

The PAS Percussion Compendium

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Why I Put this Resource Together

I remember as a young band director simply not having a clue. I got through my first marching season with a modicum of success when suddenly it hit me: What were we going to do in the spring semester? I was very fortunate to work with two very strong band directors at the time, and when I asked them this question they pointed me towards a wonderful resource for concert band: *Teaching Music Through Performance in Band*. It is, as of the time of this writing, a 10-volume collection of articles that not only helps with the preparation of music but also helps with the selection of quality literature. Only the “good stuff” finds its way onto the pages of those books. It was a real life-saver for me as a young director as I tried to prepare my students musically with quality literature.

My beginnings as a percussion director were very similar. Unfortunately, I didn’t have other percussion directors at my school to lean on and, when I started in 2003, the only place I knew existed where I could purchase music for percussion ensemble was Row-Loff. Their music was great for my percussion ensemble, and I still play some of their works with my groups, but there is so much good music out there, and I had no idea it even existed or where I could get it. It wasn’t until I started bringing in clinicians to work with my group that I was able to ask questions about where to get more music.

Professionals of all ages and experiences will find something useful in this book. It is very unlike a typical percussion resource. The vast majority of the resources for percussion pedagogy are articles with a very specific subject matter typically relating to performing. Vic Firth Co., Innovative Percussion, and a host of online forums are great places to find those articles, and they are easily accessed by anyone who knows to look for them. There is not, however, a vast resource for rehearsal tips focused on specific quality works for percussion ensemble—until now.

I feel, however, that it is worth saying that when I decided to go forward with this project I had one group foremost in my mind: young percussion directors and professors early in their career. I wish that I would have possessed a resource like this when I began teaching in 2003. All of the articles are written by professionals with experiences that range from past performances of their specific pieces to time spent with the composers during the time the works were written. Several of these articles are written by the composers themselves, offering a unique opportunity for everyone who reads this book that very few individuals are afforded: the ability to get a glimpse inside the mind of those composers to see just what they were really going after and why they wrote the piece.

Beyond the articles, the beginning of this book is filled with information that I have personally found essential. I am hardly the “end-all-be-all” in education. Instead, I offer these chapters as an attempt to provoke thought within the reader. I hope that what I wrote helps you in your classroom. These words might also be a catalyst that takes you in a completely different direction. If this provokes thought within you, regardless of where it leads you, then this text will have fulfilled its intended purpose. In the words of Bill Watterson, “Your preparation for the real world is not in the answers you’ve learned, but in the questions you’ve learned how to ask yourself.”

I wish you the best of luck in your musical journey, with the hope that this book helps you enjoy the ride!

—Dan McGuire

How to Cultivate Culture: The Keys to a Successful Percussion Program

One of the most important aspects of any program—be it music, athletics, or academics—is culture. This thought encompasses every aspect of a program, from the expectation of the work ethic of its members to a mutual understanding of the definition of success. Culture is the most important, and most often overlooked, factor for the success of a program. It is also important to note that, of all the different aspects of a program, it is the most difficult one to change. Almost every director of a successful program across the country is much more than a conductor: He or she is a leader. While many aspects are present in the culture of any organization, there are four primary areas that heavily influence musical ensembles and their success:

- Work Ethic
- Student Growth/Character
- Ownership
- Esprit de Corps

This article will focus on each of these four areas of organizational culture. I feel strongly the need to stress that there is so much more that goes into helping to shape a group's culture. The intent behind this article is not to provide the "end-all-be-all" to having a successful program. Instead, it is meant to function as a catalyst for purposeful thought and dialogue between directors, staff, and students on meaningful ways to improve programs that are such an integral part of students' lives.

Work Ethic

Work ethic is the aspect of culture that most obviously influences the playing ability of an ensemble. Natural talent and ability, while very important, are meaningless without the consistent practice that hones it into something worthwhile. My caption head for WGI, Tim Bray, often said, "Potential just means that you might be good one day," and that attitude is an important one for young adults to have. As a society we tend to overvalue mediocrity and raw ability and undervalue the work that is necessary for anything of true value. So, in a world that constantly desires instant gratification and the easy solution, *you must instill that work ethic in your students by giving them a reason to practice.* Decide upon your standard of excellence and demand it from your students and yourself. When they achieve, words of praise are important. It is also important, however, that if they do not achieve what they are capable of, that they are not told that they did a good job. Honesty, mixed with compassion, on the part of the teacher here is critical. The goal is not to demoralize students, but to help them realize that which society refuses to teach: that they are capable of greatness through consistent hard work and effort.

Student Growth/Character

Many public school educators believe that the most important resource for a good program is its schedule. To an extent they are correct; a good schedule can go a long way towards improving a program. I would assert, however, that the most important resource in any organization is much simpler: people.

As educators we tend to lose sight of the individual because of the music. As we engage in the process of making music—something for which I hope we all share a common passion—it is very easy to lose track of the fact that the little music-making automatons that populate our classrooms and studio spaces are real human beings with their own thoughts, emotions, and lives. While it is easy to acknowledge that fact, few and far between are the people who really *invest* in their students.

You must be a role model for them in life as you are in music. If you really want them to follow your passion, they must be willing to follow you. If you ask a person who the most influential people were in their lives, the common thread that will tie those answers together is the respect that was felt for those individuals. Morality, lifestyle, and the choices that declare those things to the world cannot exist in a vacuum. As such, we must look to those things in our students as we teach them not just to make music, but to become the people into whose hands we will one day entrust the future of our activity.

Ownership

I learned a truism while earning my Masters in Education degree: People love what they help create. Over the course of the last ten years, my students have become more and more involved with the program and the decisions that are made to guide it. That does not mean that I "handed over the keys to the kingdom," but instead a concentrated effort was made to allow the students to have a sense of ownership in the ensemble.

One of the first means I used towards this idea was to give the ensemble a goal—but it was not just my goal. I sat the students down over a period of time, speaking to them as individuals and as a group, and asked for their help in defining what success was for our ensemble. This is a process I would engage in every two or three years, as when the personnel changes so can the goal. If the students see you listening to them and taking their desires and goals seriously, that opens the possibility that they might do the same for you.

Another example of this happened in 2012. As we reached the point where I felt that the ensemble was ready to audition for a showcase concert at PASIC I held a meeting with the parents and students. I outlined my desire to send in a tape, as well as everything that it would entail. I then told them that it would be 100 percent voluntary, and that if they decided not to do it that we would not send in a tape.

While I did not truly believe that the ensemble would decide against auditioning, that is a scary position in which to place oneself. Conducting a showcase concert at PASIC had always been something to which I aspired, and to know that I had to be willing to walk away from that if the students did not choose that path was frightening. However, as the process unfolded I found that their having made the decision for themselves made a huge difference in what I could realistically expect from them. It was *their* decision to audition for PASIC, and therefore they had an even greater sense of pride and love for what they were doing. They had made the decision, and therefore had helped create it.

Finally, another example of the results of ownership in an ensemble's students could be seen when I first handed out the piece "Phylogeny" as we were preparing our tape for PASIC. I noticed that there was a part for five clay pots. I handed the part to the student who would be playing it (Gabe), told him that we would start the piece in three days, and that he needed to have his setup ready. He asked me how to set up five clay pots. My reply was simple (and predictable to anyone who has been in our program): "I have no idea. Figure it out."

The results were astounding. Gabe asked another percussionist (Kip), who had a construction background, to help him. Gabe and Kip then spent two afternoons constructing a setup using the marching band rack, two tops from marching bass drum stands, a pole from an old vibe frame, and the oddest assortment of bungee cords and washers I have ever seen. I would never, in my wildest dreams, have come up with this system, yet it proved highly effective and allowed us to cut our setup times for "Phylogeny" considerably.

Esprit de Corps

Esprit de Corps is defined by Merriam-Webster as "feelings of loyalty, enthusiasm, and devotion to a group among people who are members of the group." This one phrase, initially made famous in the armed forces, is a simple yet critical idea that should become central to the thought process of anyone in the business of leading people. The students in your ensemble will do whatever needs to be done if they feel that one emotion that too few students feel in our society: pride. If you can teach them what quality truly is, and then teach them to take pride in their quality efforts, you have won the proverbial battle because they will almost always come back wanting more. At their core, even though they won't usually admit it, students like it when people set demanding standards upon them and then hold them accountable to those standards. Additionally, when they feel that pride they will often rise to meet your expectations, even when those expectations are very high.

I cannot begin to count the number of times I have seen a former student in a grocery store or some other random location and been told, "Your class prepared me more for life than all the AP classes I took combined." The reason for this is that if you can teach students to take pride in their band, then you are really teaching them to take pride in themselves, and that will affect every aspect of their lives. As a parent I fervently hope that my daughters will find someone in their lives that will demand the best from them and refuse to accept anything else—a person who will teach them to take pride in their work when it is appropriate to do so and therefore to take pride in themselves. As leaders of young developing people it is our duty to give them that which the world will not: the knowledge that they are capable of greatness, if they will only put in the work that many in our society will never do.

SOME PERSONAL NOTES

Have a sense of humor

Everyone is different, and as many stars as exist in the sky there exists a similar number of leadership styles. That being said, I have found that many people (especially high school students) tend to gravitate to leaders with a sense of humor. Don't be afraid of the funny moments in rehearsal, or in your individual interactions with students, so long as they do not derail what you are trying to do.

Have a hobby

This is really important. I remember sitting in a conference room as I was beginning my teaching career and being told that a ridiculously large percentage of educators burn out in the first five years. I also remember thinking that they were probably exaggerating those numbers to scare us. Having taught now for 10 years I can tell you that they were not. I almost burned out within the first four years, and actually was accepted to a Graduate program in counseling before I decided to stick with my passion in music. My program began to experience much more success when I started taking care of myself outside of the classroom. It doesn't matter if its rock climbing, gardening, or playing World of Warcraft, you need to find a way to "unplug" from the classroom at some point so that you can return refreshed and ready to offer your best to your students.

Don't be afraid to ask for help and look stupid in the process

At some point you will run across something that you do not know how to do. No college or university can possibly prepare you for everything, let alone the majority of things, that you will run across in your career. I am lucky enough to teach in a state where there are several superb collegiate educators that are very open to helping when asked. When you aren't sure how to tune that chord, ask someone that does. If you don't know which mallets to use for that one passage that you can't make sound good, shoot someone an email. Personally I really enjoy helping people whenever I can, and in my experiences most educators feel the same way. Your preparation for the real world is not in the answers you've learned, but in the questions you've learned to ask. Don't stop learning, and don't be afraid to ask for help along the way.

Be a Human

Too often students don't really think of their teachers as people. I often will see students and parents in the community, and invariably the younger students are surprised to see me exist outside of the Fine Arts Wing. Because of this, I make every effort to speak to the students about things other than band on a regular basis. Some of my students are avid basketball fans. When I know one of their teams is playing, I make it a point to talk to them about the game the next day. Frederick Finnell was a world-renowned conductor in the mid to late 20th century until his death in 2004. In addition to being known as such a wonderful maestro, he was also beloved by his musicians, something which is very difficult to do in the professional music world. I have been told that he made it a point to learn at least one interesting thing about every member of his ensemble, and to then ask them about it on a regular basis. Getting to know your students, and letting them get to know you, is one of the joys that regular classroom teachers never get to experience. The fact that it can help you push your ensemble harder should just be the proverbial "icing on the cake."

Improve your Craft

I remember walking in to my first day of student teaching. There was an old (and rather crotchety) band director in front of the 8th grade band. After seeing me and learning that I was the student teacher, he looked at me (having been a student teacher less than 10 minutes) and said "Dan, conduct the march!" My mentor teacher told me to sink or swim, so I got on the podium and started to rehearse the band. I honestly don't know that the band got much better during the 20 minutes that I was on the podium for the first time, but I can tell you that I managed the rehearsal well. I was able to do this because I had already been teaching for several years. In my experience, the students that tend to make the most successful transitions from college to their career make a point to go out and teach before they graduate. Go volunteer your time at a local high school and make them sound better than they did before you got there. Listen to recordings of professional ensembles. Attend concerts, master classes and clinics and take good notes. Go see a local marching band competition and see what works and what doesn't. If you can arm yourself with experiences now when they are easy and cheap to learn, you will be much better prepared for the first time you walk into a classroom and the decisions (and consequences) will rest upon you.

How to Prepare a Score for Percussion Ensemble

Preparing a score is a critical component in the process of learning a piece of music for performance. The process should both inform and dictate your decisions on everything from individual and ensemble setup to mallet choice. Winston Churchill's famous quote, "He who fails to plan is planning to fail," is very apropos to the discussion of the important nature of score preparation. This chapter will discuss three areas to consider when preparing to rehearse a work, as well as linking this process to the guides found later in this book. It is important to note that the steps listed in this chapter do not necessarily have to happen in a specific order. I have listed the general process that I personally use. If another order works for you, go for it. Putting some thought into how you go about preparing is the goal of this chapter.

I. Where to Start

Before beginning the process of preparing a score, you must first understand the work. From the macro to micro, directors must have an in-depth understanding of any work they plan on having their students learn. This can prove daunting, especially with more complex works. There are, however, some general places from which one can start the process of digging in to a piece of music.

A. Historical Context and Arrangements

As with concert band, many works that have been arranged for percussion ensemble were originally written for another type of instrumental ensemble. When dealing with this type of arrangement, it is important to remember the period that it was written. Many percussionists will focus primarily on whether the music is clean, with every rhythm being vertically aligned, while others will listen for balance and blend. Only a few, however, will take the time to research the style of the original work and attempt to match that with their percussion ensemble. For example, if a piece was originally written by Beethoven, it is important to know whether that work was an early period, middle period, or late period work. Beethoven is an example of a composer that bridges two different periods of music, in this case the Classical and Romantic periods.

The "Waldstein Piano Sonata" No. 21, Op. 53, arranged by Alan Miller, is an excellent example. Beethoven, who consistently demonstrated an innovative compositional style, repeatedly utilized rhythm, dynamics, and key changes to create tension and contrast in this work. Additionally, the realization that the work was originally written for pianoforte sheds insight into the required blend and balance. Blend will be of significant importance in sixteenth-note passages. Lower marimba parts, even though marked *mezzo-forte*, must be played at a dynamic that allows the upper voices to be heard clearly, just as a piano player would do with the left hand when the right hand is playing the melody.

Another example can be seen in an arrangement of Eric Whitacre's "Lux Arumque," which was arranged by a member of my staff. Before I started to prepare the ensemble for the perfor-

mance, a lot of thought was given to the original work written for SATB choir. The arrangement, in an effort to create a more fluid and blended sound, extensively utilized cross-voicing. Written for three marimbas and two vibraphones, all notes were rolled. Some phrases have the melodic line in the soprano voice. Because of the cross-voicing, the soprano melodic line was in the vibraphonist's right hand in one bar and in the left hand the next. In some places, the melody changed hands from one count to the next. In order for the melodic lines to be heard, an extensive knowledge of the original work for choir was needed. Whether performing an arrangement from an older period or a modern work, knowledge of the original is critical to a successful performance.

B. Musical Terms and Non-Traditional Instruments

Having the correct instruments for a piece and knowing the musical terms used within might seem like common practice. However, when asked to define the terms printed on their music, many students are unable to consistently do so. It is also all too common to see a percussion ensemble substituting an instrument with something that does not come anywhere close to replicating the sound of the original, begging the question of whether a substitute was searched for or if something to simply hit was found instead. These things, while seemingly minor to some, can have an enormous impact on how well a performance is received, especially when performing at a festival or making a recording for a competition.

Percussion ensemble, being a relatively new type of ensemble, still sees composers write musical terms in languages other than English. While many of these terms will be familiar to most graduates of a music-education program, it is imperative that every term within a piece of music is defined. It is also important to note that this process is not limited to ordinary musical terms. Some works will include percussion-specific terms that must be defined, as they can have a huge impact on how a part is performed.

An example of this can be found in James Ancona's work "Metheny Dream." The marimba players must be able to perform both one-handed rolls and double-lateral rolls in addition to a traditional roll. While James does an excellent job of defining these terms in the score, it is incumbent on the director to determine how these are performed if the techniques are not already known. A double-lateral roll sounds very different than a traditional roll, making it critical to understand the difference.

It is also important to know if you have the equipment necessary to perform the piece. Many works for percussion ensemble include instruments that are not typically used in a traditional concert band setting, which can make it difficult for programs without the resources to achieve the desired sound. The most common solution is to use an alternate instrument. This should be something that is similar to the instrument that

was intended to be played. One should always attempt to refrain from just getting something to hit, especially for any type of formal performance.

My example for this comes at my own expense. Several years ago, before my ensemble's performance at PASIC, I sent an email to John Parks at Florida State asking for advice on how to win the PAS International Call for Tapes. He asked me to email him some recordings of my group. Luckily (or maybe not), I had a recording from the previous semester of my group performing Christopher Rouse's "Ku-Ka Iliamoku." There is a part listed for boobams in the piece, which has the melodic line for most of a phrase early in the piece. Being young and not particularly bright, I tried to find a substitute for the boobams, which I did not possess.

It is important to note that at this point I came to a crossroads. Down one path lay the total sum of human knowledge: the Internet. A cursory search for boobams done at the time of this writing directed me towards a video on how to make them at home and achieve a similar sound, as well as pitfalls to avoid. Down the other path lay the good old "I'm smart, I can figure this out" train of thought. Any guesses as to which one I chose?

So there I stood in the percussion room perusing the score and contemplating my boobam dilemma when I noticed that the part was written in treble clef and only used seven notes. Being a pack-rat, I had seven rosewood marimba keys (most of which coincided with those seven notes) that I decided would be perfect boobams! Unfortunately, this was possibly the least intelligent thing I could have done. If you don't know what boobams sound like, take a minute to Google it. Now imagine seven mostly dead rosewood marimba keys set up on muffling (can't have them bouncing around!) and you will see the utter folly of my actions.

To John Parks' credit, he refrained from telling me I was an idiot. He limited his comments to something along the lines of, "You should really try to get the real instruments for something like this," which in my opinion was very well put. After researching boobams to see what they sounded like, I had a "facepalm" moment. This is why it is so important to research the original instrumentation before the first rehearsal!

II. Score Study

My favorite aspect of preparing to rehearse a piece of music is digging into the score. From the standpoint of a director it is a crucial component of any attempt to learn about a work. Just like when rehearsing an ensemble, it is best to work macro-micro-macro. When working on macro, you start working on seeing the big picture. Get a feel for the large-scale phrasing. I am not digging into any particular phrase with my listening; I am just trying to learn how the piece feels and sounds. Next, while working on micro transitions, the attention shifts to individual phrases and parts. Some common questions that might be asked include, but are not limited to:

- What dynamic shaping is desired for each phrase?
- What technical difficulties are my students likely to experience when playing this part?
- What strategies or exercises can I utilize to help them play it?

During this time of attention to detail, the aural identity of each phrase should be identified. When using the term "aural identity," I am speaking to the need for the director to determine what specific sounds he or she hopes to achieve in each phrase. The aural identity that is determined by the director will influence several decisions including mallet selection, playing area, and which instruments are to be used (e.g., Kelon or rosewood keys). That does not mean that the desired sound cannot change at some point between score study and performance. The goal is that all of those decisions are based upon the aural identity of the work, which is discovered through study of the score and listening to quality recordings.

Finally, once every phrase has been detailed as much as possible, work back through the piece on the macro scale once again. This time, however, the macro can be viewed with the knowledge of what individual performers will be playing. With a new perspective, things that were previously unnoticed can become apparent.

It is important to note that score study is not something that is finished once rehearsal begins. Many times, I have gone back and listened to recordings about a month after my ensemble has begun rehearsing and noticed parts that were being played in wrong octaves, or found that my ear had become accustomed to a phrase being shaped poorly. Listening to a recording and going back through the score can refresh our minds and ears and allow us to really see if what our students are performing matches our aural identity for the work.

III. Final things before first rehearsal

At this point, you might feel that there cannot possibly be anything more that would need to be done before the first rehearsal. With the first rehearsal looming on the horizon, however, there are still a few items that should be taken care of to ensure that you can hit the ground running.

I spoke in the last section about creating an aural identity for the work. I will stress again how important this is, as it impacts two of the most common questions I receive from students before the first rehearsal: which mallets to use and what sticking to use. The impact this has on mallets should be self-evident. While I ask my students to have a tray of mallet options at all of our early rehearsals, I give them some guidelines about which mallets to have nearby by describing to them the type of sound that I desire. With regards to sticking, it is common for stickings to be determined by what makes it easiest to perform the part in question. While this is still the case, I will often look at stickings in an attempt to get a certain feel from the music. There are many times when different stickings will put a subtle emphasis on different partials of the rhythm. Knowing ahead of time which rhythmic partials should be emphasized and which should not can allow the director to use that emphasis to the players' advantage.

Next, it is important to assign parts and get music to the students before the first rehearsal. I made a conscious decision years ago that I would not teach a student how to play something that only utilizes previously acquired knowledge. This does not mean that I refuse to help students! There is just an expectation that students show up to rehearsal prepared to play every note correctly. Often times they will learn a few wrong notes and wrong rhythms. I have found, however, that if they show up with the knowledge of how to play the music, even with some mistakes included, it makes the rehearsals much more positive and productive.

Additionally, one thing that I have started doing in the last few years that my students love is posting a rehearsal schedule. Since I deal with a high school class that meets every day, the schedule tells my students what music they must have learned on a given date. Giving the music out ahead of time is crucial to this process. Giving the students time to learn music outside of class makes the first rehearsal very smooth, setting a positive tone for later rehearsals and giving the students confidence.

Finally, you have to determine your preferred setup for the piece. Many composers will include a setup guide at the front of their piece (TapSPACE Publications are especially good about this). However, I would encourage you to think through your own setup regardless of what anyone else might recommend. Arrive at a determination through score study. Here are a few of my personal thoughts on setup:

- It is very likely impossible to have the perfect setup.
- The setup should be determined with your players in mind!
- Is the piece chamber or conducted? This will determine

line-of-sight considerations.

IV. Off you go now to read awesome things

The guides that follow will help quite a bit when preparing your score for the pieces included in this compendium of percussion knowledge. I want to stress again that *you* determine how the piece should sound. As a director of a percussion ensemble, you have the privilege of molding your students' musical abilities into something wonderful. I hope you give them something in which they can take pride. I also hope that the previous chapters help you in your journey to excellence, regardless of what excellence might mean to you. I wish you the best of luck as you prepare for your most important rehearsal: today's rehearsal.

—Dan McGuire

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Rebecca McDaniel – University of Missouri

A Ceiling Full of Stars

Blake Tyson

By Justin Alexander

Composer

Blake Tyson's compositions are performed in concert halls around the world, and his own performances have taken him to five continents and over thirty states. He has performed in Egypt at the Ministry of Culture in Cairo and at the Library of Alexandria, at international festivals in South Africa and South America, at the Beijing Central Conservatory, in Norway as part of the European Cultural Capital celebrations, and at the Percussive Arts Society International Convention (PASIC). He has also performed at events throughout the United States, including numerous PAS Days of Percussion®, the Northwest Percussion Festival, and the Leigh Howard Stevens Summer Marimba Seminar. He has presented clinics and masterclasses at many universities both in the United States and abroad.

Tyson holds a Doctor of Musical Arts degree from the Eastman School of Music. While at Eastman, he was also awarded the prestigious Performer's Certificate. He holds a Master of Music degree from Kent State University and the degree of Bachelor of Music in Performance from the University of Alabama. His teachers include Marjorie Engle, Peggy Benkeser, Larry Mathis, Michael Burritt, Halim El-Dabh, and John Beck. Since 2001, Blake has been a member of the faculty of the University of Central Arkansas.

Composition

"When I was young, my dad and I found something incredible during a visit to the toy store. We took home a small planetarium made of yellow and black plastic, and suddenly I could power an entire universe with just a couple of batteries. Moon landings were a recent memory, and the space shuttle was just around the corner. *Star Wars* was in theaters and shows like *Battlestar Galactica* and *Space: 1999* were on TV. It was impossible to avoid an obsession with outer space. Looking back, it is hard to believe that those shows were so short lived and that I probably saw *Star Wars* only once. With my planetarium creating a ceiling full of stars above me I was able to live out my own adventures every night, flying my spaceships through the galaxy, exploring new worlds, and getting into some pretty serious battles with stormtroopers and Cylon warriors. 'A Ceiling Full of Stars' is a journey through space as seen through the eyes of a child. There is a sense of wonder and amazement. There are struggles to break free of unseen forces, and there are moments of weightlessness. A sense of speed simmers beneath a slowly moving surface,

depicting the awe-inspiring infinity of space. 'A Ceiling Full of Stars' is dedicated to my parents, who fostered my imagination, inspired my curiosity, and made everything possible."

—Blake Tyson

"A Ceiling Full of Stars" is a gorgeous work for keyboard percussion instruments. It is representative of Tyson's compositional style, utilizing sing-able melodies, legato scalar passages, and thoughtful orchestration to realize the musical potential of these instruments. Although the piece might sound simple, advanced performers are needed to navigate it in a sensitive, musical way while holding and moving the ensemble together through delicate passages.

Technical Considerations

"A Ceiling Full of Stars" presents challenges both from a technical and musical perspective. Advanced high school and college-aged percussionists will benefit from performing this piece. Strong, consistent time is needed from all players in the ensemble, particularly at the beginning of the work. Players five through eight trade sextuplet figures on triangle, slowly becoming more dependent on each other as their rhythmic figures overlap. In addition to strong rhythmic skills, consistency in tone and timbre on the triangles is needed to create the desired effect. Rather than being an exercise in timing, however, it's important to shape these phrases delicately so a relaxed, shimmering atmosphere is created. Once the marimbas enter in measure 19, the pulse should be solidified and easy to feel. However, here is where note-accuracy and phrasing are paramount. It is easy to play this piece as a scalar exercise. Careful attention should be paid to the blend of the ensemble so that each player's part is heard as contributing to the composite musical line. At letter E, multiple rhythms (quintuplets, triplets, sextuplets) are layered over each other. Again, the effect should be one of a musical atmosphere being created, not a study in polyrhythms. Players should be comfortable playing their individual parts in a legato, singing style before combining with the rest of the ensemble. As the piece draws to a close, fast scalar passages return, and each performer should be comfortable playing quick passages at a variety of dynamics, including *pianissimo*.

Stylistic Considerations

From the composer:

- The four triangles should be graduated and sonically distinguishable from one another.
- In the opening section the triangles should mimic the decay of the struck notes in the keyboard instruments. In other words, performers should phrase away from the attack, not toward the release.
- In order to make the music more readable, the notation does not always reflect the actual length of sustain. In "A Ceiling Full of Stars," the performers should err on the side of resonance. Sounds should not be too short or brittle.
- Pedaling is left to the discretion of the vibraphone players. They should use a combination of flutter pedaling, half pedaling, and mallet dampening to create a sustained yet clear performance.
- The glockenspiel should use mallets that provide articulation without sounding thin or harsh. Depending on the instrument and the acoustics of the hall, it may be necessary to use one set of mallets for the sixteenth-note passages and another for longer notes.
- In order to create the time shifting effect at mm. 24–26 and mm. 28–29 (without actually shifting the time), marimbas 1 and 3 should understand exactly how their pattern works against the pattern in marimbas 2 and 4. The volume swells in these measures are an important part of creating the effect.
- During the chorale section, marimbists may need to switch to softer mallets in order to create a rich, smooth, singing tone. The piece should not slow down at the end.
- During the decrescendo the energy of the piece should remain focused.
- The opening of the piece is notated in 4/4 while the majority of the piece is in 12/8. Although it would have been possible to notate the opening in 12/8, I feel that using 4/4 creates a different sense of space. That being said, if it is easier for the performers to think of the opening in 12/8 as they are learning the piece they should feel free to do so.

Equipment Needs

Player 1: Crotales, Chimes

Player 2: Glockenspiel

Player 3: Vibraphone

Player 4: Vibraphone

Player 5: Marimba (4.3-octave), Triangle

Player 6: Marimba (4.3-octave), Triangle

Player 7: Marimba (4.3-octave), Triangle

Player 8: Marimba (5-octave), Triangle

Suggested Listening:

The Florida State University, *Volume 1*

Texas Christian University Percussion Ensemble, *Escape Velocity*

Publisher

Music available at www.blaketyson.com

Alarm!

Brian Blume

By Brian Blume

Composer

Percussionist, composer, and educator Brian Blume (b. 1985) has performed as a soloist, chamber musician, orchestral player, and studio percussionist, with such groups as the Carmel Symphony Orchestra, Terre Haute Symphony Orchestra, Columbus Indiana Philharmonic, and BluHill Percussion Duo. *Percussive Notes* said of Blume's solo Christmas album, *Let It Snow*, "Even Scrooge could be charmed by these whimsical marimba settings of holiday classics." Brian performed at Super Bowl XLVI in Indianapolis with Kelly Clarkson, Madonna, and Cee Lo Green, and he was in the 2012 Indianapolis Colts (NFL) Drumline.

Brian is Instructor of Percussion at Southeastern University in Lakeland, Florida, where he teaches applied percussion and drumset, percussion techniques, music theory, and the school's first-ever drumline, the Fireline. Prior to his appointment at SEU, Brian taught percussion at Center Grove High School (Greenwood, Indiana), which boasts one of the nation's premier high school percussion programs. Brian has also taught several drum corps and the Indiana University Drumline. He is a sought after adjudicator and clinician and has presented at several universities, high schools, and state PAS Day of Percussion® events. As a composer, Brian has received numerous commissions and has works published by TapSpace Publications, PercMaster Publications, and drop6 media. His work for TV broadcast has been aired nationwide on ESPN, CBS, Big Ten Network, and MTV.

Brian earned Master and Bachelor of Music degrees in percussion performance from Indiana University's Jacobs School of Music. He is a member of the Percussive Arts Society (member, Composition Committee), ASCAP, and NAFME. Brian lives in Lakeland with his wife and daughter.

