

Adapting and Arranging for Keyboard Percussion Instruments: Considerations, Concepts and Conclusions

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Philosophy is understanding the premise

Pedagogy is understanding the procedure

Praxeology is understanding the proceeds

Considerations: Philosophical Foundations

Philosophy of *Authenticities* by Peter Kivy, PhD

Intent, Sound, Practice, Interpretation (ISoPi)

- A. The PRIMARY Work: The musical selection to be adapted
 - I. Intent (Purpose)
 - a. Didactic or Performance-oriented (difficulty) technically, musically
 - i. Children's songs, Etudes, Professional
 - II. Sound (SHMeRG)
 - a. **S**ound – Instrument selection
 - b. **H**armony – Tonal/Modal centers, Chord voicing(s)
 - c. **M**elody - Tessitura, Range, Transpositions
 - d. **R**hythm – Time-signature(s), Hyper-metric considerations
 - e. **G**rowth – Form
 - III. Practice (Academic-Stylistic Normatives)
 - a. Genre – Classical, Baroque, Jazz, Funk
 - b. Scale (single or multi-movement work)
 - IV. Interpretation (Contemporaneous of composer's time)
 - a. Form-style progression

- B. The SECONDARY Work: The musical selection to be created
 - I. Intent (Purpose)
 - a. Who is it for?
 - b. Middle School, High School, Undergraduate, Graduate, Professional(s)
 - c. Why is this piece going to exist?
 - II. Sound (Musical/Technical approach)
 - a. Instrumentation and Range?
 - b. Duration?
 - c. What phrases make sense to omit musically/ technically?
 - III. Practice (Academic-Stylistic Normatives)
 - a. Should I stay in the original key/mode?
 - b. What technical requirements are needed to achieve desired sounds?
 - c. What will the genre and form of this piece be?
 - IV. Interpretation (Stylistic continuity or changes in the secondary work)
 - a. What reasons exist to create a stylistic transformation?
 - b. Are there reasons to re-beam, re-bar, re-write rhythm(s)?

Concepts: Pedagogical Methodology

A Case Study: *Hommage à Lèige: Double Concerto for Guitar and Bandoneón*

| Consideration(s) | Primary Work (Mvt. I) | Secondary Work (Mvt. I) |
|-----------------------------------|---|--|
| Instrumentation | Guitar / Bandoneón (not accordion) | Marimba / Vibraphone |
| Instrumental Range(s) | 3.5 Oct. (E2-B5) / 5 Oct. (C2-B6) | 5 Oct. (C2-C7) / 3 Oct. (F2-F5) |
| Transposition(s) | 8vb / at pitch | both at pitch |
| Clef Concern(s) | Transposing (8vb)/ Grand Staff | As guitar / merged clef |
| Date of Creation | 1985 | 2014 |
| Tonal/Modal center(s) | E minor | E minor |
| Composer / Arranger | Astor Piazzolla | Anthony King |
| Performer(s) | Cacho Tirao / Astor Piazzolla | Anthony King / James McDonald |
| Extended Techniques | Pizzicati/ finger board / harmonics upper and lower bout | dead strokes, glissandi, end taps, marim-shots, col legno, nodes |
| Style | Non-metered Double cadenza | Re-metered for ease of tracking |
| Cultural Significance (if any) | 5 th International Guitar Festival, conducted by Leo Brower | Culmination project for graduate studies |
| Difficulty | Professional-level | Doctorate dissertation |
| Form / Structure | Introducción | Introduction (no cuts) |
| Est. Duration | ≥ 3:00 | ≥ 4:00 (larger pauses) |
| Reason for Piece | Dedicatory Premiered at International Guitar Festival in Lèige | Fond of compositional style Desire of expansion of genre Expansion of literature |

Quick Tips to consider during conceptualization process:

Listen, Listen, Listen. Listen to the source material until you are sick of hearing it. Then, listen to it more. The process of creating your arrangement should be all inclusive.

While listening to the original music, conceptualize hearing certain parts, with different timbres.

Don't lose the melody. If displacement is necessary, think of the phrase and linear progression.

Developing a conceptual basis for your arrangement is crucial for its musicality and success.

Consider how to re-write rhythms that may seem bulky, unclear or convoluted.

As arrangers, we should always attempt to serve the composers original intent. We create secondary musical works, with new primary sound sets.

Strive to challenge yourself and the discipline. Quality over quantity.

Arrangements are the fertile ground from which new and original compositions grow.

