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THE PERCUSSION QUARTET: A CHRONOLOGICAL LISTING AND
PERFORMANCE GUIDE OF SIX SELECTED WORKS

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THE PERCUSSION QUARTET: A CHRONOLOGICAL LISTING AND
PERFORMANCE GUIDE OF SIX SELECTED WORKS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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For Gavin, my brilliant and inspiring son. For Mom and Dad, your constant love and support have meant more to me than I can ever express. For my friends and colleagues, your support and encouragement through my academic career have meant so much to me. I could not have achieved this accomplishment without any of you.

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Abstract

Percussion quartets are the most abundant compositions in the genre of percussion ensemble. This study presents a chronological list of 651 compositions for percussion quartet and a performance guide of six selected works. The performance guide includes examinations of *Vespertine Formations* by Christopher Deane (2003), *Ku-Ka-Ilimoku* by Christopher Rouse (1981), *Ritual Music: Variations on the Numbers 2 and 4* by David Skidmore (2005), *The Doomsday Machine* by Michael Burritt (1990), *Threads* by Paul Lansky (2008), and *Omphalo Centric Lecture* by Nigel Westlake (1984). These six works represent the top selling contemporary percussion quartets in 2011, two works in each instrumental grouping: pitched instrumentation, non-pitched instrumentation, and mixed instrumentation.

Chapter 1

Introduction

The percussion ensemble was established as a genre of western chamber music in the early 20th century. Throughout its century of existence, percussion ensemble works have been created for a wide variety of groups differing in size, instrumentation and musical style. Edgard Varèse's *Ionisation*, one of the first recognized percussion ensemble works, was considered experimental in its use of unique percussion instruments. Varèse's composition concerns itself primarily with musical textures rather than traditional tonality or form. Early works by John Cage and Lou Harrison also used contemporary musical techniques centered on rhythmical and texture ideas. Works by Varèse, Cage and Harrison, along with early 20th century marimba bands,¹ paved the way for the modern large percussion ensembles and percussion orchestras including seven or more players, while the works of Cage and Harrison widely influenced the chamber percussion works including six or fewer players.

To date, there have been no established means for separating the percussion ensemble genre into sub-categories or into defined standard chamber groups. The only attempt at a sub-categorization system has occurred as a result of composition competitions, which define small ensembles as having three to five

¹ Bruce Roberts. "The Emergence and Development of Mallet Ensemble Literature in the United States: 1894-2001." (D.M.A. diss., University of Oklahoma, 2003), 1.

players,² medium ensembles having six to eight players,³ and large ensembles having eight or more players.⁴ It is noteworthy that the only Percussive Arts Society composition contest with a defined percussion ensemble personnel size was in 2004, which was for the percussion quartet.⁵ The relative newness of the percussion ensemble and its acceptance into western chamber music has created a lag in the research necessary to delineate important distinctions within the percussion ensemble genre. It is evident that divisions are necessary in order to quantify the growing number of works in the percussion ensemble genre.

The commissioning effort of professional and academic percussion ensembles has had direct influence on the expanse of literature for percussion ensembles.⁶ The University of Oklahoma Percussion Press is known for commissioning works primarily for large percussion ensemble and percussion orchestra,⁷ while Nexus, Synergy Percussion Group, So Percussion, Third Coast Percussion and Black Earth Percussion Ensemble commission and perform works primarily for six or fewer players, and frequently, the percussion quartet. These commissioned compositions provided a catalyst for new ways of writing for the

² Michael Hooley. "1998 PAS Composition Contest Winners." *Percussive Notes* (December 1998): 72.

³ Mark Ford. "1994 PAS Composition Contest Winners," *Percussive Notes* (June 1995): 81-82.

⁴ Daniel Adams. "2009 PAS Composition Contest Winners," *Percussive Notes* (September 2009): 88.

⁵ Mario Gaetano. "2004 PAS Composition Contest Winners," *Percussive Notes* (October 2004): 96.

⁶ Works commissioned by ensemble are listed in Appendix A.

⁷ Lance Drege. "The University of Oklahoma Percussion Ensemble Commissioning Series and Percussion Press, 1978-1999: An Examination of its History" (D.M.A. diss., University of Oklahoma, 2000), 1.

percussion ensemble by incorporating common and uncommon compositional techniques within the percussion medium, expanding timbre pallets by combining a variety of percussion instruments, and composing passages in which new techniques and instruments would need to be developed in order to be performed. Through various commissioning projects, professional and academic ensembles have taken advantage of several performance techniques. For example, four-mallet grip techniques make it possible for one player to play passages that were previously unplayable, and multi-percussion instrumentation allows one performer to play multiple instruments. Innovations in performance techniques and instrument design (extended ranges for marimba, drum head innovations, and instrument hardware design) have reduced the previous limitations on percussionists, enabling the performers to execute more challenging music.

Changes have transformed both percussion pedagogy and therefore the potential of all of the aforementioned percussion ensembles and compositions. At present, there have been no established means of separating the percussion ensemble genre into sub-categories or into defined standard chamber groups. As a result, the current study presents a substantial chronological list of percussion quartets, a method of grouping works by instrumentation, and a performance examination of six selected compositions.

Statement of the Problem

According to Thomas Siwe's, *Siwe Guide to Solo and Percussion Ensemble Literature*,⁸ 4,238 works have been composed for the percussion ensemble genre. It is difficult to determine trends within the genre due to the large and ever-increasing number of works composed. Established by the PAS Composition Contest Committee in 1974, the personnel of the percussion ensemble had been divided into small and large-sized ensembles. The small ensemble compositions are generally performed without a conductor while the large ensemble works usually utilize a conductor. Within the small ensemble sub-category a trend in works composed for four percussionists (i.e. the percussion quartet) can be observed. According to the Siwe database, there are 1,281 works listed for four players. Works utilizing four players prevail over all other sizes of ensembles with 30 percent more works composed for four player ensembles when compared to percussion trios, 50 percent more than percussion quintets, and 35 percent more than percussion sextets (Table 1-1). Works utilizing four players also surpass any other sized percussion ensemble in the larger sized groups utilizing seven or more players.

⁸ Thomas Siwe. "Siwe Guide to Solo and Percussion Ensemble Literature." Percussive Arts Society, 2012.

Table 1-1. Numbers of works composed for varying sized percussion ensembles from *Siwe Guide to Solo and Percussion Ensemble Literature*.⁹

Ensemble Size	Number of works composed
Trio	843
Quartet	1281
Quintet	643
Sextet	802
Septet	267
Octet	275
Nonet	108
Dectet	113
More than ten players	204

The information shown in table 1-1 clearly shows the percussion quartet with more compositions than other sized percussion ensembles. Scholars, composers and performers are not equipped with a mechanism of further reducing the quartets within the genre for both study and program selection. The current study offers a list of percussion quartets and a performance guide for selected works to provide a foundation for future percussion quartet study.

⁹ Thomas Siwe. “Siwe Guide to Solo and Percussion Ensemble Literature.” Percussive Arts Society, 2012.

Need for the Study

To date, there have been no studies of the percussion quartet as a sub-genre of the percussion ensemble. Previous studies have focused on the traditional percussion ensemble incorporating compositions with a large number of performers. As a result, the percussion quartet is often overshadowed within the percussion ensemble genre, even though it has the largest number of specifically composed works. Furthermore, the percussion quartet, unlike the other standard chamber ensembles, has no standard instrumentation. Standard chamber ensembles and instrumentations include: the brass quintet with 2 trumpets, horn, trombone and tuba; the string quartet with two violins, viola and cello; and the woodwind quintet with horn, clarinet, flute, oboe and bassoon. The percussion quartet consists of a variety of idiophones, membranophones, chordophones, and aerophones and has no set instrumentation from composition to composition. Variety in percussion quartet instrumentation makes the examination of trends challenging. Moreover, no studies attempt to categorize the percussion ensemble into sub-genres. Sub-genres now are important to employ as literature for the percussion ensemble has increased exponentially in size from its inception in the early 20th century.

Purpose of the Study

The purpose of the study is to provide an extensive list of percussion quartet compositions and a performance guide of six selected works. A list of percussion quartet compositions utilizing four players will be assembled utilizing the *Siwe Guide to Solo and Percussion Ensemble Literature* (Appendix A). Compositions from this list will be placed in chronological order and into instrumental groupings: (1) pitched instrumentation, (2) non-pitched instrumentation, (3) mixed instrumentation. In addition, a performer's guide to six percussion quartet works, two selected from each of the instrumental groupings, will be provided. Musical elements, instrumentations and performance related topics will be discussed through the examination of these six works. The chronological list and performer's guide will provide meaningful insights for academics and professional percussionists.

Limitations of Study

The chronological listing and performance guide presented in this study include only stand-alone percussion quartets. Works that utilize a percussion quartet as accompaniment or have a percussion soloist with a percussion trio are excluded from the study. Works for duets, trios, quintets, and larger percussion ensembles, though important to the larger genre of percussion ensemble, are not included. Works by performing groups such as Blue Man Group or Stomp, which rely heavily on percussion, will not be included. These organizations rely on

“popular” techniques and extra-musical choreography, which are worthy of exploration, but deserve examination in another study. In addition, works such as *Vous Avez du Feu?* by Emmanuel Séjourné, will not be discussed due to their theatrical nature and use of non-traditional percussion instruments. Finally, non-western percussion music, although heavily influential on western percussion music, will not be explored as a part of this study.

Design of the Study

A chronological listing reveals trends in compositional techniques and identifies areas of high production in the number of works over time. In the current study, 651 percussion quartets are divided into three instrumental groupings: pitched instrumentation, non-pitched instrumentation, and mixed instrumentation. The works are then listed chronologically within each of the three instrumental groupings (Tables 2-1, 2-2, and 2-3).

In addition, six of the leading compositions for percussion quartets were selected for the performance guide in this study. Two works were selected to represent each of the three instrumental groupings. These six works were chosen due to their popularity in 2011 according to Steve Weiss Music sales figures.¹⁰

¹⁰ Steve Weiss. *Sheet Music Books and Recordings*, <http://www.steveweissmusic.com/category/percussion-ensemble-sheet-music> (December 2011).

These compositions show a variety of instrumentations and performance related issues found in the percussion quartet.

Literature Review

Percussion Instruments and their History by James Blades illustrates the use of percussion instruments throughout history and includes a section on the composer's use of modern percussion, referring to works composed in the 20th century. By the mid-twentieth century, composers of orchestral music were demanding more from percussionists. Extended techniques and demands from playing multiple instruments provided new challenges. This is particularly evident in Milhaud's *Concerto pour batterie et petit orchestre (1929-1930)* where the soloist is expected to play on a full battery of instruments, including: 4 timpani, snare drums, cymbals, bass drum, triangle, tambourine, ratchet, woodblocks, slapstick, tom-toms, gong, and castanets.¹¹ This solo expanded new possibilities for composers and elevated multi-percussionist's performance expectations. While informative, Blades' book only briefly addresses the percussion ensemble and examines the use of percussion as a solo instrument or within the orchestra or chamber ensembles of mixed instrumentation.

Timpani and Percussion by Jeremy Montagu outlines the development of percussion throughout history beginning with antiquity and continuing through the

¹¹ James Blades. *Percussion Instrument and Their History* (London: Faber and Faber Limited, 1975), 416.

20th century. Montagu suggests that chamber works became popular in the early 20th century out of necessity due to the lack of funds after World War I. Fewer performers were required to play multiple instruments as in the percussion part for *l'Histoire du Soldat* (1918) by Igor Stravinsky and *The Threepenny Opera* (1928) by Kurt Weill.¹²

Gary Cook's *Teaching Percussion*, although primarily pedagogical in nature, includes a list of percussion quartets in its Appendix A. Cook's list includes quartets that are less difficult and more appropriate for younger players. In Chapter 3, Cook mentions the importance of multiple-percussion performance in solo and ensemble literature:

The vast amount of literature written for solo and ensemble multiple-percussion performance has given the [high] school percussionist an exciting and challenging new medium of expression. Many excellent works in this area for the school percussionist – by William Kraft, Al Payson, Mitchell Peters, Morris Goldenberg, Michael Udow, Dave Hollinden, Nick Petrella, John Allemeier, and others – are a natural extension of basic drumming techniques and often require fundamental knowledge and playing ability on other percussion instruments.¹³

Cook emphasizes opportunities for a multiple-percussionist are important at every level of percussion performance, from the beginning player to the professional.

Percussion, a book by James Holland, looks specifically at the use of percussion in chamber music.¹⁴ Holland chooses three early works to explore;

¹² Jeremy Montagu. *Timpani and Percussion* (New Haven and London: Yale University Press, 2002), 139.

¹³ Gary Cook. *Teaching Percussion, 3rd edition* (Belmont, California: Thomson Schirmer, 2006), 79.

¹⁴ James Holland. *Percussion* (London: Kahn & Averill, 1978), 202.

(1) *l'Histoire du Soldat* by Igor Stravinsky, (2) *Façade* by William Walton, and (3) *Sonata for Two Pianos and Percussion* by Béla Bartók. While problems and innovations of each work are described Walton's work receives the primary emphasis. Holland notes that the difficulties with each of these works lies in the arrangements of the instruments, the notation provided by the composer, and the logistical concerns of performing the correct instrument with the correct mallet. These early works were considered extremely challenging to the percussionist in the early 20th century due to the lack of existing percussion pedagogy, instrument technology, and common practice. Also referenced are the later works of Roberto Gerhard and Karlheinz Stockhausen. Gerhard's *Concert for Eight*, written in 1962, utilizes one percussionist on multiple percussion instruments with seven other instrumentalists. Stockhausen's *Kontakte*, written in 1960, also utilizes one percussionist performing on several percussion instruments with electronic sounds and piano. Each of the aforementioned works increased performance demands at the time on the multi-percussionist. These innovations impacted virtually every genre of modern percussion music, including percussion chamber and solo literature.

Holland's section referring to the percussion ensemble is far from complimentary. He states, "I find an all-percussion program, unrelieved by any other instrument or voice, can be something of a disaster."¹⁵ This statement made in 1978 encountered arguments from percussionists and composers alike. Since

¹⁵ Ibid., 262.

Holland's writings in 1978, percussion literature has not only increased in quantity, but, more importantly, in quality.

Contemporary Percussion (1970) by Reginald Brindle contains percussion instrument classifications, notations, layouts, and factors influencing timbre. This study also includes sections on the percussion ensemble and the orchestral use of percussion. Brindle stresses the importance of the number of players, percussion layouts and the placing of instruments.¹⁶ Brindle states, "In theory, a composer should decide how many percussion players he is going to use before he begins to write."¹⁷ Further, he states that more than one player is necessary in three circumstances: (1) when several instruments have to be played together or in quick succession with a force that is beyond the physical possibilities of one player, (2) when there are complex rhythmic patternings on a number of instruments, and (3) When a number of instruments have to be played simultaneously, or in such quick succession that one player could not reach them all.¹⁸

Brindle distinguishes between large and small percussion ensembles in his chapter on the percussion ensemble.¹⁹ Small percussion ensembles are composed of up to six players and are largely performed without the aid of a conductor.

¹⁶ Reginald Smith Brindle. *Contemporary Percussion* (London: Oxford University Press, 1970), 18.

¹⁷ *Ibid.*, 20.

¹⁸ *Ibid.*, 20.

¹⁹ *Ibid.*, 199.

Large ensembles exceeding six performers are largely conducted and most often designed for amateur performances (schools, colleges, etc.).²⁰

The Percussion Ensemble: 1930-1945 by Dr. Larry Vanlandingham provides insight into the beginning of the contemporary percussion ensemble genre by examining early works. This thesis cites the two percussion quartets composed by William Russell: *Three Dance Movements* (1933) and *Percussion Studies in Cuban Rhythms* (1939). Works of Lou Harrison and John Cage are examined in detail. Harrison has seven works listed, four of which are percussion quartets: *Fifth Symphony* (1939), *Songs of Queztecóatl* (1941), *Fugue* (1942), *Double Music* (1941).²¹ The four Harrison percussion quartets use only non-pitched percussion instruments. The term ‘purist’ is used to describe the use of only non-pitched instruments in a composition.²² These four works requires each performer to use multiple instruments. There are eight John Cage percussion ensemble compositions listed, four of which are percussion quartets: (1) *Imaginary Landscape No. 1* (1939), (2) *Living Room Music* (1940), (3) *Second Construction*(1940), and (4) *Amores* (1942).²³ These early works use traditional

²⁰ Ibid., 200.

²¹ This work is a collaboration between John Cage and Lou Harrison.

²² Larry Vanlandingham. “The Percussion Ensemble: 1930-1945” (Ph.D. diss., Florida State University, 1971), 48.

²³ Piano and electronics, for this purpose, are considered percussion instruments in that they are generally manipulated or performed on by a percussionist.

instruments (i.e. pianos) in combination with ethnic, found²⁴ and electronic instruments.

Vanlandingham concludes that the development of instrumentation in percussion ensemble music from 1930-1945 came in three stages: (1) the use of standard orchestral and indigenous percussion instruments, (2) a clear trend away from the use of standard percussion, and (3) a return to the almost exclusive use of standard percussion.²⁵ Vanlandingham regards Cage, Harrison, and Russell as the first major modern composers of the percussion quartet.

The Emergence and Development of Mallet Ensemble Literature in the United States: 1894-2001 with Analyses of Selected Works by Bruce Roberts is a comprehensive study of mallet ensemble literature that employs primarily marimba, vibraphone, xylophone, bells, and chimes. The study includes a comprehensive chronological list of mallet ensemble literature. The list is separated into four sections: (1) 1894-1929, (2) 1930-1953, (3) 1954-1977, and (4) 1978-2001. The first section addresses the development of early marimba literature and its eventual acceptance in the United States. The second section details the influence of Clair Omar Musser and the early literature for the “marimba symphony orchestra.” The final two sections explore the collegiate development of mallet ensemble literature.

²⁴ A ‘found instrument’ refers to materials that were not intended to be instruments, but are used in compositions, examples: brake drums, car springs, trash cans, etc.

²⁵ Larry Vanlandingham. “The Percussion Ensemble: 1930-1945” (Ph.D. diss., Florida State University, 1971), 87.

It is important to note that Roberts' study also suggests that mallet ensemble literature should be set apart from percussion ensemble literature. This is evident in his analysis of Michael Hennagin's work *Duo Chopinesque* where Roberts' states, "At first glance, the composition would appear to be better suited for the percussion ensemble genre. However, the composition relies upon melodic and harmonic content as the main compositional impetus with rhythmic manipulation serving as embellishment."²⁶ This quote suggests that as the percussion literature expands, further categories within the genre of percussion ensemble will likely emerge.

A Catalog of Works for Marimba Soloist with Percussion Ensemble Composed Between 1959 and 2008 with Analysis of Selected Works by David Bessinger catalogues works that are comprised of percussion ensemble accompaniment for a solo percussion instrument. The works in this study range from small group accompaniment to large group accompaniment. Bessinger's study provides information on works that are often grouped with larger genres of percussion ensemble.

Trends and Developments in Percussion Ensemble Literature, 1976-1992: An Examination of Selected Works Premiered at the Percussive Arts Society International Conventions by James Cameron suggests that the Percussive Arts Society has greatly influenced new percussion ensemble literature. Works for

²⁶ Bruce Roberts. "The Emergence and Development of Mallet Ensemble Literature in the United States: 1894-2001" (D.M.A. diss., University of Oklahoma, 2003). 213.

percussion quartet are listed in the study. Cameron suggests a growth in large percussion ensembles in the range of his study but concentrates only on works premiered at the Percussive Arts Society International Conventions.

Don Baker's study, *The Percussion Ensemble Music of Lou Harrison: 1939-1942*, focuses primarily on the compositional techniques of Lou Harrison's percussion music. This study provides insight into early concepts for composers of the percussion ensemble.

The *Siwe Guide to Solo and Ensemble Percussion Literature*, originally a collection of works from 1899 to 1995, is now a working database found on the Percussive Arts Society website, www.pas.org. This collection as of 2011 contains over 4,500 percussion ensemble works.²⁷ Entries contain composer and publisher information, duration of work, instrumentation, number of performers required, additional accompaniment, and program notes. The *Siwe* database is searchable by the number of percussionists required to perform a work. Table 1-1 demonstrates the works by the number of percussionists required for performance. The percussion quartet has an overwhelming number of compositions with over 35 percent of all percussion ensembles listings. This database provides the basis of the catalog of percussion quartets presented in this study.

Karl Reiss' study, *The History of the Blackearth Percussion Group and Their Influence on Percussion Ensemble Literature, Performance, and Pedagogy*, provides insight into the emergence of the professional percussion ensemble. In

²⁷ Duo and solo works are not considered for the purpose of this thesis.

1973 the Blackearth Percussion Ensemble emerged as the first full-time percussion ensemble to hold a position at a university in the United States.²⁸ Reiss' study presents a list of percussion ensemble works commissioned by the group and a historical background of the percussion ensemble with emphasis on professional small group percussion ensembles consisting of 6 or fewer players.

An internet search for percussion quartet and percussion ensembles produced several articles and sites for professional chamber percussion groups. Websites for the following professional ensembles provide repertoire lists, historical insights into the formation of the group, noteworthy performances and discographies: Cage Percussion Players, Talujon Percussion Quartet, Base4 Percussion Quartet, Third Coast Percussion Quartet, Hands On' Semble, Rempis Percussion Quartet, Iktus Percussion Quartet, So Percussion, Tambuco Percussion Ensemble, Nexus, Obliteration Percussion Quartet, New York Percussion Quartet, Torq Percussion Quartet, Tetraktis Percussioni, and Exit 9 Percussion Group. Each of these professional groups is credited for performing and commissioning, though not exclusively, works for percussion quartet. These groups also perform works for fewer or greater than four players. However, the foundations of each group is the percussion quartet.

Searches for percussion ensemble and percussion quartet in JSTOR and *Percussive Notes* revealed several articles, none of which were written specifically

²⁸ Karl Leopold Reiss. "The History of the Blackearth Percussion Group and Their Influence on percussion Ensemble Literature, Performance, and Pedagogy." (Ed.D. diss., University of Houston, 1987), 20.

about the percussion quartet. The articles listed in this bibliography center around literature review, percussion groups/composers, and competitions. These articles provide important historical insight as well as current practices for percussion chamber music.

The Percussive Arts Society composition research database was accessed and a variety of searches were performed. The database is a collection of programs and reviews of percussion ensemble and solo concerts. The database allows one to search by literature review, concert programs, recording reviews, and the *Siwe Guide to Solo and Ensemble Percussion Literature*. The database also allows search by the title, composer, and keyword. A literature review search concluded with 465 reviews of percussion quartet literature. It was concluded that the database was incomplete as many universities and professional percussion ensembles' concert programs were not included.

Chapter 2

Chronological List of Percussion Quartet Compositions

The list herein was assembled from the *Siwe Guide to Solo and Percussion Ensemble Literature*. Siwe's database provides works for four players, including works performed with non-percussion instruments. The provided list pares the *Siwe* database by removing all works utilizing non-percussion instruments leaving only compositions for percussion quartets. These works are separated into three instrumental groupings; non-pitched instrumentation (table 2-1), mixed instrumentation (table 2-2), and pitched instrumentation (table 2-3).

Table 2-1. Percussion Quartet Compositions with Non-pitched Instrumentation

Title	Composer	Composed
Percussion Studies in Cuban Rhythms	William Russell	1935
Quartet	John Cage	1935
Fifth Simfony	Lou Harrison	1939
Living Room Music	John Cage	1940
The Air Express	John Joseph Heney	1941
The Midnight Express	John Joseph Heney	1941
The Pony Express	John Joseph Heney	1941
The Submarine Express	John Joseph Heney	1941
Canticle No. 3	Lou Harrison	1941
The Song of Queztecotl	Lou Harrison	1941
Double Music	Cage/Harrison	1941

Third Construction	John Cage	1941
Simfony No. 13	Lou Harrison	1941
Fugue	Lou Harrison	1942
Credo in US	John Cage	1942
Drummer's Patrol	Acton Ostling	1947
Chasing the Beat	Phil Grant	1947
Tom-Tom Foolery	Alan Abel	1947
Invention for Four Percussion Players	Paul Price	1949
Percussion Music	Michael Colgrass	1952
Six Eight Fantasy	Fred Hoey	1953
First Quartet	Mervin Britton	1953
Inventions on a Motive	Michael Colgrass	1955
Prelude and Fugue for Four Percussion Quartet	Charles Wuorinen	1955
Valley Forge	Haskell Harr	1957
Percussive Rondo	William Schmidt	1957
Three Pieces for Percussion Quartet	Warren Benson	1958
Zwolf Leichte Studien	Siegfried Fink	1959
Impressionata	Judy Mathis	1959
Reaktionen	Bo Nilsson	1960
The Epic of Western Man	Harold Prentice	1960
Drawings: Set No. 1	Sydney Hodkinson	1960
Batter Up, Snare Down	Harold Prentice	1960
Chinese Laundry Man	Harold Prentice	1960
Sounds of the City	Harold Prentice	1960
The Dancing Man	Harold Prentice	1960
Discussion	Dale Rauschenberg	1960

Statements for Percussion	Robert Muczynski	1961
Variations for Percussion Quartet	William Youhass	1962
Fugue	Anthony Cirone	1962
Pattern Percussion - part 1 from "Suite"	Thomas A. Brown	1962
Characters Three [Character for Percussion]	James L. Moore	1962
Riti: I funerali d'Achille	Giacinto Scelsi	1962
Quartet for Percussion	William Schinstine	1963
Rhythm Busters	William Schinstine	1963
Turnaround	William Schinstine	1963
Drum Dilemma	Larry McCormick	1963
African Sketches	J. Kent Williams	1964
Dance Patterns	Saul Goodman	1965
Off We Go	Saul Goodman	1965
Procession of the Gnomes	Acton Ostling	1965
Suite for Percussion	Acton Ostling	1965
Teamwork	Mitch Markovich	1966
Fancy Four	Mitch Markovich	1966
Four Horsemen	Mitch Markovich	1966
Bernalillo	Maxine Lefever	1966
Durango	Maxine Lefever	1966
Monticello	Maxine Lefever	1966
San Luis	Maxine Lefever	1966
Tres Estudios	Oswaldo Lacerda	1966
Jeux 4	Roman Haubenstock-Ramati	1966
Drum Quartet "The Winner"	Jim Deschler	1967
Study in 5/8	Mitchell Peters	1967
To that Predestined Dancing Place	David Rosenboom	1967

Four Over Four	Robert H. Nagel	1968
Four Times Three	Harold J. Brown, Jr.	1968
Drum Tune	Stanley Leonard	1968
Housemusic for Percussion	Stanley Leonard	1968
Short Overture for Percussion	Robert Buggert	1969
Toccata No.1	Robert Buggert	1969
Chief Judge	Jay Collins	1969
Four/Four for Four	Anthony Cirone	1969
True Blue	Joe Berryman	1970
Counterpoint for (Non-Pitched) Percussion Quartet	Gregory Kosteck	1970
Århus Etude, No. 1	Bent Lylloff	1970
Århus Etude, No. 3	Bent Lylloff	1970
Århus Etude, No. 4	Bent Lylloff	1970
Århus Etude, No.911	Bent Lylloff	1970
Cycle for Percussion	Stanley Leonard	1970
Four Stories	Louis Bellson	1970
Etude for Percussion Quartet	Garwood Whaley	1971
Variations and Interludes	Ursula Mamlok	1971
Quartet No. 2, op.10	Peter Hazzard	1971
The Good News	Michael LaRosa	1972
Take That	William Albright	1972
Knock-On-Wood	Allan Blank	1972
Percussion Quartet No. 6	Ron Delp	1973
As it leaves the Bell	Anne Boyd	1973
Three Songs of Mad Coyote	Peter Garland	1973
Four on Six	Charles Edward Bley	1973
Estudio para percusión	Jorge Edgard Molina	1973

Three Quartets for Percussion	Allen Brings	1973
Four Movements	Michael Udow	1974
Hummingbird Songs 1-10	Peter Garland	1974
Three Pieces for Drum Quartet	James Tenney	1974
Ashland High	Alan Abel	1974
Toy Parade	Roger Hannay	1974
Four for Four	Vicki Eaklor	1974
Conflict	Ross Lee Finney	1974
Patterns	Klaus-Hinrich Stahmer	1974
Counterpoint I	Lewis Nielson	1974
Four Canons	Allen Brings	1974
Music for Percussion	Frank Warren	1974
Reminiscence	Dobri Paliev	1974
Vibrosuperball	Ingram Marshall	1974
Prologue and Fight	Jared Spears	1974
Ten Quartets for Percussion, 1-6	Kjell Samkopf	1974
Two Portraits for Bass Drum	Stephen Gryc	1974
Teamwork	David Vose	1975
Three Marches for the King's Guards' Band, op.84	Terje Lerstad	1975
Soundscapes 2	Anthony Brown	1975
Galloway Drumcall	Heinz von Moisy	1976
Schlag auf Schlag	Alex Haefeli	1976
Etude No. 1	Marc Tavernier	1977
Rock Me to Sleep	Wally Barnett	1977
Quartet for Four Equal Percussion Instruments	Kjell Samkopf	1977
Puzzle II	Michel Cals	1977
Puzzle III	Michel Cals	1977

Selbstbewusstsein	John King	1978
Rythmus I, II, III, IV	Jacques Delécluse	1978
Trommel-Quartet	Siegfried Kolbe	1978
Auburn Run-Out	Ernest Muzquiz	1978
Fire	Peter O'Gorman	1978
Music for Wooden Shoes	Koos Terpstra	1978
Timbrack Quartet	Michael Udow	1978
Ku-Ka-Ilimoku	Christopher Rouse	1978
The Hawks	Paul Brazauskas	1978
Idee und Ansatz, Ensemblestudien Books 1-3	Harald Weiss	1978
Rithuel I	Marc Tavernier	1979
Bolero	Richard Trythall	1979
Introduction and Allergro	Cort McClaren	1979
Sticks	Robert Lloyd	1980
Whirling Dance	Robert Lloyd	1980
Ludus	Denis Gougeon	1980
As the Wind Colors	Michael Udow	1980
Cinq ensembles de percussion	Jean Claude & Marc Tavernier	1980
Echogenesis	Daniel Adams	1980
Changing Patterns	Hermann Regner	1980
Five Miniatures	Annette LeSiege	1980
Shradhanj Ali	John Bergamo	1980
Kinesthesia	Warren Johnson	1981
Nr. 7-10 Quartette für Schlaginstrumente	Paul Veit	1981
Bembe	William Ortiz	1981
Drums imitation	Philippe Hauquier	1981
Machine en ballade	Philippe Hauquier	1981

Piece Percussionique No.4	Michael Horwood	1981
Dance Music Two	Peter Terry	1981
Rito/Tortura	Thomas Jahn	1981
Kanonade	Siegfried Fink	1982
Four Voice Canon No. 5	Larry Polansky	1983
Frieze [Dance of Huitzilophchtli]	Peter Garland	1983
Africanus	Morris Brand	1983
Galerie	Werner Heider	1983
Dining Room Music	Rupert Kettle	1983
First Suite for Marimba Quartet	Michael Boo	1984
caDance	Andy Pape	1984
Waltzing Rhythms	Maxine Lefever	1984
Tarantella	Steve Grimo	1985
And Four to Go	Maxine Lefever	1985
Swingin' Along	Maxine Lefever	1985
temple blocks, cowbells, tom-tom	Maxine Lefever	1985
Greetings to Hermann	Hans-Gunter Brodmann	1985
Rockreation	William Schinstine	1986
Surrogate	Igor Lesnik	1986
Swing it Straight	Cort McClaren	1986
Denk daran, die Erde ist eine Trommel	Thomas Lauck	1986
Extra Time	Joe Maroni	1986
Passing Zone	Joe Maroni	1986
Time Out	Joe Maroni	1986
Janissaires	Gérard Berlioz	1987
Thyme	Mark Yancich	1987
Rounds I	Albrecht Imbescheid	1987

Pulsations	Claude Lenners	1987
Ssh...	David Macbride	1988
Collisions	Jared Spears	1988
Herbstfestival	Nicolaus A. Huber	1988
Rondo	Cornelius Schwehr	1988
M. M.	Paul Termos	1988
Dance for J.P.C.	Michael Udow	1988
Hambone Music	Timothy Ferchen	1988
Shockwave	Jeff Rettew	1988
Pulsations	Max Lifchitz	1988
Interactions	Siegfried Fink	1988
Festive Drumming	Yiu-kwong Chung	1989
Back to Basel	Jeff Rettew	1989
Dégagé	Jeff Rettew	1989
Hoe Down	Thomas A. Brown	1989
Echoes from the Gorge	Wen-Chung Chou	1989
Corps-tet	Thom Hasenpflug	1989
Kvadrat	Vinko Globokar	1989
For Tom's	Peter Hansen	1989
Marching	Claude Bonzon	1990
Nderua	Michael Atherton	1990
Five! For Three Too Won!	Timothy Ferchen	1990
Four-Way Split	Murray Houllif	1990
Top Flight	Thomas A. Brown	1990
Malacachète	Gérard Berlioz	1990
Gong Game	Werner Heider	1990
Five Percussion Quartets - from: Coyote Builds North America	John Luther Adams	1990

Four Drum Quartets - from: Earth and the Great Weather	John Luther Adams	1990
Até-Logo	Siegfried Fink	1990
Dimensions	Elliot Del-Borgo	1991
Echo Echo	Alice Gomez	1991
Sechs Percussions-Quartette	Eduard Jenull	1991
Bicksa [Quartet #1]	Thom Hasenpflug	1991
Lowland	Michel Mordant	1991
Five Elementary Etudes	Daniel Adams	1991
Tribal Chants	Jeff Rettew	1991
Upshot	Jeff Rettew	1991
Drum Hands	Joseph Celli	1991
Four4	John Cage	1991
dust into dust - from: Strange and Sacred Noise	John Luther Adams	1991
Twenty-six Contemporary Snare Drum Duets	Alexander Lepak	1991
Studs	James Fulkerson	1992
Studs II	James Fulkerson	1992
Stigma Non Grata	Jack Vees	1992
Heliopolis I	Giorgio Battistelli	1992
Sonata a Quattro	Allen Brings	1992
Polyphonies	Jared Spears	1992
Dimensions III	Elliot Del-Borgo	1993
Salty Fish Flesh	Brian Benscoter	1993
Ritmo Bagatello - Quattro Stazione	Elisabeth Amandi	1994
Samba Classico	Anthony Cirone	1994
Luccicare	Ronald Ford	1994
Chamade Suite	Igor Lesnik	1994
For Regndansere [For Raidancers]	Maja S. Kjelstrup Ratkje	1994

Samtal	Joakim Sandgren	1994
Rythmes du culte des cristaux rêvants	Riccardo Nova	1994
Destinations	Alan Keown	1995
Layers	Alan Keown	1995
Tremollino Malletino - A la Pentatonie	Elisabeth Amandi	1995
TieCo	Jody Rockmaker	1995
Hunting the Lion	Lepper/Kotche	1995
Four Studies for Young Percussion Ensemble	Mario Gaetano	1995
Hip Hop Bop	Moses Mark Howden	1995
Danza de Samba	Jeffrey Peyton	1995
Go	Jesper Hendze	1995
aROUND tHE cORNER	Hideko Kawamoto	1995
Primitive Echoes	Jeffrey Peyton	1995
ANIMA	Theodore Wiprud	1996
You're Looking a Little Pail	Michael Ross	1996
Seasons	Michel Mordant	1996
Parting Hands	Larry Polansky	1996
Four on the Floor	Jeffrey Peyton	1997
Spirits Rising	Matt Savage	1997
Gladstone Quartet	Sam A. Willenhaupt	1997
William Tell's Canned Overture	Michael J. Rhodes	1997
Trommeli Tom-tom; Trim Tram Trom Trum	Elisabeth Amandi	1997
Four To Go	Jeff Rettew	1997
Frembe	John Bergamo	1997
Snareformance	Christopher Fellingner	1998
Integration for Percussion Ensemble	Gert Bomhof	1998
Trinity	Gert Bomhof	1998

