

379
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No. 370.

THE MULTI-PERCUSSION WRITING OF WILLIAM KRAFT
IN HIS ENCOUNTERS SERIES WITH THREE RECITALS
OF SELECTED WORKS OF ERB, PTASZYNSKA,
REDEL, SERRY, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Barry D. Bridwell, B.M., M.M.

Denton, Texas

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Bridwell, Barry D. The Multi-Percussion Writing of William Kraft in His Encounters Series with Three Recitals of Selected Works of Erb, Ptaszynska, Redel, Serry, and Others. Doctor of Musical Arts (Performance), May, 1993, 107 pp., 5 tables, 12 musical examples, 7 illustrations, bibliography, 49 titles.

William Kraft occupies a prominent position in the history of percussion, in that he was one of the first percussionists to receive widespread acclaim as both a performer and a composer. His compositions frequently feature percussion, and his treatment of these instruments reflects the knowledge of a consummate performer.

The Encounters series is a collection of ten works which span the years 1966 to 1992, but the majority were composed between 1971 and 1982. For the most part, they are chamber works: six duets, one solo with electronic tape, one solo with quartet accompaniment, and two unaccompanied solos. All of the pieces except one utilize at least one percussion performer, usually playing on multi-percussion set-ups.

The paper is divided into six chapters. The first two provide a brief summary of the evolution of multiple percussion and biographical information about Kraft. The remaining chapters are an examination of the origin, sound

sources, compositional style, and performance problems of the ten Encounters pieces. The paper concludes with several appendices, including a chronological listing of Kraft's compositions which use percussion, a list of percussion equipment and notational symbols used in the Encounters pieces, and a discography of Kraft's music.

Due to the shortage of reference material pertaining to Kraft, much of the information used was taken from personal communication between the author and the composer. Copies of correspondence and a transcript of a taped interview are included in the appendices. Scores and recordings of Kraft's compositions, as well as compositions which influenced him, also constitute a major portion of the sources consulted.

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INTRODUCTION

In the notes prefacing his score for Configurations: Concerto for Four Percussionists and Jazz Orchestra, William Kraft wrote:

The days of percussionists being second-class citizens in the musical society are clearly over. The last of orchestral families to be exploited, they have come of age in the twentieth century--not unlike the violin in the seventeenth and eighteenth centuries.¹

There have been three major developments in percussion writing during the twentieth century:

- 1) The evolution of the role of percussion
- 2) The increased density of percussion scoring
- 3) The search for new sounds

The transformation of the orchestral percussion section from supportive role to prominent feature led to the creation of chamber music for independent percussion ensembles and, eventually, solo percussion literature. Throughout this evolution, composers gradually increased the density of percussion scoring by (1) including more players in their scores, (2) writing more complex parts, and (3) developing the concept of multiple percussion. The exploration of new percussion sounds was an outgrowth of the other two trends.

1. Kraft, Configurations (New York: MCA, 1968).

William Kraft occupies a prominent position in the history of percussion, in that he was one of the first percussionists, if not the first, to receive widespread acclaim as both a performer and a composer. As one might expect, his compositions frequently feature percussion, and his treatment of these instruments reflects the knowledge of a consummate performer. Numerous percussionists have taken up composition for pedagogical purposes, but Kraft has distinguished himself as a creator of truly artistic works.

Kraft's contribution to percussion literature includes approximately 16 unaccompanied solos, 5 concertos, 9 percussion ensembles, and 15 chamber pieces. This paper will examine a group of his pieces which share a common title: Encounters. Specifically, the paper will explore the sound sources used in these compositions, Kraft's compositional style, and suggestions for their performance. There are several appendices which will provide useful information to those wishing to pursue further study of this important composer.

CHAPTER I

THE BIRTH AND EVOLUTION OF MULTIPLE PERCUSSION

In 1918 Igor Stravinsky composed a chamber work entitled Histoire du Soldat¹, which included a percussion part calling for one player to cover a battery of seven instruments. This innovation opened the door to new possibilities in scoring for percussion. One player, assigned to cover multiple instruments, could:

- 1) switch from one instrument to another between musical passages
- 2) perform a single rhythmic line which incorporated several different instruments
- 3) perform two or more lines simultaneously
- 4) play rhythmic unisons on two or more instruments

The last point was not new in the twentieth century; some Romantic composers, such as Rossini, had specified that

1. It has become a common practice to refer to this work as L'histoire du Soldat, but Stravinsky himself never used the definite article. Cf. the letter from Robert Craft to William Kraft in Kraft's edition of the percussion part (Van Nuys: New Music West, 1992). "Histoire" means "history," as in the history of the universal soldier. "L'histoire," on the other hand, means "story," as in the story of one particular soldier, which is the case with Stravinsky's composition. Although it is grammatically incorrect to omit the article, the author has chosen to do so in respect of the composer's preference.

their bass drum and cymbal parts be performed by one player.

Stravinsky is acknowledged as the first to write for multiple percussion, but the practice itself had been in existence for more than a quarter of a century when Histoire first appeared. Even longer, if one wishes to include the aforementioned bass drum/cymbal parts, which date back to the early nineteenth century, or kettledrums, which had been played in pairs for centuries. There had even been concertos written for timpani, in which the soloist played as many as ten drums.²

Credit for originating the concept of multiple percussion, and guiding its development during the early stages, rightfully belongs to the first drum set players, a group of forgotten performers whose imaginations revolutionized the art of drumming. Drum set playing was a by-product of jazz, which originated in the late nineteenth century with the brass bands of New Orleans. These groups performed frequently in parades, so they usually had two drummers--one for the snare and one for the bass. Their playing style reflected a strong military influence; the bass drummer kept the pulse and reinforced the syncopated accents of the music, while the snare drummer played rudimental patterns. This division of responsibility

2. J. G. Kastner, Méthode de Timbales (Paris: 1845), 72, cited in James Blades, Percussion Instruments and Their History (London: Faber and Faber, 1984), 258.

continued even when they were not marching.³

At some point, a drummer positioned the bass and snare side by side and performed both functions simultaneously. The new technique was referred to as "double drumming." Its date of origin is unknown, but it was in widespread use by 1893, and continued to be used by some players into the 1920's, well after the invention of the bass drum pedal.⁴

Double drummers began to use their ingenuity to design devices which would facilitate their task, and their efforts attracted the attention of other would-be inventors. Some of the innovations were short-lived, but others became permanent fixtures. The snare drum stand was patented in 1898,⁵ and the suspended cymbal mount in 1909. The bass drum pedal, the most important addition, appeared in a number of prototypes before 1910, when William F. Ludwig perfected the basic mechanism used today.⁶

Since these inventions facilitated performance on multiple instruments, drummers experimented with other percussion sounds; these were called novelty instruments, or "traps." A trap rack or trap table, full of assorted sound

3. "The Great Jazz Drummers: Part 1," Modern Drummer IV/3 (June/July 1980), 17.

4. Theodore Dennis Brown, A History and Analysis of Jazz Drumming to 1942, 2 vols. (Ph.D. dissertation, University of Michigan, 1976; Ann Arbor: University Microfilms, 77-7881), 98-99.

5. Brown, 64.

6. Brown, 106-107.

effects, came to be a standard part of the drummer's set-up. Specialty items, such as a set of graduated cowbells or Chinese temple blocks, were often identified as a particular player's trademark. The one-man percussion section played an integral part in early jazz and ragtime groups, as well as vaudeville shows, circus acts, and silent movies.⁷

It was inevitable that multiple percussion would make its way into more serious forms of music, but it did not happen until European composers started to take an interest in American jazz. Stravinsky's Histoire was the first jazz-influenced composition to employ a solo percussionist, and it was followed in 1923 by William Walton's Faade and Darius Milhaud's La Cration du Monde. It was Milhaud who, in 1929, wrote the first concerto for a multi-percussion soloist, the Concerto pour batterie et petit orchestre. When the New York Philharmonic was preparing to play the American premiere of this piece, the percussion section thought the percussion part was supposed to be split among several players.⁸

Bla Bartk was another composer who advanced the cause of multiple percussion, from his use of four graduated cymbals in his First Piano Concerto (1926) to his celebrated

7. Brown, 95-98.

8. Michael Rosen, "Terms Used in Percussion: William Kraft Comments on Milhaud's Percussion Concerto," Percussive Notes, XXVII/2 (Winter 1989), 39.

Sonata for Two Pianos and Percussion (1936).

The 1930's and 1940's saw the emergence of the percussion ensemble as a legitimate compositional genre. The works of Amadeo Roldán, Edgard Varèse, William Russell, Henry Cowell, Lou Harrison, John Cage, Carlos Chávez, and Alan Hovhaness paved the way for the lasting success of this medium, while continuing to expand the possibilities of multiple percussion.

There were composers, particularly at the Paris Conservatory, who followed the example of Milhaud and created solo works for multiple percussion. These compositions for percussion with piano accompaniment required the percussionist to play a wide array of instruments, but rarely more than one at a time. In general, these pieces have more pedagogical than artistic value.

The big breakthrough for solo percussion came in 1959, when Karlheinz Stockhausen wrote Zyklus. This composition is noteworthy because of its use of cyclic form, graphic notation, pictographic symbols, indeterminacy, and improvisation, as well as the fact that it was written for an unaccompanied percussion soloist. Coincidentally, the American premiere of this masterpiece was performed by William Kraft.⁹

9. William Kraft, taped interview, July 5, 1991.

CHAPTER II

WILLIAM KRAFT

William Kraft was born on September 6, 1923 in Chicago. His family name was originally Kashareftsky, but his parents Americanized it to Kraft after emigrating from Russia. The family moved to California when Kraft was three years old, where he began his study of piano. He later took some music courses at San Diego State College and UCLA, and studied percussion with Murray Spivack in Los Angeles.¹

In 1943, Kraft entered the armed forces, where he served as a pianist, drummer, and arranger in military bands. While he was in Europe with the Army he took some courses at Cambridge University. After being discharged he began to make a living as a percussionist in various jazz bands.

In the summer of 1948 Kraft enrolled in the Berkshire Music Center in Tanglewood. There he studied composition with Irving Fine and conducting with Leonard Bernstein. The following year he entered Columbia University, where he earned his bachelor's and master's degrees (1951, 1954).

1. "Kraft, William," Baker's Biographical Dictionary of Music, 8th ed., revised by Nicholas Slonimsky (New York: Macmillan, 1992), 958; William Kraft, telephone interview with the author, Jan. 5, 1993.

His composition teachers there included Jack Beeson, Seth Bingham, Henry Brant, Henry Cowell, Otto Luening, and Vladimir Ussachevsky. Kraft also studied privately with Saul Goodman (timpani) and Morris Goldenberg (percussion) at the Juilliard School while he was attending Columbia.²

Goldenberg so respected Kraft that he enlisted his help when he wrote his classic method book, Modern School for Snare Drum (published 1955). Kraft wrote the section entitled "Guide Book for the Artist Percussionist," up to, ironically, the part dealing with multiple percussion.³

When one considers Kraft's teachers, it is little wonder that he developed into a composer who liked to experiment with new sounds. Henry Cowell is remembered for introducing percussive effects on the piano; his experiments paved the way for the development of the prepared piano by pupil John Cage. Cowell was also one of the first composers to write for percussion ensemble; his Ostinato Pianissimo appeared in 1934, just three years after Roldán's Ritmicas and Varèse's Ionization. Cowell's music included such unorthodox instruments as graduated rice bowls, automobile brake drums, and thunder sticks.⁴

2. "Kraft, William," Baker's, 958; New Music West, biography of William Kraft, (Van Nuys, CA); John Vinton, Dictionary of Contemporary Music (New York: E. P. Dutton, 1974), 407.

3. Rosen, Percussive Notes XXVII/2, 39.

Henry Brant was an early advocate of spatial music and placed musicians in unusual configurations for performances. His pieces called for tin cans and kitchen utensils to be used as instruments.⁵ Otto Luening and Vladimir Ussachevsky were pioneers in the field of electronic music. Their Rhapsodic Variations, which appeared in 1954 before the premiere of Varèse's Déserts, was the first work to ever combine real sounds on an electronic background.⁶

After his graduation from Columbia in 1954, Kraft accepted a position as a percussionist with the Dallas Symphony.⁷ The following year he began an association that was to last for thirty years when he joined the Los Angeles Philharmonic Orchestra. Kraft served in Los Angeles as a percussionist for eight years and as timpanist for eighteen. From 1969 to 1972, he was also the Assistant Conductor of the orchestra.⁸

In 1956 Kraft organized the First Percussion Quartet, a group which he believes was actually the first percussion

4. Gerald Abraham, The Concise Oxford History of Music, (Oxford University Press, 1990), 853; Karl Peinkofer and Fritz Tannigel, Handbook of Percussion Instruments, (Mainz: Schott, 1976), 79, 137, 173.

5. "Brant, Henry," Baker's, 237.

6. "Luening, Otto," Baker's, 1091-1092.

7. Patrick Wilson, "Kraft: The Composer as Orchestral Timpanist," Percussive Notes XXV/1 (Fall 1986), 37.

8. New Music West, biography.

quartet. It consisted of the percussion section from the Los Angeles Philharmonic: Walter Goodwin, Forrest Clark, Leo Hamilton, and Kraft. When Leo Hamilton left the group, he was replaced by Robert Winslow. The quartet performed numerous programs in the public schools and frequently appeared on the Monday Evening Concerts, a Los Angeles series committed to the performance of new music.⁹

As the group began to expand its repertoire and perform works which required more players, Kraft changed the name to the Los Angeles Percussion Ensemble and Chamber Players. They presented a number of important premieres and made several recordings. During this period, Kraft had the opportunity to perform the American premieres of Stockhausen's Zyklus and Boulez's Le marteau sans maître, as well as record Histoire du Soldat under the direction of Igor Stravinsky.¹⁰

Kraft is an expert on the subject of Histoire. When Chester Music issued a new edition of the work in 1989, edited by John Carewe and James Blades, Kraft wrote a review of it for Notes, a journal published by the Music Librarian Association. His analysis, in which he compared the edition to the original, was so detailed and so articulate that he won the Eva Judd O'Meara Award for the best review of the

9. William Kraft, telephone interview, Jan. 5, 1993.

10. New Music West, biography.

year.¹¹

Kraft's association with Stravinsky was unquestionably the single most influential factor in his musical career, both as a performer and as a composer. On the title page of Triangles, he wrote: "To Igor Stravinsky, my constant inspiration, in greatest admiration and in deepest gratitude for his personal encouragement." Inside the score he further thanked Stravinsky "for the incomparable gift of music he has made to our time."

Kraft retired from playing in 1981 to become the Los Angeles Philharmonic's first Composer-in-Residence, a position he held for four years. In doing so, he also became the first director of the New Music Group, the orchestra's performing ensemble for contemporary music.¹²

From 1985 to 1988, Kraft was a composer-in-residence for Chapman College in Orange, California. From 1988 to 1991, he was a visiting professor at UCLA and UC-Santa Barbara.¹³ In 1991, he became chairman of the composition department at Santa Barbara.

As a composer, Kraft has written music for most mediums of live performance, as well as for radio, television, and

11. The review appeared in Notes XLVI/1 (Sept. 1989), 212-216. It was reprinted in its entirety in Percussive Notes XXX/5 (June 1992), 47-54.

12. New Music West, biography.

13. William Kraft, letter to the author, July 5, 1991.

motion pictures. His commissions include the Ford Foundation, Library of Congress, United States Air Force Band, Schoenberg Institute, and Boston Pops Orchestra. His symphonic works have been performed by major orchestras in the United States, Europe, Japan, Korea, Israel, Australia, and the former Soviet Union. His percussion works are among the most performed in the literature. Over thirty-five of his compositions have been recorded, some more than once.

