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Ian Rutherford

University of Nebraska-Lincoln, ian.rutherford@huskers.unl.edu

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MAKE WAR TO MAKE PEACE: THEMES OF WAR IN TROMBONE SOLO
LITERATURE

by Ian Rutherford

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

(Trombone Performance)

Under the Supervision of Professor Scott Anderson

Lincoln, Nebraska

January 2023

MAKE WAR TO MAKE PEACE: THEMES OF WAR IN TROMBONE SOLO
LITERATURE

Ian Rutherford D.M.A.

University of Nebraska-Lincoln, 2023

Advisor: Dr. Scott Anderson

The trombone has a relatively small amount of solo literature, especially for how long it has existed. Many professors only teach and perform an even smaller number of those pieces. Some works are compelling and captivating but rarely performed. The purpose of this document is to explore two lesser-known works that have an exciting connection; they are both works about war. *I Was Like Wow* for Tenor Trombone and Boombox by Jacob Ter Veldhuis (JacobTV) and *Encounters IV* for Tenor Trombone and Multi-Percussion by William Kraft are two original works for trombone that explore themes of war.

The pieces were written thirty years apart and handle the concepts of war in different and fascinating ways. Both of these works are composed for unusual instrumentation and address specific challenges on the trombone. This document is intended to give historical context and background to both pieces and their composers, break down technical concerns, extended techniques, and stylistic issues, discuss pedagogical considerations, and explain why these pieces should be performed. I will use examples from the music and composer explanations in the document. Also, interviews with the composers will support these ideas. These pieces are as relevant as ever, and I hope this research will make them more accessible to trombonists.

Acknowledgments

First of all, I would like to thank Dr. Scott Anderson. His knowledge and mentorship cannot be overstated. I would like to thank the members of my supervisory committee: Dr. Alan Mattingly, Tom Larson, and Dr. Samuel Nelson. I would also like to thank Jacob ter Veldhuis for letting me interview him and use his piece. I would especially like to thank my family and friends for their continued support of my musical and educational career. Also, my cats, Ziggy and Joni need to be thanked. Most importantly, I must thank my wife, Claire; none of this would have been possible without her support and encouragement.

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PREFACE

War is a topic that is studied in many disciplines. Art has always been significantly influenced and motivated by war. It is a complex and polarizing topic, but it is also one of the most potent topics when treated with care. The subject of this paper is themes of war in trombone solo literature. I will be discussing two solo works that deal directly with the topic of war. *I Was Like Wow* for Trombone and Boombox by JacobTV is a piece that uses interviews with young American soldiers who were wounded during the war in Iraq. The piece uses the trombone to elevate and support the dialogue of the wounded soldiers. *Encounters IV Duel for Trombone and Percussion* by William Kraft is based on concepts of medieval warfare. The piece is a musical representation of a medieval battle. Both pieces effectively use war as a topic and are standard repertoire for the trombone.

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CHAPTER ONE: A BRIEF BIOGRAPHY OF JACOB TER VELDHUIS

Jacob Ter Veldhuis was born on November 14, 1951, in the village of Westerlee, Netherlands. Early in his life, he was fascinated with rock music. Jacob started playing in rock groups. Eventually, he attended the Groningen Conservatory, where he studied composition and electronic music. In 1980, he won the Composition Prize of the Netherlands. Soon after this, JacobTV was a full-time composer.

JacobTV is a self-described “avant-pop” composer. He has been compared to visual artists like Jeff Koons and Andy Warhol, who’s pop-art used modern culture in a similar manner. His music features a wide array of influences and styles. There are western classical, rock, blues, funk, hip-hop, electronic, avant-garde, eastern music, and spoken word influences all working together in his compositional style. JacobTV's melodic sensibility is strengthened by his ability to combine it with the spoken word. His pieces have used the voices of George W. Bush, Billie Holiday, Muddy Waters, television infomercials, and many other sounds. His combination of music and voice can be potent, and his more programmatic works are practical and powerful. Some works are political, and some are more philosophical in nature. New York musicians started calling him JacobTV, and it stuck, so he decided to adopt that name for non-Dutch people.¹ This is an explicit reference to one of his most rewarding sources of inspiration.

¹ Aguzzi, Andrea. “Avant Pop Composition: Grab It! the Music of Jacob Ter Veldhuis on #Neuguitars #Blog #Jacobtv.” NeuGuitars, February 17, 2022. <https://neuguitars.com/2021/02/15/avant-pop-composition-grab-it-the-music-of-jacob-ter-veldhuis-on-neuguitars-blog/?fbclid=IwAR1MkaeAYe3RgVSwMw7EiglGdOBCyqtNvZJCzX9Cf-4bd9mt3stZVD8JHoQ>.

I interviewed JacobTV and found out that he is a pacifist. Many of his works are composed with a political tone and are written with empathy for the people involved. His music and storytelling effectively approach political subjects without giving his personal politics. They can be assumed, mainly because he is passionate about the topics.

JacobTV's most performed works are his "Boombox" works. Traditionally, these will be played with a boombox supplying pre-recorded musical and spoken word accompaniment. Today, they are most effective when played using a PA system and monitors. In the notes for his pieces, he gives a description of his process: "Speech is the ready-made source of inspiration: the melody of the spoken word is written down in musical notation. Both the score and the soundtrack use speech as a leitmotiv. The soloist plays the same musical lines along with the soundtrack in a kind of dialogue."² Later in this document, multiple figures from *I Was Like Wow* will depict the structure of JacobTV's Boombox works. All spoken word sections are written out in musical notation, and the instrumentalist has to accompany the voice and soundtrack. JacobTV's Boombox works are some of the most performed works in the world, with around a thousand performances a year.

His first trombone solo work, *I Was Like Wow*, is a Boombox piece. The piece was dedicated to one of the most important contemporary trombone soloists, Jorgen van Rijen. JacobTV and Mr. van Rijen had been in contact, and Jorgen even went to Jacob's studio to demonstrate all that was possible on the instrument. It features an eclectic combination of the trombone's lyrical, technical, and theatrical capabilities. Jorgen van

² Ter Veldhuis, Jacob. *I Was Like Wow*. 2006.

Rijen premiered this piece at the Internationale Kamermuziekfestival Schiermonnikoog in 2006. The solo is a meditation on war. JacobTV is fascinated with modern culture, so multiple works of his are about the war in Iraq. The world around him inspires him, and he uses ideas relevant to the era. *I Was Like Wow* is the third piece he has written about the war in Iraq; his others are *White Flag* and *Believer*. *I Was Like Wow* focuses on interviews of two severely wounded US soldiers, Sam Ross and Tyson Johnson.³ Their interviews were part of a Dutch documentary titled *Purple Hearts* by Roel van Broekhoven.⁴ After seeing the documentary, Jacob was inspired to write *I Was Like Wow*. *I Was Like Wow* uses a video that is to be played during the performance. The video was created by Jan Wilhelm Looze.⁵ A performance of this piece with the video and balanced sound can be compelling and thought-provoking. The premiere performance of this piece was filled with emotions.⁶ This paper aims to get more trombonists excited and prepared to perform *I Was Like Wow*.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Interview with Jacob ter Veldhuis

CHAPTER TWO: A BRIEF BIOGRAPHY OF WILLIAM KRAFT

William Kraft was born on September 6, 1923, in Chicago, Illinois and died on February 12, 2022. By the time William was three, his family had moved to California. He began studying piano at age three. Soon, he was studying percussion and taking music courses at both UCLA and San Diego State College.⁷

Kraft joined the military in 1943, where he played piano and percussion and arranged for a military band.⁸ During his deployment in Europe, he took music courses at Cambridge University. After his service in the military, he began his public career as a musician by performing in various local jazz bands.

In the summer of 1948, Kraft enrolled at Tanglewood, where he studied composition with Irving Fine and conducting with Leonard Bernstein. In 1949, he started his Bachelor's degree in Music at Columbia University. He stayed at Columbia for his Master's immediately following his Bachelor's degree. While Kraft was at Columbia, he studied composition with Jack Beeson, Henry Cowell, Henry Brant, and others. He also studied timpani and percussion with Saul Goodman and Morris Goldenberg.⁹

Goldenberg respected his playing and knowledge enough to let him write a section of his

⁷ Bridwell, Barry D. 1993. "The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals..." pg 8

⁸ Ibid.

⁹ Ibid.

standard snare drum method, *Modern School for Snare Drum*. Kraft wrote the section titled “Guide Book for the Artist Percussionist.”¹⁰

After he completed his Master's degree, he accepted a position as a percussionist with the Dallas Symphony.¹¹ William Kraft was only with Dallas for a short period before he started the most critical period of his career, becoming a percussionist with the Los Angeles Philharmonic. Kraft served as both a percussionist and the timpanist for over twenty-five years. He also served as the Assistant Conductor under Zubin Mehta for four years.¹² He is said to have created the first percussion quartet with the LA Philharmonic percussion section in 1956.¹³ This group grew and changed its name to the Los Angeles Percussion Ensemble and Chamber Players.¹⁴ They were committed to new music. Kraft was a part of important American premieres such as Stockhausen’s *Zyklus* and Boulez’s *Le marteau sans maitre*, as well as the famous recording of Stravinsky conducting *L’Histoire du Soldat*.

L’Histoire du Soldat and Stravinsky must be discussed when discussing Kraft as a composer, performer, and educator. Stravinsky was the most influential person on Kraft as a musician. In the dedication for his piece, *Triangles*, he wrote: “To Igor Stravinsky, my constant inspiration, in greatest admiration and in deepest gratitude for his personal

¹⁰ Ibid. 9.

¹¹ Ibid. 10.

¹² Ibid.

¹³ Ibid. 12.

¹⁴ Ibid.

encouragement.”¹⁵ Later, he thanked Stravinsky for “the incomparable gift of music he made to our time.”¹⁶

I should noted that *L'Histoire du Soldat* is considered the first important Western work was written for multi-percussion to be played by one player. This piece and compositional style had an impact on Kraft's compositions. William Kraft was one of the foremost experts on the piece. He wrote an award-winning review of the piece's new Chester Music edition in 1989. This review was so detailed in comparing the original manuscripts to this new edition that it won the Eva Judd O'Meara Award for the best review of the year.¹⁷

After nearly thirty years of playing with the Los Angeles Philharmonic, Kraft retired from performing and became the orchestra's first Composer-in-Residence. He maintained this position for four years. William Kraft went on to be a composer/professor at Chapman College, UCLA, and UC-Santa Barbara.¹⁸ In 1991, he became the chairman of the composition department of UC-Santa Barbara.

As a composer, William Kraft wrote for almost every medium. He has took commissions from the Library of Congress, the United States Air Force, the Schoenberg Institute, and the Boston Pops Orchestra. His works have been performed by major orchestras and ensembles all over the world, and his percussion works are a part of the

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

standard repertoire now. He has also received numerous awards, prizes, and fellowships for his compositions.

His “Encounters” series have become some of the most performed works in his catalogue of compositions. This series contains a wide variety of solos, duos, and ensembles. The first “Encounters” is *Encounters II* for Solo Tuba. It was written for Roger Bobo, who was a fellow Los Angeles Philharmonic musician. This piece part of the standard repertoire for the tuba and has been widely researched. The story of the title, “Encounters” has a fascinating history. It started as a live new music series with composers like Luciano Berio participating.¹⁹ Kraft was also a composer featured in the “Encounters” concerts. He was allotted thirty minutes, and the piece he wanted to perform was only twenty-four minutes. This was when he decided to write *Encounters II*. There was already a piece called *Encounters*, which is why he went with *Encounters II*. This piece was an instant success, and Roger Bobo helped turn it into the standard piece of repertoire that it is.

