

Gene Koshinski  
**Echo Song**  
for solo multipercussion  
with optional assistant percussionist



**Echo Song** by Gene Koshinski  
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# Program Notes

The concept of *Echo Song* was inspired by Renaissance madrigal composer Orlando di Lasso (1532-1594) who composed a work for antiphonal choirs entitled *O la, o che bon eccho!* (*The Echo Song*). The musical material and compositional process was inspired by my intense study of a coordinational independence method called Ritmica, developed by Brazilian conductor Jose Gramani, and a series of courses on the subject taught by Gramani's protege Rogerio Boccato. Portions of the Ritmica method focus on the simultaneous performance of unrelated meters and ostinati as well as contradictory melodic material, which is where the bulk of *Echo Song* is founded.

-Gene Koshinski

## Performance Notes

*Echo Song* is a multipercussion solo with an optional part for an assistant percussionist to perform the "echo." The use of the assistant percussionist is strongly encouraged; however, it is possible to perform the work as a true soloist without the use of the assistant. If this is the desired performance situation, the soloist should insert rests in place of the echoes. A true solo performance would be most successful if the hall was live and resonant.

The assistant percussionist (the echo) uses an additional set of bongos plus a kick drum. He/she should be placed in the back of the hall (behind the audience) as far away as possible. If there is a balcony, the assistant should be placed in the back of the balcony. An "off stage" placement is also possible so long as the overall effect is that of an echo in the distance.

An arrow indicates that a specific rhythm or gesture should be repeated continuously. Repetition stops only when there is a change of events for that particular instrument.

All repeated bars are to be played more than twice. In fact, they should be played many times. The actual number of repetitions is left up to the performer and should vary throughout the piece. The section from E to the end in particular should gradually evolve over a long period of time.

Slurs throughout the piece show the phrasing of individual rhythmic cells and melodic lines. The player should carefully reveal these groupings and phrases by slightly emphasizing the beginning of each slur and shaping the remainder of the grouping accordingly. There are passages in the piece that ask the performer to show no inflection. In these moments the music should be performed as evenly as possible, without inflection.

Independence plays an important role in *Echo Song*. Anytime there are independent lines occurring, it is important to be sure they retain their individual musical personality.

# Players and Instrumentation

*Echo Song* requires **1 or 2 players** with the following instrumentation:

## Player 1

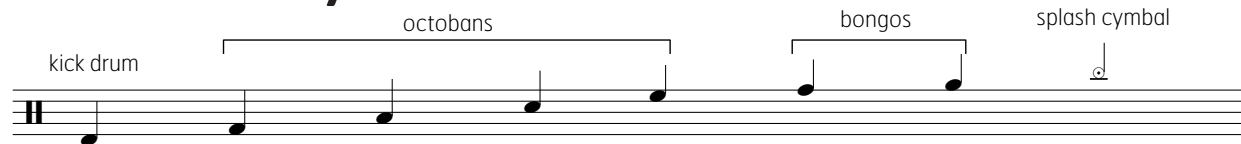
- 1 set of bongos
- 1 set of 4 octobans
- 1 kick drum with pedal
- 1 splash cymbal

## Player 2 (optional)

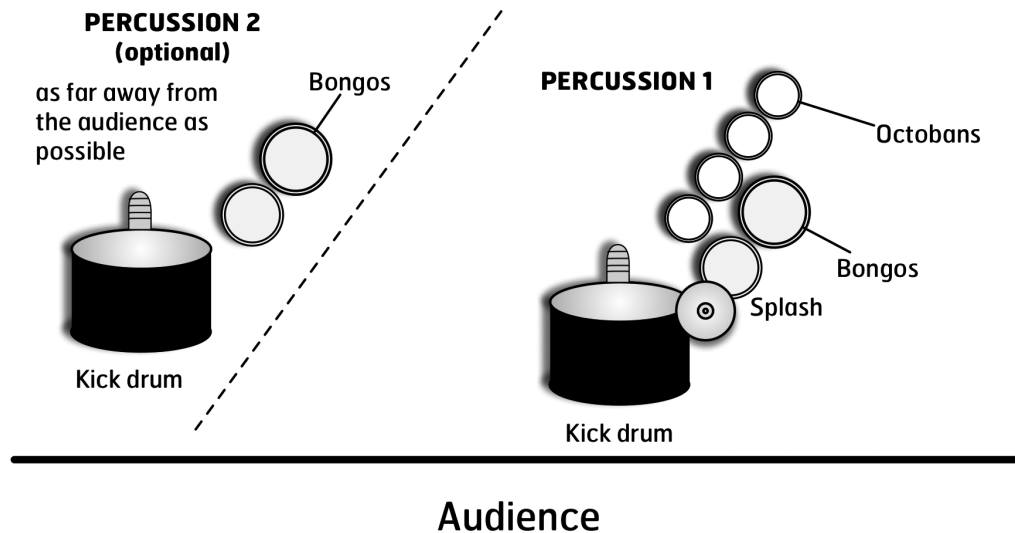
- 1 set of bongos
- 1 kick drum with pedal

