PEREGRINATION: A MUSICAL SKETCH OF EUROPE IN FOUR MOVEMENTS

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A Thesis
Submitted to the Graduate College of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

MASTER OF MUSIC

May 2007

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ABSTRACT

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_Peregrination: a Musical Sketch of Europe in Four Movements_ for alto saxophone, cello, piano, and percussion is a thirteen-minute musical depiction and interpretation of my travels in Europe during the summer of 2006. I traveled to Paris, Tours, Brussels, Rotterdam, Munich, Venice, Vienna, Zurich, Gimmelwald, and Salzburg between May 25 and August 20. The primary cities that form the four movements of this piece are Tours (I), Rotterdam (II), Gimmelwald (III), and Salzburg (IV). A detailed map of my travels in each city provided the seed data for the piece’s chance operational aspects.

Each movement represents a single city and as such has a single tonal focus. However, different golden-section-related systems are used to organize time and tonal arrivals. The structural harmonic content of each movement is generated by a Neo-Riemannian Tonnetz overlaid upon the map of my journey within that city. Elaborative techniques include Neo-Riemannian binary-generated cycles, serial techniques, traditional functional harmony, Indonesian interlocking ornamentation, and bounded-entropic indeterminacy. The overall harmonic structure of the piece is also generated by overlaying a Tonnetz on the map of my whole trip through Europe.

Each movement also exhibits a self-contained evolution of rhythmic development. A particular rhythmic idiom is established at the beginning of each movement. This idiom transforms and destabilizes as the movement builds to necessitate the return of the original material. Various vocal and extended instrumental techniques contribute to these rhythmic idioms. For example, in “II. Rotterdam”, the rhythmic content is derived from Balinese gamelan and involves interlocking patterns in the instrumental parts. With this consistency of harmony and form, any movement can be performed in isolation or the whole work can be played without interruption.
INSTRUMENTATION

Alto Saxophone in E♭
Cello
Piano
Percussion (1 player):
Vibraphone,
Crystal Glasses (C,E,G#,B),
&

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<tbody>
<tr>
<td>Board</td>
<td>Metal</td>
<td>Sizzle Cymbal</td>
<td>Bongo (Low)</td>
<td>Bongo (High)</td>
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INSTRUCTIONS

General:

The score is transposed.

Accidentals carry through the measure and are cancelled at the barline.

All eighth notes are straight. Any jazz or pseudogroove style is accomplished through triplet figures and accentuation, not deforming eighth note pairs.

\[ \text{0} \] indicates absence of meter.

\[ \text{I} \] This indicates a point of temporal alignment.

In movement III, Gimmelwald, time is fluid and independent, but it is important that the players align at the arrows.
### Alto Saxophone in E♭

**Tours:**

- Quick scoop
- Quick, dirty, fingered smears
- Jazz flip

This movement is your feature and is cast in a jazz style, so feel free to bend the music to your will. Begin Section D with a light and clear tone that becomes increasingly more harsh until section G.

**Rotterdam:**

Begin in the leftmost box. Play each column the indicated number of times, then follow one of the two arrows to the next column.

Be a percussion instrument. Every note value is played as a sixteenth-note with a little resonance.

**Gimmelwald:**

This movement is a cello feature, so never overshadow it.

This is a fingered smear that comes from nothing. It starts slowly, then quickly approaches to the downbeat.

**Salzburg:**

This movement is cast in a spooky mood, so always play with a ghostly tone and add vibrato on long tones.

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### Cello

**Tours:**

You are effectively a string bass for this movement. Only six notes at section G are arco, everything else is pizzicato. When given the ‘damped’ instruction, stop the vibration of the strings during the rests.

**Rotterdam:**

Begin in the leftmost box. Play each column the indicated number of times, then follow one of the two arrows to the next column.

Be a percussion instrument. Each note value is to be played as a sixteenth-note with a sharp attack and a quick decay. The bow must stay on the string whenever possible to prevent extra resonance. Mimic the articulation of the saxophone.

**Gimmelwald:**

This movement is your feature, so make the cello sing or scream when appropriate.

Finger a smooth and even glissando while bowing the notated rhythm.

**Salzburg:**

This movement is cast in a spooky mood, so always play with a ghostly tone and add vibrato on long tones.
Piano
Tours:
All 'Traveling Music' features solo piano in a free, cocktail lounge style.
In the interlocking gamelanesque sections such as measure 27, do not use pedal.
Anywhere else, the pedal can be used for tone if desired.

Rotterdam:
Begin in the leftmost box. Play each column the indicated number of times, then follow one of the two arrows to the next column. If performing all four movements, continue from the final column to the 'Traveling Music' at the bottom of the page, then proceed attacca to Gimmelwald.

Be a percussion instrument. Every note value is played as a sixteenth-note.

Gimmelwald:
Let the sound die on its own.
This line is to be played as 3+3+3+3+2+2 without internal syncopation.

Salzburg:
This is the piano feature, so take the lead.

Percussion
All Movements:
Board: a 2x4 or other solid wooden object that, when struck with a drumstick, has a sharp attack and body to the sound.
Metal: any piece of metal that rings when struck with wood. (e.g. an anvil or metal softball bat)

Tours:
Everything is played with drumsticks in a slightly jazzy style.

Rotterdam:
Board, metal, vibraphone, and hi-hat are played with a Balinese ponggul or similar wooden hammer. Crystal glass is played with the handle of the ponggul. Sizzle cymbal and bongos are played with fingers while holding the ponggul with thumb.

Begin in the first column and play five patterns (repetitions allowed). Move to the second column and play ten. Continue in this fashion following the number of repetitions marked.

Gimmelwald:
Play everything with soft yarn mallets except the board at the end of the first system, which should be struck with the shaft of a drumstick.
Crystal glasses are to be played with the shaft of the mallet. ♦ = 68.57 is merely a mathematical necessity.

Salzburg:
Everything is played with drumsticks in a slightly spooky mood.
Peregrination: a Musical Sketch of Europe in Four Movements

I. Tours

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Alto Saxophone

In a slightly free cocktail style

Cello

Traveling music $j = ca. 110$

Piano

$\frac{4}{4} \text{ accel.}$

Percussion

$\text{ad lib.}$

Bongos

Agitated $= 144$

$f$ sub.

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f

Sizzle
Cool jazz becoming increasingly acidic. $\cdot = 220$

- mf cresc. poco a poco to 87
- p cresc. poco a poco to 87
- ff cres. poco a poco to 87
- Hi-hat
- Board
- Bongos
At ease and pulling back

G

H

Board
Traveling music \( \text{\( \frac{\text{m}}{\text{n}} \) ca. 110} \)

In a slightly free cocktail style

\( \text{\( \frac{\text{m}}{\text{n}} \) mf} \)
III. Gimmelwald
IV. Salzburg

**Traveling music**  \( j \approx \text{ca.} 100 \)

In a slightly free cocktail style

**Mysterious**

**A**

**Hysterious**

**accel.**

**Sizzle**

**mf**
Pseudogroove \( \text{at } 120 \)