Klassentreffen 3	Leander Kaiser	1998
Contest Ensembles for Intermediate Percussionists	Murray Houllif	1998
Theme Park X 41	Alvin Curran	1998
Snap!	Steve Kastuck	1998
Terra Firma	Neil Flory	1999
The Doomsday Machine	Michael Burritt	1999
In the Pocket	John H. Beck	1999
Applause	Michael J. Rhodes	1999
Pentadic Striations	Anthony Cirone	1999
Rhythmology	Joseph Pappas	1999
Union Pacific Liner	Leander Kaiser	2000
Bucket Brigade	Wally Hackmeister	2000
Quartet for Snare Drums	Kevin Bobo	2000
In and Out of the Pocket	John H. Beck	2001
Rudimental Three-Step	W. J. Putnam	2001
Downfall	John R. Beck	2001
Pling 3	Axel Fries	2002
Beat Ballet for Percussion Quartet	Richard LeVan	2002
Breed's Hill	W. J. Putnam	2002
Highlander	W. J. Putnam	2002
Momentum	W. J. Putnam	2002
Parallax	James Romig	2003
While the Cats Away	James Romig	2003
Take A Stand	Ian Smith	2003
Clappercession	Jane Boxall	2003
Unsquare Dance	Jane Boxall	2003
Allegro Fantastica	Jared Spears	2004

Re-Action	Kristen Shiner	2004
Mad Hatters	Jane Boxall	2004
Stick Insect	Jane Boxall	2004
Echoes	David Skidmore	2004
Displacements	Anthony Miranda	n/a
Bubble	H. Borrenbergs	n/a
Chania	F. Knijn	n/a
Drumsound	Eric Crauwels	n/a
Dummy Quartet	Peter Reijerse	n/a
L'Extase	J.A.M. Peeters	n/a
Meeting	J.H.W. Beurskens	n/a
Met Promotie	J.A.M. Peeters	n/a
Rumours going strong	M. Cornelissen	n/a
Sweep Up	H. Borrenbergs	n/a
Swing and Beat	J Stolk	n/a
Three Occasional Practices	Leon Camp	n/a
To Play Together	J. Conjaerts	n/a
United Sticks	v. H. Bakel	n/a
Youthful	J. Conjaerts	n/a
Quartet	Frank Ward	n/a
Prelude & Two Dances	Gary Coleman	n/a
Firefly	John Russell	n/a
Sweet	John Russell	n/a
March Madness	Murray Houllif	n/a
Ten Quartets for Percussion, 7-10	Kjell Samkopf	n/a
Synergy	Chris Crockarell	n/a
Rookie Samba	Andreas Seizer	n/a

Hot Seat	William Schinstine	n/a
Percussion Quartet No. 1	Matthew Richmond	n/a

Table 2-2. Percussion Quartet Compositions with Mixed Instrumentation

Title	Composer	Composed
Introduction and Allegro	Jack McKenzie	1951
One Over Three	Mervin Britton	1952
Quartet	Albert Payson	1955
Etudes Choregraphiques	Maurice Ohana	1955
Theme and Variations	William Kraft	1956
Theme and Variations	Saul Goodman	1957
Timing for Percussion	Siegfried Fink	1958
Suite for Percussion	William Kraft	1958
Music for Percussion	William Russo	1962
Dance Suite	Stanley Leonard	1964
Mallets Bay	Frank Siekmann	1965
Répercussion	Pierre Métral	1965
Five Miniatures	John Bergamo	1966
Sonatina	Fisher Tull	1967
Imagind Quarter	Sydney Hodkinson	1967
Three Little Pieces from the Far East	Charles L. White	1967
For Four Percussionists	Ronald Keezer	1967
Auriga	Reginald Smith Brindle	1967
Crux Australis	Reginald Smith Brindle	1967
Concepts for Percussion	Gerald Sebesky	1967
Camptown Races (arrangement)	Jerry Bilik	1968

For Bichi	Daniel Perlongo	1968
Quartet for Percussion	Joseph Ott	1968
Tettares, op.17	John Fodi	1968
To Be. The Answer to Hamlet's Question	Václav Kucera	1968
Il Rilievo	Jaroslav Wolf	1968
Três Miniaturas Brasileiras [Three Brazilian Miniatures]	Oswaldo Lacerda	1968
Quartet for Percussion	Gitta Steiner	1968
Three Pieces for Percussion Quartet	C. Dinos Constantinides	1968
Quartetto, op.18	Sándor Balassa	1969
Imaginables	Monic Cecconi	1969
Pentagramma	Hermann Regner	1969
Piece for Percussion	Mitchell Peters	1969
Pagan Place	Scott Meister	1970
Fresken 70 für Schlagzeugquartett, op.38	Bertold Hummel	1970
Suonata	Patrice Sciortino	1970
Halflight	Owen Clark	1970
Triptych	Anthony Cirone	1970
Woodwork	Jan Bach	1970
Tenere	Stanley Leonard	1970
Polyphonies, op.32	Michael G. Cunningham	1970
Metal Concert	James Drew	1970
Five Movements [Five Sketches]	Hsueh-Yung Shen	1971
Six Reflections	Marcel Frank	1971
One Beyond	Harry Marvin	1971
Musique pour un Jazz different	Jacques Bondon	1971
How the Stars Were Made	Peter Sculthorpe	1971
Xb-132	Ryszard (Richard) Kwiatkowski	1971

Le Sentier De La Riviere	Harry Marvin	1972
Kvadratspill 1, op. 11	Olav Thommessen	1972
Scherzo & Candenza	Charles DeLancey	1972
Two for Four	Stuart S. Smith	1972
Quarternion	Ron Delp	1973
Marcha-Cumbia	Stephen Tillapaugh	1973
Concerto for Percussion, op.74	Leondard Salzedo	1973
Vibrants	Raymond Depraz	1973
To Dawn	Carter D. Thomas	1973
One Horse Sleigh	Fred Hoey	1974
Falcones Luminis	Christopher Rouse	1974
Bhakti	Robert Lloyd	1974
Arithmophonie	Jacques Castérède	1974
Telin-ting	Stanley Leonard	1974
Kvadratspill 2, op. 11	Olav Thommessen	1974
J. P.	Murray Houllif	1975
Fun and Games: Suite for four percussionists, op. 73	David Morgan	1975
Jeu pour deux	Francois Vercken	1975
Vetuletek [Projections]	Kálmán Dobos	1975
Areas of Concern	Brent Dutton	1975
Barometric Readings	Frederick Koch	1975
Cambiantes [Essai I]	Raul do Valle	1975
Zsvuhu-Brubb-Brugg	Gábor Kósa	1976
Dirty Ferdie - Quartet Version	Dean Drummond	1976
Echoes beyond the Forever	Jack Jenny	1976
Katalog IV für Schlagzeug	Wilfried Hiller	1976
Sensors I	Alcides Lanza	1976

Tangents	Siegfried Fink	1976
Concerto for Percussion Quartet	Robert W. Adney	1977
Clos de Vougeot	Bruce Mather	1977
Phase Variations	Henry Kucharzyk	1977
Chu-ky IV	Ton-That Tiet	1977
Four Studies	Rudolf Maros	1977
Serenade Anachronique	Pierre Métral	1977
Concerto for Percussion Quartet	Ellis Kohs	1978
Tapestry	Arthur Kreiger	1978
Flashback	David Sampson	1978
Landscapes	David Amram	1978
Interplay	Michael Horvit	1978
Suita Taneczna [Dance Suite]	Jozef Wilkomirski	1979
Break	Volker Heyn	1979
March and Minuet	Roger Whittlesey	1979
All I Want To Do	Bill Molenhof	1979
Giving What You Need	Bill Molenhof	1979
Due movimenti	László Borsody	1979
Rite of the Black Sun	Anne LeBaron	1979
Carceres	Ricardo Tacuchian	1979
Verses for Percussion	Tom Johnson	1979
Top-Kapi	Siegfried Fink	1979
Three Dance Sketches for Percussion	Karel Husa	1980
Percussionsmarsch Nr. 1	Toni Roeder	1981
Percussion Quartet	Timothy Brady	1981
Djilile	Peter Sculthorpe	1981
Three Modes for Percussion	Roger Whittlesey	1981

Cenas Brasileiras, Baiao and Frevo	Ney Gabriel Rosauro	1981
Grandfather Time	Bill Molenhof	1981
Suite per quartetto di percussione	Thomas Jahn	1981
Mallets Aforethought	Wayne Peterson	1981
Encounters	Ron Mazurek	1981
Metallophonie	Siegfried Fink	1981
Schlagzeugquartett	Genzmer/Gschwendtner	1982
Rat Race	William Schinstine	1982
Chameleon	Jens Hanson	1982
Konferenz für Schlagzeug, op.58/2	Horst Ebenhoh	1982
Soho Saturday Night	Bill Molenhof	1982
Battlestations II	Rich Holly	1982
Cadencia para Berimbau	Ney Gabriel Rosauro	1982
Klinamen Vo	Andrea Talmelli	1982
Divertimento for Percussion, op.96	Michael G. Cunningham	1982
Kvarts	Jesper Hendze	1982
Ague's Klage	Gerd Kühr	1983
Percussion Quartet	Lukas Foss	1983
Bacchantische Tanzszene I & II	Michael Denhoff	1983
Concerto for Percussion Ensemble, op.26	Terje Lerstad	1983
Erinnerung an Zirkus Renz	Peter/Fink	1983
Esparto Grass	Benjamin Thorn	1984
Mahel 4	Jean-Claude Tavernier	1984
Clouds over Pirongia	John Rimmer	1984
Folio 4	Michel Decoust	1984
Four Pieces	Dobri Paliev	1984
Bagatelles and Adagio for Percussion Quartet	Gary Philo	1985

Quatour Facile	Yvon Méron	1985
Omphalo Centric Lecture	Nigel Westlake	1985
Doll's House Story	Istvan Marta	1985
Fourscore	Irwin Bazelon	1985
Zanzibars	Jesper Hendze	1985
Pictures for Percussion	Siegfried Fink	1985
Plangge	Michael Whiticker	1986
Bomojanah, ritornel, op.42	Jo Sporck	1986
Go Between	Ruud Wiener	1986
Diabolus In Musica	Larry Sitsky	1986
Sensors VI	Alcides Lanza	1986
Plateau	Jesper Hendze	1986
Fantasy-Quartet	Steven Gerber	1987
Border Crossing	David Vayo	1987
Rivers	Tristram Cary	1987
Defying Gravity	Carl Vine	1987
Circle Dances	Beth Mehocic	1987
Percussion Quartet	Lewis M. Miller	1987
Quiescence	Todd Ukena	1987
Shaded Seasons	Walter Winslow	1988
The Whole Toy Laid Down	Dave Hollinden	1988
Dawn Panels	Douglas Knehans	1988
Quasar	Bozidar Kos	1988
Anpro-Sifi	Iván Patachich	1988
Folgekonferenz für Schlagzeug, op.58/4	Horst Ebenhoh	1988
Psalmos I & II	Jannis Vlachopoulos	1988
Four Comments for Latin Hand Instruments	Larry Snider	1988

Elective Affinities I	Andrew Frank	1988
Dr. Time	James Lewis	1988
Quartet for Percussion	William Kraft	1988
Mitos Brasileiros [Brazilian Myths]	Ney Gabriel Rosauero	1988
Kartini Ot Bulgaria [Pictures of Bulgaria]	Dobri Paliev	1988
Country Dances	Paolo Ugoletti	1988
Resonances	Joan Guinjoán	1988
Two Fragments	Igor Lesnik	1989
Sindur [Sparks]	Askell Masson	1989
Drumsong	Carl-Axel Hall	1989
Aurora Borealis	Marilyn Bliss	1990
Spirale	Karl Heinz Wahren	1990
Condor	Wout Verhoek	1990
Flashback	Michael Udow	1990
Andromeda	Graham Whettam	1990
Christmas Bread	Beth Mehocic	1990
Three by Four	Lawrence Weiner	1990
Repetitionen	Herbert Baumann	1990
Simple Steps to Percussion Ensemble	Anthony Cirone	1991
Prelude and Dragonfly Dance	Ross Edwards	1991
Dinosaur Dance	Michael Udow	1991
Percussion Quartet	Lori Dobbins	1991
Densities	Richard Power	1991
Mirrors	Judd Danby	1991
Tre: Music for Percussion	Rune Rebne	1991
Zeitbilder	Jesper Hendze	1991
Rough Cut	Stephen Benfall	1992

Le città invisibili I: Agarttha	Anthony Cornicello	1992
Pluperfect Square Dance	Raffaele Marcellino	1992
Telemikro	David Minnick	1992
Three Episodes	Edward Smaldone	1992
Fred No Frevo	Ney Gabriel Rosauo	1992
Volume Pig	Gareth Farr	1992
Good Machine	Omar Daniel	1992
Exaltia	Jared Spears	1993
Anaesthesia sexualis	Tomas Friberg	1993
Paderissimo	Siegfried Fink	1994
Revelation 4:11	Ralph C. Verdi	1994
Calling	Bertil Palmar Johansen	1994
Percussion Quartet	Charles Wuorinen	1994
Night Waves	David J. Glaser	1995
Obrigado	Robert Moran	1995
Argillos	Gérard Berlioz	1995
Feast	Gérard Berlioz	1995
Percussion Symphony [Symphony No. 5]	Carl Vine	1995
Quartett	Beat Furrer	1995
The Invisible Men	Nigel Westlake	1996
Percussion Music: six pieces	Martin Larson	1996
Double Tones	Loong-Hsing Wen	1996
String Quartet	Brodmann/Schmidt	1996
Eclectic-Set	Stephen Weber	1997
Rockin' High	Eckhard Kopetzki	1997
Mandala in Funk	Wendy Mae Chambers	1997
Exit 39	David Mancini	1998

Street Dance	Frank J. Halferty	1998
Pentameter	Dong-Wook Park	1998
The Persistence of Past Chemistries	Charles Griffin	1998
Glans of a Landscape	Torstein Aagaard-Nilsen	1998
Cabaza	Werner Heider	1998
Twisted	John Moss	1999
Rauk	Anders Åstrand	1999
Fanfare for Toys	Moses Mark Howden	2002
El Padre	Martin Scheffel	2002
Pantehnikon	James Romig	2003
Mercredi 11h30	Daniel Sauvage	2004
Wired	Lynn Glassock	2004
La Cuisine de Pere Lustucru	Frédéric Macarez	2005
Kaleidoscope	Donald Miller	n/a
New Beat - Old Shuffle	Jan Schipper	n/a
Suite for Four Percussion	Enric Andrew Zappa	n/a
Louisiana Lightnin'	Murray Houllif	n/a
The Four Seasons	Dong-Wook Park	n/a
Go Beyond	Daniel Steiner	n/a
Butterfly	Eve Duncan	n/a

Table 2-3. Percussion Quartet Compositions with Pitched Instrumentation

Title	Composer	Composed
Juxtaposition No.1	Halim El-Dabh	1965
Quartet in G	Dietrich Ziller	1965
Prelude for Four Marimbas	Stanley Leonard	1968
Announcement	Ron Delp	1971

Apple Blossom	Peter Garland	1972
Summer Mood	Jon Dutton	1973
Gymel	William Duckworth	1973
Changes for Chimes	Richard Hoffmann	1974
Daybreak	Jack Stamp	1974
Quartet for Percussion	Alan Leichtling	1974
Quartet for Xylophone, Bells, Marimba and Vibraphone	Tsenko Minkin	1974
Bell Music	Jeffrey Kresky	1975
Fünf Aphorismen	Walter Veigl	1976
Jeu pour quatre	Francois Vercken	1976
Pulau Dewata	Claude Vivier	1977
Four Voice Canon No. 4	Larry Polansky	1978
Chorale with Variations	Geary Larrick	1978
Suite for Keyboard Percussion	J. Westley Slater	1978
Prolusion, Air and Finale	Jens Hanson	1979
Toccat, voor 2 Xylofoons en 2 Marimbas	Henk De Vlieger	1979
Requiem	Minoru Kobashi	1979
Suite for Percussion	Gary Kulesha	1981
Roundabouts, 4 Pieces for 4 Marimbas	Joep Straesser	1981
Starry Nights, Doggy Days	Larry London	1981
Rahamiwami	John Winiarz	1982
Les Poupées	Jean-Louis Petit	1982
The Ice Cream Suite Rag	Linda Dauwalder-Dachtlyl	1982
Implosion	Mantle Hood	1982
Stratum	Daniel Adams	1982
Influencias Comopolitanas	Stuart Shepherd	1983
Red Rainbow Rhyme	Kiyotomi Yoshizaki	1983

Concerto Piccolo	Carl Rigoli	1983
Four Five	Carl Rigoli	1983
Implications	Carl Rigoli	1983
Jazz Suite	Carl Rigoli	1983
Pento	Carl Rigoli	1983
Samba Nova	Carl Rigoli	1983
The Bases of Things	Carl Rigoli	1983
The Guru	Carl Rigoli	1983
The Butcher's Dog	Robert Daigneault	1983
Divertimento	Alvaro Bertrand	1984
Rhapsodia	Nancy Laird Chance	1984
Song	Emil Handziev	1984
E'leh Tol'd'ot (these are the generations) (Cantillation Study #3)	Larry Polansky	1985
Jeux pour quatre	Siegfried Fink	1985
Buailtear Iad Le Slatan	William Alexander	1986
Visible Canon	Charles Knox	1986
Try Instant Music	Andy Pape	1986
An Irresistible Force	George (Skip) Brunner	1987
Joe Clark	Robert Marek	1987
Sonata for Marimba Quartet	Robert Marek	1987
Jazz Suite	Eric Bryce	1987
Marimba Quartet	Daniel Levitan	1987
La Mi La Sol	Norman Weinberg	1987
For Four	David Macbride	1988
Etchings	Keith Humble	1988
Selling's Round	Norman Weinberg	1988
Atmospheres	Beth Mehocic	1989

Disco	Michael Barkl	1990
Trasformazioni	Kees Schoonenbeek	1990
Four Voice Canon No. 7	Larry Polansky	1990
Star	Ronald Ford	1992
K.H. schlägt zürnck	Manfred Menke	1992
Mari	Franco Donatoni	1992
Quartet for 2 Marimbas, Xylophone and Timpani, op.28	Julian Yu	1992
Evening's Sabres	Philip Carlsen	1993
Tribeca Sunflower	Julie Spencer	1993
Petite Suite	John (Billy) VerPlanck	1994
Kiss	Stephen Cronin	1994
Morning Star	Paul Stanhope	1994
Quarimba	Stanley Leonard	1994
Diversion for Marimba Quartet	David Sorgi	1994
Sonata Ico [Iconoclastic]	Michael Adams	1994
Three Phases	Anthony Cirone	1996
Escapades, op. 50	Jean-Marie Simonis	1996
Amoresque	Jean-Charles François	1996
Enchanted Circus	Scott Tigner	1998
Oscuro	Mats Larsson	1998
Square Dance	Takayoshi Yoshioka	1998
Marimba Loops	Russell Gilmour	1999
Three Pieces	Roland Leistner- Mayer	1999
Mintegration	Mel Mobley	1999
Machine Duck	Scott Comanzo	2000
Marimba Quartet	Matthew Briggs	2001
Unleash the Fury	Nathan Daughtrey	2002

Danceries-2	Didier Benetti	2002
Frevim	Aquino/Vasconcellos	2002
Three South American Sketches	Murray Houllif	2002
Marimba Quartet	Michael Burritt	2002
Mellan veden	Mats Persson	2002
Le Papillon	Richard LeVan	2003
Four Seasons for Four Marimbas	Michiko Nakazawa	n/a
Hand Dance	David Friedman	n/a

Chapter 3

Works Examined

To represent the current study's three instrumental groupings, six contemporary works for the percussion quartet were chosen. These works were selected as their most recent sales figures indicate that they were the top-selling percussion quartet compositions in the United States in 2011, according to the Steve Weiss Music Catalog, and are representatives of contemporary compositions for percussion quartet.²⁹ *Ku-Ka-Ilimoku* by Christopher Rouse and *The Doomsday Machine* by Michael Burrill represent the non-pitched instrumentation grouping. *Vespertine Formations* by Christopher Rouse and *Omphalo Centric Lecture* by Nigel Westlake represent works composed for the pitched instrumentation grouping. *Threads* by Paul Lansky and *Ritual Music* by David Skidmore represent works of the mixed instrumentation grouping. These six compositions utilize a variety of compositional techniques, require all performers to play with high levels of virtuosity, and demonstrate a variety of performance techniques. These works are commonly found in all-state solo and ensemble lists and frequently performed in collegiate settings. These examinations will provide insight to percussionists and instructors in preparation for performance.

²⁹ Steve Weiss. *Sheet Music Books and Recordings*, <http://www.steveweissmusic.com/category/percussion-ensemble-sheet-music> (December 2011).

Vespertine Formations

Vespertine Formations, by percussionist and composer Christopher Deane, was composed in the Fall of 2003. This ten-minute marimba quartet (Table 3-1) is published by the composer and distributed by Innovative Percussion Incorporated. The composition's programmatic nature is described by the composer:

The inspiration for *Vespertine Formations* was the chance observation of flock maneuvers performed by a huge number of birds over the UNT campus on an October evening in 2001. The wing motions of so many birds suggested the texture of constant sixteenth notes. As the brilliant orange sunset diminished to dusk, the birds settled into trees around the campus. The fantastic choreograph created by this flock of birds and the natural chronology of events guided the structure and form of this piece.³⁰

Table 3-1. Instrumentation for *Vespertine Formations*

Player 1 – marimba

Player 2 – marimba

Player 3 – marimba

Player 4 – marimba

Vespertine Formations uses stretto and imitation extensively and relies less on traditional voicing configurations of soprano, alto, tenor and bass.³¹ Stretto

³⁰ Christopher Deane. *Vespertine Formations: For Marimba Quartet* (Nashville, TN: Innovative Percussion Inc., 2003). Musical score.

³¹ Christopher Deane. *Vespertine Formations*, www.innovativepercussion.com/ (March 2012).

imitation is apparent from the opening of the work, where each instrument's motivic figure is separated by a quarter note in direct imitation of the previous player's statement (Figure 3-1). Relentless sixteenth notes permeate this work, though primarily through the use of stretto. Measure 1 contains accents, also found throughout the work, which highlight the use of stretto and also represent a bell-tone effect in the work (Figure 3-1).

Deane's composition focuses on density suggesting a large flock of birds in flight. Stretto entrances throughout the work suggest direction shifts as these musical birds, or sixteenth notes, in a three-dimensional plane, while the ascending and descending passages suggest the upward and downward motions of the flock in flight. Passages of dynamic "hairpins" suggest the flock's overlapping expansion and contraction.

Figure 3-1. Deane: *Vespertine Formations*, mm. 1-3.

The image shows a musical score for four marimbas, labeled Marimba 1 through Marimba 4. The score is written in 4/4 time and begins with a tempo marking of '♩ - ca. 110'. Each marimba part consists of a treble and bass clef staff. Marimba 1 starts with a *mf* dynamic, followed by a *p* dynamic, then a *mf* dynamic, and finally a *p* dynamic. Marimba 2 starts with a *mf* dynamic, followed by a *p* dynamic, then a *mf* dynamic, and finally a *p* dynamic. Marimba 3 starts with a *mf* dynamic, followed by a *p* dynamic, then a *mf* dynamic, and finally a *p* dynamic. Marimba 4 starts with a *mf* dynamic, followed by a *p* dynamic, then a *mf* dynamic, and finally a *p* dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The work consists of five large sections; the first beginning in measure 1, the second beginning in measure 61, the third beginning in measure 121, the fourth beginning in measure 135 (fermata and tempo change), and the fifth beginning in measure 173 with the change to the unique brush mallets on the marimba.

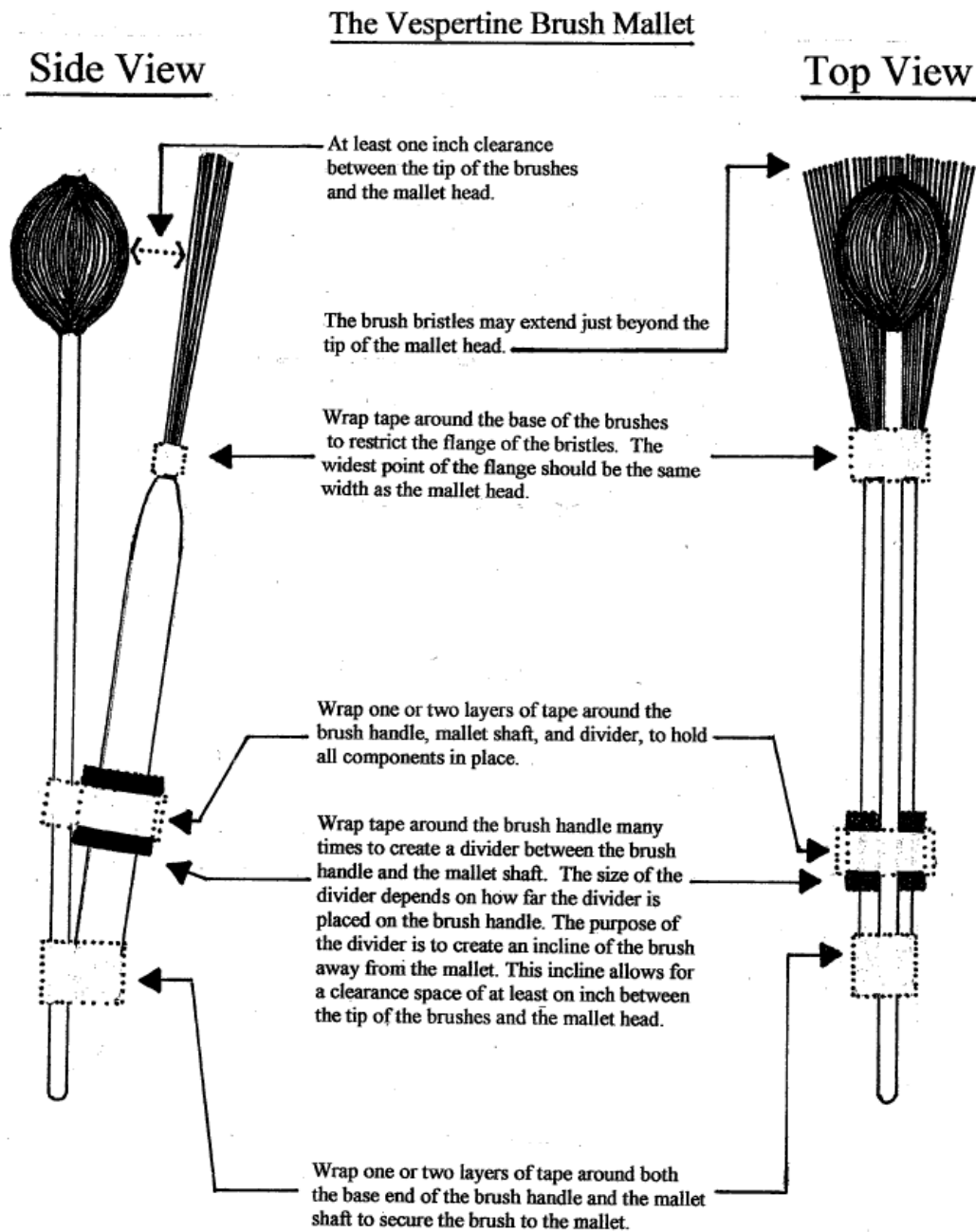
The range of each player's part is limited, rarely exceeding three octaves of the middle range of the instrument. The only exception is in measure 133 where the extended range of the marimba may be used, if available (Figure 3-2). The limited range of the composition is another reason for its dense textures.

Figure 3-2. Deane: *Vespertine Formations*, mm. 133.

The image displays four systems of musical notation, each consisting of a treble and bass staff. Each system begins with a short sequence of notes in both staves, accompanied by the instruction "slight ritard continue sixteenth notes". An arrow points from this sequence to a larger box labeled "Improvise 5-10 sec.". The first system ends with a long horizontal line. The second system ends with a trill-like flourish labeled "tr" and a dynamic marking "p". The third system includes the instruction "Improvise 5-10 sec. (extend pattern beyond range if possible)" and ends with a trill-like flourish labeled "tr" and a dynamic marking "p". The fourth system also includes the instruction "Improvise 5-10 sec. (extend pattern beyond range if possible)" and ends with two trill-like flourishes labeled "tr" and a dynamic marking "p".

Deane employs the use of a “brush mallet,” and provides instruction on how to construct such a mallet (Figure 3-3). Currently, this combination mallet is not available commercially and must be constructed by the performer. This mallet, introduced in measure 172, is used and created specifically for this composition. The mallet is used uniquely; 1) as a standard mallet 2) as a standard brush 3) as a combination with the head of the mallet striking through the brush and 4) as brush flutters. Specific instructions for each of these techniques can be found as a score insert (Figure 3-3).

Figure 3-3. Deane: *Vespertine Formation* mallet construction instructions.



The work's tempo begins with the quarter note equaling 110 beats per minute. Tempo increases slightly in measure 135 (indicated as 120 beats a minute). A final tempo increase in measure 176 places the quarter note at 125-130

beats per minute. These increasing tempos throughout the composition support the programmatic feature of birds in flight. Along with the tempo increases the overall dynamic and texture decreases, as Deane suggests the flock of birds distancing themselves from the sight of the observer. In this case, that object can be described as the birds in the sky flying further and further away.

According to the Steve Weiss Music catalog's website, *Vespertine Formations* is the best selling percussion quartet of 2011. Several factors contribute to the success in sales and popularity of this work. First, *Vespertine Formations* was performed at the Percussive Arts Society International convention in November of 2011 where the fifty-player festival marimba orchestra performed the work. Performers at this event included professionals, educators, and students. In addition to these performers, hundreds more percussionists were in the audience and were also introduced to the work. Second, the success of the work is also due to its accessibility by college and high school student percussionists. Streaming video performances of Deane's work are found by: DePaul University, University of Texas Arlington, Indiana University, UTM, Michigan State University, CPHS, UW-Whitewater Percussion Ensemble, University of North Texas, University of Oklahoma, New England Conservatory, and Mansfield Legacy High School.³² *Vespertine Formations* may also be found on the Texas UIL solo and ensemble contest list of works acceptable for high schools. Third, the work is also found in repertoire lists of professional percussion quartets like Third Coast Percussion.

³² Accessed on 4 April 2012.

Fourth, the work, in part, was also featured within the Drum Corps International 2007 season with Phantom Regiment's show entitled "On Air." Finally, the instrumentation of the work with four 4.3 octave instruments also allows performance of the work as most universities and several high schools have this many marimbas in their inventory.

Omphalo Centric Lecture: For Percussion Quartet

"Omphalo Centric Lecture (published 1984) by Nigel Westlake is not only one of the most popular works for marimba ensemble, but one of the most often performed musical compositions in all of percussion literature."³³ The work is described by the composer:

The title comes from a painting by Paul Klee - the direct & centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African Balofon (or xylophone) music, with its persistent ostinati, cross - rhythms & variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy & movement. It was originally composed for the Sydney based percussion quartet Synergy.³⁴

³³ Grant Dalton. "Nigel Westlake's Omphalo Centric Lecture: A Guide for Performance Including a Biography of the Composer and an Examination of the Different Versions of the Work" (D.M.A. diss., The Ohio State University, 2006), 1.

³⁴ Westlake, Nigel. *Omphalo Centric Lecture: For Percussion Quartet* (Turramua, N.S.W., Australia: Rimshot Music, 1984). Musical score.

This ten-minute, partially programmatic, composition utilizes the following instruments:³⁵

Table 3-2. Instrumentation for *Omphalo Centric Lecture*.

Player 1 – marimba, splash cymbal

Player 2 – marimba, log drum

Player 3 – marimba, shaker

Player 4 – marimba

Westlake's composition is based on rhythmic variations primarily utilizing constant sixteenth notes and hocket-like syncopations. The work is divided into two large sections and a closing or non-traditional coda. The first large A section is divided into four sub-sections (a, 1-44; b, 45-68; c, 69-103; b¹, 104-127).

Similarly, the second large B section, follows the same kind of "verse-chorus" format, but with new material (d, 128-154; e, 155-177; f, 178-194; e¹, 195-215).

Measure 216 begins the transition to the closing variation, beginning in measure 229.

After a short three-measure accompaniment, *Omphalo Centric Lecture*, begins with a solo in the first player's marimba part. The solo melody is accented while unaccented notes are static, reinforcing the harmonic structure. The range of the solo's melody is modest as it rarely exceeds an octave throughout the first

³⁵ *Omphalo Centric Lecture* has recently been revised for 2 marimbas (4 players).

A section. The accompanying parts played by players three and four stay static, repeating their one bar patterns from the beginning of the work until measure 44. The solo is passed to player three with new material and harmonic texture, created by player three alone.³⁶ Player two's solo is interrupted by a solo line in measure 55. In this measure, player two takes an accompaniment role and player three drops out completely. Players one and two begin in unison at the octave with the first duet of the composition in measure 61. This duet is highly syncopated with a combination of tied sixteenth notes and eighth notes dominating the melody. A new subsection begins at measure 69, where both players one and two drop out while players three and four establish a new rhythmic ostinato. Players one and two join in with their first combined duet with unison rhythms and notes. Throughout this section, the duet utilizes an accented ostinato in four separate entrances, separated by a measure of rests. Measure 104 brings the work to its first literal repeat, or second chorus of the A section.

The B section of the work begins similarly to the A section, where players three and four establish the rhythmic ostinato utilizing accents and sixteenth notes. In contrast to the A section, the solo passage played by player one in the first subsection of the B section utilizes hemiola, groupings of three sixteenth notes, as its rhythmic basis. The texture is also changed by the solo line's use of dead strokes, or strokes where the mallet is kept on the bar of the marimba preventing it from ringing. The general effect of this first subsection is that of transition to the

³⁶ It is noteworthy that players one and three are the only players required to hold four mallets throughout the work. The other parts only require two mallets.

first chorus of the B section, found in measure 155. The B section's chorus is initiated by player two alone with a two bar syncopation in 5/8 meter, and then leading into measure 158 with an accented ostinato (Figure 3-4). The key feature

Figure 3-4. Westlake: *Omphalo Centric Lecture*, mm. 155-157.



in this chorus is the muted sforzando notes in player two's part and player three's solo passage in measure 166, which utilize the composition's first eighth-note triplets. The chorus builds in dynamics to a written pause in measure 177, where all players rest for the duration of the 2/4 measure.

The third subsection of the B section is found in measure 178 with the first sounding of log drums and the only note played on the splash cymbal. The introduction of non-pitched instruments provides rhythmic drive and deepens the texture. The insistent sixteenth notes of the fourth player's marimba part and the log drums provide the rhythmic and harmonic basis of this subsection. Players one and three alternate between groupings of sixteenth notes, ostinatos, and syncopated interjections in the upper register of the instrument. The section closes in an intense unison syncopation separated by an octave by players one and three, segueing to the second and last chorus of the B section.

