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Independent Streams

For String Orchestra and Percussion Quartet

Roger Braun

Ohio Percussion
www.ohiopercussion.com

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.

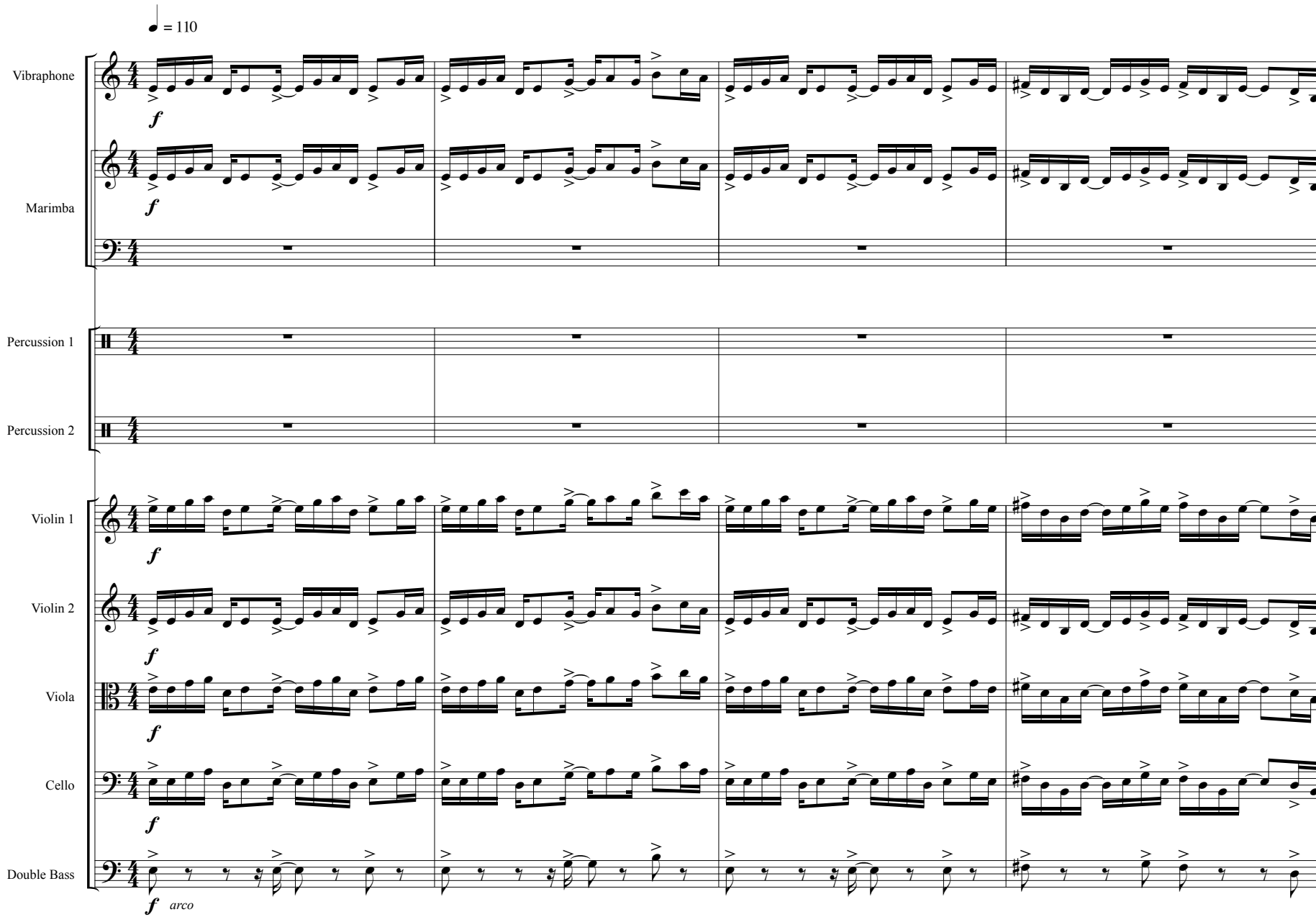
Score

Independent Streams

String Orchestra and Percussion Quartet Version

for Keitaro Harada and the Ohio Valley Symphony

Roger Braun



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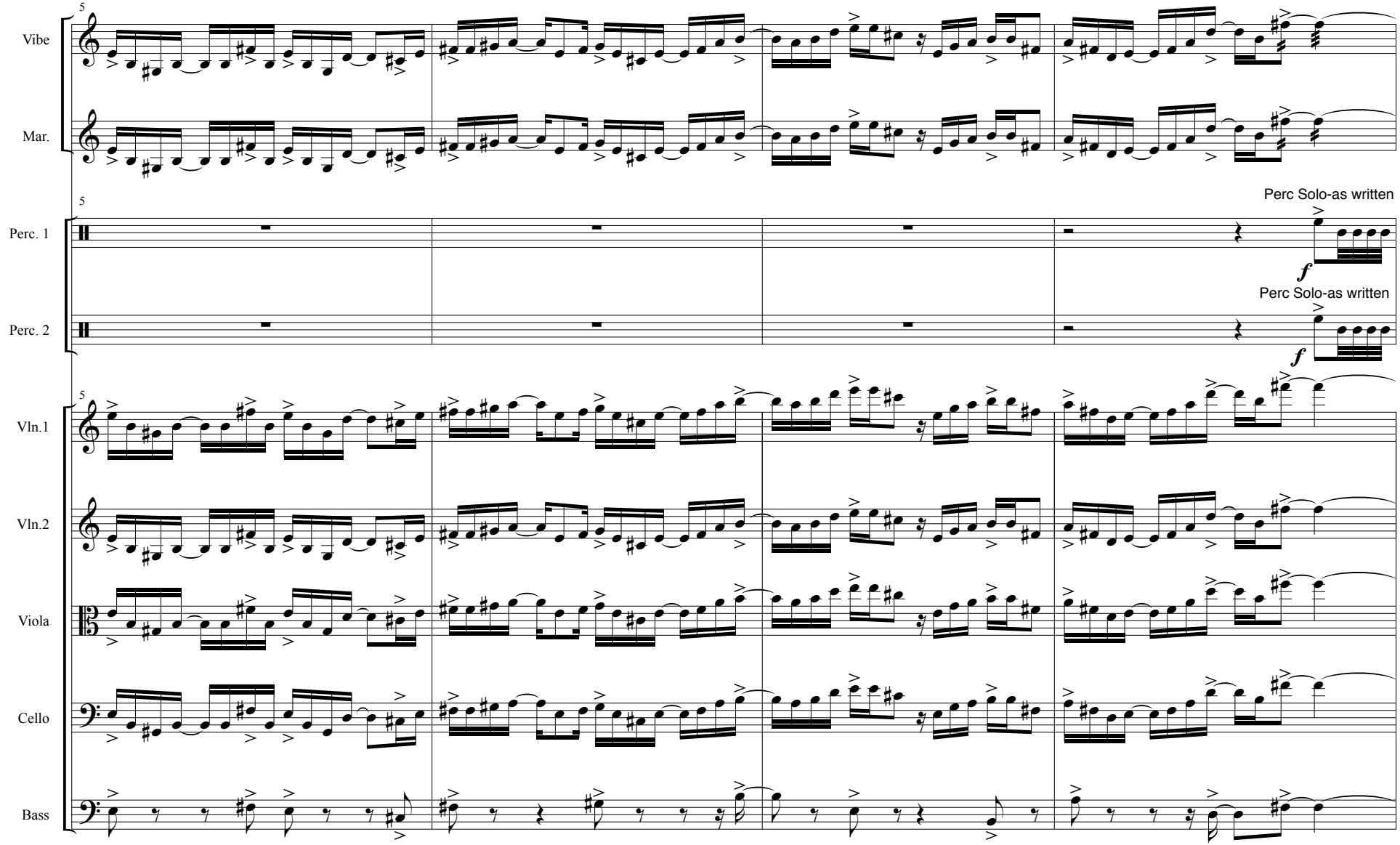
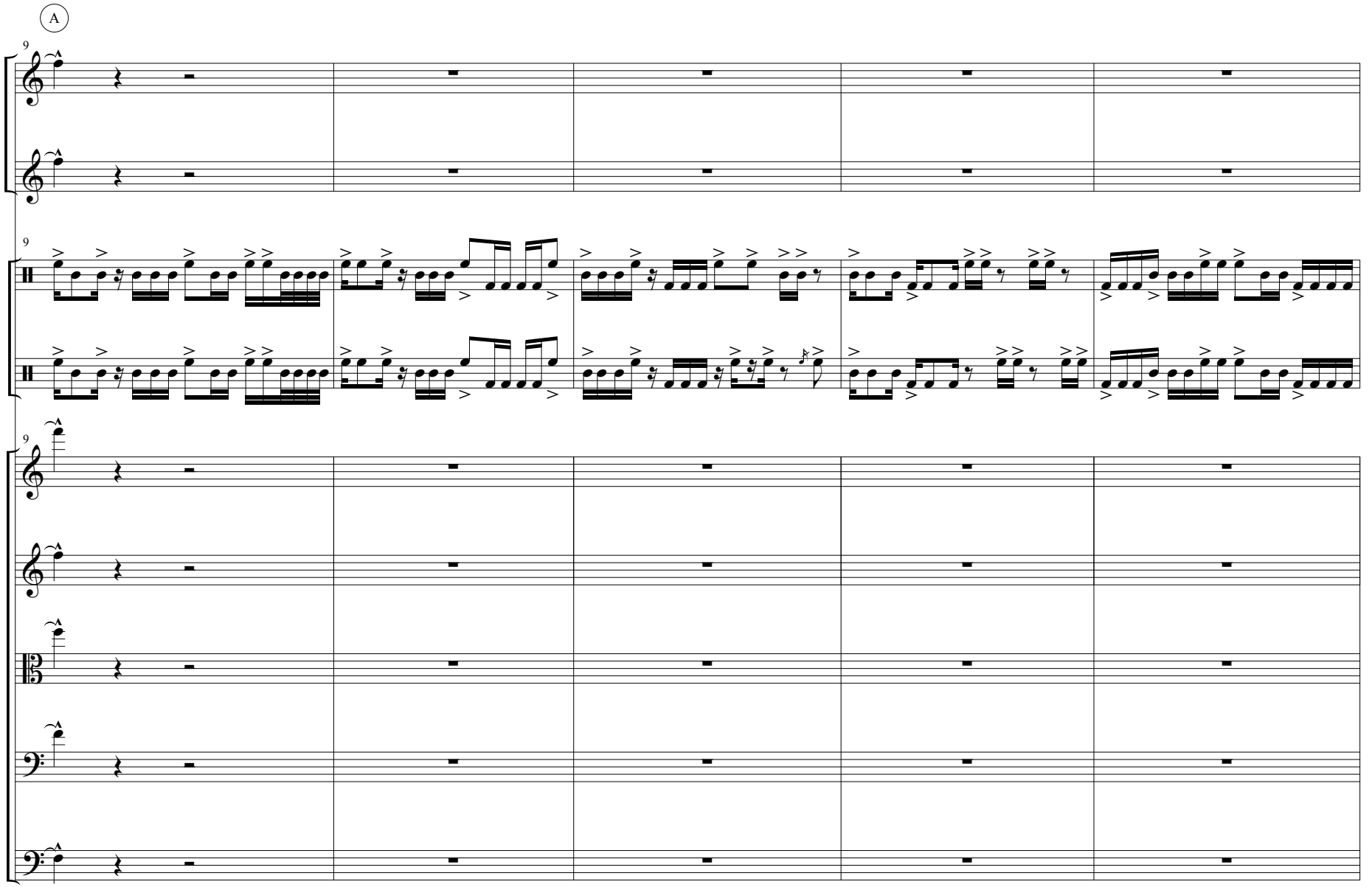
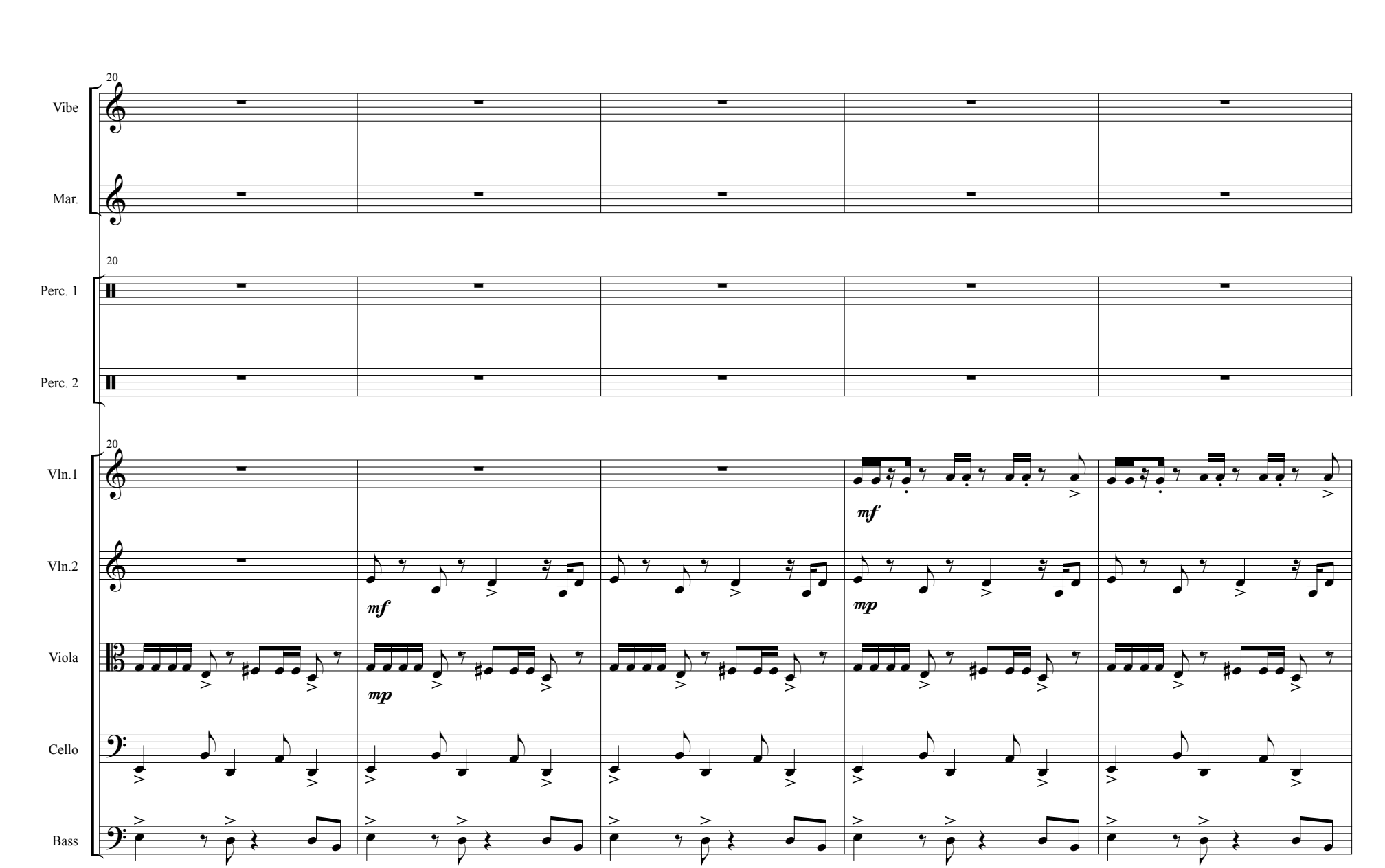
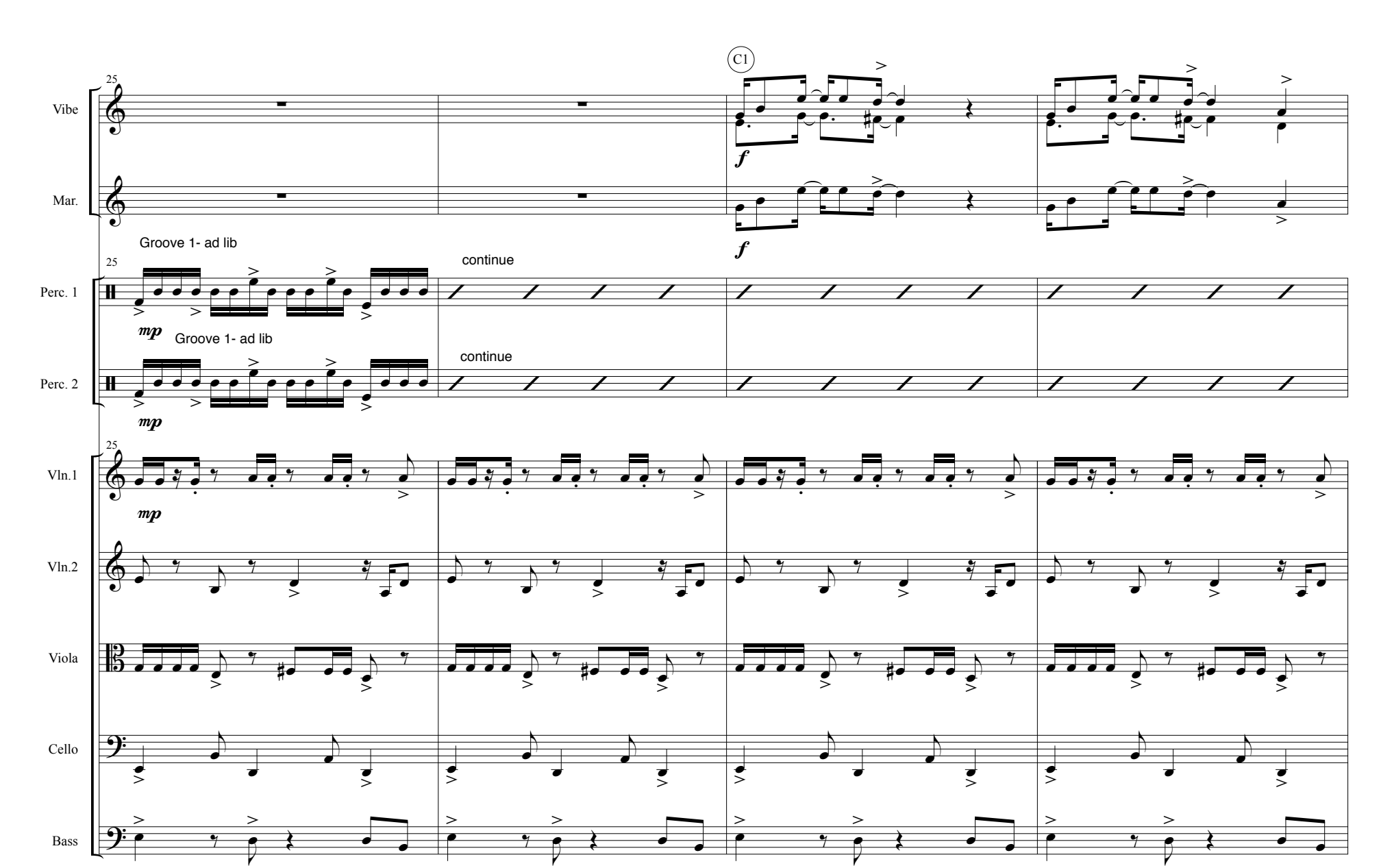
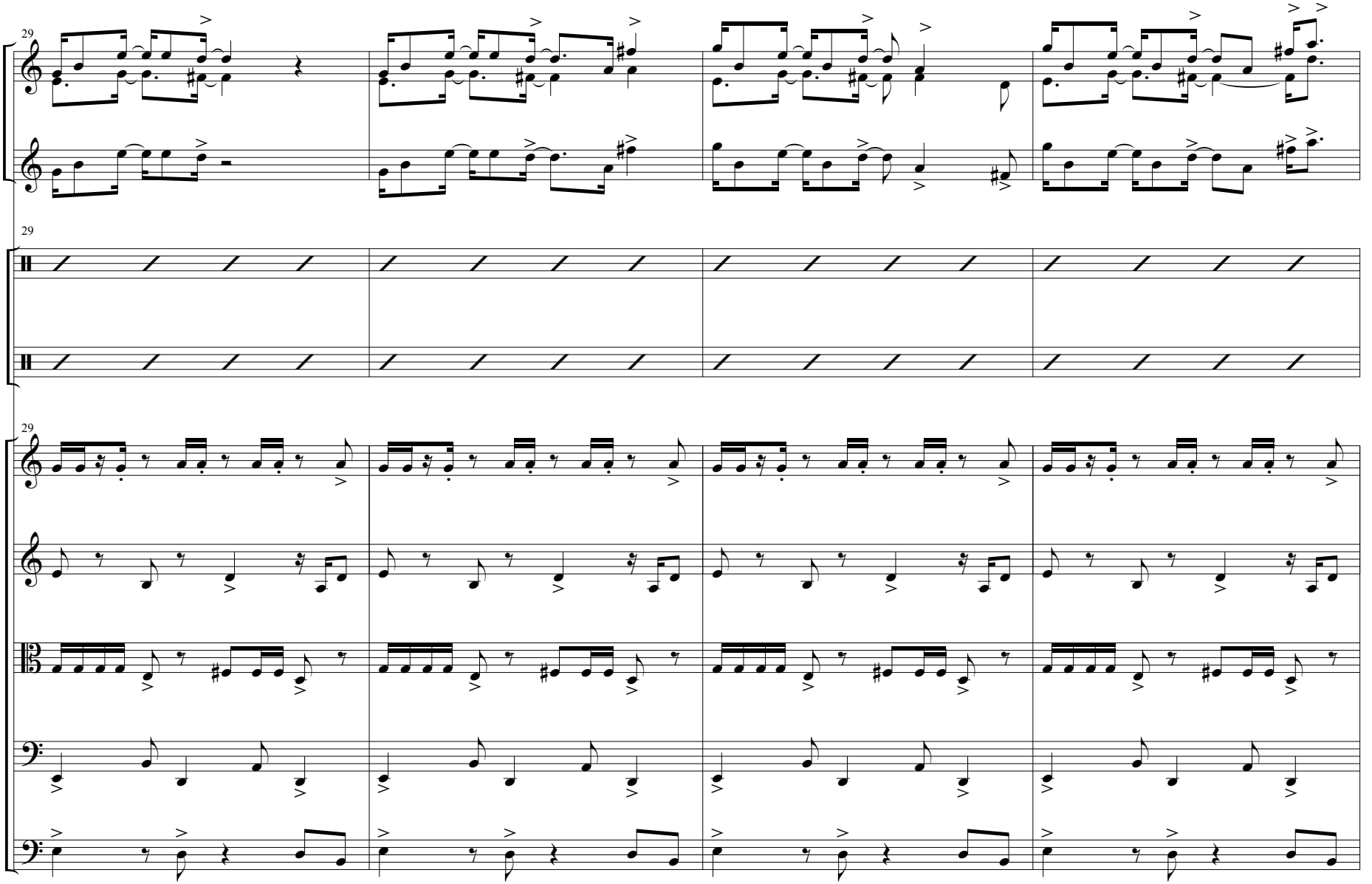

