituted for D♭5 in the third pattern. The transposition up a second between two-note patterns is preserved until the last four-note pattern, which transposes the previous pattern down a second—a minor one, thereby exiting the 4-flat collection to end the sequence. A skipped two-note pattern is given in parenthesis in the model—its placement in the score is marked with a caret above the staff. Viewing this bridge as an altered sequence can be helpful when learning or memorizing the music.

1. Model:

E♭-A♭-F-B♭-G-C-A♭-D♭-(B♭-E♭)-C-F-D♭-G

2. As written:

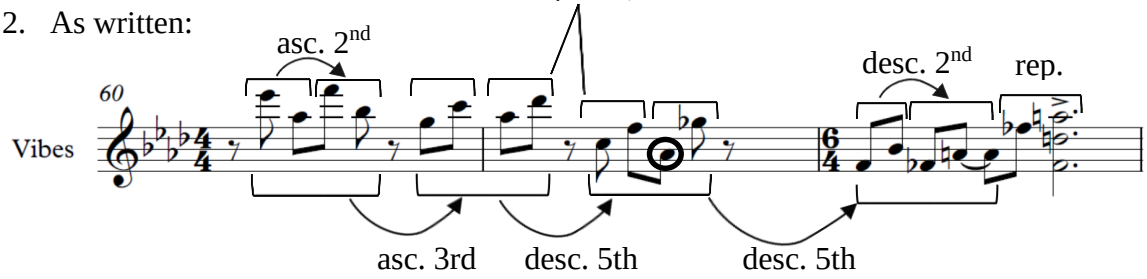

Figure 3. Analysis of Sequential Bridge in "Pelogy" from *Trilogy* mm. 60–62. Brackets above the staff show two-note patterns; brackets below show four-note patterns; the caret above shows a skipped pattern. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

The tritone between pitch centers from "Concentrics" (A and E♭) returns in a climactic passage in mm. 76–86, consisting of the following ordered pitch classes: A-G♯-E♭-C-B. This passage is also reminiscent of the pitch-centric music from movement 1. In m. 75, Maric foreshadows the pitch collection in this passage by juxtaposing a P5 above A♭ and a tritone above A♮, as illustrated in Figure 4.

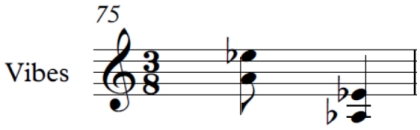

Figure 4. The Tritone Above A♮ and the P5 Above A♭ in "Pelogy" from *Trilogy*, m. 75. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

The pitch content of the passage is a 5-note subset of OCT(0,2) that contains a major and minor triad on G♯/A♭ and the tritone A/E♭. As described in Table 3, A♭ Aeolian (minor-tonic triad) and A♭ Ionian (major-tonic triad) both play an important role in

movement 2. The collection in this passage could be viewed as juxtaposing the major/minor A♭ triads from this movement, "Pelogy," with the tritone (A to E♭) that provides much of the pitch centricity in the first half of "Concentrics." The beginning of this passage is provided in Figure 5. Maric once again avoids strict repetition during this passage by using an isorhythmic-like structure for the repeating descending melody: a 5-note segment stated in two octaves, as shown by the brackets. [29]

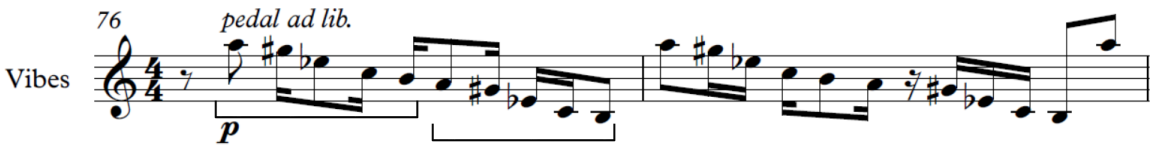

Figure 5. {G♯, A, B, C, E♭} in "Pelogy" from *Trilogy*, mm. 76–77. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Form in "Pelogy"

The form and key areas of "Pelogy" are outlined in Table 4. The large-scale sections are based upon pitch collections, pitch centers (or lack thereof), instrument changes, and thematic content. The form is episodic with a single recurring theme at the end.

[29] Although it is out of the scope of this dissertation, the performer may benefit from analyzing the isorhythmic-like structure of this passage. Julian Hook provides an example of the type of analysis that would be useful in "Rhythm in the Music of Messiaen: An Algebraic Study and an Application in the 'Turangalîla Symphony,'" *Music Theory Spectrum* 20, no. 1 (Spring, 1998): 97–120.

Table 4. Form in “Pelogy” from *Trilogy*.

Section	Measure Numbers	Key Area and Pitch Centers
A1	1–11	A♭ Aeolian
	12–30	7-flat diatonic
Bridge 1	31–34	7-flat diatonic + A♮
B	35–40	C♯ Phrygian
C	41–49	A♭ Ionian + A♮ minus D♭
	50–59	4-flat diatonic + C♯ Phrygian
Bridge 2	60–62	Sequential bridge
D	63–75	A Dorian and A♭ Ionian in conflict
E	76–86	OCT(0,2) subset [A G♯ E♭ C B]
Bridge 3	87–88	A♭ Aeolian
A2	89–98 (end)	A♭ Aeolian

Section D is the passage with conflicting tonic-dominant relationships between A Dorian and A♭ Ionian as described in the previous section. Section E builds to the climax in m. 85, created by the loudest dynamic in the movement (*ff*). During this section, the pitch content changes to reflect aspects of movement 1.

Pitch Content in “Tamboo”

The pitch content of “Tamboo” is also primarily diatonic, with the exception of two octatonic passages. Each section has a definite pitch center. Pitch collections and pitch centers are described in Table 5. The column on the far right describes the instruments on which the soloist is performing as pitched or unpitched percussion.

During the sections in which the soloist is performing on unpitched percussion instruments, the pitch collections and pitch centers are audible in the backing track. As in the first two movements, the table focuses on pitch content in the soloist's part.[30]

The passage at mm. 13–26 starts out with B pentatonic. When Maric introduces A and E in mm. 20 and 21 respectively they sound wrong at first. This gradual addition of notes outside of the collection is similar to Maric's process in mm. 41–59 of "Pelogy."

Table 5. Pitch Collections in "Tamboo" from *Trilogy*.

Pitch Collections	Measure Numbers	Soloist	Descending Motive
C Pentatonic	1–12	Pitched and unpitched	
B Mixolydian (lower neighbor to C)	13–26	Pitched	
C Pentatonic	27–30	Unpitched	
E♭ OCT(0,1) minus C and C♯	31–39	Pitched	1. B♭ G♭, B♭ F♭, B♭ E♭ 2. B♭ G, B♭ G♭, B♭ E♭ 3. A F♯, B♭ G, G♭ E♭
C Pentatonic	40–43	Unpitched	
G Ionian minus C	44–52	Pitched	4. B F♯,B E, B D
E♭ OCT(0,1) minus C♯	53–56	Pitched	5. B G, B♭ G♭, B♭ E♭ 3. A F♯, B♭ G, G♭ E♭
E♭ OCT(0,1) minus C and C♯	57–64	Unpitched	
B Mixolydian	65–90 (end)	Pitched and unpitched	

[30] The backing track is taken into consideration once during the opening to complete C pentatonic.

A prominent motive that I have labeled as the Descending Motive appears throughout this movement. Its first appearance is given in Figure 6, where the descending line is circled and the dominant pedal underneath is labeled with triangles. The melody sounds Phrygian at first until G♮ appears in m. 35, which sounds excitingly wrong. The five versions of the Descending Motive are listed in order in the right column of Table 5. Each pair of notes includes the pedal tone and pitch involved in the descending melody. Neighbor motions (B♭-A-B♭ and B♭-B♮-B♭) in the pedal tones can be traced in the first note of each pair going from version 2 to 3 in mm. 36–37 and 3 through 5 (skipping the G♭ E♭ dyad) in mm. 37–53 respectively.

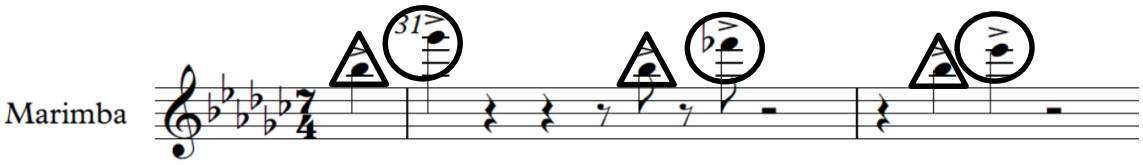

Figure 6. Descending Motive in "Tamboo," mm. 31–32. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

The motive introduced in Figure 6 is used in three more sections in the movement. Beginning with the quarter-note pick up into m. 48, this motive reappears in the accented notes above the ascending ostinato in G Ionian. In this version of the motive, Maric uses a mediant pedal (a third above tonic) instead of a dominant pedal, but preserves the first two pitch classes of the original descending melody. The ascending ostinato underneath this motive is possibly one of the most strictly repetitive passages in *Trilogy*. Mm. 47–49 are provided in Figure 7. This ostinato continues its 13-note pattern of sixteenth notes with omissions written for ease of playing the descending melody. The

conveyor-belt-like ascending ostinato is bracketed at the beginning of m. 47 and the Descending Motive is circled with the pedal tones in triangles. This passage is just one of many examples of compound melody in Maric's music.

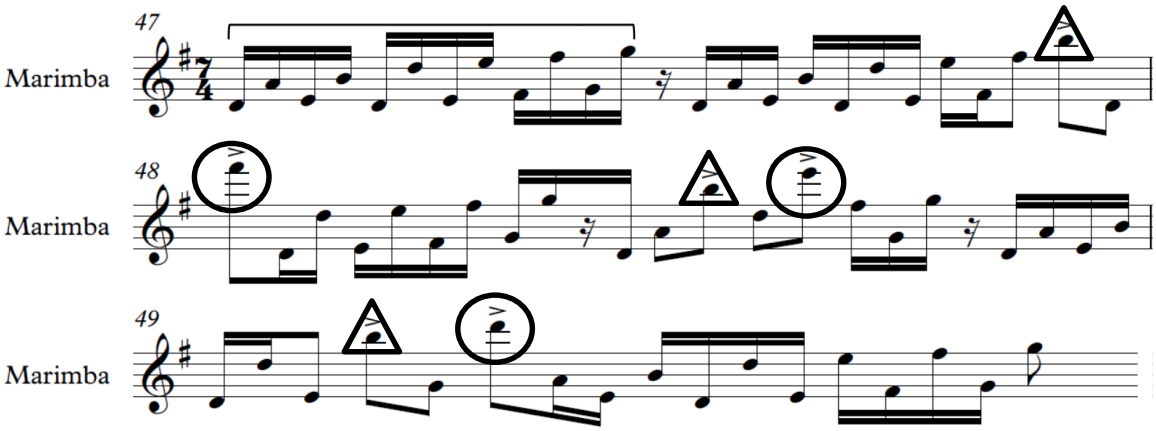

Figure 7. Descending Motive and Ascending Ostinato in "Tamboo" from *Trilogy*, mm. 47–49. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

The soloist's final two versions of the Descending Motive, albeit abbreviated, start with a pickup into m. 53. The B pickup (instead of B♭) is new, and serves to link the two different tonal contexts. The second version matches the pitches used in mm. 34–37. As in the previous section, the Descending Motive is accented with interpolated pitches throughout, as illustrated in Figure 8. In this passage, Maric used the same pitch collection as the original version of this motive, E♭ OCT(0,1). Some intervals from the original motive are inverted in this version to fit within the limited range of the vibraphone. In these cases, pitches from the Descending Motive appear *below* the pedal instead of above it as in previous versions—i.e., Maric wrote G♮5 and G♭5 because G♮6

and G♭6 are not available on a 3-octave vibraphone. The backing track contains the Descending Motive above the pedal tones throughout this passage.

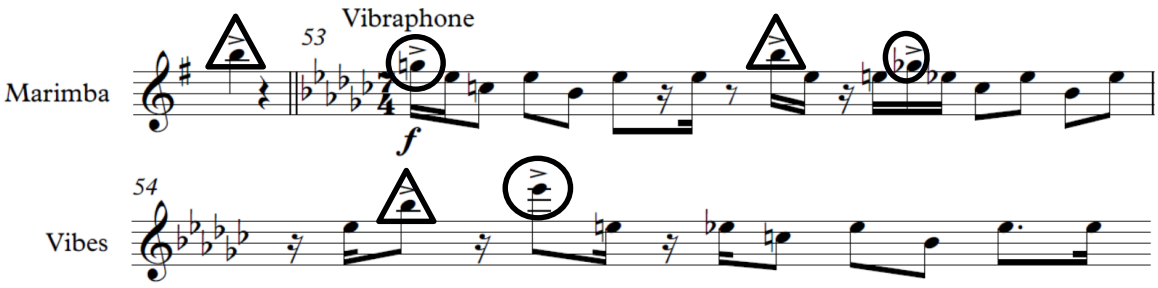

Figure 8. Descending Motive in "Tamboo" from *Trilogy*, mm. 53–54. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

In mm. 57–64, the performer plays an explosive climactic groove on a makeshift drum set while the backing track reprises section C1. An excerpt from this section can be seen in Figure 25 on p. 39 in the backing track cues section.[31]

Form in "Tamboo"

The form of the third movement of *Trilogy* resembles a rondo. After an 8-measure introduction, there is a 4-measure refrain (A section) that recurs throughout the piece, alternating with other sections. The major deviation from rondo form occurs when the C section returns multiple times after its initial appearance. A typical Classical seven-part rondo form is ABACABA. In "Tamboo," a series of variations based on the C section builds to the climax before the movement returns to the B section to end—abandoning the expected pattern of alternating refrains and contrasting sections. The form is provided

[31] For another example of the backing track reprising the soloist's melody, see Figure 14.

in Table 6 below. Although section C2 starts out with new material, I have chosen not to call it section D since the Descending Motive returns with similar backing track material in m. 47.

Table 6. Form in "Tamboo" from *Trilogy*.

Sections	Measure Numbers	Pitch Collections
Intro	1–8	C Pentatonic
A1	9–12	C Pentatonic
B1	13–26	B Mixolydian
A1	27–30	C Pentatonic
C1	31–39	E♭ OCT(0,1)
A2	40–43	C Pentatonic
C2	44–52	G Ionian minus C
C3	53–56	E♭ OCT(0,1)
C1'	57–64	E♭ OCT(0,1)
B2	65–90 (end)	B Mixolydian

Transformations of the Descending Motive during the C sections build to what can be perceived as a climax when the performer plays the explosive makeshift drum set material in section C1'. The reprise of C1 in the backing track suggests closure—it sounds like Maric is finished developing new material. The return of B material creates an unexpected drop in energy. However, the crescendo during the improvisation builds energy to the end, which is the true climax of the piece (*ff*). This terminal climax occurs much later compared to the first two movements.

Backing Track Cues for "Concentrics"

The following performance guide is based on my experience performing the piece on several occasions. Another performer should take stickings and other observations only as suggestions. If a recommendation does not work well, then feel free to experiment with variations of the suggestions. This performance guide is divided into three sections: 1) backing track cues, 2) sticking suggestions, and 3) additional comments.

The score for *Trilogy* could benefit from more backing track cues. The only cues provided are entrances for each movement and the marimba-backing track for the improvisation portion at the end of "Tamboo." The following cues can be extremely helpful when learning to perform "Concentrics" with the audio track. All backing track cues for this study have been supplied by the author. The figures where the backing track is supposed to be offset from the soloist are based on Colin Currie's recordings.[32] *Trilogy* and *Sense & Innocence* were both premiered by Currie and he worked closely with Maric to determine alignment with the backing track.

1. Suspended cymbal roll on beat 4 of mm. 5 and 13, with a choked release on the downbeat of mm. 6 and 14.

[32] Dave Maric, "Sense & Innocence," Colin Currie, on *Borrowed* Time, Onyx, CD, 2007.

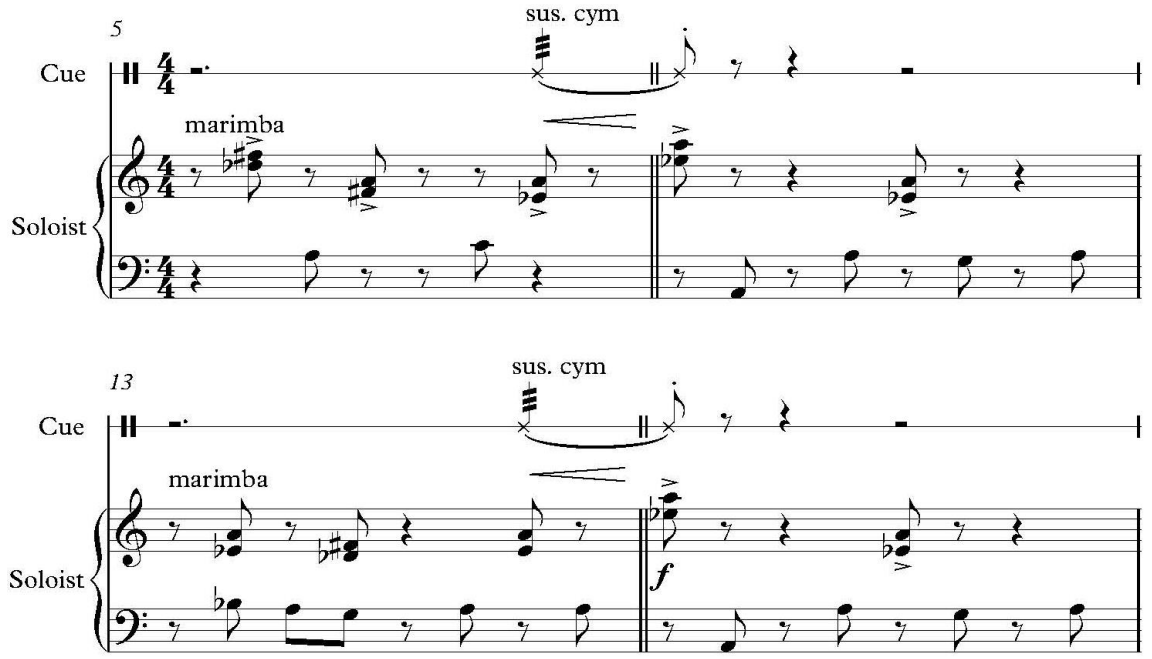

Figure 9. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 5–6 and 13–14. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

2. Snare drum roll on beat 4 of m. 21, releasing on beat 1 of m. 22.

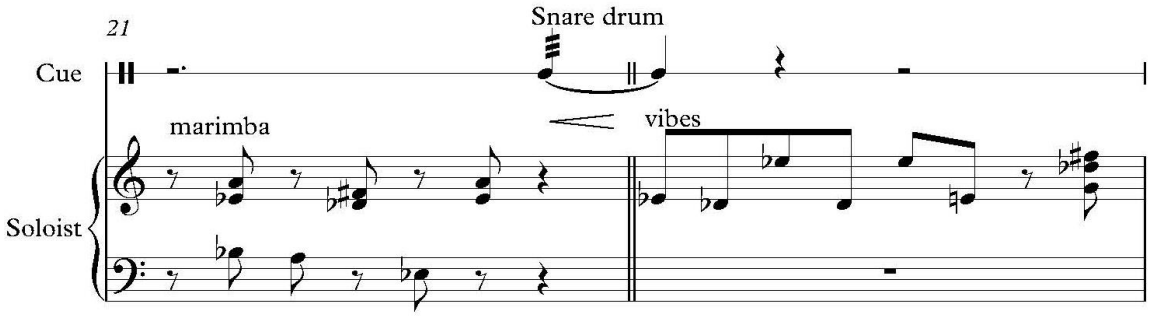

Figure 10. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 21–22. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

3. Steel drum roll on beat 4 of m. 34, releasing on beat 1 of m. 35.

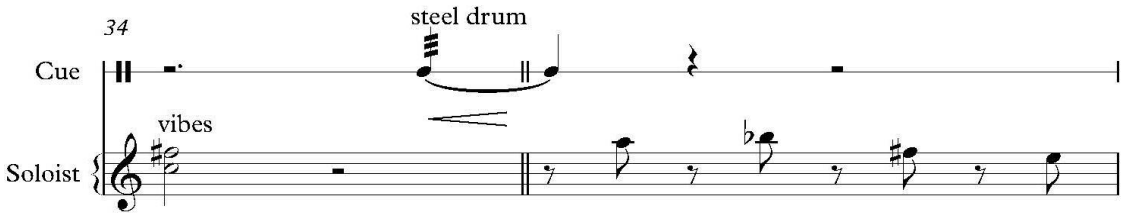

Figure 11. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 34–35. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

4. Crotales accompaniment with the soloist's highest pitches during mm. 84–87 (C-B♭-A-G).

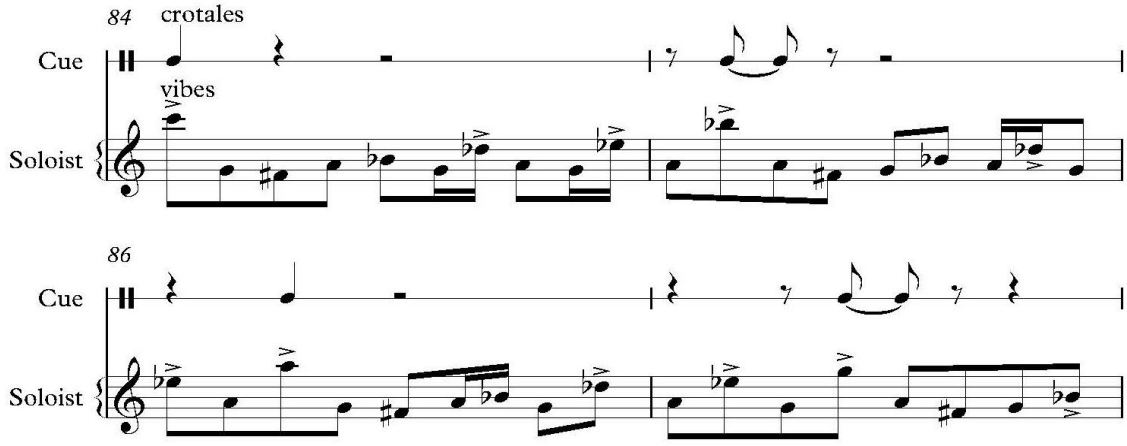

Figure 12. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 84–87. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

5. During mm. 90–109, the vibraphone accompaniment follows the marimba part by one eighth note. The first two measures are provided below.

