A Performance Practice Guide for :only.just.almost.never for Solo Vibraphone by Jay Alan Yim

Dustin Ray Haigler

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A PERFORMANCE PRACTICE GUIDE FOR

:only.just.almost.never

FOR SOLO VIBRAPHONE BY JAY ALAN YIM

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
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B.M., Southeast Missouri State University, 2017
M.M., Boston University, 2019
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Abstract

Currently, there exists little scholarship on Dr. Jay Alan Yim’s percussion music, and none exists for *only.just.almost.never* for solo vibraphone. Establishing a performance practice guide will allow future percussionists a glimpse into the compositional process of Yim and allow them to expand their repertoire to include this challenging music. The purpose of this project is to create a comprehensive performance practice guide for *only.just.almost.never* for solo vibraphone by Jay Alan Yim.

Resources Required

This project relies mainly on the score of *only.just.almost.never* for solo vibraphone. I have also conducted multiple interviews with Yim regarding his compositional process, sketches, and companion pieces within this writing paradigm. It should be noted that this work can be played with Yim’s other modular works in his cycle for piano, string quartet, woodwind trio, and chamber ensemble; all of these scores are available from the composer.

Project Format

This project is a written performance practice guide for *only.just.almost.never* for solo vibraphone. Thus, it consists of pedagogical advice in learning and performing this work accompanied by specific score examples, visual diagrams, photos, and audio links. In addition, this paper discusses practical analyses of this composition’s complex rhythms. The author has recorded *only.just.almost.never*, which has informed the pedagogical writings within this project.

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3 Jay Alan Yim, *:circl/eSong* (Shinkyoku Edition, 1997).
4 Jay Alan Yim, *:dreamin/gField* (Shinkyoku Edition, 1997).
Chapter 1. Introduction

Short Biography of Dr. Jay Alan Yim

Jay Alan Yim was born in St. Louis, Missouri on April 24, 1958. He has earned over fifty awards and fellowships throughout his compositional career from prestigious institutions such as the Kennedy Center, National Endowment for the Arts, Tanglewood Music Center, ASCAP, BMI Aspen Festival, and numerous others. He has studied composition with Sir Peter Maxwell Davies, Oliver Knussen, Donald Martino, Earl Kim, Sir Harrison Birtwistle, Justin Connolly, Peter Racine Fricker, and Gordon Crosse. He has also studied computer music with David Jaffe, Xavier Serra, and Barry Vercoe. His education includes a B.A. at the University of California, Santa Barbara; a M. Mus. with Distinction at the University of London in Composition Studies, A Ph.D. at Harvard University, and additional computer music studies at Stanford University and Massachusetts Institute of Technology.

Literature Review

It is important for the performer to understand the structure of this work to accurately perform it. In addition, one should have a rudimentary understanding of spectralism to see how Yim deviates from this style. While some may assume that he embraces a form of postdigital spectralism, where the use of computer analysis with tools like Spear or Audiosculpt from the fourth sub direction of spectralism are eschewed for a psychoacoustic interpretation of aural

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events, this is not the case. Instead, Yim defines his work in a tonal sense where spectral events are thought of as consonant and dissonant chords. As a foil to this style, one can examine the percussion writing of Francois Rose to examine spectral process in contrast to Yim’s to spectral cadential function.\textsuperscript{10} The work “Ping” by Samuel Beckett provides the generative source material for the pitch material of this work, and it is important to understand gesturally through in-depth analysis.\textsuperscript{11} In fact, because “Ping” provides generative melodic material for \textit{:only.just.almost.never} through assigning pitches to specific words as well as syntactic influence though its unique uneven rhythmic structure, I highly recommend a performer study Beckett’s original text for a more holistic approach this vibraphone piece.\textsuperscript{12} Furthermore, the mallet patterns discussed throughout this monograph parallel the text of Beckett’s text in “Ping,” as their repetition throughout the work parallel the cyclic nature of the cantus firmus – the text of “Ping” – which is completed four times throughout the performance of \textit{:only.just.almost.never}.

Tracing the groundwork laid by other spectralist composers in works focused on events in time or postdigital spectralism, such as Gérard Grisey’s \textit{La mort de la civilisation from Quatre chants pour franchir le seuil}\textsuperscript{13} and prologue,\textsuperscript{14} Claude Vivier’s \textit{Bouchara},\textsuperscript{15} Philippe Hurel’s

\textsuperscript{12} Samuel Beckett, “Ping,” in \textit{First Love, and Other Shorts} (Grove Press, 1974).
\textsuperscript{14} Jeffrey J. Hennessy, “Beneath the Skin of Time: Alternative Temporalities in Grisey’s Prologue for Solo Viola,” \textit{Perspectives of New Music} 47, no. 2 (Summer 2009): 36–58.
\textsuperscript{15} Bryan Christian, “Combination-Tone Class Sets and Redefining the Role of Les Couleurs in Claude Vivier’s Bouchara,” \textit{Music Theory Online} 20, no. 2 (June 2014): 1–18, https://doi.org/10.30535/mto.20.2.2.
Tombeau in memoriam Gérard Grisey\textsuperscript{16} and Loops II\textsuperscript{17}, and the concept of post spectral melodic development\textsuperscript{18} is important in understanding how Yim’s spectral cadences diverge from this tradition. His approach is uniquely of a tonal function, not resultant from a prescribed process of composition.

In my discussion with him, he elaborates:

Perhaps what I’m trying to achieve is PostSpectral in the sense that it’s not about delving into the microcosm of a sound to discover a new word to explore; it’s more about taking spectrality phenomenologically as a vocabulary term that I want to use in a personal syntax that draws upon the Tension-Release model of tonality. Card-carrying Spectralists view what they are doing as ideological. I’m not doing that; what I’m doing is heterodox by treating spectrality as a thing – an object or a process – and not a systematic approach to making music… if anything, I think the way I’ve been using what I’m calling Spectral Cadences is closer to LaMonte Young or James Tenney.\textsuperscript{19}

Further, Yim defines the spectral cadence as experiencing the verticality of a harmonic series as most consonant. Hearing chords this way, he argues that any arrangement of twelve chromatic pitches other than within the harmonic series is at least somewhat dissonant. Extrapolated from this is the concept that specific twelve-note chromatic arrangements are more dissonant than others based on how far removed they are from the harmonic series. Because a chord’s structure and note spacing have a fundamental impact on the psychoacoustic spectral tension of the event, Yim argues that each chord creates anticipation of a certain spectral progression which parallels the Tension-Release model of tonality. The spectral cadence, thus, is a progression of tension to relaxation from harmonic dissonance to consonance through motion from non-harmonic series to

\textsuperscript{19} Jay Alan Yim, Personal Correspondence with Jay Alan Yim, interview by Dustin Haigler, Email, March 29, 2022.
pure harmonic series chord structures. In this work, each a subsection is purely dissonant, each b subsection is moving towards consonance and spectral clarity, and each c subsection resolves to a different transposition of a specific harmonic series.

The concept of spectral energy and tonality resulting from combinatory and non-combinatory pitch relationships also play a role in understanding these cadences. Comparative analysis of Yim’s *Jam Karet* (1993/94) for two prepared vibraphones may be helpful for performers to gain a more holistic view of his writing style for the instrument.

Finally, studying Yim’s contemporaries in the composition of advanced vibraphone literature will be helpful in drawing pedagogical lessons across multiple pieces of the standard repertoire, further solidifying the educational basis for this project. These composers include Martin Matalon, Philippe Manoury, and Karlheinz Stockhausen, whose works may be more musically accessible after understanding Yim’s *only.just.almost.never*. The vibraphone is gaining an increased emphasis in percussion pedagogy, so it is more important now than ever to educate players to develop the skillset to perform increasingly difficult works.

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Chapter 2. Instrument Preparation

Aluminum Foil on the Resonators

The vibraphone needs to be prepared with 10cm/4” squares of aluminum foil over the tops of some of the resonator tubes. First, remove all bars from the instrument on both the accidental and natural registers. The following ten notes need to be prepared: G₃, B₃, C-sharp₄, E-sharp₄, F-sharp₄, A₄, B-flat₄, C₅, E₅, and G-sharp₅. Yim advises that the foil should be secured with tape or rubber bands around the resonator tubes; however, depending on the model of vibraphone the performer uses, this may be more difficult to do. I have a Musser M-55 gold-plated vibraphone, and the resonators are surrounded by square gates, making it impossible to secure the foil with rubber bands to the instrument. Therefore, I recommend simply folding the aluminum foil over the resonators and then putting the bars back on the instrument. See figures 2.1 through 2.3 for examples of the foil-covered resonator tubes.
Figure 2.2. Foil preparation of accidental resonators

Figure 2.3. Close-up of foil preparation on resonators
A Note on Sound and Damaging the Instrument

Yim recommends a low-adhesive tape such as painter’s tape to avoid damaging the vibraphone. Strong adhesive tape may remove the finish on the vibraphone, which is not recommended for aesthetic purposes or retaining resale value if the difficulty of this piece makes the performer reconsider their career choices. Jokes aside, composers sometimes write with extended techniques and unusual preparations that damage percussion equipment – even on purpose – such as Percy Pursglove’s *Metamorphosis for Trumpet and Lump Hammer* or Annea Lockwood’s *Burning Piano*. It is up to the performer to use their best judgment on and assess what levels of damage are appropriate for their own gear. In my opinion, any technique which causes damage to a percussion instrument is not an acceptable tradeoff for the given resultant sound, and accommodations must be made first to protect the instrument and then approximate the sound requested by the composer. In this case, a low-adhesive tape, rubber bands, or the lack of either, have virtually no effect on the resultant sound of the vibraphone, and the composer has personally approved of the sound quality. In fact, during our conversations, he suggested that each percussionist should have their own unique buzzing effect based on how they implement their aluminum foil preparations. He further recommends that each performer draw influence from mirliton sounds such as the Mexican marimba, Chinese dizi, or humble kazoo with a focus on a more individualized sound characteristic for each prepared note.25

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Chapter 3. Performance Preparation

Building a Click Track

The difficulty of performing this work live should not be understated. The amount of preparation required by the performer to accurately play all the subdivisions and polyrhythms within this piece, especially without a click track, is immense. Therefore, I highly recommend the performer build their own click track to be played through in-ear monitors during all performances. This click track should, at minimum, be constructed to delineate the meter of each measure, mark the beginning of each lettered subsection, and provide either a second click track delineating the reconstructed tempo for each letter c subdivision alongside the metric click, or a rhythm guide track which performs all of the individual subdivisions of the polyrhythmic structures in the letter c subsections. If possible, this should be created in a fashion in which the performer can have precise timestamps for each measure. See Appendix B for the sheet music of my reconstructed click track for an example of this completed project.

First, I created a single staff treble clef part in a music notation software. For this project, I used Sibelius, but one is also free to use Finale, Dorico, Musescore, or any other computer notation software that is capable of programming polyrhythms with up to thirty-three note ratios. I then set the project tempo to the tempo at the beginning of the score, which assigns the eighth note a value of 40 beats per minute. I created 283 measures to account for all measures in the score for this piece. After that, I recreated the meter structure of Yim’s piece in my sketch. At this point, I had generated a blank score with the correct tempo, meter, and bar numbers of :only.just.almost.never. Next, I displayed timestamps for every single measure of the piece.

I then inserted a wood block part and programmed the wood block to perform three different pitches. I assigned the highest pitch to the first beat of the measure, the middle pitch to
the last beat of the measure, and a low pitch to all other beats in the measure. See Appendix B for the wood block track alone. After this is completed, I created a guide track to delineate the beginning of each a, b, and c section, as well as perform the polyrhythms of all c sections. I used a treble clef voice track which performs the pitch A₄ to delineate the beginning of an a section, B₄ to delineate the beginning of a b section, and C₅ to delineate the beginning of a c section. In addition, each a and b section is delineated by a tuplet corresponding to the numbered section of a or b – in other words, section 5a, beginning at m. 126, is marked by a one-beat quintuplet repetition of A₄, as shown in Example 3.1 below and in Appendix C.

Example 3.1. Guide Track for mm. 125-128, end of section 5c and beginning of section 5a for :

```
\begin{verbatim}
\end{verbatim}
```

Finally, I utilized the pitch C₅ for the beginning of each measure within a given c-section, F₄ to mark subdivisions of polyrhythms in c sections, and D₄ to fill in all other inner note values between subdivisions of polyrhythms in c sections. See Example 3.2 for the guide track for section 5c.

Example 3.2. Guide Track for mm. 133-144, section 5c to beginning of section 6a for :

```
\begin{verbatim}
\end{verbatim}
```
Both parts together create a full click track with guide rhythms, and an example of the full composite is shown in Example 3.3.

Example 3.3. Click Track with Guide Track for mm. 133-144, section 5c to beginning of section 6a for:

:only.just.almost.never
Playing the Correct Notes, Especially in Spectral Cadences

This work is separated into ten numbered parts that each contain a, b, and c lettered sections. Each a section contains downbeat bursts in which all of the notes are meant to be played as quickly as possible at the beginning of each measure. Further, these notes are not designed to create any semblance of a specific key, tonal center, or overtone series. See Example 3.4 below for an example of a downbeat burst.

Example 3.4. Downbeat burst, m. 263, :only.just.almost.never

While this downbeat burst takes up the entire space of the bar visually, all notes are still meant to be played as fast as possible starting at the beginning of the measure. These downbeat bursts are all delineated by a large note head at the beginning of the measure followed by small note heads for the rest of the passage. They should have slight accent on the first note of the measure.

All b sections are moving toward a spectral cadence which will be realized in each subsequent c section. This means that the lowest repeated pitch in each b section is a statement of the spectral fundamental or an overtone of the spectral fundamental for its consequent c section. Example 3.5 showcases an upbeat burst that suggests a spectral fundamental with its lowest pitch.

Example 3.5. Upbeat burst, m. 192, :only.just.almost.never
All c sections utilize a spectral cadence, where all notes are members of the overtone series of the lowest pitch in the section. Because of this, it is critical that the performer never misses the lowest pitch of the measure, as it will ruin the spectral soundscape of the performance of that section, especially since each entire c section is fully pedaled with no dampening. Incorrect notes will ring for a very long time. Example 3.6 showcases the full spectral cadence of section 2c, based on the overtone series of F-sharp.

