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## **Comparative Analysis of Representative Marimba Works by Nebojsa Jo Van Zivkovic**

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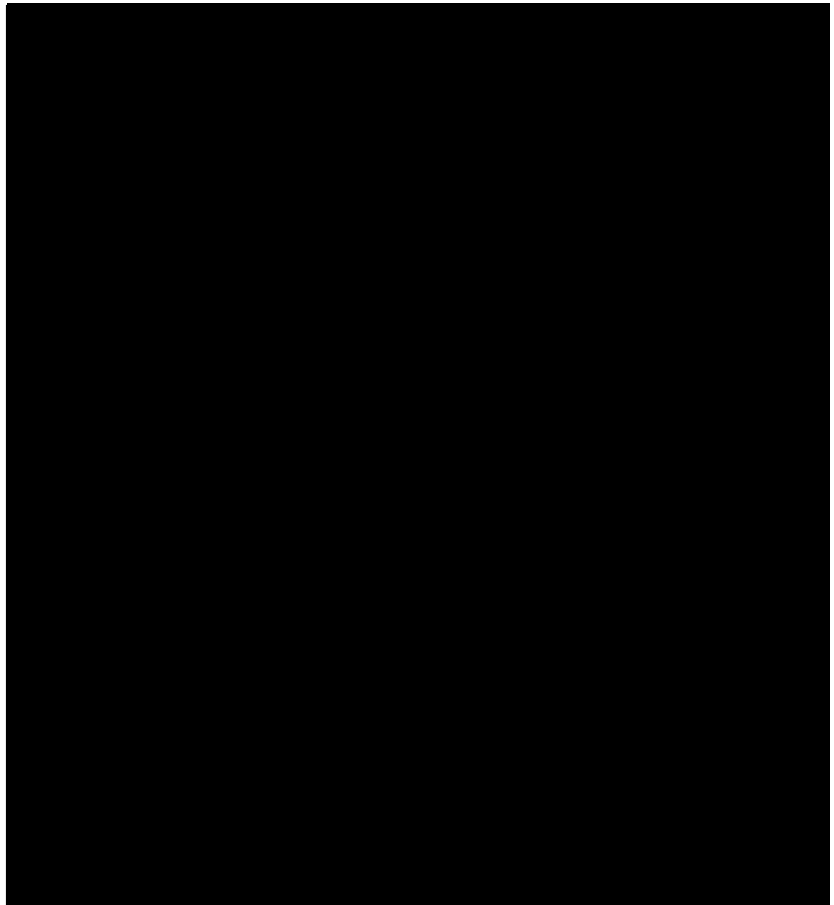
A COMPARATIVE ANALYSIS OF REPRESENTATIVE  
MARIMBA WORKS BY NEBOJSA JOVAN ZIVKOVIC

by

Jefferson Lavelle Grant, III

A Dissertation  
Submitted to the Graduate School  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved:



December 2009

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The University of Southern Mississippi

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## ABSTRACT

### A COMPARATIVE ANALYSIS OF REPRESENTATIVE MARIMBA WORKS BY NEBOJSA JOVAN ZIVKOVIC

by Jefferson Lavelle Grant, III

December 2009

Nebojsa Jovan Zivkovic has been an active performer and composer since the late 1970s. He is the closest modern percussionists have to the tradition of the virtuoso-composer from the Romantic period. He holds degrees in composition, music theory, and percussion performance. His music merits study based on the fact that he is an accomplished marimbist who composes at the instrument. This lends to his music a uniquely idiomatic quality. The two works presented in this treatise span almost twenty years of the composer's thirty-year career. The unifying element in both works is that they feature a marimba soloist as the catalyst for the compositions. The soloist is accompanied by two different settings for each respective piece; a classical orchestral instrumentation for Concerto no. 1, and a small wind ensemble for *Tales from the Center of the Earth*. This paper will examine and compare the form, harmonic structure, rhythmic elements, and technical challenges found in these two works. The ultimate purpose is to provide insights into Zivkovic's music for performers.

## DEDICATION

For Sarah and Charlotte Grant

## ACKNOWLEDGMENTS

I would like to thank the committee chairman, Dr. John Wooton, and the other committee members, Drs. Joseph Brumeloe, Thomas Fraschillo, Edward Hafer, and Richard Perry, for their advice and support throughout the duration of this project. Towards the end of my undergraduate degree, I had the opportunity to perform the Percussion I part of *Uneven Souls*. This was my first encounter with one of Zivkovic's large works. My thanks to Dr. Greg Byrne, the soloist on *Uneven Souls*, for introducing me to this wonderful piece. I would especially like to thank the subject of this project, Nebojsa Jovan Zivkovic, for his willingness and patience to help make this study possible. I would also like to thank him for providing the unpublished recording of the premiere performance of the Concerto per marimbafono e orchestra Op. 8 (with the composer as soloist), as well as his permission to reproduce the musical excerpts found here.

## TABLE OF CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGMENTS .....	iv
LIST OF EXAMPLES.....	vi
LIST OF TABLES.....	ix
CHAPTER	
I.    INTRODUCTION/BIOGRAPHY.....	1
II.   CONCERTO NO. 1 PER MARIMBAFONO E ORCHESTRA, OP. 8.....	4
Movement I	
Movement II	
Movement III	
III. <i>TALES FROM THE CENTER OF THE EARTH, OP. 33</i> .....	46
Movement I	
Movement II	
Conclusion	
BIBLIOGRAPHY.....	74



## LIST OF EXAMPLES

### Example

1.	Concerto no. 1, Movement I: Orchestra ritornello themes, m. 14 .....	6
2.	Marimba ritornello theme, mm. 31-39.....	7
2A.	Reordered Marimba ritornello theme, mm. 45-50 .....	7
3.	Transition material, mm. 71-74 .....	8
3A.	Material preceding first A section, mm. 116-121 .....	8
4.	<i>Uneven Souls</i> .....	11
5.	Timpani part, mm. 1-6 .....	13
5A.	First appearance of orchestra theme in wood winds, mm. 14-19 .....	14
6.	Vertical sonority of interval relationships in wood winds, mm. 1-7 .....	14
6A.	Chromatic movement in double bass, mm. 8-13 .....	15
6B.	Chromatic movement in contra bassoon, mm. 128-143 .....	15
6C.	Quasi cadenza at rehearsal 11, mm. 148-152 .....	16
7A-C.	Marimba theme, A = mm. 31-34, B = 45-48, C = 59-62.....	17
8.	Rehearsal 7, mm. 90-103 .....	18
9.	Timpani and percussion, mm. 1-5.....	19
10.	Gran cassa into Marimba cadenza, mm. 144-154.....	20
11.	Concerto no. 1, Movement II: First three themes in percussion, mm. 1-14 .....	22
12.	Themes 2 and 3 in percussion, mm. 50-59 .....	24
13.	Tutti preceding marimba cadenza, m. 98.....	26
14.	Solo marimba, mm. 104-105 .....	27

15.	Marimba chord, m. 42.....	29
16.	Marimba before return of first theme, mm. 25-30.....	29
17.	Marimba cadenza at rehearsal 26, mm. 73-83 .....	31
18.	Full Ensemble, m. 98 .....	32
19.	Marimba cadenza, mm. 101-105 .....	33
20.	Concerto no. 1, Movement III: Marimba, mm. 4-5 .....	34
21.	Marimba rehearsal 34, mm. 28-31 .....	35
22.	Marimba beginning of section C, mm. 112-114.....	35
23.	Marimba second theme, mm. 142-143 .....	36
24.	Full ensemble, mm. 306-End.....	37
25A-C.	Tritone Chords, A = m. 11, B = m. 20, C = mm. 27-30 .....	40
26A-B.	Whole Tone Chords, A = 37-38, B = mm. 41-43 .....	41
27A-B.	Marimba ostinato, A = mm. 80-81, B = Swiss army triplet .....	42
28.	Ostinato polyrhythms in percussion and strings, mm. 177-181.....	43
29.	Marimba cadenza, mm. 266-279 .....	45
30.	<i>Tales from the Center of the Earth</i> , Movement I: Marimba m. 1.....	47
31.	Marimba rehearsal 5, mm. 33-34.....	48
32.	Full ensemble rehearsal 13, mm. 79-83 .....	48
33.	Wood wind solos mm. 1-8.....	51
34.	Timpani, mm. 32-34 .....	52
35.	Full ensemble, mm. 1-8 .....	54
36.	<i>Tales from the Center of the Earth</i> , Movement II: Full ensemble mm. 1-6 .....	56

37.	<i>Tales</i> Motive, mm. 76-78.....	58
38.	<i>Tales</i> Motive, mm. 110-113.....	59
39A-B.	3:2 Rhythmic Ratios, A = mm. 187-188, B = 205-211 .....	60-61
40.	Timpani, mm. 1-4 .....	63
41.	Chromaticism in the winds, mm. 15-19.....	63
42.	mm. 28-30 .....	64
43.	Imitative low brass entrances, mm. 43-52 .....	65
44.	Full Ensemble, mm. 230-End .....	66
45A-C.	Three different versions of the rhythmic ostinato, A = mm. 1-2, B = mm. 81-82, C = mm. 144-145. ....	67
46.	Full ensemble, mm. 57-62 .....	69
47.	Full ensemble, mm. 114-125 .....	71

## LIST OF TABLES

### Tables

1.	Form Table of Concerto no. 1, Movement I.....	9
2.	Form Table of Concerto no. 1, Movement II.....	27
3.	Form Table of Concerto no. 1, Movement III .....	38
4.	Form Table of <i>Tales from the Center of the Earth</i> , Movement I.....	50
5.	Form Table of <i>Tales from the Center of the Earth</i> , Movement II .....	61

## CHAPTER I

## INTRODUCTION/BIOGRAPHY

Born in Serbia, Nebojsa Jovan Zivkovic (pronounced: Neboysa Yovan Chivkovich)( b. 1962) is a German-based composer whose works have been performed internationally. He composes primarily for percussion instruments, and his compositions, influenced by the music of the Balkan region, have proven popular with performers and audiences alike for over three decades. There have been 336 performances of his compositions in over forty different countries during the last four years alone.<sup>1</sup>

Having studied primarily in Mannheim and Stuttgart, Germany, Zivkovic holds masters degrees in composition, percussion, and music theory. In addition to his appearances in Asia, Latin America, Europe, and North America as a clinician and performer, Zivkovic's compositions have been commissioned by world-class musicians such as Ben Toth, Evelyn Glennie, and Emanuel Ax, and by such organizations as the German Ministry of Culture.

As an educator and pedagogue, he published the popular etudes found in his *Funny Mallet* series of books used by beginning and intermediate percussionists in Europe and the United States. Further, his international marimba and percussion academy, held every two years, attracts marimba students from around the world.

From 1988 to 2008, Zivkovic released eight full-length compact discs consisting entirely of his music in addition to the substantial discography of other artists who have recorded his compositions.

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<sup>1</sup>Nebojsa Jovan Zivkovic, "List of World-wide Performances of Compositions by Nebojsa Jovan Zivkovic," <http://www.zivkovic.de/worldper.htm> [accessed December 14, 2008].

I have always found his music to be wildly popular with audiences, while at the same time challenging and academically viable for performers of any level. According to his website, his music has been performed around the world at an average of one piece per day, yet there has been very little serious study of his music.

