

**THE TECHNICAL AND INTERPRETATIVE CHALLENGES  
IN THE MARIMBA WORKS OF PETER KLATZOW:  
A PERFORMER'S ANALYSIS**

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## ~DECLARATION~

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## ~ABSTRACT~

Peter Klatzow (1945-) is one of the few renowned South African composers to have gained international recognition for his works. This is primarily due to his marimba pieces that are constantly prescribed for international competitions and that have formed a part of the standard repertoire for advanced and ambitious marimbists.

One of the principal motivations for why these works are regularly sought-after by panel and performer alike is due to the technical demands and challenges that they possess. These technical issues are predominantly based on the performer's physical restrictions, their lack of tactile proximity with the instrument, and the marimba's resonant limitations.

Not only are Klatzow's works technically very demanding, but also quite often challenging to interpret. These interpretational issues, however, generally result from the use of ambiguous notation.

This study therefore aims to enlighten marimbists with a thorough analysis of, and possible solutions to, the technical and interpretational challenges that frequently manifest themselves in Klatzow's marimba works. The study can also be used by composers as a guide and reference to the possibilities and limitations of the marimba.

This study is of an empirical nature, applying musical analysis within the field of performance practice. The procedures of analysis include the processes of identification, classification, practical experimentation, comparison and evaluation of each technical challenge. This was done through the practical examination of Klatzow's most well-known and performed works, including: *Figures in a Landscape* (1984), *Concerto for Marimba* (1985), *Dances of Earth and Fire* (1987), *Inyanga* (1996), *Song for Stephanie* (1999), *Six Concert Etudes for Marimba* (2010), *Variations on the Theme of Paganini* (2010), *Lightscares* (2012), and his *Concerto for Two Marimbas* (2013).

Together with the performance analysis, this study also includes a brief biography of Klatzow, an examination and discussion of the notational discrepancies identified in *Lightscares*, and technical exercises that were remodelled and created in light of the issues identified in Klatzow's works.

## ~OPSOMMING~

Peter Klatzow (1945-), beroemde Suid-Afrikaanse komponis, is een van min wat internasionale erkenning vir sy werk ontvang het. Dit is hoofsaaklik danksy die feit dat sy marimbastukke voortdurend vir internasionale kompetisies voorgeskryf word en deel vorm van die standaardrepertoire vir gevorderde en ambisieuse marimba-spelers.

Een van die vernaamste redes waarom hierdie werke gereeld in aanvraag deur panele en kunstenaars is, is die tegniese eise en uitdagings wat dit stel. Hierdie kwessies is oorwegend gegrond op die kunstenaar se fisiese beperkings, die gebrek aan taktiele nabyheid aan die instrument, en die marimba se resonansiebeperkings.

Klatzow se werke is nie net tegnies baie veeleisend nie, maar dikwels ook moeilik om te interpreteer. Hierdie interpretasiekwessies spruit egter in die algemeen uit die gebruik van dubbelsinnige notasie.

Die doel van hierdie studie was om insig aan marimba-spelers te bied deur 'n deeglike ontleding van, en moontlike oplossings vir, die tegniese en interpretasie-uitdagings te bied wat gereeld in Klatzow se marimbawerke na vore kom. Dit kan ook deur komponiste gebruik word as 'n gids en verwysing na die moontlikhede en beperkings van die marimba.

Die diskoers van hierdie studie is van 'n empiriese aard, waarin musiekontleding op die gebied van uitvoerpraktyk toegepas is. Die ontledingsprosedures het die prosesse van identifikasie, klassifikasie, praktiese eksperimentering, vergelyking en evaluering van elke tegniese uitdaging ingesluit. Dit is gedoen deur 'n praktiese ondersoek van Klatzow se bekendste en mees uitgevoerde werke, wat insluit: *Figures in a Landscape* (1984), *Concerto for Marimba* (1985), *Dances of Earth and Fire* (1987), *Inyanga* (1996), *Song for Stephanie* (1999), *Six Concert Etudes for Marimba* (2010), *Variations on the Theme of Paganini* (2010), *Lightsapes* (2012) en sy *Concerto for Two Marimbas* (2013).

Benewens die uitvoerontleding sluit hierdie studie ook 'n kort biografie en agtergrond van Klatzow in, 'n ondersoek na en bespreking van die notasie-teenstrydighede wat in *Lightscares* geïdentifiseer is, en tegniese oefeninge wat verwerk en geskep is op grond van die kwessies wat in Klatzow se werke geïdentifiseer is.

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## 1

## ~ INTRODUCTION ~

## 1.1 RATIONALE

Peter Klatzow (1945-), one of South Africa's most highly esteemed composers, is one of few to have gained international recognition for his contribution towards Western classical music. This is primarily due to his marimba works that are being performed worldwide by renowned marimbists and advanced students alike (Odendaal 2004:143). Many of his solo and ensemble works have formed a part of the standard repertoire for marimba and are constantly prescribed for international marimba competitions (Heagney 2013:V).<sup>1</sup>

The predominant reason for the strong presence of these pieces in the set repertoire lists, are according to Klatzow, due to their performance and technical demands (Muller 2006:57). Klatzow's music generally requires a considerable dose of virtuosity and acrobatic dexterity, demanding full technical control from the performer. A lack of technical control therefore often hinders successful preparation for the performance of his works.

Not only are Klatzow's works technically very demanding, but also quite often challenging to interpret. These interpretational issues, however, generally result from ambiguous notation. The marimba, as a solo concert instrument, is a fairly recent<sup>2</sup> innovation, and many composers who are not marimbists themselves quite often make use of perplexing notations.<sup>3</sup>

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<sup>1</sup> His works were listed for the 5<sup>th</sup> (2008) and 6<sup>th</sup> (2012) World Marimba Competitions, the Universal Marimba Competition in 2013 and 2015 (Universal Marimba Competition and Festival n.d.), the SCI Marimba Competition (SCIMC 2014), as well as the Great Plains Marimba International Competition in 2014 (Great Plains Marimba International Competition n.d.), to name but a few.

<sup>2</sup> Van Sice states, in his interview with Burritt, that marimba had only started its development 200-300 years later compared to other instruments (Burritt 1992:17). The first serious work for marimba was composed by Paul Creston in 1940, entitled *Concertino for Marimba and Orchestra*, Op. 21 (Kite 2007:176).

<sup>3</sup> For this reason Nancy Zeltsman, renowned marimbist, offers composers brief guidelines on how to compose and notate for the marimba on her official website (Zeltsman 2014).

Forsthoff (2010:1) also argues that because of the lack of clear notation (especially in percussion music), percussionists are often faced with several interpretive decisions, which are based on their own experiences and education.

The principal role of a performer is to give voice to a latent work of art and to convey an authentic message from the composer. A successful performance is therefore one which makes “the ear conscious of the true content and effect of a composition” (Dunsby 2001:346). This is however not possible when technical constraints and interpretational ambiguities prohibit the performer from delivering such a performance.

This study therefore aims to enlighten marimbists with a thorough analysis of, and possible solutions to, the technical and interpretational challenges that frequently manifest themselves in Klatzow’s marimba works. It can also be used by composers as a guide and reference to the possibilities and limitations of the marimba. This study excludes any form of theoretical analysis.

As Klatzow’s works are sought-after by the majority of marimbists and panellists alike, it is of great importance to solve the technical and interpretational issues surrounding them. The marimbist can only make “the ear conscious of the true content and effect of [the] composition” (ibid.) when being completely technically in control.

## 1.2 LITERATURE REVIEW

There is a large literature dedicated to Klatzow’s biographical details as well as his general compositional style. In 2004, the *South African Journal of Musicology* dedicated the content of the entire 24<sup>th</sup> volume to Klatzow, in celebration of his 60<sup>th</sup> birthday. This specific journal incorporates vital information pertaining to Klatzow’s general stylistic traits and memoirs. Literature concerning Klatzow’s marimba music in particular, however, is minimal.

Two doctoral theses have been written on his works, namely Eric Hollenbeck’s *Peter Klatzow: A Complete Works Catalog; Peter Klatzow’s, Dances of Earth and Fire: An Analysis*, submitted to the Northwestern University in Evanston, Illinois in 2005; and

Daniel Heagney's *Peter Klatzow's Six Concert Etudes for Marimba: A Performer's Guide*, which was submitted to the Louisiana State University in 2013. The *Percussive Notes* journal includes three articles concerning Klatzow.<sup>4</sup> One of them is an interview conducted by Tracey Wiggins (2012), and the other two comprise a summary of Heagney's dissertation (2015). There are also some articles in this Journal that make brief reference to Klatzow and his music, including 'An Interview with Robert van Sice' (Burritt 1992:15-17) and Nathan Daughtrey's 'The Marimba Roll: A Necessary Evil?' (2014).

Despite the available information regarding his marimba works, there are still limited discussions on how to perform them with regards to their technical and interpretational aspects. As not much research has been conducted in this field (with the exception of Heagney's dissertation) Klatzow's scores served as the primary resource for this study. These included *Figures in a Landscape* (1984), *Concerto for Marimba* (1985), *Dances of Earth and Fire* (1987), *Inyanga* (1996), *Song for Stephanie* (1999), *Six Concert Etudes for Marimba* (2010), *Variations on the Theme of Paganini* (2010), *Lightscares* (2012), and *Concerto for Two Marimbas* (2013). The majority of these works are Klatzow's most renowned and performed marimba compositions. General articles discussing technical and performance issues on the marimba, which were found in *Percussive Notes*, will also be used as some of the main reference sources throughout this study.

### 1.3 RESEARCH DESIGN AND METHODOLOGY

This study is of an empirical nature that primarily makes use of musical analysis within the field of performance practice.

According to Bent (2001:526-527) the procedure of musical analysis is not only restricted to the theoretical and compositional scope of music but can also be applied to the activity of performance. It is a 'procedure of discovery'. The procedures of analysis in this study include the processes of identification, classification, practical experimentation, comparison and evaluation.

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<sup>4</sup> *Percussive Notes* has been in publication for 53 years, providing articles to promote percussion education, research, performance and appreciation worldwide. The journal has been in print since September 1961. It was first published as the *Percussive Arts Society (PAS) Bulletin* and later (1963) revised to the *Percussionist* journal. It then received its final title, *Percussive Notes*, in 1967 under the patronage of James L. Moore (Percussive Arts Society n.d.).

It is important to bring to the attention of the reader at the onset of this study, that the four-mallet technique implemented to identify and solve these problems was the Stevens grip.<sup>5</sup> If another technique is utilised, the proposed approaches might not be the best possible solutions.

The technical and interpretational challenges were detected through the process of browsing and playing through Klatzow's most renowned marimba works. Once identified, they were categorised with respect to certain topics, grouped under main headings. Various solutions for each challenge were then discovered through the procedure of practical experimentation and compared to one another for the most feasible approach. The final procedure involved evaluating the results in terms of the entire work. This procedure included factors such as the prescribed tempi for the works, the phrasings that were required, as well as the character and ambience that the work represented.

A list of questions, concerning interpretational issues and notational discrepancies identified in Klatzow's *Lightscares*, was also constructed for clarification. This correspondence with Klatzow was conducted via email.

#### 1.4 CHAPTER OUTLINE

This study will begin with brief background notes, divided into two sections. The first section entitled 'The Art: It's Interpreter. It's Voice', will be based on the concepts of musical performance, the role of a performer and the development of marimba technique. The second section will entail a concise biography of Klatzow, his general stylistic trends as well as his initial associations with the marimba.

Chapter 3 is a detailed discussion of the technical issues and the possible solutions pertaining to the marimba works of Klatzow. They are classified under the headings of 'Rolls', 'Cumbersome Stretches', 'Consecutive Chordal/Double Stop Passages', 'Sticking', 'Articulation', and 'Phrasing', which provide a brief background for the purpose of contextualisation. These sections are then further subdivided into concise categories that focus on specific passages of technical discomfort in Klatzow's works.

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<sup>5</sup> An explanation of this particular grip will be discussed in Chapter 3.



Chapter 4 discusses the notational discrepancies identified in Klatzow's *Lightscares*. A table, summarizing the above findings and solutions concludes this section. The final chapter offers the reader with technical exercises relating to the demands required for performing the works of Klatzow.

## 2

## ~BACKGROUND~

## 2.1 THE ART: IT'S INTERPRETER. IT'S VOICE.

The term 'musical performance' can be defined as a practice through which a performer brings an already existing work of art to life and/or includes the process of improvisation. The primary purpose for this is dissemination and communicating the intentions of the composer to an audience.

*Music lives through interpretation. Between a musical work and the world stands the interpreter who brings the score to life by his performance. (Dorian 1942:23)*

The role of the performing artist is therefore to act as a mediator between the composer and the audience. His duty involves relying on the composer for interpretational ideas, and after a process of integration, conveying a message that represents the true content of the work to the audience (Dunsby 2001:346). These concepts are however often neglected or misunderstood by the performer. This could be due to the imperfect nature of notation, or the lack thereof, as well as the performer's absence of knowledge concerning the background of a work. Dorian (1942:24) demonstrates this scenario with reference to the main theme of Beethoven's Fifth Symphony:

*Suppose an interpreter has never heard the symphony and is not acquainted with the programmatic implication of the opening motif: "Here Fate knocks on the door!" How will he, in his performance, play the music of the famous bars?*

As the tempo indication and instructions in the score only state *Allegro con brio* with the metronome marking of a minim equal to 108 beats per minute ( $\text{♩} = 108$ ), this is exactly how it will be interpreted. The quaver notes will be performed strictly in time without any emphasis and there will be no retardation of the main tempo (ibid.).

However, a performer can try to successfully adopt all the ideas of a composer and be enlightened with all the knowledge surrounding the work, but without the succour of good technique, the correct interpretation will still not reach the audience.

Shaw (2004:45) states that

*In music, technique serves its highest purpose when it allows the performer to transcend the limitations of the instrument. If the observer is not distracted by the necessary mechanics, the clarity and expression of the performer comes to life.*

Feinberg (n.d.) also highlights an opposing scenario where the composer imagines certain sounds and images that might not be feasible for the performer to replicate realistically.

Marimba compositions are often composed with such ‘unrealistic’ ideas.

The meaning of the term ‘unrealistic’ could, however, be debated when taking into consideration the propelling progression in the development of marimba technique.

The marimba, as a concert instrument, only started flourishing in the 1950s after the efforts of Clair Omar Musser (1901-1998)<sup>6</sup> to popularize the instrument in the prior two decades (Kite 2007:166). The developing design of the instrument’s size and sound, the dedicated and growing abilities of marimbists, the innovative ideas of the composers as well as the settings and purpose for the instrument, have all contributed and continue to contribute towards the development of this young instrument. During this process of development both composer and performer alike are on a path of discovering the rich possibilities that this instrument has to offer, along with its technical limitations and restrictions.

The predecessor of the marimba was the xylophone. It is therefore inevitable that early marimba works had strong tendencies towards the stylistic trends of xylophone writing and technique. This idiomatic style for the xylophone included: a melodic line

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<sup>6</sup> Musser was one of the most prominent figures in the development of the marimba for the first half of the twentieth century. He was a teacher, soloist, composer, arranger, promoter, instrument designer, and manufacturer of and for the marimba (Kite 2007:166).

within the range of two octaves, rolls,<sup>7</sup> trills, arpeggiated patterns, scalar passages, grace notes, glissandos, four mallet polyphony,<sup>8</sup> and rapid sixteenth notes (Kite 2007:156-160). These xylophonic trends feature in early marimba works such as the Preludes and Etudes by Musser, the *Concertino for Marimba and Orchestra*, Op. 21 (1940) by Paul Creston, the *Toccata for Marimba* (1955) by Emma Lou Diemer, and the *Concerto for Marimba and Orchestra* (1956) by Robert Kurka.

The marimba, initially, not only adopted the stylistic trends of the xylophone but also its stigma of light-heartedness amongst audiences and critics. Critics described the first performance of Creston's *Concertino* as: "an interesting experiment", "the novelty of the evening", and "at first blush might read like a manifestation of the silly season" (Kastner 1994:83). This was based on the xylophone's prominent presence in the vaudeville scene in the prior decades. The stigma attached to these early marimba works followed the instrument for two decades while both performer and composer struggled to gain its rightful recognition in the classical concert halls (ibid.).

According to Kite (2007:179) the only work prior to 1962 that broke away from the xylophonic tradition was Alfred Fissinger's *Suite for Marimba* (1950). In this work, Fissinger expanded his four-mallet chord voicings beyond the typical closed position and used independent mallet movement in chordal sections as well as rhythmic sections to create homophonic and polyphonic music (ibid.). These concepts were to be further developed by Keiko Abe (1937-).

From 1962, the concept of marimba as a classical concert instrument started growing rapidly in Japan due to the artistic influences of Abe.<sup>9</sup> Her invigorating passion for this instrument made her one of the most prominent figures promoting the instrument, as composer, performer, teacher, and innovator.<sup>10</sup>

Between 1962 and 1973, Abe commissioned and collaborated with several Japanese composers, producing works that initiated new methods of performing and composing for the marimba (ibid.:190). During this period, Abe also composed for the

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<sup>7</sup> A roll is a succession of repetitive notes, emulating the sound of a sustained note.

<sup>8</sup> This mainly consists of rolled block chords, which move consecutively in a parallel motion.

<sup>9</sup> Abe was first introduced to the marimba in 1950, at the age of thirteen, by the Lawrence L. Lacour Missionary Group who embarked on an evangelical missionary trip to Japan. Lawrence and Mildred Lacour were members of Musser's International Marimba Symphony Orchestra (Kite 2007:171).

<sup>10</sup> By 1984, Abe together with Yamaha had designed the first 5-octave marimba, which has remained the standardised range for a classical concert marimba (Kite 2007:209).

instrument, introducing an innovative writing style that was idiomatic to the marimba. Her style included complete independence of the right and left hands, and required a unique musical function for each of the four mallets. An example of this is her use of a three-layered texture that included a bass line in the left hand, and a melody line with harmony notes in the right hand. It provided a fuller texture and warmer sound, which created an abundance of artistic possibilities for future compositions. In chorale settings, where chords were predominantly featured, Abe constantly used wider intervals in the bass and smaller intervals in the upper register. This voicing was a response to the natural sounds of the marimba, with its resonant bass and less resonant upper register. These techniques formed the basis of marimba writing (ibid.:207-225).

As the marimba gradually expanded from three-and-a-half octaves to its final five-octave range, so did its literature and the advancement of its technique. This growing concert instrument not only attracted many soloists but composers as well, one of them being Peter Klatzow.

## 2.2 PETER KLATZOW: BIOGRAPHY

Internationally esteemed composer, Peter Klatzow, was born on 14 July 1945 in Springs, Transvaal, South Africa. His passion for music was kindled at an early stage in his life, starting piano lessons at the age of four with Sister St Dennis at the convent of St Imelda, Brakpan. Throughout his school career Klatzow attended piano lessons with several tutors, acknowledging Aida Lovell as the most important influence of his formative years. After his matriculation at the St Martin's School, Johannesburg, he taught one year of Afrikaans and music at the Waterford School in Swaziland (May 1987:131).

In 1964, Klatzow received a scholarship for composers from the Southern African Music Rights Organization (SAMRO), which enabled him to study at the Royal College of Music in London. At this institution he studied composition with Bernard Stevens, piano with Kathleen Long and Angus Morrison, and orchestration with Gordon Jacob. During that year, he received several College compositional prizes including the Royal Philharmonic Prize for composition, which was open to any

Commonwealth composer under the age of thirty.<sup>11</sup> Klatzow then spent the following two years in Florence (1965) and Paris (1965-1966) under the tuition of Nadia Boulanger, with whom he remained on very cordial terms until her death in 1979 (SACM 2015).