Example 3.6. Spectral Cadence, section 2c, mm. 64-67, *only.just.almost.never*

Percussion Nomenclature

Terms used in this document include the various mallet stroke types, including double and triple lateral strokes, independent strokes, and related terminology such as sequential sticking and, specifically, mallet numbering. Double lateral strokes are defined as two strokes with the same hand moving from one mallet to the other as a single fluid motion. Triple lateral strokes are created from a rocking motion in one hand in which one mallet pivots to the other, then back to the first mallet for a total of three strokes in one gesture. Independent strokes are individually engaged from separate stroke motions. These strokes are all detailed in Leigh Howard Stevens’ book *Method of Movement*.26 I number my mallets 1-2-3-4, from left to right.

Therefore, the left hand holds mallets 1-2, with mallet 1 on the outside and 2 on the inside. Subsequently, the right hand holds mallets 3-4, with mallet 3 on the inside and mallet 4 on the outside. This is the same numbering system as right-hand piano fingering.

**Tempo Conversions**

My Tempo Conversions in Appendix E contain re-notations of all polyrhythms into values equally divisible by four in a new tempo. See Samuel Z. Solomon’s *Advanced Rhythm Studies* for more information on this concept, which he refers to as rhythm reassigned as tempo when applied to Yim’s *Jam Karet*. To manually determine the value of a subdivision, simply use the formula of:

\[ \text{new tempo} = (\text{original tempo}) \times \left(\frac{\text{left ratio of polyrhythm}}{\text{right ratio of polyrhythm}}\right) \]

For rhythmic guidance in each c section of the performance analysis, refer to Appendix E.

**Notes on Paragraph Structure of Chapters 4-13**

Chapters 4 through 13 provide a measure-by-measure sticking and phrasing approach for. Each paragraph delineates a new instance of pedaling on the vibraphone. No other paragraph spacing is used, so each c section analysis is one large paragraph by design. These chapters aim to function as an instruction manual for learning every measure of this piece in detail. I recommend each performer explore their own sticking options and then use mine as a guideline if needing assistance. However, the performer is also welcome to begin with my stickings and then tweak them as they learn this piece.

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Chapter 4. Section 1 Performance Analysis

Section 1a

All a sections will follow the guiding principle of sounding events compressed to the beginning of the measure, as fast as possible. Measure 1 begins with a simple flurry of pitches only requiring a basic 1-4-2-3 permutation leading up to the penultimate note of the measure. The volume of this gesture, however, requires considerable strength, as it is written *fortississimo*.

Measure 2 requires more control over mallet 4, including double strokes on the pitches G-sharp⁴ and E₅, sequentially. See Example 4.1 below.

Example 4.1. Measure 2 sticking for *only just almost never*

Measure 3 is played almost entirely hand-to-hand as well, requiring only a 2-1-2 permutation on notes seven through nine (pitches B₃, G₃ and C-sharp⁴).

Measure 4 is an entirely hand-to-hand affair, and the amount of time afforded to the player, at four-and-a-half seconds to play ten notes, is a welcome relief compared to the first three measures. Measure 5 is the first measure to introduce multiple doubled pitches in a row, requiring E₅ and F₄ to be doubled directly in succession, followed by a quick 4-3 permutation leading to a doubled C-sharp⁴. Care must be taken in mm. 2-5 to not miss any notes, as the pedal
of the vibraphone is not cleared (lifted to end the resonance of all notes) until the beginning of m.
6.

Measure 6 is an interesting test of various permutations among all four mallets, beginning
with a double lateral pattern of 4-3-2-1-3-4, and ending with a single alternating pattern of 1-3-2-
4. Measure 7 begins with the inverse permutation of m. 6, utilizing a 4-2-3-1 permutation
followed by a 1-2 double lateral into the work’s first triple vertical stroke on G-sharps, which can
be played with either mallet 3 or 4.

Measure 8 introduces triple lateral strokes, with a quick 3-4-3 rotation required on pitches
4-6 of the bar. This measure also begins with a clear pedaling, so the permutations should all
speak clearly. Measure 9 introduces the fastest pace of pitches-per-measure so far in this work,
requiring fourteen notes to be played in 1.5 seconds. This calculates to playing nine and one-
third notes per second. See Example 4.2 for my preferred sticking of mm. 9-10.

Example 4.2. Measure 9-10 stickings for  

\texttt{only.just.almost.never}

Measure 10 is another relief measure, playable with different hand-to-hand permutations,
as the measure is entirely sequenced in high-low pitch pairs. Measure 11 brings back the triple
vertical strokes from m. 7, this time on E₅ with mallet 4. Measure 12 is a measure that is easier to
play if each hand stays on a particular manual – in my case, I find it easiest to keep the left hand
on the naturals while the right hand plays all accidentals in the measure. The sticking for the
measure in this case would be 3-1-2-3-2-3-2-4-1, although one can also use the left hand on the second F-sharp⁴, resulting in the last four notes being a 1-2-4-1 permutation and eliminating the 3-3 double stroke on F-sharp⁴. Measure 13 is another simple hand-to-hand affair ending with a 1-2-3 permutation. The most difficult part of this measure is the combination of fortississimo dynamic with the relative speed of the notes in the measure – only 1.5 seconds to play ten notes.

Measure 14 is written at a mezzo-forte dynamic with a clear pedal, so the performer must be careful to relax the dynamic tension of fortississimo from the previous measure to properly control the dynamic range of the vibraphone. This parallels the dynamic range and attack of m. 6, which also begins with a mezzo-forte marking and clear pedaling. In addition, this measure requires fast shifting from accidental to natural bars in the left hand while opening the mallets from a major second to a minor seventh interval and moving the right hand into a 3-4 accidental-natural position. This maneuvering across the instrument requires some choreography while simultaneously keeping the pedal depressed for the entire phrase. See Example 4.3 for this full sticking.

Example 4.3. Measure 14 stickings for :only.just.almost.never
Measure 15 distills the techniques of the previous phrase from mm. 11-14, utilizing double lateral permutations, 3-4 accidental-natural right-handed shifts, *fortississimo* dynamic control, 10 notes in 1.5 seconds, and sudden dynamic relaxation in the following measure.

Measure 16 can be achieved by breaking it down as a series of double lateral strokes bookended by single strokes. The interior notes follow in groupings of 4-3-2, 4-3-1-2; while the first and last notes can be played by mallets 1 or 2 and 3 or 4, respectively. One must also bear in mind that dynamic control is an important factor in playing this measure, and the hands must be relaxed even though the previous measure is played at a *fortississimo* dynamic level. Measure 17 follows similar sticking conventions to m. 12, wherein the right hand plays all natural bars while the left hand plays all accidentals. This measure also requires more strength and stamina, as it is played at *fortississimo* with twelve notes in 1.5 seconds. See Example 4.4 for the full sticking of this passage.

Example 4.4. Measure 17 stickings for *only, just, almost, never*

![Example 4.4](image)

Measure 18 begins at the ubiquitous *mezzo-forte* dynamic with a clear pedaling, and its sticking permutations can be broken up into groupings of 3+3+3+2, utilizing a 4-2-3, 1-2-3, 1-2-3, 2-4 pattern. See Example 4.5 for full stickings of m. 18.
Measure 19 is the first measure to begin with fortississimo double lateral strokes in a sequential fashion, requiring more volume from the first double lateral stroke note compared to the rest of the measure. My ideal sticking for this measure is a 2-1-4-3 followed by hand-to-hand alternating strokes for the rest of the bar. Measure 20 is a phrase best visualized by allocating the bottom notes of each phrase grouping to the left hand and all other notes to the right hand. This results in the left hand playing C-sharp\textsuperscript{4}, G\textsubscript{3}, C\textsuperscript{#4}, and D\textsubscript{4}, sequentially, while the right hand covers the rest. Measure 21 is a distillation of the techniques required from mm. 18 through 20, including fortississimo 2-1-4-3 double lateral permutations in the beginning of the measure as in m. 19 followed by lateral groupings of three notes between the hands, paralleling mm. 18 and 20.

Measure 22 is the first instance in this work of four repeated pitches in a row. I prefer to play this instance hand-to-hand to maximize the articulation of each individual repetition of the note, but one could also feasibly play it utilizing a combination of double, triple, or quadruple independent strokes on the same mallet. Measure 23 is unique because it utilizes independent groupings of mallets – the inner mallets, 2 and 3, control the middle voice structure, while the outer mallets, 1 and 4, control resonant pitches outside the repeated material. The inner voices make up a B chord with a split third, which may prove helpful for the purpose of pitch and muscle memory. Measure 24 combines independent strokes with 1-2-4 permutations which utilize natural-accidental and natural-natural left-hand positions, while the right hand shifts from
accidental to natural to accidental, resulting in some difficult choreography to properly navigate each manual on a per-hand basis. One should take care to avoid accenting the last note of the measure, especially since it is a high pitch in its phrase and comes from a series of alternating strokes. Measure 25 introduces a new record for notes played per beat, requiring sixteen notes to be played in 1.5 seconds. This is an especially difficult proposition as the measure is played almost entirely hand-to-hand, removing the possibility of lateral permutations increasing the speed at which one can perform the measure through sequential sticking. Measure 26 combines the sequential sticking patterns of the previous measures in this phrase group with the triple independent strokes in a single mallet, paralleling their use in m. 7. One should take care to avoid the top G-sharp5 from overpowering the rest of the notes in the measure.

Finally, m. 27 is the softest opening dynamic of any measure so far, utilizing a piano dynamic and short phrase length over a six-beat measure, also the longest so far in the work.

**Section 1b**

Section 1b begins with m. 28, marking the first time that a phrase is pushed back as far in the measure as possible. All b sections will follow this pattern, similar to all a sections requiring the notes to be front-loaded in the measure. Measure 28 is the most difficult phrase in the work so far, as it requires the hands to be split between the upper and lower sections of the keyboard entirely. The top mallet of the right hand is required to play all top voice notes except F-sharp5, while the left hand is responsible for only G3 and D4. As such, the right hand plays as many as four notes in a row with the same mallet moving from accidental to natural bars. This sweeping technique is one that will be utilized throughout more of this work and is essential for navigating the wingspan of the vibraphone and articulating each independent voice throughout this work. See Example 4.6 for this full sticking.
In addition, m. 28 may need to be moved back to the end of m. 27 as advised by the composer. Yim states that an upbeat phrase may be moved to the end of a previous measure if the notes do not fit in the allotted time space of the measure in which they are written. Measure 29 utilizes shifting hand positions, where the right hand moves from a 4-3 natural-accidental double lateral to a 3-4 natural-accidental double lateral and then back to a 4-3 natural-accidental position. It is paramount to keep the body weight evenly distributed across the instrument to prevent sudden shifts in balance when navigating these hand shape changes. Both mm. 28 and 29 are played at a *fortississimo* dynamic level, so muscular control must be maintained while keeping the dexterity to fit each phrase within one beat.

Measure 30 is the second clear pedal *piano* dynamic phrase within this work, and it is defined primarily by hand-to-hand sticking until the end of the bar, which is then finished with a 1-2-4-3 permutation. The most difficult part of this measure is maintaining an even dynamic range from the 2-2 sticking on A₄ and B₄ all the way through to the end of the phrase, as it spans 2 1/2 octaves of the keyboard range and requires a careful touch to prevent the top notes from resonating at a much louder dynamic than the rest of the instrument. Measure 31 is tricky because it requires a wide interval in both the left and right hands to keep pace with the phrasing required to make the notes sound interconnected. See Example 4.7 for this sticking.
Example 4. Measure 31-32 sticking for *only* *just* *almost* *never*

The left hand starts with an interval of a major tenth from G₃ to B₄, while the right hand is holding a minor seventh from F-sharp₅ to E₆. In addition, the right hand is responsible for a double stroke while maintaining that wide interval, so one should practice double strokes with all mallets while holding various wide intervals to prepare for this work. Measure 32 is the most difficult of this section, as it requires the performer to play fourteen notes at a *fortississimo* dynamic level hand-to-hand in 1.5 seconds. Refer to Example 4.7 for this sticking as well.

**Section 1c**

All c sections are fully pedaled throughout as defined in the instructions at the beginning of the score. Section 1c marks the first instance of note groupings being phrased across the entire measure. In addition, the lowest pitch of this section is the spectral fundamental or an octave displacement of the spectral fundamental, so any missed base pitch will be apparent to the listener and destroy the acoustic effect of the piece. The first measure is a grouping of 15:16 sixty-fourth notes, so the halfway point of the measure is between notes seven and eight of the measure. Balance is easier to achieve in this measure if the top voice is allocated to mallet 4, and the lower voices are split among mallets 1-3. Measure 34 is the easiest measure in this work so far, as it is a simple subdivision of two notes per beat for five beats. Sticking choices should be left to the performer, as ample time is given for the performer to resituate their hands for the
following measure. Keep in mind that not every note will speak clearly in the context of the overarching phrase, as the pedal is meant to be held for the entire section. Do not attempt to clear the pedal to make notes more articulate, as the spectral effect is more important than any one note’s articulation. Measure 35 is dependent on utilizing an octave position in the left hand which begins from G₃ to G₄ and then maintains a similar spacing for a minor 10th from D₄ to F₅, as the bars of the vibraphone are graduated and smaller near the top of the instrument. The right hand plays sweeping figures on both naturals and accidentals, so one should take care to provide equal volume to the second note in the sweeping pattern. Measure 36 is a simple four against three polyrhythm and is playable with any combination of stickings due to its slow speed. I view this measure as one for the performer to regain their bearings and press onward through the rest of section 1c. Measure 37 is another slow speed passage, but it requires consideration of the 9:8 polyrhythm over two beats. The resultant rhythm is one where the second beat of the measure happens exactly between notes five (D₅) and six (F₆) of the measure. Measure 38 is a similarly slow series of notes and playable with any combination of stickings, but the slow polyrhythm of 13:12 over six beats demands the performer carefully consider rhythmic landmarks to accurately perform the passage. If the performer can only anticipate the halfway point in the measure, then they should note that beat four of the measure occurs directly between notes seven (F₅) and eight (F₆) of the phrase. See Example 4.8 for this approximation.