Composition

"Alarm!" is an original work for percussion septet, composed in 2010 and published in 2011. It was commissioned by Josh Torres, Director of Percussion at Center Grove High School (Greenwood, Indiana), for the 2010 Midwest Band and Orchestra Clinic in Chicago, Illinois. The piece is geared towards developing middle school and high school percussionists, though it may also be appropriate for some less experienced college-level programs. "Alarm!" is 2.5 minutes in length.

Technical Considerations

This work presents several challenges for younger percussionists while providing more experienced players opportunities to refine and develop certain skills. The challenges presented in this work include extreme dynamic range and control (*ff* to *pp*), playing drags/ruffs consistently and in time, playing good buzz rolls, and staying together as an ensemble during passages in which the rhythmic melodies are passed from player to player. Letter D, in particular, presents a challenge in counting and timing skills, especially if the piece is performed without a conductor (which is ideal, if possible).

Several stickings are written in the music, as these contribute to the visual element of the piece, and while the stickings are not complicated, they may cause slight hang-ups for inexperienced players at first. Bass drum notes include an indication to let ring (with a tie or slur marking) or to dampen (with a staccato marking). Short notes should be dampened immediately after playing the note.

Stylistic Considerations

"Alarm!" is an exciting, energetic piece that works well as a concert opener. It includes a visual element in the way it is set up on the stage, as well as the sticking choices indicated by the composer. The instruments should be set in a semicircle, as indicated in the score, for the best effect.

The ensemble consists of three voices: high (3 snare drums), mid (3 tom-toms), and low (1 bass drum). These three voices play specific roles throughout the work and should be considered when preparing the piece. Other important relationships within the ensemble are the symmetrical relationship across the ensemble (high snare to high tom, mid snare to mid tom, etc.). Each player should be aware of how his or her part relates within the voice subsection, as well as with his or her opposite player.

The title comes from the idea that the opening of the work is like an alarm: immediate, loud, and in your face. To maximize the effect of the piece, strict adherence to the dynamic markings is essential. Each time the *ff* alarm occurs, it decrescendos and players fade out one at a time. As each instrument fades out, that player's last note should be inaudible so the listener is unable to discern the exact moment each player stops. Letters C and F are to be played with *forte* and *fortissimo* accents, respectively, all while playing non-accented notes *piano*. A note in the score directs performers to play louder passages

near the center of the head and softer passages near the edge of the head in order to maximize dynamics. Smooth, even decrescendos throughout the piece help ensure a mature and musical performance.

Letter E begins a long cross-fade phrase, in which the four bars before E continue for all but one player. As that phrase fades out, a new two-bar groove pattern emerges from the toms, to the bass drum, then finally the snare drums, climaxing four measures before letter F.

Measure 78 begins a pattern of the snares and toms playing opposite dynamic phrasing, punctuated by the bass drum. The phrase is shortened and the dynamics are reversed at measure 82.

All drags/ruffs should be played closed (buzzed), as indicated in the score.

Equipment Needs

- 3 snare drums (high, medium, low)
- 3 tom-toms (high, medium, low)
- 1 concert bass drum, laid flat to be played with both hands

Suggested drums/sizes (and suitable substitutes) are as follows:

- High SD: 13-inch piccolo snare drum (or 5 x 14-inch snare drum tuned relatively high)
- Medium SD: 5 x 14-inch snare drum (or larger snare drum tuned slightly higher)
- Low SD: 6.5 x 14-inch snare drum (or 5 x 14-inch snare drum tuned slightly lower)
- High Tom: 10-inch (or larger tom tuned slightly higher, or snare drum with snares turned off)
- Medium Tom: 12-inch to 13-inch
- Low Tom: 14-inch to 16-inch (or smaller tom tuned slightly lower)
- Concert Bass Drum: 26-inch to 36-inch

Performers should use standard snare drum sticks on snares and toms and a hard felt, chamois-covered, or hard rubber bass drum beater for the bass drum. An additional regular, medium-soft bass drum beater is also called for in the middle of the piece. The bass drummer will need a trap table or music stand with a towel to aid in switching mallets.

A video exists on TapSPACE's website and YouTube channel of an ensemble using all toms (no snares) to perform the piece. This is an acceptable interpretation and substitution of instruments, but the original instrumentation is preferred.

Publisher

"Alarm!" is published by TapSPACE Publications (www.tapSPACE.com)

Barnstormer

Chris Crockarell

By Brian Blume

Composer

Chris Crockarell (b. 1961) has been playing drums since the fifth grade, when he received his first Slingerland blue-sparkle snare drum. He attended McGavock High School in Nashville, Tennessee in the late 1970s, around the time that drum corps was really catching on. He marched with the Madison Scouts Drum and Bugle Corps in '81 and '82 and attended North Texas State University (later renamed University of North Texas).

In 1990, seeing a void in entertaining yet educational percussion literature, he and business partner Chris Brooks co-founded Row-Loff Productions. Since that time Crock has written and arranged marching and concert percussion for Row-Loff as well as Arranger's Publishing Company.

Composition

"Barnstormer" is a grade 2 percussion trio, which is one notch above beginner difficulty level. This is a great work for middle school percussionists or perhaps for non-percussionists in college pedagogy or methods courses. Using standard instruments that any middle school should have, it is an accessible, fun, and somewhat challenging piece for less experienced players. The piece is 3 minutes in length.

Technical Considerations

Player 1 primarily plays the snare drum and must have good height/volume control with accent-to-tap passages. Sixteenth-note patterns with accents in both right and left hands abound through much of the piece. Player 2 has a simpler part rhythmically but must move quickly between instruments at times (e.g., measure 79). Player 3 must be able to read treble clef chime notes and play similar accented sixteenth-note passages, like Player 1.

Strong counting and rhythmic accuracy help hold the work together, especially when rhythms are passed around the ensemble, such as at letter B and letter E. All parts include some recurring patterns and grooves, making the piece more achievable by less experienced players. Dynamics range from *p* to *ff*.

Stylistic Considerations

"Barnstormer" may be divided into three major sections, with some transitional material between them.

Section 1: mm. 1 – 25 (letter A)

Section 2: mm. 25 (letter A) – 50 (letter C)

Section 3: mm. 68 (letter D) – end

As mentioned in Technical Considerations above, the ability to distinguish accents from taps (snare drum and tom, especially) is important in bringing this piece to life. If everything is monotone, (1) the snare drum takes over the ensemble balance-wise, and (2) we miss out on a great deal of interest in the piece.

The last note of m. 23 in the Perc. 1 part is a suspended cymbal crash. Whether the performer is to let it ring or choke it is left open to interpretation. If letting it ring, I suggest removing the cymbal note in Perc. 2 on the downbeat of A. If choking it, Player 2 may play the downbeat at A.

The bass drum groove at letter C may need to be performed at a dynamic softer than *mf*, depending on the drum being used and how much it rings. Playing at the center of the head helps to articulate the syncopated rhythm at a softer dynamic.

Letter D brings back material from the beginning of the piece for 8 bars before moving to a fun trading section at letter E. After playing one beat of sixteenth notes each for four measures, the rhythm is passed after only a half a beat in mm. 80–81 before a big crescendo to the final statement.

Equipment Needs

Instruments:

Player 1

Concert snare drum (5 to 6.5 inches deep suggested) w/standard snare drum sticks

Cowbell, mounted

Medium suspended or crash cymbal (may share w/Player 2)

Player 2

Concert bass drum (small) w/medium yarn marimba mallets

Headed tambourine, mounted

Medium suspended or crash cymbal (may share w/Player 1)

Player 3

High-pitched tom-tom (10-inch suggested) w/snare drum sticks

2 jam blocks or temple blocks (high and low pitched)

Chimes (tubular bells) w/chime hammers

Setup:

The cowbell, jam blocks, and tambourine will need to be mounted on stands. (The jam blocks may be substituted with larger woodblocks, placed on a trap table.) The small bass drum should be placed horizontal on a stand or between two cushioned chairs. Take care that the bottom head is not muted and is allowed to ring.

One suspended cymbal may be placed on a cymbal stand between Players 1 and 2 and shared by both players, thus eliminating the need for two cymbals.

Publisher

"Barnstormer" is published by Row-Loff Publications (www.rowloff.com)

Bread & Butter

Andy Smith

By Andy Smith

Composer

Musician, educator, and composer Andy Smith is recognized internationally, having enjoyed a diverse and multi-faceted career. Recordings include *Finally Here* with Angel Roman and Mambo Blue, and *Transparency* featuring Latin-jazz group Batuquê Trio (batuquetrio.com). Andy's compositions include "Vento no Ritmo" ("Wind in Rhythm") for flute trio with leg rattles commissioned by Deanna Little; "Two Maracatu for Drum-set Duo" (a popular YouTube video features Andy with drummer Marcus Finnie); and "Fora da Caixa," performed by the Caixa Trio.

Andy's performance career as both a drumset artist and total percussionist has taken him from the recording studios of Nashville, Tennessee to Tanglewood, Ravinia, and the Hollywood Bowl. He has performed with Lalo Davila, Mambo Blue, Chris Merz, Tom Walsh, Brazilian artist Almir Cortes, Canadian Brass, and with regional orchestras including the Carmel Symphony Orchestra and the Columbus Indiana Philharmonic. He has traveled to Ghana West Africa and the Caribbean to be immersed in African diasporic rhythm. In 2012, Andy was awarded a Tinker Foundation grant to study contemporary Brazilian jazz drumming in São Paulo and Rio de Janeiro, Brazil. Other performances include the Jazz Education Network (JEN) Convention, the Percussive Arts Society International Convention (PASIC), the Lotus Music Festival, and grant-sponsored workshops with Bernard Woma, Musical Ambassador to Ghana.

Middle Tennessee State University, the University of North Alabama, and the Indiana University Jacobs School of Music are among Andy's past teaching posts. In 2016, he was appointed Visiting Assistant Professor of Percussion at the University of Texas at El Paso. Smith also enjoys serving as the percussion instructor for the Tennessee Governor's School for the Arts, a state-sponsored program for elite college-bound musicians. Smith has been an honored clinician and featured artist at jazz and percussion festivals and universities throughout the United States.

Andy is published by Row-Loff Publications. Additionally, Andy self-publishes his works for solo percussion with electronics, percussion, and other chamber ensembles and Latin-jazz combo (asmithdrum.com).

Composition

"Bread & Butter" was written for and premiered by the Tennessee Governor's School for the Arts percussion ensemble in 2013. The piece integrates 5-gallon plastic buckets, brake drums, and mixing bowls with conventional toms, snares, and cymbals. The unique combination of instruments pays homage to the American post-John Cage and Lou Harrison tradition of incorporating "found percussion instruments." Not conceived as a "novelty piece," the composer's intent is to suggest that these "found" percussion items—buckets, brake drums, and bowls—have actually become so common to contemporary percussion that they fully integrate and can be considered "conventional" themselves.

Two primary themes—a 3-against-4 polyrhythm and a street-drummer backbeat groove—are explored, combining accessibility with a post-modern minimalist leaning. The title gets its name from the onomatopoeic phrase "pass the bread and butter," commonly used for the 3-against-4 polyrhythm. The street-drummer beat that serves as a secondary theme balances the piece's more pointillistic and minimalist treatment of the polyrhythm theme.

Technical and Stylistic Considerations

While only three-and-a-half minutes in length, "Bread & Butter" is a dynamic and challenging multi-percussion quartet. To achieve the most impactful performance, meticulously observe every score indication, e.g., the *subito fortississimo* dynamic at mm. 1, 14, and 31; the accelerandi at m. 31 and 98; and the new faster tempo (quarter note = 120) at m. 102.

"Bread & Butter" is deceptively difficult. The technical demands are of a medium to intermediate level, e.g., sixteenth notes with accents. However, the pointillistic construction—the intricate interplay of displaced accents and hocket-sixteenth note rhythms—requires accuracy to effectively convey the composite musical statement. The piece provides ample pedagogical opportunity for the development of chamber music ensemble skills: awareness, listening, non-verbal communication, and sensitivity. Technical skills include two-level drumming skills, multiple percussion performance, rhythmic accuracy with syncopated sixteenth-note combinations, eighth-note and quarter-note triplets, quintuplets, and demanding ritardandi and accelerandi.

Technical and conceptual demands include:

- Multiple percussion performance on a unique setup incorporating “shared” instruments.
- Broad dynamic range (*fff–p*)
- ritardandi and accelerandi, “cold starts,” and a ritardando combined with independent hoquet rhythms (mm. 23–29).
- polyrhythms requiring rhythmic precision (mm. 45, 61, 108–109).
- polyrhythms combining duple and triple rhythms (m. 74).

Strategies for Successful Mastery

Chamber music skills: Playing together without a conductor. Determine the “lead player” for each major section. Frequently, one player performs an ostinato that provides a suitable time reference for the others. It is most often Player 2.

Lead Player suggestions: mm. 10–12 Player 2; Letter D, mm. 46–53 Player 2; mm. 63–66 Player 4; Letter H Player 2

Ritardandi: The concept for the beginning of the piece is a kind of engine that starts suddenly, but dies out twice before running smoothly for the duration. The two ritardandi at mm. 10–12 and mm. 23–29 can be quite challenging to execute effectively. First get the parts down solidly maintaining a steady tempo without the rit. (Memorizing these passages gives the players some advantage, making it easier to focus on listening to the ensemble.) Decide who will lead the ritardando, e.g., Player 2. Then pair each player in turn with the lead player giving, them each a chance to match pace individually. Also have the performers play the parts on their legs or gum pads while the lead player plays on the instrument. This way, they can clearly hear and focus on the interpretation of the lead player. Finally, put it all back together.

Equipment

The particular setup of this multi-percussion quartet is critical, as the players share the membranes and cymbals. A setup diagram is included with the score.

- 4 5-gallon buckets (Menards buckets produce a good sound)
- 2 snare drums
- 2 large toms
- 2 brake drums (hi and low)
- 2 metal mixing bowls (hi and low)
- 2 splash cymbal stacks
- 2 splash cymbals

About membranes: The particular tuning scheme is left to the director/performers. However, in order to achieve a discernible melodic interplay between parts, a descending scheme is recommended with a minimum of a major second or minor third from one drum to the next in the following order: snare drum 1 (highest), snare drum 2, tom 1, tom 2 (lowest).

Double-headed (drumset type) toms are recommended with thick ply or two-ply heads tuned to give good articulation but provide the mid-low end of the ensemble’s sound.

About cymbal stacks: An 8-inch splash cymbal stacked on top of a 10- or 12-inch splash cymbal. Not all cymbals have the same profile; experiment with cymbal pairs to find a “fit” that produces the desired white-noise effect with a short decay. Machine pressed cymbals such as Zildjian’s ZHT or ZBT work well for this application. A pair of ribbon crushers or other white noise effect-instruments may substitute for the cymbal-stacks.

Place the cymbals in the setup so that they can be comfortably shared by two players and angled so they can be struck properly, protecting cymbals from unnecessary damage.

Publisher

“Bread & Butter” is published by Row-Loff Publications (www.rowloff.com)

Catching Shadows

Ivan Trevino

By Ivan Trevino

Composer

Ivan Trevino (b.1983) is an award-winning composer, percussionist, and rock drummer. As a composer, Ivan's music is regularly performed around the world and has become standard repertoire in the field of percussion. He is a multi-award winning recipient of the Percussive Arts Society International Composition Contest and has been commissioned by numerous performers and universities around the U.S. In addition to composing, Ivan frequently attends universities and festivals as a guest artist and educator. He served as Visiting Professor of Percussion at Baylor University for the 2015 fall term, where he directed the Baylor Percussion Group in a featured concert of his works. Ivan is also a songwriter and rock drummer with Break of Reality, an international touring cello and percussion quartet. As a member of Break of Reality, Ivan has headlined concerts across North America, South America, and Asia and was recently named a music ambassador for the U.S. State Department. Ivan's drumming and songwriting with Break of Reality have been heard on NPR, PBS, Huffington Post and Yahoo Music.

When he's not performing and composing, Ivan enjoys blogging about all things music. His 2014 blog post, "My Pretend Music School," received widespread acclaim, sparked debate about music school curriculum, and has become required reading at music schools around the U.S.

Ivan received his master's degree from the Eastman School of Music in 2010, where he taught a course in music business until moving to Austin in 2014.

Composition

"Catching Shadows" (2013) is a mallet and percussion sextet commissioned by the Eastman School of Music percussion ensemble, who premiered the piece at the 2013 Percussive Arts Society International Convention (PASIC). The piece has become standard repertoire in the field of percussion, having been performed by colleges and high schools around the world.

Technical and Stylistic Considerations

Musically, "Catching Shadows" is a rock song written for percussion ensemble, making it relatable for performers and audiences. It features riff-based grooves, pop-inspired melodies, and a tonal aesthetic throughout. One of the highlights of the piece is the development of a marimba riff, first introduced by the marimba 2 player. The riff is then enhanced by two cajon parts,

which mimic a drumset groove, and a melody from the marimba 1 player. The riff continues to develop with added layers of melody from the vibraphone players, culminating in a loud, fun, all-out rock section.

To balance the rock aesthetic, the piece features a middle section that is beautiful, subtle, and legato, offering performers a chance to showcase their musical sensitivity. The middle section also includes optional vocal parts for the players to sing, if they so choose.

"Catching Shadows" was first conceived as a marimba duo, and the two marimba parts can be performed as a duo if so desired.

The piece utilizes rhythmically syncopated parts that sometimes "hocket" between the ensemble. These rhythmic concepts can be utilized to develop an ensemble's sense of groove, time, and cleanliness. The piece also features a big dynamic and emotional range—beautiful legato playing juxtaposed with aggressive rhythmic passages. It is common for the piece to be performed without a conductor, creating an additional element of chamber music skills and practice. While the piece was conceived for a college-level ensemble, it has become common for advanced high school ensembles as well. All keyboard parts require the use of four mallets.

Equipment Needs

Written for six percussionists, the work's instrumentation includes one 5-octave marimba, one 4.5-octave marimba (which can be substituted with a 4.3-octave marimba), two vibraphones, and two percussion parts (2 cajons, glock or crotales, hi-hats, stacked cymbals).

Suggested Listening

"Catching Shadows" was professionally recorded by the Florida State University Percussion Ensemble via Garnet House Productions, on their album *Ten Windows*. This recording can be heard on SoundCloud. There are also numerous recordings on YouTube, including a live performance by Eastman School of Music Percussion Ensemble.

Publisher

"Catching Shadows" is self-published by Ivan Trevino (Ivan-Drums.com)

Clapping Music

Steve Reich

By Luis Rivera

Composer

Born in New York and raised there and in California, Steve Reich (b. 1936) graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. As a teenager living in California, Reich took private percussion lessons with Roland Kohloff, timpanist of the San Francisco Symphony and later the New York Philharmonic. Subsequently, to this day percussion plays a prominent role in an overwhelming amount of Reich's compositions, making him one of the most significant figures throughout contemporary percussion repertoire and pedagogy. Reich and his contemporaries (La Monte Young, Terry Riley, and Philip Glass) are usually referred to as the pioneers of what music historians refer to as minimalism, where either melodic development or harmonic movement is very gradual or limited to a handful of tonalities over the course of a work.

Composition

"Clapping Music," composed in 1972, can last between three and six minutes depending on the tempo that is taken. It is composed for two hand clappers and only consists of thirteen measures.

Historical Perspective

"Clapping Music" is the first work where Reich breaks away from utilizing phasing, marking a new point in his career in which he shifts rhythmic patterns suddenly. According to Reich, the impetus for this was to find new and interesting ways of using rhythm as the main musical component of a work. "Clapping Music" is Reich's first work scored for unpitched acoustic instruments, bringing the listener's central focus to the rhythmic relationships of each of the twelve patterns that comprise the composition. This new way of constructing rhythmic patterns is found in his works through the 1970s and into the early 1980s.

Technical Considerations

"Clapping Music" only requires two performers to clap rhythms. Both players clap the same twelve-beat rhythmic pattern.

Clapper 1 plays the basic pattern in its root form for the entirety of the work and serves as the static timekeeper for the performers. Clapper 2 is the more complex part as it requires the performer to change between all twelve inversions of the basic pattern, and he or she must keep track of the twelve repetitions of each measure.

As trivial as it might seem, the performers might encounter some physical fatigue in their arms from extended periods of clapping. While clapping, performers should minimize extraneous motions in the biceps and shoulders to maintain overall stamina throughout the work. The wide tempo range of the quarter note between 160 and 184 beats per minute can also affect the physicality of a performance. Consistent clapping tones are very important, and both performers should aim to blend as evenly as possible.

Stylistic Considerations

Rhythm is obviously the most important musical component of this work; dynamics are static, repetitions of all composite rhythms are fixed at twelve, and there are no pitches. Clapper 2 must be able to execute all rhythmic changes flawlessly; Clapper 1 must provide a steady pulse without fluctuations in inflection. Clean rhythmic execution between both players is essential. Performers should also be mindful of staying mentally engaged in a performance so as to not lose their place in the music or to not accidentally turn around one of the rhythmic patterns.

The main stylistic consideration for the performers is what tempo they decide to take. Slower speeds will allow for more space between beats, which might be preferable for some performers as they listen in real time to the composite rhythms. Faster speeds can have more energy though, which could add more excitement for the performers and audience.

Equipment Needs

Instrumentation: 2 hand clappers

Publisher

"Clapping Music" is published by Boosey & Hawkes (www.boosey.com)

Compound Autonomy

Jim Casella

By Logan Ball

Composer

Jim Casella is a composer and music publisher. He is best known for the music he's created for percussion ensembles and the world-class drum corps Vanguard (Santa Clara, California) and Cavaliers (Rosemont, Illinois). The company he co-founded, TapSpace, is one of the leading publishers of percussion music in the world. You might also be familiar with the software sample library he created called Virtual Drumline. He serves on the board of advisors for the Percussive Arts Society (PAS), the world's largest percussion organization. In addition to his work in the percussion industry, Jim composes music for film and commercials. (from www.jimcasella.com)

Composition

From the score: "'Compound Autonomy' was inspired by one of my musical heroes—Swiss composer and musician Nik Bärtsch. His music is mathematic and complex, often built up via opposing asymmetrical patterns that repeat for long periods, patently layering colorful and funky elements into a fabric of sound that really speaks to me. While marketed as 'jazz,' I've sometimes likened it to the style of minimalist visionary Steve Reich with some subtle funk added to the mix.

"With this multilayered approach in mind, my goal was to develop its character from a variety of independent patterns, all of which don't necessarily align in their root phrasing. Written in the meter of 7/8, the main ostinato is comprised of two pitches repeated in an oblong pattern of 4+3. Over the top of this, the hi-hat enters in more of a common feel of 4/4-metered phrasing, followed by an ongoing 3-note pattern in the bongos. These opposing (or autonomous) elements break the barrier of the typical barline as they blend (or compound) together, occasionally landing back together on a common downbeat but always providing a churning and weaving fabric upon which the main melodic material can be framed.

"Written for a large ensemble, the piece uses a fairly typical array of percussion instruments as well as bass guitar and piano. While each part contains its own autonomous syncopation, flurries of rapid-fire rhythms feature four players in a brittle combination of woodblocks, brake drums, cowbells, and bongos, followed by some flashy explosions of keyboard runs. Ultimately, however, the resounding feature of this piece is the character of its overlapping lines and mysterious, almost lullaby-infused melody, all of which are anchored by the everlasting two-note 4+3 ostinato.

"'Compound Autonomy' was written for the Foster High School Percussion Ensemble from Richmond, Texas, under the direction of Mr. Darren Jordan."

"Compound Autonomy" is approximately 5 minutes and 50 seconds in length. However, Casella has also released an "abridged version." He writes: "Since 'Compound Autonomy' is a multilayered work built on repetitive figures that need to develop over time, its playing duration can be a little longer than some ensembles can allow for programming or festival limitations. Ideally, the longer version is much more balanced and fulfilling; however, I believe it is better to have a portion of your music performed than none at all! So I've reassembled the abridged version for situations where the original version is simply too long in duration. It will reduce the overall playing time by about 1:30."

Technical Considerations

Mallet sticking suggestions: In some parts, stickings have been suggested. Players are welcome, however, to use whichever stickings feel most comfortable. For reference, the sticking numbers indicated use this numbering formula. In cases where both mallets in one hand are to be used as a double-stop (aka "double verticals"), a simple L or R is used to indicate the left or right hand.

Timpani tuning: There are a number of ways that timpani tuning can be accomplished, so specific pedal markings have been left out. Whenever possible, it is recommended that stepwise melodic parts be pedaled on one drum. This may mean that three pitches of a four-note figure would be played on one drum, with the fourth pitch being played on a different drum. Some study may be required to determine what works best for different individuals. Once pedaling methods have been derived, this part should be easily accommodated using four drums

Staccato ostinato: The dominant ostinato is that of a quarter note followed by a dotted-eighth note. While these notes appear to be of different durations, when they have a staccato marking, they should all be played equally as short notes. These parts are written this way so fewer rests were necessary for a less cluttered look.

Cowbell/brake drum/bongo/woodblock feature: One of the more challenging moments of this piece comes when these players play a quick-fire feature of condensed thirty-second-note rhythms in unison. These parts are all written for two unpitched surfaces (high and low). While the part looks daunting on paper, with practice (and perhaps memorization), the syncopation should start to become easier with muscle memory. These four players should be very focused on playing uniformly and balanced with each other, so communication and listening is important. Also, since these instruments are all relatively bright in timbre, take care to use mallets that take a little bit of the “edge” off the attack so it’s not too harsh.

Vibraphones: Pedal markings are not indicated in great detail, and much of this should be left to the discretion of the performers as they interpret the natural phrasing of each part. You will, however, notice several parts where the word “damp” is used, indicating the instrument is to be played dry and without pedal. When this specification isn’t present, feel free to interpret pedaling naturally.

Marimbas: While there are only two marimba staves in the score, these parts are ideally intended to be doubled by two players each on a separate instrument, which will help these parts balance with the rest of the ensemble. At several points, “dead strokes” are indicated with a plus (+) sign. These are performed by pressing the mallet into the bar so the note is not allowed to resonate. Take care not to press so hard that these notes become accents, though. A light touch is important to achieve the desired timbre change from dead strokes to open strokes.

Drumset: While there are several repeat bars used, this part is generally written out with pretty specific detail. While it may be tempting to break away from what’s written, it’s pretty important for the drumset player to perform the written part. In particular, hi-hat accents that occur every four sixteenth notes will create an interplay between “on beat” and “off beat” feels. As such, accents should be played with authority, and less dominant notes should be very subtle. In all cases, the drumset player must be aware of how the balance of his or her playing is blending with the other players of the ensemble. In a concert hall, it’s very likely for snare rimshots to become way too loud, so a light touch is important.

Stylistic Considerations

Conducting/barlines/phrasing: If being conducted, the intention was to have the piece conducted in a typical pattern of four but with asymmetrical groupings (4+3+4+3). So in the conducting pattern, beats 1 and 3 would be slightly longer (four sixteenths) than beats 2 and 4 (three sixteenths).

Throughout the piece, individual players may find that their parts do not land naturally on a barline, or their phrasing may not line up with other players around them. This is intentional and part of what gives the piece its character. In such cases, perpetual flow is important. For example, the bongo part recycles every three measures, which doesn’t technically “pair” with anything else in the ensemble. This pattern will also not land naturally with the conductor. So these types of “over-the-barline” patterns (which are in abundance) should groove while keeping various alignment checkpoints in mind along the way.

Niente: As layers drop out at the end of the piece, the *niente* indication is used. If the pacing of the fade-away seems hurried, feel free to experiment with allowing more time for individual players to drop out. Ideally, each part would fade away to the point of being unheard before exposing the remaining players as they follow suit. If performed with detail, the ending of the piece should draw the audience in to a quiet moment of drama as the incessant ostinato dissolves into nothing.

Equipment Needs

The piece calls for 17 players with the following instrumentation:

Glockenspiel part: glockenspiel, guiro

Xylophone part: xylophone, crotales

Chime part: chimes, 2 cowbells, guiro, cricket

Vibraphone 1 part: vibraphone, suspended cymbal

Vibraphone 2 part: vibraphone

Marimba 1 & 2 part (2 players): two 4.5-octave marimbas (low F)

Marimba 3 & 4 part (2 players): two 4.3-octave marimbas (low A)

Timpani part: 4 timpani, 2 low/muted brake drums

Bongo part: bongos, vibraslap, wind gong

Sandpaper part: sandpaper blocks, 2 woodblocks

Triangle part: triangle, mark tree

Miscellaneous Percussion part: sizzle cymbal, suspended cymbal, 2 China cymbals, splash cymbal, mark tree, log drums (5 pitches)

Drumset part: 5-piece drumset with ride cymbal, 2 crash cymbals, hi-hat, splash cymbal, and China cymbal

Piano part: piano

Bass Guitar part: electric bass guitar

Publisher

“Compound Autonomy” is published by TapSpace Publications (www.tapspace.com)

Concerto for Vibraphone and Percussion Ensemble

Ney Rosauero

By David Mitchell

Composer

Ney Rosauero (b. 1952) is a critically acclaimed percussionist and composer born in Rio de Janeiro, Brazil. He studied composition and conducting at the Universidade de Brasilia and received a master's degree in percussion at the Hochschule für Musik Würzburg in Germany under Siegfried Fink. Rosauero completed his doctorate at the University of Miami under Fred Wickstrom. From 2000 to 2009, he was the Director of Percussion Studies at the University of Miami, Florida.

As a composer, he has published over 100 pieces for percussion and several method books. His "Concerto for Marimba and Orchestra" has been performed by more than 2,500 orchestras all over the world. As a performer, he has played in more than 45 different countries.

Composition

"Concerto for Vibraphone and Percussion Ensemble" was written in 1995–1996 while Rosauero was in Santa Maria, Brazil. The piece was originally written for vibraphone and orchestra; however, there are versions for percussion ensemble or piano accompaniment available. This work was premiered during the 1996 Japan Percussion Festival in Tokyo and was dedicated to percussionist Evelyn Glennie.

