

LI, YUNFEI, M.M. *Sequence*: For Clarinets, Electric Guitar, Double Bass and Drum Set. (2019)

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This thesis, *Sequence*, is a composition for clarinet (doubling bass clarinet), electric guitar, double bass, and drum set. Working within the boundaries of a minimalist musical style, my goal for this piece was to create structural motion by means of rhythm, registration, and color in the context of static harmonies. I modeled my music on works by Steve Reich and Hans Zimmer, who composed *Electric Counterpoint* (1997), and *Supermarine* (2017), respectively. This paper focuses on procedures.

SEQUENCE: FOR CLARINETS, ELECTRIC GUITAR,
DOUBLE BASS AND DRUM SET

by

Yunfei Li

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Approved by

Committee Chair

APPROVAL PAGE

This thesis, written by Yunfei Li, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

This thesis, *Sequence*, is a composition for clarinet/bass clarinet, electric guitar, double bass, and drum set. In this piece, I modeled my music on works by Steve Reich and Hans Zimmer, who composed *Electric Counterpoint* (1997) and *Supermarine* (2017), respectively. Reich's and Zimmer's music make use of procedures such as metrical displacement, shifting keys, rhythmic repetition, and register shifting. These are some of the same procedures I use in *Sequence*.

In Chapter II, I provide an analysis of *Electric Counterpoint* and *Supermarine*. In Chapter III, I discuss the musical techniques and procedures in *Sequence*, particularly the ways in which motion is created in the context of static harmonies by means of rhythm and registration.

CHAPTER II

**TECHNIQUES AND PROCEDURES FROM *ELECTRIC COUNTERPOINT* AND
*SUPERMARINE***

Electric Counterpoint (3rd Movement)

The third movement of Steve Reich's *Electric Counterpoint* is scored for guitar solo, guitar ensemble (9 guitars), and tape. In this movement, one short pattern is repeated multiple times by guitar 1. Displaced and fragmented imitations of the main pattern appear gradually on the other instruments. The pattern displacements create audible and non-audible canons as the polyphony thickens. Although the piece does eventually have some harmonic motion, it mostly remains within a harmonic field, somewhat centered around E minor.

The form is binary: A-B with Coda (see Figure 1). Section A is from m. 1 to m. 73, in E minor. Section B is from m. 74 to m. 113. The coda is from mm. 114-140. In the beginning of the movement, Reich used a one-bar ostinato with guitar 1 and then built a four-part canon following the live guitar, guitar 2, guitar 3, and guitar 4. In section B, Reich used repeated key shifts between C minor and E minor.

Music section	Section A	Section B								Coda
Measures	1-73	74-81	75-89	90-97	87-101	102-105	106-109	110-113	114-140	
Key	E minor	C minor	E minor	C minor	E minor	C minor	E minor	C minor	E minor	
Musical Content	Ostinatos, four-part canon, adding strummed chords by live guitar and guitar 5-7, building rhythmic counterpoint.	All parts play together by ostinatos, chords and long notes, shifting keys.								Four-part canon

Figure 1. *Electric Counterpoint* Form.

As seen in Figure 2, Reich built an ostinato in guitar 1 as the basic pattern, with metrical displacement in other parts (see Figure 3). Figure 2 and Figure 3 show that guitar 2 is metrically displaced because Reich gave different rests to guitar 2. This metrical displacement will add more layers as the texture gradually builds up.



Figure 2. *Electric Counterpoint*, Third Movement, mm. 1-2.



Figure 3. *Electric Counterpoint*, Third Movement, mm. 7-10.

Supermarine

Another piece relevant to *Sequence* is *Supermarine* (2017) by Hans Zimmer, composed for the film *Dunkirk*. Zimmer used synthesizer sounds with drums, strings, and brass. *Supermarine* makes use of shifting registration. See Figure 4.