Kraft was commissioned to write a piece for a trumpet and percussion. When thinking about this project, he realized that these instruments could either be written as opposing forces or working together. William Kraft decided that this piece would work well as opposing forces. *Encounters III: Duel for Trumpet and Percussion* is a musical representation of a medieval battle. Kraft liked this concept enough to use it again. Karen Ervin, who was a past student of Kraft’s, played the percussion part at the premiere of

¹⁹ Ibid. 14.

Encounters III in 1972.²⁰ Soon after this premiere, Karen and her husband, Thomas Ervin, were making a duo album, and they commissioned a piece for trombone and percussion.²¹ As far as I know, this is the first piece for solo trombone and percussion.

Both *Encounters III* and *IV* are written with similar structures and programmatic ideas. They are both a duel between brass and percussion based on medieval warfare concepts. The movements of both works have the same titles, “Strategies,” “Truce of God,” and “Tactics.” They also feature a massive percussion set-up. Kraft went on to write ten “Encounters” works. This document will focus on *Encounters IV*, and discuss the programmatic material, extended techniques for both trombone and percussion and performance practice of the piece.

²⁰ Ibid. 16.

²¹ Ibid.

CHAPTER THREE: HISTORICAL CONTEXT AND BACKGROUND OF I WAS LIKE WOW

I Was Like Wow by JacobTV has relevant, evocative programmatic content that makes the piece more effective and powerful. A performance of this piece can be an emotional experience for both the performer and the audience. It is written about a serious subject, The war in Iraq. The conflict in Iraq is an especially sensitive topic because many US citizens and the world believe there should have been no war. I stated earlier that JacobTV is a pacifist, and one of his main influences is modern news and culture. The war in Iraq was on everyone's minds in the early 2000s. It did not matter where a person was; this war was sensitive and provocative. JacobTV wrote this piece out of empathy for the soldiers involved in the war.

The trombone and the human voice work well together. The range of the instrument is similar, and with extended techniques, mutes, and the slide, the trombone can support a voice better than most instruments. The role of the trombone weaves between accompaniment and solo throughout the piece letting the voice come to the fore when necessary. Jacob wants the audience to understand the words truly.

I Was Like Wow was written around two interviews from the documentary *Purple Hearts*. Roel van Broekhoven made the documentary, and it follows five young American soldiers who were severely injured in Iraq. The twist to this documentary is that they all dream of returning to the military. It is an emotional, captivating film that became a powerful influence on JacobTV. Sam Ross and Tyson Johnson are the two soldiers whose interviews are used in this piece. Both veterans have distinct and personal things to say

about their experience in the military.²² The program notes for the piece feature a transcript of Sam Ross's interview. It reads as follows:

I lost my left leg, just below the knee. Lost my eyesight, which is still unsettled about whether it will come back or not. I have shrapnel in pretty much every part of my body. Got my finger blown off. It doesn't work right. I had a hole blown through my right leg. Had 3 skin grafts to try and repair it. It's not too bad right now it hurts a lot. That's about it. You know not anything major. Just little things. I get headaches. I have a piece of shrapnel in my neck that came up through my vest and went into my throat and it's sitting behind my trachea, and when I swallow it kind of feels like I have a pill in my throat. Some stuff like that. And my left ear doesn't work either.

I don't have any regret. No not at all. It was the best experience of my life.

Twenty-one years old and I've seen a couple of countries. I've been pretty much everywhere and done everything I've jumped out of airplanes. I got to play with mines. I got to see how the army works. I got to go mess around with a bunch of guys that feel the same way that I do, who all enjoy it. I got to interact with people of another culture, people live their lives 100 percent different than the way we live here.

²² Broekhoven, Roel van. 2005. "Purple Hearts" VPRO.

One of the biggest things that's wrong with people nowadays, they're so anti-military. Not in the sense that they don't want a military, but they don't want our military involved in a conflict. And that's what makes us America.²³

Tyson Johnson's interview is not fully transcribed but used throughout the work. The dialogue is written in the program notes. It is organized like a song or poem, with stanzas. The audience should be provided with the dialogue for a live performance of this piece. It reads as follows:

We tore it up pretty bad over there...

 Pretty much going to the junkyard, let me say it like that,
 Because you have burning cars over here.
You have cars with bodies in it, then you have tanks that ran over the steel rail
 We just... pfff... ran on top of them
 That's bent all up
 On the top of it by the bridge,
At the corner of the bridge they have little
 Machinery guns which they can spin,
Shooting and you can see we blew that up,
 We tor it up pretty bad over there

Burning cars, bodies in it, tanks, bridge, blew that up
 Ooooh yeah
 Just really weird, uhm
 I was like wow
And like confused and dazed and
Trying to realize what happened and then...
 Jump and shout
 Now I said a lot of things that
were meant to be my last words and uh
they turned out not to be but uh
 I'm glad I said them anyway

²³ Ter Veldhuis, Jacob. *I Was Like Wow*. 2006.

Oh yeah!

there was nearly anything left of the city
 it's all burnt out blew up run down
 from all the bombs we dropped on it
 it's all burnt out blew up run down

we probably caught in about 300 mines
 all that mine needs is basically - is touch it, is touch it
 I mean it's like - like trying to touch a hair on your face
 but there were some of them
 that the caps removed, but the safeties never flew out
 those were the ones we had to worry about
 basically all it took was a slight movement, slight movement
 to throw the safeties out... and bang...
 after a while, after a while, after a while

somehow somehow something hit the mines
 the mine was armed somehow I mean
 I remember seeing it hit the ground and just
 the flash come right at me

I got a stitch in my eye
 I got them all through my right eye and left eye
 and it.. it launched me, I mean,
 yards way up in the air back
 when I realized man I just got blown up by about 20 mines
 I was like wow

after a while after a while after a while
 well I had some injuries that are seen
 you know: loss of eyesight, fractured skull, fractured signs
 lost my lower left leg
 my lower right leg was pretty bad,
 it had a hole about the size of a baseball blowing through it
 I was repaired with 8 skin grafts
 this is the worst fragmentation in my right leg

oooh jump and shout
 I will jump
 just really weird, I was like wow
 sometimes I see it 'cause that was the last image that you know
 went through my brain, just really weird

that was the last thing I saw

we should have made it the world's largest wide-open desert
 just blew everything to pieces and take a bunch of bulldozers in
 and level it all off and start fresh making a country worth building
 not just a shithole
 we should have made it the world's largest
 the whole round world, the whole round world:
 jump and shout
 I was I was born to jump, jump and shout
 on the seventh day on the seventh hour
 the whole round world, oh yeah
 on the seven on the seven on the seventh day.....²⁴

As the dialogue shows, this piece does not necessarily choose a side on the subject. It discusses the futility of war as well as apocalyptic visions. It also allows the audience to decide their own views on war. The serious subject combined with the eclectic compositional style of JacobTV makes for an exciting, challenging, emotional, and effective work for trombone and electronics.

²⁴ Ter Veldhuis, Jacob. *I Was Like Wow*. 2006.

**CHAPTER FOUR: HISTORICAL CONTEXT/BACKGROUND OF
ENCOUNTERS IV**

Encounters IV Duel for Trombone and Percussion by William Kraft was written with many of the central themes of war in mind. There are historical easter eggs throughout this entire piece. The first and most apparent programmatic detail to discuss is the subtitle, A Duel for Trombone and Percussion. Kraft wrote *Encounters III* using many of the same concepts as *Encounters IV*. He thought that in a piece like this, both musicians are working together or against one another.²⁵ Kraft thought that trumpet and trombone would work well as opposing forces to percussion. Soon after, he started relating his compositional process to tactics from medieval warfare.

Kraft names the movements after different components of medieval warfare. The first movement is titled “Strategy.” It is meant to represent the lead-up and beginning of a medieval battle. The movement begins with the approach before the engagement. The trombonist and percussion begin at a very soft dynamic. The trombonist, who plays the role of the aggressor, repeats a rhythmic phrase in Morse code. The phrase was famous during World War II as a rallying cry to “Make War to Make Peace.” The use of this phrase is noteworthy for a few reasons; the trombonist plays in rhythmic morse code, which was used by the US military from the Civil War and onward. The phrase was also a propaganda phrase from Kraft’s youth. The Morse code phrase is repeated four times, the first time in a tight cup mute, the second in a Harmon mute, the third time in a straight

²⁵ Bridwell, Barry D. 1993. “The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals...” 16.

mute, and the last time is open. These mute changes act as an adequate representation of an impending battle. The quieter, softer timbres move to louder, open timbres. While the trombonist plays, the percussionist plays a series of repeating sixteenth notes. The percussionist moves from fingers on the first two repeats to mallets in the last two times, adding to the feeling of an approach. After the approach is finished, there are a series of attacks and counterattacks between the trombonist and percussionist. These attacks and counters vary in range, aggression, length, and some are played apart while others are played together. The percussionist acts in a similar fashion to a Roman battle tactic. They would let the enemy attack first, absorb the attack, and then go on the offensive.²⁶

The second movement is titled “Truce of God.” This movement is meant to represent a fascinating and obscure piece of medieval warfare. The “Truce” or “Peace” of God were periods of peace during wars that would last for years. The Peace of God came first and protected specific people and property from the chaos of 10th and 11th-century life. People like monks, clergy, the poor, and places like church buildings and important people’s homes were all protected from the dangers of violence and destruction.²⁷ The Truce of God promoted all of these ideas. The Truce was a complete stop to all violence during a certain period of time.²⁸ The mid to late 11th century brought these ideas to the

²⁶ Nicolle, David. “Medieval Warfare: The Unfriendly Interface.” *The Journal of Military History* 63, no. 3 (1999): 579. <https://doi.org/10.2307/120496>. 589

²⁷ Cowdrey, H. E. J. “The Peace and the Truce of God in the Eleventh Century .” Accessed January 9, 2023. <https://www.jstor.org/stable/649794>. pg.42.

²⁸ Cowdrey, H. E. J. “The Peace and the Truce of God in the Eleventh Century .” Accessed January 9, 2023. <https://www.jstor.org/stable/649794>. pg.46.

fore; the original concept was that no one would attack an enemy between Saturday evening and Monday morning. The pope was the one who enacted these rules as a way to protect the sabbath and people like clergymen, monks, and the poor. As a concept, the Truce of God was more political than the Peace of God. Many felt this to be an aristocratic move that was meant to restrain the poor and military classes from their ability to exercise violence at certain times.²⁹ By the end of the 11th century, more Christian concepts made their way into warfare. The Truce of God began to be enacted as reminders of the Last Supper, Crucifixion, and the Entombment of Christ. The battle was even sometimes stopped during Advent and Lent. The thought process was that if man must abstain from certain foods, sex, and other things, then they should have to refrain from the famous pastime of arms.³⁰

Another exciting aspect of this movement is an obscure musical reference. The melodic material of this movement is based on a medieval piece by Perotin called *Beata Viscera*. That translated means “Blessed flesh,” and the piece refers to the Virgin Mary. Kraft wrote in the program notes that the trombone part is a “variation that distorts” the original *Beata Viscera*. The percussion adds various comments on gongs, vibraphone, and steel bowls, which play into the meditative sound of the movement.