In 1966, Klatzow returned to Africa and taught at the then Rhodesian College of Music in Salisbury (present day Harare; May 2001:653). He returned to South Africa in 1968 working as a music producer at the South African Broadcasting Corporation in Johannesburg until 1973. Klatzow then relocated to Cape Town and was appointed at the University of Cape Town as a composition lecturer (Smith 2004:3). In 1986 he was elected to the rank of Fellow at the University of Cape Town for “having performed original distinguished academic work of such quality as to merit special recognition” (SACM 2015). Klatzow was awarded his DMus in 1999 for published work in Composition, and in 2002 he was awarded the Molteno Gold Medal from the Cape Tercentenary Foundation for lifetime services to music (ibid.). Some of his major works include a full-length ballet based on *Hamlet*, for which he received a special Nederburg Award, as well as scores for ballets on *Drie Diere* and *Vier Gebede*, and Concertos for various solo instruments such as the piano, clarinet, organ, and marimba. He also wrote a duo Concerto for flute and marimba, as well as concertos for vibraphone and marimba and two marimbas (Hollenbeck 2005:2). His discography is comprised of the *Mass for Choir, Horn, Marimba and Strings*, *String Quartet*, *Chamber Concerto for 7*, the Piano Concerto *From the Poets*, recordings of his piano music, performed by Jill Richards, an RCA issue of *Return of the Moon*, and his CD entitled *Myths, Magic and Marimbas-The Music of Peter Klatzow*, which was issued in July 2006 (SACM 2015).

Many of Klatzow’s works have been commissioned and performed by international artists. His *Prayers and Dances of Praise from Africa* was introduced at the Three Choirs Festival in Worcester, United Kingdom. In 1997, two of his works were premiered internationally: the 3<sup>rd</sup> *String Quartet*, which was commissioned by the Lake District Summer Music Festival for the Chilingirian Quartet, and *Return of the Moon*, which is a cycle for voices and marimba. The King’s Singers commissioned this for themselves and world-renowned British percussionist, Evelyn Glennie. They toured successfully with this cycle in the United Kingdom, as well as the United

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<sup>11</sup> Klatzow received this for his *Variations for Orchestra* (May 2001:653).

States of America (Hollenbeck 2005:2). In 1999, a set of concert etudes for violin, cello and piano were commissioned for the Broadwood Glories of the Keyboard Competition in Manchester. *The World of Paul Klee (III)*, was composed for the opening of the new Paul Klee Centre in Berne, Switzerland and in 2004, *Towards the Light*, which is a work for double choir, marimba and organ, was commissioned for the opening of the new Peabody Concert Hall (SACM 2015).

Klatzow now holds the title of professor emeritus from the University of Cape Town, and was awarded the Huberte Rupert Music Prize in 2011 for his lifetime of work from the South African Academy for Arts and Science (ibid.). In 2014, Klatzow received the Helgaard-Steyn award, for the second time,<sup>12</sup> for his chamber work with solo marimba entitled *Lightscares* (de Vries 2014). He was also appointed as Composer in Residence for the 2015 Johannesburg International Mozart Festival (SACM 2015).

### 2.2.1 GENERAL STYLISTIC TRENDS

Klatzow's general stylistic trends have developed through three main phases during his composing career. These phases are an initial phase of tonality, an experimental phase of avant-gardism, and finally a mature phase, which reverts back to tonality (May 1992:493).

His initial phase of tonality features his early piano compositions. His *Rhapsody in E major* (1960), written at the age of sixteen, shows the influence of Brahms, while the *Two Arabesques* (1963) is clearly influenced by the tonal relations and rhythmic interests of Fauré and Debussy (May 2004:109). During his studies at the Royal College of Music, he was introduced and became well acquainted with the works of Janaček, Stravinsky, Hindemith and Berg. This influence is evident in his *Variations for Orchestra* (ibid. 1992:493). After the influence of Nadia Boulanger and new interests in the music of Stockhausen, Klatzow, like many composers during the 1960s, followed the fresh European movement of avant-gardism, where he also experimented with serialism (May 2001:653).

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<sup>12</sup> He received this prize for the first time in 1994 for his piano work *From the Poets* (de Vries 2014).

He followed these trends with the intention that he would be composing for a future 'modern' audience in South Africa. He soon came to the realisation that although musical trends were developing, the taste of avant-gardism was too much for the general audience to digest. Thus he would only be composing for a selective few. Klatzow stated that he "would rather have [his] music programmed along with the general repertoire, than belonging to some aggressive and politicised musical ghetto" (Odendaal 2004:143).

During the 1980s, Klatzow explored a possible rapprochement towards tonality. This is particularly evident in his *Prayers and Dances of Praise from Africa* (1996), his ballet music for *Hamlet* (1991), and the later concertos. Although there is a clear reversion back towards tonality from the 1980s, there is definitely not a complete relinquishment of his previous atonal lexicon (May 2001:653).

Klatzow's mature phase therefore included a synthesis of the most important elements discovered in his earlier career. This comprised of small intervallic cells which control the melody and harmony with logical voice-leading, interlocking major and minor thirds (Odendaal 2004:146), a juxtaposition of tonal and atonal material, the exploration of modal and octatonic pitch, and the frequent use of the variation principle (May 1992:493-494).

Klatzow's general attitude toward composition is to create works that are not too difficult for the performer to understand. If the performer is able to adopt his music and present it well, then it will give the audience an opportunity to comprehend what he is trying to portray (Muller 2006:52). However, if the performer does not accept these works into their hearts, minds and fingers, the music is quite unlikely to survive (Klatzow 2004:141). Klatzow furthers this notion by stating that it is also important for composers to understand that they are writing for intelligent performers (Muller 2006:52). The works that are created should therefore exhibit and utilise the abilities of the performer (Klatzow 2004:141). This is clearly demonstrated in his string quartets. These pieces, according to Jeanne Zaidel-Rudolph, require pronounced virtuosity and agility from the performer, and present the reader with a visual challenge of complex rhythms (2004:85-86).



Klatzow's works also include a significant amount of sub-texting, imaging, and relations with the visual arts. This, on a surface level, is made evident in his descriptive titles (Viljoen 2004:13).

Klatzow is one of the few South African composers to have achieved international recognition for his contribution in Western classical art music. He has received prizes in Spain, Toronto, and Stroud, and his works have also been performed in several European and African countries, as well as the United States (SACM 2015). Klatzow however, acknowledges that his true international reputation derives from his marimba music (Odendaal 2004:143). Many of his solo and ensemble works for marimba have formed a part of the standard repertoire (Heagney 2013:V) for advanced marimbists<sup>13</sup>, and are frequently performed on international stages by renowned artists.<sup>14</sup>

## 2.2.2 ASSOCIATIONS WITH THE MARIMBA

Klatzow's passion for the marimba was initially kindled by the live performance of composer, Peter Maxwell Davis's *Psalm 124* (1974).<sup>15</sup> After experiencing the sonorities of the marimba, Klatzow made use of the instrument in prominent parts of his *Concerto for Horn and Orchestra* (1978) and *Chamber Concerto for 7* (1979) (Wiggins 2012:46). It was, however, Klatzow's collaboration with Robert van Sice that further prompted him to compose for the marimba as a solo concert instrument. Van Sice, being the principal timpanist of the Cape Town Symphony Orchestra,<sup>16</sup> began launching his solo career as a concert marimbist and commissioned various composers, including Klatzow, to compose marimba works for him. Klatzow was at first hesitant to write for solo marimba, instead composing a work for flute and marimba entitled *Figures in a Landscape* (1984). A year later Klatzow composed his

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<sup>13</sup> In 2003, the Pearl Drummers Forum compiled a marimba repertoire list with ratings according to their level of difficulty. Both Klatzow's *Dances of Earth and Fire* and *Inyanga* appear on this list, rating as difficult (Pearl Drummers Forum 2003). Robert van Sice (Vic Firth n.d.) and Nancy Zeltsman (Zeltsman 2014) also suggest these works have a similar difficulty rating in their recommended repertoire lists for marimbists.

<sup>14</sup> Klatzow's *Dances of Earth and Fire*, *Inyanga* and *Concerto for Marimba* are regularly performed by internationally renowned performers such as Michael Burritt (Burritt 2014), Marta Klimasara (Klimasara 2009) and Robert van Sice (Burritt 1992:15-16), to name but a few.

<sup>15</sup> This was recorded by "The Fires" on a LP several years ago and contains an important part for marimba and glockenspiel (Musicweb(1) n.d.).

<sup>16</sup> Van Sice's was principal timpanist in 1983 (Burritt 1992:15).

*Concerto for Marimba and Strings* (1985), which subsequently led to several other marimba works (Wiggins 2012:46).

In 1989, Van Sice received a work from Klatzow entitled *Dances of Earth and Fire* (Burritt 1992:15). Van Sice was so perturbed by the technical demands of the piece that he didn't reply to Klatzow for six months afterwards. He then assured Klatzow that it was the most technically challenging piece that marimba repertoire had ever yet faced. He however assured Klatzow that despite these setbacks, it would be feasible for future marimbists (Odendaal 2004:145). After van Sice's emigration to Europe in 1985, he became the prime advocate of Klatzow's marimba works (Odendaal 2004:144).

In an interview with Muller (2006:53), Klatzow states that the most important relationship for a composer is the bond between the composer and the performer. He also states that if it were not for van Sice, who performed his works and who encouraged his students to play them, his marimba music would not have held the position that it does today (Odendaal 2004:144).

Klatzow's relationships with renowned artists have led to several successful commissions and public endeavours. In 2010, Daniel Heagney, together with a consortium of nine percussionists<sup>17</sup> from various countries, commissioned Klatzow's *Six Concert Etudes for Marimba*. These *Etudes* together with his *Variations on the Theme of Paganini for Two Marimbas*, are one of the most recent sets of works forming part of the standard marimba repertoire.

For the 6<sup>th</sup> World Marimba Competition, which took place in Stuttgart in 2012, Klatzow was commissioned to compose a work for the final round, which he entitled *Lightscaapes for marimba and small ensemble*.<sup>18</sup> In 2014, Klatzow earned the Helgaard-Steyn Award<sup>19</sup> for this work, which is one of the most substantial prizes in South Africa's art scene (Litnet 2014).

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<sup>17</sup> The consortium consisted of Tatiana Koleva, Svetoslav Stoyanov, John Kilkenny, Jude Traxler, Gwen Thrasher, Andrew Meyerson, Anders Kristiansen, Chris Riggs, and Katie Rife (Heagney 2013:5).

<sup>18</sup> He was also selected as a jury member for the final round of this Competition.

<sup>19</sup> The Helgaard-Steyn Award is a quadrennial prize, which has been awarded since 1987. It is rotated between the disciplines of Afrikaans literature, musical composition, sculpture and painting. To be eligible for this award, the work entered had to have been composed between 2010-2013 and either performed in public, or broadcasted, or recorded during this period. He had also received this prize in 1994, for his piano work *From the Poets*. This ceremony took place in Potchefstroom on 28 October 2014 (Litnet 2014).

*Lightscares* was hailed, by the adjudicators, for its

*various harmonic layering's in a multi-tonal language that is current yet also quite accessible. The sound-world Klatzow creates is fresh and 'magical'. The melodic contours and subtle rhythmic devices are beautifully sculpted and the form well-constructed. The composer's craftsmanship combined with his innate musicality makes this work deeply engaging and holds the attention of the listener to the end. (ibid.)*

In 2012, Klatzow attended a festival in Tokyo that was entirely dedicated to his marimba works. During this festival he also lectured and gave master classes on his music at the Tokyo Music School (SACM 2015). In April 2014,<sup>20</sup> a similar festival was held in Rotterdam. This festival included performances, master classes and discussions on his marimba works (Klatzow 2014).

The predominant reason for the strong presence of these pieces in set repertoire lists are according to Klatzow, due to their performing and technical demands (Muller 2006:57). The following chapter will therefore highlight some of these technical demands that frequently manifest in his works together with their possible solutions.

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<sup>20</sup> This Festival took place from 22 to 27 April 2014.

## 3

## MARIMBA WORKS: ~SYNOPSIS OF TECHNICAL ISSUES~

This chapter is composed of a detailed discussion of the technical issues and the possible solutions pertaining to the marimba works of Klatzow. They are classified under the headings of: Rolls, Cumbersome Stretches, Consecutive Chordal/Double Stop Passages, Sticking, Articulation, and Phrasing. Each of these sections provides a concise background for the purpose of contextualisation. The subtitles are then further subdivided into distinct categories that focus on specific passages of technical discomfort in Klatzow's works. Various solutions for each challenge will then be proposed and discussed according to its feasibility.

### 3.1 ROLL

The term 'roll' in percussion is similar to that of a 'tremolo' in other instruments. It is a rapid alternation on one note and serves the purpose of sustaining long notes, especially in legato passages. This is commonly used on snare drum, timpani, and mallet percussion instruments such as the marimba. There are two types of roll that are frequently used in marimba performance, namely the traditional roll and the independent, or one-handed roll. The traditional roll is a constant alternation between the right and the left hand and can be used with two or four mallets. The independent roll requires the performer to alternate between two mallets in one hand at a fast pace producing a sustained sound. This technique can therefore only be used in four-mallet marimba practice. Rolls can either be measured or unmeasured, and are usually notated with three dashes through the stems of the notes or with the abbreviation *trem* for tremolo above the respective notes.

### 3.1.1 INDEPENDENT ROLLS

One of the technical skills in four-mallet marimba practice that requires much expertise is the challenge of performing a smooth independent roll. This technique is frequently used in marimba works and has regularly made its appearance as an essential topic of discussion in *Percussive Notes*. Klatzow makes use of this technique frequently in his works, including *Figures in a Landscape* (bars 65-72), in the second movement of *Dances of Earth and Fire* (bars 35-48 and 55-59), *Inyanga* (bars 32-37), and his *Concerto for Marimba and Strings* (bars 117-118). Klatzow also dedicated one of his *Six Concert Etudes* entitled *Whisper of Cypresses, Play of Water* to the technical challenge of one-hand rolls.<sup>21</sup>

There are a few aspects to an independent roll that present particular challenges, including a constant and controlled alternation between the sticks, as well as the ability to phrase rolled melodic lines on various intervals without any form of fatigue. The former challenge requires slow practice, training the wrist to move in a smooth circular motion from one note to the other. Once this motion is achieved, the tempo can be gradually increased until the end goal of a roll is attained.<sup>22</sup>

Phrasing melodic lines of varying intervals with the independent roll is an advanced technical skill. Each interval offers its own technical challenge. The simplest interval to achieve independent rolls is a fifth,<sup>23</sup> where both mallets are either on the white keys or black keys.<sup>24</sup> An interval held at a fifth achieves the most relaxed and natural position of the hand, therefore enabling the wrist to oscillate comfortably and without any strain. The relaxed and balanced hand position of a fifth is similar to that of a sixth and seventh; therefore the independent rolls are more manageable when they are applied to these intervals.

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<sup>21</sup> Daniel Heagney and a consortium of nine other percussionists provided Klatzow with certain technical issues that need to be addressed in marimba performance as well as those apparent in some of his earlier works. The *Six Concert Etudes* were composed based on these ideas (Heagney 2013:4). *Whisper of Cypresses, Play of Water* incorporates the use of measured tremolos that consist of a clear rhythm. According to his conversation with Klatzow, Heagney states that Klatzow prefers the tremolo to be performed in a constant rhythm in all of his marimba works (ibid.:34).

<sup>22</sup> For further information on how to execute an independent roll, the following articles in *Percussive Notes* can be consulted: 'Building a Strong One-handed Roll' by Janis Potter (2004), 'Developing the Independent Roll on Marimba' by Schott Herring (2001), and 'The Independent Roll' by Michael Burritt (1992).

<sup>23</sup> It should be noted that a fifth is more natural in the upper register of the marimba, while in the lower register where the bars are wider apart, the interval of a fourth might seem more comfortable.

<sup>24</sup> As the layout of the marimba closely resembles that of a piano, the term "white and black keys" will refer to the naturals and accidentals of the marimba similarly to those on the piano.

An octave, as well as anything exceeding this interval, is more cumbersome. The larger the stretch, the weaker the outside mallet begins to sound. This is probably due to the lack of physical grip on the outer mallet. The challenge that arises in such large intervals is the ability to equalise the sound between the two sticks, as the inside mallet will naturally dominate the repetitive pattern. Therefore consciously applying more weight on the outer mallet will achieve the goal of an equalised sound between the two mallets. Intervals decreasing from a fourth to a rolled first also embody their own set of challenges. As the interval becomes smaller, the hand and fingers begin to draw in, placing more strain on the hand. The wrist then needs to oscillate at a faster pace and larger motion to maintain the same tempo. This causes rapid fatigue.

In the December 2004 issue of *Percussive Notes*, David Kovins submitted an etude that he composed entitled *Etude 11*, which was primarily based on the intervals of thirds and fourths. He states that the reason for writing this etude was due to the awkward shifts that these two intervals provoke (Kovins 2004:46). This is especially challenging when the intervals consist of a combination of black and white keys, forcing the wrist to move in opposing directions, in some instances, at a very quick pace. The intervals of a third and fourth combined, with the challenge of independent rolls, presents yet another obstacle. This is evident in bars 35-48, and similarly in bars 55-59 of the second movement in Klatzow's *Dances of Earth and Fire* (Example 1).



The image displays three systems of musical notation for a percussion piece. Each system is written in bass clef with a 4/4 time signature. The first system begins with a dynamic marking of *mp* and features a series of chords and single notes with stems pointing downwards, indicating a specific mallet technique. The second system continues this pattern, showing a transition to a *f* dynamic. The third system starts with a *pp subito* marking and includes a large slur over a sequence of notes, with a treble clef staff appearing above it to show a different perspective or a specific melodic line. The notation is dense and complex, reflecting the technical challenges mentioned in the text.

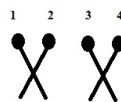
Example 1: Klatzow, second movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bars 35-48.

The difficulty of this passage is in the execution of the required rolled phrases in the upper dyads. If this passage was to be performed consistently with the independent roll, the performer will not only be faced with fatigue, but will also struggle to phrase the consecutive thirds and fourths due to the awkward shifts. The traditional roll between mallets 2 and 3 would also not work throughout this passage as the interval required between mallets 2 and 1, in some instances, become too large and cumbersome.<sup>25</sup> A combination of these two options, however, is highly recommended. Example 2 suggests possible sticking options for this passage that include this combination.

The image displays three systems of musical notation for a percussion piece. Each system consists of a single staff with a treble clef and a 4/4 time signature. The music features a complex rhythmic pattern of eighth and sixteenth notes, often grouped into rolls. Above the notes, numbers 1, 2, 3, and 4 indicate the specific mallets used for each stroke. The first system begins with a dynamic marking of *mp*. The second system includes a *f* marking. The third system starts with a *pp subito* marking and features a large, sweeping phrase that spans across the system. The notation is dense, with many notes beamed together to represent the rolls.

Example 2: Klatzow, second movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bars 35-48.

<sup>25</sup> The sticks will be numbered from 1-4 from the left to the right.



While assigning these sticking patterns, a set of general rules became apparent:

1. The alternation between mallets 2 and 3 can only be used if the interval of the following note, in the left hand, does not exceed an octave. It can also be used when the bottom note of the preceding interval is placed on an accidental, as it could become quite cumbersome to execute with one hand due to the extreme torque of the wrist.
2. If there is an accompanying note to be performed with the roll, play the roll with one hand.
3. If the rolls are phrased into a non-rolled dyad, then the non-rolled notes should be played with mallets 2 and 3. This will help the performer to phrase in a more controlled manner.