This piece is written in three movements with a bridge connecting the last two movements without pause. The first movement, "Recitativo-Allegro," begins with a slow introduction that leads to a groove-oriented allegro beginning in 7/8. The slow section of this movement symbolizes the struggle of poor people in the dry lands of northeastern Brazil. The first and third movements often use a hybrid scale that combines characteristic aspects of the Lydian and Mixolydian modes (sharp 4 and flat 7).

The second movement, "Acalanto (Lullaby)," is a slow movement with several slow hemiolas (triplet quarter notes) and polyrhythms. This movement is based on a Brazilian folk melody, "Tutu Maramba," and is meant to symbolize a child falling asleep and peacefully dreaming. The soloist playing with the rattan shaft of the mallet is meant to depict the sound of music boxes used to lull children asleep.

The final movement, "Vivo/Presto," is another fast groove-oriented movement. This movement was inspired by the composer's observation of seagulls flying while watching the sunset over the Arpoador rock formations in Rio de Janeiro.

Technical Considerations

This piece contains changing time signatures often involving asymmetrical meters such as 7/8 (e.g., mm. 44–49 of movement 1). Performers will need a basic understanding of navigating additive groupings in asymmetrical meters (e.g., 2+2+3=7). The performers must also be able to switch between straight and swung eighth notes (e.g., swung eighths in rehearsal A and straight eighths at rehearsal B in movement three).

The soloist, xylophone/glockenspiel, and marimba players are required to use four-mallet technique. Ranges of each instrument are provided in the "equipment needs" section below. The bass marimba part is written for a 5-octave marimba, but octave substitutions make it playable on a 4.5-octave marimba (n.b., mm. 141–142 of movement 1 contains a B1 in the bass marimba part, which can be played up an octave if necessary).

The second movement contains a plethora of slow hemiolas and polyrhythms where the independent responsibilities of each player are important (e.g., during mm. 1–16 the marimba players will perform eighth-note based patterns while the glockenspiel and xylophone players will play triplet quarter notes). All players must understand the distinct beat divisions necessary for their parts at all times. At rehearsal A, the soloist must be able to switch between triplet quarter notes and duple sixteenth notes one after the other. During this section, the glockenspiel player must align the sixteenth note on the second partial of the beat with the soloist. The glockenspiel player may want to mute each of these long notes on the downbeat directly before the second partial to help subdivide the rhythm (i.e., the performer will move his or her hands for two consecutive sixteenth notes on the first and second partials of the beat rather than the second partial alone). This technique may be used on the triangle as well. It will be helpful for the soloist to mentally switch from one division to the next as early as possible (e.g., in m. 5, the soloist should divide the beat into triplet eighth notes for the first two beats and subdivide into sixteenth notes for the last two beats). In mm. 30 and 36 the rattan strike should be felt as a grace note to the last triplet quarter note of each measure.

During the first section of the third movement the soloist should play triplets using the sticking R-L-L to make it easier to emphasize the melody. At rehearsals B–C and I, the soloist must be able to play fast double verticals in the left hand. The soloist must also be able to play moving sixteenth-note double strokes at 182 bpm (e.g., mm. 110–111).

Stylistic Considerations

As with most concertos, there are several cadenzas in this piece (i.e., sections where the soloist plays alone). If performed without a conductor, the accompanying percussionists need to be familiar with the cadenzas so they know when to enter afterward. Gestures from the soloist, such as a head nod, will be helpful in such situations.

When considering interpretation decisions, it is important to remember that this composition was highly influenced by jazz. For example, during rehearsal A of the first movement the bass marimba should emphasize the first and fifth eighth note of each measure to establish a bass groove in 7/8. How to interpret eighth notes in the third movement is also tricky in movement 3. The style of eighth notes can be determined by whether or not the soloist is playing triplet-based rhythms. Eighth-note performance style in the third movement is summarized below.

Eighth Note Performance Guide for Movement 3

Sections	Straight or Swung
Beg.–A	Swung
B–C	Straight
D–m.170	Swung
m. 171–I	Straight
J–246	Swung
247–258	Straight
259–End	Swung

The final stylistic consideration deals with timbre. The soloist plays with the rattan shaft of the mallet during the second movement, creating a bell-like timbre (e.g., m. 19). The score instructs the performer to strike the rattan shaft against the upper edge of the bar, but the performer may be more accurate from the back edge of the bar. If using this technique, the player should experiment with the playing area on the mallet to find an optimal sound. Start by striking the shaft just underneath the mallet head, then continue striking the bar and move the mallet up and down until the desired sound is achieved. At rehearsal E, the performer is instructed to use a different technique to create the “bell-like sound.” At this point, the soloist should strike the bottom of the rattan mallet on the bar by dropping the mallet at a perpendicular angle from above. The soloist should quickly lift the mallet off the bar so the note is allowed to resonate freely

Equipment Needs

Vibraphone
3.5-octave xylophone
2 Glockenspiels (1 shared glockenspiel will also work)
4.3-octave marimba
5-octave marimba (plus B1; substitutions can be made to play on a 4.5-octave marimba)
Chimes
Tambourine
Suspended cymbal
Tam-tam
Woodblock
2 Triangles
Drumset
5 timpani

Suggested mallet selections for the soloist:
Mvts. 1 and 3: hard mallets (Innovative Percussion AA30 or 1006)
Mvt. 2: medium mallets (Innovative Percussion AA25 or 1005)

Mallet suggestions for xylophone/glockenspiel:
Mvt.1: rubber mallets at mm. 81–101 (Innovative Percussion ENS360)
Mvt. 2: medium cord-wrapped mallets (Innovative Percussion DM21)

Publisher

“Concerto for Vibraphone and Percussion Ensemble” is published by Pro Percussão Brasil (<http://neyrosauro.com/works>)

Drumming

Steve Reich

By Luis Rivera

Composer

Born in New York and raised there and in California, Steve Reich (b. 1936) graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. As a teenager living in California, Reich took private percussion lessons with Roland Kohloff, timpanist of the San Francisco Symphony and later the New York Philharmonic. Subsequently, to this day percussion plays a prominent role in an overwhelming amount of Reich's compositions, making him one of the most significant figures throughout contemporary percussion repertoire and pedagogy. Reich and his contemporaries (La Monte Young, Terry Riley, and Philip Glass) are usually referred to as the pioneers of what music historians refer to as minimalism, where either melodic development or harmonic movement is very gradual or limited to a handful of tonalities over the course of an entire work.

Composition

"Drumming," composed in 1971, lasts from 55 to 75 minutes (depending on the number of repeats played) and is divided into four parts that are performed without pauses between them. The first part is for four pairs of tuned bongos; the second, for three marimbas played by nine players together with two women's voices; the third, for three glockenspiels played by four players together with whistling and piccolo; and the fourth section is for all these instruments and voices combined. Typically, Part 1 is performed by itself when it is programmed by chamber percussion ensembles; thus the remainder of this article will only refer to that section. Part 1 can last anywhere between 10 and 20 minutes.

Historical Perspective

"Drumming" marks the end of Reich's stylistic period utilizing the phase shifting process ("phasing" for short), the earliest point in his career between 1964 and 1971. Reich was the first person to discover the phasing process in 1965 when he played identical audio recordings of a short speech on two different tape recorders (he was also the first composer to utilize the technique in a work titled "It's Gonna Rain" from 1965). He noticed that there were differences in playback speed and other technological inconsistencies between the two recorders. After a few minutes the recorders realigned in unison to their original

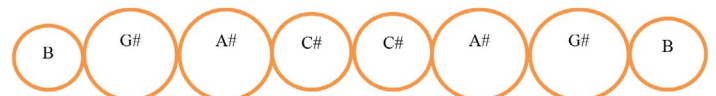
starting points, but along the way Reich heard several new harmonies and composite rhythms that took him completely by surprise.

Phasing is defined as when two voices start out in rhythmic unison, and then one voice gradually speeds up or slows down, resulting in rhythmic displacement, or when one voice falls out of sync with the other. Over time, the voices will eventually realign to their original position in rhythmic unison. What results throughout an entire phase shifting process are all of the possible harmonies that can exist between any two voices; different musical textures are created simply by speeding up or slowing down one small component of a melody. All rhythmic relationships between any two voices will also be heard throughout a phase shifting process. Each part of "Drumming" has phasing occur between all percussion instruments.

Another new technique that Reich introduced in this work was the process of gradually substituting notes for rests (or rests for notes) over time. This compositional technique of deliberate rhythmic and melodic construction is present in various ways in Reich's works well into the 1990s, and has proven to be another defining element of his music.

Technical Considerations

Part 1 of "Drumming" only requires a quartet of percussionists each playing two pairs of bongos without a conductor. Reich specifically instructs the performers to tune each drum to a particular pitch. The reason for this is when Part 2 begins, a crossfade occurs between three marimbists and the final three bongo players; the marimbas are playing the same pitches and rhythms as the bongos, thus the specified tunings. However, if only performing Part 1, ensembles do not necessarily need to adhere to the written pitches, so long as each pair of drums that are designated as being the same pitch are tuned to the same pitch, and that the contour of pitches is similar to the contour specified in the score. For instance, note the original pitch assignment per drum as instructed by Reich below:



An ensemble may use alternative pitches to these such as (following the diagram above from left to right): C – A – B – D – D – B – A – C

Any combination of other pitches can be used so long as identical pitches and pitch contour are maintained. However, alternative pitches should only be used if one or more of the drums cannot reach the originally specified pitches.

Due to the positioning of the players around the bongos, striking accuracy is of utmost significance in “Drumming.” Two players stand on one side of the bongos and the remaining two players stand on the other side of the drums facing the first two players as if they were reflections in a mirror. Each player must strike the drumheads off-center but not too close to the edge, as this will create a rimshot sound. Though this might seem simple, it is much easier said than done in performance, especially if the players are reading music. If they are reading music, one music stand should be placed on either end of the bongo line so that they can be shared by each pair of drummers. Some coordination may need to be determined by the players during rehearsals to facilitate page turns. Memorization, though not required, can be helpful.

All players should be comfortable giving and receiving head nods as visual cues, but it is very important for Drummer 1 to be proficient with cues as that player is solely responsible for beginning and ending Part 1 and for maintaining the steady tempo of the meter while the remaining players phase against each other, play several melodies that fade in and out of the main texture, or suddenly change patterns.

Stylistic Considerations

The first interpretive aspect that performers must take into account is what version of the score they are using. Two versions of “Drumming” exist—one in Reich’s personal manuscript (the original from 1971), and a second edition printed and distributed by Hal Leonard Corporation from 2011. There are several differences in instruction and interpretation between the versions, including time signature and metronome marking, how many times each measure is to be repeated, what resulting patterns to use, improvisation, and even how part assignments are distributed in some sections. Unless absolutely familiar with “Drumming,” it is recommended that the performers use the 2011 edition as it clearly explains all instructions and is also the preferred version by Reich (directly quoted from Reich included in the preface of the 2011 edition). Both versions however, will be referenced throughout this section.

Rhythm is probably the most important aspect of this work, especially since Reich requires three of the four players to phase at least once during Part 1 (phasing is notated as dotted lines in the score between measures). “Drumming” is built entirely off of one rhythmic motive, and it demands that all players have a deep understanding of this motive in order to start it at different points in relation to the downbeat. Cleanliness and clarity are vital to a successful performance. If the downbeat is lost at any point during the performance by any of the players it can be extremely difficult, sometimes impossible, to recover. Though there is no time signature notated in the original manuscript, it is

highly recommended that the performers feel the pulse in a meter of three beats (you can think of it as $3/2$ meter), resulting in written eighth notes being interpreted as sixteenth notes. In fact, the 2011 edition includes a time signature reading “ $3/2 = 6/4$.”

If you encounter a recording of “Drumming” made prior to 2011, you will probably notice that a majority of the performances fall within a range of the half-note equaling 140–160 beats per minute (or quarter-note equaling 280–320 bpm!), though there is no specified metronome marking in the original work. Consequently, you might find a wider range of performance speeds depending on which recording you encounter. However, this is yet another reason to use the 2011 edition as it clearly states the half-note should equal 132–144 beats per minute.

If the performers have never phased before, this will be the component of the work that will require the most amount of individual and ensemble practice. In the case of “Drumming,” the most effective way to practice phasing individually is to set a metronome to a $3/4$ meter with an accented downbeat anywhere between 132 and 144 bpm. Depending on which part assignment is being practiced, performers should start their first notated pattern with the metronome and make a mental note of what drum plays on the downbeat. They should also make another note as to which drum strikes on the second quarter-note beat of the measure, as this will become the new downbeat after they execute one phase. After several seconds of playing the first pattern, the performers should gradually speed up their rhythm (but not too quickly!) until the second quarter-note beat of that pattern lines up exactly with the accented downbeat of the metronome. The hardest part about phasing for some people is the ability to stop correctly and fall back in tempo with the metronome (or with another player), and to do this without stopping their hands. Beware that this highly advanced performance technique might not occur within one practice session; it might take a few hours or even days! After repeated *successful* practice sessions alone with a metronome, it is *essential* that the performers practice phasing with each other. The occurrence of other pitches and rhythms is vastly different than playing with a consistent metronomic pulse. Furthermore, it is also just as difficult for the players who are not phasing to keep a steady tempo! Once you can execute phases, however, it becomes like any other learned technique where you can replicate it with less effort the more you do it.

In the score (both versions), some note stems point down and others point up. This is Reich’s way of notating stickings in the bongo parts; for example, any stem pointing up should be played by a right hand and any stem pointing down should be played by a left hand. It is up to the performers what hand is associated with what stem direction.

Take the written dynamics of the piece (both versions) with a grain of salt. In the original manuscript, only a dynamic of *forte* is included at the beginning of Part 1, with no other indications following entrances of new voices. In the 2011 edition, the *forte* volume of the accompaniment patterns can easily overwhelm the *fortissimo* volume of the melodic patterns, especially in the sections where there are three accompaniment patterns versus

one soloist. You always want to make sure that the melody (or melodies) can be heard clearly when you stand a good distance away from the ensemble. The phasing patterns also should be brought out in order to balance with the static pattern(s).

The final stylistic aspect to consider is how to interpret the repeats for each measure. The players should not just play each measure twice, but instead are instructed to “play for several seconds” (original manuscript) or should follow a range of repetitions (e.g. “3–6x” as in the 2011 edition) before moving on to a new measure. In general, the piece should progress naturally and evolve organically. During the introductory rhythmic build-up from Drummers 1 and 2, it is not necessary for both players to change at the exact same time. Rather, once one player adds a note, the second player should follow within a couple of repetitions. The performers will also have to be comfortable cueing each other with head nods while playing. This might not come easily to less-experienced performers. Changes into new sections, beginnings of rhythmic build-ups that involve two players, and the end of the movement should be determined prior to performances and must be practiced during rehearsals as a full ensemble.

As with any of Reich’s compositions, the most effective type of individual practice for “Drumming” is for each performer to play along with an acceptable audio recording. It is *imperative* that once each performer has learned all of his or her patterns and can execute them at tempo, that he or she does this multiple times, as it is the best type of practice to work on ensemble timing, listening, reacting in real time to other performers, and developing the physical stamina necessary to play the entire piece. Playing with a recording is the closest way to resemble rehearsing with the ensemble.

Equipment Needs

Instrumentation: 4 pairs of bongos mounted on stands. Each drum must be tuned to a specific pitch; pitches required are (in ascending order) G-sharp, A-sharp, B, and C-sharp (the C-sharp being one half-step above Middle C).

Implements: Wooden dowel sticks, one end covered with felt or other soft padding (specified in the original score). Appropriate substitutes: wood timbale sticks with one side wrapped in moleskin, felt, or other substance that is audibly softer and warmer than the normal wood tip; or “swizzle sticks” with one wood tip end and one felt end.

Publisher

“Drumming” is published by Boosey & Hawkes (www.boosey.com) and distributed by Hal Leonard Corporation (www.halleonard.com)

Drums of Winter

John Luther Adams

By Logan Ball

Composer

Born in 1953 in Meridian, Mississippi, John Luther Adams began playing music as a teenager in rock bands. He began his formal composition studies in the early 1970s at the California Institute of the Arts under the tutelage of James Tenney and Leonard Stein, where he would be in the first graduating class (1973). An avid believer in environmental protection, Adams moved to Alaska in 1975 as part of the campaign for the Alaska National Interest Lands Conservation Act, and later became the Executive Director of the Northern Alaska Environmental Center. His newfound love for the wilderness and vastness of the tundra led to his permanent migration there in 1978.

Adams has held positions at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as Composer in Residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. After living in Alaska for over thirty years, Adams returned to the continental United States.

Adams was awarded the Pulitzer Prize for Music in 2014 for his symphonic work "Become Ocean" and a 2015 Grammy Award for Best Contemporary Classical Composition. "Inuksuit," a work for up to 99 percussionists, is regularly performed around the world. Adams has also been recognized by Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries" and for this he received the Nemmers Prize. Additionally, Adams has

received acclaim as "an American composer whose works have been widely performed and generally acknowledged to be of lasting significance," resulting in him being named a recipient of the William Schuman Award from Columbia University.

Composition

Understanding the music of John Luther Adams first requires an acknowledgement of three things: his beginnings as a percussionist, his self-identification with the post-minimalist aesthetic, and his deep commitment to the natural world. Most of Adams's works are, in some way or another, influenced by what he commonly refers to as a "sonic geography of Alaska." "Drums of Winter" is no exception. As part of a much larger work (totaling over 75 minutes) called *Earth and the Great Weather*, "Drums of Winter" is an energetic homage and return to his own roots as a drummer. "Drums of Winter" is the first movement of Adams's "Three Drum Quartets from *Earth and the Great Weather*." The other quartets are "Deep and Distant Thunder" (movement two) and "Drums of Fire, Drums of Stone" (movement three).

In the score, Adams writes:

"These three pieces are drawn from *Earth and the Great Weather*, an evening-length 'sonic geography' of the Arctic. Although purely 'abstract' in form, it is my hope that they are in some small measure informed by the elemental power of natural forces in the Arctic, and by the ecstatic power of Iñupiat Eskimo drumming and dancing.

Figure 1. *Drums of Winter* copyright © Taiga Press 1993. Used by permission.

I. Drums of Winter

The image shows a musical score for the first movement of "Drums of Winter". It consists of four staves labeled I, II, III, and IV. Staff I features a complex rhythmic pattern with quintuplets (marked '5') and triplets (marked '3'). Staff II has a similar pattern with triplets and accents. Staff III and IV provide a harmonic foundation with sustained notes and dynamic markings like *ff* and *ffp*. The score is numbered 53 at the bottom left.

An optional tape of Iñupiat language and natural sounds—thunder, wind, melting ice and calving glaciers—is available for use in performance with these quartets.

The total performance duration of all three quartets is about 25:30.”

“Drums of Winter” is between six and seven minutes in duration. The title of the piece has traditional roots of the Eskimos. From the score:

The great sea has set me adrift.
It moves me like a weed
in a great river.
Earth and the great weather move me,
have carried me away
and move my inward parts with joy.
—Uvavnuk,
an Iglulik Eskimo shaman

Technical Considerations

From an individual standpoint, rhythmic independence is a key component to a successful performance of “Drums of Winter” as Players I and II are often creating polyrhythms that may be difficult to recognize. In “Figure 1,” see Player I’s quintuplet eighth notes that simultaneously occur with Player II’s half-note and quarter-note triplets.

Figure 2 is an example of one of many metric modulations that occur in this piece. At first glance, the 45/16 measure can appear daunting. However, under closer examination, one can see the grouping of the sixteenth notes is in a 2+2+2+3 manner. In this particular measure, the figure is repeated five times. $2+2+2+3 = 9$. The nine-note grouping repeated five times equals 45 total sixteenth notes in the measure. The tempo in the second measure of Figure 2 is manipulated in a way that makes one

group of these nine notes equal to the new tempo of the half-note.

Without a conductor, the ability to communicate time and tempo across the ensemble is vital. Figure 2 is also indicative of the way Adams has scored “duets” within the quartet. Players III and IV consistently play less rhythmic passages than Players I and II. With dotted rhythms not always lining up throughout the ensemble, a sturdy sense of the downbeat is crucial.

Stylistic Considerations

When considering the style in which “Drums of Winter” should be performed, it is important to know what Adams had in mind when composing this particular quartet. “Drums of Winter” is largely constructed of asymmetrical rhythmic cells, borrowed from traditional Iñupiat and Gwich’in dance music, which Adams has admired for many years. The composer states, “This is the first time I’ve let go and enjoyed the sheer physical power and exhilaration of drumming on this scale.” “Drums of Winter” is a piece in which the ensemble (the players and the instruments) should be capable of a rather large dynamic scope. Adams admits to having not written many pieces that cover as vast of a dynamic scope as *Earth and the Great Weather*.

Equipment Needs

Percussion I: three high tom-toms (graduated)
Percussion II: three medium tom-toms (graduated)
Percussion III: bass drum, low tom-tom
Percussion IV: bass drum, very low tom-tom

Publisher

“Drums of Winter” is sold as part of “Three Drum Quartets” from *Earth and the Great Weather* and is published by Theodore Front Musical Literature (www.tfront.com)

Figure 2. *Drums of Winter* copyright © Taiga Press 1993. Used by permission.

The image shows a musical score for "I. Drums of Winter" by John Adams. It features four staves labeled I, II, III, and IV. The score is written in 4/4 time and includes a tempo marking of quarter note = 90. The first measure is a 45/16 measure, which is a metric modulation. The score shows complex rhythmic patterns, including polyrhythms and metric modulations. The notation includes various note values, rests, and dynamic markings. The score is published by Theodore Front Musical Literature.

Excalibur

Chris Brooks

By Dan McGuire

Composer

Chris Brooks is Vice-President of Row-Loff Productions, a percussion publishing company he co-founded with Chris Crockarell in 1990. With hundreds of titles on prescribed music lists in nine states, Row-Loff began with marching percussion ensembles, expanded into concert percussion literature in 1993, and added solos along with a wide selection of instruction books. Known for its clever parodies of pop culture in its marketing CDs, Row-Loff was one of the first in the percussion industry to use audio examples to promote its music.

A 1974 graduate of McGavock High School in Nashville, Brooks began playing drums professionally at age 16. From his jingle work in the recording studio to his live performances with artists such as Toni Tennille, the Smothers Brothers, and Lucie Arnaz, these musical experiences influenced Brooks as he began composing percussion ensembles. Brooks, along with partner Crockarell, writes about two-thirds of Row-Loff's percussion catalog. He has written over six dozen original ensembles—including "Millennium," performed at Carnegie Hall in March 2013 by the Monterey High School Percussion Ensemble from Lubbock, Texas—co-written several dozen more, and arranged over 30 pieces for percussion.

Composition

"Excalibur" is an original piece for percussion ensemble published in 1996. Written in A-B-A-C format, it utilizes syncopation extensively throughout. The work is approximately three minutes in length.

Historical Perspective

While not a programmatic work, "Excalibur" comes from a time when concert percussion ensemble literature was becoming more mainstream in the world of band music. Both it and many of the other pieces from the 1990s in Row-Loff's catalog changed how percussion ensemble music was marketed and perceived by many wind directors in the country with the inclusion of complete sound files for every piece and score samples for viewing.

Technical Considerations

Understanding of quarter, eighth, sixteenth, and dotted rhythms are necessary for this work. The snare part, which serves as the primary rhythmic voice for much of the piece, requires mastery of the buzz roll and flam accent and a player capable of executing sixteenth-note accent/tap passages with consistent timing.

Keyboard parts are two mallets only. While technically written in the key of E minor, simple mastery of the G major scale should suffice for the piece.

In the B section starting at measure 32, coordination between the cymbal, bass drum, and snare drum is a common area of concern. Once the snare drum is playing steady sixteenth notes, teaching the cymbal and bass drum players how their parts mesh with the snare should create a steady rhythmic base upon which the other voices can layer.

Stylistic Considerations

Throughout, "Excalibur" layers in voices to provide momentum for phrasing. Special attention must be given to bringing out new voices any time a phrase is repeated, or to bringing out a different voice when phrases are repeated and instrumentation remains the same. An example of this can be found at m. 28 and m. 64. When the phrase from m. 28 is repeated at m. 64, the vibraphone and triangle parts should be heard prominently, with the bell part at m. 68 being prominent when it enters as well.

Equipment Needs

2 Snare Drums, Bass Drum, Crash Cymbals, 4 Timpani, Bells, Xylophone, Marimba, Vibraphone, Chimes, Gong, Suspended Cymbal, Triangle, Pang Cymbal, Splash Cymbal

Possible Substitutions:

Pang Cymbal – Small China Cymbal or Dark Suspended Cymbal
Splash Cymbal – Small Crash Cymbal

Publisher

"Excalibur" is published by Row-Loff Publications (www.rowloff.com)

4/4 for Four

Anthony J. Cirone

By Gordon Hicken

Composer

Anthony J. Cirone received his Bachelor of Science and Master of Science degrees from The Juilliard School, where he studied with the famous solo timpanist of the New York Philharmonic, Saul Goodman. Upon graduation, Cirone was offered the position of Percussionist with the San Francisco Symphony under Maestro Josef Krips. During his 36-year tenure with the symphony, Cirone also performed under the musical directorship of Seiji Ozawa, Edo DeWaart, Herbert Blomstedt, and Michael Tilson Thomas, along with noted guest conductors, such as Leonard Bernstein, Igor Stravinsky, Aaron Copland, Eugene Ormandy, Kurt Mazur, Rafael Kubelik, and James Levine

Cirone was also Professor of Music at San José State University and Chairman of the Percussion Department. He conducted the Percussion Ensemble, taught Fundamental Literature and Techniques, Percussion Pedagogy, and Notation/Computer Music Typography classes. He has also been on the faculties of San Francisco State University, Stanford University, and The Jacobs School of Music at Indiana University where he chaired the Percussion Department. His students have gone on to hold positions in major orchestras and universities throughout the world.

Anthony Cirone is a prolific composer, with more than 100 published titles including textbooks, symphonies for percussion, sonatas, a string quartet, and works for orchestra and concert band. His most recent publications include *Cirone's Pocket Dictionary of Foreign Musical Terms* and *The Great American Symphony Orchestra*. He was the Percussion Consultant/Editor for Warner Bros. Publishing Co. (now Alfred Music Publishing). His *Portraits in Rhythm* (50 Studies for Snare Drum) is recognized worldwide as a standard text for training percussionists. Cirone is also featured in a video, *Concert Percussion, A Performer's Guide*, distributed by Alfred Publishing Co. He presently is the Executive Editor of Percussion Publications for Meredith Music Publications. He won the *Modern Drummer* magazine Reader's Poll for five consecutive years as a Classical Percussionist and was subsequently elected to the publication's Hall of Fame. Cirone was inducted into the Percussive Arts Society Hall of Fame in 2007. Cirone received a Special Distinction Award from the ASCAP Rudolf Nissim Composition Contest for his work for full orchestra, *Pentadic Striations*. (from www.anthonycirone.com).

Composition

"4/4 for Four" was composed in the late 1960s for the San Francisco Young Audience Percussion Ensemble under the direction of Roland Kohloff, who was serving as the principal timpanist of the San Francisco Symphony at the time. This is one of Anthony Cirone's most popular compositions for percussion ensemble, and it is performed throughout the world on a regular basis. The instrumentation is relatively simple, consisting of a collection of drums that can be found in most high school band rooms, and as the title suggests, the piece only requires a quartet of performers. This composition is an "intermediate" work, which is an ideal level for high school and young collegiate percussion ensembles. Cirone exercises many fundamental elements of chamber performance in "4/4 for Four," but there are also many moments of "drumming" that will appeal to a wide array of performers and audience members.

Technical Considerations

At first glance, "4/4 for Four" is a relatively simple composition, consisting of some repeated patterns that accompany melodic material. However, for a successful performance of this piece, one must take into account the individualized skills that are required to execute each part. Each player must be able to perform an appropriate roll on his or her assigned instrument. The rolls appear in an ensemble setting as well as in isolated passages, like the bongo roll in Player 1's part at the *Piu vivo* section before Rehearsal 15. In addition to rolls, Player 1 is required to execute a very quick ostinato of sixteenth-note triplets (quarter note equals 88 beats-per-minute) that utilizes a "right-right-left" sticking pattern before Rehearsal 4. Player 3 has a quick snare drum ostinato that propels the piece beginning at Rehearsal 11. This rhythm (one eighth note followed by two sixteenth notes at half note equals 96 beats-per-minute) requires the performer either to execute a clean double bounce for the sixteenth notes, or to play the entire rhythm with alternating strokes for 51 measures without stopping. The timpanist (Player 4) has a relatively simple tuning change from G2 to F-sharp 2 on the 32-inch timpano, but the performer must feel comfortable with changing the pitch while counting rests and successfully re-entering at the appropriate time.

In addition to the individualized skills listed above, "4/4 for Four" requires the ensemble to have a collective understanding of variations on duple and triple subdivisions. The passage from Rehearsal 7 to Rehearsal 9 contains unison shifts between sixteenth-note and sixteenth-note-triplet rhythms, which must be

extremely precise in order to maintain clarity and accurate timing within the ensemble. Other passages superimpose sixteenth-note based “melodic” material over a sixteenth-note-triplet ostinato (Rehearsal 3 through 5) and triplet based “melodic” material over a duple ostinato (Rehearsal 11 through 14). Many sections of “4/4 for Four” also require the performers to accurately play portions of these subdivisions that are “split” between multiple players. For example, the passage at Rehearsal 9 contains a primary musical line that is divided between Player 2 and Player 3, with each player performing complementary material that is divided into rhythms that are smaller than each beat. A similar passage exists at the *Allegro vivo* tempo marking, where one melodic line is divided into small rhythmic statements among all four players.

A hidden challenge in this piece is the use of pickup measures and offbeat accents, which can confuse some younger players when performing in a chamber setting for the first time. The pickup measure and phrasing at the beginning of the piece may cause problems for a young performer who is used to music that starts on beat 1. In addition to the pickup measure, the full ensemble accent on the “and” of beat 1 adds to the potential metric confusion. If the goal is to perform this piece without a conductor, it may be necessary to rehearse with an audible pulse for the first few meetings so that everyone understands the location of the pulse. Be sure that the performers visually display the pulse for each other throughout the performance—especially once you take the audible pulse away!