I have chosen as the topic for this paper two compositions, Concerto no. 1 per Marimbafono e Orchestra, op. 8 (1984-85) and *Tales from the Center of the Earth*, op. 33 (2003), which span twenty years of the composer's career. By choosing works which span the bulk of his compositional career, it is my intention to provide a broad overview of the development of Zivkovic's writing style, while at the same time identifying unifying elements in his compositions that could prove useful to those who choose to perform his music. Concerto no. 1 is Zivkovic's first large-scale work. His previous compositions consisted primarily of solos, duets, and chamber music. Concerto no. 1 follows a traditional three-movement concerto form and uses standard orchestral instrumentation. *Tales from the Center of the Earth*, much more progressive in terms of form, harmony, and instrumentation, is in two movements. A small wind ensemble with large percussion ensemble accompanies the soloist.

Performers of Zivkovic's music will benefit greatly from a serious analytical study of two of his representative compositions, especially as they relate to the featured percussion soloist. These analyses will strive to identify characteristic compositional techniques found in Zivkovic's music as well as similarities between the two pieces in an effort to aid performers in achieving an educated interpretation of this music. The analyses will occur in chronological order and be divided by movements. Each analysis will be divided into three parts; 1) Form, 2) Harmonic Structure, and 3) Rhythm/Time

Signatures. Serbian folk music will also be examined as it relates to Zivkovic's compositions, including idiomatic advantages, timbre qualities, and the cadence of language as they relate to odd rhythmic groupings.

Through this analysis, I will identify certain compositional devices that recur in not only these two compositions, but elsewhere in Zivkovic's oeuvre. In that regard, this paper will attempt to answer the following questions: Is there a basis for tonality and if so, what is the origin of this tonality? Are there patterns in the harmony that can be isolated and practiced by performers to allow for greater facility in the performance of the two pieces studied here? What aspects of Serbian folk music apply idiomatically to percussion music? What influences Zivkovic's unique use of rhythmic gestures? Are there certain compositional devices identifiable in both pieces and, if so, are they used in other of Zivkovic's compositions?

It is my hope that this project is one of the first of many forthcoming studies of the music of Nebojsa Jovan Zivkovic.

## CHAPTER II

## CONCERTO NO. 1 PER MARIMBAFONO E ORCHESTRA OP. 8

Although Jeff Moore asserts that Ney Rosauero's Concerto for Marimba and Orchestra, composed between June and July, 1986, was "the first marimba concerto written by a performing percussionist who also composes and teaches,"<sup>2</sup> Zivkovic's first marimba concerto predates the Rosauero by almost two years. Composed between 1984 and 1985, Concerto no. 1 per marimbafono e orchestra, hereafter referred to as Concerto no.1, was the composer's largest work to date. In three movements, it was twice as long as any of Zivkovic's previous compositions. Concerto no. 1 was also reduced to a version with marimba and piano. For purposes of analysis, I will be using the facsimile of the handwritten full score produced by Edition Musica Europea.<sup>3</sup>

According to this edition, the instrumentation is what Zivkovic refers to as a "large symphony orchestra (triple woodwind, triple brass, timpani, 3 percussionists and strings) [or] (3, 3, 3, 3/4, 3, 3, 1/timp/3 perc./archi)."<sup>4</sup> The following analysis divides the chapter into three sections, each focusing on one movement of the concerto. For the purposes of consistency, the analysis of each respective movement will contain three sections in the following order: 1) Form, 2) Harmonic Structure, and 3) Rhythm and Time Signatures.

The analysis refers to the rehearsal and measure numbers as outlined in the score. Rehearsal numbers are indicated numerically (i.e. 1, 2, 3, etc.). Please note that rehearsal

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<sup>2</sup>Jeff Moore, "20 Years of the Rosauero Marimba Concerto," *Percussive Notes* vol. 44, no. 3 (June 2006): 12-13.

<sup>3</sup>Nebojsa Jovan Zivkovic, *Concerto no. 1 per marimbafono e orchestra op. 8*, no. 1001. [Sippersfeld, Germany: Ed. Musica Europea, 1986].

<sup>4</sup>Nebojsa Jovan Zivkovic, *Concerto no. 1 per marimbafono e orchestra op. 8*, no. 1001. [Sippersfeld, Germany: Ed. Musica Europea, 1986].



1 occurs in m. 14, not m. 1. Measure numbers will be indicated using the standard abbreviations (i.e. m. 2 and mm. 10-20).

## Movement I

### *Form*

The nomenclature associated with musical forms of the common practice period is used to organize the musical content of the two compositions contained in this paper. Using the vocabulary of standard musical forms allows for an easier description of the organization of these complex works as well as making the analysis presented here accessible to more performers. Applying the names of common musical forms does not, in this case, imply adherence to the traditional function of triadic tonality. On the contrary, the term 'ritornello' used in the analysis of the first movement of the concerto is used to designate a return of the orchestral themes, much like the Baroque connotation of the word. Similarly, the term 'transition' refers to new material that transitions to previously heard material, not modulatory harmonies. As the purpose of this paper is to provide musical insight for performers of Zivkovic's music, the material presented here is done in a manner that does not require the reader to possess an advanced degree in music theory.

The first movement follows most closely to a seven-part rondo form, in this case A-B-A-C-A-D-A. Zivkovic clearly organized the movement around the 'A' sections with the percussion soloist and gran cassa (bass drum) providing the announcements of the large formal divisions.

The first movement opens with an extended gran cassa roll which increases in volume as it leads into the timpani motive beginning the movement proper. Zivkovic begins his first large-scale work with dramatic percussion statements while the orchestra provides the introductory material from mm. 5-14. Here, the orchestra introduces the themes which will serve as the ritornello for the piece, appearing again at mm. 128, 167, and 242 respectively (Ex. 1).

EXAMPLE 1 – mm. 14-19

The ritornello is also heard in the first entrance of the marimba at mm. 31-39 (Ex. 2). The marimba does not play the ritornello in its entirety and the themes found in the ritornello are ordered differently as seen when comparing examples 2 and 2A. When the theme returns, it contains the same material only with the sixth and seventh measures of

the first appearance of the theme reordered to the fourth and fifth measures in the second appearance as seen in Example 2A.

EXAMPLE 2 - mm. 31-39.

EXAMPLE 2A - mm. 45-50

After the initial appearance of the first theme in the marimba, Zivkovic simply reorders the measures or transposes the themes by octave in subsequent appearances. Therefore, the soloist can learn much of the first movement by focusing on mm. 31-39 and identifying this material in later appearances such as mm. 45-50.

The “quasi cadenza” at m. 148, labeled as section C in the formal analysis, is identified as a separate section of music due to the presence of the cello and double bass throughout as accompaniment to the soloist. Also, the seven-measure solo argues against it being classified as a separate cadenza. Finally, it should be noted that this cadenza occurs almost exactly in the middle of the movement.

Zivkovic uses new material for the transitions to the contrasting sections, i.e. the B, C and D sections. Perhaps the best example of this transitional material is the music at

m. 71 which precedes the B section (Ex. 3). There is also new material at m. 116 which is used to transition to the second A section (Ex. 3A).

EXAMPLE 3 – mm. 71-74

EXAMPLE 3A – mm. 116-121

Table 1

<b>Form</b>		<b>A-ritornello</b>			<b>Transition</b>
<b>Rehearsal #</b>	Beg-5 (4mm)	mm. 5-31 (27mm)	mm. 31-45 (14mm)	mm. 45-65 (20mm)	mm. 65-83 (18mm)
<b>Instrumentation</b>	gran cassa solo	Tutti no solo	Tutti + solo	Tutti + solo	ww, strings
<b>Dynamic</b>	pp-mp-pp	ff	mf acc.-f solo	mf acc.-ff solo	f
<b>Tempo/Time</b>	tranquillo 4/4	176bpm 4/4	"	4/4//6/4,3/4//2/4	4/4
<b>Description</b>		Theme in orch		Theme in solo	

<b>B-episode</b>				<b>A-ritornello</b>	<b>Transition</b>
mm. 83-92 (9mm)	mm. 92-104(12mm)	mm. 104-116 (12mm)	mm. 116-128(12mm)	mm. 128-143(15mm)	m.143-148(5mm)
solo, strings	ww, string, solo	ww, string, solo	ww, string	Tutti no solo	gran cassa solo
mf	f	f-ff	ff	f-ff	sfz
half=120 2/2	"	"	"	"	"
Theme in solo		Repeat of mm. 92-104			like beginning

<b>C-episode</b>		<b>A-ritornello</b>	<b>Transition</b>	<b>D-episode</b>
mm. 148-155(7mm)	mm. 155-167(12mm)	mm. 167-191(25mm)	mm. 191-211(19mm)	mm. 211-242(31mm)
solo, cello, b. clar.	solo, cello, b. clar.	ww, string, solo, perc	Tutti	Perc soli
ff	mp	f-ff	mf-sfz	mp-sfz
Lento 56bpm	168bpm 2/4	4/4, 3/4, 2/4, etc.	"	4/4
	Like mm. 31 & 128			Perc soli

<b>A-ritornello</b>		
mm. 242-256(14mm)	mm. 256-268(12mm)	mm. 268-end(8mm)
Tutti + solo	Tutti + solo	Tutti + solo
mf-f	mf-ff	ff
a tempo primo'	"	"
Like m. 31	Like m. 41	Like m. 5 (beg)

The preceding explanation of form of the first movement is represented graphically in Table 1. The soloist should use this form table to help identify important sections, such as the appearances of all of the ritornello sections. Also useful are the short hand descriptions of the instrumentation, relative dynamics, tempi, and notable similarities in musical material. Sections labeled ‘transitions’, indicates the appearance of material that does not return later in the piece while ‘episodes’ may contain music used elsewhere in the composition by different instruments. Used in conjunction with the full score, this table can greatly decrease the time spent identifying important musical phrases as well as aid in prioritizing practice time.

### *Harmonic Structure*

The impetus for much of Zivkovic’s use of harmony is based on the following intervallic relationships. Specifically, the intervals of a minor 2nd, minor 3rd, and an augmented 4th make up a large part of the harmonic structure of Zivkovic’s compositions. I will refer to these intervals, which occur both horizontally in the melodies as well as in the vertical sonorities, as the primary interval relationships. These intervals may derive from the influence of the music of the Balkan region on Zivkovic’s music. In his program notes from *Tales from the Center of the Earth* Zivkovic states that, “‘*Tales*’ is a musical story that is drawn from an oriental Balkan-like mood.”<sup>5</sup> The composer reiterates this influence in his program notes for *Uneven Souls*, “‘*Uneven Souls*’ is a piece whose title reflects the character of the Slavic people from the Balkans and their ‘uneven’ souls. Souls that are free from any ‘strict rules’, any ‘ultimatums’, or any ‘square, even’ way of behaving. The rhythms in this piece are based mostly on

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<sup>5</sup>Nebojsa Jovan Zivkovic, “Work Comments in English by Nebojsa Jovan Zivkovic,” <http://www.zivkovic.de/p-notes.htm> [accessed December 14, 2008].

uneven beats like 7/8, 9/8, 11/8, and especially 13/8 in the last section of the piece. It shows actually the ‘picture’ of these Balkanian souls, their uneven, not ‘dogmatic’ way of living. The composition consists of three parts, one fading into the other. Singing is also important part of this work, since singing at the[sic] work, or in fields, or at home, is [sic] important part of every day life in the most countries at the Balkans.”<sup>6</sup>

These intervals in no way represent the complete tonality of Balkan folk music, but are instead employed by Zivkovic to illicit the character of the music of this region. The primary interval relationships contain intervals that I have isolated from the study of several of Zivkovic’s compositions. When combined, they can create several different modes which can be used to aid performers in understanding the idiomatic relationships of the harmonies found in Zivkovic’s compositions. Other examples found in Zivkovic’s music are the ‘*Tales scale*’ (Eb-F-Gb-A-Bb-Cb(B)-D) from *Tales from the Center of the Earth*, and the scale used in many of Zivkovic’s compositions such as *Uneven Souls* (F-Gb-A-Bb-C-Eb) (Ex. 4).