Section	Time	Registration	Instrumentation	Dynamics
1	0-40'	A2, A3	Drum, bass, syth	p, cresc, dim
2	41'-2:53'	A2, A3, A4	Drum, bass, brass, syth	mf, cresc
3	2:54'-3:47'	A1, A2	Drum, bass, brass, syth	f, cresc
4	3:48'-4:28'	A2, A3, A6	Drum, bass, brass, syth	f, cresc
5	4:29'-5:31'	A4, A5	Drum, strings, syth	pp
6	5:32'-8:03'	A2, A3, A4, A5	Drum, bass, brass, strings, syth	fff, cresc

Figure 4. Structure of *Supermarine*.

Zimmer shapes his piece in six sections; in all the beat is present and driving. The piece gradually leads to the climax in the fourth section. This is achieved by means of widening the register ranges, dynamics, and instrumentation. The trajectory is not linear; the third section reduces the register by cutting all high notes and restarting the growth. After the climax in the fourth section, again the piece narrows the register, this time to the higher register, to end in another climactic section. See Figure 5.

The figure shows a musical score for 'Supermarine' divided into six sections. The score is written for piano and features a variety of dynamic markings and register changes. Section 1 starts with a piano (*p*) dynamic. Section 2 moves to mezzo-forte (*mf*). Section 3 is marked forte (*f*). Section 4 reaches a fortissimo (*f*) dynamic. Section 5 is marked pianissimo (*pp*). Section 6 ends with fortississimo (*fff*). The register changes are indicated by the placement of notes on the staff: Section 1 has notes in the lower register, Section 2 has notes in the middle register, Section 3 has notes in the lower register, Section 4 has notes in the upper register, Section 5 has notes in the middle register, and Section 6 has notes in the upper register.

Figure 5. Registration of *Supermarine*.

In this Chapter, I have discussed the procedures and techniques of *Electric Counterpoint* and *Supermarine* by means of metrical displacement, shifting keys, and shifting registration. In next Chapter, I show the procedures for *Sequence*.

CHAPTER III

SEQUENCE

Rhythmic Repetition and Permutation

Sequence is a piece in two movements based on a series of patterns that are shifted in terms of metrical displacement, instrumentation, and register. I will now discuss the musical techniques of the first movement.

The first movement is in five sections, the A section is mm. 1-17; the B section is mm. 18-33; the C section is mm. 34-49; the D section is mm. 50-67; and the E section (recapitulation) is mm. 68-105. See Figure 6.

Section A	Section B	Section C	Section D	Section E
mm.1-17	mm.18-33	mm.34-49	mm.50-67	mm.68-105

Figure 6. Sections of the First Movement of *Sequence*.

There are three versions of the basic pattern, which are based on arpeggiation of F major 7th chord over two bars. Guitar, bass clarinet, and double bass introduce these versions. See Figure 7.



Figure 7. Basic Pattern of the First Movement of *Sequence*.

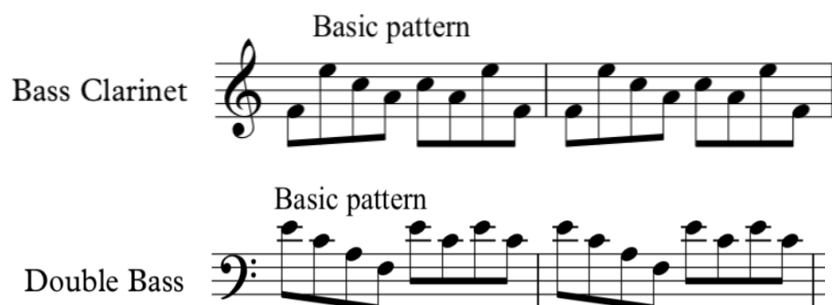


Figure 7. Cont.

Although I used one chord (F major 7th) throughout the whole movement, the piece offers variety through its rhythmic usage. Loosely based on Reich’s procedures in *Electric Counterpoint*, the patterns in the first movement of *Sequence* are permuted in eight-bar phrases by altering the placement of notes and rests. Taking the first pattern, I used “1234” to indicate each eighth note. From this basic pattern, a series of permutations will be built through the rest of the movement. See Figure 8.