5
Vibe
Mar.
5
Perc Solo-as written
Perc. 1
f
Perc Solo-as written
Perc. 2
f
5
Vln.1
Vln.2
Viola
Cello
Bass

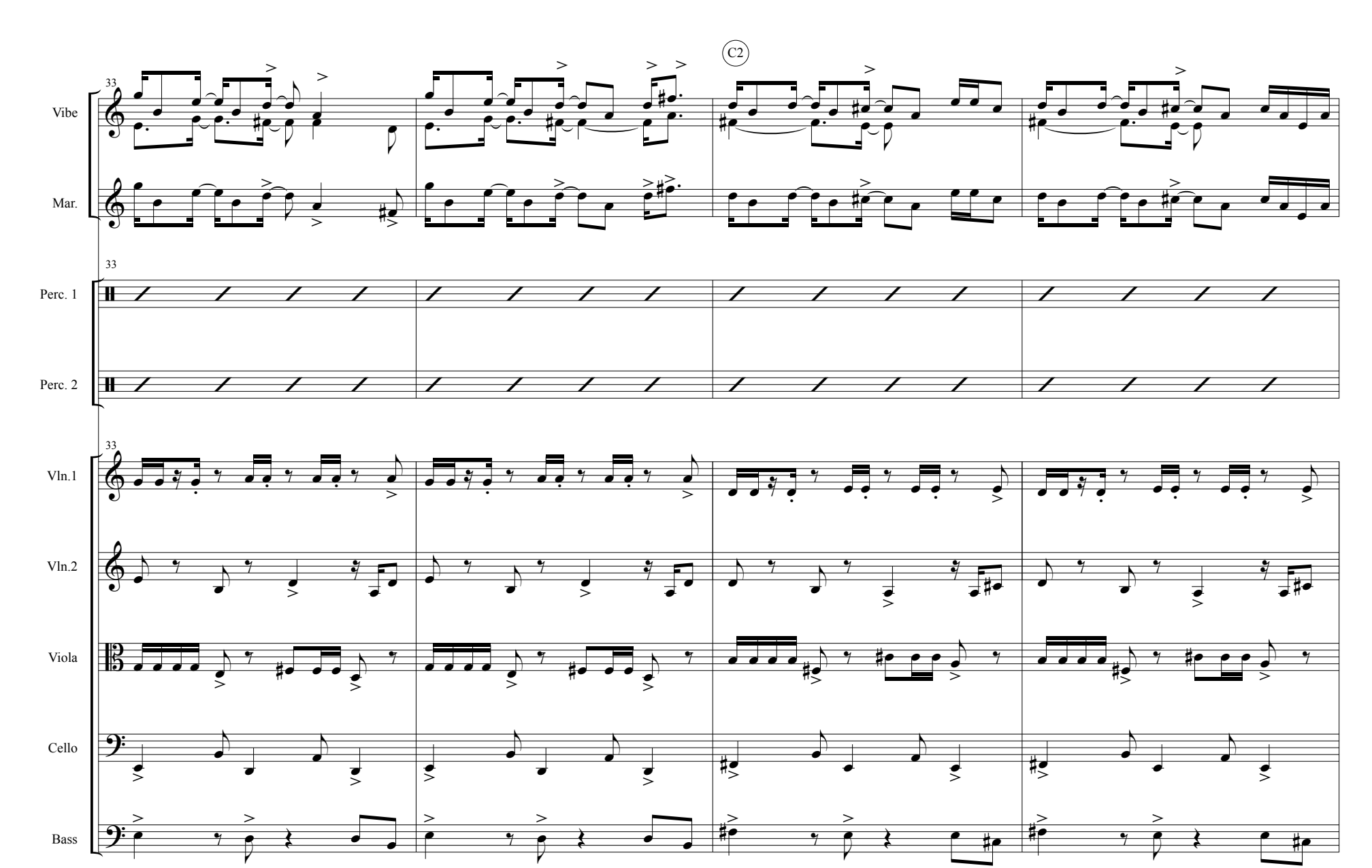

A
9
Vibe
Mar.
9
Perc. 1
Perc. 2
9
Vln.1
Vln.2
Viola
Cello
Bass

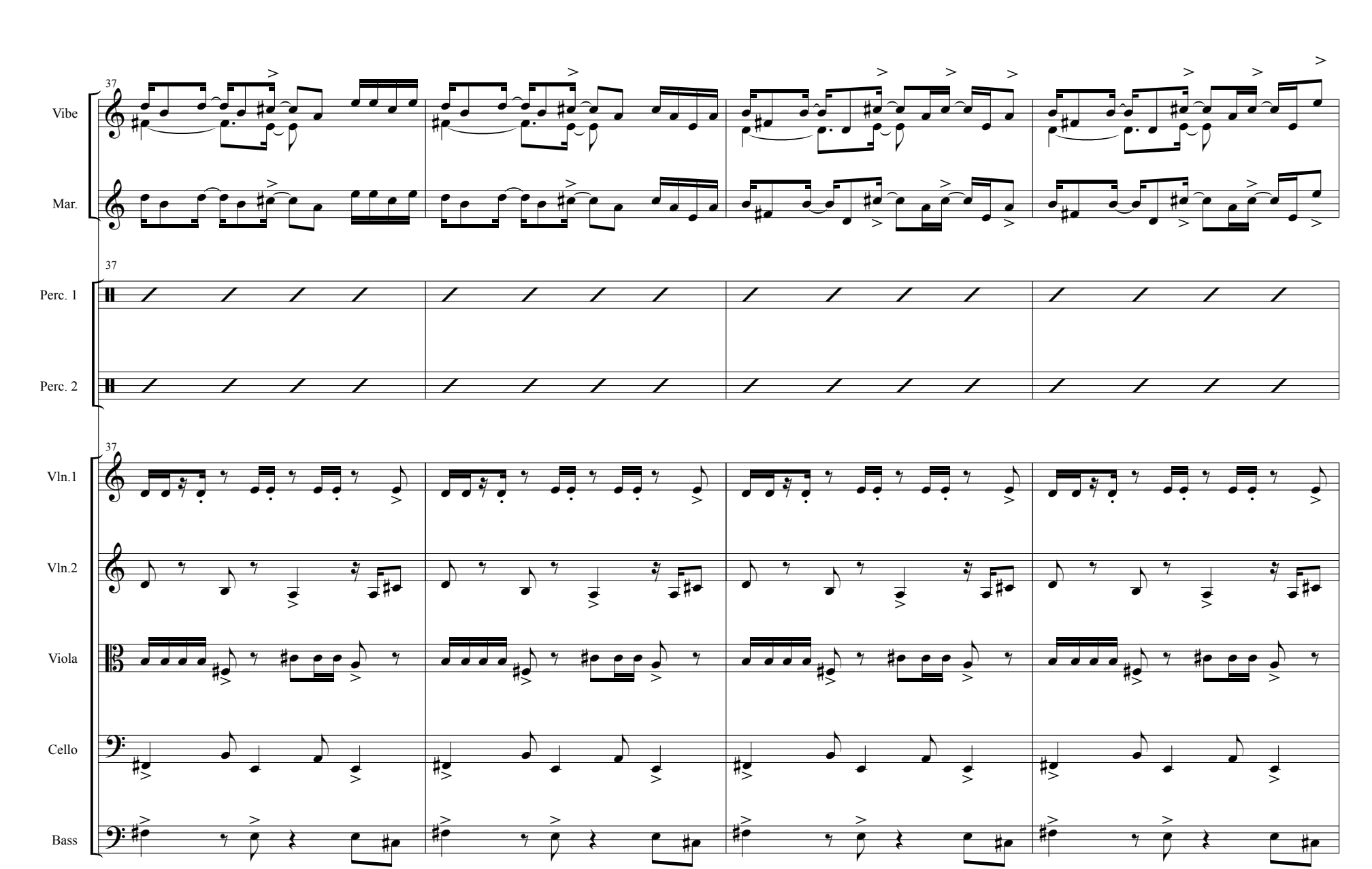
B
14
Vibe
Mar.
Break Figure
14
Perc. 1
Break Figure
Perc. 2
14
Vln.1
Vln.2
Viola
Cello
Bass
mf
mf
mp
mf
pizz.
mp