The second movement features the most fascinating aspect, the optional tape that can be played during this movement. The tape is an audio collage of speeches, songs,

²⁹ Cowdrey, H. E. J. “The Peace and the Truce of God in the Eleventh Century .” Accessed January 9, 2023. <https://www.jstor.org/stable/649794>. Pg. 52.

³⁰ Cowdrey, H. E. J. “The Peace and the Truce of God in the Eleventh Century .” Accessed January 9, 2023. <https://www.jstor.org/stable/649794>.

commercials, and sounds from past wars, primarily World War I. The tape was made by William Malloch.³¹ Some of the most notable sounds that are heard in the audio collage are bugle and piccolo military calls, *Stars and Stripes Forever*, a speech about Pearl Harbor, and a World War I propaganda song titled *Let's Bury the Hatchet (In the Kaiser's Head)*. This song quotes Yankee Doodle multiple times but is an overtly pro-war song. With verses like, "We'll chain his brutal dogs of war and then we'll get his goat, We'll chop them into Frankfurters and stuff them down his throat." and a chorus that says, "Let's Bury the Hatchet in the Kaiser's head. We'll crown him on the noodle, make him whistle Yankee Doodle, shouting the battle cry of Wilson." In Figure 4.1, there is a picture of the sheet music cover for *Let's Bury the Hatchet*.

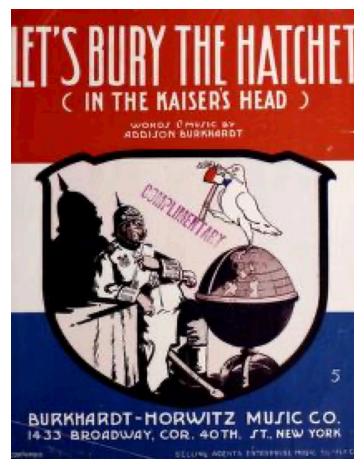


Figure 4.1

Movement three of *Encounters IV* is titled "Tactics." As Kraft states, this movement is an all-out war. This movement is the most challenging for both musicians. It begins like the first movement. It sounds like a battle is approaching. It starts with a

³¹ Bridwell, Barry D. 1993. "The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals..." 17.

timpani solo. A combination of nail and skin glissandi is used to sound like a distant army. The trombone enters quietly in Harmon mute and plays repeated sixteenth notes. This acts as a transition so the percussion can move from timpani to gongs, trash can lid, and other percussion instruments.

The following section is a series of attacks and counterattacks similar to the first movement. They are played at random, and more detail will be provided about this later in the document. The movements grow in intensity until it is clear that the trombonist cannot compete with the percussionist and begins to retreat. This section of the piece is the most technically challenging, which adds to the representation of an all-out war. The end of the piece echoes the beginning but in reverse, adding to the concept of the trombonist retreating. Long-tone low E's are played four times. The first is open, the second in straight mute, the third in Harmon, and the last in a tight cup mute. This gives the effect of retreat, and the last thing that is heard from the trombonist is "Peace" in Morse code repeated until inaudible. While this is happening, the percussionist plays constant sixteenth notes on a variety of different instruments.

At this point, the notes are essentially improvisation based on shapes. There are also stage directions that tell the trombonist to walk off-stage and physically retreat during the performance. The theatrical aspect of the piece makes it more enjoyable to watch and to the overall effect. *Encounters IV* works as a study of medieval battle and warfare concepts and a meditation on war in general.

CHAPTER FIVE: I WAS LIKE WOW ANALYSIS AND PERFORMANCE GUIDE

PART 1

The following two chapters will work through the first two sections of *I Was Like Wow*. There will be an analysis of the music and a performance guide of tips and tricks for learning the piece. I will break the piece into four sections and use musical examples to talk through essential melodies, motives, technical passages, extended techniques, and difficult sections with the accompaniment. JacobTV puts in his program notes for the piece that “speech is the ready-made source of inspiration: the melody of the spoken word is written down in musical notation. Both the score and the soundtrack use speech as a leitmotiv. The trombone plays the same musical lines along with the soundtrack in a kind of dialogue.”³² This piece features the vital practice of moving between the fore, middle, and background. The instrumentalist must know the voice and soundtrack exceptionally well for a compelling performance. Before any discussion about the piece can happen, the discussion about playing a piece with electronics has to be considered.

Learning a piece for a live soloist and electronics always has unique challenges; none are the same. *I Was Like Wow* comes with instructions on how to understand and rehearse this piece. American saxophonist Connie Frigo writes these practice suggestions, and they are effective. Connie has premiered many of JacobTV’s Boombox works, and she is one of the experts on learning electronic works.³³ I will add some more of my own personal practice suggestions as well. The instructions are for performing any of

³² Ter Veldhuis, Liner Notes, *I Was Like Wow*, 2006.

³³ Vandewaa, Arie John. 2017. "Modern Dutch Composers for Solo Trombone". 16.

JacobTV's Boombox works. The instructions begin with metronome work. There are constantly shifting meters, intricate syncopations, and moments that need to perfectly line up with the recorded accompaniment.³⁴ While learning the solo part, listen to the pre-recorded accompaniment and follow along with your part. With *I Was Like Wow*, also begins with watching the video. The player does not get to watch it in performance, so they must become familiar with it early on. It will also add more emotional depth to the performance. Connie's next suggestion is possibly the most overlooked, but it will help the player engrain the accompaniment in their mind. Sing the solo part while the accompaniment is playing.³⁵ If you can sing it in time, you can play it in time. The next step is playing the smaller sections of the piece.³⁶ The CD or recording that comes with the piece has it broken into smaller chunks for practice. This is extremely helpful for learning the piece, but make sure the transitions are also practiced. Lastly, Connie notes that the first goal is rhythmic accuracy.³⁷ This is important, especially when learning a Boombox piece. She also states that the human voice cannot be notated perfectly and that some individual inflection can be added once the piece is learned.³⁸ Jacob also said in my interview that some moments should be played personally and that there is no one way to achieve a goal. The piece features many moments meant to emphasize the voice and can be played in a way not represented on the page.

³⁴ Ter Veldhuis, Liner Notes, *I Was Like Wow*, 2006.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

After the practice suggestions, Connie has a section on sound support propositions for performance. These suggestions are crucial to an effective performance of a Boombox work. These works were originally written for performance with an actual boombox, but this is usually not realistic or plausible.³⁹ A solution to this problem is to use the hall's PA system. If a PA is used, make sure the soloist has a monitor.⁴⁰ This is necessary because the soloist needs to be able to hear the intricacies of the recording. The soloist should also feel like a part of the recording in performance, so the recording needs to engulf the audience in sound. Lastly, she notes that the lyrics of these pieces are of the utmost importance.⁴¹ To guarantee that the audience can understand the lyrics, put them in the program notes of the piece.⁴²

A few more suggestions that can make the best performances of *I Was Like Wow* are as follows: create a DAW file or Finale file that works as a metronome throughout the work. With multiple meter changes, including some that are metric modulations, it is hard to keep a metronome going through large sections of the piece. Creating these files allows the soloist to practice larger sections with a constant metronome. Practice the piece with headphones on, and watch the video accompaniment while playing. Lastly, the Jorgen van Rijen recording of the piece is easily accessible and a fantastic resource for a student learning this piece. It is the original recording, one that JacobTV would have influenced.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

Using all of these practice and performance tools will make for an effective, emotional performance.

I will break *I Was Like Wow* into four sections to discuss the different techniques and concepts that are used. Thomas Cox has a helpful table of the sections in his DMA document on electro-acoustic works.⁴³ It is below in Figure 5.1.

Section	Measures	Start Time	Length
I	1-25	0'08"	1'38"
II	26-105	1'46"	5'24"
III	106-127	7'10"	1'21"
IV	128-166	8'33"	2'07"

Figure 5.1

Section I:

The opening of *I Was Like Wow* is one of the most challenging spots of the piece. It features a difficult multi-phonics line with flutter tonguing as well. Both of these techniques are considered to be extended techniques, and combining them only makes this opening more challenging. To add to the difficulty, the trombone plays a low E and has to sing in the lower part of the bass clef. If the singer does not have the vocal range to sing the written notes, have them try to sing the octave above. Stuart Dempster explains in his book, *The Modern Trombone*, "Women will discover that many of the works have parts written too low for their voice, and the woman player must try octave displacement

⁴³ Cox, Thomas Burns. 2011. "Two Analyses and an Annotated List of Works for Solo Trombone with Electroacoustic Accompaniment for Use in the Collegiate Studio"

or other compromises in order to perform some of them.”⁴⁴ He goes on to say that he has also had to make octave displacements in multiphonics. An essential dynamic fluctuation also grows from piano to mezzo-forte and back to piano. This dynamic shift needs to be over-exaggerated. Luckily, the tessitura, multi-phonics, flutter tonguing, and accompaniment make it hard to hear if the person is singing the correct pitch. JacobTV is more interested in the sound effect than singing the correct pitch. Even so, the player should attempt to learn the correct pitches for singing. I recommend that a player plays the low E and A with drones playing at the sung pitches, B, C, A, E, and F. The player can then focus on matching the pitch with the drones. The intervals used in the multi-phonics are fourths, fifths, and sixths, consonant intervals, and an approachable introduction to multi-phonics.⁴⁵ The flutter tonguing can be added after the pitches are learned. JacobTV writes, “wah, flatter and growl upper line,” and these instructions can be interpreted differently. Again, it is all about the effect, but every performance uses multi-phonics and flutter tongue. Figure 5.2 shows this section of the opening.

After this introduction, the first important theme occurs. At measure nine, the trombone plays theme one with no voices. This is the main theme of the piece and appears more than once. It is relatively straightforward but needs to be rhythmically accurate and line up with the recording perfectly. This section has the solo and accompaniment playing in unison.

⁴⁴ Dempster, Stuart. 1979. “The Modern Trombone: A Definition of its Idioms” Accura Music, Inc. pg 7

⁴⁵ Ivany, Stephen Craig. 2017. “The Avant-Garde Trombone: The History and Development with an Examination of Berio's *Sequenza V* and Jacob TV's *I Was Like Wow* and an Analysis of John Kenny's *Sonata for Tenor Trombone*”.

1

we tore it up pret- ty bad o- ver there

wah, flatter and growl upper line

p *<mf>* *p* *<mf>* *p*

4

<mf> *p* *<mf>* *p* *<mf>* *p* *<mf>* *p* *<mf>* *p*

Figure 5.2

Be cognizant of glissandi and quasi-glissandi throughout this piece. I interpret the quasi glissandi more as a sloppy or slow slide arm. It is also wise to write what alternate slide positions will be used in the part. The best example of this in Section I is in measure twenty-two. There is a glissando from D to A and the A must be played in sixth position to get a true glissed effect. This first section should be practiced with a metronome 80% of the time when not playing the recording. This is shown in Figure 5.3.

