A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

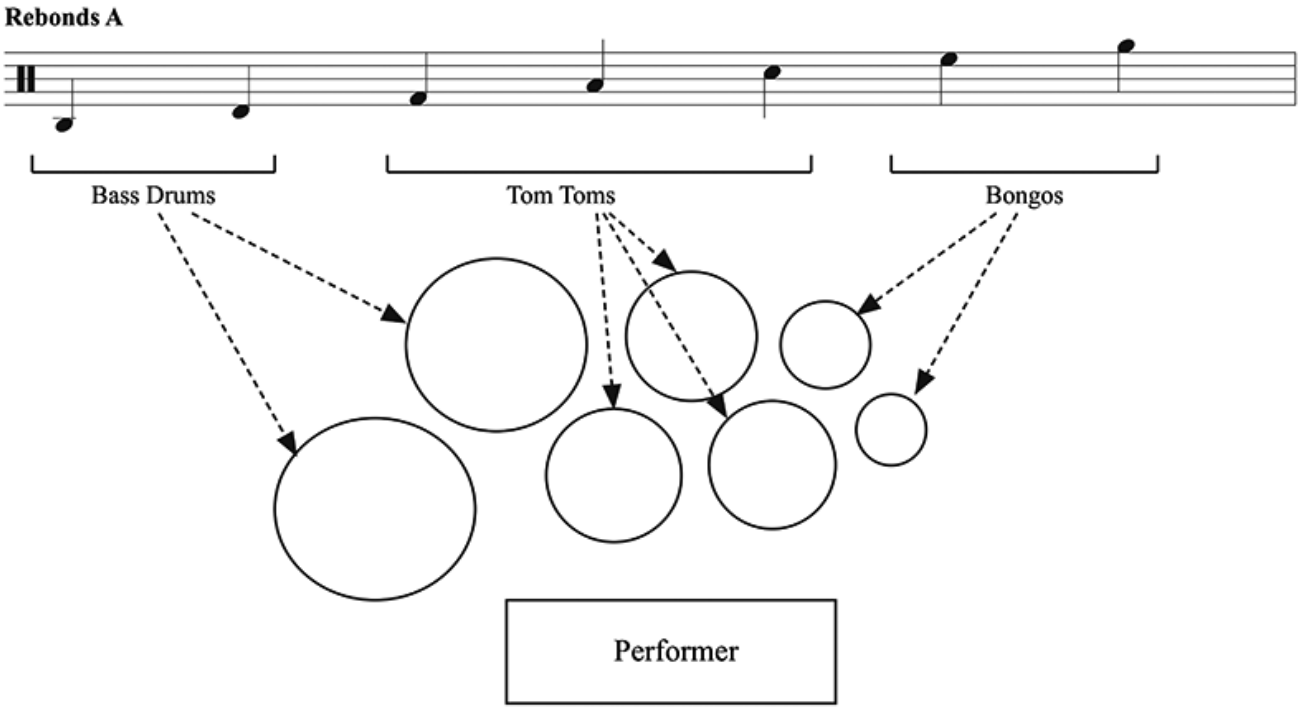
MTO 27.4 Examples: Duinker, Rebonds: Structural Affordances, Negotiation, and Creation

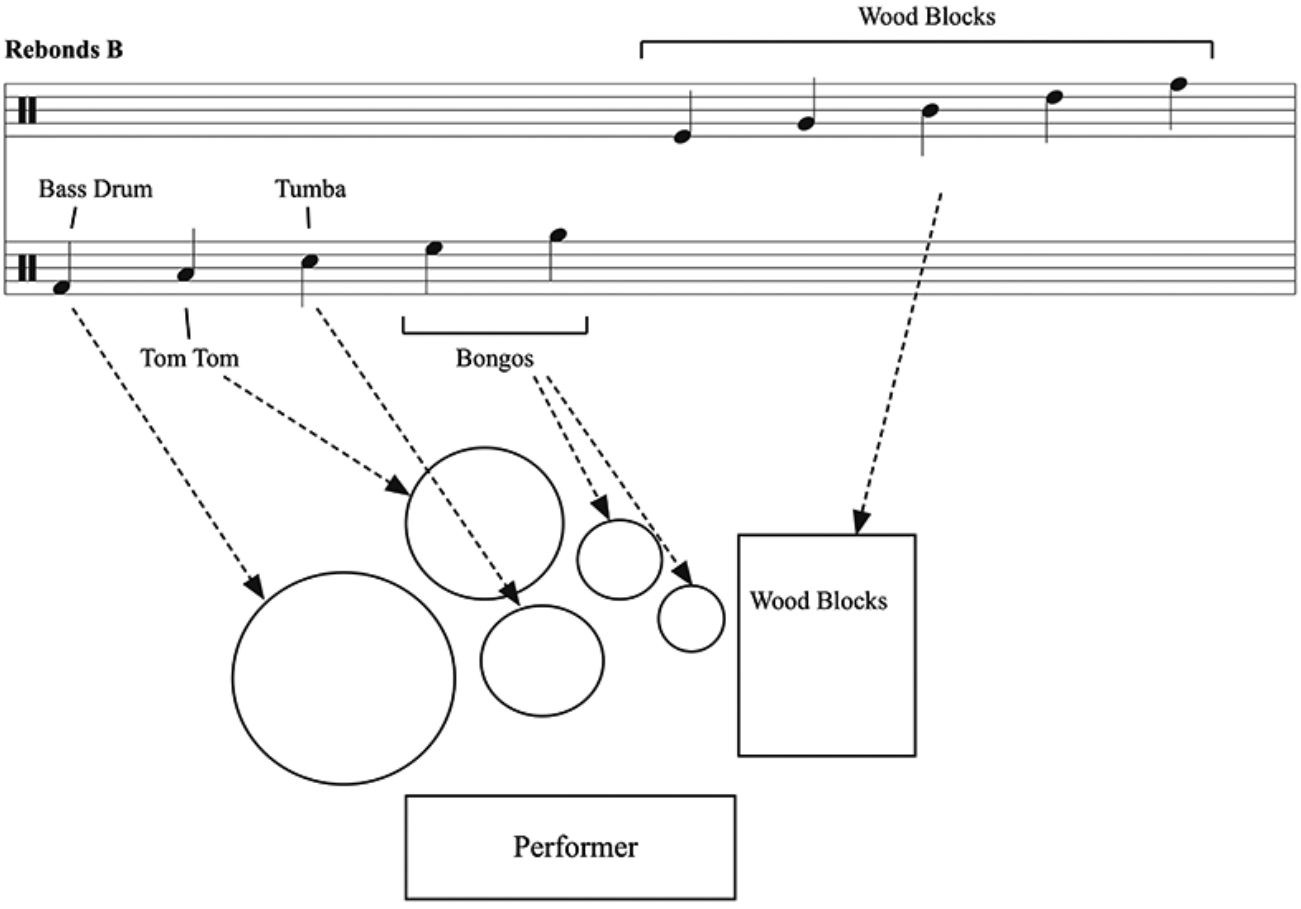
(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.duinker.html

Example 1. Recordings consulted for this study. Ten interpretations of each of *Rebonds*'s two movements were analyzed: since Marta Klimasara only recorded *Rebonds B*, Pedro Carneiro's recording of *Rebonds A* was used in lieu.