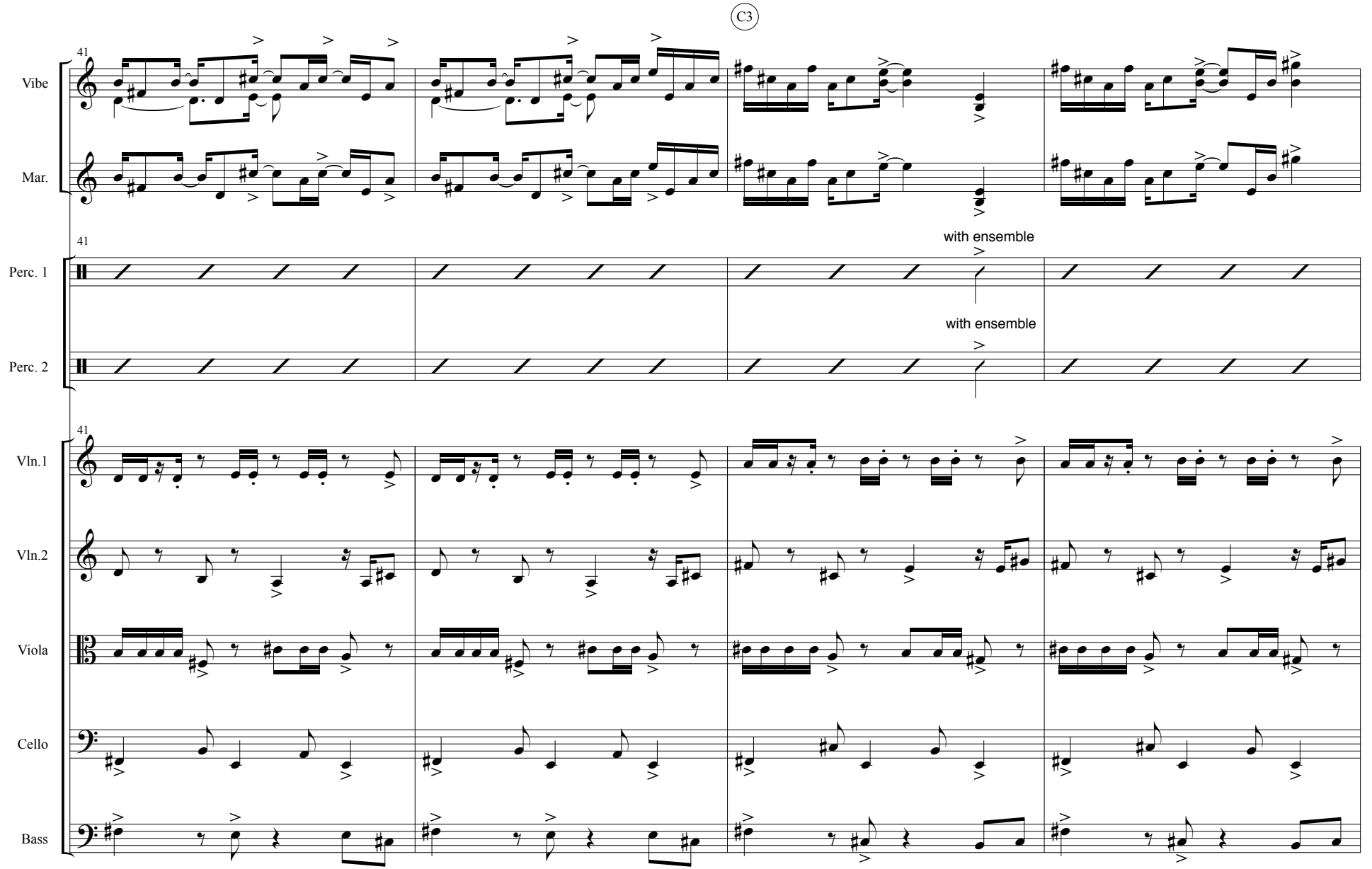

20
Vibe
Mar.
20
Perc. 1
Perc. 2
20
Vln.1
Vln.2
Viola
Cello
Bass
mf
mf
mp
mp

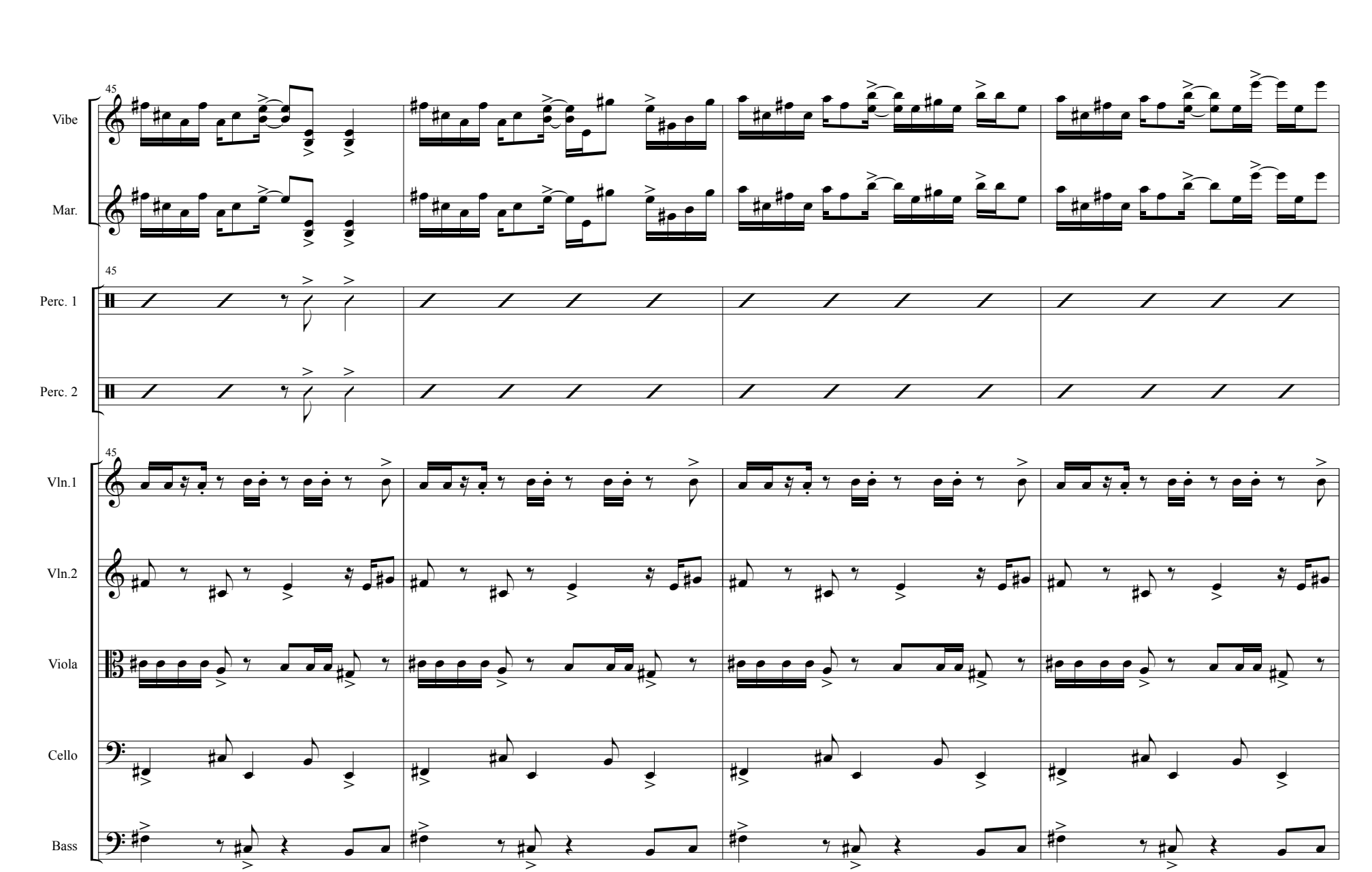

C1
25
Vibe
Mar.
f
f
Groove 1- ad lib
continue
Perc. 1
mp
Groove 1- ad lib
continue
Perc. 2
mp
25
Vln.1
mp
Vln.2
Viola
Cello
Bass

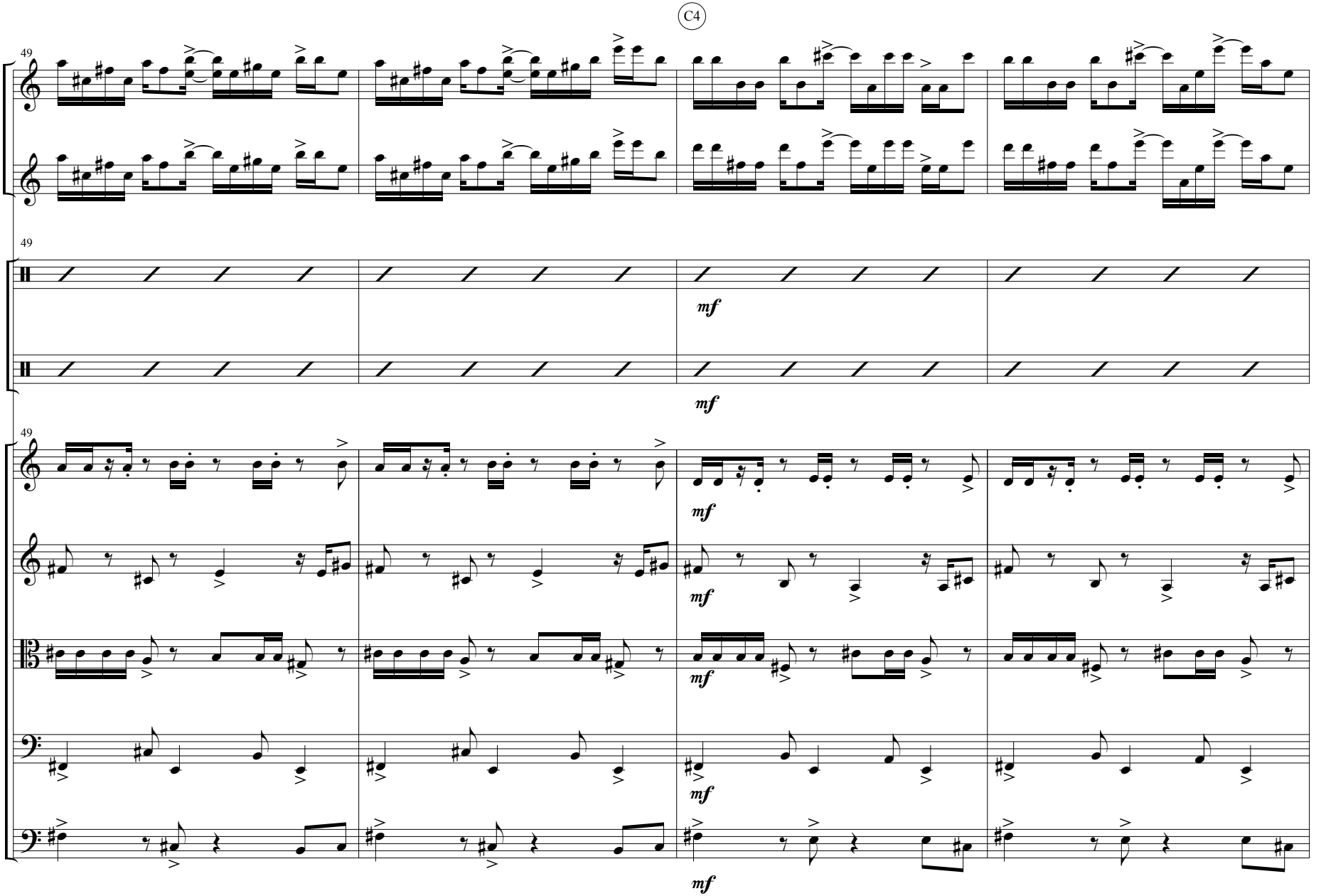

29
Vibe
Mar.
29
Perc. 1
Perc. 2
29
Vln.1
Vln.2
Viola
Cello
Bass


C2
33
Vibe
Mar.
33
Perc. 1
Perc. 2
33
Vln.1
Vln.2
Viola
Cello
Bass


37
Vibe
Mar.
37
Perc. 1
Perc. 2
37
Vln.1
Vln.2
Viola
Cello
Bass

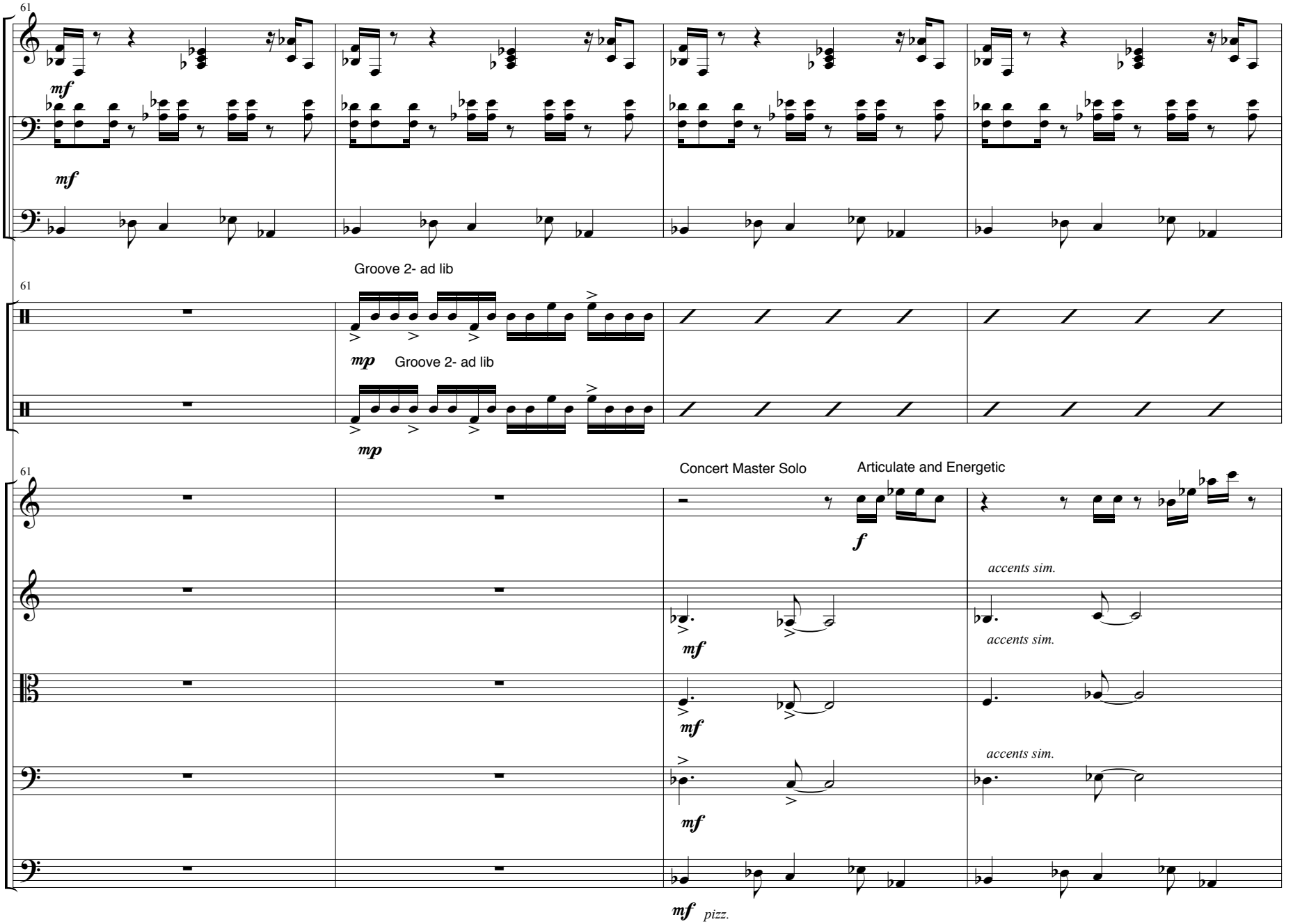

C3
41
Vibe
Mar.
41
with ensemble
Perc. 1
with ensemble
Perc. 2
41
Vln.1
Vln.2
Viola
Cello
Bass

