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Independent Streams

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**Author**

Braun, Roger

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# Independent Streams

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For String Orchestra and Percussion Quartet

Roger Braun



## **Program Note**

In 1957 the West African country of Ghana was founded, gaining its independence from Great Britain. In this time of celebration Ghanaians created the musical style known as Kpanlogo. This music features strong grooves created by the interlocking rhythms of drums, bells, and rattles, combined with infectious songs and dance. When I set out to create a short piece to feature an ensemble of strings and percussion, I became intrigued with the idea of combining the different musical traditions or “streams” of these instruments. The idea to use Kpanlogo as a point of departure came to me as I imagined the unique sound of strings playing these interlocking rhythmic patterns. In addition, the simple two chord structure often found in Kpanlogo today is used as a harmonic basis for the piece, though it is presented here in six different key areas.

Independent Streams features two hand drums that serve as soloists and provide the rhythmic foundation. The type of hand drums used are left up to the discretion of the performers. In the premiere performance, the featured drums were the Darabukka and Boombakini. While these are not drums from Ghana, both have a light sound that complements the timbre and dynamics of the strings. The Darabukka is a common North African and Middle Eastern drum, constructed from clay or metal with an hourglass shape, and played with virtuosic combinations of fingers and hands. The Boombakini is an instrument recently invented by Fellé Vega of the Dominican Republic. This wooden drum is also played with fingers and hands and combines the sounds of the Congas, Bongos, and Cajon.

The piece was composed for Michael Carrera and Marjorie Bagley for the 2008 Juniper Music Festival, which featured repertoire for strings and percussion. Originally composed for string trio and percussion quartet, it was re-scored for string quartet and percussion quartet in 2013, receiving its premiere at the University of Wisconsin-Madison. The version for saxophone quartet and percussion quartet was premiered in 2016 by Oakland University. This version for string orchestra and percussion quartet was created for Keitaro Harada and the Ohio Valley Symphony in 2019.

## **Composer Roger Braun (born 1968)**

Roger Braun is Professor of Percussion at Ohio University. He has performed throughout the United States and in Europe, Japan, and Korea, including collaborations with many notable performers and conductors. Braun can be heard on more than a dozen CD recordings, including *Sticks and Stones: Music for Percussion and Strings* (Equilibrium) which he produced. The wide range of his performance work includes orchestral percussion with symphony orchestras, world percussion with the *Biakuye Percussion Group*, latin jazz with *Los Viejos Blanquitos*, and contemporary music with *Galaxy Percussion*. Braun’s compositions and arrangements have been performed around the world and draw upon contemporary, jazz, and world music influences. His pieces are published by his company, *Ohio Percussion*. Braun earned his Bachelor of Music degree from the University of Michigan and his Master of Music degree from the Eastman School of Music, where his primary teachers were Michael Udow, Salvatore Rabbio, and John Beck.

## **Duration**

5:30

## **Instrumentation**

Independent Streams, String Orchestra and Percussion Quartet Version (2019)

String Orchestra:

Violin 1, Violin 2, Viola, Cello, Double Bass

Percussion Quartet:

Vibraphone

Marimba (4.5 octave range minimum)

Percussion 1 (Hand drum of performers choice, see notes)

Percussion 2 (Hand drum of performers choice, see notes)

Alternate Versions

String Quartet and Percussion Quartet (2013)

Saxophone Quartet and Percussion Quartet (2016)

## **Performance Notes**

### **Percussion 1 & 2**

The piece features two percussionists performing on hand drums of their choice. The instruments should contrast and complement each other, rather than being the same two instruments. The selected drums must balance the ensemble. Instruments that may work well include darabukka, bongos, congas, cajon, frame drums, and kpanlogo drums. Louder instruments like djembe may not balance the ensemble.

The percussion parts should be tailored to highlight the unique qualities of the selected drums. Therefore, the percussion parts are minimally notated and the staff simply indicates a high, medium, and low sound for each instrument. The relative sounds can be adapted to suit the specific drums; additionally, unique techniques that create characteristic sounds (such as slaps) should be added as musically appropriate. Players should consult a full score and a recording to create their part.

The three “groove” sections marked *ad lib* are the most flexible. Here, the players should create and improvise sounds and rhythms that depart from the written music. The two drum parts should be different, but complementary, in these *ad lib* sections. The other passages have precisely notated rhythms that need to be played as written, but can still incorporate instrument appropriate embellishments and variations in sound. The “break figure” is a rhythmic cue that should always be played exactly as notated.

