Gene Koshinski

Echo Song

for solo multipercussion with optional assistant percussionist

Echo Song by Gene Koshinski
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TSPCS-57

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

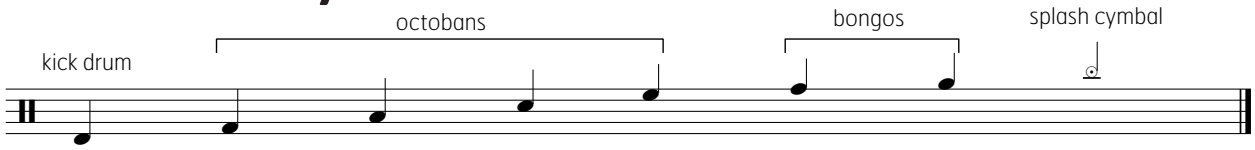
Echo Song requires **1 or 2 players** with the following instrumentation:

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

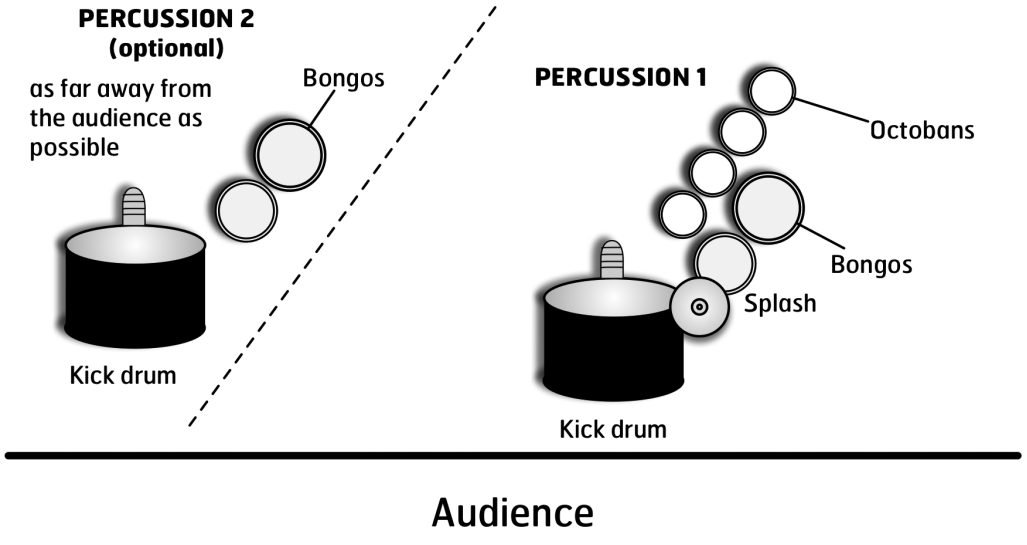
Player 2 (optional)
- 1 set of bongos
- 1 kick drum with pedal

You may download a printable PDF of the optional accompaniment part at:
www.tapspace.com/supplemental-downloads

Notation Key



Suggested Setup



Level: Med-Advanced
Approx. playing time: 7'00"