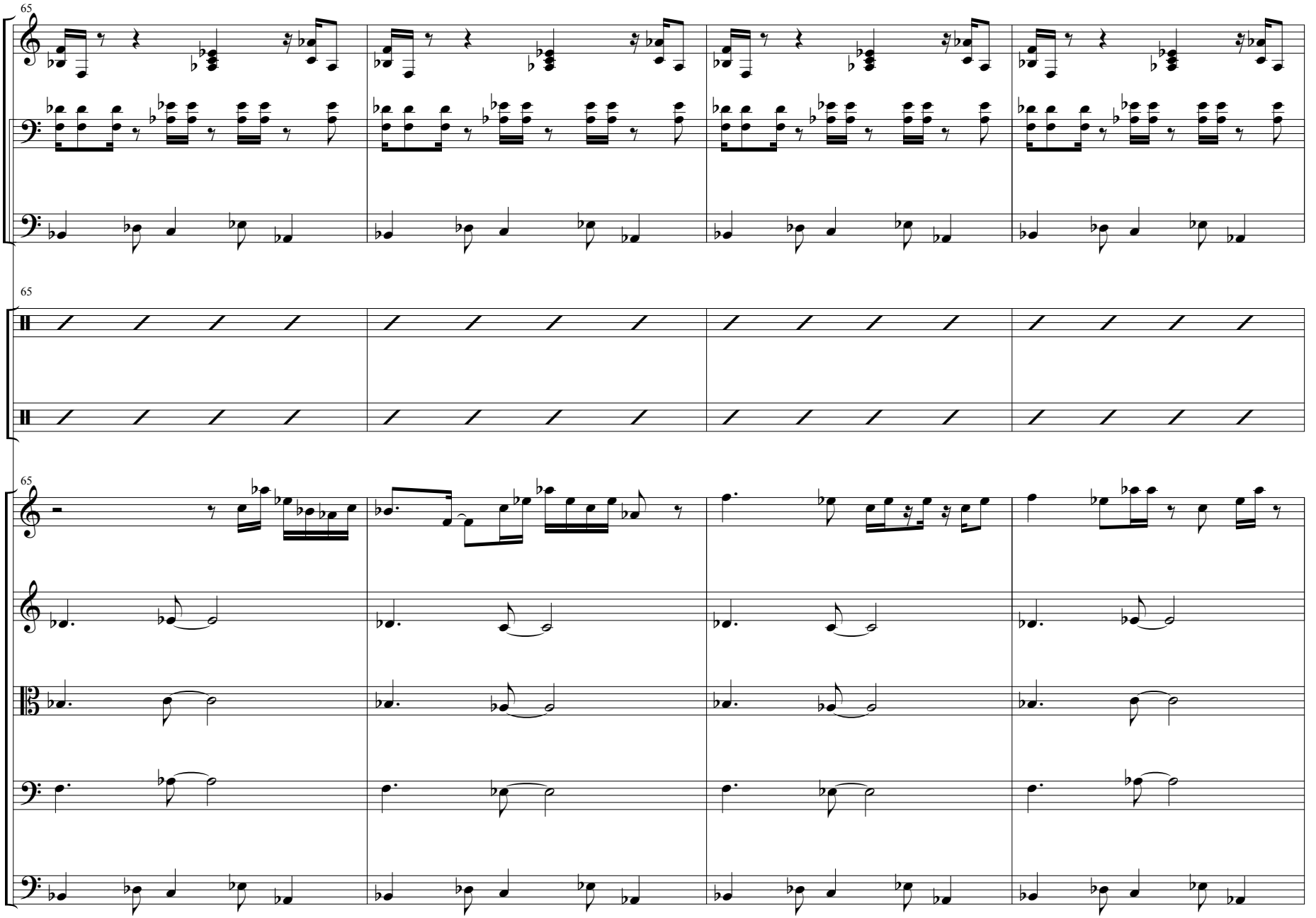

45
Vibe
Mar.
45
Perc. 1
Perc. 2
45
Vln.1
Vln.2
Viola
Cello
Bass

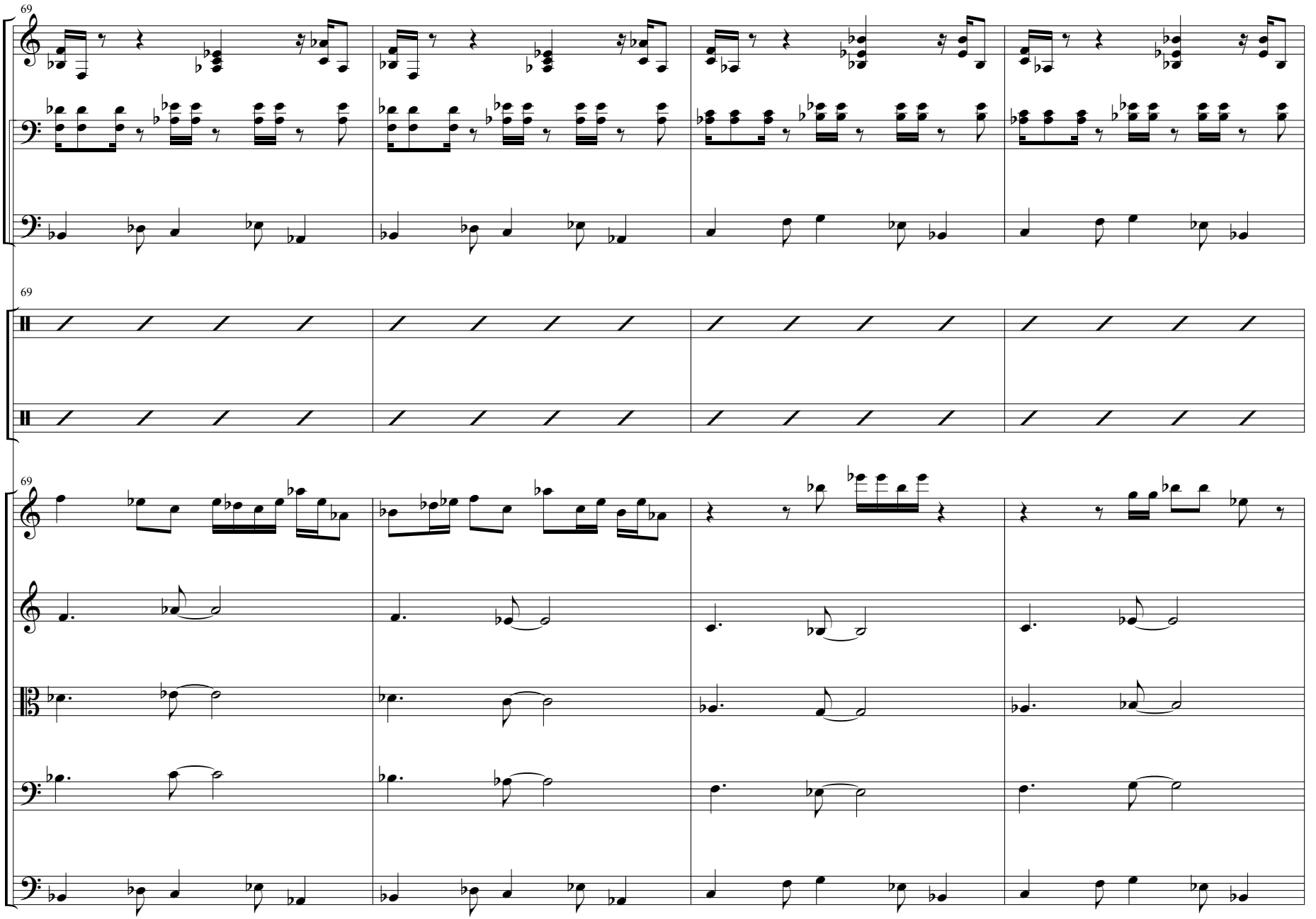

C4
49
Vibe
Mar.
49
Perc. 1
mf
Perc. 2
mf
49
Vln.1
mf
Vln.2
mf
Viola
mf
Cello
mf
Bass
mf

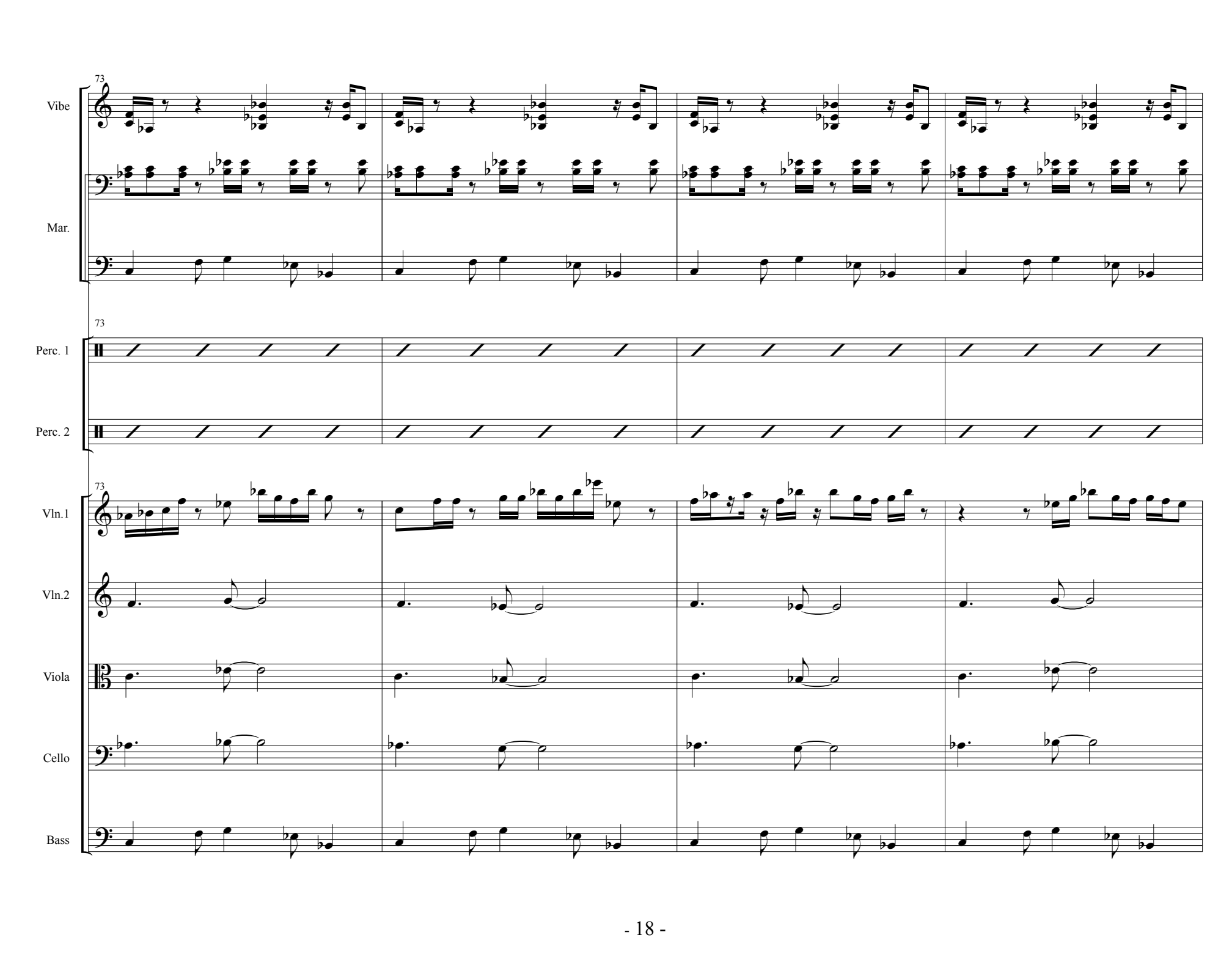
53
Vibe
Mar.
ff
ff
53
Perc. 1
cresc. poco a poco
Perc. 2
cresc. poco a poco
53
Vln.1
cresc. poco a poco
Vln.2
cresc. poco a poco
Viola
cresc. poco a poco
Cello
cresc. poco a poco
Bass
cresc. poco a poco

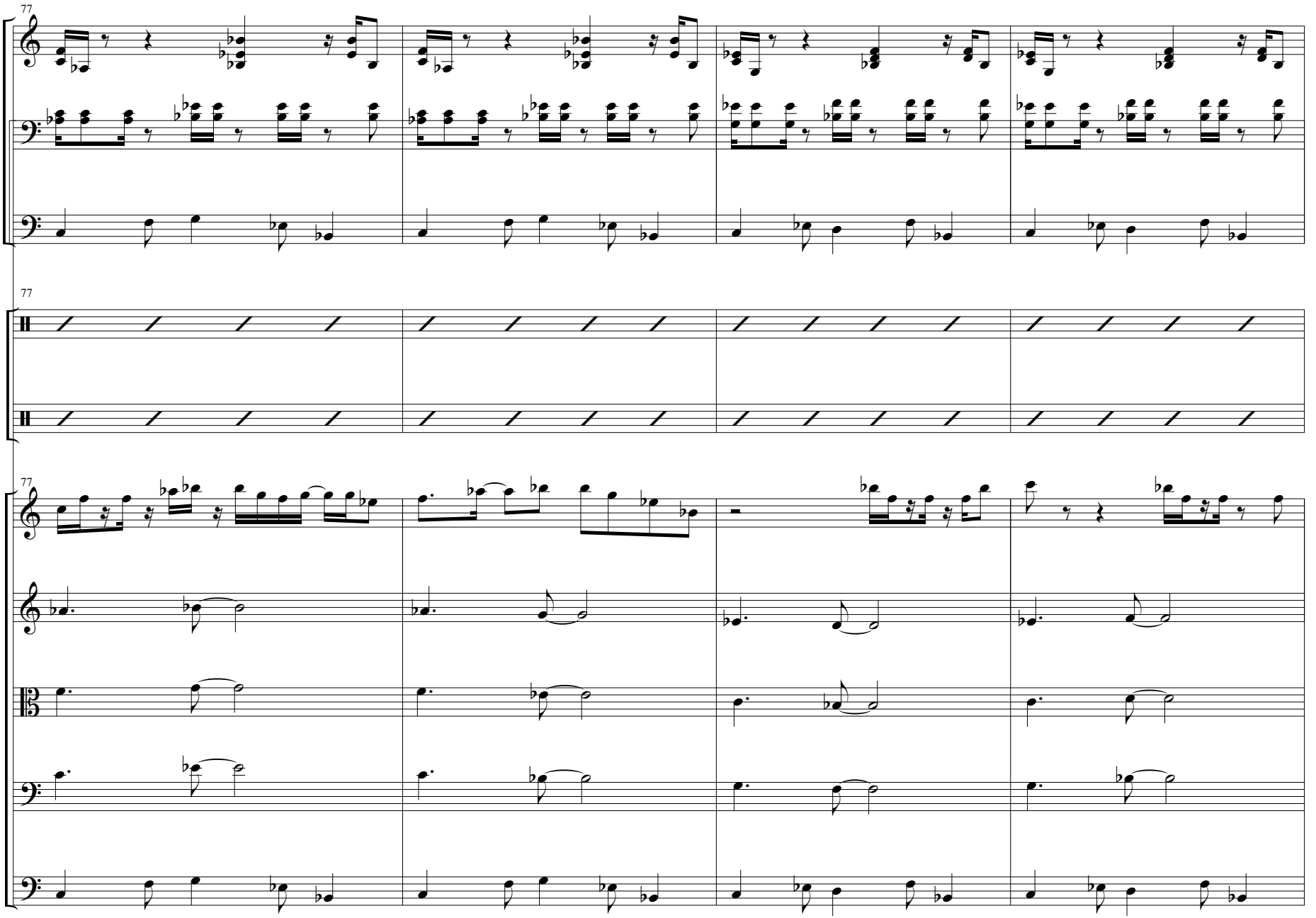
D
57
Vibe
Mar.
Break- as written
Perc Solo-as written
Perc. 1
Perc. 2
Vln.1
Vln.2
Viola
Cello
Bass
ff
f