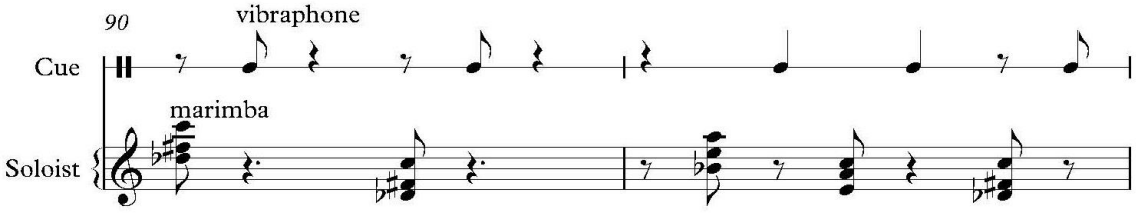

Figure 13. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 90–91. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

6. The marimba motive initially stated in mm. 201–203 is in the audio track during mm. 240–242. The tam-tam note in m. 242 should align with the final note of that motive.

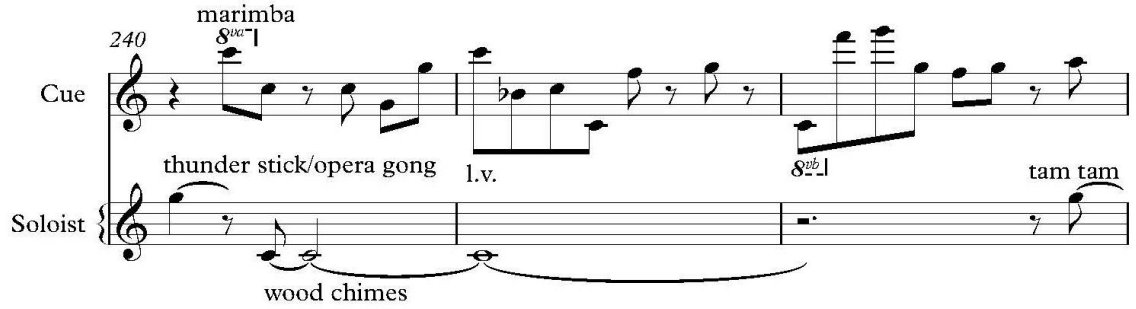

Figure 14. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 240–242. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

7. The same marimba motive (mm. 201–203) is repeated at m. 243 in the audio track. The soloist enters with the same motive 3 beats later, beginning on beat 1 of m. 244.

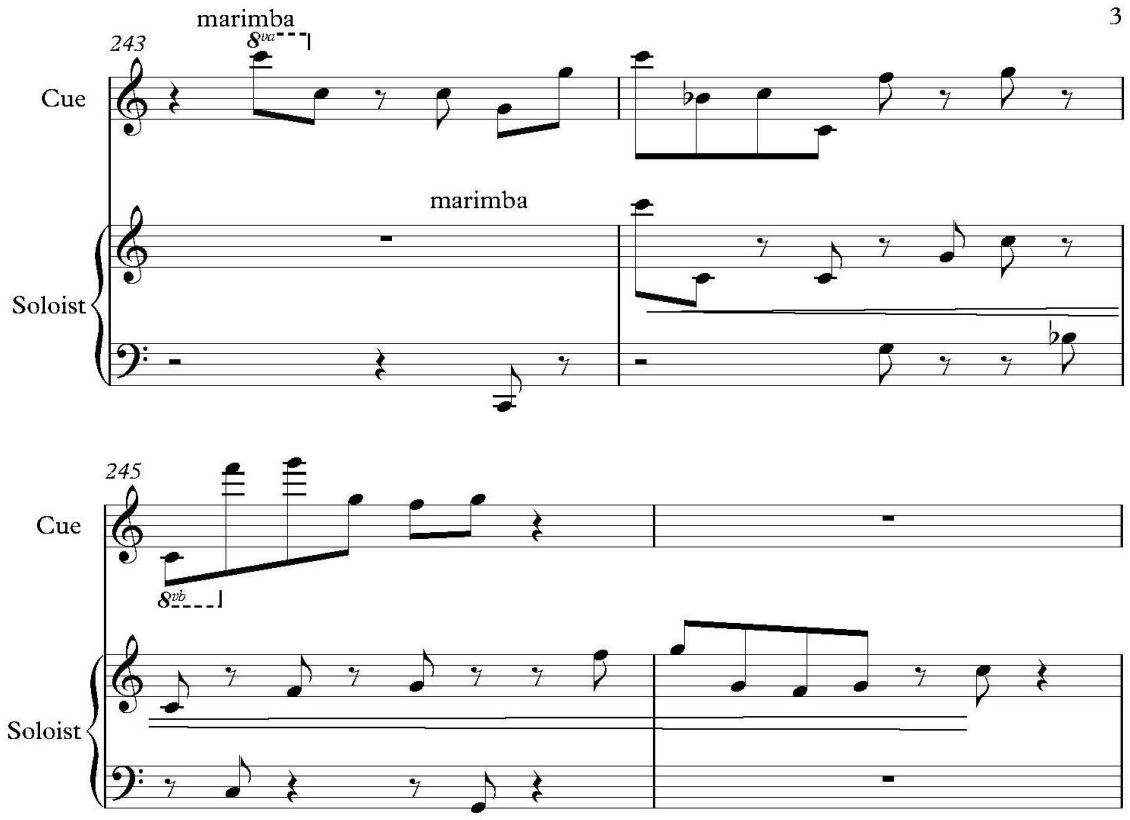

Figure 15. Backing Track Cues for *Trilogy*, Mvt. I, "Concentrics," mm. 243–246. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Backing Track Cues for "Pelogy"

A few of the backing track cues in "Pelogy" are similar to the cues in "Concentrics"—e.g., the steel pan roll into the soloist's entrance on beat 4 of m. 74 (Fig. 20 on p. 36) is similar to the steel pan roll into m. 35 of "Concentrics" (Fig. 11 on p. 30). Another similarity is the displacement of the soloist from the backing track, e.g., mm. 35–40 (Fig. 17 on p. 34) and mm. 52–53 (Fig. 19 on p. 35).[33]

[33] Although an in-depth analysis of rhythmic displacement in Maric's music as it relates to phase music/minimalism would be beneficial to performers, it is outside the scope of

1. Eighth notes during the rests in m. 29.

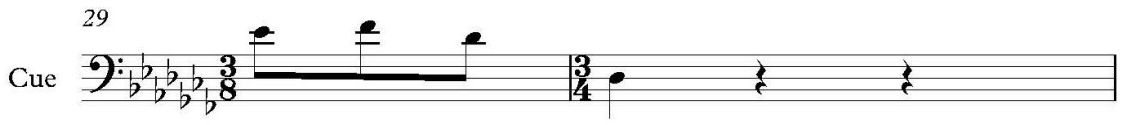

Figure 16. Backing Track Cues for *Trilogy*, Mvt. II, "Pelogy," mm. 29–30. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

2. The soloist is offset from the backing track by a dotted eighth note in mm. 35–40. The next measure is rhythmically aligned with the track (m. 41).

this dissertation.

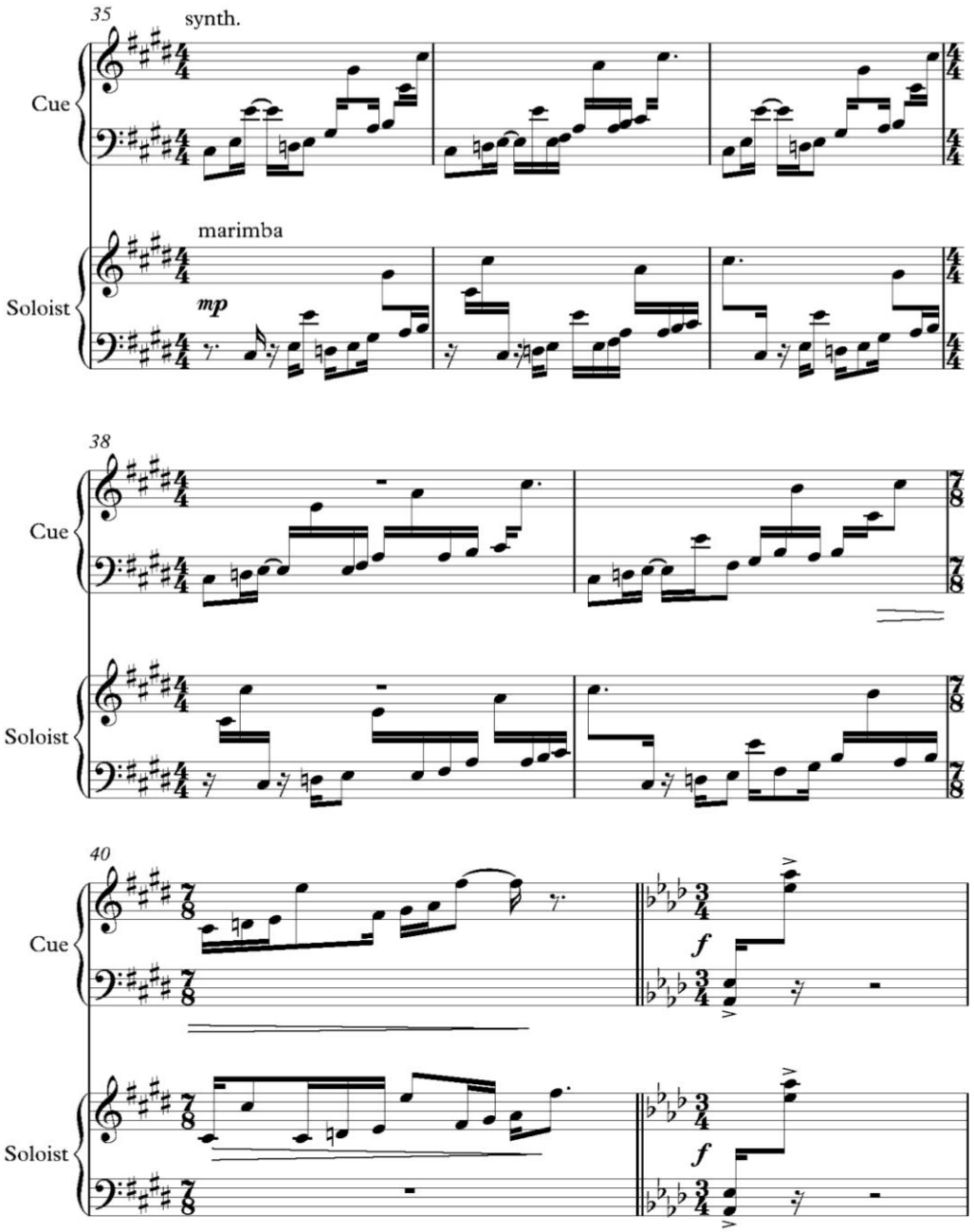

Figure 17. Backing Track Cues for *Trilogy*, Mvt. II, "Pelogy," mm. 35–41. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

3. A 3:2 son clave rhythm is in the backing track in m. 43.

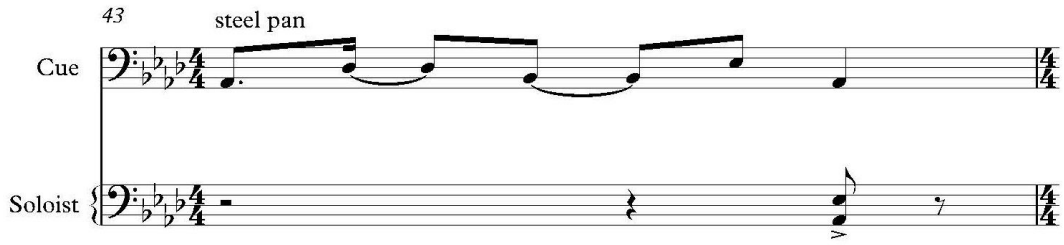

Figure 18. Backing Track Cues for *Trilogy*, Mvt. II, "Pelogy," m. 43. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

4. The backing track is offset from the performer by one eighth note starting in m. 50 until beat 4 of m. 51. The backing track contains low marimba notes during rests at the beginning of m. 52. The track is offset from the soloist by one sixteenth note starting on beat 4 of m. 52. The final two attacks in m. 53 are aligned with the track.

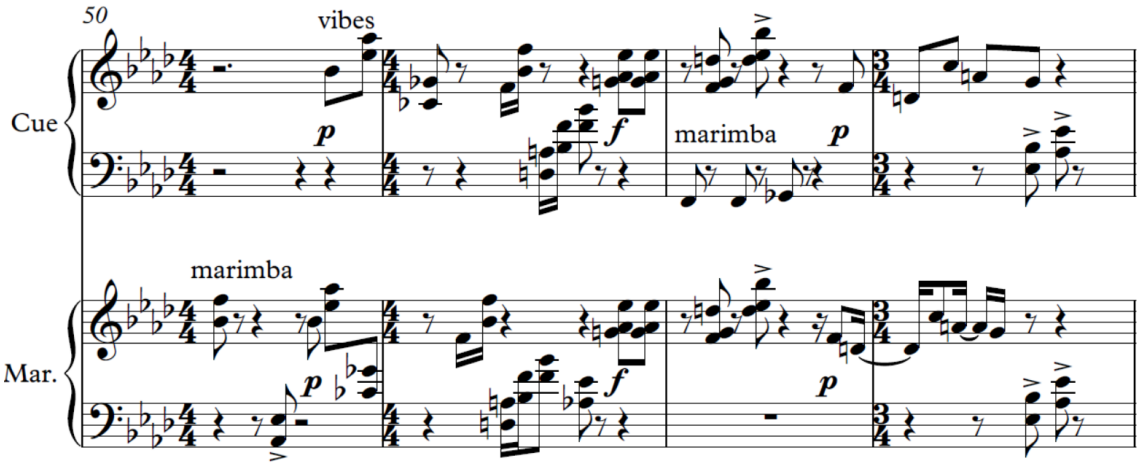

Figure 19. Backing Track Cues for *Trilogy*, Mvt. II, "Pelogy," mm. 50–53. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

5. The string bass in m. 73 is aligned with the marimba part. A steel pan roll leads into the last eighth note in m. 74. Two sixteenth notes precede the entrance in m. 76.

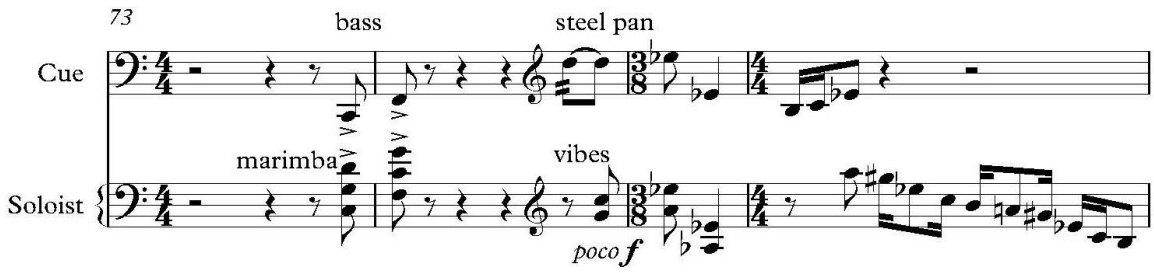

Figure 20. Backing Track Cues for *Trilogy*, Mvt. II, "Pelogy," mm. 73–76. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

6. The sixteenth notes in m. 86 are in unison with the backing track. The final sixteenth note is aligned with crotales in the track. The steel pan roll leading into m. 244 is the same as the roll presented at the beginning of the movement.

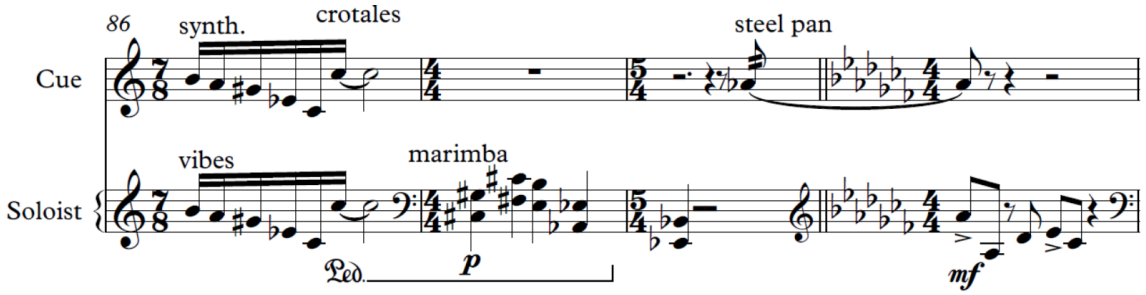

Figure 21. Backing Track Cues for *Trilogy*, Mvt. II, "Pelogy," mm. 86–89. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Backing Track Cues for "Tamboo"

Out of the three movements in *Trilogy*, "Tamboo" has the most backing track material that directly aligns with the performer. Unlike movement 2, there are very few places where the performer rests before another entrance or instrument change; therefore,

the cues provided in this section are designed to help the performer align with the backing track rather than identify each entrance.

1. The quick instrument change in m. 39 to the toms may be difficult if not rehearsed early in the learning process. The excerpt below contains two versions of mm. 38–39. The first version is as is written in the score and the second version simplifies the rhythm of the unpitched percussion part to straight quarter notes until the dotted-quarter note roll at the end.