Heagney (2013:39) also suggests this combination of independent rolls and traditional hand-to-hand rolls for Klatzow's *Whisper of Cypresses*, *Play of Water* to avoid fatigue.

### 3.1.2 INDEPENDENT ROLLS WITH A LARGE STRETCH

It is often required of a performer to execute a full four-voiced rolled chord by using the independent roll in both hands simultaneously. This could either be stated by a composer for effect--such as the second movement of *Merlin* (1985) by Andrew Thomas--or unstated. In the instance of the latter, the performer is compelled to use this technique. This is usually required when the two dyads are of different note values, and represent independent melodic lines.

Bars 32-37 of *Inyang* illustrate this situation (Example 3).



etc.

Example 3: Klatzow, *Inyang* (1996), Percussion Music Europe, bars 32-33.



Performing the first chord in this example with an independent roll is not the only challenge this passage presents. The large distance between the two hands is yet another factor that has to be considered. Performing independent rolls in both hands simultaneously with such an extensive interval between them challenges the performer to produce a steady oscillating movement. The difficulty of executing this movement resides in the lack of evenly dispersed body weight. If the performer's weight is not central, one hand will be overly taxed in producing a smooth-sounding roll. Making use of the most effective stick positioning on the bars, however, can solve this problem.

As the first dyad in the right hand of Example 3 is both written on white keys, it is assumed that the placement of the sticks would be in the middle of the bars. Therefore the positioning of the sticks in the left hand will need to be examined. If the sticks of the bass notes are placed in the middle of the bar, the stretch between the hands becomes extremely clumsy. The body weight of the performer will not be evenly dispersed, which will result in an uneven roll (Figure 1).

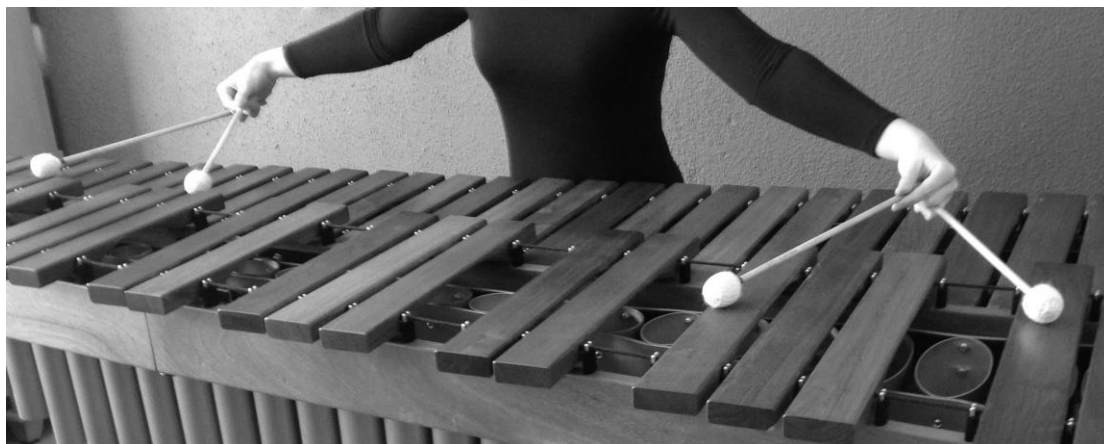


Figure 1: Performing a large stretched chord with the sticks placed in the middle of the bass notes.

If both sticks of the bass notes are placed at the edge of the bars the same result presented in the previous instance, will occur (Figure 2).



Figure 2: Performing a large stretched chord with the sticks placed on the edge of the bass notes.

However, if mallet 1 is placed on the edge of the bar and mallet 2 in the middle, the stretch between the two hands become less cumbersome, and body weight can be more evenly dispersed (Figure 3). This method will result in an even-sounding roll and allow the performer to execute the subsequent independent notes in the right hand.

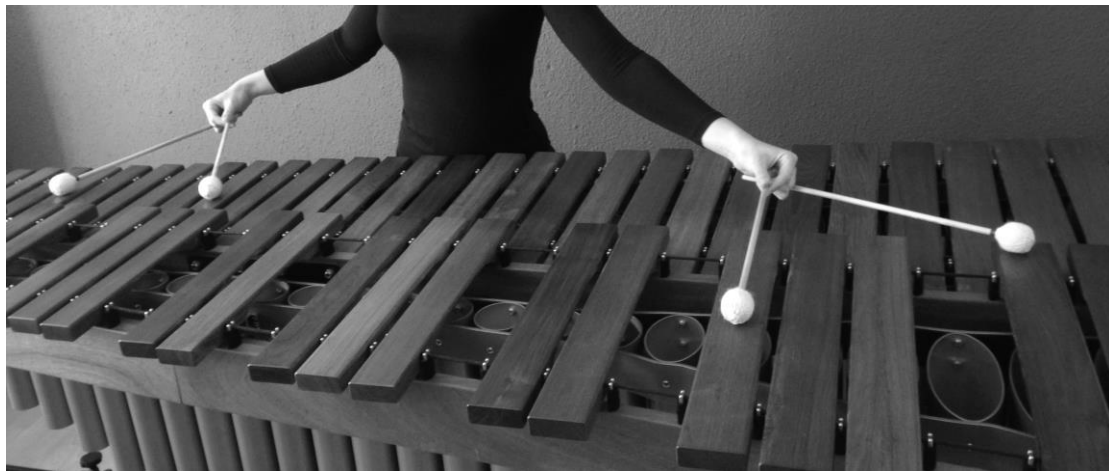


Figure 3: Performing a large stretched chord with one stick placed on the edge and the other in the middle of the bass notes.

In his article 'A Learning Approach to Marimba Performance', Brian Zator (2011:32-33) states that playing on the edge of the marimba bar is one of the areas that closely replicates the bar's optimal overtones. This final option would therefore be the most appropriate alternative.

### 3.2 CUMBERSOME STRETCHES

The term ‘cumbersome stretches’ can be defined as a stretch that is not comfortable in terms of the body’s natural positioning.

These stretches usually derive from two predominant situations: a far stretch between the two hands, and a far stretch between two mallets in one hand. The first situation presents itself as a stretch of more than an octave apart between the right and left hand, with one hand assigned to a combination of accidental and natural notes<sup>26</sup>, and the other assigned to just natural or accidental notes. The table below presents all of the following accidental and natural combinations. These combinations feature between the right and left hands, as well as the four mallets. They were all examined according to their feasibility.

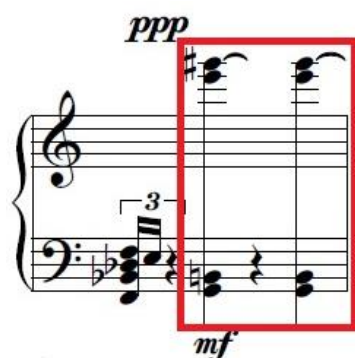
	<b>INTERVALS in Left Hand</b>	<b>VERSUS</b>	<b>INTERVALS in Right Hand</b>	<b>FEASIBILITY</b>
1.	Naturals & Naturals	vs.	Naturals & Naturals	✓
2.	Accidentals & Accidentals	vs.	Accidentals & Accidentals	✓
3.	Naturals & Naturals	vs.	Accidentals & Naturals	✓
4.	Naturals & Naturals	vs.	Naturals & Accidentals	✗
5.	Naturals & Accidentals	vs.	Naturals & Naturals	✓
6.	Accidentals & Naturals	vs.	Naturals & Naturals	✗
7.	Accidentals & Accidentals	vs.	Naturals & Accidentals	✗
8.	Accidentals & Accidentals	vs.	Accidentals & Naturals	✓
9.	Naturals & Accidentals	vs.	Accidentals & Accidentals	✓
10.	Accidentals & Naturals	vs.	Accidentals & Accidentals	✗
11.	Naturals & Accidentals	vs.	Naturals & Accidentals	✗
12.	Naturals & Accidentals	vs.	Accidentals & Naturals	✓
13.	Accidentals & Naturals	vs.	Accidentals & Naturals	✗
14.	Accidentals & Naturals	vs.	Naturals & Accidentals	✗

Figure 4: Table of interval positions that are feasible between the right and left hands.

All fourteen of these combinations are feasible to perform in the conventional manner, with the lowest note of the chord played by mallet 1, and the highest with mallet 4, until the stretch between the two hands exceeds the approximate extension

<sup>26</sup> The terms “accidental” and “natural” notes are used interchangeably with the concept of “black” and “white” keys throughout this dissertation. These terms are used to define specific locations on the instrument rather than specific notes, unless otherwise stated.

of three octaves.<sup>27</sup> Those that are marked feasible are possible to perform at any interval in the most extreme ranges of the marimba. Excluded is the fifth option, whose notes in the most extreme ranges consist of C2 and C2 sharp in the left hand, and B6 and C7 in the right hand. It is interesting to note at this point that if the opposite were required (C2 and D2 in the left hand as well as A6 sharp and C7 in the right hand) it would be achievable. The reason for this is that the length of the notes in the bass provides the performer with more striking options on the bar that produce better overtones than the smaller notes in the high register. The latter is easily achievable. The performer can lean their body towards the right hand to strike these notes, while widening the interval extensively in the left hand to perform those respective notes. It is however recommended to strike mallet 1 on the bottom edge of C2, and mallet 2 in the middle of note D2, to achieve this positioning. This method of striking B6 and C7 with the right hand, in option five, will however not be attainable as the bars in the higher register are shorter in length. The bar will not allow the wide stretch in the right hand required to strike this note. Combinations 4, 6, 7, 10, 11, 13, and 14 lean the body, arm and wrist into a twisted position that then shortens the capacity to stretch far, causing a very uncomfortable stretch with the other hand. An example of this can be found in the first movement of Klatzow's *Dances of Earth and Fire*, bar 76 (Example 4).



Example 4: Klatzow, first movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bar 76.

<sup>27</sup> The imprecision of this stretch is due to the vast differences of width in the marimba bars from instrument to instrument. This estimation was measured on a *Marimba One*- one of many marimba brands.

It will be very challenging to strike the correct notes in this example if the chord is performed with all four mallets placed in the middle of the bars, and the body leaning toward the right with mallet 3 on the note E6 and mallet 4 on G6 sharp. This will cause an uncomfortable torque of the wrist. However, if the performer somehow manages to reach these notes in this position, with their physical features of long arms and torso, the chances that the quality of sound will be good is very slim. This position will create an almost vertical angle of the sticks in the right hand that will produce a very short, non-resonating, staccato-like sound, opposed to the required *laissez vibrer* (*l.v.*). For performers with long arms and torso, it would be possible to perform this chord by striking the note G6 sharp, in the right hand with mallet 4, on the edge of the bar as well as the note G2 with mallet 1 in the bass. This is however only reserved for the limited amount of ‘spider-rimbists’ that exist.

The final option for this chord, and perhaps the most feasible one, would be to perform the chord by changing the torque of the wrist in the complete opposite direction—that is, placing mallet 4 on note E6 and mallet 3 on G6 sharp. Klatzow provides the performer with a full crotchet rest to prepare for this unusual positioning, making this method quite attainable and successful.<sup>28</sup> If the chord is performed in this manner, body weight will be centralised and evenly dispersed, thus resulting in the optimal sound and control.

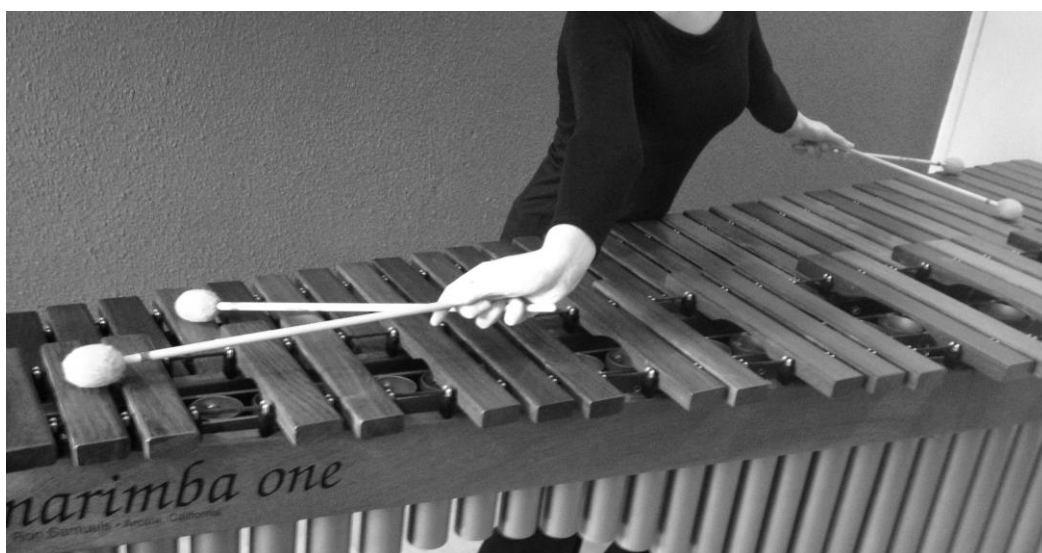


Figure 5: Performing a chord with a torque of the wrist.

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<sup>28</sup> The word “successful” in this context proposes that the performer strikes the correct notes with the control needed to produce the required nuances.

During the 6<sup>th</sup> World Marimba Competition in Stuttgart Germany in 2012, Klatzow presented an informal lecture based on his marimba works (Adams 2012).

He discussed how he had attended a live performance of *Dances of Earth and Fire*, and wondered in one specific bar what the marimbist was trying to do in such an awkward position. After the performance he approached the marimbist and asked him about this bar. The performer demonstrated the chord that was written in bar 76 (Example 4). Klatzow did not realise that the chord was so visually inelegant. He had then suggested the performer to play the two notes E6 and G6 sharp in its reciprocated form to simplify the problem. If however, the performer applied the method that was discussed above, by using the extreme torque of the wrist, this alteration would not have been necessary.

Distant intervals between the two hands dominate the passage of Klatzow's *Dances of Earth and Fire*, movement 1, from bars 68-76. This method of using mallet 4 on the first note of the interval in the right hand and mallet 3 on the second note of the interval will not be necessary throughout this passage as the larger stretches are easy to achieve if there are only three notes in the chord. It is however advisable to use this method on the last chord of bar 71 as it will produce the optimal quality of sound.

The second situation that results in a cumbersome stretch is caused by an interval of more than an octave in one hand with two mallets. This pressurises the hand to exceed its natural leverage, causing much discomfort and little control. This challenge will differ from marimbist to marimbist, depending on factors such as the length of the performer's fingers,<sup>29</sup> the length of the sticks shafts, the innate expansion of the performer's hands,<sup>30</sup> as well as the type of four-mallet grip that is employed.<sup>31</sup> In his article 'Perfect 10's', Nicholas Papador (2010:34-39) clarifies that even though it is arguable whether the majority of marimbists do not like performing intervals exceeding an octave, it is a fact that they are continuously challenged with them. This is evident in one of the earliest marimba concertos composed by Robert Kurka (1921-

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<sup>29</sup> Four-mallet technique is based on the concept of gripping and manoeuvring the sticks between and along the fingers. This is especially applicable to the Steven's grip where intervals are shifted and changed by rolling the stick along the index finger with the thumb. Longer fingers would therefore aid in achieving wider intervals.

<sup>30</sup> This is similar to the natural stretch of pianists' hands. Like pianists, marimbists can also work on the stretch of their hand through certain technical exercises.

<sup>31</sup> There are altogether four main four-mallet techniques that marimbists utilise: Traditional grip, Burton grip, Musser grip, and Stevens grip. The Stevens grip is a relative of the Musser grip with a similar grasp of the sticks but a different manner of movement. The Traditional and Burton grips are based on the concept of crossing the sticks over each other in the palm of the hand. This manner of holding the sticks naturally shortens the shafts. The Musser and Steven's grip are the only grips, of all four, that allows the performer to use the majority of the sticks length.

1957)<sup>32</sup> entitled *Concerto for Marimba* (1956). Wide intervals still make prominent appearances in recently composed works. An example of this can be found in Ivana Bilić's *Wild Rose* (2011). In this instance, the intervals do not exceed an octave in one hand, but include an octave on the lowest note of the marimba, C2 to C3, which demands a far stretch, equal to that of approximately a ninth in the right hand or higher register of the marimba.

A stretch exceeding an octave in one hand is also apparent in Klatzow's most recently composed *Concerto for Two Marimbas*, bar 49, presented in Example 5.



Example 5: Klatzow, *Concerto for Two Marimbas* (2013), SAMRO, Marimba 2 bar 49.

The great demand of performing the notes G2 and B3 in the left hand is not just provoked by a daunting tenth interval, but it also represents a challenge to perform this interval in the bass of the instrument where the bars are generally wider.

In his article, Papador illustrates and describes how to obtain an interval that is greater than an octave in one hand. This is however only applicable to marimbists who have adopted the Stevens grip. The extended technique is obtained by moving the bass of the shaft, of the inside mallet, to the first joint of the middle finger. The art of this technique resides in the swift movement that must take place between the standard technique and the extended technique. As the works that are written with these extended intervals are usually preceded and followed by standard, traditional intervals, a smooth movement from one grip to the other is a necessity. Papador (2010:35) suggests the following method:<sup>33</sup>

<sup>32</sup> Kurka's *Concerto for Marimba and Orchestra*, Op. 34 (1956) was premiered on 11 November 1959 by marimbist Vida Chenoweth at the Carnegie Hall (Kastner 1994:85).

<sup>33</sup> This method is based on, and adopted from, Leigh Howard Stevens' *Method of Movement for Marimba* (2005).

*The first step in mastering the extended interval shift is to “throw” the inside mallet. To coordinate this motion within the context of playing technique, “throw” the inside mallet, and instead of letting go of the stick, give the mallet head an arch motion as it extends inward. Discard the inner mallet with the thumb, index and middle finger while keeping the outside mallet steady within the ring and little fingers. When the butt of the mallet reaches and rests at the base of your middle finger, the extended position has been achieved. When in this position, the butt of the inner mallets may be touching the lower shaft of the outside mallet.*

By using this extended technique, bar 49 in Klatzow’s *Concerto for Two Marimbas* will be feasible. Another example of this challenge is presented in bars 63-64 and similarly in bars 66-67 of *Inyanga* (Example 6).



Example 6: Klatzow, *Inyanga* (1996), Percussion Europe Music, bars 66-67.

In this example the direction of the stems indicates that the notes C2 and D3 flat should be performed by the right hand, and notes G2 and B2 flat (as well as the following crotchet notes) by the left hand. If the marimbist performs this in the conventional manner, as suggested above, the technique for extensive intervals will be required. The notes G2 and B2 flat will then also have to be performed with the extreme torque of the wrist as demonstrated in Example 4, with mallet 2 placed on G2 and mallet 1 on B2 flat. Another manner in which to perform these two bars would be to play the top two notes of the chord with the right hand, and the bottom two notes with the left hand, in which instance the extensive technique will not be required.

While assessing the positive and negative aspects of each method it became evident that both were valid in this situation. The positive feature about the first method was that a clear sustained, tied note (C2 and D3 flat) was prominent. The interchanging



crotchet notes in the left hand were however more difficult to achieve, as the direction of the wrist has to make great circular adjustments in opposing directions to execute each dyad. The visual effect of this method is quite enticing and fulfils the ambience of the work suggested by the title *Inyanga*, meaning ‘witchdoctor’.