Example 4.8. Measure 38 rhythmic approximation for :only.just.almost.never
Measure 39 is a welcome rhythmic structure, requiring the performer to play a 10:8 polyrhythm over one beat. This is a much simpler task than the previous bar, but its deceptive difficulty of this measure comes from the speed at which it flows into m. 40. Because of the large jump to the bottom of the vibraphone for the beginning of m. 40, I highly advise the performer to end the measure with a double lateral 4-3 permutation on C₆ and A₅. Measure 40 is another space requiring strict adherence of polyrhythmic integrity, as the only interlocking notes occurring between the 17:12 are notes eight (E₆ occurring directly between the first and second sixteenth notes of beat two) and fifteen (F₆ occurring on the second sixteenth note of beat three). See Example 4.9 for more detail about this passage.

Example 4.9. Measure 40 rhythmic approximation for :only:just:almost:never

Measure 41 is a relaxing 15:10 polyrhythm across five beats (broken down into a 3:2 polyrhythm each beat) allowing the performer to choose any number of stickings. Closing out this section is m. 42 which utilizes simple 10:8 pattern, distilled into a 5:4 or 5:2 pattern per beat. Be sure to adequately space and subdivide the 5:2 compared to the previous measure’s 3:2, as 5:2 is slightly faster but often approximated in a similar fashion when played without careful consideration of the beat.
Chapter 5. Section 2 Performance Analysis

Section 2a

Measure 43 introduces consecutive double strokes between the hands, requiring G-sharp5 to be doubled in the left hand and A5 to be doubled in the right hand consecutively. This phrase also begins with the ubiquitous *mezzo-forte* clear pedaling, so it should sound relaxed with each note speaking clearly. Measure 44 is a loud gesture that begins and ends with hand-to-hand sticking, containing a 1-2-3-4 permutation in the middle. One should mind the shift from F5 to G-sharps in the right hand at the end of the measure, as it is a quick manual change to a note prepared with aluminum foil that should be played in the center for the best tone quality.

Measure 45 requires a tricky left-hand position in which mallet 1 is positioned on the accidentals and mallet 2 is positioned on the naturals, so the left arm is directly above and parallel to the keyboard facing the right hand. The most economical permutation I find for executing this measure consistently is 4-2-1-3-1-4-2-4-2. This sticking results in a left-handed crossover for the last note, but I believe the consistent tone quality for alternating notes for the last four pitches is worth the effort. See Example 5.1 for context.

Example 5.1. Measure 44-45 sticking for *only just almost never*

Measure 46 requires large leaps in the left hand, but it is much easier to conceptualize if the performer breaks down the measure into three different hand positions. The left hand first is
positioned at a perfect fourth on C-sharp\textsubscript{4} and F\textsubscript{4}, then keeps that interval lock when playing the F\textsubscript{5} and moving back down to C\textsubscript{4}, finally landing on the E-flat\textsubscript{4} and B-flat\textsubscript{4} with roughly the same interval shape as the beginning of the measure. Measure 47 is a challenging one due to the number of notes required to be played within a span of one beat. Therefore, I find it most helpful to conceptualize the measure with three sets of permutations. The first set is 1-4-2-3, the second is 2-3-4-2, and the third is 3-1-3-1-3-2.

Measure 48 is the quietest measure of this section so far, and it comes right after m. 47 is played at \textit{fortississimo}, so relaxation of the hands is paramount to executing this gesture accurately. In addition, I utilize a 4-4 sticking for the A\textsubscript{5} to G-sharp\textsubscript{5} transition (notes five and six), so a light touch is helpful to actuate the double strokes gesture at this dynamic level. In m. 49, I allocate the outer voices to the outer mallets while all the inner mallets only play E\textsubscript{5} and F\textsubscript{5}. See Example 5.2 for this sticking.

Example 5.2. Measure 49-50 sticking for \textit{only.just.almost.never}

Focus on creating a clear balance of volume between the outer and inner voices of this measure, as the lower notes of the vibraphone tend to require more force to speak than the higher pitches. Measure 50 requires the left hand to smoothly shift between all accidentals and all naturals, then shift back to all accidentals for the last B-flat\textsubscript{4} and prepare for the following measure. Meanwhile, the right hand maintains a 4-3 accidental-natural position on G-sharp\textsubscript{5} and F\textsubscript{5},
sweeping mallet 3 down to E₅ for the penultimate note of the bar. This is also highlighted in Example 5.2.

Measure 51 can be conceptualized with the top pitches of each phrase group played with the right hand, while the left hand fills in the rest of the measure. The left hand maintains three distinct positions: first, it plays G-sharp₅ and B-flat₄ in an all-accidental position, then it moves to a perfect fifth from B-flat₄ to F₅ in accidental-natural position, and finally, it moves to back to an all-accidental position for the E-flat₄ ending the measure. By blocking out the measure using specific hand positions, one can more easily rely on muscle memory when executing difficult, fast passages. Measure 52 is most easily executed with a double lateral 1-2-4-3-1-2 pattern starting on the third note (B-flat₄) of the measure. If utilizing this sticking, be aware that the left hand will need to cross over or under the right to play the last note in the measure. The double lateral sticking is utilized to speed up the execution of this measure, as the economy of motion provided allows the player to avoid the technical difficulties of playing notes hand-to-hand in such a quick manner.

Measure 53 flows through the hands rather naturally, as the first pitch can be accented with mallet 4 followed by a 1-2-3-4 permutation and ending with a 1-3 hand-to-hand stroke which moves into a double lateral phrase of 2-3-4. In m. 54, I envision using three right hand shapes to accurately play the top note phrase. I believe that a 3-4 G₅-B₅ position, followed by a 3-4 F-sharp₅-B₅ position, ending with an 3-4 E₅-A₅ position creates an economical sticking solution for this measure. Measure 55 is easy to block out as two sets of lateral sticking permutations followed by a left-hand triple stroke ending with an outer mallet stroke on the right hand. The groupings I found to work best for this measure are 1-3-2-4, 1-3-2-3, and 1-1-1-4. See Example 5.3 for this full sticking.
Example 5.3. Measure 55 sticking for: *only.just.almost.never*

Measure 56 begins with a clear pedal at the slowest pace and quietest dynamic explored in the piece so far. When executing quiet dynamic phrases over longer measures, it is important to control the attack dynamic of each individual pitch throughout the range of the vibraphone, as it is easy for notes to speak at a louder dynamic level if care is not taken to tame the higher dynamic response of the upper pitches of the vibraphone. One could arguably play the last three notes of the measure utilizing a 1-3-4 sticking, but I find a 1-1-3 sticking allows for a more relaxed stroke at this quiet dynamic level. I find m. 57 to be best achievable with alternating strokes with the left hand playing B₅ with mallet 2 and the second D₄ with mallet 1, ending with a 3-3 double stroke on A₅. The full sticking for this measure would be 3-2-3-2-3-2-3, 1-3-3, although an alternative sticking is available which utilizes single strokes in the right hand and double laterals in the left. This alternate sticking would be grouped as 4-1-2, 3-1-2, 3-1-3-3.

Measure 58 requires strict dynamic control to ensure that the F-sharp at the beginning of the measure has more force than the second note. I like to think of this measure as a series of alternating strokes ending with a 4-stroke double lateral pattern. This sticking is grouped as 2-1-4-1-3-2, 4-3-1-2. This grouping helps to avoid the complexities of odd-numbered grouping patterns when trying to achieve fluidity within a phrase. Measure 59 continues the pattern of a
phrase beginning with alternating strokes and ending with double laterals, which allows it to flow across the keyboard in a natural fashion. My recommended sticking is 3-2-3-2, 4-3-2-1, 3-4-2-1.

Measure 60 begins with the same dynamic and meter pattern as m. 51, but the complexities of playing the quadruple B₅ notes in the middle of the measure make it a good candidate for same mallet sticking for all four note repetitions. Personally, I use mallet 4, as one can utilize the sticking of 2-4-2, 4-4-4-4, 2-1-4 to avoid moving around the instrument so much. The 2-1 sticking on D₄ and C-sharp₄ make for an interesting maneuver, as mallet 1 needs to play an accidental directly after mallet 2 plays a natural. Therefore, I prefer the sticking of 2-4-2, 4-4-4-4, 2-1-4, as keeping mallet 4 as the top note throughout the entire phrase allows for more flexibility of the left hand and arm to extend over the vibraphone without causing issues reaching the top notes of the instrument with mallet 3 in the right hand. See Example 5.4 for this sticking option.

Example 5.4. Measure 60 sticking for :only, just, almost, never
**Section 2b**

Measure 61 requires some unique technical skills to execute the phrase pattern at a *pianissimo* dynamic level. I believe a successful approach to this problem is a sticking pattern of 3, 2-4-3, 1-4-3, 2-3-2-2, which results in a single stroke, an independent stroke into double lateral pair of phrases, and a left-hand paradiddle. One should also mind the extreme range changes on the instrument and ensure that the low F-sharp speaks clearly, as it is the upcoming spectral fundamental of section 2c. Measure 62 is, unsurprisingly, a long meter phrase with a quiet dynamic level. Keeping small intervals in each hand allows the performer to successfully execute the cycles and range changes required to navigate this measure. My preferred sticking is 1-4, 1-2-4, 1-4-3, 1-3-2-2-2-3-4, which results in a set of single strokes, two three-note lateral patterns, and a longer combination of alternating strokes leading to a quadruple stroke ending with a double lateral. Last, m. 63 requires careful control of hand-to-hand complex sticking patterns including the hands crossing over one another at the beginning of the measure. The most economical sticking I find for executing this measure at the required dynamic level of *pianississimo* is 1-2-3-2-4-3, 2-3-2-3-2-3-2, 4-4. The double stroke at the end of this measure on the right hand is almost certainly required, as it leads directly into section 2c with the lowest F-sharp on the vibraphone, necessitating a left-hand approach to the first note of m. 64. See Example 5.5 for this transition.

Example 5.5. Measure 63 sticking for :only.just.almost.never
Section 2c

Measure 64 is mostly difficult due to its use of non-standard accidentals to match the overtone series of the spectral fundamental. Please note that B-sharp and E-sharp can be recalled as their enharmonic spellings of C and F. The 11:8 polyrhythm is more easily conceptualized as a re-notation of the tempo so that the measure is played in sixteenth notes at 55 beats per minute. Measure 65 does not require any specific sticking, but the 9:8 polyrhythm can be better conceived as a large 3:4 polyrhythm with each grouping split equally into three notes. Measure 66 is the quietest in the piece so far and played at slow rate. However, one can achieve better rhythmic clarity by subdividing the measure into 4 groups of 3:2 polyrhythms – one for each quarter note value. Finally, m. 67, the last measure of this section, is played at pianississississimo, the softest dynamic in the entire piece. In addition, the polyrhythm of 14:16 in sixteen beats can be divided into two 7:8 groupings across the measure. Because 7:8 at such a slow tempo is difficult to subdivide, I recommend re-notating and memorizing a separate reference tempo here as well – in this case, 35 beats per minute instead of 40 beats per minute.
Chapter 6. Section 3 Performance Analysis

Section 3a

Measure 68 of Section 3a only requires the use of three out of four mallets. The right hand can be utilized in three positions. The first position is the opening note of C, which should be played with a wide mallet spread to prepare for the next two notes. After the first note, the right hand should shift to a diminished octave from B₄ to B-flat₅. Finally, the right hand should move to a minor 6th from F-sharp₅ to D₆. Mallet 2 on the left hand will take care of all the other notes in this measure, including a quick doubling on G-sharp₄ for notes four and five of the measure. Measure 69 utilizes a combination of double lateral, single alternating, and hands to hand sticking permutations, the composite of which necessitate a relaxed stroke approach to achieve these subjects and phrasing at a pianississimo dynamic level. My preferred sticking grouping is 3-4-2-2, 3-2-3-2, 1-3-2-4-1, resulting in the three aforementioned permutation groups accessible in blocks of muscle memory rather than recalling the entire measure as a single event. In general, I find a small block approach to sticking to be more manageable for larger phrases than simply memorizing the entire sticking for the measure as one entity. I similarly break down m. 70 into a number of smaller permutation groupings, especially as it is at a softer dynamic level (pianissississimo) than m. 69. The most efficient groupings I find are 3-2-3, 1-4-2-3, 1-2-4-3-4, 1-2-3. This creates two sets of alternating strokes, a pair of double and triple lateral strokes, and a sequential lateral stroke ending. See Example 6.1 for these stickings.

Example 6.1. Measure 69-70 sticking for :only.just.almost.never
Measure 71 is a straightforward set of bookended phrase groupings, beginning and ending with single alternating strokes and with a 1-3-2-4 alternating permutation in the middle of the phrase. My sticking is 2-3-2-3-2-3, 1-3-2-4, 2-3-2-3-2, although one is free to use any sticking for the first and last groupings as long as they begin with a mallet in the left hand. Measure 72, the last in this pedaled event, is a shorter phrase consisting of a double and triple lateral stroke pair of 2-1-3-4-3, followed by a 1-3-2-1-3 sequential sticking pattern. Be aware of the shift of the left-hand position from a 2-1 accidental-natural shape on B₄ and A-flat₄ down to the F₄ and D₄ natural position after playing the preceding C-sharp₄.

The next clear pedal phrase begins in m. 73, where Yim begins to ramp up the longevity and complexity of the phrase groupings in his composition. Yet again, this measure can be broken down as a bookended set of three distinct sticking approaches. I recommend beginning with a 2-3 alternating sticking, followed by a 1-2-4, 2-3-4 double lateral phrase pair, and ending with a 2-3-2-3-2-3-2 alternating sticking. Measure 74 begins on D₆ with a 4-3-2-3-2 double lateral into alternating sticking, then throws in a sequential 4-3-2-1 sticking starting on the second D₆ and finishes with another double lateral into alternating sticking of 4-3-2-3-2 beginning on B-flats. I find m. 75 most achievable if played using a three-note double lateral grouping at the beginning and end of the measure with alternating sticking in the middle. My preferred permutation grouping is 4-2-1, 3-2-3, 1-4-3. See Example 6.2 for these permutations.