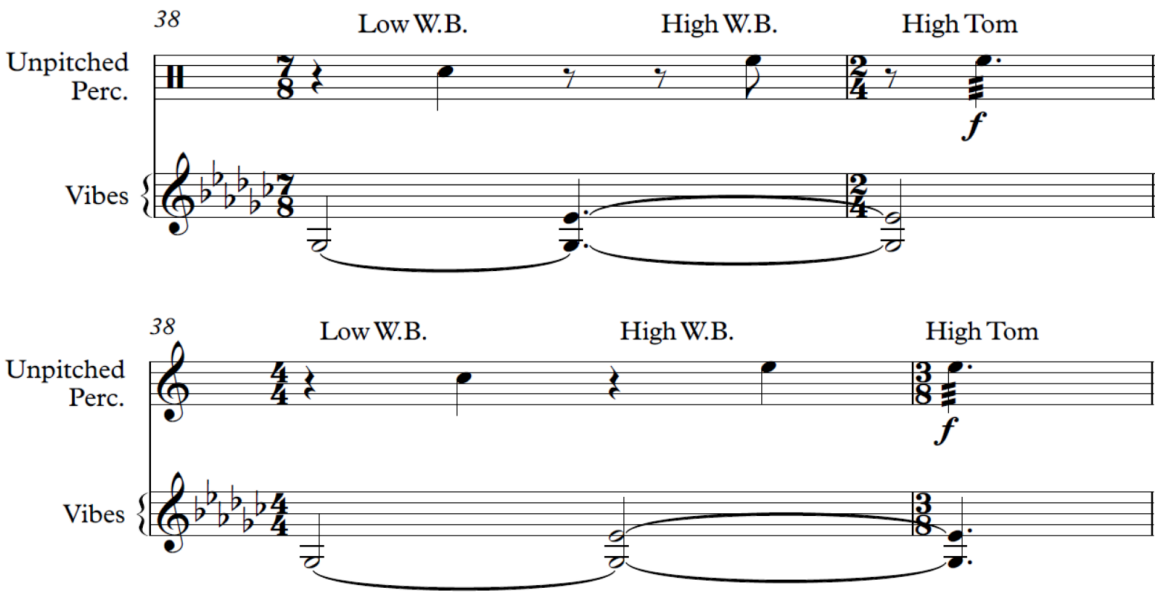

Figure 22. Backing Track Cues for *Trilogy*, Mvt. III, "Tamboo," mm. 38–41. Renotated by David Mitchell. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

2. The backing track in mm. 47–52 doubles the accented notes on a metallic instrument. This material is taken from the Descending Motive on the marimba in section C1. Pickups into mm. 48–49 are provided as an example.

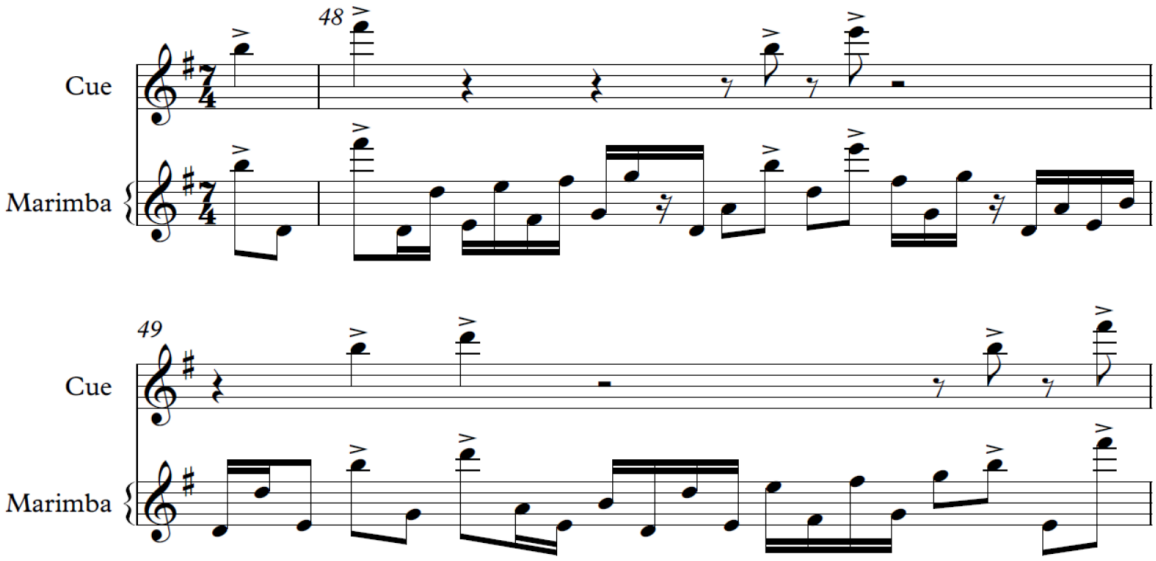

Figure 23. Backing Track Cues for *Trilogy*, Mvt. III, "Tamboo," mm. 47–49. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

3. Measures 53–56 contains a version of the Descending Motive from C1 in accents of the vibraphone part. The backing track once again aligns with the accents. The pickup into mm. 53–54 is provided below as an example.

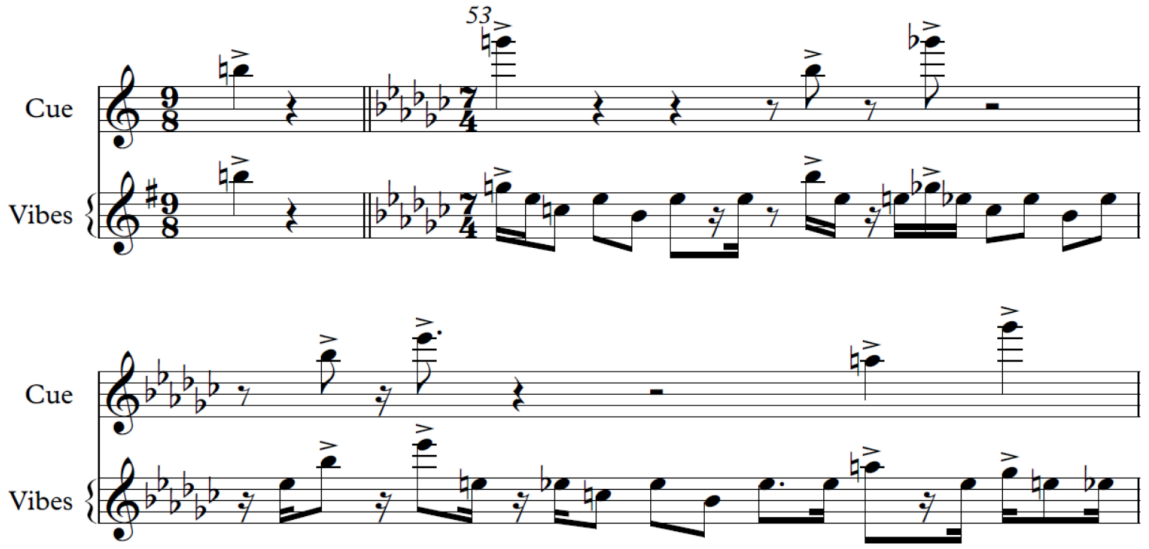

Figure 24. Backing Track Cues for *Trilogy*, Mvt. III, "Tamboo," mm. 52–54. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

4. The splash cymbal at the end of m. 56 lines up with the return of the original Descending Motive first stated at C1. Pickups into mm. 57–58 are provided below as an example.

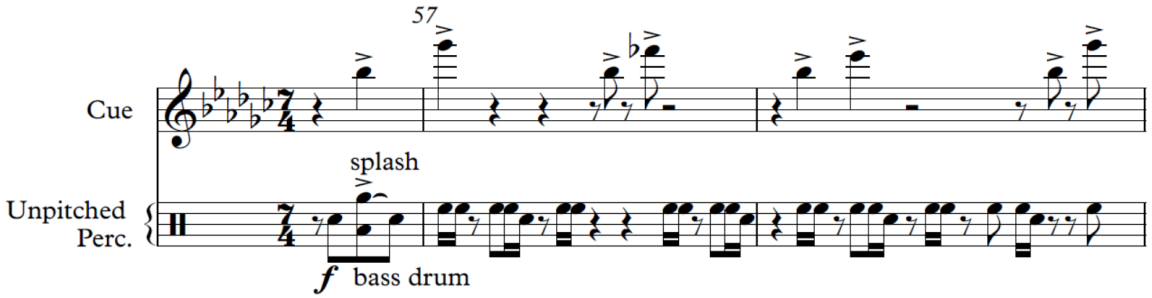

Figure 25. Backing Track Cues for *Trilogy*, Mvt. III, "Tamboo," mm. 56–58. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Sticking Suggestions for “Concentrics”

The sticking suggestions in this section were developed with one fact in mind: Dave Maric is a pianist. Therefore, several sticking choices were approached as a pianist—i.e., most of the music in the upper staff is played with the right hand (R.H.) and the lower staff with the left hand (L. H.) when there are notes in both staves. Sticking suggestions are provided in Figure 12. Mallets are labeled in numeric order from left to right (1, 2, 3, and 4) in the examples below.

1. Use the R.H. for the upper staff and the L.H. for the lower staff in mm. 4–21.

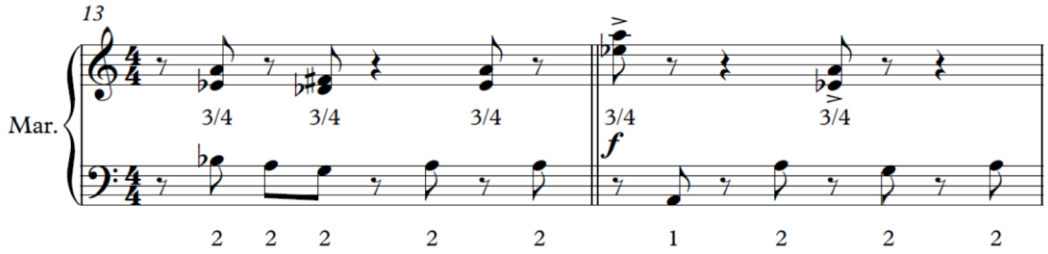

Figure 26. Sticking Suggestions for *Trilogy*, Mvt. I, “Concentrics,” mm. 13–14. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

2. Rather than using the foot for the hi-hat splashes in mm. 36 and 40, try using the R.H. to play the open hi-hat splashes while playing vibes with the L.H. (“F” represents the right foot in this example).

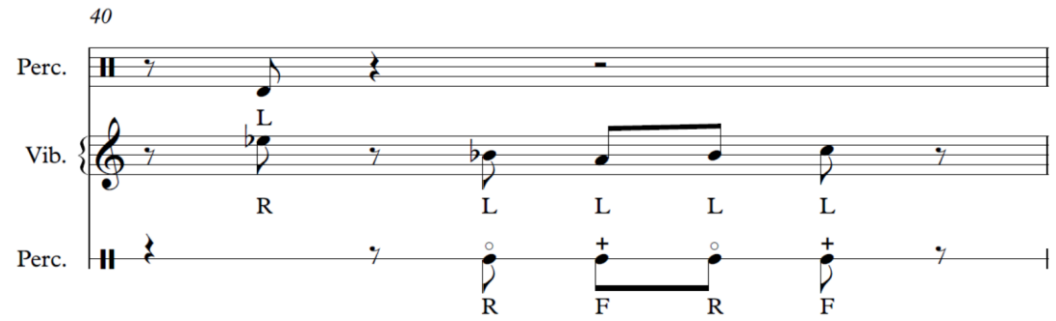

Figure 27. Sticking Suggestions for *Trilogy*, Mvt. I, "Concentrics," m. 40. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

3. Single strokes seem to be the most common way to perform mm. 56–63, but double strokes may improve pitch accuracy.

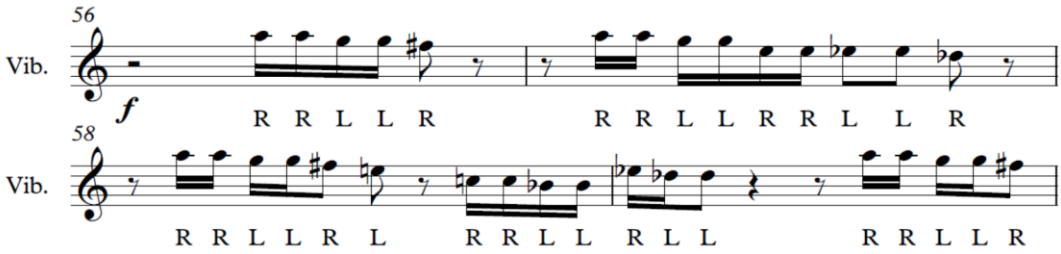

Figure 28. Sticking Suggestions for *Trilogy*, Mvt. I, "Concentrics," mm. 56–59. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

4. There is a compound melody in mm. 64–74 where the two registers should be learned with hands apart—learn it first out of time and then in time, with the L.H. playing the half-step alternation in the low register and the R.H. playing the melody in the upper register.

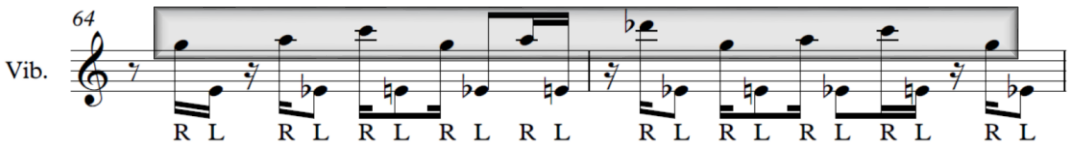

Figure 29. Sticking Suggestions for *Trilogy*, Mvt. I, "Concentrics," mm. 64–65. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

5. Mm. 77–88 can be played with the R.H. on the upper manual and the L.H. on the lower manual (with the exception of the accents in the high register beginning in m. 83, which should be in the R.H.).[34]

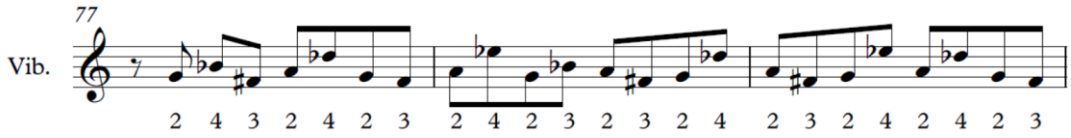

Figure 30. Sticking Suggestions for *Trilogy*, Mvt. I, "Concentrics," mm. 77–79. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

6. The first chord in m. 99 should be played with mallets 1/2/3 so the melodic line from B♭ to C is clearly stated and accurate. This sticking should also be used for the same chord in mm. 103 and 107.

[34] Upper manual and lower manual refers to the accidental and natural keys respectively.

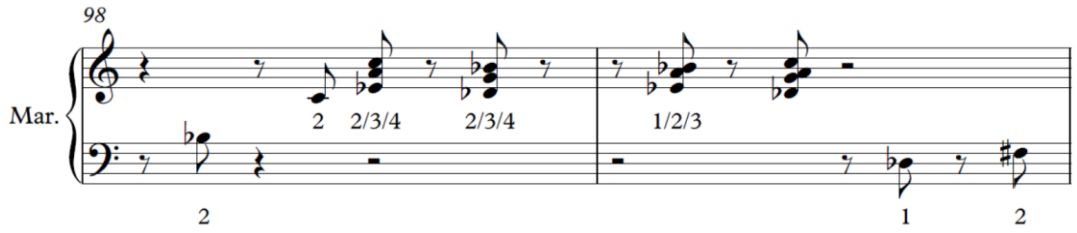

Figure 31. Sticking Suggestions for *Trilogy*, Mvt. I, "Concentrics," mm. 98–99. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

7. All of the notes in the lower staff can be played by the L.H. during mm. 111–135. This sticking puts all of the B♭3s and C♯4s/D♭4s in the L.H. (with the following exceptions: the B♭3 in beat 4 of mm. 113/126 and the B♭3 on beat 3 of mm. 116/129). Additionally, the E4s on beat 4 of mm. 115/128 and in beat 1 of m. 123 are in the L.H. This sticking was determined using the three registers of the compound melody: low notes with mallet 1, middle register with mallets 2/3, and the upper register with mallet 4.

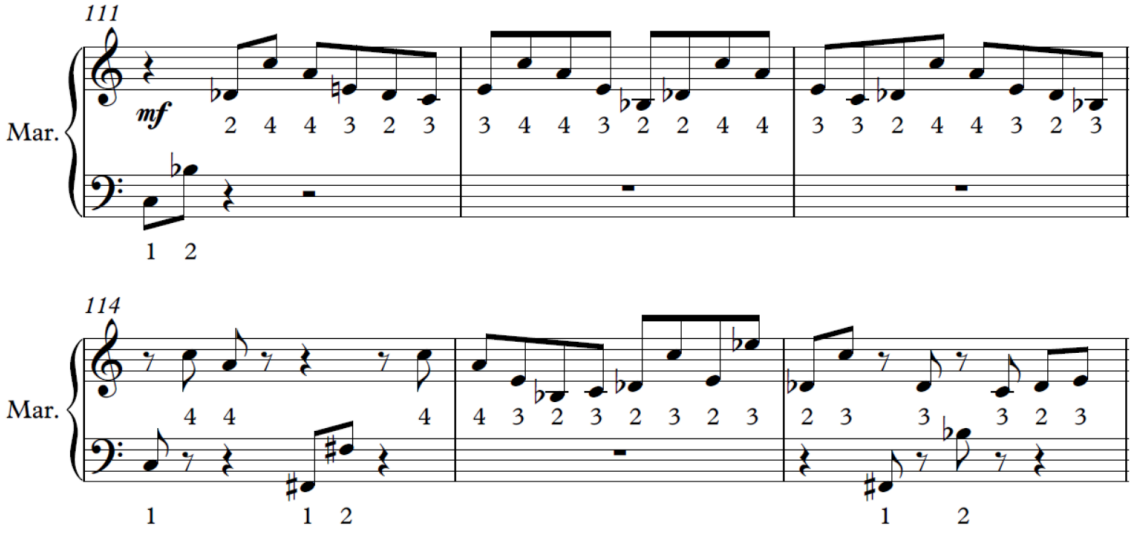

Figure 32. Sticking Suggestions for *Trilogy*, Mvt. I, "Concentrics," mm. 111–116. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Sticking Suggestions for "Pelogy"

1. As mentioned above, sticking choices may be approached as a pianist—i.e., R.H. and L.H. on separate staves. The first 5 measures of "Pelogy" work well using this one-hand-per-staff strategy, but starting with m. 6 better options are available. The sticking option illustrated below accommodates the crotales in mm. 6–7.

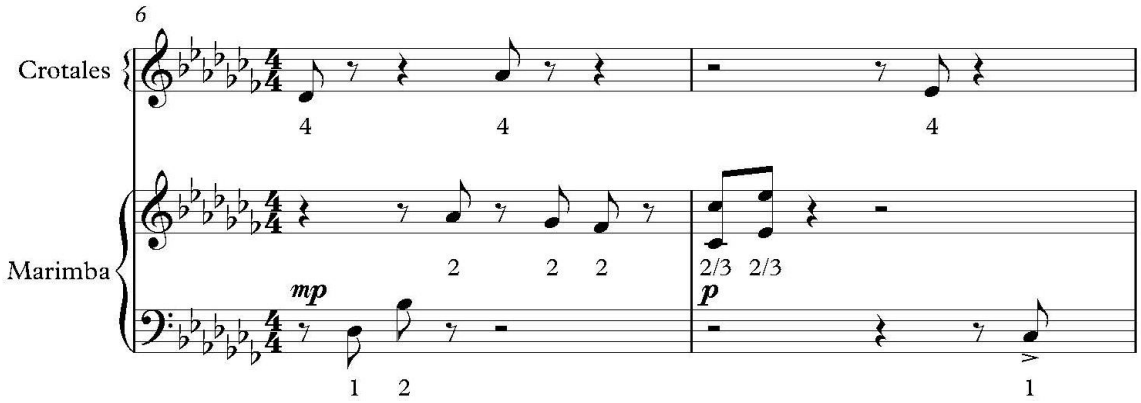

Figure 33. Sticking Suggestions for *Trilogy*, Mvt. II, "Pelogy," mm. 6–7. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

2. For the sake of consistency between the marimba and crotales, the double stops in mm. 21–24 may be played in the L.H. with the exception of beats two and three in m. 24, which may be more comfortable using mallets 2 and 3.