Kraft has received several prestigious awards during his long and distinguished career, including two Kennedy Center Friedheim Awards: second prize in 1984 for his Timpani Concerto and first prize in 1990 for Veils and Variations. He has received fellowships from the Guggenheim, Huntington Hartford, and Norlin/Macdowell Foundations; and grants from the Rockefeller Foundation, National Endowment for the Arts, and the American Society of Composers, Authors, and Publishers. In 1990, the Percussive Arts Society inducted him into its Hall of Fame for his accomplishments as a performer, composer, conductor, and teacher.¹⁴

14. New Music West, biography.

CHAPTER III

THE ENCOUNTERS SERIES

In 1966, William Kraft was invited to present a program of his music for a concert series at the Pasadena Museum of Art in Pasadena, California. The series was called Encounters, and each concert featured the music of a different composer. Such prominent musicians as Luciano Berio participated in the series when they visited the area, but other concerts featured promising local composers such as Kraft.

Kraft decided to schedule his Double Trio, which was over twenty-four minutes long, on the program. He needed a short piece to fill out the allotted thirty minutes, so he wrote a solo for unaccompanied tuba to feature Roger Bobo, who was one of the performers in Double Trio. He entitled this composition Encounters II to acknowledge the concert series. He added the "II" because another composer had already written a piece called Encounters for the series.

About five years later, Kraft's wife Barbara was working on an article for a magazine, and she asked him about the creative process of a composer. Kraft had just received a commission to write a duet for trumpet and percussion for Thomas Stevens and Mitchell Peters, so he

began to explain the different options available in writing a piece for two performers. He could have them work in concert with one another or be in conflict. If they were in conflict, they could represent two warring parties. By the time he finished his explanation, he had formulated most of the ideas he needed to write the composition, which he called Encounters III: Duel for Trumpet and Percussion.¹ In the score, the initials "D.L.A." appear between the title and subtitle; this is a reference to the cities of Dallas and Los Angeles, because Stevens, Peters, and Kraft played together in both the Dallas Symphony and the Los Angeles Philharmonic.²

Encounters III is based on the principles of medieval warfare. The trumpet acts as the attacking force, and the percussion is the defending force. The piece is divided into three movements: "Strategies," "Truce of God," and "Tactics." Strategy, according to classical theories, is the way one side gets the other side to come to battle. Tactics are the methods used in fighting the battle. The truce refers to a medieval custom, supervised by the Pope, in which fighting was suspended from sundown Thursday to sunrise Monday.

"Strategies" is a series of twelve exchanges between

1. Kraft, taped interview, July 5, 1991.

2. Kraft, letter to the author, Feb. 24, 1992.

the two performers. The trumpet chooses the order of the attacks, and the percussionist must recognize each attack and respond with the appropriate counterattack. "Truce of God" evokes peaceful and holy images by imitating the sounds of church bells and distant bugles. "Tactics" is a series of skirmishes and battles which require virtuosity on the part of both performers. Following solo cadenzas and a final battle, the trumpet withdraws in defeat and peace is restored.³

Stevens and Peters recorded Encounters III, but it was percussionist Karen Ervin, one of Kraft's former students, who played the premiere in 1972, together with trumpeter Malcolm McNab.⁴ (According to Kraft, Stevens shunned live performing except with the orchestra.)⁵ The next year, Ervin had an opportunity to record an album of duos, so she and her husband Thomas, a trombone player, commissioned Kraft to write a piece for them.⁶ Kraft was so pleased with Encounters III that he followed the same format in writing the new piece, which he called Encounters IV: Duel for

3. Kraft, Encounters III (Van Nuys: New Music West, 1973), composer's notes.
4. New Music West, catalogue of Kraft's music (Van Nuys, CA).
5. Kraft, telephone interview, Jan. 5, 1993.
6. Kraft, Encounters IV (Van Nuys: New Music West, 1975), composer's notes.

Trombone and Percussion.⁷

Encounters IV repeats the concept of the attacking and defending forces, and it also has the same three movement titles. One notable difference is the addition of a tape collage in the middle movement. The collage, put together by William Malloch, is a collection of speeches and songs from World War I and later periods. The Ervins performed the premiere of the work in March 1973 at the University of Arizona in Tucson and recorded it the same year.⁸

1975 marked the addition of two more compositions to the series. The Ford Foundation commissioned Kraft to write a piece to feature cellist Nathaniel Rosen. The result was a duet for cello and percussion called Encounters V: In the Morning of the Winter Sea. The subtitle refers to a poem written by Carl Faber, a psychotherapist and friend of the composer. The premiere took place on January 6, 1976, at the Alice Tully Hall in New York, with Rosen and Kraft performing.⁹

Before the premiere of Encounters V, Karen Ervin came to Kraft with another commission. This time she wanted a solo piece she could perform at the 1975 Percussive Arts

7. Kraft, taped interview.

8. Kraft, Encounters IV, composer's notes.

9. Kraft, Encounters V (Van Nuys: New Music West, 1982), title page; Kraft, letter, Feb. 24, 1992.

Society National Conference, which was to be held in Chicago at Roosevelt University on December 20 of that year.¹⁰ In response, Kraft wrote a piece for percussion and electronic tape. He called the piece Encounters I to put an end to all the queries about why there was no Encounters I.¹¹ When it came time to publish the work, he thought it would do better commercially with a more poetic title, so he renamed it Soliloquy.¹²

The following year, drumhead manufacturer Remo Belli commissioned Kraft to write a composition for performance at the Music Educators National Conference in Atlantic City.¹³ The purpose of the piece was to feature the Remo Corporation's line of roto-toms, which had been expanded to include seven sizes.¹⁴ (A roto-tom is a single-headed, shell-less drum whose pitch can be altered by rotating its metal frame.) Kraft wrote Encounters VI, a concertino in which the soloist plays seven roto-toms and is accompanied by a percussion quartet.

Encounters VII was written in 1977, when Steve Grimo

10. "Percussive Arts Society National Conference 1975," Percussive Notes XIV/2 (Winter 1976), 21-22.

11. Kraft, taped interview.

12. Kraft, letter, Feb. 24, 1992.

13. New Music West, catalogue.

14. John J. Papastefan, "Publications and Products," Percussive Notes XIV/1 (Fall 1975), 28.

and Pat Hollenbeck, two percussion students at the New England Conservatory in Boston, decided to pool their resources to commission a percussion duet they could perform on their senior recitals. They agreed upon Kraft and contacted him through the Los Angeles Philharmonic. Despite the fact that they were both unknown college students with limited financial resources, Kraft consented to write the piece and even flew to Boston to supervise the final rehearsals and attend the premiere, which took place on January 22, 1978.¹⁵

Subtitled "Blessed Are the Peacemakers," Encounters VII is based on various anti-war poems, making it somewhat the antithesis of Encounters III and Encounters IV. Each section of the work, except the opening, begins by quoting the first words of a poem in Morse code. The use of a narrator to recite the passages is optional.¹⁶

In 1978, the members and alumni of the Wisconsin Youth Symphony Orchestra commissioned Kraft to write a work for unaccompanied percussion in honor of their musical director, Jim Latimer. Encounters VIII: The Latimer Encounter was the result.¹⁷ The work was performed, but is no longer available because Kraft was dissatisfied with it. The

15. Steve Grimo, telephone interview with the author, Aug. 21, 1992.

16. Kraft, Encounters VII (Van Nuys: New Music West, 1977), composer's notes.

composer has stated that, at some point in the future, he plans to rewrite the piece.¹⁸

Four years passed before the composition of Encounters IX in 1982. The piece, a duet for alto saxophone and percussion, was commissioned by Baylor University, to be performed by two of their faculty members, David Hastings and Larry Vanlandingham, at the International Saxophone Congress in Nuremberg, Germany on July 9, 1982.¹⁹

The final work in the series thus far, Encounters X, was written in 1992. A "duologue" for violin and marimba, it differs from the eight previous pieces in that it has no multiple percussion. It was commissioned by Marimolin, a duo made up of violinist Sharan Leventhal and marimbist Nancy Zeltsman, and received its premiere performance on November 13, 1992, at the Percussive Arts Society International Convention in New Orleans, Louisiana.²⁰

17. Kraft, Encounters VIII (Van Nuys: New Music West, 1978), title page.

18. Kraft, taped interview.

19. New Music West, catalogue.

20. Kraft, Encounters X (Van Nuys: New Music West, 1992), title page.

CHAPTER IV

SOUND SOURCES IN ENCOUNTERS

The role of timbre cannot be minimized in twentieth-century music. It is comparable to the role of melody, harmony, and form in previous generations. The desire to find new timbres is one of the reasons percussion has experienced such a surge in this century. Composers have increased their vocabulary of sounds through unusual instruments, graduated sounds in one timbre, diversity of striking implements, new techniques for playing traditional instruments, and new combinations of sounds.

Unusual Instruments

While Kraft is noted for being a composer who has constantly searched for new sounds, the Encounters series uses surprisingly few exotic instruments. A look at the chart in Appendix E will show that there are only twenty-five different types of instruments used in the entire collection of ten pieces, and most are conventional. The following are exceptions.

- 1) Tuned gongs. Balinese gongs are among Kraft's favorite percussion sounds. One of his complaints about the current state of percussion is that some of the most

beautiful instruments, such as tuned gongs, are so expensive that the cost prohibits them from being readily available to performers.¹ Obviously, this fact has not deterred Kraft from including them in his own compositions, for his music abounds with them. Tuned gongs appear in such early works as Suite for Percussion (1963), Double Trio (1966), and Contextures: Riots-Decade '60 (1967), in addition to Encounters III and IV, which use three and nine of these instruments, respectively. Des Imagistes, a masterful work for six percussionists and two reciters, written for the 1974 Percussive Arts Society National Conference, calls for thirteen gongs of specific pitch.

2) Song bells. This obsolete keyboard percussion instrument, once manufactured by the J. C. Deagan Corporation, had resonators and a stand like a vibraphone, but no sustaining pedal. Its written range was the same as a standard glockenspiel, but it sounded an octave lower. The following description appeared originally in Deagan Catalogue R: "Deagan Song Bells are at once a charming solo instrument and exceptionally fine when used in playing an obligato to a vocal number. The wonderful success along the latter lines suggested the name, Song Bells."²

1. Kraft, taped interview, July 5, 1991.

2. Percussive Notes Research Edition XXIV/3 (March/September 1986), 1.

Kraft used song bells in Suite for Percussion (1963) and Concerto for Four Percussion Soloists and Orchestra (1964) prior to including them in the second movement of Encounters III. A footnote to his performance instructions in the Concerto cautions that this instrument is "not to be confused with the toy instrument of the same name."

3) Stainless steel bowls. Encounters IV calls for eleven metal mixing bowls of specific pitch, which Kraft suggests should range in size from four to fifteen inches in diameter. The pitches must be exact, because there are several instances when bowls and gongs are struck simultaneously, and the resultant intervals are intended to be consonant. In the first and second movements, the bowls are placed in an upright position (so they will resonate freely) and struck with a soft yarn mallet on the inside edge. In the third movement they are turned over, muting them, and played on the bottom with medium vibraphone mallets.

4) Roto-toms. Kraft wrote for these instruments as early as 1967, when he included them in Contextures: Riots-Decade '60, but Encounters VI elevates them to a solo position. The score calls for seven drums, sized in two-inch increments from six to eighteen inches. Those particular sizes constituted the entire line of roto-toms manufactured at that time by the Remo Corporation, who commissioned the piece.

5) Spring coil. While writing Des Imagistes, Kraft went to a junkyard and struck several different objects until he discovered a sound he liked--an automobile coil spring.³ He used three of them in Des Imagistes, and one each in Encounters V through VII. Encounters V calls for a spring approximately five inches in diameter and at least twelve inches long. Encounters VI requests dimensions of about six inches by fourteen inches. Encounters VII does not specify a size. The spring coil, which is fairly heavy, should be suspended, so that it can resonate freely, and struck with a metal hammer.⁴

6) Galvanized tin trash can lid. Kraft uses this unlikely instrument for a startling accent effect in the final movement of Encounters IV. He had previously used it in Double Trio, with the player holding it by the handle and striking it with the fleshy part of the fist.⁵

Graduated Sounds of Like Timbre

One of the aspects of Stravinsky's Histoire that fascinated its first listeners was its employment of four graduated drums. Kraft claims that he was so influenced by this work that he used the same set-up in his first multiple

3. Kraft, taped interview.

4. Kraft, telephone interview, Jan. 5, 1993.

5. Kraft, telephone interview, Jan. 5, 1993.

percussion solo.⁶ In fact, graduated drum sounds form the core of most of Kraft's multi-percussion parts. The Encounters collection, like many of his other works, include five to seven drums in each piece. Encounters VI is the only one which omits them, featuring roto-toms instead.

The drums Kraft normally calls for--snare drums, tenor drums, field drums, and bass drums--share one important characteristic: they are double-headed. Kraft, like Stravinsky, prefers the lively, "pinging" sound of double-headed drums, as opposed to the "tubby" sound of single-headed instruments.⁷ The one exception is his use of bongos, but the tension of bongo heads counteracts the tubby quality.

Kraft's fascination with graduated sounds extends beyond drums to include other percussion instruments. The Concerto for Four Percussion Soloists and Orchestra, written in 1964, features five graduated drums, five graduated metals, and five graduated woods. Triangles (1968) employs graduated groups of three--three tam-tams, three cymbals, three triangles, and three woodblocks--in its array of thirty-nine instruments. Des Imagistes (1974) boasts a mammoth set-up of over one hundred instruments, among which are six drums, six brake drums, six cowbells, and six metal

6. Kraft, taped interview.

7. Kraft, taped interview.

bowls--all graduated.

Among the Encounters pieces, nos. IV through VII all use three to four graduated tam-tams. These are not to be confused with the tuned gongs discussed earlier. Kraft is very careful to distinguish between gongs of definite pitch and tam-tams of graduated pitch. Four of the pieces--nos. III, VI, VII, and IX--call for three to five graduated cymbals. Encounters III also specifies three cymbals, five temple blocks, and five cowbells. Encounters VIII makes use of five graduated woods--three temple blocks and two woodblocks.

Kraft has a remarkable ability to suggest melody using only non-pitched sounds. Nowhere is this better demonstrated than in French Suite (1962) and English Suite (1973), two multi-movement solos for unaccompanied percussion which imitate the style of the traditional Baroque dance suites. French Suite employs six graduated drums and two cymbals; English Suite uses six graduated drums, four cymbals, and tambourine.

Diversity of Implements

Berlioz was one of the first composers to discover the degree to which implement selection affected percussion timbre, and he indicated his preferences when writing for those instruments. Four decades later, Stravinsky obtained his own percussion instruments and experimented with

different implements until he found the desired sounds for his compositions.⁸ Kraft's career as a symphonic percussionist made him even more aware of the sonic potential of different implements. What follows is a listing of some of his unusual requests.

1) Vibraphone. In addition to vibraphone and marimba mallets, Kraft frequently calls for two other types of implements to produce special effects on the vibraphone: bass bows and cluster mallets. Bass bow refers to the bow used to play the bass viol, and it is actually used to bow the bars of the vibraphone. The sound produced is an ethereal one, devoid of percussive attack.

Cluster mallets are special T-shaped mallets Kraft designed for use in Encounters V, VII, VIII, and IX. Instead of the usual yarn or rubber heads, cluster mallets have long wooden dowels attached to the shafts. These dowels can strike as many as nine adjacent notes simultaneously.