Example 6.2. Measure 74-75 sticking for only, just, almost, never
Measure 76 is a test of independent strokes and paradiddles leading into outer mallet control, starting with a pair of 1-4 independent strokes into a 2-3-2-2 paradiddle, reversing the end of the first permutation with a 3-2-4 rotation, and ending with a reverse paradiddle, or single mill (no flam), of 1-1-4-1. The *mezzo-piano* dynamic of this measure demands a gentle approach to these rudiments applied to the downbeat gesture phrase of this bar. Measure 77, a loud dynamic phrase, allows the player an opportunity to lean into the power available through lateral permutations at the end of the measure. My preferred sticking for this bar is 4-2-4, 1-2-3-2-3-4, although if the player is more comfortable with using the inner mallet of the right hand for loud dynamics, they may also easily use the sticking of 3-2-3, 1-2-3-2-3-4 instead.

Measure 78 requires the use of up to four strokes using the same mallet, and the entire phrase needs to be played at a *piano* dynamic level. Therefore, I find it helpful to separate the hands into discrete positions to allow for a more comfortable approach to this measure. The left hand consistently stays between F₄ and C₅, and it can also maintain a close interval of a second or third to decrease the rotational velocity of each individual stroke and the overall dynamic level of the rotations. The sticking phrase I find to be particularly effective in this measure is 1-2-4-4-2-1, 4-4-4-4, 2-4-2, 3-2-4-2, as it allows the player to break down the composite result as a double lateral, double stroke, double lateral group, followed by a quadruple stroke, and finishing with two groupings of three and four notes in alternating sticking permutations. See Example 6.3 for this phrasing.

Example 6.3. Measure 78 sticking for *only, just, almost, never*
Measure 79 contains the longest continuous gesture of this pedaled section. This section is much simpler to understand if broken down by each individual phrase group. The first phrase can be conceptualized as a sticking which grows from the first two-note alternating sticking of 2-4 into a three-note sequential pattern of 2-3-4 and then a four-note sequential pattern of 1-2-3-4. This is then interrupted by a brief three-note sequential sticking of 2-4-3 before returning to the four-note pattern of 1-2-3-4 again. The rest of the phrase is simply an alternating 2-4 followed by a 2-3-4, 1-2-3 sequential sticking pair. The composite sticking for the entire measure is 2-4, 2-3-4, 1-2-3-4, 2-4-3, 1-2-3-4, 2-4, 2-3-4, 1-2-3. For m. 80, focus on visualizing the hands in specific zones. The right hand begins with mallet 4 on B-flat, then shifts mallets 3 and 4 to F-sharp and D6 before moving back down to a 3-4 position on E5 and B-flat. Meanwhile, the left hand is responsible for only five notes in the entire measure. By covering C-sharp, D-sharp, F4, A4, and B4, this hand can maintain a major second interval for the entire measure. For this to work, I recommend the sticking grouping of 2-4-1-3, 1-3-4, 1-3-4, 4-4-2-3, 2-1-3. Measure 81 consists of alternating strokes, a paradiddle, and a double stroke leading to outside mallet work. My preferred sticking for this measure is 2-4-2, 4-2-4-4, 2-3-2-3, 2-2-4-1-4. The most difficult part of this measure is making all four instances of F-sharp in a row equal in volume. See Example 6.4 for this passage.

Example 6.4. Measure 81 sticking for :only.just.almost.never
Measure 82 is defined by a nonstandard crossing of the right hand, which slides under the left hand to play an F⁴ while the right hand is playing the accidentals of G-sharp⁴, E-flat⁴, and C-sharp⁴. It helps to group this measure’s stickings as 4-2-4-2, 3-4, 2-2-4, 2-3-3-2. This measure begins with a clear pedaling at *forte*, and the performer should strive to maintain a clear attack that also sits under the dynamic of the previous *fortississimo* of m. 81.

Measure 83 begins another new phrase which entirely moves hand-to-hand except for relaxed double lateral permutations. My preferred stick grouping for this measure is 3-2-1-2, 4-2-1, 4-2-4-3. Measure 84 reuses a sticking pattern where the beginning of the measure can be played as 4-2-3-4, 1, 4-2-3-4, allowing the performer to creatively re-use this phrase grouping to better play each micro-phrase. The measure ends with 2-4 mirroring the beginning 4-2 and then a 2-3-2 alternating sticking. The full measure sticking is 4-2-3-4, 1, 4-2-3-4, 2-4, 2-3-2. Utilizing a short phrase groupings allows the performer to more easily focus on the volume required to play the measure at *fortissimo* as written.

Measure 85 begins a new phrase which alternates between double lateral and alternating strokes before settling into longer double lateral phrases. My preferred stroke order for this measure is 1-2 lateral, 4-2-4 alternating, and 1-3-4, 2-3-4, 1-2-3-4-2 lateral. I conceptualize m. 86 as two groups of three-note sequential sticking phrases followed by a paradiddle plus a single stroke, ending with a four-note sequential sticking pattern which leads into alternating sticking for the rest of the measure. See Example 6.5 for this sticking.

Example 6.5. Measure 86-87 sticking for *only just almost never*
The overall phrasing is broken down as 2-3-4, 2-3-4, 2-3-1-1-4, 1-2-3-4, 1-4-2-4-2. Measure 87 is slightly more involved, as it brings back triple lateral strokes in addition to double strokes and the crossing of the hands from naturals to accidentals. The measure begins with a 3-1-2-1-3-4 single stroke, triple lateral, double lateral phrase. This is followed by a 2-2-3-2-3 single mill beginning on two instances of A₄ with an extra note added to the end. The measure concludes with a paradiddle 2-3-2-2 ending in the alternating sticking of 4-2-3-2. The full phrase grouping is, therefore, 3-1-2-1-3-4, 2-2-3-2-3, 2-3-2-2, 4-2-3-2. Measure 88 can be easily executed with a careful choice of sequential sticking where the second mallet sometimes plays a pitch lower than the first. I begin the measure with 4-1-2-3, where mallet 2 plays A-flat₄ and mallet 1 plays G₄. I follow this with a 4-2-3-2 alternating pattern, a 3-1-3-2-1 sequential pattern, and a 4-3-2 sequential permutation and 3-2 alternating strokes. The composite sticking is 4-1-2-3, 4-2-3-2, 3-1-3-2-1, 4-3-2, 3-2. Measure 89 requires the most dexterity and speed of any measure in this work so far, asking for the execution of twenty-four notes in the span of one beat. It is essential to break this measure down into smaller units to execute the muscular control required to play at speed. I conceptualize the first six notes into a 3-1-4-1-3-4 sequential pattern, where the alternating stroke of 3-4 is simply interrupted by mallet 1 in the first three notes. Therefore, I utilize a slow sequential stroke rotation for both 3-4 attacks in the first six notes of the measure. I then utilize a 2-1-3-1-3-2-2 alternating pattern, followed by a 4-3 which leads into 2-3-2 alternating and then 3-2-1-4-2-1 sequentially. The full sticking grouping is 3-1-4-1-3-4, 2-1-3-1-3-2-2, 4-3, 2-3-2, 3-2-1-4-2-1. This section ends with m. 90, allowing the performer to relax with mostly sequential stickings at a slower pace. My preferred phrasing is 4-3-1-2 sequential, 4 independent, and 2-1-4-3 sequential, respectively. This phrase of a single stroke bookended by
sequential stickings should be familiar at this point in the piece. See Example 6.6 for mm. 89-90 stickings in context.

Example 6.6. Measure 89-90 sticking for *only just almost never*

![Example 6.6](image)

**Section 3b**

Measure 91 is a short phrase, but it contains delicate crossovers which must be played without giving too much weight to any one particular pitch. In particular, the sticking grouping of 4-2-1. 4-2-4-2 requires the second phrase be played where the left hand G₅ is played under the preceding right hand G-flat₅. This sticking provides for a more nuanced, flowing sound compared to alternating all notes between the hands and requiring each hand to move faster across the keyboard, allowing more room for excess velocity to be added to the dynamic of the attack and, therefore, increasing the volume of the phrase. The volume required to play m. 92 asks the player to have total control over sequential strokes and double strokes in the right hand. The sticking grouping of 4-3-2, 4-2-3, 4-4-2-4-2, 4-3-2-4 follows the shape of each downward trend of pitches until its gradual ascent in the penultimate permutation.

Measure 93 is another bookended phrase with clear pedaling beginning and ending with alternating strokes and a sandwiched sequential sticking in the middle of the measure. I use the grouping 2-4-2-4, 3-2-1, 3-2-4-2-4-2-4-2 for this measure, although one can also break the last permutation up such that the resulting grouping is 2-4-2-4, 3-2-1, 3-2, 4-2-4-2-4-2-4-2.

Measure 94 is a challenge in that it requires the player to perform a sequential sticking pattern
before alternating the rest of the measure without time to close the interval of the left or right hand; therefore, I find it helpful to use the strongest two mallets for the alternating pattern at wide intervals. For me, this means utilizing mallets 2 and 4 throughout, although Stevens grip players may prefer to use mallets 2 and 3. My ideal sticking is 1-2-3-4, 2-4-2-4-2-4-2-4-2-4. This does result in mallet 4 crossing over mallet 2 for the final E-flat of the measure, so be aware of your balance as you physically approach the top of the vibraphone. Measure 95 can be more easily conceptualized as a series of sequential sticking patterns that are sometimes interrupted by the other hand. I group this phrase as 1-4-3-2, 3-1-4 (3-4 sequential sticking), 3-2, 3-2-1, 3-1-2-3. All events except the 3-2 are actualized as sequential sticking, or double lateral, stroke approaches. See Example 6.7 for the stickings for the last two bars of section 3b.

Example 6.7. Measure 94-95 sticking for :only.just.almost.never

**Section 3c**

Section 3c begins in m. 96 with a simple 16:20 polyrhythm over five beats, or a 4:5 polyrhythm per beat. One can also convert the tempo such that they play the phrase in thirty-second notes at 32 beats per minute. Measure 97 is a much more difficult phrase, as it requires the performer to play one-hundred-twenty-eighth note triplets, or eight divisions of the beat subdivided into three smaller notes per division. I find it most helpful to think of each sticking as a grouping of three or six so that the overall phrase structure flows better across the keyboard. My sticking grouping is 1-3, 4-2-4, 1-2-4, 3-1-3, 2-4-4-2-4-2, 1-2-3-4-3-2. The alternating stroke-based phrases are more difficult to play within the time constraints of the measure, so one
might have more success pushing ahead of the beat on these passages to fit within the time constraints of the measure. See Example 6.8 for this sticking.

Example 6.8. Measure 97 sticking for *only just almost never*

Measure 98 is a 1:4 augmentation of m. 97, as it is a four-beat phrase in thirty-second note triplets. The slow speed of this measure allows for the performer to choose any number of stickings to execute this bar. Keep in mind the enharmonic spelling for C-flat₄, which is simply B₄. Be sure to subdivide the last beat of the measure, as the third and fourth notes of the six-note phrase are tied together. Measure 99 continues in the same subdivision as m. 98, and it also ties subdivision six of beat one into the beginning of beat two. Again, be aware of the enharmonic spelling of C-flat₄. Measure 100 is based on a 13:16 polyrhythm across two beats in sixty-fourth notes. My advice is to reconceptualize the tempo to play this passage as sixty-fourth notes at 32.5 beats per minute. These tempo changes should feel like shifting gears in a manual transmission car – a distinct change in speed. For m. 101, a 10:8 sixteenth note subdivision, or 5:4 sixteenth note per beat polyrhythm, is utilized. A 5:4 polyrhythm at 13.33 beats per minute (combined across three beats at 40 beats per minute) may be too slow to count without subdividing, so I recommend counting sixteenth notes at the converted tempo of 50 beats per minute. Measure 102 is so fast that the sticking should be memorized, and the measure should be felt in two half-beats containing fourteen and fifteen notes, respectively. My preferred sticking with phrase groupings
is 1-4-2-4-2, 3-2-1-3-2-4-2-4-2, 4-2-1-4-4-2, 4-2-4-2-4-2-4-2-4. See Example 6.9 for this full sticking.

Example 6.9. Measure 102 sticking for \textit{only just almost never}

Finally, m. 103 requires a careful tempo shift to 41.25 beats per minute if the notes are to be reconceptualized as sixty-fourth notes This can be approximated as an 11:4 polyrhythm with each subdivision of the beat further split into three notes. One can estimate the halfway point of the measure as occurring slightly after the halfway point of beat three; in other words, one should play in a manner that they are reaching beat three around the halfway point of the sixth subdivision of the eleven note groupings.
Chapter 7. Section 4 Performance Analysis

Section 4a

Measure 104 is a challenging one, as it asks the performer to play twenty-five notes in the span of one beat at fortississimo. This measure requires consideration of larger note grouping phrases to execute all sound events within the span of one beat. My ideal sticking for this measure is 2-4-3-2-4, 1-2-3-1-3-4-1-2-3, 1-1-3-2, 4-1-4-4, 1-4-2. This means that the measure is divided into two phrases of sequential sticking, two phrases of paradiddles, and a final alternating sticking passage.

Measure 105 is a welcome relief at a quieter dynamic level and affording the player five beats to play the phrase. This phrase is built on stickings similar to m. 104, starting with sequential sticking and alternating stickings, followed by an inverted paradiddle. My sticking is 2-1-3-1, 3-4-2-4, 1-2-4-4-2-4-1. Measure 106 mirrors the difficulty of m. 104, also requiring the player to execute twenty-five notes in one beat. In addition, this measure requires double strokes and alternating strokes with only two brief moments of rest utilizing lateral sequential motion. My preferred approach to this measure is 3-3-1-4-2-4, 2-1-2-4, 1-3-2-1-2-3-4-1, 4-2-4, 1-2-3-2. Finally, m. 107 ups the ante, with twenty-six notes required in one beat. This measure uses a 4-3-2-1 sequential sticking instead of the previous measure’s 1-2-3-4, but it is still a welcome relief when trying to execute the measure quickly. My ideal approach for this measure is 4-1-4-2-4-4, 1-2-1, 4-3-2-1-2, 4-1-4-1, 4-2-3-4, 2-1-2-4. See Example 7.1 for this sticking.