EXAMPLE 4 – *Uneven Souls*

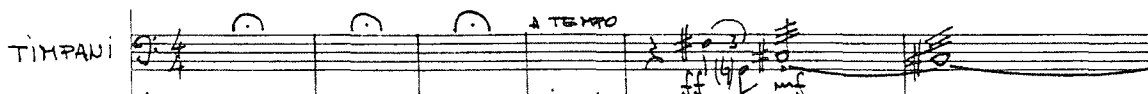
<sup>6</sup> Nebojsa Jovan Zivkovic, “Work Comments in English by Nebojsa Jovan Zivkovic,” <http://www.zivkovic.de/p-notes.htm> [accessed December 14, 2008].

Note that both examples of the ‘scales’ used in *Tales from the Center of the Earth* and *Uneven Souls* contain the minor 2nd and minor 3rd intervals as the basis for the scale as well as the augmented 4th created as a result of this pattern. Zivkovic’s first concerto does not contain easily identifiable groupings of pitches, but it is my assertion that the formation of his later organization of harmony can be seen in Concerto no. 1 per marimbafono e orchestra.

Not coincidentally, the primary interval relationships as well as the ‘scales’ found in other Zivkovic compositions, create an idiomatic advantage for marimba players. This idiomatic advantage refers to the fact that Zivkovic utilizes the pitches found in these scales to maximize the alteration of hands of the marimba soloist. This advantage allows the marimba soloist to keep the left hand on the lower manual and the right hand on the upper manual thereby allowing for much better facility and accuracy on fast passages. These idiomatic advantages created by the primary interval relationships are found throughout the first concerto as the following analysis demonstrates.

The sonorities of the primary interval relationships are established in the opening statement of the first movement. The first three pitches of the piece, after the gran cassa solo, occur in the timpani and are F#3, G2, and C#3 which contain the interval relationships of a major 7<sup>th</sup> and augmented 4<sup>th</sup> respectively (Ex. 5). This is the first example of a horizontal configuration of the primary interval relationships.





EXAMPLE 5 - Timpani mm. 1-6

Also striking is the horizontal interval relationships of the first main orchestra theme found in mm. 17-18 (Ex. 5A). The interval relationship of the moving line in the bassoons and tubas creates the following intervals: minor 2<sup>nd</sup>, major 2<sup>nd</sup>, minor 3<sup>rd</sup>, major 2<sup>nd</sup>, minor 2<sup>nd</sup>, augmented 3<sup>rd</sup>, minor 3<sup>rd</sup>, minor 2<sup>nd</sup>, minor 3<sup>rd</sup>. This is answered in the upper woodwinds with a fully chromatic descending passage in mm. 19-20. Also note the dissonance in the vertical sonority of the upper woodwinds as Zivkovic sets C's against Db's and G's against Gb's. This simultaneously creates minor 2<sup>nd</sup> sonorities (between the C's and Db's as well as the G's against Gb's) and tritone sonorities (between the C's and Gb's and Db's and G's). This will become a trademark for Zivkovic compositions. By using perfect fourth and fifth intervals in at least two different pitch classes (i.e. C and F) in one section of the orchestra, while opposing that with perfect fourth and fifth sonorities in pitch classes a minor second away (i.e. C# and F#) in another section, the dissonance created is on top of underlying consonances.

EXAMPLE 5A – mm. 14-19 wood-winds

Other examples of vertical sonorities containing the primary interval relationships can be found at the beginning of the movement. The opening timpani statement is followed by a vertical sonority containing the same PIR (Ex. 6). The piccolo, flute, 1<sup>st</sup> clarinet, and violin ascend from a Gb4 to a C5 (augmented 4<sup>th</sup>) from mm. 5-6. These instruments arrive in m. 6 on a divisi trill between B3 and C4 creating a vertical sonority of minor seconds.

EXAMPLE 6 – mm. 1-7 wood-winds

There are no key signatures given anywhere in this movement. As seen in the form table, much of the harmonic structure is based on chromatic movement, either

ascending or descending, in the lower-pitched instruments. The first example is seen in m. 8 in the 3<sup>rd</sup> trombones, tubas and double bass (Ex. 6A). Beginning on beat three of m. 8, these instruments descend chromatically on the pitches Db, C, B, Bb, A, Ab, and F.



EXAMPLE 6A – mm. 8-13

Another clear example of this can be found at m. 128. The contra bassoon, third trumpet, and double bass all sustain a pedal G. After three measures, these instruments change in unison to a G#, then to an enharmonic Ab or six measures before finally ‘resolving’ to an A natural in m. 140 (Ex. 6B).

EXAMPLE 6B – m. 128-143

For the soloist, this is an important concept as it may help the performance of the “quasi cadenza” at m. 148 (Ex. 6C). Note the ascending chromatic line in the double bass. It is this voice that gives direction to the cadenza-like section and allows the soloist such rhythmic and harmonic freedom.

Handwritten musical score for Example 6C, 'Quasi cadenza' mm. 148-152. The score is written on five staves. The top staff is for S.M. (Solo Marimba) with a tempo marking 'LENTO (♩ = 56)'. The second staff is for Fl. (Flute) and Cl. (Clarinet), with dynamics 'pp' and 'cresc.' and the instruction 'MOLTO RUBATO, QUASI CADENZA'. The third staff is for S.M. (Solo Marimba) with dynamics 'mf' and 'MENO RUBATO'. The fourth staff is for Vc. (Violin) and the fifth for Cl. (Clarinet), both with dynamics 'mf'.

EXAMPLE 6C – 'Quasi cadenza' mm. 148-152

All of these examples of chromatic movement create a sense of forward momentum in an otherwise harmonically chaotic composition.

The solo marimba part can also provide some clues as to the basis for the harmonic structure. The solo marimba does not come in until m. 31 (Ex. 7A). At this point in the composition the lower sounding instruments in particular begin to chromatically wander. The first three measures contain every pitch class with the exception of G. This dodecaphony continues from mm. 31-45 when the second appearance of the marimba theme appears a half step higher and altered to create an even more dissonant sonority (Ex. 7B). However, the third appearance of the marimba theme in m. 59 is identical to the second appearance at m. 45 (Ex. 7C).



EXAMPLE 7A – mm. 31-34



EXAMPLE 7B – mm. 45-48



EXAMPLE 7C – mm. 59-62

After an orchestral interlude, the solo marimba re-enters at m. 83. With a sudden change of character and mood, there is also a stabilization of the harmonic language in the accompaniment. Pedal F's in the timpani, cello, and double bass serve to ground the music in a quasi tonal center while the melody in the solo marimba part at mm. 83-116 is as close as Zivkovic ever gets to traditional triadic harmony. The consonance of the major thirds and sixths in the solo marimba are almost shocking after the dense chromaticism that precede them. Measure 92 continues the character of the previous section, while adding a 'walking' bass line in the cello and double bass that consists of tritones and minor second interval relationships (Ex. 8).

Handwritten musical score for the first system. It includes staves for Clarinet (Cl), Bassoon (Fag), Saxophone (S.M.), Trombone (Timp.), and Arches (Archi). The music features complex rhythmic patterns and dynamic markings such as *mf* and *pp*. A box containing the number '7' is located at the top center of the page.

Handwritten musical score for the second system, continuing the instrumentation from the first system. It includes staves for Clarinet (Cl), Bassoon (Fag), Saxophone (S.M.), and Arches (Archi). This section includes dynamic markings like *mf*, *pp*, and *ff*, as well as performance instructions such as *poco a poco crescendo* and *ff. poco intem.*

EXAMPLE 8 - mm. 90-103

### *Rhythm and Time Signatures*

Zivkovic's use of rhythm and time signatures in the first movement of the concerto is relatively simple, especially when compared to some of his later compositions. The concerto begins with a gran cassa roll with the direction 'lunga' in the second measure. Fermatas are indicated in the first four measures. Strict musical time does not begin until the fourth measure (Ex. 9).

The image shows a handwritten musical score for percussion instruments. It consists of three staves: TIMPANI (top), BATTERIA (middle), and PERCUSSIONE (bottom). The time signature is 4/4. The score shows measures 1 through 5. In measure 1, there are fermatas over the notes. In measure 2, the direction 'LUNGA' is written above the gran cassa part. In measure 3, there are fermatas over the notes. In measure 4, the direction 'A TEMPO' is written above the gran cassa part. In measure 5, the direction 'PIATTI' is written above the cymbal part. Dynamic markings include 'pp' (pianissimo) in measures 1, 2, and 3, and 'mp' (mezzo-piano) in measure 2. There are also some handwritten notes and markings below the staves, including '1/2' in measure 5.

EXAMPLE 9 – mm. 1-5

In m. 5, the composer give the direction “Piu Allegro, quasi Presto (quarter = 176).” This tempo direction is unchanged until m. 65 (“Poco Piu Mosso”). This gives way to the first major change in the rhythmic feel of the piece at m. 65. Here, the time signature changes to 2/2 and the half note equals 120, lending to the music a ‘march’ character. This style lasts until the gran cassa prelude to the quasi cadenza five measures before m. 148. Occurring almost exactly in the middle of the movement, the freedom of the gran cassa interlude is reminiscent to the opening statement of the concerto. Indeed, this idea of the solo gran cassa will serve to create formal separations in several of Zivkovic's compositions. Here, the gran cassa solo serves to interrupt the orchestra, allowing the soloist to command the audience's attention with the first cadenza-like section (Ex. 10).

Handwritten musical notation for Gran Cassa Solo. The score is written on three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings. The text "aff solo" is written above the first staff, and "aff molto ritardato e decrescendo" is written below the third staff.

GRAN CASSA SOLO

Handwritten musical score for Example 10, consisting of three systems. The first system is marked "LENTO (♩ = 56)". It features a string quartet (S.M., G. CHIO, Vc., Cl.) and a double bass (B). The second system is marked "MOLTO RUBATO, QUASI CADENZA" and "MENO RUBATO". It features a string quartet (S.M., Vc., Cl.) and a double bass (B). The third system is marked "MOLTO RUBATO" and "MENO RUBATO". It features a string quartet (S.M., Vc., Cl.) and a double bass (B). The notation includes various rhythmic values, dynamic markings, and articulation marks.

EXAMPLE 10 – mm. 144-154



The performance directions for the soloist (seen in example 10) coupled with the rapidly changing rhythmic values indicate a freedom of musical expression not heard in the concerto to this point. These devices are found in many of Zivkovic's compositions containing solo cadenza sections, including *Uneven Souls*, and *Tales from the Center of the Earth*.

Following the cadenza, rapidly changing time signatures propel the music from m. 167 to percussion soli at m. 211. The stability of time returns at m. 211 with the change of setting focusing on the percussion section. The return of the A section at m. 242 also brings a return of the original rhythmic feel of the movement, "a tempo primo."

As seen in the form table on page 10, there are no time signatures which contain subdivisions smaller than a quarter note. Also, mm. 45-65 and mm. 167-191 are the only sections that quickly alternate time signatures. This is unusual for Zivkovic's compositions, which often contain odd time signatures changing at a rapid pace. However, the complexity in the first movement is found in the harmonic language and virtuosity of the soloist.

## Movement II

### *Form*

The second movement of Zivkovic's first marimba concerto is loosely constructed on a theme and variation form. In this movement, there are three themes that occur throughout the movement in different forms as well as instrumentations. The first three themes are stated at the very beginning of the movement in the English horn, flute, and glockenspiel respectively (Ex. 11). The statements of the first three themes are heard

over a bed of dissonance created first by the solo marimba, and then eventually supported by the entire string section.

||

18

Adagio molto (♩ = 52)

Con ing.

SOLO MARIMBA

PERC.