2) Crotales. These instruments are obviously among Kraft's favorites, as he includes them in the majority of his compositions. They appear in six of the Encounters pieces, with directions to strike with glockenspiel mallets, yarn-wrapped xylophone mallets, rattan, the butt ends of

8. James Blades, Percussion Instruments and Their History, revised edition (London: Faber and Faber, 1984), 338.

timpani mallets wrapped in masking tape, and the metal loop ends of brushes. They are also bowed with bass bows.

3) Chimes are played with regular chime hammers, vibraphone mallets, and cluster mallets.

4) Tuned gongs are usually played with the mallets in hand at the moment, but in Encounters III Kraft gives the performer the option of striking them with the fleshy part of the fist. This is to avoid switching mallets back and forth, but there is precedent for this particular mode of playing. Javanese gamelans sometimes use this type of stroke for playing the large suspended gongs.⁹

5) Timpani are played with snare drum sticks, wire brushes, rattan, and fingertips, as well as regular felt mallets.

6) Drums are played with a wide array of implements--snare drum sticks, felt mallets, keyboard percussion mallets, cluster mallets, rattan, wire brushes, knitting needles, fingernails, fingertips, and the tips of bass bows. Sometimes the implement specified is a matter of convenience, but often it is a conscious choice to produce a specific timbre.

Special Effects

As mentioned before, most of the instruments used in

9. Blades, 101.

the Encounters pieces are conventional, but Kraft manages to elicit unconventional sounds out of these instruments through an assortment of special techniques. While some of these techniques were borrowed from other composers or performers, his employment of them is strikingly effective and musical.

The vibraphone is the central instrument in all of the Encounters multi-percussion parts. To increase the expressive potential of this instrument, Kraft utilizes several methods:

1) Bunker trill with slow vibrato (BTS). This particular effect is used in every Encounters composition that features a vibraphone. Kraft is not sure who originated the technique, but he named it for Larry Bunker, a Los Angeles percussionist noted for his work on motion picture soundtracks, because Bunker was the person who showed it to him.¹⁰

The Bunker trill is a vibrato effect in which the peak volumes of the accidental bars and the natural bars occur alternately instead of coincidentally. This is achieved by setting the rotating discs of the two manuals so that they are perpendicular to each other--i.e. the accidentals in a horizontal position and the naturals in a vertical position. Adjusting the motor to slow speed enhances the effect. By

10. Kraft, taped interview.

turning the drive pulley so that both rows rotate forty-five degrees, the performer can play all of the bars at almost full volume when the motor is off, and yet be ready for the Bunker trill when the motor is turned on.

2) Note-bending. Before striking, the performer places the head of one mallet firmly against the nodal point of the bar. Immediately after striking the center of the same bar with another mallet, the performer slides the first mallet toward the tip of the bar, while applying pressure. The result is a slight downward "bending" of the pitch.

3) Harmonics. Harmonics, pitches which sound two octaves higher than the actual notes struck, can be obtained by more than one means. Kraft's suggestion is to hold one mallet pressed against the center of the bar, then lift it quickly after striking either the nodal point or the tip of the bar with another mallet.

4) Muting. Muting occurs in a variety of forms in the Encounters series. Several of the compositions employ "dead strokes," in which a mallet remains pressed against the bar after striking it, thus preventing the bar from resonating. Dampening bars with the fingers or the head of a mallet is another method; in Encounters IX, a fortissimo cluster chord is reduced to a solitary pitch of almost imperceptible volume by dampening the ringing bars one by one. In Encounters I, the performer "prepares" the vibraphone by

attaching small metal spring clamps to twenty-one designated bars, and also by covering the entire instrument with a rubber-backed rug. The latter effect is repeated in Encounters VI and VII.

5) Oral vibrato. Encounters VIII calls for holding one's face directly above a struck bar, in order to use the oral cavity as a resonating chamber. Opening and closing the mouth produces a wah-wah effect.

6) Superball "glissando". Again, in Encounters VIII, the performer is directed to scrape various bars with a Superball to produce an exotic effect.

In Encounters VI, Kraft employs two interesting effects using crotales. One involves placing the crotales in the centers of several roto-toms, and striking the crotales with yarn-wrapped xylophone mallets. Different harmonics are produced, depending on whether the flat portions or the domes are struck. Another effect requires placing the crotales, which have been muted with moleskin, in an inverted position on the roto-toms, so that the dome of each crotale touches the center of the roto-tom head, then striking the crotales with the taped butt ends of timpani mallets. A third technique, found in Encounters VII, calls for the crotales to be placed, inverted, on the edge of the timpani heads. While moving the timpani pedal up and down, the performer draws a rosined bow across the lip of the crotale.

Other special effects involving the pitched instruments include muting the glockenspiel with a rubber-backed rug (Encounters VI); muting the tuned gongs by laying them on a flat, covered surface and striking the domes (Encounters IV); and striking the chimes on top of the tubes to produce harmonics (nos. VI, VII, VIII).

The following are three techniques which Kraft applies to several instruments:

1) Alternative striking areas. In Histoire du Soldat, Stravinsky demonstrated an awareness that the edge of the bass drum produces a different timbre than that of the center. Bartók applied the same principle to snare drums and cymbals in Sonata for Two Pianos and Percussion. Various Encounters pieces feature edge and center strokes on the aforementioned instruments, as well as on tam-tams. Kraft also uses the shells and rims of various drums as alternative striking areas.

2) Open and closed sounds. Instruments which resonate, such as large membranophones and virtually all metallic idiophones, produce markedly different sounds when they are muffled. For instance, by placing one's hand on the head of a tenor drum while it is being struck, as in Encounters VII, a performer can alter the harmonic produced. "Open" refers to the normal sound of an instrument, while "closed" refers to a muffled tone.

3) Glissandi. Kraft uses the term "glissando" to refer to sounds produced by scraping or sliding motions. The scraping agents include fingertips, fingernails, mallet heads, rattan, wire brushes, and Superballs. Particularly effective is the relaxing sound of brushes scraping in a continuous circular motion on rough-coated drumheads, heard in Encounters IX.

Timpani, Kraft's primary performing instrument, are used very little in the Encounters series. However, when he does use them, he maximizes their effectiveness by employing open and closed sounds, muted strokes, scraping sounds, buzz rolls, rim shots, pedal runs, and playing on the bowls. The muted stroke is executed by holding the base of the palm against the edge of the head and making the mallet head strike the center of the drum. Rim shots can be achieved by striking the edge of the drum with a flat stroke, but performers should guard against practicing this technique excessively, as it can damage the timpani bowls.

One final technique which should be mentioned before concluding this section is the "rattan snap." The rattan snap is executed by placing a rattan shaft against the head of a drum; as one hand maintains a downward pressure on the shaft, the other hand lifts the rattan off the head and releases it. This technique works especially well on the bongos, as used in Encounters III, IV, and VII.

Combinations of Timbres

The final way in which new sounds are created is by combining two or more percussion instruments in such a way that their timbres blend together. Varèse referred to these combinations as "aggregates"; Kraft calls them "doublings." While a catalogue of all the doublings used in the series is beyond the scope of this study, a few general remarks will be noted.

In an interview with the author, Kraft remarked that he did not like "bald" percussion sounds, because the color spent itself so quickly, and that doublings were an effective way to warm up or change the color.¹¹ One example of this technique is the doubling of drum sounds with cymbals or tam-tams, which gives the impression of lengthening the drum sound. Striking several drums simultaneously is also a way of increasing the depth and volume of an accent.

What is even more characteristic of Kraft in these pieces is a combination of two metallic sounds. On occasion one can hear vibraphone paired with tam-tam, cymbal, song bells, tuned gong, or mixing bowl. One of Kraft's favorite doublings is that of the low register of the glockenspiel with the high register of the vibraphone on a unison pitch. According to Kraft: "Because the frequency waves are not in

11. Kraft, taped interview.

sync, they go against each other and create a vibrato, a warmer sound."¹²

¹². Kraft, taped interview.

CHAPTER V

COMPOSITIONAL STYLE IN ENCOUNTERS

This chapter will present an overview of Kraft's compositional tendencies in the Encounters series, with an emphasis on his treatment of percussion. It is by no means an attempt to analyze the pieces in detail, as that would constitute enough material for another study.

In comparing the Encounters compositions, one of the most striking characteristics is the element of contrast. There are contrasts between:

- 1) Consonance and dissonance
- 2) Metered and free rhythm
- 3) Loud and soft dynamics
- 4) Single pitches and dense textures
- 5) Traditional notation and graphic representation

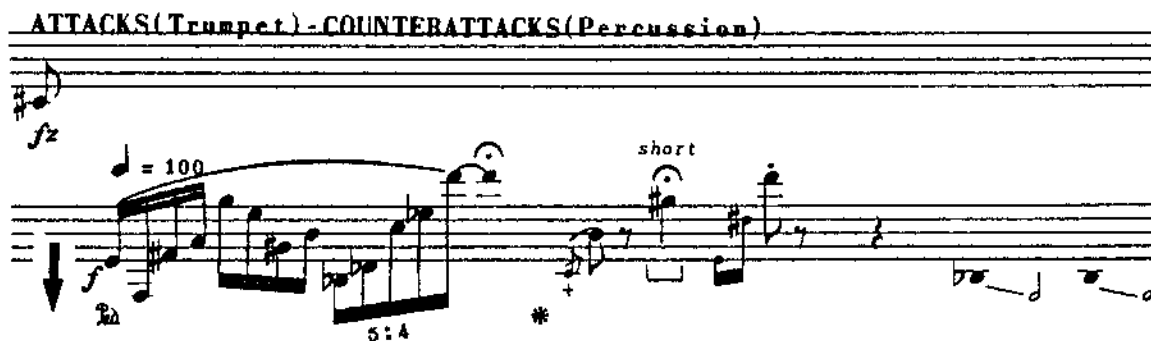
These contrasts, as well as others, are largely responsible for the effectiveness of the music.

Pitch

Pitch is a secondary factor in the Encounters series. These are atonal compositions, whose intervallic content, both vertical and horizontal, is characterized by seconds and sevenths, giving the music an angular shape (as shown in

Example 1). Much of the music is built on pitch sets and tone rows. For instance, Encounters I is a dodecaphonic work which features complete and partial statements of the row in prime and retrograde forms.

Example 1. Encounters III, 1st movement, showing angular melodic lines.



There are passages in conjunct motion, but these are the exceptions rather than the rule. An excellent example occurs near the end of Encounters III, where the vibraphone and muted trumpet play in unison. The section is marked "Quasi Gillespie," a reference to jazz musician Dizzy Gillespie (see Example 2).

Consonant intervals appear sporadically to provide momentary relief from the dissonance which usually pervades these works. The perfect fifths and octaves in the middle movement of Encounters IV are particularly effective in creating the tranquil atmosphere one would expect in a piece entitled "Truce of God." The melodic material in this movement is based on "Beata Viscera," a thirteenth-century

Example 2. Encounters III, 3rd movement, showing conjunct motion.

TIGHT CUP MUTE
(ROBINSON)

3 6 1. Quasi Gillespie
4 8

p

conductus composed by Perotin.¹ The corresponding movement in Encounters III features a recurring three-note motive that is commonly referred to in fourteenth-century music as a Landini cadence (see Example 3.)²

Example 3. Encounters III, 2nd movement, showing Landini cadence.

ppp *p*

Vibra. (large soft)

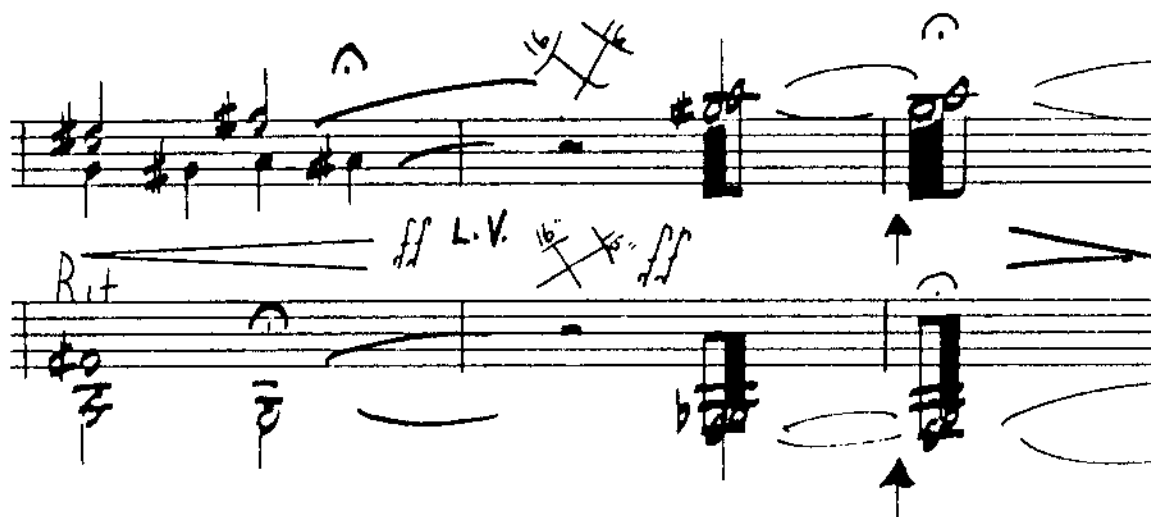
Gong

The most extreme form of dissonance Kraft uses is the tone cluster, produced in several of the pieces with the aid

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1. Kraft, Encounters IV (Van Nuys: New Music West, 1975), composer notes.
 2. Kraft, Encounters III (Van Nuys: New Music West, 1973), composer notes.

of cluster mallets. (It is noteworthy that Henry Cowell, one of Kraft's teachers, was the person responsible for introducing the idea of tone clusters back in 1912; he executed them on the piano, using flat hands, forearms, and wooden boards.³) The passage shown in Example 4 is played by two vibraphonists, each using a pair of 16-inch cluster mallets, striking full force and holding the pedals down. After the attack, both motors are switched on to take advantage of the Bunker trill effect while the sound decays.

Example 4. Encounters VII, two vibraphones, showing cluster chords.



Rhythm

Percussionists who are acquainted only with Suite for Weatherkings, French Suite, English Suite, and Morris Dance are often surprised by the amount of rhythmic freedom in

3. Peinkofer, 79; Abraham, 853.

Kraft's other compositions. Much of the Encounters music is unmetered, and there is considerable improvisation. One must remember that, in French Suite and the other pieces mentioned, Kraft was trying to re-create the style of specific dance movements without the benefit of melodic instruments; metric regularity and recurring rhythmic patterns were essential. The goal of the Encounters works, on the other hand, is to imitate the nature of real-life human encounters, which are often spontaneous and unpredictable.

Despite the frequent absence of a tightly-controlled rhythmic structure, there are some interesting rhythmic devices in these pieces. One is cross-rhythm, the imposition of a metric feel contrary to the one suggested by the meter signature. Hemiola, as shown in Example 5, is an example of cross-rhythm.

Example 5. Encounters III, 3rd movement, trumpet and graduated drums, showing hemiola.



Another device used frequently in this series is odd groupings, such as quintuplets, septuplets, or nontuplets.

Occasionally, two contrasting rhythms are played against each other, creating a polyrhythm (see Example 6).

Example 6. Encounters III, 3rd movement, trumpet and graduated drums, showing polyrhythm.



Possibly the most unusual rhythmic device found in these pieces is Morse code. The first instance of this technique is in Encounters IV, where the trombone's opening statement in the first movement is the rhythmic spelling of the phrase "Make war to make peace" in Morse code on a low E. The phrase is played four times and crescendos from triple-piano to double-forte; the first three statements are played on three different mutes, and the fourth is played with the bell open. The trombone's final statement in the third movement is a spelling of the word "peace" on the same E (see Example 7). The symbolism is clear: the trombone is the aggressor at the beginning and the retreating party at the end.