There are some variations in the B section's second chorus. The most apparent is the retrograde inversion (figure 5) contrary to the first chorus in the

Figure 3-5. Westlake: Omphalo Centric Lecture, mm. 195-197.



instruments equates to a written fermata in 2/4. This fermata and the subsequent key change indicate the beginning of the transition to the closing of the work.

The closing section consists of four elements: (1) player one's ostinato, (2) player two's solo primarily utilizing syncopations and off-beat sixteenth notes, (3) player three's glissandos and constant shaker sixteenth notes, and (4) player four's off-beat dotted eighth note sounding once per measure. The effect is a rhythmic and dynamic deterioration.

It is important to note that although *Omphalo Centric Lecture* utilizes three non-pitched instruments, this work should still be considered in the pitched category presented in this study. These non-pitched instruments are found interspersed in the work and only provide the occasional supportive element in the composition.

Omphalo Centric Lecture requires four experienced performers, each of which must possess a strong sense of timing. All four performers must be able to play syncopated ostinatos based in sixteenth note subdivisions. The work uses limited four-mallet technique within the first three marimba parts. The fourth part only uses two-mallet marimba technique. Single independent strokes and double lateral strokes are the only two four-mallet techniques found in the composition. Though the techniques of composition are limited, the consistent tempo and stream of sixteenth notes throughout makes this work challenging to perform.

Westlake states, "the piece also owes much to African Balofon (or xylophone) music, with its persistent ostinati, cross - rhythms and variations on

simple melodic fragments.” The features Westlake mentions here are found throughout the composition. Also, in comparison to African music, emphasis on the soloist and accompaniment relationship is demonstrated throughout Westlake’s composition. This relationship coinciding with rhythm, energy & movement provides challenges to the performer and rewards upon a successful performance.

The Doomsday Machine: For Percussion Quartet

The Doomsday Machine, by Michael Burritt, is the third top selling percussion quartet, according to the Steve Weiss Music Catalog in March of 2011. The composition’s accessibility to advanced high school students and collegiate percussionists is certainly a cause for the works popularity. The works programmatic features are noted in the score by the composer and lend some explanation to the composition:

The Doomsday Machine is named for an episode from STAR TREK, my favorite science fiction series of all time. The “Doomsday Machine” is an enormous weapon, both in size and strength, that was left adrift in space. This war machine was capable of destroying whole planets and was discovered, of course, by Captain Kirk and his crew. The Enterprise ultimately conquered the “Doomsday Machine” by feeding it another star ship that was set to self-destruct. My “Doomsday Machine” is meant to be an aurally and visually captivating work that explores a multitude of wood, metal and membrane sounds in an explosively energetic dance.³⁷

³⁷ Michael Burritt. *The Doomsday Machine: For Percussion Quartet* (Nashville: TN: Innovative Percussion, 1990). Musical score.

Table 3-3. Instrumentation for *The Doomsday Machine*

Player 1 – brake drums (4), tin cans (4), cow bells (4), Ice bell, hi-hat, opera gong, slap stick, large log drum vibra slap

Player 2 – snare drum, vibra slap (mounted), earth plate, medium suspended cymbal, ribbon crasher, woodblock, crotale (either F, B, Eb, or G), hi-hat

Player 3 – bongos (one pair), congas (2), bass drum, bass drum with foot, woodblock, hi-hat, crotale (either F, B, Eb, or G)

Player 4 – Timpani (4) (F, B, Eb, G), tin cans (4), large log drum, anvil or bell plate, hi-hat, China cymbal

The Doomsday Machine, approximately seven minutes in duration, is to be considered a sonata form as it contains an introduction, exposition, development, closing theme, recapitulation, and a coda. The composition is not based on classical key relationships due to its lack of pitched instruments or key center. Rather, the work uses a series of rhythmic motives played with an assortment of instruments that recur in a variety of ways.

The introduction, measures 1 through 29, offers an assortment of unison passages, hocket rhythms, and linear passages realized by multiple players. Measures 1, 11, and 27 best illustrate the recurring unison two-measure introductory theme (Figure 3-7).

Figure 3-7. Burritt: *The Doomsday Machine*, mm. 1 – 2.

The musical score for Figure 3-7 consists of four staves, each representing a different percussion instrument. The tempo is marked as quarter note = 116. The dynamic marking is *f* (forte). The score is in 4/4 time and is divided into two measures. The first measure is in 4/4 time, and the second measure is in 3/8 time. The instruments are: Brake Drums, Snare Drum/Ribbon Crasher, Congas/B.D. Bongo, and Timp. (Tympani). Each staff shows a complex rhythmic pattern with various note values and rests.

An example of the shared linear passages may be found in measures 3 through 5 (Figure 3-8). The sixteenth note rhythms between players one and three overlap in

Figure 3-8. Burritt: *The Doomsday Machine*, mm. 3-5.

The image shows a musical score for measures 3, 4, and 5 of 'The Doomsday Machine' by Burritt. The score is written in 4/4 time and consists of five staves. The first staff has a dynamic marking of *mp* at the beginning, which increases to *f* by measure 4, and then returns to *mp* in measure 5. The second staff is labeled 'Tam Tam' and 'Earth Plate' and features a series of 'x' marks in measure 5, indicating a rhythmic pattern. The third staff is labeled 'Crotale (damp on rest)' and has a dynamic marking of *mf* at the beginning, with a *f* marking in measure 4. The fourth staff is labeled 'Foot B.D.' and has a *f* marking in measure 4. The fifth staff has a dynamic marking of *mp* at the beginning, which increases to *f* by measure 4, and then returns to *mp* in measure 5.

measures 3 and 4, and the figure is completed on the upbeat of beat two in measure 4 by player two. This technique is found twice more in subsequent measures. An example of hocketing is found clearly in measure 18 with all players playing overlapping thirty-second notes accenting the eight-note pulse (Figure 3-9).

Figure 3-9. Burritt: *The Doomsday Machine*, mm. 18.

The image shows four staves of musical notation for a Hi Hat part, measures 18 through 21. Each staff begins with a measure rest for measure 18, followed by a series of notes marked with 'x' and an accent (^) above them. The notes are grouped in pairs, with a measure rest following each pair. The dynamic marking *mf* is present below each staff. The notation is consistent across all four staves, indicating a unison part.

The exposition begins with both a textural and dynamic contrast to the introduction in measure 30. Like the introduction, linear lines shared between players are found, but with more regularity. After a succession of eight $3/8$ metered measures comes the first solo passages of the compositions. The timpani in measure 53 begins the solo passage in $5/8$ meter marked at a forceful quadruple forte. Player three answers in measure 57 with congas/bongos for four measures. The solos alternate again for two measures each and then for one measure each for a total of four measures. The solo passages end with all parts in unison accented sixteenth notes. Accents alternate between parts beginning in measure 73. The final shift in accent patterns occurs in measure 76 with players two and three

playing a three sixteenth note hemiola over the continuous 5/8 meter. This brings the exposition to a dramatic conclusion.

The development is set in motion in measure 81 with unison sixteenth and eighth notes. The meter changes frequently throughout the development with sixteenth note odd meters dominating. The occasional rest in the development interrupts unison rhythms throughout the development. A change in approach begins in measure 134 with alternating sixteenth-note rhythms with sextuplet rhythms hocketed between players three and four (figure 10). Players three and four enter in measures 142 and 144 respectively and propel the dynamic and density of the development to its conclusion in measure 147.

Figure 3-10. Burritt: *The Doomsday Machine*, mm. 134-135.

The image shows a musical score for measures 134 and 135. It consists of four staves. The first two staves are for two different instruments, and the last two are for two other instruments. The score is divided into two measures, 134 and 135, by a vertical bar line. Measure 134 is in 7/8 time, and measure 135 is in 5/8 time. The music features complex rhythms, including sextuplets and triplets, and hocketed patterns between the instruments. The notation includes various note values, rests, and articulation marks.

The first tempo change is indicated at the beginning of the closing theme in measure 148. Linear passages here, similar to the introduction, are found with regularity throughout the closing theme. The *accelerando* and *crescendo* indicated in measure 154, accompanied by a meter change in measure 156, powers the intensity of the closing theme into the recapitulation in measure 160.

The recapitulation stays true to form and is a near identical repeat of the introduction of the composition. Material is also used from the exposition in measure 181 and concludes the recapitulation.

The coda is short and begins in measure 208 utilizing the introductory theme of the composition. Unison sixteenth-notes and intermittent rests propel the work to its explosive conclusion.

The Doomsday Machine, like *Ku-Ka-Ilomoku*, has no true pitch-center, therefore the pitches on the timpani are only relative. This also holds true to the pitches of the crotales, which are left to the discretion of the performer with certain restrictions.

Idiophones and membranophones provide the textural makeup of Burritt's six and a half minute composition. This selection of instruments and the way that they are utilized throughout the work brings meaning to the programmatic aspect of the work. Burritt describes his composition as a mechanical war machine and the sounds his composition evokes certainly detail the imaginary mechanical nature of such machinery. The composer's intent is for the listener to envision the imagery of gears grinding, hatches opening and shutting, metal creaking, as well as

weapons firing and reloading. The work has a particular heaviness due to the extreme volumes found throughout the membrane instruments. This heaviness may symbolize the size of the “doomsday machine,” depicting it as extremely large as it passes through the universe.

Ku-Ka-Ilimoku: for Percussion Ensemble

Ku-Ka-Ilimoku, by Christopher Rouse, was commissioned by the Syracuse Symphony Percussion Ensemble and was completed on August 5, 1978.³⁸ The composition is approximately five minutes in duration. The score indicates the following program notes:

In Hawaiian mythology, 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.³⁹

Specific instructions and instrumentation are listed for each performer, however, the score does not indicate how each player should assemble the multi-percussion configuration. Rather, each player is required to make set-up determinations based on the interpretation of the specific part. The score is, however, clear about the instrumentation and the implements to be used

³⁸ *Ku-Ka-Ilimoku* is the oldest work that will be examined in this study.

³⁹ Christopher Rouse. *Ku-Ka-Ilimoku: For Percussion Ensemble* (United States: Helicon Music, 1981). Musical score.

throughout the work. The instrument and implement indications, as well as specific instructions on instrument choice, are found in the score as follows:

Table 3-4. Instrumentation for *Ku-Ka-Ilimoku*.

Player 1 – four timpani, claves, 4 log drums, 3 suspended cymbals

Player 2 – 4 tom-toms, 4 wood blocks (wood blocks 1 through 4), 1 piccolo woodblock (piccolo wood block 1)

Player 3 – two snare drums (snare always off), conga drum, cowbell, one Bongo (bongo 1), four temple blocks, Chinese cymbal, wooden plank (slab of lumber which yields a substantial “whack” when struck with a hammer)

Player 4 – two timbales, 2 bongos (bongos 2 and 3), boobams, tamtam, two gongs (any pitch), 4 woodblocks (wood blocks 5 through 8), slapstick, one piccolo wood block, one metal plate (with substantial ringing characteristic)

(In some cases, Percussionist 4’s tuned gongs may not adequately project: in this event, two tamtams – one small and one medium – smaller than the score’s designated tamtam, may be substituted.)

N.B. Each percussionist’s wood blocks should be calibrated from high to low (except for the two piccolo wood blocks). Thus Blocks 1 & 5 should be the highest, 4 & 8 the lowest.

Percussionists 1 and 2 must share a bass drum, which is to be laid flat between the two players and played coperto at first, normally later.

Table 3-5. Stick Indications for *Ku-Ka-Ilimoku*.

Snare drum sticks
Hammer
Tamtam beater
Wooden mallets
Plastic mallets
Medium rubber mallets
Hard rubber mallets
Medium felt sticks
Medium yarn mallets

Hard yarn mallets

Unusual performance techniques are explained in the score. Notated accents must be scrupulously observed and rendered.

“Ku-ka (as it is known to percussionists) represents a return to the compositional styles of Cage and Cowell, with long interlocking ostinato patterns [hocket] over which the players alternate soloistic and call-and-response styles.”⁴⁰

Rouse’s composition deals primarily with rhythm, texture, and density. Hocketed rhythms and relentless accent activity are found throughout the work as well.

These compositional devices and other details will be outlined herein.

Ku-Ka-Ilimoku begins very quietly with player three playing on the rim of a snare drum with sticks. Player three is joined in measure 7 by player two on the tom-toms, who is also playing on the rims of the instrument and in unison with player three. Player one enters establishing the quarter note pulse, moving the introduction to a close and leading into the first solo section in measure 16.

The boobam solo in measure 16 is the first of many solo passages in Rouse’s composition and also marks the beginning of the A section. Although the boobam solo is the dominant voice through this section, the conga ostinato in player three’s part is noteworthy. The conga part makes for a half-time feel, though the solo and accompanying patterns played by player two are clearly in 3/4.

⁴⁰ Tara Browner. “Continuum Percussion Quartet: Works by John Cage, Lou Harrison, Christopher Rouse, Eugene Kurtz, Irwin Bazelon, J. VerPlanck ; Pulse: Works by John Cage, Lou Harrison, Henry Cowell, Harvey Sollberger, Lukas Foss by The New Music Consort.” *American Music, Vol. 13, No. 2* (Summer, 1995): 256-258.

The clave part played by player one adds interest with a variety of syncopations based on sixteenth note subdivisions. The meter change to 2/4 in measure 32 marks the beginning of a transition into the next large section.

The primary interest in the B section is the woodblock duet between players two and four, playing in unison. Players one and three reinforce the duet with a repeated 2-bar ostinato that interlock and create a rhythmic foundation for the duet. The transition into section C begins in measure 64 and leads into the C section.

The log drum solo dominates the C section, beginning in measure 68. The slapstick sounds on the second beat of every other measure giving the section a half-time feel. Repeating interlocking pattern continue with players two and three. The C section comes to a close at measure 88 marking the transition into the next large section with 5/8 measures and relentless timpani sixteenth note triplets for 5 measures leading to the D section.

The next large section of music begins with a trio of interlocking parts between parts 2, 3, and 4 creating a single composite rhythm between the three players (Figure 3-11). The timpani alone provides a bridge beginning in

Figure 3-11. Rouse: *Ku-Ka-Ilimoku*, mm. 93.

The image displays a musical score for four staves, likely representing different instruments in an ensemble. The top staff is in 3/4 time and begins with a dynamic marking of *sfz* (sforzando). The second staff features a complex rhythmic pattern with triplets and accents, marked with *sfz* and a *u* (unaccented) marking. The third staff is in 3/4 time and contains a simple rhythmic pattern. The bottom staff is in 3/4 time and includes a *Piccolo Wood Block* part, marked with *(-p) > 2 >* and a triplet. The score is written in 3/4 time and includes various rhythmic markings such as triplets and accents.

measure 99, which begins the ensemble's first tutti passages of the composition, with all players on membrane instruments alternating rims to membranes every measure. This alternation of playing areas also reinforces the dynamic contrast from measure to measure and can be clearly seen in measures 104 and 105 (Figure 3-12).

Figure 3-12. Rouse: *Ku-Ka-Ilimoku*, mm. 104-105.

The image shows a musical score for four percussion parts: Bass Drum, Bongo 1, Bongos, and another Bongo part. The score is divided into two measures, 7 and 8. The first measure (measure 7) starts with a *ff* dynamic. The second measure (measure 8) starts with a *mp* dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The Bass Drum part has a *ff* dynamic in measure 7 and a *mp* dynamic in measure 8. The Bongo 1 part has a *ff* dynamic in measure 7 and a *mp* dynamic in measure 8. The Bongos part has a *ff* dynamic in measure 7 and a *mp* dynamic in measure 8. The other Bongo part has a *ff* dynamic in measure 7 and a *mp* dynamic in measure 8. The score is written in a 4/4 time signature.

Section E, in contrast to section D, contains very delicate dynamics and a very thin texture with only one or two players sounding simultaneously. This section builds with a *crescendo molto a molto* starting in measure 124, which leads to the *tutta forza* at measure 155, section F. The D section acts as yet another transition leading to the next solo section.

The timpani solo in the F section is very syncopated and is accompanied by a strong quarter note pulse in the other three player's parts. This timpani solo is the longest solo of the composition and is forceful through its close in measure 192, with a *glissando furioso*.

Measure 194 marks the beginning of the E section of the work. In this section, players two and four are in unison and players one and three are in unison.

This call and response section alternates between players one and three, and two and four. Many meter changes occur throughout this section and interrupt the strong pulse established by the piece up to this point. The call and response in this section condenses rhythmically and unison duos begin to overlap to create an interlocking pattern. These collapsing rhythms provide a dynamic transition into the finale of the composition.

The finale, or F section, contains unisons with all players on drums for the first six measures alternating between 3/4 and odd eighth note measures. This forceful statement leads into an ensemble forte-piano in measure 225. The sixteenth note subdivision builds to an explosion of cymbals, tam-tams, bass drum and toms in measure 228. The work concludes with all instruments secco on the final note.

Syncopation, call and response, solo passages, interlocking rhythms, extreme dynamics all provide noteworthy trends in in this work, as well as in other percussion quartet compositions. Ku-ka does not hold to a true formal structure, but is regarded as through-composed, with rhythmic variations, transitions and solos provide the structural glue.

In regards to pitched instruments required for this piece, the boobams, a set of tubes with a membrane/head attached to one end, have pitches indicated. The specific tuning of this instrument may not be exact and relative pitch is acceptable since accompaniment is not harmonically supported. Pitch is also relative throughout the timpani part, which indicates drums should to be tuned ascending

from E, Bb, Eb, and F beginning with the largest or 32" timpani with each subsequent pitch on the next smaller drum. The dissonances in these pitches and their harmonically non-supportive and non-pitched accompaniment may indicate that exact pitches are less important than the intervals themselves. Relative pitches with approximate intervals between pitches in a non-diatonic configuration are appropriate for performance of this work.

Ku-Ka-Ilimoku is a work with great appeal and is accessible to student and professional percussionists alike. Rouse's work, though the oldest work examined here, is still regularly performed and has great pedagogical merit to advanced high school players and collegiate percussion ensembles. The substantial amount of commercially released audio recordings and internet videos of this piece support this work's popularity. All parts, aside from extreme dynamics, use typical techniques with which a percussionist should be familiar. Mallet and stick choice should be strictly adhered to, as indicated in the score.

Rouse's composition evokes the savageness of the Hawaiian god of war, Ku-Ka-Ilimoku, through the use of extreme dynamics and musical density. The climax of *Ku-Ka-Ilimoku* is found in the last section of the work depicting the most brutal part of a war evoked by the Hawaiian god. Rouse's work suggests the imagery of Ku-Ka-Ilimoku in a musical war dance for percussion.

Threads: For Percussion Quartet

Threads: for Percussion Quartet,⁴¹ by Paul Lansky, is a cantata for percussion and fits into the category of mixed instrumentation due to its proportional use of pitched and non-pitched instruments. The score contains the following program notes that provide some insight into this composition:

Threads, written for So Percussion in 2005, is a half-hour-long “cantata” for percussion quartet in ten short movements. There are three “threads” that are interwoven in the piece: Arias and Preludes that focus on the metallic pitched sounds of vibraphones, glockenspiel and metallic pipes; Choruses in which drumming predominates; and Recitatives made largely from Cage-like “noise” instruments, bottles, flowerpots, crotales, etc. The aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of, from lyrical and tender to forceful and aggressive, and weave them into one continuous texture. The movements are performed with out interruption.⁴²

Since each movement alone has its own instrumental category and may be considered a condensed chamber piece, Lansky’s composition will be examined one movement at a time. All three instrumental categories (pitched, non-pitched, and mixed instrumentation) are evident in the individual movements; however, the overall work fits best into the mixed instrumentation category.

⁴¹ *Threads* is the longest work examined in this study, lasting 30 minutes for a performance of its ten movements. This is noteworthy as most works for percussion quartet range from five to ten minutes in length.

⁴² Paul Lansky. *Threads: For Percussion Quartet* (New York: Carl Fischer, 2008). Musical score.

Table 3-6. Instrumentation for *Threads*.

Player 1 – vibraphone, timbales, doumbek, crotales, temple blocks, 4 slats

Player 2 – vibraphone, cowbell, sleighbells, junk metallic sound, finger cymbals, kick drum, bass drum, low floor tom, high floor tom, low tom

Player 3 – glockenspiel, cowbell, low agogo, high agogo, claves, low conga, high conga, low bongo, high bongo

Player 4 – metal pipes (notes of the d-major scale), 4 flowerpots (unturned but relatively pitched), low tom, low mid-tom, high mid-tom, high tom

I. Prelude (Aria 1)

The first movement of *Threads* utilizes tuned idiophones (vibraphone, metal pipes, glockenspiel) as well as non-tuned membranophones (bongos, congas, and tom toms), placing this movement in the category of mixed instrumentation. The movement begins with a single bowed note on vibraphone played by player one. The main theme is introduced in measure 2 and shared by players three and four. The composite rhythm is a dotted-eighth sixteenth note pattern that is sounded on the downbeat of the first nineteen measures of the work, excluding the first measure. Player two provides harmonic accompaniment with measures of non-syncopated sixteenth notes, while player one continues to bow long tones emphasizing the first note of the theme in every other measure (Figure 3-13).

Figure 3-13. Lansky: *Threads*, Mvt. 1, mm. 1-3.

The musical score for Figure 3-13 is for the first three measures of the first movement of Lansky's *Threads*. The tempo is marked as quarter note = 62. The score is in 3/4 time and consists of five staves:

- Vibraphone (top staff):** Labeled "bowed" and "p". It plays a dotted eighth note followed by a sixteenth note, then a dotted quarter note.
- Vibraphone (second staff):** Labeled "medium soft mallets" and "p half pedal, 'feathering' up and down as needed to achieve both a full sound and a distinct articulation of the notes." It plays a continuous stream of sixteenth notes.
- Glockenspiel (third staff):** Labeled "hard plastic mallets" and "p sharp and clear". It plays a dotted eighth note followed by a sixteenth note, then a dotted quarter note.
- Bongos/Congas (fourth staff):** This staff is empty.
- Metal Pipes (fifth staff):** Labeled "hard plastic or wood mallets" and "p sharp and clear". It plays a dotted eighth note followed by a sixteenth note, then a dotted quarter note.
- High Toms (bottom staff):** This staff is empty.

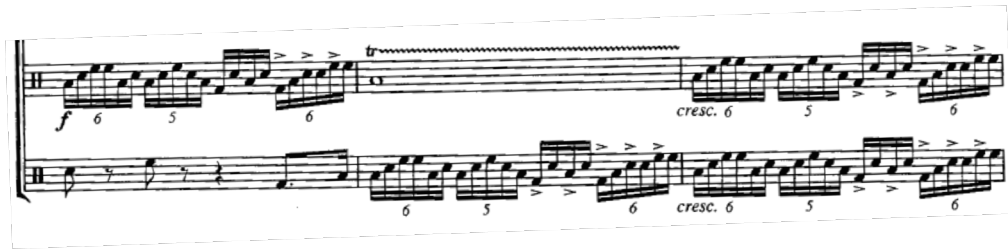
In measure 19, all players are on their respective idiophones, playing the dotted eighth-sixteenth note patterns in a long-short articulation. This rhythm configuration permeates throughout the work and is one of the work's main themes. Player four moves to toms in measure 22 with syncopated sixteenth notes. At this point the first three players begin a two-bar hemiola utilizing the theme's dotted eighth-sixteenth note motive every other beat. Player three takes the role of player two, as found in measures 2 through 19, providing static non-syncopated sixteenth notes, but does not retain the harmonic function due to the fact that the membranophones utilized are not tuned to specific pitches. With this said, the rhythmic function is retained. Measure 28 marks the beginning of a duet between the two vibraphone players. Both parts are syncopated, but static sixteenth notes

persist throughout the section while congas, bongos and toms, played by players three and four continue with sixteenth note accompaniments. Momentum changes once again with another rhythmic reduction of the main motive where four dotted eighth notes fill the measures. This also fashions a hemiola with a four-over-three polyrhythm. Toms continue with measures full of sixteenth notes continuing the rhythmic accompaniment. The movement concludes with all parts again in unison and on their respective idiophone, similar to measure 19. Measure 43 marks the return of the main theme, but differs in instrumentation. Rather than the theme being played by two tuned idiophones, the theme is split between an idiophone and non-pitched membranophone and played by player three alone. Furthermore, the theme differs slightly by adding a note on beat 2 of each measure in player three's part. The form of this three minute movement is clearly ternary; A (measure 1 – 27), B (measure 28 – 42), A (measure 43 – 59).

II. Recitative 1

Movement two, like movement one, fits neatly into the mixed instrumentation category. Interlocking and overlapping rhythms as well as odd groupings, or tuplets, of five and six sixteenth notes abound in this movement. Examples of call and response are also apparent. An example may be found in the membranophone parts played by players three and four before joining in a unison duet in measure 8 (Figure 3-14). The duet continues through measure 16 and is

Figure 3-14. Lansky: *Threads*, Mvt. 2, mm. 8-10.



joined by player three in measure 14 reinforcing the duet in unison, making the passage a trio. Over this duet is an interlocking eighth note pattern between crotales and vibraphone. This interlocking duet provides rhythmic stability during the membranophone duet. Measure 17 marks the end of the trio and a forte-piano dynamic and contrasting woodblock sixteenth notes take over the texture. Measure 18 illustrates the versatility of the performer by having sixteenth notes continue while playing an ostinato melody on crotales. This ostinato is doubled in dissonant harmonies with the vibraphone by player two. This dissonant unison interlocks with the flowerpot part, which has triplet eighth-notes against the sixteenth notes. This layering makes for a dense, sporadic texture. A wind chime effect is achieved as the rhythms seem to be random and the individual ostinato of players one and two are not well perceived due to their interlocking rhythms. Measure 22 marks the beginning of a four-measure buildup with each player added in each consecutive measure. All players are playing in unison and fortissimo by measure 25. In measure 26 the crotales, vibraphone, and flowerpots return to the texture and bongos/congas continue with thirty-second notes. A brief two-measure ostinato is then realized, but the overall effect is once again of randomness. Eighth note triplets add to the density of this section in measure 30. The movement

dissolves and fades beginning in measure 31. The form of this movement is a double variation, with A (measures 2-5), B (measures 6-16), A (measures 17 – 21), B (measures 22-25), and A (measures 26-35). The commonality of the A sections include the random effect of the interlocking rhythms, while the B sections are dominated by the use of the drums.

III. Chorus 1

The first chorus of the work is dominated by drums, (Doumbek, low toms, bongos/congas, high toms), and should be considered in the non-pitched instruments category. All parts are in unison throughout the first five measures of this movement. Though in 3/4, this introduction may be regrouped in the following succession of meters: 7/8, 5/8, 5/8, 4/8, and 7/8 (Figure 3-15).

Figure 3-15. Lansky: *Threads*, Mvt. 3, mm 1-5.



The image displays a musical score for four staves, likely representing different drum parts. The music is written in 3/4 time and begins with a forte (*ff*) dynamic. The notation consists of rhythmic patterns using eighth and sixteenth notes, with some measures containing rests. The score is organized into five measures, corresponding to the 7/8, 5/8, 5/8, 4/8, and 7/8 meter changes mentioned in the text. The first staff has a treble clef, while the other three have alto clefs. The music is characterized by complex, interlocking rhythms.

Measure 6 marks the end of the introduction and the beginning of a low tom solo with player two. The other three players support the solo with unison syncopations. The low tom solo is joined by player four in measure 9 with an imitative figure, similar to the second statement of a theme in a fugue. This statement only follows the imitation for three eighth notes and then quickly moves to a unison figure with the low tom solo, realizing a duet for five measures. The timbre and texture is reduced greatly in measure 16. Player three's bongo figure begins with a fifteen-note ostinato, overlapping the 3/4 meter by three sixteenth notes (Figure 3-16). This pattern is completed several times through measure 36

Figure 3-16. Lansky: *Threads*, Mvt. 3, mm. 16-17, player three.



with some variations. This constant stream of sixteenth notes provides a rhythmic backbone for the syncopated counterpoint between players one, two and four in measures 16 through 21.

Lansky instructs player three to *sotto voce*⁴³ in measure 26, which allows the dombek and high toms to speak clearly. Density continues to increase as low toms join with an energetic soloistic passage in measure 28. Measure 35 begins with straight eighth-notes ascending and descending the low toms with the

⁴³ *Sotto voce* literally means to lower one's voice.

addition of the high toms in alternating sixteenth-notes with the low toms in the following two measures (Figure 3-17). Alternating sixteenth-notes between two players is an

Figure 3-17. Lansky: *Threads*, Mvt. 3, mm. 35.

The image shows a musical score for three percussion parts: L. Toms, Bng./Cng., and H. Toms. The L. Toms part features a melodic line of alternating sixteenth notes. The Bng./Cng. part features a rhythmic pattern of alternating sixteenth notes. The H. Toms part features a melodic line of alternating sixteenth notes. The score is written on three staves, with a vertical line on the left indicating the start of the measure. The L. Toms and H. Toms parts have a double bar line at the end of the measure, while the Bng./Cng. part has a single bar line.

effective musical moment. In measure 40, the interlocking rhythm between players three and four, both playing offsetting ostinatos, generate a composite constant sixteenth-note between the two parts. This movement is in ternary form with a short nine-measure transition back the return to the A section: A (measure 1 – 15), B (measure 16 – 39), Transition (measures 40-49), and A1 (measures 50-67).

IV. Aria II

The aria is the first movement that is to be considered in the pitched instrumentation category and consists of two vibraphones, glockenspiel, and metal pipes (pitched chromatically). The movement begins with the dotted eighth

sixteenth note, long-short, two-note motive in 3/4 meter in all parts on pitched instruments. Measures 6 through 8 indicate canonic activity between vibraphone, glockenspiel and metal pipes while the second vibraphone provides a stream of constant sixteenth notes. All parts in one short burst play the two-note theme while dotted-eighth sixteenth note figures are revealed in measure 9. Variations of this canonic activity and theme interjections are found throughout this movement. The second aria movement is quite delicate and only reaches forte for a moment in measure 18. This movement may be conceived as a theme with 5 variations in the following configuration: theme, measure 1-5; variation 1, measures 6-8; variation 2, measures 10-12; variation 3, measures 14-17; variation 4, measures 21-30; variation 5, and measures 34-45. The theme is inserted between each variation.

V. Recitative II

The second recitative belongs to the non-pitched instrumentation category with temple blocks, noise-makers (cowbell, sleighbells, junk metallic sound, finger cymbals), untuned bottles, and flowerpots. The movement begins with piano unison quarter notes with temple blocks, bottles and flowerpots. After two measures of static quarter notes each part breaks into triplets of 5, 6 and 4 sixteenth-notes respectively to each beat unifying on downbeats and select upbeats. This polyrhythmic texture permeates the movement, but does not distract from the strong pulse between the down beat/upbeat relationships.

A triplet passage is played again beginning in measure 18 while additional players are added in subsequent measures in rhythmic unison. Rhythms, once again, are juxtaposed with the contrary eighth-note triplet in measure 20, building towards the apex of the movement in measure 27 with all instruments sounding a unison forte. From this point, the movement begins to dissolve, never quite reaching the textural or dynamic apex of measure 27.

VI. Chorus II

The second chorus⁴⁴ is to be considered in the non-pitched category with doumbek, vibraphone, wooden slats (4), noise-makers (cowbell, sleighbells, junk metal, finger cymbals), low toms, claves, agogo bells, cowbell, bongos, congas, flowerpots, and high toms. The bowed vibraphone in this movement is non-harmonic in function, but perhaps serves as a reminder of the first movement as well as an anticipation of the bowing found in the subsequent movement.

The second chorus begins very energetically with all players on non-pitched membranophones and idiophones. The motive is suggested in its most abstract form, but is perceived in the two short tutti bursts that begin the movements. Measure 5 marks the introduction of the wooden slat's ostinato, in a four beat pattern over the 3/4 meter, which provides the rhythmic backbone until measure 23. A repeated two bar pattern, based on the work's main theme, is found

⁴⁴ Movement is largely as follows: A (1-23), B (24-29), A (30-53), B (54-68), and coda (mm.69-).

beginning in measure 11 and also stays true until measure 23. Measure 23 marks the end of the first section of this movement. In measure 24, triplet sixteenth-notes are overlapped with standard duple sixteenth notes. This short interlude is the first contrasting dynamic at piano. The movement's theme returns in measure 30, though with slight timbral modifications. Measure 36 bongo/conga solo is joined in duet in measure 39 with high toms, trio in measure 40, and full quartet counterpoint in measure 42.

VII. Aria III

The seventh movement belongs to the pitched instrumentation category, utilizing two vibraphones, crotales, glockenspiel, and metal pipes. Rhythmically this movement is very subdued, only utilizing quarter, eighth and sixteenth note configurations. All notes fall either on the primary beat of the 3/4 meter or on the upbeats. The dynamic level of this movement is also comparatively subdued, only reaching mezzo-forte at its peak in measure 34. This mezzo-forte is only realized for a moment before giving way again to piano, the primary dynamic of this movement. The melodic range of this moment is also worthy of mention as it does not exceed a cumulative range of two octaves between all parts. The overall feel of the movement is quite subdued in contrast to the previous movement. This is due in part to the slower tempo, restricted range of the pitched instruments, static 3/4 meter, and the minimal dynamics.

VIII. Recitative III

The third recitative is of mixed instrumentation utilizing two vibraphones, crotales, temple blocks, noise-makers, low-toms, bottles, and flowerpots. The melody is first stated in measure one with the vibraphone, consisting of wide pitch intervals often exceeding an octave. This melody is also syncopated with notes failing to appear on the typical first and fourth eighth-notes of the 6/8 meter (Figure 3-18). This figure is recapped in measure 39 and ends the first section of this two-sectioned movement.

Figure 3-18. Lansky: *Threads*, Mvt. 8, mm. 1-4, player two.



This movement is primarily in 6/8 meter with a few 4/8 measures, which are intended as metered fermatas. The feeling of the 6/8 meter is carried through by the non-pitched instruments played by players three and four. The hemiola is found with both the pitched and non-pitched instruments of players one and two. This is easily seen in measure 15 with dotted rhythms in succession in player one's temple block part (Figure 3-19). The hemiola continues in player three's bottle part in measure 23 (Figure 3-20).

Figure 3-19. Lansky: *Threads*, Mvt. 8, mm. 15.

Figure 3-19 displays four staves of musical notation. The first two staves are grand staves (treble and bass clefs) with a piano (*p*) dynamic marking. The third and fourth staves are single-line staves, also marked *p*. The music consists of a series of eighth and sixteenth notes, with some rests, creating a rhythmic pattern.

Figure 3-20. Lansky: *Threads*, Mvt. 8, mm. 23-24.

Figure 3-20 displays four staves of musical notation. The first two staves are grand staves (treble and bass clefs) with a piano (*p*) dynamic marking. The third and fourth staves are single-line staves, also marked *p cresc.*. The music consists of a series of eighth and sixteenth notes, with some rests, creating a rhythmic pattern.

Syncopations and hemiola patterns cease in the second section beginning in measure 44. Wide intervals persists in this second section, but all notes are felt on the beat and the 6/8 meter prevails with the movements most dense section, with all but one player playing successive sixteenth notes rising to the climax and conclusion of the first section of the movement in measure 54 (Figure 3-21).

