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AN ANALYTICAL STUDY AND PERFORMANCE PRACTICE GUIDE FOR PERCUSSION WORKS OPUS 35 AND OPUS 37 BY NEBOJŠA JOVAN ŽIVKOVIĆ

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AN ANALYTICAL STUDY AND PERFORMANCE PRACTICE GUIDE FOR PERCUSSION WORKS OPUS 35 AND OPUS 37 BY NEBOJŠA JOVAN ŽIVKOVIĆ

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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DEDICATION

I would like to dedicate this document to my amazing wife Jennifer, for her constant love and support, and my two children, Ava and Mauricio, whose smiles and happiness fill my heart with joy every single day.

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I would like to acknowledge all the percussion teachers, drum instructors, professors, colleagues, friends, and family who have helped me grow and learn in my study of music. I especially would like to acknowledge my committee members Dr. Irv Wagner, Dr. Karl Sievers, Dr. Sanna Pederson, Dr. W. Jackson Rushing III, and Dr. Andrew Richardson for their time and assistance, as well as Dr. Lance Drege, for his encouragement and mentorship. I would like to acknowledge and thank Nebojša Živković for his correspondence with me throughout the writing of this document. Additionally, I would like to thank Micheal Barnes for his help and suggestions, and Raj Samaroo for starting me on this path. And finally, I would like to acknowledge my parents for their continual love and support.

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ABSTRACT

This document provides an analysis and performance practice guide for two percussion works by Serbian composer Nebojša Jovan Živković (b. 1962). A renowned figure in the percussion world known for the aggressive style of his compositions, Živković presents recitals across the globe in addition to teaching at the University of Novi Sad and the Music and Art Private University of the City of Vienna. The works selected for study are Opus 35, *Sex in the Kitchen*, a multi-percussion duet, and Opus 37, *Magma*, for solo marimba. Each piece is analyzed and specific musical considerations, and exercises to assist in preparation, are offered. An examination of Živković's idiosyncratic composition methods is also discussed. By studying his pedagogical resources and a selection of his other works, I show how Živković has created his signature style and sound, as well as how he inspires performers of his works to play with a high level of musical expression. His assertive approach to composition is explored in detail in the selected works and will assist percussionists preparing these pieces for performance.

CHAPTER ONE:

INTRODUCTION

Purpose of the Study

The main purpose of this study is to contribute to the percussive field an analysis and performance practice guide for two percussion works by Serbian composer Nebojša Jovan Živković: Op. 35, *Sex in the Kitchen*, a multi-percussion duet, and Op. 37, *Magma*, a piece for solo marimba. These two compositions were chosen because they demonstrate the composer's distinctive style of writing for percussion. Exploring select excerpts from works in his catalog, as well as some of the pedagogical resources he has authored, will help identify similarities and tendencies which will provide insight into his unique style.

Technical approaches and practice methods are offered to assist teachers and students in the overall preparation and performance of the two main works studied. Along with a variety of exercises proposed to help develop technique and general facility, careful attention is also given to the author's personal musical interpretation of some of the more challenging passages.

An errata sheet for *Magma* has also been created at the composer's request. The sheet contains alterations and note clarifications, as well as the addition of a structural element noticed by the composer to have been accidentally omitted at the time of publication.

Interviews with the performers who premiered the pieces provide invaluable insight into their personal experience with the compositions. Finally, thoughts from the composer himself provide a unique commentary on his overall musical vision and perspective. It is the author's intention that the information contained within will be a long-standing contribution to the field as well as give the aspiring percussionist the tools needed to play these works with confidence and command.

Need for the Study

Nebojša Jovan Živković is a highly accomplished composer, educator, and percussionist whose works have been performed by thousands of players across the globe. Born in Sremska Mitrovica, Serbia on July 5th, 1962, he is the youngest of three children. Both of his parents worked in the medical field. His mother practiced dentistry, and his father gynecology. At the age of eight he started to study music, beginning with accordion for a year and then piano. He did not study percussion until later as it was difficult to find private percussion teachers in his country. He holds degrees in percussion, theory, and composition from Heidelberg-Mannheim State University. He is currently Professor of Music at the Academy of Arts, University of Novi Sad (Serbia) and the Musik und Kunst Privatuniversität der Stadt Wien (Music and Arts University of the City of Vienna).[1]

[1] Biographical information provided by Nebojša Živković via email correspondence.

Nebojša Živković truly fits in the "tradition of the virtuoso-composer from the Romantic period."[2] In addition to presenting solo recitals every year throughout the world, he has also performed his percussion concertos with several symphonic groups and his music has been played by top orchestras such as the National Symphony Orchestra and the BBC Concert Orchestra. His compositions have become popular within the percussion community and fill many roles, including as pedagogical études, recital repertoire, and competition pieces. A document focusing on some of his compositions is necessary because, according to Alison Shaw, they "have entered the standard repertoire of many percussionists worldwide."[3] His keyboard method books continue to inspire and encourage the budding percussionist, and his solo works have become customary rites of passage for performers looking for challenging repertoire. His compositions have also been chosen as repertoire for semi-final and final rounds of percussion competitions. These include the Universal Marimba Competition and Festival, held annually in Belgium, and the Jianli International Percussion Festival where his works are listed in every age group category (under twelve, twelve to seventeen, and seventeen and above).

Besides having the technical facility required to perform his pieces, there is also a particular approach that the music requires. Živković's works have been described as having "flesh and soul," or as the composer himself puts it, "guts."[4] His compositions

[2] Jefferson Lavelle Grant, III, "A Comparative Analysis of Representative Marimba Works by Nebojša Jovan Živković" (Dissertation, University of Southern Mississippi, 2009)
[3] Alison Shaw, "Nebojša Jovan Živković 'Uneven Souls'," *Percussive Notes* 40 No. 5 (October 2002): 42.
[4] Ibid.

often employ advanced rhythmic figures, extremely quick virtuosic passages, mixed meters, and metric modulations. Studying excerpts from other pieces that demonstrate his unique compositional style gives the performer looking to play his works a more informed approach. This approach creates more of a connection between the composer and performer, and ultimately, between the performer and listener.

Detailed examinations of *Sex in the Kitchen* and *Magma* have not been done previously. This document will fill that void while also encouraging others to engage in research and analyze subsequent musical works by Nebojša Jovan Živković, thereby adding to the library of scholarly documents that focus on this composer.

Limitations of the Study

Živković's published compositional oeuvre consists of thirty-seven pieces scored for a variety of instrumentations.[5] In addition to his solo works, percussion chamber music, and large ensemble compositions, Živković has also written pedagogical resources for the aspiring percussion student. These include his *Funny Mallet Series* with multiple books focusing on marimba, vibraphone, and xylophone, as well as his snare drum étude collection, *Ten Études for snare drum*.

A brief examination of selected excerpts will be discussed, but the focus of this study is Op. 35 and Op. 37.[6] The composer's affinity for creating dramatically intense

[5] A list of all works can be found at the composer's website: Nebojša Jovan Živković – *Multipercussion-Concert-Artist & Composer*, http://www.Živković.de [accessed December 10, 2018]
[6] For the remainder of the study, Op. 35 and Op. 37 will be referred to as *Sex in the Kitchen* and *Magma*, respectively.

and technically demanding compositions is demonstrated in these two works. Contained within each of these pieces are moments of subtleness and beauty, which are heightened by the challenging surrounding material. The composer's virtuosic percussion writing is clearly on display in both compositions.

Sex in the Kitchen is a multi-percussion duet that showcases each of the performers' virtuosic abilities, both individually and while playing in unison. The work moves between outbursts of soloistic figures that transfer between players and unison rhythmic patterns played on similar instruments. Having the performers choose "kitchen instruments" such as metal pots, pans, and wine glasses, and having them play with unique implements, such as chopsticks, add to the impressive nature of this work.

Magma is a *tour-de-force* that challenges both the technical facility of the performer as well as their mental stamina. The work was written for the entire range of the standard concert marimba (five octaves) and employs a demanding moto-perpetuo style throughout most of the composition. Živković states that *Magma* is a "6-minute intense piece with hardly any rests" and although it primarily uses single alternating and double vertical strokes, it is sure to challenge even the most accomplished professional and upper-level graduate students.[7] Technical comments relating to mallet technique are from the viewpoint of the author and the grip used is the Burton grip.[8]

[7] Nebojša Jovan Živković, "Born to beat wild!" *Percussive Notes* 50 No. 5 (September 2012): 68.
[8] Stickings of exercises may need to be adjusted slightly for students playing in different 4-mallet grips such as Stevens or cross grip.

Design of the Study

After a review of related literature and a discussion of some of Živković's earlier pieces, *Sex in the Kitchen* and *Magma* will then be analyzed for formal structure, pitch content, and unique compositional elements. Select passages of each composition will be examined focusing on concepts such as tempo interpretations and optional phrasing ideas. Excerpts were chosen to highlight extremely challenging sections in the works as well as draw attention to exciting musical moments.

Exercises devoted to achieving the technical competency needed to perform the works will be introduced and explained as it pertains to each excerpt discussed. These will address body awareness, precise rhythmic interpretation, note accuracy, when and how to adjust playing zones, increasing stamina, and tools used to aid in memorization.

The final chapter is a summary of the works studied and will draw conclusions on the specific stylistic traits of Nebojša Jovan Živković. Additional information in the appendices include an errata sheet for *Magma* and, as approved by the University of Oklahoma's Institutional Review Board, transcribed interviews with the composer and the artists who premiered each of the works.

CHAPTER TWO:

REVIEW OF RELATED LITERATURE

Several documents have been published referencing Živković's works in which his compositional techniques, methods, and themes are discussed. The two main sources of these resources include articles and literature reviews in *Percussive Notes*, the journal for the Percussive Arts Society, and collegiate dissertations. A brief study of these documents will uncover trends in the composer's compositional style.

Related Resources: Articles and Literature Reviews

An interview in *Percussive Notes* with Benjamin Toth, the performer who premiered *Tales from the Center of the Earth*, gives some insight into the composer's compositional approach to this work. *Tales from the Center of the Earth* Op. 33 was written in the fall of 2002 and is the fourth percussion concerto by Nebojša Živković. Unique to this concerto is that it was his first work for wind band and soloist, and it calls for a smaller number of players, just twenty-one, as compared to other wind ensemble percussion concertos. His previous concertos include *Concerto per marimbafono e orchestra* Op. 8, written in 1984, *Concerto No. 2 per marimbafono e orchestra* Op. 25, written between 1996 and 1997, and *Concerto per percussione e Orchestra no. 1* Op. 28 (Castle of the Mad Queen), written in 2000. When asked about the collaborative effort between Živković and himself, Toth states that although he did not contribute any compositional ideas to the work, he did have certain requests that

were met, such as the solo part to include both a multi-percussion set up and marimba, as well as an interlude featuring the percussion section. Živković asked for feedback on his compositional ideas, sometimes calling Toth on the phone at 10:00 or 11:00pm, which would be 4:00 or 5:00am in Germany, to play riffs or themes.[9] When asked about the melodic nature of Živković's music, Toth stated:

> He is the master at writing pieces based on Serbian/Balkan folk music with very distinct melodies, and of course he's very comfortable in odd-time signatures because Serbian folk music is typically uneven. Although much of his music is in odd meters, it flows in a very dance-like way, including the second movement of "Tales," which alternate between 5/4 and 9/8. In this particular piece, I think the colors and textures of a wind ensemble, as opposed to a symphony orchestra, made him think and compose in a certain way.[10]

Toth reflects on playing Živković's works and shares that he has "a lot of respect for his writing; his pieces are fun and challenging to play, audiences like them, and they are well-constructed. I think that reflects the fact that Živković has degrees in composition, theory, and performance…and has put as much energy into developing his composing "chops" as he has into his playing "chops."[11]

[9] Jeff Grant, "'Tales from the Center of the Earth' An interview with Benjamin Toth," *Percussive Notes* 44 No. 2 (April 2006): 40
[10] Ibid. 43
[11] Ibid. 40

In an interview a month before his performance at the Percussive Arts Society International Convention (PASIC) in 2002, the composer was asked some questions about his upcoming program titled "Uneven Souls," which is also the title of one of his most popular pieces written for solo marimba and percussion trio. Dr. Alison Shaw begins her interview by asking what exactly does "Uneven Souls" mean? Before describing the meaning behind the title, the composer shares that this work was the "Balkanian answer to *Marimba Spiritual*."[12] Živković then states that "'Uneven' refers to odd meters and uneven grooves from the Southern Slavic region of the Balkans- mainly Serbia, northern Macedonia, and Bulgaria. It also refers to the uneven, impulsive, and hearty character of the people from the region."[13] Following this answer, he was asked if these uneven grooves were a typical Živković trademark in which he responded "…I think that wide ranges of expression and intensity are typical for most of my compositions, whether or not they are very contemporary sounding or more or less in a Slavic-tonal mood."[14]

In an article published by *Percussive Notes* in 1997, Živković speaks about one unique aspect of his output, which is the wide range of difficulty levels his music encompasses. From beginner pieces written specifically for the range of the 4.3 marimba to large multi-percussion set-ups, his compositions challenge players no

[12] *Marimba Spiritual*, written by Minoru Miki, is considered a seminal work in the marimba repertoire by professional mallet players. The piece was written between 1983-1984 and is dedicated to Japanese marimba virtuoso Keiko Abe. The work utilizes a heavy influence of Japanese stylistic marimba traits as well as culturally significant instruments such as taiko drums and chanchiki.
[13] Alison Shaw, "Nebojša Jovan Živković 'Uneven Souls'," *Percussive Notes* 40 No. 5 (October 2002): 42.
[14] Ibid.

matter where they are on their musical journey. Whether it is an aggressive and challenging twelve-tone composition on marimba or a simple and cheerful étude in C major meant to be played on the xylophone, Živković has this to say about his broad compositional style:

> I suppose this compositionally schizophrenic behavior, ranging from contemporary pieces to some easy-listening tonal pieces…comes from the mix of experiences that I have. I grew up in Yugoslavia, in Serbia, listening to popular music, and I was very well educated. After this I studied composition, music theory, and percussion in Germany, where I received a masters degree in each and was influenced by contemporary new music styles. So all of these influences - German and Yugoslavian education, contemporary music, folk music, pop music, sacred music and my own heritage - allow me, if I am in a tonal Balkan mood, to compose pieces that are easier to listen to, and if I am in a contemporary, energetic mood, then I compose a piece like *Tensio* or *Ultimatum I.*[15]

One of the most important facets of Živković's compositions is that they embody not only the composer's unique style and flair, but also his authenticity. His voice is clearly heard no matter what instrument is being played or how complex the

[15] Ben Toth, "Uneven Soul: A conversation with Nebojša Jovan Živković," *Percussive Notes* 35 No. 6 (December 1997): 47.

music. The constant use of mixed meter, intense rhythmic syncopation, and demanding stylistic markings are some of the traits he uses to draw the listener in and motivate performers to bring his music to life. Prior to a performance in 1998 at PASIC's "New Music/Research Day" (now called Focus Day), musicologist Ira Prodanov stated:

> Živković's polystylistic creative work is a result of the postmodern approach to the music without *code of conduct*. In his work you can hear the influences of various styles including Romanticism, Impressionism, Expressionism and the extreme Avant-garde of mid-twentieth-century music, not to mention Živković's affinity for the folk music of his own Balkan heritage. According to Živković, honesty is a priority during his creative work. That could explain why his compositions always sound so familiar, so close to everyone's ear (and soul) – emotionally charged, whether written in cantabile tonality or "rough" atonality.[16]

The connection with Serbian nationalism within Živković's compositions comes from his use of rhythm and title choice. Many of his works use a variety of mixed meter and syncopated accents in which he successfully creates feelings of spontaneity, aggressiveness, and rustic folksiness. By also using creative titles such as *To the Gods of Rhythm, Macedonia, Ultimatum, Born to Beat Wild, Uneven Souls, Valse Serbe*, and

[16] Ira Prodanov, "The Castle of the Mad King, Compositions of Nebojša Jovan Živković at PASIC '98 New Music/Research Day," *Percussive Notes* 36 No. 5 (October 1998): 66.

Homo Balcanicus, Živković does not shy away from his Serbian roots. This distinctive connection between the composer and his homeland encourages performers to dig into the music on a deeper level, so they may showcase the spirit and character of the composer's native country. He often assists the player by requesting extreme dynamics, specific tempo markings, and unique stylistic directions. As one of seven esteemed jury members during the 2001 International Marimba Competition, Živković had this insight to share, "It is fascinating to see and hear all the incredible perfect runs and notes and secure strokes, but to bring something really personal and original in connection with the music one interprets – this is very rare and most important."[17]

Another valuable resource for percussionists who are playing the music of Nebojša Živković would be the literature reviews published by the Percussive Arts Society. Although not all of his works have been reviewed, a good selection of his solo pieces and pedagogical studies have been commented on by others.