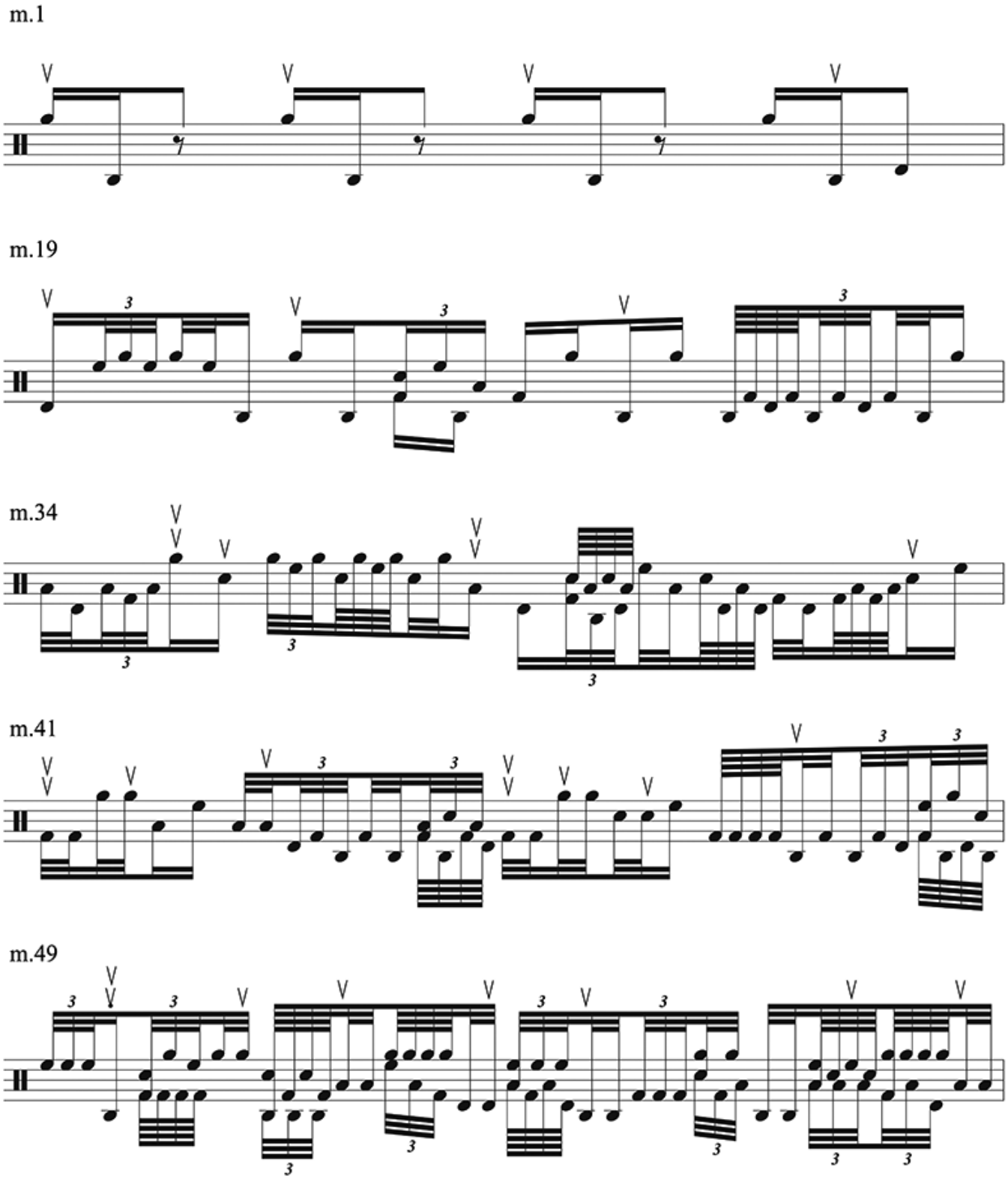
Performer	**Album**	**Label**
Roland Auzet	*Roland Auzet - Percussions*	Mode (2008)
Pedro Carneiro (*Rebonds A* only)	*Iannis Xenakis*	Zig Zag Territoires (2005)
Ying-Hsueh Chen	*Raw Elegance*	Orlando (2014)
Adélaïde Ferrière	*Contemporary*	Evidence Classics (2020)
Johannes Fischer	*Gravity*	Oehms Classics (2008)
Kuniko Kato	*Iannis Xenakis*	Linn (2014)
Marta Klimasara (*Rebonds B* only)	*I Ching*	Trypticon (2005)
Isao Nakamura	*Works for Solo Percussion*	Neos (2018)
Steven Schick	*Xenakis: Percussion Works*	Mode (2006)
Christoph Sietzen	*Attraction*	Geniuin (2017)
Hans-Kristian Kjos Sørensen	*Open Percussion*	BIS (2002)

Example 2. Score legend and standard instrument setups for *Rebonds A* and *Rebonds B*. Most of these instruments are commonplace; the tumba is the largest drum in the conga family.