CHART OF ADAPTATION AND ARRANGEMENT DECISIONS

Column Headings Legend:

- Add. – refers to what note was added into the original music.
Ct. – indicates the count in which a change occurs.
Disp. – refers to any notes displaced in the orchestration.
Meas. # - shows the measure number corresponding to the musical score.
“Entire” refers to the entirety of the movement.
Ob. – indicates the observed notation which is to be changed.
Red. – A reduction refers to any notes removed or redacted from the score
Tech. – this column tells the reader what technique was used to accomplish the desired effect in the adaptation

Legend of terms/techniques utilized:

- + (any number) –the *and* (or “te”) of a count
3, 5 or 7 NC – The number *notes* in a *chord*
All – the entire measure
Arp. – arpeggio
CG – chromatic glissandi
CL – *col legno*
Oct. Dbl. – octave doubling. *U* or *D* signifies up or down
DG – diatonic glissandi
ET – end tap
Gliss. – glissando
GN – Grace notes
Harm. – Harmonics
LD – long durations
LN – lower neighbor tone
Merged – a created grand staff
MS – marim-shot (ala L.H. Stevens)
N – play on the nodes
Ripple – utilizing a rippled technique instead of playing a block chord
Trill – trill
UN – upper neighbor tone.

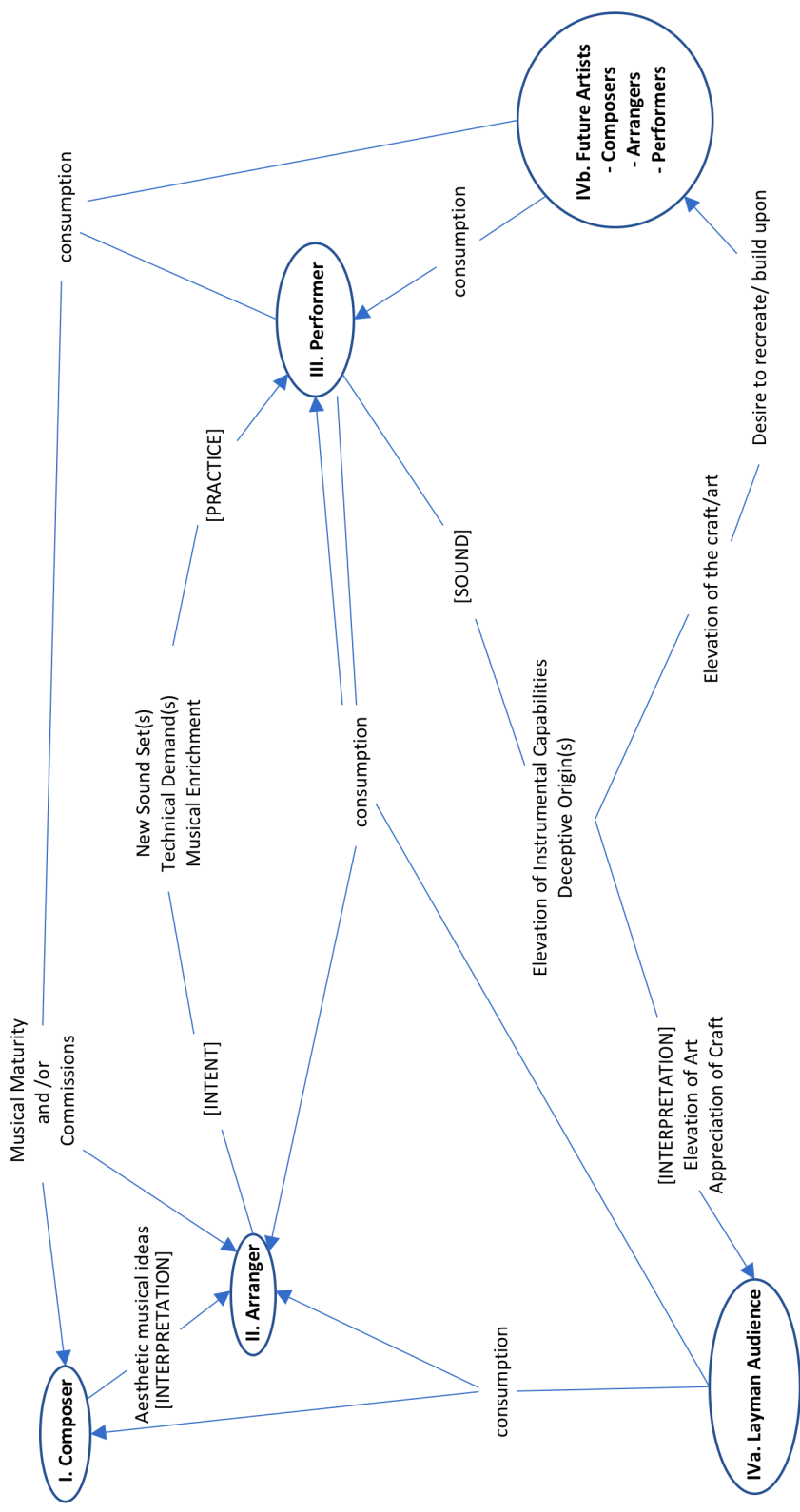
"Hommage à Liège" – *Concierto para bandoneón y guitarra*