John R. Raush reviewed one of Živković's most popular marimba solos, *Ilijas*, and states that the work "is an engaging composition that begins and ends with unmetered cadenza-like passages and harmonies that conjure up images of a cymbalom playing music in a Hungarian vein. These frame a contrasting middle section that incorporates rhythms in 5/8, 7/8, 9/8, 11/8, 13/8, and 15/8 meters reminiscent of the folk-inspired rhythms one encounters in the music of Béla Bartók. The rewards of a

[17] Nancy Zeltsman, "Inside a Marimba Competition," *Percussive Notes* 40 No. 1 (February 2002): 9.

successful performance of this very approachable piece, however, should make the time and effort required to overcome its difficulties worthwhile."[18]

One of Živković's more abstract works is *Tensio* composed in 1986. The reviewer, Mark Ford, gives an accurate reflection of the composition when he states:

> *Tensio* is a marimba solo of intense character. Written without meter, the composer uses broken staff notation and a variety of symbols to illustrate dead strokes, mallet changes and areas to strike the bars (center and node). One handed rolls are abundant throughout this piece as well as fast disjunct phrases. All of the performance notes are in German which could also cause some tension with those not familiar with that language. This work creates a highly charged atmosphere of somewhat random passages that many may find esoteric. However, programmed correctly, *Tensio* could be a fine choice for a senior or graduate recital.[19]

Selections from Živković's most popular pedagogical text, the *Funny Mallets Series*, have also been reviewed.[20] The composer receives praise from reviewers John

[18] John R. Raush, "New Percussion Literature and Recordings," *Percussive Notes* 36 No. 6 (December 1998): 61.
[19] Mark Ford, "Selected Reviews of New Percussion Literature and Recordings," *Percussive Notes* 28 No. 3 (Spring 1990): 81
[20] The *Funny Mallet* series is a collection of books intended to for the young keyboard percussionist. This includes two books for marimba, one for xylophone, one for vibraphone, and a beginner text entitled *My First Book for Xylophone and Marimba*. The material in each resource starts simply but quickly progresses to quite advanced material containing mixed meter and extended techniques such as one-handed independent rolls.

Rausch and Jim Lambert. "Živković's Funny Mallets is not particularly 'funny,' nor are many of the pieces 'easy,' despite Živković's contention that 'these songs are composed for young beginners starting to learn the four-mallet technique'… Živković, in these and other works familiar to this reviewer, has proven himself adept at creating well-written, musically satisfying literature. However, don't be fooled by the title on the cover of this volume."[21] In his review of *Funny Xylophone, Book 1* (1996), Dr. Jim Lambert states "Živković composes in a lyrical, musical fashion--even for beginners! Number VII is typically Eastern European in its content with Živković's use of alternating meters of 5/8, 7/8, 2/4, and 9/8, etc. Congratulations to Nebojša Živković for his continuing attention to the need for intermediate repertoire for the xylophone and marimba."[22] Even within his pedagogical texts we see Živković's desire to include music that draws upon his native land and helps the student develop their sense of musicianship.

Related Resources: Dissertations

In addition to valuable insights found in articles and reviews written upon Živković, there are also academic papers that focus on him and his compositions. Gabriel Beach's dissertation titled "An Interpretive Study of Percussion Solos Opus 21 & 24.1 by Nebojša Jovan Živković" is the most similar in structure to this document. Beach's paper presents an analysis of the solo marimba work, *Ultimatum I* (1994/95),

[21] Raush, 76.
[22] Jim Lambert, "New Percussion Literature and Recordings," *Percussive Notes* 36 No. 6 (December 1998): 60.

and the multi-percussion solo *Generally Spoken It Is Nothing But Rhythm* (1990/91). In his introduction, Beach states that "*Ultimatum I* is an obvious choice for this study considering the prominence of solo marimba compositions within the percussion community" and that "Opus. 24.1 represents a high standard of the modern percussion repertoire."[23] In regard to the multi-percussion work chosen, Beach says "the unique spectacle, the potential for new timbres and experimental sounds, and the difficulty in their execution make such works suitable for scholarship…*Generally Spoken*…meets these criteria and it is of the highest quality in comparison to many other works of this type."[24]

Additional scholarly works include Joshua Webster's "Performing the Keyboard Percussion Works of Nebojša Jovan Živković" and Jefferson Grant's "A Comparative Analysis of Representative Marimba Works by Nebojša Jovan Živković." Webster's thesis includes background information about Živković, discusses his compositional style and influences, and then provides a descriptive analysis of *Ultimatum I* and *Ultimatum II.*[25] Jefferson Grant's dissertation focuses on two pieces written approximately twenty years apart, *Concerto No. 1 per marimbafono e orchestra* Op. 8 and *Tales from the Center of the Earth* Op. 33. Grant decided to choose these works because he wanted to provide "a broad overview of the development of Živković's

[23] Gabriel Kyle Beach, "An Interpretive Study of Percussion Solos Opus 21 & 24.1 by Nebojša Jovan Živković" (DMA Document, Ball State University, 2013).
[24] Ibid.
[25] Joshua James Webster, "Performing the Keyboard Percussion Works of Nebojša Jovan Živković" (Honors Thesis, Edith Cowan University, 2008).

writing style, while at the same time identifying unifying elements in his compositions that could prove useful to those who choose to perform his music."[26]

Živković's intense musical character is imbedded within the large variety of his musical compositions. His powerful voice has drawn teachers, students, and listeners from across the globe to his music. Selected works from his catalog have been studied for their technical difficulty, passionate musical character, and to recognize his significant contribution to the percussion repertoire.

[26] Grant, III.

CHAPTER THREE:

SELECTED MUSICAL EXAMPLES

The music of Nebojša Jovan Živković encompasses a vast range of difficulty levels and instrumentation. He has authored five books focusing on beginner to intermediate mallet études, challenging solo literature for the experienced marimba, vibraphone, snare drum, and multi-percussion player, as well as percussion concertos for wind band and orchestra. Outside of his strictly percussion compositions, he has also written for piano, woodwind quintet, wind ensemble, and chamber works.

The Percussion Music of Nebojša Jovan Živković

The following musical examples highlight some compositional devices that the composer uses to communicate his wide range of expressiveness and showcase his unique style. The excerpts chosen have been narrowed down to only percussion works as that is the genre focused upon in this document. Živković guides the player's interpretation by using descriptive titles, explanatory notes, and stylistic markings.

The *Funny Mallet* series consists of five books that focus on developing the technical facility and musicianship for beginning to intermediate mallet players. There are two marimba books (I and II), a xylophone book, a vibraphone book, and a marimba/xylophone book that includes piano accompaniment titled *My first Book for Xylophone and Marimba*. Descriptive titles found in this resource include *Das kleine Zirkuspony* (The Little Circus Pony), *Holzschuh* – Tanz (Wooden Shoe Dance) and *Lied*

des Einsamen (Song of the Lonely).[27] Instead of merely numbering études in sequence as other instructional mallet resources will do, Živković seeks a programmatic approach to his titles which introduce the student to go beyond the notes on the page and think about the underlying meaning of the music. Having the student experience this from the beginning of their music study helps instill a sense of musicianship and expressiveness as an important foundation of their playing.

In the explanation to étude number VII in *Ten Études for snare drum*, Živković offers his personal direction in interpreting the *sfz* markings. After informing the player that "All *sfz* indications…must be played in the center of the drum while other notes…are to be played near the drum's edge." he makes a point to state that "s*fz* indications are not to be played in relation to the given dynamic of *p* or *mp* but must be LOUD."[28] By using all capital letters for this word, which make it jump out to the reader, he is encouraging the performer to take a risk and create a sense of excitement by playing with a controlled, yet heightened intensity during those moments.

Another example of his imagery and stylistic direction can be seen in the fifth marimba solo from his book *Funny Marimba II*. Titled *Prokleti Koreni,* which translates to "Bloody Roots," the work begins with an expressive and rhythmically free section which he marks "*Liberamente e appassionato"* meaning "freely and passionately." Following this is a contrasting quicker section in 9/8 meter marked

[27] Nebojša Jovan Živković, *My first Book for Xylophone and Marimba* (Dinklage, Lower Saxony: Gretel Verlag Dinklage, 1992)
[28] Nebojša Jovan Živković, *Ten Études for snare drum* (Ashbury Park, NJ: Studio 4 Music, 1992).

"*Molto balcanico*" meaning "very Balkan."[29] With these stylistic terms and vivid title, Živković is assisting the performer in his emotional approach to the music. He wants to make sure there is an expressive attachment to the work, and subsequently, his native country and culture.

Ilijaš is one of Živković's most popular marimba solos and has become a standard piece of solo marimba repertoire for advanced high school and college students around the world. This short piece was written in 1996 and commissioned by Rebecca Kite.[30] The opening statement has several elements which showcase a performer's control of technique and expression.



Example 1: Živković, *Ilijaš*, first system of music. Gretal Verlag Dinklage. Used with permission.

The tempo marking of quarter-note equals 66 bpm acts more as a reference since both figures should be played with rubato. The first slurred phrase asks the performer

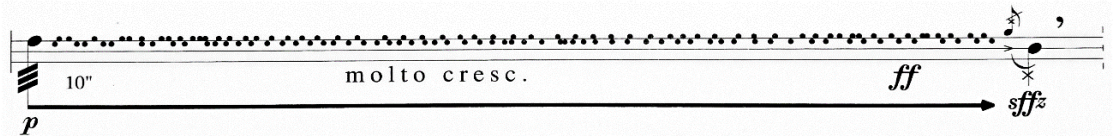
[29] Nebojša Jovan Živković, *Funny Marimba II* (Dinklage, Lower Saxony: Gretel Verlag Dinklage, 2001)
[30] Rebecca Kite is a well-known percussion teacher, performer, and author of the definitive biography on Keiko Abe, *Keiko Abe ~ A Virtuosic Life: Her Musical Career and the Evolution of the Concert Marimba*

to play twelve notes in the space of approximately two quarter notes. Beginning at a *fortissimo* dynamic level with accents, the performer must grab the audience's attention and create excitement with a controlled accelerando up the instrument ending with an accented double vertical stroke in the right hand on the pitches C5 and C6.[31] A short dotted-eighth and sixteenth note rhythmic figure follows, which lead directly into a one-handed roll on the pitches Bb4 and Bb5. This advanced technique allows the performer to create a tremolo between two separate pitches (can also be done on a single note) using single alternating strokes in the same hand. This in turn frees the other hand to play contrasting material. While executing this challenging skill in the right hand, the left hand is asked to play a phrase of twenty-one notes in the space of approximately six quarter notes. The first thirteen notes accelerate while the remaining eight decelerate. During this deceleration both hands diminuendo to a *mezzo piano* dynamic marking. It should be noted that these figures are meant to be heard as free and quasi-improvisatory. To make either hand sound and look natural during this statement is a test unto itself, but to combine them, showcases the musician's command of the instrument. Živković wastes no time in challenging both the performer's dexterity and musicianship at the same moment in his opening statement of *Ilijaš*.

Another example of Živković's distinctive compositional style can be found in his 1987 snare drum piece titled *Pezzo Da Concerto No. 1 per tamburo piccolo solo*. This virtuosic work calls for the performer to create several distinctive sounds on the

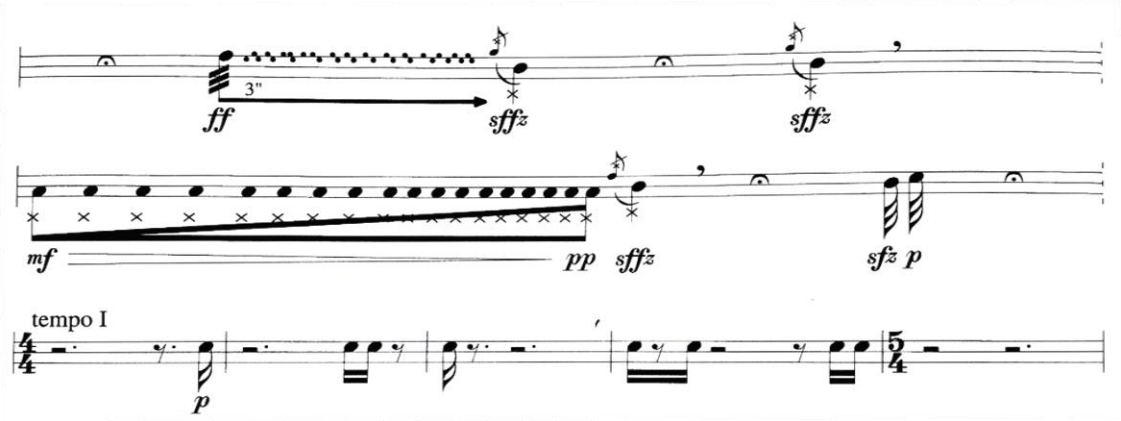
[31] Stroke types and definitions are described in detail in Leigh Howard Stevens seminal mallet text, *Method of Movement for Marimba*.

snare drum. The composer describes these timbres with a notation key containing eleven unique directions. After an opening statement with a large range of dynamic swells the performer is asked to create an exciting musical moment as a transition into the next section. In the example below, notice how Živković uses imaginative and creative notation to communicate exactly what he wants from the performer.



Example 2: Živković, *Pezzo Da Concerto No. 1 per tamburo piccolo solo*, last line of pg. 1. Ed. Musica Europea. Used with permission.

This excerpt directs the player to perform a single stroke roll (notated as three slashes) on the rim of the drum which slowly morphs into a frenetic and chaotic combination of sounds and textures. The small dots above and below the top line of the staff refer to playing on the edge of the drum with either hand. A mishmash of rim and edge of drum colors grow louder over a ten-second period ending with a *sforzando* rimshot as a conclusion. After a short pause, the same figure is repeated at a *fortissimo* volume for approximately three seconds, extending the tension just created. Additional fermatas, forceful stabs, and an expressive descending figure lead us into the next section.



Example 3: Živković, *Pezzo Da Concerto No. 1 per tamburo piccolo solo*, top three lines of pg. 2. Ed. Musica Europea. Used with permission.

The final examples to be analyzed are taken from one of Živković's most popular works, *Uneven Souls*. The work, composed in 1992, is written for solo marimba, percussion trio, and voices. The program notes found below reveal the composer's affection for his motherland and provide insight to the value and importance he places on rhythmic material.

> **"Uneven Souls"** (composed 1992, commissioned by "Kulturinitiative Stubaital" Austria) is a piece whose title reflects the character of the Slavic people from the Balkans and their "uneven" souls. Souls that are free from any "strict rules", any "ultimatums", or any "square, even" way of behaving. The rhythms in this piece are based mostly on uneven beats like 7/8, 9/[8], and especially 13/8 in the last section of the piece. It shows actually the "picture" of these Slavic souls, their uneven, not "dogmatic" way of living. The composition consists of three parts, one fading into each other. Singing is also [an] important part of this

> work, since singing at work, or in the fields, or at home, is important part of everyday life in most countries at the Balkans. It should be sung "full blast", with a natural "rough" voice, since this will give the right spirit to this unusual music. One Choir should be used whenever possible, otherwise soloist and percussionists can sing by themselves.[32]

The work opens with the percussion trio playing unison rhythmic figures throughout a variety of mixed meters, as seen in example 4, on page 24. This creates a feeling of excitement and anxiousness as the listener never has the chance to recognize and grasp a constant pulse.

[32] Nebojša Jovan Živković, *Uneven Souls* (Sippersfeld, Germany, Ed. Musica Europa, 2005)



Example 4: Živković, *Uneven Souls*, top three systems of pg. 7, Ed. Musica Europea. Used with permission.



Example 5: Živković, *Uneven Souls*, top three systems of pg. 9, Ed. Musica Europea. Used with permission.

This energetic opening is followed by the soloist's first cadenza, seen above. Within this excerpt there are several spots that contribute to this idea of "unevenness." The first being the tuplet figure on beat three in the third measure of the first system. After a measure of triplets and a measure and a half of sixteenth notes, Živković writes seven eighth notes in the space of four, as marked with the ratio 7:2 (seven eighths in the space of two quarter notes). The fourth measure of the second system is marked as

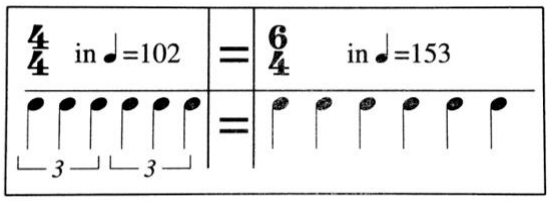
"*sensa misura*," meaning "without measure." This allows the performer to be free in their interpretation with this ten-note phrase, which also has been notated to accelerate throughout the figure. Lastly, the final system includes a tremolo of approximately two seconds on an Eb minor seventh chord in third inversion, followed by three six-note groupings played evenly, and a final rhythmic figure that slows down and speeds back up. The mixture of rhythmic figures in standard notation interspersed with more expressive compositional devices helps shape the entire cadenza to feel free and spontaneous in some parts while being somewhat intentional in others.