22

Figure 5.3

It is easy to stop counting while playing glissandi and multi-phonic lines. This makes it even more necessary for metronome practice. This section centers around Tyson

Johnson's interview. It is more aggressive and virtuosic than Section II. JacobTV does an amazing job supporting the interview's content with music that evokes a deeper understanding. Tyson's interview is more descriptive of what he saw and his personal experience. He says things like: "We tore it up pretty bad over there..." and "You have burning cars over here, you have cars with bodies in it..."⁴⁶ The music supports the more industrial text with more industrial sounds, including more active and punchy lines. There are accents, staccato notes, and more syncopated lines. Section II quickly moves to a more personal and intimate sound.

Section II:

This is the largest section of the piece. It is also the calmest and most minimalistic. Most of this section is long tones in the middle to the upper register, and the narration becomes the main melody. The trombonist must play with a lyrical sound, but let the voice be the center of attention. The accompaniment does not give the soloist much for tempo, so the soloist must practice with a metronome and know how the trombone weaves in and out of the commentary.

This section uses the Sam Ross interview as the main focal point. This interview is immediately personal. Sam starts by saying, "I said a lot of things that were meant to be my last words, and uh they turned out not to be, but uh I'm glad I said them anyway."⁴⁷ Sam goes on to describe his job with mine removal and how a mine

⁴⁶ Ter Veldhuis, Liner Notes, *I Was Like Wow*, 2006.

⁴⁷ Ibid.

accidentally blew him up. He then goes on to describe all of the injuries that he suffered and has to live with. It is one of the most powerful sections of the piece, and the solo must adhere to the effects and musicality.

Throughout this section, there are important descriptive terms that JacobTV writes to help the overall effect of Sam's potent interview. He writes "funeral style," "vibrato and non-vibrato," "drunken vibrato," "growl," "closing and waving wah," "cool," "molto espressivo," and "dolcissimo/dolce" Most of these are self-explanatory, but a few of these terms need some more discussion.

The first topic that should be discussed is all of the different expressive texts involving vibrato. Some are labeled with vibrato, but most of this section should be played with jaw vibrato. The most significant sections are labeled *molto espressivo* and *dolcissimo* or *dolce*. These melodic fragments need jaw vibrato to make them more expressive.

The most uncommon and exciting expressive text involving vibrato is "vibrato to non-vibrato." This is rarely seen in music, but it is crucial to supporting the accompaniment. This vibrato is more effective if the player starts with a wide, over-the-top vibrato and reigns it in slowly. This is another important theatrical effect that the trombone can do better than most instruments because of the slide.

The growls are both multi-phonics and flutter-tongued moments like in the beginning. Both moments in this section are identical and are a played E in the staff with an A sung above. Again, the sung pitch is hard to hear with a flutter tongue, so the effect is the most important part. These moments are shown in Figure 5.4.

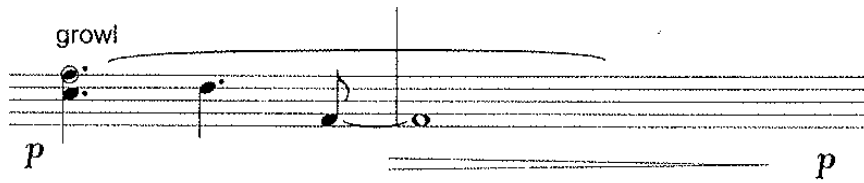


Figure 5.4

The closing and waving wahs can be easily achieved with a plunger mute. It is not marked in the score, but a wah effect is most compelling with the plunger. It is also an easy mute to pick up and put down quickly because the player must pick it up in one beat and set it down in two beats. The plunger and a slow fall/glissandi on every pitch give the best effect for closing and waving wah.

The drunken vibrato is written along with the instruction quasi-gliss. This is a wide, lazy-sounding vibrato with a slow fall off of every pitch. The voice is manipulated and distorted in the section, which adds to the drunken/glissed sound. It should be over-the-top to give the full effect. It is a theatrical effect that no instrument can do as well as the trombone. It is meant to convey a feeling of being out of control.⁴⁸ Measures eighty-seven through ninety are shown in Figure 5.5.

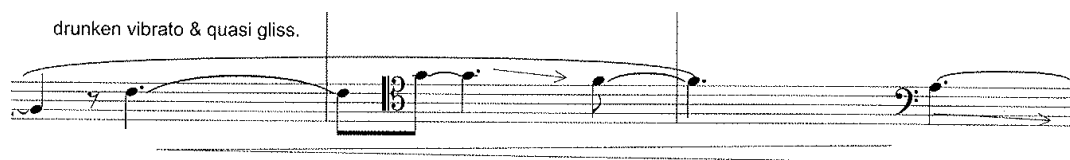


Figure 5.5

JacobTV has marked dynamic changes in some important moments that need to be brought out. The dynamics in this section are incredibly significant. The trombone moves from accompanying the voices to the main melody quickly. Most of the important

⁴⁸ Vandewaa, Arie John. 2017. "Modern Dutch Composers for Solo Trombone".

lines are marked up a dynamic or two and then right back to the background. They are also usually more active and technical lines, whereas the accompanying lines are usually long tones. The important melodic fragments commonly need to fit with the recording.

This section is also the most tiring section of the piece; long tones in the middle and upper register at this slow tempo can wear a player out quickly. Practicing long tones in these registers is vital to building stamina for this section. There are almost no extended rests in this section, and the horn is on the soloist's face for the majority of the time.

As mentioned at the beginning of this chapter, this piece needs to be learned with a metronome, listening to the accompaniment alone, and then working on smaller sections with the recording. The reason this needs to be done is because of spots like measure thirty-two. This glissed line is echoed in the recording and climaxes at the downbeat of measure thirty-three, as shown in Figure 5.6.

The image shows a musical score for two measures, 32 and 33. Measure 32 is in 4/4 time and features a vocal line with the lyrics "oh yeah" and a piano line with a glissando. Measure 33 is in 4/4 time and features a vocal line with the lyrics "there wasn't really any- thing left of the ci- ty it's all burnt out blew up run down" and a piano line with a rhythmic pattern. Dynamics include *mp*, *p*, *f*, and *ff*.

Figure 5.6

38
that mine needs is ba-sical-ly
funeral style
p
mf
p

39
is touch it is touch it

40
I mean it's like like tryin' to touch a a hair on youface
mf

Figure 5.7

The “funeral style” section from measure thirty-eight to measure forty is one of the first sections where the recording and trombonist play the same line. There is also reverb or echo in the recording, so playing this in time with the recording is crucial. This is also the most active playing the trombonist has done in this section, with eighth and sixteenth-note motives. This is shown in Figure 5.7.

The “funeral style” sections must align perfectly with the recording. These sections are in unison with the recording, all featuring reverb or echo. Seeing “funeral style” is an indicator of important melodic material.

As discussed earlier, after the piece has been practiced enough, the soloist can focus more on matching the inflection of the voice. A perfect example of using the voice inflection instead of written rhythms is in measures fifty and fifty-one. The trombone part is meant to line up with the voices, but the rhythms are too complicated to notate well. The voices are also manipulated, so the trombonist can use a sloppier slide technique. This is shown in Figure 5.8.

51

slight move- ment

slight move- ment

Figure 5.8

Overall, this section takes a mature musical mind to achieve. The music is in the details that JacobTV provides, as well as, the personal interpretation from some of the more vague details. The soloist also must know the accompaniment extremely well and know when to be in the back, middle, or foreground. This section features many glissandi that need to be played in alternate positions, and they need to be exaggerated. The effects are important to the voices and the recorded accompaniment.

CHAPTER SIX: I WAS LIKE WOW ANALYSIS AND PERFORMANCE GUIDE

PART 2

The second half of *I Was Like Wow* has the emotional and musical climax of the piece, as well as a powerful finale. The music grows in intensity until it reaches its catharsis and slowly retreats to a decrescendo to silence. The latter half of Section II is where the piece uses its heaviest subject matter. As Sam describes his injuries from the mine explosion, the music becomes more distorted and manipulated. The trombone also starts to become more aggressive with the “drunken vibrato” lines at the end of Section II.

Section III:

Section III is the shortest of the piece. It is the movement toward the climax of the work. It begins more punchy and aggressively than almost all of Section II. It is similar to the opening of the piece. The majority of the melodic material is now accented eighth and sixteenth-note passages. This section begins with the soloist having to play in unison with the recording. The voice and trombone play in rhythmic unison for the first time in measure 111. This is shown below in Figure 6.1.

Figure 6.1 shows two measures of music. Measure 111 is in 2/4 time and features a vocal line with the lyrics "jump and shout!" and a piano accompaniment. Measure 112 is in 3/4 time and continues the piano accompaniment with a triplet of eighth notes.

Figure 6.1

Figure 6.2 shows three measures of music. Measure 121 is in 4/4 time and features a vocal line with the lyrics "wide o- pen de- sert just blow e- very- thing to pie- ces and take a" and a piano accompaniment. Measure 122 is in 4/4 time and features a vocal line with the lyrics "bunch of bull- do- zers in and le- vel it all off and start" and a piano accompaniment. Measure 123 is in 4/4 time and features a vocal line with the lyrics "fresh make a coun- try worth buil- din' not just" and a piano accompaniment. The piano accompaniment in all three measures is marked "poco a poco crescendo".

Figure 6.2

This immediately turns into the first theme from Section I. This quick recapitulation is morphed into the first extended technical passage of the piece. Measure

120 begins a staccato rhythmic melody that is running sixteenth and thirty-second notes.

Figure 6.2 shows the growth in intensity starting in measure 121.

Section III is the buildup to the climax of *I Was Like Wow*. The music builds in power and the rhythms become more active in both the accompaniment and trombone. The voices also play into this buildup by changing the subject from injuries to destruction. Sam gives his ideas on what should happen, “We should have made it the world’s largest wide open desert, just blow everything to pieces, and take a bunch of bulldozers in and level it all off, and start fresh, make a country worth building.”⁴⁹ As this builds to the climax, three measures before there is a caesura. The accompaniment and the trombonist stop the rhythmic build and it sounds like a malfunction. It then becomes

Figure 6.3 shows a musical score for measures 124-126. The score is written for voice and accompaniment. The top system (measures 124-125) features a vocal line in 4/4 time and an accompaniment line in 3/4 time. The lyrics for measure 124 are "a shit-hole we should have made it the world's lar- gest" and for measure 125 are "the whole round world". The bottom system (measures 126-127) features a vocal line in 4/4 time and an accompaniment line in 3/4 time. The lyrics for measure 126 are "the whole WOW!" and for measure 127 are "ha ha ha ha jump and shout!". Dynamic markings include *f*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 6.3

distorted, echoey, and fragmented. The trombone complements this with a slow glissando using alternate positions. The measure before Section IV features another motive that has

⁴⁹ Ter Veldhuis, Liner Notes, *I Was Like Wow*, 2006.

been heard earlier. The notes and rhythms from measure 111 are used again in the same manner in measure 127. It is the last statement before new ideas are introduced. This is shown in Figure 6.3.

Although this section of *I Was Like Wow* is the shortest, it is one of the most important for the overall growth and effect of the piece. The dynamics, rhythmic accuracy, and effects all add to the accompaniment and make the words more powerful.

Section IV:

Section IV is the climax and most challenging section of the piece. There are many reasons that it is demanding for the soloist. They include technical passages, required flexibility, articulation style challenges, shifting meters, extended techniques, and extreme registers. This section also features difficult glissandi that are a crucial theatrical effect. The ending of *I Was Like Wow* is one of the most challenging in the trombone repertoire.