Example 7. Encounters IV, 3rd movement, trombone, showing use of Morse code.



Kraft mentions these two examples in his preface to the score, and each individual letter is printed above the Morse code rhythm which corresponds to it. One other example of Morse code can be found in the first movement, although it is not marked. In the seventh exchange between the two combatants, the trombone spells out "Karen," to which the percussionist answers "Ervin." Karen Ervin was the percussionist who commissioned Encounters IV and performed its premiere.

Encounters VI makes no mention of Morse code, but at performance letter "P" one of the members of the quartet accompaniment begins to lightly tap the Morse code rhythm for "Jennifer Nicole Kraft" on the vibraphone. Jennifer Kraft is the daughter of William Kraft, and Encounters VI includes a dedication to her above the title.

Morse code is an integral part of Encounters VII, as the composer's notes carefully point out. The work is based on five quotations taken from four different sources. Each new section of music begins with one of the two percussionists tapping out a quotation in Morse code on vibraphone, crotales, or tenor drum.

Encounters VIII contains two brief instances of Morse code, both played on the lip of a small tam-tam. The first is a spelling of "Jim Latimer," the man for whom the piece was written. The second is the abbreviation "WYSO," which stands for Wisconsin Youth Symphony Orchestra, the group

which commissioned the work. Both examples are marked in the music.

Encounters X also contains one brief Morse code episode, the spelling out of "Marimolin." Marimolin is the name of the duo which commissioned and performed the work. The first six letters of the word are spelled on the marimba, and the last three on the violin.

Timbre, Texture, and Dynamics

In past centuries, the structural organization of music centered around melody, harmony, and rhythm, but twentieth-century music often transfers this responsibility to other parameters, such as timbre, texture, and dynamics. For generations of composers, timbre called attention to a change in melodic or harmonic material. Now, a timbre change can be a musical statement by itself. The same is true of texture and dynamics.

The preceding statements certainly apply in the case of Kraft's Encounters. These pieces are atonal and rhapsodic, yet they do not lack form. Timbre and texture have taken the places of pitch and rhythm as organizing elements. Given Kraft's fascination with sounds, this is a logical approach for him to take toward composition.

Encounters I provides a good example of how timbre can be used as the foundation for formal organization. The following is a brief synopsis of the way the piece unfolds:

Table 1. Organization of Encounters I, using timbre.

0:00	Vibe Tam-tam	trill, bowed notes
2:09	TAPE Vibe	chords, note-bending, dead strokes, trill
4:08	Vibe	open/closed tremolo
4:50	Vibe	double stop dead strokes (mixed with open notes and Drums) in 16ths
6:09	TAPE	
8:45	TAPE Vibe Drums	muted (rug) muted, rims, finger strokes
10:11	Drums	nail scrapes (mixed with finger strokes and Vibe trill)
11:54	TAPE Vibe	mixture of muted (spring clips) and open

Encounters I illustrates how a composer can modulate from one timbre to another in a continuous stream of sound. The other compositions are evenly divided between this approach and one that is more sectional.

Regarding dynamics, much of this music is performed at soft dynamic levels, which enhances the subtle effects mentioned in Chapter IV. All of the Encounters except IX and X have an overall dynamic shape similar to the curve of a bell; they provide enclosure by beginning softly and fading out on the ending.

Improvisation

As has already been mentioned, improvisation is an important element in these compositions. In this discussion, the term improvisation refers to sections where the composer relinquishes some of the decision-making to the performer. Kraft's improvisational sections are usually structured; he maintains control by establishing boundaries in at least one parameter. Sometimes pitches are given, but without any particular rhythm (as shown in Example 8). Sometimes rhythm is indicated without pitch (see Example 9).

Example 8. Encounters I, vibraphone, showing rhythmic improvisation.

poco accel. 2:54 3:00

cresc. ff

Sustain D# until tape plays the same pitch

Example 9. Encounters IV, 3rd movement, percussion, showing pitch improvisation.

Mix bowls with muted gongs to facilitate reaching tam tams

Gong Tam Tam Gong Tam Tam

There are occasions when both rhythm and pitch are left to the discretion of the performer. When that occurs,

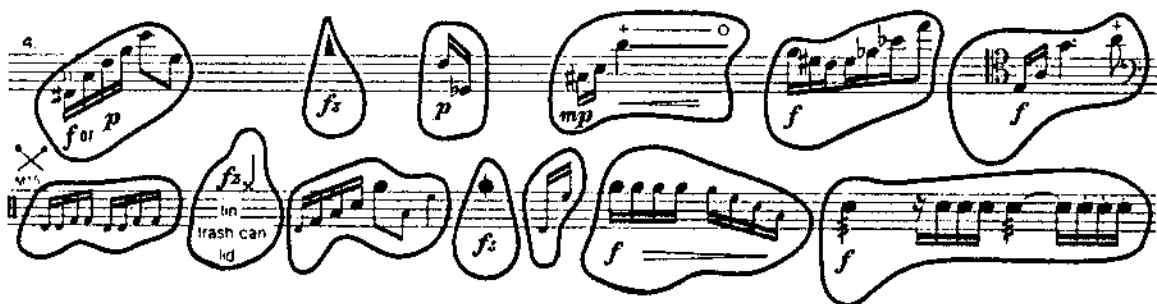
however, there will generally be instructions defining other boundaries. The following are examples:

- 1) "Vibraphone--all double stops--always in sixteenths"
- 2) "Mix muted drums with vibraphone, play rims for variety"
- 3) "Play entire keyboard--avoid diatonic patterns"
- 4) "Rapid random staccato"
- 5) "Virtuosic patterns"
- 6) "Continue with some improvisation--add occasional tam-tam softly"

Even those sections which Kraft labels "Run amuck!" have some element of organization, if only to specify the dynamic level. For instance, Encounters IV instructs the performer to "run amuck in 16ths with much tam-tams . . . mixed with bowls and gongs."

Indeterminacy plays a part in Encounters IV, as both players are allowed to randomly select the performance order of a series of cells (see Example 10). Indeterminacy can

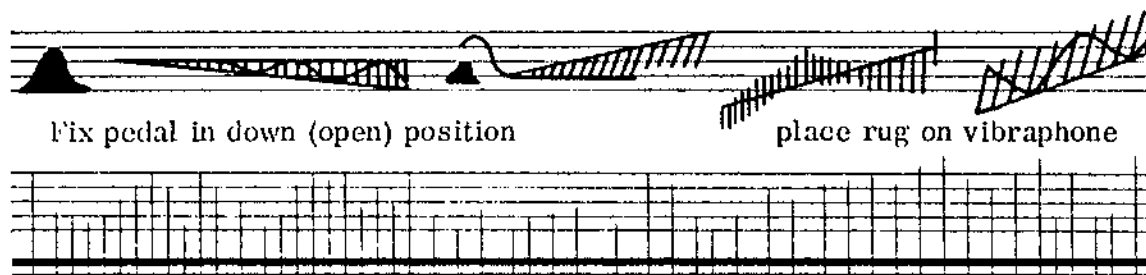
Example 10. Encounters IV, 3rd movement, trombone and percussion, showing cells.



also be seen in the first movements of Encounters III and IV; this was mentioned in Chapter III and will be explained in greater detail in Chapter VI. Even the use of Morse code demonstrates indeterminacy, in that the composer chooses rhythms on the basis of the letters in a message.

Kraft, like many contemporary composers, frequently uses graphic symbols to notate his suggestions for the improvisatory sections. In Encounters I, he uses visual representations of the electronic tape sounds to cue the soloist (see Example 11).

Example 11. Encounters I, graphic representation of electronic tape sounds.



CHAPTER VI

PERFORMANCE PROBLEMS IN ENCOUNTERS

Without a doubt, William Kraft is a performer who is well acquainted with what is possible and impossible on percussion instruments. Consequently, the works in the Encounters series, unlike many twentieth-century compositions, do not pose outlandish problems for the percussionist. This chapter will present suggestions to assist the performers in the preparation of these pieces.

Choosing Equipment

Kraft is a composer who is deeply concerned with timbre. Sound is all-important to him. Because of this fact, the performer should take great care in choosing the instruments, as well as the implements, for these pieces.

As was pointed out in Chapter IV, most of the required instruments are conventional, but a few may be somewhat difficult to obtain. Fortunately, in many of these cases, Kraft has suggested possible substitutions.

The Deagan song bells used in the middle movement of Encounters III are extremely rare, as they are no longer manufactured. In the event of their unavailability, which is most likely, Kraft recommends using glockenspiel instead.

He also advises the performer to play notes intended for song bells one octave lower.

Encounters III calls for three gongs of specific pitch and a large cowbell tuned to a low D. Kraft prefers the Balinese-type gongs, which have a raised center. Chinese-type gongs, which have a flat surface and look identical to tam-tams, are available commercially. The difference between the two types is that Balinese gongs have a more focused pitch, whereas the sound of Chinese gongs spreads following the attack. Kraft suggests using chimes (tubular bells) or porcelain bowls if tuned gongs are unavailable.

There is really no adequate substitute for the tuned cowbell, heard prominently at the end of the first movement, and Kraft offers none. The exactness of the pitch is critical, as the cowbell and trumpet form the interval of an octave. Tuned cowbells, or Almglocken, may be purchased individually or in sets.

Encounters IV calls for nine tuned gongs and eleven stainless steel bowls of definite pitch. According to the explanatory notes in the score, the metal mixing bowls can be found in stores which sell kitchen appliances or restaurant supplies. However, finding eleven bowls of the precise pitches specified in the score will take more than a little searching.

Several of the pieces call for crotales, for which a glockenspiel will work as a suitable replacement. The problem with this substitution is that there will be no difference in sound between the glockenspiel and crotale parts in the three pieces which use both instruments.

It is up to the performer to decide whether using substitute instruments compromises the desired character of the composition to such an extent that performance is no longer valid. It is the opinion of the author that the aforementioned substitutions work in Encounters III, but that the success of Encounters IV hinges upon the exotic sounds of the tuned gongs, bowls, and crotales. Likewise, no one should attempt a performance of Encounters VI without having the required seven roto-toms, as they are the focal timbre of the composition.

Regarding the selection of drums, the performer should keep in mind Kraft's preference for double-headed drums. Even though the pieces do not require use of the snare unit on the snare drum, a graduated set of four tom-toms is not a satisfactory substitute for a snare drum, tenor drum, field drum, and bass drum. Drums should be tuned for maximum resonance and with a discernible separation of pitch between instruments.

Performance of an Encounters composition will usually require procuring a few special items, such as knitting

needles, double bass bows, rubber-backed rugs, metal spring clamps, trash can lids, brake drums, and coil springs.

As for implements, Kraft is careful to specify the type and hardness of mallet desired; occasionally, he even suggests brand names and model numbers. Like Stravinsky, he prefers the livelier sounds produced by mallets with flexible rattan shafts. Some of the pieces call for double-ended mallets, such as the combination snare drum stick and timpani mallet. Some double-ended mallets are commercially available, but others will need to be constructed by the performer.

Several of the pieces require cluster mallets. These are available from New Music West, Kraft's personal publishing company, but they are fairly easy to make. To construct cluster mallets, cut a 1-inch dowel into lengths of 9 or 16 inches (Kraft indicates which in his scores). Mark the center of the dowel and drill a 1/4-inch hole 1/2 inch deep. Cut a 1/4-inch dowel into lengths suitable for mallet shafts (Kraft suggests 12-inch lengths to facilitate manipulation of the mallets, which are somewhat cumbersome). Apply a small amount of glue to the tip of one end of the 1/4-inch dowel and insert it into the drilled hole. Due to the harshness of the impact sound of the cluster mallets, it is advisable to wrap the 1-inch dowel with a soft material. Encounters V suggests using yarn, but a couple of layers of moleskin produces similar results.

Building the Set-Up

With the exception of Encounters VI, all of the multi-percussion parts in the series include a set-up diagram in the score. However, these diagrams are only suggestions, and many performers will find it necessary to make adjustments to accomodate their equipment or their particular playing style. Additionally, some of the diagrams contain errors which will make performance most difficult.

For instance, Encounters I suggests placing the pedal bass drum directly behind the vibraphone, but this makes it extremely difficult to manipulate both pedals (see Appendix F). Placing the pedal bass drum slightly to the left of the tenor drum, and moving the vibraphone back about eight inches, is a much more workable arrangement. Another possible solution is the substitution of a concert bass drum, which eliminates the awkwardness of pedaling with both feet and provides a more resonant sound for the bass drum accents.

Encounters III indicates five graduated cymbals in its instructions and diagram, but it makes no mention of the need for a sizzle cymbal. The third movement calls for a sustained sizzle effect, in addition to the five graduated sounds.

Encounters V includes four tam-tams and a sizzle cymbal in its set-up diagram, but the piece actually requires only

three tam-tams and no sizzle cymbal.

Encounters VII gives no indication of where to suspend the spring coil. In fact, the instructions do not even indicate who plays the spring coil, but it is Player II. The diagram is also unclear as to what should be done with the crotales. The picture shows one crotale on one timpano in each set-up. What is actually required is for each player to set all four of his crotales on the indicated timpano.

The list of instruments required for Encounters VIII makes no mention of any type of drum, but the set-up diagram includes symbols for a field drum and a tenor drum. The piece actually calls for a snare drum and a pair of bongos in addition to the other two drums mentioned.

The diagram for Encounters IX shows the tam-tam and cymbals placed to the immediate right of the vibraphone, but all of the notes played on those instruments are marked to be executed with the left hand. Transferring the tam-tam and cymbals to the other side of the vibraphone is the logical and correct solution.

The errors mentioned are minor, undoubtedly the result of oversight. Knowing that they exist will save the performer much time and prevent unnecessary confusion.

Adjusting to Notation

As with much contemporary music, part of the challenge

in studying a new work is familiarizing oneself with that particular composer's method of notation. Many compositions require the inclusion of detailed instructions. This is especially true in the case of multi-percussion, where each piece utilizes different instruments, and the composer must inform the performer how and where the notes for each instrument will appear.

Kraft, knowing the problems which can arise when performers are left to their own interpretation, provides valuable information. His scores include a list of the required instruments and implements, a sample staff showing which lines or spaces will be used to notate each instrument, a chart explaining the various abbreviations and symbols found in the music, and detailed descriptions of any unusual techniques. Many of his compositions also include material for program notes, telling the history and intent of the work.

Unlike much of the early multi-percussion music, which had a separate staff for each instrument, Kraft writes his parts on a single staff, assigning each instrument to a different line or space. If two instruments occupy the same place on the staff, he eliminates the possibility of confusion by inserting an abbreviation or pictographic symbol for the correct instrument. It is important for performers to study the explanatory notes for each piece, as Kraft has modified some of his symbols over the years.

Ironically, the wealth of information in Kraft's scores sometimes opens the door for performance errors. There is so much to read--instrument symbols, implement symbols, technique symbols, pitches, rhythm, dynamics, articulations, sticking, meter, tempo--that it is quite possible to overlook something.

Aside from the instructions, the music is fairly straightforward. There are unmetered sections, boxed configurations which are repeated, and even some graphic notation, but these are all notated in manners quite commonplace in contemporary music.

Technical Considerations

The challenges posed by the Encounters compositions are more mental and musical than physical, but that is not to say there are no technical demands. Kraft often calls for synchronized attacks between two diverse instruments, using implements of different weights, which requires great concentration. The fact that the two instruments may not be located conveniently next to one another further complicates the situation.