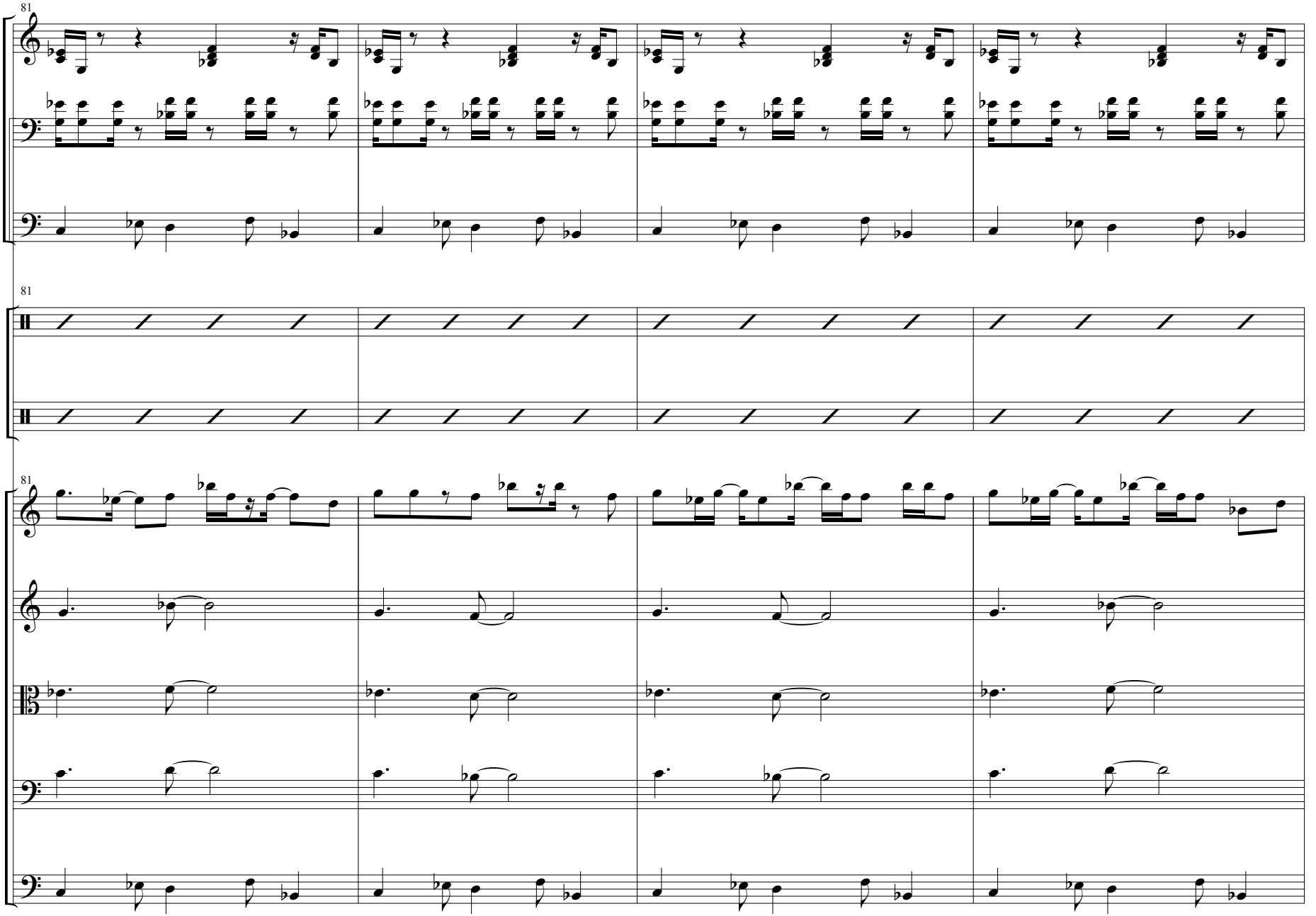

61
Vibe
mf
Mar.
mf
Groove 2- ad lib
61
Perc. 1
mp
Groove 2- ad lib
Perc. 2
mp
61
Concert Master Solo
Articulate and Energetic
Vln.1
f
accents sim.
Vln.2
mf
accents sim.
Viola
mf
accents sim.
Cello
mf
Bass
mf pizz.