Figure 3-21. Lansky: *Threads*, Mvt. 8, mm. 52-54.

The image shows a musical score for measures 52-54. It consists of four staves. The top staff is marked with a '52' and contains a melodic line of sixteenth notes. The second staff is empty. The third and fourth staves contain rhythmic accompaniment of sixteenth notes. The dynamic marking 'ff' (fortissimo) is placed below the third and fourth staves. The score concludes in measure 54.

The movement concludes with all players playing non-pitched instruments while crescendoing to the apex of the second half of the work in measure 72 where the dynamic is sustained at fortissimo for four measures. The movement concludes with an abrupt change to piano but with a continued feel in the 6/8 meter.

IX. Chorus III

The ninth movement is of non-pitched instrumentation utilizing the vibraphone, timbales, temple blocks, low toms, bongos/congas, flowerpots, and high toms. Once again, the vibraphone only plays a negligible part in the movement and may be seen as a foreshadowing of the final movement.

This movement is considered a ternary form in that there is an A section, metered in 5/8 (measures 15-62), a contrasting B section in 6/8 (measures 63-104), and a return to the A section material in 5/8 (measures 105-137)⁴⁵. Sixteenth notes dominate the movement and are often in unison from part to part. In the A section, 3 – 2 groupings of the 5/8 bars are consistent and provide a strong sense of regularity in the odd meter groupings. Extreme dynamic shifts occur instantly startling the consistently dense texture of the A section.

The fourth eighth note of measure 35 marks the beginning of a 16 sixteenth-note pattern in the bongo/conga part played by player three. The pattern repeats a total of twelve times through measure 54. This pattern is not perceived by the listener as a 4/4 hemiola over the 5/8 meter, but acts as a rhythmic murmuring providing constant sixteenth notes through out the section. The meter is obscured throughout this section of the composition by notes tied across the bar lines.

Measure 63 marks the beginning of the B section where the meter changes to 6/8. The section starts immediately with a high tom solo, played by player four,

⁴⁵ Measures 1-4 are to be considered introductory material and encompass an accelerando to bring the movement to its first A section.

with a hemiola accompaniment of four dotted eighth notes per measure in the low tom part, played by player two. The hemiola in player two's part gives a feeling of 2/4 while the solo is playing in 6/8. Player three enters in measure 67 in an unrelated counterpoint to player four's passage. Player one enters in measure 71 with a passage unrelated to players three and four. This odd counterpoint of three contrasting solos with staggered entrances is lined up with the hemiola of player two that continues throughout the section. Measure 90 marks the end of the hemiola and the entrance of successive eighth notes by the temple blocks solidifying the 6/8 meter (Figure 3-22). All parts at this point interlock to build a complete sixteenth note succession filling the entire bar from measure 92 to 97.

Figure 3-22. Lansky: *Threads*, Mvt. 9, mm. 90.



The A section returns in measure 101 and begins with the same instrumentation as the previous A section (measure 15). An oddity in this section is found with the addition of the vibraphone in measure 114. The vibraphone's limited and wandering notes in close interval proximity lack rhythmic or harmonic association with the non-pitched percussion. This provides the rationale that these notes may be a textural link to the final movement of the composition.

The movement concludes with successive quarter note activity in the vibraphone, while the other three players interject their final three, five-note motives. The closing of this section is energetic in that its rhythm and accents permeate the non-pitched instruments, but the overall feeling of this closing is somber due to its subdued dynamic and wandering vibraphone element.

X. Choral Prelude (Aria IV)

The final movement's introduction is realized with two vibraphones in a unison rhythm that lasts for seven measures. The "chorale," as indicated by Lansky, is stated beginning in measure 8 with the tuned metal pipes, while the two vibraphones are hocketed together to form a constant succession of sixteenth notes (Figure 3-23).

Figure 3-23. Lansky: *Threads*, Mvt. 10, mm. 8-9.

8 *a tempo*

feather pedalling

feather pedalling

p

Chorale (make it clear, rise above vibes.)

p hard yarn sticks

The movement is centered around these hocketed accompaniments found in the vibraphones and the melody with the tuned metal pipes and later with the glockenspiel. The glockenspiel also provides a highly syncopated counter melody in measure 41 and is joined by the high toms, which alternates then back to the pipes to fulfill the melody. Player three alternates between glockenspiel and bongos/congas. Both parts are highly syncopated, but the bongo/conga rhythm is also an ostinato and may be seen in measure 8 (Figure 3-23). The composition concludes with the two vibraphones in a hocket rhythm and the bongo/conga and high toms in stretto beginning in measure 85 (Figure 3-24).

Figure 3-24. Lansky: *Threads*, Mvt. 10, mm. 85-86.

Paul Lansky's work is one of the largest works for percussion quartet, and is certainly the largest work examined in this study due to the duration and multi-movement scale of the composition. As illustrated by the movement-by-movement details, one can clearly see that each of the ten movements may be viewed as its own, albeit brief, stand-alone movement. Performing ensembles sometimes elect to play selected movements rather than playing all ten movements of the cantata. The work has this flexibility, but the composer's intent is fully realized by a full performance of the work.

Paul Lansky wrote the following, providing some insight into his ideas of how he entertained ideas for the composition:

I was quite attracted to the busy workshop-like atmosphere. [referring to the changing mallets constantly, moving from vibraphone to drums to

glockenspiel, constantly in motion, in a sort of logistical counterpoint to what they played].

This “busy workshop-like atmosphere,” is realized throughout *Threads*. The composition has players changing mallets and instruments constantly, but mainly in-between movements. As a result, the changes are not too distracting to the audience since the players are given an appropriate amount of time to execute the instrument changes.⁴⁶

Advanced percussion students and professionals would normally prepare *Threads* as a full thirty-minute cantata. Intermediate students would be well served to perform fewer movements at a time. A high level of concentration and the ability to quickly redirect attentions from movement-to-movement is necessary from all performers to realize a successful performance.

As stated by Lansky, “the aims of the different threads are to highlight the wide range of qualities that percussion instruments are capable of.” Lansky explores each instrument, or group of instruments, thoroughly throughout the thirty-minute composition. “Lyrical and tender to forceful and aggressive,” musical passages are abundant and provide the common compositional “threads” throughout Lansky’s work.

⁴⁶ Paul Lansky and Jeffrey Perry. “The Inner Voices of Simple Things: A Conversation with Paul Lansky.” *Perspectives of New Music*, Vol. 34, No. 2 (Summer 1996): 40-60.

Ritual Music: Variations on the Numbers 2 and 4 (for Percussion Quartet)

Ritual Music, by David Skidmore, is a composition five and a half minutes in duration containing a variety of instruments and intensities. Skidmore had this to say about his work:

Ritual Music (variations on the numbers 2 and 4) was written for the Chicago dance company Raizel Performances and was premiered in collaboration with that group in the spring of 2005. As the title suggests, I used the numbers two and four to bring order to the primeval timbres and violent counter point of the piece. The pitches in the marimba, the rhythmic motifs and the structure of the phrases were all determined numerically. As such, a friction is created between the mechanical simplicity of the structural elements and the abandon with which the instruments shout, shriek, groan and wail. The ritual is tightly controlled with respect to its numeric foundations, yet it is also an incantation of things far more frantic and powerful. Thus the piece can act as a sort of “overture” for percussion.⁴⁷

Table 3-7. Instrumentation for *Ritual Music*.

Player 1	tambourine, bongos (2), congas (2), crotales (C#,G), marimba
Player 2	tambourine, tom-toms (5), marimba
Player 3	tambourine, brake drum, djembe, bass drum
Player 4	tambourine, marimba, high snare drum (snare off), low field drum (snare off)

One marimba is shared between players 1, 2, and 4.

⁴⁷ David Skidmore *Ritual Music: Variations on the Numbers 2 and 4 (for Percussion Quartet)*. S.I: s.n., 2005. Musical Score

Ritual Music is launched with an insistent stream of eighth notes on the tambourine alone for two measures. In some ways, this foreshadows the finale of the work that is dominated by four tambourines. The tambourine dominates the texture of the first section of the composition (measures 1-18) by playing constant fortissimo accented eighth notes with a few sixteenth note interjections. The texture for this first section is intense dynamically and technically, with an abundance of thirty-second note riffs in the bongo/congas and with the tom-toms. Player one separates from the texture in measure 14 and plays a soloistic motive based on quarter note triplets and then to syncopated spurts of thirty-second notes on the bongos/congas. This solo passage propels the A section to its close.

The texture of the composition immediately changes in the B section of the work (measures 19-47), where the marimba is introduced. The dynamic is lessened greatly and the accompaniment is thinned leaving one lone high muffled tom-tom sounding an asymmetrical stream of sixteenth notes at pianissimo with the marimba's repeated three bar pattern. Player three joins the texture with arguably, the most difficult passage of the work, where the music requires a complex ostinato with one hand while playing a syncopated djembe pattern in the other hand (Figure 3-25). The marimba joins the ostinato in measure 38 on a static note that is muffled with one hand and played with a mallet in the other, which marks the beginning of the transition into the C section of the composition.

Figure 3-25. Skidmore: *Ritual Music*, mm. 32-33.



The C section is dominated by the marimba, as three of the four players are asked to play together in a trio passage. The section also features rhythmic unisons alternating with hocketed rhythms between the bass drum and the lowest part played on the marimba (Figure 3-25). The bongo once again is asked to solo

Figure 3-26. Skidmore: *Ritual Music*, mm. 49-50.

beginning in measure 53 and fading over the next four measures. The marimba trio is fully realized in measure 63 with players one and two playing the melody while players three (on bass drum) and four (on marimba) continue with their accompaniment figure. Crescendos and decrescendos are a key feature in this section of the music, aligning with the ascending and descending melody. Player one and two's part begin in unison in measure 63, but quickly separate into stretto beginning in measure 65 (Figure 3-26). The section dissolves from this point

dynamically and rhythmically, marking the transition to surprise return of the A¹ section.

Figure 3-27. Skidmore: *Ritual Music*, mm. 64-65.

The image shows a musical score for measures 64 and 65 of Skidmore's *Ritual Music*. It consists of four staves. The top staff is labeled 'Marimba' and contains a melodic line with dynamics *p*, *mf*, and *mp*. The second staff is also labeled 'Marimba' and contains a rhythmic pattern with dynamics *mp* and *f*. The third staff is labeled 'Bass Drum' and contains a steady rhythmic pattern of eighth notes. The bottom staff is labeled 'Marimba' and contains a rhythmic pattern of eighth notes. The measures are numbered 64 and 65 at the bottom.

The density in the return of the A section in measure 73 is increased with the addition of the high snare drum and field drum (played by player 4, who is also playing the tambourine) and increased thirty-second note activity in the player three bass drum part. Measure 86 introduces new material with three parts in unison while the bass drum continues with static thirty-second notes (Figure 3-27).

Figure 3-28. Skidmore: Ritual Music, mm. 86-87.

The image shows a musical score for four staves. The first staff has a 'K' in a box at the beginning and measure numbers 83 and 84 above it. The second staff has the instruction 'slightly muffled' above it. The third staff has the instruction 'f' below it and shows a dense, tremolo-like texture. The fourth staff has measure numbers 86 and 87 below it.

A short bongo solo is presented in measures 88 through 89 while the other three parts play syncopated rhythms utilizing the rims and heads of the drums. The transition to the final section, or coda of the work begins in measure 92 with all parts on their respective drum, performing a decrescendo then crescendo through measure 95.

The coda begins with staggered drum releases and tambourine entrances in each part. Each player is required to play tambourine in one hand and drums in the other. Tambourine forte-piano accents in each part are staggered throughout the first nineteen measure of the coda, often syncopated. All tambourines sustain tremolos throughout the beginning of the coda as well. These nineteen measure crescendo to the dramatic triple fortissimo closing of the composition beginning in measure 116. The crescendo is marked to continue with tambourines in hocket eighth notes, filling the measure, and then unison eighth notes in measure 20. This is in addition to the repetitive four-beat pattern played on drums by all players.

Skidmore's composition generates propulsion and blurs the constant 4/4 meter through the use of asymmetric sixteenth note accent patterns and successive surges of thirty-second notes. The opening rhythmic figure, played on the bass drum, relies on a five beat ostinato of successive sixteenth notes in a 3+2+3+3+2+3+4 accent pattern. The pattern repeats itself a total of six times starting at measure 3. The sixteenth note asymmetric rhythmic pattern of 2+3+2+2+3+2+4 is found beginning in the B section, measure 20. This pattern is played on a muted tom-tom and acts as accompaniment to the marimba melody. Though both of these examples are in an accompaniment role, their purpose is to blur the meter yet provide a rhythmic subdivision with which the other parts align.

The work requires each player to play with a variety of techniques on an extensive set of instruments. Along with traditional percussion techniques, hand-drum techniques are also required by two of the players of the quartet. Percussionists must be well versed in a variety of techniques to insure a proper performance of *Ritual Music*.

Skidmore refers to his composition as a musical "ritual," or ceremony. This musical ceremony suggests a violent event with the shouts, shrieks, groans and wails in which he characterizes the way in which the instruments are to be performed. The metaphors pertain to musical elements achieved through extreme dynamics and intense rhythmic passages.

Chapter 4

Summary

According to this study's chronological list, an increase in the number of percussion quartet compositions is evident in every decade since the inception of the percussion quartet. In 1935, the first noted percussion quartet *Percussion Studies in Cuban* was composed by William Russell. Only three works for percussion quartet were composed in the 1930s. The number of percussion quartets quadrupled in the 1940s with a total of thirteen works composed. The 1950s reveals a slight increase in works composed with sixteen compositions cited by *Siwe*, but there was some innovation. A new kind of composition was introduced with the first work for mixed instrumentation, *Quartet* by Albert Payson. All works for percussion quartets preceding Payson's composition were for non-pitched ensembles. Fifty-seven works were composed in the 1960s indicating a substantial increase in the body of literature. The first introduction of the pitched category is highlighted with Dietrich Ziller's 1965 composition *Quartet in G*. The 1970s and 1980s continue to see expansion with the number of works composed for percussion quartet.

The *Siwe* Database cites a decline in the number of works composed for percussion quartet in the 1990s and 2000s, likely due to the intermittent updating of the database. As a result, there are several works in the four percussionists category that are currently not cited in the *Siwe Database*. To substantiate this fact,

a list of the twenty-five most purchased works from the Steve Weiss Music Catalog can be found in Appendix C revealing works currently not listed in the *Siwe Database*. The decrease in percussion quartet literature in the 1990s and beyond illustrated by the *Siwe Database* does not reflect a decline in the percussion quartet's popularity. On the contrary, the percussion quartet continues to see growth in imaginative works, four of which are examined in this study: *Doomsday Machine*, *Vespertine Formations*, *Threads*, and *Ritual Music*.

Ku-Ka-Ilimouku (1978) and *Omphalo Centric Lecture* (1984) are the oldest works examined in this study. These works are frequently performed on programs of college and high school percussion ensemble concerts as well as several professional percussion quartet programs and recordings. These two works mark the beginning of a new era of percussion quartets because of their compositional complexities and virtuosic performance values.

The Doomsday Machine (1990), *Threads* (2005), *Vespertine Formations* (2003), and *Ritual Music* (2004) are the most modern works examined in this study and are four of the top selling works for percussion quartet in 2011. Like *Omphalo Centric Lecture* and *Ku-Ka-Ilimouku*, both academic and professional groups frequently perform these four compositions. These four works require a high degree of musical skill to assure a successful performance. It is also noteworthy that these works are well received by audiences due to their virtuosity, explosive textures and musical complexities.

The compositional tools from early percussion quartet compositions by John Cage and Lou Harrison are still at work in today's most sought after works. Manipulations of dynamics, textures, and density are common musical elements and are foundational to percussion quartet compositions. Other common musical elements frequently found in percussion quartets are hocket, stretto, syncopation, unison passages, shared linear melodies, accents, successive note activity, and repetition. Of each of the six works examined in this study, all were found to have at least some of these elements.

These six compositions also have moments of virtuosity, but the challenges presented generally deal with the ensemble playing and require each member of the quartet to have a strong sense of individual and ensemble timing. Percussion quartet compositions include significant passages in syncopation. The timing involved also has to do with extracurricular movements from instrument to instrument and in changing sticks and mallets as specified by the composer. The performer must continue to be actively engaged when not playing by carefully counting rests to ensure correct and timely entrances.

Mixed and odd meters, often found in rapid succession, are also found throughout the six compositions examined. The modern percussionist should be able to successfully navigate meter changes with relative ease. Individually navigating a variety of instruments is also characteristic of the works examined, pertaining to the mixed and non-pitched instrumental groupings. The scores examined did not provide a suggested set-up guide in the score for either the

individual multi-percussionist or the ensemble. While these types of instructions are frequently provided in many works for this medium, they are not always provided. It is up to the creativity and discretion of the performer and ensemble in how to best set-up their instruments when a set-up guide is not available.

In the primary investigation of the current study, a complete list of works for four players was derived from the *Siwe Database* and assembled as its own stand-alone list of works (Appendix A). While this list contains an abundance of data, several entries do not list publishers, publication date, or instrumentation. The database also contains works for four players of any instruments type. For example, *Amores*, by John Cage is listed as a work utilizing four players.⁴⁸ This is true, but the first and last movements are for prepared piano alone, played by one pianist, and the inner three movements are for percussion trio. *Marimba Spiritual*, by Minoru Miki, is also listed as a work with four players, but it is actually considered a marimba solo with percussion trio accompaniment. Works like *Amores* and *Marimba Spiritual* that use other forces outside of the percussion family or are for percussion trio with percussion solo are found throughout the *Siwe Database*.⁴⁹ These works were not considered in this study of works for four percussionists alone with further distinction requiring each player to contribute to the work as an ensemble rather than as a soloist. Appendix B removes all of the works that are not stand-alone percussion quartets. This indicates a more accurate

⁴⁸ John Cage. *Amores* (New York: Henmar Press, C.F. Peters, 1960). Musical score.

⁴⁹ Minoru Miki. *Marimba Spiritual* (Tokyo: Ongaku No Tomo, 1989). Musical score.

look at the number of works included in this study. Of the 1,273 compositions listed in Appendix A, nearly half failed to meet the criteria of a stand-alone percussion quartet. The remaining 651 works, presented in Appendix B, were determined to be stand-alone percussion quartets and have been placed in chronological order. Appendix B was placed in chronological order and the following validation for a system of categorization has prevailed, leaving: 235 mixed compositions, 311 non-pitched compositions, and 95 pitched compositions.

Conclusions

A Chronological listing and performance guide of percussion quartets is important for student and professional percussionists. The listing and guide will be a resource for percussionists to aid in program selection based on the instrumentation and provide insight into the six examined works. Music publishers, database managers, and composers may also find this listing valuable for historical research.

The study suggests that the percussion quartet is important because of the large number of compositions written for the medium. Continued in depth research would be valuable especially in examining both historical and master works. The benefits of this study and future research regarding the percussion quartet will continue to strengthen the percussion ensemble genre, as well as advance the medium of the percussion quartet. Through commissioning new works and performing historic masterworks, the professional percussion quartet will help

cultivate new audiences. The expansion of the percussion quartet in percussion education and the continued development of the percussion quartet in professional organizations will further the medium and encourage its continued success.

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Appendix A

Compositions utilizing four players (derived from *The Siwe Database*)

See excel file "Appendix A"

Appendix B
Chronological Listing of Percussion Quartet Compositions

Title	Composed	Composer	Associated ensemble	Publisher	Instrumentation	Category
Percussion Studies in Cuban Rhythms	1935	William Russell		Fleisher	1. Cow bell, maracas, guiro 2. Claves, quijada 3. Marimbula 4. Bongos, cow bell	non-pitched
Quartet	1935	John Cage		PetersCF	any percussion instrument	non-pitched
Fifth Simfony	1939	Lou Harrison		WarnerBros	1. Suspended cymbal, gong, triangle, small bell, wood block, rattle, sistrum, small drum, muted gong, snare drum 2. Suspended cymbal, gong, triangle, medium bell, tortoise shell, rattle, sistrum, high medium drum, gong 3. Suspended cymbal, gong, low medium bell, tortoise shell, low medium drum, gong 4. Thundersheet, gong, low bell, bass drum, gong	non-pitched
Living Room Music	1940	John Cage		PetersCF	speaking and striking anything in the room (lyrics: Gertrude Stein)	non-pitched
The Air Express	1941	John Joseph Heney		Fillmore	snare drums(2), bass drum, cymbals a2	non-pitched
The Midnight Express	1941	John Joseph Heney		Fillmore	snare drums(4)	non-pitched
The Pony Express	1941	John Joseph Heney		Fillmore	snare drums(4)	non-pitched
The Submarine Express	1941	John Joseph Heney		Fillmore	snare drums(2), cymbals à2, bass drum	non-pitched

Canticle No. 3	1941	Lou Harrison		MFP	1. Ocarina 2. Iron pipes(6), wood blocks 3) 3. Auto brake drums(8), xylophone, elephant bell 4. Guitar 5. Water buffalo bells(6), wood box, sistra, elephant bell 6. Snare drum, bass drum, tom-toms(5), elephant bell	non-pitched
The Song of Queztecotl	1941	Lou Harrison		MFP	1. Water glasses(5), wood blocks(5), sistrums 2. Cowbells(5), brake drums(5), wooden rattle 3. Snare drum, guiro, glass wind chimes, triangle, gong, tam tam 4. Tom-toms(5), bass drum	non-pitched
Double Music	1941	Cage/Harrison		PetersCF	1. Graduated water buffalo bells(6), graduated muted auto brake drums(6) 2. Sistra(2), graduated sleigh bells(6), auto brake drums(6), thundersheet 3. Japanese temple gongs(3), tam tam, cow bells(6) 4. Chinese gongs(6), tam tam, water gong	non-pitched
Third Construction	1941	John Cage		PetersCF	1. N.W. Indian rattle, tin-cans(5), tom-toms(3), claves, Chinese cymbal, maracas, teponaxtle(2) 2. Tom-toms(3), tin cans(5), claves, cow bells(2), Indo-Chinese rattle, lion's roar 3. Tom-toms(3), tambourine, tin cans(5), quijada, claves, cricket callers, conch shell 4. Tin can rattle, tin cans(5), claves, maracas, tom-toms(3), wooden ratchet, bass drum roar	non-pitched
Simfony No. 13	1941	Lou Harrison		WarnerBros	1. Woodblocks(5), water buffalo bells(6), cowbells(7) 2. Dragon's mouths(5), brake drums(10) 3. Elephant bell, triangle, suspended cymbal, gong, tam tam 4. Tom-toms(7), bass drum	non-pitched
Fugue	1942	Lou Harrison		MFP	1. Flexatone, claves, maracas 2. Metalophones, box, cow bells(5) 4. Meditation bells, auto brake drums(5), metal wash tub 4. Bell-coils, bass drum, tam tams(2), suspended cymbal, triangles(3)	non-pitched

Credo in US	1942	John Cage		PetersCF	1. Gongs(2), tin cans(5) 2. Tin cans(5), electric buzzer, tom-tom 3. Piano, tom-tom 4. Radio, or phonograph	non-pitched
Drummer's Patrol	1947	Acton Ostling		CPP/Belwin	snare drum(2), bass drum, cymbals α 2	non-pitched
Chasing the Beat	1947	Phil Grant		Mercury	snare drums(2), cymbals α 2, bass drum	non-pitched
Tom-Tom Foolery	1947	Alan Abel	Ohio State University	Fillmore	tom-toms(3), timpani(2)	non-pitched
Invention for Four Percussion Players	1949	Paul Price		MFP	1. Snare drum, xylophone, suspended cymbal 2. Tom-toms(3), triangle, wood block 3. Bass drum, tam tam, castanets 4. Cymbals α 2, suspended cymbal, tambourine, claves	non-pitched
Introduction and Allegro	1951	Jack McKenzie		MFP	1. Low tom-tom, snare drum, wood block, triangle 2. Medium tom-tom, snare drum, suspended cymbal 3. Medium tom-tom, temple blocks(3), tam tams(2), suspended cymbal, marimba 4. High tom-tom, vibraphone	mixed
One Over Three	1952	Mervin Britton		MFP	1. Timpani(2) 2. Orchestra bells 3. Tambourine 4. Bass drum	mixed
Percussion Music	1952	Michael Colgrass		MFP	1. Temple blocks(4) 2. Toy drums(4) 3. Tom-toms(4 high) 4. Tom-toms(4 deep)	non-pitched
Six Eight Fantasy	1953	Fred Hoey		Southern	snare drums(2), suspended cymbal, bass drum	non-pitched
First Quartet	1953	Mervin Britton		MFP	1. Triangle 2. Suspended cymbal 3. Tambourine 4. Bass drum	non-pitched
Quartet	1955	Albert Payson		MFP	1. Timpani(4), tam tam 2. Tom-toms(3), suspended cymbal 3. Timbales, tom-tom, vibraphone 4. Tubular chimes, snare drums(2)	mixed

Etudes Choregraphiques	1955	Maurice Ohana	Percussions de Strasbourg	SchottB	bass drum, snare drum, field drum, tambourine, tom-toms(2), suspended cymbals(2), tam tam, wood blocks, maracas, anvil, gong, triangle, glockenspiel, bells, vibraphone, xylophone	mixed
Inventions on a Motive	1955	Michael Colgrass	University of Illinois Percussion Ensemble	MFP	1. Four high drums(tunable), cow bell, wood bocks(2). 2. Bongos, triangle, cow bells(3), suspended cymbal. 3. Timbales, suspended cymbal, cow bell. 4. Timpani(3)	non-pitched
Prelude and Fugue for Four Percussion	1955	Charles Wuorinen	niversity of Illinois Percussion Ensemble	MFP	1. Temple blocks(5) 2. Suspended cymbals(2), gong 3. Snare drums(2), gong 4. Timpani(3)	non-pitched
Theme and Variations	1956	William Kraft		WIM	1. Bass drum, triangle, wood block, castanets, snare drums(2), orchestra bells 2. Cymbals α 2, suspended cymbals(2), field drum, tubular chimes, mouth siren, cow bell, bulb horn, slide whistle 3. Crotales(5), xylophone, orchestra bells, temple block, Eb chimes note, snare drum, tenor drum, tambourine 4. Timpani(4), tam tams(2), bass drum, ratchet	mixed
Quartet	1956	Murl Eddy		MFP	1. Claves 2. Castanets 3. Bongos 4. Maracas	non-pitched
Theme and Variations	1957	Saul Goodman		Mills Music	1. Timpani 2. Orchestra bells, xylophone, snare drum 3. Vibraphone, bass drum 4. Cymbals α 2, suspended cymbal	mixed
Valley Forge	1957	Haskell Harr		Rubank	snare drums(3), bass drum	non-pitched
Percussive Rondo	1957	William Schmidt		WIM	1. Timpani, bongos, tam tam 2. Snare drum, bongos, triangle, maracas 3. Snare drum, suspended cymbals(2), castanets 4. Timbales, tambourine, guiro	non-pitched
Timing for Percussion	1958	Siegfried Fink		Modern	1. Drum set 2. Snare dr., cymbal, temple blocks 3. Vibraphone, cymbal, marimba 4. Drum set	mixed

Suite for Percussion	1958	William Kraft		NM-West	1. Bongos, orchestra bells, tambourine, song bells, flexatone 2. Snare drums(2), orchestra bells, bass drum, E natural temple bell, bongos 3. Field drum, tenor drum, vibraphone, French bell(or low cow bell), temple bell 4. Bass drum, tuned gongs, tamtam, hand drum	mixed
Three Pieces for Percussion Quartet	1958	Warren Benson		SchirmerG	1. Snare drum, triangle, tambourine, glass milk bottle 2. Field drum, wood block, triangle 3. Tom-tom, castanets, susp. cymbal, snare drum 4. Susp. cymbal, bass drum, gong, tom-tom	non-pitched
Zwölf Leichte Studien	1959	Siegfried Fink		Benj-Simr	snare drum, tambourine, triangle, bass drum, cymbals, marimba, xylophone, orchestra bells, castanets, tenor drum, cymbals α 2, bird whistle	non-pitched
Impressionata	1959	Judy Mathis		MFP	1. Conga 2. Bongos 3. Cowbell 4. Snare drum	non-pitched
Reaktionen	1960	Bo Nilsson		Universal	each percussionist needs: triangles(2), bottles(5), cow bells(3), hi-hat, suspended cymbals(2), tam tams(2), xylophone, vibraphone, maracas	non-pitched
The Epic of Western Man	1960	Harold Prentice		CPP/Belwin	1. Snare drum, tom 2. Snare drum, cow bell 3. Maracas, cymbals α 2, suspended cymbal 4. Bass drum	non-pitched
Drawings: Set No. 1	1960	Sydney Hodkinson		MFP	1. Drums(3), suspended cymbals(3) 2. Tom-toms(3) 3. Bongos, triangles(3) 4. Timpani(3)	non-pitched
Batter Up, Snare Down	1960	Harold Prentice		Southern	1. Drum set 2. Field drum 3. Bass drum 4. Cymbals	non-pitched
Chinese Laundry Man	1960	Harold Prentice		Southern	snare drums(2), tom-tom, cymbal, bass drum, sandpaper blocks, wood block, gong	non-pitched
Sounds of the City	1960	Harold Prentice		Southern	timpani, snare drum, sound effects	non-pitched

The Dancing Man	1960	Harold Prentice		Southern	snare drums(2), sandpaper blks., woodblocks, bass dr., cymbal, wind whistle, tambourine, ratchet	non-pitched
Discussion	1960	Dale Rauschenberg		WIM	1. Snare drum 2. Snare drum 3. Tom-toms, snare drum 4. Timpani(4)	non-pitched
Statements for Percussion	1961	Robert Muczynski		SchirmerG	timpani(3), triangle, suspended cymbal, cymbals α 2, tam tam, snare drum, wood block, bass drum, tambourine	non-pitched
Music for Percussion	1962	William Russo		S. Fox	1. Antique cymbals, snare drum, triangle, gong 2. Orchestra bells, marimba, xylophone, timbales 3. Triangle, tambourine, bass drum, snare drum, vibraphone 4. Timpani(4), castanets	mixed
Variations for Percussion Quartet	1962	William Youhass		Cole	1. Triangle, snare drum 2. Woodblocks, bongos 3. Triangle, timbales 4. Susp. cymbal, bass dr.	non-pitched
Fugue	1962	Anthony Cirone		Columbia	snare drums(2), tom-toms(2)	non-pitched
Pattern Percussion - part 1 from "Suite"	1962	Thomas A. Brown		Kendor	1. Tom-tom, snare dr. 2. Bongos 3. Timpani(2), 4. Bass drum, cymbals α 2, suspended cymbal	non-pitched
Characters Three [Character for Percussion]	1962	James L. Moore		Ludwig	snare drum, tambourine, castanets, timpani, suspended cymbal, wood block, bass drum	non-pitched
Riti: I funerali d'Achille	1962	Giacinto Scelsi		SchirmerG	Wood block, small bells(2), maracas, field drum, gong, cymbal, tam tam, bass drum, snare drum, tumbas(2), bongos	non-pitched
Quartet for Percussion	1963	William Schinstine		Southern	1. Snare drum 2. Field drum 3. Tom-tom 4. Tom-tom	non-pitched
Rhythm Busters	1963	William Schinstine		Southern	1. Snare drum 2. Cymbal, wood block, field drum 3. Bass drum 4. Timpani(2)	non-pitched
Turnaround	1963	William Schinstine		Southern	snare drums(4)	non-pitched
Drum Dilemma	1963	Larry McCormick		McCormick	snare drums(2), tenor drum, bass drum	non-pitched

Dance Suite	1964	Stanley Leonard		Leonard, S.	vibraphone, suspended cymbals(2), tam tam, triangle, temple blocks(3), wood block, rute, tubular chime(g), marimba, orchestra bells, tambourine, claves, timbales, bass drum, finger cymbal	mixed
African Sketches	1964	J. Kent Williams	Indiana University Percussion Ensemble	Ludwig	1. Tom-tom, timp-toms(3) 2. Tom-toms(2), log drum 3. Tom-tom, reco-reco 4. African gong-gong, maracas	non-pitched
Mallets Bay	1965	Frank Siekmann		Seesaw	marimba (share 2 players, optional vibe), maracas, suspended cymbals(2), bongos	mixed
Répercussion	1965	Pierre Métral	Suisse Romande	Tonos	1. Tom-toms(4), cymbals(2), tam tams(2) 2. Temple blocks(4), wood block, Tahitien block, claves, guiro, maracas, tumbas(2) 3. Bongos(2 pr.), cow bell, triangle, castanets, xylophone 4. Marimba, snare drum, field drum, bass drum, tambourines	mixed
Dance Patterns	1965	Saul Goodman		Mills	1. Bongos 2. Snare drum 3. Timpani(2) 4. Claves	non-pitched
Off We Go	1965	Saul Goodman		Belwin Mills	1. Snare drum 2. Snare drum 3. Cymbals α2 4. Bass drum	non-pitched
Procession of the Gnomes	1965	Acton Ostling		Belwin Mills	1. Tambourine, orchestra bells 2. Wood block, snare drum 3. Triangle, field drum 4. Suspended cymbal, bass drum	non-pitched
Suite for Percussion	1965	Acton Ostling		Belwin Mills	1. Snare drum, triangle 2. Field drum, wood block, suspended cymbal 3. Bass drum, wood block, suspended cymbal 4. Timpani(3), bells, temple blocks(2)	non-pitched

Juxtaposition No.1	1965	Halim El-Dabh		PetersCF	xylophone, marimba, timpani	pitched
Quartet in G	1965	Dietrich Ziller		Breitkopf	orchestra bells, metalophone, xylophone, timpani(2)	pitched
Five Miniatures	1966	John Bergamo	University of Buffalo Percussion Ensemble	Talamala	1. Orchestra bells 2. Vibraphone 3. Tubular chimes 4. Marimba (In addition, each player has one ringing metal, one muted metal, one wood, one skin, and one other instrument)	mixed
Teamwork	1966	Mitch Markovich		Creative	snare drums(2), tenor drum, bass drum	non-pitched
Fancy Four	1966	Mitch Markovich		Creative	snare drum, tenor drum, bass drums(2)	non-pitched
Four Horsemen	1966	Mitch Markovich		Creative	snare drums(2), tenor drum, bass drum	non-pitched
Bernalillo	1966	Maxine Lefever		Kendor	snare drums(2), bass drum, cymbals	non-pitched
Durango	1966	Maxine Lefever		Kendor	snare drums(2), bass drum, cymbals α2	non-pitched
Monticello	1966	Maxine Lefever		Kendor	snare drums(2), bass drum, cymbals α2	non-pitched
San Luis	1966	Maxine Lefever		Kendor	snare drums(2), bass drum, cymbal	non-pitched