Example 7.1. Measure 107 sticking for :only.just.almost.never
Measure 108 is a bar of less intense activity, as it is written at a piano dynamic level and is six beats long. Therefore, I find that utilizing a sticking that allows for a relaxed hand approach to the instrument is more important than playing the notes as quickly as possible and compromising the tone quality of the vibraphone at a quiet dynamic level. My phrasing for this measure is 2-3-1-2-4, 2-1-3-4, 2-3-1, 4-2-3-2. Measure 109 is even quieter at pianississimo, and longer at eight beats, so I utilize sequential sticking across this entire measure. My grouping is 2-1-3, 4-3-3-1, 2-3-4-1. Take care to add slight weight to the first note of the measure, which may involve dampening the 2-1 rotation so that the B-flat speaks slightly less than the preceding C-sharps. Measure 110 is a very difficult measure to execute, as it requires thirty notes in one beat. However, it does contain a multitude of sequential stickings, double strokes, and rotation-based permutations. My preferred sticking is 3-2-4, 2-3-4-1-1-4, 4-2-4-1-4-1, 3-1-2, 3-2-2, 4-3-1-2, 1-3-1-4-1. The most difficult part of this phrase is allowing the second note of the mallet 4 double stroke from C₆ to D₆ to have a slight agogic accent. See Example 7.2 for this sticking.

Example 7.2. Measure 110 sticking for only just almost never

Measure 111 is a simple affair, beginning with alternating sticking and then utilizing three-note sequential sticking groups for the rest of the measure. My choice of phrasing is 3-1-2, 4-1-4, 1-2-3-1-2-3, 1-3-4.
Measure 112 utilizes alternating stickings and an inverted paradiddle-diddle at a piano dynamic. My sticking is 4-1-4-1, 3-2-4-4-1-4. Measure 113 can be broken down into three distinct phrases. I begin with a 2-3-1-4 alternating sticking, then play a 2-2-3-3 double stroke pattern, and end with a 1-2-4-4-1-3 lateral into double into an alternating combination. Measure 114 is a simple combination of double lateral strokes at the beginning with a pair of three-note sequential patterns at the end. I use the sticking of 2-1-4-3, 1-2-3, 1-4-2 for this measure.

Section 4b

Section 4b is composed of four measures whose dynamics are fortississimo, mezzo-piano, mezzo-piano, and fortississimo, respectively. Measure 115 is a straightforward double lateral stroke pair followed by a single mill and a single stroke. The sticking is 3-4-1-2, 4-4-2-4-2.

Measure 116 is a quiet group of three double lateral stroke pairs, followed by an alternating stroke pair and ending with a double lateral stroke. My sticking is 4-3-2-1-3-4, 2-3, 1-3-4. Be careful that the right-hand E-sharp5 (enharmonically F5) crosses under the left hand G-sharp5 cleanly. See Example 7.3 for this sticking.

Example 7.3. Measure 116 sticking for :only just almost never

Measure 117 consists almost entirely of single strokes except for a double lateral stroke in the last three notes of the measure. My preferred sticking for this bar is 2-4-2-4-2-1, 4-2-4-2-4-2-1-4. Measure 118 brings back the loud dynamic of m. 115, and it requires careful use of sequential sticking pairs across the instrument to execute the phrase within one beat. I utilize the sticking of
1-4-3-2, 4-2-1, 4-2-1 for this measure. In this case, the right hand crosses under the left for the third note of the measure, but the rest of the passage is straightforward in nature.

Section 4c

Measure 119 is a slow phrase that can be played with any combination of stickings; however, the difficulty of this measure comes from the 9:8 subdivision of sixteenth notes across four beats. One can either envision a large four against three polyrhythm and fit three notes into each large beat grouping of three, or they can simply re-notate the tempo and play the measure as sixteenth notes at 45 beats per minute. Measure 120 is a simple subdivision of 5:2 sixty-fourth notes for each half-beat of a one-beat measure. One sticking to phrase this measure appropriately is 4-2-3-1-3, 2-2-3-2-4. This allows for an efficiency of motion and minimal movement of each individual mallet throughout the measure. Measure 121 is a 1:2 augmentation of m. 120, which is such a slow tempo that any individual sticking should be feasible in this measure. Measure 122 subdivides nine dotted sixteenth note triplets in the space of eight dotted sixteenth notes. An easier way to conceptualize this subdivision is three sets of 3:2 polyrhythms, each worth two beats in the measure. The other approach is to play this measure as sixteenth notes at 45 beats per minute. Measure 123 mirrors m. 120 in terms of subdivision and tempo. My preferred sticking is 4-2-3-1-3, 2-4-3-2-1, freeing up the right hand to play the downbeat of m. 124 quietly by handing off the last two notes of m. 123 to the left hand via a double lateral stroke of 2-1. Measure 124 mirrors the tempo and note value 122. Again, any sticking should work in this measure based on the relatively slow speed. Measure 125 mirrors the dynamic of m. 123 but it subdivides the half beat into six instead of five notes. My preferred sticking is 4-3-1, 4-2-4, 3-2-4, 2-4-3.
Chapter 8. Section 5 Performance Analysis

Section 5a

Measure 126 begins with a clear pedaling and a series of alternating strokes which lead into two sets of sequential sticking groups. I find a sticking of 1, 4-2-4-2, 4-3-2, 3-2-1 to be most effective at articulating all the notes within one beat.

Measure 127 has an idiomatic flow to the sticking approach as well. I like beginning with a 1-4, then a sequential sticking of 1-2-3-4-2-1, and ending with a double stroke 4-4. Alternatively, one could end the measure with a 4-2 instead if they want the second G-sharps to speak the same as the first one. Measure 128 is a pair of alternating strokes, a paradiddle, and a double lateral stroke leading back into a pair of alternating strokes. The sticking, in this case, is 2-3, 2-3-2-2, 3-4, 2-3. Measure 129, similarly, begins with a single stroke, followed by four and three-note sequential sticking pairs, and ending with alternating strokes. My most efficient sticking for this measure is 2, 4-3-2-1, 4-3-1-2, 4-2-3. One can also end this phrase with 4-2-4. See Example 8.1 for these options in parentheses.

Example 8.1. Measure 129 sticking for :only, just, almost, never

Measure 130 clears the pedal and utilizes mirrored stickings in the beginning and end of the measure of 4-3-2 with a paradiddle on the same note in the middle of the measure. My full sticking for this measure is 4-3-2, 1-3-1-1, 4-3-2.
Section 5b

Measure 131 is a long pianissississimo measure with only a few notes, and it is best played with an idiomatic all-sequential sticking approach. My phrase grouping is 1-2-3-4, 3-1-2-3, 2-3-4 for this measure. Measure 132 is a similarly shaped idiomatic measure where most of the phrase is played with sequential stickings, ending in a single mill. My approach is 4-3-2-3, 1-3-4, 1-2-3-4, 4-4-2-4. Be aware that the single mill begins on the same mallet that the previous sequential sticking ends; thus, I recommend using a slight whip stroke such as Moeller technique to maintain the momentum of the phrase. Measure 133 is a more difficult phrase because it requires the player to maintain a pianissimo dynamic level while playing fifteen notes as close to the end of the measure as possible. Thus, I recommend using any sequential sticking method available to reduce the velocity of each individual mallet. My sticking pattern for this measure is 2, 4-3-2-1, 4, 1-2-3, 2-4-3-1, 4-3. See Example 8.2 for stickings for mm. 132-133.

Example 8.2. Measure 132-133 sticking for :only.just.almost.never

Section 5c

Section 5c begins in m. 134 with an extremely quiet dynamic level of pianissississimo and a long polyrhythmic structure of 11:8 eighth notes. Because this polyrhythm is so close to the original tempo, I believe it is more efficient to re-notate these eighth notes in a new tempo. The conversion should be interpreted as eighth notes at 55 beats per minute. Measure 135 is a 9:8 sixteenth note polyrhythm across four beats, so I would again re-notate the measure in sixteenth
notes at the converted tempo of 45 beats per minute. Measure 136 utilizes a simple 12:8 eighth note polyrhythm, or 3:2 polyrhythm for every two beats. Because this measure is a dynamic level softer than m. 135, some of these notes will not speak above the resonance of the previous measure. This is the intended effect of the terraced dynamics and should not be compensated for in performance. If converted to a new tempo, this measure will be played as eighth notes at 60 beats per minute. Measure 137 is a 14:16 polyrhythm of thirty-second notes. However, this can be broken down into 7:8 for every two beats, or septuplets at 20 beats per minute. The other tempo conversion could be as thirty-second notes at 35 beats per minute. Measure 138 is the easiest to execute of this entire section, as it is simply eighth and sixteenth notes. Measure 139 is another extremely slow measure with a 13:16 sixteenth note polyrhythm across eight beats. This can be played as sixteenth notes at 32.5 beats per minute.

Measure 140 is a special transitory phrase of 10:8 sixty-fourth notes over one beat which foreshadows m. 172 and m. 283 and must be played with extreme force at fortissississimo. Therefore, I find it best to use alternating stickings beginning with the strongest two mallets available. For me, that sticking is 2-4-2-4-2-4-2-4-2-4. See Example 8.3 for this alternating sticking pattern. Harmonically, m. 172 is a retrograde phrase of m. 140, and m. 283 is a transposition of m. 140 up a perfect fifth.

Example 8.3. Measure 140 sticking for only.just.almost.never
Chapter 9. Section 6 Performance Analysis

Section 6a

Measure 141 begins at the quietest dynamic of the piece, at pianississississimo. This measure requires the performer to combine inner mallet alternating strokes with alternating permutations, a double lateral stroke, and a double stroke. I use the stick grouping of 3-2-3-2, 4-2-3-1, 3-4-2-4, 1-3-3. Measure 142 is more approachable if the performer thinks of each hand as controlling a separate distinct voice. The stick grouping for this approach is 4-2-2, 3-4-2-4-2-4, 2-3-4, 2-4-1. The use of alternating strokes in the middle of the measure helps to keep the volume of the fortissimo dynamic required throughout the passage. See Example 9.1 for this sticking.

Example 9.1. Measure 142 sticking for :only just almost never

Measure 143 is a simple passage which utilizes a sequential sticking pattern which then gives way to alternating strokes. My preferred sticking for this measure is 4-3-1-2-3-4, 2-4-1-4. Be careful with the last 3-4 permutation in which mallet 3 plays the same D-flat previously played by mallet 1. Measure 144 mirrors the dynamic and structure of m. 142. However, this passage quickly alternates between different rotation-based permutations. My sticking for this measure is 2-3-4, 2-1-3-4-2-1, 4-2-3-1, 4-1-3-2. The transition between the double lateral strokes of the second grouping and the alternating strokes of the third and fourth pose a unique muscular challenge to the player, as they must maintain the forward momentum of the previously played
notes in the measure to finish the phrase on time. Measure 145 is a similarly challenging bar with mostly alternating strokes, seldom interrupted by double laterals. My ideal sticking for this passage is 4-2-4-2, 4-3-1, 4-3-4, 1-2-4-3-2. The triple lateral of 4-3-4 is tricky because it changes pitches in mallet 4 from F-sharp5 to G5, using mallet 3 on C5 as a pivot point. See Example 9.2 for this sticking.

Example 9.2. Measure 145 sticking for :only.just.almost.never

Measure 146 is slightly quieter, at forte, and consists entirely of alternating strokes. I recommend allocating mallets based on voice position. Therefore, my preferred sticking is 3-2-4-2, 4-2-3-2-4. I like to keep the stick groupings with an even number group at the beginning, if possible, to maintain a sense of common time in the subdivision. Measure 147 is a combination measure which shifts from alternating strokes to sequential sticking and ends with a single mill. I utilize the phrasing of 1-4-2-4-3, 1-2-3-4, 1-1-4-1. Measure 148 eschews the sequential sticking of the previous measure to utilize alternating strokes with one double lateral gesture. This sticking is 3-2-3-2, 3-4, 2-3-1.

Measure 149 utilizes an interesting combination of double strokes, paradiddles, and alternating strokes. My preferred phrase grouping is 4-3-2-2-4-3, 2-3-2-2-4-3, 2-3-1-4-2. Splitting this phrase into two six-note groupings and one five-note grouping allows the player to maintain consistent momentum throughout the passage, whereas smaller or odd-numbered subdivisions at the beginning of the measure may lock the player into a more microscopic
approach to counting, subverting the overall phrase structure of the measure. Measure 150 is the most difficult of this pedal grouping, and it requires the player to use triple lateral rotations to account for difficult range issues in this passage. The hands are spread over 2 1/2 octaves of the instrument for most of the measure. My ideal phrasing is 1-2-1, 4-3-2-3-2-3, 1-3-4-1, 4-3-2-1, 3-2-4-3, 1-2-3-4-1-2. The last G5 to F-sharp5 passage in the measure is played as a 3-4 sticking, requiring the left arm to point towards the left end of the vibraphone while the right hand plays a 1-2 C-sharp4 and B4 double lateral stroke. It may require practice to accommodate oneself to the choreography required to execute this passage. See Example 9.3 for this sticking.

Example 9.3. Measure 150 sticking for :only.just.almost.never

Measure 151 is another series of a hand-to-hand strokes interrupted by one double lateral stroke pair. My sticking is 3-2-4-2-4, 2-1-4-3, 1-3-1-3, 4-2-4-2.

Measure 152 contains a combination of double and quadruple strokes in the right hand with sequential sticking patterns in the left, ending with a single mill and single stroke. My preferred approach to this measure is 3-2-1, 4-4-4-4, 1-2-4-3, 4-4-1-4-1. Be careful to only play at mezzo-piano even when executing the repeated strokes. Measure 153 can be conceptualized as a series of left-hand rotations briefly interrupted by right hand interjections, which then shifts into double stroke based sequential sticking patterns. For this measure, I would use the grouping of 1-4-2-4, 1-2-4-4-3, 2-3-3-2.
Measure 154 is a new pedaled phrase which alternates between double lateral and independent strokes. The difficulty of this measure comes mainly from beginning with a double lateral stroke where the first note is articulated more than the second. My preferred sticking is 3-4-2-4, 1-2-4-3-2-1, 3. Measure 155 relies heavily on the two inner mallets while utilizing the outside mallets only in double lateral interjections. I believe that a phrasing of 2-3, 1-2-3-4, 2-3-2-3, 2-3-4-2 provides an idiomatic hand position across the vibraphone.