Chapter IV listed some special vibraphone techniques--bowing, bending notes, and producing harmonics. These are not simple procedures and require practice for the player to develop consistency. Manipulating a cluster mallet is a fairly awkward technique; it requires a steady hand to keep

the mallet perfectly parallel to the bars throughout the stroke.

On the subject of bowing, here are a few suggestions: (1) make sure the bow is well-rosined, (2) hold the bow with an underhand grip, (3) keep the bow perpendicular to the bars, and (4) use downstrokes as much as possible. Often it is necessary to bow two notes at once. This can be difficult, especially if the notes are far apart or on opposite rows. In Encounters IX, where it calls for a high double stop to be sustained for several seconds, use repeated downstrokes with feather-light attacks to keep the bars vibrating.

The greatest technical demands come in the area of coordination. Kraft frequently calls upon the percussionist to perform two simultaneous tasks. Usually, one hand is required to perform a sustain sound--a tremolo, a glissando, a bowed stroke--while the other hand plays single articulated notes. For instance, in the opening of Encounters I, the player must sustain a pianissimo trill on the vibraphone with the left hand by means of a mandolin roll, while bowing another bar with the right hand. Without stopping the trill, the player must put the bass bow down, pick up a pair of mallets with one hand, play a few notes (including a one-handed flam where the grace-note is a dead stroke), put the mallets down, pick the bow up, and repeat the process. This type of activity goes on for more than a

minute. Later in the piece, the same technique is used, but with the responsibilities of the two hands reversed.

Another challenging coordination exercise requires the performer to sustain a circular scraping motion on drum heads with fingernails, mallet heads, or brushes, while the free hand plays single notes or double stops. Sometimes the scraping motion, which Kraft refers to as a glissando, moves from one drum to another without a break. Sometimes the free hand, instead of playing, removes mutes from equipment or engages snare mechanisms.

Almost every one of the Encounters contains coordination problems similar to those mentioned. The key to successful execution lies in being able to keep the sustained sound, whether it is a trill or a glissando, smooth and uninterrupted, while executing a contrasting melodic line. Here are two tips to keep in mind: (1) make sure one's center of gravity is located near the site of the intended sustain, and (2) keep the side of the body performing the sustain as motionless as possible. Practice the sustaining motion to the point where it can be executed without thinking about it, so that the attention can be focused on the moving line.

Ensemble Coordination

The fact that much of the Encounters music is unmetered might lead some to the conclusion that there are very few

ensemble challenges. While it is true that there is very little counting to be done, these pieces present several ensemble problems.

Sections which are rhapsodic in character still call for musical events to occur in some sort of prescribed order. A performer must keep close watch upon the other player's part in order to recognize certain musical cues. These sections also occasionally feature unison attacks between the performers, making eye contact a necessity.

In the first movement of both Encounters III and IV, the performers have three options: (1) playing the music exactly as it written, (2) deciding on a different order for the twelve pairs of attacks and counterattacks, and (3) letting the brass player choose the order spontaneously during performance. If the last option is chosen, the percussionist is faced with a unique dilemma, that of memorizing the sound of the brass player's various attacks in order to respond immediately with the appropriate counterattack. This third option, though the most difficult to prepare, is certainly the most characteristic of a war game, which is the way the composer chose to describe these pieces.¹

Encounters I, written for solo percussionist and electronic tape, is not exempt from ensemble problems. The

1. Kraft, taped interview, July 5, 1991.

performer must become familiar with the tape, which begins with two minutes of complete silence and then alternates between sections of musique concrete and sections of silence. There are tape cues in the score, but these are not always helpful, as they are graphically notated representations of the sound's shape. Of more help are the timing cues, which indicate when various events occur. It is a good idea for the performer to place a stopwatch on the music stand for periodic reference.

There are a number of metered passages in this series. The majority of Encounters VI, IX, and X are metered, and so are large sections of III and V. Kraft is fond of such rhythmic devices as syncopation, cross-rhythms, odd groupings, and polyrhythms, all of which require a good sense of time for ensemble execution. Encounters VI, due to the number of players, utilizes a special symbol in the score to indicate who is responsible for cueing (see Example 12).

Finally, it should be mentioned that there are several printing errors in the published scores of these pieces. Many of the errata are pointed out to the performers in addenda stapled inside the scores. However, there are some which have been overlooked. Most of the uncorrected errors are in the form of dotted notes with dots omitted, improperly labeled odd and borrowed groupings, or rests of

Example 12. Encounters VI, letter "L", roto-tom soloist and percussion quartet, showing designation of cueing responsibility.

The musical score consists of five staves. The top staff is for the roto-tom soloist, marked 'Solo'. It features a 'Climax' marking with a box 'L' above it. The four staves below are for the percussion quartet, labeled P1, P2, P3, and P4. P1 has a 'p' dynamic and a 'ff' dynamic. P2 has a 'f' dynamic and a 'ff' dynamic. P3 and P4 have a 'f' dynamic and a 'ff' dynamic. P4 has a 'Ped' (pedal) marking at the end. The score is written in a single system with four measures.

incorrect length. In general, they are the types of mistakes performers can correct by using common sense.

Conclusion

Kraft's Encounters series represents an important contribution to percussion chamber literature by a respected composer. The compositions demand facility, agility, flexibility, and versatility from the percussion performer. One must be able to master new techniques, coordinate sustained sounds in one hand with articulated passages in the other, make rapid instrument and implement changes in a confident and graceful manner, and communicate subtle effects to the audience in order to successfully perform them.

APPENDIX A
CORRESPONDENCE FROM WILLIAM KRAFT

18 December 1990

Dear Barry--

O.K.--Let's give it a go. Send your list of questions, and I'll do my best to answer them all. The idea of Percussive Notes sounds good. I'm curious--where did you get my address? Write to me at home.

All my best,

Bill Kraft

May 7, 1991

Dear Barry,

I must tell you that I am embarrassed not to have taken care of your request to respond on tape to the questions about the Encounters series. It is something I'd be interested in doing and would be pleased if it were to end up in Percussive Notes.

I have been on deadline for so long that the only way I get anything done is to have a friend who comes over to help me with my correspondence--as is the case at this moment. I must tell you that I am also at this moment looking frantically around for that tape. Now that I can't find it, I wonder if it wouldn't be better for you to submit the questions to me and I'll respond in writing.

I hope this meets with your approval. I think it suggests the strong possibility that the project will be completed!

Sincerely,

Bill Kraft

July 5, 1991

Well Barry--

My secretary gave up on the dictating idea--too voluminous a prospect. Then I started to tape here in this motel room in Eugene . . . batteries dead!! This is a monstrous project you propose, but I'll do my best to do something while I've started. I've even forgotten what this was for! Tell me again.

[The most recent biographical information on you that I have read was written in 1985. What have you been doing in recent years?]

Look at the 1985 and 1990 editions of the Baker's Dictionary for an up-to-date bio. The Grove's is totally inadequate. In brief:

1985-88, composer in residence, Chapman College
in Orange, CA
1988-91, visiting professor, UCLA and UC-Santa
Barbara

I'll have to tell you in a month or so about the future. Remind me when I return to L.A., or better yet, write to New Music West to get my list of activities.

You might look for the Nonesuch CD titled "William Kraft." There are three pieces with liner notes that will be informative. Veils and Variations for horn and orchestra (premiere 1986) won first prize in the Kennedy Friedheim competition in 1990, and will be performed and recorded January 1991 by the Alabama Symphony Orchestra, to be on a CD along with my piano and timpani concertos. (The latter two have already been mastered and will be coupled with Veils and Variations next year.)

[You have been the recipient of a number of honors, including two Guggenheim Fellowships and three NEA grants. What was the direct result of each of these awards? What did they enable you to do?]

The first Guggenheim allowed me to take off from the L.A. Philharmonic and go to southern France to write Triangles. The second allowed me to go to London to write the Piano Concerto, as well as catch up on the contemporary music scene there. NEA grants--one to do the Tuba Concerto, one to do Gallery '83, and another to do Quartet for the Love of Time.

[Of all the musical experiences you have had, which ones were the most rewarding?]

Playing for Edward Van Beinum (L.A.P.O., 1957).

Premieres of my Concerto for Four Percussion Soloists and Orchestra, Contextures: Riots-Decade '60, Timpani Concerto, Interplay, Piano Concerto, Veils and Variations, Double Trio, and Contextures II: The Final Beast.

Winning the Kennedy Friedheim: second prize in 1984 for the Timpani Concerto, first in 1990 for Veils and Variations.

Playing for and working with Stravinsky; in particular, recording Histoire du Soldat with him. Early days as timpanist with Zubin Mehta were exciting.

To the tape now--I've got new batteries! Hope all is clear.

Remind me to look for the P.A.S. speech. It should be in my files.

Let me know if you have questions.

Bill Kraft

26 November 1991

Dear Barry:

Don't worry about apologizing for taking so long. I sometimes never answer letters. The interview is fine. I'm flattered that you want to use my music for your lecture recital and am pleased with the idea of giving it to Percussive Notes.

One correction you must make--there is no definite article in Histoire du Soldat. If you have a copy of my part to the piece, you can learn all about that. Stravinsky never used it, and Bob Craft says it was some smart British editor who thought it was grammatically incorrect not to add the article.

Keep me informed.

With thanks,

Bill Kraft

February 24, 1992

Dear Barry,

Sorry to have taken so long, but I have been busy since your letter arrived, with my honeymoon, two residencies, and a major concert commemorating my investiture in the Corwin Chair at UCSB [University of California-Santa Barbara].

Here are the answers to your current questions:

1) Encounters I was the original title for Soliloquy. When I put out the work as more or less a conversation with oneself, I thought it would do well with a more poetic title.

2) Regarding the initials D.L.A. on Encounters III, they stand for Dallas and Los Angeles. This was Thomas Stevens' request, because he, Mitchell Peters, and I all had been in the Dallas Symphony and then moved to the Los Angeles Philharmonic.

3) William Malloch in Encounters IV. Malloch had made a record of anti-war speeches and songs. I asked his permission to incorporate some of this material in Encounters IV.

4) Carl Faber, the author of the poem in Encounters V, is a psychotherapist who was very helpful to me during the separation from my ex-wife.

Keep me informed of your progress. Hope it's going well and hope to meet you someday.

Sincerely,

Bill Kraft

January 16, 1993

Dear Barry,

I still have your letter of 23 July and I saw a couple of things that I might not have responded to, primarily regarding the L. A. Percussion Ensemble and recordings. One is the Los Angeles Philharmonic's recording of two Varèse pieces conducted by Mehta ("Integrales" and "Ionization"). There is also Ginastera's "Cantata for Magic America," conducted by Henri Temianka but prepared by me--Bob can tell you the story behind it.

Early jazz groups I played with were mostly in San Diego in clubs, but I did a short stint with Alvino Rey before moving to New York. Let me know if I sent you a copy of Encounters 8. There is a new Encounters--10, for violin and marimba, commissioned and premiered by Marimolin. New Music West would have copies.

All best wishes,

William Kraft

APPENDIX B
INTERVIEW WITH WILLIAM KRAFT

The following is a transcript of an interview between William Kraft and the author. The author submitted the questions in writing, and Kraft recorded his responses on an audio cassette on July 5, 1991.

BB: Who (or what) influenced you most as a composer of percussion music?

WK: I would certainly say Stravinsky's Histoire du Soldat, having played it so much in my early days. That had quite an influence. In fact, the first multiple percussion piece I wrote used the same set-up, the same graduated drums. Varèse, not so much, although it [Ionization] is an important work to me. And the same thing with Chávez's Toccata. But it was Stravinsky's Histoire du Soldat most of all.

In the 50's, when I started to compose, it was sort of "in the air," and I just started to do it.

BB: What goes through your mind when you write for percussion?

WK: Just like with any other piece--what is this piece about, and what is the idiom? So, essentially, it's not different from other works.

BB: You have always used pictographic symbols in your works to indicate specific instruments, implements, and techniques. Where did you get the idea to do this?

WK: In the 50's and into the 60's, composers were getting more and more into the use of pictographic symbols, as well as other kinds of new notation--anything they could think of. I played the American premiere of Zyklus, and that is full of pictographic symbols. Earl Brown and all these people had influence on me in this sense. But it was also a way of saving time and space in putting it down. Sometimes it would be just too much to write out the names of things. The idea came from being in the air, and I didn't invent it.

BB: Which symbols did you invent that are now used universally?

WK: I really don't know. I did invent a lot of those I used in the French Suite--the ways of playing the cymbal--with the shank of the stick, the tip of the stick, across the dome, on the side, on the face of the cymbal. All that certainly was invented by me. I know it's been used by other composers. I can think of three works, one by Charles DeLancey. There was a former percussion student of

mine--Rick Tagawa--who wrote a piece [Inspirations Diabolique]. Both of them copied the French Suite. Also, Ingolf Dahl utilized a lot of the symbols. In fact, he called me up to get permission. The other two did not. How other composers have done, I don't know.

Besides those cymbal indications, [there are] the stick indications. When I want to indicate the kind of sticks, [I use] the X shape with balls on the end. If it's two [sticks], it's an X. If it's four, it's a double X. In the bottom opening [of the X], I put a letter to indicate the kind of stick--G for glockenspiel, V for vibraphone, etc. And in the top opening, [I put] a number from 1 to 3--1 being soft, 2, medium, and 3, hard. I did make the mistake on one piece of reversing that.

For timpani sticks, I used 1 to 6 and identified each number. 1 was a big ball mallet. 2 and 3, if I remember correctly, were general [general-purpose mallets]--2 being a wood-core general and 3 being a felt-core general. (I'm sorry, I don't have my scores with me. You would have to look at something like the Nonet. 4 would be staccato; 5, ultra-staccato; 6, wood.

A spiral was a circular gliss one would do on a drumhead. An N prior to the spiral indicated fingernails and an S, skin.

I use a line with a dip in the center to indicate a crotale. In other words, it's in the shape of the crotale--inverted.

A squiggly vertical line indicated wind chimes. A W over it meant wood; M, metal; G, glass. You might look at Des Imagistes, which is full of that.

Do get a score, and you will see all the symbolism that I ever created.

BB: What are some of your favorite percussion sounds?

WK: One is the doubling of the vibraphone in its uppermost register with the lowest register of the glockenspiel, either in a unison stroke or, more likely, in a tremolo in a melodic line. Because the frequency waves are not in sync, they go against each other and create a vibrato, a warmer sound. Doubling is something I'm always very interested in to create new sounds.

I also enjoy the technique I put into the bass drum, where one plays with a hard mallet--possibly a large marimba

mallet--in the left hand, and in the right hand, a rattan shank, striking flatly against the head. [See third movement of Suite for Percussion.] In both hands, the base of the palm muffles the head so that it gets a sharp blow and a sharp high sound.

I would say, in a negative way, that I don't like "bald" percussion sounds, because the color spends itself so quickly. So I always look for doublings to warm up or change the color.

There's so many sounds I like that it's impossible to say any more about favorites.

BB: What percussion sounds are you responsible for introducing to formal composition?

WK: I haven't looked at enough percussion music in the last decade, or perhaps longer than that, to see what other composers have taken from me. I've been so busy composing my own stuff, and I haven't had my ensemble for twenty years now.

You know, I never thought about what I was responsible for introducing to formal composition. It was just that I was writing a piece, and I did what was necessary. In Des Imagistes, which was the most demanding piece, there are a lot of things. I mean, striking the spring coil. I simply went to a junkyard and tried everything. When I had my ensemble in the late 50's and 60's, I had my head on the ground all the time to see what people threw away in the trash. I just picked up things that I thought would be possible. Of course, the different kinds of pipes--that was in the air, so I didn't start that.