Figure 8. Electric Guitar Basic Pattern.

I created four different permutations, shown below. These permutations affect the patterns by turning notes into rests. The numbers indicate the position within the pattern.

See Figure 9.

4321
3214
2143
1423



Figure 9. Electric Guitar of *Sequence*, mm. 1-2.

I used the “3214” permutation for the second group, “2143” for the third group, and “1432” for the last group. See Figure 10.

Figure 10. Patterns, First Movement of *Sequence*.

I used the same procedure on the basic patterns of the bass clarinet and the double bass. See Figure 11 for the four sections of the permutation.

Section A

10

B. Cl. 3 4 1 2

E. Gtr. 2 1 4 3

Db. 2 3 4 1

Section B

22

B. Cl. 3 4 1 2

E. Gtr. 3 2 1 4

Db. 2 3 4 1

Section C

37

B. Cl. 2 3 4 1

E. Gtr. 4 3 2 1

Db. 1 2 3 4

The image displays three sections of a musical score, labeled Section A, Section B, and Section C. Each section consists of three staves: B. Cl. (Bass Clarinet), E. Gtr. (Electric Guitar), and Db. (Double Bass). Section A starts at measure 10, Section B at measure 22, and Section C at measure 37. Each section contains four measures of music. Fingerings are indicated by numbers 1-4 above or below notes. Section A: B. Cl. (3, 4, 1, 2), E. Gtr. (2, 1, 4, 3), Db. (2, 3, 4, 1). Section B: B. Cl. (3, 4, 1, 2), E. Gtr. (3, 2, 1, 4), Db. (2, 3, 4, 1). Section C: B. Cl. (2, 3, 4, 1), E. Gtr. (4, 3, 2, 1), Db. (1, 2, 3, 4).

Figure 11. Permutations of *Sequence*.

Section D

52 1 2 3 4

B. Cl.

E. Gtr.

Db.

Figure 11. Cont.

In addition, each instrument starts the pattern in a different place of the measure. For example, in the first section, the electric guitar starts on the first beat. The double bass starts to play on the upbeat, and then the drum set plays hi-hat in the downbeat of the fourth beat. Finally, the bass clarinet enters in the third beat. See Figure 12.

Bass Clarinet

Electric Guitar

Double Bass

Drum Set

Figure 12. Entrance of Each Instrument of *Sequence*.

Shifting Registration and Metrical Displacement

The second movement is divided into 6 sections (section A-F). The harmony—centered on A—remains constant throughout, but the melodic contour creates the structural progress of the piece as shown in Figure 13. The top line gradually climbs to section D, then takes a step back in section E and moves up again to the climactic section F.

Figure 13. Notes Distribution of Second Movement of *Sequence*.

The double bass plays an ostinato rhythm in the low register as a way to build the somber mood of the piece. See Figure 14.

Figure 14. Double Bass Part of *Sequence*, mm. 118-120.

Accented octave shifts are used as a way for one instrument to occupy two or more octaves. See examples in Figure 15 and 16. I created accented notes in the higher register (G5 and D6), in order to highlight them. See Figure 15.

with tremolo or acoustic simulator (sounds like an acoustic guitar)


E. Gtr. 

Figure 15. Electric Guitar Part of *Sequence*, mm. 106-108.

Clarinet in B \flat 

Figure 16. Clarinet Part of *Sequence*, mm. 127-129.

Careful and gradual melodic motion, and instrumental expansion of lines through octave shifts while in a static harmony are the means by which this piece operates its structure.

CHAPTER IV

CONCLUSION

In conclusion, in this piece I attempted to create structural motion by means of rhythm and register while in the context of static harmonies. Both pieces center on different ways of using permutation, ostinato, metrical displacement, and register shifts, while working within the boundaries of a minimalist musical style.