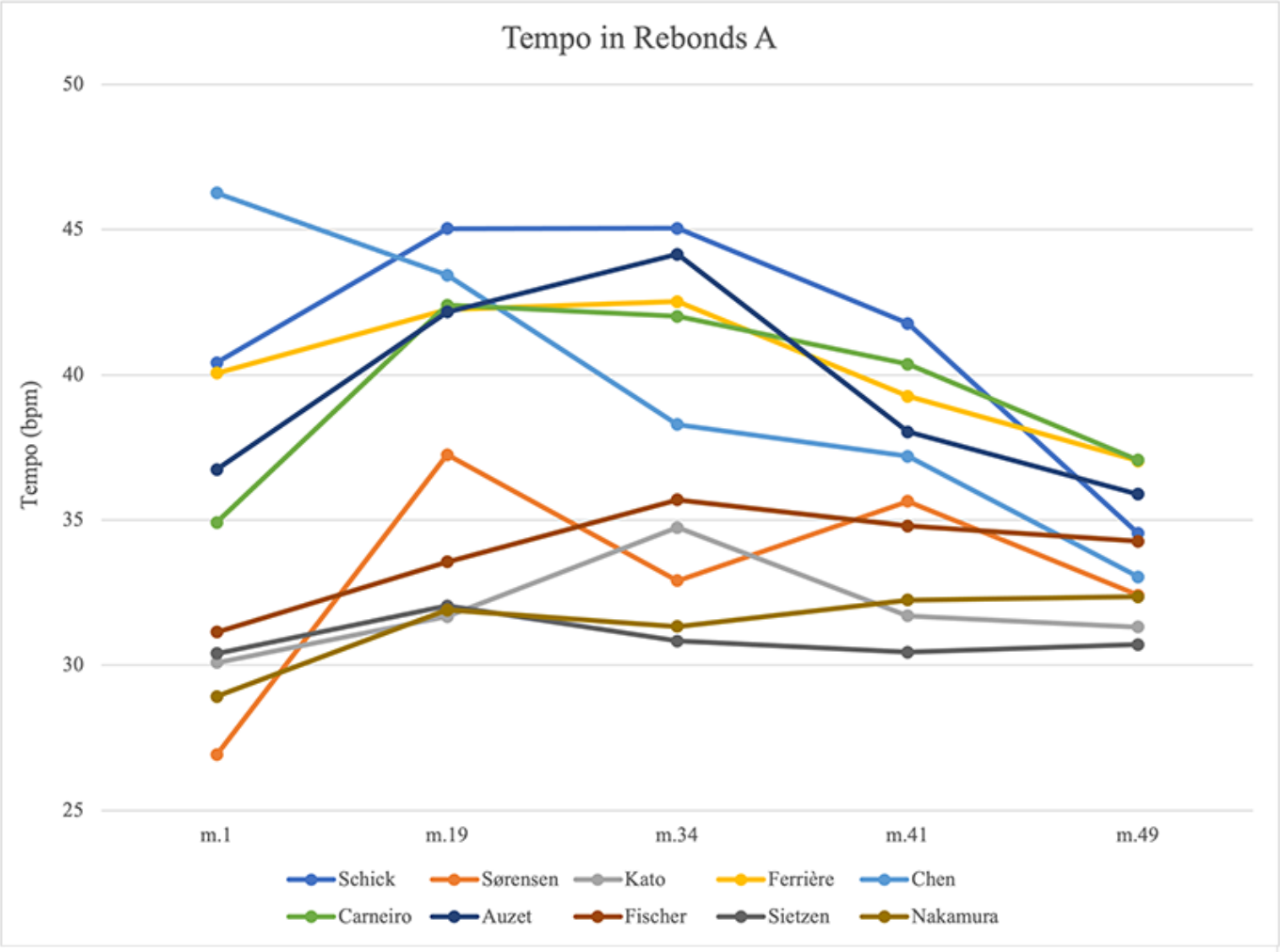




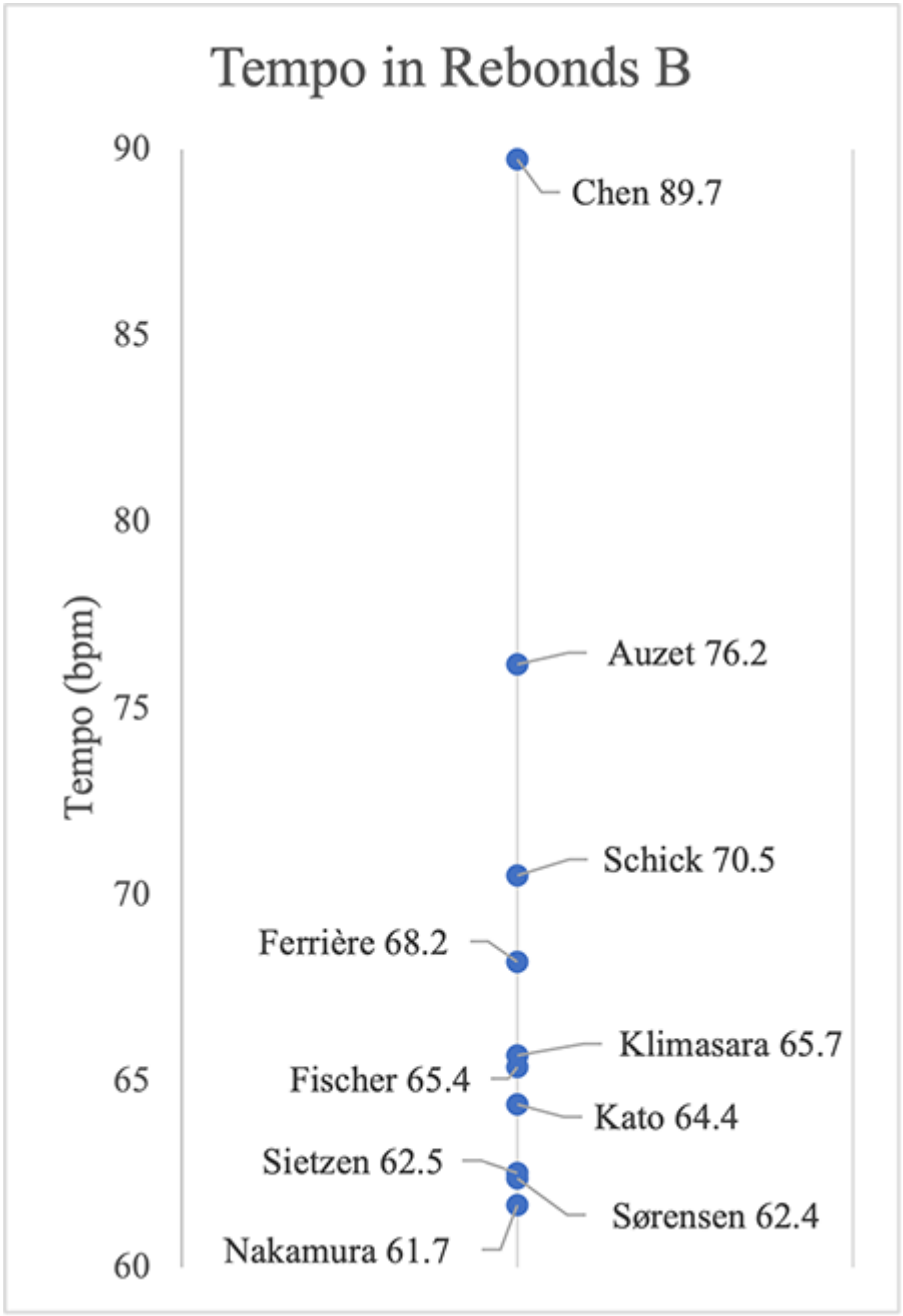
Example 3. Five measures in *Rebonds A* where tempo was measured across the ten recordings.