Stylistic Considerations

One great aspect of 4/4 for Four is that it demonstrates many different sonic facets of a “drum” ensemble. Cirone gives the ensemble opportunities to play strong unison rhythms in certain passages, but he also uses different combinations of drums as the melody and/or accompaniment in contrasting musical situations. The most prolonged unison passage in “4/4 for Four” begins at Rehearsal 7 with a *fortissimo* rhythmic statement performed on each player’s lowest drum. However, the passage’s dynamic level decreases to *mezzo forte* and the music begins to travel throughout the full range of each player’s set of drums. Rehearsal 8 through 9 (and any similar passages) should be treated as an elongated melodic line with dynamic peaks and valleys. Players should move effortlessly through this passage, which will require each person to identify and practice appropriate stickings for these passages very early in the learning process.

The melodic passages are relatively easy to spot in the score; the timpani part is very often the melodic line that can be found playing above an ostinato in the other parts. Eventually, a dialogue is developed between the timpani and toms, using the melodic material first displayed in the timpani part. Establish this relationship and connect the melodic ideas with appropriate dynamic levels and similar phrasing. The “split” melodies mentioned in the section above should sound as if they are being played by one player on multiple instruments. Try practicing these parts on a surface that sounds the same for each player (practice pad or clean[!] floor) so that timing and dynamic levels can be set for the ensemble. Then, when rehearsing on the specified instrumentation, balance the sounds of each

instrument so the attacks of each part speak within the musical line. Keep in mind that instruments like the bongos will speak much more clearly than the timpani. Balance accordingly!

One of the simplest ways to balance an ensemble and unify timbre is to choose appropriate implements for the given instrumentation and musical style. Cirone makes certain requests for sticks and mallets throughout the score. These markings are somewhat specific, but they are not the most precise instructions. It is important to remember that these suggested implements are just one way that a composer can attempt to convey the idea of a specific sound. This means that the appropriate sound is more important than the implement itself. For example, Cirone calls for the bongos to be played with wooden dowels. This means that he would like a stick sound (rather than a mallet sound) and that a smaller, thinner implement is preferred. If you do not have any wooden dowels that make a great sound on the bongos, use a thin drumstick like a jazz drumset stick or a timbale stick. A drumset stick is actually my first choice on this part in order to help the player with the aforementioned RRL sticking pattern and to facilitate the rolls located throughout the piece.

The Timbale/Bass Drum part and the Tom part both request hard felt sticks at the beginning of the piece and wood sticks about halfway through the piece, before Rehearsal 9. “Swizzle” sticks are a great option for these parts. These sticks look like normal drumsticks on one end, but they have a hard felt mallet head located at the other end of the stick. These are available from all major stick companies, and they will facilitate the quick implement change that Cirone requests in the middle of the piece.

The Timpani part does not have a mallet change, but the player is asked to switch from hard felt sticks to wood end of sticks before Rehearsal 9. Please use caution when playing timpani with the wooden end of mallets. It is very easy to dent timpani heads with smaller, lighter, and harder parts of the mallet. The easiest and cheapest precautionary measure you can take is to cover the end of the mallet with Moleskin to help protect the drumhead when it is struck by the mallet. You can also purchase double-ended timpani mallets that have a wooden mallet head at the bottom of the stick, or you can even continue to play this passage with hard felt mallets. Just be sure to balance all parts so that no voices overpower the entire ensemble.

Equipment Needs

Bongos
Timbales
Bass Drum
3 Graduated Toms (small, medium, large)
Snare Drum
4 Timpani (32, 29, 26, 23)

Distribution:
Player 1: Bongos
Player 2: Timbales, Bass Drum
Player 3: 3 Graduated Toms, Snare Drum
Player 4: 4 Timpani

Suggested Listening

Anthony Cirone provides a recording of "4/4 for Four" on his website under the Audio Files tab (http://www.anthonycirone.com/Audio-Files_ep_43.htm). Many live performance videos of varying quality are available on YouTube at the time of writing

Publisher

"4/4 for Four" is published by Alfred Publishing Co., Inc. ([alfred.com](http://www.alfred.com)).

Inuksuit

John Luther Adams

By Rebecca McDaniel

Composer

John Luther Adams (JLA; b. 1953) uses music to explore the relationship between humans and our environment. He has composed for most every type of performing force: various solo instruments, mixed instrumental and vocal ensembles (with ten works for percussion ensembles of varying sizes), orchestra, opera and theatrical productions, electronics, and installation works. An eloquent speaker and writer, JLA has published two books and several essays about the importance of music and art in a time of global climate change and environmental volatility. His writings distill for readers what only his music can truly communicate: a deep environmental and cultural awareness that asserts humanity's undeniable impact on the planet.

Adams grew up in the South and in the suburbs of New York City, playing in and writing songs for several experimental rock bands. Upon moving from Georgia to California to study composition at the California Institute for the Arts, he encountered the environmental movement and wrote his first piece of "nature music": a song cycle for piccolos, percussion, and ocarinas called "songbirdsongs," parts of which would find their way into "Inuksuit." While living in California, he became active in several environmental campaigns and began advocating the Alaska National Interest Lands Conservation Act. A newfound love for the Alaskan wilderness prompted his move there in 1978, where he spent a year living in a secluded rudimentary cabin before moving to Fairbanks. Most of JLA's works are associated with Alaska, its native peoples, and its wilderness.

A recipient of the Heinz Award for his contributions to raising environmental awareness, JLA has also been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries." His symphonic work "Become Ocean" (2013) won the Pulitzer Prize for Music (2014) and a Grammy Award for Best Contemporary Classical Composition. He has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network.

Composition

"Inuksuit" was JLA's first piece intended for outdoor performance. Like many of his pieces, "Inuksuit" is eco-centric: It considers at its core the being of the natural world and, by virtue of its composition, emphasizes the relationship between people and place. Even the title bears witness to this relationship: The word is the plural of *inuksuk*, the stone markers built by the Inuit and other native Alaskan peoples, and translates literally as "to act in the capacity of the human." The concert-length work is scored for an indeterminate number of percussionists and may be performed in any outdoor setting. Nine to ninety-nine players are divided into three approximately equal groups that each use a unique set of instruments.

The piece consists of five phrases, each ten to eighteen minutes long and in the form of a breath—a rise and a fall. As there is no conductor, pacing is determined by the players themselves in a follow-the-leader manner. A performance can last between forty-five and seventy-five minutes and is overall a breath itself; it begins with the sounds of the place joined only by the players' audible breathing, swells into a massive statement of drums, cymbals, and gongs, and finally fades away to birdsongs played by glockenspiels and piccolos that blend with the birdsongs in the performance space.

Now regularly performed around the world, "Inuksuit" has developed a special kind of community following. The mindset it demands of its musicians and its listeners forges this communal bond and makes the piece a wonderful exercise in cooperative thinking and ensemble awareness.

Historical perspective

Canadian composer and pedagogue R. Murray Schafer coined the term "soundscape" in the 1970s when he began studying the inherent sounds of specific places, a discipline now called "acoustic ecology." Though not cited as one of JLA's direct influences, Schafer's compositions for outdoor performance, along with his philosophies about music and nature, united these disciplines in a way previously unfamiliar to many Western musicians. Certainly a product of the twenty-first century, "Inuksuit" draws on the ideals perpetuated in contemporary music: the performer's autonomy, the composer's release of authority, and the incorporation of variables far beyond the control of either.

Adams composed "Inuksuit" in an era in which "high" music is more and more frequently heard outside the concert hall. Site-specific works and installation pieces are becoming increasingly common, and the independent percussion ensemble is now accepted by most musical communities

Logistical considerations

Planning a performance of "Inuksuit" is quite different from programming a typical percussion ensemble concert. It is easy to become overwhelmed by the indeterminate elements of the piece and by how much is happening at a performance. Instead, embrace these elements. Every performance is different, and if rehearsals are focused on listening and communicating effectively, the performance should go smoothly. Here are some common logistical questions.

1. Who will perform? It is perfectly acceptable to prepare and perform this work with a self-contained group (e.g., one collegiate percussion studio performing on their own university's campus). It is also common to invite other students, area musicians, or the general public. Collaborating with others may provide access to more instruments. The performance director should explain who is responsible for providing which instruments and for moving them at the performance site.

2. How do we rehearse? The performing force dictates the rehearsal process. If the group is self-contained, the rehearsal process is fairly straightforward and may take place over any length of time. If outside musicians will be traveling for the performance, the rehearsals must be consolidated into one or two days. In this scenario, there is usually one rehearsal on the day prior to the performance and an in-place dress rehearsal on performance day.

The sample rehearsal plan below has proven effective and will be useful for either of the above scenarios.

- i. Begin with an informational meeting to explain the piece's concept and structure. Particularly, explain the event map, and encourage the players to read the performance notes.
- ii. Rehearse the first section of the piece, allowing most people to make their entrance into the second phrase. Provide feedback.
- iii. Rehearse approximately the middle three phrases. Provide feedback.
- iv. Rehearse the final phrases and conclusion, perhaps beginning midway through the fourth phrase. Provide feedback.
- v. Break into Groups and allow Group leaders to address specific issues.
- vi. Run the entire piece. Even if rehearsal time is running low, be sure to complete a full run of the piece prior to the performance. The musicians should feel comfortable with the progression and with waiting and listening for cues.

3. Who should play which part? The parts should be distributed as equally as possible. Consider the musicians' technical facility when assigning parts. See Technical Considerations section for further suggestions.

4. Where will everyone be? JLA suggests either loosely concentric circles or a large circular arrangement of the

musicians; the concentric shape is more common and provides an effective listening environment. The performance director will need to place the performers and make a map of their locations prior to the dress rehearsal. (Having multiple copies of this map on dress rehearsal/performance day will be quite helpful.) The physical distribution of the musicians plays an integral role in the overall sound of the piece. Flexibility is necessary; changing player location even immediately prior to performance is quite common.

5. How will people react? A bit of audience education is necessary. Programs that describe the piece and the audience's freedom to move during the performance are helpful. The performance director may instead make an announcement from the starting location. Informing local law enforcement or public groundskeepers may prove helpful if you are performing in a space like a public park. Understand that there will likely be "innocent bystanders": people in the area who happen upon the performance and stop the musicians to ask what is going on. Musicians should continue playing but at a stopping point may politely say something like, "I'm performing a percussion piece, written for outdoor performance. We will finish over there, and we will be glad to tell you more about it."

6. What if it rains? Have a contingency plan, preferably with both an alternate outdoor date and an indoor location. (The piece has been performed indoors successfully.)

Technical Considerations

The challenges for Group 1 players are quite different from those for Groups 2 and 3. Perhaps the most important distinction is the conch shell part in Group 1. Otherwise, this is the simplest part and is often the best choice for non-percussionists. Any guest woodwind or brass players (for example, piccolo players who will play the birdsong part in Group 3) are best assigned to this Group. It is imperative that these players, especially the Group 1 leader, can produce a consistent and powerful sound over time. They are also the most mobile during the performance, so instruments that can fit in a backpack are the best choices. (Players reach a stationary location by the middle of the piece, so their siren and clang instruments may be preset if necessary.)

Groups 2 and 3 require more advanced musical training (upper high school or early college). These musicians play inuksuit patterns: series of notes engraved in the shape of the inuksuit structures. The Group 2 leader is the first to play an inuksuit pattern and should be given a large, low bass drum for this annunciatory role. These patterns require reading non-traditional notation, understanding complex polyrhythms, and playing with four mallets (for some players). Some of these patterns are more difficult than others: the "Stacks" and "Pyramids" are usually more complex than the "Windows" and "Double Windows." The parts assigned largely govern the texture, however, so too few complex patterns may lead to an empty sound. There are techniques to rewrite these inuksuit patterns in more traditional notation, which can be helpful for learning the part. However, it is important to remember that perfect execution of one's own part is not the overall goal of the piece. JLA suggests considering these parts as a *tempo* rather than a rhythm, shifting the focus from the individual notes to their existence within the

grand musical design. Far more important than strict accuracy or perfect timing are the mindset and the perspective that the work is meant to instill. Though made up of autonomous musicians each sounding a unique part, "Inuksuit" is never about one player; the music represents humanity's relationship to nature.

Stylistic considerations

JLA includes extensive information about the work and its guiding concepts in his performance notes. Rather than a traditional score, he constructed an "Event Map" to illustrate the music's progression through time. This map and the rest of the performance notes are essential for understanding and presenting "Inuksuit" effectively and should be read by all participating musicians. Though very informative, the notes are quite open-ended, and the spirit of the piece leaves many decisions up to the director and the performers. Regular performance of the piece has led to several established performance practices, detailed here and in the Technical Considerations section. Not required or dictated by the composer, these guidelines represent several past successes but are by no means the only ways to have a fulfilling performance.

Movement

A pattern of movement for the musicians has emerged based loosely on Adams's notes. Typically, all large instruments are preset, and the performance begins with all players in a central location. As the piece progresses, the musicians move slowly to their assigned locations in time to play their second phrase. At the end of the piece, it is common for all musicians to return to the beginning location, or to a second central location, after they finish their final phrase. This practice helps performers and audience members realize when the piece has ended. Usually, after a few moments with no musicians playing, a participant will begin applause to signal that the piece is over.

Pacing

From a director's point of view, pacing is usually the biggest concern of the piece. Though there are time markings in the "Event Map," these are quite flexible and can vary widely based on the number of performers and the size of the space. Assigning confident, mature musicians as Group leaders for each part helps govern the progress of the music and provide a sense of stability and leadership. They will be the first members of each Group to play each phrase. These players should all have watches and should be aware of the time markings in the "Event Map." It is also quite helpful if these players can see, or at least hear, one another.

This piece can be difficult but very valuable for musicians of all ages: it requires patience, stillness, and silence for fairly long periods of time. In the first rehearsals, the piece often moves far too quickly, especially as the sound begins building. Players often feel pressure to move on as soon as others around them have done so, and everything begins to proceed too rapidly. Self-control is imperative during the climax of the piece, when it is easy to get caught up in the overwhelming growth of volume and quickness of rhythm. Instead, musicians should let the sound grow, trying to place their own sound within the context of the music, understanding that they do not have to play every line on their page. It is better to skip ahead on one's own page than to

insist on playing every written note and end up left behind by the rest of the performers. This concept is particularly important as the piece is concluding. Excessively long final phrases disturb the piece's symmetry and can become uncomfortable for players and listeners. The overall sound and time of "Inuksuit" always supersede an individual's part.

Equipment Needs

The musicians are divided into three approximately equal Groups, each with a unique set of three to five sounds. Below are the necessary instruments for each Group (the most commonly used instruments are **bold**) and some suggested substitutes. JLA encourages all the players to experiment with instruments and to create new sounds. Musicians should find sounds that they like and that achieve the desired timbre, particularly for clangs, friction sounds, and Aeolian instruments.

Though the amount of gear listed here may seem daunting, it is not all necessary. JLA notes in the score that if fewer drums or cymbals are available, "the musicians should produce eight distinctively different sounds" from their instruments. This may prove an excellent exercise in listening and sound production for younger players.

Group 1

1. **audible breathing** (breathing through a **poster-board megaphone**, bullhorn, a microphone and portable speaker, horn or trumpet)
2. **conch shell trumpet** (Tibetan trumpet, air horn, other horn, or trumpet)
3. **air raid siren** (timpano, wind machine, or water gong)
4. **"clang"**: a piece of **resonant metal** (hand bell, medium suspended bell, chime, temple bell, or Tibetan cymbals)
5. **triangle** (or small bell(s))

- Trumpets are not often used because their defined pitch tends to change the atmosphere of the piece. Performance practice has tended toward the conch shell or some other horn without a Western or orchestral sound. Conch shells can be purchased at a few online percussion dealers. Larger shells can be easier to play but are harder to obtain.

- Take caution with the common hand-held sirens: the handles tend to break easily. Pressure to turn the handle should be applied not just to the handle itself but focused toward the center of the instrument.

Group 2

1. **friction sound** (snare drum rubbed with brushes or rolled with light sticks, **stones rubbed together**, **maracas**, **rattle**, shaker, **sandblocks**, rice swirled inside a single-headed drum, etc.)
2. an array of **seven tom-toms and bass drum** (nearly any type of drum will suffice)
3. a **sizzle cymbal**

- In current performance practice, snare drums are almost never used as friction sounds; again, the Western or orchestral sound is too different from the rest of the sounds created, and the instrument is also not very mobile. All of the other instruments listed are used regularly.

- Create your own sizzle cymbal if needed by placing a chain of paper clips on the top of the cymbal.

Group 3

1. **whirly tube** (blown corrugated metal tubing, bullroarer, or other Aeolian instrument)
2. **seven suspended cymbals**
3. **tam-tam**
4. **orchestra bells (piccolo, crotales).**

- The cymbals are usually mounted in what has come to be called a "cymbal tree": three or four cymbals tied onto a string, each a few inches away from the next, and hung on a boom stand. Use strong rope and tie sturdy knots. Any size cymbals may be used.

Suggested Listening

There is one professional recording of "Inuksuit," released on Cantaloupe Music in 2014. This performance took place in Vermont, and the recording will provide significant insight to the piece's progression. As important as hearing the piece, however, is listening to the soundscape of the performance space. A guided walk through the area (or a portion of it, if it is large) will establish a sense of the place, especially for young players, and will begin to introduce the idea of interacting with its inherent soundscape.

Publisher

"Inuksuit" is published by Theodore Front Musical Literature (www.tfront.com)

Ionisation

Edgard Varèse

By Colin Hill

Composer

Despite his output of only slightly more than a dozen compositions, Edgard Varèse is regarded as one of the most influential musicians of the twentieth century. His concept of “organized sound” led to many experiments in form and texture. He was constantly on the lookout for new sound sources (working throughout his life with engineers, scientists, and instrument builders), and was one of the first to extensively explore percussion, electronics, and taped sounds. He was, as Henry Miller called him, “The stratospheric Colossus of Sound.”

Varèse studied music at the Schola Cantorum and the Paris Conservatoire and moved to Berlin in 1907, in part to meet Ferruccio Busoni. Varèse had been impressed with Busoni’s *Sketch for a New Aesthetic in Music* (1907), which anticipated many of Varèse’s own later explorations. Unable to find regular work, Varèse moved to the United States in 1915. The first work he completed after the emigration is in fact titled “Amériques,” an extroverted celebration of his new life. In addition to composing, Varèse promoted new music through the establishment of his New Symphony Orchestra in 1919, the International Composers’ Guild in 1921, and the Pan American Society in 1926.

Varèse maintained his connection with Europe, and had an extended stay in Paris between 1928 and 1933 during which he continued his sonic explorations and heard many of his works performed. Back in the U.S., he attempted to get Bell Telephone and others interested in creating a center for electric instrument research.

Varèse was involved with several film projects, writing music for documentaries on *Léger* and *Joan Miró*. He also wrote the “Poème électronique” for tape for Le Corbusier’s pavilion at the 1958 Brussels exhibition, where Varèse’s music was heard through more than 400 loudspeakers, accompanied by Le Corbusier’s visuals.

Varèse and his music received much attention in the 1960s. His works were widely performed, recorded, and published, and he received honors from the National Institute of Arts and Letters and the Royal Swedish Academy. He also won the first Koussevitzky International Recording Award in 1963.

Composition

“Ionisation” is scored for 13 players and utilizes primarily unpitched percussion instruments. Although three pitched instru-

ments are used (piano, celeste, chimes), they are utilized near the end of the composition to provide a new color rather than add melodic or harmonic elements.

“Ionisation” is very rhythmically complex. Players must be comfortable performing septuplet rhythms, highly syncopated rhythmic partials, and rapid changes between rhythmic gears (i.e., duple to triple). In addition to the individual challenges, ensemble alignment and balance is challenging due to the rhythmically dense texture. Varèse masterfully creates rhythmic tension through thick orchestration and the stacking of poly-rhythmic passages that don’t always seem to align vertically. On the contrary, other phrases are played in unison, creating totally different challenges. The duration is 5:45.

Historical Perspective

“Ionisation” was composed in 1931 and is widely considered to be the first masterpiece written for the percussion ensemble. While it was not the first percussion ensemble piece, it was certainly composed at the dawn of this genre and has solidified its place in the canon.

At the turn of the century, a philosophical movement known as futurism heavily influenced Varese and other avant-garde composers of the 20th century. This new aesthetic, led by Ferruccio Busoni, re-defined music as “organized sound.” Western art music had been consumed by melody and harmony for hundreds of years, and this new notion inspired composers to further explore the possibilities of timbre and rhythmic complexity. This trend facilitated the emergence of percussion as legitimate art form and helped develop percussion as a solo instrument.

“Ionisation” was premiered in New York City on March 6, 1933 and was conducted by Nicholas Slonimsky with 13 performers playing 29 instruments.

Technical Considerations

Setup

Varèse groups various instrument families (skins, wood, metals, etc.) together, so it is important to devise a thoughtful setup. Below is a one possible arrangement that organizes the various players by instrument groups.

10	13	6	5	1	2	
8	9	4	3	7	11	12
conductor						

Tempo

Due to discrepancies between versions, it has become standard practice to perform this work between 69–80 bpm. Any faster and the subtle nuances of timbre and resonance may be lost, and any slower results in a lack of energy and forward momentum.

Instruments/Implements

Much thought and care should be taken when picking out instruments and implements. As mentioned previously, this composition is an exploration of timbre rather than melody and harmony, so each sound should be carefully selected. Below are suggestions for each player with regards to instrument selection and performance practice.

- Player 1: The roll in the measure before rehearsal number 13 should release on the “a” of 3. The cowbell should be muffled by inserting foam in the bell. The bass drum should be between 36–40 inches, tam-tam between 16–18 inches, and the crash cymbals between 17–20 inches.
- Player 2: The gong should be between 24–36 inches, small tam-tam between 16–18 inches, and the large tam-tam between 30–36 inches. The cowbell should be muffled by inserting foam in the bell.
- Player 3: The bass drums should be slightly muted. The medium bass drum should be between 28–30 inches and the large bass drum between 36–40 inches. The accent in the second measure of rehearsal number 2 can be played *forte*. This player is responsible for setting the tempo leading into rehearsal number 12.
- Player 4: Plays the first statement of the theme at rehearsal number 4. Play all side drum passages in the center of the drum to avoid a thin sound at lower dynamics.
- Player 5: The lion’s roar should have a rope or dowel that is long enough to sustain a full quarter note duration at a loud dynamic. The siren should be smaller than player 6’s siren and capable of producing a higher range of frequencies.
- Player 6: The guiro should be played using strokes all in the same direction to achieve a very staccato and detached sound. The siren should be larger than player 5’s siren and capable of producing a lower range of frequencies.
- Player 7: Hold woodblock mallets and triangle beaters using a four-mallet grip to execute rehearsal numbers 10–12. It is also recommended that the triangle be mounted and one clave be placed on a foam mold so they can be played with one hand.
- Player 8: The snare drum should be 6.5 inches deep with relaxed snares. The first snare roll should emerge from the sound of player 3’s first bass drum note. Maracas should be as articulate as possible.
- Player 9: The suspended cymbal should be between 18–22 inches and fairly thick. The opening suspended cymbal roll may

be achieved by doing a buzz roll with snare drum sticks that have a very small bead. The piccolo snare drum should be 3–4 inches deep.

- Player 10: The crash cymbals should be between 17–20 inches with a dark timbre. Sleighbell rolls should have a natural decay and crash cymbals should ring freely, unless an eighth note is notated, in which case, the player should choke each crash immediately.
- Player 11: Celeste is often substituted with a glockenspiel. The guiro should be played using strokes all in the same direction to achieve a very staccato and detached sound.
- Player 12: All tambourine rolls should be executed as thumb rolls. The tam-tam should be no smaller than 36 inches. Anvils are often substituted with brake drums.
- Player 13: Tone clusters should include all the chromatic notes between the notated pitches.
- Players 4, 8, and 9: The notation (x) signifies that the player should play on the rim.

Stylistic Considerations

Thematic Material

The theme is first stated by Player 4 at rehearsal number 1 (including pickup) with the bongos playing the countersubject. Throughout the composition, the theme returns. While it is often fragmented, disguised, or split between players, it is important for the ensemble and conductor to recognize when the theme returns so it can be brought out of the texture.

Rhythm

The rhythmic demands of this composition are extremely advanced. All players should strive to play their rhythms metronomically correct by subdividing the eighth-note pulse on all rhythms, except when an eighth-note triplet occurs.

In addition to being difficult on an individual level, there are a number of times when players must play in unison. These passages often expose even the smallest inconsistencies and therefore should be rehearsed extensively. Suggested rehearsal spots include:

- m. 6 (players 4, 8, 12)
- m. 8 (players 1, 7, 9, 10)
- Rehearsal number 3–4 (players 9, 10, 11)
- mm. 24–27 (players 9, 10, 11)
- Rehearsal number 7–8 (players 1, 2, 3, 4, 7, 8, 10, 11, 12)
- Rehearsal number 8–9 (players 3, 4, 7, 8, 9)
- Rehearsal number 8–9 (players 1, 2)
- Rehearsal number 12 (players 1, 3, 11, 12)
- 3 measures after rehearsal number 12 (1, 3, 8, 9)
- 3 measures before rehearsal number 13 (players 10, 11, 12)
- 2 measures before rehearsal number 13 (players 1, 2, 3, 4, 5, 7, 8, 9, 11, 12)

Dynamics

All dynamic markings should be exaggerated, creating very abrupt and angular dynamic changes. Due to the density of the texture, accents should be emphasized slightly more than usual so that they are heard amongst the texture. The dynamics at the beginning and ending should be exaggerated, including the climaxes at rehearsal numbers 7, 8, and 12–13.

Equipment Needs

Player 1: Crash Cymbals, Bass Drum, Cowbell (muffled), High Tam-Tam

Player 2: Gong, High Tam-Tam, Low Tam-Tam, Cowbell (muffled)

Player 3: Bongos, Side Drum, Medium Bass Drum, Large Bass Drum

Player 4: Snare Drum, Side Drum

Player 5: Siren (high), Lion's Roar

Player 6: Siren (low), Slapstick, Guiro

Player 7: 3 Woodblocks (high, medium, low), Claves, Triangle-

Player 8: Snare Drum (relaxed snares), 2 Maracas (high and low)

Player 9: Piccolo Snare Drum, Snare Drum, Suspended Cymbal

Player 10: Crash Cymbals, Sleighbells, Chimes

Player 11: Guiro, Castanets, Celeste/Glockenspiel

Player 12: Tambourine, 2 Anvils (high and low), Low Tam-Tam

Player 13: Slapstick, Triangle, Sleighbells, Piano

Publisher

"Ionisation" is published by Ricordi and distributed by Hal Leonard Corp. (www.halleonard.com)

Katie's Bossa

Chris Crockarell

By Colin Hill

Composer

Chris Crockarell (b. 1961) has been playing drums since the fifth grade, when he received his first Slingerland blue-sparkle snare drum. He attended McGavock High School in Nashville, Tennessee in the late 1970s, around the time that drum corps was really catching on. He marched with the Madison Scouts Drum and Bugle Corps in '81 and '82 and attended North Texas State University (later renamed University of North Texas).

In 1990, seeing a void in entertaining yet educational percussion literature, he and business partner Chris Brooks co-founded Row-Loff Productions. Since that time Crock has written and arranged marching and concert percussion for Row-Loff as well as Arranger's Publishing Company.

Composition

"Katie's Bossa" is scored for 6–8 players (7 different parts with an optional guiro/triangle part) and is a great piece for the beginning percussion ensemble. In addition to having a small setup and very common instrumentation, the 7 parts are of varying difficulty levels. While some parts are simple enough for the true beginner, other parts will keep the interest of an intermediate player.

The composition starts with a two-bar clave pattern and slowly builds as percussionists enter one-by-one with a repetitive groove. Once the last percussionist has entered, the three mallet players take over the texture with a catchy melody. After three tuneful phrases, the mallets drop out, clearing the way for a percussion solo. Directly followed by a D.S. al Coda, the composition winds down and finishes with the trademark "Cha, Cha, Cha" ending.

Technical Considerations

During the percussion intro (mm. 1–8), it is important that all three players maintain a steady eighth-note pulse. Once the bongos enter in m. 5, any discrepancies among the three players will be very noticeable. Also, in m. 6 there is a tendency for the percussion 2 player to rush beats 2, 3, and 4 due to the notated sticking.

At m. 33, it is recommended that player 4 uses a large lateral motion when playing the shaker. Due to the slow tempo, this large motion is needed to maintain even eighth notes that speak evenly on both the forward and back stroke.

The bongos have a tendency to over-balance the ensemble due to their timbre and high tuning. For this reason, it is especially important that this player is aware of the balance and may opt to use mallets or his or her hands.

Assigning Parts

There are four percussion parts, plus an added guiro/triangle part, and three mallet parts. Percussion 1, Percussion 3, and Percussion 4 parts are all very simple (quarter-note and eighth-note rhythms) while Player 2's part is a little more challenging. The three mallet parts are of varying difficulties as well. The marimba part is the simplest, providing a repetitive accompaniment for the bells and xylophone. The bells and xylophone play the melody in unison; however, the xylophone part is slightly more challenging due to added chord tones. All three parts only require two mallets.

When assigning mallet parts, be sure that the xylophone player is comfortable playing single-stroke rolls. This part utilizes long rolls throughout the composition, and uneven single-stroke rolls will be very perceptible due to the transparency of the texture. In addition, while the marimba part is fairly simple and repetitive, the rhythms require the player to be comfortable playing syncopated patterns.

Stylistic Considerations

The guiro and triangle play traditional patterns in this composition. For this reason, it is important for this part (percussion 1) to use stylistically correct techniques. The triangle should be rather large (8–10 inches) and be held in the hand rather than on the clip. A large beater will help the instrument sustain longer since the hand will slightly dampen the sound.

The guiro part should be played using traditional technique. The quarter notes should be played by doing a large "U" motion, and the eighth notes should be achieved by a staccato up-and-down stroke.

The syncopated accents give this composition life and style. For this reason, be sure that all players are playing unaccented notes much lower than the accented notes.

