

Dan Dickinson

# Zigggit

---

for Marimba & Violin

# Ziggit for Marimba and Violin

by Dan Dickinson

## Performance Notes

**Approximate duration:** 4' 30"

### To the performers:

Thank you for playing this piece! I hope you enjoy playing it as much as I enjoyed writing it.

Except in a few places where a particular effect is desired, I have avoided detailed specification of dynamic variation. Please feel free to provide dynamic contour as you see fit.

### To the violinist:

There is a long held E starting at around measure 34, which serves as a drone. The note is marked "*hold and vary*" and is notated with a thick black line. Please use this as a platform for experimental expression on one note, varying the timbre as you see fit using techniques such as the following:

- Varying the position of the bow
- Varying the size and presence of vibrato
- Varying the string on which the note is played, including playing the same note on multiple strings
- Lowering or raising the note a quarter tone (fingered on the A string) while simultaneously bowing the open E string.
- Playing the E on the A string while playing harmonics on the E string, and vice versa.
- Varying the dynamics

### To the marimbist:

Staccato notes may be played dead mallet or whatever approach you prefer to shorten the sound.

### Special notation:

!← 10" →!

The measure should last roughly the specified length of time (10 seconds in this case).

### Program Notes

In our modern world, we're constantly surrounded by steady-state sounds such as the hum of the refrigerator, or the din of traffic, noises which vary only in subtle ways from their dominant tones. At what point does a sound fade into the background? At what point does melody become drone? How does this background, often unnoticed, affect our understanding of the sounds that we *do* notice?

The seed of this piece was an upbeat bebop melody that I original wrote for my oldest son. The descending motive played first by the marimba is the opening gesture of that melody, here recontextualized as a rhythmic counterpoint to the pensive violin line. The piece then breaks into a study of the single sustained tone, in which the violinist is asked to improvise on one note for an extended period. After our exposure to these simplified means, we are asked to reconsider the opening idea in a new light.

The title is a made-up word with no intended meaning beyond the onomatopoetic.

Dan Dickinson  
1416 Zuleta Ave.  
Coral Gables, FL 33146  
305-456-0227  
dpdickinson@yahoo.com

# Ziggit

Dan Dickinson

♩ = 100

*molto espressivo*

Violin

Marimba

*dancing*

*mp*

*p*

*mp*

5

Vln.

Mrb.

*crescendo poco a poco*

*crescendo poco a poco*

9

12 *dancing*

Vln.

Mrb.

*f*

*pizz.*

*p*

13

Vln.

Mrb.

*crescendo poco a poco*

*p*

*f*

18

*arco molto espressivo*

Vln. *mf*

Mrb. *mf*

21

Vln.

Mrb.

24

Vln.

Mrb.

28

Vln.

Mrb.

32 35 ♩ = 100

Vln. *f* *p* *hold and vary\**

Mrb. *subtle, delicate*

← 10" → *p* *pp*

39

Vln.

Mrb. *mp* *p*

*pp* *mp*

48 ♩ = 100

Vln.

Mrb. *mf* *p* *pp* *mp*

← 10" → *p*

56 ♩ = 100 62 ← 20" → ♩ = 100

Vln. *cresc. poco a poco* *ff* *ffz*

Mrb. ← 8" → *p* *pp* *cresc. poco a poco* *ff*

\* Hold note until standard notation returns, varying dynamics and timbre as desired. Please see performance notes for details.

66

Vln. *arco molto espressivo*

Mrb. *dancing* *p* *mp*

70

Vln. *crescendo poco a poco*

Mrb. *crescendo poco a poco*

74

Vln. *f* *pizz.* *p*

Mrb. *f*

78

79

Vln. *arco* *mf*

Mrb. *mf*

82

Vln. 

Mrb. 

86

Vln. 

Mrb. 

90

Vln. 

Mrb. 

93

Vln. 

Mrb. 