The second section of the piece is another example of how Živković continues to create an "uneven" sound. At rehearsal number five, the soloist is marked at a tempo of quarter note equals 102 bpm while the other players are marked at quarter note equals 153 bpm.



Example 6: Živković, *Uneven Souls*, second system of pg. 10, Ed. Musica Europea. Used with permission.

While the compositional technique of polytemporal music has been used by many composers such as Charles Ives, Elliot Carter, and Brian Ferneyhough, they most often create two separate and independent musical situations that occur simultaneously. Živković masterfully uses the relationship of a quarter note triplet in the slower tempo equal to the quarter note of the faster tempo to link these two parts together.



Example 7: Živković, *Uneven Souls*, bottom of pg. 10, Ed. Musica Europea. Used with permission.

By identifying this relationship between the tempi, it creates a feeling of macro stability while also presenting a disjunct feeling on the micro level. The connection is visually clear when one notices that the bar lines coincide with one another. For every eight eighth notes in the slower tempo there are twelve eighth notes in the faster tempo. To add to this discomfort, Živković uses mixed meter in the lower parts to keep the listener on edge. This is a great example of how the composer truly creates the sensation of an "uneven" feel in this popular work.

Živković's use of powerful titles, descriptive stylistic markings, and distinctive compositional techniques give his music a personal touch. His works push the listener and performer out of their comfort zone to create a unique and moving musical

experience. This is but a small sample of some of the ways Živković has established his one-of-a-kind voice in the percussion repertoire. His music will continue to engage audiences and help percussionists of all levels grow and develop as artists.

CHAPTER FOUR:

OPUS 35, *Sex in the Kitchen*

Sex in the Kitchen by Nebojša Jovan Živković is an imaginative and challenging multi-percussion duet. It was commissioned by Auditorio de Tenerife and dedicated to the Tuópali Dúo, who premiered the piece in 2009. Percussionists who decide to learn and perform this piece should have a strong understanding of advanced rhythmic figures such as irregular tuplets (five, seven, and nine), a high level of dexterity in stick control (single, double, and triple strokes), a controlled touch to facilitate a consistent and beautiful sound across a variety of instruments, and a developed ear to adjust playing speeds in real-time to ensure ensemble cohesion.

The work is written on a modified grand staff with three lines on the top and five lines on the bottom. The set-ups are identical except for the kitchen items chosen (made at the discretion of the players) and a single instrument unique to each of them. The higher staff is assigned to metallic instruments (kitchen objects and cymbals) as well as a whip, and the instrument that is exclusive to each player (guiro for player 1, and wine glass for player 2). The bottom staff is assigned to all the instruments containing drumheads. The composer asks for a "REAL" whip if possible, to perhaps heighten the dramatic character of the piece.[33]

[33] Nebojša Jovan Živković, *Sex in the Kitchen* (Sippersfeld, Germany, Ed. Musica Europa, 2010)

INSTRUMENTATION AND NOTATION:



Both players play the same instruments exept:
5 Guiro is play only by player 1 and
6 Vine glass is played by player 2

(1) Three metal kitchen objects of performers choice (backing pan, pot, etc.)
(2) Low & High cymbal (low ca. 18" high 8–10")
(3) Small chinese opera gong
(4) Frusta (Whip, if possible a REAL whip)
(5) Mounted Guiro
(6) Large and well ringing vine glass
(7) 20" Bass drum with pedal
(8) Two Tom–toms 10" and 15–16". Long sustain, and very distinct pitch difference
(9) Bongos
(10) 10"–12" piccolo snare drum, high pitched

Example 8: Živković, *Sex in the Kitchen*, pg. 2, Ed. Musica Europea. Used with permission.

As with any multi-percussion work, consideration in the setup of instruments is quite important. Adjustments need to be made throughout the learning process to help facilitate the distance of travel between instruments. The final setup of the author's instruments was laid out as such: the kick drum set at a 90° angle to the right of standing center, the tom-toms and bongos in ascending order from left to right directly in front of the player, and the piccolo snare drum slightly angled towards the player on the far right. All the drums were placed as close together as possible without touching rims to avoid any extraneous sounds. The playing level of the drums were slightly above waist level. Moving out, and directly in front of the toms, were the three metal kitchen objects. Two small skillets and a pot were chosen for their registral qualities. To facilitate the ease of set up and to help with sustain, a small shelf board was lined with egg crate to allow the instruments to resonate fully.



Figure 1: Metallic Kitchen Items used for *Sex in the Kitchen*, photo by Stuart Langsam

Additional foam material was added underneath the skillets to make the playing surfaces of the kitchen items level. The board was placed on a X-wing percussion stand and placed slightly above the playing level of the toms-toms. Metal hooks were placed over the handles of the kitchen items and pushed into the egg crate to help keep the instruments from moving during performance. Moving out, and directly in front of the kitchen items, was the guiro placed on a stand via a guiro attachment. To the left of the setup and moving towards the center was the low cymbal and opera gong respectively, and on the opposite side, the high cymbal. A trap table containing the whip (slapstick) and playing implements was placed directly behind the author, see Figure 2, pg 32.



Figure 2: Setup used for performance of *Sex in the Kitchen*, photo by Stuart Langsam

An optional sound effect for player one is offered by the composer and acts as an emotional transition between the first two large sections of the work. The request is that a "small table, [be] loaded with various metal dishes…'Whipe' [*sic*] them away from the table with one fast & strong arm movement so they <u>all</u> fall down on a stage floor and [the] table stays absolutely clean."[34] The aggressive act of swiping the items off the table and the sound of them hitting the ground create an exciting auditory and

[34] Ibid.

visual experience for the listener. It should be noted at this point that throughout the composition there are multiple places where sounds and actions can be perceived and compared to the experiences one may have during sex. As the title suggests, Živković does not shy away from creating a piece of music that allows the listener to use their imagination to follow the piece through a journey of passion, excitement, subtlety, and tension and release. The program notes offer some insight into the title and emotions the composer tries to portray throughout the work.

> Composed in a very short amount of time under the working title "Incubus", the piece eventually was given the more direct and somewhat simple title: "Sex in the Kitchen". I chose English, the contemporary equivalent of the former universal language, Latin, though English is used in contexts ranging from "everyman's" dinner table to the upper most academic circles. The score calls for two almost identical, rather small set-ups, each including "three kitchen objects", whip, along with other, standard percussion instruments. Obsession, passion, anger, and excitement would probably best describe the content of the piece, especially due to the overlapping and ambiguous nature of these terms. In addition, these terms describe emotions or characteristics which often (and suddenly) transform from one to another. The piece probably does not require any further comment, as words alone cannot convey the emotions which

inspired it. It is my wish that both, performers and listeners are able to enjoy the rhythmic energy and passion of the music itself.[35]

Analysis of Structure

The work is comprised of three large sections with smaller subsections within each. It follows the commonly used tempo structure of fast-slow-fast. The first section, pgs. 3 – 9 of the score, is energetic and unrelenting as it presents material in soloistic and unison orchestrations. The second section, pgs. 10 – 13, is of a completely different character and uses a variety of implements and playing techniques to create a mood of delicateness and sensitivity. This moves into repeated phrases that utilize a slow increasing of rhythmic attack activity to keep the listener on edge. The final section, pgs. 13 – 15, is a gradual buildup of tension over a long period of time leading to an exhilarating conclusion. The score does not contain rehearsal marks or bar numbers to separate sections. Discretion is left up to the performer to mark these as they see fit, as it will assist in preparation and rehearsal.

The piece opens with a pickup figure using the crack of a whip from player 2 and a 4-stroke ruff down the drums from player 1. A *fortissimo* and *sforzando* dynamic marking paired with instructions to play "Ossessivo e brutale," meaning "Obsessive and brutal," prepare the listener for the onslaught of rhythmic activity about to come. Soloistic moments are traded back and forth while the accompanying player holds a single stroke roll underneath the other performer. This theme of a soloist playing on top

[35] Ibid.

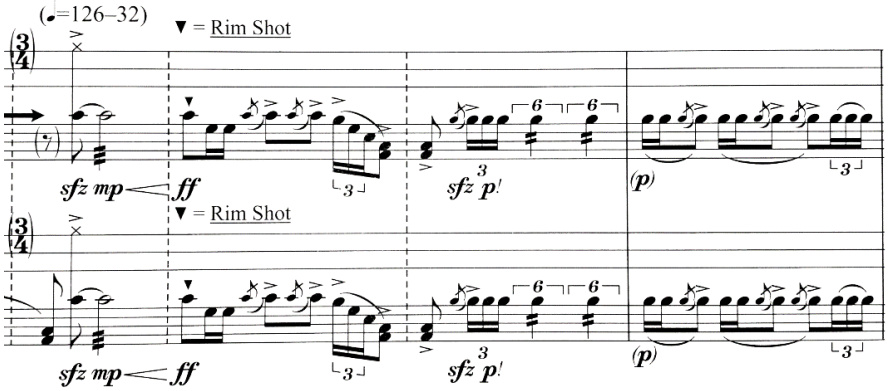
of a tremolo presents itself multiple times throughout the work. Roll figures marked with an "S" through the stem of the note indicate it should be played as a single stroke roll. Tremolos without an "S" through the staff are requested to be played as "Open, but tight and fast double-stroke roll[s]."[36] No time signature is given during this introductory material and the tempo marking is quarter note equals 128 – 32bpm.



Example 9: Živković, *Sex in the Kitchen*, top two systems pg. 3, Ed. Musica Europea. Used with permission.

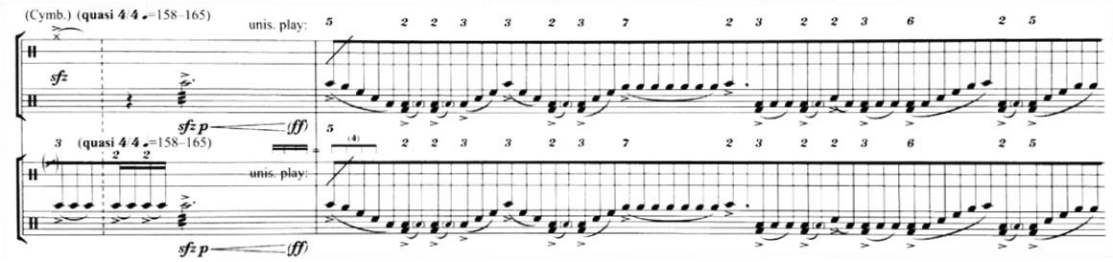
The next section is marked with a time signature of 3/4 and presents the first moment that rhythmic material is played in unison.

[36] Ibid.



Example 10: Živković, *Sex in the Kitchen*, bottom system of pg. 3, Ed. Musica Europea. Used with permission.

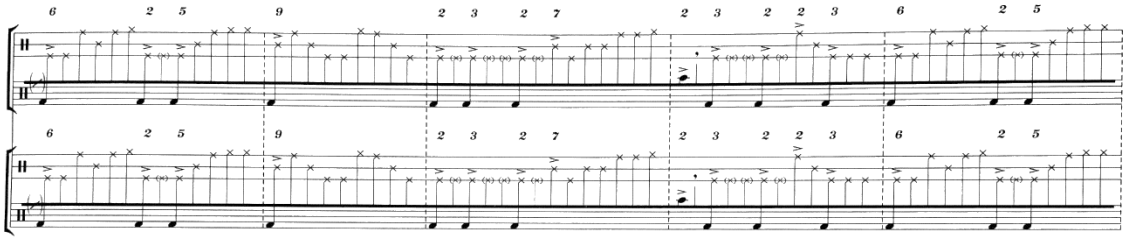
This leads into additional soloistic playing being passed back and forth until both players come together for a tricky extended passage on the drums beginning in the second measure of the second system on page 5 of the score.



Example 11: Živković, *Sex in the Kitchen*, second system of pg. 5, Ed. Musica Europea. Used with permission.

This continues until a short interruption of the unison playing is presented once again with brief solo figures played by each player while tremolos are held underneath. The continual exchange of solo playing, which presents itself multiple times throughout the work, can be compared to one person taking control and/or leading during a sexual

interaction. After this trading of solo figures, the players encounter a similar extended passage like the one before, but this time focused on the metallic instruments. In addition to a few attacks from the snare drum, kick drum notes are paired with accents in the hands.



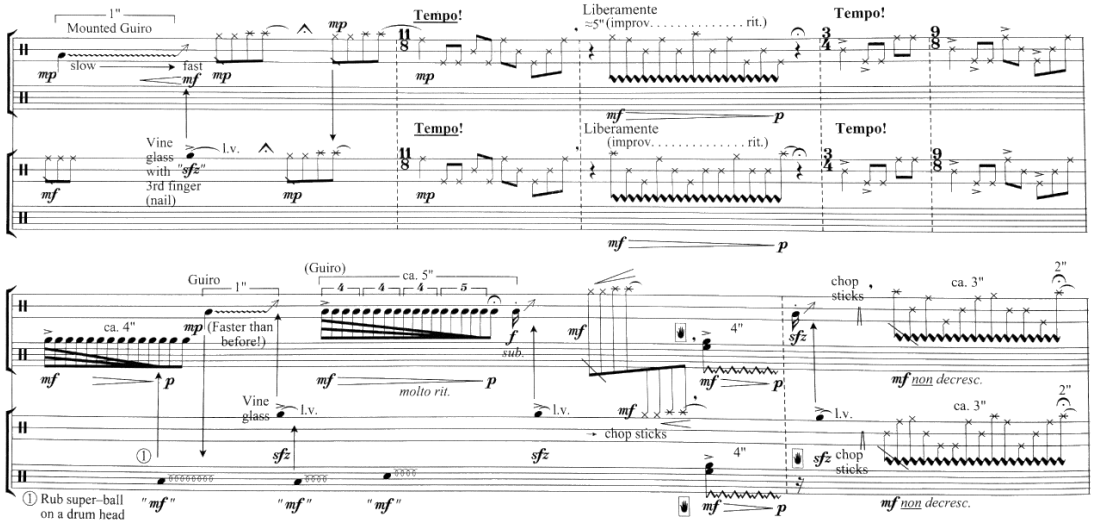
Example 12: Živković, *Sex in the Kitchen*, top system of pg. 7, Ed. Musica Europea. Used with permission.

Another short exchange of solos, which quote material from the beginning of the piece, lead the players into a final unison extended passage that combines the groupings of the instruments heard previously (drums and metallic instruments). At the end of this large opening section, fragments of earlier rhythmic material reappear before a final solo passage from player 2 leads the listener to the first pause in the music.

The optional effect discussed previously happens at this spot and functions as a clear division between the first and second large sections of the piece. This is the first moment where the performers can facilitate page turns as well as it gives the audience a much-needed break from the intensity and high level of rhythmic activity just heard.

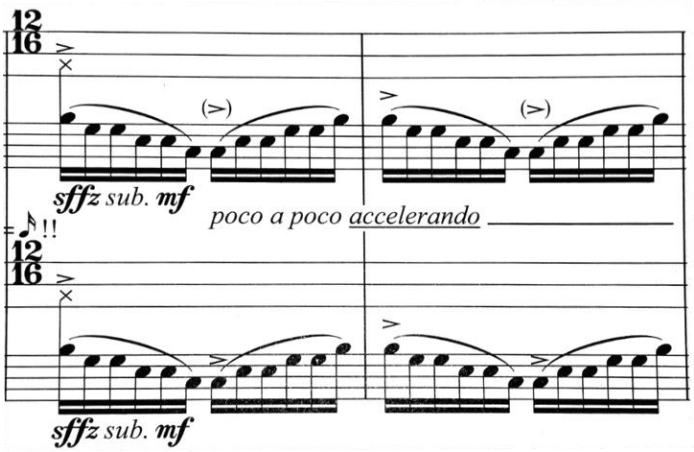
The middle section of the work can be broken down into two smaller sections. The first subsection changes the mood of the piece by using the smaller and more

delicate instruments. This section marks the appearance of the two instruments that are unique to each players set-up (the guiro and the wine glass). Both players are also asked to play with fingers and/or fingernails. The change in timbre from continuous *forte* drumming to the quiet brushing of a bongo head with fingernails completely changes the tone and mood of the work. Additional implements are called for including chopsticks, which create a thin and delicate sound on the metal instruments, and a super-ball rubbed on the drumhead of the toms to produce a low-pitched groan. A stylistic marking of "*senza tempo e <u>tranquillo</u>*" advise the players to play without a clear pulse and evoke a peaceful and calming state. This allows the performers to play off one another by imitating each other's rhythmic gestures and creating their own sense of space between note groupings. There are also a few moments in this section where the composer asks the performers to play certain figures back in tempo. Communication is of the utmost importance during this section.