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APPENDIX A

SCORE

YUNFEI LI

SEQUENCE

2019

Transposed score

Sequence I

Yunfei Li

Allegro ♩=130

Bass Clarinet in B \flat

Electric Guitar *with Acoustic Simulator or delay*
mf Playful

Allegro

Double Bass

Drum Set

⁴

B. Cl.

E. Gtr.

Db. *pizz.*
mf Playful

Dr. *mf Playful*

Yunfei Li 2019 ©

7

B. Cl.

E. Gtr.

Db.

Dr.

mf Playful

10

B. Cl.

E. Gtr.

Db.

Dr.

13

B. Cl. 

E. Gtr. 


Db. 

Dr. 

16

B. Cl. 

E. Gtr. 

Db. 

Dr. 

19

B. Cl.

E. Gtr.

Db.

Dr.

22

B. Cl.

E. Gtr.

Db.

Dr.

25

B. Cl.

E. Gtr.

Db.

Dr.

28

B. Cl.

E. Gtr.

Db.

Dr.

31

B. Cl.

E. Gtr.

Db.

Dr.

B

34

B. Cl.

mf Jumping

E. Gtr.

mf Jumping

B

Db.

mf Jumping

Dr.

mf Jumping

37

B. Cl.

E. Gtr.

Db.

Dr.

40

B. Cl.

E. Gtr.

Db.

Dr.

43

B. Cl.

E. Gtr.

Db.

Dr.

46

B. Cl.

E. Gtr.

Db.

Dr.

49

C

B. Cl. *ff* Playful

E. Gtr. *ff* Playful

Db. *ff* Playful

Dr. *ff* Playful

52

B. Cl.

E. Gtr.

Db.

Dr.

55

B. Cl.

E. Gtr.

Db.

Dr.

58

B. Cl.

E. Gtr.

Db.

Dr.

67

D

B. Cl.

E. Gtr.

mp Sneaky

D

Db.

Dr.

70

B. Cl.

mp Sneaky

E. Gtr.

Db.

arco

mp Sneaky

Dr.

mp Sneaky

73

B. Cl. 

E. Gtr. 

Db. 

Dr. 

76

B. Cl. 

E. Gtr. 

Db. 

Dr. 

79

B. Cl.

E. Gtr.

Db.

Dr.

f *mp* *f*

add lib.

82

B. Cl.

E. Gtr.

Db.

Dr.

mp *f* *mp*

85

B. Cl.

E. Gtr.

Db.

Dr.

f

f

f

add lib.

Detailed description: This system covers measures 85, 86, and 87. The B. Cl. part features eighth-note patterns with accents and a forte (f) dynamic. The E. Gtr. part plays a similar eighth-note pattern with a forte (f) dynamic. The Db. part consists of a sustained bass line with a forte (f) dynamic. The Dr. part plays a pattern of eighth notes with 'x' marks above them, starting with a forte (f) dynamic and including a 'lib.' marking.

88

B. Cl.

E. Gtr.

Db.

Dr.

mf

ff

mf

Detailed description: This system covers measures 88, 89, and 90. The B. Cl. part continues with eighth-note patterns. The E. Gtr. part continues with eighth-note patterns. The Db. part features a sustained bass line with dynamics *mf*, *ff*, and *mf*. The Dr. part continues with eighth-note patterns and 'x' marks.

91

B. Cl.

E. Gtr.

Db.

Dr.

ff *mp* *f*

94

B. Cl.

E. Gtr.

Db.

Dr.

mp *f* *mp*

97

B. Cl.

E. Gtr.

Db.

Dr.

100

B. Cl.

E. Gtr.

Db.

Dr.

103

To Cl.

B. Cl. *ff*

E. Gtr. *ff*

Db. *f*

Dr. *ff*

II

Clarinet in B \flat

106 **E** Sneaky ♩=124 3+2

Cl. -

E. Gtr. with tremolo or acoustic simulator (sounds like an acoustic guitar)
p Dark **E**

Db. -

Dr. -

109

Cl.