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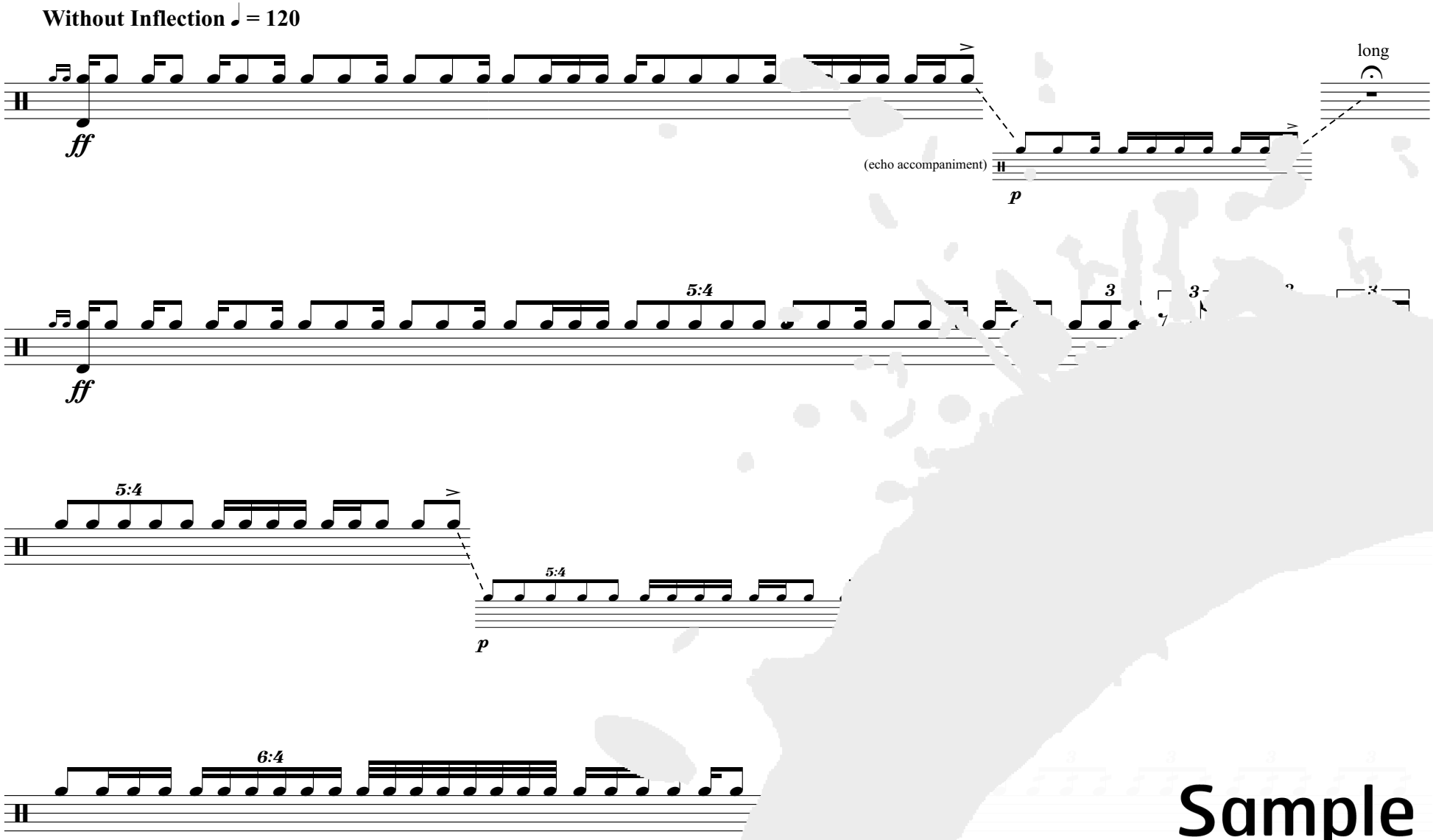

