Eckhard Kopetzki’s Compositions for Marimba Competitions: An Examination and Comparison of *Three Movements for a Solo Dancer* and *Night of Moon Dances*.

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

Darin James Olson, B.M.Ed., M.M.

Graduate Program in Music.

The Ohio State University

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Document Committee:

Dr. Susan Powell, Advisor

Dr. Timothy Gerber

Professor Katherine Borst Jones

Professor Karen Pierson
ABSTRACT

Since the turn of the century, German composer Eckhard Kopetzki’s compositions have gained popularity in the United States. The two marimba compositions discussed in the document, *Three Movements for a Solo Dancer* and *Night of Moon Dances*, were written for and premiered during the final round of prestigious solo marimba competitions. Intended for future performers, this document provides the first known scholarly analysis pertaining to any of Kopetzki’s compositions. Composed within a year of each other, 2003 and 2004 respectively, analysis of these works will help define Kopetzki’s compositional approach to the marimba during this time.

The included biography was obtained through a series of email correspondences with the composer himself. A majority of the material is centered on three elements of his musical career: his education, teaching appointments, and compositions.

After presenting background information on both works, each movement is discussed concerning form, thematic material, and concludes with a summary of the findings. A comparison of the two pieces focuses on the compositional strategies of the composer including idiomatic components, melodic material, motivic treatment, and rhythmic devices. Logistical considerations are also addressed. Twelve images and four diagrams are included to facilitate the instrument configurations required in both works.
ACKNOWLEDGEMENTS

The contents of this document would have been incomplete if not for the information provided by the composer himself, Eckhard Kopetzki. Your generosity and timeliness in providing answers is greatly appreciated.

I would like to express a great deal of gratitude to my current teachers Dr. Susan Powell and Joe Krygier. It is truly inspirational to work with artists and teachers of your caliber on a daily basis. Your passion for music and commitment to excellence has made my studies at Ohio State a life changing experience. The time and effort you contributed to my education during the past three years has shaped me into the musician and professional that I am today. I would additionally like to thank the teachers who contributed to my development throughout the years: Dr. Julia Gaines, Stephen Tobin, and James McKinney.

My appreciation is given to the members of my doctoral committee: Dr. Timothy Gerber, Professor Katherine Borst Jones, and Professor Karen Pierson. I understand the amount time and energy that your teaching engagements and professional activities require. I am thankful for your willingness to guide me though this process.

To the past and present members of the OSU percussion studio: the lessons that I learned from and with you will not be forgotten. Whether performing, teaching, or just
having casual conversation, you are some of the most talented, generous, and well-rounded individuals I could ask to be around. I hope you continue to spread your positive influence onto others for the rest of your lives. A special thanks to Johnny Mendoza for taking the photos included in this document and to Amanda Lyon, Mario Marini, and Jeff Vaughn for their experimentation with *Night of Moon Dances* instrument configurations.

It is with sincere love that I thank my family. Your endless support and encouragement has helped me succeed in the various facets of my life. You have always maintained the “it will all work out” attitude. This optimistic view has continued to work, so I guess we can keep using it!

Finally, to Samantha: We met at the beginning of my graduate studies and took this entire journey together. You have always been patient and understanding of my busy schedule. When times have been tough you always provided love and encouragement. I also know that editing papers is the last thing you want to do after a long day at work, but you do it anyway. All of this means the world to me and I am very blessed to have you in my life.
VITA

2005 .................................................. Bachelor of Music Education, South Dakota State University Brookings, South Dakota

2006-2008 ............................................. Graduate Teaching Assistant, University of Missouri Columbia, Missouri

2008 .................................................. Master of Music, Performance, University of Missouri Columbia, Missouri

2008 to present ...................................... Graduate Teaching Associate, The Ohio State University Columbus, Ohio

PUBLICATIONS


FIELDS OF STUDY

Major Fields: Music
             Music Education
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CHAPTER 1

INTRODUCTION

German composer Eckhard Kopetzki has produced over eighty-eight published works for a variety of percussion instruments. His catalog includes solo and chamber compositions for drum set, snare drum, keyboard instruments, multiple percussion, and even pieces for body percussion. A majority of the composer’s pieces are scored exclusively for percussion, however select chamber works use non-percussion instruments such as flute, alto saxophone, organ, and voice.

Since the turn of the century, Kopetzki’s compositions have gained popularity in the United States. The recent attraction to the composer’s works can be partially credited to composition contests. In 2002, his multiple percussion work *Canned Heat* was awarded first prize in the Percussive Arts Society’s (PAS) Annual Composition Contest. The purpose of the Annual Composition Contest is “to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.” The following year his works *Three Movements for a Solo Dancer* and *Exploration of Time* were recognized at the PAS Composition Contest.

\[\text{Dorr, “2003 PAS Composition Contest Winners,” 90.}\]
Contest. *Three Movements for a Solo Dancer* was awarded top prize in the category of solo marimba, while *Exploration of Time* earned a tie for third place in the category of percussion ensemble scored for six to eight players. In addition to the cash prize, the winning compositions were performed at the Percussive Arts Society’s International Convention (PASIC). As the “largest percussion event in the world,” PASIC provided a venue for the works, and Kopetzki himself, to gain instant recognition. Thus, these contests likely had a profound effect on the promotion of Kopetzki’s pieces.

The two marimba compositions discussed in this document, *Three Movements for a Solo Dancer* and *Night of Moon Dances*, were produced in 2003 and 2004 respectively. Both of these works were written for and premiered during the final round of prestigious solo marimba competitions. Due to these circumstances, both contain material that is more technically advanced than some of his other marimba pieces. However, they are consistent with Kopetzki’s compositional approach. Heavily influenced by rock music at an early age, Kopetzki’s music can be defined through short motives and rhythmic ostinatos that are developed and manipulated. This results in the creation of groove oriented, rhythmic compositions that are distinctly his own.

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3 Kopetzki, e-mail message with the author, August 24, 2010.
PURPOSE AND NEED FOR THIS STUDY

This study was designed to analyze and compare two published marimba works by Eckhard Kopetzki, *Three Movements for a Solo Dancer* and *Night of Moon Dances*. Composed within a year of each other, 2003 and 2004 respectively, analysis of these pieces will help define Kopetzki’s compositional approach to the marimba during this time. The correlation in intervals, sticking permutations, motivic manipulation, and rhythmic devices demonstrate the distinct connection between these pieces. It is the goal of the author to provide theoretical analysis, comparisons, and performance suggestions to enhance future performances of the works.

The amount of published information available on Kopetzki and the above-mentioned works is limited. Since the composer has earned multiple recognitions from PAS, the preliminary steps of this research initially led to examining the society’s official journal *Percussive Notes*. The sole article published in *Percussive Notes* is an announcement of the 2003 PAS Composition Contest winners.\(^4\) This article contains four short paragraphs describing *Three Movements for a Solo Dancer*. Two additional articles mention the composer’s compositions, however they were not deemed pertinent for the scope of this document. Additionally, there has been no published scholarly research pertaining to the topic. Kopetzki’s accomplishments and extensive body of work warrant a need for published information. Since his works are performed frequently on college campuses, there is a need for material that contributes to pedagogical information to

\(^4\) Dorr, 90.
facilitate learning. From these findings it is apparent that the depth of material available pertaining to the topic is needed.

When learning and preparing works, performers often seek recordings to further understand the pieces. For percussionists, listening to a variety of recordings can influence interpretation aspects such as articulations, mallet choices, and instrument selection. Additionally, liner notes that usually accompany recordings and can contribute to the information available on the subject. Currently there are two recordings available in the United States that contain either of these pieces. Thomas Lechner’s CD *Night of Moon Dances* is a compilation of works by Kopetzki. This is the only production known containing complete recordings of both *Three Movements for a Solo Dancer* and *Night of Moon Dances*. Another available recording is by The Malmö Academy of Music.\(^5\) Titled *Slagverk*, this recording includes a performance of the second movement of *Night of Moon Dances*.

Kopetzki maintains a personal website revolving around his compositions. This website includes information on the composer, his works, and recordings of his compositions. Published in German, researchers must obtain a definitive translation to convert the information to English. While several Internet websites offer translation services, automated tools can lead to interpretations that are literal in nature. After several emails with the composer, I determined the information provided could be more in depth. The biography on Kopetzki’s website is concise, listing only brief information on his musical training, teaching positions, and awards. The “composition” page of his website

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\(^5\) The Malmö Academy of Music is a music conservatory located in Malmö, Sweden.
lists numerous pieces, however this list only includes works published by Contakt Musikverlag.  

This document will be the first scholarly analysis centered on the compositions of Kopetzki. The extent of information pertaining to his works will be increased due to the narrow scope of the research. While serving as a resource on *Three Movements for a Solo Dancer* and *Night of Moon Dances*, it is also my hope to encourage further research into the music of Eckhard Kopetzki.

**ORGANIZATION**

This document contains six chapters, one appendix, and a bibliography. Chapter 1 includes a justification of the research, a need for the dissemination of the material, and a biography of Eckhard Kopetzki. After presenting background information on the piece, Chapter 2 contains an analysis of *Three Movements for a Solo Dancer*. Each movement is discussed concerning form, thematic material, and concludes with a summary of the findings. Chapter 3 discusses the same aspects pertaining to *Night of Moon Dances*. However, this chapter also presents selected motives and thematic material of the percussion quartet accompaniment. Chapter 4 includes a comparison of the two works. The focal point of these comparisons is an analysis of the compositional strategies of the composer including idiomatic components, melodic material, motivic treatment, and rhythmic devices. Since one purpose of this document is to enhance future performances

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6 In an e-mail correspondence dating September 17, 2010 Kopetzki explained that Contakt Musikverlag is a publishing company operated by him and his wife.
of the compositions, Chapter 5 contains materials addressing performance considerations. This chapter discusses suggested logistical options and instrument configurations for both pieces. Chapter 6 contains a conclusion of the analysis presented in this document. An Appendix contains a listing of the published works of the music of Eckhard Kopetzki. A discography is also included.