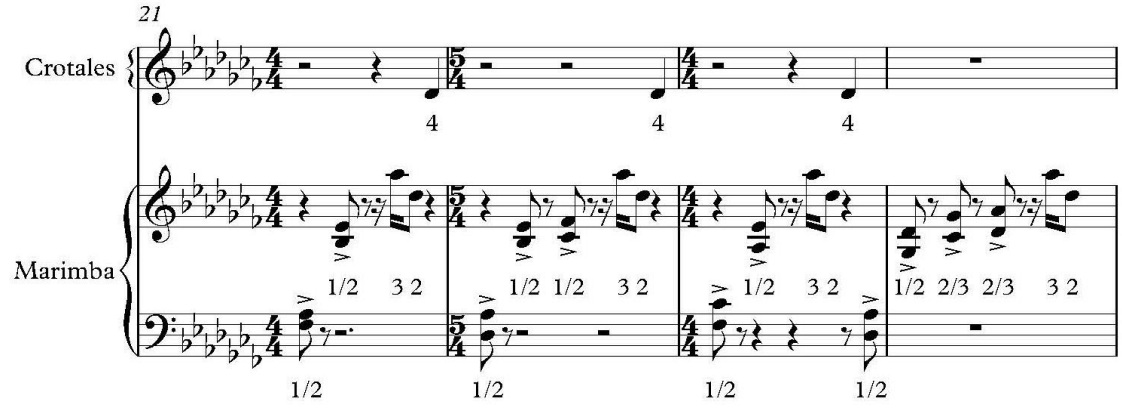

Figure 34. Sticking Suggestions for *Trilogy*, Mvt. II, "Pelogy," mm.21–24. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

3. The sixteenth-note-ascending parallel fifths in mm. 44–56 should be played in the R.H. alone (mallets 3/4). A sticking for mm. 44–46 is provided below as an example.

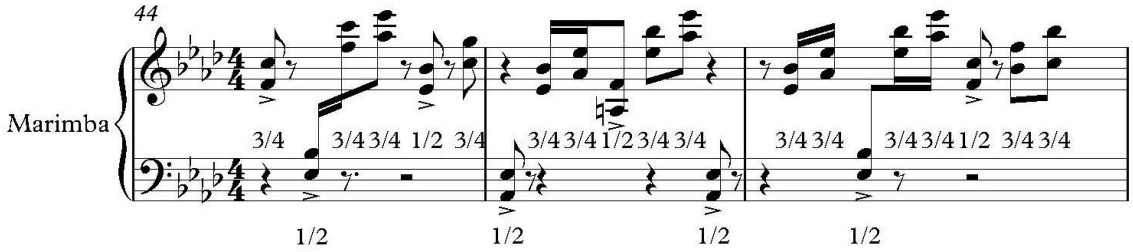

Figure 35. Sticking Suggestions for *Trilogy*, Mvt. II, "Pelogy," mm.44–46. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

4. The melodic perfect fourths throughout mm. 63–73 may pose a challenge. A mixture of alternating sticking and double laterals[35] should be considered throughout this passage. A sticking for mm. 63–66 is provided below as an example.

[35] A double lateral is a technique where two successive notes are rapidly stroked using a rotation motion in a single hand. There are four possible double lateral stickings with four-mallet grip: two inside double laterals (1-2 and 4-3) and two outside double laterals

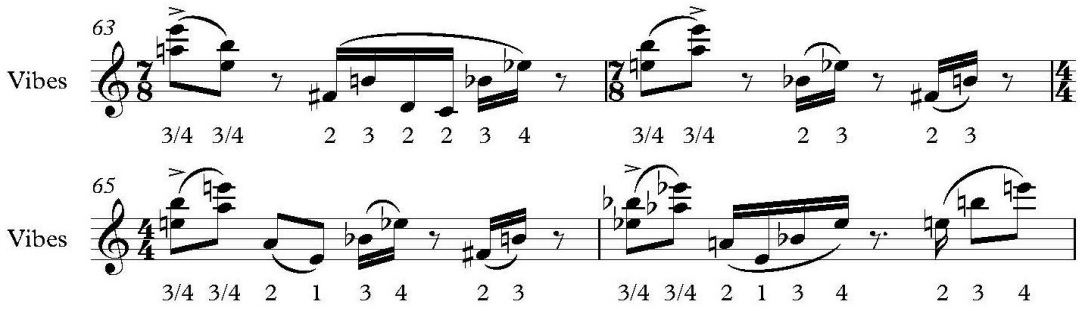

Figure 36. Sticking Suggestions for *Trilogy*, Mvt. II, "Pelogy," mm. 63–66. Reproduced by permission from Dave Maric, *Trilogy*. © 2000 by Norsk Musikforlag, Norway.

Sticking Suggestions for "Tamboo"

1. Using a softer bass marimba mallet as mallet 1 throughout this entire movement will accommodate the bass marimba passages during the B sections (mm. 13–26 and 65–77).

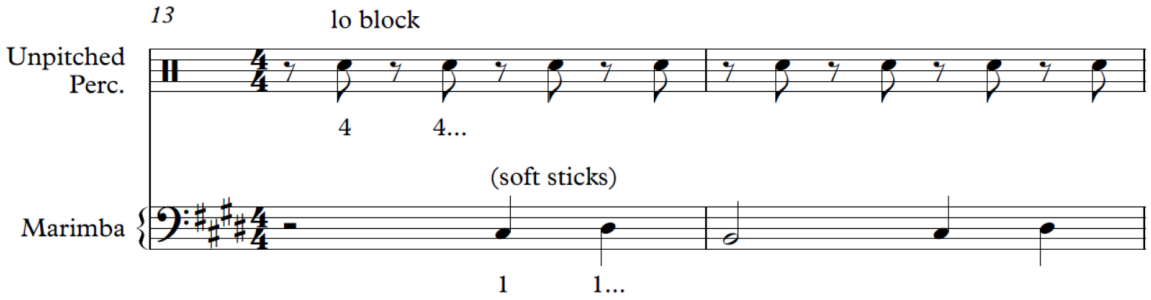

Figure 37. Sticking Suggestions for *Trilogy*, Mvt. III, "Tamboo," mm. 13–14. Reproduced by permission from Dave Maric, *Trilogy*, © 2000 by Norsk Musikforlag, Norway.

2. Starting with the pickups into mm. 48–52, the inner mallets should be used to perform the ostinato and mallet 4 should be used for the accented notes in the higher register.

(2-1 and 3-4).

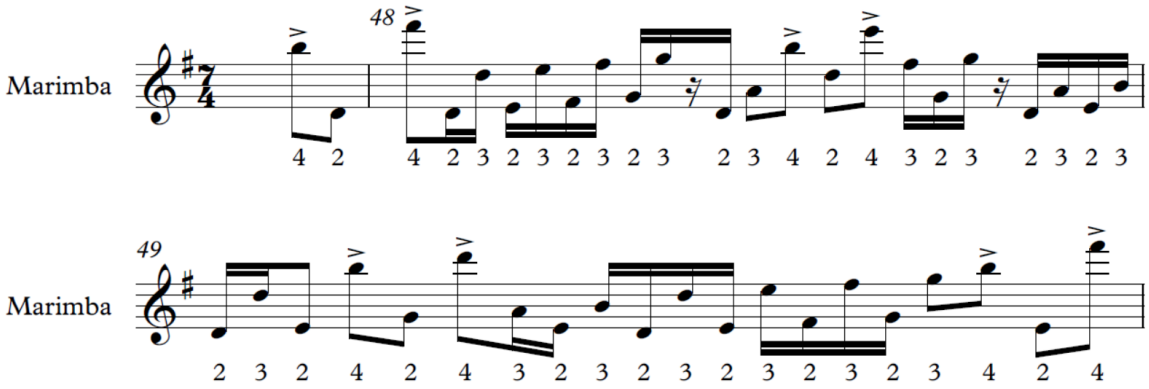

Figure 38. Sticking Suggestions for *Trilogy*, Mvt. III, "Tamboo," mm. 47–49. Reproduced by permission from Dave Maric, *Trilogy*, © 2000 by Norsk Musikforlag, Norway.

3. All of the accents in mm. 53–56 should also be performed on mallet 4. The suggestion provided below leaves the L.H. on the upper manual (E♭5and B♭4) with the exception of E♮5. This example also maintains the same sticking (2-3-2-2-3-2) each time the group of notes illustrated with a bracket below is performed. Other possibilities may be considered, especially if the bass marimba mallet (mallet 1) is replaced with a vibraphone mallet at some point before this passage.

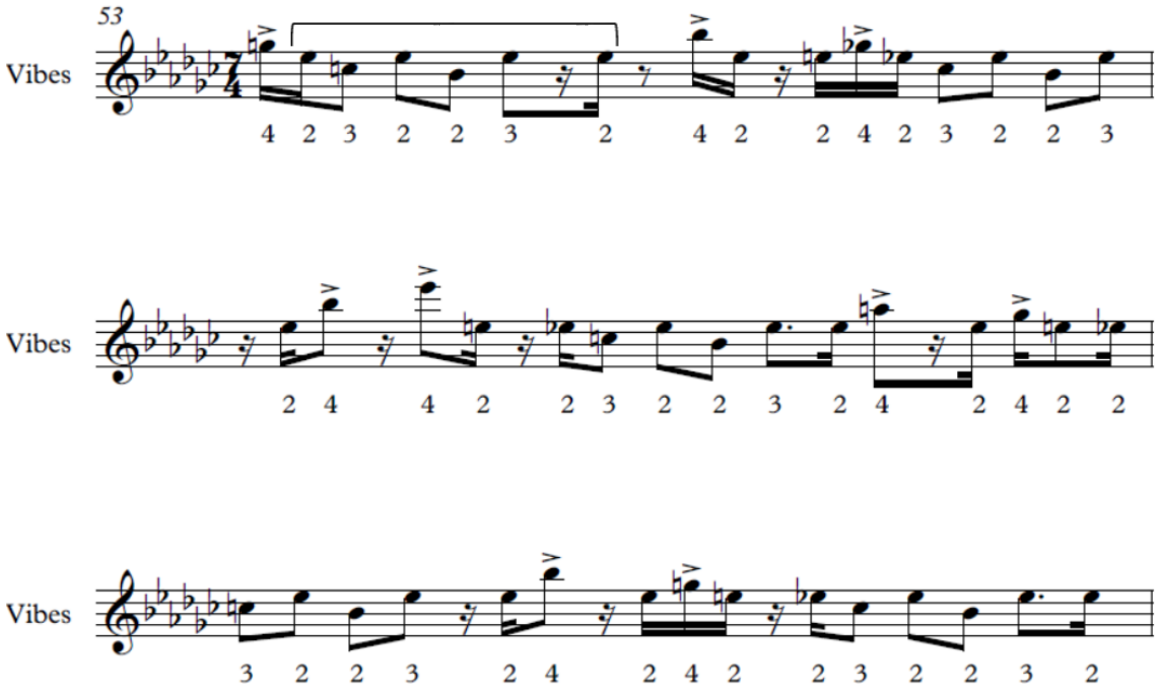

Figure 39. Sticking Suggestions for *Trilogy*, Mvt. III, "Tamboo," mm. 53–55. Reproduced by permission from Dave Maric, *Trilogy*, © 2000 by Norsk Musikforlag, Norway.

Additional Comments for *Trilogy*

The setup that I used for *Trilogy* is slightly altered from the diagram provided in the score. Namely, I used two China cymbals and three bongos, substituted two sets of two stacked crash cymbals for the thunder stick called for, and changed the position of the low opera gong to make it easier to reach in movement 3. Some performers use a thin thunder sheet of moderate length as a thunder stick. Diagrams for movement 1 and movement 3 that resemble what I used are provided in Figures 40–41. One noteworthy variation is using a woodblock with a foot pedal for mm. 13–26 in movement 3 as well as other passages with woodblock in that movement.

The only modification to the set-up within the piece is the movement of the bass drum from the vibraphone to the toms used in movement 3. If an extra hi-hat is not used, then the bass drum should be moved after movement 1 and the hi-hats moved after movement 2 or vice versa so the performer is less likely to miss the first entrance in movement 3. These setups allow for a mallet stand at the top end of the marimba, next to the wooden wind chimes. As an alternative, a second kick drum may be added so that no instruments are moved between movements.

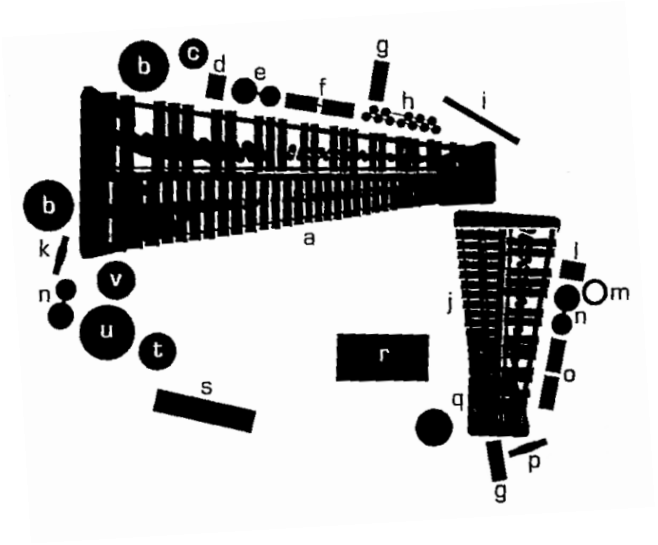

Figure 40. Setup for *Trilogy*, Mvt. I

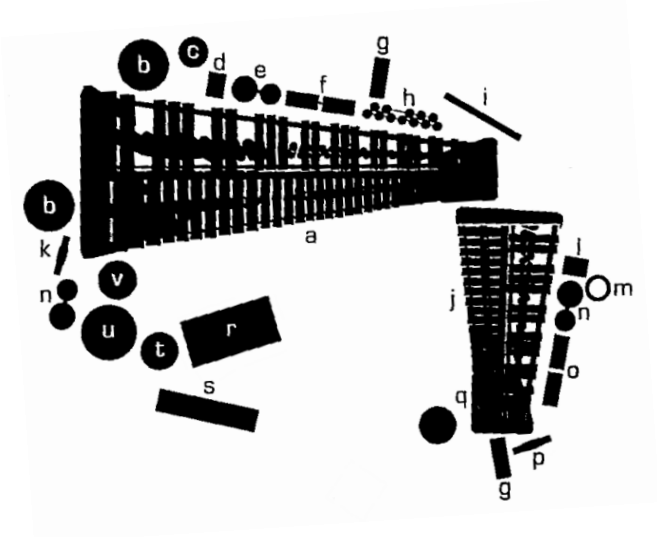

Figure 41. Setup for *Trilogy*, Mvt. III

Instrumentation

a. Marimba (5 octaves)
b. China
c. Splash Cymbal
d. Cowbell
e. Bongos
f. Temple Blocks (low and high)
g. Thunder Stick/Stacked Crashes
h. Crotales (high octave)
i. Wooden Wind Chimes
j. Vibraphone (motor off)
k. Low Opera Gong
l. Cowbell
m. Tambourine (headless)
n. Bongos
o. Temple Blocks (low and high)
p. High Opera Gong
q. Hi-Hat
r. Pedal Bass drum
s. Tam-Tam
t. Hi-Hat
u. Floor Tom
v. High Tom

CHAPTER III

ANALYSIS AND PERFORMANCE GUIDE FOR *SENSE & INNOCENCE*

Introduction to *Sense & Innocence* (2002/2014)

Sense & Innocence is the second piece Maric wrote for multi-percussion soloist with audio track. It was commissioned by the Lucerne Festival in Switzerland and first performed by Colin Currie. The instrumentation for this piece includes marimba, vibraphone, crotales (played with a bow and mallets), and various bowed cymbals.

Maric composed the piece in four continuous untitled movements, plus a coda. The beginning of each movement and the coda is labeled in the score. The backing track segues from one movement to the next, giving the performer time to switch instruments. Each movement may be interpreted as a characterization of "sense" or innocence," as illustrated in Table 7. The contrasting style of each adjacent movement suggests that Maric seems to be using the terms "sense" and "innocence" as antonyms, and he is using word play since innocence contains the word "sense."

Table 7. Form in *Sense & Innocence*.[36]

Movement	Measure Numbers	Characterization	Time Code
1 = A1	1–43	Sense	(0:00–2:25)
2 = B	44–93	Innocence	(2:26–3:59)
3 = C	94–138	Sense	(4:00–6:35)
4 =D	139–217	Innocence	(6:36–8:55)
1 = A2	218–253	Sense	(8:56–10:05)

Two definitions of the word "innocence" are "lack of worldly experience or sophistication" and "lack of knowledge."[37] The movements that characterize "innocence" contain a fast steady pulse, often with a rhythmic groove, which creates a more playful atmosphere. "Sense" is defined as intelligence and "a capacity for effective application of the powers of the mind as a basis or response," or shrewdness.[38] The movements that depict "sense" are slower, darker, more hesitant, and lack a clear pulse. This portrayal of "sense" seems to be related to caution and suspicion: it suggests a wariness of the world that comes with a greater amount of experience, in contrast to the overly trusting nature of the innocent. Even though there is a stark contrast between the meaning of the words, there are dark undertones within all movements of the piece.

[36] Table 7 places the beginning of movement 4 at m. 140 rather than m. 118, as indicated in the score. This boundary better matches the characterization of "sense" and "innocence" movements described above, and also results in a better proportional balance between sections.
[37] *Merriam-Webster.com, s.v.* "innocence," accessed August 16, 2017, https://www.merriam-webster.com/dictionary/innocence.
[38] *Merriam-Webster.com, s.v.* "sense," accessed August 15, 2017, https://www.merriam-webster.com/dictionary/sense.

Although Maric states that *Sense & Innocence* "wasn't inspired knowingly by anything political,"[39] the political climate of the time period may have unknowingly influenced his process. Maric wrote *Sense & Innocence* in the year following a major terrorist attack in America on September 11, 2001. The years following the attack were a time of war and political turmoil that affected not only America, but the entire world. This historical context may have influenced Maric's characterization of "sense" and "innocence." Without assuming Maric's political beliefs, whether someone is pro-war or anti-war might determine which side of the political debate is considered to have sense or innocence.

Pitch Content in *Sense & Innocence*

The pitch content in *Sense & Innocence* is closely related to the character of each movement. The pitch content in the "sense" movements includes octatonic scales (as well as subsets thereof), diatonic collections without a clear pitch center, and pitch-class sets that are more complex. The "innocence" movements contain diatonic scales with chromatic alterations. The pitch content and pitch centers in the "sense" movements are more complex than the "innocence" movements, which can be interpreted as an allusion to the liberation created by intellect.

Pitch and motivic content for *Sense & Innocence* is summarized in Table 8. Some of the collections described in Table 8 include the backing track—e.g., mm. 19–28 (the backing track is transcribed in Figure 47) and mm. 218–232 (a backing track cue is in

[39] Dave Maric, e-mail message to author, September 17, 2017.

Table 8. Pitch Content and Motives in *Sense & Innocence*.

Section and Character	Measure Numbers	Pitch Collections	Interval Series or Motive
A1 "Sense"	1–14	OCT(0,2)	Desc. Whole Step Motive
	15–18	G and F dyad	
	19–28	D harmonic major	
	29–36	2-flat diatonic + B♮	
	37–43	OCT(0,2) C♯ subbed for C	
B "Innocence"	44–62	G double harmonic minor + C[40]	Clock Motive 1
	66–74	F harmonic minor without D♭	Clock Motive 2
	75–78	F harmonic minor and E♭ Ionian in track	
	78–93	G Dorian + ♯$\hat{7}$	Clock Motive 3
C "Sense"	94–117	D major minus C♯	
	118–128	D Mixolydian	
	129–138	D Dorian + ♯$\hat{7}$	Additive CCBDA Motive[41]
D "Innocence"	139–163	D Dorian	
	164–217	D Dorian	Playful Motive
A2 "Sense"	218–232	A melodic minor[42]	Desc. Whole Step Motive
	233–246	C ascending melodic minor + G♯	
	247–253 (end)	A harmonic minor + D♯	

[40] E♭ and C♯ sound like half-step neighbors to D in this passage.
[41] Starting in m. 120, Maric constructed this backing track motive using additive procedures ending with an incomplete version in m. 127. The process is as follows: C C B, C C B D, C C B D A, C C.
[42] Ascending and descending melodic minor since the backing track contains the enharmonic equivalents of F♯ and G♯.

the score). Time codes are provided as a reference to compare the backing track to the score and for rehearsal purposes. The same reinterpretation of movement 4 is provided in Table 8 as in Table 7.[43]

New pitch collections in *Sense & Innocence* include harmonic major, double harmonic minor, and melodic minor. The use of minor scales and similar collections such as Dorian contribute to the dark undertones. As he did in *Trilogy*, Maric continues to use octatonic and diatonic scales, often with additional or substituted pitches—e.g., 2-flat diatonic + B♮ and D Dorian + ♯$\hat{7}$.