E. Gtr.

Db.

Dr.

Musical score for measures 109-111. The Cl. part has rests. The E. Gtr. part has a melodic line with slurs and an accent. The Db. and Dr. parts have rests.

112

Cl.

E. Gtr.

Db.

Dr.

arco

p

Musical score for measures 112-114. The Cl. part has rests. The E. Gtr. part has a melodic line with slurs and accents. The Db. part has a bass line starting at measure 112 with the instruction "arco" and "p". The Dr. part has rests.

115

Cl.

E. Gtr.

Db.

Dr.

Musical score for measures 115-117. The Clarinet (Cl.) part is silent. The Electric Guitar (E. Gtr.) part features a melodic line with slurs and accents. The Double Bass (Db.) part has a rhythmic pattern of eighth notes with accents. The Drums (Dr.) part is silent.

118

Cl.

E. Gtr.

Db.

Dr.

Musical score for measures 118-120. The Clarinet (Cl.) part is silent. The Electric Guitar (E. Gtr.) part features a melodic line with slurs and accents, starting with a mezzo-piano (*mp*) dynamic. The Double Bass (Db.) part has a rhythmic pattern of eighth notes with accents, also starting with a mezzo-piano (*mp*) dynamic. The Drums (Dr.) part is silent.

121

Cl.

E. Gtr.

Db.

Dr.

mf

mf

Detailed description: This musical system covers measures 121 to 123. The Clarinet (Cl.) part is silent, indicated by a whole rest in each measure. The Electric Guitar (E. Gtr.) part begins in measure 121 with a half note G2, followed by a quarter rest. In measure 122, it plays a half note G2. In measure 123, it plays a half note G2 with a vibrato mark. The Double Bass (Db.) part plays a steady eighth-note pattern of G2 and F2 in measures 121 and 122. In measure 123, it plays a half note G2 with a vibrato mark. The Drum (Dr.) part is silent throughout. Dynamics of *mf* are indicated for the guitar and bass parts in measure 123.

124

Cl.

E. Gtr.

Db.

Dr.

f

f *p*

Detailed description: This musical system covers measures 124 to 126. The Clarinet (Cl.) part is silent in measure 124. In measure 125, it plays a quarter note G2 with a vibrato mark, followed by a quarter rest. In measure 126, it plays a quarter note G2 with a vibrato mark. The Electric Guitar (E. Gtr.) part plays a half note G2 with a vibrato mark in measure 124. In measure 125, it plays a half note G2 with a vibrato mark. In measure 126, it plays a half note G2 with a vibrato mark. The Double Bass (Db.) part plays a steady eighth-note pattern of G2 and F2 in measures 124 and 125. In measure 126, it plays a half note G2 with a vibrato mark. The Drum (Dr.) part is silent throughout. Dynamics of *f* are indicated for the clarinet in measure 125 and for the guitar in measure 124. Dynamics of *f* and *p* are indicated for the guitar in measure 125.

127

Cl. 

E. Gtr. 

Db. 

Dr. 

130

Cl. 

E. Gtr. 

Db. 

Dr. 

133

Cl.

E. Gtr.

Db.

Dr.

fff

136

Cl.

E. Gtr.

Db.

Dr.

139

Cl.

E. Gtr.

Db.

Dr.

Musical score for measures 139-141. The Clarinet part features a melodic line with slurs. The Electric Guitar part has a rhythmic pattern of eighth notes with accents. The Double Bass part has a similar rhythmic pattern with accents. The Drum part has a steady eighth-note pattern with 'x' marks above some notes.

142

Cl.

E. Gtr.

Db.

Dr.

mp

Musical score for measures 142-144. The Clarinet part is silent. The Electric Guitar part has a melodic line starting in measure 143 with a mezzo-piano (*mp*) dynamic. The Double Bass part has a rhythmic pattern with accents and a mezzo-piano (*mp*) dynamic. The Drum part has a steady eighth-note pattern with a mezzo-piano (*mp*) dynamic.