The second option excludes any form of possible discomfort that the first method might have offered. It does not include the aural awareness of the long sustained note, however. If these two bars were assessed for their autonomous purpose, the importance would not reside in the long sustained notes but rather in the alluring crotchet dyads that rise and fall by a semitone. When the second method is utilised, the visual aspect might not be as captivating as the first, but the audibility of the bewitching crotchets are more prominent. It is therefore left to the performer to decide which method they desire to use.

### 3.3 CONSECUTIVE CHORDAL\ DOUBLE STOP PASSAGES

Consecutive chordal and double stop passages have been one of the earliest compositional techniques used in marimba works. They already make their appearance in the early works of Clair Omar Musser (1901-1988) and Paul Creston (1906-1985), the first marimba composers of remaining significance.<sup>34</sup> Musser’s *Etude in C Major*, Op. 6 No. 10, is predominantly based on block chords with just a few bars hinting towards mallet independency.<sup>35</sup> The second movement of Creston’s

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<sup>34</sup> In 1948, James Dutton, director of the percussion department at the American Conservatory of Music, together with several other leading marimbists (Burton Jackson, Art Jollif, Dorothy Heick Jortenson, and Clair Omar Musser), compiled a list of compositions that comprised of the current marimba repertoire for *The Instrumentalist Magazine*. All except one of the pieces on this list were arrangements of music originally written for other instruments. This included several well-known violin pieces such as *Hora Staccato* by G. Dinicu (the Heifetz arrangement), the two *Rondo Capriccioso* by Mendelssohn and Saint-Saëns respectively, as well as *Tambourin Chinois* by Kreisler. The only composition that was originally composed for the marimba was Clair Omar Musser’s *Etude*, Op. 11, No. 3 (ibid.). This list however seems to be somewhat incomplete as Paul Creston’s *Concertino for Marimba*, Op. 21 was composed and premiered in 1940. Kite mentions that Dutton included this work in the marimba repertoire list ten years later (1950) in *The Instrumentalist Magazine* (ibid.). It is not quite understood why the original list (1948) disregarded Creston’s *Concertino*, as the work was performed and premiered by Ruth Stuber Jeanne, former student of Clair Omar Musser, who had helped to compile the list (Kastner 1994:83). The solo marimba repertoire prior to 1940 was extracted from the same sources as its predecessor, the xylophone. These sources derived from light classical music, opera arias, themes from violin, cello, and piano music, as well as themes from orchestral music (Kite 2007:175).

<sup>35</sup> Mallet independency can be described as an independent stroke with any one of the four mallets, especially in succession.

*Concertino for Marimba* also consists of four-voiced chords that exist predominantly in closed position and with intervals not exceeding a sixth.<sup>36</sup>

Vida Chenoweth,<sup>37</sup> one of the marimba's first virtuosos and the most influential student of Musser, constantly provided eager composers with guidelines of how to compose for the marimba. In 1959 she stated the following:

*Nearly all second year students can manage four mallets when the harmony is close or when the voices move chiefly in parallel motion. Only a proficient marimbist can control the voice parts independently when leaps as wide as a fifth are called for. It takes advanced marimbists also to play two or three voiced polyphonic works (or four slow moving parts such as Bach chorales)... Intervals played by two mallets in one hand should not change rapidly unless the movement is scale wise. (Chenoweth 1959:20-21)*

### 3.3.1 CONSECUTIVE DOUBLE STOPS

A 'double stop' can be defined as two notes that are performed simultaneously. In this specific sub-section, it will refer to two notes performed simultaneously with one hand (either mallets 1 and 2 with the left hand, or 3 and 4 with the right hand).

In many of Klatzow's works, the composer includes one very challenging double stop passage at the end of a work, which is usually accompanied by a more simplified, *ossia* version. Both *Figures in a Landscape* (bars 91-92) and *Inyanga* (bars 68-71) include such passages with *ossias*. *Lightsapes* (bars 366-368) also includes this finale passage, however with the exception of any simplified version. In Michelle Humphreys's article entitled 'A Students Guide to Preparing a Piece and Performing It' (2008:28), she suggests a few technical issues that should be acknowledged at the start of each piece. One of the issues that she mentions are consecutive double stops at a fast tempo, a matter that perturbed Chenoweth almost fifty years prior Humphreys's concern.

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<sup>36</sup> The first and final movement of this work only utilises two mallets and is therefore not applicable for discussion.

<sup>37</sup> Chenoweth was also the first marimbist to move the mallets independently from one another while rolling.

One of the main reasons for distress with consecutive double stops is the change of hand positioning at a fast pace. If a passage were indicated at sixty beats per minute with each note being a quaver in length, the execution would be altogether feasible. It is the fast tempo that these passages are required to be performed in, that makes them so challenging. This is demonstrated in the final passage of *Inyangga* (Example 7).



Example 7: Klatzow, *Inyangga* (1996), Percussion Music Europe, bar 68.

In all three of the above-mentioned works where such passages exist, the intervals leap in various directions. This motion is physically and mentally demanding for the marimbist at such a fast tempo. The physical demands derive from the movements and positions that these double stops require. McLean (2015:30) states that

*[e]ven when the marimbist is performing music from memory, the speed of the hands and horizontal distance between the hands can exceed the physical limitations of eye movement. The size of the instrument and the precise placement needed on each bar in order to maintain a consistent tone are too much for the visual system alone to monitor.*

Klatzow is well aware of the challenge that such passages pose. This is the reason why he generally inserts them as the final sections of a work. As for those performers lacking in necessary skill, Klatzow provides them with an alternative, simplified version.

In 1993, Gordon Stout released a four-mallet marimba method book entitled *Ideo-Kinetics*. Stout defines ideo-kinetics as “the idea and specific approach through which the horizontal distance from one note to another may be memorised ‘by feel’ in relation to a point of reference” (Olson 2008:37). This idea could be applied to consecutive double stop passages with the point of reference being the melodic line, and the other accompanied interval being the note which is memorised by feel. The

following notes in Example 8 represents the melody notes of Example 7, which the performer should firstly become well acquainted with.

Example 8: Klatzow, *Inyanga* (1996), Percussion Music Europe, reduction of bar 68.

These single melodic notes should be practiced separately with the correct hands and sticks, as suggested in Example 8 that will be used when performing the full double stop passage. The additional harmonic notes, which accompany the melody notes, should then be practiced slowly using muscle memorisation for the correct placement of each interval. While performing this passage *a tempo*, the performer's eyes should follow and anticipate the melodic line rather than formulating each individual double stop.

### 3.3.2 CONSECUTIVE CHORDS

Consecutive chordal passages often make daunting appearances in the works of Klatzow. This technique not only challenges the speed of arm and wrist movement, causing rapid fatigue, but also taxes the skill of swift torque wrist movements. A piece that is riddled with this challenge is the *Variations on the Theme of Paganini*, as well as (most recently) Klatzow's *Concerto for Two Marimbas*. The final variation of *Variations on the Theme of Paganini* represents this instance (Example 9).

Example 9: Klatzow, *Variations on the Theme of Paganini* (2010), bars 277-279.

The main challenge of this passage is the combination of swift torque wrist movements for the interval changes, and the fast wrist and arm movements to execute the expeditious rhythms. It is physically and mentally impossible to execute each individual chord when it is presented at such a fast tempo.

The key to all fast passages is to remain relaxed and agile at all times. When there are fast chordal shifts that need to take place, it is advisable to find common notes and intervals from the preceding chord. These notes or intervals should be kept in a locked position that will aid in minimal physical movements to the succeeding chord. The interval shifts from one chord to another need to be practiced at a slow pace to ensure accuracy and to establish a solid foundation for the process of muscular memorisation (Burritt 2003:32; Wiggins 2004:36). Andy Harnsberger adds that striking the chord several times will assist in accuracy during this process (Harnsberger 2006:44). Once this is achieved the tempo of this passage can be gradually increased. During this process it is important not to think of performing each individual chord but rather to perform, in this case, each sixteenth note group as one movement and idea. This will enhance fluidity. A method that tends to aid this idea is thinking of a gradual *crescendo* to the last note in the rhythmic group. This will provide the energy needed to sustain the sound of all four chords in the sixteenth note rhythm pattern.

### 3.3.3 CONSECUTIVE OCTAVES

Klatzow utilises the consecutive octave technique in the majority of his marimba works. Examples can be found in the second movement of *Dances of Earth and Fire* (bars 99), *Inyanga* (bars 54-59), throughout the second and third movements of his *Concerto for Marimba and Strings*, in *Incantation*, also the third variation of his *Variations on the Theme of Paganini* (bars 74-103), and in the *Concerto for Two Marimbas* (bars 136-138, 154-159, 483-484 and 489-491).

The difficulty in executing this technique is striking the correct notes simultaneously. The prominent presence of octaves, in the majority of Klatzow's works, proves that it is certainly one of his stylistic traits for the marimba. Klatzow uses octaves in seven different forms:

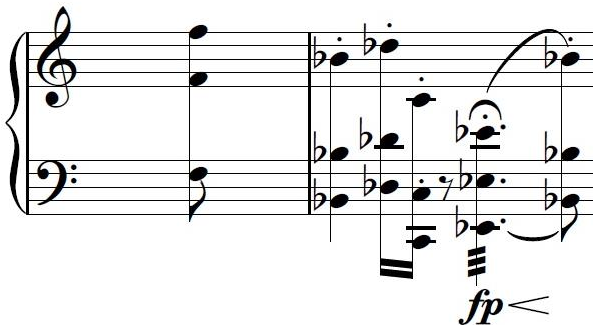
## 1. The conventional octave



Example 10: Klatzow, *Variations on the Theme of Paganini* (2010), marimba 1 bars 117-121.

These are present in *Lightsapes* (bars 272-278, 336-338, and 341-344), *Concerto for Marimba* (second movement, bars 60-62, and third movement, bars 30-40), as well as *Variations on the Theme of Paganini* (bars 208-240 in the first marimba's part).

## 2. Triple-note octave



Example 11: Klatzow, second movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bar 94 with anacrusis.

Triple-note octaves also make their appearance in Klatzow's *Inyanga* (bar 31), *Concerto for Marimba* (second movement, bars 33-34, and third movement, bars 63-65, 69-73), *Incantation* (bars 24-25, 45-54), and *Variations on the Theme of Paganini* (bars 74-113 between marimbas 1 and 2)

### 3. The four-note octave



Example 12: Klatzow, *Inyanga* (1996), Percussion Music Europe, bars 54-55.

Four-note octaves are found in *Lightscares* (bars 200-201), *Concerto for Marimba* (second movement, bars 34-36), and throughout *Incantation*.

### 4. Two octaves apart double stop



Example 13: Klatzow, first movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bar 41.

This method is also present in *Figures in a Landscape* (bars 30 a-c and bar 35), *Concerto for Marimba* (third movement, bars 27 and 29), and *Juggler* (bars 39-40, 46-48, 73-77, 82-83).

## 5. Alternating/Leaping Octaves



Example 14: Klatzow, *Lightscares* (2012), bar 202.

## 6. Broken octaves



Example 15: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bars 185-187.

Broken octaves are the basis of Klatzow's first etude *Juggler*, and are therefore present throughout the whole etude. They can also be found in the *Concerto for Marimba* (third movement, bar 102).

## 7. Broken octaves over two octaves



Example 16: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bars 153-156.

A similar pattern, illustrated in the block (Example 16), is present in Klatzow's *Concerto for Marimba* (movement 3, bars 47-48, 63-75, and 101) as well as throughout his first etude, *Juggler*. These types of broken octave patterns are often



used in marimba works especially in those of renowned composer and innovator Keiko Abe. An example of this can be found in Abe's *Marimba d'Amore* in the last 9/8 bars before the finale.

The conventional octave, performing one note in each hand, is the most undemanding form of octaves to execute. It only becomes challenging when the octaves are spread over a span of two or three octaves (Examples 11-14), as these cases exceed the range of the performer's peripheral view.

During the 6<sup>th</sup> World Marimba Competition in Stuttgart, a few candidates performed Klatzow's *Inyanga*. None of those candidates were successful in executing the octaves without striking the neighbouring notes every now and then (Adams 2012). This is probably due to the fact that all three or four notes of the octave chord are not in the performer's peripheral view. Large intervallic distances between the hands can also cause this problem. This is evident in the second movement of *Dances of Earth and Fire* (bars 30 and 81) and *Song for Stephanie* (bars 20-21.) In these instances it would be advisable to use Stout's method of ideo-kinetics by 'feeling' the note(s) that exceed the peripheral view. The marimbist can use the middle notes of the chord as a point of reference.

The performer can also lock the hand in the position of an octave for the following consecutive octaves. This method is not however, always guaranteed to strike the correct notes at all times due to the fluctuating width of the marimba bars.<sup>38</sup> It is due to this that Ming-Hui Kuo (2013:56) advises all marimbists to develop a sense of intervals for each range of the marimba through the use of their kinesthetic awareness.

Nancy Zeltsman states in her method book:

*It's very important to get to know the layout of the marimba by feel. Improving your knowledge of the marimba keyboard by feel is, for many, a lifelong pursuit. It is gradually achieved simply by keeping aware of it as a goal.*

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<sup>38</sup> The width of the bar decreases from the lowest note to the highest over the five-octave keyboard range. The distance of the lowest octave (C2-C3) in the *Marimba One* brand is approximately 22". The measurement of the highest octave in the same instrument is 15". In the *Malletch* brand the highest octave remains similar to that of *Marimba One* whereas the lowest range octave measures an approximate 27, 5" (McLean 2015:34).

*Ultimately... you have a physical connection and comfort with it.* (Kuo 2013:54)

Body placement is also an important aspect for consideration. If the performer stands as far back as he can, without affecting the quality of sound and the placement of striking, the peripheral view is widened. This increases the prospect of note accuracy. Kuo (2013:54) warns the marimbist that inconsistent body placement confuses the performer's sense of awareness with the marimba as the player's hands build a sense of spatial relation with the marimba through the procedure of muscle memorisation.

### 3.3.4 APPROACHING OCTAVES

As previously mentioned, performing octaves with both hands simultaneously is a gruelling task. However, the manner in which these octaves are approached is often more tricky than the octave interval itself. The performer is confronted with this challenge when the notes preceding the octaves are either single notes or double stops of smaller intervals, or when the chords are in closed-position. This is predominantly due to the fact that there is limited time for the preparation of the octaves. These passages feature in *Inyanga*, *Lightscares* and the *Variations on the Theme of Paganini*.

The image shows a musical score for two staves, likely piano and marimba. The key signature has two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic and features a series of sixteenth-note patterns, with a sixteenth-note rest (6) indicated. The second staff begins with a forte (*f*) dynamic and features a series of sixteenth-note patterns, with a sixteenth-note rest (6) indicated. The score is divided into two measures, each with a sixteenth-note rest (6) indicated.

Example 17: Klatzow, *Inyanga* (1996), Percussion Music Europe, bars 54-55.

The image shows a musical score for a single staff. The key signature has two flats (B-flat and E-flat). The score features a five-note chord (5) and a sixteenth-note rest (6) indicated.

Example 18: Klatzow, *Lightscares* (2012), bars 200-201.

In both of these examples it is clear that there is very limited preparation time for the octave. It is at times like these that marimbists rely on gravity. Nancy Zeltsman suggests that by using gravity the marimbist can fling the sticks in an outward position (or inward, depending on the situation) and catch them at the required interval (Mattingly 2013:9). This together with the performer's kinesthetic feel can achieve the execution of fast-placed octaves.

The combination of visual, aural and kinesthetic awareness will also enable the performer to strike notes and chords more accurately. McLean (2015:29-32) describes these concepts. She states that there are two visual dimensions that a marimbist makes use of while performing: direct vision and peripheral vision. Although both can glimpse towards specific reference notes or intervals, it will not be possible to keep track of all four mallets simultaneously.

Aural awareness consists of audiation and aural feedback. Audiation is the mental perception of sound as a cognitive thought, independent of and often preceding its physical occurrence (ibid.:30). This image then guides the body to react spontaneously to create the required sounds and nuances. If these sounds do not correspond to the mental image, aural feedback will then alert the performer (ibid.). Kinesthetic awareness is the sense that enables a person to physically discern something without the aid of vision. Once this knowledge can be applied to the marimba, the marimbist will primarily rely on this sense together with the partial aid of visual and aural activity (ibid.:31).

All three of the consecutive double stop and chordal circumstances require the performer to be physically quite agile. Flexibility and swift mobility is especially necessary when chords or double stops are combined with natural and accidental notes. Flailing arms and acrobatic motions accompany such passages--an element of marimba performance that seems to appeal to Klatzow.

In his recent *Six Concert Etudes*, Klatzow dedicates his first etude, *Juggler*, to rapid broken octave leaps.<sup>39</sup> He requires the performer to make use of only two mallets instead of four. Heagney (2013:12) states that:

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<sup>39</sup> This etude was expanded from a passage in the third movement of Klatzow's *Concerto for Marimba and String Orchestra* (Heagney 2013:12).

*The title displays Klatzow's idea of a performer taking great risks and attempting very difficult maneuvers [sic] (without the aid of the other two mallets)... Klatzow emphasizes... the visual excitement of a performer moving frantically around the instrument at a breakneck speed.*

When asked to comment on similar qualities that surface when the work *Dances of Earth and Fire* is being performed, one of the elements that Klatzow mentions is choreography.

*I also imagined the "choreography" that the player would have to use simply to negotiate both ends of [the] marimba so rapidly; it requires immense energy to do this and it is also about dancing... the player has to leap around like a ballet dancer. (Wiggins 2012:46)*

These comments convey a sense of the visual thrill of the performer's movement that Klatzow experiences. It could therefore be one of the factors that appeals to Klatzow when composing these gruelling finale passages with leaping double stops, fast chordal sixteenths, and forever-challenging octaves.

### **3.4 STICKING**

The term 'sticking' in this section refers to the choice of stick patterns selected in an order that enables the performer to execute a specific phrase or passage in comfort. It will also relate to the position and placement of the sticks on the marimba bars, which manipulate physical body movement and positioning.

The procedure of allocating effective sticking patterns is one of the fundamental processes in percussion performance, similar to bowing for string instruments. It has been an exercise ever since the birth of classical percussion and forms the basis of snare drum rudiments.<sup>40</sup> It is also extensively applied to timpani as well as mallet

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<sup>40</sup> Rudiments are various combinations of left and right hand strokes that form the foundation of percussion performance. There are forty standardised rudiments. They can also be regarded as the execution of scales on a snare drum.

instruments.<sup>41</sup> Efficient sticking is necessary in orchestral situations where fast xylophone, timpani or snare drum parts are often present.

Four-mallet marimba sticking differs from the above-mentioned trends. It involves using all four mallets in the most effective way to achieve the required notes and sound qualities. Assigning sticking to polyphonic marimba music is rarely problematic and is usually implemented productively from the initial stages of four-mallet practice. In most instances the top two voices are performed with mallets 3 and 4 and the bottom voices with mallets 1 and 2.

Monophonic music, or works that are written with only one melodic line, sometimes present challenges. With the availability of all four mallets, the performer has to decide whether to use the inner two mallets or a combination of all four for the required notes and nuances.

#### 3.4.1 CLARITY OF ARTICULATION

The choice of a specific sticking pattern should always be thoroughly thought through when assigned to a certain passage. Ineffective sticking decisions are likely to cause much frustration and hours of unproductive work if not selected correctly at the start of a new piece. Nancy Zeltsman states that sticking should be carefully chosen according to the phrasings and articulations that are required (Zeltsman 1997:45). According to Ted Piltzecker (1988:25) there are several sticking options for a single phrase. These options should primarily be based on (1) the most mechanically practical movement; (2) the best possible sound; (3) minimal excess of movement; and (4) the clarity or projection that is required.

