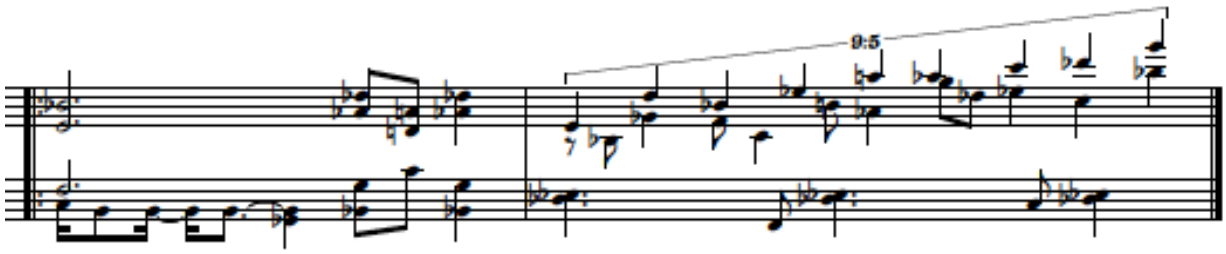
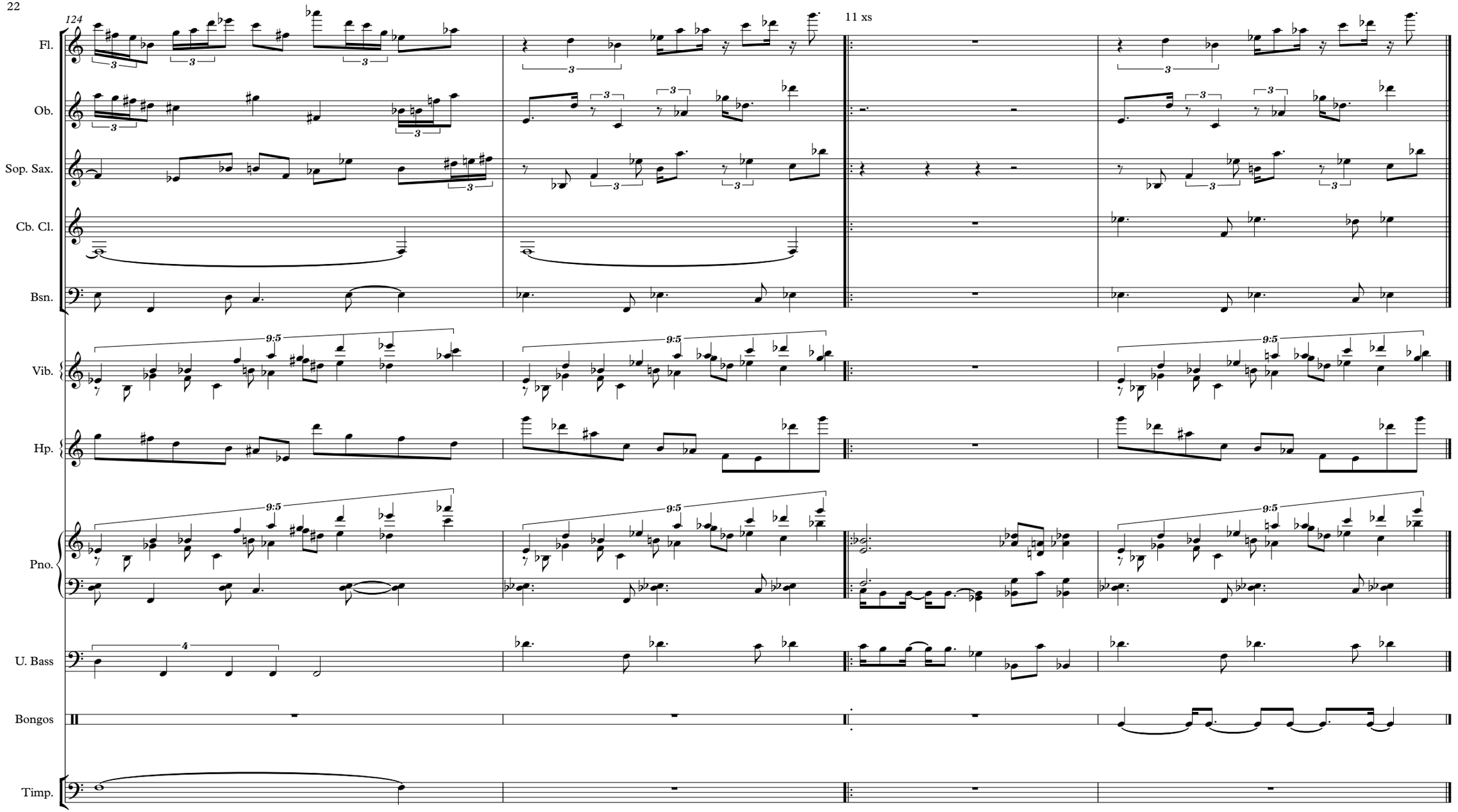
Analisi “Brim” da “A Pounting Grimace”:

A Pounting Grimace begins as a singles bar composition for the band Snark Horse, the band that Kate Gentile and I have together and I was imaging this expandend version where I took that bar and use that as the material to make this big piece.
“Brim” is the piece that comes the most directly from the original one bar composition called “A Pounting Grimace” and if you listen to the end of “Brim” and you focus on my piano part, especially the part which is repeated eleven times at the very end of the piece, it is literally the actual one bar composition.
And to write “Brim” I wrote nineteen different variations on that bar, by whitch I mean: the composition is ten beats long and over five of the beats there’s a 9:5 polyrhythm with an ascending thing on the left hand and the right hand is mostly playing quarter notes, eights and sixteens notes. So then I wrote nineteen variations where I slightly change the pitch and the rhythm by keeping the 9:5 but by changing the subdivision of each of the variations and after doing that I had twenty version of this and I put them in different order, in a way that make sense to me or that felt like a progression.
Then my right hand material is doubled by the vibraphone and then for the high woodwinds I composed the material that was similar but not identical to my right hand part in order to sound like they’re playing something similar but the ryhthms are different and then basson and contrabass clarinet are doubling my left hand.
Then for bass and drums I decided to compose a third or fourth, depending on how you look at the rhythmic level, that goes against everything else.

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