### **Other Performance Notes**

The string parts at rehearsal B-D should be played with little or no vibrato. These parts function like drum rhythms and accompany the melody in the mallets. In this section the strings (except bass) may be muted if balance with the vibraphone and marimba melody is problematic.

At rehearsal F and the measure before H the written double stops in the strings are preferred, but may be played *divisi* if needed.

# Independent Streams

String Orchestra and Percussion Quartet Version

for Keitaro Harada and the Ohio Valley Symphony

♩ = 110

The score is written for a string orchestra and percussion quartet. It features the following parts:

- Vibraphone:** Two staves in 4/4 time, playing a rhythmic pattern of eighth notes with accents. Dynamics include *f*.
- Marimba:** Two staves in 4/4 time, playing a rhythmic pattern of eighth notes with accents. Dynamics include *f*.
- Percussion 1 & 2:** Two staves in 4/4 time, both containing rests.
- Violin 1:** One staff in 4/4 time, playing a melodic line with accents. Dynamics include *f*.
- Violin 2:** One staff in 4/4 time, playing a rhythmic pattern of eighth notes with accents. Dynamics include *f*.
- Viola:** One staff in 4/4 time, playing a melodic line with accents. Dynamics include *f*.
- Cello:** One staff in 4/4 time, playing a melodic line with accents. Dynamics include *f*.
- Double Bass:** One staff in 4/4 time, playing a rhythmic pattern of eighth notes with accents. Dynamics include *f arco*.

5

Vibe

Mar.

Perc. 1

Perc. 2

Vln.1

Vln.2

Viola

Cello

Bass

Perc Solo-as written

*f*

Perc Solo-as written

*f*

This musical score page, labeled '- 2 -', features a multi-staff arrangement. At the top, the Vibraphone (Vibe) and Maracas (Mar.) parts are written in treble clef, starting at measure 5. Below them are two percussion staves (Perc. 1 and Perc. 2) in a simplified notation. The string section, including Violin 1 (Vln.1), Violin 2 (Vln.2), Viola, Cello, and Bass, is written in their respective clefs (treble for Vln.1 and Vln.2, bass for Viola, Cello, and Bass), also starting at measure 5. The percussion staves show a transition from a rest to a solo starting at measure 10, marked with a forte (*f*) dynamic and the instruction 'Perc Solo-as written'. The string parts consist of rhythmic patterns with accents and slurs, mirroring the maracas part.

(A)

Musical score for Percussion and Strings, measures 9-13. The score is divided into two systems. The first system includes Vibraphone (Vibe) and Maracas (Mar.). The second system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. Measures 9-13 are marked with a circled 'A' and a '9' above the first measure. The Percussion parts feature complex rhythmic patterns with accents and slurs. The string parts are mostly rests.



14

Vibe

Mar.

Perc. 1

Perc. 2

Break Figure

Break Figure

Vln.1

Vln.2

Viola

Cello

Bass

*mf*

*mf* pizz.

*mp*

*mf*

*mp*

Detailed description: This musical score page, labeled (B), covers measures 14 through 19. It features six percussion parts (Vibe, Maracas, Perc. 1, Perc. 2) and five string parts (Violin 1, Violin 2, Viola, Cello, Bass). Measures 14-15 show rhythmic patterns for Perc. 1 and Perc. 2, with 'Break Figure' annotations. Measures 16-19 show the string ensemble's entry, with dynamic markings of *mf* and *mp*, and a *pizz.* instruction for the Bass line.

20

Vibe

Mar.

20

Perc. 1

Perc. 2

20

Vln.1

Vln.2

Viola

Cello

Bass

*mf*

*mf*

*mp*

*mp*

25

Vibe

Mar.

Groove 1- ad lib

25

Perc. 1

*mp* Groove 1- ad lib

continue

Perc. 2

*mp*

continue

Vln.1

*mp*

Vln.2

Viola

Cello

Bass

(C1)

*f*

*f*

*f*

29

Vibe

Mar.

Perc. 1

Perc. 2

Vln.1

Vln.2

Viola

Cello

Bass

This musical score page contains measures 29 through 32. The instruments and their parts are as follows:

- Vibe:** Plays a melodic line in treble clef with eighth and sixteenth notes, including accents and slurs.
- Mar. (Maracas):** Plays a rhythmic accompaniment in treble clef with eighth notes and rests.
- Perc. 1 & 2:** Both parts consist of a continuous rhythmic pattern of diagonal slashes across the staff.
- Vln.1 (Violin 1):** Plays a rhythmic pattern of eighth notes in treble clef.
- Vln.2 (Violin 2):** Plays a melodic line in treble clef with eighth notes and rests.
- Viola:** Plays a melodic line in alto clef with eighth notes and rests.
- Cello:** Plays a melodic line in bass clef with eighth notes and rests.
- Bass:** Plays a melodic line in bass clef with eighth notes and rests.