Tres Estudos	1966	Oswaldo Lacerda		PPP	1. Castanets, timpani(2), wood block, claves, vibraphone 2. Snare drum, frying pan, xylophone, bass drum, claves, rattle 3. Agogo, bass drum, cymbals α 2, suspended cymbal, wood block, chochalho, reco-reco 4. Claves, tambourine, cymbals α 2, snare drum, triangle, conga drum, temple block, tam tam	non-pitched
Jeux 4	1966	Roman Haubenstock-Ramati		Universal	same instrumentation as Jeux 2, with speaker, mime, or dancer ad lib	non-pitched
Sonatina	1967	Fisher Tull	Sam Houston State University Percussion Ensemble	B&H	1. Wood block, triangle, snare drum, tam tam, crotales 2. Tambourine, cymbals, xylophone, suspended cymbal, slap stick 3. temple blocks, tam tam, timbales, tenor drum, orchestra bells 4. Timpani, bongos	mixed
Imagind Quarter	1967	Sydney Hodkinson	New Percussion Quartet of Buffalo	BMICanada	timpani(4), bongos, timbales, tom-toms(2), tambourines(8), marimbas(2), xylophones(2), claves, temple blocks(9), wood drums(4), wood blocks(7), wood bowls(3), castanets, guiros(3), ratchets(2), cow bells(4), whip, wood wind chimes, orchestra bells(3 sets), vibraphone(2), tam tams(3), steel pans(2-3), gongs(3), suspended cymbals(3), triangles(6), auto brake drums(8), crotales, maracas, metal wind chimes, tubular chimes, sandpaper blocks(2), Sarna bell, sleigh bells, Swiss goat bells(8-10), iron pipes, anvils(2), toy piano, vibra-slap, finger cymbals, lion's roar (sustitutions possible)	mixed
Three Little Pieces from the Far East	1967	Charles L. White		Fleisher	timpani(4), xylophone, wood block, marimba, snare drum, temple blocks, wood block, triangle, drum set, tambourine, wood block, suspended cymbal	mixed

For Four Percussionists	1967	Ronald Keezer		Kendor	drum set, timpani(4), orchestra bells, tambourine, xylophone, vibraphone, finger cymbals, timbales, cow bell, bass drum, triangle, temple blocks(4)	mixed
Auriga	1967	Reginald Smith Brindle		PetersCF	1. Orchestra bells, crotales(2), triangles(3), claves, maracas, glass wind chimes, bongos, timbale (1) 2. Vibraphone, suspended cymbals(3), wood blocks(3), tom-toms(3) 3. Marimba, anvil, tam tams(2), castanets, wood wind chimes, congas(2), bass drum 4. Tubular chimes, gong, temple blocks, timpani(3), snare drum	mixed
Crux Australis	1967	Reginald Smith Brindle		PetersCF	1. Orchestra bells, crotales(2), triangles(3), claves, maracas, glass wind chimes, bongos, timbale (1) 2. Vibraphone, suspended cymbals(3), wood blocks(3), tom-toms(3) 3. Marimba, anvil, tam tams(2), castanets, wood wind chimes, congas(2), bass drum 4. Tubular chimes, gong, temple blocks, timpani(3), snare drum	mixed
Concepts for Percussion	1967	Gerald Sebesky		Potsdam	1. Vibraphone, cymbal, wood blocks(3), tambourine 2. Marimba, tom-toms(3), maracas, guiro 3. Timpani(4), orchestra bells, finger cymbal, suspended cymbal, triangle 4. Snare drum, bass drum with pedal, suspended cymbals(2), cow bells, maracas	mixed
Drum Quartet "The Winner"	1967	Jim Deschler		Deschler	snare drums(3), bass drum	non-pitched
Study in 5/8	1967	Mitchell Peters		PetersM	1. Snare drum, tambourine 2. Suspended cymbal, tom-tom 3. Timpani(2), castanets 4. Bass drum, tom-tom, field drum	non-pitched

To that Predestined Dancing Place	1967	David Rosenboom	University of Illinois Percussion Ensemble	Seesaw	metal chain, bells of Sarna, chimes, gongs(5), suspended cymbals(4), timpani(4), almglocken(2), brake drums(3), cowbells, bass drum, floor tom-tom, timbales, bongos, toy drums(2), temple blocks, castanets, woodblocks(3), claves, slap stock, wood windchimes, guiro, block of wood, marimbula, wood drums(3-4), conga	non-pitched
Camptown Races (arrangement)	1968	Jerry Bilik		Ludwig Music	1. Orchestra bells, snare drum 2. Vibraphone, xylophone, cow bell 3. Wood block, xylophone, suspended cymbal 4. Timpani(3), temple blocks(2)	mixed
For Bichi	1968	Daniel Perlongo	Indiana University of Pennsylvania Percussion Ensemble	ACA/ACE	1. Snare drum, tom-toms(3), woodblock, tambourine, triangles(2), vibraphone, glockenspiel 2. Snare drum, maracas, guiro, whip, steel plate, susp. cymbals(2), hand bell, xylophone, tubular chimes 3. Timpani(3), bass drum, temple blocks(5), sizzle cymbal, suspended cymbals(2), hand bell 4. Bongos, whip, ratchet, woodchimes, gongs(2), sizzle cymbal, triangle, hand bell, marimba	mixed
Quartet for Percussion	1968	Joseph Ott		Benny	1. Timpani(4), triangle 2. Marimba, vibraphone, xylophone 3. Snare drum, timbales(2 pr.) 4. Cymbals, gong, bass drum, field drum, tenor drum, temple blocks(5)	mixed

Tettares, op.17	1968	John Fodi	Buffalo Percussion Quartet	Canada	1. Temple blocks(3), woodblocks(4), bongos(2), tom-toms(3), conga, suspended cymbals(5), gong, almglocken(3), slate windchimes, xylophone 2. Temple blocks(3), tom-toms(3), tenor drum, suspended cymbals(5), maracas, almglocken(3), glockenspiel windchimes(1 oct.), glockenspiel 3. Temple blocks(3), glass bottles(5), snare drums(3), triangles(3), brakedrums(4), tam tam, almglocken(3), guiro, sleighbells, vibraphone 4. Temple blocks(3), iron pipes(5), timbales, tom-toms(3), bass drum, triangles(2), suspended cymbals(4), almglocken(3), bamboo windchimes, marimba	mixed
To Be. The Answer to Hamlet's Question	1968	Václav Kucera	Buffalo Percussion Quartet	Czech	1. Xylophone, glockenspiel, bass drum, timpano, snare drum, tom-toms(6), field drum, tam tam, gong, suspended cymbals(2), triangle, cowbells(4), temple blocks(5), whip, wood windchimes, tin plate 2. Vibraphone, glockenspiel, bass drum, timpano, snare drum, tom-toms(6), bongos(6), field drum, conga, tam tam, gong, suspended cymbals(2), hi-hat, woodblocks(5), tin plate, metal pot with small glass bottles 3. Crotales, bells, bass drum, timpano, snare drum, bongos(6), tenor drum, tam tam, gong, suspendedcymbals(2), cowbells(4), wood blocks(5) 4. Piano, marimba, bass drum, timpano, snare drums, tom-toms(6), field drum, tam tam, suspended cymbal, tenor drum, hi-hat, triangle, cowbells(4), metal windchimes, temple blocks(5), tin plate	mixed

Il Rilievo	1968	Jaroslav Wolf		Modern	1. Vibraphone, tubaphone, bells, suspended cymbal, gongs(2), triangles(2), ratchet, claves 2. Timpani(3), triangles(3), chains, whip, chimes, bells, flexatone 3. Bass drum, snare drum, woodblock, cylindrical block, timbales(4), suspended cymbal, xylophone, bamboo tubes 4. Marimba, celesta, saw, suspended cymbals(2), triangles(2), horse shoes(4), tam tam	mixed
Três Miniaturas Brasileiras [Three Brazilian Miniatures]	1968	Oswaldo Lacerda		SchottB	1. Vibraphone, timpano, triangle, chocalho, orchestra bells, cymbals a2 2. Agogo, tambourim, snare drum, xylophone 3. Chocalho, tom-tom, wood block, castanets, tambourine, field drum, agogo, snare drum 4. Bass drum, frying pan, suspended cymbal, tam tam, field drum	mixed
Quartet for Percussion	1968	Gitta Steiner		Seesaw	1. Chinese temple blocks(5), tom-toms(2), tam tam, tenor drum, glockenspiel 2. Bongos, timbales, snare drum, bass drum w/pedal, hi-hat, susp. cymbal, gong 3. Vibraphone, snare drum, timbales, bongos, suspended cymbal, gong, windchimes 4. Timpani(4), xylophone, antiques cymbals(2)	mixed
Three Pieces for Percussion Quartet	1968	C. Dinos Constantinides		Seesaw	xylophone, marimba, timpani, suspended cymbal, triangle, temple blocks(5), snare drum	mixed
Four Over Four	1968	Robert H. Nagel		Kendor	snare drum, suspended cymbal, bongos, cow bell, timpani	non-pitched
Four Times Three	1968	Harold J. Brown, Jr.		Kendor	timpani(3), tom-toms(3), wood blocks(3), suspended cymbals(3)	non-pitched
Drum Tune	1968	Stanley Leonard		Leonard, S.	snare drum, tom-toms(4), bass drum, timpani(4)	non-pitched
Housemusic for Percussion	1968	Stanley Leonard		Leonard, S.	orchestra bells, tambourine, tom-toms(2), triangle, castanets, wood block, tam tam	non-pitched
Prelude for Four	1968	Stanley		Ludwig	marimbas(4)	pitched

Marimbas		Leonard				
Quartetto, op.18	1969	Sándor Balassa		Hungary	1. Suspended cymbals(2), snare drum, bghi, triangle, tom-toms(2), cowbell, slap stick, sleigh bells, xyloimba, orchestra bells. 2. Bass drum, suspended cymbals(2), snare drum, wood blocks(4), claves, tom-toms(4), vibraphone 3. Tam tams(2), tenor drum, tom-toms(2), wood blocks(2), guiro, cymbals á2, crotales, tambourine, marimba. 4. Timpani(4), tam tam, field drum, maracas, claves, tubular chimes	mixed
Imaginables	1969	Monic Cecconi		Leduc	1. Metal pipe, timbales, African drum, bongos, temple blocks(2), tambourine, cabasa, castanets, guiro, Chinese cymbals(2), susp. cymbals(2), tam tams(3), xylophone 2. Wood blocks(4), temple blocks(2), tom-toms(2), timpani(4), tubular chimes, ratchet, maracas, sleighbells, slap stick, guiro, glock., tam tam, vibraphone 3. African drum, tom-toms(3), snare drums(2), tumba, ratchet, crotales(1 oct.), susp. cymbals(10), Thai gong, tam tam, marimba 4. Woodblocks(4), bongos, African drum, snare drum, toms(3), wood wind chimes, sleigh bells, tam tam, marimba	mixed
Pentagramma	1969	Hermann Regner		M÷seler	wood drums, tambourine, snare drum, cymbal, bass drum, triangles, suspended cymbal, marimba, stones, congas, bongos, temple blocks, cow bells, tam tams, orchestra bells, tubular chimes, guiro, maracas	mixed
Piece for Percussion	1969	Mitchell Peters		PetersM	1. Snare drum, xylophone 2. Tom-toms, orchestra bells, castanets 3. Timpani(3) 4. Temple blocks(3), bass drum, tambourine, triangle, tubular chimes, finger cymbal	mixed
Short Overture for Percussion	1969	Robert Buggert		Cole	snare drum, tambourine, triangle, bongos, timpani	non-pitched

Toccata No.1	1969	Robert Buggert		Cole	snare drum, wood block, triangle, tambourine, claves, bongos, susp. cymbal bass drum	non-pitched
Chief Judge	1969	Jay Collins		Creative/ Ludwig	snare drum, tenor drum, bass drum, cymbals	non-pitched
Four/Four for Four	1969	Anthony Cirone		Columbia	bongos, bass drum, timbales, tom-toms(3), timpani(4)	non-pitched
Pagan Place	1970	Scott Meister		Ludwig Music	xylophone, bongos, timpani, chimes, tam tam, bass drum, triangle	mixed
Fresken 70 für Schlagzeugquartett, op.38	1970	Bertold Hummel		Benj-Simr	1. vibraphone, bongos, snare drum, gong, temple blocks(5), triangle 2. Marimba, conga, tam tam, field drum, wood block, suspended cymbal 3. Timbales, suspended cymbal, xylophone, wood block 4. Bells, bass drum, suspended cymbal, frame drums(4), guiro	mixed
Suonata	1970	Patrice Sciortino		Billaudot	bongos, tom-toms(4), tumbas(2), bass drum, snare drums(4), wood wind chimes, guiro, whip, temple blocks(4), mokugyos, wood drum, triangle, clarines(small bells), cymbals, gong, tam tam, anvil, bell plate, orchestra bells, chimes, xylophone, marimba, bass marimba	mixed
Halfflight	1970	Owen Clark		Clark	vibraphone, orchestra bells, brass & glass wind chimes, tam tams(2), anvils(4), auto brake drums(4), triangles(2), maracas, temple blocks, tom-toms(4), claves, castanets, susp. cymbal	mixed
Triptych	1970	Anthony Cirone		Columbia	1. cymbals α2, xylophone, susp. cymbals, bongos 2. Tom-toms, tubular chimes, cow bell, finger cymbals, triangle, susp. cymbal 3. Bass drum, timbales, orch. bells, vibraphone 4. Timpani(4)	mixed

Woodwork	1970	Jan Bach	University of Illinois Percussion Ensemble	Highgate	1. xylophone, slit drums(2), temple blocks, wood chimes 2. Marimba (low A), wood blocks(3), claves, wood chimes. 3. Marimba(low C), slit drum, guiro, wood chimes 4. Marimba(low A), slit drum, slap stick, maracas, wood chimes.	mixed
Tenere	1970	Stanley Leonard		Leonard, S.	finger cymbal, orchestra bells, suspended cymbals(2), cymbals α 2 (2 pr.), tam tam, triangle, vibraphone, tubular chime(f), timpani(4)	mixed
Polyphonies, op.32	1970	Michael G. Cunningham	IU Percussion Ensemble	Media	1. xylophone, tubular chimes 2. tom-toms(4) 3. suspended cymbal, bass drum 4. timpani(4)	mixed
Metal Concert	1970	James Drew	Manhattan Percussion Ensemble	PPP	1. auto brake drums(2), triangle, gong, orchestra bells, cymbals α 2 2. triangle, bells(2), gong, suspended cymbals(2), vibraphone 3. Bells(2), auto brake drums(2), cymbals(2), water gong 4. bells(2), cymbals(2), gong, triangle, thundersheet	mixed
True Blue	1970	Joe Berryman		Band Shed	snare drum(s), bass drum, tenor drum(s), cymbals α 2	non-pitched
Counterpoint for (Non-Pitched) Percussion Quartet	1970	Gregory Kosteck		CPP/Belwin	1. Suspended cymbals(5), crotales(2), wood block, almglocken(5), castanets 2. Snare drum, suspended cymbal, triangles(2), bongos(2 pr.) 3. Snare drum, suspended cymbal, cow bells(5), glass wind chimes, bamboo wind chimes 4. Tam tam, bass drum, tambourine, auto brake drums(5), suspended cymbals(2)	non-pitched
Århus Etude, No. 1	1970	Bent Lylloff		Hansen	1. Snare drum 2. Tom-toms(2) 3. Triangle, bass drum 4. Timpani(3)	non-pitched

Århus Etude, No. 3	1970	Bent Lylloff		Hansen	1. Hi-hat 2. Snare drum, bass drum with pedal 3. Bongos 4. Tom-toms(2)	non-pitched
Århus Etude, No. 4	1970	Bent Lylloff		Hansen	1. Triangle 2. Snare drum 3. Cymbals a2 4. Bass drum	non-pitched
Århus Etude, No.911	1970	Bent Lylloff		Hansen	1. Triangle, wood block 2. Cymbal, bongos 3. Snare drum 4. Tom-toms(2)	non-pitched
Cycle for Percussion	1970	Stanley Leonard		Leonard, S.	glass bowls(5), susp. cymbals(2), tam tam, snare drum, temple blocks(3), rute, bass drum, tom-tom	non-pitched
Four Stories	1970	Louis Bellson		WIM	drum sets(4) (each set must include a suspended cymbal, snare drum, bass drum with pedal, high hat, small and large tom-toms)	non-pitched
Five Movements [Five Sketches]	1971	Hsueh-Yung Shen	UT Percussion Ensemble	Alan, C	1. timpani(4), marimba, sleighbells, mark tree 2. xylophone, triangle(3), maracas, vibra-slap, guiro, hi-hat, snare drum, field drum 3. glockenspiel, chimes, claves, tom-toms(4), bass drum 4. vibraphone, wood block, cow bell, susp. cymbals(3), tam tams(3)	mixed
Six Reflections	1971	Marcel Frank		B&H	1. marimba, snare drum, bongos 2. vibraphone, xylophone, bongos 3. bongos, cocos, snare drum, claves, maracas, whip, suspended cymbal, finger cymbal, triangle, bass drum, gong, tom-toms(3), vibraphone, xylophone, orchestra bells 4. timpani(4), suspended cymbal, snare drum, bass drum	mixed

One Beyond	1971	Harry Marvin		Berklee	vibraphones(2), timpani, drum set	mixed
Musique pour un Jazz different	1971	Jacques Bondon		Eschig	1. xylophone, glockenspiel, cowbells, temple blocks, glass windchimes, darabuka, tambourine, triangle, tom-toms(3), snare drum, bass drum, suspended cymbals(3), hi-hat 2. xylophone, vibraphone, mokusho, woodblocks, bongos, tambourine, suspended cymbals(3), tumba, gong, wood windchimes 3. marimba, tubular chimes, temple blocks(5), tambourine, snare drum, tom-toms(3), bass drum, suspended cymbals(3), hi-hat, tam tams(3), shell windchimes 4. marimba, vibraphone(4 oct.), reco-reco, tambourine, tam tams(3), bass drum, timpani(4)	mixed
How the Stars Were Made	1971	Peter Sculthorpe	Percussions de Strasbourg	Faber	vibraphone, marimba, xylophone, timpani, tubular chimes, tam tam, suspended cymbal, Chinese cymbal, cymbals α 2, roto-toms, music sticks, bull roarer, bell tree, bass drum, triangle, whip	mixed
Xb-132	1971	Ryszard (Richard) Kwiatkowski		MFP	1. snare drum, celesta, bongos, bell, tom-toms(5), ratchet, whip, triangle, tenor drum 2. Snare drum, bongos, bells, tom-toms(5), ratchet, whip, triangle, gong 3. Snare drum, bongos, gong, tom-toms(5), ratchet, whip, bass drum, triangle, xylophone 4. field drum, bongos, bells (chimes), wood blocks(4), tam tam, tom-toms(5), whip, triangle, xylophone	mixed
Etude for Percussion Quartet	1971	Garwood Whaley		Kendor	1. Snare drum, triangle 2. Tom-tom, maracas 3. Bass drum, guord 4. Cymbal, tambourine	non-pitched

Variations and Interludes	1971	Ursula Mamlok	Manhattan Percussion Ensemble	PetersCF	1. Timpano 23"), tom-tom, snare drum, bongos(2 pr.), temple blocks(5), wood blocks(3), crotale, triangle, suspended cymbals(2), cow bells(4), xylophone 2. Timpano(25"), tom-tom, snare drum, bongos(2 pr.), wood blocks(3), triangle, suspended cymbal, cow bells(4), orchestra bells 3. Timpano(28"), tom-tom, bongos(2 pr.), wood blocks(3), triangle, suspended cymbal, cow bells(4), vibraphone 4. Timpano(32""), tom-tom, snare drum, bongos(2 pr.), temple blocks(5), wood blocks(3), triangle, suspended cymbal, cow	non-pitched
Quartet No. 2, op.10	1971	Peter Hazzard		Seesaw	1. Snare drum, tom-toms(3) 2. Suspended cymbal, triangle, tambourine 3. Wood block, temple blocks(4) 4. Timpani(4)	non-pitched
Announcement	1971	Ron Delp		Kendor	steel drum quartet: lead, double seconds, cello, bass	pitched
Le Sentier De La Riviere	1972	Harry Marvin		Berklee	vibraphone, marimba, timpani(2), tam tam, bass drum, suspended bells	mixed
Kvadratspill 1, op. 11	1972	Olav Thommessen		Norway	1. bass drum, timpano, tenor drum, temple blocks(5) 2. gong, sizzle cymbal, crotale, triangles(2) 3. bongos, timbales, congas(2), snare drum, woodblock 4. vibraphone, glock., tubular chimes	mixed
Scherzo & Candenza	1972	Charles DeLancey		PetersM	timpani(4), chimes, snare drum, bass drum, tam tam, triangle, orch. bells, susp. cymbals(2), vibraphone, bongos, timbales, woodblocks(3), temple blocks(2), various metal sounds	mixed

Two for Four	1972	Stuart S. Smith		Smith	1. bottle, cow bell, triangle, finger cymbal, orchestra bells, xylophone, boatswains whistle 2. bottle, cow bell, triangle, finger cymbal, orchestra bells, amarimba, boatswains whistle 3. cymbal, bottle, cow bell, triangle, vibraphone, timpani(4), boatswains whistle 4. glass jar, metal wind chimes, gongs(2), temple blocks, boatswains whistle, ratchet, wood block, claves, maracas, wood wind chimes	mixed
The Good News	1972	Michael LaRosa		HaMaR	1. Conga, auto brake drums(4), tambourine 2. Maracas, bongos (5) 3. Temple blocks(4), cow bells(5) 4. Bongos, tom-toms(5); with dancers	non-pitched
Take That	1972	William Albright	Blackearth Percussion Group	Jobert	low drums(16)	non-pitched
Knock-On-Wood	1972	Allan Blank		MFP	wooden instruments(12)	non-pitched
Apple Blossom	1972	Peter Garland	Blackearth Percussion Group	FrogPeak	marimbas(2 or more)	pitched
Quarternion	1973	Ron Delp		Southern Music Company	1. xylophone, temple blocks(5) 2. vibraphone, tam tam 3. marimba, brake drums(3), tom-tom 4. orchestra bells, tubular chimes, tom-toms(3), suspended cymbal, wood block, temple block	mixed
Marcha-Cumbia	1973	Stephen Tillapaugh		Barnhouse	marimba, vibraphone(or bells), maracas, snare drum, double bass(optional)	mixed

Concerto for Percussion, op.74	1973	Leonard Salzedo		Lopés Edition	1. snare drum, field drum, tenor drum, glockenspiel 2. bongos, marimba 3. Timpani, xylophone 4. snare drum, suspended cymbals(2), vibraphone	mixed
Vibrants	1973	Raymond Depraz		Billaudot	1. xylorimba, wood blocks(2 oct.), orchestra bells(3 oct.) 2. marimba(5 oct.), cow bells(4 oct.), gongs(7) 3. xylorimba, vibraphone, crotales(2 oct.) 4. marimba, tubophone(2 oct.), chimes	mixed
To Dawn	1973	Carter D. Thomas		MFP	1. xylophone, marimba 2. crotales, orchestra bells, vibraphone 3. temple blocks, tom-toms(5) 4. wind chimes, brass bells, gong	mixed
Percussion Quartet No. 6	1973	Ron Delp	Berklee Percussion Ensemble	Berklee	1. Bongos, suspended cymbal 2. Tom-toms(3) 3. Temple blocks(5) 4. Timpani(3)	non-pitched
As it leaves the Bell	1973	Anne Boyd		Faber	suspended cymbals(3), glockenspiel, xylophone, glass & wood windchimes, tam tams(2), vibraphone, marimba, temple bells, celesta, gongs(4); with piano; harps(2)	non-pitched
Three Songs of Mad Coyote	1973	Peter Garland	Blackearth Percussion Group	FrogPeak	bull- roarers(2), bass drums(2), tom-toms(8), lion's roar, pianos(2, played with 2x4)	non-pitched
Four on Six	1973	Charles Edward Bley	Windsor High School Percussion Ensemble	JPM	1. Snare drum, tambourine 2. Bongos 3. Tenor drum 4. Suspende cymbal, bass drum	non-pitched

Estudio para percusión	1973	Jorge Edgard Molina	Percussion Ensemble of the Municipal Conservatory	Ricordi	crotales, triangle, suspended cymbals(3), sleighbells, cow bells(3), gong, tam tams(2), claves, woodblocks(3), castanets(2), temple blocks(3), toctoc, guiro, maracas, snare drums(2), bongos, tambourine, tom-toms(6), congas(2), bass drum with pedal	non-pitched
Three Quartets for Percussion	1973	Allen Brings		Seesaw	timpani(4), tom-toms(3), snare drum, orchestra bells, triangle, tambourine, suspended cymbal, tam tam, temple blocks, bass drum, anvil, cow bell, claves, cymbals <i>a</i> 2, slap stick, sleigh bells, wood block, bongos(2 pr.)	non-pitched
Summer Mood	1973	Jon Dutton		Percussion Arts	marimbas(4)	pitched
Gymel	1973	William Duckworth		Smith	mallet instrument(s) - variable duration	pitched
One Horse Sleigh	1974	Fred Hoey		Belwin Mills	1. xylophone, marimba 2. temple blocks 3. sleigh bells 4. Whip, siren	mixed
Falcones Luminis	1974	Christopher Rouse	Blackearth percussion Group	ACA/ACE	1. ratchet, antique cymbals, gongs(4), marimba 2. ratchet, timpano, vibraphone, triangle, bull roarer, Japanese temple bell, happy Apple 3. ratchet, glockenspiel, tam tam, suspended cymbal, wood blocks(5), happy Apple 4. tubular chimes, tenor drums(3), bass drum, flexatone, finger cymbals, happy Apple (toy rattle)	mixed
Bhakti	1974	Robert Lloyd		Australia	vibraphones(2), glockenspiel, Indian bells, sleighbells	mixed
Arithmophonie	1974	Jacques Castérède		Leduc	suspended cymbals(3), maracas, cow bells(2), temple blocks(2), bongos, tom-toms(4), tumbas(2), bass drum, bass drum with pedal, tam tam, snare drum, timpani(4), orch. bells, xylophone, marimba, vibraphones(2), wood block xylophone, tubular bells (low Bb)	mixed

Telin-ting	1974	Stanley Leonard		Leonard, S.	1. Japanese temple bell, temple blocks(4), wood drums(4), claves, vibraphone, xylophone 2. rasping stick, brass windchimes, suspended cymbals(3), Chinese cymbal, tom-tom 3. guiro, suspended cymbals(4), elephant bells(3), chimes 4. Bass drum, elephant bells(2), tam tams(2), brake drum, marimba	mixed
Kvadratspill 2, op. 11	1974	Olav Thommessen		Norway	1. Chimes, vibraphone, xylophone 2. woodblock, temple blocks, bongos, snare drum, slapstick 3. timbales, tenor drum, bass drum, timpani(4), congas(2) 4. Suspended cymbal, gong, wind chimes	mixed
Four Movements	1974	Michael Udow	University of Illinois Percussion Ensemble	Equilibrium	maracas(4 pr.), guiros(4), sandpaper blocks(4), wine bottle	non-pitched
Hummingbird Songs 1-10	1974	Peter Garland		FrogPeak	rasps, dijeridu, voices (birdcalls), cupped hands (blown), whistling, log drums(3)	non-pitched
Three Pieces for Drum Quartet	1974	James Tenney		FrogPeak	tenor drums(4), bass drums(4), snare drums(4)	non-pitched
Ashland High	1974	Alan Abel	Ohio State University	Ludwig	1. Snare drum 2. Snare drum 3. Cymbals β 2 4. Bass drum	non-pitched
Toy Parade	1974	Roger Hannay		Media	toy snare drums(3), concert snare drums(3), suspended cymbal, tambourine, kazoos(2), bass drum, toy pianos(2), toy xylophones(2)	non-pitched

Four for Four	1974	Vicki Eaklor		MFP	1. Claves, suspended cymbal 2. Tambourine, gong 3. Indian drum, claves 4. Tom-toms(4), finger cymbals	non-pitched
Conflict	1974	Ross Lee Finney		PetersCF	1. Hi-hat, tom-toms(3), bass drum with pedal 2. Suspended cymbal, bongo, snare drum 3. Cowbells(2), bongos, snare drum, tam tam 4. Suspended cymbal, tom-toms(3), bass drum	non-pitched
Patterns	1974	Klaus-Hinrich Stahmer		SchottB	variable instrumentation	non-pitched
Counterpoint I	1974	Lewis Nielson	Asher Gad Perc. Quartet	Seesaw	drums, metals	non-pitched
Four Canons	1974	Allen Brings	New York, Queens College Percussion Ensemble	Seesaw	instrumentation free	non-pitched
Music for Percussion	1974	Frank Warren	Berklee College Percussion Ensemble	Seesaw	1. Cabasa, suspended cymbal, castanets, woodblock, bongos 2. Snare drum 3. Bass drum 4. Timpani(3), cowbell, brake drum	non-pitched
Reminiscence	1974	Dobri Paliev	Radio Sofia	Sofia	1. Timpani, sleigh bells, cow bell, suoni reali, jaw harp, snare drums(2), suspended cymbal 2. Claves, waldteufel, bongos, chains, Simantra wood, orchestra bells, sleigh bells 3. Claves, Waldteufel, hi-hat, saw, jaw harp, Simantra metal, tom-toms (2)4/5. Claves, sleigh bells, temple blocks, flexatone, tam tam, jaw harp, bin-sasara, tubular chimes	non-pitched
Vibrosuperball	1974	Ingram Marshall		Soundings	each player needs one hi-hat, tambourine, two superballs, one hand vibrator	non-pitched
Prologue and Fight	1974	Jared Spears		Southern	snare drum, tom-toms(2), temple blocks(3), suspended cymbal, timpani(2)	non-pitched

Ten Quartets for Percussion, 1-6	1974	Kjell Samkopf		TONIKA	snare drums(2), cymbals α 2, suspended cymbal, bass drum; (duration of each piece approximately 02:00 to 04:00)	non-pitched
Two Portraits for Bass Drum	1974	Stephen Gryc	University of Michigan Percussion Ens.	Windsor	bass drum	non-pitched
Changes for Chimes	1974	Richard Hoffmann	Blackearth Percussion Group	Mobart	tubular chimes(2 sets)	pitched
Daybreak	1974	Jack Stamp	Indiana University of Pennsylvania Marimba Ensemble	Permus	marimbas(3 low c), marimba(low A); with optional double bass or bass marimba	pitched
Quartet for Percussion	1974	Alan Leichtling		Seesaw	glockenspiel, xylophone, vibraphone, marimba	pitched
Quartet for Xylophone, Bells, Marimba and Vibraphone	1974	Tsenko Minkin		Sofia	xylophone, marimba, orchestra bells, vibraphone	pitched
J. P.	1975	Murray Houllif		Alan, C	snare drum, orchestra bells, timpani(4), bongos, vibraphone, xylophone, tom-toms(8), marimba, bass drum, cymbal, triangle, suspended cymbal, gong, timp-toms(4), wood blocks, bass drum	mixed
Fun and Games: Suite for four percussionists, op. 73	1975	David Morgan	Adelaide Percussion	Australia	glockenspiel, xylophone, casiotone MT-31, tubular chimes, snare drums, tom-toms, suspended cymbals, plate gongs(3), ratchets, anvil, sandblock, marimba, bass drums, timpani, sizzle cymbal, triangle, vibraphone, roto-toms(2), hi-hat, flexatone, windchimes, bongos, temple blocks, tam tams(3)	mixed

Jeu pour deux	1975	Francois Vercken		Durand	1. small cymbals(3), tam tam, gongs(3), crotales, temple blocks(4), reco-reco, tom-toms(2), vibraphone, claves, wood blocks(4), Tibetan bell, bongos, triangles, cymbals 2. temple blocks(4), wood blocks(4), maracas, slap stick, reco-reco, xylophone, tamtam, vibraphone, Chinese cymbal, wood & metal windchimes, susp. cymbal, claves, xylo-rimba, Chinese blocks	mixed
Vetuletek [Projections]	1975	Kálmán Dobos	Poznan Percussion Ensemble	Hungary	1. bass drum, timpani(3), vibraphone, celesta 2. Xylophone, temple blocks(4), whip, tam tam, gongs(3), tom-toms(4), suspended cymbals(4) 3. tom-toms(4), snare drum, tam tam, cymbals α2, xylophone, bongos, orchestra bells, gongs(3) 4. bongos, snare drum, tubular chimes, triangle, tom-toms(4), orchestra bells	mixed
Areas of Concern	1975	Brent Dutton	Oberlin Percussion Group, Michael Rosen, conductor	Seesaw	1. vibraphone, drums(4), gourd, castanets, bass drum 2. vibraphone, drums(3), snare drum 3. marimba, brake drums(3), drums(4) 4. marimba, timpani(4), box, suspended cymbals(3), tam tam, woodheaded drum	mixed
Barometric Readings	1975	Frederick Koch		Seesaw	1. timpani(4), sizzle cymbal, tam tam, ratchet, temple blocks, snare drum, wind chimes 2. Tambourine, wood block, temple blocks, bongos, tubular chimes, suspended cymbal, triangle, bass drum, orchestra bells, piano 3. wind chimes, triangle, timbales, bongos, suspended cymbals, tam tam, wood block, snare drum, piece of glass bowed; with soloist: celesta, vibraphone, marimba, xylophone, orchestra bells	mixed

Cambiantes [Essai I]	1975	Raul do Valle	Ensemble α Percussion de Genève	Tonos	1. xylophone, Chinese woodblocks, castanets, suspended cymbals(2), reco-reco, cow bells, claves(3 pr.) 2. Timpani(3), snare drum, tenor drum, sizzle cymbal, suspended cymbals(2), tam tam, crotales(2 oct.) 3. cabasas, ganza, ratchets(2), Chinese blocks(5), cow bells, sleigh bells, sistrum, song whistle 4. Piano, wood blocks(5), slapstick, sizzle cymbal, anvil, tambourine, maracas; pianos(2)	mixed
Teamwork	1975	David Vose		Kendor	snare drums(2), tom-toms, bass drum	non-pitched
Three Marches for the King's Guards' Band, op.84	1975	Terje Lerstad		Norway	snare drums, field drums, cymbals α 2, bass drum	non-pitched
Soundscapes 2	1975	Anthony Brown		Seesaw	suspended cymbals(4) - indefinite duration	non-pitched
Bell Music	1975	Jeffrey Kresky	New Jersey Percussion Quartet	Media	1. Marimba 2. Vibraphone 3. Xylophone 4. Celesta, tubular chimes, orchestra bells	pitched
Zsvuhu-Brubb-Brugg	1976	Gábor Kósa	Budapest Percussion Ensemble	Hungary	1. xylophone, temple blocks(4), cow bells(4) 2. Orchestra bells, castanets, guiro, ratchet 3. whip, castanets, bongos(3), tom-toms(5) 4. Sizzle cymbal, tambourine, snare drum, small organ; with oboe/sleigh bells/maracas	mixed

Dirty Ferdie - Quartet Version	1976	Dean Drummond		Hypersound	1. vibraphone, glockenspiel, woodblock, wooden windchimes, Chinese cymbals, sleighbells 2. almglocken(48 chromatic), bongos(5), woodblock, tom-toms 3. Chimes, triangles(5), marimba 4. Chinese gongs, cup gongs(4), stroke rods, gongs/tam-tams(4), thundersheet, bass drum	mixed
Echoes beyond the Forever	1976	Jack Jenny		Permus	1. snare drum, tom-toms(2), suspended cymbals(2), timpani(2), marimba, triangle, brake drums(5) 2. Snare drum, tom-toms(2), triangles(2), suspended cymbal, brake drums(3), marimba 3. Drum set, orchestra bells, bell tree, pop bottle 4. snare drum, tom-toms(2), suspended cymbals(2), timpani(2), marimba, brake drums(2), finger cymbals; with tape	mixed
Katalog IV für Schlagzeug	1976	Wilfried Hiller		SchottB	1. xylophone, crotales, Dobachi(2), tubular wood drum, temple blocks, bamboo stick, tam tam, cow bell, anklung 2. Xylophone, marimba, bamboo stick, triangles(4), vibraphone(with player 4), tubular wood drum, wood blocks(2), log drum 3. Gong(low C nat.), Javanese button gongs(7), bell plates(5), tenor xylophone, guiro, tubular chimes, tam tam, log drum, claves, crotales, triangles(4), cymbal, anklung, congas(3) 4. Bass xylophone, vibraphone, cow bell, cymbals, slit drum, temple blocks, claves, anklung(2), Hyoshigi (wood clappers)	mixed