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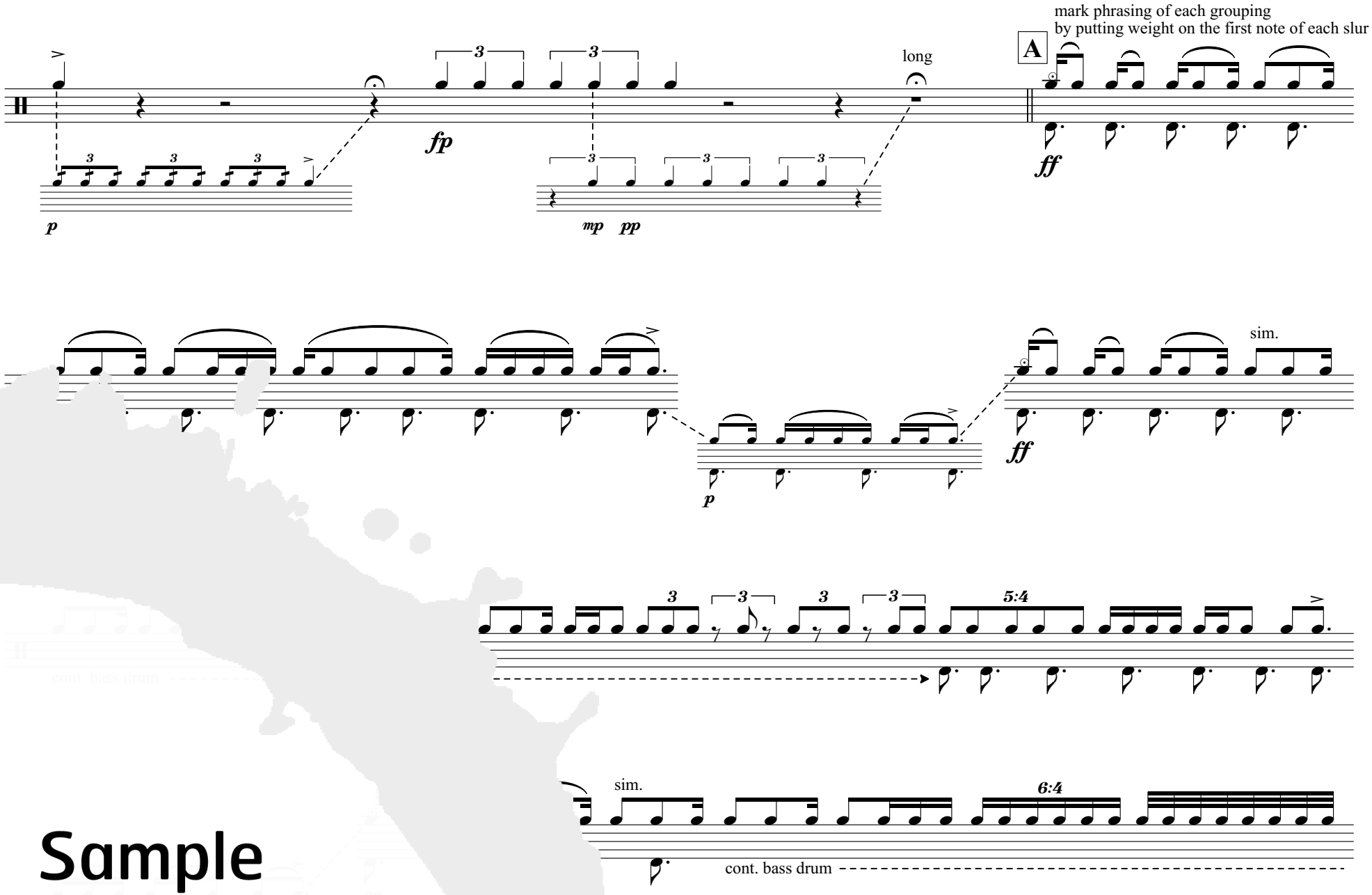

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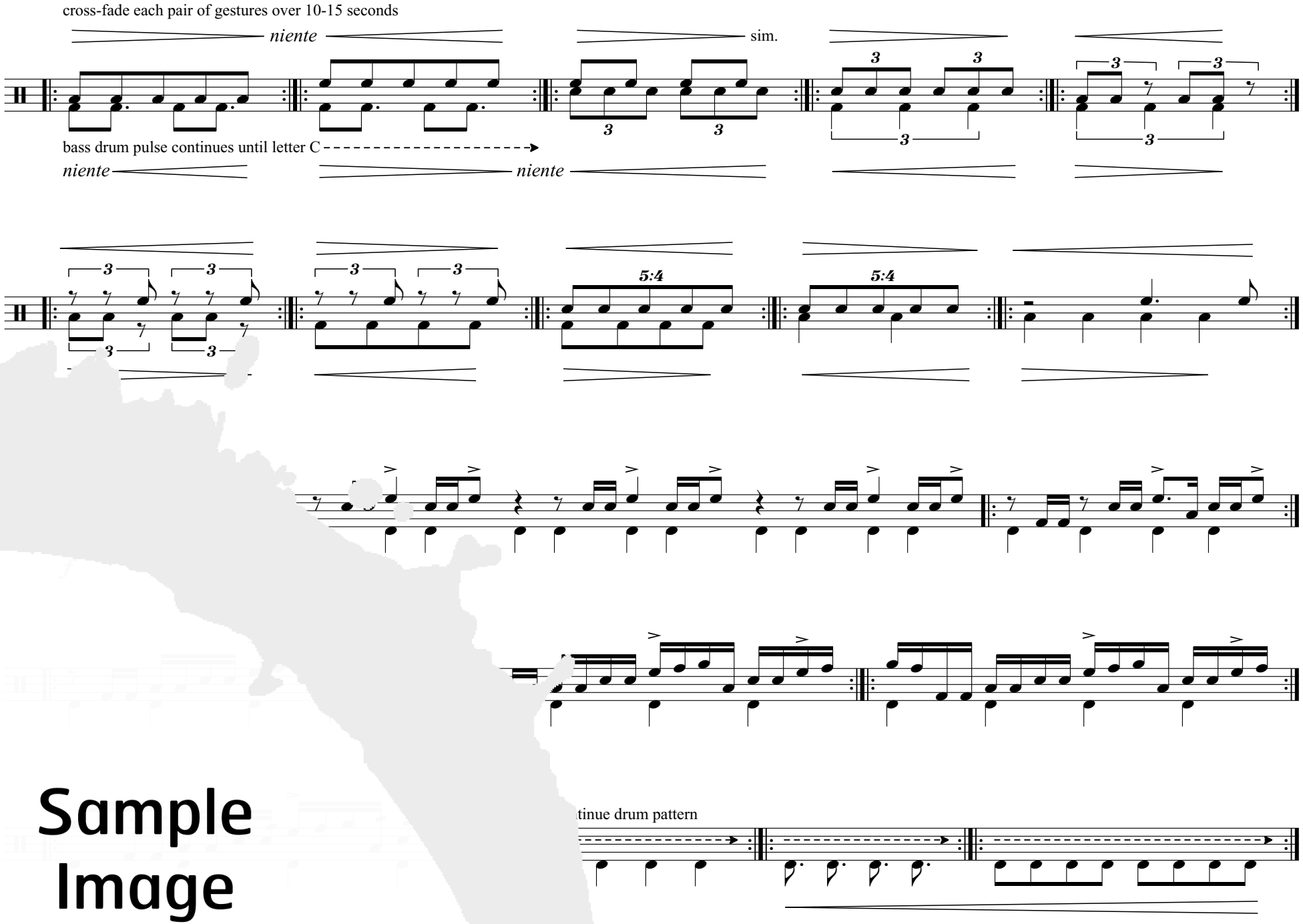

