

A BOOK OF ÉTUDES

KJELL SAMKOPF

VOLUME 1, 2 & 3

Études – studies – are not written first and foremost for an audience, but for a performer; they are the music of musicians. An étude is a piece of music that focuses on a particular theme or has a specific purpose, usually related to a technical issue in performance or composition. Études are intended to help the performer develop their skills, both with regard to motor and muscular control, mental ability and intellectual insight. Thereafter an étude should serve as material for general maintenance throughout a performer's career. An étude demonstrates the possibilities of the instrument, and often pushes boundaries in this respect.

Throughout the history of music many composers such as Clementi, Debussy, Chopin, Bartok, Kreisler, Paganini, Liszt and Ligeti have devoted special attention to the étude. The most famous example is nonetheless Bach's Inventions – intended just as much as an introduction to composition technique as set of studies in keyboard technique.

Composing études is a challenging task. It requires in-depth knowledge of the instrument, and the composer's craftsmanship is of particular importance. Similarly, learning an étude is a challenging task for a musician. A well-written étude requires its performer to bring to balance their intellect, emotions and entire motor apparatus in order to give the best possible performance. A good étude will provide a musician with a musical and technical challenge for life. There is always room for improvement.

A Book of Études

A *Book of Études* consists of 45 études. The pieces do not increase in difficulty (i.e. the collection does not begin with the easiest and end up with the hardest) – each etude addresses a specific technical element such as scales, linear passages, arpeggiated chords and block chords, tremolo, and polyphony.

The études are structured according to the 9 elements of marimba technique. These 9 elements are a way of separating and explaining marimba and vibraphone technique based on musical structure and motor complexity. Different musical structures require different patterns of movement. These can be classified according to which and how many muscle groups are needed in order to execute the various different combinations of strokes.

The études are organised according to the 9 elements of marimba technique as follows:

Études for:	Element 1 One note	Element 2 Groups of 2 - 5 notes	Element 3 Scales and lines	Element 4 Chords in arpeggio	Element 5 Intervals	Element 6 Chords in block	Element 7 Tremolo	Element 8 Big leaps	Element 9 Polyfony
Marimba	1	2	3	4	5	6	7	8	9
	10	11	12	13	14	15	16	17	18
Vibraphone	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36
Vibraphone or marimba	37	38	39	40	41	42	43	44	45

Set of variations

A Book of Études is a set of variations in 45 movements, in which all the movements together make up an entire work. This is not a set of variations in the sense of a theme with ensuing variations, but a work in which all of the movements are based and constructed on a common fundamental material. This material is twofold, consisting of the sentence *Semper idem, sed non eodem modo*, and nine rows of 61 or 37 numbers following the pattern of Marcel Duchamp's *Musical Erratum*.

The sentence *Semper idem, sed non eodem modo* translates as "Always the same, but never in the same manner." Converted into a row of numbers, it looks like this:

S	E	M	P	E	R		I	D	E	M	,	S	E	D		N	O	N		E	O	D	E	M		M	O	D	O
1	5	4	7	5	9		9	4	5	4		1	5	4		5	6	5		5	6	4	5	4		4	6	4	6

Translated into pitches, it becomes:



The idea for *Musical Erratum* is borrowed from Marcel Duchamp. While working on his most famous project *The Bride stripped bare by her Bachelors, even*, in 1913, Duchamp constructed a technical device that produced random pitches. He imagined that this might be the starting point for a new kind of musical alphabet. The device consisted of 89 numbered balls in a vase. There was a hole in the vase beneath which would pass a model train pulling several trucks; as the

trucks passed the opening, balls would fall into the trucks. Because the speed of the train varied, there would fall a different number of balls into each truck. When the vase was empty, Duchamp wrote down the result, converting the numbers to pitches on the designated instrument.

I have used this idea to create one of the two the basic sources of material in *A Book of Études*. I did not use a model train, but instead made a set of 61 cards (corresponding to the number of notes on a five-octave marimba). I placed the cards in a basket and pulled out nine different random sequences of 61 numbers. From these nine rows I derived a new set of nine number rows consisting of 37 numbers (corresponding to the number of notes on a three-octave vibraphone).