Sensors I	1976	Alcides Lanza	McGill Percussion Ensemble	Shelan	1. Wood wind chimes, temple blocks, snare drums, suspended cymbals(2), gongs(2), timpani, xylophone, water drums (or roto-toms) 2. Wood wind chimes, wood blocks, tom-toms, suspended cymbals(2), orchestra bells, tam tam, bass drum, vibraphone, water drums 3. Glass wind chimes, temple blocks, tenor drum, suspended cymbals(2), tam tam, timpani, marimba, roto-toms 4. Brass wind chimes, metal blocks, log drum, cymbal, timpani, bass drum, marimba, roto-toms, flexatone	mixed
Tangents	1976	Siegfried Fink		Zimmermann	instrumentation free: timpani(4), congas(4), tom-toms(4), marimba; with optional tape	mixed
Galloway Drumcall	1976	Heinz von Moisy		Benj-Simr	snare drum, field drum, tenor drum, bass drum	non-pitched
Schlag auf Schlag	1976	Alex Haefeli		Beurskens	drums(3)	non-pitched
Fünf Aphorismen	1976	Walter Veigl		Doblinger	xylophone, orchestra bells, vibraphone, marimba	pitched
Jeu pour quatre	1976	Francois Vercken		Durand	1. Glockenpiel, xylo-rimba, timpani 2. Tubular chimes, marimba(5 oct.), timpani 3. Crotales, vibraphone, timpani 4. Vibraphone, marimba(5 oct.), timpano	pitched
Concerto for Percussion Quartet	1977	Robert W. Adney		Bramora	1. Xylophone, orchestra bells, tambourine, triangle 2. Marimba, tambourine 3. Drum set, tam tam 4. Timpani(4)	mixed

Clos de Vougeot	1977	Bruce Mather	Nexus	Canada	1. Marimba, tubular chimes, tam tams(2) 2. Marimba, temple bowls(4), tam tams 3. Cowbells(8), tam tam, gongs(3) 4. Cowbells(8), tam tam, gongs(3)	mixed
Phase Variations	1977	Henry Kucharzyk		Canada	marimbas(2), percussion	mixed
Chu-ky IV	1977	Ton-That Tiet	Quatuor de Percussionis de Paris	Jobert	1. Claves, wood blocks(2), suspended cymbal, snare drum, field drum, crotales, marimba, timpano(2), gongs(3) 2. Temple block, suspended cymbal, bongos, field drum, tumbas(2), glockenspiel, vibraphone, timpano(2), gongs(3) 3. Temple block, snare drum, tom-toms(4), suspended cymbal, cowbell, vibraphone, timpani(2) 4. Wood block, temple block, wood drum, bongos, tom-toms(3), bass drum, suspended cymbal, cow bell, tam tams(3), timpani(2)	mixed
Four Studies	1977	Rudolf Maros		PeerSouth	1. Timpani(2), crotales, claves, tubular chimes, bongos, tam tam, triangle, sleigh bells, vibraphone, metal blocks, xylorimba 2. Xylorimba, guiro, tambourine, crotales, bongos, suspended cymbal, triangle, wooden wind chimes, metal block, vibraphone 3. Snare drum, vibraphone, flexatone, bass drum, orchestra bells, sleigh bells, xylorimba, timpani 4. Bass drum, orchestra bells, maracas, tam tams(2), suspended cymbals(2), snare drum, temple blocks, triangle, sleigh bells, whip, vibraphone	mixed

Serenade Anachronique	1977	Pierre Métral		Tonos	1. Maracas, marimba, cymbals(2), wood block, guiro, tam tam 2. Bongos, timbales, celesta, maracas, claves, whip, guiro, tom-toms(3) 3. Timpani(2), cymbals(2), vibraphone, tom-toms(3), Chinese blocks(3), snare drum, maracas, glockenspiel, cymbal 4. Bass drum, tom-tom, timbales, bongos, cowbell, wood block	mixed
Etude No. 1	1977	Marc Tavernier		Choudens	tom-toms(4)	non-pitched
Rock Me to Sleep	1977	Wally Barnett		CPP/Belwin	1. Orchestra bells 2. Suspended cymbal 3. Snare drum 4. Bass drum	non-pitched
Quartet for Four Equal Percussion Instruments	1977	Kjell Samkopf		Frost	4 instruments of the same kind; e.g. 4 snare drums or 4 marimbas, etc.	non-pitched
Puzzle II	1977	Michel Cals		Leduc	triangle, claves, maracas, tambourine, tam tam, castanets, wood block, temple block	non-pitched
Puzzle III	1977	Michel Cals		Leduc	snare drum, field drum, cymbals, bass drum	non-pitched
Pulau Dewata	1977	Claude Vivier	McGill Percussion Ensemble	Canada	marimbas(4), or other instrumental combinations	pitched
Concerto for Percussion Quartet	1978	Ellis Kohs		ACA/ACE	1. suspended cymbal, temple blocks(2), tambourine 2. xylophone, orchestra bells, celesta 3. Tom-toms, bass 4. timpani(3)	mixed

Tapestry	1978	Arthur Kreiger	Percussione Ricera Ensemble	ACA/ACE	1. vibraphone, timpano, bass drum, snare drum, suspended cymbal, tom-tom, temple blocks(5), crotales(2) 2. Tubular chimes, timpano, snare drum, suspended cymbal, cow bells(3), triangle, bongos, timbales, wood blocks(3), maracas, tom-tom, crotale 3. Marimba, metal wind chimes, brake drums(4), suspended cymbal, tam tam, tom-toms(4), wood block, log drum, triangle, snare drum, crotales(4) 4. Orchestra bells, xylophone, timpano, roto-toms(4), suspended cymbal, snare drum, tom-tom, triangle, crotale	mixed
Flashback	1978	David Sampson		AMC	temple blocks, wood blocks, vibraphone, tom-toms, timbales, sandpaper blocks, slapstick, triangle, snare drum, tenor drum, cymbals, tambourine, tubular chimes, tam tam, crotales, bass drum, timpani(4), cow bells, anvils, wind chimes	mixed
Landscapes	1978	David Amram	St Louis Symphony Percussion	PetersCF	xylophone, marimba, timpani, percussion	mixed
Interplay	1978	Michael Horvit	Houston Percussion Ensemble	Southern	1. timpano, snare drum, windchimes, wood block, tambourine, bass drum, flexatone, gong, xylophone, suspended cymbal 2. Tom-toms, snare drum, marimba, bongos, crotales, castanets, suspended cymbal 3. Timbales, bongos, tom-tom, snare drum, marimba, temple block, wood block, congas, cowbell, suspended cymbal	mixed

Selbstbewusstsein	1978	John King		C. Fischer	bongos, tenor drums(2), bass drum	non-pitched
Rythmus I, II, III, IV	1978	Jacques Delécluse		Leduc	(IV - variable instrumentation)	non-pitched
Trommel-Quartet	1978	Siegfried Kolbe		Zimmermann	1. Snare drum 2. Tom-tom 3. Bongos 4. Conga	non-pitched
Auburn Run-Out	1978	Ernest Muzquiz	Syracuse Symphony Percussion Ensemble	Alhambra	1. Toms(2), snare drum, susp. cymbal 2. Bongos, hi-hat 3. Timpani(4) 4. Tom-tom, bass drum	non-pitched
Fire	1978	Peter O'Gorman		Barnhouse	snare drum, timbales, hi-hat, tom-toms(3), bass drum, suspended cymbal	non-pitched
Music for Wooden Shoes	1978	Koos Terpstra		Donemus	wood shoes(12) - or temple blocks	non-pitched
Timbrack Quartet	1978	Michael Udow		Equilibrium	almglocken(12), cow bells(12), iron fry pans(4), temple blocks(4), wood blocks(8), claves(4 pr.)	non-pitched
Ku-Ka-Ilimoku	1978	Christopher Rouse	Syracuse Symphony Percussion Ensemble	Helicon	1. Timpani(4), claves, log drums(4), susp. cymbals(3) 2. Toms(4), woodblocks(5) 3. Snare drums(2), conga, cow bell, bongo, temple blocks(4), Chinese cymbal, wooden plank 4. Timbales, bongos, boo bams, tam tam, gongs(2), wood blocks(5), slap stick, metal plate	non-pitched
The Hawks	1978	Paul Brazauskas		Kjos	maracas, claves, tom-toms, timpani	non-pitched

Idee und Ansatz, Ensemblestudien Books 1-3	1978	Harald Weiss		SchottB	variable instrumentation & duration	non- pitched
Four Voice Canon No. 4	1978	Larry Polansky		FrogPeak	marimbas(1-4)	pitched
Chorale with Variations	1978	Geary Larrick		G&L	marimbas	pitched
Suite for Keyboard Percussion	1978	J. Westley Slater	University of Oklahoma Percussion Orchestra	OU Press	marimbas(4)	pitched
Suita Taneczna [Dance Suite]	1979	Jozef Wilkomirski		PWM Ed.	1. Timpani, marimba, maracas, cymbals 2. Xylophone, marimba, vibraphone 3. Orchestra bells, field drum, tenor drum, tambourine, tam tam, bongos, favoletta 4. Field drum, cymbals, bass drum, tom-tom, bongos, triangle, castanets	mixed
Break	1979	Volker Heyn		Breitkopf	1. Slit drum, suspended cymbals(2), conga, timpano, Javanese gongs(2), Chinese gongs(2), tam tam 2. Almglocken(4), tambourine, snare drum, timbales, tenor drum, conga 3. Temple blocks(3), suspended cymbals(2), snare drums(2), roto-toms(3), timpano, xyloimba 4. Crotales, almglocken(3), temple blocks(3), snare drum, tom-toms(2), hi-hat, bass drum with pedal (in addition, each player requires some small percussion)	mixed
March and Minuet	1979	Roger Whittlesey		GMP	1. Xylophone 2. Triangle 3. Snare drum, bass drum 4. Timpani(2)	mixed

All I Want To Do	1979	Bill Molenhof		HoneyRock	1. Vibraphone 2. Marimba 3. Bass 4. Drum set	mixed
Giving What You Need	1979	Bill Molenhof		HoneyRock	1. Vibraphone 2. Marimba 3. Bass 4. Drum set	mixed
Due movimenti	1979	László Borsody		Hungary	xylorimba, vibraphone, orchestra bells, tubular chimes, triangle, claves, temple blocks(3), ratchet, cowbells(2), snare drum, field drum, tambourine, bongos(3), toms(4), susp. cymbal	mixed
Rite of the Black Sun	1979	Anne LeBaron		MMB	1. Wind chimes(glass, bamboo), suspended cymbals(6), gong, tam tams(2), maracas, claves, cow bells(2), log drums(3), marimba, snare drums(2), tambourine 2. Crotales, tubular chimes, claves(2 pr.) guiro, maracas, jawbone, ratchet, roto-toms, timpani(4), piccolo timpano 3. Glockenspiel, Mark tree, tam tam, maracas, guiro, claves, temple blocks(5), bongos, Chinese tom-toms(3), bass drum 4. Triangles(3), Chinese bell tree, flexatone, steel drum, vibraphone, claves, slapsticks(2), castanets, wood blocks(5), tambourine, tom-toms(3), quinto, conga	mixed
Carceres	1979	Ricardo Tacuchian		MusicEditio	1. Vibraphone, congas, snare drum, sleighbells, bass drum, xylophone, castanets 2. Cymbals α 2, susp. cymbals(2), temple blocks(5), guiro, triangles(2), wood blocks(2), glockenspiel 3. Timbales, tom-toms(4), cowbells, tam tam, marimba 4. Whip, anvil, timpani(4), maracas, claves, flexatone	mixed

Verses for Percussion	1979	Tom Johnson		Two-Eight	xylophones, orchestra bells, snare drum, tom-tom	mixed
Top-Kapi	1979	Siegfried Fink		Zimmermann	1. Xylophone 2. Marimba 3. Marimba 4. Timpani(3), bongos, snare dr., triangle, susp. cymbal	mixed
Rithuel I	1979	Marc Tavernier		Choudens	tom-toms(4), triangles(4)	non-pitched
Bolero	1979	Richard Trythall	Grupo Percussao Agora	Cortelu	1. Tambourines(2), wood block, bongos(3), tom-toms(2), bass drum, w/pedal 2. Tambourine, wood block, bongo, tom-toms (2). 3. Bell(with clapper), tambourine, bongo, tom-toms(3), bass drum. 4. Tambourine, wood blocks(2), bongos(2 pr.), tom-toms(2), bassdrums w/pedal.	non-pitched
Introduction and Allergro	1979	Cort McClaren		Wingert-Jo	suspended cymbals(2), castanets, tom-tom (4), tambourine, tam tam,	non-pitched
Prolusion, Air and Finale	1979	Jens Hanson	Golden Rain Percussion Ensemble	Canada	marimbas(4)	pitched
Toccata, voor 2 Xylofoons en 2 Marimbas	1979	Henk De Vlieger		Donemus	marimbas	pitched
Requiem	1979	Minoru Kobashi		JFC	vibraphone, xylophone, marimbas(2), bass marimba	pitched

Three Dance Sketches for Percussion	1980	Karel Husa	University of Tennessee Percussion Ensemble	AMP	marimba, orchestra bells, vibraphone, xylophone, tubular chimes, bass drum, timpani(4), tom-toms(15), congas(3), cymbals(3), hand bells, crotales(2 oct.), wood wind chimes	mixed
Sticks	1980	Robert Lloyd	Robert Lloyd Ensemble	Australia	1. Bongos 2. Bongos 3. Congas(2) 4. Congas(2)	non-pitched
Whirling Dance	1980	Robert Lloyd	South Australia College of the Arts Percussion Ensemble	Australia	1. Bongos 2. Tom-toms(2) 3. Suspended cymbal, tam tam 4. Timpani	non-pitched
Ludus	1980	Denis Gougeon		Canada	percussion instruments, no mallet-keyboard	non-pitched
As the Wind Colors	1980	Michael Udow		Equilibrium	gongs(4), canoes(4), paddlers	non-pitched
Cinq ensembles de percussion	1980	Jean Claude & Marc Tavernier		Leduc	metal, wood, skin, glass, metronome	non-pitched

Echogenesis	1980	Daniel Adams	University of Akron Percussion Ensemble	MFP	1. Timpani(4), cow bells(2), suspended cymbal, sleigh bells, bamboo windchimes 2. Roto-toms(4), pang cymbal, flexatone, claves, whip, metal windchimes 3. Agogo bells(4), wood blocks(2), thundersheet, sizzle cymbal, guiro, castanets(machine) 4. Auto brake drums(3), temple blocks(5), tam tam, maracas(2 pr.), slide whistle, vibra-slap	non-pitched
Changing Patterns	1980	Hermann Regner		SchottB	congas(8)	non-pitched
Five Miniatures	1980	Annette LeSiege		Seesaw	snare drums(4), piccolo snare, tenor drum(2), suspended cymbals(3), triangle(2), finger cymbals(2 pr.), wood block, tambourine, bass drum, temple blocks(4)	non-pitched
Shradhanj Ali	1980	John Bergamo	CalArts Percussion Ensemble	Talamala	variable instrumentation	non-pitched
Percussionsmarsch Nr. 1	1981	Toni Roeder		Zimmermann	1. drum set 2. tom-tom, cymbal, triangle, temple blocks(2), orchestra bells 3. Bass drum, cymbals, suspended cymbal, triangle, xylophone, pandeiro, cow bells(2) 4. Timpani(2), tambourine, tam tam, slide whistle, police whistle	mixed
Percussion Quartet	1981	Timothy Brady		Canada	vibraphones(2), marimbas(2), timpani(2), crotales(2), snare drums(4), tenor drums(12), roto-toms(2), suspended cymbals(8), claves(4), triangles(2), tam tams(2)	mixed
Djilile	1981	Peter Sculthorpe	Synergy	Faber	tam tam, rainsticks(2), thundersheet, vibraphone, marimbas(2)	mixed
Three Modes for Percussion	1981	Roger Whittlesey		GMP	1. Snare drum, bass drum 2. Tom-tom, bells 3. Timpani(2) 4. Suspended cymbal	mixed
Cenas Brasileiras, Baiao and Frevo	1981	Ney Gabriel Rosauo		Heinrichsh	marimba, vibraphone, xylophone, drum set, triangle	mixed

Grandfather Time	1981	Bill Molenhof		HoneyRock	Vibraphone, marimba, bass, drum set	mixed
Suite per quartetto di percussione	1981	Thomas Jahn	Percussione Ricera	Peer	1. tom-toms(2), snare drum, xylophone, congas, crotales, auto brake drums(5), suspended cymbals(3), tambourine, musical glass, gongs(6), kazoo 2. tom-toms(2), timpani(3), vibraphone, timbales, wood blocks(5), bass drum, suspended cymbals(3), musical glass, gong 3. Tom-toms(2), bongos(3), marimba, vibraphone, auto brake drums(5), suspended cymbals(3), musical glass, bass drum, kazoo, tamtam, Chinese cymbals(4) 4. Tom-toms(2), gongs(5), cow bells, temple blocks(5), hi-hat, orchestra bells, low drum, suspended cymbals(3), tubular chimes, tablas(2), musical glass, kazoo, tam tam	mixed
Mallets Aforethought	1981	Wayne Peterson	Neff Ensemble	PetersCF	1. Tubular chimes, orchestra bells, vibraphone, suspended cymbals, vibra-slap, tambourine, snare drum, tenor drum 2. Xylophone, marimba, tom-toms(4), suspended cymbal, waterphone, guiro, sandpaper blocks, castanets 3. Bongos, timbales, congas(2), triangle, glass windchimes, suspended cymbals(2), sizzle cymbal, tam tams(2), cow bells(2), claves, wood blocks 2), temple blocks(5), maracas 4. Timpani(4), bass drum, tam tam, suspended cymbal, prayer bowl (or cymbal) on timpano	mixed

Encounters	1981	Ron Mazurek	NYU Perc. Quartet	Seesaw	vibraphone, brake drums, xylophone, suspended cymbal, orchestra bells, gong, marimba, wood blocks, temple blocks, snare drum, tom-toms, bongos, timbales, bass drum, timpani	mixed
Metallophonie	1981	Siegfried Fink		Zimmermann	1. Suspended cymbals(4), cup gongs(5), auto wheel rim, gong, metal sounds(9), orchestra bells 2. Chinese cymbals(4), auto wheel rim, tam tam, gongs(5), cup-chimes(7), crotales(1 oct.) 3. Suspended cymbals(4), auto wheel rim, wash board, metal sounds(10), gong, agogo bells(3), orchestra bells 4. Suspended cymbals(4), auto wheel rim, tam tam, triangles(5), metal sounds(8), auto brake drums(5), tubular chimes	mixed
Kinesthesia	1981	Warren Johnson		Southern	1. Snare drum, suspended cymbal 2. Snare drum 3. Tenor drum 4. Bongos, timbales	non-pitched
Nr. 7-10 Quartette für Schlaginstrumente	1981	Paul Veit		Zimmermann	variable instrumentation	non-pitched
Bembe	1981	William Ortiz	Maelstrom Percussion Ensemble	ACA/ACE	congas(7), claves, cencerro, bongos(2 pr.), timbales, guiro	non-pitched

Drums imitation	1981	Philippe Hauquier		Billaudot	snare drum, tom-toms(2), bass drum, cymbals	non-pitched
Machine en ballade	1981	Philippe Hauquier		Billaudot	snare drum, tom-tom, bass drum, chime	non-pitched
Piece Percussionique No.4	1981	Michael Horwood	Toronto Percussion Ensemble	Canada	1. Temple blocks(4), tam tam, Chinese cymbal, suspended cymbals(2) 2. tom-toms(4), tambourines(2, one without head), string of small bells, sistrum 3. Wood blocks(4), water buffalo bells(4) 4. Flower pots(4), bass drum, tenor drum, snare drum	non-pitched
Dance Music Two	1981	Peter Terry		MFP	1. Tom-toms(4), bass drum, suspended cymbals(2), triangle, snare drum 2. Tom-toms(4), bass drum, tam tams(3), suspended cymbals(2), temple blocks(5), snare drum 3. Tom-toms(4), bass drum, tam tam, suspended cymbals(2), congas(2), temple blocks(5), cowbell, snare drum 4. Tom-toms(4), bass drum, woodblock, suspended cymbals(2), bongos, triangle, snare drum	non-pitched
Rito/Tortura	1981	Thomas Jahn	Percussione Ricerca	Peer	cymbals α 2 (4 pair)	non-pitched
Suite for Percussion	1981	Gary Kulesha	Toronto Percussion Ensemble	Canada	xylophone(solo), vibraphone, marimba (low A)	pitched

Roundabouts, 4 Pieces for 4 Marimbas	1981	Joep Straesser	Percussion Group the Hague	Donemus	marimbas(4)	pitched
Starry Nights, Doggy Days	1981	Larry London		PetersM	marimbas(2), vibraphones(2)	pitched
Schlagzeugquartett	1982	Genzmer/Gschwendtner		Schott	1. Vibraphone, xylophone, marimba 2. Orchestra bells, xylomarimba(or marimba) 3. Hi-hat, temple block, congas(2), guiro, snare drum, tambourine, cow bell, concussion stick, crotales(3), (share vibes 1.) 4. Pedal tom-tom, temple block, bell tree, guiro, tom-toms(2), snare drum, tambourine, cow bell, castanets, wood block, sizzle cymbal, ride cymbal, Chinese cymbal, concussion sticks	mixed
Rat Race	1982	William Schinstine		Almitra	1. Wood block, whistle, xylophone, snare drum 2. Snare drum, orchestra bells, xylophone, claves, cymbals α 2, suspended cymbal 3. Cymbals α 2, suspended cymbal bass drum, maracas, bird whistle, misc. percussion 4. Timpani(4)	mixed
Chameleon	1982	Jens Hanson	Golden Rain Percussion Ensemble	Canada	triangles(2), cowbells(2), brake drums(2), suspended cymbal, tam tam, castanets, claves, temple blocks, log drum, tom-tom, woodblocks(2), marimba, xylophone, vibraphone, glockenspiel, bongos, tambourine, snare drums(2), bass drum	mixed
Konferenz für Schlagzeug, op.58/2	1982	Horst Ebenhoh		Doblinger	snare drum, field drum, bass drum, bongos, congas(2), tom-tom, timpani(3), xylophone, marimba, vibraphone, woodblock, wood windchimes, susp. cymbals(4), tam tams(2), triangle	mixed

Soho Saturday Night	1982	Bill Molenhof		HoneyRock	vibraphone, marimba, bass, drum set	mixed
Battlestations II	1982	Rich Holly		Kendor	1. Prayer stones, maracas, snare drum, tom-tom, bass drum, xylophone 2. Snare drum, bass sdrym, tom-toms, suspended cymbal, claves 3. Snare drum, bass drum, tom-tom, clave 4. Snare drum, bass drum, tom-tom, claves, xylophone	mixed
Cadencia para Berimbau	1982	Ney Gabriel Rosauro		Pró Percussá	marimba, bass drum (surdo), congas, berimbau	mixed
Klinamen Vo	1982	Andrea Talmelli	Quartetto Percussioni de Parma	Ruggineti	vibraphone, xylophone, timpani, glockenspiel, celesta, tubular chimes, temple blocks, drum set, metal windchimes, tom-toms, bongos, cimb., camel bell, gong, pangh., tambourine, triangle, claves, maracas, whip, sarma, cymbals, metronomes(4)	mixed
Divertimento for Percussion, op.96	1982	Michael G. Cunningham	UWEC Percussion Ensemble	Seesaw	1. Maraca, cabaza, orchestra bells, gongs(2), triangle, cymbal. 2. Xylophone, vibraphone, triangle, cymbal. 3. Roto-toms(3), timpano, cymbals α 2, e natural chime. 4. Bongos, conga, tam tam, triangle, bass drum, gongs(2)	mixed
Kvarts	1982	Jesper Hendze		SUDM	marimba, vibraphone, bass marimba, glockenspiel, cymbal, snare drum, tom-tom	mixed
Kanonade	1982	Siegfried Fink		Heinrichsh	gong drums(4), snare drums(4)	non-pitched
Rahamiwami	1982	John Winiarz	McGill Percussion Ensemble	Canada	crotales(6), marimbs(2), suspended cymbals(5), wood blocks(3), temple blocks(4), orchestra bells, vibraphone	pitched
Les Poupées	1982	Jean-Louis Petit		Fuzeau	chimes, marimba, etc.	pitched
The Ice Cream Suite Rag	1982	Linda Dauwalder-Dachtyl		Permus	marimbas(4)	pitched

Implosion	1982	Mantle Hood		Somers	xylophones(2), marimba, vibraphone	pitched
Stratum	1982	Daniel Adams	University of Illinois Percussion Ensemble	Studio4	marimbas(4)	pitched
Ague's Klage	1983	Gerd Kühr		Durand	1. Tambourine, congas(2), cowbells, slide whistle, gongs(2) 2. Sleighbells, crotales, xylophone, marimba, slide whistle, gong 3. Marimba, tom-toms, gong, cowbell, slide whistle 4. Tam tam, tubular chimes, timpani, vibraphone	mixed
Percussion Quartet	1983	Lukas Foss		Fischer	1. Vibraphone, timpano, wood block, chimes, bowl gong 2. Vibraphone, timpano, cowbells(2), suspended cymbal 3. Vibraphone, xylophone, cymbal, tam tam, gong 4. Vibraphone, xylophone, tom-toms(2), crotale	mixed
Bacchantische Tanzszene I & II	1983	Michael Denhoff	Schlagzeug Ensemble Tresselt	Gravis	1. Glockenspiel, gongs(2), cymbals(2), bass drum, tambourine, congas(2), woodblocks(3), slide whistle 2. Xylophone, gong, cymbals(2), tom-tom, bongos(4), snare drum, slide whistle, wooden drum 3. Marimba, gong, suspended cymbal, maracas, ratchet, tenor drum, tom-toms(3), temple blocks(4), wooden drum 4. Vibraphone, suspended cymbal, tam tam, tambourine, ratchet, timpani(4), wooden drum	mixed
Concerto for Percussion Ensemble, op.26	1983	Terje Lerstad	Bjergsted Percussion Ensemble	Norway	marimba, vibraphones(2), tubular chimes, glockenspiel, crotales, flexatone, triangles(5), anvils(2), snare drum, tom-toms(4), bass drum with pedal, hi-hat, suspended cymbals(4), tambourine, tam tam, bongos, roto-toms(2), temple blocks(5), bass drum	mixed

Erinnerung an Zirkus Renz	1983	Peter/Fink		Wrede	1. Xylophone 2. Marimba 3. Marimba 4. Bass drum, snare drum, woodblock cowbell, suspended cymbal, whistle, horn	mixed
Four Voice Canon No. 5	1983	Larry Polansky		FrogPeak	wood, tambourine, metal, skin	non-pitched
Frieze [Dance of Huitzilophchtli]	1983	Peter Garland		FrogPeak	rasp, wooden clappers, teponaztle (log drum), drums(2)	non-pitched
Africantus	1983	Morris Brand		Kendor	1. Snare drum, wood block, bongos 2. Wood block, bongos 3. Tom-toms(3), guiro 4. Timpani(3), temple blocks	non-pitched
Galerie	1983	Werner Heider		Moeck	membranophones, idiophones: wood, metal, effect instruments	non-pitched
Dining Room Music	1983	Rupert Kettle		Studio4	objects found on any dining room table, hammered dulcimer (or vibraphone).	non-pitched
Influencias Comopolitanas	1983	Stuart Shepherd	Grupo PIAP	Canada	marimbas(4), including one bass marimba	pitched
Red Rainbow Rhyme	1983	Kiyotomi Yoshizaki		JFC	marimbas(2), bass marimba, contrabass marimba	pitched
Concerto Piccolo	1983	Carl Rigoli		Rigoli	mallets	pitched
Four Five	1983	Carl Rigoli		Rigoli	vibraphones(2), marimbas(2)	pitched
Implications	1983	Carl Rigoli		Rigoli	vibraphones(2), marimbas(2)	pitched

Jazz Suite	1983	Carl Rigoli		Rigoli	mallets	pitched
Pento	1983	Carl Rigoli		Rigoli	mallets	pitched
Samba Nova	1983	Carl Rigoli		Rigoli	vibraphones(2), marimbas(2)	pitched
The Bases of Things	1983	Carl Rigoli		Rigoli	mallets	pitched
The Guru	1983	Carl Rigoli		Rigoli	marimba, vibraphone	pitched
The Butcher's Dog	1983	Robert Daigneault		Thistle Head	xylophone, vibraphone, marimbas(2)	pitched
Esparto Grass	1984	Benjamin Thorn	Synergy	Australia	xylophone, orchestra bells, whip, bongos, tomtoms(4), suspended cymbals(2), hi-hat, bass drum with pedal, triangle, guiro, maracas, sleighbells, siren, gong, police whistle	mixed
Mahel 4	1984	Jean-Claude Tavernier		Billaudot	xylophone, vibraphone, snare drum, wood block or tambourine	mixed
Clouds over Pirongia	1984	John Rimmer		Catena	1. Bell tree, brake drums, cabasa, suspended cymbal 2. Gong, flexatone, cow bells, vibra-slap, gong 3. Sizzle cymbal, spring coils, agogo bells, gong, suspended cymbal, orchestra bells 4. Vibraphone, triangle, suspended cymbal, gong	mixed
Folio 4	1984	Michel Decoust		Salabert	xylophone, glockenspiel, vibraphones(3), xyloimba, tom-tom, suspended cymbal, triangle, woodblock, gongs, claves, maracas	mixed

Four Pieces	1984	Dobri Paliev		Sofia	1. Bongos, wooden spoons, orchestra bells 2. Snare drum, chimes, xylophone 3. Tom-tom, tambourine, vibraphone 4. Timpani, bass drum	mixed
First Suite for Marimba Quartet	1984	Michael Boo		Ludwig	marimbas(2-4)	non-pitched
caDance	1984	Andy Pape		Samfundet	1. High-hat, tom-tom, roto-tom 2. Suspended cymbal, tom-tom, roto-tom 3. High-hat, tom-tom, roto-tom 4. Suspended cymbal, tom-tom, roto-tom	non-pitched
Waltzing Rhythms	1984	Maxine Lefever		Southern	triples, triangle, tambourine, bass drum	non-pitched
Divertimento	1984	Alvaro Bertrand		HoneyRock	marimbas(2), xylophone, vibraphone	pitched
Rhapsodia	1984	Nancy Laird Chance	Manhattan Marimba Quartet	MMB	marimbas	pitched
Song	1984	Emil Handziev		Sofia	xylophones(2), vibraphone, marimba	pitched
Bagatelles and Adagio for Percussion Quartet	1985	Gary Philo		AMC	1. Triangle, claves, wind chimes, suspended cymbals(2), sizzle cymbal, crotales, xylophone, snare drum, tom-toms(5), maracas, slapstick 2. Triangle, suspended cymbals(2), sizzle cymbal, Chinese gongs(2), temple blocks(5), bongos, tom-toms(5), vibraphone, maracas 3. Triangle, suspended cymbal, sizzle cymbal, Chinese gongs(2), tam tam, temple blocks(5), marimba, maracas 4. Susp. cymbals(2), Chinese gongs(2), tam tam, roto-toms(5), snare drum, bass drum, maracas	mixed

Quatour Facile	1985	Yvon Méron		Arpeges	xylophone, snare drum, temple blocks(5), timpani(4)	mixed
Omphalo Centric Lecture	1985	Nigel Westlake	Synergy	Australia	marimbas(4), log drum(4 pitches), splash cymbal, shaker	mixed
Doll's House Story	1985	Istvan Marta	Amadinda Percussion Group	Hungary/EM B	xylophone, vibraphone, marimbas(2), snare drums(3), field drum, suspended cymbals 3), tam tams(5), bass drums 4), timpani(4), tom-toms(12), cowbells(4), temple blocks(4, - plus 8 additional in sets of 2), Peking opera gongs(2)	mixed
Fourscore	1985	Irwin Bazelon	University of Wisconsin - River Fall	Novello	1. Wood block, cow bell, guiro, finger cymbal, susp. cymbal, triangle, bell tree, woodchimes, claves, snare drum, temple blocks (5). 2. Wood block, tam tam, log drum(2), snare drum, bongos, tom- toms (3), bass drum 3. Vibraphone, chimes, tam tam 4. Marimba	mixed
Zanzibars	1985	Jesper Hendze		SUDM	marimba, xylorimba, vibraphone(or marimba), hi-hat, bongos, bass drum with pedal	mixed
Pictures for Percussion	1985	Siegfried Fink		Zimmermann	orchestra bells, tom-toms(4), vibra-slap, afuch Θ , triangle, claves, vibraphone, congas(2), snare drum, waldteufel, schellenreif, marimba, temple blocks, suspended cymbals(2), bongos, maracas, timpani(4), guiro, agogo	mixed
Tarantella	1985	Steve Grimo		Barnhouse	1. Wood block, snare drum, field drum 2. Triangle, suspended cymbals(2) 3. Tambourine, tom-toms(3) 4. Bass drum	non-pitched
And Four to Go	1985	Maxine Lefever		Southern	snare drums, tom-toms, suspended cymbal, bass drum	non-pitched
Swingin' Along	1985	Maxine Lefever		Southern	snare drum, tambourine, suspended cymbal, bass drum	non-pitched

temple blocks, cowbells, tom-tom	1985	Maxine Lefever		Southern	snare drum, triples, suspended cymbal, bass drum	non-pitched
Greetings to Hermann	1985	Hans-Gunter Brodmann		Zimmermann	1. tom-toms(2) 2. tom-toms(2) 3. tom-toms(2) 4. bass drum	non-pitched
E'leh Tol'd'ot (these are the generations) (Cantillation Study #3)	1985	Larry Polansky		FrogPeak	marimbas(4); optional live computer part	pitched
Jeux pour quatre	1985	Siegfried Fink		Leduc	1. vibraphone 2. marimba 3. marimba 4. bongos(4)	pitched
Plangge	1986	Michael Whiticker	Synergy	Australia	timpani(4), bass drum, cymbals, tam tam, wood blocks, temple blocks, tom-toms, boobams, tambourine, xylophone, marimba, vibraphone, glockenspiel, tubular chimes, crotales	mixed
Bomojanah, ritornel, op.42	1986	Jo Sporck		Donemus	1. Crotales, sleigh bells, vibraphone, snare drum, field drum 2. Sizzle cymbal, suspended cymbals(2), hi-hat, gongs(5), timpani(4), claves 3. Bongos, tom-toms(3), triangles(2), cow bells(3) 4. Temple blocks(5), guiro, wood wind chimes, wind machine, marimba, tubular chimes, tam tam	mixed
Go Between	1986	Ruud Wiener	New Amsterdam Percussion Ensemble	RAWIPP	marimba, vibraphone, bass marimba, drum set	mixed