BIOGRAPHY OF ECKHARD KOPETZKI

Born on December 9, 1956 in Hannover, Germany, Eckhard Kopetzki’s musical studies began at an early age. As a young child Kopetzki’s earliest musical instruction came from an “old man” who taught him how to play the melodica. Created by Hohner, a German company, during the late 1950’s, the melodica was a very popular instrument. Similar to the harmonica, the melodica is:

Rectangular and has a beak-like mouthpiece at the upper end. The keys admit air to the free-reed chamber when depressed by the fingers of the right hand. Thus it can produce many chords and clusters that are impossible on the harmonica, but unlike the latter instrument, Melodica reeds sound only when blown (i.e. not on the inbreath).

During this time Kopetzki was also introduced to the zither, a fretted chordophone. These lessons had a profound impact on the composer because they were fun as he was able to play alongside the old man. As a result of this enjoyment, Kopetzki continued playing the melodica while he undertook serious percussion studies.

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7 All biographical material was obtained through e-mail message with the author dating August 24, 2010 and September 19, 2010.
8 Davies, “Melodica,” 1.
At the age of twelve Kopetzki began attending boarding school. At this time he began studying cello. However, his studies in cello did not last long as he discovered his passion for percussion. Taking a hiatus from formal musical instruction, Kopetzki found enjoyment performing in rock bands at school. A self-proclaimed “autodidact,” Kopetzki would not receive further musical instruction until he attended college.

In 1975 Kopetzki began studying music at the University of Osnabrück, located in Osnabrück, Germany. During this time he received his first formal instruction in percussion. For four years Kopetzki studied with Hans Kitschenberg, an orchestral percussionist with the Osnabrück Theatre. While at the university, his interest in composition was heightened through music theory studies with Walter Heise.

The years between 1979 and 1981 marked a period in Kopetzki’s growth as a composer. During these years he attended the Hermann Zilcher Conservatory in Würzburg, Germany. In addition to studying percussion with Joachim Sponsel, Kopetzki studied music theory with Hurbert Nordhoff. According to Kopetzki, Nordhoff “had the greatest influence in my compositional ambitions, because he encouraged me to do so.”

This encouragement gave Kopetzki confidence to find his voice as a composer.

Kopetzki’s formal musical training concluded at the University for Music in Würzburg. From 1981 through 1984 the composer studied percussion with Axel Fries and Siegfried Fink. Upon completing his musical studies, Kopetzki would find employment in a variety of educational settings while continuing to be productive as a composer.

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10 Kopetzki, e-mail message to the author, August, 24 2010.
As an educator, Kopetzki’s first positions were at music schools for young students. Although the responsibilities varied between institutions, his primary duties included teaching drum set, snare drum, and percussion ensemble. The schools he taught at were Staedtische Jugendmusicschule Bad Mergentheim, Käthe Zang Sing- und Musikschule Herzogenaurach, and die Staedtische Sing – und Musikschule Karlstadt respectively. Since 1985 Kopetzki has maintained a teaching career at the School of Music in Sulzbach – Rosenberg, Germany. His duties at this institution include teaching percussion and music theory.

The composer has published at least eighty-eight works for percussion that are written for elementary through professional performers. These pieces are published through a variety of companies including Southern Music Company, HoneyRock, Norsk Forlag, Zimmermann, Ineke Busch Verlag, and Kontakt Musikverlag. Owned and operated by him and his wife, Kontakt Musikverlag directs its publishing efforts toward pedagogical pieces for young students.
Chapter 2

Three Movements for a Solo Dancer

Composed in 2003, Three Movements for a Solo Dancer was written for entry in the Annual PAS Composition Contest. This work was awarded first prize earning a cash award of $1000.00 and publication from American music publisher HoneyRock. In conjunction with the Composition Contest, Three Movements for a Solo Dancer was named the obligatory piece for the final round of the 2003 PASIC Solo Marimba Competition. As a result, the work was premiered on November 20, 2003 in Louisville, Kentucky. Requiring a 4.3 octave marimba, this work is comprised of three movements, “Mysterious Love,” “Dance of a Shattered Mirror,” and “Memory of a Mystery.” The following discussion will present the overall form and individual motives, as well as motivic relationships for each movement.
I. “MYSTERIOUS LOVE”

Formal Structure

The first movement of *Three Movements for a Solo Dancer*, “Mysterious Love,”
is through-composed. A term with various definitions, through-composed for this
movement is “a composition with a relatively uninterrupted continuity of musical thought
and invention.”\(^{11}\) This constant development allows the motivic material to distinguish
the sections of this movement.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-24</td>
</tr>
<tr>
<td>Transition I</td>
<td>25-29</td>
</tr>
<tr>
<td>B</td>
<td>30-39</td>
</tr>
<tr>
<td>Transition II</td>
<td>40-45</td>
</tr>
<tr>
<td>C</td>
<td>46-51</td>
</tr>
<tr>
<td>Coda</td>
<td>52-63</td>
</tr>
</tbody>
</table>

Figure 2.1 – “Mysterious Love” Form.

“Mysterious Love” consists of three themes, two transitions, and a coda. The motives
suggest C-sharp Phrygian mode, however the extensive chromaticism used throughout
the movement makes a traditional harmonic analysis difficult. The specific motives for
each section will be discussed extensively during the next segment of this chapter. While
some of these thematic sections are short in measure durations, one must consider the
unchanged moderate tempo of 88 beats per minute. The constant evolution of motivic

\(^{11}\) Rumbold, “Through-composed,” 1.
material creates a unique character for each of the determined sections. Metrically more conservative than the other movements, this movement is written entirely in 4/4 with the exception of one 2/4 measure.

Motives and Thematic Material

The material of the A section consists of juxtapositions of notated rhythms and rolls. Kopetzki’s choice and implementation of rhythmic subdivisions creates tension between these two components. With the exception of two quintuple figures, the composer institutes alternations of duple and triple groupings. By not letting any rhythmic subdivision last more than two beats, there is a distinct contrast between the sustained quality created by a rolled chord and the articulated rhythms. This is demonstrated in figure 2.2.

A unifying motive is presented in the first measure of the movement, shown in figure 2.2.

Figure 2.2 – Measure 1, “Mysterious Love.”
An arpeggiated figure, consisting of two tritones separated by a minor second, resolves on a rolled chord of C-sharp, G, G-sharp, and C-sharp. To understand these unifying elements, one must understand the significance each part individually.

The first two beat motive is presented as arpeggiated triplets. This material appears in a variety of forms during the first twenty-four measures of the movement.

![Figure 2.3 – Measure 5, “Mysterious Love.”](image)

This tonal motive appears as grace notes in measures 3, 5, and 9, as shown in the above figure. Additionally, this grace figure always appears after a rolled chord of C-sharp, G, G-sharp, and C-sharp. Measure 10, shown below, includes an interesting occurrence of the motive.
In this section the motive has appeared in triplet groupings or as a grace figure. Measure 10 is the only time that it is presented as sixteenth notes. Furthermore, this is the only time this motive is not presented on a downbeat. Lastly, Kopetzki uses the motive as an inversion in measures 16 and 18. This example is reminiscent of the ornamentation in figure 2.3. However, there are two differences. Kopetzki has eliminated the note G from the figure. Additionally, he begins the motive on G-sharp and arpeggiates to a G-sharp an octave higher, as opposed to the D in the previous example.

The other significant motive in the first measure is the rolled chord consisting of C-sharp, G, G-sharp, C-sharp. Throughout the entire movement this chord serves as a point of resolution. By presenting the chord in the first measure, Kopetzki has made it familiar to the listener’s ear. In various instances tension is created though a series of descending rolled chords that ultimately arrive on C-sharp, G, G-sharp, C-sharp. One example is in measures 6 through 8.
As shown above, the C-sharp and G-sharp in the player’s left hand serve as a pedal. Almost all the rolled figures in the A section follow this trend. With the performer’s right hand descending, it eventually arrives with octave C-sharps in the outer two voices. This consonance combined with the pedal tone at the interval of a perfect fifth creates a cadential point to conclude the A section.

After beginning with chorale material similar to the A section, the first transition presents the syncopated rhythmic feel of the B theme. Appearing as a two beat rhythmic motive in measure 29, the dotted eighth note figure eventually evolves into the left hand accompaniment of the first phrase of the B section.
Figure 2.6 – Measures 28, “Mysterious Love.”

Figure 2.7 – Measures 30, “Mysterious Love.”

The syncopation that begins in the transition and continues into the B section is the result of two elements. Figure 2.6 demonstrates a two beat rhythmic motive that is repeated. The first three attacks suggest sixteenth notes in groups of three. This idea is continued during the B section, as shown by the left hand in figure 2.7. However, Kopetzki has now extended the idea over three beats as opposed to two. This creates a rhythmic relationship of four articulations during three beats as shown below.
The other element contributing to the strong syncopation is the right hand figure. In measures 30-32 the right hand plays a four beat ostinato. The resulting polyrhythms between the two hands are continued and developed throughout the B section.

Another defining characteristic of the B section is the melodic contour. Consisting of all descending half steps, the melodic note changes every measure. During measures 30-34 the melody begins on E and moves through E-flat and D before arriving on C-sharp. A repetition of the melody in measures 35-39 is accompanied by rhythmic variation in both the melody and the accompaniment. Although the construction of the rhythms has been varied, the melody still remains on one note per measure and descends by a half step.

During the B section there is still a strong presence of the opening rolled chord. Similar to the A section, the descending melody discussed in the previous paragraph resolves onto a chord of C-sharp, G, G-sharp, C-sharp. Presented in two forms, the first occurrence in measure 33 uses the rhythmic motive from the end of the first transition. The second form is as a rolled chord similar to the beginning of the movement.

The second transition strongly resembles the first transition in that it begins with material from the A section before introducing a new idea. Measure 40 begins with a

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12 The motive from measure 28 is included in figure 2.5.
direct statement of the opening motive. This idea is briefly ornamented before
transitioning into new material. Measure 43 foreshadows the motoric character of the C
section.

