
Metávasi

For solo percussion

Jon Fielder (b. 1986)

Program Notes

Metávasi is a multi-movement work for multipercussion written for percussionist Mark Cook. The title is the Greek word for transition, which has numerous meanings with this piece. Each movement was inspired by the music of a different composer whose music has influenced me over the years and has contributed to my different compositional “transitions” over time. The first movement was inspired by the music of George Crumb, the second movement by Karlheinz Stockhausen and the third by Iannis Xenakis. The percussion music of each of these composers has been of particular interest to me over the years, and this piece is a way of paying homage to their work, which has in turn influenced not only this piece but many other pieces I have written over the years. Additionally, all movements were written on various flights to different locations over the course of a year (summer 2013-2014), which in itself represents a more literal geographical transition from one city to another.

Performance notes

Metávasi uses the following instrumentation:

Bass drum

4 toms

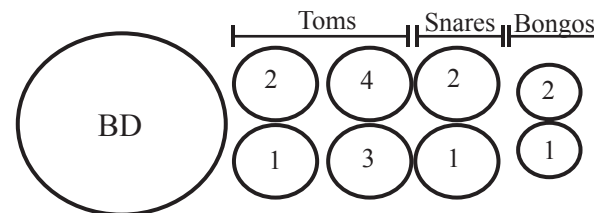
2 snares (one piccolo snare) with snares off throughout the piece

2 bongos

Notation



Suggested Setup:



For Mark Cook
Metávasi
For solo percussion

I. PMTT [1681]

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Slowly, Meditative and Ritualistic (♩ = c. 64)

Percussion

B.D.

fp *mp* *pp* *f_{sub}* *fpp* *mf* *pp* *mp* *pp* *mf* *p* *p*

6 *pp* *ppp* *mf* *p* *mf* *pp* *f* *pp* *ff* *fp* *f* *fmp* *mf* *p* *f* *fp* *mp* *pp*

13 *f* *p* *mf* *f* *fp* *ff* *sfz* *fpp*

19 (*pp*) *mp* *pp* *f* *pp* *mf* *ppp* *p* *mf* *p* *pp*

II. DXXP [1002]

Moderately fast with intensity (♩ = c. 100)

The musical score is written for a single melodic line on a grand staff. It begins in 2/4 time with a forte (*f*) dynamic. The first staff contains measures 1-4, featuring a series of eighth-note patterns. Dynamics include *f*, *pp*, *mp*, *pp*, *f*, and *p*. Fingerings of 3 and 5 are indicated. A breath mark (+) is present above the first measure of the second staff.

The second staff (measures 5-8) continues with eighth-note patterns and includes a triplet of 3 and a quintuplet of 5. The dynamic is *f*.

The third staff (measures 9-11) features sixteenth-note runs and accents (>). Dynamics include *fp* and *mf*. A quintuplet of 5 is marked.

The fourth staff (measures 12-15) contains eighth-note patterns and a triplet of 3. The dynamic is *f*.

The fifth staff (measures 16-20) includes a triplet of 3, a breath mark (+), and a dynamic of *f*. Other dynamics shown are *pp* and *mp*.

The sixth staff (measures 21-24) features sixteenth-note runs and quintuplets of 5. Dynamics include *mp*, *p*, and *mf*.

24

24

p < *mf* > *p* *pp* *f* *fp* *f* *fp* *mp* *f*

5 3

30

30

5 5 3 5

34

34

6 5 3 *ff* *mf* *mp* *f* *p* *pp* *ppp*

40

40

ffp *f* *fp* *ff* *mp* *f*

5 3 6

Bracketet quarter note denote new tempo starting at m. 50

45

45

mp *f*

4:3 4:3

50 With frenetic energy (♩. = ♩ = c. 133)

50

5 3

55

mf

61

mp p pp mp < f

68

L'istesso tempo (♩ = ♩ = c. 89)

ff ffp ff

74

fp f fp fff (no decrescendo through m. 86)

81

rit. -----

Much slower (♩ = c. 60-64)

p mf

c. 8"

III. MWK [4546]

Mechanical (♩ = c. 100)

f *p* *mf*

Bongo ostinato should be played at *p* unless notated otherwise.
Other drums play at roughly *mf* unless notated otherwise

8

16

25

33

41

f *mf*

3

3

3

Detailed description: This is a musical score for a piece titled 'Mechanical' by George Gershwin. The score is written for a single melodic line on a grand staff. It begins with a tempo marking of quarter note = c. 100. The piece is characterized by its complex, constantly changing time signatures, which include 3/4, 5/4, 7/4, 9/4, 11/4, 13/4, 15/4, 17/4, 19/4, 21/4, 23/4, 25/4, 27/4, 29/4, 31/4, 33/4, 35/4, 37/4, 39/4, 41/4, 43/4, 45/4, 47/4, 49/4, 51/4, 53/4, 55/4, 57/4, 59/4, 61/4, 63/4, 65/4, 67/4, 69/4, 71/4, 73/4, 75/4, 77/4, 79/4, 81/4, 83/4, 85/4, 87/4, 89/4, 91/4, 93/4, 95/4, 97/4, 99/4, and 101/4. The score is divided into five systems, with measures 8, 16, 25, 33, and 41 marked at the beginning of each system. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are numerous accents (>) and slurs throughout the piece. A box at the beginning of the score provides performance instructions for the Bongo ostinato and other drums. The piece concludes with a final cadence in 101/4 time.

48

Staff 48-55: Musical notation with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*. Includes triplets and accents.

56

Staff 56-63: Musical notation with dynamics *f sub.*, *p*, *f*. Includes a sextuplet and accents.

64

Staff 64-70: Musical notation with dynamics *mf*, *f*. Includes accents.

71

Staff 71-76: Musical notation with dynamics *p*, *f*. Includes triplets and accents.

77

Staff 77-82: Musical notation with triplets and accents.

83

Staff 83-88: Musical notation with triplets and accents.

Faster, building to the end (♩ = c. 110)

90

Staff 90-95: Musical notation with dynamics *fp*, *fff*. Includes triplets and accents.