Klitzow's *Variations on the Theme of Paganini* require a considerable dose of rhythmic clarity and note accuracy. The correct sticking is therefore vital. The main theme of this work, presented in bar 9 of marimba 1 (Example 19), can be used to demonstrate this.

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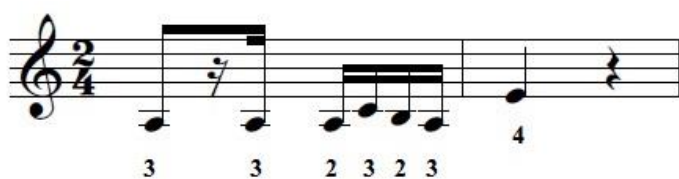
<sup>41</sup> This includes xylophone, glockenspiel, vibraphone, marimba, and so on.



Example 19: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bar 9.

Below are the four logical sticking options that could accompany this theme:

1.



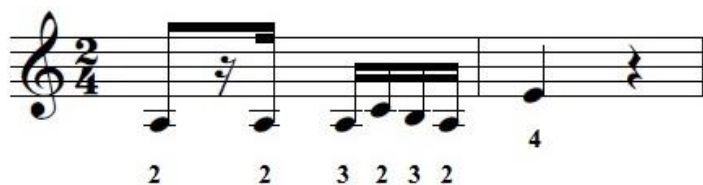
Example 20: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bar 9 with sticking option 1.

2.



Example 21: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bar 9 with sticking option 2.

3.



Example 22: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bar 9 with sticking option 3.

4.

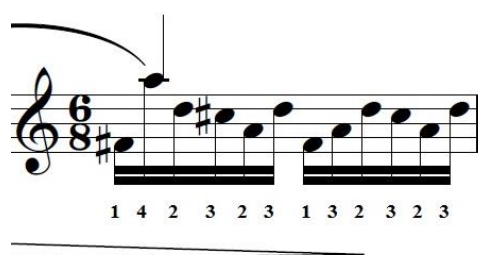


Example 23: Klatzow, *Variations on the Theme of Paganini* (2010), Marimba 1 bar 9 with sticking option 4.

The first three sticking options (Examples 20-22) all have one thing in common which hinder performance success: they all end on stick 4. Ending with this stick provides a weaker sound, representing that of a phrased note. This is most probably due to the fact that the inner side of the hand is more dominating than the outer.

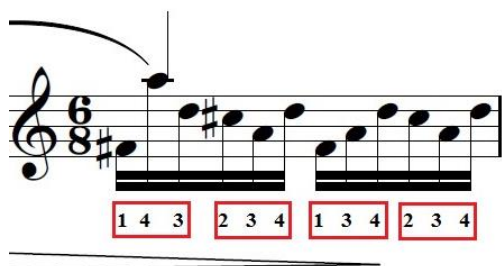
The theme answered in bar 10 by marimba 2 requires the preceding theme to end in a manner that can easily be taken over from marimba 1. Therefore, the last note of the theme needs the same decisive timbral quality as the preceding notes. The fourth sticking option, presented in Example 23, would therefore be recommended as the alternation between mallet 2 and 3 achieves notes of rhythmic stability and equal sound. Jerry Tachoir (2011:36) confirms this option by stating that arpeggiated and large intervallic melodies are easier to execute with all four mallets. Tight scale-like lines or melodies, however, require either sticking patterns of mallets 2 and 3 or 2 and 4.

This method is sometimes not feasible for a combination of natural and accidental notes that are grouped in various orders. Bar 17 of *Inyanga* is an example of this. Using mallets 2 and 3 will cause excess motion that is not necessary, thus creating a bigger possibility of inconsistency in the sound and rhythm (Example 24).



Example 24: Klatzow, *Inyanga* (1996), Percussion Music Europe, bar 17 with sticking option 1.

It would therefore be more practical to find a fixed sticking pattern that would lure one hand to the accidentals and the other to the naturals (Example 25).<sup>42</sup>



Example 25: Klatzow, *Inyanga* (1996), Percussion Music Europe, bar 17 with sticking option 2.

### 3.4.2 CLOSE HAND POSITIONING

The technical problem that arises for the marimbist when chords are composed in a closed position is that there is limited space for the positioning of the hands. This results in the sticks not being able to move in a free vertical motion without clicking on the shafts of neighbouring sticks. This issue often arises in Klatzow's pieces.

In bar 4, in the second movement of *Dances of Earth and Fire*, the two inner notes of the second chord are a semi-tone apart (Example 26).



Example 26: Klatzow, the second movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bar 4.

<sup>42</sup> These two sticking patterns look visually similar but there is a vast difference in these patterns when they are attempted practically.



The problem that arises while attempting to perform this chord is the risk of shafts colliding and producing an unwanted clicking sound. This is especially tricky to avoid in a roll situation where a continuous motion between these two dyads are required.

There are three ways in which this rolled chord can be performed. The first manner would be the conventional way, overlapping the hands and keeping them at the same angle (Figure 6).

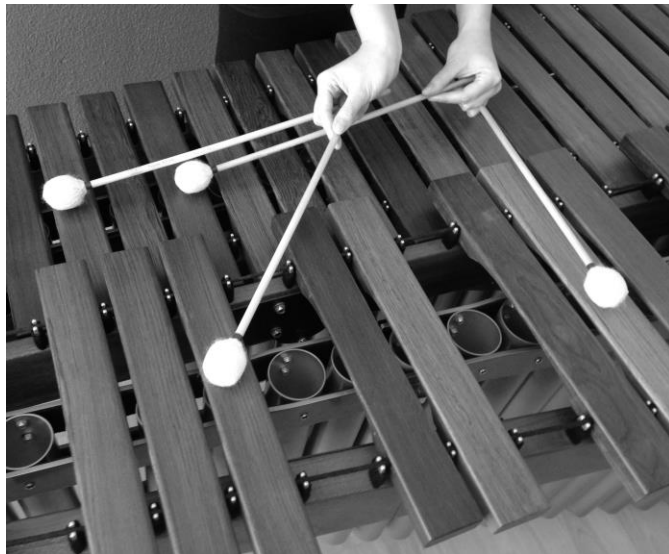


Figure 6: Conventional manner of performing a rolled chord.

The second option would be to change the torque of the right wrist in the opposite direction to the left hand (Figure 7).

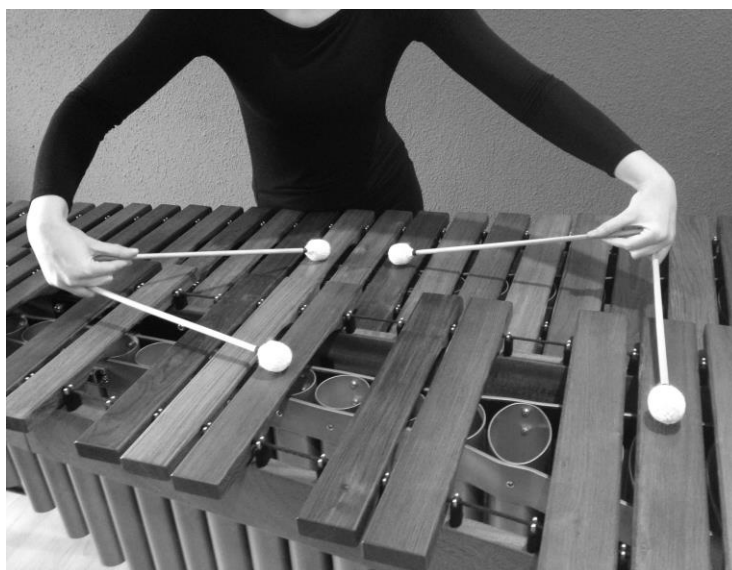


Figure 7: Performing a rolled chord with a torque of the wrist.

The final way would be to perform the accidental notes with the left hand and the natural notes with the right hand (Figure 8). Therefore, instead of the required F4 sharp and A4 in the right hand alternating with the G3 sharp and F4 in the left hand, the chord intervals now become G3 sharp and F4 sharp in the left hand alternating with F4 and A4 in the right hand.



Figure 8: Performing the rolled chord with one hand on the naturals and the other on the accidentals.

The first option results in the collision of the shafts of the inner two sticks causing an unwanted clicking sound. The last option is also not recommended as the combination of notes in each hand completely alters the sound of the required chord. Therefore the second option, although not the most comfortable one, seems to be the most practical way to perform chords such as these. However, when this problematic chord was considered in the context of the entire work, the second option became less feasible due to the required tempo ( $\text{♩} = 72$ ) as well as the positioning of the hands in the previous chord. A slight variation of the conventional manner then become apparent. If mallet 3 were placed on the edge of the note F4 sharp, and mallet 4 on the upper part of the bar on A4, enough space would be provided for mallet 2 to strike the note F4 without the shafts colliding.

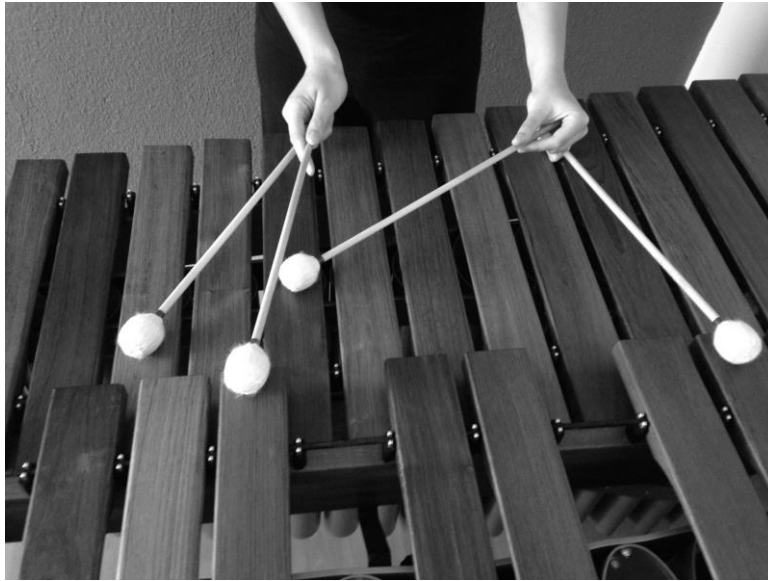


Figure 9: Variation on the conventional manner.

Although striking a marimba bar above the pipe and closer to the rope does not produce the optimal sound, this option still remains the most effective when tempo and hand position are taken into consideration. Another example of a similar situation can be found in Klatzow's *Lightscares*, with repetitive double stop patterns from bar 268-269 (Example 27).



Example 27: Klatzow, *Lightscares* (2012), bars 268-269.

There are two manners in which this could be played: either in the conventional way (Figure 10) or with the extreme torque of the wrist (Figure 11).

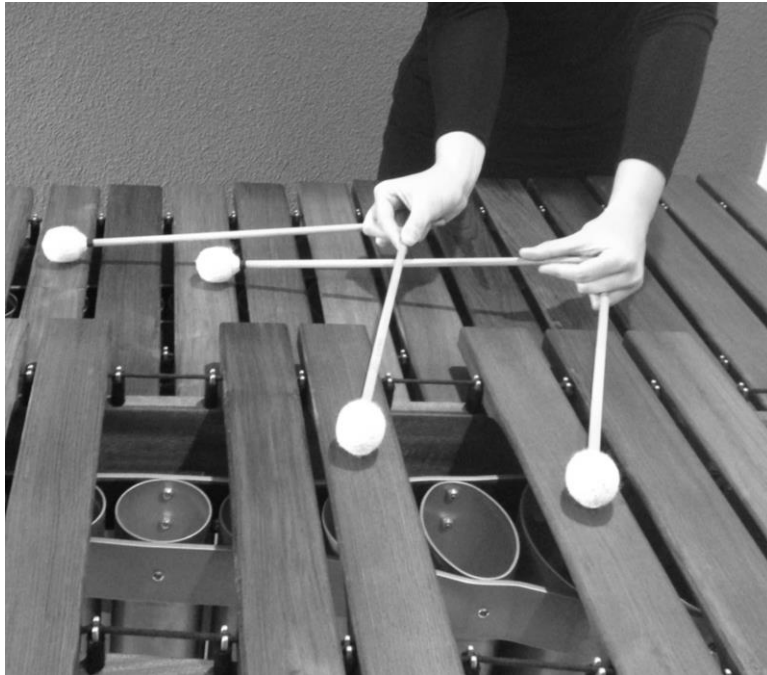


Figure 10: Performing intervals in the conventional manner.

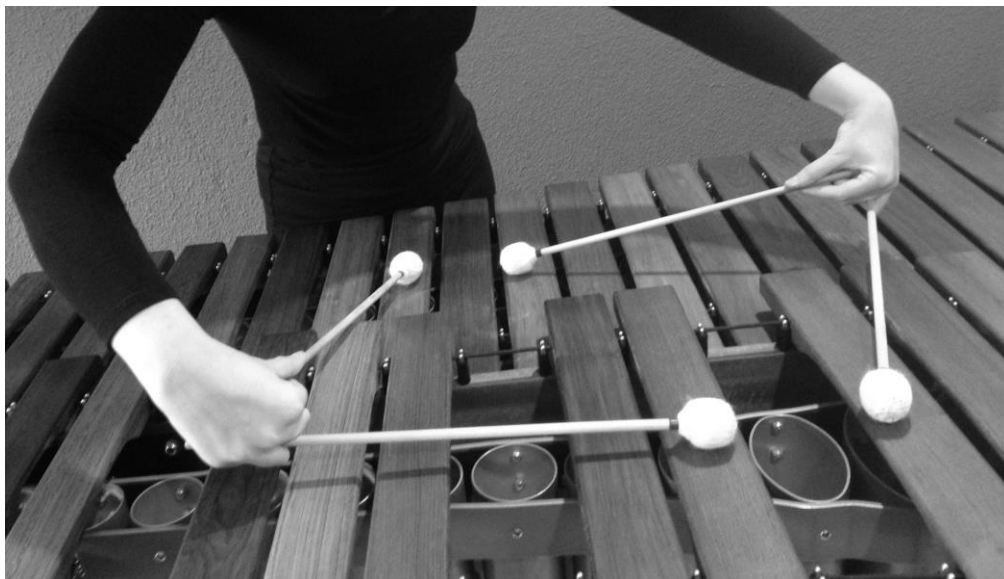


Figure 11: Performing intervals with an extreme torque of the wrist.

As the extreme torque of the wrist in Figure 11 is a little too extreme, causing much discomfort, the conventional way is instead recommended. There are some adjustments in the playing area of the bar that is required in order to make this option feasible. The left hand sticks should be placed on the bottom edge of the required notes, allowing the right hand sticks to slip in between those of the left hand that are positioned in the middle of the bars (Figure 12). This can also be applied to the rolls in bar 88 of *Figures in a Landscape*, which pose the same challenge.

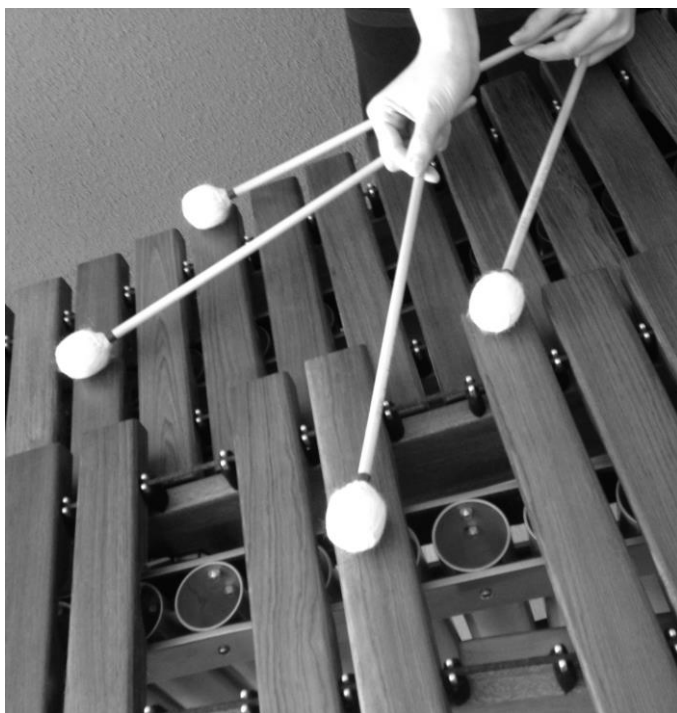


Figure 12: Left hand sticks on the edge of the notes while right hand sticks slip in between.

### 3.4.3 CROSS STICKING

The term ‘cross sticking’ can be used when mallets 1 or 2 in the left hand are required to play higher notes than that of mallets 3 or 4 in the right hand, or vice versa.

This technique is rarely found in marimba music, probably due to the uncomfortable positioning of the hands and the unwanted clicking of the shafts that is bound to occur at certain intervals. If both mallets in the right hand are placed on natural notes or accidental notes respectively, there will be no interferences from the shafts that cross over. However, if the sticks that need to be crossed over are placed on a combination

of accidental and natural notes, then the area where the shafts cover the natural bars are at risk of shaft clicking.

In bar 67, and similarly in bar 72 of *Figures in a Landscape*, Klatzow makes use of this technique (Example 28).



Example 28: Klatzow, *Figures in a Landscape* (1984), *Musications*, bars 67-68.

Figure 13 below demonstrates the conventional manner to approach the chord in bar 67. However, this runs the risk of an unwanted clicking sound resulting from the constant collision of the shafts.

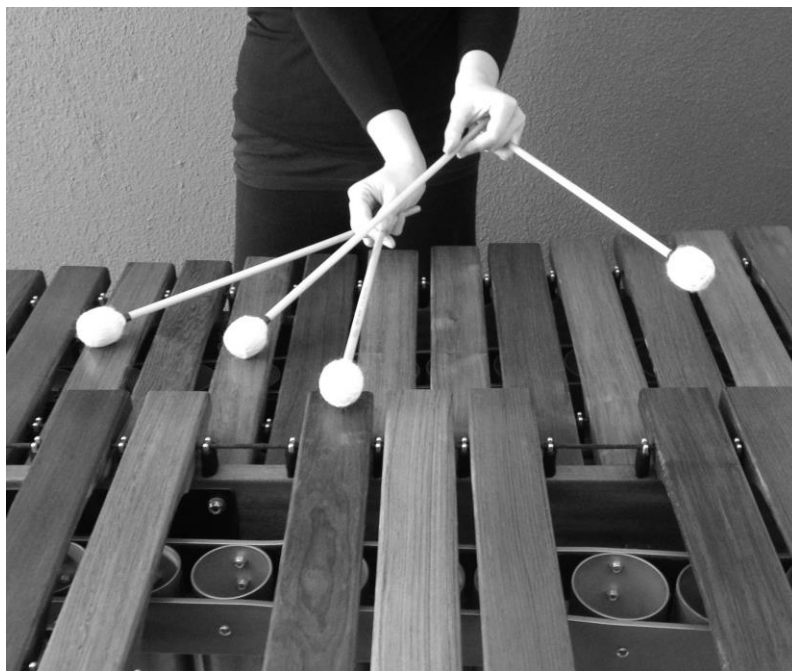


Figure 13: Conventional manner for the approaching chord in bar 67 of *Figures in a Landscape*.