IV. 4 SOLI (BASSOON)

FL.

S.M.

CLAR.

PIATTO

TAM-TAM

IV. 4 SOLI

II. 4 SOLI

EXAMPLE 11 – mm. 1-14

The soloist restates the first two themes between mm. 17-25. An interlude by the soloist occurs between mm. 25-31 which ends with another statement, in the original form, of theme 1. Also, m. 25 begins an alternation of setting between the soloist and orchestra. Measure 31 marks the beginning of rhythmic accompaniment in the orchestra while the French horns and low brass explore the three main themes of the movement. This section concludes with a dramatic tutti crescendo in m. 40.

When Zivkovic alternates back to the soloist setting atm. 42, it is an unaccompanied chorale which begins with an 'open' voicing of the original four pitches of the tone cluster heard in the beginning of the movement. The chorale ends with quotations of the first theme heard first in the right hand of the soloist, then echoed in the left hand.

The re-entry of the orchestra at m. 50 includes the original tone cluster in the violins (8 'soloists'), as well as the 'con legno' (with wood) direction in the strings. This special timbre lends to the movement a surreal quality that is only enhanced later in the piece. A dialogue between the soloist, campane, glockenspiel, and bassoon (fagotti) occurs at m. 50, using primarily material from themes two and three (Ex. 12).

Measures 64-73 consist of virtuosic scalar passages in the soloist over a sustained dissonant harmony in the orchestra. The scalar figures arrive on a whole tone chord (Bb, C, D, E) in the marimba at m. 67. A low brass chorale, similar to the unaccompanied marimba chorale at mm. 42-50, concludes the section before m. 73.

Another virtuosic and unaccompanied interlude by the soloist is heard at mm. 73-80, with short bursts of material from theme 1. In m. 74 (*Tempo primo*), a twelve note progression in the strings accompanies literal quotations of the first three themes heard first in the solo marimba, then in other instruments. Indeed, m. 74 is the beginning of a large phrase that extends to m. 99. This section makes up the body of the piece and consists of statements of all three themes throughout the orchestra, the original tone cluster in the strings, as well as the twelve note progression heard throughout this section in the horns and clarinets. The entire section builds to a cacophony of sound that reaches its climax the measure before m. 99 (Ex. 13).

Handwritten musical score for Example 12, mm. 50-59. The score is divided into two systems. The first system includes staves for S.M., TRPANE, ALTRI V. I, ALTRI V. II, Vln, Vc, and Cb. The second system includes staves for S.M., GLSP, 4 SOLI I V., 4 SOLI II V., and Vle. The score features various dynamic markings (mf, mp, pp, p) and performance instructions such as "P SEMPRE" and "M.S. SEMPRE (SENZA TERMINO)".

EXAMPLE 12 – mm. 50-59

Zivkovic labels m. 99 as a cadenza (Table 2). Here, the soloist begins with material from theme three, although in a modified form. Also, descending chromatic chords provide the transitional material for much of the cadenza. Interesting to note here is an example of Zivkovic's idiomatic writing. The sonority heard vertically in m. 104 (Db, G, A, Eb) is then used horizontally in m. 105. Notice the Db and Eb can be played with the left hand while the G and A can be played with the right hand (or vice versa). This allows the soloist to keep one hand on the 'black' keys and the other on the 'white' keys, thereby making speed and accuracy much easier to accomplish. This quick run ends on the same tone cluster which begins the piece (Ex. 14).

The original tone cluster, exactly like the beginning of the piece, is supported by the string section. The movement ends with a statement of the first two themes in the solo cello and solo violin.

The image shows a handwritten musical score for Example 13, measures 98-100. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tr.), Trombone (Tbn.), Percussion (Perc.), Solo Harp, Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*. The percussion part includes a section labeled "PIANISSIMO SOLO" and "CASTA". The Solo Harp part is marked "SOLO HARP". The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked with *ff* and have some scribbled-out notes. The woodwind and brass parts have more complex notation with many notes and rests.

EXAMPLE 13 – m.. 98

Handwritten musical score for Example 14, mm. 104-105. The score is written on two systems of staves. The first system shows a melodic line in the upper staff with a dynamic marking of *mp* and a crescendo leading to *ff*. The second system shows a more complex melodic line with various dynamics and a final *mf* marking.

EXAMPLE 14 - mm. 104-105

Table 2

Form	Themes 1-3	Themes 1-2	Theme 1	Themes 1-3
Rehearsal #	mm. 1-17(16mm)	mm. 17-25(8mm)	mm. 25-31 (6mm)	mm. 31-42(11mm)
Instrumentation	solo, str, perc, ww	solo, strings	"	full ens. w/o solo
Dynamic	pp-p	mf, p	ff	full ens. w/o solo
Tempo/Time	52BPM, 4/4	"	3/4, 4/4, 2/4	"piu mosso" 66BPM

Themes 1-3	Themes 1-3	Theme 2	Themes 1-3	Themes 1-3
mm. 42-50(8mm)	mm. 50-64 (14mm)	mm. 64-73 (9mm)	mm. 73-80 (7mm)	mm. 80-84(4mm)
solo	solo, str, perc	tutti	solo vs. glock & str	same + ww
mf	mf	ff-mf	solo-ff	solo-fff
"tempo primo" 52BPM	4/4, 3/4	2/4, 3/4	72BPM	"tempo primo"

Themes 1-3	Theme 3	Themes 1-2
mm. 84-99(15mm)	mm. 99-106(7mm)	mm. 106-end(16mm)
Tutti	solo (cadenza)	solo, strings
pp-ff	ff	p
"	"	"a tempo primo"

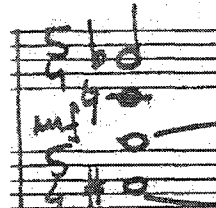
### *Harmonic Structure*

The harmonic structure of the second movement is not found in the first four pitches heard in the solo marimba part. This is a fully chromatic tone cluster which provides a timbral color and *not* a basis for harmony. If there is a harmonic structure to this movement, it is found in the three themes that dominate the movement. The first theme contains the pitches Gb, F, C, A, B, and Eb. The second theme contains the pitches F, Eb, A, C, and B, all found in the first theme. The third theme contains the pitches, G#, D, F, E, Eb, G, A, and Db. The first two themes contain a collection of pitches that fit into the octatonic scale C, D, Eb, F, Gb, Ab, A, and B. The pitches in the third theme which do not fit this octatonic scale are the pitches E, G, and Db.

While the octatonic scale works for most of the thematic material in the second movement, the accompanying material is much more dense and chromatic. The tone cluster is the only contrasting element to the three main themes until m. 31. At mm. 31-42 the chromatic sonority of the woodwind and string accompaniment is heard in polyrhythmic ostinato patterns. The pitches A, Bb, and B are heard stacked throughout the string and woodwind voices over a Db pedal. The effect of the 'tone cluster' from the beginning is maintained, although hammered out in different rhythms throughout the orchestra. The sonority changes at m. 35 with the pitches A#(Bb), B, G#, and F# heard over another pedal tone, this time D natural. Here, however, the tritone sonority is emphasized with the interval relationships D and G# heard in the second violins and flutes. Measure 40 serves as the climax to this phrase. A dramatic crescendo on a dissonant chord (A, Eb, Db, Bb, and B) is heard against the original tone cluster in the lower violin parts.



The solo marimba chorale begins immediately after this moment at m.42. Zivkovic connects the harmonic material heard at the very beginning of the piece with a four-part open voicing of the original tone cluster heard at the beginning of the marimba chorale (Ex. 15).



Marimba

EXAMPLE 15 – m. 42

Therefore, it is this sonority that serves as the basis for the harmonic structure in the second movement of Zivkovic's first marimba concerto. While the original pitches (A#, B, C, and Db) are not the only configuration of the dense sonority heard in this part of the concerto, the interval relationships (i.e. minor seconds and tritones) are consistent throughout the movement.

### *Rhythm and Time Signatures*

The second movement, like the first movement, begins very simply in 4/4 with a slow tempo (52 BPM). At m. 25, with the first change of time signature, the soloist interlude includes some fairly syncopated rhythms before restating the original form of the first theme (Ex. 16).



Marimba

EXAMPLE 16 – mm. 25-30

The accompaniment at mm. 31-40 use a device Zivkovic often employs to create musical tension. Here, in addition to thick dissonance, the string and woodwind sections hammer out polyrhythms. In this case, the polyrhythm is triplets against eighth note, or a 3:2 ratio. The rhythmic tension is resolved in m. 40 with the sustained crescendo.

Following the marimba chorale and the dialogue between the campane, soloist, and glockenspiel is another soloist interlude. Beginning in m. 56, this virtuosic episode lasts until m. 83, only briefly interrupted by the low brass chorale at m. 68. This is an excellent example of Zivkovic's ability to manipulate thematic material rhythmically. With rhythms that become increasingly syncopated and fast, the soloist is forced to metrically perform figures which may sound improvised to the average listener. What should be noted in this section is Zivkovic's deliberate notation of the odd rhythms, which use increasingly smaller rhythmic units to reiterate the thematic material. The culmination of this phrase is the flurry of notes, which are actually the original form of the first theme, in m. 83 (Ex. 17).

Handwritten musical score for Example 17, measures 73-83. The score consists of seven systems of music, each labeled "S.M." on the left. The first system is marked "26" and includes the instruction "AD LIBITUM" and "Piu mosso (♩ = 72)". The second system is marked "Poco (♩ = 72)". The third system is marked "TEMPO PRIMO" and includes dynamic markings "pp", "mf", and "sub. p e cresc.". The fourth system includes a "9" fingering. The fifth system includes dynamic markings "mf", "mp", and "p". The sixth system is marked "27" and includes "pp", "crescendo", and "7" and "9" fingerings. The seventh system includes "fff", "accel. pochiss.", and "5" and "9" fingerings. The score is written on a grand staff with treble and bass clefs, featuring complex rhythmic patterns and chromatic lines.

EXAMPLE 17 - mm. 73-83

Measure 83 is also the beginning of the building cacophony that reaches its climax in m. 98 (Ex. 18). The rhythmic density here matches the chromatic density heard throughout the movement.

Handwritten musical score for Example 18, measures 98-99. The score includes staves for Piccolo, Flute (1 and 2), Clarinet (1 and 2), Saxophone, Oboe, Bassoon, Trumpet (1 and 2), Trombone (1 and 2), Percussion (Bats and Cymbals), Solo Maracas, Violin I (4 parts), Violin II (4 parts), Viola (div. in 4), and Violoncello (div. in 4). The music features complex, rapidly changing rhythms and dynamic markings such as 'ff'.

EXAMPLE 18 – m. 98

The cadenza at m. 99 is a good example of cadenzas typically found in a Zivkovic composition. Heard in this cadenza are the rapidly changing odd rhythms that sound more like improvised gestures to the listener. This idiomatic cadenza, much like the cadenzas found in *Tales from the Center of the Earth*, was no doubt worked out by the

composer on the instrument. Also evident is the aggressive style and virtuosic runs with dissonant intervals that have become an identifying feature of Zivkovic's marimba works (Ex. 19).

The image displays a musical score for marimba, labeled 'EXAMPLE 19 - mm. 101-105'. The score is organized into five systems, each consisting of two staves labeled 'S.M.'. The notation is highly complex and dissonant, characteristic of Zivkovic's style. It includes various rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like *mf*, *f*, and *ff*. The score is divided into sections by double bar lines. The first system shows a melodic line with a sixteenth-note triplet and a dynamic marking of *mf*. The second system features a similar melodic line with a dynamic marking of *f*. The third system includes a triplet and a dynamic marking of *ff*. The fourth system shows a melodic line with a dynamic marking of *ff*. The fifth system features a melodic line with a dynamic marking of *mf*.