Measure 156, like m. 155, relies mainly on independent strokes between the hands with only slight use of double lateral strokes. For this measure, I would use the sticking 1-3, 1-2, 4-2-3, 1-2-4-3, 2-3-4, 1-2. Measure 157 provides some relief with the use of four note sequential sticking patterns juxtaposed against inner mallet phrasing. I like the grouping of 1-2-3-4, 2-4, 1-2-3-2-3, 1-2-4-3, 1-2-3-4-2. In m. 158, I utilize a sticking that ends as m. 157 begins, with a four-note sequential pattern. My preferred phrasing here is 2-3-2, 3-2-1-3-2, 4-2-4-3, 1-2-3, 1-2-3-4.

The difficulty in this measure is primarily based on the dexterity required to perform each sequential sticking rotation. Measure 159 is the most difficult of this phrase group due to its speed of notes per beat, requiring the performer to play eighteen notes in less than 1.5 seconds. See Example 9.4 for this sticking.

Example 9.4. Measure 158-159 sticking for :only.just.almost.never

This entire measure only contains one double lateral stroke, and the rest is performed entirely with single independence strokes between the hands. I phrase this measure as 3-1-2, 4-3-2-3-2, 4-2-4-1, 3-2-3, 1-4-1.
Measure 160 is a slower, quieter phrase which utilizes double strokes and triple lateral strokes interrupted by a stream of hand-to-hand independent strokes. I utilize the phrase grouping of 3-2, 4-2-1, 4-2-4-3-1, 2-3-3-2-1, 4-3-2-3-2, 4-3-4-1. Measure 161 is deceptively challenging due to the non-idiomatic placement of accidentals throughout the measure. I group this measure into a sequential sticking, a three-note hand-to-hand event, and a single followed by a double stroke. The full sticking is 3-2-1, 4-2-4, 1-3-3. Measure 162 is difficult due to the volume required at fortississimo, especially since the left hand begins the phrase with a double lateral stroke from an accidental to a natural, reducing the overall torque achievable with a wrist rotation. My preferred approach to this measure is 2-1-4-4, 1-2-4. One could also use 2-1-4-3, 1-2-4, but I find that a major second rotation is more difficult when articulating the second note than simply using a double stroke sweep with the same mallet for both pitches.

Measure 163 is a test of sequential sticking where each hand is required to play combinations of accidentals and naturals, as well as flat on both manuals. My preferred approach to this bar is 4, 1-2-3-4, 1-2-4-1, 4-3-2-1, 4-2. See Example 9.5 for this sticking.

Example 9.5. Measure 163 sticking for *only just almost never*

Measure 164 utilizes odd-numbered phrases revolving around double lateral and sequential sticking patterns. I utilize the sticking of 1-2-4, 1-4-2, 1-3-2-4, 1-2-3-4, 2-3-2. Measure 165 is approachable if the performer uses a position based sticking pattern, where each mallet is
assigned to a general zone of playing on the instrument. I am partial to the grouping of 4-3-2-1, 3-1, 4-3-1-2, 3-4-2-2.

Measure 166 demands heavy usage of double strokes between the hands to move between different octaves of the instrument effectively. One approach to this measure is 2-3-4, 2-2-4-2-4, 2-2-4-4, 2-2-4-2-4. One could also utilize 2-3-4, 2-3-2-4 at the beginning of the measure to avoid playing a 2-2 sweep from A₃ to B-flat₃, but I find that reduces the time allocated to move mallet 4 up to G₅ for the 2-4 at the end of this seven-note cell.

Measure 167 is a welcome relief for the player, utilizing sequential sticking-based lateral phrases and two double stroke pairs. My phrase grouping is 2-3-4, 1-2-4-3, 1-2-4-4, 3-2-3-3-2. Make sure that the paradiddle at the end of the measure does not bury the C-sharp₄, as this is its only occurrence in the bar. Measure 168 is a grueling test of speed, requiring twenty-three notes to be played in 1.5 seconds. Therefore, I recommend utilizing as many double strokes and double lateral strokes as possible to decrease the number of discrete movements required to play this measure. My sticking is 3-2-1, 4-3-2-3-2, 1-2-3-4-4, 2-4-3, 1-2-4, 2-4-1-4. See Example 9.6 for this sticking.

Example 9.6. Measure 168 sticking for :only.just.almost.never
Section 6b

Measure 169 consists of an extremely fast phrase which needs to be pushed back to the end of the previous measure to be played in time. I utilize larger groupings for this measure to better conceptualize the rhythmic cells which comprise the entire twenty-two note gesture. My sticking is 4-2-4-3-1, 4-2-3-1, 2-4-4-2, 1-2-3-2, 3-2-3-2-3. Measure 170 is similarly challenging, but playable in the allotted time within the bar. This is due to the more liberal use of idiomatic sequential sticking patterns at the end of the phrase. I recommend using the grouping of 3, 1-2-3, 2-4-2-4-2-4, 2-1-4-3, 1-2-4, 1-3-4, 1-3-4.

Measure 171 consists of piano double lateral strokes and a paradiddle, both interrupted by a pair of single independent strokes. I find 4-3-1-2, 3-3-1, 3-1-3-3, 1-4 to be the most approachable sticking for this gesture. See Example 9.7 for this sticking.

Example 9.7. Measure 171 sticking for *only just almost never*

Measure 172 is a special transitional phrase that establishes a 19:16 sixty-fourth note polyrhythm across two beats. One way to conceptualize this measure is to re-notate the measure as sixty-fourth notes at 47.5 beats per minute. In addition, this measure demarcates the Golden Section\(^2\) of this work.\(^3\) This is a mathematical ratio that implies the longer section of a work is equal to the ratio of the longer section to the shorter section. The equation is: \((a+b)/(a)=(a/b)\),

\(^2\)“Golden Section,” *Funk & Wagnalls New World Encyclopedia*, January 1, 2018, 1;
where $a$ is the length of time to perform the piece up to m. 172, and $b$ is the length of time to perform from m. 172 to the end of the piece.

**Section 6c**

Section 6c is notable due to its use of extremely small subdivision-based polyrhythms. Measure 173 contains a 10:8 thirty-second note polyrhythm over two beats. This can be counted as thirty-second note quintuplets each beat, or the performer can play them as thirty-second notes at 50 beats per minute. Measure 174 is a diminution, or further subdivision, of the previous measure. By spacing thirty sixty-fourth notes in the space of 32, this measure subdivides so that each three-note grouping takes up the same space as two of the previous measure’s thirty-second note quintuplets. By counting half of the measure as a 5:2 polyrhythm against the eighth note, one can then fill in the rhythmic gaps of the second and third notes of each subdivision. One can also re-notate the tempo at 37.5 beats per minute and simply play sixty-fourth notes at that speed. Measure 175, containing a 33:32 polyrhythm, is easiest to re-notate at a new tempo due to the subtle shift in speed required to execute the measure. This equals one-hundred-twenty-eighth notes at 41.25 beats per minute. My preferred sticking for this measure is 1-3-4, 2-4-2-4-2-4, 4-2-4, 4-2-3, 4-1-3, 2-4-2, 3-1-4, 1-4, 2-4-4. See Example 9.8 for this sticking.

Example 9.8. Measure 175 sticking for: *only*.just.*almost*.never

Measure 176 should similarly be re-notated into a new tempo, as 26:24 is difficult to conceptualize as well, requiring eight and two notes per beat if subdivided. The new tempo is 43 1/3, or 43.33 beats per minute. Any sticking is available for this measure due to the slow
speed required to execute the gesture. Measure 177 can be conceptualized as a 5:2 polyrhythm across two halves of a beat and subdivided into three notes per stroke. I find it more efficient, however, to play this measure as one-hundred-twenty-eighth notes at a converted tempo of 37.5 beats per minute. Measure 178 is a 27:24 polyrhythm, which simplifies down into a 9:8 polyrhythm across three beats. This means that the measure consists of simple triplets that are subdivided into groupings of three. If re-notated, however, this measure will be played as sixty-fourth notes at 45 beats per minute. Measure 179 is trickier, as it is based on a long 3:2 polyrhythm across two eighth notes which are subdivided into nonuplets. These long subdivisions, however, are taxing to perform, so a re-notation as sixty-fourth notes at 33.75 beats per minute might be a more accessible option for the performer. Measure 180 is a relief measure, with no tempo calculations required – it is simple sixty-fourth notes across two beats. Measure 181 is a long subdivision of 11:12 thirty-second notes across three beats, so I recommend a re-notation of tempo here as well. This means that this measure will be performed as thirty-second notes at 36 2/3, or 36.66, beats per minute.
Chapter 10. Section 7 Performance Analysis

Section 7a

Measure 182 can be split into two distinct phrases, with each section delineated by its bottom pitch being played with mallet 1. My preferred sticking for this measure is 1-4-3-2, 4-2-3-3, 2-3-2-3, 2-3-2-3, 1-3-4, 2-3-2-4, 2-3-2-4, 2-3-1. Measure 183, written at *fortississimo*, requires dexterous control over hand-to-hand independent strokes, only interrupted by a quick 2-1 from G₄ to C₄ and a 4-3-2-1 sequential sticking pattern from the F-sharp₅ at the highest pitch in the measure. I utilize a grouping of 2-4-2-4, 2-1-3-2, 4-3-2-1, 3-2-3 for this passage.

Measure 184 drops the dynamic down to *pianissimo*, and most of the measure flows naturally with sequential or rudiment-based stickings, containing only two interruptions of mallet 2 which break the flow of sequential patterns. My sticking is 2-4-3-1, 2-3-2-2, 4-3-2-1. Measure 185 relies heavily on the outer mallets to provide power at the beginning and end of the bar. I utilize a sticking of 4-1, 2-4-2-4, 1-1 to execute this passage.

Measure 186 moves quickly to *pianississimo* from the previous bar’s *fortississimo*, providing opportunity for the player to utilize some creative stickings to navigate the extreme range changes of the instrument. I believe a phrasing of 2-4-1-2, 4-3-3, 1-4-1-4-2 works best to fluidity in the measure. Measure 187 challenges the player to move back to *fortississimo* and play thirteen notes in 1.5 seconds. See Example 10.1 for context.

Example 10.1. Measure 187 sticking for *only just almost never*
This measure uses some hand crossings alongside sequential sticking to achieve the necessary speed to complete the phrase within the allotted time. My sticking is 4-2-1, 4-1-4-1, 2-3-2, 1-2-3. Measure 188 continues at the same dynamic and speed as m. 187 but is slightly more idiomatic, allowing for a right-hand double stroke and a sequential sticking pattern at the end of the measure. Therefore, I recommend the phrasing of 3-2-1, 4-4-1, 3-2-3-2, 1-2-3-4.

Measure 189 begins with a clear pedaling and ends this section of the piece. This is an inside-outside measure, in which the inside and outside mallets of each hand stay in a particular zone of the keyboard for the most idiomatic placement of each note. I recommend 1-2-3-3, 1-4-1-4-1-4-3, 1-4-1-3 as a possible sticking for this measure.

Section 7b

Section 7b begins with an extremely fast and loud gesture which needs to start at the end of m. 189 to be executed before the end of m. 190, the actual written first measure of this section. Unfortunately, most of this measure requires hand-to-hand stickings to play each note in the time allotted with the velocity needed for a fortississimo gesture. My recommended grouping is 2-1-3-4, 2-4-1-4, 2-3-4, 1-4-3-2. See Example 10.2 for this sticking.

Example 10.2. Measure 190 sticking for :only.just.almost.never

Measure 191 clears the pedal like m. 189, and I recommend a hand-to-hand approach except for the very end of the measure, which utilizes a mirrored rotation of 1-2-3-2-1. My full
sticking for this bar is 4-2-2, 3-2-3-2-3-2-3, 1-2-3-2-1. This approach is sufficient to achieve the *forte* dynamic required in this measure. Measure 192 is a more relaxed gesture that heavily utilizes sequential sticking including a triple lateral stroke. My phrasing for this bar is 2-1, 4-3-4-1, 3-4-2-1.

**Section 7c**

Measure 193 requires the performer to play an 18:16 one-hundred-twenty-eighth notes polyrhythm over one beat. This can be converted to one-hundred-twenty-eighth notes at 45 beats per minute, which may be easier than subdividing each half beat into groupings of 3:2. Measure 194 is a slower affair, requiring a 4:5, or 16:20, thirty-second note polyrhythm, over five beats. Therefore, I recommend re-notating this tempo as well, which converts to thirty-second notes at 32 beats per minute. Measure 195 contains a long 9:8 polyrhythm over two beats, which is such a minute change from the original rhythm that a re-notation of this passage as thirty-second notes at 45 beats per minute is recommended. Measure 196 is a similarly challenging 13:8 sixty-fourth note polyrhythm over one beat. The new notated tempo should be played as sixty-fourth notes at 65 beats per minute. Furthermore, my recommended sticking is 1-3-4, 2-3-4, 3-1, 4-3-2, 4-3. See Example 10.3 for this sticking.

Example 10.3. Measure 196 sticking for: *only.just.almost.never*

Measure 197 is a simple 10:8 thirty-second note polyrhythm across two beats, or thirty-second note quintuplets per beat. This can be re-notated as thirty-second notes at 50 beats per minute.
Chapter 11. Section 8 Performance Analysis

Section 8a

Measure 198 begins at fortissimo with a flurry of hand-to-hand strokes, only interrupted by a double stroke on mallet 4 in the first part of the phrase. My sticking is 2-4-2-2, 3-4-4, 2-3-2-3, 2-3-2-3, 2-3-2-3. Measure 199 requires the performer to play even faster and louder, fitting twenty-four notes into one beat at fortississimo. This measure also contains only two sequential sticking patterns, with a full phrasing of 1-3, 1-2-3, 1-4-2-3-2-1, 3-1-4, 2-3-4-2, 4-3-2-1, 4-2. Measure 200 provides a slight break, being three beats long and only written at forte. This measure also utilizes multiple three-note sequential sticking patterns. My approach for this bar is 2-3-4, 2-3-4, 2-1-4-3, 2-3-1-4, 2-3-4.

