

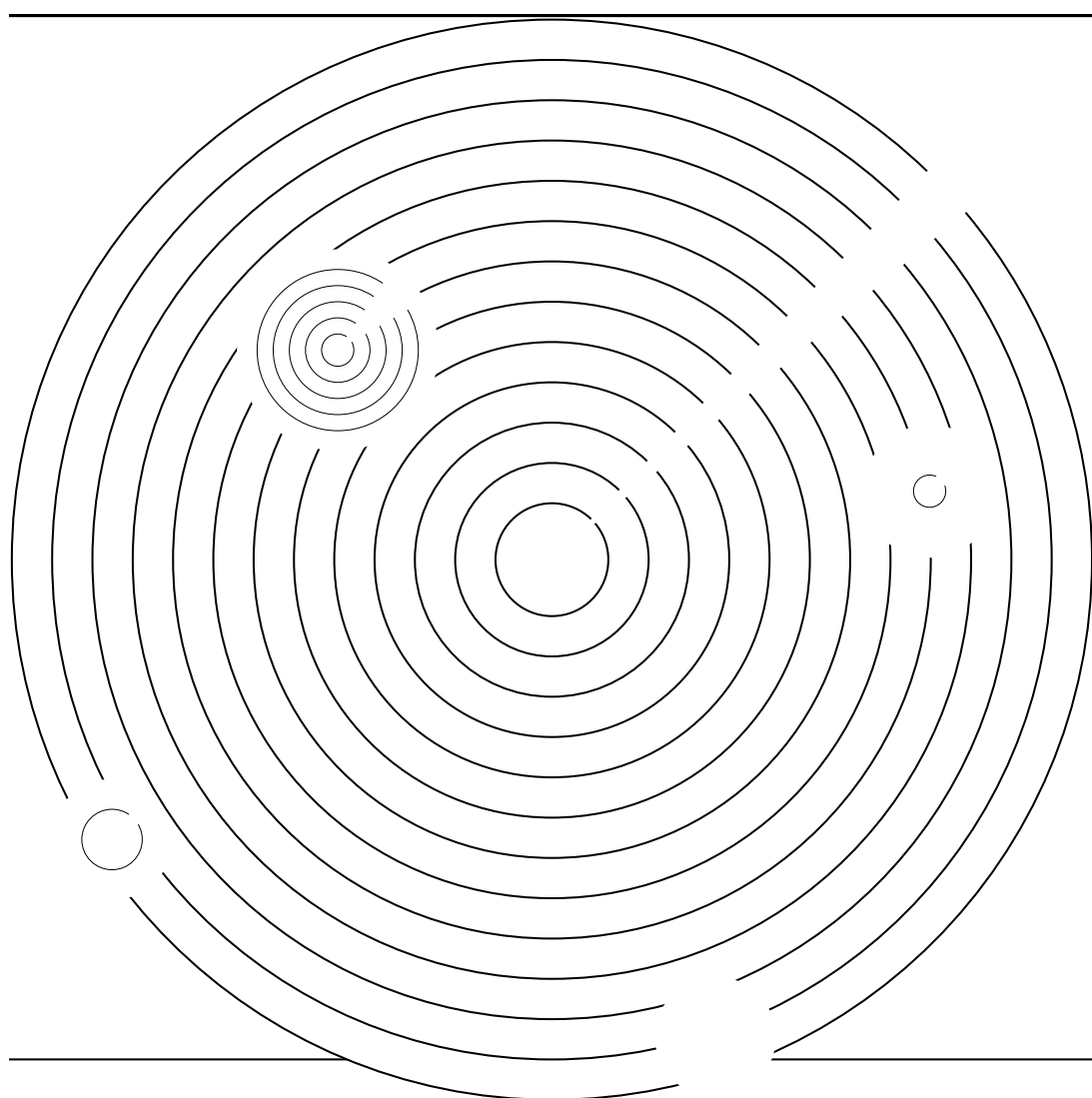
Percussion

William Kraft

Encounters XV
The Meditative Encounter

for Percussion (solo) and Amplified Guitar

commissioned by the Fromm Foundation



 THEODORE
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Encounters XV was commissioned by the Fromm Foundation to complete the Encounters project of the Southwest Chamber Music. *Encounters XV* is dedicated to my dear friend Charlotte Hyde.

