

North Texas State University
School of Music

BOG MUSIC

1978

GARY D. FRANCE, Percussion

Composers note:

"EYE or EAR MUSIC ?"

I suppose a tree fell If someone uses profanity
in the forest as last in a language
week the path was bloc- I don't understand How will I
ked by a Huge Douglass Know?
Fir.

If percussionist do not
understand
the structures and the
Intents,
How will anyone Know?

Composed in Devon, England, BOG MUSIC explores both timbre and multi-metric composition. Movement one makes extensive use of mallet changes as a means of extending the contrast of individual voices on the vibraphone. Movement two introduces the TIMBRE PAD, a percussion console arranged in the configuration of a mallet keyboard instrument. The instruments used are a combination of wood or metal (wood blocks, cow bells, and temple blocks). The Timbre Pad is notated on a traditional staff within one octave; thus, staff indicates timbre rather than frequency. Movement three utilizes twelve tom toms in a keyboard configuration.

BOG MUSIC placed first in the Percussive Arts Society's 1979 composition contest and was dedicated to Karen Ervin and the ABRAXAS PERCUSSION GROUP, of which Mr. France was a former member.

Assisted by

Gwen McLean, Flute
Dr. Robert Schietroma, Percussion
J. B. Smith, Percussion
Michael Kingan, Percussion

Friday, December 5, 1986; 4:15 p.m.
Recital Hall

Presented in partial fulfillment of the requirements
for the degree of Master of Music

Program




Mi-chi. Keiko Abe

ECLOGUE for Flute and Percussion. Teruyuki Noda

Two Movements for Marimba Toshimitsu Tanaka

Movement 1 Allegro
Movement 2 Lento

BOG MUSIC for Multiple Percussion
Soloist and Three Percussionists Michael Udow

Movement 1  = 176
Movement 2  = 176
Movement 3  = 224-288

Reception following in the Green Room

Program Notes

Mi-chi 1979

"The title Mi-chi indicates the different paths which people must tread, and at the same time refers to the path representing the pursuit of cosmic truth in eastern philosophy. At the time I composed this piece, I saw photographs and read an article relating to the excavation of footprints dating from more than two thousand years ago, and was strongly impressed. In the context of human history as a whole, I remember thinking that my life is nothing but a droplet in the ocean, a speck of sand on the seashore. One day, when I was in a sultry mood, a performance beginning with a simple melody played with one hand, each tone picked with great care, blossomed naturally into an improvisation. My spirit flew free, transcending the restrictions of every day life. This piece is a transcription of my performance." Keiko Abe, The Art of Keiko Abe, Dennon #OF-7197 81.

ECLOGUE for Flute and Percussion 1975

Mr. NODAS' composition blends contemporary techniques with Japanese folk music in a somewhat traditional three part form. The infusion of jazz into Japanese culture is evident in both the flute and percussion cadenzas, as is a conversational interplay between soloist.

Two Movements for Marimba 1965

Composed especially for Keiko Abe, Two Movements for Marimba has become a "standard" in marimba literature.