Measure 201 is structured in a similar fashion to the previous measure, containing independent strokes between the hands, a double lateral stroke, and a double stroke. My preferred sticking is 3-1-2, 3-2-3-2, 3-2-4, 2-3-3, 2-3-2. Measure 202 contains range constraints in which mallet 4 stays in the top register of the vibraphone for the whole measure. My ideal grouping is 1-3, 1-2-4, 1-2-3, 1-4-1-1-4. See Example 11.1 for this sticking.

Example 11.1. Measure 202 sticking for :only.just.almost.never

Measure 203 is the longest measure yet in this piece, taking up twelve beats. It is written at pianissississimo but contains almost all single independent strokes. A gentle touch and slower speed may be necessary to execute this measure accurately. Measure 204 is two-thirds faster than
the previous measure, and one dynamic louder at pianississimo. This measure is more idiomatic in its feasibility through mixed sequential sticking patterns. I find 2-4, 1-3-4, 2-3-4, 1-4, 2-1-3-4-2 to be the most effective sticking for this passage. Measure 205 mirrors the dynamic and length of m. 204, and it also embraces the idiomatic usage of sequential sticking. Consequently, my recommended phrasing is 1-3, 1-2-3, 1-2-3-4, 1-3-4, 2-4-2-1.

Section 8b

Section 8b begins with m. 206, which is filled with sequential sticking patterns that slowly morph into independent strokes at the end of the measure. My recommendation is to utilize a sticking of 2-3-4, 1-2-3-4, 2-3-4, 1-2-3, 2-4, 1-2-3, 2-3. Measure 207 mirrors the dynamic and meter of 206, just as 205 did with 204. This measure, however, is mainly populated by independent strokes, with only two instances of sequential sticking patterns. I utilize a phrasing of 4-2, 4-3-2-1, 4-2-4-2, 4-2-1-4, 1-2-3-4-2. Measure 208 utilizes an extremely wide and non-idiomatic stretch across the vibraphone, so the performer should be careful to relax the hands even when playing intervals spaces larger than an octave. See Example 11.2 for suggested stickings.

Example 11.2. Measure 208 sticking for :only:just.almost.never

![Example 11.2 Screenshot](image-url)
Measure 209 needs to be moved back into the end of m. 208 to fit in the time space required to finish before m. 210 begins. Unsurprisingly, this phrase is long, pianissimo, and contains mainly hand-to-hand cells with a few sequential patterns and a triple stroke in the middle of the bar. I recommend the sticking of 2-4-3-2-1, 3-4-2-4, 2-4-4-4, 2-4, 2-3-4, 2-4-1-4-2-4. Measure 210 is softer than 209 at pianississimo, but the shape of its phrase means that the most idiomatic sticking consists of sequential sticking groups of three, where each hand is generally responsible for a particular manual of the keyboard. My sticking is 2-4-3, 1-2-3, 2-4-3. Measure 211 is a simple gesture of inside-outside stickings with a pattern of 2-3-1, 4-2-4-2. Measure 212 is a wholly sequential pattern, utilizing a 1-2-3-4, 1-2-3-4, 1-3-4, 1-2-3-4 sticking. Measure 213 is a foil to the dynamic and intensity of 209, at fortissimo with the same two-beat structure. This measures also allows room for repeated strokes from the same mallet; I find a sticking of 2-4, 3-2-3, 1-2-4-4, 2-3-2-3, 4-2-1-4 works best for this phrase. Measure 214 ends this section with a bang, at fortississimo with a structure that moves from hand-to-hand motion to more sequential patterns over the course of the phrase. One sticking option for this passage is 4-2-3-2-3, 4-2-3, 1-3-4, 2-3-4. See Example 11.3 for this sticking.

Example 11.3. Measure 214 sticking for :only.just.almost.never

Section 8c

Section 8c begins with a long 16:12, or 4:3, thirty-second note polyrhythm in m. 215. This can be converted to thirty-second notes at a tempo of 53 1/3, or 53.33, beats per minute.
Measure 216 is an augmentation of the previous measure, with a 16:12 sixteenth note polyrhythm. I would, likewise, convert this to sixteenth notes at 53 1/3, or 53.33, beats per minute.

Measure 217 contains a 24:16 polyrhythm of sixty-fourth notes in two beats. One can conceptualize this by subdividing each beat into four parts, then subdividing those four parts into three beats each. The other option is to re-notate this tempo as sixty-fourth notes at 60 beats per minute. For this measure, I recommend the sticking of 1-2, 3-4-2, 3-4-1, 2-3-4, 2-1-4, 4-1-4, 2-4-1, 2-4-4 if conceptualized as the original subdivision. If re-notating the tempo at 60 beats per minute, this can be phrased as 1-2-3-4, 2-3-4, 1-2-3-4, 2-1-4-4, 1-4-2-4, 1-2-4-4 instead. Measure 218 is a 1:2 diminution of 217, divided in one-hundred-twenty-eighth note triplets across one beat. This can similarly to m. 217, be re-notated as one-hundred-twenty-eighth notes at 60 beats per minute. My recommended sticking is 4-2-4, 2-4-2, 1-3-4, 1-4-2, 3-4, 2-4-4, 1-2-3, 3-2. See Example 11.4 for this sticking.

Example 11.4. Measure 218 sticking for :only.just.almost.never

Measure 219 is written in simple sixty-fourth notes and requires no re-notation of the tempo. Measure 220 is a slow polyrhythm of 13:8 sixteenth notes across four beats. I would utilize a tempo conversion to sixteenth notes at 65 beats per minute. Measure 221 is a simple pair of sixty-fourth note quintuplets across one beat. I would stick this measure as 4, 2-1-4, 2-1-4-3-2. The re-notated tempo would be 50 beats per minute if the notes are interpreted as sixty-fourth
notes instead. Measure 222 consists of fifteen notes per beat for two beats, or 30:32 one-
hundred-twenty-eighth notes. These can be played as one-hundred-twenty-eighth notes at 37.5
beats per minute. Measure 223 is another difficult measure because it requires the player to
perform a subdivision of 33:24 or 11:8, subdivided into three notes per subdivision over six
beats. The re-notated values are thirty-second notes at 55 beats per minute. Measure 224 calls for
the player to perform thirteen notes per beat for two beats, or 26:16 sixty-fourth notes
polyrhythms. This is equivalent to sixty-fourth notes at 65 beats per minute. Measure 225
consists of three sets of thirty-second note quintuplets, or a 15:12 polyrhythm, over three beats.
The tempo conversion is thirty-second notes at 50 beats per minute. Measure 226 can be
subdivided into a 3:2 polyrhythm over one beat, subdivided into groups of three for each note
and further subdivision of three for each subdivision. This is equivalent to three sets of two-
hundred-fifty-sixth note nonuplets, or two-hundred-fifty-sixth notes at 33.75 beats per minute.
My sticking for this bar aims to keep each hand in a specific range, where the extreme ends of
the instrument are covered by mallets 1 and 4. This sticking is 1-4-2, 1-4, 2-1-3, 4-2-1, 3-4-1, 2-
4-2, 3-1-4, 4-2, 1-2-4. See Example 11.5 for more detail.

Example 11.5. Measure 226 sticking for :only.just.almost.never

Measure 227 is a 5:1 augmentation of m. 226, containing thirty-second note nonuplets across
five beats. This is a 27:20 polyrhythm. This converts to thirty-second notes at 54 beats per
minute. Measure 228 is a straight-forward bar of sixty-fourth notes for two beats. Measure 229 is
a slight rhythmic augmentation of 11:12 thirty-second notes over three beats, so I recommend re-
notating this as thirty-second notes at 36 2/3, or 36.66, beats per minute. Measure 230 is a
complex polyrhythm of 33:24, which is equivalent to 11:8 sixty-fourth notes per beat. Converted,
the measure is played as sixty-fourth notes at 55 beats per minute. Measure 231 is a mirror of
225, so it also contains three sets of thirty-second note quintuplets, or a 15:12 polyrhythm, over
three beats. Thus, it can be played as thirty-second notes at 50 beats per minute. Measure 232 is
simply sixteenth notes for five beats. No conversion or specific sticking is required for this
measure. Measure 233 consists of two-hundred-fifty-sixth note septuplets for each half-beat of
the measure, or a 14:16 (reduced to 7:8) polyrhythm. I would play this measure as two-hundred-
fifty-sixth notes at 35 beats per minute and use the sticking of 4-2-4-2-4-2-3, 2-4-2-4-2-4-2.
Measure 234 slows down slightly, fitting one-hundred-twenty-eighth note decuplets, or
quintuplets per half beat, for one beat. See Example 11.6 for stickings for mm. 233-234.

Example 11.6. Measure 233-234 sticking for :only.just.almost.never

[Image of musical notation]

This converts to one-hundred-twenty-eighth notes at 50 beats per minute. Measure 235 is a
grindingly slow affair, fitting 9:7 eighth notes in seven beats. Therefore, the conversion to eighth
notes at 51.43 beats per minute should be used for this measure. Last, m. 236 utilizes an 11:8
thirty-second note polyrhythm over two beats. This converts to thirty-second notes at 55 beats
per minute.
Chapter 12. Section 9 Performance Analysis

Section 9a

Measure 237 begins with three-note sequential sticking patterns before moving to independent strokes between the hands for the remainder of the measure. My phrasing for this bar is 3-2-4, 1-2-4, 2-4-2-4, 2-4-2-4, although the last four notes could also be played with a 2-3-4-4 sequential pattern. I find this more difficult, however, when playing at fortissimo or louder.

Measure 238 begins with a new pedaling at mezzo-forte and four beats in the measure. I utilize a quick independent stroke pair, followed by a sequential stroke gesture, and end with a mirrored double lateral stroke phrase. My full sticking is 1-4, 2-3-4, 1-2-4-2-1. Measure 239 utilizes a bookended phrase in which independent strokes surround a double lateral stroke. I recommend the grouping of 3-2, 4-3, 2-3-2-4-1. Measure 240 utilizes a parallel sticking structure which pivots around a mallet 2 double stroke. The phrasing is 2-4-3-2-4, 2-2-3-2-4. Measure 241 contains more opportunity for sequential sticking around a single mill in the middle of the measure, stucked as 2-2-3-2. My recommended approach is 2-4-3, 2-2-3-2, 3-4-1. See Example 12.1 for stickings for mm. 240-241.

Example 12.1. Measure 240-241 sticking for :only.just.almost.never

Measure 242 is the quietest measure yet of this section at mezzo-piano, and it is more approachable by utilizing three-note sequential patterns interrupted by independent strokes. The full phrasing for this bar is 2-4,3-2-4, 1-4-3-2. Measure 243 mirrors the note values, dynamic, and length of m. 240 with ten notes in two beats at fortissimo. This measure’s sequential three-
note gesture, however, moves downward instead of up. My recommendation is to phrase this passage as 4-2-3, 1-2-4-3-2, 4-2.

Measure 244 begins with a fresh pedaling and is even quieter and slower than 242, at pianissimo and six beats long. This measure contains only one sequential stroke, and my recommended phrase structure is 4-2-3-2, 1-3-4, 2-3. Measures 245 and 246 both mirror m. 238 but continue the pedaling from m. 244. For m. 245, I recommend a sequential stroke that leads into a double stroke phrase to end the phrase. My sticking is 2-4-2-3-2, 3-2-1, 2-2-4. Measure 246 leans heavily on an inside-outside mallet structure where the outer mallets control the extreme ranges of the phrase. I prefer a grouping of 4-1-4, 1-2-4, 2-4, 1-1-4. See Example 12.2 for the stickings for mm. 245-246.

Example 12.2. Measure 245-246 sticking for :only: just: almost: never

Section 9b

Section 9b begins with a fortississimo gesture of ten notes at the end of a m. 247. I recommend a pair of independent stroke gestures followed by a pair of three-note sequential stroke patterns. The sticking is 4-2, 4-2, 4-3-2, 4-3-1.

Measure 248 mirrors the dynamic, length, and pedaling of m. 244, and it utilizes a similar ratio of lateral stroke gestures if the performer uses a sticking of 4-1-3-1-2, 4-3-1, 4-3. However, one may also use a sticking of 4-1-3-1-2, 4-3-1, 4-2. Be aware that the first option requires the right hand to rotate from an all-accidental shape to a 4-3 accidental-natural position. Measure 249 is a parallel to m. 240 in length and dynamic. I recommend the liberal use of 3-4 and 4-3
double lateral strokes, and I also utilize a hybrid 3-4-4 double lateral-double stroke gesture. The full phrasing is 4, 2-3-4-4, 2-1-3-4, 2-4-3. Measure 250 is a continuation of the phrasing of the previous bar, and I recommend utilizing a paradiddle in the middle of the measure to achieve a consistent attack on all 4 repetitions of D-flat₆. The sticking is 2-3-1, 4-2-4-4, 2-4-2. Measure 251 ends this section at the mezzo-forte dynamic that began after letter 9a in m. 237. This requires a relaxed, flowing hand gesture assisted by 4-3 and 3-4 double lateral strokes. See Example 12.3 for this sticking.

Example 12.3. Measure 251 sticking for :only.just.almost.never

Section 9c

Measure 252 begins with a slow 15:16 sixty-fourth note polyrhythm over two beats. This can be counted as 5:2 sixteenth note quintuplets which are further subdivided into groupings of three notes each. Re-notated, this measure can be played as sixty-fourth notes at 37.5 beats per minute. Measure 253 is a faster pace than the previous bar, containing 25:16 thirty-second notes over five beats. This is 5:4 eighth note polyrhythm over five beats, subdivided into groups of five notes per beat. Re-notated, this measure would be played as thirty-second notes at 62.5 beats per minute. Measure 254 is the fastest gesture of this section, requiring seventeen one-hundred-twenty-eighth note nonuplets to be played in each half of the beat. I prefer to re-notate the
Measure into one-hundred-twenty-eighth notes at 45 beats per minute. My preferred sticking is 1-4-2, 4-2-4, 2-1, 4-2-4, 2-1-3, 1-2-3. See Example 12.4 for this passage.