Diabolus In Musica	1986	Larry Sitsky	Adelaide Percussions	Seesaw	1. Timpani(2), tubaphone, xylophone, suspended cymbals(2), tom-toms(3), snare drums(2) 2. Bass drum, song bells, xylophone, tom-toms(5), temple blocks(5), gongs(5), cymbals(3), slapstick, tambourine, windchimes 3. Vibraphone, marimba, snare drums(2), bass drum, suspended cymbals(3), guiro, ratchet 4. Glockenspiel, vibraphone, timpani(4), bongos(5), congas(2), tam tams(2), cymbals α 2	mixed
Sensors VI	1986	Alcides Lanza	Repercussion	Shelan	1. Whistle, wood wind chimes, crotales, cow bells, cymbals, temple blocks, gongs(2), conga, drums(2) 2. Whistle, glass wind chimes, vibraphone, xylophone, log drums, wood blocks, tam tams, drums 3. Whistle, brass wind chimes, cog rattle, wood blocks, marimba, metalphone, tam tam, drums 4. Whistle, Japanese bell tree, cog rattle, bowl gongs, cymbals, bongos, conga, log drums, thunder sheet, drums	mixed
Plateau	1986	Jesper Hendze		SUDM	xylophones(2), bongos, vibraphone, claves, triangle, marimba, congas, drum set, bottle, cymbal, bass xylophone, maracas, glockenspiel, agogo bells, bells, guiro, vibra-slap	mixed
Rockreation	1986	William Schinstine		Belwin Mills	1. Snare drum, suspended cymbal 2. Snare drum, woodblock 3. Snare drum, tambourine 4. Snare drum, triangle	non-pitched
Surrogate	1986	Igor Lesnik	Ensemble Jazzbina	HoneyRock	tupan(or large floor tom), bongos, woodblocks(2), cowbell, tambourine, drum set, whistles(4)	non-pitched
Swing it Straight	1986	Cort McClaren		Ludwig	snare drum, field drum, tenor drum, bass drum, orchestra bells, triangle, wood block	non-pitched

Denk daran, die Erde ist eine Trommel	1986	Thomas Lauck		Ricordi	1. Bass drum with pedal, bass drum, Chinese cymbal, Nepal cymbal, tubular woodblocks, claves, cabasa, African rattles(2), wine glass 2. Tenor drum, tom-tom, tam tam, triangle, gong, woodblock, log drums(2), cabasa, Indian bells, wood windchimes, sleighbells 3. Snare drum, tom-tom, hi-hat, Chinese gong, Nepal cymbal, mokushu(3), tubo, Indian bells, African rattle, waldteufel, water drum, guiro 4. Jingle ring, timbale, crotale, Nepal cymbal, handbell, Balinese gong, claves, wood drum, guiro, maracas	non-pitched
Extra Time	1986	Joe Maroni		Southern	1. Snare drum 2. Snare drum 3. Tenor drum 4. Bass drum	non-pitched
Passing Zone	1986	Joe Maroni		Southern	1. Snare drum 2. Snare drum 3. Tenor drum 4. Bass drum	non-pitched
Time Out	1986	Joe Maroni		Southern	1. Snare drum 2. Snare drum 3. Tenor drum 4. Bass drum	non-pitched
Buailtear Iad Le Slatan	1986	William Alexander		Conneautte	1. Xylophone 2. Orchestra bells 5. Vibraphone 4. Marimba	pitched
Visible Canon	1986	Charles Knox	Georgia State University Percussion Ensemble	Alan, C.	marimbas(3), vibraphones(2), xylophone (2), tubular chimes	pitched
Try Instant Music	1986	Andy Pape	Percussion Claviers de Lyon	Hansen	orchestra bells(2), vibraphones(2), xylophone, marimbas(2), bass marimba, percussion	pitched

Fantasy-Quartet	1987	Steven Gerber		ACA/ACE	timpani(4), suspended cymbals(3), snare drum, claves, woodblocks(5), finger cymbal, vibraphone, marimba, tubular chimes, maracas, bass drum, triangle, tam tam, temple blocks(5), drums(5), xylophone, glockenspiel, wind chimes, piano(opt.)	mixed
Border Crossing	1987	David Vayo		AMPerc.	1. Marimba, bongos, vibraphone, suspended cymbals, xylophone, samba whistle, thunder sheet, ratchet 2. Congas, slit drum, wood block, vibraphone, temple blocks, mambo bells, button gongs(2), rawhide maracas, orchestra bells, bass drum 3. Ganza, suspended cymbals, Chinese cymbal, vibraphone, afuchΘ, bongos, sandpaper blocks, tom-toms(3), bass drum with pedal, hi-hat, slit drum 4. Tom-toms, temple blocks, congas, crotales, tubular chimes, roto-toms(2)(Note: some instruments are shared.)	mixed
Rivers	1987	Tristram Cary	Adelaide Percussions	Australia	1. Timpani(2), finger cymbal tree, orchestra bells, roto-toms(4), tambourine, snare drum, song bells, plate gongs(5), tom-toms(2) 2. Timpani(2), tubophone, Japanese cup gong, bongos, congas(2), snare drum, Balinese trompong(6 notes), Balinese gongs(2), tam tam 3. Triangle, vibraphone, camel bell, snare drum, marimba, tam tams(3), Burmese gongs(2), tenor drum 4. Bass drums(2), triangle, vibraphone, flywheel gong, marimba, suspended cymbals(3), xylophone; with 1/4" tapes (1 playback only, 1 record and playback live with electronic manipulations)	mixed
Defying Gravity	1987	Carl Vine	Synergy	Chester	1. Tom-toms(3), timpani, anvil, marimba 2. Tom-toms(3), bass drum, anvil, finger cymbals, marimba 3. Tom-toms(3), anvil, finger cymbals, marimba(or xylophone) 4. Tom-toms(3), bass drum, anvil, finger cymbals	mixed

Circle Dances	1987	Beth Mehocic	Las Vegas Mallet Quartet	PercServ	marimbas(2), vibraphone, xylophone, bass drum, suspended cymbal, gongs	mixed
Percussion Quartet	1987	Lewis M. Miller	Univ. of New Mexico Percussion Ensemble	Shawnee	1. Marimba 2. Marimba 3. Glockenspiel, temple blocks(5), chimes, triangle 4. Suspended cymbal, bongos, wood block, triangle, finger cymbals, chimes	mixed
Quiescence	1987	Todd Ukena		Southern	1. Orchestra bells, snare drum, suspended cymbal 2. Vibraphone, bass drum 3. Timpani(4) 4. Windchimes, suspended cymbal, gong	mixed
Janissaires	1987	Gérard Berlioz		Billaudot	1. Tom-toms(4) 2. Snare drum 3. Snare drum 4. Timpani(3)	non-pitched
Thyme	1987	Mark Yancich		Collected	tom-toms, temple blocks, snare drum, cymbals, metronomes(5)	non-pitched
Rounds I	1987	Albrecht Imbescheid	Percussion Ensemble Stuttgart	Gravis	tom-toms(16), bass drums with pedals(4), bass drums(2)	non-pitched

Pulsations	1987	Claude Lenners	Luxembourg Percussion	Lemoine	1. Glockenspiel, timpani(3), bass drum, tam tam, dobaci(3), cabasa, tambourine 2. Tom-tom, hi-hat, timpano, bass drum, tam tam, dobaci(2), maracas, cowbells(2), tubular chimes, suspended cymbals(3), wood windchimes, claves, ratchet, triangles(3), cymbales antiques Chinoises(2) 3. Guiro, suspended cymbals(3), tom-toms(3), Mark tree, bongos, bass drum with pedal, hi-hat, snare drum, quijada, crotales(2), triangle 4. Congas(4), temple blocks(4), suspended cymbals(3), small cymbals α 2, snare drum, tam tam, roto-toms(2)	non-pitched
An Irresistible Force	1987	George (Skip) Brunner		Willson	amplified mallet instruments - xylophone, vibraphone, marimba, bass marimba (ossia low A)	pitched
Joe Clark	1987	Robert Marek		Alan, C	marimbas(4)	pitched
Sonata for Marimba Quartet	1987	Robert Marek		Alan, C.	marimbas(4)	pitched
Jazz Suite	1987	Eric Bryce	Ryszard Pusz	Australia	xylophones(2), marimbas(2), vibraphone	pitched
Marimba Quartet	1987	Daniel Levitan	Manhattan Marimba Quartet	KPP	marimbas(4, including one low-F))	pitched
La Mi La Sol	1987	Norman Weinberg		Southern	1. Xylophone 2. Marimba 3. Marimba 4. Marimba	pitched

Shaded Seasons	1988	Walter Winslow	New Jersey Percussion Ensemble	ACA/ACE	1. Crotales(13), glockenspiel, almglocken(3), suspended cymbals(2), temple blocks(4), bongos, timbales(3), tom-tom, bass drum 2. Chimes, Chinese opera gongs(2), gongs(3), tam tam, xylophone, woodblocks(3), maracas, sleighbells, lion's roar 3. Vibraphone, suspended cymbal, tam tam,claves, guiro, glass windchimes, frame drums(2) 4. Flexatone, suspended cymbal, marimba, maracas, tom-toms(5), timpano	mixed
The Whole Toy Laid Down	1988	Dave Hollinden	Percussion Ensemble of New Jersey	Alan, C.	1. Vibraphone, triangle, suspended cymbals(2), snare drum 2. Marimba, xylophone, orchestra bells, tubular chimes, hi-hat, snare drum 3. Tom-toms(8), field drum, crotales(2), tambourine, bongos, log drum, gongs(2), wood block, suspended cymbal 4. Timpani(4), hi-hat, snare drum, tenor drum, bass drum	mixed
Dawn Panels	1988	Douglas Knehans		Australia	marimba, vibraphone, thundersheet, bongos, snare drum, congas, roto-toms, xylophone, glockenspiel, tubular chimes, woodblocks, anvil, timpani, whip, log drum, songbells, bass drum	mixed

Quasar	1988	Bozidar Kos	Synergy	Australia	1. Woodblocks(2), temple blocks(2), wood-plated drum, bongos, tom-toms(2), bass drum with pedal, suspended cymbal, cowbells(2), gong, tam tam, vibraphone 2. Woodblocks(2), temple block, slit drum, bongos, timbales, bass drum, timpano, triangle, suspended cymbal, metal pipes(2), cowbell, cymbal on timpano 3. Woodblocks(2), temple block, slit drum, rototoms(3), snare drum, bass drum, timpano, triangle, suspended cymbal, metal pipes(2), cowbell, cymbal on timpano 4. Woodblocks(2), temple blocks(2), wood-plated drum, bongos, tom-toms(2), bass drum with pedal, suspended cymbal, cowbells(2), gong, vibraphone	mixed
Anpro-Sifi	1988	Iván Patachich		Benj-Simr	1. Orchestra bells, tom-toms(4), triangle, claves 2. Vibraphone, congas, snare drum 3. Marimba (low A), temple blocks(5), suspended cymbals(2), bongos, waldteufel4. Timpani(4), guiro, agogo	mixed
Folgekonferenz für Schlagzeug, op.58/4	1988	Horst Ebenhoh		Doblinger	snare drums(2), field drum, bass drum, bongos, congas(2), tom-toms(3), timpani(4), temple blocks, wood block, suspended cymbals(3-4), crotales, tam tam, triangle, glockenspiel, gongs(5)	mixed
Psalmos I & II	1988	Jannis Vlachopoulos		Gravis	marimba, vibraphone, xylophone, metallophone, timpani(2), snare drum, bongos, cymbals, etc.	mixed
Four Comments for Latin Hand Instruments	1988	Larry Snider		Ludwig	cowbells, maracas, tubo, cabasa, guiro, congas	mixed
Elective Affinities I	1988	Andrew Frank		Mar/Gun	vibraphone, xylophone, marimba, glass chimes, cow bells, toy piano, spring coil, timpani, etc.	mixed

Dr. Time	1988	James Lewis	University of South Florida Marimba Ensemble	MediaPress	vibraphone, xylophone, marimbas(3), suspended cymbals(4); with drum set, or CD of drum machine	mixed
Quartet for Percussion	1988	William Kraft	CSU-Sacramento Percussion Ensemble	NM-West	vibraphones(2), glockenspiel, temple blocks(5), vibra-slap, timpani(5), cowbells(5), graduated drums(2 sets), flexatone, suspended cymbals(4), sleighbells, crotales, tam tams(3), bass drums with pedals(4)	mixed
Mitos Brasileiros [Brazilian Myths]	1988	Ney Gabriel Rosauero	Percussion Art Quartet	Pró Percussá	1. Bongos, xylophone, wood wind chimes, thunder sheet, bird whistle, guiro, tambourine, tamborim, suspended cymbal, frying pans, cans, crystal glass 2. Marimba, snare drum, castanets, wood block(3), Lotus flute, cooking pans(2), suspended cymbals(2), crystal glass 3. Vibraphone, field drum, suspended cymbal, ratchet, horn, can, whistle, conga, temple blocks(5), bottle, waldteufel 4. Tom-toms(4), orchestra bells, chimes, cow bell, agogo, triangle, cuica, crystal glass, coconut shell	mixed
Kartini Ot Bulgaria [Pictures of Bulgaria]	1988	Dobri Paliev		Wrede	1. Orchestra bells, tom-toms(4), vibraslap, afuchØ, triangle 2. Vibraphone, congas, snare drum, waldteufel, tambourine 3. Marimba, temple blocks(5), cymbals a2, bongos 4. Timpani(4), agogo	mixed
Country Dances	1988	Paolo Ugoletti	Gruppo Hyperprism	Zerboni	xylophone, vibraphone, glockenspiel, crotale, chimes, timpani(3), tom-toms(6), bass drum, bongos(4), congas(2), suspended cymbal, tam tam, oriental bells, triangle, claves, maracas, temple block, wood block	mixed

Resonances	1988	Joan Guinjoán	Percussions de Barcelona	Zimmermann	1. Glockenspiel, suspended cymbals(2), bass drum, bongos(2 pr.), triangle 2. Xylophone, timbales, suspended cymbals(2), temple blocks(4) 3. Vibraphone, snare drum, tom-tom, gong, almglocken(4) 4. Marimba, field drum, tom-tom, wood blocks(4), tam tam	mixed
Ssh...	1988	David Macbride	Metropolitan Perc. Quartet	ACA/ACE	1. Drums(2), whistle, sandpaper blocks 2. Drums(2), Whistle, coffee can with beans 3. Drums(3), guiro, paper bag with rocks, suspended cymbals(2) 4. Drums(3), cow bells(2), paper bag with rocks, suspended cymbals(2); with Audience A: one pair of sandpaper blocks each, plus a single balloon. Audience B: coffee can filled with beans for each, plus a solo large can with balls	non-pitched
Collisions	1988	Jared Spears		Barnhouse	snare drum, suspended cymbal, wood block, tom-toms, timpani	non-pitched
Herbstfestival	1988	Nicolaus A. Huber		Breitkopf	snare drum, suspended cymbal, cymbals α 2(4 pair), claves(4 pair), C# Swiss bell, tom-toms(3), tambourine, Korean gliss gong, bamboo blocks, bongos, maraca, large cloth or blanket to dip in water and let drip	non-pitched
Rondo	1988	Cornelius Schwehr	Freiburger Percussion Ensemble	Breitkopf	1. Snare drum, tam tam, guiro, sandpaperblocks 2. Bass drum, rns(2), guiro, claves 3. Timpani, Chinese cymbals(2), ratchet, claves 4. Snare drum, gong, ratchet, sandpaperblocks	non-pitched
M. M.	1988	Paul Termos		Donemus	wood blocks(2), tom-toms(7), gongs(3), tam tam, agogo	non-pitched

Dance for J.P.C.	1988	Michael Udow		Equilibrium	variable instrumentation	non-pitched
Hambone Music	1988	Timothy Ferchen	Breath Ensemble	Finland	each player needs: human body, claves, cardboard box with foot pedal	non-pitched
Shockwave	1988	Jeff Rettew		IKQ	suspended cymbal, snare drum, tom-toms(3), bass drum	non-pitched
Pulsations	1988	Max Lifchitz	Mannes College Percussion Ensemble	North/South	1. Bass drum, tom-toms, snare drum, suspended cymbal, guiro 2. Gong, bass drum, tom-toms, snare drum, bongos, woodblocks 3. Gong, bass drum, tom-toms, snare drum, congas, temple blocks 4. Bass drum, tom-toms, snare drum, suspended cymbals, vibra-slap	non-pitched
Interactions	1988	Siegfried Fink		Sonoton	variable instrumentation from wood, metal, and skins	non-pitched
For Four	1988	David Macbride		ACA/ACE	marimbas(4), low A	pitched
Etchings	1988	Keith Humble	Adelaide Percussion Ensemble	Australia	1. Glockenspiel, marimba, vibraphone; 2. Crotales, marimba, vibraphone; 3. Song bells, marimba, vibraphone; 4. Tubophone, marimba, vibraphone	pitched
Sellingers Round	1988	Norman Weinberg	Del Mar College Percussion Ensemble	Southern	1. Xylophone 2. Marimba 3. Marimba 4. Marimba	pitched
Two Fragments	1989	Igor Lesnik	Supercussion	HoneyRock	vibraphones(2), marimba, drum set, chimes, glockenspiel, timpani(4), bass drum with pedal, bass drum, tupan(or large floor tom), cowbells(2), congas(2), tam tam, susp. cymbal, shaker	mixed

Sindur [Sparks]	1989	Askell Masson	The Iceland Percussion Quartet	Iceland	1. Xylophone, suspended cymbals(3), crotales(2 oct.), tom-toms(4), temple blocks(5), tubular chimes, bongos, congas(2), bass drum, boobams(4), China cymbal, tam tam 2. Glockenspiel, slit drums(3), snare drum, waterphone, tenor drum, timbales, bass drum, suspended cymbal, tam tam 3. Vibraphone, timpani(5), whip, claves, resting bells(2), suspended cymbal 4. Marimba(low A), suspended cymbals(2), cowbells(chromatic), roto-toms(6), woodblocks(4), tuned gongs(4), tam tam	mixed
Drumsong	1989	Carl-Axel Hall		Sweden	tom-toms(2), suspended cymbals(3), cymbals α 2, gongs(6), tam tam, vibraphone, crotales, claves, cabasa, temple blocks(5), wood block, marimba	mixed
Festive Drumming	1989	Yiu-kwong Chung		China D.C.	Chinese bass drum, small barrel drum, big band gong, piccolo hand gong, small hand gong, lion cymbal, jing cymbal.	non-pitched
Back to Basel	1989	Jeff Rettew		IKQ	triangle, bass drum, clapping hands	non-pitched
Dégagé	1989	Jeff Rettew		IKQ	suspended cymbal, shaker, snare drum, sizzle cymbal, tom-toms(2), bass drum	non-pitched
Hoe Down	1989	Thomas A. Brown		Kendor	1. Wood block, mallet instrument 2./3. Snare drum, suspended cymbal, wood block, bass drum, tambourine 4. Timpani(4)	non-pitched

Echoes from the Gorge	1989	Wen-Chung Chou		PetersCF	1. Castanets, claves, cowbells(4), bongos, congas, snare drum, metal chimes, sizzle cymbal, finger bell, gong, Chinese cymbal, suspended cymbal, tam tam 2. Castanets, claves, cowbells(4), Chinese tom-tom, timbales, bass drum, parade drum, metal chimes, sizzle cymbal, finger bell, gongs(2), Chinese cymbal, suspended cymbal 3. Claves, woodblocks(4), tom- toms(4), snare drum, bamboo chimes, sizzle cymbal, Chinese cymbal, susp. cymbal, tam tam, metal sheet 4. Clave, temple blocks(4), Chinese tom-tom, tenor drums(2), bass drum, parade drum, bamboo chimes, finger bell, susp. cymbals(2), Chinese cymbal, gong, string drum	non-pitched
Corps-tet	1989	Thom Hasenpflug		RabbittPlow	snare drums(4)	non-pitched
Kvadrat	1989	Vinko Globokar		SAER	an instrument to "blow", one to "beat", one to "shake", one to "rub", an alarm clock, a mechanical metronome, a mechanical toy	non-pitched
For Tom's	1989	Peter Hansen		Sweden	tom-toms(4), bass drum	non-pitched
Atmospheres	1989	Beth Mehocic	Las Vegas Marimba Quartet	PercServ	marimbas(4)	pitched

Aurora Borealis	1990	Marilyn Bliss		Baker, M.	vibraphones(2), orchestra bells, marimba, crotale, susp. cymbals(3), wood block, temple blocks(2), maracas, sleigh bells, glass and porcelain (or stone) windchimes, tam tam	mixed
Spirale	1990	Karl Heinz Wahren		Benj-Simr	1. Vibraphone, cymbal, snare drum, bongos(3), temple blocks(5), gong, triangle, bamboo sticks 2. Marimba, cymbal, tenor drum, congas(2), woodblocks(4), tam tam, guiro, glass sticks 3. Xylophone, cymbal, tom-toms(2), wood blocks(3), claves, tambourine, whip, maracas 4. Glockenspiel, cymbal, snare drum, bass drum, hi-hat, bongos(4), temple blocks(4), flexatone	mixed
Condor	1990	Wout Verhoek	Limburgs Percussion Ensemble	Donemus	1. Timpano, vibraphone, claves, glass windchimes 2. Timpano, crotales, woodblocks, suspended cymbal 3. Timpano, xylophone, temple blocks, tam tam 4. Timpano, marimba, tom-toms, maracas	mixed
Flashback	1990	Michael Udow	Atmos Percussion Group	Equilibrium	vibraphone, marimbas(2), orchestra bells, hi-hats(2), tom-toms(7), Peking opera gongs(5)	mixed
Andromeda	1990	Graham Whettam	Kalengo Ensemble	Meriden	orchestra bells, vibraphone, marimba, bongos, suspended cymbals(4), snare drums(2), congas(3), tom-toms(4), tam tam	mixed
Christmas Bread	1990	Beth Mehocic	Las Vegas Marimba Quartet	PercServ	marimbas(2), timpani, tubular chimes, sleigh bells, suspended cymbal, orchestra bells	mixed

Three by Four	1990	Lawrence Weiner		Southern	chimes, temple blocks, woodblock, xylophone, vibraphone, tambourine, snare drum, claves, marimba, triangle, bongos, toms, castanets, cow bell, suspended cymbal, glockenspiel, finger cymbals	mixed
Repetitionen	1990	Herbert Baumann	Musnich Percussion Ensemble	Trekel	marimba, vibraphone, xylophone, temple blocks(4), triangle, tom- toms(3), cymbal, orch. bells	mixed
Marching	1990	Claude Bonzon		Fuzeau	1. Cymbals α 2 2. Snare drum 3. Field drum 4. Bass drum	non-pitched
Nderua	1990	Michael Atherton		Australia	PVC and bamboo tubing	non-pitched
Five! For Three Too Won!	1990	Timothy Ferchen		Finland	each player needs: snare drum, bass drum, suspended cymbals(2), Thai gongs(2), Chinese opera gong, tam tam	non-pitched
Four-Way Split	1990	Murray Houllif		Kendor	snare drums(2), tom-tom, bass drum	non-pitched
Top Flight	1990	Thomas A. Brown		Kendor	snare drums(2), cymbals α 2, bass drum	non-pitched
Malacachète	1990	Gérard Berlioz		Leduc	repinique (small tom-tom), snare drum, temple blocks(4), tambourim	non-pitched
Gong Game	1990	Werner Heider		PetersCF	gongs(12)	non-pitched

Five Percussion Quartets - from: Coyote Builds North America	1990	John Luther Adams		Taiga	tom-toms(8), bass drums(2), bongos, wood block, cowbells(2), castanets, guiro, maracas, claves, police whistles(2), temponaxtle, temple blocks(2), whip, siren, conch shell(3)	non- pitched
Four Drum Quartets - from: Earth and the Great Weather	1990	John Luther Adams		Taiga	tom-toms(8), bass drums(2)	non- pitched
Até-Logo	1990	Siegfried Fink		Wrede	triangle, snare dr., claves, congas, bongos, rasp, congas(2), agogo, timbales(2), temple blocks(5)	non- pitched
Disco	1990	Michael Barkl	Synergy	Australia	vibraphone, marimbas(2), midi-pads, sequencer	pitched
Trasformazioni	1990	Kees Schoonenbeek		Donemus	marimbas(4)	pitched
Four Voice Canon No. 7	1990	Larry Polansky		FrogPeak	gamelan - Son of Lion	pitched
Simple Steps to Percussion Ensemble	1991	Anthony Cirone		Belwin Mills	bass drum, snare drum, tenor drum, tom-toms, triangle, tambourine, cymbals α 2, suspended cymbal, wood block, bongos, claves, xylophone, orchestra bells	mixed
Prelude and Dragonfly Dance	1991	Ross Edwards	Synergy	B&H	1. Marimba 2. Marimba 3. Conga drums(4), vibraphone 4. Maracas, guiro, vibraphone	mixed

Dinosaur Dance	1991	Michael Udow	Drumfire	Equilibrium	1. Orchestra bells 2. Vibraphone 3. Chinese cymbal, chimes, bongos(3) 4. Metallophones(5 ringing - 3 medium-dry); with timpani solo	mixed
Percussion Quartet	1991	Lori Dobbins		Gun/Mar	1. Glockenspiel, crotales, marimba, triangles(3), suspended cymbals(2), temple blocks(5), claves, maraca 2. Vibraphone, marimba, suspended cymbals(2), sizzle cymbal, tambourine 3. Tubular chimes, xylophone, triangles(2), suspended cymbal, sizzle cymbal, tambourine, snare drum, hi-hat, cowbell 4. Suspended cymbals(2), tam tam, triangle, bell tree, tom-toms(3), bongos, castanet machine, maraca	mixed
Densities	1991	Richard Power	University of Illinois Percussion Ensemble	HoneyRock	1. Bass marimba, bongos, quinto, conga, tumba, hi-hat 2. Wood blocks(2), guiro, timbales, thundersheet, tom-tom, suspended cymbal 3. Bongos, temple blocks(5) 4. Vibraphone, suspended cymbal, claves, snare drum, tam tam, metal wind chimes, crotales	mixed
Mirrors	1991	Judd Danby	University of Illinois Percussion Ensemble	Media	1. Snare drum, tom-toms(3), tumba, temple blocks(3), vibraslap, chimes 2. Sizzle cymbal, susp. cymbal, Chinese cymbal, hi-hat, tam tam, brake drums(3), gong, xylophone 3. Roto-toms(5), almglocken(3), gong, marimba 4. Crotales, wood blocks(3),vibraslap, vibraphone	mixed
Tre: Music for Percussion	1991	Rune Rebne	Norwegian State Academy Percussion Ensemble	Norway	1. Marimba, glockenspiel, timbales(5), temple blocks(5), tam tams(2), sleighbells, tambourine, cowbells 2. Temple cupbells, Thai gongs(2 oct.), octobans(5), triangles(3), bar chimes, guiro, sandpaper blocks 3. Crotales(2 oct.), almglocken(5), timpani(3), snare drums(3), tabla, glass windchimes, caxixi, bass drum 4. Vibraphone, xylophone, tom-toms(5), woodblocks(5), cymbals(3), maracas, Marktree, cabasa	mixed

Zeitbilder	1991	Jesper Hendze		SUDM	glockenspiel, woodblocks(2), cymbals(4), oriental bells, xylophone, bongos, maracas, triangles(2), vibraphone, bass drum with pedal, tom-tom, tambourine, marimba, cowbells(2), snare drum,	mixed
Dimensions	1991	Elliot Del-Borgo		Kendor	1. Snare drum, triangle, claves 2. Bass drum, suspended cymbal, wood block 3. Bongos, bells, temple blocks 4. Timpani(2), snare drum, suspended cymbal, guiro	non-pitched
Echo Echo	1991	Alice Gomez		Southern	tom-toms(4), timpani(4), suspended cymbal, maracas(2pr.), etc.	non-pitched
Sechs Percussions-Quartette	1991	Eduard Jenull		Zimmermann	1. Drumset 2. Triangle, timpani 3. Conga, timbales 4. Maracas, cowbell, timbales	non-pitched
Bicksa [Quartet #1]	1991	Thom Hasenpflug		Baker, M.	tom-toms, bongos, congas, temple blocks, timpani(3), China cymbals	non-pitched
Lowland	1991	Michel Mordant		Beurskens	snare drum, field drum, cymbals, tenor drum, bass drum	non-pitched
Five Elementary Etudes	1991	Daniel Adams		HoneyRock	unspecified instrumentation	non-pitched
Tribal Chants	1991	Jeff Rettew		IKQ	cabasa, claves, tambourine, snare drum, tom-tom	non-pitched
Upshot	1991	Jeff Rettew		IKQ	snare drum, tom-toms(2), bass drum, China cymbal, crash cymbal	non-pitched
Drum Hands	1991	Joseph Celli		O.O.Prod	bongos, congas, cuica, djembe; with video (4 channels)	non-pitched

Four4	1991	John Cage	Amadinda Percussion Group	PetersCF	percussion sounds	non-pitched
dust into dust - from: Strange and Sacred Noise	1991	John Luther Adams		Taiga	snare drums(2), tenor drums(2)	non-pitched
Twenty-six Contemporary Snare Drum Duets	1991	Alexander Lepak		Windsor	snare drums(2)	non-pitched
Rough Cut	1992	Stephen Benfall	Nova ensemble	Australia	marimba, glockenspiel, metal wind chimes, tam tam, woodblocks(2), brake drum, claves, triangle, suspended cymbals(3), rattley poed, bamboo chimes, cowbells(3), timpani, aluminium bowls, tom-toms(3), sizzle cymbals(3), maraca, gongs(2), guiro, bass drum,rain-maker	mixed
Le città invisibili I: Agarththa	1992	Anthony Cornicello		APNM	1. Drums, brake drums, almglocken, slapstick, Japanese wood block, Japanese concussion block 2. Cymbals, tam tam, snare drum, bass drum, timpani(2) 3. Cymbals, tam tam, bell plates, spring coil wood blocks, log drums, glockenspiel, xylophone, vibraphone 4. Xylophone, vibraphone, marimba	mixed
Pluperfect Square Dance	1992	Raffaele Marcellino		Australia	slit drum, temple blocks, xylophone, marimba	mixed
Telemikro	1992	David Minnick		Baker, M.	marimbas(2), vibraphones(2), roto-toms(8), woodblocks(4), bass drum	mixed

Three Episodes	1992	Edward Smaldone	Talujon	LauraK	1. Vibraphone 2. Marimba 3. Suspended cymbals(3), gongs(2), snare drums(2), orchestra bells 4. Timpani(3), tom-toms(3), bass drum, tubular chimes	mixed
Fred No Frevo	1992	Ney Gabriel Rosauo	Merged Marimbas	Pró Percussá	marimbas(4), optional percussion: bass drum, hi-hat cymbals, snare drum	mixed
Volume Pig	1992	Gareth Farr		Promethean	1. Tom-tom, crotales, temple blocks(5), glockenspiel, toy pistol, bongos, whistle 2. Tom-tom, marimba, wood blocks(5), crotales, toy pistol, cowbells (2), timbales, whistle 3. Tom-tom, bass drum, suspended cyumbal, brake drums(2), log drums(3), toy pistol, splash cymbal, whistle 4. Tom-tom, bass drum, suspended cymbal, metal plate, brake drums(2), snare drum, toy pistol, shaker, whistle, tam tam	mixed
Good Machine	1992	Omar Daniel		Windsor	1. Tom-tom, bass drum with pedal, bass drum, saw, vibraphone 2. Tom-toms(2), tam tam, hi-hat, glockenspiel 3. Timpani(2), tom-tom, cymbals a2, school bell, marimba 4. Finger cymbals, snare drum, triangle, tom-toms(3), cow bell	mixed
Studs	1992	James Fulkerson		Donemus	tom-toms, brake drums, woodblocks	non-pitched
Studs II	1992	James Fulkerson		Donemus	bass drums(4), tom-toms, brake drums, woodblocks	non-pitched
Stigma Non Grata	1992	Jack Vees		Leisure	hand bells(1 oct.), or subsitute bell plates	non-pitched
Heliopolis I	1992	Giorgio Battistelli	Helios Quartet	Ricordi-M	maracas, woodblock, steel plate, bass drum, bell, musical toy	non-pitched
Sonata a Quattro	1992	Allen Brings	Talujon	Seesaw	orchestra bells, xylophone, triangle, susp. cymbals(3), tam tams(3), claves, tambourine, woodblocks(3), temple blocks(5), snare drum, bass drum, tom-toms(3), timpani(4)	non-pitched

Polyphonies	1992	Jared Spears	Wisconsin Youth Orchestra Percussion Ens	Southern	1. Snare drum 2. Tom-toms(4) 3. Timpani(4) 4. Bass drum	non-pitched
Star	1992	Ronald Ford		Donemus	vibraphones(4), temple bells(5)	pitched
K.H. schlägt zürnck	1992	Manfred Menke		Gretel	xylophone, marimbas(2)	pitched
Mari	1992	Franco Donatoni	Tamborrino Ensemble	Ricordi-M	marimbas(4)	pitched
Quartet for 2 Marimbas, Xylophone and Timpani, op.28	1992	Julian Yu	Synergy	Universal	marimbas(2), xylophone, timpani(4)	pitched
Exaltia	1993	Jared Spears	Wisconsin Youth Orchestra Percussion Ensemble	Barnhouse	1. Snare drum, orchestra bells 2. Tom-toms(4), marimba 3. Bass drum,vibraphone 4. Timpani(4), suspended cymbal	mixed
Anaesthesia sexualis	1993	Tomas Friberg		Sweden	1. Vibraphone 2. Vibraphone 3. Gongs(10), glockenspiel 4. Tubular chimes, glockenspiel	mixed

Dimensions III	1993	Elliot Del-Borgo		CPP/Belwin	1. Snare drum, triangle 2. Bongos, orchestra bells, wood block 3. Tom-toms(2), suspended cymbal 4. Timpani(2), suspended cymbal (or gong)	non-pitched
Salty Fish Flesh	1993	Brian Benscoter		HoneyRock	4 multi-percussion setups	non-pitched
Evening's Sabres	1993	Philip Carlsen		C. Alan	marimbas(4)	pitched
Tribeca Sunflower	1993	Julie Spencer		Spencer Blume	marimba quartet with optional percussion	pitched
Paderissimo	1994	Siegfried Fink		Benj-Simr	1. Vibraphone, snare drum, bongos 2. Xylophone, field drum, congas(2) 3. Xylophone, snare drum, temple blocks(4) 4. Marimba, bass drum, claves, afuch	mixed
Revelation 4:11	1994	Ralph C. Verdi		HoneyRock	vibraphone, orchestra bells, tubular chimes, Chinese bell tree, tambourine, triangle, snare drum, temple blocks, tom-tom	mixed
Calling	1994	Bertil Palmar Johansen		Norsk	1. Vibraphone, woodblocks(3), temple blocks(3), tom-toms(2), suspended cymbals(3), snare drum 2. Crotales, tambourine, woodblocks(4), susp. cymbals(3), temple blocks(5) 3. Glockenspiel, woodblocks(5), temple blocks(5), susp. cymbals(3), timpani 4. Tubular chimes, woodblocks(4), marimba, tom-toms(3), susp. cymbals(3), tambourine	mixed