This material appears in all the études, in ever-changing variations. The number rows were used to determine fundamental musical parameters such as pitch, note length, dynamics and texture, and other elements including time signature, interval relationships, chords, formal sections, and more. The sentence *Semper idem, sed non eodem modo* is used motivically, thematically and melodically throughout, and is an audible, structural element of nearly all the études.

A Workbook for Vibraphone and Marimba Players

A Book of Études comprises Part III of Samkopf's *A Workbook for Vibraphone and Marimba Players*, which is an extensive series consisting of nine volumes aimed first and foremost at university and music academy students. However, the project addresses issues that vibraphone and marimba players will encounter throughout their professional career.

A Workbook for Vibraphone and Marimba Players is divided into three parts:

PART I: A Book of Essays

A collection of essays addressing central issues in the process of becoming a performing musician. Relevant to any academy music student, not just percussionists.

PART II: A Workbook for Vibraphone and Marimba Players

Since this is such an extensive subject, this part is divided into five volumes:

Book 1: On Playing the Vibraphone and Marimba

Book 2: On Practicing Scales and Chords

Book 3: Basic Instrumental Technique I

Book 4: Basic Instrumental Technique II (tremolo)

Book 5: On Improvisation

PART III: A Book of Études

A collection of 45 études, which also comprise a theme and set of variations, in which all 45 movements together make up a unified whole. The études are divided into three volumes:

Volume 1: 18 études for solo marimba (études 1 – 18)

Volume 2: 18 études for solo vibraphone (études 19 – 36)

Volume 3: 9 études for solo marimba or solo vibraphone (études 37 – 45)

First recording

A Book of Études was conceived as a single work, and Samkopf wanted it to be presented in its entirety when it was performed for the first time. It immediately became clear that this would be too great a task for one performer alone. Samkopf came up with the idea of inviting his students from the past thirty years and colleagues to play one or two études each. And thus a performance of the entire work was made possible.

After an initial round of invitations, 33 vibraphonists and marimba players from Norway and Sweden agreed to take part in the largest joint percussion venture to date in the country. Without such spontaneous collective enthusiasm, this recording would not have been possible.

Musicians

Hans-Kristian Kjos Sørensen (Étude 13), Rob Waring (Étude 19), Ellen Kathrine Trelease Eriksen (Étude 3), Gunnar Berg-Nielsen (Étude 37), Christian M. Berg (Étude 12), Bjørn Rabben (Étude 22 and 31), Kjell Samkopf (Étude 7, 23, 25, 28, 40 and 42), Ane Marthe Sørlien Holen (Étude 8), Håkon Stene (Étude 30 and 39), Sigrun Rogstad Gomnæs (Étude 6), Teodor Berg (Étude 2 and 29), Cathrine Nyheim (Étude 16), Bjørn Sverre Kristensen (Étude 34), Torbjørn Ottersen (Étude 33), Johanne Byhring (Étude 20 and 32), Geir Johansen (Étude 4), André Fjortoft (Étude 27), Anders Kregnes Hansen (Étude 35), Kjell Tore Innervik (Étude 1 and 17), Erik Fossen Nilsen (Étude 5), Tomas Nilsson (Étude 10), Joakim Nordin (Étude 38), Andrei Kassatkine (Étude 9), Jennifer Torrence (Étude 26), Eli Molaug Odland (Étude 15), Eirik Raude (Étude 18 and 45), Daniel Paulsen (Étude 44), Heming Valebjørg (Étude 43), Daniel Berg (Étude 14), Bjørn Skansen (Étude 41), Karl Ivar Refseth (Étude 21), Fredrik Duvling (Étude 36), Petter Haukås (Étude 11 and 24).

The recordings

A vibraphonist or marimba player hears their instrument and their own playing at a distance of less than one meter. We wanted to maintain this closeness when deciding on sound and recording technique for this release. Most of the recording was done in a small studio with the microphones positioned about a meter above the bars. This meant that each stroke and nuance was much clearer, and not masked by the sound being reflected from the walls the way the audience would hear the instrument in a concert hall. We wanted to bring the listener closer to the instrument while at the same time retaining the listener's perspective: the higher notes are heard towards the left and the lower ones towards the right.