![Figure 2.9 – Measure 43, “Mysterious Love.”](image)

Through a rhythmic acceleration of sixteenth and quintuple groupings the rhythmic
activity arrives at a sextuplet on count three of measure 43. This sextuplet rhythm
comprises the rhythmic motive for the C section.

The motoric character begins with a restatement of the first three beats of measure
43. Composed of sextuplets almost exclusively, the C section maintains a consistent
contour of one ascending beat followed by one descending beat. Maintaining the
connection to the opening statement of the movement, the ascending sextuplet is
comprised of the notes C-sharp, G, G-sharp, and C with the exception of one occurrence
in measure 47. The ascending sextuplet on beat three of measure 47 is made up of G-

\[\text{As shown in figure 2.9.}\]
sharp, D, and C-sharp. Furthermore all of these figures reach the note D on the preceding count.

Figure 2.10 – Measure 48, “Mysterious Love.”

Figure 2.10 demonstrates the introduction of rhythms consisting of groupings of nine thirty-second notes beginning on beat four of measure 48. This rhythmic and dynamic intensity continues and reaches a pinnacle in measure 50. The tension built up through this section arrives on a rolled chord consisting of G-sharp, C-sharp, D.

Closing with a coda, Kopetzki combines motives from the three main sections. The first eight measures are reminiscent of the A section. The rhythmic figure consisting of eighth note quintuplet and quarter note triplet is a mirror image of the rhythm that appears in measure 5 [see page 19].

14 Measure 5 is shown in figure 2.3.
Of the five occurrences of this rhythmic motive in the coda, a one measure sustained chord separates the first four statements of this rhythm. This juxtaposition of rhythmic figures and sustained sounds is also a technique that Kopetzki previously utilized.

Measures 60-62 contain a series of one measure rolled chords. With the left hand sustaining the notes C-sharp and G-sharp the right hand sustains rolled notes at the interval of a sixth. The right hand figure descends by a half step on the downbeat of each measure. The resulting melody played by the highest voice is the exact melody that unifies the B section. In the last measure of the movement the opening motive consisting of C-sharp, G, G-sharp, and D is combined with the sextuplet rhythm from the C section. A sustain on octave C-sharps decrescendos to conclude the movement.
II. “DANCE ON A SHATTERED MIRROR”

Formal Structure

The second movement of *Three Movements for a Solo Dancer*, “Dance on a Shattered Mirror,” loosely resembles a ritornello form. Although the term developed out of the fourteenth century madrigal, the concepts were eventually adapted to the concerto during the 1700s. Meaning “return” in Italian, the word ritornello is used in this context referring to the return of the main theme. Other sections, or episodes, occur between the restatement of the theme.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>64-66</td>
</tr>
<tr>
<td>A</td>
<td>67-92</td>
</tr>
<tr>
<td>Transition</td>
<td>93-101</td>
</tr>
<tr>
<td>B</td>
<td>102-126</td>
</tr>
<tr>
<td>A’</td>
<td>127-135</td>
</tr>
<tr>
<td>C</td>
<td>136-168</td>
</tr>
</tbody>
</table>

Figure 2.12 – “Dance on a Shattered Mirror” Form.

“Dance on a Shattered Mirror” consists of an introduction, three themes, and one transition. Although chromaticism is used throughout the movement, the motives are primarily based around the key signature of F-sharp harmonic minor. The specific motives for each section will be discussed extensively during the next segment of this chapter. A shortened repetition of the first theme returns in measures 127-135. This

movement is characterized by frequent metric change, using 2/4, 4/4, 9/16, 3/4, 5/4, 7/8, 7/16, 6/16, 3/8 throughout. While these changes create an unstable character, the constant pulse of the sixteenth notes remains unchanged during the consistent tempo of one quarter note equaling 116 beats per minute.

Motives and Thematic Material

The three measure introduction builds into the first theme. Beginning at a pianissimo dynamic, Kopetzki presents a rhythmic motive used in the first two measures of the movement.

Figure 2.13 – Sixteenth Note Sextuplet Motive

This rhythmic motive is used while the performer arpeggiates ascending octaves between the hands. Rest and syncopation contribute to the essence of build during these measures. The duration of a quarter note separates each appearance of this rhythmic motive. The resulting syncopation used in measure 65 continues into measure 66. However, now Kopetzki has fragmented the sixteenth note triplet figure into a grace note.
Through syncopation the composer cleverly creates a seamless transition from measure 66 into measure 67 where the A theme begins.

Evolving from the rhythmic character presented in measure three, the A section consists of two phrases which are both repeated. The first phrase is composed of various elements. Throughout the change from the meter of 9/16 to 3/4, the sixteenth note remains constant. During this phrase, there are attacks on every sixteenth note. However, Kopetzki uses an unpredictable melodic alternation between eighth notes, dotted eighth notes, and sixteenth notes, which contributes to the angular character of this section. In addition to the syncopation created by the rhythmic construction, the composer alternates the contour of the melody on every measure. Beginning with an ascending melodic passage in measure 67, the contour changes to descending and ascending in measures 68 and 69 respectively. The last element is the bass line. At the beginning of the A section, Kopetzki uses contrary motion through a descending chromatic bass line. These octaves eventually arrive on a steady pitch, which settles before ascending with the melodic line into the restatement of the phrase in measure 70.
The second phrase expands the ideas presented in the first phrase. While the rhythms are similar and metric structure is more stable, consisting of 5/4 and 4/4, the elaboration on the previous motives is less predictable. This is due in large part to the activity in the performer’s left hand.

![Figure 2.15 – Measures 73-74, “Dance on a Shattered Mirror.”](image)

While Kopetzki maintains the descending contour from the first phrase, the bass line is at times integrated to the melody. Kopetzki’s notation facilitates the learning on this passage by distinguishing separate groupings for each hand. Through a careful study of the ledger lines in figure 2.15, one will note the density of this passage through rapid rhythmic figures performed by both hands in the same range. At the conclusion of the second phrase, there is direct repetition of the first two phrases with a slight variation in measures 89-92. In addition to the rhythmic and melodic characteristics, the A section is composed almost entirely of octave intervals within each hand.
The transition in measures 93-101 briefly presents a new motive before returning to the angular character of the A section. Consisting of entirely octaves, the ascending entrances alternate sextuplets and sixteenth notes on every beat.

The ascending apreggiated octaves are juxtaposed against vertical octaves on every other beat. After transitioning back to the angular theme from the A section the transition closes with descending diminished triads.
The build to a fortissimo dynamic begins two measures prior. Demonstrated in figure 2.17, each pitch of the triads descend chromatically by a half step on each articulation to close the transition.

The B theme is composed of three motivic elements: rhythm, contour, and intervals. The rhythm that appears in measures 102-104 is repeated and remains unchanged for a majority of the section. The composite rhythm of the two hands again results in attacks on every sixteenth note in these measures.

![Figure 2.18 – Rhythmic Motive, Measures 102-104, “Dance on a Shattered Mirror.”](image)

Similar to other rhythmic themes from this movement, this melodic rhythm consists of eighth notes, dotted eighth notes, and sixteenth notes that are structured by constant metric change. The contour of this section is directly related to the changes in meter. In the B section every 7/16 descends and 2/4 measure ascends. While the 6/16 measures appear as ascending and descending lines, there are two articulations in each measure that are separated by the interval of a third. Lastly, the intervals in each of the performer’s hands remains unchanged for a majority of the section. The right hand, which contains the melody, exclusively uses the interval of a sixth from measure 102-120. Likewise, the bass figure maintains octave C-sharps for this same segment.
Measure 136 introduces the most unique feature of this work. The performer is required to use the frame of the marimba as a playing surface. Intended to emulate the sound of a dancer’s shoes, this technique is utilized for the rest of the movement. The C section, which this technique appears in, contains a combination of elements that comprise previous material.

The rhythm performed on the frame is composed of two previously used motives. The following figure demonstrates the accents contained in the pulsating sixteenth notes.

![Figure 2.19 – Measure 136, “Dance on a Shattered Mirror.”](image)

The sixteenth note groupings of 3-3-2, as demonstrated twice in the above figure, is a direct repetition of the rhythmic material in measures 77 and 122-125. This is also a motive used during the first transition and B section of the previous movement. Additionally, the thirty-second note triplet ornamentation has appeared in previous sections.

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16 An in depth discussion of the playing technique and logistical considerations are presented in chapter 5 of this document.
17 Kopetzki, “Program Note,” Three Movements for a Solo Dancer.
18 Refer to figures 2.6 and 2.7.
As demonstrated in the above figures, this ornament appears several times throughout the movement as a thirty-second note triplet. However, this appears initially at a slower rhythmic value in the first measure of the movement.\textsuperscript{19} Kopetzki continues to use this ornamentation during the moments where the melody is not present.

Altering the rhythm performed on the frame, Kopetzki alternates two measures of frame material with one measure of melodic material. This pattern occurs four times between measures 140 and 151. Similar to the previous section, the right hand figure is comprised entirely of the interval of a sixth and the pedal note C-sharp is incorporated with the rhythms performed on the frame.

Lastly, the composer quotes material from the first movement. Beginning in measure 155 and lasting to the end of the movement, the notes that comprise the right hand melody are C-sharp, D, G, and G-sharp. As discussed earlier, these are the notes

\textsuperscript{19} Refer to figure 2.12.
that make up the triplet motive in the first measure of “Mysterious Love.” In addition to quoting earlier material, this technique foreshadows and creates an effective transition into the third movement titled “Memory of a Mystery.”

III. “MEMORY OF A MYSTERY”

Formal Structure

As the movement title suggests “Memory of a Mystery” contains a strong correlation to the previously discussed “Mysterious Love.” As a result, this movement is through-composed.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>169-189</td>
</tr>
<tr>
<td>B</td>
<td>190-218</td>
</tr>
<tr>
<td>Transition</td>
<td>219-225</td>
</tr>
<tr>
<td>C</td>
<td>226-242</td>
</tr>
</tbody>
</table>

Figure 2.22 – “Memory of a Mystery” Form.