Possibly the different ways of playing the cymbals was a unique invention of mine. That was 1959--the French Suite. And in the Nonet--that's about the same time--the graduated triangle beaters. Mount them in a box and strike them in stepwise fashion with a pair of beaters--that's used in the fifth movement of the Nonet.

BB: I have heard that you dislike the sound of single-headed drums. Is that true? If so, why?

WK: That was true, because of--again, from Histoire du Soldat--the graduated drums there. I learned that the double-headed drums have a more lively sound--a more "pinging" sound--and what I didn't like about single-headed drums was that they were "tubby." My ears are changing a little bit now, because if I write a piece that has several

percussion sounds, I need other drum sounds, and single heads seem to come in. I think I'm getting used to that sound and finding a good use for it. In fact, I'm using a set of graduated single-headed drums in the piece I'm working on now that will be titled Songs of Flowers, Bells, and Death. I'm doing that for Brigham Young University, the Barnwell Foundation.

BB: How has your use of percussion changed over the years?

WK: Probably more towards regular instrumental writing, and possibly a little less characteristic of percussion. I'm always trying to be more and more, shall we say, musical, and I find that it affects the concept more as I go on.

BB: Which composition do you feel represents your best percussion writing?

WK: That's hard to say. As far as timpani goes, there's no question that the Timpani Concerto does that. As far as percussion writing, I certainly still appreciate what I did in the Concerto for Four Percussion Soloists and Orchestra. I also feel that Momentum makes very good use of percussion. And Des Imagistes, certainly. Those four works seem to stand out. I am fond of Soliloquy, which is also called Encounters I, but I think the others cover more territory.

BB: How did the Encounters series come about?

WK: Simple. Somewhere around '66 or '67, I was asked to do a concert on the series in Pasadena called Encounters, and they were one-man shows. I remember they had Luciano Berio and people like that. When they came to town, they did it. And then there were local composers that were also on the series. So I had my Double Trio being played on the program, and they needed five more minutes of music. They needed a half-hour, and the Double Trio is 25 minutes. So I wrote this piece for Roger Bobo--an unaccompanied tuba solo--and called it Encounters II. I knew that Carl Cohen had written a piece called Encounters, so I called mine Encounters II. It started from there. It was after Encounters V that I did Encounters I, because everybody kept asking me, "Where is Encounters I?"

After the tuba piece, it came to mean encounters between percussion and another instrument, because of Encounters III, which was written as kind of a war game, so that it was an encounter between the two people. It caught on, and I just stuck with it.

BB: The dates of publication for nos. I, II, and III are 1975, 1966, and 1971, respectively. Was this the order in which they were composed?

WK: II, III, IV, V, I, VI, VII, VIII, IX. I think it's VIII that I've withdrawn. I didn't like it, and I'll do it again someday.

BB: Nos. II and VIII are unaccompanied solo pieces. What made you decide to call them "encounters"?

WK: II was the first one on the series called Encounters. VIII is called Encounters because it was in the line of percussion solo works, and it seemed to join into the other Encounters works. And I can always say, if necessary, that it's an encounter with oneself. But that's really begging the question. There's no logic to VIII being called Encounters--just that it's in the series of pieces.

BB: Most (if not all) of the Encounters were commissioned. Did the individuals who commissioned them ask you to write "a piece like Encounters III," or was that your idea?

WK: No. No one ever asked me to write a certain way. That was my idea about Encounters III. I'll tell you quickly how it came about. My ex-wife was going to do an article on creativity. So she told me--I just realized the article never came out. She was probably just picking my brain. But she asked me how a piece came into being. And just off the top of my head, I said, "Well, Tommy Stevens asked me to write a piece for trumpet and percussion. So I start thinking . . . What is this piece about? There are two people involved. I could say that it's a duet, or I could say they're in opposition. If they're in opposition, they could be two warring parties--an attacking force and a defending force." Next thing I knew, I had described the entire piece to her.

BB: Is there a common thread that runs through all these pieces?

WK: For the most part, it is the idea of percussion and another instrument. Otherwise, no. Except for III and IV, which are very much alike. IV was patterned after III, because I enjoyed III so much.

BB: In what ways has the concept behind the series evolved since the first composition?

WK: That's hard to say. I hadn't thought about it. I can't say that the concept has changed.

BB: Why is Encounters VIII no longer available?

WK: Simply because I was dissatisfied with it. I thought I could do better, and I hope I will someday.

BB: You use the Bunker trill in all of the Encounters. Who invented this technique--you or Larry Bunker?

WK: I'm not sure who invented it. It may have been somebody like Gary Burton. All I know is that it was Larry Bunker who showed it to me. That's why I call it the Bunker trill.

BB: Which of the Encounters is your favorite?

WK: There are two that are my favorites: Soliloquy and Encounters III. Encounters IV comes close when it is done--it's so hard to get the instruments together, I'm sorry about that--and when it's done well. I must say that I've never heard a bad performance. It's always different, unique, because the performers have so much to with it.

BB: Will there ever be an Encounters X?

WK: If somebody asked me to. I would like to go back and do another VIII first, but that's neither here nor there. VIII would have to be another solo, though, because it was written for Jim Latimer. He commissioned it, and although he has played it, I would still like to change it.

BB: What is your opinion of the current state of percussion? What aspects please you? disappoint you? surprise you?

WK: You have to understand one thing, Barry. These questions are of such a large nature that we could spend hours and hours doing this. Several individual questions invite a half-hour response. I don't know if I'm exaggerating or not, quite honestly. When you ask a question about the current state of percussion--what pleases me, what disappoints me--one things leads to another. But I will try to get some essence going.

If you realize that when I started to study percussion in the late 40's and into the 50's, there were no ensembles. I don't know if Paul Price had even started his. It was shortly after he had his that I started my percussion quartet in Los Angeles, which then became the Los Angeles Percussion Ensemble. That was '56.

The lack of material then was appalling, and now it's voluminous--almost too much. But I am so pleased that there are so many prominent composers that have written fine works for percussion, as well as in their symphonic works. Not just ensemble pieces, but large percussion usage in orchestral works. And of course, in new music ensembles the percussion usage is really incredible. It's really a great pleasure to see that many gifted composers have utilized percussion in a very musical way.

What disappoints me--one small item--is that we can't get more graduated tuned instruments more readily available. Like tuned gongs--the good ones, the Balinese ones. They're just so expensive it's prohibitive. I love to write for those things--the sounds are beautiful. You can go back to that previous question about sounds that I like, and certainly Balinese gongs are one of the sounds that I love.

What also disappoints me is that percussionists sometimes consider themselves to be composers when they don't know enough about composition, and they tend to write what I call "rat-a-tat-boom-boom music." It's too obvious, it's too simplistic, and at the same time, pretentious in its conception and intention. I wish that they would take a little more time to study composition before they go out and write works that really don't make good music. At the same time, I could be being a bit of a prig about this, because I look at the programming of many ensembles, and I see that they like to program lighter works than those that please me. I think of Michael Colgrass being a fine composer. Christopher Rouse is the composer-in-residence with the Baltimore Symphony, and he has written some fine works.

What surprises me is that percussion has come to such a high level of performance. The knowledge of percussion and the integrity of percussionists is so grand now. You know that there were no percussion departments before the 50's, and now almost every college seems to have a percussion department, a percussion ensemble, and there are professors of percussion, many of whom have doctorates--very well educated, very fine musicians. And now we have what I call "the twentieth-century phenomenon"--the percussionist/composer. People would call me that. Michael Colgrass, Chris Rouse. Conductors like Harold Farberman and Lucky Moskos. Jan Williams is an administrator. So we have percussionists now as well-educated musicians, as opposed to what they were before the Second World War. They came out of bands and pits then, but they were not as educated as they are now. They were rudimentally trained drummers; now we have really incredible musicians.

BB: Have you noticed a change in recent years in the attitude of composers toward percussion? Are they beginning to take more seriously the idea of percussionists as soloists, or do they still look upon us as supporting players?

WK: Not necessarily, not in recent years. It's been going on since the 50's. When you look at the works of Boulez, Stockhausen, Moderna, Berio--the knowledge they have of percussion, and the knowledge most of the major composers have, has certainly increased. They are writing for the instruments in a much more musical way than they had formerly.

I think you will see that there are more and more soloists--if not as individual soloists, then certainly as a section in the orchestra. You see so many more soloists than you did. You look at an orchestral work, and you might see xylophone soloists, snare drum soloists. William Schuman's Third Symphony is just like the Bolero. I hadn't thought of Bolero, but that was certainly taking percussion very seriously. Many composers have taken percussion seriously and used it in their works in soloistic ways.

BB: If you had your career to do over again, is there anything you would do differently?

WK: Sure. I would have started studying seriously much sooner. I would have gotten out of San Diego sooner. I would have gone to New York sooner. I would have studied much more music, read much more than I did. Score-reading, for one thing. Everything that makes a fine musician, I would have done. As well as getting into other fields which help a composer's awareness of possible subject matter. I'm talking about literature, math, physics. All those things I would have liked to have gone into sooner and more intently.

BB: What advice do you have for young percussionists?

WK: Do what I just said that I would do. They should always realize that it's difficult to make a career in music, and you have to be very, very good, and perhaps lucky as well. I would say lucky, too, when I think of how many fine players show up at auditions, and only one is chosen. It's a profession where there is no middle ground. I always advised my students at USC [University of Southern California], when I taught there in the 60's, to have another major--something to fall back on, something to cover them while they're looking for work. Most likely, pick up an education degree, so they could teach.

Fortunately, most of them did get into the profession. Actually, one who got into the profession chose teaching. That was Barry Silverman--a fine timpanist, fine percussionist--but he preferred teaching, and because of his education, he was capable of conducting, and that's what he does a lot now in the schools.

So I say get a very good and well-rounded education, and have a second degree in something to fall back on.

BB: What does the future hold for William Kraft? What are some of your goals?

WK: The immediate future I will know about in a couple of months, I hope, about a chair position at UC-Santa Barbara. So keep in touch with me on that. I wouldn't talk about it, except it seems to be pretty much in place. But it's not in place yet, and you can't count your chickens before they hatch.

More composing, certainly. I always compose, and I hope that I will continue forever and ever to compose and have performances.

My goals are to write some larger works. I'd love to do an opera, and perhaps another large orchestral work. I've thought of writing a symphony. I don't know why, but I think a lot of us American composers feel that we really have arrived if we write a symphony, although the symphony is essentially a nineteenth-century concept.

That looks like I've done it for you, Barry. I could have said more, I'm sure, and maybe some is lacking because it's rather late--it's 11:20 at night. I've been doing this for about an hour, and perhaps I'm a little tired. You can hear my voice is gravelly, and perhaps my speech is a little slow. Maybe I should have done this in the morning. Let me know how this is for you, and we'll go from there.

As I said in the letter that precedes this tape, I already forgot why you wanted this. If I find your earlier letter, I'll find out. Otherwise, tell me.

Thank you very much, Barry. Good-bye.

APPENDIX C
CHRONOLOGICAL LISTING OF WORKS BY WILLIAM KRAFT
WHICH UTILIZE PERCUSSION

TITLE	DATE	MEDIUM	PERC
-----	----	-----	----
Theme and Variations for Percussion Quartet	1956	Chamber	4
Suite for Weatherkings	1958	Perc Ensemble	4
Nonet	1958	Chamber	4
Three Miniatures for Percussion and Orchestra	1958	Orchestra	4
A Simple Introduction to the Orchestra	1958	Orchestra	4
Teresa of Avila	1959	Perc Ensemble	4
Concerto Grosso	1961	Orchestra	2
American Carnival Overture	1962	Orchestra	2
French Suite	1962	Perc Solo	1
Suite for Percussion (Suite for Weatherkings plus 2 additional movements)	1963	Perc Ensemble	4
Morris Dance	1964	Perc Solo	1
Trio for Percussion	1964	Perc Ensemble	3
Scherzo a Due	1964	Perc Ensemble	2
2-4-1	1964	Perc Solo	1
Concerto for Four Percussion Soloists and Orchestra	1964	Orchestra	4
Configurations: Concerto for Four Percussion Soloists	1966	Jazz Orch	4
Double Trio	1966	Chamber	2
Encounters II	1966	Tuba Solo	0 *
Momentum	1966	Perc Ensemble	8

* Encounters II does not use percussion, but is included in this list because of its relevance to the topic.

TITLE	DATE	MEDIUM	PERC
-----	----	-----	----
Contextures: Riots-Decade '60	1967	Orchestra	3
Corrente II	1967	Perc Solo	1
Triangles: Concerto for Percussion and 10 Instruments	1968	Chamber	1
Games: Collage I	1969	Wind Ensemble	4
Encounters III	1971	Chamber	1
Theme and Metric Variations	1971	Perc Solo	1
Encounters IV	1972	Chamber	1
Colorations	1972	Any instr	?
Concerto for Piano and Orchestra	1973	Orchestra	2
English Suite	1973	Perc Solo	1
Da-Dit (etude)	1973	Perc Solo	1
L'Arlesienne Sweet (etude)	1973	Perc Solo	1
Passacaglia for One Drum	1973	Perc Solo	1
Tintinnabulations: Collage No. 3	1974	Orchestra	4
Des Imagistes	1974	Chamber	6
Encounters V	1975	Chamber	1
Soliloquy: Encounters I	1975	Perc Solo	1
Two Drums in the Shape of an Etude	1975	Perc Solo	1
Dream Tunnel	1976	Orchestra	2
Encounters VI	1976	Perc Ensemble	5
Encounters VII	1977	Perc Ensemble	2
Avalanche Suite	1978	Orchestra	?
Encounters VIII	1978	Perc Solo	1
Images	1978	Timpani Solo	1

TITLE	DATE	MEDIUM	PERC
-----	----	-----	----
M's P (an encore piece)	1978	Timpani Solo	1
Concerto for Tuba with Three Chamber Groups and Orchestra	1979	Orchestra	4
The Sublime and the Beautiful	1979	Vocal	1
Dialogues and Entertainments	1980	Wind Ensemble	7
Variations for King George	1980	Timpani Solo	1
Settlers Suite	1981	Orchestra	2
Trifle for Timothy	1981	Perc Solo	1
Double Play for Violin, Piano and Chamber Orchestra	1982	Orchestra	1
Fire and Ice Suite	1982	Orchestra	2
Encounters IX	1982	Chamber	1
Concerto for Timpani and Orchestra	1983	Orchestra	4
Gallery '83	1983	Chamber	1
Kandinsky Variations	1983	Any instr	?
Interplay	1984	Orchestra	4+6
Contextures II: The Final Beast	1984	Chamber	2
Weavings	1984	Chamber	1
Melange	1985	Chamber	1
Quintessence: Concerto for Five Percussion Soloists	1985	Wind Ensemble	5+6
Contextures II: The Final Beast	1986	Orchestra	7+?
Of Ceremonies, Pageants, and Celebrations	1987	Orchestra	4+6
Quartet for Percussion	1988	Perc Ensemble	4
A Kennedy Portrait	1988	Orchestra	4

TITLE	DATE	MEDIUM	PERC
-----	----	-----	----
Veils and Variations for Horn and Orchestra	1988	Orchestra	4
Vintage Renaissance	1989	Orchestra	4
Fanfare Vintage 90-91	1990	Orchestra	4
Settings for Pierrot Lunaire	1990	Chamber	1
Encounters X	1992	Chamber	1