Form in *Sense & Innocence*

The form of *Sense & Innocence* is largely through-composed. The only material that recurs is A2.[44] The slow movements portray "sense." From a political standpoint, a person with sense is more willing to question the establishment and less willing to blindly follow authority. The passages that lack a clear pulse may be interpreted as independence and inquiry.

During the coda, the backing track motive from the introduction and the end of movement 3 return. The return of this backing track material along with the mysterious ametric passage on the vibes similar to the beginning creates a sense of unresolved issues. This sense of unresolved issues returns in full force during *Thrice Into Flames*.

[43] There is a pause followed by new motivic and timbral material at m. 118, but the material more closely resembles previous "sense" movements.
[44] Some listeners may hear the descending whole steps in movement 3, but this interpretation is tenuous because a descending whole step is not that distinct a motive.

An example of the Descending Whole Step Motive, which occurs in mm. 1-18 and 218-232, is in the backing track cue provided in Figures 45 and 46 on pp. 62–63. This ubiquitous motive occurs often in movement 1 and the coda, which is relabeled as movement "A2" in Tables 7 and 8 because of the return of this motive. Measures 15–18 contain a statement of the Descending Whole Step Motive transposed down a half step to G-F. Other versions of the Descending Whole Step Motive in movement 1 include F-E♭ (vibes, mm. 8–11), A♭-G♭ (vibes and crotales in m. 13), and F♯ -E (marimba, mm. 19–20). The change in pitch center from G to F in movement 2 is a structural parallel to this motive.

The fast movements (mvts. 2 and 4) characterize "innocence." The ticking clock that appears in the backing track during parts of both "innocence" movements (mm. 45–62 and 164–214) may be interpreted as portraying a person living a monotonous life without inquiry or exploration. The playful, loosely repetitive patterns symbolize innocence. Movement 2 is based on a single motive, which is illustrated in Figure 42. I have labeled it the "Clock Motive" since it appears during the first ticking clock passage (mm. 45–62). The sixteenth-note melody in this passage creates a "blurred" rhythmic effect where the same motive appears in both hands, offset from one another by one sixteenth note. Maric once again avoids strict repetition by alternating which hand strikes first. The pattern repeats every thirteen sixteenth notes, which is illustrated in the reduction provided in Figure 42.[45]

[45] Motives and rhythmic patterns do not always neatly correspond to meter signatures. The meter signature is "regular" in mm. 45-62, but the repeating pattern is "irregular."

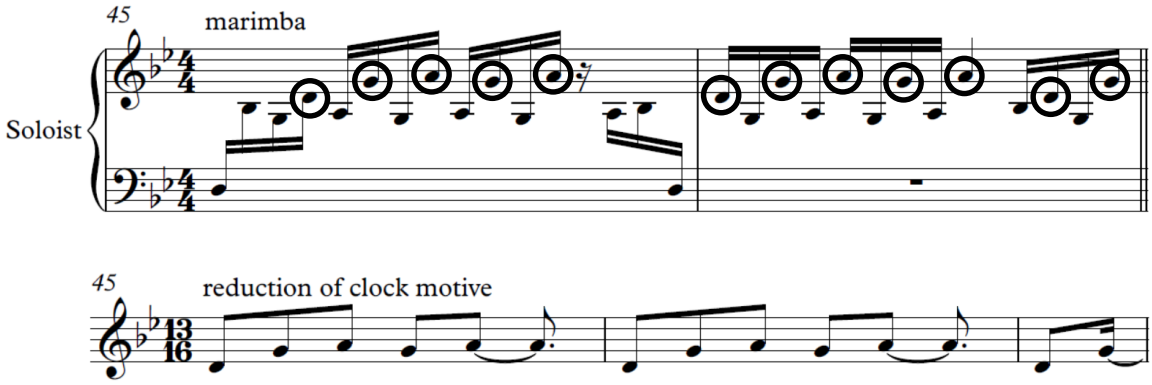

Figure 42. Clock Motive in *Sense & Innocence*, mm. 45–46. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

The frantic passage at mm. 79–93 is based on the Clock Motive. This passage is the third section based on the same motive—the second is in F harmonic minor during mm. 66–78. This version returns to G as a pitch center. The constant switching back and forth from vibes to crotales as well as the hectic backing track material suggests a sense of reckless abandon and chaos. The chaos at the end of movement 2 may be interpreted as a statement about the result of prolonged innocence. One interpretation is to relate this chaos to the political climate of 2002 from a pacifist stance: if the innocent are in charge, then chaos is inevitable.

In *Sense & Innocence*, Maric uses post-minimal techniques that are similar to those used in *Trilogy*, namely loose repetition and additive procedures. The most obvious use of the additive process in *Sense & Innocence* occurs during mm. 19–25 in movement 1. The beginning of the pitch pattern (F♯-E) is gradually expanded, as illustrated with circled notes in Figure 43. The first addition is B♭ to the beginning (B♭-F♯-E), then F♯-E to the end (B♭-F♯-E-F♯-E), and finally an oscillating F♯-E-F♯ to the end (B♭-F♯-E-F♯-E-F♯-E-

F♯). The cardinality of notes added to the pattern is increased by one each expansion, thus following the Fibonacci sequence (2, 3, 5, and 8). The oscillating F♯ and E foreshadows the clock that appears in the backing track, but with growing hesitancy. This reflects the idea that "sense" does not blindly follow a rhythmic pattern.[46]

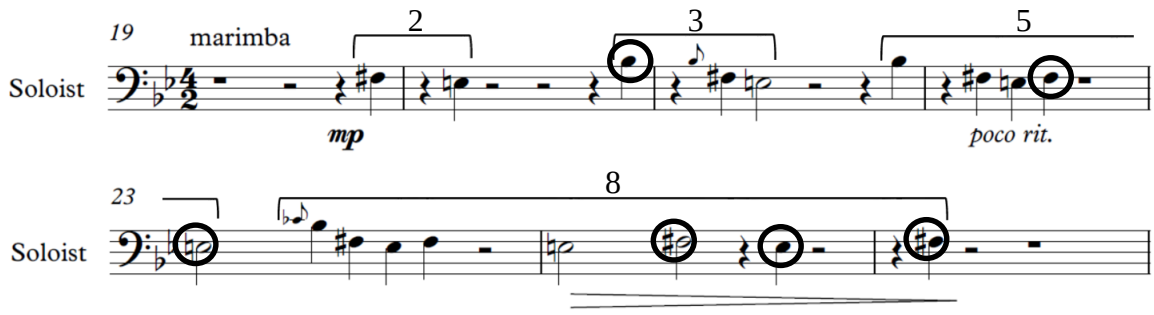

Figure 43. Additive Procedures in *Sense & Innocence*, mm. 19–25. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

A complex series of motivic transformations occur in mm. 164–217 of movement 4. During this passage, Maric once again avoids strict repetition as he introduces a new motive labeled as the "Playful Motive" in Figure 44. This motive can be described in terms of pitch content and rhythm, both of which are transformed throughout.

The pitch content in the Playful Motive includes three distinguishing aspects: 1) bass line (ascending seconds in the lowest voice), 2) soprano line (ascending seconds in the highest voice), and 3) harmonic fourths/fifths. The harmonic fourths/fifths on

[46] The grace notes are considered ornamentations in this analysis and are therefore omitted from note counting in Figure 43.

marimba are reminiscent of “Pelogy” from *Trilogy*. As this motive is manipulated, certain aspects of the original motive are maintained while others are changed.

The simple eighth-note rhythms, stepwise motion, and constant transformations contribute to the playful nature of this motive. Rhythmic modifications make up the majority of the transformations during the first several occurrences of the motive. One example of Maric’s rhythmic transformation is the modification of the space between motives, as labeled in quarter-note units above the staff in Figure 44. Maric switches from two quarter-note rests and three quarter-note rests between each bracketed motive. Single quarter-note rests are within individual statements of the motive rather than between statements. The brackets below the staff represent additional material at the end of a motive statement.

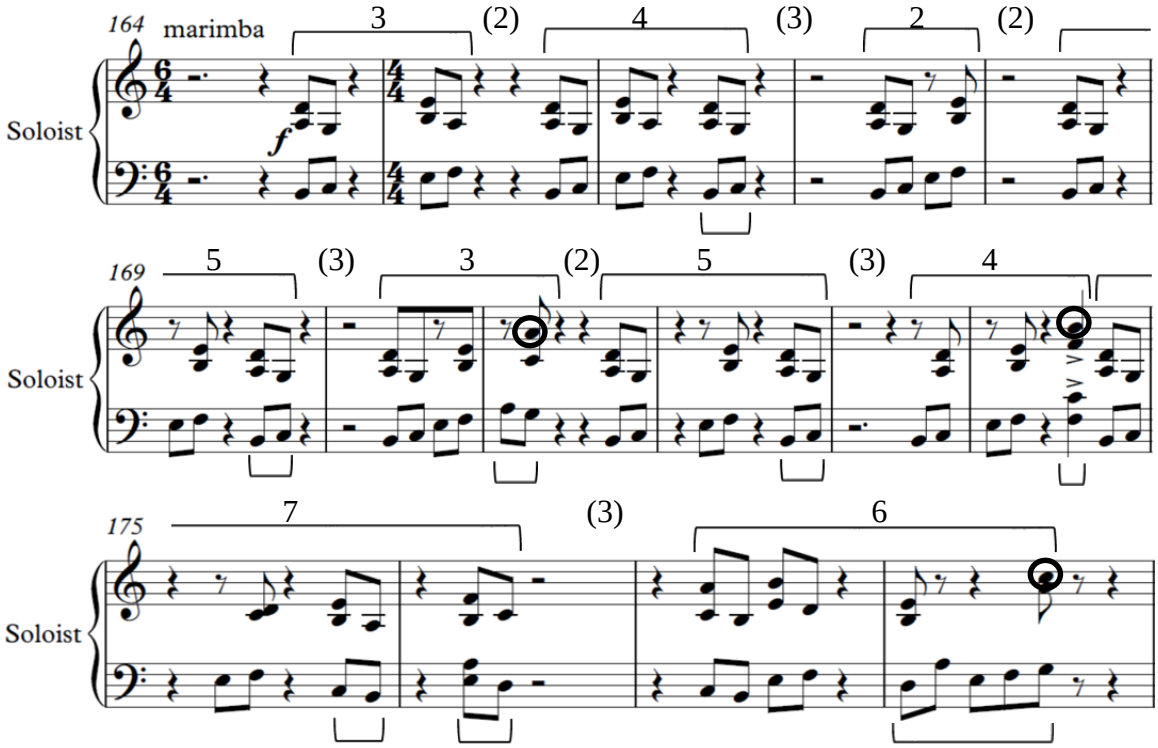

Figure 44. Playful Motive in *Sense & Innocence*, mm. 164–178. Brackets above the staff mark motive statements; brackets below indicate added material at the end of motive statements. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

The bass line is manipulated at times throughout this passage—e.g., the bass line is retrograded and transposed in beat 1 of m. 170 (A-G) and retrograded on beat 4 of m. 175 (C-B instead of B-C). The R.H. is rhythmically displaced relative to the bass line in beat 4 of m. 167—i.e., BE is one eighth note later (occurring over F) than it is in other statements of the motive in which it occurs over E. The same displacement occurs in several subsequent occurrences of the motive. As this passage continues to develop, the Playful Motive becomes more difficult to recognize.

Maric also uses loose additive procedures to transform this motive. The motive forms starting in mm. 165, 168, and 171 contain an extra iteration of the first submotive

at the end. These "extra" iterations of the submotive are illustrated with a bracket below the staff in mm. 166, 169, and 172. The motives beginning in mm. 170, 173, 174, and 177 contain different additional material at the end. Among other modifications, the motive starting at the end of m. 174 contains two extra sub motives. The motive beginning in m. 177 is the most transformed out of the examples in this excerpt—the bass line for the original two submotives are retrograded, the middle line is transposed up an octave, the bass line contains constant eighth notes for five consecutive notes in the additional material, and the C5 in the soprano at the end is the highest note in the passage thus far. The high notes building to C5 are circled starting with A4 in m. 171. This stepwise motion (A4-B4-C5) creates a climactic ascent for this excerpt.

Backing Track Cues for *Sense & Innocence*

As in Chapter II, this performance guide will provide 1) backing track cues, 2) sticking suggestions, and 3) additional comments. This guide will make it easier for the performer to navigate ametric passages and other material that may prove to be especially challenging. The sticking suggestions will help the performer learn difficult technical passages as well as passages that require the player to hold a crotale mallet with a four-mallet grip.

The stark contrast in tempos between movements in *Sense & Innocence* creates an obstacle for the performer because the tempos are not related to one another by simple proportions. Maric provided considerably more backing track cues throughout the score than he did with *Trilogy*, but there are sections where the performer may benefit from further clarification. Transcriptions of backing track cues were created by the author.

Correct alignment between soloist and backing track was determined based on recordings by Colin Currie, who worked closely with Dave Maric to prepare for the premiere of the piece.

1. The first backing track cue in m. 1 may sound more like quarter notes than half notes because of the dynamic swells into each note. A renotation of mm. 1–3 is provided below.

Figure 45. Backing Track Cues for *Sense & Innocence*, mm. 1–3. Renotation by David Mitchell. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

2. The long and syncopated durations in mm. 4–6 make it difficult to find the next entrance. A transcription of the tremolo in the marimba is supplied below. According to Currie's recording, the second and third notes in m. 6 should align with the bowed cymbals, as shown in Figure 46, which renotates the score.

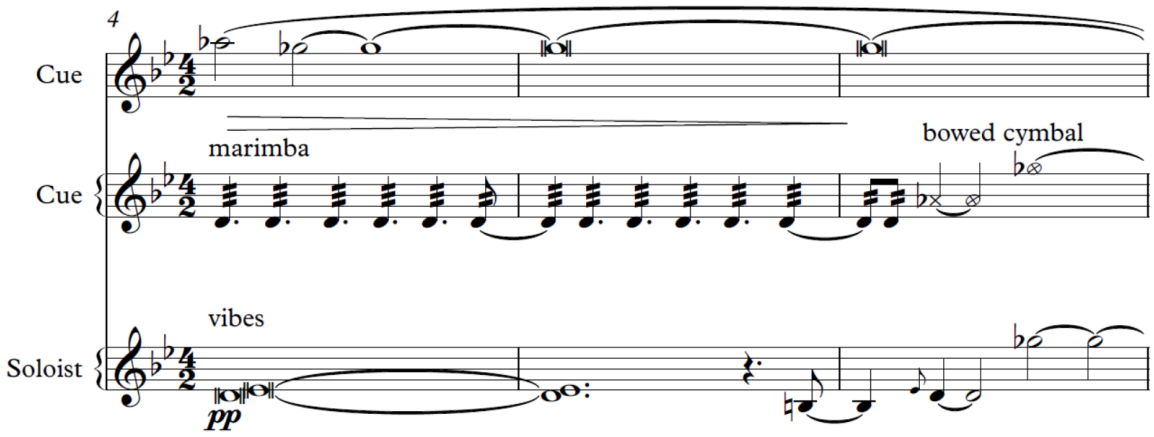

Figure 46. Backing Track Cues for *Sense & Innocence*, mm. 4–6. Renotation by David Mitchell. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

3. There are electronically manipulated cues in mm. 20–21 that create a call-and-response between the performer and the backing track. A bowed cymbal in the backing track intermittently occurs directly after the performer in mm. 23–26. This transcription matches Colin Currie's recording on his album *Borrowed Time*.[47] The bowed cymbal cue in mm. 26–27 of the published score should appear one measure earlier.

[47] Dave Maric, "Sense & Innocence," recorded by Colin Currie, on *Borrowed Time* (CD). Onyx, 2007.

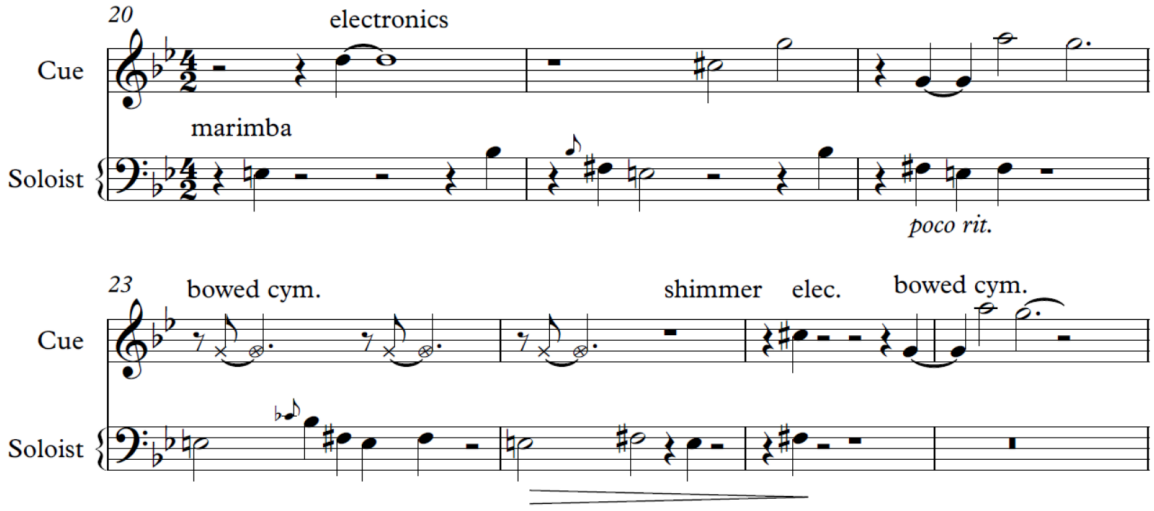

Figure 47. Backing Track Cues for *Sense & Innocence*, mm. 20–26. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

4. The clock in the background will help keep time in mm. 44–63. However, in accordance with Maric's avoidance of strict repetition, the clock pattern alternates between strong beats and weak beats. Cues for mm. 48, 52, and 55–56 are provided below. The metallic backbeat that is notated beginning in m. 56 continues through the first half of m. 59; it also occurs in mm. 49–52, stopping upon the bass drum hit in m. 52.

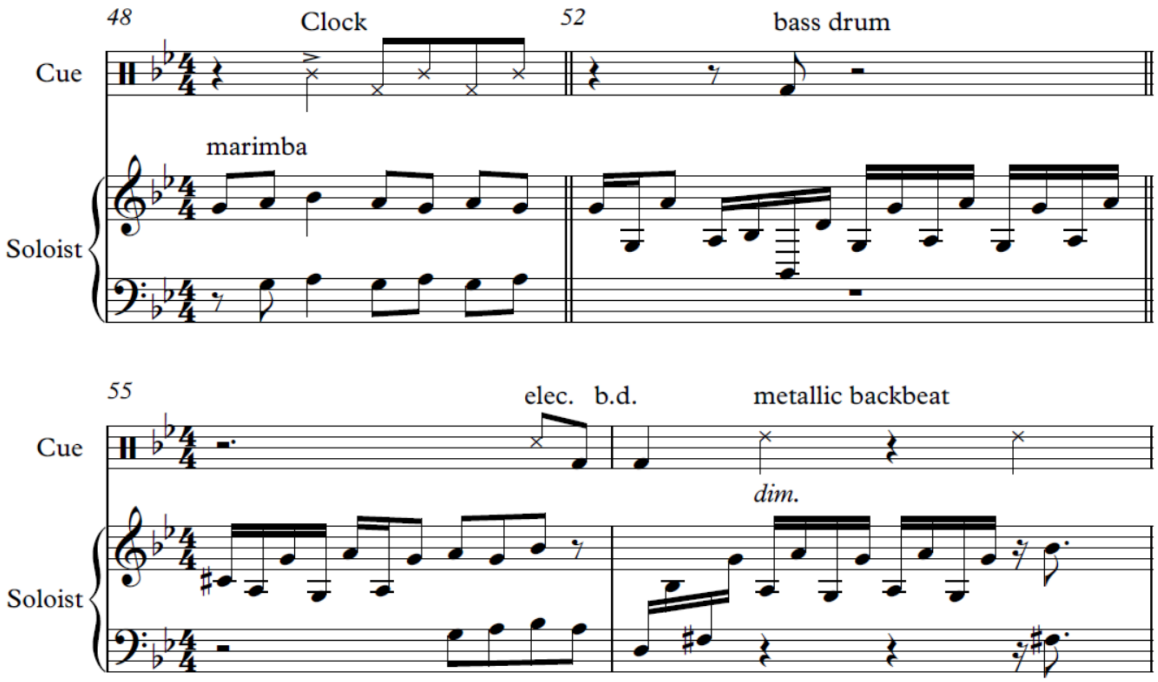

Figure 48. Backing Track Cues for *Sense & Innocence*, mm. 48, 52, and 55–56. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

5. The child-like bell passage in mm. 75–78 is provided below along with a redrawn beam in m. 78 and backing track cues for mm. 78-79. The bells are in E♭ major and the vibes are in F minor, creating dissonance. Although the tonality of the bells cue may seem ambiguous, the resolution on E♭5 in m. 79 makes it clear.