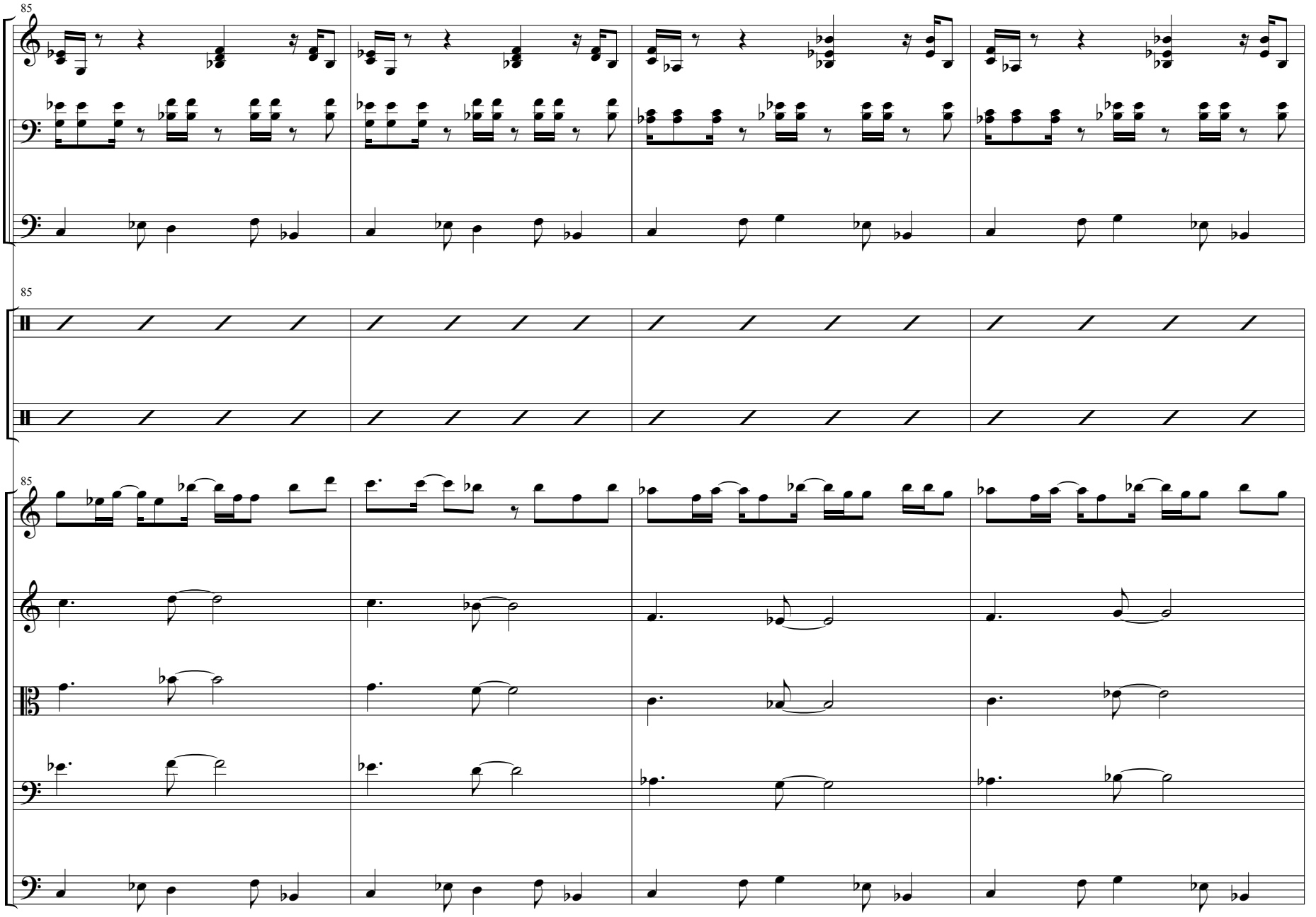

65
Vibe
Mar.
65
Perc. 1
Perc. 2
65
Vln.1
Vln.2
Viola
Cello
Bass

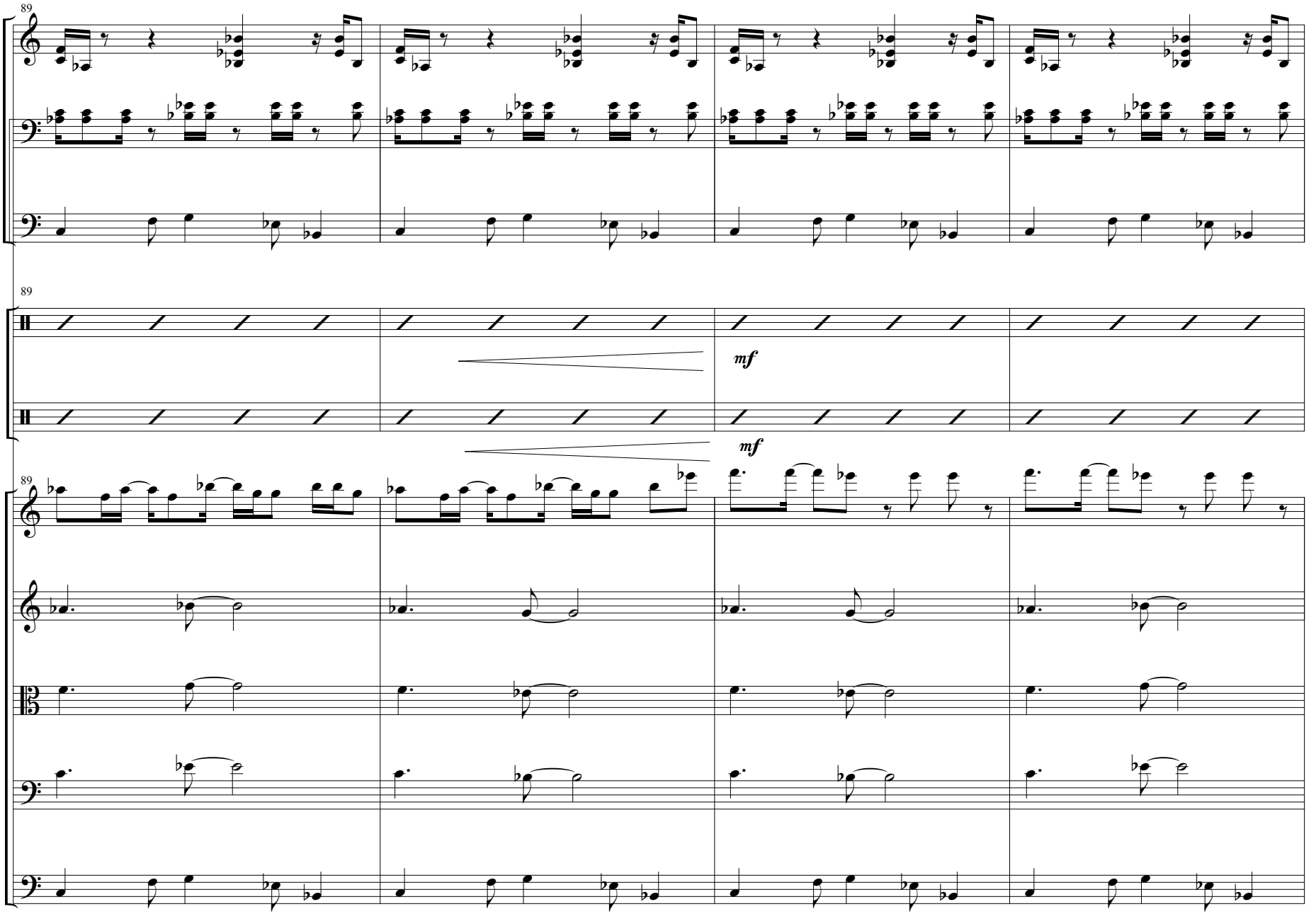

69
Vibe
Mar.
69
Perc. 1
Perc. 2
69
Vln.1
Vln.2
Viola
Cello
Bass

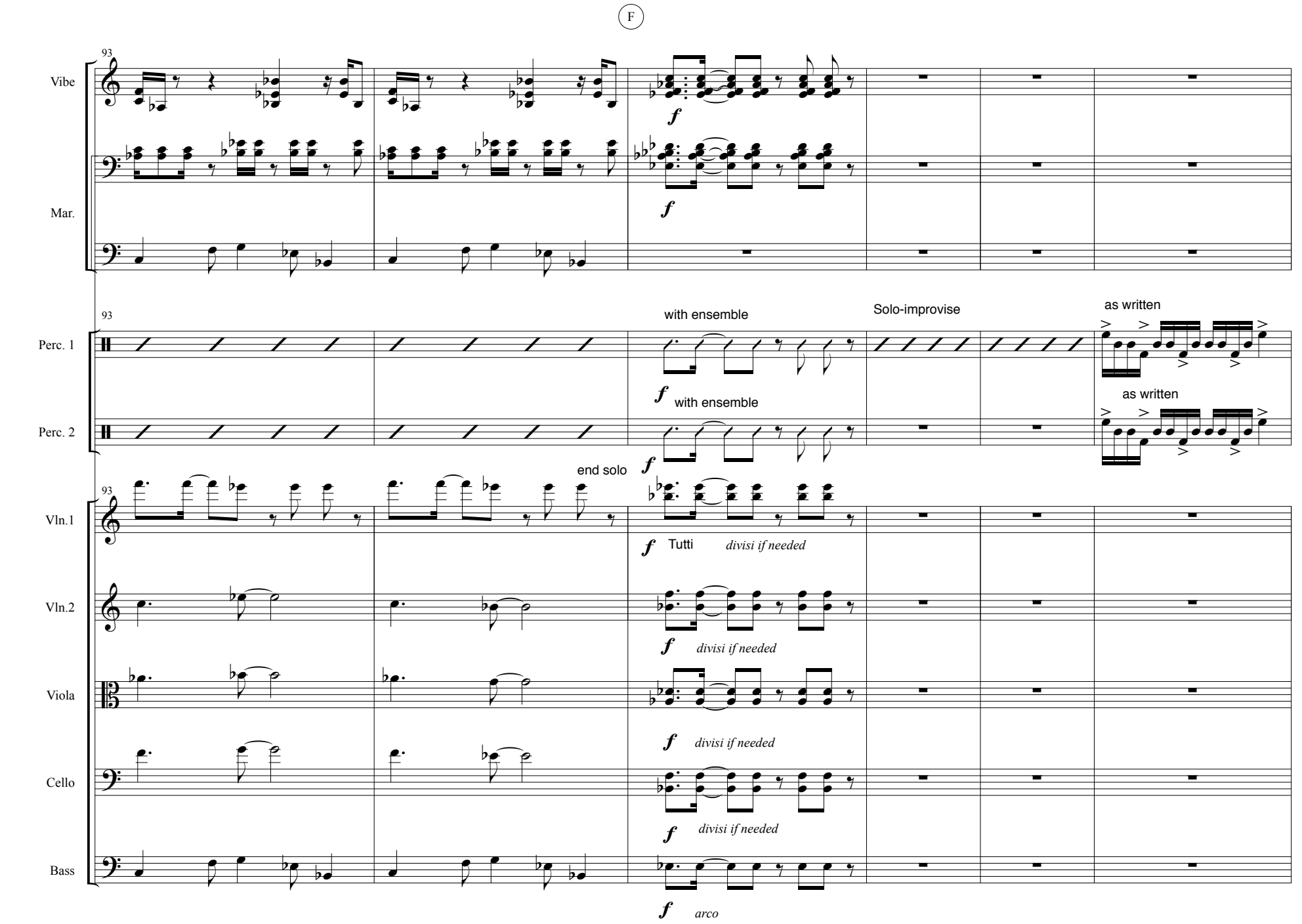

73
Vibe
Mar.
73
Perc. 1
Perc. 2
73
Vln.1
Vln.2
Viola
Cello
Bass

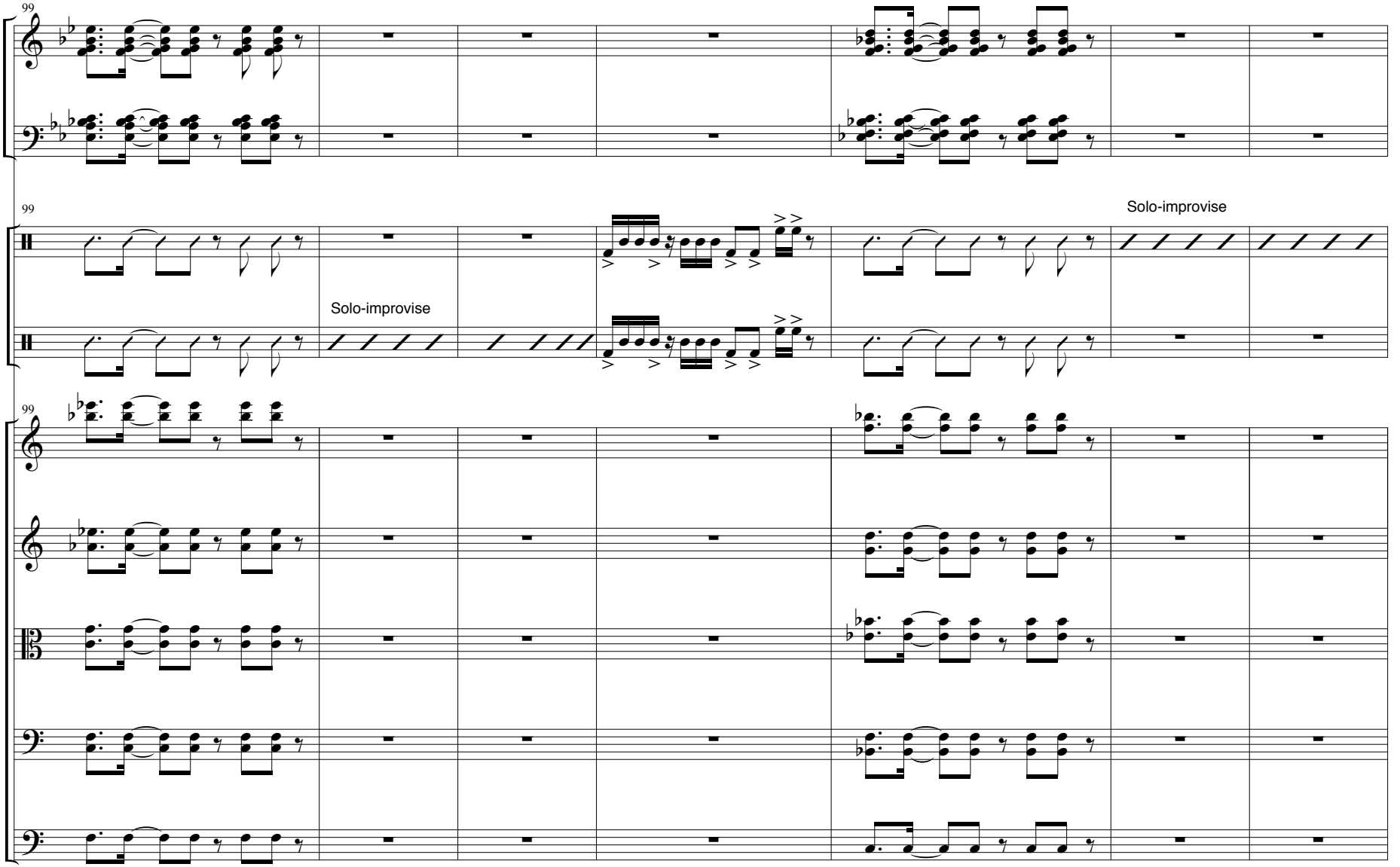

77
Vibe
Mar.
77
Perc. 1
Perc. 2
77
Vln.1
Vln.2
Viola
Cello
Bass

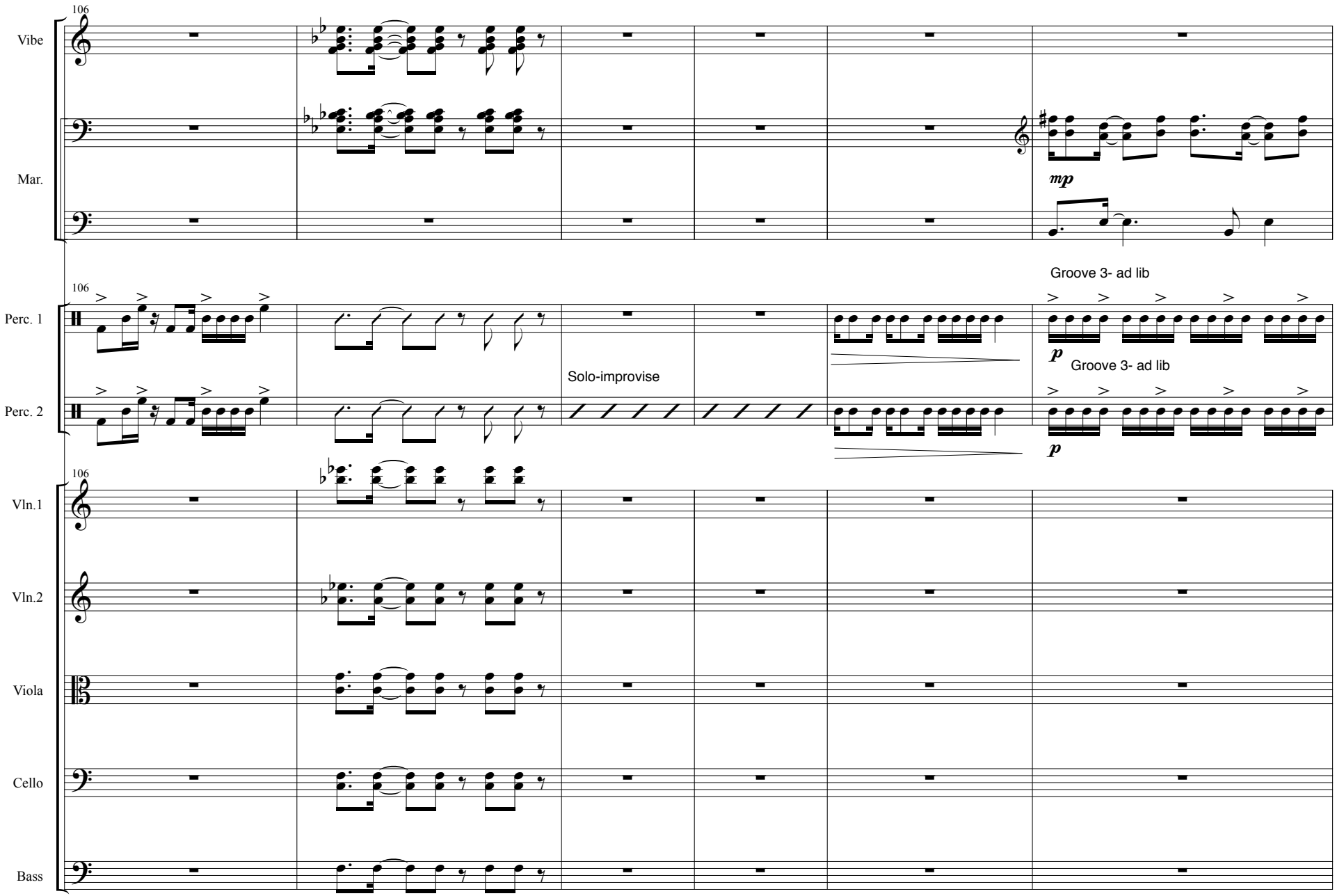

81
Vibe
Mar.
81
Perc. 1
Perc. 2
81
Vln.1
Vln.2
Viola
Cello
Bass

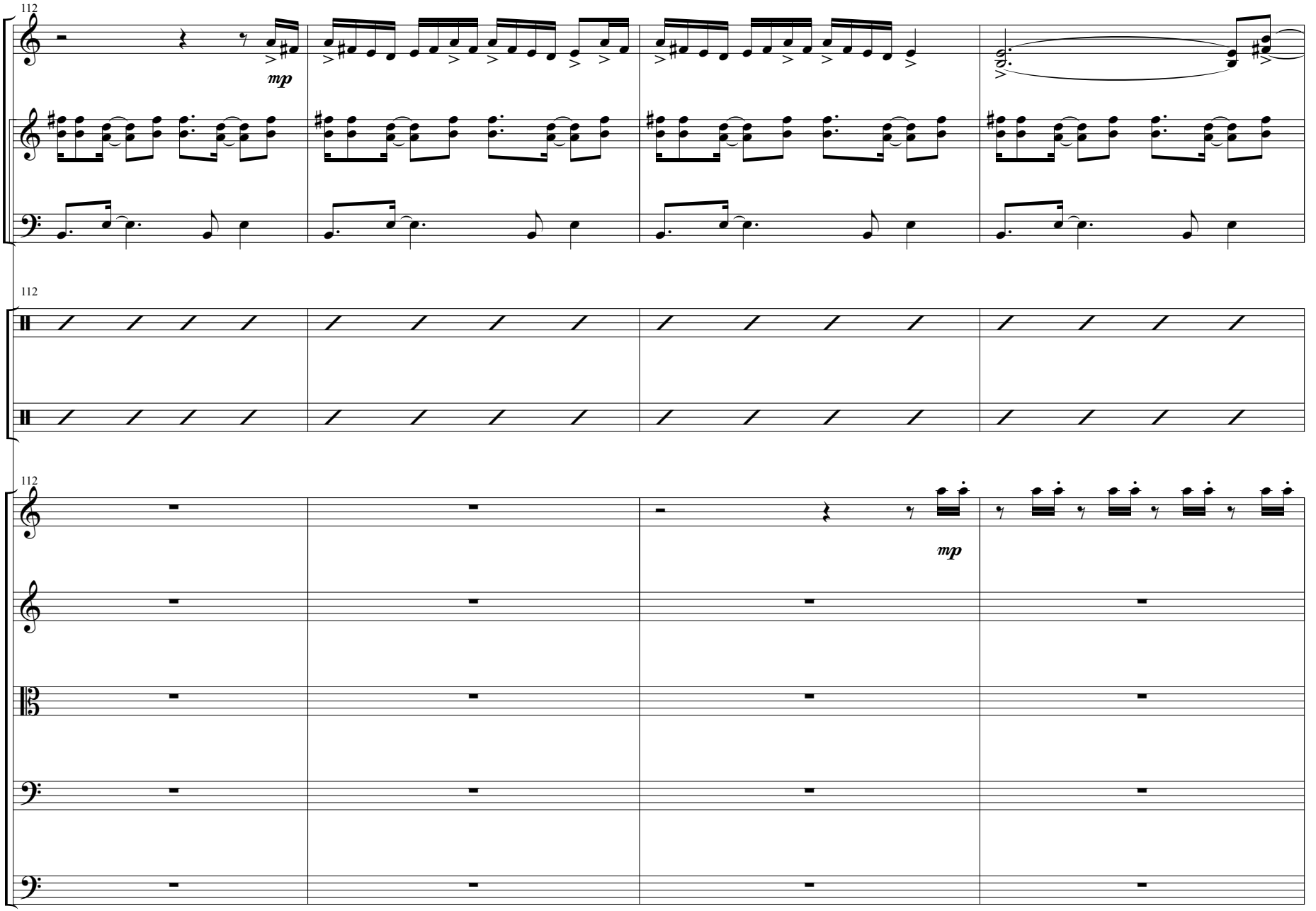

85
Vibe
Mar.
85
Perc. 1
Perc. 2
85
Vln.1
Vln.2
Viola
Cello
Bass