The recordings were made over a period of two years between September 2013 and October 2015. Most of the études were recorded at Audun Strype's studio in Oslo. Some of the performers organized recordings themselves, and in addition to Oslo, certain études have been recorded in Asker, Fall, Gothenburg and Berlin.

Thanks to

The Norwegian Academy of Music, The Oslo Philharmonic Orchestra, The Norwegian Radio Orchestra, Heming Valebjørg, Anders Kregnes Hansen, Bjørn Rabben, Eirik Raude and André Fjørtoft for generously lending their instruments.

The Arts Council Norway, The Norwegian Society of Composers and Musikk-Husets Forlag AS, who have provided financial support to this CD release.

all the musicians for your devoted dedication and sincere seriousness in the rehearsing and recording of all the études.

and a very special thanks to Audun Strype for his enthusiasm and critical engagement throughout the whole process, making this 3-CD set into a must for all mallet keyboard collectors.

Technical details

Étude 1

Musician: Kjell Tore Innervik
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, March 20, 2014
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 2

Musician: Teodor Berg
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 13, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 3

Musician: Ellen Kathrine Trelease Eriksen
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 13, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 4

Musician: Geir Johansen
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 10, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 5

Musician: Erik Fossen Nilsen
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 15, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 6

Musician: Sigrun Rogstad Gomnæs
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, March 18, 2014
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 7

Musician: Kjell Samkopf
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 10, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 8

Musician: Ane Marthe Sørlien Holen
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 11, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 9

Musician: Andrei Kassatkine
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 10, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 10

Musician: Tomas Nilsson
Instrument: Yamaha YM5100AC marimba
Recorded: SISU Percussion Ensemble
Rehearsal Studio, Oslo, March 5 and 6, 2015
Recording and editing: Tomas Nilsson

Étude 11

Musician: Petter Haukås
Instrument: Adams marimba Artist Robert van Sice, MAHV50
Recorded: Strype Audio, Oslo, Oct. 31, 2014
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 12

Musician: Christian M. Berg
Instrument: Adams Classic Marimba
Recorded: Oslo Concert Hall, May 22, 2014
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 13

Musician: Hans-Kristian Kjos Sørensen
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, Dec. 11, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 14

Musician: Daniel Berg
Instrument: Bergerault - GMBH, Grand Basse
Classic marimba
Recorded: The Bunker Studios, Gothenburg,
March 27, 2014
Recording and editing: Daniel Berg

Étude 15

Musician: Eli Molaug Odland
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, March 21, 2014
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 16

Musician: Cathrine Nyheim
Instrument: Yamaha YM-5100A marimba
Recorded: Strype Audio, Oslo, March 20, 2014
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 17

Musician: Kjell Tore Innervik
 Instrument: Yamaha YM-5100A marimba
 Recorded: Strype Audio, Oslo, March 20, 2014
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 18

Musician: Eirik Raude
 Instrument: Adams marimba Artist Robert van Sice, MAHV50
 Recorded: Strype Audio, Oslo, Oct. 31, 2014
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 19

Musician: Rob Waring
 Instrument: Musser M46 vibraphone
 Recorded: Strype Audio, Oslo, Nov. 11, 2013
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 20

Musician: Johanne Byhring
 Instrument: Musser M46 vibraphone
 Recorded: Strype Audio, Oslo, Nov. 11, 2013
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 21

Musician: Karl Ivar Refseth
 Instrument: Musser M48 Vibraphone
 Recorded: Ziegrastr 1, Berlin, Jan. 21 – 26, 2015
 Recording: Karl Ivar Refseth
 Editing: Kjell Samkopf

Étude 22

Musician: Bjørn Rabben
 Instrument: Musser Piper M58M vibraphone
 Recorded: Norwegian Radio, Store Studio, Oslo, August 31, 2014
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 23