It would therefore be more feasible to perform the roll with the torque of the right wrist towards the upper register (Figure 14), with mallet 4 on A3 sharp and mallet 3 on E4. This will provide a clear and open path for the left hand to reach the required notes. The same approach can be utilised in bar 72. This method will be most effective if the preceding quaver notes in bar 67 are performed with the inside mallets, 2 and 3.

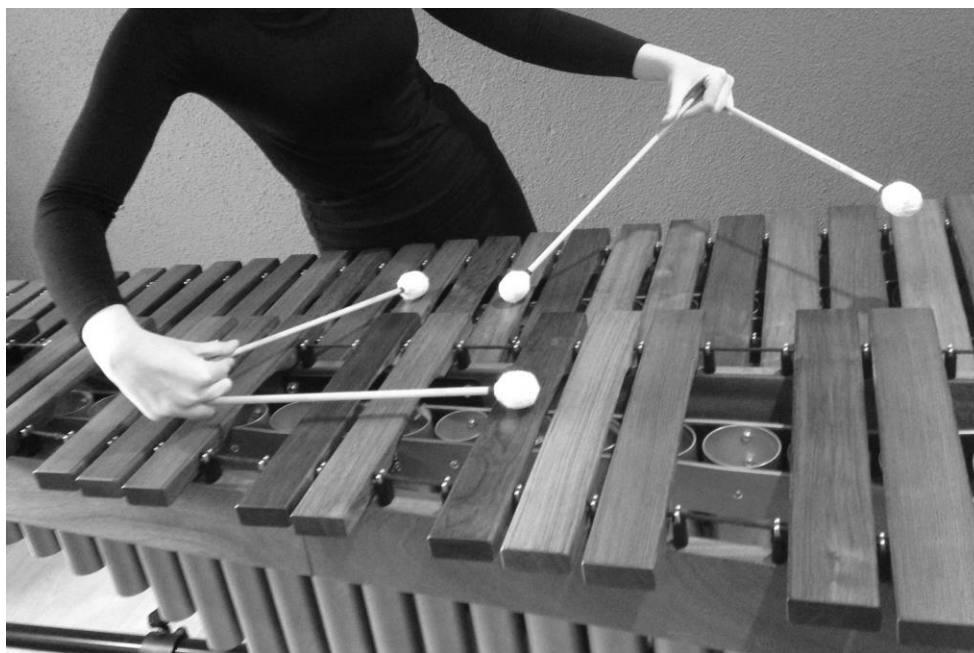


Figure 14: Performing the approaching chord in bar 67 of *Figures in a Landscape* with a torque of the wrist.

### 3.5 ARTICULATION

In the *New Grove Dictionary for Music and Musicians*, the term ‘articulation’ is described as the manner in which a performer separates one successive note from another (Chew 2001:86). These detachments include *staccato* and *legato* as well as the range of sounds between these two extremes (White 2015). The term is then further described as an element that establishes the character of a composition (Parrott and Da Costa 2015). Articulation can therefore also be classified as one of the manners to colour a musical score.

Martina Viljoen (2004:13) credits Klatzow for his rich palette of instrumental colouring and texture, with specific reference to his works: *Sound Sculpture*

*reflections of the city* (1985), *Seapoint, before daybreak*, *Moments of Night* (1982) and *Curve* (1984).

Klatzow's works are often inspired by paintings, especially from artists such as Paul Klee (1879-1940), Douglas Portway (1922-1993) and Irma Stern (1894-1966). This is evident in the titles of his works: *Three Paintings of Irma Stern* (2005)<sup>43</sup> as well as *The World of Paul Klee I, II and III (a and b)* composed respectively in 1972, 1976 and 2002.<sup>44</sup> In his interview with Albie Odendaal (2004:146), Klatzow states that

*[a] painting is of course a frozen moment in time, but it can contain within that moment the essence of a narrative... Looking at a painting offers many levels of absorption. For me, the first impact comes from the colour, thereafter the subject, the context, the associative emotions, [and] the inherent dialogues.*

The above statement clarifies how Klatzow perceives colour as a crucial element for art. This factor seeps through into his compositional style. Klatzow uses a vast number of articulation notations in his marimba scores, ranging between staccatissimo, staccato, tenuto and accents, as well as combinations of the aforementioned. There is no evidence of tenuto markings, accents etc. being used to represent melody notes as in some other marimba works like *Ilijaš* by N.J. Živković,<sup>45</sup> or the second movement of *Luminosity* by T. Goliński.<sup>46</sup> It is therefore safe to assume that these symbols are used to add colour and character to Klatzow's compositions.

Although all of these articulations are idiomatic to the marimba, it is very seldom that marimba performers convincingly achieve them. These subtle musical insertions were perhaps what Keiko Abe implied when she stated, "we are waiting for an artist to play the marimba" (Zeltsman 2002:34). The execution of articulation markings are extremely challenging on the marimba, due to the nature of the marimba's fast-decaying sound. Other instrumentalists control their sound with some form of tactility. Marimbists and percussionists however, are not endowed with this privilege.

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<sup>43</sup> This work was recently performed in the Cape Town City Hall by the Cape Philharmonic Orchestra in celebration of Klatzow's 70<sup>th</sup> birthday celebration (McEwan 2015:11).

<sup>44</sup> Klatzow's integration of the visual arts in his music dates back to 1972 when he composed *The Temptation of St Anthony*, based on a painting by Hieronymus Bosch (Odendaal 2004:146).

<sup>45</sup> This features in the second double bar line section of *Sempre Molto Vivo*.

<sup>46</sup> This can be found in bars 9-10.



They instead need to manipulate the sticks to the best of their ability to create the required sounds and nuances.

Sounds that are therefore required to be longer or shorter than the percussion instrument's natural decaying length have to be created through dynamics as well as the weight and motion of the stick. Articulations, such as tenuto and staccato, require much attention in marimba practice. Factors such as the instrument's body, the type of mallets used, weight of the hand and arm, as well as the performer's body and its positioning, all contribute toward the output of sound that is being produced (Halmrast et al. 2010:204). However, there are two main components that control the proper execution of articulation: dynamics and the motion of the stick.

Three articles specifically concerning articulation were found in *Percussive Notes*, namely 'Timpani Articulation and Tone Color' by Duncan Patton (1998), 'Marimba Articulation and Phrasing' by Rebecca Kite (2014) and 'The Percussion Techniques Style Guide' by Colby Kuzontkoski (2009). These all follow a general consensus concerning how to produce certain articulations on percussion instruments. Although each percussion instrument is unique in timbre and sound reaction, the method of striking remains quite similar across instruments. Kite, Patton and Kuzontkoski all suggest that a quick stroke supported by a firmer grip leads to an audible staccato sound, while a looser more relaxed grip and slower stroke will result in a legato sound. According to Gardner Read (1979), staccato notes are performed differently according to the tempo of the work. This could also be assumed for all other articulation types.

Read provides an example of the degrees of separation in various tempi (Figure 15).

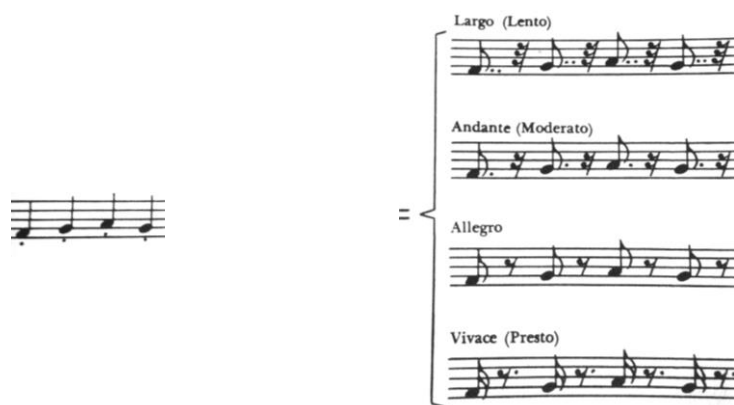


Figure 15: Staccato: Degrees of separation (Read 1979:261).

While the execution of these degrees can be manipulated by air, bow length, or tactile pressure for other instrumentalists, marimbists are required to make subtle adjustments in the tightness of their grip. Discovering how much pressure to add or subtract to achieve a specific sound is a lifelong journey for any marimbist. This process is also never fully achieved as each new passage offers unique challenges.

ARTICULATIONS	NAME	DESCRIPTION	EXECUTION
>	Accent	Dynamic emphasis placed on a note.	Play note one dynamic higher than written.
–	Tenuto	Add weighted emphasis to a note.	Use legato technique as described earlier. Play note ½ a dynamic louder.
.	Staccato	A note played short and detached (held for half its full value).	Use staccato technique by executing the strike with a firmer grip.
▼	Staccatissimo	A note played short and detached (held for one quarter its full value).	Use staccato technique and possible dead-stroke <sup>47</sup> method.
^	Marcato	Forced dynamic emphasis on a note.	Play a height two levels lower than written and perform with fierce velocity and intensity. Do not use the staccato stroke.

Figure 16: Table of articulations (Kuzontkoski 2009: 40).

Kuzontkoski (2009) incorporates a table representing various articulation types, their descriptions as well as how to execute them. Kuzontkoski often refers to height in this table. This is due to the general perception amongst percussionists that the execution of dynamics correlates with the height from which the stick is released. In his article ‘Redefining Uniformity’ John Best (2013) disagrees with this notion stating similarly to (Halmrast et al.) that stick height is among many factors that influence dynamics and tone colour.

Despite these discrepancies, this study will follow the general notion that stick height has a direct influence on dynamical contrasts, relying on gravity. This idea is only

<sup>47</sup> Dead-stroke: Performed by pressing the mallet head into the bar to produce as little resonance as possible (Kuzontkoski 2009:41).

valid if a single performer plays a specific passage/work, with the same sticks, arm weight and body positioning's, and so on.

The articulations which are most frequently used in Klatzow's marimba works, as previously mentioned, are accents, staccatos, staccatissimos, tenutos, and a combination of staccato and tenuto markings as well as staccato and accent markings. The performer can refer to the above table represented in Figure 16 for the execution of independent articulations. The combined articulation markings will be further discussed.

#### *Accent with staccato*

The accent is achieved by performing the note one dynamic level higher than the succeeding notes, whereas the staccato note is achieved by a firm grip and a quick stroke for the least possible resonance. The combination of these two will therefore result in an accented, staccato note.

#### *Tenuto with staccato*

A tenuto is accomplished by adding weight to the note and a staccato, by a firm grip and a quick stroke. The combination of these two in marimba practice contradicts itself in theory. However, if this stroke is played with a suitable amount of weight but with a quick upstroke, this articulation could be achieved.

The executions of standard articulations are quite tricky for marimbists, especially when an audible difference between these degrees of sound needs to be made. Combination articulations are even more challenging, requiring the use of very fine motor-skill movements. This takes years of experimentation and experience, but once it is obtained it will enhance the performance of a work immensely.

### **3.6 PHRASING**

Chew (2001:86) describes the term 'phrasing' as being analogous to that of language and syntax. It is therefore one of the principal ways in which the performer and audience makes sense of music. The phrasing of certain passages on the marimba is often quite problematic, due to the marimba's short sustain. It therefore requires the

utmost of control and technical skill. There are several factors in marimba performance that could hinder the execution of successful phrasing. In Klatzow's works, these hindrances include the problem of phrasing two notes that are interrupted by grace notes, phrasing single note tuplets into a roll without an audible break, the phrasing of two separate voices simultaneously, and phrasing two notes that possess an extensive intervallic distance between them.

### 3.6.1 ORNAMENTS

The implemented use of ornamentation in Western classical music proliferated during the eighteenth century Baroque period, mirroring Europe's florid architecture. The refined practice of ornamentation during this period did not only show off the performer's fine artistry, but also exhibited their exceptional technical skill. Ornaments also served the practical purpose of providing shape and character to a melody (Kreitner et al. 2001:708, 721-723). Masson also wrote that ornaments gave beauty to a melody, connecting intervals and thereby rendering the melody smoother and sweeter (ibid.).

Performers often took the liberty to embellish simple melodic lines without any notational indication. Composers such as Antonio Vivaldi (1678-1741) expected this sort of participation from the performers (Grout et al 2006:428). Other composers, such as François Couperin (1668-1733), notated specific ornaments in their works and did not admire any initiative from the performer (ibid.:462). During the nineteenth century, embellishments continued to be used extensively in the works of Chopin and Liszt. These embellishments are notated in small print in contrast to the 'main text', and are executed unmeasured according to the nature of the ornament and tempo of the music. They are usually performed lightly and very quickly (Seletsky 2001:245-246).

The development of mallet independency in marimba performance offers both marimbists and composers the opportunity to use the compositional techniques from previous style periods, such as ornaments. Simple embellishments for marimba are evident in Keiko Abe's marimba work *Dream of the Cherry Blossoms* (1984) and *Marimba d'Amore* (1998) as well as in the second movement of Ney Rosauro's

*Concerto for Marimba* (1986). Klatzow often makes use of ornamentation in his marimba works as well.

This is evident in his *Figures in a Landscape*, *Dances of Earth and Fire*, *Inyanga*, *Concerto for Marimba and String Orchestra*, *Melodic Mirage* (from the *Six Concert Etudes*), and *Lightscares*. In bar 22 of *Inyanga* (Example 29), Klatzow demonstrates a lengthy string of grace notes that is also evident in the works of Chopin. It is interesting to note at this point that Chopin, among other composers, had a great influence on the development of Klatzow's personal style (Wiggins 2012:47).



Example 29: Klatzow, *Inyanga* (1996), Percussion Music Europe, bar 22.

The previous section discussed how Klatzow made use of articulation to colour his works. Another manner in which Klatzow shades his works is through the use of florid embellishments. These decorated notes are used descriptively, analogous to adjectives or interjections, to evoke and enhance the ambience of a specific note, phrase or of the entire work.

The execution of these grace notes is not what provokes the technical challenge in Klatzow's marimba works. It is instead the manner in which he utilises them that causes the problem. He quite often places these embellishments between phrased notes, 'disrupting' the natural flow of the melodic line.<sup>48</sup> This in itself is quite challenging, but Klatzow raises the level of difficulty by requiring the performer to roll the phrased notes before and after the embellishments. As rolls consist of a repetitive motion, the ornamented interjections now require more control for a smooth connection from one rolled note to the other. Bar 30b in Klatzow's *Figures in a Landscape* is a good example of this circumstance.

<sup>48</sup> This is also evident in Chopin's music. An example of this can be found in his *Berceuse* Op. 57 bar 46.

Mark Ford (1999:48) states that although it is not possible to play a slurred or phrased note on the marimba, on account of its limited resonance, a marimbist is able to emulate the sound of such a note. This is achieved by placing dynamical emphasis on the first note and less emphasis on the second note (Figure 17). This dynamic contrast naturally blends the sounds. For a rolled, phrased note, a subtle decrescendo from the first to the second note will represent a connected phrase (Figure 18).



Figure 17: Phrased note with dynamic emphasis.



Figure 18: Phrased rolled note with dynamic emphasis.

Bar 30b of Klatzow's *Figures in a Landscape* (Example 30) can be treated similarly to the phrased roll illustrated in Figure 18. A slight decrescendo or crescendo from one note to the other, depending on the contour of the melodic line, will contribute towards the musical phrase. However, the grace notes that are placed in between these rolls naturally interrupt the process of blending. The potential to therefore phrase the notes prior and subsequent to the grace notes will depend vastly on the fluent and controlled execution of the ornaments.



Example 30: Klatzow, *Figures in a Landscape* (1984), Musications, excerpt of bar 30b.

As previously mentioned, Seletsky (2001:245-246) states that grace notes are meant to be performed “lightly and very quickly”. The correct choice of sticking will achieve the lightness, fluency and rapidness required to perform these grace notes. Nancy Zeltsman often emphasises the significance of sticking and the important role they play in shaping the musical phrase.<sup>49</sup>

Before discussing the sticking possibilities of the grace notes in Example 30, it is important to consider two factors when performing the preceding rolls on the notes C3/5, C3/5 sharp, and E3/5: First, the most appropriate sticking, and second, to select the hand which must lead the roll. This will then have an impact on the sticking possibilities available for the grace notes. Performing these rolls (which are placed an octave apart) will require the alternation between one stick in the left hand and one stick in the right hand. Independent rolls, either in the left hand or right hand, are not a possibility as the interval of a fifteenth exceeds the natural leverage of the hand.

The following sticking possibilities are available for the rolls preceding the grace notes of bar 30b:

- Mallets 2 and 3
- Mallets 2 and 4
- Mallets 1 and 3
- Mallets 1 and 4

The first two sticking options (2 and 3 as well as 2 and 4) are eliminated due to the fact that the first note of the grace note pattern (F4) will have to start on mallet 2.<sup>50</sup> If one of the aforementioned stickings were chosen, mallet 2 would have to move within the interval of a ninth (Example 31). This leap will disrupt the goal of a smoothly connected line.

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<sup>49</sup> This is discussed in her articles ‘Musings on the Marimba and its Study, 1997, Part II’ (Zeltsman 1997:41-45) and ‘Nancy Zeltsman, The Power of Nuance’ (Mattingly 2013:9) in *Percussive Notes*.

<sup>50</sup> As the first two notes of the ornament cannot be played with either mallet 3 or 4 due to the large intervallic distance between them, the only effective sticking option for the first grace note would be with mallet 2.



Example 31: Klatzow, *Figures in a Landscape* (1984), Musications, excerpt of bar 30b with sticking options approaching the grace note.

Both the sticking options of mallets 1 and 3 as well as 1 and 4 are therefore the most effective for the rolls of the approaching grace note pattern.

The second factor is to consider which hand should lead the roll. If the left hand were to lead the roll with mallet 1 in the bass, the interval of a ninth (between E3 and F4) once again will have to be executed between mallets 1 and 2. This interval is too wide for one hand to secure accuracy and fluency. Therefore it would be more practical to lead the roll with the right hand.

With these issues addressed, the following five sticking possibilities are now available for the grace notes in bar 30 b of *Figures of a Landscape*:

1.



Example 32: Klatzow, *Figures in a Landscape* (1984), Musications, excerpt of bar 30b with sticking option 1.



2.



Example 33: Klatzow, *Figures in a Landscape* (1984), *Musications*, excerpt of bar 30b with sticking option 2.

The first two sticking options, illustrated in Examples 32 and 33, are of a similar nature: both represent the typical alternation between the inside mallets (mallets 2 and 3). This type of sticking is very useful for scale-like runs, but when there are wide intervallic leaps, the utilisation of all four mallets will rather aid in the smoothness of the melodic line.

3.



Example 34: Klatzow, *Figures in a Landscape* (1984), *Musications*, excerpt of bar 30b with sticking option 3.

The third sticking option suggested in Example 34 is not the best possible solution as the last rolled note (E3) before the embellishment uses the same mallet as the first note of the grace note pattern (F4). This ninth interval leap with one mallet will interrupt the fluency of the melodic line.

4.

The musical score for Example 35 shows a piano excerpt of bar 30b. The right hand (treble clef) plays a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. The left hand (bass clef) plays a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. The sticking pattern for the right hand is 2 4 2 3 2 4 3. The dynamic marking is *fp*. The first three notes of the right hand are marked with a '1' below them, and the last note is marked with a '1' below it.

Example 35: Klatzow, *Figures in a Landscape* (1984), Musications, excerpt of bar 30b with sticking option 4.

5.

The musical score for Example 36 shows a piano excerpt of bar 30b. The right hand (treble clef) plays a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. The left hand (bass clef) plays a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. The sticking pattern for the right hand is 3 4 2 3 2 4 3. The dynamic marking is *fp*. The first three notes of the right hand are marked with a '1' below them, and the last note is marked with a '1' below it.