Equipment Needs

Bells, Xylophone, 4.3-octave Marimba, Ride Cymbal, Bongos, Claves, Large Tom, Vibraslap, Shaker, and Guiro/Triangle (optional doubling).

Publisher

"Katie's Bossa" is published by Row-Loff Publications (www.rowloff.com)



Ku-Ka-Ilimoku

Christopher Rouse

By Brian Nozny

Composer

Christopher Rouse (b. 1949) is well known today as one of America's most successful living composers with numerous awards and commissions to his name. Born in Baltimore, Maryland, Rouse received his undergraduate degree in composition from the Oberlin Conservatory, and masters and doctoral degrees from Cornell University. His composition teachers include Richard Hoffmann, Randolph Coleman, George Crumb, Karel Husa, and Robert Palmer. In addition to his compositional activities, he has been on faculty at the University of Michigan, the Eastman School of Music, and the Juilliard School of Music, where he currently teaches.

As a composer, Rouse has received numerous accolades and awards. He has been commissioned by such major ensembles as the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, the St. Louis Symphony, and the Houston Symphony. He has been composer-in-residence for the Baltimore Symphony (1986–89), the Santa Cecilia and Schleswig Holstein Festivals (1989), the Aspen Music Festival (1990), the Tanglewood Music Center (1997), the Helsinki Biennale (1997), and the Pacific Music Festival (1998).

A list of some of his more notable awards includes the 1988 Kennedy Center Friedheim Award for his "Symphony No. 1," a Guggenheim Fellowship in 1990, the Pulitzer Prize in Music for his "Trombone Concerto" in 1993, an Honorary Doctorate from the Oberlin Conservatory of Music in 1996, election as a member into the American Academy of Arts and Letters in 2002, the 2002 Grammy for Best Contemporary Composition for his piece "Concert de Gaudi," and being named Musical America's 2009 Composer of the Year.

Composition

"Ku-Ka-Ilimoku" was composed in 1978 for the Syracuse Symphony Percussion Ensemble. Taking inspiration from Hawaiian mythology, Rouse states in the program notes: "Ku is perhaps the most fundamental and important of gods, occupying a place similar to that of Zeus in Greek mythology or Odin in Norse legend. Ku is manifested in several forms: as Ku-Ka-Ilimoku he represents the god of war. Thus, this work for percussion ensemble is best viewed as a savage, propulsive war dance." The work is a highly aggressive and challenging piece for college-level or advanced high school ensembles, with a length of approximately five minutes.

Technical Considerations

Most difficulties in this piece will revolve around logistical concerns, both in navigating from instrument to instrument as well as between implements (of which Rouse has indicated with good detail). Thankfully Rouse understands these issues with percussion and writes in a way that gives acceptable amounts of time to deal with any changes in instrument or implement.

Performers should be comfortable with highly syncopated rhythms as well as odd groupings of rhythms. These can come in the form of syncopated lines during solo sections or in odd-numbered groupings of rhythms during accompaniment passages. Performers with a good sense of time are a must for this work.

The other technical difficulty to consider with this work is navigation of the time-signature changes. While there are areas in which the meter stays constant, in some sections the time signature changes with each measure. While this would not normally be a huge issue if the time signatures were more common, Rouse tends towards the exotic at times. One particular section after letter D starts in 3/4 before moving on to such meters as 19/16, 11/16, 15/16, and 10/16. Having students with the musical intelligence to navigate these meters is paramount to success in this piece, as players are performing unison rhythms during many of these sections.

Stylistic Considerations

The piece is written in a through-composed style. Some important sections of the work to make note of include:

- Boobam solo in Player 4 (m 16–30)
- Woodblock duet between Players 2 and 4 (m 37–63)
- Log Drum solo in Player 1 (m 68–87)
- Timpani solo in Player 1 (m 156–194)

One major issue to consider is the dynamic range of the work. The indicated range Rouse requests in the piece is staggering, running from *ppp* all the way through *ffff*. Performers will need to be careful of achieving the desired dynamics while always maintaining a good tone on the instruments, as well as pacing themselves so as not to reach the ceiling of their dynamic range early.

Along the same lines, balance during the solo sections will need to be approached carefully. A good example is the log drum

solo of Player 1. During this section, the soloist is accompanied by bass drum and tom-toms in Player 2, bongo, snare drum, and conga drum in Player 3, and slapstick in Player 4. While Players 2 and 3 are only required to play at a *mezzo-forte* dynamic compared to the log drum soloist's *fortissimo*, the reality is that log drums have a very finite ceiling in terms of dynamic range at the loud end of the spectrum. This creates a challenge for the soloist to play loud enough to be heard over the accompaniment while at the same time achieving a good tone. Accompaniment players will need to be very sensitive to the balance and blend of the ensemble to create the composer's intent.

Equipment Needs

Instruments:

Player 1: 4 timpani, claves, 4 log drums, 3 suspended cymbals

Player 2: 4 tom-toms, 4 woodblocks, 1 piccolo woodblock

Player 3: 2 snare drums (snares always off), conga drum, cowbell,

1 bongo drum, 4 temple blocks, China cymbal, wooden plank

Player 4: 2 timbales, 1 pair of bongos, boobams, tam-tam,

2 gongs (any pitches), 4 woodblocks, 1 piccolo woodblock,

slapstick, 1 metal plate

Instrument Specifics:

Wooden Plank: The wooden plank is described by Rouse as "a slab of lumber which yields a substantial 'whack' when struck with a hammer." Performers should experiment with a variety of scrap wood and hammers until the desired sound is found.

Metal Plate: A plate "with substantial ringing characteristic" is requested. Something such as a bell plate would work well for this, though a number of found instrument substitutions could be used so long as they are able to provide the volume required as well as the sustain requested.

Bass Drum: The bass drum will be shared between Players 1 and 2. The composer notes that the drum is to be laid flat between the two players, so a multi-percussion bass drum will probably work best for this piece.

Substitutions:

Boobams: Rouse notes in an interview that the inclusion of this instrument was at the request of the commissioning group since they owned a set. Because of the rarity of these instruments now, the composer supports the substitution of other instruments such as tom-toms, octobans, or log drums. He notes that he does not enjoy using Roto-toms for this part as he does not personally care for the sound of the instrument. Log drums may also not be the best choice as they can blend too much with the log drums in Player 1's part.

It should be noted that the pitches notated for the boobams are not required when substituting another instrument. In fact, Rouse mentions in an interview regarding the pitches for both the timpani and boobams, "I don't care if the pitches are even there. As I said, log drums are sometimes used for the boobams. That's okay with me. And the timpani in those pieces I really just treated like big tom-toms. Just choose a pitch. I figure my job is to pick some pitches, but they're not harmonically important or anything like that."

Gongs: Rouse indicates that some tuned gongs may not project enough volume for the piece. In this case, he indicates that a small and medium sized tam-tam (both smaller than the tam-tam already indicated in the score) can be used.

Piccolo Woodblock: While a piccolo woodblock is called for in both Players 2 and 4, as long as each player has 5 different pitched woodblocks the general effect of the piece will still be achieved.

Implements:

Rouse is also very specific about what implements should be used with each instrument and provides a chart at the beginning of the score with what symbols correspond to what implement. All of the required implements are very standard with the exception of the hammer that is to be used with the wooden plank. Any type of hammer can be used so long as it gets the requested sound.

Publisher

"Ku-Ka-Ilimoku" is published by Helicon Music Corp. and is available in the U.S. through Steve Weiss Music (www.steveweissmusic.com)

Marimba Spiritual

Minoru Miki

By David Mitchell

Composer

Minoru Miki (1930–2011) was an internationally acclaimed composer born in Tokushima, Japan. He was a professor at Tokyo College of Music and a visiting professor at the Shikoku University. As a prolific composer, his largest lifework is a nine-opera series based on 1,600 years of Japanese historical and literary themes. Miki was a pioneer in cross-cultural fusion, combining elements of western classical music with the instruments and performance traditions native to Japan, China, and Korea in a unique and sensitive fashion.

He received many awards during his lifetime, most notably in 2000 the Order of the Rising Sun—the highest honor conferred by the Japanese government in recognition of the promotion of Japanese culture. In 2009 he was awarded the Fukuoka Arts & Culture Prize in recognition of his significant contribution to the creative musical interchange between Japan and Asia and between the East and the West.

Composition

“Marimba Spiritual” was composed during 1983–84. During this time, there was a period of starvation and famine in Africa. As someone who experienced suffering and starvation during World War II, Miki related to the suffering in Africa and wrote this piece to express his anger and condolences for the situation. The piece is composed in two parts: the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process. The piece is approximately 14 minutes in length.

The slow portion is from the beginning through rehearsal 11. As illustrated in Figure 1, this portion can be divided into two major sections. The arrival of the B section coincides with a tempo change from 42 bpm to 60 bpm. The fast portion can be described as rounded binary form with a coda, as illustrated in Figure 2. The piece flows organically from one section to the next.

Figure 1: Form of the Slow Portion

Sections	Rehearsal Nos.
A	Beg.–5
B	6–11

Figure 2: Form of the Fast Portion

Sections	Rehearsal Nos.
A1	12–30
B	31–45
A2	46–54
Coda	55–End

The piece was commissioned by NHK (Japan Broadcasting Corporation), and marimbist Keiko Abe requested the arrangement for four percussionists. It was premiered in 1984 in Amsterdam with Keiko Abe and the Nieuwe Slagwek Groep Amsterdam (Amsterdam New Percussion Group).

Technical Considerations

Fast single strokes are required of all four players. The soloist is simultaneously required to play fast independent strokes at soft dynamics (*p*) and emphasize a melody in one hand while the other is balanced underneath (e.g., the sixteenth notes (180–200 bpm) three measures before and leading up to rehearsal 14).

The marimba part includes a few fast permutations (e.g., there are sixteenth note four-mallet permutations (4-2-3-1) at three measures before rehearsal 21). The soloist must be able to maintain the intervals of an octave and fifth while playing fast double verticals (e.g., there are many octaves in rehearsal 23–25 and fifths in 27–29). These sections are deceptively difficult and should be learned as early as possible. The one-handed rolls three measures before and leading up to rehearsal 37 are often performed as double-vertical eighth notes. The triplets during rehearsal 37–38 should be carefully learned hands apart before trying to play up tempo.

The percussionists should stay underneath the dynamic of the soloist for the majority of the piece. Some exceptions to this rule include accents marked as *f* during rehearsals 15 (perc. 3) and 18 (perc. 2). Down strokes should be utilized after these accents and any other similar bursts of accented groups to quickly change to the following softer dynamics. It is worth noting that this technique should be used at rehearsal 42 where the percussionists are exposed and trading sixteenth-note accents (marked as *ff* instead of traditional accents).

The percussion 3 part at rehearsal 33 is written for snare drum with wire brushes or the Japanese sasara, but a cabasa is another possible substitute. Some ensembles choose to add a tam-tam or large gong note at the downbeat of rehearsal 31 to add color and emphasize the change in musical character during the following sections. If this gong note is added, it should be played by player 3 and carefully balanced with the soloist, currently at the low range of the marimba.

Stylistic Considerations

There is an amount of freedom of interpretation regarding equipment since only relative pitches and timbres are provided for the three accompanying percussionists. The instrumentation is noted as wood percussion, metal percussion, and skin drums. Further information is provided in the subsequent “equipment needs” section.

In the fast section, the rhythmic patterns are taken from the festival drumming of the Chichibu area northwest of Tokyo. Some of the rhythmic relationships between soloist and percussionists need to be carefully examined. If the performers are not careful, they may misinterpret the downbeat. For example, during rehearsals 18–20 and 52–54 the soloist is often emphasizing beat 2 via an agogic accent. It would be easy to misinterpret this as beat 1.

Since “Marimba Spiritual” was written for a quartet, the ability to listen to each other in such a small ensemble is paramount. One of the players should be chosen as a leader to control tempo within the percussion parts. Player 1 is a good option for this role, since that part has the highest-voiced instruments. The leader follows the soloist, and the remaining percussionists’ priorities are to follow the leader. The listening priorities in this playing environment are similar to those in marching percussion.

Although the listening environment described above works well during the whole piece, it is particularly helpful during rehearsals 6–10. Rhythms should be assigned during rehearsals 4–5 to relate the motives in the metal voices to the tempo of the soloist. It is helpful for the percussion leader to provide preps and cues for the metal instrument entrances during the marimba rolls in the slow section. For example, at rehearsal 4 the percussionists’ composite sixteenth notes may be performed as slightly fast thirty-second notes at the marked soloist’s tempo (quarter = 42). In this case, the leader can cue the percussionists by prepping sixteenth notes that are slightly faster than the soloist’s tempo. The indeterminate length of the marimba rolls during this section should be determined by the completion of the motives in the metal voices.

Equipment Needs

- 4.3-octave marimba (ossias are written for 5-octave marimbas)
- 4 high-register metallic instruments
- 4 middle-register metallic instruments
- 3 low-register metallic instruments
- 4 high-register wooden instruments
- 3 middle-register wooden instruments
- 3 low-register wooden instruments
- 2 cowbells (atarigane)
- 2 high drums (daibyoshi)
- 2 middle drums (shimedaikos)
- 1 (2 optional) low drums (o-daiko)
- 1 snare drum played with brushes (sasara or cabasa)

Choosing the metal and wooden instruments for the slow section often poses a challenge. The metals should be resonant during the slow section. Here are some instrument suggestions:

- 4 small Thai gongs or graduated lead pipes struck by triangle beaters (high metals)
- 4 medium-small Thai gongs or small prayer bowls (middle metals)
- 3 large graduated prayer bowls (low metals)
- 4 piccolo woodblocks (high woods)
- 3 graduated temple blocks or granite blocks (middle woods)
- 3 large graduated log drums or a tongue drum with 3 pitches (low woods)

While Japanese drums (such as daibyoshi, shimedaikos, and o-daikos) are preferred during the fast section, the following list may provide a more practical instrumentation for some percussion studios:

- 2 bongos or timbales (high drums)
- 2 congas or a snare drum with snares off and a medium tom (middle drums)
- 1 medium concert bass drum with optional timpani for second pitch (low drums)

Publisher

“Marimba Spiritual” is published by Zen-On Music in Japan and distributed in the U.S. by Hal Leonard Corp. (www.halleonard.com)

Metric Lips

Bela Fleck/arr. David Steinquest

By Gordon Hicken

Composer

Any world-class musician born with the names Béla (for Bartok), Anton (for Dvorak), and Leos (for Janacek) would seem destined to play classical music. Already a powerfully creative force in bluegrass, jazz, pop, rock, and world beat, Béla Fleck at last made the classical connection with *Perpetual Motion*, his critically acclaimed 2001 Sony Classical recording that went on to win a pair of Grammys, including Best Classical Crossover Album, in the 44th annual Grammy Awards. Collaborating with Fleck on *Perpetual Motion* was his long-time friend and colleague Edgar Meyer, a bassist whose virtuosity defies labels and also an acclaimed composer. Béla and Edgar co-wrote and performed a double concerto for banjo, bass, and the Nashville Symphony that debuted in November 2003. They also co-wrote a triple concerto for banjo, bass, and tabla, with world renowned tabla virtuoso Zakir Hussain titled "The Melody of Rhythm."

In 2011, Béla wrote his first stand-alone banjo concerto, on commission with the Nashville Symphony. This work, entitled "The Impostor," along with his new quintet for banjo and string quartet was released in August 2016 on the Deutsche Grammophon label.

These days he bounces between various intriguing touring situations, such as performing his concerto with symphonies, in a duo with Chick Corea, a trio with Zakir Hussain and Edgar Meyer, concerts with the Brooklyn Rider string quartet, duos with Abigail Washburn, with African artists such as Oumou Sangare and Toumani Diabate, in a jazz collaboration with the Marcus Roberts Trio, doing bluegrass with his old friends, and rare solo concerts. And Béla Fleck and the Flecktones still perform together, 25 years after the band's inception.

The recipient of multiple Grammy Awards going back to 1998, Béla Fleck's total Grammy count is 15 Grammys won and 30 nominations. He has been nominated in more different musical categories than anyone in Grammy history. (from www.belafleck.com)

Arranger

David Steinquest, Professor of Percussion at Austin Peay State University since 1985, teaches all individual percussion lessons and conducts the Percussion Ensemble and Jazz Combo. He is also coordinator of the Mid-South Jazz Festival. Steinquest previously served as a faculty member at Albion College, the University of Arkansas, and the National Music Camp at

Interlochen, and was a member of the United States Military Academy Band at West Point. He holds a Bachelor of Music Education degree from Northeast Louisiana University and a Master of Music in Percussion Performance degree from the University of Michigan.

Steinquest is an active freelance percussionist in the Nashville area, performing frequently with the Nashville Symphony Orchestra including their Carnegie Hall debut and the gala concerts at the opening of the Schermerhorn Symphony Center. He served as Acting Assistant Principal Percussionist in the 2005–2006 season. Steinquest is also a studio musician, recording often for Row-Loff Productions, Arrangers' Publishing Company, and the Nashville String Machine. He appears frequently as a soloist and clinician. Steinquest has numerous compositions and arrangements published by Row-Loff Productions, Studio 4 Music, and Pioneer Percussion. His works have been performed by the Nashville Symphony percussion section and have been heard on the PBS children's series *Mr. Rogers' Neighborhood*. (from www.apsu.edu)

Composition

Béla Fleck composed "Metric Lips" for the band New Grass Revival's 1987 album *Hold to a Dream*. Part of the "progressive bluegrass" genre, NGR featured music that included uncommon chord progressions, rhythms, meters, and stylistic influences from other musical genres such as rock and jazz. This particular piece was written for mandolin, banjo, guitar, and bass, all amplified for a more modern sound. As alluded to in the title, "Metric Lips" explores different facets of musical meter, mainly the relationship between duple and triple subdivisions with a constant pulse. Within this metric relationship, Fleck manages to establish a steady groove without the use of drums or percussion.

David Steinquest's arrangement for keyboard ensemble utilizes common instruments found in most band rooms (marimbas, xylophone, and vibraphone), and the orchestration style is similar to many xylophone rags that are staples of the percussion ensemble canon. This arrangement's difficulty is labeled as Advanced (Grade VI) on the publisher's website (www.rowloff.com), and the piece takes about four minutes to perform at the given tempo.

Technical Considerations

Each performer must be very comfortable playing keyboard

instruments, but the individual parts vary regarding content and required multiple-mallet technique.

The Xylophone part is one of the leading voices in this arrangement and it represents the mandolin in the New Grass Revival version. This part requires the performer to utilize three mallets (one in the left hand and two in the right) to play block chords and some broken-chord permutations. The performer must also be comfortable playing linear passages (two-mallet style) while holding multiple mallets in one hand.

The Marimba 1 part is the arrangement of Béla Fleck's banjo part, and it shares the leading role with the Xylophone part. The content of this part is very similar to the Xylophone part, so the player must have the same abilities: multiple-mallet technique and individual mallet independence for linear passages.

The Vibraphone player, who performs the original guitar part, is required to hold four mallets (two in each hand) throughout this piece. While the first section of this arrangement contains mostly block chords, the vibraphone player must utilize mallet independence in both hands to play linear passages in the middle section of the piece. This player must also be familiar with basic pedaling technique in order to execute proper articulation and ensure appropriate harmonic sustain throughout the performance.

The Marimba 2 part (representing the electric bass in the original ensemble) only requires the player to utilize two-mallet technique, and it contains the fewest notes. However, the player must be proficient in reading bass clef and rhythmically reliable in order to keep a steady pulse for the ensemble. This part also contains a soloistic passage that allows the player to showcase some technical skill, as well as multiple syncopated rhythms that accentuate the other voices of the ensemble.

One of the most challenging aspects of "Metric Lips" is maintaining a steady pulse throughout the piece. Each eight-bar phrase contains six alternating measures of cut-time (2/2) and 3/4, followed by two measures of 6/8 where the pulse is the same as the cut-time measures. This structure creates multiple metric issues that can lead to the ensemble rushing the pulse.

The first trouble spot is the 3/4 measure and the rhythms it contains. The combination of a mixed-meter feel and syncopated figure results in a tendency to rush to the downbeat of the next measure. In order to solidify the pulse, individuals should start by practicing their 3/4 rhythm on one pitch. The pulse is steady throughout the alternating 2/2 and 3/4 measures, so now repeat the rhythm from the first two measures of each phrase with a metronome set to constant eighth notes (in cut-time!) to ensure accurate placement. Once this is comfortable, reduce the subdivision to quarter notes, and then for an extra challenge, try playing along with only the half-note pulse. (This will offset the pulse every two measures; be sure to keep the rhythm steady!) After the rhythm is comfortable, play the first four measures of the phrase as written with all pitches included. Loop the first four measures of the phrase and follow the same process with subdivisions on the metronome.

The second trouble spot is the two measures of 6/8 at the end of each phrase. While the eighth notes may look like they remain constant in the 6/8 measures, they are actually performed slower than the duple eighth notes. The tempo marking above the first 6/8 measure indicates that the pulse stays the same as the 2/2 measures, but the subdivision switches from two notes per pulse to three notes per pulse. One way to approach this rhythm is to think of each 6/8 measure as a 2/2 measure that contains a triplet on each beat. Students can practice this rhythmic transition by setting a metronome to subdivide quarter notes (in cut-time!) and practice the 6/8 measures against the steady duple pulse. This will produce a three-against-two cross rhythm between the performer and metronome, which will help the player learn to execute these rhythms in time when rehearsing and performing without the metronome. Work on the transition from 3/4 to 6/8 with the constant quarter notes on the metronome, and then play the entire eight-bar phrase with the same metronome setting (quarter-note subdivision) to establish mastery of the entire phrase.

Stylistic Considerations

One of the most important things to remember about "Metric Lips" is that it was originally written for performance on strummed string instruments! Bluegrass style is influenced by the traditional instruments on which it is played, so make sure to check out the original recording and live performance of this piece (and others) before moving too far forward in the learning process.

Many block chords are located throughout this arrangement, but they are not all created equal. Some represent open strumming, like the Xylophone and Vibraphone parts from measures 65–84 and in the Coda. Other chords represent very staccato mandolin palm muting in the Xylophone part or banjo strumming and picking in the Marimba 1 part (both located in measures 93–104 and 143–153). When working on balance within the keyboard ensemble, keep in mind what role these sounds and textures play in the original composition so that they don't overpower melodic material or sound out of place.

Balance is not only important for appropriate musical texture, but it also is used for musical pacing in this arrangement. The opening section (measures 1–32) contains four repetitions of an eight-bar phrase. After the first eight measures introduce the background figures in the Vibraphone and Marimba 2 parts, the next three phrases contain three statements of the same melody. The only thing that changes over the course of these phrases is the combination of instruments playing the melody. Since the music is essentially doing the same thing three times in a row, the ensemble needs to accentuate the instrumentation changes for the listeners. Make sure to bring out the new timbre when a different instrument is introduced—especially when the Marimba 2 part plays the melody beginning in measure 25. Keep this strategy in mind when the Xylophone doubles Marimba 1 at measure 49 or when the original theme begins to layer again at measure 155.

The bluegrass style of “Metric Lips” really shines through the swung sixteenth-note passages in measures 89–154. (Remember that the introductory measures [85–88] are still “straight” sixteenth notes!) Since these passages are written at a relatively quick tempo, the swing should be easy and feel like a shuffle. However, make sure that the swing is noticeable enough so that the “straight” unison passages provide a stark contrast (measures 105–107 and 140–142). This section of the piece gives each player a solo passage, and if you’re not careful, these voices can be easily covered up by the accompaniment. Keep in mind what role each part plays throughout this passage, and make the difference between the melody and accompaniment very obvious to the listener!

Equipment Needs

Xylophone: standard range (3.5 octaves), 3 medium synthetic xylophone mallets (lightweight, intended for ragtime/solo xylophone playing)

Vibraphone: standard range (3 octaves), 4 medium-hard/hard cord vibraphone mallets

Marimba 1 : lowest note is B-flat 3 and highest note is G 6 (can be played on smaller 3.5- or 4-octave marimba if needed), 3 medium-hard/hard yarn marimba mallets

Marimba 2 : standard range (4.3 octaves, lowest note is A 2), 2 medium-soft yarn marimba mallets

The marimba parts do not overlap in range, so it is *possible* (but not advised) to play both parts on one 4.3-octave instrument. There are instances where players play notes adjacent to one another on the keyboard, so this setup would require some choreography between the two players and should only be used if there are no other options for performance.

Suggested Listening

New Grass Revival. *Hold to a Dream*. Capitol Records, 1987. CD.

New Grass Revival. *Best of New Grass Revival*. Capitol Records Nashville, 1994. CD. Also available on iTunes.

A live performance of “Metric Lips” by New Grass Revival is available on YouTube. It can be found by searching “metric lips new grass revival” and is located on the “BluegrassLibrary” channel.

Publisher

“Metric Lips” is published by Row-Loff Publications (www.rowloff.com)

Music for Pieces of Wood

Steve Reich

By Luis Rivera

Composer

Born in New York and raised there and in California, Steve Reich (b. 1936) graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. As a teenager living in California, Reich took private percussion lessons with Roland Kohloff, timpanist of the San Francisco Symphony and later the New York Philharmonic. Subsequently, to this day percussion plays a prominent role in an overwhelming amount of Reich's compositions, making him one of the most significant figures throughout contemporary percussion repertoire and pedagogy. Reich and his contemporaries (La Monte Young, Terry Riley, and Philip Glass) are usually referred to as the pioneers of what music historians refer to as minimalism, where either melodic development or harmonic movement is very gradual or limited to a handful of tonalities over the course of an entire work.

Composition

"Music for Pieces of Wood," composed in 1973, lasts from 11 to 15 minutes (depending on the number of repeats played) and is divided into three large sections, each in a unique meter that is denoted by Player 2. The first part is in 6/4 (can be felt in 3/2), the second in 4/4 (can be felt in 2/2), and the third in 3/4 (can be felt in a slow one-feel).

Historical Perspective

"Music for Pieces of Wood" is the second work in Reich's second compositional phase, which began in 1972. This work's main compositional device is the process of gradually substituting notes for rests (or rests for notes) over time, which Reich refers to as the "block additive process." In the block additive process of "Pieces of Wood," melodies that comprise six, four, or three beats are presented one note at a time until the full pattern is heard and then fade into the underlying texture of the accompaniment. This type of gradual melodic development is in stark contrast to the extreme complexity of musical serialism that dominated Western music between the 1940s and 1970s. Reich's compositional technique of deliberate rhythmic and melodic construction manifested itself in various ways in several of his works well into the 1990s and has proven to be another defining element of his music.

Technical Considerations

"Music for Pieces of Wood" requires a quintet of percussionists each playing a pair of claves without a conductor. Reich specifically instructs the performers to tune each struck clave to a particular pitch, meaning that the beater (or striking clave) need not be tuned. However, if the specified pitches cannot be attained, it is acceptable to have transpositions of the specified pitch set, so long as the relative pitch intervals remain the same and that Player 1's claves are significantly higher in pitch than the remaining four players' claves.

Typically, African claves are used in performance as their pitches can be adjusted, and they are usually lower in pitch than the solid cylindrical claves common in Latin and Afro-Cuban music (Reich also calls for these in the score). Holding African claves can be a bit more tedious than holding Latin claves, though. The bevel in an African clave requires a very tight grip and just the right amount of space in the palm between the hand and the bevel. Performers should strive to achieve as full and resonant of a tone as possible so one can clearly hear the clave's pitch. Striking accuracy is also very important as each performer must play consistent tones during the course of a performance.

If reading music, performers should read off of one or two scores and should not have a separate music stand per person. At the most there should only be two music stands placed at the lowest level so the audience can clearly see the claves. Some coordination may need to be determined by the players during rehearsals to facilitate page turns. Memorization, though not required, can be helpful in eliminating the visual barrier of music stands.

Stylistic Considerations

Rhythm is by far the most important aspect of this work, especially since Players 3, 4, and 5 have several syncopations in their melodic build-ups. "Pieces of Wood" demands that all players have a deep understanding of their individual patterns and how they relate to Player 2's patterns. Player 1 serves as the ensemble metronome, playing static quarter notes for the duration of the work. Player 2 delineates the time signatures and the placement of the downbeat for each section. That performer only plays three patterns for the entirety of the work (one for each section) and is crucial to providing consistent tempo for the ensemble. Players 3, 4, and 5 *must* be able to play all of their patterns and build-ups *perfectly* with Player 2, especially when they have single notes occurring on offbeats.

Because each performer only strikes one surface in this work, cleanliness and clarity are vital to a successful performance. If the downbeat is lost at any point during the performance by any of the players it can be extremely difficult—sometimes impossible—to recover. Though the metronome marking states the quarter note should equal between 192 and 216 beats per minute, it is highly recommended that the performers feel the pulse in half-time (3/2 for the first section, 2/2 for the second, and 1/1 for the third), or a metronome marking where the half note equals between 96 and 108 beats per minute. The written eighth notes will then be interpreted as sixteenth notes.

It is imperative that Players 3, 4, and 5 practice their patterns individually with a metronome, with accented downbeats. They need to be comfortable with adding notes during each of their build-ups without getting thrown off the pulse. Players 3 and 4 also have an extra responsibility of immediately changing rhythmic patterns at measures 27 and 45 to align themselves with Players 2 and 5; special attention should be given to those two changes in practice. Player 2 must practice the pattern changes that occur in measures 29 and 47.

Take the written dynamics of the piece with a grain of salt. The *forte* volume of the accompaniment patterns can easily overwhelm the *fortissimo* volume of the melodic patterns, especially in the sections where there are four accompaniment patterns versus one soloist. Make sure that the melodic patterns can be heard clearly when you stand a good distance away from the ensemble.

The final stylistic aspect to consider is how to interpret the repeats for each measure. With most of Reich's early works, the range of repetitions only serves as a rough guide and does not have to be followed exactly. In general, the piece should progress naturally and evolve organically. The performers should be able to listen and pay attention to the music as if they are sitting in the audience. Player 5 will have to be comfortable giving cues to the ensemble with head nods in performance, as that player is responsible for the three cues marked in the score. This might not come easily to less-experienced performers. Changes at the end of sections (measures 27 and 45) and the end of the entire work should be determined prior to performances and must be practiced during rehearsals as a full ensemble.