Musician: Kjell Samkopf
 Instrument: Musser Pro Vibe M55 Vibraphone
 Recorded: Fall, September 18 and 19, 2014
 Recording and editing: Kjell Samkopf

Étude 24

Musician: Petter Haukås
 Instrument: Yamaha YV-3710 Gold Mirror vibraphone
 Recorded: Strype Audio, Oslo, May 24, 2014
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 25

Musician: Kjell Samkopf
Instrument: Musser M46 vibraphone
Recorded: Strype Audio, Oslo, Nov. 15, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 26

Musician: Jennifer Torrence
Instrument: Musser M46 vibraphone
Recorded: Strype Audio, Oslo, Nov. 15, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 27

Musician: André Fjærtøft
Instrument: Yamaha YV 4110 vibraphone
Recorded: Strype Audio, Oslo, Oct. 9, 2015
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 28

Musician: Kjell Samkopf
Instrument: Musser M46 vibraphone
Recorded: Strype Audio, Oslo, Nov. 12 and 15, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 29

Musician: Teodor Berg
Instrument: Musser M46 vibraphone
Recorded: Strype Audio, Oslo, Nov. 12, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 30

Musician: Håkon Stene
Instrument: Musser Piper M58M vibraphone
Recorded: Norwegian State Academy of Music, Oslo, Oct. 1, 2014
Recording and editing: Håkon Stene

Étude 31

Musician: Bjørn Rabben
Instrument: Musser Piper M58M vibraphone
Recorded: Strype Audio, Oslo, Febr. 20, 2015
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 32

Musician: Johanne Byhring
Instrument: Musser M46 vibraphone
Recorded: Strype Audio, Oslo, Nov. 11, 2013
Recording: Audun Strype
Editing: Audun Strype and Kjell Samkopf

Étude 33

Musician: Torbjørn Ottersen
 Instrument: Musser M46 vibraphone
 Recorded: Strype Audio, Oslo, Nov. 12, 2013
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 34

Musician: Bjørn Sverre Kristensen
 Instrument: Musser M46 vibraphone
 Recorded: Strype Audio, Oslo, Nov. 15, 2013
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 35

Musician: Anders Kregnes Hansen
 Instrument: Yamaha YV-3710 Gold Mirror
 vibraphone
 Recorded: Strype Audio, Oslo, May 28, 2014
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 36

Musician: Fredrik Duvling
 Instrument: Yamaha YV3300 vibraphone (with
 touch control).
 Recorded: The Bunker Studios, Gothenburg,
 June 6 - 7, 2014
 Recording and editing: Daniel Berg

Étude 37

Musician: Gunnar Berg-Nielsen
 Instrument: Saito MS-55P (4.3 okt) marimba
 Recorded: Percussion room, Asker kulturskole.
 September 28, 2013
 Recording and editing: Gunnar Berg-Nielsen

Étude 38

Musician: Joakim Nordin
 Instrument: Musser M-250 Concert Grand
 Marimba
 Recorded: Norwegian Radio, Store Studio,
 Oslo, August 31, 2014
 Recording: Audun Strype
 Editing: Audun Strype and Kjell Samkopf

Étude 39

Musician: Håkon Stene
 Instrument: Marimba One
 Recorded: Norwegian State Academy of Music,
 Oslo, Oct. 21, 2014
 Recording and editing: Håkon Stene

Étude 40

Musician: Kjell Samkopf
 Instrument: Musser Pro Vibe M55 Vibraphone
 Recorded: Fall, February 4, 2015
 Recording and editing: Kjell Samkopf