Section IV begins with the “wild and crazy, staccato” pattern. It is a running thirty-second note theme that combines the A harmonic series and A major. Agility is required to perform this passage, staccato with a full sound. It is more aggressive than anything before it. It is beneficial to practice slowly using a metronome with the tempo slowly increasing until at tempo. The accompaniment does not help the soloist, so time

128 wild & crazy, staccato

130

Figure 6.4

must be ingrained before trying to play with the recording. The opening of this theme is shown in Figure 6.4.

133

136

Figure 6.5

This theme is further developed and an extended technique is employed. There are written horn rips in measures 134 and 136. Most performers do not articulate these measures but do a horn rip. This is shown in Figure 6.5.

As this theme develops, time is hard to feel, so the metronome and knowledge of the accompaniment are of the utmost importance. I recommend writing lines on the large beats of the measures with horn rips. This helps the player visualize how to keep the rips perfectly in time. There is a lot of ink on the page, especially for trombonists, so writing in large beats at the start of learning this piece is incredibly useful.

At measure 142, there is a new variation on the “wild and crazy” theme. This is a funk, rhythmic groove and it is filled with quick octave leaps. Again, rhythmic accuracy is crucial. The accompaniment is more active in these sections, so the time does not easily waver. But the accompaniment does not always work with the solo. From measures 142 to 153, the accompaniment does work with the solo, and their parts are similar and easy to feel. The two transitional measures 152 and 153, are an important landing point before things slowly fall apart and dissolve. The voice, accompaniment, and trombonist all join together in these two measures. This is shown in Figure 6.6

Figure 6.6 shows a musical score for two measures, 152 and 153. The score is in bass clef with a 2/4 time signature. Measure 152 contains the lyrics "I was I was born I got I was" and features a triplet of eighth notes. Measure 153 contains the lyrics "I was born the whole" and features a triplet of eighth notes. The accompaniment consists of eighth notes with accents.

Figure 6.6

The end of *I Was Like Wow* consists of extended techniques. There is no melody, the accompaniment is distorted and features jumbled samples of the interviews and the trombonist plays a series of long quasi-glissandi falls. Many important musical decisions have to be made, and this is another critical moment to focus on the voice inflections once the rhythm is learned. This section is hard to count through, especially when doing the falls. These long falls and glissandi are used in measures 154 through 159, Figure 6.7 shows measure 155 to 158.

155
myeah the whole round world ohw me yeah on the se- ven on the
molto espressivo
159
ff p f mf

Figure 6.7

The last five measures of *I Was Like Wow* are the most difficult of the piece, especially for consistency. It is a beautiful and haunting ending, but it takes stamina and superior musicality. The trombonist plays a slow chromatic line from high B to high D, all while adding a decrescendo to niente. While learning this piece, practicing quiet long tones in the extremely high register is useful. I recommend taking a large, sip breath (similar to Bolero) right before the B in measure 161, and doing the rest of the line in one breath. Trying to breathe in this register at a quiet dynamic is extremely difficult. The ending to *I Was Like Wow* is evocative, especially with the dialogue, and is impactful. This is shown in Figure 6.8.

The image displays a musical score for trombone and electronics. It consists of two systems of staves. The top system features a vocal line in the upper staff and an accompaniment line in the lower staff. The vocal line includes the lyrics "se- ven" and "vibrato" in the first measure, and "on the se- venth" in the second measure. The bottom system starts at measure 162, with the vocal line containing the lyric "day". The accompaniment line consists of a series of notes and rests, with some notes marked with a vibrato symbol. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Figure 6.8

I Was Like Wow is an exciting, challenging, powerful original work for trombone and electronics. Electronic works have become a regular and important addition to the repertoire.

Due to distance and other restrictions, the COVID Pandemic made standard recital performance difficult, so solo works with electronics became even more accessible. *I Was Like Wow* was a vital work even before the pandemic.

This piece is filled with vague and fascinating expressive texts. These texts allow the player to make many of the musical decisions on their own. JacobTV gives key descriptive terms, but many of them do not fully relate to the musical expressive text. “Drunken vibrato,” “funeral style,” “wild and crazy,” and “wah” are all terms that do not give in-depth directions. These moments are always important theatrical effects, and a mature musical mind to achieve.

Another significant aspect of this piece is the subject matter. War, in general, is a serious subject, and *I Was Like Wow* makes it personal with the interviews of wounded, young soldiers. The dialogue and video are crucial to the effective performance of this piece. The soloist must understand the background of the solo and watch the video without playing. *I Was Like Wow* is compelling when all instructions and detail are followed.

Finally, *I Was Like Wow* features challenging extended techniques and technical ability. Multiphonics in the low register combined with flutter tonguing is complicated and takes dedicated practice. Many of the glissandi in this piece also need care and thought. Alternate positions must be used. Section IV uses agile tonguing, as well as a strong, high register. This section also has complicated meter shifts that need to be practiced with the metronome and the recording.

I Was Like Wow does what great art should do, makes us think about the world around us in a new way, without providing an answer to us. JacobTV challenges people to come to terms with their feelings. *I Was Like Wow* uses war and art in a thought-provoking and enduring way.

CHAPTER SEVEN: ENCOUNTERS IV ANALYSIS AND PERFORMANCE
GUIDE MOVEMENT ONE (STRATEGY)

The next three chapters are an in-depth analysis and performance guide of William Kraft's *Encounters IV Duel for Trombone and Percussion*. I will analyze the piece by movement and discuss important motives, extended techniques, rehearsal suggestions, difficult sections with percussion, and any notational issues. This piece is an exciting, thought-provoking, challenging work for both performers and the audience. It is equally difficult for both the trombonist and the percussionist. I have researched the history of trombone and percussion works, and there is no mention of any solos with percussion until the 1980's. Will Kimball's history of the trombone in the 20th century makes no mention of important solo works with percussion.⁵⁰ Kraft essentially created a new genre in the trombone repertoire with this piece. David Guion mentions a piece that was written before this piece, *Commedie* for Trombone and Percussion by Roger Campo.⁵¹ This piece was written in 1971. I have not been able to find anything about this piece. The only other piece that was written for trombone and percussion in the 1970s is Eugene Bozza's *Trois Essais*. This piece was written in 1977. Before any of the music from *Encounters IV* is discussed, an explanation of the set-up and staging needs to be provided.

One of the most challenging aspects of *Encounters IV*, and the main reason it is not more widely performed, is the number and variety of percussion instruments used in

⁵⁰ Kimball, William. "Trombone History: 20th Century - Will Kimball." *Will Kimball*. Web. 18 Mar. 2016.

⁵¹ Guion, David M.. *A History of the Trombone*. United States: Scarecrow Press, 2010. 201

the piece. It is a massive set-up for percussion and some of the instruments are not ones that can be found in every percussion studio. Kraft acknowledged that although he loves tuned gongs, they are hard to find and are expensive.⁵² Kraft has an entire page in the liner notes that is dedicated to the percussion instruments and the set-up for the piece. *Encounters IV* has the percussionist using ten crotales, eleven stainless steel bowls, vibraphone (more discussion will be had about the interesting way he uses this instrument), nine tuned gongs, four timpani, five graduated drums (tenor drum, field drum, snare drum, and bongos), four graduated tam-tams, and galvanized tin trash can lid. He goes on to give the pitches of the bowls, crotales, gongs, and graduated drums. The percussion set-up and pitch tables are shown in Figures 7.1 and 7.2.

In the first page of the notes that Kraft includes, he explains a couple of notational issues in the percussion. The first is a relatively unknown vibraphone technique, the “Bunker trill.” The Bunker trill is named after Larry Bunker, who showed the concept to Kraft.⁵³ It is achieved by setting the discs of the accidental bars in a horizontal position and those of the natural bars in a vertical position and then rotating both, via the drive pulley, 40 degrees.⁵⁴

⁵² Bridwell, Barry D. 1993. “The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals...” pg. 22

⁵³ Bridwell, Barry D. 1993. “The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals...” pg. 29

⁵⁴ Kraft, Encounters IV Notes. 1973

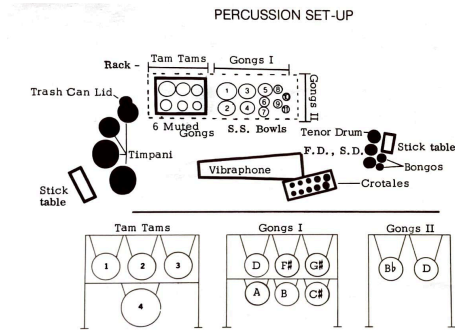


Figure 7.1

11 Stainless Steel Bowls

The notation shows a sequence of 11 notes on a treble clef staff, numbered 1 through 11. The notes are: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F), 9 (G), 10 (A), 11 (B).

5 Graduated Drums

The notation shows a sequence of 5 notes on a bass clef staff, numbered 1 through 5. The notes are: 1 (T.D.), 2 (F.D.), 3 (S.D.), 4 (Bongos), 5 (Bongos).

10 Crotales

The notation shows a sequence of 10 notes on a treble clef staff, numbered 1 through 10. The notes are: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F), 9 (G), 10 (A).

9 Tuned Gongs

The notation shows a sequence of 9 notes on a bass clef staff, numbered 1 through 9. The notes are: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F), 9 (G).

The 9th Gong may be any pitch as it is only used as a muted Gong.

Figure 7.2

Next, set the motor at a very slow speed (about two waves, per second.)⁵⁵ This gives a vibrato effect because the peak volumes of the accidental bars and the natural bars occur alternately instead of coincidentally.⁵⁶

Kraft then notes that in all unmeasured sections, accidentals remain until either canceled or interrupted by another pitch.⁵⁷ This is crucial for both musicians to know before practicing this piece. Finally, Kraft has explained how he notates a few timpani strikes. This is shown in Figure 7.3.

⁵⁵ Ibid.

⁵⁶ Bridwell, Barry D. 1993. "The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals..." pg. 29

⁵⁷Kraft, Encounters IV Notes. 1973

Timpani Rim Shot: Strike the outer 3 inches (approx.) of the head, being sure to also strike the rim, with the butt of the timpani stick.



◆ : Hardest accent possible.

↻ : Straight stroke glissando beginning with a short rapid swirl.

Percussion: + = muffle with hand firmly pressed against the head
o = open

Figure 7.3

William Kraft has outlined the stage set-up for performance and practice.

Performing this work must be done in the prescribed configuration. There are too many instruments for the percussionist to diverge from Kraft's order. He includes where the speakers should be for performance if the optional tape is used. I highly recommend the use of the tape as an amazing addition to the piece. It is easy to put together with the tape. It plays throughout the movement and fades in and out. The players can try and plan specific sections to line up with the recording but it is not specified. This adds an entire additional layer of information about warfare. The staging is shown in Figure 7.4.