APPENDIX D

GENERAL INFORMATION ABOUT THE ENCOUNTERS SERIES

TITLE: Soliloquy: Encounters I
MEDIUM: Solo percussion and electronic tape
DATE: 1975
PUBLISHED: New Music West - 1979
COMMISSIONED BY: Karen Ervin
DEDICATED TO: Karen Ervin
PREMIERE: 1975 - Percussive Arts Society International
Convention (Chicago) - Karen Ervin
RECORDING: Protone CSPR 163 (cassette)
DURATION: 13:23

TITLE: Encounters II
MEDIUM: Solo tuba
DATE: 1966
PUBLISHED: Editions BIM
PREMIERE: 1967 - Pasadena concert series - Roger Bobo
RECORDING: Crystal S 125
DURATION: 6:00

TITLE: Encounters III: Duel for Trumpet and Percussion
MEDIUM: Duet for trumpet and percussion
DATE: 1971
PUBLISHED: New Music West - 1973
COMMISSIONED BY: Thomas Stevens
DEDICATED TO: Thomas Stevens and Mitchell Peters
PREMIERE: 1972 - Malcolm McNab (trumpet) and Karen Ervin
(percussion)
RECORDING: Protone CSPR 163 (cassette)
DURATION: 15:40

TITLE: Encounters IV: Duel for Trombone and Percussion
MEDIUM: Duet for trombone and percussion
DATE: 1972
PUBLISHED: New Music West - 1975
COMMISSIONED BY: Karen Ervin and Thomas Ervin
PREMIERE: 1973 - Tucson - Thomas Ervin (trombone) and Karen
Ervin (percussion)
RECORDING: Crystal S 641
DURATION: 15:00

TITLE: Encounters V: In the Morning of the Winter Sea
MEDIUM: Duet for cello and percussion
DATE: 1975, revised 1982
PUBLISHED: New Music West - 1982
COMMISSIONED BY: Ford Foundation
PREMIERE: 1976 - Lincoln Center (New York) - Nathaniel
Rosen (cello) and William Kraft (percussion)
DURATION: 10:00

TITLE: Encounters VI: Concertino for Roto Toms and
Percussion Quartet
MEDIUM: Solo percussion and percussion quartet
DATE: 1976
PUBLISHED: New Music West - 1977
COMMISSIONED: Remo D. Belli
DEDICATED TO: Jennifer Kraft (daughter)
PREMIERE: 1976 - Music Educators National Conference
(Atlantic City) - Glenn Steele (conductor)
DURATION: 9:00

TITLE: Encounters VII: Blessed Are the Peacemakers
MEDIUM: Duet for percussion
DATE: 1977
PUBLISHED: New Music West - 1977
COMMISSIONED BY: Steve Grimo and Pat Hollenbeck
DEDICATED TO: Liz, David, Marc, Pat, Marsha, Rick, Nancy,
Don, Sylvia, and especially Carl--they know
PREMIERE: 1978 - Boston - Steve Grimo and Pat Hollenbeck
DURATION: 12:00

TITLE: Encounters VIII: The Latimer Encounter
MEDIUM: Solo percussion
DATE: 1978
PUBLISHED: New Music West - 1978
COMMISSIONED BY: Members and alumni of Wisconsin Youth
Symphony
PREMIERE: Jim Latimer
DURATION: 10:00

TITLE: Encounters IX
MEDIUM: Duet for alto saxophone and percussion
DATE: 1982
PUBLISHED: New Music West - 1982
COMMISSIONED BY: Baylor University
PREMIERE: 1982 - International Saxophone Congress
(Nuremberg, Germany) - David Hastings (saxophone) and
Larry Vanlandingham (percussion)
DURATION: 10:00

TITLE: Encounters X: Duologue for violin and marimba
MEDIUM: Duet for violin and percussion
DATE: 1992
PUBLISHED: New Music West - 1992
COMMISSIONED BY: Marimolin
PREMIERE: 1992 - Percussive Arts Society International
Convention (New Orleans) - Sharan Leventhal (violin)
and Nancy Zeltsman (marimba)

APPENDIX E
PERCUSSION EQUIPMENT USED IN ENCOUNTERS

The numbers at the top of the columns refer to the different Encounters compositions. "1" designates Encounters I; 3, Encounters III; and so forth. There is no column for Encounters II because it does not use percussion.

INSTRUMENT	1	3	4	5	6	7	8	9	10
KEYBOARD PERCUSSION									
Vibraphone	1	1	1	1	1	2	1	1	
Glockenspiel		1			1		1		
Chimes					1	2	1		
Marimba						1	1		1
Deagan song bells		1							
OTHER PITCHED PERCUSSION									
Crotales		8	10	set	5	8	set		
Tuned gongs		3	9						
Stainless steel bowls			11						
Timpani			4			6			
Roto-toms					7				
MEMBRANE PERCUSSION									
Bongos	2	2	2	2		3	2	2	
Snare drum	1	1	1	1		1	1	2	
Field drum		1	1	1		1	1	1	
Tenor drum	1	1	1	1		1	1	1	
Bass drum	1	1			1	1		1	

INSTRUMENT	1	3	4	5	6	7	8	9	10
AUXILIARY PERCUSSION									
Tam-tam	1	1	4	3	4	4	2	1	
Cymbals		5			4	4		3	
Spring coil				1	1	1			
Triangle		3			1				
Temple blocks		5					3		
Woodblocks							2		
Cowbells		5							
Tin trash can lid			1						
Metal wind chimes					1				
Brake drums						2			

Japanese prayer bowls are listed as optional instruments in both Encounters VII and Encounters IX.

APPENDIX F
PERCUSSION SET-UPS USED IN ENCOUNTERS

Illustration 1. Suggested set-up for Encounters I

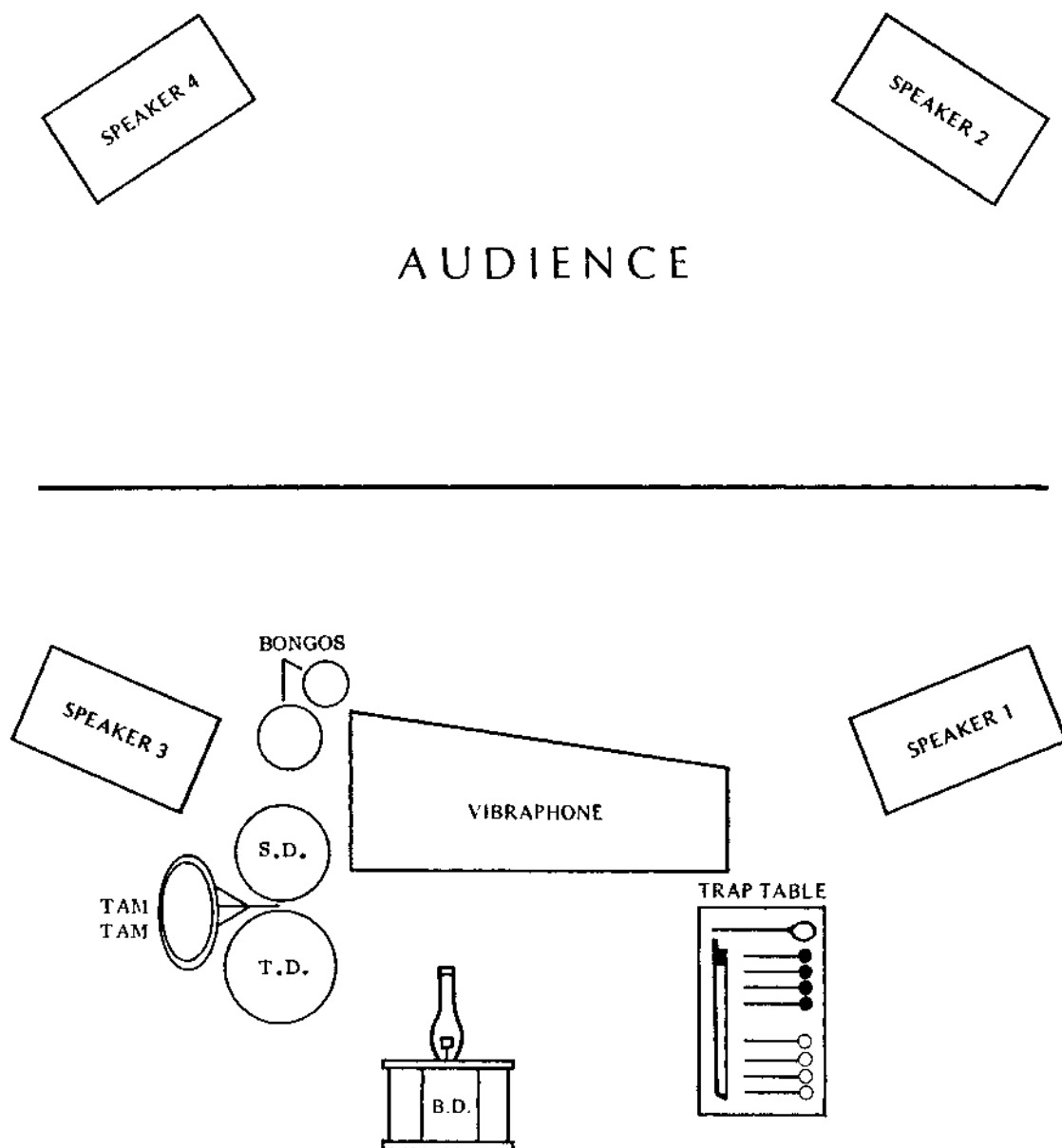


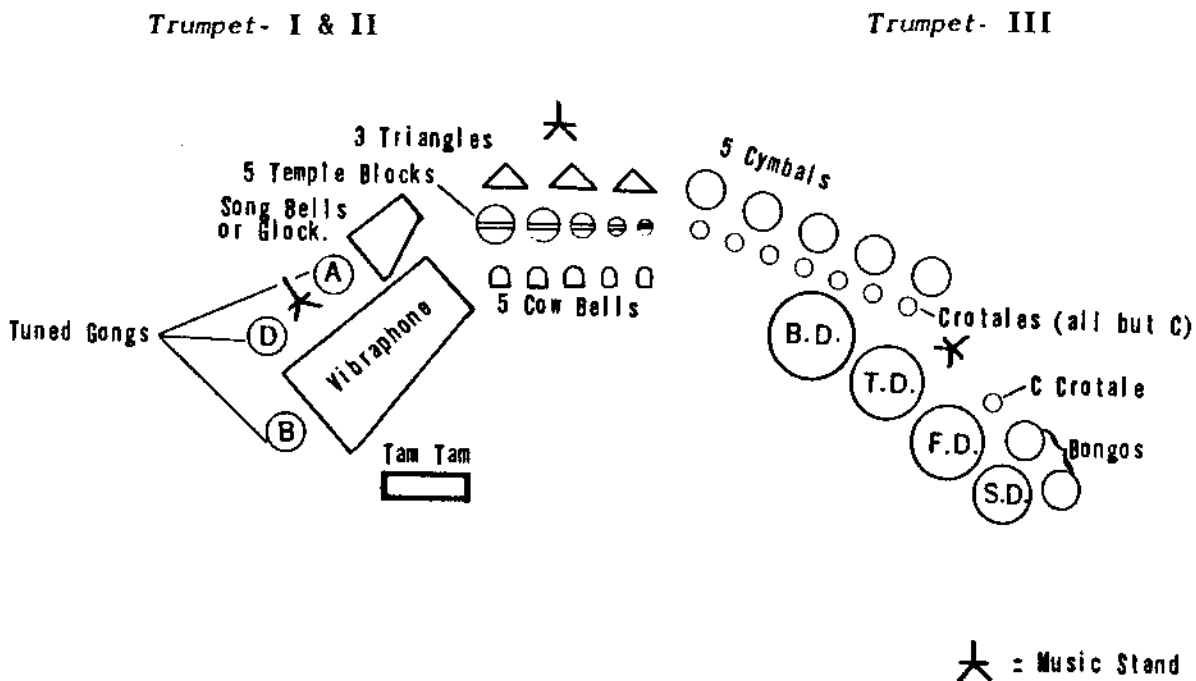
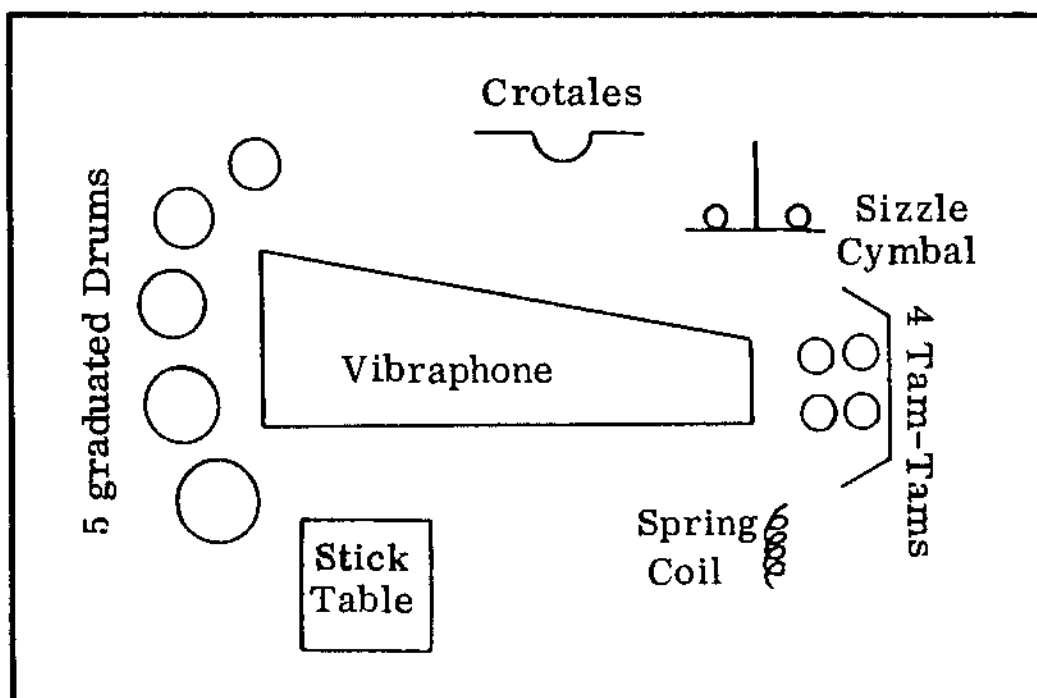
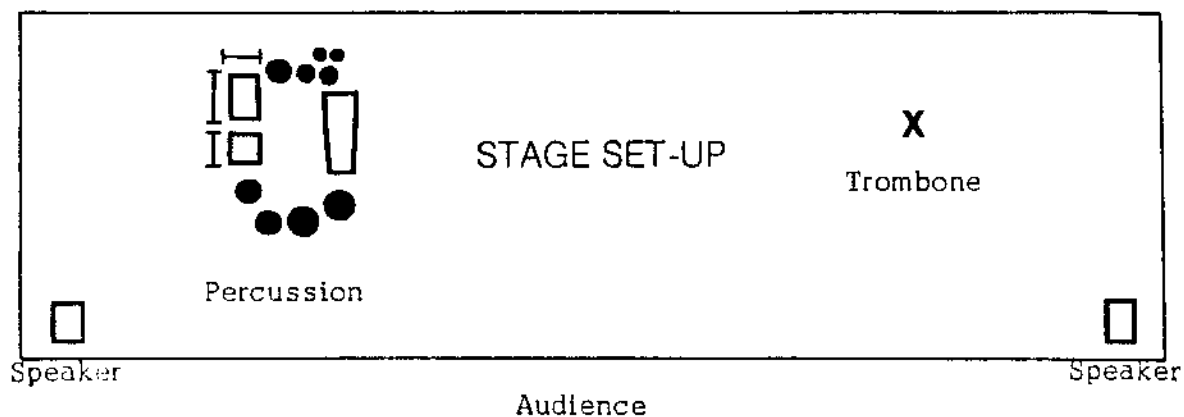
Illustration 2. Suggested set-up for Encounters IIIIllustration 3. Suggested set-up for Encounters V