Example 13: Živković, *Sex in the Kitchen,* bottom two systems of pg. 10, Ed. Musica Europea. Used with permission.

The second portion of the middle section of the piece is a series of four-bar repeated phrases in a multiple time signature arrangement played in tempo. The four-bar phrase is marked as 3/4 + 9/8 + 3/4 + 11/8. The section begins with both players using chopsticks to create a sense of lightness as they play on both drums and cymbals. After two phrases, Živković cleverly uses short solo figures played individually by each player to allow the other player time to switch implements to a pair of multi-percussion sticks (one side hard felt and the other a standard drumstick). After another pair of four-bar phrases he uses the same technique to give the players time to flip the sticks over from the soft side of the stick to the hard side. Rhythmic activity gradually increases towards the end of this section while unison figures also become more present. The beginning of the final section of the composition begins with a fifteen-bar accelerando starting in the last two measures at the bottom of page 13.



Example 14: Živković, *Sex in the Kitchen,* last two bars of the bottom of pg. 13, Ed. Musica Europea. Used with permission.

The climax of the composition happens in the second half of the second measure of the second system of the last page. A flurry of accented notes on the snare drum from both players lead to the loudest dynamic marking seen up to this point, *fortississimo*. A rhythmic gesture down the drums concludes with a bright and exhilarating tremolo on the cymbals of both set-ups. A short coda of ten bars containing a diminution of rhythmic activity, a slowing of tempo, and a decrease in volume brings the piece to its conclusion. The energy and excitement quickly come to an end as player 1 softly drags his stick across the guiro followed by a coquettish ding from the wine glass.



Example 15: Živković, *Sex in the Kitchen,* last two systems of pg. 15, Ed. Musica Europea. Used with permission.

Analysis of Rhythmic Content

Sex in the Kitchen uses a variety of rhythmic figures throughout to help solidify structural elements of the piece as well as create motivic phrases that are passed between performers. Some of these gestures are short while others can take up a large amount of time. Finding these occurrences and analyzing them will allow for a more informed and cohesive performance of the composition.

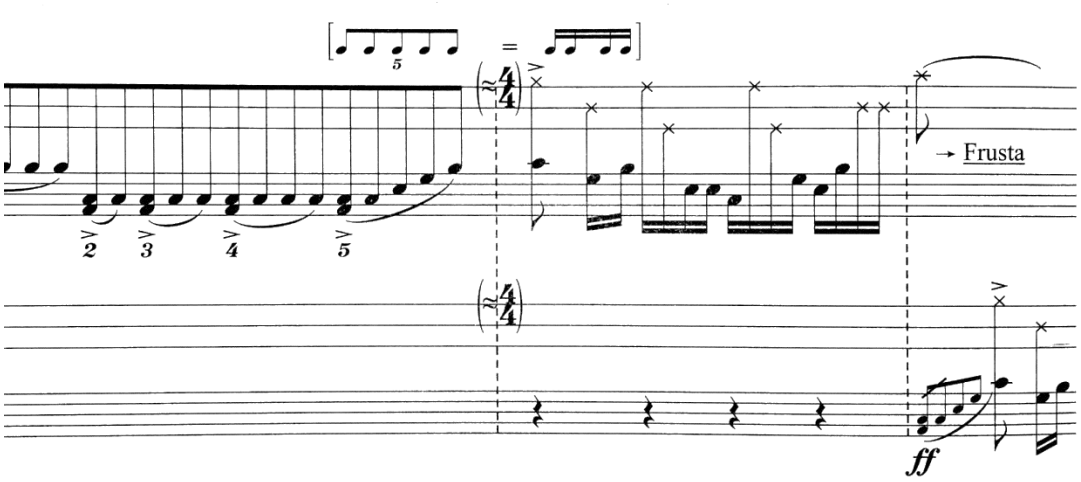
One of the first ideas that is presented to both players at the start of their solos in the beginning of the piece is a descending 5-note and 4-note ruff that conclude with a low tom-tom and bass drum hit. Interpreting this identical rhythm in a similar fashion will help the listener hear the connection between these two longer solo statements.



Example 16: Živković, *Sex in the Kitchen,* first system of pg. 3, Ed. Musica Europea. Used with permission.

Another rhythmic device Živković uses multiple times throughout the work is metric modulation. To facilitate moving from one note base to another in a seamless fashion he uses note value relationships, in this case the speed of five eighth notes is equal to the speed of four sixteenth notes, to indicate that the tempo stays the same even

though the note base has changed. The example below shows how a passage of beamed notes with syncopated accents smoothly transitions into common time.



Example 16: Živković, *Sex in the Kitchen,* second system of pg. 4, Ed. Musica Europea. Used with permission.

There are moments throughout the composition where exact music is repeated and/or passed back and forth between players. One example of this is the second system of page six (example 17, pg. 43). A challenging two bar phrase is played by player 2. After the first bar, player 1 restates the same material. This passing of music from one player to the other is then followed by a bar in unison. The only differences in this three-bar phrase are the attacks of the second and third bars, where player 2 has a kick drum note, and player 1 has a snare drum and cymbal hit, respectively. This is a great example of Živković employing the technique of canonic composition.

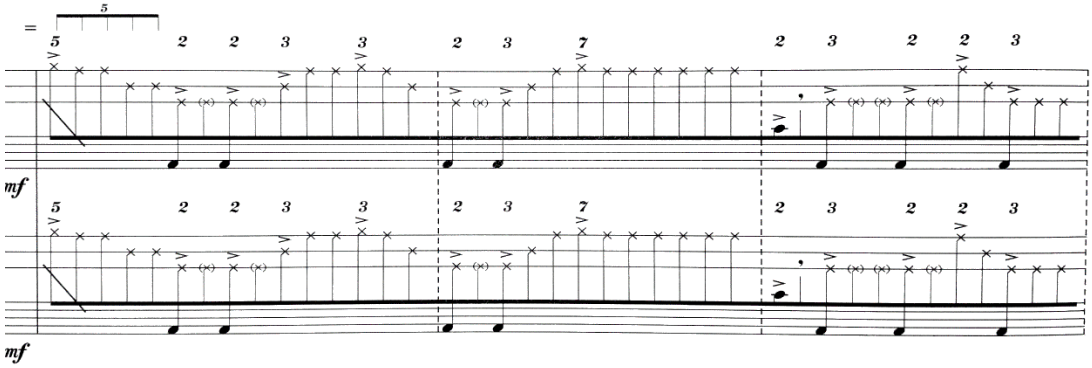


Example 17: Živković, *Sex in the Kitchen*, second system of pg. 6, Ed. Musica Europea. Used with permission.

Another intriguing rhythmic feature seen multiple times throughout the first section of the composition is the use of an elongated phrase of notes beamed together. In total we see five appearances of this gesture. The five occurrences in order of appearance are:

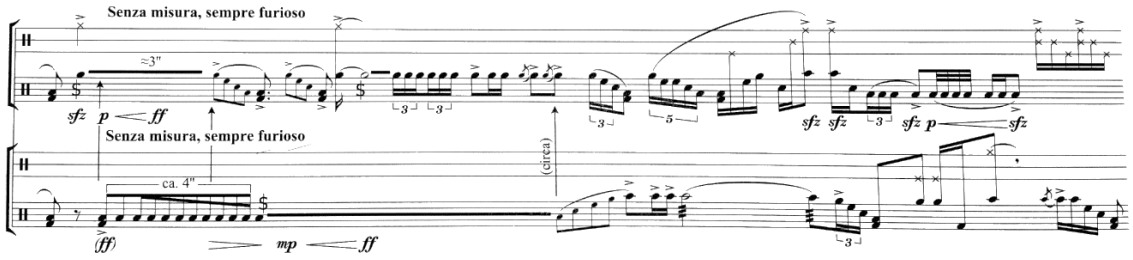
1) pg. 4, played by player 1 only using the tom-toms, bongos, snare drum and kick drum.
2) pg. 5, played by both players using the same instruments as above.
3) pg. 6 – 7, played by both players primarily using the metallic kitchen instruments, the cymbals, the opera gong, and the kick drum.
4) pg. 7 – 8, played by both players using the combination of drums and metallic instruments.
5) pg. 9, played by player 2 only using the tom-toms, bongos, snare drum, and kick drum.

The gesture is always marked with a slash through the first two notes suggesting they are imitating an embellishment figure and should be played quite fast. The challenge here is that the phrase is quite long, and it will not be heard as a single idea but rather a long pattern of accented notes. The use of this interesting approach to notation, and its repeat occurrences, help outline the form of the first section of the composition.



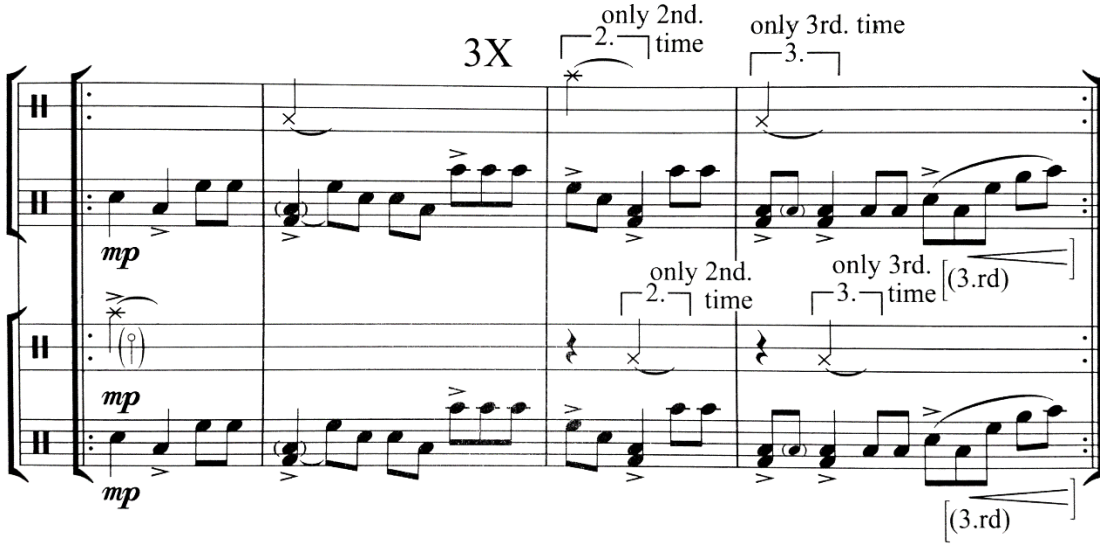
Example 18: Živković, *Sex in the Kitchen,* second measure of bottom system of pg. 6, Ed. Musica Europea. Used with permission.

Another important rhythmic moment happens on the bottom of page 8. Material from the beginning of the piece that was stated in a soloistic fashion (one phrase per player) is now combined and played at the same time. What also makes this section unique is that it is marked to be played in free time (*senza misura*) allowing the players to pace themselves during the repetition of their material. Besides a few moments designated with arrows to show approximate temporal relations, the phrases are placed directly on top of another and create a chaotic and dense sound.



Example 19: Živković, *Sex in the Kitchen,* bottom system of pg. 8, Ed. Musica Europea. Used with permission.

The middle section of the piece contains several four-bar phrases that repeat three times each. Terraced dynamics and the addition of the kick drum in the 3rd and 4th phrases help build momentum and create tension. To aid in the development of this section, Živković asks the players to insert additional cymbal hits into the phrase depending on which repeat they are on. Stickings will need to be modified to facilitate the inclusion of these extra notes.



Example 20: Živković, *Sex in the Kitchen,* first four measures of the bottom system of pg. 11, Ed. Musica Europea. Used with permission.

The final rhythmic excerpt to be discussed takes place towards the very end of the work. For the first time in the entire piece the composer stays on a single instrument, the piccolo snare drum, for two bars of 6/4 to create an amplified feeling of tension. The tempo is fast, the dynamic level is *fortissimo*, and all the notes have accents. Živković is clearly letting the listener know we are about to come to an arrival point in the music. Following this measure, the performers must execute a bar of nine-lets leading into the climax of the piece.



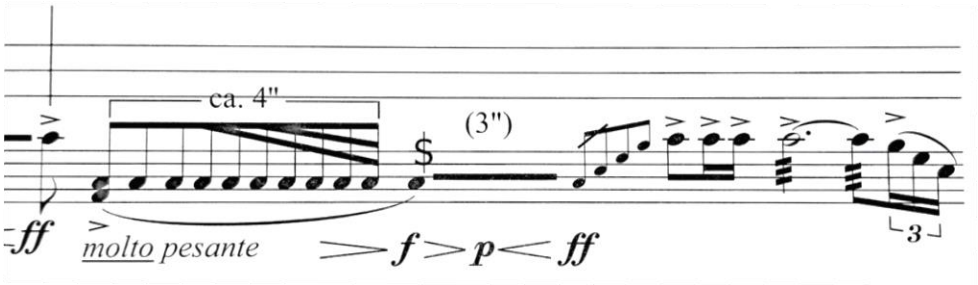
Example 21: Živković, *Sex in the Kitchen,* top two systems of pg. 15, Ed. Musica Europea. Used with permission.

Specific Musical Considerations

The next section of the document focuses on moments in *Sex in the Kitchen* where a high degree of musical expression is available to the performer. As we have seen throughout various works of his, Živković urges the player to dig into the music and play with freedom of expression. Although this is an aggressive and powerful piece

of music, there are places where the performers can display control of their technique, in addition to their sensitivity of the music.

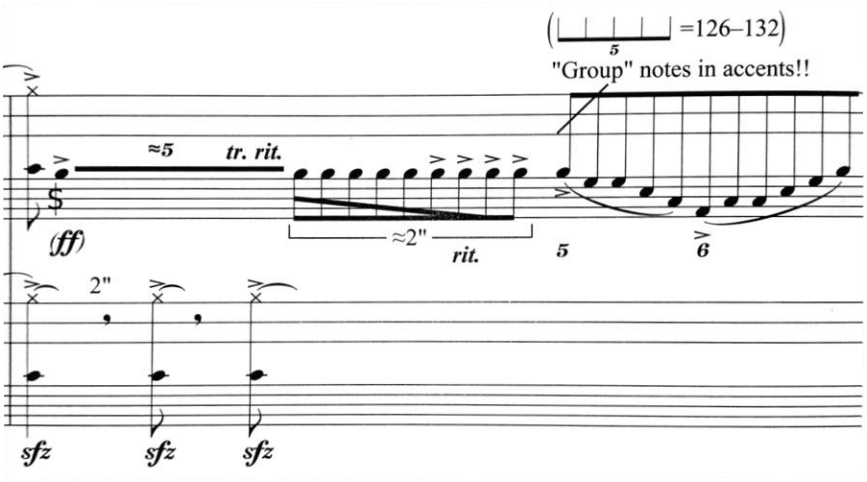
The first example to discuss takes place towards the end of the opening solo figures that are passed between each player. Before heading into unison rhythmic material, player 2 plays a series of notes on the low tom-tom where they are free to control the speed and volume. The figure begins with an accented note on the tom and bass drum. Marked with "*molto pesante*" meaning "with much weight" the performer takes approximately four seconds to accelerate and diminuendo into a single stroke roll. This traditional practice technique, to play a rudiment from open to closed, showcases the virtuosity of the performer. Holding the roll at a low volume level for three seconds takes control and finesse. After the figure crescendos a short lift is employed to allow the execution of a 5-stroke grace note figure that is played up the drums.



Example 22: Živković, *Sex in the Kitchen*, second system of pg. 1, final rhythmic figure, Ed. Musica Europea. Used with permission.

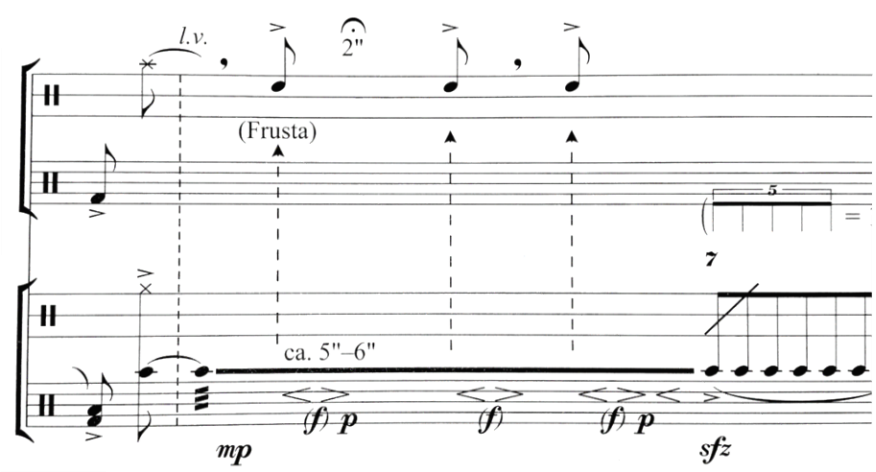
The next example is like the one above, except there is no change in volume and the figure begins at an extremely fast speed. A single stroke roll is held at a *fortissimo* dynamic level for approximately five seconds while the second performer plays three *sfzorando* hits on the snare drum and high cymbal. After the last impact, player 1 must

execute a controlled ritardando (still at *fortissimo*) which lead directly into an extended passage of accented note groupings. The control and pace of the ritardando allows the performer to create their own interpretation of this exciting musical figure.