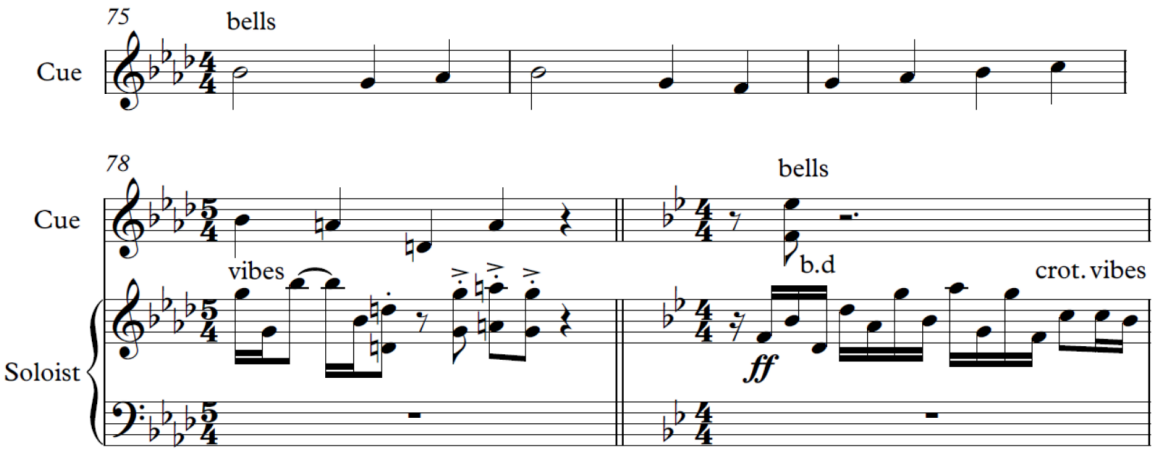

Figure 49. Backing Track Cues for *Sense & Innocence*, mm. 75–79. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

6. There is a metallic sound at the end of m. 86 and a bass drum with the crotale in m. 87.

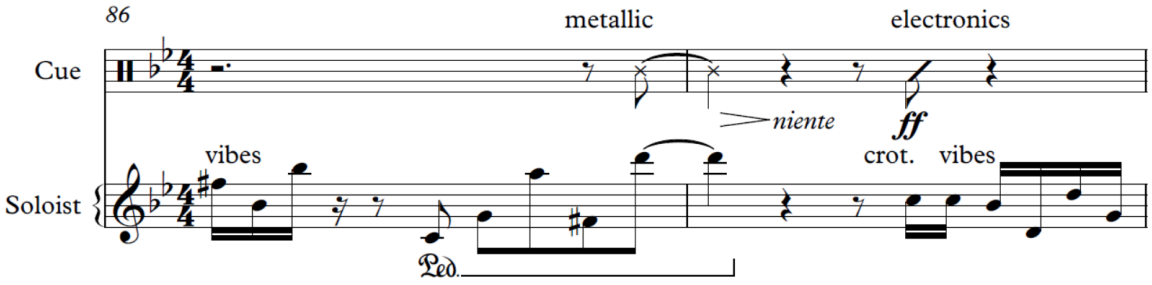

Figure 50. Backing Track Cues for *Sense & Innocence*, mm. 86–87. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

7. The last chord in m. 93 was removed from the backing track and the soloist part in

Maric's 2014 updates to *Sense & Innocence*.

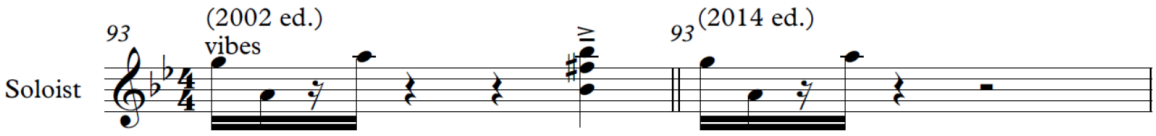

Figure 51. Backing Track Cues for *Sense & Innocence*, m. 93. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

8. The improvised bowed cymbals in mm. 99–115 work well after each 3-note melodic figure on the crotales. The bowed crotale pitches align with the backing track.

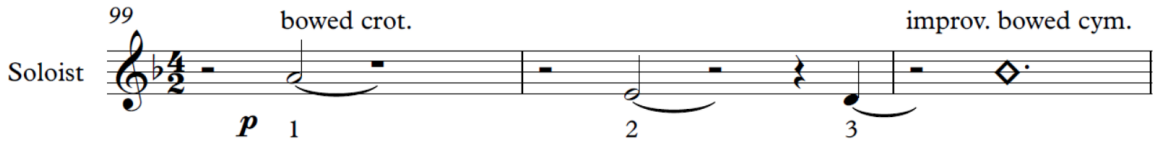

Figure 52. Backing Track Cues for *Sense & Innocence*, mm. 99–101. Bowed cymbal notation added by David Mitchell. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

9. During mm. 140–163, there is a bass drum in the backing track that aligns with every lowest pitch (on the downbeats of some, but not all, measures).

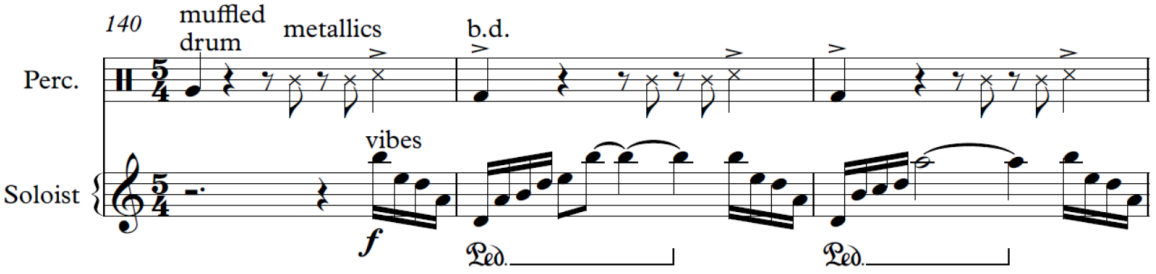

Figure 53. Backing Track Cues for *Sense & Innocence*, mm. 140–142. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

Sticking Suggestions for *Sense & Innocence*

Vibraphone stickings in *Sense & Innocence* were chosen by the author to facilitate playing crotales with mallet 4 when necessary—with this requirement in mind, certain passages must be performed using a sticking that may seem counterintuitive. Other than designating when to hold a crotale mallet in certain passages, mallet hardness is clearly prescribed by Maric. The performer may elect to use marimba mallets at m. 218 since Maric calls for soft mallets on vibraphone.

1. During the Clock Motive, starting at m. 45, bass notes should be played with mallet 1 (pitches around D3), the middle register should be performed with mallets 2 and 3 (G3, A3, B♭3, and D4), and the high register should be performed with mallet 4 (G4 and A4).

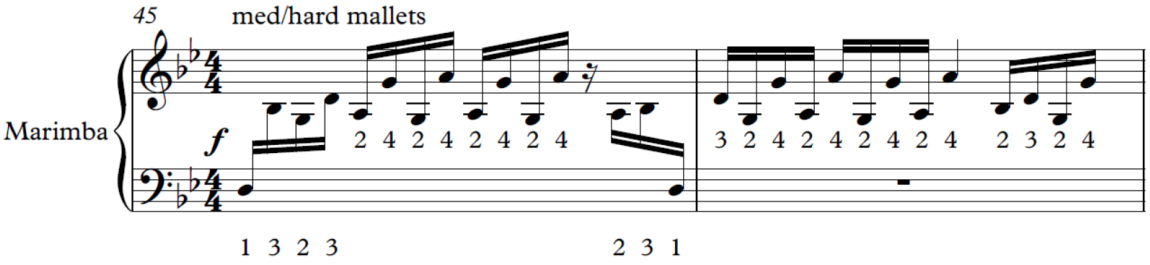

Figure 54 Sticking Suggestions for *Sense & Innocence*, mm. 45–46. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

2. Several pitches during mm. 119–127 must be performed using a sticking that facilitates playing crotales with vibes. Stickings for mm. 119, 122, 124, and 127 are provided below.

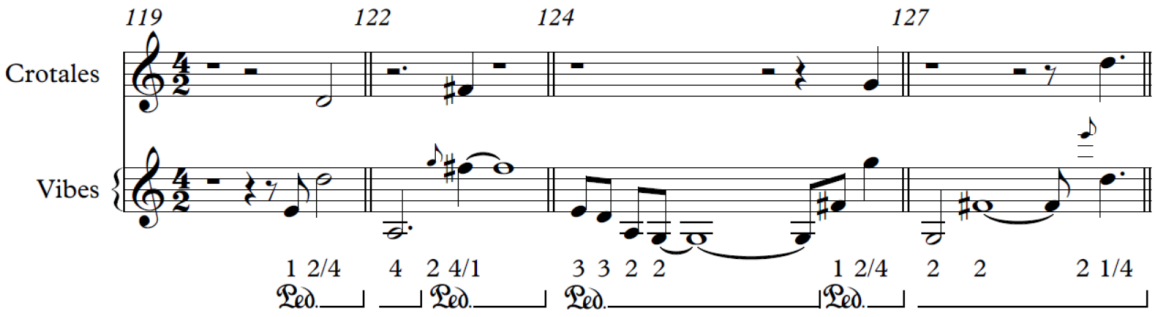

Figure 55. Sticking Suggestions for *Sense & Innocence*, mm. 119, 122, 124, and 127. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

3. The rapid sixteenth notes in mm. 140–163 are challenging. One option is to use two mallets. A second option is to use an outside double lateral in the L.H. (2-1) to approach each bottom note. The second option is illustrated below.

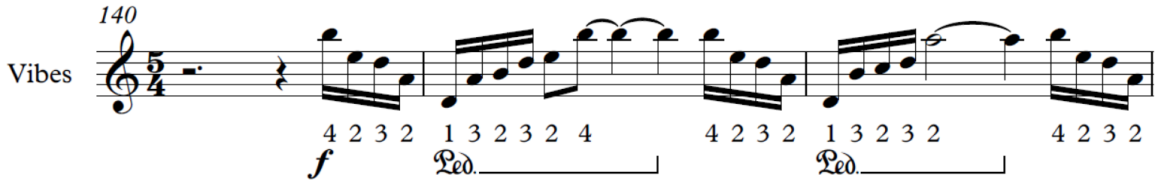

Figure 56. Sticking Suggestions for *Sense & Innocence*, mm. 140–142. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

4. The final section of movement 4 containing the Playful Motive, mm. 164–217, should be performed with the R.H. on the upper staff and L.H. on the lower staff.

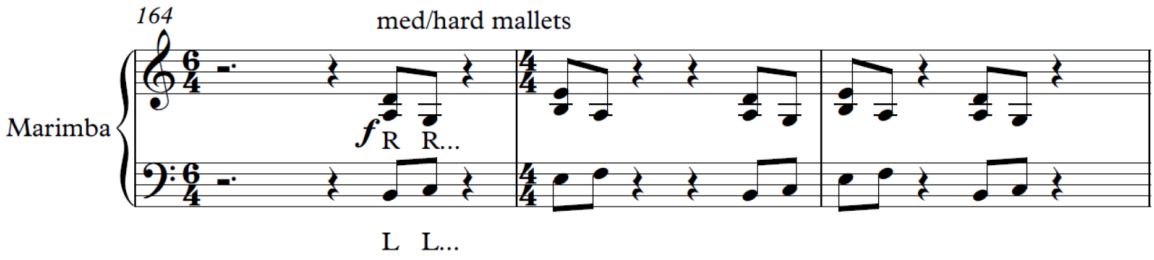

Figure 57. Sticking Suggestions for *Sense & Innocence*, mm. 164–166. Reproduced by permission from Dave Maric, *Sense & Innocence*. © 2002 by Norsk Musikforlag, Norway.

Additional Comments for *Sense & Innocence*

The setup for *Sense & Innocence* is minimal compared to *Trilogy*. The crotales should be placed in front of the vibes in the upper register. The performer will benefit from aligning the respective C5s of vibes and crotales. Another option is to place additional crotale pitches on cymbal stands to the right of the vibes for the frantic passage at mm. 79–93 (any combination of C5, D5, and/or A5).

Due to a publishing error, some of the markings at the bottom of each page are cut off in the score. The following vibes pedal markings should be added according to Maric:

1. Pedal down for mm. 41–43, with a re-pedal at the A3 in m. 42.
2. Pedal down for the second half of m. 126, starting at the E4, until the end of m. 128.
3. Pedal down at the beginning of m. 159 until the sixteenth-note rest in m. 160. Pedal down at the beginning of m. 161 until the end of m. 163.
4. Pedal down on beat 4 of m. 240 until after beat 1 of m. 242. Pedal down for mm. 246–247.

CHAPTER IV

ANALYSIS AND PERFORMANCE GUIDE FOR *THRICE INTO FLAMES*

Introduction to *Thrice Into Flames* (2017)

The following description of *Thrice Into Flames* was written by Dave Maric for the author to use as program notes for its world premiere on March 24, 2017:

> Written for David Mitchell, this is the third piece in a sequence of works for mallet/untuned percussion. The first two works, *Trilogy* (2000) and *Sense & Innocence* (2002), are present here in some form, but their influence is distant and subverted, with the most obvious connections lying in the use of the backing audio which is a manipulation of David Mitchell's own live recording of *Trilogy*. His live part from the recording has been isolated and heavily fragmented, making it barely recognisable. This fragmentation is also reflected in aspects of the live part which cannot help but be caught up in the sequence of highly contrasting events that underpin it, beginning with a frenzied passage for snare drum and ending in a childlike chorale for vibraphone, which can never seem to resolve.[48]

Maric considered *Thrice Into Flames* to be "a reflection on troubling world events in 2016—particularly the disintegration of established structures which has led or might lead to further chaos and uncertainty."[49]

[48] Dave Maric, e-mail message to author, January 9, 2017.
[49] Dave Maric, e-mail message to author, November 17, 2016.

Pitch Content in *Thrice Into Flames*

Since *Thrice Into Flames* is closely related to *Trilogy*, some of the pitch content is similar, namely octatonic and diatonic scales. Overall, however, the content in this piece is too complicated to place in a table and space does not permit a complete analysis of each section. Other compositional techniques that are similar to those used in the first two pieces include compound melodies (see Figure 68 on p. 84) and additive procedures (used to expand the G half-diminished 7^{th} chord in mm. 110–118). The "disintegration of established structures" that Maric describes are represented by the following: 1) thwarted pitch collections, 2) thwarted pitch patterns, 3) avoidance of strict repetition, and 4) establishing a cycle for instrument changes and then breaking that cycle. Maric's description in the program notes is similar to the characterizations of "sense" and "innocence" described in Chapter III. The ending in *Thrice Into Flames* echoes the unresolved ending in *Sense & Innocence*. From a political standpoint, it is a logical sequel.

Maric creates expectations for pitch collections and patterns and then thwarts those expectations. A process is begun that creates an expectation for completing a particular pitch collection, and before it is completed the music moves to another. These expectations are so strong in this piece because several melodies are scalar/stepwise. An example of thwarted pitch collections and patterns is illustrated in Figure 58. Starting on D3 in m. 100, the lower register (L.H.) contains OCT(0,2) and the upper register (R.H.) contains OCT(1,2). The hands are a major seventh (M7) apart until the first eighth-note rest in m. 101. After the rest, both the R.H. and L.H. switch to OCT(0,1) for an ascending

melody in octaves. The OCT(0,1) collection is also thwarted with D5 on beat 2 of m. 102, which is circled in the figure below. At this point, 5- or 6-note segments of all three octatonic scales—(0,1), (1,2), and (0,2)—have appeared within the span of two measures. While the passage ascends as a whole, the melody periodically skips or steps down, then resumes its ascent. Most of the melodic intervals are whole steps or half steps during ascending segments. Ascending minor thirds in m. 103 create an increase in energy. This ascending pattern is thwarted with D♭6 on beat 3, which is circled in the figure below. The thwarted collections, the changing harmonic intervals between the hands, the avoidance of a strict ascending pattern, and the ascending minor thirds create a sense of disintegrating structures.

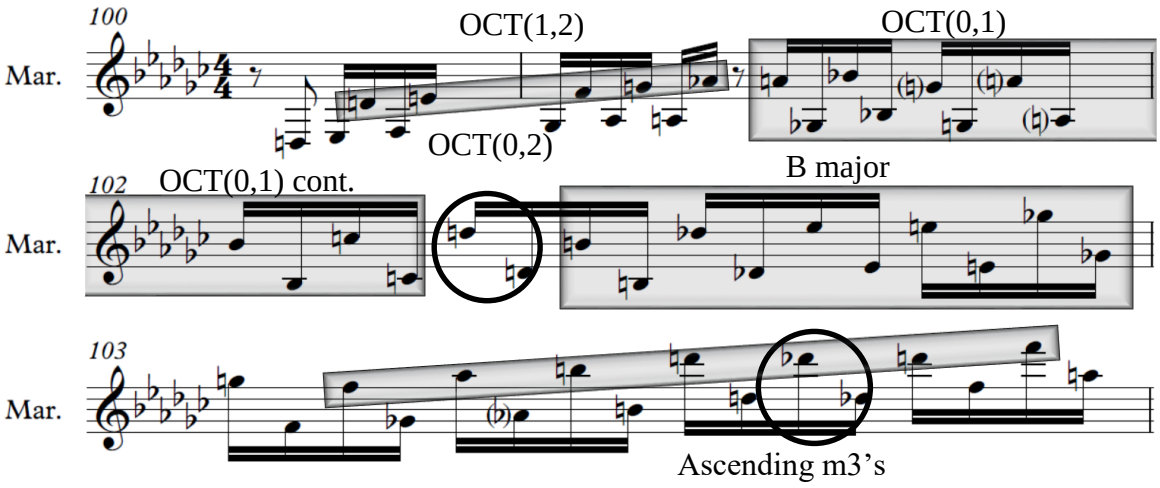

Figure 58. Thwarted Pitch Collections and Patterns in *Thrice Into Flames*, mm. 100–103. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

The thwarted OCT(0,1) in Figure 58 has tones in common with G harmonic minor, namely scale degrees seven (G♭=F♯)through four starting on beat 3 of m. 101. The second box in m. 102 contains scale degrees one through five of B major. G minor and B major are "hexatonic poles," named after the hexatonic cycle in Neo-Riemannian theory.[50] Richard Cohn's description of the uncanny/magical effect of hexatonic poles fits Maric's expression of chaos through the disintegration of established structure.[51] The B major scale is thwarted by the G5 in m. 103, where the upper and lower lines are in contrary motion for a beat before returning to melodic octaves.

In mm. 199–210, Maric establishes a pattern using a new motive I call the Triumphant Motive because it sounds triumphantly tonal; this passage is given in Figure 59. At this point, the backing track introduces a hauntingly mesmerizing and playful mistuned ostinato that loops until the end of the piece. The material on the vibes sounds consonant in stark contrast to the backing track until it also eventually slips into chaotic dissonance.