Percussion Quartet	1994	Charles Wuorinen		PetersCF	1. Vibraphone, crotales, anvils(6), temple blocks(6), bongos, timpano 2. Vibraphone, almglocken(4), temple blocks(6), tom-toms(6), timpano 3. Marimba, suspended cymbals(2), tom-toms(4), timpano 4. Marimba, tam tam, bass drums(2), claves, timpano	mixed
Ritmo Bagatello - Quattro Stazione	1994	Elisabeth Amandi		Zimmermann	wood block, tom-tom, maracas, timpano, maracas	non-pitched
Samba Classico	1994	Anthony Cirone		CPP/Belwin	bongos, timbales, bass drum, tom-toms(4), timpani(4)	non-pitched
Luccicare	1994	Ronald Ford		Donemus	large and small temple bells	non-pitched
Chamade Suite	1994	Igor Lesnik	Zagreb Music Academy Percussion Ensemble	HoneyRock	snare drums(4), optional bass drum & cymbals	non-pitched
For Regndansere [For Raindancers]	1994	Maja S. Kjelstrup Ratkje		Norsk	1. Triangle, tom-toms(2), congas(2), stormplate, timpani(4), ratchet 2. Tom-toms(3), suspended cymbal, vibra-slap, anvil, bass drum 3. Woodblock, tom-tom, crotales(2), suspended cymbal, bass drum 4. Timpani(2), maracas, washboard, slapstick, sleighbells, snare drum, ratchet, vibra-slap	non-pitched
Samtal	1994	Joakim Sandgren		Sweden	1. Tom-toms(4) 2. Tom-toms(4) 3. Tom-toms(2), floor toms(2) 4. Floor toms(2), bass drums(2)	non-pitched
Rythmes du culte des cristaux rêvants	1994	Riccardo Nova	Tamborrino Ensemble	Zerboni	each player needs: bongos, tom-toms, roto-toms, congas, junior congas, bass drum, bass drum with pedal	non-pitched
Petite Suite	1994	John (Billy) VerPlanck		Mounted	vibraphone, marimba, xylophone, orchestra bells	pitched
Kiss	1994	Stephen Cronin	Synergy	Australia	marimbas(2), vibraphone, xylophone	pitched

Morning Star	1994	Paul Stanhope		Australia	vibraphone, marimbas(2), suspended cymbal	pitched
Quarimba	1994	Stanley Leonard		Ludwig	marimbas(4)	pitched
Diversion for Marimba Quartet	1994	David Sorgi		MalletWM	marimbas(4, one low A)	pitched
Sonata Ico [Iconoclastic]	1994	Michael Adams	Eastern Illinois University Marimba Orchestra	Permus	marimbas (low A for bass part)	pitched
Night Waves	1995	David J. Glaser	New Jersey Percussion Ensemble	APNM	auto coil, bass drum, bongos, brake drums(4), castanet machine, congas(2), cowbells(4), claves, crotales(1 oct.), gongs(5), guiro, hi-hat, Japanese temple bells(3), lion's roar, maracas(4), marimba(4 oct.), Mark tree, rainstick, sizzle cymbal, snare drums(3), suspended cymbals(6), tambourine, tam tams(2), temple blocks(6), tenor drum, timpani(3), tom-toms(7), triangle, vibraphone, vibra-slap, windchimes(metal), woodblocks(4)	mixed
Obrigado	1995	Robert Moran		Benson	1. Woodblocks(3), timbales(3), vibraphone 2. Chimes, tam tam, vibraphone 3. Temple blocks(3), marimba 4. Timpani(3), bass drum; optional piano (variable duration)	mixed
Argillos	1995	Gérard Berlioz		Combre	xylophone, cymbals(3), tom-toms(3), timpani(4)	mixed

Feast	1995	Gérard Berlioz		Combre	tubular chimes (or vibraphone), xylophone, timpani(4), drums, snare drum	mixed
Percussion Symphony [Symphony N ^o 5]	1995	Carl Vine	Synergy	Faber	timbales(4), tam tam, anvils(2), woodblocks(2), suspended cymbals(4), bass drums(2), tom-toms(4), bongos, snare drum, brake drums(2), temple blocks(2), xylophone, crotales(one octave), marimba, tubular chimes, vibraphone, timpani(4), glockenspiel	mixed
Quartett	1995	Beat Furrer		Universal	1. Marimba, tam tams(2), wooden panel (amplified) 2. Marimba, tam tams(2), wooden panel 3. Vibraphone, tam tams(2), wooden panel 4. Glockenspiel, piano, wooden panel, crotales, woodblocks, cymbals, tom-toms(6), sheet metal strips(4)	mixed
Destinations	1995	Alan Keown		Matrix	bongos(2), congas(2)	non-pitched
Layers	1995	Alan Keown		Matrix	1. Bongos, Chinese cymbal 2. Congas, Chinese cymbal 3. Tom-toms, Chinese cymbal 4. Bass drum, Chinese cymbal	non-pitched
Tremollino Malletino - A la Pentatonie	1995	Elisabeth Amandi		Zimmermann	metallophones(2), tom-tom, tambourine	non-pitched
TieCo	1995	Jody Rockmaker		ACA	1. Suspended cymbal, snare drum 2. Tom-toms(4) 3. Tom-toms(4) 4. suspended cymbal, bass drum, tam tam	non-pitched
Hunting the Lion	1995	Lepper/Kotche		Advantage	tambourine, woodblock, hi-hat, finger cym, bongos, claves, cowbells, maracas, tom, drumset	non-pitched
Four Studies for Young Percussion Ensemble	1995	Mario Gaetano		Alan, C	membrane, wood, metal, combined inst.	non-pitched

Hip Hop Bop	1995	Moses Mark Howden		Alan, C	snare drum, field drum, tom-toms(4), timpani(4)	non-pitched
Danza de Samba	1995	Jeffrey Peyton		Matrix	1. Bongos, maracas, samba whistle 2. Timbales, cowbell, agogo 3. Tom-toms(2), suspended cymbal, guiro, shaker 4. Tom-tom, bass drum	non-pitched
Go	1995	Jesper Hendze		SUDM	drums(8), wood blocks(4), metal pipes(4), brake drums(4), cymbals(4)	non-pitched
aROUND tHE cORNER	1995	Hideko Kawamoto		Whole>Sum	taiko drums or toms(4), susp. cymbals(3), bongos, timbales, tom-toms(3), maracas, snare drum	non-pitched
Primitive Echoes	1995	Jeffrey Peyton	University of Oregon Percussion Ensemble	Matrix	timpani(3), snare drum, tom-tom, chimes, tam tam, suspended cymbal, sizzle cymbal, sleighbells, temple blocks(3), bass drum, maracas, castanets, cymbal on timpano	non-pitched
The Invisible Men	1996	Nigel Westlake	Synergy	Rimshot	marimbas(2), xylophone, glockenspiel, woodblocks, cowbells, snare drum, bass drum, bass drum with pedal, Chinese gongs(2), whistles, timpani(4), log drum, tom-toms(4), flexatones, Mark tree, bell tree, cymbals, wind gong, hi-hat; with film (silent movie with percussion ensemble)	mixed
Percussion Music: six pieces	1996	Martin Larson		Sweden	1. Marimba, tam tam, castanets, finger cymbals, claves 2. Vibraphone, bass drum, small drum, tambourine, bamboo rice, cast bell in e, crotales 3. Wood blocks(3), glockenspiel, sizzle cymbal, anvils(2) 4. Cowbells(3), whip, tenor drum, lion's roar, triangles(3), duck call	mixed
Double Tones	1996	Loong-Hsing Wen	Ju Percussion	Zen-On	1. Xylophone, glockenspiel 2. Vibraphone, brake drum(3) 3. Marimba, gongs(3) 4. Bass marimba, tom-toms(3)	mixed

String Quartet	1996	Brodmann/Schmidt		Zimmermann	1. Dobaci in F, Thai gongs (deep D & G), crotales 2. Tam tam, vibraphone 3. Tam tam, vibraphone(share player 2), waterphone 4. Crotales, cymbal	mixed
ANIMA	1996	Theodore Wiprud		Allemar	1. Snare drum 2. Field drum, tom-toms(2) 3. Cymbals α 2, suspended cymbal 4. Timpani(3)	non-pitched
You're Looking a Little Pail	1996	Michael Ross		Alliance	five-gallon plastic pails	non-pitched
Seasons	1996	Michel Mordant		Beurskens	cymbals α 2, woodblock, guiro, barchimes, agogo, snare drum, whistle, hi-hat, vibra-slap, tom-toms(2), cowbells(2), field drum, bass drum, triangle, cabasa, frigideira, tenor drum, ride cymbals(2), bongos, tambourine, maracas	non-pitched
Parting Hands	1996	Larry Polansky	Essential Music	FrogPeak	tom-toms(8), bass drums(2), tuned metals(8)	non-pitched
Three Phases	1996	Anthony Cirone		Belwin Mills	marimba quartet (1 low F)	pitched
Escapades, op. 50	1996	Jean-Marie Simonis		CeBeDem	vibraphone (3 oct.), vibraphone (4 oct.), marimba, bass marimba, glockenspiel, cymbals(2), tubular chimes	pitched
Amoresque	1996	Jean-Charles François	Quatuor Helios	Smith	instruments to be determined by the players themselves according to pitch	pitched
Eclectic-Set	1997	Stephen Weber	Texas Tech University Percussion Ensemble	Permus Publications	cowbells, temple blocks, clay pots, conga drums, xylophone, marimbas(2)	mixed
Rockin' High	1997	Eckhard Kopetzki		Wulf	mallets, drum set, bongos, cowbell, orchestra bells	mixed

Mandala in Funk	1997	Wendy Mae Chambers	Arizona State University	Alan, C	1. (Soloist) Tom-toms(3), xylophone, cymbals α 2, timbales, temple blocks(5) 2. Tom-toms(2), suspended cymbals(2), maracas, bell tree, wind chimes, conch shell, snare drum, log drum 3. Snare drum, bongos, log drum, conch shell, tam tams(2), bass drum 4. Congas(2), bass drum, log drum, field drum, snare drum	mixed
Four on the Floor	1997	Jeffrey Peyton		Matrix	drums(9), metal, wood	non-pitched
Spirits Rising	1997	Matt Savage		Matrix	djembes(2), djun djuns	non-pitched
Gladstone Quartet	1997	Sam A. Willenhaupt		Studio4	snare drums(2), field drums(2), Gladstone practice pads(4)	non-pitched
William Tell's Canned Overture	1997	Michael J. Rhodes		Studio4	tin cans	non-pitched
Trommeli Tom-tom; Trim Tram Trom Trum	1997	Elisabeth Amandi		Zimmermann	bongos, conga, tom-toms(2), timpani	non-pitched
Four To Go	1997	Jeff Rettew		IKQ	tom-toms(3), bass drum	non-pitched
Frembe	1997	John Bergamo		Smith	djembe(2), frame drums(2)	non-pitched
Exit 39	1998	David Mancini	Eastman Percussion Ensemble	Kendor	1. Vibraphone, timbales, suspended cymbal 2. Marimba, chimes, orchestra bells, bongos, metal windchimes 3. Chimes(share), tom-toms(2), triangle, bass drum, suspended cymbal, tam tam 4. Timpani(4), tom-toms(2), temple blocks, Mark tree	mixed

Street Dance	1998	Frank J. Halferty		Kendor Music	xylophone, triangle, snare drum, timpani	mixed
Pentameter	1998	Dong-Wook Park		Soo Moon Dang	tubular chimes, xylophone, vibraphone, marimbas(3), crotales, timpano, claves, cymbals, gongs, perc.	mixed
The Persistence of Past Chemistries	1998	Charles Griffin	Ethos Percussion Group	Coriolis	1. Log drum, claves, castanets, woodblock 2. Xylophone 3. Marimba 4. Cajon caxixi, marimba	mixed
Glans of a Landscape	1998	Torstein Aagaard-Nilsen		Norway	1. Vibraphone, glockenspiel 2. Marimba, crotales(2 oct.) 3. Metal blocks(7), sizzle cymbal, metal, glass windchimes 2. Tom-toms, glasses(5) 4. Woodblocks(7), sizzle cymbal, metal chimes 5. Saucers(5), bongos, wood drums(2)	mixed
Cabaza	1998	Werner Heider	Cabaza Percussion Quartet	Zimmermann	xylophone, cabasa(4)	mixed
Snareformance	1998	Christopher Fellingner		Musikverlag	snare drums(4)	non-pitched
Integration for Percussion Ensemble	1998	Gert Bomhof		De Haske	snare drum, bongos, drum set, tambourine	non-pitched
Trinity	1998	Gert Bomhof		De Haske	temple blocks, cowbells, tom-tom	non-pitched
Klassentreffen 3	1998	Leander Kaiser		K.O.M. Musikverlag	drum set, bongos, woodblocks, tom-toms, cymbals, cowbells, timbales	non-pitched
Contest Ensembles for Intermediate Percussionists	1998	Murray Houllif		Kendor	snare drum, bass drum, timpani(2-3), cymbals α 2, suspended cymbals, tambourine, woodblock, triangle, castanets	non-pitched

Theme Park X 41	1998	Alvin Curran		FrogPeak	bass drum, tomo-toms(3), snare drum, hi-hat, woodblocks(2), cowbell, tambourine, ringing metal, etc.	non-pitched
Snap!	1998	Steve Kastuck		Kastuck	snare drums (4 or more)	non-pitched
Enchanted Circus	1998	Scott Tigner		Permus	marimbas(2-4)	pitched
Oscuro	1998	Mats Larsson		Sweden	marimbas(2), vibraphones(2)	pitched
Square Dance	1998	Takayoshi Yoshioka		Zen-On	marimba(4)	pitched
Twisted	1999	John Moss		Drop6	bells, vibes, xylophone, marimba, percussion	mixed
Rauk	1999	Anders Åstrand		Global	vibraphone, xylophone, crotales, marimbas(2), suspended cymbals(3), Japanese gongs(3), tomo-toms(9), bass drums(2)	mixed
Terra Firma	1999	Neil Flory		Go Fish Music	four large multi-percussion set-ups	non-pitched
The Doomsday Machine	1999	Michael Burritt		Innovative	timpani, congas, bongos, woodblocks, log drum, vibra-slaps, tin cans, hi-hats, etc.	non-pitched
In the Pocket	1999	John H. Beck		Kendor	four drum sets: bass drum with pedal, suspended cymbal, snare drum	non-pitched
Applause	1999	Michael J. Rhodes		Studio4	hand clappers	non-pitched
Pentadic Striations	1999	Anthony Cirone		WarnerBros	bongos, tom-toms, roto-toms, timpani, bass drum, cowbells, triangle, brake drum, almglocken, Chinese cymbals, temple blocks	non-pitched

Rhythmology	1999	Joseph Pappas		JPM	bongos, snare drum, timpani, tom-toms(2)	non-pitched
Marimba Loops	1999	Russell Gilmour		Australian Music Center	marimbas(4)	pitched
Three Pieces	1999	Roland Leistner- Mayer		Vogt&Fritz	marimbas(2), vibraphones(2)	pitched
Mintegration	1999	Mel Mobley		Go Fish	marimba, bells, xylophone, vibraphone, bass drum (variable duration)	pitched
Union Pacific Liner	2000	Leander Kaiser		Alan, C.	drum set, Roto-toms, bongos, timbales, woodblocks	non-pitched
Bucket Brigade	2000	Wally Hackmeister		Permus	buckets	non-pitched
Quartet for Snare Drums	2000	Kevin Bobo		Studio4	snare drums(4)	non-pitched
Machine Duck	2000	Scott Comanzo		MalletWorks Music	vibraphones(2), marimba(low A), marimba(low F)	pitched
In and Out of the Pocket	2001	John H. Beck		Kendor	each player needs: snare drum, bass drum, splash cymbal	non-pitched
Rudimental Three-Step	2001	W. J. Putnam		Kendor	snare drums(3), bass drum	non-pitched

Downfall	2001	John R. Beck	Philidor Percussion Group	HoneyRock	snare drums(3), bass drum, (optional tom-toms)	non-pitched
Marimba Quartet	2001	Matthew Briggs		HoneyRock	marimbas(4): marimba(4-oct.), marimba(low-A), marimba(low-E), marimba(5-oct.)	pitched
Fanfare for Toys	2002	Moses Mark Howden		Kendor	snare drum, woodblock, suspended cymbal, xylophone, timpani(4)	mixed
El Padre	2002	Martin Scheffel		Zimmermann	vibraphone, marimba, cowbell, timbales, congas	mixed
Pling 3	2002	Axel Fries		Heinrichshofen	triangles(3), suspended cymbal	non-pitched
Beat Ballet for Percussion Quartet	2002	Richard LeVan		HoneyRock	snare drums(2), tom-toms(4), cymbals(4), ride cymbals(2), hi-hats(3), ratchet, bass drums(2), djembes(2)	non-pitched
Breed's Hill	2002	W. J. Putnam		Kendor	snare drums(3), rudimental bass drum	non-pitched
Highlander	2002	W. J. Putnam		Kendor	snare drums(3), bass drum	non-pitched
Momentum	2002	W. J. Putnam		Kendor	snare drums(3), bass drum	non-pitched
Unleash the Fury	2002	Nathan Daughtrey		C. Alan	marimba quartet (3 low-A, 1 five-oct.)	pitched
Dancerics-2	2002	Didier Benetti		Alfonce	marimba(4-oct.), marimba(5-oct.), vibraphones(2)	pitched
Frevim	2002	Aquino/Vasconcellos		AssuntoGrave	marimba quartet (2 four-octaves, 1 low-A, 1 five-octave)	pitched
Three South American Sketches	2002	Murray Houllif		Southern	bells, xylophone, vibraphone, marimba(low-A)	pitched

Marimba Quartet	2002	Michael Burritt	Northwestern University Percussion Ensemble	KPP	marimbas, two 5-oct. and two low-A	pitched
Mellan veden	2002	Mats Persson		Sweden	crotali	pitched
Pantechnikon	2003	James Romig		Curving Walkway Publications	vibraphone, marimba, bongos, brake drum, tom-tom	mixed
Parallax	2003	James Romig		Curving Walkway	tom-toms(4)	non-pitched
While the Cats Away	2003	James Romig		Curving Walkway	1. Claves, temple blocks(3) 2. Hi-hat, cowbells(3) 3. Suspended cymbal, tom-toms(3) 4. Brake drum, tom-toms(4)	non-pitched
Take A Stand	2003	Ian Smith		Drop6 Media Inc.	music stands, chairs	non-pitched
Clappercession	2003	Jane Boxall		HoneyRock	hand claps, finger snaps, etc.	non-pitched
Unsquare Dance	2003	Jane Boxall		HoneyRock	cowbell, temple block, ride cymbal, tambourine	non-pitched
Le Papillon	2003	Richard LeVan		HoneyRock	marimbas(2)	pitched
Mercredi 11h30	2004	Daniel Sauvage		F. Dhalmann	xylophone, marimba, timpani(4), drum set	mixed
Wired	2004	Lynn Glassock		Meredith	1. Marimba, cowbells(3), woodblock, tom-toms(4), splash cymbal 2. Vibraphone, brake drums(3), congas, triangle, bongos, splash cymbal 3. Crotales, log drum, tambourine, tom-toms(4), cowbell, bell plate, snare drum, woodblocks, suspended cymbal 4. Bass drum, log drums(2), snare drum, tom-toms(4), bongos, suspended cymbal	mixed
Allegro Fantastica	2004	Jared Spears		Kendor	1. Snare drum 2. Tom-toms(2) 3. Triangle, woodblock 4. Suspended cymbal, timpani(2)	non-pitched

Re-Action	2004	Kristen Shiner		Kendor	snare drum, tom-tom, bass drum, cabasa, ratchet, vibra-slap, guiro	non-pitched
Mad Hatters	2004	Jane Boxall		HoneyRock	hi-hats(4), woodblocks(4)	non-pitched
Stick Insect	2004	Jane Boxall		HoneyRock	snare drum sticks on wooden floor	non-pitched
Echoes	2004	David Skidmore		KPP	tom-toms(5), bongos, congas, bass drum, woodblocks(4)	non-pitched
La Cuisine de Pere Lustucru	2005	Frédéric Macarez		Billaudot	glockenspiel, xylophone, marimba, tom-tom, snare drum, triangle, suspended cymbal, vibra-slap, woodblock	mixed
Kaleidoscope	n/a	Donald Miller		Belle	1. Suspended cymbals(2), agogo bells(2), bongos, timbales, wood blocks(2), xylophone 2. Tam tam, snare drum, temple blocks(5), castanets, triangle, tambourine, glockenspiel, chime, bell plate 3. Tam tam, toms(3), claves, ratchet, anvil 4. Timpani(3), slapstick, guiro, vibra-slap	mixed
New Beat - Old Shuffle	n/a	Jan Schipper		Beurskens	mallets(2), timpani, drum set	mixed
Suite for Four Percussion	n/a	Enric Andrew Zappa	Pacific Sticks Ensemble	Crawford	xylophone, chimes, tenor drum, suspended cymbal, woodblock, tambourine, triangle, gong, windchimes, glasses, timpani, cymbals α 2, orchestra bells, glass bowl, snare drum, finger cymbals, bass drum	mixed
Louisiana Lightnin'	n/a	Murray Houllif		Kendor Music	1. Bells, tambourine 2. Xylophone, tom-tom 3. Snare drum 4. Suspended cymbal, bass drum	mixed
The Four Seasons	n/a	Dong-Wook Park		Kim	vibraphone, marimba, xylophone, bass drum, bhara, buggo, water drum, rain tree, shell trumpet, stones, etc.....	mixed
Go Beyond	n/a	Daniel Steiner		RAWIPP	mallets (3), drums	mixed
Butterfly	n/a	Eve Duncan		RedHouse	bells, marimba, vibraphone, cymbals, drum, hanging iron bits	mixed

Displacements	n/a	Anthony Miranda		HoneyRock	membranes	non-pitched
Bubble	n/a	H. Borrenbergs		Beurskens	snare drum, tom-tom, cymbals, tenor drum	non-pitched
Chania	n/a	F. Knijn		Beurskens	snare drum, bass drum, bongos, etc.	non-pitched
Drumsound	n/a	Eric Crauwels		Beurskens	snare drum, bass drum, bongos, etc.	non-pitched
Dummy Quartet	n/a	Peter Reijerse		Beurskens	snare drum, tom-tom, bongos, etc.	non-pitched
L'Extase	n/a	J.A.M. Peeters		Beurskens	snare drum, tenor, timp-tom, bass	non-pitched
Meeting	n/a	J.H.W. Beurskens		Beurskens	snare drum, etc.	non-pitched
Met Promotie	n/a	J.A.M. Peeters		Beurskens	snare drum, tenor, timp-tom, bass	non-pitched
Rumours going strong	n/a	M. Cornelissen		Beurskens	timpani, percussion(3)	non-pitched
Sweep Up	n/a	H. Borrenbergs		Beurskens	snare drum, timp-tom, cymbals, tenor drum	non-pitched
Swing and Beat	n/a	J Stolk		Beurskens	snare drum, tenor drum, bass drum, toms	non-pitched
Three Occasional Practices	n/a	Leon Camp		Beurskens	snare drum, tenor drum, timp-toms, bass drum	non-pitched
To Play Together	n/a	J. Conjaerts		Beurskens	snare drum, bass drum, bongos, etc.	non-pitched
United Sticks	n/a	v. H. Bakel		Beurskens	snare drums, field drums	non-pitched

Youthful	n/a	J. Conjaerts		Beurskens	snare drum, bass drum, bongos, etc.	non-pitched
Quartet	n/a	Frank Ward		Colin	triangle, wood block, snare drum, tom-tom	non-pitched
Prelude & Two Dances	n/a	Gary Coleman		Gwyn	bass drum, snare drum, tom-tom, timpani(2), suspended cymbal, triangle	non-pitched
Firefly	n/a	John Russell		Kastuck	timpani(2), bass drum, tom-toms(2), brake drums	non-pitched
Sweet	n/a	John Russell		Kastuck	drums, cymbals, or found objects	non-pitched
March Madness	n/a	Murray Houllif		Kendor	snare drum, tenor drum tom-toms(2), bass drum	non-pitched
Ten Quartets for Percussion, 7-10	n/a	Kjell Samkopf		Norway	snare drums(2), cymbals α 2, suspended cymbal, bass drum; (duration of each piece approximately 02:00 to 04:00)	non-pitched
Synergy	n/a	Chris Crockarell		Row-Loff	bongos, tom-toms(3), timpani(3), Jam blocks(2), snare drum, brake drum, ride cymbal, suspended cymbal, guiro	non-pitched
Rookie Samba	n/a	Andreas Seizer		Selu	drum set, congas, shaker, vibra-slap, triangle, tambourine, tom-tom, bongos	non-pitched
Hot Seat	n/a	William Schinstine		Southern	snare drums(2), cymbals α 2, police whistle, bass drum	non-pitched

Percussion Quartet No. 1	n/a	Matthew Richmond		Studio4	drums, woods, cymbals	non-pitched
Four Seasons for Four Marimbas	n/a	Michiko Nakazawa		Bravo	marimbas (4)	pitched
Hand Dance	n/a	David Friedman		Norsk	marimbas	pitched

Appendix C

Top Twenty-five Selling Percussion Quartets of 2011 According to Steve Weiss Music Catalog in Rank Order

- Title:** Vespertine Formations
Composer: Christopher Deane
Publisher: Innovative Percussion, 2003
Instrumentation: marimbas (4)
- Year:** 2003
Duration: 10 minutes
Category: Pitched
- Title:** Living Room Music
Composer: John Cage
Publisher: Henmar Press, 1976
Instrumentation: household objects such as magazines, a table, books, the floor or using architectural objects like window frames
- Year:** 1940
Duration: 9 minutes
Category: non-pitched
- Title:** The Doomsday Machine
Composer: Michael Burritt
Publisher: Innovative Percussion, 1990
Instrumentation:
- Year:** 1990
Duration: 7 minutes
Category: non-pitched
- Player I - brake drums (4), tin cans (4), cowbells (4), ice bell, hi-hat, opera gong, slapstick, log drum, vibraslap
Player II - snare drum, vibraslap, earth plate, suspended cymbal, ribbon crasher, wood block, crotale (either F,B, Eb or G)
Player III - bongos (2), congas (2), bass drum, bass drum (with pedal), wood block, hi-hat, crotale (either F, B, Eb or G)
Player IV - timpani (4), tin cans (4), log drum, anvil or bell plate, hi-hat, Chinese cymbal

Title: Ku-ka-ilimoku
Composer: Christopher Rouse
Publisher: Helicon Music, 1981

Year: 1978
Duration: 5 minutes
Category: non-pitched

Instrumentation:

Player I - timpani (4), claves, log drums (4), suspended cymbals (3)
Player II - tom-toms (4), wood blocks (4), piccolo woodblock
Player III - snare drums (2), conga drum, cowbell, bongo, temple blocks (4),
Chinese cymbal, wooden plank
Player IV - timbales (2), bongos (2), boobams, tamtam, gongs (2),
woodblocks (4), slapstick, piccolo wood block, metal plate

Title: Threads
Composer: Paul Lansky
Publisher: Carl Fischer, 2008

Year: 2005
Duration: 30 minutes
Category: mixed

Instrumentation:

Player I - vibraphone, timbales, doumbek, crotales, temple blocks
Player II - vibraphone, noise-makers, low toms
Player III - glockenspiel, cowbell, agogo, claves, un-tuned bottles (4),
bongos, congas
Player IV - metal pipes, Flowerpots, high toms

Title: Vous avez du feu?
Composer: Emmanuel Séjourné
Publisher: Alfonce, 2001
Instrumentation: 8 lighters

Year: 2001
Duration: 3 minutes
Category: non-pitched

Title: 4/4 for Four
Composer: Anthony Cirone
Publisher: Cirone Publications, 1971

Year: 1971
Duration: 6 minutes
Category: non-pitched

Instrumentation:

Player I - bongos
Player II - timbales, bass drum
Player III - tom-toms (3)
Player IV - timpani (4)

Title: Ritual Music: Variations on the Numbers 2 and 4 **Year:** 2004
Composer: David Skidmore **Duration:** 5:30 minutes
Publisher: [S.I.; s.n.] **Category:** mixed
Instrumentation:

Player I - tambourine, bongos (2), congas (2), crotales (C#,G), marimba
Player II - tambourine, tom-toms (5), marimba
Player III - tambourine, brake drum, djembe, bass drum
Player IV - tambourine, marimba, high snare drum, low field drum

One marimba is shared between players 1, 2, and 4.

Title: Escape Velocity **Year:** 2008
Composer: David Hall **Duration:** 5 minutes
Publisher: C. Alan Publications **Category:** non-pitched
Instrumentation:

Player I - snare drum, alien disc, hi-hat
Player II - splash cymbal, ribbon crasher
Player III - splash cymbal, opera gong
Player IV - sizzle cymbal, China cymbal, spiral cymbal, bass drum, djembe,
rain stick

Title: The Gilded Cage **Year:** 1998
Composer: Susan Powell **Duration:** 4:30 minutes
Publisher: Keyboard Percussion Publication, 2005 **Category:** non-pitched
Instrumentation:

Player I - high tom-tom, high brake drum, splash cymbal
Player II - medium high tom-tom, medium high brake drum, splash cymbal
Player III - medium tom-tom, medium brake drum, splash cymbal, pedal
bass drum
Player IV - low tom-tom, low brake drum, China cymbal

Title: Third Construction
Composer: John Cage
Publisher: Henmar Press, 1970

Year: 1941
Duration: 10 minutes
Category: non-pitched

Instrumentation:

Player I - rattle, tin cans (5), tom-toms (3), claves, large Chinese cymbal, maracas, teponaxtle
Player II - tom-toms (3), tin cans (5), claves, cowbells (2), rattle, lion's roar
Player III - tom-toms (3), tambourine, tin cans (5), quijada, claves, cricket callers (split bamboo), conch shell
Player IV - rattle, tin cans (5), claves, maracas, tom-toms (3), ratchet, bass drum roar

Title: Omphalo Centric Lecture
Composer: Nigel Westlake
Publisher: Rimshot Music Australia

Year: 1984
Duration: 9:30 minutes
Category: pitched

Instrumentation: marimbas (4), splash cymbal, log drums, shaker

Title: The Whole Toy Laid Down
Composer: Dave Hollinden
Publisher: C. Alan Publications, 1994

Year: 1988
Duration: 12 minutes
Category: mixed

Instrumentation:

Player I - vibraphone, piccolo snare drum, splash cymbal, ride cymbal, triangle
Player II - marimba, xylophone, glockenspiel, chimes, large snare drum, high-hat
Player III - eight graduated tom toms, field drum, crotales (2), tambourine, bongos, log drum, two pitched gongs (d#5 and e5), wood block, splash cymbal
Player IV - timpani (4), medium snare drum, tenor drum, small bass drum, hi-hat, splash cymbal

Title: Bicksa
Composer: Thom Hasenpflug
Publisher: Keyboard Percussion Publications, 2001

Year: 1992
Duration: 5 minutes
Category: non-pitched

Instrumentation:

Player I - concert toms (4), temple blocks, snare drum, China cymbal
Player II - bongos, congas, low toms (2), crash cymbal, splash cymbal
Player III - congas, timbales, bass drum, wood block, crash cymbal
Player IV - timpani (3), roto toms (3), hi-hat, china cymbal

Title: Piece for Percussion
Composer: Mitchell Peters
Publisher: Mitchell Peters
Instrumentation:
Player I - snare drum
Player II - tom-toms (3), bells, castanets
Player III - timpani (3)
Player IV - temple blocks, bass drum, triangle, tambourine, finger cymbal, chimes

Year: 1969
Duration: 4 minutes
Category: mixed

Title: The Song of Queztecóatl
Composer: Lou Harrison
Publisher: Music for Percussion, 1962
Instrumentation: bells, wood blocks, dragon's mouths, sistrum, cowbells, suspended or muted brake-drums, wooden rattle, snare drum, guiro (a Mexican rasp), wind-glass, triangle, gongs, tam-tam, tom-toms, and a very low bass drum.

Year: 1941
Duration: 7 minutes
Category: non-pitched

Title: The Martians Tribes
Composer: Emmanuel Séjourné
Publisher: Percussive Music Europe
Instrumentation: one marimba (4 players), 3 bass drums

Year: 1995
Duration: 8 minutes
Category: pitched

Title: Double Music
Composer: John Cage, Lou Harrison
Publisher: C. F. Peters Corp., 1961
Instrumentation:
Player I - water buffalo bells (6), brake drums (6)
Player II - sistrum (2), graduated sleigh bells (6), brake drums (6), thunder sheet
Player III - temple gongs (3), tam-tam, cowbells (6)
Player IV - muted Chinese gongs (6), tam-tam, water gong

Year: 1941
Duration: 5 minutes
Category: non-pitched

Title: Mitos Brasileiros (Brazilian Myths) **Year:** 1988
Composer: Ney Rosauo **Duration:** 17 minutes
Publisher: Pró Percussão, Malletworks Music, 1992 **Category:** mixed
Instrumentation: Agogô (small cow bells), auto horn, bass drum, bird whistle, bongos, bottle (glass), Brazilian tamborim, cans, castanets, coconut shells, conga, cooking pans, cow bell, cuica, cymbals, field drum, frying pan, glockenspiel, guiro, lotos flute, marimba, mattock (bell like sound), pail of water with 2 glasses (or ocean drum), pea whistle, ratchet, snare drum, tam tam, tambourine, temple blocks, thunder sheet, tom toms, triangle, vibes, Wald Teufel (pasteboard rattle or very small cuica), water glasses, wood blocks, wood chimes, and xylophone.

Title: She is Asleep, mvt. 1 **Year:** 1943
Composer: John Cage **Duration:** 5 minutes
Publisher: Henmar Press, 1960 **Category:** non-pitched
Instrumentation: 12 tom-toms

Title: Wired **Year:** 2004
Composer: Lynn Glassock **Duration:** 7 minutes
Publisher: Meredith Music Publications **Category:** mixed
Instrumentation:
Player I - marimba, cowbells (3), temple blocks, wood block, tom-toms (4), splash cymbal
Player II - vibraphone, wood blocks (3), brake drums (3), triangle, congas (2), bongos, splash cymbal
Player III - crotales, tambourine, log drums (2 pitches), tom-toms (4), cowbell, bell plate, snare drum, wood block, suspended cymbal
Player IV: bass drum, log drums (2 pitches), tom-toms (4), snare drum, bongos, suspended cymbal

Note: Winner of the 2004 PAS Composition Contest for percussion quartet

Title: Second Construction
Composer: John Cage
Publisher: Henmar Press, 1978

Year: 1940
Duration: 6 minutes
Category: non-pitched

Instrumentation:

Player I - sleigh bells, wind glass, Indian rattle, small maracas
Player II - snare drum, tom-toms (5), temple gongs (3), small maracas,
large maracas
Player III - tam-tam, muted gongs (5), water bong, thunder sheet
Player IV - piano

Title: Conservatory Garden
Composer: Daniel Levitan
Publisher: [S.I.: s.n.]

Year: 1986
Duration: 7 minutes
Category: non-pitched

Instrumentation: 4 rototoms, snare drum, bass drum, 2 cowbells, 2 temple blocks,
splash cymbal, crash cymbal, ride cymbal, hi-hat

Title: Percussion Music
Composer: Michael Colgrass
Publisher: Music for Percussion

Year: 1954
Duration: 5 minutes
Category: non-pitched

Instrumentation:

Player I – temple blocks (4)
Player II - toy drums (4)
Player III - high tom-toms (4)
Player IV - low tom-toms (4)