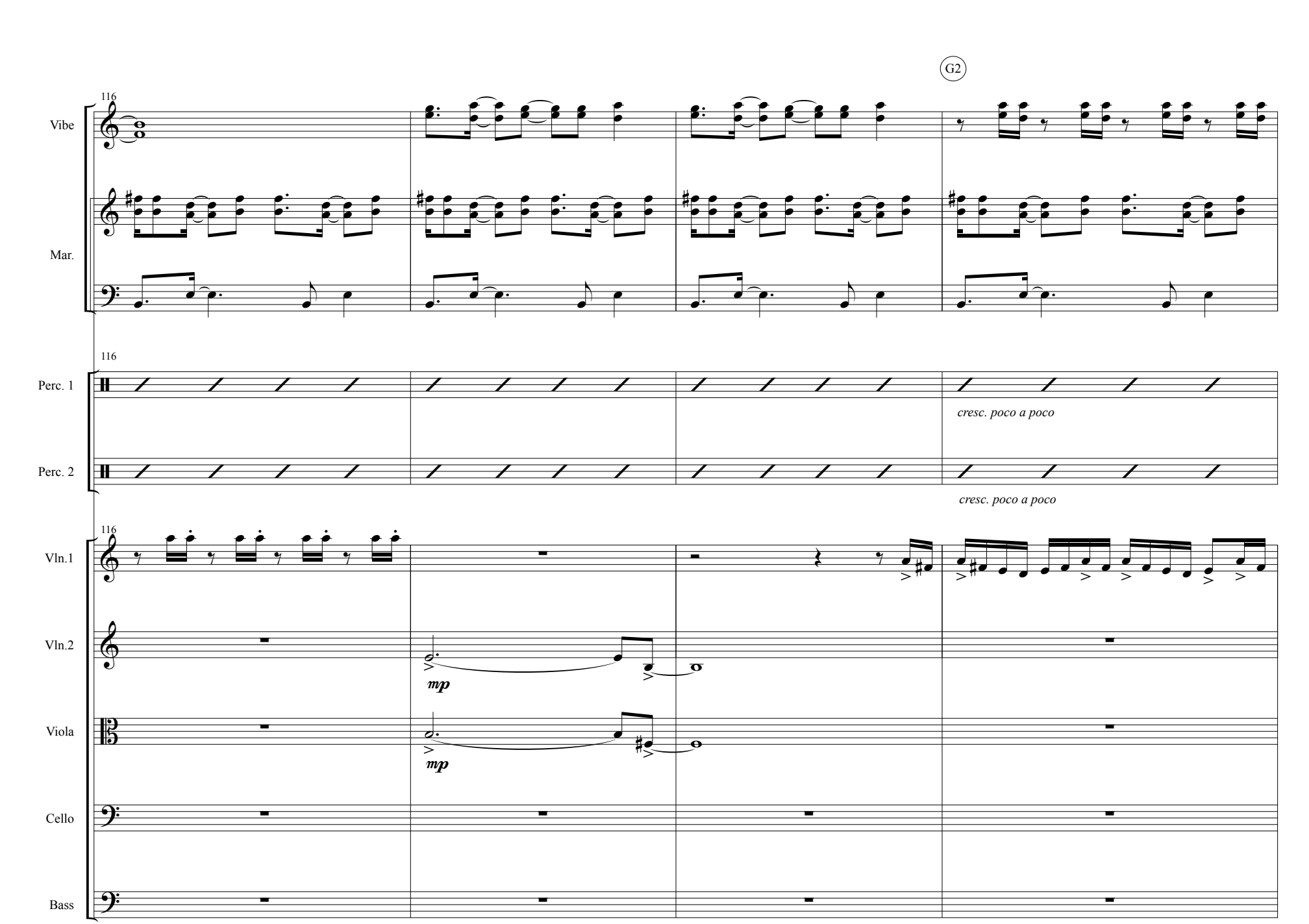

89
Vibe
Mar.
89
Perc. 1
mf
Perc. 2
mf
89
Vln.1
Vln.2
Viola
Cello
Bass

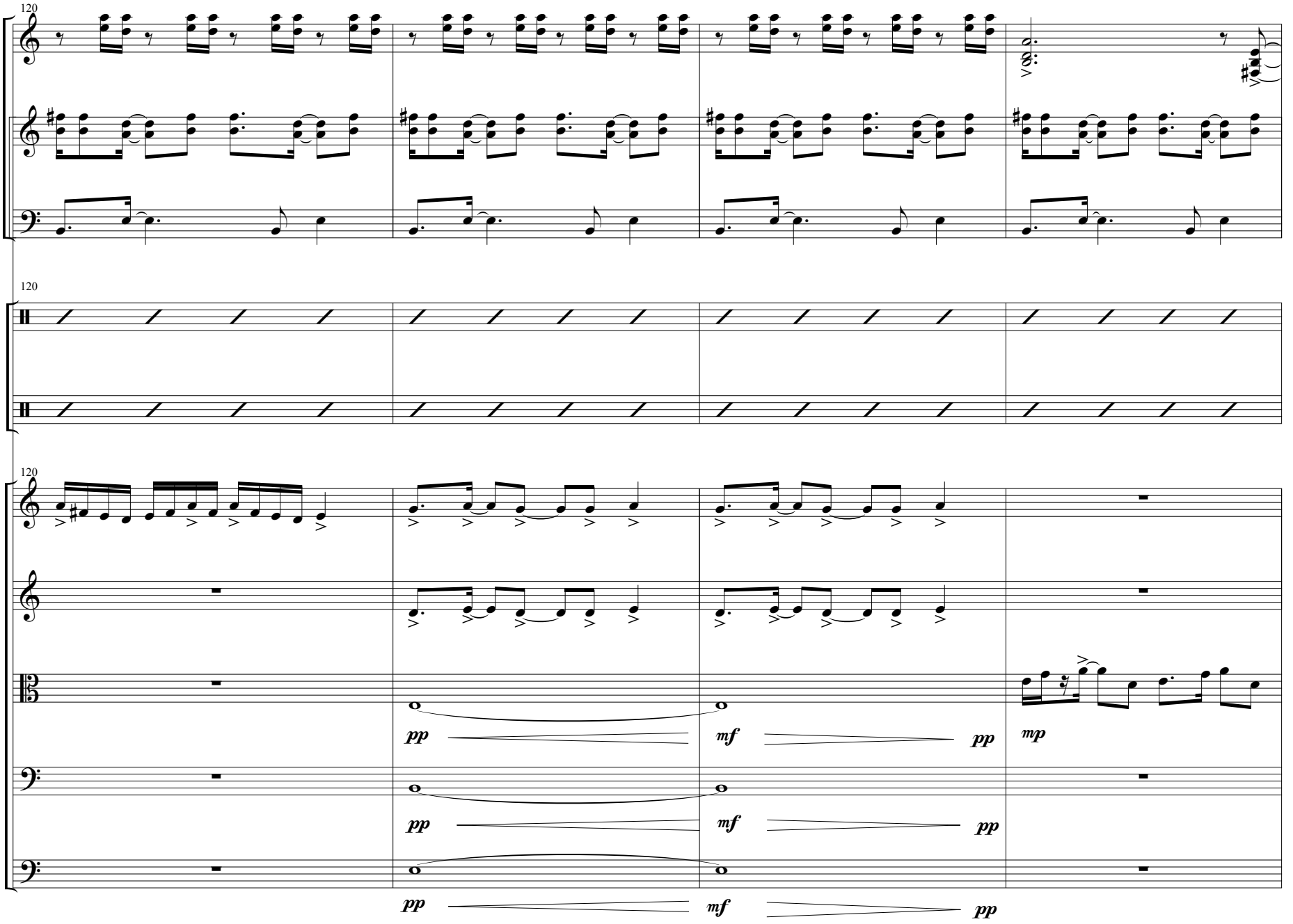

F
93
Vibe
Mar.
93
Perc. 1
Perc. 2
with ensemble
Solo-improvise
as written
as written
with ensemble
end solo
93
Vln.1
Vln.2
Viola
Cello
Bass
Tutti
divisi if needed
divisi if needed
divisi if needed
divisi if needed
arco

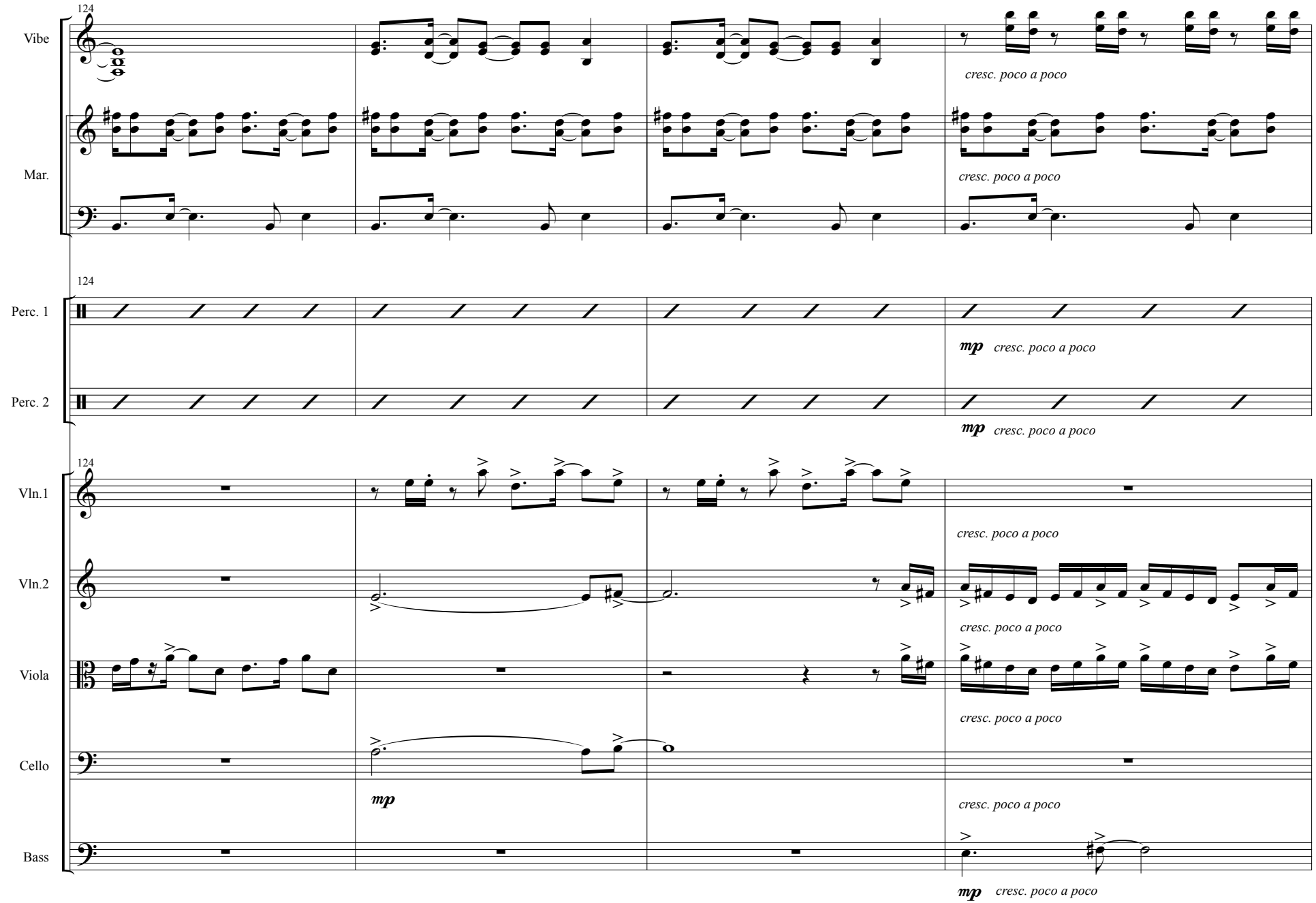

99
Vibe
Mar.
99
Perc. 1
Solo-improvise
Perc. 2
Solo-improvise
99
Vln.1
Vln.2
Viola
Cello
Bass

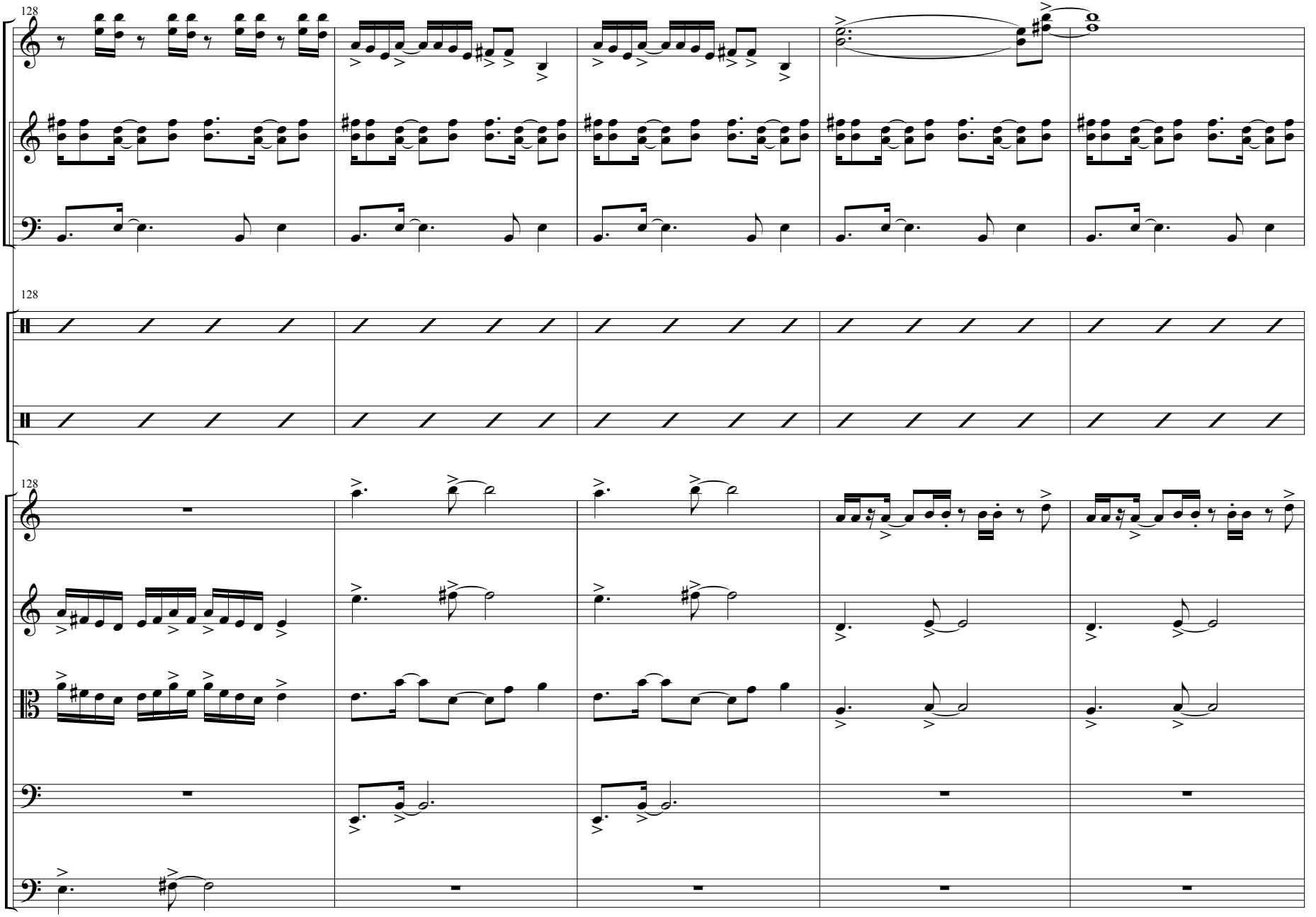

106
Vibe
Mar.
mp
106
Perc. 1
Perc. 2
Groove 3- ad lib
Solo-improvise
p
Groove 3- ad lib
p
106
Vln.1
Vln.2
Viola
Cello
Bass