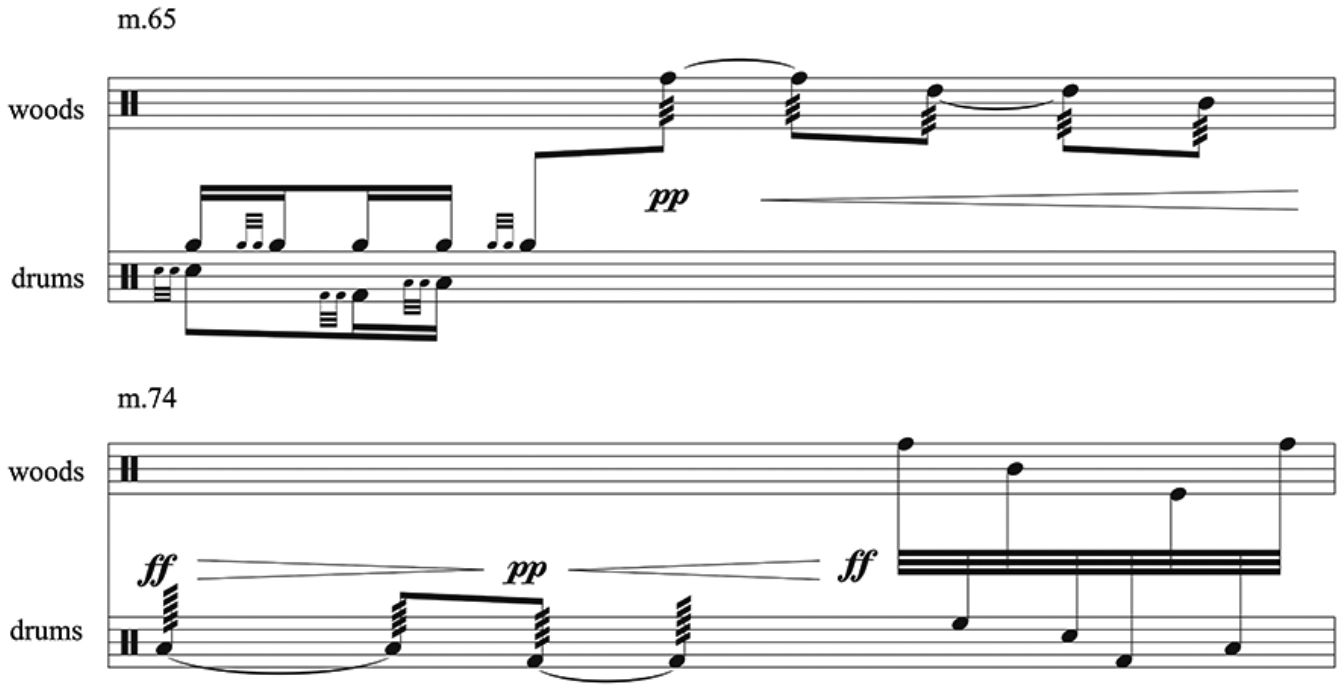
Example 4. Performance tempi at five locations in *Rebonds A*. Audio files are included for Hans-Kristian Kjos Sørensen's and Ying-Hsueh Chen's performances of mm. 1–3, and Steven Schick's and Christoph Sietzen's performances at mm. 48–49.



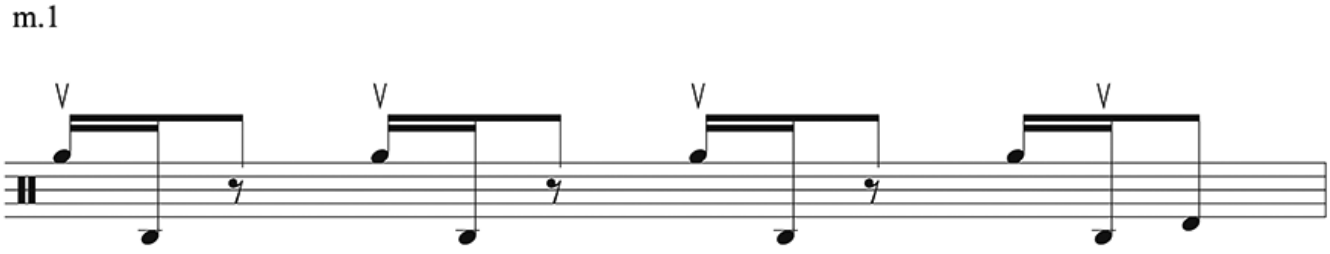
Example 5. Opening performance tempi (in bpm) in *Rebonds B*. Audio files are included for the fastest (Ying-Hsueh Chen) and slowest (Isao Nakamura) opening performance tempi.



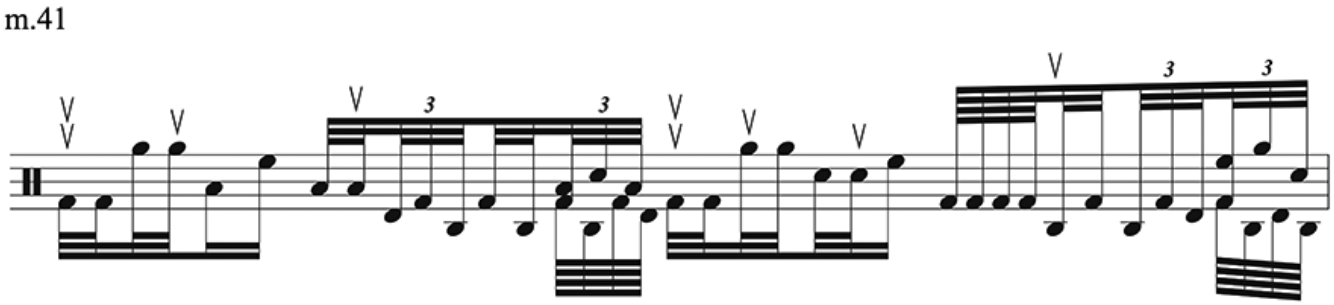
Example 6. Two measures in *Rebonds B* that are frequently injected with rubato, dramatic deceleration, or fermatas in performance. The linked recordings illustrate the variance with which these passages are interpreted. For m. 65, Marta Klimasara proceeds immediately from the drums to the woods, while Hans-Kristian Kjos Sørensen injects a substantial fermata. For m. 74, Roland Auzet plays the passage in time but includes a short pause between the tremolos and the ensuing rhythmic figure, while Adélaïde Ferrière elongates the tremolos but injects no such pause between the tremolos and 32nd note rhythms.