“Memory of a Mystery” consists of three themes and one transition. Again using chromaticism throughout the movement, the motives suggest C-sharp Phrygian mode. The specific motives for each section will be discussed extensively during the next segment of this chapter. The time signatures used during this movement include 3/2, 4/4, 6/8, 3/4, 2/4, 4/2, 3/8, 7/8. Unifying this metric variety is the constant metric pulse of quarter note equaling 120 beats per minute.
Motives and Thematic Material

Thematic material in the A section combines motives from the previous two movements. Written in a 3/2 time signature the eighth note triplet figure in measures 169 and 170 is directly related to the C theme of movement one.

Figure 2.23 – Measure 169, “Memory of a Mystery.”

Figure 2.24 – Measure 47, “Mysterious Love.”
While the notated rhythm differs, this motive is instituted exactly the same. This figure appears on the downbeat and contains the same pitches as the first two measures of the third movement.

In addition to the above-mentioned motive, there are two instances of the woodblock combined with a C-sharp. This left hand activity, as shown in figure 2.23, is reminiscent of the woodblock material of movement two. While there is no distinct motivic relationship, this novel technique is easily identifiable to listeners. Thus, it is worthy to note the connection between the appearances.

The material beginning in measures 175-190 is closely associated to the first movement. Although Kopetzki has specifically notated sextuplet rhythms, the audience will likely perceive this as a sustained sound. As a result the material resembles the rolled chords from the beginning of the first movement. Additionally, there are two direct quotes from the first movement.

Figure 2.25 – Measures 181-182, “Memory of a Mystery.”
The first two figures, 2.25 and 2.26, demonstrate one quotation. Although the notated pitches are different, the enharmonic relationship of the pitches allows them to be
perceived as a quote. The second two examples demonstrate a direct quote with the exception of the notated rhythms. The notes included in the first two beats of figure 2.27 are the same notes that are sustained beginning on count three of figure 2.28. Likewise, count three of measure 184 to the end of the example in figure 2.27 is the exact duration and notes that comprise the sustain that begins on count three of measure 3 in figure 2.28.

While there are connections to previous movements in the B section, there is one distinguishing characteristic from the rest of the work. Through homophonic treatment, Kopetzki presents a melody solely with the left hand. This is achieved by transitioning the sextuplet idea from the previous section into the right hand and having it serve as an accompaniment. The left hand melody loosely resembles the A section from the first movement. In measures 191-197 the composer does not let one rhythmic value last more that two beats. Additionally there is a strong presence of quarter note triplets, which is also a unifying characteristic.

Kopetzki closes the B section by extending the duration of rhythmic subdivisions. In measures 213-217, he again utilizes the marimba frame.

![Figure 2.29 – Measure 213, “Memory of a Mystery.”](image-url)
The rhythm in the above figure is repeated four times. With the right hand continuing a sustain quality, the left hand presents a traditional rhythmic pattern of the Cencerro, a large Afro-Cuban cowbell.\(^{20}\)

![Figure 2.30 – Traditional Cencerro Pattern](image)

Although this diagram uses a 6/8 time signature, it is widely accepted to feel this simple compound meter as two dotted quarter notes. Thus there are three notes that divide every beat, this is also the case for triplets. By viewing the relation of quarter notes and eighth notes these rhythms will be perceived as the same.

A brief transition again resembles the A section of the first movement. Through alternating rhythmic figures and sustained sounds, Kopetzki makes frequent use of quarter note triplets. Additionally, the transition arrives on a sustained chord of C-sharp, G, G-sharp. This chord plays an integral role during the first movement and is the closing chord of the A section of the first movement.

The closing section of the piece contains quotes and elaborations on previously presented material. The first nine measures of this section contain five occurrences of a sextuplet motive from the C section of movement one.

\(^{20}\) Uribe, *The Essence of Afro-Cuban Percussion & Drum Set*, 64.
Similar to movement one, all of the occurrences of this motive appear on the downbeat of the measure. This motive is also included in measure 238. The two repetitions of the figure in measure 238 are the only time that this motive is used in a different register of the instrument.

Similar to the B section of movement one, the composer uses an evenly paced melody that descends chromatically.
During this occurrence however, Kopetzki utilizes an ascending chromatic bass line through contrary motion. The movement eventually comes to a close with the reintroduction of the marimba frame in the last two measures. The last note is a *sforzando* dead stroke consisting of the notes C-sharp, G, G-sharp.

**SUMMARY**

*Three Movements for a Solo Dancer* is characterized by constant motivic development. Thematic characteristics and repetition of motives from the first movement play a vital role in the materials for the following two movements. Tonal connections include the chord consisting of C-sharp, G, G-sharp, the use of a descending chromatic melody, and the use of C-sharp as a pedal tone. Rhythmic aspects include the quarter note triplet, consistent juxtaposition of rhythmic subdivisions, and ascending sixteenth note sextuplet figures. Other connections include consistent alternation of rhythmic and sustained sounds and consistency of tempo throughout the entirety of each movement.

Although the first and last movements are through-composed there are no formal connections between all three movements. It is interesting to note that while the work is three separate movements, the measures numbers do not reset at the beginning of each movement. Thus the entire work could be viewed as a larger scale ABA’ form. While it is not indicated to be performed attacca, the strong motivic connections between the first and last movement make this an alternate formal analysis of the piece.
CHAPTER 3

NIGHT OF MOON DANCES

Commissioned by and dedicated to Belgian marimbist Ludwig Albert, Night of Moon Dances was composed for the 2004 International Marimba Competition in Belgium. A required work for the final round of the competition, this piece is scored for marimba solo with percussion quartet accompaniment. As a result, it was premiered in August 2004 in the town of Sint-Truiden, Belgium. The instrumentation for this piece is as follows: 5 octave marimba, bass drum, splash cymbal, four tom-toms, china cymbal, three brake drums, bongos, three bells, two suspended cymbals, cowbell, timpano, three tin cans, tam-tam, and vibraphone.\textsuperscript{21} The following discussion will present the overall form and individual motives for each of the two movements, while also briefly addressing the figures of the accompanying parts.

\textsuperscript{21} One suspended cymbal and the cowbell are to be played on the timpano. A logistical diagram of all percussion sets is included in Chapter 5.
Formal Structure

The first movement of Night of Moon Dances is through-composed. Distinct character changes and motivic material determine the sections of this movement.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-11</td>
</tr>
<tr>
<td>A</td>
<td>12-42</td>
</tr>
<tr>
<td>Transition I</td>
<td>43-50</td>
</tr>
<tr>
<td>B</td>
<td>51-62</td>
</tr>
<tr>
<td>C</td>
<td>63-86</td>
</tr>
<tr>
<td>D</td>
<td>87-125</td>
</tr>
<tr>
<td>Transition II</td>
<td>126-135</td>
</tr>
<tr>
<td>Ensemble Solo</td>
<td>136-144</td>
</tr>
<tr>
<td>D’</td>
<td>145-168</td>
</tr>
<tr>
<td>Transition II</td>
<td>169-178</td>
</tr>
<tr>
<td>Coda</td>
<td>179-196</td>
</tr>
</tbody>
</table>

Figure 3.1 – “I.” Form.

This movement is comprised of four sections, two transitions, one of which occurs twice, an ensemble solo, and a coda. There is extensive use of chromaticism throughout this movement; however, a majority of the material is based on an octatonic scale. While the term octatonic can be used to categorize any grouping of eight pitches in an octave, one accepted form is the constant alternation of half steps and whole steps.²²

The above figure demonstrates the octatonic scale utilized for a majority of this movement. The specific motives for each section will be discussed extensively during the next section of this chapter. The time signatures used during this movement include 4/4, 2/4, 5/8, 3/4, 6/8, 3/8, and 15/16. In addition to this metric variety, Kopetzki uses different tempi including quarter note equaling 60, 120, 132, 63, and 108 beats per minute and the dotted quarter note equaling 72 beats per minute.

Motives and Thematic Material

Beginning with two pulsating tritones at a *forte* dynamic the thematic material in the introduction is composed of one motivic idea, in addition to foreshadowing future motives. The angular rhythmic character presented in the first two measures establishes the agitated mood of the introduction.
As shown in the figure above, the syncopation caused by the accents does not imply the common time signature that is notated. Thus, the focal point of this passage should stress the unpredictable nature of the accents. While the accent patterns are irregular during the introduction, Kopetzki does make use of repetition. The first two beats of measure 7 use the same rhythmic figure from measure 1.

In this example, the left hand continues the idea of constant sixteenth notes, while the octaves in the right hand emphasize the accent pattern from the first two beats of figure 3.3. Additionally, measure 8 is a direct repetition of measure 5, which displays another
pulsating sixteenth note passage with an irregular accent pattern. Lastly, Kopetzki foreshadows future ideas in measure 3 and 4. The material in measure 3 contains fragments of measure 100 and the sixteenth note triplet passage in measure 4 is associated with measures 112-117, 120-123, 155-160, and 163-166. These specific examples will be discussed later in this chapter.

The accompanying ensemble parts during the introduction are closely associated with the marimba solo. Through accents the performers emphasize the figures presented in the marimba, while also adding other inflections to create hocketing passages between the parts. Two distinct ideas occur in measures 6 and 7:

![Figure 3.5 – Measures 6-7, “I.” Ensemble](image)

During measure 6 the marimba is absent from the texture. The fill demonstrated in the above figure shows the idea that Kopetzki uses for future ensemble features. While there
is a constant pulsation of sixteenth notes between the parts, there are accented thirty-
second note triplets that are passed between the performers. Another instance of
foreshadowing appears in measure 7 in the parts for Percussion 3 and Percussion 4. The
alternation of eighth notes between two players is an idea that is used as an
accompaniment during the B section.

The slow ominous character of the A section begins with three statements on the
marimba. Beginning each entrance with a sixteenth note quintuplet, the expansive idea of
each phrase eventually presents the tonal material that the movement is based on. The
first occurrence, measures 12-15, uses the pitches A, E-flat, G, B-flat, and C. During
He also incorporates D-sharp, the enharmonic of the E-flat, which has already appeared.
The last statement includes the pitches, A, E-flat, G, B-flat, C, C-sharp, E, and F-sharp.
By beginning on the A and organizing the pitches in an alternating order of half steps and
whole steps, the following octatonic scale is present: A, B-flat, C, C-sharp, E-flat, E, F-
sharp, and G.