You may download a printable PDF of the optional accompaniment part at:  
**[www.tapspace.com/supplemental-downloads](http://www.tapspace.com/supplemental-downloads)**

## Notation Key



## Suggested Setup



# Echo Song

### Without Inflection ♩ = 120

The musical score is divided into two main parts: a piano accompaniment and a vocal line. The piano part consists of a main melody and an 'echo accompaniment' section. The vocal line features a long note and various rhythmic patterns.

**Piano Accompaniment:**

- Main Melody:** The main melody is written in a single staff. It begins with a *ff* (fortissimo) dynamic. The melody is composed of eighth and sixteenth notes, with some triplets. The tempo is marked *5:4*. The melody ends with a *3* (triple) and a *3* (triple) marked with a bracket.
- Echo Accompaniment:** The 'echo accompaniment' is written in a single staff. It begins with a *p* (piano) dynamic. The melody is composed of eighth and sixteenth notes, with some triplets. The tempo is marked *5:4*. The melody ends with a *3* (triple) and a *3* (triple) marked with a bracket.
- 6:4 Section:** A section of the piano accompaniment is marked *6:4*. It features a melody of eighth and sixteenth notes.

**Vocal Line:**

- Long Note:** The vocal line begins with a long note, marked 'long'.
- Rhythmic Patterns:** The vocal line features various rhythmic patterns, including eighth and sixteenth notes, and triplets.

# Sample Image

mark phrasing of each grouping  
by putting weight on the first note of each slur

**A**

*p* *fp* *mp* *pp* *long* *ff*

*p* *ff* *sim.*

cont. bass drum

*p* *ff* *sim.* *6:4*

cont. bass drum

Sample  
Image

First system of musical notation. The top staff begins with a double bar line and a dashed line leading to a **ff** *sempre* marking. It features a series of eighth notes, followed by five groups of triplets, and ends with a half note. The bottom staff starts with a **p** marking and contains two groups of triplets, each followed by a half note.

Second system of musical notation. The top staff consists of a continuous sequence of eighth-note triplets. The bottom staff begins with a **p** marking and contains two groups of triplets, each followed by a half note.

Third system of musical notation, starting with a boxed **B**. The top staff has a **f** marking and a *niente* dynamic line. It features a series of eighth notes, followed by a half note, and then a series of eighth notes. The bottom staff has a **f** marking and a *niente* dynamic line. It features a series of eighth notes, followed by a half note, and then a series of eighth notes. A section of the bottom staff is marked with a wavy line and the text "(10-20 seconds) ad lib staggered **f** > *niente* gestures on octobans". The system ends with a **mf** marking.

Fourth system of musical notation. The top staff features a series of eighth notes, followed by a half note, and then a series of eighth notes. The bottom staff features a series of eighth notes, followed by a half note, and then a series of eighth notes.

Fifth system of musical notation. The top staff features a wavy line and the text "(10-20 seconds) ad lib cross-fading **f** > **p** and **p** < **f** eighth notes on octobans". The bottom staff features a series of eighth notes, followed by a half note, and then a series of eighth notes.

Sample  
Image

cross-fade each pair of gestures over 10-15 seconds

*niente* *sim.*

bass drum pulse continues until letter C

*niente* *niente*

continue drum pattern

Sample  
Image

**D** A tempo - Without Inflection

The musical score consists of five staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various dynamics, articulations, and time signatures.

- Staff 1:** Begins with a forte (*ff*) dynamic. The melody is composed of eighth and sixteenth notes. A dashed line indicates a transition to a piano (*p*) section on a higher staff, which includes a "long" note marked with a fermata.
- Staff 2:** Starts with a forte (*ff*) dynamic. It features a 5:4 time signature change and triplet markings (3) over groups of notes.
- Staff 3:** Continues the 5:4 time signature. It includes a piano (*p*) dynamic marking and a "ma phra ng" vocal-like annotation with a fermata.
- Staff 4:** Features a 6:4 time signature change. The melody is primarily composed of eighth and sixteenth notes.
- Staff 5:** The final staff, featuring a very forte (*fff*) dynamic. It includes triplet markings (3) and a piano (*p*) dynamic marking.

Sample  
Image



**E**

*mf*

continue 5/8 octoban pattern

octobans - left hand only

fade in bongo from *niente*

long repeat

*fff*

*all end*

Sample  
Image



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