Étude 41

Musician: Bjørn Skansen

Instrument: Yamaha YV-3710 Gold Mirror
vibraphone

Recorded: Strype Audio, Oslo, May 26, 2014

Recording: Audun Strype

Editing: Audun Strype and Kjell Samkopf

Étude 42

Musician: Kjell Samkopf

Instrument: Yamaha YM-5100A marimba

Recorded: Strype Audio, Oslo, March 18, 2014

Recording: Audun Strype

Editing: Audun Strype and Kjell Samkopf

Étude 43

Musician: Heming Valebjørg

Instrument: Yamaha YV-3710 Gold Mirror
vibraphone

Recorded: Strype Audio, Oslo, May 27, 2014

Recording: Audun Strype

Editing: Audun Strype and Kjell Samkopf

Étude 44

Musician: Daniel Paulsen

Instrument: Musser Piper M58M vibraphone

Recorded: Strype Audio, Oslo, Febr. 20, 2015

Recording: Audun Strype

Editing: Audun Strype and Kjell Samkopf

Étude 45

Musician: Eirik Raude

Instrument: Adams marimba Artist Robert van
Sice, MAHV50

Recorded: Strype Audio, Oslo, Oct. 31, 2014

Recording: Audun Strype

Editing: Audun Strype and Kjell Samkopf

CD 1 – From Volume 1

Étude 1 to 14 for solo marimba

1.	Étude 1	Kjell Tore Innervik	04:40
2.	Étude 2	Teodor Berg	04:36
3.	Étude 3	Ellen Kathrine Trelease Eriksen	01:58
4.	Étude 4	Geir Johansen	03:20
5.	Étude 5	Erik Fossen Nilsen	02:12
6.	Étude 6	Sigrun Rogstad Gommæs	02:33
7.	Étude 7	Kjell Samkopf	09:21
8.	Étude 8	Ane Marthe Sørlien Holen	04:22
9.	Étude 9	Andrei Kassatkine	02:33
10.	Étude 10	Tomas Nilsson	11:01
11.	Étude 11	Petter Haukås	03:53
12.	Étude 12	Christian M. Berg	02:53
13.	Étude 13	Hans-Kristian Kjos Sørensen	10:06
14.	Étude 14	Daniel Berg	05:05
		Total playing time	70:18

CD 2 – Volume 2
Étude 19 to 36 for solo vibraphone

1.	Étude 19	Rob Waring	04:52
2.	Étude 20	Johanne Byhring	03:14
3.	Étude 21	Karl Ivar Refseth	02:36
4.	Étude 22	Bjørn Rabben	02:05
5.	Étude 23	Kjell Samkopf	04:29
6.	Étude 24	Petter Haukås	04:39
7.	Étude 25	Kjell Samkopf	05:51
8.	Étude 26	Jennifer Torrence	03:49
9.	Étude 27	André Fjærtøft	03:11
10.	Étude 28	Kjell Samkopf	08:54
11.	Étude 29	Teodor Berg	03:22
12.	Étude 30	Håkon Stene	03:50
13.	Étude 31	Bjørn Rabben	02:15
14.	Étude 32	Johanne Byhring	03:37
15.	Étude 33	Torbjørn Ottersen	03:25
16.	Étude 34	Bjørn Sverre Kristensen	04:34
17.	Étude 35	Anders Kregnes Hansen	02:25
18.	Étude 36	Fredrik Duvling	06:33
		Total playing time	76:09

**CD 3 – From Volume 1 and Volume 3
Étude 15 to 18 for solo marimba and Études 38 to 45 for solo
vibraphone or solo marimba**

1.	Étude 15	Eli Moland Odland, marimba	5:33
2.	Étude 16	Cathrine Nyheim, marimba	4:20
3.	Étude 17	Kjell Tore Innervik, marimba	5:50
4.	Étude 18	Eirik Raude, marimba	6:22
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5.	Étude 37	Gunnar Berg-Nielsen, marimba	1:55
6.	Étude 38	Joakim Nordin, marimba	4:10
7.	Étude 39	Håkon Stene, marimba	3:00
8.	Étude 40	Kjell Samkopf, vibraphone	3:40
9.	Étude 41	Bjørn Skansen, vibraphone	3:40
10.	Étude 42	Kjell Samkopf, marimba	5:48
11.	Étude 43	Heming Valebjørg, vibraphone	5:27
12.	Étude 44	Daniel Paulsen, vibraphone	3:47
13.	Étude 45	Eirik Raude, marimba	2:54
		Total playing time	58:20

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