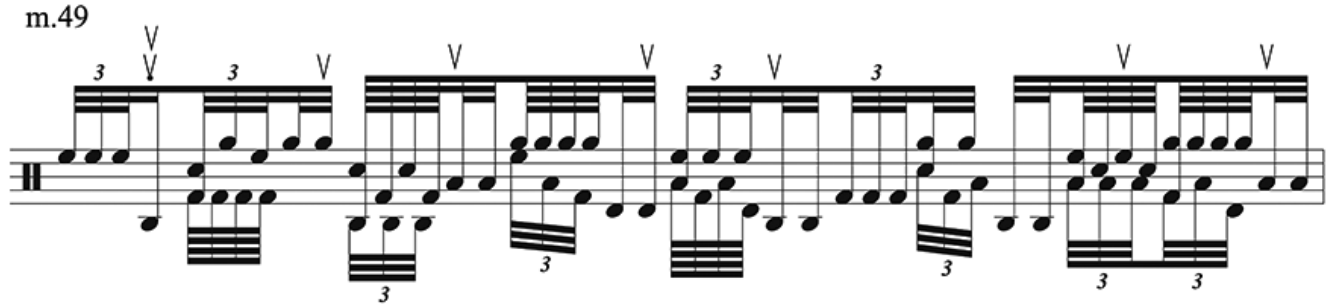
Example 7. *Rebonds A*, m.1

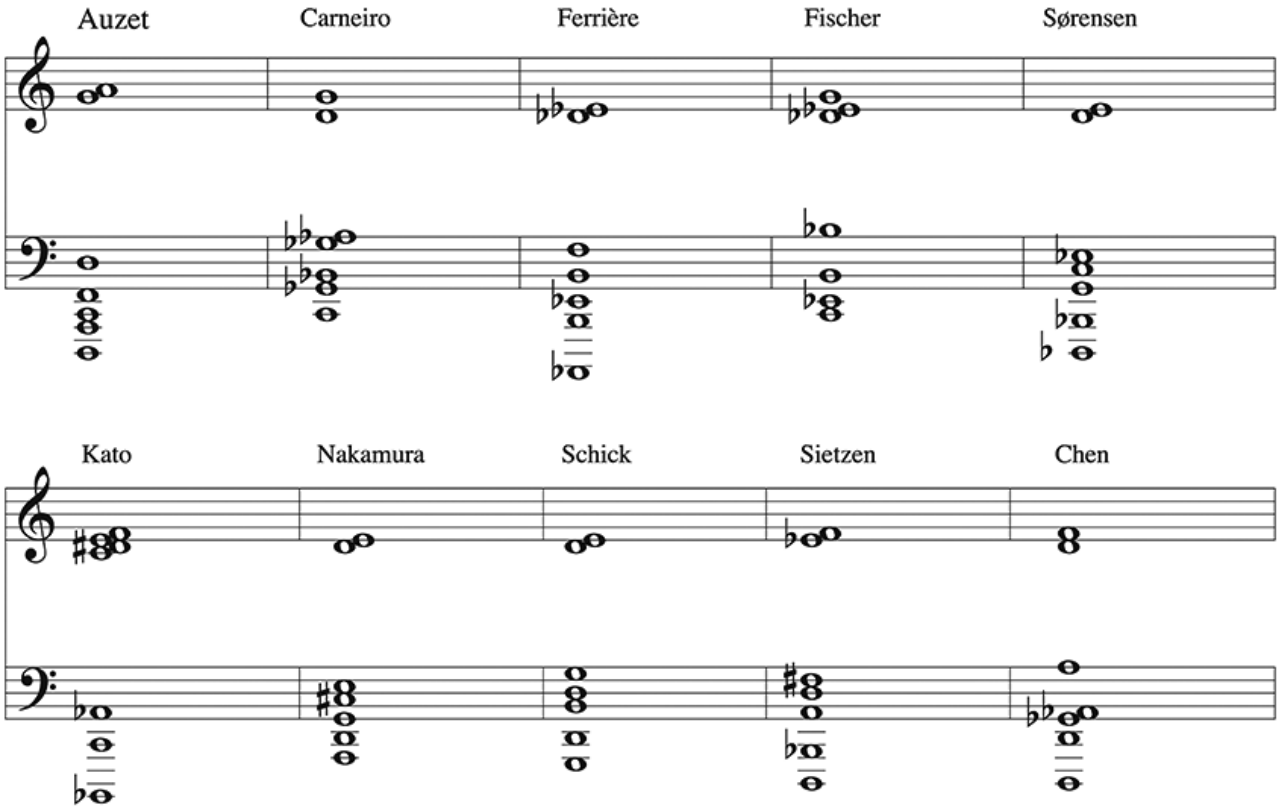


Example 8. Accent strata in *Rebonds A* can be seen in m. 41, where double accents anchor the texture at the half-note, while single accents are interspersed more frequently throughout. Johannes Fischer's recording of the passage is included.