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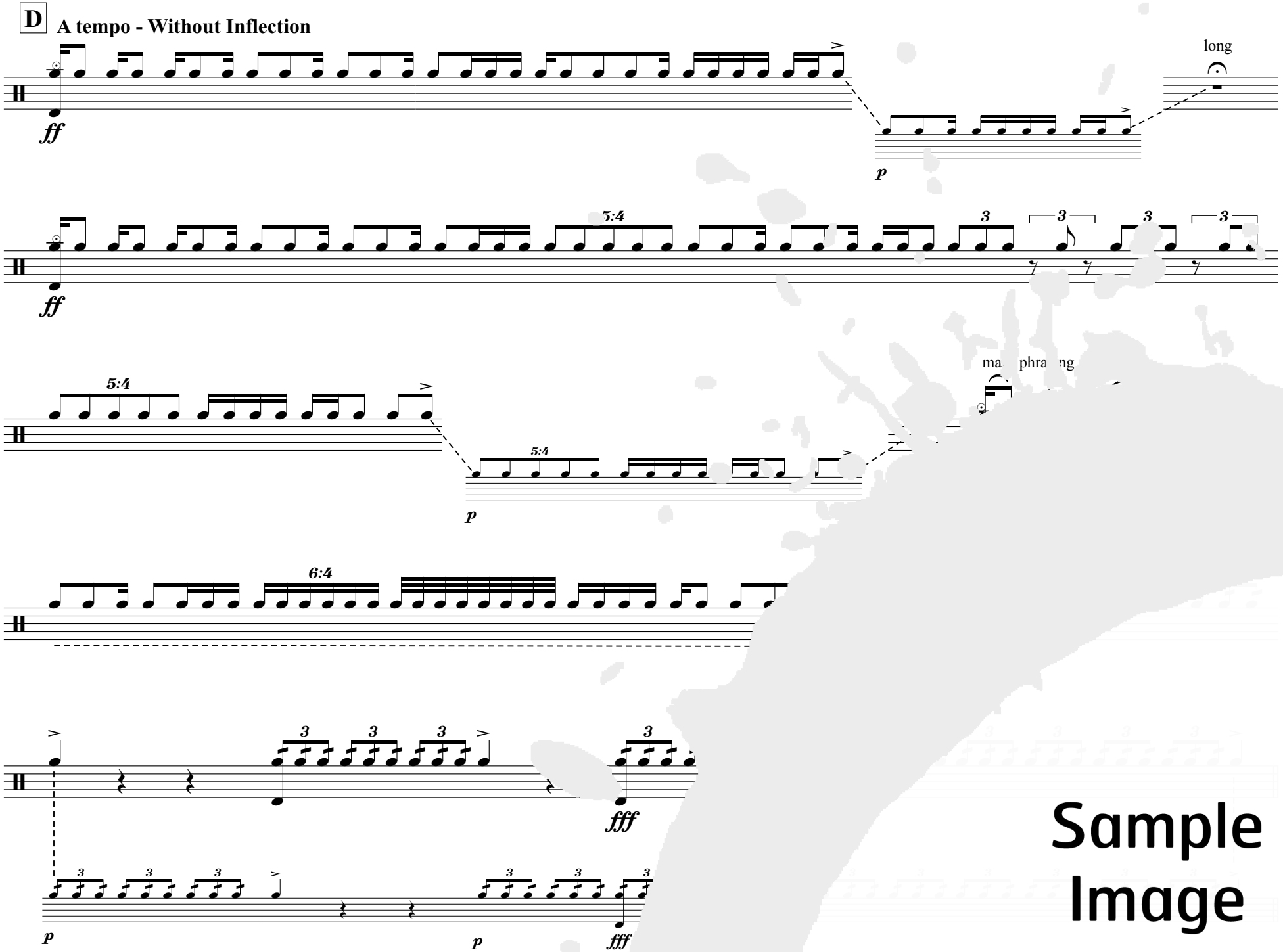