EXAMPLE 19 – mm. 101-105

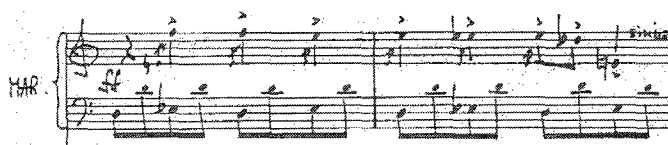
Following the cadenza, m. 106 to the end is much like the beginning of the movement, with a return of the original tempo and the solo cello and violin closing the movement with their own statements of the thematic material.

### Movement III

#### *Form*

The final movement of Zivkovic's Concerto no. 1 per Marimbafono e Orchestra, op. 8 is organized in the following sonata rondo form: Exposition A B, Development A C, Recapitulation A B, Cadenza, Coda A D. Please refer to the form table for a visual overview of the form of the third movement (Table 3).

The first A section begins at m. 1, and the ritornello theme is heard in the solo marimba four measures after the beginning of the movement (Ex. 20). This theme is repeated several times by the soloist, rising by a full step on each re-entrance. Measures 21-28 serve as a transition to the B section.



EXAMPLE 20 – mm. 4-5

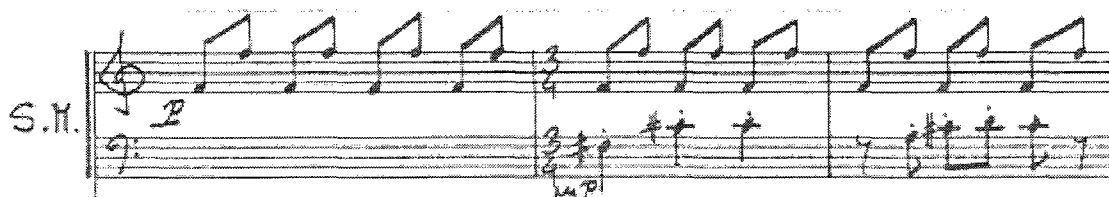
The first B section occurs at mm. 28- 45 and is in a completely different musical character. While the ritornello theme is grand and majestic, the new material of the B section is much lighter and more dance-like (Ex. 21). Again, this theme is stated first in the solo marimba before being picked up by the orchestra. Measures 59-80 serve as a

retransition to the next A section at mm. 80-94, which is also the beginning of the development section.



EXAMPLE 21 – mm. 28-31

In the development section, the ritornello theme is heard in the orchestra, first the string section and then in the brass section. Between the repeated statements of the ritornello theme, the soloist interjects with rapid bursts of notes reminiscent of the B section. Seven measures before m. 112 constitutes the transition to the C section. Measure 112 introduces completely new material and serves as the beginning of the C section. Here, the soloist executes an eighth note ostinato in octaves in the right hand, while playing the first theme of this episode in the left hand (Ex. 22). It should be noted that all of the themes heard in the third movement are stated initially in the solo marimba.



EXAMPLE 22 - mm. 112-114

This analysis has determined that there are actually two themes to the C section. Measure 142 is the beginning of the second theme (Ex. 23). The basis for this determination rests on the fact that Zivkovic did not change either the tempo *or* the foundation of the rhythmic structure. Both of the themes of the second episode (or C section), are heard twice; the first theme at m. 112 and m. 158 respectively, with the second statement of the first theme heard in the orchestra. Also, the second theme of this episode appears at m. 142 and m. 192 respectively, similarly with the first appearance in

the solo marimba and the second appearance in the orchestra. There is a very small retransition (three measures) before the return of the ritornello section at m. 204.

EXAMPLE 23 – mm. 142-143

Measure 204 also serves as the beginning of the recapitulation. This is a stronger, and much louder, statement of the ritornello theme in the tutti orchestra with much more involvement heard in the percussion section. The return of section B occurs at m. 213 and then is repeated and embellished atm. 239. Measures 257-266 serve as a transition to the cadenza which precedes the coda material.

After the cadenza, the coda begins at m. 287 with a restatement of the ritornello them in the orchestra. New material (D section) is heard four measures after m. 297, and the climax of the piece occurs four measures from the end with bombastic percussion under a tutti sustained chord in the orchestra (Ex. 24).



96

Fl. 1  
Picc.  
Ob. 1, 2, 3  
Cl. 2  
Bassoon  
Engl. Horn  
Cor Anglais  
Trp. 1, 2, 3  
Tbn. 1, 2, 3  
Timp.  
Perc. I  
Perc. II  
Perc. III  
S.H.  
ARCHI

EXAMPLE 24 - mm. 306-End

Table 3

<b>Form</b>	<b>A-ritornello</b>		<b>Transition</b>	<b>B-episode</b>	
<b>Rehearsal #</b>	mm. 1-12 (11mm)	mm. 12-21 (9mm)	mm. 21-28 (7mm)	mm. 28-45 (17mm)	mm. 45-59 (14mm)
<b>Instrumentation</b>	Solo, Strings	"	Tutti, no solo	Solo, Strings	Solo, Strings, ww
<b>Dynamic</b>	f	f	f	f-mf	ff-soloist
<b>Tempo/Time</b>	132bpm 4/4	"	"	144bpm 6/8	"
<b>Description</b>	rit theme over F ped	E pedal		Chromatic	

	<b>Retransition</b>	<b>A-rit. - Development</b>	<b>C (1st theme)</b>	
mm. 59-80(21mm)	mm. 80-94 (14mm)	mm. 94-112(16mm)	mm. 112-124(12mm)	mm. 124-142(18mm)
Tutti	Solo, Strings	Tutti, no solo	Solo, fl., glock	Solo, Strings
"	"	f-ff	p	mf-f
"	132bpm 4/4	ritard @ end	tempo primo	3/4,2/4,etc.
	D pedal	G-D#-D pedal	D-Eb pedal	D then Eb pedal

<b>C (2nd theme)</b>		<b>C (1st theme)</b>			<b>C (2nd theme)</b>
mm. 142-149 (7mm)	mm. 149-158(9mm)	mm. 158-171(13mm)	mm. 171-183(12mm)	mm. 183-192 (9mm)	mm. 192-204(12mm)
Solo, Brass, ww	Tutti	Solo, Strings, Perc.	Solo, w/ perc.	"	Tutti
f-ff	ff	p-mf	p-mf	f	f-ff
5/4,4/8,etc.	6/8,7/8,5/8,etc.	3/4,4/4	"	"	5/4,4/4,etc.
chromatic		D pedal in glock.	C#/D pedal in str.	Eb pedal	E pedal

<b>A - rit.- Recapitulation</b>	<b>B - episode</b>			
mm. 204-213 (9mm)	mm. 213-215 (2mm)	mm. 215-239 (24mm)	mm. 239-257(18mm)	mm. 257-266(9mm)
Tutti	Solo	solo, cello, ww, str.	solo, cello, ww, str.	"
ff-fff	ff	ff	mf-ff	mf-ff
6/4-5/4	144bpm 6/8	"	"	"
E/A sonorities		chromatic		Eb pedal

<b>Cadenza</b>	<b>Coda A</b>	<b>D</b>
mm. 266-287(21mm)	mm. 287-297 (10mm)	m. 297-end (13mm)
solo	Tutti	Tutti
	ff	ff-fff-sfz
rubato	"stretta"	3/4,4/4,etc.
	Gb pedal	

### *Harmonic Structure*

The third movement of this concerto is consistent with the rest of the piece in that there is no adherence to traditional triadic harmony. The harmonic structure of the third movement is again based on chromaticism and dissonant interval relationships as seen in the other two movements. If anything separates the third movement from the other two, it is that the third movement comes closer to approaching a tonal center than the other two movements.

That tonal center, if it can be classified as such, is D. It is the first and last pitch heard in the movement and plays a prominent role in the interval relationships heard throughout the movement.

A strong D pedal, heard in the cello and solo marimba, drives the beginning of the movement. The sustained D pedal changes to a G pedal on the restatement of the ritornello theme, and then to an E pedal on the second repeat of the ritornello theme. Each statement of the ritornello theme in the first A section is 'resolved' on a chord consisting almost entirely of tritone interval relationships (Ex. 25A-C).

Marimba

EXAMPLE 25A – m. 11

Marimba

EXAMPLE 25B – m. 20

EXAMPLE 25C - mm. 27-30

The ritornello theme itself continues the octatonic sonority heard in the second movement during the A section. This sonority changes, along with the character of the music, at the B section (m. 28). Decidedly more chromatic, the dance-like marimba theme is underscored with whole tone chords (Ex. 26A-B). These whole tone, or hexatonic, chords also move by whole tones (Ex. 26B).

Handwritten musical score for Example 26A, measures 37-38. The score includes parts for S.M. (Solo Melody), Fl. 1/2 (Flute), and ARCHI (Archi). The S.M. part features a melodic line with a sharp sign. The Fl. 1/2 part has a wavy line indicating a tremolo or sustained note. The ARCHI part shows a rhythmic pattern with 'div.' markings.

EXAMPLE 26A - mm. 37-38

Handwritten musical score for Example 26B, measures 41-43. The score includes parts for S.M. (Solo Melody), Fl. 1/2 (Flute), and ARCHI (Archi). The S.M. part features a complex melodic line with many accidentals. The Fl. 1/2 part has a wavy line. The ARCHI part shows a complex rhythmic pattern with many accidentals.

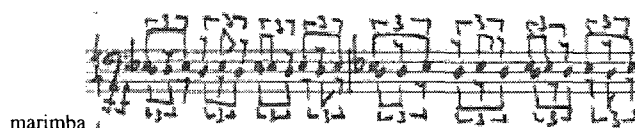
EXAMPLE 26B - mm. 41-43

Zivkovic remains consistent with the harmonic structure established in these sections when they return later in the piece. However, these sections should not be thought of as strictly octatonic or strictly hexatonic. As mentioned in the previous sections, the harmonic structure for this composition relies heavily on dissonant interval relationships, specifically minor seconds (major sevenths) and tritones.

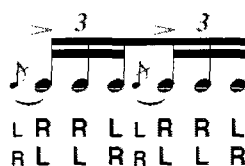
### *Rhythms and Time Signatures*

This movement begins with a driving hocket section in common time. This hocket section serves as the announcement of the approach of the ritornello theme. This straightforward beginning changes character in the B section to a more lively and dance like B section in 6/8 time. After passing the melody through the string section, the B section ends with an ascending passage in the woodwinds doubling the melody in the marimba.

Measures 80-94 present an interesting ostinato for the soloist (Ex. 27A). Aside from the dissonance created by the minor second interval relationship, the sticking passage is somewhat unique. With the right hand positioned on the Eb and the left hand positioned on the D, the soloist must execute the equivalent of a modified rudiment, the Swiss Army Triplet (Ex. 27B). This figure returns at m. 213 during the recapitulation.



EXAMPLE 27A - mm. 80-81



EXAMPLE 27B – Swiss Army Triplet

The next noteworthy section occurs at m. 149 and is an example of the rapidly alternating time signatures that will become a signature of Zivkovic compositions. The time signatures are as follows: 6/8, 7/8, 5/8, 7/8, 3/4, and 5/8 respectively before returning to 3/4 at m. 158. Complicating the execution of this section is the fact that at

least three completely different musical ideas are occurring throughout the orchestra and solo marimba.

Following this section, the accompaniment at mm. 171-192 begin ostinato rhythms with eighth notes against triplets much like the similar section from the previous movement (Ex. 28). This section is an embellishment of the ostinato driven section from mm. 112-142. These two sections are also referred to as the second episode and/or the C section.