145

Cl.

E. Gtr.

Db.

Dr.



148

Cl.

E. Gtr.

Db.

Dr.

with vibrato

ff



151

Cl.

E. Gtr.

Db.

Dr.

Detailed description: This musical system covers measures 151 to 153. The Clarinet (Cl.) part is in the treble clef and features a melodic line with eighth notes and slurs. The Electric Guitar (E. Gtr.) part is in the treble clef and consists of a series of chords with slurs. The Double Bass (Db.) part is in the bass clef and plays a steady eighth-note bass line with accents. The Drums (Dr.) part is in the drum clef and features a consistent rhythmic pattern of eighth notes with accents.

154

Cl.

E. Gtr.

Db.

Dr.

F

pp

Detailed description: This musical system covers measures 154 to 156. The Clarinet (Cl.) part is in the treble clef and has rests in measures 154 and 155, followed by a melodic line in measure 156 starting with a **F** dynamic marking and a *pp* (pianissimo) instruction. The Electric Guitar (E. Gtr.) part is in the treble clef and features chords with slurs in measures 154 and 155, and a melodic line in measure 156 starting with a *pp* instruction. The Double Bass (Db.) part is in the bass clef and plays a steady eighth-note bass line with accents in measures 154 and 155, followed by a melodic line in measure 156 starting with a **F** dynamic marking and a *pp* instruction. The Drums (Dr.) part is in the drum clef and features a consistent rhythmic pattern of eighth notes with accents in measures 154 and 155, followed by a melodic line in measure 156 starting with a *pp* instruction.

157

Cl.

E. Gtr.

Db.

Dr.

160

Cl.

E. Gtr.

Db.

Dr.

ff

163

Cl. *Rest for breathe*

fff

E. Gtr. *fff*

Db. *fff*

Dr. *fff*

Detailed description: This musical system covers measures 163, 164, and 165. The Clarinet (Cl.) part begins with a rest for the first measure, indicated by the instruction 'Rest for breathe'. In the second measure, it starts with a quarter note G4, followed by quarter notes A4, B4, and C5 in the third measure. The Electric Guitar (E. Gtr.) part plays a steady eighth-note pattern of G4, A4, B4, and C5. The Double Bass (Db.) part plays a steady eighth-note pattern of G2, A2, B2, and C3. The Drums (Dr.) part plays a steady eighth-note pattern of quarter notes G4, A4, B4, and C5.

166

Cl.

E. Gtr.

Db.

Dr.

Detailed description: This musical system covers measures 166, 167, and 168. The Clarinet (Cl.) part resumes with a quarter note G4 in the first measure, followed by quarter notes A4, B4, and C5 in the second measure. The Electric Guitar (E. Gtr.) part continues with the same eighth-note pattern of G4, A4, B4, and C5. The Double Bass (Db.) part continues with the same eighth-note pattern of G2, A2, B2, and C3. The Drums (Dr.) part continues with the same eighth-note pattern of quarter notes G4, A4, B4, and C5.

169

Cl.

mp *fff*

E. Gtr.

mp *fff*

Db.

mp *fff*

Dr.

mp *fff*

172

Cl.

E. Gtr.

Db.

Dr.

175

Cl.

E. Gtr.

Db.

Dr.

mp

178

Cl.

E. Gtr.

Db.

Dr.

ff

181

Cl.

E. Gtr.

Db.

Dr.

184

Cl.

E. Gtr.

Db.

Dr.

187

Cl.

E. Gtr.

Db.

Dr.

fff

fff

fff

fff

190

Cl.

E. Gtr.

Db.

Dr.

193

Cl.

f

E. Gtr.

f

Db.

f

Dr.

f

196

Cl.

E. Gtr.

Db.

Dr.

199

Cl.

E. Gtr.

Db.

Dr.

fff

fff

fff

fff

202

Cl.

E. Gtr.

Db.

Dr.

p

p

p

p