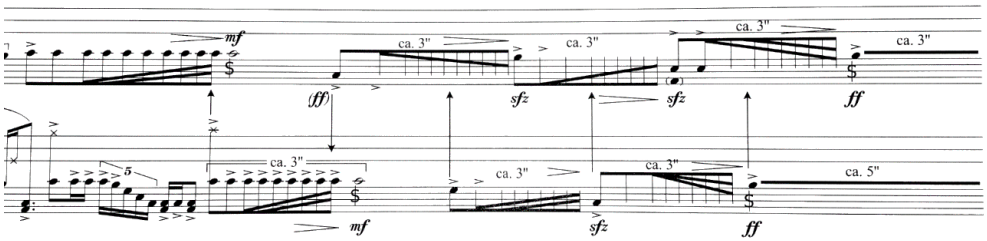
Example 23: Živković, *Sex in the Kitchen,* top system, pg. 4, last measure, Ed. Musica Europea. Used with permission.

Another exciting moment happens when the whip makes its second appearance in the composition (example 24, pg. 49). Player 1 plays the whip three times with space between each attack. The distance between each attach is left up to player 2 as he is instructed to play a double stroke roll with dynamic swells. The first swell goes from *mezzo piano* to *forte* to *piano* and should take approximately five to six seconds, while the second and third swell should take less time.



Example 24: Živković, *Sex in the Kitchen,* top system, pg. 5, Ed. Musica Europea. Used with permission.

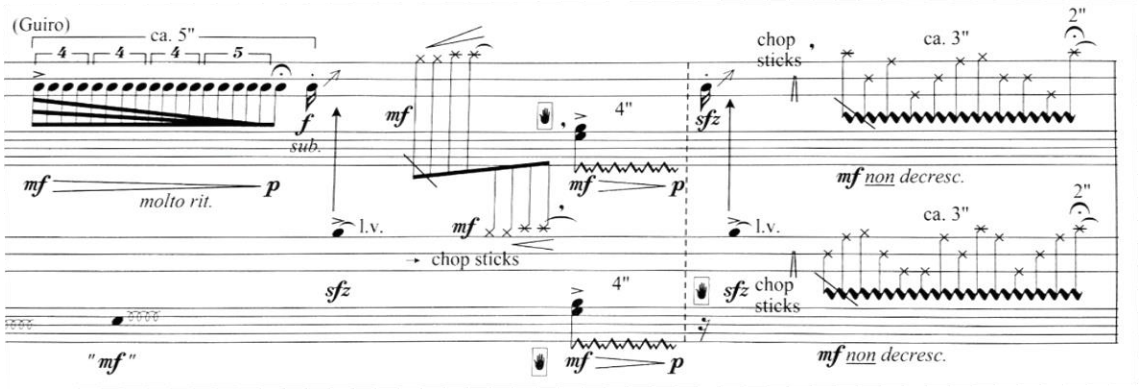
Before player 2's short solo leading into the middle section of the music, there is an area which employs an overlapping of the same rhythmic gesture played on different instruments. The figure is a single accented eighth note followed by a single stroke roll that accelerates and gets softer. Control and pacing of these figures are essential to produce this intriguing "echo" effect.



Example 25: Živković, *Sex in the Kitchen,* top system, pg. 9, Ed. Musica Europea. Used with permission.

The middle section of the work is where the players have the most freedom in their musical expression. Multiple rhythmic figures are left up to the performers to play

"*Liberamente*," meaning "liberally," as well as Živković's use of different beaming conventions leave a good amount of interpretation up to the player. In the last system of page 10, we see four types of unique beams (example 26, pg. 51). The first is a tremolo on the guiro that gets softer and slower. It is marked with a molto ritardando and fermata on the last note. The gesture is to take approximately five seconds and is marked with four- and five-note groupings over the duration of the tremolo. This is the first time in the piece that we hear this instrument. By having total control over this figure, the player can create a moment of extreme tension. Once the gesture comes to its conclusion on the fermata, there is a quick flick up the instrument and ping of the wine glass to finish the phrase. This is followed by a four-stroke embellishment played on the cymbals from both players. The figure is beamed between the systems to show it should be heard as a single unit and this is the first, and only time, we see a beam across systems. A four second tremolo is then played with fingernails on the bongos and is marked with a beam with sharp points at different heights (to possibly illustrate the scratchiness to be created). Finally, a squiggle beam is used in the last figure to show that there is no prescribed rhythm. While the performers are free to choose how they will interpret this short figure, the composer does give some specific directions including: the gesture starts at *mezzo forte*, does not decrescendo, is played with chopsticks, lasts approximately three seconds, and there is a two second pause at the end.



Example 26: Živković, *Sex in the Kitchen,* bottom system, pg. 10, Ed. Musica Europea. Used with permission.

One of the most effective compositional moments takes place during the accelerando to begin the final section of the piece. There are multiple compositional devices used during this phrase that make it truly exceptional. The following is a list of those devices:

1) Each measure is repeated a different number of times starting with four and ending with eight.
2) Each measure becomes one eighth note shorter as it moves forward in the music.
3) The range of the drums used slowly constricts.
4) The kick drum alternates between players (one at the start of the measure and the other at the halfway point) until they are together in the last measure of 1/4.
5) The entire figure accelerates and crescendos over seven bars.

By using all these compositional devices, Živković creates a highly convincing musical effect that can be compared to the increase of energy and excitement one experiences during the final stages of a sexual interaction.



Example 27: Živković, *Sex in the Kitchen,* bottom system, pg. 10, Ed. Musica Europea. Used with permission.

Exercises to Assist in Preparation of Select Passages

The exercises presented in the next section relate directly to the set-up used by the author. It can be assumed that a different set-up will require the use of different sticking patterns and therefore the exercises presented should be altered as needed. A metronome was employed for practicing tuplet relationships as well as bringing select passages up to performance tempo. Since most tremolos are of indeterminate length and there are multiple phrases that use an accelerando or ritardando, a metronome cannot be used to practice large sections of the composition.

The single stroke roll rudiment is used throughout this piece many times at a variety of volume levels and speeds. Performers must accurately control the rebound of their sticks to always be in command of this standard, but difficult rudiment. To that

end, exercises that develop speed and control are extremely beneficial. These exercises include the simple doubling of a rhythm and the open-closed-open approach practiced by many rudimental percussionists. The following exercise is presented in duple and triple meter and should be practiced with a metronome from slow to fast tempos. Addressing all volume levels is important as well as starting with either hand. There are no accents written. The sticks should rebound at the same height to produce an even and smooth sound.



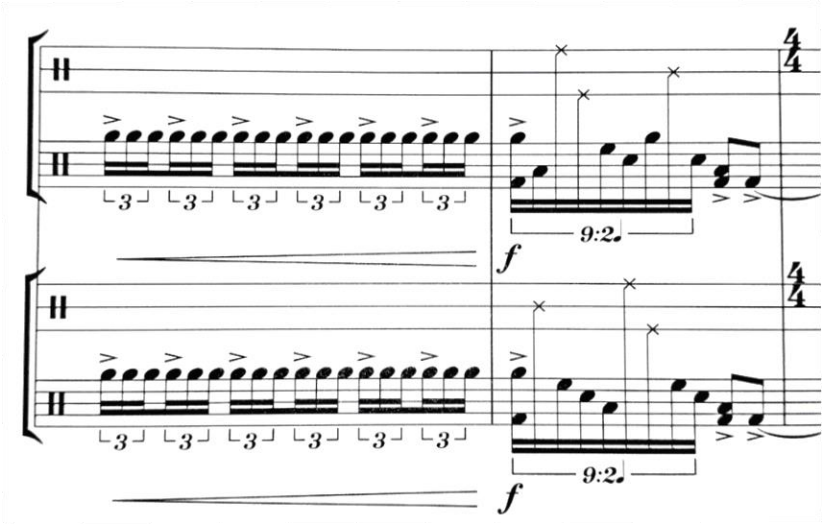
Exercise 1, Single stroke roll development



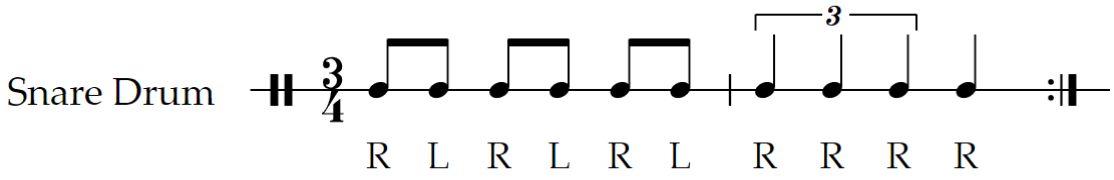
Exercise 2, Open-close-open (slow-fast-slow) single stroke roll.

When practicing the second exercise careful attention should be given to the height of the sticks as the tempo increases. The natural rebound of the stick will become lower as the speed becomes faster and vice versa.

The next exercise is helpful in correctly executing the first two measures on page 4. A bar of accented sextuplets that crescendo lead directly into a gesture of nine sixteenth notes in the space of two quarter notes (9:2), followed by two eighth notes (of which the second note is just the kick drum). To understand the relationship of the sextuplet to the 9:2 rhythmic figure, it is helpful to break down the rhythms to their base form.

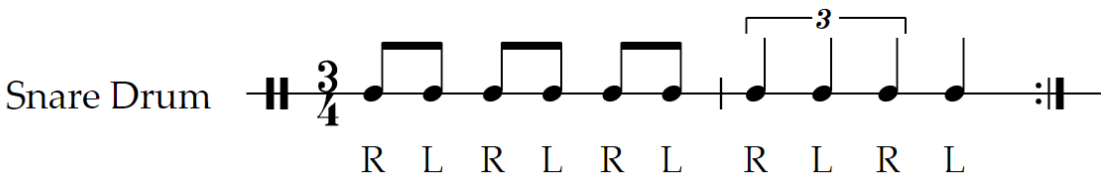


Example 28: Živković, *Sex in the Kitchen,* first two measures, pg. 4, Ed. Musica Europea. Used with permission.



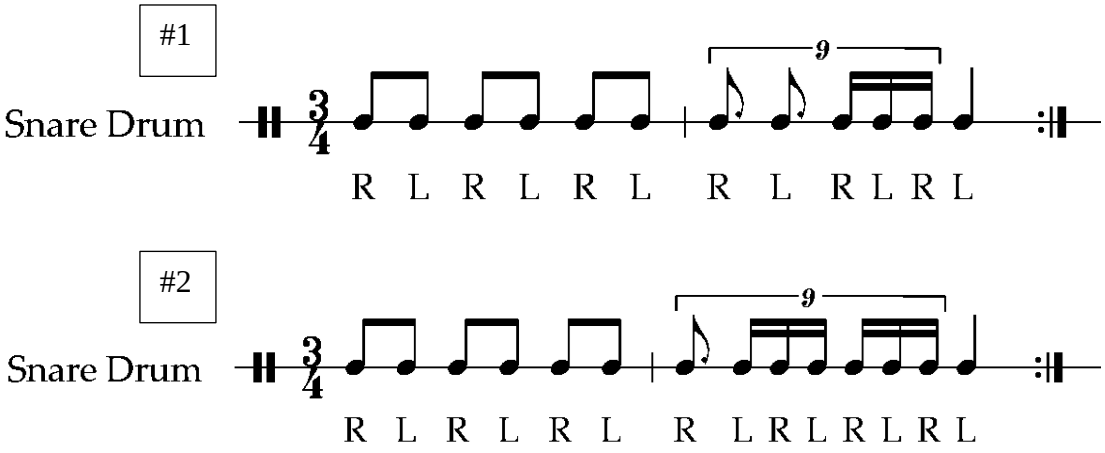
Exercise 3, base rhythm of first two measures on pg. 4. No sticking considerations.

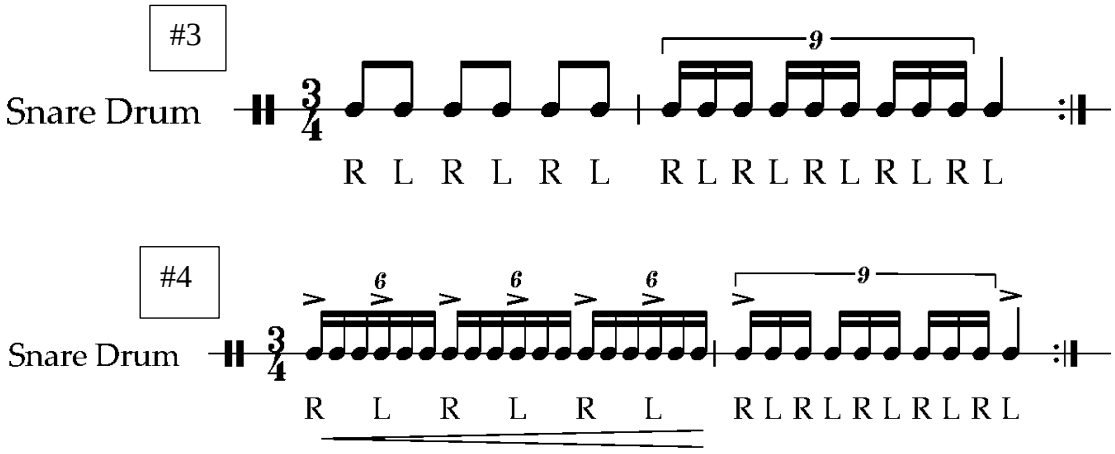
A metronome should be used when practicing these exercises. By keeping the quarter note triplets all on the right hand, it helps internalize the spacing and feel that you will need to have when playing the nine-let. Once this rhythm is comfortable the proper sticking can be added to the quarter note figure. In this case, natural sticking was used for the nine-let, therefore, the sticking pattern of the quarter note triplet would be R-L-R-L (including the release).



Exercise 4, base rhythm of first two measures on pg. 4, with proper sticking.

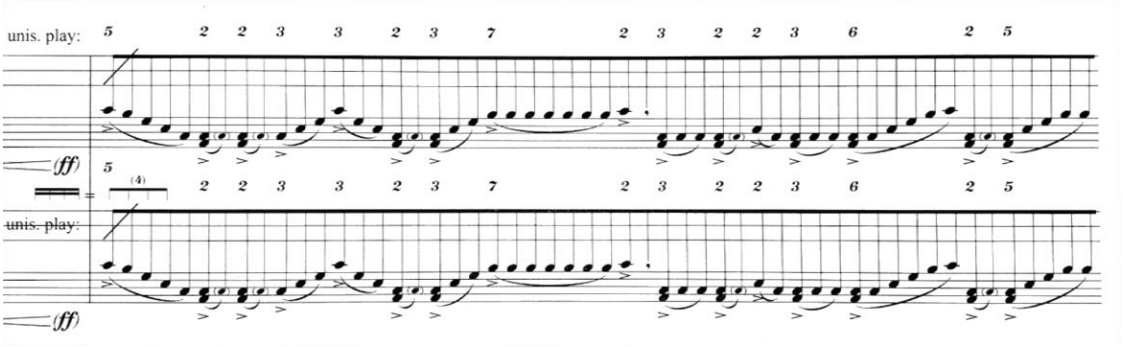
After becoming comfortable with the proper sticking, a progression of "filling in the notes" can be used to slowly build up confidence in execution of the figure. The exercises below show all three versions, with the final exercise being the actual music.



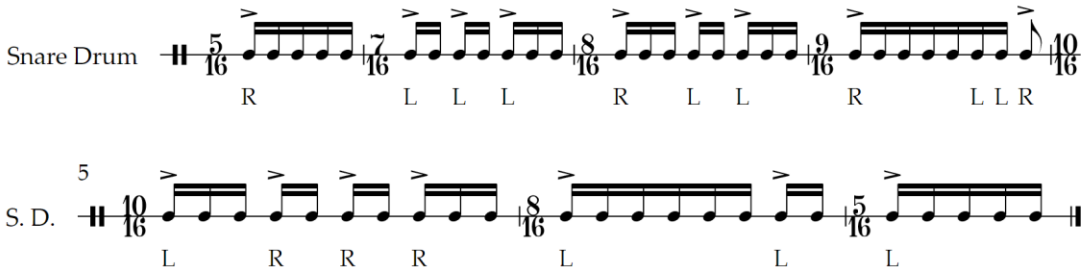


Exercise 5, progression exercises to assist in preparation of Ex. 28.