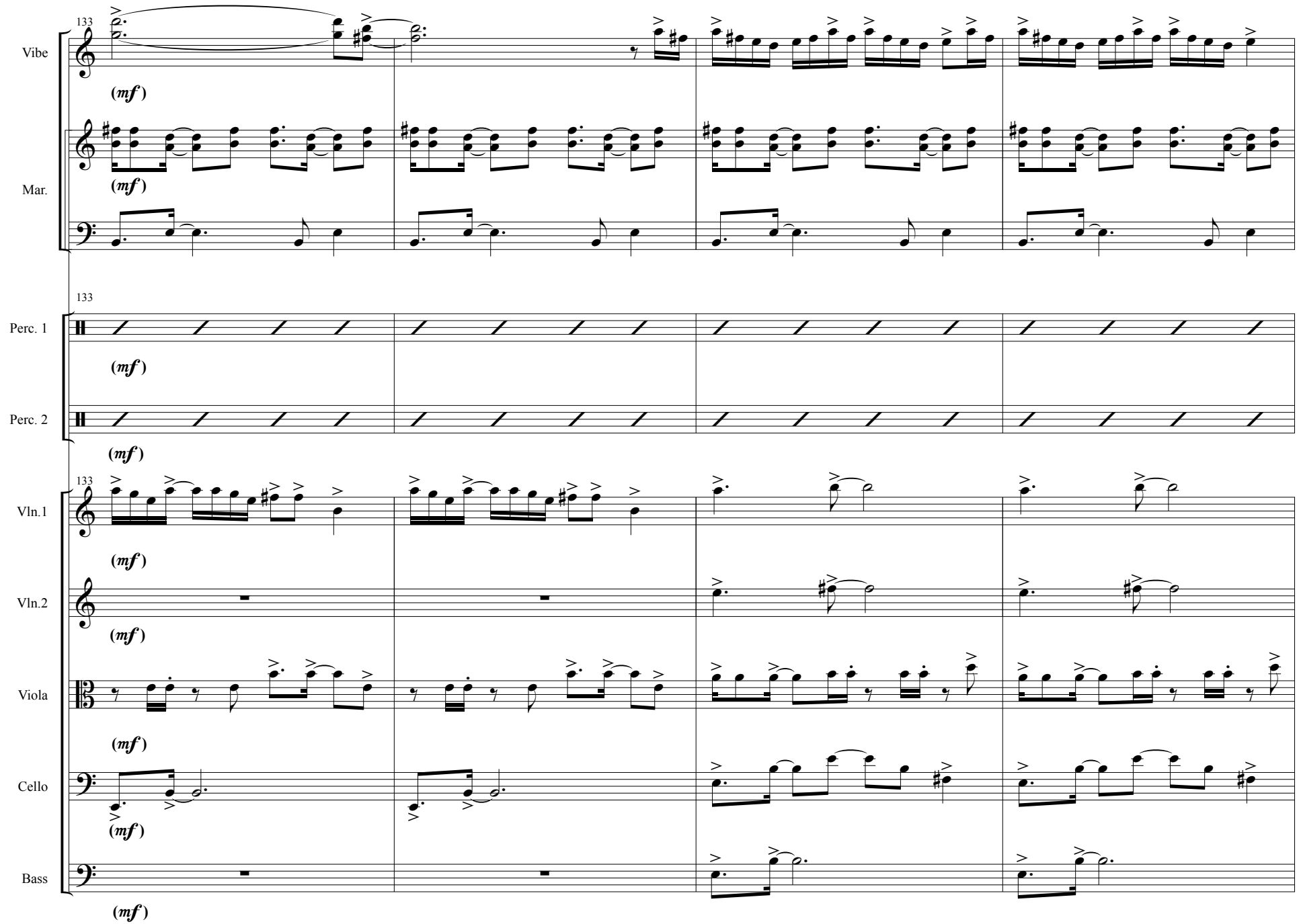

112
Vibe
mp
Mar.
112
Perc. 1
Perc. 2
112
Vln.1
mp
Vln.2
Viola
Cello
Bass

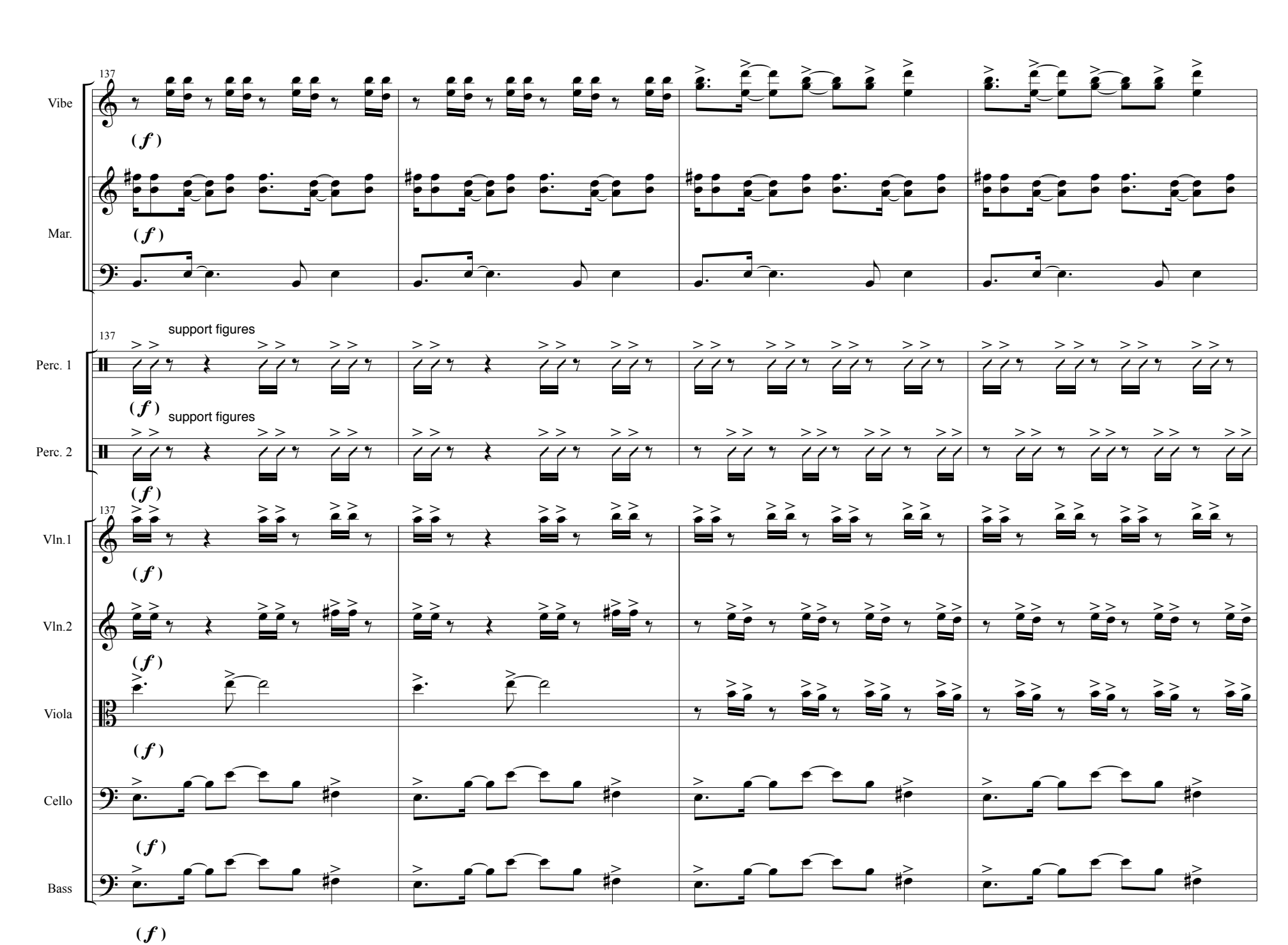

G2
116
Vibe
Mar.
116
Perc. 1
cresc. poco a poco
Perc. 2
cresc. poco a poco
116
Vln.1
Vln.2
mp
Viola
mp
Cello
Bass

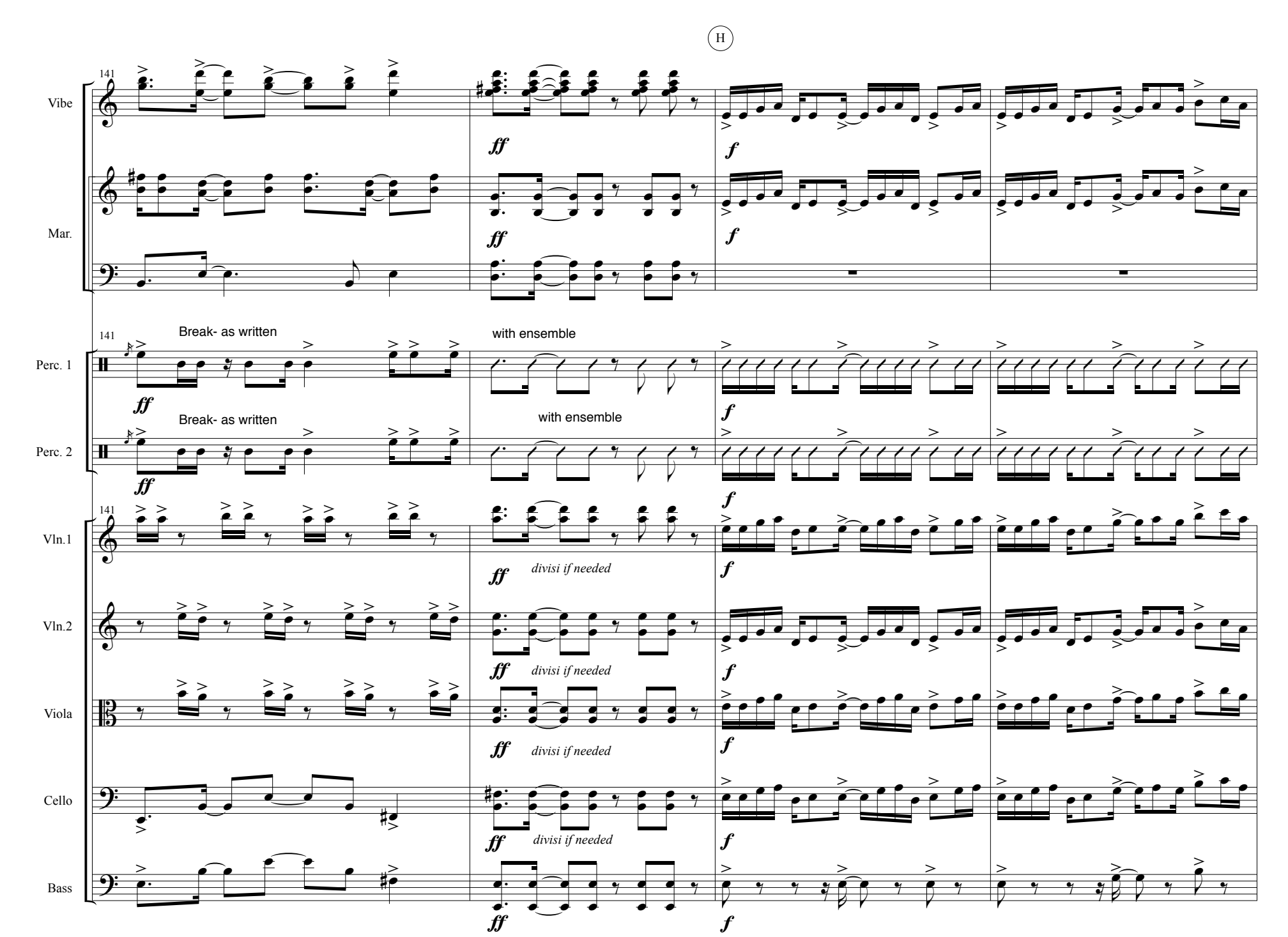

120
Vibe
Mar.
120
Perc. 1
Perc. 2
120
Vln.1
Vln.2
Viola
Cello
Bass
pp
mf
pp
mp
pp
mf
pp
pp
mf
pp

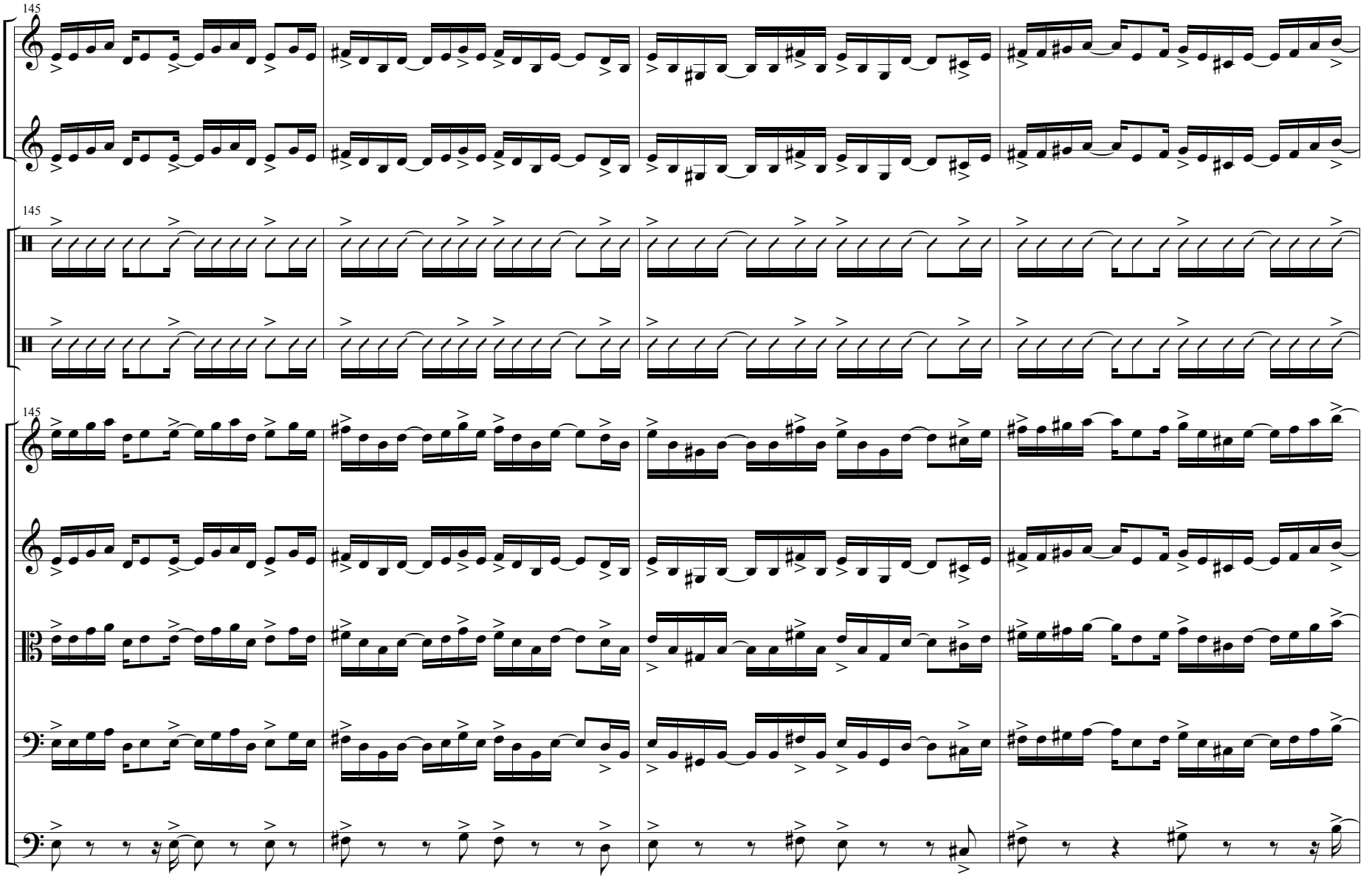

124
Vibe
Mar.
cresc. poco a poco
cresc. poco a poco
124
Perc. 1
Perc. 2
mp
cresc. poco a poco
mp
cresc. poco a poco
124
Vln.1
Vln.2
Viola
Cello
Bass
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
mp
cresc. poco a poco
cresc. poco a poco
mp
cresc. poco a poco

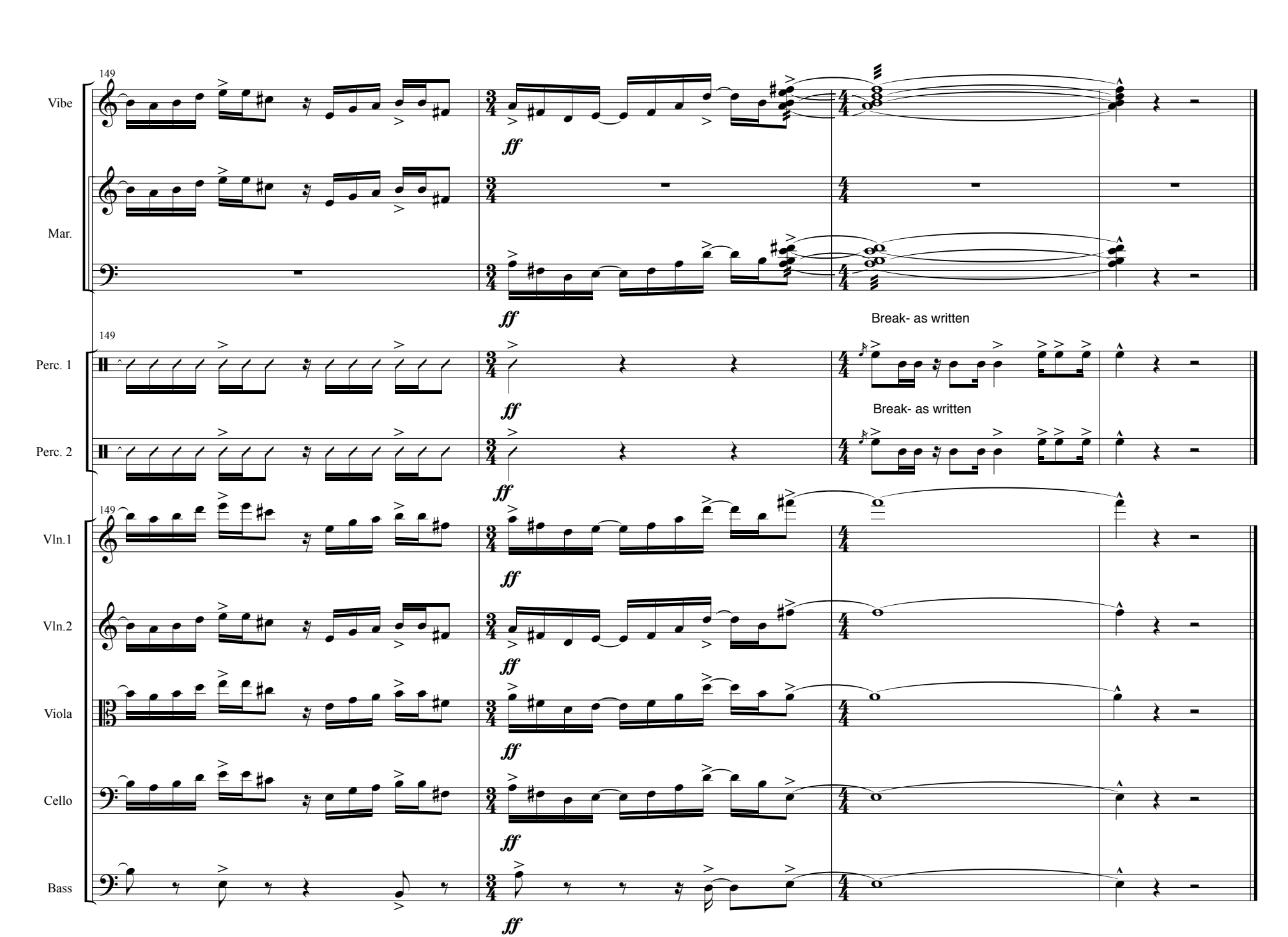

128
Vibe
Mar.
128
Perc. 1
Perc. 2
128
Vln.1
Vln.2
Viola
Cello
Bass


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)


137
Vibe
(f)
Mar.
(f)
137
support figures
Perc. 1
(f)
support figures
Perc. 2
(f)
137
Vln.1
(f)
Vln.2
(f)
Viola
(f)
Cello
(f)
Bass
(f)


H
141
Vibe
Mar.
ff
f
Break- as written
with ensemble
Perc. 1
Perc. 2
Vln.1
Vln.2
Viola
Cello
Bass
divisi if needed


145
Vibe
Mar.
145
Perc. 1
Perc. 2
145
Vln.1
Vln.2
Viola
Cello
Bass


149
Vibe
Mar.
ff
Break- as written
149
Perc. 1
Perc. 2
ff
Break- as written
149
Vln.1
Vln.2
Viola
Cello
Bass
ff