Example 12.4. Measure 254 sticking for :only.just.almost.never

\[
\begin{array}{cccccccccccc}
1 & 4 & 2 & 4 & 2 & 4 & 2 & 1 & 3 & 1 & 2 & 3 \\
\end{array}
\]

Measure 255 is a relief measure, requiring the performer to simply place sixteen notes in one beat. No re-notation is required, as the measure is written entirely in one-hundred-twenty-eighth notes. Measure 256 is less active and reduces the dynamic to mezzo-forte, the same level it was in m. 253. It requires a subdivision of 13:8 sixteenth notes across four beats. I would re-notate this bar as sixteenth notes at 65 beats per minute. The next gesture in m. 257 is an 11:8 sixty-fourth note polyrhythm; re-notated, it is played as sixty-fourth notes at 55 beats per minute.

Measure 258 is a strict parallel of m. 252, requiring 15:16 sixty-fourth note polyrhythm over two beats. Likewise, this measure can be played as sixty-fourth notes at 37.5 beats per minute.

Measure 259 ends this section with a 4:3 polyrhythm, but without a ratio. Instead, it is written as sixteen dotted sixty-fourth notes across three beats. This creates a 4:3 polyrhythm of sixty-fourth notes in three beats. I recommend playing this measure as sixty-fourth notes at 53 1/3, or 53.33, beats per minute.
Chapter 13. Section 10 Performance Analysis

Section 10a

Measure 260 begins with a passage requiring the performer to play twenty notes in one beat at fortississimo. Thankfully, one can utilize some double strokes and lateral strokes to ease the difficulty of this measure. My recommended sticking is 2-4-2-4, 1-2-3-2, 4-4-2-1, 3-3-2-1, 3-4-1-4. Measure 261 doubles in length compared to the previous measure but contains one fewer note. It is also written at a lower dynamic of fortissimo, making the passage less taxing on the player. I recommend phrasing this passage based on the contour of each high pitch in the measure; thus, my sticking is 3-2-1, 3-2-1, 3-3-2-1, 4-3, 1-2-3, 1-2-3-4.

Measure 262 is a foil to m. 260, written at pianississimo and eight beats long. I recommend a zone-based approach to this measure in which the top mallet is allocated to only the highest note of the instrument. The sticking, therefore, is 4, 2-1-3-4, 1-3-1-3, 1-3-1-3-4, 3-2-3-2. Measure 263 is a parallel to 260, but it requires even more notes per measure. These twenty-four notes are approachable by utilizing double strokes and sequential sticking through the passage; one option is 2-4-1-4, 1-2-3-2-1, 4-2-3-3, 2-1, 3-2, 4-3-1-2, 3-2-4. See Example 13.1 for this sticking.

Example 13.1. Measure 263 sticking for :only:just:almost:never
Measure 264 utilizes momentum based lateral and sequential sticking patterns to achieve fluidity at a soft dynamic level of *pianissimo*. I use the sticking of 2, 4-3-1, 4-2-1, 3-2. Measure 265 is a quick gesture with a difficult left-hand shift from a 2-1 accidental-natural position on B-flat₄ and E₄ to an all-accidental position on D-sharp₅ and G-sharp₄. My full sticking for this measure is 2-1-4-4, 1-2-4. Measure 266 asks the player for inner mallet dexterity and outer mallet extreme range coverage to have better volume projection in this passage. I like to keep my mallets at a wide interval for better leverage against the keyboard. My full sticking for this measure is 2-4-2-3-2, 4-1-3-2, 3-2-1, 4-4-1, although one can also use a 4-3-1 rotation for the last cell at the expense of rotational velocity.

Measure 267 requires some rather non-idiomatic stickings to execute the passage at a quiet dynamic level of *piano*. Because the hands are moving over such large ranges of the keyboard, double lateral strokes help to prevent unwanted spikes in volume when the hands are moving quickly from one range to another. My preferred sticking for this passage is 1-2-3, 1-4-2, 4-3, 2-3-2-3-2, 4-3-2-3. See Example 13.2 for this sticking.

Example 13.2. Measure 267 sticking for :only.just.almost.never

Measure 268 is a more idiomatic passage, achievable by keeping the right hand on all accidentals or all naturals for each position. I find a sticking of 4-2-3-2, 4-2-1, 3-2-4-3, 1-2-4 to work well for this measure.
Section 10b

Section 10b is defined by three dynamics: an extreme *fortississimo*, an extreme *pianississimo*, and a neutral *mezzo-forte*. It begins in m. 269 with a *mezzo-forte* passage that relies heavily on sequential sticking in the left hand and double strokes in the right. One phrasing option is 3-4-1, 4-4-2-1, 4-4, 1-2-3, 2-4-1-4. Measure 270 is a *fortississimo* bar that has a non-idiomatic five-note descending gesture at the beginning of the bar into hand-to-hand strokes for the rest of the measure. For this passage, I would use the sticking of 4-3-2-3-1, 4-2-4-2, 4-2-4-2-4, 2-4. Measure 271 requires twenty-five notes in one beat at the same dynamic level as the previous bar. I recommend using a range-based approach for this measure in which mallet 4 in the right hand covers the top notes of each gesture, while the left hand alternates between mallets 1 and 2 for different ranges across the keyboard. The full sticking for this passage is 2-4-1-4, 2-4-1-4, 2-4-2-4, 1-4-1-4-1-4, 2-4-2-4-2. Be careful that your mallets do not run into one another when they come together for the last three notes of the bar. See Example 13.3 for this sticking.

Example 13.3. Measure 271 sticking for *only.just.almost.never*

Measure 272 parallels the meter and dynamic of m. 269. I also recommend a double stroke and lateral sticking approach for this measure so that it more idiomatically flows across the keyboard. My sticking for this measure is 2-3-2, 4-3-4, 2-2-4, 2-4-2, 1-3, 2-3-4, 1-4-2-4.

Measure 273 ends this section with a fresh pedaling and a whisper at *pianississimo* with a long passage that takes a considerable amount of control to execute. I use a phrasing of 4, 2-3-4,
2, 4-3-2, 4-3-2, 1-3-2-4, 1-4-2-4, 1-3-2-3, where sequential sticking groupings of three give way to alternating stroke permutations.

**Section 10c**

Measure 274 is an extremely difficult polyrhythm to execute because it is so close to the original tempo. The underlying structure is of a 13:12 eighth note polyrhythm across twelve beats. Therefore, I recommend re-notating the tempo and playing the passage as eighth notes at 43 1/3, or 43.33, beats per minute. Measure 275 is a simple 10:8 dotted sixteenth note polyrhythm across six beats, or a 5:3 polyrhythm for both halves of the measure. I would rewrite this into the tempo of 50 beats per minute and play the passage as sixteenth notes. Measure 276 is a long 30:32 thirty-second note polyrhythm across eight beats, or a 15:16 polyrhythm for both halves of the measure. I would reconsider this passage as straight thirty-second notes at 37.5 beats per minute. Measure 277 is a difficult one because it only adds one note to a thirty-two note passage, creating a 33:32 sixty-fourth note polyrhythm. Reconfigured, this measure is played as sixty-fourth notes at 41.25 beats per minute. My recommended sticking for this passage is 1-4-4, 2-3-4, 2-3-3, 2-1-3, 4-2, 4-2-4, 3-2-4, 3-2-4, 2-4-2, 4-2, 4-2-3. See Example 13.4 for this sticking.

Example 13.4. Measure 277 sticking for :only.just.almost.never

Measure 278 is a similarly dubious 26:32 two-hundred-fifty-sixth note polyrhythm across two beats. I recommend re-notating this as two-hundred-fifty-sixth notes at 32.5 beats per minute. Measure 279 is tied with m. 67 for the longest meter in a spectral section of this work, requiring
15:16 eighth notes across sixteen beats at pianississississimo. Re-configured, this is simply eighth notes at 37.5 beats per minute. Measure 280 is an almost 1:2 augmentation of m. 278, as it fits twenty-seven notes across four beats instead of 26 across two beats. The 27:32 sixty-fourth notes can be interpreted as sixty-fourth notes at 33.75 beats per minute. The next measure, 281, is a 1:2 augmentation of m. 280, with 27:32 thirty-second notes. Thus, this measure is played as thirty-second notes at 33.75 beats per minute. Measure 282 is a relief measure, requiring simple thirty-second notes for four beats at pianississimo.

Measure 283 ends the piece with a fortissississimo upward gesture of 10:8 one-hundred-twenty-eighth notes with a clear pedaling, and I recommend an alternating stroke-based sticking for maximum volume. If re-notated, this is played as straight one-hundred-twenty-eighth notes at 50 beats per minute. If you make past this measure, then congratulations! You have officially completed all twenty-four minutes of this piece!
Conclusion

While this monograph is formatted as a performance practice guide specifically for :only.just.almost.never by Jay Alan Yim, I hope that it can also provide a better understanding of technical and analytical analysis methods which can be applied universally in the learning process, especially with works at the upper limits of virtuosity and rhythmic complexity that may seem otherwise insurmountable. I would note the following methods for future use:

- Polyrhythmic conversion to simple rhythms in a new superimposed tempo
- Precise and meticulous sticking/fingering/slide/valve/bow patterns for complex passages
- Production of a click track and guide track to perform complex rhythms
- Use of smaller note groupings to execute streams of larger notes
- Liberal use of annotations within a score for ease of performance
- Discourse with the composer for key insights into a specific work
- Allow the above methods to act as routes to the destination of a mature performance, where each impasse in learning is bypassed by a different method

Above all else, I would implore the intrepid performer to always be open to new methods of realizing a performance goal and avoid discounting unfamiliar techniques. Allowing oneself to be open to a holistic understanding of the material through an exhaustive study in both breadth and depth can be both academically and personally rewarding. For further study, I recommend that a performer apply these methods to their current repertoire and build upon the foundation of this research by creating new performance practice guides within this analytical framework. I wish the reader luck in this endeavor and hope that it enhances both their own study and their instruction of others in mastering virtuosic music.
Appendix A. Annotated Performance Score of `only.just.almost.never`
Appendix B. Click Track for :only.just.almost.never

Click track

:only.just.almost.never click track

Jay Alan Yim

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Appendix C. Guide Track for `only.just.almost.never`

Voice

`only.just.almost.never guide track`

Jay Alan Yim

\( \text{\textbackslash \textbackslash} \)
Appendix D. Click Track with Guide Track for :only.just.almost.never

:only.just.almost.never click track with guide track

\( \text{\textcopyright 2008 Jay Alan Yim} \)

\( \text{\textcopyright 2008 Jay Alan Yim} \)
Appendix E. *only*.*just*.*almost*.*never* Tempo Conversions

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Appendix F. Audio Recording Links

Below are links to my recording of :only.just.almost.never, my recording with click track, and a recording of the click track alone.

- :only.just.almost.never recorded audio

- :only.just.almost.never recorded audio and click track

- :only.just.almost.never click track
Appendix G. Copyright Material Permission Request and Acknowledgements

I am immensely grateful to Dr. Jay Alan Yim and Shinkyoku Edition for allowing me to include my annotated score of his work :only.just.almost.never, which is an integral part of this project. My permission request and his response are included in this section. The formal credit notice is included below.

:only.just.almost.never, Copyright © 2018 by Shinkyoku Edition. Used by permission. All rights reserved.
March 21, 2022

Dr. Jay Alan Yim
Shinkyoiku Edition
jaymar@northwestern.edu

Dear Dr. Yim,

I am completing a doctoral dissertation at Louisiana State University entitled
“A PERFORMANCE PRACTICE GUIDE FOR :ONLY.JUST.ALMOST.NEVER FOR SOLO VIBRAPHONE
BY JAY ALAN YIM.”

I would like your permission to reprint the following material in my dissertation, which is in preparation for my
graduation in May 2022.


Because the score is integral to the performance practice guide, I would like to, with your permission, reproduce
this score in full with and without my personal annotations in separate appendices.

This document will be submitted to LSU Digital Commons, an open-access institutional repository. According
to the LSU By-Laws, the university reserves a nonexclusive, paid-up, royalty-free right to distribute copies of
theses and dissertations, both internally and to third parties, whether by electronic means, microfilm, or
otherwise.

If this is acceptable, please send a letter giving your express permission for the reproduction of the material
listed above.

Please contact me if you have any questions or need additional information.

Sincerely,

Dustin Haigler

Dustin Haigler
1241 Gentle Wind Dr.
Baton Rouge, LA 70820
(314) 258-6848
dman.haigler@hotmail.com
March 25, 2022

Dustin Haigler
1241 Gentle Wind Dr.
Baton Rouge, LA 70820

Dear Mr. Haigler,

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Vita

Dustin Haigler (b. 1994) graduated Summa Cum Laude with a B.M. in Percussion Performance from Southeast Missouri State University under Dr. Shane Mizicko (percussion) and Mr. Jay Contrino (drumset). Subsequently, he completed his M.M. in Percussion Performance at Boston University under Mr. Samuel Z. Solomon (percussion) alongside masterclasses with Tim Genis and Kyle Brightwell. He is currently a doctoral candidate at Louisiana State University pursuing his D.M.A. in Percussion Performance with a Minor in Jazz Studies under Dr. Brett Dietz (percussion), Mr. Doug Stone (jazz organ and vibes), and Dr. Willis Delony (jazz piano and harmonica). He plans to graduate in May 2022. He also previously studied under Stanton Moore (drumset). In addition to his studies, he is a graduate teaching assistant in the percussion department at LSU. He is a 2018 alumnus of the Bowdoin International Music Festival and 2019 percussion fellow at the Nief-Norf Summer Festival. In addition, he is a former percussionist of the New England Philharmonic Orchestra.

Performing a repertoire of over 350 works in the past seven years, Mr. Haigler is a versatile and engaged musician, as comfortable in the percussion section of an orchestra or wind ensemble as he is behind a Hammond B3 in a jazz organ trio. Always looking to expand his musical breadth, Mr. Haigler enjoys composing and performing live electronic music and premiering new solo, chamber, and ensemble works. A true multi-instrumentalist, Mr. Haigler plays orchestral percussion instruments and synthesizers in the classical genre, and piano, organ, vibraphone, chromatic harmonica, synthesizers, and drumset in the jazz and pop idioms. In his spare time, Mr. Haigler enjoys playing in competitive Magic: The Gathering tournaments and working as an alpha and beta tester in the video game industry, finding and reporting software bugs before games are released to the public.