EXAMPLE 28 – mm. 177-181

The final section of this movement that deserves attention is the cadenza (Ex. 29). This cadenza, much like the cadenza from movement two gives the impression of having been transcribed from an improvisatory cadenza performed by the composer. With a 'rubato' performance direction, Zivkovic notates rhythmic gestures using odd groupings and continually changing the hand speed of the performer. Performers of this concerto

should also not the idiomatic quality of the mallet stickings, as discussed previously, in which Zivkovic allows one hand of the soloist to stay on the bottom manual of the marimba (white notes) while the opposite hand plays primarily on the upper manual (black notes).

In this cadenza, there is only a short section that is somewhat rhythmically free and improvisatory in nature. Following this section, Zivkovic returns to themes heard previously in the concerto before the orchestra re-enters.



30 51

*cadenza, rubato*

S.M.

S.M.

S.M.

*VIVO, BENO RUBATO*

S.M.

S.M.

*SUBRANTE IN TONO D' FA DO B. POCO REC. E CRESC.*

S.M.

S.M.

*A TEMPO PIANO, NON RUBATO*

S.M.

*f e crescendo - - - -*

S.M.

EXAMPLE 29 – mm. 266-279

## CHAPTER III

*TALES FROM THE CENTER OF THE EARTH, OP. 33*

Almost twenty years after composition on his first marimba concerto began, Zivkovic completed *Tales from the Center of the Earth*. 'Tales' is a concerto for marimba in which the soloist also plays a large multi-percussion setup. This concerto is accompanied by a small wind ensemble instead of the full orchestral accompaniment found in Concerto no. 1.

This composition is the result of a commission by a consortium of schools led by the Hartt School of Music at Hartford University in Connecticut. *Tales from the Center of the Earth* is dedicated to Benjamin Toth, professor of percussion at the Hartt School. The piece was premiered in Hartford Connecticut on April 27<sup>th</sup>, 2003 by Benjamin Toth and the Hartt Wind Ensemble conducted by Glenn Adsit.

## Movement I

*Form*

Unlike the traditional three-movement form found in Zivkovic's Concerto no. 1, *Tales from the Center of the Earth* is separated into two movements. This analysis will focus on both movements separately.

The first movement begins with a soft note on a large tam-tam which introduces a quiet roll in the marimba solo. This first note is the beginning of the large A section of the first movement. As seen in the form table, the first movement is built on a simple ternary form (ABA). The 'A' sections are identified by sparse instrumentation in which short soli statements, mostly in the woodwinds voices, are performed over sustained brass and percussion chords with a slow harmonic rhythm. The 'A' sections can also be

identified by the sonority of an Eb tonal center. This is not to say that these sections are in an identifiable Eb mode, but rather that the tonality is based on the open sonority Eb-Bb as heard in the first chord of the solo marimba (Ex. 30).

EXAMPLE 30 – m. 1

The first ‘A’ section progresses to the first cadenza at m. 32. The performance indication “Senza Misure liberamente come una cadenza” is given at m. 32 along with the suspension of time signatures. This cadenza is imitative of the preceding ‘A’ section in that the marimba soloist is answered by a solo clarinet much like the ‘call and answer’ of the woodwinds in the beginning of the movement.

The conclusion of the cadenza leads into the ‘B’ section at m. 32. This contrasting section opens with the soloist and percussion section performing what the composer refers to as the “camel groove.” This section does have a decidedly Egyptian character which is supported by such instruments as the Egyptian riq (a type of tambourine) and a large frame drum played with the hands (Ex. 31). The instrumentation in the ‘B’ section, limited to percussion initially, builds throughout to the tutti ensemble heard at the climax of the movement in m. 80 (Ex. 32).

**5**

A tempo  
(♩ = 74-78)

**3**  
**4**<sup>33</sup>

marimba

EXAMPLE 31 – mm. 33-34

**13**

Picc.

Fl. Gr.

Ob.

Cl. Picc.

Cl.

Cl. Bas.

Fag.

Cor. I, III

Cor. II, IV

Tr. I, II

Tr. III

Tbn.

Tbn. B.

Tbc.

EXAMPLE 32 – mm. 79-83

In addition to the instrumentation, the 'B' section is also identified by the quasi-pentatonic tonality found at m. 33 (Table 4). This is the first appearance of a key signature in this piece and it is five flats. This section exhibits more tonality than almost any other section found in either of these compositions. This pentatonic tonality lasts until m. 53 when the five flats are cancelled by naturals. It returns however at m. 96 towards the end of the second marimba cadenza.

This marimba cadenza signals the return of the 'A' section. Themes heard throughout the movement return in this cadenza which includes dialogue of woodwind soli as well as the tam-tam hit which introduced the movement.

Table 4

<b>Form</b>	<b>A</b>			
<b>Rehearsal #</b>	mm. 1-10(9mm)	mm. 10-21(12mm)	mm. 21-32(10mm)	m. 32 (1m "Senza misura")
<b>Instrumentation</b>	Mar + ww solos	small cadenza + ww	ww solos over brass	alternating cadenzas
<b>Dynamic</b>	p	mp-mf	p-mf	p-f
<b>Tempo/Time</b>	52bpm3/4	"	"	freely
<b>Description</b>	Eb tonal center			cadenza

<b>B</b>				
mm. 32-41(8mm)	mm. 41-49(8mm)	mm. 49-53(4mm)	mm. 53-61(8mm)	mm. 61-65(4mm)
Mar w/ perc	Mar + ww	Mar + ww	Large ensemble	Tutti
f	f	f	mar=f, ens=mf-f	mar=f, ens=mf-f
74-78bpm3/4	"	"	"	"
pentatonic		D tonal center	E nat.	Gb

			<b>A</b>
mm. 65-69(4mm)	mm. 69-76(7mm)	mm. 76-88 (12mm)	mm. 88-94(7mm "Senza misura")
Tutti	Tutti	Tutti w/o marimba	marimba cadenza
f-mf	ff-f	ff	ff, sfz-p
"	"	"	freely
	F	repeat of <b>11-12</b>	cadenza

mm. 94-103 (10mm)	mm. 103-113 (10mm)
Mar & cym only	Mar tremolo + ww solos
pp-p	
"a tempo marabato e poco meno mosso"	55-60bpm
return of Eb tonal center	

### *Harmonic Structure*

Much like Concerto no 1, the harmonic structure relies heavily on interval relationships. If one looks at the beginning of the movement, Zivkovic establishes these intervals in the listeners' ears with the woodwind soli. In fact, the series of pitches Eb-F-Gb-A-Bb-Cb(B)-D contain most of the melodic and harmonic material found in the initial 'A' section including the initial woodwind soli (Ex. 33). We will call this series of pitches the '*Tales* scale'. The similarities to the intervals contained in this scale and the primary interval relationships from the first movement of Zivkovic's first marimba concerto are evident. Once isolated, this 'scale' can be practiced by the soloist to allow for greater facility in fast scalar passages found throughout the composition.

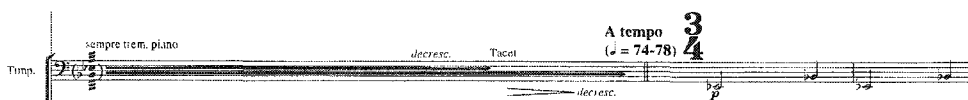
The image shows a musical score for four woodwind parts: Oboe I, Oboe II, Clarinetto Piccolo, and Clarinetti in Bb I, II. The score covers measures 1 through 8. In measures 1-4, the woodwinds play a melodic line with slurs and dynamic markings like *p* and *mp*. In measures 5-8, the Oboe I and II parts play a more complex melodic line with slurs, dynamic markings like *p*, and performance markings like *rubato*. The Clarinetto Piccolo and Clarinetti in Bb I, II parts play a rhythmic accompaniment in the first four measures.

EXAMPLE 33 – mm. 1-8

The series of pitches found in the '*Tales* scale' is heard in both the melodic lines of the woodwinds and the vertical sonorities of the marimba and brass sections. Zivkovic uses rhythmic variety and orchestration to present this 'scale' in different ways throughout the first section of the first movement. The 'A' section of the first movement continues to build in both volume and number of instruments up to the cadenza at m. 32. The 'scale' continues to be reiterated although this time with melodic lines in the solo marimba.

A striking change of harmonic structure is heard in the 'B' section. Most notably is the key signature of five flats and the driving pentatonic ostinato found in the marimba.

However, Zivkovic connects these two different sections with the open Eb sonority. The harmonic foundation throughout the movement is the open Eb-Bb sonority. This is heard in the ‘A’ section in the very first chord played by the soloist and in the ‘B’ section in the timpani (Ex. 34).



EXAMPLE 34 – mm. 32-34

What follows in the ‘B’ section is almost a theme and variations. The initial motive heard in the marimba at m. 33 is then built upon by the rest of the ensemble as well as being varied slightly by the soloist with each repetition. The first repeat (m. 41) of the 8 bar phrase at m. 41 is changed to octaves in the right hand of the soloist. The next repeat (m. 49) is almost an exact repeat only transposed a half step down. A change of the key signature as well as another variation are heard at mm. 53-61. Measures 61-69 are a repeat of the same eight-measure phrase a whole step higher from the previous version. This variation is treated as a sixteen-measure phrase leading up to m. 69 in which the soloist transposes the motive a half step lower. These variations lend to the movement a forward momentum that also helps to define the form of the movement.

As the ‘B’ section builds towards the climax of the movement, the soloist and ensemble begin to depart from the strict eight-measure construct as well as the pentatonic sonority into a more chromatically dense harmonic language. The entirety of the ‘B’ section leads to the second cadenza and the return of the ‘*Tales* scale’ sonority. However, before the conclusion of the cadenza, there is a return of the pentatonic



sonority and 'B' section motive in its prime form in the solo marimba. The movement closes with the open Eb-Bb sonority in the marimba which unifies the entire movement.

#### *Rhythm and Time Signatures*

The first movement of *Tales from the Center of the Earth* is primarily in 3/4 time. The movement begins very slowly and somewhat freely in regards to the time. A sustained chord in the marimba underlies rhythmically odd groupings in the woodwind soli. The notated 'gestures' coupled with the extremely slow harmonic rhythm and large note durations in the marimba and brass serve to soften the perception of time for the listener (Ex. 35).

Unlike many Zivkovic compositions, there is only one change of time signature (4/4) from the beginning to the first marimba cadenza and that is only for one measure. However, once the cadenza is reached, it is treated like most of the other cadenzas in the first marimba concerto. Zivkovic abandons time signatures and allows the soloist to move freely through musical time without the constraints of time signatures or tempo markings, merely suggested rhythmic relationships.