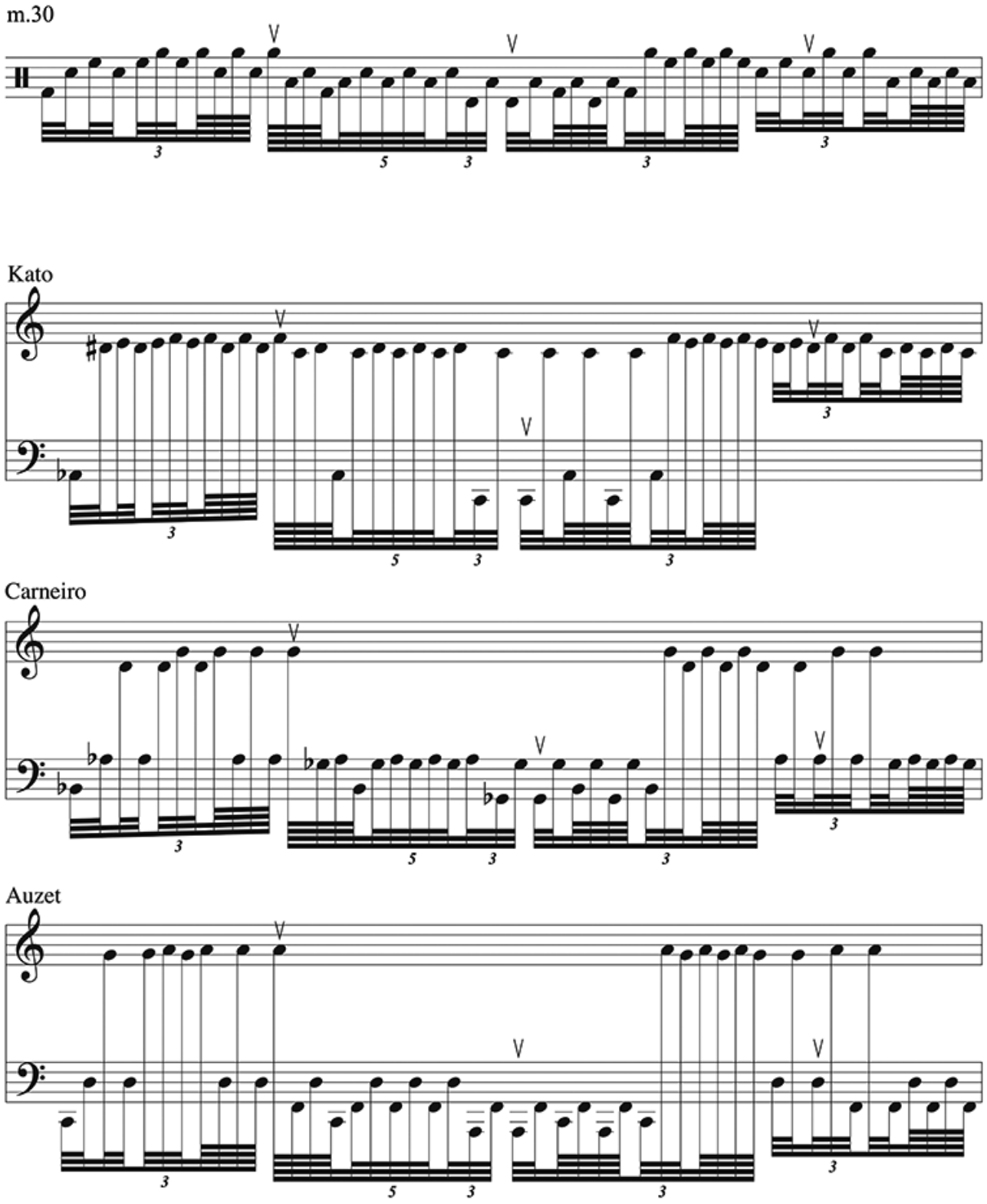


Example 9. *Rebonds A*, m. 49. Pedro Carneiro's and Hans-Kristian Kjos Sørensen's recordings of this passage are included.

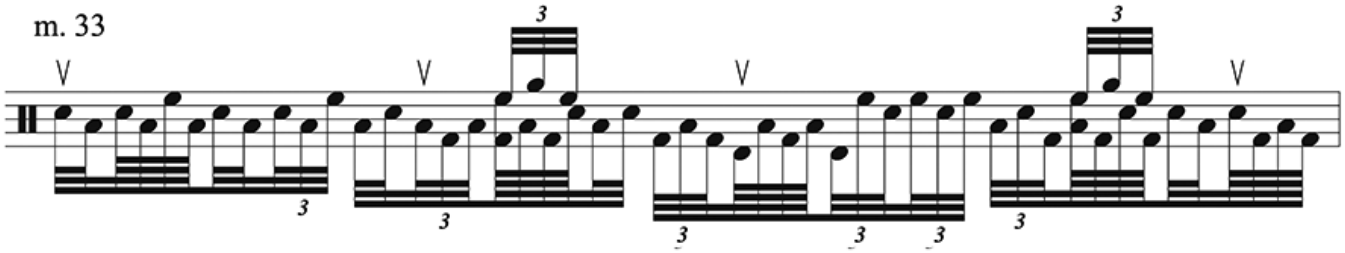



Auzet
Carneiro
Ferrière
Fischer
Sørensen
Kato
Nakamura
Schick
Sietzen
Chen

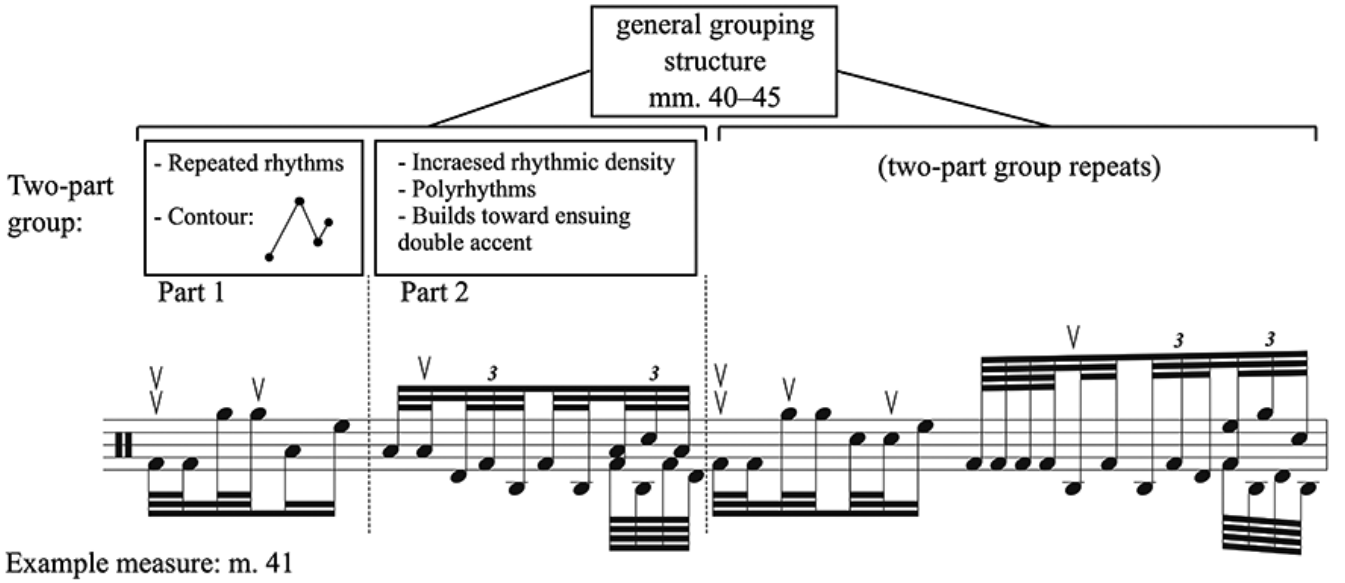
Example 11. *Rebonds A*, m. 30, first as it appears in the score, and then as it sounds in three performances (with accompanying audio files), re-notated according to the tuning schemes used in each performance



Example 12. *Rebonds A*, m. 33 Pedro Carneiro's and Christoph Sietzen's performances of this passage are included. (Sound files begin slightly before the printed excerpt.)