As with any of Reich's compositions, the most effective type of individual practice for "Music for Pieces of Wood" is for each performer to play along with an acceptable audio recording. It is *imperative* that once all of the performers have learned all of their patterns and can execute them at tempo, that they do this multiple times as it is the best type of practice to work on ensemble timing, listening, reacting in real time to other performers, and developing the mental concentration necessary to play the entire piece. Playing with a recording is the closest way to resemble rehearsing with the ensemble.

Equipment Needs

Instrumentation: 5 pairs of claves, each pair tuned to a specific pitch; pitches required are (in ascending order) A, B, C-sharp, D-sharp, and D-sharp one octave higher (the C-sharp being two octaves above Middle C).

Substitutions: If exact pitches cannot be attained, it is acceptable to have transpositions of the specified pitch set, so long as the relative pitch intervals remain the same.

Publisher

"Music for Pieces of Wood" is published by Boosey & Hawkes (www.boosey.com)

Ogoun Badagris

Christopher Rouse

By Justin Alexander

Composer

Christopher Rouse is one of America's most prominent composers of orchestral music. His works have won the Pulitzer Prize (for his "Trombone Concerto") and a Grammy Award (for "Concert de Gaudí"), as well as election to the prestigious American Academy of Arts and Letters. Rouse has created a body of work perhaps unequalled in its emotional intensity. *The New York Times* has called it "some of the most anguished, most memorable music around." *The Baltimore Sun* has written: "When the music history of the late 20th century is written, I suspect the explosive and passionate music of Rouse will loom large."

Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin Conservatory and Cornell University, numbering among his principal teachers George Crumb and Karel Husa. Rouse maintained a steady interest in popular music: at the Eastman School of Music, where he was Professor of Composition until 2002, he taught a course in the history of rock for many years. Rouse is currently a member of the composition faculty at The Juilliard School. In 2012, he began his two-year tenure as Composer-in-Residence with the New York Philharmonic.

While the Rouse catalog includes a number of acclaimed chamber and ensemble works, he is best known for his mastery of orchestral writing. His music has been played by every major orchestra in the U.S. and numerous ensembles overseas including the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, the Sydney and Melbourne Symphonies, the London Symphony, the Philharmonia Orchestra, the Royal Concertgebouw Orchestra, the Stockholm Philharmonic, the Zurich Tonhalle Orchestra, the Orchestre de Paris, the Gulbenkian Orchestra of Lisbon, the Toronto Symphony, the Vienna Symphony, the Orchestre National de France, the Moscow Symphony, the Royal Scottish National Orchestra, the Bamberg Symphony, the Bournemouth Symphony, and the Orchestre Symphonique du Montreal, as well as the BBC Symphony Orchestra and the radio orchestras of Helsinki, Frankfurt, Hamburg, Leipzig, Tokyo, Austria, and Berlin

Composition

"Ogoun Badagris" derives its inspiration from Haitian drumming patterns, particularly those of the Juba Dance. Ogoun Badagris is one of the most terrible and violent of all Voodoo *loas* (deities), and he can be appeased only by human blood sacrifice. This work may thus be interpreted as a dance of appeasement. The four conga drums often act as the focal point in the work and can be compared with the role of the four most basic drums in the Voodoo religion: the be-be, the seconde, the maman, and the asator. The metal plates and sleighbells are to a certain extent parallels of the Haitian ogan.

The work begins with a brief *action de grace*, a ceremonial call-to-action in which the high priest shakes the giant rattle known as the asson, here replaced by cabasa. Then the principal dance begins, a *grouillère*—a highly erotic and even brutally sexual ceremonial dance that, in turn, is succeeded by the *Danse Vaudou* at the point at which demonic possession occurs. The word "reler," which the performers must shriek at the conclusion of the work, is the Voodoo equivalent of the Judaeo-Christian "amen."

Technical Considerations

"Ogoun Badagris" is one of the most performed, studied, and recorded works in the percussion literature. Its thick polyrhythmic texture requires intermediate to advanced players who are comfortable navigating complex setups and quick rhythms while focusing on ensemble groove, color, and voicing.

Stylistic Considerations

The high-energy, ritualistic character of "Ogoun Badagris" makes it an excellent concert opener or closer. It will challenge college undergraduate percussionists while also offering substantial musical value to more advanced students. Although the piece is generally "drummy" and choppy, care must be made throughout to ensure proper ensemble balance and voicing. Otherwise, the piece could come across as a simple, loud, unmusical percussion work.

Various sections of the piece employ traditional “sections” of a voodoo ceremony. For example, the opening of the work is marked “Action de Grace,” referencing the parade of flags that encircles the celebrants at a voodoo ceremony as they appease to the gods to join them. Attention to these markings should be paid and the appropriate musical character followed. Solo lines, such as the snare drum at letter A, the congas at letter B, and the tom-toms at letter E, should be made the principal voice where appropriate and fall into the texture when playing a more accompanimental role. Additionally, strict attention to dynamics, and the exaggeration of dynamics (especially between *mezzo-forte*, *forte*, and *fortissimo*) can make the difference between a musical performance and a bash-a-thon.

As the piece unfolds, Rouse employs cross rhythms between many of the players, utilizing duple-against-triple rhythms in both 2:3 and 3:4. These passages are special, and the “friction” inherent in these passages should be relished and brought out. It is advantageous for all players in these parts to be as familiar with their own parts as with those of the other players so everyone is confident on vertical alignment of the notes. As the piece ends, all players wildly shout “RELER” while performing on their instruments, adding a new level of interdependence to the players’ experience and bringing the piece to a sharp, impactful ending.

Equipment Needs

Player 1: cabasa 1, snare drum, Chinese cymbal, 4 timpani, suspended cymbal, 2 cowbells (dampened), tam-tam.

Player 2: Bass drum, 2 bongos, 2 timbales.

Player 3: String drum, 4 conga drums, 3 woodblocks.

Player 4: Bass drum, 3 tom-toms, vibraslap, one pair of maracas (manufactured by the Latin Percussion Company), large ratchet.

Player 5: Quica, tenor drum, sleighbells, slapstick, 3 metal plates, 4 log drums, guiro, cabasa, suspended cymbal.

Selected Recordings

Equilibrium Percussion, *Border Crossing*

Hohner Percussion Ensemble, *Far More Drums*

Base 4 Percussion Quartet, *One*

Publisher

“Ogoun Badagris” is published by Helicon Music Corp. and is available in the U.S. through Steve Weiss Music (www.steveweissmusic.com)

Okho

Iannis Xenakis

By Logan Ball

Composer

Growing up in Romania and Greece, Iannis Xenakis spent much of his youth fascinated by philosophy and ancient literature. His early education was entirely devoted to mathematics, engineering, and architecture rather than music. It is widely believed that this disconnected, non-musical background can be credited for his development of strikingly unique methods of musical creation, far different from the popular trends of writing during that time in Europe.

World War II began in 1939 when Xenakis was just 17 years old. During this time of civil war, Xenakis sided with the Greek resistance. He was wounded, captured, and sentenced to death, but he escaped and found his way to France. His death sentence was revoked and Xenakis regained citizenship. Throughout his life, his ties to Greece remained strong, as did the political ideals that drove him into exile.

After arriving in Paris, Xenakis found himself employed as a member of the *Le Corbusier* architecture studio. Ironically, he was deeply involved in designing the Philips Pavilion, which would become the spatial housing site for Edgard Varèse's boundary-pushing tape piece, "Poème Électronique." Xenakis also had begun working to refine his compositional skills at this time. After Nadia Boulanger denied taking him on as a pupil, Xenakis sought guidance from Arthur Honegger and Annette Diuononné, who quickly discovered that he had little interest in traditional harmonies and typical methods of composition. He was then immediately sent to work with Olivier Messiaen and Darius Milhaud, whose open-minded approaches to pitch organization inspired him to uncover the parallels between music and architecture.

Composition

"Okho" (1989) arrived as a commission by the Paris Festival d'Automne and the Caisse des Dépôts et Consignations, with the support of the French government for the celebration of the bicentennial of the French Revolution. Given the history of France's occupancy in Africa during Napoleon's reign, it was only fitting that Xenakis would be called upon to compose for such an occasion.

As a well-known percussionist and authority of avant-garde, Steven Schick observes, "Xenakis' early percussion pieces emphasize a variety of tone colors, while later works are built on changes in texture and ensemble interplay." Xenakis' "Okho"

falls in the latter category as it is shaped by a move from steady unison playing into more fractured and diverse interaction amongst the ensemble. From measured "conversation" to superimposed irrational rhythms, a transformation of content and texture occurs, perhaps symbolizing the events surrounding the French Revolution and the French control that was established in Africa at the turn of the twentieth century.

Technical Considerations

A great sense of timing as well as tone production on the djembe is needed for a successful performance of "Okho." With this piece averaging performance times of fourteen minutes, durability and stamina are also of high importance. Each player must have the ability to achieve a variety of characteristic djembe sounds.

Stylistic Considerations

Perhaps open to a wider interpretation than one would expect, *Okho* has been performed on a variety of different setups and instrument choices. The score indicates "Okho" is "*pour trois djembés et une peau africaine de grande taille*," meaning "for three African djembes and a large skin." It is most commonly performed on three djembes with each player using "small wooden sticks" at certain times in the piece (measures 74–110).

Some groups, such as the Peabody Percussion Trio, have performed this using three setups of six drums per performer. The decision to do this is more than likely due to the fact that Xenakis writes each of the djembe parts on a staff of six lines. Each of the six lines represent a different texture called for by Xenakis:

basse étouffée – lower stifled
basse normale – lower normal
basse claquée – lower slammed
bord claire – light clear
bord claqué – light slammed
bord claqué résonnant – resonant edge slammed

For the Peabody Percussion Group, the "lower" sounds were achieved by the incorporation of a bass drum and two medium to low toms. The "light" sounds were played on two bongos and one conga.

For those who desire the most authentic of performances of this work, one must become, as Xenakis was, an architect! In

the score, Xenakis states: *Les Djembés doivent être placés sur un portique, fût tourné vers le public, à hauteur du visage*, meaning "The djembes are placed between a portico, turned to the public, face height." A portico is a structure consisting of a roof supported by columns at regular intervals, typically attached as a porch to a building. It is from this indication in the score that we begin to see Xenakis' roots as an architect. These instructions would imply that the djembes are to be played with the resonating chamber at eye level.

Equipment Needs

Depending on which interpretation of instrument selection you find most desirable, you will need either three djembes (plus wooden/rattan mallet) and one larger "skin" or bass drum, or six drums of varying pitch, keeping the "lower" and "light" indications from the score in mind.

In regards to the wooden stick, many who have performed "Okho" have advised the use of a timbale stick. Some have suggested covering the playing end of the stick with moleskin. Others have suggested using a rattan handle.

Okho Translations

Title Page

Okho – "Roadworthy" in Zulu (no French translation available)
trois djembés et une peau africaine de grande taille. – three African djembes and a large skin.

Page 2

Basse étouffée – lower stifled

Basse normale – lower normal

Basse claquée – lower slammed

Bord claire – light clear

Bord claqué – light slammed

Bord claqué résonnant – resonant edge slammed

Trois hauteurs différenciées – three differentiated heights

Les Djembés doivent être placés sur un portique, fût tourné vers le public, à hauteur du visage. – The djembes are placed between a portico, turned to the public, face height.

La basse profonde est jouée par un grand djembé grave. – Deep bass is played by a big serious djembe.

Mes. 74 à 110; utiliser des petites baguettes de bois pour timbalès (timbale créole ou latine). – Measures 74 to 110; use small wooden sticks for timbales (timpani Creole or Latin).

Mes. 117 et suivantes; il est possible d'utiliser deux djembes par percussionniste. – Measures 117 and following; it is possible to use two djembes by percussionist.

Page 4

Measure 25 – *Jouer trois hauteurs différenciées en bord clair.* – Play three differentiated heights in plain edge.

Page 7

Measure 52 – *Jouer trois hauteurs différenciées en bord clair.* – Play three differentiated heights in plain edge.

Page 9

Measure 61 – *Ondulations (glissandi) avec le poing* – Waves (glissandi) with the fist

Page 11

Measure 74 – *Basse profonde* – Deep bass

Measure 74 – *Tremolo dense avec baguettes* – Dense tremolo with chopsticks

Measure 79 – *Tremolo avec les doigts* – Tremolo with fingers

Measure 80 – *Portée baguette* – Reach stick

Measure 80 – *Portée avec la main* – Reach with hands

Page 16

Measure 110 – *Gras des doigts* – Fat of the fingers

Page 18

Measure 124 – *Bord* – Edge

Publisher

"Okho" is published by Editions Durand-Salaert-Eschig and is available in the U.S. from Steve Weiss Music (www.steveweissmusic.com)

Omphalo Centric Lecture

Nigel Westlake

By Justin Alexander

Composer

Nigel Westlake (b. 1958) began his musical studies on clarinet with his father, Donald Westlake, Principal Clarinetist with the Sydney Symphony Orchestra from 1961–1979. Nigel left school early to pursue a performance career in music, which included performances touring Australia with ballet companies, chamber music ensembles, fusion bands, orchestras, and a circus troupe. He formed a classical/jazz-rock/world-music/fusion band to play original songs, which led to his interest in formal composition. In 1983, he furthered his studies of contemporary music in the Netherlands, studying bass clarinet with Harry Sparnaay and composition with Theo Leovendie. He was appointed composer in residence for ABC Radio in 1984. From 1987 to 1992 he performed as clarinetist with the Australia Ensemble (resident at the University of New South Wales) and toured the UK and Australia with guitarist John Williams and the ensemble Attaca.

As a composer for the screen, Westlake's film credits include the feature films *Paper Planes*, *Miss Potter*, *Babe*, *Babe: Pig in the City*, *Children of the Revolution*, and the Imax films *Antarctica*, *Imagine*, *The Edge*, and *Solarmax*. His compositions have earned numerous accolades, including the Gold Medal at the New York International Radio Festival, 15 APRA awards (Australian Performing Right Association) in the screen and art music categories and the 2014 Aria award for Best Classical Album. His music has been performed and recorded by the world's top artists, orchestras, and ensembles. It has been released on Sony Classics, Varese Sarabande, Geffen, ABC Classics, Tall Poppies, Move, and other labels, with numerous titles available through iTunes.

Composition

"Omphalo Centric Lecture," written in 1984, has become one of the most frequently performed and recorded works internationally in the percussion repertoire. Its accessible harmonic language, energetic character, and manageable technical considerations make it an excellent work for college undergraduate percussionists.

Technical Considerations

"Omphalo Centric Lecture" presents several challenges to younger college-aged percussionists while still being interesting and valuable to more advanced players. The work is scored for four marimbas, log drums, splash cymbal, and shaker; however, much of the work is written for four marimbas, so each player must be comfortable on keyboard percussion instruments using

both two- and four-mallet technique. The writing is primarily linear-based, meaning the use of advanced technique, such as double-laterals and triple-laterals, is limited. However, there are occasional octave passages as well as extensive double-stop phrases.

Rhythmically, the work is primarily sixteenth-note based, so each player must have great time and the ability to groove with other players using sixteenth-note patterns. Additionally, Westlake writes for quasi-dead and dead strokes, as well as the use of a "marimba mute," which is accomplished by placing a soft material (such as weather stripping) between the natural and accidental bars of the marimba.

Stylistic Considerations

The high-energy character and "popular" influence of "Omphalo Centric Lecture" make it an excellent concert opener. Since much of the writing is in rhythmic unison, it is imperative that performers and conductors understand the role of each instrument to the overall work. It is often very clear which instruments are playing supporting roles and which are playing melodic or leading roles. For example, at the opening of the work, players 3 and 4 are playing a rhythmic figure that is clearly accompaniment to the main theme in marimba 1. The dynamics indicated in the score might need to be adjusted to make sure this balance is heard. Fortunately, Westlake marks "solo" in the score where the solo voice should be heard. Following these guidelines in the score can help endure a successful performance.

At measure 178, player 2 moves to log drums, while player 4 plays a marimba ostinato that might be mistaken as the melodic line when viewing the score. However, it's important that players 1 and 3 are leading here, as their parts add contrast between a Reich-like double-stop figure and a cluster-chord melody. The final section of the work falls into a 6/8 groove that has clearly delineated parts, making it easy to discern who should be leading the work. Small changes in dynamics might need to be made throughout the work so the accompaniment parts do not overtake the leading parts.

Equipment Needs

Four 4.3–octave marimbas
Log drum (three pitches)
Splash Cymbal
Shaker

Performers should use similar mallets (possibly medium-hard rubber) with the ability to switch to yarn mallets for the final section.

Suggested Listening

Amsterdam Percussion Group, *African Circle*
Michael Askill, *Australian Percussion*
Base 4 Percussion Quartet, *One*
Elbtonal Schlagwerk, *Time Twist*
The Robert Hohner Percussion Ensemble, *World Music Tour*
PercaDu, *Works for Marimba and Percussion*
Synergy Percussion, *Omphalo Centric Lecture*
Tetrafile Percussion, *Tetrafile Percussion*

Publisher

“Omphalo Centric Lecture” is published by Rimshot Music (Australia) and available in the U.S. through Steve Weiss Music (www.steveweissmusic.com)

Scenes from the Woods

Brian Blume

By Brian Blume

Composer

Percussionist, composer, and educator Brian Blume (b. 1985) has performed as a soloist, chamber musician, orchestral player, and studio percussionist, with such groups as the Carmel Symphony Orchestra, Terre Haute Symphony Orchestra, Columbus Indiana Philharmonic, and BluHill Percussion Duo. *Percussive Notes* said of Blume's solo Christmas album, *Let It Snow*, "Even Scrooge could be charmed by these whimsical marimba settings of holiday classics." Brian performed at Super Bowl XLVI in Indianapolis with Kelly Clarkson, Madonna, and Cee Lo Green, and he was in the 2012 Indianapolis Colts (NFL) Drumline.

Brian is Instructor of Percussion at Southeastern University in Lakeland, Florida, where he teaches applied percussion and drumset, percussion techniques, music theory, and the school's first-ever drumline, the Fireline. Prior to his appointment at SEU, Brian taught percussion at Center Grove High School (Greenwood, Indiana), which boasts one of the nation's premier high school percussion programs. Brian has also taught several drum corps and the Indiana University Drumline. He is a sought after adjudicator and clinician and has presented at several universities, high schools, and state PAS Day of Percussion® events. As a composer, Brian has received numerous commissions and has works published by TapSpace Publications, PercMaster Publications, and drop6 media. His work for TV broadcast has been aired nationwide on ESPN, CBS, Big Ten Network, and MTV.

Brian earned Master and Bachelor of Music degrees in percussion performance from Indiana University's Jacobs School of Music. He is a member of the Percussive Arts Society (member, Composition Committee), ASCAP, and NAfME. Brian lives in Lakeland with his wife and daughter.

Composition

"Scenes from the Woods" is an original work for marimba quartet, composed and published in 2011. The piece makes use of wooden-bar marimbas and a woodblock in each part to explore scenes from the composer's childhood adventures in the woods: a fast-paced game of hide-and-seek; the quiet moments of solitude and reflection; a mysterious, foggy evening; the sun's rays slicing through the canopy of trees; and making the most of a rainy day. It was premiered by the Center Grove High School (Greenwood, Indiana) percussion ensemble (Josh Torres, director) at PASIC 2011 in Indianapolis, Indiana. This is a challenging work intended for college-level ensembles (or very

advanced high school ensembles), and it is approximately 8 minutes in length.

Technical Considerations

Strong four-mallet technique and facility are required to perform all four parts of this piece, especially in the Marimba 1 and 2 parts. Single independent, single alternating, double vertical, and double lateral strokes are all used throughout the piece. An added challenge is striking the woodblocks with accuracy within marimba passages, sometimes striking the marimba and woodblock simultaneously, even with the same hand. As the notes in the score instruct, performers should place the woodblock on a stand in front of the middle-upper range of the keyboard in order to allow for quick back-and-forth and/or simultaneous strikes of marimba and woodblock. (See Equipment Needs below for more details on trap tables.)

Beginning at m. 149, players use the shafts of the mallets on the blocks and the marimbas. When using the shafts to play, the loudest sound is produced by striking the bar or the woodblock with the shoulder of the stick on the edge of the bar or block. This may be useful within louder dynamics. Also, in order for the *marimba w/shaft* to match the dynamic of the marimba dead strokes (rehearsal letter I), the shaft notes need to be struck harder than the dead strokes.

Stylistic Considerations

"Scenes from the Woods" may be divided into three major sections, with smaller subsections within them. The basic formal breakdown is as follows:

mm. 1–3: Introduction
A–E: Section 1 (Hide-and-Seek game)
D–E: Transitional phrase, memory of past games in the woods
E–I: Section 2
E–F: Reflective moment of solitude
F–I: Foggy evening in the woods
I–end: Section 3
I–J: Sprinkles and increasing rain
J–end: Playing in the mud and rain

A major stylistic consideration is blending the sounds of all four marimbas with each other, as well as blending the sounds of the woodblocks with the marimbas. There are many parts in which crescendos and decrescendos come out of and blend back into an already established texture (e.g., mm. 5–14, 80–104).

The ability to control touch and timbre becomes especially important in Section 2 (letter E to letter I). While letter G has a great deal of notes, they should all blend together to create a cohesive blanket of fog. Other than the accents on the beat in Marimba 3 (used to help keep time for the ensemble), no note should be given more importance than any other note, but phrases are to be connected smoothly. Careful attention should be paid to phrase markings as a guide to interpretation. Note the handoff of moving line from Marimba 2 to Marimba 1 on beat three of m. 139.

When melodic motifs are imitated or repeated, performers should match the imitation to the original statement in dynamic, timbre, and interpretation (as in mm. 107–110, 173–5, 186, 198–213).

Letter I leaves some room for interpretation within the given instructions. Each player knowing the other players' parts helps this section work best. What begins as a couple of drops turns into sprinkle and into a steady rain. Be sure sounds are varied (as indicated) and steadily increase in frequency.

Equipment Needs

Instruments

4 marimbas (two 4.3-octave and two 5-octave) and 4 graduated woodblocks, one per player:

Marimba 1: 4.3-octave marimba + high woodblock

Marimba 2: 5-octave marimba + medium-high woodblock

Marimba 3: 4.3-octave marimba + medium-low woodblock

Marimba 4: 5-octave marimba + low woodblock

It is possible to perform the piece with only one 5-octave marimba by switching parts between players 2 and 4 in mm. 38–52. This keeps the lowest notes in the Marimba 4 part.

A medium temple block may be substituted for the low woodblock, if necessary, as long as all four blocks have a consistent sound/timbre.

Trap Tables

Each player will need a sturdy trap table in front of his or her keyboard on which to place the woodblock. A music stand may be used if the top part of the unit is tightened to keep it from tipping. Alternately, a custom stand may be built to hold the block. The tray must be covered with rubber, dense foam, or a thick towel to separate the woodblock from the hard surface of the tray. In order to keep the woodblock from bouncing around on the stand/tray, it may be useful to tape the bottom of the block to the tray. One may alternatively use a thin string over each end of the woodblock to tie down the block to the stand. The goal is to allow the block to resonate fully without allowing it to bounce around.

Note from the Editor: An alternative to using a traditional trap table for the woodblocks is utilizing the Black Swamp woodblock mounting system in conjunction with the Black Swamp Multi-Plate. After installing the mounting system on each woodblock, put a knurled post on each Multi-Plate and mount each woodblock on a post. This will require four Multi-Plates, but offers a very sturdy alternative that should be easy to set up and won't move around after repeated impacts.

Mallets

Each performer will need multiple sets of four mallets (hard, medium, and soft). Exact mallet choices will vary depending on instruments and performance spaces, but mallets should speak clearly on the marimba bars as well as the woodblocks. Indications for *hard*, *medium*, *soft*, and *w/shafts* are written in each player's part.

Publisher

"Scenes from the Woods" is published by Tapspace Publications (www.tapspace.com)

Sculpture in Wood

Rudiger Pawassar

By Rebecca McDaniel

Composer

German percussionist and composer Rüdiger Pawassar (b. 1964) has composed and arranged several small chamber percussion ensemble works, of which "Sculpture in Wood" and its various arrangements are some of the most popular. Since 1990 he has been performing with the Kassel State Orchestra, a dual opera and concert orchestra that is one of the oldest in the world. In addition to his orchestral duties, he performs as the marimbist in the ensemble Trio Motion with flautist Constanze Betzl and vibraphonist Bernhard Betzl. He is an active judge at several international marimba competitions and a regular guest lecturer at the Junge Deutsche Philharmonie and the Youth Orchestra of Hessen.

Composition/Historical Perspective

"Sculpture in Wood" was commissioned by the Marimba Art Ensemble Basel, who premiered the work in 1995 at Schlagzeugfest Dreiländereck and re-recorded it in 1997 for release on their album *Japan Tour 97*. This marimba quartet best suits collegiate-level players, though it could be accomplished by a group of very advanced high school students. It is approximately six and a half minutes in length. Pawassar also arranged a trio version called "Sculpture 3" (1995), and composer/percussionist Peter Saleh arranged the work for four players on two marimbas for his ensemble Exit 9 Percussion Group ("Sculpture 2," 2013).

Stylistic Considerations

According to Pawassar's performance notes, the piece "roughly corresponds to the form of ABCA' and is paced fast-slow-fast." By emphasizing the unique character of each section, players can create a narrative that spans the length of the work. Each individual adds unique details to this narrative as the melody moves between soloists. Because the majority of the piece is legato and lyrical, particular attention should be given to all articulations and accents. Anything unusual should be emphasized in order to create multi-faceted musical characters, especially the "chisel" motive that is introduced at measure eleven. Punctuating the melody throughout the rest of the piece, this staccato sixteenth-note figure reinforces the need for constant rhythmic precision, as it must sit comfortably within the musical grid. It may be helpful to instruct musicians on physically portraying this and other character changes. In particular, the shift from slow waltz to the recapitulation of the A theme (measure 159, just before rehearsal K) should immediately reestablish the tempo and groove.

Pawassar describes "Sculpture in Wood" as an amalgam of classical, jazz, and popular music influences. As such, performers should consider all of these styles in their interpretation of the piece. Players 1, 2, and 3 have solos within main thematic sections, and communication between players is likely to improve if they memorize these solos. The accompanying players should follow the soloist's musical choices; yet the soloist should keep in mind the strict timing of the piece, not taking liberties that will affect the overall tempo or cause the solo's long line to be lost. Instead, perhaps consider them as a sung jazz solo, with much feeling yet quite in time.

Vertical alignment among players is key, as if the piece is a jazz piano solo that happens to be split among eight hands. Precise rhythmic awareness throughout the piece will provide a flexible yet constant groove that will propel the music and enhance the continuous narrative of the work.

Technical Considerations

"Sculpture in Wood" is a true chamber work: its difficulty lies in cohesive ensemble performance rather than with technical challenges in any given part. Tempo and meter changes, movement of the melody, and mood shifts must be communicated clearly among players if they are to come across to an audience. It may be helpful with younger players for the instructor to define a leader for each tempo change; advanced players, however, will likely do so themselves. All these factors necessitate a high amount of ensemble rehearsal time to develop a unified pulse and musical approach.

Of the four parts, Part 4 is the least technically challenging but the most stable. It usually functions as a rhythmic bass line, so a player who can maintain a solid sense of pulse will be best suited for this role. Parts 1, 2, and 3 have prominent solos, during which the other two players often provide harmonic support in unison. Again, intentional communication within the ensemble is necessary for success in these sections and throughout the piece. Not only will a more unified quartet execute their parts more accurately, they will also create the most musical performance possible.

Equipment Needs

The piece requires two 4-octave marimbas, one 4.5-octave marimba, and one 5-octave or bass marimba. If fewer instruments are available, Players 1 and 4 may share a 5-octave marimba.

The trio version requires two 4.3-octave marimbas and one 4.5-octave marimba, while Saleh's eight-hands arrangement requires one 4.3-octave and one 5-octave marimba.

Publisher

"Sculpture in Wood" is published by Norsk Musikforlag A/S (Norway) and available in the U.S. through Steve Weiss Music (www.steveweissmusic.com)

Sharpened Stick

Brett William Dietz

By Gordon Hicken

Composer

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned Bachelor of Music in Percussion and Master of Music in Composition/Theory degrees from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack Dilanni, Andrew Reamer, Stanley Leonard, and Michael Burritt, while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim.

Dietz is in demand as a clinician and soloist throughout the United States and abroad. Recent performances have taken him to Paris, France (perKumania International Percussion Festival), Bangkok, Thailand (College Music Society International Conference), and Genral Roca, Argentina (Patagonia International Percussion Festival), and appearances at Carnegie Hall (New York City). He has performed at several Percussive Arts Society International Conventions (PASIC) and is a founding member of the Tempus Fugit Percussion Ensemble, which has performed throughout the United States and Europe and has released two compact discs (*Tempus Fugit* and *Push Button, Turn Crank*) that have received great critical acclaim. Dietz has released numerous compact discs with Cat Crisis Records including *Seven Ghosts: The Percussion Music of Brett William Dietz*, *In Motion: The Percussion Music of David Stock*, and *Nocturne*.

Dietz's music has been performed throughout the United States, Europe, East Asia, and Australia by numerous ensembles including the Detroit Symphony Orchestra, Portland Symphony Orchestra, Winston Salem Orchestra, Dallas Wind Symphony, Eastman Wind Ensemble, National Wind Ensemble, New Music Raleigh, Pittsburgh New Music Ensemble, River City Brass Band, Northwestern University Wind Symphony, Louisiana State University Wind Ensemble, Duquesne University Symphonic Wind Ensemble, the University of Scranton Wind Symphony, the Northwestern University Percussion Ensemble, Ju Percussion Ensemble, Malmo Percussion Group, and the University of Kentucky Percussion Ensemble. His compositions have been featured at the 1998 College Band Directors National Association Eastern Division Conference, and at PASICs 2001, 2002, 2004, 2005, and 2007. Dietz's composition "Pandora's Box" received its New York Premiere at Carnegie Hall by the National Wind Ensemble conducted by H. Robert Reynolds.