# Tales from the Center of the Earth

for Percussion Solo and Wind Ensemble

Dedicated to Benjamin Toth

## I

Nebojša Jovan Živković  
Op. 33  
2003

**3/4 Misterioso (♩ = 52-56)**

Piccolo

Flauti Grandi I, II

Oboe I

Oboe II

Clarinetto Piccolo

Clarineti in B♭ I, II

Clarinetto Basso in B♭

Fagotti I, II  
II anche Contrafagotto

Corni in F I, III

Corni in F II, IV

Trombe in B♭ I, II

Tromba in B♭ III

Tromboni I, II

Trombone Basso

Tuba I, II

**3/4 Misterioso (♩ = 52-56)**

4 Cymbals, 2 Cow Bells,  
2 Crashers, 2 Plastic Blocks,  
Gong, Thunder Sheet

Marimba e  
Percussione Solo  
(MPS)

Bass Drum (Pedal), Piccolo  
Snare Drum, Bongos, Toms,  
Crotales

Timpani

Percussione I  
3 Piatti, Flexatone, 1 Tom,  
Xylophone, 3 Wood Blocks  
(high pitches)

Percussione II  
Tam-Tam Grande, Darabukka,  
Frustra, Vibraphone,  
2 Piatti Sospesi, Tamburo Piccolo,  
2 China Gongs

Percussione III  
Tam-Tam Piccolo, Rig  
(Egyptian Tambourine),  
Flexatone, Piatto, Glockenspiel,  
Gran Cassa

Percussione IV  
Big Frame Drum, Flexatone,  
Piatto Grande,  
4 Very Low Toms (18" / 16" / 15" / 14"),  
3 Wood Blocks (low pitch)

*rubato*

*mp*

*mp*

Tam-Tam Grande

Move to Timpani

♩ This means freely over indicated value  
All trills are a semitone unless otherwise indicated

EXAMPLE 35 – mm. 1-8

Strict time returns at m. 33. The original 3/4 time signature returns although this time somewhat faster and with a driving ostinato. This section does not intend to soften the feel of musical time but constantly reiterate it. Almost the entire 'B' section consists of a repeated ostinato in eight-measure phrases continually repeated. It is not until m. 72 that the organization of time signatures begins to change and the rhythmic ideas begin to depart the rigidity of the ostinato pattern.

After the climax of the 'B' section, the freedom of time resumes with the second marimba concerto. The sustained chords heard in the marimba, imitate the opening of the movement, are heard again at the end of the movement along with large cymbals and tam-tams which, according to the composer, are meant to represent "deep water waves." The second movement begins *attacca* with the sounds of the cymbals carrying over into the attack of the low brass.

## Movement II

### *Form*

The second movement of *Tales from the Center of the Earth*, like the first movement, is organized in a simple ternary form (ABA) with the addition of a coda in the second movement. The second movement begins without pause from the conclusion of the first movement with a driving ostinato in the percussion section played on low toms. It is this ostinato that serves as the driving rhythmic force for the majority of the second movement (Ex. 36).

The ominous character of this movement is supported by constantly changing time signatures as well as a much more chromatically dense harmonic language than the

first movement. This movement eschews the tonality of the first movement in favor of a much wider array of timbres and thicker dissonances.

18  
5+9  
4+8 J = 116

Solo Marimba e Percussione

Muta in Percussione

Thunder Tube (Thunder Sheet)

Tuba I

Tuba II

18  
5+9  
4+8 J = 116

Timpani

Muta in Xylophone

Percussione I

Muta in Vibraphone

Percussione II

Muta in Glockenspiel

Percussione III

Percussione IV

4 Very Low Toms (18"/16" / 15" / 14")

### EXAMPLE 36 – mm. 1-6

The percussion ostinato is joined by two tubas sustaining low octave A's for eight measures before beginning their respective bass lines which repeat throughout the movement. The beginning of movement two also serves to introduce the multi-percussion setup. Quick, aggressive percussion gestures by the soloist answer extremely dissonant woodwind runs. The brass sections, particularly the low brass, support this musical dialogue with soft lyrical chorales which serve as counterpoint to the quick aggressive figures in the woodwind and percussion voices. The momentum of this movement is accomplished by the continual building of the instrumentation to the climax at m. 77.

The unison rhythmic figure in mm. 77-78 will be referred to as the '*Tales* motive' (Ex. 37). This motive appears before important formal designations in this movement. In this case, the '*Tales* motive' announces the 'B' sections of the ternary form.

The 'B' section of the second movement is primarily an extended soli by the percussion section. The low tom ostinato returns in a somewhat varied form but in the same  $5/4 + 9/8$  compound time signatures. This ostinato underlies mm. 81-101. This section is a virtuosic percussion ensemble setting which features the timpanist as well as the soloist on the multi-percussion setup. The percussion ensemble is interrupted briefly by the '*Tales* motive' at m. 111 (Ex. 38).

This musical score page contains two systems of staves for a symphony orchestra. The first system, starting at measure 76, includes parts for Piccolo (Picc.), Eb Cornet (Eb. Gr.), Oboe (Ob.), Clarinet in Piccolo (Cl. Picc.), Clarinet (Cl.), Clarinet in Bass (Cl. Bas.), Bassoon (Fag.), Cor I (Cor. I. III), Cor II (Cor. II. IV), Trumpet I (Tr. I. II), Trumpet II (Tr. II), Trombone I (Tbn. I), Trombone II (Tbn. II), and Trombone III (Tbn. III). The second system includes Mallet Percussion (MPS), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The score features a key signature of one flat and a time signature change from 8/4 to 5/4. Dynamics range from *mf* to *fff*. The word "Ossia" is written above the Piccolo staff in both systems. The percussion parts include specific mallet patterns and a "Piatto" (cymbal) section in the first system.

EXAMPLE 37 – “Tales Motive”, mm. 76-78

110 **5/4** *ff* *sfz* *mf* *ff* *sfz* **30** 39

Picc. *ff* *sfz* *mf* *ff* *sfz*

Fl. Gr. *ff* *sfz* *mf* *ff* *sfz*

Ob. *ff* *sfz* *mf* *ff* *sfz*

Cl. Picc. *ff* *sfz* *mf* *ff* *sfz*

Cl. *ff* *sfz* *mf* *ff* *sfz*

Cl. Bas. *ff* *sfz* *mf* *ff* *sfz*

Fag. *ff* *sfz* *mf* *ff* *sfz* Fagotto II mana in Contraltino

Cor. I, III *ff* *sfz* *mf* *ff* *sfz*

Cor. II, IV *ff* *sfz* *mf* *ff* *sfz*

Tr. I, II *ff* *sfz* *mf* *ff* *sfz*

Tr. III *ff* *sfz* *mf* *ff* *sfz*

Tbni *ff* *sfz* *mf* *ff* *sfz*

Tbn. B. *ff* *sfz* *mf* *ff* *sfz*

Tbn. *ff* *sfz* *mf* *ff* *sfz*

**5/4** *ff* *sfz* *mf* *ff* *sfz* **30**

MPS *ff* *sfz* *mf* *ff* *sfz* *Ossia*

Timp. *ff* *sfz* *mf* *ff* *sfz* *1 Piatto*

Perc. I *ff* *sfz* *mf* *ff* *sfz* *Piatto*

Perc. II *ff* *sfz* *mf* *ff* *sfz* *Gran Cassa*

Perc. III *ff* *sfz* *mf* *ff* *sfz* *Chato*

Perc. IV *ff* *sfz* *mf* *ff* *sfz* *Chato*

## EXAMPLE 38 – mm. 110-113

Following this, the percussion soli resumes with the soloist functioning as a part of the section. This section continues to build to a cadenza by the soloist on the multi-

percussion setup. The percussion soli resumes after the cadenza featuring the soloist on fast, virtuosic passages.

The 'A' section returns at m. 144 with the tom ostinato returning in a slightly varied form (Table 5). This section is not a literal repeat of the original 'A' section but rather represents a return of the character of the beginning of the movement. The soloist returns to the marimba and the listener is able to identify the return of the quick woodwind runs over the low brass choir. Zivkovic also builds musical momentum with a continuous building of the instrumentation as well as the overall volume of the ensemble. The climax of this section occurs at m. 183 with a return of the '*Tales* motive' which serves to announce the beginning of the coda.

The coda emphasizes the rhythmic ratio of 3:2. This is first seen in the solo part, having now returned to the percussion setup, with the dotted quarter note rhythm against the quarter note rhythm (Ex. 39A). As the wind instruments continue to enter, the 3:2 rhythmic ratio appears in different settings. Perhaps the most obvious example occurs in m. 209 with the eighth notes in the flutes played against the eighth note triplet rhythms in the rest of the woodwinds (Ex. 39B).



EXAMPLE 39A – mm. 187-188

A musical score for woodwinds. It includes three staves: Piccolo (Picc.), Flute/Guitar (Fl. Gr.), and Oboe (Ob.). A box with the number '38' is positioned above the Piccolo staff. The Piccolo part features eighth notes with accents. The Flute/Guitar and Oboe parts feature eighth note triplet rhythms, indicated by a '3' over the notes. The Flute/Guitar part starts at measure 205. Dynamics markings include *ff* and *f*.

EXAMPLE 39B – m. 205-211



The piece ends with a final flurry of notes by the percussion soloist which crescendo into the final two unison notes played by the entire ensemble.

Table 5

<b>Form</b>	<b>A</b>		
<b>Rehearsal #</b>	mm. 1-15 (14mm)	mm. 15-29 (14mm)	mm. 29-45(16mm)
<b>Instrumentation</b>	tuba, toms, timp		ww, keyboards
<b>Dynamic</b>	pp-p	pp-ff	sfz
<b>Tempo/Time</b>	116bpm 5/4 + 9/8	"	"
<b>Description</b>	Unison on pitch class 'A'	very chromatic	"

mm. 45-55 (10mm)	mm. 55-68(13mm)	mm. 68-77 (9mm)	mm. 77-81 (4mm)
brass imitative entrances	Tutti	Tutti	Tutti
mr-fff	ff	fff	fff
"	3/4, 4/4	138bpm changing time	changing time sig.
Departure from 'A' to atonal	F pedal	A pedal	F pedal 'resolving' to E

<b>B</b>			
mm. 81-89(8mm)	mm. 89-101 (12mm)	mm. 101-111 (10mm)	mm. 111-113(2mm)
Perc. Section	Perc. Sect. + Soloist	add ww	Tutti
ff	ff	ff	ff-fff
5/4 + 9/8	5/4 + 11/8	changing time sig.	138bpm 5/4
non-pitched	"	chromatic ww runs	

			<b>A</b>
mm. 113-126(13mm)	m. 127 (1m "Senza Misura")	mm. 127-144(17mm)	mm. 144-158 (14mm)
Perc. Section	Soloist only	Soloist + Perc. Sect.	Perc., low brass, soloist
ff		ff	Subito piano
"	116bpm "Freely"	148-152bpm	5/4 ostinato
Perc. Section Soli	Cadenza on multi setup	Perc. Section Soli	Like beg Of mvt. II

mm. 158-166 (8mm)	mm. 166-174 (8mm)	mm. 174-183 (9mm)	mm. 183-187(4mm)
soloist, perc, tuba, tromb	Tutti (thin texture)	Tutti	Tutti
mp	mp-f	mf-fp	ff-fffsz
"	"	"	"
		dialogue b/w soloist & tutti	Unison " <i>Tales</i> motif"

<b>Coda</b>		
mm. 187-209 (22mm)	mm. 209-219 (10mm)	mm. 219-end (17mm)
Soloist, perc, & brass	Tutti	Tutti
fp cresc	ff	ff-fff
3/4 faster	"	4/4 - end
3:2 Polyrythms		Tutti Polyrythms

### *Harmonic Structure*

The composer states in his program notes for *Tales from the Center of the Earth*, “*Tales from the Center of the Earth*, has purposely been composed in a rather tonal musical language with more progressive harmonies featured in the second movement only.”<sup>7</sup>

The ‘progressive harmonies’ heard in the second movement are foreshadowed at the very beginning of the movement. A tonal center of ‘A’ is implied with the octave A’s sustained in the tubas. However, the timpani being tuned to a tritone (A-Eb) lets the listener know that the tonality of the open Eb-Bb sonority is not going to be present in this movement (Ex. 40).

<sup>7</sup> Nebojsa Jovan Zivkovic, “Work Comments in English by Nebojsa Jovan Zivkovic,” <http://www.zivkovic.de/p-notes.htm> [accessed December 14, 2008].

18  
5/8  
4 8  
Timpani  $J = 116$   
*p*

EXAMPLE 40 – mm. 1-4

The first statement of the woodwinds and trombones further display the overwhelming chromaticism of the movement (Ex. 41). After four slightly varied forms of these chromatic gestures we begin to see structure in the harmony at m. 29 (Ex. 42).