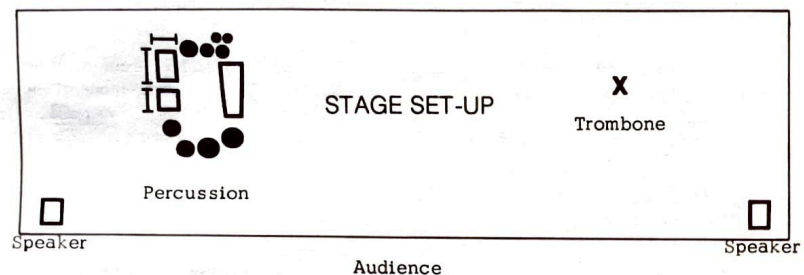


Figure 7.4

Movement One (Strategy):

The opening of Encounters IV is one of the more unusual and exciting sections of the piece. It is filled with interesting and noteworthy concepts. The trombonist plays the role of the aggressor in a battle. The start of this movement is meant to represent an approaching battle. The trombonist repeatedly plays the rhythmic equivalent of “Make war to make peace” in Morse code. Kraft has notated the Morse code in normal musical notation. The accents in this section are crucial to making it sound like Morse code. Morse code is based on long and short sounds, and the accents are what make it sound like Morse code. The slashes represent the pauses in between words. This is shown in Figure 7.5.



Figure 7.5

As Chapter Four notes, this section is repeated four times with a different mute for each repetition. This adds to the idea of an impending battle. The cup mute has the quietest timbre. The Harmon is a slightly different and metallic timbre. The straight mute is the most aggressive timbre. Finally, the trombonist plays with no mute for the first time in the piece. While the trombonist is repeating this phrase, the percussionist is playing constant sixteenth notes on the timpani at a different tempo than the trombonist. Their staff is four repeated lines that move from being played with fingers to using mallets. The last repeat is an improvisation technique where Kraft has the percussionist mix the four pitches at random. This is shown in Figure 7.6.



Figure 7.6

After the approach of the battle, the piece moves into a series of twelve attacks and counterattacks. These may be played in different ways that Kraft has stated in the program notes. The attacks and counterattacks can be played in the order that Kraft has written, they can be played in a predetermined order by the players, or they can be played at random with the percussionist responding to whatever the trombonist plays.⁵⁸ The latter option is the most realistic to the programmatic material and adds to the overall concept of the piece. It is also the most difficult to put together. This decision is ultimately up to the players.

This section moves between attacks and counterattacks that are call and response and others that are played concurrently. In the first attack, a notational issue needs to be discussed. Kraft writes an eighth note with a slash through it. This is to be played short and dry. This is shown in Figure 7.7.

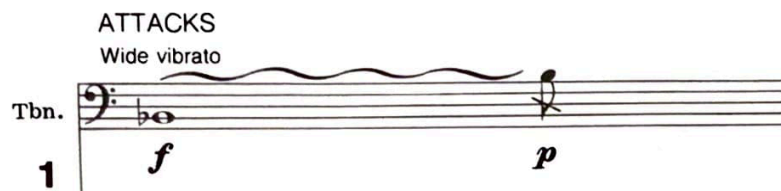


Figure 7.7

The first attack to feature an extended technique is the fourth exchange. It uses multiphonics. The trombonist plays a low C in the F attachment and sings an E a major

⁵⁸ Kraft, Encounters IV Notes. 1973

tenth above. While the trombonist does this the percussionist plays a tremolo between Bb and Db. This multiphonic is easy to hear and practice independently, but it is more difficult with a percussionist playing half-steps away from your pitches. This is shown in Figure 7.8.

Figure 7.8 shows a musical score for Trombone (Tbn.) and Timpani (Timp.). The Tbn. part is marked "Slowly" and "mp" (mezzo-piano). It features a melodic line with a note marked "(sung)". The Timp. part shows a tremolo pattern between Bb and Db.

Figure 7.8

Attacks five through eight feature a variety of different effects. The fifth exchange has the trombonist play with only the top tube of the slide attached. Kraft has drawn shapes to describe the directions and lengths of the phrases in this exchange. He has also noted that they should be rapid figures, breathy sounds, and a variety of articulations. The sounds are up to the player, singing through the horn and other concepts work will in this section. The percussionist is actively responding and playing while the trombonist is playing. They are playing using a combination of wood and hard-felt mallets as well as fingernails. There are also rim shots that are important in this exchange. This is shown in Figure 7.9.

Figure 7.9 shows a musical score for Trombone (Tbn.) and Timpani (Timp.). The Tbn. part is marked "Attach slide to top tube only - rapid figures, mostly breathy sounds, alternate modes (staccato, legato, etc.)". The Timp. part includes instructions for mallets and fingernails: "R. H. wood/L. H. hard felt/Wood plays rim shots, felt plays muted notes." and "1. LRL R RL R RL LRL R. H. finger nail gliss L. H. finger nail gliss".

Figure 7.9

Attack number six uses the extremely low register for the trombonist. Kraft calls for a pedal F and glissando down from it while decrescendoing. It is an easy passage to put together, but the register is extended. This is shown in Figure 7.10.

Figure 7.10

The seventh exchange features a hidden message that is relevant to the piece as a whole. The trombonist plays “Karen” in Morse code and the percussionist responds in Morse code with “Ervin.”⁵⁹ Karen Ervin was the percussionist who played the premiere of Encounters III and commissioned Encounters IV. This Morse code is not spelled out like the rest of the piece. Figure 7.11 shows this exchange.

Figure 7.11

Attack number eight is the most technically challenging of the movement for both musicians. The trombonist plays large intervallic leaps, a wide range, and multiple tonguing. The second half of the exchange features a high Eb which immediately moves to pedal A. The percussionist plays what Kraft labels “virtuosic patterns” based on drawn

⁵⁹ Bridwell, Barry D. 1993. “The Multi-Percussion Writing of William Kraft in his Encounters Series with Three Recitals...” pg. 42

line shapes. He also tells the percussionist to “flail away” and gives patterns for the musician to improvise. This is all shown in Figure 7.12.

Figure 7.12

The ninth attack is similar to the fifth, but the slide is fully attached this time. Again, Kraft writes breathy sounds and vocal sounds. Attacks ten and eleven feature the trombone playing in a plunger mute. They are relatively straightforward exchanges, but the last two notes of the eleventh exchange are noteworthy. The trombonist plays another high Eb, and then immediately following it Kraft has an unspecified high note written. He has a square notehead on this pitch. It is shown in Figure 7.13

Figure 7.13

The final exchange is a transition from the build-up of intensity in the first movement to the tranquil, meditative nature of the second movement. The trombonist and the percussionist work together for the first time in the piece, and it is a metaphor for

peace. Both musicians are slowly sliding above and below the pitch F#. The percussionist uses a compelling and mystical timbre. The player sits an F# tuned bowl on the 23' timpani and rolls on the edge of the bowl with soft mallets. This is all shown in Figure 7.14.

The image shows a musical score for two instruments: Tbn. (Tuba) and Timp. (Timpani). The Tbn. part is written in bass clef with a key signature of one sharp (F#). The Timp. part is written in bass clef with a key signature of one sharp (F#). Both parts feature a glissando effect, indicated by a wavy line and the word "simile". The Tbn. part starts with a note on F# and then glides. The Timp. part starts with a note on F# and then glides. A box containing the instruction "Place F# bowl on timp (23') and roll on edge of bowl with soft mallets while moving pedal accordingly" is placed between the two staves. The number "12" is written to the left of the Timp. staff.

Figure 7.14

Movement One or Strategy is a fitting opening to an effective work that encompasses many aspects of warfare. The opening acts as the approach of a battle. The middle section acts as an actual duel with a combination of attacks and counters that are diverse and thought-provoking. The fact that there are multiple ways to this piece allows every performance to be improvised and showcase a different duel.

CHAPTER EIGHT: ENCOUNTERS IV ANALYSIS AND PERFORMANCE GUIDE MOVEMENT II (TRUCE OF GOD)

The second movement is titled “Truce of God” and as discussed in Chapter Four, it is a musical representation of a period of peace in the tenth and eleventh centuries. This is the most obvious influence of medieval warfare. Kraft has researched medieval warfare as well as music of this era. He states in the program notes an important detail about the programmatic material of this movement:

The ineffectuality of this convention against man’s evidently stronger predilection for combat is represented by a variation which distorts the conductus “Beata Vicsera” by the 13th-century composer, Perotin, accompanied by interspersed bell sounds of gongs, vibraphone, and stainless steel bowls, along with various other comments from the percussion.⁶⁰

The idea that this concept was not successful in keeping the peace. This can be heard through the movement. It is meditative, mystical, thought-provoking, and the optional tape adds another essential layer of sonic context.

The tape is started at the same time as the musicians begin the movement. The sounds from the tape come in and out during a performance. They can be strategically placed if the musicians would like to plan ahead of time. The tape works well for a performance and is not difficult to sync.

This movement begins with three slow percussion hits on the tuned gongs, vibraphone, and stainless steel bowls. The trombonist responds with an angular melody

⁶⁰ Kraft, Encounters IV Notes. 1973

with large intervallic leaps. A majority of this movement features the trombonist playing intervallic leaps of an octave or more. Also, nearly every pitch in both parts has a dynamic marking. This is important throughout the entire movement. There is a mute change in this opening that can easily be rushed. The trombonist moves to plunger mute after the first four notes. Some notation in this opening needs to be discussed. Kraft used a filled-in notehead with a vertical line to represent the “hardest accent possible.” The opening of this movement is shown in Figure 8.1.

The musical score in Figure 8.1 is for the opening of a movement. It features four staves: Trombone, Stainless Steel Bells, Vibraphone, and Gongs. The Trombone part begins with a dynamic marking of *p* and a tempo marking of "Slowly". It includes a first ending bracket labeled "1" and a second ending bracket labeled "A" with the instruction "take plunger". The Trombone part has dynamic markings of *p*, *senza cresc.*, *mp*, *f*, *p*, and *f*. The Stainless Steel Bells part starts with a dynamic marking of *mp* and includes a "B11" marking. The Vibraphone and Gongs parts start with a dynamic marking of *f* and include a "B5" marking. The score also includes a tempo change to "poco accel." with a metronome marking of ♩ = 100. The notation includes various dynamics, accents, and a "hardest accent possible" symbol (a filled-in notehead with a vertical line).

Figure 8.1

A majority of this movement is easy to coordinate with a percussionist. Over half of it is written in a call-and-response manner. The solo parts for both musicians feature extended techniques and modern concepts. The third iteration of the trombone uses multiple extended techniques and technical passages, including double tonguing, flutter tonguing, and a hard accented pedal A. There is another quick mute drop in this section. The “plunger drop” does need to be done with haste to keep the energy in the music. This is all shown in Figure 8.2.



Figure 8.2

The last iteration of the first page is the most extended passage the trombonist has played. They have to play two noteworthy melodic fragments in this section. The first is a lip trill on a high A. This is a relatively manageable trill in a register that lends itself to lip trills. Immediately following the trill is one of the most challenging spots in the whole piece. The trombonist must play a low B below the staff. This note is the only note that a tenor trombone cannot naturally play without detuning the F attachment. What makes it more difficult is the fact that a C an octave up follows it. The trombonist will usually just lip down the B in seventh position with the trigger. It is difficult to have a good tone and tune. This passage is shown in Figure 8.3.