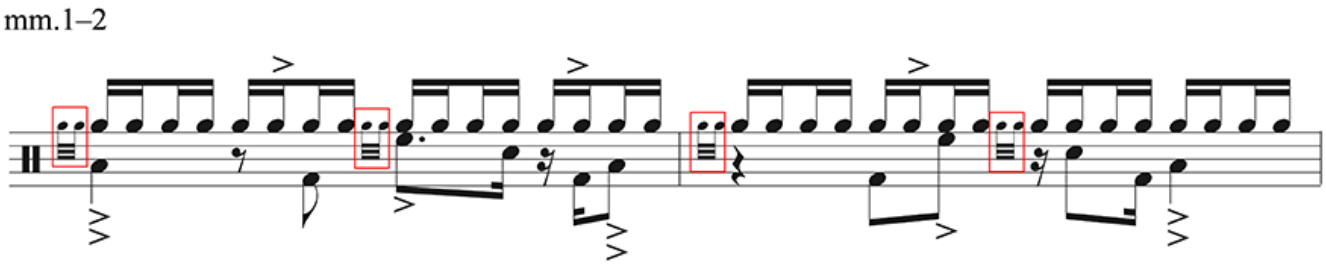
Example 13. General grouping structure for *Rebonds A*, mm. 40–45, along with a representative measure (m. 41). The contour of the "repeated rhythms" group is unfixed, but most commonly conforms to the illustration shown here. Hans-Kristian Kjos Sørensen's performance of this measure (and the passage immediately following) is included.



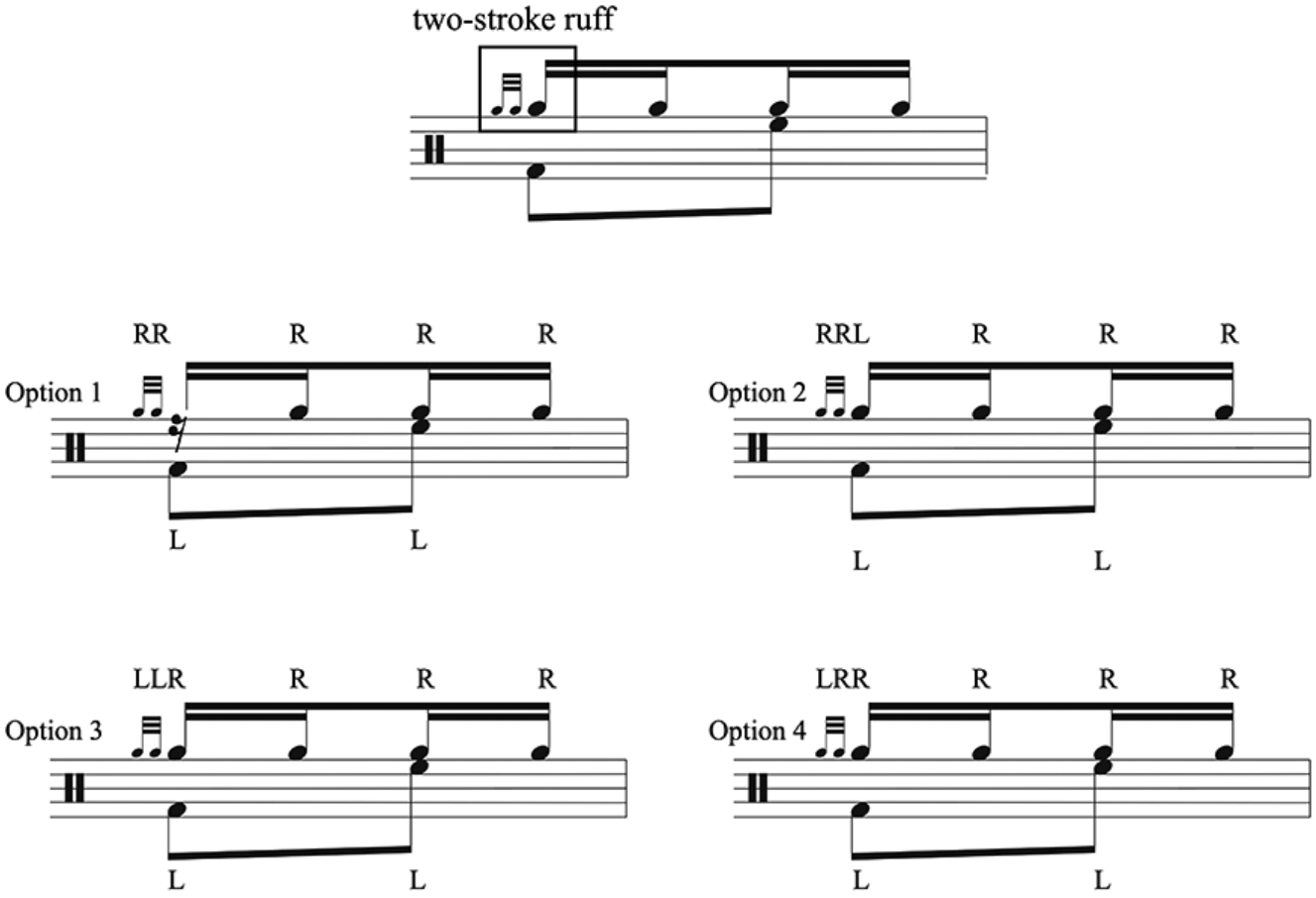
Example 14. Durations for each of the five drum attacks in the five-note cycle at the opening of *Rebonds B*. The cycle begins with the tom tom (abbreviated as tom), and proceeds through the bass drum (BD), bongo, tumba, and again bass drum. Across the first six measures, nine iterations of this cycle occur. Values below each drum indicate the time, in sixteenth notes, between that drum's attack and the next attack in the cycle.