While the purpose of the A section is to introduce the octatonic tonality, one
unique occurrence appears in measures 40-42.

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24 A diagram of this octatonic scale appears in figure 3.2.
The above figure shows a right hand sustain while the left hand presents a melody. This brief statement is the only time during the movement Kopetzki uses homophonic treatment of a left hand melody.

The ensemble’s contribution during the A section includes long sustained sounds as well as rhythmic passages. A majority of the rhythmic passages are performed by Percussion 3 and Percussion 4. During measures 16-19 and 31-35 there is little to no activity in the marimba part. While there are appearances of rhythmic groupings of duple subdivisions between the two players, most of the material consists of triple and quintuple groupings.
Figure 3.7 contains the Percussion 3 and Percussion 4 part for measures 30-35. This demonstrates the juxtaposition of rhythmic groupings of triplets against quintuplets. Measures 31 and 32 feature call and response in the rhythmic activity between the players. While rolls occur under the rhythms, the active rhythmic figures do not happen simultaneously until the downbeat of measure 33. Lastly, Kopetzki uses direct repetition. The two beat rhythmic figure initiated on the downbeat of measure 34 by Percussion 4 is repeated by Percussion 3 starting on beat two. Additionally, the eighth note triplet that appears in this motive was originally stated in measure 32 by Percussion 4.

A metric modulation begins the first transition. With the indication of previous eighth note equaling the new quarter note, the sixteenth notes in measure 42 are the same speed as the eighth notes that begin the transition. Beginning with four measures of the
accompanying ensemble alone, the material is similar to previous ensemble figures. There is a pulsating character with accents and sextuplets that are passed between the players. The marimba enters in measure 47 and gradually incorporates the rhythmic motive of the B section. This is demonstrated in measures 48 and 49.

Figure 3.8 – Measures 48-49, “I.” Marimba

The most important aspect of these measures is the sixteenth note quintuplet. Through the use of separation and syncopation, Kopetzki creates an effective transition into the B section. The first two groupings are separated by quarter notes while the next two groupings are separated by eighth notes. By condensing the frequency in which the figures are performed, the composer eventually reaches the motoric character of the B section.

The B section consists of a perpetual series of sixteenth note quintuplets. In addition to the unvarying rhythmic value during this section, the intervals are almost always constant. Despite the use of different four-mallet marimba techniques, the left hand is fixed at the interval of a fifth and the right hand is usually at a sixth. Comprised
of two phrases, the first phrase makes extensive use of the ensemble figure from measure 7 of the introduction. The second phrase contains no accompaniment.

Although the character of the C section differs from the B section, the motivic elements are closely related. This section consists mainly of one rhythmic motive, shown in the diagram below.

![Figure 3.9 – Measure 65, Rhythmic Motive.](image)

With the exception of measures 87 and 88 this decelerating figure is presented every two measures throughout the section. Furthermore, the intervals that each hand performs consist of fifths and sixths.

The ensemble accompaniment during the C section consists of rhythmic figures and atmospheric effects. The rhythmic figures are directly related to the marimba material. With the exception of measure 66 and 86, Percussion 1 and Percussion 2 respond to the marimba motive with unison sixteenth note passages. The atmospheric effects are created through bowing various percussion instruments. A technique known by most percussionists, the Percussion 4 part bows notes on a vibraphone. However, the bowing in Percussion 3 is less common. By placing a cymbal on a timpano and a cowbell

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25 Shown in figure 3.5.
over a timpano, the player is required to bow the instruments while moving the pedal on the drum. This is indicated by the diagonal lines in the following diagram.

Figure 3.10 – Measure 66, “I.”
Percussion 3

The line indicates an approximate contour that should be created by moving the pedal.

The rhythmic character of the D section is established by four measures of the accompanying ensemble. Like previous ensemble features, there is a strong presence of passing fragments.

Figure 3.11 – Measure 87, “I.”
Percussion 1-3

26 A logistical diagram is included in Chapter 5.
As shown in the above example, the thirty-second note groupings are passed between the players on the fourth, fifth, and sixth eighth note. This occurs while there is a constant pulsation created by eighth notes and sixteenth notes.

The marimba enters in measure 91 elaborating material that was presented in the introduction. The two diagrams below demonstrate the homophonic treatment of an octave melody over a tritone consisting of the pitches A and E-flat.

![Figure 3.12 – Measure 3, “I.” Marimba](image)

![Figure 3.13 – Measure 91, “I.” Marimba](image)
The melody in both examples begins with an ascending whole step that arrives on a repeated pitch. Figure 3.13 demonstrates how Kopetzki expands the melody by changing contour and interval. While the pulsating tritone remains constant, the melody evolves using stepwise motion and leaps of less than a minor third. The same melodic idea is present during the second phrase, measures 100-111, however the left hand figure moves in an alternation of two perfect fifths as shown below.

![Figure 3.14 – Measure 103, “I.” Marimba](image)

The second theme of the D section begins with two single measure melodies, presented in octaves, which are each repeated. This material is an expanded version of measure 4 from the introduction. The figures below demonstrate the correlation.
The intervals used in both of these sections uses a melody consisting of octaves and a left hand ascending line using perfect fifths. Although the rhythmic subdivision differs, the three-note grouping remains consistent with the exception of the last sixteenth note in figure 3.16. Additionally these instances are linked by contour. The melody descends before ascending, while the left hand line constantly ascends.

The transition into the ensemble solo encompasses various elements that have previously been discussed. There is a continuation of homophonic melody treatment and
the intervals in each hand consist largely of octaves, fourths, and fifths. However the distinctive character is the use of metric variation. At this point in the piece most sections have maintained a fairly constant metric organization. Kopetzki makes use of the meters 15/16, 6/8, and 5/8 during this ten-measure transition.

After an ensemble solo consisting of hocking eighth notes and thirty-second notes, the D section returns with some variation. A homophonic melody is again presented over a tritone consisting of the notes A and E-flat. While the melody has similar contour and rhythmic figures, it is no longer performed in octaves. Now the composer harmonizes the melody through the use of fourths and fifths.

The second theme from the D section and transition are repeated before Kopetzki moves to the coda. A syncopated groove is created through a two measure rhythmic motive.

![Figure 3.17 – Measure 179-180, Rhythmic Motive.](image)

This motive is repeated four times using constant intervals of fifths in the left hand and fourths in the right hand. However, Kopetzki changes the rhythmic feel by altering the left hand pattern during the last four measures of the phrase.
While maintaining the integrity of the rhythmic motive, the left hand alternation in figure 3.17 is augmented into groupings of three, as shown in figure 3.18. Kopetzki closes the movement with flourishing ascending thirty-second note passages consisting of fourths and fifths before concluding with passing accented thirty-second note groupings between Percussion 1, 2, and 4.
Formal Structure

The second movement of *Night of Moon Dances* is also through-composed. Distinct character changes and motivic material determine the sections of this movement.

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-30</td>
</tr>
<tr>
<td>A</td>
<td>31-65</td>
</tr>
<tr>
<td>B</td>
<td>66-87</td>
</tr>
<tr>
<td>Transition</td>
<td>88-111</td>
</tr>
<tr>
<td>C</td>
<td>112-141</td>
</tr>
<tr>
<td>Ensemble Transition</td>
<td>142-156</td>
</tr>
<tr>
<td>Coda</td>
<td>157-171</td>
</tr>
</tbody>
</table>

Figure 3.20 – “II.” Form.

This movement is comprised of an introduction, three sections, two transitions, and a coda. A majority of the material is loosely based on the following octatonic scale.
The specific motives for each section will be discussed extensively later in this chapter. Demonstrating extreme metric variety, the time signatures used during this movement include 4/4, 3/4, 2/4, 6/4, 5/8, 15/16, 10/16, 11/16, 5/4, 5/16, 12/16, 6/8, 7/8, 9/16, 1/4, and 3/8. During the complex metric organization, Kopetzki keeps the tempo relatively steady through the use of two different tempi, quarter note equaling 54 and 138.

Motives and Thematic Material

The introduction serves to present the tonal material the movement is based upon. After an ascending series of sustained chords, the following figure is presented.

In the forth measure, the composer makes use of all the pitches in the selected octatonic scale with the exception of F. The introduction is mainly chorale material, however Kopetzki does incorporate five measures of unrolled, notated rhythms similar to figure 3.22.

While the accompanying parts are sparse during the introduction, there is a distinctive solo that concludes the section.
During the introduction, all other ensemble parts consist of sustained sounds. The above figure is performed by Percussion 3. With the exception of the two repeated quarter notes in measure 28, no rhythmic subdivision lasts longer than one beat. As the only active rhythmic part during these measures, the perception of pulse is difficult due to this constant alternation of rhythmic values.

Repeated twice, the first statement for solo marimba and the second statement adding the accompaniment, the motoric character of the A sections is created through frequent meter changes and rhythmic figures consisting almost exclusively of constant sixteenth notes. The unifying element of the first theme is presented in measures 31-32.

The above figure is performed four times during the A section in measures 34-35, 46-47, and 64-65. In addition to the use of direct repetition, Kopetzki also makes use of
rhythmic fragmentation. The rhythmic groupings of $2 + 2 + 3 + 3$ that is created by the accents at the beginning of figure 3.23 is used frequently during the A section. One example appears in measures 44-45.

As shown in the above figure, Kopetzki uses a different time signature and different pitches in measures 44-45. However the rhythmic construction is identical to the beginning of figure 3.24.

A new rhythmic motive is used extensively between measures 49-57. With the exception of three beats, the following rhythm is used exclusively during these measures.

![Figure 3.25 – Measures 44-45, “II.” Marimba](image)

![Figure 3.26 – Measure 49, Rhythmic Motive.](image)
By using the intervals of fifths in the left hand and thirds in the right hand, Kopetzki creates a syncopated groove through the constant appearance of the above rhythmic motive.