[50] G minor and B major are called hexatonic poles because they lie at opposite ends of a "hexatonic cycle," which is a cycle of six triads in a particular pattern. The cycle in this case is Gm-GM-Bm-BM-E♭m-E♭M.

[51] Cohn cites the tonal ambiguity of the two distantly related triads as an explanation for the uncanny effect of hexatonic poles. He provides an overview of hexatonic poles in "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57, no. 2 (Summer 2004): 285–324.

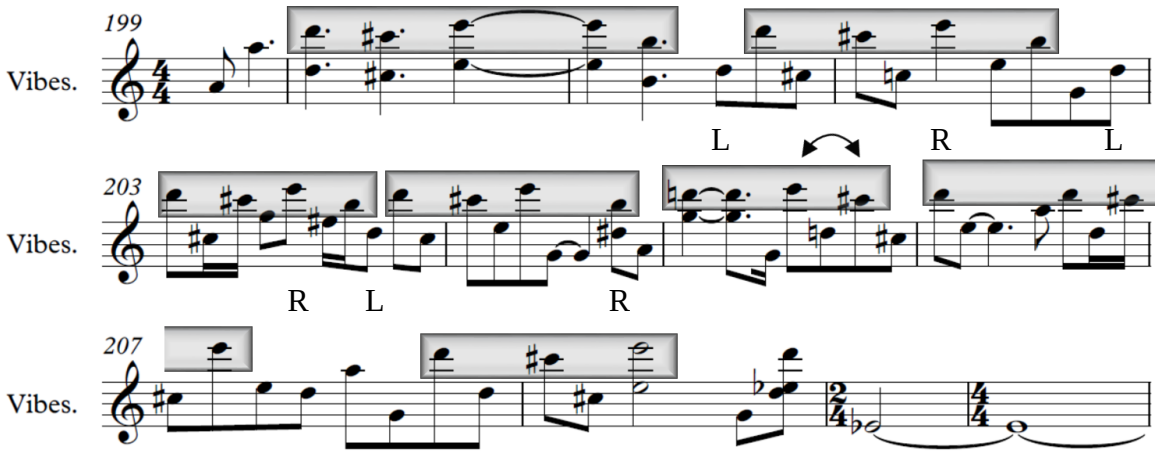

Figure 59. Transformations of the Triumphant Motive in *Thrice Into Flames*, mm. 199–210. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

All instances of the Triumphant Motive are boxed in on Figure 59, and may be difficult to distinguish aurally. This motive is defined by its pitch content: D C♯ E B. Maric switches which hand strikes first in the octave doublings of this excerpt, creating an interruption of a process that has been set in motion—this alternation of leading hands is similar to the process he used with the Clock Motive in *Sense & Innocence* (see Figure 42 on p. 57). Figure 59 is marked with L or R below the staff every time the lead switches hands. The motive statements have been labeled in the upper register in Figure 59 since the octave doubling is omitted on occasion, creating a sense of the lower register falling apart. Starting with the motive form beginning in m. 205, pitch class B is omitted, yet another interruption in the expected process. The interruptions in expected patterns are symbols of the disintegrating establishment.[52]

[52] Rhythmic transformations also interrupt expected patterns, but are outside the scope of this dissertation.

Form in *Thrice Into Flames*

Dave Maric explains the form and design of *Thrice Into Flames* thus:

> It's structured in a very specific way using the basic triangle number sequence to determine section lengths, and some sections are very free in terms of rhythm and so [should] be freely performed but within a set amount of time, a few sections require either syncing rhythmically with the track (mostly the last section) or creating your own steady pulse irrespective of the track. Improvisation moments exist—but that will be limited to snare drum only… it will be a little bit like my *Greek Tragedy* piece but with an added improvisational element…[53]

The symbolism related to the number three is particularly important in the design of *Thrice Into Flames*. In addition to the obvious reference to 3 in the title of the piece ("Thrice"), my recording of *Trilogy* appears in the seamless backing track of this piece in reverse order—i.e., starting with material from movement 3 and working backward to movement 1. Maric described the structure as using the triangle number sequence, which I dispute below. This is the third piece in a set of pieces written for live percussion and backing track. Finally, there are three instruments used by the soloist: snare drum, marimba, and vibes. The number three has long been revered as a divine number symbolizing the holy trinity. It has been considered to represent the beginning, middle, and end; birth, life, and death; and the past, present, and future.

The triangle number sequence does not correctly describe the length of each individual section. However, there is a proportional organization based on time codes—each section is longer than the previous section by 6 seconds. Dividing by the common

[53] Dave Maric, e-mail message to author, November 17, 2016.

factor 6, the resulting proportions are 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, or counting numbers. The length of each section and time codes are provided in Table 9.

Table 9. Form in *Thrice Into Flames*.

Rehearsal Numbers	**Length in Seconds**	**Time Code**	**Instruments**	**Length of each *Trilogy* Mvt.**	***Trilogy* Mvts. in backing track**
1	6	(0:04–0:10)	S.D. (60 seconds)	4:30	III "Tamboo"
2	12	(0:10–0:22)			
3	18	(0:22–0:40)			
4	24	(0:40–1:04)			
5	30	(1:04–1:34)	Marimba (66 seconds)		
6	36	(1:34–2:10)			
7	42	(2:10–2:52)	Vibes		
8	48	(2:52–3:40)	S.D.		
9	54	(3:40–4:34)	Marimba		
10	60	(4:34–5:34)	Marimba, then vibes	2:06	II "Pelogy"
11	66	(5:34–6:40)	Marimba		
12	72	(6:40–7:52)	S.D. and marimba	3:54	I "Concentrics"
13	78	(7:52–9:10)	Vibes, then marimba and S.D., then marimba, then vibes		
14	84	(9:10–10:34)	S.D., then vibes		

As mentioned above, Maric used a recording of me performing *Trilogy* without a backing track as the raw material for the backing track in *Thrice Into Flames*. The audio was manipulated in several ways to create the final product used in *Thrice Into Flames*. Material from each movement in *Trilogy* was used; however, Maric worked backwards starting with movement 3, "Tamboo."

Instrument changes occur at boundaries between sections for rehearsal 1–9, thereby reinforcing the proportional form of the piece. Maric establishes a structure by cycling twice through snare drum (S.D.), marimba, and vibes in rehearsals 1–10. After the first two cycles, the order of instruments goes backward, then forward through two cycles with overlap at the change of direction. To explain further, if instruments are numbered as 1) snare drum, 2) marimba, and 3) vibes, then the instrument changes from the end of rehearsal 10 are 3, 2, 1/2, 3, 2/1, 2, 3.[54] The cycle is broken when the soloist goes directly from snare drum to vibes in rehearsal 14. The frantic alternation between snare drum and marimba in rehearsal 12 builds to the climax in m. 191, marked by the loudest dynamic in the piece (*fff*). Instrument changes occur "early" in two sections: the change to marimba one measure before rehearsal 9 and the startling *ff* snare drum hit before rehearsal 12. Maric's established structure of cycling through the three instruments is disintegrated by the end—I interpret this as a reference to the theme of the piece.

[54] Slashes are used to group instruments that are effectively simultaneous.

Backing Track Cues and General Performance Suggestions for *Thrice Into Flames*

As in Chapters II and III, this performance guide will provide 1) backing track cues and 2) sticking suggestions. *Thrice Into Flames* contains sections with constantly fluctuating tempos. This guide will make it easier for the performer to navigate these sections and align with the backing track. The sticking suggestions will help the performer learn difficult technical passages, including how to quickly change surface areas on the snare drum (drum head, rim, and shell) and how to quickly switch implements.

Backing track cues have become more prevalent in Maric's writing since *Trilogy*. Extra suggestions about syncing with the backing track are provided in Figures 60–63. Tempo and expression markings should be strictly followed—e.g., "*piu mosso*" at m. 67 and "faster still" at m. 73. Maric describes this requirement to keep the tempo moving in different ways: as "liberal amounts of rubato, but don't drag" (m. 96), "at tempo, or slightly pushed" (m. 151), "push tempo slightly" (m. 158), and "do not drop tempo" (m. 171). In general, it is better to get to the end of a section early than late or rush from one section to another.

1. The beaming of rhythms at the beginning implies the beat is a quarter note. The thirty-second notes in beat 5 of m. 4 are slower than the preceding triplet thirty-second notes.

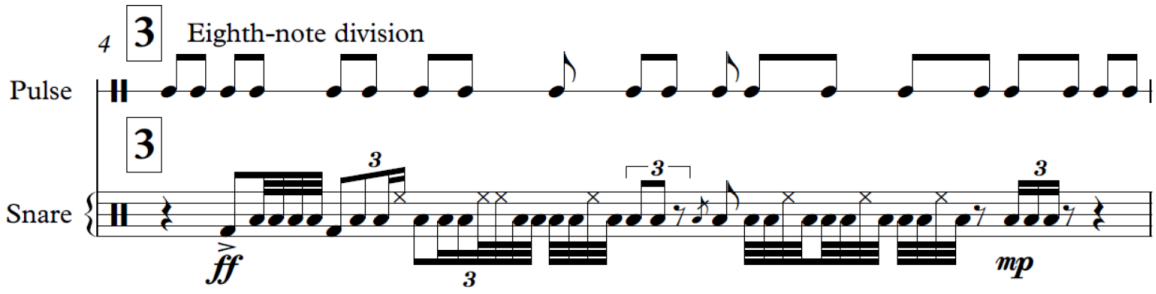

Figure 60. Backing Track Cues for *Thrice Into Flames*, m. 4. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

2. The two rests following the *mp* in mm. 4–5 should be notated as eighth-note rests. The first line matches the score and the second is a renotation of the rests.

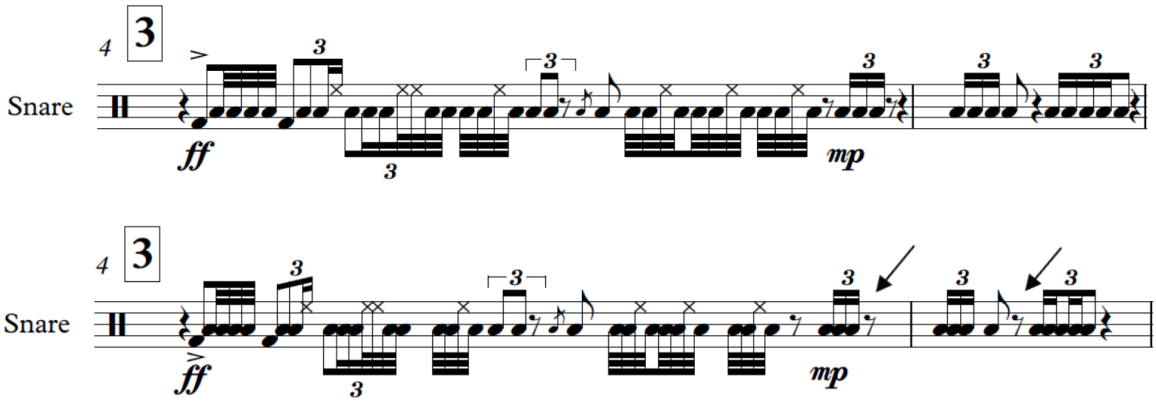

Figure 61. Backing Track Cues for *Thrice Into Flames*, mm. 4–5. Renotation by David Mitchell. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

3. Starting at m. 116, there are consecutive runs up the marimba that are supposed to be faster each time. The last run in m. 118 is marked “as fast as possible.” Naturally there is a degree of liberty expected of the performer. As a rough guide of how fast to play these runs, listen for the cues leading into m. 120. This cue has a shimmery timbre and sticks out from the rest of the backing track.

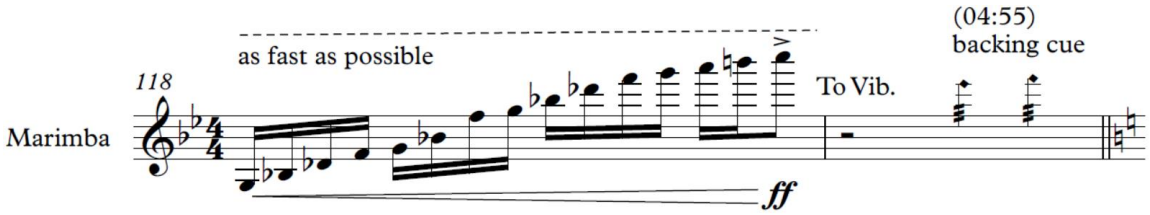

Figure 62. Backing Track Cues for *Thrice Into Flames*, mm. 118–119. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

4. The backing track ceases abruptly at m. 289 as the vibes fade away naturally. The abrupt end of the backing track juxtaposed with the natural decay of the vibes is another reference to the disintegrated establishment. The two different endings may feel uncomfortable, but that is the intent.

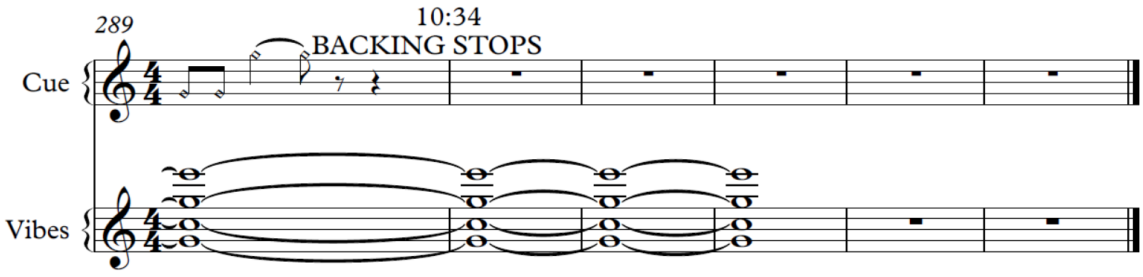

Figure 63. Backing Track Cues for *Thrice Into Flames*, mm. 289–294. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

Sticking Suggestions for *Thrice Into Flames*

Unlike other pieces Maric has written for live percussion and backing track, stickings for *Thrice Into Flames* cannot be determined by thinking like a pianist—i.e., performing the lower staff with the left hand and the upper staff with the right hand. The snare drum material was written in a similar style as his solo for two snare drums and backing track, *Greek Tragedy*, namely the complicated rhythms and different playing

surfaces. In general, pedal markings on the vibes should be strictly followed. When pedal markings are not provided, the pedal should be used to match the written length of each duration with articulation taken into consideration—e.g., a rhythm marked *staccato* should be without pedal. Playing surfaces should be taken into consideration when determining sticking. Since the edge of the drum is softer than the center of the drum, stickings may be chosen to counteract the difference in balance.

1. Starting in m. 1, any time there are two quick rim/shell notes separated by a single note, the notes on the rim/shell should be played on the same hand—e.g., the right hand in beat 3 of m. 1 and beat 4 of m. 2. The second group of thirty-second notes in m. 1 should be played using a diddle sticking (rllR or rrlR) so the accent can be appropriately "furious." A similar sticking should be used in beat 4 of m.2.

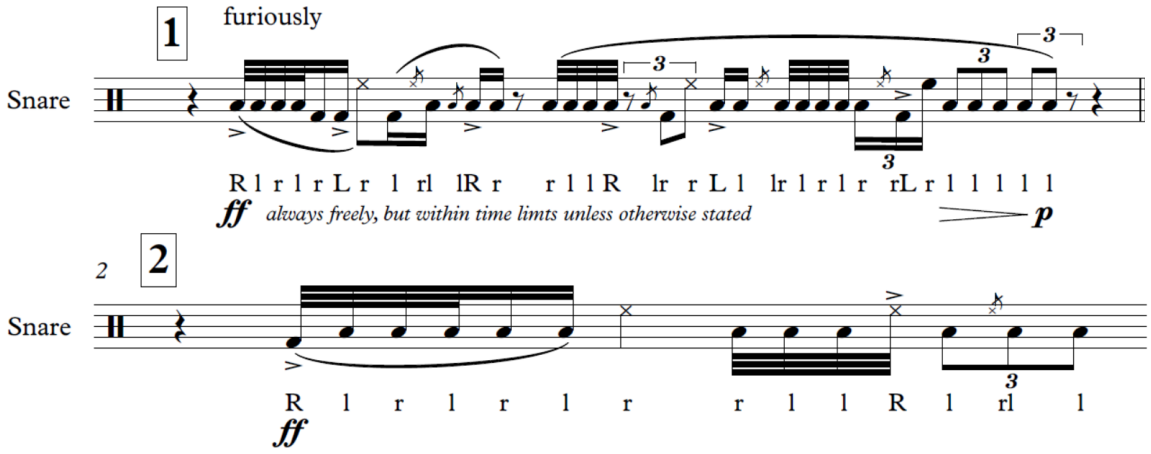

Figure 64. Sticking Suggestions for *Thrice Into Flames*, mm. 1–2. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

2. It is easier to play on correct playing surfaces if the thirty-second note triplets on beat 4 of m. 4 are double strokes.

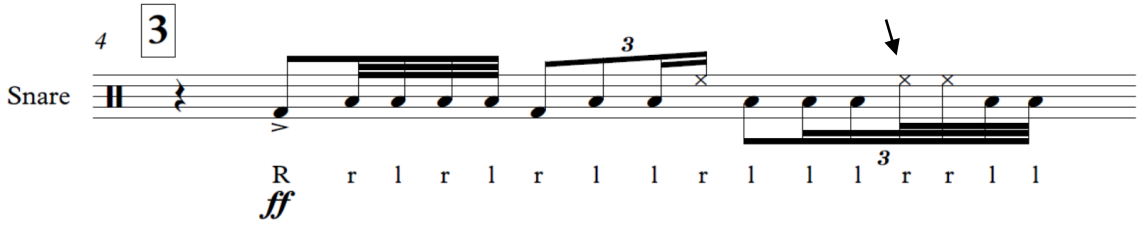

Figure 65. Sticking Suggestions for *Thrice Into Flames*, m. 4. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

3. A Swiss triplet (rrl rrl) can be used for beat 6 in m. 6 for ease of correct playing surfaces.

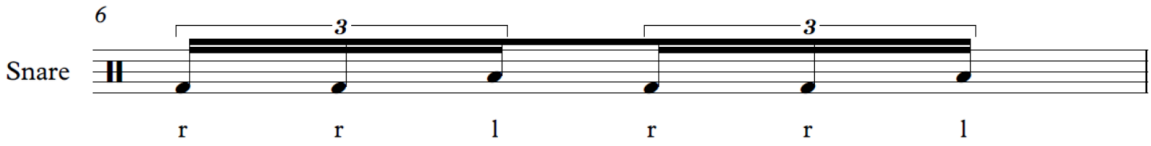

Figure 66. Sticking Suggestions for *Thrice Into Flames*, m. 6. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

4. The cadenza passage that begins on beat 3 of m. 28 can be performed using double strokes with the exception of the first note (D4) and the penultimate pitch (B3) of m. 29.

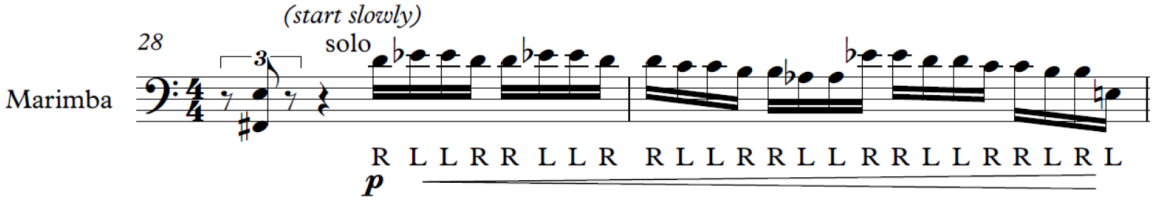

Figure 67. Sticking Suggestions for *Thrice Into Flames*, mm. 28–29. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

5. Double-lateral strokes can be used intermittently to perform the fast quintuplets in m. 41, leaving the left hand on the upper manual of the vibes. The quintuplets in m. 42 can be performed in a similar manner.