19

Fl. Gr.  
Cl.  
Tr. I  
Tr. II  
Tr. III  
Tba I  
Tba II

*mf* *ff*  
*pp* *f*  
*pp* *f*  
*pp* *f*  
*mp*  
*mp*

con sord.  
con sord.  
con sord.

EXAMPLE 41 – mm. 15-19

The image shows a musical score for measures 28-30. The instruments listed are Cl. Picc., Cl., Cl. Bas., Tba I, Tba II, Mps, Timp., Perc. II (Vibraphone), Perc. III (Glockenspiel), and Perc. IV. A box with the number '21' is placed above the Cl. Picc. staff and below the Mps staff. Dynamics include *mf*, *f*, *fp*, *sfz*, and *pp*. The Mps part is labeled 'Crotales' and the Perc. II part is labeled 'Vibraphone'.

EXAMPLE 42 – mm. 28-30

The pitches in the crotale line (A-Eb-G-C#) in mm. 29-30 can be called the prime form. From this prime form we see that the clarinets double the entrances of the Eb, G, and C# in the crotale line. However, we also see a ‘retrograde’ of this line in the vibraphone (C#-G-Eb-A). It should be noted that these are not tone rows, but merely successions of pitches that are ordered and reordered to give structure to the harmony of this movement. This type of organization continues throughout the first ‘A’ section with the woodwinds doubling certain mallet percussion lines. Similarly, the vibraphone seems to be the instrument that simultaneously reverses the order of pitches given by the crotales and woodwinds.

Beginning in m. 45, imitative entrances in the brass are stacked in different intervals (Ex. 43). These imitative entrances are then heard in diminution in m. 53 over the soloist's non-pitched virtuosic gesture.

The image shows a musical score for four brass instruments: Trumpet I (Tr. I), Trumpet II (Tr. II), Trombone I (Tbn. I), and Trombone II (Tbn. II). The score spans from measure 43 to 52. Vertical dashed lines indicate the start of imitative entrances for each instrument. In measure 45, the instruments enter with a rhythmic motif. In measure 53, the motif is heard in diminution over a soloist's non-pitched virtuosic gesture.

#### EXAMPLE 43 – mm. 43-52

Zivkovic merely combines these two compositional techniques to lend musical momentum to the movement in addition to increasing the overall dynamic of the ensemble. This momentum reaches the first climax at m. 77 with the first appearance of the ‘*Tales* motive’. This motive features a unison rhythm in the ensemble with dense tone clusters clouding any traditional triadic harmony. The ‘B’ section, with exception of the second appearance of the ‘*Tales* motive’, consists primarily of non-pitched instruments and therefore will be omitted from the harmonic structure analysis portion of this analysis.

The ‘A’ section of the second movement returns at m. 144. An almost literal repeat of the harmony heard in the beginning of the movement is heard in the second ‘A’ section, as well as the staggered entrances of the brass choir. In between these smaller sections are virtuosic passages by the soloist now on marimba. The second ‘A’ section again builds towards the climax which is once again represented by the ‘*Tales* motive’.

The coda sees a return of the percussion setup and a sustained F in both the timpani and tubas. The continued dense chromaticism is joined by the complex rhythmic structure of the coda. The second movement builds towards the end of the piece with the

addition of instruments as well as shorter note durations and thicker, more dissonant chromaticism. The final two notes of the piece played in unison throughout the ensemble are striking in that they consist of an almost tonal resolution (Ex. 44). All instruments with the exception of the first oboes and third trombones play the open sonority of F and C. The exceptions however perform B naturals which create a tritone against the F's and minor seconds/major sevenths against the C's.

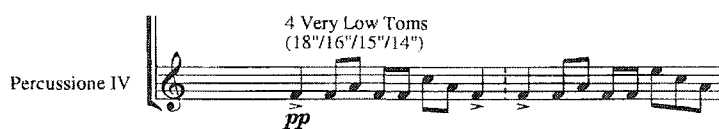
The image displays a musical score for Example 44, covering measures 230 to the end. The score is arranged in two systems of staves. The first system includes: Piccolo (Picc.), Flute (Fl.), Clarinet in G (Cl. Gr.), Oboe (Ob.), Clarinet in E-flat (Cl. Picc.), Clarinet in B-flat (Cl.), Clarinet in Bass (Cl. Bas.), Bassoon (Fgt.), and Contrabassoon (CTgt.). The second system includes: Cor I, III (Cor. I, III), Cor II, IV (Cor. II, IV), Trumpet I, II (Tr. I, II), Trumpet III (Tr. III), Trombone I, II (Tbn. I, II), Trombone III (Tbn. B.), and Tuba (Tbn.). The score shows the final two notes of the piece, which are played in unison by most instruments. The notes are F and C, with some instruments playing B naturals, creating a tritone against the F's and minor seconds/major sevenths against the C's. The score includes dynamic markings such as *fff* and *sfz*.

EXAMPLE 44 – mm. 230-End

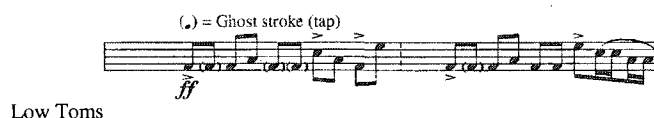
### *Rhythms and Time Signatures*

In sharp contrast to the first movement, Zivkovic does not seek to blur the perception of musical time for the listener. Conversely, Zivkovic creates an incessant

percussive ostinato that rhythmically drives the entire movement. There are three different versions of the rhythmic ostinato and these three versions also serve to identify the formal divisions of the second movement (Ex. 45, A, B, & C). Note that the first two versions of the ostinato are in the compound time signature  $5/4 + 9/8$  while the third is in  $5/4$ . These different versions of the ostinato also allow for rhythmic freedom in the rest of the ensemble throughout the movement.



EXAMPLE 45 A – mm. 1-2



EXAMPLE 45 B – mm. 81-82



EXAMPLE 45 C – mm. 144-145

The first example of this rhythmic freedom is heard in the solo part in the first ‘A’ section. The soloist executes fast, virtuosic passages in a great variety of oddly grouped rhythmic patterns. These are obvious notated improvisations by the composer himself who admittedly composed the entire solo part playing on the percussion setup.<sup>8</sup> These virtuosic passages are in direct counterpoint to the long note durations of the low brass. Either of these parts heard without the ostinato would be impossible to discern the meter and/or tempo of the movement.

<sup>8</sup>Jefferson Grant, “*Tales from the Center of the Earth*,” *Percussive Notes* [April 2006]: 51.

Also present in this movement are the odd groupings of rhythms, specifically 5's, 7's, and 9's, that are essentially notated gestures. Throughout the movement, these gestures are passed around from ensemble to soloist in a both imitative and non-imitative manner.

It is not until m. 55 that Zivkovic first departs from the rhythmic ostinato. Found here is the first change in time signature and a tutti passage with many different rhythmic ideas occurring at once (Ex. 46). It is unclear why Zivkovic chose to express the rhythm as a ratio, i.e. 6:2, rather than use traditional eight note triplets unless it is for specificity of articulation. Note how the soloist answers every statement of the wind ensemble with a very idiomatic response. As the dynamics and ferocity of the solo part build in intensity, the rhythmic tension is resolved at the first appearance of the '*Tales* motive' in m. 77. The unison tutti rhythm is a striking moment in this movement after the near cacophony of the preceding material.



57 29

The musical score is arranged in systems. The first system (mm. 57-62) includes parts for Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system (mm. 57-62) includes parts for Cor. I, III, Cor. II, IV, Tr. I, Tr. II, Tr. III, Tbn. B., and Tbn. The third system (mm. 57-62) includes parts for Mallets (MPS), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), and Percussion IV (Perc. IV). The score features complex rhythmic patterns with triplets and dynamic markings such as *ff*, *fp*, *f*, and *sfz*. The time signature changes from 3/4 to 4/4 and back to 3/4.

EXAMPLE 46 – mm. 57-62

The 'B' section is identified by a change in setting to the percussion section only. The beginning of this section is essentially a dialogue between the timpanist and the soloist. The second version of the rhythmic ostinato is heard before being augmented by the change in compound time signature from  $5/4 + 9/8$  to  $5/4 + 11/8$ . It is here that the soloist takes the lead from the percussion section.

After a brief interruption by the winds and a second appearance of the '*Tales* motive', the percussion soli reasserts itself at m. 113 with the soloist functioning as a member of the percussion section. Contained in this section are virtuosic passages within the percussion section and answered by the soloist (Ex. 47). This lasts until m. 124 which signals the beginning of the multi-percussion cadenza. The cadenza is followed by a transitional percussion soli meant to return to the 'A' section material.

114

MPS

Timp

Perc. I  
Muta in Wood Blocks

Perc. II

Perc. III  
Tam Tam Grande 1v. Gran Cassa

Perc. IV  
Muta in Wood Blocks

119

MPS

Timp

Perc. I  
Toms Wood Blocks

Perc. II  
China Gong

Perc. III  
Toms Cassa

Perc. IV  
Toms Wood Blocks

124

MPS  
Quasi 7/4

Perc. I  
1v.

Perc. II  
1v.

Perc. III  
Tam-Tam 1v.

Perc. IV  
Plato Grande 1v.

EXAMPLE 47 – mm. 114-125

The third appearance of the rhythmic ostinato begins at m. 144. Much of the material from the first ‘A’ section returns and predictably builds towards the next appearance of the ‘*Tales* motive’. The last appearance of the ‘*Tales* motive’ announces the beginning of the coda.

The coda, beginning in m. 187, is identified by the 3:2 rhythmic ratio first heard in the solo part (Ex. 47). The dotted quarter note subdivision set against the quarter notes in the bass drum of the percussion setup serves to break the feel of the rhythmic ostinato heard throughout the movement. However, the low tom voice which executed the ostinato returns in m. 215 with a different variation of the rhythmic ostinato which helps to connect the preceding material to the coda.

The second movement ends with a final virtuosic rhythmic display by the soloist and two unison hits in the full ensemble. This movement displays the composer's ability to seamlessly combine dense chromatic harmony simultaneously with complex rhythmic ideas in a piece that is still arguably accessible to most audiences.

### Conclusion

Composers of the 20<sup>th</sup> and 21<sup>st</sup> centuries are often difficult to analyze with traditional methods. Some composers create their own systems of tonality or atonality as well as unique ways to organize rhythms. All of these factors make the performance of modern music very difficult for the performing musician. The preceding analysis, meant to assist the performer, discovered several interesting aspects of Zivkovic's music that can be of great assistance to those wishing to perform his compositions.

In terms of harmonic structure, the performer can abandon the method of traditional analysis as it involves roman numerals and functional harmony. Rather, the performer must grasp the inherent sound of the vocal folk music of the Balkan region of Europe. As the 'prime interval relationships' showed, Zivkovic's system of harmony is based on a series of notes that do not conform to traditional church modes or other exotic

scales. It is the characteristic sound of the intervals themselves, whether vertical or horizontal, that serves to create a definite tonal center, although not a tonal center defined by traditional triadic harmony.

Through study of this analysis, the performer should begin to notice several reoccurring rhythmic ideas in Zivkovic's compositions. The use of polyrhythms, specifically the 3:2 ratio, is heard throughout these two compositions, as are the notated rhythmic gestures which are predominant in the cadenzas of the soloists. These compositional techniques are used in a new way by Zivkovic who has the ability to transcribe his 'improvisations' on the instruments, in this case the marimba, unlike many other 'non-percussionist' composers.

The comparison of these two compositions, separated by almost twenty years, should give the performer some insight as to the compositional techniques used by Nebojsa Jovan Zivkovic.

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