Cycle	Measure	Tom	BD (1)	Bongo	Tumba	BD (2)
1	1	6	2	3	2	1
2	1	6	2	3	2	1
3	2	5	3	3	2	1
4	2	6	2	3	2	1
5	3	4	2	2	3	1
6	4	4	2	2	2	1
7	4	4	2	2	3	1
8	5	4	3	2	2	1
9	6	4	2	2	3	1

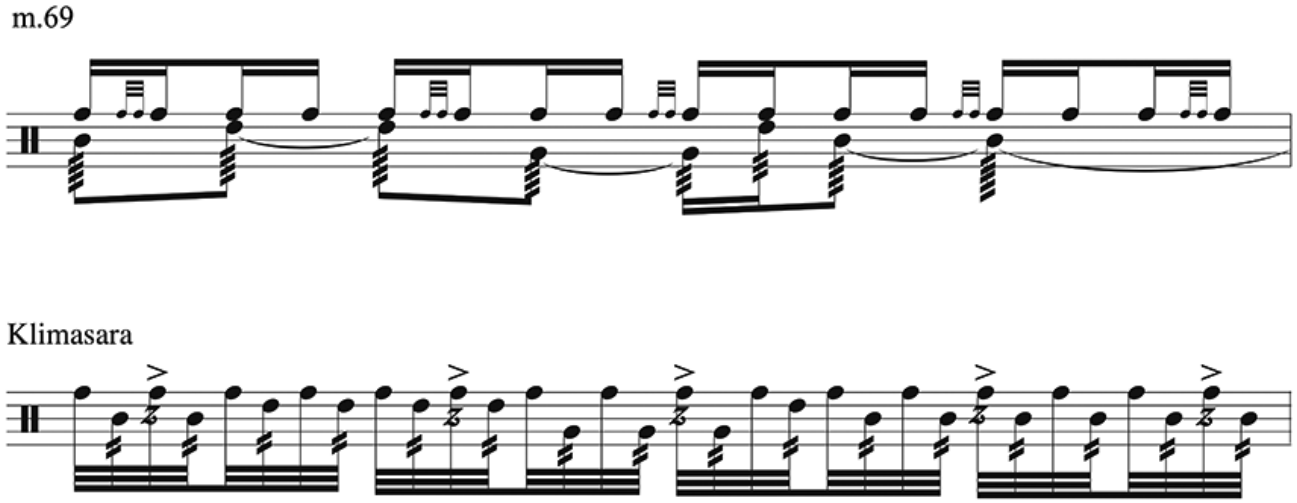
Example 15. *Rebonds B*, mm. 1–2. The two-stroke ruff is boxed in red, and recurs throughout this excerpt and the ensuing musical material.



Example 16. Two-stroke ruff pattern common to the opening of *Rebonds B*. The central challenge to performing this figure involves playing both the ruff properly and reaching the two drums in the double stop immediately following the ruff. A number of possible interpretations are shown here, all for the same excerpt.

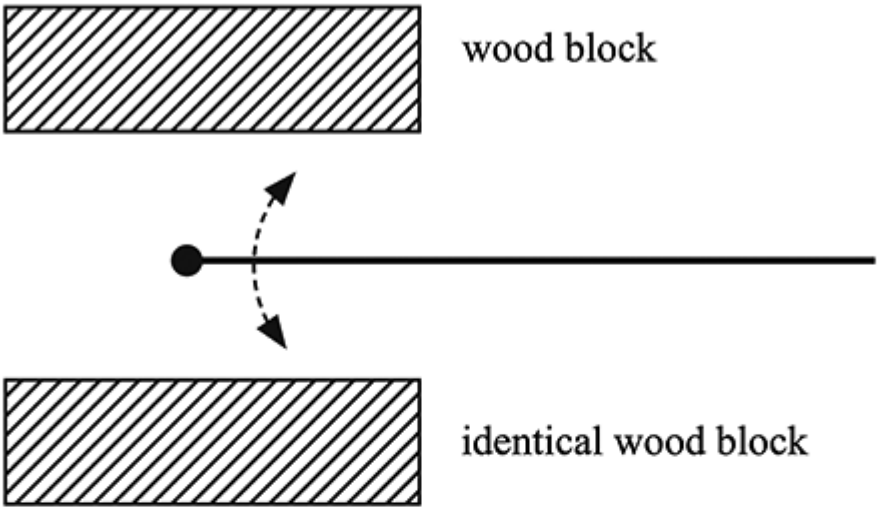
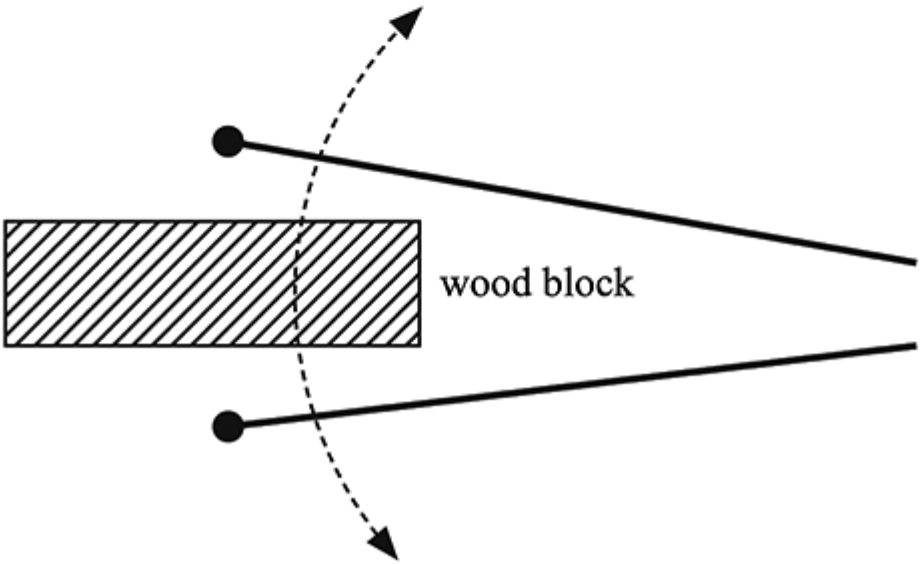


Example 17. Excerpt of *Rebonds B*, mm. 68–80, where the ruff-infused sixteenth-note pulse and the tremolo finally meet in *Rebonds B*. Below the notated transcription of m.69 is a re-notated version according to how Marta Klimasara interprets it. Audio files for Adélaïde Ferrière's and Klimasara's performances are included.



Example 18. Two techniques that can be used to perform the excerpt in Example 17 as written. These are both techniques that, although not commonly called for in percussion playing, are nonetheless well known to percussionists, especially those of the caliber included in this study.

Oscillating tremolo with one stick/mallet



"Mandolin roll" with two sticks/mallets