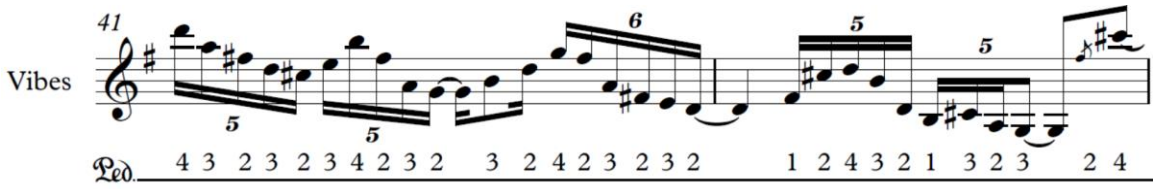

Figure 68. Sticking Suggestions for *Thrice Into Flames*, mm. 41–42. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

6. The following suggested sticking for the sextuplet in m. 55, by ending on mallet 3, leaves mallet 4 open for the following B5.

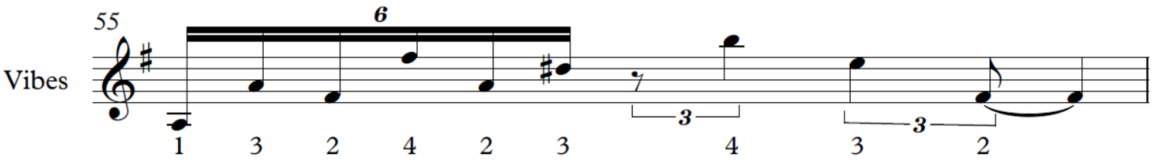

Figure 69. Sticking Suggestions for *Thrice Into Flames*, m. 55. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

7. The octaves in m. 165 can be played by alternating hands set with mallets an octave apart or by using the sticking provided below.

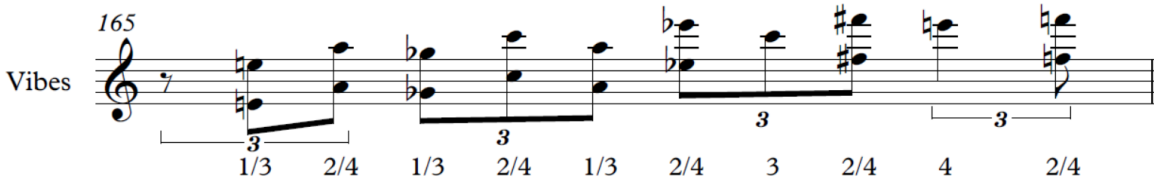

Figure 70. Sticking Suggestions for *Thrice Into Flames*, m. 165. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

8. The entirety of m. 191 can be played with a single hand while the other hand reaches for the new mallets used in m. 192.

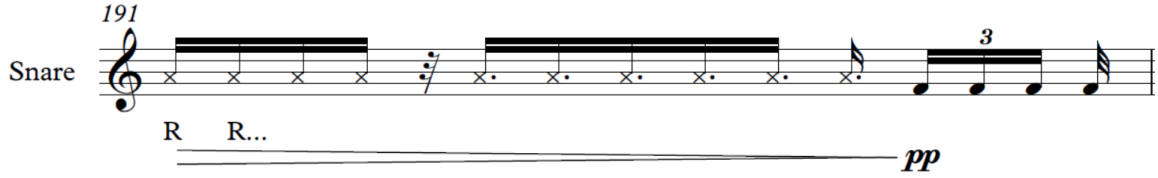

Figure 71. Sticking Suggestions for *Thrice Into Flames*, m. 191. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

9. There are three distinct registers that create a compound melody in mm. 211–215. The C♯6 is the high register and should be performed with mallet 4. The D5 and C♯5s (sometimes B4) is the middle register and should be performed with mallets 2 (D5) and 3 (C♯5 and B4). This keeps the right hand on the upper manual with the exception of the B4s. The lower register is composed of D4, E4, and F♯4, and should be performed with mallet 1. Be careful of the changing rhythmic pattern on C♯5, which is another example of Maric avoiding strict repetition.

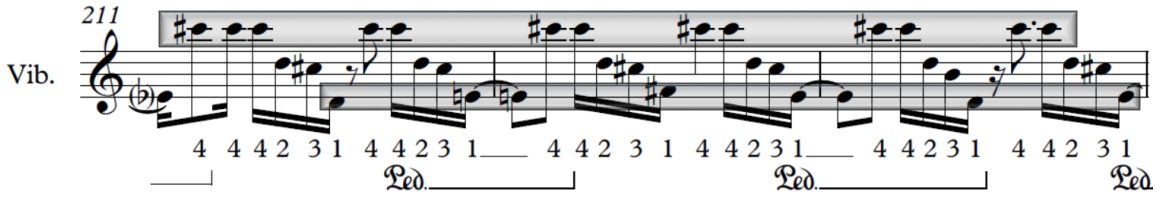

Figure 72. Sticking Suggestions for *Thrice Into Flames*, mm. 211–213. Reproduced by permission from Dave Maric, *Thrice Into Flames*. © 2017 by Dave Maric, London.

CHAPTER V

CONCLUSION

Maric's compositional style is unique, but certain influences are apparent in his works. As mentioned in Chapter II, Maric admits his influences include Mexican composer Javier Álvarez, Steve Martland, and U.K. electronica music.[55] In an interview with a ballet company, Maric described his adoration of Stravinsky.[56]

In the music analyzed, Maric uses pitch collections that can be traced back to Impressionist composers such as Debussy and Satie or other 20th century composers such as Stravinsky. Some of these collections include diatonic scales, harmonic minor scales, melodic minor scales, acoustic scales, double harmonic scales, harmonic major sclaes, octatonic scales, and subsets of these scales—an example of Maric using an octatonic subset is the passage on {G♯, A, B, C, E♭} in "Pelogy," which contains A♭ major, A♭ minor, and A diminished triads. A progression toward greater complexity of pitch collections is apparent in Maric's compositions from 2000 to 2017—e.g., he uses only a single octatonic scale in "Concentrics," while he uses two octatonic scales at once in *Thrice Into Flames*.

[55] Dave Maric, e-mail message to author, September 21, 2015.
[56] "Interview with David Maric," Northern Ballet Theatre.

Maric uses mathematical sequences to determine formal proportions in *Trilogy* and *Thrice Into Flames*. Specifically, he used the Fibonacci sequence to determine the climax of the first movement in *Trilogy*. He also used the Fibonacci sequence to determine successive subsections in the first half of the movement. In *Thrice Into Flames*, the proportional length of successive sections matches the sequence of counting numbers. Maric does not use proportions determined by mathematical sequences in *Sense & Innocence*, but instead uses contrasting styles to depict the two elements in the title.

As Maric's composition background is both deeply rooted in but also different from minimalism, certain aspects of his music might be described as post-minimalist. Maric's music that has a post-minimalist style avoids strict repetition, examples of which can be found in all three pieces (Figures 3, 48, and 59 on pp. 20, 65, and 75 respectively). His combination of different musical styles/genres is also post-minimalist.

Maric also uses an abundance of motivic transformations, often focusing on rhythm. In "Tamboo," from *Trilogy*, Maric interpolates an ascending ostinato pattern underneath the Descending Motive after its first occurrence, thereby recontextualizing the motive (Figures 6 and 7 on pp. 24–25). The majority of movement 2 from *Sense & Innocence* is composed of transformations of the same Clock Motive (Figure 42 on p. 57) and movement 4 contains transformations of the Playful Motive (Figure 44 on p. 60). Examples of his additive procedures can be seen at the beginning of "Concentrics" from *Trilogy* (mm. 1–21) and during mm. 19–25 of *Sense & Innocence* (Figure 43 on p. 58), where he uses the Fibonacci sequence to determine the length of successive segments.

The analysis and performance guide in this dissertation are meant to be synthesized to help the performer during the learning process. To take one example, compound melodies are common throughout these pieces. An understanding of these compound melodies will affect sticking choices—pitches in the low register in mallet 1, middle register in mallets 2/3, and high register in mallet 4. Passages include "Concentrics" mm. 64–74 (Figure 29 on p. 42), "Concentrics" mm. 111–116 (Figure 32 on p. 43), *Thrice Into Flames* mm. 100–103 (Figure 58 on p. 73), and *Thrice Into Flames* mm. 211–215 (Figure 72 on p. 86). An understanding of Maric's use of rhythmic displacement between soloist and backing track is also beneficial to the performer. The historical connection between rhythmic displacement and minimalism—specifically phase-shifting music—provides context for Maric's compositional style.

Ultimately, the goal of this study was to introduce readers to the music of Dave Maric, as well as enlighten performers regarding his compositional style and technical demands. The topics discussed in this study can be used as a basis for further development in research on Dave Maric. Future researchers can explore components that are not addressed at length in this study, such as rhythm and meter, pitch content in the backing track, and common tones between collections.

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APPENDIX A

TRANSCRIPTS OF EMAIL CORRESPONDENCE WITH DAVE MARIC

Email Regarding *Trilogy*, September 21, 2015

The first movement simply uses the octatonic scale (prior to the tempo change, which itself is roughly the golden section point) and the Fibonacci series for structure (where the sequence uses the minim/half-note as the base unit). All other pitch collections are freer and without planning/restrictions, though as you describe they hover somewhere around a C mode of some description.

Colin and I collaborated in choosing which instruments of this piece he should perform on - as the original material was constructed using my digital samples of his own personal collection of instruments. The unperformed parts are hence relegated to the backing track.

As for jazz experience, well it's hard to say how that affected the piece. There is a juxtaposition of restricted structural organisation (the Fibonacci section) and the slightly freer "grooving" section (from the tempo change). Both are influenced by funk/Latin/West African rhythms and also genres found within 1990s UK electronica. Clearly there is also an influence from the piano writing found in some of the music of Steve Martland - specifically from the period where I worked very closely with him as his assistant/pianist around 1992 - 1996, and "Horses of Instruction" would probably be the piece to refer to there.

Colin wanted me to write for him a relatively short piece, as he had heard my demo recordings of somewhat experimental electronic dance music that I was creating in

the late 1990s and felt like that this could translate well to the solo percussion idiom with some kind of backing track. I then spent some time with all his instruments and recorded them all, sampling them and creating some loops. At this time I was very much interested in creating electronic pieces based purely around the samples and loops of acoustic instruments (I would say that the music of Mexican composer Javier Álvarez, [refer to *Asi el Acero* (1988), *Mambo à la Braque* (1990), or *Mambo Vinko* (1993)] who I had met in the early 1990s, was an influence for me in that regard.) This material was then harnessed to create the whole of Trilogy which turned out to be a little more epic in scale than originally anticipated. And the rest is history!

Email Regarding the First Draft of *Thrice Into Flames*, November 17, 2016

It's structured in a very specific way using the basic triangle number sequence to determine section lengths, and some sections are very free in terms of rhythm and so be freely performed but within a set amount of time, a few sections require either syncing rhythmically with the track (mostly the last section) or creating your own steady pulse irrespective of the track. Improvisation moments exist - but that will be limited to snare drum only… it will be a little bit like my *Greek Tragedy* piece but with an added improvisational element…

Anyway, it's quite a strange and arresting piece! I like it! And to me it feels like a reflection on troubling world events in 2016 - particularly the disintegration of established structures which has led or might lead to further chaos and uncertainty.

Email Regarding the Significance of the Number"3" in *Thrice Into Flames*, November 17, 2016

I thought that the number 3 was significant because of *Trilogy* (where all three movements are used in the backing track in reverse order), 3 Instruments, 3rd piece for mallet/untuned perc. and backing track, using a number sequence is also a reference to the number sequence used in Trilogy 1st movement etc. but in this case is a triangle number sequence, I'm sure there are more "3" references, but I can't remember.

Email Regarding Performing with the Backing Track in *Thrice Into Flames*, January 9, 2017

I think it should be clear as to how it works with the backing track. Some sections have some flexibility and others do not, I think this is clearly identified in the score and all the relevant cues from the backing track should be there now too.

Email Containing Program Notes for *Thrice Into Flames*, January 9, 2017

Written for David Mitchell, this is the third piece in a sequence of works for mallet/untuned percussion. The first two works; *Trilogy* (2000) and *Sense & Innocence* (2002), are present here in some form, but their influence is distant and subverted, with the most obvious connections lying in the use of the backing audio which is a manipulation of David Mitchell's own live recording of *Trilogy*. His live part from the recording has been isolated and heavily fragmented, making it barely recognizable. This fragmentation is also reflected in aspects of the live part which cannot help but be caught up in the sequence of highly contrasting events that underpin it, beginning with a frenzied

passage for snare drum and ending in a childlike chorale for vibraphone, which can never seem to resolve.

Email Regarding Titles, Inspiration, and Compositional Process, September 17, 2017

Pelogy is just “pelog” plus “trilogy.” Why? Just an allusion to gamelan.

S&I wasn’t inspired knowingly by anything political. Thrice into Flames is certainly inspired by the combination of numerous potentially cataclysmic world events in 2016 leaving so many of us feeling unsettled and uncertain for the future.

Trilogy was supposed to be a shorter piece inspired mostly by dance music styles of the late 1990s. Colin asked for 7 minutes. It ended up being twice as long and went into different stylistic territories, it was my first ever piece after all (to be performed in a concert hall).

Trilogy involved me sampling Colin's percussion instruments, mostly single notes, but occasionally a few loops.

S&I also uses longer stretches of often untouched audio (simple pitch shift effects and reverbs), recordings of us experimenting with percussion, and talking about it.

Thrice into Flames as you know uses long stretches of audio (of you performing trilogy), but fragmented with granular style editing.

APPENDIX B

LIST OF DAVE MARIC'S COMPOSITIONS[57]

1999 – *Hammer & Tongs* (sampled upright piano)

1999 – *Triptych* (for solo harp and sampled harp)

2000 – *Trilogy* (for live and sampled percussion)*

2000 – *Duality* (for violin and piano)

2001 – *Runtime* (for piano, drums, and electronics)*

2001 – *Breathe* [Invocation] (for piano, drums, and electronics)*

2001 – *Sketch* (for solo piano) and (for piano and electronics)

2001 – *Shapeshifter* (for two percussionists)*

2001 – *Falling to the Sky* (for violin and piano)

2002 – *Broken Fiction* (for 5 musicians)*

2002 – *Lifetimes* (for string ensemble and percussion)*

2002 – *Sense & Innocence* (for solo percussion and CD)*

2002 – *With No Name* (for piano and electronics)

2002 – *Unspoken* (for piano and electronics)

2002 – *Fields* (for piano, drums, and electronics)*

2002 – *Hyper (from "falling to the Sky")* (version for piano, drums, and electronics)*

2002 – *Exile* (for two pianos, percussion and electronics)*

2003 – *Predicaments* (for solo percussion and piano)*

[57] List is current as of September 2017. Pieces with percussion are denoted with *.

2003 – *Borrowed Time* (for organ and percussion)*

2003 – *On Impulse* (for cello and percussion)*

2004 – *Spellbound* (for band and orchestra)*

2004 – *Music for "You, Cuba" (four short dance films)* (for violin, piano, and percussion)*

2005 – *Ghosts* (for chamber ensemble and recorded electronics)*

2005 – *This Freedom* (for piano, harp, percussion, and electronics)*

2005 – *Desert Life* (for violin, piano, drums, and electronics)*

2005 – *Designing Clouds* (for electric guitar, drums, and electronics)*

2005 – *Incantation* (for violin, electric guitar, piano, drums, and electronics)*

2006 – *Shore* (dance work for voice, tenor sax, northumbrian smallpipes, percussion, and chorus)*

2006 – *Lucid Intervals* (for trumpet/flugelhorn and tuned percussion)*

2006 – *Five Movement for Arcana* (for two violins, piano, and percussion)*

2008 – *A Tale of Two Cities* (a ballet score in two acts for orchestra)*

2009 – *Sturmhöhe (Wuthering Heights)* (for live and sampled contrabass)

2009 – *Amaranthine* (electronic score for dance in two parts)

2009 – *27m*^{2} (film score)

2010 – *And our Faces Vanish Like Water* (for (mezzo) soprano and human beatbox)

2010 – *Blood Wedding* (ballet score for symphony orchestra)*

2011 – *Anima Lucida* (for solo piano)

2011 – *Tidy My Bedroom* (for multitracked upright piano)

2011 – *Tidy Your Bedroom* (for voice and piano)

2011 – *Lullaby* (for solo piano and audio loops)

2011 – *Shufflepuck* (for solo piano and audio loop)

2011 – *Tuner's Lament* (for multitracked piano)

2011 – *In the Engine Room* (for multitracked upright piano)

2011 – *Showroom Amok* (for multitracked pianos)

2011 – *A Lesson in Dread* (for multitracked piano)

2011 – *Last Moment* (for solo piano)

2011 – *Dream Apparatus* (for multitracked upright piano)

2011 – *Homecoming* (for composed and improvised pianos)

2011 – *Happy Birthday to ME* (for solo piano)

2012 – *Towards Future's Embrace* (a concerto for solo percussion and chamber orchestra)*

2012 – *Forgotten Lands* (a concerto for solo trumpet and orchestra)*

2013 – *Habitual Behaviour* (for vibraphone, electronics, piano, double bass, and drum kit)*

2013 – *I Wish I Knew How it Felt to be Free* (for soprano, string quartet, piano, and audio loop)

2014 – *Sense & Innocence [2014 version]* (for live and sampled percussion)*

2014 – *A Greek Tragedy* (for solo double snare drum and audio recording)*

2014 – *The Piano Works* (album recording)

2014 – *Autophonica* (for mechanical piano)

2014 – *Troglodytes Troglodytes* (album recording)

2014 – *Trophic Cascades* (for two pianos and two percussion)*

2015 – *Hand Written Tweets* (wax cylinder recordings)

2015 – *In Adversity* (for six pianos and one MIDI keyboard)

2015 – *História Futura* (for solo percussion)*

2016 – *Vigil* (concerto for piano and electronics with chamber ensemble)*

2017 – *Thrice Into Flames* (for live and sampled percussion)*

2017 – *Decade Zero* (for piano, double bass, drum kit, and chamber ensemble) *

2017 – *We Made Us* (for solo percussion, piano, electronics, and string ensemble)*

APPENDIX C

COPYRIGHT PERMISSIONS

Unni Boretti, Sep 6

To David and Kristin

Dear David Mitchell,

We hereby grant you permission to use the musical examples from Dave Maric's *Trilogy* and *Sense & Innocence* as requested.

Please add the following information: Printed with permission from Norsk Musikforlag, Norway.

Vennlig hilsen/Best regards
Unni Boretti
Norsk Musikforlag
Musikk-Husets Forlag
Lyche Musikkforlag

tlf. +47 93073494
unni.boretti@musikkforlagene.no
www.musikkforlagene.no

Dear Unni Boretti,

I am completing a doctoral dissertation at the University of North Carolina at Greensboro entitled *A Performance Guide and Analysis of Compositional Techniques in the Percussion Music of Dave Maric*. I would like your permission to reprint in my dissertation excerpts from the following:

Trilogy for solo percussion and CD (2000) by Dave Maric

The excerpts to be reproduced include the following measures:
Movement 1: measures 5-6, 13-14, 21-22, 34-35, 40, 56-59, 64-65, 77-79, 84-87, 90-91, 98-99, 111-116, and 240-246.
Movement 2: measures 6-7, 21-24, 29-30, 35-46, 50-53, 60-66, 73-77, and 86-89.
Movement 3: measures 13-14, 31-32, 38-41, 47-49, 53-55, and 57-58.

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If this meets with your approval, please sign this letter below and return it to me by September 22, 2017. Thank you very much for your attention to this matter.

Sincerely,
David Mitchell

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Unni Boretti, CEO/Head of Publishing

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Sense & Innocence for solo percussion and CD (2002) by Dave Maric

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Thrice Into Flames for solo percussion and backing track (2017) by Dave Maric

The excerpts to be reproduced include the following:
Measures 1-2, 4, 6, 28-29, 41-42, 55, 118, 100-103, 165, 191, 199-211, and 289-294

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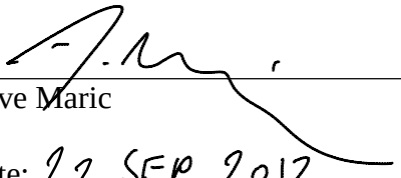

Dave Maric

Date: 22 SEP 2017