His opera *Headcase* was premiered in Pittsburgh, Pennsylvania. Called "haunting and powerful—a remarkably sophisticated score that blends words, music and visual displays to touch the heart and mind" by the *Pittsburgh Tribune Review*, the opera relives the story of the stroke Dietz suffered in 2002.

He was a recipient of the 2005 Merrill Jones Young Composers Band Composition Contest, the 2002 H. Robert Reynolds Composition Contest, 3rd Place Winner of the 2002 Percussive Arts Society Composition Contest, and the 2001 Pittsburgh Foundation Award for Outstanding Achievement in the Arts. His composition "five-0" for brass quintet received an award from WFMT (Chicago Classical Radio) and was premiered live on the air as part of the station's 50th anniversary (2001). He has also received numerous teaching awards at Louisiana State University including the 2010 School of Music Teaching Excellence Award and the 2011 LSU Alumni Association Faculty Excellence Award.

In addition to his work at Louisiana State University, he has also served on the music faculties of Duquesne University, Westminster College (New Wilmington, Pennsylvania), and the Merit School of Music in Chicago. (from www.brettwilliamdietz.net)

Composition

"Sharpened Stick" was composed in 1999 and premiered by the Tempus Fugit Percussion Ensemble on March 3, 2000. This multiple-percussion quintet utilizes a wide array of traditional percussion instruments to depict a Native American war song and dance called the Sharpened Stick, in what the composer notes as "the 'fish-step' style." The "fish step," according to www.ohwejagehka.com, is characterized by the dancers' individual feet striking the floor for two or more consecutive beats at a time. This source, as well as the score, notes that the 1920s dance the Charleston is believed to be derived from this Native American style. The Sharpened Stick is a social dance that utilizes a water drum and horn rattle to accompany the singers throughout the dance. Dietz utilizes authentic vocal calls in his composition that are used in the traditional dance. The performers shout "Yo-Hooooooo" when sections of the music change. This vocal command is the responsibility of the "head singer" in the Native American dance, and it signifies changes in the dance and musical accompaniment. Examples of similar vocals can be heard very clearly on recordings of traditional performances of the Native American Sharpened Stick dance.

Technical Considerations

When listening to recordings or watching performances of "Sharpened Stick" it is clear that successful ensembles play this piece with a sense of confidence and unity that allows the music to come together naturally and flow throughout the members of the ensemble. However, when looking at the score for the first time, the pages are filled with mixed-meter time-signature changes, rapidly shifting subdivisions, and thick textures that are marked with *fff* and *sfz* dynamic levels in all parts. In order to transform all of this information into a coherent musical performance, each player must be adept at counting rhythms within mixed-meter time signatures and maintaining pulse while performing and listening to varying background subdivisions. For example, the first 20 measures of the piece change time signature in a sequence of 5/8, 7/8, 6/8, and 4/4 with a constant eighth note. Later in the piece, the time signatures shift from 3/4 to 12/8, meaning that the ensemble will feel groupings of three eighth notes instead of two eighth notes. In the 12/8 measures, the brake drum player is required to play four notes in the space of each three eighth-note grouping (quadruplets), while the bass drum keeps the pulse. The music immediately returns to a quarter-note pulse, so each player must be able to make these metric shifts quickly and accurately.

As in any piece of music, it is essential for all players to learn their assigned *Sharpened Stick* part completely and thoroughly. However, in order for this piece to come together in a chamber setting, it is imperative that every ensemble member know what is happening in everyone else's part. Many sections of "Sharpened Stick" are ostinato-based, and all players need to understand how the ostinato is grouped in mixed-meter measures, as well as how their individual parts fit into the ostinato. The performers must communicate about the changing pulse and varying musical entrances in order to produce a cohesive product. Eye contact between ensemble members is the best way to convey this information, which means that all players must know their parts well enough to glance away from their music periodically.

Within the varied instrumentation of "Sharpened Stick" most of the instruments are capable of easily producing very loud sounds. In addition to these instruments, Dietz utilizes many dynamic levels marked at *forte* or above. The ensemble must be aware of their individual dynamic levels throughout the piece so that they produce group dynamic levels of *forte*, rather than individual dynamic levels of *forte*, which result in an overall sound that is much louder. Performers must also exercise control over articulations specified throughout the score, as well as sounds that are implied or required to clarify texture. Various suspended cymbals are marked with un-tied slurs for ringing crashes, while others are marked with caesuras to indicate choking the cymbals for shorter, more articulate sounds. Players must choose implements that will provide an appropriate sound on toms as well as a characteristic "rim click" sound on the same instruments when notated. Drumsticks work for most passages in this piece, but the concert bass drum player should use a very hard bass drum mallet to create a characteristic, articulate sound without damaging the drumhead. The attention to detail regarding selection, control, and balance of sounds will lead to musical performances with clear and precise passages.

Stylistic Considerations

While "Sharpened Stick" is full of technical challenges for individuals and the ensemble, it is first and foremost a depiction of a dance, and performers should approach the piece as such. The uneven metric groupings and pulse changes must be so controlled that they appear effortless to the audience. No matter the difficulty of a style or type of choreography, dancers must be in full control of the material in order to execute their material successfully. "Sharpened Stick" is no different, both with the visual choreography of individuals executing their parts and the visual communication of the pulse throughout the ensemble. Successful performances of "Sharpened Stick" will establish a solid groove that flows throughout the entire piece. The audience should feel comfortable with the pulse as the performers navigate the score. The music should sound (and the performance should look) as graceful and confident as a group of well-choreographed dancers!

"Sharpened Stick" contains a hierarchy of musical lines despite the lack of pitched instruments used in the piece. These lines can be described as "primary" and "secondary" parts, but they can also be labeled as the "melody" and "accompaniment." The listener must be able to discern the primary musical parts in dense musical passages, even without traditional pitched material.

Some sections of "Sharpened Stick" contain clear definitions of "melody" and "accompaniment," such as Rehearsal 8 where Percussion III has a field drum solo against an accompaniment of rim clicks. The solo becomes a duet at Rehearsal 9, where Player IV joins Player III on a snare drum against a tom accompaniment. Even though the tom parts are written with a *mezzo forte* dynamic level, they should be played soft enough so that it is clear that the snare drum and field drum duet is the "melodic" voice. Rehearsal 4 is a different type of passage that uses additive orchestration, beginning with an ostinato in the tom parts. The hi-hat is the initial "primary" voice and each subsequent entrance (field drum and bongos) becomes the new "primary" voice. Once a new voice enters, ensure that the other players decrease their dynamic levels to that of the other "secondary" voices so the audience can discern the appropriate "primary" voice.

The musical hierarchy in other passages is not as clear. Rehearsal 17 is a restatement of a phrase that appears at Rehearsal 1, 5, and 11, but Player V has a cowbell part that is not present in the earlier statements. Bring out the cowbell part for a different take on this passage! The same thing can be done with the bongos in Percussion II at Rehearsal 18 and with the field drum in Percussion IV at Rehearsal 20 and 21. Keep in mind that dynamic levels are a suggestion for overall volume, and the parts still need to be balanced within the passage for appropriate part hierarchy.

Equipment Needs

8 Graduated Toms (2 sets of 4 drums)
2 Congas
2 Bongos
Field Drum
Piccolo Snare Drum
Concert Bass Drum
Drum Set Bass Drum w/Pedal
Hi-Hat
Chinese Cymbal
Large Suspended Cymbal
Splash Cymbal
4 Graduated Brake Drums (or similar graduated metallic sound)
3 Cowbells—high, medium, and low
2 Woodblocks—high and low (or Jam Blocks)

Distribution:

Percussion I: 4 Graduated Toms (higher than Player 5), Drumset Bass Drum w/Pedal, Splash Cymbal, High Cowbell

Percussion II: 2 Congas, 2 Bongos, Medium Cowbell

Percussion III: 4 Graduated Brake Drums, Low Woodblock, Field Drum

Percussion IV: Piccolo Snare Drum, Hi-Hat, High Woodblock

Percussion V: 4 Graduated Toms (lower than Player 1), Concert Bass Drum, Chinese Cymbal, Large Suspended Cymbal, Low Cowbell

Suggested Listening

Tempus Fugit Percussion Ensemble with Michael Burritt. *Push Button, Turn Crank*. Five Guys Records, 2002. CD.

More live concert recordings are posted (and more readily available) on YouTube.

Visit <http://www.ohwejagehka.com/songs/sharpenedstickdance.htm> to hear authentic performances of the Native American Sharpened Stick dance.

Publisher

"Sharpened Stick" is published by Keyboard Percussion Publications (www.mostlymarimba.com)

Six Marimbas

Steve Reich

By Luis Rivera

Composer

Born in New York and raised there and in California, Steve Reich (b. 1936) graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. As a teenager living in California, Reich took private percussion lessons with Roland Kohloff, timpanist of the San Francisco Symphony and later the New York Philharmonic. Subsequently, to this day percussion plays a prominent role in an overwhelming amount of Reich's compositions, making him one of the most significant figures throughout contemporary percussion repertoire and pedagogy. Reich and his contemporaries (La Monte Young, Terry Riley, and Philip Glass) are usually referred to as the pioneers of what music historians refer to as minimalism, where either melodic development or harmonic movement is very gradual or limited to a handful of tonalities over the course of a work.

Composition

"Six Marimbas," composed in 1986, is a re-scoring for marimbas of Reich's 1973 work "Six Pianos." The idea to re-score came from longtime friend and percussionist James Preiss, who had been a member of Reich's performing ensemble (Steve Reich and Musicians) since 1971, and also contributed the hand and mallet alternations that are used in the 1986 score. Everything from the original piano version remains intact including pitches, tempo, and number of repeats for each measure. The work is in three untitled movements with no pauses between them. They are marked by changes in tonality: the first movement is in D-flat major, the second in E-flat Dorian, and the third in B-flat natural minor. Due to the flexibility in how many times each measure can be repeated, the work can be anywhere between 15 and 25 minutes in length.

Historical Perspective

Since the marimba version derives from an earlier period of Reich's compositional career, there are several musical similarities to his works from the 1970s, such as "Music for Pieces of Wood," "Drumming," and "Music for 18 Musicians." Probably the most identifiable compositional device among these works is how Reich develops short melodies by gradually substituting notes for rests, which he refers to as the "block additive process." In the block additive process in "Six Marimbas," melodies that

comprise eight beats are presented one note (or one dyad) at a time, until the full melody is heard and then fades into the underlying texture of the accompaniment. This type of gradual melodic development is in stark contrast to the extreme complexity of musical serialism that dominated Western music between the 1940s and 1970s.

Technical Considerations

"Six Marimbas" requires all six percussionists to use four mallets. Due to the length of the piece, "Six Marimbas" can be used as a pedagogical tool to work on individual four-mallet technique because several patterns repeat for minutes on end. Subsequently, though, this piece presents a stiff challenge to everyone's physical stamina, so beware of how you assign parts. All in all, "Six Marimbas" should be considered an upper-level work in terms of difficulty (intermediate to advanced). Reich has Players 1, 2, and 3 provide the harmonies for the duration of the work; as a result these performers will only play three patterns over the course of 15 minutes (or more), one pattern per movement! Over the course of learning, rehearsing, and ultimately performing the work, most or all of the players will probably need bandages around their fingers or some sort of soft padding around the mallet shafts to alleviate pain and discomfort from blisters and callouses. Players 4, 5, and 6 have all of the melodies of "Six Marimbas"; however, each of these performers will also play some harmonic patterns. Players 1, 2, 3, and 4 require four mallets for the whole work; Players 5 and 6 do not require four mallets the entire time. As a result, they can place a black towel on one end of their marimbas or on music stands positioned horizontally (sometimes referred to as a "trap stand") off to the sides of their marimbas to place mallets they do not need to use, whenever musically appropriate.

One way to break the monotony of having three players solely designated to harmony and the other three to melody is to change part assignments for each movement. This is also very useful for alleviating stamina problems across the entire ensemble and gives everyone a chance to rest at multiple points in the work, which can facilitate execution for younger ensembles. Below is a proposed revolving part assignment that you can experiment with.

Movement I:	Player 1 – Johnny Player 3 – Jane Player 5 – Jack	Player 2 – Jimmy Player 4 – Jill Player 6 – Jamie
Movement II:	Player 1 – Jill Player 3 – Jamie Player 5 – Jimmy	Player 2 – Jack Player 4 – Johnny Player 6 – Jane
Movement III:	Player 1 – Jill Player 3 – Jane Player 5 – Johnny	Player 2 – Jack Player 4 – Jamie Player 6 – Jimmy

If you decide to try other combinations of part assignments, careful consideration must be placed on transitions between patterns, especially if one performer moves from a pattern in one movement immediately to a new pattern in the following movement. Changes in register between patterns on the marimba might prove extremely difficult for younger players or may be altogether impossible.

Stylistic Considerations

“Six Marimbas” begins with three marimbas playing the same eight-beat rhythmic pattern but with each player at a different starting point. The fourth marimbist begins to gradually build up the exact pattern of one of the marimbas already playing by putting the notes of the fifth beat on the seventh beat, then putting the notes of the first beat on the third beat, and so on, reconstructing the same pattern with the same notes but two beats out of phase. When this canonic relationship has been fully constructed, the two remaining marimbas double some of the many melodic patterns resulting from this first, four-marimba relationship. By gradually increasing their volume they bring these resulting patterns up to the surface of the music; then by lowering their volume they slowly return to the overall contrapuntal web, in which the listener can hear them continuing along with many others in the ongoing four-marimba relationship. This process of rhythmic construction followed by doubling the resulting patterns is then continued in the three movements of the piece that are marked by changes of mode and gradually higher position on the marimba.

This piece is intended to be performed without a conductor. It is of utmost importance for the players to be very comfortable maintaining a constant pulse, not only as individuals but also in relation to other players. Rhythmic clarity and cleanliness is vital to a successful performance of “Six Marimbas.” It can be very easy to turn around a downbeat, which can throw off the entire piece. The first couple of rehearsals with the full ensemble should be spent playing with a metronome (or with the instructor keeping time) where the downbeat of the measure stands out from the other beats. It is also highly recommended that the performers feel the pulse of “Six Marimbas” in cut-time (or a 2-beat feel) instead of the fast 4/4 time signature in which it is written. As a result, the written eighth notes will be felt as sixteenth notes. See below:

Metronome marking from Reich: “quarter note equaling around 192 beats per minute (bpm)”

Recommended metronome marking for rehearsals/performances: around 96 bpm

Pitch accuracy is also very important because there are extensive repetitions for all players. Since there are at least three performers playing all eight beats of a measure at any one time, the acoustic effect of constantly repeating these same pitches for an extended amount of time sounds like one massive marimba chord. Any wrong notes become immediately recognizable to the listener. In the score, some note stems point down and others point up, but with multiple note beamings in a measure. This is the way Reich notated stickings in the marimba parts (and the original piano version, for that matter); for example, notes with stems pointing up should be played by the right hand and notes with stems pointing down should be played by the left hand. It is acceptable to treat these simply as guidelines, however. Some performers might come up with differing sticking combinations that may be easier to execute.

Take the written dynamics of the piece with a grain of salt. The *mezzo-forte* volume of the accompaniment patterns can very easily overwhelm the *forte* volume of the melodic patterns, especially in the sections where there are five accompaniment patterns versus one melodic pattern. The physical locations of melodies within the setup will also affect the balance of the ensemble, as melodies played on marimbas closest to the audience will be heard more easily than on marimbas that are farthest away from the audience. You always want to make sure that the melody (or melodies) can be heard clearly when you stand a good distance away from the ensemble.

The final stylistic aspect to consider is how to interpret the written repeats for each measure. Below are Reich’s recommendations regarding all repetitions (quoted directly from the preface in the score):

“The number of repeats indicated for each bar is a rough guide to how many repeats should actually be played. It is not a good idea to count a fixed number of repeats for any given section. For instance, it would be stiff and unmusical to count eight repeats of each bar from measure 2 through measure 9. Rather, the numbers in parentheses are a general guide to the number of repeats and the true guide is what a musician intuitively feels as the ‘right’ number of repeats in each bar as the piece goes on. If a player were to frequently play one or two or even three more or less repeats than indicated, so long as they were fully focused on the performance and moving on to the next bar when they felt it was musically right to do so, that would be preferable to a fixed number of repeats.”

In general, the piece should progress naturally and evolve organically. During melodic duets, it is not necessary for both players to change at the same time either. The performers will have to be comfortable cueing each other with head nods while playing. This might not come easily to less-experienced performers. Changes into new movements, beginnings of melodic build-ups that involve two players, and the end of the

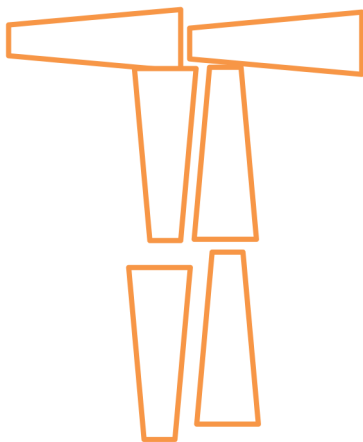
piece should be determined prior to performances and must be practiced during rehearsals as a full ensemble. It is *imperative* that once all performers have learned all of their patterns and can execute them at tempo, that they play along with an acceptable audio recording of "Six Marimbas," as it will be the best way to practice working on ensemble timing, listening, reacting in real time to other performers, and developing the physical stamina necessary to play the entire piece. Playing with a recording is the closest way to mimic rehearsing with the ensemble.

Equipment Needs

Instrumentation: 6 4.3-octave marimbas

Implements: Rubber mallets or latex-wrapped (thin wrap) mallets for all players should be used to maximize articulation.

Setup Diagram: Though there are multiple possibilities, the "T" diagram below is highly recommended as it minimizes overall physical space between players and instruments, and maximizes clarity from the audience's perspective.



AUDIENCE

Publisher

"Six Marimbas" is published by Boosey & Hawkes (www.boosey.com) and distributed by Hal Leonard Corp. (www.halleonard.com)

Slopes

Paul Rennick

By Logan Ball

Composer

Paul Rennick is a Principal Lecturer in Percussion at the University of North Texas, where he has been on faculty since 1991.

Rennick is a proven leader in the marching percussion realm, with an impressive history of highly decorated performing ensembles and successful students. Paul has been a featured clinician and guest artist at many national and international events for many of the top professional music organizations.

Since 1989, Rennick has written and designed the competitive shows for the 17-time PAS National Champion University of North Texas Indoor Drumline. He also serves as the Percussion Coordinator for the UNT Green Brigade Marching Band. Paul was the Director of Percussion for the Phantom Regiment Drum & Bugle Corps from 2003–2010, winning the Drum Corps International Fred Sanford Award (2006, 2008, 2010) and a DCI Championship in 2008. Rennick also won the Fred Sanford Award in 2014 with the Santa Clara Vanguard.

Composition

From the program notes in the score: "Slopes" was originally commissioned by John Roberts in 2005 at the University of North Texas. It was conceived by reflecting on a lecture given in Aspen, Colorado, by a physics professor from the University of Chicago. The topic was fractal geometry in nature and avalanche theory. The musical material captures the characteristics of these subjects, with a falling direction and downward sloping motifs.

Technical Considerations

"Slopes," for snare drum and three percussionists, contains varying degrees of difficulty. For the soloist, challenges faced in this composition include speed (180 beats per minute), intricacies in ornamentation and roll clarity, and soft (*piano*) playing. Rhythmically, the biggest challenge may be at rehearsal letter J, when the soloist is asked to play nine sixteenth-note triplets on the quarter-note triplet—or "nine-lets."

The parts for Percussion 1, 2, and 3 are all written in a very ergonomic way, meaning that the physical movements from drum to drum appear to have been in the mind of the composer during the writing process. Most of the rhythms that make up these three parts are based on eighth notes, sixteenth notes, or eighth-note triplets. Two challenges in "Slopes" are the metric modulations (the triplet becomes the sixteenth note two measures before letter H and the dotted eighth-note becomes the quarter-note eight measures before letter L).

Stylistic Considerations

In order to capture the sense of avalanche theory and portray the sloping figures for which the piece is named, the percussionists, soloist included, must take every crescendo, diminuendo, *forte-piano*, and *sforzando* to heart with great precision. As you will see in the score, the idea of sound rising and falling is prevalent. Throughout most of the piece, the three supplemental percussionists are seemingly "handing off" loud and soft passages to one another. A successful performance of "Slopes" will require a keen musical ear towards musical dynamic.

Equipment Needs

Soloist

Piccolo Snare Drum (high)
Concert Snare Drum (medium)
Field Snare Drum (low)

Percussion 1

3 High Toms
2 Log Drums
Sizzle Cymbal

Percussion 2

3 Medium Toms
Sizzle Cymbal
Mark Tree

Percussion 3

3 Low Toms
Concert Bass Drum
Sizzle Cymbal
Ride Cymbal

Performance Notes

The following is taken from the score:

- All toms should be double-headed, similar to that on drumkits.
- The toms should be set up high to low, right to left.
- Suggested tom sizes:
 - Perc. 1: 8-inch, 10-inch, 12-inch
 - Perc. 2: 10-inch, 12-inch, 13-inch
 - Perc. 3: 12-inch, 13-inch, 16-inch
- Sizes are optional as long as pitches are graduated.
- Percussionists should be set in an arc behind the soloist, Perc. 1 audience left, Perc. 2 center, Perc. 3 audience right.
- Percussionists should use "swizzle sticks" (one side felt, one side regular stick) for the entire piece.

Publisher

"Slopes" is published by Innovative Percussion, Inc. (<http://innovativepercussion.com>)

Stained Glass

David Gillingham

By Colin Hill

Composer

David Gillingham earned bachelor's and master's degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and a PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for "Concerto for Bass Trombone and Wind Ensemble" and the 1990 International Barlow Competition (Brigham Young University) for "Heroes, Lost and Fallen."

Dr. Gillingham's works have been recorded on the Klavier, Sony, Mark, White Pine, Naxos, Summit, and Centaur labels. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, the University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Ensemble, University of Florida (Miami) Wind Ensemble, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble, and the University of Wisconsin Wind Ensemble. Also, nationally known artists Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony), and Charles Vernon (Chicago Symphony Orchestra) have performed works by Dr. Gillingham.

Over sixty of his works for band, choir, percussion, chamber ensembles, and solo instruments are published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A., I.T.A., and Dorn. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) and a Research Professorship (1995). He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Composition

"Stained Glass" is a work for percussion ensemble inspired by the beauty and color of stained glass. The work is cast in three continuous movements. The first movement, "Foyers," is so named because of its reference to the many variations of stained glass found in the entrances of dwellings. As doorways lead to the main living areas of homes, so does this movement serve as

a sort of "prelude" leading to the other two movements. The second movement, "Cathedrals," seeks to create the mystery and grandeur of the many great cathedrals of the world, which are laden with a multitude of stained glass. The final movement, "Sun Catchers," begins joyously in the bright key of E major. If one can imagine all the radiant colors that are reflected by a variety of multicolored sun catchers, then a mindset for this movement can be achieved.—David R. Gillingham.

The University of Utah Percussion Ensemble, directed by Douglas Wolf, commissioned "Stained Glass" in 1991 and recorded it on their album *Classic Works for Percussion Ensemble, Vol. 2*, released in 1991. The duration is 10:30.

Technical and Stylistic Considerations

Meter

The first movement is extremely challenging for the performers and the conductor with regard to meter. The first section (mm. 1–36) and recap (mm. 83–117) change rapidly between 2/4 and 6/16. At the written tempo, there is a tendency for the non-marimba players to be late on their entrances. For this reason, it is important that all players actively subdivide their rests.

In mm. 19–22 and 101–104, it may help player 2 if the conductor conducts the 6/16 in 3 rather than 2, as playing 3 against 2 in the 6/16 bar is especially challenging following the quarter-note-triplet rhythm in the previous measure.

Player 1 and the pianist have an especially challenging unison melody in mm. 36–56. While it is recommended that the conductor adheres to the notated divisions (3+2+3 and 2+2+3), it may be advantageous for player 1 and the pianist to think about this phrase in 4+4 and 4+3 subdivisions.

In mm. 132–144, it typically works best if the conductor stops conducting and treats the chime solo like a cadenza. A cue for the crystal glass entrance at 140 is necessary; however, the director does not need to conduct until m. 144.

Instruments, Mallets, Dynamics and Balance

It is recommended that players 4–8 use fairly hard mallets for movements 1 and 3. Due to the tempo, tricky meters, and isolated hocket sections, it is important that rhythms can be heard clearly across the ensemble.

The opening dynamic for players 4 and 5 is notated at *pp*; however, since these two parts provide the rhythmic landscape and outline the ever-changing meter, this should realistically be played somewhere between *p* and *mf*. Similarly, when players 7 and 8 enter in m. 11, they must play even louder (probably closer to *mf*) since vibraphones tend to get lost in large ensemble settings.

In m. 62, it is recommended that players 1 and 2 enter at *mf* or *f* rather than *mp* and decrescendo to *pp* by m. 66. This emulates the natural decay of the rest of the ensemble and creates a nice transition to the marimba and piano melody in mm. 66–78. That being said, it is very easy for players 1 and 2 to overbalance the marimba and piano chords in mm. 66–78, so it is important that they play *pp*, or as soft as possible.

The piano part beginning in m. 155 is very challenging, especially at *pp*. It may be helpful to use the soft pedal (far left pedal) to achieve a mysterious and dreamlike timbre and dynamic.

In mm. 171–181, players 7–8 should use identical mallets, as well as match dynamics and phrasing so it sounds like one person is playing.

In mm. 250–284, player 10 should use plastic or hard rubber mallets rather than sticks to achieve a full tone on the crotale. In addition, it is recommended that the crotale be tethered to the Roto-tom rim with fishing line to avoid damaging the instrument should it accidentally fall off the Roto-tom while playing.

Articulation

It is recommended that players 7–8 half pedal much of Movement I to match the natural resonance of the marimba. Especially in mm. 11–12 and 25–36 when the vibraphones take over the sixteenth-note ostinato, a relatively dry sound is needed to match the articulation of the marimbas. This concept also applies to player 7's fugal melody in mm. 316–319. If their part is too resonant, the aural independence of all three voices may be lost.

The unison melody in mm. 159–171 by players 4, 5, and 6 can be challenging to line up due to the slow tempo and long rolls. Releasing the rolls on the eighth note before the pickup will help these attacks stay together.

The glissandi by players 1, 4, and 5 at the end of the piece should be executed by designating one hand to strike the high and low note of each glissando while the other hand executes the actual glissando. The glissando hand may start below and end above the notated notes to achieve more volume, as long as the other hand strikes the first and last note notated.

Equipment Needs

2 Vibraphones, 2 Glockenspiels, Xylophone, 5-octave Marimba, two 4.3-octave Marimbas, Crotales (upper octave), Chimes, Brake Drum, 2 Crystal Glasses, Suspend Cymbal, Crash Cymbals, Bass Drum, Large Tam-Tam, Temple Blocks, 4 Low Concert Toms, 5 Roto-toms, F-sharp Crotale, Triangle, and 5 Timpani.

Publisher

"Stained Glass" is published by C. Alan Publications (<http://c-alanpublications.com>)

Stormbreak

Jim Casella

By Gordon Hicken

Composer

Jim Casella is a composer and music publisher. He is best known for the music he's created for percussion ensembles and the world-class drum corps Vanguard (Santa Clara, California) and Cavaliers (Rosemont, Illinois). The company he co-founded, TapSPACE, is one of the leading publishers of percussion music in the world. You might also be familiar with the software sample library he created called Virtual Drumline. He serves on the board of advisors for the Percussive Arts Society (PAS), the world's largest percussion organization. In addition to his work in the percussion industry, Jim composes music for film and commercials. (from www.jimcasella.com)

Composition

Written as a "sister" composition to "Technology," "Stormbreak" is Jim Casella's second piece written specifically for young, early/intermediate percussion ensembles. Written for Lanier Middle School percussion ensemble and symphonic band, it was premiered at the 2007 University of Georgia Middle School Festival. "Stormbreak" works very well as a percussion octet, but it also includes parts for performance as a percussion section feature with symphonic band. With the occasional "nod" to "Technology" located throughout the piece, "Stormbreak" draws from the natural sounds of a thunderstorm, as well as the upbeat style that made Casella's earlier piece a hit with younger percussion ensembles. "Stormbreak" requires a slightly larger instrumentation but still stays within the realm of standard percussion instruments. It's also possible to augment the ambient storm sounds with homemade ocean drums (put buckshot between two old drumheads and tape them together) or shakers (dried beans in plastic bottles).

Technical Considerations

With "Stormbreak" falling in the same series of compositions as "Technology," many of the technical considerations are similar if not identical for both pieces. However, there are some notable differences.

"Stormbreak" is slightly more challenging for the percussion ensemble while being accessible to a young high school or advanced middle school ensemble. The increased difficulty appears early in the keyboard writing. The xylophone part contains steady passages of sixteenth notes with quick lateral motion to the left and right from a central note. The glockenspiel part is not quite as technically advanced as the xylophone part, but it carries the melody throughout the piece and requires

accuracy with octave double-stops and syncopated accents that align with the xylophone part.

The timpani part utilizes four drums, and during the timpani solo at Rehearsal H, the player is asked to tune very quickly from E3 to F3 and then back to E3. This is not a terribly difficult pitch change, but the player must be able to execute those two changes during one measure of 4/4 while playing the drum that is being tuned. The snare drum part also calls for some more advanced techniques and sounds. The player is asked to perform rimshots, where the drumhead is struck with the head of the stick and the rim is struck with the shoulder of the stick simultaneously. This technique is usually reserved for marching percussion and drumset playing, and it is difficult to execute consistently—especially for young players. Remember that this is just a sound effect and it does not require the player to strike the instrument as hard as possible. The snare drum player is also asked to execute a "cross-stick" sound, as well as play on the rim within the same passage. These sounds require precision, attention to detail, and some technique that may not be achievable for all of the players in the section. Assign these parts wisely!