Mvt. I – "Introducción"

Various applications of uses of adaptation(s), arrangement (add or red.) and technical approach(es)

| Guitar | | | | | | | Bandoneón | | | | | | |
|-----------|-------|--------|-------------|------|-------|--------|-----------|-----|-----|------|------|-------|---------------|
| Meas. # | Ct. | Ob. | Add. | Red. | Disp. | Tech. | Meas. # | Ct. | Ob. | Add. | Red. | Disp. | Tech. |
| ≈ 1 | 1 | E | Oct. Dbl. U | | | | Entire | | | | | | |
| ≈ 2 | 1 | Gliss. | | | | DG | 48-end | All | | | | U | Motor on fast |
| ≈ 2 | +3 | Gliss. | | | | DG | | | | | | | |
| ≈ 3 | 1 | E | Oct. Dbl. U | | | | | | | | | | |
| ≈ 11 | 1-3 | "Cues" | | | | N | | | | | | | |
| ≈ 11 | 4 | Harm. | | | | CL | | | | | | | |
| ≈ 11 | 2 | C/H | | | | N/CL | | | | | | | |
| ≈ 13 | 3 | [1] | | | | MS(h) | | | | | | | |
| ≈ 13 | +3 | [2] | | | | MS(l) | | | | | | | |
| ≈ 13 | 4 | [3] | | | | MS(m) | | | | | | | |
| ≈ 15 | +3 | [1] | | | | MS(h) | | | | | | | |
| ≈ 15 | 4 | [3] | | | | MS(m) | | | | | | | |
| ≈ 19 | 1 | Gliss. | | | | DG | | | | | | | |
| ≈ 19 | +3 | Gliss. | | | | DG | | | | | | | |
| ≈ 20 | +2 | 5 NC | | Ab | | | | | | | | | |
| ≈ 22 | 3 | 3 NC | | | | Ripple | | | | | | | |
| ≈ 22 | +1 | Eb | LN | | | | | | | | | | |
| ≈ 23 | 2 | Gliss. | | | | DG | | | | | | | |
| ≈ 24 | 1,3,4 | Chords | | | | Rolled | | | | | | | |
| ≈ 24 | 5 | C | | | | Rolled | | | | | | | |
| ≈ 25 | WM | Harm. | | | | CL | | | | | | | |
| ≈ 25 | WM | Harm. | Arp. | | | CL | | | | | | | |
| ≈ 25 | WM | | added | | | ET | | | | | | | |
| 26-29 | 1 | E | Oct. Dbl. D | | | | | | | | | | |
| 26, 28 | 3 | E | | | | Rolled | | | | | | | |
| 27, 27 | 3 | F# | | | | Rolled | | | | | | | |
| 30 | 3 | High G | | | | Rolled | | | | | | | |
| 30 | 1 | | 4 GN | | | | | | | | | | |
| 32 | 3 | High G | | | | Rolled | | | | | | | |
| 39-42 | 1 | | Oct. Dbl. D | | | | | | | | | | |
| 39 | 1 | G, C | | | D | | | | | | | | |
| 40 | 1 | C | | | D | | | | | | | | |
| 41 | 1 | E | | | D | | | | | | | | |
| 42 | 1-2 | Chord | Arp. CM7 | | | | | | | | | | |
| 48-52, 54 | 1 | E | Oct. Dbl. D | | | | | | | | | | |
| 48-51 | 3,4 | | | | | GN | | | | | | | |

Conclusion: Praxeological Overtones [AUTHENTICITIES]



Great music is not bound by time or timbre

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