Example 36: Klatzow, *Figures in a Landscape* (1984), Musications, excerpt of bar 30b with sticking option 5.

When compared to the rest of the sticking options, the last two possibilities represented in Examples 35 and 36 have proved to be the most feasible. While collating these two examples, it became clear that the sticking presented in Example 36 rendered some difficulties when attempting to play swiftly. If mallets 3 and 4 are assigned to the first two grace notes, an interval of a ninth in the right hand occurs. This seems feasible until the tempo increases. The stretch required to obtain this interval is large and it is quickly followed by a succession of smaller intervals. This requires the hand and fingers to stretch to its optimal, and then back to its minimal position, in a short period of time. It is therefore suggested that the most feasible sticking option for the first part of bar 30b is the pattern illustrated in Example 35.

The problem is however not yet solved in its entirety. Another method will have to be applied to combine the most effective sticking for the rolls and grace notes as well as the hand leading the roll, to produce a long and fluent phrase.

Practicing the ‘main’ rolled notes at first without embellishment will train the ear to hear a continuous, phrased melodic line. Only after this is accomplished should the grace notes be added. These notes should be played at a softer dynamic level and a lighter timbre in comparison to the ‘main’ notes. The roll on the note E3 before the embellishment should be kept to its exact duration, shortly followed the grace notes, so that the phrase between the rolled E3/5 and A4 are rhythmically exact. Both the use of dynamical contrast and rhythmical proximity will result in a perceptibly *legato* phrase.

In summary, the following steps can be followed when expected to perform grace notes in between phrased notes:

1. Discover a feasible sticking pattern that will produce a legato, melodic line for the principal notes and the grace notes, as well as patterns that will render success when they are combined.
2. Play the principal notes phrased without the grace notes. Phrase these notes by using subtle dynamic contrasts.
3. Execute the grace notes swiftly at a softer dynamic, playing them rhythmically as close to the main note as possible. This will create the perception of uninterrupted phrased notes.

### 3.6.2 TUPLETS

The term ‘tuplets’ refers to the grouping of 5 or more notes of equal length that occur irregularly and occupy the duration of single or multiple notes of regular metric duration (adapted from Sadie 2001:682). These irregular groupings manifest themselves on a consistent basis throughout Klatzow’s works, including *Figures in a Landscape*, the first movement of *Dances of Earth and Fire* (bar 64), *Inyanga*,

*Concerto for Marimba, Melodic Mirage* and *Dazzle* (from the *Six Concert Etudes*), *Variations on the Theme of Paganini*, and *Lightscares*.<sup>51</sup>

In Heagney's (2013:22) dissertation, he states that Klatzow makes use of metered and un-metered grace notes in his etude *Mirage*. The metered grace notes that Heagney discusses refer to the triplets. If the triplets are therefore metered grace notes, their role, like other embellishments, is to colour.

The execution of these triplets are once again not the primary difficulty. It is the way in which the player is required to phrase them into a roll that makes them challenging. The motion of single note triplets and rolls are distinctively contrasting. The former requires a lateral torque of the wrist while the latter requires a succession of rapid vertical movements. The transition from the one movement to the other can cause an infinitesimal break between the two structures, which would be enough to ruin the fluidity of the phrase. This, together with sticking options and which hand to lead the roll with, are all factors that will contribute towards successful or unsuccessful phrasings. Bars 24-25 of Klatzow's *Inyanga* (Example 37) illustrate this challenge clearly.



Example 37: Klatzow, *Inyanga* (1996), Percussion Music Europe, bars 24-25.

Partial success in *legato* phrasing is the result of the selection of the most effective sticking. There are two different sticking patterns (Examples 38 and 39) that can be performed in three different ways:

<sup>51</sup> In Nathan Daughtrey's article 'The Marimba Roll: A Necessary Evil?' (2014), he discusses the positive and negative effects of the marimba roll. He states that one of the most effective ways of using a roll is when it is preceded by an arpeggiated figure like a triplet. The roll then becomes an extension of this. He also refers to Klatzow's works as an example of this effect (ibid.:37).



Example 38: Klatzow, *Inyanga* (1996), Percussion Music Europe, bars 24-25 with sticking option 1.



Example 39: Klatzow, *Inyanga* (1996), Percussion Music Europe, bars 24-25 with sticking option 2.

Example 38 can be performed in two different manners. The roll following the sextuplet can either start with the right hand or the left hand. Such minor changes produce an audible difference. The proposed sticking for Example 39 only allows the roll to start on the right hand. As the last two notes of the sextuplet are already assigned to both mallets in the left hand, it will not be possible to start the roll on the same hand in such quick succession.

Burritt (1991:66) states that the roll can either be led by the right hand or the left hand. A roll could also start with both hands simultaneously by initiating the roll with a double stop. Using this method however would result in an initial accent at the beginning of the roll that will not be applicable for this example. Burritt further suggests that the hand that directs the musical line should lead the roll. He also states that to consistently lead with the left hand will create a more homogeneous sound. This is because the lower register of the marimba projects slightly later than the upper register, creating a simultaneous sound with a smooth overall texture.

When observing the notes of the sextuplet in bar 24 of *Inyanga*, it became clear that the chromatically rising fifths had to continue in succession into the roll. The only

method to keep the fifths in the correct progression is to start the roll with the left hand. The sticking in Example 38 would accomplish this goal. Apart from the homogenous sound, which will be created by the guidance of the left hand, the sextuplet will also have the opportunity to directly link with the roll with the consistent succession of rising fifths. The sextuplet should also be executed with a progression of dynamics towards the roll. This will enhance the shape of the phrase.

The method for phrasing tuplets into a roll can therefore be summarised as follows:

1. Discover which two notes of the roll the tuplet harmonically or melodically develops towards.
2. Lead the roll with these two notes.
3. Determine the sticking that leads to these notes.
4. Use dynamics to shape the tuplet into the roll.

### 3.6.3 INDEPENDENT VOICING

The term ‘independent voicing’ can be defined as two or more melodic lines sounding parallel to one another. Each voice therefore possesses its own rhythm, phrasing and articulation that do not relate to each other.

Phrasing separate mismatched melodic lines simultaneously requires complete independence between the right and left hand that could be quite taxing. This concept forms the basis of Klatzow’s etude *Incantations* from his *Six Concert Etudes*. It can also be found in his earlier works such as *Dances of Earth and Fire*, *Concerto for Marimba*, as well as *Dazzle* and *Whisper of Cypresses* and *Play of Water* (from *Six Concert Etudes*). This method is often required when marimbists attempt Baroque pieces such as Bach’s *Goldberg Variations*, or fugues. It is also evident in contemporary marimba music, such as that of Keiko Abe’s. Abe uses a unique compositional technique that can be referred to as the ‘bouncing effect’. It demands that the performer execute a double stop from slow to fast within a specific rhythmic duration, and while the one figure is still accelerating another begins. This technique requires the utmost of mallet independence and features in her *Variations on Japanese Children’s Songs* from bar 96.

Another manner in which Abe utilises mallet independence is when one hand is required to perform the bouncing effect while the other hand sustains a measured ostinato pattern. This is evident in *Marimba d'Amore*.<sup>52</sup> Abe also notates single and non-measured notes over measured ostinato patterns that require complete independence.<sup>53</sup>

A method that Klatzow utilises to increase the level of mallet independency is through the use of polyrhythms.<sup>54</sup> When performing polyrhythms, it is often tempting to blend the two different rhythms into one, forming a complete unique rhythmic pattern (Figures 19 and 20). These consolidated patterns are often taught to students to simplify the concept of polyrhythm. Figure 21 demonstrates how this consolidated rhythm is subdivided into triplets and quavers.

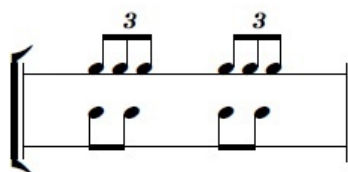


Figure 19: Original polyrhythm.

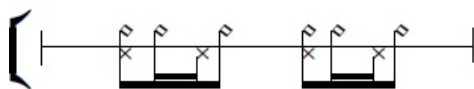


Figure 20: Consolidated rhythm.

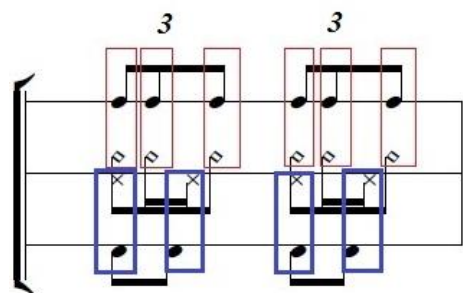


Figure 21: Consolidated rhythm subdivided into triplets and quavers.

<sup>52</sup> This effect is present on page 11 of this work, published by Schott Music.

<sup>53</sup> An example of this can be found in *Variations on Japanese Children's Songs* (bars 79-81), as well as *Dream of the Cherry Blossoms* (bars 94-95).

<sup>54</sup> Polyrhythms are defined, in the *South African Music Dictionary* (2000:194), as the "simultaneous use of strikingly contrasted rhythms".

The differences between the first two patterns are the variance in nuance and the slight rhythmic anticipation of the second and fourth quaver presented in Figure 19. If this figure is performed correctly, the quavers as well as the triplets will have a heavier nuance and a more *legato* feel.

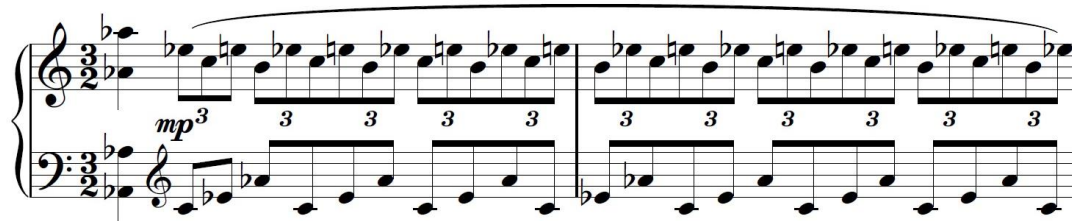
In the article ‘Multiple-Limb Co-ordination as a Cognitive Process’, Kris Killingsworth (1995:70) states that processes that are alike are more difficult to perform simultaneously than processes that differ vastly: “Evidence shows that the mental processing involved with the concurrent performance of multiple rhythmic lines is restricted to a single channel of serial processing” (ibid.).

In Heagney’s (2013:25) dissertation, he highlights that Klatzow makes use of “non-aligning ostinatos”, and that it is important to hear each separate voice when performing them. Killingsworth (1995:72) argues that musicians need to integrate two concurrent rhythms (as in Figure 20) in order to successfully perform them. He also labels practicing separately with your right and left hand and attempting to combine them as taboo. This train of thought is problematic, however, if the goal is to present and phrase two separate melodic lines.

Artimisi (2013:50-52) describes the concept of learning a skill through two main methods: explicit motor learning and implicit learning. Explicit motor learning refers to those skills that are learnt actively and consciously, whereas implicit learning refers to learning a skill passively through unrelated tasks. Explicit learning is a good example of how to acquire the skill of performing polyrhythms and two separately phrased melodies. Two separate lines should be learnt individually with an active and conscious attempt from the performer and repeated several times correctly. This will then be stored successfully in the performer’s muscle memory. When the two melodic lines are performed together the engraved motoric movements of each hand will successfully perform the individually phrased lines and rhythms.

The following example (Example 40) from *Incantations* demonstrates this conundrum.





Example 40: Klatzow, *Incantation* from *Six Concert Etudes* (2010), bars 15-16.

Once again, the correct choice of sticking will result in fluent phrasing. The subtle dynamics that are added to each individual smaller phrasing group will also assist in the contrast between the two lines, as they will be dissimilar. Once the sticking and dynamical nuances are established each line should be practiced separately and repeated ‘explicitly’ until it becomes engrained in the muscle memory. When the two are combined, the right and left hand will retrieve the inscribed information and will react accordingly.

### 3.6.4 EXTENSIVE INTERVALLIC LEAPS

Phrasing two notes (rolled or unrolled) with an extensive interval between them could be quite challenging due to the marimba’s short timbral sustain. The performer can do everything in his ability to dynamically phrase one note into the other in different registers, but by the time the performer physically reaches that distant note, the sound that was originally initiated would have already completely dissipated.

Michael Schutz and Fiona Manning (2013:26-31) state that movement forms a prominent role in marimba performance, “often to the visual delight of recital-going audiences” (2013:26). A variety of studies have been done on the concept of how movement affects the audiences’ perception of sound (*ibid.*). Psychologist James Mursell noted that:

*Visual experience of various kinds constitutes an...extrinsic factor which plays a significant part in listening.... The whole experience becomes much more definite...if the eyes cooperate with the ears in giving objective reference to what we hear.... Visual experience is closely interwoven with aural*

*perception, and cannot help but play a significant part in listening to music.*  
(McClaren 1988:54)

Schutz's (2009:26) research parallels the findings of Mursell's, in suggesting that gestures manipulate the manner in which the audience cognise sound. Schutz further states that it is therefore possible to use gesturing as a technique for controlling musical note duration. Marimbists can use this knowledge to their advantage to manipulate the short timbral sounds of the marimba.

An excerpt from Klatzow's second movement of *Dances of Earth and Fire* presented in Example 41, demonstrates the challenge of phrasing two notes over an extensive interval.

Example 41: Klatzow, second movement of *Dances of Earth and Fire* (1987), Percussion Music Europe, bars 69-70.

As all four sticks are being used to roll the phrased chord there is no stick available to smoothly connect to the following note. The stick that is however closest to the note F2, is mallet 1. This would therefore be the most obvious mallet to use. As the phrasing is moving downwards towards the bass it would be feasible to start the roll with the left hand. The roll will then be released by the right hand providing enough time for mallet 1 in the left hand to reach F2. If the phrasing was moving in an upward direction the contrary would be applicable. The written decrescendo between these phrased notes will aid in the phrasing process.

There are however still two manners in which to perform this phrase, despite the inclusion of the aforementioned. The first approach would be to move the arm in a

vertical motion from the elbow to reach the bass note, and the second would be to move the entire arm from the shoulder in a continuous, rainbow-like motion. The second approach proves more successful than the first as the continuous movement of the arm allows the sound of the marimba to be ‘drawn out’ of the marimba and left to ‘linger’ until the following note. The audible success of this stroke is debatable, but the physical gesture assures the manipulation of how this note is perceived.

## 4

~NOTATIONAL DISCREPANCIES IN  
*LIGHTSCAPES*~

#### 4.1 INTRODUCTION

*Lightscares* was commissioned by renowned marimba performer, Marta Klimasara, for the 6<sup>th</sup> World Marimba Competition in Stuttgart, Germany in 2012. This work was specifically chosen for this study because it contained the majority of notational discrepancies that needed to be addressed in Klatzow's works.

The biggest challenge while preparing this work as a competitor was how to interpret certain notational markings that seemed to be ambiguous. A few weeks before the Competition, a notice appeared on their website announcing that Klatzow was urging all performers to interpret *Lightscares* however they wanted to, and according to that standard the performer would also be judged. The evening this work was premiered and performed by six of the finalists, it had been interpreted in several various manners that were both discernible and intriguing.

This chapter aims to clarify these discrepancies and to provide the marimbist with insight concerning the manner in which Klatzow makes use of notation in all of his works. The following section will incorporate a discussion on the notations and their variations that feature in each section of the work according to its titles, together with what Klatzow had initially intended. This information will then be summarised in the form of a table to provide the marimbist with a quick reference chart that can be used during practice sessions, when preparing to perform this work.

## 4.2 DISCUSSION ON NOTATIONAL DISCREPANCIES

### 4.2.1 STAR REFLECTIONS AND REFRACTIONS

In bars 73-74 of the first movement of *Star Reflections and Refractions*, it is unclear if the triplets should be performed as the preceding sextuplets (Example 42), or whether Klatzow wished to change the pattern, requiring the performer to play two doubles on each double stop (Example 43). The latter would create a significant change in texture.



Example 42: Klatzow, *Lightscares* (2012), bars 73-74.



Example 43: Klatzow, *Lightscares* (2012), bars 73-74 with doubles on each double stop.

While examining some of Klatzow's earlier marimba works, it became apparent that such notations were previously utilised. In bar 68 of *Inyanga*, Klatzow inserts a note stating: "NB: For [a] simplified version of this passage see addendum". Example 44 displays this addendum that is placed at the end of the work.

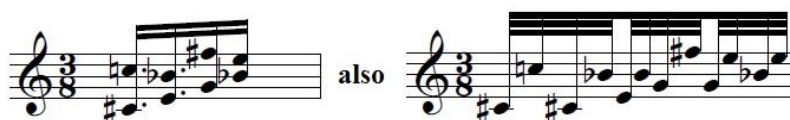
Addendum:

(68)

The image shows two staves of musical notation. The first staff is in bass clef and contains a sextuplet (indicated by a '6' below the notes) and a triplet (indicated by a '3' below the notes). The second staff is in treble clef and contains a triplet (indicated by a '3' above the notes) and a triplet (indicated by a '3' below the notes). The first staff is marked with '(sim.)' and the second staff is marked with 'loco' and 'etc.'.

Example 44: Klatzow, *Inyanga* (1996), Percussion Music Europe, Addendum.

In bar 69 of the addendum, Klatzow notates double stops with dashes through the stems. Above these notes he adds the word “sim” meaning similar, referring to the previous bar. Bar 69 must therefore be interpreted and performed as single sixteenth notes. The sequence of notes in bar 69 would therefore be E4, C5, D4 flat, B4 flat, G4, E5 flat, and so on. Klatzow applies this procedure similarly to the first movement of his *Concerto for Marimba*, bar 75 (Example 45).



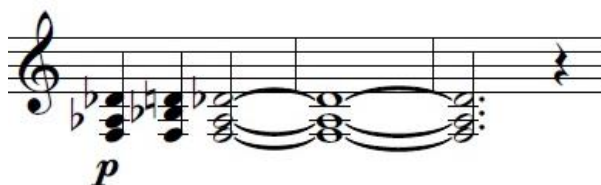
Example 45: Klatzow, *Concerto for Marimba and String Orchestra* (1985), Percussion Music Europe, bar 75.

If the performer were to refer to these two examples as a point of reference, bar 74 in *Lightscares* would be performed identically to bar 73. We can verify that this method indeed proves to be correct: Klatzow (2015) states that bar 74 should be performed exactly the same as bar 73.<sup>55</sup>

*I make it a practice if I am going to use an abbreviation formula, that I write out one bar in full as I want the pattern to continue.*

Bars 94-96, 98-99 and 101-102 prompt similar disputes. Klatzow requires a long sustained note by notating slurs, however he does not indicate for the chord to be rolled (Example 46). There are variations that can be made to a single stroke for it to sound more sustained or not, however it would not be possible to produce as long a sounding note as Klatzow requires in these passages with just one stroke on the marimba. The issue would then be, does he want these long sustained notes rolled or would he prefer the performer to play a single legato stroke allowing the sound to dissipate naturally and therefore be shorter than the required length?

<sup>55</sup> All comments made by Klatzow in this chapter were obtained through correspondence with him via email (Klatzow 2015).



Example 46: Klatzow, *Lightscares* (2012), bars 94-96.

According to Klatzow (2015), all the long notes presented in his works should be rolled.

He states that

*I always understood that the player would roll notes written as longer durations. Otherwise a single duration followed by rests if I required silence.*  
(ibid.)