During the A section, the ensemble parts usually play in rhythmic unison or emphasize the accent pattern of the marimba. One instance that ventures from this trend appears in measures 59-60. A quote from the introduction of the first movement is provided by Percussion 2 and Percussion 3.

This measure is repeated twice, however is first presented in measure 7 of the previous movement. This event is significant as it is not in rhythmic unison with the marimba, as opposed to a majority of the previous ensemble material.

Similar to the A section, the B section is unified by a rhythmic motive and interval consistency. The two rhythmic motives appear in measures 66 and 71.

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27 Shown in figure 3.5.
Using the intervals of fourths and fifths, the rhythmic motive shown in figure 3.28 is repeated six times. Four of the statements appear as a directed repetition, however two appearances are fragmented. The fragmented version, which occurs in measures 70 and 72, eliminates the last five sixteenth notes of the figure. The second rhythmic idea is presented in measure 71. Performed five times during the B section, this figure uses intervals of fourths, fifths, and octaves. A result of Kopetzki’s notation, the last statement of this motive is unique.
The above figure will be perceived exactly the same as the rhythmic motive in figure 3.29. However Kopetzki has adapted the rhythmic motive into a 3/4 time signature, which creates the ratio of 4:3.²⁸

A lengthy transition elaborates on motives from previous sections. Motives present during this section include materials from figures 3.28 and 3.30. Used similar to previous examples, Kopetzki repeats rhythmic motives several times. Although the pitches change, the rhythmic motive and intervals in each hand remain almost always unchanged.

With both hands fixed at intervals of fifths, the driving character of the C section is created through previously used ideas. Kopetzki creates syncopation through the juxtaposition of rhythmic groupings of two and three sixteenth notes. The most unique event occurs in measure 131.

²⁸ A 4:3 diagram appears in figure 2.8.
This measure, which is repeated twice, places $fz$ accents on last sixteenth note of each rhythmic grouping. Prior to this point, the pitches in the left hand remained unchanged for a minimum of six measures at a time.

An ensemble transition comprised of passing sextuplets, eighth notes, and bowed instruments leads to a repetition of the C section before moving to the coda. The marimba begins by alternating fifths between hands at a piano dynamic. Accents are gradually added before returning the idea of alternating rhythmic groupings of two and three sixteenth notes. An ensemble figure concludes the movement by passing sixteenth note triples and sixteenth note accents. A marimba glissando arrives on a chord consisting of a fourth in the right hand and a fifth in the left hand.

SUMMARY

After presenting the octatonic tonal material in a chorale, Kopetzki constantly develops motives in *Night of Moon Dances*. Repetition is a key element during the
construction of rhythms and intervals during each movement. Two rhythmic structures play a vital role during this composition. During sections with pulsating sixteenth notes, Kopetzki often juxtaposes rhythmic groupings of two and three sixteenth notes. Alternately, in chorales sections he inserts short unrolled passages that alternate rhythmic subdivisions frequently. Intervallic consistency is also present during a majority of this piece. An extensive use of fourths, fifths, and octaves are present throughout the work. Kopetzki often leaves the hands at a consistent interval during the different sections of the composition.

The accompanying ensemble also strongly relies on repetition of motives. Hocking of eighth notes, sixteenth notes, and sextuplets contribute to the exposed ensemble passages. During sections where the marimba is rhythmically active, the ensemble often performs in unison or emphasizes the syncopation in the solo part. This is opposed to the chorale moments when the ensemble creates atmospheric effects through bowing instruments and performing sustains on low pitched drums.
CHAPTER 4

COMPARISON OF THREE MOVEMENTS FOR A SOLO DANCER AND NIGHT OF MOON DANCES

Composed within one year of each other, Three Movements for a Solo Dancer and Night of Moon Dances are similar in many aspects. There are strong correlations in compositional devices such as formal structure, repetition, rhythmic ideas, and texture. Additionally, the idiomatic qualities of these works contain similar four-mallet marimba techniques, sticking permutations, and intervals. The following discussion will address the above-mentioned criteria.

COMPOSITIONAL DEVICES

Formal Structure

With the exception of the second movement of Three Movements for a Solo Dancer, Kopetzki uses through-compositional methods to structure the material. Although “Dance on a Shattered Mirror” differs slightly in formal structure, most of the following statements apply to it as well. Thematic material, either tonal or rhythmic, is presented in an expansive way during the first section of each movement. During the A
section of the outer two movements of *Three Movements for a Solo Dancer*, Kopetzki establishes thematic ideas that are a common link throughout the movement. While in both movements of *Night of Moon Dances* the octatonic tonality of the work is established in the A section of “I.” and the introduction to “II.”

After establishing these ideas, Kopetzki often utilizes character changes to distinguish between the various sections. While fragments of motivic material appear during the movements, the composer continually presents new themes. The identity of each section varies between a motoric or rhythmic quality, exemplified by the C section in “Mysterious Love” and the B section in “I.,” and a lyrical or more subdued character demonstrated in the A section of “Memory of a Mystery” and the C section of “I.”

**Repetition**

With motivic development as a main feature, repetition plays an important role in both compositions. Kopetzki makes extensive use of repetition in a variety of ways. Demonstrated in the A section of both “Memory of a Mystery” and in “II.,” the composer continually presents a familiar motive. However, upon each occurrence he expands the material that follows. It is through repetition of short themes that Kopetzki is able to continually develop ideas throughout each work. This idea is also used extensively in the ensemble figures of *Night of Moon Dances*. While there are a number of instances where the ensemble performs exposed parts, most of the material comprising these events consists of a constant rhythmic pulsation with hocketing figures passed between the players.
A lot of material in both works can be related to rhythmic motives. Frequently throughout both compositions, Kopetzki uses a limited number of rhythmic ostinatos to unify a section. This is demonstrated in the B section of “Dance on a Shattered Mirror” and the coda of “I.”

The above examples show the first time each rhythmic motive appears. In both sections the rhythmic theme is repeated more than once. However, after the theme has been repeated Kopetzki manipulates one element but maintains the integrity of the motive.
Figure 4.1 contains the first three measures of the B section of “Dance on a Shattered Mirror.” Never venturing from this rhythmic idea, Kopetzki alters the pitches performed by the right hand resulting in a new melody. Another example appears in the coda of “I.,” shown in figure 4.2, where the composer uses a constant stream of sixteenth notes with syncopated accents. As this section develops, Kopetzki maintains the sixteenth note accent pattern and alters the left hand motion resulting in different accompaniment pattern.29

Thematic repetition used by Kopetzki is not confined to each individual movement. In “Memory of a Mystery” the composer quotes material from previous movements. Although the notated pitches differ, the enharmonic relationship makes a clear connection to the material presented in “Mysterious Love.” Whereas in “II.” he makes use of accompaniment figures presented in “I.,” in addition to a similar tonal scheme.

Rhythmic Ideas

As stated earlier Kopetzki often uses rhythmic qualities, such as motoric or spatial, to determine the character of structural sections. However, there are also consistencies in rhythmic concepts used throughout both works. Through juxtaposition Kopetzki creates trends between both pieces.

One of the most frequent ideas is the linkage of elements consisting of two and three. One way Kopetzki institutes this is in rhythmic groupings. Regardless of metric

29 The comparison of the left hand accompaniment appears in figure 3.17 and figure 3.18.
structure, the composer often emphasizes rhythmic groupings of two and three sixteenth notes side by side. This is demonstrated during the C section of “Dance on a Shattered Mirror,” shown in figure 4.3, and during the A section of “II.,” shown in figure 4.4.

The constant pulse of sixteenth notes shown in figure 4.3 is organized into groupings of three and two. Looking at the occurrences of an accents and C-sharps, the rhythmic ostinato is arranged into a two beat pattern of 3-3-2. A similar idea is shown in figure 4.4, however in this example the composer uses accents to outline a rhythmic pattern of 2-2-3-3. Kopetzki also uses meter to create a similar idea. This is demonstrated in the C section of “Memory of a Mystery,” and in the B section of “II.”
During both of the figures above, Kopetzki alternates duple and triple meters as opposed to the alternation of sixteenth note groupings discussed earlier.

In a similar trend, Kopetzki alternates subdivision and metric structure frequently. During the A section of “Mysterious Love” the composer constantly changes the rhythmic organization.
As shown in the above example, there is a constant evolution of the rhythms presented by the marimba. Starting with odd groupings, the quarter note triple and eighth note quintuple, the composer then establishes a duple rhythmic subdivision during measure 10 until moving back to an eighth note triplet on beat four. This idea is also present during the A section of “I.”

With the right hand sustaining two pitches, shown figure 4.8, the left hand performs a passage alternating the rhythmic subdivision on every beat.
A similar idea is used when dealing with meter. In the B section of “Dance on a Shattered Mirror” the composer structures the constant sixteenth notes through the consistent alternation of 7/16, 6/16, and 2/4. While in the A section of “II.” Kopetzki changes meter every measure, with one exception, moving through 4/4, 2/4, 3/4, 4/4, 2/4, 5/8, 4/4, before arriving at 15/16.

Lastly, Kopetzki institutes the use of polyrhythm. During the B section “Mysterious Love” the composer uses a polyrhythms between the hands as a unifying element.

Due to the notation, the distinct rhythms performed by each hand are easily identifiable. The polyrhythm present in figure 4.9 is the direct result of two syncopated figures that are superimposed. Kopetzki uses a similar presentation during the D section of “I.”
Again, the rhythms performed by each hand are clear through the notation in figure 4.10. Kopetzki adds an additional level to the polyrhythm by changing notes on the first and fourth eighth note of the left hand pattern.

**Texture**

Throughout both works Kopetzki makes significant use of two textural ideas. First, he often uses homophonic texture to present a melody in either hand. A term often associated with hymns, the idea of homophony can also be applied to the use of melody with a subordinate accompaniment. Two figures presented earlier demonstrate homophonic treatment of a melody. The right hand melody in figure 4.1 is constantly changing contour, while the left hand supplies an accompaniment pattern consisting of octave C-sharps. Alternatively, figure 4.8 demonstrates a sustain in the right hand while the left hand presents an isolated melody. As a result of the lack of contour in the accompanying parts, the melody performed is the focal point of each passage.