Another figure that presents itself multiple times throughout the composition is a phrase that uses a single elongated beam. At first glance, this gesture can seem a bit daunting, with slur markings, accents, and numbers above each grouping of notes. To become more comfortable in these sections, it may be helpful to create an exercise that shows the syncopated rhythm on a single line. Below is the beginning of one of these passages accompanied by the re-written single line exercise that relates to it.

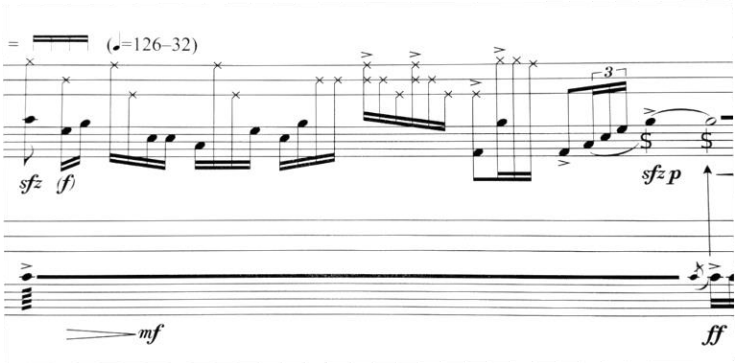


Example 29: Živković, *Sex in the Kitchen,* second measure of the second system of pg. 5, Ed. Musica Europea. Used with permission.



Exercise 6, single line accent pattern relating to Ex. 29.

Moving around the set-up smoothly and effortlessly is a key factor in feeling comfortable while playing the music. Once all the instruments are set up, it becomes exciting to play phrases and gestures on the proper sound sources. This may work in some places of the composition where the tempi and music are not too demanding, but in other places it may benefit the performer to work on sticking patterns on a single surface. Take for example the gesture in the top staff in the top system of pg. 6. This phrase takes roughly seven beats and utilizes all the drums, kitchen objects, and the high cymbal.



Example 30: Živković, *Sex in the Kitchen,* top system of pg. 6, Ed. Musica Europea. Used with permission.

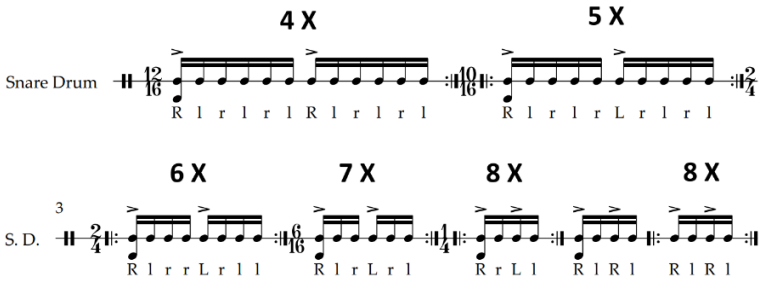
By practicing the sticking pattern that will be used in this phrase first on a single surface, like the snare drum, it allows the performer to focus on other musical elements such as direction of line and producing consistent accents when they encounter this phrase in performance. Two exercises have been created that relate to the above excerpt. The first uses flams to help the hands get comfortable with the sticking patterns and the rudiments that incorporate doubles (flam taps and swiss army triplets), while the second one takes away the flams and replaces them with double stops, which is how the music is written. The note in parenthesis is the kick drum and is felt as the release of the 11/16 bar although it is not played by the hands.



Exercise 7, single surface exercises to assist in preparation of Ex. 30.

The final exercise focuses on stick control and efficiency of motion during the final accelerando of the piece (example 27). During this phrase of music, each bar gets shorter by an eighth note, yet the bar itself is repeated an extra time. It is tricky to keep track of this while trying to accelerate in unison with the other player and hit all the correct playing surfaces. Practicing this phrase away from the set-up is a great way to

internalize the overall phrase and become comfortable with the stickings that will be used. Tapping the foot for the kick drum notes, while also counting out loud the number of repeats, will help solidify this important section of music.



Exercise 8, single surface exercise to assist in preparation of Ex. 27.

CHAPTER FIVE:

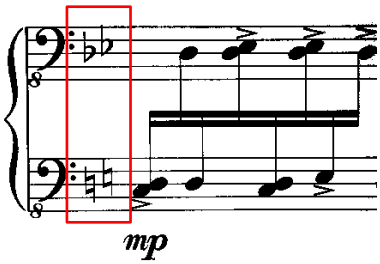
OPUS 37, *Magma*

Živković's marimba solo, *Magma*, is an extremely challenging and arduous composition. Taking roughly six minutes to perform at tempo, the work does not contain any rests except for a few at the beginning and ending of the piece. This post tonal composition utilizes a highly chromatic language to create a captivating sound and produce a distinctive dark character to the work. Tone clusters, interval inversion, and the use of the whole tone scale are some of the compositional techniques used within the piece.

The entire range of the instrument is utilized, and because there are no rests and no place to change mallets, the performer must choose an implement that will speak clearly in the top register as well as the bottom. There are a variety of mallets, such as two-tone mallets, that would be suitable for this piece. Due to the fast tempo and unending sequence of notes, the mallets chosen by the author were the Marimba One Lynn Vartan Medium Rattan Mallets (LVR3). This lightweight mallet has the warmth and articulation to speak clearly in all registers of the instrument. Because the composition is almost entirely a successive sequence of notes, using mallets of varying hardness or gradation (to accentuate certain voices) was not necessary.

The work is written with no time signature or consistent use of bar lines, although repeat bar lines are employed at various times. An interesting note is the use

of an unconventional key signature indicating two flats (Db and Eb) in the top staff and the same two notes, made natural, in the bottom staff.



Example 31: Živković, *Magma,* beginning of second system of pg. 1, Ed. Musica Europea. Used with permission.

There are also no rehearsal markings or measure numbers throughout the piece. It is recommended that performers assign their own markings to larger sections of music to help break the composition into smaller and more manageable portions to learn, as well as help with memorization of the material.

The beautiful cover page and direct title tell the performer the subject matter of the piece. The program notes below describe the composer's thoughts and intentions with the creation of this work.

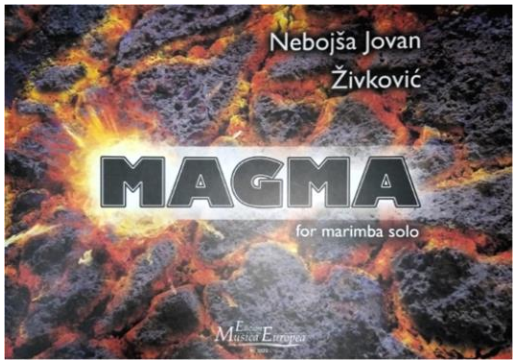


Figure 3: Živković, *Magma,* cover page of score, Ed. Musica Europea. Used with permission.

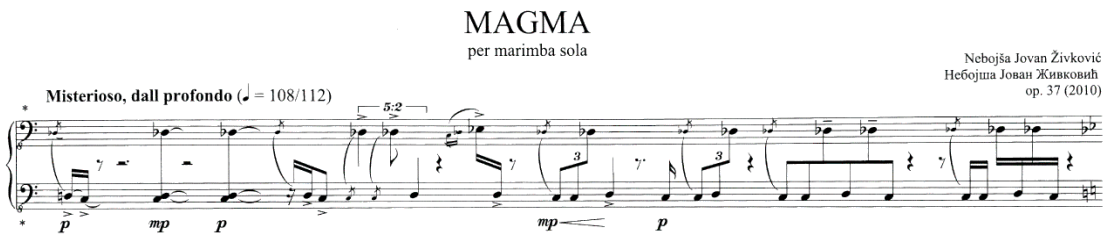
> Magma was commissioned by Tim Jones and the percussion department of the University of Nevada, Las Vegas. It was finished after a long composition process in April 2010 and received its world premiere on April 16th 2010, in Las Vegas, USA, by Alex Stopa from UNLV. Although the piece starts very soft and low, just as magma moves slowly, deep under the Earth, it quickly develops into an energetic and powerful structure. The flow of the music is constantly changing, with "randomly" varied accents and groups of notes, reaching its first climax in the high register, only to immediately cascade down with a thick, rough sound, culminating in a steady rhythmic pattern that gradually grows, transfers itself, and gets interwoven with motifs and structural elements from the beginning of the piece. My intention was to compose a marimbistic and energetic piece of music, combining contemporary sounds and elements with some idiomatic marimba patterns. One of my biggest concerns was to try to balance those two compositional elements in order to avoid another non-stop pattern-based marimba piece.[37]

Analysis of Structure

The composition is through-composed with six distinct sections. Short snippets of previous material reappear throughout the piece, but never long enough to consider it a restatement of an entire section. The composition begins with the first system of

[37] Nebojša Jovan Živković, *Magma* (Sippersfeld, Germany, Ed. Musica Europa, 2010)

music employing grace note figures, subtle articulations, and the use of rests to create space.



Example 32: Živković, *Magma,* first system of pg. 1, Ed. Musica Europea. Used with permission.

This relaxed opening quickly transitions into material that becomes denser and more agitated as the shape of the phrase keeps rising and falling. After four repetitions of this material (with slight alterations within each, and each one swelling to a higher dynamic level than the previous one) we reach the next section of the piece.

The second section of the composition is marked with start and end repeat bar lines. The tempo is marked at quarter note equals 108/112 bpm. After an accelerando during the first repeat, the tempo reaches 138 bpm. The material in this section is filled with excitement and energy as there are multiple ascending gestures, the highest notes encountered up to this point, and an impressive succession of descending dyads to finish the phrase.



Example 33: Živković, *Magma,* first three systems of music on pg. 3, Ed. Musica Europea. Used with permission.

The next section is marked at dotted quarter equals 92 bpm, and while this is a slower tempo marking, the speed of the sixteenth note stays the same. Živković wants the performer to feel the pulse in triple meter at this point in the composition and decides to use a hidden metric modulation to facilitate that transition. The beginning of this third section is characterized by a thinning out of pitches as we move from a four-note tone cluster (Db, D, Eb, and E) down to two. The volume also decreases quickly from *fortissimo* to *mezzo piano*, and eventually all the way down to *pianissimo*.



Example 33: Živković, *Magma,* fourth system of music, pg. 3, Ed. Musica Europea. Used with permission.

This section slowly builds back up in volume and presents new and contrasting material before a similar descending dyad figure reaches a dynamic marking of *fortissimo* which leads the listener into the following section.



Example 34: Živković, *Magma,* bottom two systems of music, pg. 4, Ed. Musica Europea. Used with permission.

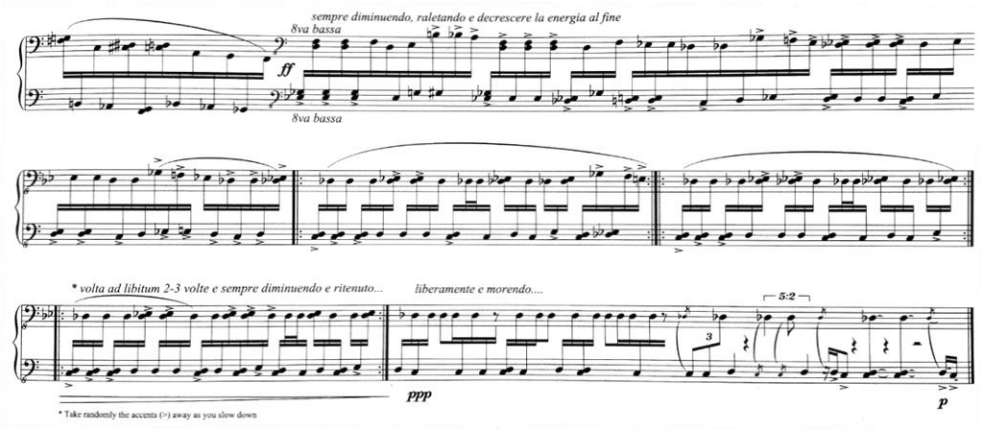
This fourth section of music can be viewed as the chorale section or the "soft, middle area of the work." Živković stays on certain groupings of notes for an extended period giving the illusion of sustain. There is also a significant decrease in chromaticism during this portion of the piece. This middle section of the piece is the area of the composition that has a clear melody that can be brought out. It is a great moment to showcase the sensitivity of the performer. As melodic material is presented multiple times during this section, chromatic gestures surrounding this melody become more pronounced and complex.

This eventually leads into the fifth section of the composition which is marked with the stylistic marking of "*molto energico*." This penultimate section is longer than all the others as it presents new and complex chromatic material, restates previous material with slight alterations, brings back the melody heard in the middle section of the work, and contains the climax of the composition.



Example 35: Živković, *Magma,* bottom two systems of music, pg. 6, Ed. Musica Europea. Used with permission.

The final section of the work is a series of repeated measures that slowly fade away in volume and activity. The extreme chromatic nature of the work starts to diminish, and the focus is once again put on the same four-note tone cluster seen at the beginning of the piece. Živković marks in the score that this last section be played with a continual decrescendo and long rallentando. The final moments are reminiscent of the way the composition began; but instead of slowly coming to life and generating momentum, the energy now gradually decreases until the final notes of the piece seem to cool off and die away.



Example 36: Živković, *Magma,* bottom three systems of music, pg. 9, Ed. Musica Europea. Used with permission.

Analysis of Pitch Content

Živković's marimba solo *Magma,* uses dense and persistent chromaticism to create a feeling of tension and restlessness throughout the work. Each section seamlessly flows into the next, while though the compositional language is often changing. Chromatic alterations to notes are valid for their entire beamed note grouping. Known as "*diabolus in musica,*" Latin for "the Devil in music," the interval of a tritone is highlighted multiple times throughout the work. The preference of this interval can be associated with the composition portraying elements coming from beneath the earth, as fire and magma are often associated with Hell.

The opening section begins with a tone cluster of the lowest four notes on the instrument: C, Db, D, and Eb. This collection of pitches is presented in dyads of various combinations interspersed with the individual pitches around them. As the piece slowly builds momentum, more pitches are added to the collection. In the third system on pg. 1, the notes E, F, and Gb are added to the four-note cluster and then shortly thereafter, so are the notes G, G#, A, and A#.[38]



Example 37: Živković, *Magma,* second and third systems of music, pg. 1, Ed. Musica Europea. Used with permission.

[38] Although in the score the note Eb is written in the first boxed example, it was a printed mistake and should be an E natural. Appendix 1 contains an errata sheet that was created via email correspondence with the composer.

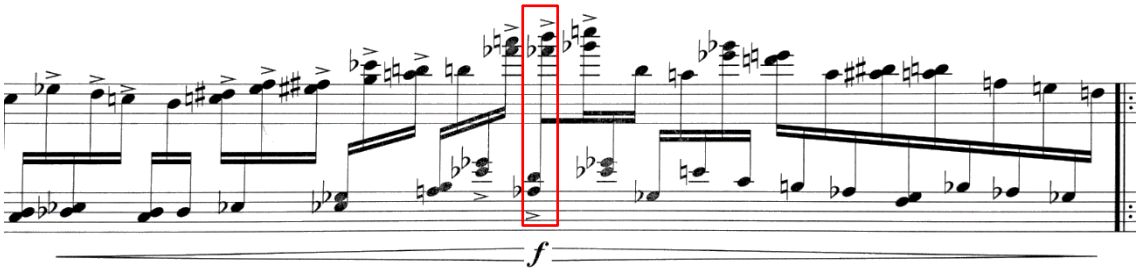
At this point all the notes of the octave have been presented except the final pitch of B natural. Because there are no bar lines and time signatures, locations of pitches will be identified by counting the beamed note grouping from the left side of the system. For example, in the excerpt on the previous page, the pitches E, F, and Gb are in the fifth grouping, and the pitches G, G#, A, and A# are presented in the ninth grouping. The pitch B natural is introduced in a diminished fourth dyad in the second dynamic swell of this opening section.



Example 38: Živković, *Magma,* note groupings 5 through 10, bottom system, pg. 1, Ed. Musica Europea. Used with permission.

Mimicking the bubbling effect of magma, as it becomes more active and intimidating, Živković masterfully presents all twelve pitches in this opening section within a constant sixteenth note motion and subtle dynamic waves. The third and fourth dynamic swells in this opening also encompass some important qualities. The third swell presents the first appearance of an eighth note since the sixteenth note motion began; and the fourth, and final swell, (example 39, pg. 69), contains important features not seen up until this point in the composition including a double vertical stroke in both

hands, the dynamic marking of *forte*, and the first appearance of the tritone, which is played in each hand an octave apart (Ab – D).