Illustration 4. Suggested set-up for Encounters IV

PERCUSSION SET-UP

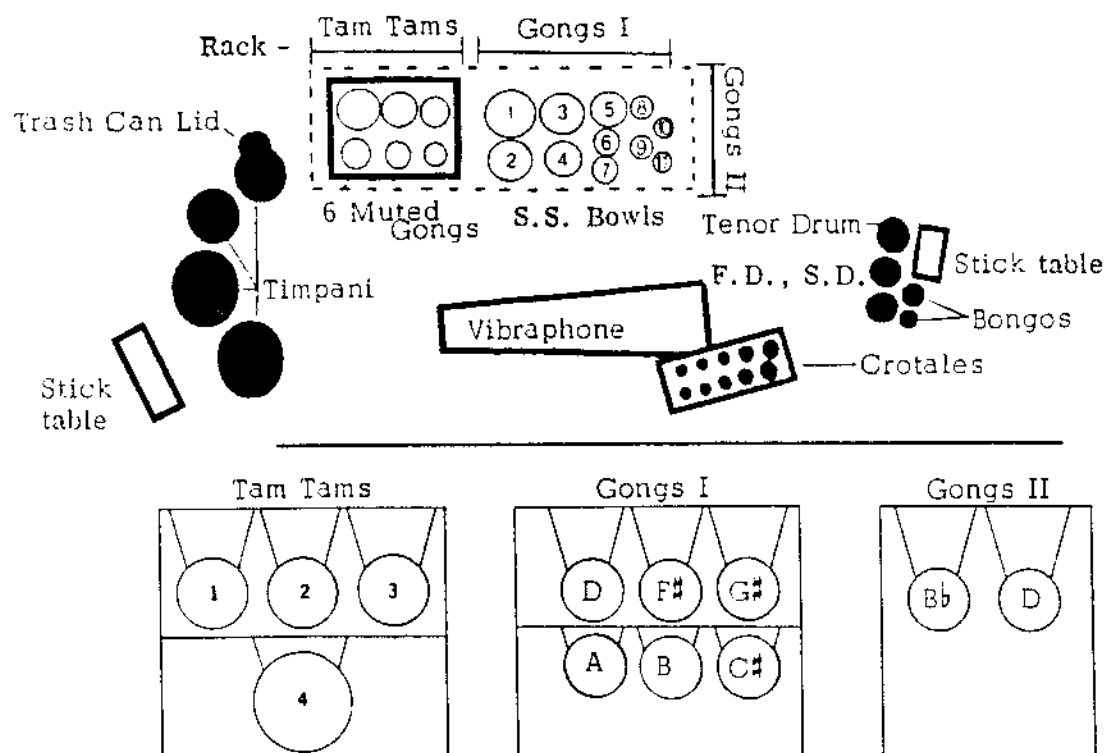


Illustration 5. Suggested set-up for Encounters VII

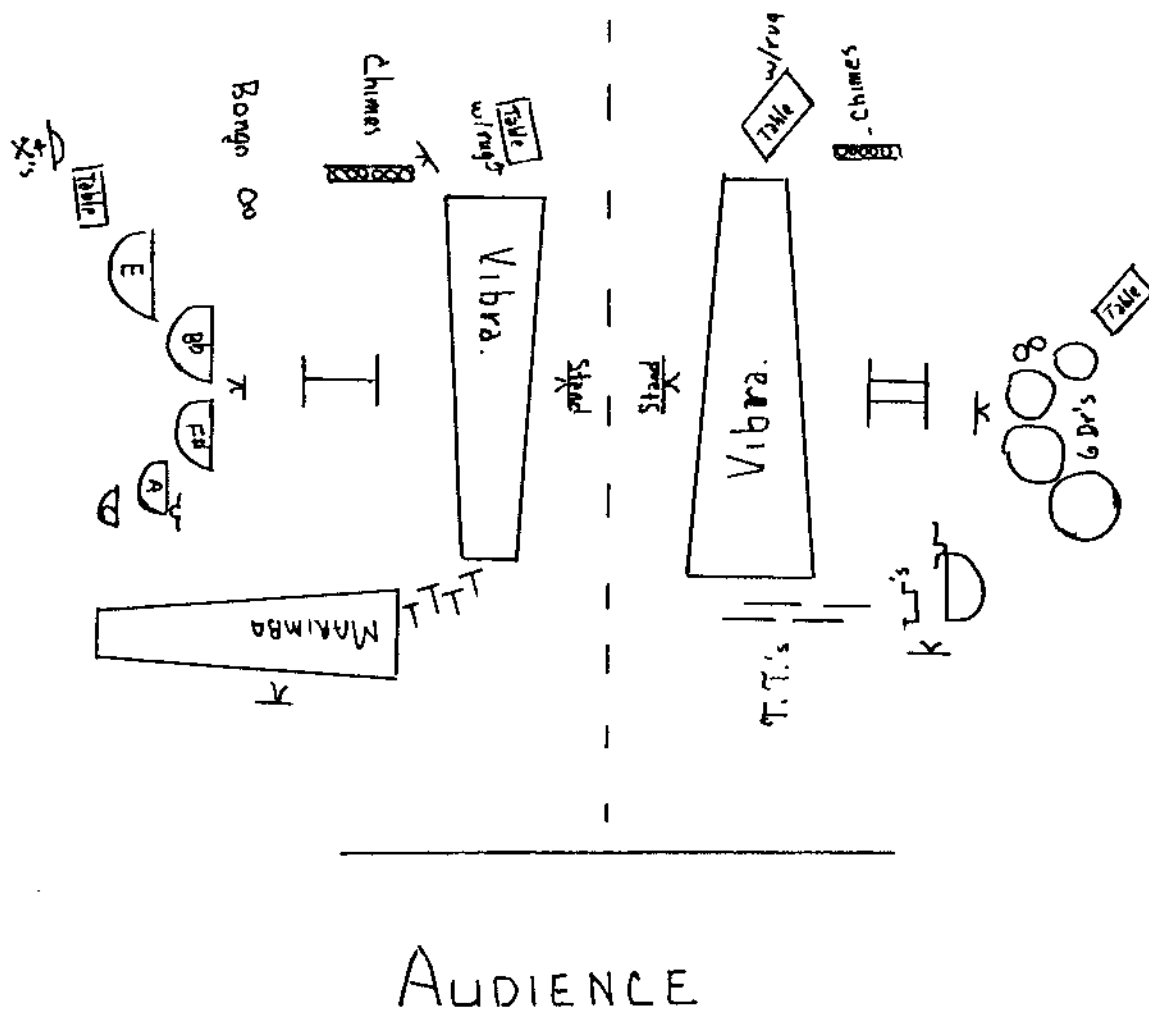


Illustration 6. Suggested set-up for Encounters VIII

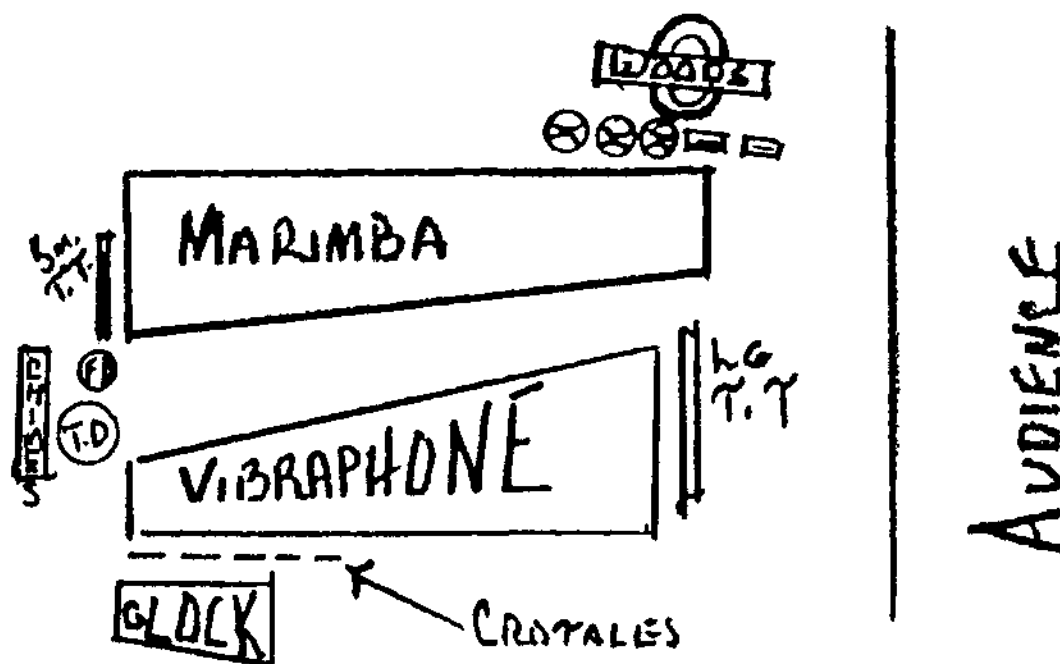
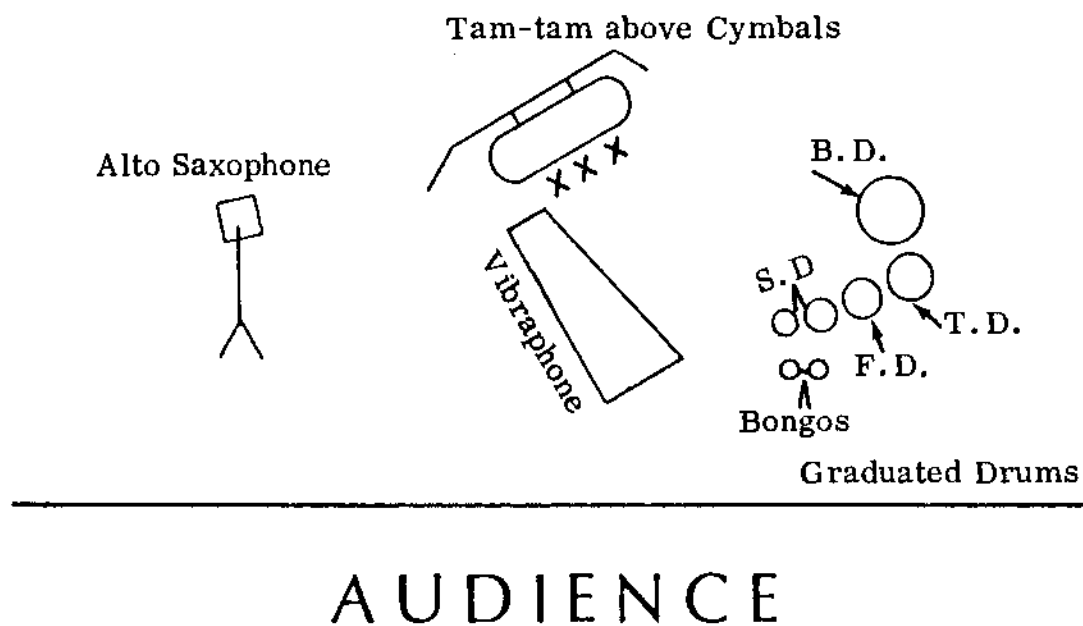
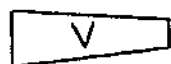


Illustration 7. Suggested set-up for Encounters IX



APPENDIX G
SYMBOLS USED IN ENCOUNTERS

INSTRUMENTS



Vibraphone



Glockenspiel



Marimba



Chimes



Crotales



Prayer Bowls



Timpani



Tam Tam



Suspended Cymbal



Sizzle Cymbal



Triangle



Cow Bell



Brake Drum



Spring Coil



Temple Blocks



Woodblock

IMPLEMENTS



1 mallet



2 mallets



3 mallets



4 mallets. Sometimes individual mallets are numbered to indicate sticking.



letter refers to type of mallet (v=vibraphone, m=marimba), and number refers to hardness (1=soft, 2=medium, 3=hard)



Snare Drum Sticks



Double-headed Sticks



Brushes



Triangle Beater



Knitting Needles



Bass Bow


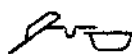



Cluster Mallets (dowel head is either 9" or 16" long)



Chime Mallet

TECHNIQUES

+	dead stroke
o	open
x	dampen with fingers or head of other mallet
x---	keep dampened (i.e. hold fingers or mallet on bar)
BTS	Bunker trill with slow vibrato
/d	gliss downward 1/4 tone
◇	harmonics
	bow vibraphone bar
	bow crotale on timpani
⊙	circular gliss (i.e. slide around head)
⊙N	gliss with fingernails
⊙S	gliss with skin of fingertips
⊙M	gliss with mallets
	scraping glissando
N	play with fingernails
S	play with fingertips



play with fingers

R.S.

rim shot



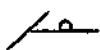
bongo rim shot



mallet at edge of cymbal (full sound)



shank of stick on dome of cymbal



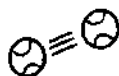
strike edge of cymbal with shank of stick



strike dome of cymbal



brush trill on cymbal



tremolo between temple blocks (with ball of mallet)

DIRECTIONS



motor off (vibraphone)



motor on (vibraphone)



pedal down throughout bracketed space



pedal on

















pedal off



white cluster (naturals only)



black cluster (accidentals only)

	white and black cluster
	center
	edge
	lip (of tam tam)
	continue pattern
	pulse accent
	hardest accent possible
	accelerate
	as fast as possible
	stop sound
	niente (no sound)
	single stroke roll
	reverse ends (turn stick over)
	cues

APPENDIX H
RECORDINGS OF WILLIAM KRAFT'S COMPOSITIONS

<u>Label and Number</u>	<u>Titles of Compositions</u>
Angel CDM 7637642	Games: Collage I
Angel S36036	Games: Collage I
Avant AV1001	Fanfare 1969
Cambria CD1071	Contextures: Riots-Decade '60 Concerto for Four Percussion Soloists and Orchestra Double Trio Games: Collage No. 1
Composers Recording Inc. CRI SD547	Des Imagistes Gallery '83 The Sublime and the Beautiful
Contemporary Record Society CRS 8739	Translucences
Crest D-81 (CBDNA-7)	Dialogues and Entertainments
Crystal C392	Encounters II
Crystal CD667	Encounters III
Crystal CD740	Melange
Crystal S104	Momentum Theme and Variations for Percussion Quartet Triangles
Crystal S113	Encounters III
Crystal S125	Encounters II
Crystal S281	Nonet for Brass and Percussion
Crystal S375	Evening Voluntaries
Crystal S641	Encounters IV
Delos DEL 25432SQ	Des Imagistes
Delos DEL F25452	Avalanche (movie soundtrack)
Desto 7166	Cadenze
EMI CDM7 63764 2	Games: Collage No. 1

Golden Crest 4145	Momentum
Grenadilla GS 1040	Suite for Brass
London CS6613	Contextures: Riots-Decade '60
Louisville S653	Concerto Grosso
New Music West NMW9669	Sky's the Limit
Nonesuch 79229	Contextures II: The Final Beast (full orchestra version) Interplay
NPR Cassettes	Cascando (radio play)
Orion ORS76212	In Memoriam Igor Stravinsky
Protone CSPR163	Double Trio Soliloquy: Encounters I Encounters III
Townhall S-24	Requiescat
Western International Music WIM R-5	Morris Dance
in progress	Concerto for Timpani and Orchestra Concerto for Piano and Orchestra Veils and Variations

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