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Kopetzki also makes use of linear texture. A term sometimes used to reference contrapuntal textures, it can also describe lines “characterized by conjunct motion in a given part.”\textsuperscript{31} In both of these works this is often achieved through the integration of both hands into a melodic passage. Instituted in a variety of ways, two trends include an independent line and a line with harmonization at a consistent interval.\textsuperscript{32} The two figures below demonstrate the second trend.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure4.11.png}
\caption{Figure 4.11 – Measure 93, “Dance on a Shattered Mirror.”}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure4.12.png}
\caption{Figure 4.12 – Measure 105, “II.”}
\end{figure}

Through the use of different four-mallet marimba techniques, the composer uses octaves integrating both hands to create a linear melody. In figure 4.11 a linear sixteenth note

\textsuperscript{31} Rushton, “Linear,” 1.
\textsuperscript{32} Examples of an independent line from each piece can be seen in figure 4.4 and figure 4.5.
sextuplet is alternated with a linear groupings of sixteenth notes with an octave doubling. Whereas figure 4.12 contains a linear passage with every note doubled at the octave.

IDIOMATIC QUALITIES

Four-Mallet Marimba Techniques

The codification of four-mallet marimba pedagogy is a relatively recent development. Through his *Method of Movement for Marimba*, marimbist Leigh Howard Stevens (b. 1953) established four standard stroke types that have since become accepted terminology: single independent, single alternating, double vertical, and double lateral. While Kopetzki incorporates all of these techniques during each composition, there is a significant presence of double vertical and double lateral strokes.

A double vertical stroke is “one that produces two pitches simultaneously.” At various points during both compositions, Kopetzki uses double vertical strokes exclusively for an extended period of time. The vertical nature of this technique places more emphasis on the alternation between hands. This is most apparent in homophonic passages, such as figure 4.10, and polyrhythmic examples, such as figure 4.9.

Alternatively, double lateral strokes “are single motions that produce two successive attacks.” Often incorporated into passages with double vertical strokes,

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33 Stevens, *Method of Movement for Marimba.*
34 Ibid., 32.
35 Examples from both compositions have been presented in figure 4.9, figure 4.10, and figure 4.12.
36 Stevens, 35.
Kopetzki uses the combination of stokes primarily in two ways. The first is for ornamented figures.

![Figure 4.13 – Measures 52, “Mysterious Love.”](image1.png)

In the above figure, a left hand double lateral stroke is used to precede a series of double vertical strokes. A similar idea is used during the first movement of *Night of Moon Dances*.

![Figure 4.14 – Measure 47, “I.”](image2.png)

Executed in almost an identical fashion, the left hand double lateral grace notes precede a series of right hand double vertical strokes.
The motoric character of certain sections is often the result of these two technical elements. In the A section of “Dance on a Shattered Mirror” Kopetzki augments a previously established melodic motive consisting of double vertical strokes by increasing the activity of the left hand.

Figure 4.15 – Measures 73-74, “Dance on a Shattered Mirror.”

Shown in figure 4.15, Kopetzki creates a syncopated melody with right hand double vertical strokes, while the accompaniment in the left hand consists mainly of sixteenth and thirty-second note double lateral strokes. Another example occurs in the B section of “I.” and is shown below.

Figure 4.16 – Measures 51, “I.”
Double vertical strokes are alternated between the hands on every beat. The remaining notes in the sixteenth note quintuplets are executed through double lateral strokes using both hands.

**Sticking Permutations**

Sticking permutations, or patterns, are the directly related to the various four-mallet marimba stroke types.

![Figure 4.17 – Mallet Numbering Designation](image)

Throughout the publication of material for four-mallets there have been two different systems for numbering mallets. Figure 4.17 indicates the numbering used for this discussion.\(^{37}\) Beginning with 1 in the outside left hand mallet the numbers progress until reaching 4 in the outside right hand mallet.

\(^{37}\) The other accepted system reverses this order so that the numbers move 4-3-2-1 from outside left hand mallet to the outside right hand mallet.
For the purpose of this research it would be impractical to list every sticking permutation presented in both works. However, while there are only twenty-four different single stroke combinations available in four-mallet marimba performance, Kopetzki makes extensive use of one permutation in particular.\textsuperscript{38} The composer frequently starts a figure with the outside left hand mallet, or 1, and moves sequentially through the other four mallets. This is achieved through the use of double lateral strokes and double vertical strokes.

One example, utilizing only double lateral strokes, appears at the opening of “Dance on a Shattered Mirror.”

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure.png}
\caption{Measures 1-2, “Dance on a Shattered Mirror.”}
\end{figure}

\textsuperscript{38} Stevens, 6.
The sticking for the passage in figure 4.18 is indicated under the staff. Through the use of double lateral strokes, Kopetzki arpeggiates ascending octaves in the sequential order of 1-2-3-4.

More frequently the composer includes a double vertical stroke into passages, however maintains the integrity of the permutation. Presented earlier in with the discussion of combining double vertical and double lateral strokes, this following example appeared in figure 4.16.

In the above figure the sticking for the double vertical strokes are indicated inside brackets, such as (12). Although Kopetzki has instituted double vertical strokes on every beat, the sticking still proceeds sequentially from 1 to 4. A similar idea appears in “Dance on a Shattered Mirror,” which was previously presented in figure 4.11. In this example, Kopetzki has indicated the double vertical strokes with an “R” and “L.” By replacing the
“R” with (34) and the “L” with (12), to be consistent with figure 4.19, the sticking permutation would result in the following sequence: 1 2 3 4 1 2 (34) (12) (34) (34) 1 2 3 4 1 2 (34) (12) (34) (34) (34). While there are two occurrences of successive double vertical strokes on the right hand, such as (34) (34), the sticking for this example consists mainly of sequential sticking from 1 to 4.

**Intervals**

There are strong correlations in the intervals that make up both of these works. Due to the idiomatic nature of these compositions, this discussion is focused on the intervals contained in each hand of the performer. By reviewing several figures presented throughout this chapter, Kopetzki’s significant use of fourths, fifths, sixths, and octaves are apparent. Figure 4.1 demonstrates the beginning of the B section of “Dance on a Shattered Mirror.” During this section, the composer almost exclusively uses the interval of a sixth in the right hand and an octave in the left hand. In the coda to “I.,” shown in figure 4.2, Kopetzki uses only the interval of a fourth in the right hand and a fifth in the left hand. Although different four-mallet marimba techniques are employed, figure 4.6 shows the use of fourths and fifths between both hands. This example, taken from the B section of “II.,” eventually incorporates the use of octaves in the right hand. However, fourths, fifths, and octaves are the only intervals used during the section. Lastly, Kopetzki uses octaves in both hands for an extended period of time as shown in figures 4.11, 4.12, and 4.15.
CHAPTER 5

LOGISTICAL CONSIDERATIONS

Due to varying instrumentation in percussion works, players must constantly experiment with configurations and techniques for the different musical situations they encounter. Through both of the compositions discussed in this document, Kopetzki makes use of two novel techniques: performing on the end board of the marimba and bowing a cymbal and cowbell on a timpano. Although Kopetzki did not invent these techniques, the purpose of this discussion is to present options for achieving the desired results. After presenting information on the end board performance technique from *Three Movements of a Solo Dancer*, logistical diagrams for each of the quartet parts in *Night of Moon Dances* will be discussed. Considerations for each set up will be addressed, which includes information on the technique of bowing a cymbal and cowbell on a timpano in the Percussion 3 part.

**End Board Performance**

*Three Movements for a Solo Dancer* requires the performer to play on the end board of the instrument. Kopetzki indicates this technique with the “X” shown in the figure below.
During these passages the left hand is always executed as a double vertical stroke combined with either a C-sharp or D.

As shown in the diagram above, the layout of a 4.3 octave marimba allows the performer to treat the end board as if it is another key on the instrument. While the playing area on the end board can vary, a player must be aware of the striking area on the marimba bar when executing these passages. It is important that this unique technique does not
interfere with the quality of sound produced from the marimba bar. This is also the case when performing the right hand notes.

![Figure 5.3 – Both Hands on End Board](image)

When the right hand is required to play on the end board it is not combined with another note on the marimba. As shown in figure 5.3, the performer must position his or her body to reach the end board with the right hand. To avoid unnecessary tension in the right shoulder a player should turn the shoulders slightly toward the end board when executing passages requiring both hands. In doing so the distance between the right arm and the end board will be decreased allowing for a more natural playing position.

Although *Three Movements for a Solo Dancer* is written for a 4.3 octave marimba, Kopetzki indicates that the work can be played on a larger instrument.  

However, if an instrument with a larger range is selected the distance between the notated playing area and the end board increases. For example, if a performer chooses to play the

[39 Kopetzki, “Program Note,” *Three Movements for a Solo Dancer.*]
work on a 5 octave marimba the distance between the C-sharp and the end board exceeds
the interval of an octave in the left hand. Since the construction of a marimba varies
between different instrument manufacturers, performing passages requiring the end board
on a larger instrument can be extremely difficult, if not impossible to play.

There are two solutions to this issue. First, one can adjust the octave of the
passage. By performing the sections requiring the end board an octave lower, the distance
between the playing area on the marimba bar and the end board will be decreased. This
will allow for an easier interval to execute the passage. An alternate approach to this
method is to perform the left hand figures an octave lower and leave the right hand
melody in the notated octave. In addition to facilitating the performance of these sections,
this option also allows the melody to be performed in its intended octave and not differ
from sections that come before or after.

The second solution is to position a woodblock, or jam block, on the marimba and
strike it where the end board is indicated.\textsuperscript{40} This method allows for all of the notated
pitches to be performed on an instrument larger than 4.3 octaves. The following sequence
of events will present a system for arranging the woodblock on the marimba.