#### 4.2.2 TRANSITION 1

Throughout the first transition of the work Klatzow notates the notes that he would like rolled. Even though this seems perfectly clear at first glance, once performing it, it is tempting to wonder if he didn't perhaps want all the long notes in this passage rolled. Perhaps this is due to the previous speculations that were made in the first movement presented in Example 46. Klatzow advises the performer to roll all of the minims. He does however state that the performer has the option between rolling the crotchet notes or not. Klatzow therefore prefers to leave this to the discretion and artistry of the performer (2015).

#### 4.2.3 SUNLIGHT ON STONE IMAGES

Bars 156-174 prompt a similar debate as to whether the long notes should be rolled or not. Bars 156-157 and 161 are especially ambiguous, as Klatzow instructs the performer to crescendo on a long note without any indication of a roll. This would obviously not be possible as the natural inclination of the marimba, once the note is

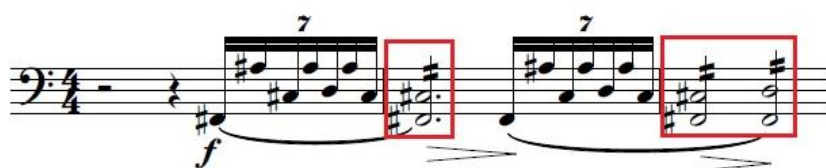
struck, is for the sound to weaken. Klatzow (2015) therefore states that all the crotchets in this section should be rolled.

In bars 242-243, Klatzow requires the performer to ‘change mallets’. It is however unclear as to what kind of mallets the performer should select. In bar 335 Klatzow once again requests for a mallet change, however this time stating that he wants hard sticks that is then utilised until the end of the piece. The second stick indication could suggest that the sticks chosen in bars 242-243 should be softer. However, this isn’t possible, because the dynamic levels for this section range between *pp* and *ff*. The selection of sticks used from bars 1-242 is also not a clear indication for the type of contrasting mallets that is needed for bar 242 onwards, as that section also ranges dynamically between *pp* and *sffz*. It can therefore be assumed that Klatzow had another timbre in mind for that specific section (bars 242-365), which is not made apparent to the performer.

According to Klatzow (2015), this request was based partially on dynamics. It was however also meant for a timbral variation to something “less woody”. The mallets required for this work would presumably range between something “more woody” from bar 1-242, something ‘less woody’ from bars 242-335, and hard mallets from bar 335 until the end of the work.

#### 4.2.4 TRANSITION 2

In *Transition 2* from bars 252-264, Klatzow notates two stripes through the stems of all the long notes. This is a representation for sixteenth notes to be performed within the duration of a dotted minim (Example 47). If these long notes were supposed to be divided into sixteenths, is there perhaps a possibility that Klatzow wanted the performer to play these notes as the previous, recurring septuplet rhythm, or did he want the rhythm to be kept as straight sixteenths over the duration of three beats?

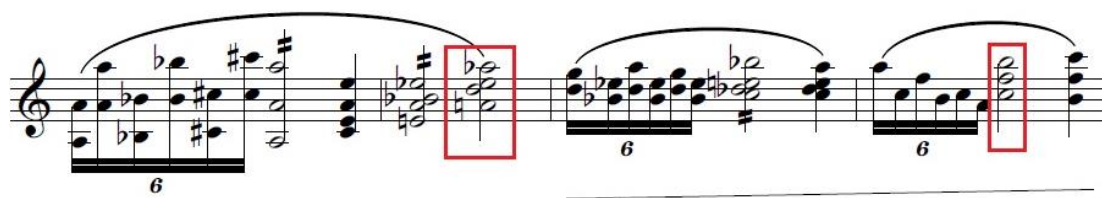


Example 47: Klatzow, *Lightscares* (2012), bars 252-254.



It is also tempting to wonder if Klatzow didn't perhaps mean for these notes to be rolled. This would closely resemble the style that is used for *Song for Stephanie*. This exact issue is also evident in bars 321-322 and 327-329. Klatzow (2015) however prefers these bars to be performed as straight sixteenths, exactly the way in which they were notated.

Bars 262 and 264 (Example 48) are also a little puzzling, as the minims in these two bars are the only ones in that entire transition that do not have two dashes through their stems. Are these two minims meant to be performed by just one stroke, as indicated, or are they also meant to be played as sixteenths or perhaps rolls?

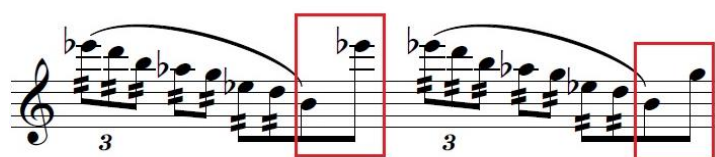


Example 48: Klatzow, *Lightscares* (2012), bars 261-264.

These minims, according to Klatzow (2015), should be rolled as well as the following crotchet in bar 264.

#### 4.2.5 NIGHTLIGHTS, DISTANT CITY

In bars 296-297, Klatzow indicates that all the quavers in the bar except for the last two are to be rolled (Example 49). It would be understandable to perform the last quaver unrolled as it does not form a part of the phrase. However, for the second last quaver (the last note of the indicated phrase) not to be rolled is quite unusual.



Example 49: Klatzow, *Lightscares* (2012), bars 296-297.

Klatzow (2015) however suggests performing these two bars as written to create the required and intended phrasing.

The final ambiguity is illustrated in bar 317 and similarly in bar 319 (Example 50). The confusion arises when Klatzow indicates the word *trem* above notes that possess two dashes.



Example 50: Klatzow, *Lightscares* (2012), bar 317.

According to the *Oxford Companion to Music* (McVeigh and Milsom 2015), a tremolo can be defined as a fast repetition of a single note, or the alteration between two notes. There are therefore three possibilities for the execution of these bars. The first option is to roll all of the notes. This could be feasible, assuming that the word ‘tremolo’ indicates a roll and disregarding the fact that there are only two dashes on the stems of the notes. The second possibility would be to alternate the roll between two notes. As the word tremolo makes its first appearance in the whole work in this bar, it would not be unjustifiable to reason that Klatzow would perhaps want something other than a traditional roll. The final approach would be to alternate between two notes in a sixteenth note pattern. This would then combine both the concepts of a tremolo as well as two dashes on the stems of the notes. Klatzow (2015) however requests the performer to roll all of these notes in the traditional manner to produce a sustained sound.

The small variances and deviations of how to perform certain notes and passages might seem insignificant in theory, but in the practice of performance it completely alters how the work sounds. The technical challenges that also arise from these various options differ vastly from each other and therefore need to be addressed and established before practicing commences.

## 4.3 TABLE OF SUMMARY

<b>MOVEMENT</b>	<b>BAR</b>	<b>POSSIBILITIES</b>	<b>KLATZOW'S PREFERENCE</b>
STAR REFLECTIONS AND REFRACTIONS	73-74	Doubles on each double stop or a replication of the previous bar?	Repeat the previous bar.
	94-96; 98-99; 101-102	Roll to sustain sound or just strike once allowing the marimba's sound to dissipate naturally?	Rolled.
TRANSITION 1	Throughout	All long notes rolled or only those that are indicated?	Roll all long notes.
SUNLIGHT ON STONE IMAGES	156-175	All long notes rolled or letting the note ring as long as it can?	All long notes rolled.
	242	Change the mallets to harder or softer? What sound is intended?	A less 'woody' sound.
TRANSITION 2	253-263	Septuplet, 16ths or rolls?	Straight 16ths.
	262; 264	Minims rolled, struck once, or played as 16ths?	Rolled.
NIGHTLIGHTS, DISTANT CITY	296-297	Roll all the notes or only those that are indicated?	Only those that are indicated. 'As written'
	317; 321-322; 327-329	Roll between two notes, roll on the same note or 16ths on two notes?	Roll on the same note.

## 5

## ~TECHNICAL EXERCISES~

The following technical exercises are based on the issues that were identified in Chapter 3 of this study. Only certain challenges that were detected could be remodelled into exercises. Those that do not make their appearance in this section can only be solved within the context of the entire work.

These eight exercises are ordered in the same succession as they appear in Chapter 3. The aim of these exercises is to provide the performer with the opportunity to become acquainted and well-equipped with technical issues and their solutions in Klatzow's marimba works. This will also elevate their level of confidence and help to approach Klatzow's work with the necessary control needed before attempting to read the score.

**Exercise no. 1**

Example 1:



Example 2:

The first exercise represents the method of alternating between the traditional roll and an independent roll as presented in *Figures of a Landscape*, bars 35-48. The application of when to use what roll was deduced from the general notions that were identified in Chapter 3. The first example is how this passage will appear in a work and the second example demonstrates how it should be performed. This will help the performer become comfortable with the concept of alternating between the independent and traditional rolls.

Exercise 1 can be attempted in all keys for more variance. The tempo can also be gradually increased as more control is attained.

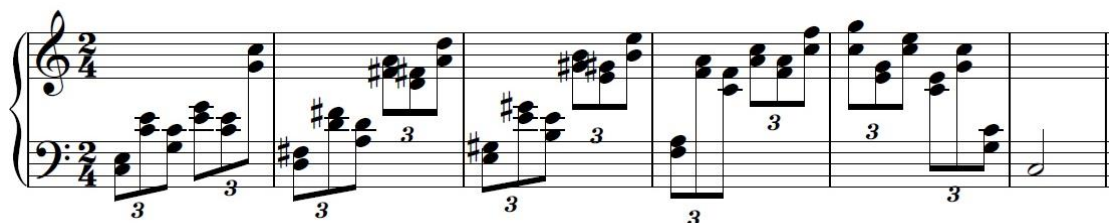
**Exercise no. 2**

The image displays four systems of musical notation for Exercise no. 2. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The first system shows a continuous eighth-note pattern in the bass clef and a similar pattern in the treble clef. The second system features a complex rhythmic pattern in the bass clef with a four-measure rest in the treble clef. The third system continues the complex bass clef pattern with a four-measure rest in the treble clef. The fourth system shows a final pattern in both staves, ending with a double bar line.

Exercise 2 demonstrates the execution of tenths that are preceded by smaller intervals, which in this instance is a fourth. This technique is required for Klatzow's *Concerto for Two Marimbas*, bar 49. Only the bass practices these shifts as this process is much more challenging in this register due to the wider bars.

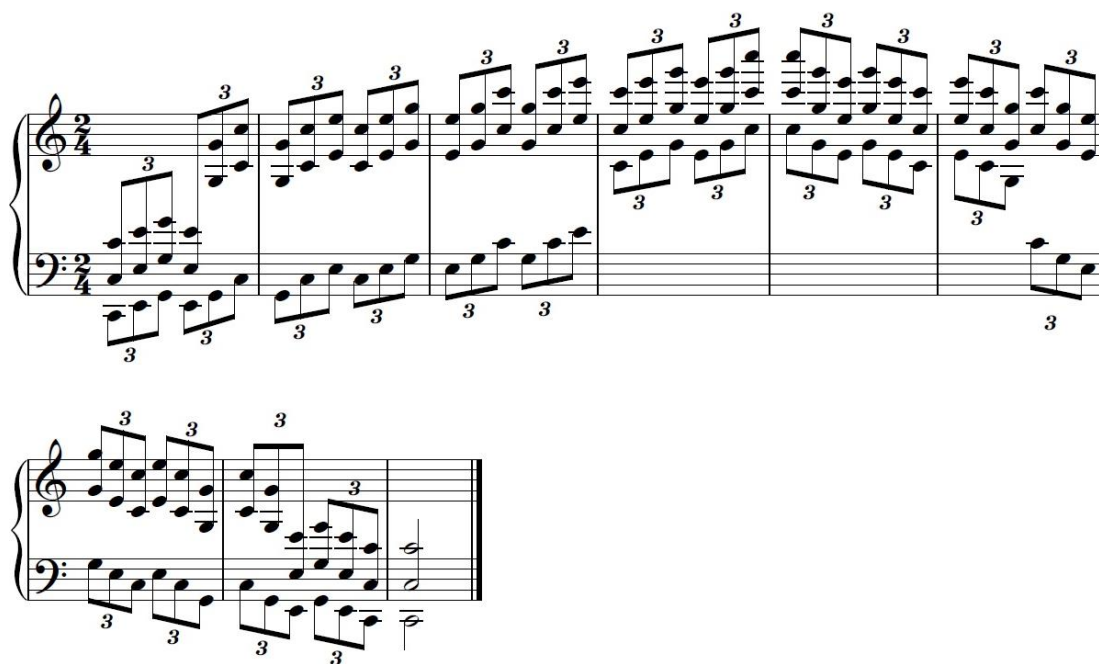
This exercise can be played in all keys for contrast, solving potential issues that might arise in different keys. The goal of this exercise is not to achieve great speed but rather to ensure a swift shift and movement between the fourth and tenth interval in the left hand.

### Exercise no. 3



Exercise 3 represents the gruelling passages that Klatzow often concludes his works with. This is evident in *Figures in a Landscape*, *Inyanga*, and *Lightscares*. The aim of this exercise is for the performer to practice the concept of Stout’s ideo-kinetics that was discussed in Chapter 3 of this study. This can be attempted in a minor key as well, with the root of each chord used as the tonic. The exercise should initially be attempted at a slow tempo that is gradually increased as more control is gained.

### Exercise no. 4



Exercise 4 illustrates parallel octaves with three notes. The performer can attempt this exercise by using two mallets in the right hand and mallet 2 in the left hand. This could also be contrasted with using two mallets in the left hand and mallet 3 in the right hand. This exercise can be attempted in all keys for variation. Once acquired and controlled at a slow tempo, it can be gradually increased in speed.

### Exercise no. 5

The image shows the musical score for Exercise no. 5, which consists of two systems of music. The first system is a 6-measure piece in 2/4 time, featuring parallel octaves with triplets in both the right and left hands. The right hand starts on a higher register and moves down, while the left hand starts on a lower register and moves up. The second system is a 4-measure piece in the same style, ending with a double bar line. The notation includes treble and bass clefs, a 2/4 time signature, and triplet markings over groups of three notes in each hand.

Exercise 5 represents parallel octaves with the use of all four mallets. The aim of this exercise is to increase the performer's awareness of the varying octaves from one side of the instrument to the other. This exercise can be attempted in varying keys for more contrast.



**Exercise no. 6**

The image displays four systems of musical notation for Exercise no. 6. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The first system shows a right-hand melody of quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and a left-hand accompaniment of eighth notes (C3, D3, E3, F3, G3, A3, B3, C4). The second system continues the right-hand melody with eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and a left-hand accompaniment of quarter notes (C3, D3, E3, F3, G3, A3, B3, C4). The third system continues the right-hand melody with eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and a left-hand accompaniment of quarter notes (C3, D3, E3, F3, G3, A3, B3, C4). The fourth system continues the right-hand melody with quarter notes (C4, D4, E4, F4, G4, A4, B4, C5) and a left-hand accompaniment of eighth notes (C3, D3, E3, F3, G3, A3, B3, C4). The exercise concludes with a double bar line.

Exercise 6 presents a broken octave pattern over two octaves. This is evident in Klatzow's *Variations on the Theme of Paganini* (bars 153-156). The aim of this exercise is to help the performer become more aware of the distance between the notes and registers of the marimba. This exercise can be attempted in all keys and the tempo can be gradually increased once more control is obtained.

**Exercise no. 7**

The image displays two systems of musical notation for Exercise no. 7. The first system consists of five measures. The right-hand part (treble clef) features a series of sixteenth-note runs, each marked with a '6' above the staff, indicating a sixteenth-note pattern. The left-hand part (bass clef) features a series of sixteenth-note runs, each marked with a 'p' below the staff, indicating piano dynamics. The dynamics alternate between 'f' (forte) and 'p' (piano) across the measures. The second system consists of three measures, each marked with 'f p 6' below the staff, indicating a combination of forte and piano dynamics and a sixteenth-note pattern. The notation includes a double bar line at the end of the second system.

Exercise 7 demonstrates the concept of approaching octave chords. This is present in Klatzow's *Inyanga* (bars 53-59). The dynamics challenge the performer to strike all the octaves with the same quality of sound, thus requiring the utmost control. The main goal of this exercise, however, is to allow the performer to become well-acquainted with fast octave preparation by using the force of gravity. This exercise can be attempted in all keys for variation; the tempo can also be gradually increased as more control is achieved.

## Exercise no. 8

The image shows three systems of musical notation for Exercise no. 8. Each system consists of a grand staff (treble and bass clefs). The first system includes fingerings: '3 3 3 4 3 3 etc.' for the right hand and '1 2 2 2 1 1 1 2 etc.' for the left hand. The second system continues the exercise with similar patterns. The third system concludes the exercise with a final cadence.

The final exercise demonstrates mallet independency. There are two objectives that need to be achieved with this exercise. The first goal is to perform the polyrhythm between the two hands as separate entities, and the second is to phrase them accordingly. This exercise can also be attempted in the minor key, using every second bar as the tonic.

## ~CONCLUSION~

The outcome of this study indicates that technical issues, regarding Klatzow's marimba works, are often based on the performer's physical restrictions, lack of tactile proximity with the instrument, and the marimba's resonant limitations. These are perhaps not only confined to Klatzow's works but form the general foundation of technical challenges that arise in marimba performance. The main causes for these constraints are due to the considerable length of the marimba and the width of each bar. During this study it became apparent that the various solutions to these problems amounted to a question of how and where to strike the notes. The positioning of the performer's body, arms, hands and sticks therefore form a crucial part in overcoming certain technical challenges.

Through the years of its development, the marimba has established certain sticking permutations idiosyncratic to it (Kingan 2004:44-45). These have been used specifically in the works of Keiko Abe, as well as other composers who practice the art of marimba performance. Compositions such as these are generally written polyphonically, with each stick assigned to a specific function. Klatzow, however, does not apply this strategy to his marimba compositions. His works are predominantly written with a single melodic line combined with double stops and chords. The performer therefore needs to use his discretion as to which sticks or combinations thereof would be most feasible to execute single-line passages. This contrasts vastly from polyphonic music where each stick has its own unique function and placement.

Klatzow also utilises features that are distinctive to other instruments in his marimba compositions. An example of this is the harmonics that he requests the marimbist to imitate in his *Dances of Earth and Fire*. It is elements such as these, conventional to other instruments but not to the marimba, that put great demands on performers of his works. Nancy Zeltsman, world-renowned marimba educator and performer, states that

*I don't mind at all when composers write in a non-idiomatic way (for the marimba); they are giving us a vehicle to help stretch what the instrument can say. Many times, the technical challenges are worth it. (Mattingly 2013:10)*

This similarly describes the works of Klatzow. It does not necessarily mean that he composes in a non-idiomatic manner, but rather that he challenges the performer to achieve what is rarely attempted.

The notational ambiguities that were identified in *Lightscares* were all based on the concept of rolls. Klatzow's insight into these discrepancies demonstrates how he, as a composer, would like his works to be interpreted. It became evident that all long notes should be rolled, regardless of whether they are notated in this manner, and melodic patterns that are initially established should be repeated if the following bar suggests such a repetition. These concepts can be adopted in all of his works.

The solutions that were devised in this study are not only limited to the specific challenges pertaining to Klatzow's works. They can also be used for any other marimba work that proposes a similar problem. This study initially presented itself as a guide of how to solve technical issues within Klatzow's works, but has perhaps concluded as a study on how to solve certain technical issues in marimba performance, with specific reference to the works of Peter Klatzow.

It is true that a proficient performing artist is not only hailed for his technical skill. However, he who has the succour thereof provides himself the opportunity to present his artistry in the richest form.

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