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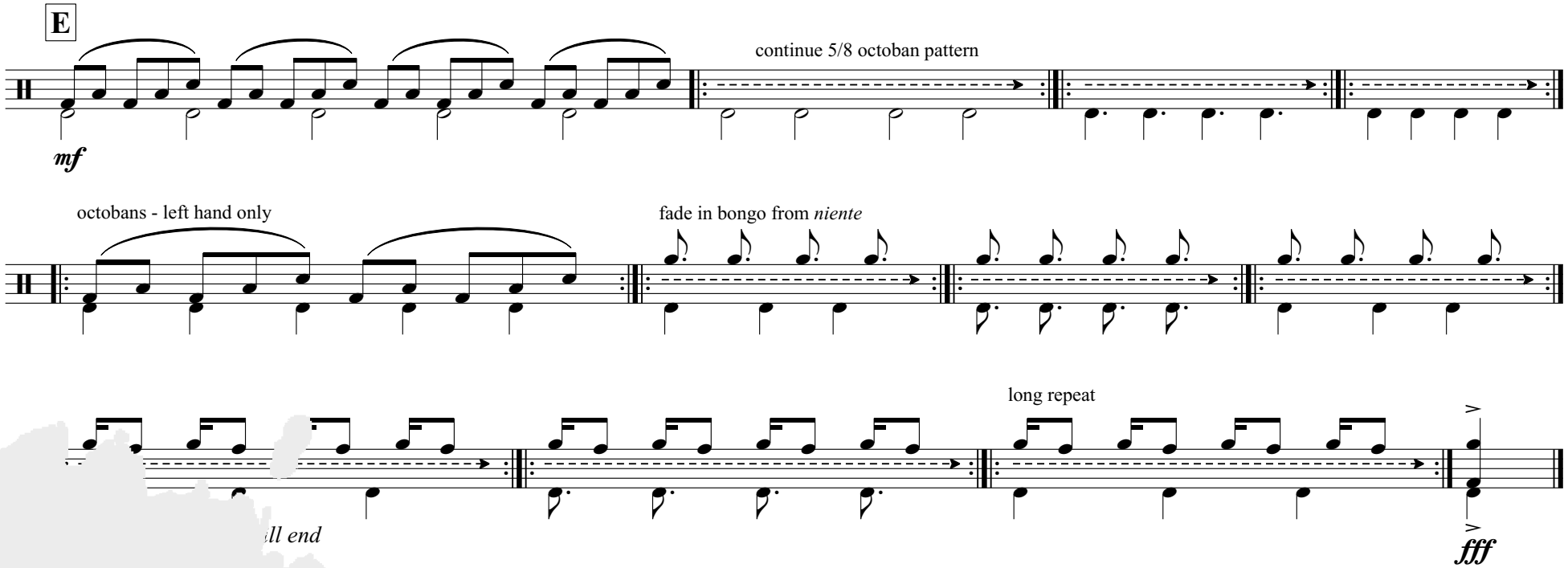

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