There are two areas to position the woodblock that best facilitate the performance
of the passages.

\textsuperscript{40} For the purpose of this discussion the term woodblock will be used, however the same
principles can be applied to a jam block.
Shown in figure 5.4, the woodblock can either be placed on the B-flat (shown in the right box) or the space between the B-flat and the C-sharp (shown in the left box). In order to protect the instrument, a towel should provide a buffer between the instrument and the woodblock.

Figure 5.4 – Possible Woodblock Positions

Figure 5.5 – Towel on B-flat

Figure 5.6 – Towel on Resonator
The positioning of the towel in figure 5.5 merely rests on the set of accidentals that includes the B-flat. However, the setup in figure 5.6 takes careful consideration. The towel should rest directly on the resonators. Since the C-sharp is used extensively throughout the works, caution should be taken not to cover the resonating tube for the C-sharp. If this passage is obstructed, an undesirable and uncharacteristic sound will be produced when the note is struck.

Once the towel is positioned the woodblock is placed in the desired playing areas.

By comparing the setups in figure 5.7 and 5.8 there are two main differences between the positions. The distance of the woodblock from the C-sharp is not consistent between the two setups. This will affect the left hand interval that a performer must use to execute the passages. Also, since the woodblock is sitting on the marimba bars in figure 5.7, as opposed to the resonators in figure 5.8, the height of the woodblock from the playing surface of the marimba differs. This will affect the angle of the performers left hand, which is demonstrated in figures 5.9 and 5.10.
If a woodblock is used, a performer should determine which position best suites his or her style of playing. Through experimentation this decision should largely be based on the comfort level in interval and wrist position when executing the passages requiring the woodblock.

**Night of Moon Dances Quartet Configurations**

Unlike some of his works for multiple percussion, Kopetzki does not provide diagrams for the set up of *Night of Moon Dances*. While there are two documented photographs appearing in the liner notes of Thomas Lechner’s *Night of Moon Dances*, the angle of the photographs make it difficult to identify an exact configuration for each player. The diagrams below contain suggested set ups for each quartet part. The text below each figure will present additional considerations that should be addressed.

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41 Lechner, 5 and 7.
The set up for Percussion 1 is shown in figure 5.11. Although the two instrument configuration is simple, one additional aspect should be considered. The passages on the bass drum vary from long, sustained rolls to fast, articulate notes. To facilitate the performance of these differing sections, one may consider applying muffling on the bass drum. By attaching a towel to the rim of the bass drums, a performer will have the option for having the drum muffled or unmuffled. For the sections with sustained sound the drum should be unmuffled allowing the head to resonate freely. In contrast, placing the towel on the head will eliminate some of the resonance allowing for more articulation where necessary.
The setup for Percussion 2 is shown in figure 5.12. Since Percussion 4 also calls for two tom-toms, Kopetzki indicates this set should be lower in pitch. In order to achieve proper balance with the ensemble, special consideration should be taken when selecting tom-toms. Large drums can easily cover the sound production from the marimba soloist. Additionally, if the tom-toms selected or available are too large, the ability to reach the brake drums may be hindered. In this diagram the brake drums are positioned on a trap table. If such a problem arises, the brake drums can be moved to the left of the tom-toms.

\[\text{Figure 5.12 – Percussion 2}\]

\[\text{Tom-Toms}\]

\[\text{Brake Drums}\]

\[\text{China Cym.}\]

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42 Kopetzki, “Program Note,” *Night of Moon Dances.*
Figure 5.13 – Percussion 3

The set up for Percussion 3 is shown in figure 5.13. As previously mentioned, Kopetzki calls for the unique technique of bowing both a cymbal and a cowbell on top of a timpano. The bowed instruments cause the timpano to faintly resonate. During all of these occurrences the performer is to create and release tension on the head of the timpano by moving the pedal, as indicated by the diagonal lines in the following figure.

Figure 5.14 – Measure 66, “I.”
Percussion 3
While the diagram in figure 5.13 is intended to present relative positioning, the image in figure 5.15 shows a close up of the timpano set up.

![Timpano Set Up](image)

**Figure 5.15 – Timpano Set Up**

In order to ease the technique of bowing the cymbal, the instrument should be positioned so that the edge slightly hangs off of the timpano. Shown in figure 5.16, the performer can apply a slight amount pressure to the cymbal with the fingers of the unused hand. This will cause the cymbal to be more stable and provide the resistance needed to activate the sound through the use of a bow.
The bell of the cymbal elevates the rest of the instrument allowing it to easily hang off the edge of the timpano. However, this is not the case with the cowbell. Because the sides of the cowbell are generally flat, the instrument will need to rest on the counterhoop of the timpano in order to hang over the edge. Since both the cowbell and the counterhoop are often made of metal a “buzzing” effect will detract from the desired sound of bowing the cowbell. There are two solutions for this problem. First, selecting a cowbell with a larger mouth will allow for the performer to angle the bow to the side of the timpano. Similar to the cymbal, a performer can apply a slight amount of pressure with the unused hand in order to stabilize the instrument. The other option is to mount the cowbell on a cymbal stand and angle the mouth towards the center of the timpano as shown in figure 5.17.
This set up provides the performer with a better angle to bow the cowbell. By positioning the mouth so it faces the center of the timpano, the head of the drum will still resonate as Kopetzki intended.
The set up for Percussion 4 is shown in figure 5.18. As opposed to the Percussion 2 part, Kopetzki indicates for this set up to use medium tom-toms. Similarly, to ensure proper balance special attention should be taken when selecting tom-toms. The other consideration is the positioning of the performer. He or she should stand in front of the tam-tam, between it and the tom-toms in the above diagram. This positioning allows easy access for performance and muffling of the instrument if one chooses to apply any.

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43 Ibid.
CHAPTER 6

CONCLUSION

The two works discussed in this document display traits representative of Kopetzki’s marimba writing during the early twenty-first century. Through the analysis of both pieces there are strong correlations in compositional devices and idiomatic qualities. Due to Kopetzki’s extensive compositional output, analysis of his entire catalogue is beyond the scope of this study. While elements of the percussion quartet accompaniment are included in the presentation, these are intended to further the reader’s understanding of Kopetzki’s compositional techniques.

Knowledge of formal structure and motives is necessary to make informed interpretive decisions of any work. The detailed analysis of thematic material will direct performers to a deeper understanding of the aspects contained in the compositions. By recognizing these elements performers can shape the unique character of each section, which ultimately contribute to the complexion of the entire piece.

A comparison of the works serves two purposes. First, performers are able to understand the significance of stylistic and motivic elements that Kopetzki utilizes in two compositions from the same time period. Knowledge of the Kopetzki’s tendencies will
help to create the essence of his compositional voice. Second, performers attempting to learn both pieces will be able to discover the relationships between the compositions. As discussed earlier in the document, there are a vast amount of consistencies in the areas of repetition, rhythmic ideas, and texture. Identifying the correlations between the works will likely expedite the learning of both.

In a similar fashion, understanding the idiomatic qualities will contribute to a performers preparation. Identifying specific four-mallet techniques, such as double vertical and double lateral strokes, and intervals, such as fourth, fifths, sixths, and octaves, allows performers to kinesthetically prepare for the works. Creating a warm-up routine that includes the idiomatic elements of these compositions will develop a technical foundation to transition into the learning of the pieces. Additionally, this information contributes to pedagogical material that facilitates the teaching process.

The performance of both of these compositions requires logistical considerations. Developing instrument configurations requires time and attention. The process of exploring different options is needed to ensure the performer is practicing on an arrangement that will be used in the performance setting. The images and diagrams included will assist in the early stages of learning the compositions. While there are likely several other options for arranging the instruments, the suggestions have been developed through a series of experimentations. Additionally, they have been successfully used in performing situations.

Kopetzki’s compositions, especially ones produced during this time period, have been recognized as quality works. It is my hope that the information presented
contributes to the amount and caliber of performances of both works. By utilizing the materials for cognitive and kinesthetic preparation, there is a higher likelihood of this goal being achieved.

SUGGESTIONS FOR FURTHER RESEARCH

Performers often study recordings while learning a new piece of music. Currently there is only one complete recording of both works, in addition to another recording of the second movement of Night of Moon Dances. The creation of more recordings would allow performers to study a variety of interpretations in order to construct their own.

Kopetzki has composed at least thirteen compositions for solo marimba, in addition to numerous chamber works that incorporate the instrument. In order to completely understand his approach to the instrument, similar studies can be done involving other pieces. The results may reinforce the concepts discussed in this document or unveil new tendencies and comparisons. Additionally, understanding the elements of each composition could yield a relative difficulty level for each piece. This would help teachers to integrate Kopetzki’s works into a pedagogical sequence.

A similar analysis on other genres, such as multiple percussion or percussion ensemble, would advance knowledge of Kopetzki’s compositional techniques. A study on either of these categories would directly connect to the quartet accompaniment in Night of Moon Dances. Since the quartet parts are all multiple percussion, the concepts
discovered may identify motivic elements used by Kopetzki that are not written for the marimba.

Finally, the publication of articles will contribute to the lack of information available on the composer and his pieces. With Kopetzki’s extensive output, it is difficult for performers to understand the relationship of a single composition to his entire body of work. The accessibility of more information would enhance this understanding. It would also likely serve as a promotional tool for his compositions. Performers reading such articles may become interested in learning the works, in turn leading to an increased number of performances.
REFERENCES


APPENDIX: ECKHARD KOPETZKI’S PUBLISHED COMPOSITIONS AND DISCOGRAPHY OF PUBLISHED COMPOSITIONS

Drum set


Marimba


**Multiple Percussion**


**Snare Drum**


Timpani


Vibraphone


Percussion Ensemble/Percussion Chamber Music


Chamber Music with Other Instrument

   Horn in F, or Alto Saxophone, and Marimba

   Organ and Percussion

   Soprano Voice, Viola, and Marimba

   Flute and Vibraphone

   Alto Saxophone, Marimba, and Multiple Percussion (One Percussionist)

   Alto Saxophone and Marimba

Method Books/Studies


Recordings