33

Vibe

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Viola

Cello

Bass

(C2)

Detailed description: This is a page of a musical score, page 8, featuring eight staves. The top two staves are for Vibraphone (Vibe) and Maracas (Mar.), both in treble clef. The next two staves are for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), shown as empty staves with a double bar line and a slash, indicating they are silent. The bottom four staves are for string instruments: Violin 1 (Vln. 1) and Violin 2 (Vln. 2) in treble clef, and Viola, Cello, and Bass in bass clef. The score is divided into four measures. The first measure starts at rehearsal mark 33. The second measure contains a circled 'C2' above the Vibe staff. The Vibe and Mar. parts play a rhythmic pattern of eighth and sixteenth notes with accents. The string parts provide harmonic support with various rhythmic patterns and accidentals.

This musical score page contains eight staves, each representing a different instrument. The staves are labeled on the left as Vibe, Mar., Perc. 1, Perc. 2, Vln. 1, Vln. 2, Viola, Cello, and Bass. The score is divided into four measures by vertical bar lines. The first measure of each staff is marked with the number '37'. The Vibe and Mar. staves feature melodic lines with various note values and accents. The Perc. 1 and Perc. 2 staves show rhythmic patterns with diagonal slashes. The Vln. 1, Vln. 2, Viola, Cello, and Bass staves contain harmonic and melodic parts, with some notes marked with accents.

(C3)

41

Vibe

Mar.

Perc. 1

Perc. 2

Vln.1

Vln.2

Viola

Cello

Bass

with ensemble

with ensemble

Detailed description: This page of a musical score covers measures 41 to 44. The Vibe and Maracas parts feature rhythmic patterns with accents. Percussion parts 1 and 2 consist of a steady eighth-note pattern, with a 'with ensemble' instruction and an accent mark at the start of measure 44. The string section (Violins 1 and 2, Viola, Cello, and Bass) provides harmonic support with various rhythmic figures and accents. A circled 'C3' is located at the top center of the page.

45

Vibe

Mar.

45

Perc. 1

Perc. 2

45

Vln. 1

Vln. 2

Viola

Cello

Bass

Detailed description: This page of a musical score covers measures 45 through 48. The score is arranged in a system with eight staves. The top two staves are for Vibraphone (Vibe) and Maracas (Mar.), both in treble clef with a key signature of one sharp (F#). The next two staves are for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), shown as a grand staff with two blank staves. The bottom four staves are for string instruments: Violin 1 (Vln. 1) in treble clef, Violin 2 (Vln. 2) in treble clef, Viola in bass clef, and Bass in bass clef. The key signature for the strings is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as accents (>) and hairpins are used throughout. The score is divided into four measures by vertical bar lines.



(C4)

Musical score for measures 49-52. The score includes parts for Vibe, Mar., Perc. 1, Perc. 2, Vln. 1, Vln. 2, Viola, Cello, and Bass. The key signature is one sharp (F#). The score is marked with *mf* (mezzo-forte) starting in measure 50. The percussion parts (Perc. 1 and Perc. 2) consist of a rhythmic pattern of diagonal slashes. The string parts (Vln. 1, Vln. 2, Viola, Cello, Bass) feature melodic lines with various articulations such as accents and slurs.

53

Vibe

Mar.

53

Perc. 1

Perc. 2

53

Vln.1

Vln.2

Viola

Cello

Bass

*ff*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Detailed description of the musical score: The score is for measures 53 to 56. The Vibraphone and Maracas parts feature complex rhythmic patterns with accents and slurs. The Percussion 1 and 2 parts consist of a steady rhythmic pattern of diagonal slashes. The string parts (Violin 1, Violin 2, Viola, Cello, and Bass) all feature a 'cresc. poco a poco' (crescendo poco a poco) marking starting in measure 54. The Violin 1 part has a rhythmic pattern of eighth notes with slurs. The Violin 2 part has a similar pattern with some rests. The Viola part has a pattern of eighth notes with slurs. The Cello part has a pattern of quarter notes with slurs. The Bass part has a pattern of quarter notes with slurs. The dynamic marking *ff* (fortissimo) is present in measures 54 and 55 for the Vibraphone and Maracas parts.