Charlotte was born in Paris two years before the death of Debussy and shares my intense love of the music of both Debussy and Ravel. As a child her father made her aware of the richness of French culture in all its forms – experiences which shaped her personality.

The strength of her personality is indicated by her becoming a member of the French Resistance during World War II – smuggling weapons and helping to hide those facing extermination by the Nazis. For this, Charlotte was awarded the National Order of Merit (*L'Ordre du Merite National*) by the French government.

This dedication is but a small recompense for bringing an awareness of her life's experience into my world – and all without intention or pretension but only by my determined inquiry.

I have said, more or less facetiously, that each of the pieces in the Encounters series is fixed so that the percussion wins. In *Encounters XII*, for harp and percussion, and now *Encounters XV*, considering the delicacy of the harp and the guitar, that seems quite unfair. However, since the guitar can be amplified, it is therefore possible to create a state of equality.

During the composition of *Soliloquy: Encounters I*, I found that combining the interval of a sixth on the vibraphone with a Chinese Tam-Tam (or “gong” as commonly used) simulates the sound of a large bell. *Encounters XV* carries this a bit further, incorporating four-note combinations, two on the guitar and two on the vibraphone coupled with tuned Asian gongs. This allows for the enhancement and enrichment of the expressive qualities of the bell sound.

The second section is an active duet built on a repetitive figure while the third section acts as an interlude. The fourth section requires some explanation: the percussionist plays on a chromatic set of Thai gongs. To blend with the diffused pitches of these gongs, the guitarist switches to a guitar that has small alligator clips attached to all strings; this causes a diffusion of the guitar pitches. However, this use of alligator clips is optional – at the discretion of the guitarist. The percussionist moves to a collection of drums while the guitarist returns to the first unaltered guitar.

For the fifth section, the guitarist plays lyrically while the percussionist plays an extended solo, beginning very quietly, but then decided to make a cadenza out of it, rather virtuosic, and, at times, reminiscent of the great drummers of my mid-teens, Chick Webb (his own band with the young vocalist Ella Fitzgerald), “Big Sid” Catlett (with Art Tatum), Jo Jones (with Basie), Gene Krupa (with Benny Goodman and his band) and Buddy Rich (with Tommy Dorsey and his own band – but mostly in his own world).

Encounters XV was written particularly for John Schneider, guitar, and Lynn Vartan, percussion.

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ENCOUNTERS XV

The Meditative Encounter

for percussion (solo) and amplified guitar

Commissioned by the Fromm Foundation
 Written especially for Lynn Vartan, percussion, and John Schneider, guitar

Amplified Guitar

All notes, including harmonics, sound one octave lower than notated.

The use of alligator clips in measures 59 through 79 is optional. If clips are used, a second guitar may be prepared with one inch alligator clips attached to each string approximately one inch from the saddle.


In measure 6 **IV-** indicates that the harmonic should be played a little towards the nut-side of the fret. In measure 163 the **III+** means a bit sharp, on the saddle side of the fret.

Fingerings by John Schneider.

Percussion

Vibraphone In the opening and closing sections, the intention is to produce a sound that will blend with the gongs. For the most part, pedaling is left to the discretion of the player.


Marimba (if a 5-octave instrument is not available, play out-of-range notes one octave higher)


7 Tuned Asian Gongs 

(Optional substitutions by Chinese Tam Tams are indicated.)

12 Small Tuned Asian Gongs 

(Optional - may be played by Vibraphone, Marimba or a combination of the two.)