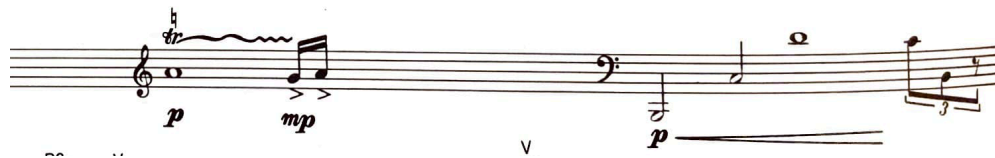


Figure 8.3

The second page of this movement is when some of the pent-up aggression from the first movement battle begins to creep back into the music. The trombonist begins to play more active lines while the pitches ascend. To add to the difficulty, there is a flutter-tonguing passage. The trombonist must flutter tongue on low E and D and make large intervallic leaps while flutter-tonguing. Following this passage is the highest register used

in the movement so far, a pianissimo high B and C are played in the trombone part. This is shown in Figure 8.4.

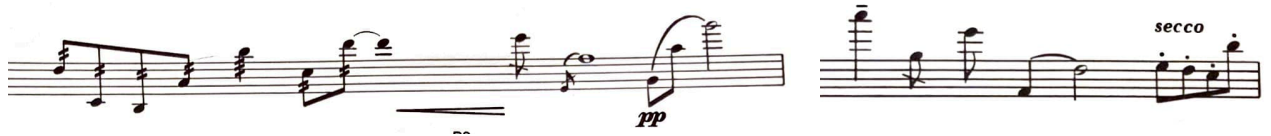


Figure 8.4

After this passage, the percussionist switches from the gongs, vibraphone, and bowls to the graduated drums, crotales, and gongs. This adds to the feeling of uneasiness and aggression that reappears. The trombonist plays a heavily ornamented figure after the percussionist switches instruments. This ornamentation is an uneven number so the tonguing pattern needs to be planned ahead of time rather than improvised. The speed of the ornamentation is ultimately up to the trombonist, but it needs to move. Both the instrument switch and ornamentation can be seen in Figure 8.5.

Figure 8.5

The last line of the second page is the beginning of the movement's climax. It is the most dynamic, technical, and overlapped section. Some notation issues need to be addressed in this section. Kraft uses dotted lines between the staves to help ensure that the players are listening to one another and lining up specific spots. This is shown in

Figure 8.6, and it is one of the only moments in the piece that needs to line up between both players.

ENCOUNTERS IV

Figure 8.6

This movement's third and final page is the most aggressive and acts as a transition back into battle. This time the percussionist is leading the aggression with the graduated drums. The movement ends with percussion alone for two lines of music. Before the trombone drops out, they play one of the most difficult melodic fragments of the movement. This fragment pushes the movement toward the climax. The trombonist plays a lip-trilled on high A and moves to the highest register used in the movement. Right after the high D, the percussionist moves to the graduated drums. This is the climax of the movement as shown in Figure 8.7.

Figure 8.7

The solo percussion ending fades from the more aggressive graduated drums and rim shots to gongs and crotales. The movement finishes in the peaceful and meditative

way it began. The atonal nature of the pitches presents the end of the movement as a question. This adds another layer of programmatic material, the “Truce of God” is not true peace but a political and economic strategy. This moment of peace soon returns to a battle. The ending of the movement is shown in Figure 8.8.

The image displays two systems of musical notation for a percussion ensemble. The first system is for 'Perc. soft yarn mallets' and includes a tempo marking of $\text{♩} = 54$. The notation features a treble clef staff with notes and rests, and a bass clef staff with rhythmic patterns. Chord symbols B6, B7, and B4 are present above the treble staff. Performance instructions include 'sempre L.V.', 'w/rattan', and 'G.Drs.'. The second system is for 'Perc.' and includes 'Tam Tam'. It features a treble clef staff with notes and rests, and a bass clef staff with rhythmic patterns. Chord symbols V B8, V B10, and V B11 are present above the treble staff. Performance instructions include 'G.Drs. rim', 'Rat. Snap (Bongos)', 'Edge', and 'G.Drs.'. Dynamics markings fz and p are used throughout the score.

Figure 8.8

CHAPTER NINE: ENCOUNTERS IV ANALYSIS AND PERFORMANCE GUIDE

MOVEMENT THREE (TACTICS)

The final movement of Encounters IV is the longest and most challenging of the piece. It features extended techniques in both parts that need to be discussed. Notation issues, extended techniques, programmatic ideas, and ensemble issues are crucial to a successful performance.

The third movement begins in a similar manner to the first movement. This time the percussionist is the aggressor. They begin by playing skin and nail glissandi on the graduated drums. This gives a far-off timbre to the drums. Kraft provides multiple directions about his notation at the bottom of the page. The 1. skin and fingernail gliss, 2. circular shape, and 3. note sizes are shown in Figures 9.1 and 9.2.

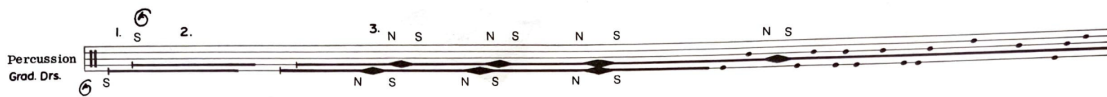


Figure 9.1

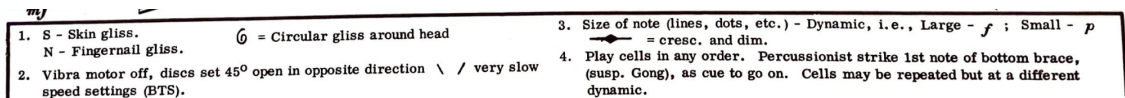


Figure 9.2

The trombonist soon enters with a Harmon mute, playing constant sixteenth notes while covering and opening the mute. This is meant to represent the trombonist entering the battle. It also acts as a transition and vamp so the percussion can switch to the correct mallets and tune instruments. What follows the vamp is the most out-of-control music in the piece thus far. The transition is shown in Figure 9.3.

Figure 9.3

The music is chaotic from the beginning. The battle has begun, and they are off to an aggressive start. The trombonist and percussionist both play patterns in any order for as long as they want. The patterns are circled and Kraft gives these directions, “play cells in any order, percussionist strike bottom brace of the suspended gong as a cue to go on. Cells may be repeated but at a different dynamic.”⁶¹ This section works and comes together easily as long as the players communicate. Both players may take their time as it is easy to want to rush through this section. Try to be tactical about your attacks/counterattacks; it adds to the programmatic theme of the piece. I recommend practicing these cells in multiple dynamics, so decisions can be made during the performance. This section is shown in Figure 9.4.

Figure 9.4

⁶¹ Kraft, Encounters IV Notes. 1973

After the cue is given, the musicians move to an even battle. They are both playing at each other, sometimes lining up and sometimes not. The next difficult section for the trombonist is at the top of the second page. The trombonist plays a sixteenth-note ascension to a high E. E is not an easy note to find and tune on the tenor trombone. Kraft knew this, so he wrote an alternate version of that line that inverts it. This is shown in Figure 9.5.

The image shows a musical score for two staves. The top staff is in bass clef and contains a melodic line with dynamics *mp*, *mf*, *p*, *f*, and *f*. The bottom staff is also in bass clef and contains a rhythmic accompaniment with dynamics *accel.* and *cresc.*. An *ossia:* section is indicated above the top staff, showing an alternate melodic line.

Figure 9.5

The next line of the piece is when the battle turns to the favor of the percussion. The battle feels even until the point when the percussionist begins to play constant sixteenth notes. The trombonist spends the rest of the movement trying to keep up with the constant barrage of sound. The start of these sixteenth notes is shown in Figure 9.6.

The image shows a musical score for a single staff. The staff is labeled "6 Muted Gongs" and has a tempo marking "♩ = 120". The music consists of a constant sixteenth-note pattern. Dynamics include *(pp)* and *simile*.

Figure 9.6

The trombonist plays some technical and modern techniques during this long battle. A sixteenth note line is technically challenging for the intonation and slide technique. The trombonist also has to play this line with the plunger. Half of it is in a

closed plunger and the other half is open. While the trombonist plays this technical line, the percussionist begins improvising in the sixteenth-note pattern. This is all shown in Figure 9.7.

Get Plunger

endo

p — *mf* — *p*

Continue patterns with some improvisation — add occasional tam tam softly.

The musical score for Figure 9.7 consists of a single staff with a treble clef and a 3/4 time signature. It begins with the instruction "Get Plunger" above the staff. The first measure contains a whole note chord with a circled "O" above it. The second measure is a half note, followed by a quarter note, and then a series of sixteenth notes. Above the notes, there are plunger markings: a "+" sign above the first sixteenth note, a "O" above the eighth note, and another "+" sign above the final sixteenth note. Below the staff, there are dynamic markings: *p* (piano) under the first measure, *mf* (mezzo-forte) under the second measure, and *p* under the final measure. A box below the staff contains the instruction: "Continue patterns with some improvisation — add occasional tam tam softly." Below this box are two empty staves.

Figure 9.7

The next spot that needs to be discussed is when the trombonist is told to make breathy sounds and clap the plunger on the bell. This is notated with lines and dots. The lines are meant to represent the pitches and the dots on the bottom represent the clapping of the plunger. Immediately following this, the trombonist is asked to lip down a low Eb while using slide vibrato. It makes for a shallow, unfocused sound. Both the breathy sounds and lipped-down spots are shown in Figure 9.8.

Breathy sounds
Clap plunger on bell

3 lip down

p — *f*

To Bows

The musical score for Figure 9.8 consists of a single staff with a bass clef and a 3/4 time signature. It begins with the instruction "Breathy sounds" and "Clap plunger on bell" above the staff. The first measure contains a wavy line representing breathy sounds, followed by a quarter note and a half note. Above the notes, there are plunger markings: a "+" sign above the first quarter note, a "O" above the half note, and another "+" sign above the final quarter note. The second measure is a half note, followed by a quarter note, and then a series of sixteenth notes. Above the notes, there are plunger markings: a "+" sign above the first sixteenth note, a "O" above the eighth note, and another "+" sign above the final sixteenth note. Below the staff, there are dynamic markings: *p* (piano) under the first measure and *f* (forte) under the second measure. The instruction "3 lip down" is written above the staff in the second measure. Below the staff, the instruction "To Bows" is written.

Figure 9.8

The trombonist continues to try and keep up with the constant sixteenth notes in the percussion. At the top of the third page, there is a moment that needs to line up, because there is an instrument and timbre change for the percussionist. Following this, there are two important spots in the trombone. The first is another instance of the clapping of the plunger on the bell. This is notated with x's this time. Soon after this, the trombonist has a figure that uses multiphonics. The trombonist plays a B natural while singing an E and F below it. The top of page three is shown in Figure 9.9.

The image shows a musical score for two parts: Trombone (Tbn.) and S.S. Bowls (inverted). The Trombone part is written in bass clef and features a sequence of notes with plunger markings (circles and crosses) and a dynamic marking of 'f'. The S.S. Bowls part consists of a continuous stream of sixteenth notes. The score is labeled 'Figure 9.9'.

Figure 9.9

The first indication of the trombonist showing signs of defeat is in the middle of the third page. The percussionist is still playing constant sixteenth notes now with combinations of instruments, not just one instrument. Kraft writes, “Make breaths audible to end.”⁶² This is meant to represent the trombonist showing weakness. The trombonist refuses to give up, and they play the most extensive technical passage of the piece so far. This line and Kraft’s directions are shown in Figure 9.10.