Example 39: Živković, *Magma*, note groupings 4 through 11, second system, pg. 2, Ed. Musica Europea. Used with permission.

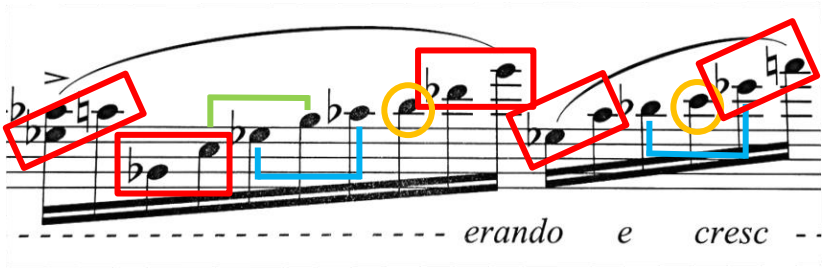
The next section of music slowly moves out of the lower range of the instrument and into the treble register. A consistent trait in many of the note groupings in this section is that the interval of a tritone is either sounded as a dyad or played in succession. In just this last system alone on pg. 2 of the score, there are eight separate occurrences of the interval (not counting repeated instances in the same note grouping).



Example 40: Živković, *Magma*, bottom system, pg. 2, Ed. Musica Europea. Used with permission.

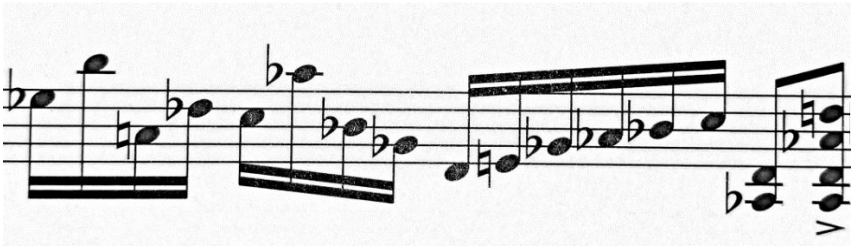
Another example of the predominant use of the tritone can be seen in the top system of pg. 3 of the score. Disjunct perfect intervals of fourths and fifths, the occasional passing tone, and five instances of the tritone, make up the two note groupings seen below. The example is in treble clef and the intervals have been color

coded as follows: tritones in red, the fifth in green, fourths in blue, and the passing tones in orange.



Example 41: Živković, *Magma*, fourth and fifth note grouping, top system, pg. 3, Ed. Musica Europea. Used with permission.

In addition to consistently coming back to the tritone, Živković uses interval inversion and the whole tone scale as additional methods of composition. The example below shows all three approaches being used. The excerpt is in treble clef.



Example 42: Živković, *Magma*, note groupings 8 through 11, middle system, pg. 4, Ed. Musica Europea. Used with permission.

The first interval is an augmented fifth (Eb – B), directly followed by a diminished fourth (A – Db). A similar inversion takes places on the next beat where a minor sixth (C – Ab) is followed by a descending major third (Bb – Gb). An ascending whole tone scale starting on the note D leads the listener back to the tritone interval, first heard in the lower register, and then played by both hands in octaves.

The middle section of the work sees a notable decline in chromaticism and shifts the tonal focus towards the pitch E. Classifying this section as E major or e minor is difficult due to the lack of raised pitches and absence of a leading tone. The melody, outlined with tenuto articulations in the third and fourth system on pg. 5 of the score, contain all the pitches of the E Phrygian mode (when including the repeated E's at the beginning of every other note grouping).



Example 43: Živković, *Magma*, third and fourth systems, pg. 5, Ed. Musica Europea. Used with permission.



Example 44: Outline of the melody from Example 38.

The last example to be analyzed uses tritones and interval inversion during the climax of the piece. Instead of playing them as successive notes, as seen in examples 41 and 42, they are almost all played as dyads. While the generic intervals are not exact inversions, the semi-tones of each interval are. The excerpt begins with a five-note grouping containing alternating tritones in each hand. This is followed by an eight-note grouping that contains three accented dyads (marked with red boxes), a major third (four half steps), and two augmented fifths (eight half steps). A four-note grouping

repeats both intervals directly afterward. The same series of notes is repeated before the highest note of the piece, and instrument, is heard (highlighted).[39] Major seconds surround additional tritones at the end of the phrase.



Example 45: Živković, *Magma*, second system, pg. 7, Ed. Musica Europea. Used with permission.

The final section of the piece concludes with a diminution of pitches until all that is left is the same four-note tone cluster from the beginning of the work. As the composition gets slower and softer, another pitch is taken away, and the work ends with the lowest three notes of the keyboard sounding one last descending stepwise gesture.

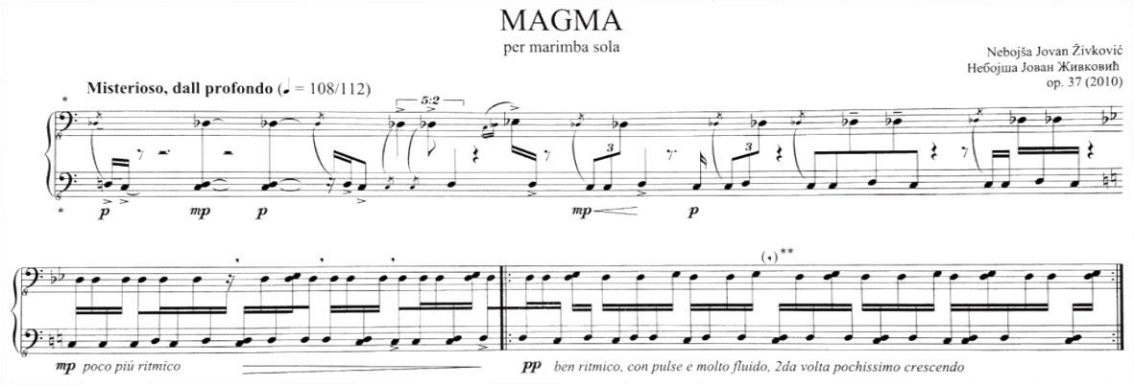
Specific Musical Considerations

Unlike *Sex in the Kitchen*, which contain multiple phrases that include an accelerando or ritardando, *Magma* only employs one of each. The continuous motion of the work requires the performer to be intentional with their micro phrasing and deliberate with any fluctuations of tempo they choose to employ. Finding places in the score to apply these ideas will allow the performer to create their own unique interpretation of the music.

The opening two systems of the piece is an area where the player can experiment with using additional shaping to create more musical expression.

[39] The Db in parentheses is an optional note and can only be played on an extended range marimba.

Employing a subtle crescendo or diminuendo on these short gestures will give more interest to the listener and creates a feeling of rising and falling, which occurs multiple times throughout the work. The second system is the only place in the piece where the composer uses breath marks to allow the performer to give some space to the material being played. Also noteworthy, is the stylistic marking of "*Misterioso, dall profondo,*" which can be interpreted in two ways. "*Misterioso*" translated from Italian means "Mysterious," but "*profondo*" means both "profound" and "deep." The addition of the word "*dall,*" meaning "from," implies that Živković does not want the performer to play "from" a profound way, but rather to imagine this music coming from the depths of the Earth or, "from the deep."



Example 45: Živković, *Magma,* first two systems, pg. 1, Ed. Musica Europea. Used with permission.

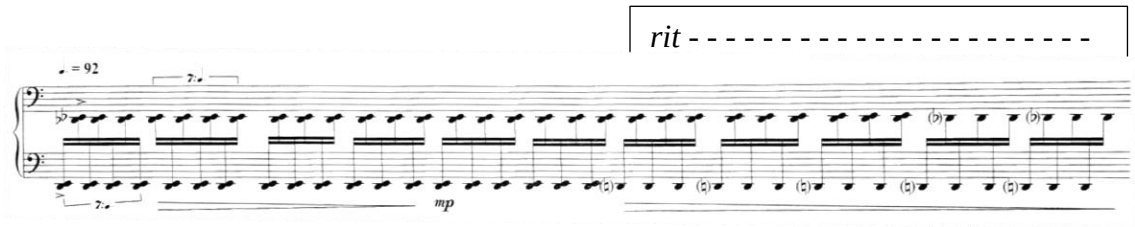
Another area of the piece where the performer can create a significant musical moment is at the peak of the accelerando and crescendo on pg. 3 of the score. The music has finally reached its maximum speed and volume, and the highest notes of the piece, Ab and C, are also heard at this point. By inserting a tiny amount of space between the tritone and major third, it creates a unique musical moment that catches the

listener off guard from all the constant motion previously heard. It draws attention to the gesture and implies that something important has happened. Too big a space will sound awkward and out of place, so careful attention should be given to the pacing of the phrase.



Example 45: Živković, *Magma,* note groupings 3 through 7, top system, pg. 3, Ed. Musica Europea. Used with permission.

The transition into the third section of the piece is a spot where the dense use of chromaticism thins out for a moment. A four-note tone cluster decreases to three, and then two, before the lowest note on the instrument is struck and the chromatic motion is started once again. To heighten the musical expression during this moment, the performer can experiment with inserting a ritardando over the last five note groupings.



Example 46: Živković, *Magma,* fourth system of music, pg. 3, Ed. Musica Europea. Used with permission.

The middle section of the work gives the illusion of sustain by staying on the same set of notes for long periods of time not seen in the piece until this point. This is a

moment where both the listener and the performer can collectively take a breath and allow the mood to shift towards one of more control and sensitivity. Živković writes some dyads with parentheses giving the performer the option to choose to play them or not. Due to the energy and constant motion experienced up to this point, the author chose to leave these optional notes out to create a bit more space in the overall phrase. The dynamic swells only pertain to the notes in the top staff as indicated by the abbreviation m.d., meaning "mano destra," or "right hand."



Example 46: Živković, *Magma*, note groupings 5 through 10, bottom system of music, pg. 4, Ed. Musica Europea. Used with permission.

The middle section of the work contains an obvious melodic line that is quite simple and beautiful (see example 43 and 44 on pg. 71). Due to the immense amount of chromaticism experienced up to this point in the work, when the listener finally hears a line of music with no obvious dissonance, the entire phrase feels warmer and sweeter. This delightful atmosphere lasts only a short time as descending seconds and tritones start to creep their way back in. To assist in keeping this melody to the forefront of the music, the performer is encouraged to experiment with inserting dynamic swells and lower volume levels over certain chromatic gestures. For example, placing a

decrescendo under the sixth and seventh note groupings in the top system in the example below, and staying at a softer volume level until the third grouping of the bottom system, will keep the melody highlighted, instead of the chromatic motion.



Example 47: Živković, *Magma,* fourth and fifth systems, pg. 5, Ed. Musica Europea. Used with permission.

In the penultimate section of the work, the composer does a great job of assisting the performer with musical expression by providing phrase markings over most of the music. To create more excitement and energy in this area, the performer can find select gestures or phrases where they can add their own personal touch to the shaping of a phrase. For instance, a similar rhythmic figure of an eighth note and three sixteenth notes that gradually rise is presented in this section. By giving each one of these figures a slight increase in volume, it creates more tension and forward momentum.



Example 48: Živković, *Magma,* note groupings 5 through 14, bottom system, pg. 6, Ed. Musica Europea. Used with permission.

It is the hope of the author that the examples presented above give some insight into the types of subtle alterations that can be added to the music to make it more unique and personal. Although chromaticism is deeply embedded within *Magma*, and the work is predominantly a long succession of sixteenth notes, there are many spots within the piece where the performer can create powerful musical moments.

Exercises to Assist in Preparation of Select Passages

The primary stroke types used for this work are the single alternating stroke and double vertical stroke. Technical exercises focusing on these two stroke types will be presented. Due to the constant changing of beamed note groupings, which make the work difficult to memorize, large phrases should be split into smaller sections (sometimes a single note grouping) to assist with the learning of pitch content. A metronome was used with a click on every eighth note to help solidify tempo stability. Slow repetition of phrases is extremely effective for developing muscle memory in the hands. Once phrases feel comfortable, transitions from one phrase to the next should be focused upon to create smooth elisions between them. In addition to working individual excerpts from the music because of their unique note patterns and sticking combinations, supplemental exercises were practiced to help overall technique and comfortability.

The first exercise, seen below, was often used as a warmup before practice sessions. While holding four mallets, slow and controlled single alternating strokes were used to play the whole tone scale starting on the pitch C and then once again on

C#. A variety of tempi should be practiced and both exercises should be played starting on each hand.



Exercise 9, whole tone scale starting on C and C# , one octave twice, two octaves once.

Another exercise to be studied is one that focuses on the interval of a second. This interval is widely used throughout the piece and needs to be comfortable in the hands. A double vertical stroke on each hand is utilized throughout the exercise while the interval of the second never changes. This tricky exercise forces the player to think about the hand "on top" and when it should be shifting. Each dyad in the upper manual is repeated once while the dyads in the bottom ascend and descend without repetition.



Exercise 10, sixteenth note seconds exercise.

The next exercise is related to the beginning of the second section of the piece which contains some challenging accented figures. Because this phrase is played at two different tempi, and two different volume levels, the performer will want to feel extremely comfortable and confident with it. To assist in the preparation of this passage, practicing the sticking and accent pattern without moving up and down the instrument will be beneficial. Keeping the phrase on adjacent notes on the keyboard will train the hands to learn and develop the proper stroke types needed, thereby allowing the mind to focus on note accuracy once the pitches are reintroduced. The mallet numbering system used is 1-2-3-4 from lowest to highest.

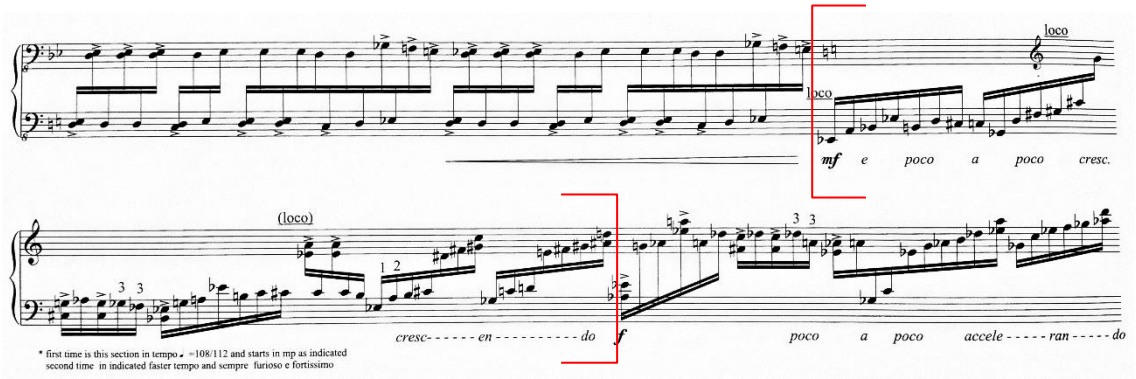


Example 49: Živković, *Magma,* second and third system, pg. 2, Ed. Musica Europea. Used with permission.



Exercise 11, sticking exercise relating to ex. 48.

An additional challenge when preparing mallet literature relates to choosing the striking area of the bar. A variety of factors will influence the decision to play in the center of the bar versus the edge, including tempo, rhythm, volume, and single note vs dyads. Playing on the edge of the bar is most often employed in the upper manual. Complicated chromatic passages in *Magma* that move up and down the keyboard should be thoroughly examined so the hands are not getting in each other's way as they move. The performer should strive for the smoothest and most natural motion during these types of passages, so focus can be devoted to musical considerations such as dynamics, accents, and direction of line during performance. The following table (table 1, pgs. 81-83) shows the sticking used by the author as it relates to the short, bracketed excerpt in Ex. 50, pg. 81. All dyads that include an accidental are played with the chromatic note on the edge.



Example 50: Živković, *Magma*, second and third systems, pg. 2, Ed. Musica Europea. Used with permission.