57

Vibe

Mar.

Perc. 1

Perc. 2

Vln.1

Vln.2

Viola

Cello

Bass

Break- as written

*ff* Break- as written

Perc Solo-as written

*f* Perc Solo-as written

*f*

*f*

*f*

*f*

*f*

*f*

Detailed description: This page of a musical score covers measures 57 to 60. It features a percussion section with Vibe and Maracas (Mar.) in the top two staves, and Percussion 1 and Percussion 2 in the next two staves. The string section includes Violin 1 (Vln.1), Violin 2 (Vln.2), Viola, Cello, and Bass. Measures 57 and 58 show the percussion instruments playing a rhythmic pattern, while the strings play a melodic line. Measures 59 and 60 are marked as a 'Perc Solo' for the percussion instruments, with the strings playing a sustained accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte). A circled 'D' is located at the top right of the page.

Vibe

61

*mf*

Mar.

*mf*

Perc. 1

61

*mp* Groove 2- ad lib

Perc. 2

*mp* Groove 2- ad lib

Vln.1

61

Concert Master Solo

Articulate and Energetic

*f*

accents sim.

Vln.2

*mf*

accents sim.

Viola

*mf*

accents sim.

Cello

*mf*

Bass

*mf* pizz.

65

Vibe

Mar.

65

Perc. 1

Perc. 2

65

Vln.1

Vln.2

Viola

Cello

Bass

69

Vibe

Mar.

69

Perc. 1

Perc. 2

69

Vln.1

Vln.2

Viola

Cello

Bass

Musical score for measures 73-76. The score includes parts for Vibe, Mar., Perc. 1, Perc. 2, Vln. 1, Vln. 2, Viola, Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Vibe part features a melodic line with eighth and sixteenth notes. The Mar. part has a rhythmic accompaniment of eighth notes. Perc. 1 and Perc. 2 play a consistent rhythmic pattern of eighth notes. The string section (Vln. 1, Vln. 2, Viola, Cello, Bass) provides harmonic support with various note values and rests.





81

Vibe

Mar.

81

Perc. 1

Perc. 2

81

Vln. 1

Vln. 2

Viola

Cello

Bass

85

Vibe

Mar.

85

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Viola

Cello

Bass

Detailed description of the musical score: The score is for measures 85 through 88. The Vibraphone part (Vibe) features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Maracas (Mar.) part consists of a steady rhythmic pattern. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) both play a consistent rhythmic pattern. The Violin 1 (Vln. 1) part has a melodic line with slurs and accents. The Violin 2 (Vln. 2) part plays a simple harmonic line. The Viola part plays a simple harmonic line. The Cello part plays a simple harmonic line. The Bass part plays a simple harmonic line. The key signature has one flat (B-flat), and the time signature is 4/4.

89

Vibe

Mar.

89

Perc. 1

*mf*

Perc. 2

*mf*

89

Vln. 1

Vln. 2

Viola

Cello

Bass

Vibe

Mar.

Perc. 1

Perc. 2

with ensemble

Solo-improvise

as written

*f* with ensemble

as written

Vln. 1

Vln. 2

Viola

Cello

Bass

end solo

*f* Tutti *divisi if needed*

*f* *divisi if needed*

*f* *divisi if needed*

*f* *divisi if needed*

*f* *divisi if needed*

*f* arco

99

Vibe

Mar.

Perc. 1

Perc. 2

Vln.1

Vln.2

Viola

Cello

Bass

Solo-improvise

Solo-improvise

Detailed description: This page of a musical score covers measures 99 to 104. The percussion section (Vibe, Maracas, Perc. 1, Perc. 2) and string section (Violins 1 & 2, Viola, Cello, Bass) are shown. Measures 99-100 feature a vibraphone and maracas part with a dynamic marking of 99. Percussion 1 and 2 have a 'Solo-improvise' section in measures 101-102, indicated by diagonal slashes. The string section provides harmonic support throughout, with a change in voicing at measure 103.

106

Vibe

Mar.

Perc. 1

Perc. 2

Vln.1

Vln.2

Viola

Cello

Bass

Solo-improvise

Groove 3- ad lib

*mp*

*p*

*p*

112

Vibe

*mp*

Mar.

112

Perc. 1

Perc. 2

112

Vln.1

*mp*

Vln.2

Viola

Cello

Bass

G2

116

Vibe

Mar.