8 Graduated Drums 
 Pedal B.D. Bass Drum (ca.20" laid flat) Tenor Drum Field Drum Snare Drums Bongos

6 Temple Bowls 
 (Optional - may be played by Vibraphone)


4 Chinese Tam Tams 
 S A T B


MALLETS


The letter in the lower angle indicates type of mallet. For example, v = vibraphone; m = marimba. The number is the upper angle indicates degree of hardness. 1 = soft; 2 = medium; 3 = hard.

Soft Vibraphone Mallets 


Tam Tam Beater 

Medium Vibraphone Mallets 

Snare Drum Sticks 

Two pairs of Medium Vibraphone Mallets 

Metal Rod (or Triangle Beater) 

Hard Vibraphone Mallet 
 Hard enough to get good sounds
 on both Bowls and Vibraphone

2 Bass Bows

One pair of Sponge Mallets
 (or Soft Timpani Mallets)

BTS↓ Bunker Trill Slow - turn motor off
BTS↑ Bunker Trill Slow - turn motor on

Circular Glissando 

With the motor off, set the resonator disks in opposing directions at a 90° angle: \ /
 Leave the disks semi-open so the sound will get out when the motor is off. When the motor is turned on, there should be an oscillation between the black and white pitches. The motor should be at a very slow speed.

Mute pitch x

Accidentals hold throughout the measure but do not apply to octave relations.

Percussion

To my dear friend Charlotte Hyde

ENCOUNTERS XV

for percussion (solo) and amplified guitar

William Kraft

(2008, revised 2009)

♩ = 50 (no more)

5

Marimba

Vibraphone

Gongs

Guitar

Motor Off
BTS↓

mf > *p*

p > *n.* *p*

(Sounds 8vb.)

8va

10 Freely

Vib.

Gongs

Guitar

pp *mf* *p*

6:4

3

3

accel. ♩ = c.80 ritard

accel. ♩ = c.100 ritard

sec

♩ = 50 accel. ----- ritard -----

Vib.

Gongs

Guitar

take 2 bass bows

arco

pp

p

3

5

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18 ♩ = 92

mf **Temple Bowl**

Vibraphone arco ♩ = 55

Vib.

Guitar

21

pp **ritard.** — — —

pp *mf* *p* ♩ = 50 **rit.** — —

Vib.

Guitar

25 ♩ = 100

rit. — — — **molto** — — — **a tempo** (♩ = 100)

f sub.

Mar.

Vib.

Guitar

ON **OFF**

Red. *N.B.* * 7:4

N.B.: All notes in the first and second quarters must ring through the fermata.

27

Mar. *p* *fz* (*mf*)

Vib. Reset BTS *p* *p* *mf* *Red.*

Guitar *fz* *p* *mf*

29

Mar. *p* *p*

Vib. *mp*

Guitar *mp* *p*

31

Mar. *f* *p* *ritard.*

Vib. *mf* *p* *Red.* *

Guitar *mf*

34 $\text{♩} = 60$ $\text{♩} = 90-100$

Mar. $\text{♩} = 60$ $\text{♩} = 90-100$

Vib. *mf* *f*

Guitar

37

Mar. $\text{♩} = 60$ $\text{♩} = 90-100$

Vib. $\text{♩} = 60$ $\text{♩} = 90-100$

Guitar *fz*

40 $\text{♩} = 50$ rit. - - - - -

Mar. *mp*

Vib. *p* R.H. 2. L.H. 3.

Gongs L.H.

Guitar

43 *whispering* *mp* *p* *ppp* *p* *mp*

Vib.
Gongs
Guitar

46 *ritard* *a tempo* (♩ = 50) *p* *mf* *p* *mf* *pp* *mf*

Vib.
Gongs
Guitar

50 ♩ = 40 *ritard* **51** ♩ = 92 or more *p* *morendo*

Vib.
Gongs
Guitar