⁶² Kraft, Encounters IV Notes. 1973

make breaths audible to end

Figure 9.10

The trombonist begins to play short, aggressive attacks and dynamic long tones while the percussionist hammers away on sixteenth notes. The percussionist is now playing the bunker trill on the vibraphone. The trombonist continues to play short bursts of sixteenth notes. Kraft writes flutter tongues as well as “splat.” This is shown in Figure 9.11.

Figure 9.11

In the middle of page four, three hits need to line up between both musicians. This is one of the only moments in the movement that is meant to sync. The last hit is meant to be a quick pause so the trombonist can use a plunger mute. Immediately following this pause, Kraft writes another plunger clap section. These hits and the plunger claps are shown in Figure 9.12.

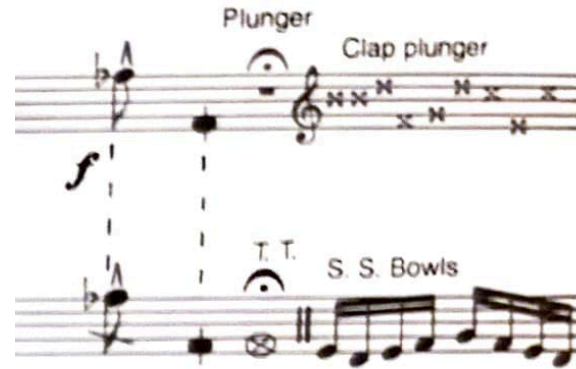


Figure 9.12

A primary notation device in the composition is introduced in the following line. Kraft writes a circled question mark. He explains this in a direction at the bottom of the page. This question mark is meant to represent an optional improvised event. There are two question marks in the trombone part on this page. The trombonist can play anything, but it works with the programmatic material to think of a bugle call. While the trombonist improvises, the percussionist moves to a combination of bowls, gongs, and tam-tam.

Following the improvised section, the trombonist plays a tremolo between A and G#. This is shown in Figure 9.13.

The image shows two staves of musical notation. The upper staff is a bass clef staff with a key signature of one flat and a common time signature. It features a quarter note on G3, a quarter rest, and a quarter note on A3. Above the staff, there is a circled question mark. Below the staff, there are dynamics: *p* and *ff*. The lower staff is a percussion staff with a key signature of one flat and a common time signature. It features a quarter note on G3, a quarter rest, and a quarter note on A3. Above the staff, there is a circled question mark. Below the staff, there are dynamics: *p* and *ff*. The text 'Mix bowls with muted gongs to facilitate reaching tam tams' is written below the percussion staff. The text 'Gong Tam Tam Gong' is written below the percussion staff. The text 'accel to tremolo' is written above the trombone staff. The text 'I.' is written above the circled question mark in the trombone staff. The text 'T. T.' is written above the circled question mark in the percussion staff. The text 'S. S. Bowls' is written above the circled question mark in the percussion staff.

Figure 9.13

The trombonist is now facing a last stand. They have one last multiphonic line as well as a passage that should be close to tutti with the percussionist. The trombonist is told to play an E, hum an E in unison, and then move to an F and back in unison. The last section of the fourth page is a line that Kraft writes, “Not in sync but try to get close.”⁶³ Both of the musicians are playing sixteenth notes. These are all shown in Figure 9.14

The image shows a musical score with two staves. The top staff is for the trombonist, starting with a bass clef and a key signature of one flat. It features a series of notes with various articulations: a plus sign above a note, a circle above a note, and a diamond above a note. Below the staff, the text reads "ossia", "hum unison", and "not in sync but try to get close". The bottom staff is for percussion, with a treble clef and a key signature of one flat. It shows three measures with notes for "Tam Tam", "Gong", and "Vibr".

Figure 9.14

At the top of the last page, the trombonist uses a few modern techniques rarely seen in the repertoire. They are told to lip down the pitches, opening and closing the plunger at random, and also clench and unclench their teeth. This combination of effects makes for an interesting timbre. This is shown in Figure 9.15.

⁶³ Kraft, Encounters IV Notes. 1973

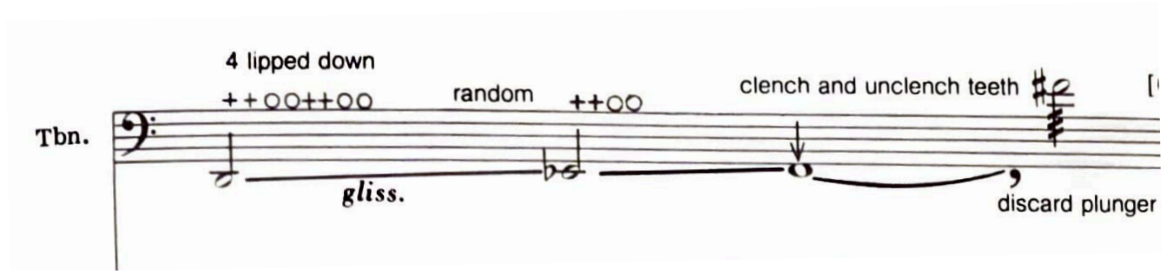


Figure 9.15

The trombonist is slowly beginning to surrender at this point. The percussionist is still playing constant sixteenth notes. Kraft even writes, “Run amuck with sixteenths with much tam-tams, mixed with bowls and gongs.”⁶⁴ The last half of the final page features the retreat of the trombonist. Multiple aspects of this ending need to be discussed. Kraft first writes that the trombonist should physically retreat from the stage during the performance. While the trombonist is retreating, the mute changes from the opening of the entire piece return, but in the reverse order. This gives the feeling of an enemy retreating from the battle. The trombonist plays the same pitch as the beginning, a low E. They are then asked to play in straight mute, Harmon, and a tight cup mute. Following these long-tone low E’s, the trombonist brings the Morse code from the beginning of first movement back. This time, instead of “make war to make peace,” they play “peace.” This is repeated until inaudible. While the trombonist retreats, the percussionist continues to play constant sixteenth notes until the end of the piece. The ending of the piece is shown in Figure 9.16.

⁶⁴ Kraft, Encounters IV Notes. 1973

The musical score consists of two systems. The first system features a Tuba (Tbn.) part with a 'walk off stage' instruction and a 'Straight mute' section. The Vibraphone/Bowls (Vibr. Bowls) part begins with a dynamic marking of *ff* and a 'dim. al Fine' instruction. The second system shows the Tuba part with 'Harmon mute' and 'Tight cup mute' instructions, followed by a 'Repeat pattern until inaudible' section with notes P, E, A, C, E. The Vibraphone/Bowls part also includes a 'Repeat pattern until inaudible' instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 9.16

The ending of *Encounters IV* wraps up the programmatic material and overall arch of the piece perfectly. Recalling aspects of the opening and the havoc that precedes it makes the retreat more effective.

CHAPTER TEN: CONCLUSION

JacobTV's *I Was Like Wow* for Trombone and Boombox and William Kraft's *Encounters IV Duel for Trombone and Percussion* are the only two pieces in the trombone repertoire that have programmatic concepts that contextualize war in music. The only other piece that comes close is Robert Erickson's *General Speech*, which is an avant-garde performance of General Douglas MacArthur's retirement speech. War is one of the most common topics that influence art. It is often a polarizing subject. Both pieces address the concept of war in different ways, but they both ultimately attempt to show no bias from the composer. Both pieces also feature many important modern extended techniques and instrumentation. These solos are important additions to the trombone repertoire and are now standard repertoire.

I Was Like Wow is for trombone and electronics, which is a newer and upcoming standard genre for solo literature. *I Was Like Wow* uses all of the extended techniques of the trombone, whether it is glissandi, multiphonics, lyrical playing, technical playing, and the full register of the instrument. JacobTV has also done an effective job with the programmatic material. The music supports and elevates the stories of these young veterans wounded in Iraq. Learning a piece with electronics is different from learning a solo with a live musician/s. The practice suggestions that Connie Frigo and I have given are an effective process for learning this piece and every piece with electronics. *I Was Like Wow* is an appropriate solo work for advanced undergraduate students and all graduate students.

Encounters IV uses uncommon instrumentation as well as extended techniques.

The sheer volume of percussion instruments used in this piece makes it difficult to perform. Once the instruments are procured, the set-up is large and needs to be done in a particular manner. Kraft has given detailed descriptions and diagrams that are crucial to the performance of this piece. There are multiple modern concepts and techniques for both musicians. The trombonist demonstrates Morse code, and uses multiphonics, improvised sections, lipped down/clenched teeth, the full register of the instrument, multiple mutes, and splatted notes. The percussionist has multiple notation issues, the “Bunker” trill, timpani rim shots, uncommon instruments, and over ten instruments to keep track of. William Kraft has brilliantly notated a medieval battle. The first movement represents the approach, attacks and counterattacks, and a transition into a period of peace. The second movement represents a tenth and eleventh-century concept of “the Truce of God.” This political and religious truce was common practice for wartime in the middle ages. Lastly, the third and final movement is an all-out war between the two musicians. It closes with the re-emergence of the material from the opening but in reverse. This depicts the trombonist retreating at the end of the battle. The piece is powerful, captivating, and one of the only pieces for trombone and percussion.

Encounters IV is a piece that is appropriate for graduate students to perform. It is a fine example of twentieth-century avant-garde music.

Both pieces are masterful programmatic works. JacobTV and William Kraft have elevated their programmatic material with challenging, rewarding, and captivating music.

Performers and audiences will enjoy and remember both of these works and the stories that were instrumental in their inception.

APPENDIX A:

Hello Jacob,

I hope you are doing well. I have finally had time to sit down and think of some questions for you related to I Was Like Wow. Below are the questions, answer whatever you are comfortable with. I am excited to hear back from you, and thanks again for your time and consideration. I really appreciate it. Have a great day.

...

Why did you write a piece on the Iraqi war?

I seek my inspiration in the world I live in. I am a pacifist, war is rarely a solution.

I wrote this piece out of empathy with the soldiers.

Were you trying to remain politically neutral in your presentation of the material?

Yes, but inevitably my opinion will shine through.

Was the documentary, Purple Hearts, the reason you chose this subject, and did the documentary help steer you in any political direction?

Yes, it was a critical docu and opened my eyes to the madness of war once again.

Have you received much feedback from the musical or non-musical community on this piece?

Oh yes, I did. I witnessed the premiere, and people were moved to tears.

Many of your works are political in tone. When did you start to become interested in injecting politics or at least policy into your music?

I am not an activist, but I have always felt empathy with those who suffer.

How familiar were you with the trombone before you wrote this piece?

Hardly, but I studied French horn myself for 4 years with the principal hornist of the Royal Concertgebouw. So I knew all about the embouchure. And I was lucky enough that Jorgen van Rijen, the solo trombonist of the Royal Concertgebouw came to my studio to demonstrate all that was possible on the instrument.

Are some of the extended techniques used as effects or are you aiming for the precise sounds as written?

Musicians should perform the effects in a personal way. There is hardly one way to achieve a goal.

Are you familiar with other pieces for trombone that deal with this subject matter?

No

Were there other influence from vernacular music that shaped this composition or your compositions in general? Some of them are quite "punk rock".

Yes. Blues music for instance, I grew up with the music of Muddy Waters etc.

You can hear that I assume...

...

You are welcome, good luck with your thesis and please share a copy with me,

I would also love to link it to my website,

best wishes

Jacob

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