116

Perc. 1

Perc. 2

*cresc. poco a poco*

*cresc. poco a poco*

116

Vln.1

Vln.2

Viola

Cello

Bass

*mp*

*mp*



120

Vibe

Mar.

120

Perc. 1

Perc. 2

120

Vln.1

Vln.2

Viola

Cello

Bass

*pp* *mf* *pp* *mp*

124

Vibe

Mar.

*cresc. poco a poco*

*cresc. poco a poco*

124

Perc. 1

Perc. 2

*mp cresc. poco a poco*

*mp cresc. poco a poco*

124

Vln.1

Vln.2

Viola

Cello

Bass

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*mp*

*cresc. poco a poco*

*mp cresc. poco a poco*

128

Vibe

Mar.

128

Perc. 1

Perc. 2

128

Vln.1

Vln.2

Viola

Cello

Bass

133

Vibe

*(mf)*

Mar.

*(mf)*

133

Perc. 1

*(mf)*

Perc. 2

*(mf)*

133

Vln. 1

*(mf)*

Vln. 2

*(mf)*

Viola

*(mf)*

Cello

*(mf)*

Bass

*(mf)*

Detailed description: This page of a musical score covers measures 133 to 136. The instruments are Vibe, Maracas (Mar.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. The Vibe part begins with a long melodic line in measure 133, followed by a series of eighth-note patterns with accents. The Maracas part provides a rhythmic accompaniment with chords and eighth notes. Percussion 1 and 2 play a consistent rhythmic pattern of diagonal slashes. Violin 1 has a melodic line with accents, while Violin 2 is mostly silent. The Viola, Cello, and Bass parts feature eighth-note and quarter-note patterns with accents. The dynamic marking *(mf)* is present for most parts.

137

Vibe *(f)*

Mar. *(f)*

Perc. 1 support figures *(f)*

Perc. 2 support figures *(f)*

Vln. 1 *(f)*

Vln. 2 *(f)*

Viola *(f)*

Cello *(f)*

Bass *(f)*

141

Vibe

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Viola

Cello

Bass

Break- as written

with ensemble

*ff*

*f*

*ff* *divisi if needed*

141

142

143

144

Detailed description: This page of a musical score covers measures 141 to 144. It features eight staves: Vibraphone (Vibe), Maracas (Mar.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. The score is divided into four measures. Measure 141 starts with a key signature change to one sharp (F#) and a common time signature. The Vibraphone and Maracas parts play chords and rhythmic patterns, with dynamics of *ff* and *f*. Percussion 1 and 2 play rhythmic patterns, with Perc. 1 marked *ff* and Perc. 2 marked *ff*. Violin 1, Violin 2, Viola, Cello, and Bass parts play melodic and harmonic lines, with dynamics of *ff* and *f*. The instruction "Break- as written" is placed above measures 141 and 142, and "with ensemble" is placed above measures 142 and 143. The score concludes with a double bar line at the end of measure 144.

145

Vibe

Mar.

145

Perc. 1

Perc. 2

145

Vln. 1

Vln. 2

Viola

Cello

Bass

This musical score page contains measures 145 through 148. The instruments are arranged in a standard orchestral layout. The Vibe and Maracas parts are in the upper register, while the Percussion parts are in the middle. The string section (Violins, Viola, Cello, and Bass) is in the lower register. The score is written in 4/4 time and features a complex rhythmic pattern with many accents and slurs. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 146 and 147. The Vibe and Maracas parts play a steady eighth-note pattern with various accents. The Percussion parts play a complex rhythmic pattern with many accents. The Violin 1 and 2 parts play a melodic line with many accents. The Viola, Cello, and Bass parts play a rhythmic pattern with many accents.

149

Vibe

Mar.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Viola

Cello

Bass

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Break- as written

Break- as written

Detailed description of the musical score: The score is for measures 149-152. It features seven staves: Vibe, Maracas (Mar.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola, Cello, and Bass. Measures 149 and 150 are in 3/4 time, while measures 151 and 152 are in 4/4 time. The Vibe and Maracas parts play a rhythmic pattern of eighth notes. The Percussion parts play a consistent eighth-note pattern. The string parts (Vln. 1, Vln. 2, Viola, Cello, Bass) play a melodic line of eighth notes. The dynamic marking *ff* (fortissimo) is present in all parts. The instruction 'Break- as written' appears in measures 151 and 152 for the Percussion parts.