As listed below, the instrumentation of "Stormbreak" includes more instruments than "Technology," despite both pieces being scored for eight players. This means that most players have a larger arsenal of instruments to play and navigate throughout the piece. While some of the music written for Player 3 or Player 7 may seem simple, it is extremely difficult to switch between instruments, produce characteristic sounds, and play accurately in a performance setting. Ensure that these players practice switching between instruments in the allotted time. Practice with a metronome and count rests! Also, ask players to mark their parts with a plan to get from instrument to instrument. Performers should note which instrument is used next so they have enough time to make the switch, count their rests accurately, and re-establish eye contact with the conductor in order to play the next entrance in time with the best sound possible.

Much like "Technology," "Stormbreak" contains passages that combine smaller rhythms from different players to create one large composite passage. However, in "Stormbreak," these divided lines contain faster rhythms, such as sixteenth-note triplets. Not only must the players place these rhythms in an exact location to create a cohesive musical line, but they must

also execute these rapid rhythms with clarity and precision so that the musical line does not become disjunct. Performers must take a proactive approach to counting and playing their parts. They should not react to the other players, but rather trust that the other players will place their rhythms perfectly in time, every time.

Stylistic Considerations

The musical style of "Stormbreak" style is very similar to that of "Technology." Casella even includes a brief quote from the main theme of "Technology" on the snare drum rim during the introduction of "Stormbreak." Throughout the introduction, it is imperative to emulate the sounds of a rainstorm as much as possible. The optional wind ensemble accompaniment adds effects that help portray this environment, but it is also possible to add instruments to the percussion ensemble version. Players with long periods of rest can play ocean drums and shakers to mimic rain sounds, and if your school owns or has access to a thunder sheet or wind machine, this would be a fantastic way to incorporate those instruments. These sounds can make your performance unique, and they will help establish the "storm" in "Stormbreak."

As in "Technology," "Stormbreak" should groove and be fun for the players and the audience. The energy builds throughout the piece, so be sure to push musically all the way to the end. After the drum solos in the middle of the piece, the keyboard instruments enter with the main theme. In order to keep this restatement interesting, Casella adds some accessory instruments to help propel the momentum towards the end of "Stormbreak." The China cymbal part adds attacks on beats 2 and 4 beginning at Rehearsal K to help increase the intensity. By the time the ensemble reaches the fifth measure of Rehearsal L, the China cymbal plays on the offbeat to drive to the end of the piece. Bring out parts like this for added excitement and energy all the way through "Stormbreak."

Equipment Needs

Glockenspiel
Xylophone
Chimes
4 Toms (graduated set)
Bongos
Congas (2 drums)
Hi-Hat Cymbals
Splash Cymbal
China Cymbal
Suspended Cymbal
Rain Stick
Vibraslap
Woodblock
Finger Cymbal (mounted)
Ocean Drum
Brake Drum
Cowbell
Tambourine
Triangle
Snare Drum
Bass Drum
Shaker
4 Timpani (32, 29, 26, 23) w/cymbal for opening effect

Distribution:

Player 1: Glockenspiel, Bongos
Player 2: Xylophone, Congas
Player 3: Chimes, Rainstick, Vibraslap, Suspended Cymbal, Finger Cymbal (mounted), Woodblock
Player 4: 4 Timpani w/cymbal for opening effect
Player 5: Snare Drum, Brake Drum
Player 6: 4 Graduated Concert Toms, Hi-Hat, Cowbell, Ocean Drum
Player 7: Tambourine, Triangle, Splash Cymbal, China Cymbal, Shaker
Player 8: Bass Drum

Publisher

"Stormbreak" is published by TapSPACE Publications (www.tapSPACE.com). A digital realization of "Stormbreak" is available on the publisher's website along with a preview score and suggested performance setup.

Technology

Jim Casella

By Gordon Hicken

Composer

Jim Casella is a composer and music publisher. He is best known for the music he's created for percussion ensembles and the world-class drum corps Vanguard (Santa Clara, California) and Cavaliers (Rosemont, Illinois). The company he co-founded, TapSpace, is one of the leading publishers of percussion music in the world. You might also be familiar with the software sample library he created called Virtual Drumline. He serves on the board of advisors for the Percussive Arts Society (PAS), the world's largest percussion organization. In addition to his work in the percussion industry, Jim composes music for film and commercials. (from www.jimcasella.com)

Composition

"Technology" is the first piece in a series of compositions for young percussion ensembles. It was written for a 1998 district music festival in Fremont, California, and the piece was intended for an ensemble to learn and perform in one day. The title refers to the "techno-style" groove that is used throughout the piece, and it appeals to younger students and audiences alike. In addition to "Technology" being an accessible composition for younger players, its instrumentation utilizes standard instruments that are typically found in middle and high school band rooms.

Technical Considerations

While written at an appropriate difficulty level for early/intermediate-level students, "Technology" still poses challenges for the entire ensemble. Most of the parts include large amounts of syncopated rhythms involving sixteenth notes and eighth notes. A large portion of the syncopated material is contained in the ostinato that drives the piece or in unison rhythms that punctuate the ends of phrases. The solo passages utilize similar syncopated rhythms, but they appear on different beats within the measure and in varied phrase lengths. The only parts that do not include syncopation are those of Player 3 (triangle and suspended cymbal) and Player 7 (bass drum and shaker). However, these parts contain challenging passages in which players must switch between instruments and/or implements, and these performers must keep steady time because they are the rhythmic foundation of the entire ensemble.

In addition to parts that interlock and require the ensemble to play against a steady groove, there are some passages in "Technology" where groups of performers play musical dialogue back and forth. From Rehearsal F to Rehearsal H, ensemble members must keep steady time and execute short rhythmic

ideas in the correct location to create a composite musical phrase. Casella includes triplet rhythms adjacent to duple rhythms in this passage, so it is advisable to practice shifting between triple and duple subdivisions as a warm-up or technical exercise with the ensemble. While most of these rhythms may not look difficult on their own, it is not easy for each player to place each rhythm perfectly within the measure. Performers must understand with whom they are playing and which rhythms are in other players' parts. If every person knows the result of the composite line, it will make the execution and performance of these passages much easier.

As discussed above, different players have parts with varying levels of rhythmic content and difficulty in "Technology." Each part should be assigned to students based on their personal strengths and abilities to ensure a successful performance.

The keyboard parts (xylophone and glockenspiel) are very similar as far as musical content is concerned. Both players must be able to execute the quick syncopated ostinato with both hands at the same time (double-stops), but when playing the rhythmically simpler melody, the xylophone player must be able to roll all of the sustained notes. Keep in mind that this is *not* a requirement in the glockenspiel part. The keyboard players are each asked to play toms in certain passages, and these players must be able to execute flams on their respective drums.

The snare drum, toms, and timpani parts (Players 5, 6, and 8) require similar techniques and abilities. Each of these parts contains syncopated passages, accent patterns, rolls, and flams, and the tom and timpani parts require movement around multiple playing surfaces. The snare drum player is also asked to perform rimshots and "stick shots" to create varied sounds with the snare drum. These three parts have featured solos that showcase many of these techniques, so performers must be very comfortable in order to execute these passages successfully.

The remaining parts (Players 3, 4, and 7) are slightly simpler than the others, but they are extremely important with regard to steady tempo and accurate timekeeping. Player 4's hi-hat part requires the ability to play constant sixteenth-note patterns with the hands in addition to manipulating the pedal with a foot when indicated in the score. When playing the temple blocks, this performer must be comfortable navigating the different pitch surfaces in the setup. Players 3 and 7 (as mentioned above) have timekeeping duties as well, so it is crucial that they are able

to keep a steady pulse while playing with the full ensemble—especially Player 7’s shaker part at Rehearsal F!

Stylistic Considerations

“Technology” contains musical parts intended to provide a quality ensemble experience for each player on a wide array of instruments. This is a great opportunity to teach musicality through all of the included instruments, from the snare drum to the shaker. While it may be tempting to focus on the more technically challenging parts (snare drum, toms, timpani, and keyboards), the cymbals, shaker, temple blocks, and bass drum all provide the driving force behind “Technology.” The attention to detail in these parts can separate a “good” performance from a “great” performance. Think about the nuanced details of these instruments. Does the hi-hat player create a consistent sound with both sticks, and is that player opening and closing the cymbals precisely in time? Is the shaker being played with the correct technique, and does it have an appropriately nuanced sound for the style of the piece? Are the temple blocks struck in the appropriate playing zone for each individual block? The same things should be considered for the drums and keyboards as well. The musical lines in this piece are not complete if the instruments are played with poor tone!

A great facet of “Technology” is that it is a fun piece of music. When well prepared, it is exciting for performers and engaging for listeners from varying backgrounds—even those who are unfamiliar with percussion ensemble music. In order for the piece to come across this way, the ensemble must have a clear understanding of the appropriate musical style. As stated above, the name “Technology” is a reference to the “techno” style that Casella was emulating when composing the piece. The resulting sound is driving with a very strong quarter-note pulse. This constant pulse creates a reference point for the syncopated rhythms that are located throughout the score. In order for these parts to lock together in a solid groove, the players must have enough command of their parts so that everything sounds like it is easy to play. It takes a lot of practice and rehearsal to get to this point, but it is extremely enjoyable to watch a performance when everything aligns and it looks like the players are enjoying themselves on stage. Play this piece as if you were going to perform for a sold-out arena of screaming fans. Have fun and play well!

Equipment Needs

Glockenspiel
Xylophone
6 Toms (graduated set of 4 and 2 for individual players)
Ride Cymbal (large suspended cymbal)
Hi-Hat Cymbals
Suspended Cymbal
Temple Blocks
Snare Drum
Bass Drum
Small Shaker
3 Timpani (32, 29, 26)

Distribution:

Player 1: Glockenspiel, 1 Tom
Player 2: Xylophone, 1 Tom
Player 3: Triangle, Ride Cymbal
Player 4: Hi-Hat Cymbals, Temple Blocks
Player 5: Snare Drum
Player 6: 4 Graduated Concert Toms, Suspended Cymbal
Player 7: Bass Drum, Small Shaker
Player 8: 3 Timpani

Publisher

“Technology” is published by TapSPACE Publications (www.tapSPACE.com). A digital realization of “Technology” is available on the publisher’s website along with a preview score and suggested performance setup.

Terra-Cotta Warriors

James Campbell

By Logan Ball

Composer

James Campbell has received worldwide recognition as a performer, pedagogue, and author, and is a respected figure in the development of the contemporary percussion ensemble. He has toured extensively throughout the Americas, Europe, and Asia. Currently Provost's Distinguished Service Professor of Music and Director of Percussion Studies at the University of Kentucky in Lexington, he also holds the positions of Principal Percussionist with the Lexington Philharmonic, drummer with the Kentucky Jazz Repertory Orchestra, and Past-President of the Percussive Arts Society.

Well known for his long past association with the internationally renowned Rosemont Cavaliers Drum and Bugle Corps, Jim has served as their principal instructor, arranger, and Program Coordinator, and is currently a consultant for the Boston Crusaders Drum and Bugle Corps. He was inducted into the Drum Corps International Hall of Fame in 2008. He served as Percussion Director for the McDonald's All-American High School Band and was inducted into the Bands of America Hall of Fame, which recognizes individuals who have greatly impacted the nation's band activity and music education.

As a performer, Jim has appeared at the International Society of Music Education World Conference, International Patagonia Percussion Festival, Journées de la Percussion, PercuSonidos Percussion Festival, Swedish Arts and Musicians Interest Organization, Australian Percussion Eisteddfod, MENC National In-Service Conference, Midwest Band & Orchestra Clinic, MusicFest Canada, All-Japan Band Clinic, The Music for All World Percussion Symposium, State MEA conventions across the country, and frequently appears as an artist at the Percussive Arts Society International Conventions (PASIC).

Jim has written award-winning works for percussion published by Meredith Music, C. Alan Publications, Innovative Percussion, Row-Loff Productions, Bachovich Music Publications, and Alfred Publications.

Composition

"Terra-Cotta Warriors" ("The Ghost Army of Emperor Qin") was written by James Campbell in 2007. It is a percussion trio that was commissioned by the Caixa Trio: Julie Davila, Julie Hill, and Amy Smith. Performances of this piece average between 7.5 and 8.5 minutes in length. "Terra-Cotta Warriors" could be considered a college-level piece in difficulty, though successful

performances could be achieved by talented high school percussion ensembles.

Program Notes: "While digging a well in 1974, Chinese farmers unearthed a vast 2,200-year-old archeological treasure. This stunning discovery in the Shaanxi Province, southwest of Beijing, was a terra-cotta army that served as guards for the tomb of the first Emperor of China, Qin Shi Huangdi. Buried in three pits amid the reddish soil of the Yellow River Valley were more than 8,000 armed warriors, servants, and horses pulling manned chariots; each life-size terra-cotta statue unique. The tyrannical Emperor Qin is credited with centralizing power, building the Great Wall, constructing vast highways, and unifying weights and measures, currency, and written script throughout his empire. Qin was obsessed with achieving immortality and ordered that a massive clay army be created to protect his tomb in the afterlife. My inspiration for this percussion work is an image of the terra-cotta warriors as a ghost army that gradually becomes mortal as they carry out their duty to protect Emperor Qin from his many enemies. JBC"

"Programmatic in its musical structure and style, 'Terra-Cotta Warriors' depicts the discovery in 1974 of a 2,200 year-old archeological treasure in ancient China. Consequently, the instrumentation includes five graduated drums for each performer, a wind wand (aerophone), woodblocks and cowbells, suspended clay flowerpots, China cymbals, and other suspended cymbals. After a rhapsodic introductory passage, steady sixteenth notes in the total ensemble give way to a mixed-metered passage in 7/8, 5/8, and 6/8. Alternating between lyrical and rhythmic textural contrasts, this composition ends with a flurry of loud unison rhythms, which cause the ending to be very dramatic. This trio would be excellent for mature college percussionists."—Jim Lambert, *Percussive Notes*, February 2008

Technical Considerations

Technically, this piece has a lot to offer in the way of timing, ensemble communication, dynamic control, etc. The percussionists are asked to play "hairpin" crescendos and diminuendos. Near the midpoint of the piece, the tempo reaches over 160 beats per minute, while the performers are playing eighth notes, triplets, sixteenth notes, and sixteenth-note triplets. Several mallet changes are required with the use of a chardonnay mallet, sponge mallet, heavy snare drum stick, bow, and a soft yarn mallet. Campbell includes directions on how to construct the chardonnay and sponge mallets. Stickings are not

written into the score as to allow the performers to use what works best for them. It is advised, however, that these stickings are agreed upon, as the piece contains many unison rhythms across the ensemble.

When considering part assignments for this piece, it is key to understand that all three players will need to be able to move with fluidity around a relatively large multi-percussion setup. It is also advised for the five graduated drums to be set up in what is commonly referred to as a "modified keyboard setup," which involves placing the drums in a staggered manner as to reflect the keys of a piano or marimba. To visualize this, think of the letter *M* (think "multi"). Each of the five points of the letter *M* would, in this case, represent a drum. This is vital to the performer's ease of motion around the drums as this setup takes up considerably less space than the conventional arrangement of a straight line of drums from left to right. Setting up the drums in this manner can also allow for fewer complications with stickings.

Although not specified, it is recommended that the terra-cotta flowerpots be suspended above or near the lowest drum in each setup. This will allow for the five graduated drums to be played without obstruction. More importantly, the notation for the flowerpot is where a "middle C" would be if it were written in treble clef. Naturally, as a performer sees notation below the staff, it will most likely be a habit to move to the left, just as percussionists do when playing marimba, vibraphone, etc.

Stylistic Considerations

"Terra-Cotta Warriors" is an energetic piece that utilizes a multitude of different sound contours. The piece opens with a soundscape of a "wind wand," spiral cymbal, clay flowerpot, and waterphone. Beginning at *niente*, we then hear rising sixteenth notes that create a rhythmic, tribal feel. From here, we enter a mixed-meter section that fully incorporates the five graduated drums, played on the head as well as the rim. Campbell uses an interesting variety of hocketed rhythms with occasional unison rhythms that offer an interesting counterpoint. With sharp contrasts in dynamics and lengthy crescendo, the piece ends with a flurry.

Stylistically, the ability to control dynamics while remaining rhythmically clear is critical for "Terra-Cotta Warriors," particularly in the solo section. Here, it is very easy for the "accompaniment" to overplay. It is equally as important for all three percussionists to realize their importance overall in the ensemble setting. To clarify: For most of the piece, each player has similar rhythmic material and dynamics. To achieve the cohesion necessary for a successful performance, attention to detail in regards to dynamic is vital.

From a sonic standpoint, "Terra-Cotta Warriors" could be divided into various sections:

Introduction (measures 1–17): The introduction includes the soundscape from the waterphone and the wind wand, as well as unmeasured tremolos on the lowest flowerpot. As each player moves to the sponge mallets, a dynamic buildup of sixteenth notes comes to a head at *forte* followed by three quarter rests of silence.

Section 2 (measures 18–56): The second section is characterized by numerous mixed meters including 3/8, 4/8, 5/8, 6/8, and 7/8. A fermata then occurs with each percussionist playing an unmeasured *accelerando* (and *decelerando*) on a flowerpot.

Section 3 (measures 57–112): Section three follows with a mallet change that involves each player using two sponge mallets. This section, which lasts until measure 112, utilizes the five graduated drums and the various cymbals called for by the composer.

Section 4 (measures 113–126): In measure 113, Campbell begins to incorporate the sound of the rims of the drums as a different color.

Section 5 (measures 127–161): After a fermata of bamboo wind chimes and the spiral "trash" cymbal, the tempo rises to 160+ with an implement change to the "heavy snare drum stick."

Section 6 (measures 162–178): A *ritardando* at measure 160 brings the tempo back down to 120+ at measure 162. This portion of the piece combines all of the sounds previously used in other sections as well as introduces the first use of the China cymbals.

Section 7 (measures 179–198): With all of these textures available, a solo section occurs at measure 179, beginning with Percussion 1. This solo is ten measures long and is composed over various time signatures (5/8, 6/8, 7/8, and 4/4). Percussion 2 then has a solo of nearly equal length. These solos are accompanied by the other two percussionists.

Section 8 (measures 199–227): This section is largely characterized by the use of hocketed rhythms. With duple rhythms occurring simultaneously with triplet rhythms, this section can prove to be a challenge. Luckily, there are a few unison moments for the ensemble to "check in."

Section 9 (measures 228–252 end): This final section begins with a *subito piano*. With a very long crescendo and *accelerando*, the piece ends in unison at a very loud dynamic.

Equipment Needs

Percussion 1

- 5 graduated drums
- Waterphone
- Medium clay flowerpot (suspended)
- Splash cymbal
- Wooden/Bamboo wind chimes
- High China/Splash cymbal (shared with Percussion 2)
- High woodblock
- Small cowbell

Percussion 2

- 5 graduated drums
- Wind wand
- Spiral cymbal
- Medium-large clay flowerpot (suspended)
- Splash cymbal
- High China/Splash cymbal
- Low China/Splash cymbal

- Medium woodblock
- Medium cowbell

Percussion 3

- 5 graduated drums
- Large Flowerpot (suspended)
- Splash cymbal
- Low China/Splash cymbal (shared with Percussion 2)
- Low woodblock
- Large cowbell

Instruments

Each player needs five drums that are graduated in size. The lowest pitch should be a horizontal bass drum from 20 to 28 inches in diameter. Any kind of drum setup can be used by each player as long as the four highest pitches match in timbre (four graduated concert toms, bongos and congas; Chinese toms/ other world drums; etc.). Players should not try to coordinate their pitches as an ensemble as long as there is overall clarity in the voices.

The wind wand is an aerophone (substitute: bull-roarer or windtube).

Woodblocks (substitute: LP Jam Blocks) and cowbells should be graduated in size/pitch.

The China cymbals should be large (20-inch for high and 22-inch for low). Each cymbal also has a "piggy back" cymbal to create a more dampened sound. Use a 10-inch splash cymbal on the high China and a 12-inch splash on top of the low China. Each cymbal will be mounted on a stand so that the plates are perpendicular to the floor, parallel to a wall (suggested models: Zildjian Oriental China Crash and K Splash cymbals).

The spiral cymbal (suggested model: 18-inch Zildjian Spiral Trash) is a special-effect cymbal with a spiral cut from the bell to the edge, creating a sound similar to a thundersheet when struck.

Mallets

Chardonnay mallet*

Sponge mallet**

Heavy snare drum stick (Innovative TS-1 is recommended)

Bow

Soft yarn mallet (Innovative JC-1SC is recommended)

* Directions for making a chardonnay mallet: Carefully remove a synthetic cork from a bottle of chardonnay (any vintage) and mount on the pointed end of a thin, cane barbecue skewer (about 12 inches in length). These may be glued to prevent the cork from popping off the skewer (substitute: soft rubber mallet that sounds good on the suspended flower pots).

** Directions for making a sponge mallet: Purchase synthetic artist sponges (oval shape used for working with clay) at a craft shop or art supply store. Cut a "+" shaped slit in the center of the sponge and insert a wooden dowel (about 7/16-inch) for a handle. The sponge can be attached to the handle with wood glue, silicone, or Gorilla Glue (substitute: use the softest mallets available).

Percussion 1 begins the piece by playing the waterphone. This instrument has a very unique and interesting sound, best achieved with the use of a bass or cello bow. A wider bow will have a greater amount of contact between the instrument and the horsehair, thus producing a broader sound.

For the woodblock articulation, it is advised that the performer play the woodblock with the part of the stick where the shoulder meets the shaft. This will offer the most characteristic sound of the woodblock.

Note: Although not clearly indicated in the score, at measure 18, each percussionist should be holding one sponge mallet and one chardonnay mallet. The sponge mallet is to be used on the five graduated drums while the chardonnay mallet is to be used on the flowerpots.

Publisher

"Terra-Cotta Warriors" is published by Innovative Percussion, Inc. (<http://innovativepercussion.com>)

Trio Per Uno

Nebojša Živković

By David Mitchell

Composer

Nebojša Živković (b. 1962) is an internationally acclaimed performer described by critics as one of the most expressive percussion artists of the day. The following is a series of quotes from *BBC-Music* magazine on Živković as a performer and composer:

The German-based percussionist and composer Nebojša Jovan Živković has developed a searingly intense, forcefully masculine percussion world... He doesn't balk at juxtaposing everything from dense, unforgiving dissonance to sentimental folk tunes in his wide-ranging works... his grand gestures are characterised by an astonishing intensity and often fierceness... the range and combinations of sounds he creates are startling, and all is delivered in hugely virtuosic performances which can't help but impress the listener. (*BBC-Music*, Nov. 2000)

Born in Serbia, Živković went to school in Mannheim and Stuttgart, Germany where he earned his master's degree in composition, music theory, and percussion. As a soloist, he has performed with numerous symphonies around the world, mostly performing his concertos. Many of Živković's compositions are well known (e.g., "Trio Per Uno," "Ultimatum 1," and "Ilijas") and have become part of the standard repertoire for many percussion programs. His pedagogical collections (*Funny Mallet Series*), written to develop four-mallet technique on marimba and vibraphone, are also well known.

Composition

"Trio Per Uno" (1995/1999) was originally composed as a single-movement work using the setup from movement 3 (three players, each with two toms and a snare drum). The guiding principle for this composition was "three bodies—one soul." After Živković heard a performance of the piece by Penumbra (a trio from Minneapolis), he was so happy with the piece that he decided to extend it to three movements. In an interview published in *Percussive Notes* (October, 2002), Živković describes the opening movement as "an energetic and perpetually grooving movement for bongos, muted gongs, and a shared bass drum." The melody is often split between all three players.

The second movement, in contrast to the first and third movements, is slow and contemplative. The two vibraphone parts consist of meditative eighth-note patterns while the crotales part contains a slow arrhythmic melody. In the composer's notes, Živković describes this movement as "an isle of quietness between two 'vulcanos,' [sic] in both atmosphere and instrumentation." The metaphor of "two volcanoes" is referring to the energetic first and third movements. Early descriptions of this movement indicate that at first conception it was going to be written for three players sharing a single marimba.

The outer movements (I and III) were written to express what Živković describes in the composer's notes as "a perfection of wildness in an archaic ritual cult." Movement III contains an abundance of fast rhythms, sometimes in unison and at other times split between the three players. This interaction between performers is another embodiment of "three bodies—one soul."

Technical Considerations

Fast single strokes are necessary for the first and third movements. In movement I, the performers must be able to play short bursts of thirty-second notes at 99 bpm. A strong understanding of accents vs. taps is necessary for the outer movements.

Movements I and III both include meter changes where the performer must shift from simple meters (where the beats are divided into twos) to compound meters (where the beats are divided into threes). Asymmetrical meters are also included in the third movement (a combination of compound and simple meters; e.g., 2+3 = 5). There is also a metric modulation (tempo modulation) in the first movement at rehearsal 12. In this modulation, the groups of three sixteenth notes from the preceding measure become triplets at the downbeat of rehearsal 12 without changing speeds. Starting at the measure before rehearsal 12, accents written on every dotted-eighth note should be felt as the beat. With this reinterpretation, the sixteenth and thirty-second note rhythms should be felt as eight beats of triplets with two sixteenth notes on the second partial.

Melody in movement II is often written with indeterminate rhythms. The approximate duration of each note should be determined by the space between noteheads. The more notes there are in a given measure, the faster the rhythms should be. Avoid placing the first note of each measure on the first downbeat in melodic passages with several consecutive

measures. A combination of various rhythms, including dotted-quarter and dotted-eighth notes, should be used to create an arrhythmic feel.

Vibraphone pedaling should be observed carefully in movement II. Pedaling during the 5/4 measures (beginning to rehearsal 19) should align with the groupings of 3+2 (i.e., pedaling will alternate between dotted-half notes and half notes). Measures with any other meter signature should be pedaled at the beginning of each measure only (e.g., rehearsals 19–20).

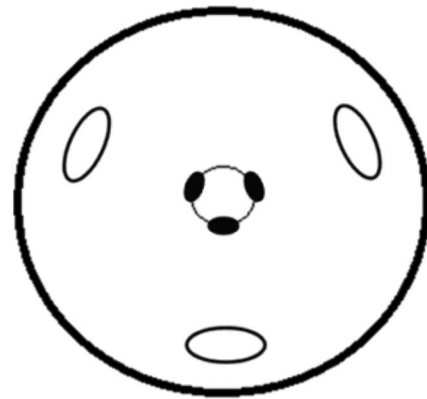
During the improvisation section of movement III, the performers should produce a cacophony of sound to represent the archaic wildness described in the composer's notes. The performers should scream the different vocalizations used throughout the piece to emphasize their improvised rhythms. Rhythmic and dynamic contrast should be utilized so that the vocalizations are still audible. The comments on the page instruct the players to run around the drums and turn the snares on. Be careful that the performers turn the snares off before rehearsal 38 in such a way that the chaotic improvisation does not end until the roll begins. This will require one-handed improvisation for a short period of time.

At rehearsal 32 of movement III the performers all play eighth notes. The arrows at the end of the second measure indicate a continuation of the eighth notes even though they are not written. These unwritten eighth notes continue until the seventh measure of rehearsal 33, where "*tempo halten!!*" is written in the score. The same process applies at the fifth measure of rehearsal 38 until the end of the piece.

Stylistic Considerations

Performing melodies that are split between players is one of the most difficult aspects of movements I and III. Performers must be extra careful of their tone quality on each instrument; the goal is to match tone quality from player to player. The following elements should be taken into consideration: dynamic balance, playing zones on each instrument, playing on the rim with the same location on the shaft of the stick, angle of the sticks, and using relaxed playing technique. The illustration in Figure 1 provides playing zones for the shared bass drum in movement I. "Normal" playing zones are labeled as ovals and should be about eight inches from the rim. If each player plays directly in the center when notated as such, it often results in sticks colliding with each other. One way to avoid collision is to imagine a small circle in the center of the drum and to play on the outer edge of that small circle. These playing zones are illustrated as small black ovals in Figure 1.

Figure 1: Playing Zones on the Bass Drum in Movement I



Tuning is not clarified in the composer's notes for "Trio Per Uno." One tuning suggestion is to base the tuning on score order (i.e., player 1 has the highest pitched drums, player 2 the middle pitched drums, and player 3 the lowest pitched drums). The bongos in movement I should be approximately a whole step apart from player to player (e.g., tuning for high bongos between players: player 1: D, player 2: C, player 3: B-flat). The drums should be tuned approximately a minor third apart within each set of bongos. The bass drum may be muffled with a towel, but the open strokes in the "normal" playing zones should still be noticeably more resonant than the center strokes.

The high toms in movement III may also be tuned in score order. In this case, the high toms should be approximately a minor third apart from player to player (player 1 being the highest). Toms should be approximately a minor third apart within each set.

Equipment Needs

Movement I:

Concert Bass Drum (medium drum circa 32-inches, lying flat)
3 sets of bongos
3 pairs of China gongs (opera gongs, 1 small and 1 large, may be substituted with metal bowls)

Movement II:

Vibraphone (shared by two players, although using two vibraphones may be easier)
2-octave crotales
Glass wind chimes (found at outdoor décor stores, or substitute with high metal wind chimes)
Suspended cymbal
Rain stick

Movement III:

3 snare drums
3 sets of toms (1 small 8–10 inches, and 1 large 14–16 inches)

Playing implements:

Movement I:

Timbale sticks (e.g., Innovative Percussion LS-LD)

Movement II:

Hard cord-wrapped mallets for vibraphone (e.g., Innovative Percussion AA35 for player 2 and AA30 for player 3), brass mallets for crotales unless marked "arco" (bowed), and triangle beaters on the suspended cymbal

Movement III:

Concert snare drumsticks (e.g., Innovative Percussion CL-1 or IP-1)

Publisher

"Trio Per Uno" is published by Ed. Musica Europea and is available in the U.S. from Steve Weiss Music (www.steveweissmusic.com)