Pitch	Mallet(s) used	Center (C) vs. Edge (E)
Eb	1	C
A	3	C
Bb	2	C
Eb	4	E
B	2	C
D	3	C
C#	2	E
C	3	C
Gb	1	C
D	3	C
F#	2	C
G#	2	C
C#	3	E

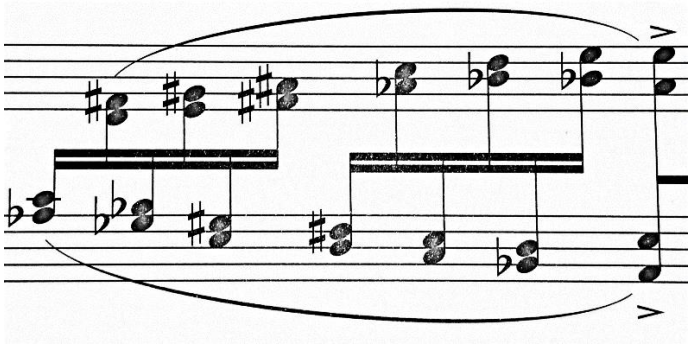
G	4	C
C# & G	1, 2	E, C
Ab	3	E
C# & G	1, 2	E, C
Gb	3	E
Fb	3	C
Bb & Eb	1, 2	C, C
G	3	C
A	2	C
Eb	4	E
B	2	C
C	3	C
C#	2	E
Eb & A	3, 4	E, C
C	2	C
Eb & A	3, 4	E, C
C	2	C
B	3	C
Eb	1	C
A	2	C
B	3	C

C#	2	E
D#	3	E
F#	2	C
G# & C	3, 4	E, C
Gb	1	C
C	3	C
D	2	C
E	3	C
F#	2	C
G#	2	C
A# & D	3, 4	E, C

Table 1. Pitch, mallet(s) used, and center vs. edge playing zone designation for ex. 50.

Dyads moving in contrary motion is an awkward gesture seen throughout *Magma*. These tricky sections call for the player to constantly shift their elbows towards and away from their body depending on the interval. Dyads that only use accidentals or natural notes sit comfortably while other combinations will require a shift. Take for example the twelve-note phrase in the third system of pg. 6. A combination of major and minor thirds move in contrary motion until the right hand plays a fourth just before both hands release on perfect fifths. Note accuracy is of great importance in this section so the listener can hear the constant thirds moving away from

each other. To help with body awareness and note accuracy an exercise can be developed to work this specific section and technique. By playing each interval multiple times before moving to the next one, it gives the brain time to prepare for the shift. Slowly taking away one note after each repetition through the exercise decreases the amount of time to think about the shift until the actual excerpt is being practiced in the last portion of the exercise.



Example 51: Živković, *Magma*, second and third note grouping, middle system, pg. 6, Ed. Musica Europea. Used with permission.





Exercise 12, body shifting/note accuracy exercise relating to Ex. 51.

Lastly, an effective way to warm up, improve technique, and work on memorization is to choose challenging excerpts of the composition and include them as warm-ups to the practice routine. The author chose eight short excerpts, (shown below) to be played multiple times at a slow tempo before every practice session. They were each chosen for a variety of reasons including practicing the adjustment of body posture, challenging rhythmic figures, a large interval spread in the mallets, and

similarity to other sections. They were played in order of appearance in the score. This approach allowed for a higher level of execution and greater confidence in committing each of the sections, and ultimately the entire work, to memory.



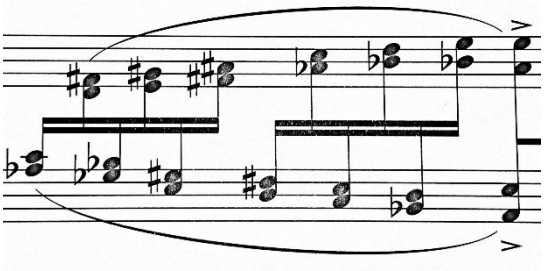
Example 52: Živković, *Magma,* last four note groupings, second to last system, pg 5. Ed. Musica Europea. Used with permission.



Example 53: Živković, *Magma,* first five note groupings, top system, pg 6. Ed. Musica Europea. Used with permission.



Example 54: Živković, *Magma,* fourth and fifth note groupings, second system, pg 6. Ed. Musica Europea. Used with permission.



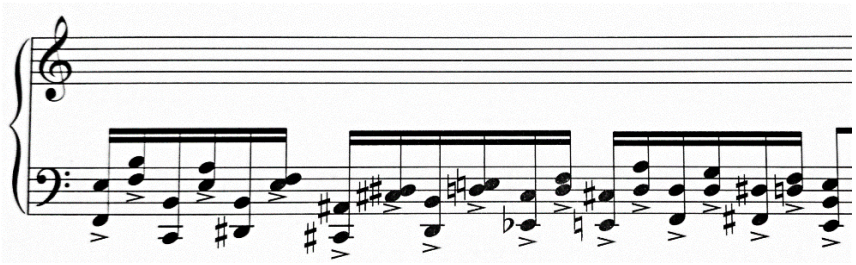
Example 55: Živković, *Magma,* second and third note groupings, middle system, pg. 6, Ed. Musica Europea. Used with permission.



Example 56: Živković, *Magma,* note groupings 3 through 5, second system, pg. 7, Ed. Musica Europea. Used with permission.



Example 57: Živković, *Magma,* last two note groupings, second to last system, pg. 7, Ed. Musica Europea. Used with permission.



Example 58: Živković, *Magma,* first three note groupings, top system, pg. 8, Ed. Musica Europea. Used with permission.



Example 59: Živković, *Magma,* note groupings 3 through 6, middle system, pg. 8, Ed. Musica Europea. Used with permission.

CHAPTER SIX:

SUMMARY AND CONCLUSIONS

Nebojša Jovan Živković is a true master at his craft. He has taught students of all ages and skill levels, performed numerous solo recitals around the world, and has composed music that will influence generations of percussionists to come. In addition to the technical ability one must possess to play his more complex works, all his pieces encourage the performer to play with intense passion and spirit. Živković uses his compositional dexterity to create a variety of emotions for the performer to communicate, and the listener to experience. Musicologist Ira Prodanov describes Živković's many facets of music composition in her review of his percussion concerto, *The Castle of The Mad King*, when she says, "a picture of the author's sound castle where, behind the walls, the listener discovers the chamber of rage, the chamber of torture, the chamber of joy, the chamber of longing, the chamber of laughter, and those chambers in which it is almost forbidden to enter."[40]

This document focused on the variety of compositional techniques Živković uses to create his unique voice and explored in detail two of his recent works. In chapter 3, musical excerpts were examined that displayed some of the characteristics that make his pieces easily recognizable. These include extreme dynamic ranges, consistent use of mixed meter, extremely descriptive stylistic markings, and difficult rhythmic figures that incorporate ratios and tuplets. His approach to notation was also

[40] Ira Prodanov, "The Castle of the Mad King, Compositions of Nebojša Jovan Živković at PASIC '98 New Music/Research Day," *Percussive Notes* 36 No. 5 (October 1998): 66.

highlighted as he has found ways to convey to the performer the exact sound and phrasing he wants them to recreate.

Chapters 4 and 5 analyzed two challenging works that were composed roughly a decade ago. To highlight the composer's skill in writing for two distinctly different percussion genres, a multi-percussion duet, *Sex in the Kitchen*, and solo marimba piece, *Magma*, were chosen. Both works were explored in detail with emphasis on form, rhythmic and pitch content, specific musical considerations, and exercises to assist and prepare students looking to perform these specific works. A large skill set is needed for these demanding compositions as they both require speed, stamina, control, finesse, and maturity.

By exploring this composer's body of works, students and educators will learn, not only about the composer and his distinct voice, but how his music helps the player grow in all aspects of their musicianship. Studying compositions from his catalog challenge the player to improve upon their technique in addition to taking larger risks in their musical expression. It is the expectation that this document offers some suggestions and ideas to help guide the reader to finding their own musical voice as they engage in the preparation and performance of works by Nebojša Jovan Živković.

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APPENDIX A:

Errata Sheet for *MAGMA*

The following table is a list of errata in Op. 37, *MAGMA for solo marimba* (2010), by Nebojša Jovan Živković. Due to the absence of conventional bar lines and measure numbers, a different system of location is used to identify any errors/edits/clarifications and their subsequent corrections. These items include:

- Page number
- System number (from top of page)
- Beamed note grouping (from left side of system)
- Number of note/dyad (from left side of beamed note grouping)
- Printed version (note name)
- Corrected version (note name)

Accidentals are only applied to the note it precedes. The composer has added many courtesy accidentals for clarity. Entries marked with an asterisk do not change pitches but are marked to avoid confusion. Below is an example of the score corresponding to the first entry in the errata sheet.



Example 60: Živković, *Magma,* first six note groupings, third system, pg. 1, Ed. Musica Europea. Used with permission.

Page #	System #	Beamed note grouping	Number of note/dyad	Printed note	Corrected note
1	3	5	5	E flat	E natural
2	1	5	5	E flat	E natural
*2	4	3	2, 4	C natural (no accidental)	C natural (with accidental)
3	4	second – ninth	dyads in right hand	D natural E natural	D flat E flat
4	4	5	1	B natural	B flat
4	4	6	1	B natural	B flat
*4	5	7	2	E natural (no accidental)	E natural (with accidental)
6	5	5	4	A flat	A natural
7	1	9	1	E natural	D natural
8	2	2	5	B natural	B flat
8	2	2	6	B natural (no accidental)	B natural (with accidental)
8	3	6	3	B flat	B natural
*8	3	9	1	B natural G natural (no accidental)	B natural G natural (with accidental)

8	4	4	1	G natural	G flat
8	4	7	2	F sharp	F natural

Table 2. Errata sheet for *Magma*.

Additionally, an open repeat sign should be added on page 9, third system, occurring before the second beamed grouping (*8va bassa* indication) and a close repeat sign should be added after the fourth beamed grouping in the same line.

APPENDIX B

Interview with Alex Stopa

STUART LANGSAM: How did you first meet Nebojša Živković and how did the opportunity of getting to premiere *Magma* come about?

ALEX STOPA: I first met Nebojša Živković in 2004 when I was competing at Ludwig Albert's World Marimba Competition in Belgium. In the following years Živković visited UNLV several times (where I was studying) as a guest artist. After one of these visits, Dr. Timothy Jones asked me if I'd be interested in premiering a new piece called *Magma*, which had been commissioned by UNLV. I performed the world premiere on April 16th, 2010 in Las Vegas.

SL: What were some of the initial challenges in preparing the piece? Were there any unique practice techniques/tools you used to help with the learning process? How long did it take you to prepare?

AS: The real challenge with preparing the piece was that Živković hadn't finished composing it! It was a work in progress (both for Živković as composer and me as performer) for several months, leading right up to the performance date. In fact, I remember receiving the last couple of pages via email only hours before the performance! So, the greatest challenge for me was to learn a lot of difficult music in

very little time. As the piece was being composed Živković and I had several phone conversations where he described to me the overall ideas and structures that he had in mind for the work. These conversations were helpful in that they allowed me to gain a better idea of the bigger picture of the work as I was learning it, even if I didn't yet have the finalized sheet music. All of that said, the biggest challenge was still undoubtedly preparing a very technically and musically challenging work with not enough time!

SL: The composition uses the full range of the instrument and does not have any points within where you can switch implements. To that end, can you explain your mallet selection and what you ended up using for the premier?

AS: At that time, Živković was working with a mallet company to develop a two-tone mallet which would allow the performer to achieve both mellow and bright sounds from the entire instrument. Živković thought that these new mallets would work well for *Magma* and so he sent me a set. These two-tone mallets were what I used for the premier performance. They worked really well in achieving a good tone quality over the entire range of the instrument and weren't as harsh as some other two-tone mallets that I've used in the past.

SL: Do you have a favorite section of the piece and if so, why?

AS: The whole piece is great, but the effect of the semi-tone clusters in the lowest end of the instrument is especially effective. You can hear the "beating" of the semitone clusters as these notes interact. It's a very clever compositional device that Živković uses to suggest the sound of bubbling lava.

SL: Do you have a least favorite section of the piece and if so, why?

AS: No, I don't!

Interview with the Tuópali Düo - Paco Diaz and Charli Llacer[41]

STUART LANGSAM: How did you first meet Nebojša Živković and how did the work *Sex in the Kitchen* come about?

TUOPALI DUO: I personally met Živković in my city [Santa Cruz de Tenerife, Canary Islands, Spain], I had previously contacted him by email to ask for his permission because we wanted to make various arrangements of his works for my duo, (Tuópali Düo). He told me then that he had the intention of traveling to my city to spend a small vacation with his family, and that we could meet personally to explain what kind of arrangements we wanted to make…this was in 2003. After that, six years passed where we had a lot of contact in a professional way. In 2009, the Auditorio de Tenerife commissioned two works for a percussion group, one of them for a duo[,] *Sex in the Kitchen*, and the other for a quartet, *Taknara*, [by] the composer Nebojša Jovan Živković. It was really commissioned by Tuópali Düo, but it was paid by Auditorio de Tenerife. It was [given its] world premiere on November 29th, 2009 by Tuópali Düo.

SL: What were some of the initial challenges in preparing the piece? What was your rehearsal process when putting the piece together as a duo? How long did each of you take to prepare it and how long did it take to put together?

[41] All answers were provided by Paco Diaz.

TP: The initial challenges were all imaginable, we had no idea how to place the set, we did not know which instruments would be the most suitable for the work, [and] we did not have the complete work. The rehearsal process for the work was complicated. Ten days before the premier Nebojša landed in Tenerife with only one page written of *Sex in the Kitchen*. We lodged him at the hotel and every day he gave us one or two pages of the work that we practiced every day very hard. We didn't have time to prepare it separately, the whole process was done by both of us at the same time. It took us 9 days to assemble the entire work, as you can imagine it was a very stressful process.

SL: The piece calls for three "metallic kitchen objects," clearly with registral implications (high, medium, and low), what items did each of you choose and why?

TP: We choose three kitchen utensils that basically sound with a bit of resonance, without any special predisposition with any of them. A frying pan, and two small cauldrons were chosen by both.

SL: Do either of you have a favorite section of the piece and if so, why?

TP: As you already know, the work had three very well differentiated parts, the first of which we like because it is quite free, where the theatrical part of the work is very clearly revealed. We like the second part a lot because of how subtle and delicate it can

be. And the third because of how rhythmic it is. But we have no part that we like more than another.

SL: Do either of you have a least favorite section of the piece and if so, why?

TP: We don't have a part that we like less, we really like the whole work.

Interview with Nebojša Jovan Živković

STUART LANGSAM: Many of your solo works contain both an extremely aggressive tone as well as some beautiful lyricism. Is there a particular reason why this approach is prevalent in many of your works and why it works so well?

NEBOSJŠA JOVAN ŽIVKOVIĆ: I am by nature very sensitive and emotional person. It was after teenage [years], that through reading and education I also added [a] decent portion of intellect into my behaving, thinking, and my arts. But in general I would like to speak of my music as extremely expressive, angry rather than aggressive, but I want to point out that even [the] pure feeling of aggression, nowadays in "safe space generation," even that human feeling was in the history of mankind a driving force for many excellent encounters and discoveries. So one could say, I love a wide emotional and expressive range in most of my works. I would like to believe that this direct, open, and vivid expressive range is one of the [most unique aspects] of my music.

SL: Your compositional output ranges from pedagogical studies for young percussionists all the way up to large scale concertos with full orchestra. Do you find it easier to compose for one genre over another and is there one you prefer?

NJZ: My compositional process is slow, often painful and very difficult for me. Some colleagues may just sit and write, not me. I take much longer that any of [my]

colleagues. I have knowledge of their "tempo" and most of music is composed during the nights. I usually start when other family members go to sleep and finish in the morning, often I [would] walk to the local bakery buy some rolls for my kids and then went to sleep [for a] few hours, this would be around 7am.

SL: Who are some of your biggest compositional influences?

NJZ: Shostakovich, Mahler, and few contemporary composers like Karl Amadeus Hartmann or Bernd Alois Zimmermann.

SL: Regarding composing for the percussion family, do you enjoy writing for one type of instrument over another (battery vs. mallets)? If so, why?

NJZ: No preferences, but I enjoy composing for the large orchestra the most.

SL: Referencing your solo marimba literature, such as *Magma*, how much of the composing process takes place at the instrument?

NJZ: 99% it is for all my marimba pieces. Multi percussion about 80% I would guess.

SL: What were some of the challenges you faced while composing *Magma*? How long did it take you to write it? Did you ever need to take a break (short or extended) from the composition?

NJZ: Did I [ever] send you manuscript scans of *Magma*??? If you see that, than you could really see and understand my composing…it is like triple mess, smearing and chaos all over the place with numerous so called "inserts"…*Magma* was painful as well. It was also rather intuitive then sketched in advance and then composed.

SL: What were some of the challenges you faced while composing *Sex in the Kitchen*? How long did it take you to write it? Did you ever need to take a break (short or extended) from the composition?

NJZ: *Sex* is exception. It was constructed several months in the head, I was singing it, building, imagining it for several months. And then written down WITHOUT ANY INSTRUMENTS IN ABOUT 7 DAYS…[t]his really was exception. I consider *Sex in the Kitchen*[,] especially the first movement[,] as one of my best outputs. First page of *Sex* was literally written down in the airplane on my way to Tenerife, I had 5 hours flight to write down a first page from my head.